


1937

## Violin Course: Grade 2, Lessons and Tests

Sherwood Music School

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# Sherwood Music School Courses

## VIOLIN



## LESSON 21

### GRADE—PREPARATORY B

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

### GENERAL THEORY

#### Scales

(This subject is continued from Lesson 15, and is resumed in Lesson 23.)

#### SCALES OF B $\flat$ , E $\flat$ AND A $\flat$ MAJOR

In Lesson 15, GENERAL THEORY, you studied the scale of F, with one flat. In that Lesson it was also pointed out that the flat scales come in an order the reverse of the sharp scales; that is, each new scale has for its keynote the fifth below the keynote of the preceding scale. This was the case with F, with its keynote a fifth below C.

The fifth below F is B $\flat$ , so that the next flat scale to be taken up is the one beginning on B $\flat$ . In order to have a half step between the third and fourth degrees, it is necessary to flat E, making the fourth degree E $\flat$ . This gives us a scale with two flats, or one flat more than in the preceding scale of F. (See Illustration 1.)

Illustration 1

Signature and Scale for the Key of B $\flat$



In finding the next flat scale, we again count down to the fifth below, which brings us to E $\flat$ . Here, also, you will find that it is necessary to flat the fourth degree, A, in order to make it the required half step above the third degree of the scale. This gives us a scale with three flats, or one flat more than the preceding scale of B $\flat$ . (See Illustration 2.)

Illustration 2

Signature and Scale for the Key of E $\flat$



Similarly, the next flat scale will be built on A $\flat$ , the fifth below E $\flat$ . This scale, as you will see from Illustration 3, has four flats, or one flat more than the preceding scale of E $\flat$ .

Illustration 3

Signature and Scale for the Key of A $\flat$



#### SUMMARY

A summary of the flat key signatures, up to A $\flat$ , is as follows:

The key signature of F is 1 flat, B $\flat$ .

The key signature of B $\flat$  is 2 flats, B $\flat$  E $\flat$ .

The key signature of E $\flat$  is 3 flats, B $\flat$  E $\flat$  A $\flat$ .

The key signature of A $\flat$  is 4 flats, B $\flat$  E $\flat$  A $\flat$  D $\flat$ .

The flats are always placed in the same order, namely, the order in which they are added in making new scales. (See Illustration 4.)



Illustration 4  
Flat Signatures and Keynotes



## HOW TO FIND THE KEYNOTE WHEN THE SIGNATURE CONSISTS OF FLATS

In Lesson 12, GENERAL THEORY, you learned that when the signature is composed of sharps, the keynote is the note directly above the last sharp in the key signature.

A different rule must be applied when the key signature is made up of flats. The last flat is always the fourth degree of the scale. Therefore, to find the keynote, we may count down four degrees from the last flat—in the Bb scale (see Illustration 1) count down four from Eb to Bb; in the Eb scale (see Illustration 2) count down four from Ab to Eb; and in the Ab scale (see Illustration 3) count down four from Db to Ab. Hence, the flat before the last one is always the keynote, in a major scale.

## Rhythm

(This subject is continued from Lesson 16, and is resumed in Lesson 79.)

### SYNCOPIATION

Another very important means of giving variety to a rhythm is that known as Syncopation, which consists of temporarily shifting the position of the chief accents.

This is done by having a specially accented tone in some other position than on the first beat of the measure, as at (a) in Illustration 5; or by having the tone on an accented beat merely a continuation of the tone on the previous beat. The latter arrangement completely effaces the normal accent, as in the second and third measures of (b).

Illustration 5

(a) Syncopation by Transferring the Accent



(b) Syncopation by Prolonging a Tone Over an Accent



## HARMONY

### Introductory

*Harmony is the art of combining tones of different pitch, and connecting these combined tones into progressions.* Its many established rules are the result of gradual evolution, and are based upon the practice of the best composers.

The word Harmony has had many uses throughout the development of music. The Greeks used it as a general

term for music, and it is often so used in poetical writings today.

According to the derivation of the word, Harmony means merely "a fitting together." As a definite musical system, it did not come into use until the seventeenth century. This system has undergone many changes in its development, and is still in process of evolution.



## Scale Degrees Named

You will recall that in Lesson 5, GENERAL THEORY, you were told that the tones of a scale are known as degrees of the scale.

### THE TONIC

In Lesson 12, GENERAL THEORY, you learned that the tone from which any scale is named is always the first tone of that scale, and is called the Keytone, Keynote, or Tonic; that the succession of tones constituting a scale are arranged according to definite and fixed rules; and that all of these tones bear a certain definite relationship to the first tone.

We shall give the names of each of the scale tones, and illustrate more fully their relationship to the tonic. (See Illustration 6.)

Illustration 6

Names of the Tones of the Scale in their Relationship to the Tonic



The tones of the scale will now be taken up for further description, beginning with those of most importance, next to the tonic.

### THE DOMINANT

The fifth degree of any scale is known as the Dominant of that scale; thus, G is the dominant in the scale of C; D, in the scale of G; A, in the scale of D; etc.

The dominant is, next to the tonic, the most "dominating" or the tone of strongest effect, among the tones of the scale.

The following table gives the dominant of every major scale:

The Dominant in the Scale of C is G.  
 The Dominant in the Scale of G is D.  
 The Dominant in the Scale of D is A.  
 The Dominant in the Scale of A is E.

The Dominant in the Scale of E is B.  
 The Dominant in the Scale of B is F#.  
 The Dominant in the Scale of F# is C#.  
 The Dominant in the Scale of C# is G#.  
 The Dominant in the Scale of F is C.  
 The Dominant in the Scale of Bb is F.  
 The Dominant in the Scale of Eb is Bb.  
 The Dominant in the Scale of Ab is Eb.  
 The Dominant in the Scale of Db is Ab.  
 The Dominant in the Scale of Gb is Db.  
 The Dominant in the Scale of Cb is Gb.

### THE SUBDOMINANT

The fourth degree of any scale is known as the Subdominant of that scale; thus, F is the subdominant in the scale of C; C, in the scale of G; G, in the scale of D; etc.

The prefix *sub* means under, and the subdominant is five degrees under or below the tonic, just as the dominant is five degrees above the tonic. Hence, the name of *sub* (under) *dominant*.

For instance, in the scale of C, G, the fifth above, is the dominant, and F, the fifth below, is the subdominant.

To continue:

The Subdominant in the Scale of G is C.  
 The Subdominant in the Scale of D is G.  
 The Subdominant in the Scale of A is D.  
 The Subdominant in the Scale of E is A.  
 The Subdominant in the Scale of B is E.  
 The Subdominant in the Scale of F# is B.  
 The Subdominant in the Scale of C# is F#.  
 The Subdominant in the Scale of F is Bb.  
 The Subdominant in the Scale of Bb is Eb.  
 The Subdominant in the Scale of Eb is Ab.

and so on.

### THE MEDIANT

The third degree of any scale is known as the Mediant of that scale; thus, the mediant in the scale of C Major is E; in the scale of G Major is B; in the scale of D Major is F#; etc.

The word mediant means mid-way. The third tone of the scale is mid-way between the tonic and the dominant.



## THE SUBMEDIANT

The sixth degree of any scale is known as the **Submediant** of that scale; thus, the submediant in the scale of C Major is A; in the scale of G Major is E; in the scale of D Major is B; etc.

Counting downward, the submediant (or mediant below) is mid-way between the tonic and the subdominant.

## THE SUPERTONIC

The second tone of any scale is known as the **Supertonic** of that scale; thus, the supertonic in the scale of C Major

is D; in the scale of G Major is A; in the scale of E Major is F $\sharp$ ; etc.

The prefix *super* means above. The supertonic derives its name from its position directly above the tonic.

## THE LEADING-TONE

The seventh degree of any scale is known as the **Leading-Tone** (or **Subtonic**) of that scale; thus the leading-tone in the scale of C Major is B; in the scale of G Major is F $\sharp$ ; in the scale of D Major is C $\sharp$ ; etc. The name, leading-tone, is derived from the fact that it naturally leads, by a half step, into the final tone forming the octave of the tonic.

# EAR TRAINING

## Playing Scale Degrees Named, in Different Keys

## Melodic Dictation

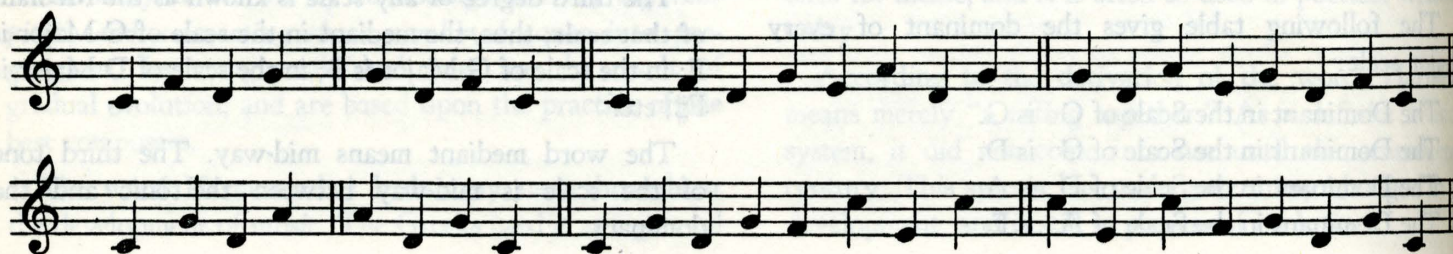
[ The following directions are for the teacher, and the work is to be conducted at the weekly lesson period.  
It may also be conducted at other times by any member of the family who has some knowledge of music. ]

## PLAYING SCALE DEGREES NAMED, IN DIFFERENT KEYS

1. Have the pupil play the scale of C, one octave, naming each tone—tonic, supertonic, mediant, etc. Then, have him name each tone as you play the same scale. He should give both the letter name and the name of the tone in relationship to the tonic. Play the tones first in regular and then in irregular order.
2. Dictate to the pupil, the following scale-degree names, in the key of C, asking him to play each tone as it is named.
  - (a) Tonic, leading-tone, octave, dominant, mediant, tonic.
  - (b) Mediant, submediant, octave, subdominant, mediant, supertonic, tonic.
  - (c) Dominant, leading-tone, octave, submediant, dominant, mediant, tonic.
  - (d) Octave, dominant, supertonic, mediant, submediant, subdominant, mediant.
3. Dictate the same exercise, in the key of E, and have the pupil play each degree as you name it.

## MELODIC DICTATION

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





SHERWOOD MUSIC SCHOOL COURSES—VIOLIN  
GRADE PREPARATORY B

Test on Lesson 21

GENERAL THEORY

1. In what manner does the order of flat scales differ from the order of sharp scales?

5 ..... Ans. ....

2. What interval below the keynote of the preceding scale determines the keynote for the new flat scale next in order?

4 ..... Ans. ....

3. Why is it necessary to flat E, in the scale of B $\flat$ ?

5 ..... Ans. ....

4. What is the new flat

6 ..... (a) in the key of E $\flat$ ? Ans. ....

(b) in the key of A $\flat$ ? Ans. ....

5. Give a summary of the flat key signatures, up to A $\flat$ , and name the flats in each key.

8 ..... Ans. ....

.....

.....

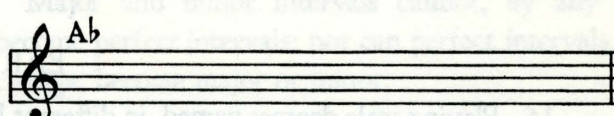
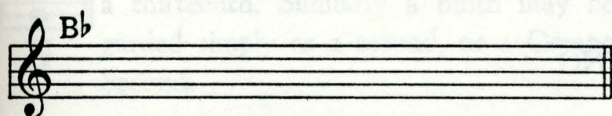
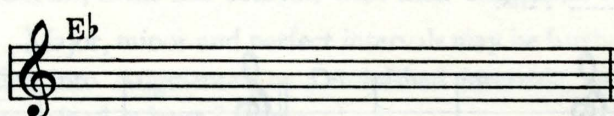
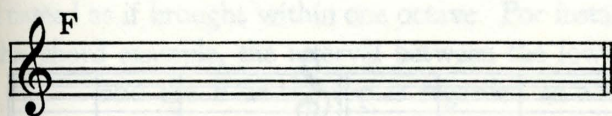
.....

6. In what order are the flats always placed in the signature?

4 ..... Ans. ....

7. Write the scales of F, B $\flat$ , E $\flat$  and A $\flat$ ; draw the proper signature for each scale and indicate the half steps.

12 ..... Ans. ....



8. What is the rule for finding the keynote when the signature consists of flats?

4 ..... Ans. ....

9. Why is syncopation important?

4 ..... Ans. ....

10. Of what does syncopation consist?

4 ..... Ans. ....



Marks  
Possible  
Marks  
Obtained

## GENERAL THEORY—Continued

11. Name two ways by which this is done.

6 ..... Ans. ....

## HARMONY

12. What is meant by the term, Harmony?

4 ..... Ans. ....

13. When did Harmony first come into use as a definite musical system?

4 ..... Ans. ....

14. Give, in order of their importance, the names of the scale degrees, and show their relationship to the tonic.

14 ..... Ans. Scale degree.....

Scale degree.....

Scale degree.....

Scale degree.....

Scale degree.....

Scale degree.....

Scale degree.....

15. Write whole notes on the proper scale degrees to show the tonic, subdominant and dominant in the keys of C, G, D, F.

12 ..... Ans.



## EAR TRAINING

2 ..... 16. Playing scale degrees named, in different keys.

2 ..... 17. Melodic dictation.

100 ..... TOTAL.

Pupil's Name.....

Pupil's Address.....

Pupil's Class No.....

Teacher's Name.....



# Sherwood Music School Courses

VIOLIN



LESSON 22

GRADE—PREPARATORY B

Subjects of this Lesson: HARMONY · TECHNIC · EAR TRAINING

## HARMONY

### Intervals

(This subject is continued from Lesson 4, GENERAL THEORY, and is resumed in Lesson 23.)

#### NUMERICAL NAMES OF INTERVALS

A general definition of interval may be given as, the pitch relationship between two tones, numerically expressed.

The intervals in common use are: Primes, Seconds, Thirds, Fourths, Fifths, Sixths, Sevenths, Octaves, and Ninths. (See Illustration 1, at the foot of the page.)

Intervals of more than an octave are generally treated and named as if brought within one octave. For instance, in this chord example, the interval between the lower G and the E at the top is regarded as a sixth (a Compound Sixth) although it is actually a thirteenth. Similarly a ninth may be regarded simply as a second, or a Compound Second.



#### KINDS OF INTERVALS

In addition to their general or numerical names, intervals have more definite or specific names, such as Major, Minor and Perfect.

The intervals which are normally major or minor are the seconds, thirds, sixths and sevenths, with their compound forms.

The intervals which are normally perfect are the primes, fourths, fifths and octaves, with their compound forms.

Major, minor and perfect intervals may be further modified into Augmented or Diminished intervals, as will be explained in later Lessons.

Major and minor intervals cannot, by any change, become perfect intervals; nor can perfect intervals, by any change, become major or minor.

Illustration 1

Intervals from the Tonic of the Scale of C to Every Degree of the Scale, up to and Including the Ninth





## TECHNIC

### Pizzicato

(This subject is resumed in Lesson 73.)

The word, Pizzicato (pit-se-kah'-toh), is an Italian word, the literal meaning of which is "pinched".

As used by violinists, it designates a form of tone production in which the strings are plucked, instead of bowed.

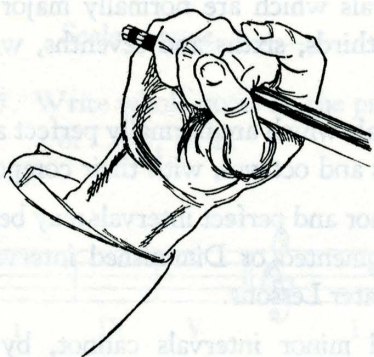
#### ONE-FINGER PIZZICATO

The first kind of pizzicato playing to be studied is that in which the strings of the violin are plucked with only the first finger of the right hand.

In preparation for playing one-finger pizzicato, the frog end of the bow is dropped to the base of the fingers, and is clasped against the palm of the hand by the second, third, and fourth fingers; the thumb and first finger being left free. (See Illustration 2.)

Illustration 2

How to Hold the Bow during One-Finger Pizzicato Playing

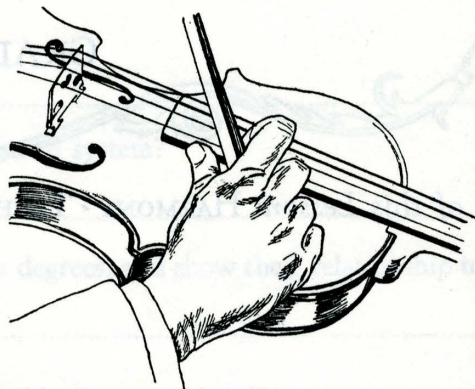


There are two forms of one-finger pizzicato, namely, Fixed and Free-Hand.

In the first form, fixed one-finger pizzicato, the inside of the tip of the right thumb is placed against the edge of the right side of the fingerboard, to hold the hand in a fixed position. The tip of the index finger then plucks the strings, moving quickly toward the palm of the hand. Care must be taken that the finger nail does not touch the string. (See Illustration 3.)

Illustration 3

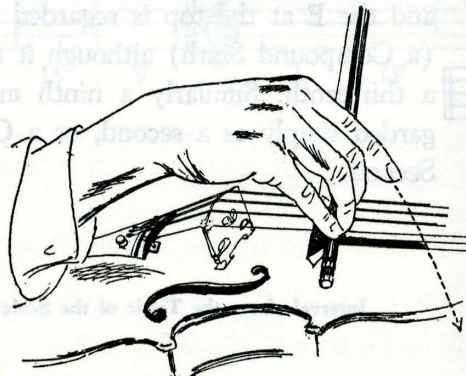
The Correct Position of the Right Hand in Fixed One-Finger Pizzicato



In the second, or free-hand, form of one-finger pizzicato, the thumb is not placed against the edge of the fingerboard. The entire right hand moves as the tip of the first finger plucks the strings. Ordinarily, the movement of the finger and hand is somewhat diagonal, as indicated by the dotted line in Illustration 4. For loud pizzicato effects, however, the finger may move straight across the strings. In free-hand pizzicato, the bow is sometimes held in normal playing position. (See Illustration 4.)

Illustration 4

The Movement of the First Finger and Hand in Free-hand Pizzicato



In both forms of one-finger pizzicato, the fingers of the left hand must stop the strings very firmly; otherwise the plucking of the strings may loosen slightly their contact



in fixed position, and the chords are played with free-hand pizzicato. (See Lesson 27, **TECHNIC.**)

When the music calls for a rapid alternation of *pizzicato* and *arco*, the bow cannot be dropped to the base of the fingers, but must be held in playing position; only the first finger is removed from the stick of the bow, the thumb and the other fingers holding the bow in position ready for playing as shown in Illustration 4.

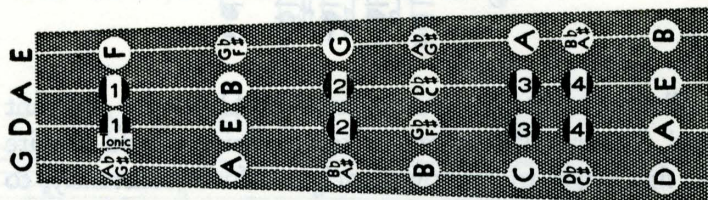
With few exceptions, the finger is not permitted to touch the section of the string where the bow usually plays, that is, the section between the bridge and the lower end of the fingerboard. As explained in Lesson 1, TECHNIC, if this part of the string is touched by the finger, the moisture from the finger has a tendency to mix with the rosin on the strings, in cakes, so that the strings vibrate less effectively under the friction of the bow.

## Scale Fingerings

## B<sub>b</sub>, E<sub>b</sub>, AND A<sub>b</sub> SCALES

### Illustration 6

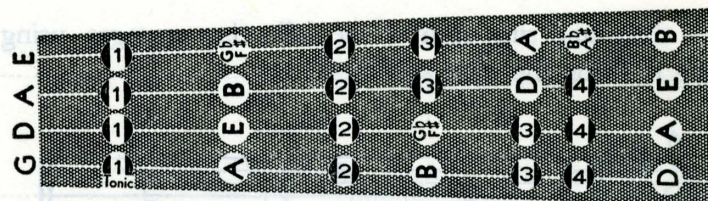
The B<sub>7</sub> scale offers at two points a choice between the use of the fourth finger and the use of an open string: once on the third tone, which may be produced either by the fourth finger on the G string or by the open D string; and again on the seventh tone, which may be produced by the fourth finger on the D string, or by the open A string. (See Illustration 5.)



The fingering of the scale of  $A_b$  is shown in Illustration 7.

### Illustration 7

### Fingering of the A<sub>b</sub> Scale



The scale of E $\flat$  can be played through only one octave in the First Position, and it is so shown in Illustration 6. None of the open strings comes into use in this scale. The fingering pattern for the tones played on the D string is identical with that of the tones played on the A string. (See Illustration 6.)

This scale may be played through two octaves in the First Position, and the fingering is so given in Illustration 7.

As with the scale of  $E_b$ , none of the open strings is used in the  $A_b$  scale.



## Fingering

### EXCEPTIONS TO THE RULE

You were told in Lesson 12, **TECHNIC**, that when the left hand is in the First Position, each finger stops each string for a certain natural tone, and for the sharps and flats of that tone.

In your music, however, you will occasionally find melodic progressions and combinations of tones which can be fingered most conveniently by making exceptions to this general rule.

For example, the rule would require that the  $A_b$ ,  $A$  and  $A\sharp$  in Illustration 8, all be stopped by the first finger. It is easier, instead, to let the second finger stop the string for  $A\sharp$ , as indicated in the illustration, so that the first finger will not have to stop three different tones in succession. (See Illustration 8.)

Illustration 8  
An Example of Fingering which is an  
Exception to the Rule



Illustration 9 shows a fingering problem of a different kind. The regular procedure for fingering would require the first finger to be moved back and forth constantly, to

stop B on the A string, and F on the E string. It is much easier to finger this passage as shown, by using the second finger to stop B on the A string, and the first finger to stop F on the E string. (See Illustration 9.)

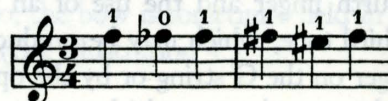
Illustration 9  
Another Example of Fingering which is an  
Exception to the Rule



The exception shown in Illustration 9 is typical of numerous fingering problems which can be solved in the same way. If the notes in this illustration, B and F, were played together, the fingering would still be the same. (See Lesson 27, **TECHNIC**.)

Illustration 10 shows typical exceptions of still another kind. If played on the E string, the second tone,  $F_b$ , would not be stopped at all, but would be played on the open E string. Observe, also, that the first finger must be used in this passage not only to stop F and  $F\sharp$ , but also to stop  $E_b$ . (See Illustration 10.)

Illustration 10  
Further Exceptions in Fingering



## EAR TRAINING

### Tonic Sol-Fa

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

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





SHERWOOD MUSIC SCHOOL COURSES—VIOLIN  
GRADE PREPARATORY B

Test on Lesson 22

HARMONY

1. Give a general definition of interval.

4 ..... Ans. ....

2. Name the intervals in common use.

5 ..... Ans. ....

3. What definite or specific names have intervals, in addition to their general or numerical names?

5 ..... Ans. ....

4. What intervals are normally major or minor?

5 ..... Ans. ....

5. What intervals are normally perfect?

5 ..... Ans. ....

6. Into what other kinds of intervals may major, minor and perfect intervals be further modified?

3 ..... Ans. ....

7. On the staff below, write the intervals indicated from the keynote of the scale of C.

9 ..... Ans. ....



TECHNIC

8. What is the meaning of the word pizzicato, as used by violinists?

7 ..... Ans. ....

9. Name the two forms of one-finger pizzicato.

8 ..... Ans. ....

10. When is each form used?

8 ..... Ans. ....

11. When are both forms used?

8 ..... Ans. ....



Marks  
Possible  
Marks  
Obtained

## TECHNIC—Continued

12. What is the meaning of the word arco?

7 ..... Ans. ....

13. In playing the B $\flat$  scale, where is there a choice between the use of the fourth finger and the use of an open string?

8 ..... Ans. ....

14. How many octaves of the A $\flat$  scale may be played in the First Position?

6 ..... Ans. ....

15. Why is there an exception to the general rule for fingering, as indicated in

8 ..... (a) Illustration 8? Ans. ....

(b) Illustration 9? Ans. ....

## EAR TRAINING

4 ..... 16. Tonic Sol-Fa.

100 ..... TOTAL.



Pupil's Name.....

Pupil's Address.....

Pupil's Class No.....

Teacher's Name.....



# Sherwood Music School Courses

## VIOLIN

## LESSON 23



### GRADE—PREPARATORY B

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

### GENERAL THEORY

#### Notation

(This subject is continued from Lesson 18, and is resumed in Lesson 32.)

#### THE DOUBLE SHARP

In Lesson 3, GENERAL THEORY, you learned that when we speak of sharpening any note, we mean that the tone represented by that note is made a half step higher in pitch.

It sometimes becomes necessary, for reasons which you will shortly understand, to raise a note that is already sharp; that is, to double-sharp it.

A note that is double-sharped is two half steps higher in pitch than the natural, and two half steps higher on the fingerboard, instead of one half step.

The sign used to indicate that a note is to be double-sharped, is  $\times$ . (See Illustration 1.)

Illustration 1  
The Double Sharp



A double-sharped note is usually played by the same finger as would regularly stop the string for a natural with the same letter name. (Refer to the fingering shown for Illustration 3, next page.) However, exceptions are sometimes made for greater convenience.

#### THE DOUBLE FLAT

In Lesson 3, GENERAL THEORY, you learned that when

we speak of flattening any note, we mean that the tone represented by that note is made a half step lower in pitch.

It becomes necessary, many times, to double-flat a note; that is, to lower a note that is already flattened.

A note that is double-flatted is two half steps lower in pitch than the natural, and two half steps lower on the fingerboard, instead of one half step.

The sign used to indicate that a note is to be double-flatted is  $\flat\flat$ . (See Illustration 2.)

Illustration 2  
The Double Flat



A double-flatted note is usually played by the same finger as would regularly stop the string for a natural with the same letter name. But, as with double sharps, there are instances in which exceptions are made. (Refer to the fingering given for Illustration 4, next page.)

#### HOW TO CANCEL THE DOUBLE SHARP

In Lesson 8, GENERAL THEORY, you learned the use of the Natural Sign, namely, to restore to its regular pitch a note that had been sharpened or flattened.

Suppose you are playing a composition in the key of B (signature five sharps); and G, which is already sharpened



by the signature, is double-sharped for a particular passage. To restore it to its previous pitch, the sign,  $\sharp\sharp$ , is used. It indicates cancellation of one of the sharps and retention of the other, as required by the key signature. (See Illustration 3.)

Illustration 3

The Sign for Cancelling a Double Sharp



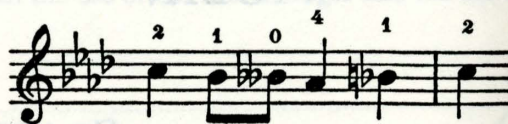
## HOW TO CANCEL THE DOUBLE FLAT

In like manner, the sign  $\natural$  is used to cancel a double

flat, and restore the note thus double-flatted to its regular, or previous pitch. (See Illustration 4.)

Illustration 4

The Sign for Cancelling a Double Flat



A natural, sharp, or flat sign, alone, positively indicates the pitch of the note to which it is attached, and cancels any other sign going before. The natural signs before the sharp in Illustration 3 and before the flat in Illustration 4 appear, therefore, unnecessary and are omitted by some writers.

## Scales

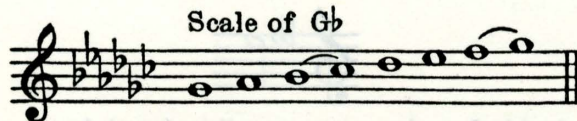
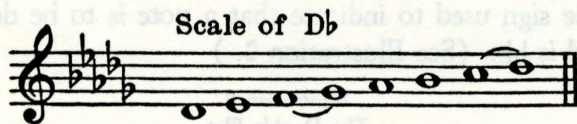
(This subject is continued from Lesson 21, and is resumed in Lesson 26.)

### SCALES OF D $\flat$ AND G $\flat$ MAJOR

There are two more commonly used flat scales to be studied, D $\flat$  with five flats, and G $\flat$  with six flats. (See Illustration 5.)

Illustration 5

Scales with Five and Six Flats



Observe that the keynote of D $\flat$  is a fifth below the keynote of A $\flat$ , the scale with four flats; and that G $\flat$  is a fifth lower again. Also observe, in each case, how you can find the keynote by counting down four degrees from the last flat.

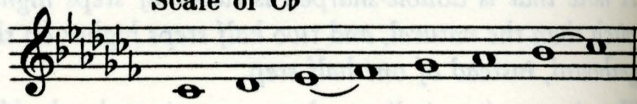
### SCALES WITH MORE THAN SIX FLATS

It is possible to have scales with more than six flats; for instance, C $\flat$  with seven flats, or F $\flat$  with eight flats. However, such scales are not commonly used.

Illustration 6 shows the scale of C $\flat$ . Observe that there are no natural tones in this scale. It may be regarded most simply as the scale of C with every tone lowered one half step. (See Illustration 6.)

Illustration 6

Scale of C $\flat$



If a scale were constructed on F $\flat$  as tonic, it would require eight flats. Every scale degree would be a flat, the fourth being a double flat, B $\flat\flat$ .

### SUMMARY OF THE FLAT SCALES

The scale of F has 1 flat, B $\flat$ .

The scale of B $\flat$  has 2 flats, B $\flat$  E $\flat$ .

The scale of E $\flat$  has 3 flats, B $\flat$  E $\flat$  A $\flat$ .

The scale of A $\flat$  has 4 flats, B $\flat$  E $\flat$  A $\flat$  D $\flat$ .

The scale of D $\flat$  has 5 flats, B $\flat$  E $\flat$  A $\flat$  D $\flat$  G $\flat$ .

