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Violin Course: Grade 4, Exercises

Sherwood Music School

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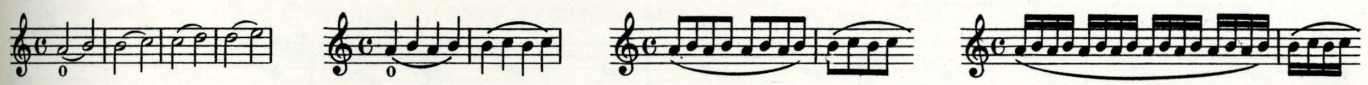
EXERCISE 401

Trills

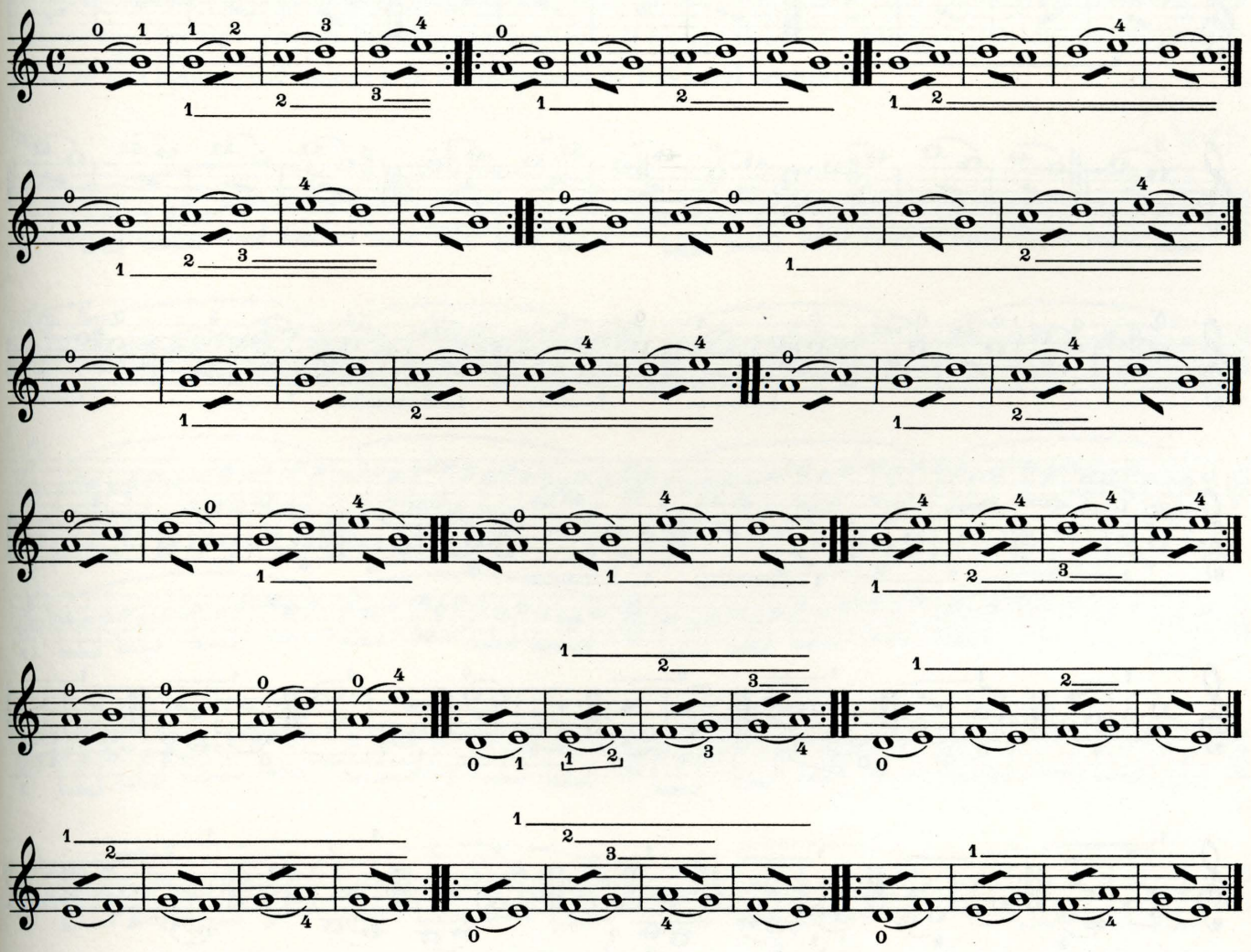
The trills in this Exercise are based not only upon the interval of the second, but also upon the intervals of the third, the fourth, and the fifth.

As indicated by the following variants, you are to practice very slowly at first, in half notes, then gradually more rapidly, in quarter notes, eighth notes, and sixteenth notes:



Apply to your practice the instructions given in Lesson 62, TECHNIC, on playing trills. Do not practice too long at a time, but stop for awhile if you feel any fatigue or tension in the fingers of your left hand.

ŠEVČIK



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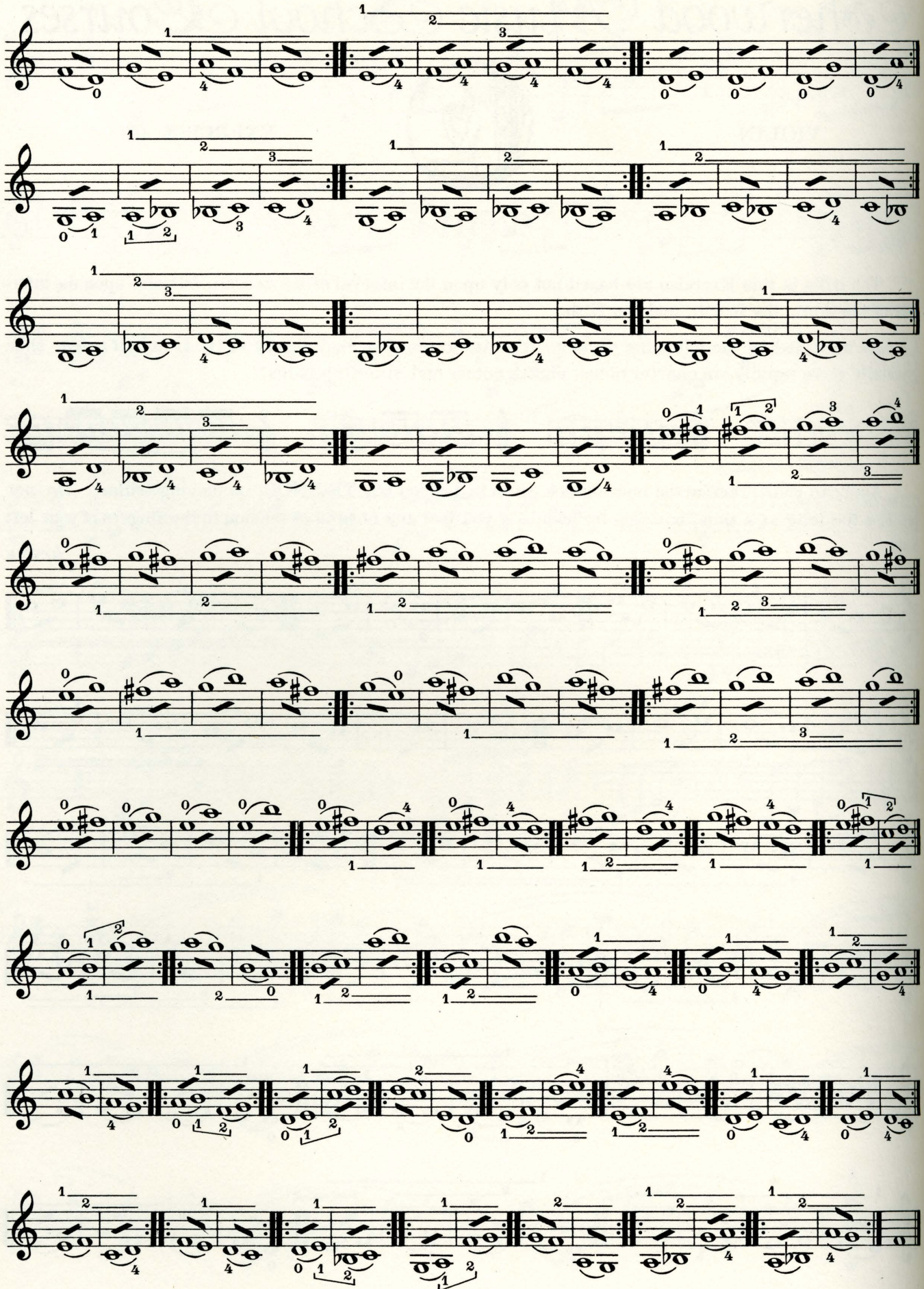

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VIOLIN

EXERCISE 402

Left Hand Facility

Accuracy of intonation

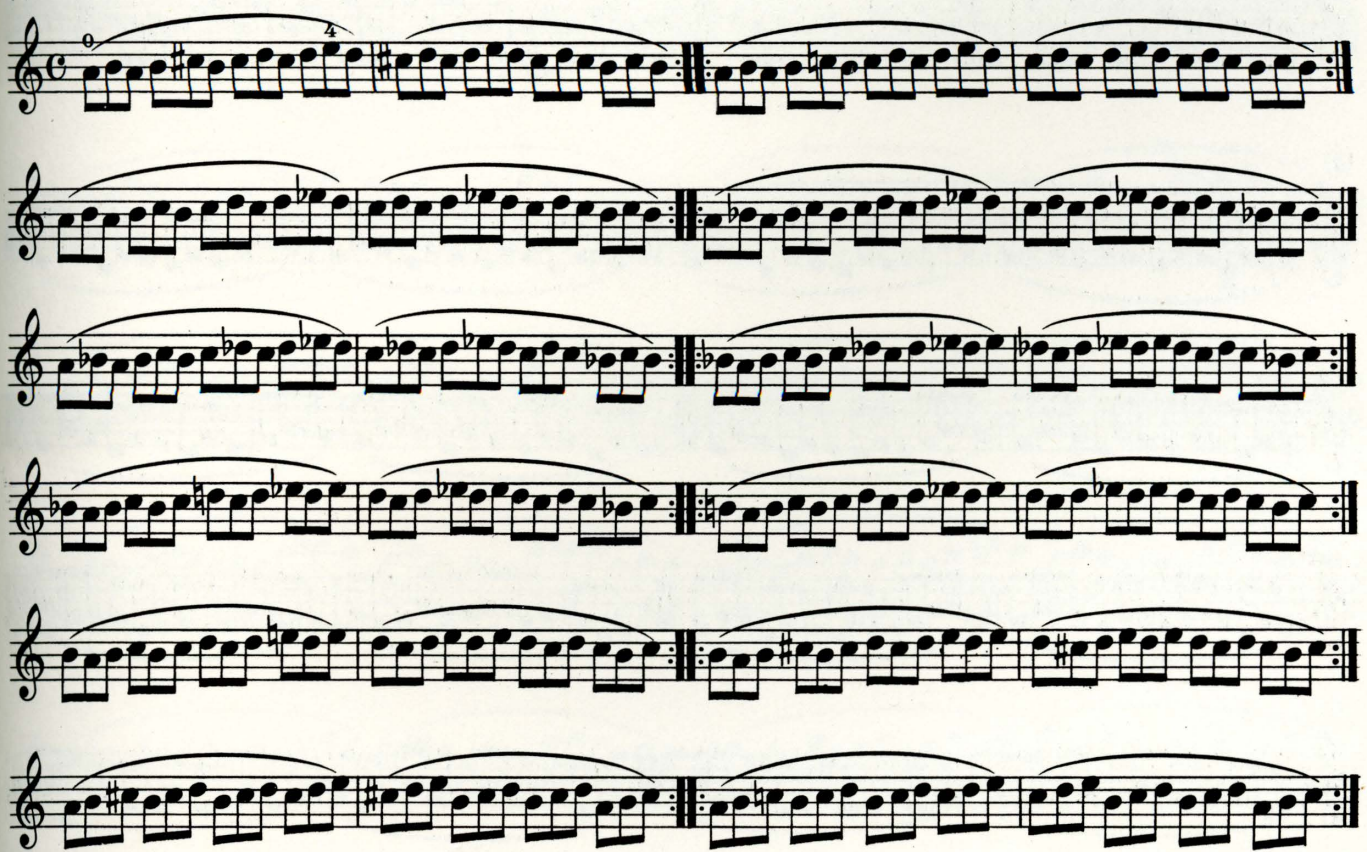
The tonal patterns of this Exercise are simple, but they offer a wealth of opportunity for technical advancement.

The figures in each section lie within a narrow range of pitch, never exceeding the interval of a perfect fifth. The difference between one figure and another lies only in the sequence of small intervals. Your intonation must therefore be very accurate, and your first use of this Exercise should be to increase the precision of your intonation.

To accomplish this purpose, you will need to practice very slowly, using a full, slowly moving stroke of the bow for each slur. At the same time, you must concentrate your whole musical intelligence on your listening, so that your sense of correct pitch will guide your fingers.

The second purpose of this Exercise is to develop ability in more rapid stopping. It should not, however, be used for this purpose until you have solved all its problems of intonation. Obviously, there is no profit in left hand speed unless it is accompanied by left hand accuracy.

(*a*) ŠEVČÍK



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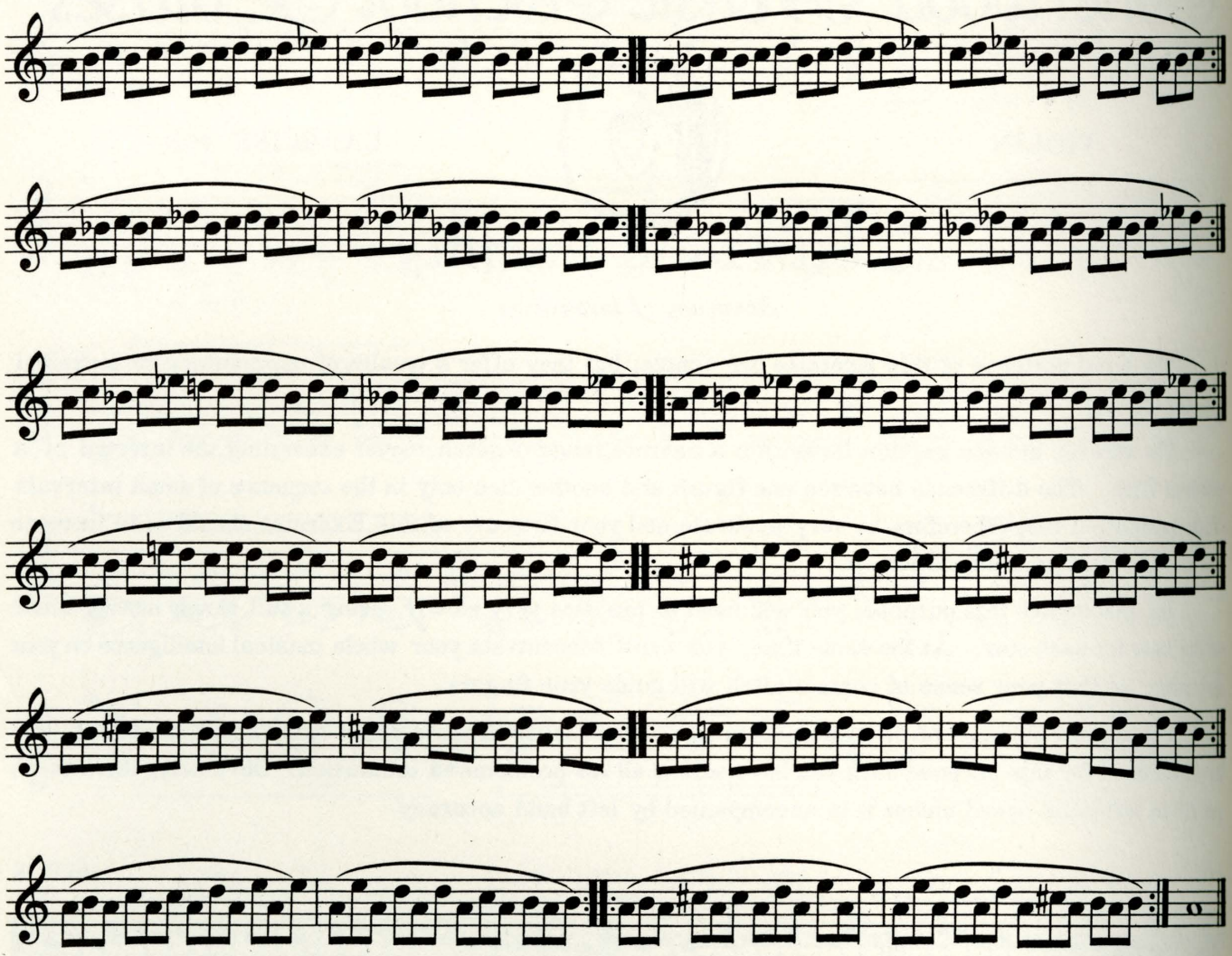

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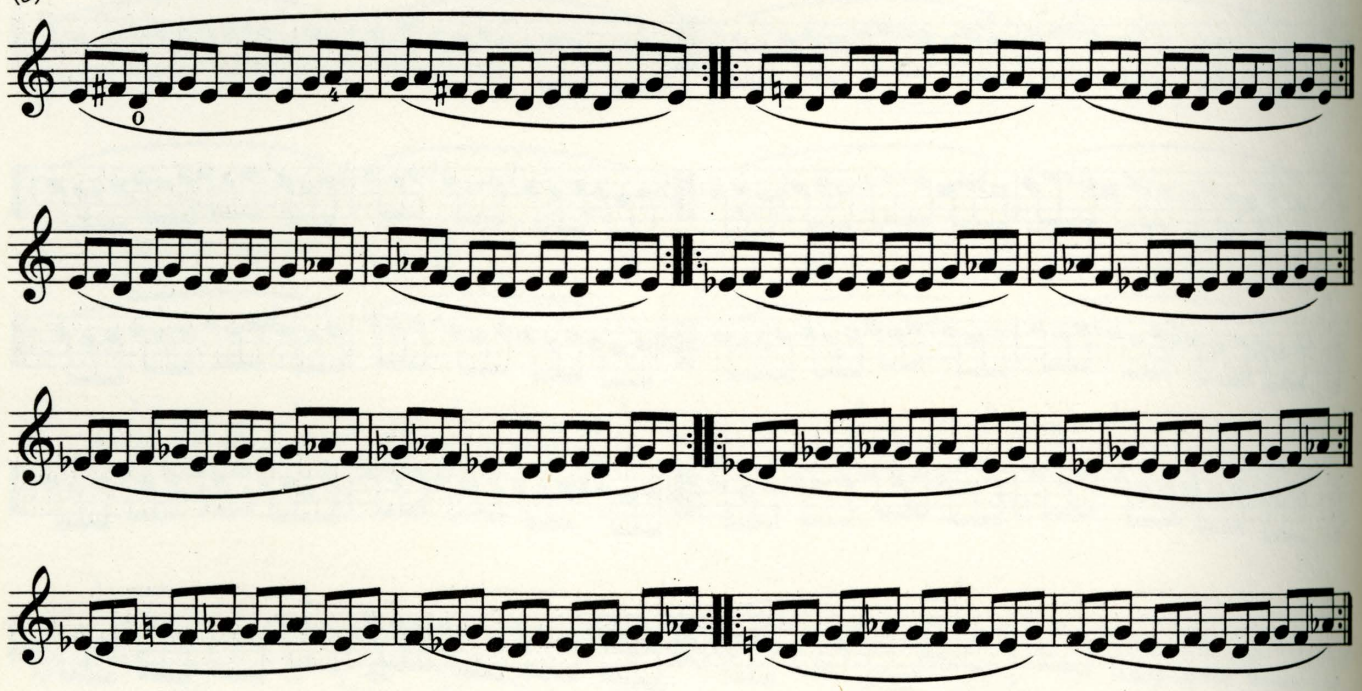

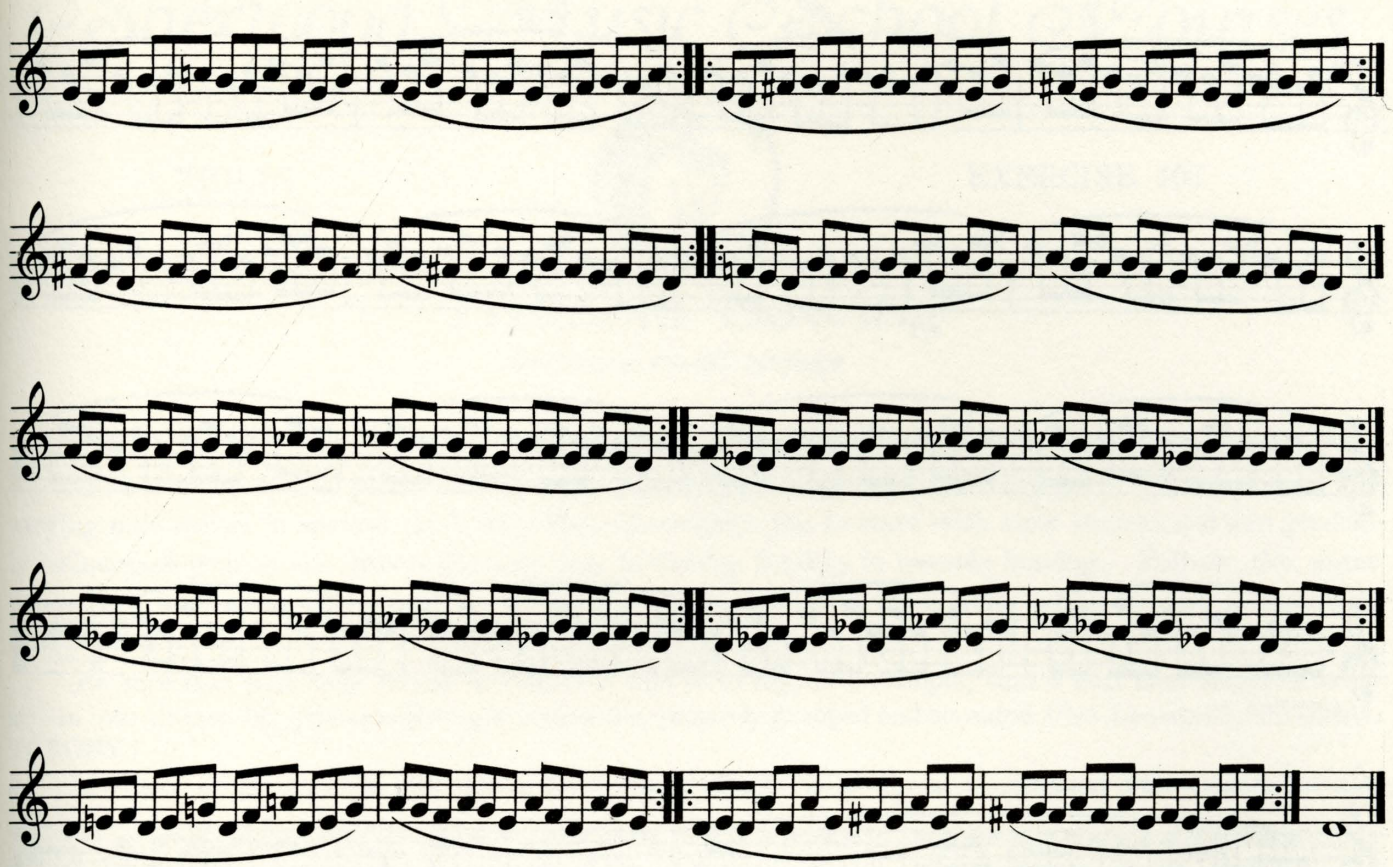

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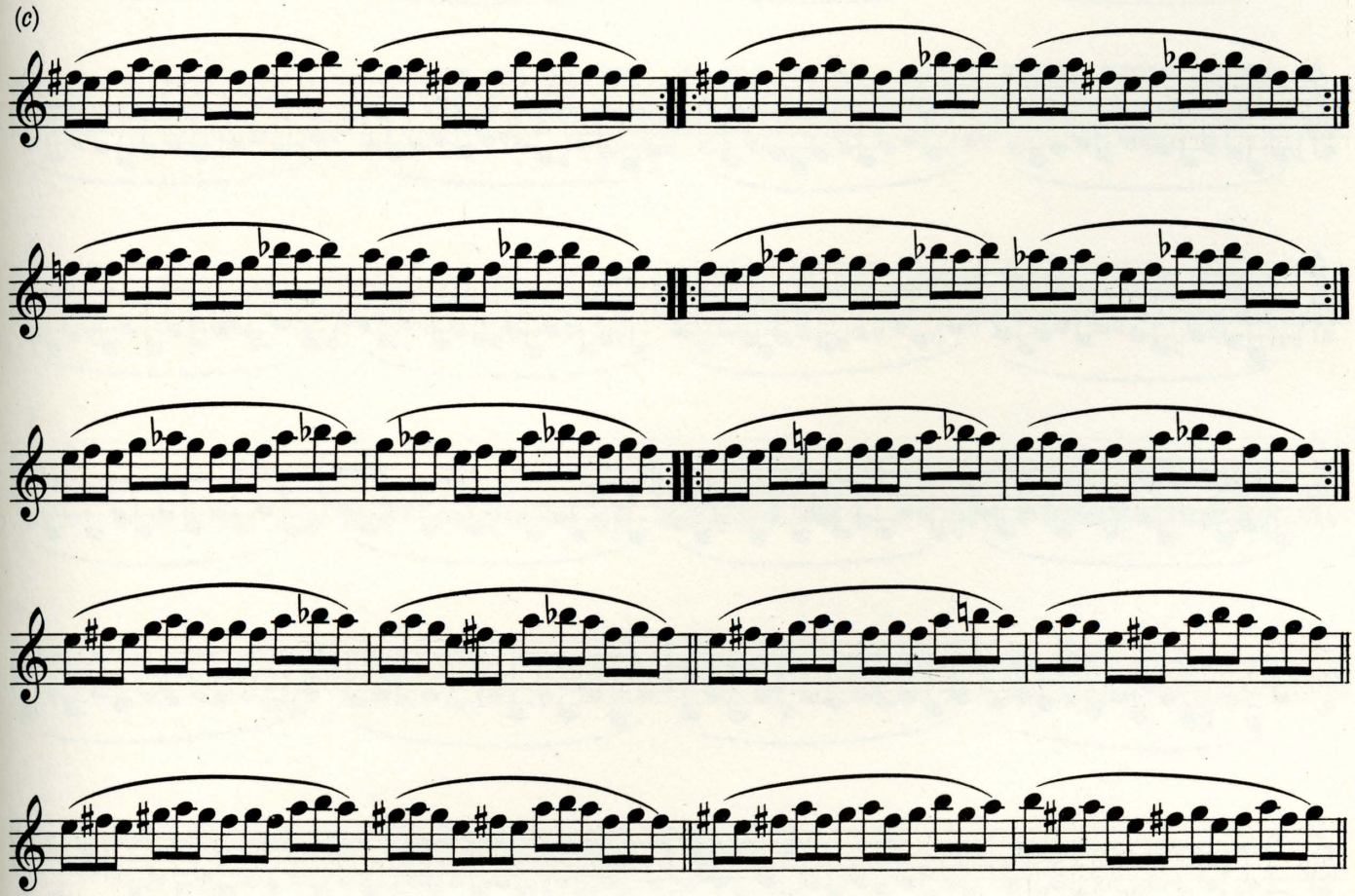

