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1937

Violin Course: Grade 1, Studies

Sherwood Music School

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Sherwood Music School Courses

VIOLIN

STUDY 101

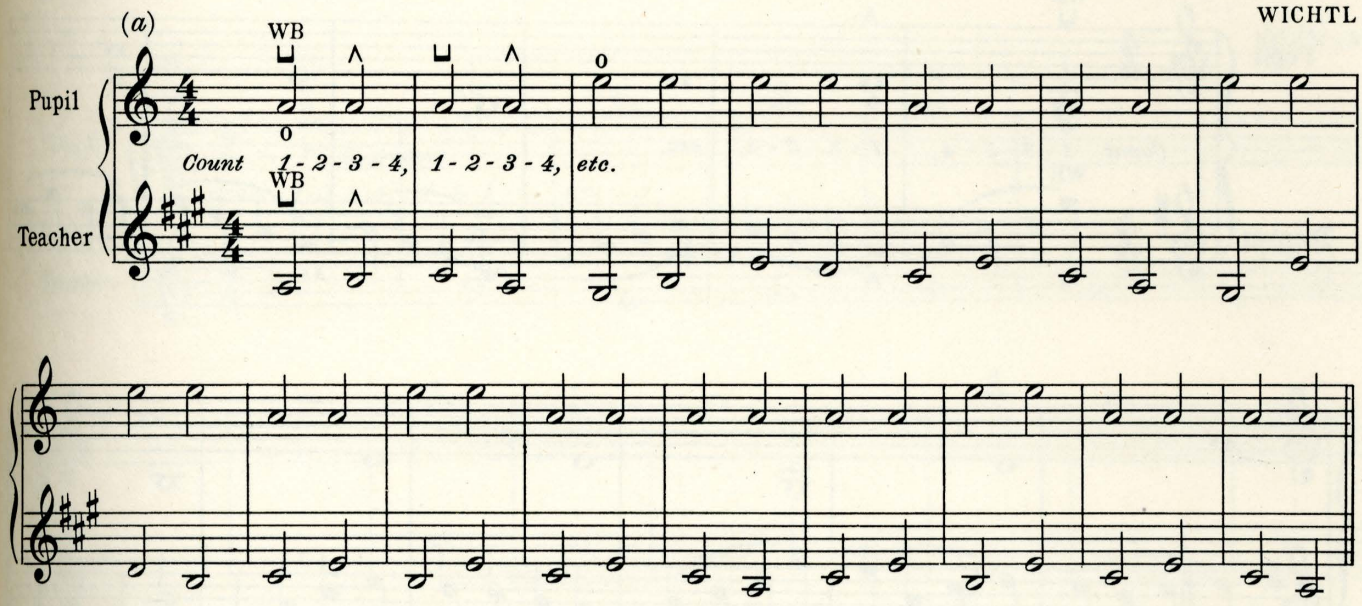
You are to play the notes on the upper staff of each pair of staves in this Study. Your teacher will play the notes on the lower staff. Your part will require you to play only the open strings.

Use a full stroke of the bow for each tone. Keep your arm relaxed, and draw your bow with the simple motion of bending and unbending your arm. Your right elbow should at all times be slightly lower than your right wrist, regardless of the string on which you are playing.

Be sure that the stick of the bow is inclined away from you, and that it travels parallel with the bridge. Apply no pressure to the bow—the weight of the bow will be sufficient to produce a soft, clear tone.

You were told in Lesson 1, TECHNIC, that the violin should be tilted so that the G string is a little the highest. As you play this Study, you will see that this rule enables you to play on each string with ease.

Hold your violin so that the fingerboard is horizontal. Stand in the normal position which you assume for walking, with your shoulders and head perfectly at ease. (See Lesson 1, TECHNIC.)



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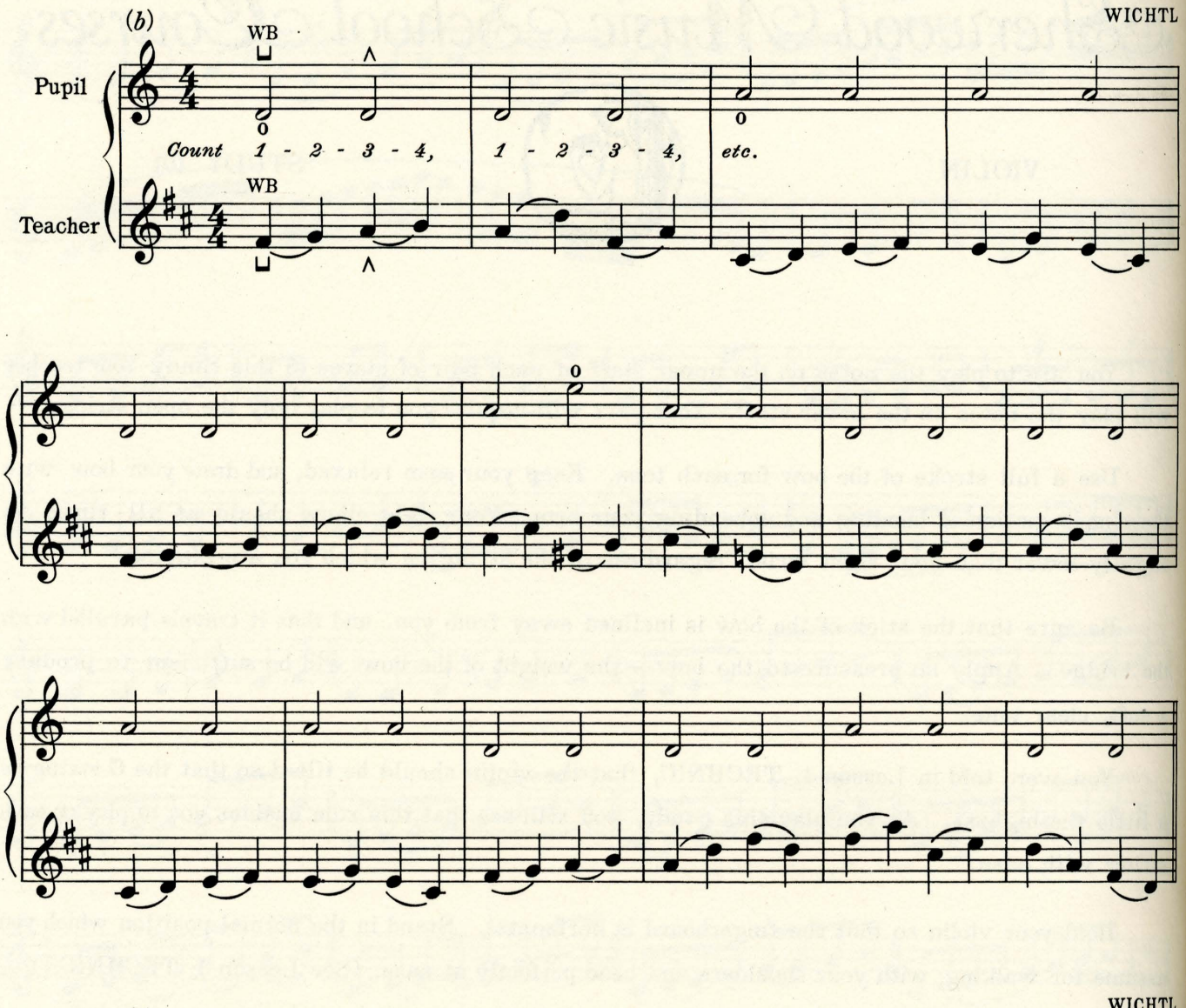
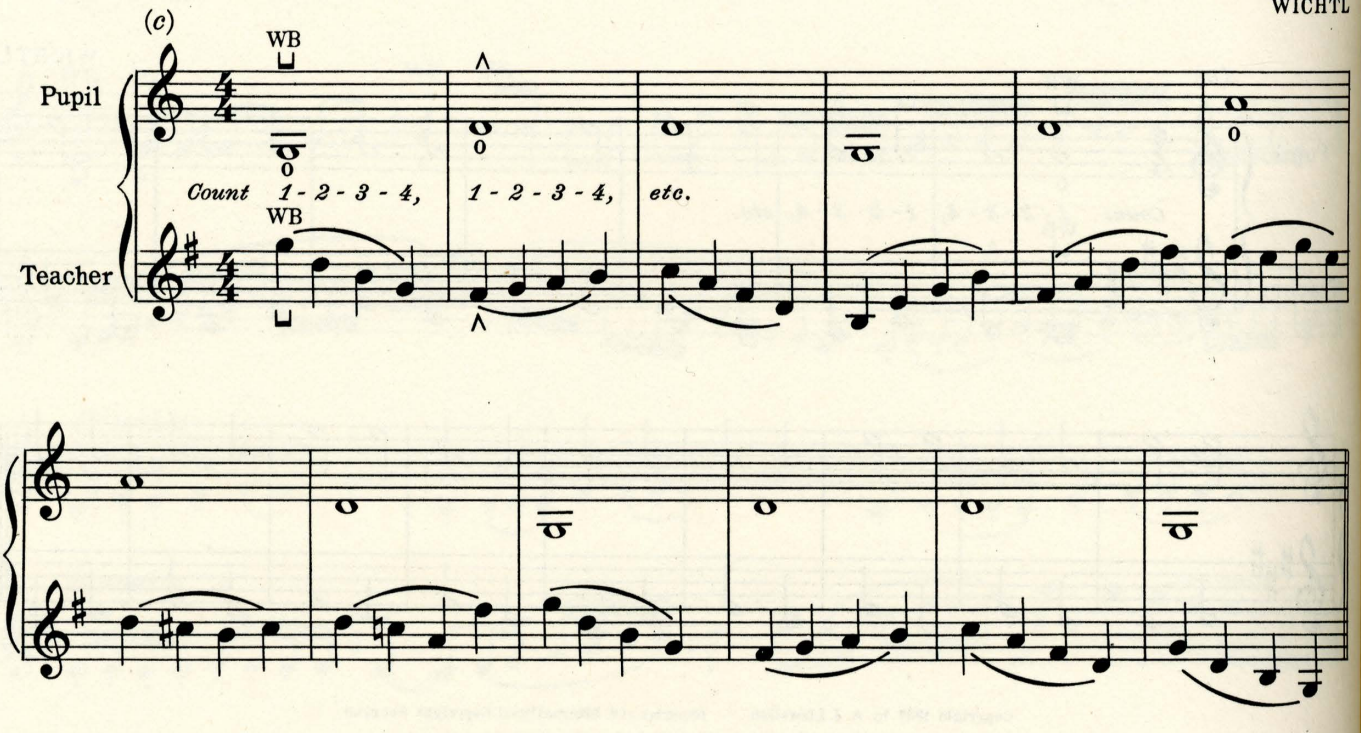

(b)
WB
Pupil
Count 1 - 2 - 3 - 4, 1 - 2 - 3 - 4, etc.
WB
Teacher


(c)
WB
Pupil
Count 1 - 2 - 3 - 4, 1 - 2 - 3 - 4, etc.
WB
Teacher

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VIOLIN

STUDY 102

Your part of this Study (the upper staff of each pair of staves) calls for four tones, E, F, G, and A, to be played on the E string. The E is played on the open E string, and the F, G, and A, are produced by stopping the string.

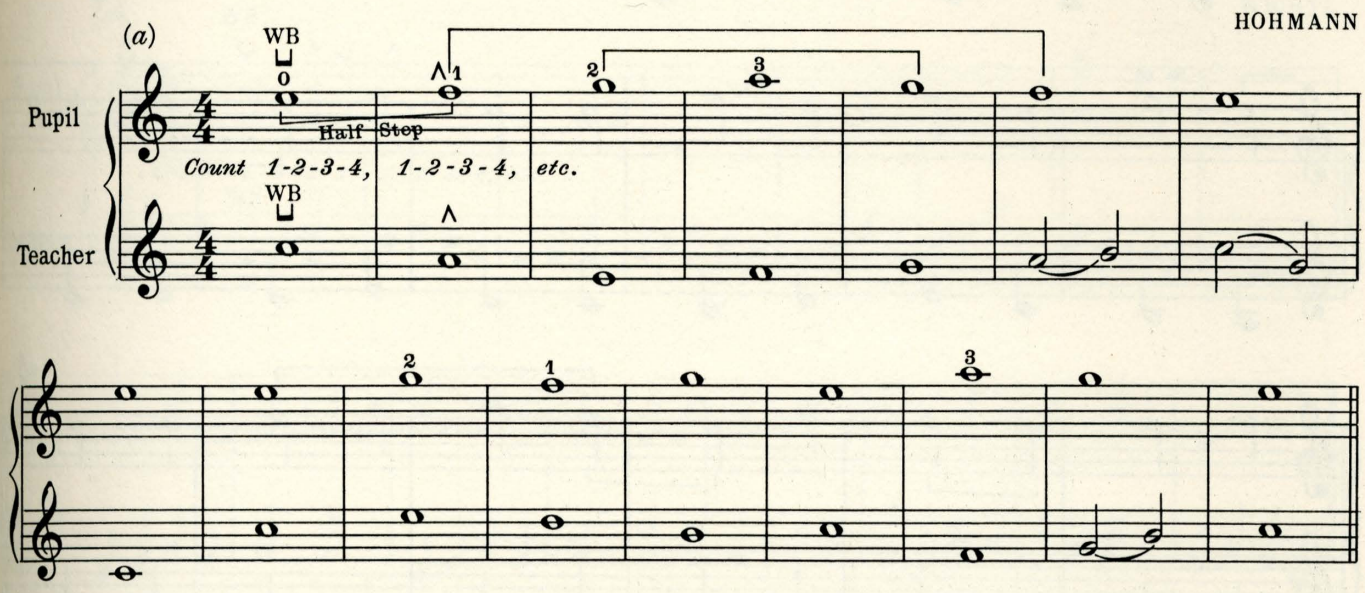
Look at Illustration 1 of the FINGERBOARD CHARTS to see the distance between the points on the fingerboard at which these tones are produced. Remember that it is only a half step from E to F, and that for F, the first finger must be brought down rather close to the nut of the violin. The half steps in this Study have all been marked with slanting lines beneath the notes.

When you put a finger on the string to stop it, be sure to use the tip of the finger — not the nail. Keep your finger nails cut short enough so that they will not come into contact with the string or the fingerboard. Move your fingers from the knuckle joints with a hammer-like action. (See Lesson 2, TECHNIC.)

Try to hear the pitch of each tone mentally before you play it. Thus it will be easier for you to tell whether the tones you play are accurate in pitch. If the pitch of a tone is inaccurate, do not correct it by sliding your finger along; lift the finger and put it down again, without moving the hand.

Keep the body of your hand quiet as the fingers reach for the proper locations on the fingerboard. When you put a finger down, leave it down until the music requires that it be lifted; the extended straight lines placed above certain of the notes in this Study will remind you to do this.

Let your arms be relaxed, so that the elbows hang loosely. Draw the bow parallel to the bridge, and incline the stick toward the scroll of the violin. Do not apply any pressure to the bow. Try to get perfect coördination of finger and bow movements. (See Lesson 4, TECHNIC.)



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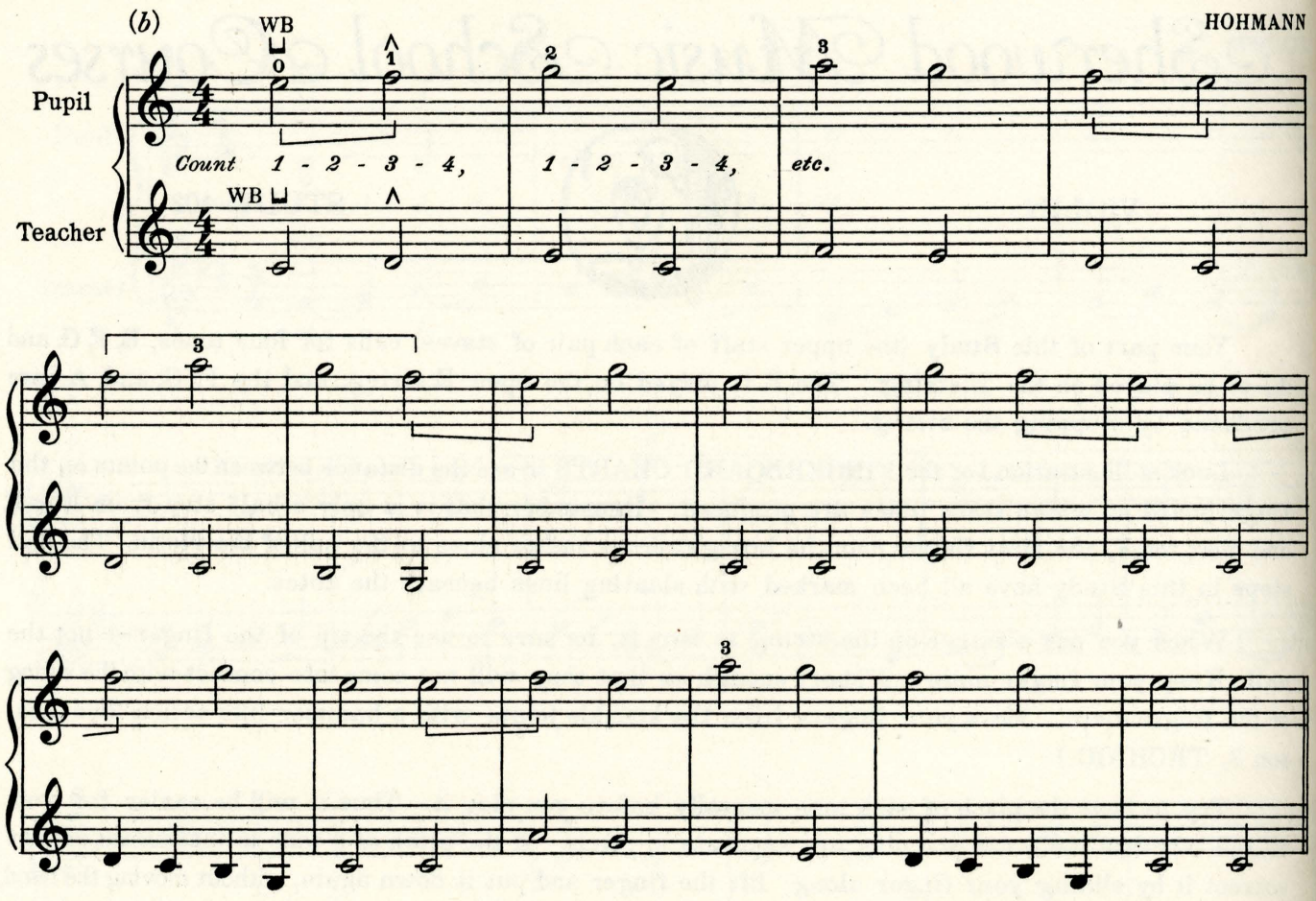
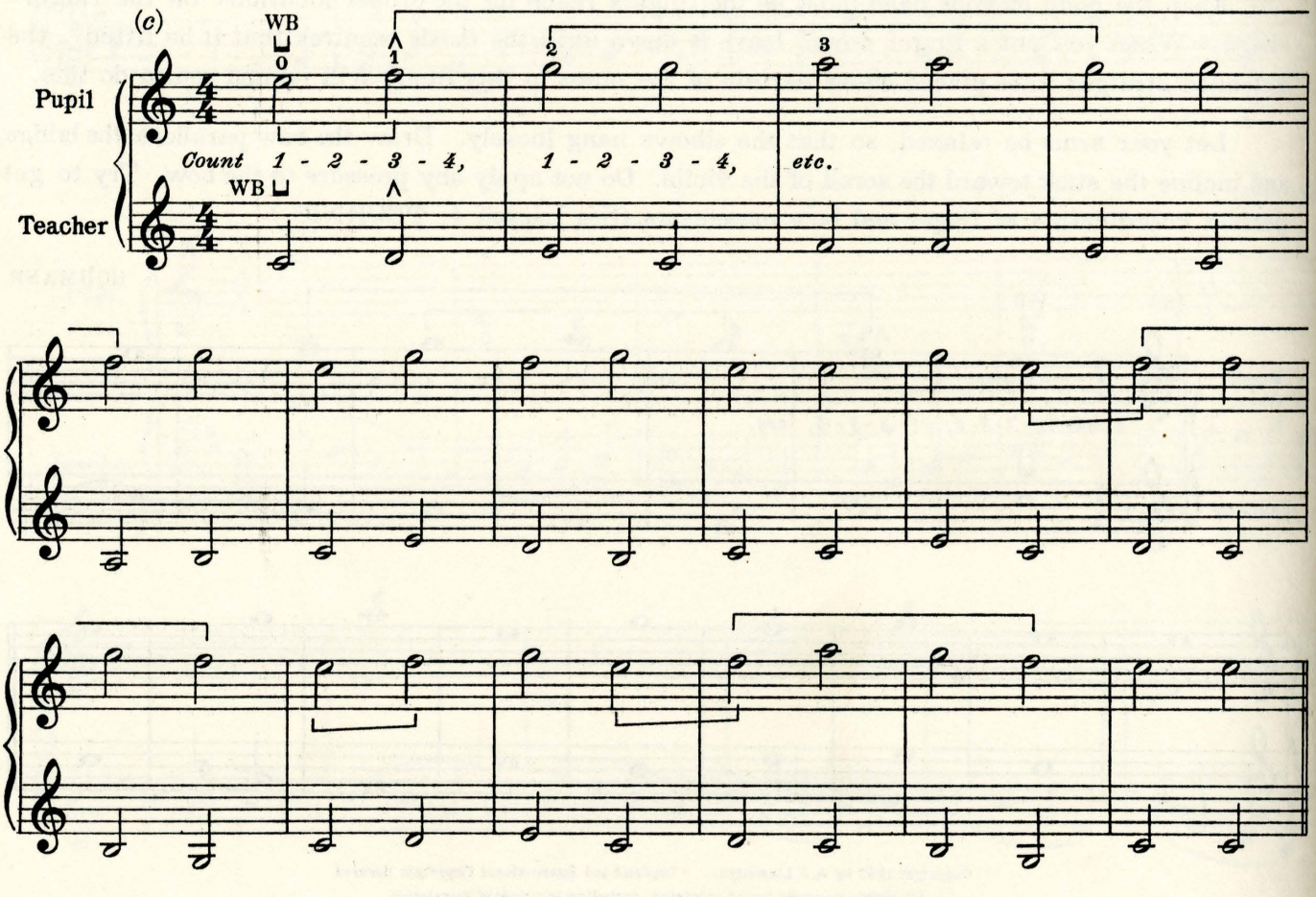

(b)
WB
Pupil
Count 1 - 2 - 3 - 4, 1 - 2 - 3 - 4, etc.
WB
Teacher

HOHMANN


(c)
WB
Pupil
Count 1 - 2 - 3 - 4, 1 - 2 - 3 - 4, etc.
WB
Teacher

Sherwood Music School Courses

VIOLIN

STUDY 103

In this Study you are to concentrate on giving each note its exact time value. (Refer to "Comparative Note Values" in Lesson 3, GENERAL THEORY.)

Count evenly and slowly, giving each whole note four counts, each half note two counts, and each quarter note one count.

Although the notes in any measure may differ in time value, each note is to be played with a full stroke of the bow; so for a half note you must draw the bow twice as fast as for a whole note, and for a quarter note you must draw the bow four times as fast as for a whole note.

All the notes in your part of this Study are produced on the open strings of the violin.

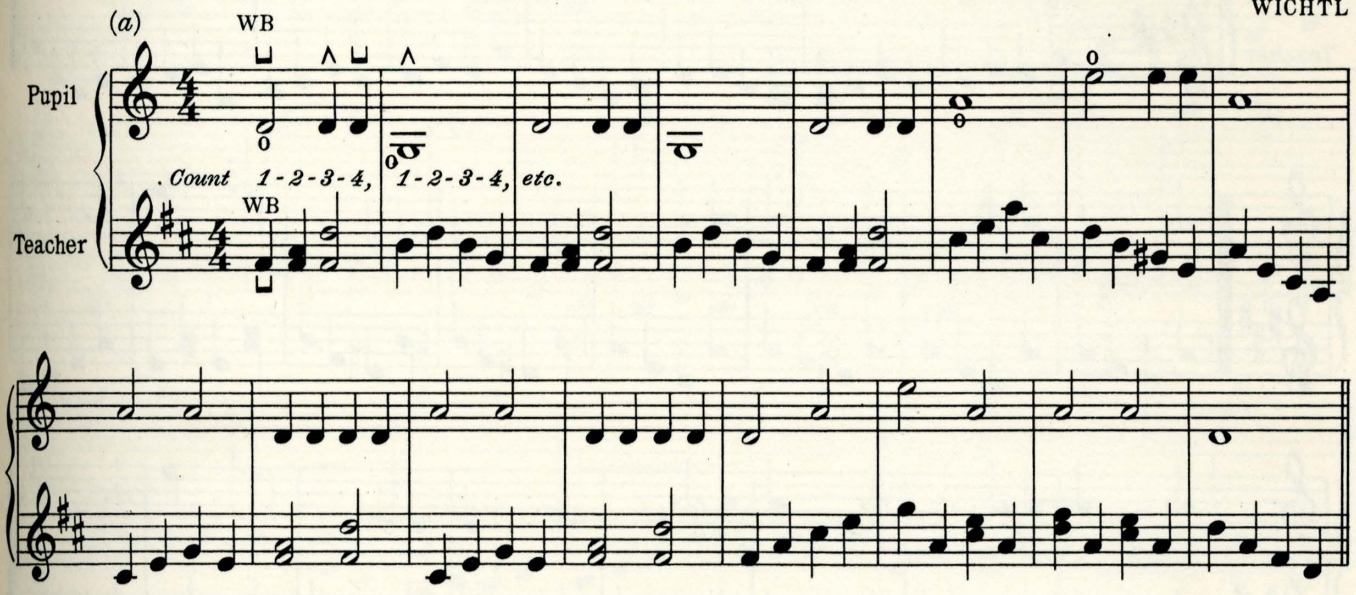
Remember, as always, that the condition of the playing apparatus must be one of ease and relaxation, with no tension or strain in any part.

Hold your violin in the position described in Lesson 1, TECHNIC, making sure that the fingerboard is at all times horizontal.