The scale of G $\flat$  has 6 flats, B $\flat$  E $\flat$  A $\flat$  D $\flat$  G $\flat$  C $\flat$ .

The scale of C $\flat$  has 7 flats, B $\flat$  E $\flat$  A $\flat$  D $\flat$  G $\flat$  C $\flat$  F $\flat$ .



## HARMONY

### Intervals

(This subject is continued from Lesson 22, and is resumed in Lesson 24.)

#### HOW INTERVALS ARE RECKONED

Intervals are reckoned from the lower tone upwards, unless otherwise indicated. For example, in forming the chord of C, C-E-G (see Illustration 7), we call the uppermost tone of the chord, G, the fifth of the chord, as it is the fifth above the foundation tone or root. Likewise, the middle tone of the chord, E, is the third above the root.

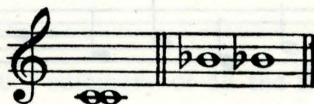
Illustration 7  
Chord of C



#### THE PERFECT PRIME

A Perfect Prime, also called a Unison, consists of two notes on the same staff degree and of the same pitch. (See Illustration 8.) A perfect prime is not really an interval (both notes representing the same tone) but is technically included as an interval.

Illustration 8  
Perfect Primes or Unisons



#### THE AUGMENTED PRIME

An Augmented Prime consists of two notes on the same degree of the staff, the second of which is a half step higher than the first. (See Illustration 9.)

The word Augmented means enlarged or increased, and is used when some perfect or major interval is enlarged a half step by means of an accidental which raises the upper tone or lowers the lower tone.

Illustration 9

Augmented Primes



A diminished prime is not possible.

In Illustration 10, you will find Perfect and Augmented Primes on all the degrees of the scale of C.

Illustration 10  
Perfect and Augmented Primes





## EAR TRAINING

### Rhythmic Dictation

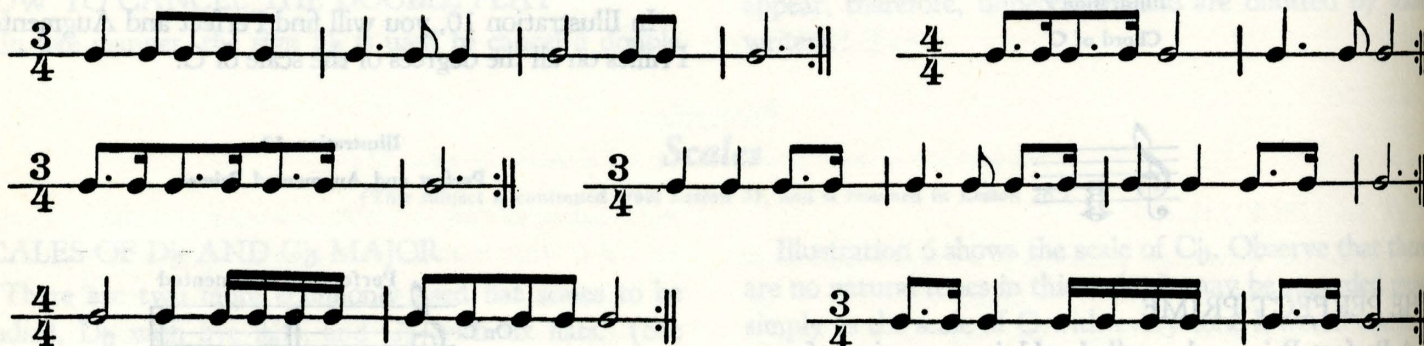
### Melodic Dictation

## Tonic Sol-Fa

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

## RHYTHMIC DICTATION

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



## MELODIC DICTATION

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



TONIC SOL-FA

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





SHERWOOD MUSIC SCHOOL COURSES—VIOLIN  
GRADE PREPARATORY B

**Test on Lesson 23**

GENERAL THEORY

1. How much higher in pitch is a note that is double-sharped?

5 ..... Ans. ....

2. How much lower in pitch is a note that is double-flatted?

5 ..... Ans. ....

3. What sign is used to indicate that a note is to be

6 ..... (a) double-sharped? Ans. ....

(b) double-flatted? Ans. ....

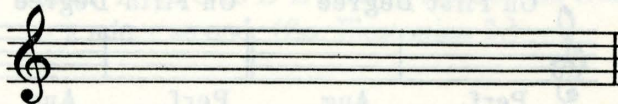
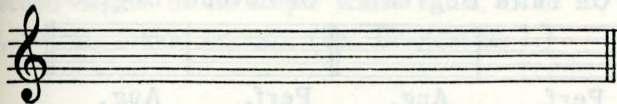
4. What sign is used to cancel

6 ..... (a) the double sharp? Ans. ....

(b) the double flat? Ans. ....

5. On the staves below, write the scales with five and six flats, indicating the proper signature for each scale, and the half steps by a short curved line.

10 ..... Ans. ....



6. What scales sound the same on the violin as

8 ..... (a)  $C\flat$ , with seven flats? Ans. ....

(b)  $F\flat$ , with eight flats? Ans. ....

7. How many different major scales can be played on the violin?

5 ..... Ans. ....

8. Give a summary of all the flat scales, and name the flats in each scale.

12 ..... Ans. ....

.....

.....

.....

.....

.....

.....

.....

.....



Marks  
Possible  
Marks  
Obtained

## HARMONY

9. How are intervals reckoned?

5 ..... Ans. ....

10. Of what does a perfect prime, or unison, consist?

5 ..... Ans. ....

11. Of what does an augmented prime consist?

5 ..... Ans. ....

12. What does the word augmented mean?

5 ..... Ans. ....

13. How is a perfect or major interval enlarged a half step?

5 ..... Ans. ....

14. Write in the treble staff below, the perfect and augmented primes on the first, fifth, third, and seventh degrees of the scale of C.

12 ..... Ans.

On First Degree		On Fifth Degree		On Third Degree		On Seventh Degree	
Perf.	Aug.	Perf.	Aug.	Perf.	Aug.	Perf.	Aug.

## EAR TRAINING

2 ..... 15. Rhythmic dictation.

2 ..... 16. Melodic dictation.

2 ..... 17. Tonic Sol-Fa.

100 ..... TOTAL.

Pupil's Name.....

Pupil's Address.....

Pupil's Class No.....

Teacher's Name.....



# Sherwood Music School Courses

VIOLIN



LESSON 24

GRADE—PREPARATORY B

Subjects of this Lesson: HARMONY · INTERPRETATION · EAR TRAINING

## HARMONY

### Intervals

(This subject is continued from Lesson 23, and is resumed in Lesson 25.)

#### THE MAJOR SECOND

A Major Second is the interval between any tone and the second degree of its major scale. Thus, C to D, E to F $\sharp$ , etc., are major seconds. (See Illustration 1.)

Illustration 1  
Major Seconds



Observe that in the second measure of Illustration 1, F is sharped because F $\flat$  would not be the second degree of the E major scale.

The interval of a major second is always a whole step, and the name of the second tone, reckoned upwards, is always the next letter in the music alphabet. For example, in the second measure of Illustration 1, the second tone must be written F $\sharp$ , not G $\flat$ . You will better understand the reason for this as you continue your study of intervals.

#### THE MINOR SECOND

A Minor Second is a second having one half step less than a major second.

A major second becomes a minor second when the upper degree of the interval is made a half step lower in pitch. From C to D is a major second, and from C to D $\flat$  is a minor second. (See Illustration 2.)

Illustration 2

Minor Seconds Formed by Lowering the Upper Tones of the Intervals in Illustration 1



All major intervals may thus be reduced a half step, thereby becoming minor intervals.

The raising of the lower tone has the same effect as lowering the upper tone, in changing the character of an interval. (See Illustration 3.)

Illustration 3

Minor Seconds Formed by Raising the Lower Tones of the Intervals in Illustration 1





## THE AUGMENTED SECOND

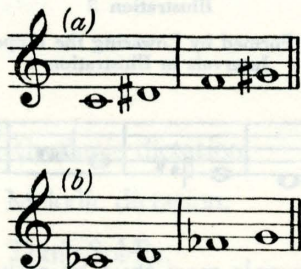
An **Augmented Second** is a second containing one half step more than a major second.

In the same way that a perfect prime may be augmented by raising the second tone of the interval a half step, so a major second may be made into an Augmented Second by raising the pitch of the second tone of the interval a half step, as in Illustration 4 at (a).

From C to D is a major second, and the interval consists of two half steps. From C to D $\sharp$  is an augmented second, having three half steps. Notice, however, that only two letters are included, and that the second tone of the interval is D $\sharp$ , not E $\flat$ .

A major second may also be made into an augmented second by lowering the lower tone a half step, as at (b) in Illustration 4. Without the flats, the intervals at (b) are major seconds.

Illustration 4  
Augmented Seconds



## COMPARISON OF THE AUGMENTED PRIME AND THE MINOR SECOND

The augmented prime and the minor second both consist of only one half step, but the augmented prime uses one letter of the alphabet, while the minor second includes two.

From C to C $\sharp$  is an augmented prime, and from C to D $\flat$  is a minor second. (See Illustration 5.)

Be careful, in writing any interval, to use the correct notation. For instance, it would be incorrect to write C-C $\sharp$  when a minor second is meant.

Illustration 5

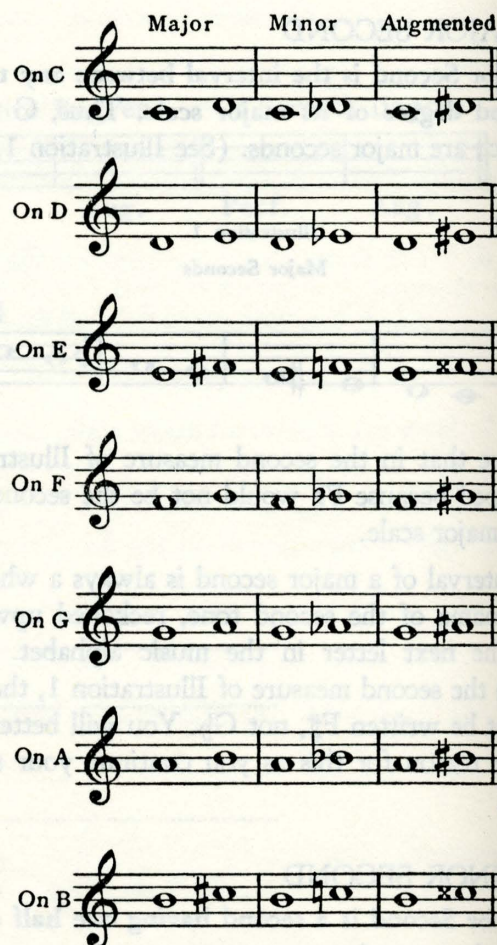
Comparison of Augmented Prime and Minor Second



In Illustration 6, you will find Major, Minor and Augmented Seconds on all the degrees of the Scale of C.

Illustration 6

Major, Minor and Augmented Seconds





## Enharmonic Change of Notation

### USE OF THE TERM ENHARMONIC

The term **Enharmonic** is applied to notes, intervals and chords, which are named and written differently, but which sound alike or nearly alike.

The word really means "having intervals less than a half step," as from  $F\sharp$  to  $G\flat$ . As we shall later learn,  $F\sharp$  and  $G\flat$  are not quite the same in pitch, although for present purposes we are considering them as being produced at practically the same point on the fingerboard. Likewise, we are, for the time being, thinking of  $C\sharp$  and  $D\flat$  as being produced at the same point on the fingerboard; and we are considering  $D\sharp$  and  $E\flat$ ,  $G\sharp$  and  $A\flat$ ,  $A\sharp$  and  $B\flat$  in the same way.

### ENHARMONICALLY EQUIVALENT NOTES

Notes which represent approximately the same pitch, but which may be written in either of two different ways, are said to be **enharmonically equivalent**. (See Illustration 7.)

Illustration 7

Single Notes Enharmonically Equivalent

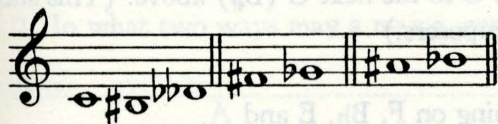
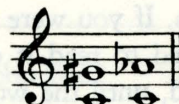
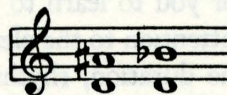


Illustration 8

Intervals Enharmonically Equivalent



### ENHARMONICALLY EQUIVALENT CHORDS

Chords which sound alike, but are written differently, are shown in Illustration 9. The enharmonic changes may affect all the notes of the chord, as at (a), or only some of them, as at (b).

Illustration 9

Chords Enharmonically Equivalent



At (a) in Illustration 9 above, we find in the first measure a chord written as  $A\sharp F\sharp C\sharp$ . In the second measure the chord is written differently. The  $A\sharp$  becomes  $B\flat$ , the  $F\sharp$  becomes  $G\flat$ , and the  $C\sharp$  becomes  $D\flat$ .

It will be seen that at (b) the second chord in the first measure has one note which is the same as in the first chord. The  $D\flat$  in the first chord becomes  $C\sharp$  in the second; the  $A$  remains the same; and the  $F$  of the first chord becomes  $E\sharp$  in the second.

### ENHARMONICALLY EQUIVALENT INTERVALS

Enharmonically equivalent intervals were shown in Illustration 5 (the augmented prime and the minor second). Illustration 8 gives another example. The intervals there shown sound alike but are named differently.

Many other enharmonically equivalent intervals will be met with as you proceed with your studies.



(This subject is resumed in Lesson 42.)

## SUGGESTIONS FOR MEMORIZING

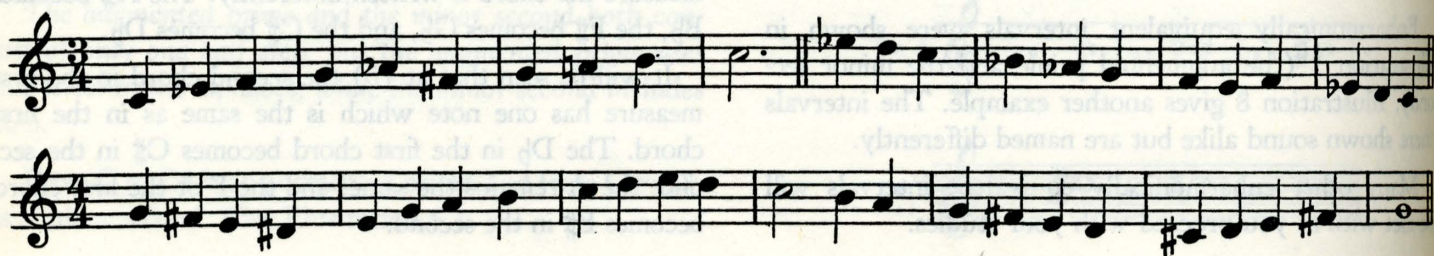
Exactly the same thing should be done in music. Music must be learned passage by passage, and built up by connecting and relating these passages.

Memorizing may be partly carried on away from the violin. It is said that some musicians have been able to memorize a piece away from the violin, and then to play it, the first time, without notes. While this may seem impossible to many, the silent study, after practice, may greatly help to strengthen the impressions already obtained.

### Observing Major and Minor Seconds

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

1. Play a succession of major seconds (whole step) from middle C to the next C (B $\sharp$ ) above. (This succession is known as the *Whole Tone Scale*, and is prominently used by some composers.)
2. Play this same succession of ascending major seconds, beginning on F, B $\flat$ , E and A.
3. Play the following, observing which progressions of seconds are major and which are minor.





SHERWOOD MUSIC SCHOOL COURSES—VIOLIN  
GRADE PREPARATORY B

Test on Lesson 24

HARMONY

1. What is a major second?

4 ..... Ans. ....

2. What is a minor second?

4 ..... Ans. ....

3. When does a major second become a minor second?

4 ..... Ans. ....

4. In what other way may the same effect as lowering the upper tone be obtained?

4 ..... Ans. ....

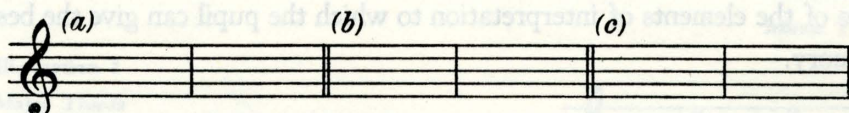
5. Write two examples each of

(a) major seconds.

(b) minor seconds formed by lowering the upper tones of the intervals.

(c) minor seconds formed by raising the lower tones of the intervals.

12 ..... Ans. ....



6. What is an augmented second?

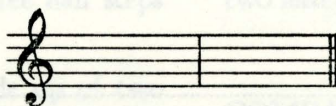
4 ..... Ans. ....

7. In what two ways may a major second be made into an augmented second?

6 ..... Ans. ....

8. Write two examples of augmented seconds, illustrating the two ways of obtaining this interval.

8 ..... Ans. ....



9. What difference is there between the augmented prime and the minor second?

4 ..... Ans. ....

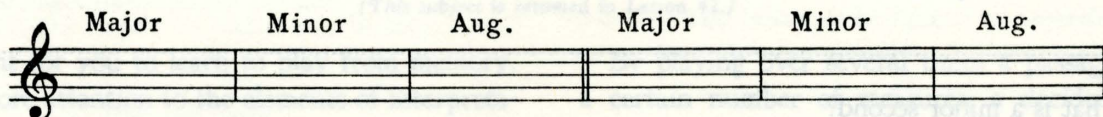


## HARMONY—Continued

Marks  
Possible  
Marks  
Obtained

10. Write major, minor and augmented seconds on the second and seventh degrees of the scale of C.

12 ..... Ans.



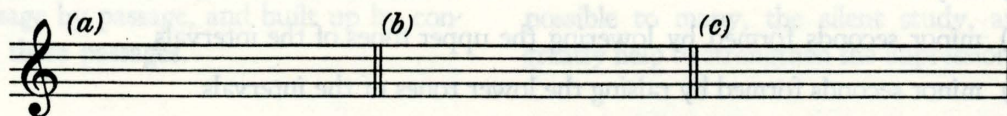
11. To what is the term, enharmonic, applied?

6 ..... Ans. ....

12. Give one example each of

(a) single notes enharmonically equivalent, (b) intervals enharmonically equivalent, (c) chords enharmonically equivalent.

6 ..... Ans.



## INTERPRETATION

13. Name some of the elements of interpretation to which the pupil can give the best attention when he plays from memory.

6 ..... Ans. ....

14. How must music be learned in order to memorize it?

5 ..... Ans. ....

15. What is to be done if a certain passage proves troublesome to remember?

5 ..... Ans. ....

## EAR TRAINING

10 ..... 16. Observing major and minor seconds.

100 ..... TOTAL.

Pupil's Name.....

Pupil's Address.....

Pupil's Class No.....

Teacher's Name.....



# Sherwood Music School Courses

VIOLIN



LESSON 25

GRADE—PREPARATORY B

Subjects of this Lesson: HARMONY · TECHNIC · EAR TRAINING

## HARMONY

### Intervals

(This subject is continued from Lesson 24, and is resumed in Lesson 27.)

#### THE MAJOR THIRD

A Major Third is the interval between any tone and the third degree of its major scale. (See Illustration 1.)

Illustration 1  
Major Thirds



Remember that a third of any kind always includes three letters.

Illustration 2  
Minor Thirds



#### THE MINOR THIRD

A Minor Third is a third having one half step less than a major third.

From C to E is a major third. If we use E $\flat$  instead of E we have a minor third, as there are only three half steps between C and E $\flat$ . (See Illustration 2.)

We might say that a major third is made up of two major seconds, and that a minor third is made up of a minor second and a major second. (See Lesson 24, HARMONY.) The terms Large and Small are sometimes used for major and minor intervals. (See Lesson 4, GENERAL THEORY.)

For example, from D $\flat$  to F is a major third, as F is the third of the major scale of D $\flat$ . It would be incorrect to write the interval, D $\flat$ -E $\sharp$ , for a major third, as only two letters would be included instead of three.

In the same way, the interval, E $\flat$ -G $\flat$ , is a minor third, as E $\flat$ -G is a major third, and E $\flat$ -G $\flat$  is one half step less. It would be incorrect to write F $\sharp$  in place of G $\flat$ , as only two letters would be included instead of three.

#### COMPARISON OF THE AUGMENTED SECOND AND THE MINOR THIRD

The augmented second and the minor third include the same number of half and whole steps, but the augmented second includes only two letters of the alphabet, while the



minor third must always include three letters. (See Illustration 3.)

Illustration 3

Comparison of the Augmented Second and the Minor Third



Illustration 5

Comparison of the Major Second and the Diminished Third



In Illustration 6, you will find Major, Minor and Diminished Thirds on all the degrees of the scale of C.

## THE DIMINISHED THIRD

A Diminished Third is a third one half step less than a minor third.

From C to Eb is a minor third. By lowering the Eb one half step, we obtain a diminished third, C-Ebb.

By raising the lower tone of the minor third from C to C#, we also obtain a diminished third, as the difference in pitch between C# and Eb is two half steps, and the three included letters, C D E, make it a third. (See Illustration 4.)

Illustration 4

Diminished Thirds



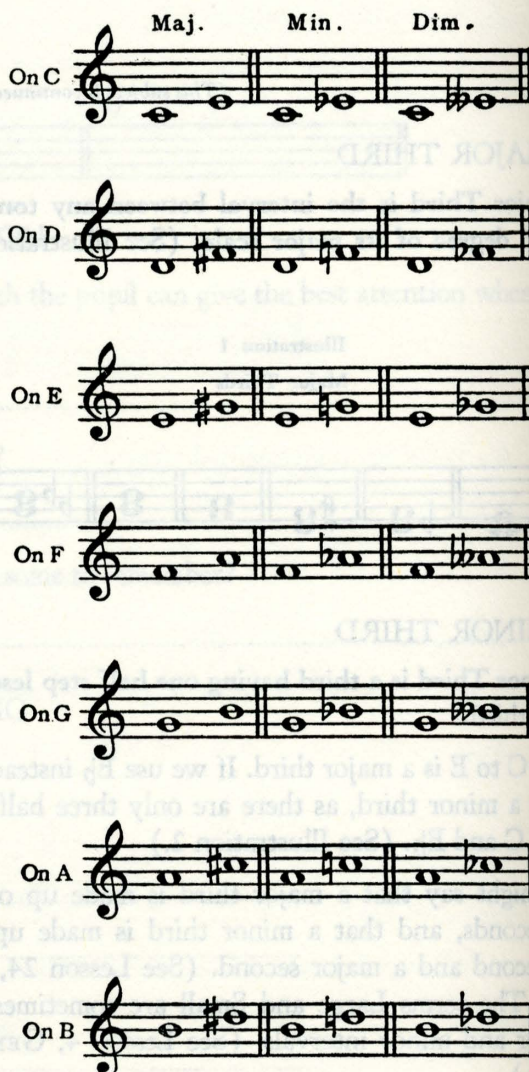
As stated above, the interval, C-Ebb, is a diminished third. It would be incorrect to write this interval C-D, because only two letters would be included, making it a second.

## COMPARISON OF THE MAJOR SECOND AND THE DIMINISHED THIRD

The major second and the diminished third include the same number of half and whole steps, but the major second includes only two letters of the music alphabet, while the diminished third must always include three letters. (See Illustration 5.)

Illustration 6

Major, Minor and Diminished Thirds





## TECHNIC

### Sight-Reading

(This subject is resumed in Lesson 65.)

Sight-Reading is cultivated by practice rather than by study.

To become a good sight-reader you must gradually acquire an intimate knowledge of the meaning of the signs of notation, and must perfect your command of the technical means necessary for interpreting these signs.

With such a knowledge of notation, you will be able to anticipate mentally each technical motion a moment before it occurs, so that your mind may guide and direct the playing apparatus as it should. For example, in sight-reading the passage in Illustration 7, the eye and mind should be busy with the second group of notes, A-G-F, while the playing apparatus is still busy with the first group of notes, E-F-G.

Illustration 7

A Sight-Reading Example



Always running a little ahead of the playing apparatus, like a scout before an advancing army, the mind should anticipate and form a picture of each motion of stopping, bowing, or other technical means required.

Sight-reading depends not only upon the rapidity with which these mental pictures are formed, but also upon the readiness with which the playing apparatus responds in reproducing them. These processes become almost automatic by much practice, and lead to fluency and continuity of playing.

The difference between one who is called "a good sight-reader" and one who is merely able to read music, is altogether in the speed and accuracy of these processes.

The greater your familiarity with scales and keys, the more immediate and definite will be the mental impressions derived from looking at the printed notes.

You should practice reading at sight every day, selecting material easier than you are studying. You will gradually be able to read, without hesitation, music of a more and more intricate nature.

Always remember that, in sight-reading, it is most important to keep to a strict rhythm. A musically uneducated listener may be conscious of stumbling and inaccurate rhythm, when wrong notes would escape his attention. This does not mean that you should be satisfied to play wrong notes. Endeavor, constantly, to produce a note-perfect reading, and your ability in this respect will rapidly increase.

### Scale Fingerings

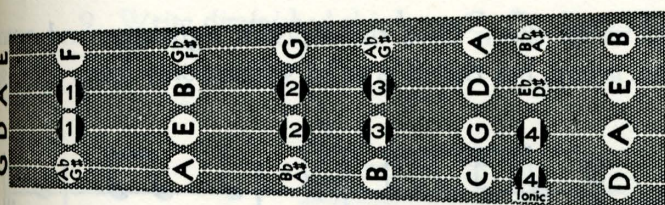
(This subject is continued from Lesson 22, and is resumed in Lesson 28.)

#### D $\flat$ AND G $\flat$ SCALES

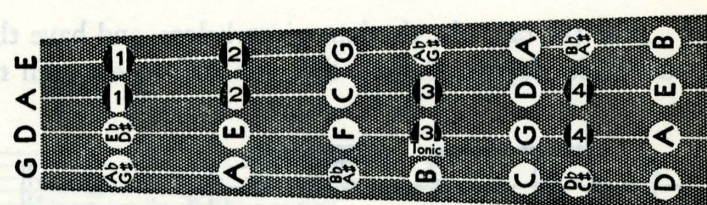
Illustration 8 shows the fingering for the D $\flat$  and G $\flat$  scales through one octave.

Illustration 8

(a) Fingering of the D $\flat$  Scale



(b) Fingering of the G $\flat$  Scale





## Bowing

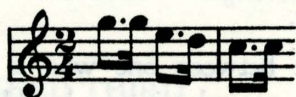
(This subject is continued from Lesson 18, and is resumed in Lesson 27.)

### HOW TO BOW DOTTED NOTE RHYTHMS

Dotted note rhythmic patterns, like those shown in Illustration 9, are frequently found in music.

Illustration 9

Dotted Note Rhythmic Patterns



Let us study the forms of bowing which are applicable to rhythmic patterns of this type.

The first note in Illustration 9 might be played with a short section of the bow, up-bow; and the second note with the same short section, down-bow. In such case, the bow must be drawn faster for the second note than for the first, because the second note has only one-third the time-value of the first note, yet receives an equal amount of bow.

Naturally, it is also possible to play the first of such a pair of notes down-bow, and the second, up-bow. When the first note is played down-bow, it is easiest to start at the frog of the bow. When the first note is played up-bow, it is usually easiest to start at the middle or at the tip of the bow. All three pairs of notes in Illustration 9 may be played according to the explanation given for the first pair.

Another way to bow a dotted note pattern, as represented by the first pair of notes in Illustration 9, is to take

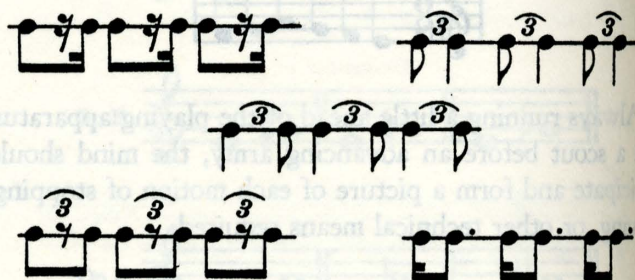
both notes of the pair with one stroke of the bow, up or down, but with the first note receiving more of the stroke than the second, in proportion to its greater time-value. This procedure is almost invariably followed in playing orchestral music.

If the notes are played in one bow, and the effect is to be detached in character, staccato bowing is used, as explained in Lesson 18, *TECHNIC*. If a legato effect is desired, the notes are simply slurred together; except that when the two notes in a pair happen to be of the same pitch, they must be made staccato to keep them from merging into a single note of greater time value.

With proper adjustments of the distribution and speed of the bow, to fit varying time values, the forms of bowing just explained may also be adapted to other rhythmic patterns, like those in Illustration 10, all of which represent similar bowing problems. (See Illustration 10.)

Illustration 10

Other Rhythmic Patterns

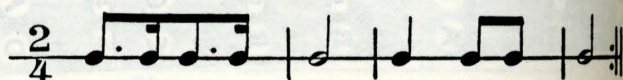


## EAR TRAINING

### Rhythmic Dictation

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

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





SHERWOOD MUSIC SCHOOL COURSES—VIOLIN  
GRADE PREPARATORY B

Test on Lesson 25

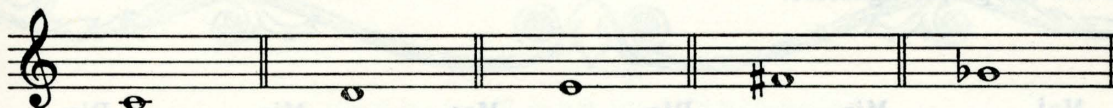
HARMONY

1. What is a major third?

Ans. ....

2. Write major thirds on C, D, E, F# and Gb.

Ans. ....

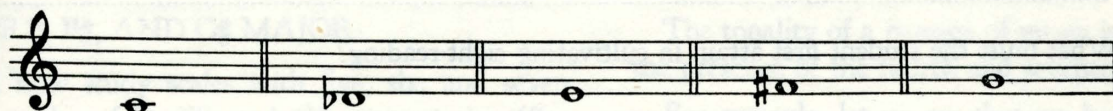


3. What is a minor third?

Ans. ....

4. Write minor thirds on C, Db, E, F# and G.

Ans. ....



5. What other terms are sometimes used for major and minor intervals?

Ans. ....

6. How many letters does a third of any kind include?

Ans. ....

7. Write examples showing the comparison of the augmented second and the minor third on C and Bb.

Ans. ....



