


1937

Violin Course: Grade 1, Exercises

Sherwood Music School

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EXERCISE 101

Bowing the Open Strings

Notes of the same time-value

Before playing this Exercise, practice counting 1 - 2 - 3 - 4 over and over again, slowly, and as evenly as you can. In learning to count regularly, you will find it helpful to walk at a rather slow pace as you count and take one step for each count.

All the tones in this Exercise should be of the same length or duration, and you can make them so by counting 1 - 2 - 3 - 4 to each tone, as indicated; *but your counting must be even and regular.*

As you play, let the bow ride lightly across the strings. The weight of the bow alone is sufficient to make the strings give out a satisfactory tone when it is moved across them.

Draw the bow at a uniform rate of speed, and be sure that it is always parallel to the bridge. Each tone in this Exercise should receive a full stroke of the bow. The sign \sqcup calls for a down-bow stroke, and the sign \wedge calls for an up-bow stroke.

Refer to Lesson 1, TECHNIC, for detailed instruction on holding the violin and the bow.

WB (Whole Bow)

Down-bow Up-bow Down-bow Up-bow

Play on the E string

Count 1 - 2 - 3 - 4, 1 - 2 - 3 - 4, 1 - 2 - 3 - 4, 1 - 2 - 3 - 4

Play on the A string

Count 1 - 2 - 3 - 4, 1 - 2 - 3 - 4, 1 - 2 - 3 - 4, 1 - 2 - 3 - 4

Down-bow Up-bow Down-bow Up-bow

Play on the D string

Count 1 - 2 - 3 - 4, 1 - 2 - 3 - 4, 1 - 2 - 3 - 4, 1 - 2 - 3 - 4

Down-bow Up-bow Down-bow Up-bow

Play on the G string

Count 1 - 2 - 3 - 4, 1 - 2 - 3 - 4, 1 - 2 - 3 - 4, 1 - 2 - 3 - 4

Down-bow Up-bow Down-bow Up-bow

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Do not lift the bow when you are required to transfer it from one string to another. Simply raise or lower the right arm until the bow is brought to bear upon the desired string. For example, while you are playing the open G string in the fourth measure below, gradually lower your right arm so that the bow will come smoothly into the proper position for the open D string in the fifth measure.

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

Down-bow Up-bow

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EXERCISE 102

Stopping the E String

*With the first, second and third
fingers — natural tones only*

In preparation for this Exercise, study carefully Illustration 1 of the FINGERBOARD CHARTS. Fix in your mind the fingerboard locations of the natural tones, F, G, and A, represented on the chart by the first three white spots beneath the E string.

Notice, particularly, that F is quite close to the nut of the violin, as the difference in pitch between E (the open string) and F (the first white spot beneath the E string) is only a half step. The slanting lines placed beneath E and F in this Exercise, will help to remind you that these two tones are only a half step apart.

When a finger is placed on the fingerboard to stop the string, let it remain there until the music requires that it be lifted. The extended straight lines placed above the notes will help you to remember to do this.

For example, when you place your first finger on the fingerboard for F, in the second measure of the third line, leave it there until the next to the last measure has been played. Also, when you place your second finger on the fingerboard for playing G in the third measure of the third line, leave it there until the G in the fifth measure has been played.

When you raise a finger from the fingerboard, do not lift the tip of the finger too high. (See Lesson 3, TECHNIC.)

Practice slowly. Listen to each tone, to be sure it is accurate in pitch and pleasing in quality. Use a full stroke of the bow for each tone. Be sure that the bow is always parallel to the bridge, and draw the bow at an even rate of speed, throughout its length.

(a) WB (Whole Bow)

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

In playing the whole notes in Exercise (a), each stroke of the bow received four counts. In playing the half notes in Exercise (b), each stroke of the bow will receive only two counts. So, continue to count at the same rate of speed as in Exercise (a), but draw the bow twice as fast.

(b)

WB

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

In playing the quarter notes in Exercise (c), the bow must travel four times as fast as in playing the whole notes in Exercise (a); or twice as fast as in playing the half notes in Exercise (b). Continue to count at the same rate of speed as before.

(c)

WB

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

Be sure that your hands and arms feel free and relaxed. Let your tones be produced only by the natural weight of the moving bow.

(d)

WB

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

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EXERCISE 103

Bowing the Open Strings

*Notes of different time-value;
slurred bowing; double notes*

You will not be required to play any stopped tones in this Exercise. It is based on the open strings so that you may give your whole attention to bowing.

Exercise (a) brings into use notes of different time value. Give each note a full stroke of the bow, regardless of its time value.

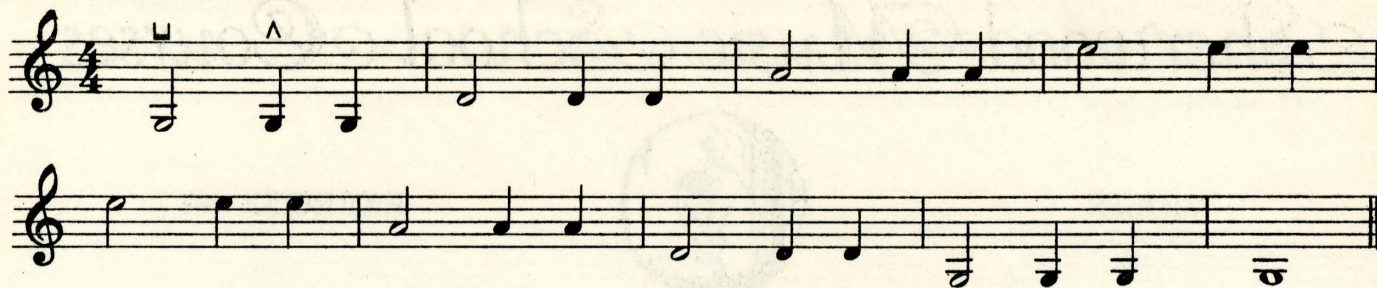
You will readily see that a full stroke of the bow should last through four counts in playing the whole note in the first measure, but that each stroke should last only through two counts in playing the half notes in the second measure. Consequently, in playing the second measure, the bow must be drawn twice as fast as in playing the first measure.

In the same way, the bow must be drawn four times as fast in playing the quarter notes in the next to the last measure in the first line, as in playing the whole note in the first measure.

(a) WB

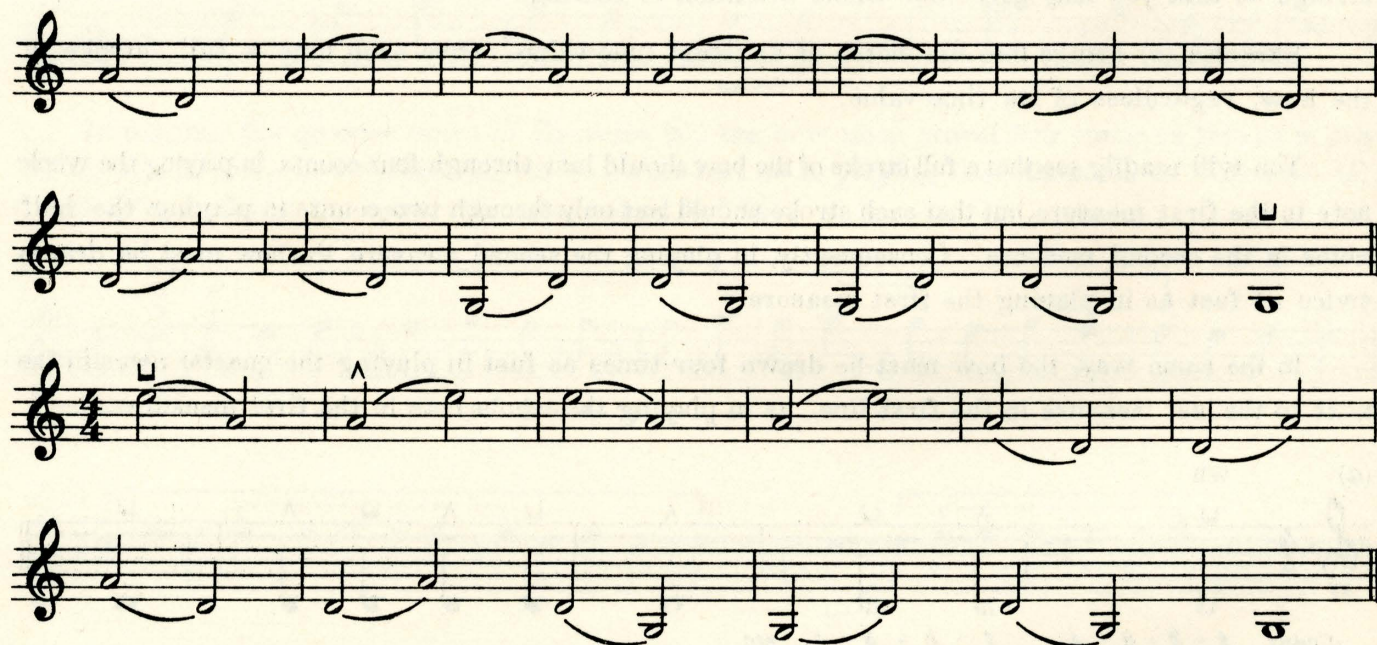
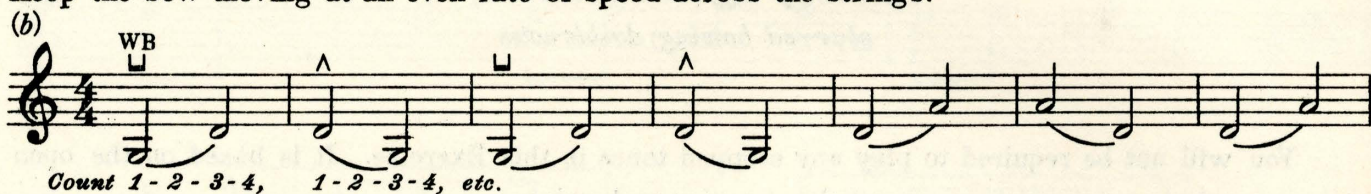
Count 1 - 2 - 3 - 4, 1 - 2 - 3 - 4, etc.

The first line of music contains four measures. The first measure has a whole note (G) with a bowing mark (a small 'u' shape) above it. The second measure has two half notes (G and D) with a bowing mark above the first. The third measure has two half notes (D and G) with a bowing mark above the first. The fourth measure has four quarter notes (G, D, G, D) with a bowing mark above the first. The second, third, and fourth lines of music each contain four measures, following the same pattern as the first line, with the bowing mark always above the first note of each measure.

