


1937

Violin Course: Grade 2, Exercises

Sherwood Music School

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Sherwood Music School Courses

VIOLIN



EXERCISE 201

Major Scales

*E and E-flat in the First Position
with Arpeggios*

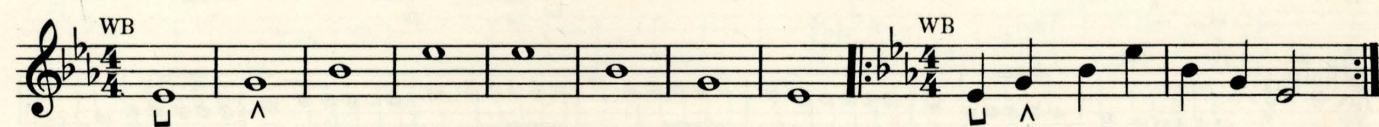
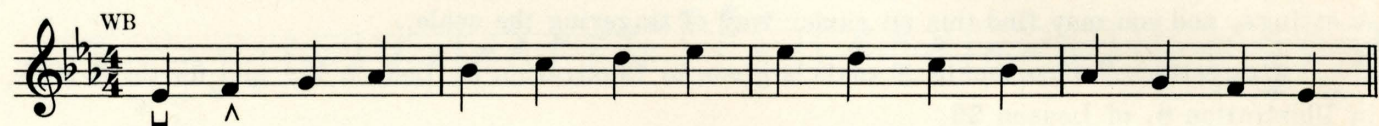
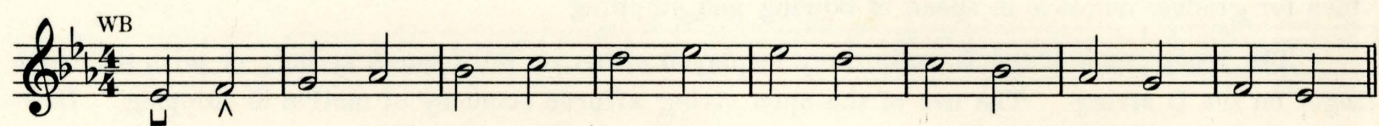
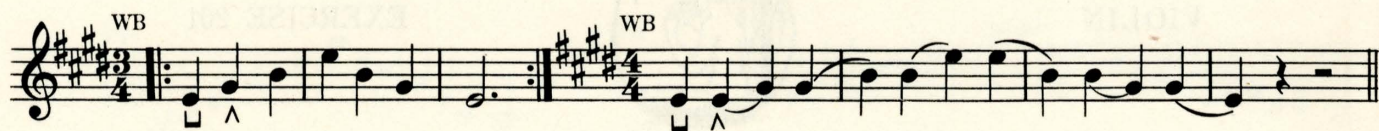
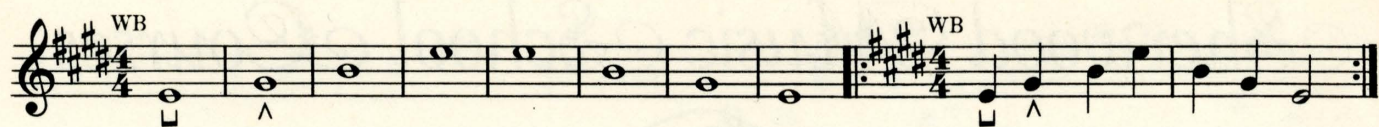
In this and in similar Exercises devoted to scales, start your practice in a moderate tempo, and maintain the same tempo throughout the Exercise. The decrease in time-value of the notes provides for gradual increase in speed of bowing and stopping.

The fourth tone of the E scale, may be played either on the open A string, or with the fourth finger on the D string. The use of the open string affords economy of motion in stopping. However, when the stopped tone is used, all four fingers follow identical patterns on both the D and the A strings, and you may find this an easier way of fingering the scale.

A fingerboard chart for the E scale is given in Illustration 8, Lesson 13; and for the E \flat scale, in Illustration 6, of Lesson 22.

(a)

The musical score for 'The Merry Widow' (a) consists of seven staves. The first three staves are for the vocal parts: Soprano (WB), Alto (WB), and Tenor (WB). The fourth staff is for the Male Bass (MB). The fifth and sixth staves are for the Piano (LHB and RHB). The seventh staff is for the Male Bass (MB). The key signature is one sharp (F#) and the time signature is 4/4. The score includes various musical notations such as notes, rests, and fingerings. The vocal parts are marked with 'WB' and the piano parts with 'LHB' and 'RHB'. The Male Bass part is marked with 'MB'. The score is for a full orchestra and vocal soloists.



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EXERCISE 202

Major Scales

*B and F-sharp in the First Position,
with Arpeggios*

Scales with many sharps or flats are no harder to play than those which have few or no sharps or flats. They all follow the same pattern of whole and half steps, and the motions which the left hand must make for one are no more difficult than the motions necessary for any other. Simply learn to *think* the sharps or flats needed for any scale, and the performance of the scale will be easy.

In this Exercise, we shall practice the major scales on B (five sharps), and on F# (six sharps), with- in the limits of the First Position.

When you can play each of these scales with precision, in moderately rapid tempo, practice also the variants and the arpeggios for each (beginning with the fourth line of each section).

(a)

WB

WB

MB

UHB

LHB

FR WB PT WB

MB

WB

(b)

WB

WB

MB

UHB LHB

FR WB PT

MB

WB WB

WB WB

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EXERCISE 203

Major Scales

*A-flat and D-flat in the First Position,
with Arpeggios*

Each time you take up the practice of a new scale, be sure to fix in your mind the signature of the key which it represents. In this way, you will gain from your scale practice the ability to recognize different keys and tonalities with ease.

Here we have the scale of A \flat (with four flats), and the scale of D \flat (with five flats). Master each scale in its regular form, as given in the first three lines of each section of this Exercise, before taking up the variants and arpeggios which follow.

Refer to Lessons 22 and 25, **TECHNIC**, for fingerboard charts of these scales.