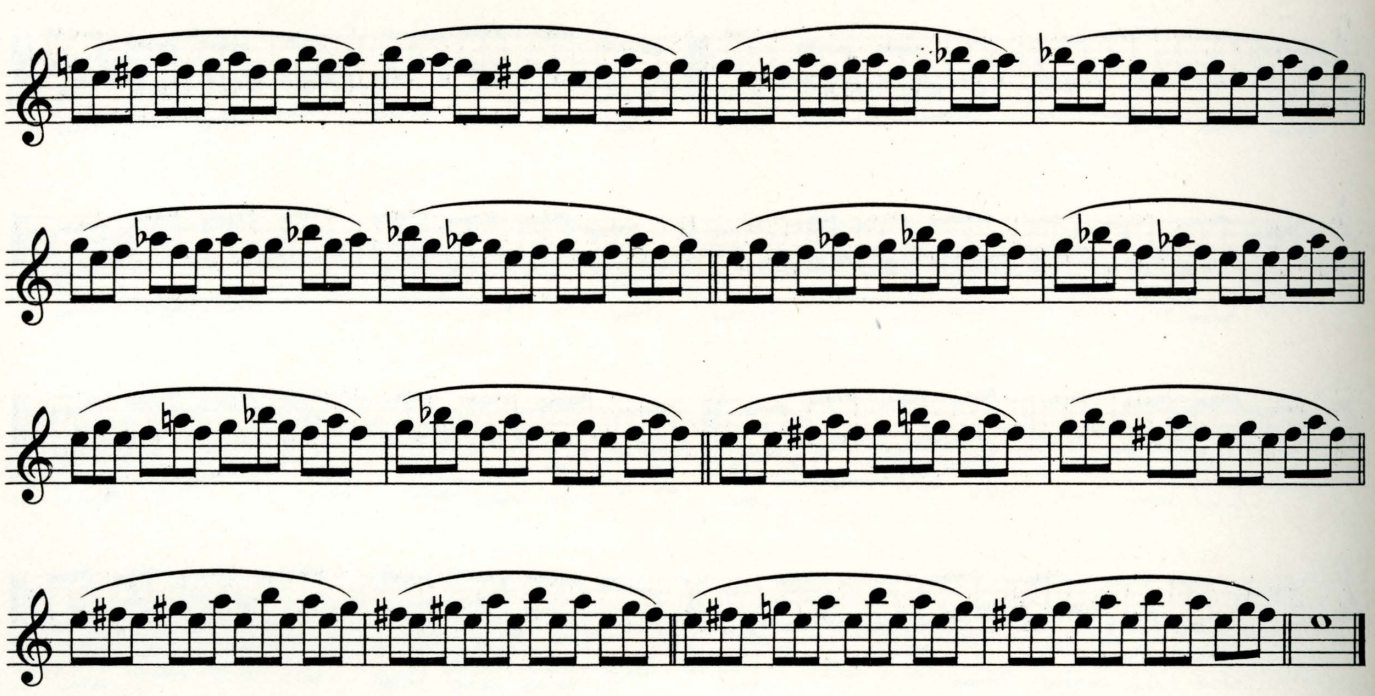

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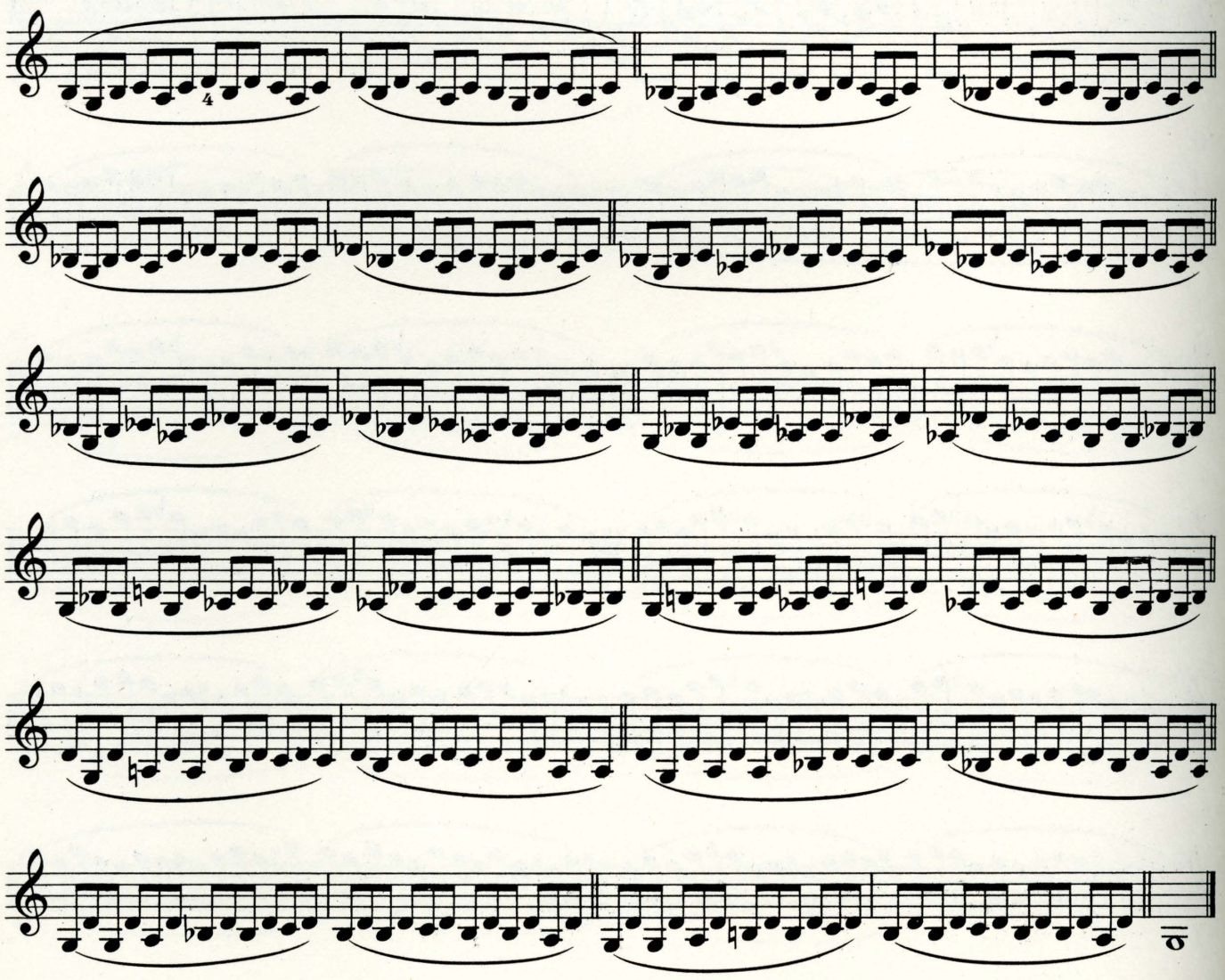

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EXERCISE 403

Tremolo Bowing

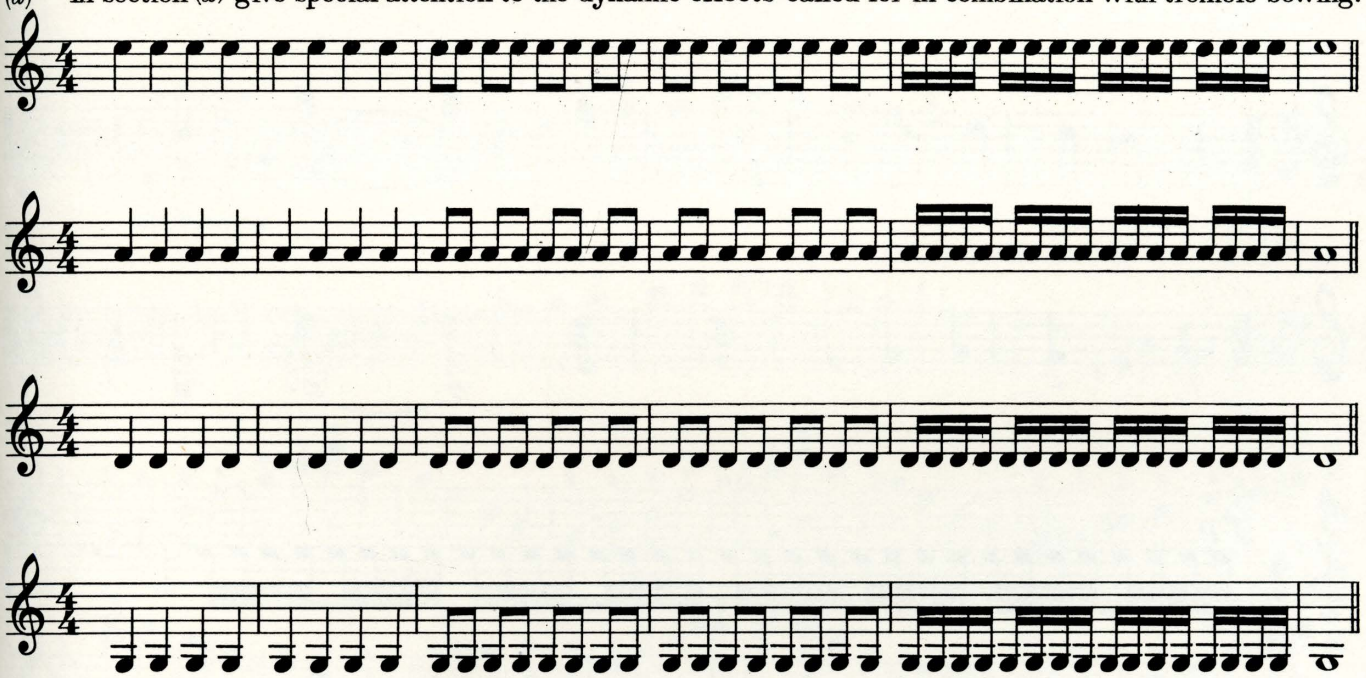
Exercises on all strings

The basis of tremolo bowing is simply a short rapid wrist legato stroke. (See Lesson 10, TECHNIC.)

It involves no special problem except that of avoiding tension in the wrist joint of the bow arm. The varying note values in section (*a*) of this Exercise require you to start with slow strokes, and then gradually to increase your speed; this is the best way to develop facility in tremolo bowing. Follow the same procedure with the other sections of the Exercise, but stop for a little while if your wrist feels stiff at any time.

Be sure that your time values are exact—that is to say, for example, that a half note which is to be broken into sixteenths, gets exactly eight sixteenths, properly grouped and accented. (See Lesson 68, GENERAL THEORY.)

(*a*) In section (*d*) give special attention to the dynamic effects called for in combination with tremolo bowing.



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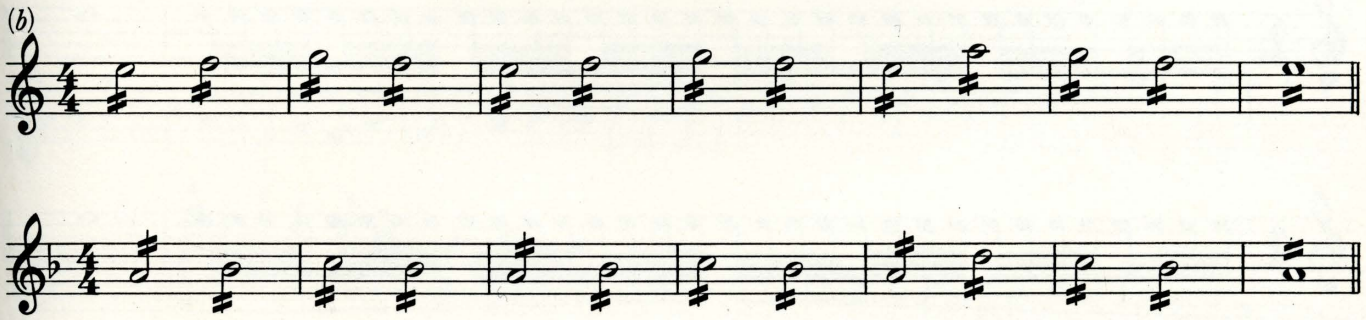

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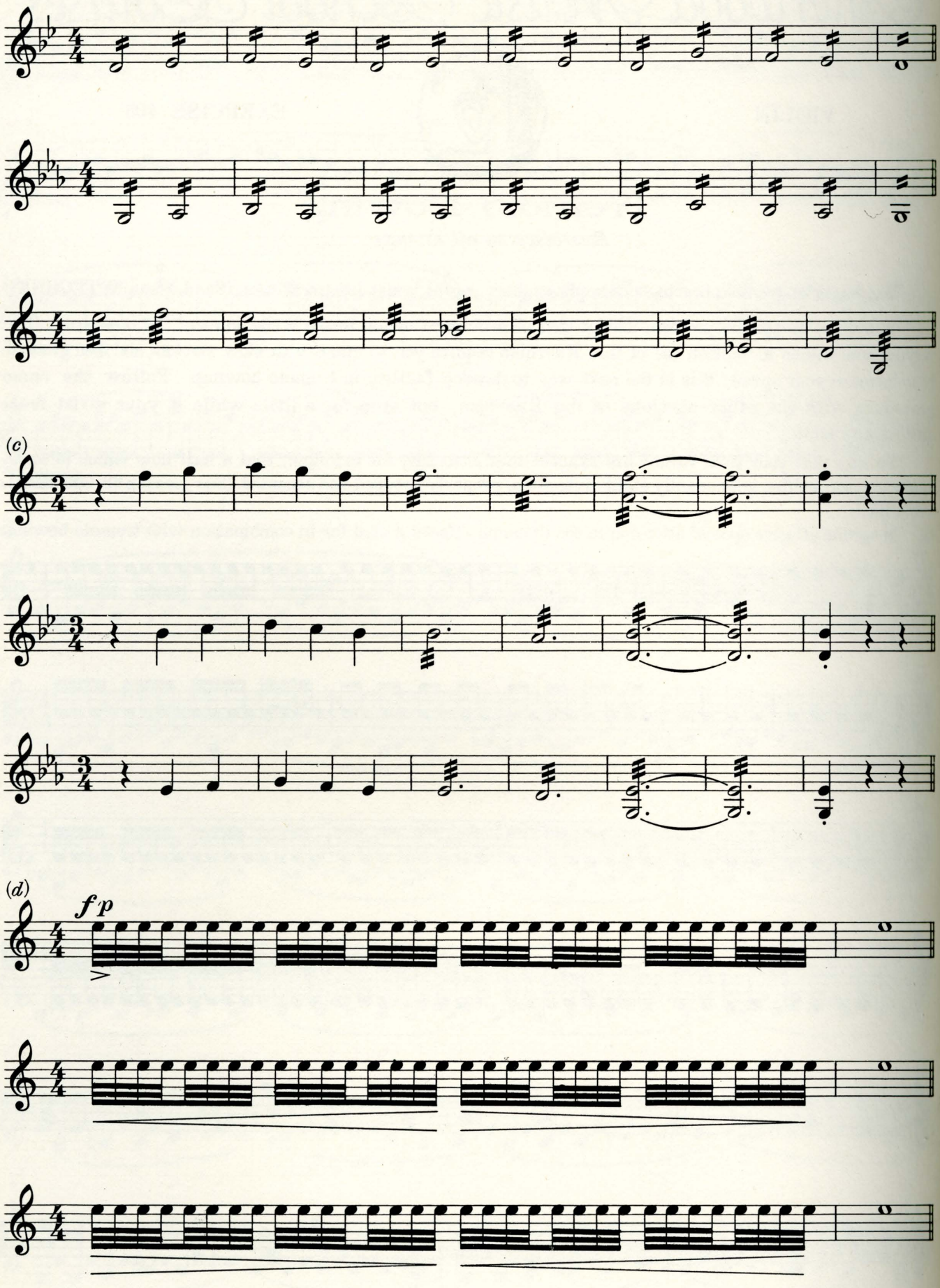
(c)
(d)
f p

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VIOLIN

EXERCISE 404

Scales

Major and melodic minor, through two octaves, on E♭, E, F, and F♯

This Exercise presents the major and melodic minor scales through two octaves, on E♭, E, F, and F♯. Observe that the scales on E♭ and on E may be played either in the Fourth Position or in the Fifth Position; so make use of both Positions in each case.

As always, practice slowly at first, to develop technical precision; then gradually increase your tempo. Use with all the scales in this Exercise the practice variants given for the scales on F♯, and refer to Exercises 254, 304, and 354 for other variants, also to be used.

In addition, you will find it highly profitable to make of all your scales, exercises in the control of dynamic effects and in the control of tempo, following the plan of treatment shown in Exercises 351 and 353.

(a)

4th Position

5th Position

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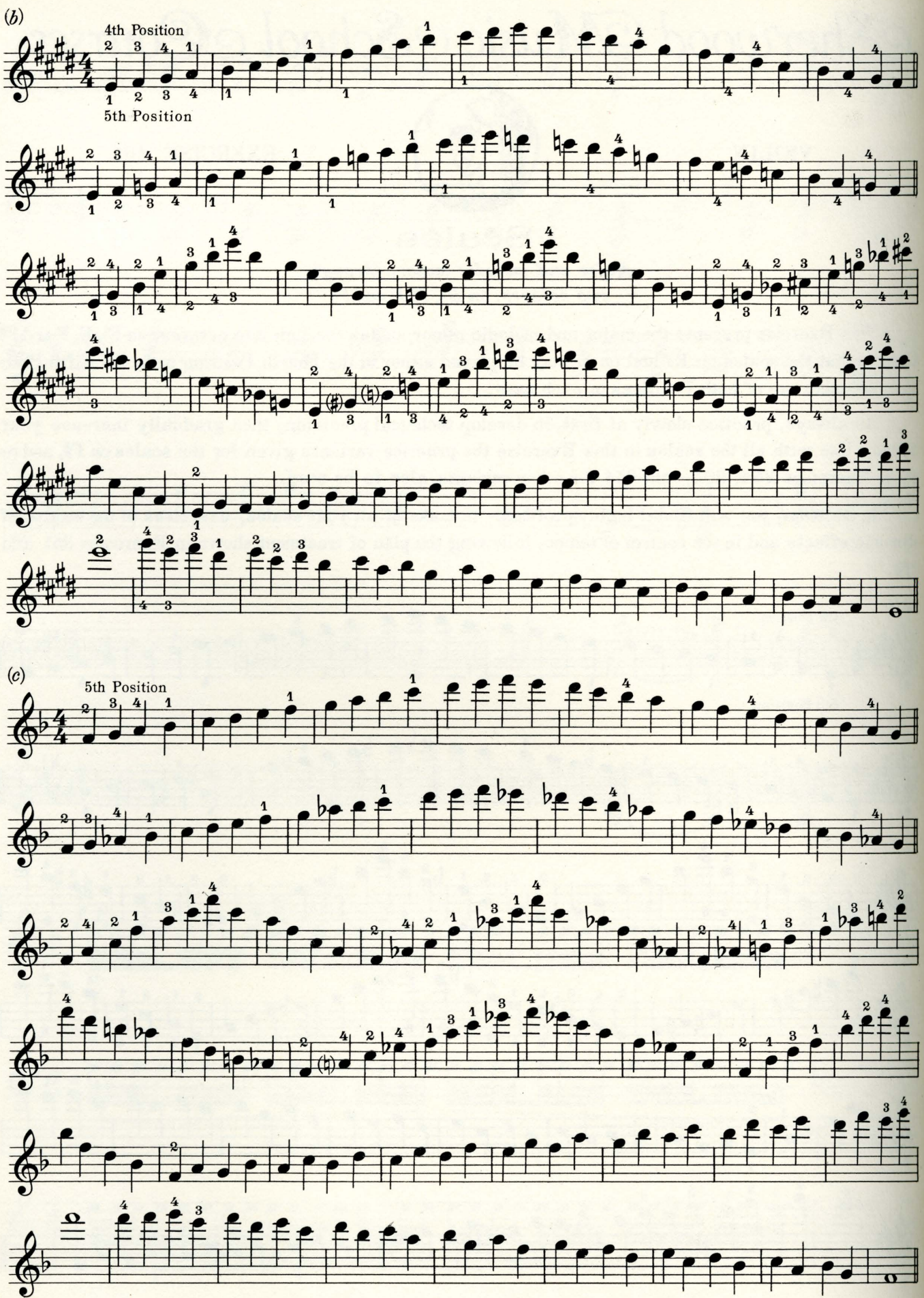
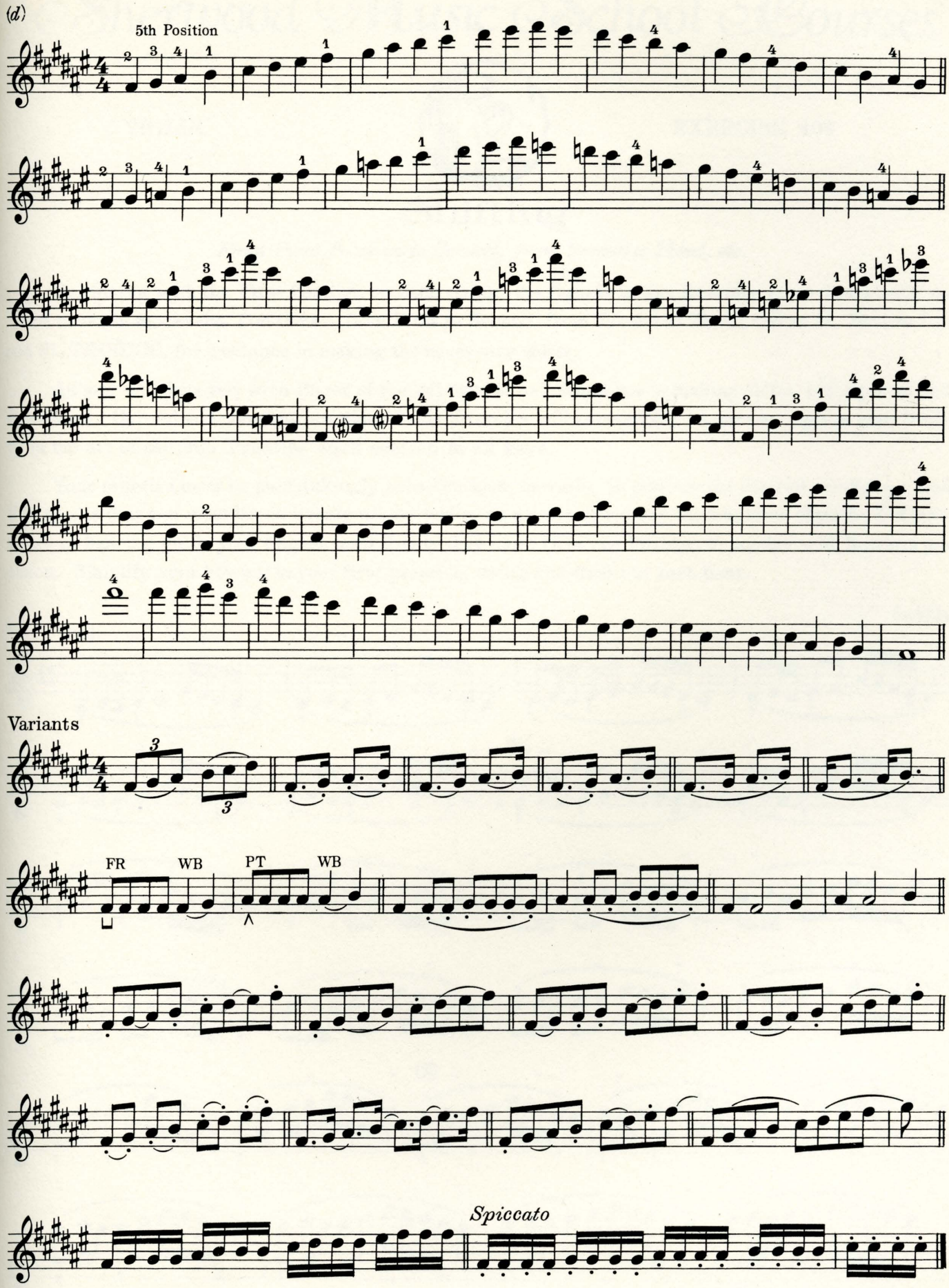

(b)
4th Position
5th Position
(c)
5th Position


(d)
5th Position
Variants
FR
WB
PT
WB
Spiccato

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EXERCISE 405

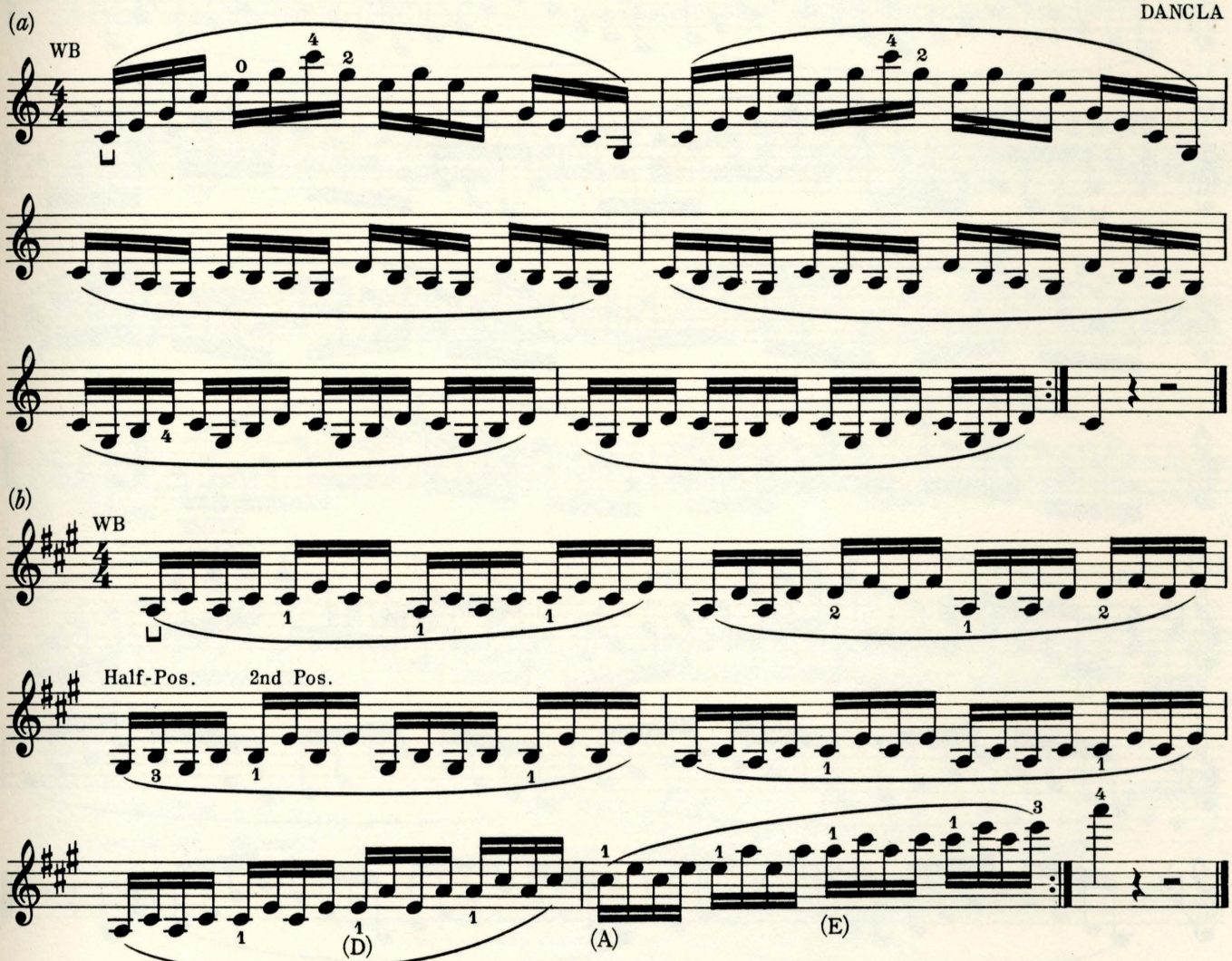
Rapid Stopping

With slurred bowing

This Exercise is based on arpeggios and broken chords. Correctness of pitch should be uppermost in your mind, through all your practice of it.

