

**VIOLA
Volume One**

THE INTERMEDIATE STRING CLASS

by

Samuel Gardner & Herbert S. Gardner

THE INTERMEDIATE STRING CLASS: Teachers Manual and Full Score

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To the student.....

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

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

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

Good luck!

Herbert S. Gardner

HOW TO USE THIS BOOK!

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

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

(Title of Line, if any)

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

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

(Teaching suggestions follow
in this space)

(Violin)

(Viola)

(Cello)

(Bass)

(Basic Harmonic Support)

(Enriched Harmonic Support for Piano)

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

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

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

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

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

GETTING STARTED

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

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

CHAPTER I - C MAJOR

VIOLA 1

FIRST POSITION (I) UNTIL CHAPTER 9

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

SIGNATURE GUIDE

TEST 4

5 3 1 3

9 3 0 2 13 0

4 0 4 0 4

6

10 4

WHOLE REST

4 COUNTS

HALF REST

COUNTS

9

13

TWO EIGHTS IN TIME OF ONE QUARTER

COUNT 1 2 3 4 1 2-3 4-

11

9

1-2 3-4

5

9

5

4

4

5

9

13

PIZZ. THEN ARCO

TIE

5

9

13

7

13

5

9

13

5

5

5

5

5

C MAJOR, MODULATING TO G MAJOR - ASCENDING CHROMATIC

1) 4 COUNTS

2)

3) 4 COUNTS

4)

9)

5) 4 COUNTS

5)

6)

9)

7)

8)

9)
Musical staff 1: Treble clef, key signature of two sharps (F# and C#), 3/4 time signature. The staff contains a sequence of eighth and quarter notes with various fingering numbers (3, 0, 1, 2, 3, 4, 3, 2, 1, 0, 3, 4, 4) and a '4' below the staff.

0)
Musical staff 2: Treble clef, key signature of two sharps (F# and C#), 3/4 time signature. The staff contains a sequence of quarter and eighth notes with a '4' below the staff.

1)
Musical staff 3: Treble clef, key signature of two sharps (F# and C#), 3/4 time signature. The staff contains a sequence of quarter notes with a '4' below the staff and a bracketed section labeled 'COUNTER THEME'.

2)
Musical staff 4: Treble clef, key signature of two sharps (F# and C#), 3/4 time signature. The staff contains a sequence of quarter notes with a '3' below the staff, a boxed '5' above the staff, and the text 'WHOLE REST' and '3 COUNTS' below the staff.

9)
Musical staff 5: Treble clef, key signature of two sharps (F# and C#), 3/4 time signature. The staff contains a sequence of quarter notes with a '2' below the staff and a boxed '13' above the staff.

3)
Musical staff 6: Treble clef, key signature of two sharps (F# and C#), 3/4 time signature. The staff contains a sequence of quarter notes with a '4' below the staff, a boxed '5' above the staff, and the text 'TEST' above the staff.

9)
Musical staff 7: Treble clef, key signature of two sharps (F# and C#), 3/4 time signature. The staff contains a sequence of quarter notes with a boxed '13' above the staff, the text 'PLAY TWICE' above the staff, and 'COUNTER MELODY, 2ND TIME' below the staff.

4)
Musical staff 8: Treble clef, key signature of two sharps (F# and C#), 3/4 time signature. The staff contains a sequence of quarter notes.

9)
Musical staff 9: Treble clef, key signature of two sharps (F# and C#), 3/4 time signature. The staff contains a sequence of quarter notes with a '4' below the staff.

5)
Musical staff 10: Treble clef, key signature of two sharps (F# and C#), 3/4 time signature. The staff contains a sequence of quarter notes with the text 'ROCK OF AGES' above the staff and a boxed '5' above the staff.

9)
Musical staff 11: Treble clef, key signature of two sharps (F# and C#), 3/4 time signature. The staff contains a sequence of quarter notes with a boxed '9' above the staff.

13)
Musical staff 12: Treble clef, key signature of two sharps (F# and C#), 3/4 time signature. The staff contains a sequence of quarter notes with a boxed '13' above the staff.