Do not apply any pressure to your bow— the weight of the bow as it moves across the string is sufficient to produce a clear tone. Keep your right elbow slightly lower than your right wrist, and keep your left elbow well under the violin.

Refer to Lesson 7, GENERAL THEORY, for an explanation of the time values of dotted notes.

WICHTL



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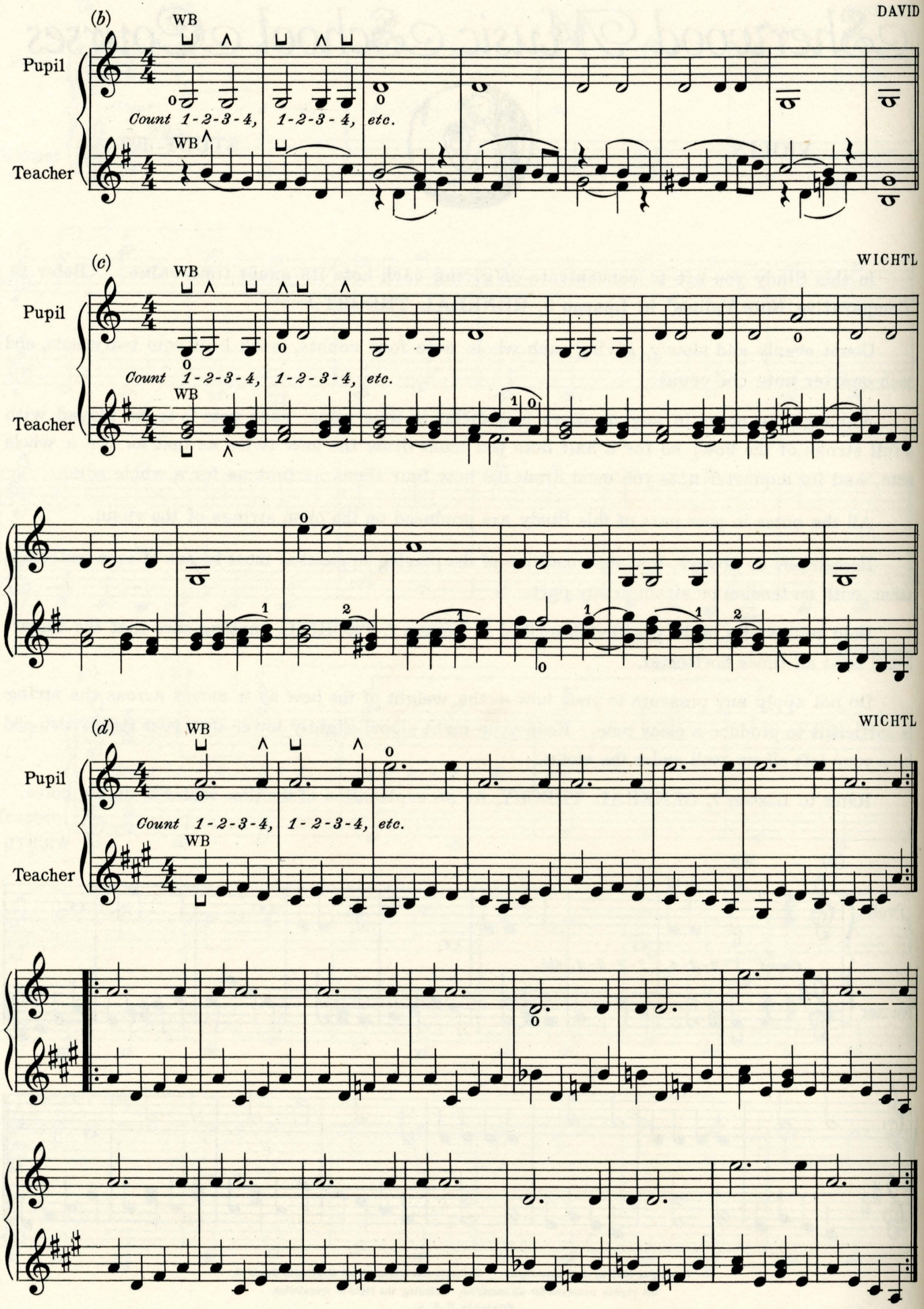
DAVID
(b)
WB
Pupil
Count 1-2-3-4, 1-2-3-4, etc.
WB
Teacher
WICHTL
(c)
WB
Pupil
Count 1-2-3-4, 1-2-3-4, etc.
WB
Teacher
WICHTL
(d)
WB
Pupil
Count 1-2-3-4, 1-2-3-4, etc.
WB
Teacher

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VIOLIN

STUDY 104

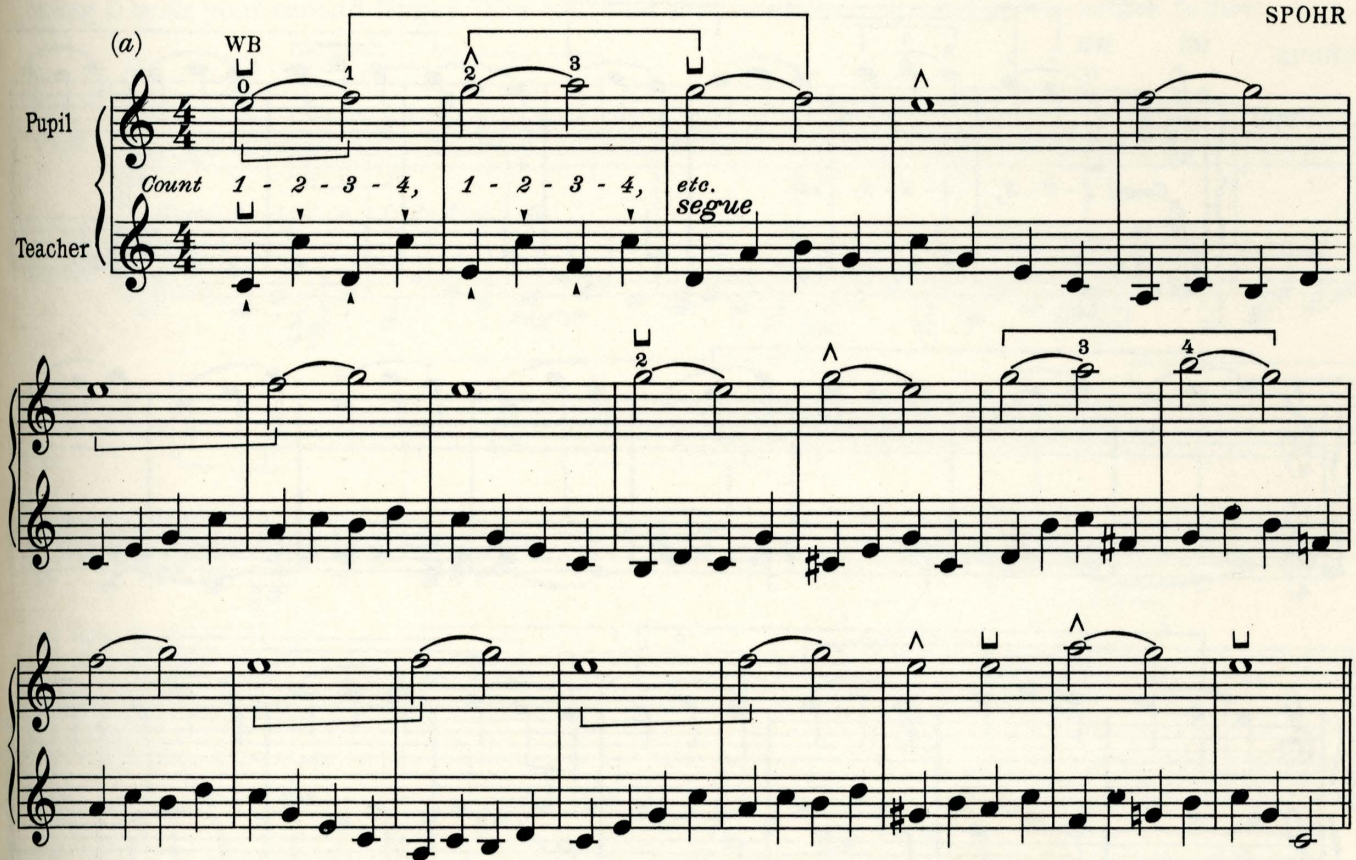
This Study makes use of Slurred Bowing, which you will find explained in Lesson 5, TECHNIC. In playing two half notes with one stroke of the bow, be careful to give each half note just one-half the length of the stroke. Draw the bow at an even rate of speed and parallel to the bridge.

As directed in Lesson 1, TECHNIC, keep your violin tilted so that the G string is a little the highest; thus all strings will be easily accessible to the bow. Be sure that the fingerboard of the violin is horizontal.

Continue to watch carefully your coördination of bow and finger movements, making sure that the finger puts the string down to the fingerboard at the precise instant when the bow changes direction.(See Lesson 4, TECHNIC.) In this way you will avoid the clicking sound or slovenly effect which signify that the right and left hands are not working together harmoniously.

Hold your bow so that the stick is inclined slightly away from you. For the present, you are to continue using the bow without pressure. Keep all parts of the playing apparatus relaxed. Observe these fundamental points carefully, and you will find that you avoid scratchy, unpleasant tones.

SPOHR



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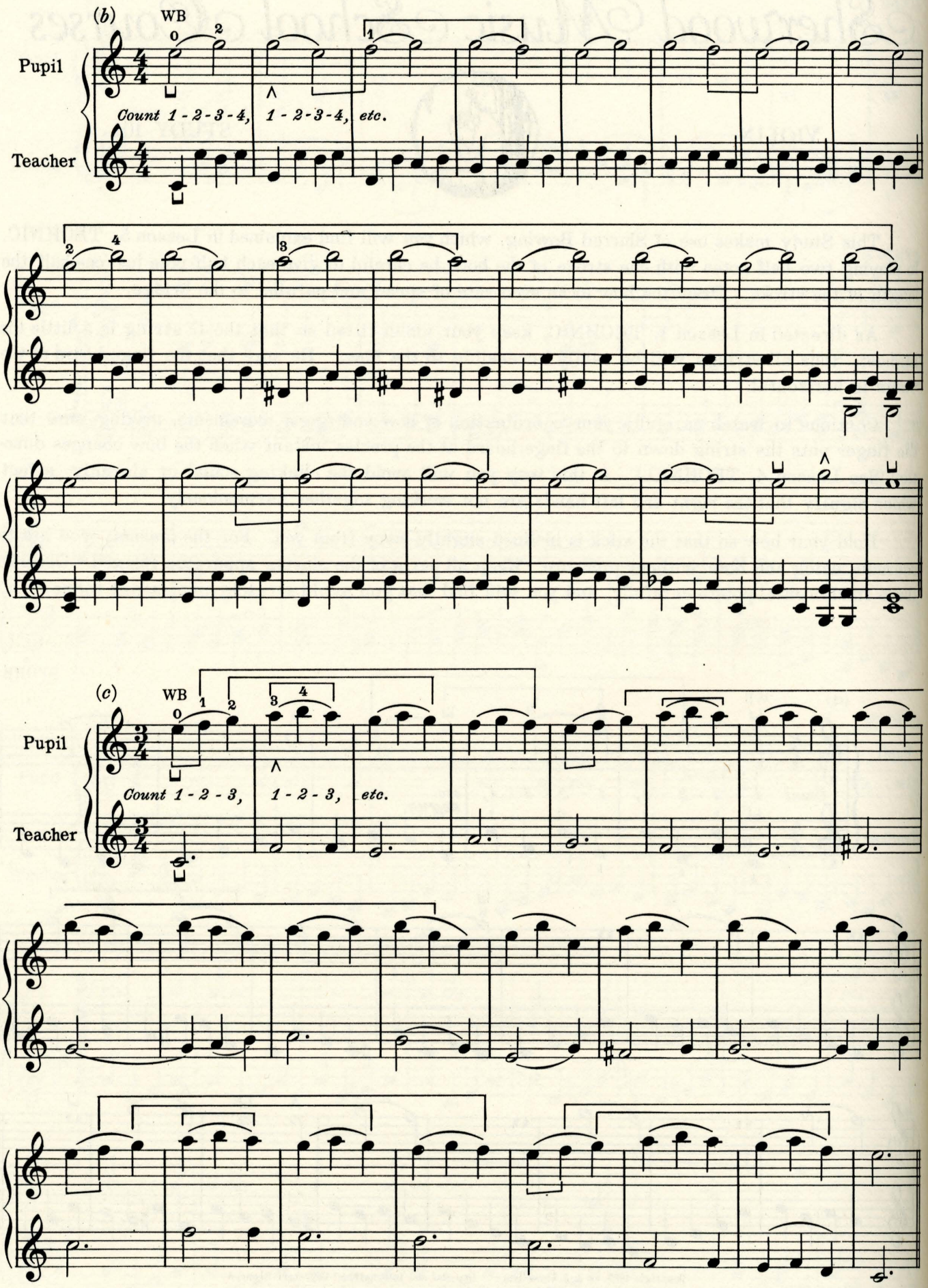
(b)
WB
Pupil
Teacher
Count 1 - 2 - 3 - 4, 1 - 2 - 3 - 4, etc.
(c)
WB
Pupil
Teacher
Count 1 - 2 - 3, 1 - 2 - 3, etc.

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VIOLIN

STUDY 105

Slurred Bowing is the principal technical feature of this Study. (See Lesson 5, TECHNIC.)

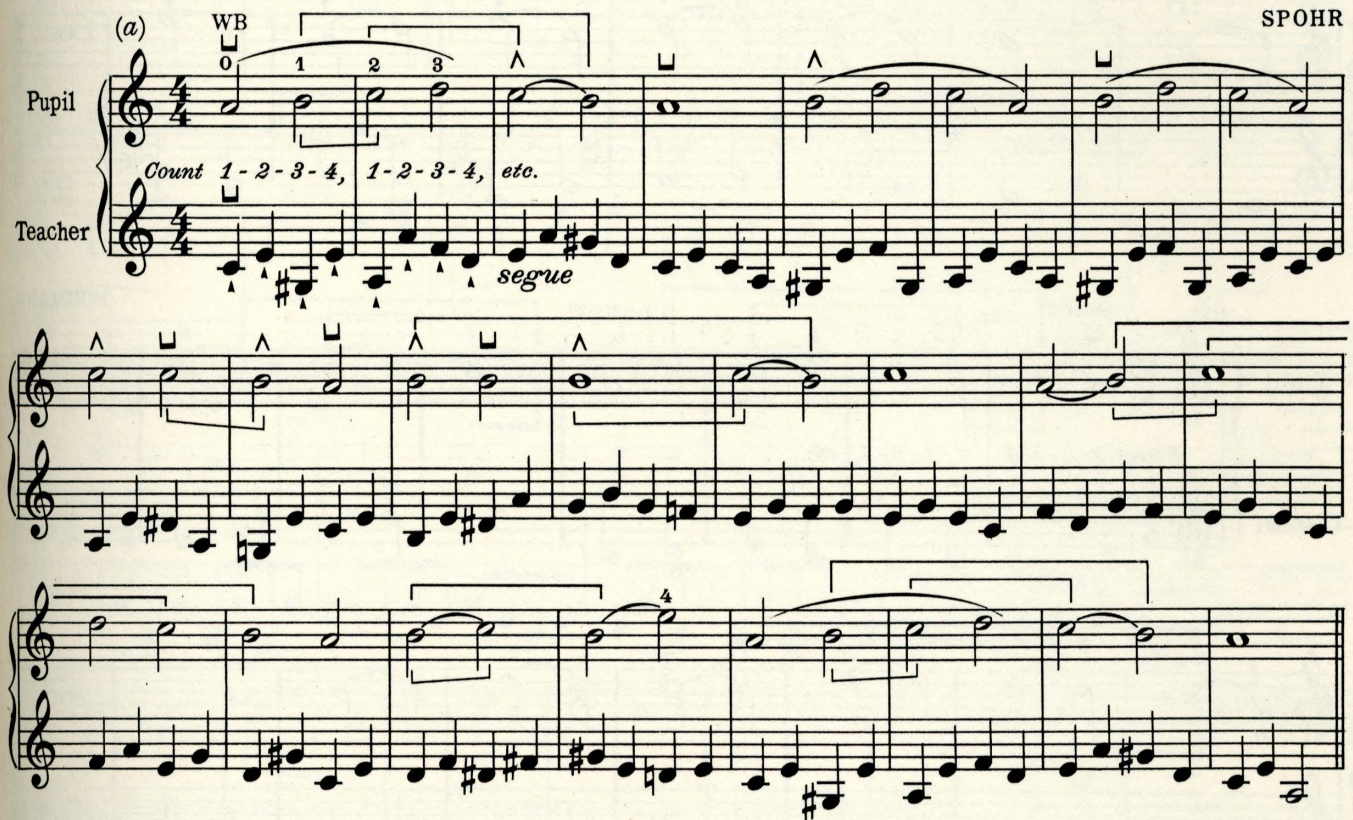
Take particular care to distribute the length of the bow evenly. For example, in the first two measures, each of the four half notes should receive one quarter of the bow length.

When this Study is correctly played, it is a good example of legato bowing, as explained in Lesson 5, TECHNIC. Try to give your playing of it the connected, flowing effect which is characteristic of legato playing.

At various points, you will be required to transfer the bow from one string to another. Lesson 8, TECHNIC, explains how this should be done, so refer to it.

Continue to draw your bow without applying any pressure to it. Incline the stick of your bow toward the scroll of the violin and draw the bow parallel to the bridge. Hold your violin tilted just enough so that the G string is a little higher than the others. Keep all parts of the playing apparatus as relaxed as possible.

The small note without a stem, in the first measure of section *(c)*, is not to be sounded. It serves only to suggest that you put your first finger in the proper location for B, as an aid in locating C with your second finger. You will find similar guide notes in Studies which follow.



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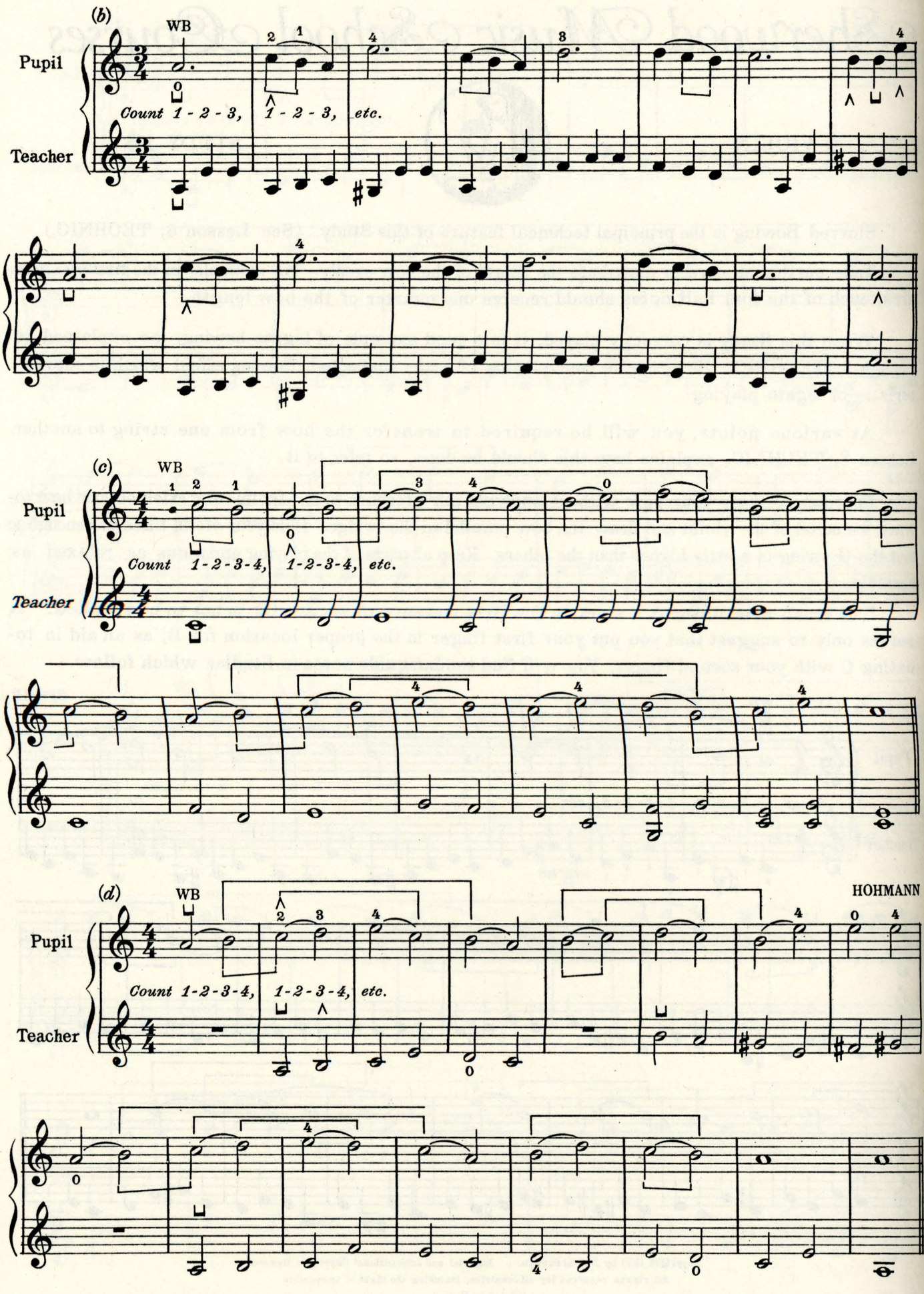
(b)
WB
Pupil
Count 1 - 2 - 3, 1 - 2 - 3, etc.
Teacher
(c)
WB
Pupil
Count 1-2-3-4, 1-2-3-4, etc.
Teacher
(d)
WB
HOHMANN
Pupil
Count 1-2-3-4, 1-2-3-4, etc.
Teacher

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VIOLIN

STUDY 106

The melodies in this Study are played chiefly on the A and E strings, with crossings from one string to the other. Make all string crossings as smoothly as you can, raising or lowering your elbow no more than may be needed to transfer the bow. (See Lesson 8, TECHNIC.)

Observe, as always, the fundamental rules which have been given you. Draw the bow parallel to the bridge, with the stick inclined away from you. Stop the strings firmly. Hold the violin so that the fingerboard is horizontal and the G string a little the highest. Keep all parts of your playing apparatus as relaxed as possible.

At all points where quarter rests occur in your part of section (*a*), lift your bow and return it to position for a down-bow stroke.

