

VIOLIN  
Volume Two

# **THE INTERMEDIATE STRING CLASS**

By

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THE INTERMEDIATE STRING CLASS: Teachers Manual and Full Score

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C MAJOR SCALE AND ARPEGGIO DESIGNS  
WITH POSITIONS

14

CANONIC ARPEGGIO

15

SLOWLY. IN 3

LOVELY EVENING  
TWO-PART CONCERT ROUND IN C MAJOR

16

CELLO + BASS

# CHAPTER 10-Bb MAJOR

## POSITIONS I AND II

① G A Bb Bb C D Eb F G A Bb

② Bb MAJOR ABBREVIATED EIGHTHS (f)

③ ABBREVIATED TRIPLETS (f)

④

⑤

⑥

⑦

⑧

### EXTENDING FIRST OCTAVE DOWN COUNTERPOINT STUDY IN Bb MAJOR

⑨ Bb A G

SIXTEENTH NOTES - FOUR EQUALS ONE QUARTER



⑩

COUNT 1 2 3 - 4      1 2 3 - - 4      1 2 3 - 4

⑪

COUNT 1 2 3 4      1 2 3 4      1 2 3 4      1 2 3 4

⑫

COUNT 1 2 3 4      1 2 3 4      1 2 3 4      1 2 3 4

LISTEN TO THE MOCKING BIRD

⑬

COUNT 1 2 3 4      1 2 3 4      1 2 3 4      1 2 3 4

⑭

COUNT 1 2 3 4      1 2 3 4      1 2 3 4      1 2 3 4

⑮

COUNT 1 2 3 4      1 2 3 4      1 2 3 4      1 2 3 4

⑯

COUNT 1 2 3 4      1 2 3 4      1 2 3 4      1 2 3 4

TWO SIXTEENTHS TIED EQUALS ONE EIGHTH PREPARING FOR BACH

⑳

COUNT 1 2 3 4      1 2 3 4      1 2 3 4      1 2 3 4

㉑

COUNT 1 2 3 4 AND      1 2 3 4      1 2 3 4      1 2 3 4

BACH "ARIOSO"

㉒

COUNT 1 2 3 4      1 2 3 4      1 2 3 4      1 2 3 4

㉓

COUNT 1 2 3 4      1 2 3 4      1 2 3 4      1 2 3 4

LAST MISSING EIGHTH (PICK-UP AT THE BEGINNING)



Bb MAJOR ENSEMBLES WITH POSITIONS

SHIFTING DRILL IN ENSEMBLE FORM

21

1 2 3 4 5 1 1 2

3 4 1 n

ENSEMBLE DRILL

22

1 3 2 1

POSITION DRILL

23

0 n n 4

n v 1

11

3 3 3 3

POSITIONS AND COUNTERPOINT IN 4/8

24

1 1 2 3 3

v n v n v n 1

IN STYLE OF A "BEETHOVEN CANON"

25

4 5 n

n 9 1

n 13 n



CHAPTER 11 - EXTENSION TO HIGHER POSITIONS  
III - E STRING - A-D-G MAJOR

**I TO III - E STRING - A MAJOR**  
 HALF-STEP "TI-DO" SHIFT, 7 TO 8  
 ENSEMBLE SUPPORT WITH POSITIONS  
 THIRD POSITION

①

②

**DOWN-SCALE HALF-STEP SHIFT "DO-TI," 8 TO 7**  
 III TO I STAY IN III

③

④

**FLOW GENTLY, SWEET AFTON**  
 WHOLE STEP

⑤

⑥

**WHOLE-STEP SHIFT, G4 TO A**  
 AD LIB HIGH D  
 I TO III - E STRING - D MAJOR  
 EX. 1 FINGER HAND REMAINS IN III  
 PLAY TWICE  
 2ND TIME, ALL VLS. LOWER THEM ALSO DIV. AS A+B

POSITION DRILLS

⑦

**DOWN-SHIFT DRILL**

⑧

**COUNTER MOTIVE**

⑨

**DESCANT**  
 "OLD OAKEN BUCKET III TO I"

### TWO-OCTAVE DRILLS IN A MAJOR

#### LOWER EXTENSION AND POSITIONS

⑩

TEST | A G# | 1 4 0 0 | 1 4 0 0 | 1 4 0 0 | 1 4 0 0

⑪

4 0 3 1 3 4 1

#### UNISON AND ENSEMBLE ARKANSAS TRAVELER

⑫

v v v v

⑬

1 1 3 1

### G MAJOR REVIEW WITH POSITIONS

DRILLING THE DOTTED QUARTER-EIGHTH IN  $\frac{3}{4}$  (J. J. J.)

