


1937

Violin Course: Grade 1, Studies

Sherwood Music School

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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**.)

(a) WICHTL

Pupil

Teacher

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

(b)

Pupil

WB

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

Teacher

WB

(c)

Pupil

WB

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

Teacher

WB

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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.)

HOHMANN

(a)

Pupil

Teacher

WB

WB

Half Step

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

1 2 3

1 2 3

(b)

Pupil

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

Teacher

(c)

Pupil

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

Teacher

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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 finger-board 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.

(a) WB WICHTL

Pupil

Teacher

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

(b)

Pupil

WB

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

Teacher

(c)

Pupil

WB

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

Teacher

(d)

Pupil

WB

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

Teacher

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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

(a)

Pupil

Teacher

WB

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

(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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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.

(a) SPOHR

Pupil

Teacher

WB
0 1 2 3

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

segue

(b)

Pupil

WB

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

Teacher

(c)

Pupil

WB

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

Teacher

(d)

Pupil

WB

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

Teacher

HOHMANN

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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 GRÜNWARD

Pupil

Teacher

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

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

(b)

Pupil

WB 0 1 2 3 (4)

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

Teacher

staccato

Look at Illustration 1 of the **FINGERBOARD CHARTS** to see the fingerboard locations of **B \flat** 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

(c)

Pupil

WB 0 1 2 3 1 0

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

Teacher

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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)

Pupil

Teacher

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

Musical notation for section (a). The Pupil part is in treble clef, 3/4 time, with a key signature of one flat. It consists of a sequence of notes with various bowing techniques indicated by brackets and labels: WB (Whole Bow), UHB (Upper Half Bow), LHB (Lower Half Bow). The Teacher part is in bass clef, 3/4 time, with a key signature of one flat. It provides a harmonic accompaniment with notes and rests. A count '1 - 2 - 3, 1 - 2 - 3, etc.' is written below the Pupil part. Fingering numbers (1, 2, 3, 4) are shown under some notes.

Musical notation for section (b). It consists of two staves in treble and bass clefs, 3/4 time, with a key signature of one flat. The notation includes various bowing techniques (WB, UHB) and fingering numbers (0, 4).

Musical notation for section (c). It consists of two staves in treble and bass clefs, 3/4 time, with a key signature of one flat. The notation includes various bowing techniques (LHB, WB) and fingering numbers (0, 4).

Musical notation for section (d). It consists of two staves in treble and bass clefs, 3/4 time, with a key signature of one flat. The notation includes various bowing techniques (WB, UHB) and fingering numbers (0, 4).

(b)

Pupil

WB UHB WB UHB LHB WB UHB WB

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

Teacher

LHB WB UHB

(c)

Pupil

LHB WB UHB WB

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

Teacher

(d)

Pupil

WB UHB

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

Teacher

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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

(a)

HB

Pupil

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

Teacher

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

HOFMANN

(b)

Pupil

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

Teacher

WICHTL

(c)

Pupil

Count 1 - 2, 1 - 2, etc.

Teacher

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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.

(a) MAZAS

Pupil

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

Teacher

(b) HOHMANN

WB

Pupil

Teacher

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

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.

(c) GRÜNWARD

WB

Pupil

Teacher

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

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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

(a)

Pupil

Teacher

WB

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

(b)

Pupil

WB

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

Teacher

(c)

Pupil

WB

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

Teacher

(d)

Pupil

WB

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

Teacher

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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.

(a) MAZAS

Pupil

WB UHB WB LHB WB

Teacher

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

Musical notation for section (a). The Pupil part is in treble clef, 4/4 time, with notes on the G, A, B, and C strings. Bowing techniques are indicated by brackets: WB (Whole Bow), UHB (Up-bow Half Bow), LHB (Low-bow Half Bow), and WB (Whole Bow). Fingerings are shown as 0, 1, 2, 3, 4, 0, 3, 1, 3, 1, 4. The Teacher part is in bass clef, 4/4 time, with notes on the C, B, A, and G strings. A count of 1-2-3-4 is provided for the first two measures.

