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1937

Violin Course: Grade 4, Studies

Sherwood Music School

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VIOLIN

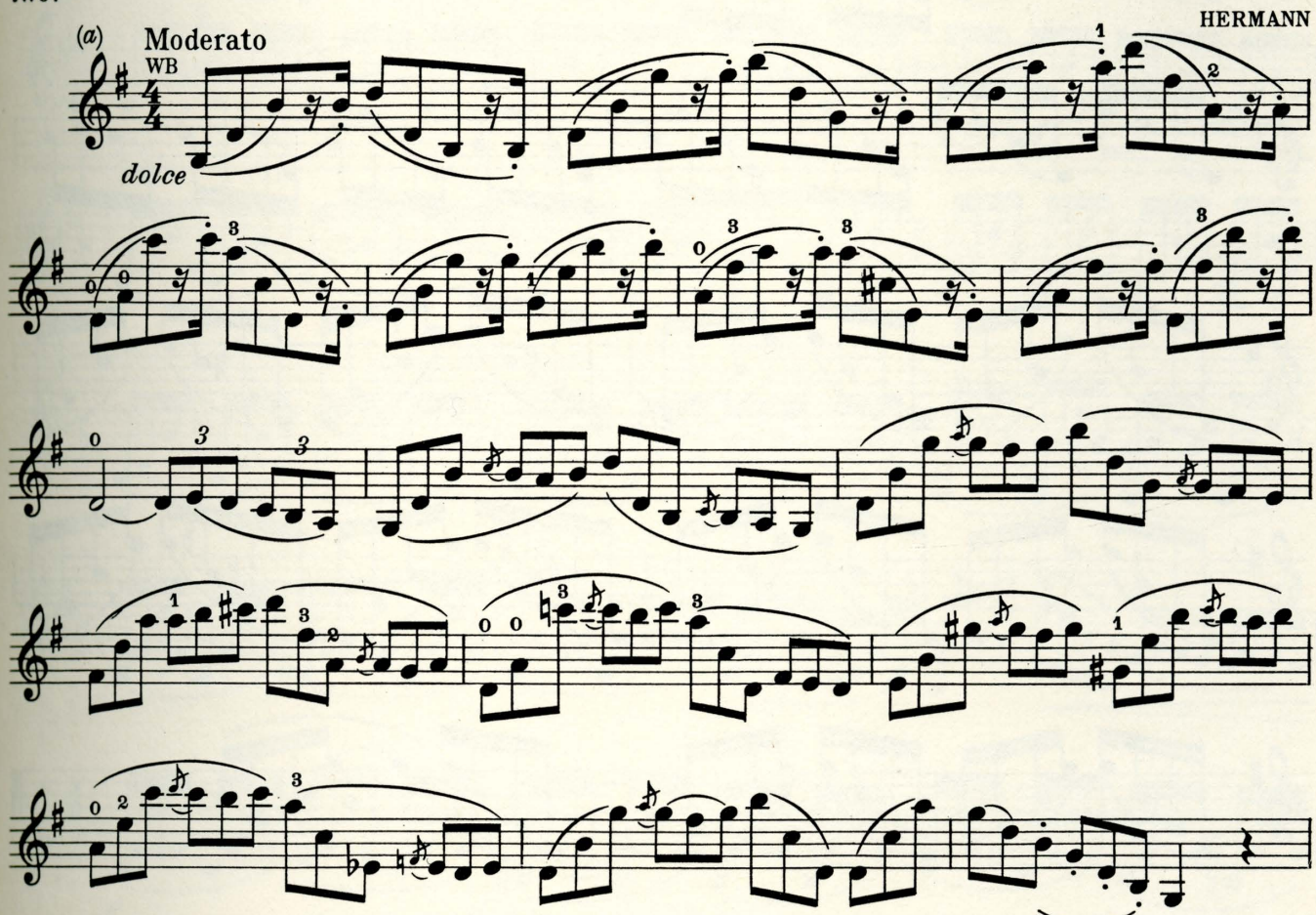
STUDY 401

Arpeggio bowing is predominant in this Study. Even though you feel that you have the basic principles of this form of bowing well in mind and well in hand, you will almost certainly profit by a review of the discussion of them in Lesson 39, TECHNIC. Explanations of technical points acquire new meaning as you gain more experience in playing.

Merely to memorize the directions given in the Lesson referred to, will however, do you little good — you must put the directions into effect in your practice. For example, you are told in the Lesson about the up-and-down movement of the right elbow in arpeggio bowing. Do you perform this movement correctly? Do you perform it gracefully? Make a mental note, by the way, that rarely, if ever, is any technical motion correct, if it looks awkward.

The delicate, "catch-breath" effect in the opening measures of section (*a*) should be given special attention. Interrupt the motion of the bow for the sixteenth rest in each group of notes, and use a very small part of the stroke for the sixteenth note at the end. When you change from eighth note movement to sixteenth note movement in the same section, be careful that your tempo does not change. Keep the pulsation going at the same rate of speed with four notes to a beat as with three, or as with two.

HERMANN



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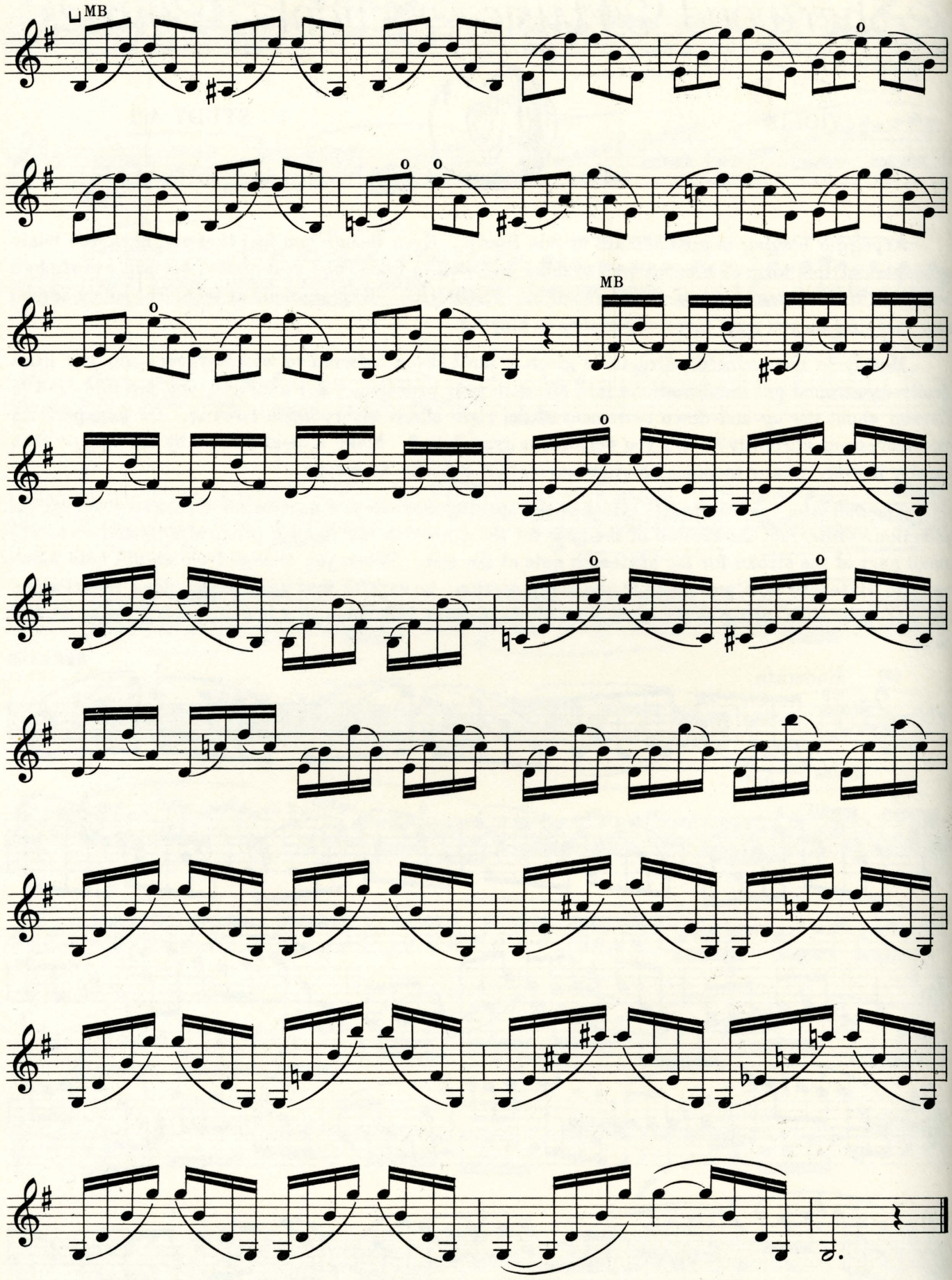
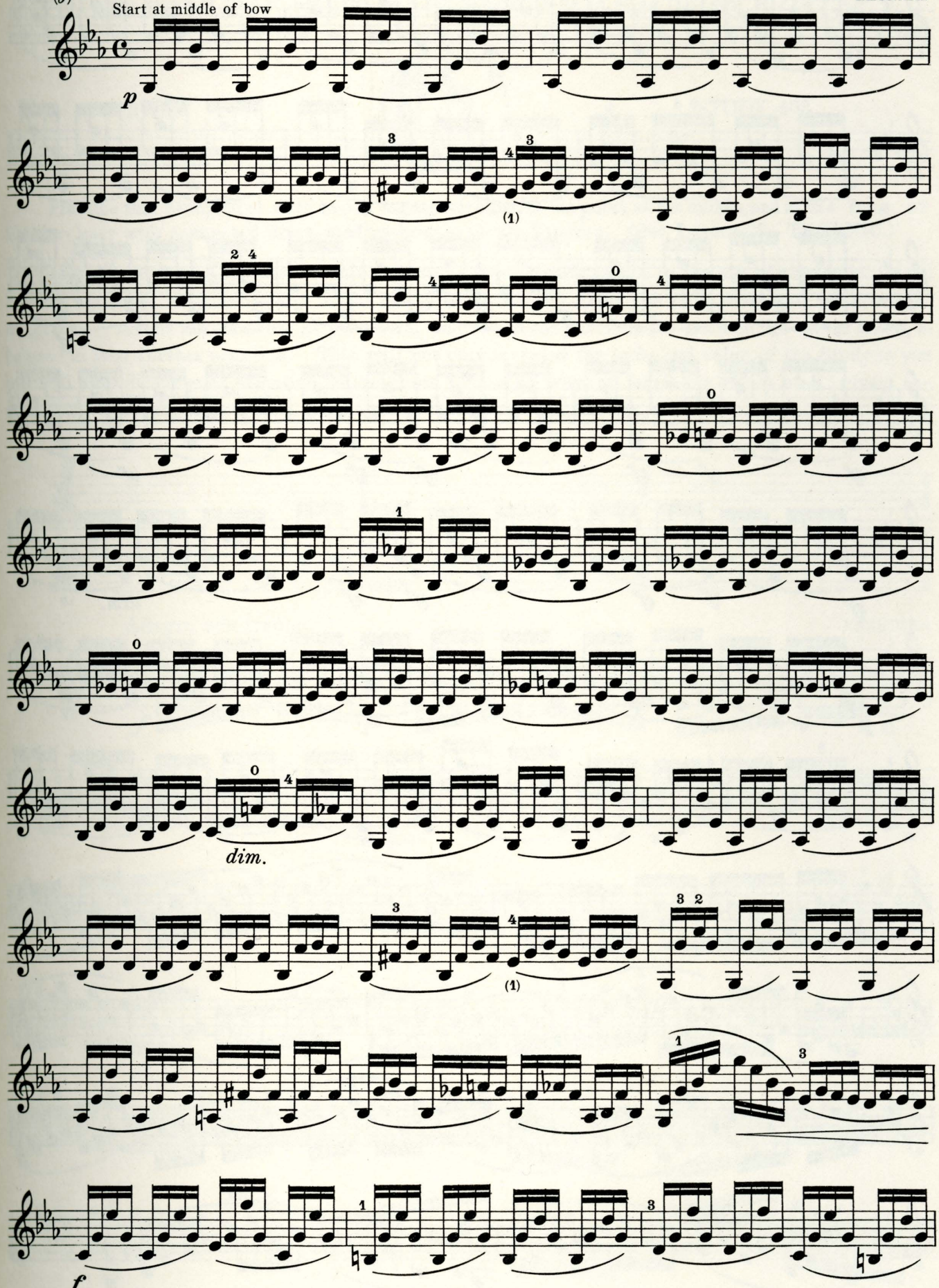
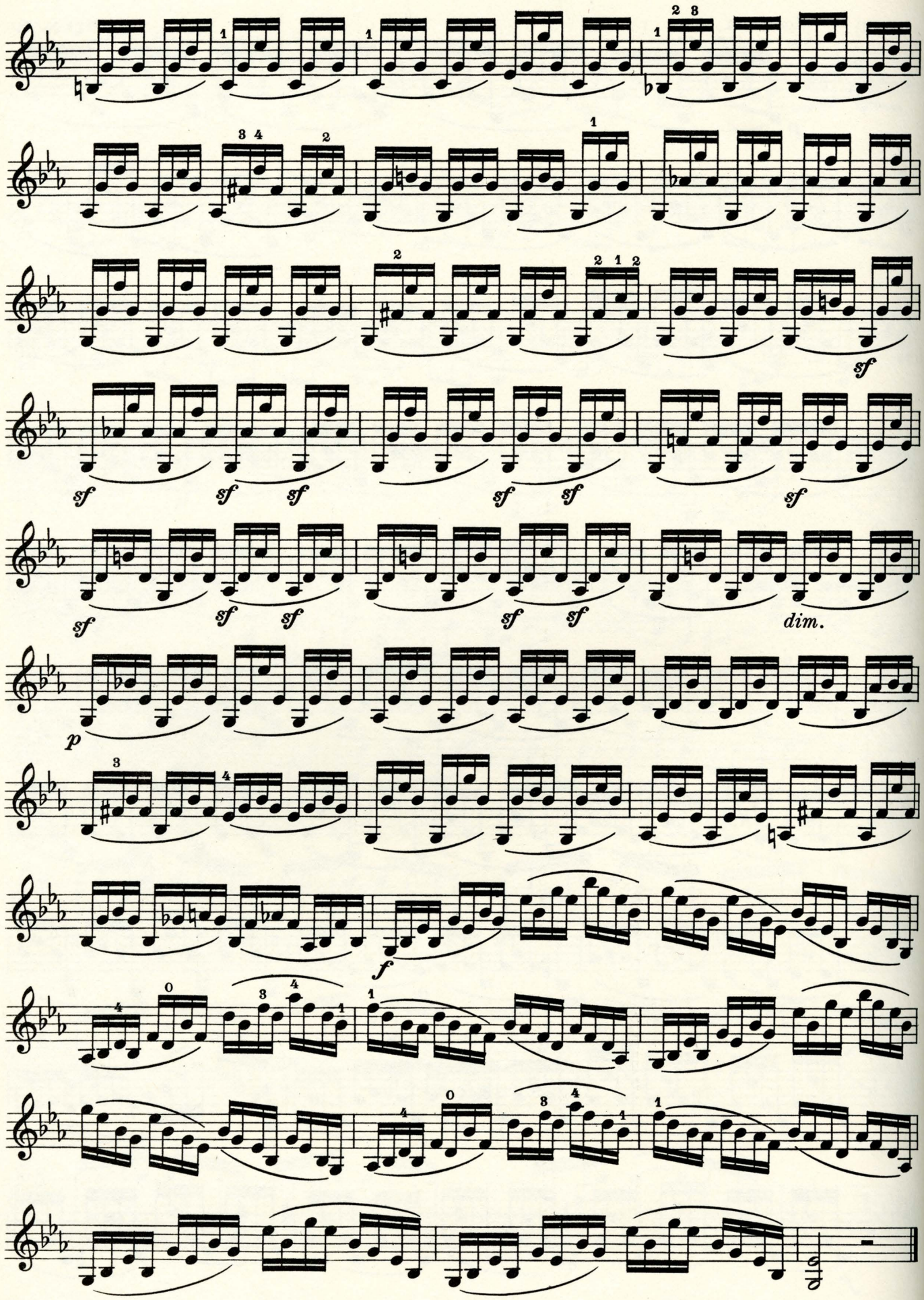

MB
MB

(b) **Moderato**

Start at middle of bow

LÉONARD




sf
dim.
p
f

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VIOLIN

STUDY 402

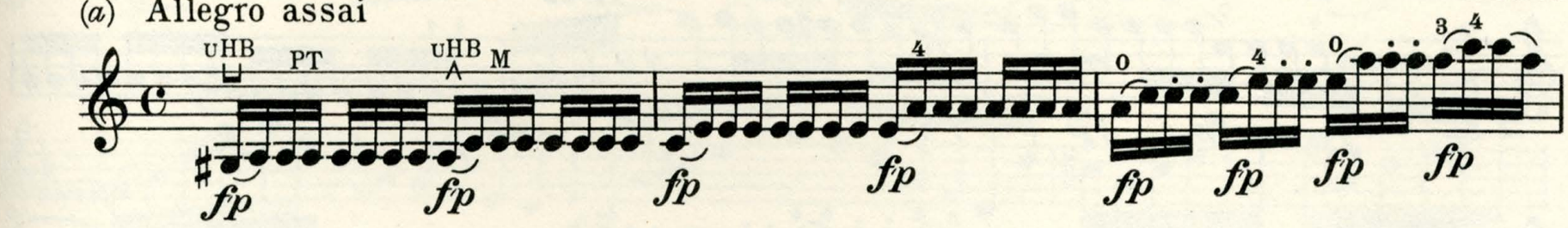
The rapid use of short fractional strokes on single tones is the outstanding technical requirement of this Study. Use hand action from the wrist joint for such strokes.

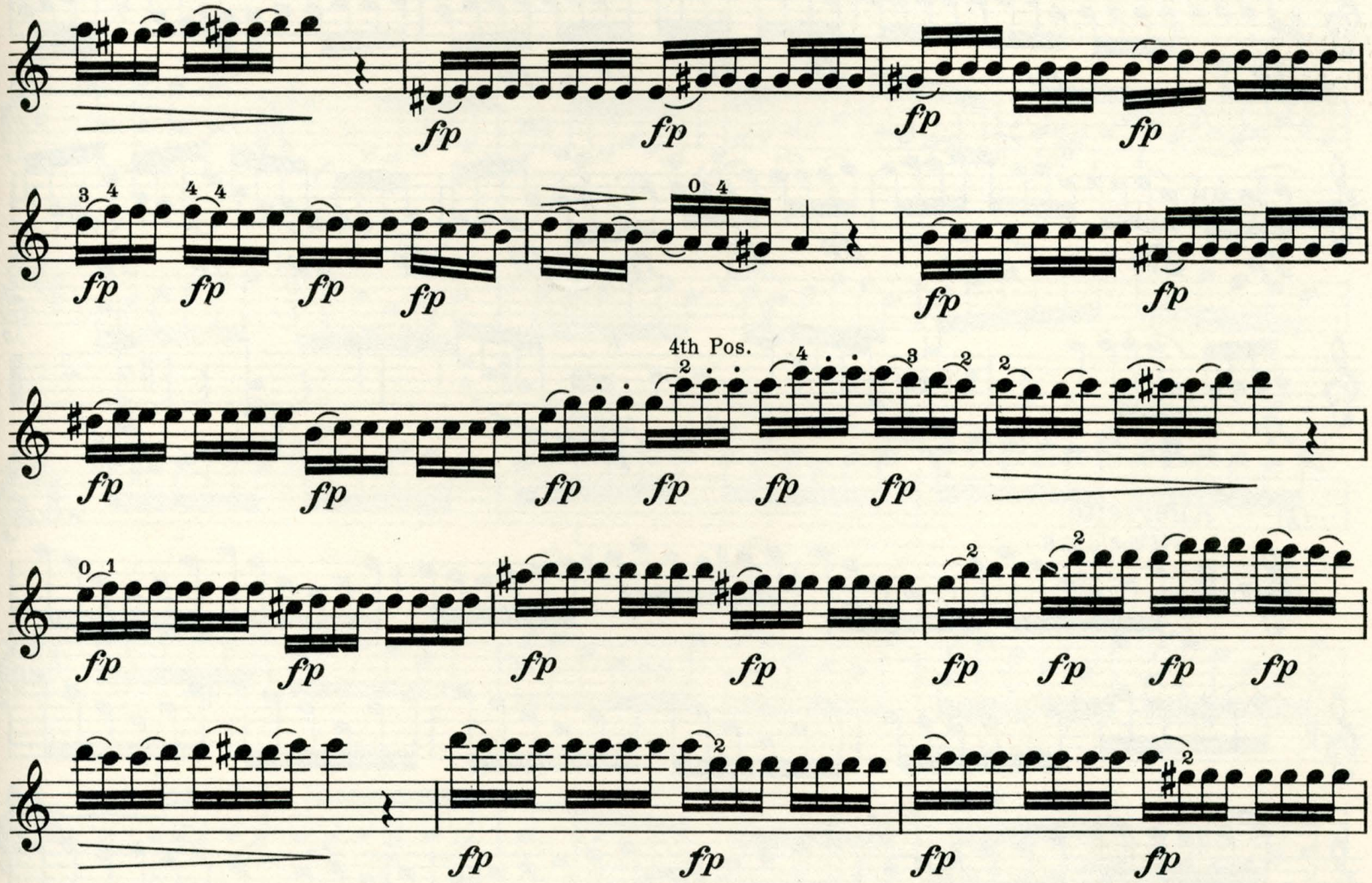
Give careful attention to the *forte-piano* effects in section (*a*), as for example, in the first group of notes in the first measure. Play the first note *forte* by pinching the frog of the bow and applying moderate pressure, using a considerable part of the stroke for this; then make the second note *piano* by relaxing the thumb and index finger of the right hand, and removing pressure from the bow.

Refer to Lesson 49, GENERAL THEORY, and to Lesson 62, TECHNIC, for detailed instruction on trills.

KAYSER

(*a*) Allegro assai





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fp *fp* *fp* *fp* *fp* *fp* *fp* *fp*

fp *fp* *fp* *fp* *fp* *fp* *fp* *fp* *fp* *fp*

fz *fz* *fz* *fz* *fp* *fp* *fp* *fp* *fp* *fp*

tiréz

fp *f* *fp* *fp* *fp* *fp*

fp *fp* *fp* *fp* *tiréz* *f* *fp* *fp*

fp *fp* *fp* *fp* *fp* *fp* *fp* *fp* *tiréz* *f*

fp *fp* *fp* *fp* *fp* *fp* *fp* *fp*

fp *fp* *f* *p* pizz.

(*b*) Allegretto

M and U ⅓ B

f

f

tr

tr

tr

tr

dim.

p

cresc.

p

f

tr

fz

cresc.

5th Pos.

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VIOLIN

STUDY 403

Practice this Study first with broad legato strokes, at the point, at the middle, and at the frog of the bow; later with connected down- and up-bow staccato strokes. (See Lesson 18, TECHNIC.)

Like so many of Kreutzer's studies, this one lends itself ideally to the use of rhythmic and bowing variants, of which many might easily be devised. After you have mastered the bowings as given, invent six variants of your own, and write the patterns for them on the staves below, to be used in your further practice. This will not only increase the technical value of the Study to you but will also direct your attention to the great number of ways in which the effect of a given sequence of tones can be varied by altering the rhythm and the bowing.

1 2 3

4 5 6

Allegro non troppo

KREUTZER

simile

f

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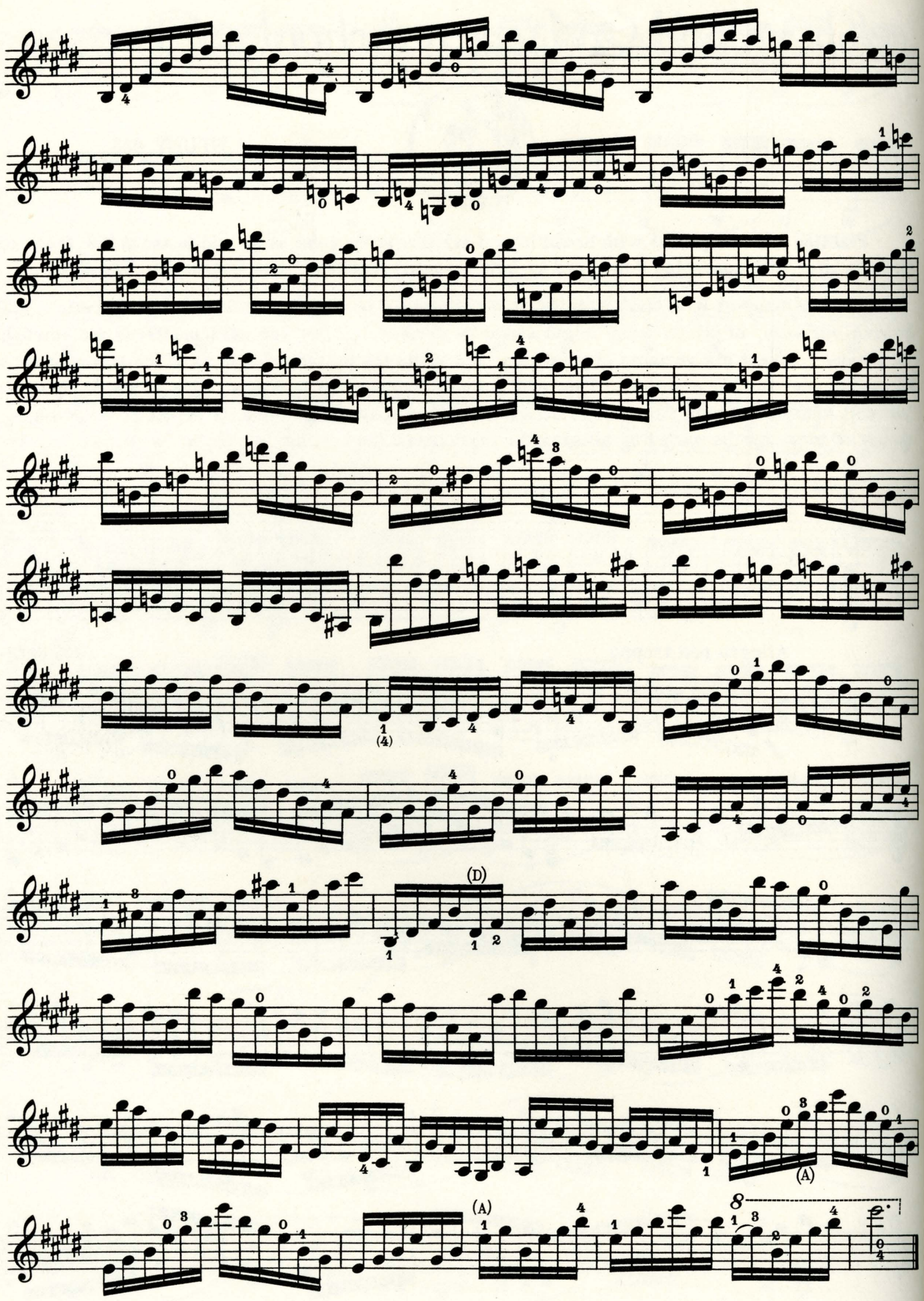
(4)
(D)
(A)
(A)
8

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VIOLIN

STUDY 404

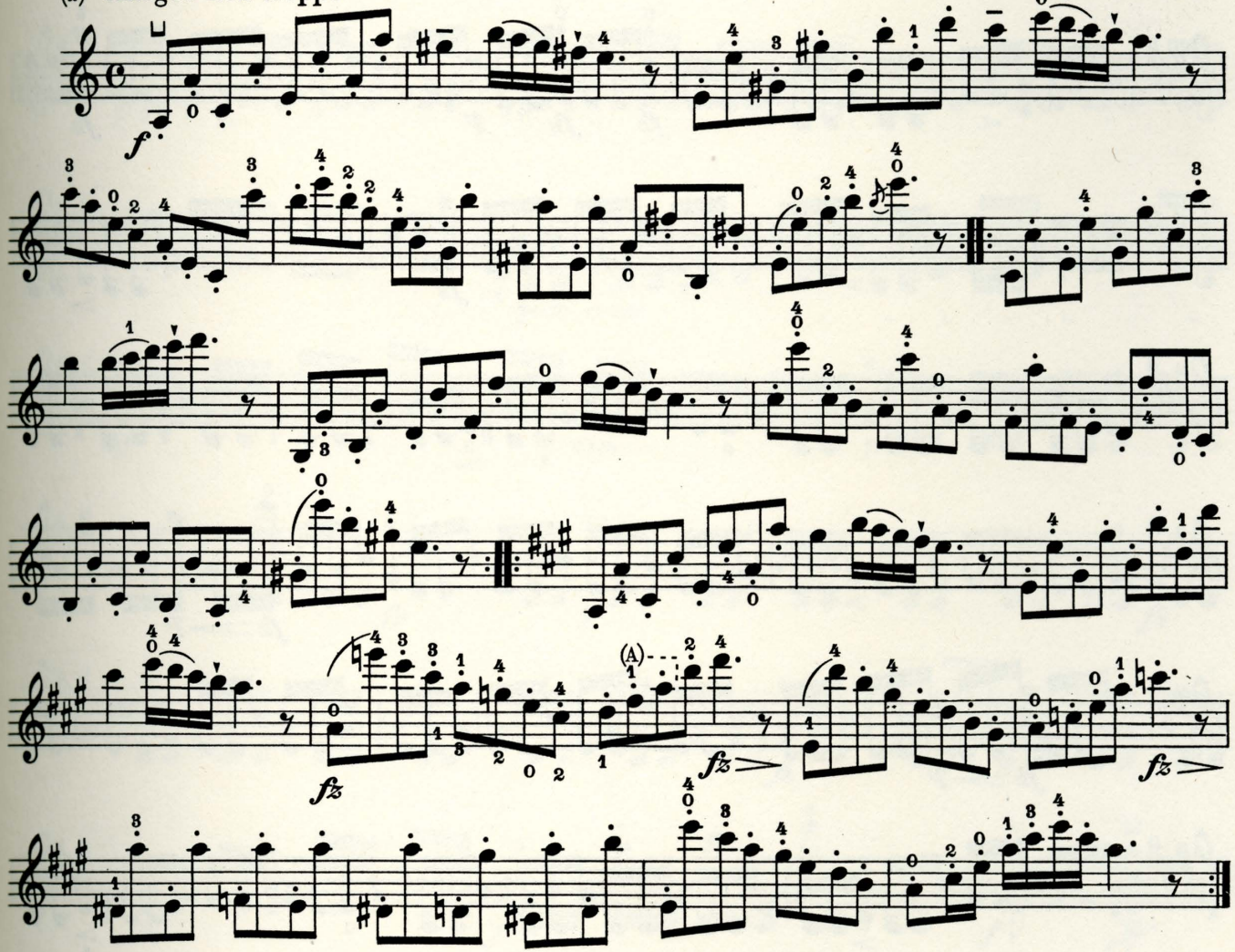
Play section (*a*) of this Study with the upper third of the bow, using a vigorous martelé stroke. Refer to Lesson 39, TECHNIC, for a discussion of this stroke, and to Lesson 27, TECHNIC, for directions on transferring the bow to a non-adjacent string, as you will often have to do, in practicing this Study.

