

**Teachers Manual
and Full Score**

Volume two

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

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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

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THE INTERMEDIATE STRING CLASS

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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 feature materially aids in the preparation of lesson plans. Each numbered line identifies 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)

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)

The musical score consists of six staves. The first four staves are for Violin, Viola, Cello, and Bass, respectively, all in 4/4 time. The fifth staff is for Basic Harmonic Support in treble clef, and the sixth staff is for Enriched Harmonic Support for Piano, consisting of two staves (treble and bass clef) grouped together. All staves contain three measures of music, each with a whole rest.

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 which may have been 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!"

Volume II, builds upon this technical foundation in introducing the pupils to the higher positions. Playing well in the higher positions depends upon a completely free left hand. Because the inter-pitch distances shrink as the player advances up the fingerboard, those students who are not "locked into a rigid left-hand mold" will be able to play in tune easily and without difficulty. The two basic questions introduced in Volume I remain vital: (a) Does it sound right? and (b) How can it be improved?

The teacher must continue to 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 a review of C major and G major as introduced in Volume I. Drill material, tunes and review exercises are included in each chapter to reinforce the new work.

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 9 - Starting The Higher Positions

Instructional Guide

Positions:

The violins, violas and cellos will shift to second position as a *range extending device* on the outside string. The basses will extend their position playing to fourth position, also on the outside string.

Objectives:

1. To learn the "ti - do" and "do - ti" shifts
2. To extend the playing range upward beyond I (first) position
3. To learn the triplet abbreviation
4. To review 6/8 meter in countrapuntal style
5. To play comfortably in the new positions
6. To "discover" new shifts within the musical passages

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

General Teaching Hints:

FINGERING. Young students accept the logic of learning II (second) position after first position. This does challenge them to use new fingers on old notes! If they have learned to anticipate the correct *pitch*, they will accomplish this task immediately.

BOWING. Bowing specifics will occur with increasing frequency in this and subsequent chapters. Teachers should make certain that the students observe them inasmuch as they are logical according the musical content of each line.

SHIFTING. Several new kinds of shifts are introduced in this chapter. Shifts to adjacent pitches, both half and whole step, replacement shifts, portomento shifts, "jump-shifts" are encountered within easily heard diatonic passages. Each new kind of shift is noted in the full score as they occur.

Chapter 9 - Starting The Higher Positions
The "ti-do" shifting concept on the outer strings only

1

Review of C Major

Violins extend 4th finger to achieve the high C on the E string.

Musical score for 'Review of C Major' in 3/4 time. It features a vocal line with lyrics 'ti - do do-ti' and a piano accompaniment. The piano part includes a grand staff with treble and bass clefs, and a separate grand staff for the right and left hands. Fingerings are indicated with numbers 1-4 and 0 for natural. The score is divided into two systems.

Violins Shift from I to II Position on the E String
G Major

2

Violins Shift To II Position

In this line the violins will make their first excursion into the higher positions. To make the up-shift to II position, keep the first finger on the string and slide the whole hand upward one-half step into the new position. This shift takes place on "ti-do," (F#-G) the most compelling interval in the scale.

This new skill is harmonically supported by the other instruments. To begin the line, test for the key of G by quietly playing the test notes at the beginning before starting the exercise.

The basses will employ third position, previously learned.

Musical score for 'Violins Shift from I to II Position on the E String G Major' in 4/4 time. It features a vocal line with lyrics 'I ti - do second (II) position.....' and a piano accompaniment. The piano part includes a grand staff with treble and bass clefs, and a separate grand staff for the right and left hands. Fingerings are indicated with numbers 1-4 and 0 for natural. The score is divided into two systems.

Melodic Ensemble
The triplet abbreviation

3

The Triplet Abbreviation

The violins will begin this line in II position. They should not confuse the "3" of the triplet abbreviation with "third finger" in second position!

Show the pupils how the abbreviation represents three triplet eighth notes using the numeral 3, three dots and a single slash on the stem.

Musical score for 'The Triplet Abbreviation' in 4/4 time, key of D major. The score consists of seven staves: Violin I, Violin II, Viola, Violoncello, and Piano. The Violin I part starts in II position and contains several triplet eighth notes, some with the abbreviation '3' above the stem. The Violin II part starts with a whole rest and contains triplet eighth notes. The Viola part contains triplet eighth notes. The Violoncello part contains triplet eighth notes. The Piano part contains triplet eighth notes. The score ends with a double bar line.

Violins Downshift from II to I Position on the E String
Shifting drills between second and first positions

4 Ensemble

Violins Shift Between Two Positions

In this line the violins will make four shifts between I & II positions. Can you find them?

For the downshift, retain the first finger on the E string and slide the entire hand downwards one-half step.

Remind violin and viola players to use the fourth finger where indicated.

'Cellos use extended position on the C string.

Watch out for the abbreviated triplet!

Musical score for 'Violins Shift Between Two Positions' in 3/4 time, key of D major. The score consists of seven staves: Violin I, Violin II, Viola, Violoncello, and Piano. The Violin I part starts in II position and contains a sequence of notes with fingerings (1, 2, 3, 4) and an abbreviated triplet. The Violin II part contains a sequence of notes with fingerings (1, 2, 3, 4). The Viola part contains a sequence of notes with fingerings (1, 2, 3, 4). The Violoncello part contains a sequence of notes with fingerings (1, 2, 3, 4) and includes 'pizz' and 'arco' markings. The Piano part contains a sequence of notes. The score ends with a double bar line.

"Lovely Evening" (Excerpt)

5 Ensemble with contrary motion

C Major Review Preparation for Shifting for lower strings

6 Ensemble

Violins and Bases Learn A New Half-Step Shift

In measure 8 the violins will take a half-step shift into II position by sliding the entire hand into the position while retaining the fourth finger on the string.

The basses will make the half-step shift into III position in measure 3.

Cellos and violas will prepare for their first shift into the upper positions in line 7 by identifying the "ti-do" of C major.

All Instruments Shift On The Outer String
New shifts for each instrument

7

**All Instruments Learn
A New Shift**

Violins will make a whole-step upward slide of the entire hand keeping the first finger on the string from f to g on the E string between measures 1 & 2.

Violas and Cellos will make a half-step upward slide of the entire hand keeping the first finger on the string in measure 3.

Basses will do two different shifts in this line. A "replacement" shift in measure 3 and a whole-step slide-shift in measure 5.

"Let the ear be your guide!"

The musical score for page 7 is in 4/4 time and consists of six staves. The top three staves are for Violins, Violas/Cellos, and Basses, respectively. The bottom three staves are for piano accompaniment. The Violin staff has a treble clef and includes a 'downshift on rest' instruction in measure 3. The Viola/Cello staff has an alto clef and includes instructions for 'Second position' and 'Second Position (extended)'. The Bass staff has a bass clef and includes instructions for 'Fourth position' and 'stay in pos.'. Fingerings are indicated by numbers 1-4 above notes. The piano accompaniment consists of chords in the right hand and a bass line in the left hand.

**Position and Shifting Drills
in Ensemble Style**

8

**Upshifts and
Downshifts**

Students must locate their starting pitches quietly to themselves before beginning this line.

Violins: whole step downshifts in measures 2 & 8.

Violas will remain in II position throughout.

Cellos: the "x" fingering designation is here used for the last time in measure 1. The "1-2-4" sequence should be recognized by the pupils as requiring the "spread" fingering.

Basses will play in a total of four positions in this line!

The musical score for page 8 is in 4/4 time and consists of six staves. The top three staves are for Violins, Violas/Cellos, and Basses, respectively. The bottom three staves are for piano accompaniment. The Violin staff includes instructions for 'II' and 'I' positions. The Viola/Cello staff includes instructions for 'II' and 'I' positions. The Bass staff includes instructions for 'III IV', 'II 1/2', and 'III IV 1/2' positions. Fingerings are indicated by numbers 1-4 above notes. The piano accompaniment consists of chords in the right hand and a bass line in the left hand.

Lower Voices Learn the "do-ti" Downshift

9 Ensemble

New Shifts

Violins make a "silent" shift between measures 8 & 9. The hand will move up to II position while the open E is played, landing with the second finger on A. They will remain in II position until the end.

Violas and Cellos will slide the left hand down from II to I position while keeping the first finger on the string between C & B in measure 2.

Basses will downshift from III to I position in measure 2.

All the lower voices make their downshift on the scale steps 8 - 7 ("do - ti").

The musical score is for an ensemble of Violins, Violas/Cellos, Basses, and Piano. It is in 3/4 time. The score consists of four systems. The first system contains the Violin, Viola/Cello, and Bass parts. The second system contains the Piano part. The Violin part has a circled '5' above measure 8 and a 'shift' label above measure 9. The Viola/Cello part has 'do - ti' written below measures 8 and 9, with a circled '5' above measure 8. The Bass part has 'do - ti' written below measures 8 and 9, with a circled '5' above measure 8. The Piano part has a circled '5' above measure 8. Fingerings are indicated with numbers 1-4. Position numbers I, II, III are also present.

Some Notes On Shifting

1. By having done the preparatory work in Chapters 1 - 8 the students should be "shift-ready." That is they should have developed a left hand technic which is characterized by ear-guided **independent finger action**. Teachers should insure that their pupils do not retain a finger on the string any longer than the correct rhythmic value for any particular note. Exceptions to this general rule include certain shifts and, of course, trills and double-stops.
2. Shifting is introduced in the most logical way, that is, as part of scale passages on leading tones supported by the most compelling harmonic progressions. Additionally, young pupils find that **developing second position** is quite natural after learning first position.
3. As stated in the introduction to Chapter 9, shifting is here introduced as a **range-extending device** on the outside string. Teachers are encouraged to use this as a point of departure in extending the positions downward as occasions occur in their performance music and at other opportunities. This concept will be introduced in later chapters.

Counterpoint Study in First & Second Positions

10 Slow 6

In and out of two positions

All instruments will utilize first and second positions. Students should scan this exercise to locate their shifts before beginning to play the line.

Teachers are encouraged to elicit from their pupils the locations of the upshifts and downshifts in this line.

Basses have a NEW SHIFT between I & II positions in measure 9. It is a "silent" shift across two strings, taken on the rests.

Preparatory Ensembles for "Drink To Me Only"
Drill of Positions

11 In 6

Upshifts and Downshifts Reviewed

Violins and violas use 4th finger in the ascent in I position. This is drill for use of this finger in II position.

Remind the cellos that the 1-2-4 finger is "extended" position.

Basses will have two downshifts in measure 6.

12 Interval Ensemble

Shifting in Counterpoint

Violins have a new shift.

This is a "replacement" shift in which the pitch stays the same but the hand shifts to a new position and utilizes a different finger for the same note. The hand will slide quickly to II position while the first finger replaces the second on the E string between measures two and three.

Violins will also have a "hidden" shift in measure 7!

Drink To Me Only With Thine Eyes
Concert Version in G Major
(see performance suggestions, page 9)

13 Unison and Ensemble
In 6, Slowly

5

Old English Tune

Musical score for measures 1-8. The score is in G major and 6/8 time. It features a unison melody for strings and a piano accompaniment. The string parts include a descant and a counterline. The piano part includes a rehearsal-only section. The score is marked with various performance instructions such as 'pizz' and 'arco'.

melody
descant
melody
melody
counterline
pizz
rehearsal only
1st time, play
2nd time, tacet

Musical score for measures 9-16. The score continues the unison and ensemble for strings and piano. It includes a rehearsal-only section and a section marked 'arco'. The score is marked with various performance instructions such as 'arco' and 'E#'. A box with the number '9' is present above the first staff of this section.

arco
E#

(play twice!)

13

Violins
violins divisi 2nd time

violins
harmony
play 2nd time

cellos
harmony
play 2nd time

basses
play 2nd time

1/2

Performance Sugestions:

1. Unison melody with piano accompaniment. (Upper staff for all instruments)
 2. Ensemble. Violins play descant until measure 13, then *divisi*, upper and lower staves.
Violas & cellos repeat the melody to measure 13, then play the harmony line.
Basses play the counterline on the repeat.
- Piano is optional in the ensemble version.

Some New Shifts

14 C major scale designs, with positions

C Major in Two Octaves

Violins will extend the 4th finger from I position to reach the high C in meas. 3.

They will make a whole step slide shift from f to g in measure 4 and reverse this in measure 7.

In measure 8 they will make a "silent shift" on the open E into II position.

Violas and Cellos will play C major in both octaves employing I & II positions.

Basses must find the hidden shift in measure 8!

Shifting "On The Fly"
The "do-do" shift for violas and cellos

15 Canonic Arpeggio

Non-linear Shifts

Students are asked to execute their shifts between chord tones as contrasted to previous shifts which were between adjacent scale tones.

Violins will shift over a minor third in measure 4.

Violas will shift over a minor third in measure 5 and do a replacement shift (same pitch, different finger) between measures 5 & 6. In this case, from *do* to *do*.

Cellos will upshift over a minor third in measure 5 and downshift over a major third in measure 6. They, too, will do a replacement shift between measures 6 & 7.

Basses will upshift over a fourth between measures 3 & 4 and make a silent downshift in measure 7.

♩ = 80

Lovely Evening

Two-Part Concert Round in C Major

15 Slowly, in 3

New Extension Shift for Lower Voices

Cellos will extend the 4th finger a half-step upward to III position to reach the f in measure 15. For players with small hands, a very small upshift will facilitate this process. Don't forget to reverse this move in the half-step return to e in II position.

Basses will make a *portamento shift* from the c in measure 14 in III position to the f in measure 15, in V position. Retain the 1st finger on the string as the hand upshifts toward V position until the 4th finger can find the f.

Musical score for measures 14 and 15. The score is in 3/4 time and C major. It features four staves: Violin I, Violin II, Basses, and Piano. Measure 14 shows the beginning of the piece with a 7-measure rest for the strings. Measure 15 begins with a 7-measure rest for the strings, followed by notes for the other instruments. A box containing the number '7' is placed above the first measure of the rest in both the Violin I and Violin II staves. The Piano part provides harmonic accompaniment throughout.

Musical score for measures 13, 14, and 15. The score is in 3/4 time and C major. It features four staves: Violin I, Violin II, Basses, and Piano. Measure 13 begins with a 13-measure rest for the strings, followed by notes for the other instruments. Measure 14 continues with the same pattern. Measure 15 begins with a 13-measure rest for the strings, followed by notes for the other instruments. A box containing the number '13' is placed above the first measure of the rest in both the Violin I and Violin II staves. The Basses part includes a 'slide!' instruction and fingering (1, 2, 4, 1, 2, 1) for the notes in measure 15. The Piano part provides harmonic accompaniment throughout.

This system contains measures 19 through 27. It features a four-staff arrangement for the upper part of the instrument (treble and bass clefs) and a two-staff arrangement for the lower part (treble and bass clefs). The upper part includes fingerings (1, 2, 0) and slurs. The lower part includes a 'L.H.' (Left Hand) marking and fingerings (1, 2, 1, 0). Measure numbers 19, 23, and 27 are boxed.

This system contains measures 31 through 35. It features a four-staff arrangement for the upper part and a two-staff arrangement for the lower part. The upper part includes slurs and a 'fade' marking at the end. The lower part includes a 'pizz' (pizzicato) marking and an 'arco' (arco) marking. Measure numbers 31 and 35 are boxed.