(*a*) WB GRÜNWALD

Pupil

Teacher

Count 1 - 2 - 3 - 4, 1 - 2 - 3 - 4, etc.

uHB

WB

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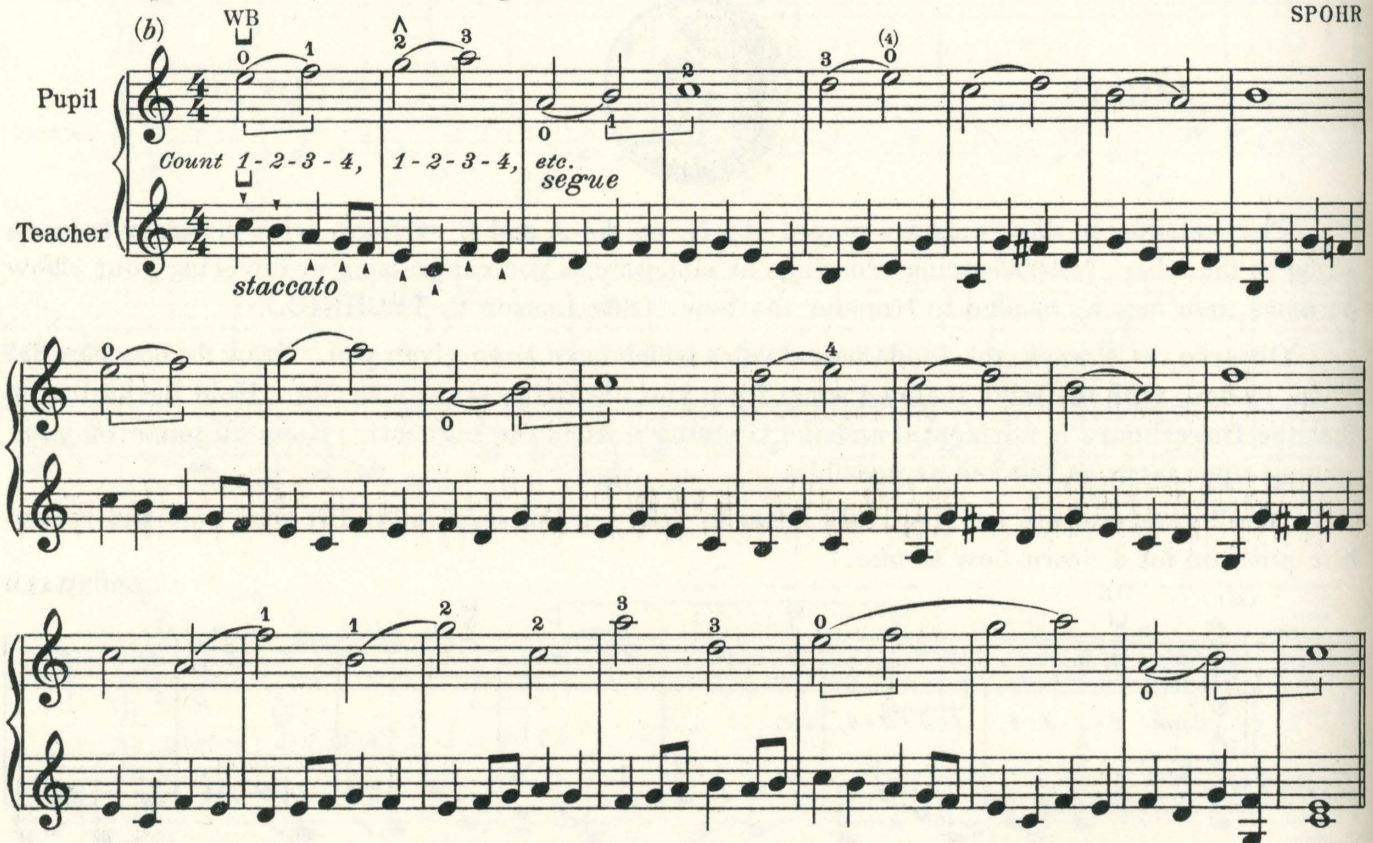
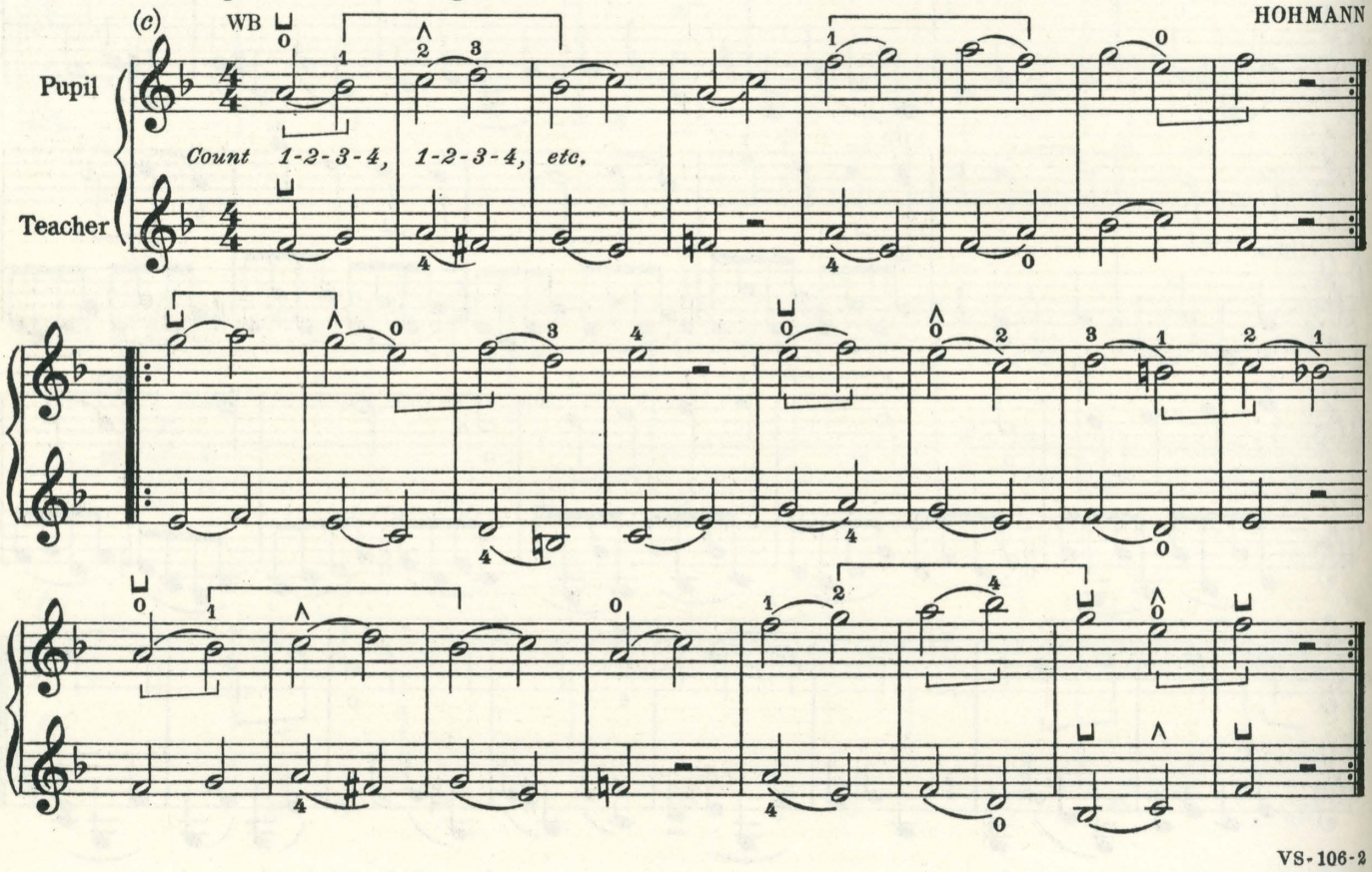
In the third and fourth measures of the third line of the next section, you will find it desirable to make use of barring, as explained in Lesson 11, TECHNIC. Observe however, that in the second measure of the last line, the F and the B are not directly opposite each other on the fingerboard; so barring cannot be used at this point.

SPOHR



Look at Illustration 1 of the FINGERBOARD CHARTS to see the fingerboard locations of B♭ at the first green spot beneath the A string (directly opposite F on the E string), and at the third green spot beneath the E string. Except in the seventh measure of the second line, where it is marked natural, the tone, B, is flatted throughout the following section.

HOHMANN



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VIOLIN

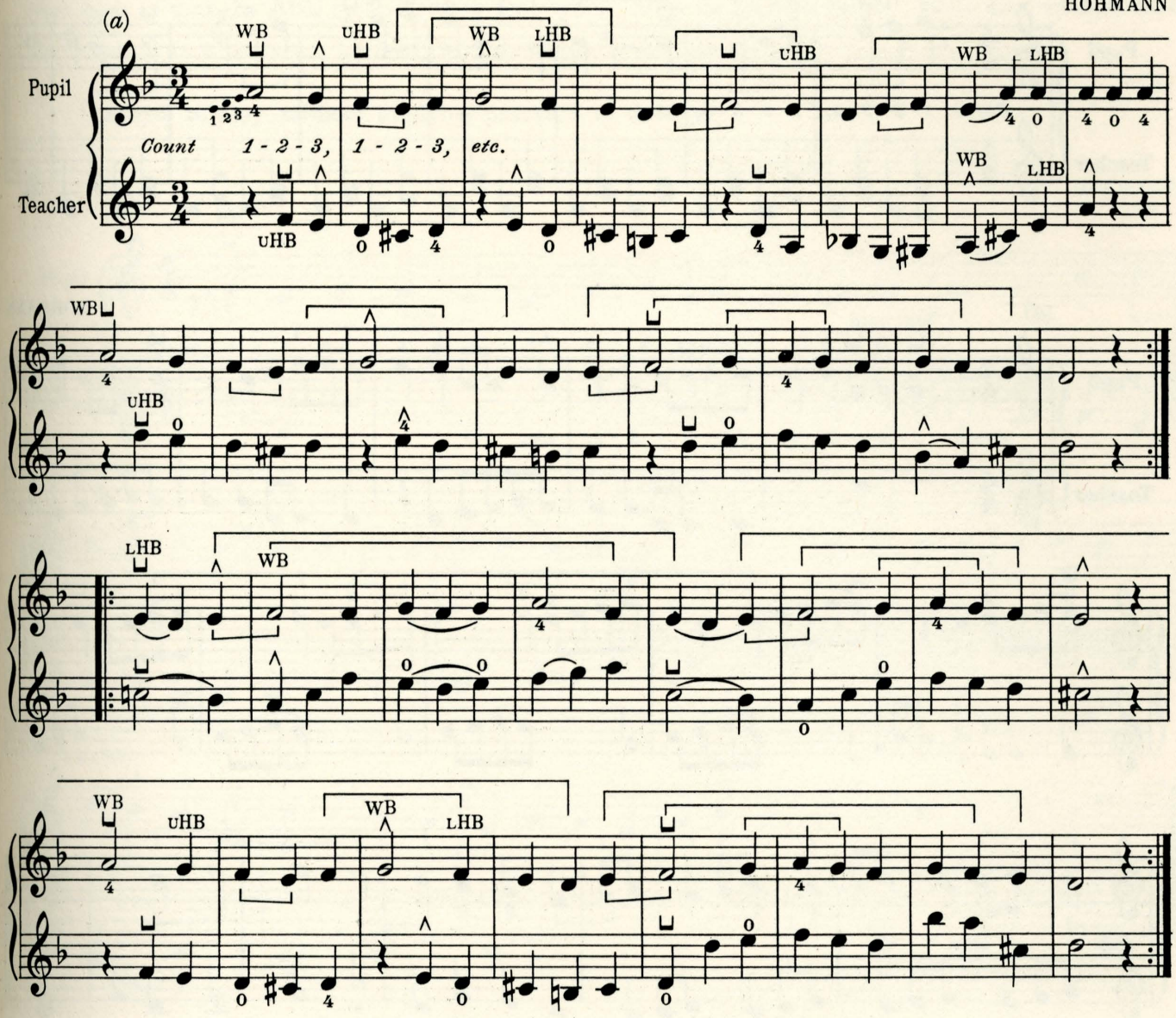
STUDY 107

Whole and fractional strokes of the bow are used alternately in this Study, and it is thus an example of Alternating Bows, as referred to in Lesson 7, TECHNIC. In sections (*a*), (*b*) and (*c*), use the whole bow for the half notes, and use the upper or lower half bow for the quarter notes. In section (*d*), use the whole bow for the quarter notes and the upper or lower half bow for the eighth notes. This variety of effects will give you an introduction to style in bowing.

Keep always in mind these fundamental points about bowing: Draw the bow parallel to the bridge, and hold the bow so that the stick tilts somewhat toward the scroll of the violin. Do not apply any pressure to the bow until you are instructed to do so. Attack the string so that the tone starts promptly, as explained in Lesson 8, TECHNIC.

HOHMANN

(*a*)



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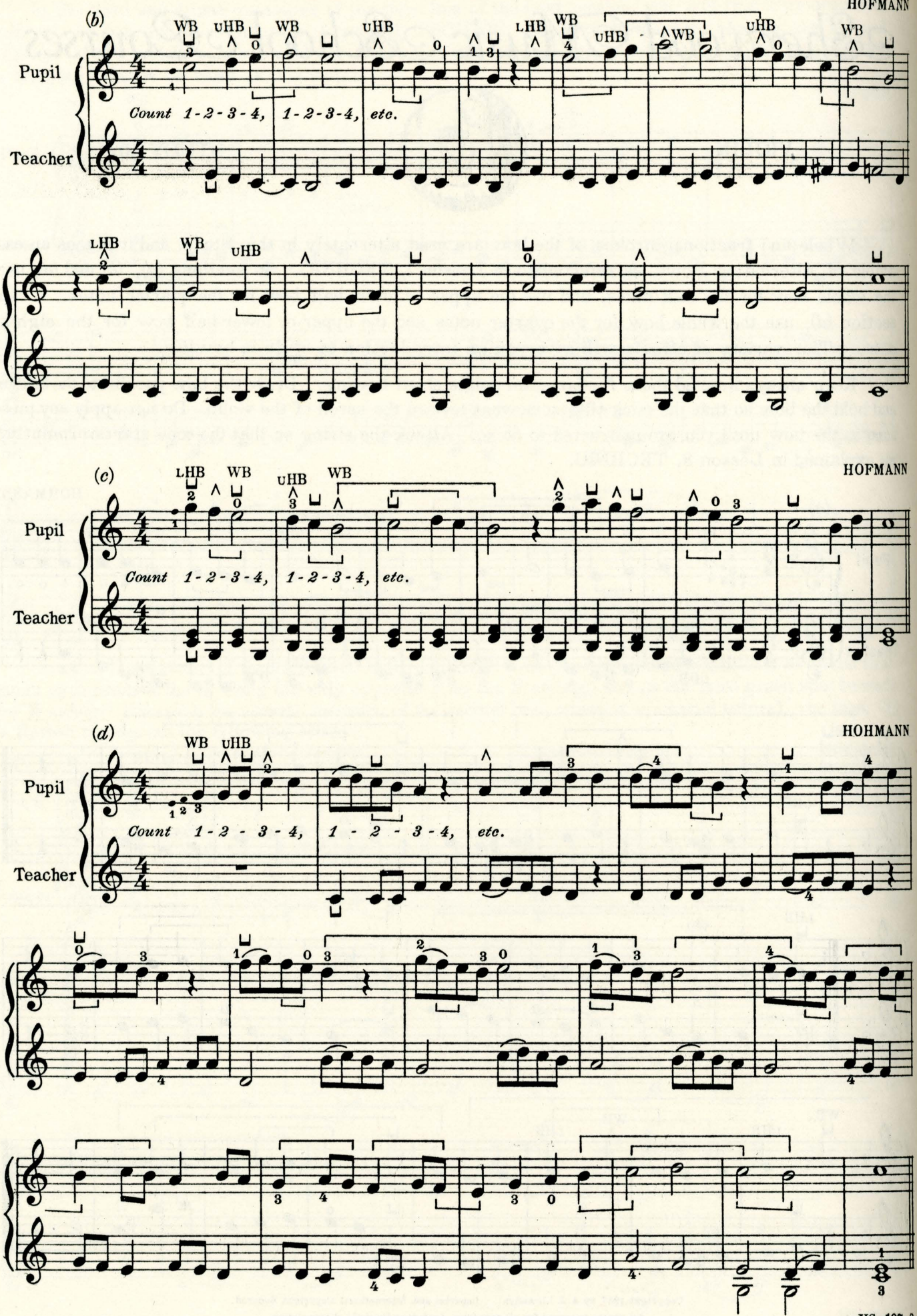

HOFMANN
(b)
WB
uHB
WB
uHB
LHB
WB
uHB
WB
uHB
WB
Pupil
Count 1-2-3-4, 1-2-3-4, etc.
Teacher
LHB
WB
uHB
(c)
LHB
WB
uHB
WB
HOFMANN
Pupil
Count 1-2-3-4, 1-2-3-4, etc.
Teacher
(d)
WB
uHB
HOHMANN
Pupil
Count 1-2-3-4, 1-2-3-4, etc.
Teacher

Sherwood Music School Courses

VIOLIN

STUDY 108

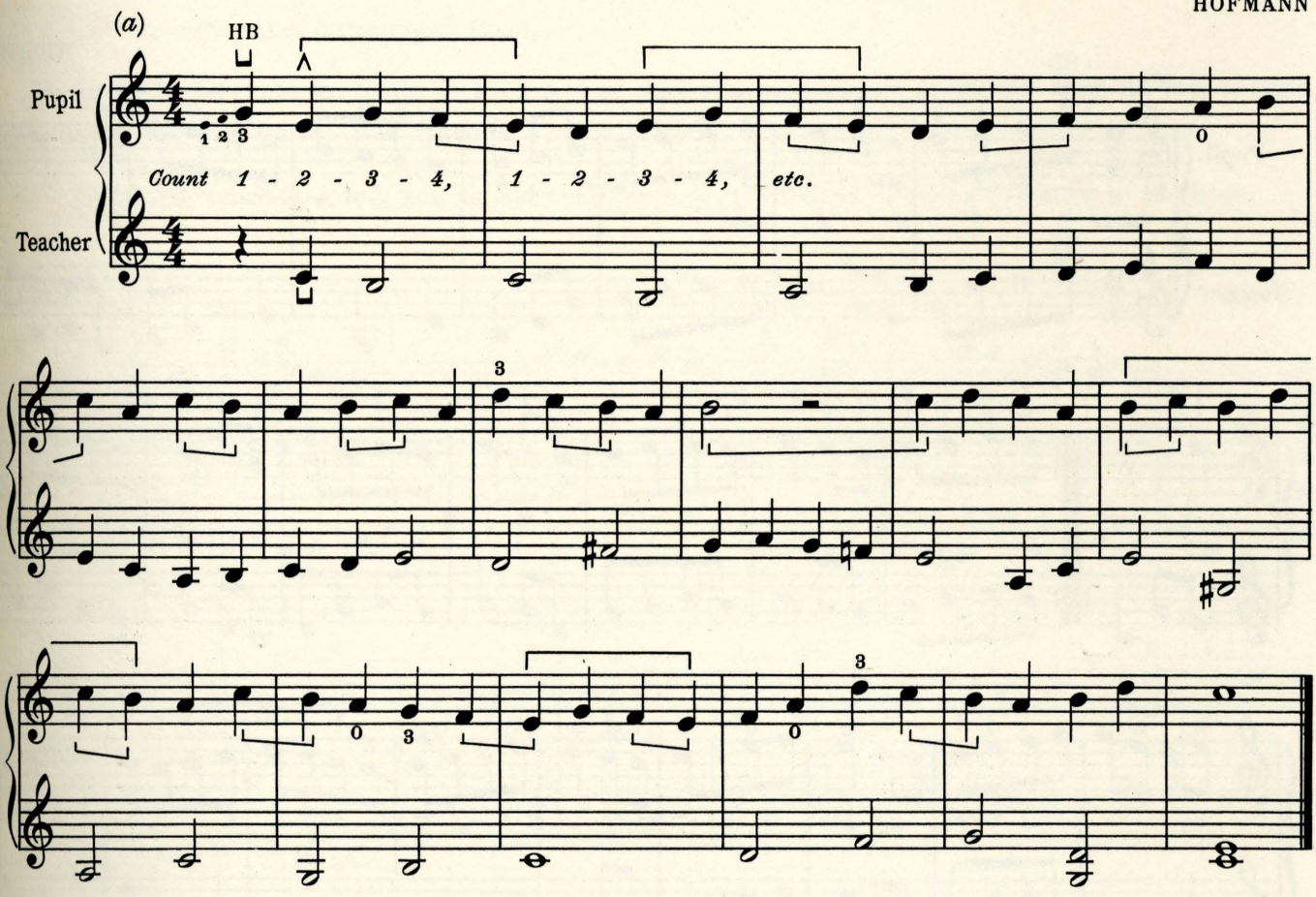
You are to give further attention in this Study to the use of the half bow. (See Lesson 7, TECHNIC.)

All sections of this Study may be played either with the upper half of the bow (from the middle to the point) or with the lower half of the bow (from the middle to the frog). Practice first with the upper half bow until you can play the entire Study easily in this way, then practice with the lower half bow.

As you practice, bear constantly in mind the points of technic which are the foundation of good technical habits:— Keep the playing apparatus relaxed. Draw the bow parallel to the bridge. Hold your bow so that the stick inclines away from you. Stop the strings firmly. Hold your violin so that the G string is a little the highest, and the fingerboard horizontal.

Continue to play without applying pressure to the bow.

HOFMANN



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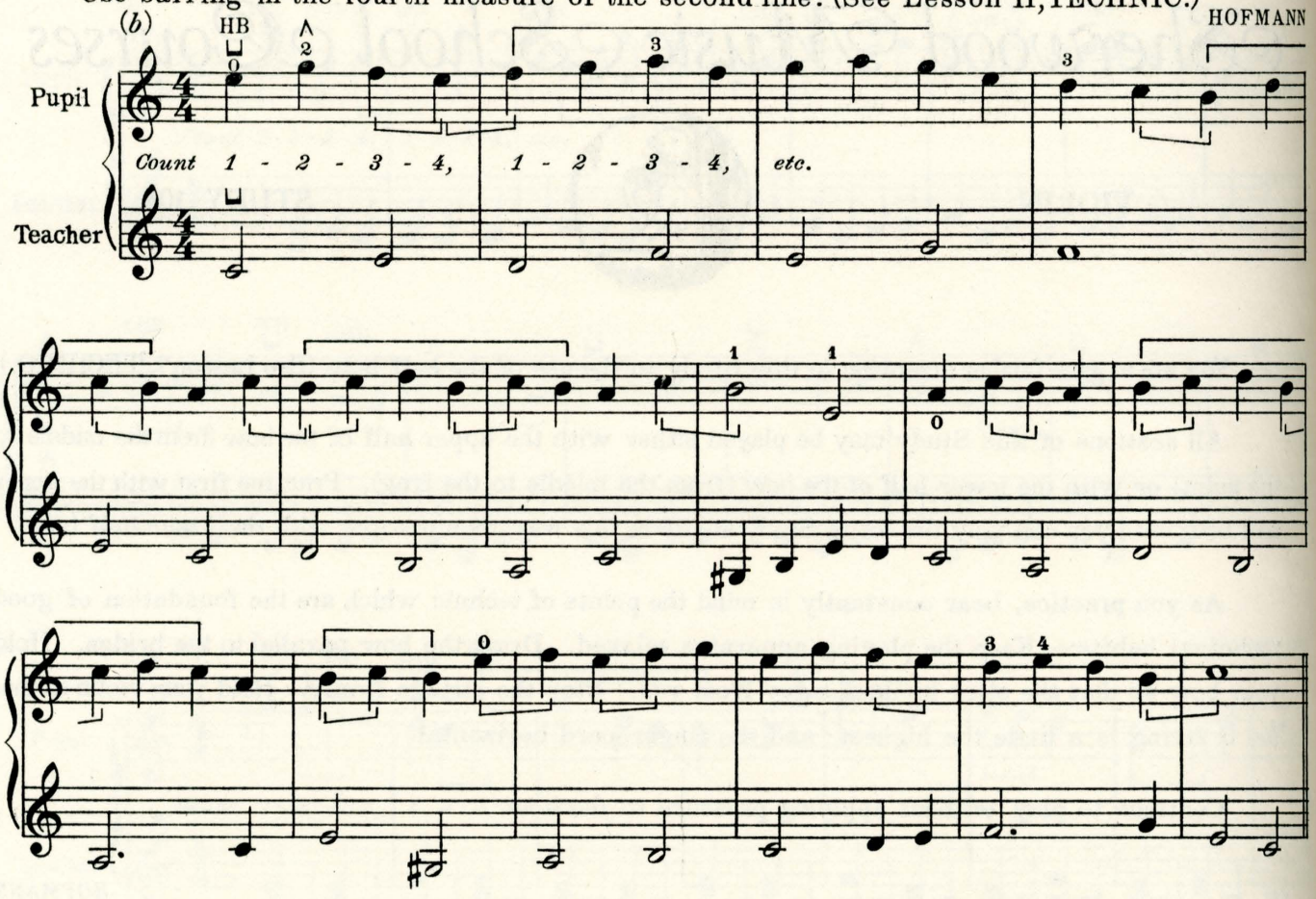
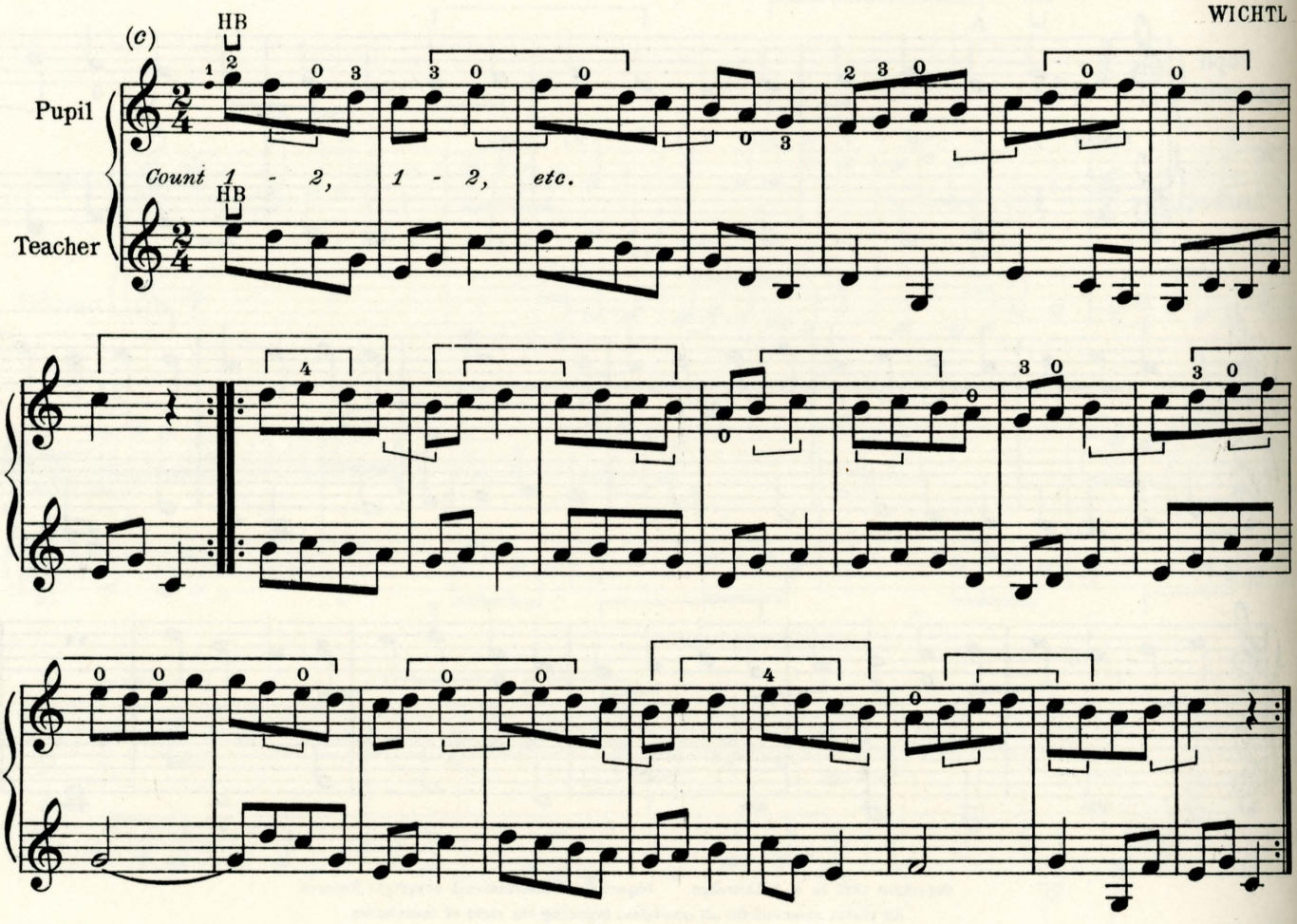
Use barring in the fourth measure of the second line. (See Lesson 11, TECHNIC.)





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VIOLIN

STUDY 109

In this Study you will continue the practice of "long bow" legato—legato bowing, in which each tone is produced either by a whole stroke of the bow or by a considerable part of the bow length.

Slurred bowing is called for frequently, and wherever you are required to play more than one tone with one stroke of the bow, you must be careful to distribute the bow evenly. (See Lessons 5 and 16, TECHNIC.)

Observance of the following fundamental rules will be most helpful to you in the early stages of your violin study, in producing tones of good quality.

All parts of your playing apparatus must be kept as relaxed as possible.

The bow must always be drawn parallel to the bridge, and the stick of the bow must be inclined toward the scroll of the violin.

The strings must be stopped firmly.

Your attack must be made in such a way that the tone starts promptly, with no lost motion on the part of the bow. (See Lesson 8, TECHNIC.)

Until otherwise directed, you should continue to play without applying pressure to the bow.

MAZAS

(a) WB

Pupil

Teacher

Count 1-2-3-4, 1-2-3-4, etc.

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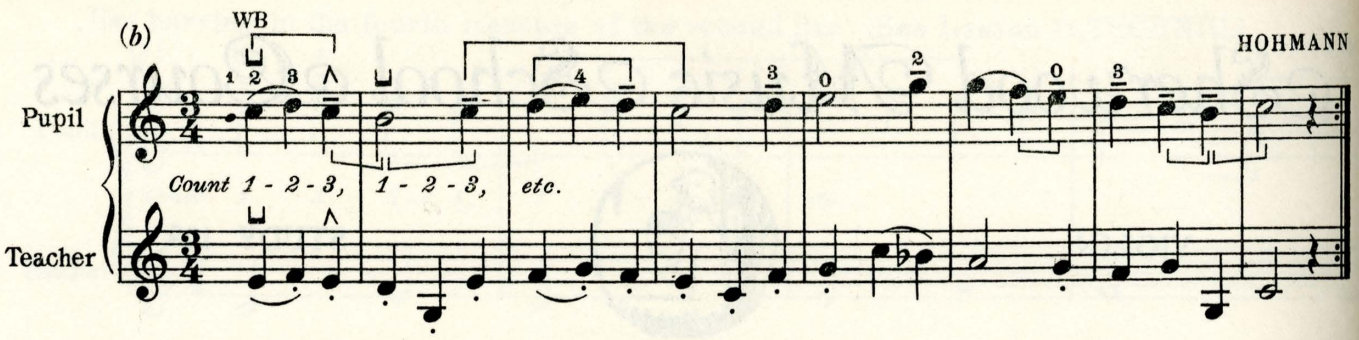
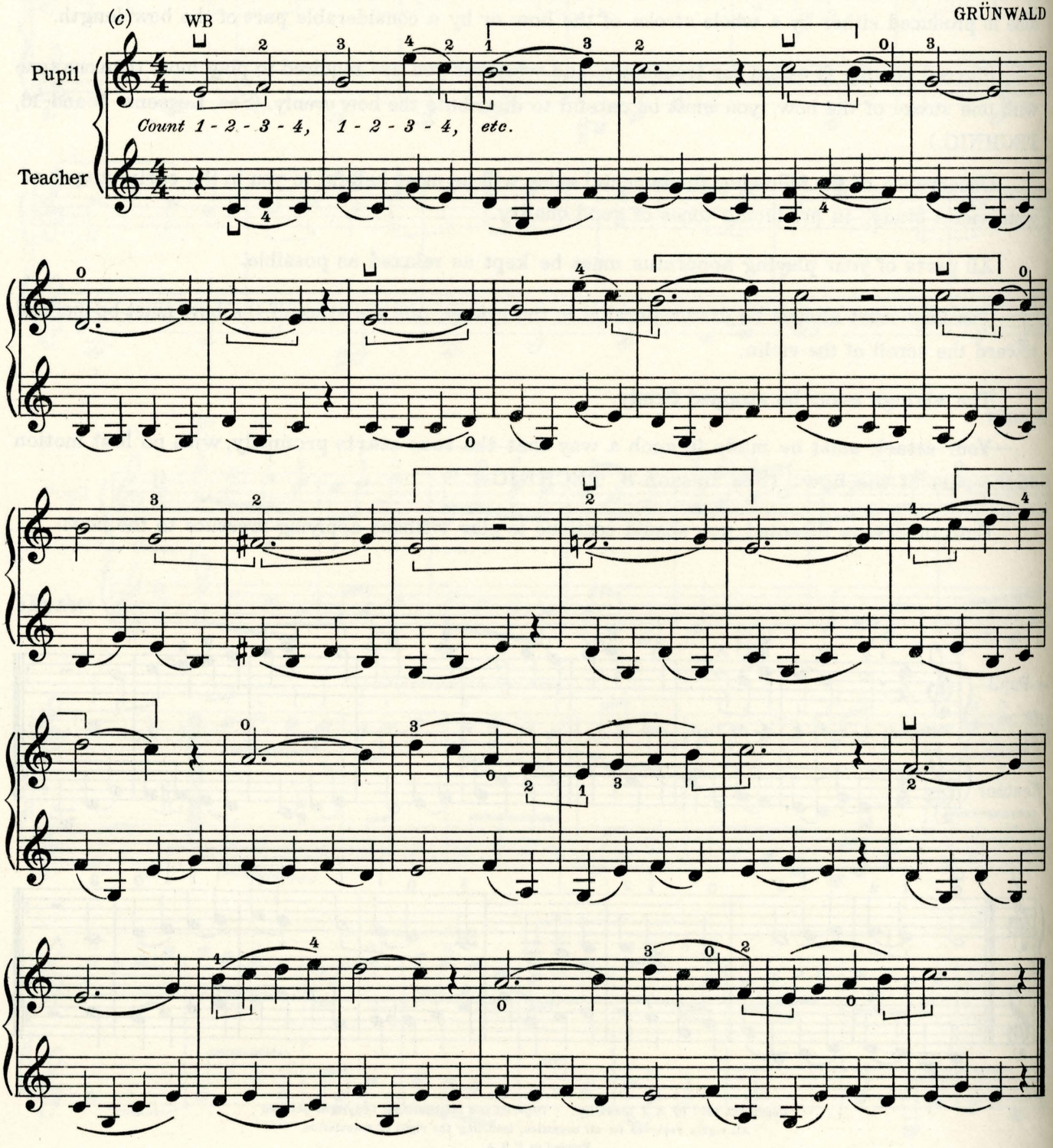


Observe that there is an F♯ in the second measure of the third line of the following section. Look at Illustration 1 of the FINGERBOARD CHARTS to see the location of F♯ at the second green spot beneath the D string.



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VIOLIN

STUDY 110

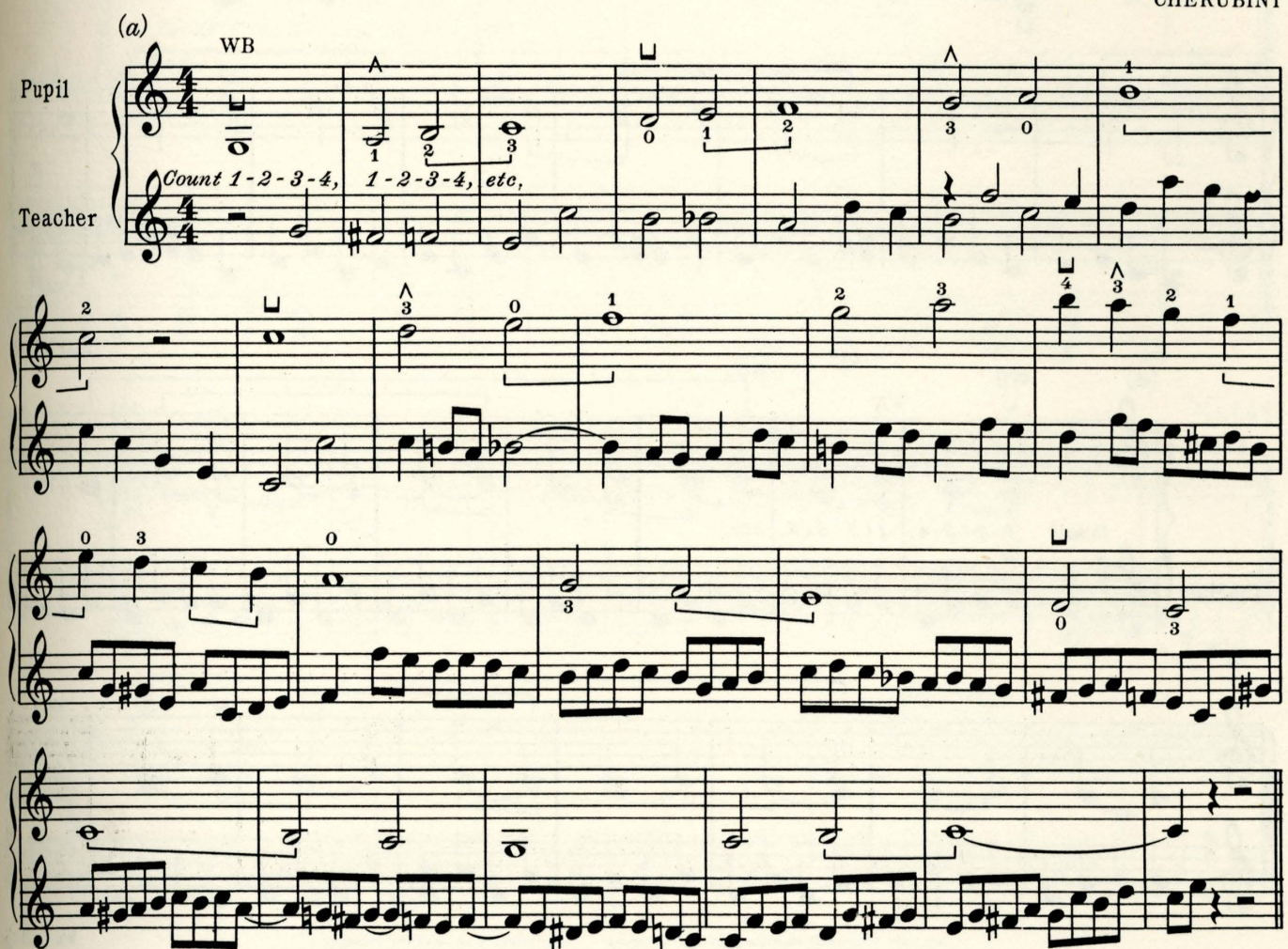
The first section of this Study makes use of all the natural tones of the First Position, from the tone of the open G string to B on the E string. (See Lesson 12, TECHNIC.) In preparation for it, refer to Illustration 1 of Lesson 5, and observe particularly the points at which half steps occur.

Make your string crossings as smooth as possible, transferring the bow from one string to another by raising or lowering your right elbow. (See Lesson 8, TECHNIC.) Be sure to hold your violin so that the G string is a little the highest; in this way all four strings will be easily accessible to the bow.

Sections (*b*), (*c*) and (*d*) call for slurred bowing. Review the instruction given on this subject in Lesson 5, TECHNIC, and take pains to distribute correctly the length of each stroke of the bow.

Listen carefully to the pitch and quality of each tone you produce. If you detect any inaccuracy of pitch, remedy it by lifting your finger and putting it down again — not by sliding your finger along the fingerboard. If the quality of your tone is unsatisfactory, check each point of your technical procedure to find the fault which is responsible. (See "Coördinated Action in Producing Tones of Good Quality", Lesson 19, TECHNIC.)

CHERUBINI



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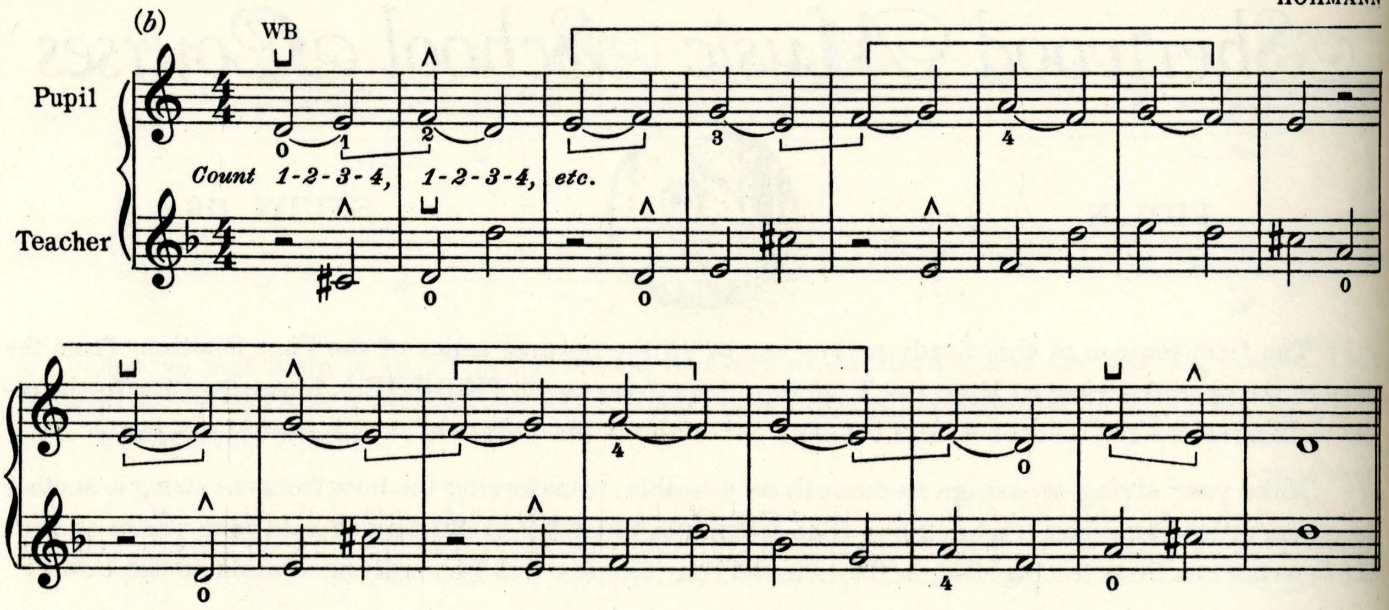
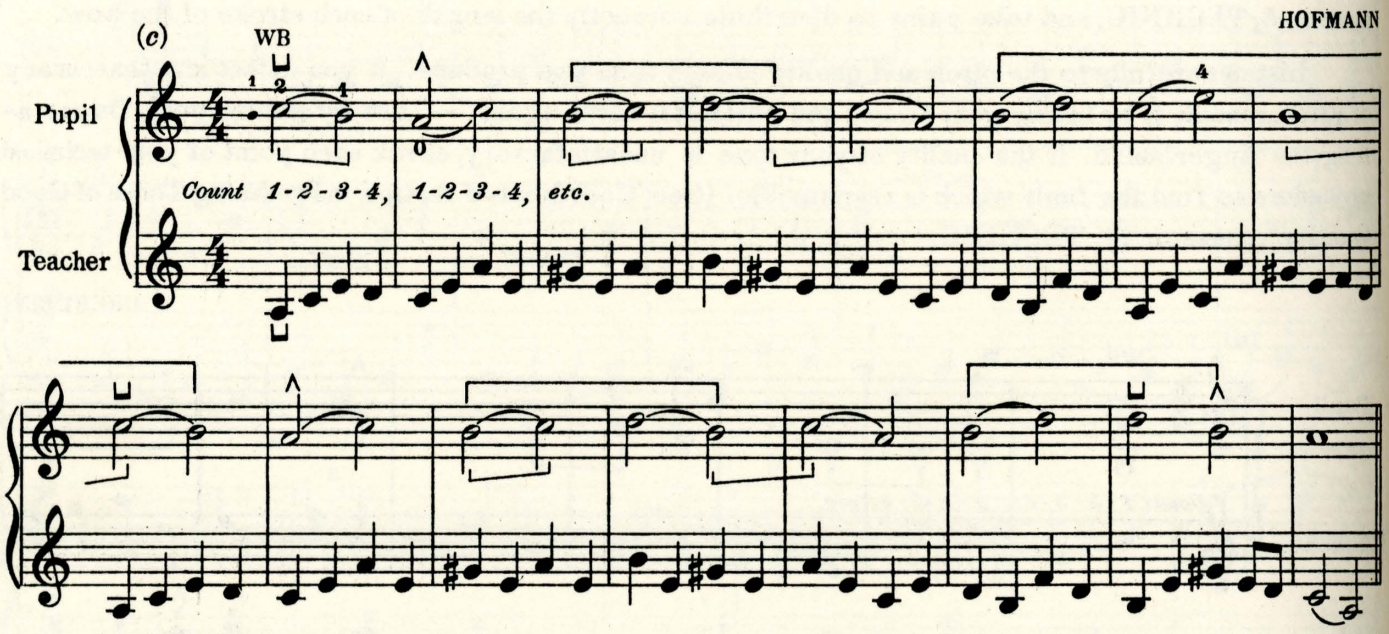
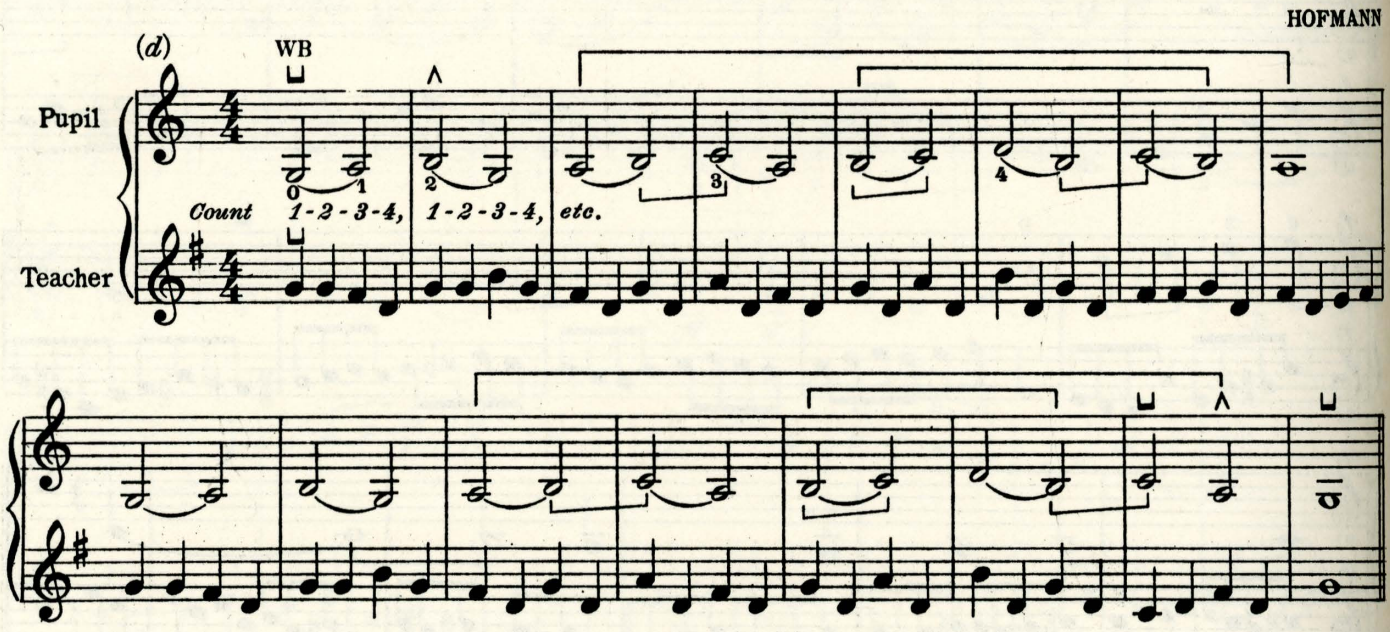
HOHMANN



HOFMANN



HOFMANN



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VIOLIN

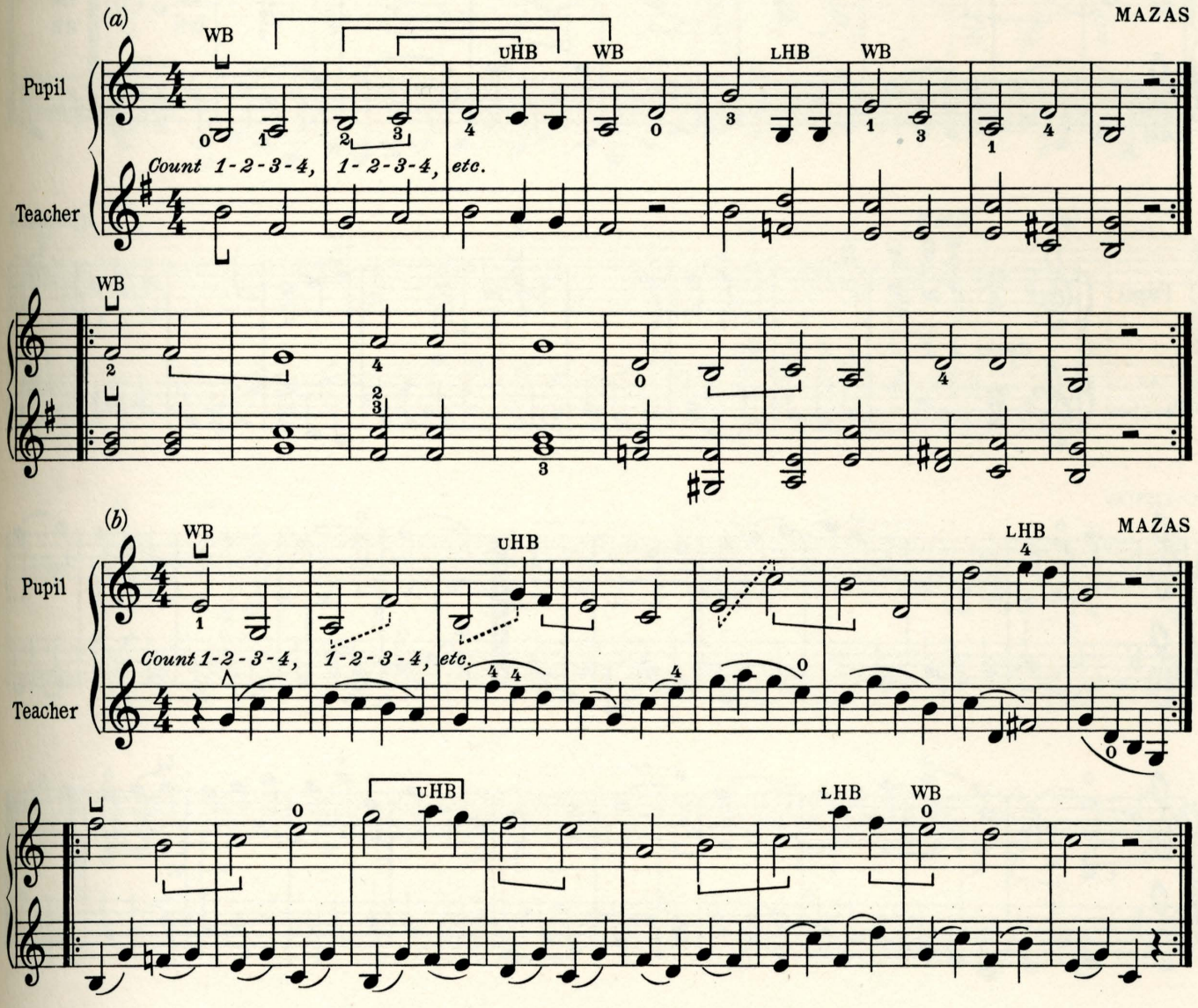
STUDY 151

A sustained, long-drawn tone is one of the most beautiful of the many musical effects of the violin. This Study is chiefly devoted to sustained tones, produced by legato bowing. (See Lesson 5, TECHNIC)

In practicing this Study, think more of the quality of your tones than of developing speed and facility.

Your tones are sure to be pleasing if you put into use the fundamental rules of tone production already given you. Keep all parts of your playing apparatus relaxed. Draw the bow parallel to the bridge with the stick tilted away from you. Apply no pressure to the bow, as yet. Stop the strings firmly.

You will observe that at several points in section (*b*), dotted lines have been used to mark progressions where two fingers must be put down as close together as for a half step, but on different strings.



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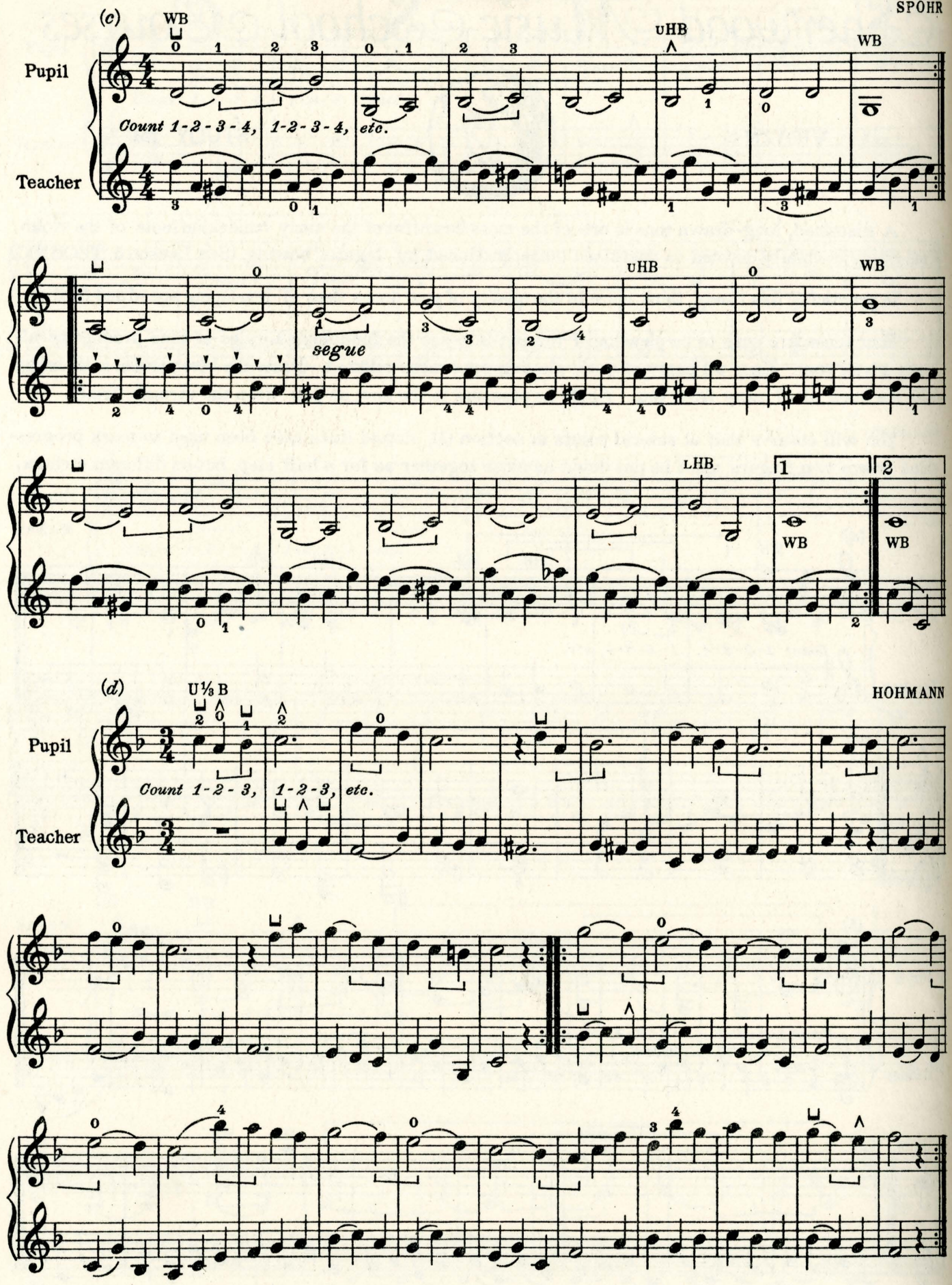
SPOHR
(c)
WB
uHB
WB
Pupil
Teacher
Count 1-2-3-4, 1-2-3-4, etc.
segue
uHB
WB
LHB
1
2
WB
WB
(d)
U⅓B
HOHMANN
Pupil
Teacher
Count 1-2-3, 1-2-3, etc.

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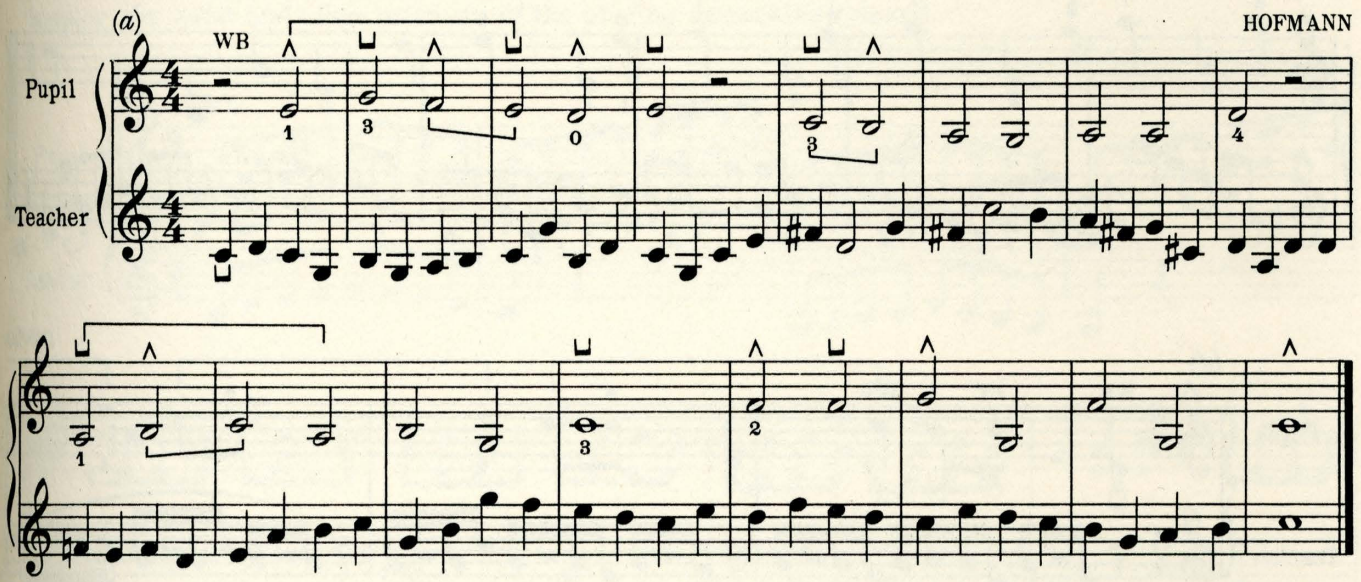
VIOLIN

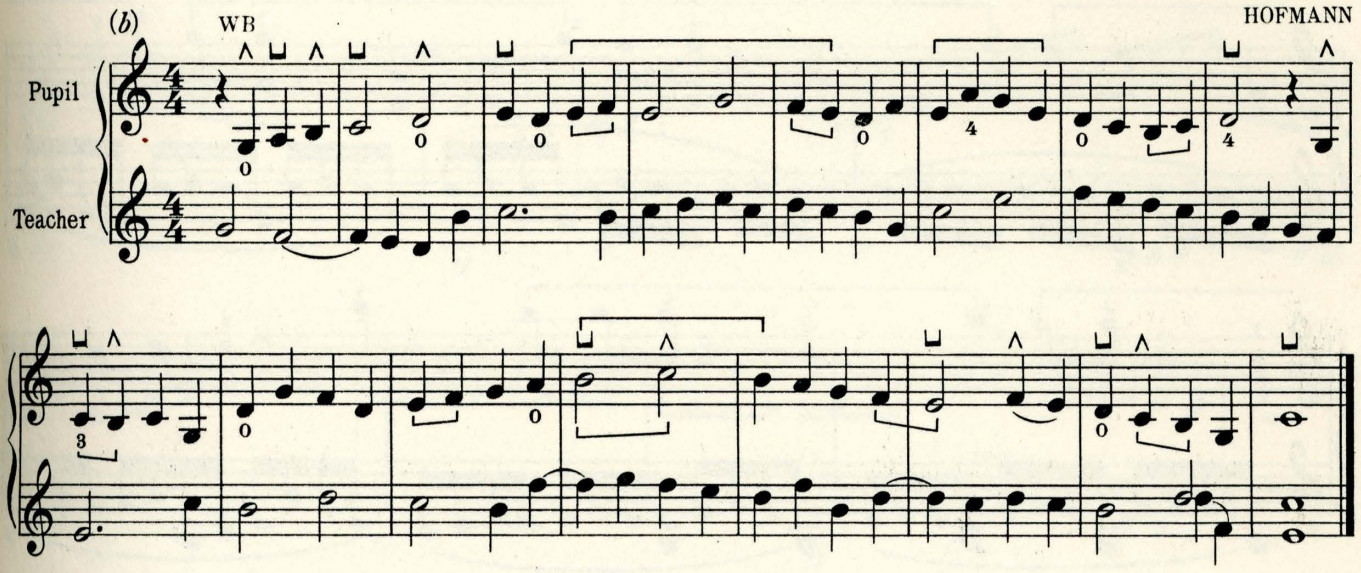
STUDY 152

All sections of this Study are to be played with legato bowing.(See Lesson 5, TECHNIC.) Sections (*c*) and (*d*) call for alternating whole bow and fractional strokes at the point and frog. (See Lessons 7 and 9, TECHNIC.) Use a small amount of bow at the frog or point.

You will observe that the C in measure 9 of section (*b*), and in measure 9 of section (*c*), is an Extension of the First Position. (See Lesson 12, TECHNIC.) In reaching for the fingerboard location of this tone with your fourth finger, be careful not to let the body of the hand move. The Extension must be made by the finger only.

In sections (*b*) and (*c*) you will frequently find it necessary to transfer the bow to a non-adjacent string. Do this in such a way that the intervening string will not sound.(See Lesson 27, TECHNIC.)





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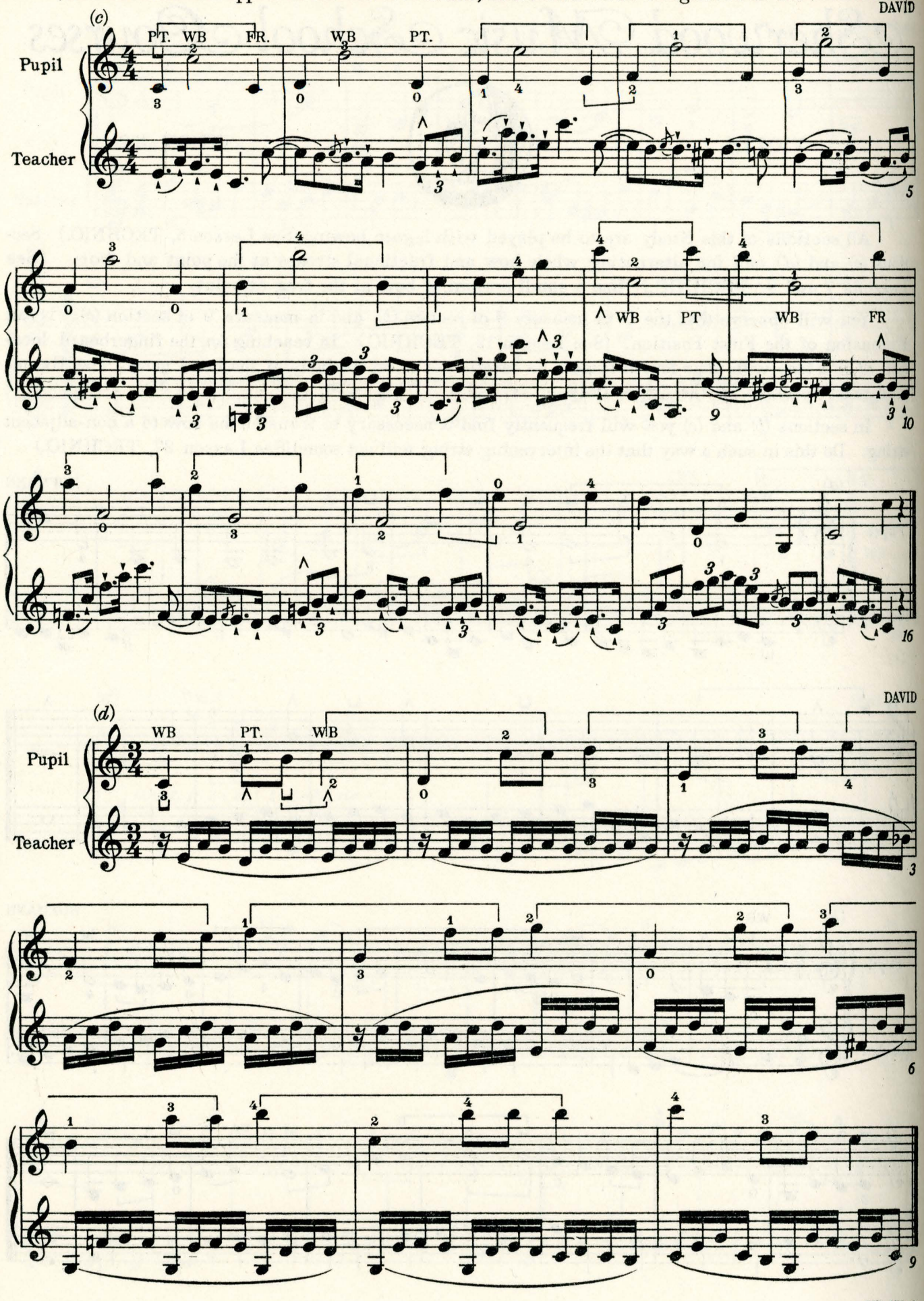
(Measure numbers appear at the end of each line, and elsewhere as designated in the annotation.)



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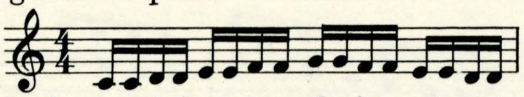
VIOLIN

STUDY 153

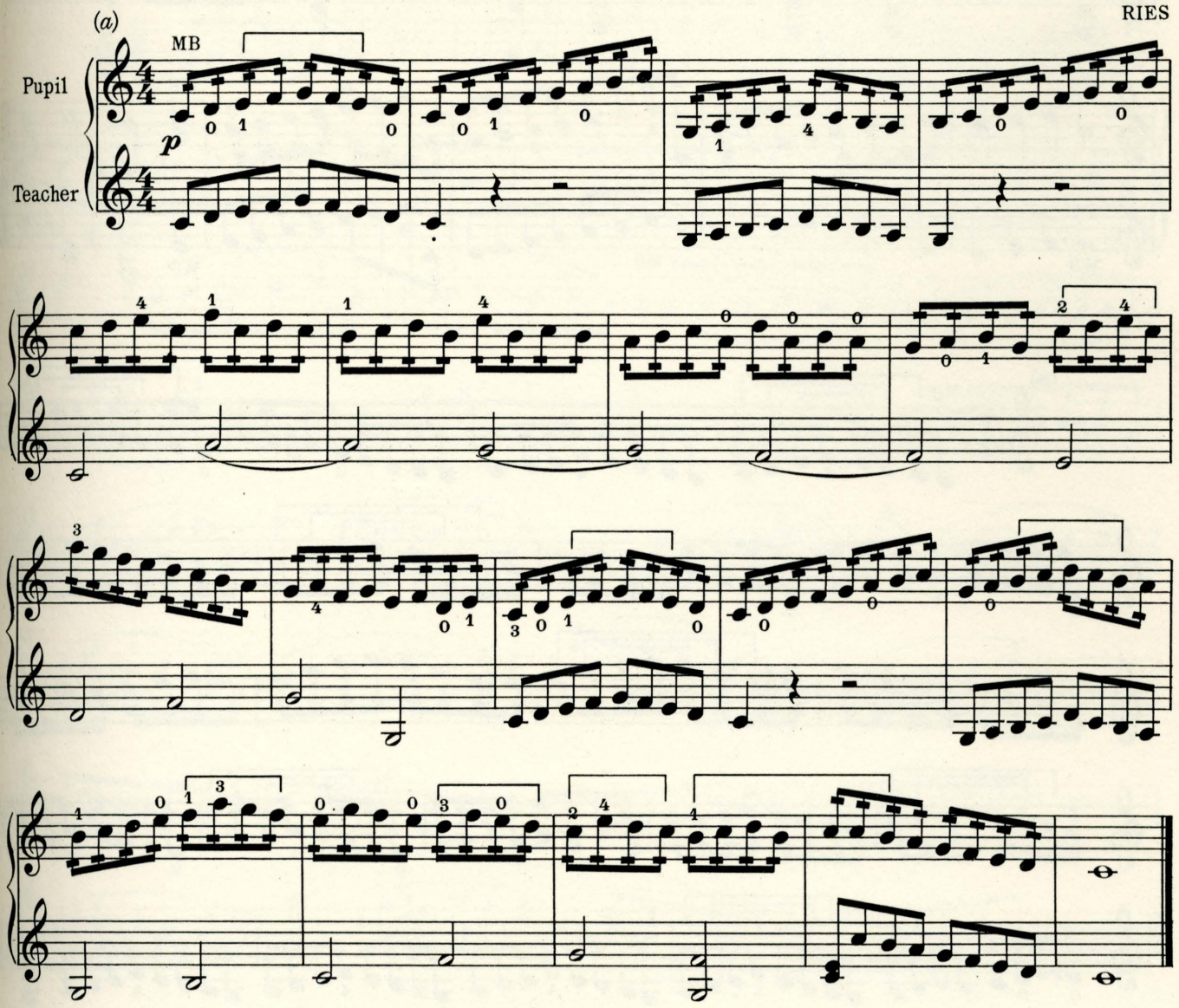
This entire Study should be played with the wrist legato stroke. Review the instructions given on this subject in Lesson 10, TECHNIC.

Use a very short stroke in the middle of the bow. Play all sections of the Study first as written; then play all eighth notes as repeated sixteenth notes, where indicated by a dash through each stem. The first measure of section (*a*), changed into repeated sixteenth notes would read as follows:



In beginning the use of wrist legato, it is extremely important to guard against stiffness, which would lead to tension and fatigue. So practice very slowly at first, and develop speed gradually, always keeping the wrist and other members of the playing apparatus relaxed.

RIES



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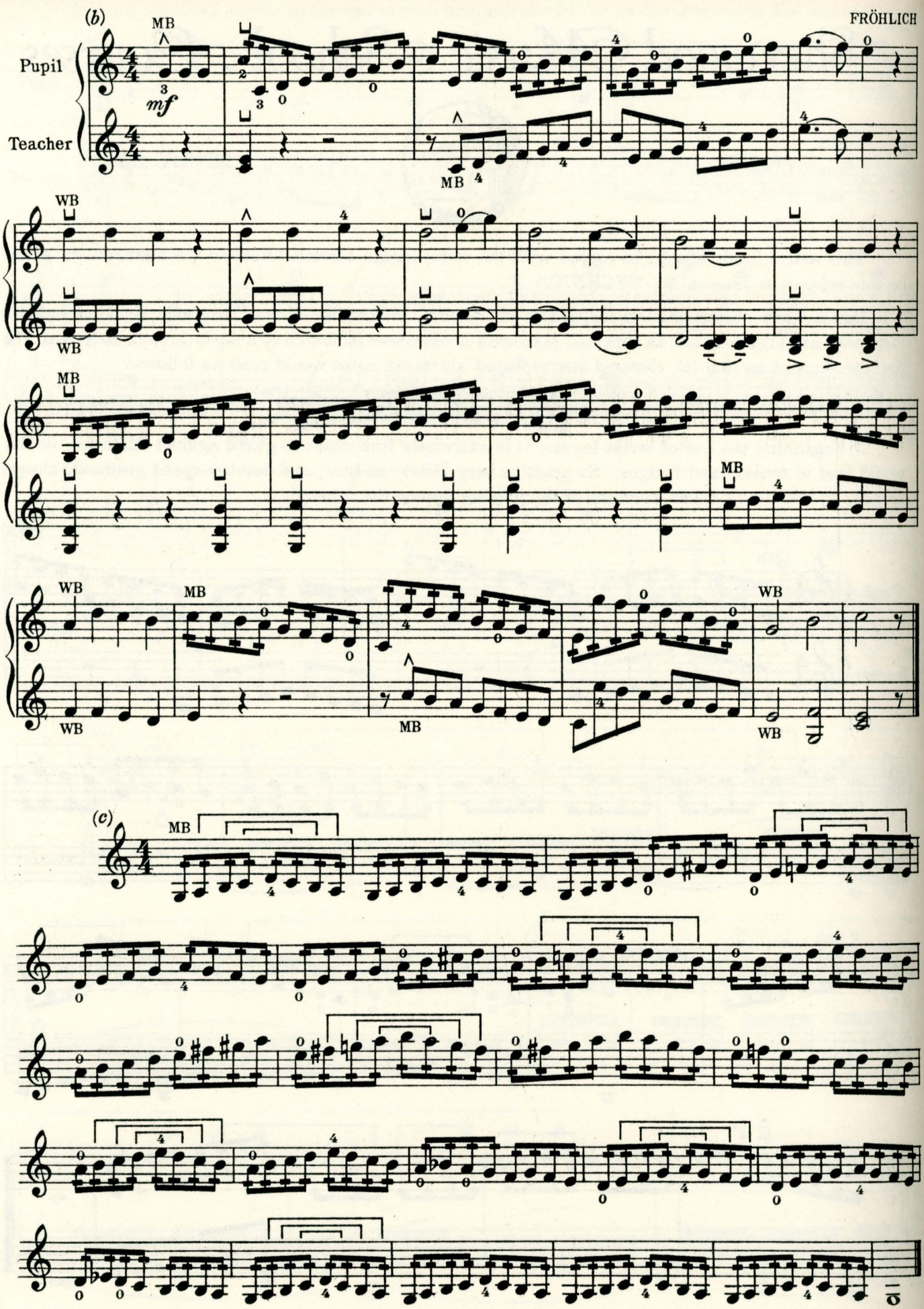
(b)
FRÖHLICH
Pupil
Teacher
mf
MB
WB
(c)

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VIOLIN

STUDY 154

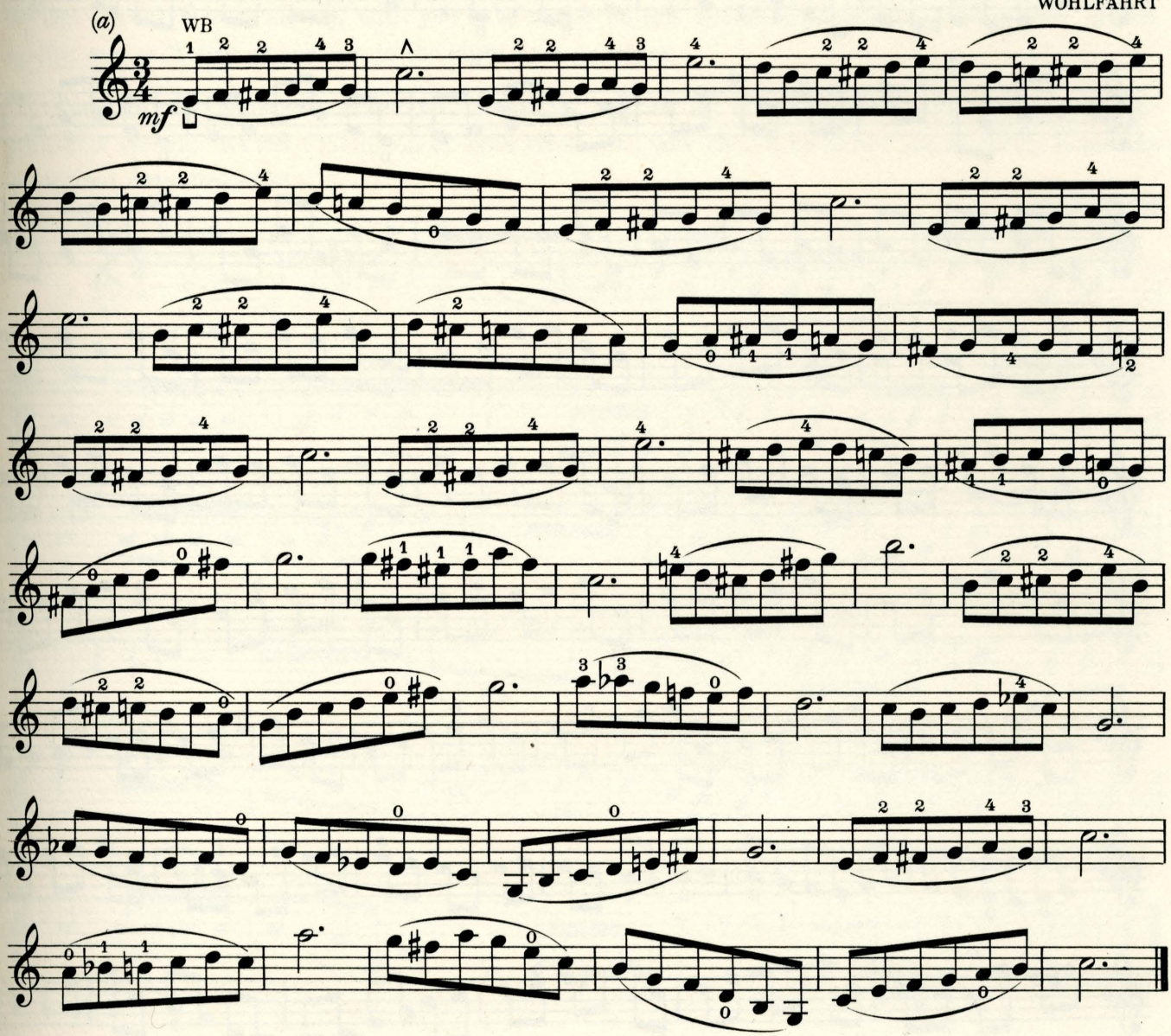
Refer to Lesson 13, TECHNIC, for complete instruction on chromatic stopping, as sections (*a*) and (*b*) of this Study both call for this important technical feature frequently.

Your chief aim should be to perform your chromatic stopping very smoothly. To do this, you must begin practice slowly, so that you can give close attention to the necessary finger movements.

Remember that the finger must be moved quickly along the string; otherwise a whining sound will be audible. Remember also that while in motion the finger must not release the string from the finger-board. But it must not hold the string so firmly as to make the movement of the finger difficult.

The hand must remain quiet; only the fingers should move.

WOHLFAHRT



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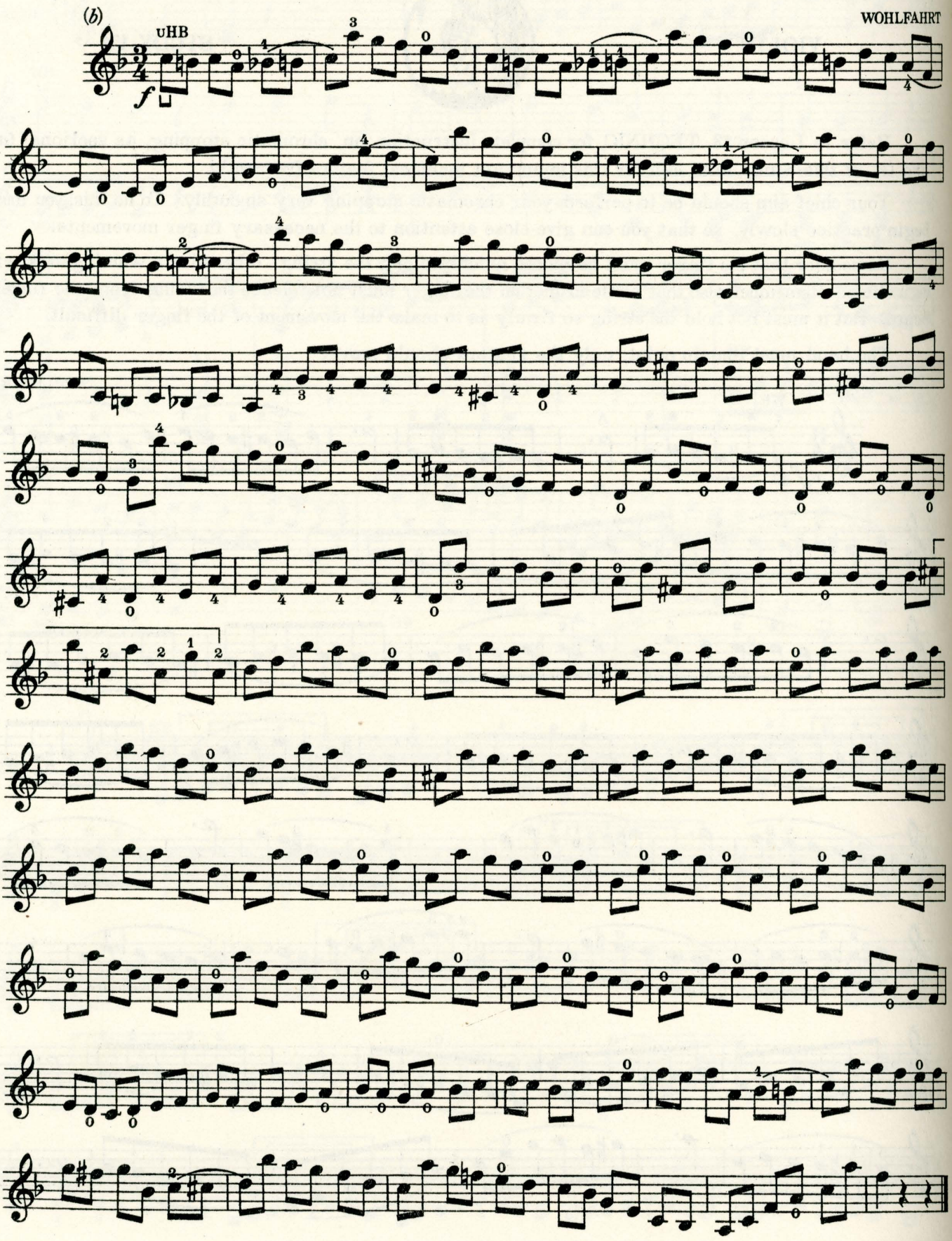
The third beat of the first measure in the seventh line of the following section offers an example of the kind of exceptional fingering which is explained in Lesson 22, TECHNIC. The second finger must stop the A string for C♯, and the first finger must stop the E string for G, although the first finger does not regularly play G on the E string in the First Position.