(a)

WB

WB

WB

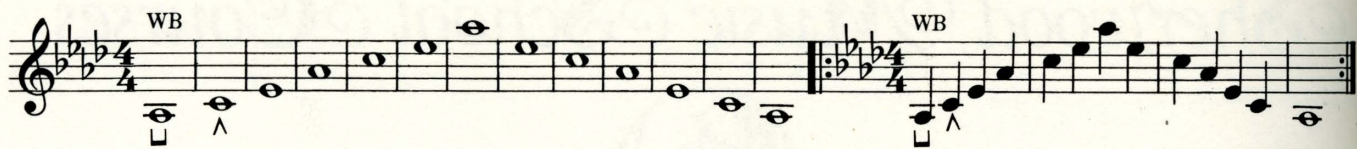
MB

UHB LHB

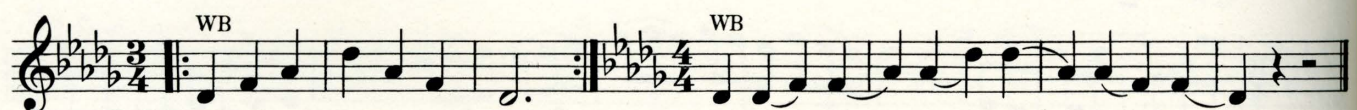
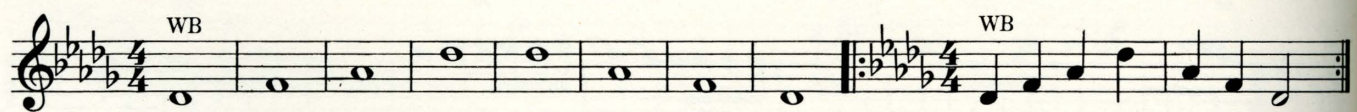
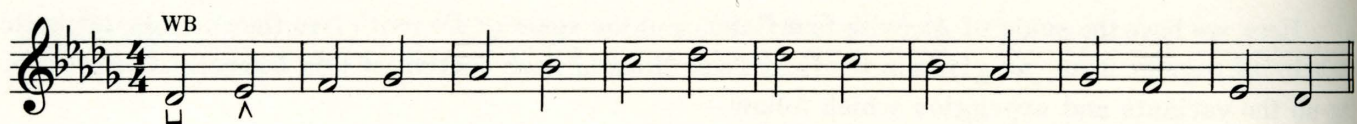
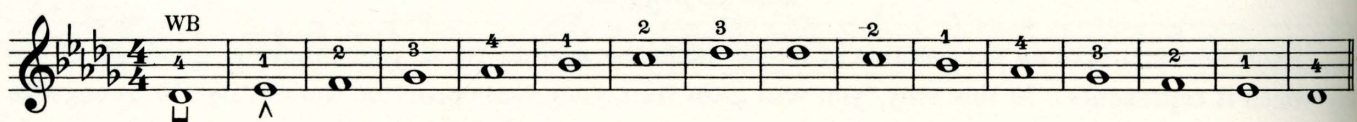
FR WB PT WB

MB

Detailed description: This is a musical score for a piece titled 'The Merry Widow' (a). It consists of seven staves of music. The first three staves are for the Wood Bass (WB) part, featuring a melodic line with various ornaments and fingerings. The fourth staff is for the Music Box (MB), showing a sequence of chords and melodic fragments. The fifth staff is for the Upright Harp (UHB) and Left Hand Bass (LHB), with the UHB playing a melodic line and the LHB providing a harmonic accompaniment. The sixth staff is for the French Horn (FR), Wood Bass (WB), and Piano (PT), with the FR and WB playing a melodic line and the PT providing a harmonic accompaniment. The seventh staff is for the Music Box (MB), showing a sequence of chords and melodic fragments. The score is written in 4/4 time and includes various musical notations such as notes, rests, and ornaments.



(b)



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EXERCISE 204

Third Position

Exercises on all strings

Your principal guide in placing the left hand in the Third Position will be the point of contact between the thumb and the end of the neck of the violin near the body of the instrument.

But you must listen carefully at all times, to be sure that your tones are correct in pitch, making any necessary adjustments in finger placement. Sections (a) and (b) of this Exercise, provide for the frequent sounding of the open strings, as a guide to correct pitch. In practicing the other sections, stop at any time you feel doubtful about your intonation, and "get your bearings," by sounding an open string.

As an aid to correct fingering, a staff chart is given below, showing the natural tones played by each finger, in the Third Position.



(a)

WB 1 0 2 0 3 0 4 0

WB 1 0 2 0 3 0 4 0

WB 1 0 2 0 3 0 4 0

WB 1 0 2 0 3 0 4 0

(b)

WB 1 0 2 3 2 0 3 0 4 1 2 0 2 3 4 0 4 1 2 0 2 3

4 0 4 1 0 2 3 0 4 3 0 2 1 0 4 0 3 0 2 4

1 3 4 0 1 3 1 2 1 1 1 1 1 1 1 1 1 1 1 1 1 1

(c) WB

Exercise (c) is a four-staff musical piece in 4/4 time. The first staff begins with a treble clef, a key signature of one flat (B-flat), and a common time signature (C). It contains four measures of music, each with a slur over a sequence of four eighth notes. The fingerings are indicated as 1, 2, 3, 4 for the first measure, 1, 2, 3, 4 for the second, 1, 2, 3, 4 for the third, and 1, 2, 3, 4 for the fourth. The second staff continues the sequence with four measures of music, each with a slur over a sequence of four eighth notes. The fingerings are indicated as 2, 3, 4, 1 for the first measure, 3, 4, 1, 2 for the second, 4, 1, 2, 3 for the third, and 1, 2, 3, 4 for the fourth. The third staff continues the sequence with four measures of music, each with a slur over a sequence of four eighth notes. The fingerings are indicated as 1, 2, 3, 4 for the first measure, 2, 3, 4, 1 for the second, 3, 4, 1, 2 for the third, and 4, 1, 2, 3 for the fourth. The fourth staff continues the sequence with four measures of music, each with a slur over a sequence of four eighth notes. The fingerings are indicated as 1, 2, 3, 4 for the first measure, 2, 3, 4, 1 for the second, 3, 4, 1, 2 for the third, and 4, 1, 2, 3 for the fourth.

(d) WB

Exercise (d) is a four-staff musical piece in 4/4 time. The first staff begins with a treble clef, a key signature of one flat (B-flat), and a common time signature (C). It contains four measures of music, each with a slur over a sequence of four eighth notes. The fingerings are indicated as 1, 2, 3, 4 for the first measure, 1, 2, 3, 4 for the second, 1, 2, 3, 4 for the third, and 1, 2, 3, 4 for the fourth. The second staff continues the sequence with four measures of music, each with a slur over a sequence of four eighth notes. The fingerings are indicated as 2, 3, 4, 1 for the first measure, 3, 4, 1, 2 for the second, 4, 1, 2, 3 for the third, and 1, 2, 3, 4 for the fourth. The third staff continues the sequence with four measures of music, each with a slur over a sequence of four eighth notes. The fingerings are indicated as 1, 2, 3, 4 for the first measure, 2, 3, 4, 1 for the second, 3, 4, 1, 2 for the third, and 4, 1, 2, 3 for the fourth. The fourth staff continues the sequence with four measures of music, each with a slur over a sequence of four eighth notes. The fingerings are indicated as 1, 2, 3, 4 for the first measure, 2, 3, 4, 1 for the second, 3, 4, 1, 2 for the third, and 4, 1, 2, 3 for the fourth.

