

**Teachers Manual
and Full Score**

Volume I

THE INTERMEDIATE STRING CLASS

by

Samuel Gardner & Herbert S. Gardner

For full string ensemble classes (violins, violas, 'cellos and basses together) in their second or third year of study. Introduces young players to:

**ensemble playing
major keys to four sharps and four flats
minor keys
shifting on the outside string as a range extending device
counterpoint playing
enriched piano accompaniments**

Photocopyable instrumental parts are included with the Teachers Manual and Full Score

copyright 1997 by Herbert S. Gardner
all rights reserved

HOW THIS BOOK CAME TO BE WRITTEN

Dedication

The *Intermediate String Class* is the result of nearly 30 years of development, testing, re-write and re-testing in public school classrooms. It was begun in response to the need for a mixed-string method (for violin, viola, cello and bass) which would bridge the gap between the beginning level pupil, whose experience was usually limited to small, like-instrument unison groups and the middle-level player who could function in a string ensemble or orchestral setting.

When I began teaching in the public schools of the Bronx, NY, I was teaching classes of 25 or more pupils in a mixed-string context. I applied the conservatory approach to the beginners with an emphasis right from the start on the ear-training component of instrumental development. I soon discovered that there were no appropriate materials to support such a training plan. Most of the extant methods were based on mechanical notions promoting rigid left-hand positions which I knew were detrimental to the training of competent string players. I preferred using a musical approach.

I appealed to my father and teacher, **Samuel Gardner** (1891-1984), a violinist, teacher and Pulitzer Prize-winning composer, to write some instructional training exercises which would serve middle-level students in the mixed string class setting. They would have to conform to the principles of his "Harmonic Thinking" which was the foundation for my own string teaching.

At first, he wrote some very simple but delightful, harmonically self-supporting exercises based on diatonic scales and arpeggios. As time passed, the need for more problem-specific exercises was met with a range of short, musical lines which, taken together, formed the beginning of a formalized, progressive method which has resulted in *The Intermediate String Class*.

I wish to dedicate this work to my father's memory in honor of his many significant contributions to string education in America.

Herbert S. Gardner
Bronx, NY

April 1, 1995

THE INTERMEDIATE STRING CLASS

Table of Contents

Volume I

Dedication		i
HOW TO USE THIS BOOK!		ii
Chapter 1	C major Positions: Violin, viola, 'cello - I, bass - I, II Full range of C major Eighth notes, flagged and beamed The tie	1
Chapter 2	G major Positions: Bass I, II, III The moveable "do" Key signature developed Fourth finger for violins and violas Principles of chromatics	18
Chapter 3	D major Positions: violin, viola I through Chapter 8 cello, half and extended positions bass, I, II, III Dotted-quarter eighth rhythm in several meters Dynamics	42
Chapter 4	D major in Two Octaves Positions: (same as Chapter 3) Extending the range of the key upwards and downwards The "incomplete octave"	48
Chapter 5	A major Positions: bass, half, I, II, II&1/2, III Modulation (C to A) Detached stroke Dotted-quarter note in 3/4 time	66
Chapter 6	A minor Positions: cello, lowered and extended I Parallel minor concept Detached slurs	77

Chapter 7	New Steps for Review Positions: violins use extended first position All previous positions included Diminished fifths New chromatics Concert versions of familiar melodies	85
Chapter 8	F major Positions: violin, viola - "lowered first position" Chromatics in F major Eighth time (4/8 & 6/8 meters) Up-beats (The <i>Anacrusis</i>) First and second endings Triplets	103

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.

Chapter 1 - C Major

Instructional Guide

Positions:

The violins, violas and 'cellos will remain in I position until Chapter 9. The basses will play in the 1/2 and I positions on the lower strings and will play in the II position on the G string only as a *range extending device*.

Objectives:

1. To establish **key-sense** in a fixed *do* system.
2. To develop the **key signature** as arising from the major scale.
3. To create a feeling for **fingerboard harmony** through the primary chords of C major.
4. To take the first steps in **ensemble** by playing in contrapuntal style.
5. To play the **full range of C major** in first position by both downward and upward extensions of the key.
6. To develop **eighth notes** in both single flag and beamed notation, leading to the performance of the dotted-quarter, eighth rhythm.
7. To play in more than one **meter** within this key.
8. To play the **incomplete second octave**. The bass will repeat the first octave for sonority.
9. To introduce **the tie** as preparation for the dotted-half note.
10. To learn **one key at a time** until musical ear control is achieved.

These objectives will be noted in the score along with applicable teaching suggestions for each.

General Teaching Hints:

PIZZICATO. As a general rule, pluck (*pizz*) the notes before using the bow. This focuses attention on intonation before adding the complication of the bow.

BOW CONTROL. When starting the quarter notes, place the bow on the string slightly below the middle. Tilt the stick away from the bridge (toward the fingerboard). Establish a definite contact with the string, then draw the bow. Use the middle to upper half of the bow. Keep the bow in the "imaginary grove" to produce a clear sound. This idea will keep the bow from skating across the strings, producing an unclear and "fuzzy" tone.

FINGERINGS. The violins and violas should use both the open strings and the fourth finger as shown in the exercises. This prepares those players for fluency in both the remote keys and for playing in the higher positions which will be introduced in Chapter 9.

SHIFTING. The bass is the first instrument to make use of more than one position. This is in the nature of the instrument and must be taught early. The up-shift to II position will occur between steps 7 & 8 of the major scale (*ti-do*). This strongly leading musical passage compels and propels the hand and fingers as a unit into the higher position. Shifts will also take place on other scale tones as shown in the exercises.

INCOMPLETE SECOND OCTAVE. This novel concept extends each new key out of its *do* to *do* configuration both up and down to avoid an unprepared approach to a higher position.

CHAPTER 1 - C MAJOR

Violin, Viola, 'Cello in First Position (I) until Chapter 9

New Work

FIRST OCTAVE OF C MAJOR

BASS: UP-SHIFT TO II POS.

TEACHING SUGGESTIONS:

For the bass "Ti-Do" half-step shift between scale steps 7 & 8, move the left hand and thumb as a unit when shifting from first to second position. (The down-shift is the reverse of this action.)

The ear guided by the dominant and tonic chords leads the fingers to the correct pitches. The fourth finger stays down while shifting. No hops! This is a silent *slide-shift*.

This type of shift is the first instinctive move which the pupil will make. It is practical as a first experience in shifting. (See also the bass shift in Ex. 3)

*Pluck to test starting pitch. Class should sing *sol-la-ti-do*.

** 3 means *third finger*, NOT three fingers!!

1 Pluck (pizz) first time.
Bow (arco) second time. (Student Book pg. 1)

test* 3** 0 1 2 3 0 1 2
C D E F G A B C (note names printed in all parts)
0 1 2 3** 0 1 2 3
0 1 3** 4 0 1 3 4
test* 2 0 1 2 0 1 4 4 4
I II I

BUILDING THE KEY SIGNATURE

C MAJOR SIGNATURE

BASS DOWN-SHIFT TO 1/2 POS.

In measure two, the bass down-shifts into the half position while playing the open E string. Move the whole hand for the shift.

The bass notes below the first octave show a concept of the downward range of C major into the half position. This range extension will occur in all keys for all instruments. Pupils should be reminded that the lowest pitch in any key is not necessarily *do!*

Violins and violas should develop use of the fourth finger and open string in all keys.

Establishing the key signatures begins in G major, Chapter 2.

2 C-Major Signature - no flats, no sharps (S. B. pg. 1)

4 4 4 4
4 4
2 0 1 0 1 4 0 2 4 2 0 4 1 0 1 0 2
I 1/2 pos I

SLURRED QUARTER NOTES

BASS: NEW UP-SHIFT TO II POS.

The violin and viola should use both 4th finger and open strings, as shown.

This *portamento* shift for the bass is the more common one for completing the C major scale. The first finger stays down on the G string while the whole hand upshifts. It is released simultaneously as the second finger is placed on C at the top of the scale.

The basses have two lines. Play the entire exercise three times: the basses play the upper line the first time, the lower line second time and *divisi* the third time.

Note the counterpoint in the accompaniment. This is part of the preparation for part-playing in later lines.

3 Whole-step shift in Bass, step 6 to 7 in the C scale

Repeat three times

soi la ti do

Counter theme

Counter scale L.H.

1/2 pos.

BEETHOVEN THEME

MELODY DRILL IN C MAJOR

BASS: 1/2 POS REVIEW

Note test pitches. Class sings *do, re mi*, then plucks test notes to establish the third step of C major, the starting pitch for this exercise.

Viols should use both open string and 4th finger during replays.

The bass begins in I pos. and then downshifts to half position in measure 5 during the open E. It remains in 1/2 pos. for the rest of the line.

Teachers should continually inspect pupils' technique during all drill lines.

4 Unison

Adapted

test

test

test

test

1/2

BASIC ARPEGGIOS (broken chords) IN C MAJOR Developing Fingerboard Harmony

CONCEPT OF INTONATION

PRINCIPAL TRIADS OF THE MAJOR KEY: I, IV, V

MEASURE NUMBERS

The goal of this line is to establish key sense through *fingerboard harmony*.

Correct playing of the principal tones of a key, steps 1-3-5-8, is the surest guide to good intonation. Once these tones are firmly established, the passing tones, 2-4-6-7, will find their proper harmonic relationship to the principal tones.

Improvement of INDEPENDENT FINGER PLACEMENT is of the utmost importance from this point on.

Show the pupils how to locate their place in the music by using the printed measure numbers.

(S. B. pg. 1)

5 FIRST PLUCK, THEN BOW

I chord (chord symbols represent primary harmonies) IV chord

For **tone improvement**, establish a definite bow contact with the string. Then play. Try this three step drill:

1. PLACE the bow on the string.
2. PRESS the bow into the string.
3. PULL the bow down.

The pupils will quickly understand the relationship between bow pressure and speed in order to achieve a fine tone quality!

Have the pupils think of moving the bow in that *imaginary bowing groove*.

V7 chord I chord (counter theme)

(counter theme)

A VARIATION OF THE SCALE

As the scale patterns are changed into the intervals of broken thirds, the underlying factor which best guides the intonation is the HARMONIC BASIS.

When playing these intervals, learn to listen to each interval as part of a harmony or chord.

The ear is again guided by the same principal major triads: I, IV, V7.

This HARMONIC CONTINUITY trains the ear to guide the fingers to the pitches.

For continued TONE IMPROVEMENT, establish a firm bow contact with the string using the upper half of the bow.

Playing each note twice allows time for the ear to anticipate the next pitch and puts the new note on the down bow for added strength and emphasis

6 Broken Thirds

(S. B. pg. 1)

Bass plays both positions

9

7 More Broken Thirds

(S. B. pg. 1)

In this line, the intervals of a third now move faster. This requires quicker concentration for the control of the pitches.

Basses should practice both sets of fingerings to improve fluency.

The enriched piano accompaniment increases interest by adding both harmony and counterpoint. This prepares the pupils for holding their own in contrapuntal music.

Musical score for 'More Broken Thirds' in 4/4 time. It features five staves: Violin I, Violin II, Viola, Bass, and Piano. The Violin I and II parts play a sequence of broken thirds (C-E, E-G, G-B, B-D, D-F, F-A, A-C, C-E) with various fingering numbers (0, 4, 2, 1, 0, 1, 4, 2, 4, 1, 2, 4, 2). The Bass part also plays broken thirds with fingerings (2, 1, 0, 1, 4, 2, 4, 1, 2, 4, 2). The Piano accompaniment provides harmonic support with chords and counterpoint.

Variation of "Lightly Row"

8 Ensemble with Broken Thirds

(S. B. pg. 1)

COUNTERPOINT USING RESTS

This ensemble study is developed with broken thirds and rests in counterpoint style.

The four quarter rests show their related time value to the whole rest.

Prepare for the down bows in measures 4 & 5 during the rests in the preceding measures.

Pupils should count these rests silently.

The piano introduces a counter line from a previous theme.

Musical score for 'Variation of "Lightly Row"' in 4/4 time. It features five staves: Violin I, Violin II, Viola, Bass, and Piano. The Violin I and II parts play broken thirds with rests. The Bass part plays broken thirds with rests. The Piano accompaniment includes a counter theme. A box labeled '6' is present in the score.

(more ...)

WHOLE REST

Relate the whole rest to the four quarter rests previously shown.

8 (cont'd)

whole rest - 4 counts

ACCENT MARKS

Pupils should play the accented notes with added bow pressure and speed.

Basses should retake the bow on the quarter rest for the double down bow.

Musical score for page 8 (cont'd) in 4/4 time. It features a violin part with a whole rest for 4 counts, a bass part with a double down bow on the quarter rest, and a piano accompaniment. A box containing the number '10' is placed above the violin staff and below the piano staff.

Extending the C Scale Downward for Violins

LOWER EXTENSION OF C SCALE FOR VIOLINS

HALF REST

This is an important concept for all pupils. The lowest pitch in any key is not necessarily an open string!

In later chapters, teachers might ask what is the lowest playable pitch (on the violin, for example) in the keys of C, G, Eb, Bb, D, etc.!

In this line, the C major scale, for the violins only, is extended downward, C-B-A-G as do-ti-la-sol. The other instruments provide the necessary harmonic support.

9

Below first octave

(Student Book pg. 2)

Musical score for page 9 in 4/4 time, titled 'Extending the C Scale Downward for Violins'. The score includes a violin part with a half rest, a bass part, and a piano accompaniment. Fingerings are indicated as C (3), B (2) and C (3), B (2), A (1), G (0). A box containing the number '9' is placed above the violin staff and below the piano staff.

Good King Wenceslas

(S. B. pg. 2)

ENSEMBLE PLAYING

In previous exercises, the contrapuntal experience was provided by the piano accompaniments. Here, the instruments develop their own counterpoint by using rests.

In measure 5, the lower voices count silently and re-enter the piece in measure 6. This drill eases the pupils into independent part playing in a painless way!

In measure 13, the whole rest is substituted for the quarter rests.

The downward extension of C major is utilized in the violin and bass parts.

10

Musical score for measures 10-14 of "Old English Carol". The score is in 4/4 time and consists of five systems of staves. The first system includes a treble clef staff with a measure rest of 4, a violin staff with a measure rest of 5, and a bass staff with a measure rest of 5. The second system includes a bass staff with a measure rest of 0, a treble clef staff with a measure rest of 5, and a bass staff with a measure rest of 5. The third system includes a treble clef staff with a measure rest of 5, a bass staff with a measure rest of 5, and a piano accompaniment staff with a measure rest of 5. The fourth system includes a treble clef staff with a measure rest of 5, a bass staff with a measure rest of 5, and a piano accompaniment staff with a measure rest of 5. The fifth system includes a treble clef staff with a measure rest of 5, a bass staff with a measure rest of 5, and a piano accompaniment staff with a measure rest of 5. The piano accompaniment staff is labeled "counter-melody, 'Long, Long Ago'".

