

CELLO
Volume One

THE INTERMEDIATE STRING CLASS

by

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THE INTERMEDIATE STRING CLASS: Teachers Manual and Full Score

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To the student.....

Congratulations! You are about to begin the next part of your musical training. I hope that you will find it exciting, entertaining and valuable. The reason that this book is fun to use is that it makes you part of a real string ensemble right from page one. Whether you are in a small group or a large one, you will have responsibilities as an individual musician in making the group perform at its best. In fact, you will have the most fun if you can find several classmates or string-playing friends who can form a quartet or quintet so that you can practice together as a *Chamber Music* group.

Keep in mind that as a member of a string orchestra, string class or string ensemble the part you play is as important as any other part. What you need to remember is that you are making real music as both an individual player and as a member of a larger organization.

In this book you will come across new words and phrases, ideas, musical styles and technical terms. Please do not hesitate to ask your teacher to explain them to you. It will make for more interesting class lessons.

Good luck!

Herbert S. Gardner

HOW TO USE THIS BOOK!

The Intermediate String Class is organized into 15 key-centered chapters divided into two volumes. These are developmentally linked by a series of graduated steps.

The **Teachers Manual** contains a full score and an overview of the new work to be covered in each chapter. This materially aids in the preparation of lesson plans. Each numbered line lists the new work to be introduced in that line, teaching suggestions specific to the new work, and on-going reminders to the teacher. Many additional exercise lines and familiar tunes are provided for extra drill and reinforcement. A sample of a portion of a score page appears below. (Note that in the actual score the identifications of the instruments and the accompaniment staves are *not* included in the interest of space economy.)

(Title of Line, if any)

(NEW WORK PRESENTED IN THIS LINE) (Student Book pg.)

1 (line number - same as in students' books)

(Teaching suggestions follow in this space)

(Violin)

(Viola)

(Cello)

(Bass)

(Basic Harmonic Support)

(Enriched Harmonic Support for Piano)

Compare the foregoing sample with the first score page to see how an actual work, with teaching suggestions, is formatted.

The success which this book promises is based upon two central ideas: (1) that real music, supported by correct harmonies, counterpoint and voice leading promotes the musical growth of the student, and, (2) that, at this point in the development of young players, the fingers of the left hand have been freed of the constrictions previously imposed by tapes on the fingerboard, finger patterns or the habituation of holding fingers down on the string past the correct rhythmic value of the pitch being played. In other words, "one note, one finger!"

Chapter 1, in C major, has been designed to assist teachers in the accomplishment of this sometimes daunting task. Take this opportunity to enable your students break out of the "D major mold" by requiring them to be responsible for their own intonation. Basically, this is facilitated by asking them two questions: (a) Does it sound right? and (b) How can it be improved?

The teacher must now focus on the ear-training aspects of string teaching and playing. This is a central purpose of the book. Teaching suggestions for achieving this are included throughout. The two piano parts support this goal.

The single staff, **Basic Harmonic Support**, is included for teachers whose piano skills may be limited, or who prefer to use a "one-hand" technique. The full piano, **Enriched Harmonic Support**, provides complete accompaniments

GETTING STARTED

Begin with Chapter I, (C Major) and continue in sequence. Drill material, tunes and review exercises are included in each chapter. It is a good idea to occasionally go back to previously learned work for review and reinforcement.

When preparing performance materials, it has been found useful to return to the appropriate chapter in *The Intermediate String Class* to get the players warmed up in a "new" key prior to introducing a new piece.

HALF REST

2 COUNTS

5

WHOLE REST

TWO EIGHTHS IN TIME OF ONE QUARTER

COUNT 1 2 3 4 1 2 3 4

11

5

9

5

9

5

13

Cello 3

4 0 1 2 4 0 1 2 1 0 4 2 1 0 4

PIZZ, THEN ARCO

4 1 4 2 5 2 0 2

9 4 2 4 2 13 2 0 2

TIE

1 2 3 1- 1 3 7 1 1 3

13 1 2- 3

4 1 0 2 1 4 2 0 5 4 1 0 2 1 4 2

9 13 5

5

5

5

9)

CHROMATICS IN G MAJOR

(2) CELLO

UNISON AND ENSEMBLE F# F#

4
6
B

HALF STEP

UNISON

1
1
1

HALF STEP

THURINGIAN FOLK SONG

UNISON

8
9

5
13

TWO-OCTAVE ARPEGGIOS IN A STYLE OF A CANON

1
1
1

5
9
13

CHROMATIC ENSEMBLE

Three staves of musical notation for 'CHROMATIC ENSEMBLE'. The first staff has a circled '5' above it with fingerings 4, 3, 2, 1. The second staff has a circled '9' above it. The third staff has a circled '13' above it with fingerings 1, 2, 3, 4.