WB

Musical notation for section (a) showing Pupil and Teacher parts. The Pupil part is in treble clef, 4/4 time, with notes on the G, A, B, and C strings. Bowing techniques are indicated by brackets: WB (Whole Bow). Fingerings are shown as 2, 4, 0, 4. The Teacher part is in bass clef, 4/4 time, with notes on the C, B, A, and G strings. A count of 1-2-3-4 is provided for the first two measures.

(b) MAZAS

Pupil

WB UHB LHB

Teacher

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

Musical notation for section (b). The Pupil part is in treble clef, 4/4 time, with notes on the G, A, B, and C strings. Bowing techniques are indicated by brackets: WB (Whole Bow), UHB (Up-bow Half Bow), and LHB (Low-bow Half Bow). Fingerings are shown as 1, 4, 4, 4, 0. The Teacher part is in bass clef, 4/4 time, with notes on the C, B, A, and G strings. A count of 1-2-3-4 is provided for the first two measures.

UHB LHB WB

Musical notation for section (b) showing Pupil and Teacher parts. The Pupil part is in treble clef, 4/4 time, with notes on the G, A, B, and C strings. Bowing techniques are indicated by brackets: UHB (Up-bow Half Bow), LHB (Low-bow Half Bow), and WB (Whole Bow). Fingerings are shown as 0. The Teacher part is in bass clef, 4/4 time, with notes on the C, B, A, and G strings.

(c)

Pupil

WB

uHB

WB

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

Teacher

Teacher

segue

LHB

1

2

WB

WB

(d)

Pupil

U 1/3 B

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

Teacher

Teacher

Teacher

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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.**)

(a) HOFMANN

Pupil

Teacher

(b) HOFMANN

Pupil

Teacher

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

DAVID

(c)

Pupil

Teacher

DAVID

(d)

Pupil

Teacher

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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.

(a) RIES

Pupil MB

Teacher

(b)

Pupil *mf* MB

Teacher MB 4

WB

WB

MB

WB

WB MB WB

WB MB WB

(c)

MB

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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.

(a) **WB** **WOHLFAHRT**

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.

(b) WOHLFAHRT

The musical score is written in G major (one sharp) and 3/4 time. It consists of 11 staves of music. The first staff begins with a forte (*f*) dynamic and a tempo marking 'UHB'. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. The seventh staff is the focus of the text, showing a specific fingering technique where the first finger is used to stop the E string for a G note, and the second finger is used to stop the A string for a C# note. The score ends with a double bar line on the eleventh staff.

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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

(a) WB PT WB *simile*

WB PT PT WB WB PT WB PT

0 UB PT WB

PT WB WB

4

A 1 1 2 2 4

(b)

The musical score consists of ten staves of music in 4/4 time. The key signature has one flat (B-flat). The score includes various musical techniques and dynamics:

- Staff 1:** Starts with a *f* dynamic, followed by a *p* dynamic, and ends with a *f* dynamic. Techniques include $U\frac{1}{8}B$ and accents.
- Staff 2:** Starts with a *p* dynamic, followed by a *f* dynamic, and ends with a *p* dynamic. Includes a natural sign (*0*).
- Staff 3:** Starts with a *p* dynamic, followed by a *f* dynamic, and ends with a *p* dynamic. Techniques include *WB* and $U\frac{1}{8}B$.
- Staff 4:** Starts with a *f* dynamic, followed by a *p* dynamic, and ends with a *f* dynamic. Techniques include *WB* and $U\frac{1}{8}B$.
- Staff 5:** Starts with a *f* dynamic, followed by a *p* dynamic, and ends with a *f* dynamic. Techniques include *WB* and $U\frac{1}{8}B$.
- Staff 6:** Starts with a *f* dynamic, followed by a *p* dynamic, and ends with a *f* dynamic. Techniques include *WB* and $U\frac{1}{8}B$.
- Staff 7:** Starts with a *p* dynamic, followed by a *f* dynamic, and ends with a *p* dynamic. Techniques include *WB* and $U\frac{1}{8}B$.
- Staff 8:** Starts with a *p* dynamic, followed by a *f* dynamic, and ends with a *p* dynamic. Techniques include *WB* and $U\frac{1}{8}B$.
- Staff 9:** Starts with a *p* dynamic, followed by a *f* dynamic, and ends with a *p* dynamic. Techniques include *WB* and $U\frac{1}{8}B$.
- Staff 10:** Starts with a *p* dynamic, followed by a *f* dynamic, and ends with a *p* dynamic. Techniques include *WB* and $U\frac{1}{8}B$.