Musical score for measures 9-13 of "Old English Carol". The score is in 4/4 time and consists of five systems of staves. The first system includes a treble clef staff with a measure rest of 9, a bass staff with a measure rest of 13, and a piano accompaniment staff with a measure rest of 9. The second system includes a treble clef staff with a measure rest of 9, a bass staff with a measure rest of 13, and a piano accompaniment staff with a measure rest of 9. The third system includes a treble clef staff with a measure rest of 9, a bass staff with a measure rest of 13, and a piano accompaniment staff with a measure rest of 9. The fourth system includes a treble clef staff with a measure rest of 9, a bass staff with a measure rest of 13, and a piano accompaniment staff with a measure rest of 9. The fifth system includes a treble clef staff with a measure rest of 9, a bass staff with a measure rest of 13, and a piano accompaniment staff with a measure rest of 9.

Repeated Eighth Notes in two notations: single flag & beamed

EIGHTH NOTES ON COUNTS TWO AND FOUR

THE FOREARM STROKE

Use of the forearm stroke is to be featured in this line. (If the basses use the *German [Butler]* bow, their guidelines for this bowing technique will be different.)

The three joints of the right arm (wrist, elbow, shoulder) should be loose. Play within the upper half of the bow. Use short strokes for the eighth notes.

Keep the same steady *beat* between the quarters and eighths. Make sure that the two eighths are evenly played in the exact time of one quarter note.

The eighths are first shown with the single flag, then beamed. This prepares the pupils for the easy recognition of the dotted quarter and eighth in later chapters.

Have the pupils clap and count this exercise before playing.

11 UNISON and ENSEMBLE

(S. B. pg. 2)

Middle to upper part of bow

The musical score is written in 4/4 time and consists of four systems. The first system includes a violin part with a box labeled '5' above the staff, a viola part with a box labeled '5' above the staff, and a cello part with a box labeled '5' above the staff. The piano accompaniment is shown in grand staff notation. The second system continues the violin, viola, and cello parts with a box labeled '5' above the violin staff. The third system features a box labeled '11' above the violin staff. The fourth system also features a box labeled '11' above the violin staff. Fingerings are indicated by numbers 0, 1, 2, 3, 4, and 5. A '1/2 pos' marking is present in the cello part of the first system. The piano part includes various chordal and melodic accompaniments.

**EIGHTH NOTES ON COUNTS
ONE AND THREE**

**HARMONIC SUPPORT FROM
WITHIN THE ENSEMBLE**

Remember to use the upper part of the bow for this exercise.

This rhythm drill employs the basic harmonies within C major as previously developed.

Each rhythmic variation adds to the pupils' bowing technique.

THE FEELING OF THE BEAT IS ACHIEVED THROUGH THINKING AND SENSING THE PULSE!

Have the pupils clap and count this line before playing.

12 More repeated eighth notes

Watch out for the last measure - it's a rhythm trap!

Independent Part Playing

COUNTERPOINT WITH QUARTERS AND EIGHTHS AGAINST HALVES

Play the slurred notes in the upper half of the bow as for the single stroked eighth notes. Use short forearm strokes.

The slurred eighths have the same speed in the fingers as the separate strokes. Only the bow speed changes.

Feel the *swing of the beat* to find the correct bow speed. Think of the *swing of the conductor's baton*.

This exercise is the first of several which, collectively, form **THE BATTLE OF RHYTHMS!**

Ask the basses why they should start this line in half position.

13 Counterpoint Study

Musical score for Counterpoint Study, measures 1-8. The score is in 4/4 time and consists of five staves. The first four staves are for string instruments (Violin I, Violin II, Viola, and Basses) and the fifth is for the Piano. The Violin I part starts with a box containing the number 5. The Violin II part has a slur over the first four measures and a box with 4. The Viola part has a slur over the first four measures and a box with 0. The Basses part has a slur over the first four measures and a box with 5. The Piano part has a slur over the first four measures and a box with 5. The score ends with a double bar line.

Musical score for Counterpoint Study, measures 9-16. The score is in 4/4 time and consists of five staves. The first four staves are for string instruments (Violin I, Violin II, Viola, and Basses) and the fifth is for the Piano. The Violin I part starts with a box containing the number 9. The Violin II part has a slur over the first four measures and a box with 0. The Viola part has a slur over the first four measures and a box with 4. The Basses part has a slur over the first four measures and a box with 9. The Piano part has a slur over the first four measures and a box with 9. The score ends with a double bar line.

Scale Ensemble in Contrary Motion

COUNTERPOINT IN CONTRARY MOTION

Developing counter scaleplaying, as in contrary motion, offers new musical values in harmony and rhythm.

In measure three, the lower voices must have their bows ready to make a clear and definite entrance on count two.

Play in March Style, with strong rhythmical accents!

The enriched piano accompaniment provides the *March Beat* with its drum effects.

14

In March Style (tempo di marcia)

(S. B. pg. 2)

Musical score for measures 1-8. The score is in 4/4 time and consists of six staves. The top four staves are for string instruments (Violin I, Violin II, Viola, and Cello/Double Bass). The bottom two staves are for piano accompaniment. The music features a rhythmic pattern of eighth and sixteenth notes with accents. Fingerings are indicated by numbers 0, 4, and 5. A box containing the number 5 is placed above the first staff in measure 5. The piano part includes a 'March Beat' with drum effects, represented by vertical lines and dots.

Musical score for measures 9-13. This section continues the string and piano accompaniment from the previous system. It features similar rhythmic patterns and accents. Fingerings are indicated by numbers 0, 4, and 5. Boxes containing the numbers 9 and 13 are placed above the first staff in measures 9 and 13, respectively. The piano part continues with the 'March Beat' drum effects.

C Major with First and Second Octaves
Upward Extensions of C major

(Student Book pg. 3)

**THE SECOND (INCOMPLETE)
OCTAVE OF C MAJOR**

BASSES SHIFT TO II POS.

The C major scale is extended into the second octave. In order to carry out the coordinated plan of position playing, the violins, violas and cellos remain in the first position.

Violins play the first seven steps of the second octave of the scale as a counterpoint to the full second octave in the lower voices. Remind them how to find F on the E string!

Violins and violas should use both open string and fourth finger, as shown, in all lines. This is in preparation for playing in higher positions and remote keys which come later in this book.

The basses have previously completed the full first octave of C major. Here they will shift to the second position (II). This avoids any higher positions at this time.

These new ranges add a rich sonority to the string ensemble.

The pupils' ears will be guided to the new pitches through the counterpoint.

15 Pizz, then arco

**SECOND OCTAVE OF C MAJOR
IN UNISON AND CONTRARY
MOTION**

The violins play up to B on the E string, the violas and cellos to D on the A string.

The bass repeats the first octave with only a slight change.

The counter melody in the piano enhances the simple scale lines of the strings!

16 Upward Extension of C Major

(S. B. pg. 3)

Basic Arpeggios in the Second Octave

(S. B. pg. 3)

BROKEN CHORDS

The basic arpeggios in the second octave require the same harmonic approach to establish the pitches as in the first octave. **New keys will be presented in the same manner.**

REMINDER:

Aim for continuous improvement in tone quality. This is achieved by keeping the bow in that **IMAGINARY GROOVE, PARALLEL TO THE BRIDGE.**

The bow should maintain firm contact with the string. Use the **forearm stroke with the upper half of the bow.**

Have the pupils evaluate their tone and pitch, collectively and individually.

Do their pitches *fit* into the supporting harmonies provided in the piano part?

17

Musical score for violin and piano, measures 17-20. The violin part features arpeggios in the second octave with fingerings 2, 4, 2, 0, 4, 5, 1, 3, 2, 4, 3, 1, 3, 2, 2, 4, 4, 1, 4, 2, 2, 0, 2, 2, 1, 0, 4, 0. The piano part provides harmonic support with chords and arpeggios.

Musical score for violin and piano, measures 21-24. The violin part features arpeggios in the second octave with fingerings 3, 1, 2, 4, 4, 0, 0, 2, 3, 1, 3, 4, 0, 0, 2, 4, 1, 4, 0, 2, 0, 2, 0, 2, 4, 0, 4, 0. The piano part provides harmonic support with chords and arpeggios.

Bass employs II position to top off arpeggios!

ITALIAN HYMN
(The Dotted-half Note)

(S. B. pg. 3)

THE DOTTED-HALF NOTE

THE TIE

RETAKE OF THE DOWN-BOW

This melody follows both the broken chord and scale patterns.

Be sure to drill the rhythm patterns in measures 5 & 10.

Clapping and counting the rhythms of this piece is good drill technique.

Use these rhythms to play rote scales and arpeggios as warm-ups to this lesson.

The dotted-half note is developed using the tie as in measure 3.

The "double down-bow" occurs in measures 6 & 7. Note that the new phrase begins with a new down-bow in measure 7!

18 Unison

The violins must *open* the left hand in order to reach from 4th finger E to 1st finger F in measure 11.

Interval Drill

19 Broken Thirds in the Second Octave Unison and Ensemble

(S. B. pg. 3)

BROKEN THIRDS

EXTENDED SCALE FOR VIOLA

ENRICHED ACCOMPANIMENT

Viola: The E, fourth finger on the A string, is introduced for the first time.

Violin: Use of the fourth finger should be well established by now.

The broken thirds in Ex. 19 and 20 are varied for ensemble effects. There are octaves, sixths and thirds in chordal style.

The basic harmonic support uses the simplest harmonies. The enriched accompaniment is treated in an imaginative manner, adding special emphasis on rhythmic accentuation.

Bass: The *portamento* shift in measure 6 is done by sliding the hand up to II pos. with the 1st finger maintaining contact with the string. The 4th finger comes down on C as the hand reaches the new position. The hand stays in II position while playing the open G in measure 7.

The cellos and basses will re-take an up-bow in measure 9.

Basses down-shift in meas. 11

SINGLE NOTES IN THIRDS

DELAYED ENTRANCE

In this line, there are single notes for each pitch. This means that the pupils will have to change pitch at a faster speed. This promotes velocity.

The delayed violin entrance in measure 2 is a step toward independent part playing.

Ask the pupils whether all of the parts are the same. This is a good time to introduce the orchestral responsibility for listening to the other sections.

Can the basses locate their shift points (meas. 3 & 6)?

20 Broken Thirds in Harmonic Form-Ensemble

(S. B. pg. 3)

Musical score for 'Broken Thirds in Harmonic Form-Ensemble' in 4/4 time. The score consists of five staves. The top four staves are for strings (Violin I, Violin II, Viola, and Bass) and the bottom staff is for piano. Fingerings are indicated by numbers 0, 4, 1, 4, 2, 0, 2, 4, 1, 4. A box with the number '5' is present in the first measure of the Violin I and piano staves.

Two Octaves of C Major
Descant to *An Old Oaken Bucket*

21 Unison and Ensemble

(S. B. pg. 3)

THE SCALE AS DESCANT

This simple scale drill within the two octaves of C major is made doubly interesting by treating it as a descant to the tune *An Old Oaken Bucket*, played by the piano.

Herein lies the charm of counterpoint.

This develops individual technique and prepares the ear and mind for ensemble and orchestral playing.

Musical score for 'Two Octaves of C Major' in 3/4 time. The score consists of five staves. The top four staves are for strings (Violin I, Violin II, Viola, and Bass) and the bottom staff is for piano. The piano part is labeled 'An Old Oaken Bucket - countermelody'.

Yankee Doodle

FINISHING C MAJOR

22 Unison

5

(S. B. pg. 3)

The principle of *one key for a chapter* greatly benefits the learner. It gives him/her time to adjust the ear, mind and fingers to the varying interval combinations in the key.

Students' ensemble playing is enhanced when they are confident of their ability to find the pitches easily.

In repeating *Yankee Doodle*, the piano accompaniments create different ensemble effects.

Try playing this line as fast as you can!

If two keyboards are available, ask a colleague(s) to assist by playing first one accompaniment, then the second, and, finally, both together!

If three hands are available, play the upper line of Piano B along with the A part!

The musical score is arranged in a system of staves. At the top, there are four unison vocal staves (treble and bass clefs) with a box containing the number '5' above the second measure. Below these are the piano accompaniment parts. Piano A consists of two staves (treble and bass clefs) with a box containing '5' above the second measure of the treble staff. Piano B also consists of two staves (treble and bass clefs). The key signature is one sharp (F#) and the time signature is 2/4. The score concludes with a double bar line and repeat dots.

Chapter 2 - G Major

Instructional Guide

Positions:

The violins, and violas will remain in 1st position until Chapter 9. The Cellos will use EXTENDED FIRST POSITION. The basses will play in positions I, II and III.

Objectives:

1. To establish a **moveable do**.
2. To develop the **key signature** as arising from the major scale.
3. To advance **fingerboard harmony** through the primary chords of G major.
4. To take additional steps in **ensemble** by playing in canonic style.
5. To play the **full range of G major** in two octaves by both downward and upward extensions of the key.
6. To develop **use of the fourth finger** for violins and violas
7. To play in more than one **meter** within this key.
8. To play the **incomplete second octave** of G major.
9. To reinforce new concepts by **playing repertoire tunes**
10. To introduce the principle of **chromatics**.

Teaching suggestions and performance hints are set forth in the score.

General Teaching Hints:

PIZZICATO. Continue to pluck (pizz) the notes before using the bow. This focuses attention on intonation and fingering before adding the complication of the bow.

BOW CONTROL. When starting the quarter notes, place the bow on the string slightly below the middle. Tilt the stick away from the bridge (toward the fingerboard). Establish a definite contact with the string, then draw the bow. Use the middle to upper half of the bow. Keep the bow in the "imaginary groove" to produce a clear sound. This idea will keep the bow from skating across the strings, producing an unclear and "fuzzy" tone.

FINGERINGS. The violins and violas should use both the open strings and the fourth finger as shown in the exercises. This prepares the players for fluency in both the remote keys and for playing in the higher positions which will be introduced in Chapter 9.

SHIFTING. The use of extended position for cello (0-1-x2-x4) is introduced to enable the player to perform certain chromatics. The basses will shift through I, II and III positions as the musical demands broaden.

INCOMPLETE SECOND OCTAVE. This concept will be retained for each new key.

CHAPTER 2 - G MAJOR

BASS POSITIONS: I, II, III

S.B. pg. 4

GETTING INTO G MAJOR

G MAJOR WITHOUT SIGNATURE

MODULATION

The violins and violas must slide the second finger from F to F#. Do not hop!