In making the string crossings required in section (*b*) you will find it necessary to change the height of your wrist rather than to alter the position of the entire right arm, because the bow moves constantly from one string to another.

The same thing is true of section (*c*). This is a jolly bit of music which you ought not keep to yourself, but which you should by all means share with others. Its humorous elements are certain to appeal to all. The notes marked with a cross are to be played with left hand pizzicato. (See Lesson 73, TECHNIC.)

(*a*) Allegro non troppo

MAZAS



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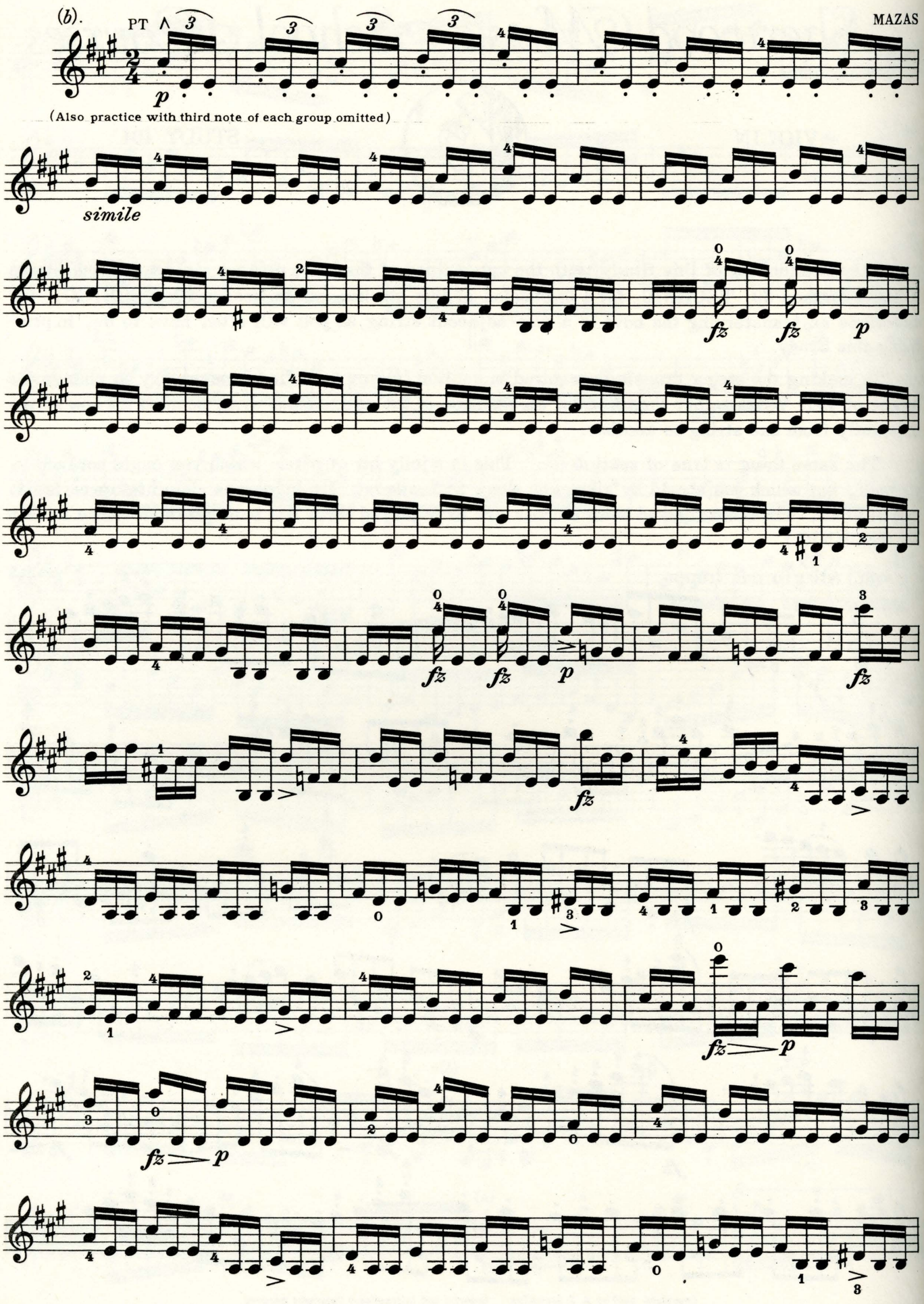
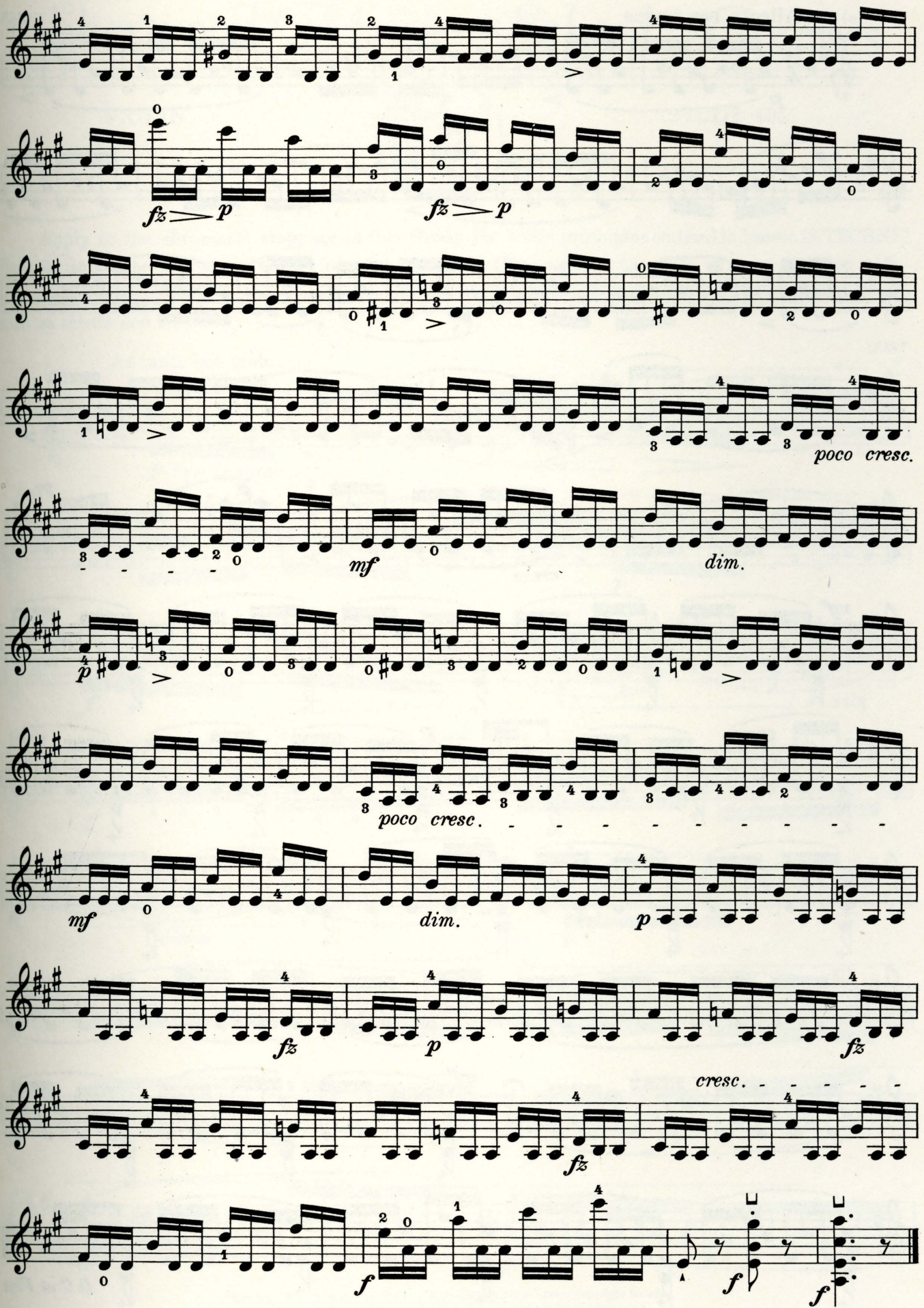
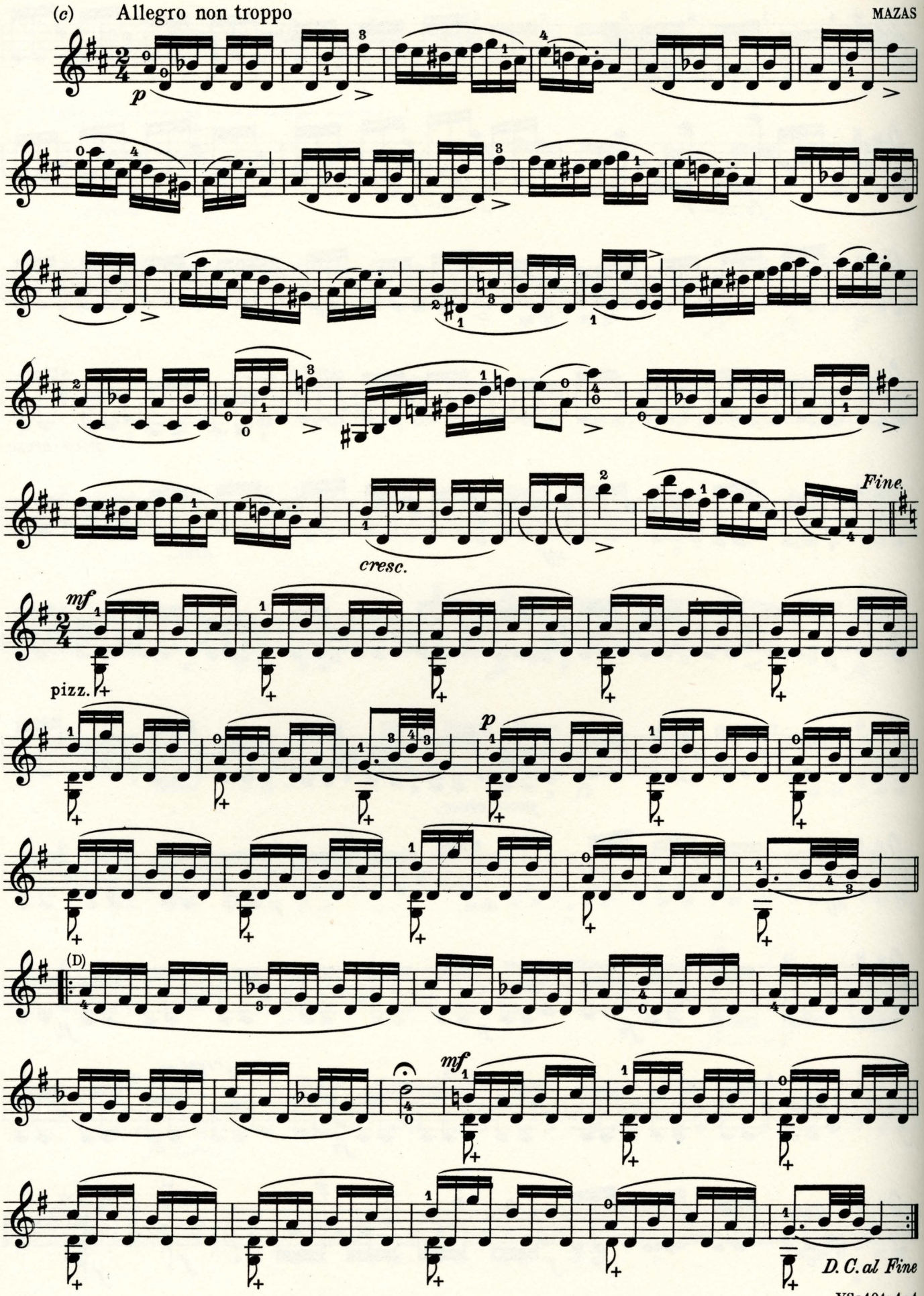

(b).
PT
p
(Also practice with third note of each group omitted)
simile
fz
p


fz p
fz p
poco cresc.
mf
dim.
poco cresc.
mf
dim.
p
fz
p
fz
cresc.
fz
f
f
f


(c) Allegro non troppo
p
cresc.
Fine.
mf
pizz.
p
(D)
mf
D.C. al Fine

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VIOLIN

STUDY 405

Apply to the chromatic stopping in this Study the basic principles outlined in Lesson 13, TECHNIC. Test your tones as frequently as you can for true intonation, against the pitch of an open string. Listen carefully to make sure that your half steps fit accurately into the framework of larger intervals, such as thirds and fifths.

DONT

(a) Andante con moto

p ben legato

p

f

p

f

dimin.

p

f

p

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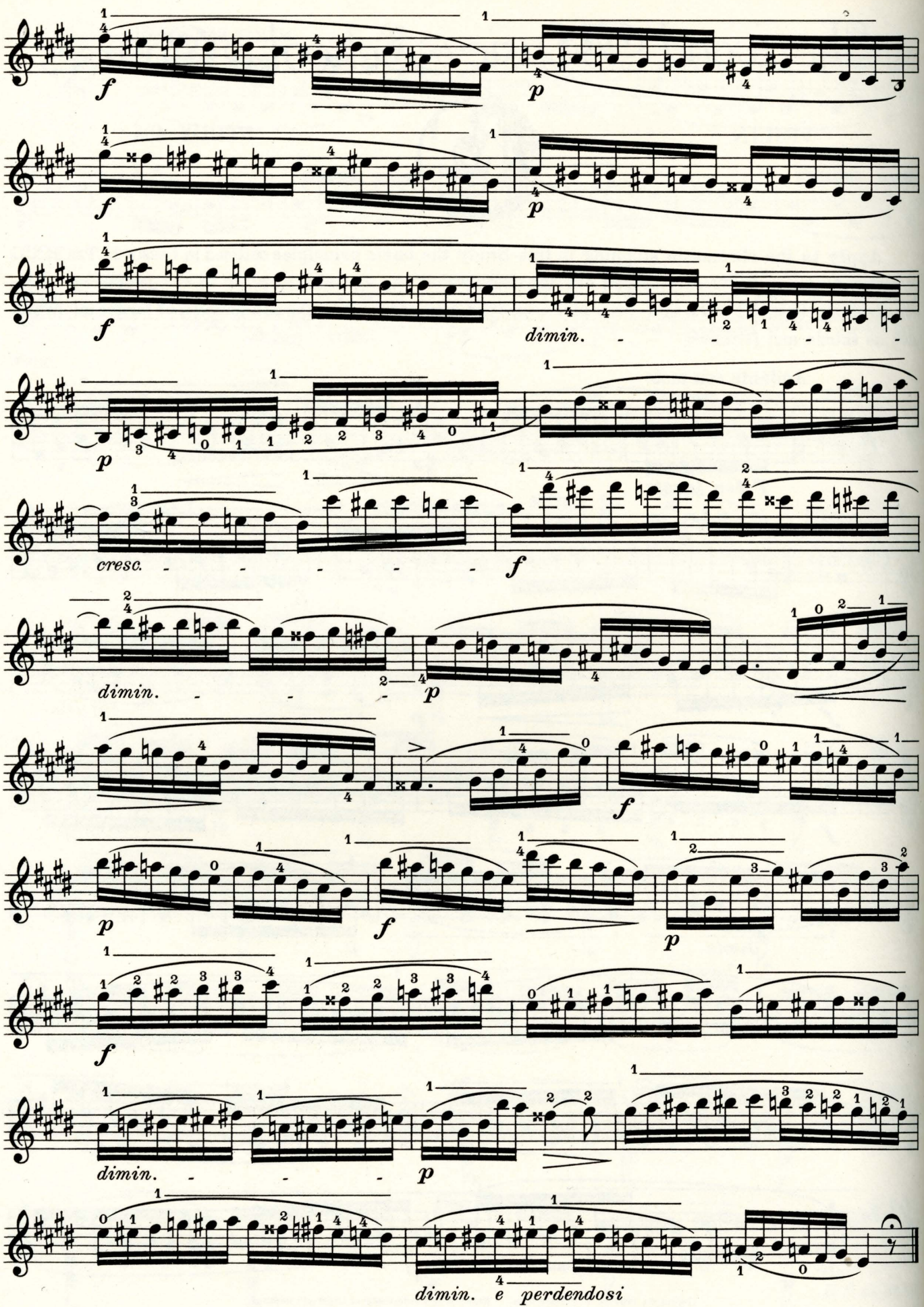
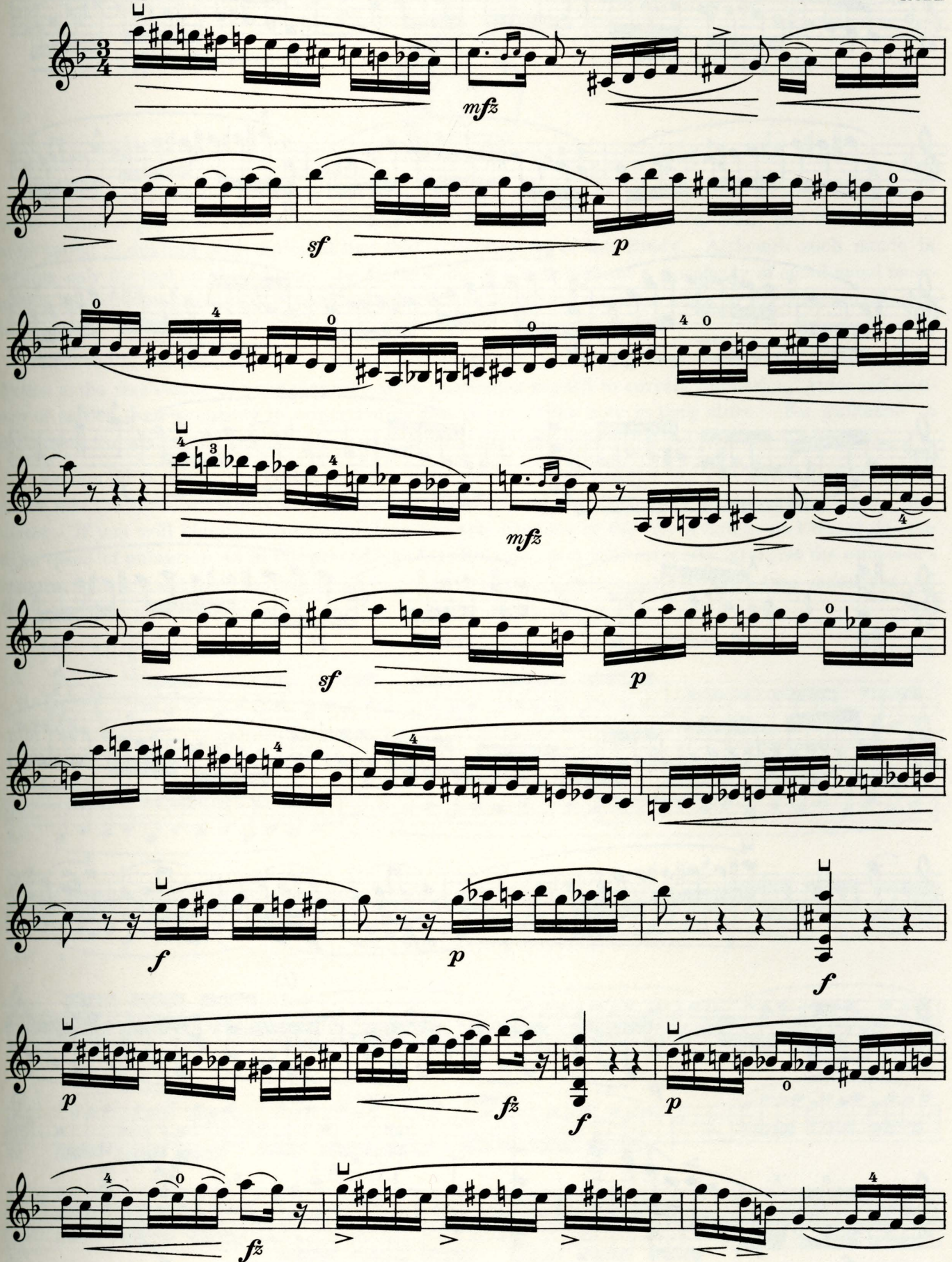
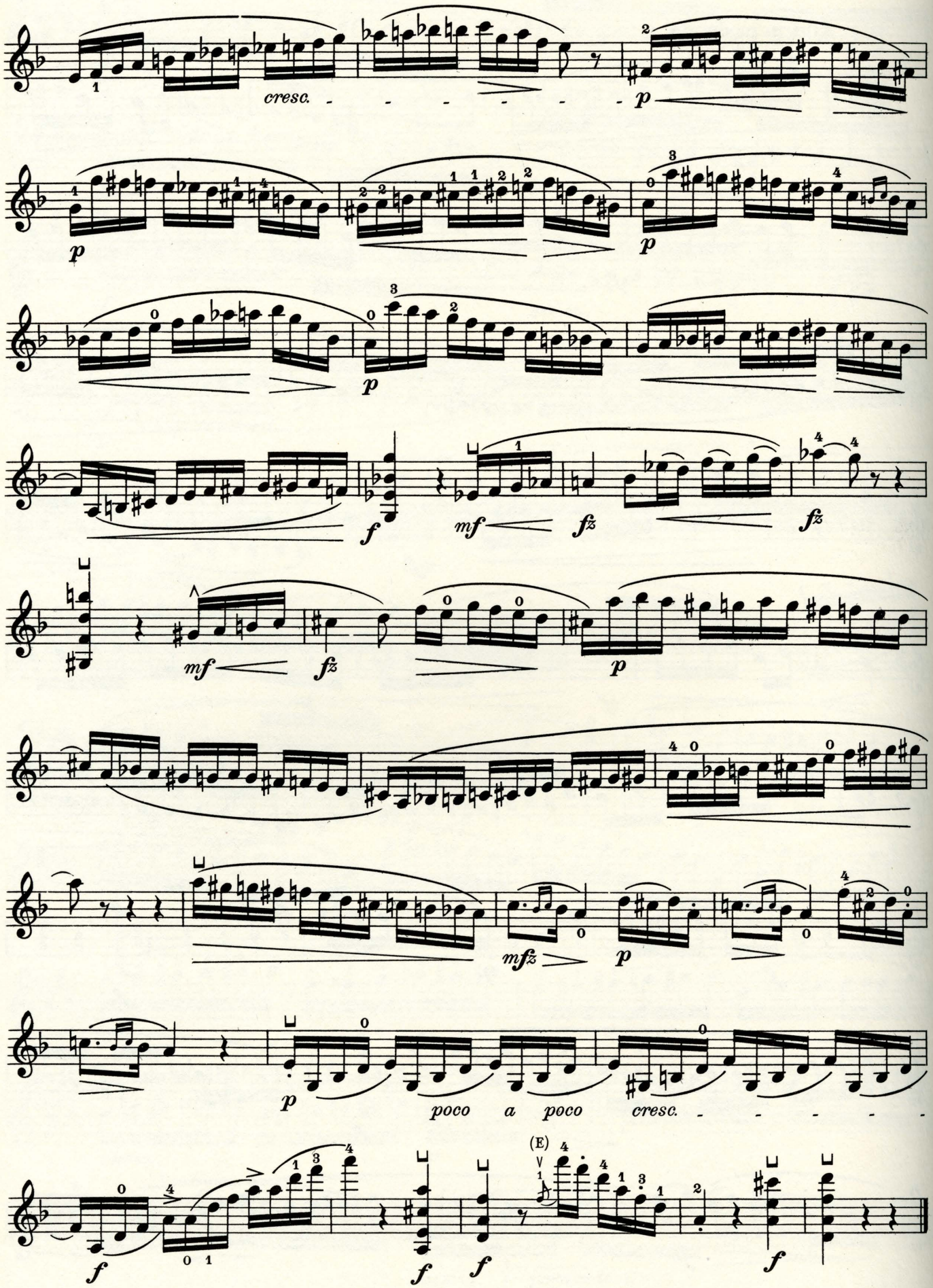

f
p
f
p
f
dimin.
p
cresc.
f
dimin.
p
f
p
f
p
f
dimin.
p
dimin. e perdendosi

(*b*) Allegro moderato




cresc.
p
p
p
f
mf
fz
fz
mf
fz
p
mfz
p
p
poco a poco
cresc.
(E)
f
f
f
f

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VIOLIN

STUDY 406

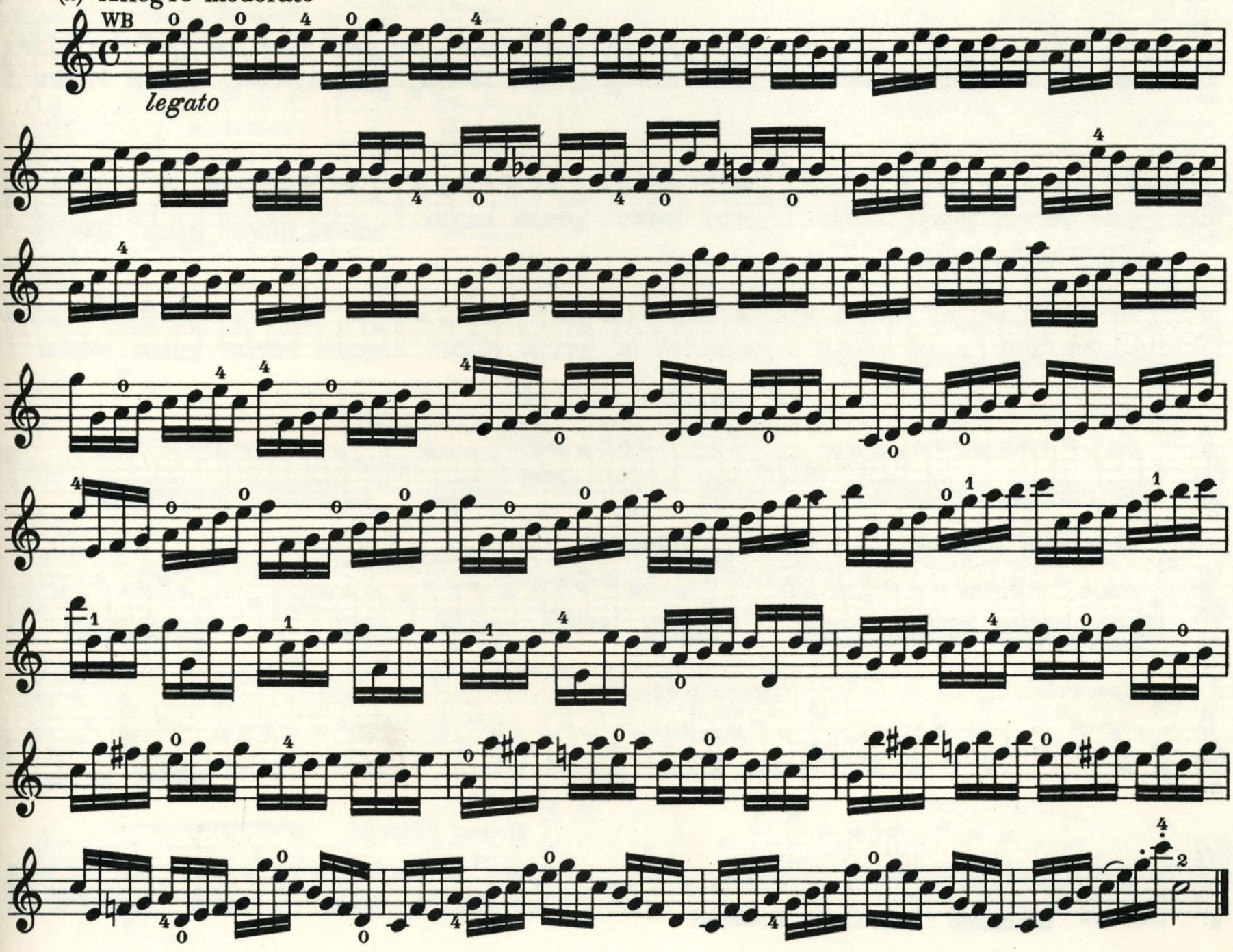
This Study presents no problems with which you are not already familiar. Start your practice of it slowly, with whole bow, and do not try to play either section at the tempo given until you can do so with ease.

