

BASS
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

PLUCK TO TEST FIRST AND HALF POSITIONS (I- $\frac{1}{2}$)-STARTING II-G STRING ONLY

1) *SOL LATI DO* 2 1 0 1 2 0 1 2 0 1 2 4 4 2 0 2 0 2 4 4 1 0 2 0 2

I- POS. G A B C I- DO II- POS. DO-TI R

2) *SIGNATURE I BASS-DOWNSHIFT $\frac{1}{2}$ POS. GUIDE*

3) *LATI-DO* I II I

A: 2 0 1 2 0 1 2 4 2 1 0 2

B: 4 0 1 4 0 2 4 0 4

4) *TEST* 2 0 1 1 2 0 2 1 4 0 4 0 2 4

5) 4 0 4 4 1 0 4

9) 0 1 4 2 13

6) 2 1 0 1 0 4 0 2 4

9) *BASS PLAY BOTH POSITIONS*

7) 2 1 0 1 4 2 4 1 2

3) 0 1 2 2 6 4 2

10) 4 0 1 10

9) **HALF REST**
2 COUNTS

10) **5**

9) **WHOLE REST**

1) **TWO EIGHTS IN TIME OF ONE QUARTER**
COUNT 1 1 3 4 | 1- 3 4-

11) **11**

2) **5**

9) **9**

3) **5**

9) **9**

4) **5**

9) **13**

Empty musical staff lines.

CHAPTER 2 - G MAJOR

POSITIONS I, II, III - G STRING, SCALE-LINE APPROACH
SAME POSITIONS UNTIL CHAPTER 9

1) Bass staff in 4/4 time, G major key signature. Notes: G2 (2), A2 (2), B2 (2), C3 (0), D3 (2), E3 (4), F#3 (0), G3 (2), A3 (4), B3 (0), C4 (2), D4 (4), E4 (0), F#4 (2), G4 (4), A4 (0), B4 (2), C5 (4), D5 (0), E5 (2), F#5 (4), G5 (0). Fingerings: 2, 2, 4, 0, 1, 4, 0, 1, 4, 0. Includes annotations: "F HALF 2 STEP 4 #", "G MAJOR", "TIE", "WHOLE NOTE", and "4 COUNTS".

2) Bass staff in 4/4 time, G major key signature. Notes: G2 (0), A2 (1), B2 (2), C3 (0), D3 (1), E3 (4), F#3 (0), G3 (4), A3 (1), B3 (0), C4 (2), D4 (1), E4 (0), F#4 (2), G4 (0). Fingerings: 0, 1, 2, 0, 1, 4, 0, 4, 1, 0, 2, 1, 0, 2. Includes annotation: "WITHOUT SIGNATURE".

3) Bass staff in 4/4 time, G major key signature. Notes: G2 (2), A2 (1), B2 (0), C3 (0), D3 (1), E3 (2), F#3 (1), G3 (2), A3 (1), B3 (0), C4 (0), D4 (1), E4 (2), F#4 (1), G4 (2), A4 (1), B4 (0), C5 (0), D5 (1), E5 (2), F#5 (1), G5 (2). Includes annotation: "KEY-SIGNATURE".

4) Bass staff in 4/4 time, G major key signature. Notes: G2 (2), A2 (1), B2 (0), C3 (0), D3 (1), E3 (2), F#3 (1), G3 (2), A3 (1), B3 (0), C4 (0), D4 (1), E4 (2), F#4 (1), G4 (2), A4 (1), B4 (0), C5 (0), D5 (1), E5 (2), F#5 (1), G5 (2). Includes annotation: "5".

5) Bass staff in 4/4 time, G major key signature. Notes: G2 (0), A2 (2), B2 (0), C3 (4), D3 (1), E3 (2), F#3 (1), G3 (2), A3 (1), B3 (0), C4 (0), D4 (1), E4 (2), F#4 (1), G4 (2), A4 (1), B4 (0), C5 (0), D5 (1), E5 (2), F#5 (1), G5 (2). Includes annotation: "9".

6) Bass staff in 4/4 time, G major key signature. Notes: G2 (0), A2 (2), B2 (0), C3 (4), D3 (1), E3 (2), F#3 (1), G3 (2), A3 (1), B3 (0), C4 (0), D4 (1), E4 (2), F#4 (1), G4 (2), A4 (1), B4 (0), C5 (0), D5 (1), E5 (2), F#5 (1), G5 (2). Includes annotation: "13".

7) Bass staff in 4/4 time, G major key signature. Notes: G2 (0), A2 (2), B2 (0), C3 (4), D3 (1), E3 (2), F#3 (1), G3 (2), A3 (1), B3 (0), C4 (0), D4 (1), E4 (2), F#4 (1), G4 (2), A4 (1), B4 (0), C5 (0), D5 (1), E5 (2), F#5 (1), G5 (2). Includes annotation: "BILLY BOY".

