

BASS
Volume Two

THE INTERMEDIATE STRING CLASS

By

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THE INTERMEDIATE STRING CLASS: Teachers Manual and Full Score

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CHAPTER 9 - STARTING POSITIONS

III - IV - G STRING - C AND G MAJOR (EXTENSION TO V - NO. 16)

C MAJOR REVIEW WITH HARMONIC SUPPORT

① 

G MAJOR ENSEMBLE SUPPORT (I-III)

② 

TRIPLET ABBREVIATION

③ 

G MAJOR DOWN-SCALE

④ 

PIZZ. ARCO

"LOVELY EVENING" EXCERPT

⑤ 

HALF STEP TO III

THIRD POSITION

⑥ 

I TO IV G STRING - C MAJOR

HALF-STEP SHIFT, SCALE STEPS 7 TO 8 "TI-DO" TO III

WHOLE-STEP SHIFT TO IV, C TO D

⑦ 

DOWN SHIFT "DO-TI"

⑧ 

⑨ 

COUNTERPOINT STUDY I-II

SLOW 6

10

I NEW SHIFT II

PREPARATORY ENSEMBLES FOR "DRINK TO ME ONLY"
WITH POSITIONS

11

INTERVAL ENSEMBLE

12

DRINK TO ME ONLY WITH THINE EYES

UNISON AND ENSEMBLE SLOWLY IN 6 CONCERT VERSION IN G MAJOR

13

1ST TIME

(MELODY)

2ND TIME

COUNTER LINE PIZZ

C MAJOR SCALE AND ARPEGGIO DESIGNS WITH POSITIONS

14

CANONIC ARPEGGIO

15

LOVELY EVENING
EXTENSION TO V SLOWLY - IN 3

16

CHAPTER 10. B \flat MAJOR

POSITIONS - $\frac{1}{2}$ - IV

① Musical staff with notes and fingerings: 4 0 1 1 4 0 1 4 0 2 2 4 4 b b 2 0 4 1 0 4 1

B \flat MAJOR ABBREVIATED EIGHTHS ($\frac{f}{f}$)

② Musical staff with notes and fingerings

ABBREVIATED TRIPLETS ($\frac{f}{f}$)

③ Musical staff with notes and fingerings

④ Musical staff with notes and fingerings

⑤ Musical staff with notes and fingerings

⑥ Musical staff with notes and fingerings

⑦ Musical staff with notes and fingerings

⑧ Musical staff with notes and fingerings

⑨ Musical staff with notes and fingerings

EXTENDING FIRST OCTAVE DOWN COUNTER POINT STUDY IN B \flat

⑩ Musical staff with notes and fingerings

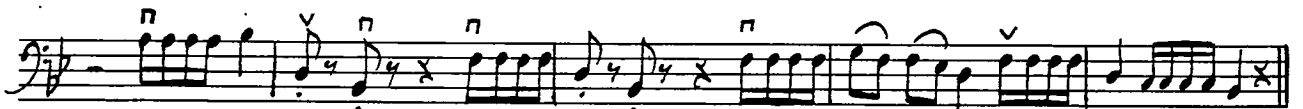
⑪ Musical staff with notes and fingerings
PIZZ ARCO

SIXTEENTH NOTES - FOUR EQUALS ONE QUARTER



⑩ 

⑪ 



LISTEN TO THE MOCKING BIRD

⑫ 

⑬ 

⑭ 

⑮ 

TWO SIXTEENTHS TIED EQUALS ONE EIGHTH



PREPARING FOR BACH

⑯ 

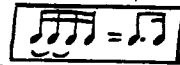
⑰ 

BACH ARIOSO

⑱ 

LAST MISSING EIGHTH (PICK-UP) AT THE BEGINNING

DOTTED-EIGHTH AND SIXTEENTH



PREPARATORY RHYTHM DRILLS FOR "COUNTRY GARDENS"

REVIEWING F MAJOR FROM TIE TO DOT

F MAJOR PLAY 16THS IN TIME OF ONE QUARTER TIE THREE 16THS INTO THE DOTTED EIGHTH

(16) COUNT 1 2 1 2 1 2 1 2 SLURRING THE NEW STEP DOT TAKES PLACE OF THIRD 16TH

(17)

"COUNTRY GARDENS"

UNISON AND ENSEMBLE SLOWLY AT FIRST, THEN LIVELY

(18)

ABBREVIATED SIXTEENTHS (.....)