8. What is a diminished third?

Ans. ....

9. Write diminished thirds on C, C#, E and E#.

Ans. ....



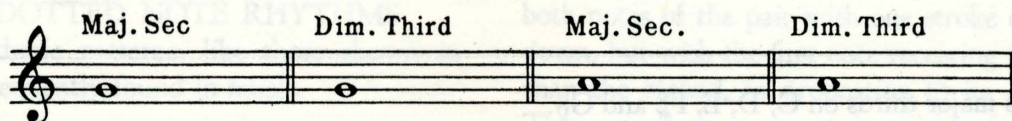


## HARMONY—Continued

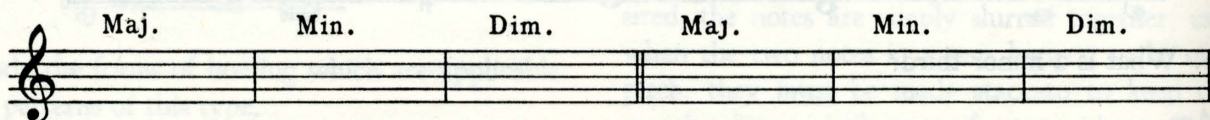
Marks  
Possible  
Marks  
Obtained

10. Write examples showing the comparison of the major second and the diminished third on G and A.

8 ..... Ans.

11. Write the major, minor and diminished thirds on the first and fifth degrees of the scale of G.  
Draw the proper signature.

12 ..... Ans.



## TECHNIC

12. How is sight-reading cultivated?

4 ..... Ans. ....

13. What must the student first attain in cultivating sight-reading?

6 ..... Ans. ....

14. How may a pair of notes, one long and one short, be played with two strokes of the bow, of equal length?

6 ..... Ans. ....

15. What procedure is almost invariably followed in playing dotted note rhythms in orchestral music?

6 ..... Ans. ....

## EAR TRAINING

2 ..... 16. Rhythmic dictation.

100 ..... TOTAL.

Pupil's Name.....

Pupil's Address.....

Pupil's Class No.....

Teacher's Name.....



# Sherwood Music School Courses

VIOLIN



LESSON 26

GRADE—PREPARATORY B

Subjects of this Lesson: GENERAL THEORY · FORM AND ANALYSIS · EAR TRAINING

## GENERAL THEORY

### Scales

(This subject is continued from Lesson 23, and is resumed in Lesson 30.)

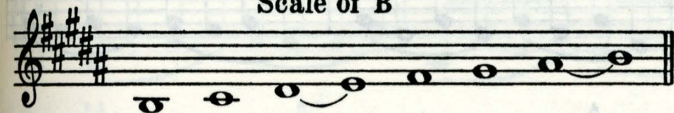
#### SCALES OF B, F $\sharp$ , AND C $\sharp$ MAJOR

We shall now study scales with five, six, and seven sharps—the scales of B, F $\sharp$ , and C $\sharp$  respectively. (See Illustration 1.)

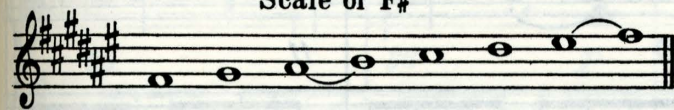
Illustration 1

Scales with Five, Six and Seven Sharps

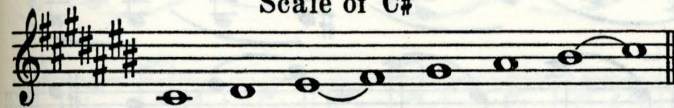
##### Scale of B



##### Scale of F $\sharp$



##### Scale of C $\sharp$



Observe that the keynote of the scale of B is a fifth above E, the scale with four sharps; and that F $\sharp$  is a fifth higher than B; and that C $\sharp$  is a fifth higher than F $\sharp$ . Also, observe that the keynotes are, in each case, one degree above the last sharp.

The tonality of a passage of music is definitely fixed by the presence of the fourth and seventh of the scale.

For example, let us say that we have the fourth (D) and the seventh (G $\sharp$ ) of the scale of A, with three sharps. No scale with less than three sharps has G $\sharp$ , and no scale with more than three sharps has D $\flat$ .

This rule applies in the same way to flat scales. For instance, take the fourth and seventh of F, with one flat. The fourth, B $\flat$ , would not occur in a scale with less than one flat. The seventh, E, would not occur in a scale with more than one flat, because the second flat is always E $\flat$ .

Hence the rule for determining the key of a given passage of music:

*The key of any passage of music is the same as the key whose fourth and seventh are found in the passage, if major.*

#### SUMMARY OF THE SHARP SCALES

The scale of G has 1 sharp, F $\sharp$ .

The scale of D has 2 sharps, F $\sharp$  C $\sharp$ .

The scale of A has 3 sharps, F $\sharp$  C $\sharp$  G $\sharp$ .

The scale of E has 4 sharps, F $\sharp$  C $\sharp$  G $\sharp$  D $\sharp$ .

The scale of B has 5 sharps, F $\sharp$  C $\sharp$  G $\sharp$  D $\sharp$  A $\sharp$ .

The scale of F $\sharp$  has 6 sharps, F $\sharp$  C $\sharp$  G $\sharp$  D $\sharp$  A $\sharp$  E $\sharp$ .

The scale of C $\sharp$  has 7 sharps, F $\sharp$  C $\sharp$  G $\sharp$  D $\sharp$  A $\sharp$  E $\sharp$  B $\sharp$ .



## FORM AND ANALYSIS

### *Periods, Phrases and Sections*

(This subject is continued from Lesson 19, and is resumed in Lesson 29.)

#### ANALYSIS

In Lesson 19, FORM AND ANALYSIS, you were shown the process of analysis by which we study the details of a composition. Robert Schumann's "Humming Song" was

the piece under discussion. We shall now analyze in similar fashion "A Little Story" by Theodore Oesten. (See Illustration 2.)

Illustration 2

A Composition Illustrating Periods, Phrases and Sections

*Moderato* THEODORE OESTEN: A Little Story

1 *p* 2 3 4 5 6 7 8 9 10 11 12 13 *cresc.* 14 15



*Più lento*

16 17 18 19 20 21 *rit.* 22

*Tempo I*

23 24 25 26

27 28 29 30 *f*

31 32 33 34 *f*

35 36 *p* 37 38 *f* 39

40 41 42 43 44 45 *dim.* 46 *pp* 47



As you play the first eight measures of the first violin part of this composition, which is written in the key of C, quadruple measure, you discover that there are two four-measure phrases exactly alike. The close of the first four-measure phrase is indicated by a pause, or a "breathing place," as it might be termed. The quarter rest emphasizes this division into phrases.

Following this eight-measure period is another eight-measure period, again subdivided into two four-measure phrases. The key, however, changes, as is shown by the G $\sharp$  in the 9th measure, this four-measure phrase being in the key of A minor, the relative minor of C major. (See Lesson 30, GENERAL THEORY.) In measure 13, G is natural again, bringing us back into the key of C; while in measure 15, F $\sharp$  makes its appearance, and the phrase concludes in the key of G, at measure 16.

Now come three two-measure sections, making a six-measure phrase; that is, an extended phrase. The E-flats

belong to the C minor scale (see Lesson 30, GENERAL THEORY) thus giving the tonal effect (tonality) of C minor; and the passage ends on the dominant (G), with a long pause indicated by a hold, in measure 22.

Notice that the introduction of E $\flat$  makes this passage contain minor thirds, C-E $\flat$ .

This little six-measure phrase is to be played more slowly, and the pause in measure 22 is approached by a *ritardando*. The next eight measures, 23-30, are exactly like the first eight measures of the piece.

With measure 31 begins a new idea, the phrase (measures 31-34) being repeated (measures 35-38) with a little variation, and ending in measure 38, where a coda, or concluding portion, begins.

In measure 42, we again meet some minor thirds (F-A $\flat$ ), which give contrast to the cheerful major intervals preceding them.

## EAR TRAINING

### Naming Intervals From Their Sound

### Rhythmic Dictation

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

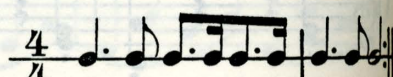
### NAMING INTERVALS FROM THEIR SOUND

Play for the pupil the following intervals, telling him that the lower tone is C, and have him name each interval and write it:



### RHYTHMIC DICTATION

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





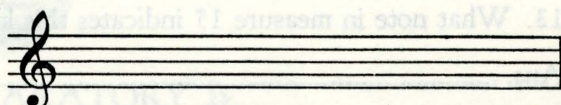
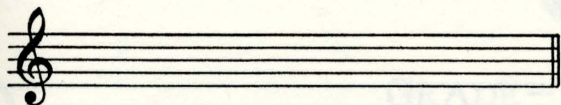
SHERWOOD MUSIC SCHOOL COURSES—VIOLIN  
GRADE PREPARATORY B

**Test on Lesson 26**

GENERAL THEORY

1. Write the scales with five and six sharps, drawing the proper signatures, and indicating the half steps with short curved lines.

12 ..... Ans.



2. How is the tonality of a passage of music in a major key definitely fixed?

4 ..... Ans. ....

3. Give a summary of all the sharp scales, and name the sharps in each scale.

Ans. ....

FORM AND ANALYSIS

4. In "A Little Story," by Oesten, what is

6 ..... (a) the key?

Ans. ....

(b) the measure?

Ans. ....

5. What do you discover as you play the first eight measures?

4 ..... Ans. ....

6. How is the close of the first four-measure phrase indicated?

3 ..... Ans. ....

7. What follows this eight-measure period?

3 ..... Ans. ....

8. How is this second period subdivided?

3 ..... Ans. ....

9. In what key is the first four-measure phrase of the second period, beginning with measure 9?

5 ..... Ans. ....

10. How is this change of key shown?

4 ..... Ans. ....



## FORM AND ANALYSIS—Continued

Marks  
Possible  
Marks  
Obtained

11. What note brings us back into the key of C, in measure 13?  
4 ..... Ans. ....
12. In what key does the phrase conclude, at measures 15 and 16?  
5 ..... Ans. ....
13. What note in measure 15 indicates this key?  
4 ..... Ans. ....
14. How many two-measure sections make up the next phrase?  
3 ..... Ans. ....
15. What is this six-measure phrase called?  
3 ..... Ans. ....
16. What kind of thirds does the introduction of E<sub>b</sub> make in this passage?  
3 ..... Ans. ....
17. What measures are exactly like the first eight measures of the piece?  
4 ..... Ans. ....
18. With what measure does a new idea, in chords, begin?  
3 ..... Ans. ....
19. With what measure does the coda begin?  
3 ..... Ans. ....
20. What does the term, coda, mean?  
4 ..... Ans. ....
21. What minor third occurs in measure 42?  
4 ..... Ans. ....

## EAR TRAINING

- 2 ..... 22. Naming intervals from their sound.
- 2 ..... 23. Rhythmic dictation.

100 ..... TOTAL.

Pupil's Name.....

Pupil's Address.....

Pupil's Class No.....

Teacher's Name.....



# Sherwood Music School Courses

VIOLIN



LESSON 27

GRADE—PREPARATORY B

Subjects of this Lesson: HARMONY · TECHNIC · EAR TRAINING

HARMONY

## Intervals

(This subject is continued from Lesson 25, and is resumed in Lesson 28.)

### THE PERFECT FOURTH

A Perfect Fourth is the interval between any tone and the fourth degree of its major scale. (See Illustration 1.)

Illustration 1  
Perfect Fourths



### THE AUGMENTED FOURTH

An Augmented Fourth is a fourth having one half step more than a perfect fourth.

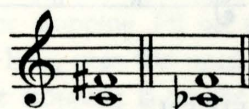
An augmented fourth may be obtained from a perfect fourth either by raising the upper tone, or lowering the lower tone, a half step.

From C to F is a perfect fourth. By raising the upper tone a half step, we have the augmented fourth, C to F $\sharp$ ; by lowering the lower tone a half step, we have the augmented fourth, C $\flat$  to F. (See Illustration 2.)

In writing any kind of fourth, it is necessary to include four letters in the interval. It would be incorrect, then, to write G $\flat$  instead of F $\sharp$ , in measure 1, of Illustration 2.

Illustration 2

Augmented Fourths



### THE DIMINISHED FOURTH

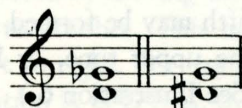
A Diminished Fourth is a fourth having one half step less than a perfect fourth.

A diminished fourth may be obtained from a perfect fourth either by lowering the upper tone, or raising the lower tone, a half step.

The perfect fourth, D to G, in Illustration 1, may be converted into a diminished fourth in the two ways shown in Illustration 3.

Illustration 3

Diminished Fourths

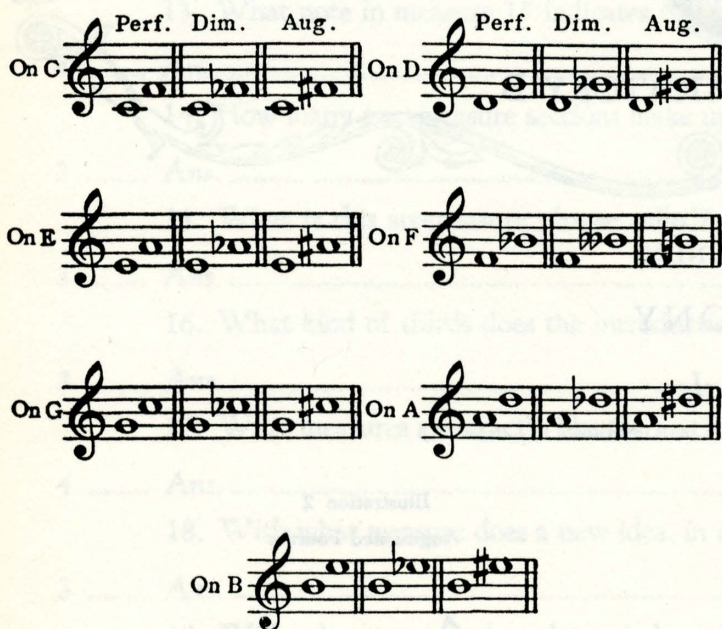




In Illustration 4 you will find Perfect, Diminished and Augmented Fourths on all the degrees of the scale of C.

Illustration 4

Perfect, Diminished and Augmented Fourths



### THE PERFECT FIFTH

A Perfect Fifth is the interval between any tone and the fifth of its major scale. (See Illustration 5.)

Illustration 5

Perfect Fifths



### THE AUGMENTED FIFTH

An Augmented Fifth is a fifth having one half step more than a perfect fifth.

An augmented fifth may be formed from a perfect fifth by either raising the upper tone, or lowering the lower tone, a half step. (See Illustration 6.)

In writing any kind of fifth, it is necessary to include five letters in the interval. It would be incorrect, therefore, to write A<sub>b</sub> instead of G<sub>#</sub>, in the interval C to G<sub>#</sub>.

Illustration 6

Augmented Fifths



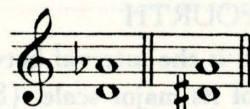
### THE DIMINISHED FIFTH

A Diminished Fifth is a fifth having one half step less than a perfect fifth.

A diminished fifth may be formed from a perfect fifth by either lowering the upper tone, or raising the lower tone, a half step. (See Illustration 7.)

Illustration 7

Diminished Fifths



In Illustration 8 you will find Perfect, Diminished and Augmented Fifths on all the degrees of the scale of C.

Illustration 8

Perfect, Diminished and Augmented Fifths





## TECHNIC

## Stopping

(This subject is continued from Lesson 13, and is resumed in Lesson 33.)

## DOUBLE STOPPING

The term, Double Stops, refers to pairs of notes which require the use of two adjacent strings at the same time. (See Lesson 9, GENERAL THEORY.)

As you know, chords are combinations of three or four tones sounded simultaneously or in rapid succession.

The term, Double Stopping, is commonly used to refer to the procedure of the left hand in stopping the strings either for double notes or for three- or four-part chords.

The term, double stopping, originates from the fact that in playing double notes and chords, the fingers of the left hand must be placed on different strings at the same time to stop the required tones. The word "double" is not strictly accurate, because if one of a pair of double stops is sounded on an open string, only one finger will be required for stopping, and in playing chords it is sometimes necessary to put more than two fingers on different strings at the same time. However, by common usage, the term is applied to any passage of violin music in which more than one tone is produced at the same time.

The use of open strings frequently facilitates the play-

ing of double stops. Barring is used whenever two adjacent strings are to be stopped at points which are exactly opposite each other on the fingerboard. (For an explanation of barring, see Lesson 11, TECHNIC.)

Illustration 9 shows a typical passage in double stops.

Illustration 9

A Passage in Double Stops



The double notes, A-E, are produced on the open A and E strings; the double notes, A-F#, use the open A string with the first finger stopping F# on the E string.

The double notes, D-E, are produced by stopping the A string with the third finger, and by the open E string.

The chord, D-A-F#, uses the open D and A strings, with the first finger stopping F# on the E string. The fourth chord, G-D-B-G, uses the open G and D strings, with the first finger stopping B on the A string and the second finger stopping G on the E string.

## Bowing

(This subject is continued from Lesson 25, and is resumed in Lesson 35.)

## BOWING THREE- AND FOUR-PART CHORDS

Violin chords are of two kinds: 1. Arpeggiated chords, in which the tones are produced singly but quickly, one after the other. (The notation of such chords is customarily preceded by a wavy vertical line { ). 2. Chords, in which the tones are to be played as nearly simultaneously as possible.

Arpeggiated chords offer no special bowing problem. They are performed simply by sweeping the bow across the strings involved, in such a way that it makes contact with only one string at a time, although it moves quickly across the strings. In playing chords, however, in which the tones are to be sounded as nearly simultaneously as possible, a number of points must be taken into account.

The bridge of the violin is cut in such a way that the strings lie in different levels. The D string lies above the others; the G and A are about on a level with each other; the E string lies lowest of all. This is necessary in order that it may be easy to bring the bow to bear exclusively upon any string without its touching any other.

Because of these differences in level, it is not possible to bring the bow into contact with all four strings at exactly the same time, as might be desired in playing a four-part chord. The effect of making the tones of a four-part chord sound as if they were all played at the same time, is usually produced by moving the bow *quickly* from one pair of strings to another. This motion is ordinarily down-bow, from left to right. For example in playing the last chord in Illustration 9, G-D-B-G, the bow first touches



the G and D strings for G and D; then the D and A strings, for D and B; then the A and E strings for B and G—the whole process being merged into one swift, continuous stroke.

When the chord has three parts, pressure can be used on the bow to depress the middle string to the level of the others, so that the three tones can be played simultaneously. In playing four-part chords, the bow is sometimes brought to bear upon the G, D, and A strings at once, then drawn over quickly so that it rests upon the D, A, and E strings. This procedure in playing four-part chords yields rich, full, musical effects.

In bowing three- or four-part chords, it is helpful to place the bow close to the broad end of the fingerboard where the differences in string level are not so great as they are nearer to the bridge.

If a fortissimo is desired, however, it is better to place the bow closer to the bridge.

## HOW TO TRANSFER THE BOW TO A NON-ADJACENT STRING

Violin music frequently requires the transfer of the bow from one string to another string which is not adjacent to the first string.

Illustration 10 shows an example in which the bow, after playing the first three tones on the A string, must be transferred to the G string for the fourth tone.

When it is necessary that the bow be transferred from one string to a non-adjacent string, the bowing must be

so planned that the transfer can be made when there is a change of bow direction from down-bow to up-bow or from up-bow to down-bow. At the end of each stroke, the

Illustration 10

A Passage Requiring the Transfer of the Bow to a Non-Adjacent String



bow is motionless for a fraction of a second before starting in reverse direction. The player must take advantage of this instant to transfer the bow without causing any intervening string or strings to sound.

For example, after concluding the up-bow stroke indicated in Illustration 10, the right arm should be raised very quickly to the proper height for playing on the G string. (See Lesson 8, TECHNIC.) When the right arm is raised in this way, the bow naturally touches the D string before it touches the G string; but it touches the D string between strokes, and the down-bow does not begin to sound until the exact instant when the bow is brought into contact with the G string.

These movements can be made so quickly that there is no appreciable break in a legato effect.

A different kind of procedure, which requires the lifting of the bow in transferring it to a non-adjacent string, is discussed in Lesson 46, TECHNIC.

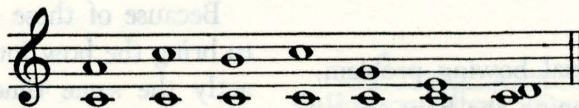
## EAR TRAINING

### Naming Intervals From Their Sound

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

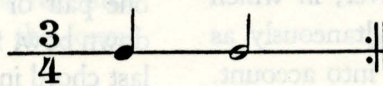
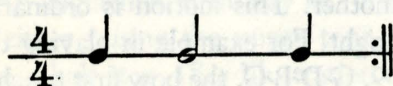
### NAMING INTERVALS FROM THEIR SOUND

1. Play each of the following intervals one tone at a time, the lower tone first; tell the pupil that the lower tone is C, and ask him to name the upper tone.



### RHYTHMIC DICTATION (SYNCOPIATION)

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





SHERWOOD MUSIC SCHOOL COURSES—VIOLIN  
GRADE PREPARATORY B

**Test on Lesson 27**

HARMONY

Marks  
Possible  
Marks  
Obtained

1. What is a perfect fourth?

4 ..... Ans. ....

2. What is an augmented fourth?

4 ..... Ans. ....

3. How may an augmented fourth be obtained?

5 ..... Ans. ....

4. In writing any kind of fourth, how many letters is it necessary to include in the interval?

3 ..... Ans. ....

5. What is a diminished fourth?

4 ..... Ans. ....

6. How may a diminished fourth be obtained?

5 ..... Ans. ....

7. Write the perfect, diminished and augmented fourths on the seventh and fourth degrees of the scale of F.

12 ..... Ans.

Perf.	Dim.	Aug.	Perf.	Dim.	Aug.
					

8. What is a perfect fifth?

4 ..... Ans. ....

9. What is an augmented fifth?

4 ..... Ans. ....

10. How may an augmented fifth be formed?

5 ..... Ans. ....

11. In writing any kind of fifth, how many letters is it necessary to include in the interval?

4 ..... Ans. ....

12. What is a diminished fifth?

4 ..... Ans. ....



## HARMONY—Continued

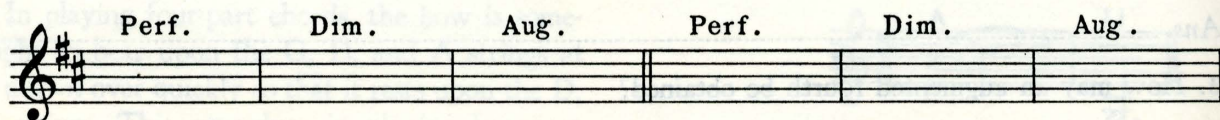
Marks  
Possible  
Marks  
Obtained

13. How may a diminished fifth be formed?

5 ..... Ans. ....

14. Write the perfect, diminished and augmented fifths on the fifth and sixth degrees of the scale of D.

12 ..... Ans.



## TECHNIC

15. To what does the term, double stopping, refer?

5 ..... Ans. ....

16. How do you produce chords in which the tones are to be sounded as nearly simultaneously as possible, when such chords have

(a) four parts? Ans. ....

8 .....

(b) three parts? Ans. ....

17. What bow action is necessary in transferring from one string to a non-adjacent string?

6 ..... Ans. ....

## EAR TRAINING

3 ..... 18. Naming intervals from their sound.

3 ..... 19. Rhythmic dictation (syncopation).

100 ..... TOTAL.

Pupil's Name.....

Pupil's Address.....

Pupil's Class No.....

Teacher's Name.....



# Sherwood Music School Courses

VIOLIN



LESSON 28

GRADE—PREPARATORY B

Subjects of this Lesson: HARMONY · TECHNIC · EAR TRAINING

## HARMONY

### Intervals

(This subject is continued from Lesson 27, and is resumed in Lesson 29.)

#### THE MAJOR SIXTH

A Major Sixth is the interval between any tone and the sixth degree of its major scale. (See Illustration 1.)

Illustration 1  
Major Sixths



Observe that a double sharp is necessary in writing a major sixth above A#, because a major scale constructed on A# would require Fx as its sixth degree. (See Illustration 1, measure 4.) It would be incorrect, although it sounds the same, to write G in place of Fx, for six letters must be included in writing sixths of any kind.

#### THE AUGMENTED SIXTH

An Augmented Sixth is a sixth having one half step more than a major sixth. It may be formed from a major sixth by either raising the upper tone, or lowering the lower tone, a half step. (See Illustration 2.)

Observe, again, the necessity for using a double sharp. In Illustration 2, measure 3, it would be incorrect to write

Illustration 2  
Augmented Sixths



A x as B, as six letters only are included in any kind of sixth.

#### THE MINOR SIXTH

A Minor Sixth is a sixth having one half step less than a major sixth. It may be formed from a major sixth by either lowering the upper tone, or raising the lower tone, a half step. (See Illustration 3.)

Illustration 3  
Minor Sixths



In Illustration 4, you will find Major, Minor and Augmented Sixths on all the degrees of the scale of C.



**Illustration 4**  
Major, Minor and Augmented Sixths



### THE MAJOR SEVENTH

A Major Seventh is the interval between any tone and the seventh of its major scale. (See Illustration 5.)

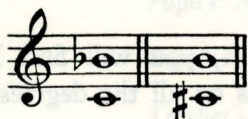
**Illustration 5**  
Major Sevenths



### THE MINOR SEVENTH

A Minor Seventh is a seventh having one half step less than a major seventh. It may be formed from a major seventh by either lowering the upper tone, or raising the lower tone a half step. (See Illustration 6.)

**Illustration 6**  
Minor Sevenths

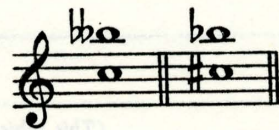


Observe that seven letters are included in this interval; the B $\flat$ , therefore, must not be written A $\sharp$ .

### THE DIMINISHED SEVENTH

A Diminished Seventh is a seventh having one half step less than a minor seventh. It may be obtained from a minor seventh by either lowering the upper tone, or raising the lower tone a half step. (See Illustration 7.)

**Illustration 7**  
Diminished Sevenths



In Illustration 8 you will find Major, Minor and Diminished Sevenths on all the degrees of the scale of C.

**Illustration 8**  
Major, Minor and Diminished Sevenths





## TECHNIC

*The Positions**(This subject is continued from Lesson 12, and is resumed in Lesson 35.)*

## THE HALF-POSITION

Occasionally passages are encountered which can be fingered more easily by means of the Half-Position than by means of the First Position.

In the Half-Position, the first finger of the left hand stops the G string for G $\sharp$ ; the second finger stops the G string for A or A $\sharp$ ; the third finger stops the G string for B; and the fourth finger stops the G string for C or C $\sharp$ .

On the D string, the first, second, third and fourth fingers stop in the order named: D $\sharp$ ; E; F or F $\sharp$ ; and G or G $\sharp$ .

On the A string they stop in the order named: A $\sharp$ ; B; C or C $\sharp$ ; D or D $\sharp$ . On the E string they stop E $\sharp$ ; F $\sharp$ ; G or G $\sharp$ ; and A or A $\sharp$ .

Illustration 9 shows an example of the kind of stopping in which the Half-Position fingering is useful. The First Position fingering indicated above the notes is obviously very inconvenient because of the constant chromatic stopping. The Half-Position fingering shown below the notes makes the passage comparatively easy to play. (See Illustration 9.)

Illustration 9

A Passage which can be Played most easily with Half-Position Fingering



## THE THIRD POSITION

In Lesson 12, **TECHNIC**, we learned about the First Position. The next Position to be studied is the Third Position.

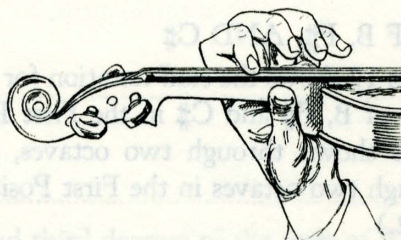
The First and Third Positions are used more frequently than any other Positions. For that reason, study of the Third Position may be taken up before study of the Second Position, which lies between the First and Third Positions; and for the added reason that the Third Position is easier to locate than the Second.

Starting with the left hand in the First Position, move it along the neck of the violin until the hollow of the thumb between the base joint and the tip joint touches the neck of the violin where it joins the body of the instrument.

When the left hand is so located, it is in the Third Position. (See Illustration 10.)

Illustration 10

The Left Hand in the Third Position

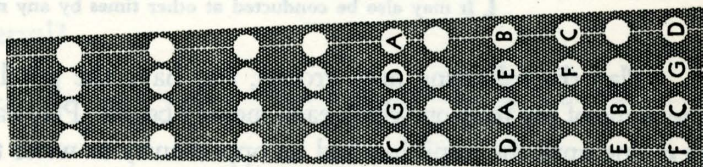


The shape assumed by the left hand for playing in the Third Position is virtually the same as that used in the First Position. However, the contour of the neck of the violin requires the tip joint of the thumb to be tilted slightly outward, and the finger tips must lie a little closer together in stopping the Third Position tones than in stopping the First Position tones. (See Lesson 33, **TECHNIC**.)

Illustration 11 shows the natural tones covered by the left hand when it is in the Third Position.

Illustration 11

The Natural Tones Covered by the Fingers in the Third Position



You will observe that there are four natural tones on each string. The lowest on each string is covered by the first finger; the next highest by the second finger, and so on.



Just as in the First Position, so in the Third Position, each finger stops the string for the sharp or flat of each natural tone which it regularly covers.

Also, as in the First Position, the thumb and the body of the hand should at all times remain quiet; and the points at which the thumb and the base of the first finger make contact with the sides of the neck in the Third Position should not be changed. The movements required for stopping should be confined to the fingers alone.

In your use of the Third Position, or any other Position, you should cultivate the feeling that your hand is molded or shaped to that particular Position.

#### EXTENSIONS OF THE THIRD POSITION

In accordance with the explanation of Extensions given in Lesson 12, **TECHNIC**, when the fourth finger reaches a half step upward, on any string, beyond the natural tone which marks the limit of the Third Position, these reaches are said to be Extensions of the Third Position.