The many variants indicated on the second page for section (*a*) suggest the almost countless bowings and rhythmic devices which can be applied to any piece of technical material, each having its own value. Use three or four of these in each practice period, and thus gradually get the benefit of all. Memorize these variants, as you will find them useful on various types of material throughout your study of the violin.

A review of the instruction on finger substitution which is given in Lesson 31, TECHNIC, will be helpful in mastering section (*b*). When notes are repeated within a slur, as in the first measure of this section, a slight emphasis must be given to the repetition, to keep the two notes from running together. Pinching the frog of the bow, as explained in Lesson 8, TECHNIC, provides enough emphasis for this purpose.

(*a*) Allegro moderato

KREUTZER



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1 2 3

4 5 6

7 8 9

10 11 12

13 14 15

16 17 18

PT

19 20 21

22 23 24

(Play two, three, or more measures also)

25 26 27

28 *Spiccato* *etc.*

29 *Saltato* *etc.*

30 *etc.*

31 *Connected staccato* *etc.*

32 *Ricochet* *etc.*

33 *etc.*

34 *Spiccato*

35 *Paganini bowing*

36 *Grand détaché* *etc.*

(b) Lento

HERMANN

f

WB

grazioso

5th Pos.

LHB

WB

p dolce

f

p dolce

f

(G)

p

dim.

sempre dim. e poco rit.

a tempo

(A)

pp

poco rit.

a tempo

dolce

Vivace

uHB

sempre p

più p

pp

poco rit.

dolce

5th Pos.

LHB

grazioso

cresc.

f

1st Pos.

p tranquillo

lento

f

Sherwood Music School Courses

VIOLIN

STUDY 407

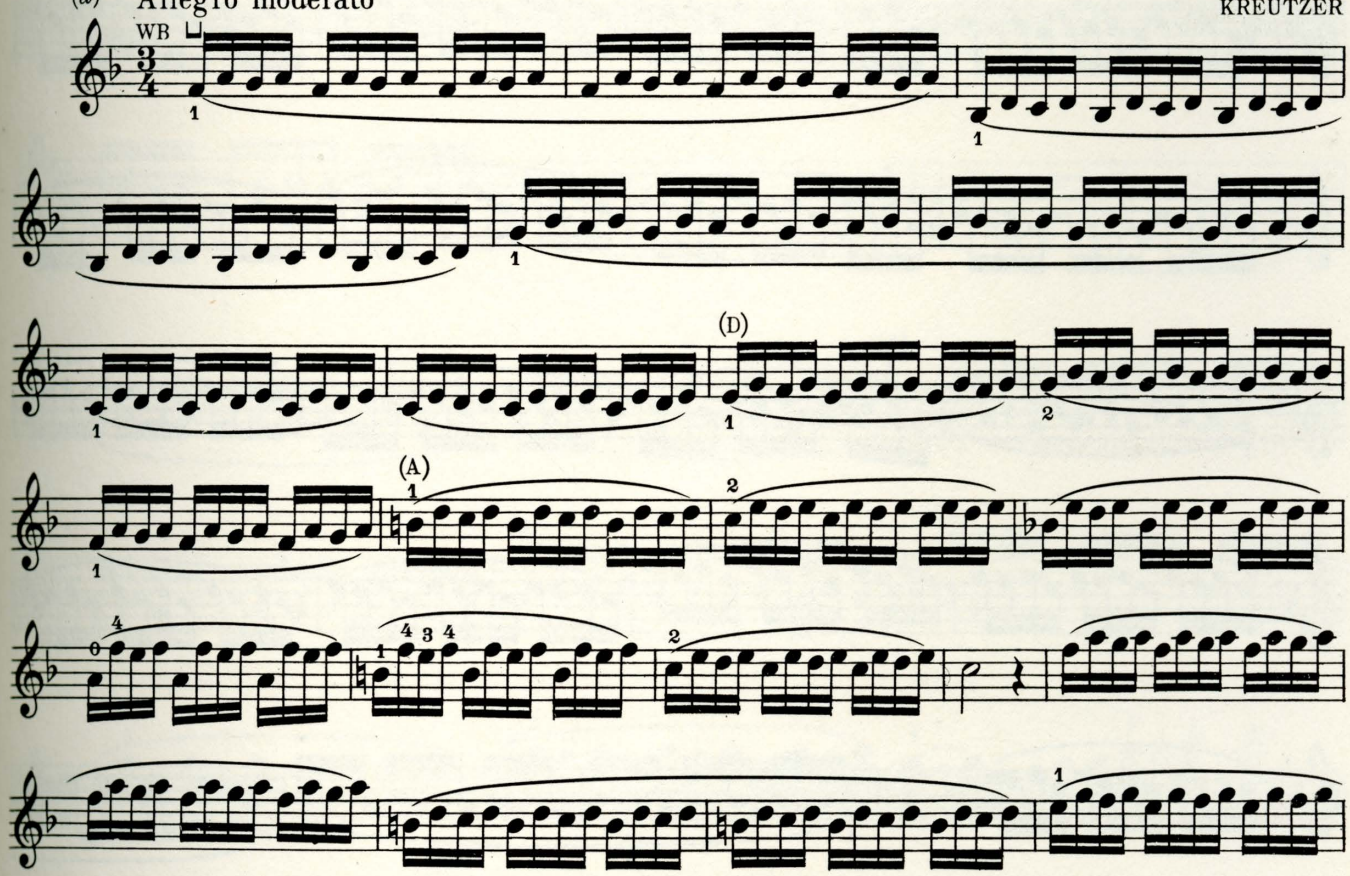
Quite apart from the aesthetic enjoyment which a violinist derives from his music, he experiences a kind of physical exuberance from the fluent exercise of his technical skill; and this sense is at its height in dealing with material like that in section (*a*) of this Study. Although such music is written only for technical purposes, the fingers and the bow fashion a symphony of coördinated movement in bringing it to life. Their seemingly effortless cooperation is a joy alike to the player and to the beholder.

Relieved of all demands for emotional interpretation, you may give yourself to the pursuit of perfection in the mechanics of your playing, with particular regard to correct intonation, grace and economy of motion, and accuracy in apportioning the length of the bow to long slurs. For guidance in performing the shifts of Position which are occasionally necessary, see Lesson 31, TECHNIC.

Section (*b*) features the connected staccato stroke. (See Lesson 18, TECHNIC.) You will notice that the three divisions of this section make use of two tempos— *allegro moderato*, and *vivace*. If you will simply count two pulses to each measure of the 6/8 division, and maintain the same speed of pulsation as in the preceding 4/4 division, you will correctly interpret the composer's intention. This creates no feeling of an increase in tempo, but you actually play two measures of 6/8 in the time previously required for one measure of 4/4.

(*a*) Allegro moderato

KREUTZER



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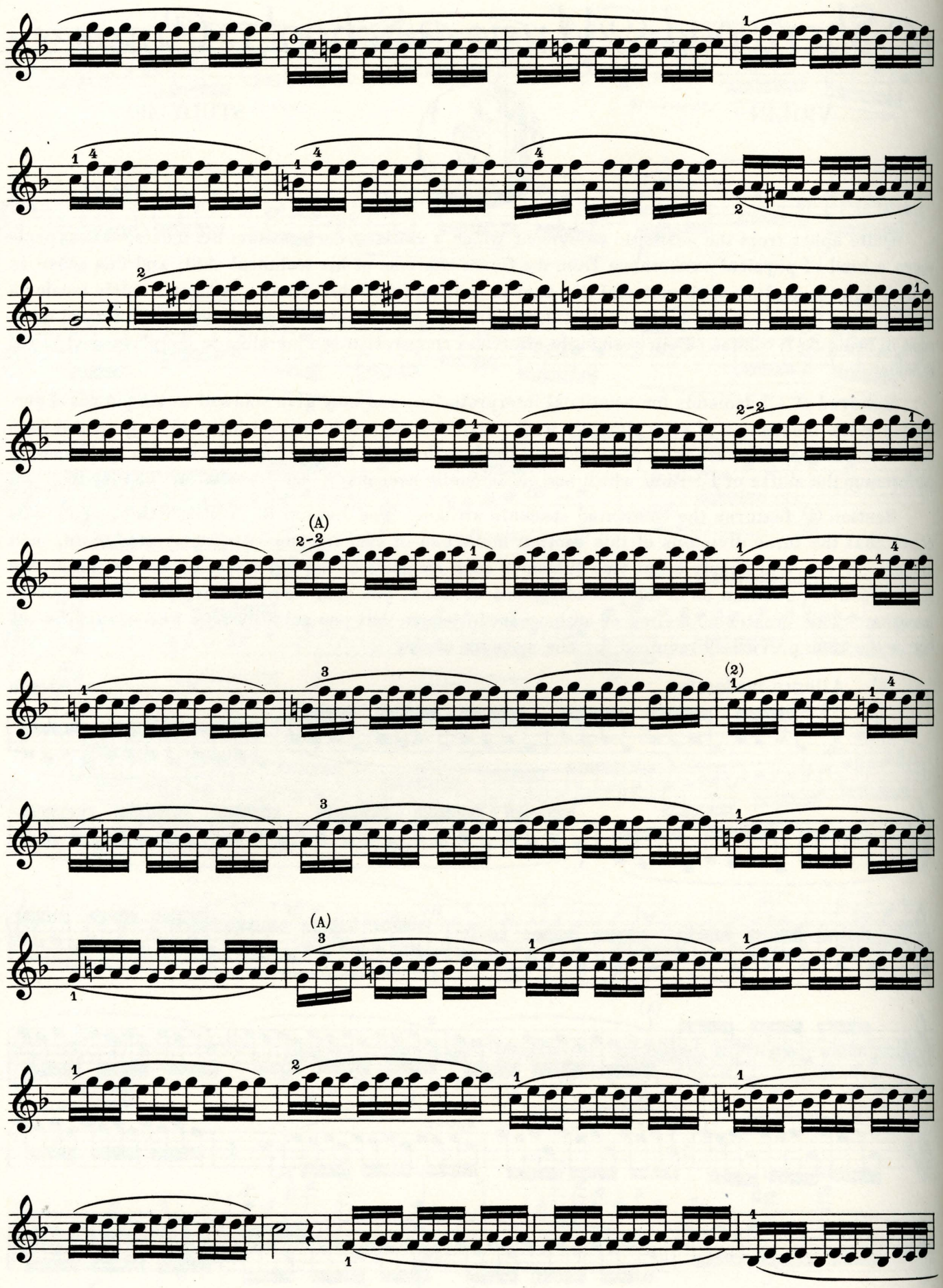
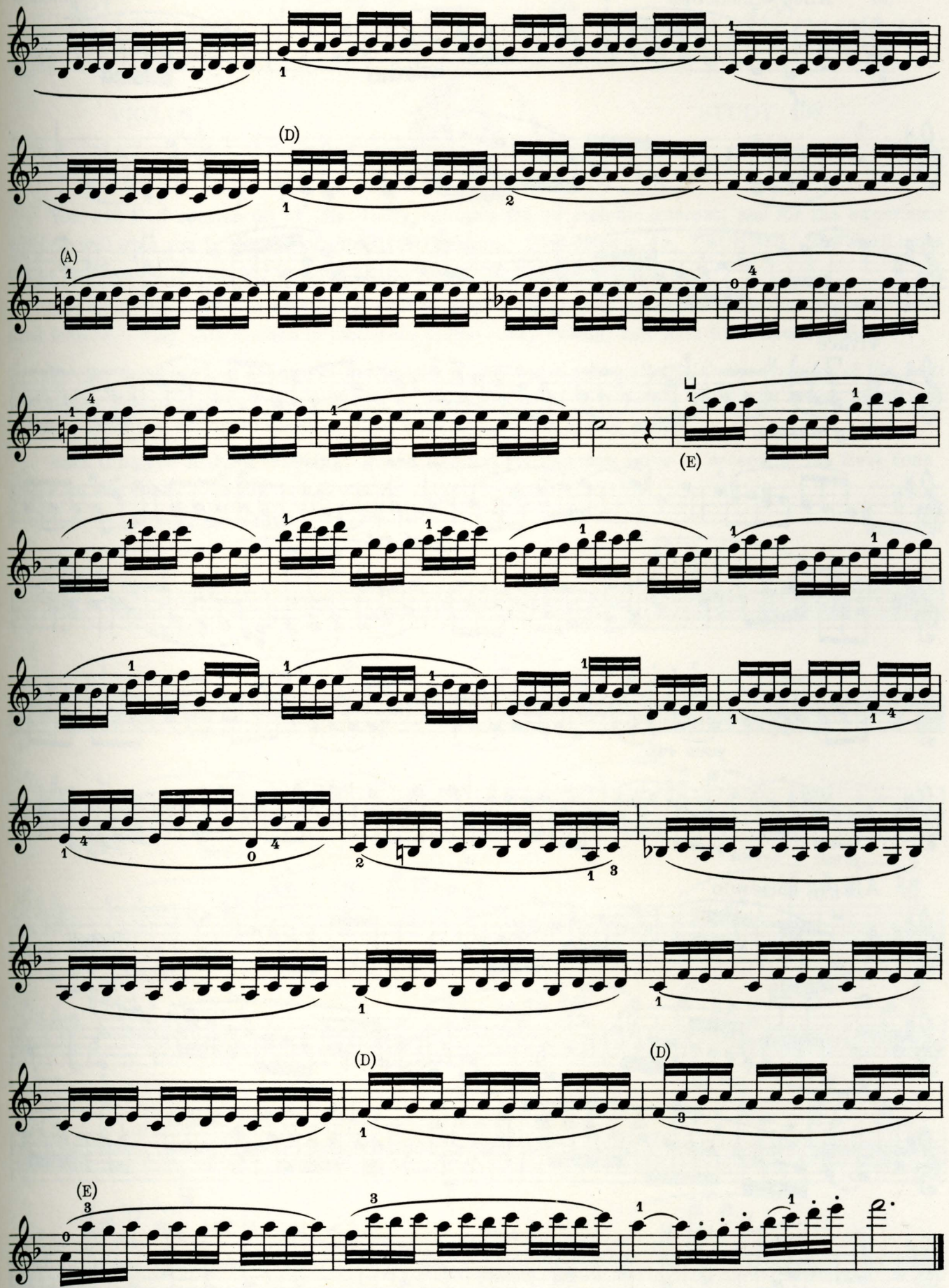
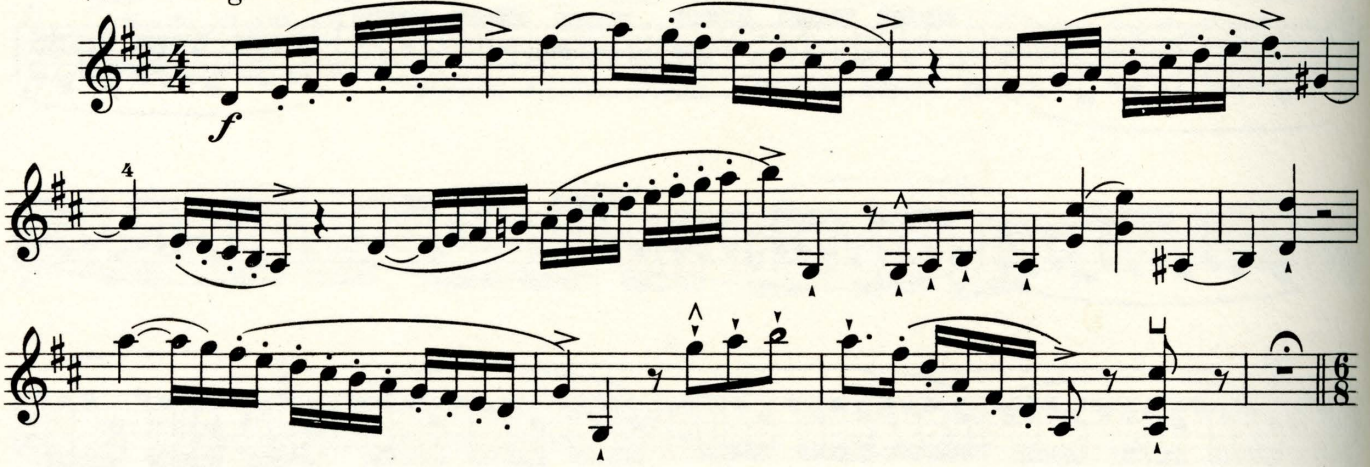
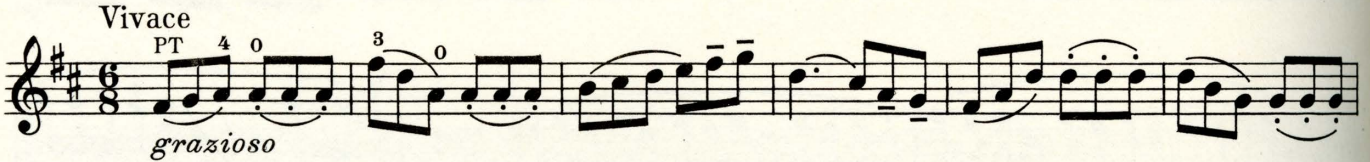

(A)
(A)
(2)

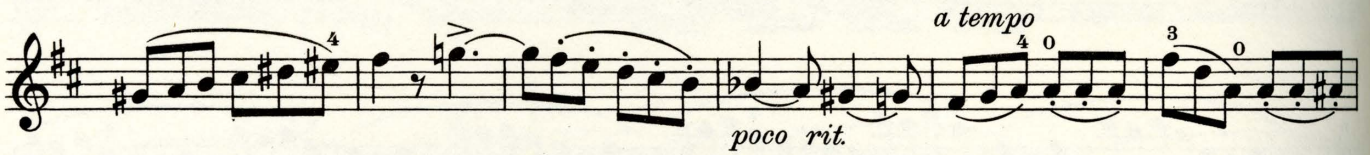

(D)
(A)
(E)
(D)
(D)
(E)

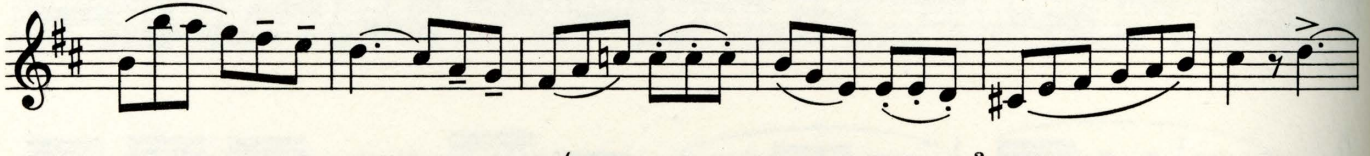
(*b*) Allegro moderato

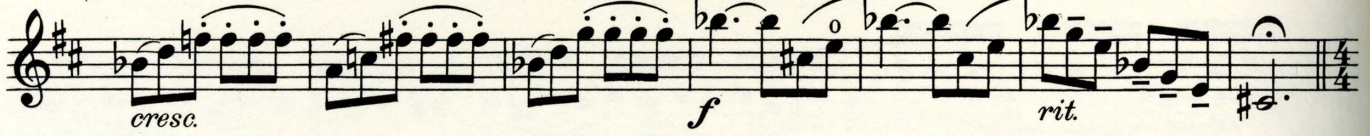


Vivace

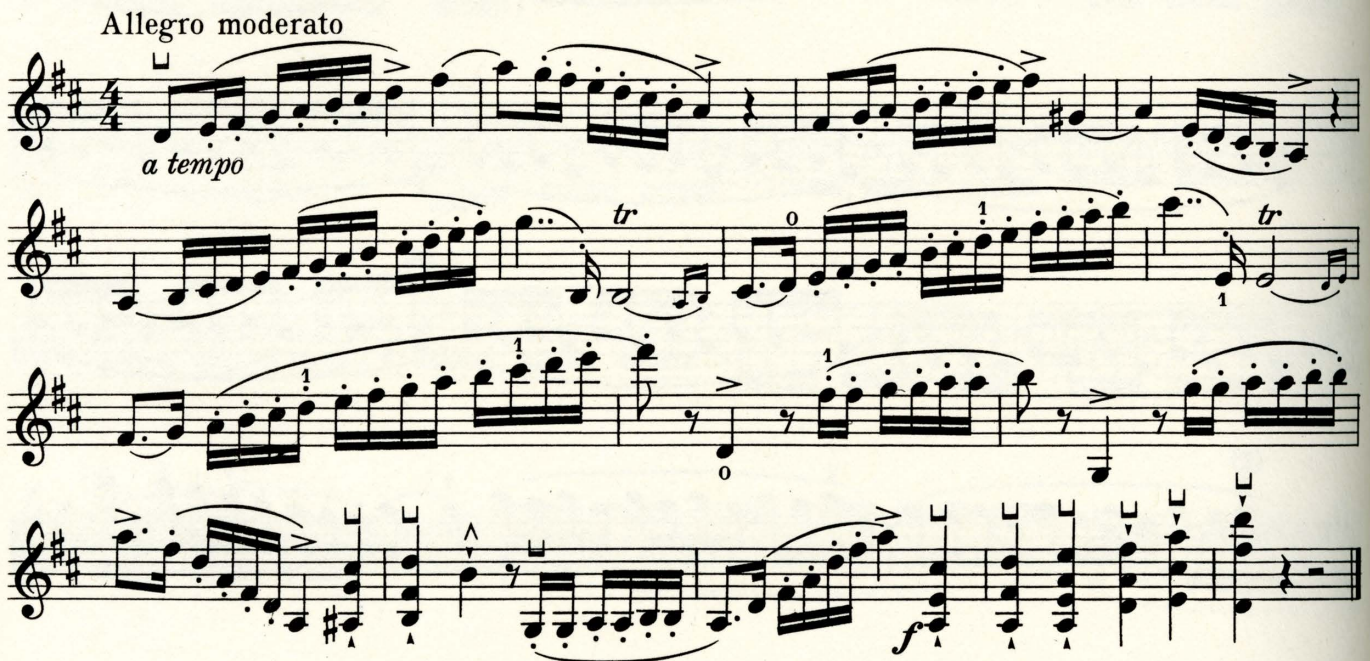








Allegro moderato



Sherwood Music School Courses

VIOLIN

STUDY 408

You will find section (*a*) of this Study valuable for its melodic interest, and for the experience which it will give you in the use of the Fifth Position. (See Lesson 45, TECHNIC.) The small notes are to be fingered, as an aid in locating the Position, but not sounded.

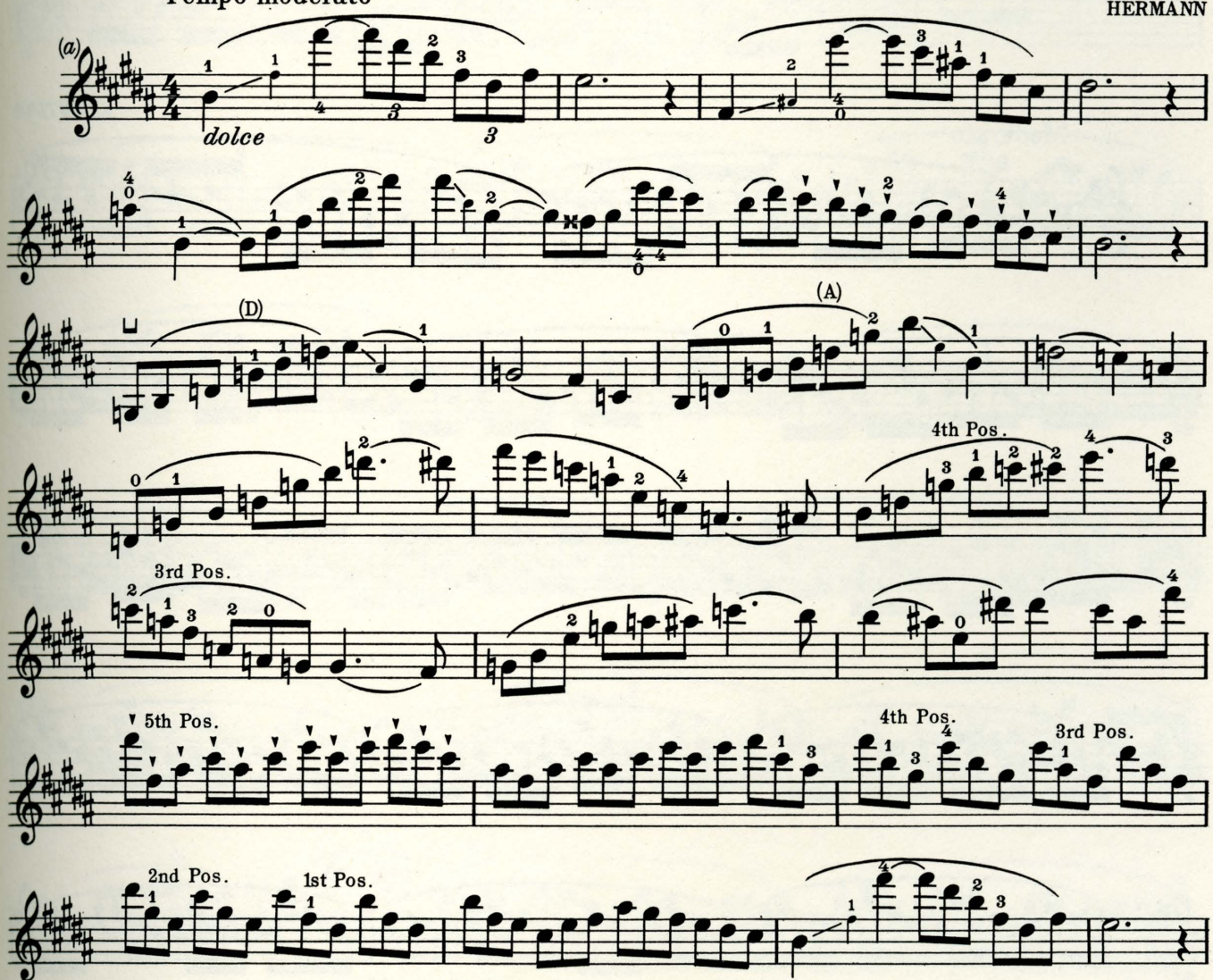
The string crossings in section (*b*) will perhaps occupy your attention more than any other technical feature. Play this section in moderate tempo, very evenly, and with little accentuation.

For the most part, a change in the height of the wrist will accomplish the transfer of the bow more easily than a change in the position of the whole arm, because the crossings are so often momentary, from one string to another, then back to the same string again.

Each time you make a crossing, guard against the common error of accenting the first tone played on the string to which you cross.