'Cellos and basses use a different finger for F#.

Ask the pupils to define a half-step.

Be sure to support the modulation with the keyboard harmonies provided in the accompaniments.

What is *modulation*, anyway?

1 C major Modulating to G Major Through the Ascending Chromatic

0 2 2 3 G major 0 tie whole note
1-2-3-4

C major modulates to G major

FIRST OCTAVE OF G MAJOR WITHOUT SIGNATURE

Can you guess what the signature of G major might be? Why?

Gotcha! if you played two G's at the end of this line. "You're supposed to be reading."

The moveable *do*. Explain why *do* in this chapter is the pitch G rather than C as in chapter 1.

2 G Major Scale - First Octave

G A B C D E F# G

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

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

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

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

1

S.B. pg. 4

3 G major - with signature

(S. B. pg. 4)

KEY SIGNATURE

The F# for this key signature is extracted from the scale and placed at the beginning of the line.

The students' books have the signature printed within a box.

Use the middle to upper half of the bows for this line.

4 Basic Arpeggios in G Major

(S. B. pg. 4)

CHORDS OF I, IV, V7 IN G MAJOR

Play this line *pizzicato* the first time, then *arco* thereafter.

A good drill technique is to highlight each section, in turn, by having it play *arco* while the other sections others play *pizz.*

Flagged eighths are reviewed here to prepare for dotted rhythms which will be introduced in a later chapter.

4 (cont'd)

Musical score for piece 4 (cont'd). The score is in 4/4 time and G major. It consists of five staves. The first four staves are for guitar, with fret numbers indicated above the notes. The fifth staff is for piano accompaniment. Boxed numbers 9 and 13 indicate specific measures. A 'counter-motive' is labeled in the piano part.

Billy Boy

(S. B. pg. 4)

5

Unison

Mountain Song

Musical score for 'Billy Boy'. The score is in 4/4 time and G major. It consists of five staves. The first four staves are for guitar, with fret numbers indicated above the notes. The fifth staff is for piano accompaniment. Boxed numbers 5 and 4 indicate specific measures.

6 Broken Thirds

(S. B. pg. 4)

Musical score for 'Broken Thirds' (measures 1-8). The score is in 4/4 time with a key signature of one sharp (F#). It consists of six staves. The first four staves are for individual instruments: Treble Clef (top), Bass Clef (second), Bass Clef (third), and Bass Clef (fourth). The fifth staff is a Treble Clef staff with the label 'counter-motive' above it. The sixth staff is a grand staff (Treble and Bass Clefs). Fingerings '4' and '0' are indicated above the first two staves. The music features a rhythmic pattern of eighth and sixteenth notes.

Musical score for 'Broken Thirds' (measures 9-16). This section continues the piece with six staves. The first four staves are for individual instruments: Treble Clef (top), Bass Clef (second), Bass Clef (third), and Bass Clef (fourth). The fifth staff is a Treble Clef staff with a 'counter-motive' line. The sixth staff is a grand staff (Treble and Bass Clefs). Fingerings '9', '0', and '4' are indicated above the first two staves. The music continues with the established rhythmic and melodic patterns.

7 More Broken Thirds

(S.B. pg. 4)

Musical score for 'More Broken Thirds' in 4/4 time, key of D major. The score consists of six staves. The first four staves are for individual instruments: Treble Clef (top), Bass Clef (second), Bass Clef (third), and Bass Clef (fourth). The fifth and sixth staves are for a grand piano. The piece features a melodic line with frequent broken thirds and some four-fingered runs. Fingering numbers 4 and 0 are indicated above the notes. The piano accompaniment includes chords and a 'l.h.' (left hand) marking.

Variation on an Old English Tune

8 Unison

(S.B. pg. 4)

Musical score for 'Variation on an Old English Tune' in 3/4 time, key of D major. The score consists of six staves. The first four staves are for individual instruments: Treble Clef (top), Bass Clef (second), Bass Clef (third), and Bass Clef (fourth). The fifth and sixth staves are for a grand piano. The piece is a unison variation, with all instruments playing the same melodic line. Fingering numbers 4 and 0 are indicated above the notes. The piano accompaniment includes chords and a 'l.h.' (left hand) marking.

G Major - The Second Octave

The complete second octave for violin,
incomplete second octave for viola, 'cello & bass

THE SECOND OCTAVE OF G MAJOR

BASSES SHIFT TO III POS.

Only the violins will play the complete second octave of G major. The other instruments will play the incomplete second octave so as to provide an ensemble support for the violins.

The violas and cellos will remain in first position while the bass shifts to III position in order to reach the dominant (D) on the G string.

The bass has new shifting tones, from B (I) to C (III). This is a new kind of shift for the bass. Make sure that the whole hand moves to the new position as a unit. In the upshift the fourth finger holds onto B as the thumb and hand begin their upward shift. It is released at the moment the first finger is poised to attack C! Reverse this for the downshift.

Reminder: have the violins and violas use BOTH open strings and fourth finger on successive replays of this line.

9

G A B C D E F# G (S.B. pg. 5)

10 Ensemble Drill in G Major

(S.B. pg. 5)

BASSES PLAY IN I, II & III POSITIONS

Violins and violas use both fourth finger and open strings on successive replays.

The basses will employ three positions in this line. Make sure that the whole hand moves as a unit for each shift. In measure 3, the second finger drops onto B as the hand shifts downward.

G Major with First and Second Octaves Upward Extensions of G major

UPWARD EXTENSION OF G MAJOR FOR VIOLINS

COUNTER-THEME IN LOWER VOICES

BASSES: NEW SHIFT

Violins will explore the full range of G major in first position. Be sure the 4th finger is employed on the ascent in preparation for the B on the E string.

Lower voices will support the violins with a counter-theme beginning in measure 5.

Basses will employ the *portamento* shift in measure 6. The first finger will remain on the string as the whole hand shifts upward from A to C in II position. (In *slow motion*, a small glissando will be heard as this occurs.) The fourth finger will land on C as the hand enters II position.

As bassists' confidence increases, the speed of this move will effectively eliminate the *gliss!*

11

(S. B. pg. 5)

Preparation for two ensembles in G major.

Following are two ensemble selections which serve to summarize the new learnings presented thus far in Chapter 2. Take the time now to review them with your pupils before going ahead. They are:

- * Violins & Violas - Use of the fourth finger, as required. Make sure that the left hand *opens* so the fourth finger can reach the pitches in tune.
- * 'Cellos - Are they using the upper half of the bow?
- * Basses - Review the several shifts introduced so far.

G Major Arpeggio Ensemble
in Canonic Imitation Style

12

(S. B. pg. 5)

Musical score for measures 12-15. The score is written for four staves: Treble, Alto, Bass, and Piano. The key signature is G major (one sharp) and the time signature is 3/4. Fingerings are indicated by numbers 0-4 above notes. Measure 12 includes a circled measure number '5'. Measure 13 includes the instruction 'whole rest' and 'three counts' below the Alto staff. Measure 14 includes the instruction '(Chords only for basic harmonic support)' and 'play' above the Piano staff. Measure 15 includes a circled measure number '5'. Chord symbols II, III, II 1/2, II, and I are placed below the Bass staff in measures 12, 13, 14, 15, and 15 respectively.

Musical score for measures 16-19. The score is written for four staves: Treble, Alto, Bass, and Piano. The key signature is G major (one sharp) and the time signature is 3/4. Fingerings are indicated by numbers 0-4 above notes. Measure 16 includes a circled measure number '9'. Measure 17 includes a circled measure number '13'. Measure 18 includes a circled measure number '9'. Measure 19 includes a circled measure number '13'.

Au Clair de La Lune (and Billy Boy)

(S. B. pg. 5)

13 Unison with counter melody (lower voices)

French Folk Song

test

test

test

test

5

countermelody

9

13

pizz - 2nd time

9

13

counter melody

tacet 2nd time

TEACHING SUGGESTION:

Play line 13 twice: (1) unison, with piano, (2) unison until meas. 13, then viola, cello and bass play the counter melody (in small notes), with piano only until meas. 13

Broken Thirds in the Second Octave
of G major

14 Unison and Ensemble

(S.B. pg. 5)

The first system of the musical score consists of six staves. The top four staves are for individual instruments: Treble Clef (top), Bass Clef (second), Bass Clef (third), and Bass Clef (fourth). The bottom two staves are for a grand piano. The key signature is G major (one sharp) and the time signature is 4/4. The piece begins with a unison melody in the treble clef, with fingerings 0, 4, 0, 4, 0, 4, 0, 4. The bass clef parts provide accompaniment with various fingerings. The piano part features broken chords and arpeggiated figures. The system concludes with a double bar line.

The second system of the musical score continues from the first system. It consists of six staves. The top four staves are for individual instruments, and the bottom two are for a grand piano. The key signature is G major and the time signature is 4/4. The unison melody in the treble clef has fingerings 0, 4, 0, 4, 0, 4, 0, 4. The bass clef parts continue with accompaniment, including fingerings 4, 2, 1, 4, 2, 4, 1, 4, 0. The piano part continues with broken chords and arpeggiated figures. The system concludes with a double bar line.

Rock of Ages

(S. B. pg. 5)

15 Unison - First and Second Octaves in G Major

Traditional

The first system of the musical score consists of six staves. The top four staves are for individual instruments: Treble Clef (Staff 1), Bass Clef (Staff 2), Bass Clef (Staff 3), and Bass Clef (Staff 4). The bottom two staves are for a grand piano, with Treble Clef (Staff 5) and Bass Clef (Staff 6). The music is in G Major (one sharp) and 4/4 time. Fingerings are indicated with numbers 0, 4, and 5. A box containing the number 5 is placed above the first staff. The word 'Traditional' is written above the first staff.

The second system of the musical score consists of six staves, continuing from the first system. It includes the same four individual instrument staves and two grand piano staves. Fingerings are indicated with numbers 0, 9, and 13. Boxes containing the numbers 9 and 13 are placed above the first staff. The music concludes with a double bar line.

Chromatics in G Major

CONCEPT OF CHROMATICS

HALF-STEP FROM F# TO F

THE "CHROMATIC SLIDE"

This line introduces the chromatic move from F# to F. The violins and violas will retain the 2nd finger on the string and SLIDE it downward a half step between measures two and three. The same will be true for the violins in their line B, only this time the first finger will make the half step slide!

Measure 6 requires both the half step and whole step upward from E.

The cellos and basses will use different fingers for F# and F.

Drill Suggestion - play this line three ways:

- 1) A part, unison;
- 2) B part, ensemble;
- 3) A & B divisi (switch parts on replay)

16 Unison and Ensemble

(S.B. pg. 6)

The musical score is divided into six systems. The first system shows the Violin parts (A and B) and the Cello/Bass parts (A and B). The second system continues the string parts. The third system shows the Cello/Bass parts (A and B) with fingerings 3, 2, 1 indicated. The fourth system shows the Cello/Bass parts (A and B) with fingerings 4, 2 indicated. The fifth system shows the Violoncello and Double Bass parts. The sixth system shows the Piano accompaniment.

More Chromatics in G Major

HALE-STEP FROM C TO C#

CHROMATIC IN BOTH OCTAVES OF G MAJOR

EXTENDED POSITION FOR CELLO

As in line 16, the violins and violas will slide from C to C# using the second finger in line A and the third finger in line B. Remind the students that they must *reach* with their third fingers in order to play the C# in measure 5 in tune!

Cellos, in line B will employ extended position which places a whole step between the first and second fingers. Remind the pupils to release the first finger (A) at the same time as the second finger strikes (B), pivoting the hand on the second finger into extended first position.

Basses will use I, II and III positions in the A line and I position only in the B line.

Drill Suggestion - play this line three ways:

- 1) A part, unison
- 2) B part unison
- 3) A & B parts *divisi*

17 Unison

(S. B. pg. 6)

The musical score consists of several staves. At the top, there are two staves for Violins (A and B). Below them are two staves for Cellos (A and B). Then there are two staves for Basses (A and B). At the bottom is a grand staff for Piano accompaniment. The score includes various musical notations such as notes, rests, and dynamics. Fingerings are indicated by numbers 1-4 above or below notes. Bowings are indicated by 'x' above notes. Position markings like 'III', 'I', and 'II' are used for the basses. A box containing the number '5' is placed above the piano staff in the fifth measure.

* "half step" & note names repeated in students' books

Thuringian Folk Song

18 Unison, with chromatic in melody

(S. B. pg. 6)

Musical score for measures 1-8. The score is in 4/4 time with a key signature of one sharp (F#). It consists of four staves: two for the upper right hand (treble and alto clefs) and two for the lower left hand (bass and tenor clefs). The melody is written in the upper right hand, featuring a chromatic line. Fingering numbers (4, 0, 5, 4) are indicated above the notes. A box containing the number '5' is placed above the fifth measure. The lower left hand provides a harmonic accompaniment with chords and single notes. A 'x4' marking is present above the bass line in measure 7.

Musical score for measures 9-16. The score continues from the previous system. It features the same four-staff layout. The melody in the upper right hand includes a chromatic passage. Fingering numbers (0, 4, 2, 1, 4, 2, 1) are shown above the notes. Boxed numbers '9' and '13' are placed above the first and fifth measures of this system, respectively. The lower left hand continues with harmonic accompaniment.

Arpeggios in Two Octaves

(S. B. pg. 6)

19 In Canonic Style

Musical score for '19 In Canonic Style'. The score is written for four staves: two for the right hand (treble and alto clefs) and two for the left hand (bass and tenor clefs). The key signature is one sharp (F#) and the time signature is 4/4. The piece begins with a measure containing a fourth finger (4) fingering. A box containing the number '5' is placed above the first staff at the start of the second measure. The music consists of arpeggiated chords in a canonic style, with various fingerings and articulations indicated throughout.

Continuation of the musical score for '19 In Canonic Style'. It consists of two systems of four staves each. The first system starts with a box containing the number '9' above the first staff. The second system starts with a box containing the number '13' above the first staff. The music continues with arpeggiated chords, including some with a sharp sign (#) above a note. The piece concludes with a double bar line.

Chromatic Ensemble

20

(S. B. pg. 7)

APPLICATION OF CHROMATICS IN TWO OCTAVES

CUE NOTES (FOR VIOLINS)

FOURTH FINGER HALF-STEP SLIDE FOR CELLOS

Explain "cue notes" for the violins in measures 1 & 2. They will play them in the absence or in support of the violas.

Cellos will slide the fourth finger up a half step between measures 1 & 2, from C to C#. Remember to keep the finger on the string for this shift. The hand will re-set during the first open D in measure 2.

Remind the cellos to "reach out" to extended I position with their fourth fingers in measure 6 in order to reach the C# in tune.