CHROMATICS IN G MAJOR

(2) VIOLA 6

6

UNISON AND ENSEMBLE

Musical notation for Unison and Ensemble section. It consists of two staves, A and B, in G major (one sharp) and 4/4 time. Staff A has a treble clef and staff B has a bass clef. The music features a melodic line with chromaticism, including a half-step interval between F# and G. Fingerings are indicated by numbers 1-4. A 'HALF STEP' label is placed above the staff between measures 3 and 4.

UNISON

Musical notation for Unison section. It consists of two staves, A and B, in G major and 4/4 time. Staff A has a treble clef and staff B has a bass clef. The music features a melodic line with chromaticism, including a half-step interval between C and C#. Fingerings are indicated by numbers 1-4. A 'HALF STEP' label is placed above the staff between measures 3 and 4.

UNISON

THURINGIAN FOLK SONG

Musical notation for Thuringian Folk Song section. It consists of two staves, A and B, in G major and 4/4 time. Staff A has a treble clef and staff B has a bass clef. The music features a melodic line with chromaticism, including a half-step interval between G and F#. Fingerings are indicated by numbers 1-4. Boxed numbers 5, 9, and 13 are present above the staff.

TWO-OCTAVE ARPEGGIOS IN A STYLE OF A CANON

Musical notation for Two-Octave Arpeggios section. It consists of three staves, A, B, and C, in G major and 4/4 time. Staff A has a treble clef, staff B has a bass clef, and staff C has a bass clef. The music features a melodic line with chromaticism, including a half-step interval between G and F#. Fingerings are indicated by numbers 1-4. Boxed numbers 5, 9, and 13 are present above the staff.

CHROMATIC ENSEMBLE

Musical notation for Chromatic Ensemble, three staves in 3/4 time with a key signature of one sharp (F#). The notation includes various fingering numbers (3, 4, 0, 4, 2) and box numbers (5, 9, 13) indicating specific technical exercises or measures.

CHORALE IN G MAJOR

HARMONY:

Musical notation for Chorus in G Major, two staves in 3/4 time. The notation includes a section labeled "COUNTER THEME" with a box number 6 and another box number 13.

PREPARATORY ENSEMBLE STUDIES

EXTENDING G SCALE DOWN

FOR "ABIDE WITH ME"

Musical notation for Preparatory Ensemble Studies, one staff in 3/4 time. The notation includes a section labeled "EXTENDING G SCALE DOWN" with a box number 4 and a section labeled "FOR 'ABIDE WITH ME'" with a box number 4. A chord diagram is shown above the staff: G₄, F#₃, E₂, D₁, C₀.

DESCANT AND COUNTERPOINT

Musical notation for Descant and Counterpoint, three staves in 3/4 time. The notation includes various fingering numbers (4, 3, 0, 4) and box numbers (5, 9, 13) indicating specific technical exercises or measures.

ABIDE WITH ME
CONCERT VERSION IN G MAJOR

(2) VIOLA 8

UNISON AND ENSEMBLE

Musical score for 'Abide with Me' in G major, measures 1-13. The score is written for two staves, Treble (A) and Bass (B). The key signature is one sharp (F#) and the time signature is 3/4. Measure numbers 5, 9, and 13 are boxed. Fingerings (4, 5, 7) and accents (o) are indicated. A double bar line with repeat dots is present at the end of measure 13.

OLD ENGLISH DANCE

UNISON AND ENSEMBLE

C MAJOR REVIEW

Musical score for 'Old English Dance' in C major, measures 1-13. The score is written for two staves, Treble (5) and Bass. The key signature is C major and the time signature is 3/4. Measure numbers 5, 9, and 13 are boxed. The instruction 'TEST UPPER PART OF BOW' is written below the first staff. A double bar line with repeat dots is present at the end of measure 13.

MODULATION ENSEMBLE

C TO G TO D MAJOR

C MAJOR

Musical score for 'Modulation Ensemble' in C, G, and D major, measures 1-22. The score is written for two staves, Treble (5) and Bass. The key signature changes from C major to G major (one sharp) and then to D major (two sharps). The time signature is 3/4. Measure numbers 5, 9, 14, and 22 are boxed. The instruction 'RIT - - - - -' is written above the final measures. A double bar line with repeat dots is present at the end of measure 22.

