


1937

Violin Course: Grade 1, Lessons and Tests

Sherwood Music School

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Sherwood Music School Courses

VIOLIN

LESSON 1



GRADE—PREPARATORY A

Subjects of this Lesson: GENERAL THEORY · TECHNIC · EAR TRAINING

GENERAL THEORY

The Violin and The Bow

(This subject is resumed in Lesson 10.)

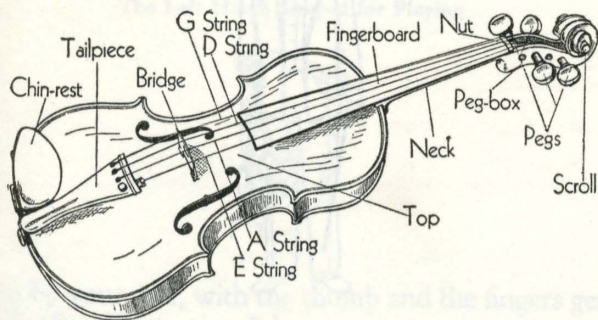
THE VIOLIN

The Violin has eighty or more skilfully joined parts, but it is necessary to become acquainted with only a few of them at first. (See Illustration 1.)

There are four Strings, named G, D, A, and E.

All the strings are the same in length, but no two have the same thickness. The G string vibrates the most slowly of the four, and sounds the lowest tones of the violin. The D string vibrates more rapidly than the G string, and sounds higher tones.

Illustration 1
Various Parts of the Violin



The A string vibrates still more rapidly, and sounds tones which are still higher. The E string vibrates the most rapidly of all, and sounds the highest tones.

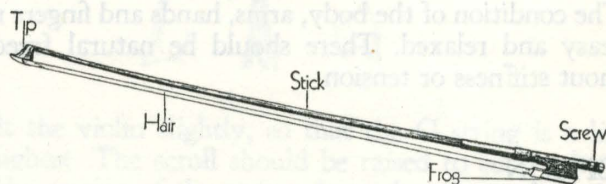
The Neck is a handle-like piece of wood, ending in the Peg-box. The peg-box contains the Pegs which adjust the tension of the strings. At the end of the peg-box is the elegantly carved Scroll, or Head.

The strings are attached at one end to the pegs, and at the other end to the Tailpiece. They are supported by the Bridge, which rests on the upper surface, called the Top, or Belly of the violin; and by the Nut, or Saddle.

The Fingerboard is glued to the neck, and extends over the body of the violin.

The Chin-rest is intended to help the player hold the instrument.

Illustration 2
Various Parts of the Bow



THE BOW

The important parts of the Bow are the Stick; the Hair; the Frog, or Nut; the Tip, or Point; and the Screw, which adjusts the tension of the hair. (See Illustration 2.)

THE CARE OF THE VIOLIN AND THE BOW

In using your violin and bow, remember always that they are delicately constructed instruments which should never be handled roughly or carelessly. Form at once the habit of taking good care of them.

Before beginning to practice, tighten the hair of the bow moderately by giving the screw four or five turns to the right. When you have finished practicing, loosen the hair of the bow by the same number of turns to the left.

Rosin must be added to the hair of the bow occasionally. The use of rosin increases the friction between the moving bow and the strings, and thus aids in the producing of violin tones. When applying rosin to the bow, hold the rosin in the left hand and draw the full length of the bow hair over it lightly, back and forth, six or eight times.

After each practice period, wipe away with a soft cloth the rosin particles which gather on the strings and on the

top of the violin. Treat the stick of the bow likewise.

Avoid touching with the fingers either the hair of the bow or the section of the strings to which the bow is applied. (See this Lesson, **TECHNIC**.) The moisture from the fingers has a tendency to cake the rosin, and thus to make it ineffective.

The inside of your violin should be cleaned once in a while, by pouring a small quantity of dry rice into it and shaking it around so that it gathers the dust and rosin; then pouring it out.

Wrapping the violin in a piece of silk or woolen cloth, when it is put away in its case, helps to protect it against moisture and changes in temperature.

Your first work on the violin will be of such nature that the instrument will need to be tuned only by your teacher at your lesson period. (See Lesson 6, **TECHNIC**, for instructions on tuning.)

TECHNIC

The Playing Apparatus

(This subject is resumed in Lesson 4.)

Technic is a term used to describe all that belongs to the mechanical side of the arts. In violin playing, it relates particularly to the training of the Playing Apparatus.

The playing apparatus consists, especially, of the fingers, hands and arms, which are the parts of the body directly used in playing.

In the training of the playing apparatus, we must first take into account the condition of its parts and their position in relation to one another.

CONDITION

The condition of the body, arms, hands and fingers must be easy and relaxed. There should be natural freedom, without stiffness or tension.

POSITION

There is a normal standing position for violin playing, although there are many allowable departures from it. In this position, the body should be erect, the head up, the shoulders back, the chest out, and the lungs unhampered for free and easy breathing. The weight of the body should

be divided between the two feet. The right foot should be slightly advanced and turned a little outward. (See Illustration 3.)

Illustration 3
The Normal Standing Position



The more detailed adjustments of the members of the playing apparatus naturally vary according to physical differences in players.

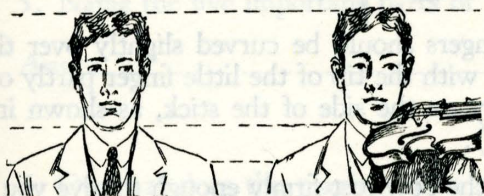
In making such adjustments, you should have foremost in mind your comfort and ease, avoiding any position which seems peculiar or awkward. A position which is normal and comfortable is conducive to the highest technical efficiency. The use of a mirror is very helpful in studying details of correct position.

HOW TO HOLD THE VIOLIN IN THE CORRECT POSITION FOR PLAYING *(Continued in Lesson 8.)*

To hold the violin in the proper playing position, you should pick up the violin by its neck with your left hand, and place the body of the violin so that its underside rests on your left collar-bone and the curved end rests against your neck. (See Illustration 4.)

Illustration 4

The Correct Position of the Shoulders and the Head



Your shoulders and head should remain in the same position as if you were standing at ease. Your shoulders should not be raised or thrust forward, nor should your chin be lowered. The chin-rest should be of such height as to fill completely any gap between the violin, as it rests on your collar-bone, and your chin. If necessary, a shoulder-pad may be used. Your head should be upright, neither tilted nor turned.

Your left hand, when placed to the neck of the violin, should retain the same general shape as when hanging

Illustration 5

The Left Hand, Shaped for Playing



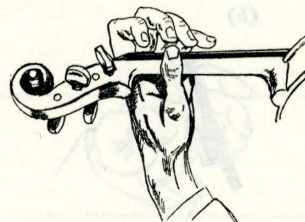
relaxed by your side, with the thumb and the fingers gently curved. (See Illustration 5.)

The base of your index finger and the tip joint of your thumb should be placed lightly against the sides of the

neck of the violin, at the end near the scroll. Your index finger should be placed alongside the nut of the violin. Your hand should not be raised so high that the flesh at the bottom of the V-shaped opening between the thumb and the finger, will rub against the neck of the violin. The line

Illustration 6

The Correct Position of the Thumb and the Index Finger of the Left Hand



along the forearm and the back of the hand should be moderately curved. (See Illustration 6.)

When the left arm is properly relaxed, the elbow will drop beneath the violin of its own weight; and that is its normal position. (See Illustration 7.)

Illustration 7

The Left Arm and the Violin in Correct Position



Tilt the violin slightly, so that the G string is a little the highest. The scroll should be raised to such a height that the section of the strings from the nut to the bridge will lie approximately horizontal.

As you stand holding your violin and facing your music, the scroll should point away somewhat to the left of the music.

HOW TO HOLD THE BOW

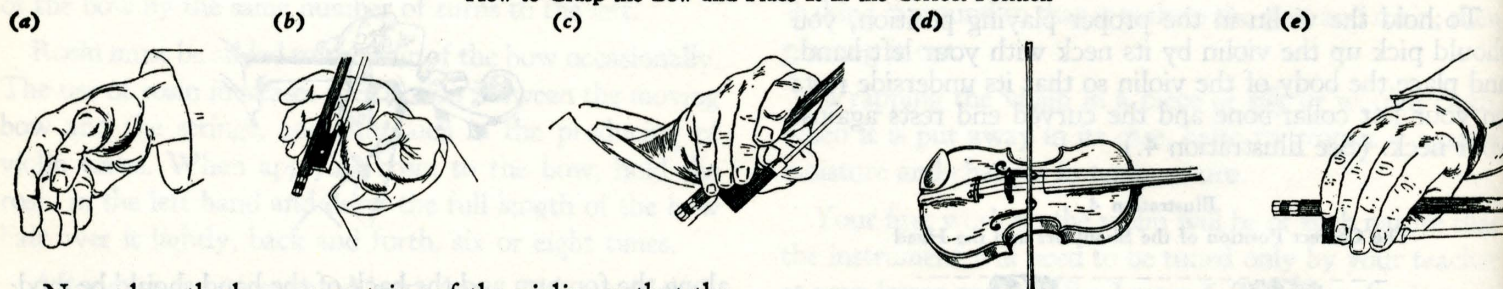
Shape your right hand as shown in Illustration 8 (a), with the fingers close together, and in their natural, relaxed curve; and with the tip of the thumb opposite the middle joint of the middle finger.

Lift the thumb slightly and lay the frog end of the bow obliquely across the fingers, so that the stick crosses the

tip of the little finger and the middle joint of the index finger, as shown in Illustration 8 (b).

Place the thumb in the U-shaped opening in the frog, so that the ball of the thumb grasps the upper side of the U, and the nail touches the lower side of the U, and the side of the thumb rests against the base of the U, as in Illustration 8 (c).

Illustration 8
How to Grasp the Bow and Place It in the Correct Position



Now place the bow on a string of the violin, so that the bow lies exactly parallel with the bridge, with the hair touching the string at a point about halfway between the bridge and the broad end of the fingerboard, and with the stick inclined a little away from you and toward the scroll. Illustration 8 (d) shows the bow in the correct position.

The fingers should be curved slightly over the top of the stick, with the tip of the little finger partly on the top and partly on the side of the stick, as shown in Illustration 8 (e).

Grasp the bow just firmly enough to give you complete control of it. Do not grip it tightly.

Bowing

(This subject is resumed in Lesson 5.)

THE USE OF THE WHOLE BOW

The term, Whole Bow (abbreviation: WB), is used to designate the drawing of the bow, full length, back and forth across the strings.

The movement of the arm in so drawing the bow should be easy and natural. The elbow should always be a little lower than the wrist, and the bow should be in contact with the strings all the time. As the bow travels across the strings, it should always be parallel with the bridge, and its motion should be even and smooth.

The weight of the bow is sufficient to set the strings in vibration as it moves across them, and for present purposes, only the weight of the bow should be brought to bear upon the strings.

For the time being, when you are directed to play Down-Bow, start with the frog end of the bow on the strings, and pull the bow downward, full length. Also, for the time being, when you are directed to play Up-Bow, start with the tip end of the bow on the strings, and push the bow upward, its full length.

EAR TRAINING

Identifying the Open Strings by their Sounds

[The following directions are for the teacher, and the work is to be conducted at the weekly lesson period. It may also be conducted at other times by any member of the family who has some knowledge of music.]

The pupil should sit in such position that he cannot see the violin.

1. The teacher will sound the G, D, A and E strings in turn, naming each string as he does so. He will then sound them in order, without naming them, asking the pupil to identify them. Following this, the teacher will sound strings at random, asking the pupil to identify them.

2. The teacher will sound the G and D strings together, the D and A strings together, and the A and E strings together, naming them first, later asking the pupil to identify them as they are played without being named. Then he will ask the pupil to identify these combinations played at random.

SHERWOOD MUSIC SCHOOL COURSES—VIOLIN
GRADE PREPARATORY A

Test on Lesson 1

GENERAL THEORY

1. Name eleven of the most important parts of the violin.

11 Ans.

2. Name, in order, the strings of the violin.

5 Ans.

3. In what manner are the strings alike?

5 Ans.

4. In what manner do they differ?

4 Ans.

5. Name the five important parts of the bow.

5 Ans.

TECHNIC

6. Of what does the playing apparatus consist?

6 Ans.

7. What should be the condition of the playing apparatus?

5 Ans.

8. What is the normal standing position for violin playing as regards the body, the head, the shoulders, the chest?

8 Ans.

9. State briefly how to hold the violin in the correct position for playing.

6 Ans.

10. What is the position of the index finger and the thumb of the left hand when holding the violin?

6 Ans.

11. What is the normal position of the left arm when properly relaxed?

4 Ans.

TECHNIC—Continued

Marks
Possible
Marks
Obtained

12. Which way should the scroll point in relation to the printed music?

3 Ans.

13. In holding the bow, where should you place

4 (a) the thumb?

Ans.

(b) the fingers?

Ans.

14. Where should you place the bow with regard to the bridge?

4 Ans.

15. Where should the hair touch the string?

4 Ans.

16. Which way does the stick incline?

4 Ans.

17. What does the term, whole bow, designate?

4 Ans.

18. Explain the meaning of the following terms:

8 (a) down-bow.

Ans.

(b) up-bow.

Ans.

EAR TRAINING

4 19. Identifying the open strings by their sounds.

100 TOTAL.

Pupil's Name.....

Pupil's Address

Pupil's Class No.....

Teacher's Name.....

Sherwood Music School Courses

VIOLIN

LESSON 2



GRADE—PREPARATORY A

Subjects of this Lesson: GENERAL THEORY · TECHNIC · EAR TRAINING

GENERAL THEORY

The Violin Fingerboard

PITCH

Sound is produced by vibrations. Rapid vibrations give tones which are said to be high in pitch, while tones that are made by slower vibrations, are said to be low in pitch.

PRODUCING TONES OF DIFFERENT PITCH

Each Open String of the violin (meaning the string in its full length, from the nut to the bridge) produces a tone of definite pitch, which is different from that of the other open strings.

In addition, each string is made to produce many other tones of different pitch, by a process called Stopping. This means, simply, putting the string down to the fingerboard at some point, with one of the fingers of the left hand. (See this Lesson, TECHNIC.)

The effect of stopping is to shorten the section of string that is permitted to vibrate under the friction of the bow, namely, the section between the finger tip and the bridge. As this section is made shorter and shorter, the tones become higher and higher.

THE MUSIC ALPHABET

Tones of various pitch are named from the first seven letters of the English alphabet, A B C D E F G, these forming the Music Alphabet.

THE FINGERBOARD CHARTS

The FINGERBOARD CHARTS provided with this Lesson will be needed not only in studying this Lesson, but also in studying other Lessons, as well as in practicing the music of this Grade. They should therefore be kept at hand for convenient reference.

Illustration 1 of the FINGERBOARD CHARTS is a diagram of the most used section of the violin fingerboard. The white spots show where each of the four strings should be stopped in producing various tones of different pitch, each spot showing in bold type the letter of the music alphabet which is the name of the tone produced at that point. (See Illustration 1 of the FINGERBOARD CHARTS.)

In many cases, spots which bear the same letter name on adjacent strings represent tones of the same pitch.

For example, the tone designated by the fourth white spot on the G string (counting downward from the top of the chart) designates a tone of the same pitch as the open D string.

Similarly, the fourth white spot on the D string represents a pitch the same as that of the open A string; and the fourth white spot on the A string represents a pitch the same as that of the open E string.

Notation

(This subject is resumed in Lesson 3.)

When a composer wants to write out his musical ideas, and convey a musical message, he makes use of the symbols of a "music language," set down on the printed page; and the student must thoroughly learn these symbols in order to understand the composer's idea. The symbols used to express musical ideas in writing constitute Notation.

THE STAFF

The Staff is a group of horizontal lines and spaces which identify the pitch of the symbols placed upon them.

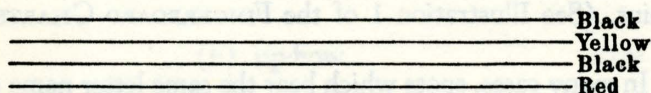
THE EARLIEST FORM OF THE STAFF

In the year 900, a single horizontal line, colored red, was drawn across the page; and signs (hooks, points and other characters) were placed upon, above and below that line to represent tones of certain pitch.

Soon after this, a yellow line was added, at a little distance above the red one, to increase the number of tones of different pitch which could be represented by means of this staff.

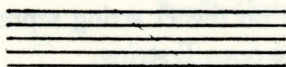
Early in the eleventh century, two black lines were added to the staff; one above the yellow line, and the other between the yellow and red lines. The combined result was a four-lined staff. (See Illustration 1.)

Illustration 1
The Four-Lined Staff



Later, black lines were substituted for the yellow and red lines, and this four-lined staff of black lines remained in use for some time. Still later, the five-lined staff of today came into use. (See Illustration 2.)

Illustration 2
The Five-Lined Staff



THE CLEF

The word clef is a French word meaning "key." It is the symbol which identifies the pitch of a certain line of the staff, from which line we can identify all the other lines and spaces.

The staff used in writing violin music is marked with the Treble Clef. It is sometimes called the G clef, because the treble clef sign is an old form of the letter G, and curls around the G line when placed on the staff. (See Illustration 3.)

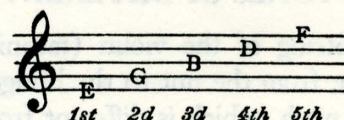
Illustration 3
The Treble Clef



THE NAMES OF THE LINES OF THE TREBLE STAFF

The names of the Lines of the treble staff are E G B D F, from the first, or lowest, to the fifth, or highest. (See Illustration 4.)

Illustration 4
The Names of the Lines of the Treble Staff

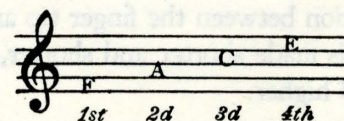


The pitch of the sounds represented by these lines rises as we read upward.

THE NAMES OF THE SPACES OF THE TREBLE STAFF

The names of the Spaces of the treble staff are F A C E, from the first to the fourth. (See Illustration 5.)

Illustration 5
The Names of the Spaces of the Treble Staff

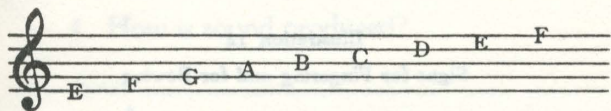


The pitch of the sounds represented by these spaces rises as we read upward.

The treble staff, with its lines and spaces named, will, therefore, be as in Illustration 6.

Illustration 6

The Names of the Lines and Spaces of the Treble Staff

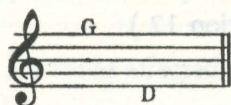


THE SPACES ABOVE AND BELOW THE STAFF

To extend the range of tones that may be represented by the staff, we name the first space above the staff, G, and the first space below, D. (See Illustration 7.)

Illustration 7

Names of the Spaces Immediately Above and Below the Treble Staff



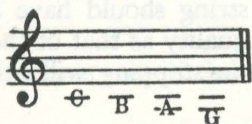
ADDED LINES AND SPACES

We also place short lines called Added Lines, or Leger Lines, above and below the staff as needed, and make use of these, as well as the spaces between them, to represent still other tones.

The first added line below the treble staff is called C; the second added line below is called A; between them is B; and below the second added line is G. (See Illustration 8.)

Illustration 8

Names of Added Lines and Spaces Below the Treble Staff

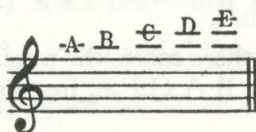


The G below the second added line represents the lowest tone of the violin.

The first added line above the staff is named A; the second added line above is named C; and the third added line above is named E. The two added spaces between these three added lines are named B and D. (See Illustration 9.)

Illustration 9

The Names of Some of the Added Lines and Spaces Above the Treble Staff



The names of other lines and spaces added above the staff are given in a later Lesson. (See Lesson 36, GENERAL THEORY.)

THE RELATION OF THE STAFF TO THE FINGERBOARD

Illustration 2 of the FINGERBOARD CHARTS accompanying this Lesson, shows the relation of the staff to the section of the violin fingerboard which you will use in your early study of the instrument. By referring to this illustration, you will see how the pitch represented by each line and space of the staff corresponds to one or more spots on the fingerboard, representing the same pitch. (See Illustration 2 of the FINGERBOARD CHARTS.)

NOTES

A Note is a sign or character which, when written upon or above or below the staff, represents a musical sound or tone.

There are eight different kinds of notes in general use, each having its own shape or form. Each note shows, by its position with relation to the staff, the pitch of the tone represented; and shows, by its form, the duration of the tone, that is, its time-value.

WHOLE NOTES

The Whole Note is a white and open note. (See Illustration 10.)

Illustration 10
Whole Notes



Other kinds of notes will be studied in Lesson 3, GENERAL THEORY.

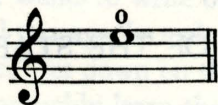
NAMES OF THE NOTES

The notes take their names from the names of the lines or spaces of the staff on which they are placed. For example, a note placed on the fourth space of the staff, as in Illustration 11, is called E; and it directs the player to sound the tone E, as produced by the open E string of the violin. (See Illustration 11.)

THE SIGN FOR OPEN STRING

The symbol "o", when placed over or under a note, indicates that it is to be played on an open string. (See Illustration 11.)

Illustration 11
The Sign for Open String



SIGNS FOR FINGERING

In referring to fingers of the left hand to be used in stopping strings, we call the index finger the first; the middle finger, the second; the ring finger, the third; and the little finger, the fourth. (The thumb is never used in stopping strings.)

In writing violin music, the numbers 1, 2, 3, 4 are used

to indicate the use of these fingers, respectively. (See Illustration 12.)

Illustration 12
Signs for Fingering and for Bowing



SIGNS FOR BOWING

You will find in your Exercises, Studies and Compositions, the sign \square (sometimes \blacksquare), which means "down-bow"; and the sign \wedge (sometimes \vee), which means "up-bow." (See Illustration 12.)

TECHNIC

Stopping

(This subject is resumed in Lesson 3.)

As explained in GENERAL THEORY, this Lesson, the process of Stopping consists of pressing a string down to the fingerboard at some point, with one of the fingers of the left hand.

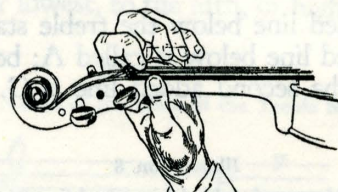
FINGER ACTION IN STOPPING

In stopping strings, it is important to use the tip of the finger—never the nail. The nails should be clipped short, so that they will not interfere with the action of the finger tips.

The action of the finger from the knuckle should be like that of a hammer. The string should be pressed firmly to the fingerboard, otherwise the tone produced may be unsatisfactory. However, tension should be avoided.

The tip of the finger should be as nearly upright on the fingerboard as the length of the finger and the distance to be reached may permit. (See Illustration 13.)

Illustration 13
The Correct Position of the Finger Tip on the Fingerboard



The tonal effect desired is that the tone produced by playing a stopped string should have approximately the same clear, ringing quality as that of the open string. Precision and firmness in stopping will help to produce this effect.

When a finger is placed at a certain point on the fingerboard, it is left at that point until the music requires that it be lifted.

EAR TRAINING

Producing Natural Tones on the E String

[The following directions are for the teacher, and the work is to be conducted at the weekly lesson period.
It may also be conducted at other times by any member of the family who has some knowledge of music.]

1. Play the tones E and F on the E string. Have the pupil sing this progression many times over as you play it, until the sound of it is firmly fixed in his mind, using the letter names E F, E F, etc. Now direct the pupil to play these tones on the E string, with a full stroke of the bow for each tone, listening to their sounds.

2. Proceed as before, but add successively the tones, G, A, and B. After singing these tones, the pupil should play them in order, up and back again, without skips: E F G F E, E F G A G F E, E F G A B A G F E, listening thoughtfully to the pitch of each tone.

SHERWOOD MUSIC SCHOOL COURSES—VIOLIN
GRADE PREPARATORY A

Test on Lesson 2

GENERAL THEORY

Marks
Possible
Marks
Obtained

1. How is sound produced?

3 Ans.

2. What kind of vibrations give tones that are:

4 (a) high in pitch? Ans.

(b) low in pitch? Ans.

3. What is meant by the process called stopping?

4 Ans.

4. How are tones affected by the process of stopping?

3 Ans.

5. On the FINGERBOARD CHART, which white spot on the G, D and A strings represents a pitch the same as that of the next open string to the right?

3 Ans.

6. What name is given the symbols used to express musical ideas in writing?

4 Ans.

7. Give two names for the staff used in writing violin music.

4 Ans.

8. Name the lines of the treble staff.

5 Ans.

9. Name the spaces of the treble staff.

4 Ans.

10. Name the spaces above and below the treble staff.

2 Ans.

11. What are added, or leger lines?

4 Ans.

12. Name the following lines and spaces below the staff:

4 (a) first added line. Ans.

(b) space below first added line. Ans.

(c) second added line. Ans.

(d) space below second added line. Ans.

Marks
Possible
Marks
Obtained

GENERAL THEORY—Continued

13. Name the following lines and spaces above the staff:

- 5 (a) first added line. Ans.
 (b) space above first added line. Ans.
 (c) second added line. Ans.
 (d) space above second added line. Ans.
 (e) third added line. Ans.

14. What does a note show

- 6 (a) by its position with relation to the staff? Ans.
 (b) by its form? Ans.

15. From what do notes take their names?

- 4 Ans.

16. Write the signs used for

- 7 (a) open string. Ans.
 (b) index finger. Ans.
 (c) middle finger. Ans.
 (d) ring finger. Ans.
 (e) little finger. Ans.
 (f) up-bow. Ans.
 (g) down-bow. Ans.

TECHNIC

17. What part of the finger is used in stopping strings?

- 7 Ans.

18. What should be the action of the finger from the knuckle?

- 7 Ans.

19. What should be the position of the finger tip when placed on the fingerboard?

- 7 Ans.

20. When a finger is placed at a certain point on the fingerboard, how long should it be left at that point?

- 7 Ans.

EAR TRAINING

- 6 21. Producing natural tones on the E string.

100 TOTAL.

Pupil's Name.....

Pupil's Address.....

Pupil's Class No.....

Teacher's Name.....

Sherwood Music School Courses

VIOLIN



FINGERBOARD CHARTS

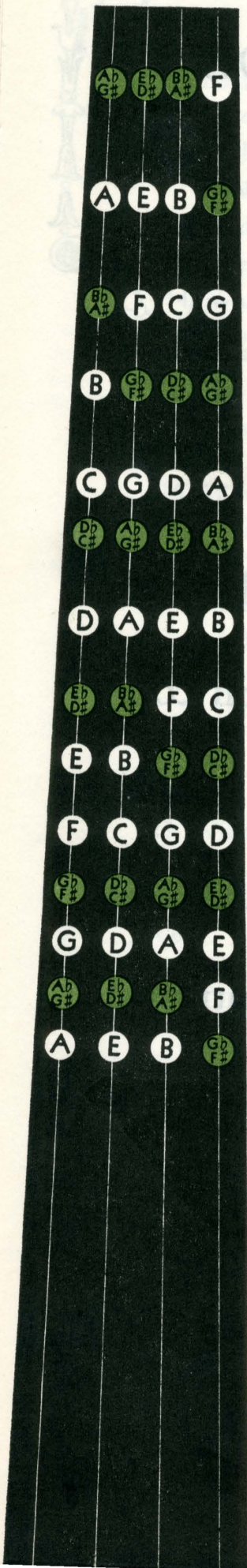
GRADE—PREPARATORY A

The Fingerboard Charts inside are to be used when you are studying Lessons 2, 3, 4, and 6, also in connection with your daily practice through Grade Preparatory A. So, keep them close at hand, and be sure to refer to them whenever they are mentioned either in the Lessons or in the annotations to the music.

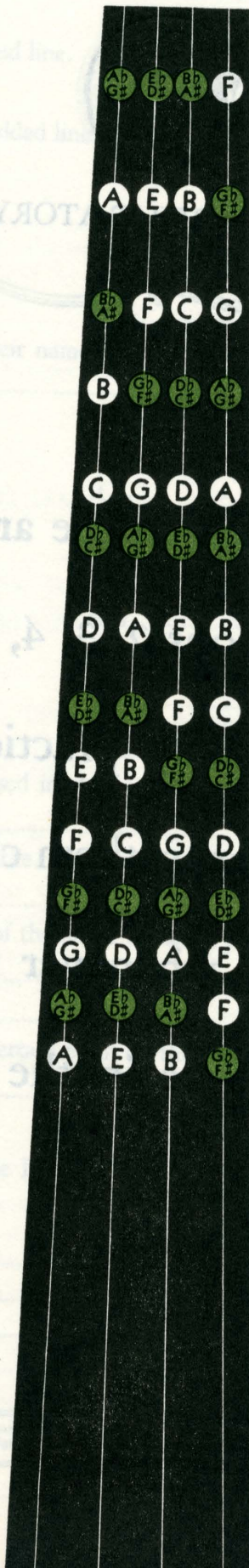
Diagrams showing where the Strings of the Violin should be Stopped
for Various Tones

(See explanatory remarks on the next page)

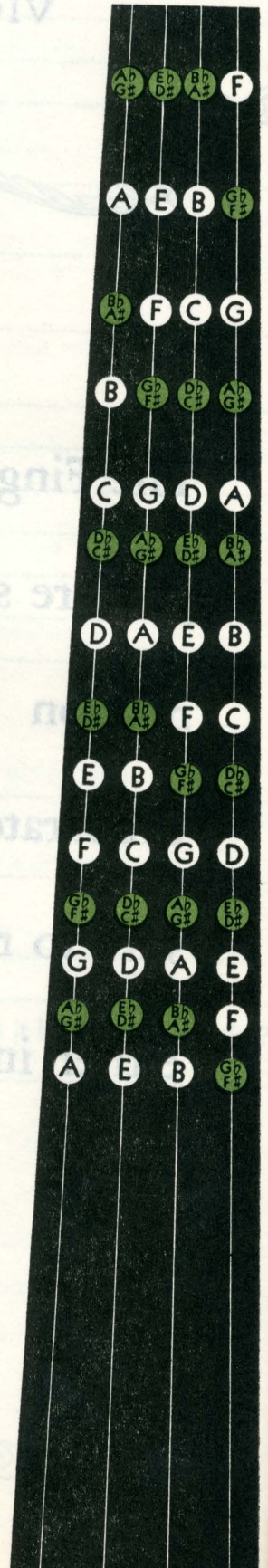
(a) G D A E



(b) G D A E



(c) G D A E



The diagrams on the preceding page show where the strings of the violin are stopped for various tones of different pitch, and for tones that are identical in pitch. (See Lesson 2, GENERAL THEORY.)