Bb MAJOR

(19) COUNT 1 2 3 PIZZ ARCO

DARLING CLEMENTINE

(20)

Bb MAJOR ENSEMBLES WITH POSITIONS

SHIFTING DRILL IN ENSEMBLE FORM

21

PREPARING UP BOW

ENSEMBLE DRILL

22

POSITION DRILL

23

POSITIONS AND COUNTERPOINT IN 6/8

24

⑧ USE BOTH FINGERINGS

IN STYLE OF A "BEETHOVEN CANON"

25

TWO-OCTAVE DRILLS IN A MAJOR

LOWER EXTENSION AND POSITIONS

⑩

TEST A G# F# E

⑪

ARKANSAS TRAVELER

UNISON AND ENSEMBLE

⑫

⑮

⑲

⑬

G MAJOR REVIEW WITH POSITIONS

DRILLING THE DOTTED QUARTER-EIGHTH IN $\frac{3}{4}$ (1. )

DRILL ON ONE NOTE FIRST



COUNT 1 2 - 3 - 1 2 - 3 -

TEST



PREPARATORY ENSEMBLE FOR "FIRST NOËL"
STARTING VI

14



FIRST NOËL IN G AND D MAJOR

UNISON AND ENSEMBLE
G MAJOR



5



D MAJOR





CHAPTER 12-EB MAJOR
POSITIONS 1/2 - I - VI

FIRST TIME Eb F G Ab Bb C D Eb

① SECOND TIME

PLAY TWICE

I NOTES BELOW FIRST OCTAVE - - -

FIRST TIME

② SECOND TIME PIZZ

arco V

REPEAT THREE TIMES

③

⑤

⑨

⑬

④

⑤

EB MAJOR - FIRST OCTAVE AS HARMONIC SUPPORT

⑥

⑦

V PIZZ.

⑧

arco

⑤

F F#

⑧

V AD AH

V

PLAY TWICE

THE DOTTED EIGHTH AND SIXTEENTH - $\text{♩} \cdot \text{♫} = \text{♩} \cdot \text{♫}$ IN $\frac{6}{8}$ TIME

RHYTHMIC PREPARATION FOR "BELIEVE ME"

FOR [9]

DIVIDING ONE ♩ INTO TWO ♫

⑨

PLAY TWO 16THS IN TIME OF ONE 8TH

TIEING FIRST AND SECOND EIGHTHS FOR THE DOTTED EIGHTH AND SIXTEENTH
DOT TAKES PLACE OF TIED NOTE

⑩

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

⑪

COUNT 1 2 3 4 5 6

BELIEVE ME, IF ALL THOSE ENDEARING YOUNG CHARMS(S)

UNISON AND ENSEMBLE

SLOWLY IN $\frac{6}{8}$ V

⑫

SILENT COUNTS 1 2 3 4 5 6

⑮

⑨

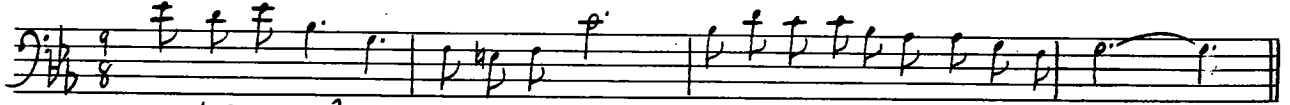
⑬

⑫ LOWER NOTES, SECOND TIME

FROM 6/8 INTO 9/8 TIME

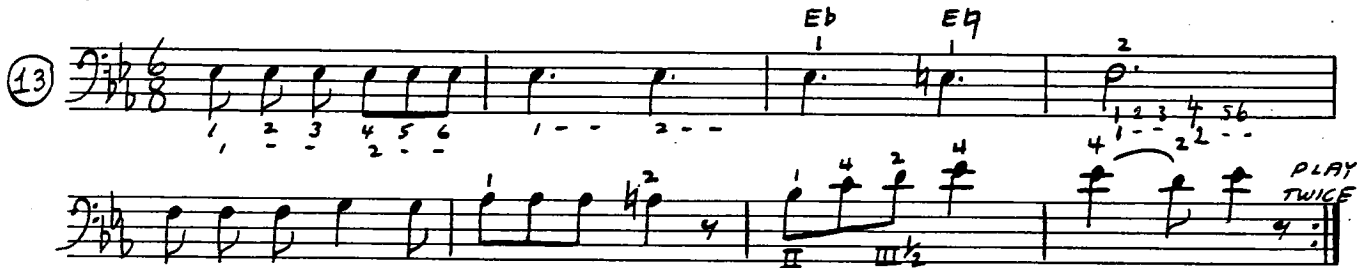
PREPARATORY DRILLS FOR "BEAUTIFUL DREAMER"

THE TUNE



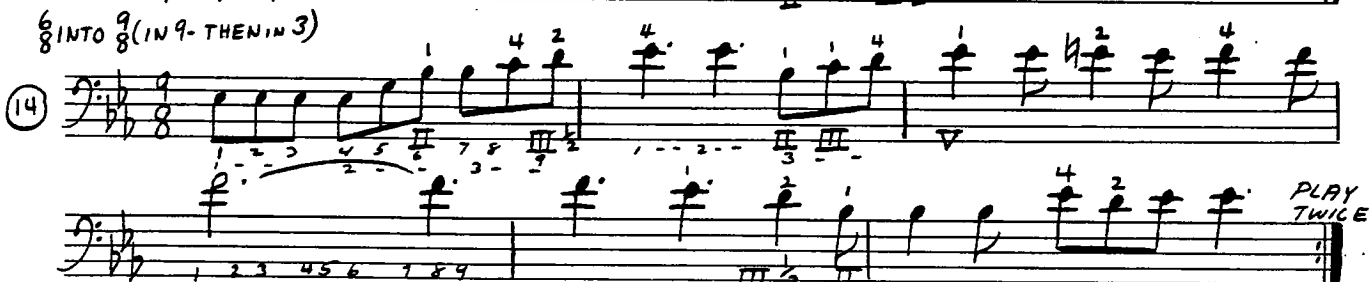
THE DRILLS - IN 6 THEN IN 2

13



14

6/8 INTO 9/8 (IN 9 - THEN IN 3)



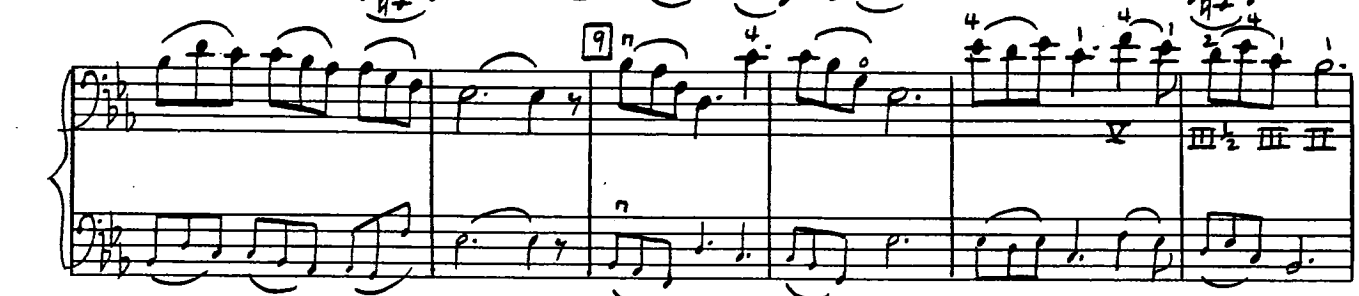
THEME UNISON IN 3 BEAUTIFUL DREAMER UNISON AND ENSEMBLE

15

A



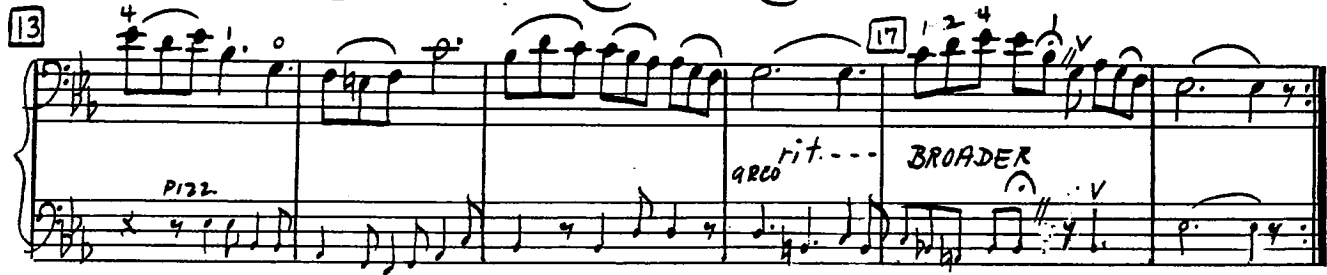
B



13

17

pizz. arco rit. --- BROADER



①6

TWO-OCTAVE SCALE IN Eb WITH POSITIONS

EXTENDING SCALE UP
LOWER TONES OF FIRST OCTAVE

①7

①8

BARCAROLLE FROM "TALES OF HOFFMAN"