CHAPTER 3 - D MAJOR

D MAJOR SCALE - FIRST OCTAVE

REPEAT THREE TIMES

TEST 1 2 3 4 A B C# D

THE MYSTERIOUS DOT - ROTE TO NOTE

DOTTED QUARTER AND EIGHTH NOTE IN 4/4 TIME (Dotted quarter, eighth note)

FROM TIE TO DOT

SINGLE FLAG EIGHTHS TIE v DOT STARTS SECOND QUARTER

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

D MAJOR F# C# DRILL THE DOT PLAY TWICE

FROM TIE TO SLUR FOR THE DOTTED QUARTER AND EIGHTH (BEAMED EIGHTHS)

DOTTED QUARTER IN 3/4 JOY TO THE WORLD

NEW TIE v 9 HANDEL

THE MYSTERIOUS DOT STARTS THE FOURTH QUARTER

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

TWO - OCTAVE CONCEPT IN D MAJOR

UNISON AND ENSEMBLE

D MAJOR - FIRST OCTAVE

SECOND OCTAVE SCALE

MOZART MELODY VARIATION

EXTENDING D SCALE DOWN FIRST OCTAVE

* SHIFT FINGER BACK HALF STEP TO C#

UNISON AND ENSEMBLE

IN THE GLOAMING

SLOWLY

2nd TIME

2nd TIME PLAY TO [13]

2nd TIME

D MAJOR ARPEGGIO ENSEMBLE

UNISON CHROMATICS IN D MAJOR ⑧

(CHROMATICS ARE HALF STEPS)

Part A: D4, E4, E#4, F#4, A4, A#4, B4, A#4, G#4, F#4, E4, D4

Part B: D3, E3, E#3, F#3, A3, A#3, B3, A#3, G#3, F#3, E3, D3

- ⑧ Play THREE WAYS: INTERCHANGE PARTS
1. A PART
 2. B PART
 3. A+B DIVISI

SCALE DESIGN WITH CHROMATICS ⑨

SEPARATE STROKES FIRST

Part A: D4, E4, E#4, F#4, A4, A#4, B4, A#4, G#4, F#4, E4, D4

Part B: D3, E3, E#3, F#3, A3, A#3, B3, A#3, G#3, F#3, E3, D3

⑨ THREE TIMES AS IN NO. 14.

CHROMATIC WALTZ IN UNISON ⑩

Part A: D4, E4, F#4, G4, A4, B4, A#4, G#4, F#4, E4, D4

Part B: D3, E3, F#3, G3, A3, B3, A#3, G#3, F#3, E3, D3

⑩ REPEAT AS IN NO. 14.

PREPARATORY CHROMATIC ENSEMBLE

RHYTHMIC VARIATION OF "LARGO"

Part A: D4, E4, F#4, G4, A4, B4, A#4, G#4, F#4, E4, D4

Part B: D3, E3, F#3, G3, A3, B3, A#3, G#3, F#3, E3, D3

LARGO

CONCERT VERSION IN D MAJOR

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

UNISON AND ENSEMBLE

SLOWLY
MELODY

P
HARMONY

pp

mf

Dim
sele

rit.

5

9

13

17

21

25

D MAJOR TO THE PARALLEL D MINOR - WITHOUT SIGNATURES
LOWERED 3RD, 6TH AND 7TH STEPS OF THE SCALE

1) **D MAJOR**
F# 4
2
3RD STEP

2) **D MINOR PARALLEL FORM**
HALF F# STEP 2 4
LOWERED THIRD STEP

3) **BUILDING MELODIC MINOR ON D**
LOWER 3RD STEP
LOWERED SIXTH AND SEVENTH STEPS FOR MELODIC MINOR
B4 A HALF STEP, Bb A B4 C# D3
6TH STEP LOWERED 6TH STEP RAISE 6TH 7TH STEPS
C# HALF STEP, CH B HALF STEP, Bb
LOW 7TH LOW 6TH

PARALLEL FORMS

WITH SIGNATURES

MAJOR AND MINOR MODES

D MAJOR

D MINOR - MELODIC FORM

SEPARATE STROKES FIRST

HATIKVAH IN D MINOR

ISRAELI NATIONAL ANTHEM

UNISON

9

13

17

LOW 7TH BROADEN

TWO-OCTAVE CONCEPT IN MAJOR AND MINOR

FIRST OCTAVE IN D MAJOR SECOND OCTAVE

D MINOR - MELODIC FORM

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

RUSSIAN FOLK DANCE

UNISON AND ENSEMBLE MELODY

CONCERT VERSION IN D MINOR

ENSEMBLE MELODY

THEME FROM THE BARTERED BRIDE

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

①

CELLO-BASS

* SHIFT FIRST FINGER BACK A HALF STEP TO G#

②

THE DETACHED STROKE

A MAJOR

③

④

⑤

⑥

⑦

THEME FROM THE BARTERED BRIDE

ENSEMBLE MELODY

⑧

EXTENDING A SCALE DOWN

A SCALE DOWN

A G# F# E D C#

9

SEPARATE STROKES FIRST

10

9

DOTTED QUARTER AND EIGHTH IN 3/4

PREPARATORY RHYTHM DRILLS FOR MOZART

FIRST PLUCK THEN BOW

11

2

MOZART AT THE PIANO

UNISON AND ENSEMBLE

3

9


17

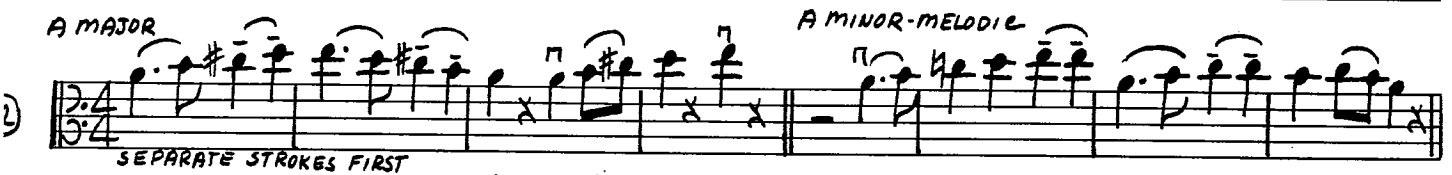
25

33

A MAJOR TO A MINOR - PARALLEL FORM

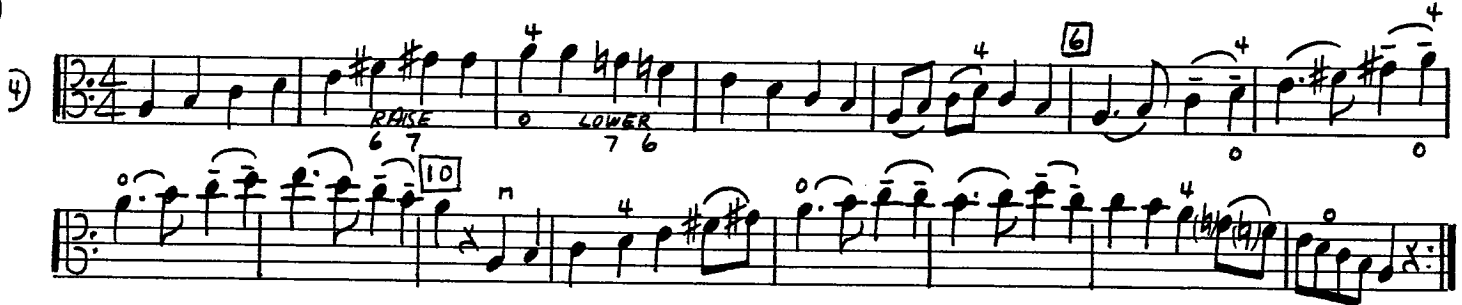
A MAJOR IN THE SECOND OCTAVE - WITHOUT SIGNATURES

1) 

2) 

3) 

TWO OCTAVE MELODIC MINOR IN A

4) 

MAJOR AND MINOR EAR TRAINING HARMONIC PREPARATION FOR HATIKVAH

A MAJOR

5) 

A MINOR

6) 

CHORALE IN A

7) *mf* *p* *mf*

8) *p* *mf*

9) *mf*

HATIKVAH IN A MINOR

ENSEMBLE

3) *f*

6) *f*

10) *f*

14) *f*

18) *mf* *f* *POLO RIT*

① **STEPHEN FOSTER MELODY**

Musical notation for the first system of the piece, including a treble clef, a 2/4 time signature, and various notes and rests.