(e) WB

Exercise (e) is a four-staff musical piece in 4/4 time. The first staff begins with a treble clef, a key signature of one flat (B-flat), and a common time signature (C). It contains four measures of music, each with a slur over a sequence of four eighth notes. The fingerings are indicated as 1, 2, 3, 4 for the first measure, 1, 2, 3, 4 for the second, 1, 2, 3, 4 for the third, and 1, 2, 3, 4 for the fourth. The second staff continues the sequence with four measures of music, each with a slur over a sequence of four eighth notes. The fingerings are indicated as 1, 2, 3, 4 for the first measure, 1, 2, 3, 4 for the second, 1, 2, 3, 4 for the third, and 1, 2, 3, 4 for the fourth. The third staff continues the sequence with four measures of music, each with a slur over a sequence of four eighth notes. The fingerings are indicated as 1, 2, 3, 4 for the first measure, 1, 2, 3, 4 for the second, 1, 2, 3, 4 for the third, and 1, 2, 3, 4 for the fourth. The fourth staff continues the sequence with four measures of music, each with a slur over a sequence of four eighth notes. The fingerings are indicated as 1, 2, 3, 4 for the first measure, 1, 2, 3, 4 for the second, 1, 2, 3, 4 for the third, and 1, 2, 3, 4 for the fourth.

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EXERCISE 205

Stopping

Rapid stopping, with slurred bowing

Do not try at first to play as many tones in one stroke as the slurs in this Exercise indicate. Practice first with one tone to a stroke, then two, then four, and so on. Listen carefully for accuracy of pitch.

Make your transfers of the bow from one string to another as inconspicuous as possible, following the instruction given in Lesson 8, TECHNIC.

When the bow is transferred, it is particularly necessary to beware of placing undue emphasis on the first tone played after the crossing. The motion of the right arm in lowering or rising, may cause you to give too much of the stroke to this tone, unless you are on guard against this common technical fault.

(a) WB  DANCLA



(b) WB 



(c) WB

(d) WB

(e) WB

(f) WB

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EXERCISE 206

Second Position

Exercises on all strings

Before starting your practice of this Exercise, review Lesson 35, **TECHNIC**, in which the Second Position is explained and illustrated.

Study also the following chart, which shows the natural tones played by each finger in the Second Position.



The First Position is easy to locate, because the hand is placed at the scroll end of the neck of the violin. The Third Position is also easy to find, for the reason that the hand is placed at the other end of the neck of the violin. But the Second Position, midway between the two, is not so easily located, and so must have special care. You must depend upon careful listening to determine whether or not your finger placement is correct in the Second Position. Sections (a) and (b), are so designed that you can constantly check the pitch of your stopped tones against the pitch of the open strings.

(a)

(b)

(c) WB

Exercise (c) is a single melodic line in 4/4 time, starting on a treble clef with a key signature of one flat (B-flat). The piece consists of 16 measures. Fingerings are indicated by numbers 1-4 above the notes. Slurs are used to group notes in measures 1, 3, 5, 7, 9, 11, 13, and 15. The piece ends with a final whole note on B-flat.

(d) WB

Exercise (d) is a single melodic line in 4/4 time, starting on a treble clef with a key signature of one flat (B-flat). The piece consists of 16 measures. Fingerings are indicated by numbers 1-4 above the notes. Slurs are used to group notes in measures 1, 3, 5, 7, 9, 11, 13, and 15. The piece ends with a final whole note on B-flat.

(e) WB

Exercise (e) is a single melodic line in 4/4 time, starting on a treble clef with a key signature of one flat (B-flat). The piece consists of 16 measures. Fingerings are indicated by numbers 1-4 above the notes. Slurs are used to group notes in measures 1, 3, 5, 7, 9, 11, 13, and 15. The piece ends with a final whole note on B-flat.

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EXERCISE 207

Pizzicato

With one finger, fixed and free-hand

Practice this pizzicato Exercise softly, plucking the strings lightly at a point about three inches from the broad end of the fingerboard.

Section (a) is to be played with the fixed form of one-finger pizzicato, as explained in Lesson 22, **TECHNIC**. Place the ball of the right hand thumb against the edge of the fingerboard. Bend the first finger at the middle joint, and use it to pluck the string, the tip of the finger moving inward toward the palm of the hand. Never allow the finger nail to come in contact with the string; only the cushion of flesh at the tip of the finger should touch the string.

The chords in section (b) should be played with the free-hand form of one-finger pizzicato, also explained in Lesson 22, **TECHNIC**. You will observe that bowed tones are interpolated at certain points, the use of the bow being indicated by the word, *arco*.

For directions covering the double stopping necessary in this Exercise, see Lesson 27, **TECHNIC**.

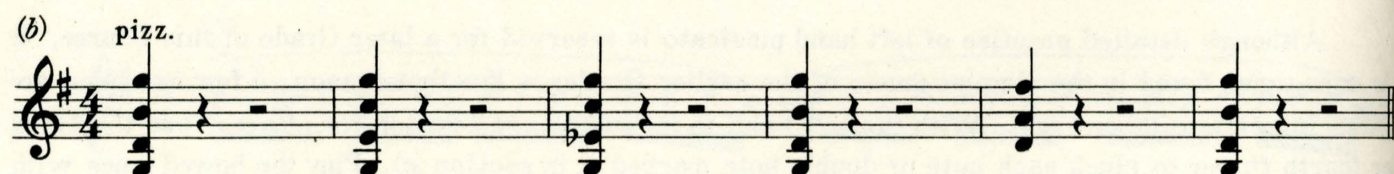
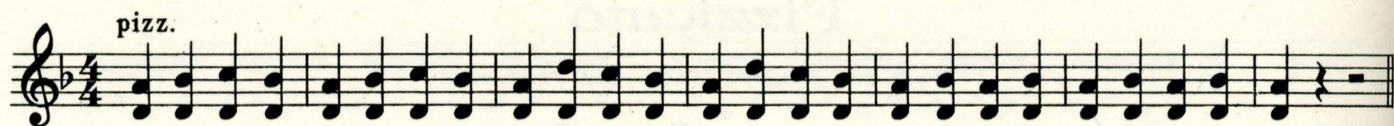
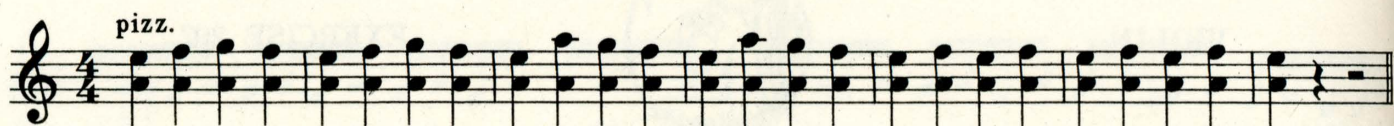
Although detailed practice of left hand pizzicato is reserved for a later Grade of this Course, it is sometimes found in the simpler music of the earlier Grades. For that reason, a few examples are given in sections (c) and (d). With the left hand in its customary position for playing, use the third or fourth finger to pluck each note or double note marked +, in section (c). Play the bowed tones with a whip-like action, using a very short section, up-bow. (See Lesson 73, **TECHNIC**.) In section (d), pluck the pizzicato note with the finger which stopped the preceding note.

(a) pizzicato

pizz.

pizz.

pizz.



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EXERCISE 208

Half-Position

Exercises on all strings

This Exercise presents melodic progressions and broken chords, which can be played most easily by the use of the Half-Position.

Refer to Lesson 28, **TECHNIC**, for a complete explanation of this Position. The simple way to keep Half-Position fingering in mind is to think of it in terms of staff degrees, each finger playing notes which are one staff degree lower than the notes played by the same finger when the left hand is in the First Position. For example, in the First Position the first finger regularly plays on the A string the notes which are written on the third line of the staff, but in the Half-Position the first finger plays the notes which are written on the second space. The same principle applies to all the fingers and all the staff degrees.

For an explanation of the Double Sharp, see Lesson 23, **GENERAL THEORY**.

(a)

WB

1 2 3 4

1 2 3 4

(b)

WB

WB

Musical notation for the first staff of 'The Bird Song'. The key signature is one sharp (F#), and the time signature is 4/4. The melody consists of quarter and eighth notes. Fingering numbers (1, 2, 3) are written below the notes. An accent (^) is placed over the third note (F#4).

WB

1 3 # 2 3 1 3 # 2 3 1 3 # 1 3

U ^

(c) WB

The first staff of music is written on a single line with a treble clef. It begins with a key signature of one sharp (F#). The notation consists of a series of eighth and quarter notes, with some notes beamed together. Fingerings are indicated by numbers 1, 2, 3, 4, and 0 (representing the thumb) below the notes. The sequence of notes and fingerings is: F#4, G#4, A4, B4, C5, D5, E5, F#5, G#5, A5, B5, C6, D6, E6, F#6, G#6, A6, B6, C7, D7, E7, F#7, G#7, A7, B7, C8, D8, E8, F#8, G#8, A8, B8, C9, D9, E9, F#9, G#9, A9, B9, C10, D10, E10, F#10, G#10, A10, B10, C11, D11, E11, F#11, G#11, A11, B11, C12, D12, E12, F#12, G#12, A12, B12, C13, D13, E13, F#13, G#13, A13, B13, C14, D14, E14, F#14, G#14, A14, B14, C15, D15, E15, F#15, G#15, A15, B15, C16, D16, E16, F#16, G#16, A16, B16, C17, D17, E17, F#17, G#17, A17, B17, C18, D18, E18, F#18, G#18, A18, B18, C19, D19, E19, F#19, G#19, A19, B19, C20, D20, E20, F#20, G#20, A20, B20, C21, D21, E21, F#21, G#21, A21, B21, C22, D22, E22, F#22, G#22, A22, B22, C23, D23, E23, F#23, G#23, A23, B23, C24, D24, E24, F#24, G#24, A24, B24, C25, D25, E25, F#25, G#25, A25, B25, C26, D26, E26, F#26, G#26, A26, B26, C27, D27, E27, F#27, G#27, A27, B27, C28, D28, E28, F#28, G#28, A28, B28, C29, D29, E29, F#29, G#29, A29, B29, C30, D30, E30, F#30, G#30, A30, B30, C31, D31, E31, F#31, G#31, A31, B31, C32, D32, E32, F#32, G#32, A32, B32, C33, D33, E33, F#33, G#33, A33, B33, C34, D34, E34, F#34, G#34, A34, B34, C35, D35, E35, F#35, G#35, A35, B35, C36, D36, E36, F#36, G#36, A36, B36, C37, D37, E37, F#37, G#37, A37, B37, C38, D38, E38, F#38, G#38, A38, B38, C39, D39, E39, F#39, G#39, A39, B39, C40, D40, E40, F#40, G#40, A40, B40, C41, D41, E41, F#41, G#41, A41, B41, C42, D42, E42, F#42, G#42, A42, B42, C43, D43, E43, F#43, G#43, A43, B43, C44, D44, E44, F#44, G#44, A44, B44, C45, D45, E45, F#45, G#45, A45, B45, C46, D46, E46, F#46, G#46, A46, B46, C47, D47, E47, F#47, G#47, A47, B47, C48, D48, E48, F#48, G#48, A48, B48, C49, D49, E49, F#49, G#49, A49, B49, C50, D50, E50, F#50, G#50, A50, B50, C51, D51, E51, F#51, G#51, A51, B51, C52, D52, E52, F#52, G#52, A52, B52, C53, D53, E53, F#53, G#53, A53, B53, C54, D54, E54, F#54, G#54, A54, B54, C55, D55, E55, F#55, G#55, A55, B55, C56, D56, E56, F#56, G#56, A56, B56, C57, D57, E57, F#57, G#57, A57, B57, C58, D58, E58, F#58, G#58, A58, B58, C59, D59, E59, F#59, G#59, A59, B59, C60, D60, E60, F#60, G#60, A60, B60, C61, D61, E61, F#61, G#61, A61, B61, C62, D62, E62, F#62, G#62, A62, B62, C63, D63, E63, F#63, G#63, A63, B63, C64, D64, E64, F#64, G#64, A64, B64, C65, D65, E65, F#65, G#65, A65, B65, C66, D66, E66, F#66, G#66, A66, B66, C67, D67, E67, F#67, G#67, A67, B67, C68, D68, E68, F#68, G#68, A68, B68, C69, D69, E69, F#69, G#69, A69, B69, C70, D70, E70, F#70, G#70, A70, B70, C71, D71, E71, F#71, G#71, A71, B71, C72, D72, E72, F#72, G#72, A72, B72, C73, D73, E73, F#73, G#73, A73, B73, C74, D74, E74, F#74, G#74, A74, B74, C75, D75, E75, F#75, G#75, A75, B75, C76, D76, E76, F#76, G#76, A76, B76, C77, D77, E77, F#77, G#77, A77, B77, C78, D78, E78, F#78, G#78, A78, B78, C79, D79, E79, F#79, G#79, A79, B79, C80, D80, E80, F#80, G#80, A80, B80, C81, D81, E81, F#81, G#81, A81, B81, C82, D82, E82, F#82, G#82, A82, B82, C83, D83, E83, F#83, G#83, A83, B83, C84, D84, E84, F#84, G#84, A84, B84, C85, D85, E85, F#85, G#85, A85, B85, C86, D86, E86, F#86, G#86, A86, B86, C87, D87, E87, F#87, G#87, A87, B87, C88, D88, E88, F#88, G#88, A88, B88, C89, D89, E89, F#89, G#89, A89, B89, C90, D90, E90, F#90, G#90, A90, B90, C91, D91, E91, F#91, G#91, A91, B91, C92, D92, E92, F#92, G#92, A92, B92, C93, D93, E93, F#93, G#93, A93, B93, C94, D94, E94, F#94, G#94, A94, B94, C95, D95, E95, F#95, G#95, A95, B95, C96, D96, E96, F#96, G#96, A96, B96, C97, D97, E97, F#97, G#97, A97, B97, C98, D98, E98, F#98, G#98, A98, B98, C99, D99, E99, F#99, G#99, A99, B99, C100, D100, E100, F#100, G#100, A100, B100, C101, D101, E101, F#101, G#101, A101, B101, C102, D102, E102, F#102, G#102, A102, B102, C103, D103, E103, F#103, G#103, A103, B103, C104, D104, E104, F#104, G#104, A104, B104, C105, D105, E105, F#105, G#105, A105, B105, C106, D106, E106, F#106, G#106, A106, B106, C107, D107, E107, F#107, G#107, A107, B107, C108, D108, E108, F#108, G#108, A108, B108, C109, D109, E109, F#109, G#109, A109, B109, C110, D110, E110, F#110, G#110, A110, B110, C111, D111, E111, F#111, G#111, A111, B111, C112, D112, E112, F#112, G#112, A112, B112, C113, D113, E113, F#113, G#113, A113, B113, C114, D114, E114, F#114, G#114, A114, B114, C115, D115, E115, F#115, G#115, A115, B115, C116, D116, E116, F#116, G#116, A116, B116, C117, D117, E117, F#117, G#117, A117, B117, C118, D118, E118, F#118, G#118, A118, B118, C119, D119, E119, F#119, G#119, A119, B119, C120, D120, E120, F#120, G#120, A120, B120, C121, D121, E121, F#121, G#121, A121, B121, C122, D122, E122, F#122, G#122, A122, B122, C123, D123, E123, F#123, G#123, A123, B123, C124, D124, E124, F#124, G#124, A124, B124, C125, D125, E125, F#125, G#125, A125, B125, C126, D126, E126, F#126, G#126, A126, B126, C127, D127, E127, F#127, G#127, A127, B127, C128, D128, E128, F#128, G#128, A128, B128, C129, D129, E129, F#129, G#129, A129, B129, C130, D130, E130, F#130, G#130, A130, B130, C1

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EXERCISE 251

The Chromatic Scale

In the First Position

The technical procedure involved in playing the chromatic scale is explained in Lesson 13, TECHNIC, under the heading, "Chromatic Stopping."

Review, and apply to your practice of this Exercise, the instruction given in that Lesson on how to use one finger to stop two successive tones a half step apart, as must be done frequently in playing the chromatic scale. The finger must be moved quickly from one fingerboard location to the next, lest a whining sound be produced. As the finger moves, it must hold the string firmly against the fingerboard, but not so firmly as to hinder the gliding movement.

Critical listening has an extremely important part in the performance of the chromatic scale. If each half step interval is even a little off pitch, there will be considerable divergence from true pitch after only a few tones have been played. The only way to prevent this is to listen carefully and thoughtfully, and to make corrections when necessary.

You will find it helpful to check your half step progressions against diatonic intervals which are possibly easier for you to gauge. For example, when you have played the first three tones in this Exercise, stop and ask yourself: "Was the A just a whole step away from the open G? Was the pitch of the G# correct, or was it too close to the open G, or too close to the A?" Similarly, when you come to the D in the eighth measure of the first line, stop and sound the open D string, to see if your half step progressions have led correctly to a perfect fifth.

Sections (a), (b), (c), and (d) are made up of fragments of the chromatic scale on the G, D, A, and E strings, respectively. These fragments are brought together in a long chromatic scale in section (e). You will observe that the fingering of the long scale, ascending, differs from that of the fragments, at points where string crossings become necessary. Throughout the first four sections, practice at an even tempo, letting an increase of speed in the production of tones come about only through the reduction of time-values, as indicated.

(a)

WB

(b)

WB

1 1 2 2 3 3 4 3 3 2 2 1 1 0

(c)

WB

0

1 ^

1 2 2 3 3 4 3 3 2 2 1 1 0

The first staff of music contains a sequence of notes: G4 (quarter), F#4 (quarter), E4 (quarter), D4 (quarter), C#4 (quarter), B3 (quarter), A3 (quarter), G3 (quarter), F#3 (quarter), E3 (quarter), D3 (half). Fingerings are indicated above the notes: 4 above G4, 3 above B3, and 3 above A3.

The first staff of music is written on a single treble clef. It begins with a key signature of one flat (B-flat). The melody consists of eighth and sixteenth notes. There are two triplet markings (indicated by a '3' over the notes) and one quadruplet marking (indicated by a '4' over the notes). The staff ends with a double bar line.

(a)

(e)

WB A

0 #1 1 2 2 3 #4 0 #1 1 2 #2 3 #4 0 1 2 2 3 #4 0 1 #1 2 #2 3 #3

Detailed description: This musical exercise is written on a single staff in 4/4 time. It begins with a treble clef and a key signature of one sharp (F#). The notation includes a whole note chord 'WB' and a half note 'A' at the start. The melody consists of a series of eighth and quarter notes, with some notes beamed together. Below the staff, a sequence of numbers and sharps indicates the fretting for each note: 0, #1, 1, 2, 2, 3, #4, 0, #1, 1, 2, #2, 3, #4, 0, 1, 2, 2, 3, #4, 0, 1, #1, 2, #2, 3, #3.

[illegible]

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EXERCISE 252

Natural Spiccato

Exercises on all strings

Natural spiccato bowing is fully explained in Lesson 35, **TECHNIC**, and you will find a careful review of that Lesson the best preparation for this Exercise.

For constant reference in connection with your practice of it, however, a summary is given below of the most important points which you should keep in mind, in order to perform the natural spiccato easily and effectively.

Find out by experiment the point on your bow which rebounds most readily from the string. This is likely to be the middle of the bow, or a point a little above or below the middle.

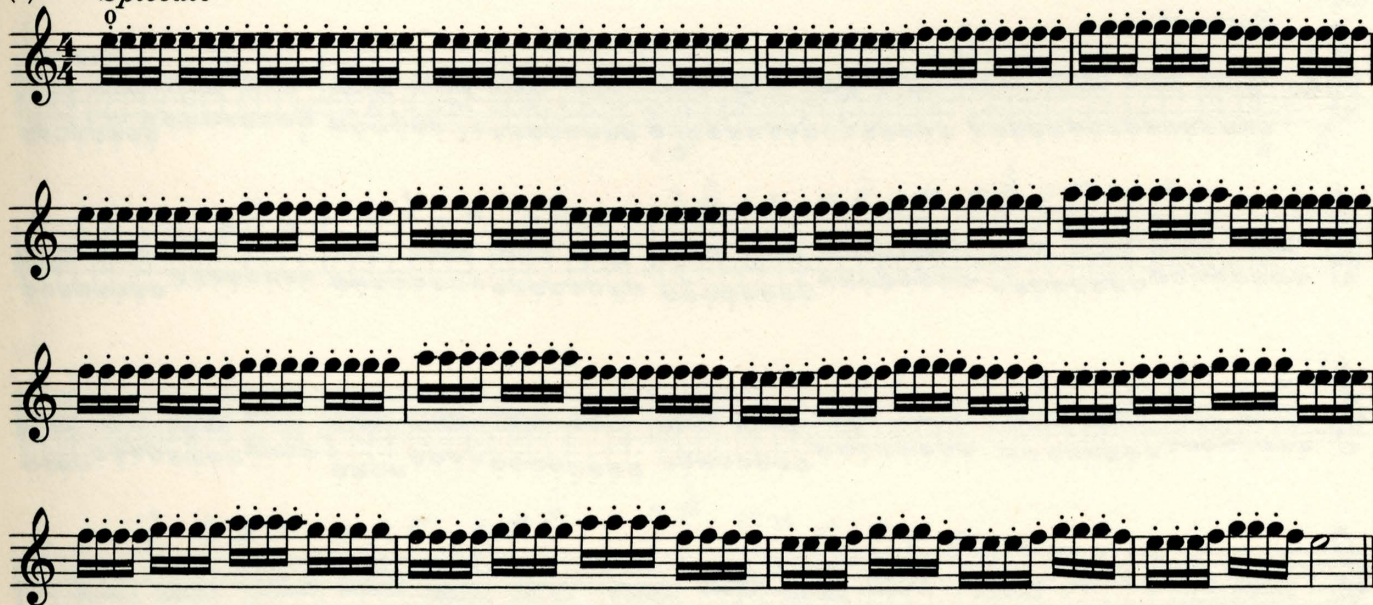
Hold your bow so that the stick is almost directly over the hair, instead of in the usual inclined position.

Draw the bow in very short, rapid strokes. One reason why students have difficulty with the natural spiccato is that they use strokes which are too long. A stroke about a half-inch in length is usually right.

It is not necessary that you force the bow to a bounce. Hold and draw it as above directed, and the *natural* resiliency of the hair and the strings, reacting against one another, will produce the spiccato.

The speed of the natural spiccato is obviously directly related to the bouncing time of the bow, and is therefore rather rapid. Contrary to your usual procedure, then, you will find it necessary to practice this Exercise at a rather fast tempo, right from the start.

(a) *Spiccato*



(b) *Spiccato*

0

(c) *Spiccato*

0

(d) *Spiccato*

0

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EXERCISE 253

Arpeggio Bowing

On three and four strings

It is a common fault of violin students to use too long a section of the bow in arpeggio bowing.

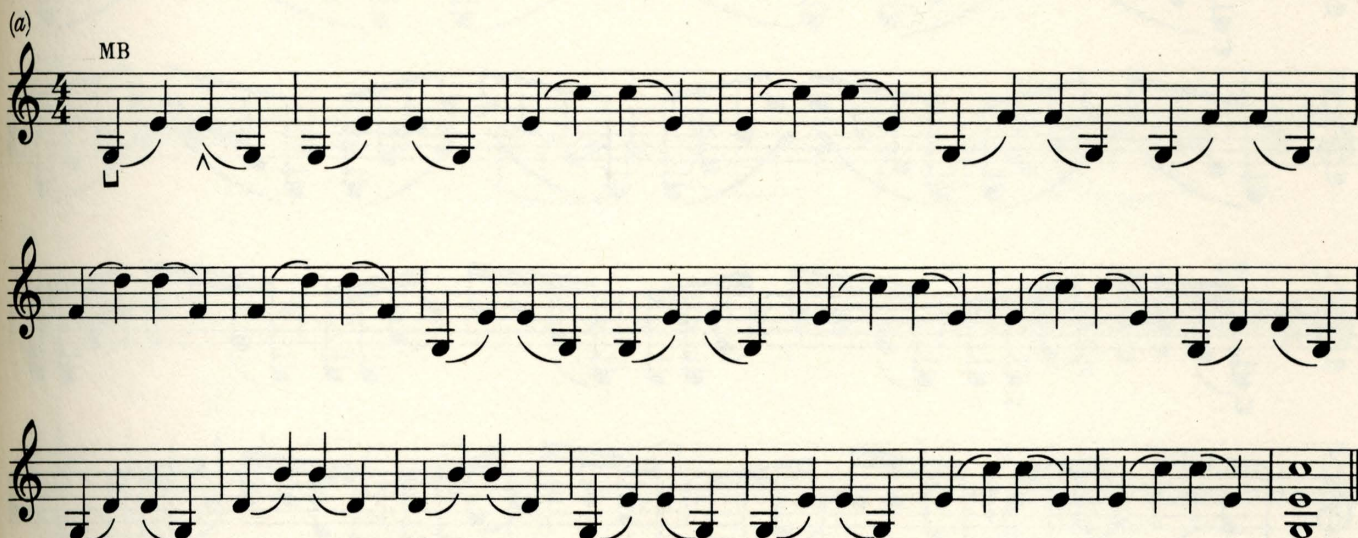
Guard against this fault at the outset in taking up this Exercise, for it greatly hinders the development of facility in this type of bowing. Use a section near the middle of the bow, and use just as short a section as will produce satisfactory tones. (See Lesson 39, **TECHNIC**.) A longer section must be used for loud effects than for soft tones.

While there should be comparatively little up-bow and down-bow, in the sense explained above, there must be much up-and-down activity on the part of the right arm, in assuming the levels necessary for bringing the bow into contact with the different strings. (See Lesson 8, **TECHNIC**.)

Here again, however, there is need for caution. Do not raise or lower the right arm more than is strictly necessary. To raise it higher than necessary for the G string, or to lower it more than necessary for the E string, results in waste motion. Waste motion means lost time, and lost time impairs facility of technic.

In order that you may make a very careful study of the application of these principles to your practice, section (a) has been so written that its intervals make use of only two strings in succession. Section (b) then employs three strings, and section (c) makes use of all four strings.

To simplify your stopping, be sure to hold each fingerboard location as long as the fingering requirements permit.



(b)

MB

Musical score for section (b) in 3/4 time. It consists of two systems, each with two staves. The notation features eighth and sixteenth notes, often beamed together, with various slurs and accents. The first system is marked with a 'MB' and an accent (^) on the first measure. The second system also has a 'MB' and an accent (^) on the first measure. The key signature is one flat (B-flat).

(c)

MB

Musical score for section (c) in 4/4 time. It consists of two systems, each with two staves. The notation features eighth and sixteenth notes, often beamed together, with various slurs and accents. The first system is marked with a 'MB' and an accent (^) on the first measure. The second system also has a 'MB' and an accent (^) on the first measure. The key signature is one sharp (F-sharp).

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EXERCISE 254

Scales

*Major and melodic minor, through
two octaves, on G, Ab, and A*

We shall now begin practice of the major and melodic minor scales in two octaves. In this Exercise, and in Exercises 304, 354, and 404, the scales most commonly used will be presented in this form. They will be studied in chromatic order from G upward to F#, so as to proceed from the use of the lower Positions to the use of the higher Positions.

Here we have the scales on G, Ab, and A, all played in the First Position, together with arpeggios, other broken chords, and special practice devices. Apply to the scales on Ab and A, the variants given for the scales on G. Practice very slowly at first, making precision your chief aim.

(a) 1st Position

Variants

(b)

1st Position

(c)

1st Position

VE-254-2

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EXERCISE 255

Double Stopping

Combinations involving all strings

The **TECHNIC** section of Lesson 27 contains explanations which you will find helpful in mastering this Exercise in double stopping. So, review that Lesson.

You will observe that in sections (a), (b), and (c), one note in each pair of double notes is played on an open string. In section (d), however, you will find numerous double notes to be produced by stopping two strings at once.

Wherever you find double notes of the same pitch, indicated either by two notes on the same staff degree or by the use of a double stem, the two notes are to be played on different strings — an open string and a stopped string, the fourth finger being used for the stopped tone.

It is not intended that you should try to play this Exercise at a rapid tempo. It is desired, rather, that you should play it very slowly at all times, so that you can give careful attention to accuracy of pitch and to the equal division of the weight of the bow between two strings. You can check these points only by careful listening. When you have acquired some mastery of the necessary technical details, and need to give them less thought than at first, then give more and more attention to careful listening.

Govern your bowing by the principle that you need apply no more energy to the bow in playing on two strings, than in playing on one string.

(a)

WB

4/4

4

0

0

4

(b)

WB

4/4

4

0

0

4

(c)

WB
4 4

Two staves of music in G major (one sharp) and 4/4 time. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. It contains a sequence of eighth notes, followed by a measure with a whole note and a fermata. The second staff continues the sequence with eighth notes and whole notes, ending with a double bar line.

(d)

DAVID

WB
f 4 4

Eight staves of music in G major (one sharp) and 4/4 time. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. It contains a sequence of eighth notes, followed by a measure with a whole note and a fermata. The second staff continues the sequence with eighth notes and whole notes, ending with a double bar line. The subsequent staves continue the musical sequence with various note values and rests, including measures with whole notes and fermatas. The piece concludes with a double bar line on the eighth staff.

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EXERCISE 255

Double Stopping

Combinations involving all strings

The TECHNIC section of Lesson 27 contains explanations which you will find helpful in mastering this Exercise in double stopping. So, review that Lesson.

You will observe that in sections (a), (b), and (c), one note in each pair of double notes is played on an open string. In section (d), however, you will find numerous double notes to be produced by stopping two strings at once.

Wherever you find double notes of the same pitch, indicated either by two notes on the same staff degree or by the use of a double stem, the two notes are to be played on different strings — an open string and a stopped string, the fourth finger being used for the stopped tone.

It is not intended that you should try to play this Exercise at a rapid tempo. It is desired, rather, that you should play it very slowly at all times, so that you can give careful attention to accuracy of pitch and to the equal division of the weight of the bow between two strings. You can check these points only by careful listening. When you have acquired some mastery of the necessary technical details, and need to give them less thought than at first, then give more and more attention to careful listening.

Govern your bowing by the principle that you need apply no more energy to the bow in playing on two strings, than in playing on one string.

(a)

(b)

(c)

WB
4 4

Two staves of music in G major (one sharp) and 4/4 time. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. It contains a sequence of eighth notes, followed by a measure with a whole note and a fermata. The second staff continues the sequence with eighth notes and quarter notes, ending with a double bar line.

(d)

DAVID

WB
f 4 4

Eight staves of music in G major (one sharp) and 4/4 time. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. It contains a sequence of eighth notes, followed by a measure with a whole note and a fermata. The second staff continues the sequence with eighth notes and quarter notes, ending with a double bar line. The subsequent staves continue the musical piece with various rhythmic patterns, including eighth notes, quarter notes, and half notes, often with ties and slurs. The piece concludes with a double bar line on the eighth staff.

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EXERCISE 256

Detached Bows

Practice this Exercise in varying tempos, from slow to rapid, and apply to it the following detached strokes which are described in Lesson 39, **TECHNIC**: the Marcato; the Martele, or Martellato; and the Detache (Grande and Petit).

All your tones must be staccato. The quarter notes should sound like eighth notes followed by eighth rests, and the eighth notes should sound like sixteenth notes followed by sixteenth rests.

(a)

The musical notation for Exercise 256, part (a), consists of eight staves of music in G major (one sharp) and 4/4 time. The first staff begins with a square bowing symbol (a small square with a vertical line) above the first measure. The notation includes various note values (quarter, eighth, sixteenth notes) and rests, with some notes marked with fingerings (1, 2, 4). The second staff has an accent (^) over the first note. The third staff also has an accent (^) over the first note. The fourth staff has an accent (^) over the first note. The fifth staff begins with a square bowing symbol (a small square with a vertical line) above the first measure. The sixth staff has an accent (^) over the first note. The seventh staff begins with a square bowing symbol (a small square with a vertical line) above the first measure. The eighth staff has an accent (^) over the first note. The exercise concludes with a double bar line.

A musical score for a single melodic line in G major (one sharp) and 4/4 time. The score consists of six staves. The first staff begins with a common time signature 'C' that quickly changes to 4/4. The melody is composed of eighth and quarter notes, with some beamed sixteenth notes. The final note of the sixth staff is marked with an accent (^).

(b)

A musical score for a single melodic line in G major (one sharp) and 4/4 time, labeled as part (b). It consists of four staves. The first staff begins with a common time signature 'C' that quickly changes to 4/4. The melody is composed of eighth and quarter notes, with some beamed sixteenth notes. The final note of the fourth staff is marked with an accent (^).

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EXERCISE 257

Stopping

Rapid stopping, with slurred bowing

This entire Exercise is to be played on the A string.

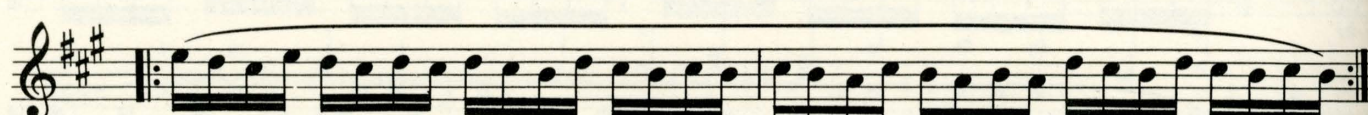
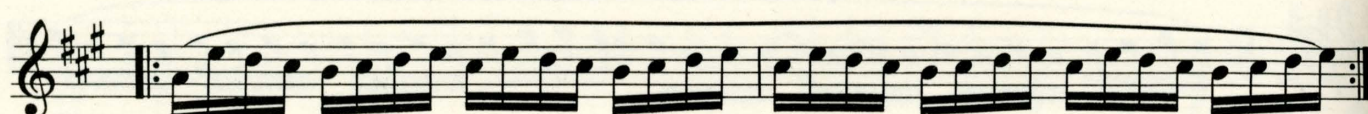
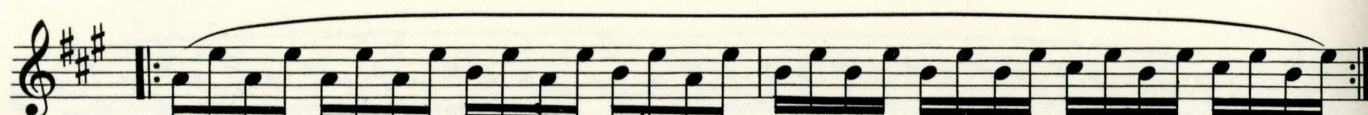
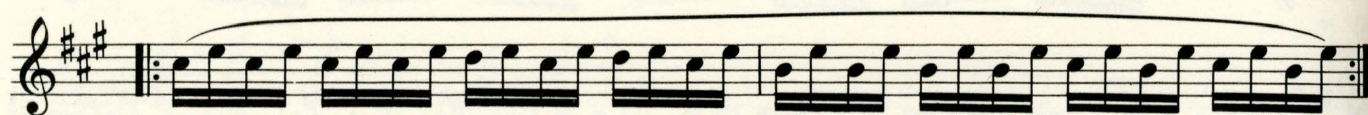
Start your practice very slowly, reading each note as a quarter note at first, instead of as a sixteenth note, and giving each tone a full stroke of the bow. Increase your speed very gradually; increase, from time to time, the number of tones played in one stroke of the bow to two, four, eight, sixteen, and finally thirty-two. Distribute each stroke in accordance with the directions in Lesson 16, **TECHNIC**.

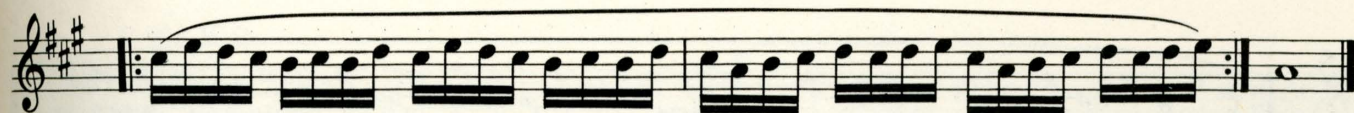
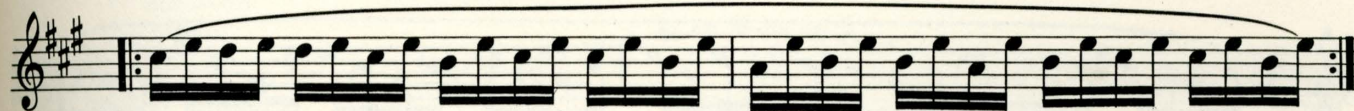
The sections which require reiterated use of the fourth finger should be repeated a greater number of times than the other sections, because of their value in strengthening the fourth finger. Be careful, however, that your left hand is always properly relaxed.

Employ, occasionally, the practice device of stopping the notes without the use of the bow. This will enable you to give close attention to the mechanics of your left hand technic.

(a) SCHRADIECK

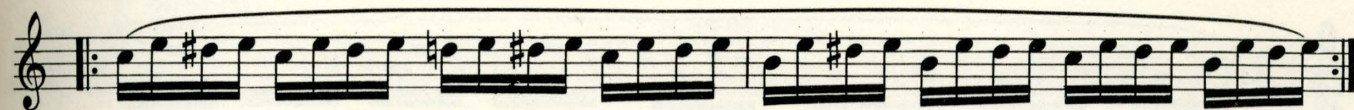
The musical score consists of seven staves of music. Each staff begins with a treble clef, a key signature of three sharps (F#, C#, G#), and a 4/4 time signature. The music is written in a single melodic line on the A string. Each staff contains a series of slurred sixteenth notes, with the number of notes per stroke increasing from 2 to 32 across the staves. The first staff is marked with a '1' above the first measure, and the second staff is marked with a '2' above the first measure. The notation includes repeat signs at the end of each staff.





(b)

SCHRADIECK



The image displays a page of musical notation, consisting of ten staves of music. Each staff begins with a treble clef and a key signature of one sharp (F#). The notation is written in a style typical of a musical score for a single instrument. The music features a variety of note values, including eighth and sixteenth notes, and rests. Some measures are marked with a '4' above them, indicating a four-measure rest or a specific rhythmic pattern. The notation is organized into measures by vertical bar lines, and the staves are connected by horizontal lines. The overall layout is clean and professional, with clear notation and good spacing.

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EXERCISE 258

Rapid Stopping

Third Position only, with slurred bowing

This Exercise will help you to mold your left hand to the fingerboard pattern of the Third Position. (See Lesson 28, TECHNIC.) To get the most good from it, practice it very slowly at first, with only one tone to each stroke of the bow. Then, as you gain facility, increase your tempo gradually, and increase the number of tones played with each stroke of the bow. Any notes which lie outside the Third Position should be played as extensions.

SCHRADIECK

This page of musical notation is for a violin part, written in D major (two sharps). It consists of 12 staves of music. The notation includes various rhythmic patterns, slurs, and fingerings (3, 4, 2). The music is organized into measures, with some measures containing repeat signs. The overall style is that of a classical or romantic-era violin solo.