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VIOLIN

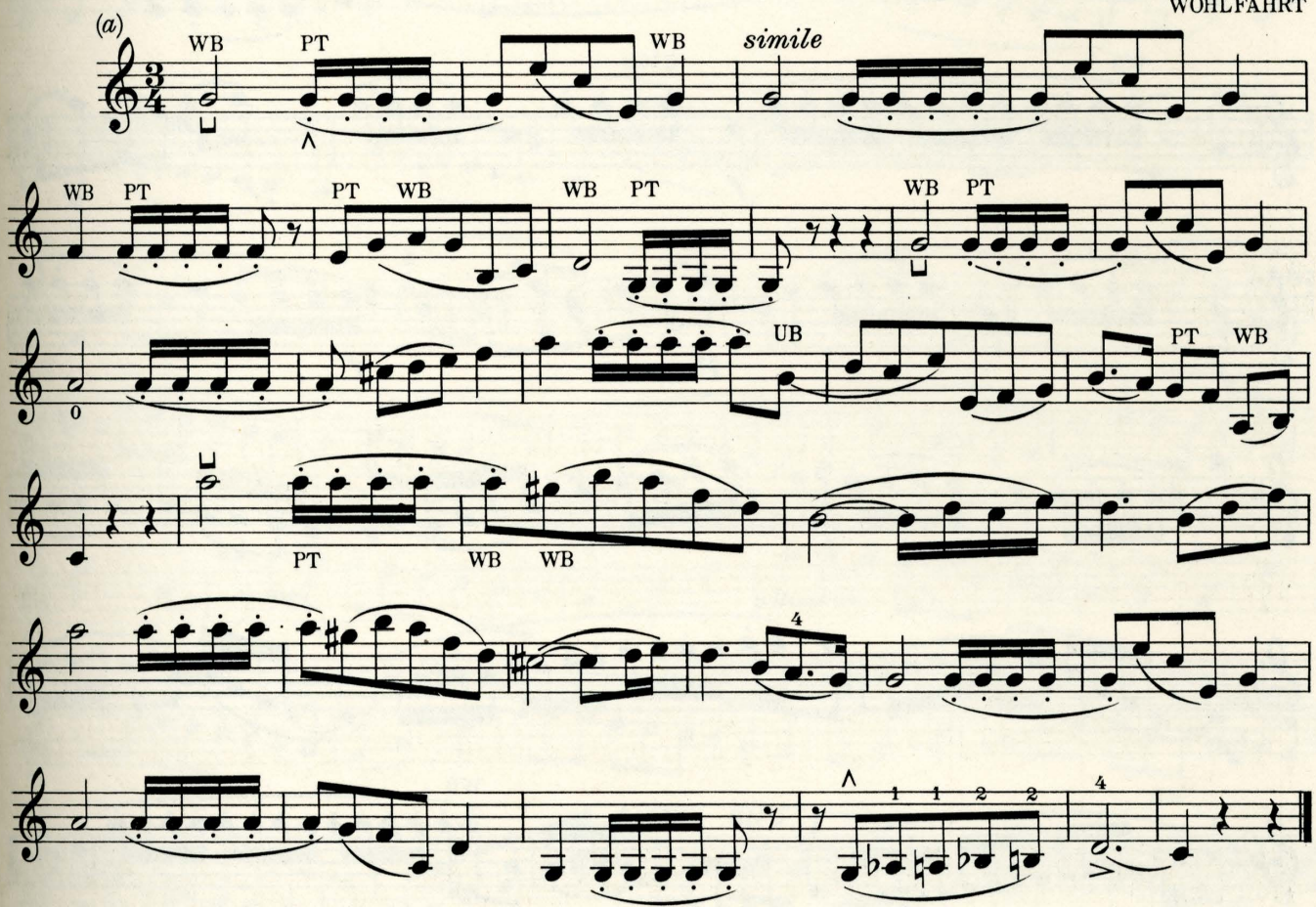
STUDY 155

In preparation for this Study, read carefully the instruction in Lesson 18, TECHNIC, on the production of staccato tones, with more than one tone to each stroke of the bow, and with only one tone to each stroke.

As indicated by the slur marks used in combination with staccato dots, connected staccato bowing requires a number of detached tones to be played in one up-bow or down-bow. In producing each tone, a pinching movement of the thumb and forefinger is accompanied by a slight upward or downward movement of the wrist; following which the hand and wrist relax. (See Lesson 8, TECHNIC.) The wrist joint of the right hand must always be held a little higher than the knuckles for staccato bowing. Practice very slowly, until you have mastered this technical procedure. Above all, guard against any stiffness or tension in the right arm or wrist.

Each of the separate staccato tones in section (*d*) is to be played with one up-bow or down-bow stroke. At the conclusion of each stroke, the bow should be halted momentarily to produce the desired detached effect.

WOHLFAHRT



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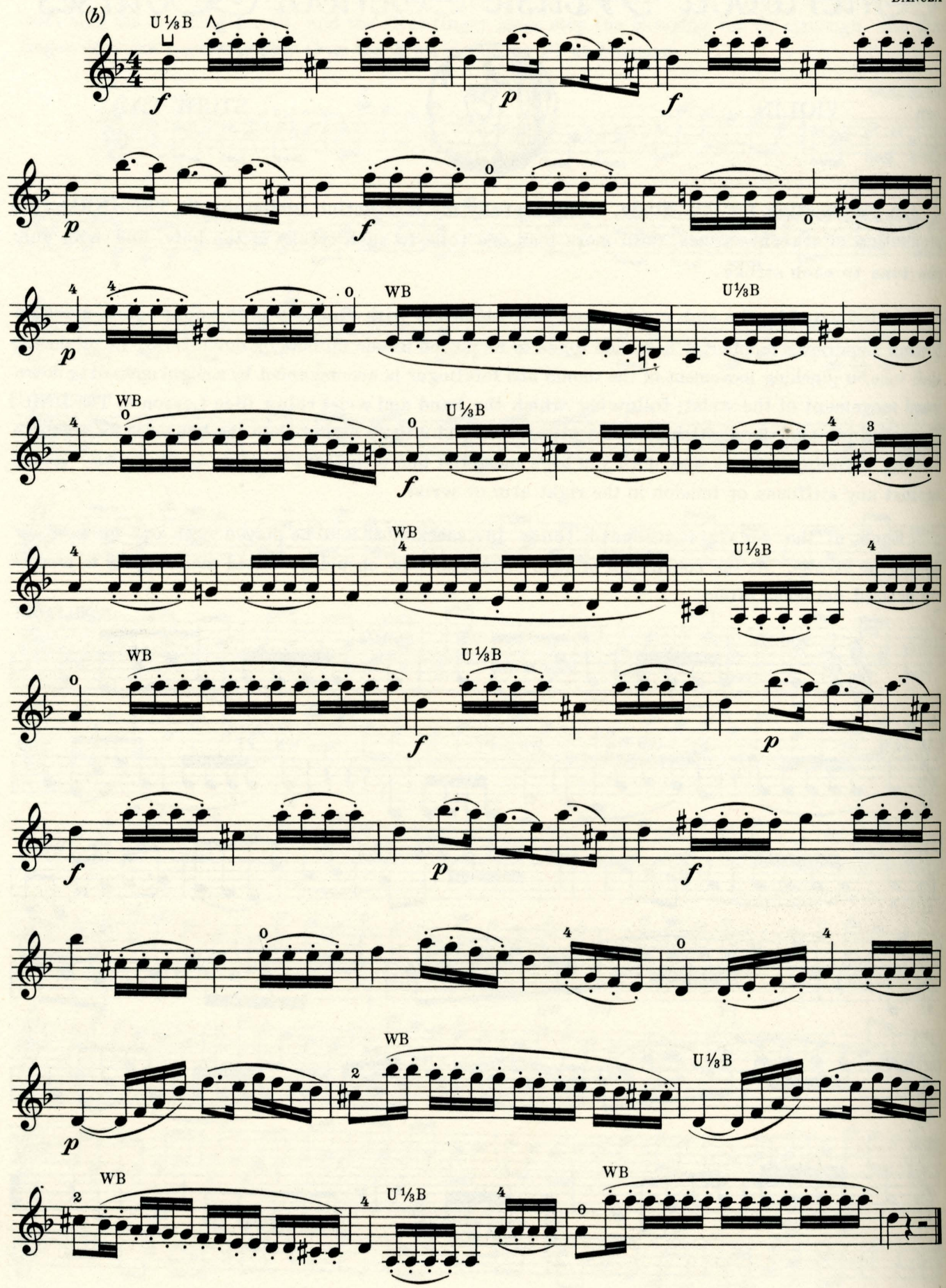
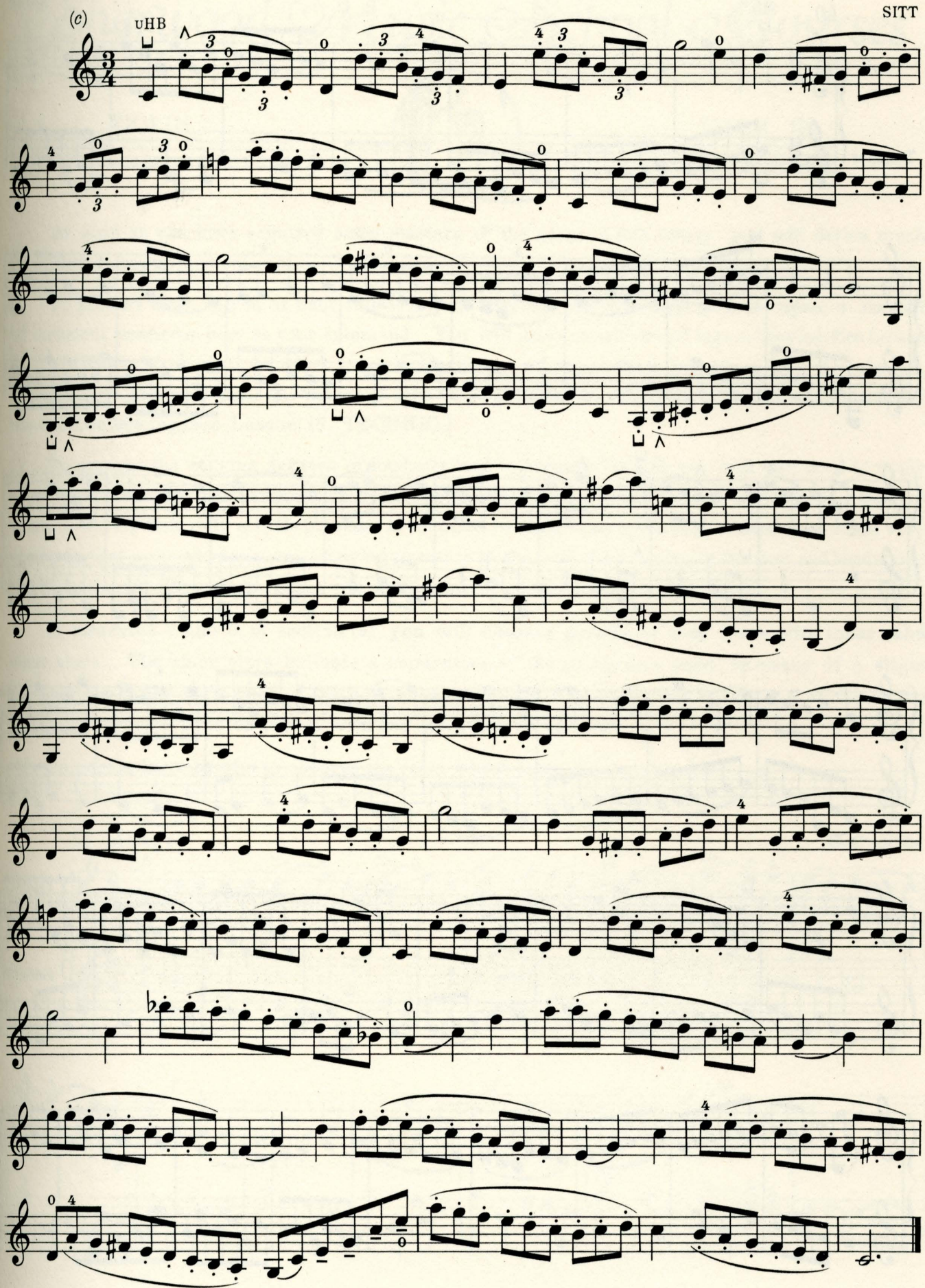
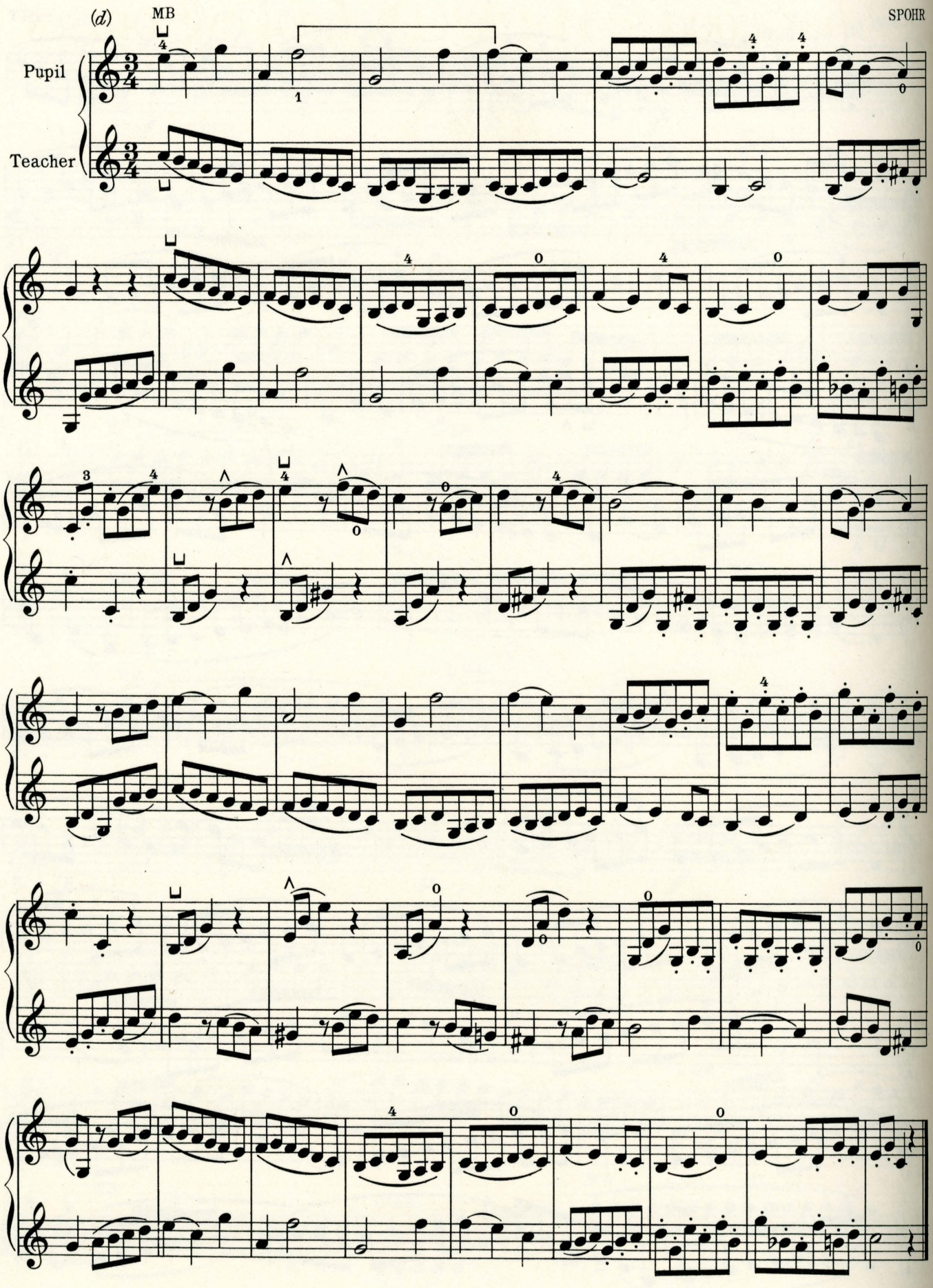

(b)
U⅓B
WB
U⅓B
WB
U⅓B
WB
U⅓B
WB
U⅓B
WB
U⅓B
WB


(c)
uHB


(d)
MB
Pupil
Teacher

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VIOLIN

STUDY 156

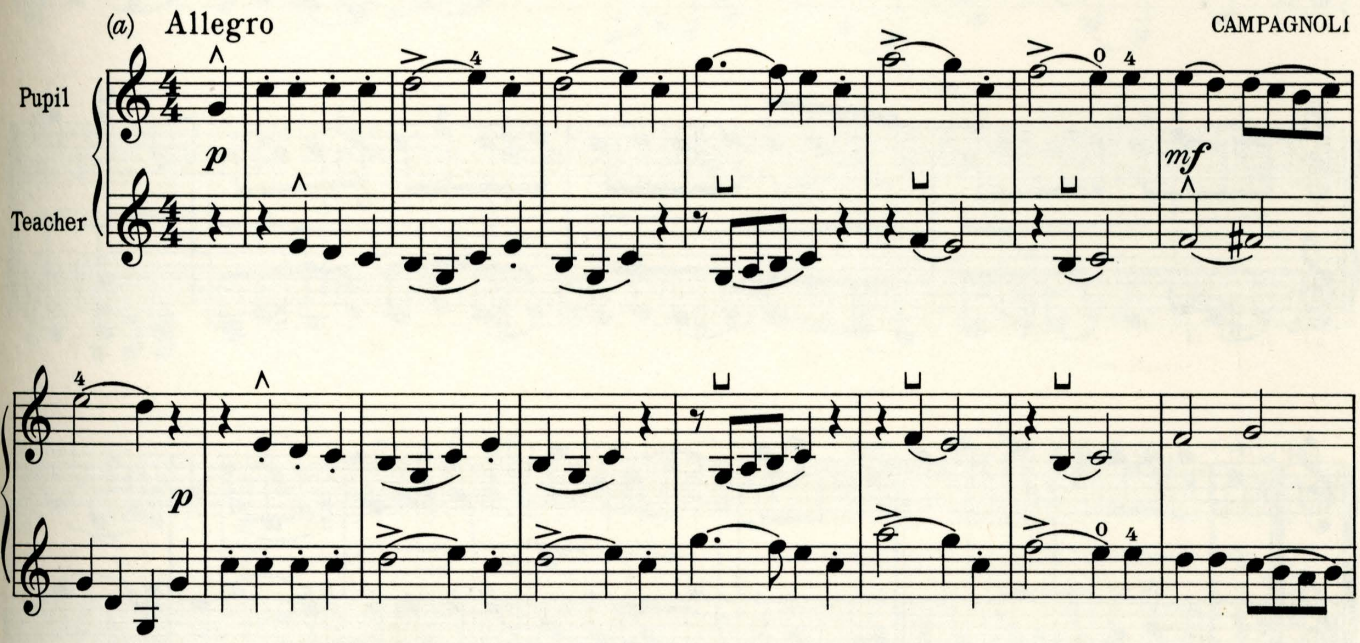
As soon as you have acquired some mastery of the notes of this Study, you will derive much enjoyment from its musical values.

To present these values at their fullest in your playing, you will need to draw upon a number of technical resources now at your command. You will make much use of legato bowing. (See Lesson 5, TECHNIC.) For single detached tones, you will use mezzo-staccato bowing. (See Lesson 18, TECHNIC.) For more than one detached tone to be produced in one up-bow or down-bow, you will use staccato bowing. (See Lesson 18, TECHNIC.)

To express the varying degrees of loudness and softness indicated, you will also need to apply some pressure to the bow at times. (See Lesson 14, GENERAL THEORY and TECHNIC.) Bear in mind, however, that only a little pressure is required to make a considerable difference in tonal volume, and that even when you are applying pressure to the bow, all muscles of the arm and hand should still feel relaxed. For soft passages you will not need to apply pressure to the bow.

In measures 7 and 9 of section *(b)*, you will observe groups of four notes with inner and outer slurs. The inner slurs indicate a separation of the group into pairs, by means of a slight interruption of the movement of the bow between pairs. The outer slur indicates that the entire group of four notes is to be played with one down-bow or up-bow.

Be particularly careful to observe the rests which appear in section *(a)*.



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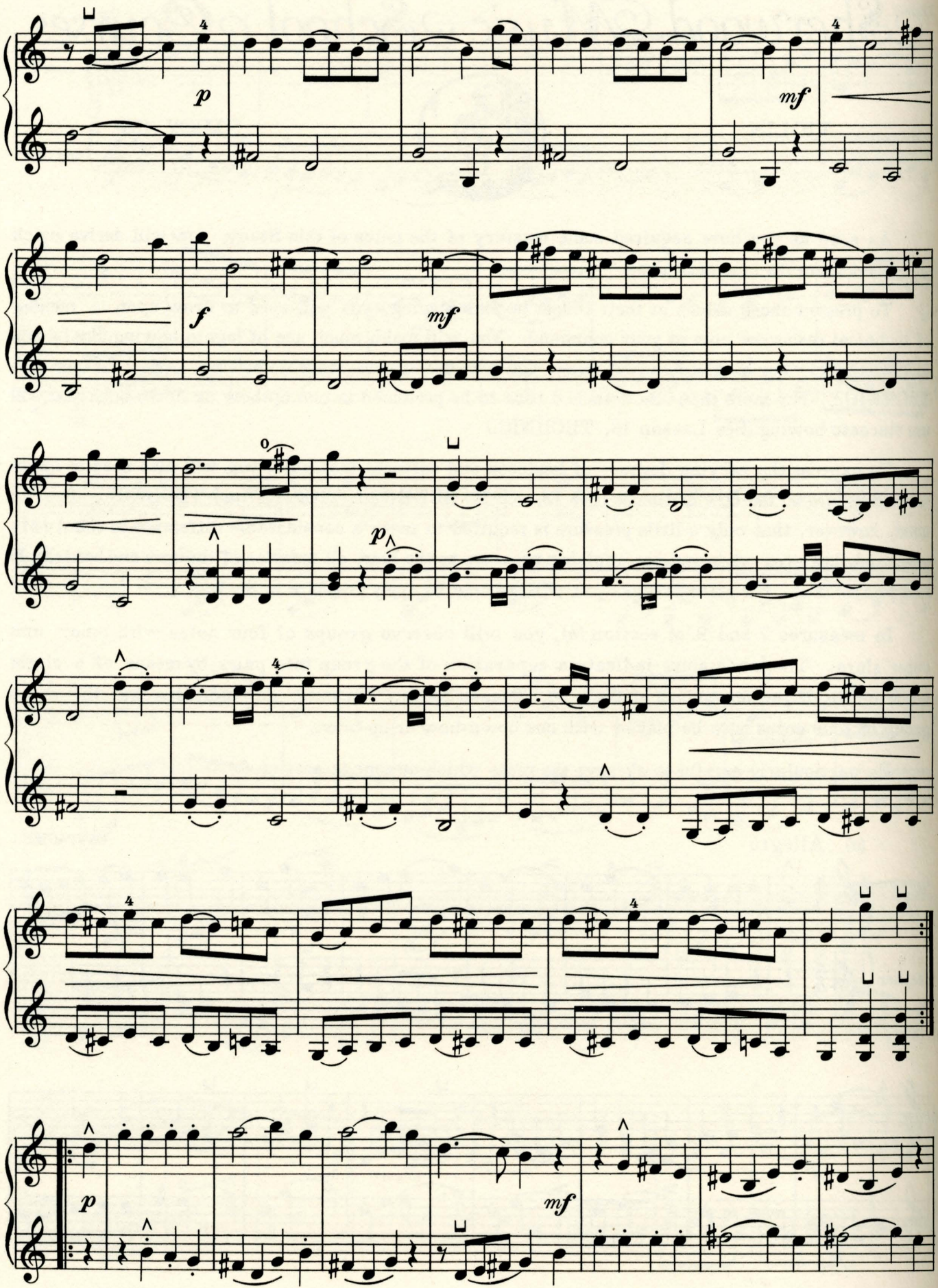
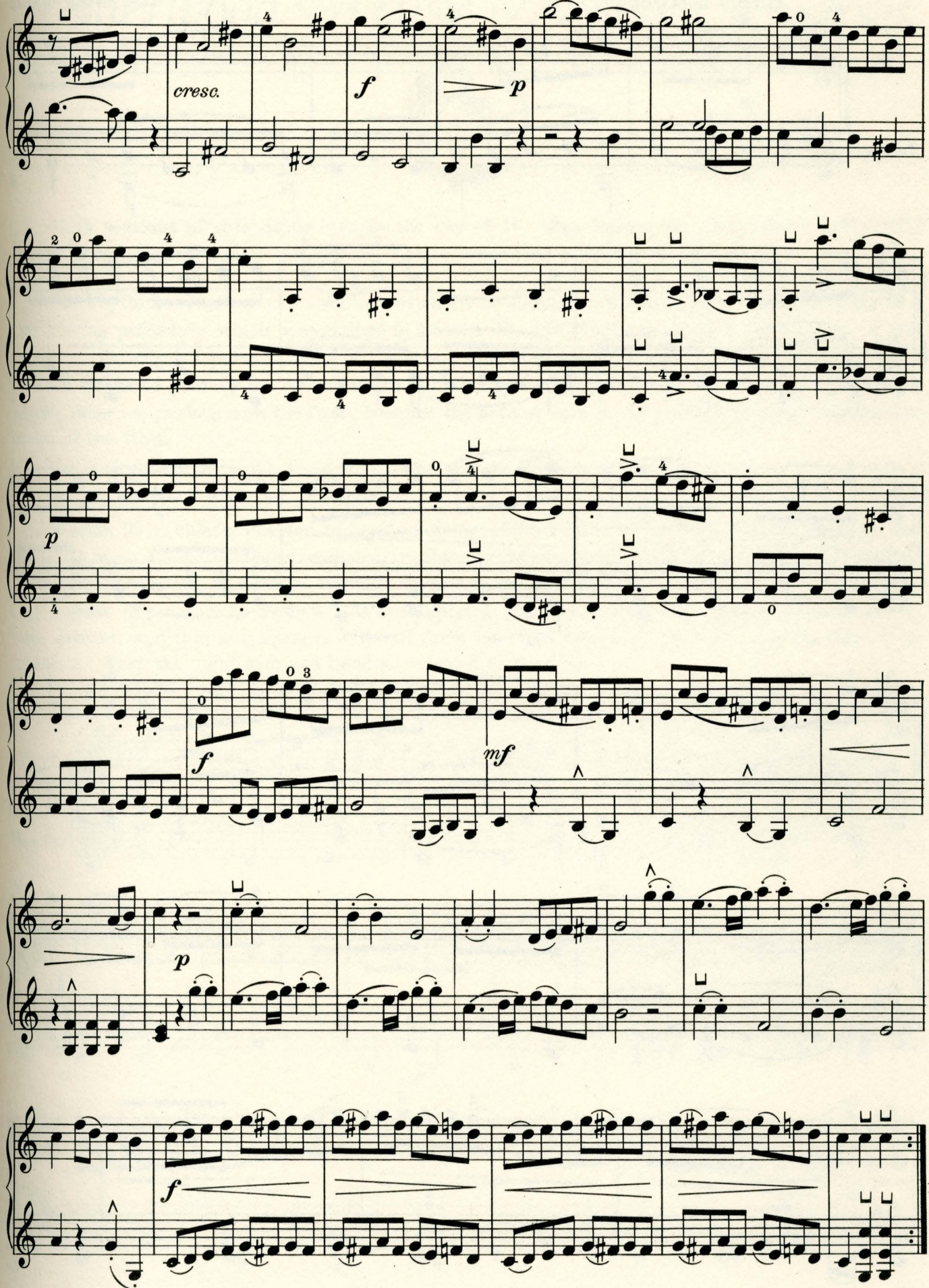
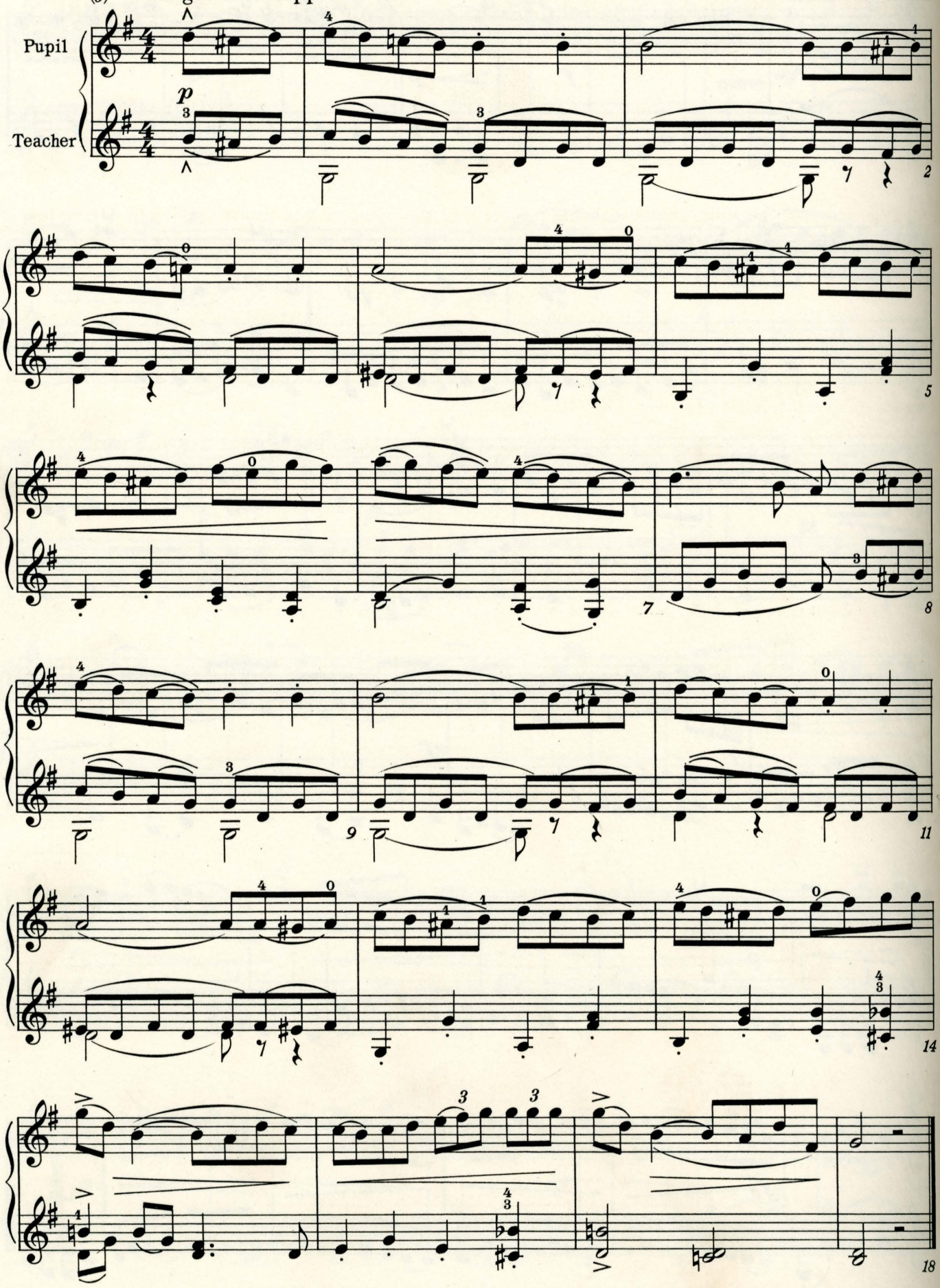

p
mf
f
mf
p
mf


cresc.
f
p
p
f
mf
p
f

(b) Allegro non troppo



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VIOLIN

STUDY 157

Both sections of this Study are in the key of D. (See Lesson 12, GENERAL THEORY.) So you must sharp F and C throughout, unless otherwise indicated by accidentals.

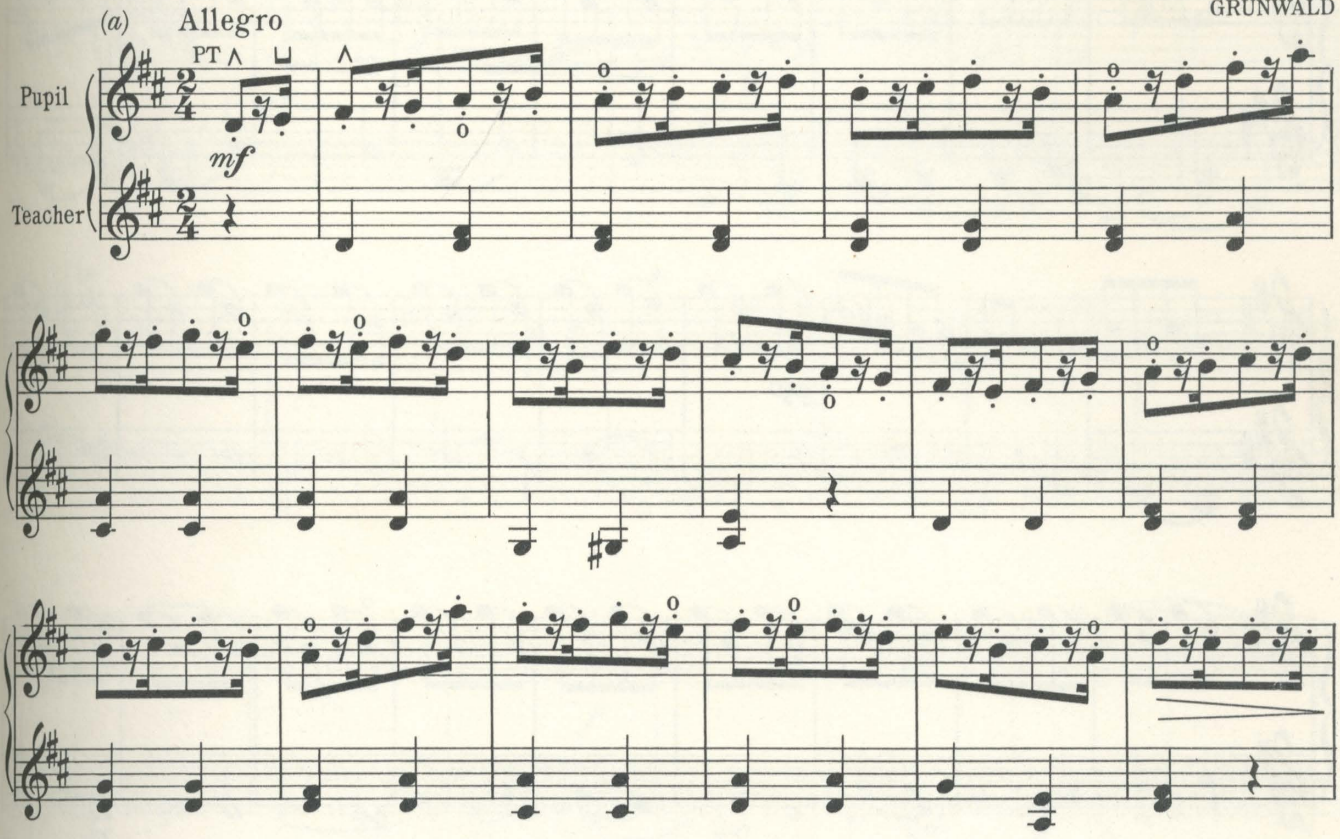
The rhythmic effect, , used in section (*a*) is similar to a dotted note pattern. Apply to it the bowing procedure which is explained in Lesson 25, TECHNIC, each of the two notes in the pattern receiving a separate stroke of the bow. The bow must be halted momentarily at the end of each stroke to produce the detached effect indicated by the staccato dots and rests. The second stroke must be quicker than the first, because the second note in the pattern has only half the time value of the first.

For instruction covering the double notes and the three-part chord in the last four measures of section (*a*), refer to Lesson 27, TECHNIC.

Section (*b*) is chiefly devoted to legato bowing. (See Lesson 5, TECHNIC.) The separate bow detached notes should be played with mezzo-staccato bowing, as explained in Lesson 18, TECHNIC. Observe that varying degrees of loudness and softness are required, and, accordingly, apply varying degrees of pressure to the bow. When applying any pressure, however, *think* of the tonal volume desired, and this anticipation will call forth the right degree of pressure from the playing apparatus. Keep the right arm and hand as relaxed as possible.

GRÜNWALD

(*a*) Allegro



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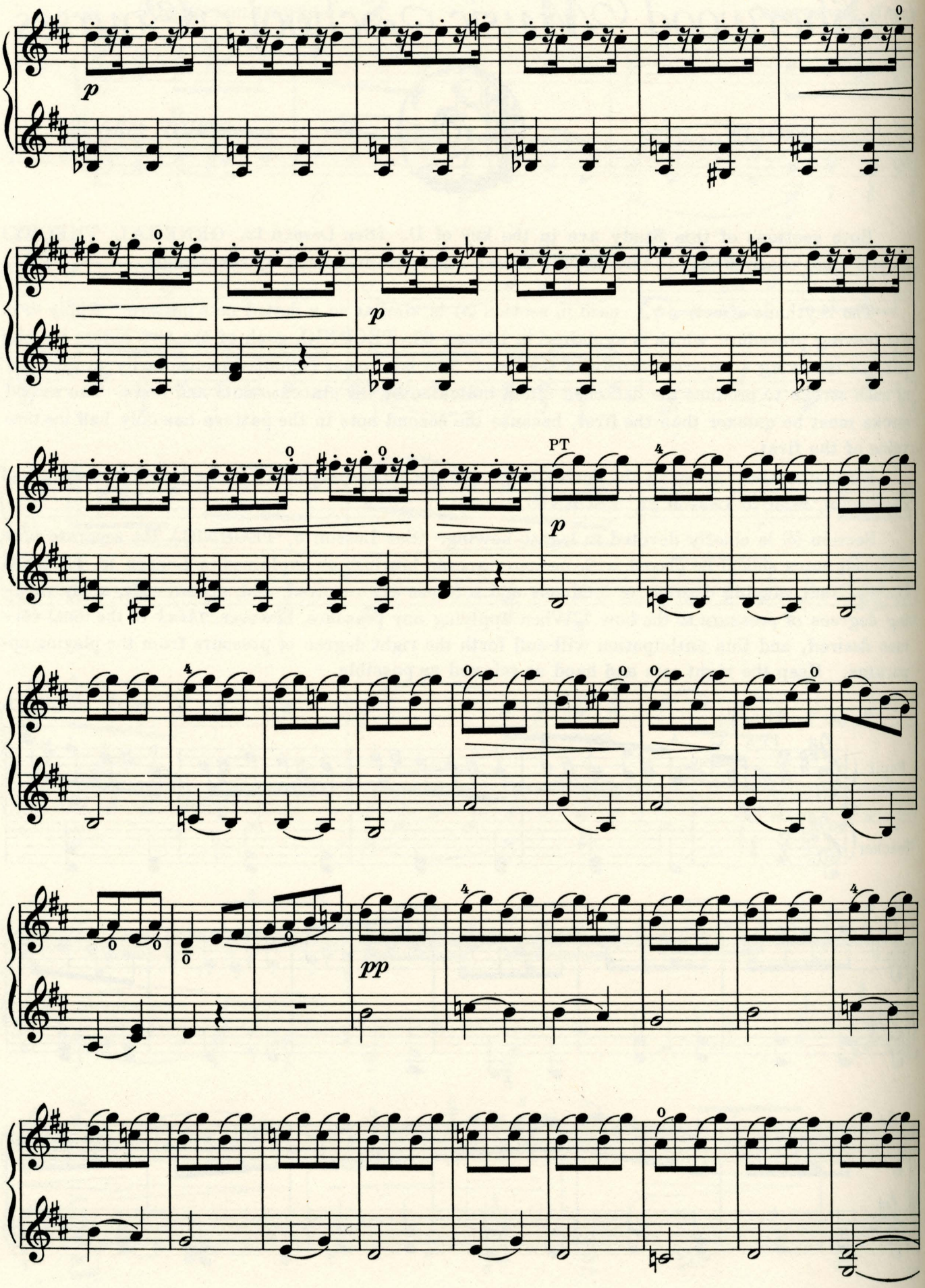
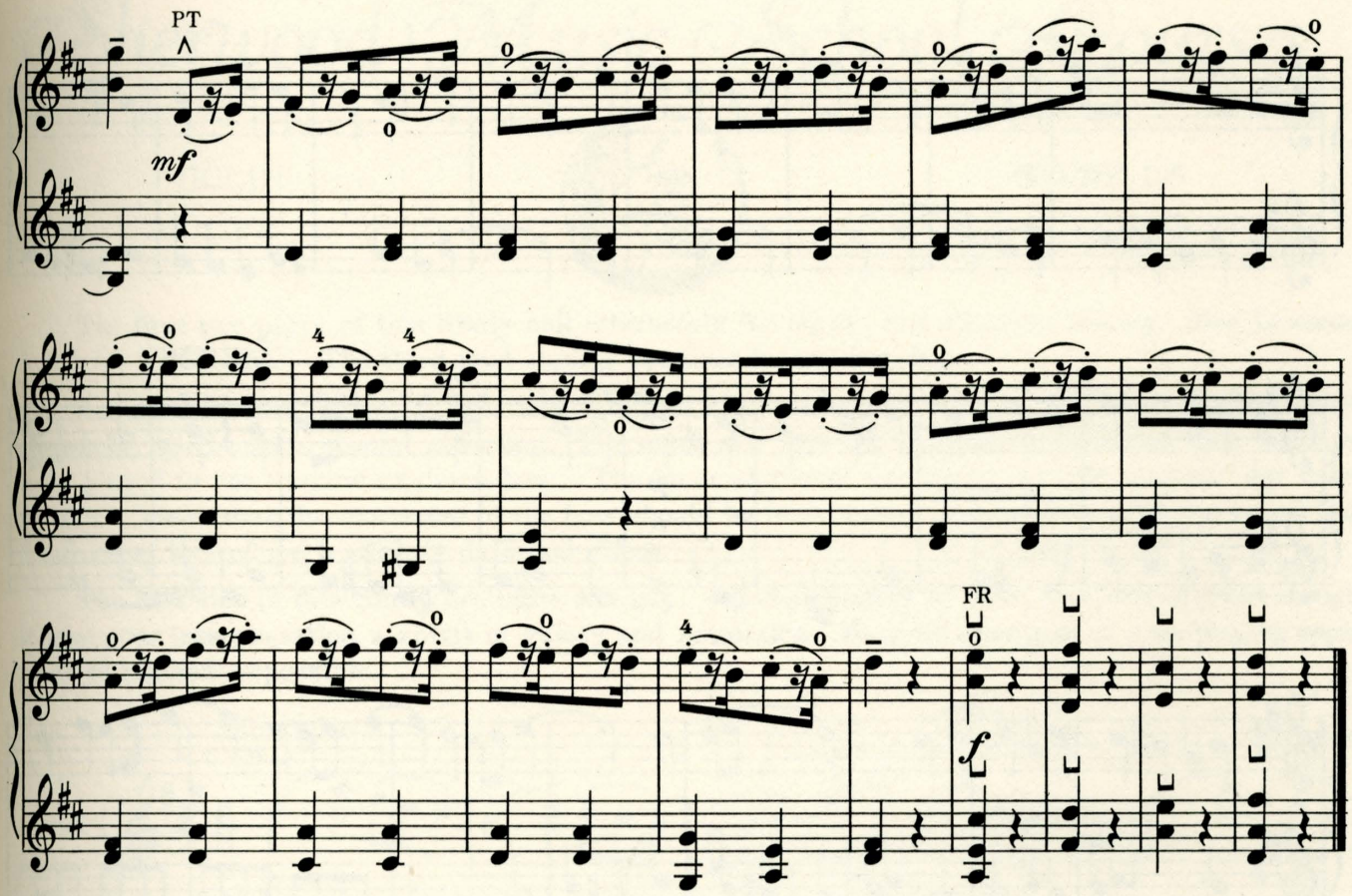
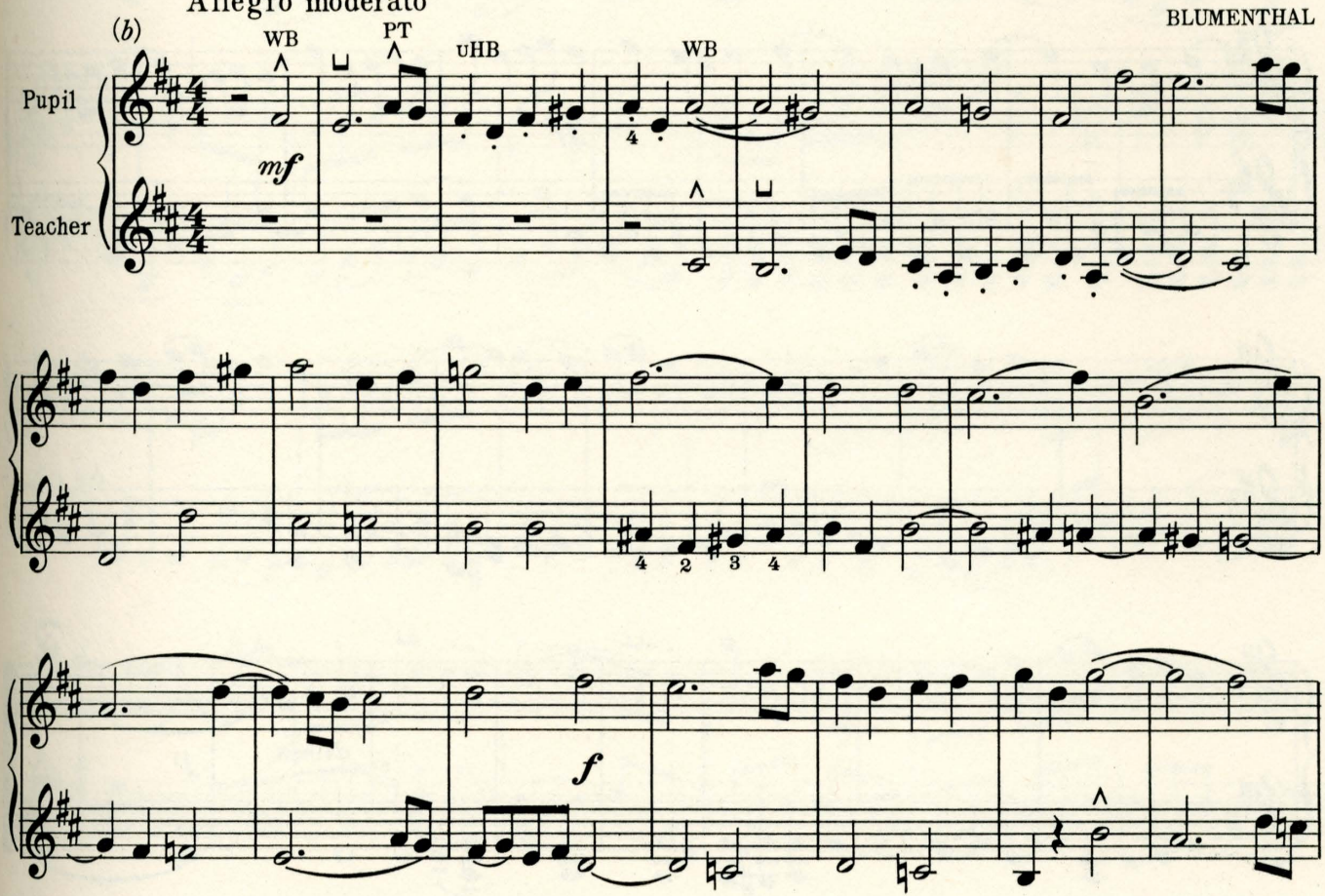
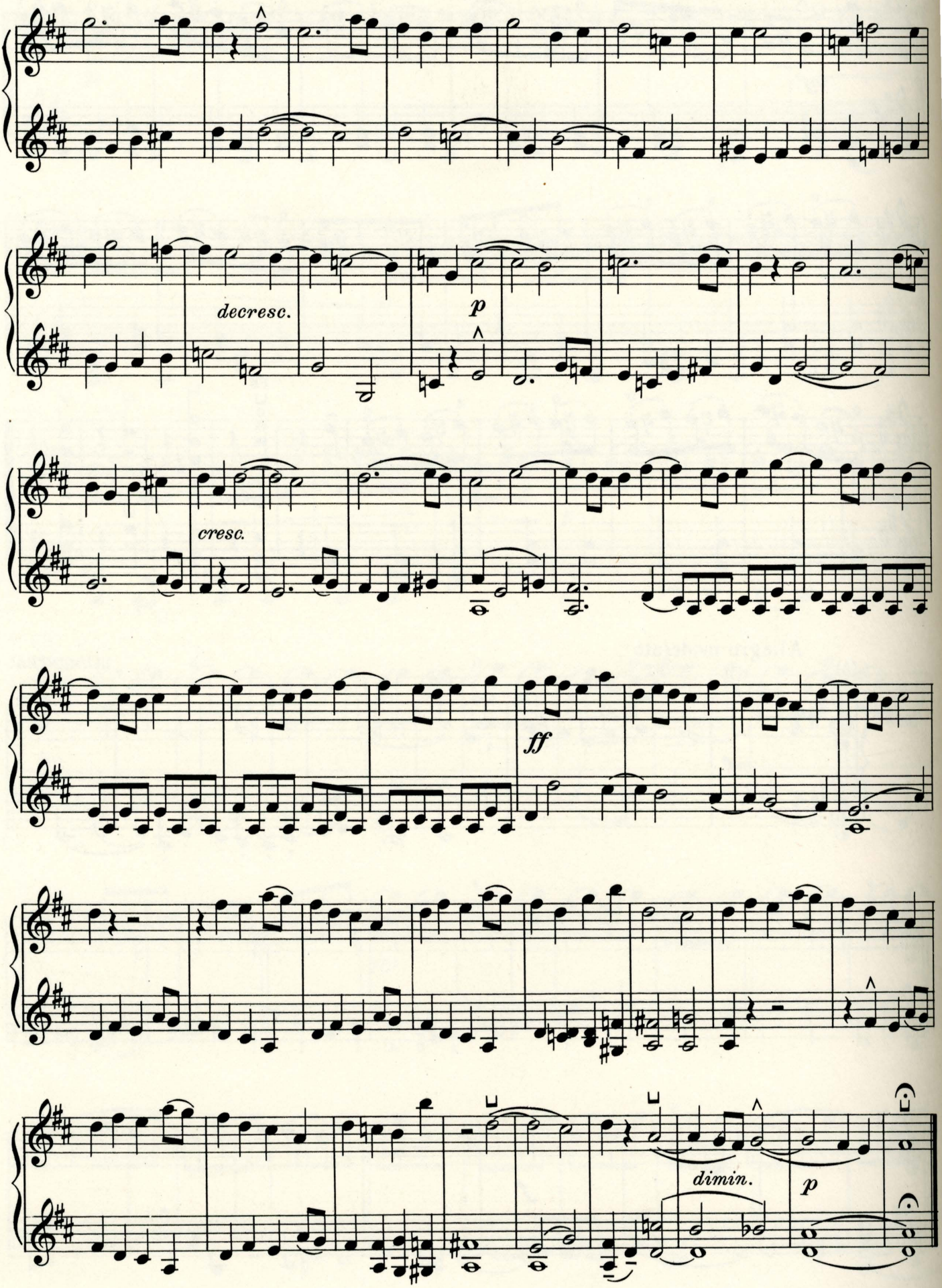

p
p
PT
p
pp



Allegro moderato

BLUMENTHAL




decresc.
p
cresc.
ff
dimin.
p

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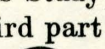
VIOLIN

STUDY 158

The first two parts of this Study call alternately for legato and staccato bowing. (See Lessons 5 and 18, TECHNIC.) The third part chiefly requires legato bowing.