### Scale Fingerings

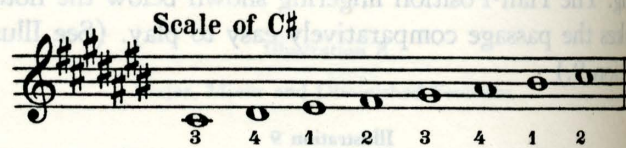
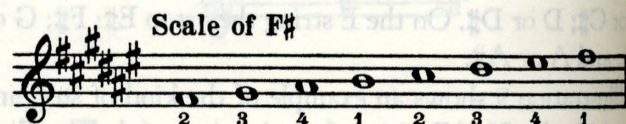
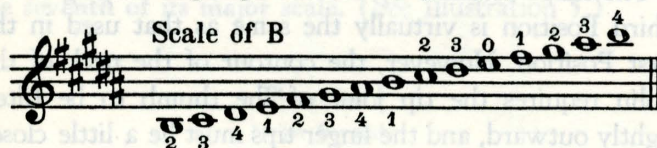
(This subject is continued from Lesson 25, and is resumed in Lesson 30.)

#### SCALES OF B, F#, AND C#

Illustration 12 shows the staff notation for the fingering of the scales of B, F# and C# in the First Position. The scale of B is shown through two octaves, as it can be played through two octaves in the First Position. (See Illustration 12.)

Illustration 12

Fingering of Scales of B, F#, and C#



### EAR TRAINING

#### Melodic Dictation

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

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





SHERWOOD MUSIC SCHOOL COURSES—VIOLIN  
GRADE PREPARATORY B

**Test on Lesson 28**

HARMONY

1. What is a major sixth?

Ans. ....

2. What sign is necessary in writing a major sixth above A#?

Ans. ....

3. How many letters must be included in writing sixths of any kind?

Ans. ....

4. What is an augmented sixth?

Ans. ....

5. How may an augmented sixth be formed?

Ans. ....

6. What is a minor sixth?

Ans. ....

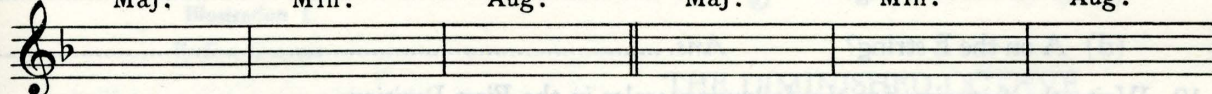
7. How may a minor sixth be formed?

Ans. ....

8. Write the major, minor and augmented sixths on the first and third degrees of the scale of F.

Ans. ....

Maj.      Min.      Aug.      Maj.      Min.      Aug.



9. What is a major seventh?

Ans. ....

10. What is a minor seventh?

Ans. ....

11. How may a minor seventh be formed?

Ans. ....

12. How many letters must be included in this interval?

Ans. ....

13. What is a diminished seventh?

Ans. ....

14. How may a diminished seventh be obtained?

Ans. ....

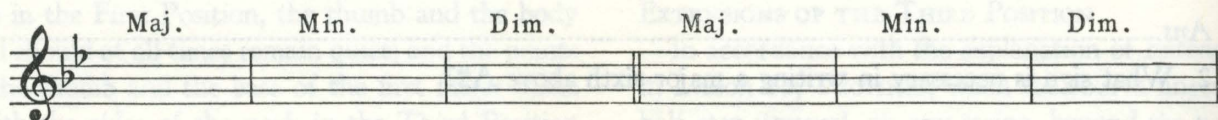


## HARMONY—Continued

Marks  
Possible  
Marks  
Obtained

15. Write the major, minor and diminished sevenths on the second and sixth degrees of the scale of B $\flat$ .

12 ..... Ans.



## TECHNIC

16. Which finger is used in the Half-Position to stop

8 ..... Ans.

(a) G on the E string?

Ans. ....

(b) D on the A string?

Ans. ....

(c) E on the D string?

Ans. ....

(d) G $\sharp$  on the G string?

Ans. ....

17. What two Positions are used most frequently in violin playing?

6 ..... Ans.

18. Which finger is used in the Third Position to stop

8 ..... Ans.

(a) D on the G string?

Ans. ....

(b) B on the D string?

Ans. ....

(c) G on the A string?

Ans. ....

(d) A on the E string?

Ans. ....

19. Write the fingering for the following scales in the First Position:

10 ..... Ans.



## EAR TRAINING

5 ..... 20. Melodic dictation.

100 ..... TOTAL.

Pupil's Name.....

Pupil's Address.....

Pupil's Class No.....

Teacher's Name.....



# Sherwood Music School Courses

VIOLIN



LESSON 29

## GRADE—PREPARATORY B

Subjects of this Lesson: HARMONY · FORM AND ANALYSIS · EAR TRAINING

### HARMONY

#### Intervals

(This subject is continued from Lesson 28, and is resumed in Lesson 32.)

#### THE PERFECT OCTAVE

A Perfect Octave is the interval between any tone and the eighth degree, or octave, of its major scale. (See Illustration 1.)

Illustration 1  
Perfect Octaves



Illustration 2

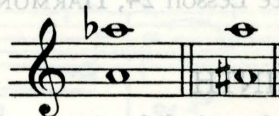
Augmented Octaves



#### THE DIMINISHED OCTAVE

A Diminished Octave is an octave having one half step less than a perfect octave. The diminished octave may be formed from a perfect octave by either lowering the upper tone, or raising the lower tone, a half step. (See Illustration 3.)

Illustration 3  
Diminished Octaves



#### THE AUGMENTED OCTAVE

An Augmented Octave is an octave having one half step more than a perfect octave.

An augmented octave may be formed from a perfect octave by either raising the upper tone, or lowering the lower tone, a half step. (See Illustration 2.)

It is so unusual for an octave to be anything else than perfect, that some printers place a natural sign before the note not intended to be changed, in order to avoid any possibility of misunderstanding. This is really unnecessary. The notations at (a) in Illustration 2 are correct. Those at (b) are sometimes found.

In Illustration 4 you will find Perfect, Augmented and Diminished Octaves, written on all of the seven degrees of the scale of C.



Illustration 4

Perfect, Augmented and Diminished Octaves



Illustration 6

Minor Ninths



### THE AUGMENTED NINTH

An Augmented Ninth is a ninth having one half step more than a major ninth.

The augmented ninth may be formed from the major ninth by either raising the upper tone, or lowering the lower tone, a half step. (See Illustration 7.)

Illustration 7  
Augmented Ninths



### THE MAJOR NINTH

A Major Ninth is the interval between any tone and its second scale degree in the octave above. (See Illustration 5.)

Illustration 5  
Major Ninths



The major ninth is an interval combining a perfect octave and a major second.

A ninth, being a compound second (see Lesson 22 HARMONY) may, like that interval, be either major, minor or augmented. (See Lesson 24, HARMONY.)

### THE MINOR NINTH

A Minor Ninth is a ninth having one half step less than a major ninth.

The minor ninth may be formed from the major ninth by either lowering the upper tone, or raising the lower tone, a half step. (See Illustration 6.)

In Illustration 8 you will find Major, Minor and Augmented Ninths written on all of the seven degrees of the scale of C.

Illustration 8  
Major, Minor and Augmented Ninths





## FORM AND ANALYSIS

### Periods, Phrases and Sections

(This subject is continued from Lesson 26.)

#### ANALYSIS

In this Lesson we shall analyze the little piece, "A Fairy Tale," composed by Hugo Reinhold. (See Illustration 9.)

Illustration 9

A Composition Illustrating Periods, Phrases and Sections

#### HUGO REINHOLD: A Fairy Tale

**PERIOD I**

**PERIOD II**



This piece contains thirty-two measures as printed, the repetition of the second part making forty-eight measures in all. The first part, up to the double bar, consists of a sixteen-measure period.

We do not call the first eight measures a period, but an eight-measure phrase, because it has no conclusive ending. The repetition of the same eight measures forms a second phrase, ending distinctly on the key-note, G.

The D $\sharp$ , in measure 4, carries the composition for a moment out of the key, but the break in the tonality is very brief, and the key of G continues, in general, all through the first period of sixteen measures.

The second period, measures 17-32, is again mostly in the key of the tonic, G.

Measures 21-24 have a short digression to A minor

brought about by the G $\sharp$ 's and F's. This period has two eight-measure phrases, like the first period.

Notice that its second phrase, measures 25-32, resembles the opening phrase of the piece; and here we have the first suggestion of a plan of composition frequently used in forms to be studied later—namely, that of recurrence, or the return of a theme for the closing division.

In this repetition of the opening phrase, it is interesting to note some devices which the composer employs to make variety and contrast, while still keeping the same musical idea. For example, the melody in measure 1 is B C; in measure 25 it is varied by the substitution of two notes, D and C, for the C alone, these two being respectively dotted eighth and sixteenth notes.

Similar embellishment is used in measures 27 and 30.

## EAR TRAINING

### *Rhythmic Patterns for Scale Playing*

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

Play (or tap) each of the following examples two or three times, the same as for Rhythmic Dictation; then have the pupil play in the given rhythm, first the scale of G, then the scale of D, each in one octave. After playing it upwards, he should play it downwards, to the same rhythm.





SHERWOOD MUSIC SCHOOL COURSES—VIOLIN  
GRADE PREPARATORY B

**Test on Lesson 29**

**HARMONY**

1. What is a perfect octave?

4 ..... Ans. ....

2. What is an augmented octave?

4 ..... Ans. ....

3. How may an augmented octave be formed?

5 ..... Ans. ....

4. What is a diminished octave?

4 ..... Ans. ....

5. How may a diminished octave be formed?

5 ..... Ans. ....

6. Write the perfect, augmented and diminished octaves on the first and seventh degrees of the scale of  $E_b$ .

12 ..... Ans. ....

Perf. Aug. Dim. Perf. Aug. Dim.

7. What is a major ninth?

4 ..... Ans. ....

8. What is a minor ninth?

4 ..... Ans. ....

9. How may a minor ninth be formed?

5 ..... Ans. ....

10. What is an augmented ninth?

4 ..... Ans. ....

11. How may an augmented ninth be formed?

5 ..... Ans. ....

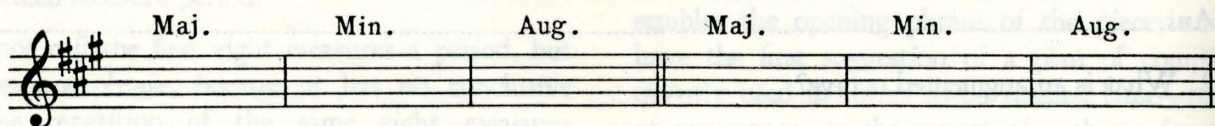


Marks  
Possible  
Marks  
Obtained

## HARMONY—Continued

12. Write the major, minor and augmented ninths on the sixth and fifth degrees of the scale of A.

12 ..... Ans.



## FORM AND ANALYSIS

13. In "A Fairy Tale," by Reinhold, how many measures are there, with the second part repeated?

4 ..... Ans. ....

14. How many measures in the first period?

4 ..... Ans. ....

15. Why do we not call the first eight measures a period?

7 ..... Ans. ....

16. What is the meaning of recurrence, used in connection with measures 25 to 32?

8 ..... Ans. ....

17. In what measures in the recurrence do you find quarter notes in the first theme changed to dotted eighths and sixteenths?

7 ..... Ans. ....

## EAR TRAINING

2 ..... 18. Rhythmic patterns for scale-playing.

100 ..... TOTAL.

Pupil's Name.....

Pupil's Address.....

Pupil's Class No.....

Teacher's Name.....



# Sherwood Music School Courses

VIOLIN



LESSON 30

GRADE—PREPARATORY B

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

## GENERAL THEORY

### Scales

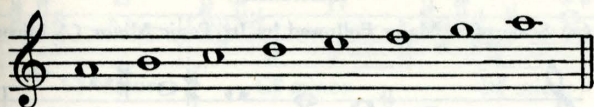
(This subject is continued from Lesson 26.)

#### MINOR SCALES

If the tones of a major scale are played in succession, beginning and ending on the sixth degree instead of on the keynote, we produce a scale in which the arrangement of whole steps and half steps makes a very different effect from that of the major scale. (See Illustration 1.)

Illustration 1

Tones of the C Major Scale, Beginning and Ending on A  
(the Sixth Degree)



The most important difference is in the third degree which, in the major scale, is always a major third; but in this case is a minor third (A-C). From this fact such an arrangement of tones is called a Minor Scale.

There are several forms of the minor scale, and, in every form, the third degree is a minor third above the tonic.

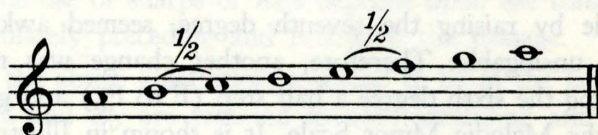
#### THE NATURAL MINOR SCALE

The form of minor scale shown in Illustration 1 is called the Natural Minor. The half steps in this scale occur between the second and third and between the fifth and sixth degrees. (See Illustration 2.)

In addition to the minor third, A-C, it will be seen that the sixth and seventh degrees are also minor; that is, A-F is

Illustration 2

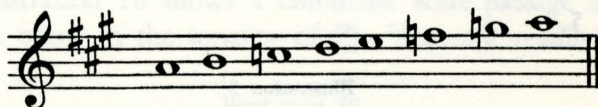
The Natural Minor Scale



a minor sixth, and A-G is a minor seventh. It is as if we played the scale of A major, omitting the sharps. (See Illustration 3.)

Illustration 3

Scale of A Major Converted Into Natural Minor



These changed intervals give the scale an entirely different character. It seems to suggest a less cheerful mood than the major scale.

The natural minor scale of A is identical with an ancient Greek scale; in fact, both our major and minor scales are the survivals of scales used in the early days of the evolution of music.

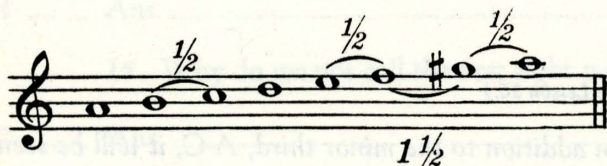


### THE HARMONIC MINOR SCALE

The half step between the seventh and eighth degrees in the major scale, making the seventh degree a leading-tone, soon caused a desire for a leading-tone in the minor scale, also. Consequently, the seventh tone was raised (G to G $\sharp$ ), so that the scale might progress by a half step into the tonic.

The scale thus formed is the Harmonic Minor Scale, with half steps in three places, and an augmented second (three half steps) between the sixth and seventh degrees. (See Illustration 4.)

Illustration 4  
The Harmonic Minor Scale

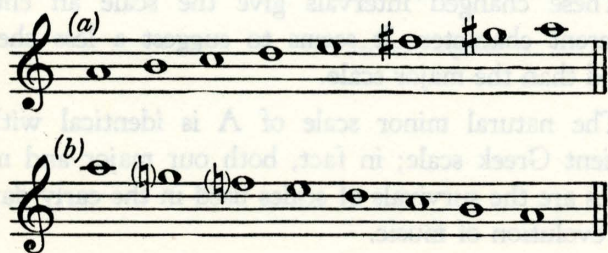


### THE MELODIC MINOR SCALE

The augmented second of the harmonic minor scale, made by raising the seventh degree, seemed awkward and unsingable. Therefore, another change was made, raising the sixth degree a half step (F to F $\sharp$ ) and giving us the Melodic Minor Scale. It is shown in Illustration 5 at (a).

In descending, the sharps to the sixth and seventh degrees were both omitted, as there seemed no necessity for a leading-tone in descending. The descending form of the melodic minor scale, therefore, is identical with the natural minor scale, and is shown at (b), Illustration 5.

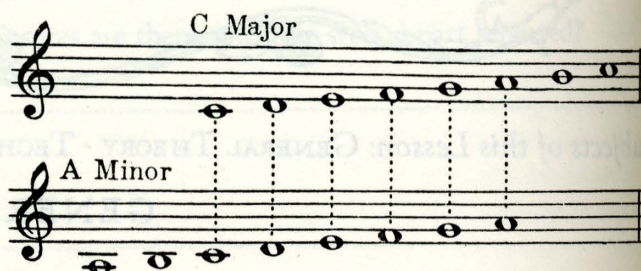
Illustration 5  
The Melodic Minor Scale



### RELATIVE MAJOR AND MINOR SCALES

A minor scale, in whatever form, is said to be the Relative Minor of the major scale beginning on its third degree. The scale of A minor is the relative minor of C major. Similarly, C major is the relative major of A minor. (See Illustration 6.)

Illustration 6  
Relative Major and Minor Scales

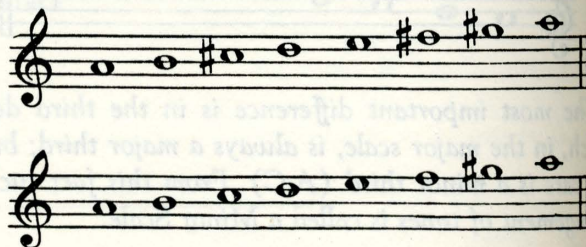


### TONIC MAJOR AND MINOR SCALES

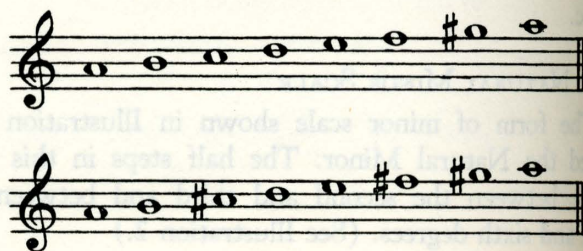
Major and minor scales beginning on the same key note are said to be the Tonic Major and Tonic Minor of each other. The scale of A major is the tonic major of the scale of A minor; the scale of A minor is the tonic minor of A major. These relations are shown at (a) and (b), respectively, in Illustration 7. (The conversion of the tonic major into the tonic *natural* minor was shown in Illustration 3.)

Illustration 7

(a) Scale of A Major Followed by Its Tonic Minor (A Minor)



(b) Scale of A Minor Followed by Its Tonic Major (A Major)





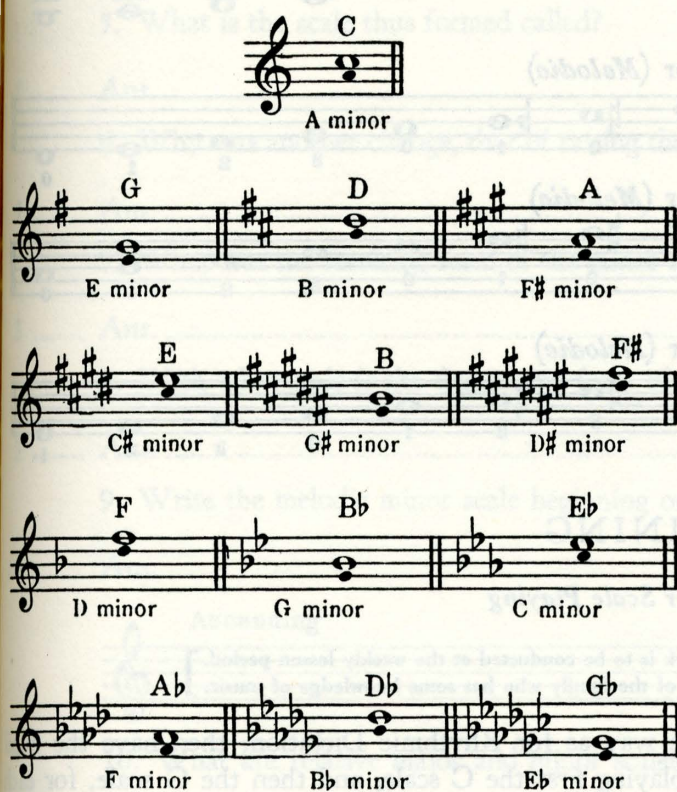
# SIGNATURES OF MINOR KEYS

The signatures of minor keys are the same as the signatures of their relative major keys, because the notes used are the same, with the exception of the changes necessary for the sixth and seventh degrees, and for these, accidentals are used as required. Thus, the signature of E minor, the relative minor of G major, is one sharp (F#), the same as the signature for G major; the signature for B minor is two sharps (F# and C#), the same as the signature for D major, its relative major; and so on.

Illustration 8 shows the key signature of each major key and its relative minor. The large note represents the first degree of the major key, the smaller note represents the first degree of its relative minor key.

Illustration 8

Signatures for Relative Major and Minor Keys



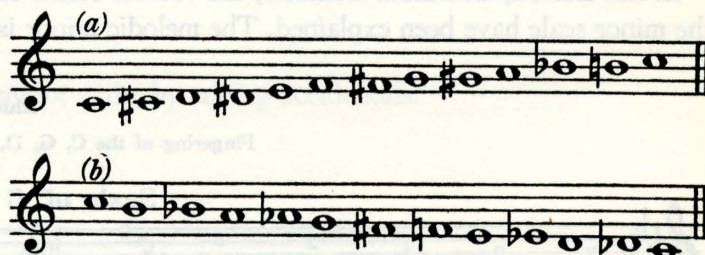
## THE CHROMATIC SCALE (Continued from Lesson 5)

The Chromatic Scale is a scale which has twelve half steps in the octave, thus dividing the whole steps of the diatonic scale into half steps.

In other words, it is simply a succession of half steps, each tone progressing to the tone which is a half step higher if the scale is ascending; or to the tone which is a half step lower if the scale is descending. (See Illustration 9.)

Illustration 9

The Chromatic Scale



The word, chromatic, is derived from the Greek word *chroma*, meaning color. The tones intervening between the diatonic tones were formerly indicated in colors. The ancient lyre of the Greeks had colored strings.

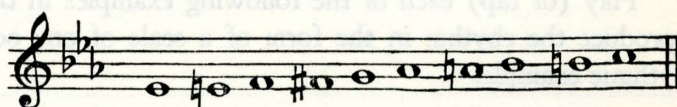
A chromatic scale may begin on any tone. Since it does not strictly belong to any tonality it may be used in all tonalities. In general, raising signs (sharps or naturals) are used for an ascending passage, and lowering signs (naturals and flats) for a descending passage; but the use of sharps or flats depends upon the tonality immediately preceding and following the passage.

In the above illustration, assumed to be in the key of C, F# and Bb are retained in both ascending and descending forms, as the notes are commonly met with in chords of the related keys of the dominant (G) and subdominant (F). In chromatic passages, however, A# would often be used instead of Bb, if ascending; whereas Gb would, in almost any instance, be an incorrect notation for F#.

Illustration 10 shows a chromatic scale passage as it might occur in the tonality of Eb. You will readily see

Illustration 10

A Chromatic Scale Passage in the Key of Eb



that it represents the same tones as Illustration 9 (a), beginning on the fourth note, but the notation of many of the tones is different, to conform to the Eb tonality.



## TECHNIC

### Scale Fingerings

(This subject is continued from Lesson 28, and is resumed in Lesson 35.)

#### C, G, D, A, AND E MINOR SCALES (MELODIC)

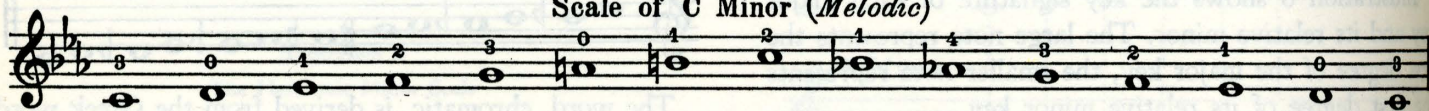
In this Lesson, GENERAL THEORY, the various forms of the minor scale have been explained. The melodic minor is

the form in most general use, in violin playing. The fingering for the C, G, D, A, and E melodic minor scales, in one octave, is given in Illustration 11.

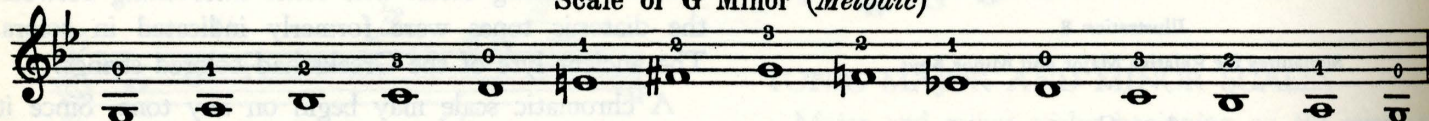
Illustration 11

Fingering of the C, G, D, A, and E Melodic Minor Scales

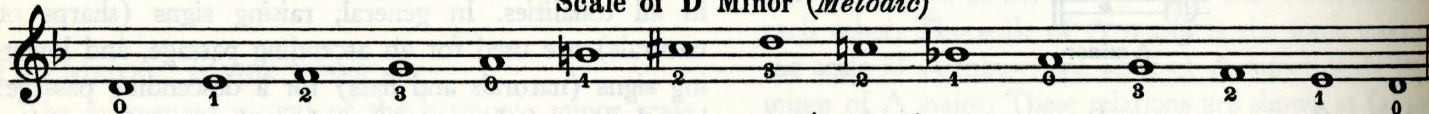
#### Scale of C Minor (*Melodic*)



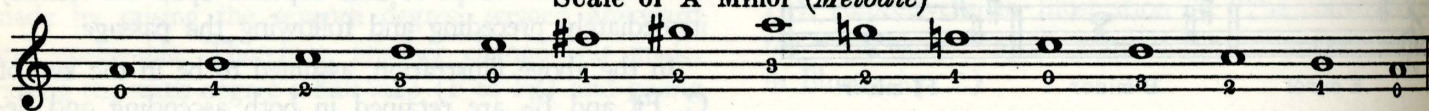
#### Scale of G Minor (*Melodic*)



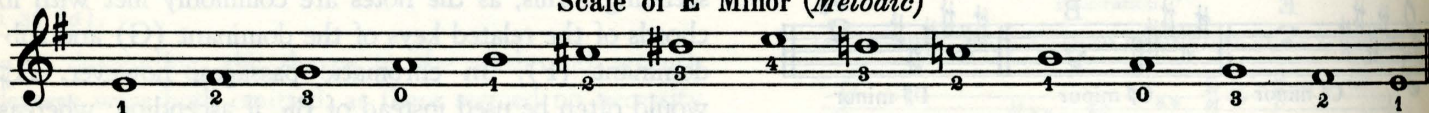
#### Scale of D Minor (*Melodic*)



#### Scale of A Minor (*Melodic*)



#### Scale of E Minor (*Melodic*)

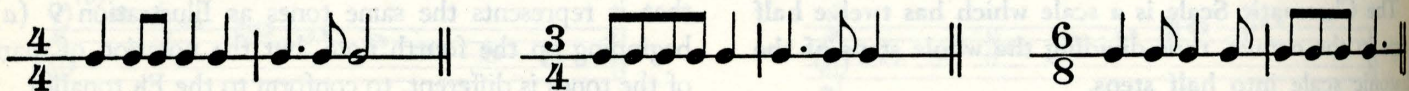


## EAR TRAINING

### Rhythmic Patterns for Scale Playing

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

Play (or tap) each of the following examples in the same way as for Rhythmic Dictation; then have the pupil reproduce the rhythm in the form of a scale of one octave, playing first the C scale, and then the G scale, for each rhythmic example.





SHERWOOD MUSIC SCHOOL COURSES—VIOLIN  
GRADE PREPARATORY B

**Test on Lesson 30**

GENERAL THEORY

1. Wherein lies the most important difference between the major and minor scales?

5 ..... Ans. ....

2. What other degrees, in addition to the third degree, are also minor in the natural form of the minor scale?

4 ..... Ans. ....

3. Convert the following major scale into a natural minor scale, by adding accidentals.

10 ..... Ans.



4. How was the minor scale made to progress by a half step into the tonic?

3 ..... Ans. ....

5. What is the scale thus formed called?

5 ..... Ans. ....

6. Why was another change, that of raising the sixth degree a half step, made?

5 ..... Ans. ....

7. What was the resulting form of the minor scale called?

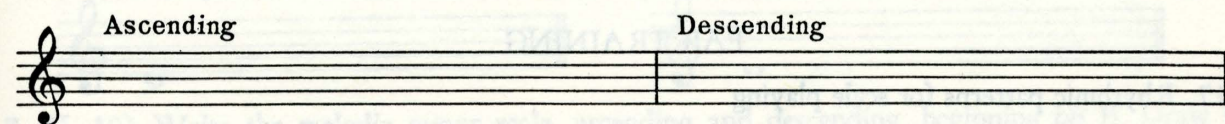
3 ..... Ans. ....

8. With what scale is the descending form of the melodic minor scale identical?

3 ..... Ans. ....

9. Write the melodic minor scale beginning on A, ascending and descending.

10 ..... Ans.



10. What are relative major and minor scales?

5 ..... Ans. ....

11. What are tonic major and minor scales?

5 ..... Ans. ....



Marks  
Possible  
Marks  
Obtained

## GENERAL THEORY—Continued

12. What is the rule for the signatures of minor keys?

5 ..... Ans. ....

13. Write a whole note, representing the first degree of the major key, and a small black note, representing the first degree of the relative minor key, for each of the following signatures:

12 ..... Ans. ....



14. What is the chromatic scale?

5 ..... Ans. ....

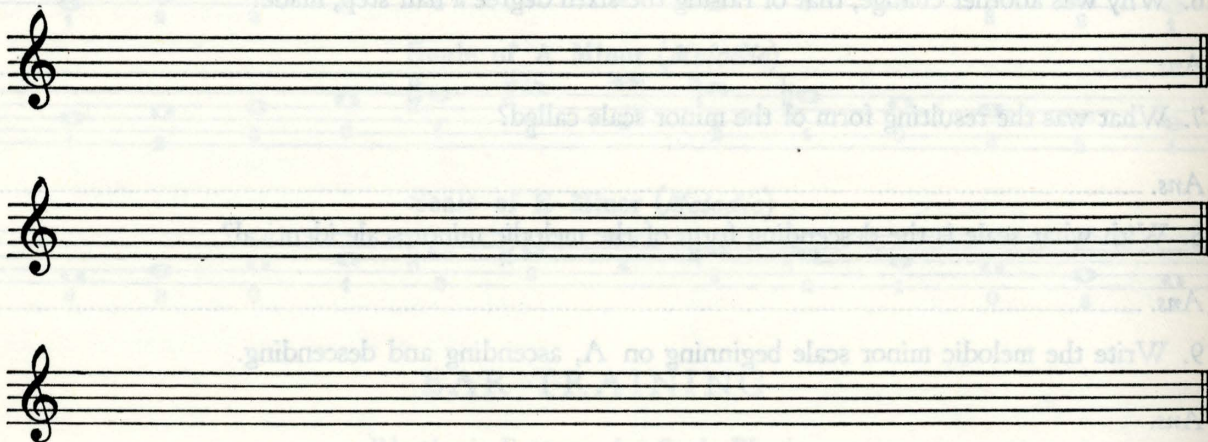
15. What chromatic signs are generally used for chromatic scale passages?