8) Bass staff in 4/4 time, G major key signature. Notes: G2 (0), A2 (2), B2 (0), C3 (4), D3 (1), E3 (2), F#3 (1), G3 (2), A3 (1), B3 (0), C4 (0), D4 (1), E4 (2), F#4 (1), G4 (2), A4 (1), B4 (0), C5 (0), D5 (1), E5 (2), F#5 (1), G5 (2). Includes annotation: "5".

9) Bass staff in 4/4 time, G major key signature. Notes: G2 (0), A2 (2), B2 (0), C3 (4), D3 (1), E3 (2), F#3 (1), G3 (2), A3 (1), B3 (0), C4 (0), D4 (1), E4 (2), F#4 (1), G4 (2), A4 (1), B4 (0), C5 (0), D5 (1), E5 (2), F#5 (1), G5 (2). Includes annotation: "9".

10) Bass staff in 4/4 time, G major key signature. Notes: G2 (0), A2 (2), B2 (0), C3 (4), D3 (1), E3 (2), F#3 (1), G3 (2), A3 (1), B3 (0), C4 (0), D4 (1), E4 (2), F#4 (1), G4 (2), A4 (1), B4 (0), C5 (0), D5 (1), E5 (2), F#5 (1), G5 (2). Includes annotation: "7".

11) Bass staff in 3/4 time, G major key signature. Notes: G2 (0), A2 (2), B2 (0), C3 (4), D3 (1), E3 (2), F#3 (1), G3 (2), A3 (1), B3 (0), C4 (0), D4 (1), E4 (2), F#4 (1), G4 (2), A4 (1), B4 (0), C5 (0), D5 (1), E5 (2), F#5 (1), G5 (2). Includes annotation: "8".

1) Bass line in 4/4 time, key of D major. Fingering: 0, 1, 4, 1, 4, 4, 4, 1, 4, 1, 0. Chord markings: III, I.

2) Bass line in 4/4 time, key of D major. Fingering: 1, 4, 2, 4, 4, 1. Chord markings: III, II, I. Section labeled "COUNTER THEME".

3) Bass line in 4/4 time, key of D major. Fingering: 1, 4, 1, 4, 4, 2, 1, 4, 2, 0. Chord markings: II, III, II 1/2, II.

4) Bass line in 4/4 time, key of D major. Fingering: 2, 4, 1, 0, 4, 4, 0. Chord markings: II, III, II 1/2, II. Includes "5 WHOLE REST" and "3 COUNTS".

5) Bass line in 4/4 time, key of D major. Fingering: 0, 4, 1, 4, 1, 4, 4, 1, 0. Chord markings: II, III, II 1/2, II. Includes measure marker [9] and [13].

6) Bass line in 4/4 time, key of D major. Includes "TEST" and "5".

7) Bass line in 4/4 time, key of D major. Includes "9", "13", and "PLAY TWICE".

8) Bass line in 4/4 time, key of D major. Fingering: 4, 2, 4, 1, 4, 4, 1, 4, 1, 4, 4, 2, 0. Chord markings: II, III, I.

9) Bass line in 4/4 time, key of D major. Fingering: 4, 2, 4, 1, 4, 4, 1, 4, 1, 4, 4, 2, 0. Chord markings: III, II, I.

10) Bass line in 4/4 time, key of D major. Includes "ROCK OF AGES" and "5".

11) Bass line in 4/4 time, key of D major. Includes measure marker [9].

12) Bass line in 4/4 time, key of D major. Includes measure marker [13].

CHROMATICS IN G MAJOR

(2) BASS 6
6

A

B

PIZZ - THIRD TIME

UNISON

III HALF STEP I II

UNISON

THURINGIAN FOLK SONG

5 9 13 II I

TWO-OCTAVE ARPEGGIOS
IN A STYLE OF A CANON

5 9 13

CHROMATIC ENSEMBLE

CHORALE IN G MAJOR

HARMONY

6 / COUNTER THEME

PREPARATORY ENSEMBLE STUDIES

FOR "ABIDE WITH ME"

EXTENDING G SCALE DOWN

G F# E
2 1 0

DESCANT AND COUNTERPOINT

ABIDE WITH ME
CONCERT VERSION IN G MAJOR

(2) BASS 8

5

A

4

B

9

13

OLD ENGLISH DANCE

UNISON AND ENSEMBLE

C MAJOR REVIEW

5

TEST

UPPER PART OF BOW

9

13

MODULATION ENSEMBLE

C TO G TO D MAJOR

C MAJOR

5

9 G MAJOR

14

18 D MAJOR

22

RIT - - -

D MAJOR SCALE - FIRST OCTAVE

REPEAT 3 TIMES

A

B

FIRST TIME
SECOND TIME

NOTES BELOW FIRST OCTAVE

IN 3/4 TIME AT B DIVISI

FROM TIE TO DOT

THE MYSTERIOUS DOT - NOTE TO NOTE
DOTTED QUARTER AND EIGHTH NOTE IN 4/4 TIME (D. D J J)