Chapter 10 - Bb Major

Instructional Guide

Positions:

The violins, violas and cellos will employ first (I) and second (II) positions in this key. The basses will play from half position (H.P.) to fourth (IV) position.

Objectives:

1. To develop the concept of the lowered first position
2. To improve the bowing of quick, repeated tones (sixteenth notes)
3. To develop understanding of the dotted eighth-sixteenth in several meters
4. To learn to read abbreviated, repeated eighth notes
5. To apply the new rhythms in ensemble playing

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

General Teaching Hints:

FINGERING. New shifts are required in this Chapter. Half and whole-step shifts are introduced as are several shifts on "new" fingers.

BOWING. Rapid alternations for sixteenth notes require a relaxed right arm.

Chapter 10 - Bb Major
Positions - Vn, Va, Vcl, I & II
Bass, 1/2 - IV

Student Book pg. 32

1 Bb Major Scale - first octave

A New Key Introduced

To orient the pupils to Bb major, ask them to sing the last three pitches of the scale (la-ti-do) against the harmony provided at the beginning of the piano part. Then play these tones (small notes) similarly supported.

Now, play the scale (large notes) as written.

Violins and violas will contract the left hand into this key in order to play the Eb's and Bb's as they occur. This will, of course, require the 4th finger to reach out "just a little further" when substituting for the open string.

Cellos will employ a "lowered" first position so that their extended fingering will accommodate the Eb on the D string and the Bb on the A string.

Basses will remain in half position (H.P.) throughout this line.

Abbreviated Eighths

2 Bb Major

Bb Major With Signature

Abbreviated Eighths

In Chapter 9, eighths in triplet form were first abbreviated. Two eighths are now written in the same style; the shortened beam, with two dots above the note.

Play these rapid notes in the upper half of the bow. Keep the three hinges of the right arm, shoulder, elbow and wrist, relaxed.

The short stroking is done with the forearm. Use a longer stroke for the slurred quarters.

Hold the beat of the quarters steady. This guides the subdivision into the eighth notes.

Abbreviated Triplets

3 Arpeggios

Student Book pg. 32

Triplets Abbreviated

The triplet is played slightly faster than two eighths for the quarter note.

The teacher can help the rhythm by tapping a well-controlled pulse while the pupils clap triplets.

Note the different bow speeds between two and three notes for the quarter. The entire exercise is executed between the middle and tip of the bow.

The interval of the diminished fifth, A to Eb in measure 11, is best guided by the feel of the harmony.

Cellos are reminded that the interval Eb to G between measures 5 & 6 requires a "spread fingering," or "x1 - x4."

Basses will remain in 1/2 position throughout this line.

Musical score for '3 Arpeggios' in 4/4 time, featuring four staves. The first two staves are for Violin I and Violin II, and the last two are for Cello and Double Bass. The score includes a 'Bach motive' in measure 11, indicated by a box with the number 5. The piece concludes with 'counter scales' in the lower staves. Fingerings and bowing directions are clearly marked throughout the score.

Continuation of the musical score for '3 Arpeggios', showing measures 9 and 13. The notation includes various triplet markings and fingerings for all four staves. The piece ends with a final cadence in the lower staves.

4 Broken Thirds

Broken Thirds

Reminder: Playing in tune is refined with the help of the basic triads, I-IV-V7.

The chromatics in the piano add color and interest to this simple line of broken thirds.

The abbreviated triplet in the last measure lends rhythmic continuity to the musical design.

Cellos must reach backward with the first finger to achieve the Eb on the D string and the Bb on the A string.

Basses remain in half position (H.P.) throughout this line.

Musical score for 'Broken Thirds' in 4/4 time, key of Bb major. The score consists of five staves: Violin I, Violin II, Viola, Cello, and Bass. The Violin I and II parts feature broken thirds with fingering (1, 2, 3, 4) and breath marks (circles). The Viola part has an abbreviated triplet in the final measure. The Cello and Bass parts provide harmonic support with chromatic lines. The piano accompaniment is shown in grand staff notation at the bottom.

Second Octave of Bb Major Lower voices shift to higher positions

Second Octave of Bb Major

Establish the starting pitch by testing the pitches A-Bb supported by the harmony (V7-I).

Violins play the full scale, supported by the incomplete octave in the lower strings.

Violas will shift to second position in measure 6, using a whole step upward slide of the hand between Bb and C.

Cellos use the extended finger positions. At the Eb above the staff, extend the fourth finger a half step into II position. Measure 6 has a whole step shift into II position. Bb to C.

Basses start in II position, leading from 1/2 pos. The IV position is in measure 2. The II and III positions are also used for this Bb major group in the bass.

Musical score for 'Second Octave of Bb Major' in 4/4 time, key of Bb major. The score starts at measure 5 and includes five staves: Violin I, Violin II, Viola, Cello, and Bass. Above the staves, the notes of the Bb major scale (A, Bb, Bb, C, D, Eb, F, G, A, Bb) are written. The Violin I and II parts play the full scale with fingering (1, 2, 3, 4, 3, 2, 1, 3, 2, 1, 3, 2, 1). The Viola part starts in II position and shifts to II position in measure 6. The Cello and Bass parts use extended finger positions and shift between positions (1/2, II, III, IV, II, 1/2). The piano accompaniment is shown in grand staff notation at the bottom.

Ensemble Patterns

6 The Scale

Student Book pg. 32

Ensemble Patterns

The scale patterns are woven into an ensemble. The triplet abbreviation receives further drill.

Violas will employ both first and second positions. Ask the pupils to find the shift points.

Cellos will use normal, extended and II positions.

The basses will shift frequently in this line.

The musical score for 'The Scale' consists of four staves for strings and piano accompaniment. The top two staves are for Violins (I and II), the middle two for Violas and Cellos, and the bottom two for Basses and Piano. The score includes various musical notations such as triplets, slurs, and fingering numbers (1, 2, 3, 4). The piano part includes a section labeled 'l.h.' (left hand).

7 The Broken Chord

Intervals In Two Octaves

The Broken chords and thirds (in line 8) are treated as canonic imitations, somewhat in the style of a round.

This is a good line with which to practice entering after a rest. The lower voices will have a good drill of this skill.

Observe the bowings as well as the fingerings in this line.

The musical score for 'The Broken Chord' consists of four staves for strings and piano accompaniment. The top two staves are for Violins (I and II), the middle two for Violas and Cellos, and the bottom two for Basses and Piano. The score includes various musical notations such as slurs, fingering numbers, and dynamic markings like '1/2', 'II IV', and 'III 1/2'. The piano part includes a section labeled '8va' (octave).

Ensemble Patterns (cont'd)

8 Broken Thirds

Student Book pg. 32

Ensemble Patterns

All of the intervals of the principal chords of Bb major have been reviewed.

Lines 6,7 & 8 together prepare the pupils for an enriched counterpoint study in line 9.

Cellos have "hidden shifts" in measures 2 & 3.

Basses start in II position and have shifts in measures 2, 3, 4 & 6!

The musical score is written in Bb major and 4/4 time. It consists of five systems of music. The first system contains four staves: Violin I, Violin II, Cello, and Bass. The second system contains two staves: Violin I and Violin II. The third system contains two staves: Violin I and Violin II. The fourth system contains two staves: Violin I and Violin II. The fifth system contains two staves: Violin I and Violin II. The music features broken thirds in the upper voices and a rhythmic accompaniment in the lower voices. Fingerings and shifts are indicated throughout the score.

Counterpoint Study in Bb Major

9 Extending the First Octave Down

Student Book pg. 32

Counterpoint Study

This lower extension from Bb has the incomplete octave. It reaches into the lowest compass for all instruments.

Cellos have a downward extension (X2) for the low Eb.

All parts combine different bowings. These should be clearly articulated.

Contrapuntal playing is the principle aim of this study

The first system of the musical score consists of five staves. The top staff is in treble clef, and the bottom four staves are in bass clef. The key signature is Bb major (two flats) and the time signature is 4/4. The music features various rhythmic patterns, including eighth and sixteenth notes, and rests. Above the first staff, the notes Bb, A, G are written with fingerings 2, 1, 0. Above the second staff, the notes Bb, A, G, F, Eb, D, C are written with fingerings 2, 1, 0, 3, 2, 1, 0. Above the third staff, the notes Bb, A, G, F, Eb, D, C are written with fingerings 2, 1, 0, 4, 3, 2, 1, 0. Above the fourth staff, the notes Bb, A, G, F are written with fingerings 1, 0, 4, 1. A box containing the number '5' is placed above the first staff at the beginning of the fifth measure. The system concludes with a double bar line.

The second system of the musical score consists of five staves. The top staff is in treble clef, and the bottom four staves are in bass clef. The key signature is Bb major (two flats) and the time signature is 4/4. The music continues with various rhythmic patterns and articulations. Above the first staff, the notes Bb, A, G are written with fingerings 2, 1, 0. Above the second staff, the notes Bb, A, G, F, Eb, D, C are written with fingerings 2, 1, 0, 3, 2, 1, 0. Above the third staff, the notes Bb, A, G, F, Eb, D, C are written with fingerings 2, 1, 0, 4, 3, 2, 1, 0. Above the fourth staff, the notes Bb, A, G, F are written with fingerings 1, 0, 4, 1. A box containing the number '11' is placed above the first staff at the beginning of the fifth measure. A box containing the number '15' is placed above the first staff at the beginning of the ninth measure. The system concludes with a double bar line.

Sixteenth Notes

Four 16ths equal One Quarter

This new rhythm pattern continues the initial style of writing subdivided notes (beats). First with single flags, then with beams. Four notes are now played in the time of one quarter note. These are called sixteenth notes. **Use the bow from the middle to the point.**

The stroke for these more rapid notes is done mainly with a loose right hand. The bow is held in a steady manner, without stiffness in the fingers.

A steady beat must be maintained. Considerable practice is required to establish a correct division of the beat, without any rushing.

Students should clap and count this line before playing. Examples: "one - two - three and - four". Also, "one - two - three ee and uh - four."

10 Unison - from middle to upper part of the bow

Student Book pg. 33

The musical score is presented in two systems. The first system consists of four staves, each representing a different instrument or voice part. Each staff begins with a treble clef and a 4/4 time signature. The first two measures of each staff are identical, featuring a sequence of quarter notes: G4, A4, B4, and C5. The third measure of each staff contains a rhythmic exercise of four sixteenth notes: G4, A4, B4, and C5. The fourth measure contains a sequence of quarter notes: G4, A4, B4, and C5. The fifth measure contains a sequence of quarter notes: G4, A4, B4, and C5. The sixth measure contains a sequence of quarter notes: G4, A4, B4, and C5. The seventh measure contains a sequence of quarter notes: G4, A4, B4, and C5. The eighth measure contains a sequence of quarter notes: G4, A4, B4, and C5. The ninth measure contains a sequence of quarter notes: G4, A4, B4, and C5. The tenth measure contains a sequence of quarter notes: G4, A4, B4, and C5. The eleventh measure contains a sequence of quarter notes: G4, A4, B4, and C5. The twelfth measure contains a sequence of quarter notes: G4, A4, B4, and C5. The thirteenth measure contains a sequence of quarter notes: G4, A4, B4, and C5. The fourteenth measure contains a sequence of quarter notes: G4, A4, B4, and C5. The fifteenth measure contains a sequence of quarter notes: G4, A4, B4, and C5. The sixteenth measure contains a sequence of quarter notes: G4, A4, B4, and C5. The seventeenth measure contains a sequence of quarter notes: G4, A4, B4, and C5. The eighteenth measure contains a sequence of quarter notes: G4, A4, B4, and C5. The nineteenth measure contains a sequence of quarter notes: G4, A4, B4, and C5. The twentieth measure contains a sequence of quarter notes: G4, A4, B4, and C5. The second system consists of two staves, each representing a different instrument or voice part. Each staff begins with a treble clef and a 4/4 time signature. The first two measures of each staff are identical, featuring a sequence of quarter notes: G4, A4, B4, and C5. The third measure of each staff contains a rhythmic exercise of four sixteenth notes: G4, A4, B4, and C5. The fourth measure contains a sequence of quarter notes: G4, A4, B4, and C5. The fifth measure contains a sequence of quarter notes: G4, A4, B4, and C5. The sixth measure contains a sequence of quarter notes: G4, A4, B4, and C5. The seventh measure contains a sequence of quarter notes: G4, A4, B4, and C5. The eighth measure contains a sequence of quarter notes: G4, A4, B4, and C5. The ninth measure contains a sequence of quarter notes: G4, A4, B4, and C5. The tenth measure contains a sequence of quarter notes: G4, A4, B4, and C5. The eleventh measure contains a sequence of quarter notes: G4, A4, B4, and C5. The twelfth measure contains a sequence of quarter notes: G4, A4, B4, and C5. The thirteenth measure contains a sequence of quarter notes: G4, A4, B4, and C5. The fourteenth measure contains a sequence of quarter notes: G4, A4, B4, and C5. The fifteenth measure contains a sequence of quarter notes: G4, A4, B4, and C5. The sixteenth measure contains a sequence of quarter notes: G4, A4, B4, and C5. The seventeenth measure contains a sequence of quarter notes: G4, A4, B4, and C5. The eighteenth measure contains a sequence of quarter notes: G4, A4, B4, and C5. The nineteenth measure contains a sequence of quarter notes: G4, A4, B4, and C5. The twentieth measure contains a sequence of quarter notes: G4, A4, B4, and C5.

Rhythm Drill in Ensemble

Sixteenth Notes in Counterpoint

The sixteenths are developed from unison into ensemble though contrapuntal imitation.

The rest patterns require exact counting. The bows must be ready for each entrance.

In measures 7 & 8 the cellos and basses have dots over their eighth notes. This means that they should be played very short. This is called *staccato*, from the Italian.

Musical score for measures 1-8. The score is in 4/4 time and B-flat major. It consists of six staves: four for strings (Violin I, Violin II, Cello, Bass) and two for piano. A box with the number '5' is placed above the first measure of the Violin I staff. In the final measure of the string section, the instruction '(1 - 2) 3-e-and-4' is written. The piano part features chords and melodic lines in both hands.

Musical score for measures 9-12. The score continues from the previous page. A box with the number '9' is placed above the first measure of the Violin I staff. In the second measure of the Violin I staff, the instruction '(1) (2 - 3) 4-e-and-a' is written. The string parts continue with sixteenth-note patterns, and the piano part includes a section labeled 'R.H.' (Right Hand) with specific fingering and articulation.

Listen To The Mockingbird

(see performance suggestions on page 23)

12 Unison and Ensemble

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Not too fast

The first system of the musical score consists of six staves. The top two staves are for vocal parts, with a '(silent count) 1 - 2 - 3' written below the first measure of each. The next two staves are for a string quartet. The bottom two staves are for piano accompaniment. The music is in 4/4 time and B-flat major. The piano part features a rhythmic pattern of eighth notes in the right hand and a bass line in the left hand. The string quartet part has a similar rhythmic pattern. The vocal parts enter after the three-measure silent count.