3 ..... Ans. ....

## TECHNIC

16. Write the melodic form of the minor scales on G, E and D. Draw the proper signatures and mark the fingering.

15.....



## EAR TRAINING

2 ..... 17. Rhythmic patterns for scale playing.

100 ..... TOTAL.

Pupil's Name.....

Pupil's Address.....

Pupil's Class No.....

Teacher's Name.....



SHERWOOD MUSIC SCHOOL COURSES—VIOLIN  
GRADE PREPARATORY B

*Mid-Grade Test Following Lesson 30*

GENERAL THEORY

1. (L. 21) In what manner does the order of flat scales differ from the order of sharp scales?

Ans. ....  
.....

2. (L. 24) Write after each note below, another note (diatonic), giving the same sound on the violin.

Ans. ....



3. (L. 23) Give a summary of all the flat scales and name the flats in each scale.

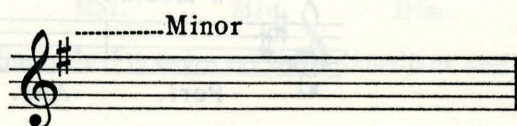
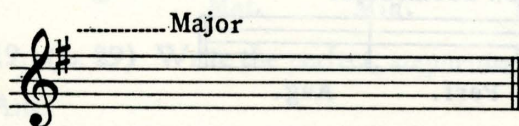
Ans. ....  
.....

4. (L. 26) Give a summary of all the sharp scales and name the sharps in each scale.

Ans. ....  
.....

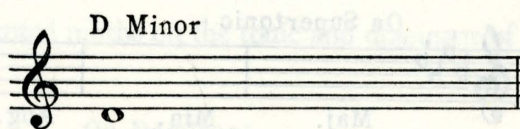
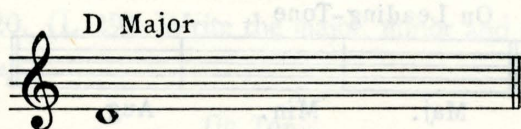
5. (L. 30) Write the relative major and minor scales (harmonic form) having the signature of one sharp. Indicate the half steps by short curved lines and name the keys.

Ans. ....



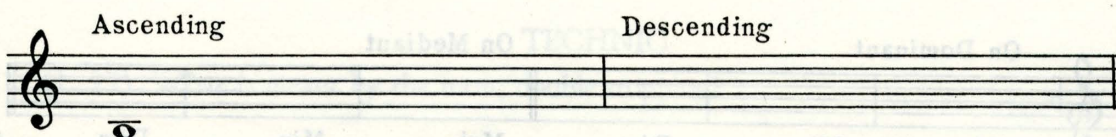
6. (L. 30) Write the major scale and the minor scale (natural form) beginning on D. Draw the proper signatures and indicate the half steps by short curved lines.

Ans. ....



7. (L. 30) Write the melodic minor scale, ascending and descending, beginning on B. Draw the proper signature and indicate the half steps by short curved lines.

Ans. ....





Marks  
Possible  
Marks  
Obtained

## HARMONY

8. (L. 21) What is Harmony?

3 ..... Ans. ....

9. (L. 21) Give the names of all the scale degrees.

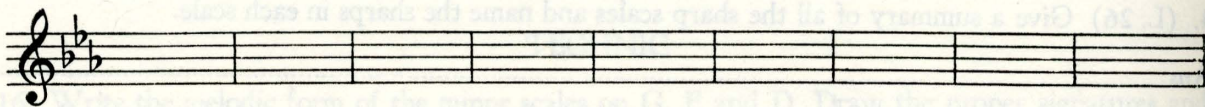
7 ..... Ans. ....

10. (L. 22) Give a general definition of interval.

2 ..... Ans. ....

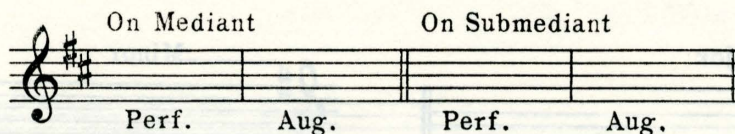
11. (L. 22) Write, in whole notes, all the intervals in common use in the key of  $E_b$ , above the keynote. Indicate the name of each interval.

3 ..... Ans. ....

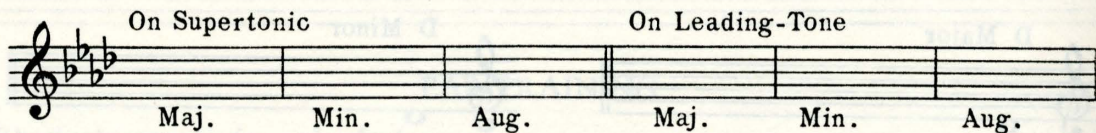


12. (L. 23) Write the perfect and augmented primes on the mediant and submediant in the key of D.

2 ..... Ans. ....

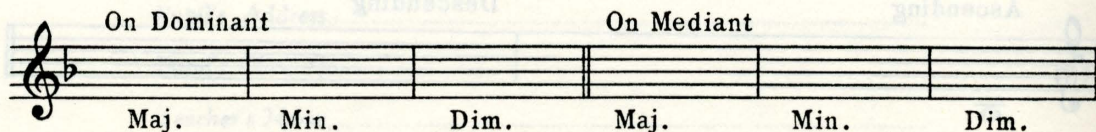
13. (L. 24) Write the major, minor and augmented seconds on the supertonic and leading-tone of  $A_b$ .

3 ..... Ans. ....



14. (L. 25) Write the major, minor and diminished thirds on the dominant and mediant of F.

3 ..... Ans. ....





Marks  
Possible  
Marks  
Obtained

# HARMONY—Continued

15. (L. 27) Write the perfect, augmented and diminished fourths on the subdominant and submediant of B $\flat$ .

3 ..... Ans.

On Subdominant                      On Submediant

Perf.   Aug.   Dim.                      Perf.   Aug.   Dim.

16. (L. 27) Write the perfect, augmented and diminished fifths of the tonic and leading-tone of A.

3 ..... Ans.

On Tonic                      On Leading-Tone

Perf.   Aug.   Dim.                      Perf.   Aug.   Dim.

17. (L. 28) Write the major, minor and augmented sixths on the supertonic and subdominant of E.

3 ..... Ans.

On Supertonic                      On Subdominant

Maj.   Min.   Aug.                      Maj.   Min.   Aug.

18. (L. 28) Write the major, minor and diminished sevenths on the dominant and mediant of E $\flat$ .

3 ..... Ans.

On Dominant                      On Mediant

Maj.   Min.   Dim.                      Maj.   Min.   Dim.

19. (L. 29) Write the perfect, augmented and diminished octaves on the submediant and subdominant of G.

3 ..... Ans.

On Submediant                      On Subdominant

Perf.   Aug.   Dim.                      Perf.   Aug.   Dim.

20. (L. 29) Write the major, minor and augmented ninths on the tonic and dominant of B.

3 ..... Ans.

On Tonic                      On Dominant

Maj.   Min.   Aug.                      Maj.   Min.   Aug.

## TECHNIC

21. (L. 27) What is meant by the term, double stopping?

4 ..... Ans. ....



Marks  
Possible  
Marks  
Obtained

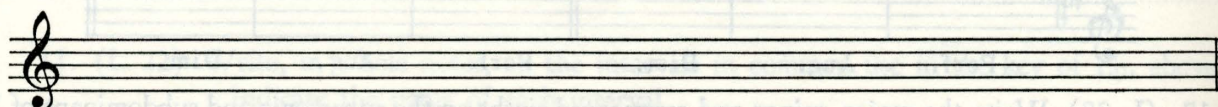
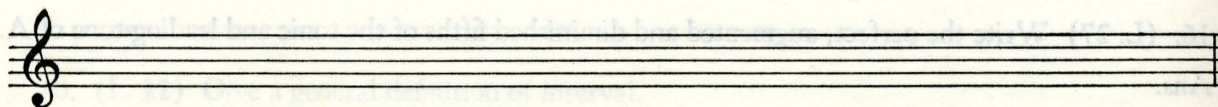
## TECHNIC—Continued

22. (L. 28) Which Positions are most frequently used in violin playing?

4 ..... Ans. ....

23. (L. 30) Write the melodic form of the minor scales on C and A. Draw the proper signatures and mark the fingering.

10 ..... Ans. ....



## INTERPRETATION

24. (L. 24) How must music be learned in order to memorize it?

3 ..... Ans. ....

25. (L. 24) Why is it important to learn to play from memory?

4 ..... Ans. ....

100 ..... TOTAL.

Pupil's Name.....

Pupil's Address.....

Pupil's Class No.....

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

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

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

Compositions mailed.....by.....

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

Teacher's  
Account Number  
(Please fill in)

Teacher's Name.....

Street Address.....

City and State.....



# Sherwood Music School Courses

VIOLIN



LESSON 31

GRADE—PREPARATORY B

Subjects of this Lesson: FORM AND ANALYSIS · TECHNIC · EAR TRAINING

FORM AND ANALYSIS

## One-Part Primary Form

Your first Lesson in FORM AND ANALYSIS was concerned with the single period. (See Lesson 17, FORM AND ANALYSIS). This was a sufficient musical setting for many of the old ballads, or simple narrative poems, in song, much used about the year 1000 A.D.; it necessarily resulted in a composition of short and simple character.

### ANALYSIS

The following is another example of a composition, consisting of a single period, and constituting a One-Part Primary Form now seldom used. (See Illustration 1.) The tonic key is not left at all, and each phrase ends with the tonic chord, that at the end having a suitably conclusive effect.

Illustration 1

A Composition in One-Part Primary Form  
(Composition in Single Period)

*Rather slow* Old English Melody

*p* *cresc.* *p*



## Two-Part Primary Form

Two-Part Primary Form, or Binary Form, as it is sometimes called, is an enlargement of the one-part form. It consists of two parts, each one of which in itself corresponds to the one-part form. Being derived from the early folk-song, it is termed by some, Two-Part Song Form.

Part I is a statement of the principal musical thought. Part II resembles Part I in general character. The close of Part I is decisive in its harmony, but may be in a related key. Part II must close in the key of the tonic, the original key of the composition.

### ANALYSIS

The following Sicilian Mariner's Hymn, in the key of

G, is an excellent example of the two-part primary form. (See Illustration 2.)

Observe that each part is a period consisting of two phrases, each phrase being the usual four measures in length. Part I ends in the key of D, the dominant, and Part II ends in the key of G, the tonic.

The variety found in the many examples of two-part primary form is very great, for the composer's imagination may express itself in a variety of details, while still conforming to the general design. For example, either part or both parts may be repeated; an introduction, or a little coda (see Lesson 26, FORM AND ANALYSIS) may be added; extensions and expansions may be brought about, without deviation from the general two-part plan.

Illustration 2

A Composition in Two-Part Primary Form

Sicilian Mariner's Hymn

The musical score for 'Sicilian Mariner's Hymn' is presented in two systems. The first system, labeled 'PART I', contains measures 1 through 8. It begins with a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The melody is written in the treble clef, and the bass line is in the bass clef. The second system, labeled 'PART II', contains measures 9 through 16. It continues the melody and bass line from the first system. The score concludes with a final cadence in G major.



## TECHNIC

*Shifting*

(This subject is resumed in Lesson 59.)

The act of moving the left hand along the fingerboard, from one Position to another, is called Shifting.

For example, a violinist may shift from the First to the Third Position for notes which are too high for the First Position. Or he may shift from the Third to the First Position for notes which are too low for Third Position.

In shifting from one Position to another, the left hand moves quickly along the fingerboard, toward or away from the player, the hand retaining its correct shape for playing, as described in Lesson 1, **TECHNIC**.

**THE PORTAMENTO**

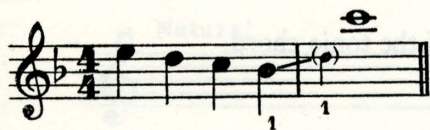
Portamento (Pohr-tah-men'toh) is an Italian word which is used by violinists to denote the connecting of two tones which are different in pitch and which lie in two different Positions, by gliding from one to the other, as in chromatic stopping. (See Lesson 13, **TECHNIC**.) This is done by shifting one of the fingers of the left hand along the string, the finger holding the string loosely against the fingerboard during the shift.

The rule commonly observed is that the finger which plays the last note of any Position performs the shift to the next Position. In doing this, the finger shifts on the string last played, even though the next tone is to be played on a different string.

Illustration 3 provides an example of the application of this rule. The first four notes are played on the A string in the First Position. The first finger plays the last note in the First Position group, then shifts along the A string

Illustration 3

An Application of the Rule for Shifting in Portamento



until the hand is in the Third Position. As soon as the hand reaches the Third Position, with the first finger covering D on the A string, the third finger descends to the fingerboard to play C, the next note, on the E string.

The fingering of any passage is usually devised in such a way that when a shift from one Position to another must be made, the finger which plays the last note of one Position will not have to play the first note of the next Position.

There are times, however, when it is necessary or desirable that one finger play the last note in one Position and the first note in the new Position.

When the portamento is performed quickly, and the string is not held very firmly against the fingerboard during the shift, the effect created is simply one of connecting the last tone of one Position with the first tone of the next Position, and the listener is hardly conscious of the intermediate tones produced during the shift.

Occasionally, in slow melodies which are emotional in character, it is desirable to make these intermediate tones audible in the portamento. This is accomplished by retarding, somewhat, the speed of the shift, and increasing, somewhat, the pressure of the finger on the string. This may be done, however, only within the bounds of good taste; and great care must be taken to avoid a whining effect.

If it is desired that the last tone of one Position should not be connected with the first tone of the next Position, the portamento slide should still be performed, as an aid to locating the new Position accurately, but the movement of the bow should be interrupted, to secure the detached effect desired.

**FINGER SUBSTITUTION**

When the last note of one Position has the same pitch as the first note of the next Position, and when both tones are to be played on the same string, the point on the fingerboard at which the string is stopped must be covered by two fingers in succession. This is called Finger Substitution.

Illustration 4 shows a passage requiring finger substitution. The third note of the first measure, C, is played



by the third finger in the First Position. The fourth note of the first measure, also C, is played by the first finger in the Third Position. In the second measure, the process is reversed: the third tone, C, is played by the first finger in the Third Position, and the fourth tone, also C, is played by the third finger in the First Position. (See Illustration 4.)

Illustration 4

A Passage Requiring Finger Substitution



The portamento is used in connection with finger substitution, to secure a legato effect.

For example, when the left hand shifts from the First to the Third Position, as between the third and fourth notes in the first measure of Illustration 4, the third finger should shift along the G string until it covers E, as in the Third Position, releasing itself from the string as the first finger comes into place for the fourth note, C.

Similarly, when the left hand shifts from the Third to the First Position, as between the third and fourth notes in the second measure of Illustration 4, the first finger should slide along the G string until it covers A, as in the First Position, at which time the third finger will be in the proper place to play the fourth note, C.

In such instances, the portamento must be performed as quickly and as inaudibly as possible, in accordance with the instruction previously given in this Lesson.

## EAR TRAINING

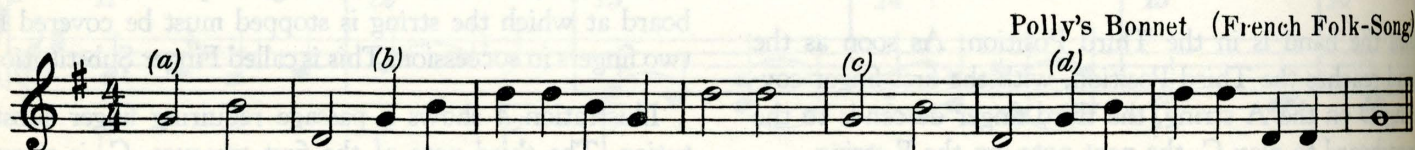
### Melodic Dictation

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

In using the Folk-Song below, first play the entire melody for the pupil. He should then be able to give you the measure signature, and some pupils may be able to name the key, as well. If he cannot do this, give him this information. Then play the melody again, one section at a time, beginning, first at (a), then at (b), etc., allowing him time to write each one as played.

Follow the same plan in using the folk-songs and melodies found in succeeding Lessons.

Mention that the melody in this Lesson consists entirely of tones of the tonic chord.





SHERWOOD MUSIC SCHOOL COURSES—VIOLIN  
GRADE PREPARATORY B

**Test on Lesson 31**

FORM AND ANALYSIS

1. In what form is the "Old English Melody," Illustration 1 of this Lesson?

5 ..... Ans. ....

2. How many keys are to be found in this piece?

4 ..... Ans. ....

3. With which chord does each phrase end?

4 ..... Ans. ....

4. What does Part I state in two-part primary form?

4 ..... Ans. ....

5. In what key must Part II close?

5 ..... Ans. ....

6. What is the general character of Part II?

4 ..... Ans. ....

7. In what form is the "Sicilian Mariner's Hymn" (Illustration 2) written?

5 ..... Ans. ....

8. What keys are to be found in this example?

6 ..... Ans. ....

9. In what key does Part I end?

4 ..... Ans. ....

10. Give three ways by which variety in two-part form may be obtained.

6 ..... Ans. 1. ....

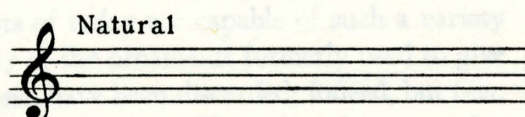
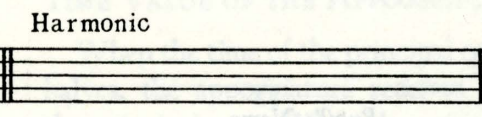
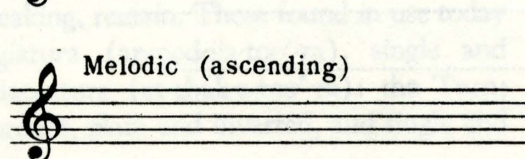
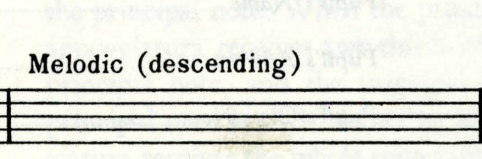
2. ....

3. ....

11. Write the natural, harmonic and melodic forms of the scale of F minor. Draw the proper signature and indicate the half steps by short curved lines.

(This question gives further practice in a subject taught in a previous Lesson.)

12 ..... Ans.

Natural	Harmonic
	
Melodic (ascending)	Melodic (descending)
	



# Sherwood Music School Courses

VIOLIN



LESSON 32

GRADE—PREPARATORY B

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

## GENERAL THEORY

### Ornamentation

(This subject is resumed in Lesson 44.)

The word **Ornament** is the general term for all extra notes introduced into a composition to embellish it. They are commonly called **Grace-Notes**, and are printed in small-sized type. We call them "extra notes" because the measures in which they occur are complete, as to time value, without them.

In the music of the early composers, small notes, or groups of notes, placed before certain principal notes, are frequently found. Their use was influenced to a large extent by the nature of the instruments of the period.

The instruments of that time were not sufficiently developed, from a mechanical standpoint, to permit the player to give much variety to the music by playing louder and softer; hence, ornamental notes were added to furnish the desired variety and interest.

The instruments of today are capable of such a variety of tone, that many of the ornaments formerly used to give variety to the music, have been discarded; indeed, but few, comparatively speaking, remain. Those found in use today are the **Appoggiatura** (ap-pod-jia-too'-ra), single and double; the **Acciaccatura** (at-chak-a-too'-ra): the **Turn**; the **Trill**; the **Mordent**, plain and inverted, and single and double.

A few of the simpler ornaments are introduced in this Lesson.

### THE APPOGGIATURA

The **Appoggiatura** is a grace-note interposed to delay a note of a melody. It is usually written in the form of a small quarter, eighth, or sixteenth note. The melody note preceded by a grace-note is referred to as the **Principal Note**.

There were formerly two forms of the appoggiatura, the long and the short; but the term is now generally applied to the former only, the short appoggiatura being called the **acciaccatura**.

### TIME VALUE OF THE APPOGGIATURA


When the time of the principal note may be divided into halves, the appoggiatura receives half the time-value of the principal note. When the principal note is dotted, the appoggiatura receives two-thirds of the time-value of the principal note, and the principal note one-third. If the principal note is tied to another shorter note, the appoggiatura receives the whole time-value of the principal note.




Illustration 1 (a) and (b) shows two examples of the appoggiatura, and the manner in which they are performed.


Illustration 1  
The Appoggiatura


MOZART: Sonata, A Minor

Written 

Played 

HUMMEL

Written 

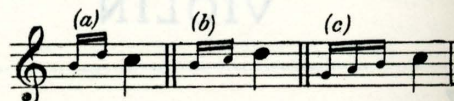
Played 

## THE DOUBLE APPOGGIATURA AND SLIDE

The Double Appoggiatura consists of two short grace-notes preceding a note. They have no definite duration, but are played rapidly, or more deliberately, according to the tempo and character of the music. Examples are shown in Illustration 2 (a) and (b). When in direct line, melodically, they are also called a Slide, as at (b), which term

may also cover a progression of more than two notes as at (c).

Illustration 2  
The Double Appoggiatura and Slide

Written 

Played 

## THE ACCIACCATURA

(Short Appoggiatura)

The Acciaccatura is a small note with a stroke through its stem and hook. It has the shortest possible time-value. (See Illustration 3.)

Whether the grace-note be an appoggiatura or an acciaccatura, it usually takes its time-value from the note which follows, and so must be played on the beat, not before the beat.

Illustration 3  
The Acciaccatura

Written 

Played 


## Notation


(This subject is continued from Lesson 23, and is resumed in Lesson 36.)


## THE DOUBLE DOT


Double Dots placed after notes or rests add to their time-values three-quarters of the time-values of the notes or rests, the second dot adding half as much as the first dot.

## DOUBLE DOTTED NOTES

A Double Dotted Whole Note  equals a Whole, Half and Quarter Note

A Double Dotted Half Note  equals a Half, Quarter and Eighth Note

A Double Dotted Quarter Note  equals a Quarter, Eighth and Sixteenth Note

A Double Dotted Eighth Note  equals an Eighth, Sixteenth and Thirty-Second Note





## DOUBLE DOTTED RESTS


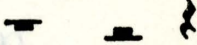



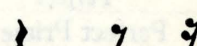

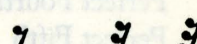
A Double Dotted Whole Rest		equals a Whole, Half and Quarter Rest	
A Double Dotted Half Rest		equals a Half, Quarter and Eighth Rest	
A Double Dotted Quarter Rest		equals a Quarter, Eighth and Sixteenth Rest	
A Double Dotted Eighth Rest		equals an Eighth, Sixteenth and Thirty-Second Rest	

Illustration 4 shows the double-dotted notes and rests in music notation on the staff.

Illustration 4  
Double Dotted Notes and Rests



## HARMONY

### Intervals

(This subject is continued from Lesson 29, and is resumed in Lesson 34.)

#### SUMMARY OF KINDS OF INTERVALS

You have seen that intervals are given general names (Seconds, Thirds, Fifths, etc.), according to the number of scale degrees which they include; also that they are given specific names (Major Second, Minor Third, Diminished Fifth, Perfect Fourth, Augmented Sixth, etc.), according to the exact number of half steps which they include.

Intervals may be grouped as Consonant or Dissonant, the term consonant implying that the interval, when sounded, produces a feeling of rest and completeness; and the term dissonant implying a feeling of unrest and incompleteness.

#### CONSONANCES AND DISSONANCES

All perfect intervals, and major and minor thirds and sixths are called Consonances.

The perfect prime, perfect fourth, perfect fifth and perfect octave are called Perfect Consonances.

The major and minor thirds, and the major and minor sixths are called Imperfect Consonances.

Seconds (or ninths) and sevenths, and all augmented and diminished intervals, are called Dissonances.

Illustration 5 on page 4 shows clearly these various classes of intervals.

#### MELODIC INTERVALS AND HARMONIC INTERVALS

Melodic intervals are formed by tones that progress in succession, one after the other, as at (a) below.



Harmonic intervals are formed by tones that are combined or sounded together, as at (b) above.



Illustration 5  
Intervals Classified

CONSONANCES

DISSONANCES

Perfect	Imperfect		
Perfect Prime	Major Third	Major Second	Major Ninth
Perfect Fourth	Minor Third	Minor Second	Minor Ninth
Perfect Fifth	Major Sixth	Major Seventh	All Augmented and
Perfect Octave	Minor Sixth	Minor Seventh	Diminished Intervals

## EAR TRAINING

### Transposing a Minor Melody

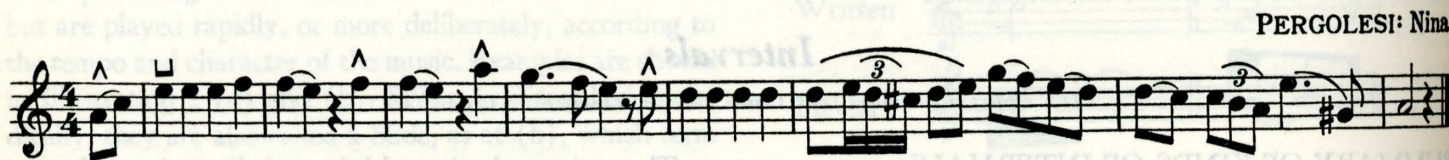
### Melodic Dictation

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

#### TRANSPOSING A MINOR MELODY

Study the following melody carefully. The first four measures constitute a phrase founded upon the natural A minor scale. In the 6th measure a chromatic tone, C $\sharp$ , is introduced; and in the 7th measure there is a G $\sharp$ , which is the seventh, or leading-tone, in the harmonic form of the A minor scale.

Play the melody several times, then try to play the same melody, beginning on D (a fifth lower) instead of on A.



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

#### MELODIC DICTATION

According to the instructions of Lesson 31, EAR TRAINING, first play the complete Folk-Song below, then play it section by section, allowing the pupil time to write each section as played. Point out to the pupil that this melody, like that in Lesson 31, EAR TRAINING, consists entirely of tones of the tonic chord.





SHERWOOD MUSIC SCHOOL COURSES—VIOLIN  
GRADE PREPARATORY B

**Test on Lesson 32**

GENERAL THEORY

1. What does the word, ornament, mean in music?

4 ..... Ans. ....

2. What are such extra notes commonly called?

3 ..... Ans. ....

3. What is the appoggiatura?

4 ..... Ans. ....

4. What is the principal note?

3 ..... Ans. ....

5. What is the time-value of the appoggiatura

(a) when the principal note may be divided into halves? Ans. ....

(b) when the principal note is dotted? Ans. ....

(c) when the principal note is tied to another shorter note? Ans. ....

6. Of what does the double appoggiatura consist?

4 ..... Ans. ....

7. What is the acciaccatura?

4 ..... Ans. ....

8. What time-value has the acciaccatura?

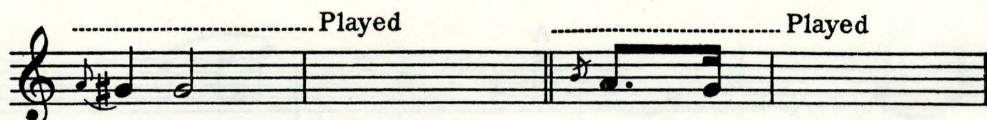
3 ..... Ans. ....

9. Are grace-notes, whether appoggiaturas or acciaccaturas, played *on* the beat, or *before* the beat?

4 ..... Ans. ....

10. Name the following ornaments and show, after each, how it is to be played.

8 ..... Ans.



11. How much time-value is added to notes or rests when double dots are placed after them?

4 ..... Ans. ....



Marks  
Possible

Marks  
Obtained

## GENERAL THEORY—Continued

12. Write the characters necessary to show, without dots, the equivalent time-values of the following:

10 ..... Ans.



## HARMONY

13. What does the term, consonant, mean when applied to an interval?

4 ..... Ans. ....

14. What does the term, dissonant, imply?

4 ..... Ans. ....

15. What intervals are called consonances?

4 ..... Ans. ....

16. Name the four perfect consonances.

4 ..... Ans. ....

17. Name the four imperfect consonances.

4 ..... Ans. ....

18. Which intervals are called dissonances?

4 ..... Ans. ....

19. How are melodic intervals formed?

3 ..... Ans. ....

20. How are harmonic intervals formed?

3 ..... Ans. ....

## EAR TRAINING

5 ..... 21. Transposing a minor melody.

2 ..... 22. Melodic dictation.

100 ..... TOTAL.

Pupil's Name.....

Pupil's Address.....

Pupil's Class No.....

Teacher's Name.....



# Sherwood Music School Courses

VIOLIN



LESSON 33

GRADE—PREPARATORY B

Subjects of this Lesson: FORM AND ANALYSIS · TECHNIC · EAR TRAINING

## FORM AND ANALYSIS

### *Three-Part Primary Form*

In many examples of the two-part form, the second phrase of Part II resembles the first phrase of Part I, that is, the opening phrase of the piece. We are thus led, naturally, to three-part form, which embodies the principle of recurrence. (See Illustration 9 of Lesson 29, FORM AND ANALYSIS.)

The Three-Part Primary Form is a further development of this tendency to restatement, and has three distinct divisions, of which the third is practically a repetition of

the first, in the original key. The second division is a digression, but in a closely related key.

#### ANALYSIS

A simple example is given in the following Sarabande (see Lesson 58, FORM AND ANALYSIS) from Handel's first German opera *Almira*, which was afterward changed by Handel himself into a song. The song bears the title *Lascia ch'io pianga*, ("Leave me to languish") and is a favorite with concert singers. (See Illustration 1.)

Illustration 1

A Composition in Three-Part Primary Form

HANDEL: Sarabande

PARTS I and III



PART II



The three parts are here very evenly balanced, each one being eight measures in length. The first and third are identical, Part III being, in fact, played from the same notes as Part I, as indicated by the repeat sign. This is not usually done. Part III is generally printed again, and frequently has some slight differences from Part I. Part II, in this piece, is in the same style and rhythm as Part I, the main difference being its tonality, which is principally that of the dominant, C.

Another example of three-part primary form is the "Song Without Words" by Gurlitt, Op. 101, No. 10. (See Illustration 2.)

In this piece, sixteen-measure periods are used, the measures being short, as in Illustration 9 of Lesson 29, FORM AND ANALYSIS. The three periods which form the piece are each subdivided into eight-measure phrases and four-measure sections.

Illustration 2  
A Composition in Three-Part Primary Form

*Andantino*  
PART I

GURLITT: Song Without Words, Op. 101, No. 10.

*p espressivo*



PART II

17 18 19 20 21 22 23 24

25 *p* 26 27 28 29 30 31 *dim.* 32

PART III

33 34 35 36 37 38 39 40

41 42 43 44 45 *dim.* 46 47 48

Part I is in the key of G. Its second four-measure section, as you will notice on playing it, is a varied repetition of the first; that is, measures 10, 13 and 14 have the same melody notes on their first beats as measures 2, 5 and 6, but other notes are added for variety.

Part II is in the key of the dominant, as was the case with Illustration 1. We find here, however, the rather unusual occurrence of Part II having exactly the same material as Parts I and III, merely transposed to the domi-

nant. That a change of tonality is even of greater importance than variety of material is thus well exemplified, for this little "Song Without Words" makes a very satisfactory effect as a three-part form, with no other change for the middle part than a change of key for the same period.

Part III is a repetition of Part I, with the melody ending on the tonic, instead of on the third. Part II also had this ending, the last note being the tonic in D.



## TECHNIC

### Stopping

(This subject is continued from Lesson 27.)

#### VARIATION IN DISTANCES BETWEEN POINTS STOPPED ON THE FINGERBOARD

Taking any string for an example, it may be observed that the distances between the points on the fingerboard at which successive tones are produced, constantly become smaller as the tones rise in pitch.

For example, the distance between the nut and the point where the first A is produced on the G string, is noticeably greater than the distance between D and E, as played by the second and third fingers on the G string, in the Third Position. Yet the intervals represented are the same, each being a whole step.

In stopping any string, the player really creates a new and shorter string, or string length, which runs not from

the nut to the bridge, but from the point stopped to the bridge.

The distance from the nut to the point where A is produced on the G string, is approximately one-tenth of the total distance from the nut to the bridge. Likewise, the distance between D and E on the G string, as referred to before, is approximately one-tenth of the total distance from the point where D is stopped, to the bridge.

We may readily see from this, that, in any case, the relation of the distance from the point which represents a whole step (or other interval) to the entire string length, does not change. However, as the string length is made shorter for higher tones, the actual distances between the points stopped are smaller.

## EAR TRAINING

### Melodic Dictation

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

First, play the complete melody below, according to previous instructions; then play it section by section, allowing the pupil time to write each section as played.

MOZART

The musical notation shows a melody in G major (one sharp) and 2/4 time. It is divided into six sections labeled (a) through (f). The melody is as follows:  
 (a) G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter)  
 (b) B4 (quarter), A4 (quarter), G4 (quarter), F#4 (quarter)  
 (c) E4 (quarter), D4 (quarter), C4 (quarter), B3 (quarter)  
 (d) A3 (quarter), G3 (quarter), F#3 (quarter), E3 (quarter)  
 (e) D3 (quarter), C3 (quarter), B2 (quarter), A2 (quarter)  
 (f) G2 (quarter), F#2 (quarter), E2 (quarter), D2 (half)



SHERWOOD MUSIC SCHOOL COURSES—VIOLIN  
GRADE PREPARATORY B

Test on Lesson 33

HARMONY

1. Write major seconds, perfect fourths, minor thirds, diminished fifths and diminished thirds from each of the four tones, G, E $\flat$ , F $\sharp$  and D, as indicated below:

(This question gives further practice in a subject taught in previous Lessons.)

40 ..... Ans.

	Maj. 2	Perf. 4	Min. 3	Dim. 5	Dim. 3
T33 - 1					

FORM AND ANALYSIS

2. What principle, in musical form, is embodied in three-part primary form?

5 ..... Ans. ....

3. What constitutes, generally, the third division?

6 ..... Ans. ....

4. What is the second division?

6 ..... Ans. ....

5. How is the third division indicated in Illustration 1 of this Lesson?

4 ..... Ans. ....

6. What is said of Part II, in this piece?

5 ..... Ans. ....

7. What is the length of the periods in Illustration 1?

5 ..... Ans. ....



Marks  
Possible  
Marks  
Obtained

## FORM AND ANALYSIS—Continued

8. What is the length of the periods in Illustration 2?

4 ..... Ans. ....

9. What unusual occurrence is found in Part II, Illustration 2?

5 ..... Ans. ....

10. What is the only difference between Part III and Part I in Illustration 2?

5 ..... Ans. ....

## TECHNIC

11. What effect has stopping, as regards string length?

6 ..... Ans. ....

12. When the string length is made shorter for higher tones, how are the successive half steps and whole steps on the fingerboard affected?

6 ..... Ans. ....

## EAR TRAINING

3 ..... 13. Melodic dictation.

100 ..... TOTAL.

Pupil's Name.....

Pupil's Address.....

Pupil's Class No.....

Teacher's Name.....



# Sherwood Music School Courses

## VIOLIN



## LESSON 34

### GRADE—PREPARATORY B

Subjects of this Lesson: HARMONY · INTERPRETATION · EAR TRAINING

#### HARMONY

##### Intervals

(This subject is continued from Lesson 32.)

#### THE INVERSION OF INTERVALS

The term, inversion, means literally a turning upside down. An interval is inverted when either its lower tone is placed an octave higher, or its higher tone is placed an octave lower, than the original position.

The numeral designating the original interval, added to that of its inversion, will always make 9, although the two together form only an octave. This is because the stationary tone is counted twice. (See Illustration 1.)

Illustration 1

Inversion of Intervals

A Perfect Fifth	becomes	A Perfect Fourth
A Major Third	becomes	A Minor Sixth
A Minor Seventh	becomes	A Major Second

It will be seen that by inversion, a major interval becomes minor, and a minor becomes major. A perfect

interval, however, does not change its quality when inverted, but remains perfect.

If we take the intervals as found in the scale of C major and invert them, using the tonic, C, as the lower tone, we obtain the results shown in Illustration 2.

Illustration 2

Intervals of the Major Scale and Their Inversions

Perfect Prime-Perfect Octave	Perfect 5	Perfect 4	
Major 2	Minor 7	Major 6	Minor 3
Major 3	Minor 6	Major 7	Minor 2
Perfect 4	Perfect 5	Perfect Octave	Perfect Prime



Illustration 3 shows, similarly, the inversion of every interval constructed on C, including the diminished and augmented intervals. For completeness, several augmented and diminished intervals are given, which have no practical use in the study of harmony, and which,

therefore, were not described in the earlier Lessons on intervals. They are marked with an asterisk, or star. The kinds of intervals are indicated by letters, thus: P (Perfect), A (Augmented), D (Diminished), M (Major), m (minor).

Illustration 3  
The Intervals and Their Inversions

The illustration displays eight staves of musical notation, each representing a different interval type. Each staff shows the original interval and its inversion on a C scale. The intervals are labeled as follows:

- Primes:** P. 8 (C to C), D. 8 (C to B), P. Prime (C to C), A. Prime (C to B).
- Seconds:** m. 7 (C to B), M. 7 (C to A), D. 7 (C to A), \* (C to B), A. 7 (C to B).
- Thirds:** m. 6 (C to B), M. 6 (C to A), A. 6 (C to A), \* (C to B), D. 6 (C to B).
- Fourths:** P. 5 (C to F), A. 5 (C to F), D. 5 (C to F), A. 4 (C to F), P. 4 (C to F).
- Fifths:** P. 4 (C to F), A. 4 (C to F), D. 4 (C to F), A. 5 (C to F), P. 5 (C to F).
- Sixths:** m. 3 (C to E), M. 3 (C to E), D. 3 (C to E), \* (C to F), A. 3 (C to F).
- Sevenths:** m. 2 (C to E), M. 2 (C to E), A. 2 (C to E), \* (C to F), D. 2 (C to F).
- Octaves:** P. Prime (C to C), A. Prime (C to C), not inverted (C to C), P. 8 (C to C), D. 8 (C to B), A. 8 (C to B).

We have already seen that, by inversion, major intervals become minor, and minor become major, and that perfect intervals remain perfect. From Illustration 3, we

observe further, that diminished intervals become augmented and augmented intervals become diminished.

As a perfect consonance becomes either augmented or



diminished by chromatic change of either of its tones, we see that a perfect interval cannot have any change and remain a perfect interval.

With an imperfect consonance this is not the case, for minor may be changed to major, or major to minor, and both are imperfect consonances.

The process described for inversion evidently will not invert a ninth, because, if the lower tone is raised an octave, it is still below the upper tone, and, therefore, the interval is not "inverted." The interval of inversion, which we have given as an octave, must always exceed or at least equal the interval to be inverted.

Illustration 3 includes examples of all the consonances and dissonances in our musical system. We will repeat the classification, showing the effect of inversion:

## CONSONANCES

### Perfect

Perfect Primes invert into Perfect Octaves.  
Perfect Fourths invert into Perfect Fifths.  
Perfect Fifths invert into Perfect Fourths.  
Perfect Octaves invert into Perfect Primes.

### Imperfect

Major Thirds invert into Minor Sixths.  
Major Sixths invert into Minor Thirds.  
Minor Thirds invert into Major Sixths.  
Minor Sixths invert into Major Thirds.

## DISSONANCES

Seconds invert into Sevenths.  
Sevenths invert into Seconds.  
Diminished intervals invert into Augmented intervals.  
Augmented intervals invert into Diminished intervals.

## INTERPRETATION

### Basic Elements

(This subject is continued from Lesson 15.)

## DYNAMICS

In Lesson 15, INTERPRETATION, you were given instructions for producing several degrees of loudness and softness of tones, and in using judgment to distinguish between *p*, *mf*, *f*, etc.

## GRADUAL INCREASE AND DECREASE OF TONE

The directions printed in the music for *gradual* change in tone volume (see Lesson 14, GENERAL THEORY) require very careful interpretation. For instance there may be a tendency to play loudly immediately when the word *crescendo* is seen, but this must be avoided. Frequently the loud point is not reached for many measures. (See Illustration 4.)

Illustration 4



In the same way, the word *diminuendo* does not mean that we should play softly immediately. Just as *crescendo* means that the volume is to be increased little by little, so *diminuendo* means that it is to be decreased little by little. Illustration 5 shows a *crescendo* and *diminuendo* in a passage of eight measures.

Illustration 5





## TEMPO CHANGES

What has been said about dynamic marks applies equally to *ritardando* and *accelerando*; that is, the change is nearly always to be gradual, and very seldom abrupt.

Neither should these changes be exaggerated. The tempo of the composition must be kept in mind. In a fast piece, the *ritardando* would seldom reach a really slow tempo; while in a slow composition it would become very decidedly slow. With due regard to the general tempo of the composition, the *ritardando* and

*accelerando* will neither disturb the rhythm, nor destroy the sense of proportion and unity.

It is important to keep in mind that the symbols or marks of expression are merely suggestive of the emotional and intellectual feeling which the music contains. You must learn to feel, in the music itself, the reasons which call for the variety of expression indicated by the symbols. In other words, you must translate symbols into musical thought, in order to express musical ideas.

A merely mechanical attention to the symbols will make more or less lifeless playing, in spite of the greatest effort.

## EAR TRAINING

### *Transposing a Minor Chromatic Melody*

### *Analyzing Intervals and Their Inversions*

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

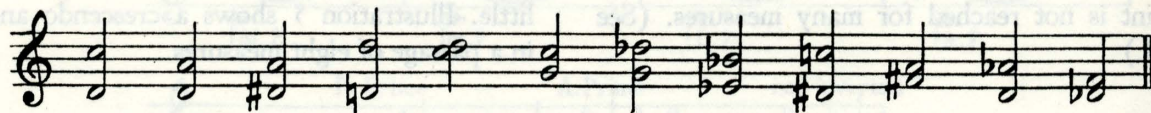
### TRANSPOSING A MINOR CHROMATIC MELODY

Play several times the first two measures of the following melody; then similarly the third measure; and then the last two measures. Next, play the entire melody several times. After working with it thus in the original key, E minor, transpose it to the key of F# minor. The object of the preliminary playing in sections is to give the ear opportunity to grasp firmly the outline of the melody, so that it may serve as an accurate guide in making the transposition.



### ANALYZING INTERVALS AND THEIR INVERSIONS

1. Name the following intervals. Then play and name the inversions of each:



2. Play the following melodic intervals on D. Follow each with its inversion, naming it.

- (a) Augmented Fourth
- (b) Major Third

- (c) Minor Sixth
- (d) Diminished Seventh

3. Repeat the same intervals on G, following each with its inversion.



SHERWOOD MUSIC SCHOOL COURSES—VIOLIN  
GRADE PREPARATORY B

**Test on Lesson 34**

HARMONY

Marks  
Possible  
Marks  
Obtained

1. What is the literal meaning of the term, inversion?

3 ..... Ans. ....

2. When is an interval said to be inverted?

4 ..... Ans. ....

3. Why does the numeral designating the original interval, added to that of its inversion, always make 9, instead of 8?

5 ..... Ans. ....

4. What kind of interval results when we invert

(a) a major interval? Ans. ....

(b) a minor interval? Ans. ....

10 ..... (c) a perfect interval? Ans. ....

(d) an augmented interval? Ans. ....

(e) a diminished interval? Ans. ....

5. Write and give the names of all the intervals and their inversions from the keynote of the F major scale.

16 ..... Ans. ....

(Inversion)

P. Pr. .... M. 2. .... M. 3. .... P. 4. .... P. 5. .... M. 6. .... M. 7. .... P. 8. ....

T34-b

6. Why does not the process for inversion described in this Lesson apply to the interval of a ninth?

4 ..... Ans. ....

7. Name the perfect consonances and their inversions.

8 ..... Ans. ....

8. Name the imperfect consonances and their inversions.

8 ..... Ans. ....



Marks  
Possible  
Marks  
Obtained

## HARMONY—Continued

9. Name the dissonances and their inversions.

8 ..... Ans. ....  
 .....  
 .....  
 .....

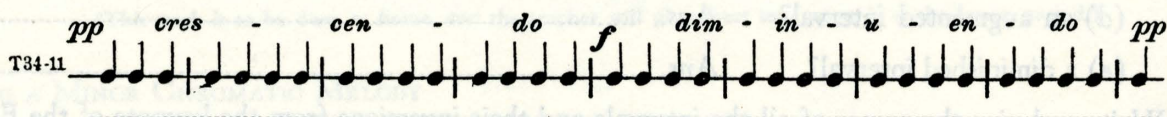
## INTERPRETATION

10. What must be avoided when crescendo or diminuendo is indicated?

3 ..... Ans. ....

11. Indicate, by use of dynamic marks, below the notes, the degrees of loudness and softness of tones necessary to play the following eight measures with a crescendo and a diminuendo, beginning and ending the passage *pp*.

8 ..... Ans.



12. What two tempo marks also call for a gradual change?

6 ..... Ans. ....

13. What is the chief object of symbols, or marks of expression?

4 ..... Ans. ....

14. What is the effect of a merely mechanical attention to these symbols?

3 ..... Ans. ....

## EAR TRAINING

5 ..... 15. Transposing a minor chromatic melody.

5 ..... 16. Analyzing intervals and their inversions.

100 ..... TOTAL.

Pupil's Name.....

Pupil's Address.....

Pupil's Class No.....

Teacher's Name.....



# Sherwood Music School Courses

VIOLIN



LESSON 35

GRADE—PREPARATORY B

Subjects of this Lesson: HARMONY · TECHNIC · EAR TRAINING

## HARMONY

### Triads

(This subject is resumed in Lesson 36.)

In Lesson 4, GENERAL THEORY, you learned something about chords, and that a chord is a combination of tones having a definite relation to each other.

In the same Lesson you formed the chord of G (G-B-D).

Now that you are studying Harmony, it is time to give more detailed attention to chords, and to analyze their structure (the way in which they are built).

The simplest complete chord is the Triad, a chord of three tones. (The word, chord, is sometimes applied to combinations of only two different tones. These are incomplete chords.) The three tones which form a triad are called fundamental (or root), third and fifth.

The Fundamental is the lowest tone when the chord is arranged entirely in thirds, and consequently that arrangement is said to be the Root Position of the chord, or the Fundamental Position of the chord. The fundamental is the tone upon which the triad is built and which gives the triad, or chord, its name; as, for instance, the C chord is the chord which has C as its fundamental.

The next tone is a third above this fundamental, or root, and is called the Third. The uppermost tone of a triad, as originally constructed and without duplication of tones, is a fifth above the root; it is therefore called the Fifth.

As we have different kinds of thirds (major or minor), and fifths (perfect, augmented or diminished), above the root, we can construct different kinds of triads with the same root. These triads are major, minor, diminished, or augmented.

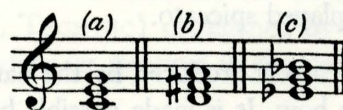
### THE MAJOR TRIAD

A Major Triad consists of a fundamental, a major third, and a perfect fifth.

If we take C as the root, or fundamental, we find the major third above that tone, which is E. We next find a perfect fifth above C, which is G, and the three tones form the complete major triad, as at (a), Illustration 1.

Illustration 1

Major Triads on C, D and E<sub>b</sub>



If we wish to construct a major triad on D, we find the major third (F#), and the perfect fifth (A); and the triad appears as at (b).

For a major triad on E<sub>b</sub>, we find the major third and the perfect fifth above E<sub>b</sub>; and the triad appears as at (c).



## TECHNIC

### Bowing

(This subject is continued from Lesson 27, and is resumed in Lesson 39.)

#### THE NATURAL SPICCATO

Spiccato (speek-kah'-toh) bowing is one of many forms of bowing used to produce staccato tones. (See Lesson 18, **TECHNIC**.) There are two kinds of spiccato bowing, called Natural and Artificial. We shall study the natural spiccato in this Lesson; the artificial spiccato is discussed in Lesson 46, **TECHNIC**.

The natural spiccato belongs to a family of bowings referred to as the Bouncing Bows, so called because the bow rebounds from the string after each stroke. Other forms of the bouncing bow are explained in later Lessons.

The use of spiccato bowing is indicated by the word *spiccato* (or its abbreviation, *spic.*), in connection with staccato dots. (See Lesson 18, **GENERAL THEORY**.) Illustration 2 shows a passage marked for spiccato bowing.

Illustration 2

A Passage Marked for Spiccato Bowing



French editions frequently use the word *staccato* to indicate either staccato or spiccato. In such a case, the player must judge by the nature of the music which effect is intended. If a number of notes are to be played in one stroke of the bow, either at moderate or rapid tempo, they are ordinarily played staccato. If the notes are to be played rapidly with one stroke of the bow for each note, they are ordinarily played spiccato.

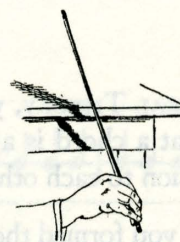
Natural spiccato is produced by the natural bounce or rebound of the bow. It is made possible by the resiliency of the stick of the bow. The resiliency of the hair and of the violin string also contribute to the action of bouncing.

As this same resiliency figures in all other forms of the bouncing bow, it is well to analyze it very carefully at this point.

Seat yourself by the side of a table. Pick up your bow as if getting ready to play, but instead of inclining the stick away from yourself, as you usually do, hold the bow so that the stick is almost directly over the hair. Hold your right hand lower than the edge of the table, and let the bow drop to the edge of the table from a distance of an inch, so that the hair strikes approximately at the halfway point of the bow. (See Illustration 3.)

Illustration 3

Analyzing the Resiliency of the Bow



When the hair strikes the edge of the table, the bow will bounce. The hair yields to the edge of the table, and in so doing, pulls the tip and the frog of the bow toward each other. This forces the stick of the bow upward.

Because of its flexibility and springy quality, the stick immediately tends to return to its normal curve downward. In so doing, it brings the tip and the frog of the bow outward again, to their usual position. This straightens the hair of the bow, and in straightening, the hair lifts the entire bow off the surface struck.

These adjustments and readjustments are so slight, and occur so rapidly, that they can hardly be perceived by the eye, but the rebound which results is very noticeable.

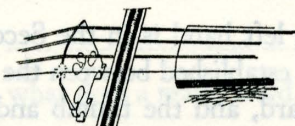
The action of the bow in natural spiccato may also be studied most easily at a table, in the position shown in Illustration 3.

Let the bow rest at the halfway point on the edge of the table, with the stick almost directly over the hair, as mentioned before. Set the bow in motion with short, rapid



For spiccato playing, it is essential that the bow always be held so that the stick is almost directly over the hair, as shown in Illustration 4.

### The Correct Position of the Bow for Spiccato Playing



You will observe that so long as the stick is inclined away from yourself, the bow does not bounce much; but that as soon as the stick is brought over the hair, it responds readily.

In playing a natural spiccato, you need only observe the following rules:

1. Use the middle of the bow, with short, fairly rapid strokes, not more than a half-inch long, alternating down-bow and up-bow.
2. Bow with hand action from the wrist joint, as in wrist legato. (See Lesson 10, TECHNIC.)
3. Hold the bow so that the stick is almost directly over the hair.

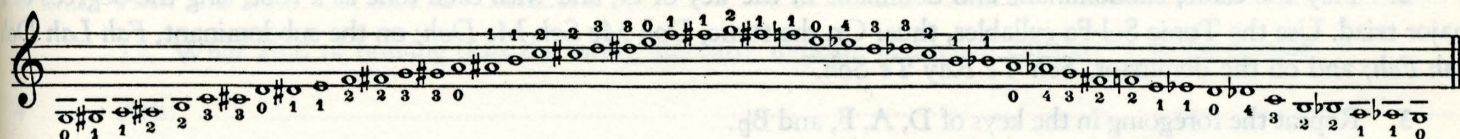
The natural spiccato is by nature restricted to fairly rapid or rapid passages. The bow no more than strikes the string than it bounces off; and as rapidly falls to the string again. As the bow falls, there must be a change of direction, up-bow or down-bow. This sequence is repeated, over and over again, with great rapidity, as long as may be required.

(This subject is continued from Lesson 30, and is resumed in Lesson 45.)

Illustration 5 shows the fingering for a chromatic scale beginning on the open G string and extending through two octaves.

Observe the constant necessity for chromatic stopping (see Lesson 13, **TECHNIC**) occasioned by the playing of successive half steps, as required in the chromatic scale.

## Chromatic Scale Fingering





## The Positions

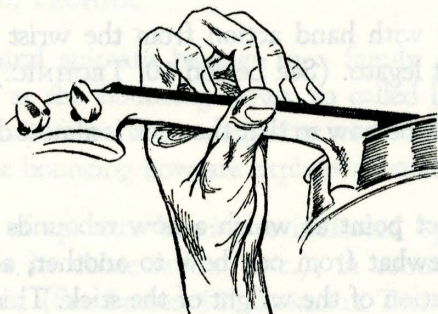
(This subject is continued from Lesson 28, and is resumed in Lesson 45.)

### THE SECOND POSITION

For the Second Position, the left hand is moved along the fingerboard to a location which is approximately half-way between the Third Position and the First Position. (See Illustration 6.)

Illustration 6

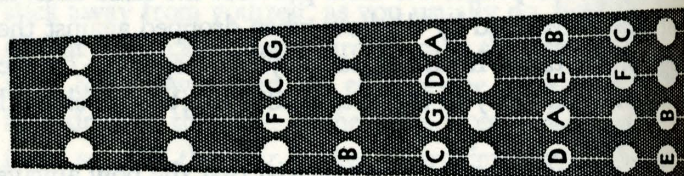
The Left Hand in the Second Position



The first, second, third and fourth fingers of the left hand cover, respectively, B, C, D, and E on the G string; F, G, A, and B on the D string; C, D, E, and F on the A string; G, A, B, and C on the E string; and the sharps and flats of each of these natural tones. (See Illustration 7.)

Illustration 7

The Natural Tones Covered by the Fingers of the Left Hand in the Second Position



Extensions of the Second Position occur when the fourth finger reaches a half step higher than the natural tone which marks the limit of the Position on each string.

Whenever the left hand is in the Second Position, the points of contact established between the sides of the neck and the fingerboard, and the thumb and the base of the first finger, must remain fixed. It is a rule in all Positions that the hand must not move along the fingerboard until it actually shifts to another Position. The movements required for stopping the strings must be confined to the fingers. The careful observance of this rule is absolutely essential to certainty and precision in stopping.

## EAR TRAINING

*Transposing Chord Progressions and Finding Major Triads in Various Keys*

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

1. Play the following progressions in all major keys. Before beginning the transpositions, play the original several times.



2. Play the tonic, subdominant and dominant in the key of G; and with each tone as a root, sing the degrees of a major triad. Use the Tonic Sol-Fa syllables, thus: On the tonic, *Doh Me Soh Me Doh*; on the subdominant, *Fah Lah Doh Lah Fah*; and on the dominant, *Soh Te Ray Te Soh*.

3. Repeat the foregoing in the keys of D, A, F, and B $\flat$ .



SHERWOOD MUSIC SCHOOL COURSES—VIOLIN  
GRADE PREPARATORY B

**Test on Lesson 35**

HARMONY

1. What is a triad?

3 ..... Ans. ....

2. What are the three tones which form a triad called?

3 ..... Ans. ....

3. Give two definitions of the fundamental.

4 ..... Ans. 1. ....

2. ....

4. What is the position of the chord when the tones are arranged entirely in thirds?

3 ..... Ans. ....

5. Name the four kinds of triads that can be constructed with the different kinds of thirds and fifths.

4 ..... Ans. ....

6. Of what does a major triad consist?

6 ..... Ans. ....

7. How do we construct a major triad on D?

6 ..... Ans. ....

8. Write major triads on F, G, A, B $\flat$ , E and C $\sharp$ .

12 ..... Ans. ....



TECHNIC

9. Name two kinds of spiccato bowing.

4 ..... Ans. ....

10. Why are the bouncing bows so called?

4 ..... Ans. ....

11. How is spiccato bowing indicated?

4 ..... Ans. ....

12. What kind of bowing does the word, staccato, indicate in French editions of violin music?

4 ..... Ans. ....



TECHNIC—Continued

Marks  
Possible  
Marks  
Obtained

13. How may the player judge which effect is intended?

4 ..... Ans. ....

14. What is the difference between connected staccato bowing and natural spiccato bowing?

6 ..... Ans. ....

15. What makes possible the natural rebound of the bow in natural spiccato?

5 ..... Ans. ....

16. Name three conditions necessary for playing a natural spiccato.

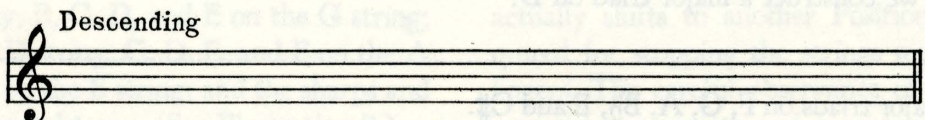
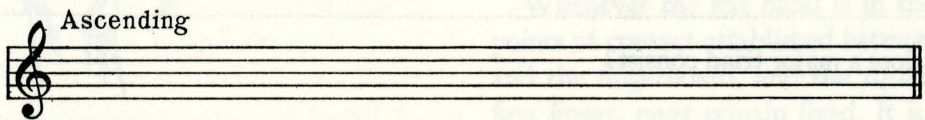
6 ..... Ans. 1. ....

2. ....

3. ....

17. Write a chromatic scale, two octaves ascending and descending, beginning on G below the staff, and mark the fingering.

8 ..... Ans.



18. In the Second Position, which finger stops

4 ..... (a) D on the G string? Ans. ....

(b) F on the D string? Ans. ....

(c) F on the A string? Ans. ....

(d) A on the E string? Ans. ....

19. What rule governs the movement of the hand in all Positions?

5 ..... Ans. ....

EAR TRAINING

5 ..... 20. Transposing chord progressions and finding major triads in various keys.

100 ..... TOTAL.

Pupil's Name.....

Pupil's Address.....

Pupil's Class No.....

Teacher's Name.....



# Sherwood Music School Courses

VIOLIN



LESSON 36

GRADE—PREPARATORY B

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

## GENERAL THEORY

### Marks of Expression

(This subject is continued from Lesson 16, and is resumed in Lesson 63.)

#### DYNAMIC MARKS (Continued from Lesson 14.)

You have become thoroughly acquainted with the regular measure accents of duple and triple measure, with special accents indicated by the sign  $>$ , and with accents naturally employed in playing phrases.

There are several other means used to indicate that tones are to be accented.

The principal words indicating accent are *sforzato* (sfor-tsah'-toe), *sforzando* (sfor-tsahn'-do) and *rinforzando* (rin-for-tsahn'-do).

*Sforzato* and *sforzando* are also used without the s, as *forzato* and *forzando*.

The meanings of the first two are about the same, and correspond to the accent mark shown above. They indicate that a sudden strong accent is to be given to a tone, or chord. *Rinforzando* indicates playing in which all the tones are somewhat accented, though it may also imply accents on certain tones or chords.

Generally, the abbreviations only are used. The abbreviation for *sforzato*, or *sforzando*, is *sf.* or *sfz.*; for *forzato* and *forzando*, *fz.*, and for *rinforzando*, *rf.*, *rfz.*, or *rinf.* In

Illustration 1, the use of *sf* and *fz* respectively, is shown at (a) and (b).

Illustration 1

The use of *Sforzando* and *Forzato*



KULLAK



KULLAK: Scherzo

#### THE HOLD

When a composer wishes a rest or tone to be prolonged for the purpose of producing a certain effect, he indicates this by the following sign,  $\frown$ , which is called a Hold, or *fermata*. (See Illustration 2.)



Illustration 2  
Use of the Hold



The hold may be placed over or under a note or rest. The tones or rests affected by it are to be held beyond their regular time-value. There is no definite rule as to how long the tone or rest is to be continued. This is left to the feeling and taste of the player, and will naturally depend somewhat upon the character of the composition.

## Notation

(This subject is continued from Lesson 32.)

### REPEAT MARKS

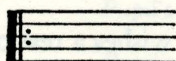
In Lesson 7, GENERAL THEORY, you learned that dots placed before or after the double bar indicate that a passage of music is to be repeated.

### FIRST AND SECOND ENDINGS

Towards the end of a repetition, the last measure or two must often be different from what they were in the original, in order to continue with the following section of the music. When this is the case, we have what are called first and second endings, marked thus:



After the repetition from the beginning, or from the last double bar with the dots on the right side



the measure marked 1 is omitted, and we go on at 2. (See Illustration 4.)

## THE TENUTO

The term *tenuto* (tay-noo'toe) indicates that tones are to be firmly held or sustained to their full value.

The *tenuto* may be indicated by writing the word over or under the notes to be affected, but more often, it is indicated by its abbreviation, *ten.*, as shown in the last measure of Illustration 3.

Illustration 3  
The use of the Tenuto Sign



Illustration 4  
First and Second Endings



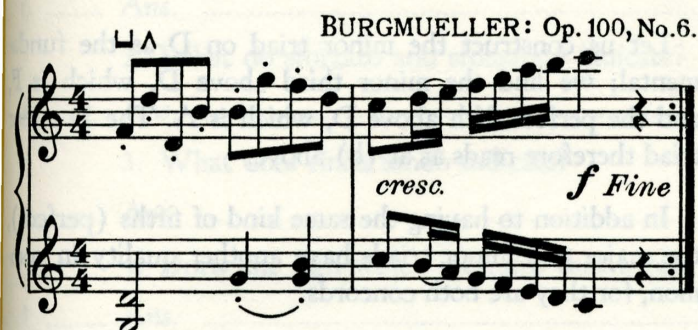
## DA CAPO

There are several other means of indicating that a passage is to be repeated. The words *Da Capo* (dah kah'po) are used for this purpose. The term *Da Capo* means from the beginning. Thus, when the term *Da Capo* is placed at the end of a composition, it means that the player is to return to the beginning and play until he comes to the word *Fine* (fee'neh). This word, meaning the end, is used to show just where the composition ends. (See Illustration 5.) It is occasionally replaced by a *fermata* over a double



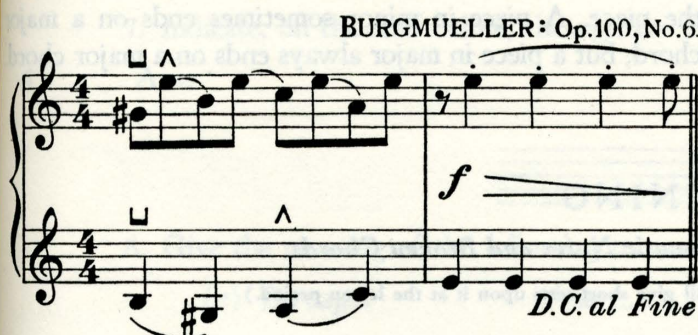
bar, as in the Melodic Dictation exercise in Lesson 38, EAR TRAINING.

Illustration 5  
Fine, Showing the End of a Piece



The term *Da Capo* is frequently abbreviated to *D. C.* Sometimes it is written thus: *D. C. al Fine*. (See Illustration 6.)

Illustration 6  
*Da Capo al Fine*



Illustrations 5 and 6 are from the same piece, and the former is the ending after the *D. C.* of Illustration 6. See also Illustration 1 of Lesson 33, FORM AND ANALYSIS, for another example of the use of *D. C.* and *Fine*.

## DAL SEGNO

The expression *Dal Segno* (dah! sayn -yo) is an Italian term, meaning, from the sign. It is used in connection with a special sign, thus:  $\text{S}$ . Therefore, when you see the term *Dal Segno*, you immediately go back to the place where the sign  $\text{S}$  occurred, and then play until you reach the sign for the end of the composition.

Sometimes the expression *Dal Segno al Segno* is used. This means from the sign to the sign; and in this case, the sign  $\text{S}$  occurs twice. This indicates a repetition of the music written between the two signs.

*Dal Segno* is frequently abbreviated to *D. S.* and *Dal Segno al Segno* to *D. S. al*  $\text{S}$ .

## ADDED LINES ABOVE THE TREBLE STAFF

You already know that the first added line above the treble staff is A, the second added line, C, and the third added line, E. The fourth added line above the treble staff is G, and the fifth, B. (See Illustration 7.)

Illustration 7

The Added Lines Above the Treble Staff, and the Spaces Above Them



It is necessary for you to learn thoroughly the names of all these added lines: A, C, E, G, B, etc. Knowing these, you can find at once the name of the space above each added line, namely, B, D, F, A, C, etc. (See Illustration 7.)

## SIGNS USED INSTEAD OF ADDED LINES

More lines may be added above the staff, but when many lines are added, the result is confusing to the eye.

In order to avoid this confusion, a sign, *8va*, is used. This is an abbreviation of the word *ottava* (ot-tah'-va), meaning, octave, and it is generally called simply "8-v-a."

When the sign, *8va*, is placed above single notes (or chords) it means that those notes are to be played an octave higher than written, as shown in Illustration 8.

Illustration 8

*8va* Sign and Indication of its Discontinuance



A dotted horizontal line is used after the sign, *8va*, when the sign is to apply to a continued series of notes. When the *8va* is discontinued, the dotted line is finished by a very short vertical line, and the word *loco* (meaning, in place), is sometimes added, though it is not necessary if the ending of the dotted line is plain.



## HARMONY

### Triads

(This subject is continued from Lesson 35, and is resumed in Lesson 37.)

#### THE MINOR TRIAD

A Minor Triad consists of a fundamental, a minor third, and a perfect fifth.

By comparing the minor triad with the major triad, we observe that the only difference is in the third, which in this case, is minor; the fifth remains the same.

This difference, however, produces a very decided change in the character of the triad, as you will discover if you play the two triads at (a) in Illustration 9, one tone at a time, reading upward from the lowest note.

Illustration 9

Major and Minor Triads Compared



Let us construct the minor triad on D as the fundamental; we find the minor third above D, which is F, and the perfect fifth above D, which is A. The D minor triad therefore reads as at (b) above.

In addition to having the same kind of fifths (perfect), the major and minor triads have another quality in common, for they are both concords.

A concord is a combination of tones which does not demand another concord to follow it in order to give a feeling of repose, but is satisfying in itself.

A composition may end with either a major or a minor triad, the final chord usually corresponding to the key of the piece. A piece in minor sometimes ends on a major chord, but a piece in major always ends on a major chord.

## EAR TRAINING

### Transposing Passages Containing Chromatic Notes and Broken Chords

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

1. The progressions below, in the key of C, are to be transposed to the keys of A, B, and E $\flat$ , after first playing and studying each one as it is.



2. The following succession of intervals begins in the key of C. Transpose it, beginning in the keys of B $\flat$  and D.



3. The following passage is in the key of G. Transpose it to the key of D.





SHERWOOD MUSIC SCHOOL COURSES—VIOLIN  
GRADE PREPARATORY B

**Test on Lesson 36**

GENERAL THEORY

1. What are the principal words indicating accent?

6 ..... Ans. ....

2. What do sforzato and sforzando indicate?

4 ..... Ans. ....

3. What does rinforzando indicate?

4 ..... Ans. ....

4. Draw the sign which indicates that a rest or tone is to be prolonged, and give its name.

5 ..... Ans. ....

5. What does the term, tenuto, indicate?

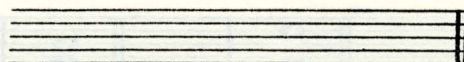
4 ..... Ans. ....

6. How is the tenuto usually indicated?

4 ..... Ans. ....

7. Indicate, on the staff below, the sign for first and second endings.

6 ..... Ans. ....



8. Give the meaning of the following terms:

(a) Da capo. Ans. ....

(b) Fine. Ans. ....

(c) Dal segno. Ans. ....

9. Write whole notes on the proper added lines or spaces above the staff for the letters indicated.

10 ..... Ans. ....



HARMONY

10. Of what does a minor triad consist?

6 ..... Ans. ....

11. Wherein lies the only difference between the minor triad and the major triad?

5 ..... Ans. ....



HARMONY—Continued

Marks  
Possible  
Marks  
Obtained

12. Rewrite each of the following major triads, changing it to a minor triad:

10 ..... Ans.



13. Mark the major and minor triads below, using the letters, M and m.

10 ..... Ans.



14. What is the name applied to a combination of tones which does not demand another chord to follow it in order to give a feeling of repose?

4 ..... Ans. ....

15. Write the inversions to the following intervals, naming both the intervals and the inversions, by means of the abbreviations, P.P., M.3, A.4, etc.

(This question gives further practice in a subject taught in a previous Lesson.)

10 ..... Ans.



EAR TRAINING

6 ..... 16. Transposing passages containing chromatic notes and broken chords.

100 ..... TOTAL.

Pupil's Name.....

Pupil's Address.....

Pupil's Class No.....

Teacher's Name.....



# Sherwood Music School Courses

VIOLIN



LESSON 37

GRADE—PREPARATORY B

Subjects of this Lesson: HARMONY · FORM AND ANALYSIS · EAR TRAINING

## HARMONY

### Triads

(This subject is continued from Lesson 36, and is resumed in Lesson 38.)

In Lessons 35 and 36, HARMONY, you studied the construction of major and minor triads.

In both major and minor triads, the fifth is a perfect fifth from the root.

### THE DIMINISHED TRIAD

A Diminished Triad consists of a fundamental or root, a minor third, and a diminished fifth.

If we construct a diminished triad on C as the fundamental, we find the minor third, which is E $\flat$ , and the diminished fifth, which is G $\flat$ , and the whole triad reads as at (a) in Illustration 1. The diminished triad on D would read as at (b).

It will be seen that the diminished triad has the same kind of third as the minor triad; that is, a minor third.

The difference between the minor and diminished triad is in the fifth, which is diminished in the latter. The diminished triad is a discord, or dissonant chord.

Illustration 1  
Diminished Triads



A discord is a combination of tones which demands another chord to follow it in order to give a feeling of repose. In later Lessons you will see just how this is brought about.

The word, discord, is very often used to describe a combination of tones unpleasant to the ear; but technically, the term has not such a meaning.

## FORM AND ANALYSIS

### Ternary Form

(Minuet Form, or Song Form with Trio)

In Lesson 33, FORM AND ANALYSIS, the three-part primary construction was analyzed. You found that it was a development of the two-part form, and embodied, definitely, the principle of recapitulation, or return to

a first theme, so that the whole piece divided itself more or less symmetrically into three parts.

Later on, Part I was made more complete in itself, with a decided ending.



Part II took on the nature of a new and contrasted idea, also complete in itself. Part III then offered another contrast, in the return of the material of Part I after Part II.

This larger three-part form is variously called Song Form with Trio, Ternary Form, and Minuet Form, the last mentioned name being used because the form is employed in the classic Minuet. The first part, complete in itself, may be written in either two- or three-part primary form. The second part, or trio, may also be either a two- or three-part primary form. The element of *contrast* already mentioned is essential. The third part, or repetition, usually has some slight alterations.

The form may be diagrammed in the following way:

A (PART I)      B (PART II)      C (PART III)

As each of these three parts may be either a two-part

or a three-part form, the diagram, in fuller detail, would be:

A	B	C
a-b	a-b	a-b
or	or	or
a-b-a	a-b-a	a-b-a

The ternary form is used in marches, polonaises, and innumerable other pieces of no special names.

### ANALYSIS

We select for analysis, and as an example of a very simple and clear application of the ternary form, a Scherzo by Reinhold, given in Illustration 2.

Part I, consisting of twenty-four measures (without repeats), is plainly a three-part primary form in itself,

Illustration 2  
A Composition in Ternary Form

*Moderato* REINHOLD: Scherzo

The musical score is for a Scherzo by Reinhold, in 3/4 time, marked *Moderato*. It is written for piano with a grand staff. The key signature has one sharp (F#). The score is divided into three parts: Part I (measures 1-8), Part II (measures 9-16), and Part III (measures 17-24). Part I is marked *mf* and Part II is marked *fz*. The score is written for piano with a grand staff (treble and bass clefs). The tempo is marked *Moderato*. The title is *REINHOLD: Scherzo*.



TRIO

25 26 27 28 29 30 31 32

33 34 35 36 37 *cresc.* 38 39 40 *p*

41 42 43 44 45 46 47 *f* 48

49 *fz* 50 51 *fz* 52 53 *fz* 54 55 56

57 58 59 60 61 62 63 *f* 64



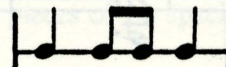
the three eight-measure periods forming the three divisions. Notice that the first and third periods are the same, except for slight changes in the endings. The first period ends in the dominant, C, and the third, in the tonic, F.

Part II, here with the printed name, Trio, is in the key of the relative minor, D minor. It consists of a small two-part primary form, of two eight-measure periods. The first part ends in the key of A (measure 32), the second returning to D minor (measure 40).

Part III is a repetition of Part I. This repetition might have been indicated by a *Da Capo* sign, as was the case with the three-part primary example in Illustration 1 of Lesson 33, FORM AND ANALYSIS. However, a Part III is more often printed out in full, as is done here. Frequently,

printing in full is necessary in order to permit of some desired changes.

In Lesson 17, FORM AND ANALYSIS, you learned something of the little group of notes, easily recognizable, which is called a figure, or motive. Observe that the rhythmic pattern



is constantly repeated in the first part of this piece, constituting a rhythmic motive.

The division of the periods into four-measure phrases, and these again into two-measure sections, is very distinct throughout this composition.

## EAR TRAINING

### *Transposing a Passage Containing Chromatic Notes*

### *Playing Diminished Fifths and Triads*

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

#### TRANSPOSING A PASSAGE CONTAINING CHROMATIC NOTES

In studying a melody in order to transpose it, a little analysis will be of assistance. For instance, in the following passage, the alternate notes are merely the notes of the chord of C—the first, third, fifth and seventh notes, in the first two measures; and the second, fourth, sixth and eighth notes in the last two measures. Every one of these notes (except the first one) is preceded by a note a half step below it.

Transpose the passage into the keys of F, G, and A, listening carefully so that you may be sure of the correctness of your transpositions.



#### PLAYING DIMINISHED FIFTHS AND TRIADS

1. Play diminished fifths from each of the seven natural tones.
2. Play diminished triads on C#, D, E, F#, G, and A.



SHERWOOD MUSIC SCHOOL COURSES—VIOLIN  
GRADE PREPARATORY B

**Test on Lesson 37**

**HARMONY**

1. What kind of fifth do we have in both major and minor triads.

4 ..... Ans. ....

2. Of what does a diminished triad consist?

5 ..... Ans. ....

3. What two kinds of triads have a minor third?

4 ..... Ans. ....

4. Wherein lies the difference between a minor triad and a diminished triad?

5 ..... Ans. ....

5. What is a discord?

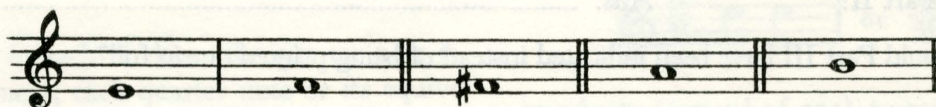
5 ..... Ans. ....

6. Which one of the triads thus far explained—major, minor and diminished—is a discord?

4 ..... Ans. ....

7. Write diminished triads on E, F, F $\sharp$ , A and B.

10 ..... Ans. ....



8. Mark the following triads, whether major, minor or diminished. Use the letters M, m and D, and place them above the chords.

16 ..... Ans. ....



**FORM AND ANALYSIS**

9. Give three names for the larger three-part form.

3 ..... Ans. ....

10. In what primary form may the first part be written?

3 ..... Ans. ....

11. In what primary form may the second part be written?

3 ..... Ans. ....



Marks  
Possible  
Marks  
Obtained

## FORM AND ANALYSIS—Continued

12. What element is essential in the second part?

3 ..... Ans. ....

13. Is the third part the same as the first?

3 ..... Ans. ....

14. Which form is generally used in marches, polonaises and other pieces of no special names?

3 ..... Ans. ....

15. In the "Scherzo" by Reinhold (Illustration 2), how many measures in

(a) Part I? Ans. ....

6 ..... Ans. (b) Part II? Ans. ....

(c) Part III? Ans. ....

16. What keys are used in

6 ..... Ans. (a) Part I? Ans. ....

(b) Part II? Ans. ....

17. How could Part III have been indicated instead of being printed out in full?

3 ..... Ans. ....

18. What is the most prominent rhythmic motive used in Parts I and III?

4 ..... Ans. ....

## EAR TRAINING

5 ..... 19. Transposing a passage containing chromatic notes.

5 ..... 20. Playing diminished fifths and triads.

100 ..... TOTAL.

Pupil's Name.....

Pupil's Address.....

Pupil's Class No.....

Teacher's Name.....



# Sherwood Music School Courses

VIOLIN



LESSON 38

GRADE—PREPARATORY B

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

## GENERAL THEORY

### Measure

(This subject is continued from Lesson 16, and is resumed in Lesson 39.)

#### SIMPLE MEASURE

In Lesson 6, GENERAL THEORY, three kinds of simple measure were studied; two-four ( $\frac{2}{4}$ ), three-four ( $\frac{3}{4}$ ) and four-four ( $\frac{4}{4}$ ).

You learned that, in each of these, the quarter note is the unit of measurement, each quarter note or its equivalent receiving one count.

There are several other kinds of measure with two, three or four beats to the measure, in which the half note, or the eighth note, or occasionally the sixteenth note, takes the place of the quarter note as the beat unit.

#### SIMPLE DUPLÉ MEASURE

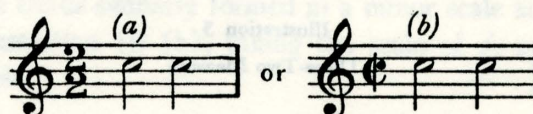
In addition to two-four ( $\frac{2}{4}$ ) measure, which we have already studied, we may have Two-Two ( $\frac{2}{2}$ ) and Two-Eight ( $\frac{2}{8}$ ) measure.

In two-two measure, the half-note is the unit of measurement. This kind of measure is commonly called *Alla Breve*, and is frequently indicated by the sign shown in Illustration 1 (b). The vertical line through the C, indicates that the half note is the beat unit.

Without the line through the C, two half-notes to the measure would represent four-four measure, with

Illustration 1

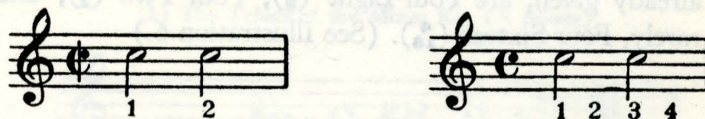
Two-Two Measure (*Alla Breve*)



two beats (instead of one) to each half note. (See Illustration 2.)

Illustration 2

*Alla Breve* Compared to Four-Four Measure



Two-eighth measure has the eighth note as a beat unit. This measure is only rarely used. (See Illustration 3.)

Illustration 3

Two-Eighth Measure





### SIMPLE TRIPLE MEASURE

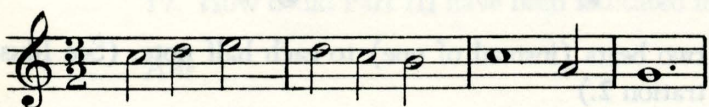
The usual simple triple measures, besides three-four, which we have already studied, are Three-Eight ( $\frac{3}{8}$ ) in which the eighth note is the beat unit, and Three-Two ( $\frac{3}{2}$ ) in which the half note is the beat unit. Three-eighth measure is used very frequently. It gives the impression of quicker music than does three-four, although an eighth note in one composition may be as long in duration as a quarter note in another. (See Illustration 4.)

Illustration 4  
Three-Eighth Measure



Three-two measure, on the contrary, gives an impression of slowness, and is mostly found in hymns and other church music. (See Illustration 5.)

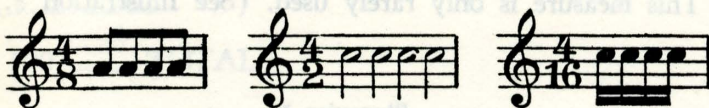
Illustration 5  
Three-Two Measure



### SIMPLE QUADRUPLER MEASURE

Other simple quadruple measures, besides the four-four already given, are Four-Eight ( $\frac{4}{8}$ ), Four-Two ( $\frac{4}{2}$ ), and, rarely, Four-Sixteen ( $\frac{4}{16}$ ). (See Illustration 6.)

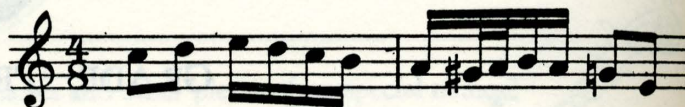
Illustration 6  
Four-Eight, Four-Two and Four-Sixteen Measure



Four eighth notes are equivalent to two quarter notes, so that the note value, in four-eighth measure, is the same as in two-four measure; but in four-eighth measure, every note has more importance, and there is a secondary accent

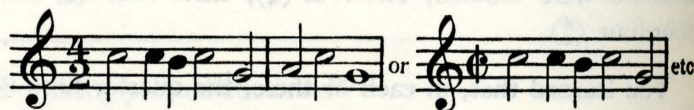
on the third beat, as in the four-four measure. (See Illustration 7.)

Illustration 7  
Four-Eighth Measure



In four-two measure, the half-note is the beat unit, as in two-two measure, and for this reason it, also, is called *Alla Breve*, and is indicated by the same sign. It is found mostly in church music, where the longer notes suggest a suitably dignified style of performance; hence it is also sometimes called *Alla Cappella*, meaning "in the church style." (See Illustration 8.)

Illustration 8  
Four-Two, or *Alla Cappella* Measure



### OCTUPLE MEASURE

A measure signature of Eight-Eight ( $\frac{8}{8}$ ) has occasionally been used. While some writers call it Octuple Measure, it seems better to consider it as a very slow four-four measure, in which the half beats are all counted in performance. In any measure, one may sometimes count half beats in slow playing, but that should not change the measure signature. For example, the measure of three-four, in Illustration 9, might be counted in six eighth notes. It would not, for that reason, be called six-eighth measure.

Illustration 9  
Slow Three-Four Measure, With Six Counts





## HARMONY

### Triads

(This subject is continued from Lesson 37, and is resumed in Lesson 42.)

#### THE AUGMENTED TRIAD

An Augmented Triad consists of a fundamental, a major third and an augmented fifth.

If we construct an augmented triad on C as the fundamental, we find the major third, which is E



and the augmented fifth, which is G#.



The whole triad then reads thus:



The augmented triad on D would, therefore, read thus:



The augmented triad has the same kind of third as the major triad, that is, a major third.

The difference between the major and augmented triads is in the fifth, which is augmented in the latter. The augmented triad, like the diminished triad, is a discord, and needs special treatment, both as to the chords that precede it and those that follow it. This will be taken up in detail later.

#### ROMAN NUMERALS TO INDICATE CHORDS

Chords are designated by means of Roman numerals, according to the scale degrees on which they are built. (See Lesson 21, HARMONY.)

Major triads are designated by large Roman numerals:

I IV V

Small Roman numerals are used for minor triads:

i ii iv v

A small Roman numeral, with a little circle following it, is used for diminished triads, thus: vii°.

The augmented triad is designated by a large Roman numeral with a small plus sign added, thus: III+.

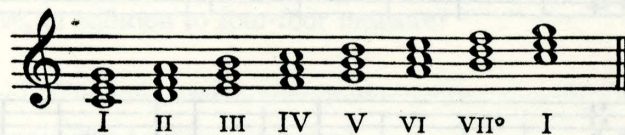
#### THE TRIADS OF THE MAJOR AND MINOR SCALES

If we construct a triad on each degree of the major scale, using only tones contained in that scale, we shall have the major, minor and diminished triads, shown, for example, in the key of C, in Illustration 10 (a).

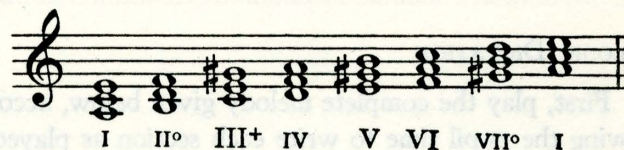
The triads similarly formed in a minor scale are shown in Illustration 10 (b), taking the scale of A minor for example.

Illustration 10

(a) The Triads of the Major Key (C Major)



(b) The Triads of the Minor Key (A Minor)



It will be seen that diminished triads occur in one place in major, and in two places in minor. The augmented triad occurs only once; namely, on the third degree of the minor scale.

All the other triads of the two scales are major or minor, and are, therefore, concords. Diminished and augmented triads are discords. (See Lesson 37, HARMONY.)



## EAR TRAINING

### *Playing Augmented Fifths and Triads*

### *Transposing a Passage Containing Chromatic Notes*

### *Melodic Dictation*

#### PLAYING AUGMENTED FIFTHS AND TRIADS

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

1. Play augmented fifths from each of the seven natural tones.
2. Play augmented triads on D, E $\flat$  and C $\flat$ .

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

#### TRANSPOSING A PASSAGE CONTAINING CHROMATIC NOTES

Have the pupil play each of the following passages as written, in the key of C, and then in the key of B $\flat$ . See that he listens carefully, comparing each transposition with the original.



#### MELODIC DICTATION

First, play the complete melody given below, according to previous instructions; then play it section by section, allowing the pupil time to write each section as played:





Marks Possible	Marks Obtained
10	10

## GENERAL THEORY

- 3 ..... Ans. ....

- 4 ..... (a) Two-two measure? Ans. ....

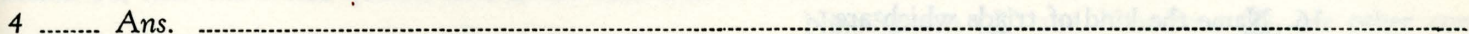
- (b) Two-eight measure? Ans. \_\_\_\_\_

- 3 \_\_\_\_\_ Ans. \_\_\_\_\_

- 3 ..... Ans. ....

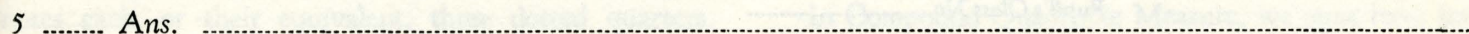
- 3 ..... Ans. ....

- 6 ..... Ans.



- 3 ..... Ans. ....

- 6 ..... Ans.





## HARMONY—Continued

Marks  
Possible  
Marks  
Obtained

11. What two kinds of triads have a major third?

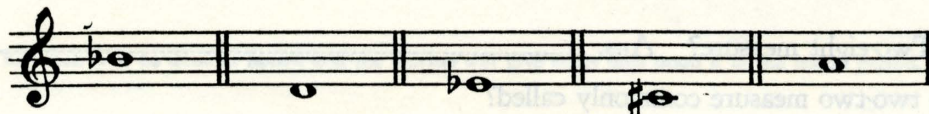
5 ..... Ans. ....

12. Wherein lies the difference between a major triad and an augmented triad?

5 ..... Ans. ....

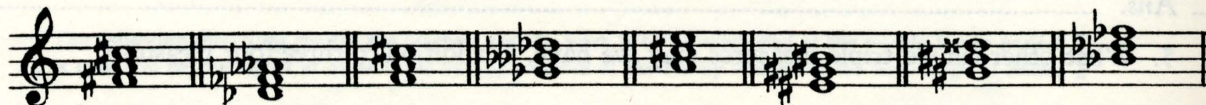
13. Write augmented triads on B $\flat$ , D, E $\flat$ , C $\sharp$ , A.

10 ..... Ans.



14. Mark the triads below, whether major, minor, diminished or augmented. Use the abbreviations M, m, D, A.

16 ..... Ans.



15. Write the triads on all the scale degrees of the relative major and minor keys having the signature of one flat, and mark each triad with the proper Roman numeral.

10 ..... Ans.



16. Name the kind of triads which are

5 ..... (a) concords. Ans. .... (b) discords. Ans. ....

## EAR TRAINING

5 ..... 17. Playing augmented fifths and triads.

2 ..... 18. Transposing a passage containing chromatic notes.

2 ..... 19. Melodic dictation.

100 ..... TOTAL.

Pupil's Name.....

Pupil's Address.....

Pupil's Class No.....

Teacher's Name.....



# Sherwood Music School Courses

VIOLIN



LESSON 39

GRADE—PREPARATORY B

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

## GENERAL THEORY

### Measure

(This subject is continued from Lesson 38, and is resumed in Lesson 74.)

#### COMPOUND MEASURE

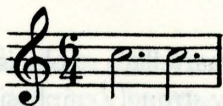
We learned in Lesson 16, GENERAL THEORY, that compound measure is that measure in which the unit of measurement is a dotted note.

#### COMPOUND DUPE MEASURE

The usual Compound Duple Measures are six-eight ( $\frac{6}{8}$ ) and six-four ( $\frac{6}{4}$ ). Six-eight measure was illustrated in Lesson 16, with the dotted quarter note as the beat unit.

In Six-Four measure, the dotted half note, which is equal to three quarter notes, is the unit of measurement. (See Illustration 1.)

Illustration 1  
Compound Duple Measure

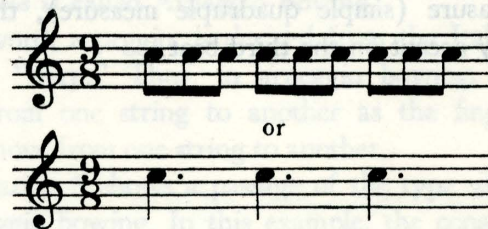


#### COMPOUND TRIPLE MEASURE

The only Compound Triple Measure in common use is Nine-Eight ( $\frac{9}{8}$ ), having three groups of three eighth notes each, or their equivalent, three dotted quarters. (See Illustration 2.)