①9

WALTZING DOLL

②0

CHAPTER 13 - E MAJOR
WITH PREVIOUS POSITIONS
VI $\frac{1}{2}$ (EX. 8)

SYMBOL FOR COMMON TIME - C = 4

COUNTING IN 4: E F# G# A B C# D# E

①

E MAJOR

②

③

④

BROKEN THIRDS

⑤

E MAJOR - SECOND OCTAVE WITH POSITIONS

E MAJOR - SECOND OCTAVE

⑥

⑦

E MAJOR ENSEMBLE WITH LOWER TONES

⑧

⑧

THE DOUBLE SHARP $\sharp\sharp$ WRITTEN X
 TO $\sharp\sharp$ OR X ← SOUNDS LIKE G

⑨

F# FX 4 A A# 2 4 1 2 4 10 2 1 2 1 4 1 3

HALF STEP HALF STEP I 1/2 I 1/2 II III 1/2 V 1/2 VI 1/2

⑩

SLOWLY IN 6/8

⑪

COUNT 1 2 3 4

⑫

LONDONDERRY AIR

⑬

⑭

* LOWER NOTES AD LIB. PLAY ALSO AS DIVISI

RHYTHM DRILL FOR THE "DIXIE" SYNCOPATED BEAT

⑭

COUNT

1 2 1 2 1 2 1 2 1 2 1 2

1 2

SYNCOPATED BEAT

DIXIE

QUITE LIVELY

⑮

1. 2.

9

DRILL FOR CARNIVAL
IN 6, THEN IN 2

⑩

COUNT 1 2 3 4 5 6

⑥ ⑧

CARNIVAL OF VENICE

allegretto *v* 10 2

UNISON AND ENSEMBLE

A

⑪

B

pizz.

⑫

ARCO *v*

⑬

⑭

MAJOR AND PARALLEL MINOR KEYS OF G-C-E-F WITH SIGNATURES
NATURAL, HARMONIC AND MELODIC MINOR FORMS
POSITIONS I TO V 1/2

G MAJOR AND MINOR

G MAJOR WITHOUT SIGNATURE G MAJOR SIGNATURE

2 0 1 2 0 1 4 # 0

I

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

Bb Eb F#

4 1 4 1 4

1/2 LOWERED 3RD STEP LOW 6-7

G MINOR - HARMONIC FORM MELODIC MINOR FORM

F#

4 1 4 4 1

RAISED 7TH 1/2 STEPS RAISED 6-7 LOW 7-6

Eb-F#

UNISON MODERATO GO DOWN, MOSES G MINOR - HARMONIC FORM

4

5

9

13 mf

p

f

C MAJOR AND MINOR

C MAJOR **C MAJOR SIGNATURE**

⑤

2 0 1 2 0 1 2 4

I II I

TRIPLET EQUALS ONE QUARTER

C MINOR - NATURAL - PARALLEL MINOR **C MINOR SIGNATURE**

⑥

4 Eb 1 4 Ab Bb 1 4

1/2 LOW 3RD LOW 6-7 1/2

C MINOR - HARMONIC **MELODIC MINOR**

⑦

4 Bb 1 2 1 4 Ab Bb 1 1

1/2 RAISED 7TH 1/2 STEPS RAISED 6-7 LOW 7-6

PAGANINI MELODY *

SLOWLY-UNISON WITH ENSEMBLE FINISH C MINOR-MELODIC FORM

⑧

⑤

⑨

⑬

2nd TIME

PLAY TWICE

* PLAY TWICE { 1. UNISON MELODY WITH PIANO
2. REPEAT MELODY UNTIL LAST FOUR MEASURES, THEN LOWER NOTES.