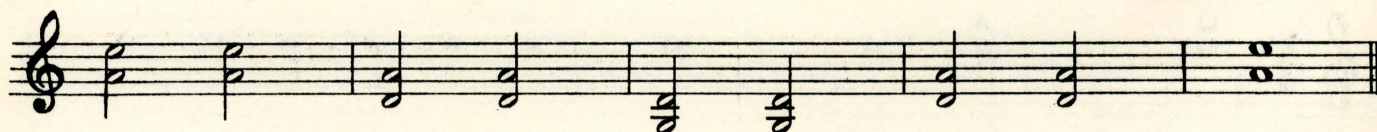


Exercise (b) calls for Slurred Bowing. (See Lesson 5, TECHNIC.) The slur mark — is used to indicate the pairs of notes which are to be played with one stroke of the bow.

As these notes are of equal time value, give each note just one-half the length of the stroke. Keep the bow moving at an even rate of speed across the strings.



Exercise (c) includes a number of Double Notes, that is, pairs of notes to be played at the same time. In playing such notes, simply adjust the height of your right arm so that the bow will rest with equal weight on each of the two strings; and bear in mind that no more weight is required for playing on two strings at once than for playing on one string. Be sure that the bow always forms a right angle with the strings.



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EXERCISE 104

Stopping the E String

*Introducing the use of the
fourth finger and the half bow*

This Exercise introduces the use of the fourth finger in stopping the E string. Look at Illustration 1 of the FINGERBOARD CHARTS to see the fingerboard location of the natural tone, B (the fourth white spot beneath the E string). This is the tone which is to be stopped by the fourth finger in this Exercise.

Do not let your hand move when you put your fourth finger to the fingerboard. Let your fourth finger reach for the proper location on the fingerboard while your hand remains stationary; if you find this difficult, pull your left elbow a little more to the right, beneath your violin. Keep your fourth finger as well curved as its length and the distance to be reached will permit.

One of the most important rules in violin playing is to keep the body of the hand quiet, while the fingers reach up or down as may be needed in stopping the strings. Cultivate the feeling that your finger-tips *drop* to the fingerboard, and that they always drop accurately to the correct locations. Never slide a finger up or down the fingerboard to make a correction when you observe that a tone is not true in pitch; instead, *lift* the finger and put it down to the fingerboard again.

This Exercise also introduces the use of the Half Bow. (See Lesson 7, TECHNIC.) Play Exercises (a) and (b) first with the upper half of the bow; then repeat with the lower half of the bow.

(a) HB

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

The image displays three staves of musical notation for the song 'The Rose Tree'. The first staff begins with a treble clef, a 4/4 time signature, and a key signature of one flat (B-flat). The melody is written in quarter notes, with fingerings indicated by numbers 0, 2, 1, 3, and 4 above the notes. A 'HB' (half bar) marking is present above the first measure. The second and third staves continue the melody, also using quarter notes and featuring various phrasing slurs. The notation is clear and legible, typical of a standard music manuscript.

In playing the pairs of slurred notes which follow, be sure that your bow moves always at an even rate of speed. Distribute the length of each half bow accurately, giving each quarter note in each pair just half the stroke.

(b)

HB

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

In the following Exercise, four eighth notes are to be played with one full stroke of the bow. Each eighth note must thus receive one quarter of the length of each stroke.

(c)

WB

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

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EXERCISE 105

Stopping the A String

*With all four fingers—
natural tones only*

All four fingers of the left hand are brought into use in this Exercise in stopping the A string.

Before starting to practice, study Illustration 1 of the FINGERBOARD CHARTS very carefully, so that you may have in mind the fingerboard locations of the natural tones, B, C, D, and E, as shown on the chart by the first four white spots beneath the A string.

In stopping the E string, the first natural tone for which you learned to reach was F, which was only a half step away from the nut. Now, in stopping the A string, the first natural tone for which you will reach is B, and this tone is a whole step away from the nut of the violin.

A half step occurs, however, between B and C, and the fingerboard locations for these tones are close to each other. The half step progressions are marked in this Exercise by slanting lines.

Before you put a finger down, *think* of the pitch of the tone you want to make. In this way you can tell at once whether or not the pitch is correct when the tone is sounded. If the pitch is not true, do not correct it by sliding your finger-tip to the proper location on the fingerboard; lift your finger and put it down again.

Keep your hand quiet as the fingers reach for the proper locations on the fingerboard, and you will soon find that the finger-tips drop accurately to the right places.

Practice softly and slowly.

WB

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

Watch your bow, to be sure that it is always moving parallel to the bridge.



Do not apply any pressure to your bow, as yet. Ask yourself frequently whether your arms and hands feel as relaxed and free as they should — there must be no feeling of tension in them anywhere. (See Lesson 1, TECHNIC.)



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EXERCISE 106

String Crossings

Between the A and the E strings

This Exercise is to teach you to transfer the bow smoothly from one string to another.

As explained in Lesson 8, **TECHNIC**, the bow should be transferred from one string to another by raising or lowering the right arm. Try to make each crossing so smooth that the tones will sound almost as if they were all played on one string. To avoid any jerkiness in crossing, it is essential that there be no undue tension in any part of the playing apparatus. Keep your arms and hands as relaxed as possible.

Practice slowly and softly, and always at an even rate of speed. Listen to the tones you produce, not only to be sure they are accurate in pitch, but also to make sure that they have a singing quality and are pleasing to the ear.

