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Violin Course: Grade 2, Studies

Sherwood Music School

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VIOLIN

STUDY 201

The use of the Third Position is introduced in this Study.

Refer to Lesson 28, TECHNIC, for a complete explanation of the location of the left hand for the Third Position, and the range of tones covered by it in that Position.

Section (*a*) is so written that it may be played without moving the left hand out of the Third Position. Section (*b*), however, requires the use of the First Position at certain points, and this involves shifting the location of the left hand on the fingerboard. See Lesson 31, TECHNIC, for instruction on this important technical procedure. You will observe that in almost every case, the shift is made while an open string is being played. You will find many opportunities for barring.

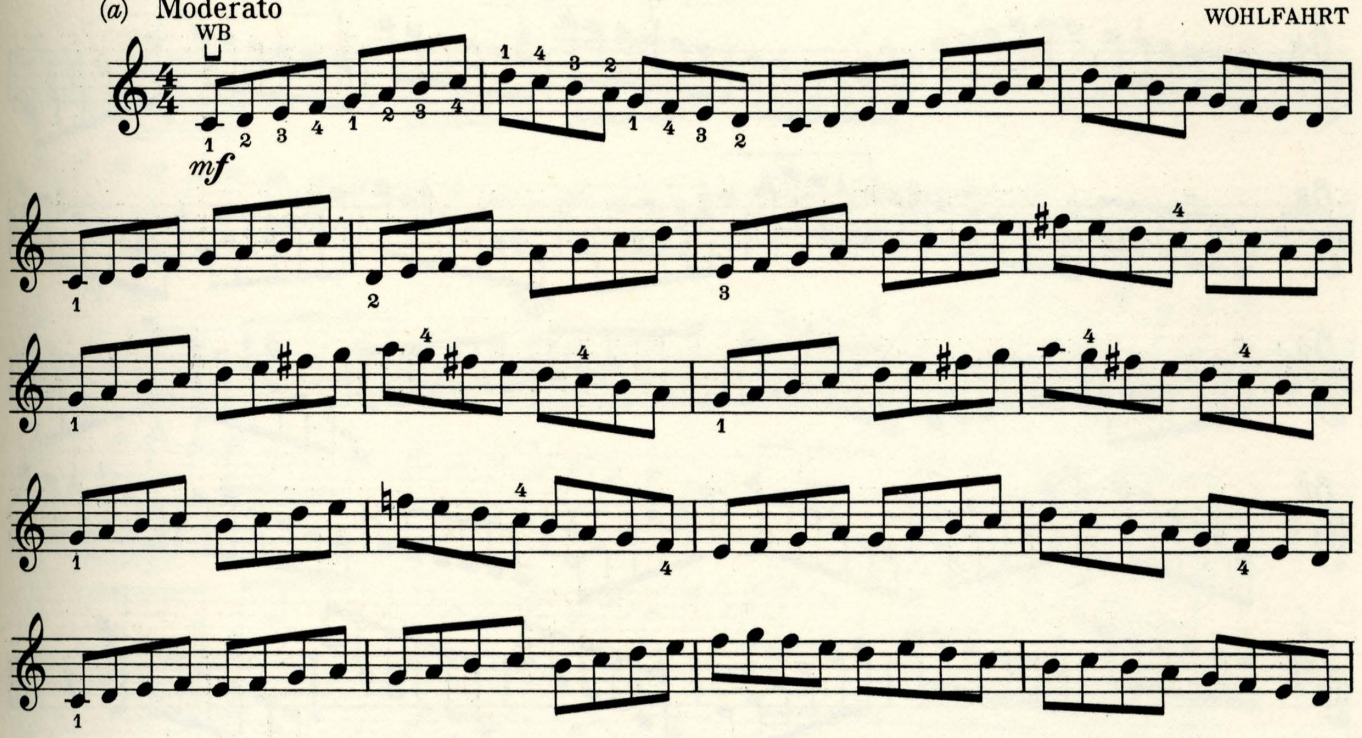
Practice very slowly at first. Your first aim in this Study should be precision on the part of the left hand. The control necessary for this can be secured only through slow, thoughtful practice, with careful attention to intonation.

Cultivate the feeling that the left hand is "molded" or shaped to whatever Position it assumes, the body of the hand remaining quiet while the fingers fall accurately to the correct fingerboard locations. Unless the side of your thumb and the base of your index finger maintain fixed contact with the neck of the violin, at the right points for any given Position, you will experience difficulty in gaining accuracy in pitch.

Play section (*a*) with separate bows only. Practice section (*b*) with separate bows first; then with slurred bowing, as indicated.

(*a*) Moderato

WOHLFAHRT



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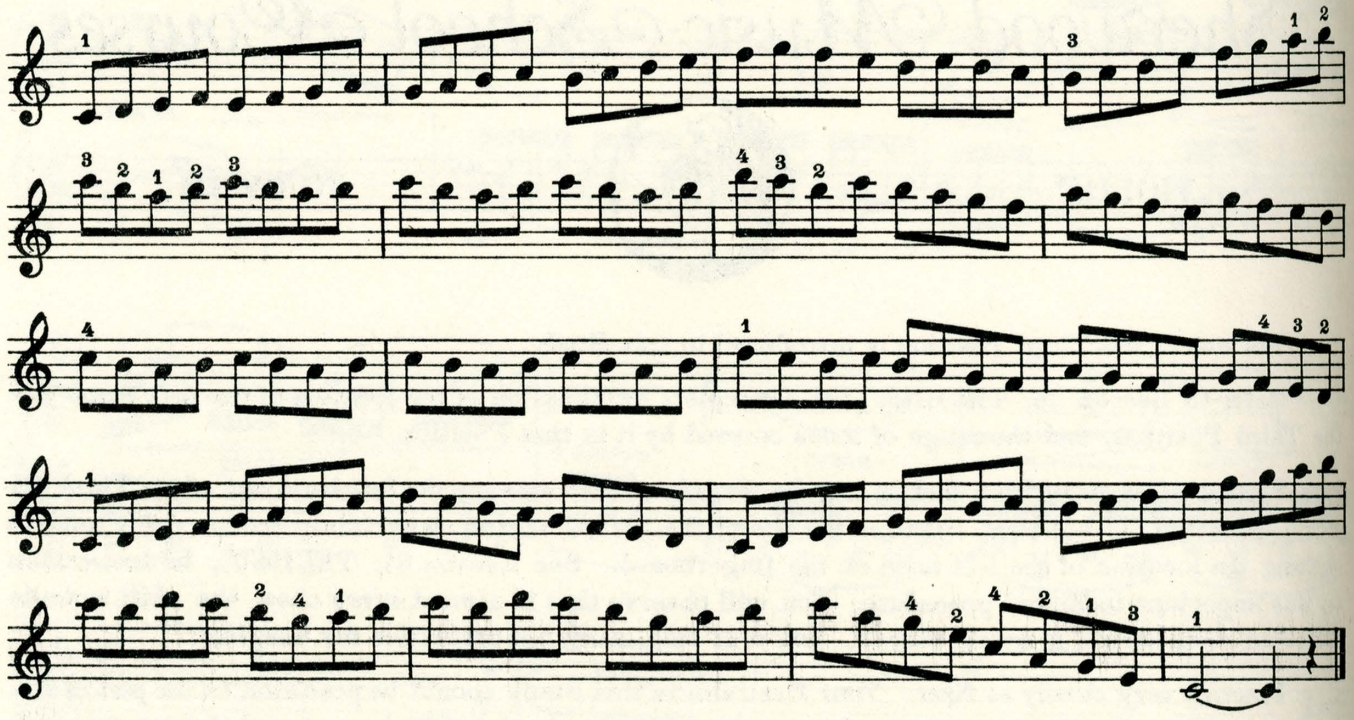
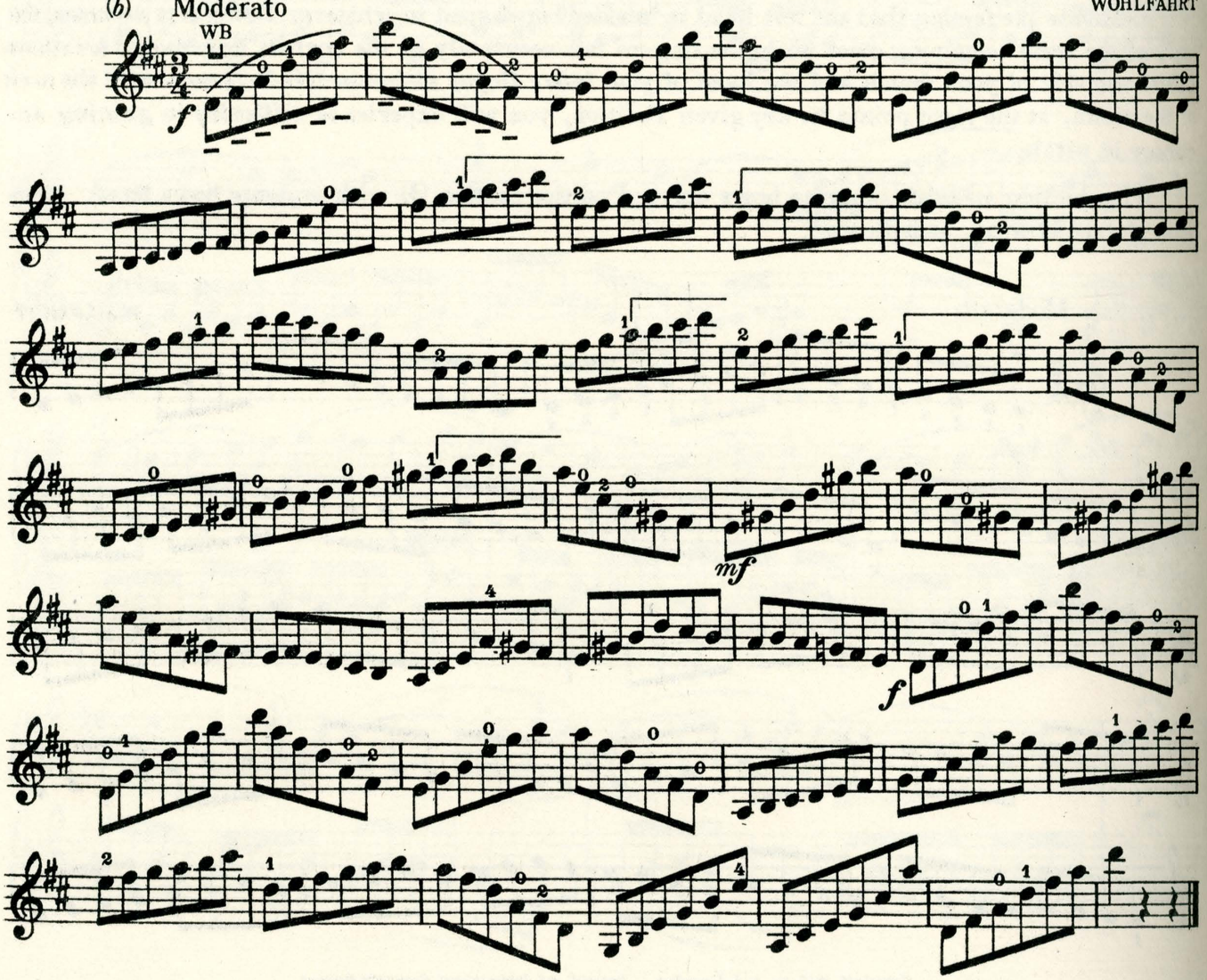


(*b*) Moderato

WOHLFAHRT



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VIOLIN

STUDY 202

The ceaseless motion of this Study seems to invite us to draw upon our imagination and give it a title—even though the composer did not see fit to do so.

After a little experience with it, you might decide that it could aptly be called—"The Brook". The rapid flow of sparkling, detached tones does suggest the continuous purling of a shallow stream.

You may practice this Study to good advantage both with one-bow staccato (see Lesson 18, TECHNIC), and with spiccato (see Lessons 35 and 46, TECHNIC).

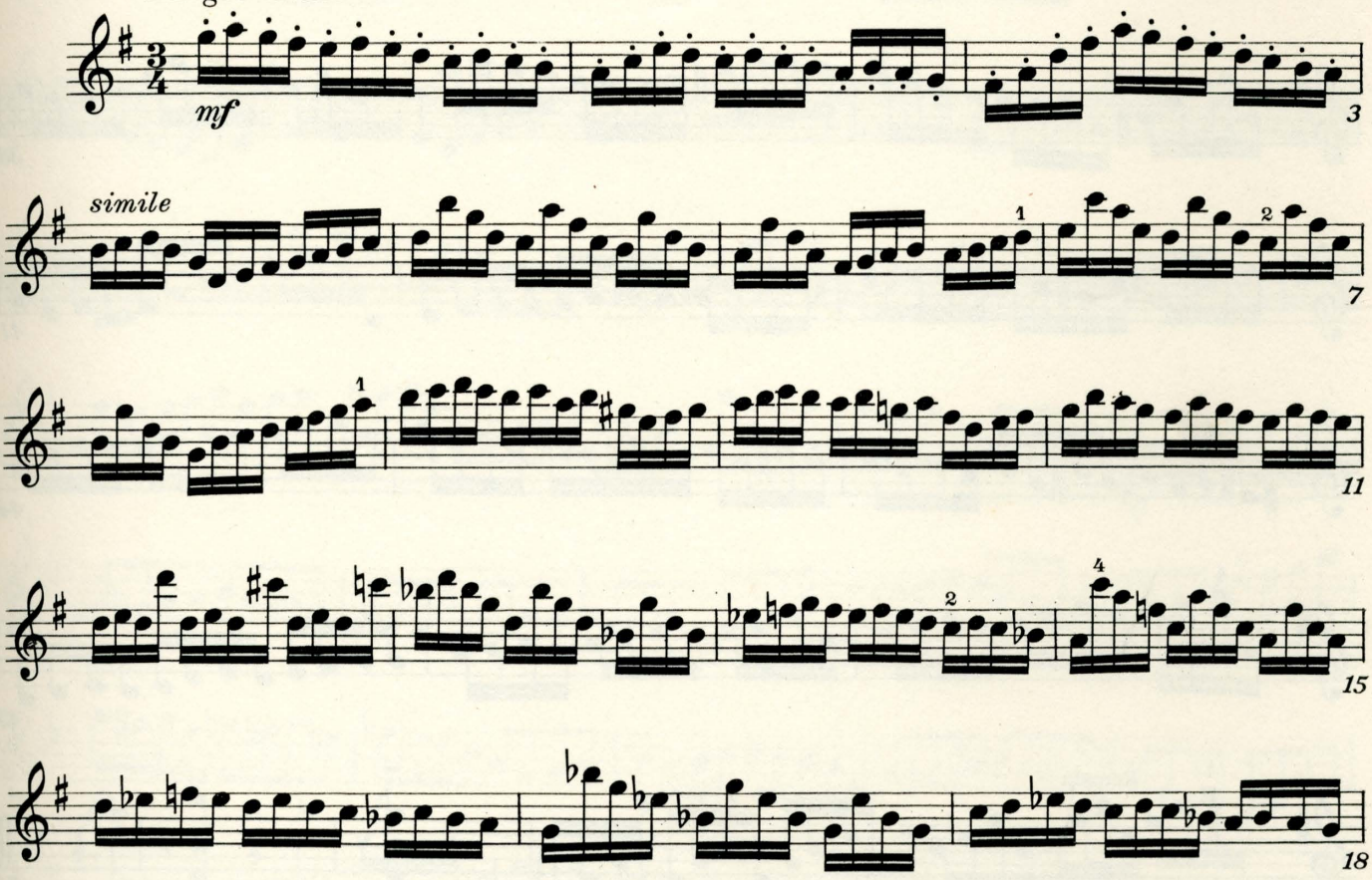
For your very first practice, however, use legato bowing, so that you can give extra attention to your left hand.

The First Position and the Third Position are both used; refer to Lesson 31 for instruction on shifting from one Position to another.

Review also Lesson 13, TECHNIC, on chromatic stopping, as required in measures 25 and 26.

Allegro vivace

RIES



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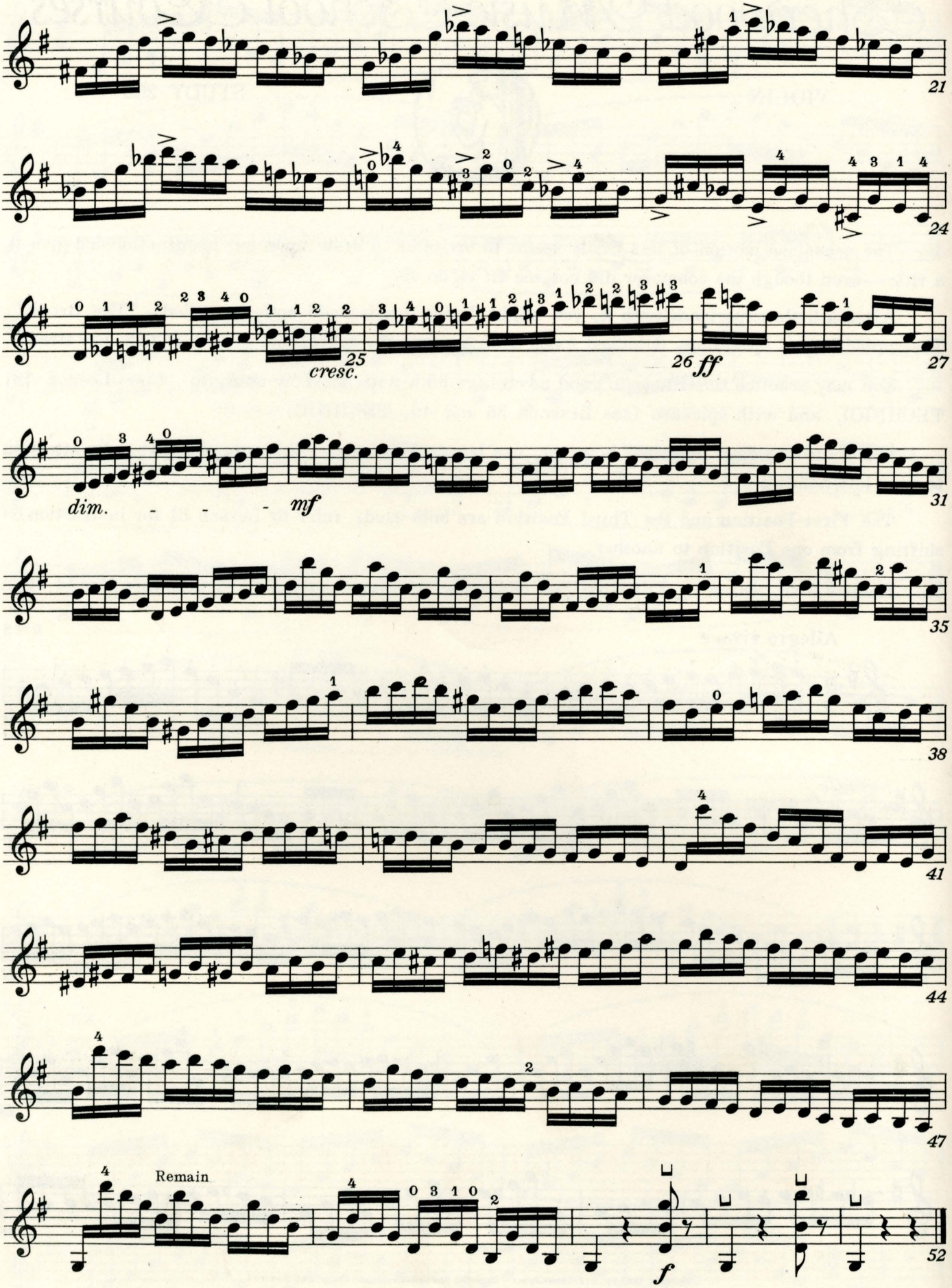
21
24
cresc.
25
26
ff
27
dim.
mf
31
35
38
41
44
47
Remain
f
52

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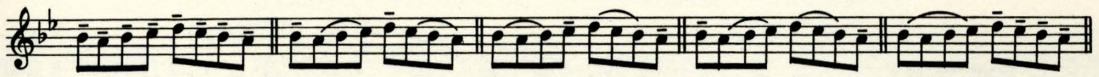
VIOLIN

STUDY 203

Apply the following variants to section (*a*) of this Study:



Play section (*b*) with a martele stroke, toward the point of the bow. (See Lesson 39, TECHNIC.)

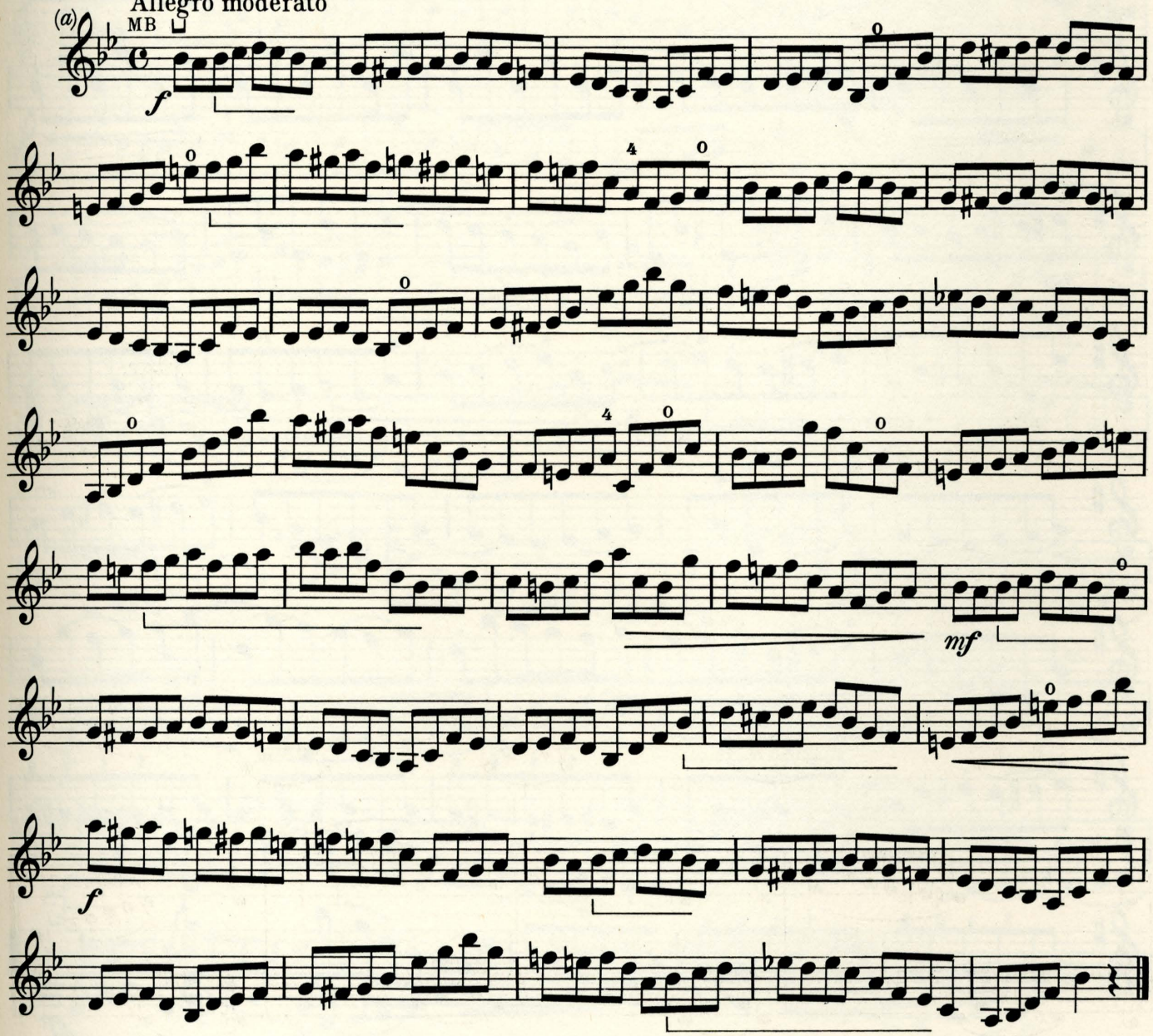
In section (*c*) give particular attention to the special accent marks. Use the bow sparingly on the tones which precede these marks, but very liberally with the tones which are to be given extra emphasis.

Section (*d*) is somewhat unusual in requiring you to produce staccato tones (see Lesson 18, TECHNIC) along with legato tones in the same stroke. The staccato tones should be played daintily, at the point of the bow.

WOHLFAHRT

Allegro moderato

(*a*) MB



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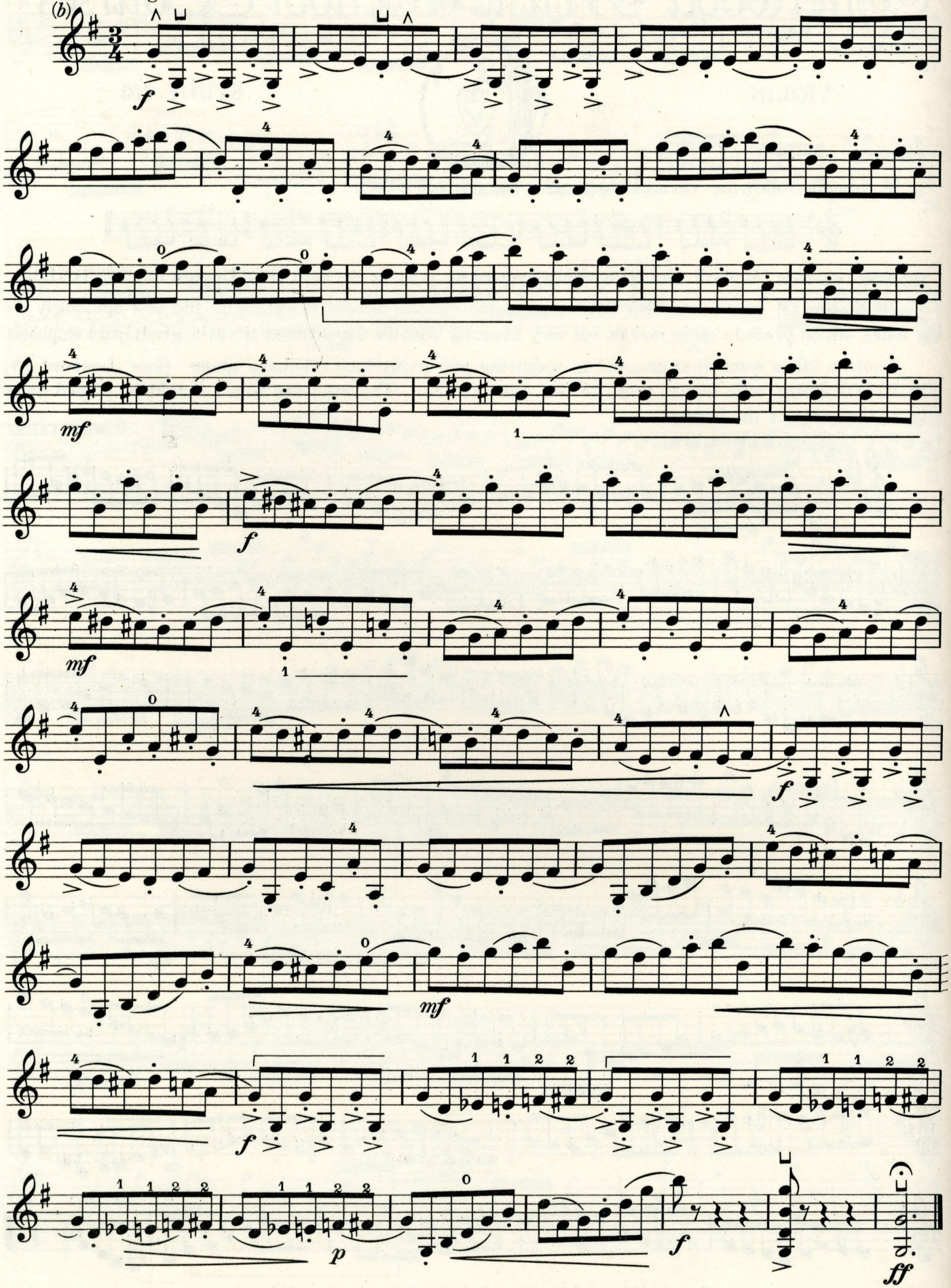
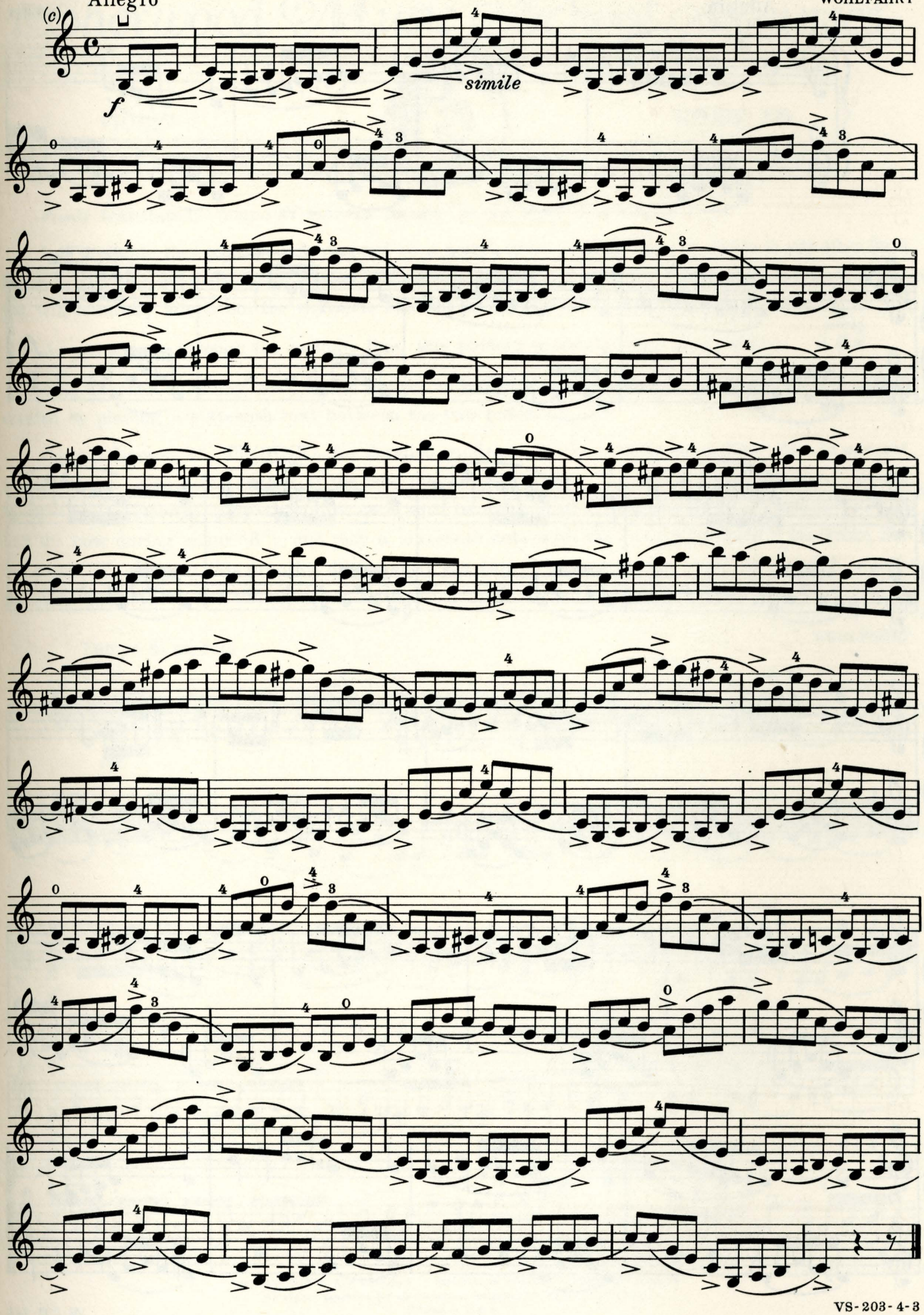
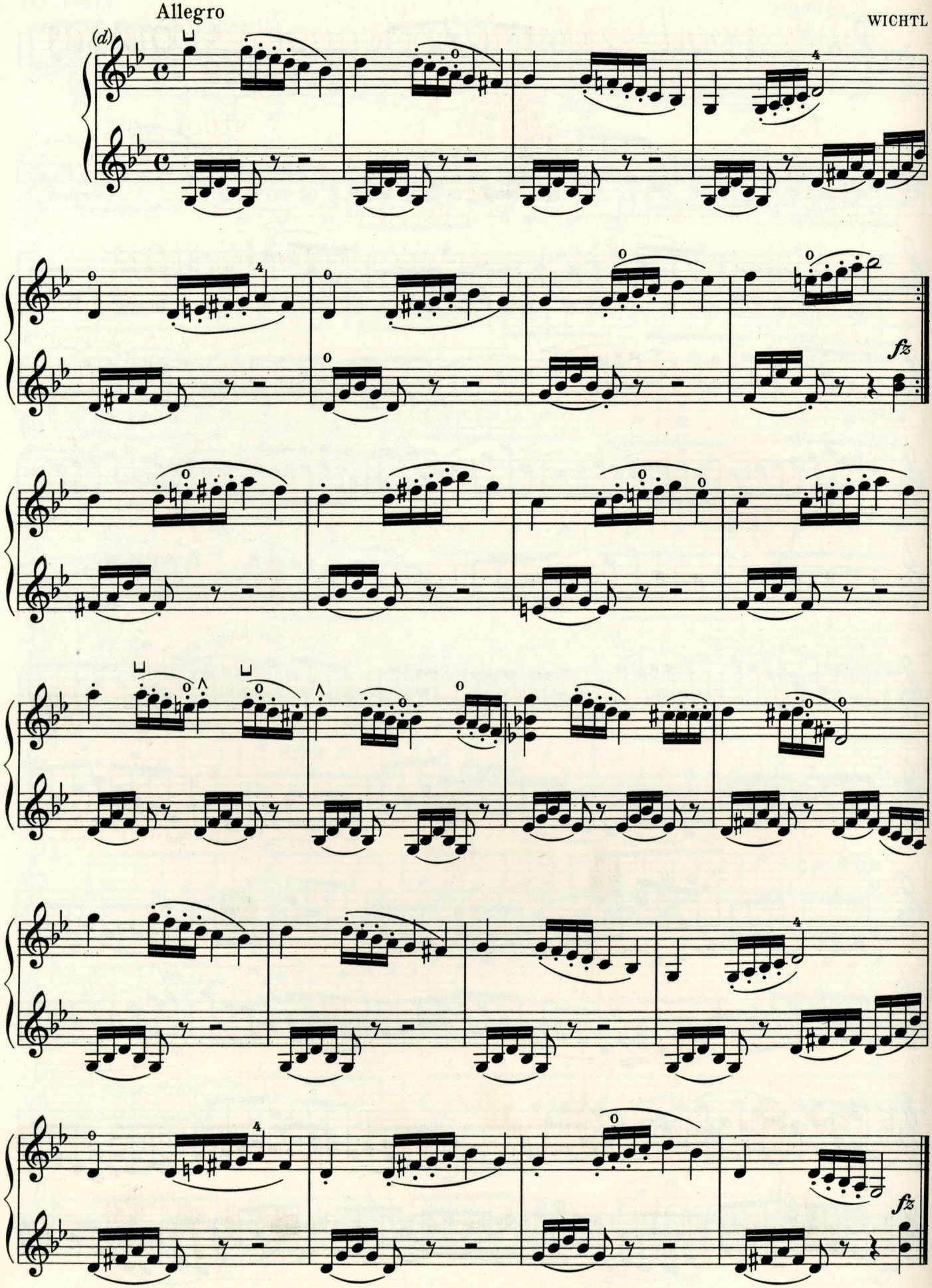
Allegro moderato

(b)



Allegro




Allegro
(d)
fz
fz

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VIOLIN

STUDY 204

The chief object of this Study is to make you acquainted with the Second Position. (See Lesson 35, TECHNIC.)

Practice very slowly, to acquire familiarity with the fingerboard locations of this new Position. Remember that in order to master the Position, and to shape your left hand to its requirements, you must keep the side of the thumb and the base of the first finger in fixed contact with the neck of the violin.

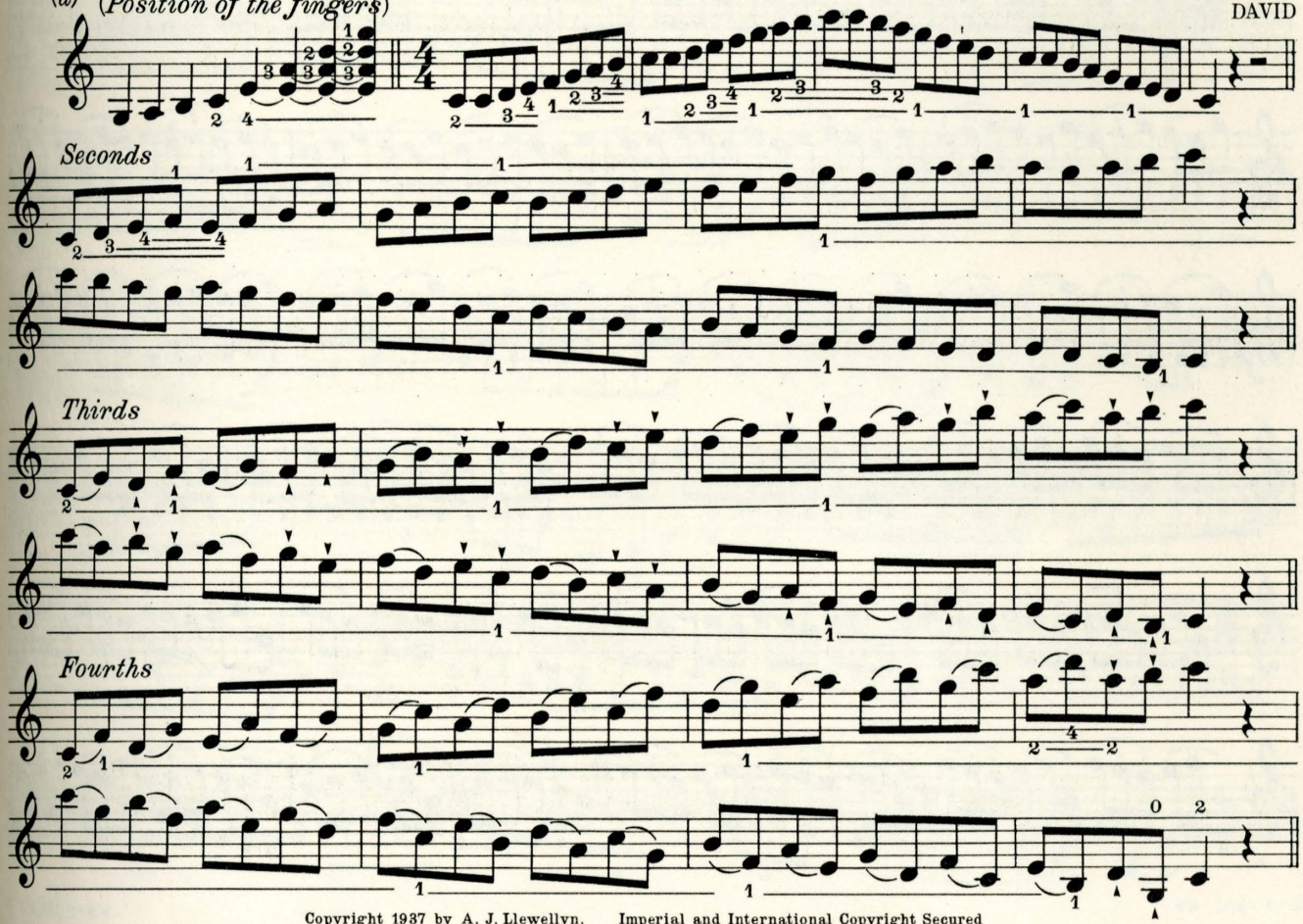
This entire Study is written to be played with the left hand in the Second Position, so do not permit your hand to move out of the Position.

The Second Position is one of the most important of all, because it links the First Position to the Third Position, and passages are often encountered which cannot be fingered conveniently without it. It is perhaps more difficult to locate on the fingerboard than the other Positions, because the hand is not placed at either end of the neck of the violin, as is true with the First and Third Positions. With practice, however, you will acquire a sense of the distance which the hand must move along the fingerboard in order to come into the Second Position, and your ear will tell you, according to the pitch of the tones produced, whether you have located the Position correctly.

Play the entire Study with separate bows at first, so that you can concentrate your attention on your left hand. When you can play it with facility in this way, apply the various bowings indicated.

(a) *(Position of the fingers)*

DAVID



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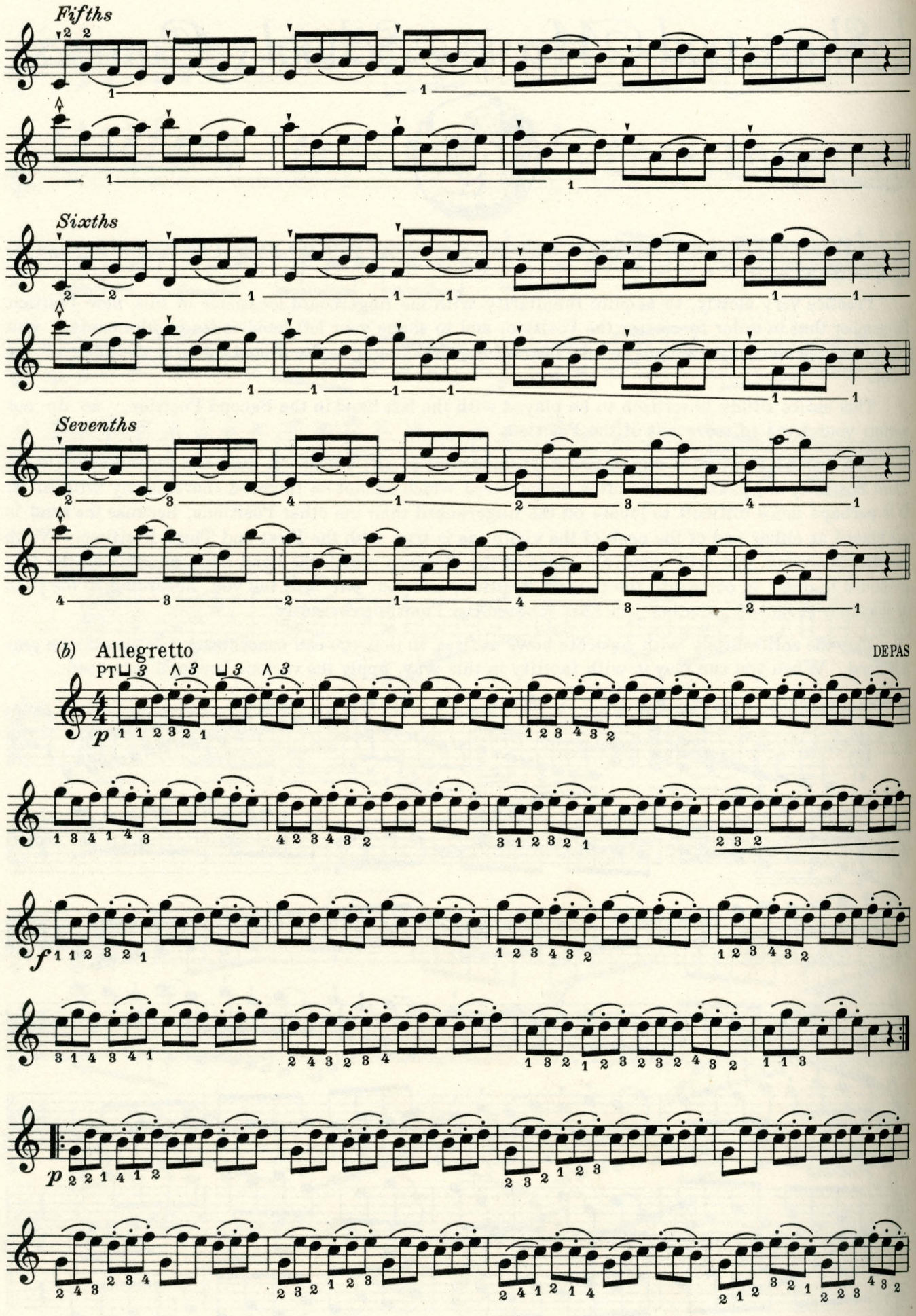
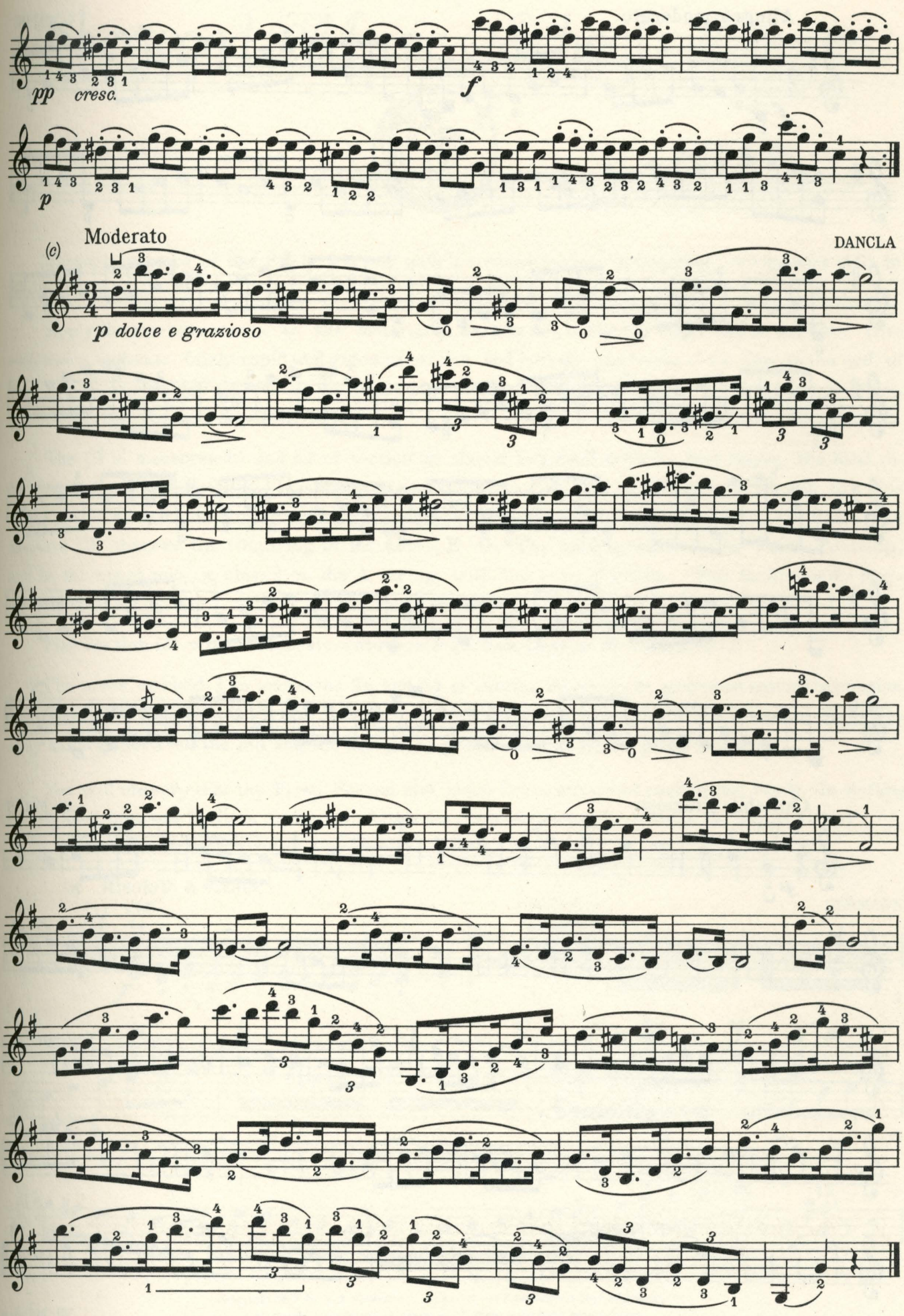
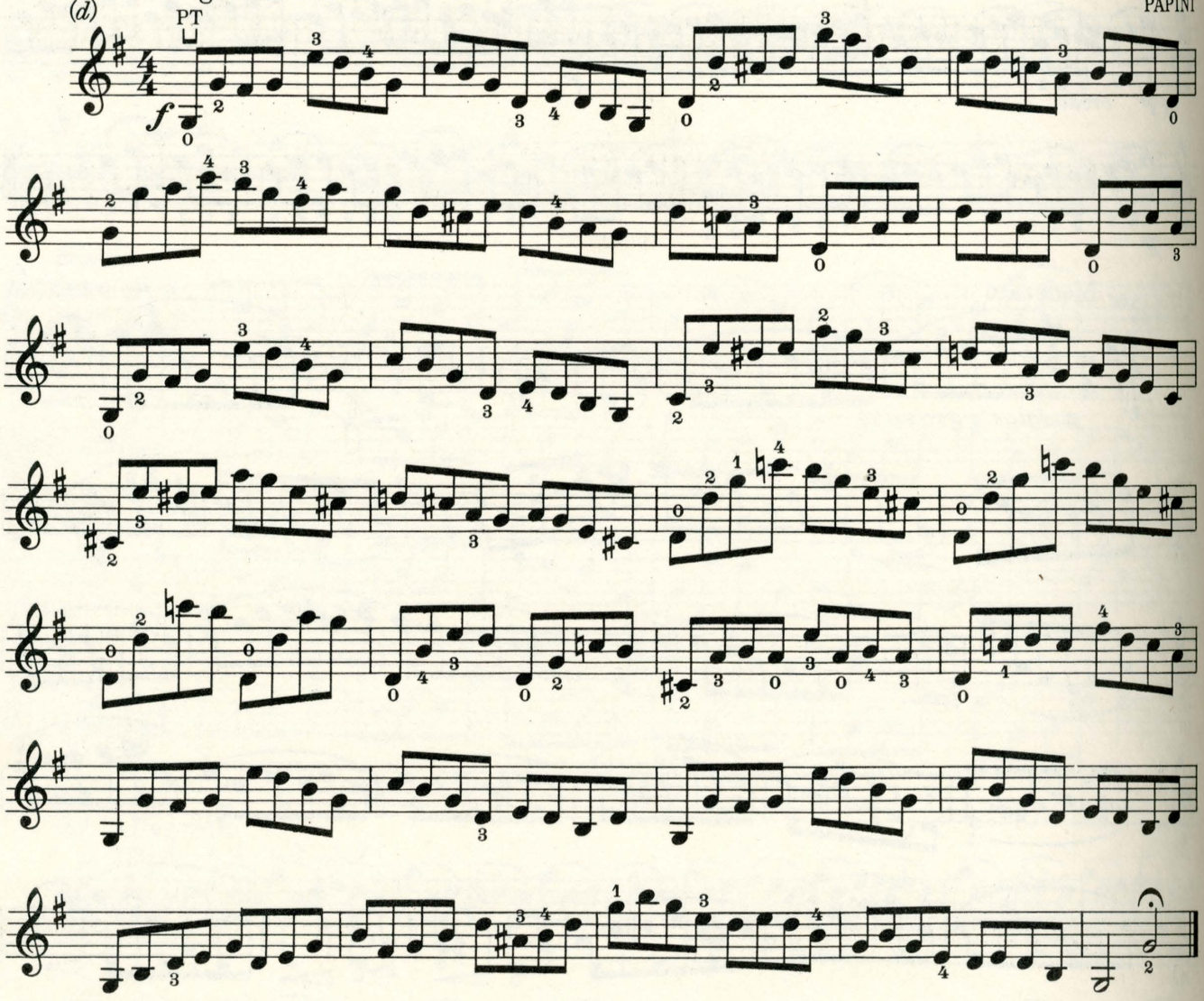

Fifths
Sixths
Seventh
(b) Allegretto
DEPAS
PT
p
f
p


pp cresc.
f
p
(c)
Moderato
DANCLA
p dolce e grazioso

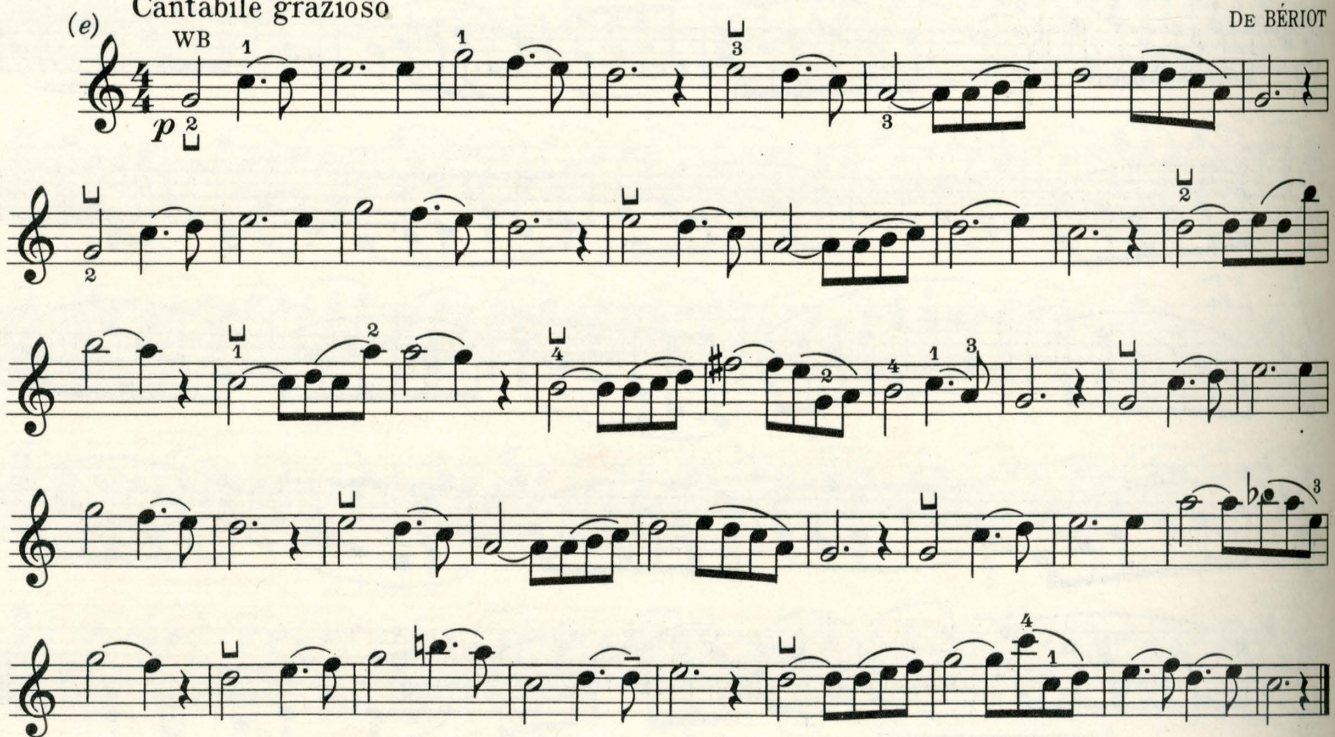
(d) Allegro moderato

PAPINI



(e) Cantabile grazioso

DE BÉRIOT



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VIOLIN

STUDY 205

Freely translated, *tempo di marcia* means "in the style of a march".

It is probable that most people respond to a march more readily than to music in any other form. Its virile rhythms have universal appeal. Knowing, as you do, that the rhythm "makes the march", you will naturally single out the rhythmic element in this Study for your special attention.

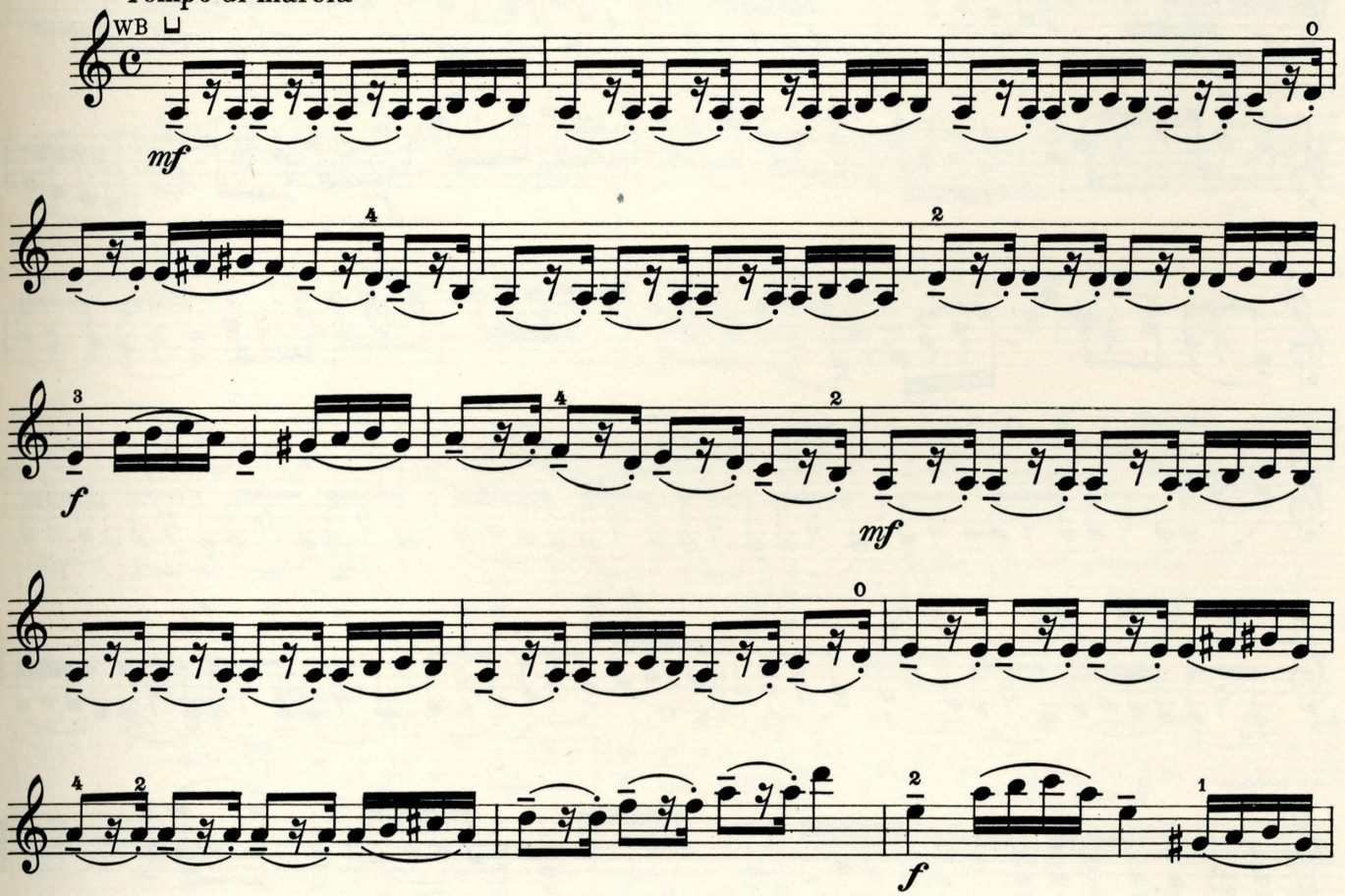
As you glance through the melodic line, this pattern presents itself everywhere:

Now observe carefully that this is not an actual dotted note pattern, but a dotted note effect, created by placing a sixteenth rest between the two notes.

Consult Lesson 25, TECHNIC, for detailed guidance on the bowing procedure which is correct in such cases. Use a full stroke of the bow for the two notes. For preparatory practice, count "1 – 2 – 3 – 4" slowly; play an eighth note with two-thirds of the stroke while you count "1 – 2"; halt the bow during count "3"; and play a sixteenth note with the remaining third of the stroke, during count "4". Repeat this practice device until you can do it in normally rapid tempo with exactly the same distribution and timing of the stroke.

Tempo di marcia

WOHLFAHRT



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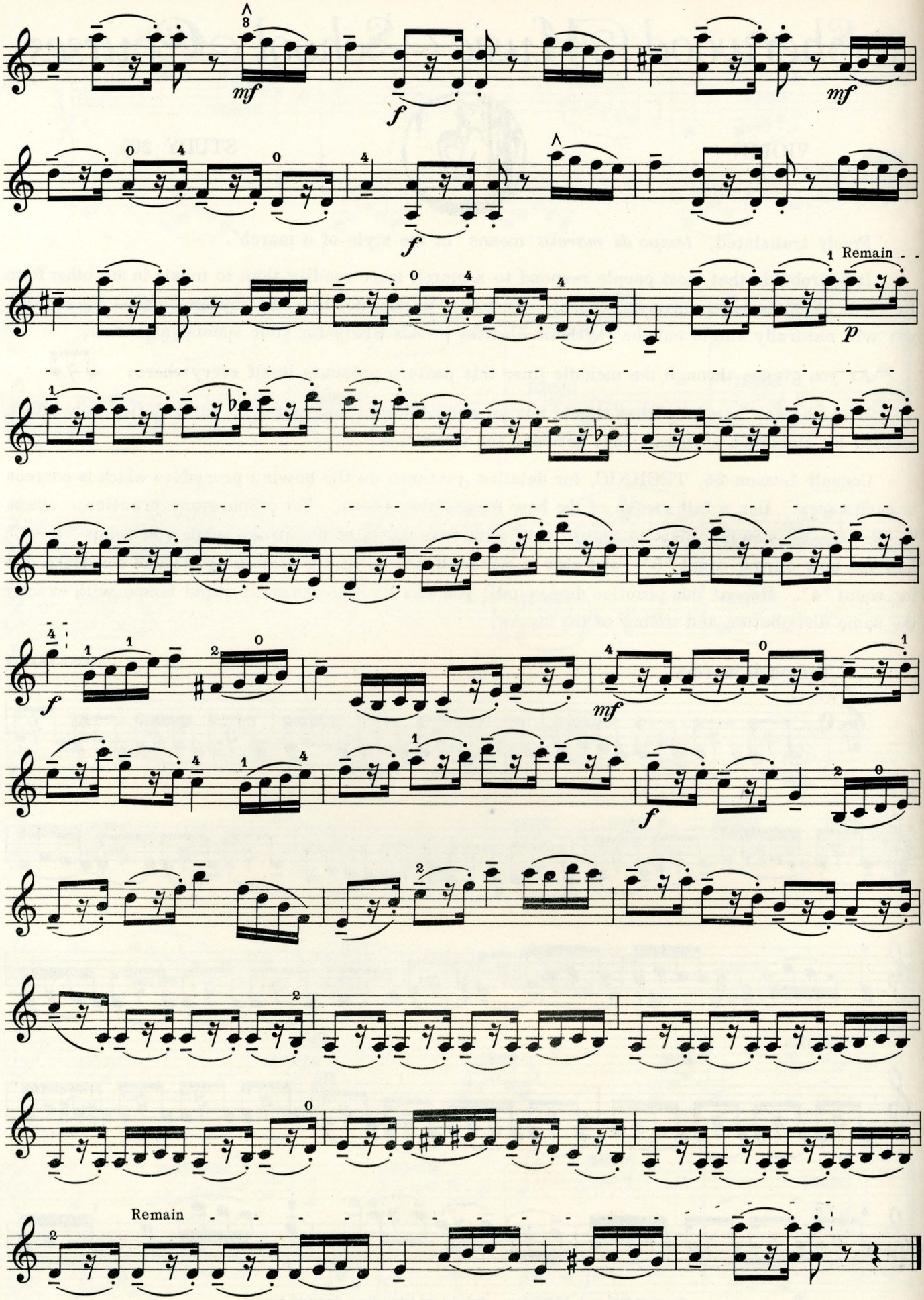
mf
f
mf
f
Remain
p
f
mf
f
Remain

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VIOLIN

STUDY 206

Through mastery of this Study you will gain increased facility in stopping, and greater skill in detached bowing.

Apply the marcato stroke to the material in section (*a*), using the upper half of the bow. Give each tone a separate, fairly rapid and vigorous stroke; and halt the movement of the bow at the end of each stroke, long enough to produce the effect of pronounced detachment which is characteristic of marcato bowing. (See Lesson 39, TECHNIC.)

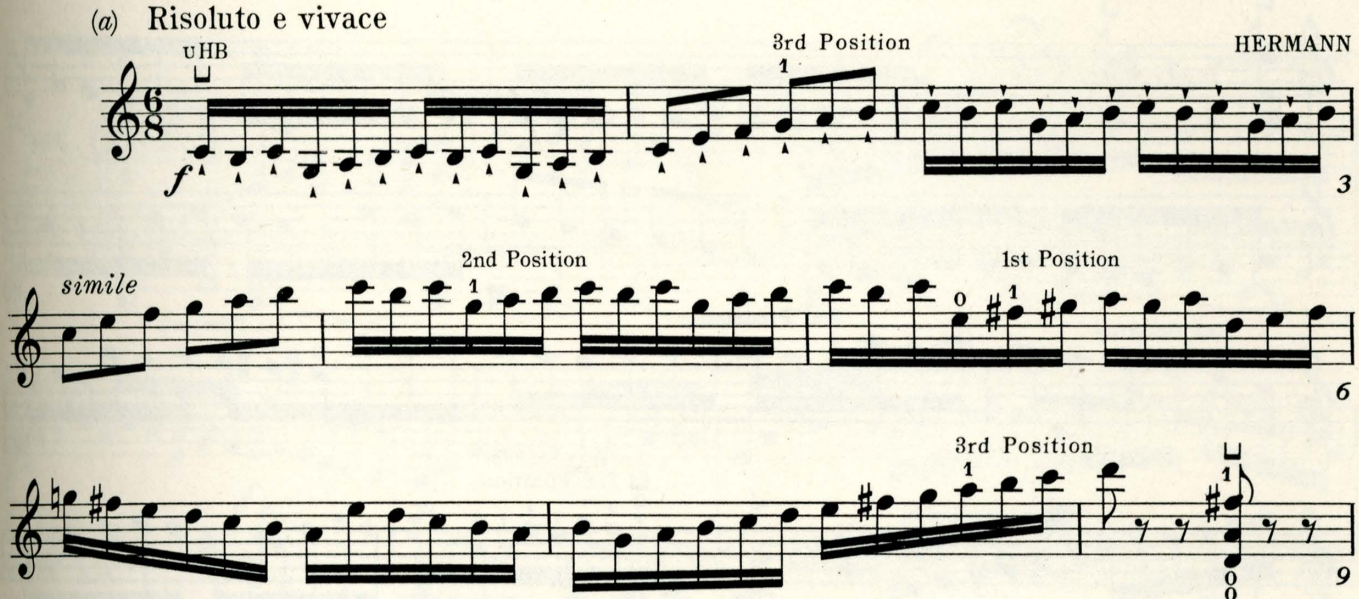
The G♯ in measures 61 and 62 of section (*a*) should be played with the first finger, the hand remaining in the Third Position. It is much easier simply to draw the finger back far enough for this single tone in each measure than to shift to the Second Position, and then to go back to the Third. In measure 72, observe the fingering of the notes, E - G. The hand remains in the Third Position, and G, the upper note, is played on the A string, with the open E string. This facilitates the playing considerably.

Play section (*b*) with mezzo-staccato bowing. (See Lesson 18, TECHNIC.)

The notes marked $\frac{4}{0}$ in measures 24 and 25 of section (*b*) are to be played as natural harmonics. (See Lesson 73, TECHNIC.) Touch the open string lightly with the fourth finger, at a point exactly halfway between the nut and the bridge, to produce a tone of the pitch indicated.

You will observe that the First, Second and Third Positions are all used in this Study. In shifting the left hand from one Position to another, follow the directions given in Lesson 31, TECHNIC.

(*a*) Risoluto e vivace



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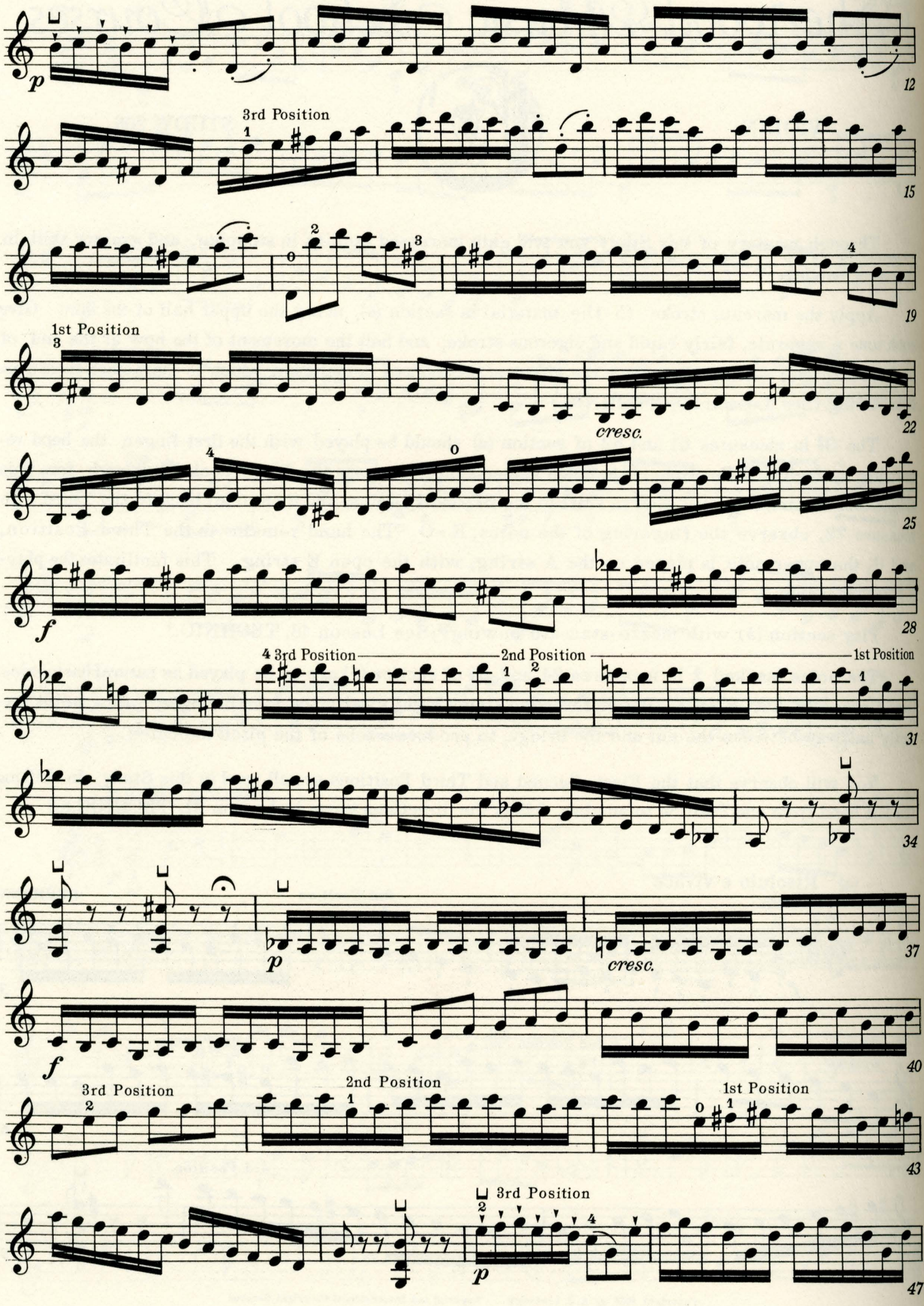
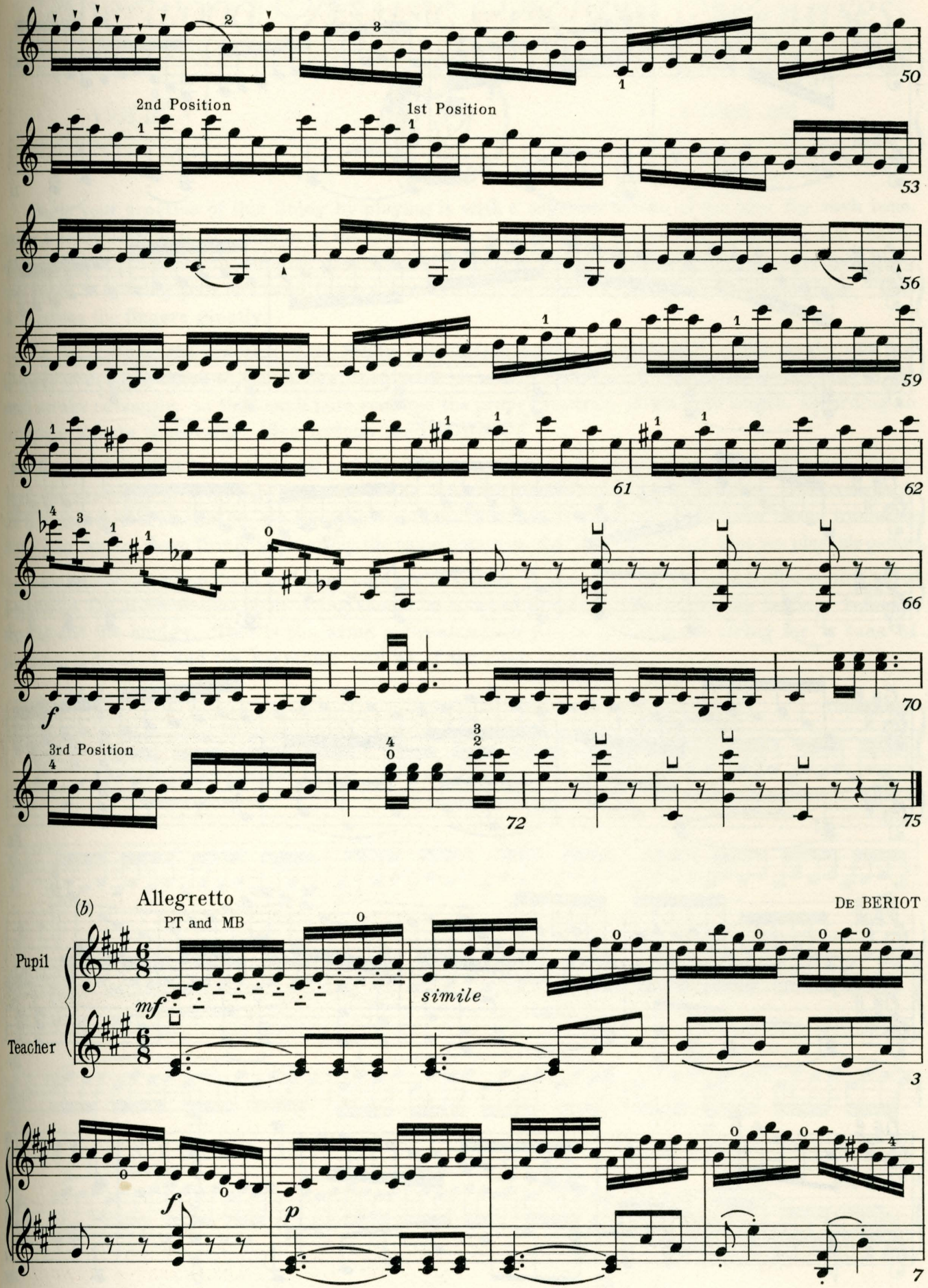
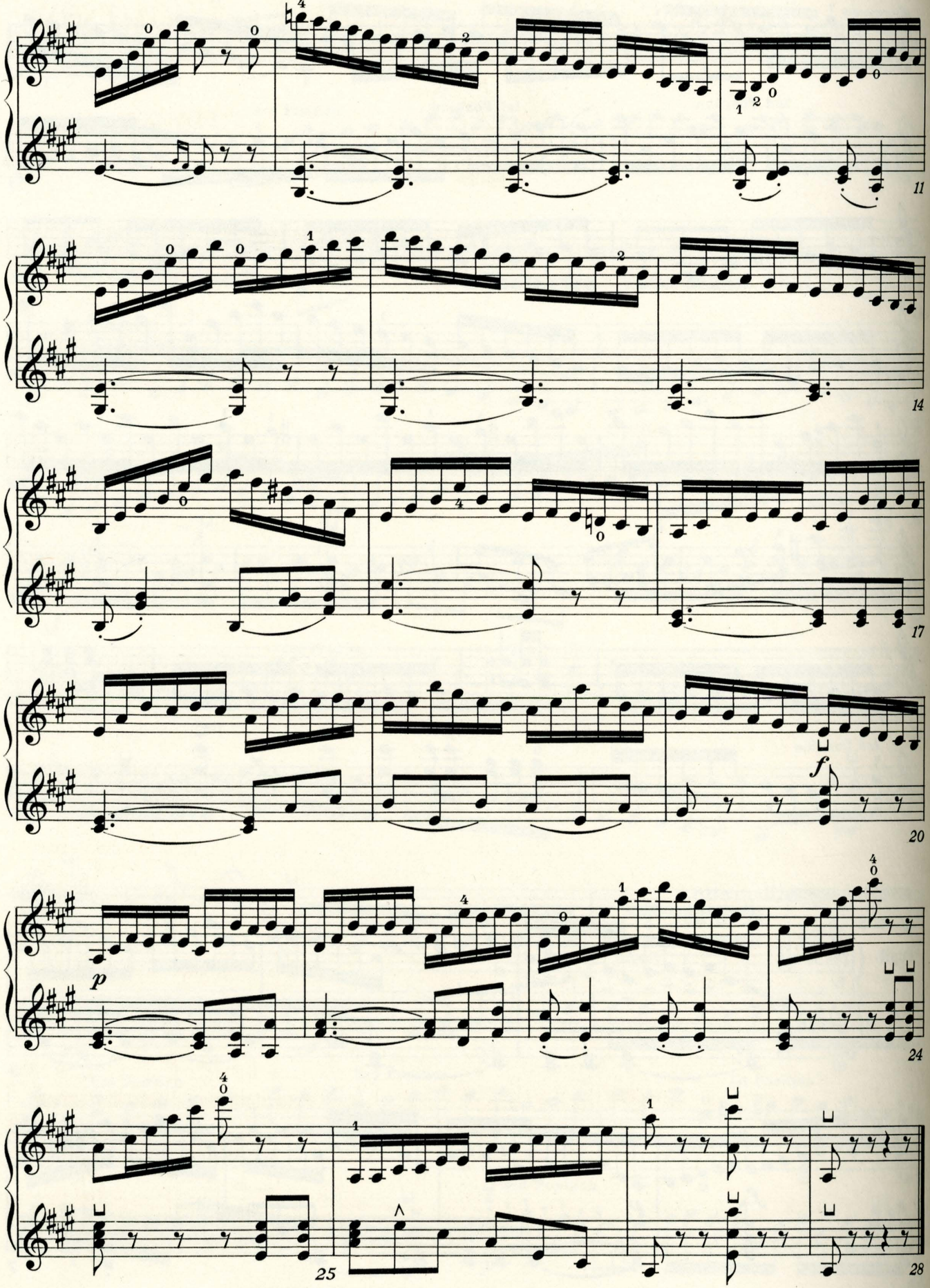

p
12
3rd Position
15
19
1st Position
cresc.
22
25
f
28
4 3rd Position
2nd Position
1st Position
31
34
p
cresc.
37
f
40
3rd Position
2nd Position
1st Position
43
3rd Position
p
47


2nd Position
1st Position
3rd Position
50
53
56
59
61
62
66
f
70
72
75

(b)
Allegretto
PT and MB
DE BERIOT
Pupil
Teacher
mf
simile
3
f
p
7


11
14
17
20
24
25
28
f
p

Sherwood Music School Courses

VIOLIN

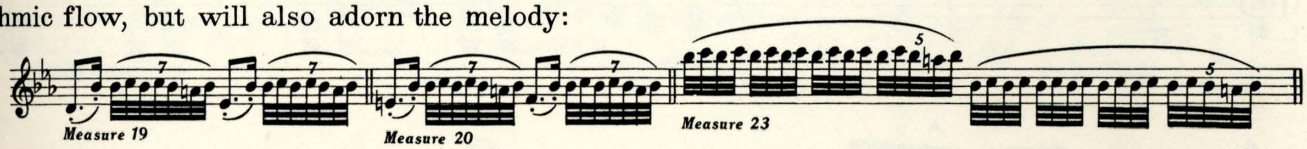
STUDY 207

"A chain is as strong as its weakest link"—and an interpretation is very much like a chain in which numerous phases of technic are linked together. So, in forging the chain for this Study, let us look for points which might be weak links—but which, by dint of a little extra tempering and hammering shall be turned into good strong links.

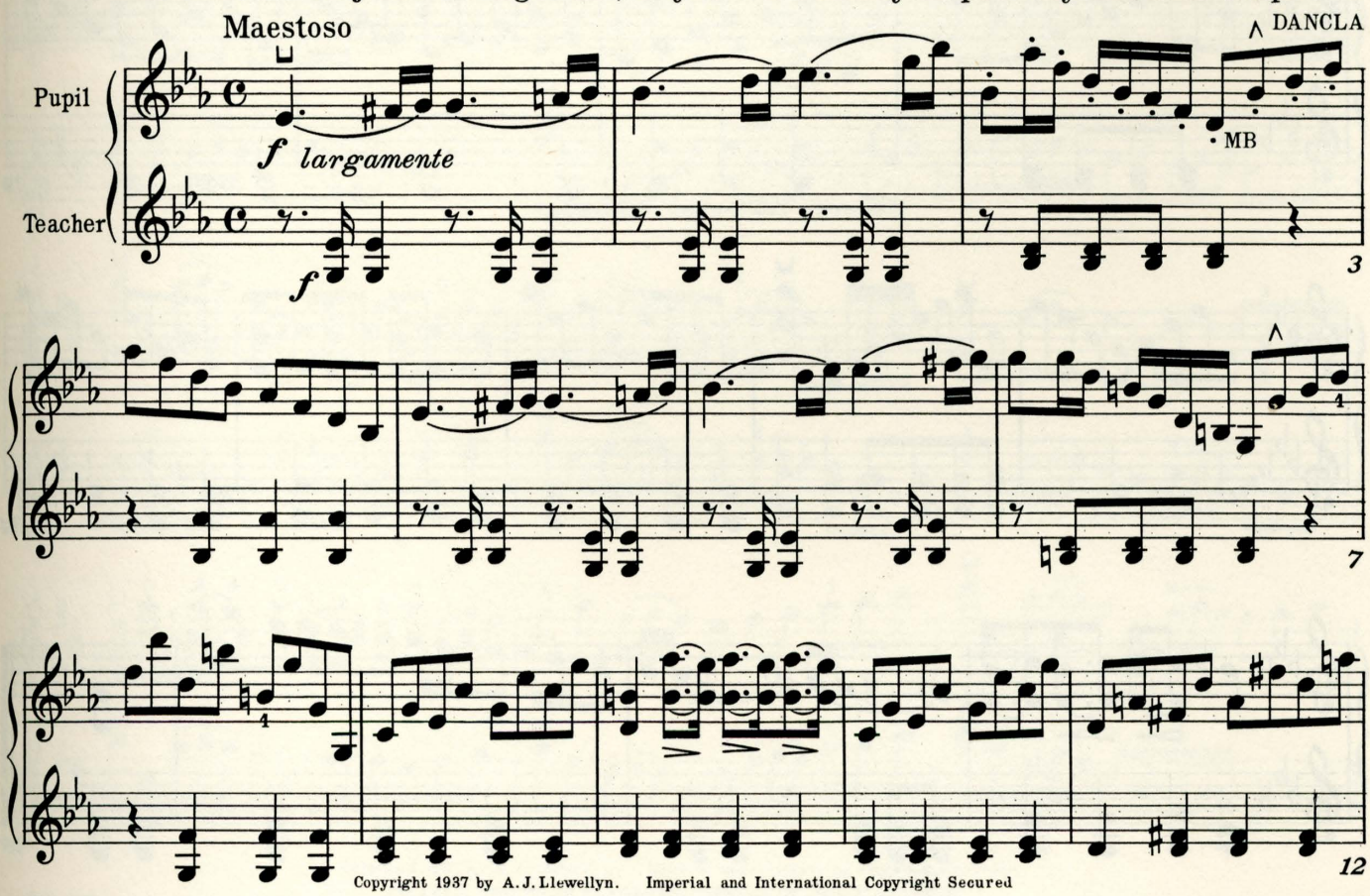
One such point might be the interval of the augmented second composed by the first two notes, E♭ and F♯. (See Lesson 24, GENERAL THEORY.) But you can quickly learn to form this interval correctly by a preparatory exercise, in which you first form a large third, then descend a half step, thus: E♭—G—F♯—G, E♭—G—F♯—G, etc.

Another such point might be the time relationship between the dotted quarter note and the two sixteenth notes, as in the first half of the first measure. As a preparatory exercise, count "1—2—3—4" to this group. Give the dotted quarter note three counts, and the two sixteenths one count—and you will get it right.

Nothing is more disappointing than a trill which does not "come out even" rhythmically. Play the trills in measures 19, 20 and 23 exactly as shown below, and they will not only fit into the rhythmic flow, but will also adorn the melody:



Maestoso means "majestic and dignified", so you will naturally adopt a very moderate tempo.



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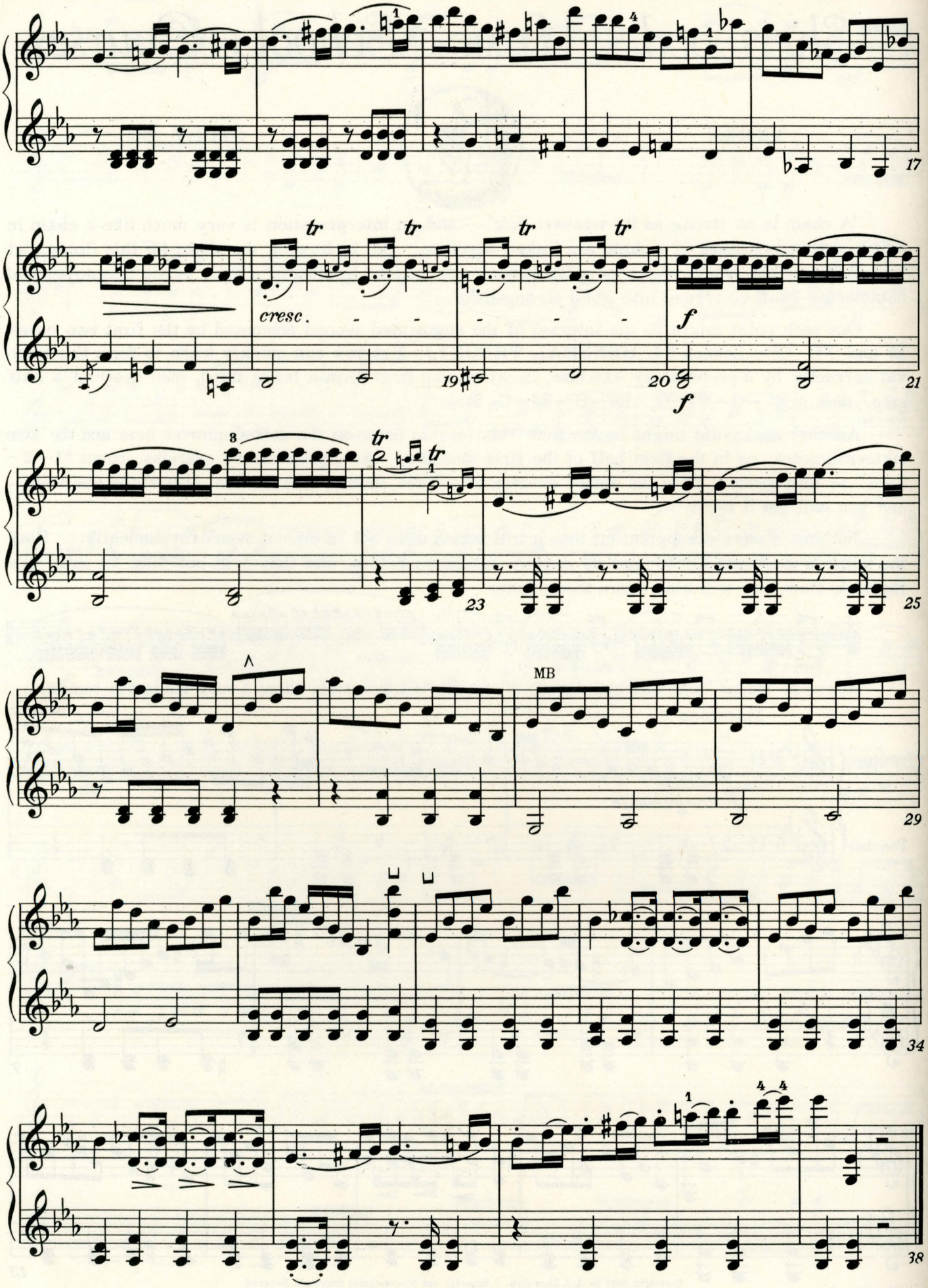
17
tr
tr
tr
tr
cresc.
f
19
20
f
21
3
tr
tr
23
25
MB
29
34
4
4
38

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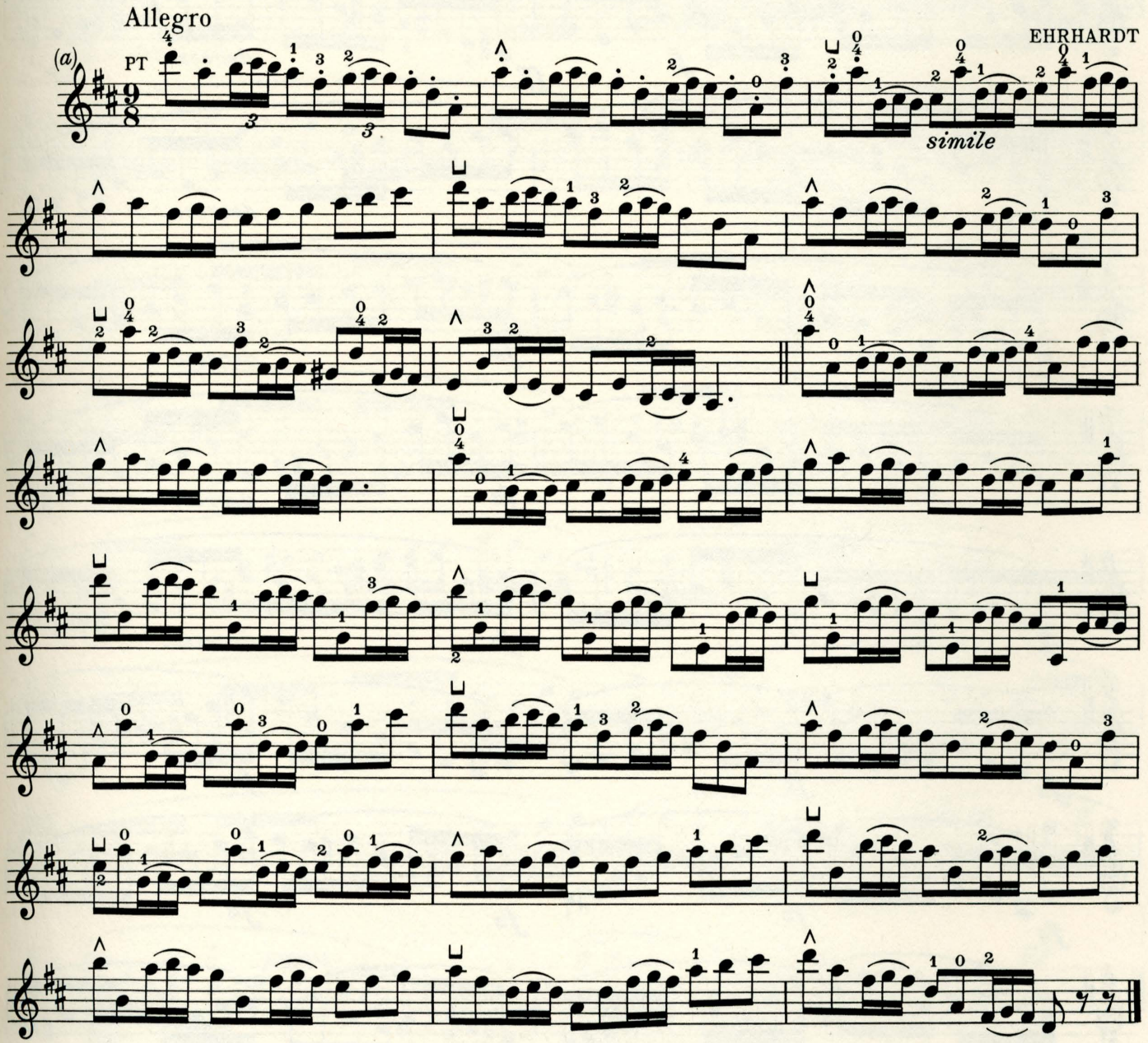
VIOLIN

STUDY 208

Use the martele stroke at the point of the bow (see Lesson 39, TECHNIC) in playing section (*a*) of this Study.

For the special accents which have to be made frequently within the course of a stroke in section (*b*), use the pinching movement described in Lesson 8, TECHNIC. The high C's (second added line above the staff) should be played as Extensions of the First Position. (See Lesson 12, TECHNIC.)

Section (*c*) is a delightful study in staccato (see Lesson 18, TECHNIC), with short legato slurs interspersed for artistic relief. The contrast between the two forms of bowing will be heightened if you place a little extra emphasis on the first tone in each legato slur. Use the point of the bow for this section.



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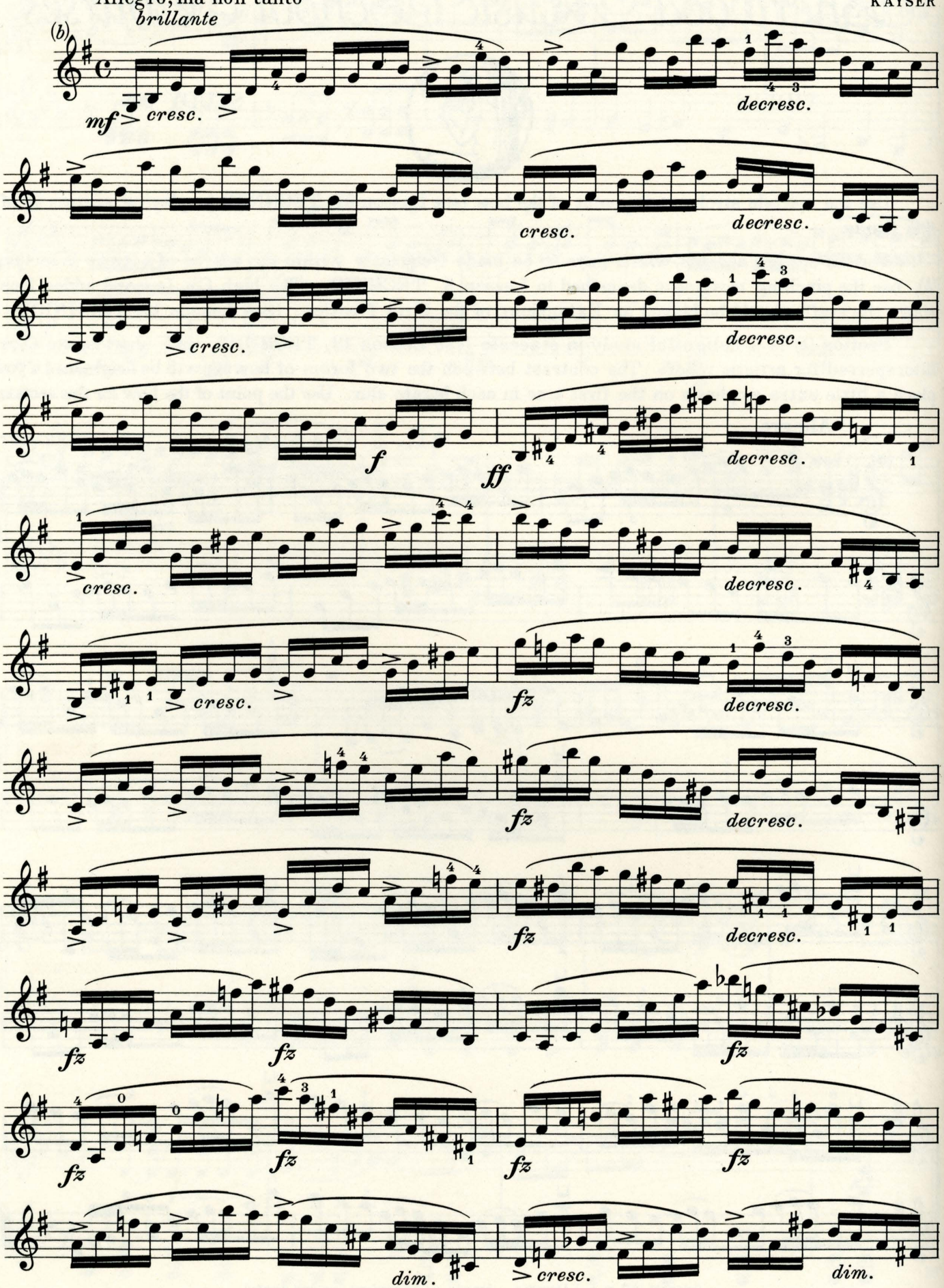
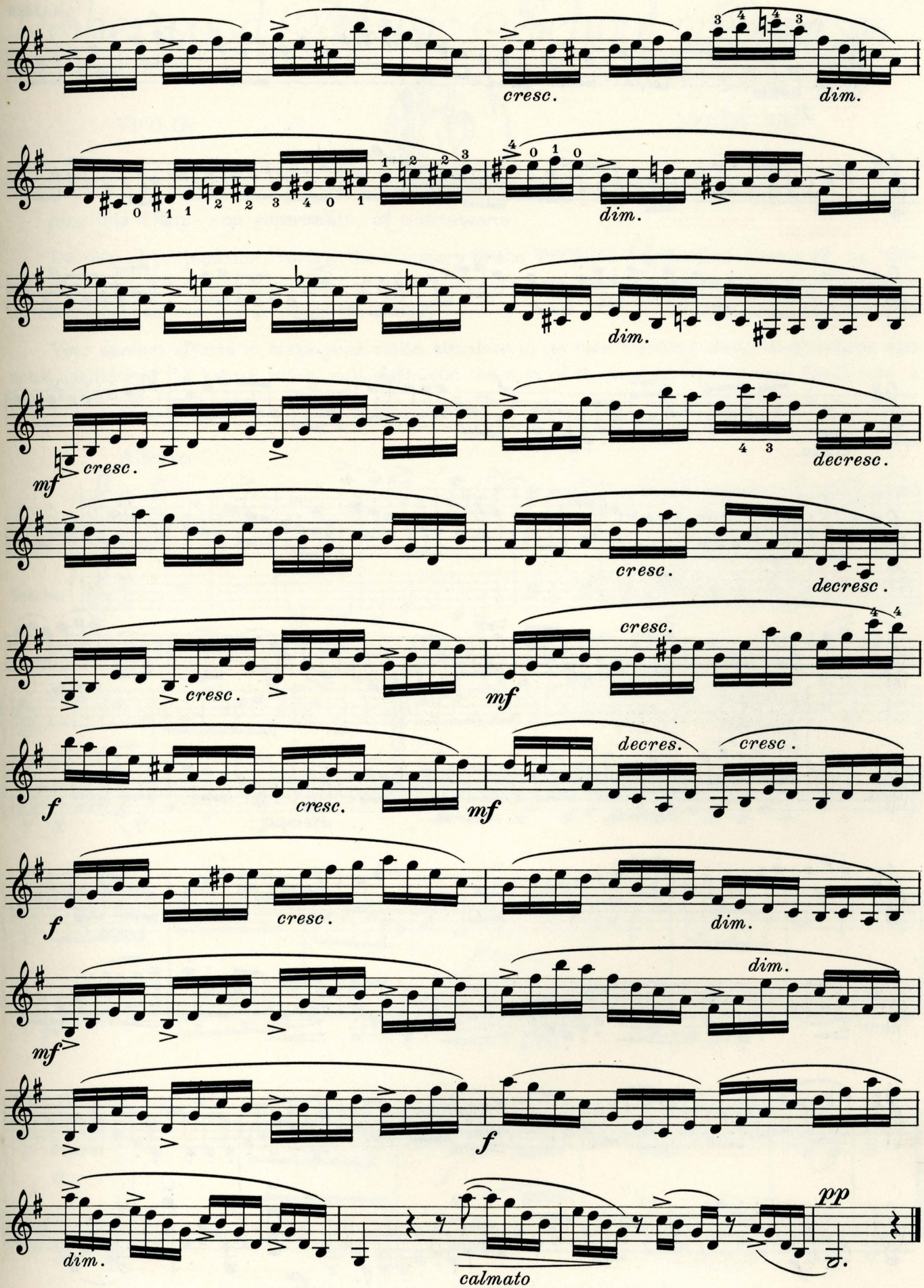
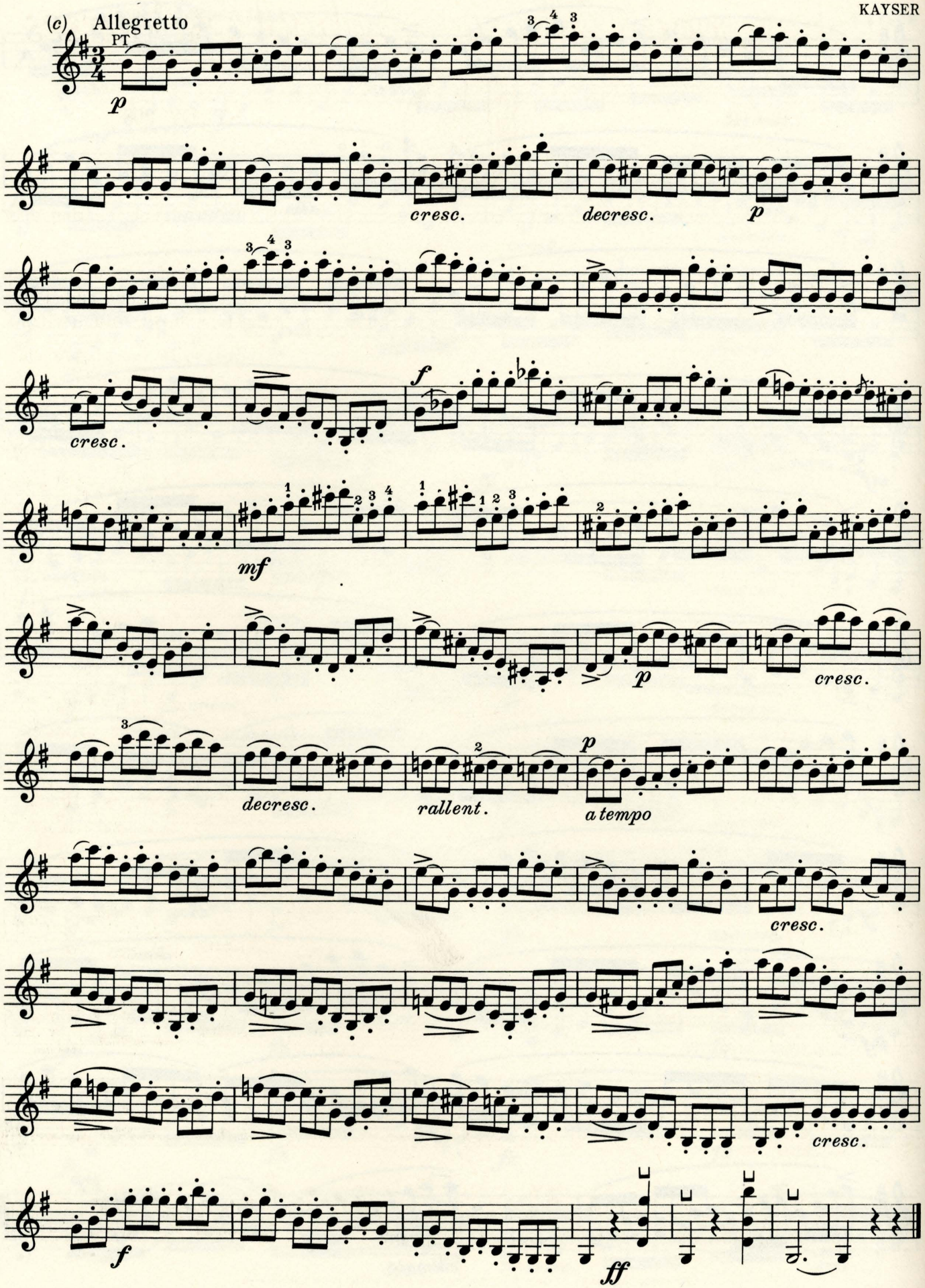

Allegro, ma non tanto
brillante
(b)
mf
cresc.
decresc.
cresc.
decresc.
cresc.
decresc.
f
ff
decresc.
cresc.
decresc.
cresc.
fz
decresc.
fz
decresc.
fz
decresc.
fz
fz
fz
fz
fz
fz
dim.
cresc.
dim.


cresc.
dim.
dim.
dim.
mf
cresc.
decresc.
cresc.
decresc.
cresc.
cresc.
mf
f
decres.
cresc.
cresc.
mf
f
cresc.
dim.
mf
dim.
f
dim.
calmato
pp


(c) Allegretto
PT
p
cresc.
decresc.
p
cresc.
f
mf
p
cresc.
decresc.
rallent.
a tempo
p
cresc.
cresc.
f
ff

Sherwood Music School Courses

VIOLIN

STUDY 209

Sing this Study—on your violin, of course.

By way of preparation, review the summary in the TECHNIC division of Lesson 19, on "Co-ordinated Action in Producing Tones of Good Quality". Also make a silent study of all the bowing indications and expression marks in the Study.

Your earnest efforts to make your violin simulate, in its own thrilling way, the expressive, emotional qualities of the human voice, will guide you the rest of the way in turning this Study into a song.

CAMPAGNOLI

Allegro

Pupil

Teacher

2nd Position

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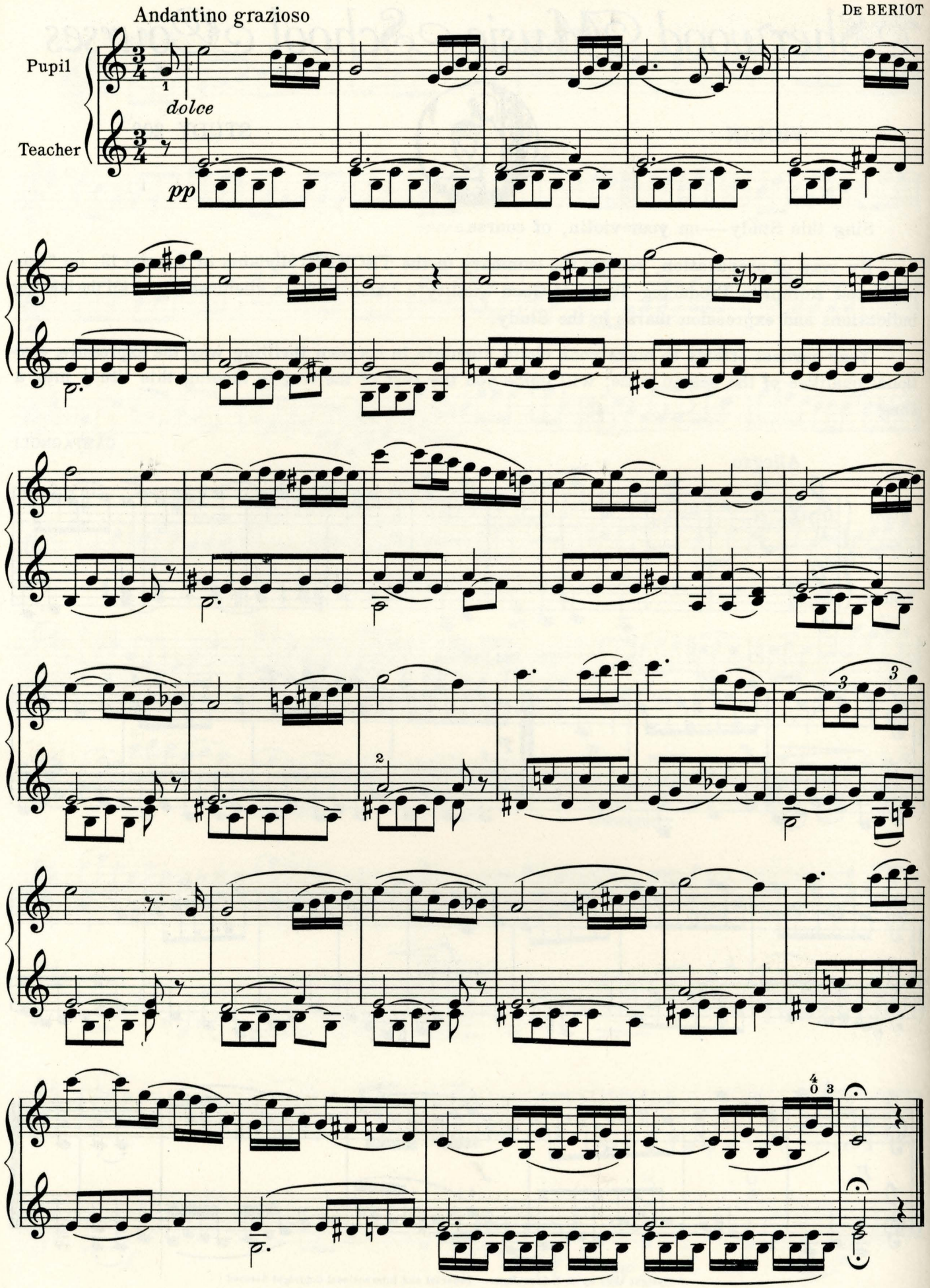
Andantino grazioso
Pupil
Teacher
dolce
pp

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VIOLIN

STUDY 210

The ties in section (*a*) of this Study should receive your careful attention. (See Lesson 7, GENERAL THEORY.) Inasmuch as the second of a pair of tied notes is a prolongation of the time value of the first, the measure beat is often somewhat obscured. So you must take care to keep the rhythm going evenly by counting aloud or mentally.

Section (*a*) makes use of both the First and the Third Positions. (See Lessons 12 and 28, TECHNIC.) For instruction on shifting from one Position to another, refer to Lesson 31, TECHNIC.

Arpeggio bowing, as required for section (*b*), is fully explained in Lesson 39, TECHNIC.

Allegro

HERMANN

(*a*)

mp

1st Pos.

3rd Pos.

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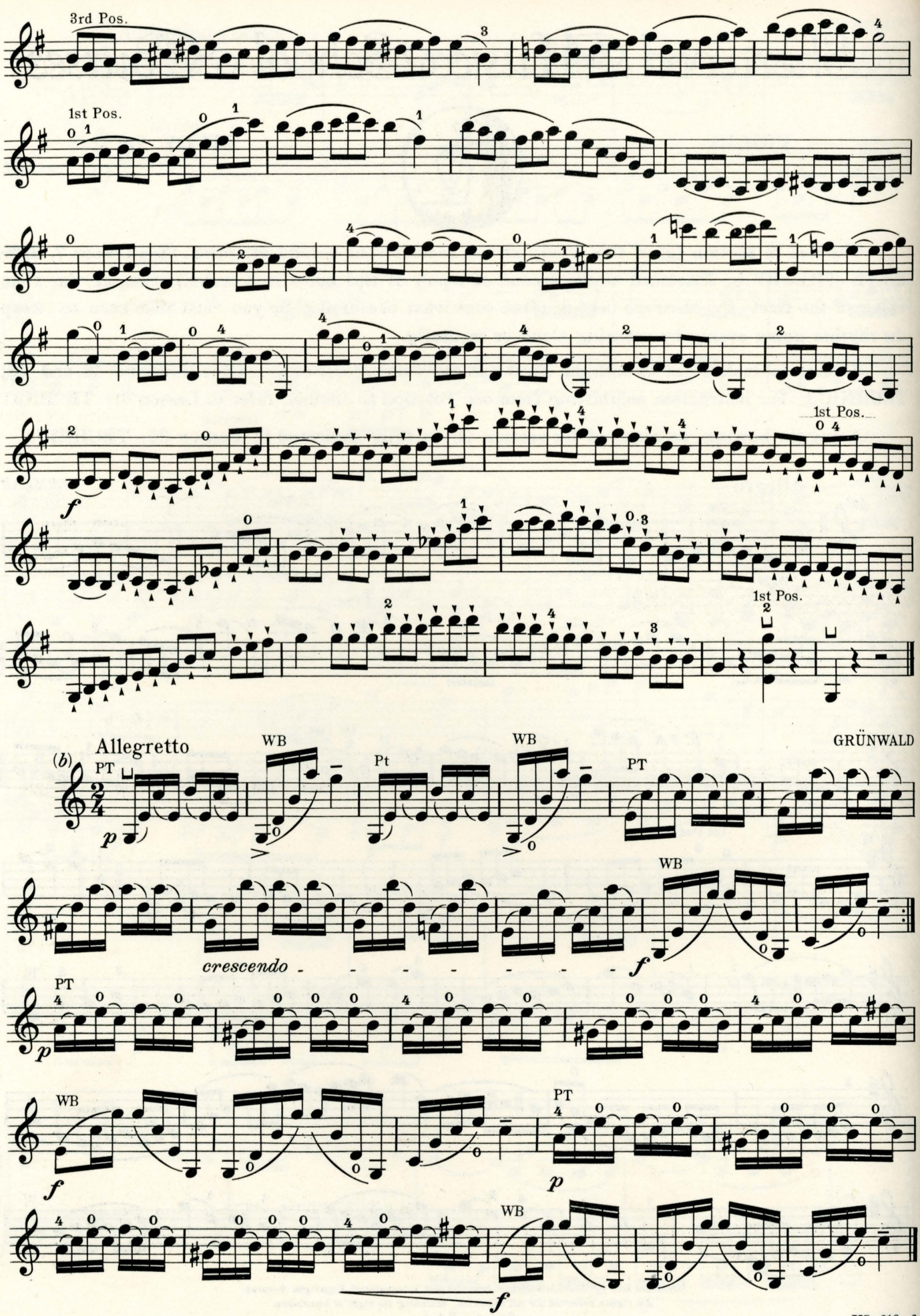
3rd Pos.
1st Pos.
1st Pos.
1st Pos.
Allegretto
(b)
PT
WB
Pt
WB
PT
GRÜNWALD
crescendo
PT
WB
PT
WB

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VIOLIN

STUDY 251

Use a jerky and vigorously accented down-bow staccato stroke for the first note in every measure of section (*a*) of this Study, and be sure to use just the same total length of stroke for each pair of slurred tones. (See Lessons 14 and 18, TECHNIC.)

Review the TECHNIC divisions of Lessons 12 and 28, in preparation for the Extensions and the use of the Half-Position which you will find in section (*b*).

Section (*c*) is a Study in left hand velocity; but, before trying to play it fast, develop precision and certainty in stopping, through slow practice.

Allegro

WOHLFAHRT

(*a*) U⅓B

f

dim.

mf

cresc.

f

4

0

mf

f

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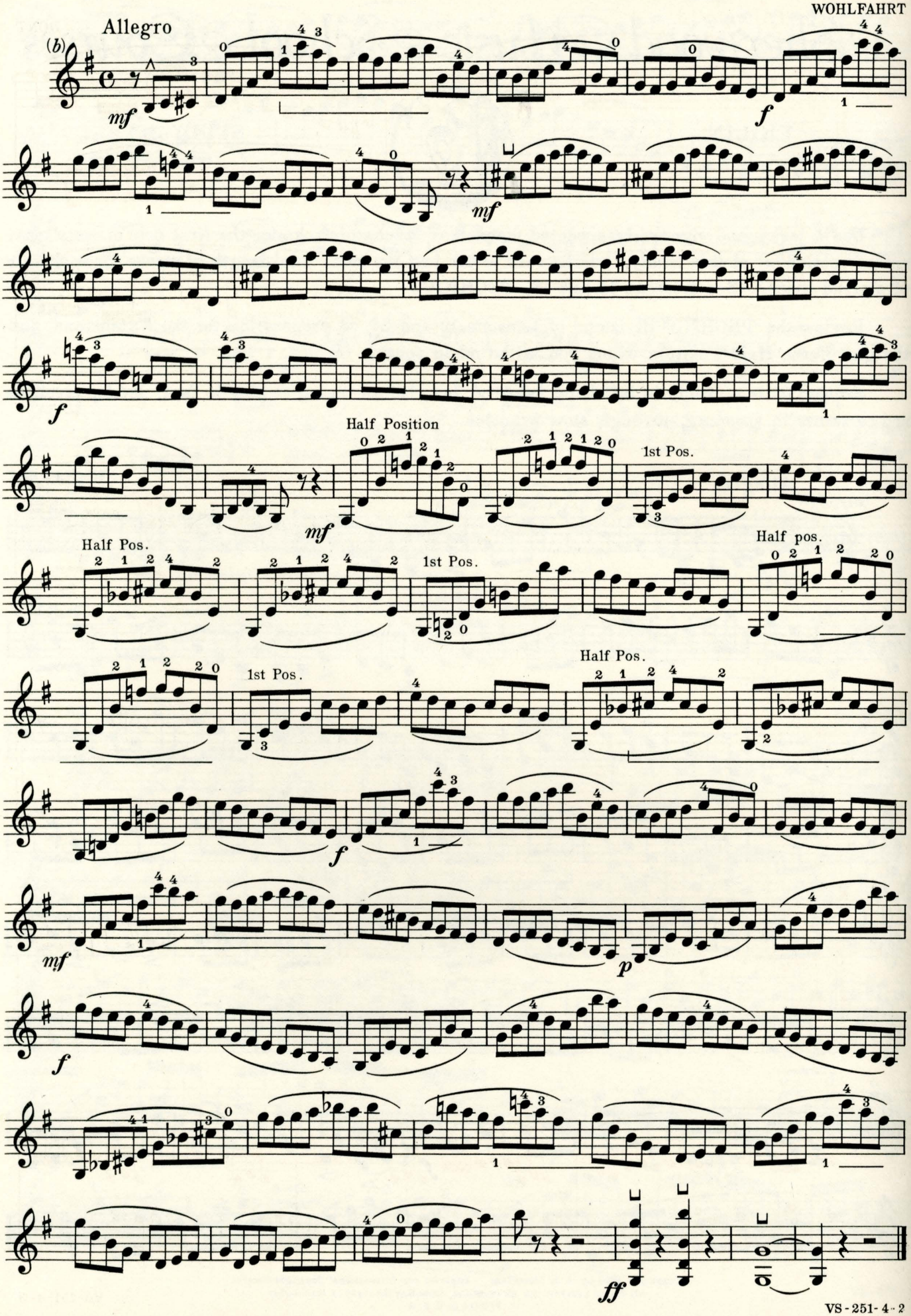
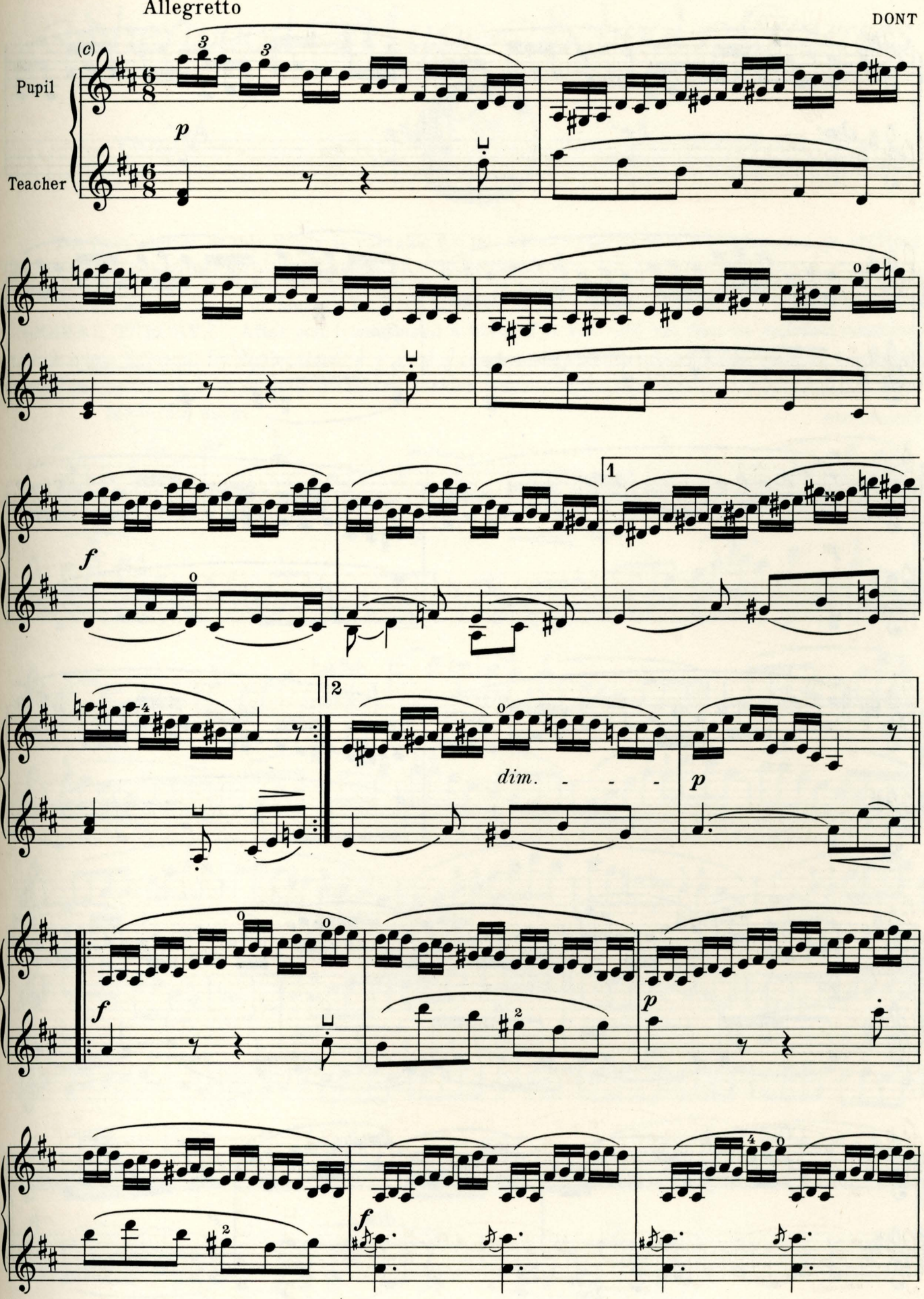
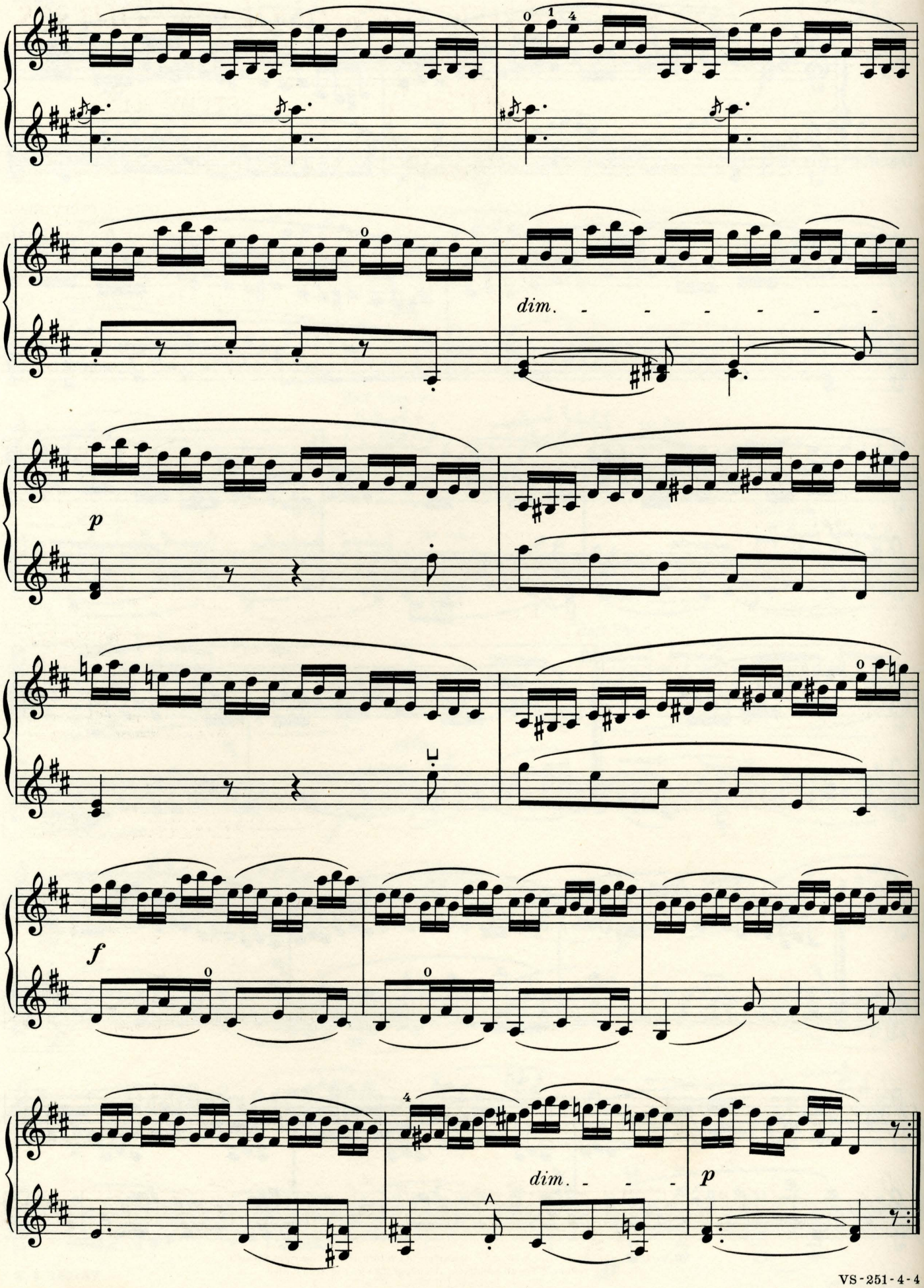

Allegro
(b)
mf
f
mf
f
Half Position
1st Pos.
mf
Half Pos.
1st Pos.
Half pos.
1st Pos.
Half Pos.
f
mf
p
f
f
ff


Allegretto
(c)
Pupil
Teacher
p
f
1
2
dim.
p
f
p
f


dim.
p
f
dim.
p

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VIOLIN

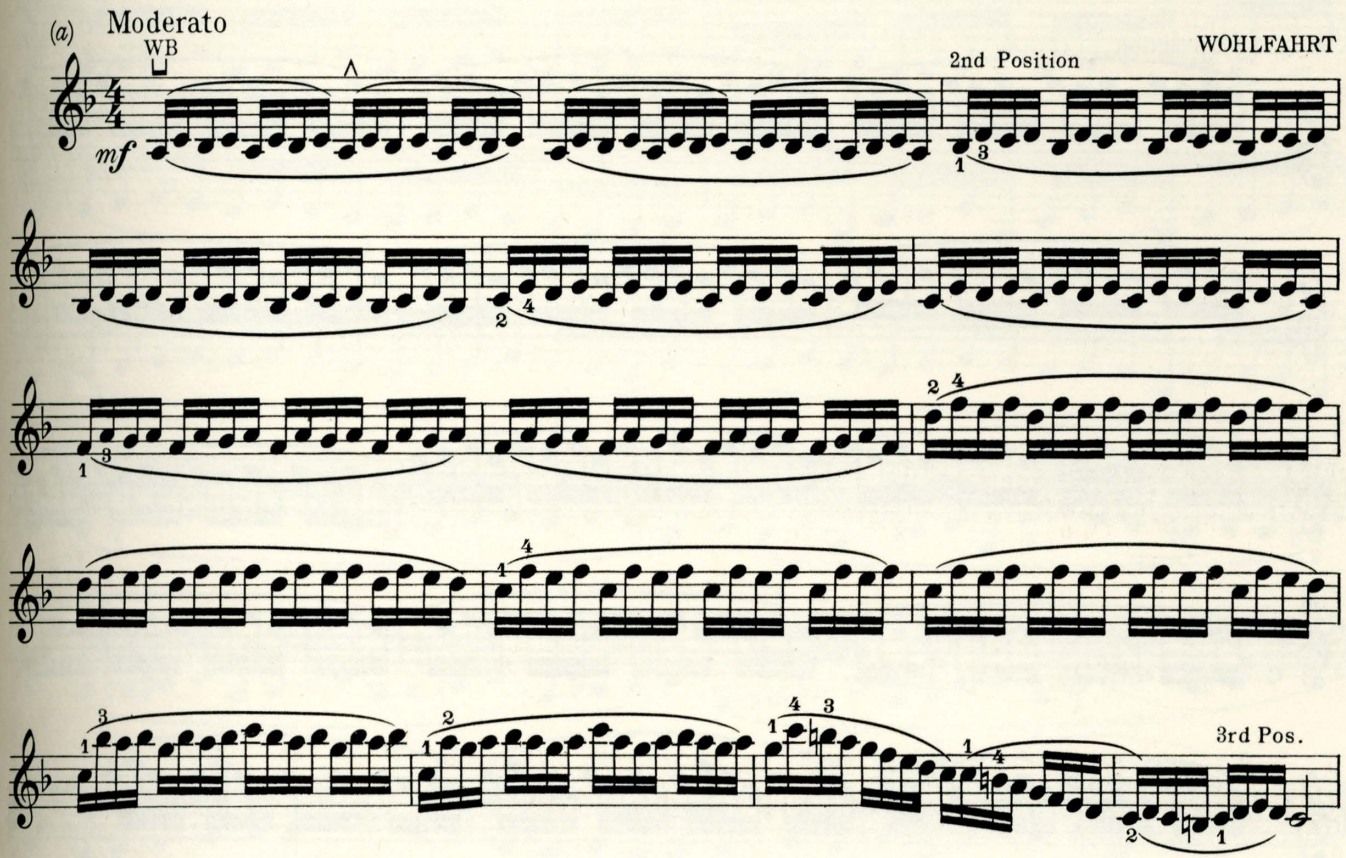
STUDY 252

Begin your practice of this Study by playing it with a separate stroke of the bow for each tone, using a short section in the middle of the bow. This will simplify the bowing so that in the early stages of your practice you can give more careful attention to accurate stopping. Another good practice device is to bring your left hand fingers down firmly, so that they are heard, using no bow. This strengthens the fingers greatly.

As you continue the practice of the Study, use slurred bowing as indicated. Play sections (*a*) and (*b*) first with eight notes to the stroke, then with sixteen. Take pains to distribute the length of each stroke correctly, so that each note receives the proper fraction of the bow length, according to its proportionate time-value. (See Lesson 16, TECHNIC.)

Material like that in sections (*a*) and (*b*) offers you an excellent opportunity to cultivate firmness and precision in stopping, because of the constant repetition of tonal patterns. For example, in the first measure of section (*a*), the figure given in the first beat is repeated in the three beats following. Bring your fingers down firmly to precisely the same points on the fingerboard each time you play this pattern.

Natural harmonics on the A and D strings are called for in measures 14, 43 and 44 of section (*c*). (See Lesson 73, TECHNIC.) The open string should be touched lightly at a point exactly halfway between the nut and the bridge. This is the same point at which you would stop the string for a tone of the pitch indicated, and the harmonic will be of the pitch designated.



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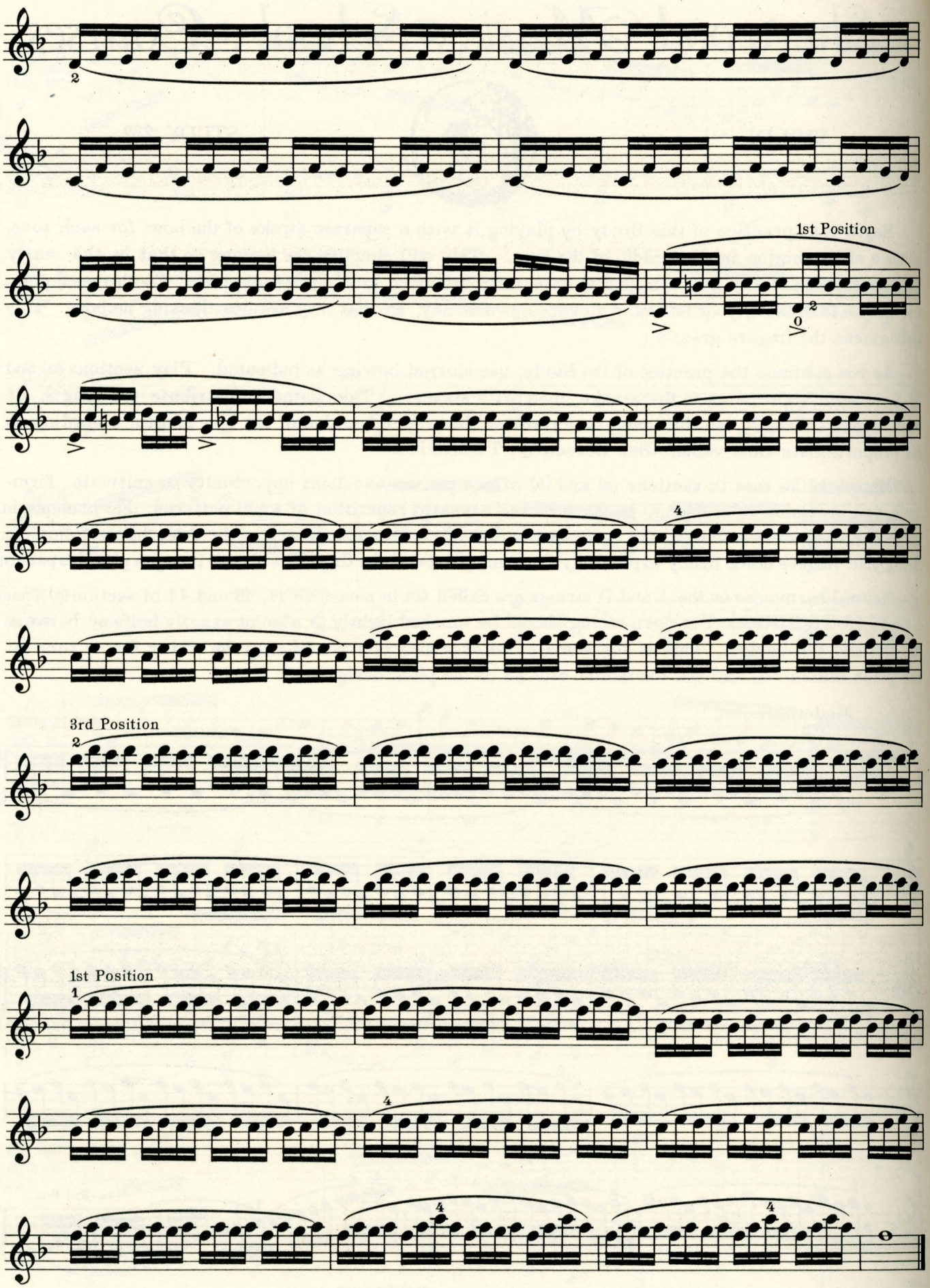
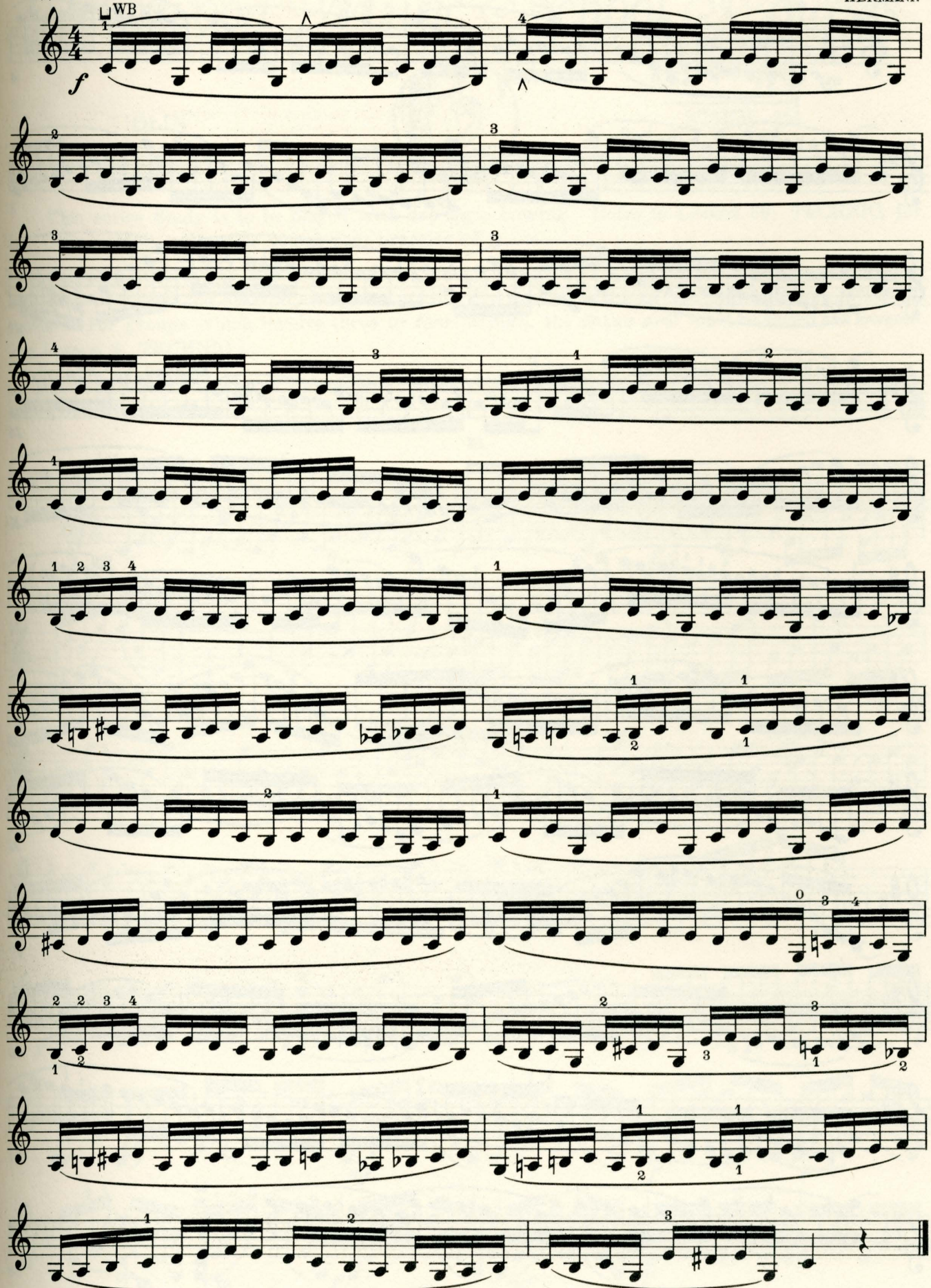
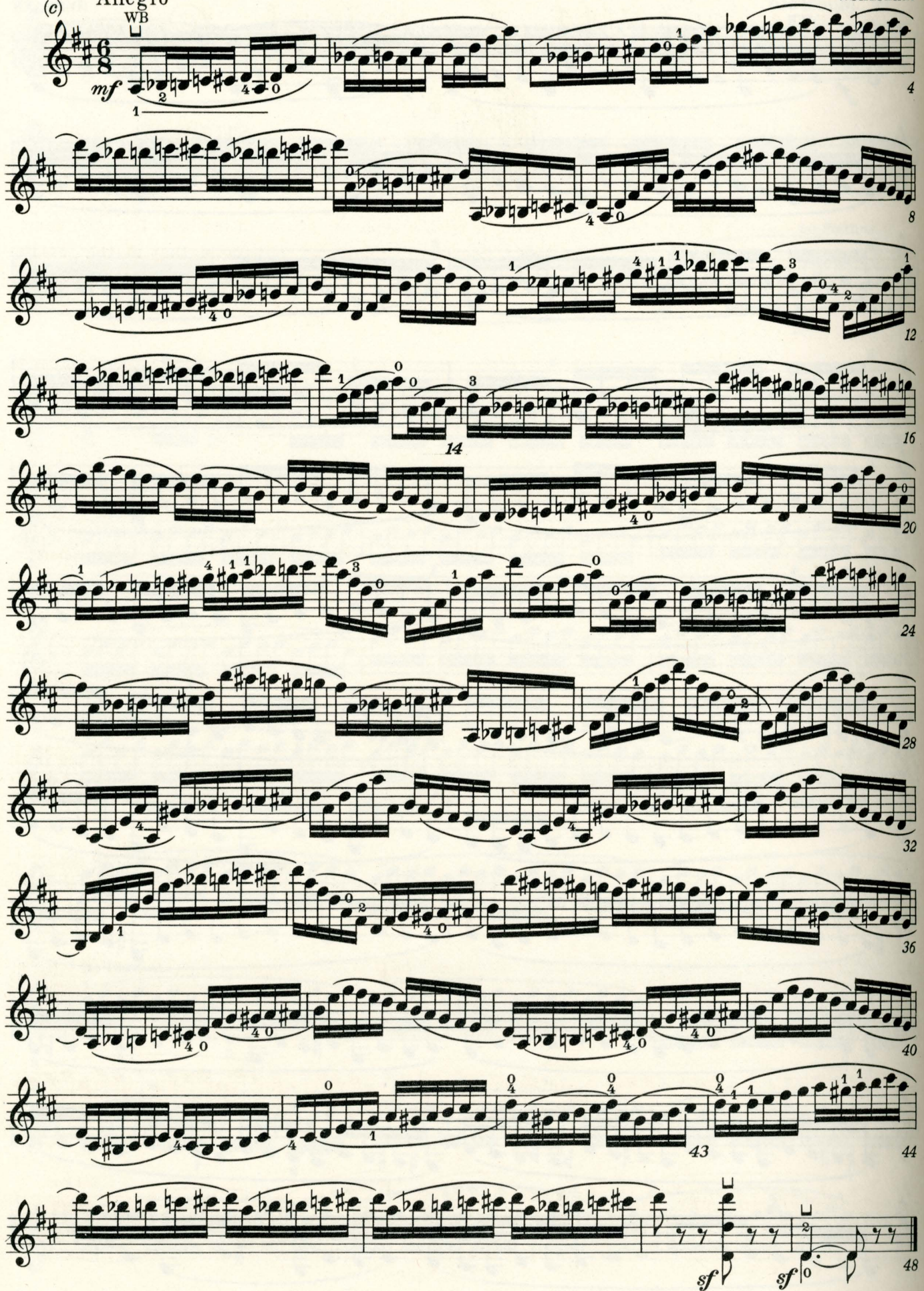

1st Position
3rd Position
1st Position

(*b*) Moderato

HERMANN



(c) Allegro



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VIOLIN

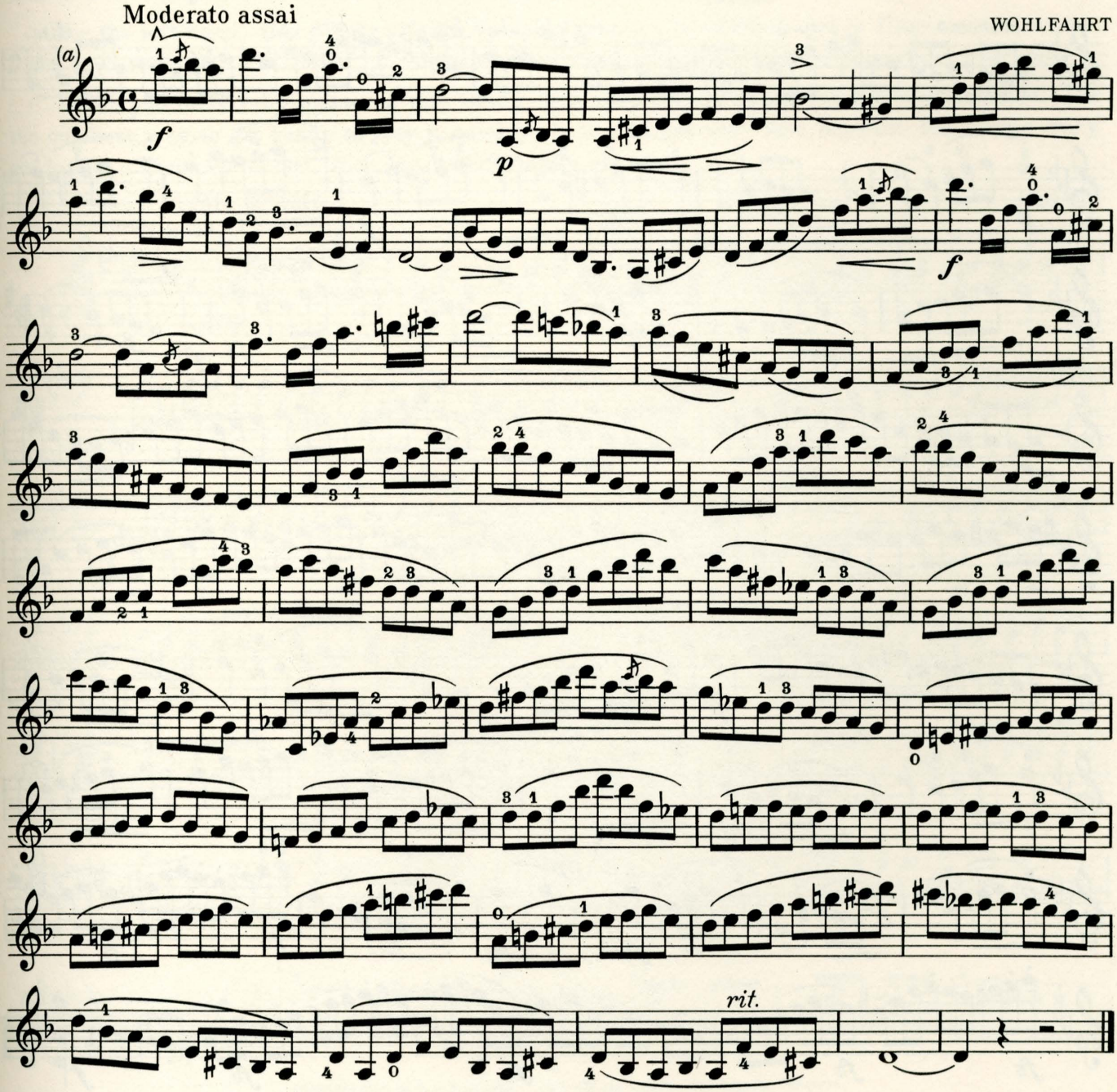
STUDY 253

The first section of this Study is valuable for the added experience it will give you in shifting and in finger substitution. (See Lesson 31, TECHNIC.)

The second section is of unusual interest because of its 5/4 time signature. (See Lesson 74, GENERAL THEORY.) After you have played a little of it you will see that the metrical combination is triple followed by duple, thus $\overset{1}{\text{♩}}\ \overset{2}{\text{♩}}\ \overset{3}{\text{♩}}\ \overset{1}{\text{♩}}\ \overset{2}{\text{♩}}$. So, to make this clear, you should place a secondary accent on the fourth beat of each measure, besides accenting the first beat.

Moderato assai

WOHLFAHRT



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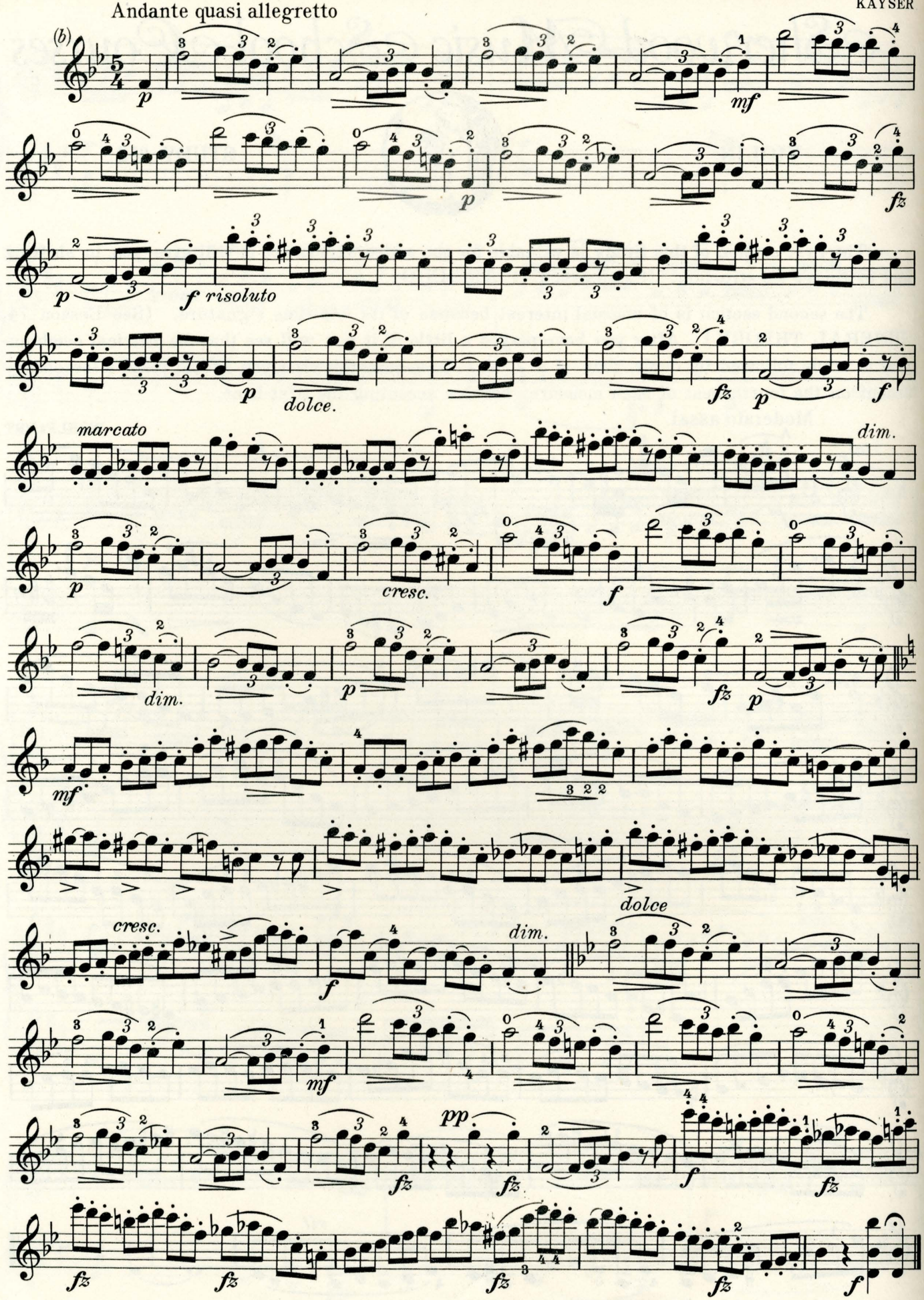
Andante quasi allegretto
(b)
p
mf
p
fz
p
f risoluto
p
dolce.
fz
p
f
marcato
dim.
p
cresc.
f
dim.
p
fz
p
mf
dolce
cresc.
f
dim.
mf
pp
fz
fz
f
fz
fz
fz
fz
f

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VIOLIN

STUDY 254

This entire Study is to be played with arpeggio bowing. Refer to Lesson 39, TECHNIC, for instruction which will guide you in your practice of it.

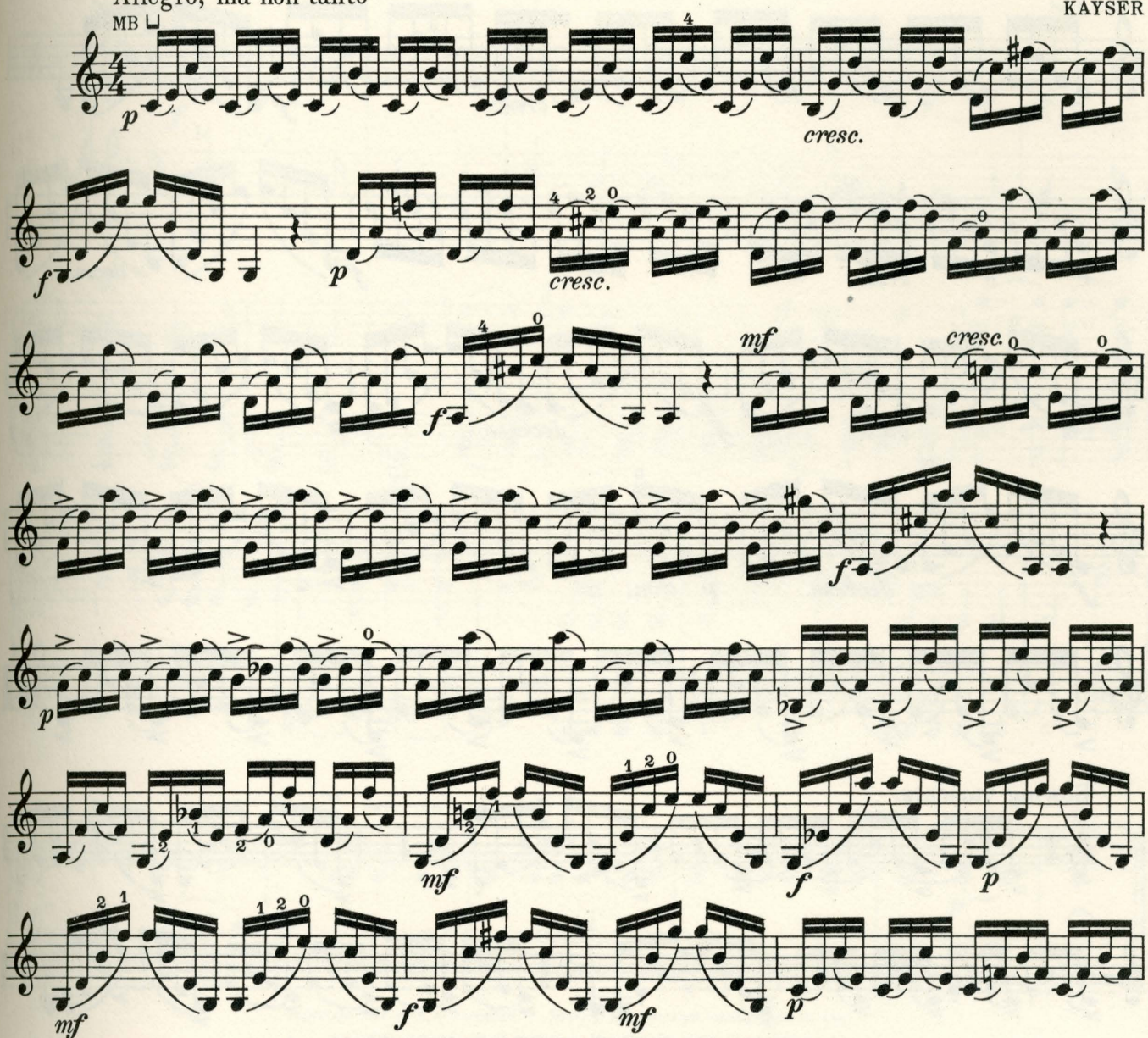
Use very little of the middle part of the bow. For groups which involve two strings, only the hand must be raised and lowered enough to provide for rapid transfer of the bow from one string to another. For groups which involve three or four strings, the entire arm must be raised and lowered. (See Lesson 8, TECHNIC.)

When you have mastered the regular bowing indicated, apply to this Study the bowing variants given at the end.

Allegro, ma non tanto

KAYSER

MB



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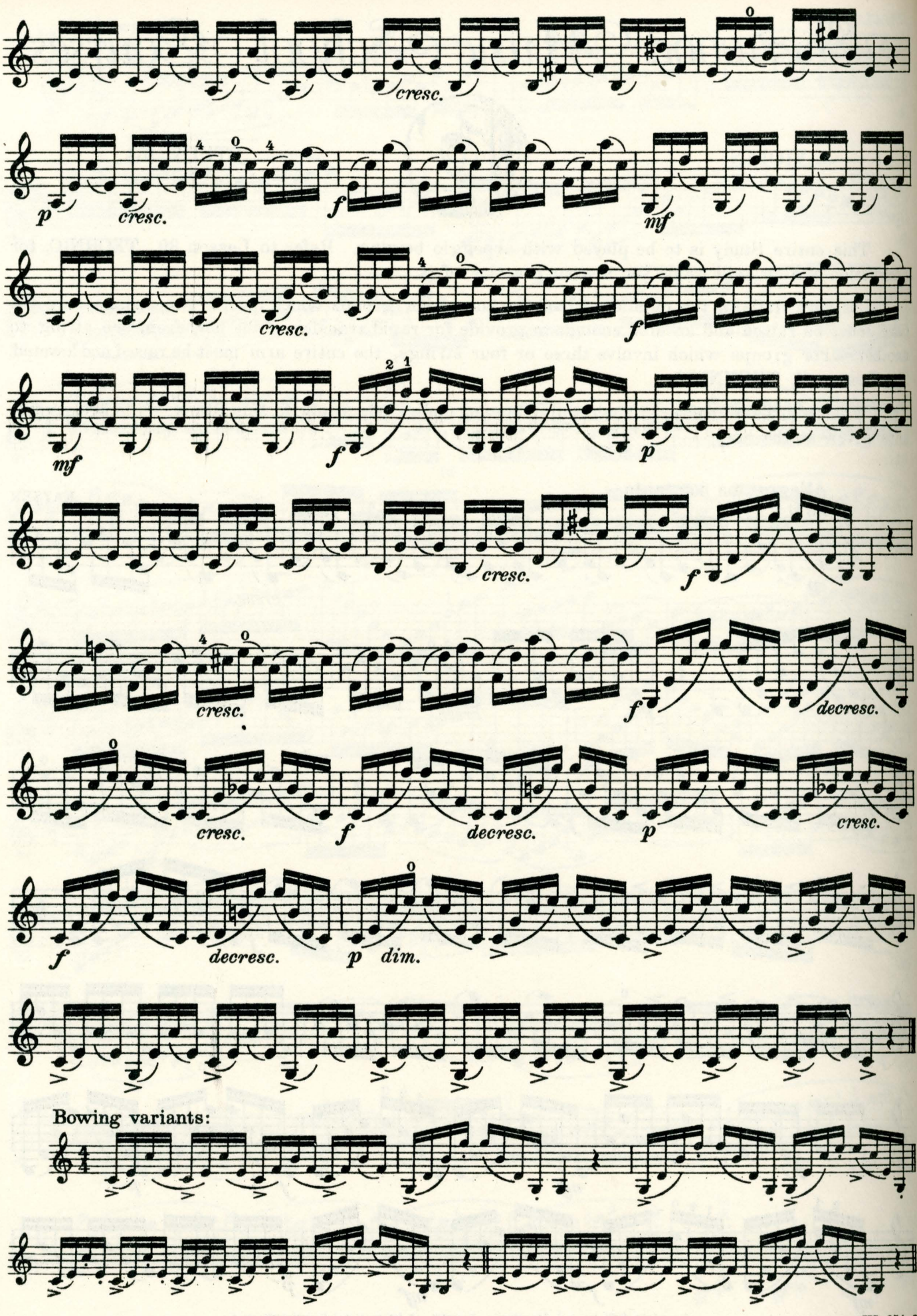
cresc.
p
cresc.
f
mf
cresc.
f
mf
f
p
cresc.
f
cresc.
f
decresc.
cresc.
f
decresc.
p
cresc.
f
decresc.
p dim.
Bowing variants:

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VIOLIN

STUDY 255

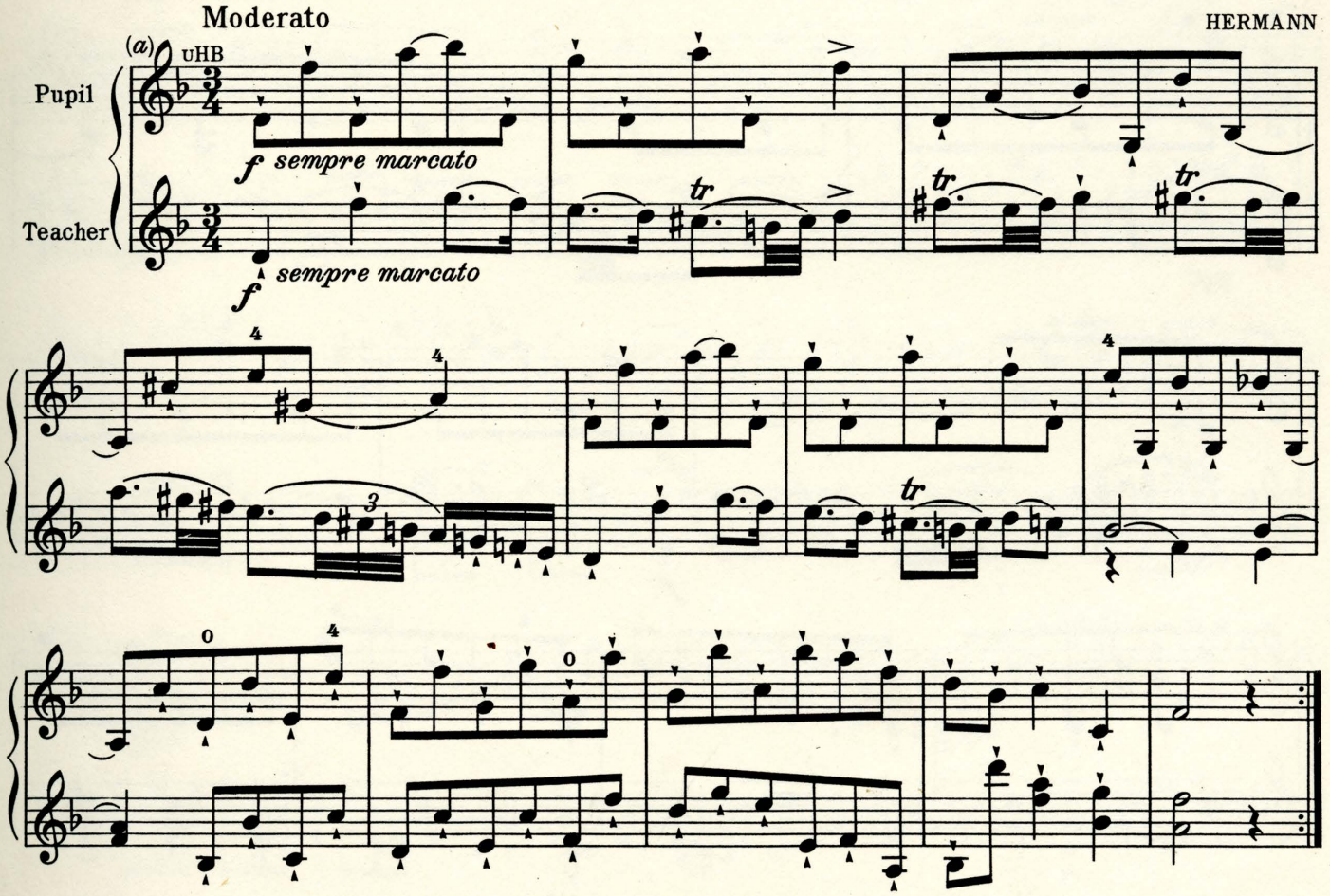
Sections (*a*) and (*b*) of this Study should be played with a vigorous martele stroke. (See Lesson 39, TECHNIC.) Use the upper half or upper third of the bow for section (*a*) and a shorter stroke at the point of the bow for section (*b*).

The technical feature which is likely to require most careful attention in the first two sections is that of transferring the bow to a non-adjacent string. The main points to be observed in doing this are explained in the TECHNIC division of Lesson 27, to which you should refer.

Besides taking care that the intervening string does not sound during the transfer, you should take pains to raise or lower your arm no more than is absolutely necessary to bring the bow in contact with the string next to be played upon.

To learn to do this gracefully, make a detailed study of the necessary technical motions confining each movement to the minimum. Play a short down-bow stroke on the D string, and bring the bow to a complete stop. With no up-bow or down-bow movement, swing the bow across the A string, to the E string—exactly as if the bow were the board on a "teeter-totter", and the A string the post in the middle. Play a short stroke up-bow on the E string. Transfer the bow to the D string as just explained, and repeat the process again and again, until you can do it smoothly, quickly and easily.

Play section (*c*) with one-bow staccato strokes. (See Lesson 18, TECHNIC.)



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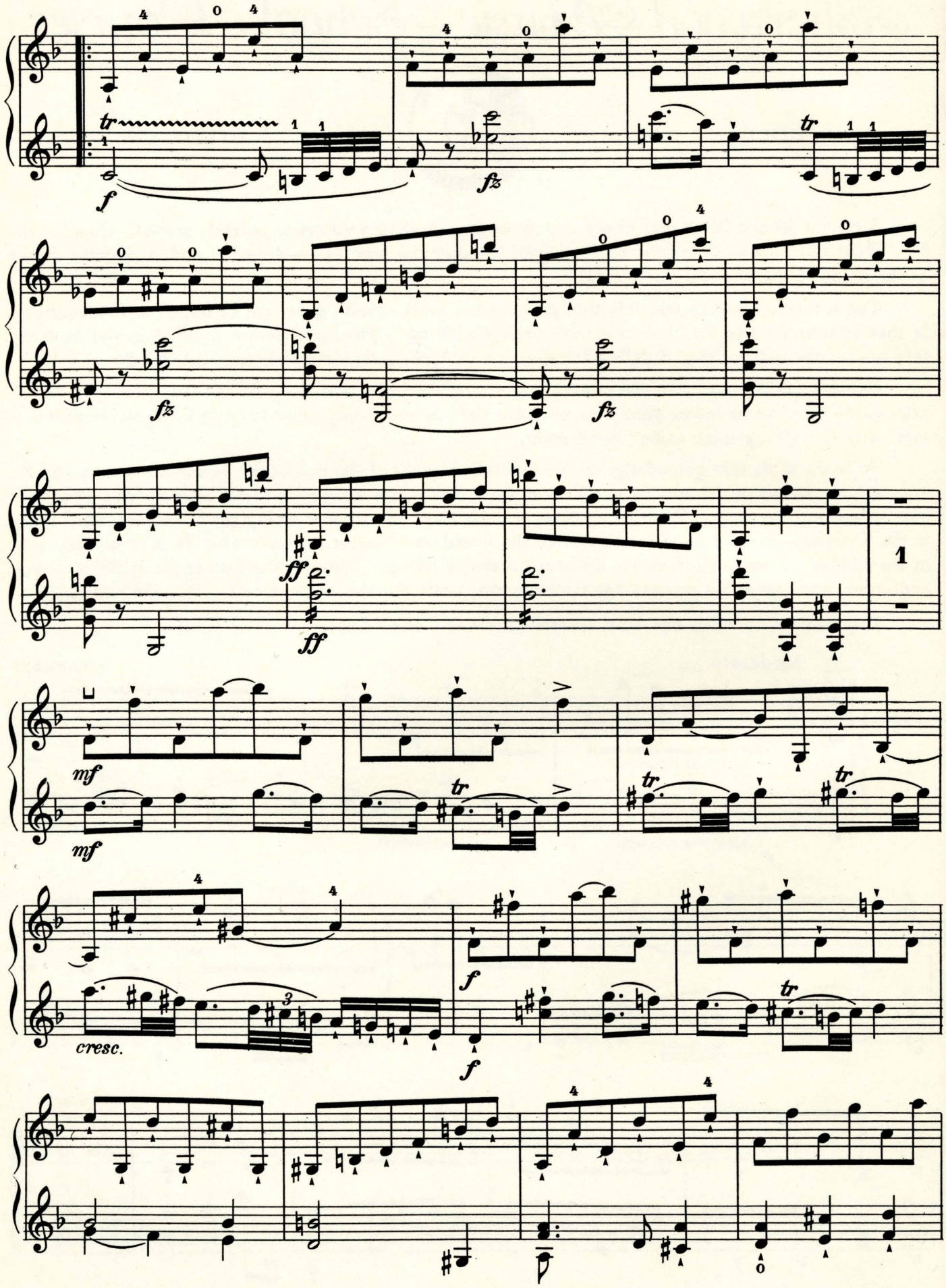
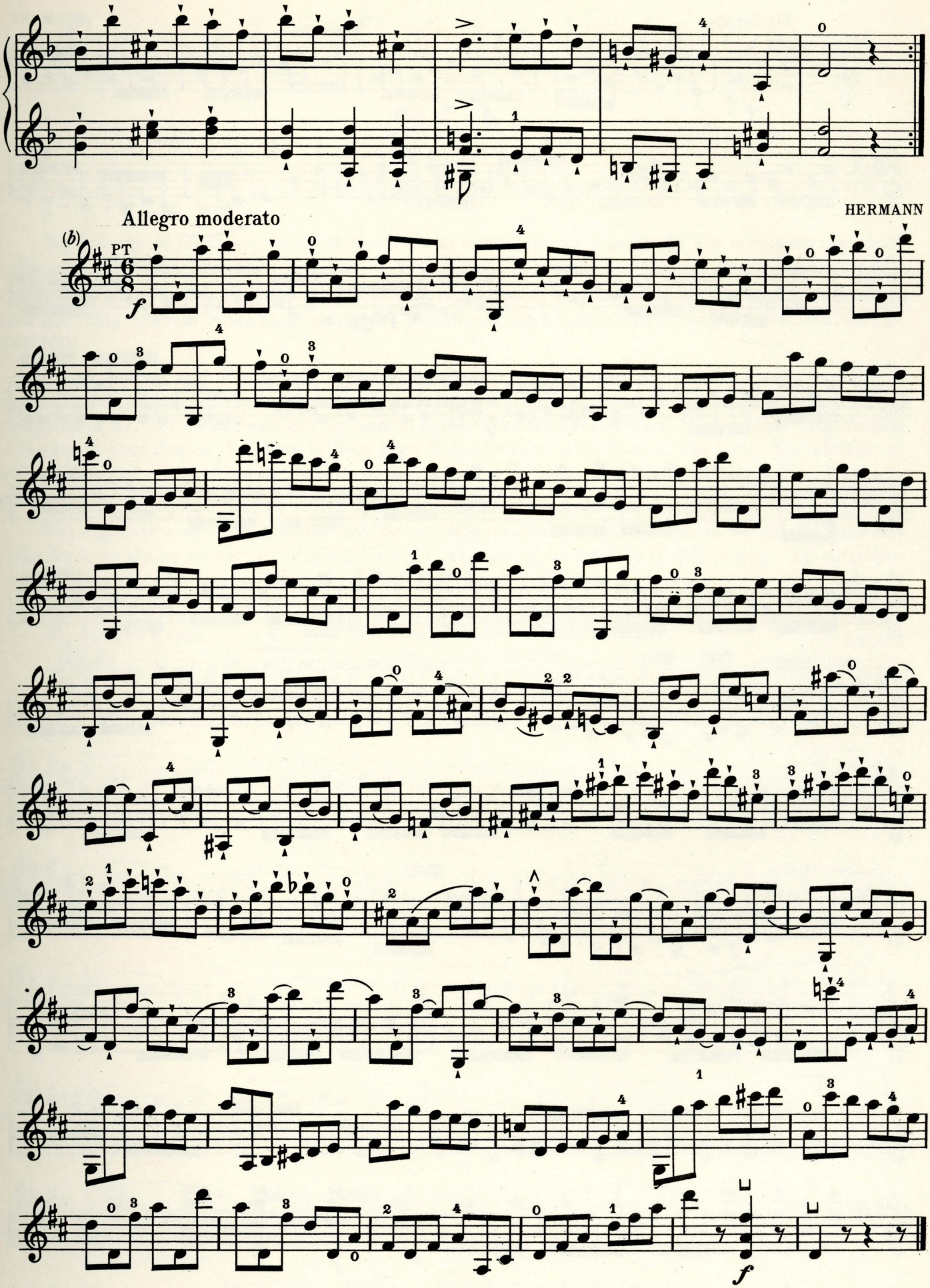
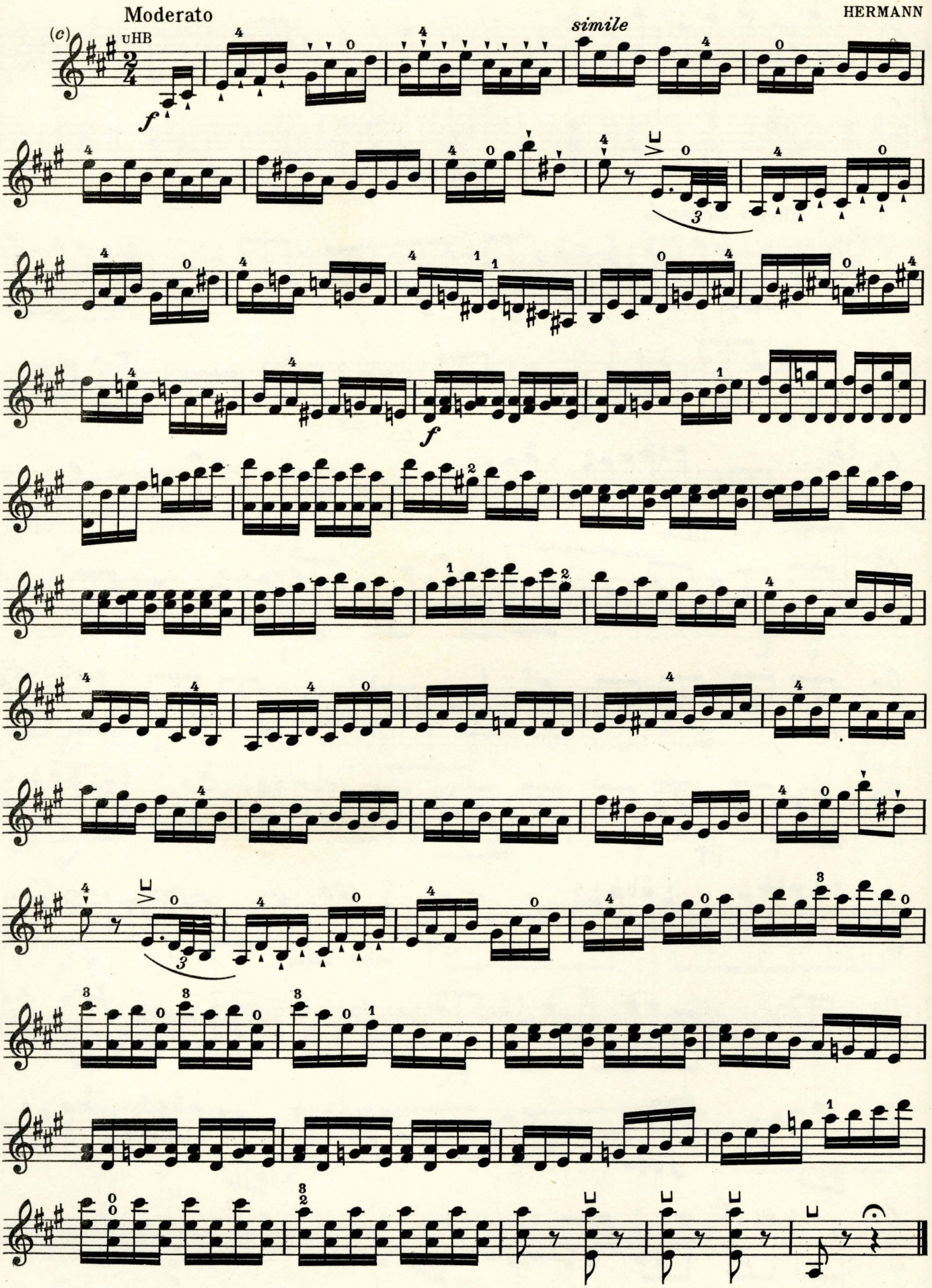

f
fz
fz
fz
ff
ff
1
mf
mf
tr
tr
tr
cresc.
f
f
tr


Allegro moderato
HERMANN
(b)
PT
6/8
f
f


Moderato
(c)
uHB
simile

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VIOLIN

STUDY 256

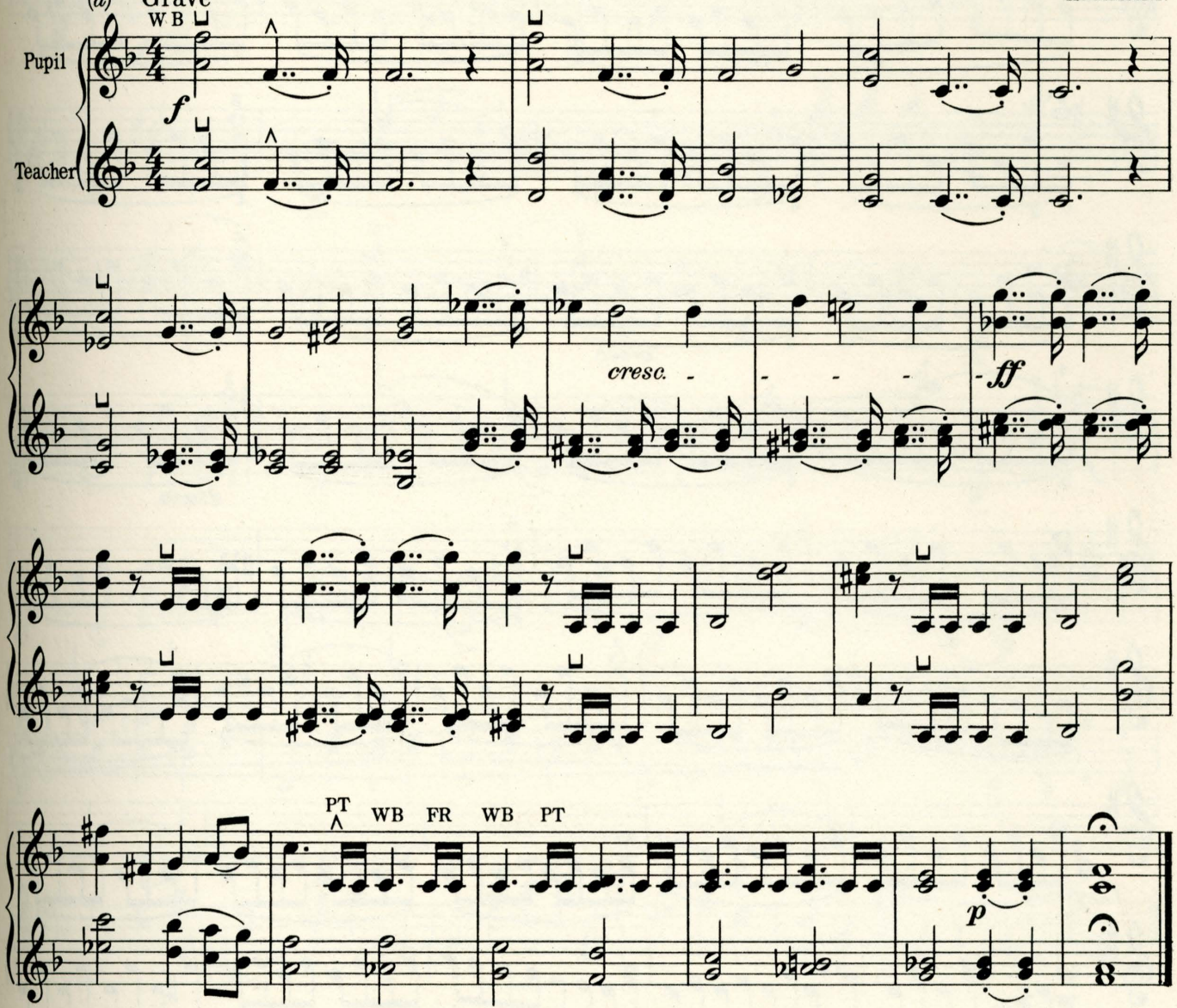
Double stopping, the principal feature of this Study, is fully explained in Lesson 27, TECHNIC. Review the detailed directions given in that Lesson and apply them to your practice.

Bring your bow to bear with equal weight upon the two strings. Unless you do this, one tone will be weak, the other strong, and thus the two will lack balance. No more force is required for playing on two strings than for playing on one. If pressure is applied to the bow, use only enough to secure the tonal intensity desired, and keep your arms as relaxed as possible.

You will particularly enjoy the musical effects of sections (*a*) and (*d*), which are written for two violins, both playing double stops. This combination simulates the richness of organ or string orchestra music.

(*a*) Grave

HERMANN



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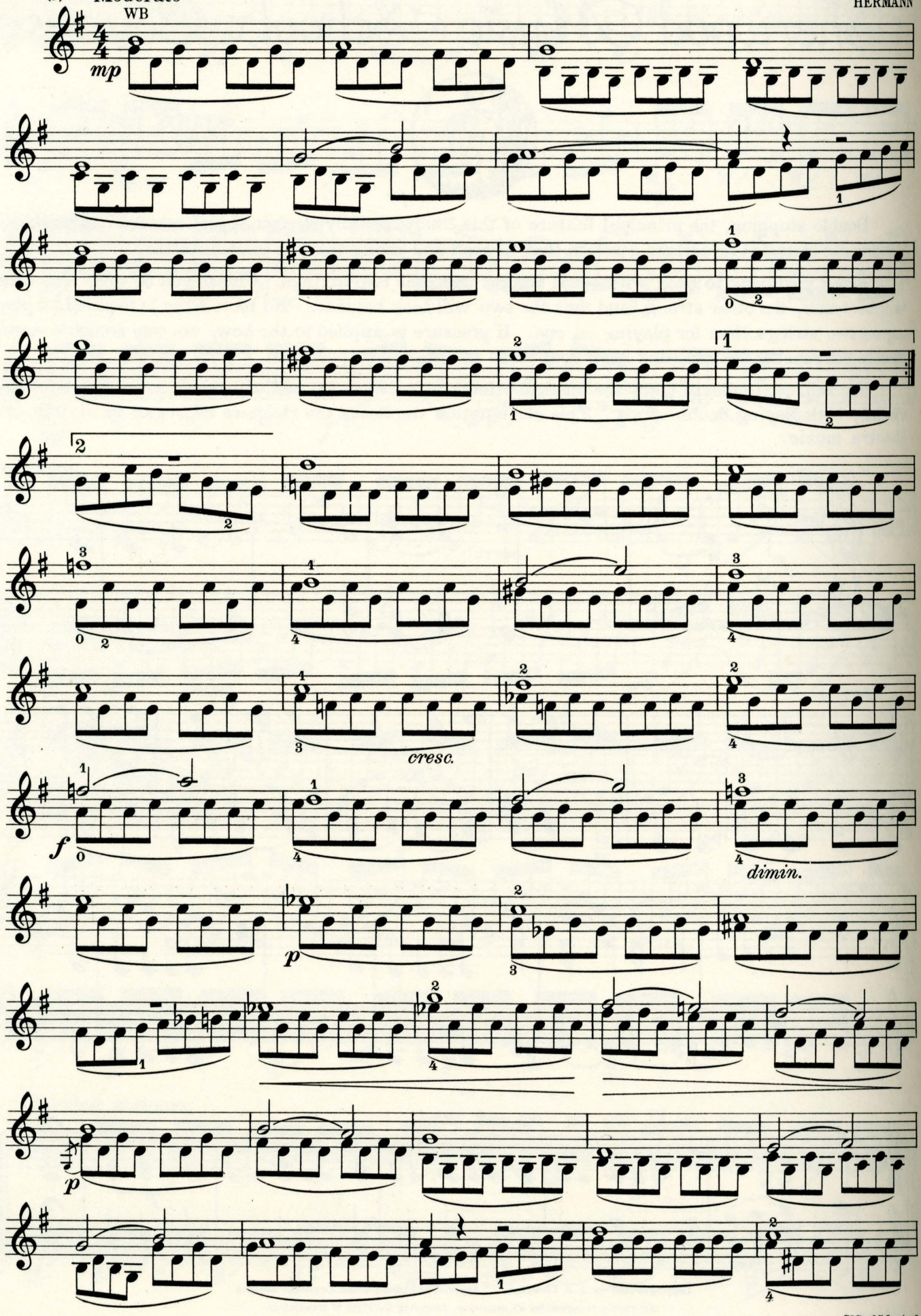
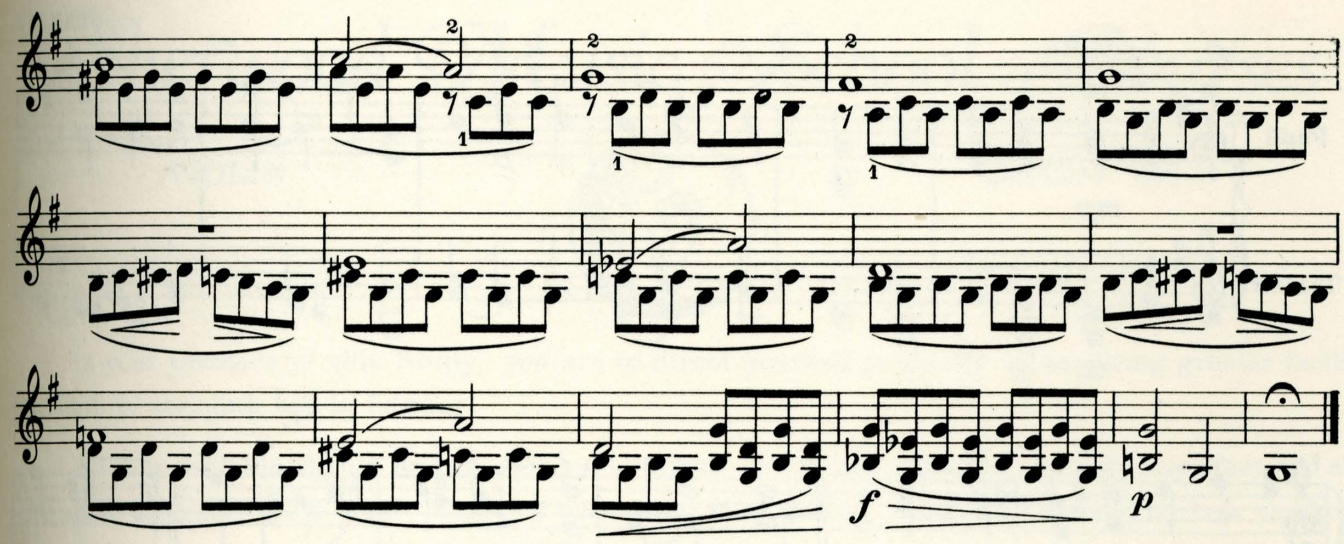
PREGHIERA (Prayer)

(b) Moderato

HERMANN

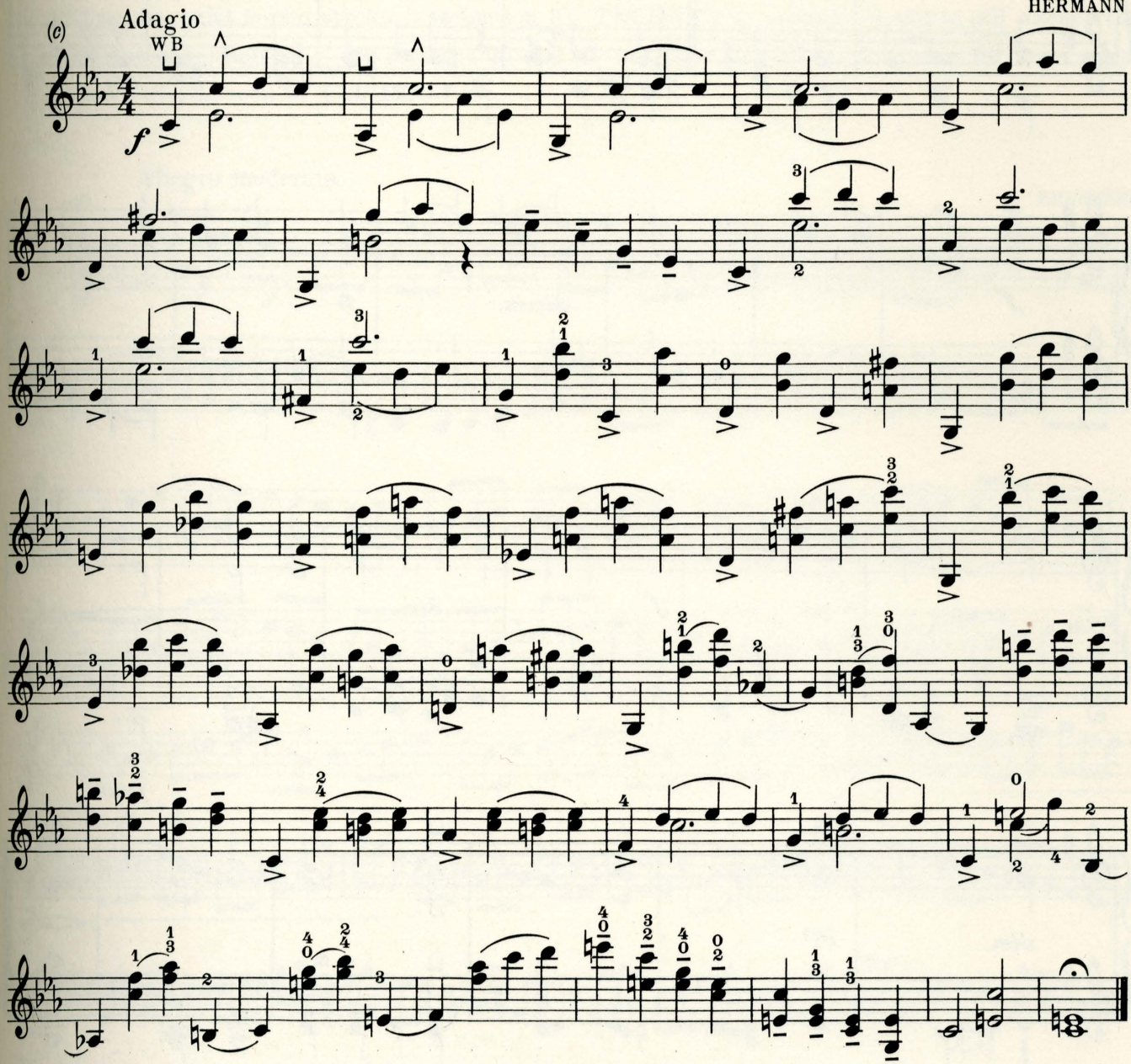


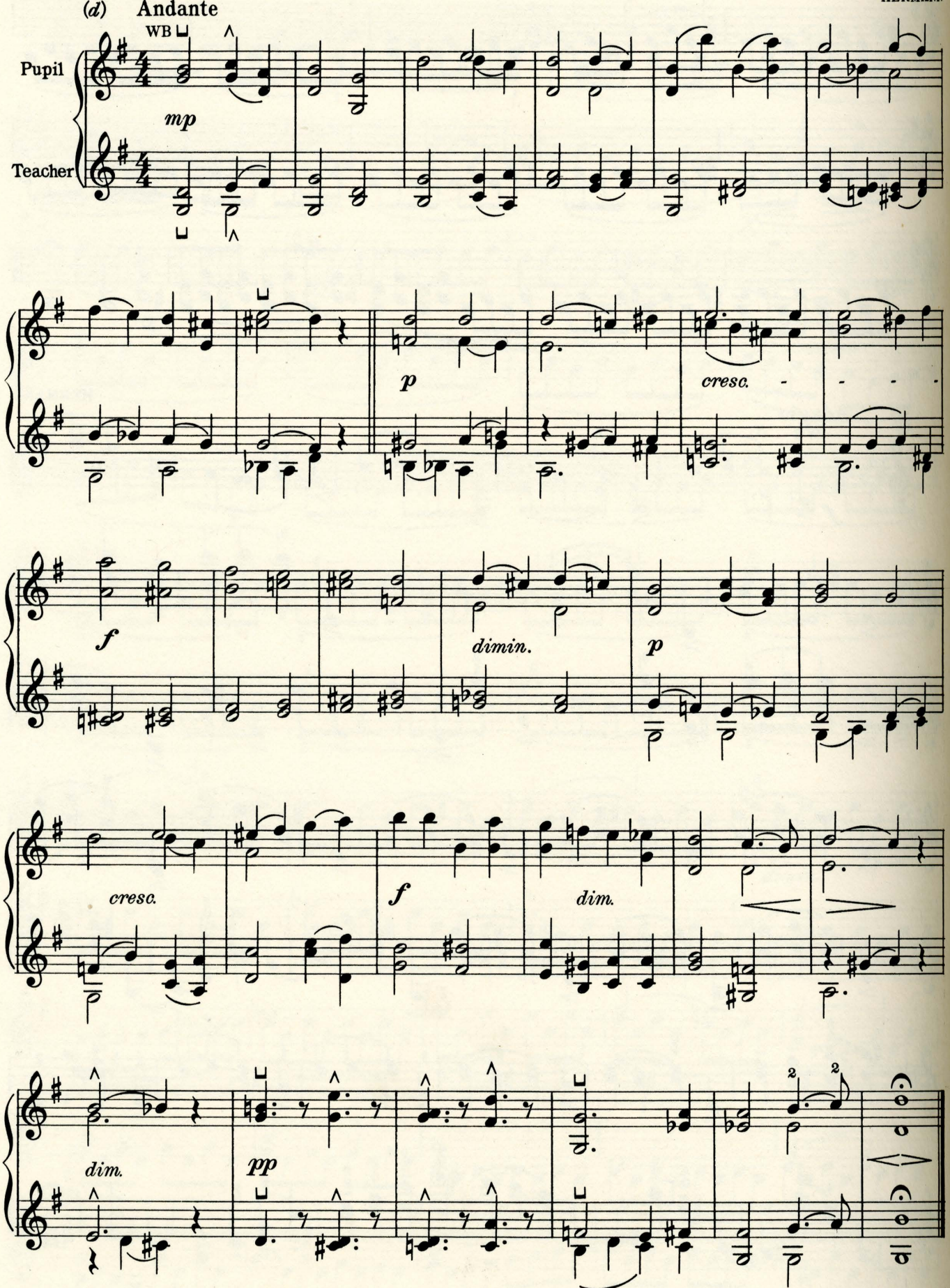


(c) Adagio

WB

HERMANN




(d) Andante
WB
Pupil
Teacher
mp
p
cresc.
f
dimin.
p
cresc.
f
dim.
dim.
pp

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VIOLIN

STUDY 257

Some studies aim chiefly at facility in bowing, others at developing left hand technic. This Study is of equal interest and value from both standpoints.

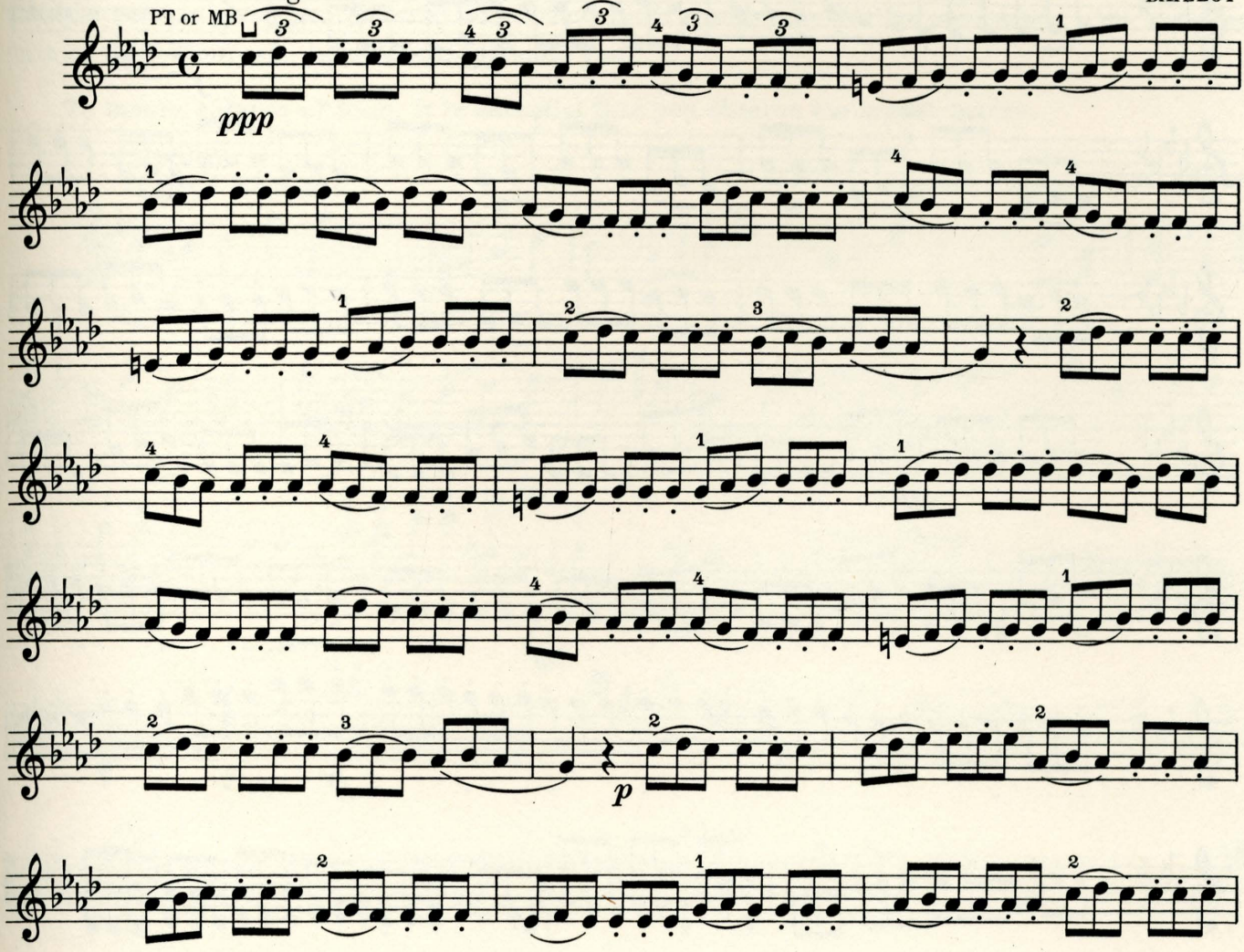
Most of it is to be played very softly. So, for the most part, you will apply no pressure to the bow, and you will use a very short section of the bow, at the point or at the middle. Through the part which is marked *ppp*, withhold some of the weight of the bow from the string. (See Lesson 14, TECHNIC.) Detach the staccato tones from one another by stopping the bow for just a split fraction of a second after each stroke.

For the left hand, this Study affords valuable practice in shifting and in finger substitution. Refer to Lesson 31, TECHNIC, for detailed instruction on these points of fingerboard technic.

When you have fully mastered this Study, you may play it at the rapid tempo indicated. But the quickest way to get ready to play it quickly, is to start slowly; then increase the tempo very gradually. First we crawl, then we walk, finally we run.

Presto agitato

BAILLOT



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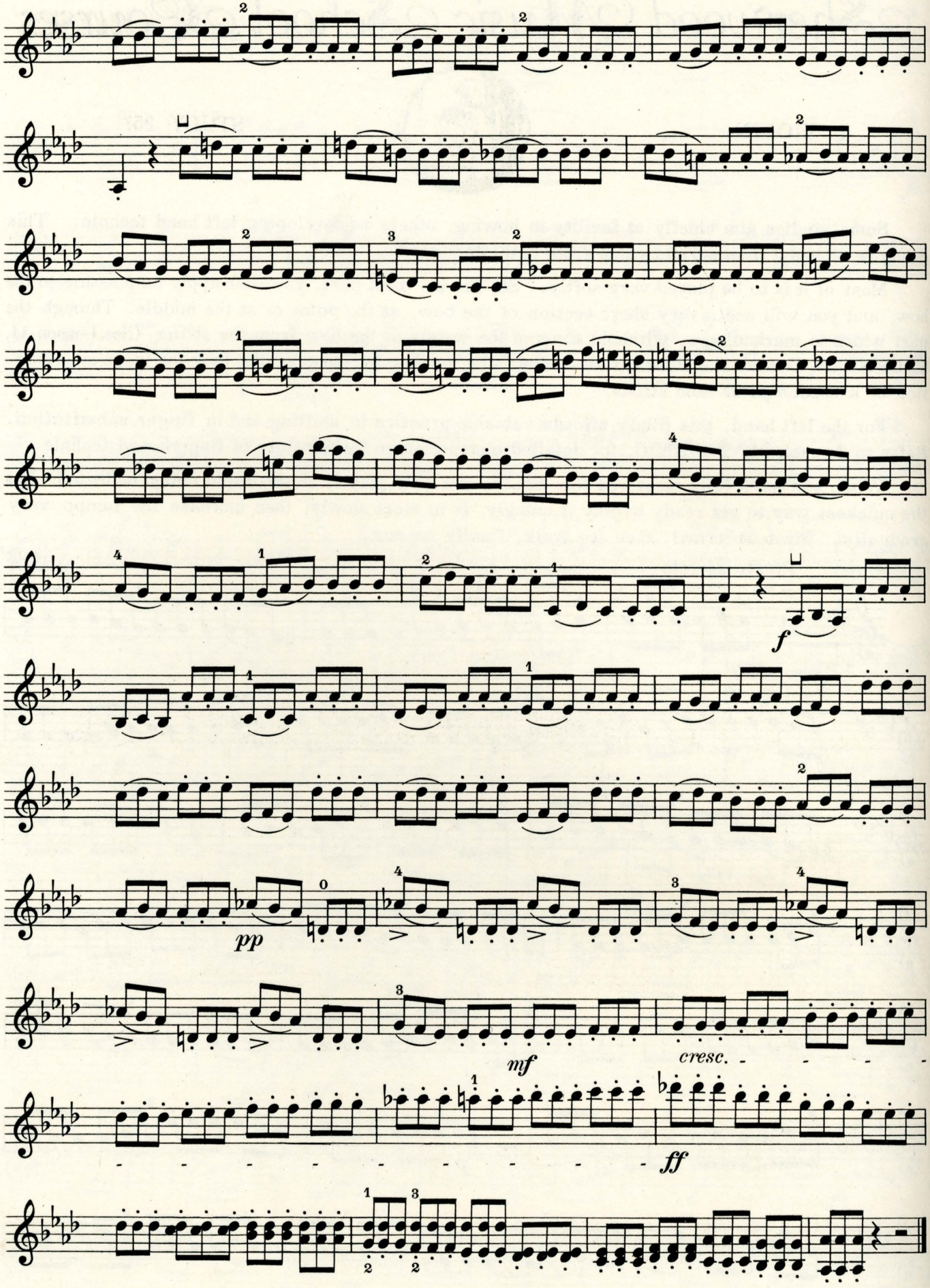
f
pp
mf
cresc.
ff

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STUDY 258

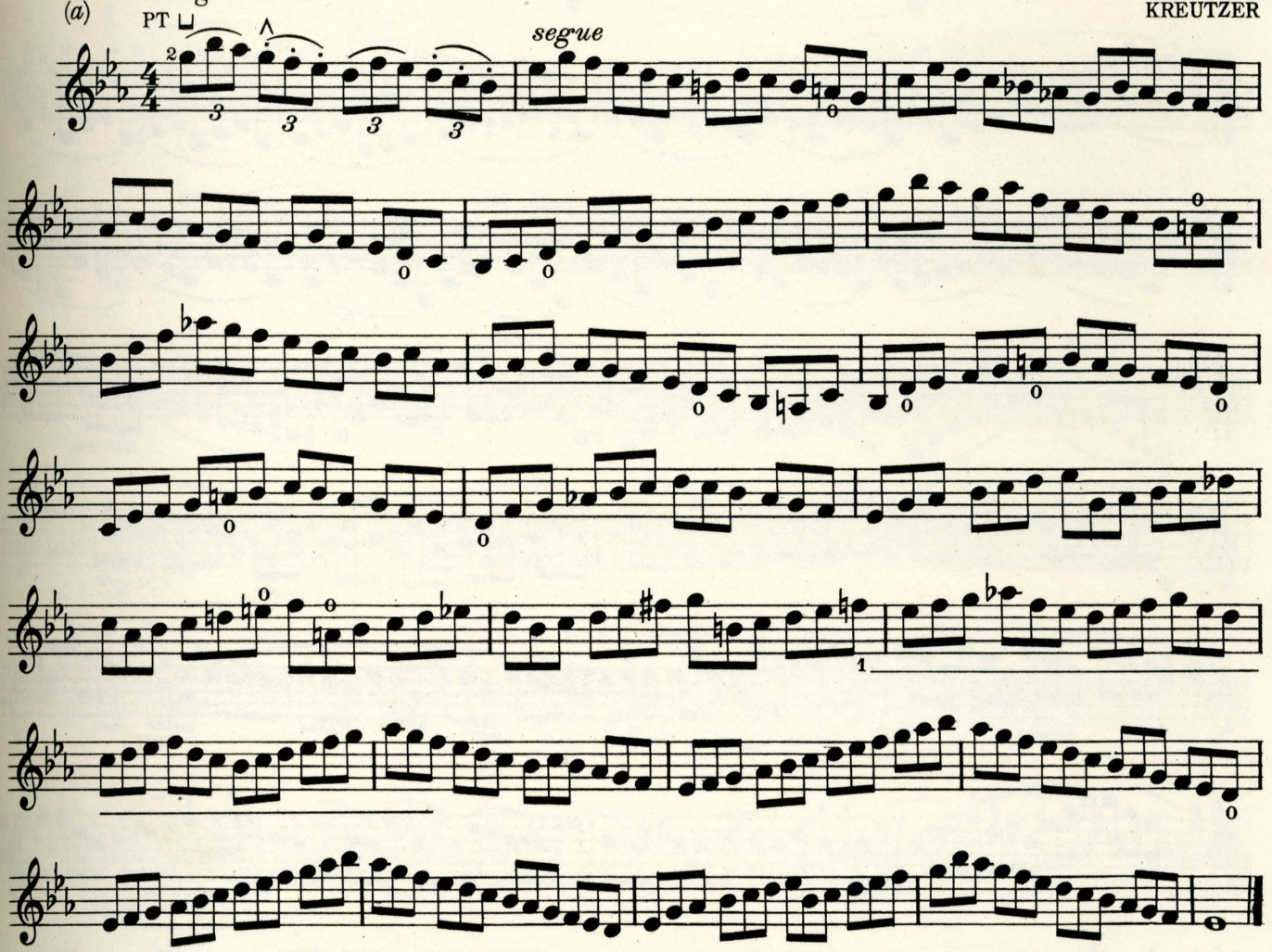
In your practice of this Study, you are to direct yourself primarily to acquiring greater facility both in stopping and in bowing.

All four sections should be played in rapid tempo — but not until you can play them fast and at the same time play them well. Start by practicing very slowly, with one stroke of the bow to each tone. Later, use slurred bowing where indicated.

Apply the wrist legato stroke (see Lesson 10, TECHNIC) to section (*a*) and to all except the slurred tones in section (*d*). For sections (*b*) and (*c*), use short fractional strokes at different parts of the bow. (See Lesson 9, TECHNIC.)

Allegro moderato

(*a*) KREUTZER



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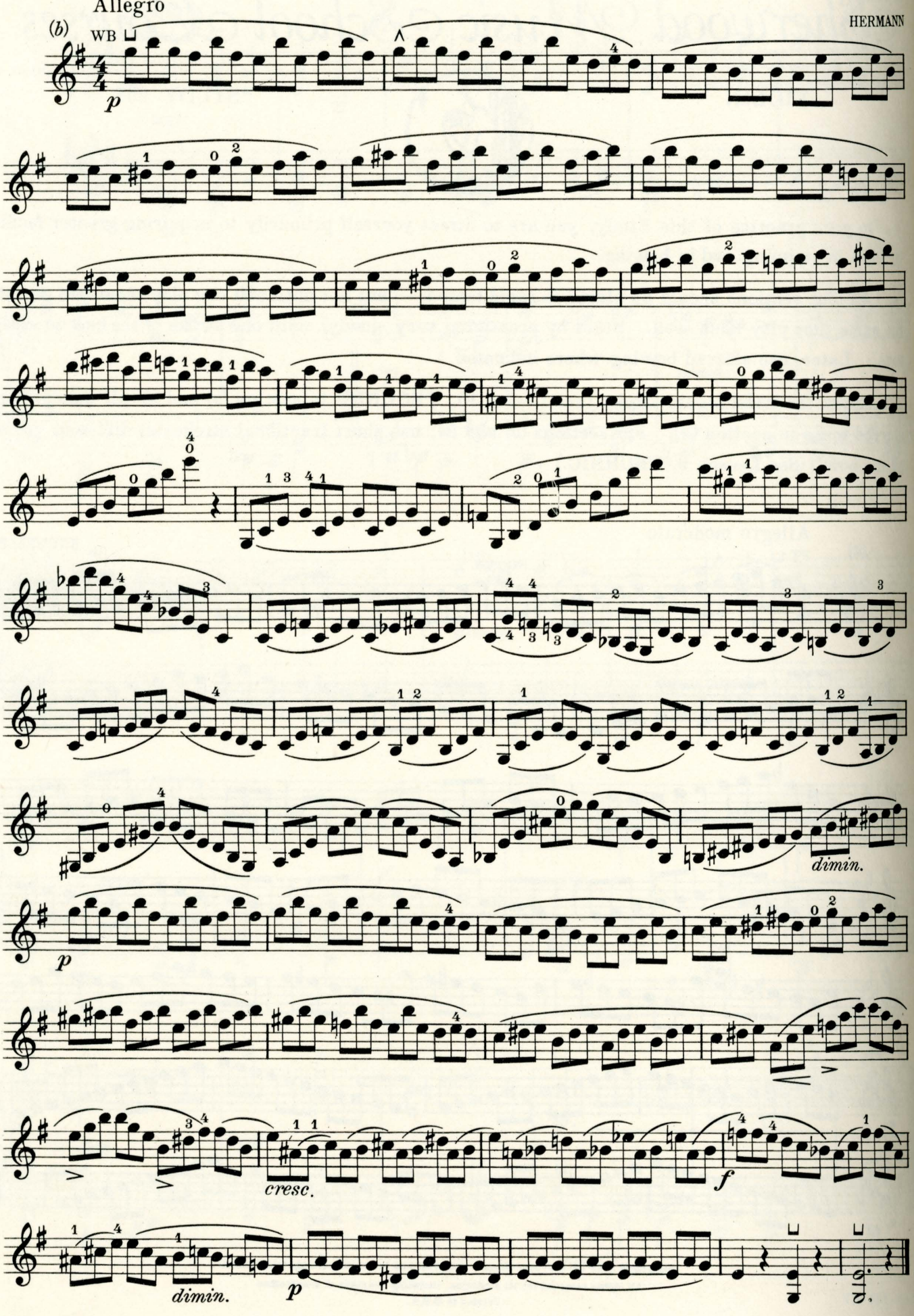
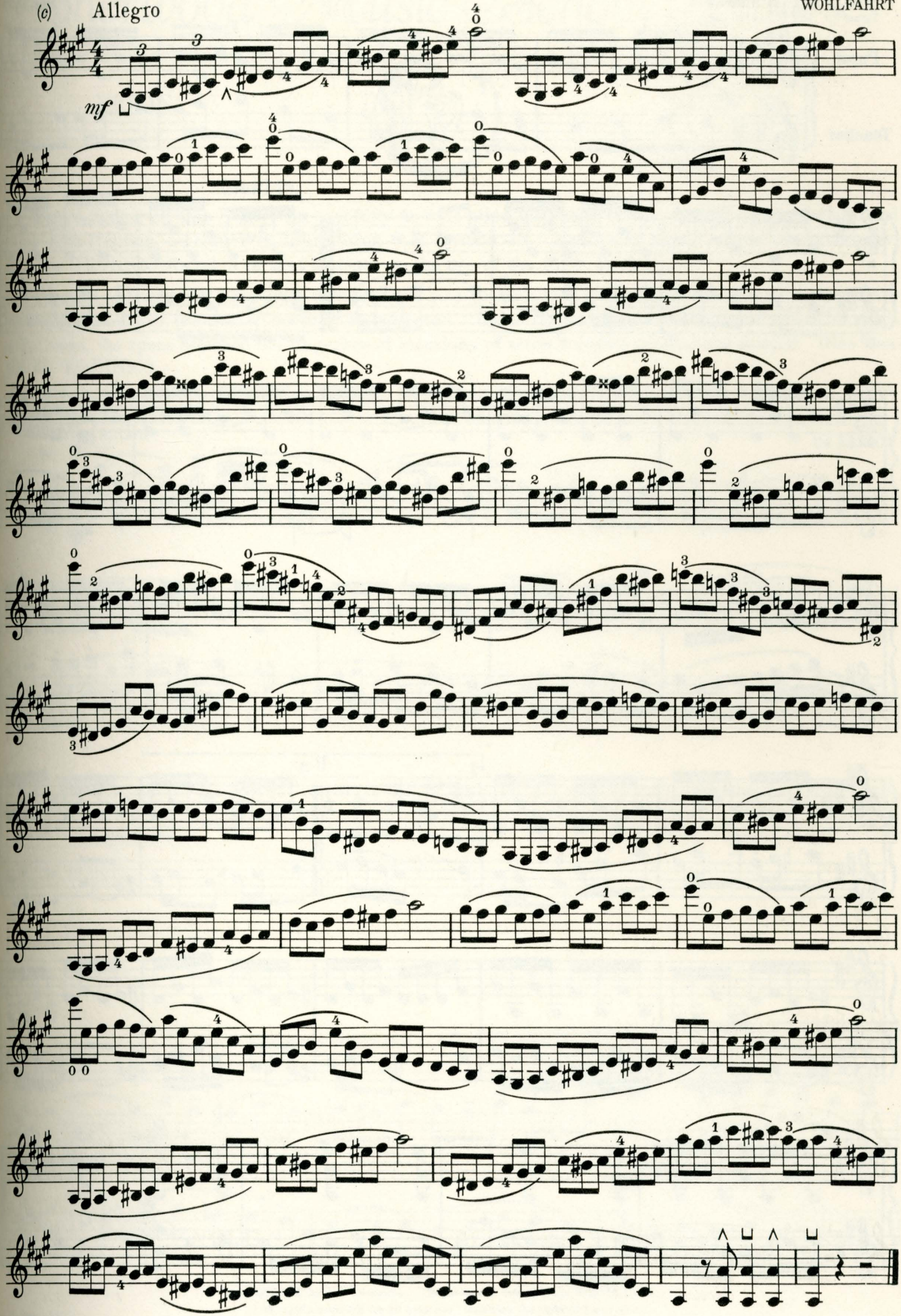
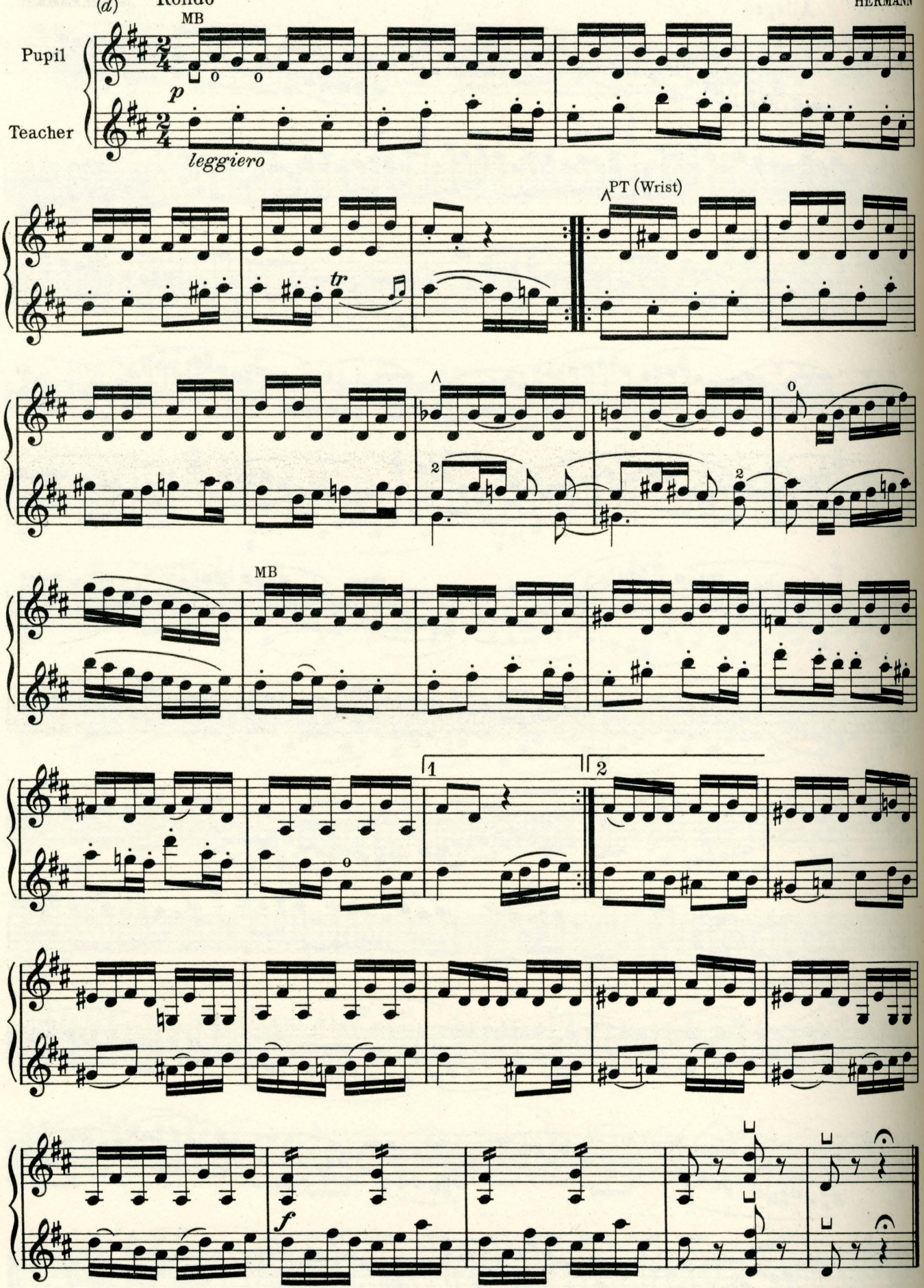

Allegro
(b)
WB
HERMANN
p
dimin.
p
cresc.
f
dimin.
p

(c) Allegro




(d)
Rondo
MB
Pupil
Teacher
p
leggiero
PT (Wrist)
tr
MB
1
2
f

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VIOLIN

STUDY 259

You will sense at once the high musical value of this Study, and may well ask yourself, "What makes it so musically enjoyable"?

If you were obliged to answer in a single word, your best answer would be: "Contrasts".

We see, for example, delightful contrasts in thematic material embodied in the three-part primary form. (See Lesson 33, FORM and ANALYSIS.) These contrasts are heightened by changes of key, from G minor to G major, then another change back to G major.

Your interpretation of this material must be enlivened by the indicated contrasts in bowing, with smooth slurs at some points, and markedly detached tones at other points.

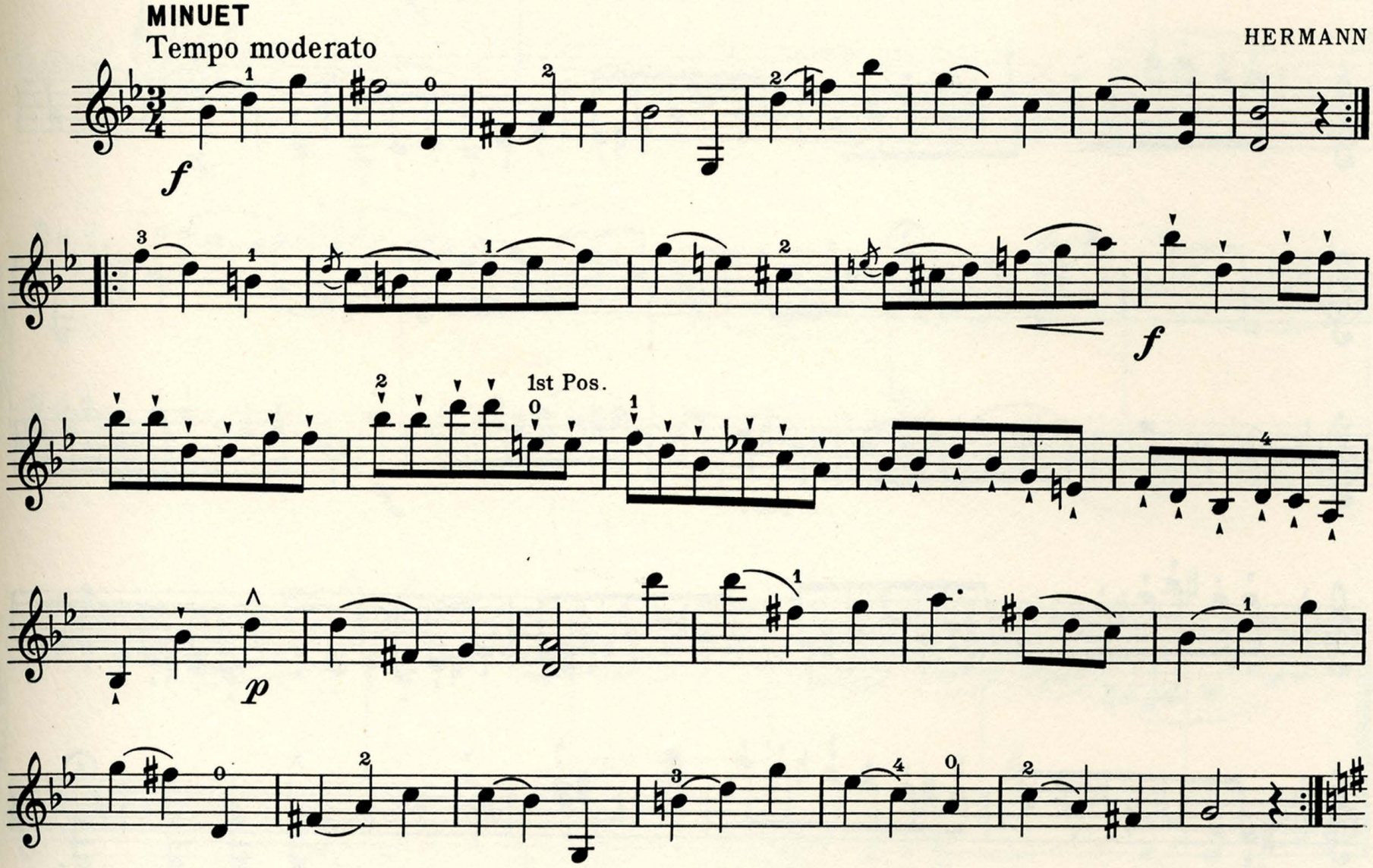
You must also give strong emphasis to the dynamic contrasts called for by the text. Although the composer has given you material which lends itself readily to effective contrasts, the setting forth of those contrasts depends entirely upon you.

To insure balance of form, it is essential that you observe the repeat marks.

MINUET

Tempo moderato

HERMANN



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TRIO

3rd Pos.

1st Pos.

dolce

f

3rd Pos.

1st Pos.

dim.

p

cresc.

p

f

cresc.

f

p

f

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VIOLIN

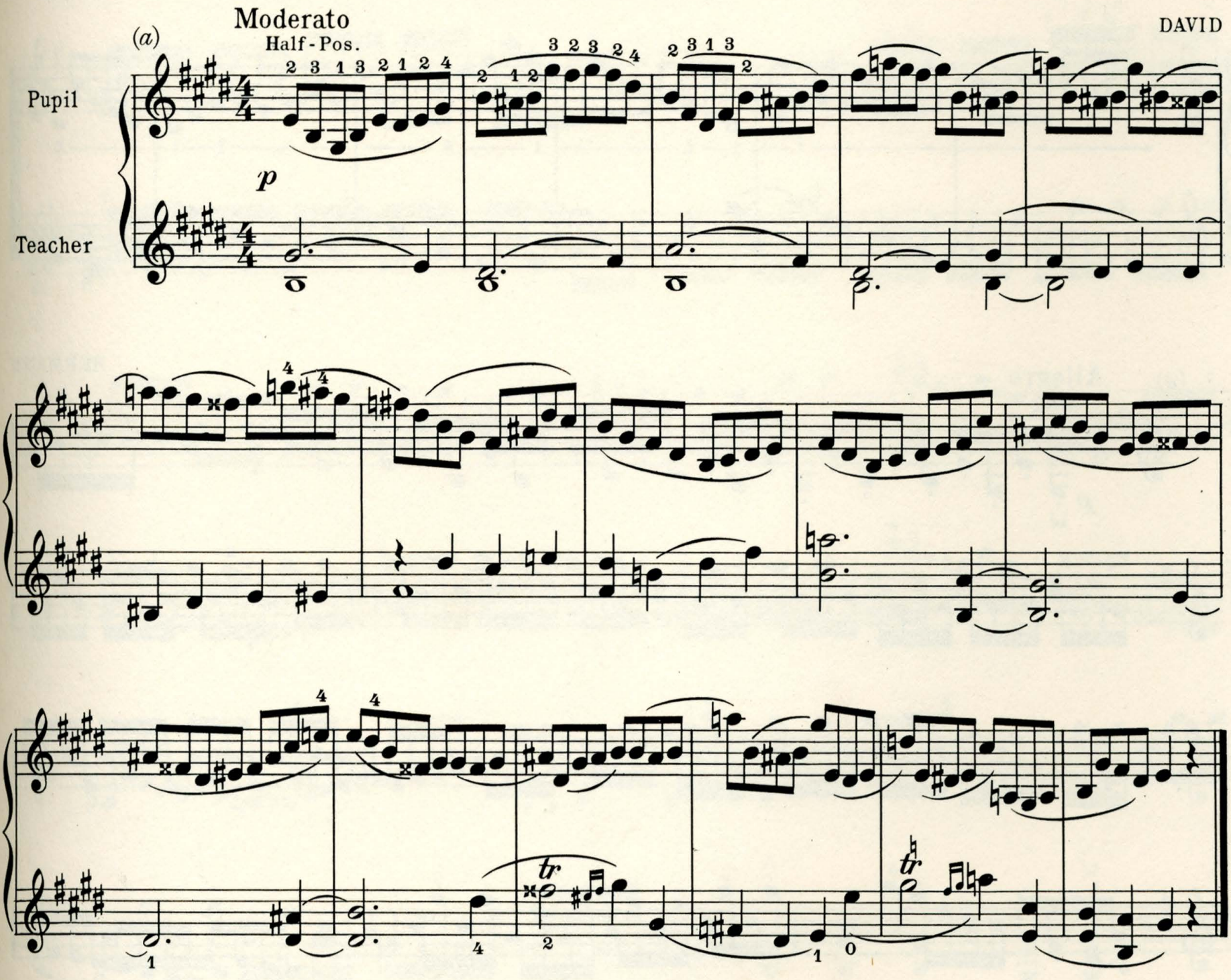
STUDY 260

Various forms of bowings are presented in this Study.

Play sections (*a*) and (*b*) with legato bowing. Apply to section (*c*) the petit detache. (See Lesson 39, TECHNIC.) Practice section (*d*) first with wrist legato (see Lesson 10, TECHNIC); and then, except for the last three lines — with natural spiccato (see Lesson 35, TECHNIC).

In using the natural spiccato, remember that you do not have to make the bow bounce. The natural resiliency of the stick, the hair, and the strings will produce the desired rebound, if the bow is held so that the stick is almost directly over the hair, and if the bow is moved in short strokes.

Observe that section (*a*) is written in the Half-Position, which is explained in Lesson 28, TECHNIC. Keep the left hand in this Position throughout, and follow the fingering outlined in the first three measures. Section (*b*) is in the Second Position.



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DAVID

(*b*) Moderato

HB 2nd Pos. *simile*

Pupil

mf

Teacher

HERMANN

(*c*) Allegro

MB

p

cresc.

f

f

(*d*) Allegro

mf *dim.* *mf*

cresc. *f* *p* *p*

p *cresc.* *f* *dim.*

cresc. *mf*

p *cresc.* *dim.* *mf*

f *dim.*

p *cresc.* *f* *ff*

p *cresc.* *f* *dim.* *f*

p *cresc.* *f*

ff

dim. *f*

Bowing variants: