


1937

Violin Course: Grade 3, Studies

Sherwood Music School

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STUDY 301

For brevity of notation, many of the trills in section (a) of this Study are indicated by half-notes with sixteenth note bars attached to the stems. This means, simply, that you are to trill in sixteenth notes until the time-value of a half note or dotted half note, as the case may be, has been used up. This notation is the same as for the tremolo, which is explained in Lesson 68, GENERAL THEORY.

In practicing any Study which makes persistent use of the trill, you must always be on guard against undue fatigue of the left hand. If your hand feels tired at any time, stop and relax it completely for a bit, before proceeding; or turn to material of a different type for a while. Any feeling of fatigue in your fingers is likely to be a sign that you are trying to trill too fast. The ability to trill rapidly and evenly for an indefinite period comes only from comfortably slow practice, with very gradually increasing speed. (See Lesson 62, TECHNIC.)

The expressive melody of section (b), beautifully ornamented with trills, is worthy thematic material for a sonata or concerto. The trill in the first measure is written in full below, so that you may see how the afterbeat should be treated in this and in similar measures.

(a) Allegro assai KAYSER

p *mf* *f* *p cresc.* *ff dim.* *pizz.*

(b) Andante

WOHLFAHRT

p *mf* *p* *mf* *p* *mf* *p*

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
STUDY 302

Before taking up this Study, fix carefully in your mind the range of the tones played by the left hand in the Fifth Position, as shown in Illustration 8 of Lesson 45. Read also the detailed instruction given in the **TECHNIC** division of that Lesson, on the use of the Fifth Position.

Practice at first with a separate stroke of the bow to each tone, so that you can give more attention to your left hand. Later, use slurred bowing, as indicated. Never forget that as the left hand moves into higher Positions, the space between the fingerboard locations of tones becomes smaller and smaller. (See Lesson 33, **TECHNIC**.)

Section (a) makes use of the Fifth Position only. Section (b) requires shifting to other Positions. (See Lesson 31, **TECHNIC**.)

Andantino

(a) WB 

DE BERIOT



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STUDY 303

This Study features detached tones.

Sections (a) and (b) are to be played with natural spiccato bowing (see Lesson 35, **TECHNIC**); and section (c), with broad legato, also grand detache (see Lesson 39, **TECHNIC**).

All three sections are to be played in fairly rapid tempo. Practice them in slow tempo at first, however, with legato bowing, until your left hand has mastered its part. Then you can concentrate on the bowings mentioned above, at a higher rate of speed.

(a) Allegro vivo DANCLA

Pupil *p* *spiccato* *simile*

Teacher *p* *simile*

First system of musical notation, measures 1-4. The right hand features a continuous eighth-note pattern with occasional fingerings (1, 0, 1, 0, 2, 0). The left hand begins with a rest followed by a series of eighth notes, marked with a *pizz.* (pizzicato) instruction.

Second system of musical notation, measures 5-8. The right hand continues with eighth-note patterns, including a trill in measure 6 and a triplet in measure 8. The left hand continues with eighth-note accompaniment.

Third system of musical notation, measures 9-12. The right hand features more eighth-note patterns with fingerings (4, 4, 4, 4). The left hand continues with eighth notes. The word *arco* appears in measure 11, and *simile* appears in measure 12.

Fourth system of musical notation, measures 13-16. The right hand continues with eighth-note patterns, including a trill in measure 14. The left hand continues with eighth-note accompaniment.

Fifth system of musical notation, measures 17-20. The right hand features a complex eighth-note pattern with fingerings (0, 1, 2). The left hand continues with eighth-note accompaniment, including a trill in measure 18.

Sixth system of musical notation, measures 21-24. The right hand continues with eighth-note patterns, including a trill in measure 22. The left hand continues with eighth-note accompaniment, ending with a final chord in measure 24.

(b) Allegro

KAYSER

p spiccato

cresc. *p*

cresc. *mf* *cresc.* *f* *mf*

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

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

fp *cresc.*

f *p* *cresc.* *p*

cresc. *mf*

mf

fp *p*

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

fz *ff*

(c) Allegro non troppo

MAZAS

musical score for Mazas, featuring 13 staves of music. The score includes various musical notations such as notes, rests, and fingerings. Dynamics include *mf*, *f*, and *crescendo*. Performance instructions include *simile*, *diminuendo*, and *crescendo*. The piece concludes with a final cadence.

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STUDY 304

In preparation for section (a) of this Study, review the instruction given in Lesson 31, **TECHNIC**, on shifting, and that given in Lesson 45, **TECHNIC**, on the use of the Fifth Position.

Section (b) features the alternation of legato and staccato bowing. Practice it first with legato bowing only, one short stroke to each tone, until you have mastered the stopping. You can then concentrate better on the bowing indicated, clearly distinguishing the legato and staccato strokes from one another.

Allegro 5th Pos. HERMANN

(a) *dolce*

5th Pos. 5th Pos. 5th Pos.

5th Pos. 5th Pos. 5th Pos. 5th Pos.