HARMONY

CHORALE IN G MAJOR

Two staves of musical notation for 'CHORALE IN G MAJOR'. The first staff has a circled '6' above it and a bracketed section labeled 'COUNTER THEME'. The second staff has a circled '13' above it.

PREPARATORY ENSEMBLE STUDIES

FOR 'ABIDE WITH ME'

EXTENDING G SCALE DOWN

G	F#	E	D	C
0	x4	x2	1	0

A single staff of musical notation for 'EXTENDING G SCALE DOWN' in G major, 4/4 time. It shows a descending chromatic scale with fingerings 1, 2, 4, 0.

DESCANT AND COUNTERPOINT

Three staves of musical notation for 'DESCANT AND COUNTERPOINT'. The first staff has a circled '5' above it. The second staff has a circled '9' above it. The third staff has a circled '13' above it.

ABIDE WITH ME
CONCERT VERSION IN G MAJOR

CELLO 8
7

UNISON AND ENSEMBLE

5

Two staves of music in G major, 4/4 time. The first staff has a treble clef and the second a bass clef. The music consists of quarter and eighth notes. A box with the number '5' is placed above the first staff. There are 'x' marks above some notes in both staves.

9

13

Two staves of music in G major, 4/4 time. The first staff has a treble clef and the second a bass clef. The music continues with quarter and eighth notes. A box with the number '9' is above the first staff, and a box with '13' and a 'v' is above the second staff. There are 'x' marks above some notes. A double bar line is present in the second staff.

OLD ENGLISH DANCE

UNISON AND ENSEMBLE

C MAJOR REVIEW

TEST

Three staves of music in C major, 4/4 time. The first staff has a treble clef and the second and third have bass clefs. The music consists of eighth and sixteenth notes. A box with the number '5' is above the first staff. Below the first staff, the text 'UPPER PART OF BOW' is written. Boxes with numbers '9' and '13' are placed above the second and third staves respectively. There are 'x' marks above some notes.

MODULATION ENSEMBLE

C TO G TO D MAJOR

C MAJOR

5

One staff of music in C major, 3/4 time. The music consists of quarter and eighth notes. A box with the number '5' is above the staff. There are 'x' marks above some notes.

G MAJOR

14

One staff of music in G major, 3/4 time. The music consists of quarter and eighth notes. A box with the number '9' is above the staff, and a box with '14' is above the staff. There are 'x' marks above some notes.

D MAJOR

22

RIT. - - -

One staff of music in D major, 3/4 time. The music consists of quarter and eighth notes. A box with the number '18' is above the staff, and a box with '22' is above the staff. There are 'x' marks above some notes.

CHAPTER 3 - D MAJOR

D MAJOR SCALE - FIRST OCTAVE

REPEAT THREE TIMES

D E F# G A B C# D

TEST 1

(X) EXTEND FINGER

0 1 2 3 4 0 1 2 3 4 0 1 2 3 4

EIGHTH REST

THE MYSTERIOUS DOT - ROTE TO NOTE

DOTTED QUARTER AND EIGHTH NOTE IN 4/4 TIME

FROM TIE TO DOT

SINGLE FLAG EIGHTHS TIE

DOT STARTS SECOND QUARTER

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

DMAJOR F# C#

DRILL THE DOT

FROM TIE TO SLUR

FOR THE DOTTED QUARTER AND EIGHTH (BEAMED EIGHTHS)