Illustration 2

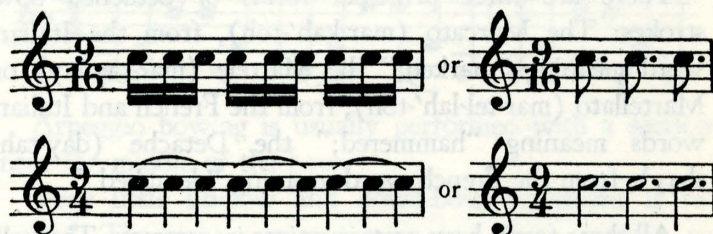
Compound Triple Measure



Nine-Sixteen ( $\frac{9}{16}$ ) and Nine-Four ( $\frac{9}{4}$ ), are other compound triple measures occasionally used. (See Illustration 3.)

Illustration 3

Unusual Compound Triple Measures

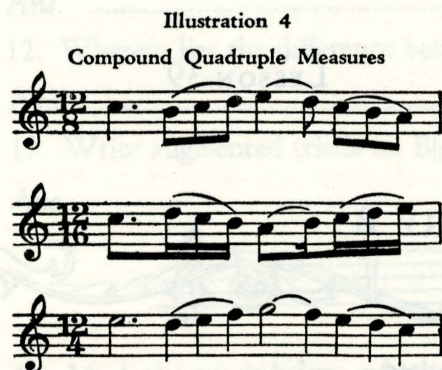


#### COMPOUND QUADRUPLE MEASURE

In Compound Quadruple Measure, we must have four beat-units to the measure. Twelve-Eight ( $\frac{12}{8}$ ) measure is the



most used, but Twelve Sixteen ( $\frac{12}{16}$ ) and Twelve-Four ( $\frac{12}{4}$ ) are also found. (See Illustration 4.)



Twelve-eight measure has four dotted quarter notes to the measure, equaling four groups of three eighth notes each.

Twelve-sixteen measure has four dotted eighth notes to the measure, equaling four groups of three sixteenth notes each.

Twelve-four measure has four dotted half notes, equaling four groups of three quarter notes each. As in four-four measure (simple quadruple measure), there is a secondary accent on the third beat.

The following table summarizes duple, triple, and quadruple measures, simple and compound.

Other measures than those listed may be found occasionally, but these are the most commonly used. (See Illustration 5.)

Illustration 5  
Simple and Compound Measures Tabulated

	DUPLE	TRIPLE	QUADRUPLE
Simple Measures	$\frac{2}{4}$ ♩ ♩	$\frac{3}{8}$ ♩ ♩ ♩	$\frac{4}{8}$ ♩ ♩ ♩ ♩
	$\frac{2}{2}$ ♩ ♩	$\frac{3}{4}$ ♩ ♩ ♩	$\frac{4}{4}$ ♩ ♩ ♩ ♩
		$\frac{3}{2}$ ♩ ♩ ♩	$\frac{4}{2}$ ♩ ♩ ♩ ♩
Compound Measures	$\frac{6}{16}$ ♩. ♩.	$\frac{9}{16}$ ♩. ♩. ♩.	$\frac{12}{16}$ ♩. ♩. ♩. ♩.
	$\frac{6}{8}$ ♩. ♩.	$\frac{9}{8}$ ♩. ♩. ♩.	$\frac{12}{8}$ ♩. ♩. ♩. ♩.
	$\frac{6}{4}$ ♩. ♩.	$\frac{9}{4}$ ♩. ♩. ♩.	$\frac{12}{4}$ ♩. ♩. ♩. ♩.

The very rare quintuple and septuple measures (5 and 7 beats) are mentioned in Lesson 74, GENERAL THEORY.

## TECHNIC

### Bowing

(This subject is continued from Lesson 35, and is resumed in Lesson 46.)

#### THE DETACHED BOWS

The Detached Bows are used to produce emphasized tones which are conspicuously separated, or detached, from one another.

There are three principal forms of detached bow strokes: The Marcato (mar-kah'toh), from the Italian word meaning "marked;" the Martele (mar-tay-lay) or Martellato (mar-tel-lah'toh), from the French and Italian words meaning "hammered;" the Detache (day-tah-shay), from the French word meaning "detached."

All three forms have certain points in common. They all employ rapidly drawn strokes, but are used in music of moderate tempo. Each tone is given a separate stroke. The movement of the bow is abruptly halted at the conclusion of each stroke, the bow remaining motionless for a moment

to create the detached effect desired. The pinching movement of the thumb and forefinger of the right hand is used at the beginning of each stroke, in all three forms. (See Lesson 8, TECHNIC.)

The marcato stroke is used for short tones which are to be moderately emphasized. The stroke is moderately swift, and usually a fairly short stroke, at the point, frog, or middle of the bow.

The martele, or martellato stroke is used for short tones which are to be very strongly emphasized. A section of the bow from two to eight or nine inches in length, is ordinarily used for this stroke, usually within the upper half of the bow. The tone is started with a decisive accent resulting from a combination of the pinching movement with pressure. (See Lesson 14, TECHNIC.) It is finished by a jerk of the forearm. Start and finish are blended into one



extremely rapid motion which produces a heavy, explosive tone.

There are two kinds of *detache* stroke, the *Grand* (grahnt) and the *Petit* (peh-tee). (*Grand* is the French word for full, and *petit* is the French word for small.)

The *grand detache* consists of a full or almost full stroke of the bow, very vigorous and energetic, producing a very loud tone. The *petit detache* is usually drawn with a section of the upper part of the bow, and its effect is essentially the same as that of the *marcato* stroke. Some composers use one word, some another. It may also be played at the middle or at the frog of the bow.

The *marcato*, *martele* and *detache* forms of bowing are very frequently used in passages which require the bow to cross from one string to another, the second string being either adjacent or non-adjacent to the first.

When such crossings must be made from right to left, it usually facilitates the bowing to start up-bow. If the crossings must be made from left to right, it is usually easier to start down-bow. Illustration 5 (a) and (b) shows bowing indications based on this principle.

Illustration 6  
Bowling Indications for Notes which require  
String Crossings

(a) From Right to Left



(b) From Left to Right



When a passage calls for constant crossing or skipping back and forth, from one string to another, you may apply this general rule by observing on which string the accented tones are played, and by considering, accordingly, whether the other string lies to the right or to the left.

The same principle of bowing may be applied to *legato* effects in which there are crossings from any string to an adjacent string.

### PIQUE BOWING

The French word, *Pique* (peek), is used to designate a special form of detached bowing. The word means "pricked," and this describes very well the quality of the tones produced by *Pique* Bowing.

A very short section of the bow is used, usually at the tip or at the frog. The right arm remains motionless, and the bow is moved by the hand only, from the wrist joint. Although the attack is not brusque, it is given some extra

emphasis through the pinching movement of the thumb and index finger. (See Lesson 8, *TECHNIC*.)

At the end of the stroke, the hand lifts the bow and brings it back *off the string* into position for another stroke *in the same direction*. Thus, *pique* bowing always consists of a series of up-bow strokes (usually at the tip), or a series of down-bow strokes (usually at the frog).

Illustration 5 shows a passage to which *pique* bowing may be applied.

Illustration 7  
A Passage to which *Pique* Bowing may be Applied



As indicated, all the notes in Illustration 7 may be played either up-bow, or down-bow.

### ARPEGGIO BOWING

When the bow is moved from one string to one or more other strings, in order, from left to right, or from right to left, producing only a single short tone on each string, the process is called *Arpeggio* Bowing.

The word, *arpeggio*, is derived from the Italian word meaning "harp." Thus, in *arpeggio* bowing, the bow moves from one string to another as the fingers of a harpist move from one string to another.

Illustration 8 shows a passage of the type which calls for *arpeggio* bowing. In this example, the constantly recurring G and D should be played on the open strings, and the upper tones should be played on the A string. (See Illustration 8.)

Illustration 8  
A Passage Which Requires *Arpeggio* Bowing



*Arpeggio* bowing is usually performed with a section near the middle of the bow.

Very little up-bow and down-bow movement is required. The right arm moves up and down rapidly, to assume the different height needed for each string (see Lesson 8, *TECHNIC*), with a motion like that of a pump handle moving up and down, and with comparatively little movement of the wrist.



## The Playing Apparatus

(This subject is continued from Lesson 19, and is resumed in Lesson 61.)

### THE CORRECT POSITION OF THE LEFT ELBOW

It was stated in Lesson 1, **TECHNIC**, that when the left arm is properly relaxed, the left elbow will of its own weight drop to its proper position beneath the body of the violin.

This position is easily assumed when the violinist is preparing to play, but when the left hand becomes active in stopping the strings, there is sometimes a tendency for the left elbow to move outward. When this occurs, it becomes difficult for the third and fourth fingers to reach the points which they must cover on the fingerboard.

Two tests will enable you to determine whether or not your left elbow is in the correct position.

First, it should be far enough under the body of the violin so that you can see a little of it as you play.

Second, it should be in such position that the four fingers of the left hand can easily be put down, all at the

same time, on the following points: The first finger on F on the E string; the second finger on C on the A string; the third finger on G on the D string; and the fourth finger on D on the G string. (See Illustration 9.)

Illustration 9

Notes to be Fingered in Testing the Position of the Left Elbow



When the fingers cover these points on the fingerboard, the left elbow is forced to move farther to the right beneath the instrument, if it is not already far enough to the right to permit the third and fourth fingers to reach the notes designated. This, in itself, illustrates the necessity for the left elbow to be in the correct position, in order that the third and fourth fingers may easily fall into place.

## EAR TRAINING

### Playing Various Triads on Given Tones

#### PLAYING VARIOUS TRIADS ON GIVEN TONES

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

Play diminished, minor, major and augmented triads on each of the following fundamentals, taken one at a time. C#, E, F, Gb, and Bb.

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

#### MELODIC DICTATION

First, play the complete melody below, according to previous instructions; then play the melody again, section by section, allowing the pupil time to write each section as played.

#### French Folk-Song





	Marks Possible	Marks Obtained
Q.1	10	8
Q.2	10	7
Q.3	10	6
Q.4	10	9
Q.5	10	8
Q.6	10	7
Q.7	10	6
Q.8	10	9
Q.9	10	8
Q.10	10	7
Q.11	10	6
Q.12	10	9
Q.13	10	8
Q.14	10	7
Q.15	10	6
Q.16	10	9
Q.17	10	8
Q.18	10	7
Q.19	10	6
Q.20	10	9
Q.21	10	8
Q.22	10	7
Q.23	10	6
Q.24	10	9
Q.25	10	8
Q.26	10	7
Q.27	10	6
Q.28	10	9
Q.29	10	8
Q.30	10	7
Q.31	10	6
Q.32	10	9
Q.33	10	8
Q.34	10	7
Q.35	10	6
Q.36	10	9
Q.37	10	8
Q.38	10	7
Q.39	10	6
Q.40	10	9
Q.41	10	8
Q.42	10	7
Q.43	10	6
Q.44	10	9
Q.45	10	8
Q.46	10	7
Q.47	10	6
Q.48	10	9
Q.49	10	8
Q.50	10	7
Q.51	10	6
Q.52	10	9
Q.53	10	8
Q.54	10	7
Q.55	10	6
Q.56	10	9
Q.57	10	8
Q.58	10	7
Q.59	10	6
Q.60	10	9
Q.61	10	8
Q.62	10	7
Q.63	10	6
Q.64	10	9
Q.65	10	8
Q.66	10	7
Q.67	10	6
Q.68	10	9
Q.69	10	8
Q.70	10	7
Q.71	10	6
Q.72	10	9
Q.73	10	8
Q.74	10	7
Q.75	10	6
Q.76	10	9
Q.77	10	8
Q.78	10	7
Q.79	10	6
Q.80	10	9
Q.81	10	8
Q.82	10	7
Q.83	10	6
Q.84	10	9
Q.85	10	8
Q.86	10	7
Q.87	10	6
Q.88	10	9
Q.89	10	8
Q.90	10	7
Q.91	10	6
Q.92	10	9
Q.93	10	8
Q.94	10	7
Q.95	10	6
Q.96	10	9
Q.97	10	8
Q.98	10	7
Q.99	10	6
Q.100	10	9
Total	1000	750

## GENERAL THEORY

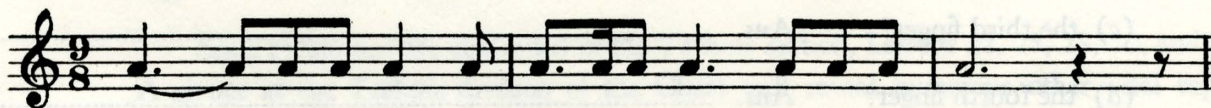
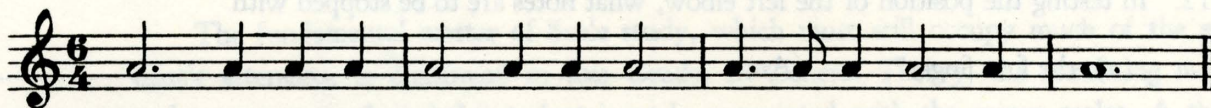
6. Ans. \_\_\_\_\_

6. Ans. \_\_\_\_\_

6 ..... Ans. ....

6 \_\_\_\_\_ Ans. \_\_\_\_\_

15 ..... Ans.



6. Ans. \_\_\_\_\_

8 \_\_\_\_\_ (a) moderately emphasized? Ans. \_\_\_\_\_

Ans. ....



## TECHNIC—Continued

Marks  
Possible  
Marks  
Obtained

8. What part of the bow is used for

9 ..... (a) the grand detache? Ans. ....

(b) the petit detache? Ans. ....

(c) the pique? Ans. ....

9. How is the pique bow played?

7 ..... Ans. ....

10. What is arpeggio bowing?

7 ..... Ans. ....

11. With what part of the bow is arpeggio bowing usually performed?

6 ..... Ans. ....

12. In testing the position of the left elbow, what notes are to be stopped with

8 ..... (a) the first finger? Ans. ....

(b) the second finger? Ans. ....

(c) the third finger? Ans. ....

(d) the fourth finger? Ans. ....

## EAR TRAINING

5 ..... 13. Playing various triads on given notes.

5 ..... 14. Melodic dictation.

100 ..... TOTAL.

Pupil's Name.....

Pupil's Address.....

Pupil's Class No.....

Teacher's Name.....



# Sherwood Music School Courses

VIOLIN



LESSON 40

GRADE—PREPARATORY B

## Grade Review

The review of Grade Preparatory B is now to be made, using the Reference Chart on the following pages for this purpose, as in the case of Grade Preparatory A.

The Reference Chart gives a synopsis of the subjects presented in Lessons 21 to 39, inclusive. Thus, subjects which the teacher thinks should be reviewed may easily be found, and turned to and re-studied in the Lessons themselves.

The fundamental matter of Scale study, which must still occupy much of the student's attention, is continued in this Grade. In *General Theory*, the remaining major scales are presented, and the student is made acquainted with the minor scales. A thorough review of this subject in Lesson 30, *General Theory*, is recommended.

Scale Fingerings are continued in the *Technic* section, Lessons 22, 25, 28, 30, and 35. A glance at the *Technic* division of the Chart will reveal numerous other vital topics that may well be reviewed.

The specific names of the scale degrees are given in Lesson 21, under the heading of *Harmony*, which subject is introduced in this Grade. Directions for practice in the use of these names, and in the playing of scales to given rhythms, are found in several of the *Ear Training* Lessons.

The Lessons in which Intervals and Triads are explained, are readily found in the *Harmony* division of the Chart; and directions for practice in the recognition of the same by ear are given in the *Ear Training* division.

If the student is at all uncertain as to anything he has studied, this Grade Review is his opportunity to strengthen himself on such subjects. His progress in the following Grade will then be natural and easy.

After such a review, the pupil is to take the Grade Test accompanying this Lesson, writing the answers in the presence of the teacher, or as may otherwise be arranged.



# GRADE PREPARATORY B

	21	22	23	24	25	26	27	28	29
General Theory	Scales (Bb, Eb and Ab Major) — Rhythm (Syncopation)		Notation (Double Sharp, Double Flat) — Scales (Db and Gb Major) — Summary of Flat Scales			Scales (B, F# and C# Major) — Summary of Sharp Scales			
Harmony	Introductory — Scale Degrees Named	Intervals (Major, Minor, Perfect, Augmented, Diminished)	Intervals (Primes)	Intervals (Seconds) — Enharmonic Change of Notation	Intervals (Thirds)		Intervals (Fourth, Fifths)	Intervals (Sixths, Sevenths)	Intervals (Octaves, Ninths)
Form and Analysis						Periods, Phrases and Sections (Analysis, "A Little Story")			Periods, Phrases and Sections (Analysis, "A Fairy Tale")
Technic		Pizzicato (One-Finger) — Scale Fingerings (Bb, Eb and Ab Major) — Fingering (Exceptions to the Rule)			Sight-Reading — Scale Fingerings (Db and Gb Major) — Bowing (Dotted Note Rhythms)		Stopping (Double Stopping) — Bowing (Three- and Four-Part Chords, Transferring to Non-adjacent String)	The Positions (Half-Position, Third Position) — Scale Fingerings (B, F# and C# Major)	
Interpretation				Playing From Memory					
Ear Training	Playing Scale Degrees in Different Keys — Melodic Dictation	Tonic Sol-Fa	Rhythmic Dictation — Melodic Dictation — Tonic Sol-Fa	Observing Major and Minor Seconds	Rhythmic Dictation	Naming Intervals From Their Sound — Rhythmic Dictation	Naming Intervals From Their Sound — Rhythmic Dictation	Melodic Dictation	Rhythmic Patterns for Scale Playing



## REFERENCE CHART

GIVING A SYNOPSIS OF THE SUBJECTS IN LESSONS 21 TO 39 INCLUSIVE

30	31	32	33	34	35	36	37	38	39
Scales (Natural, Harmonic and Melodic Minors, Chromatic)		Ornamentation (Appoggiatura, Acciaccatura) — Notation (Double Dot)				Marks of Expression (Dynamics, Hold, Tenuto) — Notation (Repeats, Added Lines)		Measure (Simple)	Measure (Compound)
		Intervals (Summary)		Intervals (Inversion)	Triads (Major)	Triads (Minor)	Triads (Diminished)	Triads (Augmented Triads, Roman Numerals for Chords, Triads of Major and Minor Scales)	
	One-Part Primary Form (Analysis, "Old English Melody") — Two-Part Primary Form (Analysis, "Sicilian Mariner's Hymn")		Three-Part Primary Form (Analysis, "Sarabande," "Song Without Words")				Ternary Form (Analysis, "Scherzo")		
Scale Fingerings (C, G, D, A and E Melodic Minor)	Shifting (The Portamento, Finger Substitution)		Stopping (Variation in Distances Between Points Stopped on the Fingerboard)		Bowing (Natural Spiccato) — Scale Fingerings (Chromatic) — The Positions (Second Position)				Bowing (Detached Bows, Pique, Arpeggio) — The Playing Apparatus (Position of Left Elbow)
				Basic Elements (Dynamics, Tempo Changes)					
Rhythmic Patterns for Scale Playing	Melodic Dictation	Transposing a Minor Melody — Melodic Dictation	Melodic Dictation	Transposing a Minor Chromatic Melody — Analyzing Intervals and Their Inversions	Transposing Chords, and Finding Major Triads	Transposing Passages Containing Chromatic Notes and Chords	Transposing a Passage Containing Chromatic Notes — Playing Diminished Fifths and Triads	Playing Augmented Fifths and Triads — Transposing a Passage Containing Chromatic Notes — Melodic Dictation	Playing Various Triads on Given Tones — Melodic Dictation



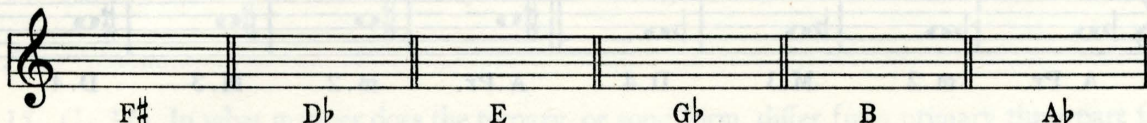
SHERWOOD MUSIC SCHOOL COURSES—VIOLIN  
GRADE PREPARATORY B

*Grade Test Accompanying Lesson 40*

GENERAL THEORY

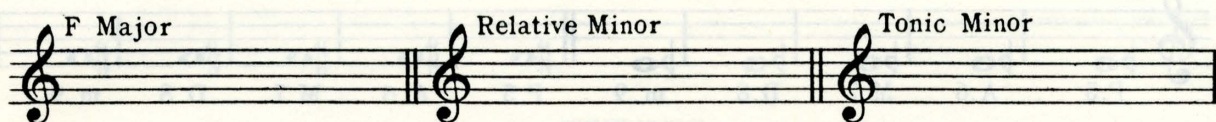
1. (Ls. 23, 26) Write the signatures and the keynotes for the following keys: F $\sharp$ , D $\flat$ , E, G $\flat$ , B, A $\flat$ .

3 ..... Ans.



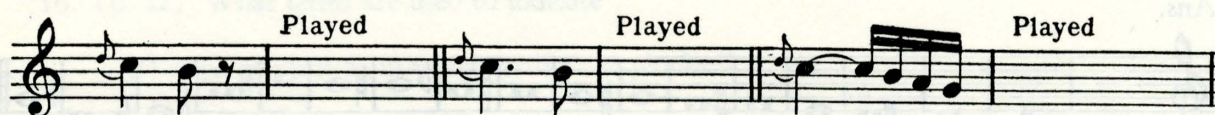
2. (L. 30) Write the major scale of F, and the harmonic forms of its relative and tonic minors. Draw the proper signatures and indicate the half steps by short curved lines.

3 ..... Ans.



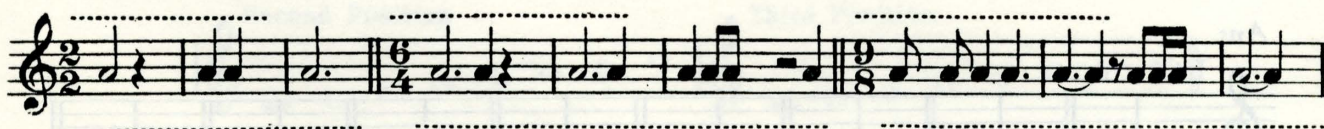
3. (L. 32) Show how the following appoggiaturas are to be played, using the blank space after each.

3 ..... Ans.



4. (Ls. 38, 39) Add single notes necessary to complete the unfilled measures in the examples below. Mark the count, simple and compound, below, and name the kind of measure in which each example is written, above.

9 ..... Ans.



HARMONY

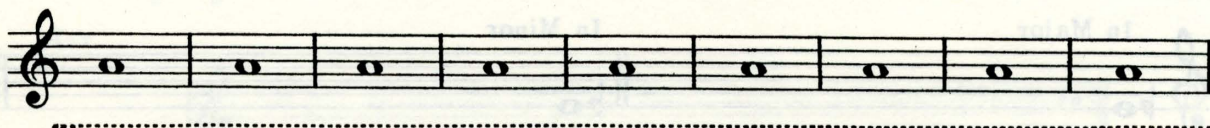
5. (L. 21) Write, in the following order, the dominant, mediant, leading tone, subdominant, tonic, submediant and supertonic in the keys of B $\flat$  major and C $\sharp$  minor. Add the necessary signatures.

4 ..... Ans.



6. (L. 22) Write, in whole notes, all numerical intervals up to the ninth above the keynote in the key of A. Use no signature, but accidentals instead. Give the numerical name of each interval.

3 ..... Ans.

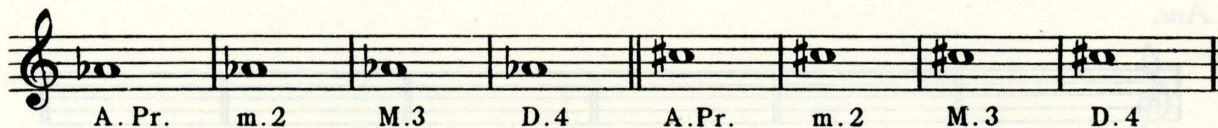




## HARMONY—Continued

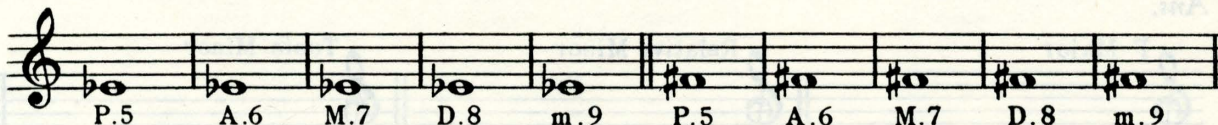
7. (Ls. 23, 24, 25, 27) Write augmented primes, minor seconds, major thirds and diminished fourths on each of the tones,  $A_b$  and  $C^\sharp$ , as given below.

4 ..... Ans.



8. (Ls. 27, 28, 29) Write the indicated intervals on the following given tones:

5 ..... Ans.



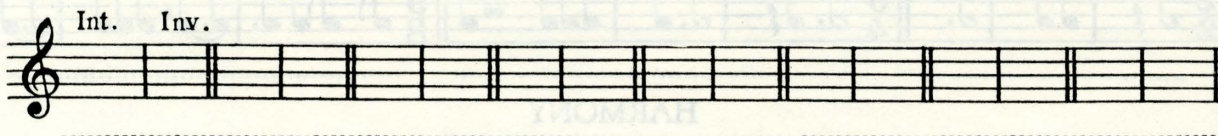
9. (L. 32) Mark the consonances, c, and dissonances, d, in the following examples:

4 ..... Ans.



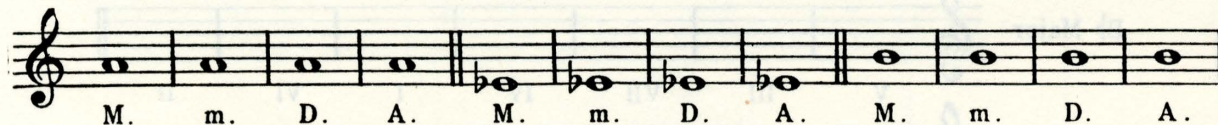
10. (L. 34) Write, without key signature, all the intervals and their inversions in the  $F^\sharp$  minor scale, harmonic form, from the keynote. Name each interval and each inversion, using the usual abbreviations.

4 ..... Ans.



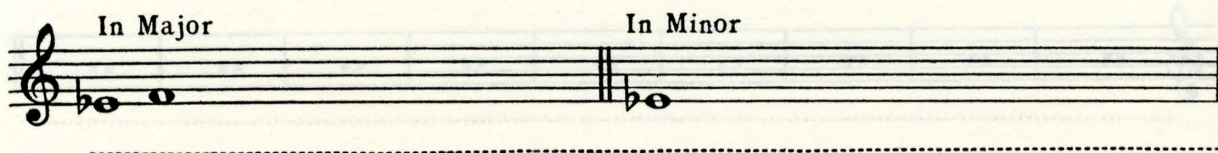
11. (Ls. 35, 36, 37, 38) Write major, minor, diminished and augmented triads on the notes given below.

6 ..... Ans.



12. (Ls. 35, 36, 37, 38) Write triads on all the degrees of the tonic major and minor (harmonic) scales beginning on  $E_b$ , without signatures. Mark the description of each triad, using the abbreviations M, m, D, or A, below them.

4 ..... Ans.





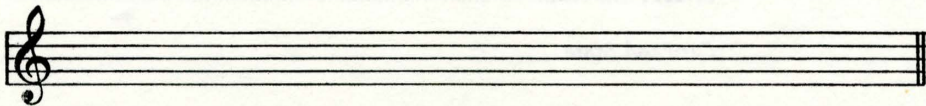
Marks  
Possible  
Marks  
Obtained

FORM AND ANALYSIS

13. (L. 33) In what form is the principle of recurrence embodied?  
2 ..... Ans. ....
14. (L. 33) Which division in three-part form is a digression, but in a closely related key?  
2 ..... Ans. ....
15. (L. 37) In what manner does the ternary, or song form, differ from primary three-part form?  
3 ..... Ans. ....

TECHNIC

16. (L. 22) What terms are used to indicate  
3 ..... (a) tone production in which strings are plucked? Ans. ....  
                  (b) a return to the use of the bow?                   Ans. ....
17. (Ls. 28, 35) Mark the fingering for the scale of C in the Second and Third Positions, as indicated:  
6 ..... Ans.
- 
18. (L. 31) What is meant by the term, shifting?  
3 ..... Ans. ....
19. (L. 31) What term is applied to the connecting of two tones which are different in pitch and which lie in two different Positions?  
3 ..... Ans. ....
20. (L. 35) For what kind of tones is spiccato bowing used?  
3 ..... Ans. ....
21. (L. 35) Write a chromatic scale beginning on D, one octave, ascending and descending, and mark the fingering.  
6 ..... Ans.





## TECHNIC—Continued

Marks  
Possible  
Marks  
Obtained

22. (L. 35) In the Second Position, what note is played with

4 ..... (a) the third finger on the G string? Ans. ....

(b) the first finger on the D string? Ans. ....

(c) the fourth finger on the A string? Ans. ....

(d) the second finger on the E string? Ans. ....

23. (L. 39) Name the three principal forms of detached bow strokes.

3 ..... Ans. ....

24. (L. 39) What is the movement of the bow in arpeggio bowing?

3 ..... Ans. ....

## INTERPRETATION

25. (L. 24) Why is it important for every violinist to learn to play from memory?

3 ..... Ans. ....

26. (L. 34) What musical terms, used as marks of expression, call for a gradual change?

4 ..... Ans. (a) in dynamics? Ans. ....

(b) in tempo? Ans. ....

100 ..... TOTAL.

## Report of Pupil's Technical Work

I hereby certify that this pupil has studied not less than 75 per cent of the technical material accompanying Grade Preparatory B, with the following result:

Exercises, average grade.....

Studies, average grade.....

Pieces, average grade.....

General Average.....

.....per cent of the Pieces have been memorized.

(The minimum should be 50 per cent)

Date

Teacher's Signature

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

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

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

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

Pupil's Name.....

Pupil's Address.....

Pupil's Class No.....

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

Teacher's Name.....

Street Address.....

City and State.....

Teacher's  
Account Number  
(Please fill in)