Reach with your fourth finger for the last note, A, in section (*b*), letting your hand remain, if possible, in the Fifth Position. (See Lesson 45, TECHNIC.) This tone does not lie within the limits of the Fifth Position, but the distance to be reached is comparatively small, and it is probable that you will be able to make the necessary Extension without moving your first and third fingers out of the locations assumed in the preceding group of tones.

Make all string crossings smoothly, guarding especially against placing any undue emphasis on the first tone played on the string to which you cross.



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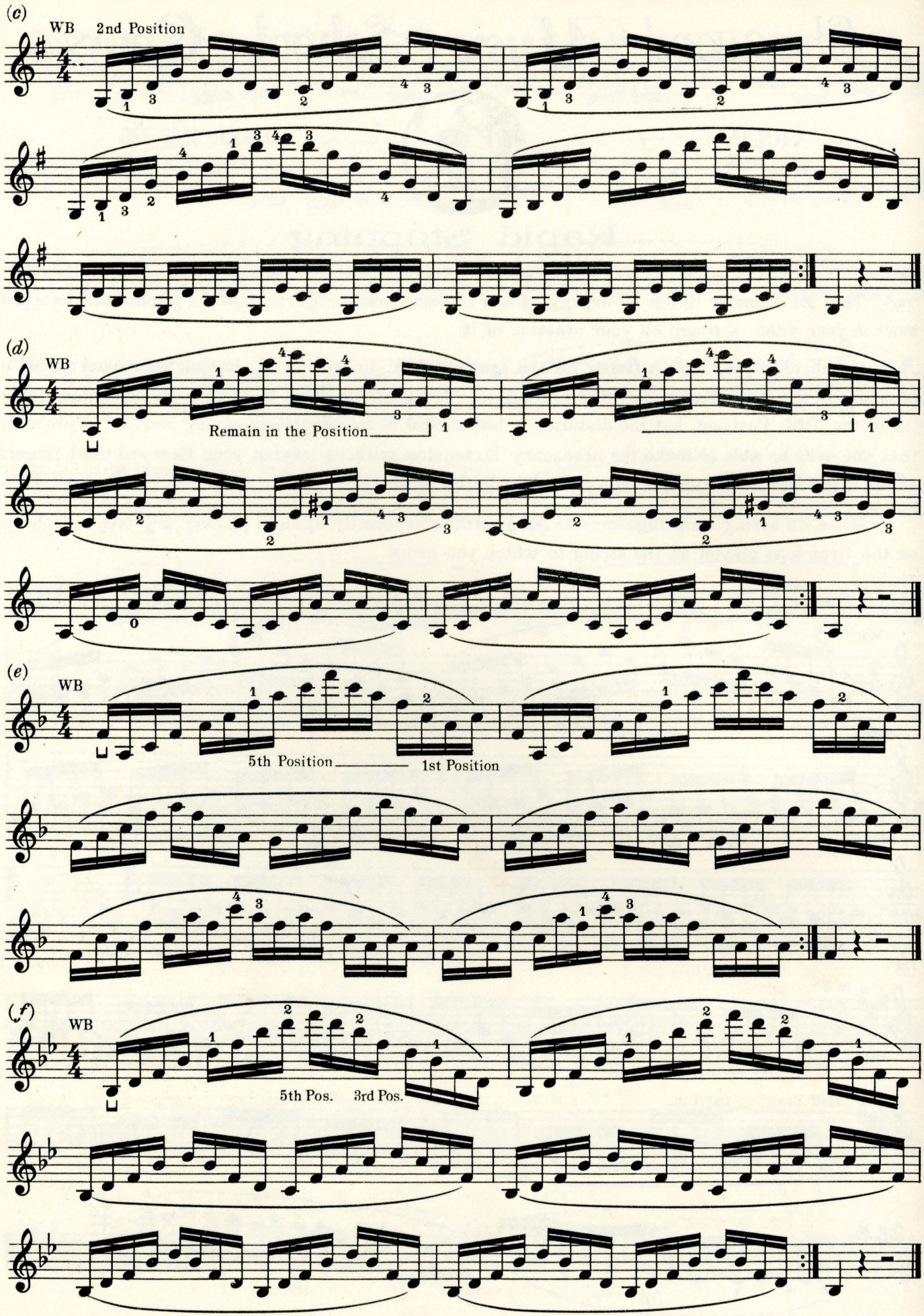
(c)
WB
2nd Position
(d)
WB
Remain in the Position
(e)
WB
5th Position
1st Position
(f)
WB
5th Pos.
3rd Pos.

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EXERCISE 406

Shifting

From First Position to Second, from Second to Third, etc.

Beginning with the First Position on each string, the figures in this Exercise move diatonically upward through successive Positions—from First to Second, from Second to Third, and so on. Review Lesson 31, TECHNIC, for guidance in making the necessary shifts.

As you will discover, each finger of the left hand is called into use in making shifts, both upward and downward. Careful and constant practice of this Exercise will accordingly be sure to improve your facility in the art of shifting. Practice each section in all keys.

Your practice must be painstakingly conscientious, however, to produce the desired results — and this means that you must listen keenly all the while, so as to correct any inaccuracies of pitch. Let your sense of hearing guide your fingers until finally they move from one Position to another with flawless precision. Simplify your bowing in your first practice, using one stroke to each beat.

ŠEVČÍK

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

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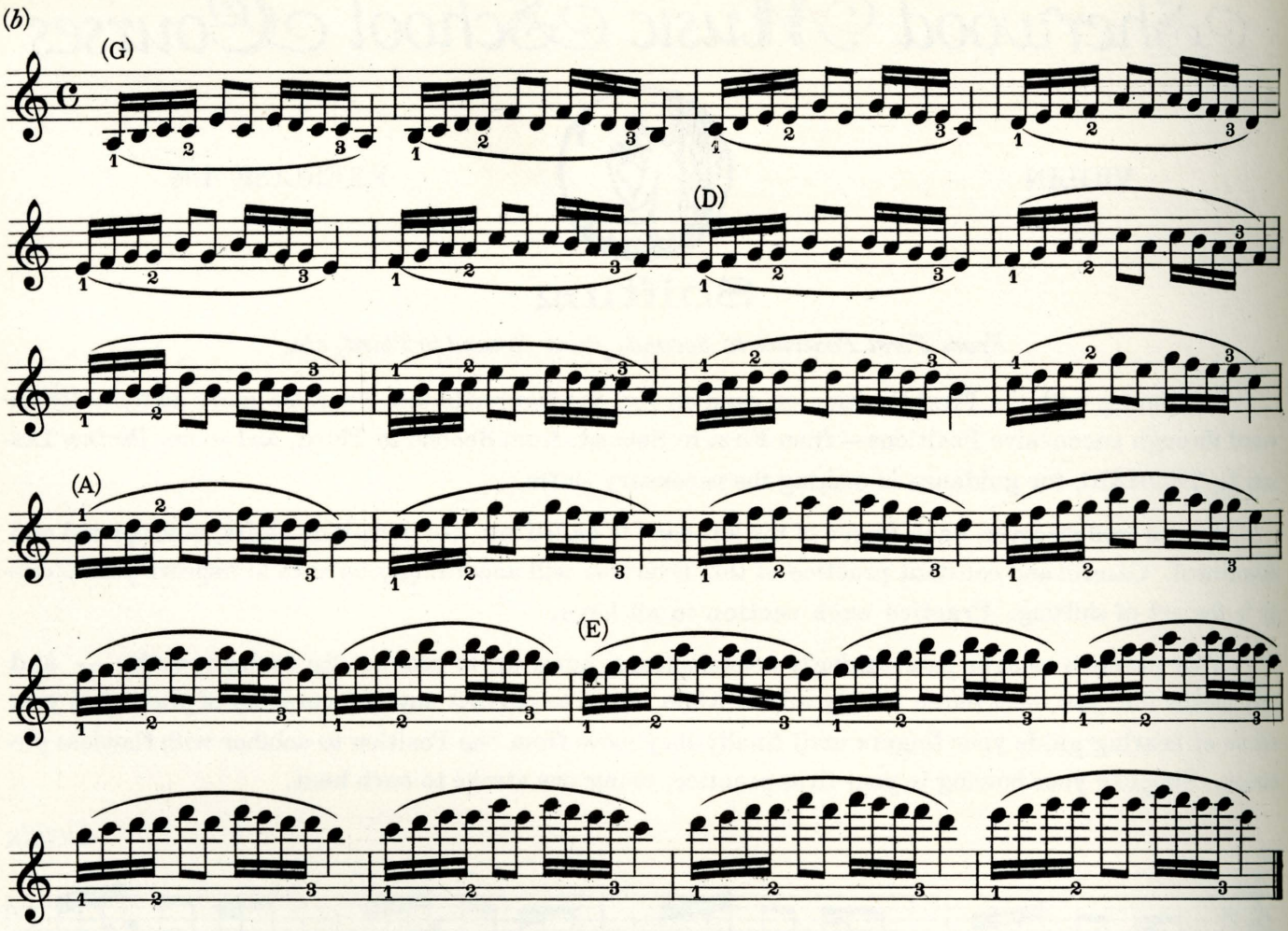
(*b*)



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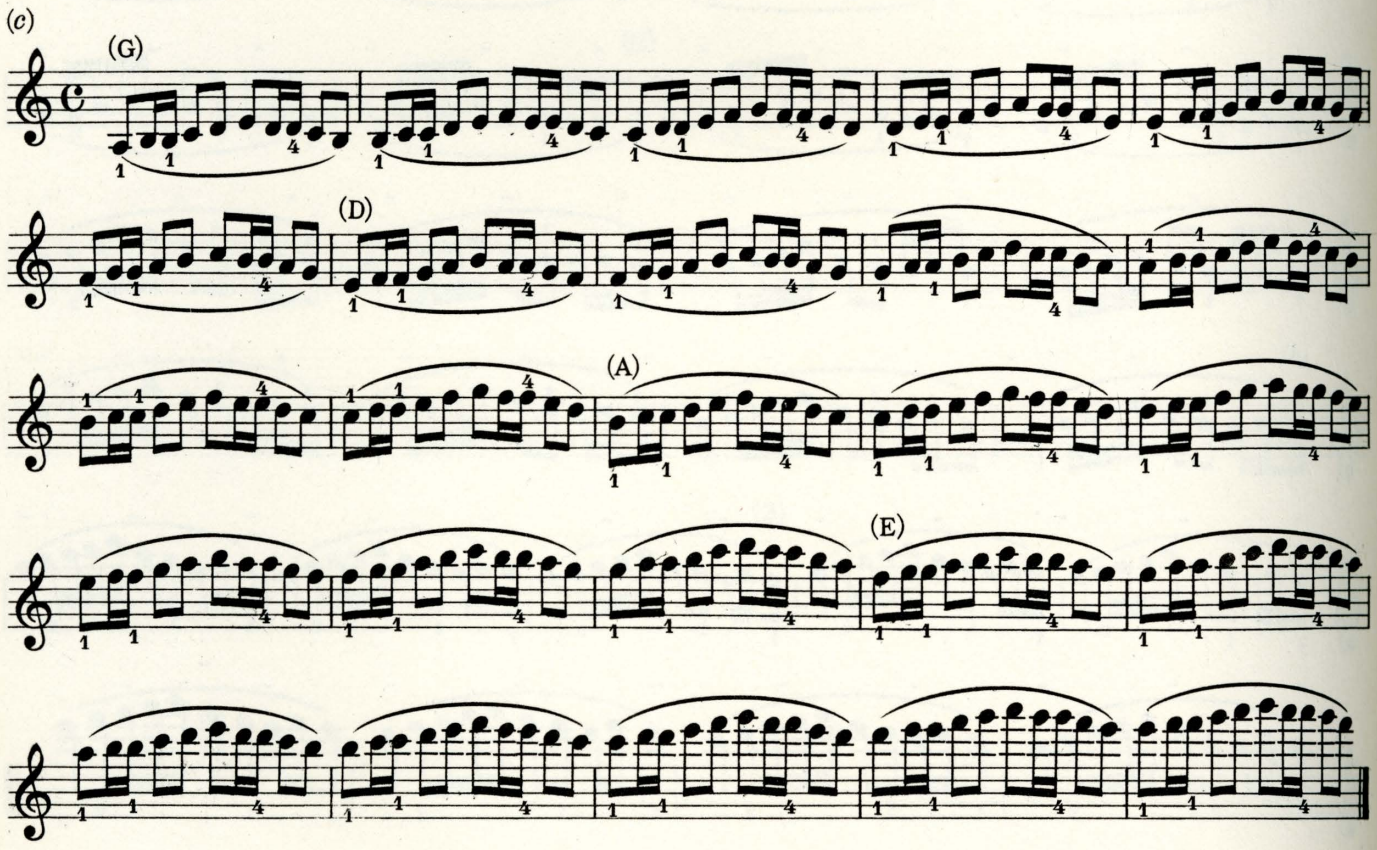

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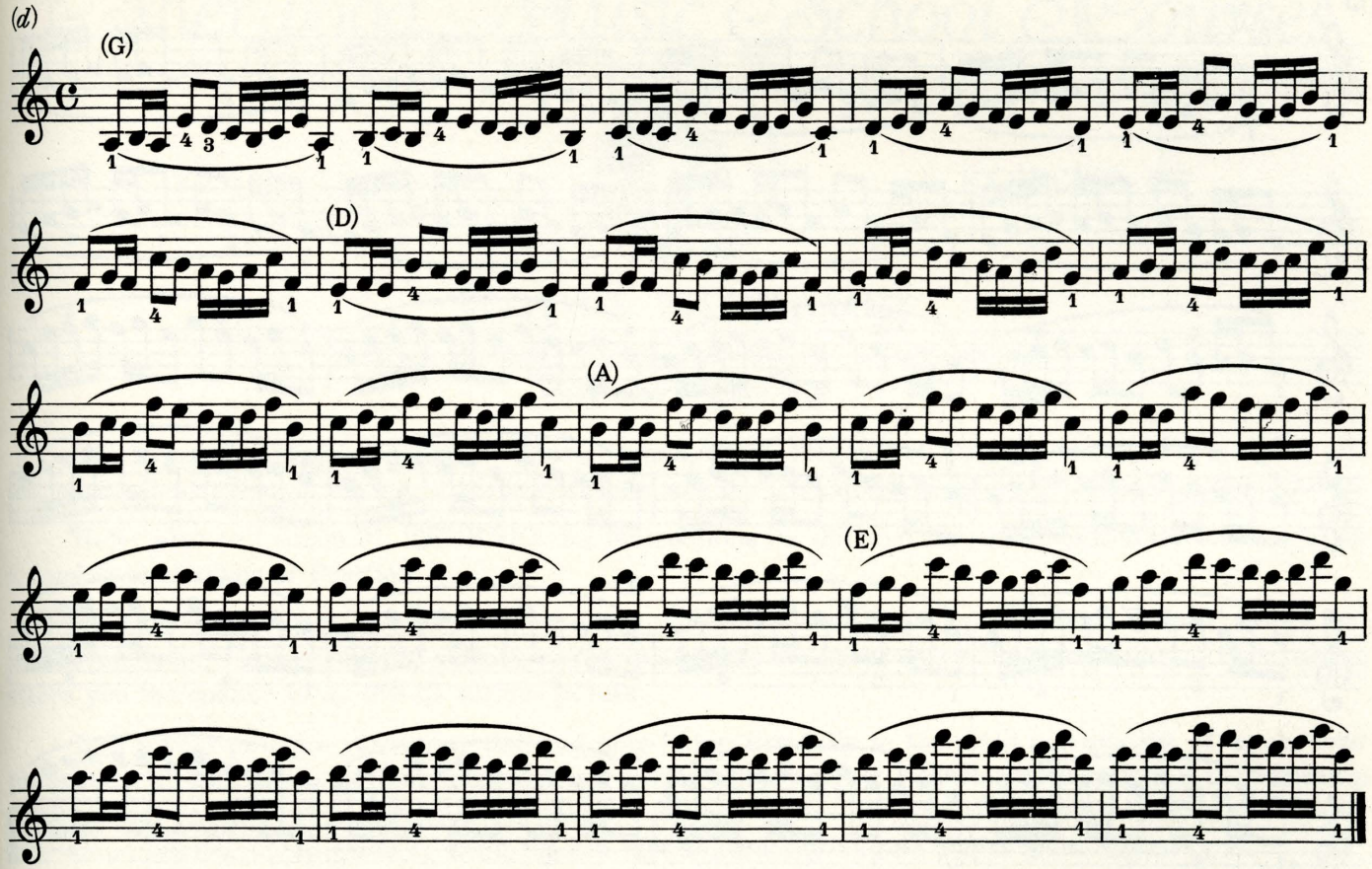

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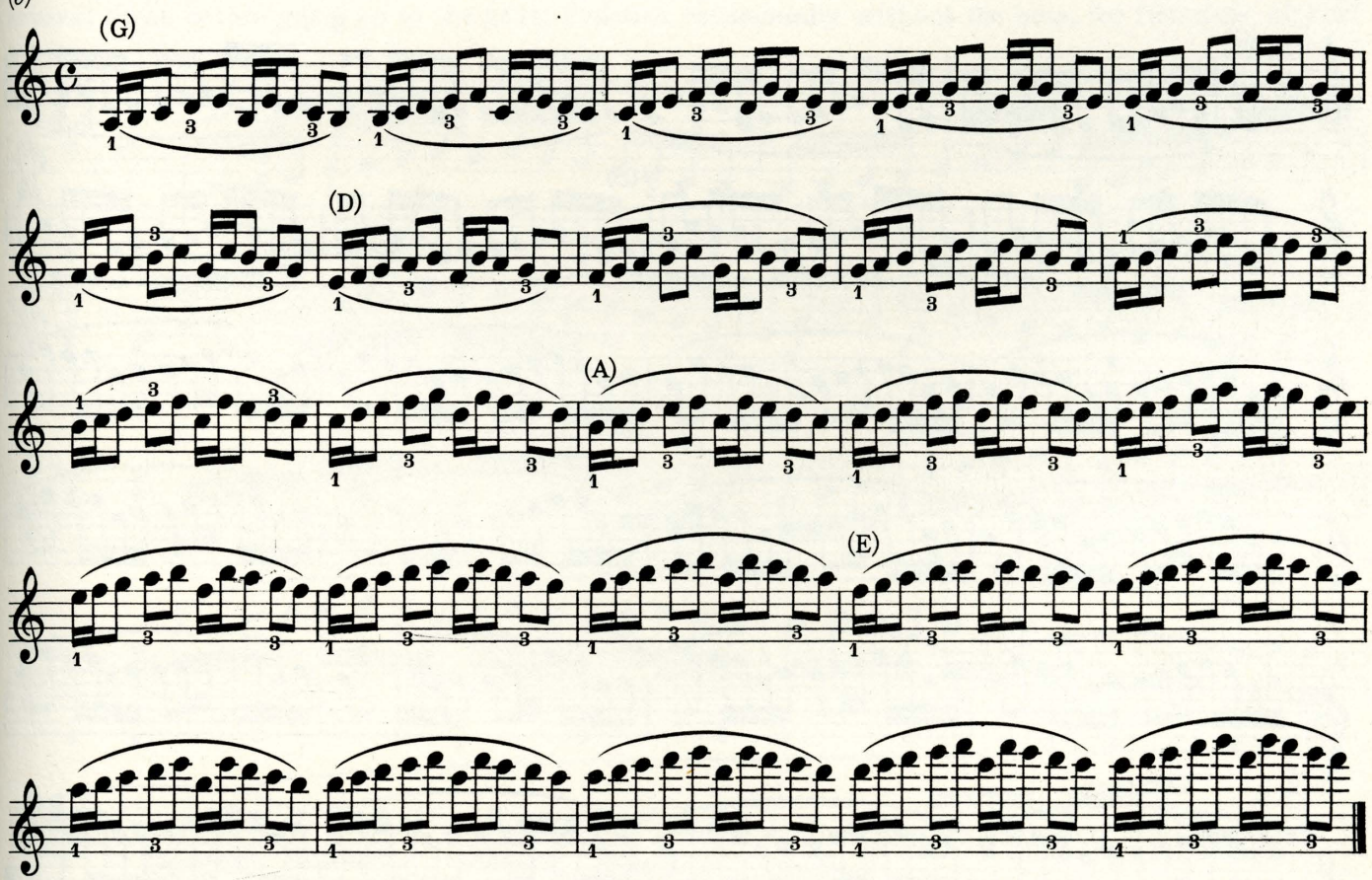
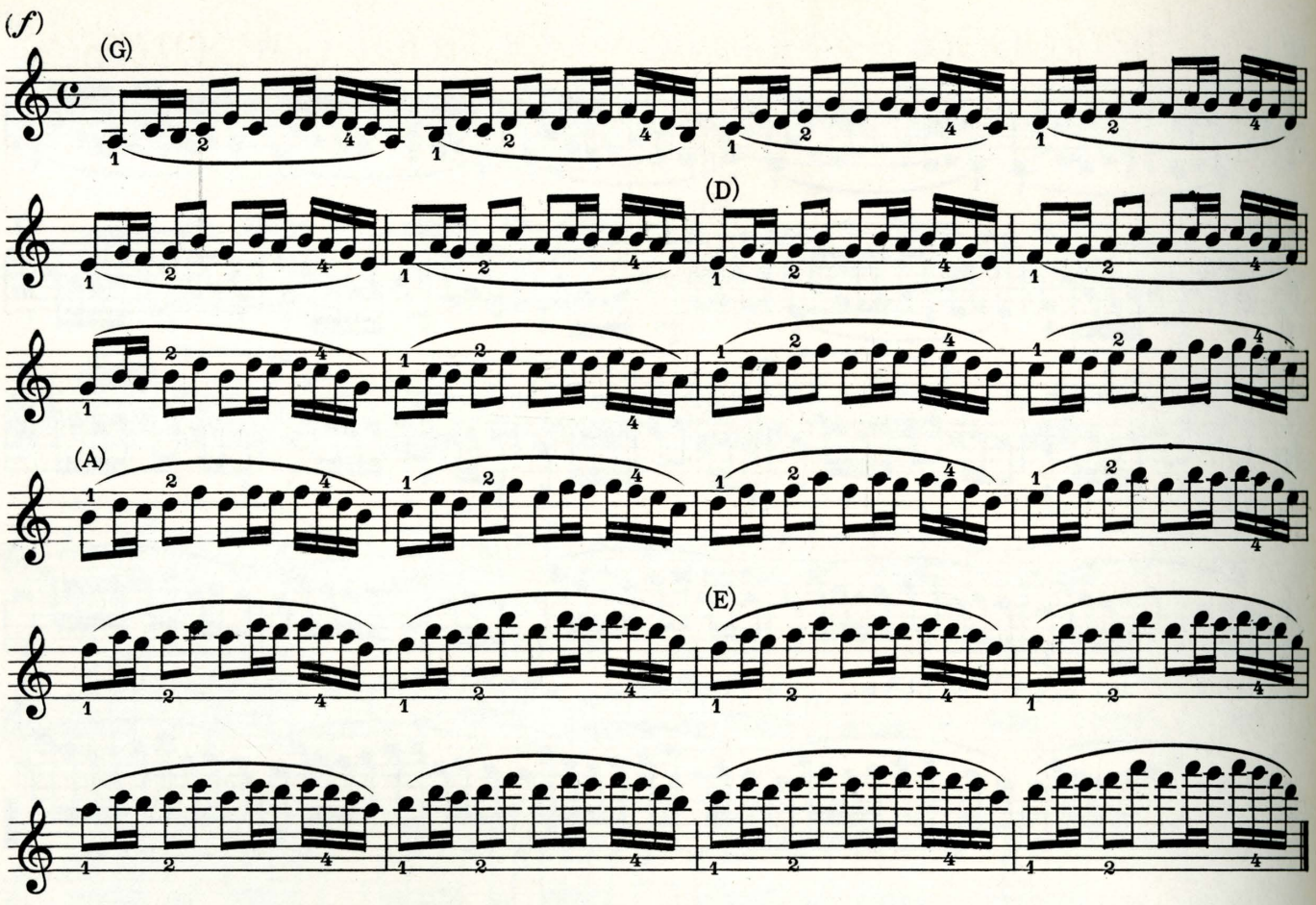
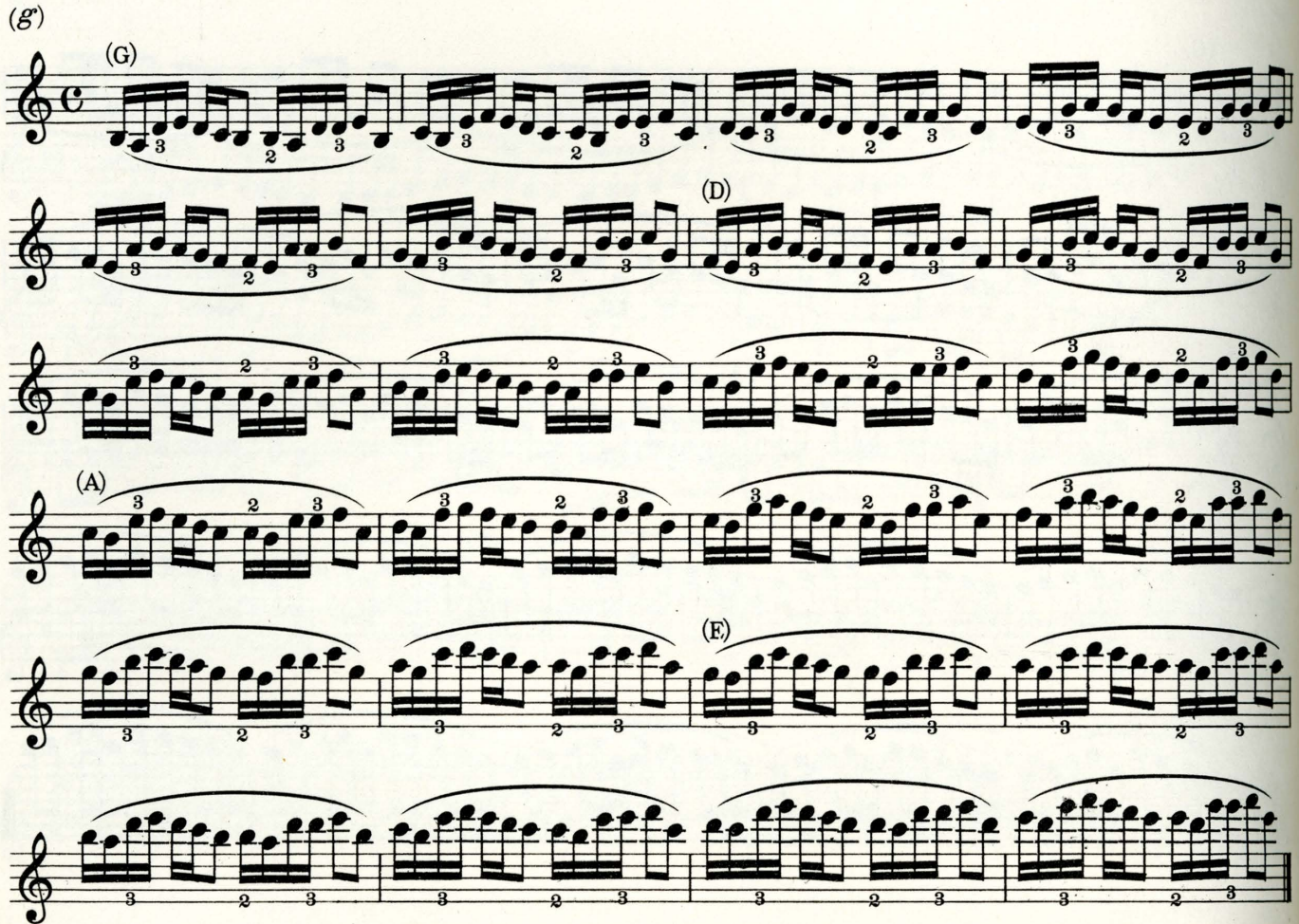