② Musical notation for the second system, including a treble clef, a 2/4 time signature, and various notes and rests.

⑨ Musical notation for the third system, including a treble clef, a 2/4 time signature, and various notes and rests.

⑰ Musical notation for the fourth system, including a treble clef, a 2/4 time signature, and various notes and rests.

③ **DIMINISHED FIFTHS IN C MAJOR**

Musical notation for the first system of the second piece, including a treble clef, a 2/4 time signature, and various notes and rests.

⑨ Musical notation for the second system, including a treble clef, a 2/4 time signature, and various notes and rests.

④ Musical notation for the third system, including a treble clef, a 2/4 time signature, and various notes and rests.

⑨ Musical notation for the fourth system, including a treble clef, a 2/4 time signature, and various notes and rests.

DIMINISHED FIFTHS IN C MAJOR

Dim. 5TH

⑤ **REUBEN AND RACHEL**

Musical notation for the first system of the third piece, including a treble clef, a 2/4 time signature, and various notes and rests.

⑨ Musical notation for the second system, including a treble clef, a 2/4 time signature, and various notes and rests.

REUBEN AND RACHEL

⑥ Musical notation for the third system, including a treble clef, a 2/4 time signature, and various notes and rests.

⑨ Musical notation for the fourth system, including a treble clef, a 2/4 time signature, and various notes and rests.

FOSTER MELODY FOR CONCERT ENSEMBLE

⑦

mf p

⑨ 13

⑪ 21

PART 2 - UNISON MELODIES

ALL THROUGH THE NIGHT

⑧

⑨ 13

DECK THE HALL

⑨

⑪ 13

BEETHOVEN THEME

⑩

⑪ 13

NEW TIE

PART 3
LONG, LONG AGO

THE THEME IN UNISON

1

Musical notation for 'THE THEME IN UNISON'. It consists of three staves in 3/4 time. The first staff has a treble clef and a 5-finger box. The second and third staves have a bass clef and a 9-finger box. The music is in unison. There are fermatas over the first and last notes of the first staff.

VARIATION I - ENSEMBLE

Musical notation for 'VARIATION I - ENSEMBLE'. It consists of three staves in 3/4 time. The first staff has a treble clef and a 5-finger box. The second and third staves have a bass clef and a 9-finger box. The music is in ensemble. There are fermatas over the first and last notes of the first staff. The word 'VERY SOFTLY' is written below the second staff.

VAR. II - AS A ROUND

Musical notation for 'VAR. II - AS A ROUND'. It consists of three staves in 3/4 time. The first staff has a treble clef and a 5-finger box. The second and third staves have a bass clef and a 9-finger box. The music is in round. There are fermatas over the first and last notes of the first staff.

IN THE STYLE OF HAYDN

2

pizz.

Musical notation for 'IN THE STYLE OF HAYDN'. It consists of three staves in 3/4 time. The first staff has a treble clef and a 5-finger box. The second and third staves have a bass clef and a 9-finger box. The music is in the style of Haydn. There are fermatas over the first and last notes of the first staff. The word 'ARCO' is written above the second staff. The word 'pizz.' is written above the first staff.

CHROMATIC DESIGNS IN D-MINOR AND MAJOR

UNISON AND ENSEMBLE

⑬

⑭ INTERCHANGE PARTS

RHYTHMIC VARIATION OF NO. 13

⑭

⑮ SEPARATE STROKES FOR FIRST PLAYING

⑮

BEEETHOVEN VERSUS WOHLFAHRT

UNISON AND ENSEMBLE

D MAJOR-THEME

⑯

D MINOR MELODIC FORM

⑰

MELODIC MINOR SCALE

⑱

① ^{2 DEF}
^{0 1 2 3 3 0 1 2 3 0 1 2 1 0 3 2 1 0}

F MAJOR **Bb**

② ^{0 3 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0}

③ ^{3 1 3 2} **5** ^{2 0 2}

9 ^{0 2 3 1 2} **13**

④ ^{0 4 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0}

⑤ ^{0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0}

FIRST OCTAVE STARTING SECOND OCTAVE

^{F G A Bb C D}
^{2 1 0 3}

7 ^{2 4 4} **F SCALE DOWN**

^{F E D C}
^{3 2 1 0}

ARPEGGIO ENSEMBLE
 WITH CHROMATICS IN F MAJOR

⑥ ^{2 0 2} **6** ^{1 3}

11 ^{Bb} ^{3 1 2} **16** ^{C#}

⑦ ^{0 4 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0}

9 ^{4 0 4}

FRÈRE JACQUES GOES ROUND AND ROUND

TWO-PART ROUND

8)

