

**VIOLIN**  
**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

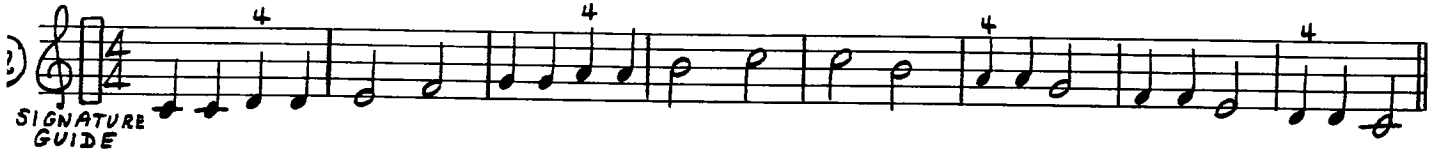
## FIRST POSITION (I) UNTIL CHAPTER 9

PLUCK TO TEST

SOL LA TI DO

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


1) 

2) 

3) 

4) 

5) 

9) 

3) 

9) 

7) 

8) 

10) 

WHOLE REST

4 COUNTS

*BELOW FIRST OCTAVE*  
C B A G  
3 2 1 0

3 2

HALF REST

2 COUNTS

4

5

9

13

0

TWO EIGHTHS IN TIME OF ONE QUARTER

5

COUNT 1 2 3 4 1 2 3 4

11

4

4

4

5

9

1

2

3

4

4

0

5

4

9

4

0

4

5

9

13

4

4

4



CHAPTER 2 - G MAJOR

C MAJOR, MODULATING TO G MAJOR - ASCENDING CHROMATIC

1) F HALF# 2 STEP 2 G 3 G MAJOR 0 TIE WHOLE NOTE 4 COUNTS

2) WITHOUT SIGNATURE

3) G MAJOR KEY-SIGNATURE

4) 5 3 1 3

9 13

5) BILLY BOY

6) 9 7 4

7) 4 0 4

8) 4 0



⑧

⑨

⑩

EXTENDING SCALE  
G 2 A 3 B 4

⑪

⑫

⑬

⑭

TEST

PLAY TWICE

⑮

⑯

ROCK OF AGES

⑰

⑱

⑳

# CHROMATICS IN G MAJOR

# (2) VIOLIN 6

6

## UNISON AND ENSEMBLE F# F#

Musical notation for Unison and Ensemble section 1. It consists of two staves, A and B, in G major (one sharp) and 4/4 time. Staff A has a treble clef and a key signature of one sharp. Staff B has a bass clef and a key signature of one sharp. The music features a melodic line in staff A and a supporting bass line in staff B. Fingerings are indicated by numbers 1-4. A '0' above the first measure indicates a natural. A '2' above the second measure indicates a second finger. A 'HALF STEP' annotation is placed between the first and second measures, with 'F#' and 'F#' written below the notes in staff B. The piece ends with a double bar line and a fermata.

## UNISON

Musical notation for Unison section 2. It consists of two staves, 1 and 3, in G major (one sharp) and 4/4 time. Staff 1 has a treble clef and a key signature of one sharp. Staff 3 has a bass clef and a key signature of one sharp. The music features a melodic line in staff 1 and a supporting bass line in staff 3. Fingerings are indicated by numbers 1-4. A '0' above the first measure indicates a natural. A '2' above the second measure indicates a second finger. A 'HALF STEP' annotation is placed between the first and second measures, with 'C' and 'C#' written below the notes in staff 3. The piece ends with a double bar line and a fermata.

## UNISON

## THURINGIAN FOLK SONG

Musical notation for Thuringian Folk Song section. It consists of two staves, 8 and 9, in G major (one sharp) and 4/4 time. Staff 8 has a treble clef and a key signature of one sharp. Staff 9 has a bass clef and a key signature of one sharp. The music features a melodic line in staff 8 and a supporting bass line in staff 9. Fingerings are indicated by numbers 1-4. A '0' above the first measure indicates a natural. A '5' in a box above the fifth measure indicates a fifth finger. The piece ends with a double bar line and a fermata.

## TWO-OCTAVE ARPEGGIOS IN STYLE OF A CANON

Musical notation for Two-Octave Arpeggios section. It consists of three staves, 11, 12, and 13, in G major (one sharp) and 4/4 time. Staff 11 has a treble clef and a key signature of one sharp. Staff 12 has a treble clef and a key signature of one sharp. Staff 13 has a treble clef and a key signature of one sharp. The music features arpeggiated patterns across two octaves. Fingerings are indicated by numbers 1-4. A '0' above the first measure indicates a natural. A '5' in a box above the fifth measure indicates a fifth finger. A '9' in a box above the ninth measure indicates a ninth finger. The piece ends with a double bar line and a fermata.

CHROMATIC ENSEMBLE

0)

ENSEMBLE THEME BROAD STYLE CHORALE IN G MAJOR

1)

PREPARATORY ENSEMBLE STUDIES

FOR "ABIDE WITH ME"

2)

DESCANT AND COUNTERPOINT

3)

ABIDE WITH ME  
CONCERT VERSION IN G MAJOR

(2) VIOLIN 8

UNISON AND ENSEMBLE 4

OLD ENGLISH DANCE

UNISON AND ENSEMBLE

C MAJOR REVIEW  
TEST

UPPER PART OF BOW

MODULATION ENSEMBLE

C MAJOR

C TO G TO D MAJOR

D MAJOR SCALE - FIRST OCTAVE

REPEAT THREE TIMES

D E F# G A B C# D

EIGHTH REST

THE MYSTERIOUS DOT - NOTE TO NOTE

FROM TIE TO DOT DOTTED QUARTER AND EIGHTH NOTE IN 4/4 TIME (♩. ♪♪)

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 1 2- 3 4

DRILL THE DOT

PLAY TWICE

FROM TIE TO SLUR

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

JOY TO THE WORLD

NEW TIE

THE MYSTERIOUS DOT STARTS THE FOURTH QUARTER

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

THE MYSTERIOUS DOT STARTS THE FOURTH QUARTER

COUNT 1 2 3 4-

THE MYSTERIOUS DOT STARTS THE FOURTH QUARTER

COUNT 1 2 3 4-

THE MYSTERIOUS DOT STARTS THE FOURTH QUARTER

COUNT 1 2 3 4-

TWO - OCTAVE CONCEPT IN D MAJOR

UNISON AND ENSEMBLE

INCOMPLETE SECOND OCTAVE

D MAJOR - FIRST OCTAVE

D E F# G A B

Violin staff 1: Musical notation for the first octave of the D major scale, including fingerings (3, 0, 1, 2, 3, 4) and bowing directions.

MOZART MELODY VARIATION

Violin staff 2: Musical notation for a variation of the Mozart melody, featuring a 3/4 time signature and various note values.

9

Violin staff 3: Musical notation for a variation of the Mozart melody, featuring a 3/4 time signature and various note values.

EXTENDING D SCALE DOWN FIRST OCTAVE

DOWN THE SCALE D C# B A

Violin staff 4: Musical notation for extending the D major scale down the first octave, including fingerings (4, 3, 2, 1) and a key signature change to D minor.

IN THE GLOAMING

UNISON AND ENSEMBLE

SLOWLY

Violin staff 5: Musical notation for the beginning of 'In the Gloaming', featuring a 4/4 time signature and various note values.

9

Violin staff 6: Musical notation for 'In the Gloaming', featuring a 4/4 time signature and various note values.

13

D MAJOR ARPEGGIO ENSEMBLE \*

Violin staff 7: Musical notation for a D major arpeggio ensemble, featuring a 4/4 time signature and various note values.

VA. - C. - B

5

Violin staff 8: Musical notation for a D major arpeggio ensemble, featuring a 4/4 time signature and various note values.