(f)
(G)
(D)
(A)
(E)


(g')
(G)
(D)
(A)
(E)

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VIOLIN

EXERCISE 407

Rapid Stopping

First, Second, Third, Fourth and Fifth Positions,
with slurred bowing

This Exercise ranges through the First, Second, Third, Fourth and Fifth Positions. For a review of the instructions given on the use of these Positions, see the TECHNIC divisions of Lessons 12,28,35, and 45.

Refer also to Lesson 31, TECHNIC, for instructions on shifting, inasmuch as this Exercise requires a number of changes of Position.

Test the correctness of your pitch once in a while by sounding an open string. You will always find this device helpful in working for accuracy of intonation; and almost every Exercise, Study, or Composition, offers you the chance to do this at various points.

Begin your practice slowly, so that you may listen carefully to the pitch and quality of each tone produced. If the fingers of your left hand are guided to the correct fingerboard locations in the beginning, they will not be likely to go astray later, unless you play carelessly, without listening to what you are doing. Good habits can be made to work for you just as strongly as bad habits work against you.

Play only one or two tones to each stroke of the bow during your slow practice, then increase the number of tones to each stroke as you increase the speed of your playing. Repeat each part of this Exercise several times before going on to the next. Practice occasionally without the bow, for firmness of fingering.

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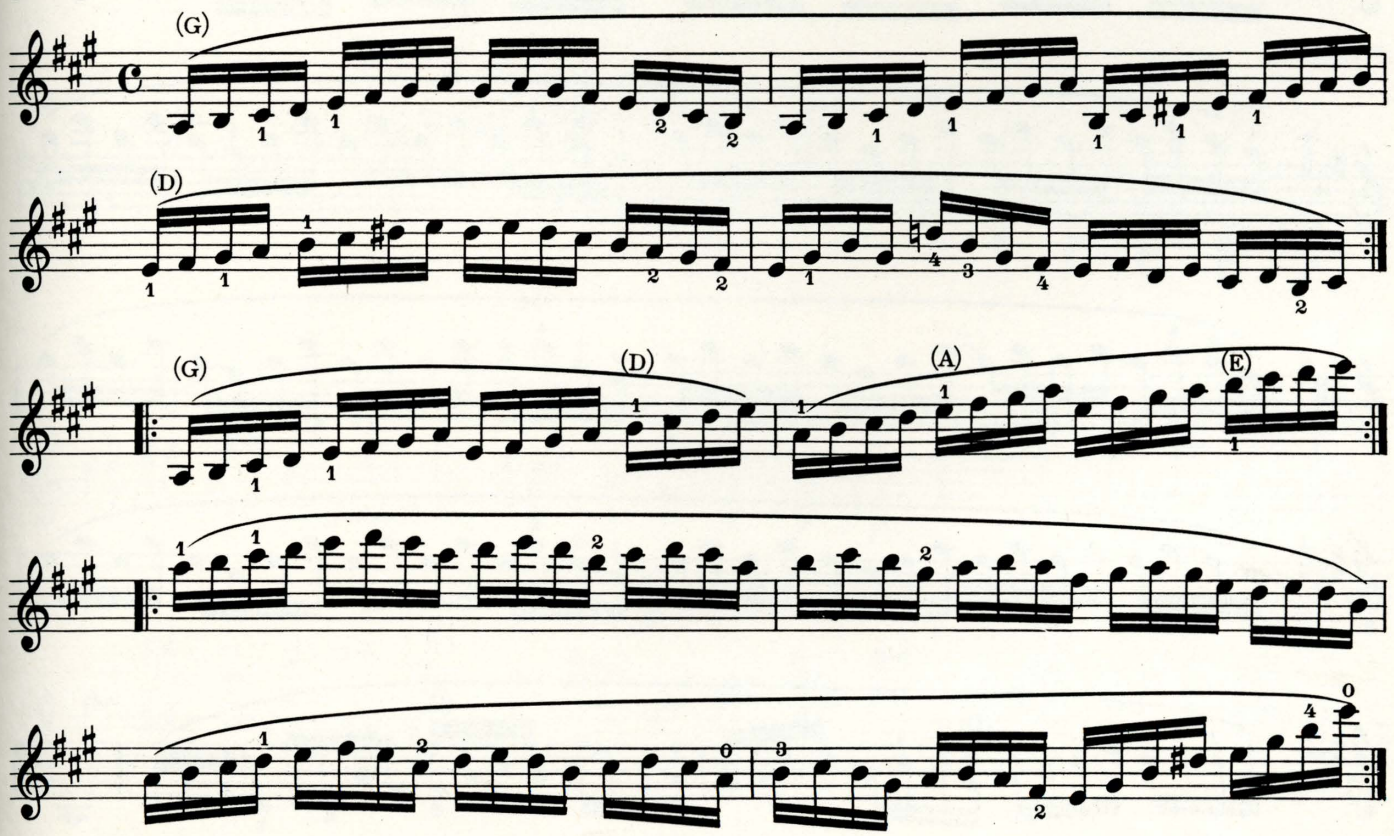

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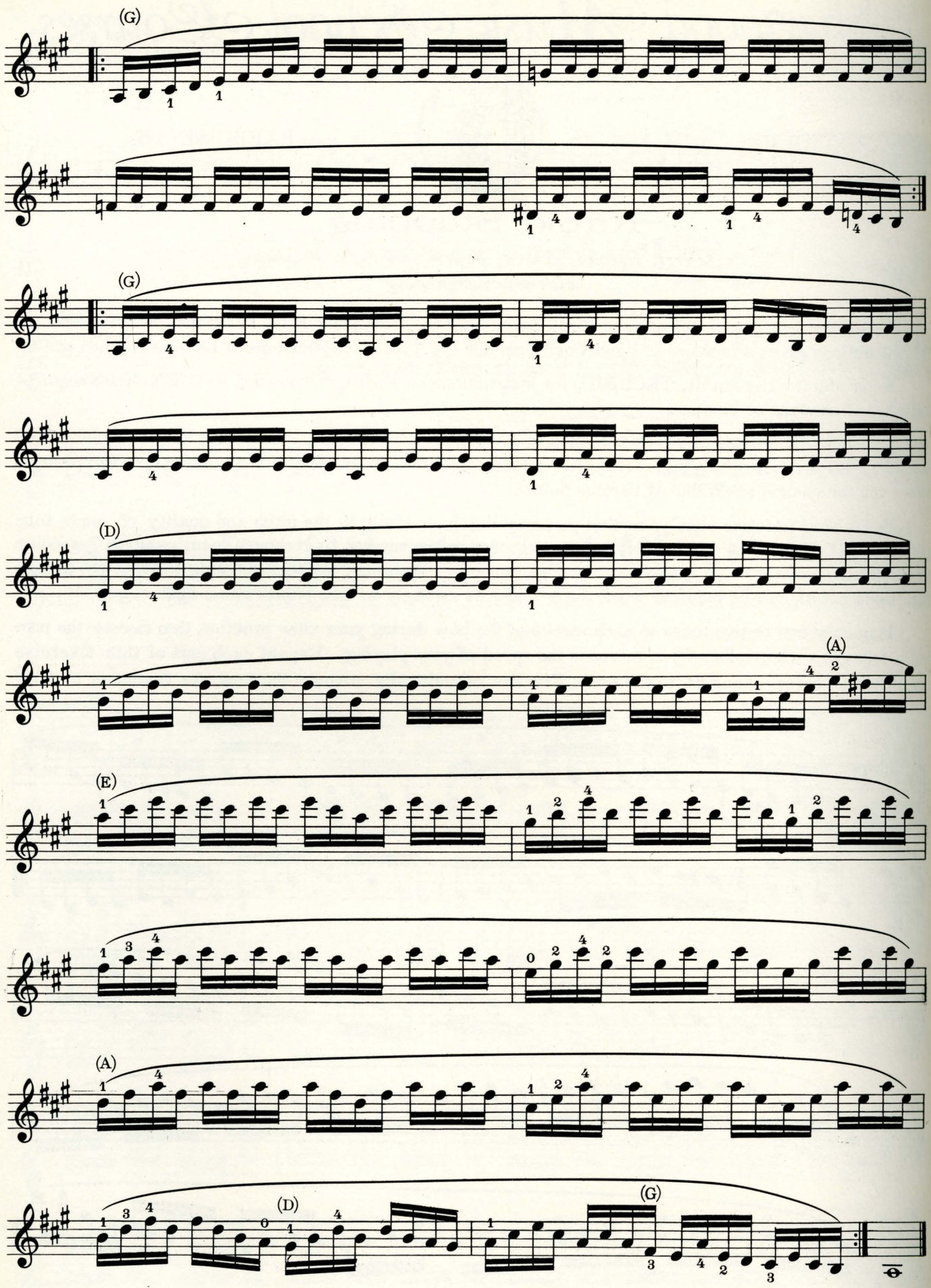
(G)
(G)
(D)
(A)
(E)
(A)
(D)
(G)

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VIOLIN

EXERCISE 408

Harmonics

Natural and artificial

The theory of harmonics is explained in Lesson 59, GENERAL THEORY. The technical means for producing natural and artificial harmonics on the violin are explained in Lesson 73, TECHNIC. Read both these Lessons carefully, so that you may take up this Exercise with a full knowledge of what you are to do.

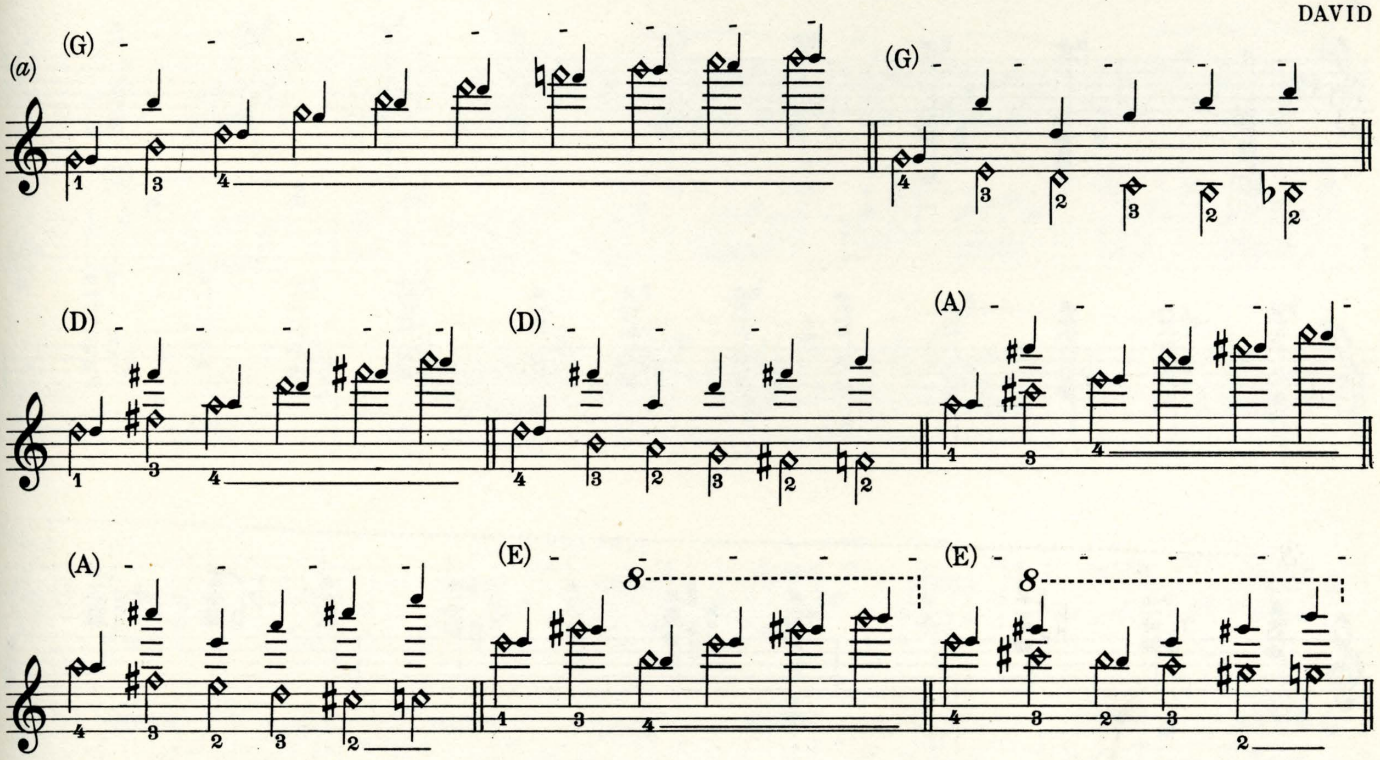
Section (*a*) deals only with natural harmonics on each of the four strings, working upward and downward from the middle of the string.

In section (*b*), natural harmonics are formed into major scales, with a few artificial harmonics inserted where needed for this purpose.

A chromatic scale is formed in section (*c*), chiefly from artificial harmonics based on the interval of the fourth, with a few natural harmonics inserted where necessary.

Your sense of finger accuracy is your only guide to producing natural harmonics at points which lie between the middle of the string and the bridge.

DAVID



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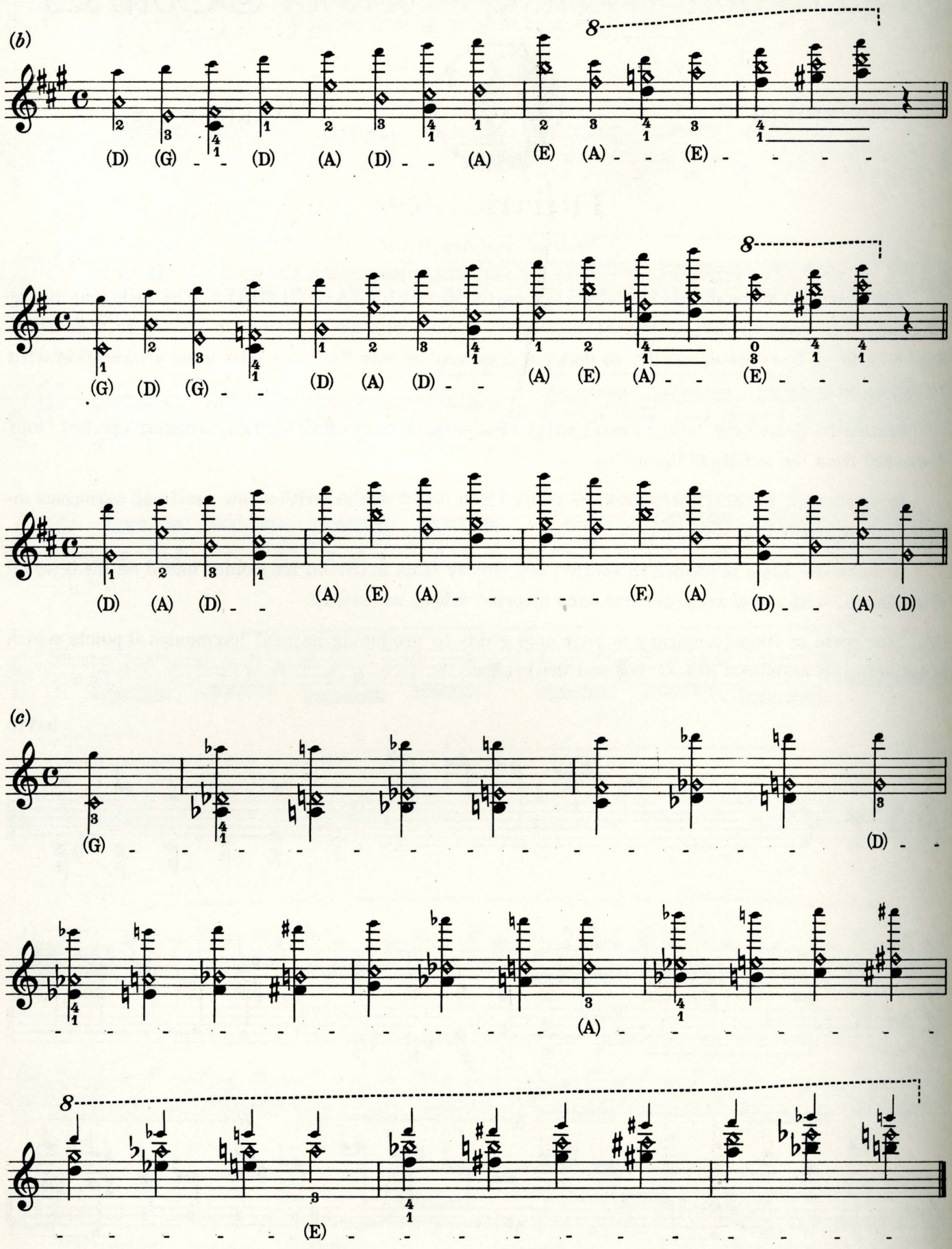
(b)
8
(D) (G) (D) (A) (D) (A) (E) (A) (E)
8
(G) (D) (G) (D) (A) (D) (A) (E) (A) (E)
(D) (A) (D) (A) (E) (A) (F) (A) (D) (A) (D)
(c)
(G) (D)
(A)
8
(E)

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EXERCISE 451

Shifting

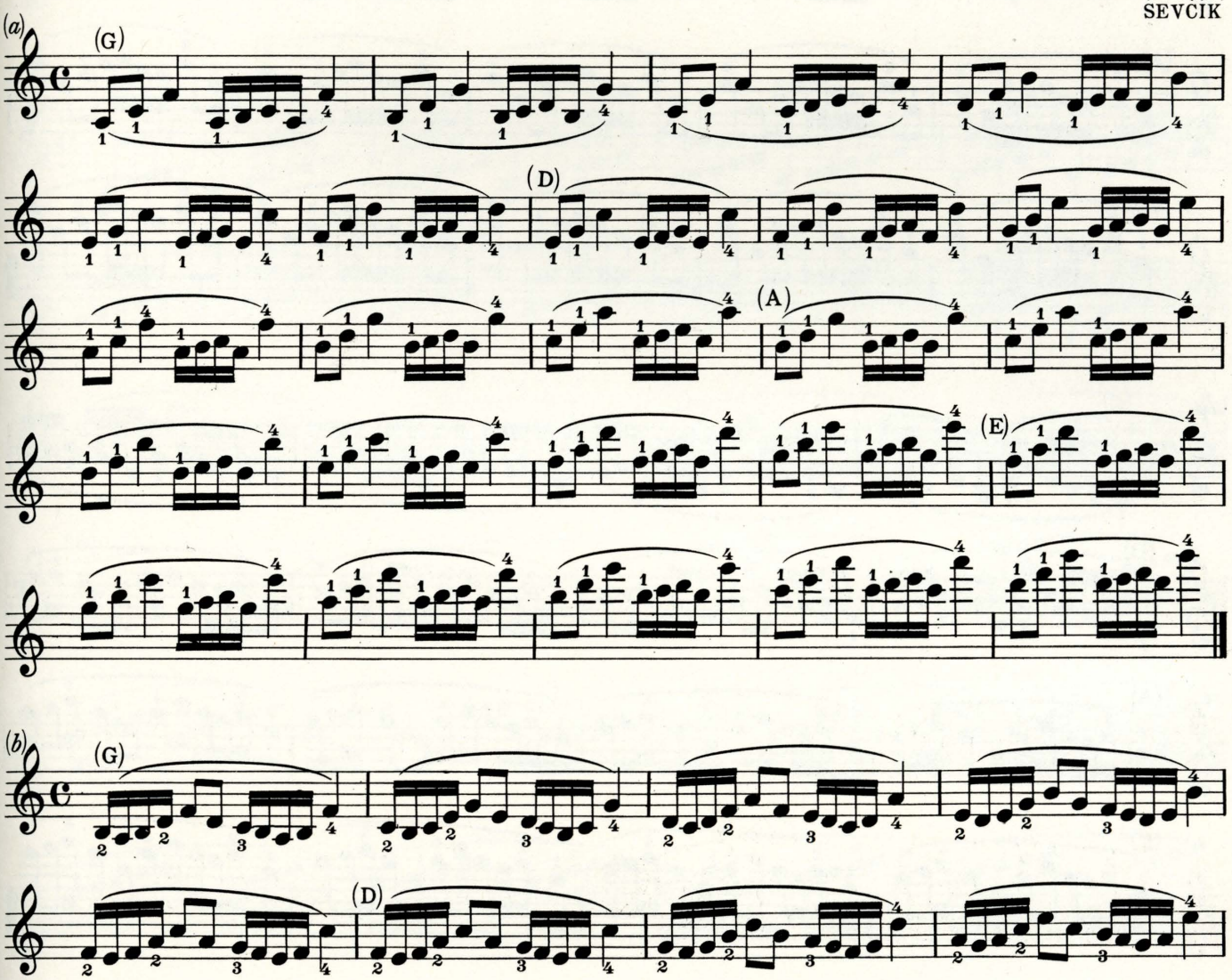
From First Position to Third, from Third to Fifth, etc.

Refer to Lesson 31, TECHNIC, for instructions on shifting from one Position to another, as required in this Exercise.

Generally speaking, the patterns presented here are designed to give you practice in shifting from an odd-number Position to another odd-number Position, as from First to Third; or from an even-number Position to another even-number Position, as from Second to Fourth. Use simplified bowing in your first practice, with one stroke to a beat. Practice each section in all keys.