Basses will down-shift to I position on the open D in measure 14.

Make sure that the basses make a quick, clean up-shift in measure 13, and then down-shift on the open D in measure 14.

Chorale in G Major

21 In Broad Style

(S. B. pg. 7)

Musical score for measures 1-8. The score is in G major (one sharp) and 4/4 time. It features four staves: Treble, Bass, Bass, and Treble. The first staff has a measure rest at the end of measure 7. The second staff has a measure rest at the end of measure 7. The third and fourth staves have a measure rest at the end of measure 7. A box with the number 5 is placed above the first staff at the beginning of measure 5. A box with the number 4 is placed above the first staff at the beginning of measure 8. The text "counter-theme!" is written above the third staff at the beginning of measure 7. A box with the number 5 is placed above the first staff at the beginning of measure 5. The text "(Piano-rehearsal only)" is written below the first staff at the beginning of measure 5. The piano accompaniment is shown in the bottom two staves, with a measure rest at the end of measure 7.

Musical score for measures 9-16. The score is in G major (one sharp) and 4/4 time. It features four staves: Treble, Bass, Bass, and Treble. The first staff has a measure rest at the end of measure 15. The second staff has a measure rest at the end of measure 15. The third and fourth staves have a measure rest at the end of measure 15. A box with the number 9 is placed above the first staff at the beginning of measure 9. A box with the number 13 is placed above the first staff at the beginning of measure 13. A box with the number 9 is placed above the first staff at the beginning of measure 9. A box with the number 13 is placed above the first staff at the beginning of measure 13. The piano accompaniment is shown in the bottom two staves, with a measure rest at the end of measure 15.

Preparatory Ensemble Studies for "Abide With Me"

The following two lines (Nos. 22 & 23) review a range of technical problems which will be encountered in the Concert Version of *Abide With Me* (line 24) which can be played in as many as eight parts, plus piano. They constitute a summary of the new skills and understandings which have been introduced in Chapter Two.

This is a good time for teachers to review these skills, not only in lines 22 & 23, but by going back into the chapter for additional emphasis. Of special importance are the chromatic *slides* and extensions, the use of extended position for 'cello and the fourth finger for violin and viola.

22 Downward Extension of G major

(S. B. pg. 7)

The musical score for exercise 22 is written in 4/4 time and G major. It consists of five systems of staves:

- System 1:** Treble clef, labeled "counter theme". It begins with a whole rest followed by a quarter rest, then a half note G, a quarter note F#, a half note E, a quarter note D, a half note C, and a quarter note B. A "4" is written above the final B.
- System 2:** Alto clef, labeled "extending G scale down". It contains a descending scale: G (0), F# (3), E (2), D (1), C (0), B (4), A (1). Note names G, F#, E, D, C are written below the first five notes.
- System 3:** Bass clef, containing a descending scale with fingerings: 0, x4, x2, 1, 0, 1, x2, x4, 0, 1.
- System 4:** Bass clef, labeled "(note names shown in all three lower voice parts)". It contains a descending scale with fingerings: 2, 1, 0.
- System 5:** Treble clef, labeled "counter theme". It features a series of chords: G major, F# major, E major, D major, C major, and B major.
- System 6:** Bass clef, containing a descending scale: G, F#, E, D, C, B, A, G.

23 Descant and Counterpoint

(S. B. pg. 7)

Musical score for measures 1-8. The score is in 4/4 time with a key signature of one sharp (F#). It consists of four staves: two for guitar and two for piano. The guitar part includes fret numbers (4, 3, 0, 4, 4, 4) and string-handling instructions (x4, x2, 1, 0, 1, x2, x4, 1, x4, 1). A circled measure number '5' is placed above the first staff at measure 5. The piano part features a descending eighth-note pattern in the right hand and a steady eighth-note accompaniment in the left hand.

Musical score for measures 9-13. The score continues in 4/4 time with a key signature of one sharp. It consists of four staves: two for guitar and two for piano. The guitar part includes fret numbers (2, 2, 0) and a 'V' marking above measure 13. Chord symbols 'G' and 'G#' are written below the guitar staff in measures 10 and 11. Circled measure numbers '9' and '13' are placed above the first staff at measures 9 and 13. The piano part continues with the same eighth-note accompaniment in the left hand and a descending eighth-note pattern in the right hand.

Abide With Me

Concert Version

Play this piece at least twice.

First time all play the "A" parts with piano accompaniment. This is the unison version.

Second time, violins "divisi," all others play the "B" part, no piano. This is the ensemble version.

Another option is to have each section solo on the "A" part in turn with the others playing the "B" part.

24 Unison ("A" parts) and Ensemble ("B" parts) (Student Book pg. 8)

Violins A: *violins "divisi" second time*

Violins B

Violas A

Violas B

Cellos & Basses A

Cellos & Basses B

(cello) x2 x4

more.....

24 (cont'd)

The image displays a musical score for guitar, consisting of six staves. The first five staves are arranged in a system, with the first two in treble clef and the last three in bass clef. The sixth staff is a grand staff (treble and bass clefs) for piano accompaniment. The music is in 4/4 time and the key signature has one sharp (F#). The score includes various musical notations such as notes, rests, and fingerings (0, 4). There are also dynamic markings like 'v' (vibrato) and 'p' (piano). The piece concludes with a double bar line.

Old English Dance
Unison and Ensemble

25 Review of C Major (see Chap 1, #1)
play in upper part of bow

(S. B. pg. 8)

The first system of the musical score consists of six staves. The top four staves are for a string quartet (Violin I, Violin II, Viola, and Violoncello), all in 4/4 time. The bottom two staves are for a piano accompaniment. The key signature is one flat (B-flat major). The first measure of the string parts includes a circled '5' above the staff, indicating a fifth finger position. The piano accompaniment features a steady eighth-note bass line and chords in the right hand.

The second system of the musical score continues the piece with six staves. It includes the same string quartet and piano accompaniment parts. The system is divided into two measures, with measure numbers '9' and '13' indicated in boxes above the staves. The piano accompaniment continues with its characteristic rhythmic pattern, while the string parts play a melodic line with some rests.

Modulation Ensemble
C to G to D major

26 C Major

(S. B. pg. 8)

Musical score for the C Major section, measures 26-35. The score is written for a 5/4 time signature. It consists of five staves: two for the violin (top and bottom), two for the viola (top and bottom), and one for the piano. The piano part is written in a grand staff (treble and bass clefs). The violin parts feature a melody with a '5' box above measure 30 and a '0' above measure 34. The viola parts feature a '5' box above measure 30. The piano part features a '5' box above measure 30. The key signature is one sharp (F#).

9 G major

Musical score for the G major section, measures 36-45. The score is written for a 5/4 time signature. It consists of five staves: two for the violin (top and bottom), two for the viola (top and bottom), and one for the piano. The piano part is written in a grand staff (treble and bass clefs). The violin parts feature a 'violin counter melody' label under measure 36, a '0' above measure 37, and a '14' box above measure 41. The viola parts feature a '4' above measure 37, a '0' above measure 38, and a '4' above measure 41. The piano part features a '9' box above measure 36 and a '14' box above measure 41. The key signature is two sharps (F# and C#).

more

26 (cont'd)

The image shows a musical score for guitar and piano. The guitar part is written in standard notation with a treble clef and a key signature of one sharp (F#). It features a melodic line in the upper register and a bass line in the lower register. The piano part is written in grand staff notation with a treble and bass clef, providing harmonic support. The score includes several annotations: a box containing the number '18' above the guitar staff, the text 'D major' below it, another box with '22' further along, and a 'Rit.....' marking with a '4' below it. The piano part also has a box with '18' and a box with '22'.

Chapter 3 - D Major

Instructional Guide

Positions:

The violins and violas will remain in 1st position until Chapter 9. The Cellos will use both HALF POSITION and EXTENDED FIRST POSITION. The basses will play in positions I, II and III.

Objectives:

1. To learn the **dotted-quarter eighth rhythm** in several meters.
2. To play the **full range of D major** in two octaves by both downward and upward extensions of the key.
3. To take additional steps in **ensemble** by playing in contrapuntal style.
4. To require **use of the fourth finger** for violins and violas
5. To add to the skills required for the playing of **chromatics**.
6. To add several **repertoire pieces** for concert use.
7. To begin to observe **expression dynamic marks**.

Teaching suggestions and performance hints are set forth in the score.

General Teaching Hints:

CLAPPING AND COUNTING. The development of the dotted rhythms will be facilitated by first counting aloud while clapping the music. The plus (+) sign in the music should be read as "and." Ex: "one, two and three, four."

PIZZICATO. Continue to pluck (pizz) the notes before using the bow.

BOW CONTROL. Dotted rhythms, half and whole notes will require added attention to drawing a steady, smooth bow.

FINGERINGS. The violins and violas **must** the fourth finger in order to reach the top of first position as shown in the exercises. Violas and cellos will use the lowered first finger to play the low C# in this key. The violins will use this technique for A# on the A string.

SHIFTING. The use of extended position for cello (0-1-x2-x4) is necessary to enable the players to perform in the lower octave of this key. The basses will shift through I, II and III positions as the music demands.

Chapter 3 - D Major The dotted quarter-eighth

THE COMPLETE FIRST OCTAVE OF D MAJOR

THE EIGHTH REST

The violins and violas should use both the open strings and fourth finger as shown. Play this line one way on the first reading and the other way on the repeat.

"Test" notes are matching pitches for the violas and cellos.

Cellos will use the extended position, introduced in Chapter 2, in this exercise.

The basses should play their "A" line the first time through and the "B" line on the repeat. Note the *la-ti-do* shift between measures 3 & 4 of the "A" part.

Try a third reading with the basses *divisi*, with the "B" line played *pizz.*

Teach the value of the eighth rest.

1 D Major Scale - First Octave (without signature)

(Student Book pg. 9)

The Mysterious Dot! Rote to Note

THE DOTTED QUARTER NOTE-EIGHTH IN 4/4 TIME

The dot is really the *incredible shrinking note!*

Show the students that the dot is really a shrunken eighth note first connected to the quarter note by the *elastic tie*, and then moved next to the quarter.

Have the students count aloud, "one two-and three four". Then have them clap and count. Then play the passage by rote, *pizzicato*.

2 From tie to dot

(S. B. pg. 9)

Drilling The Dot!

3 D Major with Signature

(S. B. pg. 9)

count: play twice

lower notes second time

4 Melody Rhythm Drill

count: 8

8

Basic Arpeggios in D Major
Ties and Slurs with Dotted Quarter-Eighth Notes

5

(S. B. pg. 9)

Musical score for guitar and piano, measures 5-12. The guitar part is in D major, 4/4 time, and includes fingerings (0, 2, 0, 3, 1, 3, 0, 2, 4, 0), a count (1 2 + 3 4), and a bridge pickup (V). The piano accompaniment features chords I and IV. Measure 5 is boxed with a '5'.

Musical score for guitar and piano, measures 13-20. The guitar part includes fingerings (1, 3, 0, 2, 4, 0, 2, 0, 1, 3, 4, 0, 0, 1, x4, 0, 2, 0, 4) and a bridge pickup (V). The piano accompaniment includes a V7 chord and the instruction 'counter-tenor'. Measures 9, 13, and 17 are boxed with their respective measure numbers.

Joy To The World
Dotted Quarter in Two Quarter Time

6 Unison

(S. B. pg. 9)

Musical score for measures 6-12. The score is in 2/4 time with a key signature of one sharp (F#). It features four vocal staves (Soprano, Alto, Tenor 1, Tenor 2) and a grand staff (piano accompaniment). The vocal parts are in unison. Measure 9 includes the instruction "new tie!" and a count "count: 1 - 2 1 - 2 (+)". A fermata is placed over the final note of measure 12. A box containing the number "9" is located above the vocal staves at the end of measure 9.

Musical score for measures 13-18. The score continues with the same four vocal staves and grand staff. Measures 13-18 feature a more active piano accompaniment with eighth-note patterns. Measure 13 has a box containing the number "13" above it. Measure 18 has a box containing the number "18" above it. Both measures 13 and 18 end with a fermata.

7 The Mysterious Dot starts the fourth quarter!

(S. B. pg. 9)

count: 1 2 3 4 + count & clap

1 2 3 4 +

1 2 3 4 +

1 2 3 4 +

TEACHING SUGGESTIONS:

1. When clapping this and other dotted-rhythm exercises have the pupils use a clasped hands gesture at the dot.
2. At this point, it is usually a good idea to ask the pupils to sing simple lines in a moveable "do" *solfege*. (Mi, re, do, do, re/mi, re,..etc.)
3. Don't forget to try new lines *pizzicato* before using the bow!

8 Broken Thirds

(S. B. pg. 9)

Musical score for measures 1-8. The score is in 4/4 time with a key signature of one sharp (F#). It consists of four staves: two for the right hand (treble and alto clefs) and two for the left hand (bass and tenor clefs). The right-hand part features a melodic line with various intervals and a box labeled '5' above the fifth measure. The left-hand part provides harmonic support with chords and broken chords. Fingerings are indicated by numbers 1-4 and 0. A '4+' marking is present above the first measure of the right-hand part.

Musical score for measures 9-16. The score continues in the same 4/4 time and key signature. It consists of four staves: two for the right hand (treble and alto clefs) and two for the left hand (bass and tenor clefs). The right-hand part continues the melodic line with a box labeled '9' above the ninth measure and a box labeled '13' above the thirteenth measure. The left-hand part continues the harmonic accompaniment. Fingerings are indicated by numbers 4 and 13.

D Major in Two Octaves (Incomplete Second Octave for Violins)

TEACHING SUGGESTIONS:

1. The CONCEPT of extending the scale upwards and downwards through the full range of first position for violin, viola and 'cello (and I and III positions for Bass) is explored in lines 9, 10 and 11. This is a good time to reinforce the idea that the lowest (or highest) pitch in any scale is not necessarily *do*.
2. The use of the FOURTH FINGER for violins and violas has been prepared throughout Chapters I and II. In line 9 the fourth finger MUST be employed to reach the high B and E, respectively.
3. Cellos will use both regular and extended positions in line 9.
4. Note names and fingerings are shown in the Students' Books.