The second system of the musical score continues from the first system. It consists of six staves. The top two staves are for vocal parts, with a '5' in a box above the first measure of each. The next two staves are for a string quartet. The bottom two staves are for piano accompaniment. The music is in 4/4 time and B-flat major. The piano part features a rhythmic pattern of eighth notes in the right hand and a bass line in the left hand. The string quartet part has a similar rhythmic pattern. The vocal parts enter after the first measure of the system.

12 (cont'd)

The image shows a musical score for measures 12 and 13. It consists of six staves. The top two staves are for Violin I and Violin II, both in treble clef. The next two staves are for Viola and Violoncello, both in bass clef. The bottom two staves are for the Piano, with the right hand in treble clef and the left hand in bass clef. The key signature is one flat (B-flat major or D minor). Measure 12 contains a complex rhythmic pattern with many sixteenth notes and rests. Measure 13 is marked with a box containing the number '13' and features a different rhythmic texture. The score is enclosed in a large bracket on the left side.

Up-beat Sixteenths

Bows must be on the string BEFORE the attack. Silent-count the three preparatory rest beats to establish the pulse for the four even sixteenths on the fourth beat.

The bow is treated in two different ways for the rests. In measure two, the bow comes off the string before the next down bow. In measure three it stays down and is ready for the up-bow.

The piano uses part of the tune as a counterpoint with a bit of old-fashioned "boogie-woogie" style. Students will gain in musical knowledge when this is illustrated and analysed.

Preparing for Bach

Two sixteenths tied equals one eighth

13 **Moderate Speed**

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Eighth and Two Sixteenths

This rhythmical figure from the Bach *Arioso* in No. 15, is prepared with the same principle of the TIE as begun in Chapters 3 & 8.

The tie here changes two sixteenths into an eighth.

Use a moderate tempo. Start at the middle of the bow for the first group of sixteenths. The quarter note brings the bow near the point for the next group of sixteenths.

In measure 3, the first eighth takes the place of the two tied sixteenths in measure 2.

14 **Slowly**

Chromatic Drill

Chromatic and Up-Beat Preparation

The up-beat for the following Bach piece is here first shown as part of a full measure of four quarters. This makes clear its place in the rhythm pattern.

Play the first three counts steady. The bow remains on the string for the fourth count rest, then the eighth starts on the "and," or second half of the quarter. Try this by rote first!

The chromatic Eb to E adds a new tone to the scale line.

The eighth-two sixteenth patterns receive further drill.

Basses have a "hidden" shift in measure 3.

Bach Arioso

15 Moderate Speed

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Bach "Arioso"

The last two eighths in measures 1 & 2 are both played with UP-BOWS, but with a slight stop between them. The bow remains on the string for these detached eighths.

They are written with single flags first to show their relation to the pick-up eighth note and the last eighth at the end of the piece.

The bow should be on the string ready for the pick-up. This type of rhythm is usually played in the upper part of the bow.

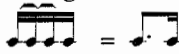
The bow arm should be relaxed as far as possible.

The first system of the musical score consists of five staves. The top four staves are for the violin, and the bottom two are for the piano. The music is in 4/4 time with a key signature of one flat (B-flat). The violin part features a melodic line with eighth-note patterns and rests, marked with 'V' for up-bow. The piano accompaniment provides harmonic support with chords and moving lines in both hands.

Final missing eighth (pick-up) is at the beginning

The second system of the musical score continues the piece. It features a boxed '5' at the beginning of the first measure of the violin part, indicating a pick-up eighth note. The notation includes various musical symbols such as flags, slurs, and dynamic markings. The piano accompaniment continues with its characteristic rhythmic patterns.

Dotted-Eighth and Sixteenth



16 F Major

four 16ths in time of one quarter

from tie to dot!

Student Book pg. 34

Rhythm Drills for "Country Gardens"

FROM TIE TO DOT.

F major is reviewed for this new rhythm step. The first measure sets the beat for the quarter notes to guide the speed of the four sixteenths

Three sixteenths are tied to equal the dotted eighth. The third sixteenth "shrinks" into the dot! The fourth sixteenth must be played with a very short, quick stroke.

The countertheme in the piano illustrates a technique of musical composition. Its strong rhythmic pulse aids the learning of the sixteenth notes.

17 Slurring the new step

Slurring The Dotted Eighth-Sixteenth

The dotted rhythm in this line is suggested by the motive of "Country Gardens." The timing between the bow and fingers is different when this pattern is slurred.

The bow moves steadily for the quarter beat. The finger acts with the same quick placement as in the preceding exercise.

Country Gardens

Unison and Ensemble

Old English Tune in Memory of
Percy Grainger

Student Book pg. 34

18 Slowly at first, then lively!

Rhythms of "Country Gardens"

Compare the two different rhythmic figures using the dot in measures 1 & 4; dotted eighth-sixteenth compared to dotted quarter-eighth.

To play the short sixteenths and eighths correctly requires very precise counting, with definite control of the bow and fingers.

In measure 5, the cellos and basses must be ready for their contrapuntal entrances. They should be reminded about the proper chromatic technique in measure 15. The fourth finger for cello stays down while shifting. Basses use different fingers for the chromatic steps.

Drill this line slowly at first, then go into the normal lively tempo of this traditional piece.

Musical score for measures 1-15 of "Country Gardens". The score is in 4/4 time and B-flat major. It features five staves: Violin I, Violin II, Viola, Cello, and Bass. The tempo is "Slowly at first, then lively!". Measure 5 contains a boxed number "5".

Musical score for measures 16-27 of "Country Gardens". The score continues from the previous page. It features five staves: Violin I, Violin II, Viola, Cello, and Bass. Measure 9 and measure 13 are boxed with the number "9" and "13" respectively. The Cello part includes a "pizz" (pizzicato) instruction and a "4" above a measure. The Bass part includes a "4" above a measure and "H.P." (Harmonics) below a measure. The score concludes with a double bar line.

Canonic Study Abbreviated sixteenths

19 Bb Major

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Sixteenths Abbreviated

To start, have the bow ready ON THE STRING, near the point for the preparatory third beat. Think two silent counts before starting.

The dotted eighth-sixteenth is played slurred and with separate strokes. The true rhythmic timing for each of the bowing styles requires a long dotted eighth and a short sixteenth.

In measures 4 & 5 the bow remains on the string for the rests.

Notice how the abbreviated sixteenths are written. This pattern is introduced in each part through imitation, as a "Canonic Study."

The score consists of five staves. The top four staves are for the strings: Violin I, Violin II, Viola, and Cello/Double Bass. The bottom staff is a grand staff for piano accompaniment. The key signature is Bb Major and the time signature is 3/4. The score includes various bowing techniques such as 'pizz' (pizzicato) and 'arco' (arco), and a 'Rehearsal only' section for the piano part.

"Darling Clementine"

20 Unison

Old Irish Song

Dotted Eighth-Sixteenth Up-Beat - Separate Bows

The bow starts at the middle and should be ready on the string. Aim to improve the rhythm of the dotted eighth-sixteenth, with an accurate timing of the notes.

In the separate strokes and slurred patterns be sure to play the eighth notes in measure 2 evenly in contrast to the dotted-eighth figure.

The score consists of five staves. The top four staves are for the strings: Violin I, Violin II, Viola, and Cello/Double Bass. The bottom staff is a grand staff for piano accompaniment. The key signature is Bb Major and the time signature is 3/4. The score includes various bowing techniques such as 'pizz' (pizzicato) and 'arco' (arco), and a 'Rehearsal only' section for the piano part.

1st time - play left hand part alone, using two hands. The low Bb is a drone!

2nd time - play both lines

Bb Major Ensembles With Positions

21 Shifting Drill in Ensemble Form

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New Shifts in Bb Major

A WHOLE STEP SHIFT for all instruments.

Violin, viola, cello: I to II.

Bass: H.P. to III.

Note the downshift of a major third in measure 6 for viola, cello and bass.

Remember that THE THUMB MOVES AHEAD ON THE DOWNSHIFTS!

Measure 6 has an up-bow start. This is done for a coordinated ensemble finish. Prepare the bow near the point, ready to play after the whole rest.

Musical score for 'Shifting Drill in Ensemble Form' in Bb major, 3/4 time. The score consists of four staves for Violin, Viola, Cello, and Bass, and a grand staff for Piano accompaniment. The key signature has two flats (Bb and Eb). The time signature is 3/4. The score includes fingerings (1-4) and bowing directions (up-bow, down-bow). A box with the number '5' is placed above the first staff in measure 5. The piano accompaniment includes a 'H.P.' (Half Pedal) marking in measure 6. The score concludes with a double bar line.

Ensemble Drill

Ensemble Drill in Bb.

The Bb scale steps are drilled in positions and ensemble form. A chromatic F to F# is introduced for the lower voices.

Bass shifts to first position for F# and back to half position for Eb, during the open G string.

Viola has a NEW SHIFT, Eb to D, II to I, before measure 5. The third finger stays down on the string while shifting. The thumb initiates the downshift.

Musical score for 'Ensemble Drill' in Bb major, 4/4 time. The score consists of four staves for Violin, Viola, Cello, and Bass, and a grand staff for Piano accompaniment. The key signature has two flats (Bb and Eb). The time signature is 4/4. The score includes fingerings (1-4) and a 'violas: new shift!' instruction. A box with the number '5' is placed above the first staff in measure 5. The piano accompaniment includes an 'x2' marking. The score concludes with a double bar line.

Position Drill

Position Drill

All instruments are drilled in the positions in Bb major, both in the unison scale and through harmonic and contrapuntal voice leading.

Pupils should be asked to locate the shifts by inspection before the line is played for the first time.

Violas have a new note, a high F in measure 5, II pos.

The bass goes up to IV pos.

The first system of the musical score consists of seven measures in 4/4 time, key of Bb major. It features four staves: Violin I, Violin II, Viola, and Bass. Fingerings are indicated with numbers 1-4. Position numbers II, IV, III, and H.P. are written below the Bass staff. A box containing the number 7 is placed above the final measure. A 'V' symbol is at the end of the system. A piano accompaniment is shown below the main staves.

The second system of the musical score consists of four measures in 4/4 time, key of Bb major. It features four staves: Violin I, Violin II, Viola, and Bass. Fingerings are indicated with numbers 1-4. Position numbers III 1/2 and 11 are written below the Bass staff. A box containing the number 11 is placed above the first measure of the second system. A piano accompaniment is shown below the main staves.

6/8 Review With Positions And Counterpoint

Violins will locate the starting tone, Bb, in II pos., upwards from F, as shown. Students should make it a habit to quietly check their starting pitches whenever possible. This promotes individual responsibility and the ear-training component of their musical maturity.

Cellos use the extended fingerings in I to II pos. Differing fingerings are for drill purposes.

Basses will use both fingerings to improve their shifting skills.

All players should keep their bows on the string for the eighth rests. Observe the two styles of notation; the single flag and beamed eighths with a rest in between. This marks a group of three eighths. It adds rhythm drill to this line.

24 Positions and Counterpoint in 6/8

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The first system of the musical score consists of six staves. The top staff is for Violins and includes the instruction "(violins only test)". The second staff is for Cellos, and the third staff is for Basses. The bottom three staves are for the piano accompaniment. The music is in 6/8 time and B-flat major. The first measure of the violin part is marked with fingerings 1, 2, 3, 4, 5. The cello and bass parts have various fingerings and accents. The piano accompaniment features a rhythmic pattern of eighth notes and rests. A note in the bass part is marked with "x2" and "x4".

bass use both fingerings!

The second system of the musical score continues the piece. It features six staves for the same instruments as the first system. The violin part includes slurs and accents. The cello and bass parts have various fingerings and accents. The piano accompaniment continues with its rhythmic pattern. The system concludes with a double bar line.

In The Style of a "Beethoven Canon"

student book page _____

25 Moderate Speed

Adapted

Canon in Bb Major

A Beethoven Canon has been adapted as a summary line for Bb major and the positions.

The bow stays on the string before the sixteenths.

Reminder: keep the right hand loose (relaxed) when playing the sixteenths.

At this point, students should recognize the shifts and positions from the fingerings alone.

The first system of the musical score consists of five staves. The top staff is the treble clef, and the bottom four staves are the bass clef. The key signature is Bb major (two flats) and the time signature is 4/4. The music begins with a first violin part (V1) and a first bassoon part (B1). The first violin part has a box around the number 5 in the fifth measure. The first bassoon part has a box around the number 5 in the fifth measure. The music is in a moderate speed. The first system ends with a double bar line.

The second system of the musical score consists of five staves. The top staff is the treble clef, and the bottom four staves are the bass clef. The key signature is Bb major (two flats) and the time signature is 4/4. The music continues from the first system. The first violin part has a box around the number 9 in the ninth measure and a box around the number 13 in the thirteenth measure. The first bassoon part has a box around the number 9 in the ninth measure and a box around the number 13 in the thirteenth measure. The music is in a moderate speed. The second system ends with a double bar line.

In The Style of a "Beethoven Canon"

Student book page 35

25 Moderate Speed

Adapted

Canon in Bb Major

A Beethoven Canon has been adapted as a summary line for Bb major and the positions.

The bow stays on the string before the sixteenths.

Reminder: keep the right hand loose (relaxed) when playing the sixteenths.

At this point, students should recognize the shifts and positions from the fingerings alone.

The first system of the musical score consists of five staves. The top staff is the treble clef, followed by two bass clef staves, and then a grand staff (treble and bass clefs). The key signature is two flats (Bb major) and the time signature is 4/4. The tempo is marked 'Moderate Speed'. The score includes various musical notations such as notes, rests, and fingerings. A box containing the number '5' is placed above the first staff at the beginning of the piece. The word 'Adapted' is written in the top right corner of the system.

The second system of the musical score continues from the first system. It consists of five staves: treble clef, two bass clefs, and a grand staff. The key signature remains two flats (Bb major) and the time signature is 4/4. The score includes various musical notations such as notes, rests, and fingerings. Two boxes containing the numbers '9' and '13' are placed above the first staff at the beginning of the system. The word 'Adapted' is not present in this system.

Chapter 11 - Extending the Positions A, D and G Major

Instructional Guide

Positions:

Violins, violas - III, Cello - III & IV, Bass - V1/2 & VI (V will occur in Chapter 12, Eb major) plus the G harmonic (VI)

Objectives:

1. To be able to begin a piece in a higher position
2. To find new shifts to accommodate the demands of the music
3. To develop skills in down-shifting
4. To learn to extend the playing range
5. To play in two octaves with positions
6. To develop velocity

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

General Teaching Hints:

FINGERING. New shifts are required in this Chapter. Staying in a higher position while sounding an open string is a new skill.

BOWING. Rapid alternations for sixteenth notes require a relaxed right arm and wrist.

Chapter 11 - Shifting to Higher Positions

New Positions - Vn, Va; III, Vcl, III & IV

Bass, V1/2 - VI

Student Book page 36

1 Violin I to III pos. in A major

"ti-do"

A

B

C#

D

New Shifts

Violin to III - "ti-do" shift.

Viola, Cello to II, whole-step shift in the scale.

Bass repeats previous shift to III, same as in D major.

GENERAL RULE FOR SHIFTING

For up-shifts, the whole hand moves as a unit, thumb included. For down-shifts, the thumb starts slightly ahead of the hand. With control, this shift becomes a single motion..

CAUTION!