Tempo moderato

HERMANN



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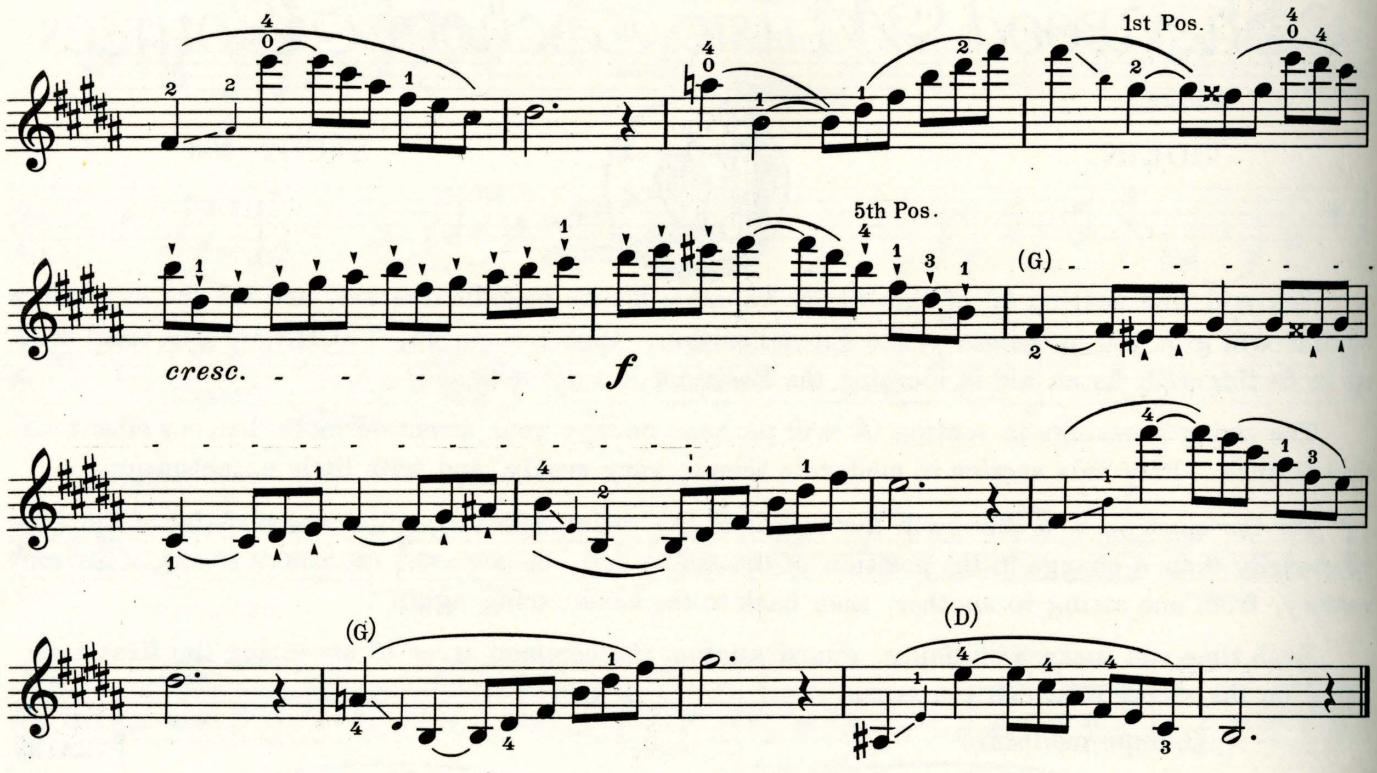
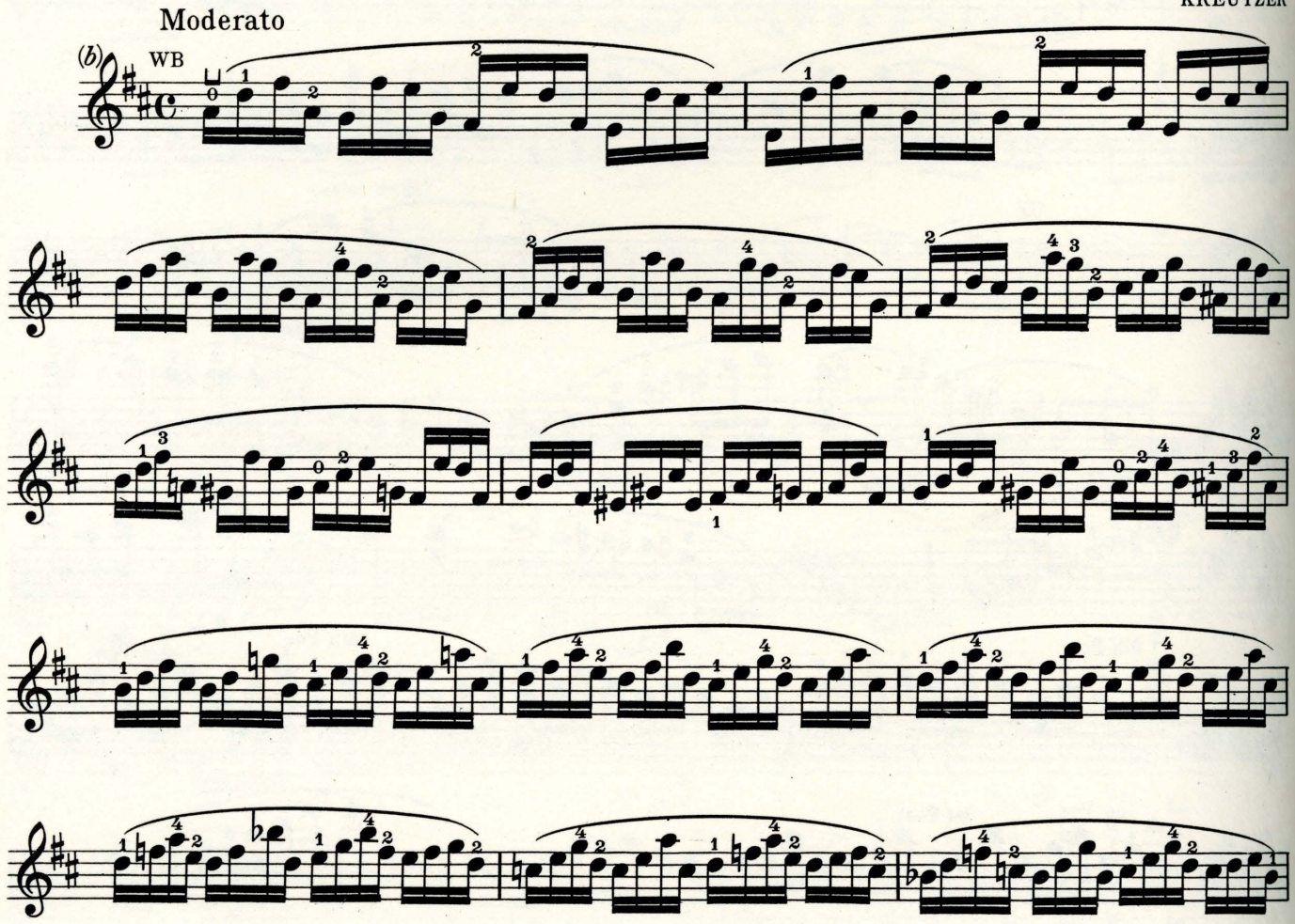
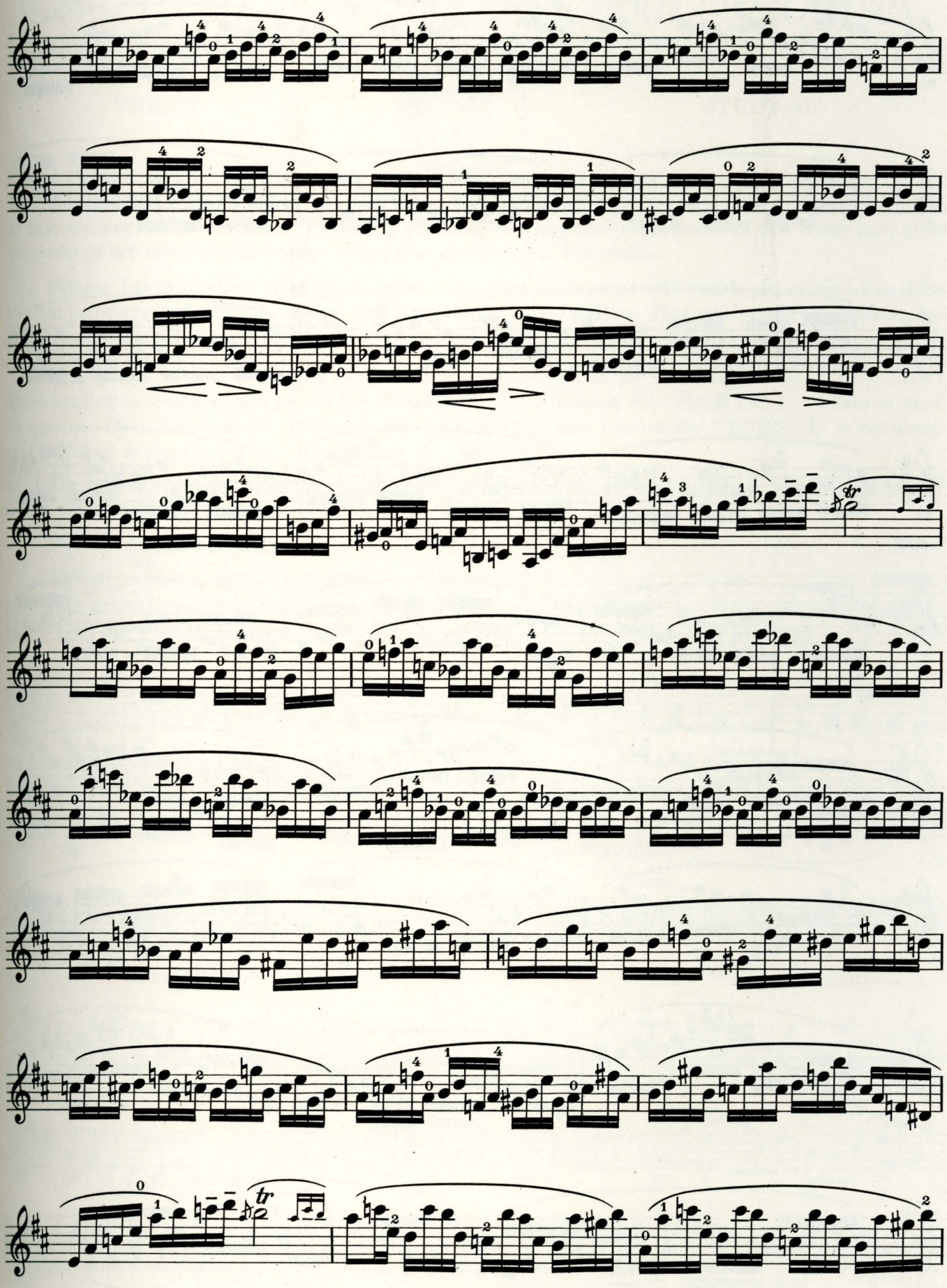
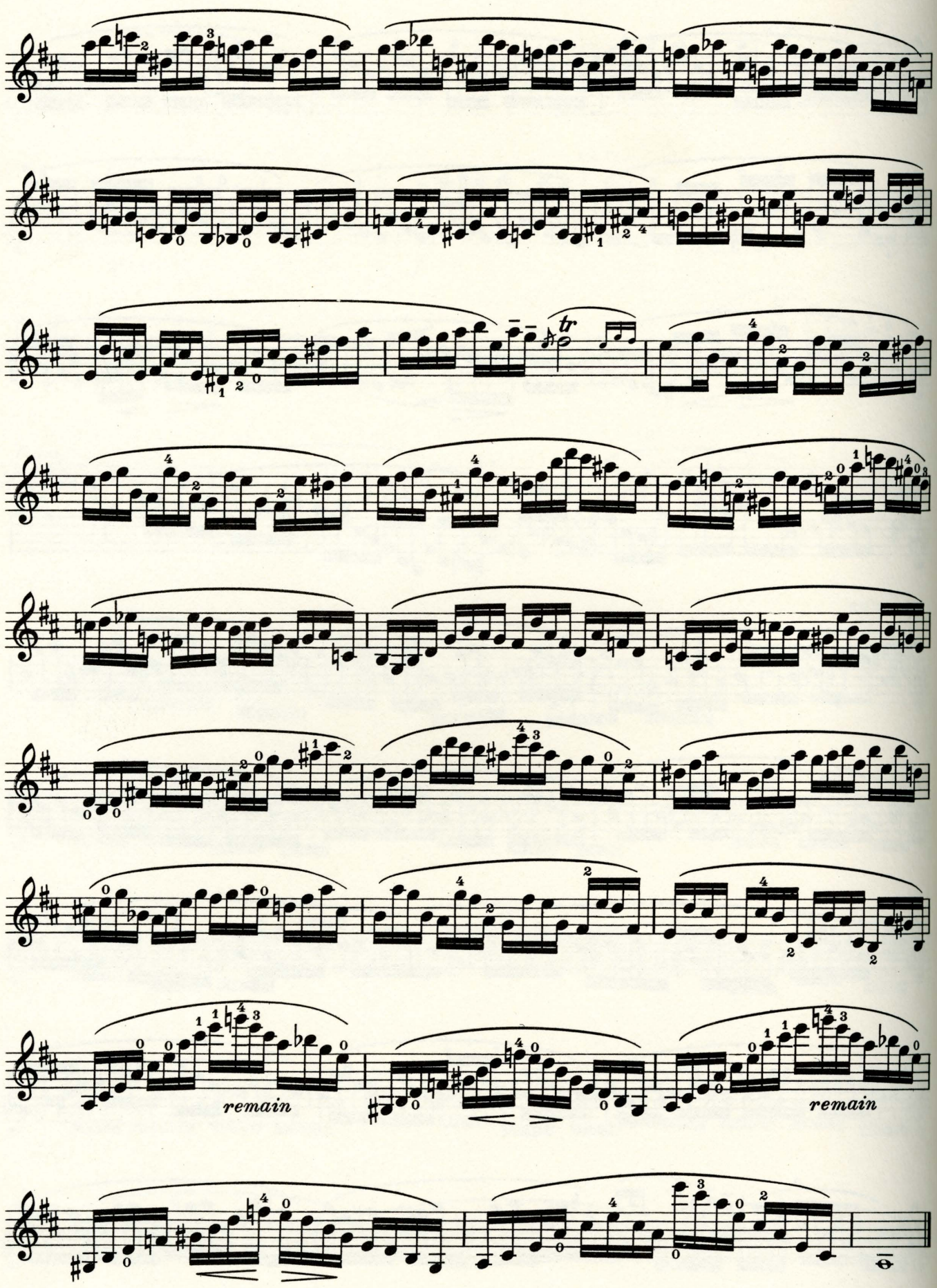


KREUTZER

Moderato






remain
remain

Sherwood Music School Courses

VIOLIN

STUDY 410

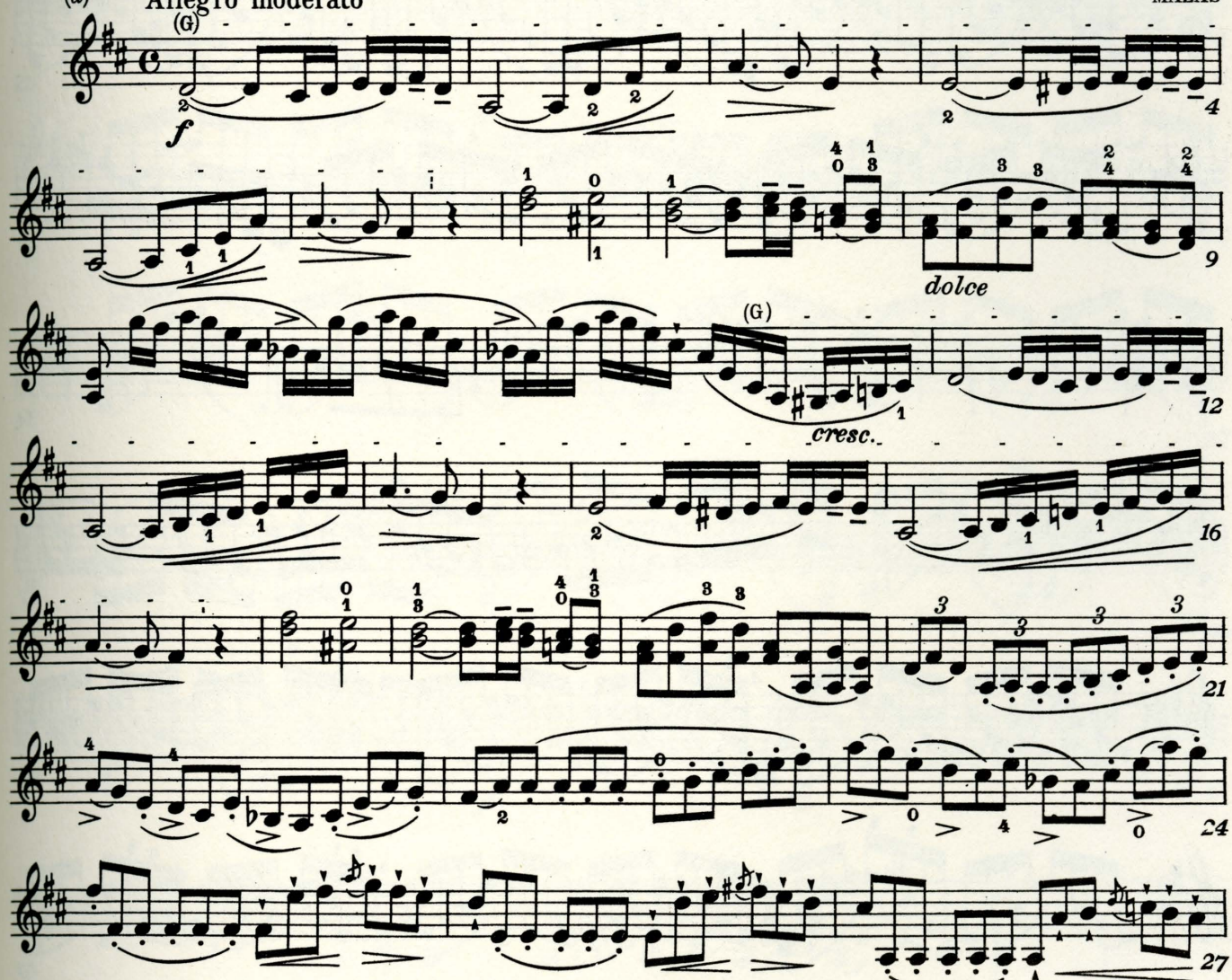
Sometimes the artist etches, so that we may see the beauty of line and form. Again, he paints, so that we may revel in color. To draw a parallel, the composers represented in this Study have given us works of art replete with many of the color resources of the violin.

Nothing but meticulous attention to every indication in the text will enable you to reproduce these musical paintings for yourself. Slurs, and slurs within slurs, dashes, dots, accent marks, crescendos, decresendos—these tell you how to mix your colors, and guide the strokes of your brush.

Connected staccato bowing is required frequently in section (*a*). (See Lesson 18, TECHNIC.) The bounding staccato should be used in measure 57. (See Lesson 47, TECHNIC.) Observe that in measure 58 and elsewhere, ordinary arpeggio bowing (see Lesson 39, TECHNIC), is set alongside bouncing arpeggio bowing (see Lesson 46, TECHNIC).

The broken octaves in section (*b*) should be practiced very slowly at first, for smoothness of string crossings, and accuracy of intonation.

(*a*) Allegro moderato — MAZAS



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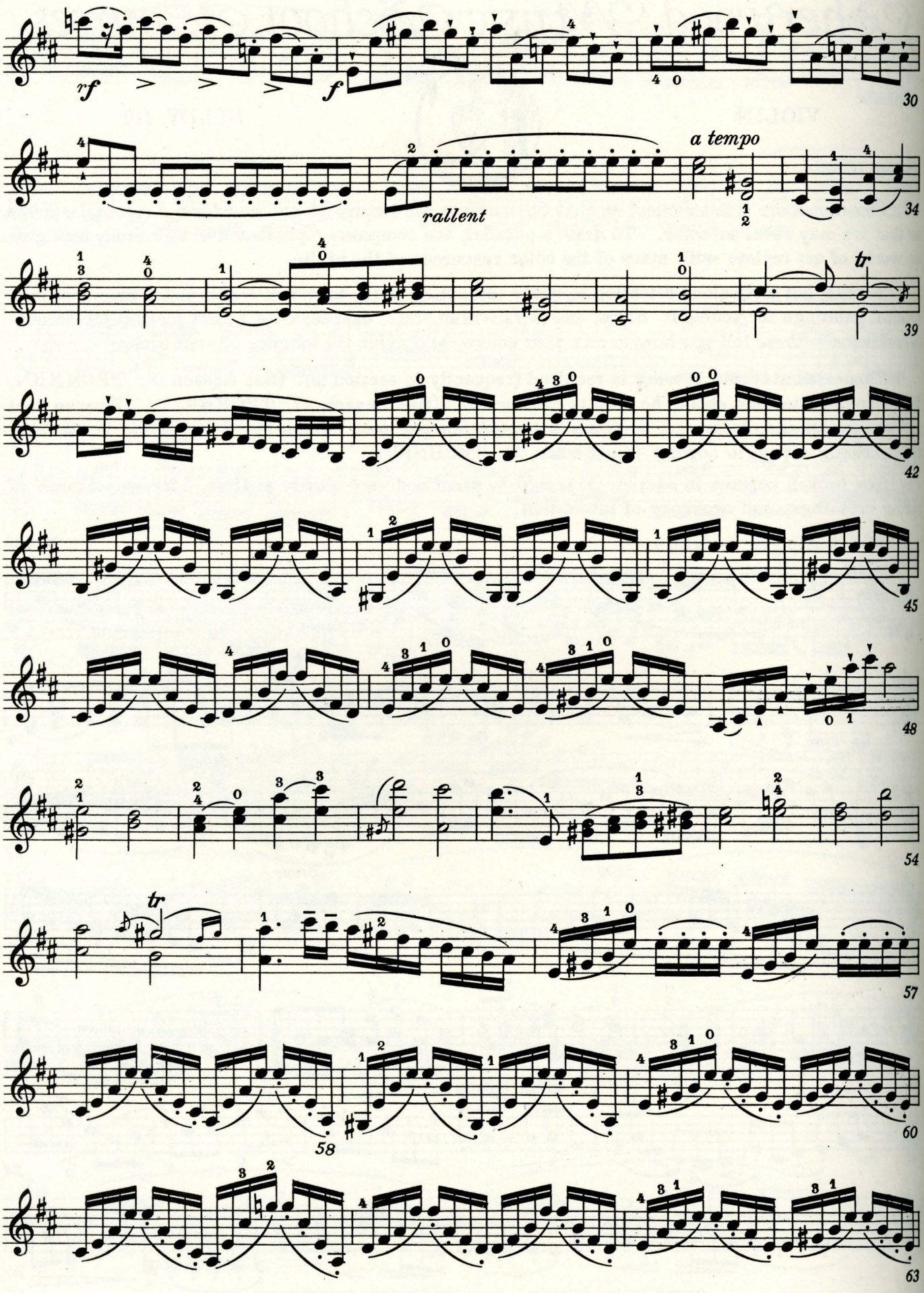
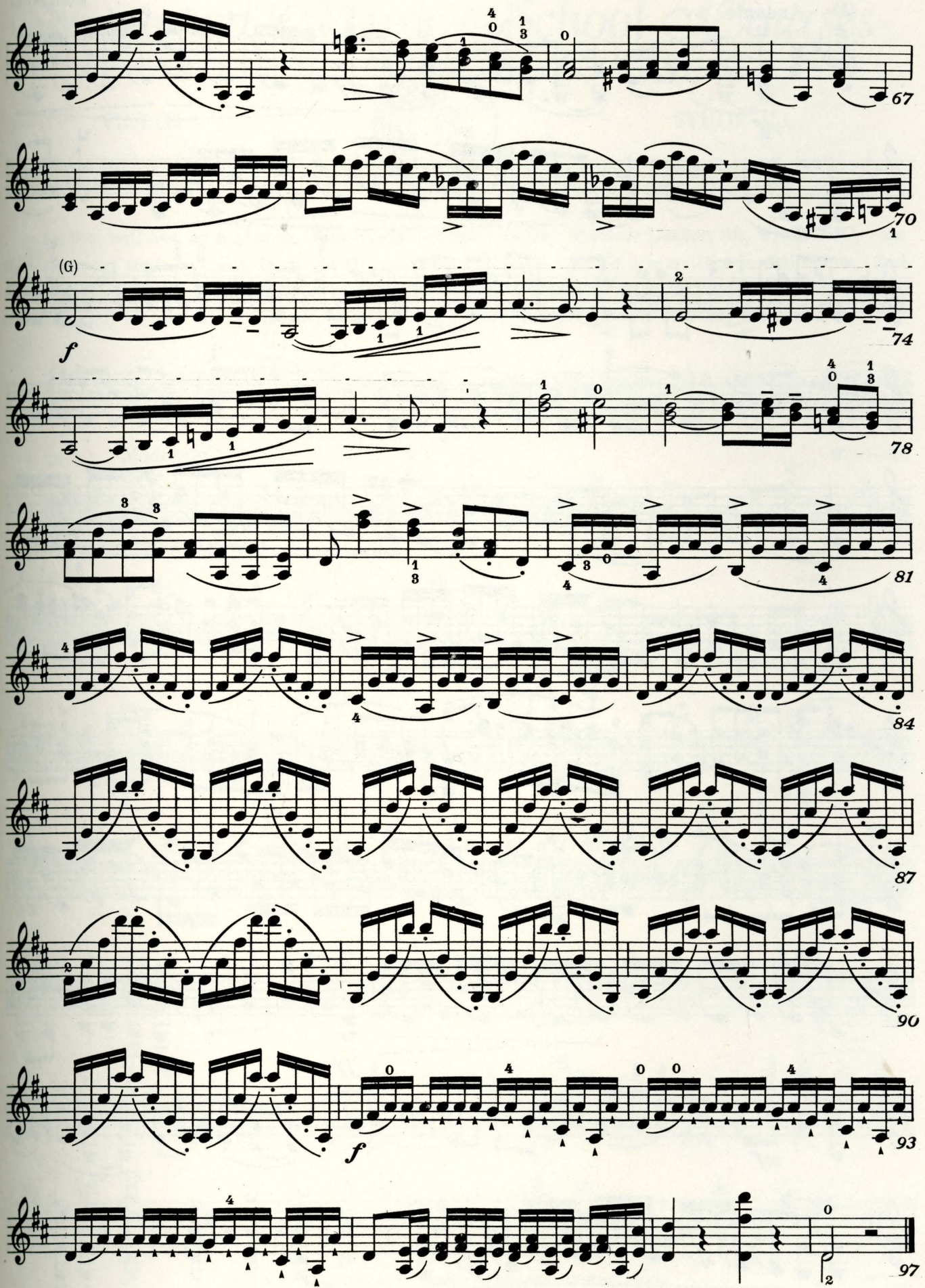
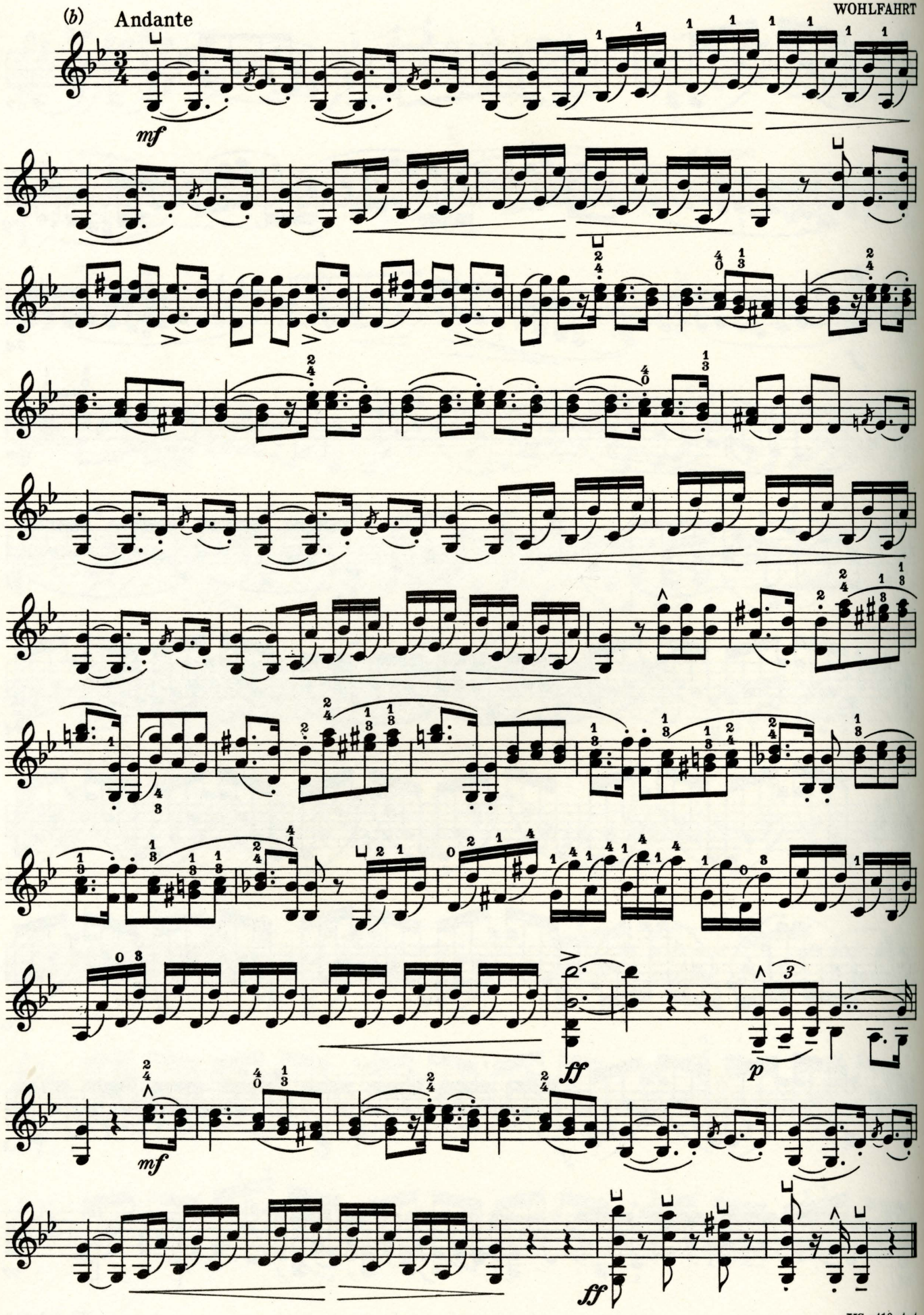

rf
f
30
rallent
a tempo
34
tr
39
42
45
48
54
tr
57
58
60
63


67
70
(G)
f
74
78
81
84
87
90
f
93
97


(b)
Andante
mf
ff
p
mf
ff

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VIOLIN

STUDY 420

"Moderately, and in a singing manner"— this translation of *moderato cantabile* gives you the key to the character of this Study.