You will find it interesting to observe how the composer has ingeniously devised the material, so that shifts must be made with each finger, both upward and downward.

ŠEVČÍK



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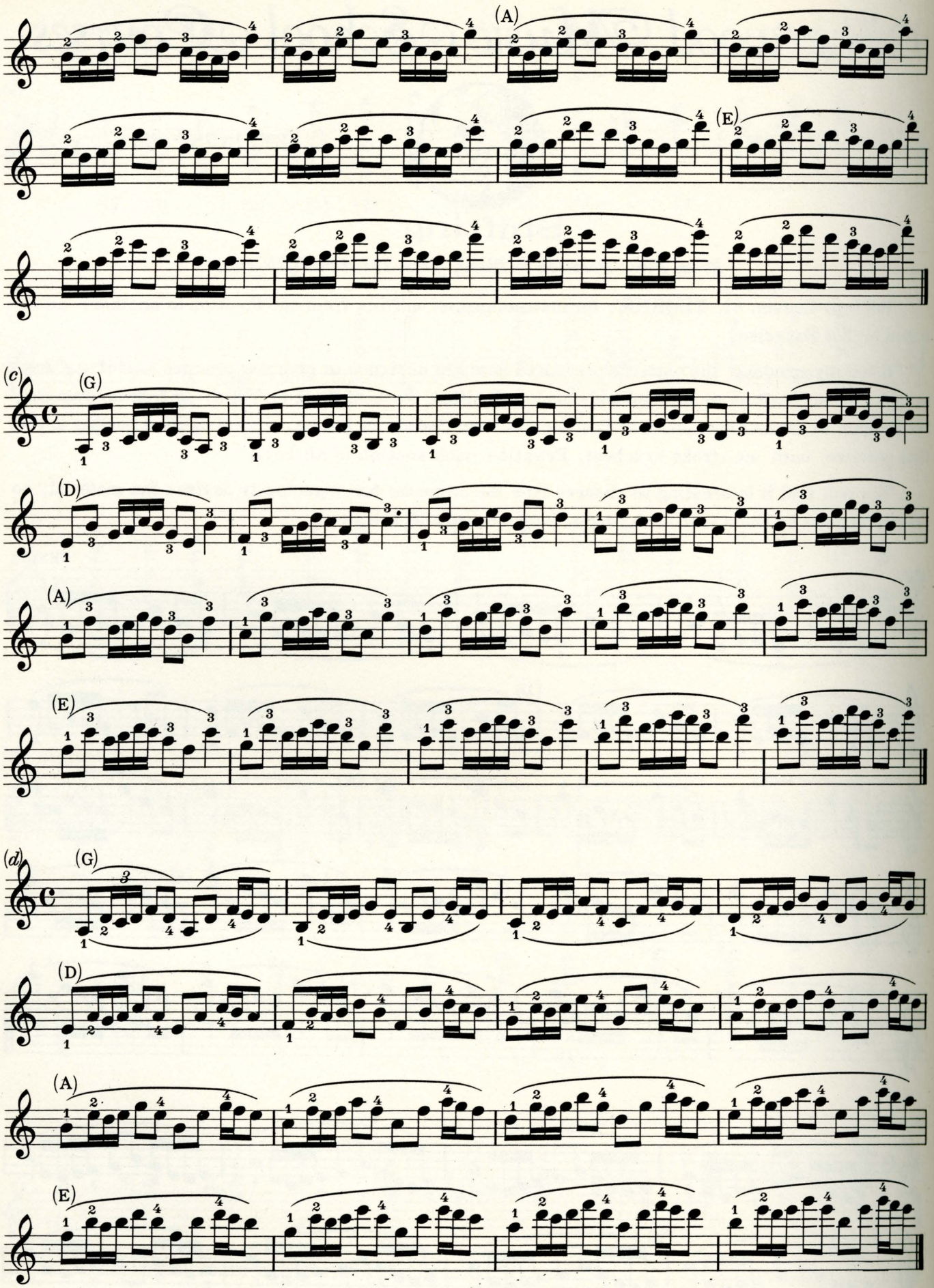
(A)
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(d)
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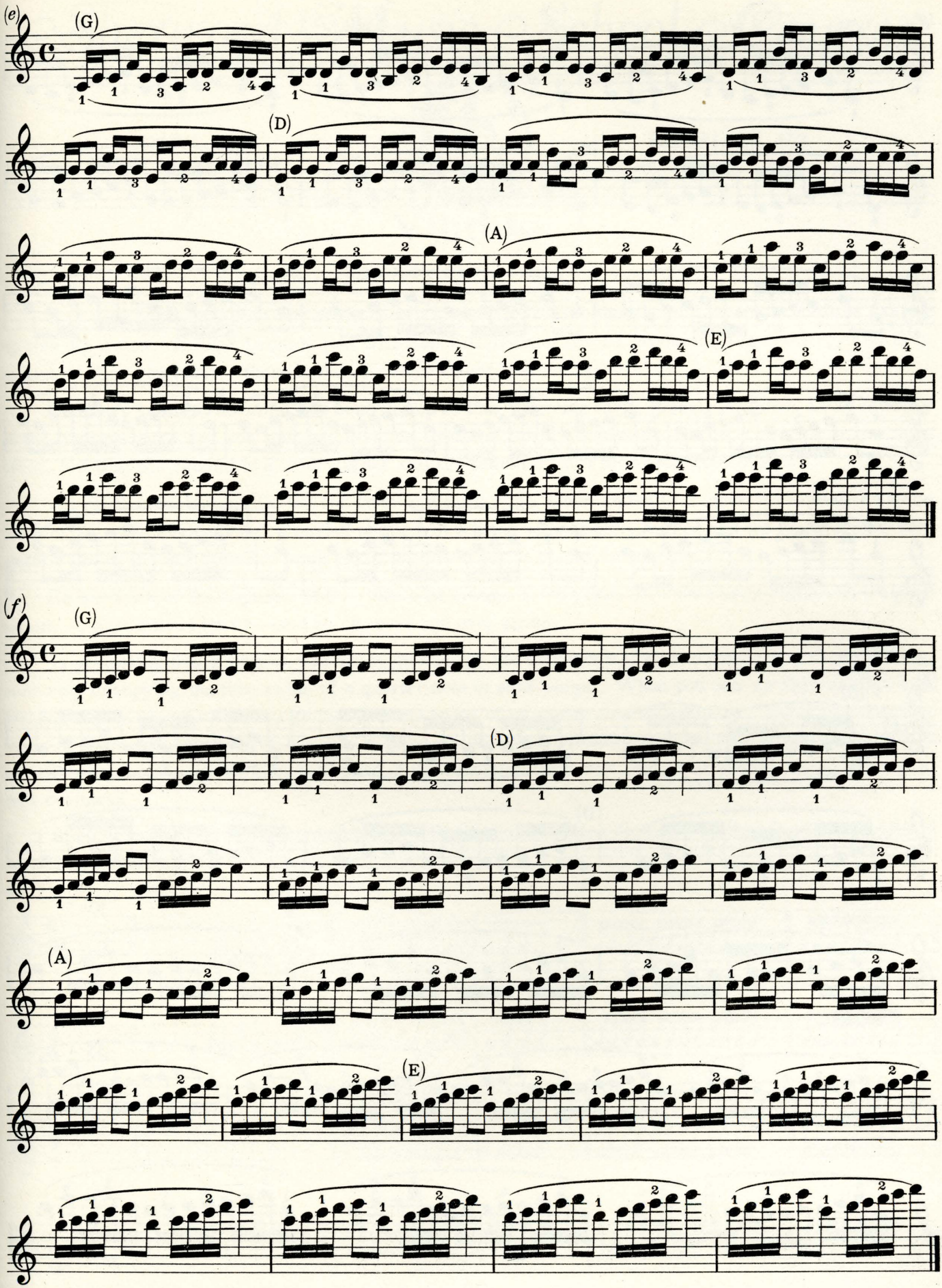
(A)
(E)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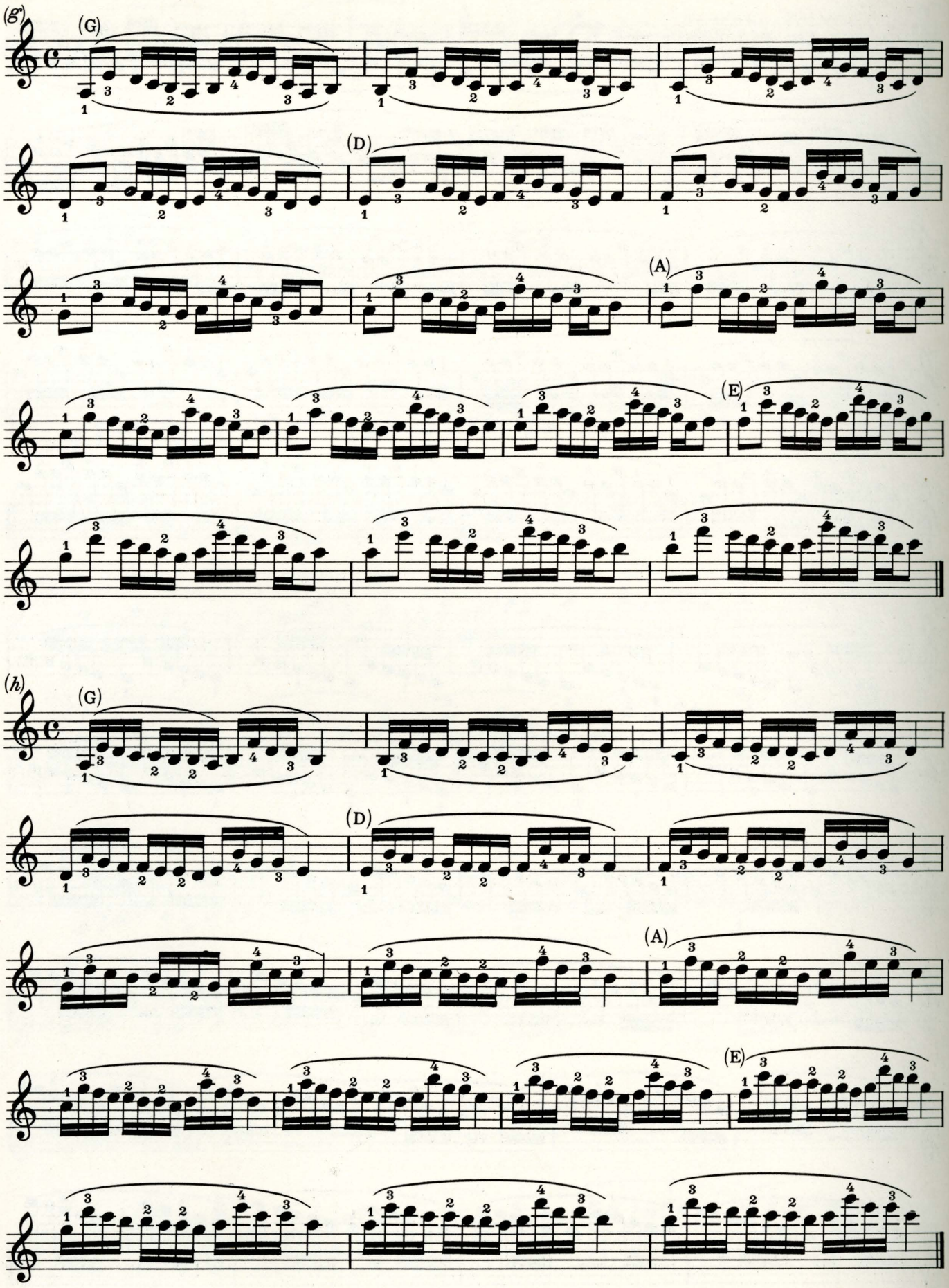
(g)
(G)
(D)
(A)
(E)
(h)
(G)
(D)
(A)
(E)

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EXERCISE 452

Vibrato

Exercises on all strings

It is very important that you study carefully the TECHNIC division of Lesson 67 before taking up this Exercise. In that Lesson, you will find full instructions on producing the vibrato, and it is essential that you master these in detail before attempting its use.

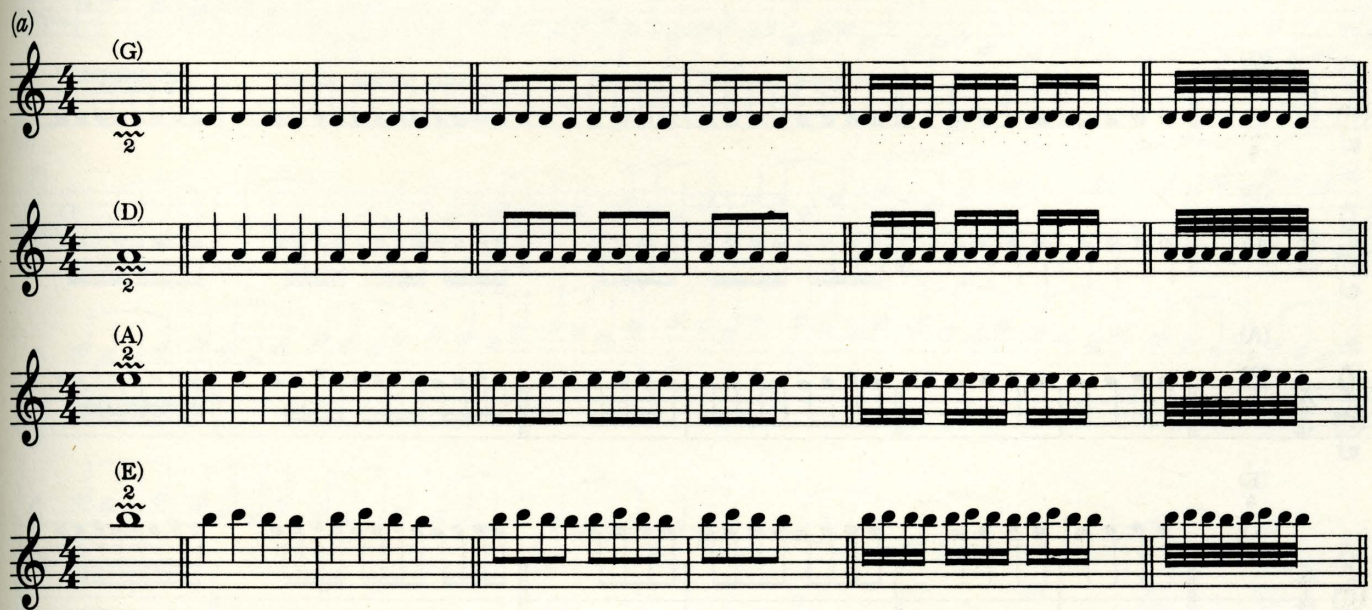
Ordinary musical notation has been varied in this Exercise for a special purpose. Look carefully at the first measure and you will see that the first and third note-heads are on a level with one another, but that the second is a little higher and the fourth a little lower than the others.

All represent the tone D, but the first and third notes are intended to suggest the actual, accurate pitch of D, while the second is intended to suggest a pitch very slightly higher and the fourth a pitch very slightly lower, the variations in pitch being produced by the use of the vibrato.

So we think of the sequence of the vibrato as being: 1. On pitch. 2. Just a little higher. 3. On pitch again. 4. Just a little lower—and so on, over and over again.

In practicing this Exercise, you are to go through the four steps of this sequence very slowly at first, each step occupying the time value of a quarter note in slow tempo. When you can do this easily and evenly, take the sequence faster, giving the time value of an eighth note to each step. Later, use the time value of sixteenths, then thirty-seconds, and so on, until your vibrato begins to take on the shimmering effect desired. Do not increase the speed of the sequence, however, except as you can do so with perfect evenness.

Keep in mind at all times the fact that the fluctuations of pitch produced by the vibrato are intended to be very small.



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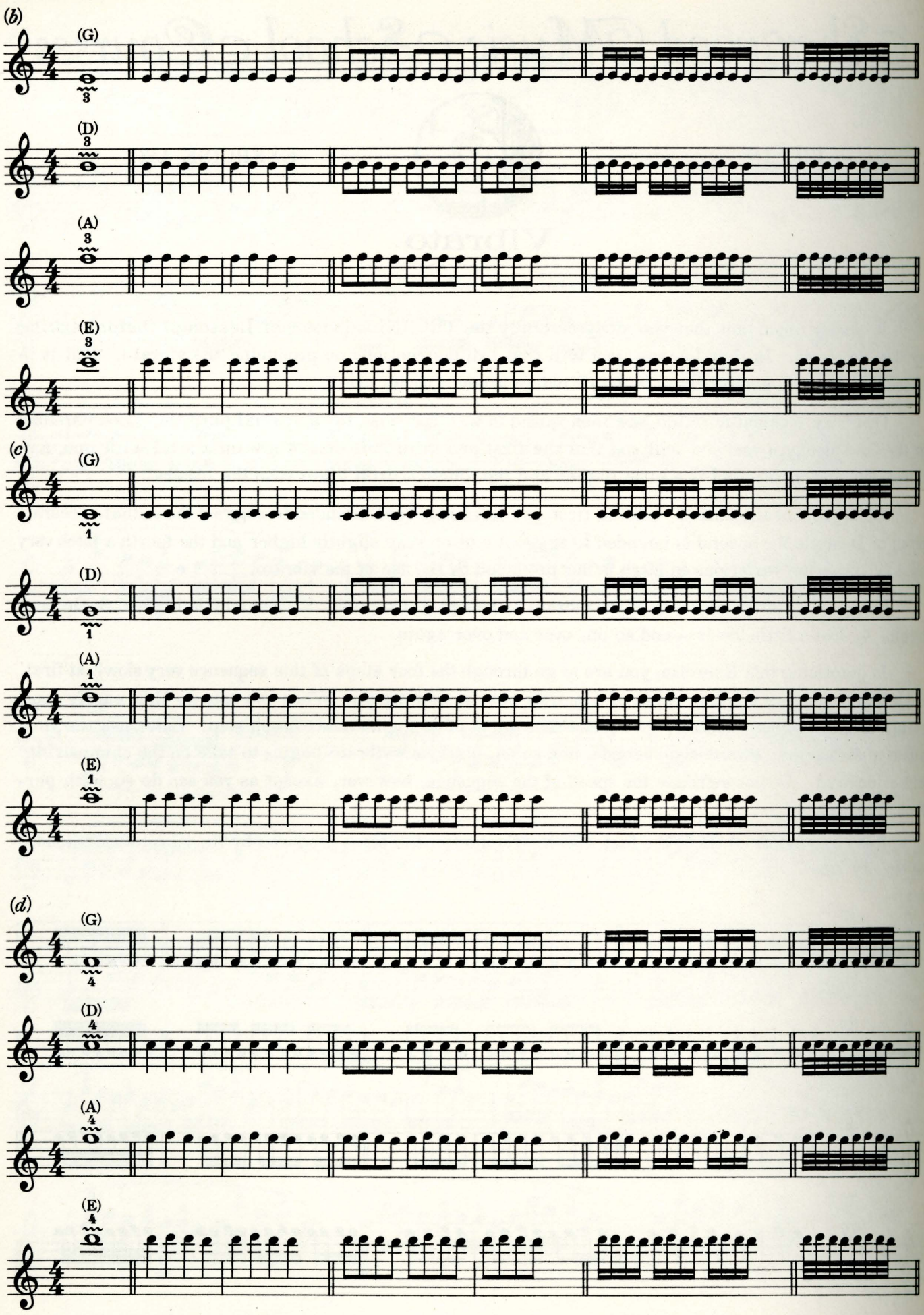
(b)
(G)
3
(D)
3
(A)
3
(E)
3
(c)
(G)
1
(D)
1
(A)
1
(E)
1
(d)
(G)
4
(D)
4
(A)
4
(E)
4

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VIOLIN

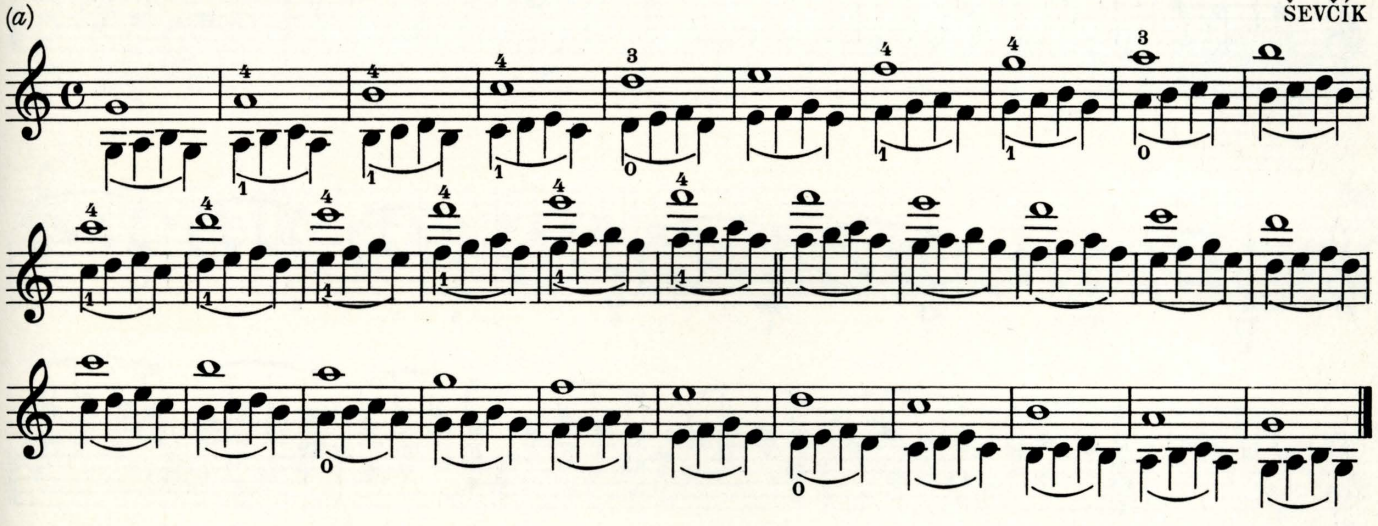
EXERCISE 453

Double Stopping

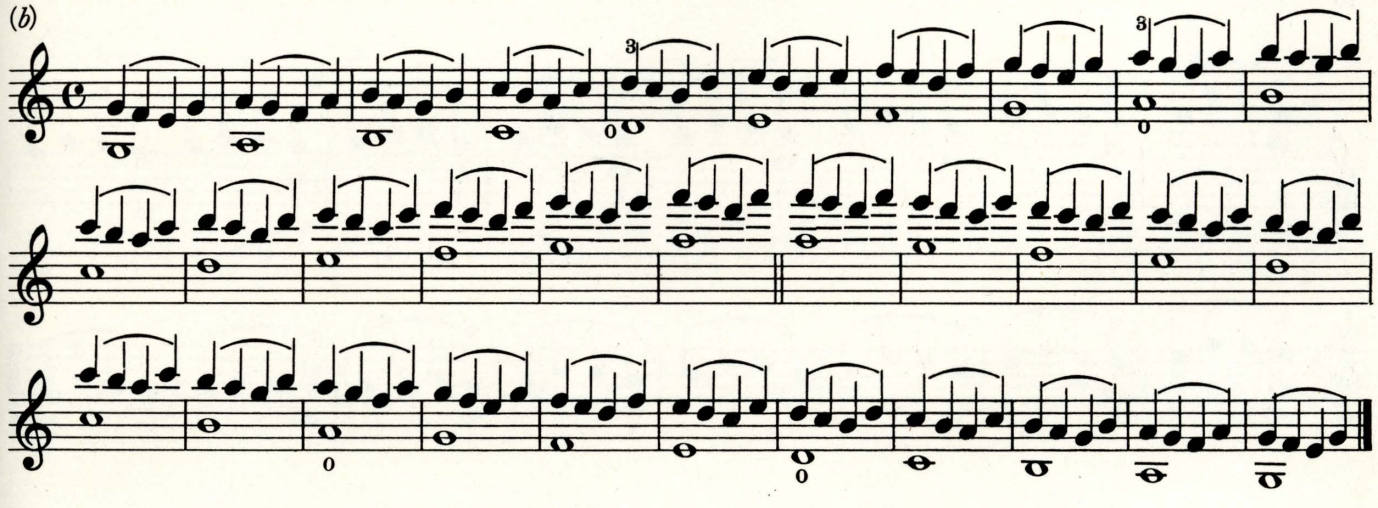
In taking up this Exercise in double stopping, it is well to call to mind again the fact that you need exert no extra pressure on your bow simply because you are playing on two strings at once. Your bowing problem, rather, is to divide equally the weight and pressure of the bow between the two strings. Review, in this connection, the instructions given in Lesson 27, TECHNIC.

The practice of double stopping is not only valuable technically, but also does much to improve the sense of pitch. Slight inaccuracies which may pass unnoticed in ordinary melodic playing become obvious when tones are sounded against one another. Practice this Exercise very slowly at first, so that you can mentally weigh each pair of tones for any deficiencies in pitch. Use a separate stroke for each beat in your first practice. Practice each section in all keys.

