


1937

Violin Course: Grade 3, Exercises

Sherwood Music School

Follow this and additional works at: <http://digitalcommons.colum.edu/violin>

 Part of the [Composition Commons](#), [Music Education Commons](#), [Music Pedagogy Commons](#), [Music Performance Commons](#), [Music Practice Commons](#), [Music Theory Commons](#), [Online and Distance Education Commons](#), [Teacher Education and Professional Development Commons](#), and the [United States History Commons](#)

Recommended Citation

Sherwood Music School. "Violin Course Grade 3, Exercises" (1937). Sherwood Community Music School, College Archives & Special Collectons, Columbia College Chicago.

This Book is brought to you for free and open access by the Lesson Books at Digital Commons @ Columbia College Chicago. It has been accepted for inclusion in Violin Courses by an authorized administrator of Digital Commons @ Columbia College Chicago.

Sherwood Music School Courses

VIOLIN



EXERCISE 301

Artificial Spiccato

Exercises on all strings

Before practicing this Exercise, refer to the explanation of the artificial spiccato stroke which is given in Lesson 46, **TECHNIC**.

As the name of the stroke implies, the artificial spiccato is produced at the will and under the control of the player, instead of being the result of the natural, free bouncing of the bow, as in the natural spiccato. (See Lesson 35, **TECHNIC**.)

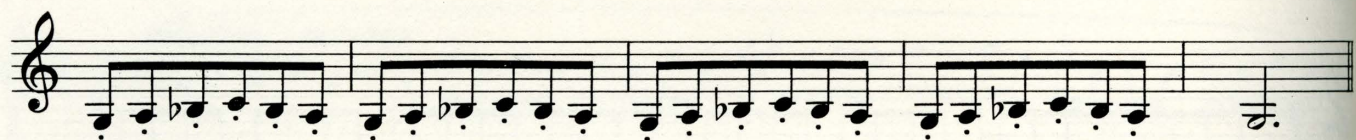
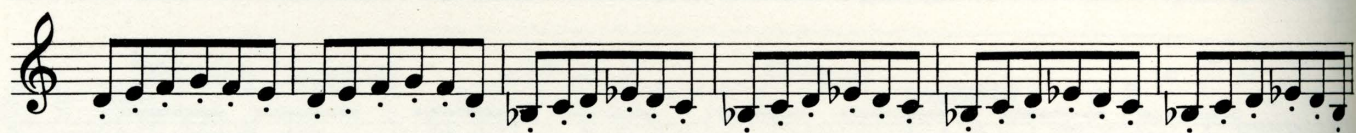
The bow should be dropped to the string for each stroke in either direction, down-bow or up-bow. The tone resulting from the bounce should be crisp and firm, but never harsh or unpleasant. Practice this Exercise slowly, so that you can give careful attention to the quality of the tones you produce. The height from which the bow is dropped will partially govern the loudness of the tones produced.

(a) Wrist stroke, at middle of bow

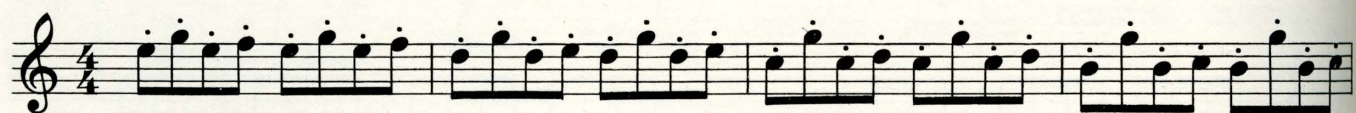
(b)



(c)



(d)



Sherwood Music School Courses

VIOLIN



EXERCISE 302

Rapid Stopping

First and Second Positions, with slurred bowing

Section (a) of this Exercise makes use only of the Second Position; section (b) calls for both the First and the Second Positions. (See Lessons 12 and 35, **TECHNIC**.) A few extensions will be found.

For instructions covering the shifts of Position which must be made in section (b), refer to Lesson 31, **TECHNIC**.

Because of the frequent chromatic passages, it is particularly important that you should begin your practice of this Exercise slowly, and increase your tempo only as it is possible to do so without losing accuracy of intonation. Play only one or two tones to each stroke of the bow at first, increasing the number as your tempo becomes more rapid. Practice each part four times before proceeding to the next.

SCHRADIECK

(a)



(b)



Sherwood Music School Courses

VIOLIN



EXERCISE 303

Fifth Position

Natural tones only, on all strings

In addition to the explanations and illustrations of the Fifth Position given in Lesson 45, TECH-
NIC, you will find it helpful to study the staff chart below, showing the natural tones stopped by
each finger on each string, in the Fifth Position.



Do not take up the later sections of this Exercise until you can play sections (a) and (b) with-
out perceptible error in pitch. The first two sections are so written as to enable you to check
your intonation constantly against the pitch of the open strings. Thus, in molding your left hand
to the Fifth Position, you can make any necessary corrections in finger placement.

Practice all sections of this Exercise slowly, at all times. Use different levels of tonal vol-
ume at each repetition— *mezzo forte*, *forte*, *piano*, and so on.

(a) WB

(b) WB

(c) WB

(d) WB 1 2 3 4

(e) WB 1 2 3 4 1 2 3 4 1

(f) WB 1 2 3 4 4 3 2 1

(g) WB 1 2 3 4 1 2 3 4 1

(h) WB 1 2 3 4 4 3 2 1 4

(i) WB 1 2 3 4 1 2 3 4 1 2 3 4

Sherwood Music School Courses

VIOLIN



EXERCISE 304

Scales

*Major and melodic minor, through
two octaves, on B \flat , B, and C*

The major and melodic minor scales on B \flat and B, as presented in this Exercise, may be played through two octaves either in the First Position or in the Second Position; the scales on C, also given here, may be played either in the Second Position or in the Third Position. In each case, practice first with one of the indicated fingerings, then with the other.

The variants given for use with the scales on B \flat , should also be applied to the scales on B and C. (Practice also the variants given in Exercises 254, 354, and 404.) No variants should be practiced, however, until the regular scales and broken chords have been thoroughly mastered, first with slow practice, then with gradually increasing speed.

(a)

1st Position

2nd Position

Variants

WB PT WB FR

(b)

1st Position

2nd Position

(c)

2nd Position

3rd Position

Sherwood Music School Courses

VIOLIN



EXERCISE 305

Rapid Stopping

With slurred bowing

You will find this Exercise especially helpful in strengthening your fourth finger.

In undertaking to develop the fourth finger, however, it is necessary to beware of any undue tension which may come from the frequently repeated use of it. If you observe any stiffness or fatigue in your left hand as you practice this Exercise, stop at once, and resume practice with your hand in a properly relaxed condition.

(a)

DANCLA

WB

The musical score consists of seven staves of music. The first staff begins with a treble clef, a common time signature (C), and a key signature of one flat (B-flat). The first two measures of the first staff are marked with a '4' below the staff, indicating a fourth finger exercise. The music is written in a single melodic line. The subsequent staves continue the exercise with various rhythmic patterns, including eighth and sixteenth notes, and are grouped by slurs. The final staff ends with a double bar line and a repeat sign, followed by a final measure with a whole note and a fermata.

(b) WB 2nd Position

Exercise (b) is in 2nd position, common time, and consists of three staves. The first staff begins with a slur over a pair of eighth notes, with a '2' below the first note. The second staff continues the eighth-note pattern. The third staff features a sequence of eighth-note triplets, with fingerings '4 2', '1 3', and '4 2' indicated below. The exercise concludes with a repeat sign and a final whole note.

Exercise (c) is in 2nd position, common time, and consists of three staves. The first staff includes accents (>) over several eighth notes. The second staff continues the eighth-note pattern. The third staff includes eighth-note triplets with fingerings '4' and '4 3' indicated below. The exercise concludes with a repeat sign and a final whole note.

Exercise (d) is in 3rd position, common time, and consists of three staves. The first staff begins with a slur over a pair of eighth notes, with a '2' below the first note. The second staff continues the eighth-note pattern. The third staff features eighth-note triplets with fingerings '4' and '4' indicated below. The exercise concludes with a repeat sign and a final whole note.

Exercise (e) is in 2nd position, common time, and consists of three staves. The first staff includes eighth-note triplets with fingerings '4 4', '4 4', and '2' indicated below. The second staff continues the eighth-note pattern. The third staff includes eighth-note triplets with fingerings '4 4', '4 4', and '4 3' indicated below. The exercise concludes with a repeat sign and a final whole note.

Sherwood Music School Courses

VIOLIN



EXERCISE 306

Fourth Position

Natural tones only, on all strings

When the left hand is in the Fourth Position, the fourth finger plays the octave of each open string; and on the G, D, and A strings, the first finger stops a tone of the same pitch as the open string next to the right. Section (a) of this Exercise takes advantage of these facts by giving you frequent opportunity to test the intonation of your stopped tones against the pitch of the open strings.

Refer to Lesson 45, **TECHNIC**, for a full explanation of the Fourth Position. Study carefully the chart in Illustration 8 of that Lesson, showing the natural tones played in the Fourth Position; also Illustration 7, showing the left hand correctly located on the fingerboard for that Position.

Practice slowly, with a singing tone. Listen thoughtfully for tone quality and pitch.

(a) WB

(b) WB

(c) WB

1 3 4 1 1 3 4 1

(d) WB

1 1 2 4 1 1 3 2 4 1

(e) WB

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

Sherwood Music School Courses

VIOLIN

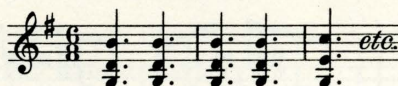


EXERCISE 307

Bouncing Arpeggios

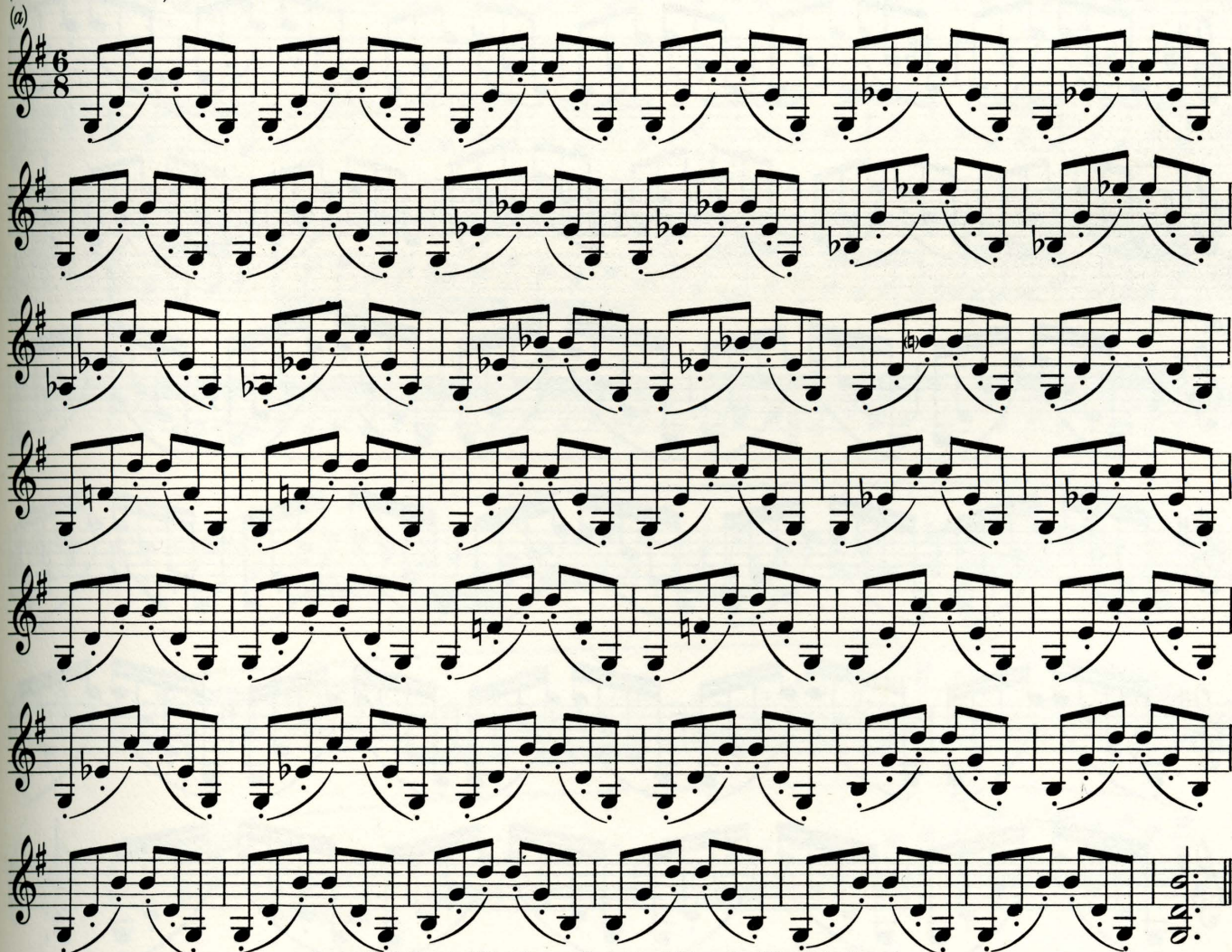
Exercises on three and four strings

In your first practice of this Exercise, simplify it by playing it in chord form, so that your left hand may the more readily master its part:



Then play this Exercise slowly, with legato arpeggio bowing, so that the basic motions of the right hand may be studied carefully, and reduced to a minimum. (See Lesson 39, TECHNIC.)

Finally, play it more rapidly with bouncing arpeggio bowing. (See Lesson 46, TECHNIC.) Use a very short section toward the middle of the bow. Hold the bow so that the stick is almost directly over the hair. The rebound of the bow should be produced by its natural resiliency—not by any effort on your part. (See Lesson 35, TECHNIC.)



(b)

Musical score for section (b), consisting of seven staves of music. The key signature is one sharp (F#) and the time signature is 6/8. The notation features eighth and sixteenth notes, often beamed together, and includes various accidentals (sharps, flats, and naturals) throughout the piece.

(c)

Musical score for section (c), consisting of four staves of music. The key signature is one sharp (F#) and the time signature is 2/4. The notation features eighth and sixteenth notes, often beamed together, and includes various accidentals (sharps, flats, and naturals). Fingering numbers 1 and 2 are visible above the first staff.

Sherwood Music School Courses

VIOLIN



EXERCISE 308

Rapid Stopping

Fifth Position only, with slurred bowing

This Exercise, in the key of E, is to be played in the Fifth Position throughout. (See Lesson 45, TECHNIC.) Any tones which lie outside the Fifth Position should be played as upward or downward extensions. Your finger action must be precise and firm.

In your first practice (at slow tempo), use one stroke of the bow for each tone. Later, play two tones with each stroke, and increase your tempo slightly.

Still later, when your left hand has gained facility so that it can play more rapidly and yet play accurately, play four tones with each stroke, and increase the tempo again; then, with successively faster tempos, play eight tones to the stroke, sixteen tones to the stroke, and, finally, thirty-two tones to each stroke. Play each line of the Exercise at least four times before going on to the next line.

SCHRADIECK



Sherwood Music School Courses

VIOLIN



EXERCISE 351

Control of Dynamic Effects

No violinist ever achieves control of dynamic effects as a result of anything but arduous practice directed toward that specific end, with painstaking attention to detail, and constant, conscientious, critical listening. Such control is not "a gift of the gods" and it does not come automatically with routine practicing and playing; you must work for it.

Too often we hear players who have enviable dexterity in bowing and stopping, but whose playing gives no evidence of real control of dynamic effects. Their *crescendos* and *diminuendos* are sudden, rather than gradual. They exhibit tonal contrasts, but the contrasts are not evenly graduated.

Ordinarily, the trouble is that they have been so busy in their pursuit of technical agility that they have overlooked the need and value of carefully controlled dynamics.

Assuming that you have firmly resolved to add dynamic control to your list of violinistic assets, this Exercise will help you to think and work along the right lines. Then you must carry your work in this phase over to your Studies and Compositions. Every one of them must have a scheme of dynamics which is just as definite as your procedure for fingering and bowing; and in carrying out this scheme, you must develop and use control.

To prepare yourself for this Exercise, read the **TECHNIC** section of Lesson 14, on the means for controlling tonal volume. Refer also to the discussion of dynamics in Lesson 34, **INTERPRETATION**.

Practice section (a) repeatedly on all open strings. It requires four different levels of tonal volume. Can you make them clearly distinguishable from one another? Can you come back in the last measure to the same tonal volume with which you started in the first measure? Is your *mezzo forte* in the fifth measure the same as your *mezzo forte* in the third measure? Exactly the same?

When you are sure that your playing reasonably justifies a "Yes" in answer to these questions, play section (b), which requires six different levels of tonal volume, and apply similar test questions to it.

Then proceed to section (c), which requires a *crescendo* and a *diminuendo* on a single tone; to section (d), which applies *crescendos* and *diminuendos* to short phrases and longer passages; and to section (e), which calls for sudden changes in tonal volume.

This is not an Exercise to be practiced for a week or two and laid aside; you can use it profitably throughout your entire study of the violin, and should return to its practice frequently.

(a)

(b)

(c)

WB L A

The Rose Tree

(d)

The image shows a musical score for the song "The Rose Tree". It consists of four staves. The first two staves are for the vocal melody, written in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The melody is in G major and features a series of eighth notes. The third and fourth staves are for the piano accompaniment, also in treble clef with the same key signature and time signature. The accompaniment features a series of eighth notes, with some measures containing a "1" above the notes, indicating a first ending or a specific fingering. The score is written on a single page with a white background and black ink.

(e)

[illegible]

Sherwood Music School Courses

VIOLIN



EXERCISE 352

Chords

With preparatory double notes

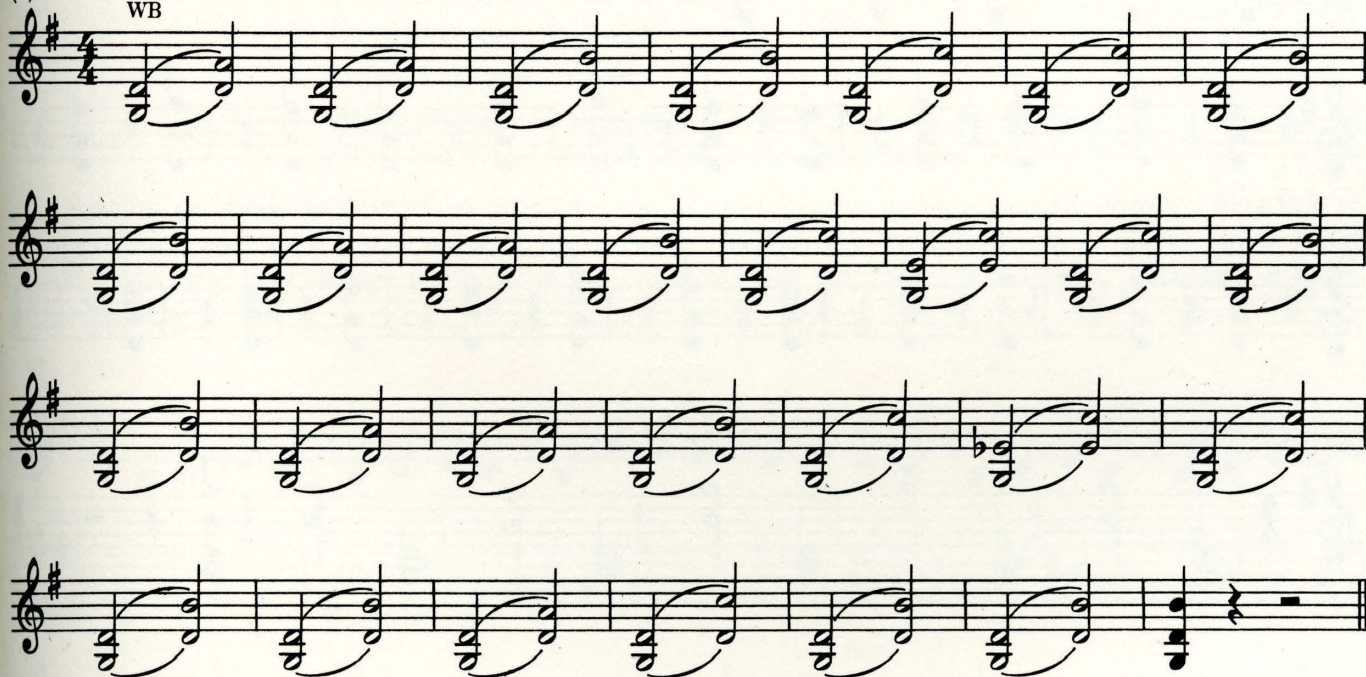
In the practice of chords, there is a common tendency on the part of violin students to feel that extra pressure must be applied to the bow, because more than one string must be made to sound. This is a mistaken notion, as you will quickly discover after a little experimentation with this Exercise. You must, as a matter of fact, guard against applying too much pressure, lest you bring forth a harsh, unlovely tone.

To produce firm, ringing chords, give your attention to managing your bow so that its weight and pressure are evenly distributed over the strings sounded. The preparatory double notes in sections (a) and (b) of this Exercise, will make it easy for you to concentrate on this feature of chord playing.

Refer to Lesson 27, **TECHNIC**, for a detailed discussion of the technic of playing three- and four-part chords.

(a)

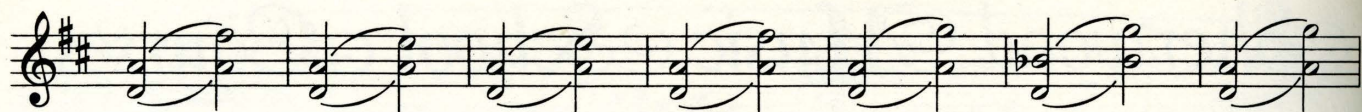
WB



(b)

WB

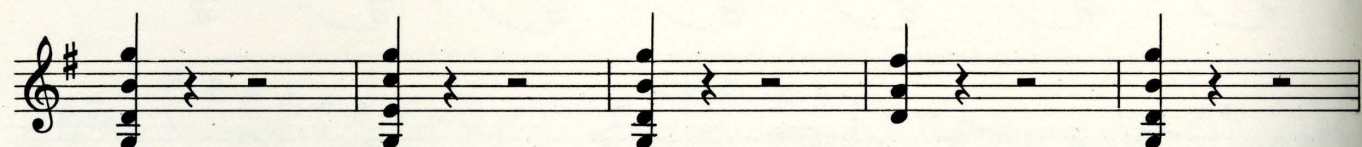




(c)



(d)



Sherwood Music School Courses

VIOLIN



EXERCISE 353

Control of Tempo

This Exercise is a sequel to Exercise 351, which dealt with control of dynamic effects. Control of tempo is another feature of violin technic which is often neglected, but which should be specially cultivated.

As explained in Lesson 15, the regulation of the time durations of tones forms a basic element of interpretation. It follows, then, that in the rendition of any piece, the distribution of time values should take place according to a definite plan—a plan which seeks for musical effects, and which looks beyond merely keeping up an even flow of pulsations and accents, important as that may be.

It also follows that the violinist must perfect in his playing apparatus the ability to carry out his plan for regulating time values. The development of such ability must start within the mind. You must first learn to *think* a smooth *ritardando*, and to *think* a gradual *accelerando*; then, with industrious practice, your mind always leading your fingers, you will find yourself able to play them.

The problems of controlling tempo come under four headings:

1. An unchanging, undeviating tempo.
2. Abrupt changes in tempo.
3. Gradual changes in tempo.
4. Slight changes in time values which are made for musical effect but which do not alter the general tempo.

Section (a) deals with the first problem—an absolutely even and unchanging tempo. Play this at three different speeds—*lento*, *allegro*, and *presto*. Whichever tempo you may be using, your effort should be to avoid any change whatever in the speed of your playing in that tempo. Counting will help you to do this.

(a)



Section (b) calls for abrupt changes of tempo. Keep the tempo of each phrase without change; then break suddenly into the slower or faster tempo indicated for the following phrase.

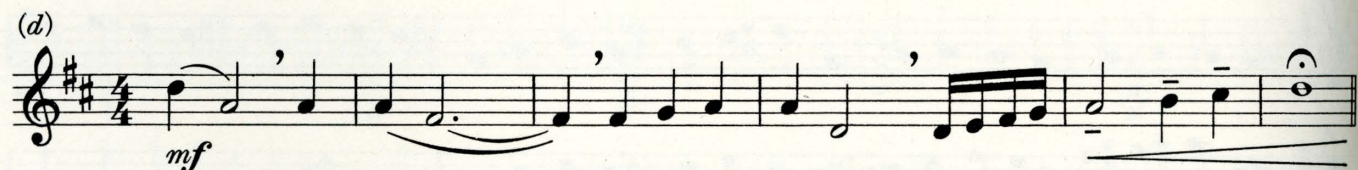


Gradual changes of tempo should be used in practicing section (c). Practice it first with an *accelerando* (think of a locomotive gradually coming to full speed from a standing start). Then practice it with a *ritardando* (think of an automobile coming to a smooth, easy stop as the brakes are applied).

Later, combine gradual changes in dynamics with gradual changes in tempo — such combinations frequently have to be made in playing. Make the following combinations: Gradually faster and gradually louder; gradually faster and gradually softer; gradually slower and gradually louder; gradually slower and gradually softer. Each line of this section should be considered and practiced as a separate unit.



Section (d) may be used in concentrating on the minor changes in tempo which are often necessary for interpretative effects, but which do not alter the general tempo. Play this a few times unimaginat- ively and unfeelingly, simply observing the time values strictly and literally. Then play it dramatic- ally and feelingly, following your own instinct for interpretation. You will probably find that the flow of your tempo is slightly interrupted by momentary pauses at the places marked by commas; that you hurry the group of sixteenth notes in the next to the last measure; and that you hold back on the notes in the last two measures to produce a climax.



Aside from the actual progress which you realize from this Exercise, in gaining control of time values and tempo, its purpose is to cultivate *thinking* more about tempo in relation to your playing. All progress in technic and interpretation must start with *thinking*.

Sherwood Music School Courses

VIOLIN



EXERCISE 354

Scales

*Major and melodic minor, through
two octaves, on C#, D \flat , and D*

In this Exercise, we shall practice major and melodic minor scales through two octaves, on C \sharp , with Second Position and Third Position fingering; on D \flat , with Third Position fingering; and on D, with Third Position and Fourth Position fingering. Make equal use of the two fingerings given for C \sharp and D; and use with the scales on D \flat and D, the variants given for the scales on C \sharp . (Refer also to the variants given in Exercises 254, 304, and 404.)

Try, first, for a good quality of tone and for accuracy of intonation, rather than for speed. The ability to play scales in rapid tempo will come of its own accord through many repetitions; but a rich tone, with correct pitch, can be developed only through slow practice, with careful, critical listening.

(a)

2nd Position

3rd Position

Variants

(b)

3rd Position

Section (b) consists of five staves of music in 3rd position, key of B-flat major (three flats), and 4/4 time. The first staff begins with a treble clef and a key signature of three flats. The music features a series of eighth and sixteenth notes, often beamed together, with fingerings indicated by numbers 1 through 4. The second staff continues the melodic line with similar rhythmic patterns and fingerings. The third staff includes a measure with a double bar line and a repeat sign, followed by more eighth and sixteenth notes. The fourth staff shows a continuation of the melodic sequence. The fifth staff concludes the section with a final note and a double bar line.

(c)

3rd Position

4th Position

Section (c) consists of five staves of music, alternating between 3rd and 4th positions, in the key of D major (two sharps) and 4/4 time. The first staff begins with a treble clef and a key signature of two sharps. The music features a series of eighth and sixteenth notes, often beamed together, with fingerings indicated by numbers 1 through 4. The second staff continues the melodic line with similar rhythmic patterns and fingerings. The third staff includes a measure with a double bar line and a repeat sign, followed by more eighth and sixteenth notes. The fourth staff shows a continuation of the melodic sequence. The fifth staff concludes the section with a final note and a double bar line.

Sherwood Music School Courses

VIOLIN



EXERCISE 355

Rapid Stopping

Fourth Position only, with slurred bowing

In practicing this Exercise, you will find frequent opportunities to test the accuracy of your intonation against the pitch of the open D, A, and E strings. Make use of this device occasionally, and if you find that your intonation is faulty, start at the beginning of the line again, playing slowly, listening carefully, and repeating the material until the sounding of the open string at the same point reveals that you are on the exact pitch. Stop the strings firmly.

Only the Fourth Position is called for in this Exercise. (See Lesson 45, TECHNIC.) All tones outside the Fourth Position are to be played as upward or downward extensions. Start your practice slowly, and increase your tempo gradually. Play first one tone to a stroke, then two, then four, then twelve, and then twenty-four. Repeat each line several times before going to the next.

SCHRADIECK

Sheet music for a single melodic line in treble clef, key of D major (two sharps). The music is organized into 12 measures across 12 staves. The notation includes various rhythmic values (quarter, eighth, sixteenth notes), accidentals (sharps, naturals, flats), and articulation marks (accents, slurs). Fingerings are indicated by numbers 1-4 above or below notes. The piece concludes with a double bar line and repeat dots in the final measure.

Sherwood Music School Courses

VIOLIN



EXERCISE 356

Ricochet

Double, triple, and quadruple

The ricochet is one of the most delightful of the many unique tonal effects which can be produced on the violin, and you will be sure to enjoy your conquest of this stroke.

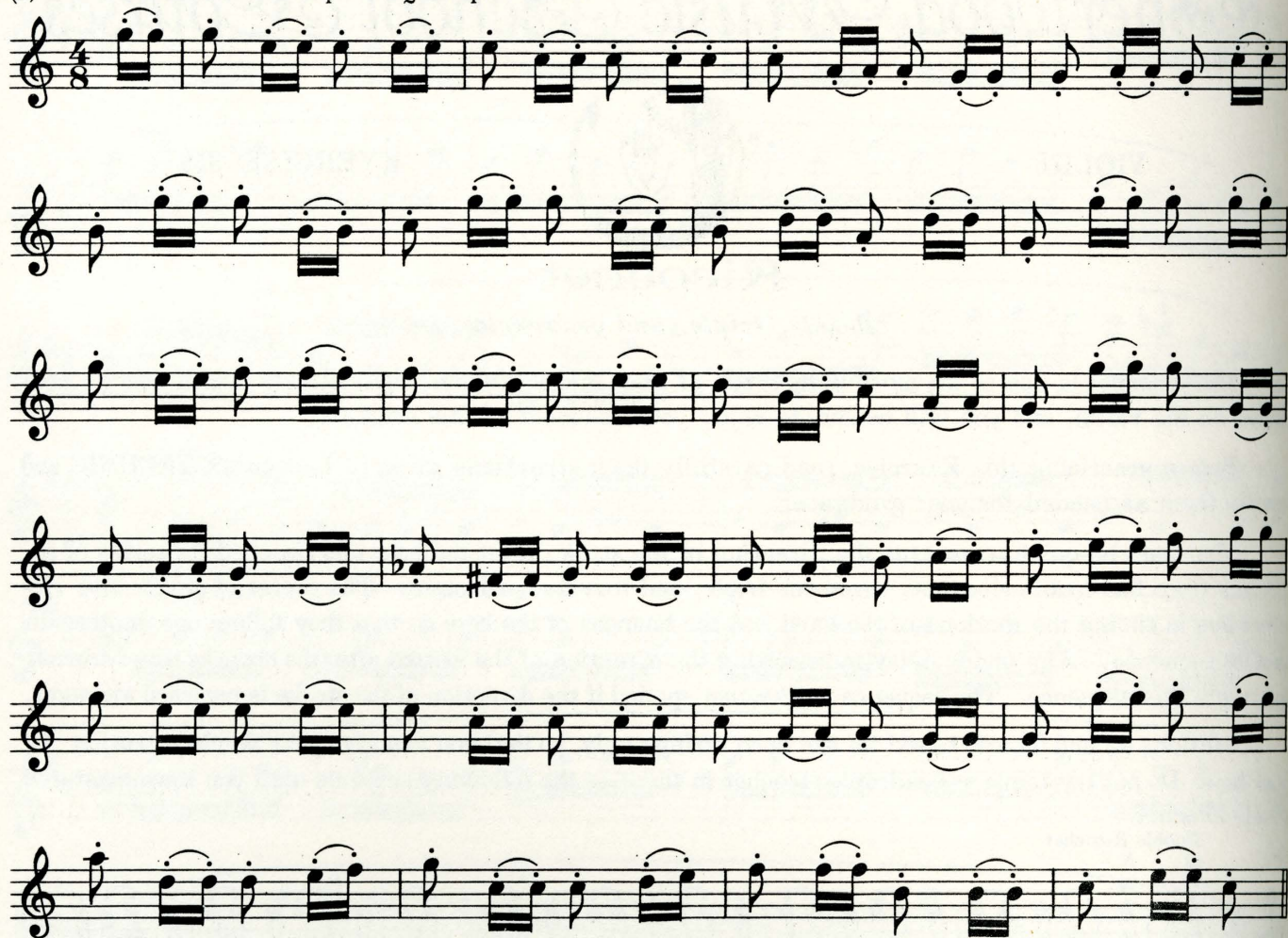
Before practicing this Exercise, read carefully the instructions given in Lesson 47, **TECHNIC**, and review them as needed for your guidance.

You must be quick to reverse the direction of the stroke after the bow has finished its series of rebounds (two for double ricochet, three for triple, and four for quadruple). The secret of an effective ricochet lies in timing the motions of the hand and the bounces of the bow so that they follow one another in perfect sequence. Any undue delay in reversing the direction of the stroke after the bounces have occurred, interrupts this sequence. The sequence is likewise spoiled if the direction of the stroke is reversed too soon.

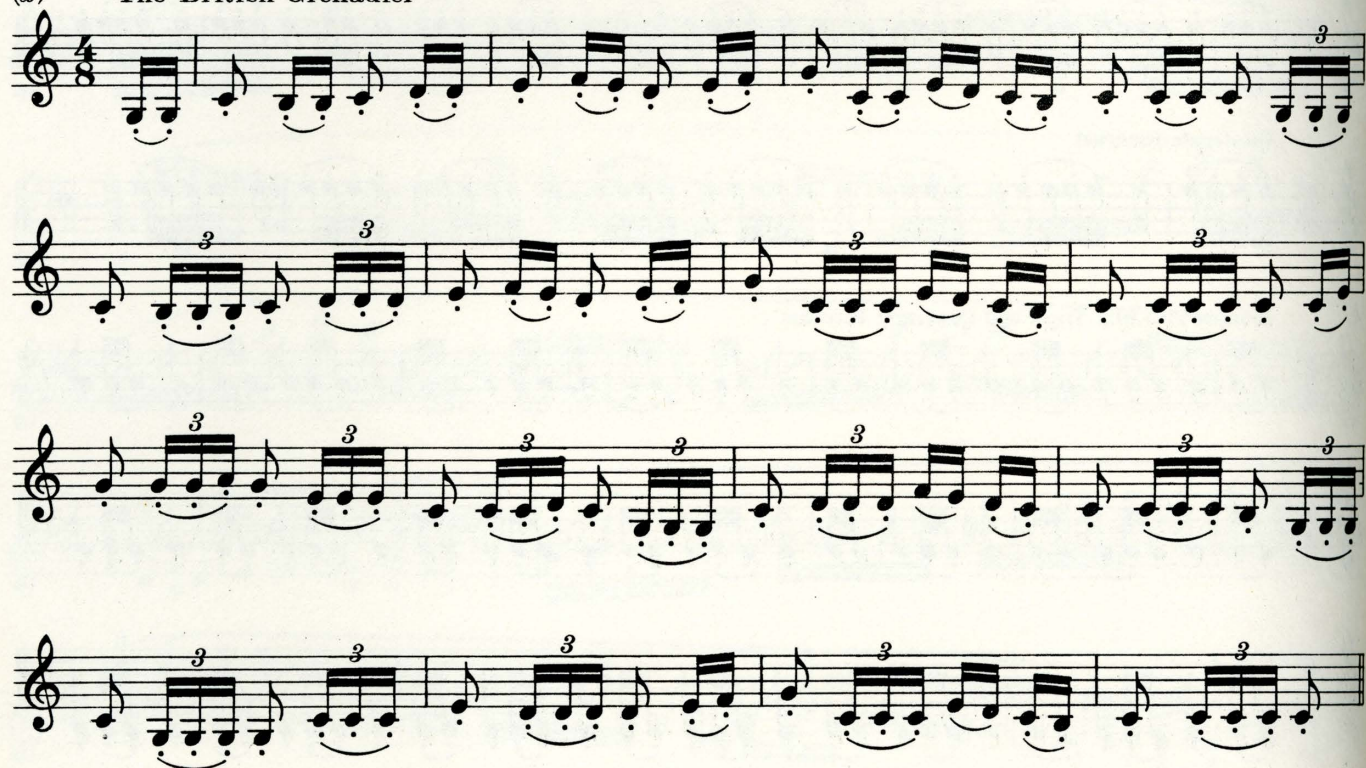
Sections (a) and (b) are based on the open strings only, so that you can give your whole attention to your bow. Do not try triple or quadruple ricochet in these or the following sections until you have mastered double ricochet.



(c) Practice also with Triple and Quadruple Ricochet



(d) "The British Grenadier"



Sherwood Music School Courses

VIOLIN



EXERCISE 357

Rapid Stopping

With slurred bowing

The main purpose of this Exercise is the development of facility in rapid stopping, but it is also interesting and valuable as an exercise in slurred bowing, as many as sixteen and thirty-two notes being played within one stroke of the bow.

Obviously, you will need to give special attention to the distribution of the bow (see Lesson 16, TECHNIC), and you will also need to develop considerable velocity. The bow must maintain a certain rate of speed in order to produce a satisfactory tone. The time duration of the stroke is thus limited, and within this limit the fingers must stop the strings for the many tones to be sounded. In other words, the bow cannot, beyond a certain point, wait for the fingers; so the fingers must keep up with the bow.

Occasionally, you will find an F \sharp (fifth line of the staff) marked to be played with the fourth finger. This is a whole step Extension of the First Position, on the A string. Similarly, when you find a B (third line of the staff) marked with a "4," it is a whole step Extension of the First Position on the D string.

(a) SCHRADIECK

The musical score consists of six staves of music in treble clef, key of D major (two sharps), and common time (C). The music is a continuous sequence of slurred sixteenth-note passages. The first staff begins with a measure containing a '4' below the staff, indicating a fourth finger extension. The second staff contains a measure with a '0' below the staff, indicating a natural sign. The third staff contains a measure with a '4' below the staff. The fourth staff contains a measure with a '4' below the staff. The fifth staff contains a measure with a '4' below the staff. The sixth staff contains a measure with a '4' below the staff. The music is divided into six measures by double bar lines, each measure containing a slurred passage of sixteenth notes.

The image displays a page of musical notation, likely for a guitar or piano, featuring ten staves of music. The key signature is G major (one sharp). The notation includes various rhythmic patterns, accidentals, and fingerings. The first five staves contain complex passages with many accidentals and fingerings (0, 4, 8, 3). The last five staves show simpler, more repetitive patterns with fewer accidentals and fingerings.

This page contains 12 staves of musical notation in G major (one sharp). The notation is as follows:

- Staff 1: Treble clef, key signature of one sharp (F#). The staff contains two measures of music, each starting with a repeat sign. The first measure has a slur over four eighth notes (G4, A4, B4, C5). The second measure has a slur over four eighth notes (D5, C5, B4, A4).
- Staff 2: Treble clef, key signature of one sharp. The staff contains two measures of music, each starting with a repeat sign. The first measure has a slur over four eighth notes (G4, A4, B4, C5). The second measure has a slur over four eighth notes (D5, C5, B4, A4).
- Staff 3: Treble clef, key signature of one sharp. The staff contains two measures of music, each starting with a repeat sign. The first measure has a slur over four eighth notes (G4, A4, B4, C5). The second measure has a slur over four eighth notes (D5, C5, B4, A4).
- Staff 4: Treble clef, key signature of one sharp. The staff contains two measures of music, each starting with a repeat sign. The first measure has a slur over four eighth notes (G4, A4, B4, C5). The second measure has a slur over four eighth notes (D5, C5, B4, A4).
- Staff 5: Treble clef, key signature of one sharp. The staff contains two measures of music, each starting with a repeat sign. The first measure has a slur over four eighth notes (G4, A4, B4, C5). The second measure has a slur over four eighth notes (D5, C5, B4, A4).
- Staff 6: Treble clef, key signature of one sharp. The staff contains two measures of music, each starting with a repeat sign. The first measure has a slur over four eighth notes (G4, A4, B4, C5). The second measure has a slur over four eighth notes (D5, C5, B4, A4).
- Staff 7: Treble clef, key signature of one sharp. The staff contains two measures of music, each starting with a repeat sign. The first measure has a slur over four eighth notes (G4, A4, B4, C5). The second measure has a slur over four eighth notes (D5, C5, B4, A4).
- Staff 8: Treble clef, key signature of one sharp. The staff contains two measures of music, each starting with a repeat sign. The first measure has a slur over four eighth notes (G4, A4, B4, C5). The second measure has a slur over four eighth notes (D5, C5, B4, A4).
- Staff 9: Treble clef, key signature of one sharp. The staff contains two measures of music, each starting with a repeat sign. The first measure has a slur over four eighth notes (G4, A4, B4, C5). The second measure has a slur over four eighth notes (D5, C5, B4, A4).
- Staff 10: Treble clef, key signature of one sharp. The staff contains two measures of music, each starting with a repeat sign. The first measure has a slur over four eighth notes (G4, A4, B4, C5). The second measure has a slur over four eighth notes (D5, C5, B4, A4).
- Staff 11: Treble clef, key signature of one sharp. The staff contains two measures of music, each starting with a repeat sign. The first measure has a slur over four eighth notes (G4, A4, B4, C5). The second measure has a slur over four eighth notes (D5, C5, B4, A4).
- Staff 12: Treble clef, key signature of one sharp. The staff contains two measures of music, each starting with a repeat sign. The first measure has a slur over four eighth notes (G4, A4, B4, C5). The second measure has a slur over four eighth notes (D5, C5, B4, A4).

(b)

11 staves of musical notation in treble clef, key of D major (F# and C#), and common time (C). The notation is highly technical, featuring many beamed sixteenth and thirty-second notes, often grouped in fours (quads) and marked with a '4' above them. There are also occasional eighth notes and quarter notes. The piece includes repeat signs (double bar lines with dots) at the beginning of the second, fourth, sixth, eighth, and tenth staves. The music is written in a continuous, flowing style with many slurs connecting groups of notes. The final staff ends with a double bar line and a repeat sign.

Sherwood Music School Courses

VIOLIN



EXERCISE 358

Flying Staccato

Exercises on all strings

The flying staccato is a scintillating tonal effect, suggestive of a gay and light-hearted mood. This Exercise will help you to develop a flying staccato which really sparkles.

Before practicing it, refer to the instructions given in Lesson 47, **TECHNIC**, so that you may know in detail just how the flying staccato is produced. Then begin with section (a), and do not go on to the other sections until you can produce a satisfactory flying staccato on the open strings.

The point which requires most careful attention occurs when the bow has finished bouncing. At this point, the hand must again take full control of the bow, and this must be done neither too soon nor too late. Count your measure pulsations evenly, and this will help you more than anything else to time properly the necessary technical motions.

Sections (c) and (d) feature patterns in which the flying staccato passage is followed by an additional staccato tone with the bow moving in the same direction, the final tone being separated from the others by a rest. The bow should be off the string during the rest, and should be dropped to the string again for the final note under the outer slur, but it should not be permitted to bounce in playing this particular note. When the bow bounces off the string for the last of the flying staccato notes (covered by the inner slur), it is merely held off the string through the rest. You will find similar bowing patterns frequently in your Studies and Compositions.



(b)

Section (b) consists of three staves of music in 4/4 time, key of D major. The first staff begins with a square symbol above the first eighth note. The music features a series of eighth-note patterns with slurs and accents. The third staff ends with a double bar line and the instruction "pizz." below it.

(c)

Section (c) consists of three staves of music in 3/4 time, key of D major. The first staff begins with a square symbol above the first eighth note. The music features a series of eighth-note patterns with slurs and accents. The section ends with a double bar line.

(d)

Section (d) consists of three staves of music in 4/4 time, key of D major. The first staff begins with a square symbol above the first eighth note. The music features a series of eighth-note patterns with slurs and accents. The section ends with a double bar line.