THREE-PART ROUND

A)

SAME THEME AND VARIATIONS FOR NEW RHYTHMS

SLOWLY (IN 2)

ARCO

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

9)

VARIATION I (IN 4) SAME SPEED AS NO. 9 (♩ = ♩)

A)

VAR. II (IN 6) ♩ = ♩ OF VARI. I (SLOWLY) $\frac{8}{8}$ TIME - EIGHTH NOTES AND RESTS SIX EIGHTH NOTES IN A MEASURE

B)

BOW REMAINS ON THE STRING

7)

VAR. III **TWO EIGHTHS TIED** INTO A QUARTER (♩ = ♩)

SLOWLY (IN 6) FASTER (IN 2)

C)

IN 6-- 1 2 3 4 5 6 IN 2-- INCREASE SPEED SECOND TIME (IN 2) THREE EIGHTHS FOR ONE COUNT

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

FROM TIE TO DOT

DOT FOR THIRD EIGHTH

⑩

COUNT SLOWLY 1 2 3 4 5 6 / 1 2 3 4 5 6 / 1 — 2 —
FASTER 1 — 2 — / 1 — 2 — / 1 — 2 —

DOTTED HALF IN 6/8

TWO EIGHTH RESTS TIED FOR A QUARTER IN 6/8 IN 2 - SNAPPY STYLE

ROW ROW ROW YOUR BOAT

⑪

WHOLE REST IN 6/8

PREPARATORY CHROMATICS FOR 'SWEET AND LOW' SLOWLY IN 6/8

⑫

B Bb / 2 2 / D 4 / Db 4

SWEET AND LOW

UNISON AND ENSEMBLE

SLOWLY (in 6/8)

⑬

PLAY TWICE

A: / B:

D 4 / Db 4

PICK-UP DRILLS

12: 2/4
3: b 4

GERMAN COLLEGE SONG

COUNT 1 2
SILENT

13

FIRST ENDING

SECOND ENDING

MISSING 2ND COUNT AT BEGINNING

12: 3/4
3: b 4

NORWEGIAN FOLK SONG

1 2 3

14

1 2

12: 4/4
3: b 4

AULD LANG SYNE

CONCERT VERSION IN F MAJOR

OLD SCOTTISH TUNE

UNISON AND ENSEMBLE

1 2 3 4

UNISON AND ENSEMBLE

15

FIRST ME

SECOND ME

COUNTER MELODY

PLAY TWICE

1 2 3

FOR HE'S A JOLLY GOOD FELLOW

FIRST IN 6, THEN IN 2

6

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

(IN 2)

THINK THE PREPARATORY EIGHTHS

IRISH JIG

17

5

SILENT

1 - 2 -

1 - - 2 - -

CHANGING 6/8 INTO TRIPLETS

EIGHTH NOTE SPEED THE SAME

COMBINING 6/8 AND 3/4 TIME

18

5

TRIPLET SIGNS ----->

REPEAT FASTER

"SEE-SAW" WITH ROW-ROW

ENSEMBLE WITH TRIPLETS

9

(IN 2)

"SEE-SAW"

"BOOGIE-CHA" WITH AULD LANG SYNE

THE "BATTLE OF METERS" - $\frac{6}{8}$ VERSUS $\frac{4}{4}$

COUNTERPOINT ENSEMBLE IN F MAJOR

SNAPPY STYLE (IN 2) SLOWLY AT FIRST

20

COUNT 1 2 3 4 5 6 | 1 2 3 4 5 6 | 1 2 3 4 5 6 | 1 2

SAME BEAT, IN 4 ($\frac{6}{8}$ INTO TRIPLET EQUALS ONE QUARTER)

COUNTER MOTIVE

19

COUNT 1 2 3 4