Be certain that the heel of the hand does not rest against the neck of the violin while shifting. Violins in third position should avoid resting against the upper bout. This will cause sharpness in pitch and stifle the vibrato.

Position Drill

2 Melodic Ensemble with Counterthemes

Third Position Drill for Violin

With the smaller spacings between notes in the higher positions, aim to improve the independent finger placements. The ear is the guide.

Violins stay in third position while playing open E in measures 5 & 6.

Viola has a new downshift, II to I, measures 4 & 5.

Counterthemes provide ensemble support.

The sixteenths are played with a loose right hand motion.

Violins III to I
Down-scale Half Step Shift "do - ti"

3 Chromatic Ensemble Support

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Down-Shift, III to I for Violin

Violins have the half-step downshift, "do - ti," step 8 to 7 in the scale.

Remember the thumb motion. The only difference is the greater shifting distance. The first finger stays down until replaced by the second, in the first position. At all times the ear, guided by the harmony, leads the fingers to the pitches.

For the violin shift in the last measure, open A to high A, do it rhythmically, shifting right on the beat!

(Note the abbreviated sixteenths).

Preparatory Ensemble
for
"Flow Gently, Sweet Afton"

High E in III pos for Violin.

Extend the fourth finger a whole step for the high E in measure 6. Move the finger along the string without lifting it.

Allow the thumb to relax and move back slightly. This opens and loosens the hand, helping the extension.

Cellos must reach for the major third in measure 2 using the extended fourth finger to achieve the C#.

"Flow Gently, Sweet Afton"

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5 Unison

Old English

A Major Drill With Positions

Violins start with the hand in the third position while playing the up-beat note, E.

Position Drills:
Violins III, cellos II, basses II, III1/2, and IV.

For the violin interval C# to high E, remain in the position. Small hands can move to the tone to avoid strain but must return to III position for C#.

In measure 11, high D (ad lib) is played if confident of the position. The whole hand moves to D. A smooth down-shift is helped by the thumb.

Musical score for measures 5-12. The score is in 3/4 time with a key signature of two sharps (F# and C#). It features four staves: Violin I, Violin II, Cello/Double Bass, and Piano. Measure 5 is marked with a circled '5'. Fingerings are indicated with numbers 1-4. Position changes are marked with Roman numerals II, III1/2, and IV. A circled '5' is also present in measure 11. The piano accompaniment includes chords and arpeggiated figures.

Musical score for measures 13-20. The score continues from the previous system. Measure 13 is marked with a circled '13'. An annotation 'Ad Lib High D!' with an arrow points to a note in measure 13. Measure 19 is marked with a circled '9'. Measure 20 is marked with a circled '13'. The piano accompaniment continues with similar textures.

More Shifting to Higher Positions
 New Shifts - Vn, Va, Vcl: I to III - Bass: I to V1/2
 in new keys on the outside string

Higher Positions:
Viola, Cello to III, Bass,
IV to V1/2

Violins to third position with a whole-step shift, G natural to A. In line 1, the shift was from G# to A, as "ti-do." The shifting technique remains the same except that the musical distance becomes a whole-step instead of a half-step.

Violas and cellos go to III pos., using the "ti-do" interval, steps 7 to 8, a half-step shift.

Bass has several shifts; III/2 to IV, C# to D ("ti-do"), IV to V1/2, D to E, a whole-step shift.

As the bass shifts into the V1/2 position, the thumb shifts to the side of the neck.

Violins have a countermelody in the repeat, at measure 5.

6 Play twice

7 Ensemble with Counterthemes

Drill of High Tones for All instruments

Violins have a whole-step downshift. The thumb leads.

Viola and cello keep the hand in the third position while playing the open A string.

Bass has intervallic shifts requiring quick, rhythmical movements. The shifting finger stays down. The D major harmonies are the basis of finding the tones.

Play the eighth, two-sixteenth figures with a loose hand motion, in the upper part of the bow.

Down-shift Drills

"Do-Ti". 8 to 7 for Viola and Cello

Ensemble

student book page 36

Down-Shifts, III to I

Violins find the starting high D through the test tones from the D major scale. The full scale may also be used.

Violas and cellos have the "Ti - Do" down-shifts, 8 to 7, in the scale, measure 1. Bass and violins shift on other steps. All down-shifting is led by the thumb to the lower position.

REMINDER: For the up-shifts, the whole hand moves as a unit.

Viola has a first to first finger down-shift in measure 6. The last measure (violins excepted) has a new shift: open D to octave D above. This greater distance is guided mainly by sensing the interval. Do it rhythmically.

Keep the left wrist straight while shifting.

8

Old Oaken Bucket

D Major Ensemble

Tones in Higher Positions as Ensemble Drill

The preparatory testing tones form an harmonic link with line 8.

The theme in the lower instruments is joined by a descant, or obbligato in the violins.

This ensemble is planned as a pitch drill in the higher positions.

The violin has a new down-shift of an interval of a third with the first finger, measure 4.

9

Two Octave Drills in A Major

Measures 1 & 2 as written in student books

(test) A G# F# E

(test) A G# F# E

(test) A G# F# E

(test) A G# F# E

A Major in Full Range of Known Positions

The broken chord of A major supplies the test for the introductory pitches.

The first octave is extended down, then upward as a position drill, with extensions above the first and second octaves.

Violas should drill on A to G#, measure 1, with both fingerings.

Positions are not shown. Students by this time should be able to recognize positions from the fingerings.

The piano has a *leitmotiv* idea, anticipating a coming tune!!

themc.....!!!

Broken Tonic chord In Positions

**Position Arpeggios in
Canonic Imitation.**

Various new shifts in A major are introduced in the canonic patterns. These require very quick shifting moves.

The "feel" of the beat guides the tempo, from one position to another. The rests play an important part in the rhythm.

For cello, measure 3, stay in position while playing the open A. Same for violin, measures 3 & 5.

Use the upper part of the bow for the entire exercise. It is the most practical bowing style.

Excerpt from
The Arkansas Traveler

student book pg 37

12 Unison and Ensemble

5

Traditional American

Arkansas Traveler: A Velocity Study

This tune provides drill for faster playing in the positions with unison and canonic styles.

Note the separated eighths with the single flags in measure 4. The musical reason for this notation is its relation to the pick-up eighth. It also gives emphasis to the rhythm design.

Have the bows ready on the string, near the point, for the preparatory up-beat. Count silently, "one-and-play!"

The piano counter themes refer to "From The Canebrake," by Samuel Gardner

Musical score for measures 1-8. It features four staves: Violin I, Violin II, Viola, and Piano. The key signature is two sharps (F# and C#) and the time signature is 2/4. Measure numbers 5 and 6 are indicated in boxes. The piano part includes a 'theme' section starting in measure 6.

Musical score for measures 9-13. It features four staves: Violin I, Violin II, Viola, and Piano. Measure numbers 9 and 13 are indicated in boxes. The piano part includes a 'theme' section starting in measure 9. Fingering numbers (1-4) and bowing directions (V) are present throughout. The piano part includes a 'theme' section starting in measure 9.

G Major Review With Positions

Preparatory Pitch Test and Rhythmic Drill
as written in student books

13 Drilling The Dotted-quarter Eighth

student book page 38

Review of G Major, Dotted Quarter-Eighth in 3/4, With Positions

Drill this rhythm (measure 2, above) on single tones and the G major scale before playing the line. Use the "test" pitches in measure 1 to find the starting tone for line 13.

Notating the eighths with single flags makes clear the use of the dot. (This rhythmic detail can be reviewed in Chapter 3, D major).

Viola and Cello have a whole-step shift to third position, measure 3 to 4, C to D. Bass shifts a half-step, B to C.

These tones are repeated for a down-shift drill.

Preparatory Ensemble for "First Noel"

14

New Positions for Cello and Bass

Violins: Be ready with the up-bow on the string in measure 2.

Two new positions are introduced: Cello to IV, Bass to VI. They are an extension of the G major scale into the higher positions along the scale line.

Discovering the new fingerboard areas thus becomes very easy. The natural ear-sense guides the intonation.

Bass plays the high G in VI position, as an **harmonic** with the third finger. The first and second fingers **MUST BE RAISED** and the string touched lightly with the third finger. The harmonic is an octave above the open G string. (Refer to the principle of independent finger placements in the "Plan of the Book," and in Chapter I, Ex. 5.). After the note is located it is important to learn it with a firm finger pressure

The thumb rests on the fingerboard for the bass, VI pos.

First Noel in D and G Major

15 Unison and Ensemble

"First Noel" in G and D Major as Modulation Drill

Have the bows ready for the third count pick-up.

Viola has a new down-shift from III to I in measure 7. The whole hand goes directly to the first position with the thumb initiating the movement.

Cellos, in measure 7, take the high G as an extended fourth finger so as to be in place for the following D, in third position.

The melody modulates from G to D major, employing the canonic style of ensemble.

Measure 15 has the same new down-shift for violin as the viola had in measure 7.

At measure 17, the bows stay on the string during the rest, ready for the pick-up in the viola, cello and bass parts.

G Major

D Major

15 (cont'd)

Musical score for a piece in D major, measures 15-21. The score is arranged in two systems. The first system contains four staves: Treble, Alto, Bass, and another Bass staff. The second system contains two staves: Treble and Bass. Measures 17 and 21 are boxed. The music features various rhythmic patterns, including eighth and sixteenth notes, and rests. Fingerings and breath marks are indicated throughout.

Chapter 12 - Eb Major

Instructional Guide

Positions:

Violins, violas - III, Cello - III & IV (plus II position on the D string), Bass - V & VI

Objectives:

1. To be able to play in a "lowered first position"
2. To improve fourth finger skills for violin and viola
3. To learn to extend the playing range in Eb up and down
4. To learn the dotted-eighth sixteenth in "eighth time"
5. To learn 9/8 meter
6. To learn IV position (cellos) and V position (basses)

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

General Teaching Hints:

SINGING. New tunes are sung at first before playing in this Chapter!

BOWING. Long, smooth bow strokes will be required for the performance pieces in this Chapter. This is a good time to use vibrato.

Chapter 12 - Eb Major

Positions - Vn, Va; I to III, Vcl, I to IV
Bass, 1/2 to VI

Student Book page 39

1 Eb Major Scale - First Octave

First Octave of Eb Major - Without Signature

Think the leading tones, D - Eb, as "ti-do," steps 7 & 8 of the Eb scale, with the moveable "do."

This key with three flats requires the left hand to be placed in the lower part of the first position, generally referred to as "lowered first position."

Cello uses the extended finger spacings.

Bass employs half position through III 1/2 position. The two staves for the bass give the range of two octaves.

Basses maintain the tones below the first octave through the leap of an octave in half position. Watch for the shift in measure 2, half to first position.

play twice

2 Eb Major with Signature

play THREE times!

Eb Major - With Signature

Eb
3 Flats Bb Ab

Reminder: Teachers should analyze the signature with their students, showing how the signature derives from the scale in line 1. The three necessary accidentals now appear at the beginning of the line.

This scale has two rhythmic patterns. This adds drill in finger and bow timing.

Bass repeats the upper and lower tones of the key, with a variation of pizz and arco. On the third repeat, basses play divisi with the B part pizz.

Arpeggios in Eb Major

3 Ensemble

student book pg 39

Basic Chords

Basses introduce the lower tones with an interval of a sixth in the half position.

The basic chords, I, IV, V7 help the ear feel the intervallic design.

The rhythmic details at measure 13 require precise timing.

The "basic" piano part has counterthematic patterns superimposed on the broken chords in the strings, forecasting a tune to follow!

Musical score for measures 1-12. The score is in 4/4 time and Eb major. It features four staves: two for basses, two for pianos, and two for strings. The basses play a rhythmic pattern of eighth notes with a half note interval of a sixth. The pianos play broken chords with counterthematic patterns. The strings play arpeggiated chords. Measure numbers 5 and 9 are indicated in boxes. The piano part includes markings for 'H.P.' (Half Position) and '1'.

Musical score for measures 13-18. The score continues from the previous page. It features the same four staves. Measure 13 is highlighted with a box. The piano part includes markings for '13' and '3'.

Broken Thirds in the First Octave

Viola must use both 4th finger and the open string in this line. This is very important in that it requires the player to utilize the maximum width of first position.

Students with short fingers can move the hand slightly for the fourth finger extension and return to the natural position for the low first finger!

This can be done in a very smooth and subtle shifting style all within the low first position.

Musical score for 'Broken Thirds in the First Octave'. It consists of five staves. The top two staves are for Violin I and Violin II, both in 4/4 time with a key signature of three flats (E-flat major). The bottom three staves are for Viola, Violoncello, and Contrabasso. The score includes various musical notations such as notes, rests, and fingerings (1-4).

Eb Major - Second Octave With Positions

Eb Major-Violin Incomplete Second Octave

Second Octave of Eb Major With Positions

Violins play the incomplete second octave, or the first five tones of the scale. This serves as a counterpoint to the full second octave for the other instruments.

Two sets of fingerings are shown to develop the first and higher positions. Use the upper set first to establish pitches. On replays employ the lower set, except bass. Each part lays the groundwork for advanced shifting.

Violin and Viola

For the shift to III position in this three-flat key, do not let the palm of the hand rest against the upper bout. It cramps the vibrato. This hand position can be considered as lying in a low III position, subtly related to the lowered I position. The true pitches are, in the last analysis, the best guide for a relaxed and comfortable left hand position.

Musical score for 'Eb Major-Violin Incomplete Second Octave'. It features five staves. The top two staves are for Violin I and Violin II. The bottom three staves are for Viola, Violoncello, and Contrabasso. The score includes notes, rests, and fingerings. Above the staves, the notes Eb, F, G, Ab, Bb are indicated. Below the staves, positions are marked: H.P., II, III 1/2, II, H.P. The instruction 'play twice' is written at the top right. The score includes various musical notations such as notes, rests, and fingerings.

Cello starts a new shifting skill, II position on the D string. This will prove to be a clear and simple shift, guided by the ear. Going from II to I across the strings (measures 2 to 3), requires the help of the thumb for the backward extension of the first finger, Ab to Bb. On the up-shift the whole hand moves (thumb included!).

6 Arpeggios With Positions

Arpeggios In The Second Octave

Violins, violas and cellos start with the upper fingerings. Bass has one set only.

Be sure to use the lower fingerings on replay. DEVELOP ALL FINGERINGS!

In each up-shift the shifting finger stays down until the next tone is placed, then released.

All down-shifts are best guided by the thumb initiating the shift. With practice, the thumb-hand actions should be as close as possible to a single movement!

Eb Scale With Lower Tones

7 Ensemble

lower extension.....

Eb D C Bb Ab G

Lower Extension of Eb Major

Violin, viola and cello extend the first octave down to the lowest compass of Eb, in the first position.

Bass uses the two-octave range from III 1/2 to the half position.

This scale pattern is woven into an ensemble form.

8 Chromatic Ensemble With Positions

E_b Major With Chromatics

Review the chromatic fingering principles in Chapters 2 & 3, relative to the "same-finger" half-steps.

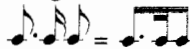
Play in six beats. Use both fingerings, upper set first.

Keep the bow on the string for the eighth rests in measures 1, 2 and 3.