It is entirely in the Fifth Position, with the exception of the last two measures. If desired, the *octava* may be omitted in playing these measures, in which case the fingering given below the notes should be used. Remember to keep your hand molded to the Fifth Position.

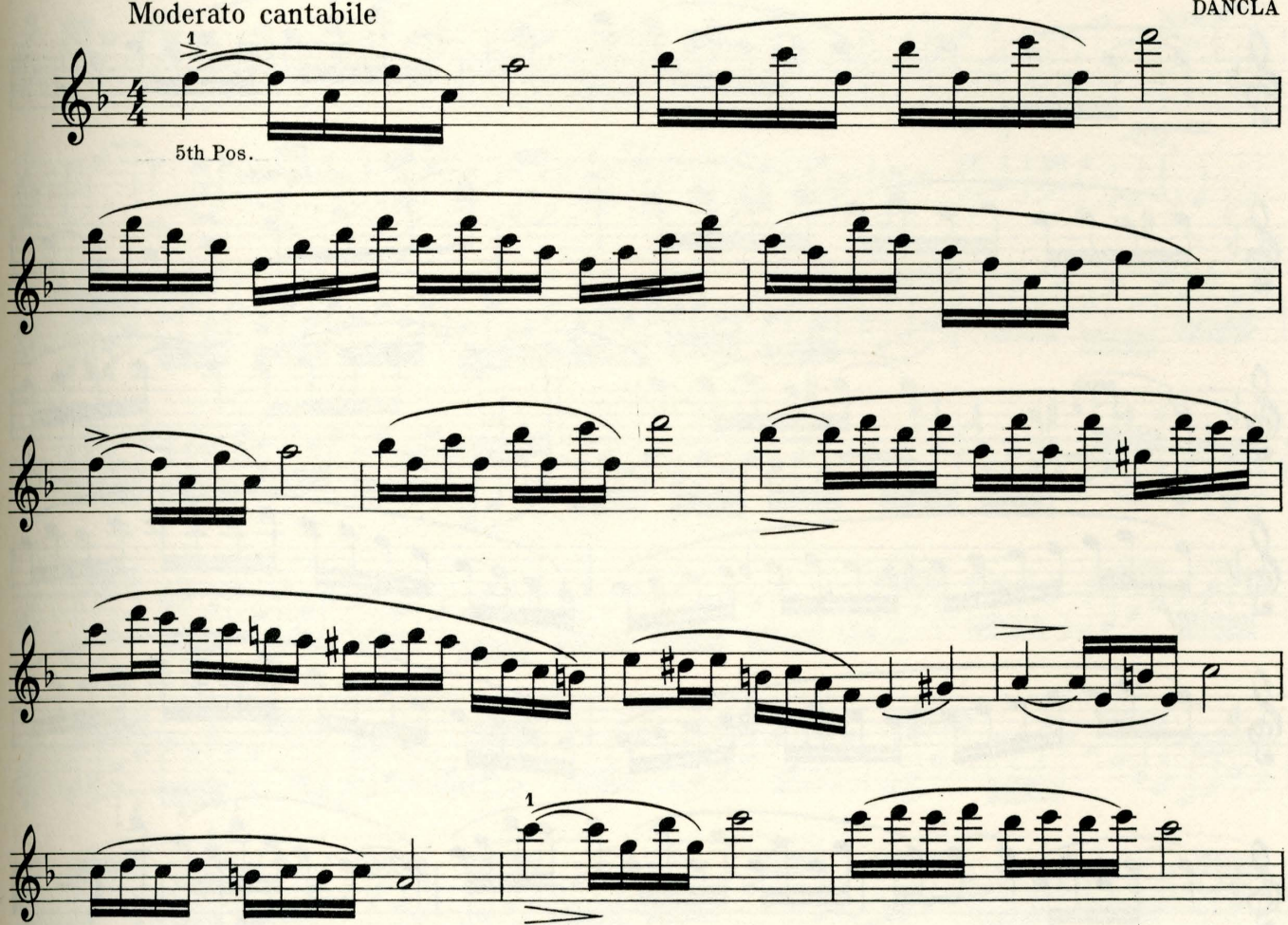
Think of the melody as a song. This will help you to see its lyric possibilities and to plan your technical procedure so as to develop them fully.

You can be sure of achieving this purpose only if you obey constantly the rules which are fundamental to good tone production and phrasing. These are summarized in Lesson 19, TECHNIC; review them, then see if your playing shows a proper observance of each.

The vibrato may be used on the tones of longer duration in this Study; but it should be added as a "finishing touch", after you have all other elements of your performance well under control, especially intonation.

Moderato cantabile

DANCLA



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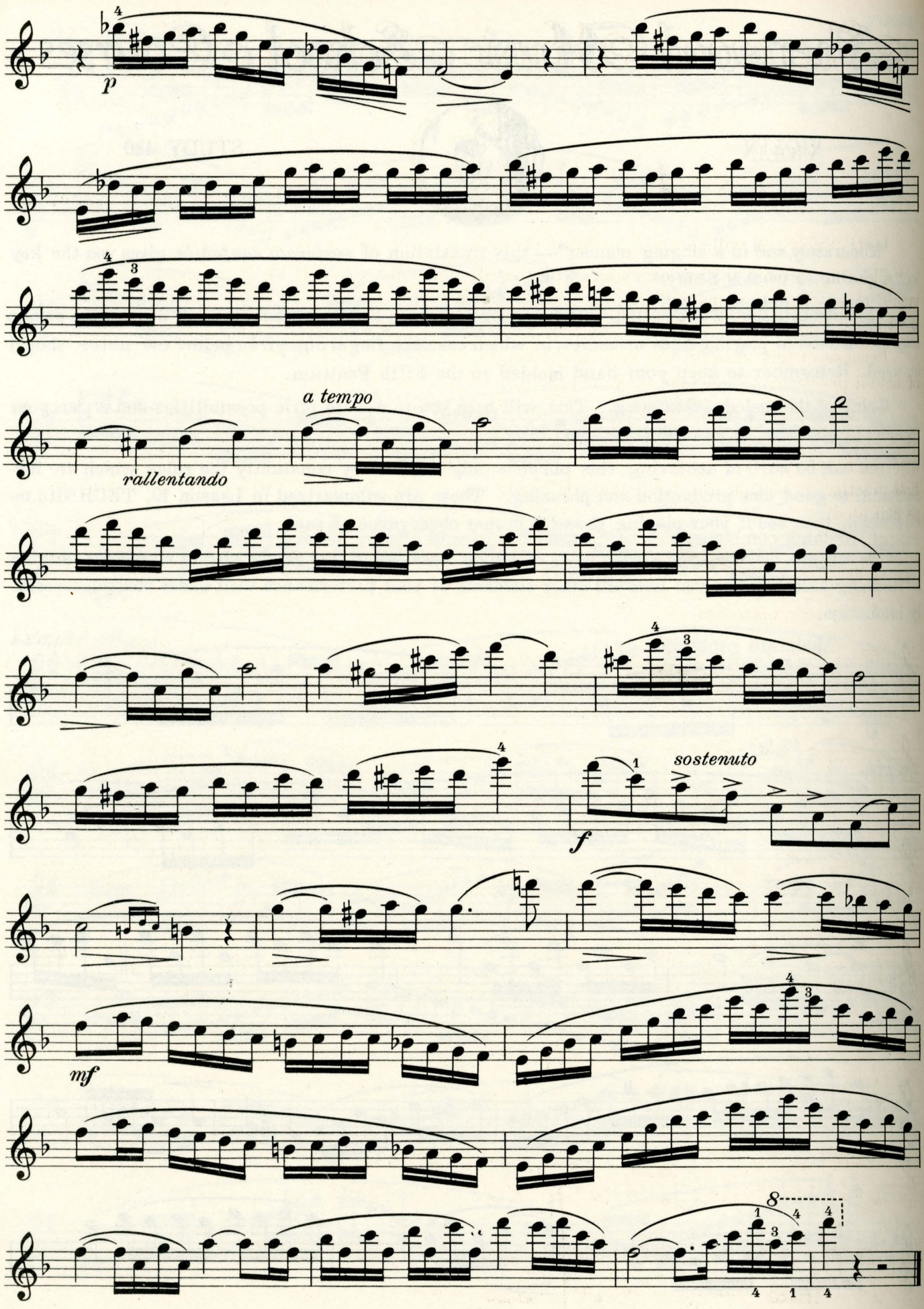
p
a tempo
rallentando
sostenuto
f
mf
8

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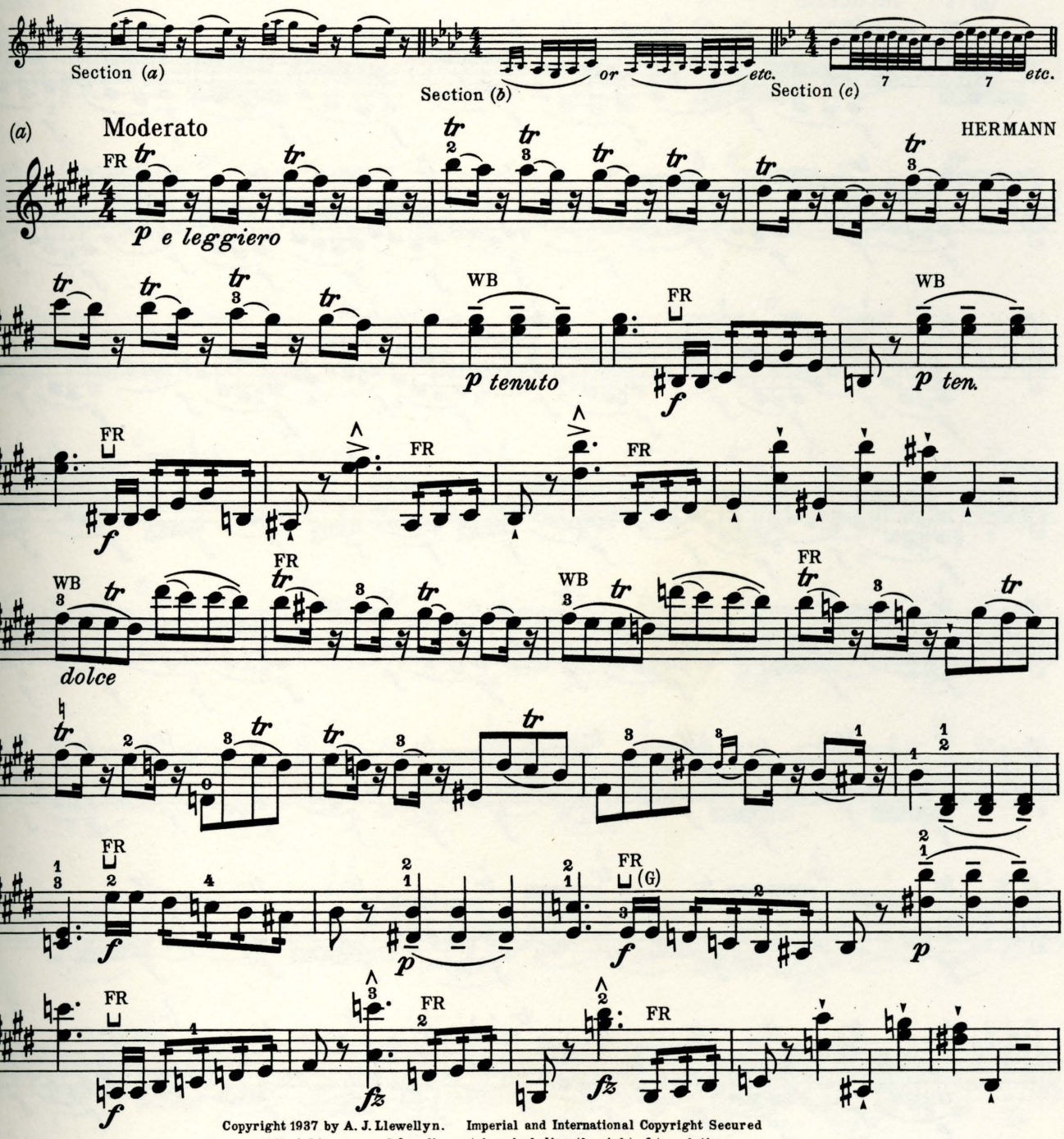
VIOLIN

STUDY 451

As you will see at a glance, this Study features trills. Review Lesson 62, TECHNIC, on this important topic. Trills from the first measure of each section are written in full below, and these will serve as a guide to the correct performance of all other trills in each section. The trills in sections (*a*) and (*b*) are, in effect, grace-notes. (See Lesson 32, GENERAL THEORY.)



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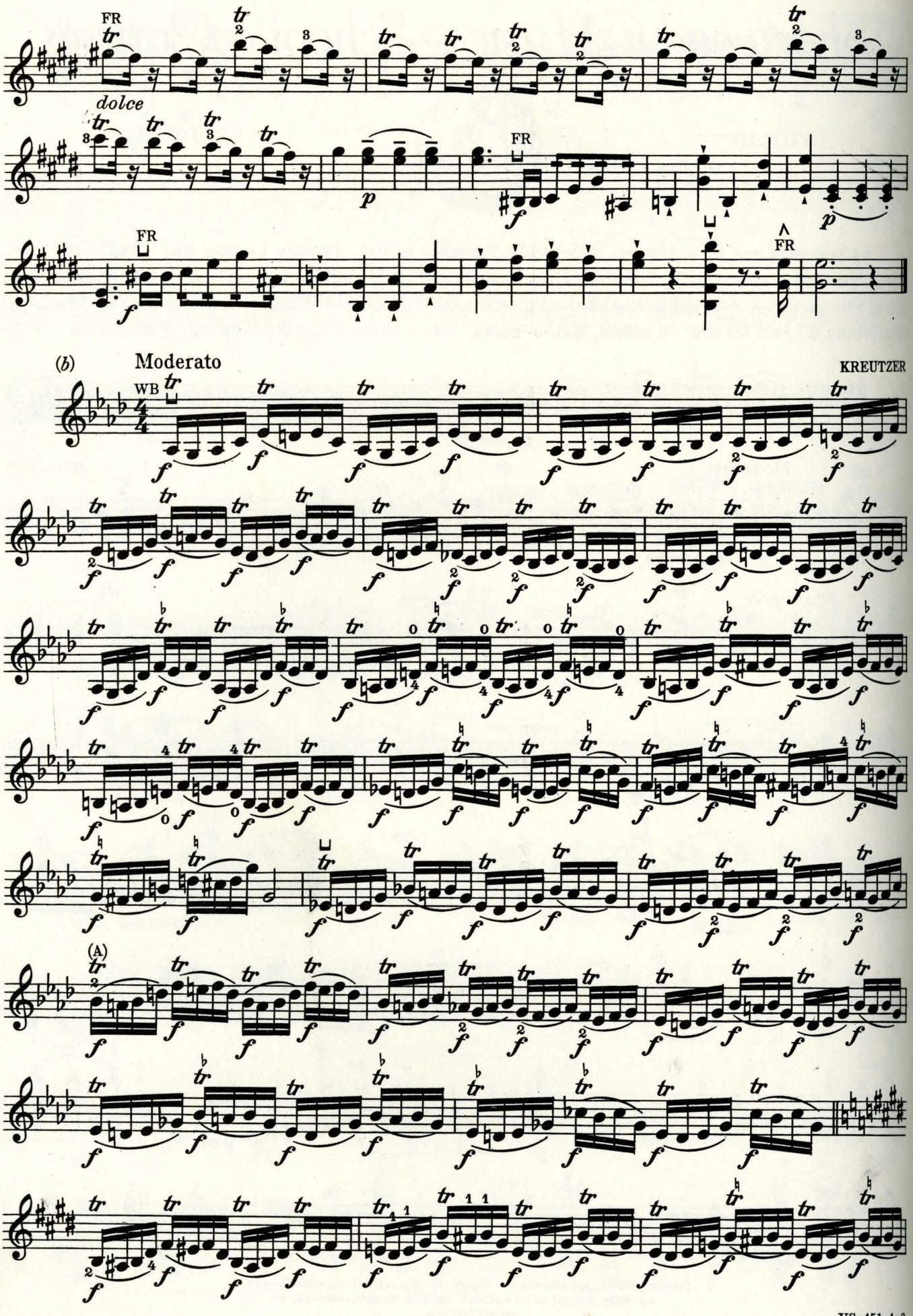
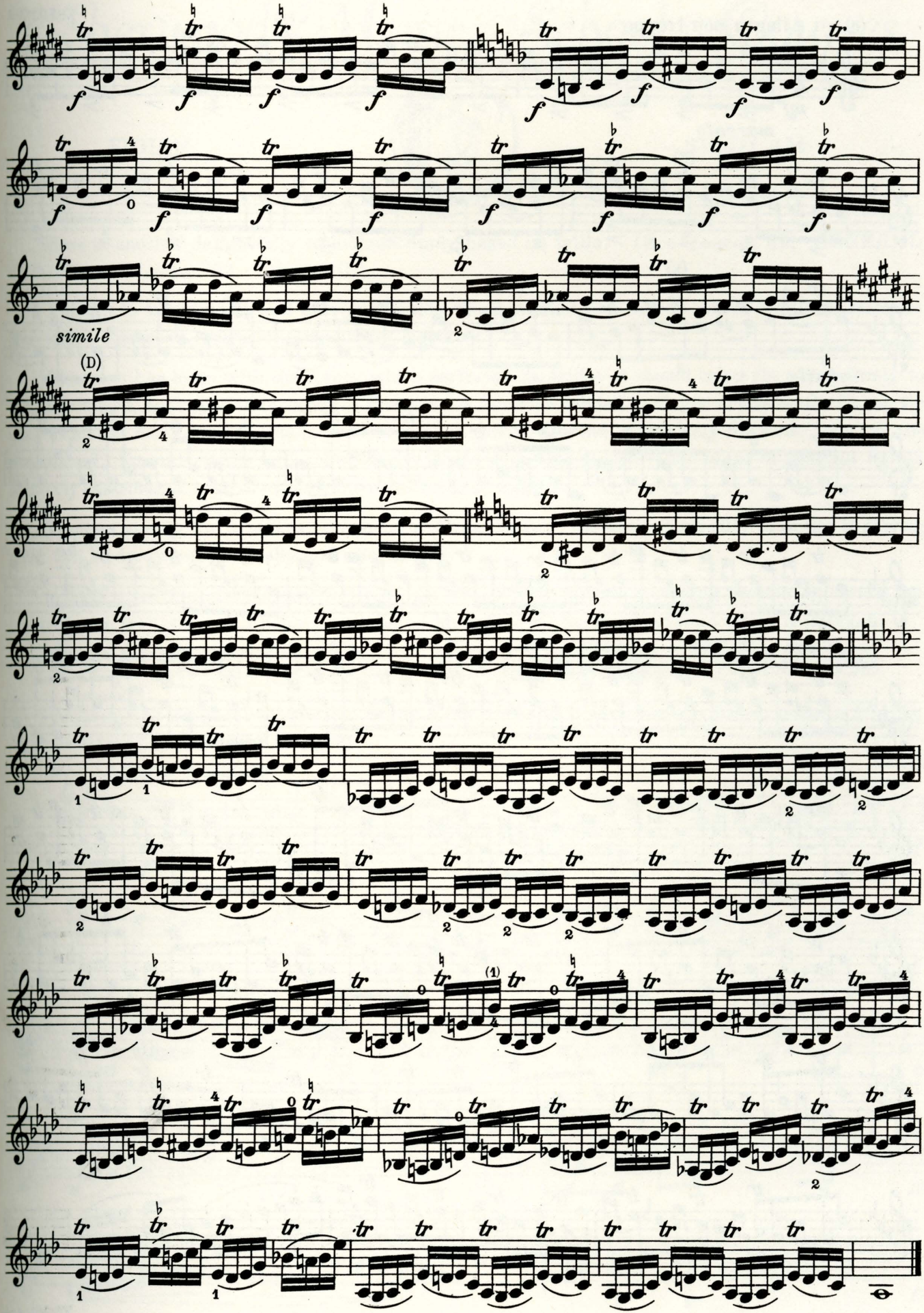
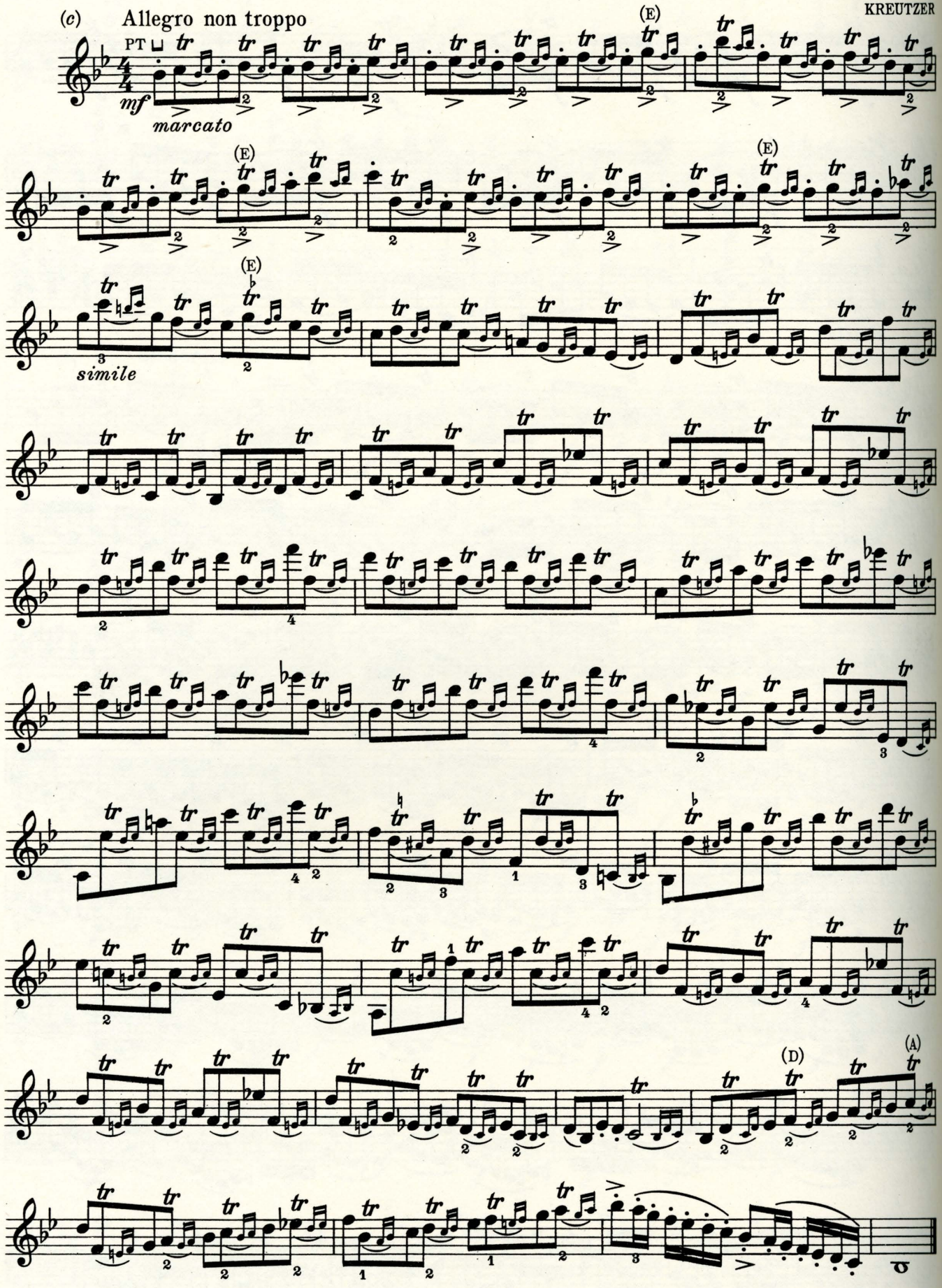

FR
dolce
p
FR
f
FR
FR
(b)
Moderato
KREUTZER
WB
(A)


simile
(D)

(c) Allegro non troppo



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VIOLIN

STUDY 452

In this Study you will have use for many of the technical resources which you have gradually acquired.

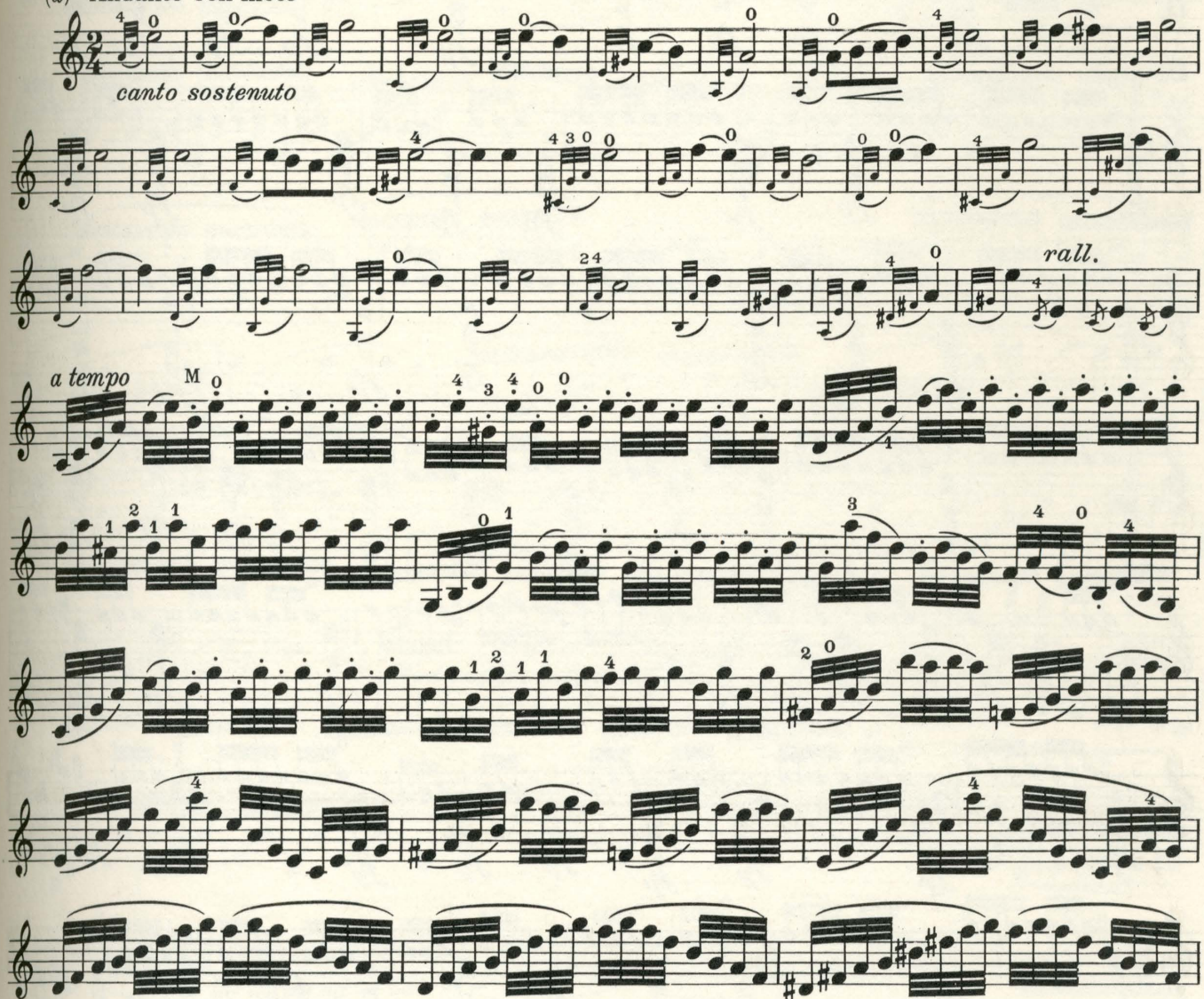
Glancing through the varied material presented, you will see that it includes sustained tones, detached tones, double stops and chords. It calls for arpeggio bowing, legato bowing, spiccato bowing, short slurs, long slurs, frequent string crossings, special accents, and changes in tempo.