11

UNISON CHROMATICS IN D MAJOR

VIOLIN II  
III

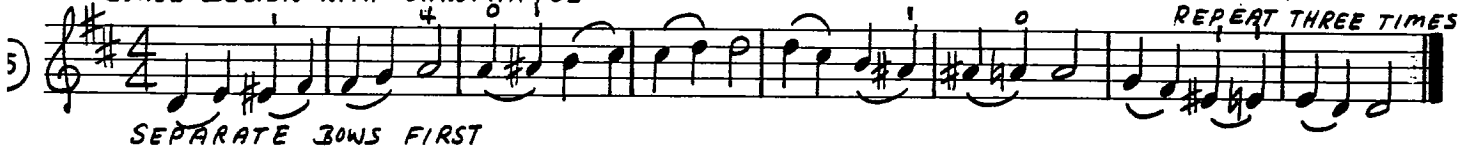
(CHROMATICS ARE HALF STEPS)

REPEAT THREE TIMES

1) 

SCALE DESIGN WITH CHROMATICS

REPEAT THREE TIMES

5) 

SEPARATE BOWS FIRST

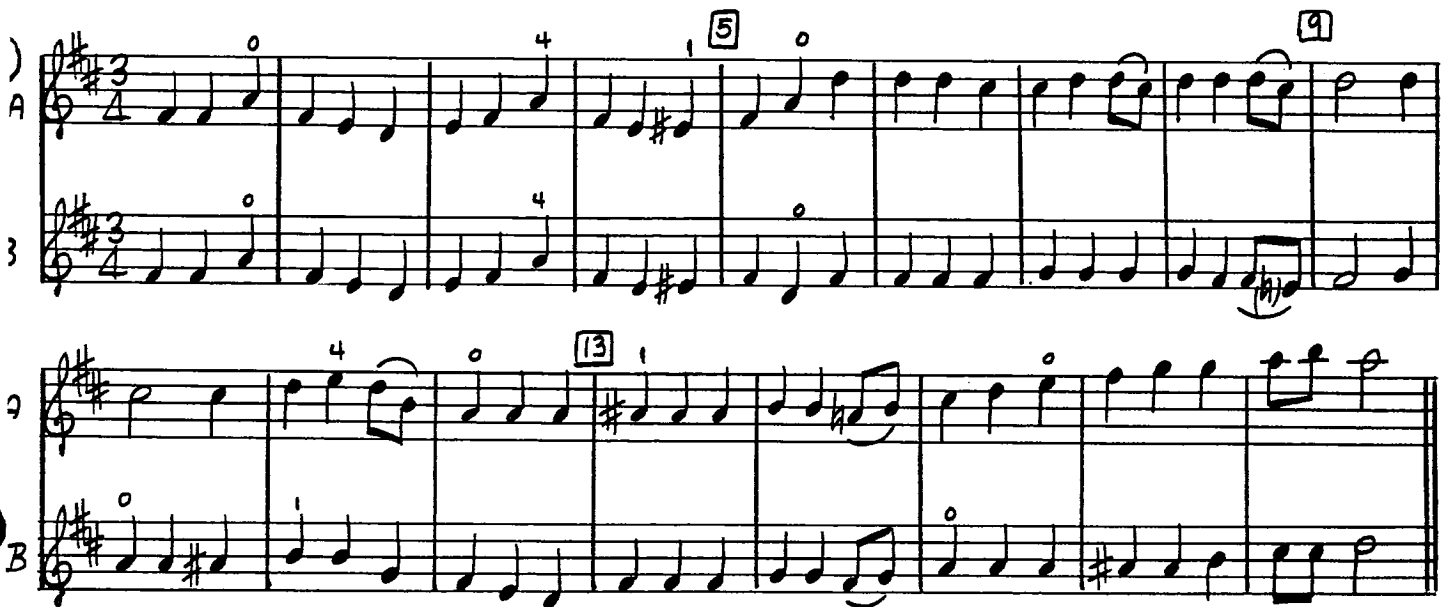
CHROMATIC WALTZ IN UNISON 8

6) 

8 REPEAT AS IN NO. 14

PREPARATORY CHROMATIC ENSEMBLE \*

RHYTHMIC VARIATION OF "LARGO"

7) 

# LARGO

CONCERT VERSION IN D MAJOR

FROM "NEW WORLD SYMPHONY"

BY A. DVOŘÁK  
(ADAPTED)

UNISON AND ENSEMBLE

8) SLOWLY MELODY 4

p

HARMONY

5

9) n

13) PART A TACET SECOND TIME TO 17

pp

17) PLAY 2nd TIME TO END

21) 4

cresc.

25) n

f

Dim. Solo

RIT. ---



CHAPTER 4

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

**D MAJOR**  
F# 2 4

**D MINOR PARALLEL FORM**  
LOWERED THIRD STEP

**BUILDING MELODIC MINOR ON D**  
LOWER 3RD STEP

**LOWERED SIXTH AND SEVENTH STEPS FOR MELODIC MINOR**

6TH STEP LOWER 6TH STEP RAISE 6TH 7TH STEPS

C# HALF C# 2 STEP 2 B HALF Bb 1 STEP 1 LOW 7TH LOW 6TH

PARALLEL FORMS MAJOR AND MINOR MODES

WITHOUT SIGNATURES  
D MAJOR

D MINOR - MELODIC FORM

SEPARATE STROKES FIRST

HATIKVAH IN D MINOR

UNISON

ISRAELI NATIONAL ANTHEM

LOW 7TH BROADEN n v

TWO-OCTAVE CONCEPT IN MAJOR AND MINOR

FIRST OCTAVE IN D MAJOR (INCOMPLETE SECOND OCTAVE)

1)

D MINOR - MELODIC FORM

3)

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

9)

RUSSIAN FOLK DANCE

UNISON AND ENSEMBLE MELODY

CONCERT VERSION IN D MINOR

1)

DESCANT - HATIKVAH

9

13

LOW 7TH

C MAJOR . . . . . MODULATION . . . TO . . . A MAJOR

CELO-BASS

\* SHIFT FIRST FINGER BACK A HALF STEP TO: G#

THE DETACHED STROKE

A MAJOR

ENSEMBLE MELODY

THEME FROM THE BARTERED BRIDE

EXTENDING A SCALE DOWN

9

SEPARATE STROKES FIRST

10

DOTTED QUARTER AND EIGHTH IN 3/4

PREPARATORY RHYTHM DRILLS FOR MOZART

FIRST PLUCK THEN BOW

1)

2)

MOZART AT THE PIANO

UNISON AND ENSEMBLE

3)

# CHAPTER 6

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

①

FOR MELODIC MINOR

②

③

## TWO-OCTAVE MELODIC MINOR ON A

④

## MAJOR AND MINOR EAR TRAINING

A MAJOR HARMONIC PREPARATION FOR HATIKVAH

A

B

A MINOR

A

B



CHORALE IN A

1) A BY 17H 9RTS B

*mf* *p* *mf*

9 13

*p* *mf*

HATIKVAH IN A MINOR\*

8 ENSEMBLE

A B

*f*

10 14

*mf*

18 A LITTLE BROADER POLO RIT. ---

*f*





1

STEPHEN FOSTER MELODY

2

9

17

3

C MAJOR SCALE - SECOND OCTAVE

EXTEND IN FIRST POSITION

HALF-STEP ("TI" - "DO")

9

4

9

DIMINISHED FIFTHS IN C MAJOR

3

Dim. 5TH  
F B

9

Dim. 5TH  
B F

REUBEN AND RACHEL

6

9

FOSTER MELODY FOR CONCERT ENSEMBLE

1) A) *P* *mf*

9) *mf*

17) *v* *n* *4*

PART 2 - UNISON MELODIES  
ALL THROUGH THE NIGHT

8) *4* *5* *n*

9) *4* *5* *n*

DECK THE HALL

1) *4* *5* *4*

9) *4* *5* *4*

BEETHOVEN THEME

10) *4* *5*

9) *n* *4* *NEW TIE*

THE THEME IN UNISON

LONG, LONG AGO

CHAR. 7 VIOLIN

①

VARIATION I - ENSEMBLE

VERY SOFTLY  
VAR. II - AS A ROUND

IN STYLE OF HAYDN

②

*Pizz*  
*softly*

*ARCO*

PART 4  
CHROMATIC DESIGNS IN D-MINOR AND MAJOR (X)

UNISON AND ENSEMBLE

⑬

B  
A

⊗ INTERCHANGE PARTS

RHYTHMIC VARIATION OF NO. 13 (X)

⑭

⊗ SEPARATE STROKES FOR FIRST PLAYING

⑮

BEETHOVEN VERSUS WOHLFAHRT

UNISON AND ENSEMBLE

D MAJOR - THEME

⑯

D MINOR MELODIC FORM

⑰

A  
B

MELODIC MINOR SCALE  
DESCANT

⑱

①

②

③

④

⑤

⑥

⑦

ARPEGGIO ENSEMBLE  
WITH CHROMATICS IN F MAJOR

⑧

⑨

⑩

⑪

V A - C - B

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  $\frac{6}{8}$

9

1A

B

BOW REMAINS ON THE STRING

7

C

INCREASE SPEED SECOND TIME (IN 2)

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

FROM TIE TO DOT

DOT FOR THIRD EIGHTH

9D

SLOWLY 1 2 3 4 5 6 1 2 3 4 5 6 1 2

FAST

DOTTED HALF IN 6/8

TWO EIGHTH RESTS TIED FOR A QUARTER IN 6/8 IN 2 - SNAPPY STYLE ROW, ROW, ROW YOUR BOAT

10

1 2 4 5

PREPARATORY CHROMATICS FOR "SWEET AND LOW" SLOWLY - IN 6

11

4 2 2 4

B Bb

SWEET AND LOW

UNISON AND ENSEMBLE SLOWLY IN 6

12

4 4 5 4 0

0 4 0 4 0

A B DIV. SECOND TIME

PLAY TWICE

THE UP-BEAT (PICK-UP)

PICK-UP DRILLS

GERMAN COLLEGE SONG

13

NORWEGIAN FOLK SONG

AULD LANG SYNE

CONCERT VERSION IN F MAJOR

15

UNISON AND ENSEMBLE

PLAY TWICE

OLD SCOTTISH TUNE



### FOR HE'S A JOLLY GOOD FELLOW

FIRST IN 6, THEN IN 2

16

Musical notation for 'FOR HE'S A JOLLY GOOD FELLOW'. It starts in 6/8 time and changes to 2/4. A count box shows: 1 2 3 4 5 6 / 1 - - 2 - -. The first measure has notes G4, A4, B4, A4, G4 with a fermata over the last two. The second measure has a rest followed by a quarter note G4. The piece continues with eighth and quarter notes in 2/4 time.

THINK THE PREPARATORY EIGHTHS

### IRISH JIG

17

Musical notation for 'IRISH JIG'. It is in 6/8 time. The first measure has notes G4, A4, B4, A4, G4 with a fermata over the last two. The second measure has a rest followed by a quarter note G4. The piece continues with eighth and quarter notes.

### CHANGING 6/8 INTO TRIPLETS

EIGHTH NOTE SPEED THE SAME

COMBINING 6/8 AND 2/4 TIME

18

Musical notation for 'CHANGING 6/8 INTO TRIPLETS'. It starts in 6/8 time and changes to 2/4. The first measure has notes G4, A4, B4, A4, G4 with a fermata over the last two. The second measure has a rest followed by a quarter note G4. The piece continues with eighth and quarter notes, including triplet signs. A 'REPEAT FASTER' instruction is at the end.

### "SEE - SAW" WITH ROW-ROW

ENSEMBLE WITH TRIPLETS

19

Musical notation for '"SEE - SAW" WITH ROW-ROW'. It starts in 6/8 time and changes to 2/4. The first measure has notes G4, A4, B4, A4, G4 with a fermata over the last two. The second measure has a rest followed by a quarter note G4. The piece continues with eighth and quarter notes, including triplet signs.

"BOOGIE-CHA" WITH AULD LANG SYNE

THE "BATTLE OF METERS" - 6/8 VERSUS 4/4

COUNTERPOINT ENSEMBLE IN F MAJOR

SNAPPY STYLE (IN 2) SLOWLY AT FIRST

10

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

7 11 15

A-DIVISI  
B-DOWN STEMS

SAME BEAT, IN 4 (6/8 INTO TRIPLET EQUALS ONE QUARTER)

THEME DIVISI

19

A  
COUNT 1-2-3-4- |

B  
COUNT 1-2-3-4- |

A-DIVISI  
B-DOWN STEMS

23

A  
COUNT 1-2-3-4- |

B  
COUNT 1-2-3-4- |

A-DIVISI  
B-DOWN STEMS