The first system of the score consists of five staves. The top two staves are for Violin I and Violin II, both in 6/8 time. The third staff is for Viola, and the fourth for Cello, both also in 6/8 time. The bottom staff is for Piano. The music is in E-flat major. It begins with a measure of rest for the strings, followed by chromatic scales in both hands. A box labeled '5' is placed above the first measure of the piano accompaniment. The score includes various fingering numbers (1-4) and bowing marks like 'arco' and 'o'.

The second system of the score continues the chromatic ensemble. It features the same five staves as the first system. The music continues with chromatic scales and chords. A box labeled '8' is placed above the first measure of the piano accompaniment. The score includes various fingering numbers (1-4) and bowing marks like 'arco' and 'o'. The instruction 'play twice' is written at the end of the system. The score concludes with a double bar line and repeat dots.

The Dotted Eighth and Sixteenth in 6/8 Time



Listen, then Sing!

Chord progression: Eb Eb7 Ab Eb Bb7 Eb

"Listening and Thinking" as Preparation for the Dotted Eighth-Sixteenth in 6/8

Start with the rote approach and teach the song! Play the entire melody so the students hear the pitches and rhythms. Follow with the visual approach showing the notation.

Examples 9, 10 and 11 have a stepwise rhythmic breakdown and reconstruction of the figure



in 6/8.

The first step towards this end is the subdivision of the eighth into two sixteenths in 6/8 time, using the style of single-flag notes.

Play in six and then in two beats to establish the pulse for the feeling of the sixteenth notes.

9

(counts in all parts) 1 2 3 4 5 6 1 2 and 3 4 5 and 6

Tying First and Second Eighths for the Dotted Eighth And Sixteenth

Tie Into Dot in 6/8

Refer to Chapter 3, Ex. 2 for a full analysis of the dot.

The second step leading to the dotted eighth-sixteenth in 6/8 is through the tie. First to second eighths are tied, then the tied note "shrinks" into a dot!

Play *pizzicato* in six beats first so the tied note (rest) will propel pupils toward the second sixteenth.

The dot is again shown, first in the usual place for the second count, then shifted near the note, as is customarily written.

The use of the single-flagged sixteenths is related to the single-flagged eighths, as first shown when the dot was introduced in Chapter 3.

10

dot takes the place of the tied note

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

11 Preparing the "Pick-up" (up-beat) on Count 6

student book pg. 40

"Pick-Up" in 6/8

Think the 5 silent preparatory counts before the up-beat, or "pick-up."

Note the two tied eighth rests in 6/8, yielding to a quarter rest in measure 1.

Have the bow ready for a quick placement on the string for the sixth count.

The bow remains on the string for the rests in measures 4 & 5.

Believe Me, If All Those Enduring Young Charms

12 Unison and Ensemble

Student Book Page 40

Slowly, in 6

Melody Using Dotted Eighth-Sixteenth

The up-beat is now shown without the written preparatory rests, as in Ex. 11. It should now be learned with only one or two preparatory beats. The piano introduction is *ad lib.*

The melody is to be played twice, as outlined in the ensemble instructions.

Cellos and basses go into the positions previously prepared.

ENSEMBLE INSTRUCTIONS:

PLAY TWICE:

1. Unison melody with piano - all parts
2. At meas. 13, viola, cello, bass play lower line, with piano as shown in score.

Musical score for measures 5-9 of piece 12. The score is written for four staves: Treble, Bass, Bass, and Treble. The key signature is two flats (B-flat and E-flat), and the time signature is 4/4. Measures 5 and 9 are marked with boxed numbers. The bottom-most staff includes fingering numbers (1, 4, 1, 4, 1, 0) and the instruction "III H.P.".

Musical score for measures 13-17 of piece 12. The score is written for four staves: Treble, Bass, Bass, and Treble. The key signature is two flats (B-flat and E-flat), and the time signature is 4/4. Measures 13 and 17 are marked with boxed numbers. The bottom-most staff includes the instruction "play" and a fermata symbol.

From $\frac{6}{8}$ Into $\frac{9}{8}$ Time

student book pg. 41

The Tune (rote)

Beau-ti-ful Dream-er wake un-to-me, star-light and dew drop are wait-ing for thee, _____

Leading to 9/8 Time

Rhythm Drills for "Beautiful Dreamer"

Rote to Note!

Listen to the melody to gain the feeling of the rhythm. The first measure repeats the 6/8 meter, leading to the dotted quarter and half, created by the "invisible tie."

The chromatic note in measure three is played with the finger down on the string for the half-step shift.

Play in six at first, then a little faster, counting in two beats.

The violas and cellos have a position drill in measures 7 & 8. The two fingerings provide a valuable shifting exercise.

The upper part of the bow is most practical for this rhythmic figure

13 The Drills: in 6 Then in 2

Extending the Scale into IV Position for Cello and V Position for Bass

14 Ensemble Drill (in 9, then in 3)

student book pg. 41

6/8 Into 9/8/ Time

The new meter of 9/8 time is expanded from 6/8 by adding three eighths to the measure.

Play in nine beats first, then in three.

In measure three the cello extends the scale line into the IV position. This move is made from the fourth finger to first finger as a "ti - do" shift in the Eb scale. [DO NOT USE THE BOTTOM OF THE NECK AS A GUIDE TO THE IV POSITION]. The position will be determined by the pitch sought, Eb.

Bass goes to V position also through a "ti - do" shift.

Shifting in all parts continues the principle of the scale-line approach.

A NEW STEP: Measure four has a long tied note, a dotted half and dotted quarter joined into a single tone of nine eighths.

Beautiful Dreamer

Unison and Ensemble

student book pg. 41

Melody in 9/8 Meter

This Stephen Foster melody is to be played twice. First time in unison, with all instruments playing the "A" line. This gives each part an opportunity to play the melody with a piano accompaniment. An ensemble follows on the re-play, with all instruments playing the "B" part. The violins have a DESCANT, or *obbligato* part. The theme is in the lower voices, using the first octave and, for viola, a few tones into the second octave. The piano is *tacet* for the second time through.

This example makes use of the two-octave range in Eb.

15 Theme - Unison (in 3)

The musical score is arranged in systems for Violin, Viola, Cello, Bass, and Piano. The key signature is B-flat major (two flats) and the time signature is 9/8. The score is divided into two main parts, A and B, with a descant section for the violins. The first time through is marked 'First Time' and the second time through is marked 'Second Time'. The piano part is marked '(Practice only!)' and 'Piano First Time Only'. The score includes various musical notations such as slurs, accents, and fingering numbers (1-5). The violins have a descant section marked 'Descant, second time' and '5'. The viola part has a two-octave range indicated by '1' and '2'. The cello and bass parts have fingering numbers and positions like 'II', 'I', 'III 1/2', and 'H.P.'. The piano part has a '5' marking in the right hand.

This musical score is for guitar and voice. It consists of two systems of staves. The first system includes a vocal line and five guitar staves. The guitar staves are arranged in pairs: the top two are for the right hand (treble and alto clefs), and the bottom three are for the left hand (bass, tenor, and bass clefs). The second system includes a vocal line and two guitar staves (treble and bass clefs). The score is in a key with two flats and a 3/4 time signature. A box containing the number '9' is placed above the first measure of the vocal line in both systems. The guitar parts feature various techniques such as triplets, slurs, and fingerings. The left hand parts include fretting instructions: 'III' and 'I' for the first system, and 'V', 'III 1/2', and 'III I' for the second system. The vocal line contains lyrics that are partially obscured by the musical notation.

13

Rit..... Broaden

17

pizz

arco

13

17

counter theme.....

Scale Ensemble Designs With Positions

Drilling Upper Octave of Eb Major

These ensemble designs employ the scale lines of the second octave, with positions.

Viola has a new down-shift, Eb to D, III to I, 2nd to 3rd finger in measure 3. Think of "Do - Ti" as the guiding pitches. The faster rhythm, quarter to eighths, will require a speedier shift than previously. (Think of the thumb for the "GOING-DOWN" shift).

Cello should aim to improve playing in the positions by practising both fingerings.

16 Drill of Eb Major - Upper Octave

The first system of the musical score consists of five staves. The top four staves are for individual instruments: Violin I (treble clef), Violin II (treble clef), Viola (alto clef), and Cello (bass clef). The bottom staff is for the piano accompaniment (grand staff). The key signature is Eb major (three flats) and the time signature is 4/4. The score includes fingerings (1-4) and accents. A first ending bracket is present in the piano part, marked with a 'C' above it. A 'F' chord marking is visible in the second measure of the violin parts.

The second system of the musical score continues the drill for the five instruments. It features similar notation to the first system, including fingerings, accents, and first ending brackets. The piano accompaniment part includes a double bar line and repeat signs at the end of the system.

Two-Octave Scale in Eb With Positions

student book pg. 42

17 Extending the Scale Upwards

Two Octaves in Eb With Positions

Violins extend the Eb scale to the high D and Eb. The fourth finger for Eb is an extension from D, with the hand remaining in the III position. Keep the finger on the string during the extension to prevent the open E from sounding. **NO HOPS WHILE SHIFTING!**

Viola, cello and bass extend the scale to start the third octave with Eb, F and G. Cello goes to IV pos; bass to V & VI positions.

Bass should use a firm third finger placement for the high G in the VI pos. in order to achieve the correct tonal balance. (No Harmonic in this case).

The image displays a musical score for guitar and piano. The guitar part is written in a four-staff system (treble and bass clefs) and includes a box labeled '11' at the beginning. The piano part is written in a two-staff system (treble and bass clefs) and includes a box labeled '11' at the beginning. The score contains various musical notations such as notes, rests, and fingerings. A specific instruction 'H.P.' is written below the guitar staff. The piano part features complex rhythmic patterns, including triplets and trills, indicated by 'tr' and '3' markings.

Broken Chords With Same Positions

18 Slowly, in 9

student book pg. 42

Chordal Drill With Positions

This chordal and position drill presents some new intervallic shifts.

Violins: interval-shifts of a third along the scale line, from I to III, up and down with the same finger. In measure 5 the violins extend the fourth finger to high Eb from Bb while in the III position. For this extension, allow the thumb to relax rearward so that the hand opens and helps the upward extension of the fourth finger. While executing this extension, 2nd to 4th, raise the lower finger to free the muscles and avoid cramping the left hand.

Viola, Cello and Bass shift with the first finger in measure 2 across the interval of a fourth. These shifts are executed as from I to II, only over a greater distance. REMEMBER: the speed of the shifts must be quite rapid to avoid unwanted *glissandi* (slides).

All shifting fingers stay down on the string while moving to new positions.

The piano has a preparatory "leit-motiv" in measure 5, anticipating the melody in the next example. This is a contrapuntal device in composition which is interesting at all levels of learning!

Barcarolle from "Tales of Hoffman"

student book pg. 42

adapted from Offenbach

19 Allegretto

Melody in Eb Drill of Positions

This adaptation of the famous "Barcarolle" presents a unison melody for all players, with the original piano accompaniment, freely enriched.

Scale fragments stemming from the original version are woven into the structure for position drill.

Play this line twice. First in six, with no slurs. After the pitches are established, play in two beats, as written, with the slurs.

Cello begins in II position on the D string. Locate the starting tones as shown.

Violins play the lower tones in the last two measures the first time, then *divisi* on the re-play.

Rit.

The first system of the musical score consists of four staves. The top staff is in treble clef, and the bottom three staves are in bass clef. The music is written in a key signature of two flats (B-flat and E-flat). A box containing the number '17' is positioned above the second measure of the top staff. The notation includes eighth and sixteenth notes, rests, and slurs. The word 'div. second time' is written below the top staff in the fifth measure. The system concludes with a double bar line and repeat dots.

The second system of the musical score consists of three staves. The top staff is in treble clef, and the bottom two staves are in bass clef. The music continues in the same key signature. A box containing the number '17' is positioned above the second measure of the middle staff. The notation includes chords, eighth notes, and slurs. The word 'play twice' is written above the top staff in the fifth measure. The system concludes with a double bar line and repeat dots.

Waltzing Doll
Unison With Canonic Ensemble

student book pg. 42

Waltzing Doll

19 Tempo di Valse

Poldini Excerpt

Drill in Musicianship

The Poldini melody offers position experience in a little faster tempo.

The same shifting steps, along the scale line, are used in all parts to improve and coordinate this phase of string technic.

Through canonic imitation experience is gained in ensemble performance. This in turn provides further drill for intonation, rhythm and harmony.

The first system of the musical score consists of five staves. The top staff is the melody, starting with a circled measure number '5'. It features a series of eighth-note patterns with fingerings 1, 2, 3, and 4. The second and third staves are for the ensemble, with the second staff having a circled measure number '5'. The fourth and fifth staves are for the piano accompaniment, with the fifth staff having a circled measure number '5'. The piano part includes a steady eighth-note accompaniment in the right hand and a more complex rhythmic pattern in the left hand.

The second system of the musical score continues the piece and is divided into two parts. The top part, starting with a circled measure number '9', features a more complex melodic line with many sixteenth notes and slurs, with fingerings 1, 2, 3, and 4. The bottom part, starting with a circled measure number '13', continues the piano accompaniment with similar rhythmic patterns. Both parts conclude with a double bar line.

Chapter 13 - E Major

Instructional Guide

Positions:

Violins, violas - III, Cello - III & IV , Bass - VI1/2

Objectives:

1. To be able to play in a "raised first position"
2. To understand "common time"
3. To play in canonic style
4. To gain confidence in the higher positions
5. To learn to read double sharps
6. To apply these learnings to performance ensembles

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

General Teaching Hints:

READING. New, sophisticated notations are introduced in this chapter

BOWING. Rapid articulations are required for the performance pieces.

Chapter 13 - E Major

with previous positions and
bass extending to VI 1/2 position
(ex. 8)

student book pg. 43

**First Octave of E Major
Without Signature**

Shown for the first time is another symbol for the time signature; the letter C, which stands for **common time** or 4/4 meter. They are interchangeable.

E major is a half-step higher than Eb. Teachers will recognize a distinct half-step shift within the first position.

The leading tones Eb major to E major are guided enharmonically. Eb to D# serve for the modulation, as scale steps 7 and 8. Think "ti - do" in E major.

Viola should use both fingerings.

Cello has the extended fingerings.

Bass moves from half to first position

1 E Major Scale - First Octave

counting in 4

2 E Major with Signature

student book pg. 43

E Major - With Signature (4 sharps)

F# G#
C# D#

Compare the scale without accidentals with the scale in line 1. The signature is derived from the accidentals required in the scale.

A review of rhythms is incorporated into the scale pattern. The bowings require long and short strokes, quarters to sixteenths. The upper part of the bow best serves the changes in speed.

The exercise takes the form of a "scale ensemble."

Accidentals from the scale.. become the key signature

E Major Canonic Arpeggios

The broken chords serve two purposes; first, to train the ear in the three basic chords of this key. Second, to provide drill in canonic playing, using the basic chords and rests to promote confidence in making staggered entrances. Compare the fingerings of this key with those introduced in Eb major. The piano parts add additional contrapuntal interest.

3

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The musical score is divided into two systems. The first system contains measures 1 through 6, and the second system contains measures 7 through 10. Each system features four staves: a vocal line (treble clef), a bass line (bass clef), and a grand piano accompaniment (treble and bass clefs). The key signature is E major (three sharps: F#, C#, G#) and the time signature is common time (C). The score includes various musical notations such as rests, eighth notes, sixteenth notes, and slurs. Fingerings are indicated by numbers 1-4. Measure numbers 4, 7, and 10 are enclosed in boxes. The piano accompaniment includes arpeggiated chords and contrapuntal lines.

4 Broken Thirds

Broken Thirds in First Octave

Viola continues the same fingering pattern as in Eb major, in the 1st and 3rd measures.

THE WHOLE HAND NOW LIES A HALF-STEP HIGHER FOR E MAJOR!

The same approach for short fingers applies as in Eb.

For G# and D#, for viola, extend the first finger backward without shifting the hand out of first position.

E Major - Second Octave with Positions

5

Incomplete Second Octave for Violin

Second Octave - E Major with Positions.

Violins have the incomplete second octave. The other voices have the full scale.

Play with both sets of fingerings where shown as preparation for playing this key in the higher positions.

Viola shifts to the higher part of III position for D#, with the first finger.

Cello continues the II position on the D and A strings. The extended finger positions in first position are as important as they were in Eb major.

6 Arpeggios with Positions

Arpeggios with Positions

Violins and violas learn this line with two sets of fingerings. This will improve position playing in this key.

For the rest patterns, keep the bow on the string after measure one.

In all shifts KEEP THE SHIFTING FINGER DOWN UNTIL THE NEXT ONE IS PLACED (providing it is a different finger!).

Do not jump or hop in the higher position. It must be done smoothly and inaudibly.

Lower Extension of E Major

This line takes all instruments into the lowest compass of E major.

Note: D# in measure 5 for violin and viola is to be learned with the first and fourth fingers. Fourth finger is actually easier from both an harmonic and mechanical point of view because it does not throw the hand out of the key-position.

For the low C# on cello and viola, and for the low G# on the violin, the first finger is extended backward, keeping the hand in first position.

The countertheme of "Lovely Evening" is woven into the scale fabric. It adds musically enriched perception through the contrary motion of the melody in cello and bass.

7 E Major Ensemble with Lower Tones

5 Lower extension of E major

more.....

7 (cont'd) Lowest extension of E Major

Ensemble With Positions And Higher Extensions

8

Higher Tones in E Major

Violin extends the fourth finger to high E, in III position. Keep it on the string for the half-step shift. Make sure that fingers 1, 2 & 3 are raised and relaxed.

Viola, cello and bass extend the E major scale to the start of THE THIRD OCTAVE, WITH PITCHES E F#, G#.

Cello alternates the positions and extension fingerings

Bass: play high G# firmly placed. Remember that THE THUMB RESTS ON THE SIDE OF THE FINGERBOARD FOR THE VI 1/2 POSITION.

Full Two-Octave Range in E Major with Positions

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9 Scale Designs in Contrary Motion with Chromatics

A New Chromatic - The Double Sharp

Extended Two Octaves in E Major New Chromatics, A# & Fx

The full two-octave and extended range of E major is used with contrapuntal contrary motion in cello and bass. This offers new harmonic and intonation values.

New chromatics (A# and Fx) are introduced for the first time. The double-sharp sign (x) is explained in the score. The general rule for chromatic movement is applied: the finger stays on the string and slides between the adjacent chromatic tones.

In measure 12, the cellos and basses have a double sharp cancelled by a single sharp. This is sometimes notated with a natural sign (cancelling the first sharp) followed by a single sharp sign.

Musical score for 'A New Chromatic - The Double Sharp'. The score is in E major (three sharps) and common time. It features four staves: Violin I, Violin II, Cello, and Bass. The piece is marked with a box containing the number '6'. Annotations include 'to equals' in the first two staves, 'half step' in the first staff, and 'Fx sounds like G!' in the Cello staff. Fingerings are indicated with numbers 1-4. Performance techniques like 'H.P.' (Harmonic Pizzicato) and 'tr' (trills) are noted. A box with '6' is present in the Violin II staff.

Continuation of the musical score for 'A New Chromatic - The Double Sharp'. It features four staves: Violin I, Violin II, Cello, and Bass. The score is marked with a box containing the number '10'. Annotations include 'A#' and 'Fx' above notes, 'half step' between notes, and 'Fx' below notes. Fingerings are indicated with numbers 1-4. Performance techniques like 'tr' (trills) are noted. A box with '10' is present in the Violin II staff.

Baroque Ensemble in E Major

10 Slowly, in 6.

Counterpoint Ensemble in 6/8, "Siciliano" Meter.

The dotted eighth-sixteenth is drilled in 6/8 in the scale line and broken chords.

Viola sees the low Fx for the first time in measure one. This chromatic takes its place as a "passing tone" in E major. The intonation here is easy because of the chromatic thrust.

The Baroque-Siciliano meter provides thematic rhythm drill and related harmonic and contrapuntal style.

The continuation of the positions drilled in line 9 reinforces reliability in shifting skills.

The same cycle of chromatic change from x to # applies here, as in line 9.

The first system of the musical score consists of six staves. The top two staves are for the Violin and Viola, the middle two for the Violoncello and Contrabasso, and the bottom two for the Piano. The key signature is E major (three sharps) and the time signature is 6/8. The score includes various musical notations such as notes, rests, and accidentals. Fingerings are indicated by numbers 1-4. A chromatic scale is shown in the first measure of the top staff, with a circled 'x' above the note. Roman numerals III, V, III, II, I, III are placed above the notes in the second measure of the top staff. A circled 'x' is also present in the first measure of the bottom staff.

The second system of the musical score continues the piece. It features six staves with similar notation to the first system. A circled '6' is placed above the first measure of the top staff. The score includes various musical notations such as notes, rests, and accidentals. Fingerings are indicated by numbers 1-4. A circled 'x' is present above the note in the first measure of the top staff. Roman numerals (I #) are placed above the notes in the fifth measure of the top staff. A circled 'x' is also present in the first measure of the bottom staff.

Preparatory Drills for "Londonderry Air"

11

Half Note Tied To An Eighth

This first drill presents the half note tied to an eighth, as demanded by the melody, "Londonderry Air." The notation is shown with the beamed and single-flagged eighths for reading drill.

The rest patterns in measures 5 & 6 develop the rhythmic "feel" for the pick-up tones in the melody. They occur here as the last part of a full measure.

The intonation of this line and line 12 prepares for line 13, the "Air" itself!

12

"Londonderry" Shifts

This second drill explores the position problems to be found in the "Air." The shifting intervals are drawn from the melody.

Viola, cello and bass drill the high tones of E major, anticipating their later employment.

The last measure uses the pick-up tones D#, E, F# as a rhythmical preparation for the beginning of the "Air."

Londonderry Air
(Irish Tune from County Derry)

13 Moderato - Unison

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**Londonderry Air -
"Pick-Up" Drill**

The piano introduction shows how the "pick-ups" fit into the rhythm. Some versions begin directly with the first D#. In this case the conductor can beat the silent preparatory counts, or, just give one eighth beat to start.

If the upper octave tones for viola, cello and bass at measure 15 are too difficult, play the lower tones. Otherwise play *divisi* for enriched sonority in the unison.

13 (cont'd)

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The image shows a musical score for guitar and piano, covering measures 13 through 15. The score is written in treble and bass clefs with a key signature of three sharps (F#, C#, G#). Measure 13 is marked with a box containing the number 13. Measure 15 is marked with a box containing the number 15. The guitar part features intricate fingerings, including double stops and complex chord voicings. The piano part provides harmonic support with chords and melodic lines. A 'Ped.' (pedal) marking is present at the end of measure 15. The score concludes with a double bar line.

14 Rhythm Drill for "Dixie" (the syncopated beat)

Syncopation drill for "Dixie"

The rhythmic drills are taken from the tune.

The dotted-eighth sixteenth is reviewed in measures 7, 8, 9. The tie of three sixteenths into the dotted-eighth should be stressed.

The syncopation, eighth-quarter-eighth, is also developed using the tie in measures 11, 12 and 13.

The piano's steady pulse supports the subdivisions of the beat.

Dixie

A Southern Tune in Unison

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15 Quite Lively

Dan Emmett

Dixie

The melody is played in unison with first and second endings.

Viola and cello have a new step using the half position (H.P.) in measure 15. For this, extend the first finger back for the low G#. This will lower the hand for the next tone, E, played with the second finger. This is the preferred fingering, especially in quick tempos. In meas. 16 the hand slips back into the first position for F#.

The low G# in meas. 19 requires a different finger and hand action for viola and cello. Extend the first finger back while staying in first position.

The first system of the musical score consists of five staves. The top staff is the melody in treble clef, with a key signature of three sharps (F#, C#, G#) and a 2/4 time signature. It features a repeat sign with first and second endings. The second staff is for viola and cello in alto clef, showing a half position in measure 15. The third and fourth staves are for violin and viola in bass clef. The fifth staff is the piano accompaniment in bass clef. Fingerings and bowings are indicated throughout the system.

The second system of the musical score continues from the first system. It features two first endings in the melody staff, labeled '1' and '2', with a circled '9' above the second ending. A note in measure 19 is marked with a circled '9'. The text '(explain endings!)' is written in the first ending. The piano accompaniment continues with chords and rhythmic patterns. The system concludes with a repeat sign and first/second endings.

The first system of the musical score consists of six staves. The top two staves are for a vocal line, with a treble clef and a bass clef respectively. The next two staves are for a guitar accompaniment, with a treble clef and a bass clef respectively. The bottom two staves are for a piano accompaniment, with a treble clef and a bass clef respectively. The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The score includes various musical notations such as notes, rests, slurs, and fingerings. A box containing the number '17' is located above the first staff in the fourth measure. The word 'H.P.' is written below the second and third staves in the fourth measure. The system concludes with a double bar line.

The second system of the musical score consists of six staves, continuing from the first system. It features the same instrumental and vocal parts. The notation includes notes, rests, slurs, and fingerings. A box containing the number '17' is located above the fifth staff in the eighth measure. The system concludes with a double bar line.

Drill for "Carnival"

16 In 6, then in 2

Preparation for "Carnival of Venice"

The tune itself provides details for study. Play first in a moderate six beats, then in tempo, in 2.

Drill the up-beats for 6/8 meter in the lower part of the bow, keeping it on the string for the rests.

Measures 6 & 7 introduce sixteenths in two patterns. A steady beat helps develop rhythmic details.

Measure 11 has two fast down-bows. Lift the bow slightly for this stroke. Here violins stay in third position for the B and E.

The last measure has the same rhythm detail as in meas. 11, but varied as a triplet and quarter tied to an eighth. Now it uses a down and up stroke, bow remaining on the string.

The chromatics F# and A# are reviewed with each instrument having its own fingering.

Carnival of Venice

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17 Allegretto, in 2

"Carnival of Venice"

The "Carnival" presents a summary of different compositional and technical elements previously broken down into detailed study patterns.

It is a Unison and Ensemble presentation to be played three ways:

1-Play the "A" line, unison, with piano

2-Play the "B" line, with piano

3-"A & B" *divisi*, piano optional

Pupils will have fun with the counterpoint references to "Dixie!"

Violin A

Violin B pizz

Viola A

Viola B pizz

Cello-Bass A (cello) (bass)

Cello-Bass B pizz

mf

p

5

arco

arco

arco

arco

arco

counter-theme.....

p

f

This musical score is for a piece in A major, indicated by the key signature of three sharps (F#, C#, G#). The score is divided into several systems. The first system (measures 9-12) features a vocal line in the upper staves and piano accompaniment in the lower staves. The piano part includes a piano (*p*) dynamic marking. The second system (measures 13-16) continues the vocal and piano parts, with a forte (*f*) dynamic marking appearing in the piano accompaniment. The score includes various musical notations such as treble and bass clefs, key signatures, and dynamic markings. Measure numbers 9, 13, and 14 are clearly marked. The piano accompaniment features complex rhythmic patterns, including triplets and sixteenth-note runs. The vocal line consists of a melodic line with some rests and phrasing slurs. The score concludes with a final cadence in measure 14.

Chapter 14 - Major & Parallel Minor Keys of G, D, E, F

Instructional Guide

Positions:

Previous positions with cello to II on G string

Objectives:

1. To understand the evolution of signatures in parallel minor keys
2. To play in all three minor forms; natural, harmonic and melodic
3. To perform melodies in the minor keys

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

General Teaching Hints:

THEORY. Scale structure can be introduced here for students in a practical manner.

BOWING. The performance pieces require phrasing with the bow.

Chapter 14 Major & Parallel Minor Keys of G, C E F

G Major and Minor

student book pg. 47

1 G major (without signature)

G major (with signature)

**Major and Parallel
Minor Scales
With Developed
Signatures**

The G major scale, first octave, is the guide for the related G minor chromatically altered scale pattern.

The accidental for the seventh step, F#, in G major, is taken from the scale and placed as the signature symbol. Hence, the signature of G major - one sharp (F#).

The two styles of bowing add tonal variety and technical drill.

In the piano parts are basic harmonies for intonational support and various chromatic changes which enrich the total musical experience.

Three Minor Modes

2 G minor - natural, or parallel minor form

**G minor - Natural
Form, Without and
With Signature**

Each minor is derived out of the parallel related major. Both have the same tones up and down the scale, following Parallel Lines, therefore, called the "parallel minor."

The first altered form of the major scale here used is the Natural Minor. It has the lowered 3rd, 6th and 7th steps, in both directions.

The minor signature, as with the major, is derived from the accidentals in the scale. In this case, it is the natural minor form. The F# is cancelled to F as shown in the scale and signature, first time only. This leaves two flats from the scale for the true signature of G minor.

2 (cont'd) G minor - with signature

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The musical score is written in G minor, indicated by one flat (Bb) in the key signature. It consists of two systems of music. The first system contains four staves: two vocal staves (Soprano and Alto) and two piano accompaniment staves (Right and Left Hand). The vocal parts feature a melodic line with slurs and ties, while the piano accompaniment provides harmonic support with chords and moving lines. The second system contains two staves: a piano accompaniment staff (Right Hand) and a piano accompaniment staff (Left Hand). The right hand part features a rhythmic pattern of eighth notes, and the left hand part provides a bass line. The piece concludes with a double bar line and repeat dots.

3 G minor, harmonic form

G minor, melodic minor form

Harmonic and Melodic Forms of G Minor

The signature remains the same for the three minor forms.

For the Harmonic Minor, the 7th scale-step is raised a half-step. It remains sharpened in both directions. This creates an interval of one and a half steps between steps 6 & 7. Note the finger extension for Eb to F#.

For the Melodic Minor, which is the most commonly used form, the 6th and 7th steps are raised for the UP scale and lowered for the DOWN scale.

Go Down, Moses

G minor, harmonic form

4 Unison - Moderato

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Go Down Moses - G minor - Harmonic Form

This spiritual summarizes the alterations for G minor. Although the melody does not have the lowered sixth step (Eb) in it, the harmonic pattern is evident.

The syncopated figure in measure 7, a variation of measure 3, requires a short, quick stroke for the first F#. Be sure to give the full rhythmical value to the repeated F#, with its tied pattern. In the next to the last measure, this same figure is notated in the original form.

The piano parts have a semblance of the melodic and harmonic minor modes. These are primarily interwoven as musical composition in order to add color and tonal variety.

Musical score for measures 9-12. The score is written for five staves: Treble, Bass, Bass, Bass, and Bass. The key signature is one flat (B-flat). The first three staves are marked with a dynamic of *mf*. Measure 9 is marked with a box containing the number 9. The music features a mix of eighth and quarter notes, with some notes beamed together. The bottom two staves show a more complex bass line with some chromatic movement and chordal textures.

Musical score for measures 13-16. The score is written for five staves: Treble, Bass, Bass, Bass, and Bass. The key signature is one flat (B-flat). Measure 13 is marked with a box containing the number 13. The music continues with similar rhythmic patterns and melodic lines. The bottom two staves feature a prominent bass line with a mix of chords and moving lines. The score concludes with a double bar line at the end of measure 16.

C Major and Minor

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5 C major

C major (with signature!)

C major and C minor

This, and the following major keys, develop their minor forms and signatures as in G minor, namely, FROM MAJOR TO THE NATURAL, HARMONIC AND MELODIC MINOR FORMS, using the PARALLEL MINOR APPROACH.

The triplet figures are played in the same speed as the previous quarter notes.

Drill both fingerings in the CELLOS.

6 C minor - natural, or parallel minor form

C minor - with signature

(students' books have signatures boxed, for emphasis)

C Minor - Natural Form

Three tones from C major are lowered; E, A & B, the 3rd, 6th and 7th steps.

They form the Natural Minor and Signature of C minor.

Cellos should use both positions as shown

Harmonic and Melodic Forms of C Minor

The signature remains the same for the three minor forms.

For the **Harmonic Minor**, the 7th scale-step is raised a half-step. It remains raised in both directions. This creates an interval of one and a half steps between steps 6 & 7.

For the **Melodic Minor**, which is the most commonly used form, the 6th and 7th steps are raised for the UP scale and lowered for the DOWN scale.

Cellos should use both sets of fingerings for this line.

Musical score for C minor, harmonic form. The score is written in C minor (three flats) and common time. It consists of four staves: two for the upper voice (treble and bass clefs) and two for the piano accompaniment (treble and bass clefs). The upper voice part includes fingering numbers (1-4) and accents. The piano part includes chords and a melodic line in the bass. Chord symbols like B^b and H.P. are present.

C minor, melodic minor form

Musical score for C minor, melodic minor form. The score is written in C minor (three flats) and common time. It consists of four staves: two for the upper voice (treble and bass clefs) and two for the piano accompaniment (treble and bass clefs). The upper voice part includes fingering numbers (1-4) and accents. The piano part includes chords and a melodic line in the bass. Chord symbols like A[#] and B^b are present. Annotations include "raised 6th & 7th steps" and "lowered 7th & 6th steps".

Paganini Melody
C minor, melodic form

student book pg. 48

8 Unison - Slowly

Adapted

**Paganini in C Minor
(melodic form)**

Who was Paganini?
This is a good
"extra-credit"
assignment for
students!

This line is played in
unison and, on the
repeat, the lower voices
play the harmony
parts for an ensemble
finish.

Observe the
modulation, or change
of key, to Eb major at
meas. 9. This is called
the RELATIVE
MAJOR because it uses
the same
tonality based on three
flats. However, the
melodic minor is the
basic tonality.

Play this line TWICE:

1- Unison melody with
piano

2- Repeat melody until
the last four measures
where the va, vcl and
db take the harmony
parts

9

9

va, cel, db, small notes second time

play twice!

13

13

E Major and Minor

9 E major

E major (with signature)

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E major

This line follows the previously established formula for establishing the major key and its signature.

The 6/8 meter going into 3/4 with the SAME PULSE offers a new concept in rhythmic design.

Where two sets of fingerings are given use the first position the first time and the alternative set on successive replays.

Remember - all shifts are to be done smoothly and with good rhythm.

The score for E major is divided into two main sections. The first section is in 6/8 time, labeled '(in 6)', and the second section is in 3/4 time, labeled 'E major (with signature) Slowly (in 3)'. The notation includes a treble clef, a bass clef, and a grand staff. Fingerings are indicated by numbers 1-4. Chord diagrams are provided for H.P. (High Position), II 1/2 IV, II 1/2, and I. The score also includes a guitar-specific notation with a treble clef and a bass clef, showing the fretboard positions for the notes.

10 E minor - natural

E minor - with signature

E Minor - Natural Form

This key has lowered the 3rd, 6th and 7th steps from E major (G#, C#, D#) to their naturals, leaving one sharp (F#) for the key signature.

The meter change of 6/8 to 2/4 is guided by the beat of three eighths expressed as a dotted-quarter, followed by the two eighth figure in 2/4, also as a single pulse.

The pace of the two eighths in 2/4 will be slightly slower than the three eighths in 6/8.

REMINDER!

Students should learn the signatures for each key, major and minor.

The score for E minor is divided into two main sections. The first section is in 6/8 time, labeled '(in 2)', and the second section is in 2/4 time, labeled 'E minor - with signature (in 2)'. The notation includes a treble clef, a bass clef, and a grand staff. Fingerings are indicated by numbers 1-4. Chord diagrams are provided for G 4, C D, lowered third step, and lowered 6th & 7th steps. The score also includes a guitar-specific notation with a treble clef and a bass clef, showing the fretboard positions for the notes.

Harmonic and Melodic Forms of E Minor

Simple 6/8 meter for both minors

Students should be reminded that an interval of $1\frac{1}{2}$ steps occurs between steps 6 & 7 in the harmonic minor. This requires finger extensions for violin and viola in first position and for cello in second position. The bass shifts from second to fourth position for this interval.

The shifts should be made quickly, silently and rhythmically.

Review the major to minor signatures: 4 sharps for E major to 1 sharp for E minor (three are cancelled!).

E minor, melodic minor form

Aria from "The Pearl Fishers"

E minor - Natural Form

student book pg. 49

Bizet

12 Andante, in 2 - Unison

"Pearl Fishers" Natural minor on E

This famous aria from Bizet's opera of the same name uses the natural minor, giving it an ancient, oriental flavor. This mood or mode is also known as THE MEDIEVAL MODE (in the 17th century).

In measure 6, there are the lowered 6th and 7th steps (C to D) for the ascending natural minor scale.

The bass shifts should be done very smoothly and quietly so as not to disturb the ensemble of the other parts.

The aria modulates beautifully to B major before measure 19 and then back to E minor. The harmonies and counterpoint of the accompaniments provide added interest to this line.

Be sure to observe the fermata, or hold in measure 20. The note is held somewhat longer than its written value. This is characteristic of music of the romantic style of Bizet's time.

Rit...

19

a tempo

The first system of the musical score consists of two systems of staves. The top system contains four staves: two vocal staves (Soprano and Alto) and two piano staves (Right and Left Hand). The bottom system contains two piano staves (Right and Left Hand). The music is in G major and 4/4 time. Measures 12-19 are shown. Measure 19 is marked with a box containing the number '19'. The tempo marking 'Rit...' is above measure 12, and 'a tempo' is above measure 19. The piece concludes with a double bar line and the marking 'II 1/2' at the end of the system.

The second system of the musical score consists of two systems of staves. The top system contains four staves: two vocal staves (Soprano and Alto) and two piano staves (Right and Left Hand). The bottom system contains two piano staves (Right and Left Hand). The music is in G major and 4/4 time. Measures 20-27 are shown. Measure 20 is marked with a box containing the number '19'. The piece concludes with a double bar line and the marking 'IV' at the end of the system. Dynamics include *f*, *p*, and *mf*. Performance markings include *mf*, *p*, and *mf*. The piece concludes with a double bar line and the marking 'IV' at the end of the system.

F Major and Minor

13 F major (with signature)

F major (natural form)

**F Major - F Minor
Natural Form**

F major goes directly to its parallel minor, natural form.

Signatures: the accidentals are transferred to the staff.

Viola to III pos. Whole and half-step shifts; same for cello and bass!

Cello: I to III & II to III. Play this line with both sets of fingerings. They are both important for improving facility.

Bass: H.P. - III to V. Note that the fingerings change between major and minor!

Shifting Rule: On the up-shift the whole hand moves. On the down-shift, the thumb leads.

The score for exercise 13 is written in 4/4 time. It consists of five systems of staves. The first system includes a Violin staff with fingerings (2 3 4, 1, 2 3 4, 1, 4), a Viola staff with positions III and I, a Cello staff with positions II and I, and a Bass staff with positions H.P., III V, III, and H.P. The second system includes a Violin staff with fingerings (1 2 3 4, 1, 2 3 4, 1, 4), a Viola staff with positions III and I, a Cello staff with positions III and I, and a Bass staff with positions III V, III, and H.P. The third system includes a Violin staff with fingerings (1 2 3 4, 1, 2 3 4, 1, 4), a Viola staff with positions III and I, a Cello staff with positions III and I, and a Bass staff with positions III V, III, and H.P. The fourth system includes a Violin staff with fingerings (1 2 3 4, 1, 2 3 4, 1, 4), a Viola staff with positions III and I, a Cello staff with positions III and I, and a Bass staff with positions III V, III, and H.P. The fifth system includes a Violin staff with fingerings (1 2 3 4, 1, 2 3 4, 1, 4), a Viola staff with positions III and I, a Cello staff with positions III and I, and a Bass staff with positions III V, III, and H.P. The score also includes a piano accompaniment with chords and arpeggios.

14 F minor -with signature, harmonic form

F minor - melodic form

**F Minor - Harmonic
and Melodic Forms**

The bass has a shift of 1 1/2 steps for the harmonic minor, from III 1/2 pos. to V pos., Db to E, up and down. Precise shifts are required.

The melodic minor uses different fingers for the up and down shifts for cello and bass, as in C minor and E minor

The score for exercise 14 is written in 4/4 time. It consists of five systems of staves. The first system includes a Violin staff with fingerings (1 2 3 4, 1, 2 3 4, 1, 4), a Viola staff with positions III and I, a Cello staff with positions III and I, and a Bass staff with positions III 1/2 raised 7th, H.P., III V raised 6th & 7th, III lowered 7th & 6th, and H.P. The second system includes a Violin staff with fingerings (1 2 3 4, 1, 2 3 4, 1, 4), a Viola staff with positions III and I, a Cello staff with positions III and I, and a Bass staff with positions III V raised 6th & 7th, III lowered 7th & 6th, and H.P. The third system includes a Violin staff with fingerings (1 2 3 4, 1, 2 3 4, 1, 4), a Viola staff with positions III and I, a Cello staff with positions III and I, and a Bass staff with positions III V raised 6th & 7th, III lowered 7th & 6th, and H.P. The fourth system includes a Violin staff with fingerings (1 2 3 4, 1, 2 3 4, 1, 4), a Viola staff with positions III and I, a Cello staff with positions III and I, and a Bass staff with positions III V raised 6th & 7th, III lowered 7th & 6th, and H.P. The fifth system includes a Violin staff with fingerings (1 2 3 4, 1, 2 3 4, 1, 4), a Viola staff with positions III and I, a Cello staff with positions III and I, and a Bass staff with positions III V raised 6th & 7th, III lowered 7th & 6th, and H.P. The score also includes a piano accompaniment with chords and arpeggios.

15 Rhythm Drill for "Dark Eyes"

student book pg .50

Preparatory Drill for "Dark Eyes"

The F minor group introduces a new chromatic, Bb to B. It comes from the opening notes of the melody. A scale-line introduction assists the intonation.

Measure 3 prepares for the melody's pick-up notes. The bow comes off the string before the B natural.

Measures 4 - 5 - 6 act as preparatory steps leading to the dotted quarter-eighth figure of "Dark Eyes." Observe the tie over the barline in measure 9.

Cello has a new shift to II pos, a whole step on the G string, in the first octave.

Counts are shown in each student book.

"Dark Eyes" Ochichornye - F minor

16 In A Free Style - start slowly, then increase speed

student book pg .50

"Dark Eyes" in F minor, Harmonic Form

In a Russian mood or mode, this exciting piece starts slowly and ends with a wild style and fast speed.

Play the two "pick-up" notes, B & C, with long holds. The actual tempo starts in the first full measure.

In the first ending there is a "break" (*luftpause*), before the fermatas. The second ending is played in tempo.

This tune has an interesting and different chromatic, the raised 4th step, B natural, in the minor scale. This mode is sometimes called the Hungarian Gypsy, or Russian Minor Mode.

16 (cont'd)

15

Broad

In Tempo

The musical score is divided into two systems. The first system contains measures 15 and 16. Measure 15 is marked with a box containing the number '15' and a first ending bracket. It features a vocal line with a melodic line and a piano accompaniment with chords and moving lines. Measure 16 is marked with a box containing the number '2' and a second ending bracket. It continues the vocal and piano parts. The second system contains measures 17 and 18. Measure 17 is marked with a box containing the number '15' and a first ending bracket. It features a vocal line with a melodic line and a piano accompaniment with chords and moving lines. Measure 18 is marked with a box containing the number '15' and a first ending bracket. It continues the vocal and piano parts. The score includes various musical notations such as treble and bass clefs, time signatures, notes, rests, and dynamic markings.

Chapter 15 - Ab Major

Alla Breve (Cut Time)

Instructional Guide

Positions:

All instruments play in positions previously learned.

Objectives:

1. To be able to play in cut-time (*alla breve*)
2. To learn the "Scotch Snap" rhythm
3. To play in syncopation
4. To play dotted rhythms in cut-time
5. To play a piece with a key change
6. To apply these learnings to a Mozart excerpt

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

General Teaching Hints:

READING. New rhythmic notations are introduced in this chapter

Chapter 15

Ab Major

(with modulations to Bb major and E minor;
From Common Time to Alla Breve)

1 Ab Major Scale - First Octave (without signature)

student book pg. 51

First Octave of Ab Major

Positions for Chapter 15:

Violin - I
Viola - I & III
Cello - I & II
Bass - H.P. to III 1/2

For violin, viola and cello, this first octave will be located in the "lowered" first position. Bass uses I and H.P.

Cellos should start in I pos. for the sake of fingering continuity in the keys of Ab, Bb and C as well as in Eb major. On the replay, they should use I and II positions.

Common time to Alla Breve (Cut Time)

The sign for Common Time is Cut in Half!

Alla Breve Ab Major with Signature

Alla Breve is an Italian term used in music when playing 4/4 time at a fast speed, usually twice as fast. Two beats are counted in each measure instead of four, mainly for convenience.

Alla Breve is also called "cut time," because the symbol C, from common time, has been cut in half

Begin this line in four beats, getting faster and faster on each replay until a definite two pulse is attained. Counting should be one-two, for a true alla breve!

3 Broken Chords

In 2

Ab Arpeggios - First Octave

Drill the lower octave of Ab major in *Alla Breve* time.

Start at a moderate pace and increase the speed, as in the previous scale. Count 4 then 2.

The basic harmonies guide the ear which, in turn, lead the fingers to the proper pitches

The first system of the musical score consists of five staves. The top four staves are for the right hand, and the bottom staff is for the left hand. The key signature is Ab major (three flats) and the time signature is Alla Breve. The right hand part features a series of broken chords (arpeggios) in the lower octave, with fingerings indicated by numbers 1-4. A box containing the number '5' is placed above the fifth measure of the right hand. The left hand part consists of a series of chords, with 'H.P.' (Harmonic Pedal) markings below the first and fifth measures. The bottom staff shows a grand staff with a treble clef and a bass clef, with a box containing the number '5' above the fifth measure.

The second system of the musical score consists of five staves. The top four staves are for the right hand, and the bottom staff is for the left hand. The key signature is Ab major and the time signature is Alla Breve. The right hand part continues with broken chords, with fingerings indicated. A box containing the number '9' is placed above the first measure, and a box containing the number '13' is placed above the thirteenth measure. The left hand part continues with chords, with 'H.P.' markings below the first and fifth measures. The bottom staff shows a grand staff with a treble clef and a bass clef, with a box containing the number '9' above the first measure and a box containing the number '13' above the thirteenth measure.

4 Broken Thirds

student book pg.51

Broken Thirds in Ab

Pupils will benefit by trying this line *pizzicato* at first in order to concentrate on getting the Db properly placed.

The chromatics in the full piano part hone the ear because of the harmonic surprises. With repetition, these sounds will become a natural musical development in Ab major

Count: 1 2

5

9

9

5 **Ab Major Scale -Second Octave** (without signature) student book pg. 52

Second Octave of Ab

Lower voices will use positions previously learned. Shifting problems need to be reviewed for this key.

Violin has the full second octave. The lower instruments the incomplete octave.

Remember the *alla breve*. Play this line first in four beats (*moderato*) then, in two (*allegro*).

This key begins with a fingered tone. Take this opportunity to seek further improvement of finger technique through **INDEPENDENT FINGER PLACEMENTS**. This is the artistic style of playing a string instrument!

6 **Alla Breve Ensemble Scale (in 2)**

Second Octave Ensemble Drill in Ab

Remind the cellos that in measures 7 & 8 the fourth finger is not lifted from the string between Ab and G, and Db and C.

The basses have a "replacement shift" between measures 4 & 5. The pitch (C) is repeated but with a different finger in a different position!

Students interested in musical structure can be shown how the four scale lines are woven into an ensemble.

7 Arpeggios in Cut Time

student book pg .52

The Tie in Cut-Time

Dotted half with quarter and two halves tied equal a whole note.

To learn the tie in *alla breve* do not hesitate to start slowly, with the usual 4 beats to the measure the first time through. Increase speed on subsequent replays until a firm two-beat is established.

Try this line *pizzicato* at first so that the pupils can play and count easily.

When bowing in four beats, the dotted half requires a long stroke followed by a faster one for the fourth quarter. In *alla breve*, both strokes are shortened, guided by the beat.

The piano weaves counter-themes into the fabric of this line. Violinists may recognize motives from "From The Canebrake," by Samuel Gardner.

Musical score for 'The Tie in Cut-Time'. The score is written for violin and piano. The violin part is in cut time (2/2) and features a sequence of notes with fingerings (1, 2, 3, 4) and bowing directions (H.P., III, III 1/2, H.P., I). A box with the number '5' is placed above the first measure. The piano accompaniment consists of chords and arpeggiated figures. A box with the number '5' is placed above the piano part in the second system. The score includes a 'count: 1 2' and a '(simile)' marking.

Musical score for 'two half notes equal a whole!'. The score is written for violin and piano. The violin part is in cut time (2/2) and features a sequence of notes with fingerings (1, 2, 3, 4) and bowing directions (H.P., III, III 1/2, H.P., I). A box with the number '9' is placed above the first measure. The piano accompaniment consists of chords and arpeggiated figures. A box with the number '9' is placed above the piano part in the second system. The score includes a 'Count: 1 2 1 2' and a '(simile)' marking.

Musical score for a piece with four staves and piano accompaniment. The top four staves are arranged in two pairs. The first pair (top two staves) has a treble clef and a key signature of two flats. The second pair (bottom two staves) has a bass clef and the same key signature. The first two staves contain rhythmic patterns with fingerings (1, 2) and fingering numbers (1, 2) above notes. The second two staves contain notes with fingering numbers (1, 2) below notes. Below the first two staves are the letters II, III, III 1/2, and II. The piano accompaniment consists of two staves (treble and bass clef) with a key signature of two flats. It features a melody in the treble staff and a bass line in the bass staff.

Musical score for a piece with four staves and piano accompaniment. The top four staves are arranged in two pairs. The first pair (top two staves) has a treble clef and a key signature of two flats. The second pair (bottom two staves) has a bass clef and the same key signature. The first two staves contain rhythmic patterns with fingerings (1, 2) and fingering numbers (1, 2) above notes. The second two staves contain notes with fingering numbers (1, 2) below notes. Below the first two staves are the letters V, V, V, and V. A boxed number '17' is present above the first staff of the first pair. A tempo instruction '4 eighths equal a half!' is written above the first staff of the second pair. The piano accompaniment consists of two staves (treble and bass clef) with a key signature of two flats. It features a melody in the treble staff and a bass line in the bass staff. A boxed number '17' is present above the first staff of the piano accompaniment.

Lower Extension of Ab Scale for Viola, Cello and Bass

8 Ab Ensemble

5 student book pg.52

Dotted Quarter-Eighth in Cut Time

Teachers should equate this rhythm with the dotted eighth-sixteenth in "regular" time. Each figure will occur within one pulse in either time signature.

The lower extension of Ab major is introduced for viola, cello and bass as a counter-scale figure.

The violin provides the counter-point in this short ensemble.

There is no "basic piano" part for this line.

count: 1 2

"Gates of Kiev"
Unison

student book pg .52

9 Majestically (in 2)

5 Moussorgsky Excerpt

Majestic "Gates of Kiev" in Ab Major

This famous Russian theme, played in unison, is a fine example for the use of the whole note in *alla breve*. Each measure has two counts, but these are based on the usual four quarters, now cut in two!

Use long, broad strokes with a firm bow pressure. This adds a rich sonority to the tone quality.

The last two measures have an harmonic ending.

The first system of the musical score consists of four staves. The top two staves are for the violin and viola, and the bottom two are for the cello and double bass. The music is in Ab major and 2/2 time. The first two measures feature a whole note chord in the left hand and a whole note melody in the right hand. The last two measures feature a harmonic ending with a whole note chord in the left hand and a whole note melody in the right hand. A box with the number '5' is located in the top right corner of the system.

The second system of the musical score consists of four staves. The top two staves are for the violin and viola, and the bottom two are for the cello and double bass. The music is in Ab major and 2/2 time. The first two measures feature a whole note chord in the left hand and a whole note melody in the right hand. The last two measures feature a harmonic ending with a whole note chord in the left hand and a whole note melody in the right hand. A box with the number '9' is located in the top right corner of the system.

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 the piano accompaniment, with Treble and Bass clefs. The music is in a key with two flats and a 3/4 time signature. Measures 1-16 are shown, with various melodic lines and harmonic accompaniment.

The second system of the musical score consists of six staves, continuing from the first system. Measures 17-24 are shown. A box containing the number '17' is placed above the first staff at the beginning of the system. The piano accompaniment features a prominent rhythmic pattern of eighth notes in the right hand and chords in the left hand. The system concludes with a double bar line.

10 Syncopation Drill for "Good Night Ladies"

student book pg. 53

First, in 4, then in 2

The "Scotch Snap" in *Alla Breve*

The syncopated figure of an eighth tied to a longer note,



as in the tune in line 11, is also known as the "Scotch Snap." It occurs frequently in old English melodies. It is the reverse of the common rhythmic motive of long and short notes with the accent on the longer, or heavier note. This is the syncopated form.

Prepare this rhythm slowly, in four, then speed up until the two pulse is felt.

(To review syncopation, see Chapter 13, nos. 14 & 15.)

Good Night, Ladies

Unison in Ab and Ensemble, Bb Major

student book pg .53

American College Song

11 Unison - Ab

Good Night, Ladies!
Modulation: Ab to Bb Major.

This melody emphasizes the "Scotch Snap" rhythm in syncopated form. In the song text the two syllable word "ladies" would be notated by single flag eighths. This is shown in measure two. Thereafter, these eighths are notated in beam style to conform to instrumental notation protocols.

Accent the first eighth of the "snap" to prevent its performance as an up-beat.

The modulation in measure 8 goes to Bb major.

The ensemble has contrapuntal imitation of the "Scotch Snap" figure.

In measure 5, the piano counter-motive comes from the final phrase of this tune in its original song-form.

9 in 2 again

Musical score for measures 9-12, in 2/4 time. The score is divided into two systems. The first system contains measures 9-12. The piano accompaniment consists of two staves: the upper staff is in treble clef and the lower in bass clef. The vocal line also consists of two staves: the upper staff is in treble clef and the lower in bass clef. Measure 9 is marked with a box containing the number 9 and the text "in 2 again". Measure 10 features a triplet in the piano's right hand. The second system contains measures 13-16, with measure 13 marked with a box containing the number 9.

13 Rit - in 4

Musical score for measures 13-16, in 4/4 time. The score is divided into two systems. The first system contains measures 13-16. The piano accompaniment consists of two staves: the upper staff is in treble clef and the lower in bass clef. The vocal line also consists of two staves: the upper staff is in treble clef and the lower in bass clef. Measure 13 is marked with a box containing the number 13 and the text "Rit - in 4". Measure 13 features a triplet in the piano's right hand. The second system contains measures 17-20, with measure 17 marked with a box containing the number 13.

Steps to Mozart

Bb Major to E Minor

12 Bb Major, without signature

student book pg. 53

Leading To Mozart

This drill modulates from Bb major to E minor and reviews the "Scotch-Snap" syncopation. It has new chromatic changes in measure 6. F# and B natural are leading tones to E minor.

The basic piano harmonies help in guiding intonation.

Recognize the last two eighths in measure 7 as the pick-up notes for the Mozart theme in line 15.

Use the middle part of the bow for this example.

The score consists of five systems of staves. The first system has four staves: two treble clefs and two bass clefs. The second system has two staves: a treble clef and a bass clef. The third system has two staves: a treble clef and a bass clef. The fourth system has two staves: a treble clef and a bass clef. The fifth system has two staves: a treble clef and a bass clef. The music is in 2/4 time and features various rhythmic patterns, including syncopation and chromaticism. There are several 'V' markings above notes, indicating bowing techniques. The key signature changes from Bb major to E minor.

The score consists of five systems of staves. The first system has four staves: two treble clefs and two bass clefs. The second system has two staves: a treble clef and a bass clef. The third system has two staves: a treble clef and a bass clef. The fourth system has two staves: a treble clef and a bass clef. The fifth system has two staves: a treble clef and a bass clef. The music is in 2/4 time and features various rhythmic patterns, including syncopation and chromaticism. There are several 'V' markings above notes, indicating bowing techniques. The key signature changes from Bb major to E minor. A box with the number '5' is placed above the first staff of the first system. The text 'E minor' is written above the first staff of the second system.

Drills for Mozart

13 E minor - Harmonic

student book pg. 53

Mozartian Drill
E minor - Harmonic
Form

The character of this scale pattern, in the harmonic minor on E, lays the groundwork for the pitches and bowings in the Mozart Symphony excerpt.

Play from the middle to the upper section of the bow. Emphasize the quarter notes a little more than the eighths. This is the style of rhythmic phrasing in the Mozart symphonic theme in line 15.

As usual, drill slowly, until secure.

"Four counts to learn it;
Two counts to play it!"

Intervals in E Minor

This broken chord study aims to strengthen the key-sense of E minor, in the harmonic mode. This is the background key for the Mozart piece which follows.

The diminished fifth interval occurs in measure 3, anticipating measure 10 of the theme in line 15. Violins should lift and replace the third finger for the diminished fifth, A to D#. **DO NOT SLIDE ACROSS THE STRINGS!** This will help to produce a clear and correct intonation. More advanced violinists can use the 4th finger for the D#.

Measures 1,2,4 and 5 have the same two-eighth up-beat detail.

In measure 4 the bow remains on the string during the rest. This bowing detail is employed by fine players.

MOZART ENRICHMENT

A SUMMARY OF *ALLA BREVE*

This theme, a fragment from the G minor symphony of Mozart, has been adapted to the key of E minor, harmonic form. The technical revisions were planned to fit into the educational concepts of this book. It summarizes the various *alla breve* examples, as logically developed in this chapter. The two eighth note pattern, previously drilled as a study of the up-beat ("pick-up") now appears in its natural form in the opening phrase.

SUGGESTIONS FOR INTERPRETATION

The piece is to be played twice. For the first time through, the A part is a unison solo, with piano. The second time offers a simplified orchestral style of ensemble with violins *divisi*, A & B; the others playing the B part, as harmony. Piano is *tacet*.

A gentle style of performance is a first requisite for this theme. The A part "sings" in a melodic manner. The B part is more rhythmical in its supporting character. Use the middle to upper bow for the theme. The harmony part sounds best when played nearer the point, with a *staccato*, slightly marked stroke. Aim for accurate rhythm.

Play softly (*p*). A new codetta, or finish, based on the original has been added from measure 26. It calls for a modest *crescendo* to a *forte* (*f*), to the end.

The genius of Mozart serves well as a summary of this book which is dedicated to young string players everywhere.

Mozart Theme

Adapted and Transposed from the G Minor symphony

Unison and Ensemble
E minor - Melodic and Harmonic Forms

student book pg. 54

Violin A - Theme

Violin B - Harmony

Viola A - Theme

Viola B - Harmony

Cello/bass A - Theme

Cello/bass B - Harmony (a 2)

stacc.

Musical score for measures 9-12. The score is written for a four-part vocal ensemble (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The key signature is one sharp (F#) and the time signature is 4/4. Measure 9 is marked with a box containing the number 9. Measure 10 contains a vocal instruction 'v'. Measure 11 contains a piano instruction 'p'. Measure 12 contains a vocal instruction 'dim'. The piano accompaniment features a steady eighth-note pattern in the right hand and a bass line in the left hand.

Musical score for measures 13-17. The score continues for the four-part vocal ensemble and piano accompaniment. Measure 13 is marked with a box containing the number 13. Measure 14 contains a vocal instruction 'v'. Measure 15 contains a piano instruction 'p'. Measure 16 contains a piano instruction 'p'. Measure 17 is marked with a box containing the number 17. The piano accompaniment continues with its eighth-note pattern and bass line.

Musical score for measures 22-25. The score is written for a piano and voice. It features a treble clef with a key signature of one sharp (F#) and a common time signature (C). The piano part consists of a right-hand melody and a left-hand accompaniment. The voice part is written in a soprano clef. Measure 22 is marked with a 'V' above the first note. Measure 23 is marked with a 'V' above the first note. Measure 24 is marked with a 'V' above the first note. Measure 25 is marked with a 'V' above the first note. The score includes various musical notations such as notes, rests, and dynamic markings.

Musical score for measures 26-29. The score is written for a piano and voice. It features a treble clef with a key signature of one sharp (F#) and a common time signature (C). The piano part consists of a right-hand melody and a left-hand accompaniment. The voice part is written in a soprano clef. Measure 26 is marked with a '26' above the first note. Measure 27 is marked with a '26' above the first note. Measure 28 is marked with a '26' above the first note. Measure 29 is marked with a '26' above the first note. The score includes various musical notations such as notes, rests, and dynamic markings.