EIGHTH REST

SINGLE FLAG EIGHTHS TIE

DOT STARTS SECOND QUARTER

D MAJOR F#C#

DRILL THE DOT

LOWER NOTES SECOND TIME

FROM TIE TO SLUR

FOR THE DOTTED QUARTER AND EIGHTH (BEAMED EIGHTHS)

9

13

DOTTED QUARTER IN 2/4

JOY TO THE WORLD

NEW TIE

9

HANDEL

13

17

THE MYSTERIOUS DOT

STARTS THE FOURTH QUARTER

9

9

TWO - OCTAVE CONCEPT IN D MAJOR

UNISON AND ENSEMBLE

FIRST OCTAVE SCALE

D MAJOR - LOWER TONES

0 0 1 2 0 1 4 0

D E F# G A B C# D

0 1 4 0 1 4 0 1 4 0

III I

UNISON

MOZART MELODY VARIATION

9

EXTENDING D SCALE DOWN

LOWER EXTENSION

9 4 1 0 2 0

IN THE GLOAMING

UNISON AND ENSEMBLE

SLOWLY

2ND TIME

5

9

13

PIZZ.

ARCO

D MAJOR ARPEGGIO ENSEMBLE

5

II 1/2 III

II 1/2

11

UNISON CHROMATICS IN D MAJOR

CHROMATICS ARE HALF STEPS

4)

A

B

- 8) PLAY THREE WAYS:
 1- A PART
 2- B PART
 3- A+B DIVISI

SCALE DESIGN WITH CHROMATICS

SEPARATE STROKES FIRST

A

B

- 8) THREE TIMES AS IN NO. 14

CHROMATIC WALTZ IN UNISON

A

B

NEW CHROMATIC

- 8) REPEAT AS IN NO. 14

PREPARATORY CHROMATIC ENSEMBLE

RHYTHMIC VARIATION OF "LARGO"

A

B

LARGO

CONCERT VERSION IN D MAJOR

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

UNISON AND ENSEMBLE

SLOWLY

18 MELODY

3 HARMONY

19

20

22

17

21

chese.

f

SOLO

mf

rit.

dim

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

D MAJOR
F#
4

D MINOR PARALLEL FORM
HALF F#
STEP 2
LOWER 3RD STEP

BUILDING MELODIC MINOR ON D
LOWERED SIXTH AND SEVENTH STEPS
FOR MELODIC MINOR

LOW 7TH I LOW 6TH

RAISE 6TH 7TH STEPS

PARALLEL FORMS MAJOR AND MINOR MODES
WITHOUT SIGNATURES

D MAJOR
n v 4


D minor - MELODIC FORM
n v 2

SEPARATE STROKES FIRST


HATIKVAH IN D MINOR
UNISON ISRAELI NATIONAL ANTHEM

TWO-OCTAVE CONCEPT IN MAJOR AND MINOR

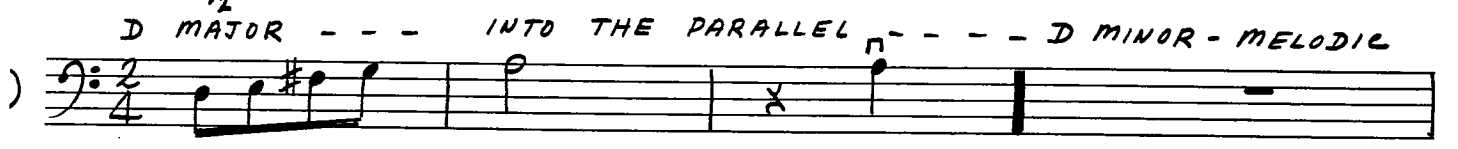
D MAJOR BELOW FIRST OCTAVE FIRST OCTAVE

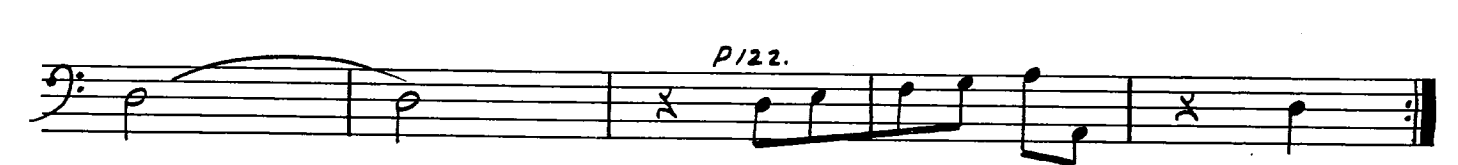
1) 

D MINOR - MELODIC FORM

2) 

D MAJOR - - - INTO THE PARALLEL m^{\flat} - - - - D MINOR - MELODIC

3) 



RUSSIAN FOLK DANCE

UNISON AND ENSEMBLE MELODY CONCERT VERSION IN D MINOR

4) 

HARMONY







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

① Exercise 1: Bass clef, 4/4 time signature. The piece starts in C major and modulates to A major. Fingerings are indicated above the notes. Accents and slurs are present. Chord symbols 'n', 'v', 'A', and 'G#' are placed above the staff. Some notes are marked with 'x' for natural harmonics.

