

VIOLA
Volume Two

THE INTERMEDIATE STRING CLASS

By

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THE INTERMEDIATE STRING CLASS: Teachers Manual and Full Score

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CHAPTER 9 - STARTING POSITIONS

II - A STRING - C AND G MAJOR

C MAJOR REVIEW
WITH HARMONIC SUPPORT

①

G MAJOR ENSEMBLE SUPPORT (I)

②

TRIPLET ABBREVIATION

③

G MAJOR DOWN SCALE

④

⑤

"LOVELY EVENING" EXCERPT

⑥

C MAJOR REVIEW

⑦

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

⑧

⑨

II DOWN SHIFT "DO-TI"

⑩

COUNTERPOINT STUDY I-II
(Slow $6/2$)

10

11

PREPARATORY ENSEMBLES FOR "DRINK TO ME ONLY"
WITH POSITIONS

11

12

INTERVAL ENSEMBLE

DRINK TO ME ONLY WITH THINE EYES
UNISON AND ENSEMBLE SLOWLY IN 6
CONCERT VERSION IN G MAJOR

13

1ST+2ND TIME

1ST TIME

2nd TIME HARMONY ONLY

PLAY TWICE

C MAJOR SCALE AND ARPEGGIO DESIGNS WITH POSITIONS

(14)

CANONIC ARPEGGIO

(15)

3
1^o DO DO²
II NEW SHIFT
I

LOVELY EVENING
TWO-PART CONCERT ROUND IN C MAJOR

SLOWLY - IN 3
CELLO + BASS

(16)

7 1 2
13
19 1 2
23 27 4
31 4 35 RIT. - - - - - FADE

CHAPTER 10- B \flat MAJOR

POSITIONS I AND II

① $G A B\flat 2 3 0 1 2 3 0 b^1 b^0 3 2 1 0 3 2$

② **B \flat MAJOR ABBREVIATED EIGHTHS (f)**

③ **ABBREVIATED TRIPLETS (f)**

④

⑤ $A B\flat 1 2 3 (b)4 3 2 1 2 3 1 2 3 1$

⑥

⑦

⑧

⑨ **EXTENDING FIRST OCTAVE DOWN** $B\flat A G F E D C$

⑩

⑪

⑫

⑬

⑭

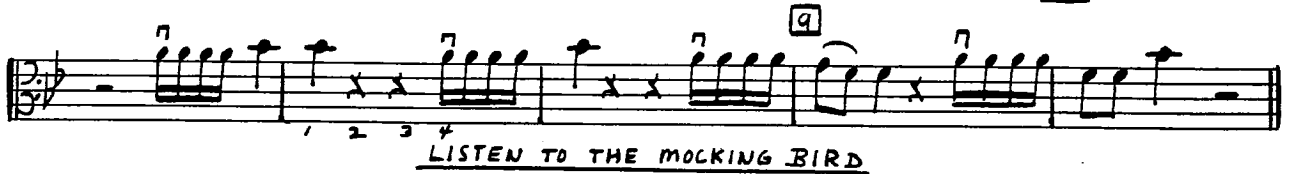
⑮ **COUNTERPOINT STUDY IN B \flat**

SIXTEENTH NOTES - FOUR EQUALS ONE QUARTER



⑩ 

⑪ 


LISTEN TO THE MOCKING BIRD

⑫ 





⑬ 

TWO SIXTEENTHS TIED EQUALS ONE EIGHTH  PREPARING FOR BACH

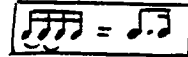
⑬ 

⑭ 
TEST E♭ E♭ F F#
BACH ARIOSO

⑮ 

⑮ 
LAST MISSING EIGHTH (PICK-UP) AT THE BEGINNING

DOTTED-EIGHTH AND SIXTEENTH



PREPARATORY RHYTHM DRILLS FOR "COUNTRY GARDENS"

REVIEWING F MAJOR FROM TIE TO DOT

F MAJOR 12 PLAY 16THS IN TIME OF ONE QUARTER TIE THREE 16THS INTO THE DOTTED EIGHTH

16

17

"COUNTRY GARDENS"

UNISON AND ENSEMBLE SLOWLY AT FIRST THEN LIVELY

18

ABBREVIATED SIXTEENTHS (...

Bb MAJOR

19

DARLING CLEMENTINE

UNISON

20

Bb MAJOR ENSEMBLES WITH POSITIONS

SHIFTING DRILL IN ENSEMBLE FORM

21

ENSEMBLE DRILL

22

POSITION DRILL

23

24

POSITIONS AND COUNTERPOINT IN 6/8

24

IN STYLE OF A "BEETHOVEN CANON"

25

TWO-OCTAVE DRILLS IN A MAJOR

LOWER EXTENSION AND POSITIONS

⑩ TEST

⑪

UNISON AND ENSEMBLE ARKANSAS TRAVELER

⑫

⑬

G MAJOR REVIEW WITH POSITIONS

DRILLING THE DOTTED QUARTER - EIGHTH IN $\frac{3}{4}$ (J. J J)
DRILL ON ONE NOTE FIRST

COUNT 1 2 - 3 - 1 2 - 3 -

⑬ TEST

1 2 - 3 - 1 2 - 3 - 1 2 - 3 -

⑭ PREPARATORY ENSEMBLE FOR "FIRST NOËL"