(c)

UHB

SITT

This musical score is for guitar, written in 3/4 time. It consists of 12 staves of music. The notation includes various fingerings (0, 3, 4) and triplets. The key signature has one sharp (F#). The score is marked with 'UHB' and 'SITT'. The music features a mix of eighth and sixteenth notes, often beamed together in groups. There are several instances of triplets and four-note chords. The piece concludes with a double bar line on the final staff.

(d) MB

Pupil

Teacher

The musical score is written for two parts: Pupil and Teacher, in 3/4 time. The Pupil part is in the treble clef, and the Teacher part is in the bass clef. The score consists of six systems of two staves each. The Pupil part includes various musical notations such as slurs, accents, and fingerings (e.g., 1, 4, 0, 4, 0, 4, 0). The Teacher part includes various musical notations such as slurs, accents, and fingerings (e.g., 3, 4, 4, 0, 4, 0). The score is marked with a 'd' in parentheses and 'MB' above the first staff. The name 'SPOHR' is printed in the top right corner. The page number 'VS-155-4-4' is printed in the bottom right corner.

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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).

(a) Allegro CAMPAGNOLI

The musical score is written for violin and piano accompaniment. It is in 4/4 time and marked 'Allegro'. The first system shows the Pupil part (treble clef) and the Teacher part (treble clef). The Pupil part starts with a piano (*p*) dynamic and features a series of eighth notes with accents and slurs. The Teacher part provides a harmonic accompaniment with chords and moving lines. The second system continues the piece, with the Pupil part moving to a mezzo-forte (*mf*) dynamic. The score includes various bowing techniques such as slurs, accents, and rests.

First system of musical notation. The upper staff begins with a treble clef, a 7/8 time signature, and a key signature of one sharp (F#). It contains a melodic line with a dynamic marking of *p* (piano) and a *mf* (mezzo-forte) section. The lower staff provides a harmonic accompaniment with a dynamic marking of *mf*.

Second system of musical notation. The upper staff continues the melodic line with a dynamic marking of *f* (forte) and *mf*. The lower staff continues the accompaniment with a dynamic marking of *mf*.

Third system of musical notation. The upper staff features a melodic line with a dynamic marking of *p* and an accent (^). The lower staff continues the accompaniment with a dynamic marking of *p* and an accent (^).

Fourth system of musical notation. The upper staff continues the melodic line with a dynamic marking of *p* and an accent (^). The lower staff continues the accompaniment with a dynamic marking of *p* and an accent (^).

Fifth system of musical notation. The upper staff continues the melodic line with a dynamic marking of *p* and an accent (^). The lower staff continues the accompaniment with a dynamic marking of *p* and an accent (^).

Sixth system of musical notation. The upper staff continues the melodic line with a dynamic marking of *p* and an accent (^). The lower staff continues the accompaniment with a dynamic marking of *mf* and an accent (^).

First system of musical notation. The treble staff begins with a 7-measure rest, followed by a series of notes with accidentals. The bass staff contains a melodic line. Dynamic markings include *cresc.*, *f*, and *p*. Fingering numbers 4 and 0 are present.

Second system of musical notation. The treble staff features a complex rhythmic pattern with notes beamed together. The bass staff has a steady melodic line. Fingering numbers 2, 0, 4, and 4 are indicated.

Third system of musical notation. The treble staff has a melodic line with some grace notes. The bass staff has a rhythmic accompaniment. Dynamic marking *p* is present. Fingering numbers 0, 4, and 0 are shown.