② Exercise 2: Bass clef, 4/4 time signature. This exercise features a modulation from C major to A major. Fingerings (0, 4, 1, 4, 1, 2, 4, 1, 0, 4, 1, 0) are indicated above the notes. Chord symbols '1/2' and 'I' are placed below the staff.

THE DETACHED STROKE

A MAJOR

③ Exercise 3: Bass clef, 4/4 time signature, A major key signature. Features slurs and detached strokes. Fingerings (1, 1, 1, 1, 1, 0, 4) are indicated above the notes. Chord symbols 'I' and '1/2' are placed below the staff.

④ Exercise 4: Bass clef, 4/4 time signature, A major key signature. Features slurs and detached strokes. Fingerings (0, 4, 1, 4, 1, 0, 1, 1, 1, 1, 1, 1, 1, 1) are indicated above the notes. Chord symbols '1/2' and 'I' are placed below the staff.

⑤ Exercise 5: Bass clef, 4/4 time signature, A major key signature. Features slurs and detached strokes. Fingerings (4, 1, 1, 1, 1, 1, 1, 1, 1, 1, 1, 1) are indicated above the notes.

⑥ Exercise 6: Bass clef, 4/4 time signature, A major key signature. Features slurs and detached strokes. Fingerings (1, 4, 2, 4, 4, 4, 1, 1, 1, 1, 1, 1, 1, 1, 1, 1, 1, 1) are indicated above the notes. Chord symbol 'I' is placed below the staff.

⑦ Exercise 7: Bass clef, 4/4 time signature, A major key signature. Features slurs and detached strokes. Fingerings (1, 4, 4, 1, 4, 7, 4, 7, 7) are indicated above the notes. Chord symbols 'I II1/2', 'III', and 'II1/2 III' are placed below the staff.

THEME FROM THE BARTERED BRIDE

ENSEMBLE MELODY

⑧ Exercise 8: Bass clef, 4/4 time signature, A major key signature. Features slurs and detached strokes. Fingerings (2, 4, 1, 4, 1, 3, 1, 2, 1) are indicated above the notes. Chord symbols 'II I' are placed below the staff.

Exercise 9: Bass clef, 4/4 time signature, A major key signature. Features slurs and detached strokes. Fingerings (4, 2, 1, 0, 1, 1, 1, 1, 1, 1, 1, 1) are indicated above the notes. Chord symbol 'I' is placed below the staff.

A SCALE DOWN
A G# F# E

9)

SEPARATE STOKES FIRST

10)

11)

DOTTED QUARTER AND EIGHTH IN 3/4

PREPARATORY RHYTHM DRILLS FOR MOZART

PULL PLIANT, THEN BOW

1)

2)

MOZART AT THE PIANO

UNISON AND ENSEMBLE

3)

4)

5)

6)

7)

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

A MAJOR C#

A MINOR PARALLEL C#

3RD STEP III

HALF STEP LOW 3RD III

I

5

II

A MAJOR

A MINOR - MELODIC

SEPARATE STROKES FIRST

IN THE FIRST OCTAVE

A MAJOR

A MINOR

A B C#

C#

3RD STEP

HALF STEP LOW 3RD

TWO OCTAVE MELODIC MINOR IN A

RAISE 6 (1/2)

LOWER 7 1/6

6

10

MAJOR AND MINOR EAR TRAINING

HARMONIC PREPARATION FOR HATIKVAH

A MAJOR

A MINOR

CHORALE IN A

2) *mf* *p* *mf*

5

9 *p*

13 *mf*

HATIKVAH IN A MINOR

ENSEMBLE

WELL MARKED

8) *f*

6

10

14 *pizz.*

mf *f* A LITTLE BROADER

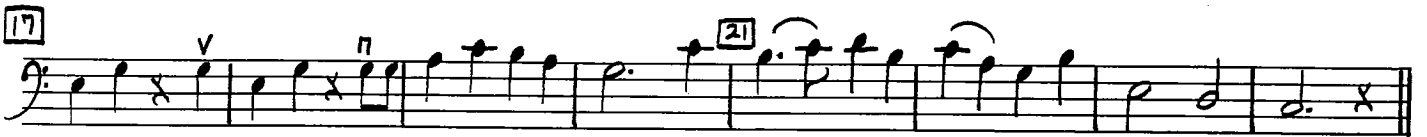
18 *ARCO* *f* POCO RIT. ---

1) 

STEPHEN FOSTER MELODY

2) 

3) 

4) 

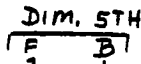
5) 

6) 

7) 

8) 

DIMINISHED FIFTHS IN C MAJOR



9) 

10) 

REUBEN AND RACHEL

11) 

12) 