If your tones are unpleasant and do not sing, try to find out the reason. The answer may be found in some technical fault. For example, perhaps you are not holding your bow correctly, with the stick inclined toward the scroll of the violin; or it may be that you are not drawing the bow parallel to the bridge; or perhaps you are wrongly applying pressure to the bow. (See Lesson 1, **TECHNIC**.) Perhaps in stopping the strings, you do not press them firmly to the fingerboard. (See Lesson 2, **TECHNIC**.) Or perhaps your attack is not correctly begun. (See Lesson 8, **TECHNIC**.) Most frequently, the difficulty will be due to a lack of relaxation in some member of the playing apparatus.

Whatever may be the reason for an unpleasant quality of tone, find the trouble and remedy it. Your first aim must always be to produce pleasing tones.

(a) WB

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

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Play Exercise (b) first with the lower half of the bow, then repeat it with the upper half of the bow. Watch carefully your distribution of the bow. (See Lesson 16, **TECHNIC.**)

(b) HB

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

Exercise (c), which follows, is a good example of alternating bows, as described in Lesson 7, **TECHNIC**, to which you should refer.

(c) WB UHB WB LHB

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

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EXERCISE 107

Stopping the D String

*With all four fingers—
natural tones only*

Illustration 1 of the FINGERBOARD CHARTS will show you the fingerboard locations of the natural tones called for by this Exercise. They are D, E, F, G, and A, represented on the chart by the open D string and the first four white spots beneath the D string.

A half step occurs between E and F. All half step progressions in this Exercise are marked by slanting lines, to remind you that your first and second fingers must be placed rather close together on the fingerboard, just as in playing natural tones on the A string.

The whole purpose of this Exercise is to gain accuracy in stopping the D string. This can best be acquired by very slow practice. Keep the body of your hand quiet and make it your object always to drop each finger-tip to the correct spot on the fingerboard each time it is called into action. For example, in playing the first line, make the tip of your first finger strike exactly the same spot on the fingerboard every time it stops the string for the natural tone, E. Correct any error in stopping by lifting the finger-tip and putting it down again firmly — *not* by sliding it along the fingerboard.

Let your fingers swing from the knuckle joints with a hammer-like action. (See Lesson 2, TECHNIC.) Keep your arms and hands free and relaxed. Use a full stroke of the bow for each tone. Practice slowly and softly.

WB

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

Handwritten musical score for guitar, consisting of ten staves. The music is written in 4/4 time and features various fret numbers (0, 1, 2, 3, 4) and fingerings (1, 2, 3, 4) indicated below the notes. The notation includes treble clefs, a key signature of one flat (B-flat), and various musical symbols such as beams, slurs, and accents. The first staff begins with a treble clef, a key signature of one flat, and a 4/4 time signature. The music is written in a single system, with the first staff starting with a treble clef and a key signature of one flat. The notation includes various musical symbols such as beams, slurs, and accents. The first staff begins with a treble clef, a key signature of one flat, and a 4/4 time signature. The music is written in a single system, with the first staff starting with a treble clef and a key signature of one flat. The notation includes various musical symbols such as beams, slurs, and accents.

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EXERCISE 108

String Crossings

*Between the D and A, and the
A and E strings; with chromatic stopping*

In preparation for this Exercise, look at Illustration 1 of the FINGERBOARD CHARTS, to see the location of F# at the second green spot beneath the D string, and at the first green spot beneath the E string.

Also read the section of Lesson 8, **TECHNIC**, which gives instruction on crossing from one string to another; and the part of Lesson 13, **TECHNIC**, which explains chromatic stopping.

Exercise (a) calls for chromatic stopping, so that you may fix firmly in your mind the difference between $F\flat$ and $F\sharp$, both as to pitch and as to fingerboard distance. On the D string, the second finger must move swiftly and inaudibly from $F\flat$ to $F\sharp$; and on the E string, the first finger must perform the necessary glide for the same progression, one octave higher.

Exercises (b), (c), and (d) all require that F be sharpened throughout, in accordance with the key signature. (See Lesson 12, GENERAL THEORY.)

Make your string crossings as smooth as you can. In other words, endeavor to make your tones sound as they would sound if all were played on the same string.

(a)

WB

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

(b)

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

Exercises (c) and (d) make use of slurred bowing and fractional sections of the bow; so you must watch carefully to see that each stroke is given its proper fractional length of the bow. (See Lessons 9 and 16, TECHNIC.)

(c)

WB PT WB FR

MB

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

(d)

vHB PT vHB MB

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

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EXERCISE 109

Stopping the G String

*With all four fingers—
natural tones only*

Look at Illustration 1 of the FINGERBOARD CHARTS to see the locations of the natural tones used in this Exercise. They are G, A, B, C, and D; and they are represented by the open G string, and the first four white spots beneath the G string.

Observe that the progression from B to C is a half step. For this half step, the second and third fingers must be placed fairly close together on the fingerboard. All the half step progressions in this Exercise are marked with slanting lines, as in previous Exercises.

The natural tone, D, is sometimes indicated to be played with the fourth finger on the G string, and sometimes indicated to be played on the open D string. In this way you can check the accuracy of the pitch of your stopped tone, D, against the pitch of the open D string.

The A, D, and G strings lie farther from the base of your fingers than the E string. Thus, when you play on these strings, you are reaching farther for your tones, because of greater distance across the fingerboard, than when playing on the E string; and you will notice this most of all in playing on the G string, because it is farthest from the base of the fingers. With practice, however, your fingers will quickly accustom themselves to this variation in distance, and will drop automatically to the proper locations on the fingerboard.

Listen carefully to each tone, to be sure its pitch is correct.

WB

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

In playing this Exercise, do not hurry, as its purpose is to gain accuracy of pitch, rather than speed in stopping.

The musical exercise consists of ten staves, each containing a sequence of notes with fingerings indicated by numbers 0, 1, 2, 3, 4 below them. The notes are mostly half notes and whole notes, with some beamed eighth notes. The exercise is designed for pitch accuracy.

Staff 1: 0, 1, 2, 3, 0, 0, 0, 0, 0

Staff 2: 0, 0, 0, 0, 0, 0, 0, 0, 0

Staff 3: 0, 1, 2, 3, 4, 0, 3, 0, 0

Staff 4: 0, 0, 0, 0, 4, 0, 0, 0, 0

Staff 5: 0, 0, 0, 0, 0, 0, 0, 0, 0, 4

Staff 6: 0, 4, 4, 0, 0, 0, 0, 0, 0, 0

Staff 7: 0, 2, 1, 3, 2, 4, 0, 0, 0, 4

Staff 8: 4, 0, 0, 0, 0, 4, 0, 0, 0, 0

Staff 9: 2, 4, 1, 3, 0, 0, 4, 0, 0, 0

Staff 10: 0, 3, 1, 4, 0, 0, 0, 4, 0, 0

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EXERCISE 110

String Crossings

Involving all strings, with various bowings

As this Exercise marks the end of the first half of Grade Preparatory A, let us look back to see what you have accomplished in the preceding Exercises.

You have learned to bow the open strings, singly and in pairs. You have learned to play stopped tones on all four strings — all the natural tones in the First Position, and $F\sharp$ on the D and the E strings. You have also learned to make use of a number of the various forms of bowing, and to cross from one string to another. Altogether, as you will readily see, the Exercises leading to this one have opened up to you a wide range of musical material.

This Exercise calls for crossings from the G string to the D string, and back again, in addition to the string crossings already studied. It also introduces some new forms of bowing, and some new sharps and flats.

By this time you will doubtless have developed facility in stopping to such an extent that for the most part, your fingers will drop automatically to the right places on the fingerboard. Listen carefully, however, for any inaccuracies in pitch, and correct them immediately when detected. Throughout your studies, your first rule must be to listen, and to let your sense of hearing guide the playing apparatus. In fact, you will make progress only as you learn to listen with greater discernment and understanding.

Give careful attention to crossing smoothly from one string to another. Practice slowly and softly, and strive always to make your tones pleasing, according to the instructions given in Exercise 106.

(a)

WB $\square \wedge$

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

Count 1 - 2 - 3 - 4 - 5 - 6, 1 - 2 - 3 - 4 - 5 - 6, etc.

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

Exercise (b) calls at various points for F \sharp , with which you are already familiar. It calls also for A \flat on the G string; E \flat on the D string; B \flat on the A string; C \sharp on the A string; and G \sharp on the E string. In preparation for playing these tones, study their fingerboard locations, as given in Illustration 1 of the FINGERBOARD CHARTS. Remember that each of these sharps and flats is to be played by the finger which would regularly play the natural tone of the same letter name. (See Lesson 12, TECHNIC.)

(b)

(c)

Exercise (d) consists of two variants on Exercise (c). That is to say, it is intended that you play all the tones and progressions of Exercise (c), but vary them rhythmically as shown by the two brief excerpts which make up Exercise (d); and use the forms of bowing indicated. Such variants will be used frequently in Exercises which follow.

The first variant calls for Wrist Legato, a form of bowing which you will find fully explained in Lesson 10, TECHNIC, and to which you are referred.

(d)

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EXERCISE 151

Major Scales

*C and G in the First Position,
with Arpeggios*

We now begin the study of scales from the technical standpoint. This Exercise is devoted to practicing the scales of C Major and G Major, the construction of which is explained in Lesson 5, GENERAL THEORY, and the fingering of which is given in Lesson 13, TECHNIC.

Before beginning your practice of scales, you will find it interesting to take any composition for the violin and observe to what a large extent it is made up of melodic fragments which are drawn directly from scales. Violin music makes such liberal use of scale material that all the time you spend practicing scales will make your work in mastering Studies and Compositions just that much easier.

In practicing this Exercise, make it your first aim to produce full, pleasing tones, which are accurate in pitch and which are smoothly connected by legato bowing. (See Lesson 5, TECHNIC.) This is more important at present than to try to gain speed.

Make each finger stop each string at the precise point required for accuracy in pitch. If your tones are not pleasing in quality, refer to the analysis of possible reasons for defective tone production which is given in Lesson 19, TECHNIC, under the heading, "Coördinated Action in Producing Tones of Good Quality."

At any place in this Exercise where the abbreviation "etc." follows a short section, it is intended that you should apply the bowing pattern indicated to other notes of the scale, ascending or descending.

Following each scale is its arpeggio—a broken chord consisting of the first, third and fifth tones of the scale. Give special attention to correctness of pitch in practicing the arpeggios.

(a)

WB

WB

WB

MB

uHB LHB

FR WB PT WB Below MB

WB

WB WB

(b)

WB

WB

uHB LHB

WB PT WB FR etc. WB PT WB FR etc.

Above MB

WB

WB

The musical score is written for guitar and consists of several systems of staves. The first system shows a 4/4 time signature with a treble clef. The first staff is labeled 'uHB' and the second 'LHB'. The second system is labeled 'FR WB PT WB Below MB' and includes a 2/4 time signature change. The third system is labeled 'WB'. The fourth system is labeled 'WB WB'. The fifth system is labeled '(b)' and 'WB'. The sixth system is labeled 'WB'. The seventh system is labeled 'uHB LHB'. The eighth system is labeled 'WB PT WB FR etc. WB PT WB FR etc.'. The ninth system is labeled 'Above MB'. The tenth system is labeled 'WB'. The eleventh system is labeled 'WB'. The score includes various musical notations such as eighth notes, quarter notes, half notes, and full notes, as well as fingerings (0, 1, 2, 3) and accents (^). The key signature changes from C major to D major in the fifth system and remains in D major for the rest of the piece.

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EXERCISE 152

Chromatic Stopping

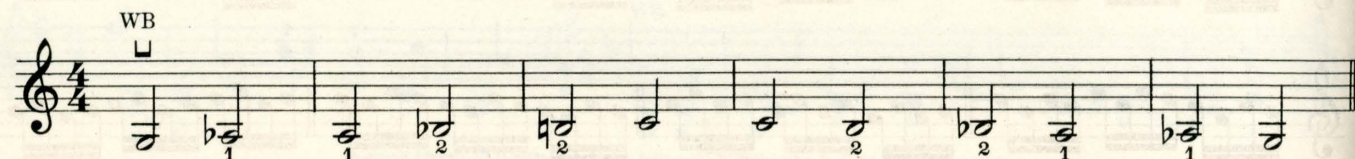
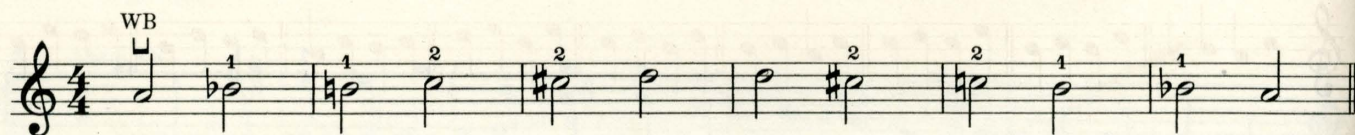
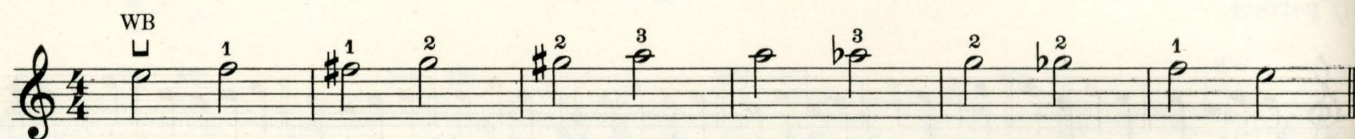
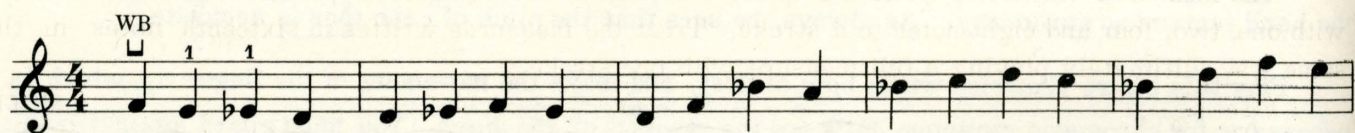
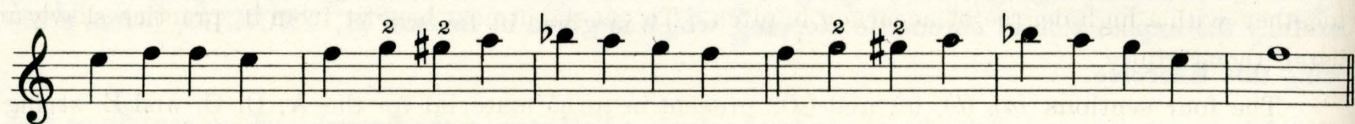
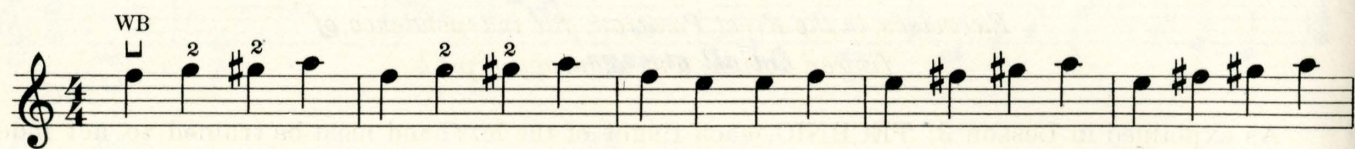
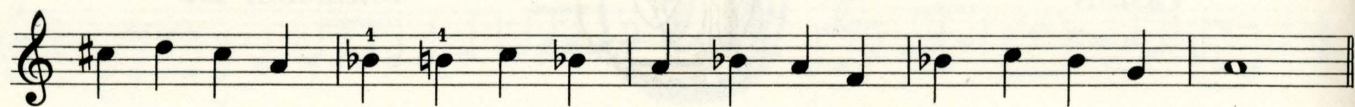
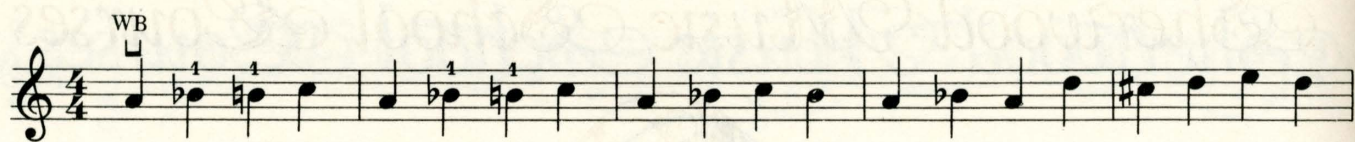
On all strings

Chromatic stopping is an important feature of the technic of the left hand in violin playing. Study carefully the explanation of chromatic stopping which is given in Lesson 13, **TECHNIC**, before practicing this Exercise.

Make the movement of the finger tip (up or down a half step on the fingerboard) as rapidly as possible, so that no whining sound may become audible. Confine this action to your fingers, the body of the hand remaining stationary. As always, be sure that the pitch of each tone is accurate.

Play this entire Exercise whole bow at first, and make the movement of the finger tip which is necessary for chromatic stopping, between the strokes of the bow. You must guard against overlapping of tones produced by tardy action either of the finger tip or of the bow. There must be complete coördination of finger and bow. (See Lesson 4, **TECHNIC**.) In your later practice, slur two and four tones to each stroke.

Repeat each part of the Exercise many times, in order to make each chromatic shift mechanically perfect.



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EXERCISE 153

Stopping

*Exercises in the First Position, for independence of
finger action, and accuracy of pitch*

As explained in Lesson 3, **TECHNIC**, each finger of the left hand must be trained to act independently in stopping the strings. This Exercise will help you to develop independence of finger action together with a high degree of accuracy in pitch. To get the utmost benefit from it, practice slowly and listen thoughtfully.

The four sections (a), (b), (c), and (d), present in turn, material for the A, D, G, and E strings. Repeat each measure four times before proceeding to the next.

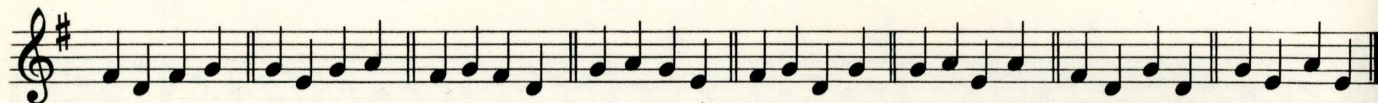
The measures which are written in quarter or eighth notes should be practiced at different times with one, two, four and eight notes to a stroke. Treat the measures written in sixteenth notes in the same way, ultimately playing a full measure with one stroke.

(a) ŠEVČIK



(b)

ŠEVČIK





(d)

The musical score is written for a single melodic line in 4/4 time. It begins with a treble clef and a key signature of one flat (B-flat). The first staff is marked with a fingering of 0 1 2 3 4. The music consists of a series of eighth and sixteenth notes, often grouped with slurs. There are several repeat signs (double bar lines with dots) throughout the piece, indicating sections to be played multiple times. The notation includes various musical symbols such as slurs, ties, and repeat signs, indicating a complex and technically demanding piece.

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EXERCISE 154

Extensions

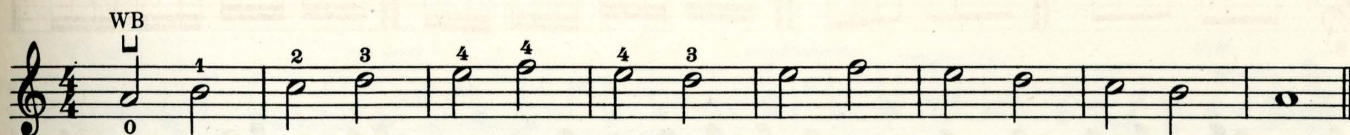
First Position

As explained in Lesson 12, **TECHNIC**, the fourth finger of the left hand sometimes reaches a half step higher than the natural limit of a Position, and this is referred to as an **Extension** of that Position.

The **Extension** most frequently used in the **First Position** is that of reaching for C with the fourth finger on the E string. **Extensions** are also used on the other strings, however, and this **Exercise** calls for half step **Extensions** on all four strings. The fourth finger is required to reach for F on the A string, for B \flat on the D string, and for E \flat on the G string.

Each time you are required to play an **Extension**, reach for it with the finger only; the body of your hand must remain quiet. If you permit your hand to move when the fourth finger reaches for the **Extension**, it will then be out of adjustment for the regular tones of the **First Position**.

Keep your left elbow well under the violin, as this will make it easier for your fourth finger to make the necessary reach in playing the **Extensions**.





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EXERCISE 155

Rapid Stopping

With slurred bowing

In your playing of this Exercise strive particularly for evenness and regularity, making each tone exactly the same as every other in time duration, and in the amount of bow used; and placing no extra emphasis on any tone except as required for natural measure accents. (See Lesson 8, TECHNIC.) Listen to each tone very carefully to be sure it is correct in pitch. Test the pitch of the tone played with the fourth finger on the G string, against the pitch of the open D string.

Start your practice with only one tone to each stroke; then two tones to each stroke; then four, then eight, and finally sixteen, as indicated.

(a) WB DANCLA

(b) WB

(c) WB

Exercise (c) is a musical score in 4/4 time, marked WB and *f*. It consists of three staves of music. The first staff has a treble clef and a key signature of one flat. The second and third staves have a treble clef and a key signature of one sharp. The music features continuous eighth-note patterns with slurs and fingering numbers (4, 0).

(d) WB

Exercise (d) is a musical score in 4/4 time, marked WB and *f*. It consists of three staves of music. The first staff has a treble clef and a key signature of one sharp. The second and third staves have a treble clef and a key signature of one sharp. The music features continuous eighth-note patterns with slurs and fingering numbers (4).

(e) WB

Exercise (e) is a musical score in 4/4 time, marked WB and *f*. It consists of three staves of music. The first staff has a treble clef and a key signature of one flat. The second and third staves have a treble clef and a key signature of one sharp. The music features continuous eighth-note patterns with slurs and fingering numbers (4, 0).

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EXERCISE 156

Major Scales

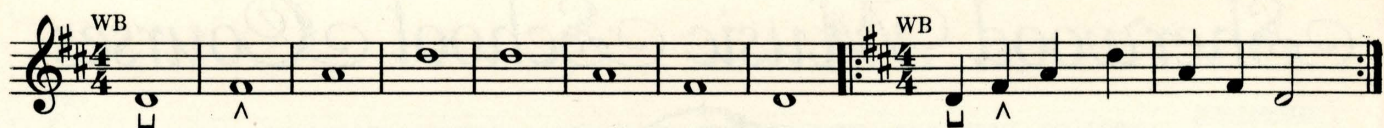
*D and F in the First Position
with Arpeggios*

Your practice of scales will develop your general technical facility, but it should also increase your ability to draw a beautiful, singing tone from your violin.

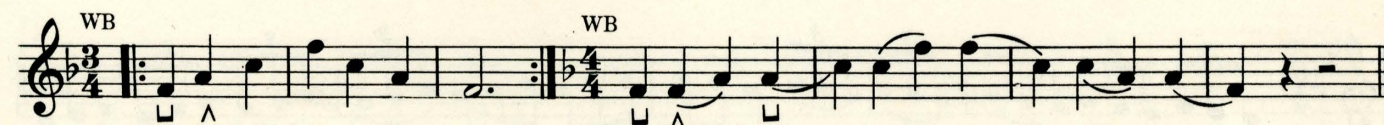
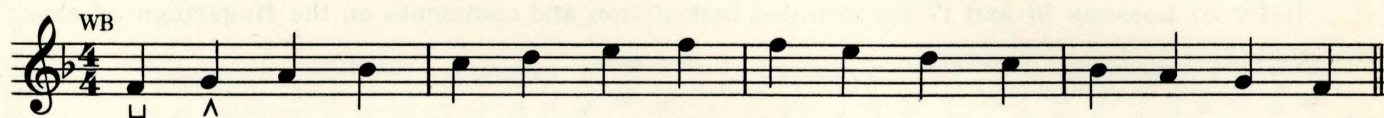
To that end, review the part of Lesson 19, **TECHNIC**, which discusses "Coördinated Action in Producing Tones of Good Quality," and apply the principles outlined to your practice of the D and F scales in this Exercise.

Refer to Lessons 13 and 17 for detailed instruction and comments on the fingerings of these two scales.

(a)



(b)



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EXERCISE 157

Major Scales

*A and B-flat in the First Position
with Arpeggios*

The A and the B \flat scales can both be played through two octaves in the First Position, and are so presented in this Exercise.

Wherever the bow must be transferred from one string to another, always take care to make the crossing smoothly, following the instruction given in Lesson 8, **TECHNIC**.

Refer to Illustration 7, Lesson 13, for a fingerboard chart for the A scale; and to Illustration 5, Lesson 22, for a fingerboard chart for the B \flat scale.

(a)

WB

WB

WB

MB

UHB

LHB

FR WB PT WB

MB

WB

WB

(b) WB

WB

WB

MB

uHB

FR WB PT WB

MB

WB

WB

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EXERCISE 158

Staccato Bowing

Connected, separate, and mezzo-staccato.

Before practicing this Exercise, review very carefully the instruction given in the **TECHNIC** section of Lesson 18, on how to produce staccato tones, with one tone to the stroke (separate bow staccato), and with more than one tone to the stroke (connected staccato). Review also the directions given for mezzo-staccato bowing.

Section (a), consisting of notes followed by rests of equal time-value, will help you to prepare for all forms of staccato bowing. Practice it first with one stroke to each tone in preparation for separate bow staccato; then with four tones to the stroke, using a very short section of the bow for each tone, in preparation for connected staccato. Prepare for mezzo-staccato by playing section (a), both with one tone to a stroke, and with more than one tone to a stroke, using somewhat longer strokes. Give careful attention to the time-values, and bear in mind that this section is characteristic of staccato in its alternation of sound and silence.

In practicing section (b) with separate bow staccato, think of it as sixteenth notes followed by sixteenth rests. Practice this section also with mezzo-staccato bowing, thinking of it as dotted sixteenth notes, followed by thirty-second rests.

Section (c) is devoted to connected staccato bowing, first with two staccato tones to the stroke, then three, then four, then six, and finally sixteen. Practice this section mezzo-staccato also, as indicated by the slurs and dashes above the first line, using a somewhat longer section of the bow for each tone, but producing a number of tones with each up-bow and down-bow.

(a)

MB 0

(b)

MB 0

(c)

(c)

PT

PT

PT

PT

PT

MB

vHB

vHB

vHB

vHB

etc.