DOTTED QUARTER IN 2/4

JOY TO THE WORLD

NEW TIE

HANDEL

THE MYSTERIOUS DOT STARTS THE FOURTH QUARTER

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

THE MYSTERIOUS DOT STARTS THE FOURTH QUARTER

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

TWO-OCTAVE CONCEPT IN D MAJOR

UNISON AND ENSEMBLE

D MAJOR - FIRST OCTAVE

SECOND OCTAVE SCALE

D E F# G A B C# D

1 2 3 4 0 1 2 3 4 3 2 1 0 4

MOZART MELODY VARIATION

Detailed description: This block contains the first staff of music. It starts with a treble clef and a key signature of one sharp (F#). The first part is a scale exercise labeled 'D MAJOR - FIRST OCTAVE' and 'SECOND OCTAVE SCALE'. The notes are D, E, F#, G, A, B, C#, D. Fingerings are indicated below the notes: 1, 2, 3, 4, 0, 1, 2, 3, 4, 3, 2, 1, 0, 4. The second part is a 'MOZART MELODY VARIATION' consisting of a series of eighth and sixteenth notes.

Detailed description: This block contains the second staff of music, which is a variation of the Mozart melody from the first staff, featuring a different rhythmic pattern.

9

Detailed description: This block contains the third staff of music, starting with a circled '9'. It shows a variation of the D major scale, extending downwards from the first octave.

EXTENDING D SCALE DOWN

FIRST OCTAVE

D C#

Detailed description: This block contains the fourth staff of music, continuing the 'EXTENDING D SCALE DOWN' exercise. It shows the first octave of the scale and a half-step variation from D to C#.

* SHIFT FINGER BACK HALF STEP TO C#

IN THE GLOAMING

UNISON AND ENSEMBLE

SLOWLY

2ND TIME

5

13

Pizz

ARCO

Detailed description: This block contains the fifth and sixth staves of music. The fifth staff is marked 'SLOWLY' and '2ND TIME'. It features a melodic line with a circled '5' and a circled '13'. The sixth staff includes performance instructions 'Pizz' (pizzicato) and 'ARCO' (arco), along with various rhythmic markings.

D MAJOR ARPEGGIO ENSEMBLE

5

11

Detailed description: This block contains the seventh, eighth, and ninth staves of music. The seventh staff is marked with a circled '5'. The eighth staff is marked with a circled '11'. The ninth staff shows a sequence of notes with accents and a final flourish.

UNISON CHROMATICS IN D MAJOR ④

(CHROMATICS ARE HALF STEPS)

④ PLAY THREE WAYS:

- 1- A PART
- 2- B PART
- 3- A+B DIVISI

⑮ SCALE DESIGN WITH CHROMATICS ④

SEPARATE STROKES FIRST

④ THREE TIMES AS IN NO. 14

CHROMATIC WALTZ IN UNISON ④

④ REPEAT AS IN NO. 14

PREPARATORY CHROMATIC ENSEMBLE

RHYTHMIC VARIATION OF "LARGO"

LARGO

CONCERT VERSION IN D MAJOR

FROM "NEW WORLD SYMPHONY"
BY A. DVOŘÁK
(ADAPTED)

UNISON AND ENSEMBLE

SLOWLY
MELODY

A

B

p
HARMONY

13

pp

cresc.

25

f *p* *SOLD* *DIM.* *RIT.*

mf *p* *dim.*

TWO-OCTAVE CONCEPT IN MAJOR AND MINOR

FIRST OCTAVE IN D MAJOR

SECOND OCTAVE

7)

D MINOR - MELODIC FORM

8)

D MAJOR - - INTO THE PARALLEL - - - - - D MINOR - MELODIC

9)

UNISON AND ENSEMBLE MELODY

RUSSIAN FOLK DANCE CONCERT VERSION IN D MINOR

10)

C MAJOR - - - - - MODULATION - - TO A MAJOR

1)

* SHIFT FIRST FINGER BACK A HALF STEP FOR G#

2)

A MAJOR THE DETACHED STROKE

3)

4)

5)

6)

13)

14)

EXTENDING A SCALE DOWN

A SCALE DOWN
 A G# F# E D C#

1)

2)

9)

DOTTED QUARTER AND EIGHTH IN 3/4

PREPARATORY RHYTHM DRILLS FOR MOZART

FIRST PLUCK THEN BOW

11)

12)

MOZART AT THE PIANO

UNISON AND ENSEMBLE

3)