COUNTER THEME

FOSTER MELODY FOR CONCERT ENSEMBLE

⑦

mf

p

5

9

13

17

21

PART 2- UNISON MELODIES

ALL THROUGH THE NIGHT

⑧

5

9

13

DECK THE HALL

⑨

5

9

1

4

2

4

2

4

13

BEETHOVEN THEME

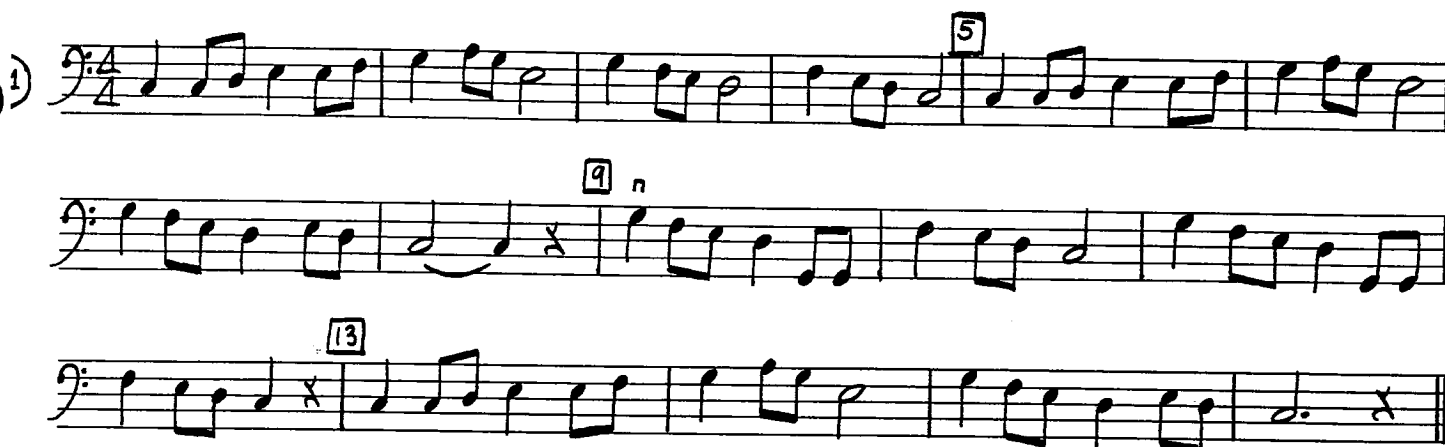
⑩

5

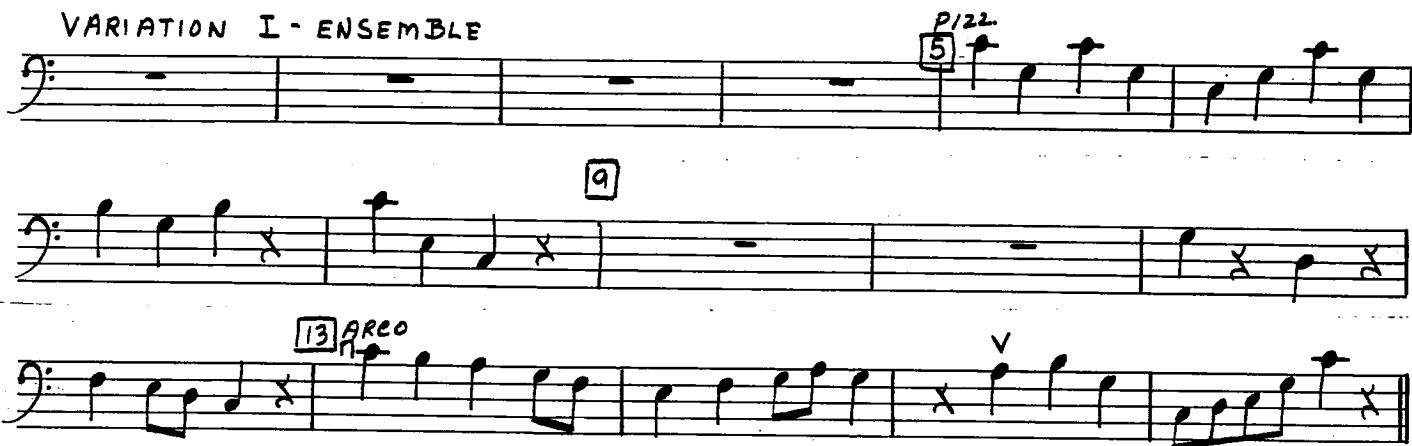
9

13

NEW TIE

1) 