Fourth system of musical notation. The treble staff has a melodic line with some triplets. The bass staff has a rhythmic accompaniment. Dynamic markings *f* and *mf* are present. Fingering numbers 0 and 3 are shown.

Fifth system of musical notation. The treble staff has a melodic line with some grace notes. The bass staff has a rhythmic accompaniment. Dynamic marking *p* is present. Fingering numbers 4 and 0 are shown.

Sixth system of musical notation. The treble staff has a melodic line with some grace notes. The bass staff has a rhythmic accompaniment. Dynamic marking *f* is present. Fingering numbers 4 and 0 are shown.

(b) Allegro non troppo

BEETHOVEN - MAZAS

Pupil

Teacher

The score is written for two parts: Pupil and Teacher. The Pupil part is in the upper voice, and the Teacher part is in the lower voice. The piano accompaniment is shown in grand staff notation. The key signature is one sharp (F#) and the time signature is 4/4. The tempo is marked 'Allegro non troppo'. The score includes various musical notations such as slurs, accents, and fingerings. The piece is divided into measures, with measure numbers 2, 5, 8, 11, 14, and 18 indicated at the end of lines.


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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.

(a) Allegro GRÜNWARD

Pupil 

Teacher 



First system of musical notation. Treble clef, key signature of two sharps (F# and C#), and a common time signature. The right hand features a continuous eighth-note pattern with a fermata over the final measure. The left hand plays a steady accompaniment of eighth notes. A dynamic marking of *p* (piano) is present at the beginning.

Second system of musical notation. The right hand continues the eighth-note pattern with a fermata over the final measure. The left hand accompaniment remains consistent. A dynamic marking of *p* is located in the middle of the system.

Third system of musical notation. The right hand pattern continues, with a fermata over the final measure. The left hand accompaniment includes a fermata in the fourth measure. A dynamic marking of *p* is present. The system concludes with a *PT* (Pedal Tremolo) marking and a four-measure rest in the right hand.

Fourth system of musical notation. The right hand features a more complex eighth-note pattern with various ornaments (circles) and a four-measure rest in the second measure. The left hand accompaniment continues with eighth notes.

Fifth system of musical notation. The right hand continues with eighth-note patterns and ornaments. The left hand accompaniment includes a four-measure rest in the second measure. A dynamic marking of *pp* (pianissimo) is present.

Sixth system of musical notation. The right hand continues with eighth-note patterns and ornaments. The left hand accompaniment continues with eighth notes.

PT
mf

0 0 0 0 0

4 4

0 0 0 0 0

Allegro moderato

(b)

Pupil

Teacher

WB PT UHB WB

mf

FR

f

BLUMENTHAL

4 2 3 4

f

First system of musical notation, featuring a treble and bass staff with a key signature of two sharps and a common time signature. The melody in the treble staff includes an accent (^) over a note.

Second system of musical notation, including dynamic markings *decresc.* and *p* with an accent (^).

Third system of musical notation, including the dynamic marking *cresc.*

Fourth system of musical notation, including the dynamic marking *ff*.

Fifth system of musical notation, showing a continuation of the melodic and harmonic lines.

Sixth system of musical notation, including dynamic markings *dimin.* and *p* with an accent (^).


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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.