The three diagrams are alike, except as to size. Diagram (a) is based upon a full-size violin; (b) upon a three-quarter-size violin; and (c) upon a half-size violin. The length of violin fingerboards may vary somewhat, but the distance from the nut to the bridge should be uniform for each size. So these diagrams may be studied as an aid in learning where the fingers are to be placed on the fingerboard for various tones, and in learning the fingerboard distances between tones. Although the spots on these diagrams show you the mechanical distances between tones, the ear must always judge the accuracy of the pitch of tones produced, and guide the fingers in stopping the strings correctly.

All natural tones are shown as white spots. Sharps and flats are shown as green spots. (See Lesson 3, GENERAL THEORY.)

Reading downward from the top of the diagram, the tones indicated rise constantly in pitch, one half step to each spot. (See Lesson 3, GENERAL THEORY.)

The diagram for each string might be extended to the end of the fingerboard by continuing the sequence of half steps and letter names, the tones indicated rising higher and higher in pitch. In your playing you will eventually use the entire length of the fingerboard in stopping tones; but for the present you will not be concerned with tones which are higher than those shown.

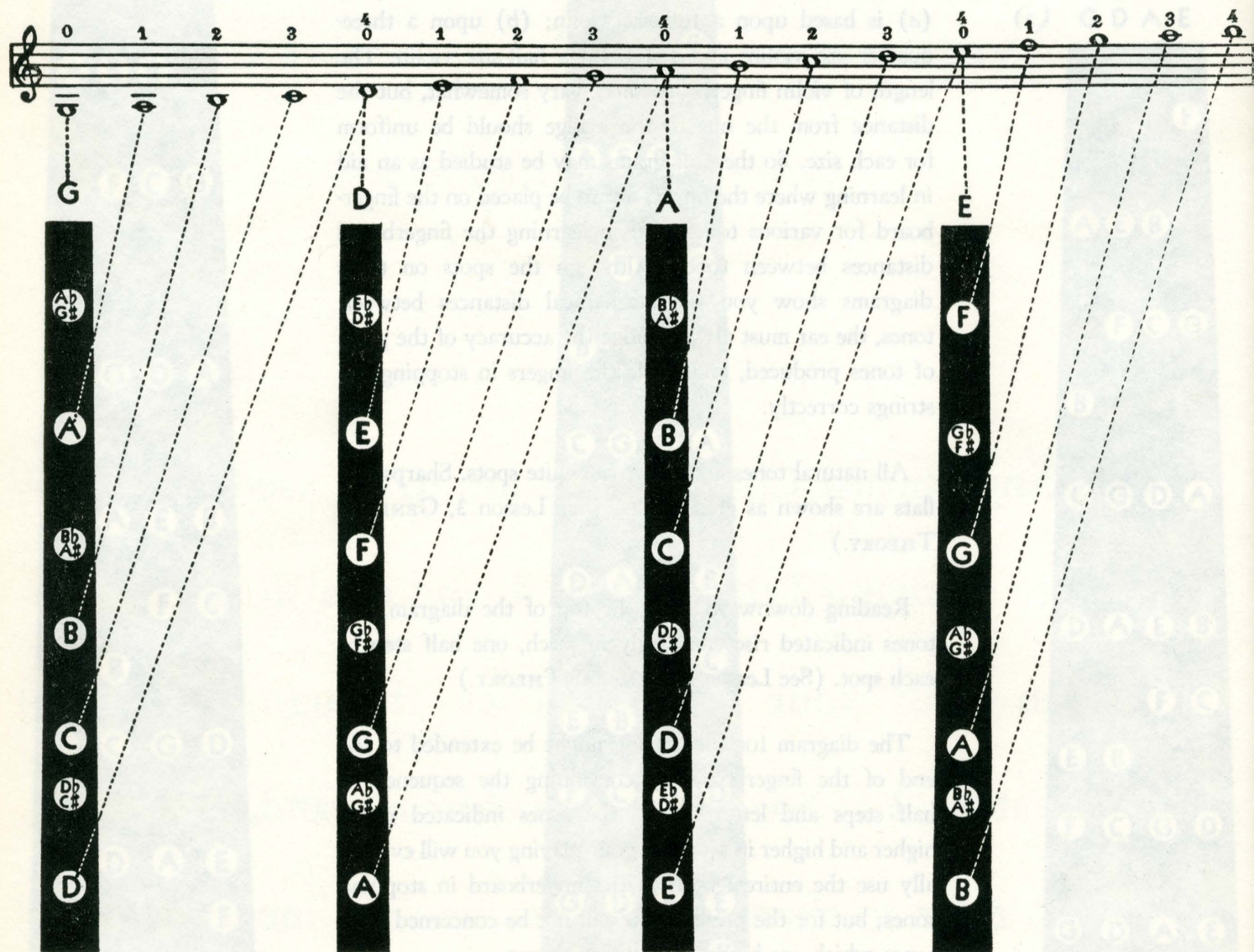
The progression from B to C, and from E to F, is only a half step on any string. So B may also be thought of as C_b ; C may also be thought of as $B\sharp$; E may also be thought of as F_b ; and F may also be thought of as $E\sharp$.

When, in stopping the G, D or A strings, you reach the point indicated on each by the fourth white spot, you are sounding a tone which is the same in pitch as the open string next to the right. For example, the A at the fourth white spot on the D string has the same pitch as the open A string.

Illustration 2

The Relation of the Violin Fingerboard to Various Notes on the Staff

(See explanatory remarks below)



The diagram above shows how the violin fingerboard is related to various notes on the staff. (See Lesson 2, GENERAL THEORY.)

Above each note is placed either an "o", to indicate the use of the open string, or a number designating the finger which is used in stopping the string for that note. (See Lesson 2, GENERAL THEORY.)

You will observe, for example, that the first note, G, with an "o" above it, calls for the open G string. The next note, A, with the figure "1" above it, calls for the

tone, A, to be played by the first finger on the G string. The "o" above the fifth note, D, indicates the open D string. The same note may be played by the fourth finger on the G string, as indicated by the "4", which is also written above the note.

The "1" above the sixth note, E, indicates that it is to be played by the first finger on the D string.

These examples will serve as a key to a full understanding of the entire illustration.

Sherwood Music School Courses

VIOLIN



LESSON 3

GRADE—PREPARATORY A

Subjects of this Lesson: GENERAL THEORY · TECHNIC · EAR TRAINING

GENERAL THEORY

Half Steps and Whole Steps

In Lesson 2, GENERAL THEORY, you learned the meaning of the word pitch, and that some tones are "higher," and some "lower," in pitch, than others.

You learned, also, how to produce tones of different pitch, through sounding the open strings, and through sounding strings stopped at points indicated by the white spots in Illustration 1 of the FINGERBOARD CHARTS.

Looking again at Illustration 1 of the FINGERBOARD CHARTS, you will observe that, in addition to the white spots, there are also green spots on the chart, which indicate points at which the strings may be stopped for still other tones of different pitch.

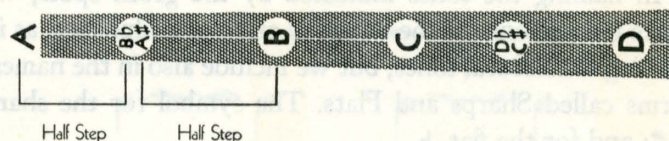
THE HALF STEP

The difference in pitch between any two tones produced at adjacent points beneath any string, as indicated in Illustration 1 of the Fingerboard Charts, is a Half Step.

For example, the difference in pitch between the tone produced by the open A string, and the tone produced by stopping the A string at the point indicated by the first green spot in Illustration 1 of the FINGERBOARD CHARTS, is a half step. The difference in pitch between the tone produced at this green spot, and the tone produced at the first white spot beneath the A string, is also a half step; and so on. (See Illustration 1.)

Illustration 1

Half Steps on the A String



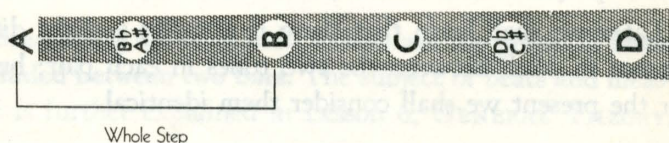
Thus you will see that each string, as mapped out in Illustration 1 of the FINGERBOARD CHARTS, is divided into a series of half steps.

THE WHOLE STEP

As two halves make a whole, so also do two adjacent half steps make a Whole Step. The difference in pitch, for example, between the sound of the open A string and the sound produced at the first white spot beneath the A string involves, as we have seen, two half steps. (See Illustration 1 of the FINGERBOARD CHARTS.) And so, this difference in pitch is called a whole step. (See Illustration 2.)

Illustration 2

Whole Step on the A String



The difference in pitch between the tones produced at the first green spot and the second white spot on the A string is also a whole step; and so on. (See Illustration 1 of the FINGERBOARD CHARTS.)

You learned in LESSON 2, GENERAL THEORY, that the tones produced at points represented in Illustration 1 of the FINGERBOARD CHARTS by the fourth white spot be-

neath the G, D and A strings, respectively, have the same pitch as the tone of the next open string to the right.

Now, studying Illustration 1 of the FINGERBOARD CHARTS again, fix in your mind the fact that the difference in pitch between the tone at the third green spot beneath the G, the D, or the A strings, and the tone of the open string next to the right, is one half step.

Notation

(This subject is continued from Lesson 2, and is resumed in Lesson 4.)

NATURALS, SHARPS, AND FLATS

Let us now study the system used for naming and representing on the staff, the tones indicated by the green spots in Illustration 1 of the FINGERBOARD CHARTS.

A tone which is named simply by a letter of the music alphabet, as are the tones produced at the white spots, is called a Natural.

In naming the tones indicated by the green spots, we make use not only of the letters of the music alphabet, as in naming the natural tones, but we include also in the names, terms called Sharps and Flats. The symbol for the sharp is #; and for the flat, b.

Looking at the first green spot beneath the A string, you will see that two names are given for the tone produced at this point: A-sharp and B-flat. (See Illustration 1 of the FINGERBOARD CHARTS.)

The effect of a sharp sign placed before a note is to raise the pitch of the tone represented by that note, one half step; the effect of a flat sign is to lower the pitch one half step.

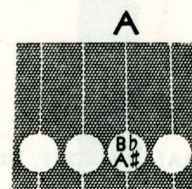
So it is that we may, for example, give the tone indicated by the first green spot beneath the A string, two names.

If we call it A-sharp, we consider it as the tone A, as represented by the open A string, raised one half step. If we call it B-flat, we consider it as the tone B, represented by the first white spot beneath the A string, lowered one half step. (See Illustration 3.)

Later we shall learn that there is actually a slight difference in pitch between the two tones in each pair; but for the present we shall consider them identical.

Illustration 3

A-Sharp and B-Flat on the A String



In the same way, you will observe that all the green spots in Illustration 1 of the FINGERBOARD CHARTS, bear two names. They may be called the sharp of the tone next lower in pitch; or the flat of the tone next higher in pitch.

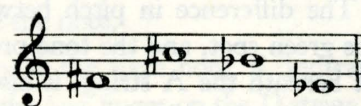
Observe carefully that wherever you find two white spots on the chart, representing E and F, or two white spots representing B and C, there is no green spot between them. The reason for this is that the difference in pitch between E and F, or between B and C, is only one half step.

Consequently, the spots on the chart which are named F may also be named E-sharp; and the spots which are named E may also be named F-flat. Similarly, the spots which are named C may also be named B-sharp, and the spots which are named B may also be named C-flat.

When, in writing music, we wish to indicate that a tone is to be sharped or flatted, we place the symbol for the sharp or flat directly before the note. (See Illustration 4.)

Illustration 4

Sharps and Flats, as they appear on the Staff



NOTES

In Lesson 2, GENERAL THEORY, you learned that there are eight different kinds of notes; that these notes show by their position on the staff the pitch of the tones they represent; and that they show by their form the time-value of the tones. You also learned that the whole note is a white and open note.

In this Lesson, we learn about Half Notes and Quarter Notes, and how their time-values compare with that of the whole note, also with that of each other.

A whole note has the longest time-value of all the notes in common use.

The whole note has been adopted as the unit of measurement for duration of sound in music notation. The time-values of all other notes are reckoned as fractional parts of the time-value of the whole note.

HALF NOTES

The Half Note is a white and open note with a stem. It is shown in Illustration 5.

Illustration 5
Half Notes



A stem is a vertical straight line attached to a note. It is either to the right of the note, pointing upward, or to the left of the note, pointing downward. When the note is on the middle line of the staff, the stem may point either up or down. When it is above the middle line, the stem usually points down, and when below the middle line, the stem usually points up, as in Illustration 5.

A half note represents half the time-value of the whole note. The time-value of two half notes is, therefore, equivalent to the time-value of one whole note.

QUARTER NOTES

The Quarter Note is a black note with a stem. It is shown in Illustration 6.

Illustration 6
Quarter Notes



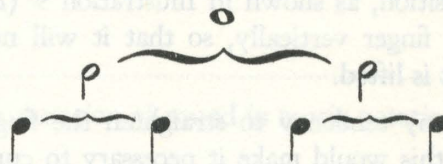
The foregoing general rule, with regard to the placing of the stem, applies to all forms of notes with stems.

A quarter note represents half the time-value of the half note, or a quarter of the time-value of the whole note.

COMPARATIVE NOTE VALUES

By examining Illustration 7, you will see that one whole note is equivalent to two half notes, or four quarter notes; and that one half note is equivalent to two quarter notes.

Illustration 7
Comparative Note Values



BARS

Bars are vertical lines drawn across the staff to divide it into parts.

SINGLE BARS AND MEASURES

Single Bars are vertical lines drawn across the staff to divide the music into measures.

In talking of single bars, the word "single" is usually omitted, and merely the word "bar" used. (See Illustration 8.)

Illustration 8
Single Bars and Measures



Measure is the term used to indicate the group of beats included between two bars. The subject of beats and measure is further explained in Lesson 6, GENERAL THEORY.

TECHNIC

*Stopping**(This subject is continued from Lesson 2, and is resumed in Lesson 11.)*

THE POSITION AND CONTROL OF THE LEFT HAND FINGERS

Each finger of the left hand must be trained to act with entire independence in stopping the strings.

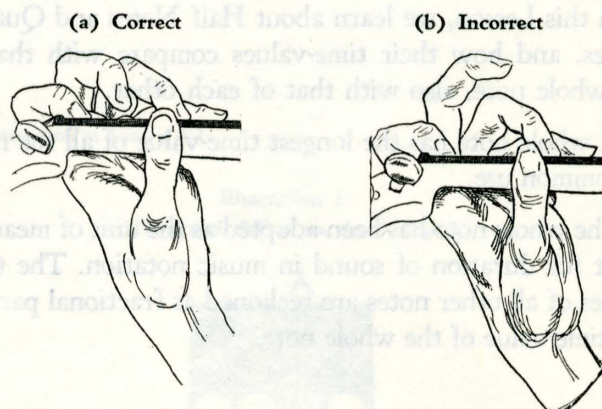
In practicing to acquire finger control, think of your finger as a weight which you move in the following manner: Lift—Drop, Lift—Drop.

If the string is brought firmly to the fingerboard, a clear, ringing tone will be produced by the weight of the moving bow. Be careful not to push the string sidewise when you press it down to the fingerboard.

When a finger is raised, it should retain its normal curved position, as shown in Illustration 9 (a). Lift the tip of the finger vertically, so that it will not pick the string as it is lifted.

Avoid any tendency to straighten the finger, as it is raised, as this would make it necessary to curve it again before playing. Any lack of control of this kind means

Illustration 9
Finger Positions



waste motion. Illustration 9 (b) shows an incorrect position, with the finger partially straightened.

The fingers should not be lifted too much or too little in stopping. If they are lifted too high, the result, again, is waste motion. If they are not lifted enough, their action cannot be as clean-cut and decisive as it should be.

EAR TRAINING

Recognizing Half Steps and Whole Steps

[The following directions are for the teacher, and the work is to be conducted at the weekly lesson period.
It may also be conducted at other times by any member of the family who has some knowledge of music.]

1. Play the tones E and F on the E string. Have the pupil sing this progression many times over as you play it, until it is firmly fixed in his mind, using the letter names E F, E F, etc. Now direct the pupil to play these tones on the E string with a full stroke of the bow for each tone, listening carefully to determine whether or not the pitch is correct.

2. Proceed in the same way with A and B on the A string; D and E on the D string; and G and A on the G string. Point out the difference between the half step formed by the open E string and the first natural tone on the E string and the whole step formed by each of the other open strings and the first natural tone on each one.

SHERWOOD MUSIC SCHOOL COURSES—VIOLIN
GRADE PREPARATORY A

Test on Lesson 3

GENERAL THEORY

Marks
Possible
Marks
Obtained

1. What is a half step?

4 Ans.

2. What is a whole step?

4 Ans.

3. Give two names for the tone a half step above the open D string.

6 Ans.

4. Give two names for the tone a whole step above the open E string.

6 Ans.

5. What is the effect of a sharp?

3 Ans.

6. What is the effect of a flat?

3 Ans.

7. Where is the symbol for the sharp or flat placed?

3 Ans.

8. Which note has been adopted as the unit of measurement for duration of sound in music notation?

3 Ans.

9. How are the time-values of all other notes reckoned?

4 Ans.

10. What is a half note?

4 Ans.

11. What is a stem?

4 Ans.

12. To which side of the note is the stem attached when it

6 (a) points upward? Ans.

(b) points downward? Ans.

13. Which way does the stem usually point when the note to which it is attached is

6 (a) on the middle line? Ans.

(b) above the middle line? Ans.

(c) below the middle line? Ans.

Marks
Possible
Marks
Obtained

GENERAL THEORY—Continued

14. To what is the time-value of two half notes equivalent?

3 Ans.

15. What is a quarter note?

4 Ans.

16. Of what note does the quarter note represent

6 (a) half the time-value? Ans.

(b) a quarter of the time-value? Ans.

17. What are bars?

3 Ans.

18. What are single bars?

3 Ans.

19. What is a measure?

4 Ans.

TECHNIC

20. What should each finger of the left hand be trained to do?

5 Ans.

21. What position should a finger assume when raised from the fingerboard?

5 Ans.

22. What is the result when the fingers are

6 (a) lifted too high? Ans.

(b) not lifted enough? Ans.

EAR TRAINING

5 23. Recognizing half steps and whole steps.

100 TOTAL.

Pupil's Name.....

Pupil's Address

Pupil's Class No.....

Teacher's Name.....

Sherwood Music School Courses

VIOLIN



LESSON 4

GRADE—PREPARATORY A

Subjects of this Lesson: GENERAL THEORY · TECHNIC · EAR TRAINING

GENERAL THEORY

Notation

(This subject is continued from Lesson 3, and is resumed in Lesson 7.)

RESTS

A Rest is a character indicating silence of a certain relative duration. Rests are called by the same names as their corresponding notes, namely, Whole Rests, Half Rests, Quarter Rests, etc.

Whole Rests, Half Rests, and Quarter Rests are described in this Lesson.

WHOLE RESTS

A Whole Rest is a character indicating a silence of the same duration, or time-value, as a whole note. It is shown in Illustration 1. The whole rest has another use, which is explained in Lesson 9, GENERAL THEORY.

Illustration 1
Whole Rest



Observe that it is a black, oblong sign (longer than it is broad), generally suspended under the fourth line of the staff.

HALF RESTS

A Half Rest is a character indicating a silence of the

same duration, or time-value, as a half note. It is shown in Illustration 2.

Illustration 2
Half Rest



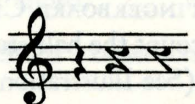
Observe that it does not differ in form from the whole rest. It differs in position only, for it rests upon a line, generally the third line of the staff.

QUARTER RESTS

A Quarter Rest indicates a silence of the same duration, or time-value, as a quarter note.

There are three characters used to represent it, as shown in Illustration 3, the first, however, being the one generally used in present-day editions of music. This rest is usually written in the middle of the staff.

Illustration 3
Quarter Rests



Intervals

(This subject is resumed in Lesson 22, HARMONY.)

The difference, in pitch, between one tone and another, is always called an Interval, whether it is one half step or many half steps.

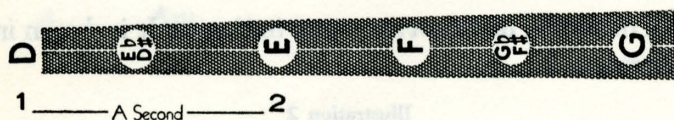
We name intervals, according to the number of letter-names in the interval, counting from one to the other.

SECONDS

From any letter-name of the music alphabet to the next, is an interval of a Second. For example, D to E is an interval of a second, because we count D as 1, and E as 2. (See Illustration 4.)

Illustration 4

The Interval of a Second, Illustrated on the D String

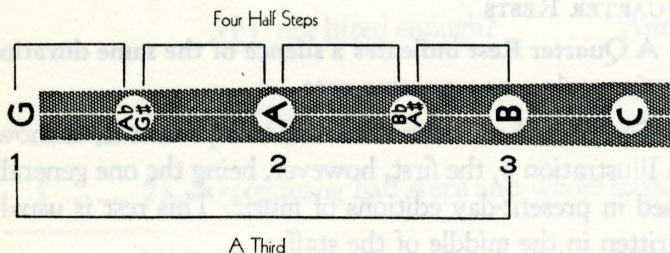


THIRDS

From any letter-name of the music alphabet to the next but one, is an interval of a Third, as G to B. (G is 1, A is 2, and B is 3.) Count the half steps; there are four. (See Illustration 5.) Play the tones illustrated.

Illustration 5

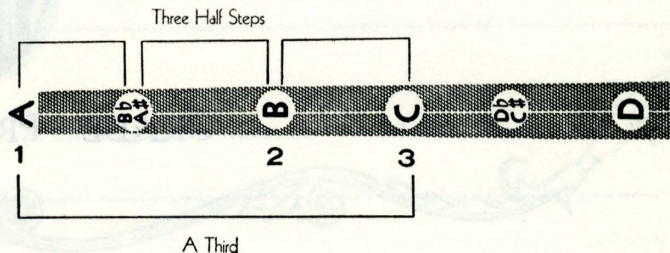
The Interval of a Third, Illustrated on the G String



Now play the open A string, then C, stopping the A string at the point indicated by the second white spot in Illustration 1 of the FINGERBOARD CHARTS. This is also a third; but when you count the half steps, you will find that there are only three. (See Illustration 6.)

Illustration 6

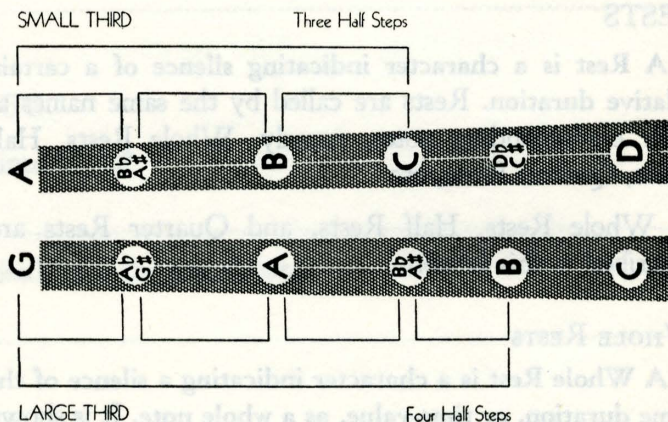
The Interval of a Third, Illustrated on the A String



These two kinds of thirds, containing four and three half steps, respectively, we will call, for the present, Large and Small thirds. (See Illustration 7.)

Illustration 7

Large and Small Thirds



If you will study Illustration 1 of the FINGERBOARD CHARTS, taking any string for an example, to see how many different thirds can be made out of the natural tones, you will find that there are seven altogether, with C, D, E, F, G, A, and B for the lower tones. (See Illustration 1 of the FINGERBOARD CHARTS.)

Three of these are large thirds, C-E, F-A, and G-B.

The other four are small thirds, D-F, E-G, A-C, and B-D.

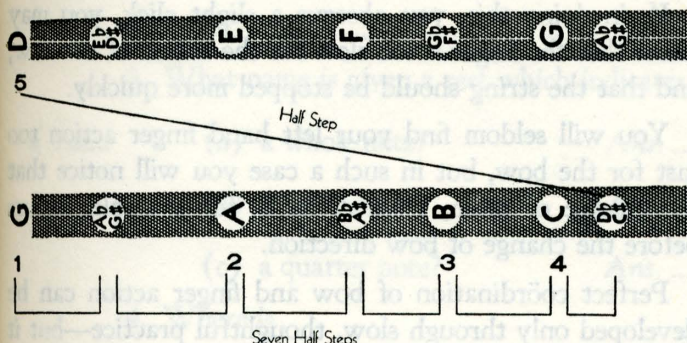
FIFTHS

Play G A B C on the G string, beginning with the open string, then sound the open D string. Then sound the open

G and D strings together. This is an interval of a Fifth, because it extends over five letters of the music alphabet. It contains seven half steps. (See Illustration 8.)

Illustration 8

The Interval of a Fifth, Illustrated on the G and D Strings



The interval between the tone of the open D string, and that of the open A string, is also a fifth, as it includes the letter-names D E F G A; and the interval between the open A string and the open E string is also a fifth, including the letter-names A B C D E. The interval of a fifth governs the tuning of the violin. (See Lesson 6, TECHNIC.)

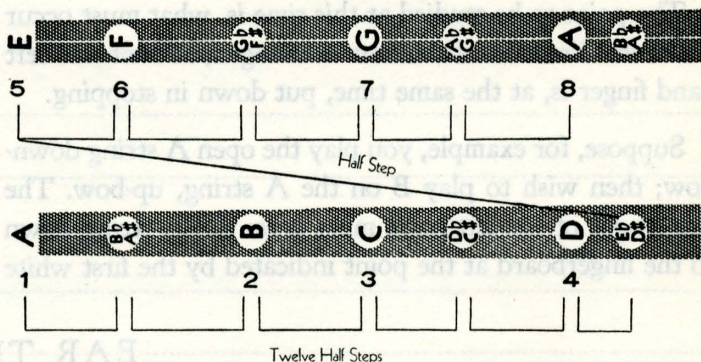
OCTAVES

An Octave is the difference, in pitch, between any tone and the nearest tone of the same name, either up or down.

An octave always includes eight letter-names, as A B C D E F G A. This interval, therefore, is an interval of an eighth. The word, octave, means eight.

Illustration 9

The Interval of an Octave, Illustrated on the A and E Strings



Look at Illustration 9 and count the half steps in the octave illustrated on the A and E strings. There are twelve half steps.

Chords

A Chord is a combination of tones having a definite pitch relationship to each other.

You have played the tones of the third, G-B. (See Illustration 5.)

Now play the third, B-D (as indicated in Illustration 1 of the FINGERBOARD CHARTS by the second white spot beneath the G string, and the open D string).

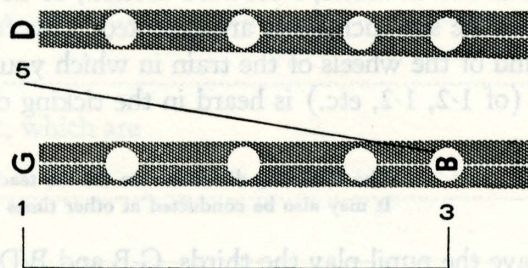
Now play these three tones, one after the other, G-B-D, and you have a three-toned Chord, namely a Chord on G, because it is built on G as a foundation. (See Illustration 10.)

Observe that the interval from G to B is a third, and that the interval from G to D is a fifth.

A similar chord, with a third and a fifth, may be played

Illustration 10

A Chord on G



with any other tone as a foundation. Whether the third is a large or a small one, will make an important difference in the character of the chord.

Further study of chord construction is taken up in Lesson 35, HARMONY.

TECHNIC

The Playing Apparatus

(This subject is continued from Lesson 1, and is resumed in Lesson 8.)

COÖRDINATION OF RIGHT AND LEFT HANDS

Success in violin playing cannot be attained until the two hands are taught to work in harmony with each other; that is, until their movements coördinate.

The point to be studied at this time is, what must occur when the direction of the bow is changed, and when a left hand finger is, at the same time, put down in stopping.

Suppose, for example, you play the open A string down-bow; then wish to play B on the A string, up-bow. The first finger of the left hand must press the A string down to the fingerboard at the point indicated by the first white

spot in Illustration 1 of the FINGERBOARD CHARTS at the precise instant the bow starts upward.

If, in doing this, you observe a slight click, you may know that the finger is too slow for the action of the bow and that the string should be stopped more quickly.

You will seldom find your left hand finger action too fast for the bow, but in such a case you will notice that the change of pitch, from A to B, for example, occurs before the change of bow direction.

Perfect coördination of bow and finger action can be developed only through slow, thoughtful practice—but it must be developed.

EAR TRAINING

Dynamics

Time-Values

Rhythm

DYNAMICS

Tones may be loud or soft; also they may grow gradually louder or gradually softer. Dynamics is the word used when speaking of the loudness or softness of tones.

TIME-VALUES

Tones also differ from one another in duration, that is, in the length of time each one sounds. Some tones may be short, others long.

RHYTHM

There is also in music, a forward motion, or flow of pulsations or beats; and at regular intervals one beat has a special emphasis. We say such beats are accented. This forward motion, with accents at regular intervals, is called Rhythm. The sound of the wheels of the train in which you may be traveling, will give you a good idea of rhythm. A very simple rhythm (of 1-2, 1-2, etc.) is heard in the ticking of a clock.

The following directions are for the teacher, and the work is to be conducted at the weekly lesson period.]
It may also be conducted at other times by any member of the family who has some knowledge of music.]

1. Have the pupil play the thirds, G-B and B-D. Try to induce him to describe the difference in sound. If he does not recognize any difference, point it out to him, explaining that one is a large third and the other a small third.
2. As the pupil has studied fifths in this lesson, have him play many different fifths and listen to them, so that he may recognize the sound of a fifth.
3. Play a melody for the pupil, utilizing tones of different time-value. Ask him to name these time-values. Introduce some accents, and ask him to locate them as you play.

SHERWOOD MUSIC SCHOOL COURSES—VIOLIN
GRADE PREPARATORY A

Test on Lesson 4

GENERAL THEORY

Marks
Possible
Marks
Obtained

1. What is a rest?

4 Ans.

2. How are rests named?

4 Ans.

3. What name is given a rest which indicates a silence of the same duration as

6 (a) a whole note? Ans.