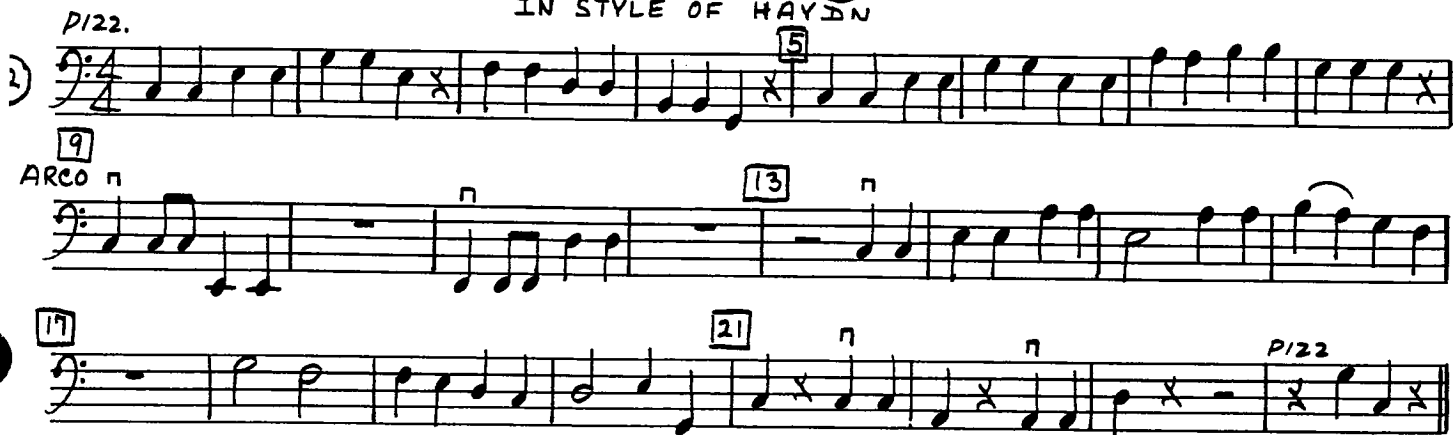
VARIATION I - ENSEMBLE



VAR. II AS A ROUND



IN STYLE OF HAYDN

2) 

PART 4

CHROMATIC DESIGNS IN D-MINOR AND MAJOR (X)

UNISON AND ENSEMBLE

Exercise 13: Unison and Ensemble. Two staves (A and B) showing chromatic scales in D minor and D major. Fingerings are indicated with numbers 1-4. Chords F, F#, Bb, Bb4, C, and C# are marked above the notes.

(X) INTERCHANGE PARTS

RHYTHMIC VARIATION OF NO. 13 (X)

Exercise 13 (Rhythmic Variation): Two staves (A and B) showing a rhythmic variation of the chromatic scale from exercise 13. The notation includes slurs and accents.

(X) SEPARATE STRIKES FOR FIRST PLAYING

Exercise 15: Separate Strikes for First Playing. Two staves (A and B) showing a complex rhythmic exercise involving eighth and sixteenth notes. Fingerings and bowing techniques are indicated.

BEETHOVEN VERSUS WOHLFAHRT

UNISON AND ENSEMBLE

D MAJOR - THEME

Exercise 16: D Major Theme. Two staves (A and B) showing a D major theme. The notation includes slurs and accents.

D MINOR MELDIC FORM

Exercise 17: D Minor Melodic Form. Two staves (A and B) showing a D minor melodic form. The notation includes slurs and accents.

(MELODIC MINOR SCALE) 1.

Exercise 18: Melodic Minor Scale. Two staves (A and B) showing a melodic minor scale. The notation includes slurs and accents.

① *C D E F*
4 0 0 1 1 4 0 1 4 0 2 4 2 0 4 1 0 4 1

② F MAJOR **Bb**

③

④

⑤

⑥

STARTING SECOND OCTAVE

F₄ G₀ A₂ B_b₄ C₁ D₄

1/2 - - - - - III 1/2

⑦

F E

ARPEGGIO ENSEMBLE
WITH CHROMATICS IN F MAJOR

⑧

⑨

⑩

⑪

FRÈRE JACQUES GOES ROUND AND ROUND

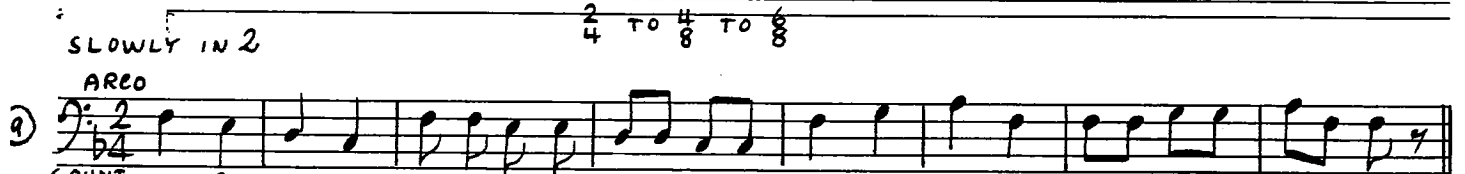
TWO-PART ROUND

8) 

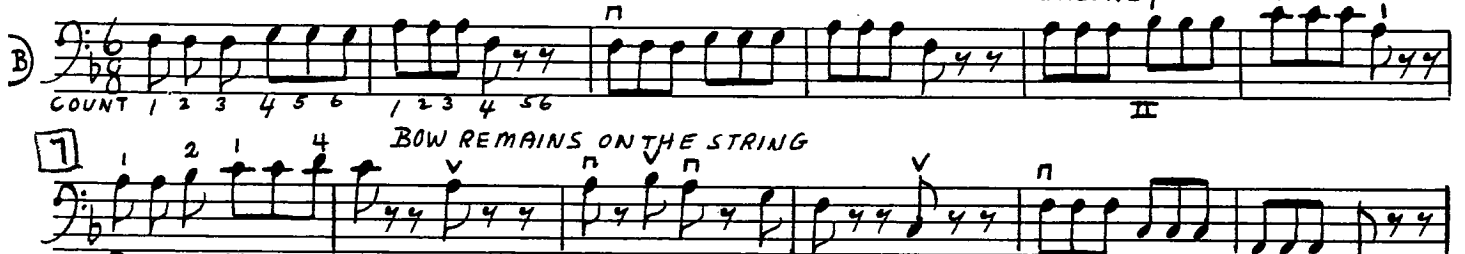
THREE-PART ROUND

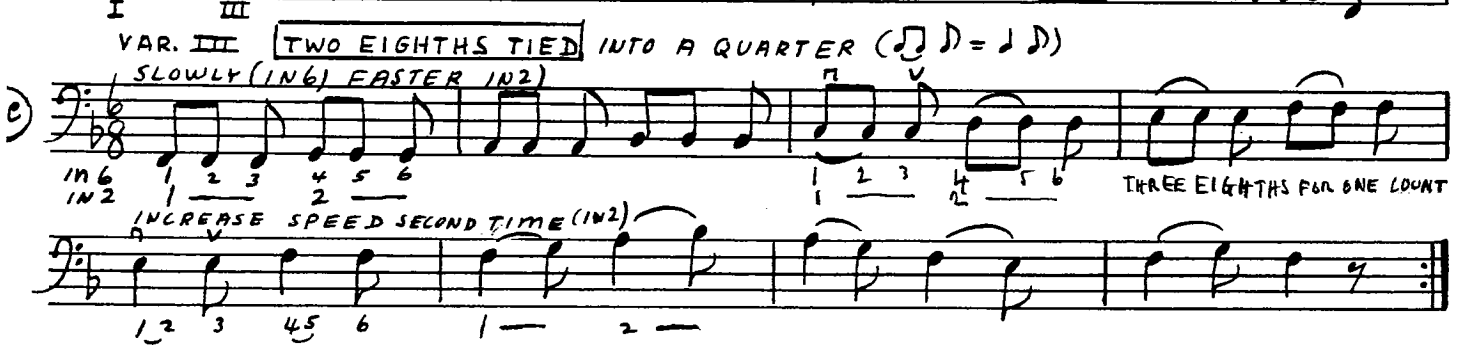
A) 

SAME THEME AND VARIATIONS FOR NEW RHYTHMS

SLOWLY IN 2 $\frac{2}{4}$ TO $\frac{4}{8}$ TO $\frac{6}{8}$
 ARCO
 9) 
 VAR. I (IN 4) $\text{♩} = \text{♩}$ SAME SPEED AS NO. 9

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

B) 
 COUNT 1 2 3 4 5 6 1 2 3 4 5 6 II
 BOW REMAINS ON THE STRING

C) 
 VAR. III **TWO EIGHTHS TIED INTO A QUARTER** ($\text{♩} = \text{♩}$)
 SLOWLY (IN 6) EASTER IN 2
 IN 6 1 2 3 4 5 6
 IN 2 1 2 3 4 5 6
 INCREASE SPEED SECOND TIME (IN 2)
 1 2 3 4 5 6 1 2
 THREE EIGHTHS FOR ONE COUNT

VAR. IV - THREE EIGHTHS TIED EQUALS A DOTTED-QUARTER IN 6/8 TIME (♩ = 1.)

FROM TIE TO DOT

DOT FOR THIRD EIGHTH

1) *Count slowly* 1 2 3 4 5 6 *FASTER* 1 2 3 4 5 6 1 - 2 -

DOTTED HALF IN 6/8

TWO EIGHTH RESTS TIED FOR A QUARTER IN 6/8

ROW ROW YOUR BOAT

IN 2-SNAPPY STYLE

WHOLE REST IN 6/8

2) *Count* 1 2 3 4 5 6 1 2 3 4 5 6 1 - 1 -

PREPARATORY CHROMATICS FOR "SWEET AND LOW"

SLOWLY IN 6

11) *Count* 1 2 3 4 5 6 1 2 3 4 5 6 1 2 3 4 5 6

UNISON AND ENSEMBLE SLOWLY - IN 6

SWEET AND LOW

1) *Count* 1 2 3 4 5 6 1 2 3 4 5 6 1 2 3 4 5 6

2) COUNTER MELODY *v*

9) *Count* 1 2 3 4 5 6 1 2 3 4 5 6 1 2 3 4 5 6

15) *Count* 1 2 3 4 5 6 1 2 3 4 5 6 1 2 3 4 5 6

PICK-UP DRILLS

Musical notation for the first drill, German College Song. It features a bass clef, a 2/4 time signature, and a key signature of one flat. The notation includes a pick-up note on the first beat, followed by a quarter rest on the second beat. The first measure contains a quarter note G2, and the second measure contains a quarter note A2. A box labeled 'COUNT' contains the numbers 1, 2, 1. A box labeled 'SILENT' is placed under the first measure.

GERMAN COLLEGE SONG

Continuation of the German College Song drill. It starts with a circled '3' and a bass clef, 2/4 time signature, and one flat key signature. The notation includes a pick-up note on the first beat, followed by a quarter rest on the second beat. The first measure contains a quarter note G2, and the second measure contains a quarter note A2. The notation continues with a series of quarter notes: G2, A2, B2, C3, D3, E3, F3, G3, A3, B3, C4. A box labeled 'FIRST ENDING' covers the first two measures, and a box labeled 'SECOND ENDING' covers the last two measures.

FIRST ENDING **SECOND ENDING**

MISSING 2ND COUNT AT BEGINNING

Musical notation for the Norwegian Folk Song drill. It features a bass clef, a 3/4 time signature, and a key signature of one flat. The notation includes a pick-up note on the first beat, followed by a quarter rest on the second beat. The first measure contains a quarter note G2, and the second measure contains a quarter note A2. A box labeled '1 2 3' is placed under the first measure.

NORWEGIAN FOLK SONG

Continuation of the Norwegian Folk Song drill. It starts with a circled '4' and a bass clef, 3/4 time signature, and one flat key signature. The notation includes a pick-up note on the first beat, followed by a quarter rest on the second beat. The first measure contains a quarter note G2, and the second measure contains a quarter note A2. The notation continues with a series of quarter notes: G2, A2, B2, C3, D3, E3, F3, G3, A3, B3, C4.

Musical notation for the Auld Lang Syne drill. It features a bass clef, a 4/4 time signature, and a key signature of one flat. The notation includes a pick-up note on the first beat, followed by a quarter rest on the second beat. The first measure contains a quarter note G2, and the second measure contains a quarter note A2. A box labeled '1 2 3 4 1 2' is placed under the first measure.

AULD LANG SYNE **OLD SCOTTISH TUNE**

UNISON AND ENSEMBLE CONCERT VERSION IN F MAJOR

Continuation of the Auld Lang Syne drill. It starts with a circled '5' and a bass clef, 4/4 time signature, and one flat key signature. The notation includes a pick-up note on the first beat, followed by a quarter rest on the second beat. The first measure contains a quarter note G2, and the second measure contains a quarter note A2. The notation continues with a series of quarter notes: G2, A2, B2, C3, D3, E3, F3, G3, A3, B3, C4. A box labeled '5' is placed under the fifth measure.

HARMONY

Continuation of the Auld Lang Syne drill. It starts with a circled '9' and a bass clef, 4/4 time signature, and one flat key signature. The notation includes a pick-up note on the first beat, followed by a quarter rest on the second beat. The first measure contains a quarter note G2, and the second measure contains a quarter note A2. The notation continues with a series of quarter notes: G2, A2, B2, C3, D3, E3, F3, G3, A3, B3, C4. A box labeled '9' is placed under the ninth measure.

PIZZ.

Continuation of the Auld Lang Syne drill. It starts with a circled '13' and a bass clef, 4/4 time signature, and one flat key signature. The notation includes a pick-up note on the first beat, followed by a quarter rest on the second beat. The first measure contains a quarter note G2, and the second measure contains a quarter note A2. The notation continues with a series of quarter notes: G2, A2, B2, C3, D3, E3, F3, G3, A3, B3, C4. A box labeled '13' is placed under the thirteenth measure.

PLAY TWICE

ARCO

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	-	-

6)

6)

THINK THE PREPARATORY EIGHTHS IRISH JIG

7)

7)

CHANGING 6/8 INTO TRIPLETS

COMBINING 6/8 AND 2/4 TIME

EIGHTH NOTES SPEED THE SAME

TRIPLET SIGN

8)

8)

SEE-SAW WITH ROW-ROW

ENSEMBLE WITH TRIPLETS

(IN 2)

ROW - ROW

9)

9)

"BOOGIE - CHA" WITH AULD LANG SYNE

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

SNAPPY STYLE (IN 2)
SLOWLY AT FIRST

COUNTERPOINT ENSEMBLE IN F MAJOR

0)

COUNT 1 2 3 4 5 6 1 2 3 (SLAP) 4 5 6 1 2 3 4 5 6 1 - 2 -

15

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

19

COUNT 1 - 2 - 3 4

23