Upward Extension of D Major

9 Unison and Ensemble

(S. B. pg. 10)

The score is written in D major (one sharp) and 4/4 time. It consists of five staves:

- Violin I:** Starts with 'D major - first' and fingering 0. The second octave is labeled 'Incomplete second octave.....' with note names D, E, F[♯], G, A, B and fingerings 3, 0, 1, 2, 3, 4.
- Violin II:** Starts with 'Second octave' and fingering 4. The second octave is labeled 'Incomplete second octave.....' with note names D, E, F[♯], G, A, B and fingerings 0, 1, 2, 3, 4.
- Viola:** Starts with 'D major - first' and fingering 0. The second octave is labeled 'Incomplete second octave.....' with note names D, E, F[♯], G, A, B and fingerings 1, 2, 3, 4, 3, 2.
- Cello/Double Bass:** Starts with 'D major - first' and fingering 0. The second octave is labeled 'Incomplete second octave.....' with note names D, E, F[♯], G, A, B and fingerings 0, 1, 3, 4, 2, 4, 4, 2, 4.
- Piano:** Labeled 'countermelody'. It provides harmonic support with chords and arpeggios.

Additional markings include '1 x2 x4 0 simile' for the Viola and 'I', 'III', 'I' for the Cello/Double Bass.

Mozart Melody Variation

10 Unison

10
(S. B. pg. 49)

0 4 0 4

4 0 4

simile

9 0 4

4 0

9 r.h.

Downward Extension of D Major

C# ON THE G STRING FOR VIOLINS

LOWERED FIRST FINGER FOR VIOLAS AND CELLOS

The C# in **measure 4** provides the challenge in this line.

Violins. The D in **measure 4** must be played with the fourth finger. The pupils should be encouraged to "tuck" the third finger **under** the fourth so as to achieve the C# **in tune**. A useful image is to suggest that the third finger "kicks" the fourth finger off the string!

The violas and cellos will perform the C# by shifting the first finger backwards from D a half step. Do not lift the finger off the string during this move. The finger will slide back up to D on count three.

These enriched harmonies depart somewhat from the conventional and demand added concentration from the players!

11

First Octave.....

(S. B. pg. 10)

0 4 3 2 1
D C# B A

4 0 D C#

4 1 1 1

0 4 1 0 2 1 0

Lower Extension.....

4 0 0

4 0 4 0

In The Gloaming
Concert Version in D Major

(S. B. pg.10)

12 Unison and Ensemble

Slowly

5

Harrison

2nd time

2nd time

2nd time

5

9

13

2nd time

pizz arco

pizz arco

9

13

TEACHING SUGGESTION:

All instruments play twice. Violas, cellos and basses first time unison melody.
Second time, play "cue" notes.

D Major Arpeggio Ensemble

13

(S. B. pg. 10)

Violin A (viola cue) 4 0 4 0 5

Violin B 0 4 0 5

cello-stems up; bass-stems down 5

Bass: 0 1 4 1 0 III/2 III I

countermelody

9 13 4 0

cello: 1 1 1

9 13

TEACHING SUGGESTION:

1. Split the violins between the A and B parts. Interchange on replay.

New Chromatics in D Major

E TO E# CHROMATIC

A TO A# CHROMATIC

FIRST FINGER HALF-STEP SLIDE FOR VIOLINS

This is a good time to introduce the idea of ENHARMONICS. The pitch E# on the piano is the same as F. Show the students the piano keyboard and identify this half-step for them.

The violins and violas (A part) will have to reach back with their first fingers to find the A# in measure 3. Then, they will slide this finger up a half step to B.

The cellos (A part) will back-shift to 1/2 position in measure 3 for the A# and B, but will slide the first finger between these two notes in measure 6!

The basses will shift to half position in measure 2 in order to play the E# in measure 2 and the A# in measure 3.

The violas, cellos and basses should alternate between the A and B lines on successive replays of this line.

NOTE NAMES ARE IMPORTANT!

Play this line three times:

Violins play their line three times.

Violas, cellos and basses play the A line, the B line and then, *divisi*.

14 Unison

D E E# F# A A# B A (S. B. pg. 11)

D Major Scale With Chromatics

ADDED SCALE TONES

In this line, chromatics are included in the D scale as passing tones. Students should apply the fingerings learned in line 14 to this exercise.

Play this line three times as in line 14. Try using varying dynamic levels on the replays.

Bowing: Use separate strokes the first time through, then slurs as shown.

Position numbers for cello and bass have been omitted. The fingerings given should imply the position utilized.

15 Unison

(S. B. pg. 11)

The musical score for '15 Unison' is written in D major (two sharps) and 4/4 time. It consists of several staves: Violin A, Viola A, Viola B, Cello A, Cello B, Bass A, Bass B, and Piano. The unison line is the primary focus, showing a D major scale with chromatic passing tones. Fingerings are indicated above the notes: 1, 4, 0, 1, 0, 1, 1. The piano accompaniment includes chords and arpeggios that support the unison line. The score concludes with a double bar line and repeat dots.

"Chromatic Waltz"
Introducing a New Chromatic

16 Unison

(Play three times, as in nos. 14 & 15)

5

(S. B. pg. 11)

Musical score for measures 1-8. The score is for a unison piece, with parts for Viola A, Viola B, Cello A, Cello B, Bass A, and Bass B. The key signature is one sharp (F#) and the time signature is 3/4. The music features a chromatic melody in the upper staves and a supporting bass line in the lower staves. Measure 5 is marked with a box containing the number 5. The piano part is shown below the string parts, with a dynamic marking of *p*.

New Chromatic!

Musical score for measures 9-13. The score continues from the previous section. Measures 9 and 13 are marked with boxes containing the numbers 9 and 13 respectively. The key signature remains one sharp (F#) and the time signature is 3/4. The music introduces a new chromatic element, with a dynamic marking of *p*. The piano part continues with a chromatic bass line.

"Chromatic Waltz" (cont'd)

Musical score for measures 17-21. The score is written for four staves: Treble, Alto, Bass, and a grand staff (Treble and Bass). The key signature is one sharp (F#) and the time signature is 3/4. Measure numbers 17 and 21 are boxed. Fingerings are indicated by numbers 1, 2, 3, 4, and 0 (open string). The music features a chromatic melody in the upper staves and a supporting bass line in the lower staves.

Musical score for measures 22-26. The score is written for four staves: Treble, Alto, Bass, and a grand staff (Treble and Bass). The key signature is one sharp (F#) and the time signature is 3/4. Measure 22 is marked with a '0' above the first note. The music continues with the chromatic melody and supporting bass line.

Preparation for "Largo"
Chromatic Ensemble and Rhythmic Variation

17 *Violins divisi*. Interchange A and B parts on replay.

(S. B. pg. 11)

Musical score for measures 17-21. The score is in 3/4 time with a key signature of one sharp (F#). It features five staves: Violin A, Violin B, and Piano for rehearsal only (treble and bass clefs). Measure numbers 5 and 9 are boxed in the original image. Fingerings are indicated by numbers 0, 1, 2, 3, 4, and 1/2. The piano part includes chords and arpeggiated figures.

Musical score for measures 22-26. The score continues with five staves: Violin A, Violin B, and Piano for rehearsal only (treble and bass clefs). Measure numbers 13 and 13 are boxed in the original image. Fingerings are indicated by numbers 0, 1, 2, 4, and 1. The piano part continues with harmonic support.

Play Twice:

- 1- Part A, unison melody with piano
- 2- Violins, A & B, *divisi*, with part A *tacet* 13 to 17

18

"Largo" (Concert version in D Major) from the New World Symphony

(S. B. pg. 12)

5

Dvorak

Violin A (melody) 4

Violin B (harmony) 0 4 0 0

Viola A (melody) 4

Viola B (harmony) 0 1

Cello-Bass A (melody)

Cello/Bass B (harmony) 2 3 1

Rehearsal

Concert

pp

pp violin A tacet second time to 17

pp

pp

pp

5

9

13

9

13

"Largo" (cont'd)

The musical score is arranged in two systems. The first system contains six staves. The top two staves are for the right hand, and the bottom four are for the left hand. The key signature is one sharp (F#) and the time signature is common time (C). The score includes various musical notations such as slurs, accents, and dynamic markings. Boxed measure numbers 17, 21, and 25 are placed above the staves. Dynamics include piano (*p*), crescendo (*cresc*), forte (*f*), mezzo-forte (*mf*), and diminuendo (*dim*). Performance instructions like "solo" are also present. The second system continues the piece, ending with a double bar line and repeat signs.

Chapter 5- A Major

Instructional Guide

Positions:

The violins and violas will remain in Ist position until Chapter 9. The Cellos will use both HALF POSITION and EXTENDED FIRST POSITION. The basses will play in positions 1/2, I, II, II 1/2 and III.

Objectives:

1. To modulate from C major to A major
2. To learn how to play in the full range of A major
3. To play a detached stroke
4. To play the dotted-quarter eighth in three-quarter time
5. To perform an extended adaptation of the theme of a Mozart Piano Sonata

Teaching suggestions and performance hints are set forth in the score.

General Teaching Hints:

FINGERING. In this chapter the pupils will be required to play the pitches G# and C# by using a **lowered first finger**. The basses will employ 1/2 position for these notes. In addition, the violins and violas will be required to use an **extended third finger** as well as the fourth finger to reach familiar pitches in a new key context.

BOWING. The detached slurs in line 3 should be done with a smooth up-bow,

PIZZICATO. Continue to pluck (pizz) the notes where indicated before using the bow.

SHIFTING. The use of extended position for cello will occur with increasing frequency in this and later chapters. The basses will shift through 1/2 I, II, II 1/2 and III positions as the music demands.

CHAPTER 5 - A Major

1 C major modulating to A major

(Student book, pg. ...)

DEVELOPING A MAJOR - FIRST OCTAVE

Violins, violas and cellos must **slide** the first finger back for G# and then forward for A (meas. 5 & 6 and 8).

2 A Major Scale (without signature)

S. B. pg. 15

THE COMPLETE FIRST OCTAVE OF A MAJOR

Violins and violas should be encouraged to use both fourth finger and open strings in this line on replays.

The cellos will employ extended position for this scale. Note that the designations x2, x4 are replaced with the numerals only.

This is done with the expectation that the pupils will recognize themselves when to use extended and normal fingerings!

Basses will down-shift to 1/2 position in measure 4 in order to play the G#, and return to I position in measure 6 to complete the exercise.

The Detached Stroke

3 A Major with Signature

(Student book, pg. 14)

THE SIGNATURE OF A MAJOR THE DETACHED BOW-STROKE

Review the origin of key signatures by showing how the accidentals required for this key are taken from the scale and placed at the beginning of the line. Also point out that the order of the sharps in the signature does NOT correspond to the order of their appearance in this scale.

The new bowing "DOWN, UP, UP," requires that the bow be kept on the string throughout. The half-note down bow is a forearm stroke. The two up bow notes are really one single up bow with a brief rhythmic pause between the two quarter notes.

Try for a smooth transition between the two up bows.

Musical score for 'A Major with Signature' in 4/4 time, key of A major. The score consists of four staves: Violin I, Violin II, Viola, and Cello/Double Bass. The Violin I and II parts feature a melodic line with fingerings (0, 1, 1) and bowing directions (V, V). The Viola and Cello/Double Bass parts provide harmonic support with fingerings (0, 1, 1) and (1, 1/2, 1, 1/2, 1) respectively. The piano accompaniment is shown in the bottom two staves.

4 Basic Arpeggios in A Major

(S. B. pg. 15)

REACHING THE MAJOR THIRDS A TO C# AND E TO G#

The violins, violas and cellos are challenged in this line to perform the A to C# and E to G# intervals IN TUNE! This requires a new sensation or feel in the left hand.

The violins and violas must REACH OUT with their third fingers to achieve the C# and G# in tune. The first finger must release from the string at the same moment as the third finger strikes the C# or G#.

The cellos must REACH OUT with their fourth fingers so that they expand the hand by a half step in order to play the C# and G# in tune. The first finger must release from the string at the same moment as the fourth fingers strikes the C# or G#. For some players, those with small hands, a tiny, upward *portamento slide* of the first finger is appropriate. This will insure that the fourth finger can be placed with confidence.

Basses must downshift to half position in order to play the G# on the G string. This will necessitate two quick shifts in succession between measures 5 & 6!

Musical score for 'Basic Arpeggios in A Major' in 4/4 time, key of A major. The score consists of four staves: Violin I, Violin II, Viola, and Cello/Double Bass. The Violin I and II parts feature arpeggiated chords with fingerings (1, 3, 1, 4) and (0, 2, 4). The Viola and Cello/Double Bass parts feature arpeggiated chords with fingerings (1, x4, 1, 0) and (0, x2, 0) respectively. The piano accompaniment is shown in the bottom two staves.

NEW "SENSATIONS" IN THE LEFT HAND

This deceptively simple line tests the independence of the fingers of the left hand for violins, violas and cellos.

The major third A to C# requires these pupils to "take a giant" step with the appropriate finger in order to play this interval in tune.

Violins and violas must use their fourth fingers as shown. This is another example of how the left hand must be FLEXIBLE so that the minor third between F# and A can be played in tune.

The cellos must expand their reach for the A to C# interval.

5 Broken Thirds

(Student book, pg. 15)

6 A Major Scale - Second Octave

(Student book, pg. 15)

COMPLETE SECOND OCTAVE FOR VIOLINS

INCOMPLETE SECOND OCTAVE FOR VIOLA, CELLO & BASS

(Note names for the second octave are shown in all parts)

Although there are no "new" notes in this line, pupils should pluck the notes first because of the new key context.

7 Broken Chord Ensemble

0 2 0 3 3 1 1 3 0

0 2 4 3 1 3

0 3 4 1

I III/2 III

2 4 4

1 4 V 4 V 1

III/2 III

Theme from "The Bartered Bride"

adapted from the opera by Smetana

8

Ensemble

(Student book, pg. 15)

The first system of the musical score consists of six staves. The top two staves are for the vocal ensemble, with a treble clef and a bass clef respectively. The bottom four staves are for the piano accompaniment, with a grand staff (treble and bass clefs). The key signature is two sharps (F# and C#), and the time signature is 4/4. The music features various melodic lines and accompaniment patterns. Fingerings are indicated by numbers 0, 1, 2, 4, and 5. A box containing the number 5 is present in the first staff. The word "simile" is written in the piano part. A section marked "II I" with a "1/2" time signature change is indicated in the piano part.

The second system of the musical score continues the piece with six staves. It maintains the same key signature and time signature as the first system. The piano part features a consistent rhythmic accompaniment. Fingerings are indicated by numbers 0, 1, 2, 4, and 5. A box containing the number 5 is present in the first staff. The system concludes with a double bar line.

Downward Extension of A Major

9 Ensemble

(Student book, pg. 16)

REACHING THE LOWEST PITCH IN A MAJOR

EXTENDED FOURTH FINGER FOR VIOLAS

What is the lowest possible pitch in A major for each of the string instruments?

Violas are asked to employ fourth finger for A in measure 5, as shown. This is good technique and is preparatory to playing in the higher positions and remote keys.