A slurred bowing device,  , which appears in the third measure of section (*a*), and frequently elsewhere, needs some special attention. The outer slur over all three notes indicates that all are to be played in one up-bow or down-bow. The inner slur over two notes, and the staccato dot over the third, mean that the movement of the bow should be interrupted momentarily after the second and third notes, to produce a slightly detached effect.

The melodies in this Study are light and gay. Practice slowly at first, but later play fast enough to give your interpretation a spirit of gaiety and animation. Keep all members of your playing apparatus as relaxed as possible.

Allegretto

HERMANN

(*a*) U ⅓ B

Pupil

Teacher

p

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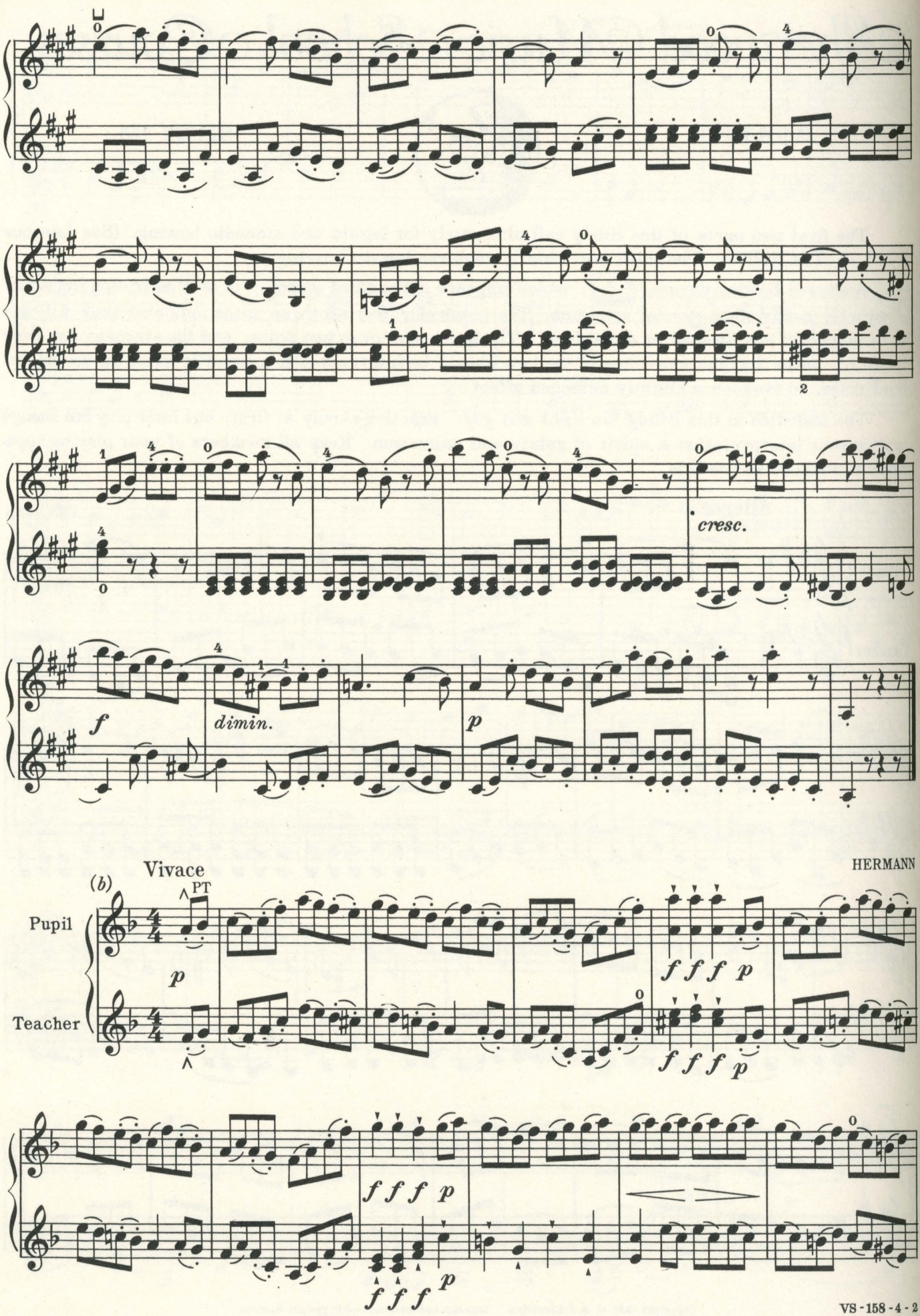
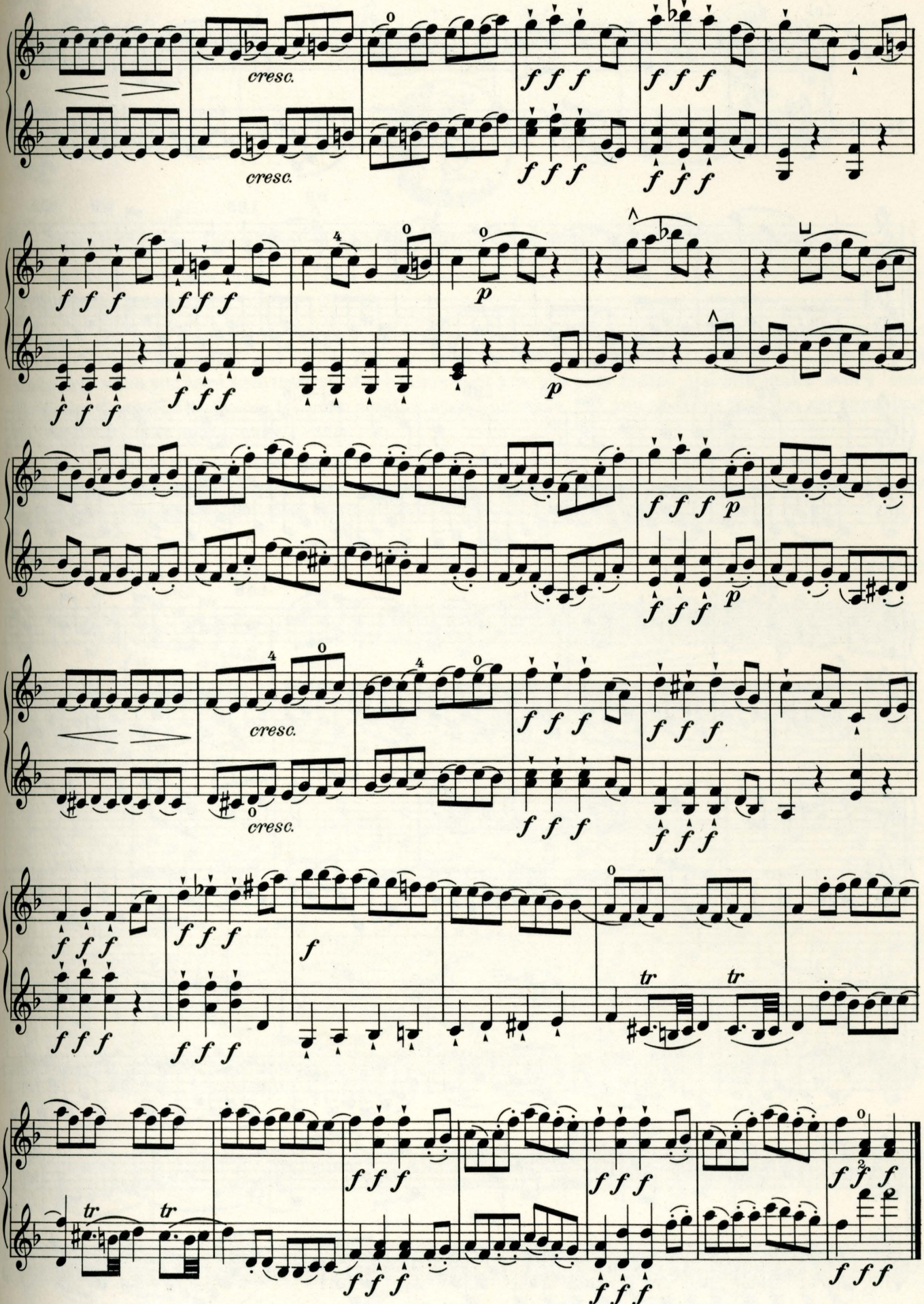
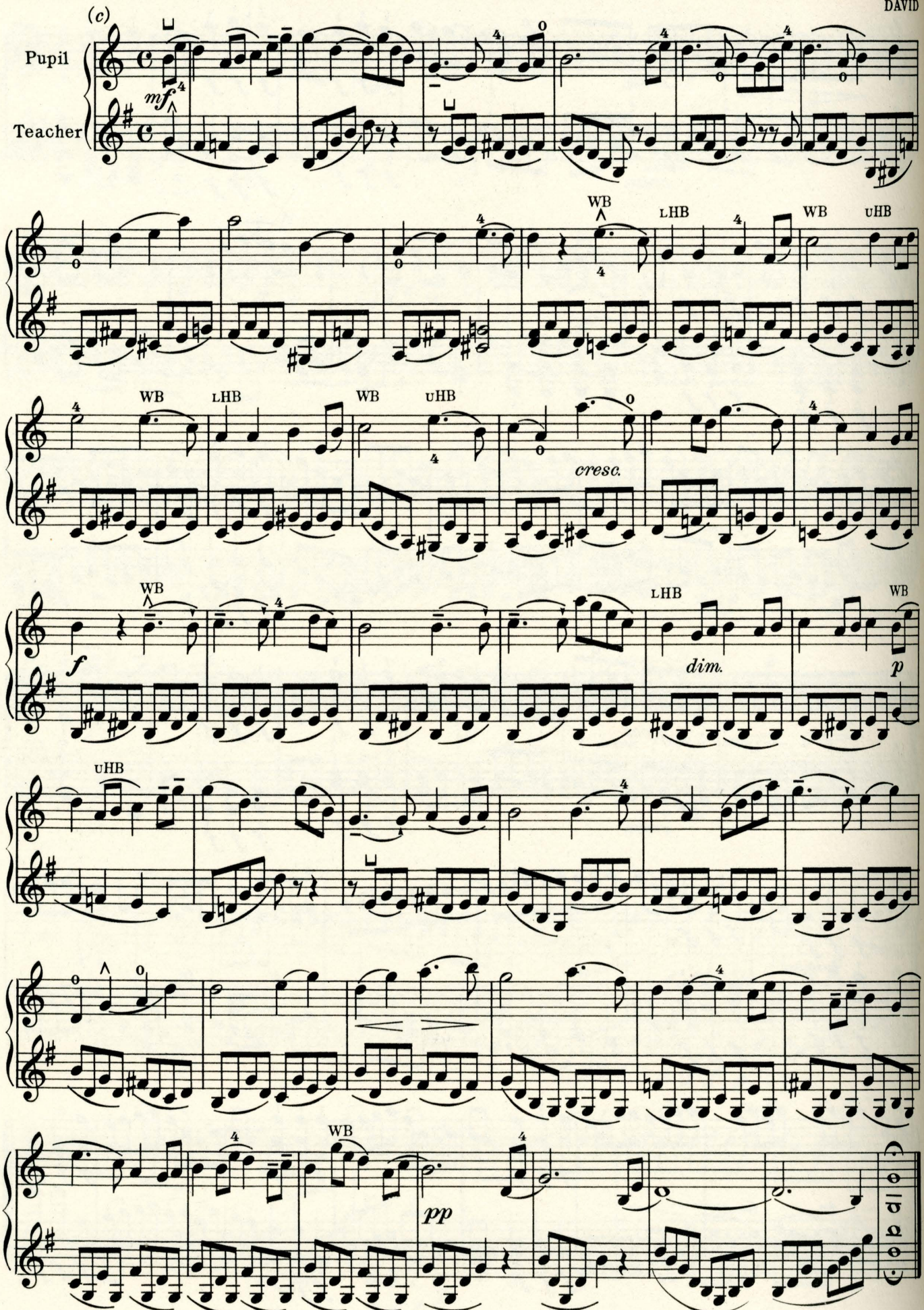

cresc.
f
dimin.
p
(b)
Vivace
PT
Pupil
Teacher
p
f f f p
f f f p
f f f p
f f f p

HERMANN


cresc.
cresc.
cresc.
cresc.
tr
tr
tr
tr


(c)
Pupil
Teacher
mf
WB
LHB
WB
UHB
WB
LHB
WB
UHB
cresc.
f
WB
LHB
dim.
WB
p
UHB
WB
pp

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VIOLIN

STUDY 159

The chief object of this Study is to develop facility and speed in bowing and stopping.

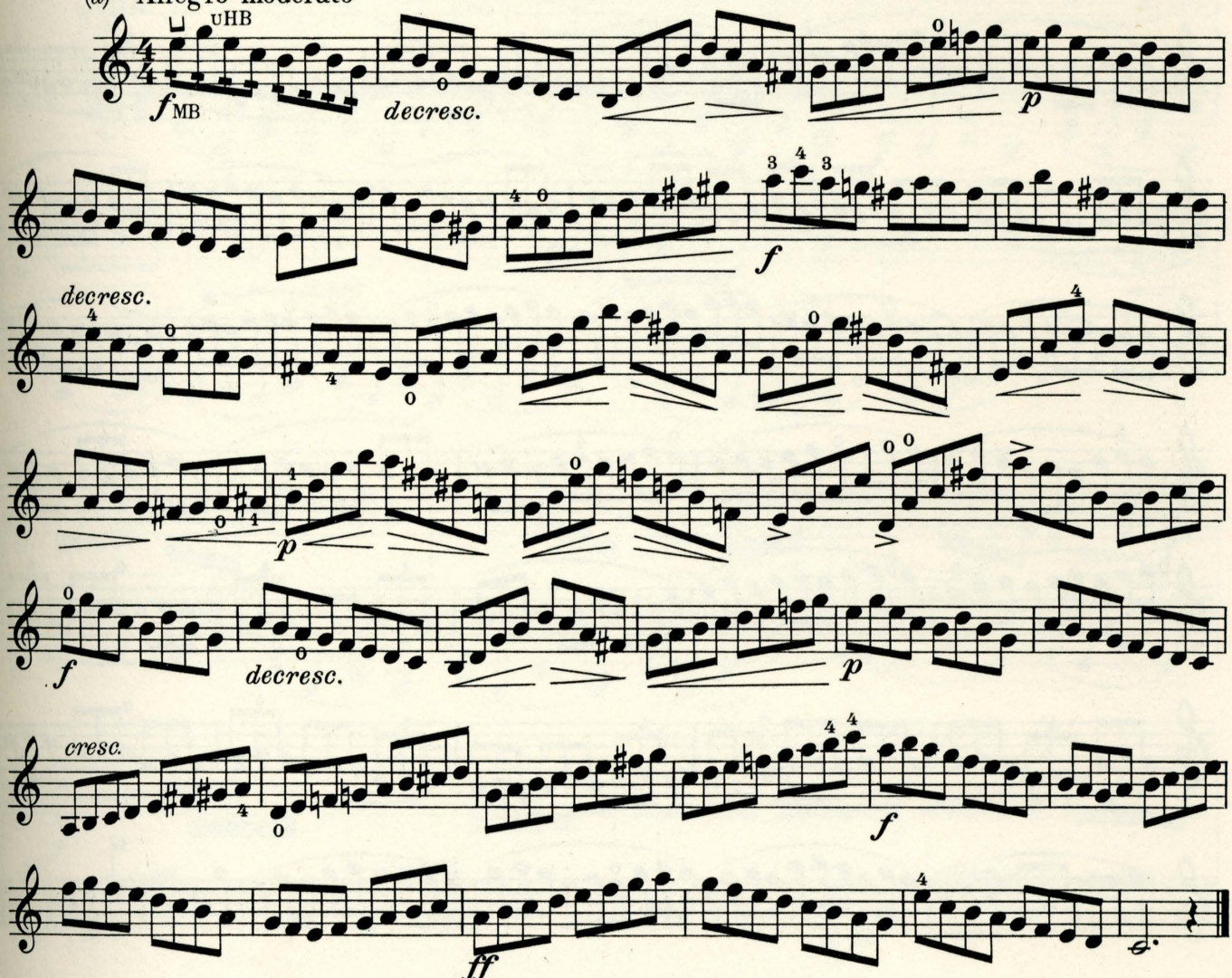
But remember that speed is a bad thing, rather than a good thing, if it is gained at the expense of clarity and precision.

So begin your practice very slowly. Adopt a speed which you can maintain throughout without slowing down at any point, and which you can keep up without any feeling of tension. Increase your tempo only when you have such mastery of the notes that you can play faster and still make every tone sound clean and clear. Never let your playing sound slovenly. If you observe that you are "stumbling," stop, and start over again, more slowly.

Section (*a*) should be practiced both as eighth notes and as repeated sixteenth notes. Section (*b*) requires nine notes to be played in one stroke of the bow, so you must give careful attention to the distribution of each stroke. (See Lesson 16, TECHNIC.)

(*a*) Allegro moderato

KAYSER



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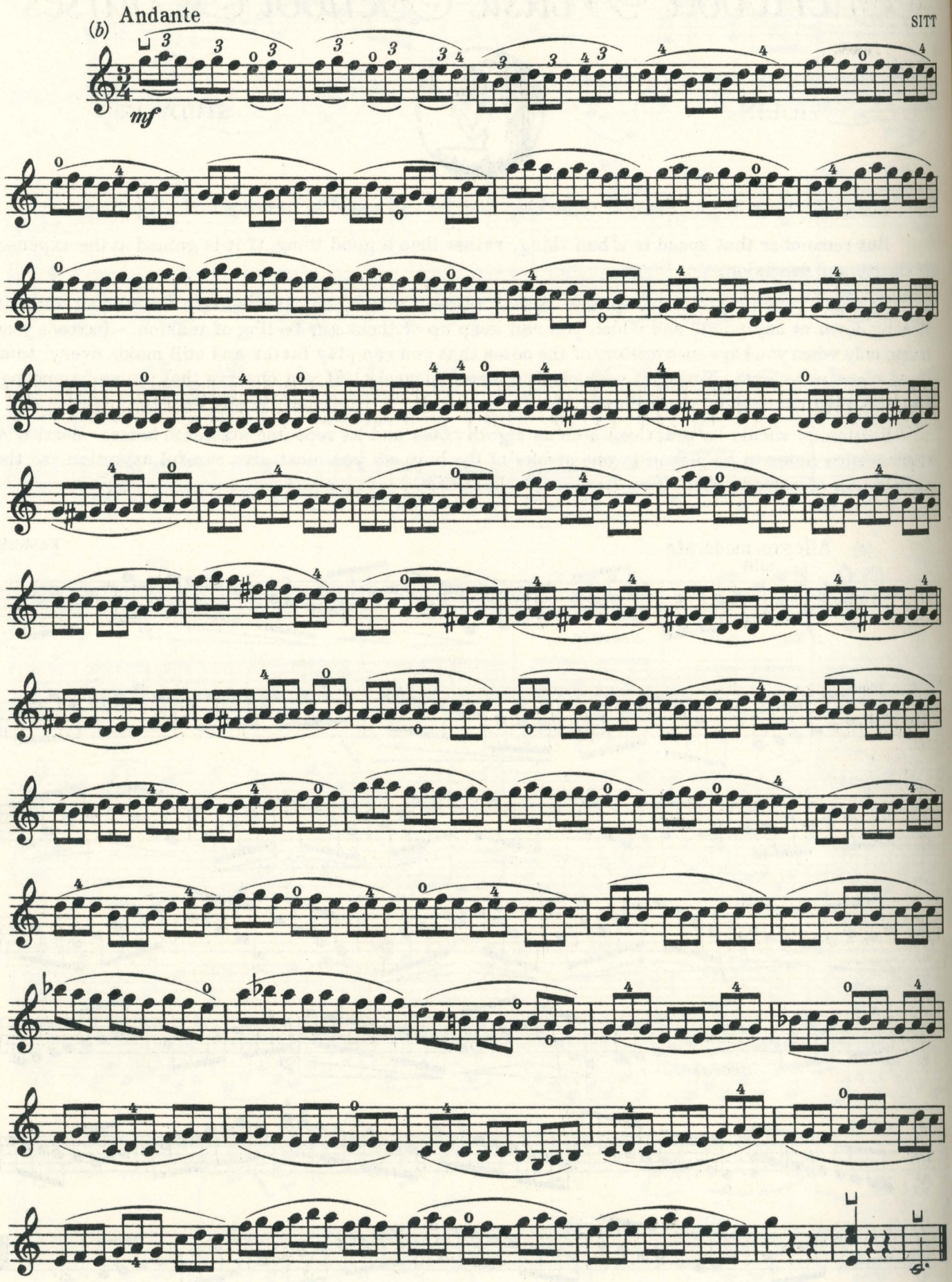
In addition to the slurred bowing indicated, practice section (*b*) with three notes to one stroke of the bow; practice it also with one stroke for each note.



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STUDY 160

You may want to add this Study to your repertoire for playing in recitals, for it not only has value as an approach to technical and dynamic problems, but much melodic value as well.

For your guidance in mastering its technical problems, consult the TECHNIC sections of the following Lessons: Lesson 14, on playing loudly and playing softly; Lesson 16, on the distribution of the bow; and Lesson 25, on how to bow dotted note rhythms.

Review also, with particular care, the section of Lesson 19, TECHNIC, which is headed "Coördinated Action in Producing Tones of Good Quality." To bring out the melodic value of this Study, you must produce clear, singing tones, and the instruction referred to above will be most helpful in this respect. It is very essential, as always, that your playing apparatus be in an easy, relaxed condition, with no tension or stiffness in any part.

ALARD

Adagio sostenuto (♪ = 72)

Pupil

Teacher

dolce *cresc.*

cresc. *pp*

dimin. *pp*

f

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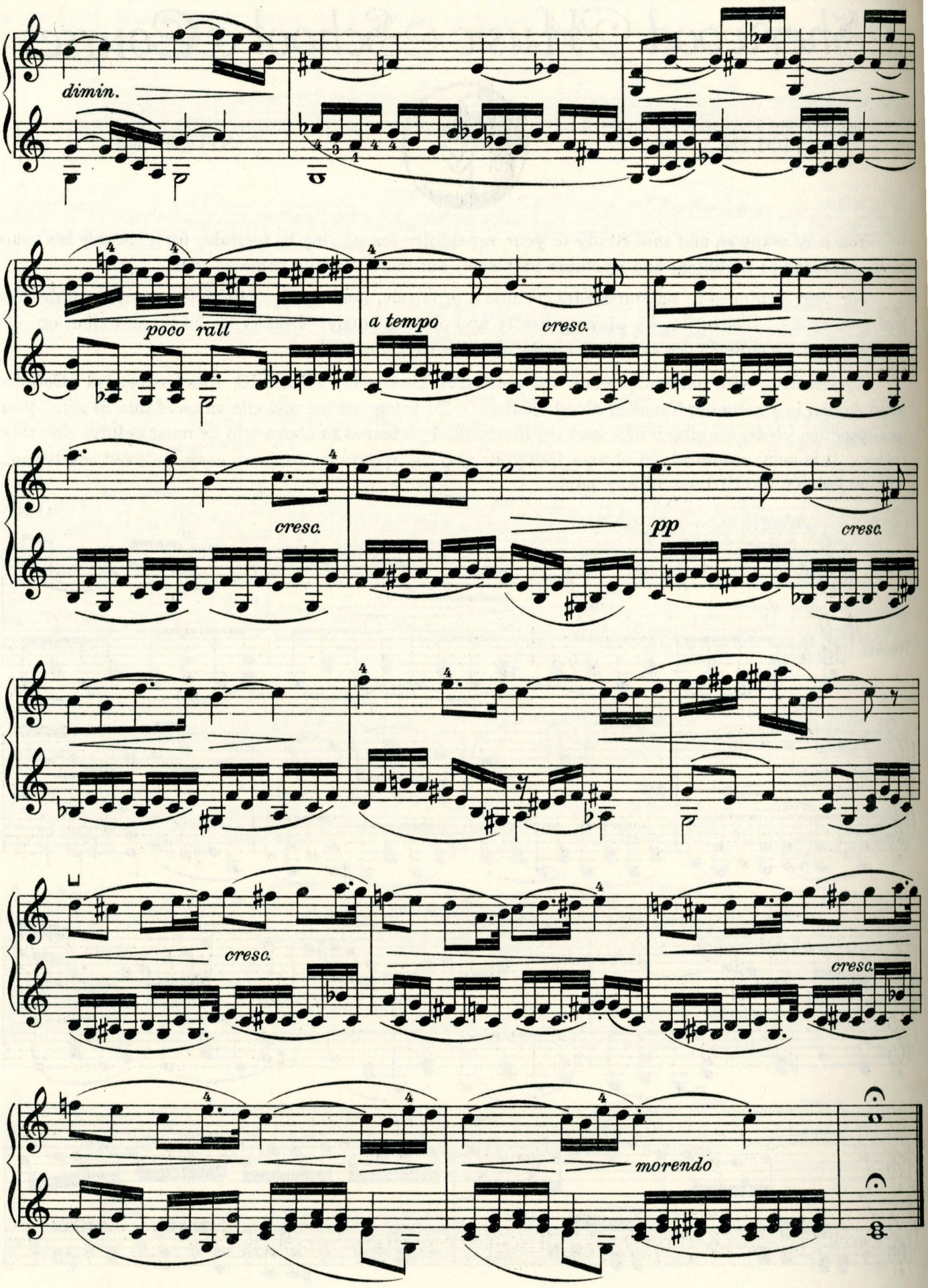
dimin.
poco rall
a tempo
cresc.
cresc.
pp
cresc.
cresc.
cresc.
morendo