1st 1st

(G) (D) (E)

(G) (A) *rit.*

a tempo (A) (D) (G)

(E) (A) (D) (G)

0

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STUDY 305

Try in this Study to perfect the distribution of your strokes, following the instruction given in Lesson 16, **TECHNIC**. Give attention also to the even distribution of time values, making each sixteenth note exactly equal to all others.

Section (a) calls for a wide range of tonal intensity—all the way from *pp* to *fff*. Refer to Lesson 14 for directions on how to accomplish this, through varying degrees of pressure applied to the bow.

In section (b) you will find many opportunities for economy of motion in stopping, through the use of barring, as explained in Lesson 11, **TECHNIC**.

(a) Allegretto

MEERTS

12 staves of musical notation in G major (one sharp). The notation includes various musical symbols such as treble clefs, key signatures, accidentals, and dynamic markings like *f*, *p*, *ff*, *pp*, and *cresc.* Fingerings are indicated by numbers 1-4 and 0 for natural. The music is written in a continuous, flowing style with many slurs and ties.

This page of musical notation is for a guitar piece in G major, consisting of 12 staves. The notation includes various musical symbols such as treble clefs, key signatures, dynamics (ff, pp, f, cresc.), and fingerings (0, 1, 2, 3, 4). The piece concludes with a double bar line and a final chord marked 'A'.

(b) Allegretto

DONT

This musical score is for a guitar piece in 6/8 time, marked "Allegretto". It consists of ten staves of music. The notation includes various dynamics such as *p* (piano), *f* (forte), *sfz* (sforzando), and *dimin.* (diminuendo). Fingering is indicated by numbers 1-4 above the notes, and natural harmonics are marked with "0". The score includes several slurs and ties. A repeat sign with first and second endings is present on the third staff. The piece concludes with a final cadence on the tenth staff. The text "DONT" appears in the top right corner, and "5th Pos." is noted near the end of the fourth staff.

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STUDY 306

This Study features the use of the Third Position. (See Lesson 28, TECHNIC.) You will observe that there are frequent string crossings, and that you often have opportunity to test your intonation against the pitch of an open string.

Play this Study in moderately lively tempo, with a vigorous legato stroke, the tones being slightly detached from one another by the momentary stop which inevitably occurs when the bow changes direction. Use the upper third or upper half of the bow.

Allegretto

RODE

fp fp fp fp fp fp f fp fp fp fp

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STUDY 307

A short section of the bow, at the point, is best suited to the performance of this Study.

You will observe numerous instances in which a pair of legato tones is followed by a pair of staccato tones. Make this contrast clear in your playing by a crisp detachment of the staccato tones. (See Lesson 18, **TECHNIC.**)

Staccato passages which are marked with points above or below the notes should be played more vigorously than those which are marked with dots.

Vivace is a rapid tempo, but beyond mere speed, it suggests vivacity and animation. So it is perhaps more important that you think about these qualities than about velocity. When you are able to play this Study at such tempo that it seems vivacious and animated — that is fast enough.

There is no magic in fast playing, and at times it is even undesirable. When you are watching a motion picture, you do not want it to be projected so fast that you cannot see it clearly. Neither do your listeners want you to project your tones so fast that they cannot easily catch their significance.

Vivace HERMANN

PT

PT

f

dolce

f

p *f* *p* *f*

8 PT WB FR WB PT L

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STUDY 308

The ricochet is one of the most delightful of the bouncing bow effects, because of the vitality of the rhythmic patterns upon which it is always based. The patterns most commonly used are exemplified in this Study — two, three and four notes, with the bow moving in one direction, followed by a single note with the direction of the bow reversed.

Remember that at the beginning of the pattern the bow should be dropped to the string, and that at the conclusion of the pattern, it should be lifted from the string, ready for the drop which will start the next group. (See Lesson 47, TECHNIC.)

Bear in mind also that you do not have to *make* the bow bounce. The natural resiliency of the stick, the hair, and the string will take care of that. You need only to drop the bow to the string, give it the necessary down- and up-bow movement, control the number of bounces, and lift it from the string again.

Play section (b) both with double ricochet, as written, and with triple ricochet.

(a) Andantino tranquillo, ma grazioso *simile* TOURS

p *molto leggiero* *mf* *f* *mf* *diminuendo* *p*

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STUDY 309

The *Largo* which comprises section (a) of this Study is veritably a song for the violin. To do full justice to its lyric values, you must adopt a very deliberate, unhurried tempo, and observe all the points of "Coördinated Action in Producing Tones of Good Quality" which are summarized in Lesson 19, **TECHNIC**.

Several typical trills of this section are written in full below. Observe how the trill in measure 3 is brought to a smooth conclusion by making the last note of the trill a sixteenth note. Notice also the two ways in which the trill in measure 28 may be played, one placing the accent on A, the other placing the accent on B.



The trills in section (b) present no rhythmic complications. Play these trills in thirty-second notes, following the technical directions given in Lesson 62, **TECHNIC**. The double stops in this section are preparatory to the double trill. (See Lesson 49, **GENERAL THEORY**.)

(a) *Largo* FIORILLO

p \leq *espressivo*

4th Pos.

5th Pos.

remain

espress.

dim.

28 29

Andante

HERMANN

(b)

The musical score is written for a single melodic line on a treble clef staff. It begins with a key signature of one sharp (F#) and a 4/4 time signature. The tempo is marked 'Andante'. The piece starts with a forte ('f') dynamic. The notation includes numerous slurs, triplets, and trills. Fingering numbers (1-4) are provided for many notes. The score concludes with a first position ('1st Pos.') marking and a final chord.

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STUDY 310

Your chief aim in the practice of this Study besides gaining additional experience in using the Fourth Position, should be to develop greater facility in rapid bowing and stopping, with frequent string crossings. Review, for your guidance on the latter point, the fundamental instruction given in Lesson 8, **TECHNIC**.

Except for the slurred groups in section (b), perform the entire Study with the wrist legato stroke. (See Lesson 10, **TECHNIC**.) Keep your bow arm, and the wrist joint in particular, as relaxed as possible. Avoid any tightening of the muscles; unnecessary tension is certain to lead to fatigue and to impairment of facility. Play section (c) as written, also in triplets, repeating each lower note.

"Make haste slowly" in bringing each section of this Study up to the indicated tempo. First lay a solid foundation for real mastery of the material by slow and meticulously careful practice.

Allegro agitato

DAVID

(a) MB 4th Pos. $\square \wedge$

Pupil *f* $\frac{2}{2}$ *simile*

Teacher

(b) Allegro

MB
f

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

4 4 0 0 0 0 4 4 4 4 0 0 0

0 0 1 0 4 1 0 1 0 1 2

0 0 0 0 2 3 1 3 1

2 4 2 1 1 1 1 1 2 3 1

2 4 2 1 2 3 2

2 4 1 4 4 4 4 4

4 1 4 1 4 1 4 1 4 1 4 1 4 1

2 4 0 0 1 0 1 1

(D) (A) (D)

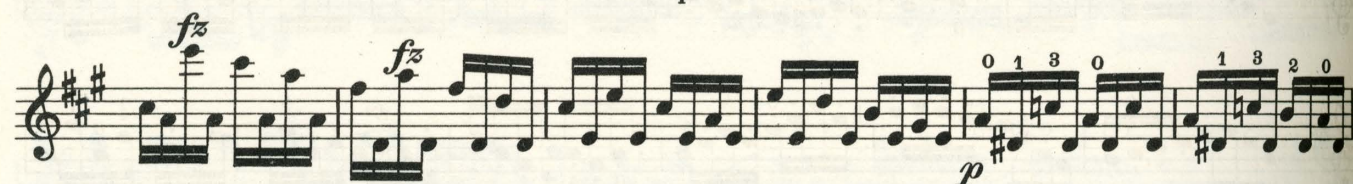
2 4 0 1 0 1

This page of musical notation is for guitar, written in E major (two sharps: F# and C#). It consists of ten staves of music. The notation includes various guitar-specific symbols:

- Natural harmonics (0):** Indicated by a '0' above a note, representing the open string.
- Fretted notes (1-4):** Indicated by numbers 1, 2, 3, or 4 above a note, representing the fret number.
- Restez:** A French instruction meaning 'rest' or 'hold', placed above a note.
- Dynamic marking:** A forte 'f' marking is present at the end of the first staff.
- Key Signature:** Two sharps (F# and C#).
- Staff 1:** Starts with a natural harmonic (0) on the open string, followed by a sequence of notes with fret numbers 1, 2, 3, and 4. It ends with a forte 'f' marking.
- Staff 2:** Continues the sequence with natural harmonics (0) and fretted notes (1, 2, 3, 4).
- Staff 3:** Features a sequence of notes with natural harmonics (0) and fretted notes (1, 2, 3, 4).
- Staff 4:** Continues the sequence with natural harmonics (0) and fretted notes (1, 2, 3, 4).
- Staff 5:** Features a sequence of notes with natural harmonics (0) and fretted notes (1, 2, 3, 4).
- Staff 6:** Continues the sequence with natural harmonics (0) and fretted notes (1, 2, 3, 4).
- Staff 7:** Features a sequence of notes with natural harmonics (0) and fretted notes (1, 2, 3, 4).
- Staff 8:** Continues the sequence with natural harmonics (0) and fretted notes (1, 2, 3, 4).
- Staff 9:** Features a sequence of notes with natural harmonics (0) and fretted notes (1, 2, 3, 4).
- Staff 10:** Continues the sequence with natural harmonics (0) and fretted notes (1, 2, 3, 4).

(c) Allegretto

MAZAS



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STUDY 351

The bowing pattern in the first measure of this Study is to be used in all similar passages. As you will notice, it calls for alternating bows, with very short, rapid strokes at the frog, and at the point. Observe carefully the sixteenth rest which concludes each beat. Lift the bow during this rest, and transfer it to the correct position for the following stroke.

Your double stops should be sonorous, even though soft, and this can best be accomplished by bringing the bow to bear with equal weight upon both strings. (See Lesson 16, TECHNIC.)

Measures 11, 12, 31, and 32, should be played with sparkling, connected staccato. (See Lesson 18, TECHNIC.)

Moderato assai

FR

MAZAS

p

fz

cresc. *poco a poco*

fz *f*

PT

p *dim.*

fz *fz* *fz* *fz* *fz*

11 12

Musical score in B-flat major, featuring various dynamics and articulations. The notation includes:

- Staff 1:** Measures 14-15. Dynamics: *fz*, *p*. Articulations: slurs, accents. Performance instructions: *FR*, *PT*.
- Staff 2:** Measures 16-17. Dynamics: *fz*. Articulations: slurs, accents.
- Staff 3:** Measures 18-19. Dynamics: *fz*. Articulations: slurs, accents. Performance instructions: *FR*.
- Staff 4:** Measures 20-21. Dynamics: *p*. Performance instructions: *sostenuto*, *a tempo*, *p rall.*.
- Staff 5:** Measures 22-23. Dynamics: *p*. Performance instructions: *FR*.
- Staff 6:** Measures 24-25. Dynamics: *fz*. Articulations: slurs, accents.
- Staff 7:** Measures 26-27. Dynamics: *fz*. Articulations: slurs, accents.
- Staff 8:** Measures 28-29. Dynamics: *fz*, *p*. Performance instructions: *PT*, *cresc.*.
- Staff 9:** Measures 30-31. Dynamics: *dim.*, *pp*, *fz*. Articulations: slurs, accents.
- Staff 10:** Measures 32-33. Dynamics: *fz*, *p*. Performance instructions: *sostenuto*.
- Staff 11:** Measures 34-35. Dynamics: *f*. Performance instructions: *sostenuto*.

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STUDY 352

Practice this Study first with the wrist legato stroke. (See Lesson 10, TECHNIC.)

When you can play it fluently in this way, apply to it the natural spiccato stroke which is explained in detail in Lesson 35, TECHNIC.

In playing natural spiccato, hold your bow so that the stick is almost vertically over the hair. Let the bouncing action come from the natural resiliency of the hair, the stick and the string, as they react upon one another. *Your* contribution to the natural spiccato is simply that of holding the bow as prescribed, and moving it in short strokes, mostly from the wrist joint.

With most bows, it is easiest to produce the natural spiccato at the middle. Bows vary somewhat in this respect, however; so you should find out by experiment the particular part of your bow, which bounces most readily.

Allegro non troppo

MAZAS

[illegible]

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STUDY 353

This melodious Study will help you to acquire facility in playing trills. Before practicing it, review Lesson 49, GENERAL THEORY, which explains trills from a theoretical standpoint; and Lesson 62, TECHNIC, which tells how to play them.

Play very slowly at first, to avoid fatigue, to cultivate precision in stopping, and to give yourself time to work out your trills so that they contain an exact number of notes to each beat, and are brought very smoothly to a conclusion. A trill which is not played in strict rhythmic relation to the beats of the measure, cannot be effective.

In measures 1, 17, 23 and 28, trills have been written in full for your reference in playing other similar trills. Chains of trills, as explained in Lesson 68, GENERAL THEORY, occur in measures 7, 8, 9, 14, 15 and 23.

Andante SPOHR

Pupil

Teacher

p

cresc.

fz

dim.

p

pp

f

dim.

dim.

1 2 3 4 5 6 7 8 9 10 11 12 13

tr *p* *cresc.* *f*

14 15 17

dim. *p*

21

cresc. *f*

23 24

2nd Pos. *dim.* *p*

27

tr *tr* *tr* *tr* *tr* *tr*

28 31

p *pp*

35

1 3 1 3 tr 2 f 3 3 3

tr 0 2 tr 4 0 0

tr tr

4 6 2 4 6

tr 1 tr 2

4 0 3 4 0 3 4 4

4 0 1 3 tr

tr 3 2 1 2 0 2 3

4 1 0 1

3 2 4 3

p cresc. f ritard. tr 2

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STUDY 354

The **TECHNIC** division of Lesson 47 explains the use of the Fourth Position and illustrates the tones which lie within the range of that Position. Refer to that Lesson for information and instruction needed in connection with this Study, which makes use of the Fourth Position.

The sequential patterns in section (a) will be especially helpful to you in shaping your hand to the Position, and in drilling the fingers of your left hand so that they habitually descend to the correct fingerboard locations.

Open strings are sounded frequently in section (c). Every time you play an open string, listen carefully to determine by comparison whether the pitch of the preceding tone has been correct. For example, G, the first tone of the second measure of section (c), is followed by open E. You know that these two tones should form a minor third, and from your study of EAR TRAINING, you know just what a minor third should sound like. If, when you play these two tones, your sense of hearing tells you that they do not clearly form a minor third, then you know that the stopped tone, G, was off pitch.

When you are playing unaccompanied, and playing only stopped tones, it is quite possible to drift considerably off pitch in a short time. The intervals may seem to be correct because the departures from true pitch are so minute; but at the end of a passage you may find that you are an eighth step or more off pitch. The remedy for this is to listen intently and critically to *every* tone, so as to detect by ear even the slightest departure from true pitch; and to sound an open string whenever you have the opportunity, so as to be sure of your bearings.

You must, in addition, so mold your hand to each Position, by slow and painstaking practice, that your fingers will of themselves find their way to the correct fingerboard locations.

your fingers will of themselves find their way to the correct fingerboard locations.

(a)

WB 4th Position

DAVID

Seconds

Thirds

Fourths

Fifths

Sixths

1 1 2 3 4

1 1 1 1

1 1 1 1

1 3 1 4

1 4 2

1 2 1 3 2

Sevenths



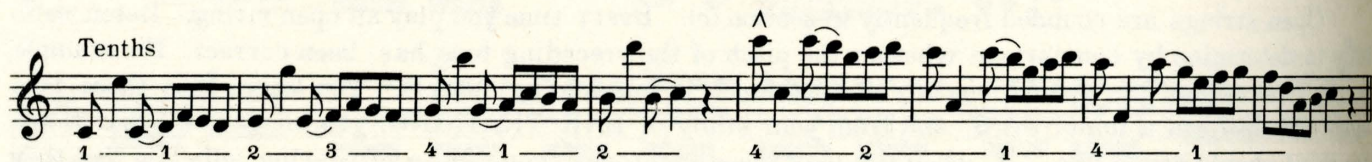
Octaves



Ninths

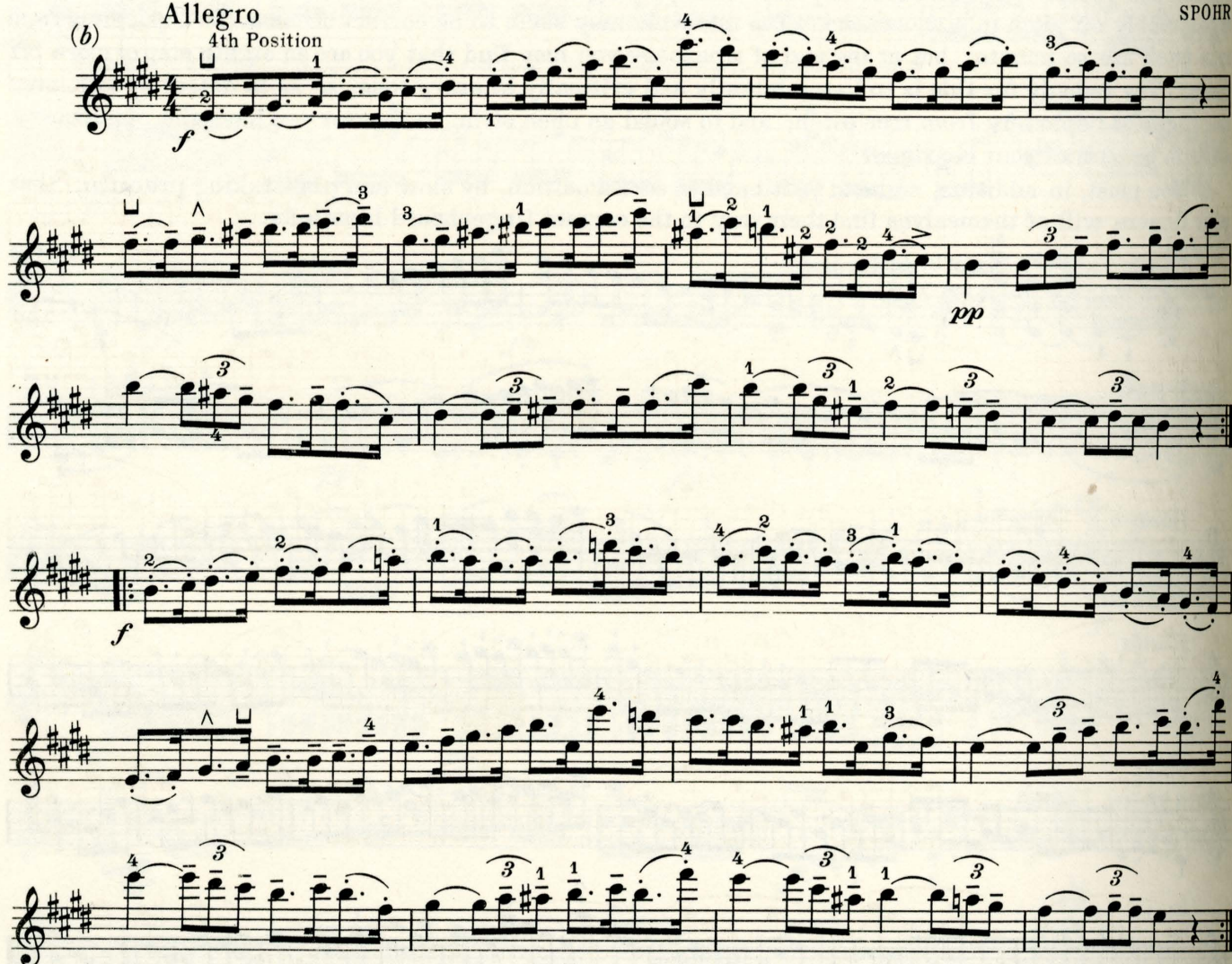


Tenths



(b) Allegro
4th Position

SPOHR



Moderato

4th Position

LEONARD

(c)

mp

f

p

cresc.

f

The musical score is written for guitar in 4/4 time, 4th position. It consists of 11 staves of music. The key signature has one sharp (F#). The tempo is Moderato. The score includes various musical notations such as slurs, ties, and dynamic markings (mp, f, p, cresc., f). Fingering numbers (1-4) are indicated above many notes. The piece concludes with a final measure marked with a double bar line and a fermata.

(d) Adagio

HERMANN

WB 4th Pos. 1 3 1 4 1 3 1 2 4 2 2

Vivace

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STUDY 355

"*Leggiero*" as inscribed at the beginning of section (a) of this Study, means "lightly". For the dainty two-note phrases which are so much in evidence, use the tip of the bow.

The coquettish melody and the suspense created by the use of rests combine to make a quaintly humorous effect. The pizzicato passages undoubtedly add to this effect. Observe that beginning with measure 29 there is a section which suggests a duet, with an upper and a lower voice in alternation.

Of quite a different nature, resolute and robust, is section (b).

A glance reveals that dotted note rhythms are the characteristic feature of this section. A second glance discloses that in some cases there are actual dotted notes, and that in other cases the pattern is made up by an eighth note, followed by a sixteenth rest and a sixteenth note.

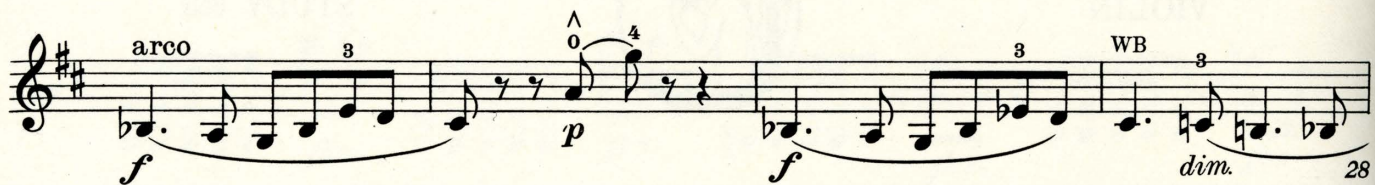
Your musical conscience is sure to bother you if you do not make this distinction clear. First, review Lesson 25, *TECHNIC*, which tells how to make this difference as clear to the ear as to the eye. Then make careful application of this instruction to the material in hand, very slowly at first, more rapidly later.

(a) *Vivace* *PT* *Λ* *p leggiero* *HERMANN*

3 7 11 16 20



24



28



32



36



40



44



48



52



56



61

(b) Allegro risoluto

Musical score for (b) Allegro risoluto, featuring a single melodic line on a treble clef staff in D major and 3/4 time. The piece includes various dynamics (f, dim., p, cresc.), trills (tr), and fingerings (1-4). It also contains two positions for a stringed instrument, labeled "4th Pos." and "3rd Pos."

Dynamics and markings include: *f*, *dim.*, *p*, *cresc.*, *f*, *p*, *cresc.*, *f*, *p*, *cresc.*, *f*, *p*, *cresc.*, *p*, *cresc.*, *f*, *dim.*, *cresc.*, *f*, *p*, *sempre p*.

Fingerings and trills are indicated throughout the score, including trills (tr) and specific fingerings (1, 2, 3, 4).

Positions are marked: 4th Pos. and 3rd Pos.

Musical score in treble clef, key of D major (two sharps). The score consists of 11 staves. Dynamics include *cresc.*, *ff*, *f*, *p*, *dolce*, and *dim.*. The notation includes many slurs, trills (*tr*), and fingerings (1, 2, 3, 4). The piece concludes with a double bar line.

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STUDY 356

A scintillating connected staccato is one of the most captivating of violinistic effects. The ability to perform such a staccato will be your reward for careful attention to this and other Studies devoted to staccato bowing. (See Lesson 18, **TECHNIC.**)

Just as we speak of matching gems, so we may also speak of matching tones in violin playing; and the term is particularly applicable to a series of staccato tones produced in a single stroke of the bow. All tones should be alike in the degree of their detachment from one another.

All sections of this Study call for a considerable number of staccato tones to be sounded within one up-bow or down-bow. Start your practice slowly, using very little of the bow length, so that you can perfect in slow motion, the bowing procedure required in connected staccato. Do not try to play any section at the tempo indicated until you are sure of your technical mastery of it.

(a) Allegro

FIORILLO

(b) Allegro

This musical score, titled "(b) Allegro" by Kreutzer, consists of 12 staves of music. The notation is primarily for violin and piano, featuring a variety of rhythmic patterns and technical challenges. The first staff begins with a mezzo-piano (*mp*) dynamic and includes a 4-measure rest. The music is characterized by frequent sixteenth and thirty-second note runs, often with slurs and accents. Fingering numbers (0, 1, 4) are indicated throughout. The score includes dynamic markings such as *f* (forte) in the seventh staff and *mp* in the first. The key signature changes from one sharp (F#) to one flat (Bb) across the piece. The notation is dense, with many beamed notes and complex phrasing. The final staff concludes with a double bar line.

(c) Allegro moderato

MAZAS

This musical score is for a piece titled "MAZAS" by Mazas, marked "(c) Allegro moderato". It consists of ten staves of music, primarily in treble clef with a 4/4 time signature. The notation is dense, featuring many sixteenth and thirty-second notes, often beamed together in groups. Dynamics include *fz* (forzando), *f* (forte), *dimin.* (diminuendo), *p* (piano), and *dolce*. Articulations such as accents, slurs, and trills (*tr*) are used throughout. Fingerings are indicated by numbers 1-4. The piece concludes with a final *f* (forte) dynamic.

(d) **Moderato**

(d) Moderato

mp

4 4

1 2 1 1 4

3 1 1 4

4th Pos.

2nd Pos.

5th Pos.

1 2

2 1 0 1 0 1

4 4

1 1 3 1 4

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STUDY 357

The turn is one of the most graceful of ornaments when it is smoothly fitted into the rhythmic flow of the measure.

Make a preparatory exercise of the first turn in this Study, repeating it a number of times in slow tempo, and counting 1-2-3-4 to the four sixteenth note time-values in the group, so that you may give this and all following turns just the proper rhythmic treatment:



An accidental placed below the sign of the turn affects the note below the principal note; and an accidental above the sign affects the note above the principal note. (See Lesson 44, GENERAL THEORY.)

WB *dolce* 3 4 0 1 HERMANN

This page of musical notation contains ten staves of music. The notation includes various musical symbols and techniques:

- Staff 1:** Starts with a triplet of eighth notes, followed by a trill (tr) on a quarter note. The music continues with eighth and sixteenth notes, some beamed together.
- Staff 2:** Features a trill (tr) on a quarter note, followed by a series of eighth notes. A dynamic marking of *f* (forte) appears.
- Staff 3:** Includes a trill (tr) on a quarter note and a series of eighth notes. A dynamic marking of *f* (forte) is present.
- Staff 4:** Shows a series of eighth notes, some beamed together, and a trill (tr) on a quarter note.
- Staff 5:** Features a trill (tr) on a quarter note, followed by a series of eighth notes. A dynamic marking of *f* (forte) is present.
- Staff 6:** Includes a trill (tr) on a quarter note, followed by a series of eighth notes. A dynamic marking of *f* (forte) is present.
- Staff 7:** Shows a series of eighth notes, some beamed together, and a trill (tr) on a quarter note.
- Staff 8:** Features a trill (tr) on a quarter note, followed by a series of eighth notes. A dynamic marking of *f* (forte) is present.
- Staff 9:** Includes a trill (tr) on a quarter note, followed by a series of eighth notes. A dynamic marking of *f* (forte) is present.
- Staff 10:** Shows a series of eighth notes, some beamed together, and a trill (tr) on a quarter note. A dynamic marking of *f* (forte) is present.

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VIOLIN



STUDY 358

Apply to this Study the martele stroke described in Lesson 39, **TECHNIC**, using the upper third or upper half of the bow.

You will find many points at which the bow must be transferred to a non-adjacent string. The **TECHNIC** division of Lesson 27 gives instruction on the procedure to be followed in meeting this technical problem. Take care that the intervening string is not sounded during the transfer, making the crossing during the time when the bow is momentarily motionless between strokes.

(a) **Allegro appassionato** DONT
(G and D)

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

12 staves of musical notation in B-flat major. The notation includes various fingerings, dynamics, and articulation marks.

Staff 1: *p* *cresc.* *f* *dim.*

Staff 2: (G and D) *p* *cresc.* *f* *dim.*

Staff 3: (D and A) *p* *cresc.* *f* *dim.*

Staff 4: *p* *cresc.* *f* *dim.*

Staff 5: *f* *dim.*

Staff 6: *p* *cresc.* *f* *dim.*

Staff 7: *p* *cresc.* *f* *dim.*

Staff 8: *p* *cresc.* *f* *dim.*

Staff 9: *p* *cresc.* *f* *dim.*

Staff 10: *p* *cresc.* *f* *dim.*

Staff 11: *p* *cresc.* *f* *dim.*

Staff 12: *p* *cresc.* *f* *dim.*

First system of musical notation, three staves. The first staff has fingerings 1, 1, 1, 1, 1, 3, 2, 3, 0, 1, 0, 0, 1, 0, 2. The second staff has fingerings 0, 1, 0, 2, 1, 0, 1, 2, 1. The third staff starts with *pp* and has fingerings 0, 1. It ends with a fermata and the word *smorzando*.

(b) Allegretto

Second system of musical notation, ten staves. The first staff is in 6/8 time and starts with *fp*. The second staff has *f* and *p* dynamics. The third staff has *f* and *fz* dynamics. The fourth staff has *fz* and *f simile* dynamics. The fifth staff has *p* and *fp* dynamics. The sixth staff has *p* and *fp* dynamics. The seventh staff has *fp* and *fp* dynamics. The eighth staff has *fp* and *fp* dynamics. The ninth staff has *fp* and *fp* dynamics. The tenth staff has *fp* and *fp* dynamics. The lyrics "scen - do" are written under the third and fourth staves. The word "RODE" is written above the first staff of the second system.

fp fp fp fp fp fp fp fp fp fp fp fp

fp fp fp fp fp fp

fp fp fp fp fp fp

fp fp p cre -

scen - do f simile

ten. p fp fp

fp fp p

cre - scen - do f

fp

fp

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STUDY 359

This Study calls for various forms of bowing, and you will find the experience it gives you particularly valuable in meeting problems based on the distribution of the bow. (See Lesson 16, **TECHNIC**.)

In many slurred groups, the motion of the bow upward or downward must be interrupted, for the observance of rests between the notes in the group. Section (a), in particular, features this device throughout.

Observe that section (a) is in the Fourth Position (see Lesson 45, **TECHNIC**). Section (d) makes use of the Half-Position, a full explanation of which you will find in Lesson 28, **TECHNIC**.

(a) Allegro moderato PT WB DAVID

(b) Allegro moderato

This musical score is for a piece by Mazas, titled "Allegro moderato". It is the second page of a set, indicated by the page number "2" at the bottom right. The score is written for a single melodic line on a treble clef staff. The key signature is one sharp (F#), and the time signature is common time (C). The piece begins with a forte (f) dynamic. The music is characterized by rapid sixteenth-note passages, often grouped in fours or eights, and frequent use of slurs and ties. There are several trills and grace notes throughout. The score includes various fingering numbers (1-4) and breath marks (indicated by a small 'u' or a horizontal line). A dynamic change to "rf" (ritardando forte) is marked in the seventh measure of the eighth staff. The piece concludes with a final cadence.

(c) Vivace

HERMANN

PT

p 1

f

p

cresc.

1st Pos.

sfz *p*

f

sfz *sfz* *sfz* *sfz*

(d) Adagio HERMANN

Half-Pos.

espressivo

grandioso

p dolce

cresc.

f

cresc.

f

largamente

dim.

dolce

f

Half-Pos.

p

dim.

pp

The musical score is written for a single melodic line, likely for a horn or trumpet, in the key of D major (indicated by two sharps) and 4/4 time. It consists of ten staves of music. The tempo is marked 'Adagio'. The score includes various musical notations such as slurs, ties, and fingerings. Dynamics range from piano (p) to fortissimo (f) and pianissimo (pp). Articulations include accents, trills, and breath marks. The score is divided into sections by repeat signs and includes key signatures changes (e.g., to D minor and back to D major). The piece concludes with a final cadence.

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STUDY 360

As you gradually achieve mastery of this Study, you will be certain to admire the handiwork of the composer who wrought it.

Its melodic ingenuity, its rhythmic life, its general effect of exhilaration and exuberance, all combine to win for it a high place in our musical regard. Notice particularly how the composer engages and retains our interest by constantly setting the tone color of one string in contrast with that of another string. Notice, too, the vigor of the rhythmic pattern most used: $\frac{3}{4}$

In taking stock of the technical problems represented, we observe frequent chromatic progressions in the melodic outline — and we know that these may lead our intonation astray, if we are not on guard. Checking intonation at every opportunity against the pitch of an open string is the best possible guide through chromatic progressions, when you are playing unaccompanied. Take special pains to keep your half steps as close together as they should be; if you play them a little “wide”, you are almost sure to wander off pitch.

Acquiring the indicated velocity is not of itself a problem if you start your practice slowly and never try to play faster than you can play with ease and clarity.

Make your measure accents clear. This is especially essential in playing in fast tempo, otherwise the rapid succession of tones may sound jumbled.

For instruction on playing natural harmonics, such as are encountered frequently in this Study, refer to Lesson 73, **TECHNIC**.

Vivace HERMANN

dolce

This page of musical notation is for a piano piece, likely a study or a short composition, written in G major (one sharp). The music is arranged in ten staves, each containing a single melodic line. The notation is characterized by frequent sixteenth-note runs and slurs, suggesting a fast and technically demanding piece. Fingerings are indicated by numbers 1 through 4, and some staves include a '0' for a natural or a specific fingering. Dynamics include *p* (piano), *f* (forte), and *dim.* (diminuendo). The piece begins with a 'WB' (Whole Bow) marking and a '2' indicating a second ending or a specific bowing technique. The notation concludes with a final chord and a fermata, indicating a sustained final note.