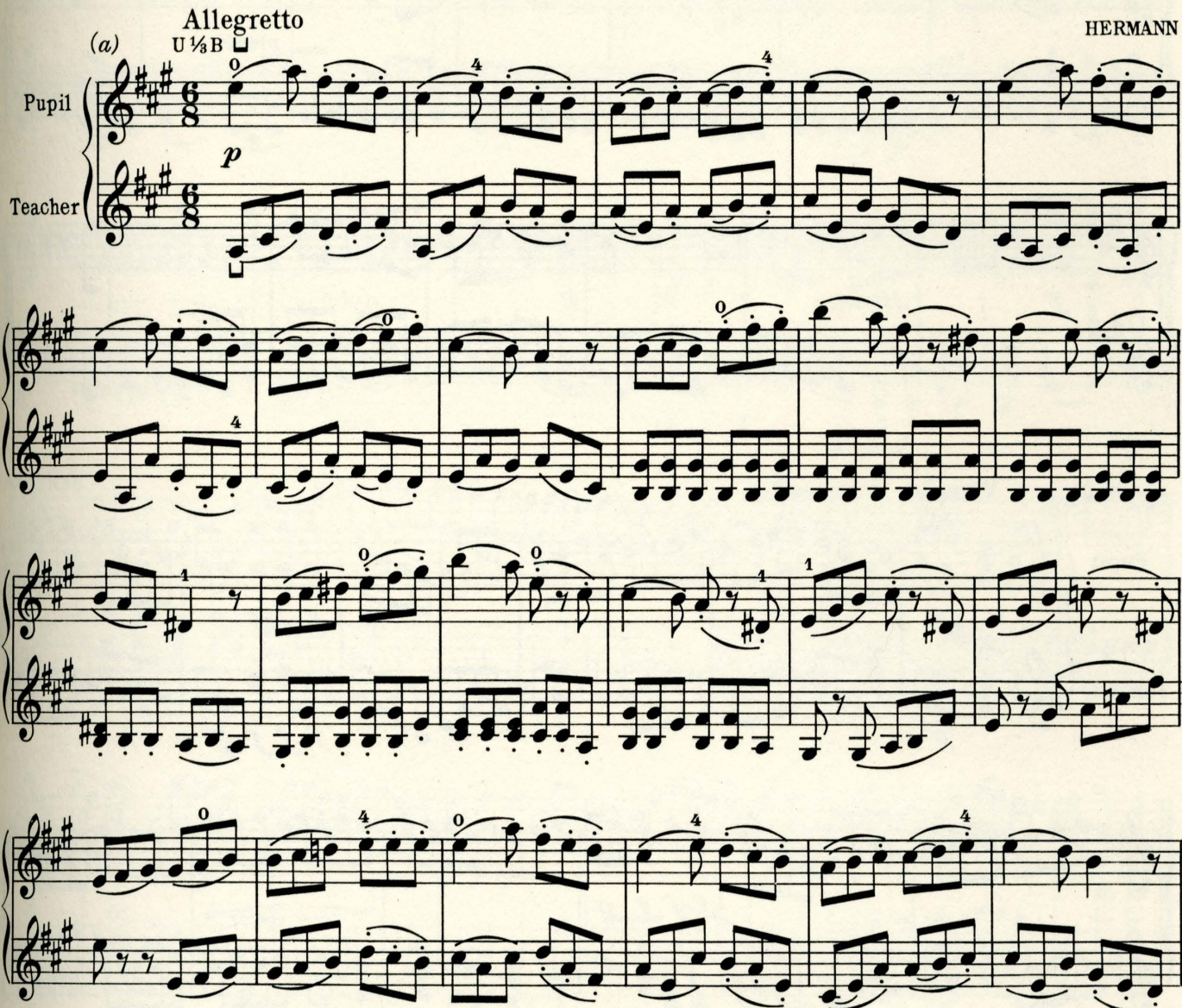
The melodies in this Study are light and gay. Practice slowly at first, but later play fast enough to give your interpretation a spirit of gaiety and animation. Keep all members of your playing apparatus as relaxed as possible.

Allegretto HERMANN

(a) U $\frac{1}{2}$ B \square

Pupil

Teacher



The musical score is written for violin and piano accompaniment. It consists of four systems of music. The first system is labeled '(a)' and includes a bowing diagram 'U 1/2 B square'. The Pupil part is in treble clef, and the Teacher part is in bass clef. The key signature has three sharps (F#, C#, G#) and the time signature is 6/8. The score includes various musical notations such as slurs, staccato dots, and fingerings (0, 4, 1). The tempo is marked 'Allegretto'.

First system of a piano piece. The right hand features a melodic line with slurs and accents, while the left hand plays a rhythmic accompaniment of eighth notes. The key signature is three sharps (F#, C#, G#).

Second system of the piano piece. The right hand continues the melodic line with slurs and accents. The left hand has a more complex accompaniment with some chords and eighth notes. A fermata is present over a note in the right hand.

Third system of the piano piece. The right hand has a melodic line with slurs and accents. The left hand features a dense accompaniment of eighth notes. A *cresc.* (crescendo) marking is present in the right hand.

Fourth system of the piano piece. The right hand has a melodic line with slurs and accents. The left hand has a rhythmic accompaniment. Dynamics include *f* (forte), *dimin.* (diminuendo), and *p* (piano).

(b) Vivace HERMANN

Pupil *p* *f f f p*

Teacher *f f f p*

Fifth system of the piano piece, featuring a duet for Pupil and Teacher. Both parts are in 4/4 time. The Pupil part starts with a *p* (piano) dynamic and includes an accent (*^*) and a *PT* (Pupil Teacher) marking. The Teacher part starts with an accent (*^*) and includes *f f f p* dynamics. The system concludes with a double bar line and a repeat sign.

Sixth system of the piano piece. The right hand has a melodic line with slurs and accents. The left hand has a rhythmic accompaniment. Dynamics include *f f f p* and *f f f p*.

First system of musical notation. The upper staff contains a melodic line with various ornaments (accents, slurs, and a fermata) and dynamic markings of *f f f* and *f f f*. The lower staff features a rhythmic accompaniment with a *cresc.* marking and *f f f* dynamics.

Second system of musical notation. The upper staff has dynamic markings of *f f f*, *f f f*, *p*, and *f f f*. The lower staff has *f f f*, *f f f*, and *p* dynamics.

Third system of musical notation. The upper staff has dynamic markings of *f f f* and *p*. The lower staff has *f f f* and *p* dynamics.

Fourth system of musical notation. The upper staff has a *cresc.* marking and *f f f* dynamics. The lower staff has a *cresc.* marking and *f f f* dynamics.

Fifth system of musical notation. The upper staff has dynamic markings of *f f f*, *f f f*, *f*, and *f f f*. The lower staff has *f f f*, *f f f*, and *tr tr* markings.

Sixth system of musical notation. The upper staff has dynamic markings of *f f f*, *f f f*, and *f f f*. The lower staff has *tr tr* markings and *f f f* dynamics.

(c)

Pupil

Teacher

mf

WB

LHB

WB

uHB

WB

LHB

WB

uHB

cresc.

WB

LHB

WB

dim.

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

The musical score for section (a) is written on seven staves of music. The key signature has one sharp (F#) and the time signature is 4/4. The score begins with a treble clef and a 'u' above the first staff. The first staff has a 'u' above the first measure and 'MB' below it. The first measure is marked with a 'u' above and 'f' below. The second measure has 'decresc.' below it. The third measure has '0' below it. The fourth measure has 'p' below it. The fifth measure has '3' above it. The sixth measure has '4' above it. The seventh measure has '3' above it. The eighth measure has '4' above it. The ninth measure has '0' above it. The tenth measure has '0' above it. The eleventh measure has '1' above it. The twelfth measure has '0' above it. The thirteenth measure has '0' above it. The fourteenth measure has '0' above it. The fifteenth measure has '0' above it. The sixteenth measure has '0' above it. The seventeenth measure has '0' above it. The eighteenth measure has '0' above it. The nineteenth measure has '0' above it. The twentieth measure has '0' above it. The twenty-first measure has '0' above it. The twenty-second measure has '0' above it. The twenty-third measure has '0' above it. The twenty-fourth measure has '0' above it. The twenty-fifth measure has '0' above it. The twenty-sixth measure has '0' above it. The twenty-seventh measure has '0' above it. The twenty-eighth measure has '0' above it. The twenty-ninth measure has '0' above it. The thirtieth measure has '0' above it. The thirty-first measure has '0' above it. The thirty-second measure has '0' above it. The thirty-third measure has '0' above it. The thirty-fourth measure has '0' above it. The thirty-fifth measure has '0' above it. The thirty-sixth measure has '0' above it. The thirty-seventh measure has '0' above it. The thirty-eighth measure has '0' above it. The thirty-ninth measure has '0' above it. The fortieth measure has '0' above it. The forty-first measure has '0' above it. The forty-second measure has '0' above it. The forty-third measure has '0' above it. The forty-fourth measure has '0' above it. The forty-fifth measure has '0' above it. The forty-sixth measure has '0' above it. The forty-seventh measure has '0' above it. The forty-eighth measure has '0' above it. The forty-ninth measure has '0' above it. The fiftieth measure has '0' above it. The fifty-first measure has '0' above it. The fifty-second measure has '0' above it. The fifty-third measure has '0' above it. The fifty-fourth measure has '0' above it. The fifty-fifth measure has '0' above it. The fifty-sixth measure has '0' above it. The fifty-seventh measure has '0' above it. The fifty-eighth measure has '0' above it. The fifty-ninth measure has '0' above it. The sixtieth measure has '0' above it. The sixty-first measure has '0' above it. The sixty-second measure has '0' above it. The sixty-third measure has '0' above it. The sixty-fourth measure has '0' above it. The sixty-fifth measure has '0' above it. The sixty-sixth measure has '0' above it. The sixty-seventh measure has '0' above it. The sixty-eighth measure has '0' above it. The sixty-ninth measure has '0' above it. The seventieth measure has '0' above it. The seventy-first measure has '0' above it. The seventy-second measure has '0' above it. The seventy-third measure has '0' above it. The seventy-fourth measure has '0' above it. The seventy-fifth measure has '0' above it. The seventy-sixth measure has '0' above it. The seventy-seventh measure has '0' above it. The seventy-eighth measure has '0' above it. The seventy-ninth measure has '0' above it. The eightieth measure has '0' above it. The eighty-first measure has '0' above it. The eighty-second measure has '0' above it. The eighty-third measure has '0' above it. The eighty-fourth measure has '0' above it. The eighty-fifth measure has '0' above it. The eighty-sixth measure has '0' above it. The eighty-seventh measure has '0' above it. The eighty-eighth measure has '0' above it. The eighty-ninth measure has '0' above it. The ninetieth measure has '0' above it. The hundredth measure has '0' above it. The hundred and first measure has '0' above it. The hundred and second measure has '0' above it. The hundred and third measure has '0' above it. The hundred and fourth measure has '0' above it. The hundred and fifth measure has '0' above it. The hundred and sixth measure has '0' above it. The hundred and seventh measure has '0' above it. The hundred and eighth measure has '0' above it. The hundred and ninth measure has '0' above it. The hundred and tenth measure has '0' above it. The hundred and eleventh measure has '0' above it. The hundred and twelfth measure has '0' above it. The hundred and thirteenth measure has '0' above it. The hundred and fourteenth measure has '0' above it. The hundred and fifteenth measure has '0' above it. The hundred and sixteenth measure has '0' above it. The hundred and seventeenth measure has '0' above it. The hundred and eighteenth measure has '0' above it. The hundred and nineteenth measure has '0' above it. The hundred and twentieth measure has '0' above it. The hundred and twenty-first measure has '0' above it. The hundred and twenty-second measure has '0' above it. The hundred and twenty-third measure has '0' above it. The hundred and twenty-fourth measure has '0' above it. The hundred and twenty-fifth measure has '0' above it. The hundred and twenty-sixth measure has '0' above it. The hundred and twenty-seventh measure has '0' above it. The hundred and twenty-eighth measure has '0' above it. The hundred and twenty-ninth measure has '0' above it. The hundred and thirtieth measure has '0' above it. The hundred and thirty-first measure has '0' above it. The hundred and thirty-second measure has '0' above it. The hundred and thirty-third measure has '0' above it. The hundred and thirty-fourth measure has '0' above it. The hundred and thirty-fifth measure has '0' above it. The hundred and thirty-sixth measure has '0' above it. The hundred and thirty-seventh measure has '0' above it. The hundred and thirty-eighth measure has '0' above it. The hundred and thirty-ninth measure has '0' above it. The hundred and fortieth measure has '0' above it. The hundred and forty-first measure has '0' above it. The hundred and forty-second measure has '0' above it. The hundred and forty-third measure has '0' above it. The hundred and forty-fourth measure has '0' above it. The hundred and forty-fifth measure has '0' above it. The hundred and forty-sixth measure has '0' above it. The hundred and forty-seventh measure has '0' above it. The hundred and forty-eighth measure has '0' above it. The hundred and forty-ninth measure has '0' above it. The hundred and fiftieth measure has '0' above it. The hundred and fifty-first measure has '0' above it. The hundred and fifty-second measure has '0' above it. The hundred and fifty-third measure has '0' above it. The hundred and fifty-fourth measure has '0' above it. The hundred and fifty-fifth measure has '0' above it. The hundred and fifty-sixth measure has '0' above it. The hundred and fifty-seventh measure has '0' above it. The hundred and fifty-eighth measure has '0' above it. The hundred and fifty-ninth measure has '0' above it. The hundred and sixtieth measure has '0' above it. The hundred and sixty-first measure has '0' above it. The hundred and sixty-second measure has '0' above it. The hundred and sixty-third measure has '0' above it. The hundred and sixty-fourth measure has '0' above it. The hundred and sixty-fifth measure has '0' above it. The hundred and sixty-sixth measure has '0' above it. The hundred and sixty-seventh measure has '0' above it. The hundred and sixty-eighth measure has '0' above it. The hundred and sixty-ninth measure has '0' above it. The hundred and seventieth measure has '0' above it. The hundred and seventy-first measure has '0' above it. The hundred and seventy-second measure has '0' above it. The hundred and seventy-third measure has '0' above it. The hundred and seventy-fourth measure has '0' above it. The hundred and seventy-fifth measure has '0' above it. The hundred and seventy-sixth measure has '0' above it. The hundred and seventy-seventh measure has '0' above it. The hundred and seventy-eighth measure has '0' above it. The hundred and seventy-ninth measure has '0' above it. The hundred and eightieth measure has '0' above it. The hundred and eighty-first measure has '0' above it. The hundred and eighty-second measure has '0' above it. The hundred and eighty-third measure has '0' above it. The hundred and eighty-fourth measure has '0' above it. The hundred and eighty-fifth measure has '0' above it. The hundred and eighty-sixth measure has '0' above it. The hundred and eighty-seventh measure has '0' above it. The hundred and eighty-eighth measure has '0' above it. The hundred and eighty-ninth measure has '0' above it. The hundred and ninetieth measure has '0' above it. The hundred and ninety-first measure has '0' above it. The hundred and ninety-second measure has '0' above it. The hundred and ninety-third measure has '0' above it. The hundred and ninety-fourth measure has '0' above it. The hundred and ninety-fifth measure has '0' above it. The hundred and ninety-sixth measure has '0' above it. The hundred and ninety-seventh measure has '0' above it. The hundred and ninety-eighth measure has '0' above it. The hundred and ninety-ninth measure has '0' above it. The final measure has a double bar line. The first staff has 'f' below it. The second staff has 'decresc.' below it. The third staff has 'p' below it. The fourth staff has 'f' below it. The fifth staff has 'decresc.' below it. The sixth staff has 'p' below it. The seventh staff has 'f' below it. The eighth staff has 'cresc.' below it. The ninth staff has 'f' below it. The tenth staff has 'ff' below it.

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.

(b) Andante

SITT

The musical score is written for violin in 3/4 time, marked *mf* and *Andante*. It consists of 12 staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The music is characterized by slurred bowing patterns, including triplets and groups of four notes. The key signature changes to one flat (Bb) in the final two staves. The score concludes with a double bar line and a fermata over the final note.

Sherwood Music School Courses

VIOLIN



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.

Adagio sostenuto (♩ = 72) ALARD

Pupil

Teacher

dolce *cresc.*

cresc. *pp*

dimin. *pp*

f

dimin.

poco rall *a tempo* *cresc.*

cresc. *pp* *cresc.*

cresc. *cresc.*

morendo