The violins, violas and cellos will employ the lowered first finger to achieve the low G# and C# required in this key.

The Violas are asked to extend the fourth finger in measure 3 so that the scale fragment G# down to C# can be played solely on the C string. This demands extra flexibility in the left hand.

The cellos will employ extended position to reach the same pitches.

(Note names are included in cello and bass parts)

Broken Thirds in Two Octaves

Unison and Ensemble

10 Use separate strokes at first

(Student book, pg. 16)

Musical score for Exercise 10, 'Broken Thirds in Two Octaves'. The score is written for four staves: two for unison (treble and bass clefs) and two for ensemble (treble and bass clefs). The key signature is two sharps (F# and C#) and the time signature is 4/4. The unison part starts with a circled '5' above the first measure. The ensemble part starts with a circled '5' above the first measure. Fingerings are indicated with numbers 1-4 and 0. Some notes have slurs. The ensemble part includes some rests and chords.

Musical score for Exercise 10, 'Broken Thirds in Two Octaves'. The score is written for four staves: two for unison (treble and bass clefs) and two for ensemble (treble and bass clefs). The key signature is two sharps (F# and C#) and the time signature is 4/4. The unison part starts with a circled '9' above the first measure. The ensemble part starts with a circled '9' above the first measure. Fingerings are indicated with numbers 1-4 and 0. Some notes have slurs. The ensemble part includes some rests and chords.

Dotted-Quarter Eighth in 3/4 time

11 Pluck, then bow.

(Student book, pg. 16)

**PREPARATION FOR "MOZART
AT THE PIANO" (LINE 13)**

**DOTTED-QUARTER IN
3/4 METER**

As previously, the compound rhythm is introduced using the "incredible shrinking eighth note." (Measures 4 & 5). The first eighth of count two shrinks to a mere dot which then "hugs" count one.

This device is useful in having the pupils understand the concept of dotted rhythms.

Try clapping, counting and singing before playing (a) *pizz.* and then, (b) *arco.*

12 More Rhythm Drill

**DOTTED QUARTER-EIGHTH ON
CONSECUTIVE PITCHES**

In line 11 the compound rhythm occurred on repeated tones. Here, there is a new pitch on the "and" of count two.

Mozart at the Piano
Adapted from the Piano Sonata

13 Unison and Ensemble

(Student book, pg. 16)

Musical score for measures 1-8. The score is in 3/4 time with a key signature of two sharps (F# and C#). It features four staves: two for the vocal line (Soprano and Alto) and two for the piano accompaniment (Right and Left Hand). The vocal line consists of quarter and eighth notes with some rests. The piano accompaniment includes chords and moving lines in both hands. Fingerings are indicated with numbers 1-4 and 0 (for a natural). A box containing the number 9 is located above the first measure of the vocal line.

Musical score for measures 9-16. The score continues from the previous system. It features the same four staves: two for the vocal line and two for the piano accompaniment. The vocal line continues with quarter and eighth notes. The piano accompaniment includes chords and moving lines. Fingerings are indicated with numbers 1-4. A box containing the number 9 is located above the first measure of the vocal line.

13 (cont'd)

(Student book, pg. 16)

Musical score for system 1, measures 17-25. The score is in 3/4 time and A major. It consists of five staves: four for a four-part vocal ensemble (Soprano, Alto, Tenor 1, Tenor 2) and one grand staff for piano accompaniment. Measure numbers 17 and 25 are boxed in the vocal parts. Fingerings are indicated by numbers 0, 4, and 4 above notes. The piano part features a steady accompaniment with chords and moving lines in both hands.

Musical score for system 2, measures 33-33. The score is in 3/4 time and A major. It consists of five staves: four for a four-part vocal ensemble and one grand staff for piano accompaniment. Measure number 33 is boxed in the vocal parts. The piano part continues with a consistent accompaniment pattern, including some arpeggiated figures in the right hand.

Chapter 6- A Minor

Instructional Guide

Positions:

The violins and violas will remain in 1st position until Chapter 9. The Cellos will use both LOWERED and EXTENDED FIRST POSITION. The basses will play in positions 1/2, I, II, and III.

Objectives:

1. To move easily from A major to A minor
2. To learn how to play contrapuntally, using delayed entrances
3. To review the detached stroke
4. To review the dotted-quarter eighth
5. To perform an extended adaptation of "Hatikvah"

Teaching suggestions and performance hints are set forth in the score.

General Teaching Hints:

FINGERING. In this chapter the violins will be required to play **both f# and f natural** on the E string with **the first finger**. They will also be required to play in the melodic minor on the same string. This requires that the fingers of the left hand **not remain on the string longer than the correct rhythmic value of each note**.

BOWING. The detached slurs in line 4 (measure 6) are preceded by a normal slur. This is a new and sophisticated skill.

SHIFTING. The use of extended position for cello will occur with increasing frequency in this and later chapters. The basses will shift through 1/2 I, II and III positions as the music demands. Violins and violas will make **minute shifts within first position** to reach the required pitches in these keys.

CHAPTER 6 - A MAJOR TO A MINOR

A major to the Parallel A minor in the second octave without signatures

Ensemble

Student Book pg. 17

CONTRASTING THE MAJOR AND MINOR MODES

Review the principles of the lowered third step as introduced in Chapter 4 "D Major to D Minor."

Additional theory instruction is possible by introducing the lowered sixth step for the violins in measures 6 and 11 and the raised sixth and seventh steps in measure 8.

Violins must reach back with their first fingers to achieve the f in measure 6. BE certain that the finger is placed on its tip and not layed flat on the first joint!

Cellos must "reach" for the G# in measure 13, using their fourth fingers in extended position.

Basses have several shifts and will utilize half, first, second and third positions as shown.

Violin I: C# 2 4, A minor C# 2 4, E F# G#

Violin II: half step, half step

Violin III: III I III I II

Violin IV: III I III I II

Cello: III I III I II

Bass: III I III I II

Violins must make certain that their first and second fingers relax off the string after each note is finished in measures 8 & 9 so that they may be free to play the descending pitches in measures 10 & 11.

Violin I: 3 10 G# 1 0, F#

Violin II: n

Violin III: 2 0 x4

Violin IV: 1 2 1 1 1 1 4 1

Cello: 10

Bass: 1 2 1 1 1 1 4 1

Scale Ensemble

The major and minor modes are presented in ensemble style

2 **A major**
separate strokes, at first

Student Book, pg. 17

Musical score for the A major scale ensemble. It consists of two systems of staves. The first system has four staves: a single treble clef staff, a bass clef staff, another bass clef staff, and a grand staff (treble and bass clefs). The second system has three staves: a grand staff and a single treble clef staff. The music is in 4/4 time and features various articulations such as slurs, accents, and fingerings (e.g., '0' for natural harmonics).

A minor-melodic

Musical score for the A minor-melodic scale ensemble. It consists of two systems of staves. The first system has four staves: a single treble clef staff, a bass clef staff, another bass clef staff, and a grand staff (treble and bass clefs). The second system has three staves: a grand staff and a single treble clef staff. The music is in 4/4 time and features various articulations such as slurs, accents, and fingerings (e.g., '0' for natural harmonics and '(b)' for flats).

A major to A minor in the First Octave

3. A major

A minor

Student Book, pg. 17

MAJOR AND MINOR MODES IN THE LOWER OCTAVE

This unison drill features the lowered third and sixth steps for all instruments.

Encourage the pupils to identify the whole and half-steps which define the major and minor tonalities in this line.

Violins, violas and cellos will use a lowered first finger for the low G#.

Cellos will employ both first position and extended first position in this line.

Basses will remain in first position for this line.

Two Octave Melodic Minor on A

(Raised and Lowered 6th & 7th Steps)

S. B., pg. 17

4 Unison and Ensemble

raised 6th & 7th steps

lowered 6th & 7th steps

Musical score for the first system, measures 4-9. It features four staves: two for unison/ensemble (treble and bass clefs) and two for piano accompaniment (treble and bass clefs). The key signature is one sharp (F#) and the time signature is 4/4. The unison parts include fingering numbers (0, 4) and a box containing the number 6. The piano accompaniment includes chord symbols and a box containing the number 6.

Musical score for the second system, measures 10-15. It features four staves: two for unison/ensemble (treble and bass clefs) and two for piano accompaniment (treble and bass clefs). The key signature is one sharp (F#) and the time signature is 4/4. The unison parts include fingering numbers (0, 4) and a box containing the number 10. The piano accompaniment includes triplets and a box containing the number 10.

Major and Minor Ear Training
Harmonic Preparation for "Hatikvah" (Nos. 5-7)

5 A Major

S. B. pg. 17

Violins A

Violins B

Viola

Cello Bass.

(Rehearsal Only)

6 A Minor

Chorale in A
Harmonic and Rhythmic Preparation for "Hatikvah"
including expression marks

S. B. pg. 18

7 With Expression

Musical score for measures 7-13. The score is in 4/4 time and includes parts for Violins (A and B), Viola, Cello Bass, and Rehearsal Only. The key signature has one sharp (F#). The score includes dynamic markings (*mf*, *p*) and expression marks (accents, hairpins). Rehearsal marks are shown in boxes: 5, 9, and 13. Fingerings (0, 4) and bowings (V) are indicated. The Rehearsal Only part shows chordal accompaniment.

Musical score for measures 13-19. The score continues from the previous system. It includes parts for Violins (A and B), Viola, Cello Bass, and Rehearsal Only. The key signature has one sharp (F#). The score includes dynamic markings (*p*, *mf*) and expression marks (accents, hairpins). Rehearsal marks are shown in boxes: 9 and 13. Fingerings (0, 4) and bowings (V) are indicated. The Rehearsal Only part shows chordal accompaniment.

Hatikvah in A Minor Concert Version

8 Ensemble

Violin A

Violin B

Viola

Cello

Bass

Obblig. Piano

Concert Piano

14

mf

14

18

A little broader

f

poco rit.

f

f

f

f

Chapter 7- New Steps for Review

Instructional Guide

Positions:

Positions previously learned will be reviewed in this chapter. The violins will use extended first position to reach the high C on the E string.

Objectives:

1. To play easily in the keys of A, C, G and D major and D minor
2. To improve part-playing skills through counterpoint
3. To learn to play diminished fifths
4. To advance playing of chromatic passages
5. To review the dotted-quarter eighth
6. To perform concert versions of familiar melodies

Teaching suggestions and performance hints are set forth in the score.

General Teaching Hints:

FINGERING. The violins will reach the high C on the E string by extending the fourth finger out of first position. All instruments will practice the SLIDE of a finger on the string in order to play adjacent half-steps in chromatic passages. Conversely, when a diminished fifth is played with the SAME finger, it must be lifted from the first pitch and replaced onto the second.

BOWING. Slurred groupings appear more frequently in this chapter.

SHIFTING. The violins and violas are asked to use the fourth finger throughout this chapter instead of open strings. This is in preparation for playing in the higher positions which are introduced in Chapter 9. The Cellos and basses will continue using the upper and extended positions previously introduced.

CHAPTER 7 - New Steps for Review

Part 1 - Review of C, G, D major and minor, A major

Scale Ensemble in Counterpoint Style

Student Book pg. 19.

1

REVIEW OF C MAJOR

This chapter reviews previously studied keys using a variety of rhythms already learned.

Warm up for this lesson by going over the C major scales in Chapter 1, lines 1, 2 & 3.

The musical score consists of four staves. The top two staves are for a four-part vocal or instrumental ensemble, each playing a C major scale in a different voice (Soprano, Alto, Tenor, Bass) with various rhythmic patterns. The bottom two staves are for piano accompaniment, featuring chords and arpeggios that support the scales.

Stephen Foster Melody Unison Review of C Major

2

The musical score features four staves. The top three staves are for unison vocal or instrumental lines, each with a C major scale melody. The bottom two staves are for piano accompaniment, including chords and a bass line. Fingerings are indicated with numbers 0, 1, 2, 4, and 5 above the notes.

2 (cont'd)

Musical score for the first system, measures 9-13. It consists of four staves: two for the violin and two for the piano. Measure numbers 9, 13, and 17 are indicated in boxes above the staves. The violin part features a melodic line with fingerings 0, 4, and 4, and a breath mark (V) above the final note. The piano accompaniment includes chords and arpeggiated figures. A second measure number '9' is placed above the piano treble staff.

Musical score for the second system, measures 17-21. It consists of four staves: two for the violin and two for the piano. Measure numbers 17, 21, and 25 are indicated in boxes above the staves. The violin part includes a performance instruction: "bows remain on string during rests," with a 'V' mark above the first rest. Fingerings 0, 4, and 4 are shown. The piano accompaniment continues with chords and arpeggiated figures. A second measure number '17' is placed above the piano treble staff.

Ensemble Within Two Octaves

(Violins extend first position upwards to play a high C)

S. B. pg. 19

3 Ensemble

Extended first position

use 4th finger as shown

C D E F G A B ("ti") C ("do")

0 4 4 0 0 0 4 4 2 3 4

5

Detailed description: This system contains the first five staves of the piece. It begins with a treble clef staff for Violin I, followed by Violin II, Viola, and Cello/Double Bass. The fifth staff is a grand staff for piano accompaniment. Fingerings are indicated by numbers 0-4 above notes. A circled '5' indicates a high C note. A note for B is labeled "ti" and C is labeled "do". The piano accompaniment features chords and a bass line.

9 13 4 4 3 2 1 0 3 2 4 0 0 4 4 2 0 4

countermelody

9 13 counter theme

Detailed description: This system contains the second five staves. It continues the instrumental parts from the first system. The piano accompaniment includes a section labeled "countermelody" in the upper voice and "counter theme" in the lower voice. Measure numbers 9 and 13 are boxed above the staff. Fingerings and bowings are indicated throughout.

Extending The Chromatic Patterns

In this line, violins and violas will get extensive practice with the fourth finger. This is a prelude to learning to play in the higher positions.

All instruments will drill chromatic half-steps using the same finger for two adjacent pitches. Keep the finger on the string during the half-step slide!

S. B. pg. 19

4 Unison

The first system of the musical score consists of four staves. The top two staves are for Violin and Viola, and the bottom two are for Violoncello and Contrabasso. The key signature has one sharp (F#) and the time signature is 4/4. The music is in unison. The first four measures are marked with a box containing the number 5. Fingerings are indicated by numbers 0-4 above the notes. The notes are: G4 (2), A4 (2), B4 (3), C5 (3), D5 (0), E5 (1), F#5 (1), G5 (2), A5 (2), B5 (4), C6 (4), D6 (3), E6 (0), F#6 (4), G6 (4).