A MAJOR TO A MINOR - PARALLEL FORM
IN THE SECOND OCTAVE - WITHOUT SIGNATURES

①

A MAJOR C#
3RD STEP

A MINOR PARALLEL C#
HALF STEP
LOW 3RD

10

A MAJOR

A MINOR - MELODIC

SEPARATE STROKES FIRST

IN THE FIRST OCTAVE

③

A MAJOR
A B C#
1 2 4
3RD STEP

A MINOR
HALF C#
3 STEP
LOW 3RD

10

TWO OCTAVE MELODIC MINOR IN A

④

6 7 6 7 6

RAISE LOWER

10

MAJOR AND MINOR EAR TRAINING

HARMONIC PREPARATION FOR HATIKVAH

A MAJOR

⑤

A MAJOR

A MINOR

⑥

A MINOR

CHORALE IN A

7) *mf* *v* *p* *mf* *p* *v* *mf* *p* *v*

HATIKVAH IN A MINOR

ENSEMBLE WELL MARKED

8) *f* *v* *mf* *f* *DOCO RIT.*

CHAPTER 7- NEW STEPS FOR REVIEW
PART I - C MAJOR

CELLO

1) **STEPHEN FOSTER MELODY**

2) **STEPHEN FOSTER MELODY**

3) **STEPHEN FOSTER MELODY**

4) **STEPHEN FOSTER MELODY**

5) **DIMINISHED FIFTHS IN C MAJOR**

6) **DIMINISHED FIFTHS IN C MAJOR**

7) **DIMINISHED FIFTHS IN C MAJOR**

8) **DIMINISHED FIFTHS IN C MAJOR**

DIMINISHED FIFTHS IN C MAJOR

Dim. 5TH
F B
2 3

9) **REUBEN AND RACHEL**

10) **REUBEN AND RACHEL**

REUBEN AND RACHEL

11) **REUBEN AND RACHEL**

12) **COUNTER THEME**

COUNTER THEME

FOSTER MELODY FOR CONCERT ENSEMBLE

7) *mf* *p*

9) *mf*

17) *mf*

PART 2 - UNISON MELODIES

ALL THROUGH THE NIGHT

8) *mf*

9) *mf*

DECK THE HALL

9) *mf*

9) *mf*

BEETHOVEN THEME

10) *mf*

9) *mf*

NEW TIE

PART 3
LONG, LONG AGO

CHAR. 7-CELLO

THE THEME IN UNISON

1.)

5

9

13

VARIATION I - ENSEMBLE

5

9

13

VERY SOFTLY

VAR. II AS A ROUND

5

13

9

IN STYLE OF HAYDN

2.)

p/22

5

ARCO

13

17

21

PART 4
CHROMATIC DESIGNS IN D-MINOR AND MAJOR

CELLO-PTAP. 7-22

UNISON AND ENSEMBLE

13

① $\begin{matrix} \text{E D C F} \\ \text{0 1 2 4} \end{matrix}$ 4 0 1 2 4 0 1 2 1 0 4 2 1 0 4

F MAJOR Bb

②

③

④

⑤

STARTING SECOND OCTAVE

⑥

F SCALE DOWN

⑦

ARPEGGIO ENSEMBLE
WITH CHROMATICS IN F MAJOR

⑧

⑨

⑩

⑪

FRÈRE JACQUES GOES ROUND AND ROUND

TWO-PART ROUND

8) 

THREE-PART ROUND

A) 

SAME THEME AND VARIATIONS FOR NEW RHYTHMS

$\frac{2}{4}$ TO $\frac{4}{8}$ TO $\frac{6}{8}$

SLOWLY (IN 2)

ARCO

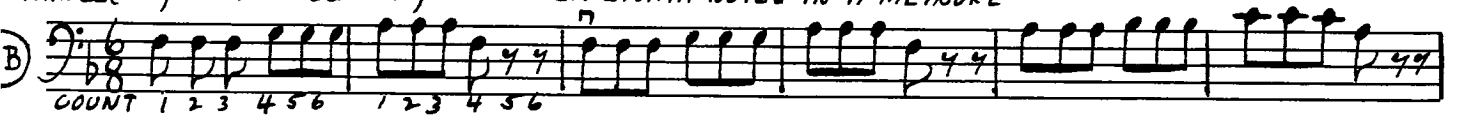
9) 

VARIATION I (IN 4) $\text{♩} = \text{♩}$ (SAME SPEED AS NO. 9)

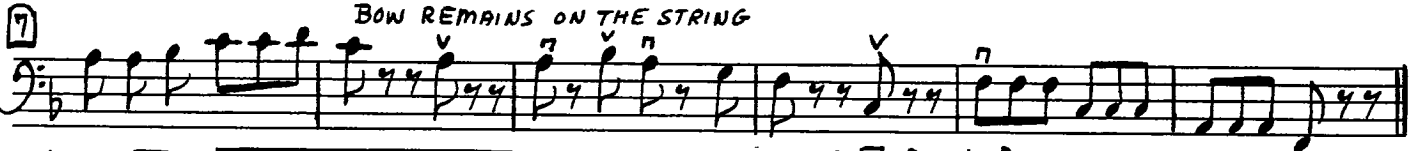
A) 

VAR. II (IN 6) $\text{♩} = \text{♩}$ OF VAR. I (SLOWLY)

$\frac{6}{8}$ TIME - EIGHTH NOTES AND RESTS SIX EIGHTH NOTES IN A MEASURE

B) 

BOW REMAINS ON THE STRING

7) 

VAR. III **TWO EIGHTHS TIED** INTO A QUARTER ($\text{♩} = \text{♩}$)

SLOWLY (IN 6) FASTER (IN 2)

C) 

VAR. IV - THREE EIGHTHS TIED EQUALS A DOTTED-QUARTER IN 6/8 TIME (♩ = ♩)

FROM TIE TO DOT

Dot. FOR THIRD EIGHTH

TWO EIGHTH RESTS TIED FOR A QUARTER IN 6/8 ROW ROW ROW YOUR BOAT

IN 2 - SNAPPY STYLE

PREPARATORY CHROMATICS FOR 'SWEET AND LOW'

SLOWLY IN 6

UNISON AND ENSEMBLE SLOWLY - IN 6

SWEET AND LOW

COUNTER MELODY

PLAY TWICE

PICK-UP DRILLS

2/4 *v* *n*

COUNT 1 2

GERMAN COLLEGE SONG

3) 2/4 *v* *n*

FIRST ENDING 1. SECOND ENDING 2.

1 MISSING 2ND COUNT AT BEGINNING

3/4 *v*

1 2 3 1

NORWEGIAN FOLK SONG

4) 3/4 *v* *n*

1 2

4/4 *v*

1 2 3 4 1 2

AULD LANG SYNE OLD SCOTTISH TUNE

UNISON AND ENSEMBLE CONCERT VERSION IN F MAJOR

1ST ME 4/4 *v*

5

3) 4/4 *v*

COUNTER MELODY

2ND ME

9

13

PLAY TWICE

1 2 3

3 4

FOR HE'S A JOLLY GOOD FELLOW

FIRST IN 6, THEN IN 2

6/8

COUNT

1	2	3	4	5	6
1	2	3	4	5	6

16)

1 - - 2 - - 1 - 2 - -

6)

THINK THE PREPARATORY EIGHTHS IRISH JIG

7)

SILENT

1	2	-	-
---	---	---	---

5)

CHANGING 6/8 INTO TRIPLETS

EIGHTH NOTE SPEED THE SAME COMBINING 6/8 AND 3/4 TIME

8)

COUNT

1	2	3	4	5	6
1	2	3	4	5	6

TRIPLET

1	2	3
1	2	3

TRIPLET SIGN

1	2	3
1	2	3

5)

REPEAT FASTER

1	2	3
1	2	3

"SEE-SAW" WITH ROW-ROW
ENSEMBLE WITH TRIPLETS

(IN 2)

9)

ROW - ROW

1	2	-	-
---	---	---	---

TRIPLET

1	2	3
1	2	3

"BOOGIE - CHA" WITH AULD LANG SYNE

THE "BATTLE OF METERS" - 6/8 VERSUS 4

SNAPPY STYLE (IN 2)
SLOWLY AT FIRST

COUNTERPOINT ENSEMBLE IN F MAJOR

⑩

COUNT 1 2 3 4 5 6 1 2 3 4 5 6 1 2 3 4 5 6 1 - 2 -

⑦

⑮

SAME BEAT. IN 4 (6/8 INTO TRIPLET EQUALS ONE QUARTER)

⑲

COUNT 1 - 2 - 3 4

⑳

COUNT 1 2 - 3 - 4