E MAJOR AND MINOR

E MAJOR

(IN 6) 1 4 1 2 1 4 2 4 4 4 4 4 2 4 1

E MAJOR SLOWLY PLAY $\frac{1}{2}$ IN SAME STYLE AS $\frac{1}{2}$

E MAJOR SIGNATURE (IN 3) 1 2 3 1 2 3

8 $\frac{1}{2}$ II $\frac{1}{2}$ IV II $\frac{1}{2}$ I

E MINOR - NATURAL FORM

E MINOR SIGNATURE (~~C#~~ - ~~G#~~ - ~~D#~~ CANCELLED)

$\frac{1}{2}$ = $\frac{1}{2}$ PRECEDING SPEED

(IN 2) 3 1 2 4 1 4 4 4 2 1 (IN 2)

LOW 3RD LOW 6-7

8 II IV II I

E MINOR - HARMONIC

MELODIC MINOR C# D# D# C#

1 4 2 4 1 4 2 1

RAISED 7TH RAISED 6-7 LOW 7-6

8 II IV II I

ARIA FROM "PEARL FISHERS" BIZET

ANDANTE (IN 2) UNISON

E MINOR - NATURAL FORM

COUNT 1 2 3 4 5 6

17 19

rit. - - V a tempo

atempo

p I

F MAJOR AND MINOR

⑬ F MAJOR SIGNATURE

F MINOR NATURAL FORM

LOW 3RD, LOW 6-7

F MINOR SIGNATURE

HARMONIC MINOR

MELODIC MINOR

RAISED 6-7, LOW 7-6

RHYTHM DRILL FOR "DARK EYES"

SLOWLY, THEN FASTER

⑮

COUNT 1 2 3

"DARK EYES" F MINOR

(OTCHI TCHORNITJA)

IN A FREE STYLE - START SLOWLY, THEN INCREASE SPEED

RUSSIAN FOLK SONG

⑯

2ND TIME, FAST AND WILD IN 1

BROAD IN TEMPO

CHAPTER 15 - Ab MAJOR
WITH MODULATIONS TO Bb MAJOR AND E MINOR

FROM COMMON TIME - $\frac{4}{4}$ - TO ALLA BREVE - $\frac{2}{2}$

POSITIONS $\frac{1}{2}$ TO $\text{III} \frac{1}{2}$

IN FAST $\frac{4}{4}$ OR $\frac{2}{2}$

①

ALLA BREVE - CUT TIME
(ITALIAN)

THE SIGN $\frac{C}{\text{IN } 4}$ IS NOW CUT IN HALF $\frac{C}{\text{IN } 2}$ CUT TIME
TWO $\frac{C}{\text{IN } 4}$ NOW USED FOR ONE COUNT $\frac{C}{\text{IN } 2}$ COMMON TIME
ALLA BREVE

Ab MAJOR IN 2 SAME SPEED FOR THE QUARTERS AS IN $\frac{C}{4}$ - HALF NOTES ONE COUNT

②

BROKEN CHORDS

③

BROKEN THIRDS

④

IN 4 OR 2

Ab Bb C Db Eb

⑤ CORO

ALLA BREVE ENSEMBLE SCALE

IN 2

⑥

ARPEGGIOS IN CUT-TIME

⑦

COUNT 1 2 -

⑨ TWO HALF NOTES = A WHOLE

⑭ 4 EIGHTHS = D

Ab ENSEMBLE

LOWER EXTENSION OF Ab SCALE

Ab G F

⑧

GATES OF KIEV

MAJESTICALLY (IN 2)

VIOLON

MOUSSORGSKY EXCERPT

⑨

⑭

DRILL IN SYNCOPATION FOR "GOOD NIGHT, LADIES"

FIRST IN 4 - THEN IN 2

⑩

COUNT 1 2 3 4 / 1 2 3 4

GOOD NIGHT, LADIES

UNISON IN A♭ MAJOR AND ENSEMBLE IN B♭ MAJOR

UNISON - A♭ MAJOR

⑪

MODULATION TO B♭ MAJOR
FIT (IN 4)

ENSEMBLE - B♭ MAJOR
9 (IN 2 AGAIN)

⑫

fit. (IN 4)

LEADING TO MOZART - B♭ MAJOR TO E MINOR

B♭ MAJOR, WITHOUT SIGNATURE

⑬

E MINOR
n v

DRILLS FOR "MOZART"
E MINOR - HARMONIC

⑭

** BOW REMAINS ON THE STRING DURING THIS REST

MOZART THEME

ADAPTED AND TRANSPOSED FROM THE G MINOR SYMPHONY
UNISON AND ENSEMBLE
E MINOR - MELODIC AND HARMONIC FORMS

THEME

A

15 HARMONY

B