(b) a half note? Ans.

(c) a quarter note? Ans.

4. Where is

9 (a) a whole rest written? Ans.

(b) a half rest written? Ans.

(c) a quarter rest written? Ans.

5. What is an interval?

4 Ans.

6. What is an interval of

6 (a) a second? Ans.

(b) a third? Ans.

7. How many half steps are there in

6 (a) a large third? Ans.

(b) a small third? Ans.

8. In the thirds formed on each tone of the music alphabet, which are

7 (a) the large thirds? Ans.

(b) the small thirds? Ans.

9. What interval is sounded when any two adjacent open strings of the violin are played together?

4 Ans.

10. What interval governs the tuning of the violin?

4 Ans.

Marks
Possible

Marks
Obtained

GENERAL THEORY—Continued

11. What is an octave?

4 Ans.

12. How many half steps are there in an interval of an octave?

4 Ans.

13. What is a chord?

5 Ans.

14. Write three-toned chords on each letter of the music alphabet.

7 Ans.

TECHNIC

15. What essential to the attainment of success in violin playing is mentioned in this Lesson?

6 Ans.

16. In playing a tone with down-bow, followed by a stopped tone with up-bow, when must the finger of the left hand stop the string?

6 Ans.

17. What is the result if the finger is

8 (a) too slow for the bow? Ans.

(b) too fast for the bow? Ans.

EAR TRAINING

2 18. Dynamics.

2 19. Time-values.

2 20. Rhythm.

100 TOTAL.

Pupil's Name.....

Pupil's Address.....

Pupil's Class No.....

Teacher's Name.....

Sherwood Music School Courses

VIOLIN



LESSON 5

GRADE—PREPARATORY A

Subjects of this Lesson: GENERAL THEORY · TECHNIC · EAR TRAINING

GENERAL THEORY

Scales

(This subject is resumed in Lesson 12.)

A Scale is a series of tones, ascending or descending, and progressing according to a definite plan or system. The word scale comes from a Latin word meaning ladder. A scale played up, is called an ascending scale. A scale played down, is called a descending scale.

The tones of a scale are called Degrees. The manner in which these degrees have been arranged in the different periods of musical progress, has given rise to various kinds of scales. These scales have differed widely in the arrangement of tones, but the octave has been recognized in all of them.

At the present time, there are two classes of scales in general use, the Chromatic and the Diatonic.

THE CHROMATIC SCALE

The Chromatic Scale is a scale which proceeds by half steps. Its intervals are, therefore, the same at all points of the scale, regardless of the tone on which the scale begins.

THE DIATONIC SCALE

The Diatonic Scale is a scale which proceeds by half steps and whole steps. All the tones of the diatonic scale bear a very important and intimate relation to the first tone, which is called the Keytone, Keynote, or Tonic.

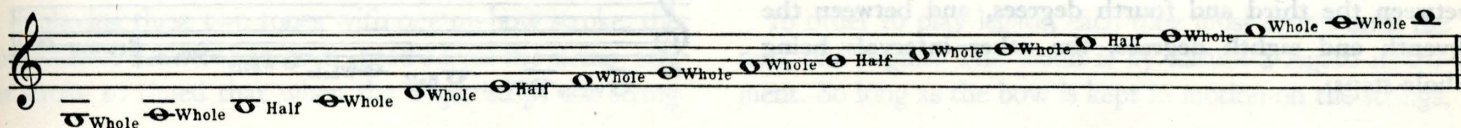
There are two kinds, or Modes, of diatonic scales, the Major Mode and the Minor Mode.

The term, major mode of the diatonic scale, is usually shortened to the term, Major Scale. The minor mode is similarly called the Minor Scale.

THE MAJOR SCALE

As a preparation for study of the major scale, examine carefully the illustration below. This shows natural tones to be produced on the four strings of the violin, in turn, beginning with the G string. Observe the succession of whole steps and half steps, as indicated. (See Illustration 1.)

Illustration 1
Whole Steps and Half Steps Between Natural Tones



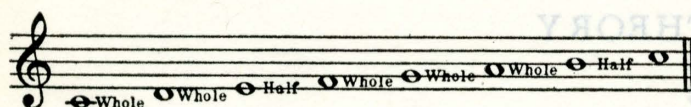
Now, let us consider only the series of natural tones from C on the G string to C on the A string, and let us number these tones, C on the G string being the first; D, the open string, being the second; and so on.

There are eight of these tones. So we may say that there are eight tones, or degrees, in this octave, the eighth degree, C on the A string, being, of course, a repetition of the C on the G string, an octave higher.

Beginning with C on the G string as the first degree, let us examine the arrangement of these degrees, with regard to the whole and half steps. (See Illustration 2.)

Illustration 2

Whole Steps and Half Steps in the Octave from C to C



The interval C-D is a whole step.

(From the first to the second degree.)

The interval D-E is a whole step.

(From the second to the third degree.)

The interval E-F is a half step.

(From the third to the fourth degree.)

The interval F-G is a whole step.

(From the fourth to the fifth degree.)

The interval G-A is a whole step.

(From the fifth to the sixth degree.)

The interval A-B is a whole step.

(From the sixth to the seventh degree.)

The interval B-C is a half step.

(From the seventh to the eighth degree.)

It is thus seen that half steps occur only between the third and fourth degrees, and between the seventh and eighth degrees.

This arrangement of the whole and half steps, between any key and its octave above, or below, constitutes what we call the Major Scale.

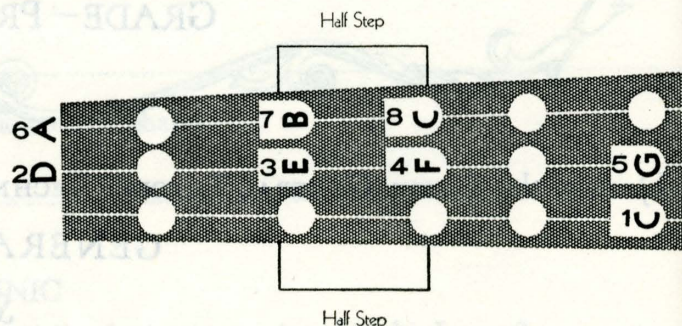
A Major Scale, then, is a scale in which half steps occur between the third and fourth degrees, and between the seventh and eighth degrees, the other intervals being whole steps.

The C Major Scale

The scale from C to C, arranged as in Illustration 2, is called the Scale of C Major, the C Major Scale, or merely the C Scale, or the Scale of C. Illustration 3 shows the C Major Scale as it appears in one octave on the fingerboard.

Illustration 3

The C Major Scale, in One Octave, on the Fingerboard



BUILDING MAJOR SCALES FROM ALL TONES

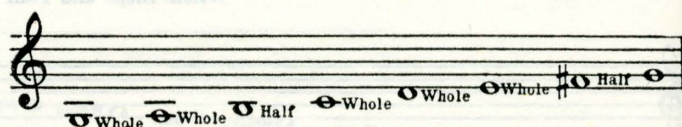
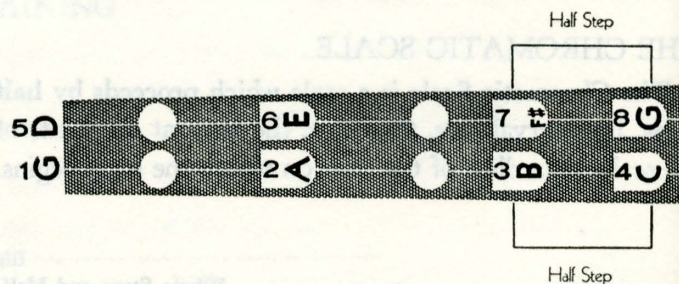
By arranging the whole and half steps in the same order as in the scale of C major, you can build any major scale from any tone, and the scale takes its name from that tone. For instance, the scale of G major starts on G, the scale of B major starts on B, etc.

The G Major Scale

Let us form the Scale of G major. Starting with G (the open G string) and numbering the eight degrees in the octave as before, and arranging the whole and half steps as in the scale of C major, we find that the scale of G major is G A B C D E F-sharp G. (See Illustration 4.)

Illustration 4

The G Major Scale, on the Fingerboard and on the Staff



We see, at once, that half steps occur between B and C, the third and fourth degrees, and between F-sharp and G, the seventh and eighth degrees. Observe that the seventh degree of the scale, in this instance, must be

F-sharp instead of F, in order that there may be a whole step between the sixth and seventh degrees, and a half step between the seventh and eighth degrees. (See Illustration 4.)

Tonic Sol-Fa Syllables

In singing, the eight degrees of any major scale are sometimes indicated by certain syllables, called Tonic Sol-Fa syllables. Tonic means the first degree of the scale, and Sol and Fa refer to the two degrees of the scale next in importance, the fifth and the fourth.

In modern use, the fifth degree is called Soh, and the fourth degree Fah, instead of Sol and Fa.

The series of syllables, with their corresponding degrees and letter names is as follows in the C and G major scales.

In the C major scale:

Scale.....	C	D	E	F	G	A	B	C
Syllables....	Doh	Ray	Me	Fah	Soh	Lah	Te	Doh
Degrees.....	1	2	3	4	5	6	7	8

In the G major scale:

Scale.....	G	A	B	C	D	E	F-sharp	G
Syllables....	Doh	Ray	Me	Fah	Soh	Lah	Te	Doh
Degrees.....	1	2	3	4	5	6	7	8

TECHNIC

Bowing

(This subject is continued from Lesson 1, and is resumed in Lesson 7.)

SLURRED BOWING

When more than one tone is sounded in a single stroke of the bow across a string, up or down, the tones thus sounded are referred to as being produced by Slurred Bowing.

Illustration 5 shows two tones, A and B. As indicated by the up-bow mark and by the Slur (see Lesson 7, GENERAL THEORY), these two tones are to be played with one stroke of the bow upward. (See Illustration 5.)

Illustration 5

Some Tones to be Played by Slurred Bowing



In playing these two tones with one up-bow stroke, the bow must be drawn at an even speed across the string, and the stroke so timed that when the finger stops the string

for the second tone, B, just one-half the bow length will have been used, with one-half remaining to be used.

Thus the two tones, being of equal length, will receive an equal amount of the length of the bow. (See Illustration 5.)

When four tones of equal length are to be sounded with one stroke of the bow, each tone must receive one-quarter of the bow length; and so on. Fractional bows are fully treated in Lesson 9, GENERAL THEORY and TECHNIC.

LEGATO AND STACCATO

Tones may be smoothly connected, or they may be separated so that there is a moment of silence between them.

When tones are so connected that one continues until the next one begins, we call the playing Legato. When the tones are separated, or detached, we call the playing Staccato.

How to Play Legato

In order to play legato, each tone must sound until the next one begins. The violin is by nature a legato instrument. So long as the bow is kept in motion on the strings,

with no interruption of its movement, it will continually produce tones which are connected, or legato.

Therefore, in playing a succession of legato tones, it is only necessary to avoid any interruption of the movement of the bow, taking particular care that change of direction, upward or downward, occurs promptly when the end of a stroke is reached.

The change of direction of the bow, upward or downward, should be so quick and so smooth in legato playing

that a succession of legato tones played with many strokes of the bow will sound very much as if they were played with one continuous stroke.

It is also important that the bow length should be correctly distributed when more than one tone is sounded in one stroke of the bow, as just explained in connection with slurred bowing.

Study of the production of staccato tones is begun in later Lesson. (See Lesson 18, **TECHNIC.**)

EAR TRAINING

Tonic Sol-Fa

Characteristics of Melody

[The following directions are for the teacher, and the work is to be conducted at the weekly lesson period.
It may also be conducted at other times by any member of the family who has some knowledge of music.]

TONIC SOL-FA

1. Have the pupil sing the scale of C, one octave, up and down. He may sing the Tonic Sol-Fa syllables, as follows

Scale Degrees.....	1	2	3	4	5	6	7	8	7	6	5	4	3	2	1
Syllables.....	Doh	Ray	Me	Fah	Soh	Lah	Te	Doh	Te	Lah	Soh	Fah	Me	Ray	Doh

2. Play the scale of D for the pupil, and ask him to sing it, using the same syllables. Explain that the syllables give him for singing the scale, stand for scale degrees, and may be used equally well when starting on any tone as *Doh*.

CHARACTERISTICS OF MELODY

1. Play a short melody, such as the following:



Ask the pupil to observe the comparative duration, loudness, and pitch of the tones; for example:

Duration—First measure, all tones equal. Second measure, first tone longer, second tone shorter. Third measure, very short tones preceding the longer tones. Fourth measure, very long tone.

Loudness—Beginning medium loud, and getting gradually louder; then, at third measure, soft.

Pitch— First six tones rising a step at a time. Third measure dropping down to pitch of first tone again. Skip in this measure.

SHERWOOD MUSIC SCHOOL COURSES—VIOLIN
GRADE PREPARATORY A

Test on Lesson 5

GENERAL THEORY

Marks
Possible
Marks
Obtained

1. What is a scale?

6 Ans.

2. What are the tones of a scale called?

3 Ans.

3. Name the two classes of scales in general use.

6 Ans.

4. What is the chromatic scale?

6 Ans.

5. What is the diatonic scale?

6 Ans.

6. What is the first tone of the diatonic scale called?

6 Ans.

7. Name the two modes of diatonic scales.

8 Ans.

8. In a scale beginning on C, using only natural tones, name the degrees giving

7 (a) whole steps. Ans.

(b) half steps. Ans.

9. What is a major scale?

6 Ans.

10. Between what letters do half steps occur in

8 (a) the C major scale? Ans.

(b) the G major scale? Ans.

11. What are the Tonic Sol-Fa syllables of any major scale?

8 Ans.

Marks
Possible

Marks
Obtained

TECHNIC

12. What is meant by slurred bowing?

6 Ans.

13. What is the meaning of

8 (a) "playing legato"?

Ans.

(b) "playing staccato"?

Ans.

14. What is necessary in playing a succession of legato tones?

6 Ans.

15. What is another important rule to observe in playing legato?

6 Ans.

EAR TRAINING

2 16. Tonic Sol-Fa.

2 17. Characteristics of melody.

100 TOTAL.

Pupil's Name.....

Pupil's Address.....

Pupil's Class No.....

Teacher's Name.....

Sherwood Music School Courses

VIOLIN



LESSON 6

GRADE—PREPARATORY A

Subjects of this Lesson: GENERAL THEORY · TECHNIC · EAR TRAINING

GENERAL THEORY

Rhythm

(This subject is resumed in Lesson 16.)

In order that you may gain some understanding of the important subject of Rhythm, let us see how it applies, in a simple manner, to poetry. It should be remembered that music originated in song, which has poetry for its basis, and in the rhythmical movements of the dance.

If you listen to anyone reading a poem, you will observe that some syllables are made especially prominent; they are spoken more plainly or loudly, than others. This we call emphasis.

Likewise, you will observe that the syllables are grouped, so that there is a regular arrangement of emphasized and unemphasized syllables. This arrangement we call meter, in poetry.

Such emphasis and meter make the poem pleasing to the ear, and distinguish poetry from prose.

As the music of the ancients was largely the chanting of hymns and poems, their music naturally received the same emphasis and meter as the hymn or poem.

Emphasis in music is called accent.

The regular recurrence of accent in music produces Rhythm.

As an example of emphasis and meter, let us repeat the

first two lines of a well-known hymn. We naturally accent every other syllable, and this is indicated by accent marks.

Angels from the realms of glory

Wing your flight o'er all the earth.

This results in groups of syllables, one syllable receiving an emphasis or accent, and the following syllable receiving no emphasis or accent. Thus, a certain meter is formed.

Sometimes the meter is such that one syllable is accented and two are unaccented. Let us examine the following line:

Come with me, dance with me, tripping so merrily.

Repeat this line, placing emphasis on the accented syllables, and you will see that after every accented syllable there are two which are not accented.

The arrangement of notes in music is very much like the arrangement of syllables in a poem, inasmuch as they may be formed into groups containing accented and unaccented pulsations or beats.

The use of bars is for the express purpose of dividing these groups from each other, and to show that the groups themselves recur regularly.

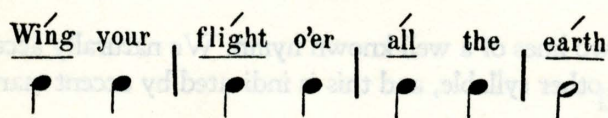
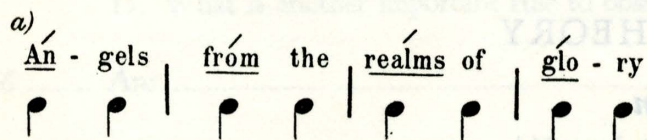
Measure

(This subject is resumed in Lesson 11.)

You have learned that the groups of beats between bars are called Measures. To the ear, therefore, a measure in music is a group of two or more beats, the first of which is accented.

The accents of the lines of poetry previously given may, therefore, be indicated by the placing of the bars before them. (See Illustration 1.)

Illustration 1
Meter and Measure



In Illustration 1, we have divided the lines into measures, giving a note for each syllable, and placing a bar before each accented syllable. In a) there are two syllables, or two beats, in each measure, and in b) there are three in each measure.

CLASSES OF MEASURE

There are three general classes of measure in music, Duple Measure, Triple Measure and Quadruple Measure.

Duple Measure is the name given to every kind of

measure in which there are two beats in the measure, the first being accented.

Triple Measure is the name given to every kind of measure in which there are three beats in the measure, the first being accented.

Quadruple Measure is the name given to every kind of measure in which there are four beats in the measure, the first being accented. Having four parts, this measure has a natural tendency to divide itself into halves, with the beginning of the second half slightly accented, though relatively less so than that of the first half. Thus, beat 3 (the beginning of the second half) has a lighter accent than beat 1; but beats 2 and 4 have practically no accents, being further subdivisions of the half measure.

(Refer to Lesson 8, TECHNIC, for an explanation of the technical means of producing measure accents.)

MEASURE SIGNATURES

In order that the player may instantly recognize the grouping of accents as planned by the composer, a sign, known as the Measure Signature, is always placed on the staff at the beginning of the composition, directly following the clef sign. This sign, the measure signature, consists of two figures written thus: $\frac{2}{4}$, $\frac{3}{4}$, $\frac{4}{4}$, etc.

The upper figure of the measure signature shows the number of beats in each measure, and the lower figure shows the kind of note which is to be taken as the unit of measurement; that is, the kind of note which takes up the time of one beat.

TWO-FOUR MEASURE

Two-Four measure has two beats, and belongs to the class known as Duple Measure. Two-Four measure is indicated by the time signature, $\frac{2}{4}$. The upper figure, 2, tells us that there are just two beats in each measure, and the lower figure, 4, indicates that the quarter note is the unit of measurement; that is, that each quarter note, or its equivalent in time-value, receives one beat. (See Illustration 2.)

Illustration 2

Music in Two-Four Measure



THREE-FOUR MEASURE

Three-Four measure has three beats, and so belongs to the class known as Triple Measure. Three-Four measure is indicated by the time signature, $\frac{3}{4}$. The upper figure, 3, tells us that there are just three beats in each measure, and the lower figure, 4, shows that the quarter note is the unit of measurement; that is, that each quarter note, or its equivalent in time-value, receives one beat. (See Illustration 3.)

Illustration 3

Music in Three-Four Measure



FOUR-FOUR MEASURE

Four-Four measure has four beats, and so belongs to the

class known as Quadruple Measure. Four-Four measure is indicated by the time signature, $\frac{4}{4}$; or often by C, but this sign is less definite in meaning. The upper figure, 4, tells us that there are just four beats in each measure, and the lower figure, 4, shows that the quarter note is the unit of measurement; that is, that each quarter note, or its equivalent in time-value, receives one beat. It is often called Common Measure. (See Illustration 4.)

Illustration 4

Music in Four-Four Measure

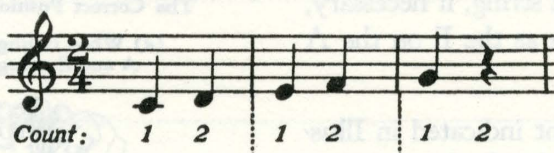


COUNTING OF BEATS

To acquire the habit of giving each note its proper time-value, it is helpful to COUNT. We count for each measure just the number of beats required, according to the measure signature. Each note is then played exactly on its proper beat, the counting being perfectly regular. If a note is two, or three, beats in length, the tone must be prolonged for that number of counts. (See Illustration 5.)

Illustration 5

Counting for Various Kinds of Measure



TECHNIC

How to Tune the Violin

The strings of a violin require frequent tuning, because they stretch somewhat under tension. Tuning may also be made necessary by changes in temperature which affect the pitch of the strings, or by a slight slipping of the pegs, or by changes of tension in other parts of the instrument. The strings are attached to the pegs in such a way that when it is necessary to tighten the strings to raise their pitch, the pegs are turned away from you. When it is necessary to loosen the strings to lower their pitch, the pegs are turned toward you.

The A string is always tuned first. Sound the tone A on a pitch pipe or tuning fork, or strike the A in the octave above Middle C on the piano. (Your teacher will show you how to find this key on the piano.) If the A string does not give the exact pitch of the A sounded, it must be tightened or loosened until it does.

When the A string is tuned, stop it at the point indicated by the fourth white spot in Illustration 1 of the FINGERBOARD CHARTS. This produces a tone to which the pitch of the open E string should correspond. (See Lesson 2, GENERAL THEORY.) It also measures off the interval of a fifth which always lies between one open string and the open string next to it. (See Lesson 4, GENERAL THEORY.) Adjust the tension of the E string, if necessary, until it sounds exactly the same pitch as the E on the A string.

Next, stop the D string at the point indicated in Illustration 1 of the FINGERBOARD CHARTS by the fourth white spot; sound it, and adjust it, if necessary, until it sounds exactly the same pitch as the open A string. Finally, stop

the G string at the point indicated in Illustration 1 of the FINGERBOARD CHARTS by the fourth white spot; sound it and adjust it, if necessary, until it gives exactly the same pitch as the open D string.

As soon as your ear has become thoroughly accustomed to the sound of the interval of a fifth, and as soon as the interval is firmly fixed in your mind, you may dispense with the process of stopping the strings in tuning, and tune by adjusting the strings to this interval by ear.

In testing the pitch of the strings in tuning, you may for the present, pluck them. However, as soon as possible form the habit of holding the violin in playing position while tuning, sounding the strings with light strokes of the bow.

In tuning the A and E strings, turn the pegs with the first finger of the left hand, pressing against the opposite side of the head of the violin with the left thumb. In tuning the G and D strings, use the thumb and first finger of the left hand to move the pegs, and press against the opposite side of the head of the violin with the third and fourth fingers. (See Illustration 6.)

Illustration 6

The Correct Positions of the Left Hand in Tuning the Violin

(a) When tuning the A and E strings



(b) When tuning the D and G strings

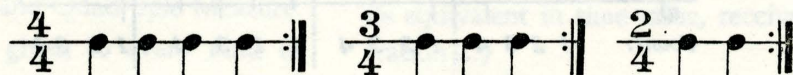


EAR TRAINING

Rhythmic Dictation

[The following directions are for the teacher, and the work is to be conducted at the weekly lesson period.]
[It may also be conducted at other times by any member of the family who has some knowledge of music.]

Play (or tap) the rhythms given below, and have the pupil write them. Give the measure signature, and count aloud while playing. Explain that you will repeat each rhythmic group, but that it is to be written only once.



SHERWOOD MUSIC SCHOOL COURSES—VIOLIN
GRADE PREPARATORY A

Test on Lesson 6

GENERAL THEORY

Marks
Possible
Marks
Obtained

1. From what did music originate?

4 Ans.

2. What is emphasis in poetry?

3 Ans.

3. What is meter in poetry?

3 Ans.

4. What is emphasis in music called?

4 Ans.

5. What produces rhythm?

4 Ans.

6. What is the purpose of bars?

5 Ans.

7. Show the accents in the following lines of poetry by drawing bars in the proper places:

10 Ans. (a) Cannon to right of them, cannon to left of them.

(b) Now the day is over, night is drawing nigh.

8. What is duple measure?

4 Ans.

9. What is triple measure?

4 Ans.

10. What is quadruple measure?

4 Ans.

11. What is a measure signature?

4 Ans.

12. What is indicated by the upper figure?

5 Ans.

13. What is indicated by the lower figure?

5 Ans.

Marks
Possible
Marks
Obtained

GENERAL THEORY—Continued

14. How can we be sure of giving each note its proper duration?

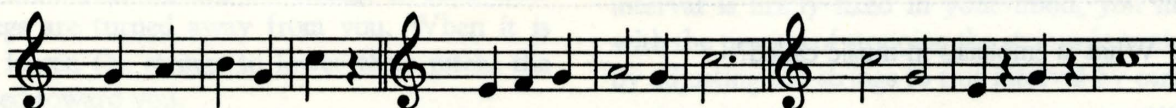
4 Ans.

15. Do we count according to the measure signature, or according to the notes?

5 Ans.

16. In the examples below, add the proper measure signatures, and indicate the counts.

10 Ans.



TECHNIC

17. Why do the strings of the violin require frequent tuning?

6 Ans.

18. Name the order in which the strings should be tuned.

6 Ans.

19. When may you dispense with the process of stopping in tuning the violin?

6 Ans.

EAR TRAINING

4 20. Rhythmic dictation.

100 TOTAL.

Pupil's Name.....

Pupil's Address

Pupil's Class No.....

Teacher's Name.....

Sherwood Music School Courses

VIOLIN



LESSON 7

GRADE—PREPARATORY A

Subjects of this Lesson: GENERAL THEORY · TECHNIC · EAR TRAINING

GENERAL THEORY

Notation

(This subject is continued from Lesson 4, and is resumed in Lesson 8.)

EIGHTH NOTES

In Lessons 2 and 3, GENERAL THEORY, you learned the meaning of whole, half and quarter notes, and that the whole note is the unit of measurement for the duration of sound, the time-values of all other notes being reckoned as fractional parts of the time-value of the whole note.

For the sake of brevity, we sometimes say that a whole note is equal to two half notes, or four quarter notes; and a half note is equal to two quarter notes.

Similarly, we may employ other notes, two of which are equal in duration to one quarter note. These notes are Eighth Notes.

We may now add that eight eighth notes are equal in time-value to a whole note, and four eighth notes are equal in time-value to a half note.

The Eighth Note is a black note with a stem, and a flag on the end of the stem. (See Illustration 1.)

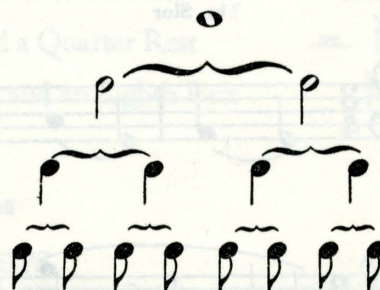
Illustration 1
Eighth Notes



A Flag is a short line attached to the end of the stem opposite the head. The flag is always to the right of the stem. If the stem turns down, the flag slants up, and if the stem turns up, the flag slants down. (See Lesson 3, GENERAL THEORY, for the position of the stem.)

Illustration 2 presents clearly to the eye these different notes and their relationship to each other, in the matter of time-values.

Illustration 2
Comparative Note Values



EIGHTH RESTS

You have learned that whole rests, half rests and quarter rests, may be used to denote silence, and that they have the same time-values as the notes they represent or replace. In like manner, an Eighth Rest has the same time-value as an eighth note.

The sign used to indicate an eighth rest is shown in Illustration 3.

Illustration 3
Eighth Rest



THE TIE

A Tie is a curved line which binds, or ties, together two notes having the same pitch. When two notes are tied, the tone is to be continued throughout the entire time-value of the two notes combined; so they are to be played without a change of bow direction. (See Illustration 4.)

Illustration 4
Examples of the Tie



THE SLUR

The Slur is a curved line connecting two or more notes of different pitch, that are to be played in one stroke of the bow. (See Illustration 5.)

Illustration 5
The Slur



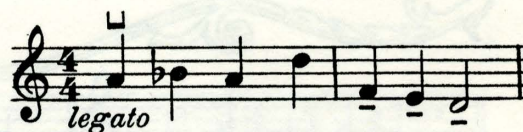
THE SIGNS FOR LEGATO

In writing violin music, three different signs are used to indicate legato playing. (See Lesson 5, *TECHNIC.*)

The sign most commonly used is the slur, just explained. Naturally, any series of tones sounded in one uninterrupted stroke of the bow will be connected, or legato.

Other signs used to indicate legato playing are the word *legato* and the dash (—), as shown in Illustration 6.

Illustration 6
Signs, Other Than the Slur, Used to Indicate Legato



The dash, as shown in Illustration 6, is used only to indicate legato tones which are to be played with a full or moderately long stroke of the bow for each tone.

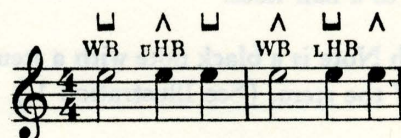
THE SIGNS FOR WHOLE BOW AND HALF BOW

The abbreviation WB, which is frequently found in violin music, means Whole Bow, and indicates the use of the full length of the bow from frog to tip, or from tip to frog. (See Lesson 1, *TECHNIC.*)

The use of the Upper Half Bow (from the center to the tip, or from the tip to the center) is designated in writing music by the initials uHB. The use of the Lower Half Bow (from the center to the frog, or from the frog to the center) is designated in writing music by the initials LHB. (See this Lesson, *TECHNIC.*)

Illustration 7 shows these abbreviations as they appear in violin music.

Illustration 7
The Signs for Whole Bow, Upper Half Bow and Lower Half Bow



THE DOUBLE BAR

A Double Bar consists of two vertical lines drawn across the staff to indicate the larger divisions, or the end, of a

composition. (See Illustration 8.) One of the lines is sometimes heavier than the other.

Illustration 8
The Double Bar



THE DOTTED DOUBLE BAR

The Dotted Double Bar is a double bar with either two or four dots before or after it.

When the dots occur before the double bar, the music preceding it is to be repeated, as in Illustration 9 (a). These dots are called Repeat Marks.

When the repeat marks occur twice, as in (b), the section included by the marks is to be repeated.

Illustration 9
The Dotted Double Bar



DOTTED NOTES AND RESTS

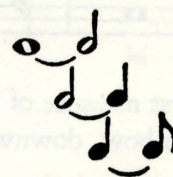
A dot placed after a note or rest makes the time-value of the note or rest half as long again.

For instance, a dotted whole note is equivalent to a whole note and a half note, tied.

The time-values of Dotted Whole, Half, Quarter, and Eighth Notes and Rests, are shown in Illustration 10.

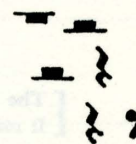
Illustration 10
(a) Time-Values of Dotted Notes

A dotted Whole Note		equals a Whole Note and a Half Note
A dotted Half Note		equals a Half Note and a Quarter Note
A dotted Quarter Note		equals a Quarter Note and an Eighth Note



(b) Time-Values of Dotted Rests

A dotted Whole Rest		equals a Whole Rest and a Half Rest
A dotted Half Rest		equals a Half Rest and a Quarter Rest
A dotted Quarter Rest		equals a Quarter Rest and an Eighth Rest



(c) Dotted Notes and Rests on the Staff

	NOTES	RESTS
As written		
Equal to		

TECHNIC

Bowing

(This subject is continued from Lesson 5, and is resumed in Lesson 8.)

THE USE OF THE HALF BOW

Up to this point, we have studied only the use of the bow in its full length, from frog to tip (down-bow), or tip to frog (up-bow); with a change of direction of the bow, up or down, occurring only at the tip or frog.

Now we shall learn about the use of the half bow, by which we mean the use of half the length of the bow, with a change of direction, up or down, occurring not only at the tip or frog, but also at the middle of the bow. (See this Lesson, GENERAL THEORY.)

The alternation of the use of the whole bow and half bow is shown in Illustration 11.

Illustration 11

The Alternation of Whole Bow and Half Bow



The first measure of Illustration 11 is to be played with the whole bow, downward. The bow stroke thus ends at the tip.

The first note in the second measure is then played with the upper half bow, the stroke beginning at the tip and ending at the half-way point of the bow length. The second note in the second measure is also played with the upper half bow, but in the opposite direction, the stroke beginning at the half-way point and ending at the tip.

The note in the third measure is played with a full length up-bow stroke, ending at the frog. The first note in the fourth measure is played with the lower half bow, from the frog to the middle; and the last note with the lower half bow in the opposite direction, namely, from the middle to the frog.

ALTERNATING BOWS

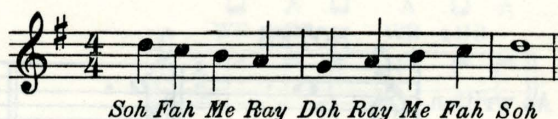
The term, Alternating Bows, is applied to any regularly recurring sequence of whole or fractional strokes of the bow, establishing a definite pattern, like that shown in Illustration 11. The effect desired and obtained from the use of the alternating bows is that of giving each tone a peculiar vigor and individuality.

EAR TRAINING

Tonic Sol-Fa

[The following directions are for the teacher, and the work is to be conducted at the weekly lesson period.]
[It may also be conducted at other times by any member of the family who has some knowledge of music.]

Play and sing each of the following melodic passages, using the Tonic Sol-Fa syllables. After each one, have the pupil sing it, using the same syllables.



SHERWOOD MUSIC SCHOOL COURSES—VIOLIN
GRADE PREPARATORY A

Test on Lesson 7

GENERAL THEORY

1. Describe the eighth note.

5 Ans.

2. What is a flag?

3 Ans.

3. On which side of the stem is the flag placed?

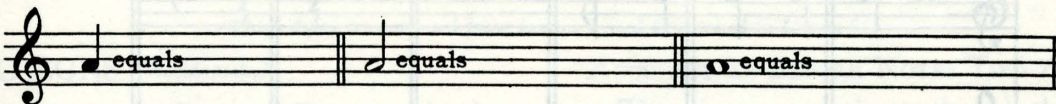
3 Ans.

4. In which direction does the flag slant?

3 Ans.

5. On the staff below, write the number of eighth notes necessary to equal in value the other notes indicated.

9 Ans.



6. On which side of the stem is the flag placed in an eighth rest?

4 Ans.

7. Write an eighth rest.

5 Ans.



8. What is a tie?

5 Ans.

9. What is a slur?

6 Ans.

10. What three different signs are used to indicate legato playing?

6 Ans.

11. What is the meaning of the abbreviations

4 (a) U H B? Ans.

(b) L H B? Ans.

Sherwood Music School Courses

VIOLIN



LESSON 8

GRADE—PREPARATORY A

Subjects of this Lesson: GENERAL THEORY · TECHNIC · EAR TRAINING

GENERAL THEORY

Notation

(This subject is continued from Lesson 7, and is resumed in Lesson 9.)

CHROMATIC SIGNS (Accidentals.)

As explained in Lesson 3, GENERAL THEORY, the sharp (#) is a sign used to indicate a tone one half step higher than the natural tone; and the flat (b) is a sign used to indicate a tone one half step lower than the natural tone.

The Natural (♮) is a sign placed before a note that has been sharpened or flattened, to show that it is to be restored to its previous, or natural, pitch. Suppose, for example, a composer writes C#, and later wishes C to be played. He indicates this by writing the natural, thus, ♮, before the second C. (See Illustration 1.)

Illustration 1
Natural, Cancelling a Sharp



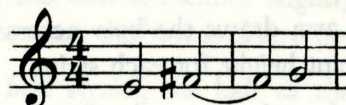
These three signs, #, sharp; b, flat; and ♮, natural, as well as two others, the double-sharp and double-flat, which are explained in Lesson 23, GENERAL THEORY, are called Chromatic Signs, or Accidentals, when placed before individual notes, as in Illustrations 1 and 2.

Accidentals affect only those notes before which they are placed, and any following notes within the same measure, on the same line or in the same space.

ACCIDENTALS BEFORE NOTES TIED ACROSS THE BAR

There is one exception to the rule that accidentals affect only notes within the same measure: Where an accidental is placed before the first of two tied notes, one in one measure and the other in the next, the accidental applies to the second note also. (See Illustration 2.)

Illustration 2
Accidentals Before Notes Tied Across the Bar



KEY SIGNATURES

Sharps and flats required continuously in a composition are placed at the beginning of each staff, forming a group if more than one. They then make what is known as the Key Signature. In Illustration 3, the F-sharp and B-flat form Key Signatures.

Illustration 3
Key Signatures



TECHNIC

The Playing Apparatus

(This subject is continued from Lesson 4, and is resumed in Lesson 13.)

HOW TO HOLD THE VIOLIN IN THE CORRECT POSITION FOR PLAYING (Continued from Lesson 1.)

You were instructed in Lesson 1, **TECHNIC**, to tilt the violin enough so that the G string will be somewhat higher than the other strings.

It is necessary, however, to guard against tilting the violin too much. If the instrument is tilted too much, the left hand is forced into a position which is difficult for playing, and the right arm is forced down toward the side of the player, so that it loses freedom of movement.

If a shoulder pad is used to help support the violin in position for playing, it should not be too bulky. A shoulder pad which is too large will, of itself, have a tendency to tilt the violin too much, and to make playing difficult.

Illustration 4 shows the violin tilted too much, and the resulting awkward positions of the left hand and the right arm.

Illustration 4

The Violin Tilted Too Much



Bowing

(This subject is continued from Lesson 7, and is resumed in Lesson 9.)

THE CORRECT POSITIONS OF THE RIGHT ARM IN BOWING

As the right arm draws the bow across the strings, it assumes a different height for each string.

It is highest when playing on the G string; a little lower, when playing on the D string; still a little lower, when playing on the A string; and lowest of all, when playing on the E string.

In assuming these different heights, it is necessary to take care not to raise the arm higher than may be needed for the G string; and to avoid dropping the arm lower than may be needed for the E string. In playing on the G string, the elbow of the right arm should be raised just enough so that the bow will not touch the D string. In playing on the E string, the elbow of the right arm should be dropped just enough so that the bow will not touch the A string.

Illustration 5 shows the correct positions of the right arm for bowing on each of the four strings.

Illustration 5

The Correct Positions of the Right Arm in Bowing



When the bow is placed on two adjacent strings at the same time, the right arm assumes a position which lies between those shown in Illustration 5. (See Lesson 16, **TECHNIC**.)

THE ACTION OF THE RIGHT ARM IN BOWING

The movement of the right arm in bowing is simply one of alternately bending and straightening the arm. As an aid in analyzing this movement, place your right hand a few inches in front of and below your chin, with your right elbow a few inches away from your side. Leaving the elbow in the same approximate position, move your hand downward, obliquely, and away from you, until your arm is straight; then return your hand to its original position.

With such arm action, and with the violin and the bow in correct position, the bow will travel across the strings directly parallel to the bridge, as described in Lesson 1, **TECHNIC**.

CROSSING FROM ONE STRING TO ANOTHER IN LEGATO PLAYING

When the bow must cross from one string to another, in legato playing, the movement of the right arm in changing its position should be smooth and graceful; never abrupt or exaggerated. If the change is to be only temporary, it can be accomplished by raising or lowering the hand slightly.

Care must be taken that the bow leaves the first string at the exact instant it touches the second string.

For example, in playing Illustration 6, the first tone, G, is played on the open G string; the right arm should be lowered gradually while the tone, G, is being played, to prepare for the crossing to the open D string for the second tone, and at the moment the bow touches the D string, it should leave the G string. (See Illustration 6.)

Illustration 6

An Example of Crossing from One String to Another in Legato Playing



If, in crossing from one string to another, the bow is tardy in leaving the first string, the above illustration might sound as indicated in Illustration 7, producing an effect not intended by the composer. (See Illustration 7.)

Illustration 7

The Effect Produced When the Bow, in Crossing from One String to Another, is Tardy in Leaving the First String



THE ATTACK

The act of starting vibrations in the strings, by means of the bow, is called the **Attack**.

The effect desired from the attack is that the very beginning of the tone should be as pleasing as its continuation.

A careless attack may produce either a scratching, grating noise; or waste motion, in which the bow glides over the string without producing a sound until an inch or more of the bow length has been used.

An effective attack can be secured only by careful observance of the following several fine points of technic.

The position of the fingers on the bow must be correct, as explained in Lesson 1, **TECHNIC**. If this position is correct, the stick of the bow is inclined slightly toward the head of the violin, when the bow is placed upon the string.

Thus, on the first stroke, the hair of the bow comes gradually into contact with the string. The far edge of the hair touches the string first; then the weight of the bow brings more of the hair into contact with the string.

At the instant the far edge of the hair touches the string for the initial down-bow stroke, the thumb and index finger of the right hand should *pinch* the frog of the bow gently. The movement of the arm should start at the same time.

The slight pressure of the thumb and index finger in this pinching movement is directed against the sides of the frog. The effect is that of drawing the tip of the thumb and index finger a fraction of an inch inward toward the palm of the hand; this action helps to start the bow smoothly. The extra pressure is relaxed just as soon as the movement of pinching is completed.

The attack of the bow is thus brought about easily and gradually, and the string promptly sounds a pure, singing tone.

PRODUCING MEASURE ACCENTS

In order to make clear to the listener the flow of pulses, or beats, in music, it is necessary that measure accents be made definite. (See Lesson 6, GENERAL THEORY.)

The pinching movement just described in connection with the attack of the bow, is used not only in the very first stroke of the bow, in playing a piece of music, but also throughout the entire piece, for the purpose of emphasis, as in making measure accents.

This pinching movement produces a slight impact between the bow-hair and the string, and the impact gives

enough emphasis to the tone for ordinary measure accents.

When it is desired that the measure accent should be more vigorous than usual, the thumb and first finger of the right hand may momentarily press not only against the sides of the frog, but also *downward*, in executing the pinching movement.

It is important to understand that this pinching movement is exactly the same for an up-bow stroke as for a down-bow stroke; the tips of the first finger and the thumb are always drawn a little *inward* toward the palm of the hand.

The technical means for producing accents which are more pronounced and emphatic than regular measure accents are explained in Lesson 14, TECHNICAL.

EAR TRAINING

Rhythmic Dictation

[The following directions are for the teacher, and the work is to be conducted at the weekly lesson period.
It may also be conducted at other times by any member of the family who has some knowledge of music.]

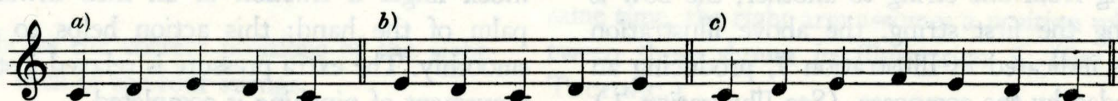
RHYTHMIC DICTATION

Play (or tap) the rhythms given below, and have the pupil write them. Give the measure signature, and count aloud while playing. Explain that you will repeat each rhythmic group, but that it is to be written only once.



MELODIC DICTATION

Play the following note groups, a), b), c), and have the pupil write them. Explain that no measure signature is used. Give the name of the tone on which each group begins. Play each one several times, if necessary, and do not proceed to the next one until the pupil has had time to write the one played.



SHERWOOD MUSIC SCHOOL COURSES—VIOLIN
GRADE PREPARATORY A

Test on Lesson 8

GENERAL THEORY

1. What is the natural?

6 Ans.

2. What general name is given the sharp, flat and natural signs?

6 Ans.

3. What notes are affected by accidentals?

8 Ans.

4. Name an exception to that rule.

6 Ans.

5. What name is given the sharps or flats required continuously in a composition when placed at the beginning of each staff?

6 Ans.

TECHNIC

6. What effect has the tilting of the violin too much upon

8 (a) the left hand? Ans.

(b) the right arm? Ans.

7. What is the effect of a shoulder pad that is too large?

6 Ans.

8. What is the movement of the right arm in bowing?

6 Ans.

Marks
Possible
Marks
Obtained

TECHNIC—Continued

9. In crossing from one string to another in legato playing, what should be the movement of the right arm changing its position?

6 Ans.

10. How may this be accomplished if the change is to be only temporary?

6 Ans.

11. When should the bow leave the first string in crossing from one string to another?

6 Ans.

12. What term is used to describe the act of starting vibrations in the strings, by means of the bow?

6 Ans.

13. Name two bad results from a careless attack.

8 Ans.

14. Name two instances in which the pinching of the bow with the thumb and index finger may be used to good advantage.

8 Ans.

EAR TRAINING

4 15. Rhythmic dictation.

4 16. Melodic dictation.

100 TOTAL.

Pupil's Name.....

Pupil's Address.....

Pupil's Class No.....

Teacher's Name.....

Sherwood Music School Courses

VIOLIN



LESSON 9

GRADE—PREPARATORY A

Subjects of this Lesson: GENERAL THEORY - TECHNIC - EAR TRAINING

GENERAL THEORY

Notation

(This subject is continued from Lesson 8, and is resumed in Lesson 18.)

RESTS

In Lesson 4, GENERAL THEORY, rests were defined as characters denoting silence of a certain relative duration. When they are used, their time-values become part of the rhythm, which proceeds without interruption, although no tones are being played. The bow is nearly always stationary whenever rests occur, while the counting of the measure continues. (See Lesson 4, GENERAL THEORY.) However, a rest is sometimes utilized in lifting the bow to place it at a different point for the next stroke, in the same or in the opposite direction.

When a composer uses a rest, he does it for a purpose, and the player must form the habit of correctly interpreting these characters.

It may be said that rests in music correspond, in a general way, to pauses in language; at least, they furnish variety, and are important for producing the proper effect of the musical passage.

RESTS USED TO COMPLETE A MEASURE

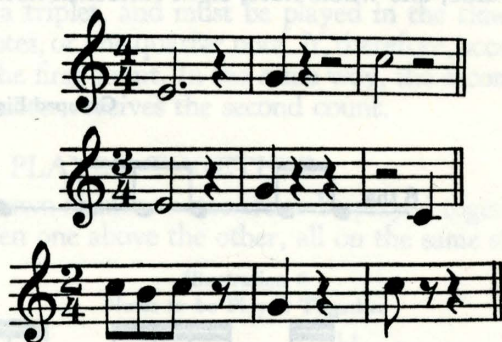
As two half notes are equal in time-value to a whole note, so two half rests are equal in time-value to a whole rest (or to a whole note).

As two quarter notes are equal in time-value to a half note, so two quarter rests are equal in time-value to a half rest (or to a half note).

For example, suppose a measure of a piece in $\frac{4}{4}$ measure has a half note only, followed by a period of silence; the rest indicating the silence must be of such time-value as to complete the four beats required to fill the measure. In such a case, either a half rest or two quarter rests may be used to complete the measure, and give it the required number of beats. If the time-value of the note is less than two beats, the time-value of the rests used must be greater, to complete the measure. Whatever the length of the note, the rest or rests used must complete the full time-value of the measure. (See Illustration 1.)

Illustration 1

Rests Used to Complete a Measure



THE WHOLE MEASURE REST

For an entire measure of silence, the Whole Rest is used, not only in $\frac{4}{4}$ measure, where a whole note would fill the measure, but also in other measures of shorter duration, such as $\frac{3}{4}$ and $\frac{2}{4}$. (See Illustration 2.)

Illustration 2
Whole Measure Rest



As your study proceeds, you will see more clearly where and why various rests are used.

SIXTEENTH NOTES

In Lessons 2, 3, and 7, GENERAL THEORY, you learned the forms and relative time-values of whole, half, quarter, and eighth notes. You know that a whole note may be divided into two half notes, four quarter notes, or eight eighth notes.

A whole note may also be divided into sixteen notes, and these notes are called Sixteenth Notes.

You can readily see that if sixteen sixteenth notes equal, in time-value, one whole note, eight sixteenth notes will be

equal to a half note; and so on. A quarter note equals four sixteenth notes; and an eighth note, two sixteenth notes.

The character used to represent a sixteenth note is a black note with a stem, and two flags at the end of the stem; that is, one more flag than an eighth note has. (See Illustration 3.)

Illustration 3
Sixteenth Notes



(The general rule for placing the stem at the right of the note, and pointing up; or at the left and pointing down, is explained in Lesson 3, GENERAL THEORY.)

We may have still further subdivisions of the whole note, namely, Thirty-second Notes, Sixty-fourth Notes, etc. For each subdivision, one more flag is added to the stem, and the time-value of the note is half that of the note with one less flag.

GROUPED NOTES

When two or more flagged notes follow each other in succession, they are generally connected by the extension of their flags into heavy lines, or crossbars, making groups of two, three, four, six, etc., as may be best fitted to the rhythm of the music. (See Illustration 4.)

Illustration 5 shows clearly to the eye, the relative time

Illustration 4
Grouped Eighth, Sixteenth, and Thirty-second Notes



Illustration 5

The Equivalent of One Whole Note, in Different Kinds of Notes

o: 2 Halves

o: 4 Quarters

o: 8 Eighths

o: 16 Sixteenths

o: 32 Thirty-Seconds

o: 64 Sixty-Fourths

values of the Whole, Half, Quarter, Eighth, Sixteenth, Thirty-second, and Sixty-fourth Notes.

SIXTEENTH AND SHORTER RESTS

We have seen that every note has its corresponding rest, which may be used instead of that note, when silence of a corresponding duration is desired. The rests for the new notes added in this Lesson, have the same number of flags or hooks as the notes they equal in duration, that is 7 for the 16th rest, 7 for the 32nd rest, etc. (See Illustration 6.)

Illustration 6
Kinds and Relative Values of Rests

Whole Rest	—	equal to	O
Half Rest	—	equal to	—
Quarter Rest	7	equal to	7
Eighth Rest	7	equal to	7
Sixteenth Rest	7	equal to	7
32nd Rest	7	equal to	7
64th Rest	7	equal to	7

THE TRIPLET

A Triplet is a group of three notes played in the time of two notes of the same denomination; such as, for instance, three eighths played in the time of two eighths.

The regular division of a note is, as seen above, into two notes of the next lower denomination; but it may

occasionally be divided into three of those notes, which are then played in the time of the two. To indicate this special division of a note into three, the figure 3, and a curved line, are placed over or under the group. (See Illustration 7.) In printing, an italic, slanting numeral is used to distinguish it from a fingering sign.

Illustration 7
The Triplet

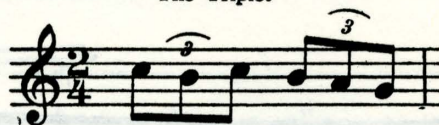


Illustration 7 is in $\frac{2}{4}$ measure, and the unit of measurement, receiving one count, is a quarter note. The first group, consisting of three eighth notes with a 3 over them, must be a triplet, and must be played in the time of two eighth notes, or one quarter note. It, therefore, occupies the time of the first count. In the same way, the second group of three notes receives the second count.

NOTES PLAYED TOGETHER

When two or more notes are to be played together they are written one above the other, all on the same stem, if a

Illustration 8
Notes to be Played Together



stem is needed, as shown in Illustration 8. For the technical procedure in playing such notes, see Lesson 27, TECHNICAL.

SIGNS FOR FRACTIONAL BOWS

Lesson 7, GENERAL THEORY, explained the signs for the use of the whole bow, the upper half bow or the lower half bow.

The signs commonly used to designate the use of small fractional parts of the bow follow:

- U $\frac{1}{3}$ B (Upper third of the bow)
- L $\frac{1}{3}$ B (Lower third of the bow)
- M $\frac{1}{3}$ B (Middle third of the bow)
- U $\frac{1}{4}$ B (Upper quarter of the bow)
- L $\frac{1}{4}$ B (Lower quarter of the bow)

- Pt (At the point of the bow)
- Fr (At the frog of the bow)
- M B (In the center or middle of the bow)
- U B (Upper part, near point of the bow)
- L B (Lower part, near frog of the bow)
- Above M B (Above the middle of the bow)
- Below M B (Below the middle of the bow)

VARIOUS BOWINGS

The term, Various Bowings, is applied to any bowing procedure which involves the miscellaneous use of whole and fractional strokes.

TECHNIC

Bowing

(This subject is continued from Lesson 8, and is resumed in Lesson 10.)

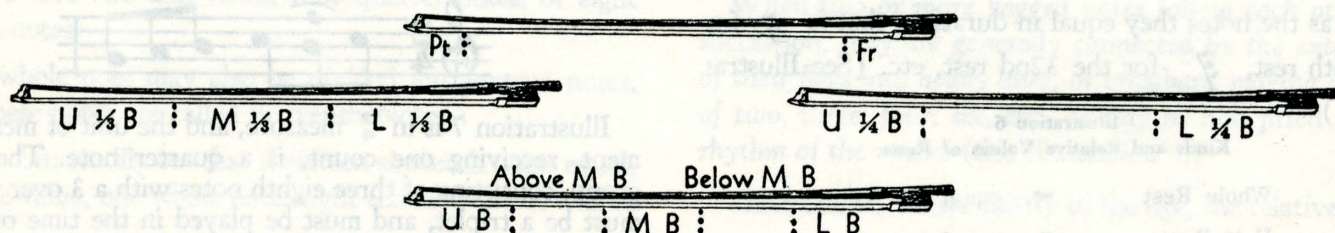
THE USE OF SMALL FRACTIONAL PARTS OF THE BOW

Small fractional parts of the bow, as listed in this Lesson, GENERAL THEORY, are used either for short tones or

for small groups of tones to be played quickly.

Illustration 9 shows approximately the sections of the bow which are used for such fractional strokes.

Illustration 9
Sections of the Bow Used for Short Fractional Strokes



EAR TRAINING

Finding Major Chords on the Fingerboard

In Lesson 4 you learned how to form three-toned chords, and you have built one on G as a foundation. You are now to try to build chords on other tones and try to make them resemble in sound the one already made on G.

[The following directions are for the teacher, and the work is to be conducted at the weekly lesson period.
It may also be conducted at other times by any member of the family who has some knowledge of music.]

1. Have the pupil play large thirds from each of the natural tones, C and D. Remind him of the fact that this interval consists of four half steps, and that three letters of the alphabet are included in each.
2. Have the pupil play fifths from the same tones. Call attention to the number of steps, and show that five letters are included.
3. Have the pupil find chords (combining the above mentioned thirds and fifths into major triads) on the same tones.
4. Have the pupil sing the tones of each chord, using the syllables, *Doh, Me, Soh, Me, Doh*, for each one of them.

SHERWOOD MUSIC SCHOOL COURSES—VIOLIN
GRADE PREPARATORY A

Test on Lesson 9

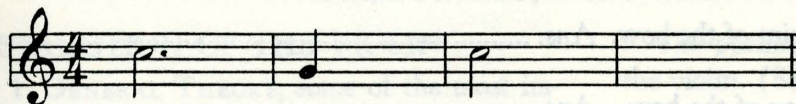
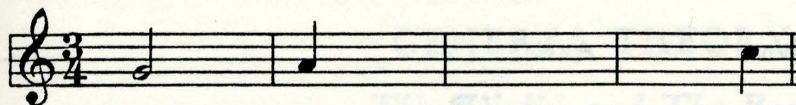
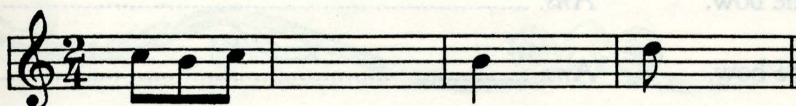
GENERAL THEORY

1. To what, in a general way, do rests in music correspond?

7 Ans.

2. Write rests necessary to complete the following measures:

12 Ans.



3. What is a sixteenth note?

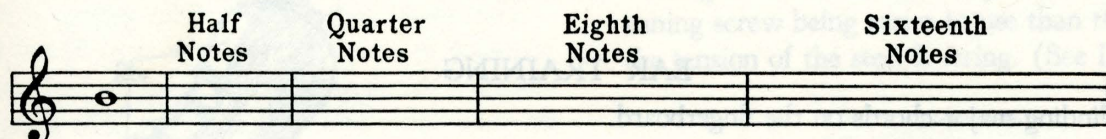
8 Ans.

4. When two or more flagged notes follow each other in succession, how are they generally connected?

7 Ans.

5. Write the equivalent of the following whole note in other notes as indicated.

12 Ans.



6. What is a triplet?

8 Ans.

7. When two or more notes are to be played together, how are they written?

7 Ans.

Marks
Possible

Marks
Obtained

GENERAL THEORY—Continued

8. Write the signs commonly used to designate the following:

24

(a) Upper third of the bow.

Ans.

(b) Lower third of the bow.

Ans.

(c) Middle third of the bow.

Ans.

(d) Upper quarter of the bow.

Ans.

(e) Lower quarter of the bow.

Ans.

(f) At the point of the bow.

Ans.

(g) At the frog of the bow.

Ans.

(h) In the center or middle bow.

Ans.

(i) Upper part, near point of the bow.

Ans.

(j) Lower part, near frog of the bow.

Ans.

(k) Above the center of the bow.

Ans.

(l) Below the center of the bow.

Ans.

TECHNIC

9. What kind of tones are played with small fractional parts of the bow?

8 Ans.

EAR TRAINING

7 10. Finding major chords on the fingerboard.

100 TOTAL.

Pupil's Name.....

Pupil's Address.....

Pupil's Class No.....

Teacher's Name.....

Sherwood Music School Courses

VIOLIN



LESSON 10

GRADE—PREPARATORY A

Subjects of this Lesson: GENERAL THEORY · TECHNIC · EAR TRAINING

GENERAL THEORY

The Violin and The Bow

(This subject is continued from Lesson 1, and is resumed in Lesson 18.)

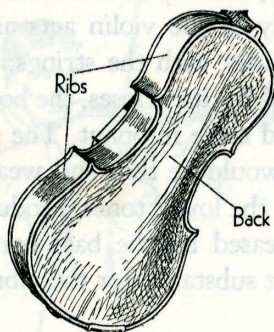
THE CONSTRUCTION OF THE VIOLIN

In Lesson 1, GENERAL THEORY, some of the most important parts of the violin were described. Other essential parts will now be named, with a general explanation of their uses, and the materials from which they are made.

The strings, bridge, top, neck, peg-box, pegs, tailpiece, head, fingerboard, chin-rest, and nut were referred to in Lesson 1.

The Back and Ribs join with the top in forming the body of the instrument. (See Illustration 1.)

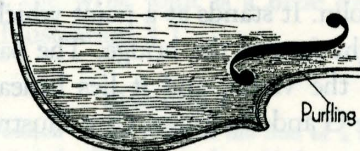
Illustration 1
The Back and Ribs of the Violin



Around the entire top and back, at a distance of about an eighth of an inch from the edge, run very narrow strips of inlaid wood, called the Purfling.

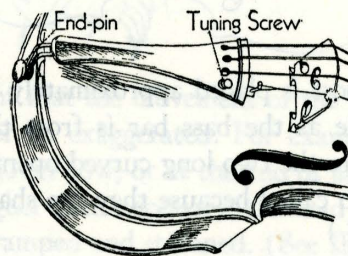
The purfling is intended only to add to the beauty of the violin. (See Illustration 2.)

Illustration 2
A Section of the Purfling



The tailpiece is secured by a loop of gut to the End-pin. More frequently than not, the tailpiece is fitted with a Tuning Screw for the E string, if a steel string is used; the tuning screw being easier to use than the peg in adjusting the tension of the steel E string. (See Illustration 3.)

Illustration 3
The End-pin and Tuning Screw

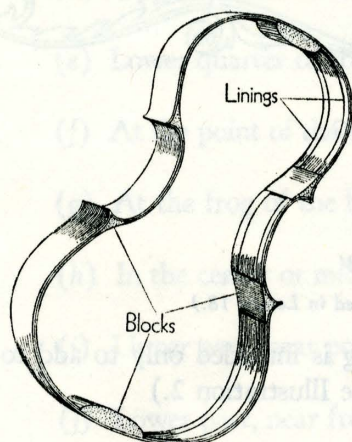


Inside the body of the violin are the Blocks, Linings, Bass Bar, and Sound-post.

A block is placed at each end of the body of the violin, and at each corner. The linings are thin strips of wood attached to the inside of the ribs. The purpose of the blocks and linings is to strengthen the body of the violin. (See Illustration 4.)

Illustration 4

The Blocks and Linings Inside the Violin

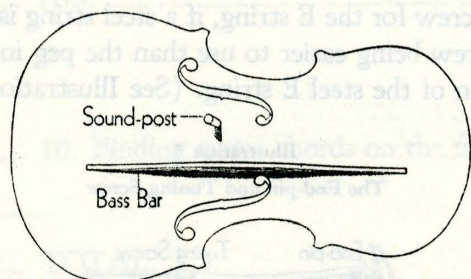


The sound-post is a little cylinder of wood, hardly a quarter of an inch in diameter, connecting the top and back of the violin. It stands at a point which is just a little behind the right foot of the bridge. The bass bar is glued to the top of the violin, and it lies beneath the section covered by the G and D strings. (See Illustration 5.)

Illustration 5

The Sound-post and Bass Bar

(A View of the Underside of the Top of the Violin)



The sound-post is placed approximately as far in from the right F-hole as the bass bar is from the left F-hole. (The F-holes are the two long curved openings in the top of the violin, so called because they are shaped somewhat like the letter f.)

The top of the violin is made from two pieces of spruce.

The blocks, linings, sound-post and bass bar are made of spruce.

The back, ribs, neck, and head are made of maple. The back is made from one or two pieces of wood; the ribs are made from five or six pieces; and the neck and head are cut from one piece.

The pegs, fingerboard, tail-piece, and end-pin are made from ebony. The chin-rest is commonly made of hard rubber or wood, with brass clamps.

The G string is made of gut, with silk and fine silver wire wound around it from end to end. The D string is made of gut, with or without silk and aluminum winding. The A string is made either of gut without winding, or of steel with aluminum winding. The E string is made either of gut or of steel, without winding. Gut strings are commonly made from the intestines of sheep. Some strings are made from silk, but silk strings have an undesirable tendency to fray.

For more than three centuries, there has been no change in the form of the violin.

THE VIOLIN AS A SOUND-PRODUCING MECHANISM

When the strings of a violin are set in vibration, they set other parts of the instrument in vibration; and these other parts have much to do with the quality of the tones produced.

The vibrations travel by means of the bridge to the top of the violin; then by means of the sound-post to the back. The tone is emitted through the F-holes in the top. Thus, the main sound-producing parts of the violin are the strings, bridge, top, sound-post and back.

The whole body of the violin acts as a resonator. By vibrating in sympathy with the strings, and by setting in vibration the air which it encloses, the body serves to make the tone richer and more resonant. The tone produced by the strings alone would be thin and weak.

The strength of the lower tones, produced by the G and D strings, is increased by the bass bar, which provides additional resonant substance for the vibrations from these strings.

THE CONSTRUCTION OF THE BOW

The best bows have sticks made of Pernambuco wood. Other materials sometimes used are Brazil wood and

maple. The frog is usually made of ebony, with trimmings of silver, German silver or gold.

A winding of silver, silk thread or leather covers the

stick for a few inches just above the nut. The lower end of this winding is bound by a little strip of leather, which aids the player in holding the bow.

TECHNIC

Bowing

(This subject is resumed from Lesson 9, and is continued in Lesson 13.)

THE MOVEMENT OF THE WRIST IN BOWING

As stated in Lesson 1, **TECHNIC**, the bow, as it moves across the string, should always be parallel to the bridge. Easy control of the bow and the production of a clear, singing tone depend upon the hair of the bow being at right angles to the strings.

When the bow is kept parallel with the bridge at all times, and when the action of the right arm in bowing is that of bending and unbending, as explained in Lesson 8, **TECHNIC**, the wrist joint, if properly relaxed and flexible, responds with the correct movement without much attention from the player.

However, an analysis of the movement of the wrist in connection with the movement of the arm in bowing, is helpful in avoiding bad technical habits.

At the beginning of a down-bow, or at the end of an up-bow, the right hand must be inclined outward and downward, with the wrist joint higher than the knuckles. (See Illustration 6.)

Illustration 6

The Correct Position of the Wrist at the Beginning of a Down-bow, or at the End of an Up-bow



In the middle of a stroke, either up-bow or down-bow, the hand must no longer be inclined outward; the sides of the hand must lie almost in a straight line with the fore-

arm. The wrist joint must drop until it assumes the position shown in Illustration 7.

Illustration 7

The Correct Position of the Wrist in the Middle of a Stroke



At the end of a down-bow, or at the beginning of an up-bow, the hand must be inclined inward and a trifle upward, so that the wrist joint is a little lower than the knuckles. (See Illustration 8.)

Illustration 8

The Correct Position of the Wrist at the End of a Down-bow, or at the Beginning of an Up-bow



It is important that the movement of the wrist in bowing should never be exaggerated. For example, if at the beginning of a down-bow, or at the end of an up-bow, the wrist joint is higher than necessary, the hold of the fingers on the bow is cramped and stiffened. (See Illustration 9.)

Illustration 9

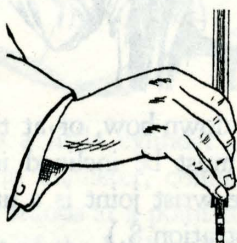
A Faulty Position of the Wrist at the Beginning of a Down-bow, or at the End of an Up-bow—Wrist too High



Also, if at the end of a down-bow or at the beginning of an up-bow, the wrist is dropped considerably below the knuckles, the result is an undesirable loss of power in the tone produced. (See Illustration 10.)

Illustration 10

A Faulty Position of the Wrist at the End of a Down-bow, or at the Beginning of an Up-bow—Wrist too Low



The upward and downward movements of the wrist should never exceed the least distance required in keeping the bow parallel to the bridge. The wrist of the bow arm should always be flexible and relaxed, with no stiffness or tension.

HOW TO PLAY WRIST LEGATO

In playing a series of short notes very rapidly, but with perfect legato, you will find it easiest to make use of a kind of bow technic called Wrist Legato, so called because the bow is moved by the hand only from the wrist joint.

Only a short section of the bow is used for each tone and the direction of the bow is changed, upward and downward, for each tone.

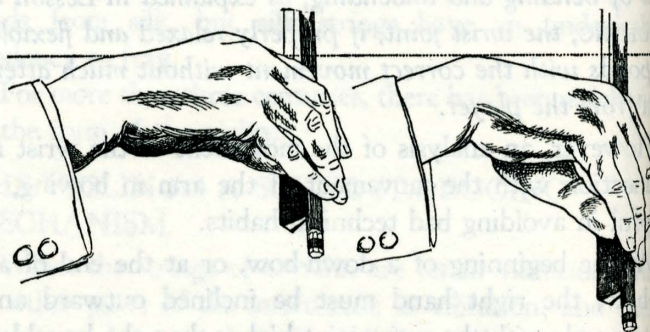
The arm remains practically motionless, and the action of the hand in moving the bow is like that of a hinge. (See Illustration 11.)

Illustration 11

The Action of the Hand in Wrist Legato Bowing

(a) At Top of Stroke

(b) At Bottom of Stroke



This technical procedure on the part of the wrist is, of course, separate and different from its regular procedure in connection with arm movement in bowing, as previously explained in this Lesson.

EAR TRAINING

Finding Minor Thirds and Minor Triads on the Fingerboard

[The following directions are for the teacher, and the work is to be conducted at the weekly lesson period.]
[It may also be conducted at other times by any member of the family who has some knowledge of music.]

1. Have the pupil play small (minor) thirds from A, D, and E. Call attention to the number of half steps, and to the three letter names included.
2. Have the pupil play fifths from these same tones.
3. Have the pupil play minor triads by combining the minor third and the fifth from each of the above tones.

SHERWOOD MUSIC SCHOOL COURSES—VIOLIN
GRADE PREPARATORY A

Test on Lesson 10

GENERAL THEORY

Marks
Possible
Marks
Obtained

1. What parts of the violin join with the top in forming the body of the instrument?

4 Ans.

2. What name is given the narrow strips of inlaid wood around the entire top and back of the violin?

4 Ans.

3. How is the tailpiece secured to the end-pin?

4 Ans.

4. For which string is the tuning screw used?

4 Ans.

5. What is the purpose of the blocks and linings in the violin?

4 Ans.

6. What is the purpose of the sound-post?

4 Ans.

7. How and where is the bass bar attached?

4 Ans.

8. Name the materials from which the following parts of the violin are made:

16 (a) The top, blocks, linings,
sound-post and bass bar. Ans.

(b) The back, ribs, neck and
head. Ans.

(c) The pegs, fingerboard,
tailpiece and end-pin. Ans.

(d) The chin-rest. Ans.

9. What material is used in the making of

8 (a) the G string? Ans.

(b) the D string? Ans.

(c) the A string? Ans.

(d) the E string? Ans.

Marks
Possible
Marks
Obtained

GENERAL THEORY—Continued

10. What are the main sound-producing parts of the violin?

5 Ans.

11. What kind of wood is used in the making of the sticks in the best bows?

4 Ans.

TECHNIC

12. When is the wrist joint of the bow arm

6 (a) higher than the knuckles? Ans.

(b) level with the knuckles? Ans.

(c) lower than the knuckles? Ans.

13. What undesirable effect results from having the wrist joint higher than necessary at the beginning of down-bow or at the end of an up-bow?

5 Ans.

14. What is the result of a faulty position of the wrist at the end of a down-bow or at the beginning of an up-bow?

5 Ans.

15. What should always be the condition of the wrist of the bow arm?

5 Ans.

16. Why is wrist legato so named?

5 Ans.

17. When is such bow technic used?

5 Ans.

EAR TRAINING

8 18. Finding minor thirds and minor triads on the fingerboard.

100 TOTAL.

Pupil's Name.....

Pupil's Address

Pupil's Class No.....

Teacher's Name.....

SHERWOOD MUSIC SCHOOL COURSES—VIOLIN
GRADE PREPARATORY A

Mid-Grade Test Following Lesson 10

GENERAL THEORY

1. (L. 1) Name eleven important parts of the violin.

4 Ans.

2. (L. 1) Compare the strings as to

2 Ans. (a) length. Ans.

(b) thickness. Ans.

3. (L. 1) Name the five important parts of the bow.

3 Ans.

4. (L. 2) What kind of tones are the result of

2 Ans. (a) rapid vibrations? Ans.

(b) slower vibrations? Ans.

5. (L. 4) What term is used to designate the difference in pitch between one tone and another?

2 Ans.

6. (L. 4) What is a chord?

3 Ans.

7. (L. 5) What is a scale?

3 Ans.

8. (L. 3) Name and classify, as to whole steps and half steps, all the intervals of a second to be found in the natural tones.

4 Ans. Whole steps.....Half steps.....

9. (L. 4) Name and classify, as to large and small, all the thirds in the natural tones.

4 Ans. Large thirds.....Small thirds.....

10. (L. 4) Name the letters forming chords, with a third and a fifth, to be found in the natural tones.

4 Ans.

11. (L. 5) Form the G major scale, indicating the letters, Tonic Sol-Fa syllables, and degrees.

6 Ans. Letters.....

Syllables

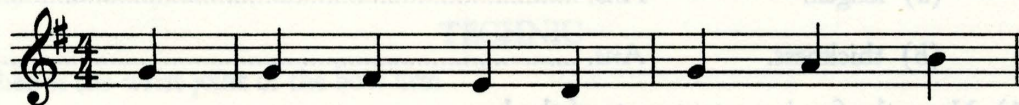
Degrees.....

Marks
Possible
Marks
Obtained

GENERAL THEORY—Continued

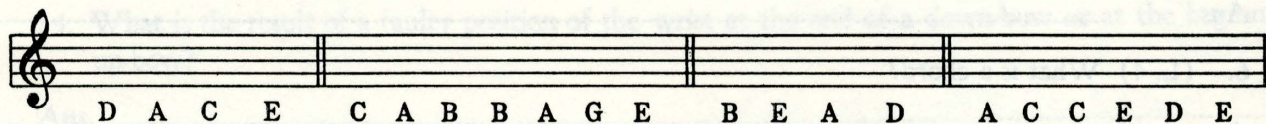
12. (L. 5) Write the proper Tonic Sol-Fa syllable names under the notes in the following examples:

6 Ans.



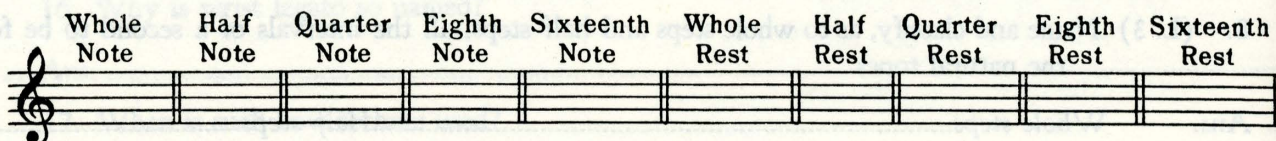
13. (L. 2) Place whole notes on the necessary lines or spaces (both staves) to spell the following words:

4 Ans.



14. (Ls. 2, 3, 4, 7, 9) Write the characters called for on the staff below:

4 Ans.



15. (L. 6) Show the accents in the following lines of poetry by drawing bars in the proper places:

4 Ans.

(a) Day is dy-ing in the west.

(b) When will this night end and mor-row be-gin?

16. (L. 6) Mark the counts in the following examples:

4 Ans.

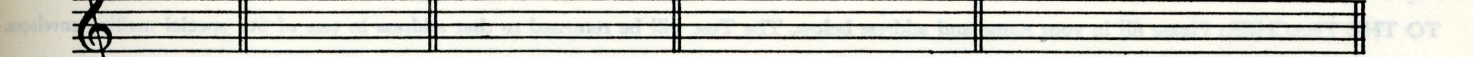


In the space below, state, in the form of a letter addressed to the School, just what the student

- same source on the victim.

- write the equivalent of the whole note as indicated:

In sixteenths



-

Ans.

Ans.

Marks
Possible
Marks
Obtained

TECHNIC

22. (L. 1) What should be the condition of the fingers, hands and arms while playing the violin?

3 Ans.

23. (L. 1) Where is the bow placed with regard to the bridge?

3 Ans.

24. (L. 3) In stopping strings, what should each finger be trained to do?

4 Ans.

25. (L. 4) In changing from down-bow to up-bow, or the reverse, when must the finger of the left hand stop the string?

4 Ans.

26. (L. 5) What is necessary in playing a succession of legato tones?

4 Ans.

27. (L. 10) When is the bow technic called wrist legato used?

4 Ans.

100 TOTAL.

Pupil's Name.....

Pupil's Address.....

Pupil's Class No.....

Upon completion of this Test, the Pupil is entitled to receive two compositions chosen from any Grade in the Catalog of Additional Compositions. Indicate carefully and completely the compositions desired.

Title..... Composer..... No..... Grade.....

Title..... Composer..... No..... Grade.....

Compositions mailed to Pupil..... by.....

TO THE TEACHER: Please fill in your name and address below. The Test will be returned to that address in one of our special mailing envelopes.

Teacher's
Account Number
(Please fill in)

Teacher's Name.....

Street Address.....

City and State.....

To The Student:

In the space below, state, in the form of a letter addressed to the School, just what the study of this Course has meant to you so far. Has it made your study of music easier and more thorough and interesting, and your progress more rapid?

SHERWOOD MUSIC SCHOOL,
CHICAGO, ILLINOIS.

LESSON 11

GRADE—PREPARATORY A

Subjects of this Lesson: GENERAL THEORY—TECHNIC—EAR TRAINING

GENERAL THEORY

Measure

(This subject is continued from Lesson 6, and is resumed in Lesson 16.)

INCOMPLETE FIRST MEASURE

You have played music which begins on the first beat of the measure, the accented beat. But a piece of music, like a poem, does not necessarily begin with an accent; it may begin on an unaccented beat, or on a subdivision of a beat.

When the music begins on an unaccented beat, the first measure is, as a result, incomplete; that is, it has not a full number of beats. The missing beats may generally be found in the concluding measure of the section or piece. However, it is not a positive rule that the last measure must complete the first, as the metrical pattern may undergo a change before the close of the composition.

MUSIC IN TRIPLE MEASURE BEGINNING ON DIFFERENT BEATS

As much as one in every three beats is accented in triple measure, there will be two unaccented beats. A composition written in triple measure need not begin on the first beat; it may begin on the second or third beat, thus conforming to the different meters of verse.

If we arrange a tune for the line

Come with me, dance with me,

the melody will naturally begin

on the first beat (count 1), because the first syllable is an accented one; and each measure will be complete, because there are three syllables in each division of the line. This will cause the bars to be placed as follows:

Come with me, dance with me, tripping a long

If we arrange a tune for the line

Will you come with me, dance with me, tripping a long

it will begin on the second beat (count 2), because there are two unaccented syllables preceding the first accented syllable. The last measure, in this case, will contain only the one beat missing from the first measure, thus:

Will you come with me, dance with me, tripping a long

If we arrange a tune for the line

Oh, come with me, dance with me, tripping a long

it will begin with the third beat (count 3), because there are two unaccented syllables preceding the first accented syllable. The last measure, in this case also, contains the first

Oh, come with me, dance with me, tripping a long

Name _____ Age _____

Street Address _____

Town _____

Date _____ State _____

Sherwood Music School Courses

VIOLIN



LESSON 11

GRADE—PREPARATORY A

Subjects of this Lesson: GENERAL THEORY · TECHNIC · EAR TRAINING

GENERAL THEORY

Measure

(This subject is continued from Lesson 6, and is resumed in Lesson 16.)

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Inasmuch as one in every three beats is accented in triple measure, there will be two unaccented beats. A composition written in triple measure need not begin on the first beat; it may begin on the second or third beat, thus conforming to the different meters of verse.

If we arrange a tune for the line

Come with me, dance with me, tripping so merrily
the melody will naturally begin on the first beat of the

measure (count 1), because the first syllable is an accented one; and each measure will be complete, because there are three syllables in each division of the line. This will cause the bars to be placed as follows:

Come with me | dance with me | tripping so | merrily

If we arrange a tune for the line

Will you come with me, dance with me, tripping a-long

it will begin on the second beat (count 2), because there are two unaccented syllables preceding the first accented syllable. The last measure, in this case, will contain only the one beat missing from the first measure, thus:

Will you come with me | dance with me | tripping a-long

If we arrange a tune for the line

Oh, come with me, dance with me, tripping so lightly

it will begin with the third beat (count 3), because there is just one unaccented syllable preceding the accented syllable. The last measure, in this case also, completes the first.

Oh, come with me | dance with me | tripping so | lightly

SHERWOOD MUSIC SCHOOL COURSES—VIOLIN

The different rhythmic arrangement of these three lines may be embodied in music as shown in Illustration 1.

Illustration 1

Music in Triple Measure, Beginning on Different Beats

Beginning on 1st beat

Come with me, dance with me, trip - ping so mer - ri - ly.

Beginning on 2d beat

Will you come with me, dance with me, trip - ping a - long.

Beginning on 3d beat

O come with me, dance with me, trip - ping so light - ly.

MUSIC IN DUPE MEASURE BEGINNING ON DIFFERENT BEATS

Music having two beats may begin on either the first, or accented beat; or on the second or unaccented beat. (See Illustration 2.) The line, "Brook, brook, come

along," etc., begins with an accented syllable, which corresponds with the accented beat of the music. The line, "The oriole gold is at home, at rest," begins with an unaccented syllable, which corresponds with the unaccented beat in the music.

Illustration 2

Music in Duple Measure, Beginning on Different Beats

Beginning on 1st beat

Brook, brook, come a - long, Run a - long with me.

W. R. COLES : Summer Song

Beginning on 2d beat

The o - ri - ole gold is at home, at rest,

Norwegian

MUSIC IN QUADRUPLE MEASURE BEGINNING ON DIFFERENT BEATS

Music with four beats in the measure may begin on the first, second, third, or fourth beats. (See Illustration 3.)

You already know that in four-four measure, the note falling on the third beat will have an accent, though a lesser one than the measure accent. It will be seen that no entirely unaccented syllable is allowed to fall on a third beat.

Illustration 3

Music in Quadruple Measure, Beginning on Different Beats

Beginning on 1st beat M. BARTHOLOMEW: Whippoorwill

Beginning on 2d beat French Folk-Song

Beginning on 3d beat French Folk-Song

Beginning on 4th beat BRUNO HUHN: Lullaby

TECHNIC

Stopping

(This subject is continued from Lesson 3, and is resumed in Lesson 13.)

AVOIDING WASTE MOTION IN STOPPING

We learned in Lesson 2, **TECHNIC**, that when a finger is placed in a certain position on the fingerboard, in stopping a string, it is usually left there until the music requires that it be lifted.

Observance of this point of technic enables the player to avoid waste motion in stopping. The tones of a melody

alternately rise and fall in pitch. Some of the tones which occur in a rising melodic fragment may also occur in a falling melodic fragment.

Consequently, if in playing the rising succession of tones, you leave your fingers in the positions they take on the fingerboard, they are in place for any identical tones which may be included in the falling succession of tones.

Illustration 4 shows a group of tones, some of which, namely D B A, are identical in both the rising and the falling progressions.

Illustration 4

Identical Tones in Both a Rising and a Falling Progression



In playing this illustration, you would sound the open A string first; then you would place the first, second, third and fourth fingers on the fingerboard in succession, for the tones B C D E.

Now, assuming that you leave those fingers in position on the fingerboard, when you are ready to play D in the falling succession of tones, you need only to lift the fourth finger, the third finger being already in position for playing D. Similarly, when you are ready to play B, you need only to lift the third and second fingers, the first finger being already in position for B.

Thus, by leaving your fingers in position, you avoid waste motion, and have to find only once, rather than

twice, the exact spot on the fingerboard where the correct pitch of each tone may be produced.

BARRING

The process of stopping two adjacent strings at once with the tip of the same finger is called **Barring**.

The use of this device very frequently facilitates and simplifies stopping.

Illustration 5 shows an example in which you would use your first finger to stop the D string for the first tone, E, and, at the same time, stop the A string for the second tone, B. This is much easier than to put the first finger down on the D string only, then later transfer it to the A string. (See Illustration 5.)

Illustration 5

An Example of Barring



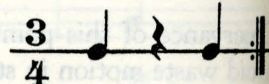
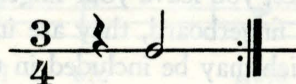
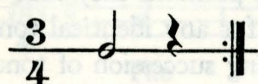
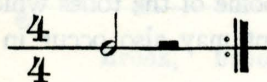
The distance between adjacent strings is such that the finger tip can easily cover both, when both are to be stopped at points directly opposite each other.

EAR TRAINING

Rhythmic Dictation

[The following directions are for the teacher, and the work is to be conducted at the weekly lesson period.]
[It may also be conducted at other times by any member of the family who has some knowledge of music.]

Play (or tap) the rhythms given below, and have the pupil write them. Give the measure signature, and count aloud while playing. Explain that you will repeat each rhythmic group, but that it is to be written only once.



SHERWOOD MUSIC SCHOOL COURSES—VIOLIN
GRADE PREPARATORY A

Test on Lesson 11

GENERAL THEORY

Marks
Possible
Marks
Obtained

1. Is the first measure complete when the music begins on an unaccented beat?

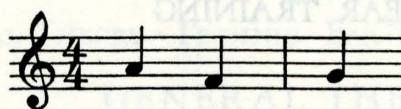
7 Ans.

2. Where may the missing beats generally be found?

6 Ans.

3. Mark the counts in the following examples:

20 Ans.



4. Place bars before the accented syllables in the following lines of poetry:

35 Ans.

(a) The sun, the moon, the stars,

The seas, the hills and plains.

(b) An oak and an elm tree stand brave-ly.

(c) Rouse us to ri-val each hero to-day.

(d) I am called far a-way by my fate from each friend.

(e) But come what will I've sworn it still,

I'll ne'er be mel-an-chol-y, O.

Marks
Possible
Marks
Obtained

TECHNIC

5. How is waste motion in stopping avoided?

9 Ans.

6. What is the process of stopping two adjacent strings at once with the tip of the same finger called?

9 Ans.

7. What advantage is gained by barring?

9 Ans.

EAR TRAINING

5 8. Rhythmic dictation.

100 TOTAL.



EAR TRAINING

4. Place bars before the accented syllables in the following lines of poetry:

(a) The sun the moon the stars

The seas the hills and plains

Play (or tap) the rhythms given below, and have the pupil write them. Give the measure signature, and count while playing. Explain that you will repeat each rhythm once but that it is to be written only once.

(c) Round us to rival each here to-day.

(b) I am called far away by my fate from each friend.

Pupil's Name

Pupil's Address

Pupil's Class No.

Teacher's Name

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VIOLIN



LESSON 12

GRADE—PREPARATORY A

Subjects of this Lesson: GENERAL THEORY · TECHNIC · EAR TRAINING

GENERAL THEORY

Key or Tonality

A major scale takes its name from the tone on which the scale begins. For example, the scale of C major is so called because it begins on C; the scale of G major because it begins on G, etc.

All major scales are formed like the scale of C. (See Lesson 5, GENERAL THEORY.) The scale of C is taken as a standard, because it is entirely made up of what are called natural tones; that is, it has neither sharps nor flats.

A piece of music, or a passage, using only the tones of the C scale, is said to be in the Key of C, or to have the Tonality of C, and C is called the Keynote or Tonic. This word, tonality, refers to the family of tones related to a certain keynote.

The word Scale, has a slightly different meaning from the word Key. It means the arrangement of the tones of the key in regular succession.

KEY SIGNATURES (Continued from Lesson 8.)

The sharps or flats required to make the key are placed upon the proper lines or spaces immediately following the clef sign, and preceding the measure signature. Thus placed, they are known as the Key Signature. (See Lesson 8, GENERAL THEORY.) They show that all notes written upon these lines or spaces, and their octaves, are to be sharped or flatted whenever they occur throughout the

course of the composition, unless it is otherwise indicated by the introduction of naturals, or a new key signature.

SIGNATURE FOR THE KEY OF C MAJOR

As there are no sharps or flats in the scale of C, no key signature is required. (See Illustration 1.) The positions of the half steps are shown by short curved lines.

Illustration 1
The Scale of C Major



SIGNATURE FOR THE KEY OF G MAJOR

The signature for the Key of G (whose keynote is the fifth degree of the scale of C) is one sharp. This sharp is placed upon the fifth line of the treble staff. (See Illustration 2.) When the sharp is in the signature, it is not then necessary to place it before each F on the staff.

Illustration 2
Signature and Scale for the Key of G Major



HOW TO FIND THE KEYNOTE FROM THE SIGNATURE

You will see that when F# is the key signature, G, the note above it, is the keynote. When there is more than

one sharp in the signature, the keynote is still the note above the last sharp, because the last sharp is always the seventh scale degree.

Scales

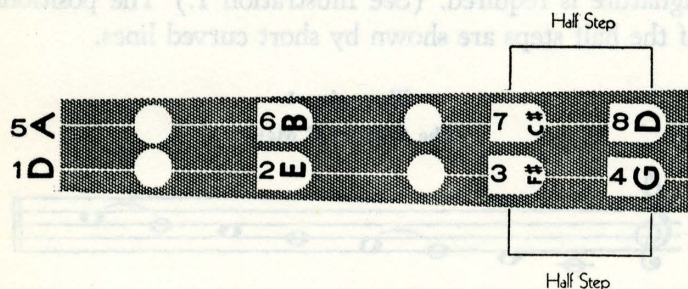
(This subject is continued from Lesson 5, and is resumed in Lesson 13.)

THE SCALE OF D MAJOR

Let us now form the scale of D, beginning, of course, on D (the fifth of the scale of G) and remembering that, as in the scales of C and G, half steps occur between the third and fourth degrees, and between the seventh and eighth degrees of the scale, whole steps occurring in all other places.

The Scale of D, then, is D E F# G A B C# D. On the third and seventh degrees of the scale, we have F# and C#, respectively, instead of F and C. The sharps are necessary in order that we may have the proper arrangement of the whole and half steps. By referring to Illustration 3, we see that half steps do now occur at the points required.

Illustration 3
The Scale of D Major



The signature for the key of D consists, therefore, of these two sharps, F# and C#. (See Illustration 4.)

Illustration 4
Signature and Scale for the Key of D Major



Observe that the keynote (D) is the note above the last sharp (C#).

We may go on forming other scales in like manner, modeling them after the scale of C, always calling the beginning note the keynote. The tones included in such scales are said to be in the key, or tonality, of A, E, etc., according to the name of the keynote.

RELATED KEYS

Keys whose scales have a difference of only one sharp or flat are said to be closely related. For instance, the keys of C and G are related. The keys of G and D are related. The keys of C and D are not so closely related, because there is a difference of more than one sharp in their signatures.

Summary of Keys, Keynotes and Key Signatures

Let us sum up briefly the matter of keys, keynotes, and key signatures.

To make a change of key, or tonality, it is necessary to use a scale beginning on some other note. This necessitates changing the pitch of some note or notes by means of sharps or flats.

The note upon which the new scale is formed then becomes a new keynote.

The sharps or flats necessary to change certain notes, in order to make the proper scale degrees of the new scale, may be placed at the beginning of the staff, and constitute a new key signature. (The sharps or flats in the signature affect all the notes of the same name, unless otherwise indicated in the music.)

Other keys, keynotes, and key signatures are discussed in succeeding Lessons.

TECHNIC

The Positions

(This subject is resumed in Lesson 28.)

THE FIRST POSITION

In stopping tones of different pitch, the left hand is required to cover and control various sections of the fingerboard. For the lowest tones on the A string, for example, it covers the section of the A string near the nut of the violin. For higher tones on the A string, the left hand is required to cover sections of the A string which lie farther from the nut.

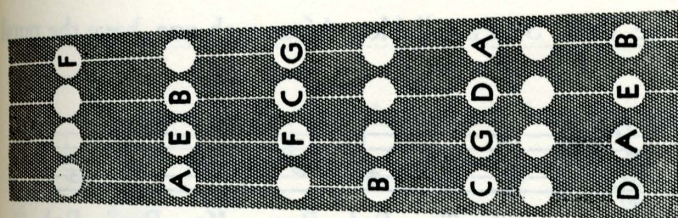
The left hand is said to be in a certain Position according to the particular section of the fingerboard which it covers.

When the left hand is at the end of the fingerboard farthest from the player, with the first finger alongside the nut, as described in Lesson 1, **TECHNIC**, it is said to be in the First Position.

When in the First Position, the left hand is so located that the first finger stops A on the G string; E on the D string; B on the A string; and F on the E string. The second finger stops B on the G string, F on the D string, C on the A string, and G on the E string. The third finger stops C on the G string, G on the D string, D on the A string, and A on the E string. The fourth finger stops D on the G string, A on the D string, E on the A string, and B on the E string. (See Illustration 5.)

Illustration 5

The Natural Tones Stopped by the Four Fingers of the Left Hand in the First Position

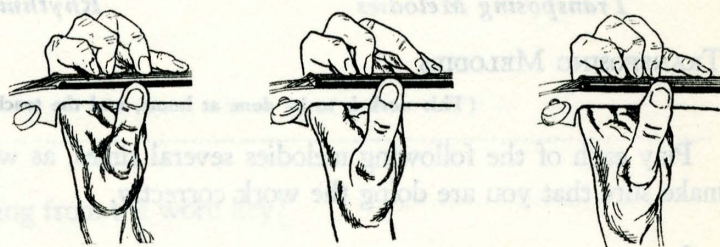


In addition, each of the four fingers of the left hand, when in the First Position, reaches upward (toward the player) for the sharps of the tones which it regularly covers; and reaches downward (away from the player) for the flats of the tones which it regularly covers.