FIRST NOËL IN G AND D MAJOR
UNISON AND ENSEMBLE
G MAJOR

⑮

NEW SHIFT

D MAJOR

CHAPTER 12 - Eb MAJOR

POSITIONS - I TO III

① *Eb F G Ab Bb C D Eb* PLAY TWICE

② REPEAT THREE TIMES

③

④

Eb MAJOR - SECONDOCTAVE WITH POSITIONS ②

DEVELOP BOTH FINGERINGS

⑤ PLAY TWICE

⑥

EB SCALE-ENSEMBLE WITH LOWER TONES

⑦

CHROMATIC ENSEMBLE WITH POSITIONS ②

⑧

② USE BOTH POSITIONS WHEN SHOWN

PLAY TWICE

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

RHYTHMIC PREPARATION FOR "BELIEVE ME"
FOR ⑨

DIVIDING ONE ♩ INTO TWO ♪

⑨

PLAY TWO 16THS IN TIME OF ONE 8TH

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

⑩

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

⑪

COUNT 1 2 3 4 5 6

BELIEVE ME, IF ALL THOSE ENDEARING YOUNG CHARMS ⑫

UNISON AND ENSEMBLE

SLOWLY-IN 6

⑫

SILENT COUNTS 1 2 3 4 5 6

⑬

⑭

⑮

⑮ LOWER NOTES, SECOND TIME

FROM $\frac{6}{8}$ INTO $\frac{9}{8}$ TIME
 PREPARATORY DRILLS FOR "BEAUTIFUL DREAMER"

THE TUNE

THE DRILLS - IN 6 - THEN IN 2

⑬

⑭

$\frac{6}{8}$ INTO $\frac{9}{8}$ (IN 9 - THEN IN 3)

4 (USE BOTH FINGERINGS)

BEAUTIFUL DREAMER

UNISON AND ENSEMBLE

THEME - UNISON (IN 3)

A

⑮

B

DESCANT - SECOND TIME

⑬

⑰

BROADER

rit.---

BROADER

* USE BOTH FINGERINGS

16

16

TWO-OCTAVE SCALE IN Eb WITH POSITIONS
EXTENDING SCALE UP

17

17

SOWLY-IN 9

18

18

BARCAROLE FROM "TALES OF HOFFMAN"

19

19

WALTZING DOLL

RIT. -----

20

20

CHAPTER 13 - E MAJOR WITH PREVIOUS POSITIONS

SYMBOL FOR COMMON-TIME C = 4

①

②

③

④

E MAJOR SCALE - SECOND OCTAVE WITH POSITIONS ⑧

⑤

⑥

⑦

⑧

⑧ SHIFT FIRST FINGER BACK A HALF STEP

⑧

F# F## FX THE DOUBLE SHARP ## WRITTEN X
 TO OR SOUNDS LIKE G

F# FX A A# 1 2 3 4 6 2 1 2 # b 0

FINGER STAYS DOWN FOR SHIFT

HALF STEP HALF STEP

⑨

A# FX 0 1 2

HALF STEP

10

SLOWLY IN 6

6

11

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

12

LONDONDERRY AIR

13

1

7

2 1 2 0 * 1 2 3 1 5 4 2 2 4

* LOWER NOTES AD LIB. PLAY ALSO AS DIVISI.

RHYTHM DRILL FOR THE "DIXIE" SYNCOPATED BEAT

⑭

COUNT

⑪

SYNCOPATED BEAT

DIXIE

QUITE LIVELY

⑮

① ②

① ②

① ②

⑰

$\frac{1}{2}$ P.

DRILL FOR CARNIVAL
IN 6, THEN IN 2

⑩

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

CARNIVAL OF VENICE

UNISON AND ENSEMBLE

Allegretto
IN 2

A

⑪

B

pizz.

5

ARCO

9

13

MAJOR AND PARALLEL MINOR KEYS OF G-C-E-F WITH SIGNATURES
 NATURAL, HARMONIC, AND MELODIC MINOR FORMS
 POSITIONS I - III

G MAJOR WITHOUT SIGNATURE F# G MAJOR AND MINOR G MAJOR SIGNATURE

① Musical notation for G Major. The first part shows the scale without the F# signature, with fingerings 0 1 2 3 0 1 2 3 and a sharp sign above the F. The second part shows the scale with the F# signature.

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

② Musical notation for G Minor natural form. The first part shows the scale with fingerings 2 2 0 1 2 and notes Bb and Eb. The second part shows the scale with the F# cancelled. Annotations include 'LOWERED 3RD STEP' and 'LOW 6-7'.

G MINOR - HARMONIC FORM MELODIC MINOR FORM

③ Musical notation for G Minor harmonic and melodic forms. The harmonic form shows the raised 7th (F#) with annotation 'RAISED 7TH 1 1/2 STEPS Eb TO F#'. The melodic form shows the raised 6th (F#) and lowered 7th (Eb) with annotations 'RAISED 6-7' and 'LOW 7-6'.

UNISON MODERATO V GO DOWN, MOSES SPIRITUAL

G MINOR - HARMONIC FORM

④ Musical notation for 'Go Down, Moses' in G Minor harmonic form. It includes dynamics like *p*, *mf*, and *f*, and articulation like accents and slurs. The tempo is marked 'MODERATO V' and the mood is 'SPIRITUAL'.

C MAJOR AND MINOR

C MAJOR **C MAJOR SIGNATURE**

3 4 1 2 3 4 1 2 3 4 1 2 3 4

3 EQUALS ONE QUARTER TRIPLET

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

E_b A_b B_b

LOW 3RD LOW 6-7

C MINOR - HARMONIC (BA) **MELODIC MINOR**

RAISED 7TH 1 1/2 STEPS

RAISED 6+7 LOW 7-6

PAGANINI MELODY *
SLOWLY - UNISON WITH ENSEMBLE FINISH C MINOR - MELODIC FORM ADAPTED

5 9 13

2nd TIME

PLAY TWICE

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

E MAJOR

E MAJOR AND MINOR

(IN 6)

EMAJOR SIGNATURE SLOWLY (IN 3) PLAY IN SAME STYLE AS

E MINOR - NATURAL FORM (IN 2) E MINOR SIGNATURE (CH-GH-D# CANCELLED) PRECEDING SPEED

LOW 3RD LOW 6-7

E MINOR - HARMONIC (D#) MELODIC MINOR CH-GH-D# DE CH

RAISED 7TH RAISED 6-7 LOW 7-6

ARIA FROM "PEARL FISHERS" BIZET

ANDANTE (IN 2) UNISON

COUNT 1 2 3 4 5 6

hit. --- v [19] a tempo hit. ---

a tempo p I

F MAJOR AND MINOR

F MAJOR SIGNATURE

13

F MINOR SIGNATURE

14

RHYTHM DRILL FOR "DARK EYES"

SLOWLY, THEN FASTER

15

"DARK EYES" F MINOR

(CATCHI TCHORNIA) RUSSIAN FOLK SONG
IN A FREE STYLE - START SLOWLY, THEN INCREASE SPEED

16

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

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

POSITIONS I-III

IN FAST 4 $\frac{6}{8}$ Ab 1 Ab 2 Bb 3 c 4 Db Eb 1 F 2

① $\frac{2}{4}$ OR C (J J J J) b A b COUNT 1 2 3 4

ALLA BREVE - CUT TIME
(ITALIAN)

THE SIGN C IN $\frac{4}{4}$ COMMON TIME IS NOW CUT IN HALF C IN $\frac{2}{2}$ CUT TIME
TWO C NOW USED FOR ONE COUNT $\text{C} = \frac{1}{2}$ C ALLA BREVE

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

② $\frac{2}{2}$ C COUNT 1 - 2

BROKEN CHORDS

③ $\frac{2}{2}$ C 1 3 4 5 4 2

④ $\frac{2}{2}$ C 2 4 1 3 13

BROKEN THIRDS

④ $\frac{2}{2}$ C COUNT 1 2

Ab Bb C D_b E_b

IN 4 OR 2/4

⑤

ALLA BREVE ENSEMBLE SCALE
(IN 2)

⑥

ARPEGGIOS IN CUT-TIME

⑦

COUNT 1 2

TWO HALF NOTES = A WHOLE

COUNT 1 2

4 EIGHTHS = d

Ab ENSEMBLE

LOWER EXTENSION OF Ab SCALE

⑧

Ab G F Eb D_b C

2 3 4 1 5 2

GATES OF KIEV

MAJESTICALLY UNISON MOUSSORGSKY EXCERPT

(IN 2)

⑨

9

17

DRILL IN SYNCOPATION FOR "GOOD NIGHT, LADIES"

FIRST IN 4 - THEN IN 2

10

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

GOOD NIGHT, LADIES

UNISON - A \flat MAJOR

UNISON IN A \flat MAJOR AND ENSEMBLE IN B \flat MAJOR

MODULATION TO B \flat MAJOR rit. (IN 4)

11

ENSEMBLE - B \flat MAJOR (IN 2 AGAIN)

13

rit. (IN 4)

LEADING TO MOZART - B \flat MAJOR TO E MINOR
B \flat MAJOR, WITHOUT SIGNATURE

12

E MINOR

DRILLS FOR "MOZART"
E MINOR - HARMONIC

13

COUNT 1 - 2 -

14

** HOW REMAINS ON THE STRING DURING THIS REST

MOZART THEME

ADAPTED AND TRANSPOSED FROM THE G MINOR SYMPHONY

UNISON AND ENSEMBLE
EMINOR - MELODIC AND HARMONIC FORMS

THEME

5

15 HARMONY

9

13

17

22

26