Because of this variety, you will find it helpful to make a study of the notation alone in advance of actual practice. Then take up your practice, very slowly at first, as always.

For the detached tones in section (*a*), use spiccato bowing, as explained in Lesson 35, TECHNIC. To master the *forte-piano* effects in this section, take any group of notes so marked and play it many times over, with a strong accent on the first note, but no emphasis on the succeeding notes. In your first practice of section (*b*), use detached bowing (see Lesson 39, TECHNIC); later, use slurred bowing, as indicated.

(*a*) Andante con moto

DEBERIOT



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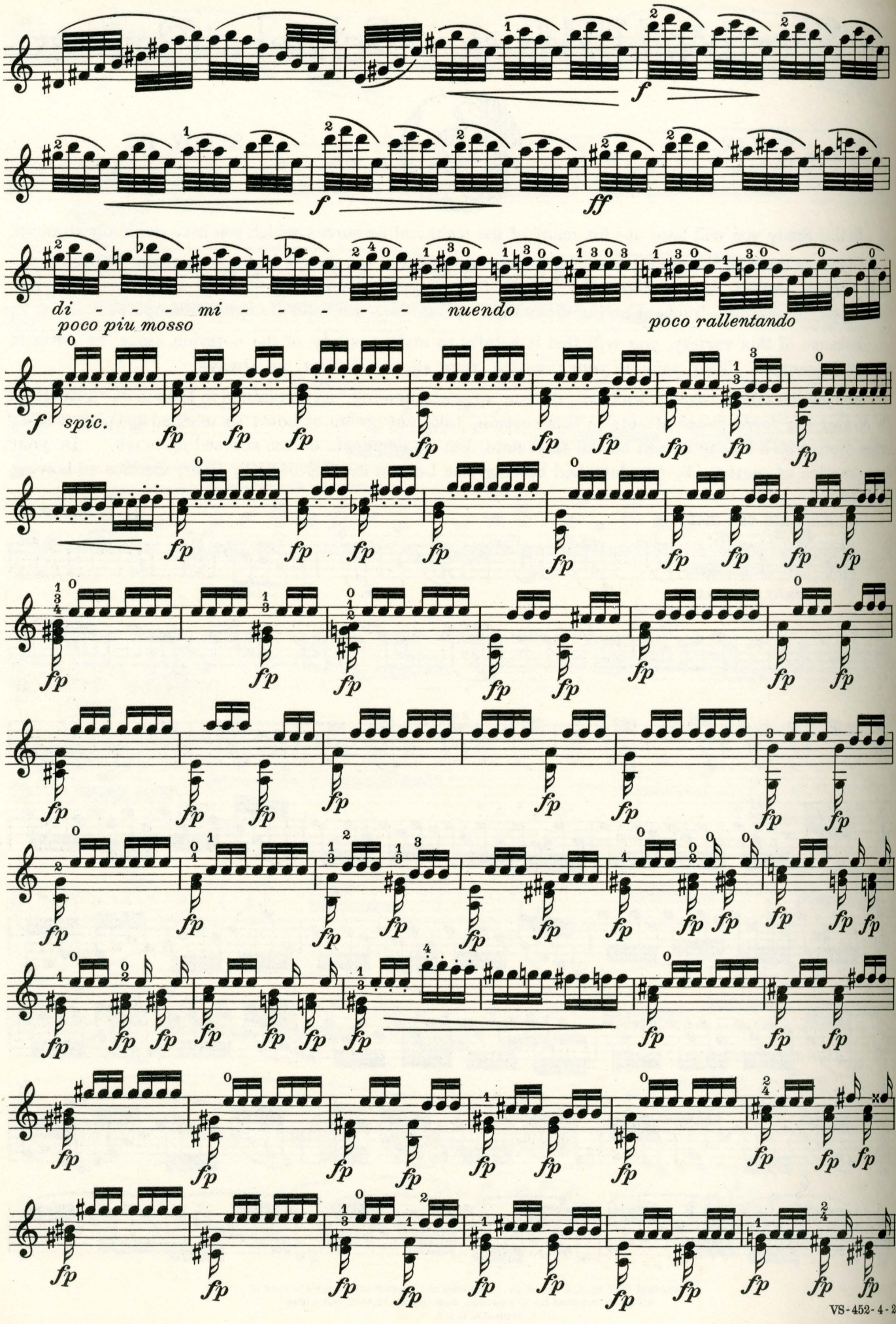
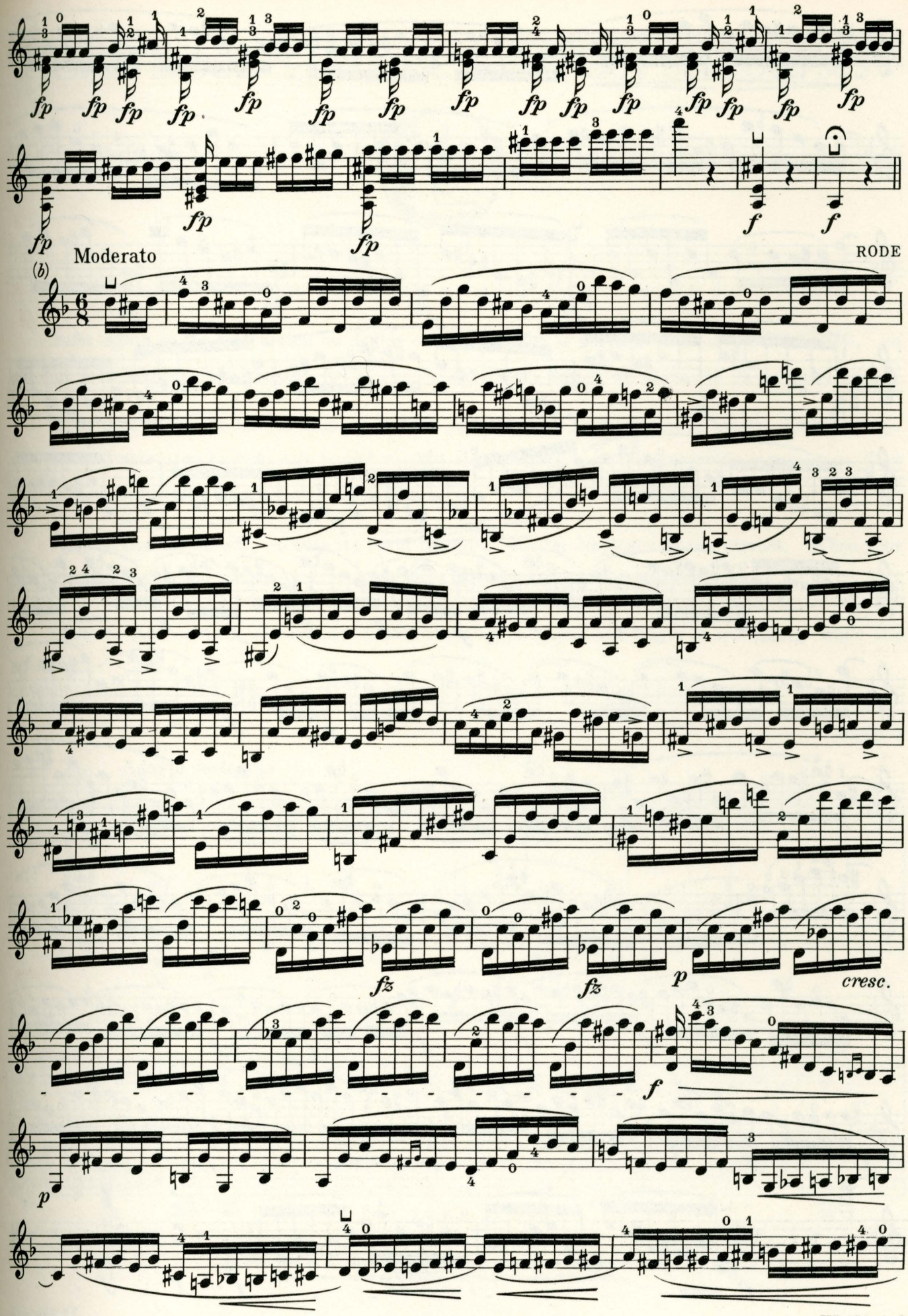
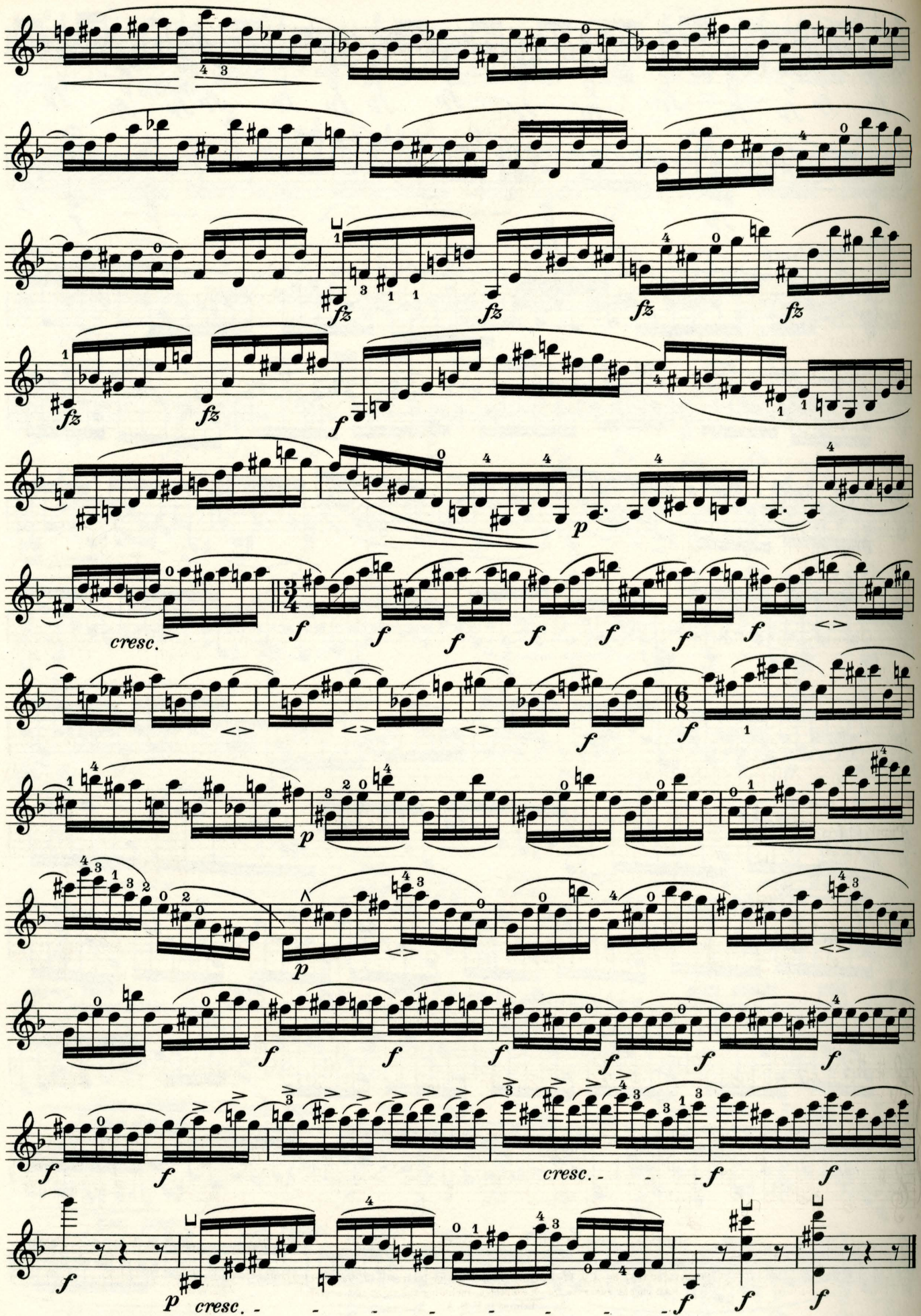

f
f
f
ff
di - - - - mi - - - - - - nuendo
poco piu mosso
poco rallentando
f spic.
fp


Moderato
RODE
(b)
fp
f
fz
p
cresc.


fz
cresc.
3/4
6/8
cresc.
cresc.

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VIOLIN

STUDY 453

Before practicing this Study, review the explanation given in Lesson 27, TECHNIC, on how to use the bow in playing three- and four-part chords. Observe that in section (*a*) the bow is to be lifted from the string at each sixteenth rest, and brought back into position for another stroke starting at the frog. In playing the three-part chords, bring your bow to bear upon all three strings at once by applying sufficient pressure to the middle string to bring it into a level with the other two strings.

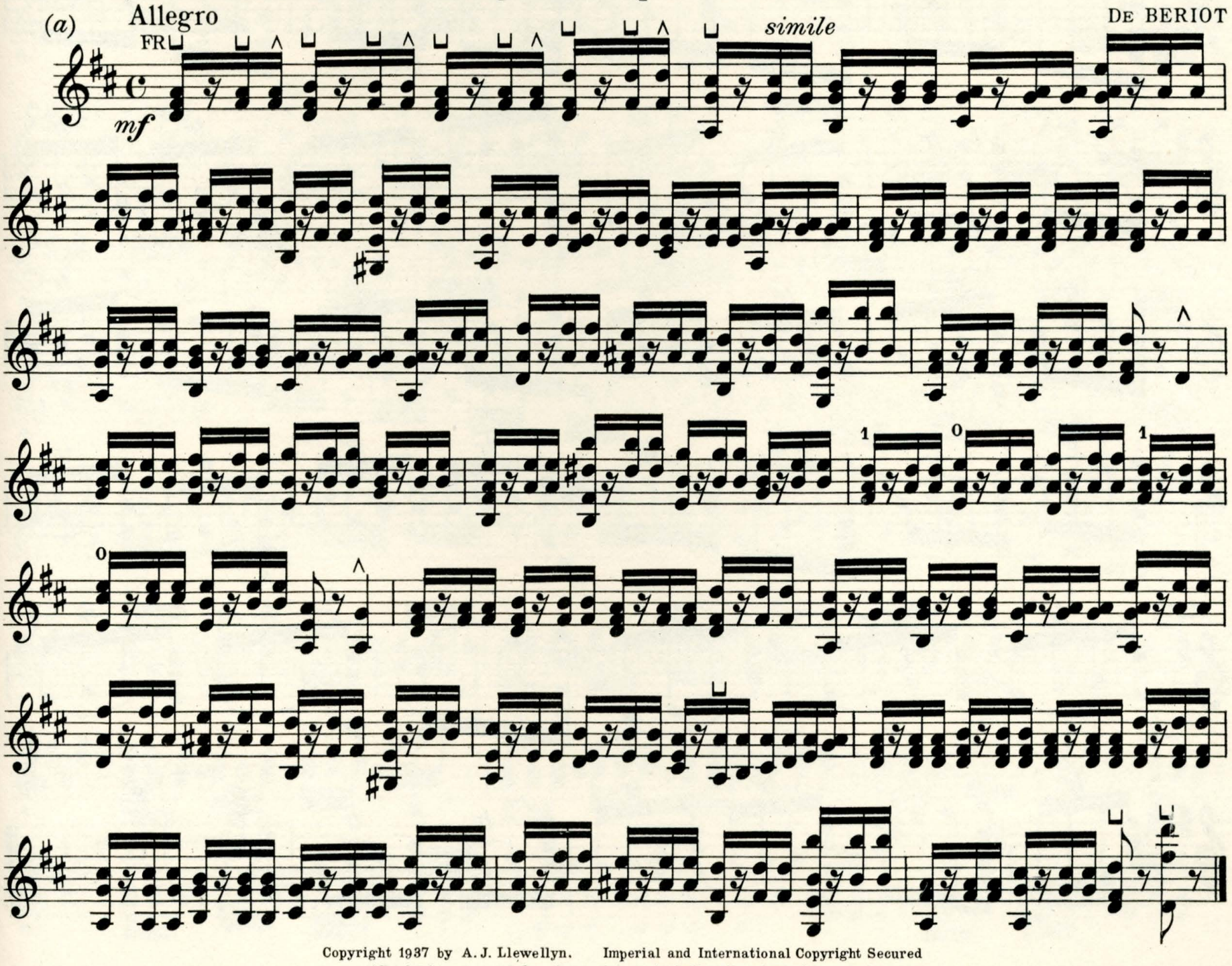
The trills in section (*b*) should be played like the following example, based on the first measure:

Bow section (*c*) very lightly with hand action from the wrist joint. Watch the bowing indications carefully to see if you should return the bow to position for another stroke in the same direction, or if you should make the next stroke in the reverse direction. The descent of the bow to the string will give a slight impact to the first note of each group, and thus add rhythmic vitality to the playing.

Use ricochet bowing on the double notes which extend from measures 33 to 48 in section (*c*). (See Lesson 47, TECHNIC.) Ricochet bowing is also required in measures 73 to 81.

(*a*) Allegro

DE BERIOT



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Allegro

(b)

segue

cresc.

cresc.

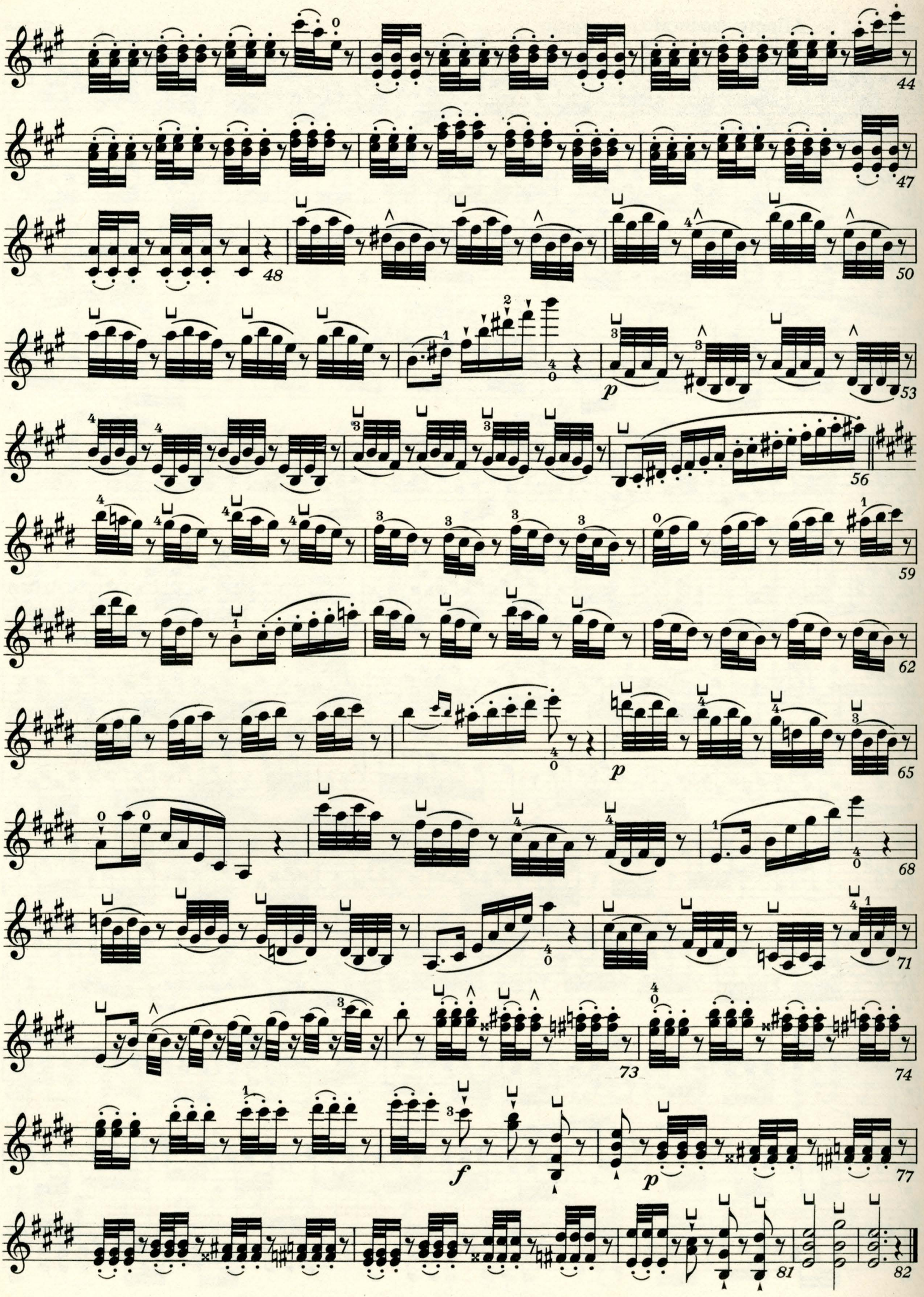
Allegro moderato

(c)

FR

leggiero

(D)


44
47
48
50
53
56
59
62
65
68
71
73
74
77
81
82
p
f

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VIOLIN

STUDY 454

Here is another delightfully melodious Study based on trills. (See Lesson 49, GENERAL THEORY, and Lesson 62, TECHNIC.)

Enjoy it to the utmost, and as you practice, keep in mind four words which should characterize your trills: firmness, precision, regularity, rapidity.

Firmness has to do with the finger which performs the trill—it should bring the string firmly to the fingerboard, each time it descends. Precision is likewise related to finger action—the finger tip must be placed correctly for true intonation, and it should descend to precisely the same spot on the fingerboard, throughout the trill. Regularity deals with time values—the notes of the trill should be evenly distributed over the time values allotted to them.

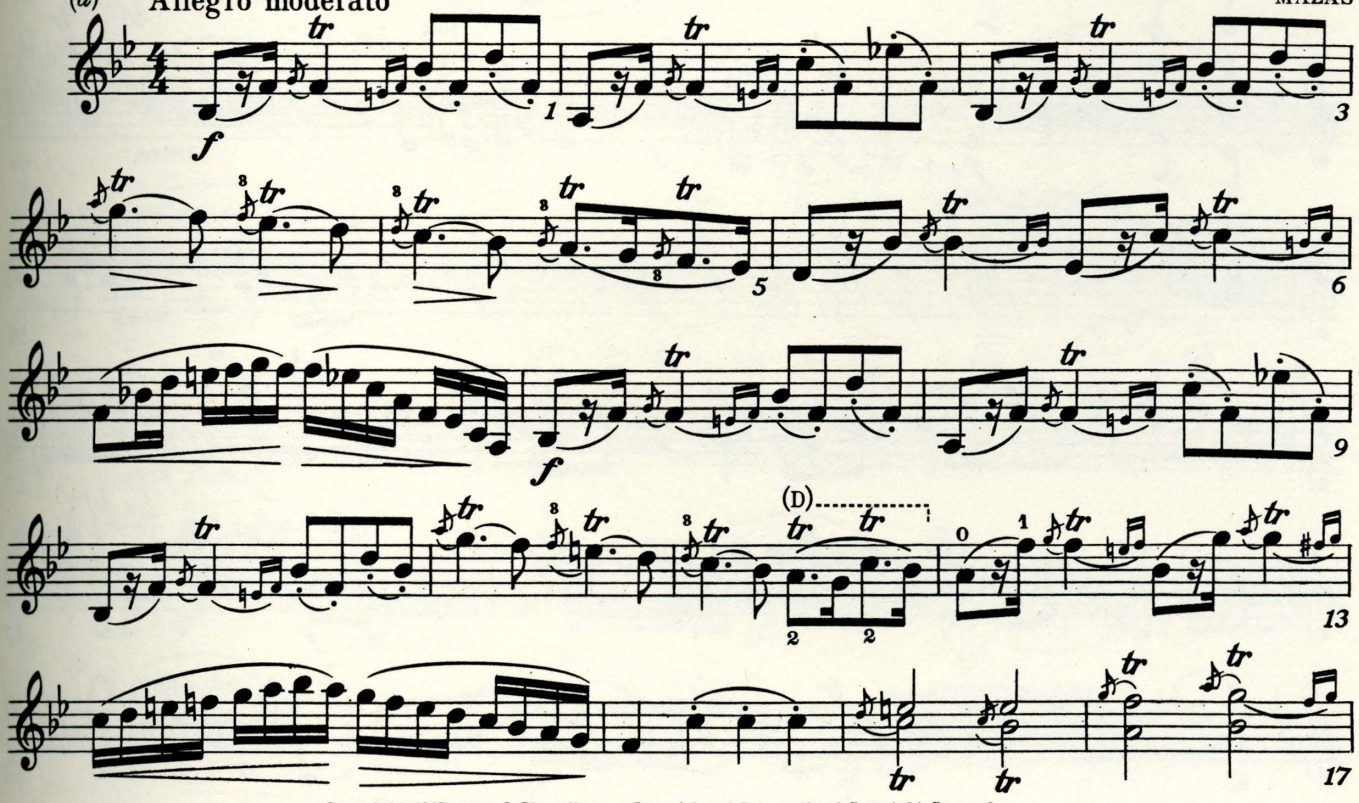
Practice slowly for firmness, precision and regularity; the desired rapidity of action in playing trills will be developed gradually and effortlessly.

All the trills in section (*b*) are written out. For your guidance in playing section (*a*), certain typical trills are written in full below, each being identified by the measure from which it is taken:

You will find it helpful to play this Study a few times at first without trills, to acquire facility in the necessary bowing and stopping.

(*a*) Allegro moderato

MAZAS



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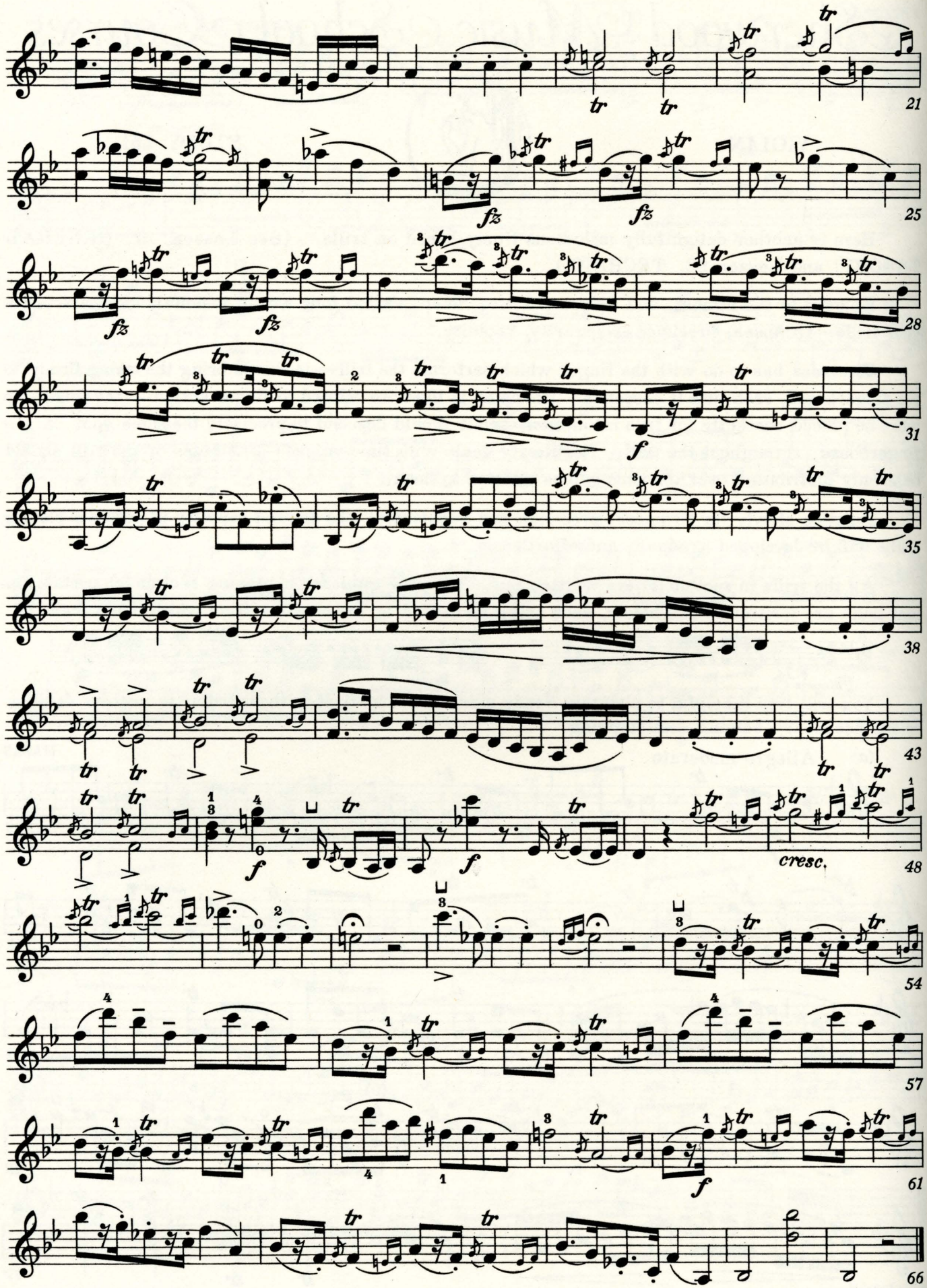
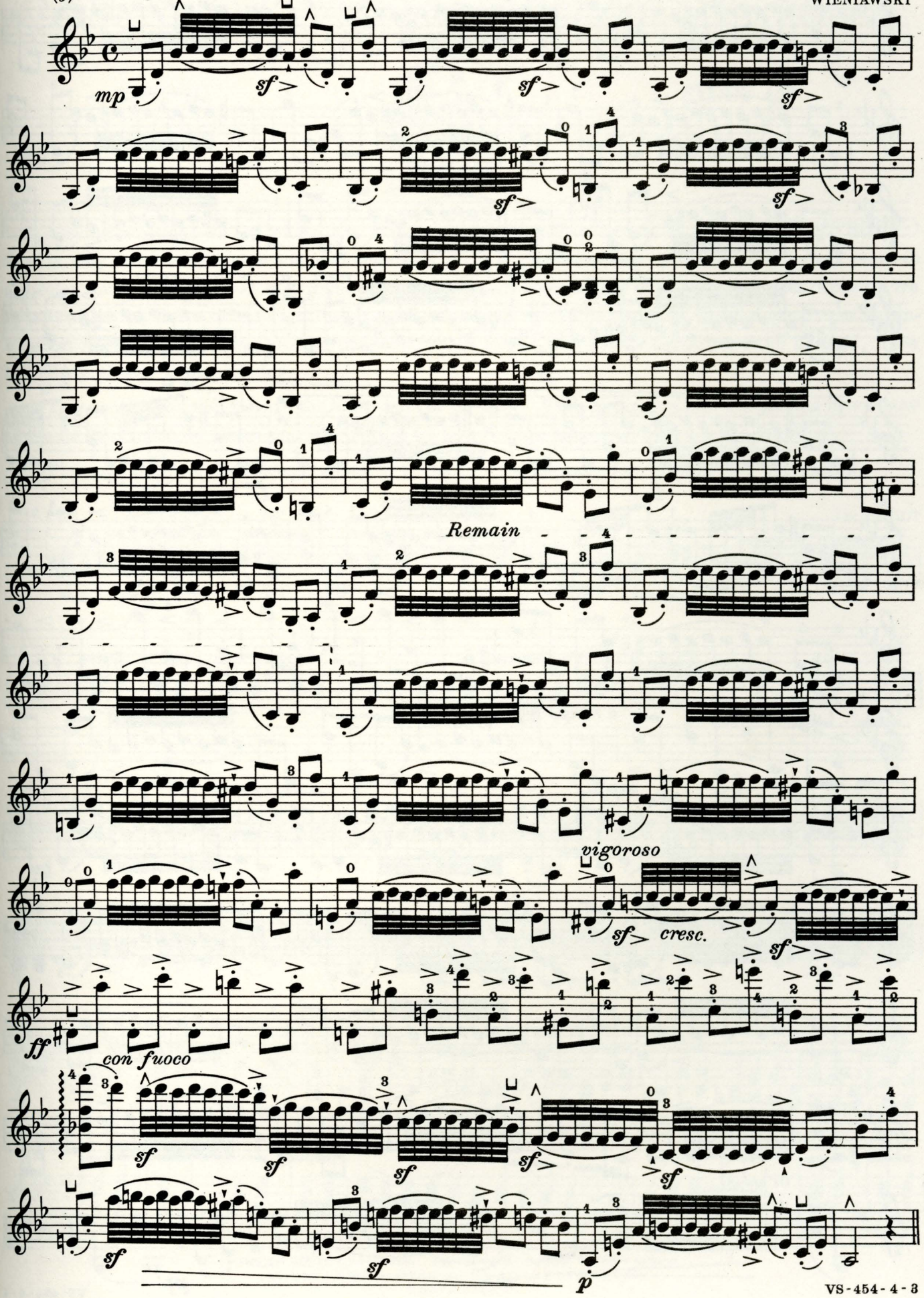
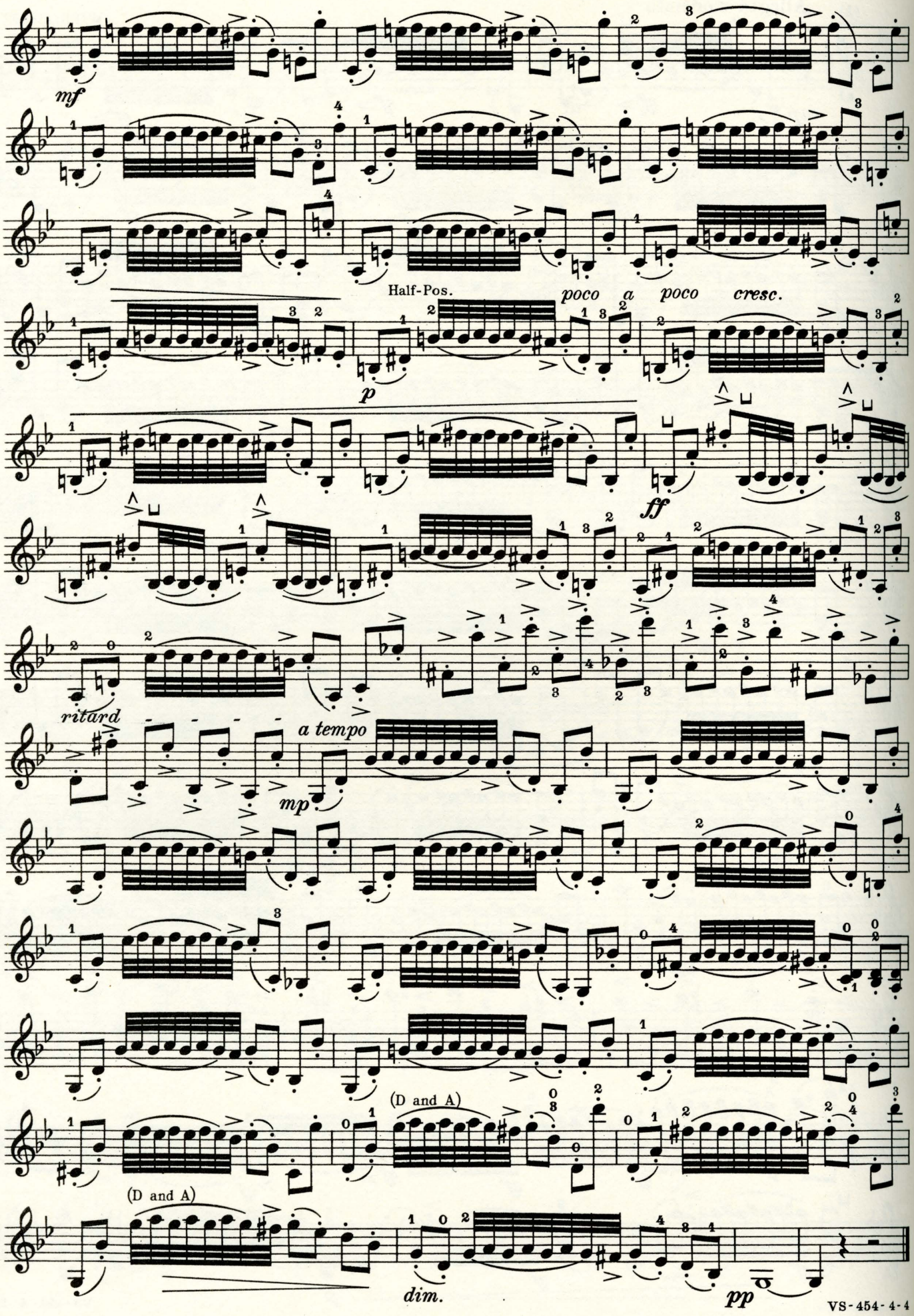

21
25
fz
fz
fz
fz
28
31
f
35
38
43
f
f
cresc.
48
54
57
61
f
66

(b) Allegro moderato

WIENIAWSKI




mf
Half-Pos.
poco a poco cresc.
p
ff
ritard
a tempo
mp
(D and A)
(D and A)
dim.
pp

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VIOLIN

STUDY 455

Refer to Lesson 73, TECHNIC, for instruction on harmonics and on left hand pizzicato, which will be helpful to you in practicing this Study. As a further preparation, read this Study silently, once or twice, to become thoroughly familiar in advance with the notation, observing particularly which passages are bowed, which are right hand pizzicato, and which are left hand pizzicato.

Even when mastered, this Study is to be played in moderate tempo—so start your practice of it *molto adagio*.

Moderato

FR

PRUME

ff *pp* *ff* *pp* *ff*

pp *ff* *remain* *pp*

Moderato *right hand*

left hand

p pizz.

4th and 3d fingers alternately

arco

arco

D and A

pizz.

pizz. arco

D and A

pizz.

pizz. arco

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pizz.

pizz.

pizz.

pizz.

pizz.

pizz.

pizz.

p

pp

ff

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VIOLIN

STUDY 456

Sounds produced on the violin are rich in overtones. (See Lesson 59, GENERAL THEORY.) That is why two violin tones sounded together, as in double stopping, produce an effect of warmth and color much beyond what we would ordinarily expect from a pair of instrumental tones. Although we usually think of violin music as being at its best when provided with an accompaniment, yet the instrument has resources for producing unaccompanied music which leaves nothing to be desired, as this Study clearly demonstrates.

Play section (*a*) well toward the lower part of the bow. Each group requires a bounding down-bow stroke for the first note alone, and a bounding up-bow for the second and third notes together.

Play section (*b*) with artificial spiccato at the frog, as explained in Lesson 46, TECHNIC.

(*a*) Agitato

DE BÈRIOT

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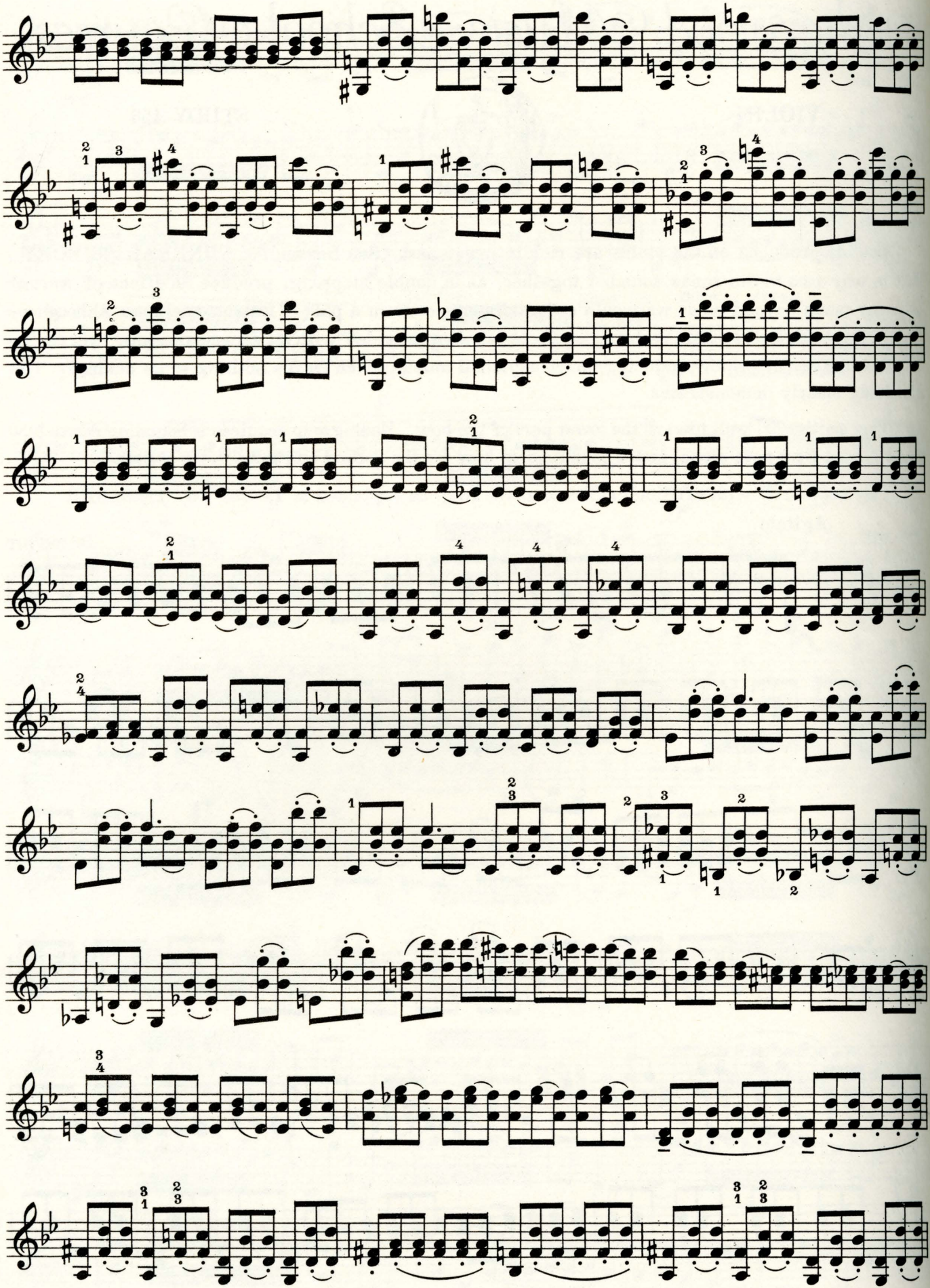
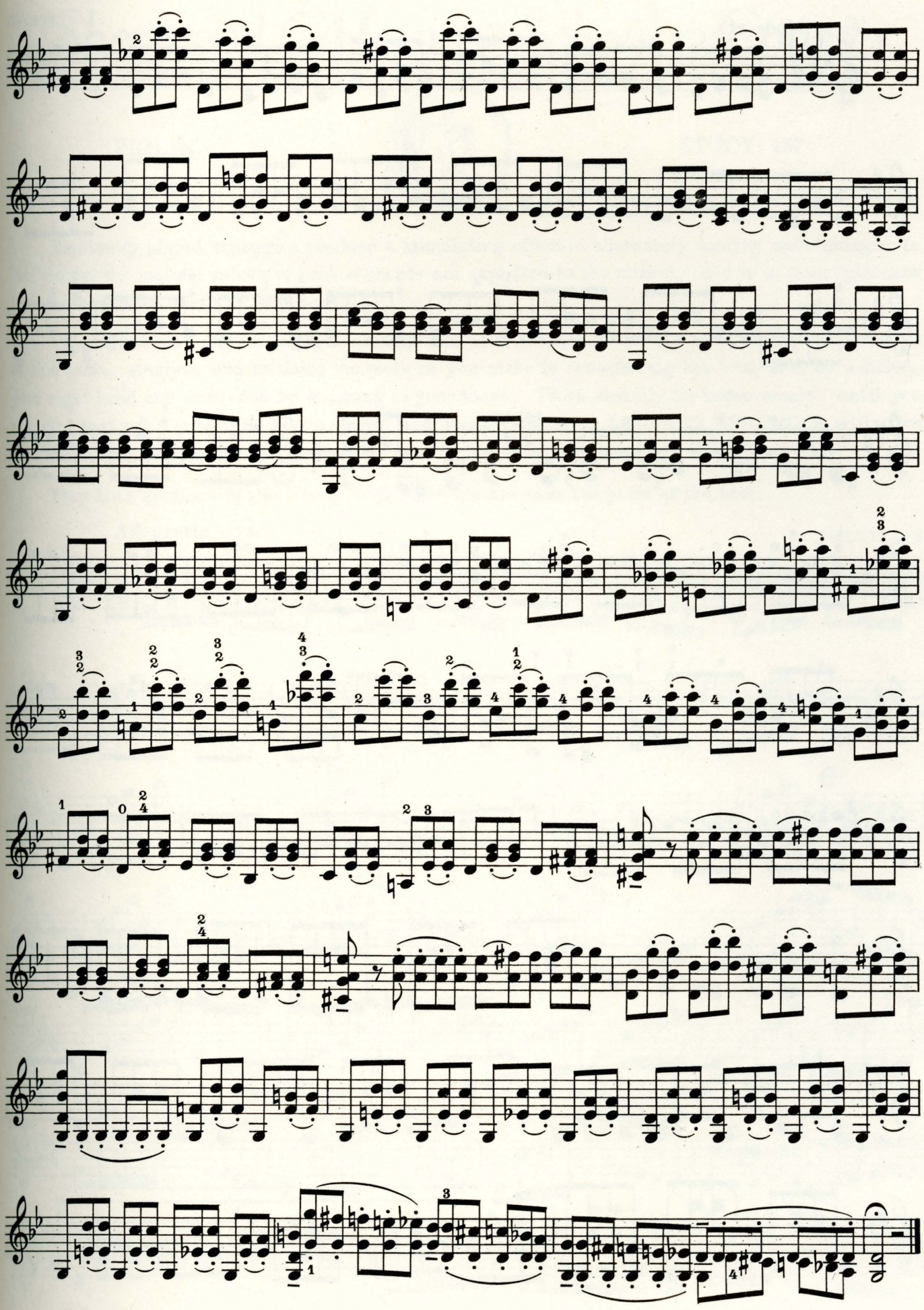
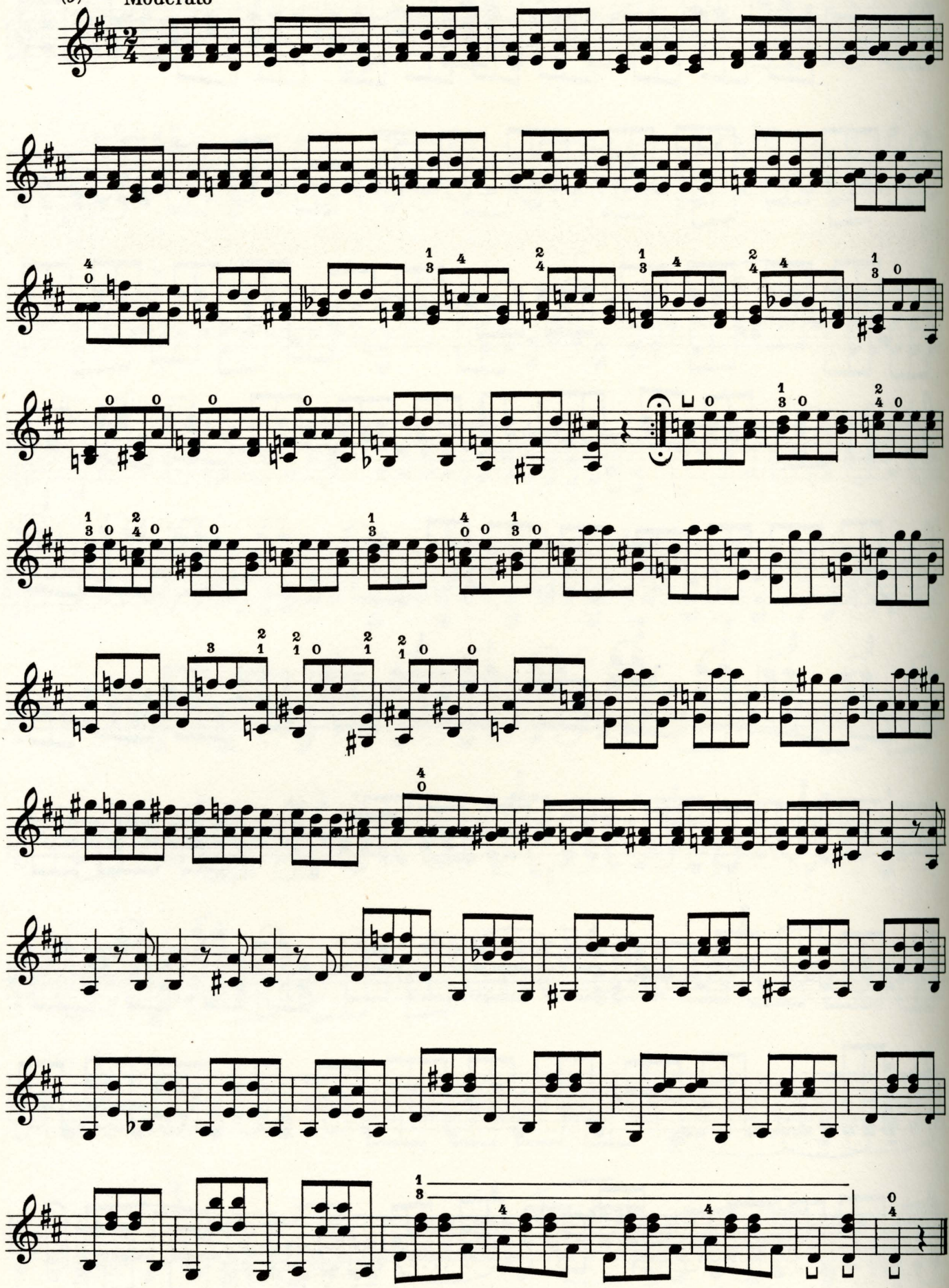




(*b*) **Moderato**



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VIOLIN

STUDY 457

Brilliantly played arpeggios produce a stimulating effect of alternately soaring and sinking. In this Study, the musical values of broken chords are exploited to the utmost, and it is your pleasant task to show them forth at their best.

The smoothness of your string crossings will have much to do with a satisfactory performance of this task. Analyze and criticize the motions you make in transferring the bow, both by watching your right hand and arm, and by listening to your tones. Work steadily for improvement, until you are sure that your crossings look graceful and sound pleasing. Lesson 27, TECHNIC, will give you helpful instruction on transferring the bow to a non-adjacent string.

Play both sections of this Study with short strokes near the point of the bow.

Allegretto vivace

VIEUXTEMPS

(a)

simile

2nd Pos.

f

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simile

L'istesso tempo

mp

(A)

(E)

(D)

4th Pos.

(b) Moderato

4th Pos.

3rd Pos.

2nd Pos.

1st Pos.

4th Pos.

3rd Pos.

4th Pos.

4th Pos.

1st Pos.

4th Pos.

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VIOLIN

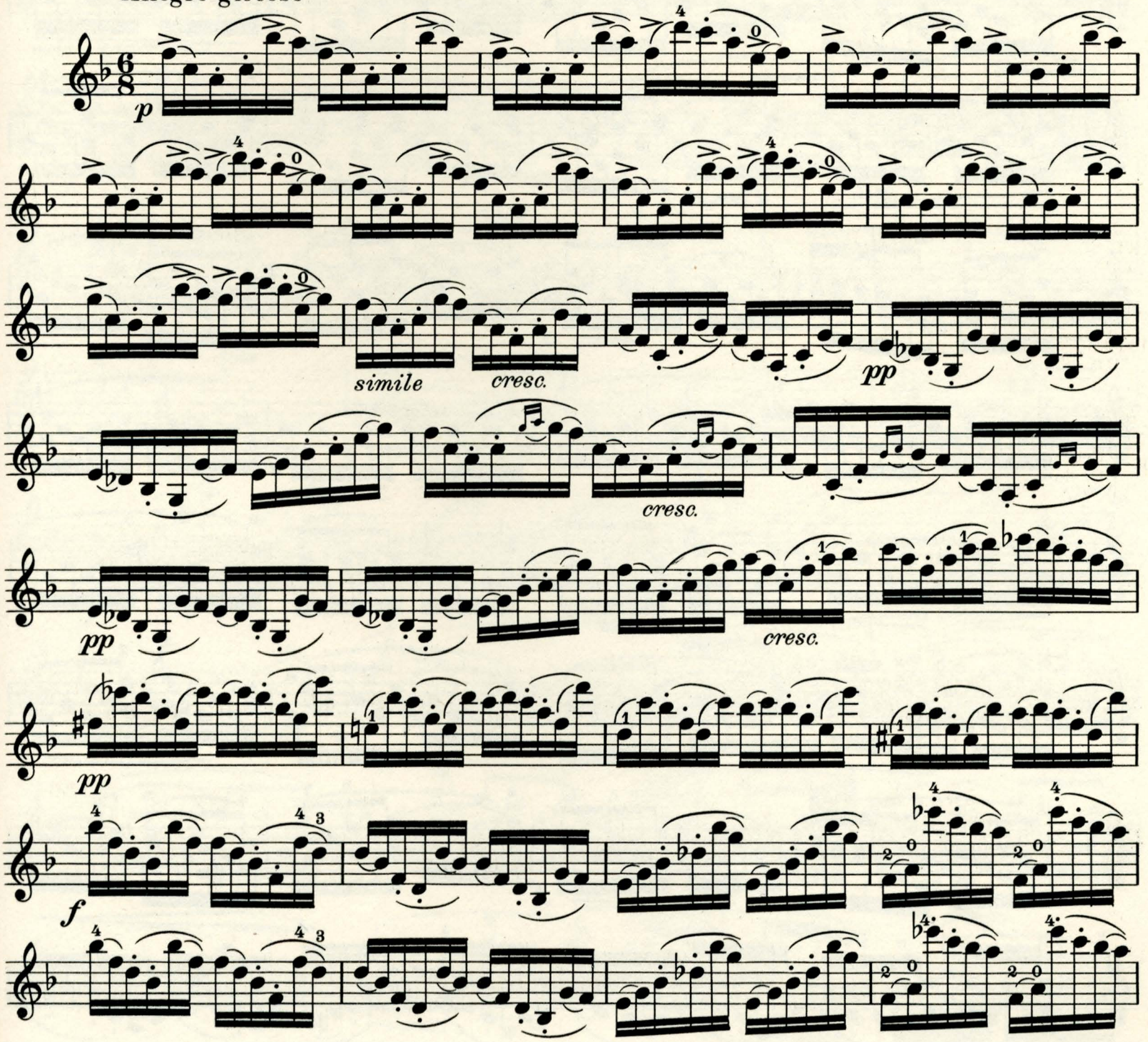
STUDY 458

The most interesting technical feature of this Study is its combination of flying staccato and legato within one stroke of the bow.

The second and fourth slurs in the first measure provide an example of this feature. Apply to the staccato tones the instruction on flying staccato bowing which is given in Lesson 47, TECHNIC. Give the first of each pair of legato tones a little emphasis, to heighten the contrast between the staccato and legato tones.

Play "rapidly, joyously", — but not until your speed is accompanied by sureness, and you have reason to feel joy in your technical conquest of this Study.

Allegro giocoso — ALARD



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pp

cresc.

f

a tempo

(A)

dim.

poco rall.

pp

rall.

p

a tempo

(A)

f

p

cresc.

rall

a tempo

pp

f

f

poco rall.

dim.

a tempo

pp

dim.

p

dim.

p

cresc.

dim.

cresc.

f

poco rall.

dim.

a tempo

p

rit.

a tempo

pp

(D)

f

p

cresc.
a tempo

rall.

pp

dim.

rall.

a tempo

pp

cresc.

f

tr

tr

restez.

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VIOLIN

STUDY 460

In mastering this Study, you will increase materially your proficiency in double stopping.

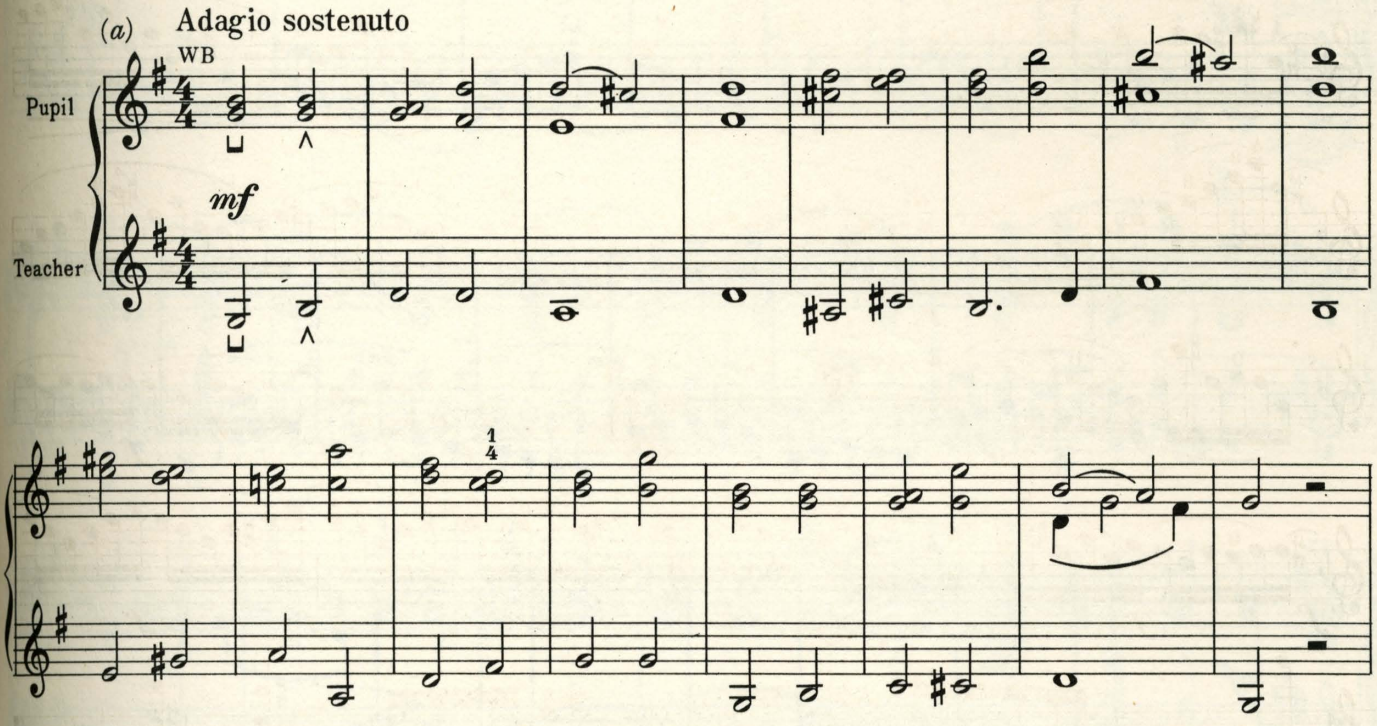
Refer again to the instruction on double stopping which is given in Lesson 27, TECHNIC, so that you may take up your practice with a thorough knowledge of all that is to be done.

Make sure that your bow is brought to bear equally upon both strings in every double stop. Give careful attention to your left hand, so that the intonation of the intervals may be true. Keep your playing apparatus in a relaxed condition.

Play section (*a*) slowly, so that its tonal beauties may be displayed to the utmost. When your part is joined with your teacher's part, the result should be hymn-like and sonorous.

Observe that section (*b*) requires double stopping in which one finger is stationary while others move.

MEERTS



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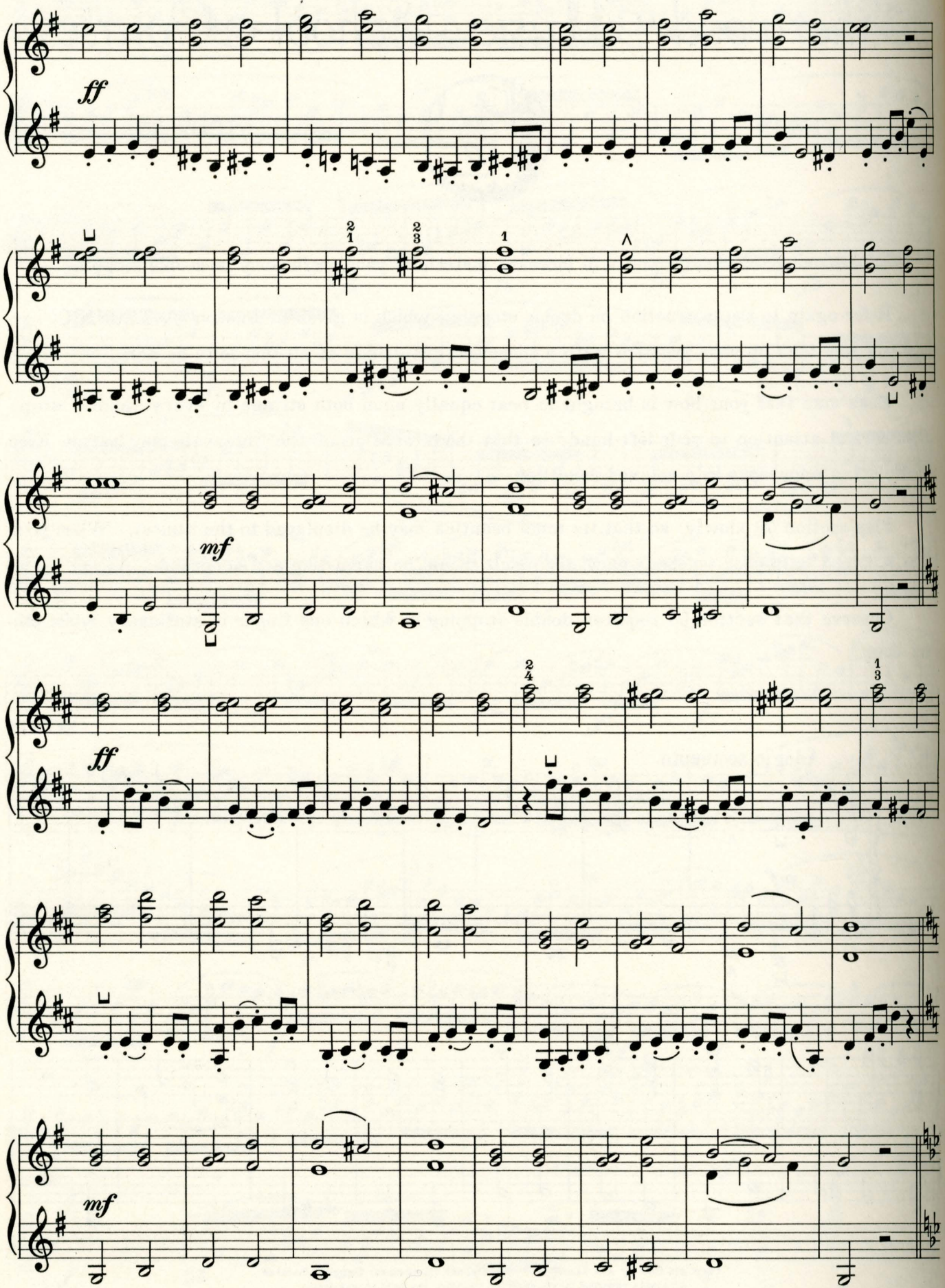
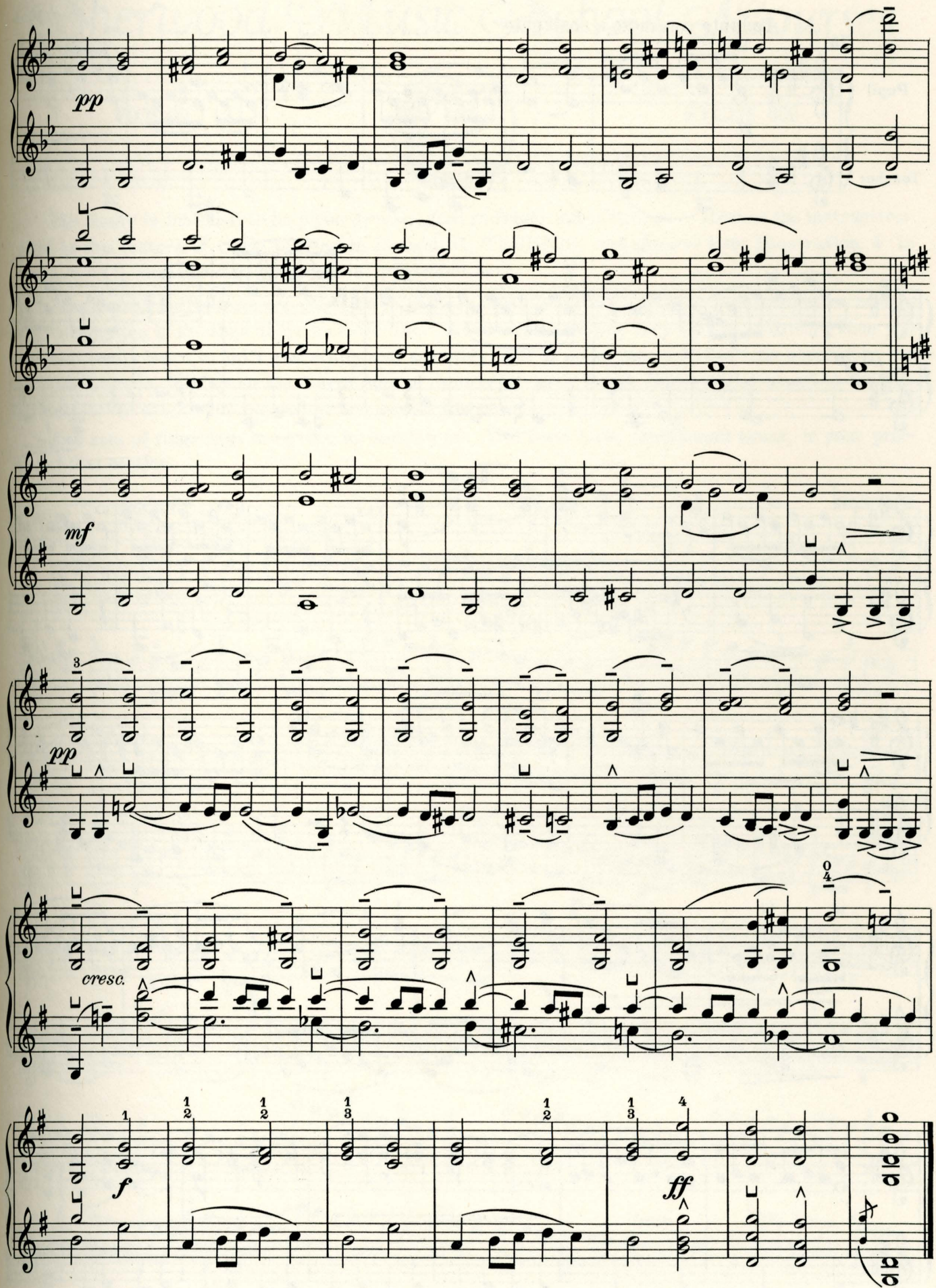

ff
mf
ff
mf

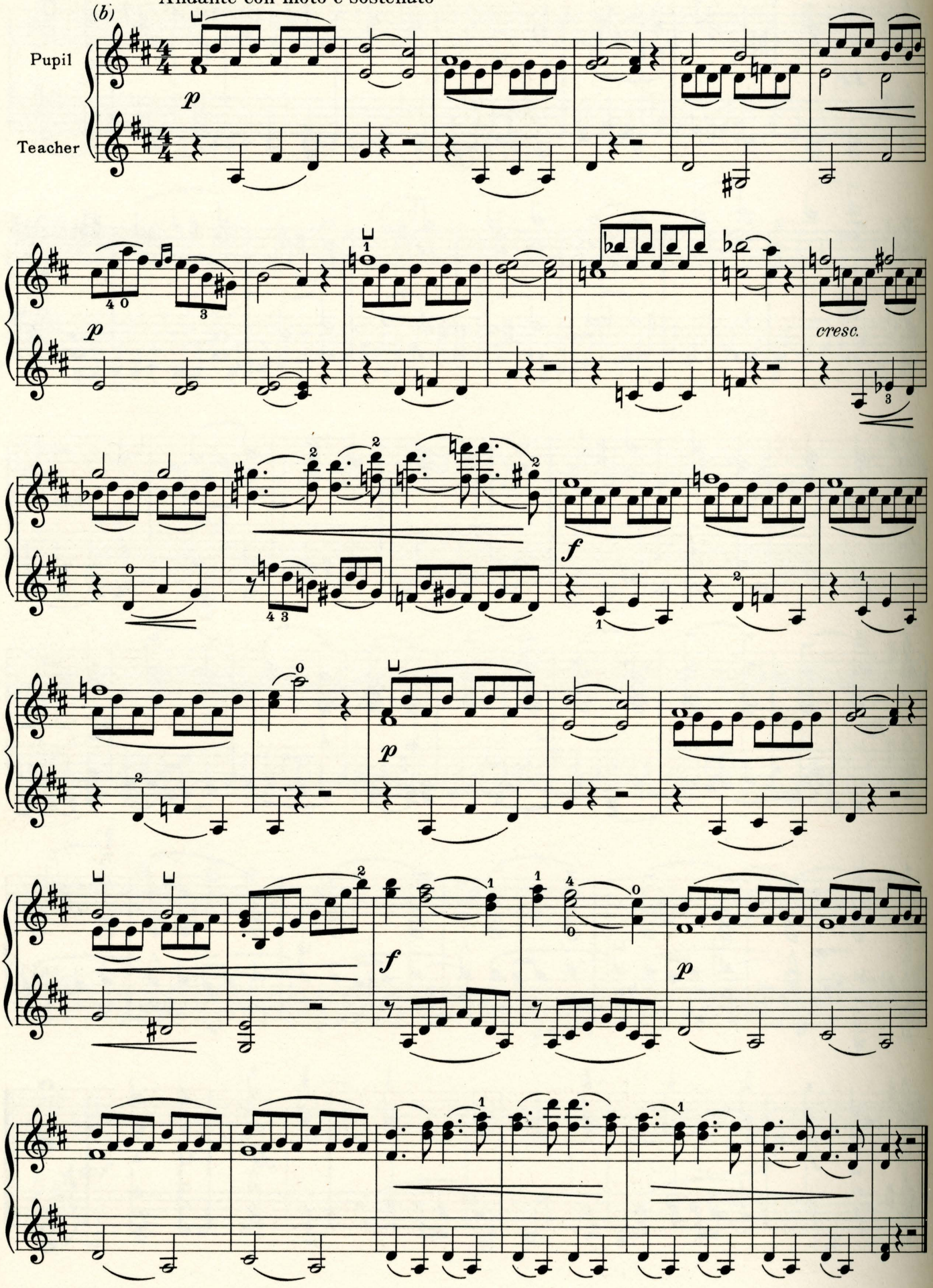

pp
mf
pp
cresc.
f
ff

Andante con moto e sostenuto

(b)

Pupil

Teacher



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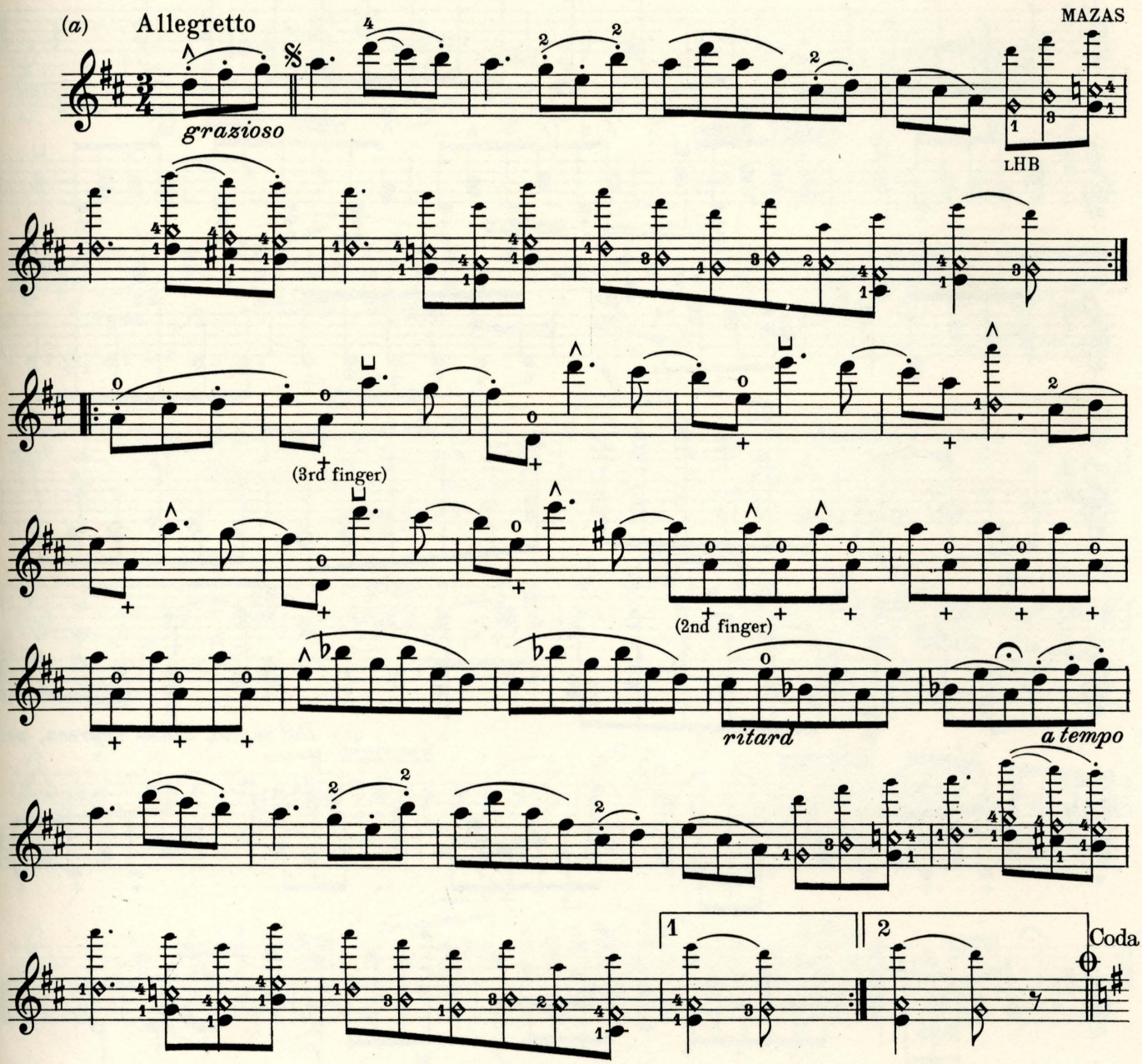
VIOLIN

STUDY 470

With its profusion of harmonics, left hand pizzicato, and double stops, this Study exploits some of the most novel and some of the most characteristic sound effects of the violin. (See Lessons 27 and 73, TECHNIC.)

Play section (*a*) lightly, at a fairly lively, yet unhurried tempo. Concern yourself but little over the tempo of section (*b*); give your thought rather to firm, precise stopping and *cantabile* bowing, so that the double stops may sing out their beauty to the fullest. Section (*c*) is a sprightly waltz, to be played with animation but not with abandon.



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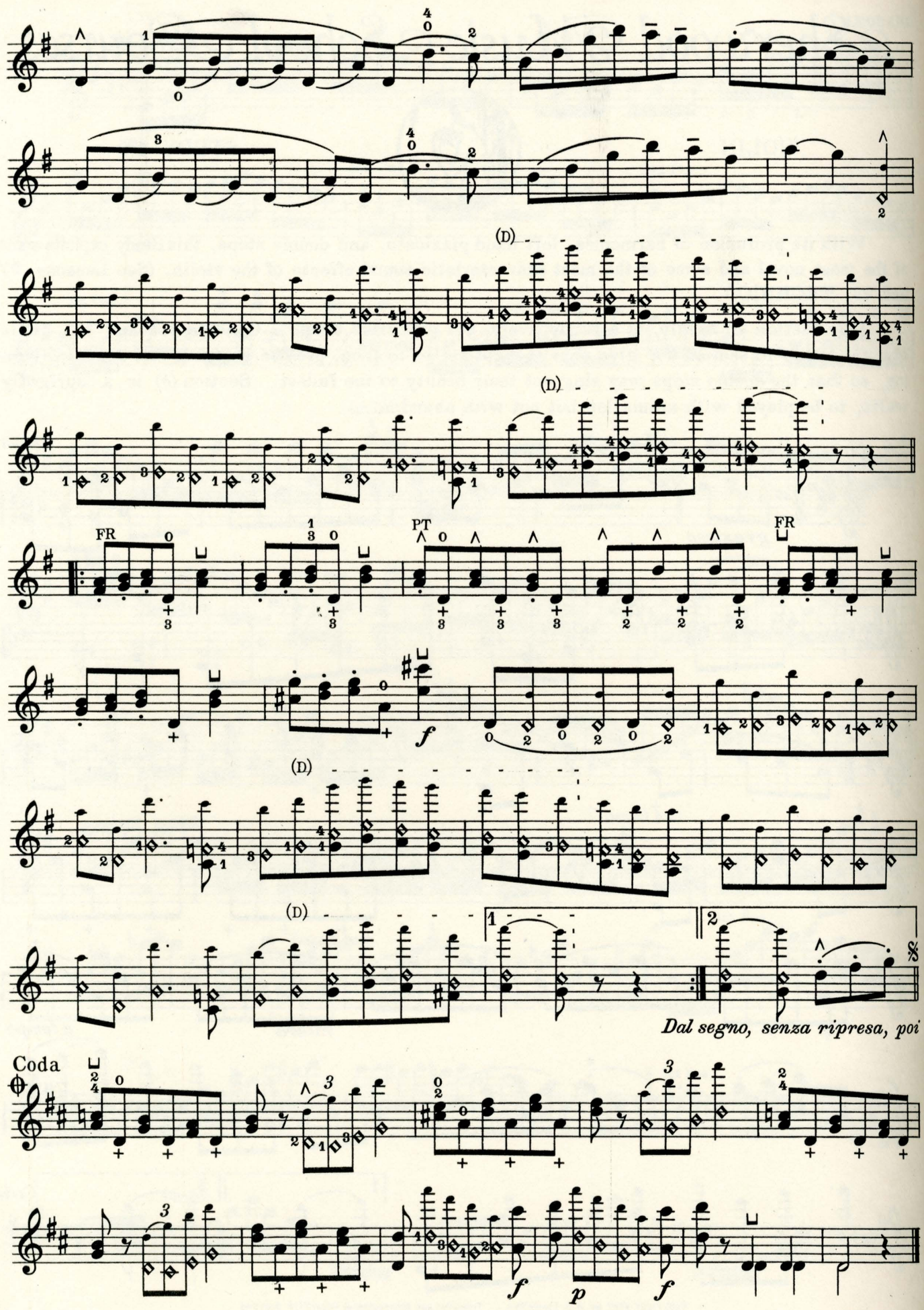
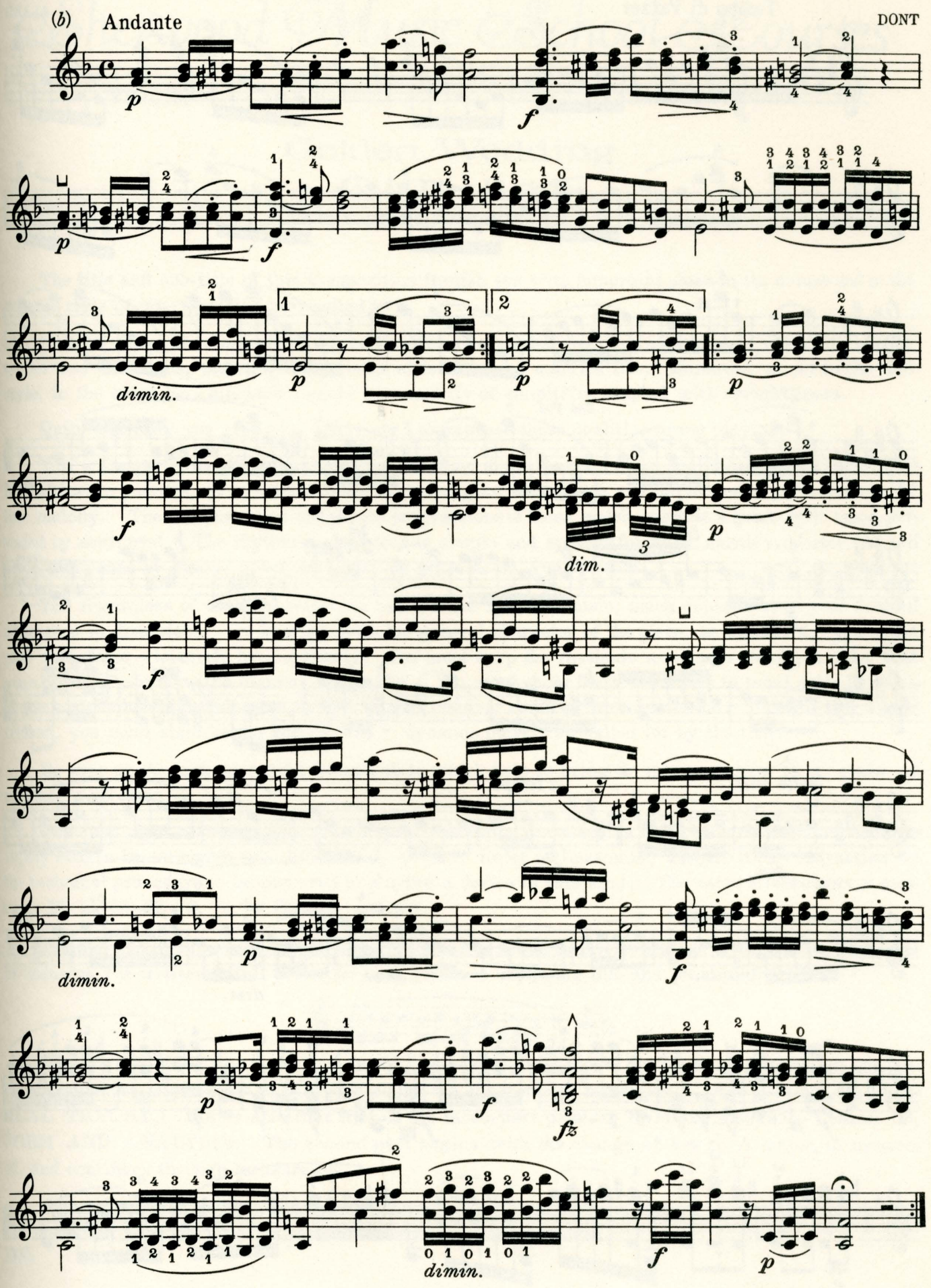
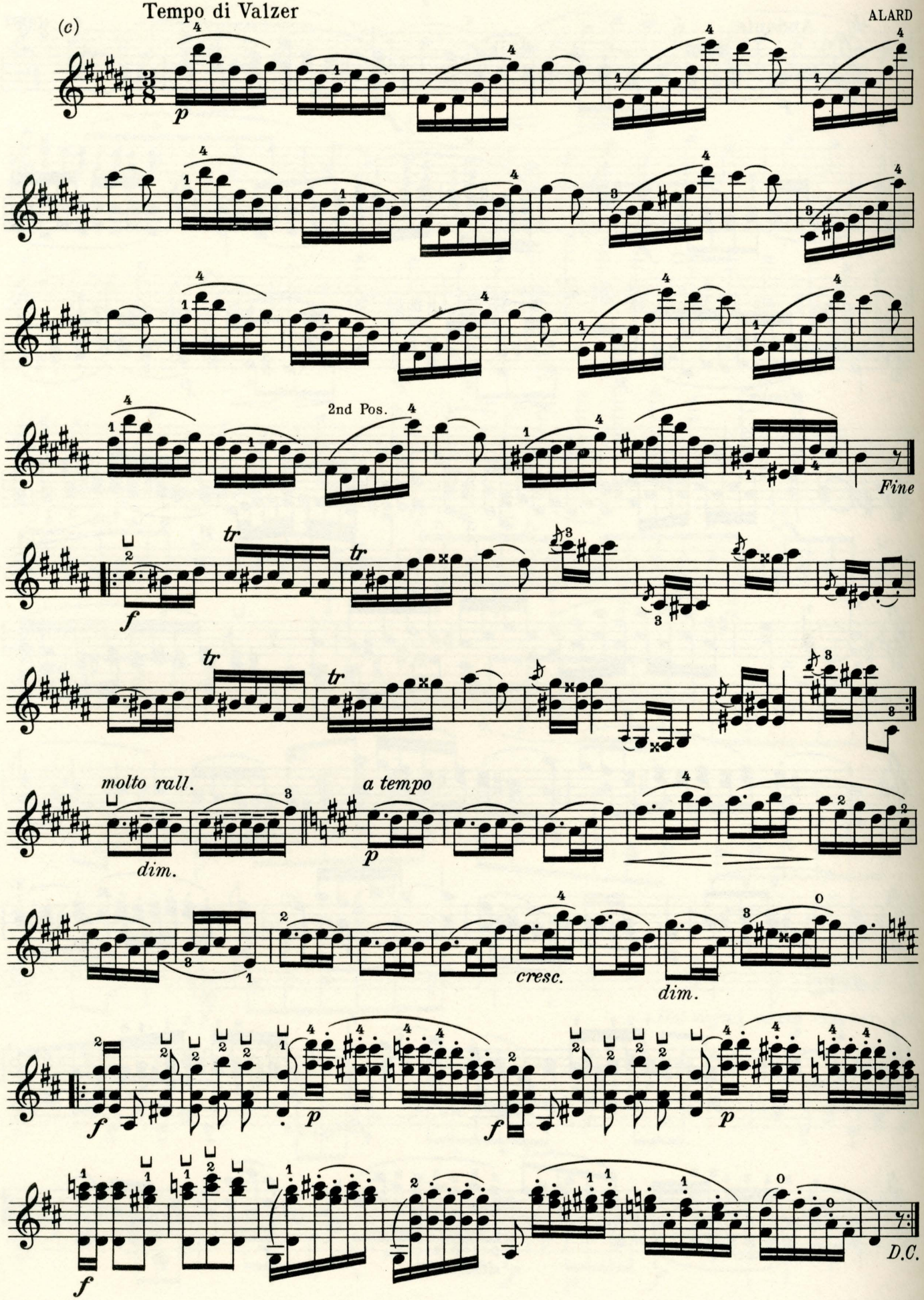

(D)
(D)
FR
PT
FR
f
(D)
(D)
1
2
Dal segno, senza ripresa, poi
Coda
f
p
f


(b) Andante
p
f
dimin.
1
2
dim.
fz


(c)
Tempo di Valzer
ALARD
2nd Pos.
Fine
molto rall.
dim.
a tempo
cresc.
dim.
D.C.