In reaching upward for sharps or downward for flats, only the fingers should be permitted to move. (See Illustration 6.)

Illustration 6

The Movement of the Finger in Reaching Upward for a Sharp, or Downward for a Flat—Illustrated with the Third Finger Covering first a Natural Tone, then its Sharp, and then its Flat.



The thumb and the rest of the hand should remain quiet. The points at which the thumb and the base of the first finger make contact with the sides of the fingerboard should not be changed. If the hand is permitted to move even slightly away from the location fixed by these points of contact, the result will be difficulty in producing tones of accurate pitch.

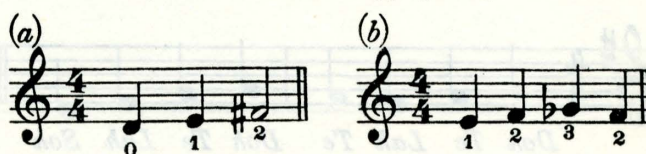
THE RULE FOR STOPPING SHARPS AND FLATS

It is a general rule that the sharp or flat of any tone should be stopped by the finger which would regularly stop the string for the natural tone of the same name.

For example, Illustration 7 (a) contains an F# which should be stopped by the second finger on the D string, inasmuch as the second finger stops F# on the D string, in the First Position. Illustration 7 (b) contains a Gb, which, although the same as F# on the fingerboard, should be stopped by the third finger on the D string, because the third finger is used to stop G# (See Illustration 7.)

Illustration 7

An Example of the Rule for Stopping Sharps and Flats



EXTENSIONS

Illustration 5, on the preceding page, shows the tones which are regularly considered to lie within the First Position.

However, the fourth finger at times reaches upward, on any string, a half step (sometimes more) beyond the natural tone which marks the limit of the First Position.

This is called an Extension of the First Position.

Similar Extensions are possible in connection with other Positions which will be studied later.

In reaching for Extensions, the reaching movement should be made by the fourth finger only. The rest of the hand should not move.

EAR TRAINING

Transposing Melodies

Rhythmic Dictation

Tonic Sol-Fa

TRANSPOSING MELODIES

(This work is to be done at home, and the teacher will give short tests upon it at the lesson period.)

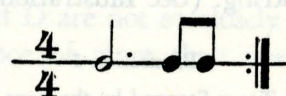
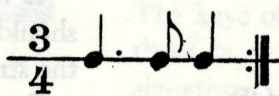
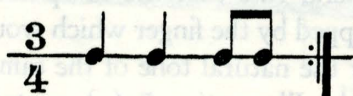
Play each of the following melodies several times, as written, and then in the keys of G and D, listening carefully to make sure that you are doing the work correctly.



[The following directions are for the teacher, and the work is to be conducted at the weekly lesson period.]
It may also be conducted at other times by any member of the family who has some knowledge of music.]

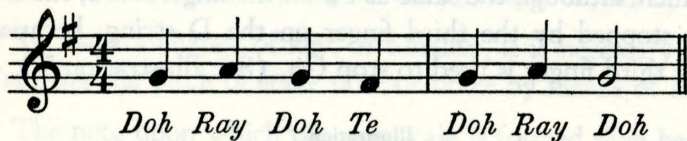
RHYTHMIC DICTATION

Play (or tap) the rhythms given below, and have the pupil write them. Give the measure signature, and count aloud while playing. Explain that you will repeat each rhythmic group, but that it is to be written only once.



TONIC SOL-FA

Play and sing each of the following melodic passages, using the Tonic Sol-Fa syllables. After each one, have the pupil sing it, using the same syllables.



SHERWOOD MUSIC SCHOOL COURSES—VIOLIN
GRADE PREPARATORY A

Test on Lesson 12

GENERAL THEORY

Marks
Possible
Marks
Obtained

1. From what does each major scale take its name?

6 Ans.

2. Why is the scale of C taken as a standard?

6 Ans.

3. To what does the word tonality refer?

6 Ans.

4. In what way has the word scale a different meaning from the word key?

6 Ans.

5. What is a key signature?

6 Ans.

6. Where is the sharp constituting the signature for the key of G placed?

8 Ans.

7. Where are the sharps constituting the signature for the key of D placed?

10 Ans.

8. How do we find the keynote from the signature?

6 Ans.

9. What are related keys?

6 Ans.

Marks
Possible
Marks
Obtained

TECHNIC

10. Where is the left hand placed in First Position?

7 Ans.

11. What part of the hand should move in reaching upward for sharps or downward for flats?

6 Ans.

12. What is the general rule for the finger to use in stopping sharps and flats?

6 Ans.

13. What is meant by an Extension of a Position?

6 Ans.

EAR TRAINING

5 14. Transposing melodies.

5 15. Rhythmic dictation.

5 16. Tonic Sol-Fa.

100 TOTAL.

Pupil's Name.....

Pupil's Address.....

Pupil's Class No.....

Teacher's Name.....

Sherwood Music School Courses

VIOLIN



LESSON 13

GRADE—PREPARATORY A

Subjects of this Lesson: GENERAL THEORY · TECHNIC · EAR TRAINING

GENERAL THEORY

Scales

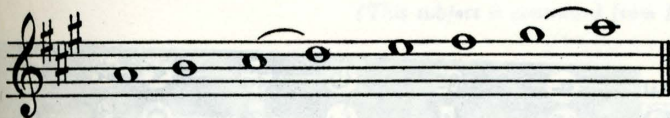
(This subject is continued from Lesson 12, and is resumed in Lesson 15.)

THE SCALE OF A MAJOR

In constructing a scale on A as the keynote (the fifth of the scale of D), you will find it necessary to sharp F, C and G, in order to have the arrangement of whole steps and half steps required in any major scale. The scale of A major then, is A B C# D E F# G# A. It begins on the fifth of the D scale, and has one more sharp than the D scale. (See Illustration 1.)

Illustration 1

Signature and Scale for the Key of A Major

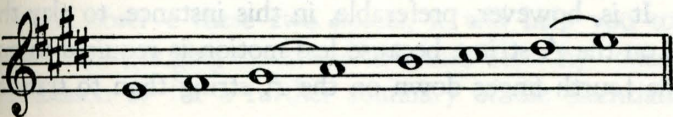


THE SCALE OF E MAJOR

In constructing a scale on E as the keynote (the fifth of the last scale, A), you will find it necessary to sharp F, C, G, and D, in order to have the arrangement of whole steps and half steps required in any major scale; that is, you will

Illustration 2

Signature and Scale for the Key of E Major



have four sharps, or one more than in the A scale. The scale of E, then is E F# G# A B C# D# E. (See Illustration 2.)

SUMMARY

A summary of the sharp keys, up to E, follows.

The key signature of G is 1 sharp, F#.

The key signature of D is 2 sharps, F# C#.

The key signature of A is 3 sharps, F# C# G#.

The key signature of E is 4 sharps, F# C# G# D#.

Observe that the sharps always come in the same order. The last one, being the seventh scale degree, shows the keynote—the note above it. (See Illustration 3.)

Illustration 3

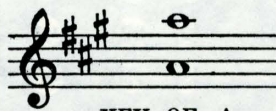
Sharp Signatures and Keynotes



KEY OF G
G is the keynote



KEY OF D
D is the keynote



KEY OF A
A is the keynote



KEY OF E
E is the keynote

TECHNIC

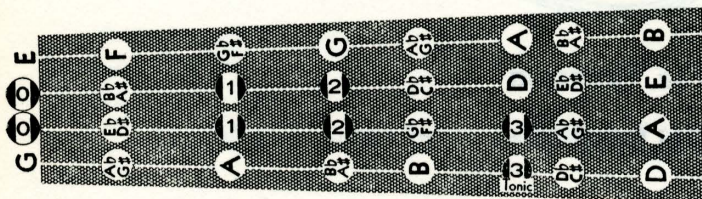
Scale Fingerings

(This subject is resumed in Lesson 17.)

THE C, G, D, A AND E SCALES

Illustration 4 shows the fingering of the C scale, in one octave in the First Position, from C on the G string to C on the A string.

Illustration 4
The Fingering of the C Scale



In this and in succeeding fingerboard designs of the same kind, the starting point is indicated by the word "Tonic." The fingering pattern should be studied by starting at this point, then noting the tone next higher, and so on upward.

The fingering of the G scale, in two octaves in the First Position from the open G string to the G on the E string, is shown in Illustration 5.

Illustration 5
The Fingering of the G Scale

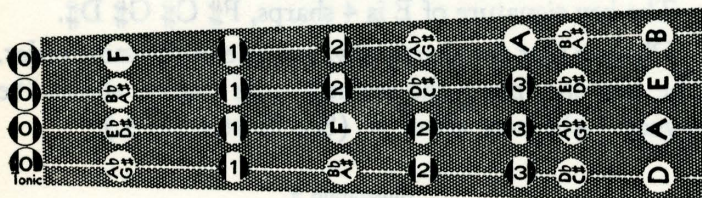
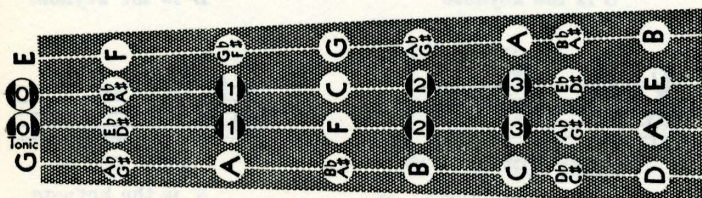


Illustration 6 gives the fingering of the D scale, in one octave in the First Position, from the open D string to the D on the A string.

Illustration 6
The Fingering of the D Scale



The fingering of the A scale, in two octaves in the First Position, from the A on the G string to the A on the E string, is given in Illustration 7.

Illustration 7
The Fingering of the A Scale

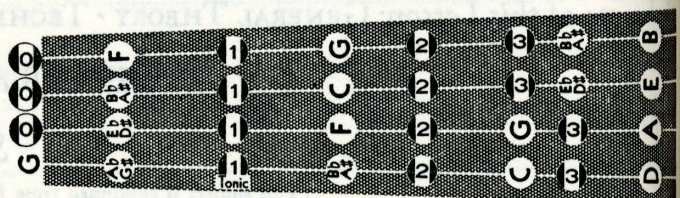
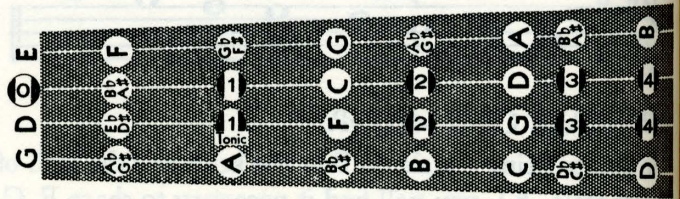


Illustration 8 shows the fingering of the E scale, in one octave in the First Position, from E on the D string to E on the A string. The fourth tone, A, may be played either with the fourth finger on the D string, or it may be played by sounding the open A string.

Illustration 8
The Fingering of the E Scale



The last note of the E scale, as shown in Illustration 8, may be played either on the open E string, or with the fourth finger on the A string.

It is, however, preferable, in this instance, to play the E on the A string, because less motion is required to put the fourth finger down on the A string than to transfer

the bow to the E string. A transfer of the bow to the E string involves a movement of the whole right arm, and a change in its height. (See Lesson 8, **TECHNIC**.)

On the other hand, in playing the A scale, as shown in Illustration 7, it is preferable to play the E on the open E string, instead of using the fourth finger on the A string. The transfer of the bow to the E string is made necessary by the stopped tones on the E string, and inasmuch as the

transfer must be made, the use of the open E string saves the motion of the fourth finger, and gives the right hand time to prepare for stopping the E string.

Thus, as a rule, in instances of this kind, it is better to use a stopped tone, if by so doing you can avoid transferring the bow to another string; but it is better to use the open string if succeeding tones to be played require you to transfer the bow to that string.

The Playing Apparatus

(This subject is continued from Lesson 8, and is resumed in Lesson 19.)

SHAPING THE LEFT HAND

It has been explained that when the left hand is brought to the neck of the violin, it should retain the same general shape as when hanging relaxed by the side of the player. (See Lesson 1, **TECHNIC**.)

Just as it does when the hand is relaxed, the back of the left hand should form an arch with the lower joints of the fingers. Illustration 9 shows this feature of the left hand when correctly shaped for playing.

Illustration 9

The Back of the Left Hand, Correctly Shaped



Bowing

(This subject is continued from Lesson 10, and is resumed in Lesson 14.)

CONTROL OF THE BOW

You were told in Lesson 1, **TECHNIC**, to place the bow on the strings in such a way that it is parallel to the bridge. You should draw every stroke of the bow, whether full or fractional, so that it remains parallel to the bridge throughout, and at right angles to the strings.

You must also make sure that the bow does not slip or slide toward the bridge or toward the fingerboard, but continues to make contact with the strings where originally placed.

If you observe these two points, it will help you to produce clear, singing tones, and to avoid "scratchy" ones. (See Lesson 19 for a further summary of the essentials

for obtaining a pleasing quality of tone, under "Coördinated Action in Producing Tones of Good Quality.")

The fingers of the right hand divide among themselves the work of moving and controlling the bow as follows: The first finger helps to keep the bow in the correct position and guides it; the second and third fingers provide motive power for pushing and pulling the bow; the fourth finger balances the bow.

When the grasp of the bow is correct as described in Lesson 1, **TECHNIC**, the fingers may be lifted one at a time from the bow without losing control of it. This may be used as a test in determining whether you hold the bow in such a way as to control it easily and effectively.

Stopping

(This subject is continued from Lesson 11, and is resumed in Lesson 27.)

CHROMATIC STOPPING

It was stated in Lesson 12, **TECHNIC**, that each of the four fingers of the left hand is used not only to stop the strings for certain natural tones, but also for the sharps and flats of those tones.

When a natural tone is followed or preceded by its sharp or flat on the same string, the violinist is required to make use of a technical procedure called Chromatic Stopping (often called "Gliding"). This is stopping in which the finger glides along the string from the point where it stops the string for one tone to the point where it stops the string for another tone.

Illustration 10 shows a progression requiring an upward glide.

Illustration 10

A Progression Requiring an Upward Glide



The first tone, E, is sounded by the open E string. The first finger stops the E string for the second tone, F, after which it glides upward on the E string and stops the string

at the proper point for the third tone, F#. The fourth tone, G, is stopped on the E string by the second finger.

Illustration 11 shows a passage requiring a downward glide.

Illustration 11

A Passage Requiring a Downward Glide



ward on the A string and stops the string at the proper point for the third tone, Bb. The fourth tone is sounded by the open A string.

As the finger glides along the string, it must move quickly, lest a whining sound be made noticeable; and the finger must continue to hold the string firmly against the fingerboard.

In gliding, only the fingers, acting from the knuckle joints, should be permitted to move; the rest of the hand should remain stationary.

EAR TRAINING

Melodic Dictation

[The following directions are for the teacher, and the work is to be conducted at the weekly lesson period. It may also be conducted at other times by any member of the family who has some knowledge of music.]

Play the following note groups, and have the pupil write them. Observe that no measure signature is used. Give the name of the tone on which each group begins. Play each one several times, if necessary, and do not proceed to the next one until the pupil has had time to write the one played.



SHERWOOD MUSIC SCHOOL COURSES—VIOLIN
GRADE PREPARATORY A

Test on Lesson 13

GENERAL THEORY

1. What sharps are necessary in constructing a scale on A as the keynote?

6 Ans.

2. What additional sharp is necessary in the key of E?

4 Ans.

3. On the following staff, write the signatures for the keys indicated.

16



TECHNIC

4. Give two ways of playing the last note of the E scale, in First Position.

12 Ans.

5. When is it better to use a stopped tone?

7 Ans.

6. When is it better to use the open string?

7 Ans.

7. What form should the back of the left hand assume when correctly shaped for playing?

5 Ans.

8. What must be the position of the bow at every stroke, whether full or fractional, with regard to the bridge and strings?

8 Ans.

Marks
Possible
Marks
Obtained

TECHNIC—Continued

9. In moving and controlling the bow, what is the work of

12 (a) the first finger?

Ans.

(b) the second and third
fingers?

Ans.

(c) the fourth finger?

Ans.

10. What name is given to that kind of stopping in which the finger glides along the string from the point where it stops the string for one tone, to the point where it stops the string for another tone?

5 Ans.

11. In chromatic stopping, why must the finger move quickly?

8 Ans.

12. What should be the action of the hand, other than the fingers, in gliding?

5 Ans.

EAR TRAINING

5 13. Melodic dictation

100 TOTAL.

Pupil's Name.....

Pupil's Address.....

Pupil's Class No.....

Teacher's Name.....

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LESSON 14

GRADE—PREPARATORY A

Subjects of this Lesson: GENERAL THEORY · TECHNIC · EAR TRAINING

GENERAL THEORY

Marks of Expression

(This subject is resumed in Lesson 15.)

Notation, as you have already learned, is the means used to express musical ideas in writing. In other words, it is a visible musical language.

The composer has a clearly defined idea of what he wants to express in musical language, and he conveys that message to the player in many different ways. We know that a note, by its position on the staff, expresses a definite pitch, and that by its form it gives that tone a definite duration of time. We have seen, also, that notes are arranged in measures of various kinds, and that the bars dividing the measures show where the regular accents are placed, thus indicating the rhythm of the composition.

Signs and words are also used by composers to indicate the *expression* of the music, and are, therefore, called Marks of Expression, or Expression Marks.

Expression marks may be divided into three general classes, as follows:

1. Tempo marks, indicating rates of speed.
2. Dynamic marks, indicating quantities of tone.
3. Words giving general directions for performance.

TEMPO MARKS

Tempo is the Italian word for time. As used in English, it has reference to the rate of speed at which a composition is to be played.

The relative time-values of the tones depend upon the kinds of notes that are used, and upon the unit of measurement as shown by the measure signature. The actual rate of speed in which the whole composition is played, however, depends upon the tempo mark. A march in four-four measure may be played at a very lively rate of speed, as for example, a military march; or it may be played at the slow rate of speed of a funeral march.

The question of tempo is a very important one, since the whole effect of a composition can be destroyed if it is played too rapidly or too slowly.

When a composer expresses his musical ideas in writing, he indicates the tempo (rate of speed) at which he wishes the composition to be played, by the use of certain words or expressions. Such words and expressions are called Tempo Marks.

The following are some of the tempo marks frequently used:

Lento (lén'-toe), slowly

Adagio (ah-dah'-jee-o), very slowly

Andante (ahn-dahn'-tay), rather slowly

Moderato (moe-de-rah'-toe), moderately

Allegro (ah-lay'-grow), fast

Presto (press-toe), very fast

WHERE TEMPO MARKS ARE FOUND

Directly above the clef sign and measure signature, you will usually find a tempo mark, indicating, in a general way, the rate of speed at which you are to play.

For example, if you find the word *Andante* written at the beginning of the staff, above the clef sign and measure signature, you know that the composer desires you to play rather slowly. (See Illustration 1.)

Illustration 1
Tempo Mark, *Andante*

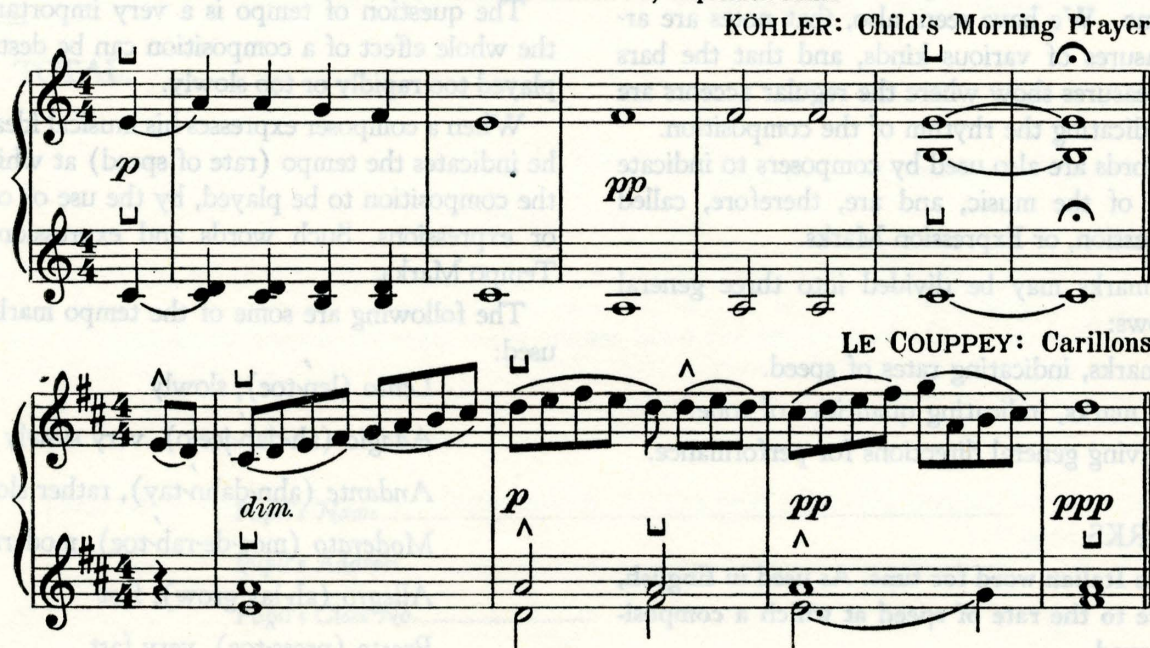


If you find the word *Allegro* you are to play at a lively rate of speed. (See Illustration 2.)

Illustration 2
Tempo Mark, *Allegro*



Illustration 3
Piano and Pianissimo Indicated by Expression Marks



There are other words or expressions indicating different rates of speed. These words are introduced in succeeding Lessons.

DYNAMIC MARKS

Words or expressions indicating intensity or power of tone (soft or loud) are included under the general term, Dynamics.

WORDS INDICATING SOFT TONES

The expressions most frequently used to indicate that the tones produced are to be soft are *mezzo piano*, *piano*, and *pianissimo*.

Mezzo piano (met-so pee-ah'-noe) is the Italian for moderately soft, and means that notes so marked are to be played moderately softly.

Piano (pee-ah'-noe) is the Italian word for soft, and means that notes so marked are to be played softly.

Pianissimo (pee-ah-nis'-see-moe) is the Italian word for very soft, and means that notes so marked are to be played very softly.

The abbreviation of *mezzo piano* is *mp*.

The abbreviation of *piano* is *p*.

The abbreviation of *pianissimo* is *pp*.

Some composers use three, four, or even more *p*'s, to indicate the softest tone possible. (See Illustration 3.)

WORDS INDICATING LOUD TONES

The expressions most frequently used to indicate that loud tones are to be produced, are *mezzo forte*, *forte*, and *fortissimo*.

Mezzo forte (met'-zo for'-teh) is the Italian for moderately loud, and means that notes so marked are to be played moderately loudly.

Forte (for'-teh) is the Italian word for loud or strong, and means that notes so marked are to be played loudly.

Fortissimo (for-tis'-see-moe) is the Italian word for very loud, and means that notes so marked are to be played even more loudly than when only marked *forte*.

The abbreviation of *mezzo forte* is *mf*.

The abbreviation of *forte* is *f*.

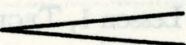
The abbreviation of *fortissimo* is *ff*.

(Three or more *f*'s are often used to indicate great loudness.)

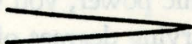
WORDS FOR GRADUAL CHANGE IN TONE VOLUME

Crescendo (kray-shen-doe) is an Italian word meaning increasing. When you "make a *crescendo*," as we use the expression, you gradually increase the power of the tones.

Diminuendo (dee-mee-noo-en-doe) is an Italian word meaning diminishing. When you "make a *diminuendo*," you gradually decrease the power of the tones.

There are two ways in which a *crescendo* may be indicated, namely, by the use of the word itself, or by the crescendo sign, thus, 

The word *crescendo* is often abbreviated to *cres.*, or *cresc.*

There are, likewise, two ways by which a *diminuendo* may be indicated, namely, by the use of the word itself, or by the diminuendo sign, thus, 

The word *diminuendo* is often abbreviated to *dim.*

Illustration 4 shows the usual abbreviated forms of some of the expression marks mentioned.

WORDS GIVING GENERAL DIRECTIONS

Many terms used indicate neither dynamics nor tempo, but give other instruction with regard to performance. Some of these are:

Cantabile (cahn-tah-bee-leh), in a singing manner.

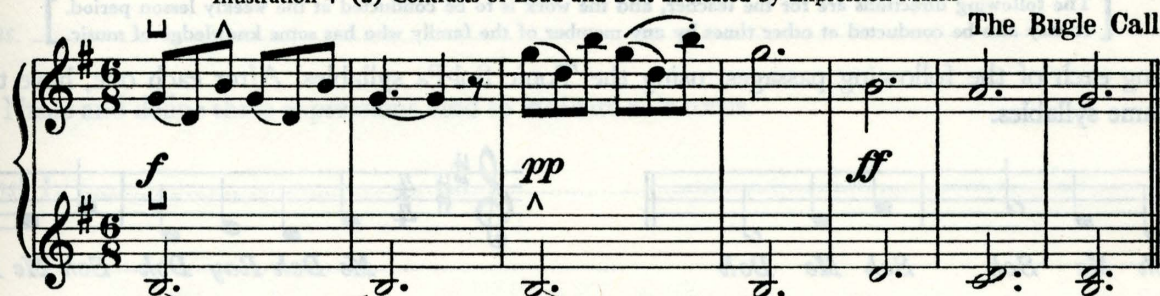
Espressivo (es-press-ee-vo), with expression.

Legato (leh-gah'-toe), in a connected manner.

Staccato (stah-kah'-toe), in a separated, or detached manner.

Illustration 4 (a) Contrasts of Loud and Soft Indicated by Expression Marks

The Bugle Call



(b) Crescendo and Diminuendo Indicated by Expression Marks

LE COUPPEY: Bourrée



TECHNIC

Bowing

(This subject is continued from Lesson 13, and is resumed in Lesson 16.)

PLAYING LOUDLY AND PLAYING SOFTLY

As pointed out in Lesson 1, **TECHNIC**, the weight of the moving bow alone is sufficient to produce a clear, singing tone from the violin strings.

However, to produce *crescendo* and *diminuendo* effects, to make special accents, and to sound tones which differ in dynamic power, you will sometimes find it necessary to apply varying degrees of pressure to the bow.

Such pressure is brought to bear upon the bow principally through the thumb and the tips of the first and second fingers, and it is the result of very slight adjustments of all the muscles of the right arm, from the shoulder down to the finger tips.

The necessary muscular adjustments require little or no conscious effort on your part. If you will merely *think* of the power of the tone desired, your muscles will respond correctly.

In any case, the pressure exerted on the bow amounts to very little, and it is so divided among all the muscles of the arm that no one muscle contributes very much to it.

Consequently, even when it is necessary to apply pressure to the bow, your arm should still feel relaxed, and all your muscles and joints should feel free.

When pressure is applied to the bow for louder tones the speed of the bow is ordinarily increased somewhat; otherwise an unpleasant, grinding tone may result.

In playing soft or very soft tones, the full weight of the moving bow is sometimes too much for the effect desired, in which case the fourth finger of the right hand should press down slightly on the stick, to withhold partially the weight of the bow from the string.

In playing *crescendo*, pressure must be increased gradually. In playing *diminuendo*, pressure must be decreased gradually. *Crescendo* and *diminuendo* may be applied to a single sustained tone, or to a passage of any length.

You were directed in Lesson 1, **TECHNIC**, to place the bow in contact with the strings at a point half-way between the bridge and the broad end of the fingerboard. For louder tones, however, the bow should be placed somewhat closer to the bridge; and for softer tones, the bow should be placed a little nearer to the fingerboard.

EAR TRAINING

Tonic Sol-Fa

[The following directions are for the teacher, and the work is to be conducted at the weekly lesson period.]
[It may also be conducted at other times by any member of the family who has some knowledge of music.]

Play and sing each of the following passages, using the Tonic Sol-Fa syllables. After each one, have the pupil sing it, using the same syllables.



SHERWOOD MUSIC SCHOOL COURSES—VIOLIN
GRADE PREPARATORY A

Test on Lesson 14

GENERAL THEORY

1. Explain the three general classes of expression marks.

6 Ans. 1.

2.

3.

2. Name and define six tempo marks frequently used.

12 Ans. 1.

2.

3.

4.

5.

6.

3. What does the general term dynamics include?

5 Ans.

4. Name and define three expressions used to indicate soft tones.

6 Ans. 1.

2.

3.

5. Name and define three expressions used to indicate loud tones.

6 Ans. 1.

2.

3.

Marks
Possible
Marks
Obtained

GENERAL THEORY—Continued

6. Name and define two expressions used to indicate a gradual change in the power of tone.

8 Ans. 1.
2.

7. Name and define five expressions giving general directions for performance, other than dynamics and tempo.

10 Ans. 1.
2.
3.
4.
5.

TECHNIC

8. What is necessary to produce crescendo and diminuendo effects on the violin?

8 Ans.

9. When pressure is applied to the bow for louder tones, how is an unpleasant, grinding tone avoided?

8 Ans.

10. How is the weight of the bow partially withheld for playing very soft tones?

8 Ans.

11. Where should the bow be placed for

8 (a) louder tones? Ans.

(b) softer tones? Ans.

EAR TRAINING

15 12. Tonic Sol-Fa.

100 TOTAL.

Pupil's Name.....

Pupil's Address.....

Pupil's Class No.....

Teacher's Name.....

Sherwood Music School Courses

VIOLIN



LESSON 15

GRADE—PREPARATORY A

Subjects of this Lesson: GENERAL THEORY · INTERPRETATION · EAR TRAINING

GENERAL THEORY

Scales

(This subject is continued from Lesson 13, and is resumed in Lesson 21.)

THE SCALE OF F MAJOR

So far, all the key signatures you have studied have been sharp signatures. You are now to begin the study of scales and their key signatures with flats instead of sharps.

Let us begin with F, and arrange the whole and half steps in the same order as in the scale of C. The Scale of F, thus formed, reads F G A B \flat C D E F.

If the B were not flatted, we should not have the required half step between the third and fourth degrees. The third scale degree is A, and the fourth must be only a half step higher, namely, B \flat . By examining Illustration 1, you will see how the B \flat makes the necessary half step between

the third and fourth scale degrees, and the necessary whole step between the fourth and fifth scale degrees.

SIGNATURE FOR THE SCALE OF F MAJOR

The signature for the scale of F, therefore, is B \flat , and the family of tones included in the scale of F, is said to constitute the Key of F. (See Illustration 2.)

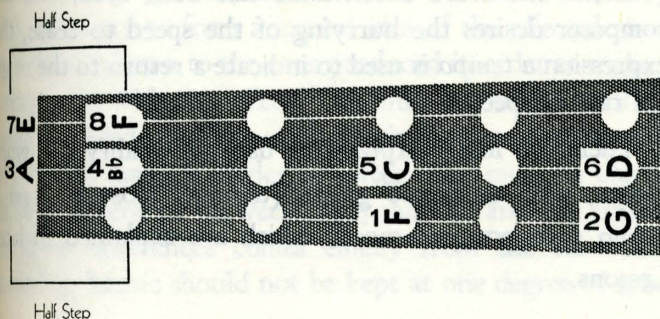
Illustration 2

Signature and Scale for the Key of F Major



Illustration 1

The Scale of F Major



THE ORDER OF THE FLAT SCALES

In the sharp scales, we have found that every new scale begins on the fifth degree of the preceding scale; and that each new scale has an added sharp. In the flat scales, each new scale begins on the fifth degree *below* the keynote of the preceding scale; and each new scale has an added flat.

This fact is exemplified in the scale of F, just given. The scale of F has one more flat than the scale of C, and its keynote is the fifth below the keynote of the C scale.

Marks of Expression

(This subject is continued from Lesson 14, and is resumed in Lesson 16.)

WORDS USED TO INDICATE GRADUAL CHANGE IN SPEED

The expressions most frequently used to indicate a decrease in the rate of speed, are *rallentando*, *ritardando*, and *ritenuto*.

Rallentando (rah-len-tahn-doe) and *ritardando* (ree-tar-dahn-doe) are Italian words, meaning gradually more slowly.

Ritenuto (ree-ten-oo-toe) is also an Italian word, and it is used to denote a holding back, but without the idea of gradually increasing slowness.

These words are frequently abbreviated as follows:

rall., for *rallentando*

ritard., or *rit.*, for *ritardando*

riten., for *ritenuto*

Illustration 3 shows the use of *rit.* and *ritenuto* in printed music.

Illustration 3

(a) Use of "ritardando"

STEINFELDT: Valse Miniature



(b) Use of "ritenuto"

GURLITT: The Rocking Horse



The expression most frequently used to indicate an increase in the rate of speed is *accelerando*.

Accelerando (aht-tshel-er-rahndoe) is an Italian word, meaning a quickening, or hurrying, of speed. When this expression is used in a composition, it means that the speed should be gradually increased. It is frequently abbreviated to *accel.*

Other expressions are in use to indicate a sudden hurrying of the speed, or an increase in the power of tone together with the increase of speed. These expressions are explained when occurring in the compositions studied.

A tempo (ah tem-poe) is an Italian expression, meaning "in time". The expression *a tempo* occurs after there has been a change in the speed, and indicates that the first, or original, rate of speed must be resumed. For instance, if the word *ritardando* has been used, and the composer later desires the slackening of the speed to cease, and the original tempo to be resumed, he uses the expression *a tempo*. (See Illustration 4.)

Illustration 4

Use of "a tempo"

STEINFELDT: Valse Miniature



Or, if the word *accelerando* has been used, and the composer desires the hurrying of the speed to cease, the expression *a tempo* is used to indicate a return to the original rate of speed.

There are many expressions used to qualify the word *tempo*, such as *tempo giusto* (tem-poe joos-toe), *tempo primo* (tem-poe pree-moe), which are explained in later Lessons.

INTERPRETATION

Basic Elements

(This subject is resumed in Lesson 34.)

Interpretation, in music, means conveying to the hearer the ideas and moods of the composer. The various symbols give only a general concept of the composer's intentions, and the player must, by study of musical compositions, and by listening to good music, develop judgment and taste which will guide him to the understanding of the music seen on the printed page.

In the early Lessons of the Course, you learned that tones have Pitch, Intensity (loudness or softness), and Duration.

The pitch of a tone is indicated by the position of the note on the staff. The other two elements cannot be so positively defined, and the symbols used to express them have, therefore, to be "interpreted" by the player.

As regards intensity, a tone may be made so soft that it is just possible to hear it; or it may be made very loud. Between these two extremes there may be many degrees of loudness or softness.

In the matter of duration, that property of a tone, is to a great extent, also, subject to the judgment of the performer for its exactness.

Therefore, artistic violin playing depends upon the player's adjustment of these two elements—upon control of durations or time-values, and of intensity, or loudness and softness—and they thus form the basic elements of interpretation.

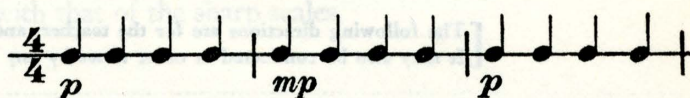
DYNAMICS

Dynamic values in music being indicated by such symbols as *p*, *mp*, *f*, etc. (see Lesson 14, GENERAL THEORY), it is necessary to form a mental idea of the effect desired, and then to listen to the tone produced in order to make it correspond with this effect. You must be observant of the degree of loudness of your playing before you can properly attempt to make it louder or softer. You must be able to make a difference between *mf*, *f*, and *ff*, and the control of these differences comes chiefly from the ear—from listening. Music should not be kept at one degree of loud-

ness very long, as monotony and lack of interest would result.

A good plan of practice for the control of dynamics is to play a tone on the violin four times softly, then four times a little more loudly, then four times softly again. (See Illustration 5.)

Illustration 5



When this can be done, another degree of loudness may be added, as in Illustration 6.

Illustration 6



TIME DURATION

Although time values are quite definitely indicated, well developed rhythmical sense on the part of the player is required to bring about their reproduction with exactness.

For instance, one student who sees four quarter notes may play them in very even time, but another student, whose rhythmical sense is not well developed, may unconsciously make them quite uneven. Then again, though a variation from strict time may occur in the playing of a student as a fault, it may also occur in the playing of an artist for deliberate purposes of expression.

PLAYING IN TIME

As found in the GENERAL THEORY section of this Lesson, modification of the duration of tones, for the sake of expression, is brought about by the use of such words as *ritardando*, *accelerando*, etc. Before strict time can be modified by such words, however, it is necessary for the player to be able to keep it strict—in other words, to be

To play in time, or to keep time, it is necessary to observe precisely the indicated note lengths, giving each

EAR T

which will guide him to the understanding of the language of music, and help him to gain the insight and taste necessary to good music, be it instrumental and vocal.

EAR TRAINING

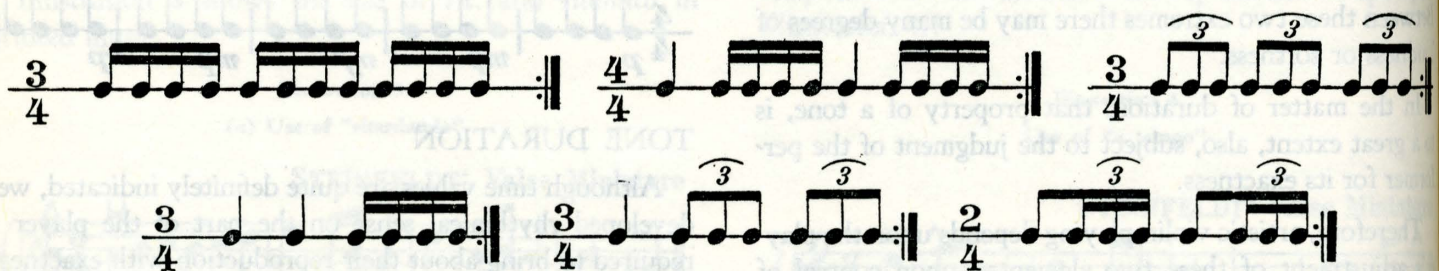
Rhythmic Dictation

Melodic Dictation

[The following directions are for the teacher, and the work is to be conducted at the weekly lesson period.]
It may also be conducted at other times by any member of the family who has some knowledge of music.

RHYTHMIC DICTATION

Play (or tap) the rhythms given below, and have the pupil write them. Give the measure signature, and count aloud while playing. Explain that you will repeat each rhythmic group, but that it is to be written only once.



MELODIC DICTATION

Play the following note groups, and have the pupil write them. Observe that no measure signature is used. Give the name of the tone on which each group begins. Play each one several times, if necessary, and do not proceed to the next one until the pupil has had time to write the one played.



SHERWOOD MUSIC SCHOOL COURSES—VIOLIN
GRADE PREPARATORY A

Test on Lesson 15

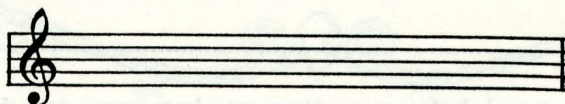
GENERAL THEORY

1. Why is the fourth tone in the scale of F major flatted?

4 Ans.

2. On the staff below, write the scale of F major, indicating the key signature and the half steps.

10 Ans.



3. Compare the order in which the flat scales come, with that of the sharp scales.

4 Ans.

4. Define the following terms:

8 Ans. (a) Rallentando. Ans.

(b) Ritardando. Ans.

(c) Ritenuto. Ans.

(d) Accelerando. Ans.

5. What is the literal meaning of the Italian expression *a tempo*?

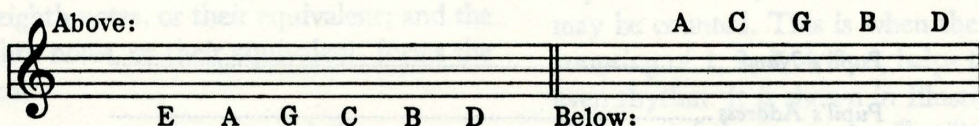
4 Ans.

6. What does *a tempo* indicate when used after such terms as *ritardando* or *accelerando*?

4 Ans.

*7. Write the notes for the following letter-names, above and below the staff.

20 Ans.



*Question 7 gives further practice in a subject presented in a previous Lesson.

Marks
Possible

Marks
Obtained

INTERPRETATION

8. What does interpretation, in music, mean?

6 Ans.

9. What are the two basic elements of interpretation?

6 Ans.

10. Give a plan of practice for the control of dynamics.

6 Ans.

11. What must be first mastered, before we attempt to improve expression by making changes in the indicated time-values?

6 Ans.

12. What should we observe in order to play in time, or keep time?

6 Ans.

EAR TRAINING

8 13. Rhythmic dictation.

8 14. Melodic dictation.

100 TOTAL.

Pupil's Name.....

Pupil's Address.....

Pupil's Class No.....

Teacher's Name.....

Sherwood Music School Courses

VIOLIN



LESSON 16

GRADE—PREPARATORY A

Subjects of this Lesson: GENERAL THEORY · TECHNIC · EAR TRAINING

GENERAL THEORY

Measure

(This subject is continued from Lesson 11, and is resumed in Lesson 38.)

COMPOUND MEASURE

Your previous Lessons on measure have dealt only with simple measure, that is, measure in which a single note is the unit of measurement, such as four-four, two-four, and three-four measure.

Sometimes three notes are grouped together to form one unit, or beat, and are then equal to a dotted note. For instance, the dotted quarter note (equal to three eighths), or the dotted half note (equal to three quarters), may form the beat. Measure of this nature, where dotted notes form the chief divisions, is called **Compound Measure**. The upper figure of the measure signature will always be a multiple of three, because each dotted note equals three of the notes indicated by the lower figure.

SIX-EIGHT MEASURE

In Six-Eight ($\frac{6}{8}$) measure, the upper figure in the measure signature is a multiple of three: it is twice three. There are, therefore, two groups in a measure, each group being made up of three eighth notes, or their equivalent; and the group of three eighth notes, or their equivalent, forms the unit of measurement.

Since the measure contains just two of these groups, or compound units, there are two beats to the measure; and as measure with two beats is called duple measure,

six-eight measure is **Compound Duple Measure**. It is compound because three notes are combined to form a compound unit, or beat; and it is duple because there are two beat units to the measure. (See Illustration 1.)

Illustration 1
Compound Duple Measure



Counting Six-Eight Measure in Two Ways

As there are two groups, or units, in each measure of music written in six-eight measure, there will be but two counts in each measure, as a general rule.

It must be mentioned, however, that although the usual counting for six-eight measure is 1, 2, according to its duple formation, as in Illustration 2 (a), sometimes six may be counted. This is when the music is slow, and the counting of 1, 2, 3, 4, 5, 6, helps to preserve a steady and even rhythm. It is shown in Illustration 2 (b). The duple character of the measure will still be evident by making a perceptible accent on count 4, on which count the first eighth note of the second group falls.

Illustration 2
Six-Eight Measure With Two or Six Counts

a) Counting Two
Quick

St. Patrick's Day

b) Counting Six
Slow

Silent Night

Marks of Expression

(This subject is continued from Lesson 15, and is resumed in Lesson 36.)

ACCENTS

In your study of rhythm, you have learned that duple measure is an arrangement, or grouping, of notes accented on every other beat, and that triple measure is a grouping of notes accented on every third beat. These are natural, or measure, accents.

Accents are always effective in giving character to a musical passage, and in some cases may require to be specially marked.

Any note in any position may be specially accented if the composer so desires; and sometimes the natural accents are absent, on account of irregular or special accents, used for some particular form of expression.

SIGNS USED TO INDICATE SPECIAL ACCENTS

If an accent is desired stronger than the natural accent

determined by the measure signature, or, one in a different position from the measure accent, certain signs are placed above or below the note or notes to be thus specially accented. There are several of these signs. The one in most common use is: > .

When the sign > is placed above or below a note or a combination of notes, it indicates that these notes are to be accented.

There is great variety in the use of accents, as you will find in your study of the works of the composers. Many times they are merely "special" in the sense of being more emphatic than usual. This is the case in Illustration 3, below. In syncopation (explained in Lesson 21, GENERAL THEORY) accents are transferred to what are usually unaccented beats.

Illustration 3
Special Accents

a)

b)

c)

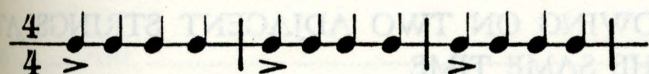
Rhythm

(This subject is continued from Lesson 6, and is resumed in Lesson 21.)

RHYTHMIC PATTERNS

If there were no variety in tone lengths, rhythm alone would be monotonous. By grouping together tones of various durations, some falling on the accents, and others unaccented, we obtain what are called Rhythmic Patterns. Illustration 4 shows a fundamental rhythm; but not a rhythmic pattern, because it is without variety of tone durations.

Illustration 4
Fundamental Rhythm

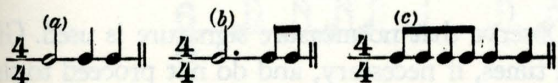


This rhythm is used in countless melodies. It is the basis of all those in four-four measure, which, nevertheless may have infinite variety in their rhythmic patterns. Let us examine a few melodies based on the fundamental rhythm of Illustration 4. (See Illustration 5.)

Illustration 5
Melodies Using the Same Fundamental Rhythm



Although the fundamental rhythm of all these melodies is the one shown in Illustration 4, the rhythmic patterns are as follows:



To each of these rhythmic patterns we may set many other melodies, besides the one shown in Illustration 5. Taking

the rhythm of (a) for example, other melodic forms might be added, such as



Thus we see that in writing music there is—

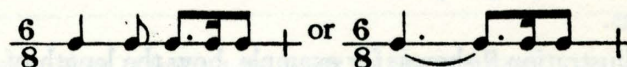
First: The fundamental rhythm (kind of pulsation)

Second: The rhythmic pattern

Third: The melody

and that for each of the classes there may be a great variety of examples in the succeeding class.

To the simple six-eight rhythm, Beethoven, in his Seventh Symphony, adds the rhythmic pattern,

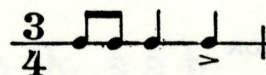


with the melodic effect shown in Illustration 6.

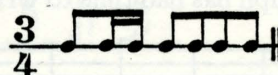
Illustration 6
Melody With Marked Rhythmic Pattern



It is the frequent repetition of a rhythmic pattern that makes the characteristic qualities of certain dances and national airs. For instance, with a fundamental rhythm of three-four measure, a Mazurka has the rhythmic pattern



and a Polonaise has



TECHNIC

Bowing

(This subject is continued from Lesson 14, and is resumed in Lesson 18.)

THE DISTRIBUTION OF THE BOW

Lesson 5, **TECHNIC**, described simply the process of dividing the length of the bow, in slurred bowing, so that each of the tones produced by a single stroke of the bow, receives a proportionate amount of the bow length, according to its time-value.

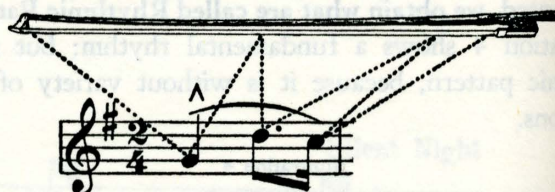
This process is called the Distribution of the Bow, and it is one of the most important points in the technic of bowing.

In distributing the length of the bow correctly, it is most helpful to think of the number of beats to be covered with one stroke of the bow; then to think of the bow as divided into an equal number of fractional lengths (halves, quarters, thirds). You will thus be prepared to regulate the speed of the bow so that each fraction of its length will cover the proper portion of the total time-value of the notes.

Illustration 7 shows, for example, how the length of the bow should be distributed in playing two beats with one up-bow, the beats containing notes of different length. (See Illustration 7.)

Illustration 7

An Example of the Correct Distribution of the Bow



BOWING ON TWO ADJACENT STRINGS AT THE SAME TIME

When the music you are playing requires you to play two notes together on adjacent strings at the same time (see Lesson 8, **TECHNIC**), such as, for example, the G and D strings, or the D and A strings, or the A and E strings, it is not necessary that you apply any more energy to the bow than you would normally apply in bowing on one string.

It is only necessary that you adjust the bow to such a level that its weight is divided equally between the two strings.

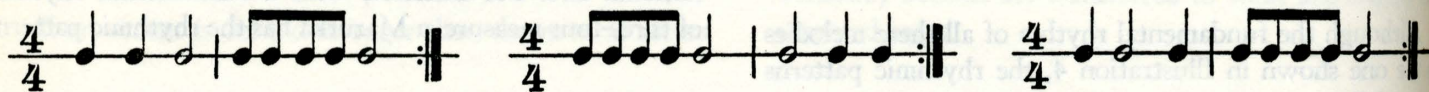
EAR TRAINING

*Rhythmic Dictation**Melodic Dictation*

[The following directions are for the teacher, and the work is to be conducted at the weekly lesson period.]
It may also be conducted at other times by any member of the family who has some knowledge of music.]

RHYTHMIC DICTATION

Play (or tap) the rhythms given below, and have the pupil write them. Give the measure signature, and count aloud while playing. Explain that you will repeat each rhythmic group, but that it is to be written only once.



MELODIC DICTATION

Play the following note groups, and have the pupil write them. Observe that no measure signature is used. Give the name of the tone on which each group begins. Play each one several times, if necessary, and do not proceed to the next one until the pupil has had time to write the one played.



GENERAL THEORY

- 4 Ans.

- 4 Ans.

- 5 Ans.

- 6 Ans.

- 4 Ans.

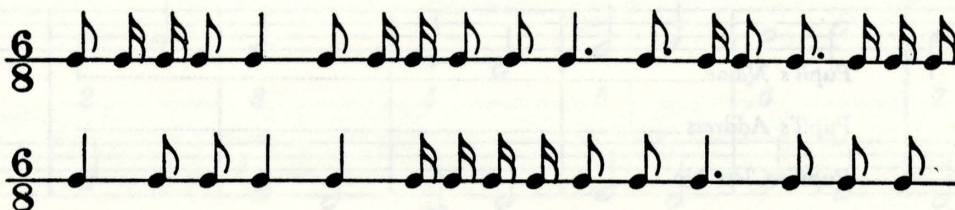
- 4 Ans.

- 4 Ans.

5. Ans.

- 4 Ans.

- 2



Marks
Possible
Marks
Obtained

GENERAL THEORY—Continued

11. What is necessary to avoid monotony in melody?

5 Ans.

12. How are rhythmic patterns obtained?

4 Ans.

13. What two rhythmic patterns are found in the following melody?



8 Ans. (a) (b)

TECHNIC

14. Describe the process called the distribution of the bow.

7 Ans.

15. What help is derived from thinking of the number of beats to be covered in one stroke?

7 Ans.

16. What is necessary when the music you are playing requires you to play two notes together on adjacent strings at the same time?

7 Ans.

EAR TRAINING

5 17. Rhythmic dictation.

5 18. Melodic dictation.

100 TOTAL.

Pupil's Name.....
Pupil's Address.....
Pupil's Class No.....
Teacher's Name.....

Sherwood Music School Courses

VIOLIN



LESSON 17

GRADE—PREPARATORY A

Subjects of this Lesson: FORM AND ANALYSIS · TECHNIC · EAR TRAINING

FORM AND ANALYSIS

Periods, Phrases and Sections

(This subject is resumed in Lesson 19.)

As a knowledge of the laws of any branch of human endeavor—for instance, painting, sculpture, architecture, or literature—tends to increase our interest and pleasure in that subject, so an understanding of the rules under which music is constructed makes our enjoyment of music much more complete.

When a composer wishes to express himself in music language, or to convey certain musical impressions, he must understand all the laws of what may be termed the Architecture of Music. The composer adheres, in general, to patterns which have become standardized through years of development. Form and coherence are thereby imparted to the music, and give it clearness and attractiveness. These elements are present in all good music, just as they are in sculpture, painting, architecture, and literature.

Form may be defined, in general, as the structure, plan, or design, upon which a composer builds his ideas.

The principal unit in musical form is the Period, which may be subdivided into Phrases and Sections.

THE PHRASE

We shall first consider some of the characteristics of the Phrase, a very definite and important part in the building of any composition. (See Illustration 1.)

The term, phrase, is used in Musical Form to denote a division of the music consisting of a certain number of measures.

Music, like literature, must have balance, order, and punctuation. Just as there are sentences containing clauses

Illustration 1
Four-Measure Phrases

From Schumann's "Album for the Young"

and phrases in literature, so music is made up of sentences, or periods, and their subordinate parts.

The phrase, in the great majority of cases, is a division of music covering four measures, at the end of which, there is usually some slight check to the flow of the melody. This may be caused either by a longer note, a rest, or by the use of chords which give the hearer a sense of conclusion. The last is found in Illustration 1, ending the first phrase in measure 4.

A first phrase, of whatever length, is generally followed by another similar phrase, which may be either a repetition of the first, with or without alterations, or a completion of the idea already introduced by the first phrase, serving as a kind of answer to it.

The second phrase in Illustration 1 forms a nicely balanced "answer" to the first phrase, and ends on the keynote, G.

THE PERIOD OR SENTENCE

Two such phrases comprise what is known as a Period, or Sentence, usually eight measures in length. The first phrase is called the Antecedent, or Fore-Phrase, and the

second, the Consequent or After-Phrase. (See Illustration 2.)

Obviously, if composers always adhered to such a strict manner of writing, great monotony would result. Hence, in order to produce variety, this simple and regular form is often modified.

In literature, some ideas require more words or syllables for expression than others; so, in music, composers may expand or contract the phrase and period according to the needs of the musical idea expressed. Of such expansions and contractions, we shall find examples in our later work.

The phrase may begin on any beat of the measure, accented or unaccented. (See Lesson 11, GENERAL THEORY.) It frequently ends in a key related to that in which the piece is written. (See Lesson 12, GENERAL THEORY.) The following example illustrates both these points. (See Illustration 2.)

The first phrase begins on the third beat of the measure, and closes with the second beat of the fourth measure. It also ends in a related key (G); while the second phrase, or the completed sentence, or period, ends in the key of C, in which the illustration began.

Illustration 2

Phrases Beginning With Half Measures, the Fore-Phrase Ending in a Related Key

SCHUMANN: Op. 68, No. 5. Little Piece

The musical score for Illustration 2 consists of two systems of music. The first system is labeled "Fore-Phrase" and the second system is labeled "After-Phrase". Both systems are in 2/4 time and feature a melody in the right hand and a piano accompaniment in the left hand. The Fore-Phrase ends in the key of G major, and the After-Phrase ends in the key of C major.

THE SECTION

As you play over this "Little Piece" by Schumann, you notice that each four-measure phrase seems to be broken up into two smaller parts. In other words, the melody seems to pause slightly at the end of every two measures. These two-measure subdivisions of the phrase are called Sections.

THE FIGURE

The Figure is a small group of successive notes that conveys a definite musical idea. It may be compared to a word, in language, just as the single note in music may be compared to a single letter of the alphabet. The end of the figure is often indicated by a longer note, or by a rest after the note, both of which appear in Illustration 3.

Illustration 3
Figures Separated by a Rest



The combination of several figures to make up larger divisions is shown in Illustration 4.

Observe that the three-note figure makes up a large part of this period of eight measures. It occurs five times in the fore-phrase.

Examples without number might be given, illustrating the importance of the figure in musical literature. Perhaps one of the most notable examples is the four-note figure which forms the basis of the first movement of Beethoven's Fifth Symphony:



This figure is used continually, throughout the entire movement, appearing in different keys with astonishing variety.

A characteristic figure like the above is also called a Motive, although this term is often applied to a characteristic passage including more than one figure. The whole of Illustration 3, for instance, might constitute a motive, if used frequently in its entirety.

Illustration 4
Eight-Measure Period With Two Four-Measure Phrases Containing Figures

SCHUMANN: The Wild Rider

Fore-Phrase

Figure

Figure

Figure

Figure

Figure

After-

Phrase

TECHNIC

Scale Fingerings

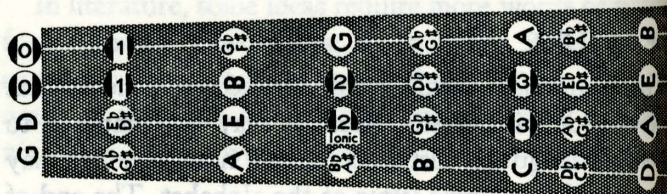
(This subject is continued from Lesson 13, and is resumed in Lesson 22.)

THE F SCALE

Illustration 5 shows the fingering of the F scale through one octave, on the D, A, and E strings. The third tone, A, may either be stopped by the fourth finger on the D string, or may be sounded on the open A string. Likewise, the seventh tone, E, may be stopped by the fourth finger on the A string, or may be sounded on the open E string. (See Illustration 5.)

Illustration 5

The Fingering of the F Scale



EAR TRAINING

Transposing

TRANSPOSING

(This work is to be done at home, and the teacher will give short tests upon it at the lesson period.)

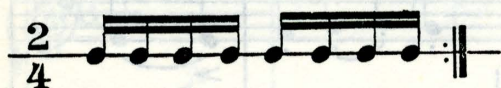
You will at once recognize the fragmentary melody below. After playing it several times, transpose it to the keys of G, D, and A. Listen carefully, because your ear must be your guide in making transpositions.



[The following directions are for the teacher, and the work is to be conducted at the weekly lesson period.]
[It may also be conducted at other times by any member of the family who has some knowledge of music.]

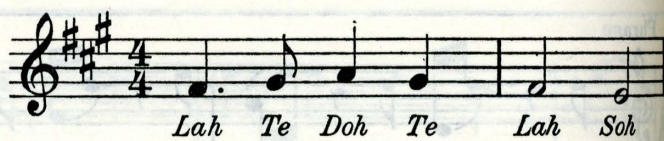
RHYTHMIC DICTATION

Play (or tap) the rhythms given below, and have the pupil write them. Give the measure signature, and count aloud while playing. Explain that you will repeat each rhythmic group, but that it is to be written only once.



TONIC SOL-FA

Play and sing each of the following melodic passages, using the Tonic Sol-Fa syllables. After each one, have the pupil sing it, using the same syllables.



SHERWOOD MUSIC SCHOOL COURSES—VIOLIN
GRADE PREPARATORY A

Test on Lesson 17

FORM AND ANALYSIS

1. What benefit is derived from an understanding of the rules under which music is constructed?

6 Ans.

2. What is a general definition of form, in music?

8 Ans.

3. What is the principal unit in musical form?

5 Ans.

4. What is the meaning of the term, phrase, in musical form?

6 Ans.

5. How long is a phrase, generally?

5 Ans.

6. How many four-measure phrases comprise a period, or sentence?

6 Ans.

7. What are these two phrases called?

8 Ans.

8. What are the two-measure subdivisions of a phrase called?

6 Ans.

9. What is a figure?

6 Ans.

10. What is a motive?

6 Ans.

Sherwood Music School Courses

VIOLIN

LESSON 18



GRADE—PREPARATORY A

Subjects of this Lesson: GENERAL THEORY · TECHNIC · EAR TRAINING

GENERAL THEORY

The Violin and The Bow

(This subject is continued from Lesson 10.)

HOW TO RE-STRING A VIOLIN

When it becomes necessary to put new strings on a violin, they must be put on very carefully, or they will not hold their pitch as long as they should.

A knot is tied in the lower end of the string; this is slipped into the hole in the tailpiece, through the top, and is caught in the notch just above the hole. The string is then drawn over the bridge, fingerboard, and nut to the peg.

The E string is attached to the lower right peg; the A string, to the upper right peg; the D string, to the upper left peg; the G string, to the lower left peg.

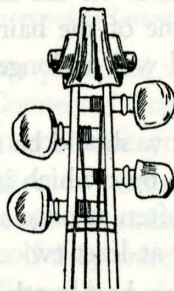
The end of the string should be put through the hole in the peg, and the string should be wound evenly around the peg until the desired tension is reached; the peg is turned away from you. The G and D strings should be wound against the left side of the peg-box; the A and E strings against the right side of the peg-box.

Each loop of the coil should lie tight against the preceding loop, but the loops should not cross one another. Illustration 1 shows correct and incorrect methods of attaching the strings to the pegs.

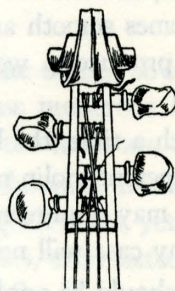
Illustration 1

Correct and Incorrect Methods of Attaching the Strings to the Pegs

(a) Correct



(b) Incorrect



CARE OF THE PEGS

The pegs require occasional care, in order that they may be responsive to the touch in tuning.

When they stick or slip, they should be taken out, and their points of contact with the peg-box should be rubbed first with soap, then with chalk, until they move easily, yet hold firmly.

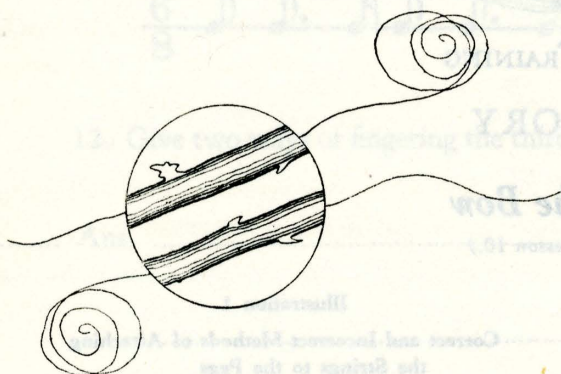
RENEWING THE HAIR OF THE BOW

When a hair from a bow is examined under a microscope, it is seen that the hair is hollow, and that it is covered with tiny barbs, all pointing in the same direction.

In assembling the hairs for a bow, the bow maker lays approximately half the hairs with the barbs pointing toward the frog, and half the hairs with the barbs pointing toward the tip. The barbs catch on the violin string and are mainly responsible for the friction which sets the string in vibration. By this method of construction, the friction is the same when the bow is moving upward as when it is moving downward. (See Illustration 2.)

Illustration 2

The Hair of the Bow, Showing the Barbs



In time, the friction wears the barbs off the hair. The hair becomes smooth and shiny, some of the hairs break, the bow produces a weak tone, and will no longer retain rosin.

At such a time, the hair of the bow should be renewed by a competent violin repair man. A bow which is in constant use may require re-hairing as often as once a month, and in any case will need re-hairing at least twice a year.

Rosin should be applied to the bow hair gently. If it is applied vigorously, a friction is created which tends to wear the barbs off the hair, and to shorten the life of the hair.

Notation

(This subject is continued from Lesson 9, and is resumed in Lesson 23.)

SIGNS FOR STACCATO

In Lesson 5, **TECHNIC**, the word staccato was explained as referring to tones which are detached from one another by momentary silence.

In this Lesson we shall study the signs used to indicate the production of staccato tones.

ADJUSTING THE BRIDGE

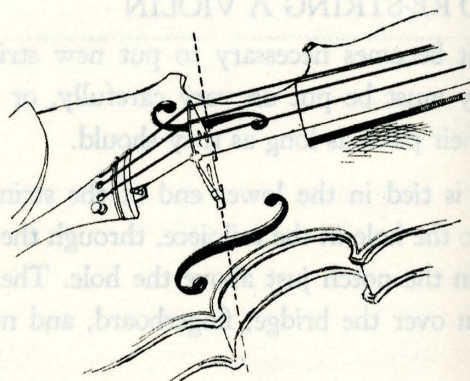
When the bridge of a violin is in proper position, it is tilted very slightly toward the tailpiece. It is placed so to counteract the tension of the strings, which tends to make the bridge lean toward the head of the instrument.

In tuning your violin, always look at the bridge first, to make sure it leans a little toward the tailpiece. If it does not, grasp it firmly with the thumbs and index fingers of both hands, and move the top of it backward until it is in the correct position.

After doing this, make sure that the bridge lies straight across the body of the violin, at right angles to the strings, and that it is not sitting too far forward or too far backward on the body. Properly placed, the bridge will be directly in line with the notches cut at the middle of the F-holes. (See Illustration 3.)

Illustration 3

The Bridge of the Violin, Correctly Adjusted



In tightening new strings, it is particularly necessary to make sure that the bridge does not lean forward under the increasing tension, as it may fall if it does so, and in falling break both the bridge and the top of the violin.

The most common of these is the Dot, or Point, placed over or under the note or notes which are to be played staccato. (See this Lesson, **TECHNIC**.) The point is supposed to indicate a greater degree of staccato than the dot, which is more generally used. (See Illustration 4.)

Illustration 4

Dots and Points Used to Indicate Staccato Tones



Dots used in connection with the slur mark (see Lesson 7, GENERAL THEORY), indicate that all the notes covered by the slur mark are to be played staccato, with one up-bow or down-bow. (See Illustration 5.)

Illustration 5

Staccato Dots Used in Connection With the Slur Mark



The dash (see Lesson 7, GENERAL THEORY) is sometimes used in connection with the dot to indicate a kind of staccato known as Mezzo-Staccato (pronounced met'-soh stah-kah'-toh). (See Illustration 6.)

Illustration 6

Dashes Used With Dots to Indicate Mezzo-Staccato



Mezzo is the Italian word for half; mezzo-staccato, literally means half-staccato. Mezzo-staccato is sometimes called Semi-Staccato; or Legato-Staccato; or Staccato-Legato; or Non-Legato. (See this Lesson, TECHNIC.)

Instead of the signs given above, the word, *staccato*, is sometimes written at the beginning of an extended passage of staccato notes.

TECHNIC

Bowing

(This subject is continued from Lesson 16, and is resumed in Lesson 25.)

STACCATO BOWING

In taking up the study of Staccato Bowing, it is necessary to understand very clearly that staccato bowing is not the only means of producing staccato tones.

Staccato tones, called for by the signs given in this Lesson, GENERAL THEORY, are produced by a variety of technical devices, of which staccato bowing is one.

Strictly speaking, staccato bowing is used only when more than one staccato tone is to be produced with one up-bow or one down-bow, as indicated by dots used in connection with the slur mark. (See this Lesson, GENERAL THEORY.)

In a broader sense, staccato bowing might be any kind of bowing that produces detached tones. For example, the tones in Illustration 4 would be played in a detached manner, with fairly rapid strokes, one tone to a stroke, and with a slight interruption of the movement of the bow at the end of each stroke. This is a form of staccato bowing.

However, violinists commonly use the term, "staccato bowing," in its limited sense, to designate a series of stac-

cato tones produced with one stroke of the bow. This is called Connected Staccato (because numerous tones are played in one stroke) even though the tones are detached.

The effect of staccato playing is shown in Illustration 7. The notes in this example are all eighth notes, yet they are played as if they were sixteenth notes, each sixteenth note being followed by a sixteenth rest. (See Illustration 7.)

Illustration 7

The Effect of Staccato Playing

Written:



Played:



In connected staccato bowing the bow should be moved only by your fingers and by your hand from the wrist joint.

Your arm should move only to follow the hand, but should give no particular impulse to the bow. Interrupt the upward or downward movement of the bow momentarily at the conclusion of each tone; this interruption will produce the detached effect desired.

At the beginning of each tone, make use of a slight pinching movement of the thumb and index finger of the right hand, as described in Lesson 8, **TECHNIC**.

While this pinching movement tends to move the bow downward, it does not actually set the string in vibration, because of the tendency of the hair of the bow and the string to yield to one another.

The pinching movement merely brings the bow-hair and the string into contact with one another, with a slight impact. At the same time when the thumb and index finger pinch the bow, the wrist must make a quick movement upward (for up-bow) or downward (for down-bow), the movement of the wrist producing the motion of the bow, which, in turn produces the tone. The fingers and wrist should relax between the successive impulses thus given to the bow.

In both up-bow and down-bow movements in staccato bowing, keep the wrist joint of your right hand at all

times slightly higher than the knuckles. (See Illustration 8.)

It is best to use the point of the bow for staccato bowing. If the lower part of the bow were used, it would be difficult to produce the crisp, detached staccato tones as rapidly as required, because the overhanging weight of the upper part of the bow would cause the hair of the bow to cling too tightly to the strings; and because this extra weight would make the bow awkward to handle in the technical movements described.

After much practice you will find it possible to perform staccato bowing so rapidly that there will seem to be no interruption of the movement of the bow, yet the tones will actually be noticeably detached from one another.

MEZZO-STACCATO BOWING

Mezzo-Staccato Bowing is the term applied to the producing of very slightly detached tones.

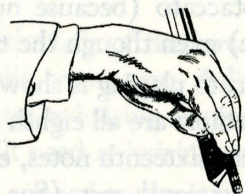
Either a fractional part of the bow-length or the entire length of the bow may be used for any tone.

To produce mezzo-staccato tones, halt the movement of the bow momentarily at the conclusion of each tone; then start the movement for the next tone immediately.

Thus the tones produced are only very slightly detached from one another, each possessing a certain strength and vitality which is the effect aimed at in this kind of bowing. (See also Detached Bows, Lesson 39, **TECHNIC**.) The ear must guide you in regulating the bowing so as to secure the desired degree of detachment.

Illustration 8

The Correct Position of the Wrist for Staccato Bowing

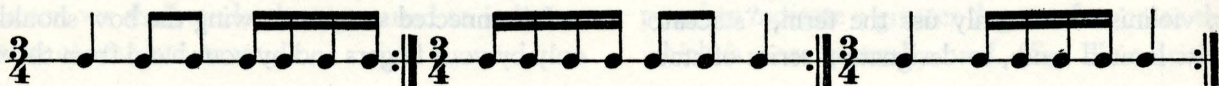


EAR TRAINING

Rhythmic Dictation

[The following directions are for the teacher, and the work is to be conducted at the weekly lesson period.
It may also be conducted at other times by any member of the family who has some knowledge of music.]

Play (or tap) the rhythms given below, and have the pupil write them. Give the measure signature, and count aloud while playing. Explain that you will repeat each rhythmic group, but that it is to be written only once.



SHERWOOD MUSIC SCHOOL COURSES—VIOLIN
GRADE PREPARATORY A

Test on Lesson 18

GENERAL THEORY

1. In stringing a violin, which string is attached to

(a) the lower right peg?

Ans.

(b) the upper right peg?

Ans.

(c) the upper left peg?

Ans.

(d) the lower left peg?

Ans.

2. Which way is the peg turned?

Ans.

3. Against what should the (a) G and D strings be wound? (b) A and E strings be wound?

Ans. (a)

(b)

4. What must be done when pegs stick or slip?

Ans.

5. How often should a bow be re-haired?

Ans.

6. What bad effects result from applying rosin to the bow too vigorously?

Ans.

7. Which way does the bridge of a violin tilt when in proper position?

Ans.

8. Where should the bridge be placed with reference to the F-holes?

Ans.

Marks
Possible
Marks
Obtained

GENERAL THEORY—Continued

9. On the following staff write the different signs used to indicate the production of staccato tones designated.

8

Dotted Staccato

Pointed Staccato

Connected Staccato

Mezzo-Staccato



TECHNIC

10. When is staccato bowing, in a strict sense, used?

5

Ans.

11. How should the bow be moved in staccato bowing?

6

Ans.

12. When should there be a slight pinching movement of the thumb and index finger of the right hand?

5

Ans.

13. What should be the position of the wrist joint of the right hand at all times in staccato playing?

6

Ans.

14. Which part of the bow is it best to use for staccato bowing?

5

Ans.

15. Which part of the bow may be used for mezzo-staccato bowing?

5

Ans.

16. How are mezzo-staccato tones produced?

7

Ans.

EAR TRAINING

5

17. Rhythmic dictation.

100

Total.

Pupil's Name.....

Pupil's Address.....

Pupil's Class No.....

Teacher's Name.....

Sherwood Music School Courses

VIOLIN



LESSON 19

GRADE—PREPARATORY A

Subjects of this Lesson: FORM AND ANALYSIS · TECHNIC

FORM AND ANALYSIS

Periods, Phrases and Sections

(This subject is continued from Lesson 17, and is resumed in Lesson 26.)

In Lesson 17, FORM AND ANALYSIS, you learned what is meant by "form" in music. The period, phrase, and section were explained and illustrated. We are now ready to study further applications of these units of form.

ANALYSIS

When we examine the details of the form of a composition, we call this, Analysis. We shall now analyze the "Humming Song" by Schumann. (See Illustration 1.)

Illustration 1
A Composition Divided Into Periods, Phrases and Sections

SCHUMANN: Op.68, No.3. Humming Song

PERIOD 1

Phrase
Section

Section

1 2 3 4

5 6 7 8

Phrase
Section

Section

PERIOD 2

Phrase

Section

Phrase

Section

Section

PERIOD 3

Phrase

Section

Section

Phrase

Section

Section

You will notice that a definite ending, or "cadence," is reached in measure 8. There is scarcely any perceptible pause at the end of measure 4; but measure 5, being like measure 1, suggests the beginning of the second phrase.

The half notes in measures 2 and 6 form momentary checks in the flow of the melody, and divide the

phrases into equal parts, that is, into two-measure sections.

The two phrases, each four measures long, and each thus subdivided into two-measure sections, form a complete sentence, or period.

Measures 9-16, in the same way, constitute another period of similar formation.

You will observe that this second period is written in the key of G. (Notice the F#.) The melody is the same as that which appears in the first period, with the exception of one note in measure 14.

Measures 17-24 form a third complete period, practically a repetition of the first. It is subdivided into two four-measure phrases, and the first four-measure phrase

contains the same two sections as before. The final phrase has the additional note in the melody, like measure 14. This makes the four measures continuous and the division into sections less noticeable.

The whole composition, then, includes three periods, each eight measures in length, with perfectly regular phrases and sections.

TECHNIC

Phrasing

(This subject is continued in Lesson 43.)

Phrasing is the process by which the many musical ideas which comprise any piece of music are made distinguishable from one another. Each musical idea is made up of a series of tones which are grouped together, like the words in a spoken phrase; and each musical idea is called a Phrase.

The word *phrase*, as used in this technical sense, has a meaning quite different from the same word as used in an analytical sense, and these two separate meanings have no direct connection with one another. (See Lesson 17, FORM AND ANALYSIS.)

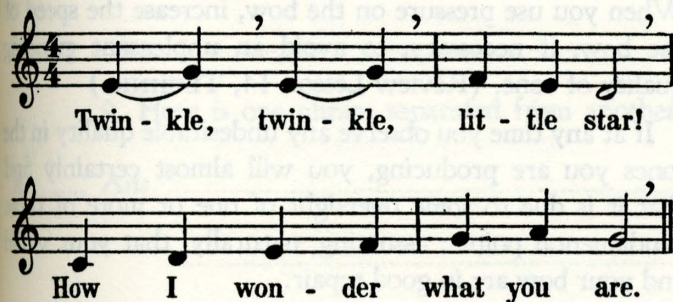
The phrasing of music is something like the punctuating of sentences, which are divided by commas, semicolons, etc. When you read these lines:

Twinkle, twinkle, little star!

How I wonder what you are,

you make pauses, in the first line, where the commas are placed, but no pause in the second line. It is very much like this with music; some passages are broken up into separate parts (phrases), and some have no break or pause. If a melody were played to fit these words, it might be as in Illustration 2.

Illustration 2
Melody Fitted to Words



A careful study of this melody will lead to an understanding of the technical means by which each musical phrase can be made to stand out clearly.

The commas placed above the music, mark the end of each phrase. Momentary cessation of the movement of the bow at the end of each phrase serves to separate one phrase from another by a very brief silence, and this is one of the most effective means for making your phrasing evident to the listener.

To provide for this silence at the end of the phrase, we simply give the last note a little less than its regular time-value.

Another means of phrasing clearly, is to give the first note of each phrase *just a little* more emphasis than it would regularly receive. This helps to make it evident to your listener that you have started a new phrase.

If a phrase is very short, like the phrases in the first line of Illustration 2, the first note should be emphasized somewhat more, and the last note should be shortened somewhat more, than in longer phrases.

Observe that, although the first line of Illustration 2 is made up of three short phrases, yet these three short phrases seem to combine themselves into a longer phrase. None of the three short phrases seems to have meaning by itself, but when joined to the other two phrases in the same way that clauses of a sentence are fitted together, the musical meaning becomes complete. This is very often true in musical phrasing—a sequence of short phrases may form a longer phrase.

On the other hand, some phrases are not divided into smaller sections. The second line of Illustration 2 is a good example of a phrase which is not made up of smaller parts.

When a phrase is fairly long, like the last phrase in Illustration 2, its structure is usually such that it can be given added beauty by a slight *crescendo* from the beginning to the middle, and a slight *decrescendo* from the middle to the end; thus seeming to approach, and to recede from, a climax or central point of interest. Illustration 3 shows an example of this interpretative device.

Illustration 3

Crescendo and Decrescendo Within a Phrase



The demands of phrasing have much to do with determining the kind of bowing to be used in playing any musical passage.

The Playing Apparatus

(This subject is continued from Lesson 13, and is resumed in Lesson 39.)

COÖRDINATED ACTION IN PRODUCING TONES OF GOOD QUALITY

In order to produce tones of good quality, and to avoid the "scratchiness" heard so frequently, you must clearly understand and thoughtfully apply many of the details of violin technic which you have learned in preceding Lessons. No one of these phases of technic will give you a good tone quality: they must be used together.

This requires accurate coördination of all the members of the playing apparatus. And, to begin with, you must make sure that the condition and position of these different members are correct. Unless these members are properly relaxed, and correctly adjusted in relation to one another and to the violin, physical conditions are certain to arise which will interfere with good tone production. (In this connection, review the instruction given in Lesson 1, **TECHNIC**, on the playing apparatus.)

You must be careful to see that you are always making the bow move parallel to the bridge. (Review Lessons 1 and 13, **TECHNIC**, on this subject.)

Be sure that, with few exceptions, the bow is moving on the strings at a point approximately half-way between the bridge and the fingerboard. (Refer again to Lesson 1, **TECHNIC**.) However, for louder tones, the bow should be

Let us study, for example, how the phrasing in Illustration 2 governs the bowing. The first two phrases are very short. After the first phrase has been played down-bow, the second phrase is played up-bow. Change of direction makes it easier to accent the first tone of each phrase slightly, and to separate the two phrases from one another by a very brief silence.

Each tone of the third and fourth phrases is played with a separate stroke of the bow, to give it the strength and distinctness which this melody seems to require. Within each phrase, the tones are carefully connected to one another. (See Lesson 5, **TECHNIC**.) But the phrases themselves are separated from one another, as just explained, by a momentary cessation of the movement of the bow at the end of each phrase.

moved somewhat nearer to the bridge; and for softer tones, it should be moved a little closer to the fingerboard, as explained in Lesson 14, **TECHNIC**.

You must not permit it to skid or slide toward or away from the bridge. (Review Lesson 13, **TECHNIC**.)

You should always stop the strings firmly. Lack of firmness in stopping, results in unsatisfactory tone quality. (Review Lesson 2, **TECHNIC**.)

Attack the string with the bow in such a way that the tone starts promptly, without lost motion. (Review Lesson 8, **TECHNIC**.)

When you need to obtain tones of greater intensity than can be made by the weight of the moving bow on the strings, be very careful not to use any more pressure on the bow than is needed for the tonal intensity desired. When you use pressure on the bow, increase the speed of the bow, if necessary, to avoid an unpleasant grinding quality of tone. (Review Lesson 14, **TECHNIC**.)

If at any time you observe any undesirable quality in the tones you are producing, you will almost certainly find that it is due to some oversight of one or more of these fundamental points; assuming, naturally, that your violin and your bow are in good repair.

SHERWOOD MUSIC SCHOOL COURSES—VIOLIN
GRADE PREPARATORY A

Test on Lesson 19

FORM AND ANALYSIS

Marks
Possible
Marks
Obtained

1. What is meant by analysis?

6 Ans.

2. How many periods are to be found in Illustration 1 of this Lesson?

6 Ans.

3. Which two periods are practically the same?

6 Ans.

4. In what way is the second period

8 (a) different from the other periods? Ans.

(b) the same as the other periods? Ans.

5. How many phrases in each period?

6 Ans.

6. How many sections in each phrase?

6 Ans.

7. Which phrases are continuous, without the division into sections being observable?

6 Ans.

TECHNIC

8. What is meant by the term phrasing, technically?

9 Ans.

9. How is one phrase separated from another phrase?

8 Ans.

Marks
Possible
Marks
Obtained

TECHNIC—Continued

10. How are the first and last notes of a very short phrase played?

8 Ans.

11. How may added beauty be given a fairly long phrase?

8 Ans.

12. What have the demands of phrasing to do with bowing?

7 Ans.

13. What is necessary in order to produce tones of good quality? (Make your answer very full and complete.)

16 Ans.

100 TOTAL.

Pupil's Name.....

Pupil's Address.....

Pupil's Class No.....

Teacher's Name.....

Sherwood Music School Courses

VIOLIN



LESSON 20

GRADE—PREPARATORY A

Grade Review

It is very important that the elementary and fundamental instruction given in this Grade be thoroughly mastered, in order that satisfactory progress may be made with the next Grade.

Therefore, the teacher should now select from this Grade such subjects as can be re-studied by the pupil with especial profit, and direct him to review these subjects.

The Reference Chart on the two following pages, giving a synopsis of the subjects treated in Lessons 1 to 19, inclusive, will be found useful in outlining this review.

Suppose that the Scale Fingerings of this Grade have not been thoroughly mastered. The pupil knows that Scale Fingerings are treated in the *Technic* section of the Lessons. Therefore, he looks in the Chart, under the head of *Technic*, and finds that Scale Fingerings are treated in Lessons 13 and 17, which he proceeds to review.

Suppose a review is desirable on the Marks of Expression. He remembers that Marks of Expression are explained in the *General Theory* division of the Lessons. Reference to the *General Theory* division on the Chart shows that Lessons 14, 15 and 16 contain the instruction on Marks of Expression; and it is then easy to make the review.

If the pupil's rhythmic sense needs strengthening, let him, in the same way, review the Rhythmic Dictation assignments from the *Ear Training* section of Lessons 6, 8, 11, 12, 15, 16, 17, and 18.

If he has shown that he cannot readily reproduce on the violin simple melodies that he hears, he should review the Melodic Dictation assignments found in the *Ear Training* section of Lessons 8, 13, 15, and 16.

If the basic principles of Form and Analysis are not quite clear to the pupil, direct him to a re-reading of the *Form and Analysis* division of Lessons 17 and 19.

If he has any difficulty in making simple transpositions, he may work over again the transposition assignments in the *Ear Training* section of Lessons 12 and 17.

Other subjects may be reviewed in a similar manner, preparatory to having the pupil write the answers to the Grade Test accompanying this Lesson, which should be done in the presence of the teacher, if possible.

GRADE PREPARATORY A

	1	2	3	4	5	6	7	8	9
General Theory	The Violin and The Bow	The Violin Fingerboard — Notation (Staff, Clef, Notes, Signs for Fingering and Bowing)	Half Steps and Whole Steps — Notation (Naturals, Sharps, Flats, Notes, Bars)	Notation (Rests) — Intervals (Seconds, Thirds, Fifths, Octaves) — Chords	Scales (Chromatic and Diatonic, C and G Major) — Tonic Sol-Fa Syllables	Rhythm — Measure (Simple) Counting	Notation (Notes, Rests, Tie, Slur, Signs for Legato, Whole Bow and Half Bow, Bars, Dot)	Notation (Chromatic Signs, Key Signatures)	Notation (Rests, Notes, Triplets, Fractions, Bow Signs)
Form and Analysis									
Technic	The Playing Apparatus (Condition and Position) — Bowing (Use of Whole Bow)	Stopping (Finger Action)	Stopping (Position and Control of Left Hand Fingers)	The Playing Apparatus (Coördination of Right and Left Hands)	Bowing (Slurred Bowing, Legato and Staccato)	How to Tune the Violin	Bowing (Use of Half Bow, Alternating Bows)	The Playing Apparatus — Bowing (Position and Action of Right Arm, String Crossing, Attack, Measure Accents)	Bowing (Use of Small Fractions, Parts of Bow)
Interpretation									
Ear Training	Identifying the Open Strings by Their Sounds	Producing Natural Tones on the E String	Recognizing Half Steps and Whole Steps	Dynamics — Time-Values — Rhythm	Tonic Sol-Fa — Characteristics of Melody	Rhythmic Dictation	Tonic Sol-Fa	Rhythmic Dictation — Melodic Dictation	Finding Major Chords on the Fingerboard

REFERENCE CHART

GIVING A SYNOPSIS OF THE SUBJECTS IN LESSONS 1 TO 19 INCLUSIVE

10	11	12	13	14	15	16	17	18	19
The Violin and The Bow (Their Construction and Parts)	Measure (Incomplete First Measure)	Key or Tonality (Signatures) — Scales (D Major) — Summary of Keys; etc.	Scales (A and E Major)	Marks of Expression (Tempo, Dynamics)	Scales (F Major) — Marks of Expression (Tempo Changes)	Measure (Compound) — Marks of Expression (Accents) — Rhythmic Patterns		The Violin and The Bow — Notation (Signs for Staccato)	
							Periods, Phrases and Sections		Periods, Phrases and Sections (Analysis, "Humming Song")
Bowing (Wrist Movement, Wrist Legato)	Stopping (Avoiding Waste Motion, Barring)	The Positions (First Position, Rule for Stopping Sharps and Flats, Extensions)	Scale Fingerings (C, G, D, A and E Major) — The Playing Apparatus — Bowing (Control) — Stopping (Chromatic)	Bowing (Playing Loudly and Softly)		Bowing (Distribution of Bow)	Scale Fingerings (F Major)	Bowing (Staccato and Mezzo-Staccato)	Phrasing — The Playing Apparatus (Coördinated Action in Producing Tones of Good Quality)
					Basic Elements (Dynamics, Tone Duration, Playing in Time)				
Finding Minor Thirds and Minor Triads on the Fingertboard	Rhythmic Dictation	Transposing Melodies — Rhythmic Dictation — Tonic Sol-Fa	Melodic Dictation	Tonic Sol-Fa	Rhythmic Dictation — Melodic Dictation	Rhythmic Dictation — Melodic Dictation	Transposing — Rhythmic Dictation — Tonic Sol-Fa	Rhythmic Dictation	

SHERWOOD MUSIC SCHOOL COURSES—VIOLIN
GRADE PREPARATORY A

Grade Test Accompanying Lesson 20

GENERAL THEORY

1. (L. 2) What is the cause of the difference between tones high in pitch and tones low in pitch?

2 Ans.

2. (L. 3) Where are the half steps between natural tones?

2 Ans.

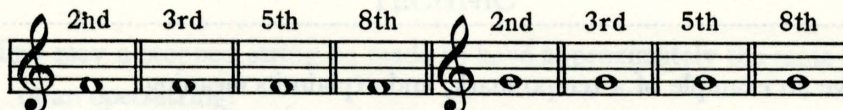
3. (L. 5) Write the proper syllable names under the notes in the following examples:

8 Ans.



4. (L. 4) Write intervals of seconds, thirds, fifths and eighths, as indicated, above the notes on the following staff:

4 Ans.



5. (L. 7) Write the three notes of one kind necessary to equal the time-value of the following dotted notes:

3 Ans.



6. (Ls. 4, 7, 9) Complete each of the following measures by filling in the proper rests:

6 Ans.



7. (Ls. 6, 11) Write the proper measure signatures and indicate the counts for the following examples:

8 Ans.

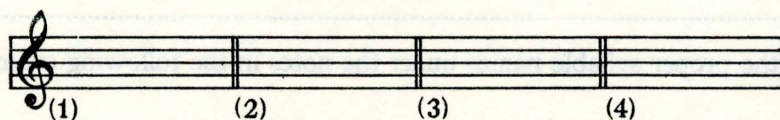


Marks
Possible
Marks
Obtained

GENERAL THEORY—Continued

8. (L. 7) Give original examples of the tie and the slur, as follows: (1) tie, using same degree; (2) tie, using different degrees; (3) slur, using same degree; (4) slur, using different degrees.

6 Ans.



9. (Ls. 8, 12) Write the key signatures for the following keynotes:

4 Ans.



10. (L. 14) Give an example of a dynamic mark, and explain its meaning.

4 Ans.

11. (L. 14) Give an example of a tempo mark, and explain its meaning.

4 Ans.

12. (Ls. 14, 15) Define the following musical terms used as marks of expression:

(a) Crescendo. Ans.

(b) Diminuendo. Ans.

5 (c) Rallentando. Ans.

(d) Accelerando. Ans.

(e) A tempo. Ans.

13. (L. 16) What is the chief difference between simple measure and compound measure?

2 Ans.

14. (Ls. 6, 16) What kind of measures are represented by the following signatures?

2 (a) $\frac{3}{4}$ Ans.

(b) $\frac{6}{8}$ Ans.

GENERAL THEORY—Continued

15. (Ls. 6, 16) Write two different rhythmic patterns for each of the following measure signatures:

4 Ans.



FORM AND ANALYSIS

16. (L. 17) Give the meaning of the following terms as applied to musical form:

- 4 (a) The phrase. Ans.
- (b) The period. Ans.
- (c) The section. Ans.
- (d) The figure. Ans.

TECHNIC

17. (L. 2) How may a stopped string be made to have approximately the same clear, ringing quality as that of an open string?

4 Ans.

18. (L. 11) What is the advantage of the technical process known as barring?

3 Ans.

19. (L. 12) When in the First Position, what finger stops

- 7 (a) F on the D string? Ans.
- (b) B on the E string? Ans.
- (c) A on the G string? Ans.
- (d) D on the A string? Ans.

20. (L. 13) What is meant by chromatic stopping?

3 Ans.

Marks
Possible
Marks
Obtained

TECHNIC—Continued

21. (L. 16) What difference in energy, if any, is required in playing on one string or on two adjacent strings at the same time?

3 Ans.

22. (L. 18) In the broader sense, what is staccato bowing?

3 Ans.

23. (L. 18) What kind of bowing is used in producing very slightly detached tones?

3 Ans.

INTERPRETATION

24. (L. 15) What two elements in Interpretation depend upon the player's adjustment for artistic violin playing?

6 Ans.

100 TOTAL.

Report of Pupil's Technical Work

I hereby certify that this pupil has studied not less than 75 per cent of the technical material accompanying Grade Preparatory A, with the following results:

Exercises, average grade.....

Studies, average grade.....

Pieces, average grade.....

General Average.....

.....per cent of the Pieces have been memorized.

(The minimum should be 50 per cent)

Date Teacher's Signature

Upon completion of this Test, the Pupil is entitled to receive two compositions chosen from any Grade in the Catalog of Additional Compositions. Indicate carefully and completely the compositions desired.

Title..... Composer..... No..... Grade.....

Title..... Composer..... No..... Grade.....

Compositions mailed to Pupil.....by.....

Pupil's Name.....

Pupil's Address.....

Pupil's Class No.....

TO THE TEACHER: Please fill in your name and address below. The Test will be returned to that address in one of our special mailing envelopes.

Teacher's
Account Number
(Please fill in)

Teacher's Name.....

Street Address.....

City and State.....