DRILL ON ONE NOTE FIRST

COUNT 1 2 - 3 - 1 2 - 3 -

⑬ TEST  $\overset{7}{\text{v}}$   $\overset{4}{\text{v}}$   $\overset{7}{\text{v}}$   $\overset{4}{\text{v}}$

⑭ PREPARATORY ENSEMBLE FOR 1st FIRST NOËL\* 5

VIOLA

⑬

### FIRST NOËL IN C AND D MAJOR

UNISON AND ENSEMBLE  
G MAJOR

⑮

5 D MAJOR

13

17

NEW SHIFT

21

# CHAPTER 12 - Eb MAJOR POSITIONS - I TO III

①  $\text{D} \quad \text{Eb} \quad \text{Eb} \quad \text{F} \quad \text{G} \quad \text{Ab} \quad \text{Bb} \quad \text{C} \quad \text{D} \quad \text{Eb}$

PLAY TWICE  
REPEAT THREE TIMES

②

REPEAT THREE TIMES

③

④

⑤

⑥ **EB MAJOR - SECOND OCTAVE WITH POSITIONS**

DEVELOP BOTH FINGERINGS PLAY TWICE

⑦

⑧

ED SCALE-ENSEMBLE WITH LOWER TONES

LOWER EXTENSION

⑨

CHROMATIC ENSEMBLE WITH POSITIONS

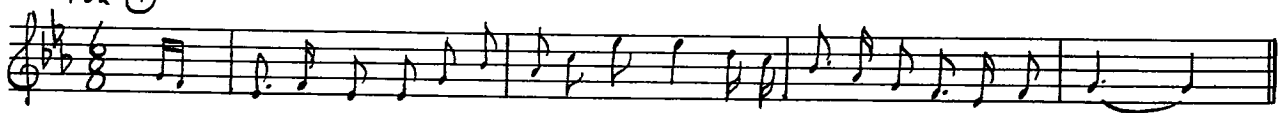
⑩



⑪

⑩ USE BOTH POSITIONS WHEN CROWN

THE DOTTED EIGHTH AND SIXTEENTH -  IN  $\frac{6}{8}$  TIME

RHYTHMIC PREPARATION FOR "BELIEVE ME"  
FOR ⑨



DIVIDING ONE  INTO TWO 

⑨ 

TIEING FIRST AND SECOND EIGHTHS FOR THE DOTTED EIGHTH AND SIXTEENTH

DOT TAKES PLACE OF TIED NOTE

⑩ 

PREPARING FOR THE "PICK-UP" - UP-BEAT ON THE 6TH COUNT

⑪ 

BELIEVE ME, IF ALL THOSE ENDEARING YOUNG CHARMS ⑫

UNISON AND ENSEMBLE  
SLOWLY - IN 6

⑫ 

FROM  $\frac{6}{8}$  INTO  $\frac{9}{8}$  TIME

PREPARATORY DRILLS FOR "BEAUTIFUL DREAMER"

THE TUNE

THE DRILLS - IN 6 - THEN IN 2

⑬

COUNTS 1 2 3 4 5 6 1 2

Ed E4

1 2 3 4 5 6 1 2

PLAY TWICE

⑭

$\frac{6}{8}$  INTO  $\frac{9}{8}$  (IN 9 - THEN IN 3)

COUNTS 1 2 3 4 5 6 7 8 9 1 2 3

Ed E4 F

① USE BOTH FINGERS

1 2 3 4 5 6 7 8 9 1 2

PLAY TWICE

THEME - UNISON (IN  $\frac{3}{4}$ ) BEAUTIFUL DREAMER UNISON AND ENSEMBLE

⑮

A

B

⑬

①6

1 2 2 1 3 2 1 2 1 2 2 1 2 1 2 1 2 1

TWO-OCTAVE SCALE IN E<sub>b</sub> WITH POSITIONS

EXTENDING SCALE UP

FIRST OCTAVE SECOND OCTAVE

①7

7 EXTEND 4TH

SLOWLY - IN 9

①8

PIZZ

BARCAROLLE FROM "TALES OF HOFFMAN"

①9

PIZZ

WALTZING DOLL

②0

DIV. SECOND TIME RIT. ---

②0

# CHAPTER 13 - E MAJOR

WITH PREVIOUS POSITIONS

SYMBOL FOR COMMON TIME - C =  $\frac{4}{4}$

① *OR C*  
 E<sub>b</sub> E<sub>n</sub> 1 E 2 F# 3 G# 4 A 1 B 2 C# 3 D# 4 E  
 COUNTING IN 4  
 E MAJOR

②

③

④

BROKEN THIRDS

E MAJOR - SECOND OCTAVE WITH POSITIONS ⑤

⑤ USE BOTH FINGERINGS AS SHOWN

⑥ E MAJOR ENSEMBLE WITH LOWER TONES

⑦ LOWER EXTENSION

⑧ COUNTER THEME

\* SHIFT FIRST FINGER BACK A HALF-STEP



⑧

F# F## FX THE DOUBLE SHARP ##-WRITTEN X- SOUNDS LIKE G

⑨

⑩

⑩

⑪

⑪

⑫

LONDONDERRY AIR

⑬

⑭

⑮



DRILL FOR CARNIVAL  
IN 6, THEN IN 2

⑩

COUNT 1 2 3 4 5 6 7

HAND STAYS IN 3RD POSITION

CARNIVAL OF VENICE  
UNISON AND ENSEMBLE

Allegretto  $\frac{V}{1 \text{ IN } 2}$

⑭

pizz.

ARCO

MAJOR AND PARALLEL MINOR KEYS OF G-C-E-F WITH SIGNATURES  
 NATURAL, HARMONIC, AND MELODIC MINOR FORMS  
 POSITIONS - I

G MAJOR AND MINOR

G MAJOR WITHOUT SIGNATURE-F#      G MAJOR SIGNATURE

①

G MINOR-NATURAL-OR PARALLEL MINOR FORM      G MINOR SIGNATURE (F# CANCELLED)

②

LOW 6-7 LOWERED 3RD STEP

G MINOR-HARMONIC FORM      MELODIC MINOR FORM

③

RAISED 7TH 1/2 STEPS Eb TO F#      RAISED 6-7      LOW 7-6

UNISON MODERATO      GO DOWN, MOSES      SPIRITUAL

G MINOR-HARMONIC FORM.

④

5 9 13

# C MAJOR AND MINOR

C MAJOR

C MAJOR SIGNATURE

TRIPLET EQUALS ONE QUARTER

⑤

C MINOR NATURAL - PARALLEL MINOR

C MINOR SIGNATURE

⑥

4 1 Eb Ab Bb 4 1

LOW 3RD 6-7

C MINOR - HARMONIC

MELODIC MINOR

⑦

4 1 Bb Ab Bb 4 1

RAISED 7TH 1 1/2 STEPS

RAISED 6+7 LOW 7-6

## PAGANINI MELODY \*

SLOWLY - UNISON WITH ENSEMBLE FINISH

C MINOR - MELODIC FORM

ADAPTED

⑧

v 4

p

9

13

Db 4 4

PLAY TWICE

\* PLAY TWICE { 1. UNISON MELODY WITH PIANO  
 2. REPEAT MELODY





CHAPTER 15 - A $\flat$  MAJOR

WITH MODULATIONS TO B $\flat$  MAJOR AND E MINOR

FROM COMMON TIME -  $\frac{4}{4}$  - TO ALLA BREVE  $\text{C}$

POSITIONS I

IN FAST 4

G A $\flat$  A $\flat$  B $\flat$  C D $\flat$  E $\flat$  F

①

ALLA BREVE - CUT TIME  
(ITALIAN)

THE SIGN  $\text{C}$  IS NOW CUT IN HALF  $\text{C}$  CUT TIME  
 $\frac{1}{4}$  COMMON TIME  $\frac{1}{2}$  ALLA BREVE

TWO  $\frac{1}{2}$  NOW USED FOR ONE COUNT  $\frac{1}{2} = \frac{1}{2}$

A $\flat$  MAJOR

IN 2 - SAME SPEED FOR THE QUARTERS AS IN  $\text{C}$  - HALF NOTES ONE COUNT

②

BROKEN CHORDS

③

BROKEN THIRDS

④



IN 4 OR 2 A<sub>b</sub> B<sub>b</sub> C D<sub>b</sub> E<sub>b</sub> F G<sub>2</sub> A<sub>b</sub>

⑤

Allegro ENSEMBLE SCALE (IN 2)

⑥

ARPEGGIOS IN CUT-TIME

⑦

⑧

⑨

A<sub>b</sub> ENSEMBLE

COUNTER MELODY

⑧

GATES OF KIEV  
MAJESTICALLY (IN 2) UNISON MOUSSORGSKY EXCERPT

⑨

DRILL IN SYNCOPATION FOR "GOOD NIGHT, LADIES"

FIRST IN 4 - THEN IN 2

COUNT 1 2 3 4 1 2 3 4  
1 - 2 - 1 - 2 -

GOOD NIGHT, LADIES

UNISON - A♭ MAJOR      UNISON IN A♭ MAJOR AND ENSEMBLE IN B♭ MAJOR      MODULATION TO B♭ MAJOR

11      fit. IN 4

ENSEMBLE - B♭ MAJOR IN 2 AGAIN      13      fit. (IN 4)

A

B

CELLO BASS

PLAY NO PIANO USED

LEADING TO MOZART - B♭ MAJOR TO E MINOR

B♭ MAJOR, WITHOUT SIGNATURE      E MINOR

12

DRILLS FOR "MOZART"

E MINOR - HARMONIC

13

COUNT 1 - 2 -

14

- \* LIFT 3RD FINGER AND REPLACE. DO NOT SLIDE ACROSS.
- \*\* BOW REMAINS ON THE STRING DURING THIS REST.

# MOZART THEME

ADAPTED AND TRANSCRIBED FROM THE G MINOR SYMPHONY

UNISON AND ENSEMBLE

E MINOR-MELODIC AND HARMONIC FORMS

THEME

HARMONY

15

9

13

17

22

26