The second system of the musical score continues the unison exercise. It consists of four staves. The key signature has one sharp (F#) and the time signature is 4/4. The music is in unison. The first four measures are marked with a box containing the number 9. The next four measures are marked with a box containing the number 13. Fingerings are indicated by numbers 0-4 above the notes. The notes are: G6 (4), A6 (4), B6 (2), C7 (2), D7 (4), E7 (0), F#7 (4), G7 (4), A7 (4), B7 (3), C8 (3), D8 (4), E8 (0), F#8 (4), G8 (4).

Diminished Fifths in C Major

Is there life after G 7? In this line the violas will use the 2nd finger and the violins will use the 1st and 2nd fingers to play the diminished 5th between b and f. The implied half-step movement of these fingers takes place **IN THE AIR** as the finger moves from one string to the other.

5. Mostly Unison

S. B. pg. 19

The musical score is arranged in two systems. The first system includes staves for Violin I, Violin II, Viola, and Violoncello/Double Bass, along with a grand piano accompaniment. The second system continues the same instrumentation. The score is in 4/4 time and C major. It features a 'dim. 5th' (diminished fifth) interval between B and F, which is a key technical focus. Fingerings are indicated with numbers 0-4. The piano part includes 'slide!' markings. Measure numbers 5, 9, and 13 are boxed. The text '(test)' appears in the first three staves of the first system.

Reuben and Rachel

Concert version in Canonic Style

Play this line three times: 1. For UNISON, all parts begin tune in first measure (lower voices disregard opening rest measure)
At measure 9, cellos and basses repeat first eight measures.

2. In CANONIC STYLE as written, with or without basic piano support.

3. For CONCERT, play strings alone or with enriched piano accompaniment.

6 Unison and Ensemble

Slowly, at first - then faster!

S. B. pg. 19

Musical score for measures 6-13. The score is in 2/4 time. It features four staves for strings (Violin I, Violin II, Viola, and Cello/Double Bass) and two staves for piano accompaniment. The piano part is divided into 'Basic Piano' and 'Enriched Piano' sections. The 'Basic Piano' section provides a simple harmonic accompaniment, while the 'Enriched Piano' section features a more complex, rhythmic accompaniment with chords and arpeggios. The string parts play a melodic line with various fingering and bowing techniques indicated by '4', '5', and 'V' (vibrato) markings. Measure numbers 6, 9, and 13 are clearly marked at the beginning of their respective staves.

Musical score for measures 9-13. This section continues the string and piano accompaniment from the previous system. It includes a 'countertheme' for the strings, which is a melodic line that contrasts with the main theme. The piano accompaniment continues with its 'Enriched Piano' texture. Measure numbers 9 and 13 are marked at the beginning of their respective staves. The score concludes with a double bar line and repeat dots at the end of measure 13.

Foster Melody for Concert Ensemble

A Study in Dynamic Balance

For concert use, play STRINGS ALONE, with violins
interchanging the A & B parts on re-play.

S. B. pg. 20

7. In Moderate Tempo

Violin A 5

Violin B

mf

mf

mf

mf

(Rehearsal only)

9 13

V

mf

mf

mf

9 13

Foster Melody (cont'd)

S. B. pg. 20

The image displays a musical score for the piece "Foster Melody (cont'd)". The score is arranged in two systems. The first system consists of five staves: two treble clefs (top two staves) and three bass clefs (bottom three staves). The second system consists of two staves: a treble clef (top staff) and a bass clef (bottom staff). The music is written in a key signature of one flat (B-flat) and a common time signature (C). The score includes various musical notations such as notes, rests, and accidentals. Fingerings are indicated by numbers 0, 4, and 5 above notes. Vibrato marks (v) are placed above notes in the first system. Measure numbers 17 and 21 are enclosed in boxes at the beginning of the first and second systems, respectively.

Part 2 - Unison Melodies
in G, D and A Major for concert with piano

All Through the Night
Welsh Folk Tune

Review G major scales
Chapter 2, nos. 2 & 9

S. B. pg. 20

8

Musical score for measures 8-13. The score is in G major (one sharp) and 4/4 time. It features a unison melody for voice and piano accompaniment. Measure 8 starts with a treble clef and a key signature of one sharp. The melody is written in a soprano voice part. The piano accompaniment consists of a right hand with chords and a left hand with a bass line. Measure 9 has a '4' above the first note. Measure 10 has a '4' above the first note. Measure 11 has a '5' above the first note. Measure 12 has a '4' above the first note. Measure 13 has a '5' above the first note. The piano part has a '5' above the first note.

9

Musical score for measures 14-19. The score continues from the previous system. Measure 14 has a '4' above the first note. Measure 15 has a '0' above the first note. Measure 16 has a '13' above the first note. Measure 17 has a '4' above the first note. Measure 18 has a '4' above the first note. Measure 19 has a '4' above the first note. The piano part has a '9' above the first note and a '13' above the first note.

9

Musical score for measures 1-8. The score is in D major (one sharp) and 4/4 time. It features a vocal line with a melody and lyrics, and a piano accompaniment. The piano part consists of a right-hand part with chords and a left-hand part with a bass line. Fingerings are indicated by numbers 0, 4, and 5. A box containing the number 5 is placed above the vocal line at measure 5.

Musical score for measures 9-16. The score continues from the previous system. It features a vocal line with a melody and lyrics, and a piano accompaniment. The piano part consists of a right-hand part with chords and a left-hand part with a bass line. Fingerings are indicated by numbers 4, 0, 1, 1, 4, 2, 4, 2, 4, 1. Boxes containing the numbers 9 and 13 are placed above the vocal line at measures 9 and 13 respectively.

Beethoven Theme
From the 9th Symphony

10 Review A major,
Chapter 5, nos. 2 & 6.

S. B. pg. 20

5

Musical score for the first system of the Beethoven Theme. It consists of four staves: two vocal staves (Soprano and Alto) and two piano staves (Right and Left Hand). The key signature is A major (two sharps) and the time signature is 4/4. The music begins with a four-measure rest in the vocal staves, marked with a '4' above the staff. The piano accompaniment starts with a melody in the right hand and a bass line in the left hand. A dynamic marking of *mf* is present in the piano part. A box containing the number '5' is located above the piano right-hand staff.

(from original)

9

13

new tie!

Musical score for the second system of the Beethoven Theme. It consists of four staves: two vocal staves (Soprano and Alto) and two piano staves (Right and Left Hand). The key signature is A major (two sharps) and the time signature is 4/4. The music continues from the first system. A dynamic marking of *mf* is present in the piano part. A box containing the number '9' is located above the piano right-hand staff, and another box containing the number '13' is located above the piano left-hand staff. The text 'new tie!' is written above the vocal staves.

Part 3 - Performance Pieces

Long, Long Ago
Concert Version in C Major

S. B. pg. 21

11 The Theme, in Unison

Bayly

Musical notation for the first system of 'The Theme, in Unison'. It consists of four staves: Treble, Bass, Bass, and Treble. The first two staves have fingerings '4' and '0' above the notes. The third and fourth staves have a '0' below the first note. A box containing the number '5' is located above the second staff. The music is in 4/4 time and C major.

Musical notation for the second system of 'The Theme, in Unison'. It consists of two staves: Treble and Bass. A box containing the number '5' is located below the second staff. The music continues in 4/4 time and C major.

FOR CONCERT

Musical notation for the piano accompaniment of 'The Theme, in Unison'. It consists of two staves: Treble and Bass. The music is in 4/4 time and C major.

Musical notation for the third system of 'The Theme, in Unison'. It consists of four staves: Treble, Bass, Bass, and Treble. Boxes containing the numbers '9' and '13' are located above the first and second staves, respectively. The music continues in 4/4 time and C major.

Musical notation for the piano accompaniment of the third system of 'The Theme, in Unison'. It consists of two staves: Treble and Bass. A box containing the number '13' is located above the second staff. The music continues in 4/4 time and C major.

Long, Long Ago (11 cont'd)

Variation I - Ensemble

The musical score is divided into two systems. The first system consists of two staves: a guitar staff (top) and a piano staff (bottom). The guitar staff has a treble clef and includes fingerings (4, 0, 5, 4, 0, 4) and a 'pizz' (pizzicato) instruction. The piano staff has a bass clef and includes a '5' fingering. The second system also consists of two staves: a guitar staff (top) and a piano staff (bottom). The guitar staff has a treble clef and includes fingerings (9, 0, 13, 4, 0, 4) and instructions 'very softly' and 'arco'. The piano staff has a bass clef and includes fingerings (9, 13). The score is written in a 4/4 time signature.

Variation II - As a round

Musical score for Variation II - As a round, measures 1-8. The score is written for guitar and includes a piano accompaniment. The guitar part features a melodic line with various fretting techniques indicated by numbers (4, 0, 5) above the notes. The piano accompaniment consists of a steady bass line and a treble line with chords and arpeggios. Measure numbers 4 and 5 are boxed in the score.

Musical score for Variation II - As a round, measures 9-13. This section continues the piece with similar notation for guitar and piano. The guitar part includes a measure with a circled '9' and another with a circled '13'. The piano accompaniment provides harmonic support with chords and arpeggios. Measure numbers 9, 13, and 4 are boxed in the score.

Ensemble

In The Style of Haydn

12 Steady Tempo

S. B. pg. 21

Softly

pizz

pizz

pizz

pizz

(for concert)

5 8

arco

arco

arco

arco

countertheme!

9 13 16

17 21 24

pizz

Part 4 - Chromatic Designs in D
Minor to Major

Variations on a Violin Etude by Wohlfart

Unison and Ensemble

13 preparatory to Wohlfart

S. B. pg. 22

CHROMATICS IN TWO OCTAVES.

Each voice has two parts; A & B. Try this line with all A parts, all B parts and in combinations and divisi!

This is a good time to review the principles of chromatics. When two adjacent pitches are played with the same finger, SLIDE the finger on the string from one pitch to the other. The violins and violas will find examples of this chromatic slide in both octaves.

Counterthemes will pop up in the piano accompaniments in this line and in No. 14!

Rhythmic Variation of Line 13 (assign parts as in line 13)

14 Play with separate strokes, at first

Variation of Wohlfart Etude

S. B. pg. 22

15

Musical score for Variation of Wohlfart Etude, measures 1-14. The score is in 3/4 time and consists of four staves. The first two staves are for the right hand, and the last two are for the left hand. The key signature has one sharp (F#). Measure numbers 4, 5, and 4 are indicated above the staves. Fingerings are shown with numbers 1-4. A box containing the number 5 is placed above the first staff in measure 5. The piano part is labeled "from Beethoven" and "from Wohlfart".

Musical score for Variation of Wohlfart Etude, measures 15-28. The score continues with four staves. Measure numbers 9, 13, 4, and 13 are indicated above the staves. Fingerings are shown with numbers 1-4. A box containing the number 9 is placed above the first staff in measure 9, and another box containing the number 13 is placed above the first staff in measure 13. The piano part is labeled "(from the D minor melodic scale)".

Battle of the Titans Beethoven vs. Wohlfart

Unison and Ensemble

A Study in Thematics - D major and melodic minor

S. B. pg. 22

16

D major - Theme

Musical score for the D major theme, measures 1 through 8. The score is written for a full ensemble including Violin (A), Violin (B), Violoncello (A), Violoncello (B), and Piano. The key signature is D major (two sharps) and the time signature is 4/4. Measure numbers 0, 4, 6, and 8 are indicated. The piano part features a prominent melodic line in the right hand and a supporting bass line in the left hand.

9 Violin (A)

10 D minor - melodic form

13

Musical score for the D minor melodic form, measures 9 through 13. The score is written for Violin (A), Violin (B), Violoncello (A), Violoncello (B), and Piano. The key signature changes to D minor (two sharps and one flat). Measure numbers 9, 10, and 13 are indicated. Annotations include "melodic minor scale....." for Violin (B) and "Descant" for Violoncello (A). The piano part continues with a melodic line in the right hand and a supporting bass line in the left hand.

(16, cont'd)

PLAY NO. 16 THREE WAYS: INTERCHANGE PARTS (see examples below)

1. All play the (A) part as a unison theme to the end
2. Viola - repeat (A) part to measure 9 then (B) part, as descant with (A) part *tacet*.
Viola, cello, bass - play the (B) part - theme for ensemble
3. Violin - Same as second time - concert ensemble
Viola, cello, bass - play the (A) part - concert ensemble

THE PIANO IS AD LIB, BUT SHOULD PLAY THIRD TIME FOR CONCERT ENSEMBLE

Condensed Ensemble Patterns Showing Various Tonal Balances

1. Theme in Unison

2. Theme with Changes
of Register and Descant

3. Concert Ensemble

Chapter 8 - F Major

Instructional Guide

Positions:

Violins and violas will employ a "lower first position" so that their Bb and F naturals can be comfortably reached. The cellos will use the lower extended position and the basses will play from half position to III position.

Objectives:

1. To play easily in the key of F major in both available octaves
2. To play chromatics in F major
3. To learn to play in "eighth time" (4/8 & 6/8)
4. To play 6/8 time in two beats
5. To play triplets
6. To learn how to play up-beats (The Anacrusis)
7. To play mixed meters in ensemble
8. To play first and second endings

Teaching suggestions and performance hints are set forth in the score.

General Teaching Hints:

FINGERING. The violins will reach the Bb on the A string and the F on the E string by placing the first finger **on the tip** one half step above the open string. In this key, the extension from 4th finger to 1st is larger than in keys already studied. Allow the thumb to move back (a "lower first position") to accommodate this requirement. Violas must allow the second finger to release from the string as soon as the fourth finger is placed. This helps the fourth finger to extend to reach the correct pitch. Cellos will reach backward into the lowered extended position to play the Bb on the A string.

BOWING. Generally speaking, single up-beat notes ("pick-ups") will be taken up-bow, while the opposite will be true for double note up-beats.

ENSEMBLE CHALLENGE. The combining of meters and triplets in duple against 6/8 time will test the pupils' ability in independent part-playing.

CHAPTER 8 - F MAJOR

Success in playing in this and other "flat" keys is achieved by allowing the left hand to find its natural, lowered first position. Violins will need to do this immediately in line 1 so that their Bb's & F's will be secure. Violas will do this in line 5. The bass will begin this key in half position. Cellos will employ the lower extended position in line 5.

1 F major - first octave (without signature) Student Book pg.23

sol-la-ti-do

(test)

(test)

(test)

(test)

(test) H.P.

(test)

(test)

5

2 F major - with signature

3 Basic Arpeggios in F Major

The first system of the musical score consists of five staves. The top four staves are for guitar: Treble Clef (Staff 1), Bass Clef (Staff 2), Bass Clef (Staff 3), and Bass Clef (Staff 4). The bottom staff is for piano accompaniment, split into Treble and Bass Clefs. The music is in 4/4 time and F major. Fingerings are indicated by numbers 0-4. Boxed numbers 5, 1, 3, 1, 2, 0, 2, 1, 0, 4 are placed above the notes. The piano accompaniment features a steady eighth-note bass line and a treble line with chords and eighth-note patterns.

The second system of the musical score continues the piece. It consists of five staves, identical in layout to the first system. Fingerings are indicated by numbers 0-4. Boxed numbers 9, 13, 0, 9, 13 are placed above the notes. The piano accompaniment continues with similar rhythmic patterns and chordal accompaniment.

4 Broken Thirds in F Major

Musical score for 'Broken Thirds in F Major' in 4/4 time. It features a violin part with fingerings (4, 0, 4, 0, 4, 0, 4, 0, 4, 0, 4, 0), a viola part with fingerings (0, 4, 0, 4, 0, 4, 0, 4, 0, 4, 0, 4), and a cello/bass part with fingerings (0, 4, 0, 4, 0, 4, 0, 4, 0, 4, 0, 4). A 'doublestop!' instruction is present in the viola part. The score includes a grand staff with piano accompaniment.

Extending the F Scale - Up & Down

INCOMPLETE SECOND OCTAVES

In this line all voices will explore the upper and lower extensions of F major. Each instrument will reach into the highest and lowest notes in F major in the positions already reviewed.

For example, beginning in measure 3 all instruments will begin the upper octave of F major. The violins will get as far as Bb on the E string, the violas and cellos will reach D on the A string and the basses will climb to a D on the G string.

Conversely, when reaching downward into the lower octave, the violins will get only as far as the open G string, the violas and cellos will reach an open C and the basses can only get one note in the lower octave, the open E string.

(Fingerings will be shown in smaller type from this line onwards)

Musical score for 'Extending the F Scale - Up & Down' in 4/4 time. It features a violin part with fingerings (0, 1, 2, 3, 4, 3, 2, 1, 0), a viola part with fingerings (0, 1, 2, 3, 4, 3, 2, 1, 0), and a cello/bass part with fingerings (0, 1, 2, 3, 4, 3, 2, 1, 0). The score includes a grand staff with piano accompaniment. Chord symbols F, G, A, Bb, C, D are shown above the violin part. Performance markings 'H.P.' and 'III' are present. A 'Starting second octave' label is above the violin part. A 'First octave.....' label is above the viola part. A '3' marking is below the piano accompaniment.

Downward Extension of F Scale

5 (cont'd)

The musical score consists of two systems of staves. The first system includes a grand staff (treble and bass clefs) and a separate treble clef staff. The grand staff contains four staves: two for the right hand (treble and bass clefs) and two for the left hand (treble and bass clefs). The separate staff is a treble clef staff. The music is in the key of F major (one flat). The first system is marked with a box containing the number 6. Above the first staff of the grand staff, the notes of the downward F scale are written: F, E, D, C, Bb, A, G. Below these notes are the corresponding fingering numbers: 2, 1, 0, 3, 2, 1, 0. The second system is marked with a box containing the number 7. The music concludes with a double bar line.

Arpeggio Ensemble
with chromatics in F Major

Student Book pg.23

6

(chords only for basic support)

II H.P. II III II H.P.

6

11

B^b G#

16

H.P. II I H.P. I

11

16

Broken Thirds in Ensemble

Student Book pg.23

7

The first system of the musical score consists of six staves. The top four staves are for individual instruments: Treble Clef (Soprano), Alto Clef (Alto), Bass Clef (Tenor), and Bass Clef (Bass). The bottom two staves are for piano accompaniment: Treble Clef and Bass Clef. The music is in 3/4 time and B-flat major. The first staff has a circled '7' above the first measure. The second staff has a circled '7' above the first measure. The third staff has a circled '7' above the first measure. The fourth staff has a circled '7' above the first measure. The fifth staff has a circled '7' above the first measure. The sixth staff has a circled '7' above the first measure. A circled '9' is present in the top right of the system.

The second system of the musical score consists of six staves, continuing from the first system. The top four staves are for individual instruments: Treble Clef (Soprano), Alto Clef (Alto), Bass Clef (Tenor), and Bass Clef (Bass). The bottom two staves are for piano accompaniment: Treble Clef and Bass Clef. The music is in 3/4 time and B-flat major. The first staff has a circled '7' above the first measure. The second staff has a circled '7' above the first measure. The third staff has a circled '7' above the first measure. The fourth staff has a circled '7' above the first measure. The fifth staff has a circled '7' above the first measure. The sixth staff has a circled '7' above the first measure.

Frere Jacques Goes Round and Round

Student Book pg. 24

8 Two Part Round

Musical score for measures 1-8. The score is in 4/4 time and B-flat major. It features a two-part round with two vocal parts (Soprano and Alto) and a piano accompaniment. The piano part includes a section marked "(ad lib)" and a "countertheme" starting at measure 5. Measure numbers 1, 5, and 9 are indicated in boxes above the notes.

Musical score for measures 9-12. The score continues the two-part round with piano accompaniment. The piano part includes a section marked "pizz" (pizzicato) starting at measure 9. Measure numbers 9 and 12 are indicated in boxes above the notes.

8a Three-Part Round

S. B pg. 24

The first system of the musical score consists of two systems of staves. The top system has four staves: two treble clefs and two bass clefs. The first two staves are marked 'arco'. The second system has two staves: a grand staff (treble and bass clefs). The first staff is marked '(piano second time)' and the second staff is marked 'mf'. A box containing the number '5' is placed above the first staff of the second system.

The second system of the musical score consists of two systems of staves. The top system has four staves: two treble clefs and two bass clefs. The first two staves are marked 'pizz'. The second system has two staves: a grand staff (treble and bass clefs). The first staff is marked 'pp' and the second staff is marked 'pp'. A box containing the number '9' is placed above the first staff of the second system.

Theme and Variations for New Rhythms

Development of "EIGHTH TIME." The next 5 lines will introduce the students to the concept of giving one count to an eighth note. From 2/4 through 4/8 to 6/8 meters, these lines will use "Frere Jacques" to build confidence with this new concept. Students should clap and count each of these lines to reinforce rhythmic understanding.

Student Book pg.24

9 Very slowly (in 2)

Musical score for exercise 9, "Very slowly (in 2)". The score is written for voice and piano in 2/4 time. The vocal line includes counts: (count) 1 2, 1 and 2 and, and 0. The piano accompaniment consists of two staves.

9a Variation I (in 4 - same speed as No. 9)

Musical score for exercise 9a, "Variation I (in 4 - same speed as No. 9)". The score is written for voice and piano in 4/8 time. The vocal line includes counts: (count) 1 2 3 4, 1 2 3 4, and a triplet. The piano accompaniment consists of two staves.

6/8 Time - Eighth Notes and Rests

The concept of six eighth notes in a measure is introduced here for the first time. Teachers are encouraged to further this concept by suggesting to students that ANY number of notes (beats) can be organized into a single measure and that they will find, in much modern music, exactly that.

9b Variation II (in 6) Slowly

Student Book pg. 24

Musical score for Variation II (in 6) Slowly, measures 1-6. The score is in 6/8 time and features a melody in the treble clef and accompaniment in the bass clef. The melody consists of eighth notes and rests, with a count of 1 2 3 4 5 6 provided for the first measure. The accompaniment consists of eighth notes and rests. A fermata is placed over the final note of the melody in measure 6. A double bar line with a repeat sign is located at the end of measure 6.

Musical score for Variation II (in 6) Slowly, measures 7-12. The score is in 6/8 time and features a melody in the treble clef and accompaniment in the bass clef. The melody consists of eighth notes and rests, with a count of 1 2 3 4 5 6 provided for the first measure of the section. The accompaniment consists of eighth notes and rests. A fermata is placed over the final note of the melody in measure 12. A double bar line with a repeat sign is located at the end of measure 12.

Development of 6/8 Time in Two Beats

Lines 9c and 9d should each be begun slowly in 6 beats and accelerated until they are played in two beats to the bar

Student Book pg.24

9c Variation III - Two eighths tied into a quarter

faster and faster so that repeat is in two!

9d Variation IV - Three eighths tied equals a dotted-quarter in 6/8 time

start in 6 beats FROM TIE TO DOT! faster and faster so repeat is in two beats!

dotted half in 6/8

Row, Row, Row Your Boat

Play this line three times:

1. For UNISON, all parts begin tune in the first measure with notes; play eight measures.
2. The ROUND, as written with or without basic piano accompaniment.
3. For CONCERT, strings alone or with regular piano accompaniment.

10 Two eighths tied for a quarter in 6/8

Student Book pg.25

(whole rest in 6/8)

Musical score for 'Row, Row, Row Your Boat' in 6/8 time. The score consists of two systems of staves. The first system includes a vocal line (treble clef) and three piano accompaniment lines (alto, tenor, and bass clefs). The second system includes a vocal line (treble clef) and two piano accompaniment lines (treble and bass clefs). Fingerings are indicated with numbers 1 and 2. A box containing the number '5' is placed above the second system. A note in the bass clef of the first system is marked with '(whole rest in 6/8)'. The piece concludes with a double bar line and repeat dots.

Preparatory Chromatics for "Sweet and Low"

11 Slowly, in 6

Musical score for 'Preparatory Chromatics for "Sweet and Low"' in 6/8 time. The score consists of two systems of staves. The first system includes a vocal line (treble clef) and three piano accompaniment lines (alto, tenor, and bass clefs). The second system includes a vocal line (treble clef) and two piano accompaniment lines (treble and bass clefs). The score is heavily annotated with fingerings (numbers 1-4) and breath marks (circles with 'o'). Chord symbols are placed above the vocal line: D, Db, B, and Bb. The piece concludes with a double bar line and repeat dots.

Concert Version of "Sweet and Low"
 Old Scottish Tune by Joseph Barnby (1818-1896)

Play this line twice:

1. Unison melody with piano
2. Violins and violas repeat melody until measure 15, then violins *divisi* A & B, violas B part only, cellos & basses play counter-melody *divisi*. No piano.

Student Book pg.25

11 Slowly, in 6

Musical score for measures 1-14. The score is in 6/8 time and B-flat major. It features five staves: Violin I, Violin II, Cello & Bass (first time), Cello & Bass (second time), and Piano. Measure numbers 5 and 9 are boxed. Performance instructions include "cello & bass-first time; melody.", "cello & bass-second time; counter-melody", "(lower stems for bass)", and "bass-pizz".

Musical score for measures 15-24. The score continues from the previous system. It features five staves: Violin I, Violin II, Cello & Bass, Piano, and Bass. Measure numbers 15 and 19 are boxed. Performance instructions include "arco" and "bass".

The Up-Beat

Two new concepts are introduced in this line:

1. The up-beat (the "pick-up"). Students should be introduced to the idea of the "missing rests" at the beginning and the end of this line.
2. First and second endings. Students must go back to the repeat mark at the first full measure then skip to the second ending after the repeat.

Student Book pg.26

13 German College Song

First beat is SILENT!

(for drill, play first beat)

Norwegian Folk Song

Silent counts

Where's the missing beat?

For drill, play first two beats

countertheme

Auld Lang Syne

Concert Version in F Major

Play twice:

1. Unison melody with piano
2. Violins repeat melody, viola and cello countermelody, bass harmony

S. B. pg. 26

15 Unison and Ensemble

1 - 2 - 3
(silent count) V

viola melody V

viola countermelody

cello & bass melody

cello

bass harmony

pizz

arco

5

9

13

For He's A Jolly Good Fellow
Old French Tune

Play twice:
1. In 6 beats to the bar
2. In 2 beats to the bar

16

S. B. pg 27

count 1 2 3 4 5 6

This musical score is for the piece 'For He's A Jolly Good Fellow', an Old French Tune. It is presented in a system of five staves. The top staff is a treble clef with a 6/8 time signature, featuring a melodic line with a 'count' of 1 2 3 4 5 6 above the first six measures. The second and third staves are bass clefs, providing accompaniment. The fourth and fifth staves are grand staff notation (treble and bass clefs). The score includes various musical notations such as notes, rests, and dynamic markings like 'V' (forte). A box containing the number '6' is placed above the sixth measure of the top staff.

Irish Jig

17 Think the preparatory eighths

This musical score is for the piece 'Irish Jig'. It is presented in a system of five staves. The top staff is a treble clef with a 6/8 time signature, featuring a melodic line with eighth notes. The second and third staves are bass clefs, providing accompaniment. The fourth and fifth staves are grand staff notation (treble and bass clefs). The score includes various musical notations such as notes, rests, and dynamic markings like 'V' (forte). A box containing the number '5' is placed above the fifth measure of the top staff. The instruction 'Think the preparatory eighths' is written above the first measure of the top staff.

Changing 6/8 into Triplets
Combining 6/8 and 2/4 time

18 Keep the eighth note speed the same - Develop two pulses in each

S. B. pg. 27

Musical score for exercise 18, consisting of four staves. The first two staves are for a four-part vocal or instrumental ensemble, and the last two are for piano accompaniment. The score is divided into two systems. The first system has a 6/8 time signature, followed by a 2/4 time signature. The second system has a 6/8 time signature, followed by a 2/4 time signature. The music features eighth notes and triplets. A box with the number '5' is placed above the first measure of the second system. A 'count' line is provided below the first staff: 'count 1 2 3 4 5 6 1 - - 2 - - 1 2'. The piano part includes a bass line with eighth notes and a treble line with eighth notes and triplets.

"See-Saw with "Row-Row"
Ensemble with Triplets

19 In 2

Musical score for exercise 19, titled "See-Saw with 'Row-Row' Ensemble with Triplets". It consists of four staves: two for an ensemble (treble and bass clefs) and two for piano accompaniment (treble and bass clefs). The score is divided into two systems. The first system has a 6/8 time signature, followed by a 2/4 time signature. The second system has a 6/8 time signature, followed by a 2/4 time signature. The music features eighth notes and triplets. A box with the number '5' is placed above the first measure of the second system. A 'count' line is provided below the first staff: 'count 1 2 1 2'. The piano part includes a bass line with eighth notes and a treble line with eighth notes and triplets.

"Boogie-Cha" with Auld Lang Syne
The "Battle of Meters" - 6/8 vs. 4/4

Counterpoint Ensemble in F Major

20 SNAPPY STYLE (in 2) - Slowly at first, then accel.

S. B. pg. 20

1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20

1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20

cello
bass

slap
(bass only)

cello & bass

Keep bows on the string during

7 7

Violins divide into A &
B parts in measures 18 -
26

11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26

11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26

A divisi.
B

Same Beat, in 4 (6/8 into Triplet Equals One Quarter)

Violin A Theme

divisi

Violin B

Viola countermotive

Cello & Bass

23