(a) ŠEVČÍK



(b)



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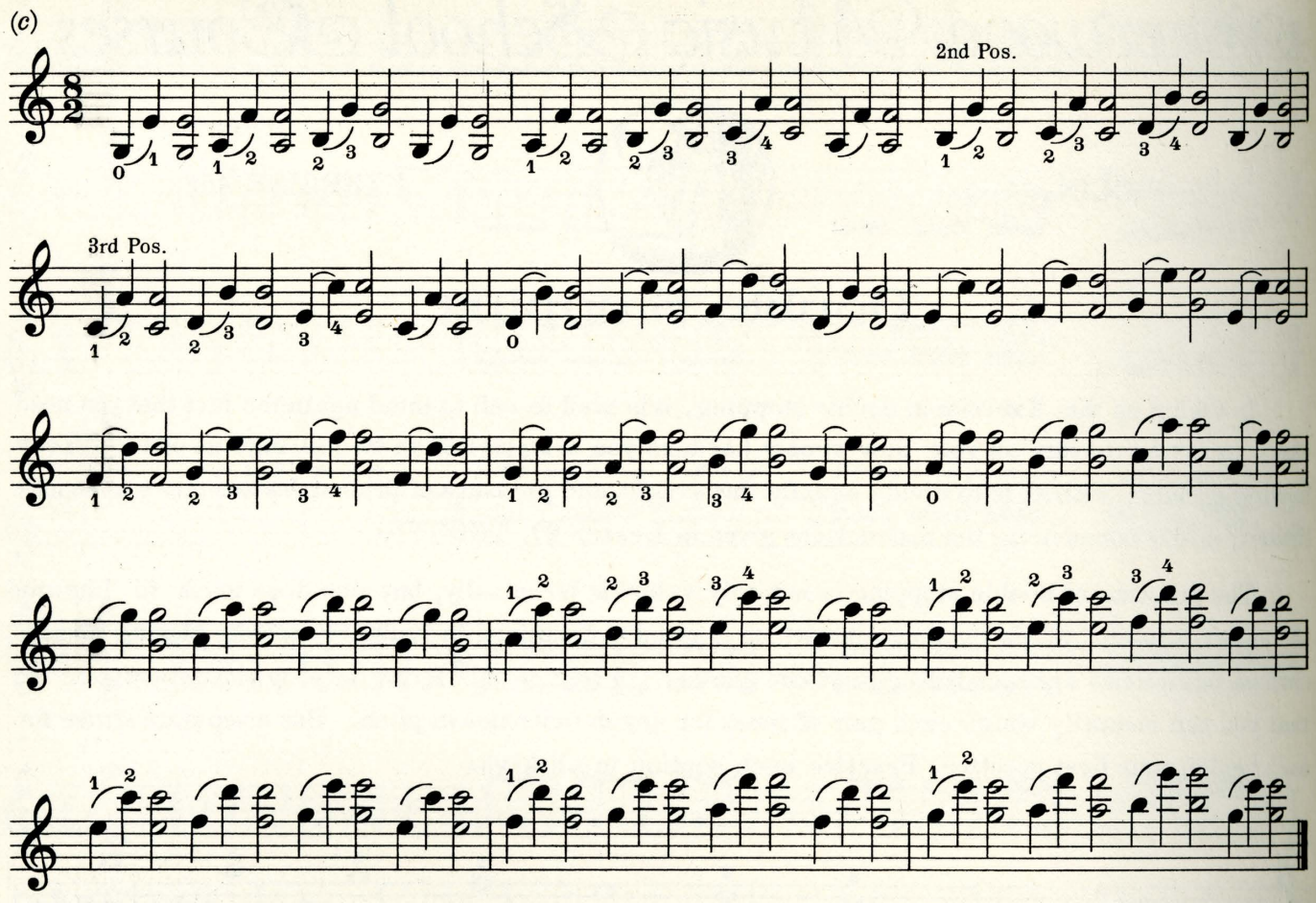
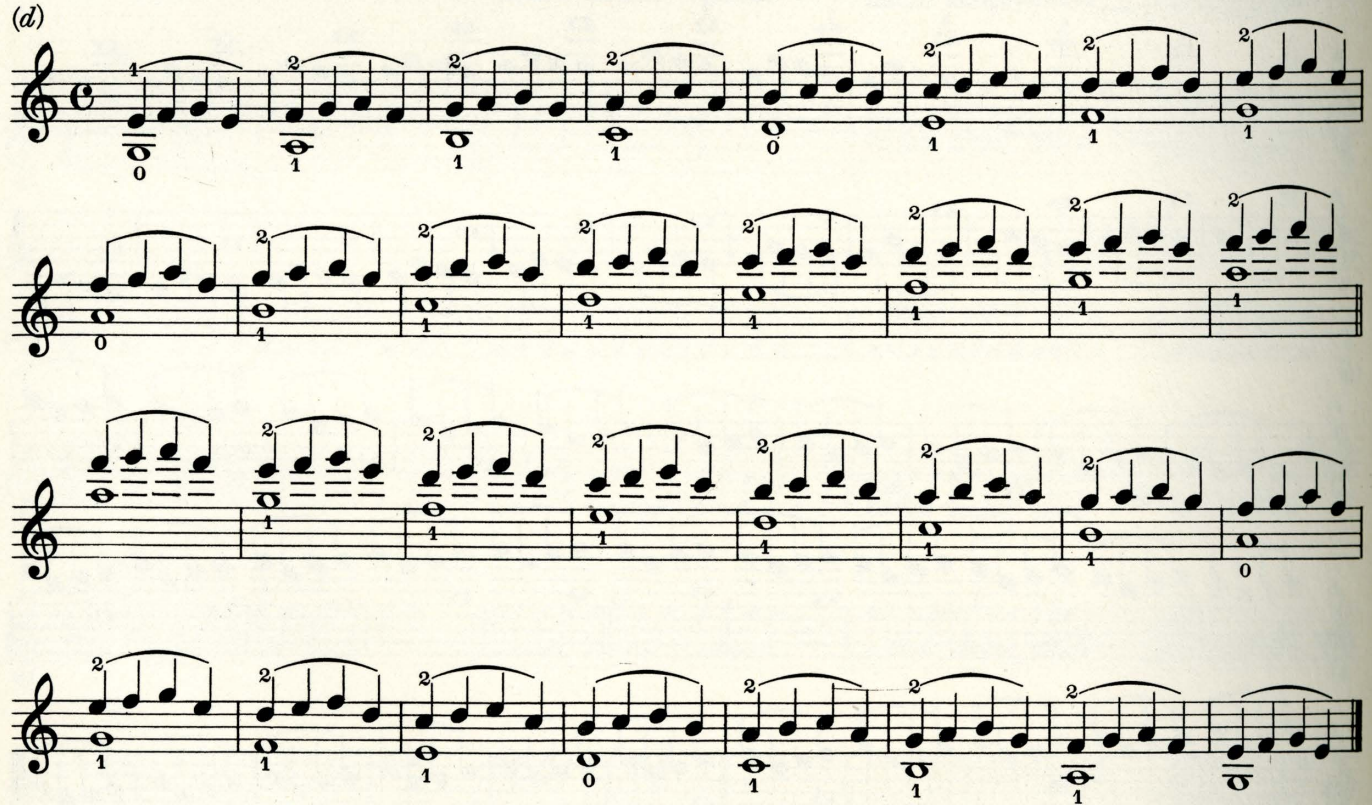
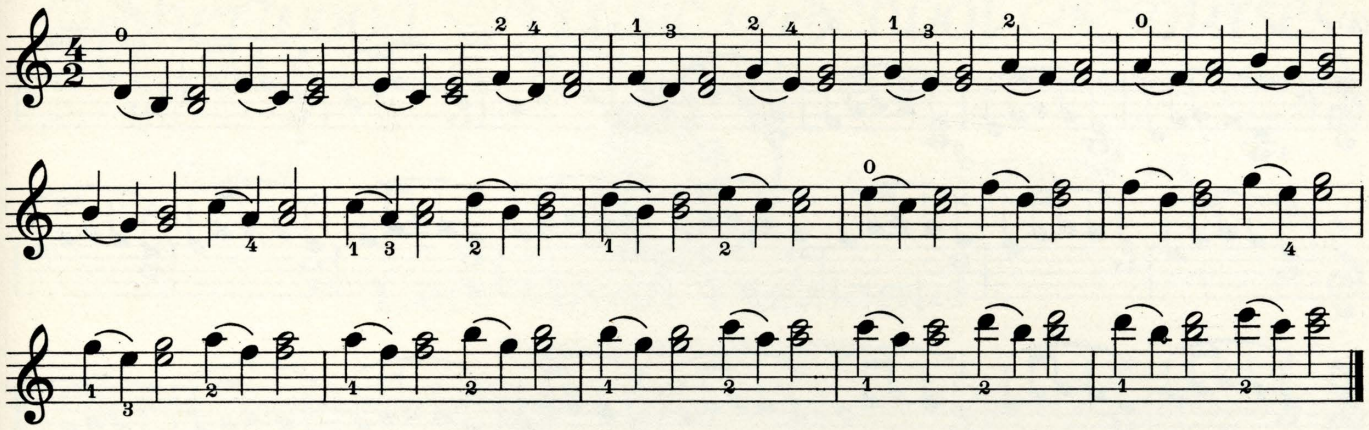
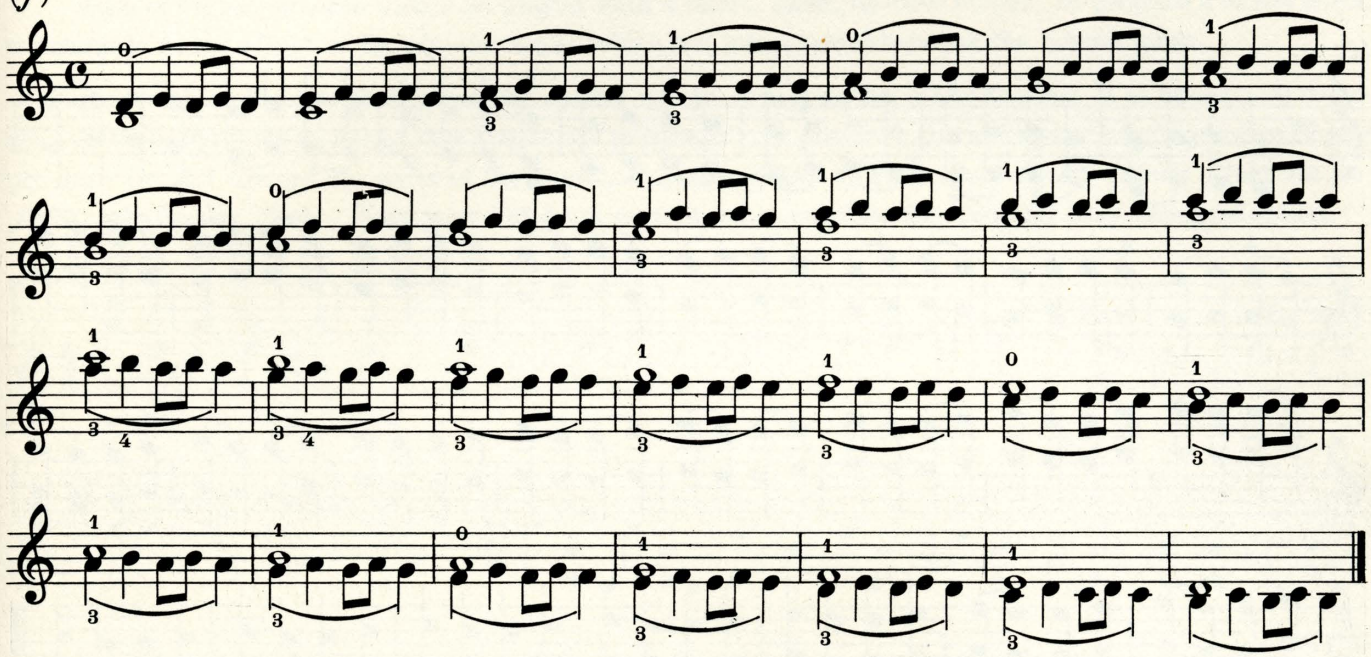

(c)
2nd Pos.
3rd Pos.


(d)

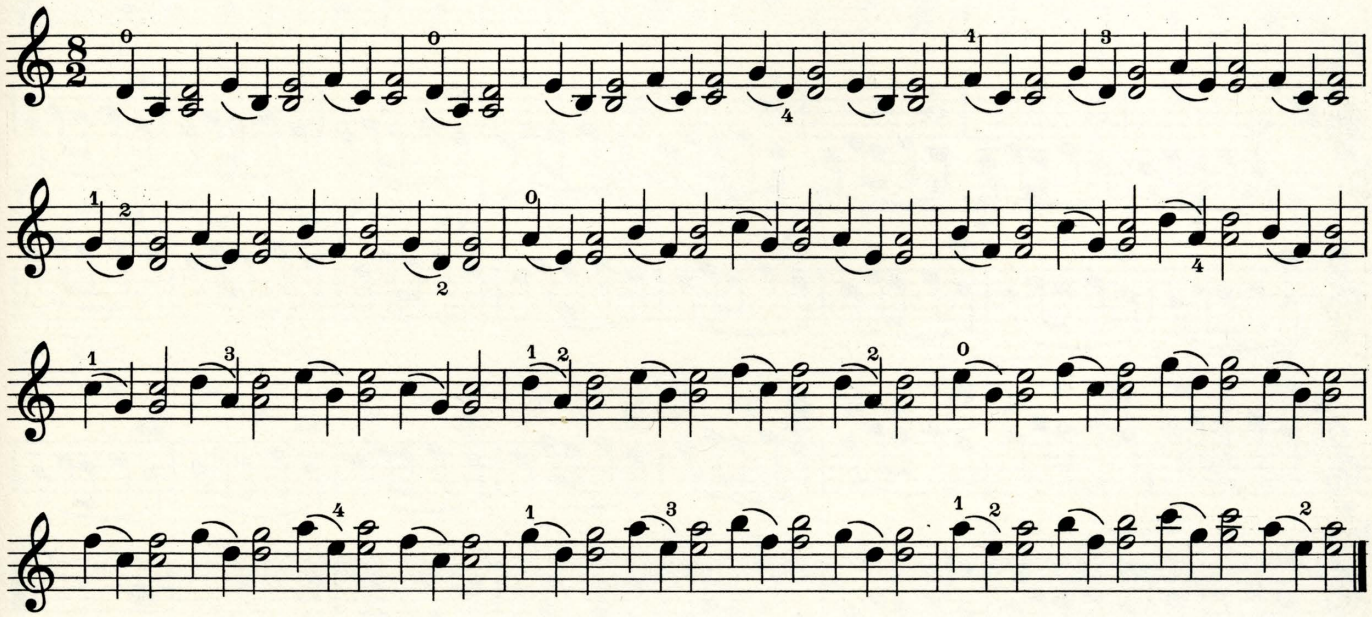
(e)



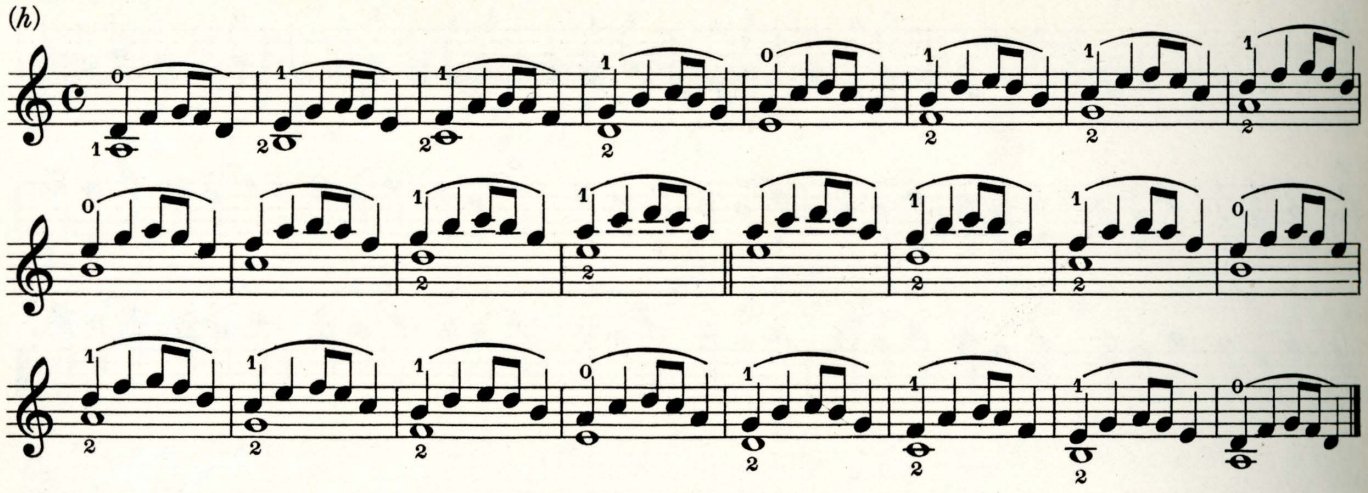
(f)



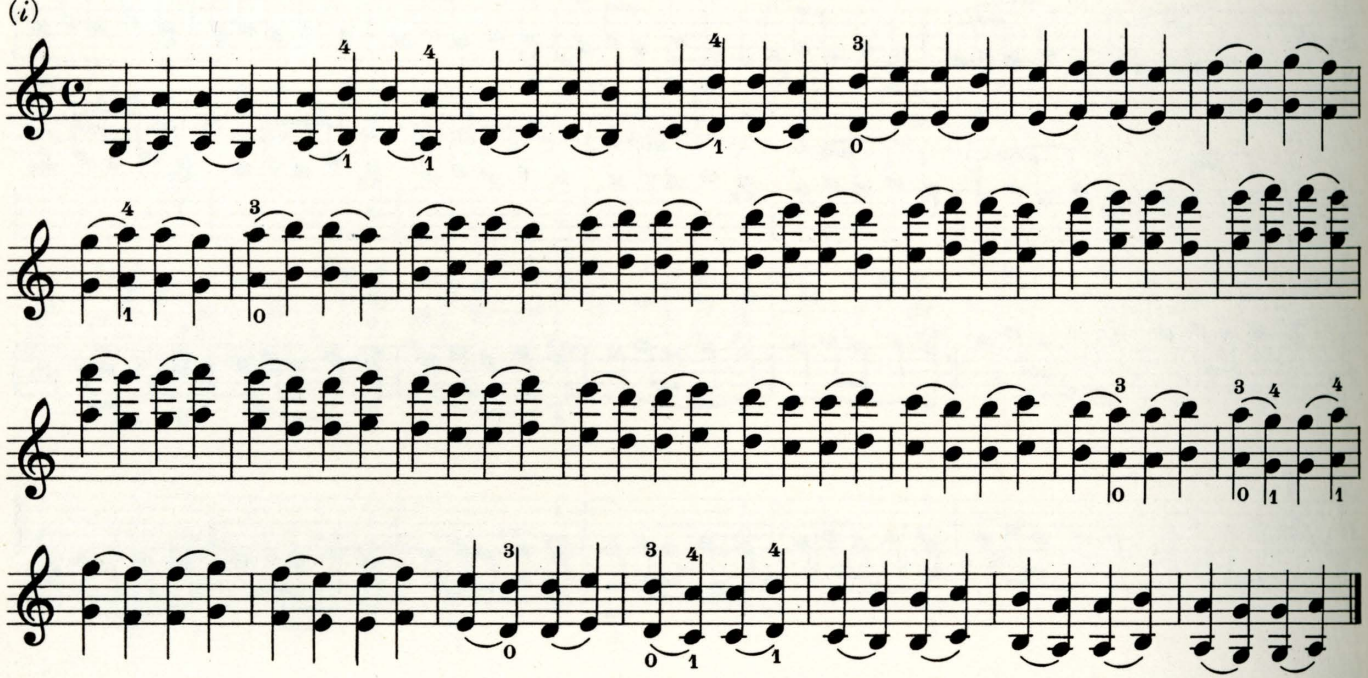
(g)



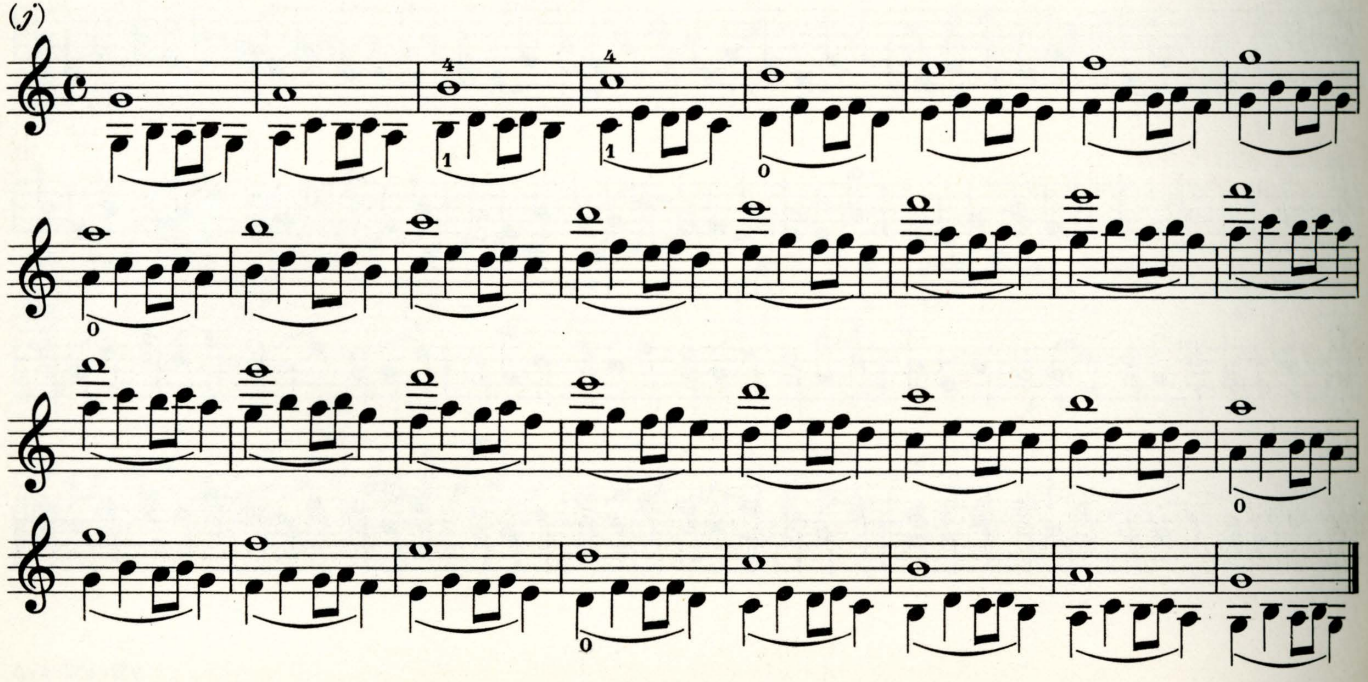
(h)



(i)



(j)



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VIOLIN

EXERCISE 454

Left Hand Pizzicato

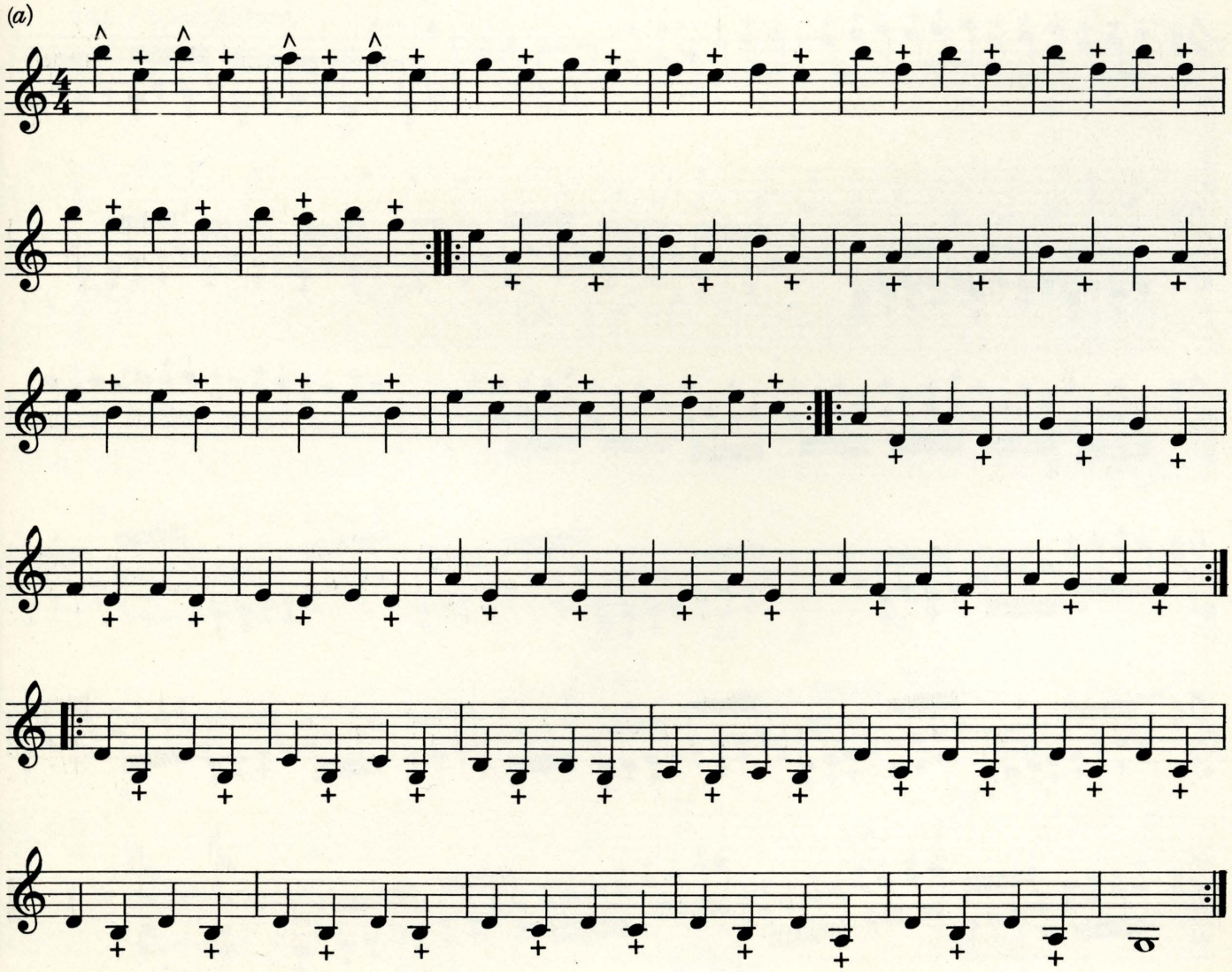
Exercises with all fingers

The technical procedure to be followed in playing pizzicato with the fingers of the left hand is explained in Lesson 73. Read the TECHNIC section of that Lesson as a preparation for this Exercise.

Each of the bowed tones should be played with a short, light, up-bow stroke, to produce a dainty effect, comparable to the effect of the plucked tones which are interspersed between the bowed tones.

Inasmuch as the fourth finger is by nature not so strong as the other fingers, it is necessary to exert a little extra force in using this finger for pizzicato. In plucking the strings, each finger should simply draw inward toward the palm of the hand. Practice *piano* at first, then *mezzo piano,* then *mezzo forte,* and finally *forte.* Keep your left hand as relaxed as possible for even and easy tone production.

(*a*)



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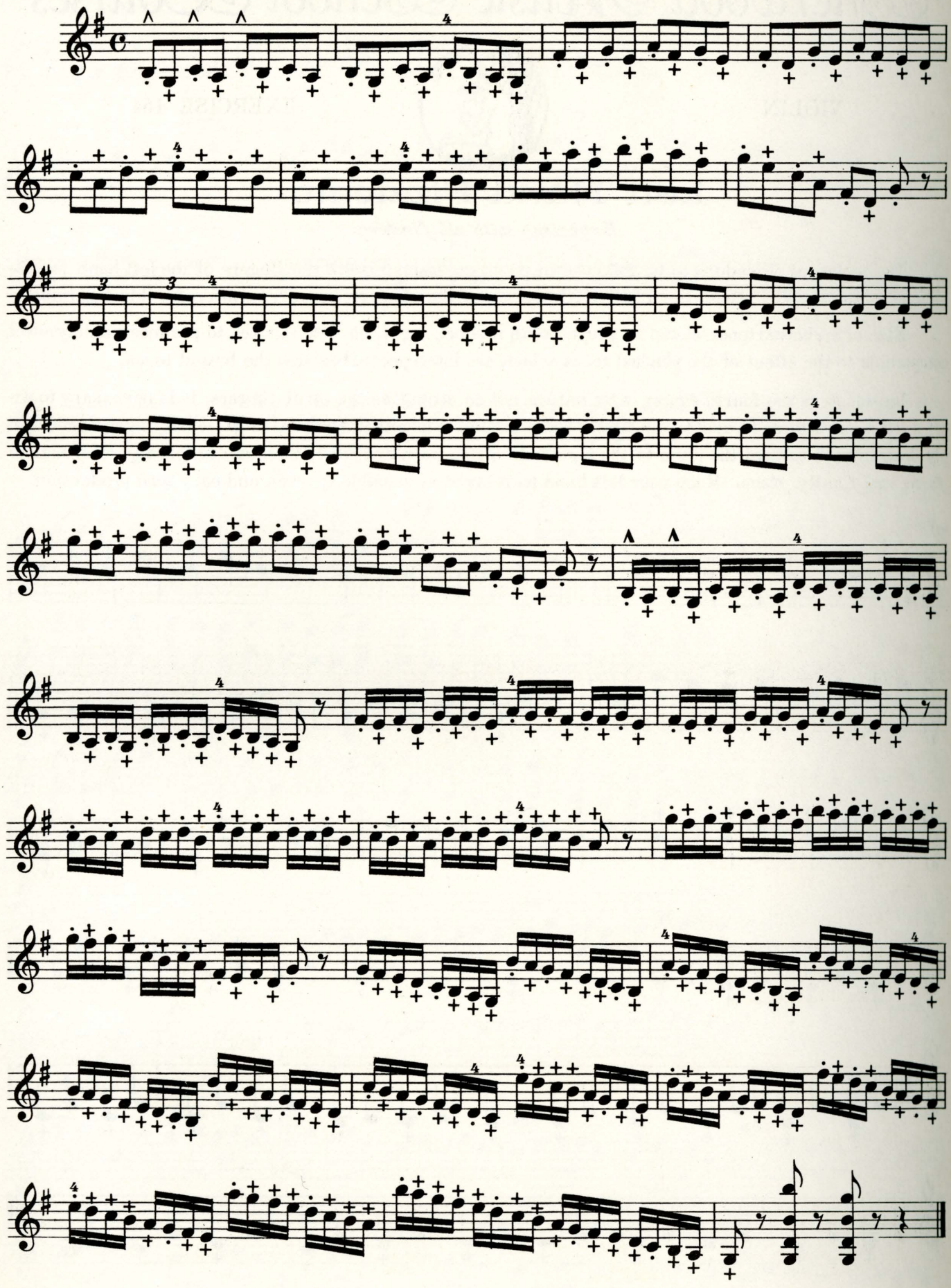
(b)



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VIOLIN

EXERCISE 455

Ornaments

Appoggiatura, acciaccatura, slide, turn, mordent, trill

Musical ornaments are effective only if they are fitted with precision and certainty into the rhythmic pattern of the material in which we find them. There is nothing very difficult, technically, about the ornaments presented in this Exercise, but your practice of them will help you to play more smoothly the ornaments which you find in your Studies and Compositions.

In most of the sections, this Exercise shows not only the ordinary musical notation for the various ornaments, but also exactly what notes should be played. To understand clearly the versions which are written out in full, read the GENERAL THEORY sections of the following Lessons: Lesson 32, on the appoggiatura and the acciaccatura; Lesson 44, on the turn; Lesson 49, on the trill; Lesson 62, on the mordent; and Lesson 68, on the afterbeat.

The Appoggiatura

(a)

Written

Played

The Acciaccatura and afterbeat

(b)

The Slide

(c)

The Turn and Inverted Turn

(d)

Written

Played

Written

Played

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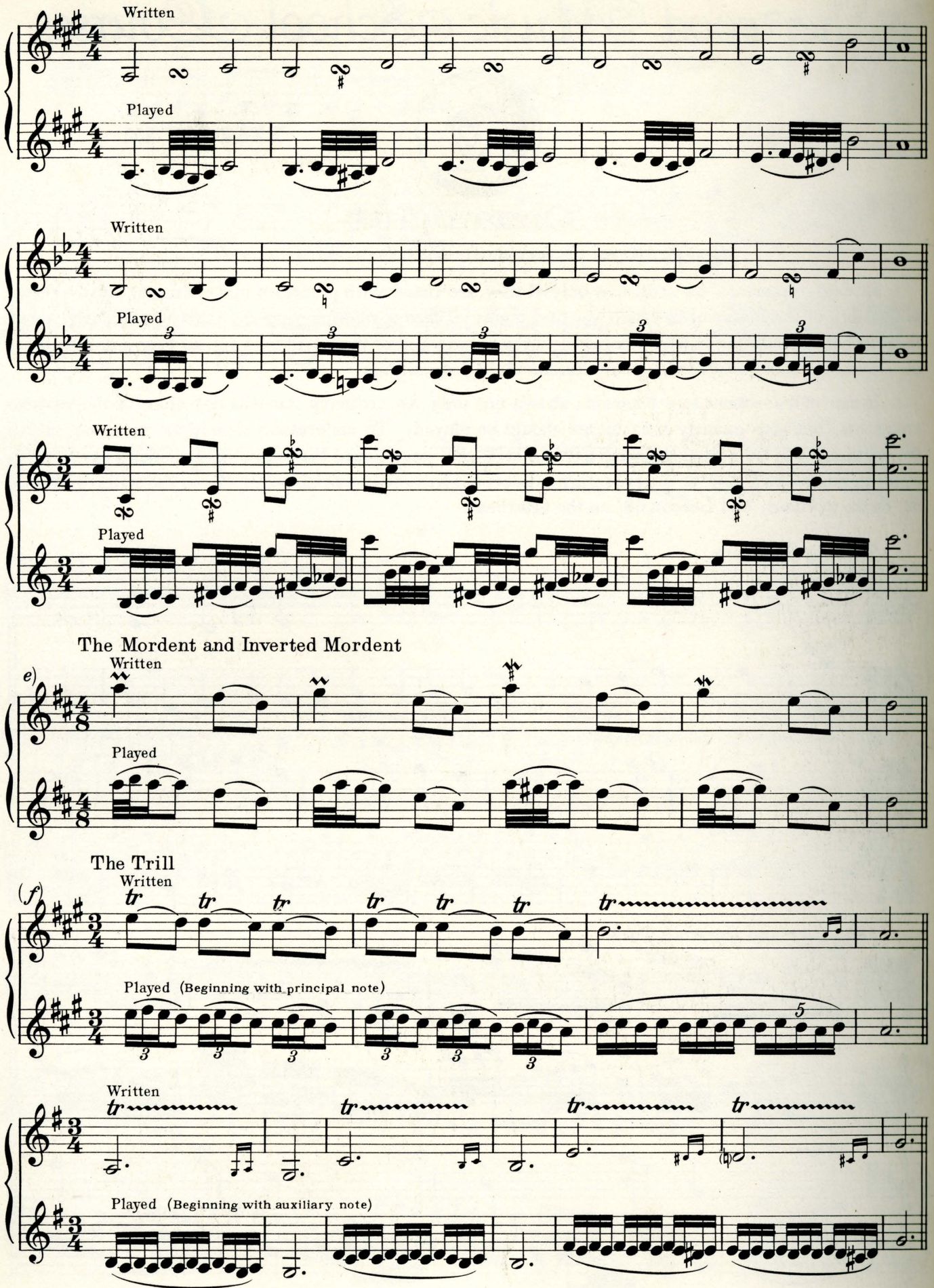
Written
Played
Written
Played
Written
Played
The Mordent and Inverted Mordent
e)
Written
Played
The Trill
(f)
Written
Played (Beginning with principal note)
Written
Played (Beginning with auxiliary note)

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VIOLIN

EXERCISE 456

Double Stopping

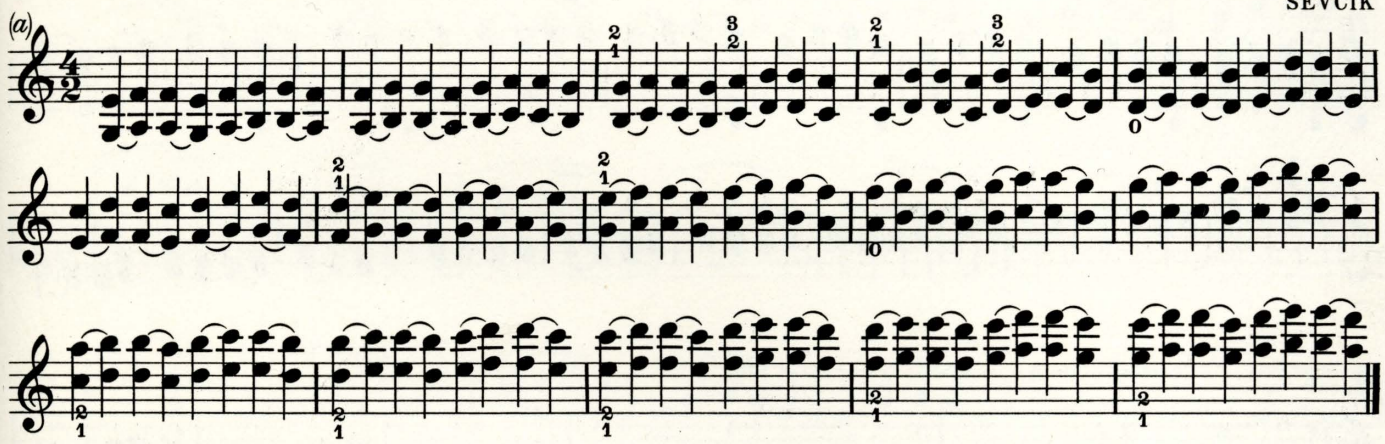
When you play double stops, as in this Exercise, you must take particular care to see that your bow makes contact with both strings evenly.

Suppose, for example, that you have laid your bow upon the G and D strings so that its weight is equally divided between the two strings, and then start to draw it down-bow. If, in the course of the stroke, the frog of the bow is pressed downward, you will throw too much weight on the D string, and too little on the G string. If the frog of the bow wavers upward, you will put too much weight on the G string.

Before practicing this Exercise, bow the open strings of the violin in pairs, until you are sure that you can draw your bow in a perfectly straight line. As a further preparation, review the instructions which are given on double stopping in Lesson 27, TECHNIC. Simplify your bowing at first, with a separate stroke for each beat. Practice each section in all keys.

ŠEVČÍK

(a)



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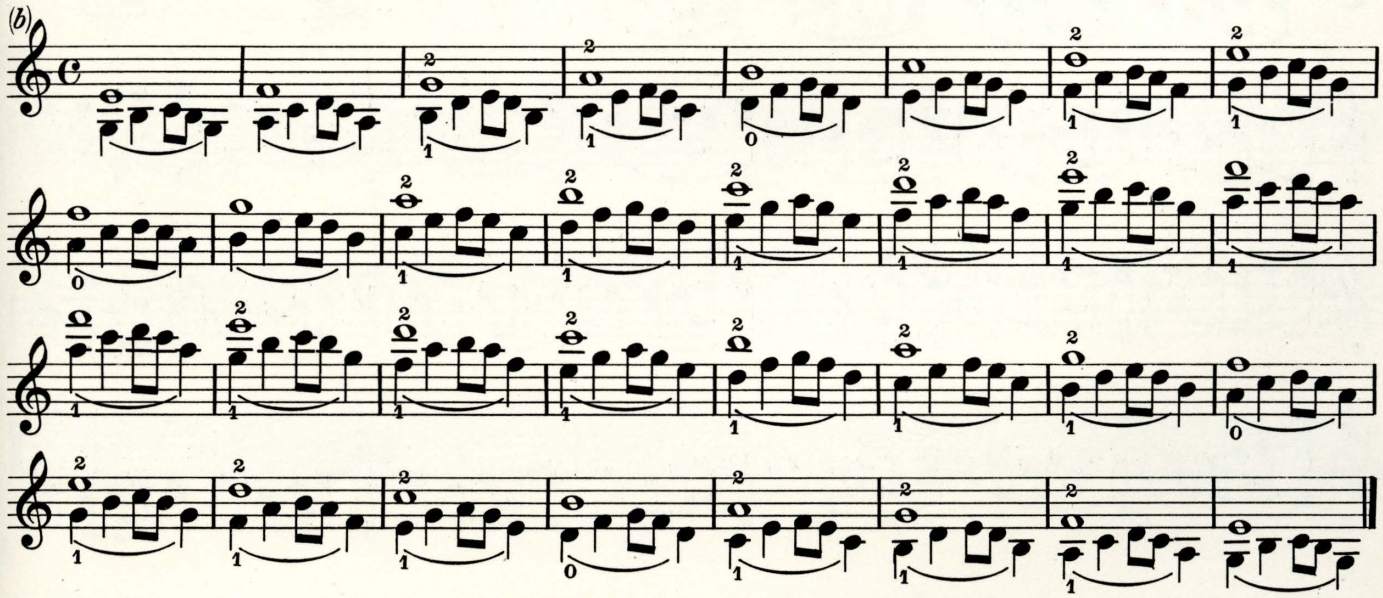

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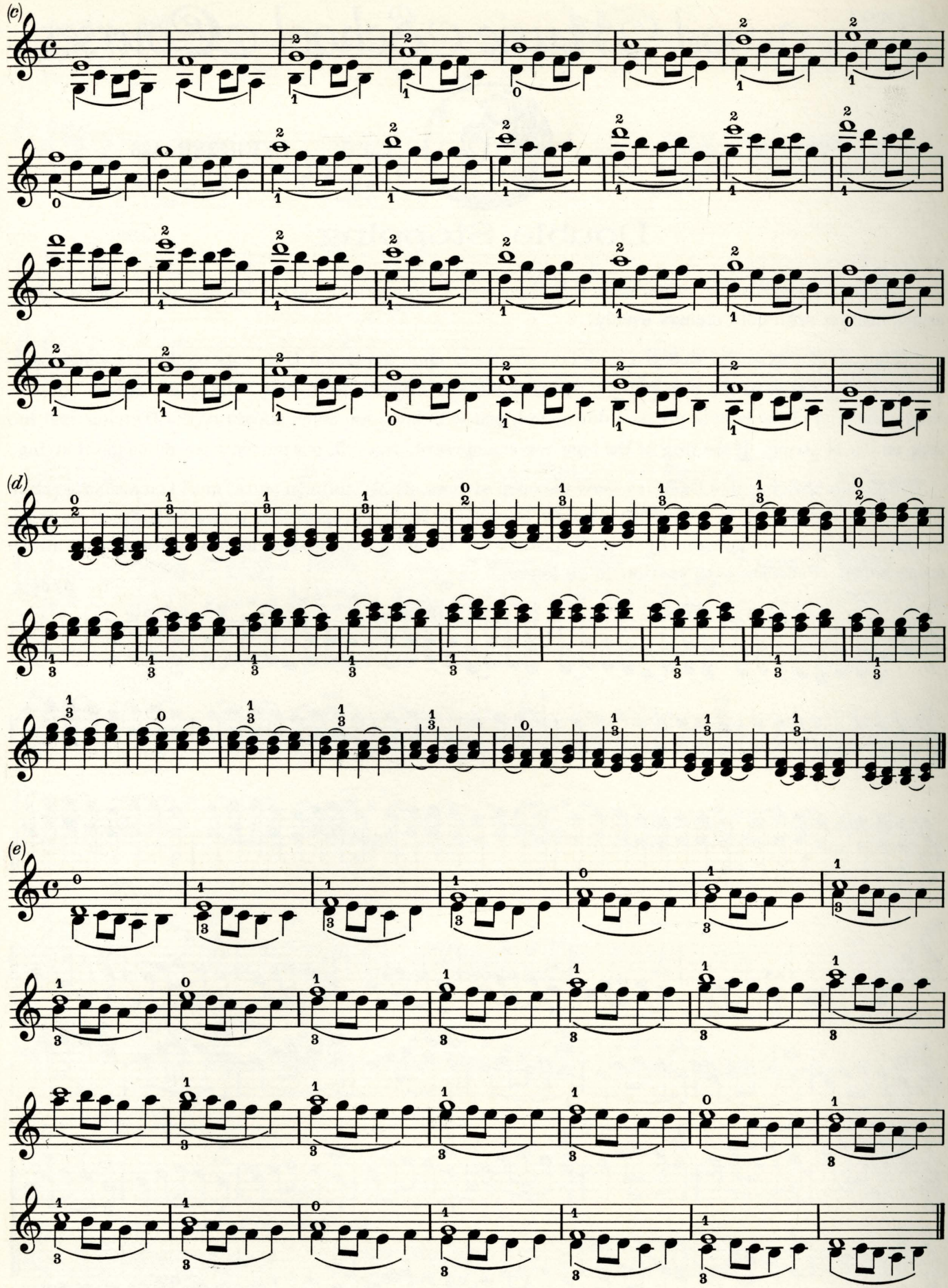
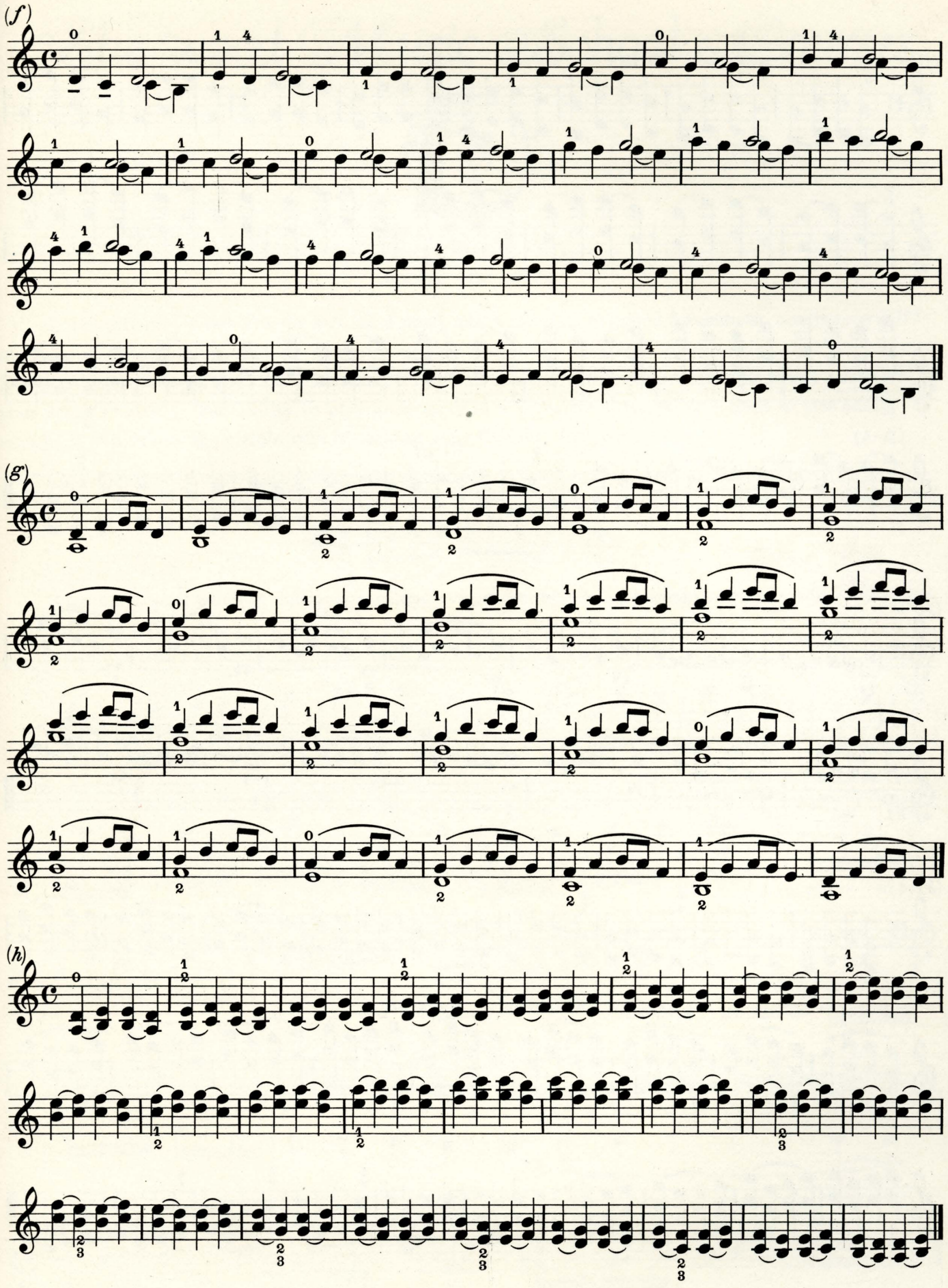
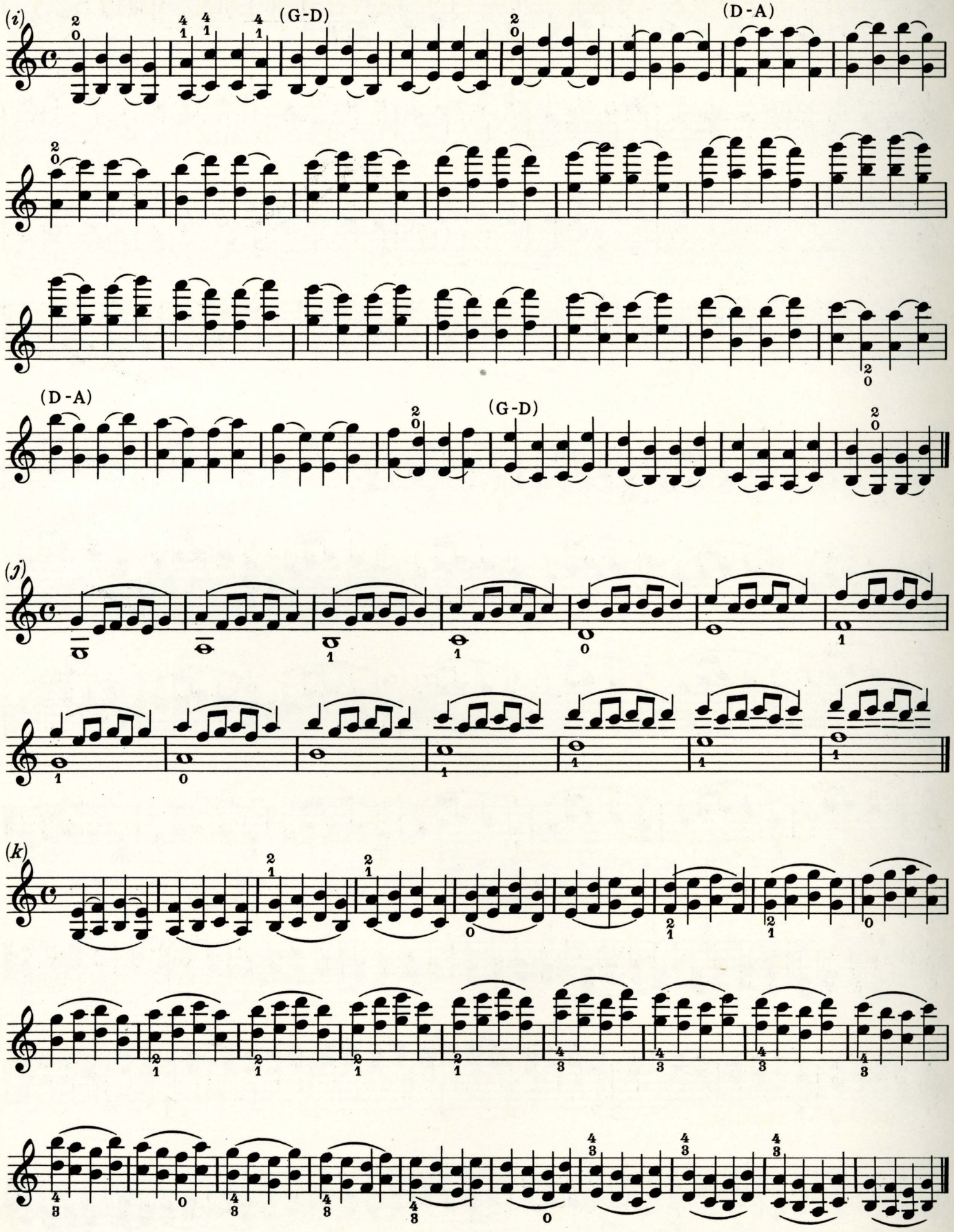

(c)
(d)
(e)


(f)
(g)
(h)


(i)
(G-D)
(D-A)
(D-A)
(G-D)
(j)
(k)

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VIOLIN

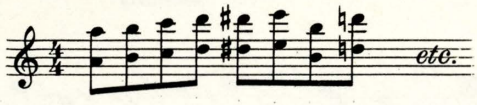
EXERCISE 457

Octaves

Broken and solid

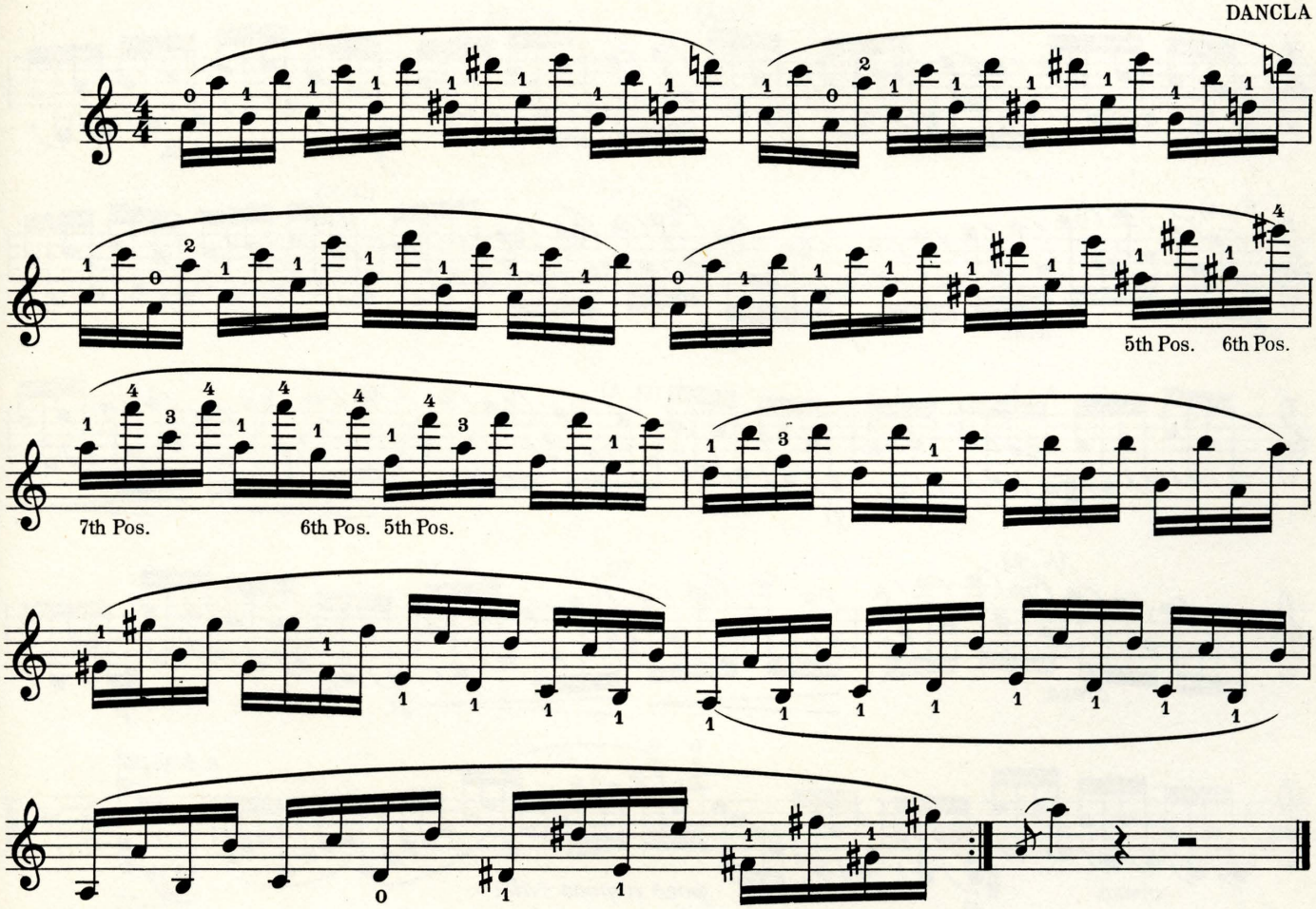
In the playing of octaves, the left hand must adapt itself to the need for smooth, continuous shifting from one Position to another. Begin your practice of this Exercise very slowly, so that you can listen intently to each tone, and place each finger accurately, your fingers always being guided by your sense of pitch. The ability to play accurately in a more rapid tempo will come to you easily enough, if you follow the simple rule of making your fingers obey your ears.

In addition to practicing these broken octaves as written, play them as solid octaves, thus:



Also vary your bowing, using sometimes two, sometimes four, sometimes eight, and sometimes sixteen notes to the slur.

DANCLA



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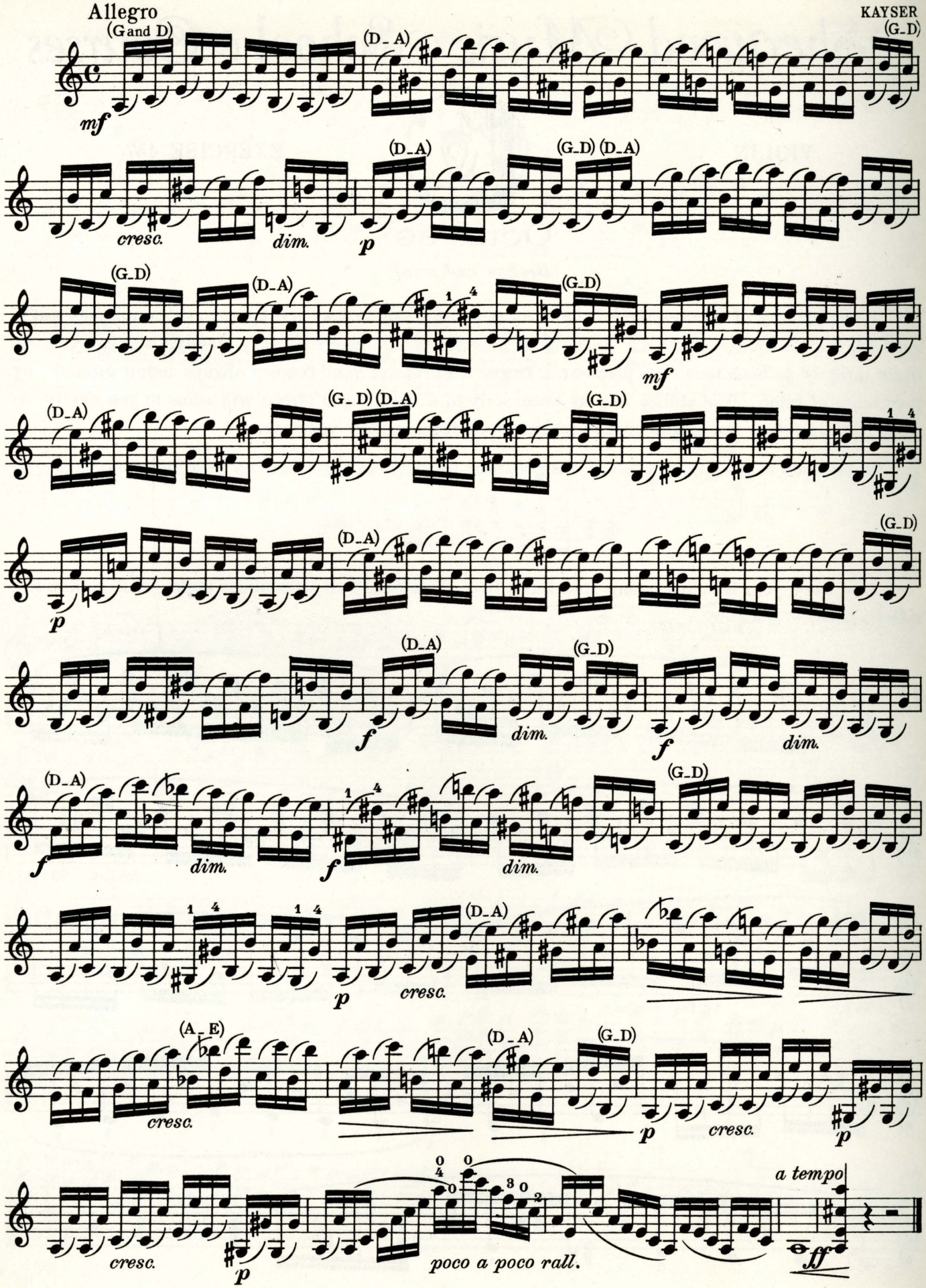
Allegro
KAYSER
(G and D)
(D_A)
(G_D)
mf
cresc.
dim.
p
(A_E)
poco a poco rall.
a tempo
ff

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VIOLIN

EXERCISE 458

Survey of Scales

Major and Melodic Minor, within the first five Positions

For your convenience in review and in further practice of scales, the major and melodic minor scales are presented in this Exercise, through the two octaves which lie within the limits of the first five Positions.

Apply in your practice the numerous variants given; this will increase not only your facility in playing scales, but also your mastery of the bow.

C MAJOR
2nd Position
3rd Position

G MAJOR
1st Position

D MAJOR
3rd Position
4th Position

A MAJOR
1st Position

E MAJOR
4th Position
5th Position

B MAJOR
1st Position
2nd Position

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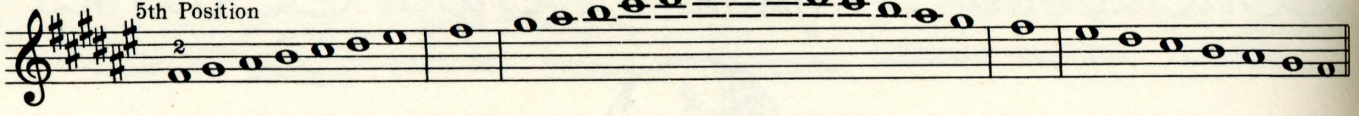
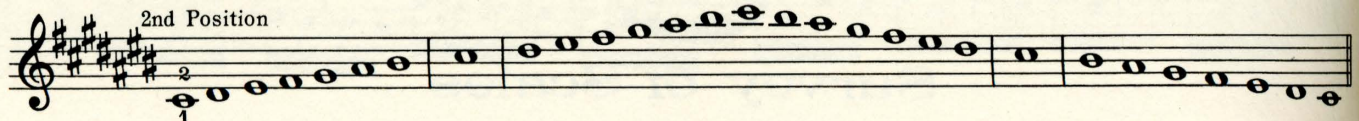
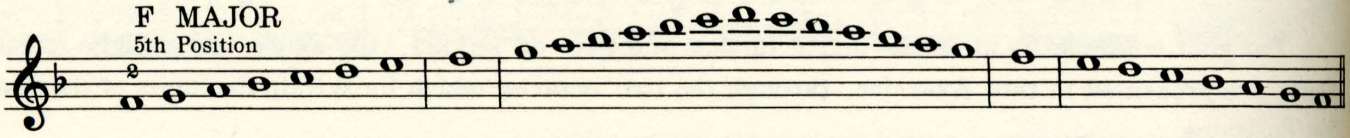
F♯ MAJOR
5th Position



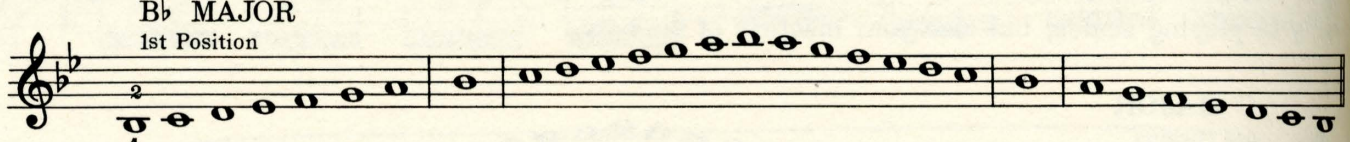
C♯ MAJOR
2nd Position
3rd Position



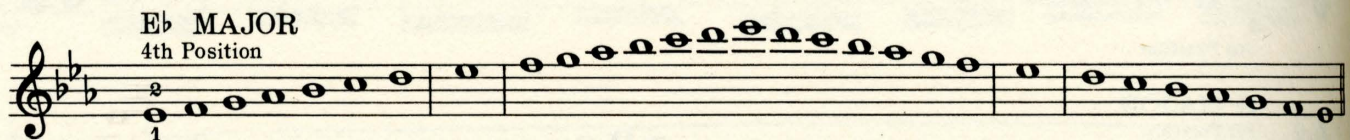
F MAJOR
5th Position



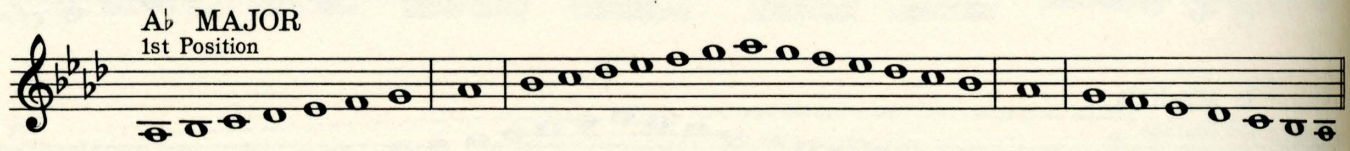
B♭ MAJOR
1st Position
2nd Position



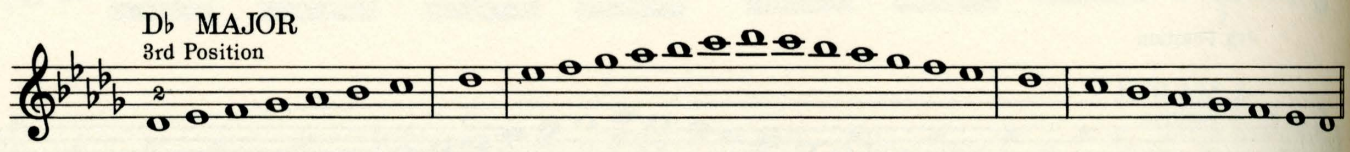
E♭ MAJOR
4th Position
5th Position



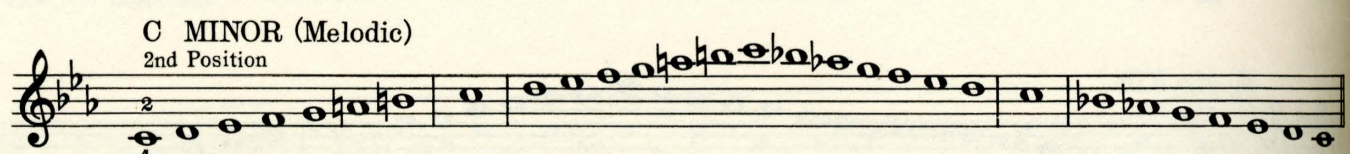
A♭ MAJOR
1st Position



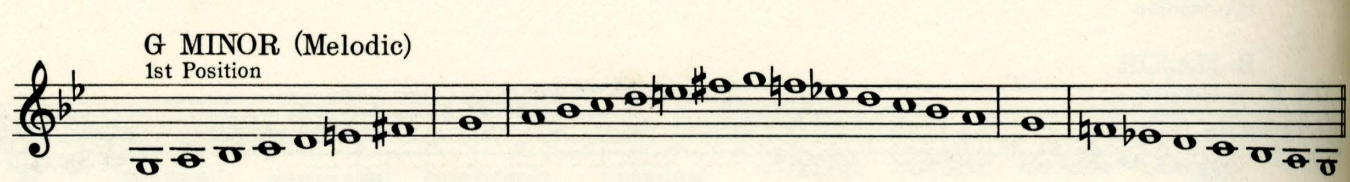
D♭ MAJOR
3rd Position



C MINOR (Melodic)
2nd Position
3rd Position



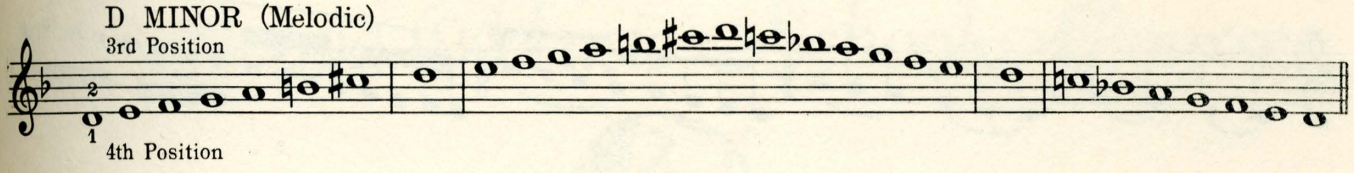
G MINOR (Melodic)
1st Position



D MINOR (Melodic)

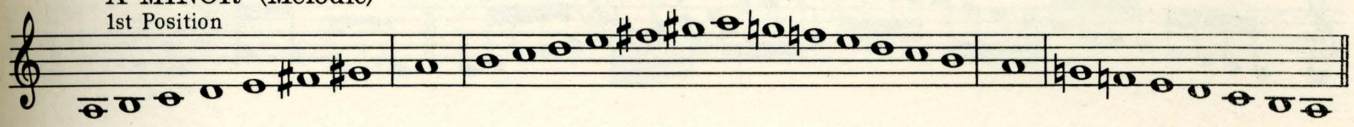
3rd Position

4th Position



A MINOR (Melodic)

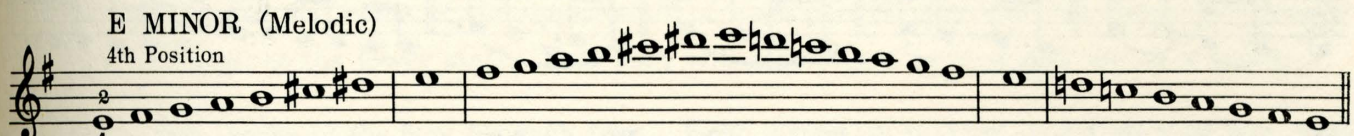
1st Position



E MINOR (Melodic)

4th Position

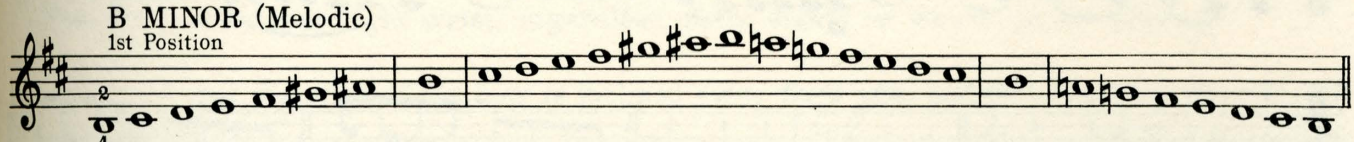
5th Position



B MINOR (Melodic)

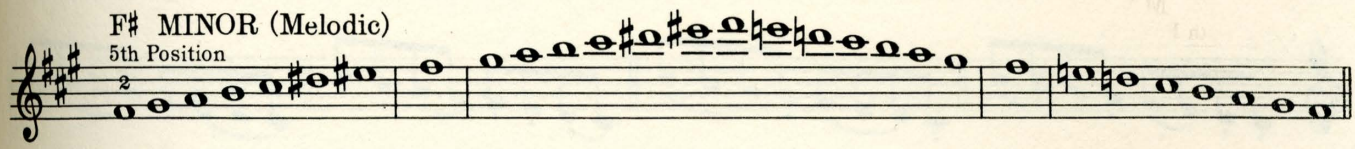
1st Position

2nd Position



F♯ MINOR (Melodic)

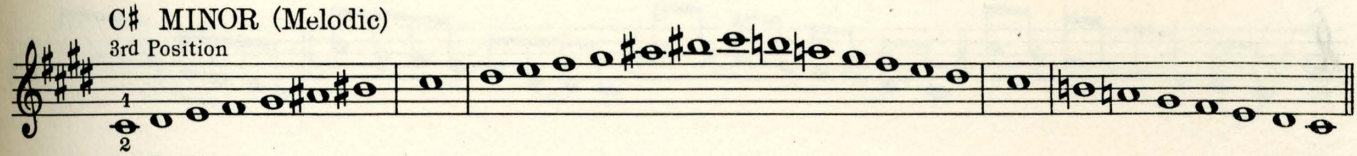
5th Position



C♯ MINOR (Melodic)

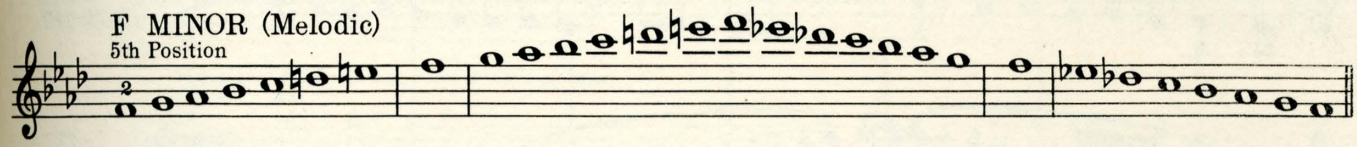
3rd Position

2nd Position



F MINOR (Melodic)

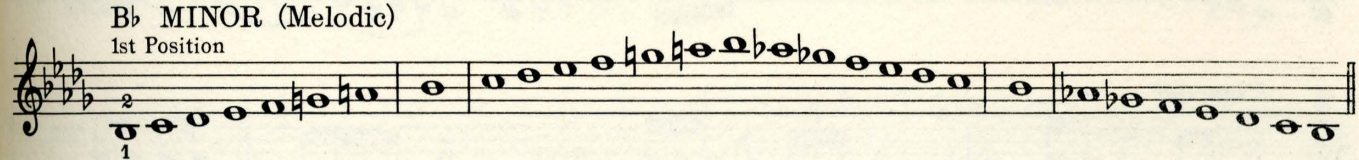
5th Position



B♭ MINOR (Melodic)

1st Position

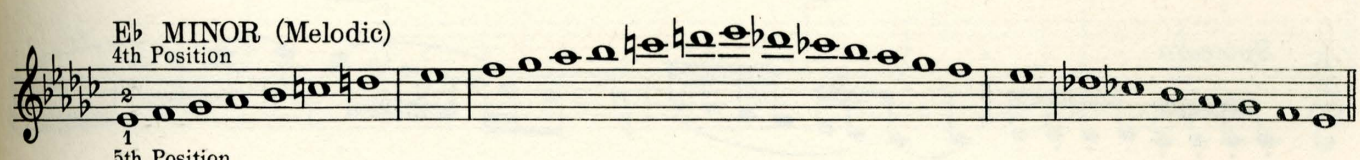
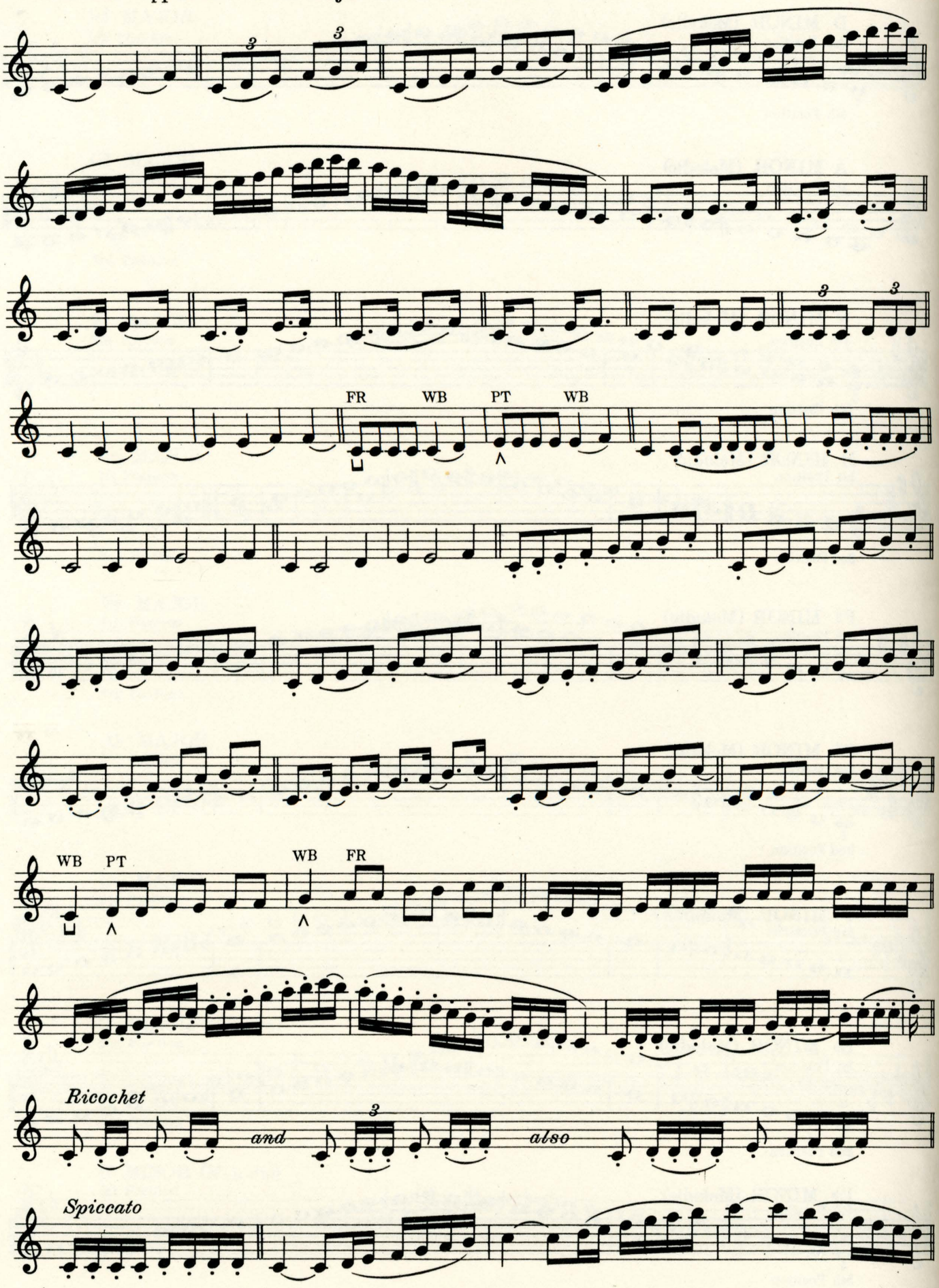
2nd Position



E♭ MINOR (Melodic)

4th Position

5th Position



Variants applicable to all major and melodic minor scales: