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Violin Course: Grade 5, Studies

Sherwood Music School

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36091

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VIOLIN

STUDY 501

Practice section (*a*) of this Study, first with the wrist legato stroke, until you can play it in fairly lively tempo, with correct intonation, then apply to it the bowings indicated.

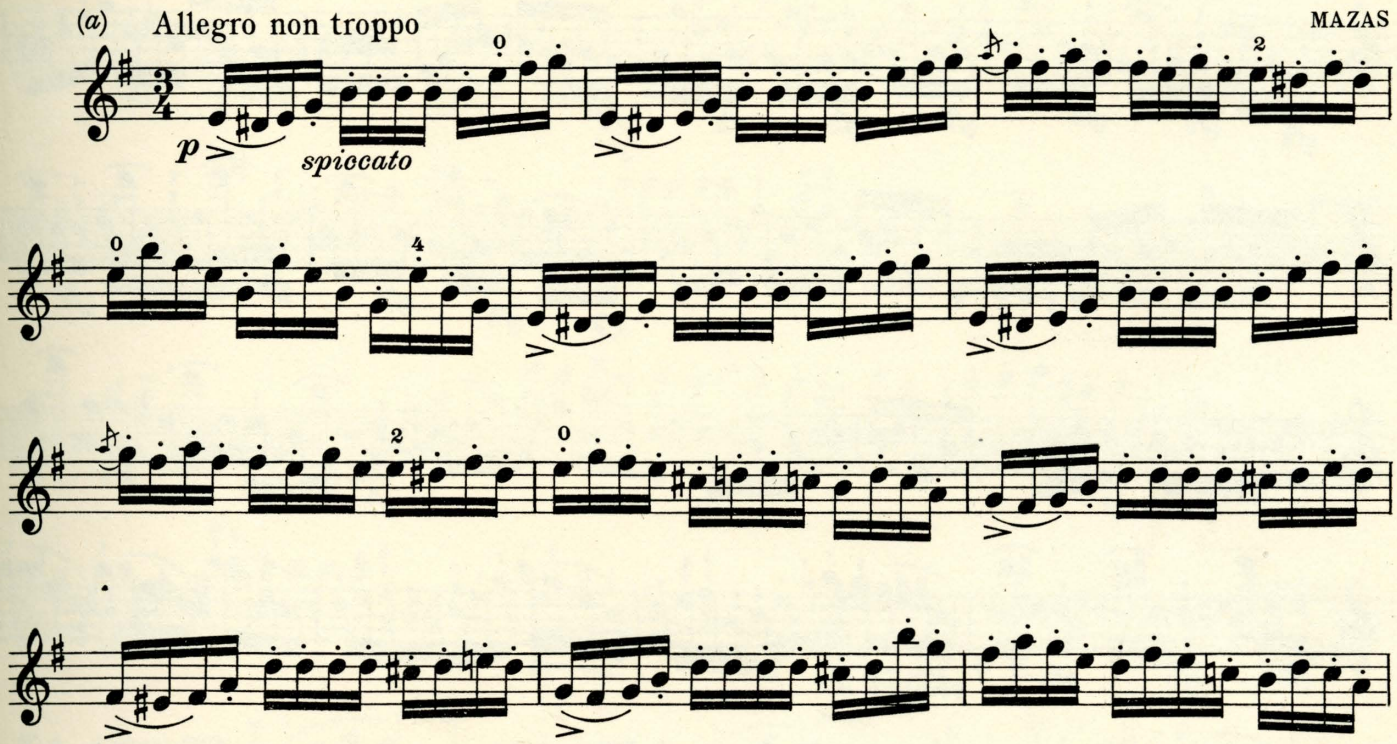
As you will observe, special accents are called for frequently, either by means of the accent mark (>), or by the abbreviation *sfz*. Pay careful heed to these marks, for their observance is necessary to give vitality and force to your interpretation. Some pressure must be applied momentarily to the bow, along with the pinching movement, to create the desired effect.

The spiccato stroke should be used on extended passages of detached notes marked by spiccato dots. (See Lessons 35 and 46, TECHNIC.)

For detached notes marked with points, a more vigorous stroke must be used, such as the marcato, explained in Lesson 39, TECHNIC.

Send the bow off the string at the rests which conclude nearly every measure of section (*b*).

Keep strict time, and make the rhythmic motion of the triplets obvious in your playing. The tempo of your finished performance should be moderately rapid, and its style animated and playful.



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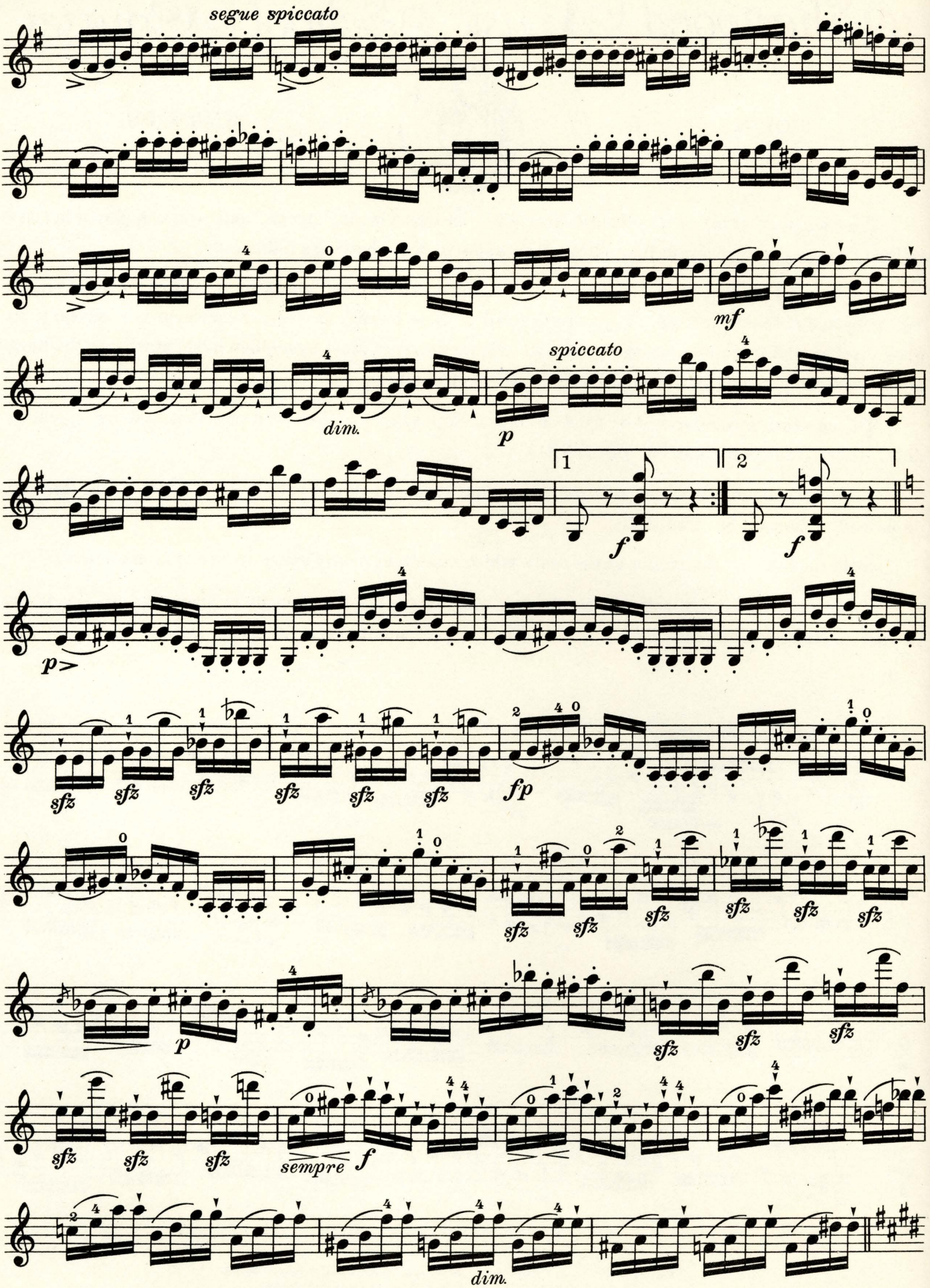
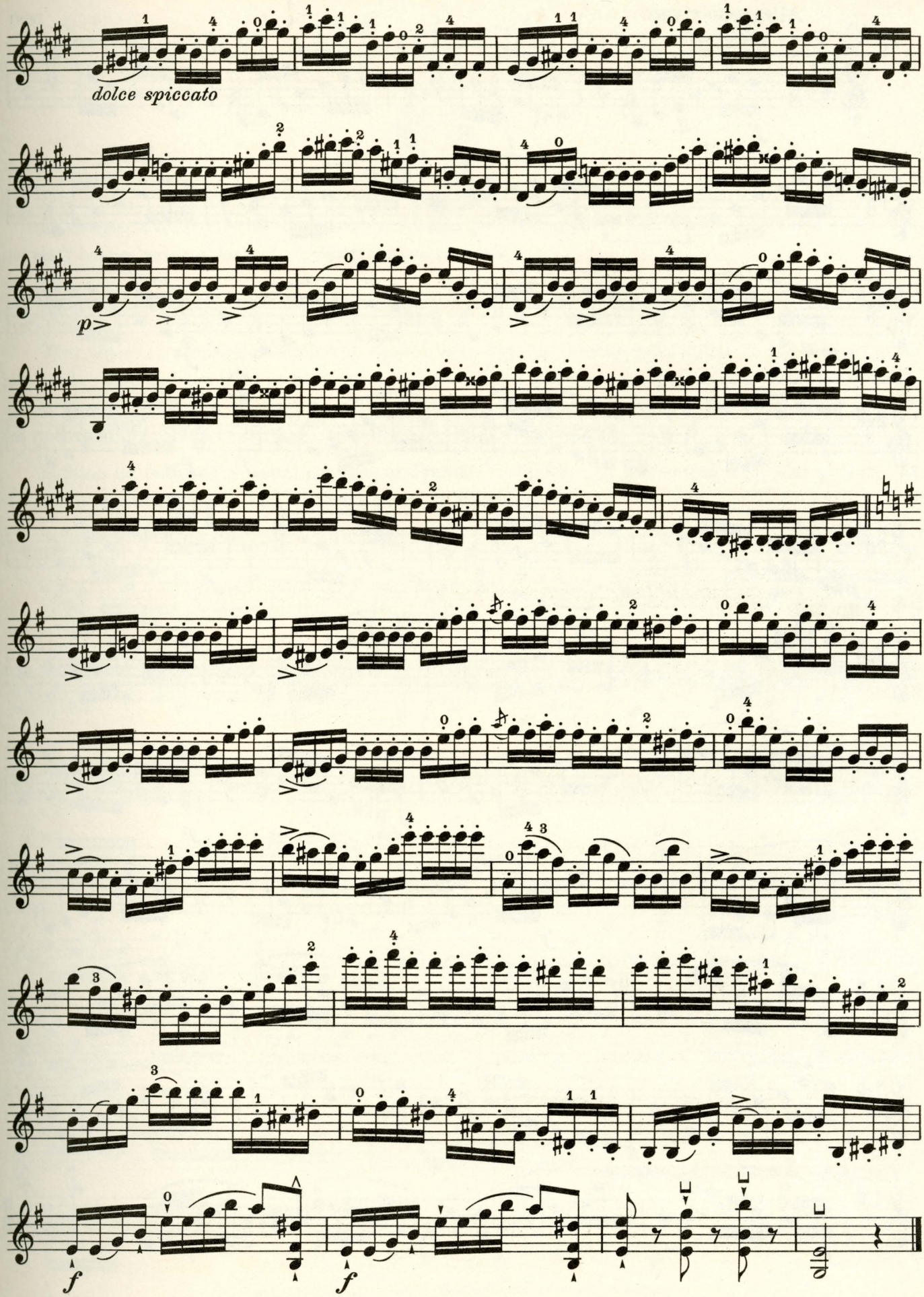
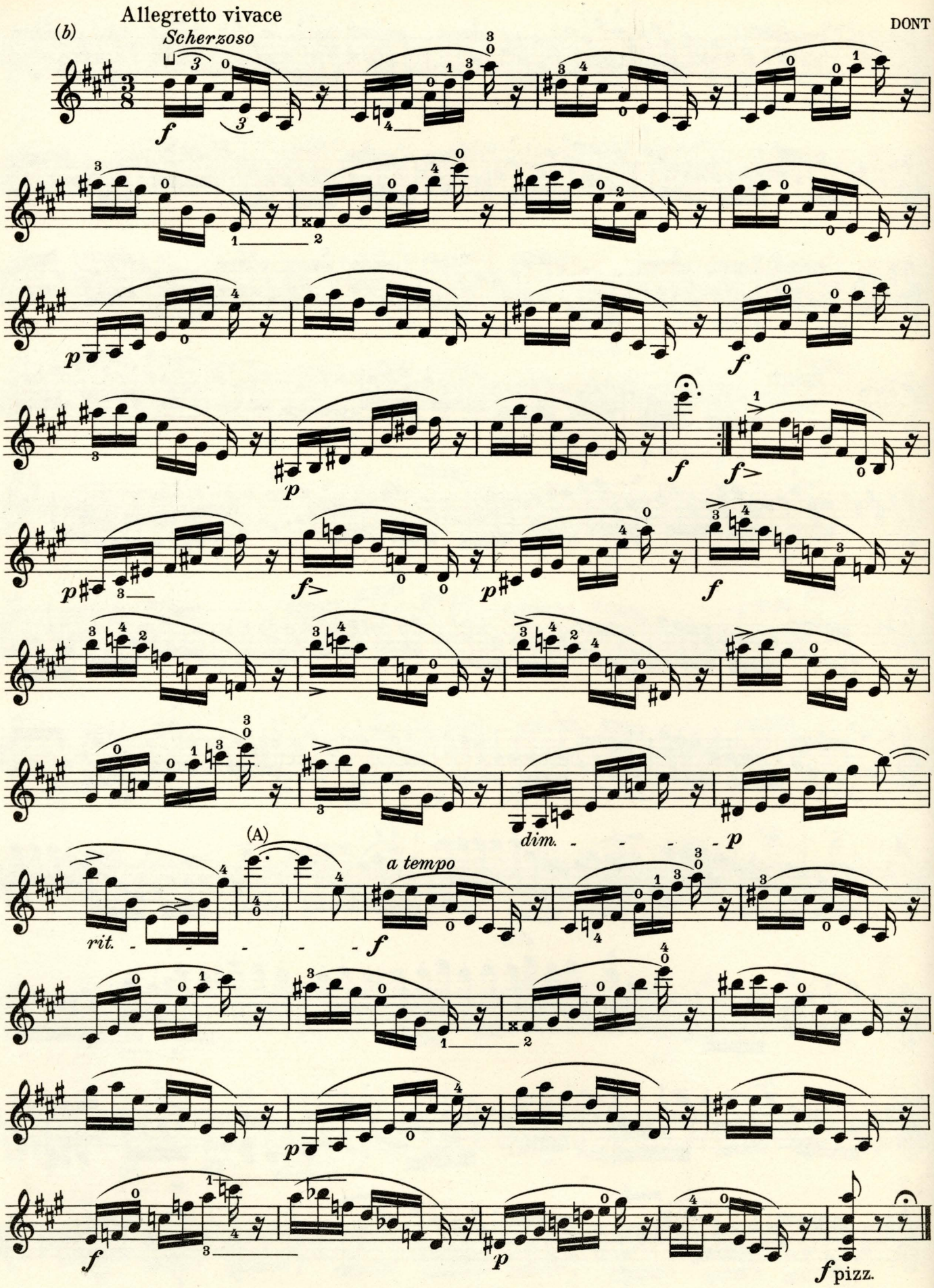

segue spiccato
mf
spiccato
dim.
p
1
2
f
f
p>
sfz
fp
p
sempre
f
dim.


dolce spiccato
p
f
f


(b)
Allegretto vivace
Scherzoso
f
p
f
p
f
f>
p
f>
p
f
dim.
p
(A)
a tempo
rit.
f
p
f
p
f pizz.

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VIOLIN

STUDY 502

When you have mastered the bowing indicated for section (*a*) of this Study, invent and record on the staff below, several variants for your future practice:

Your object in practicing section (*b*) should be to develop fluency and facility on the part of your left hand. This section is to be performed in rapid tempo when you are prepared to meet the demands of fast playing coupled with utmost clarity. Although you must be careful not to overdo your accents, the metrical flow should be obvious, as well as the triplet motion.

Section (*c*) features gradual changes of dynamic intensity. In connection with your practice of it, review the suggestions and material given in Exercise 351.

(*a*) Allegro moderato

KREUTZER

mp PT

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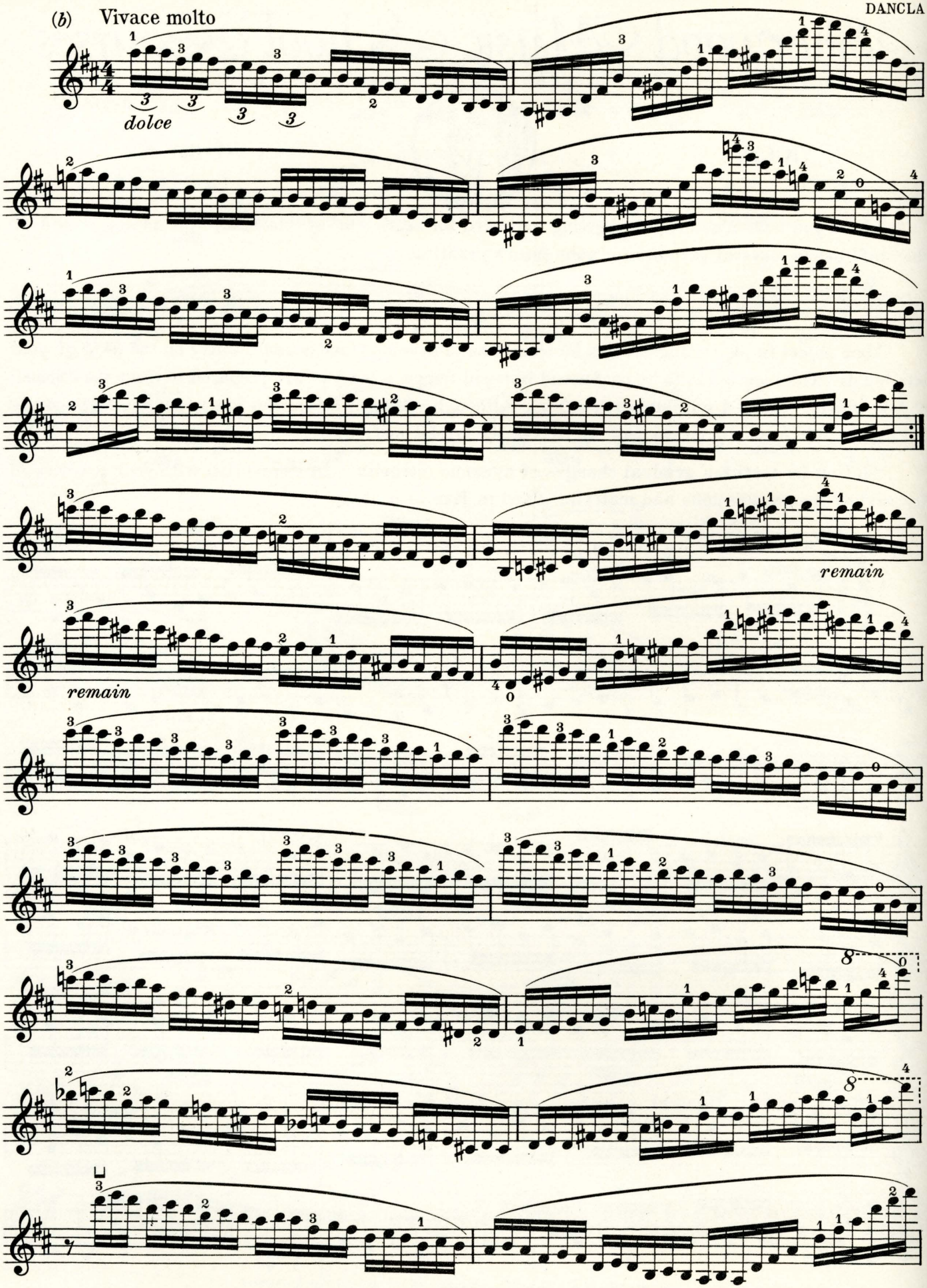
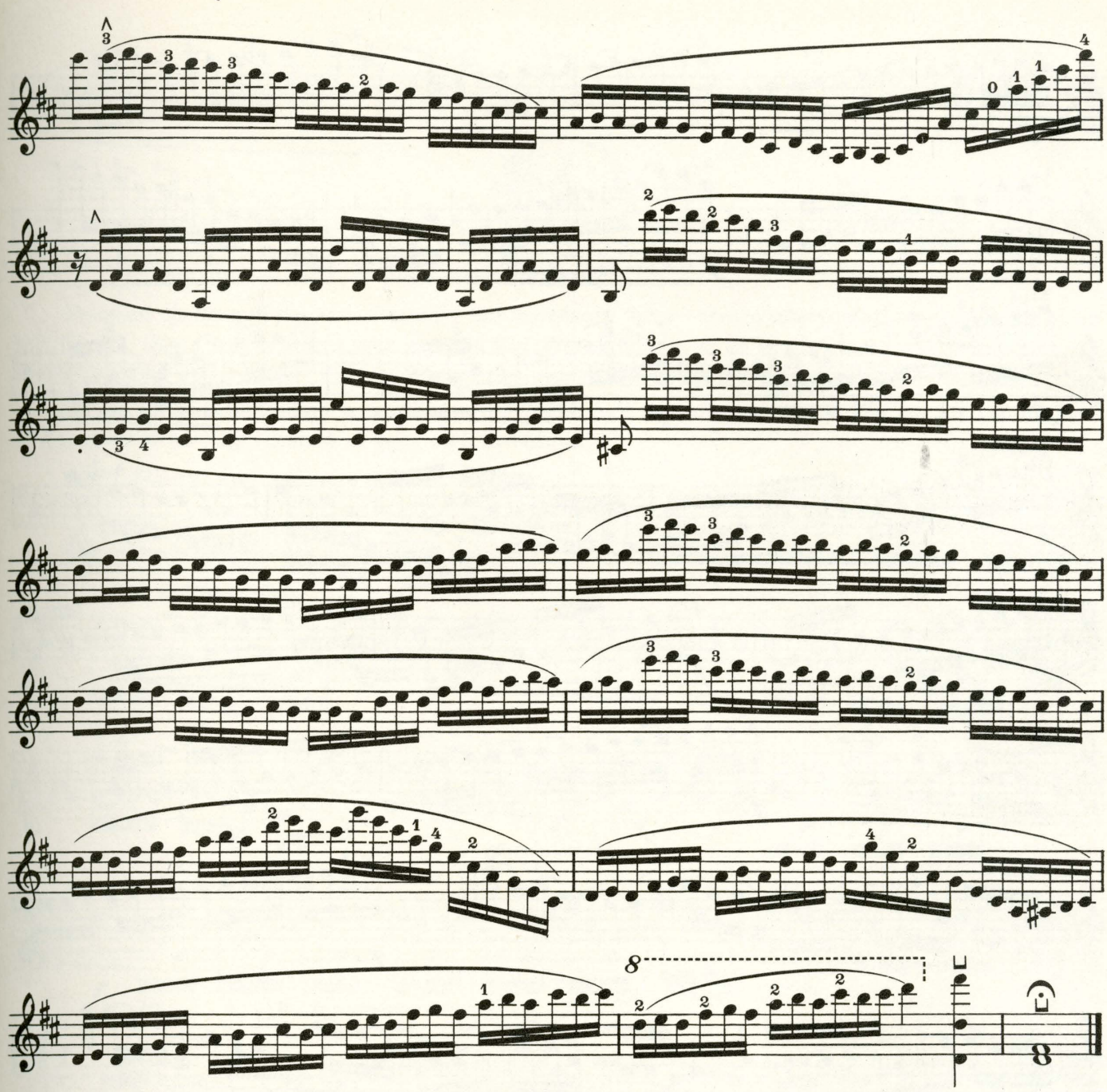
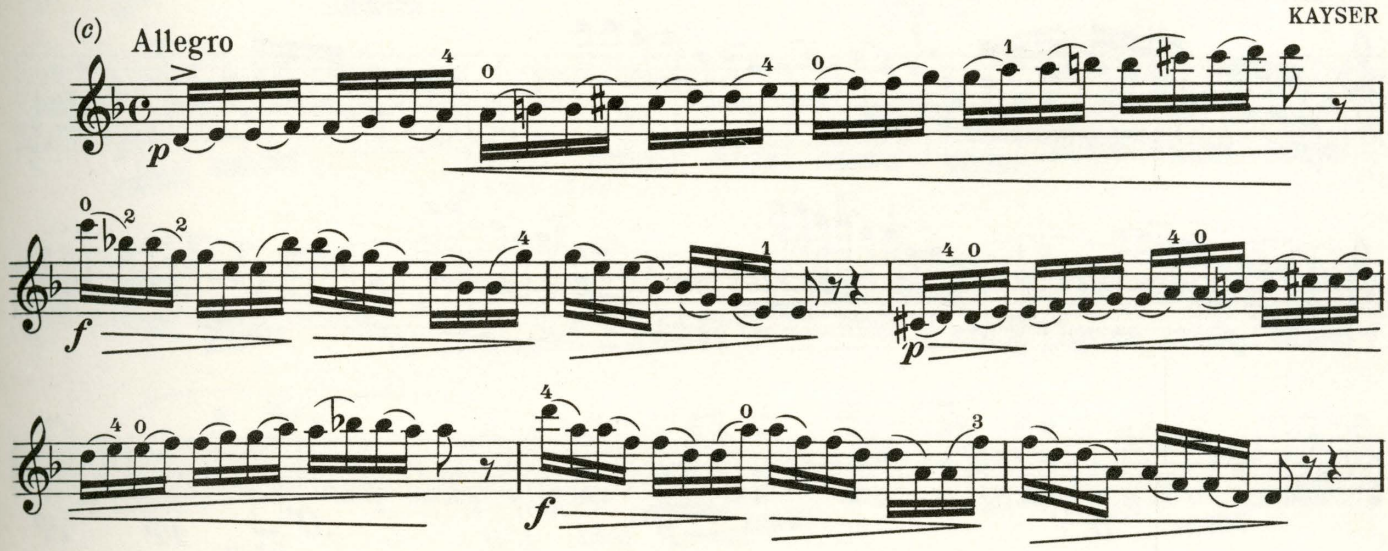
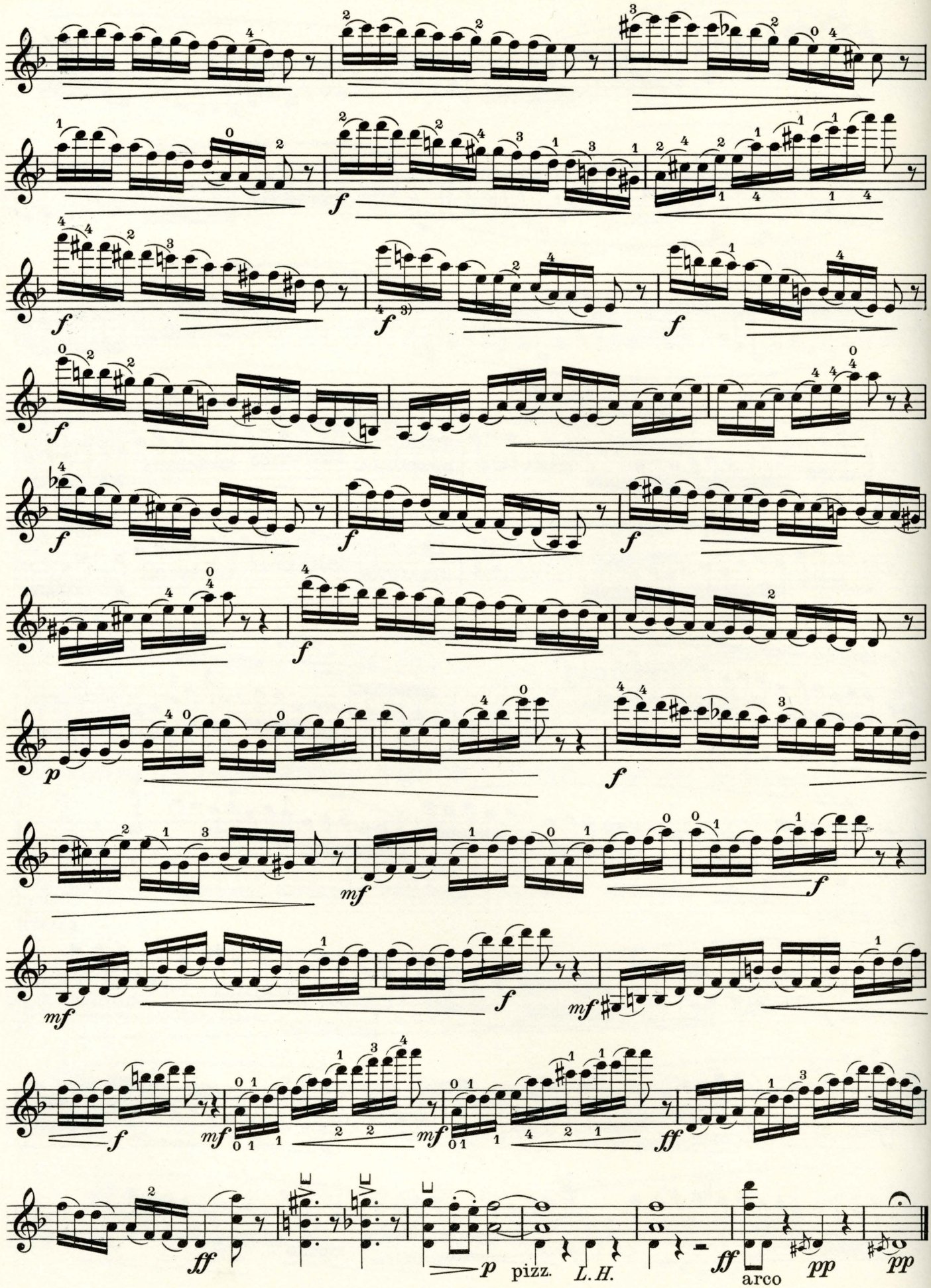

(b) Vivace molto
dolce
remain
remain



(c) Allegro

KAYSER




pizz.
L.H.
arco

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VIOLIN

STUDY 503

Frequent changes of dynamic intensity are necessary for a correct interpretation of section (*a*) of this Study. Give these changes your very careful attention as soon as you have acquired some mastery of the fingering and bowing. Play all connected staccato tones with the bounding stroke.

To get the greatest value from section (*b*), practice it not only as written, but make it also the basis of a number of bowing variants of your own invention.

DANCLA

(*a*) Allegro appassionato e moderato

mf cantabile

p cantabile

f *p* *f con fuoco*

p cantabile

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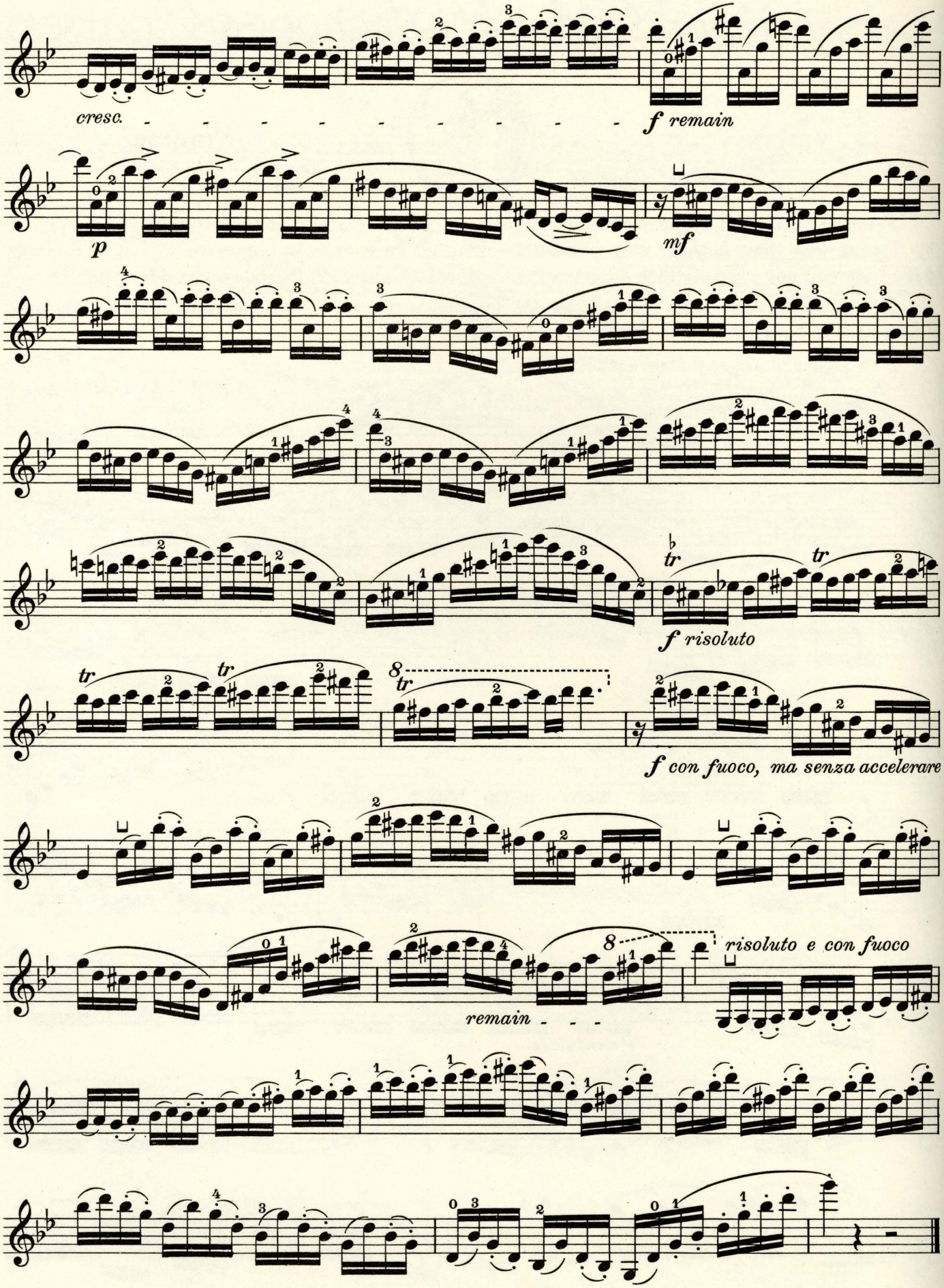
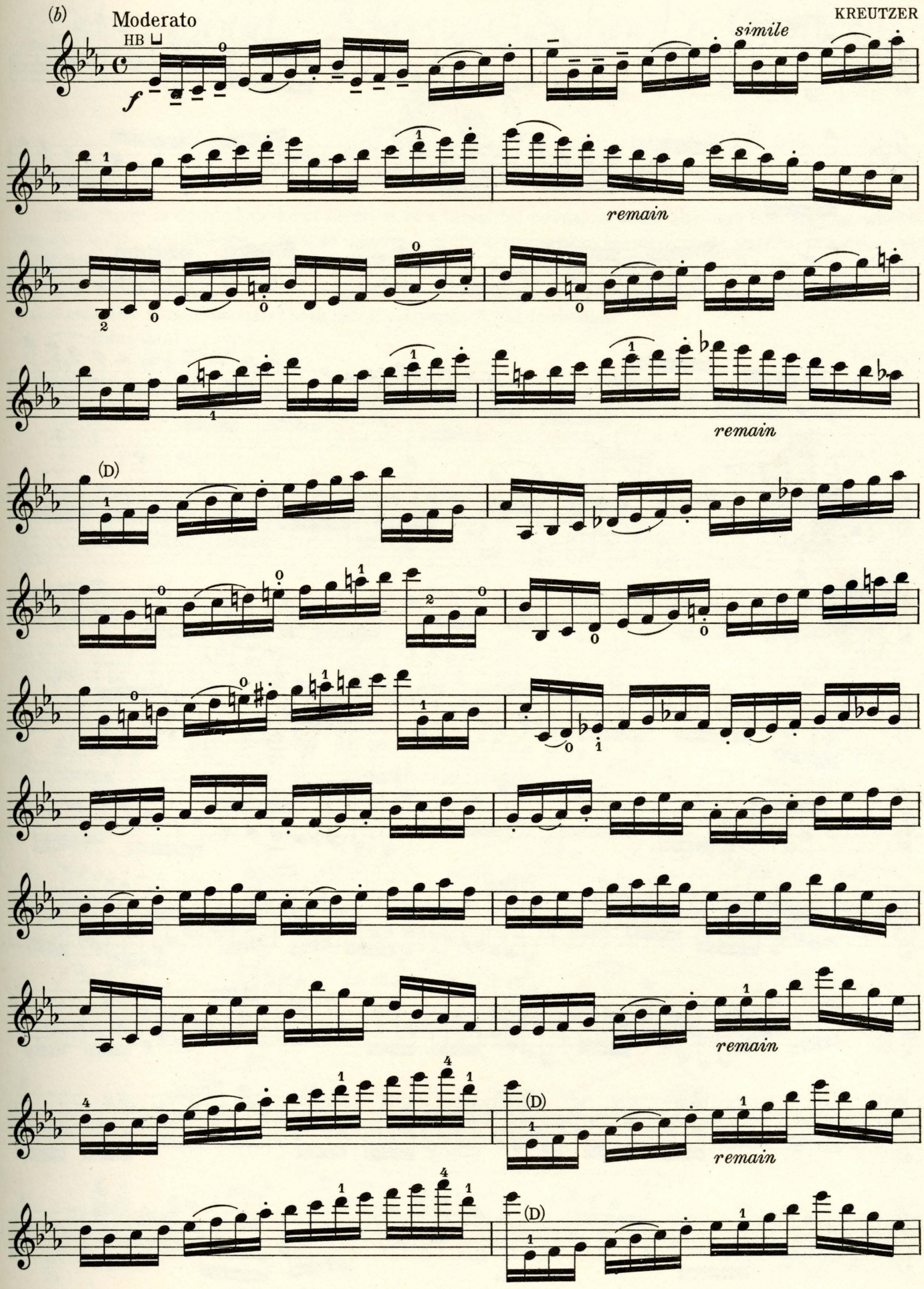
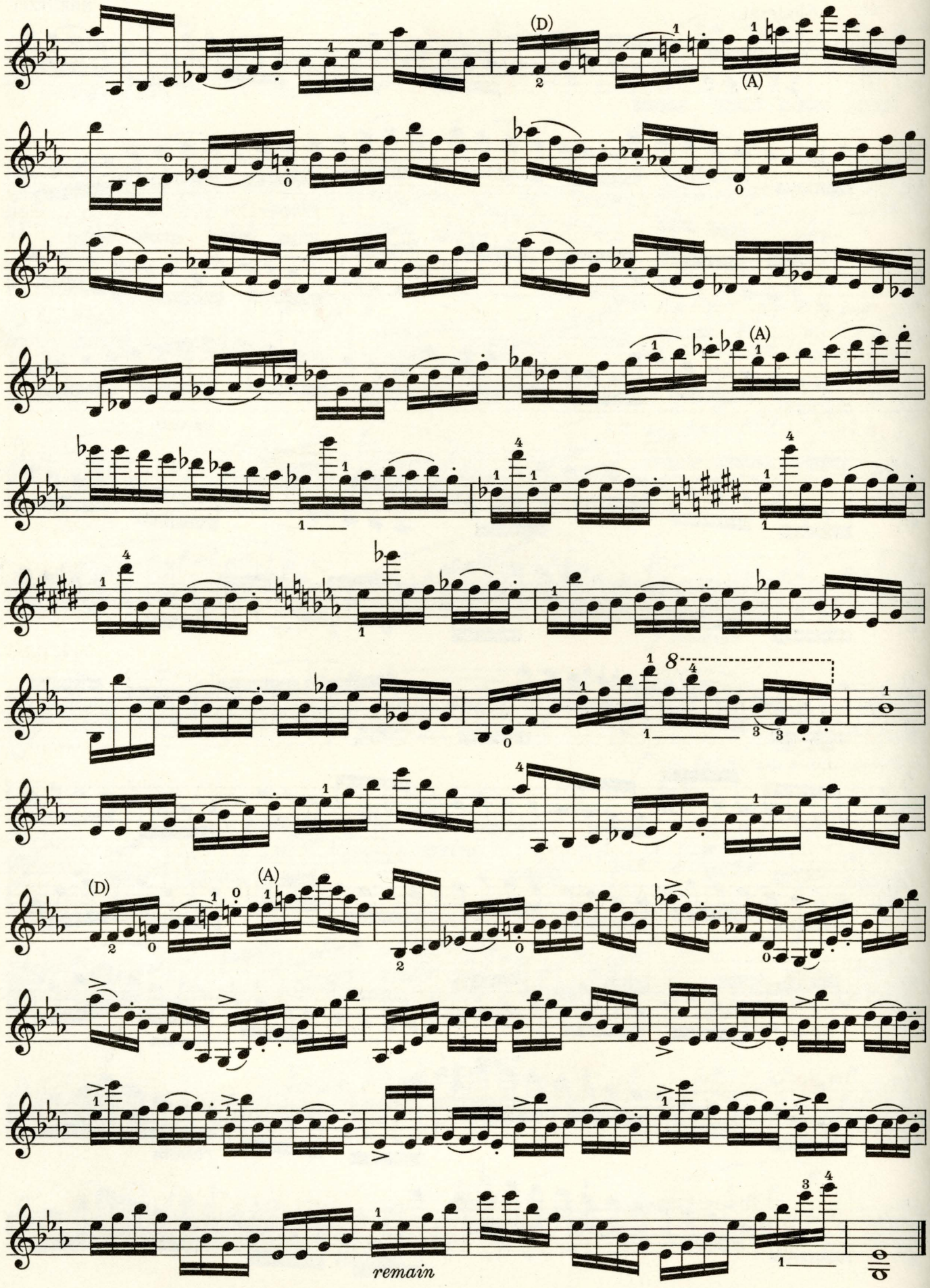

cresc.
f remain
p
mf
tr
f risoluto
tr
tr
8
tr
f con fuoco, ma senza accelerare
8
remain
risoluto e con fuoco


(b)
Moderato
HB
f
simile
remain
(D)
remain
(D)
(D)


(D)
(A)
8
remain

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VIOLIN

STUDY 504

In looking at this Study, your first question will be, or should be: "How many trill notes shall I play to each quarter note?"

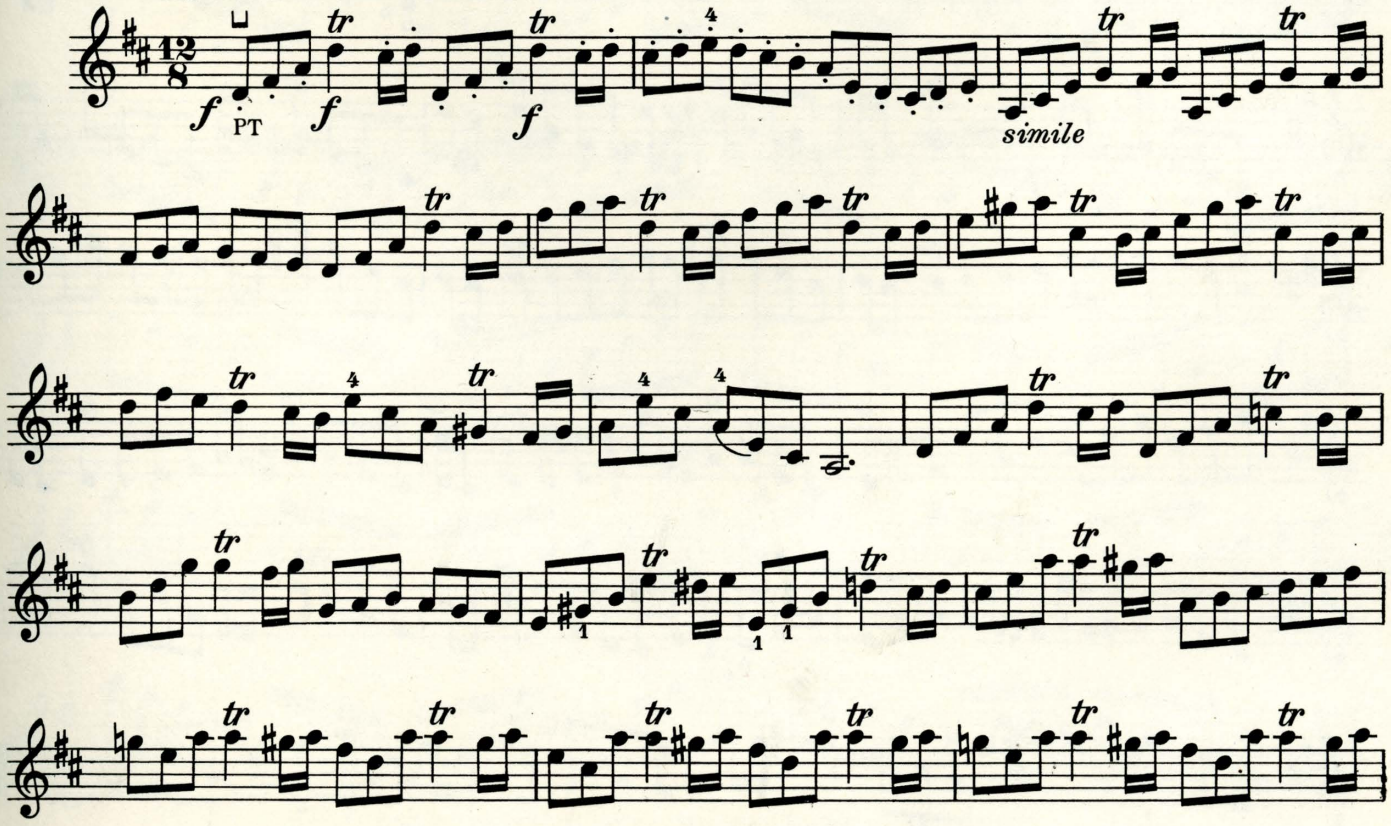
At the slow tempo which you will naturally use in your early practice, you will not find it difficult to play seven trill notes to each quarter note, as shown at (*a*) below. In more rapid practice, you may want to reduce the number to five, as shown at (*b*) below.

This Study should also be practiced with the trill starting on the auxiliary note, following the patterns shown in (*c*) and (*d*) below:

Never play trills in this Study or elsewhere without planning a definite rhythmic pattern for them.

Moderato

KREUTZER



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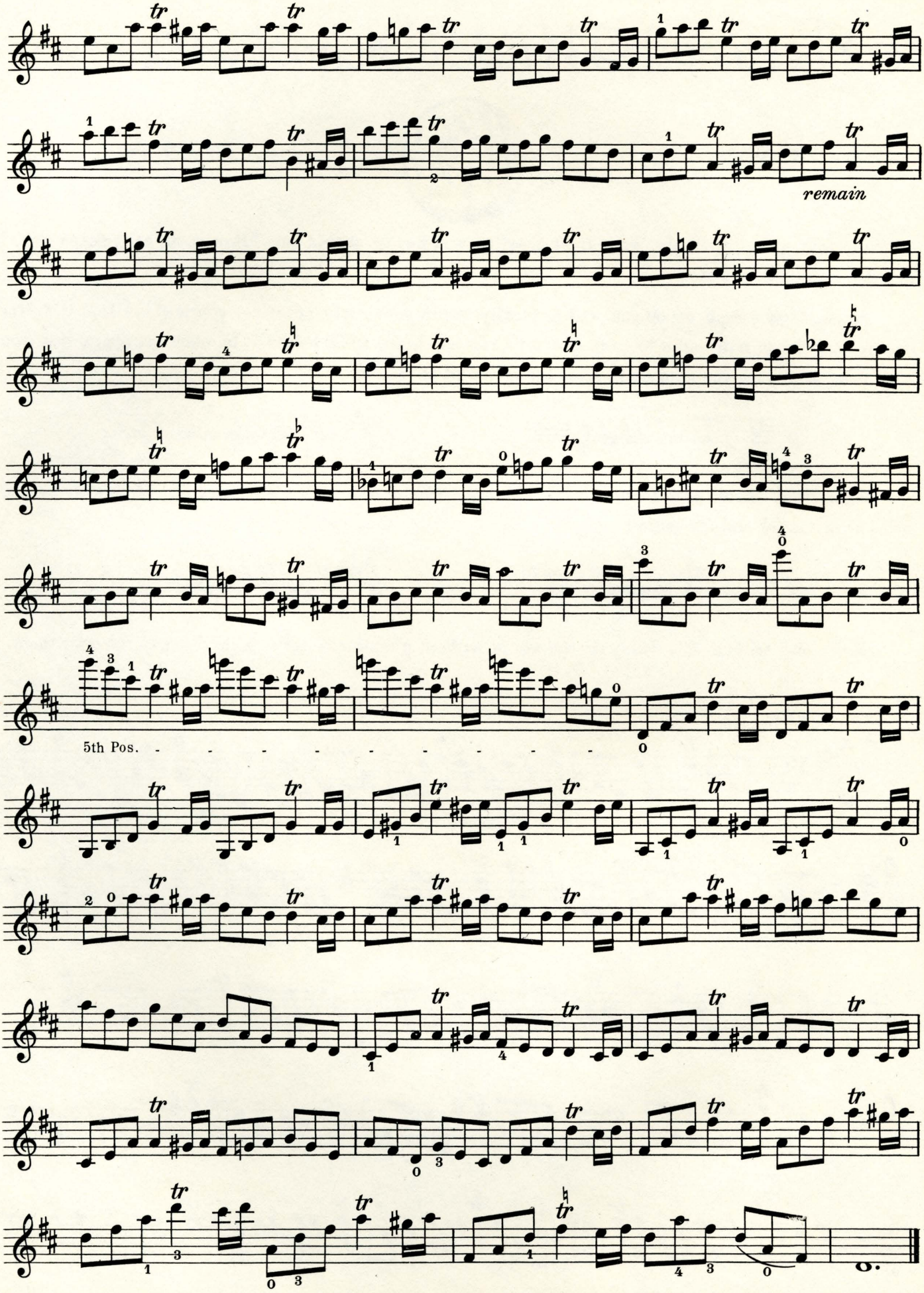
remain
5th Pos.

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VIOLIN

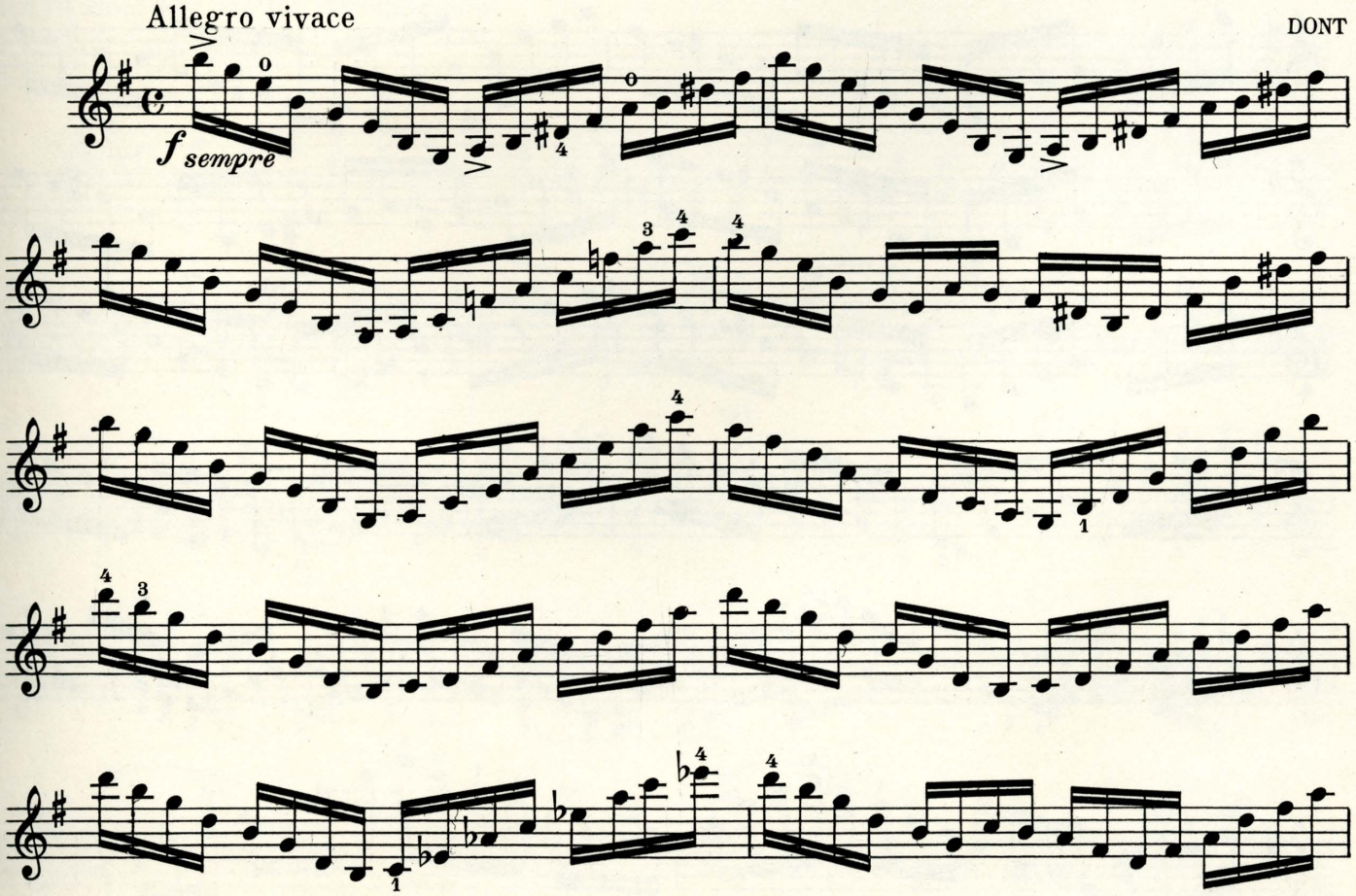
STUDY 505

At a glance, you will correctly classify this as a brilliant arpeggio Study, to be played in rapid tempo.

In beginning its practice, however, you should start slowly—as slowly as if you were playing a leisurely *cantabile* melody. Thus you will be able to listen intently to each tone, to be sure of the accuracy of pitch which results from precision in placing the fingers on the fingerboard. Increase your speed only as you can do so and still retain accuracy of pitch with smoothness of technical motion.

Use a whole bow for each tone, at first, then as you increase your tempo, shorten your stroke.

When you can not only play this Study, but also "play with it," apply to it the variants given below, as well as others of your own invention.



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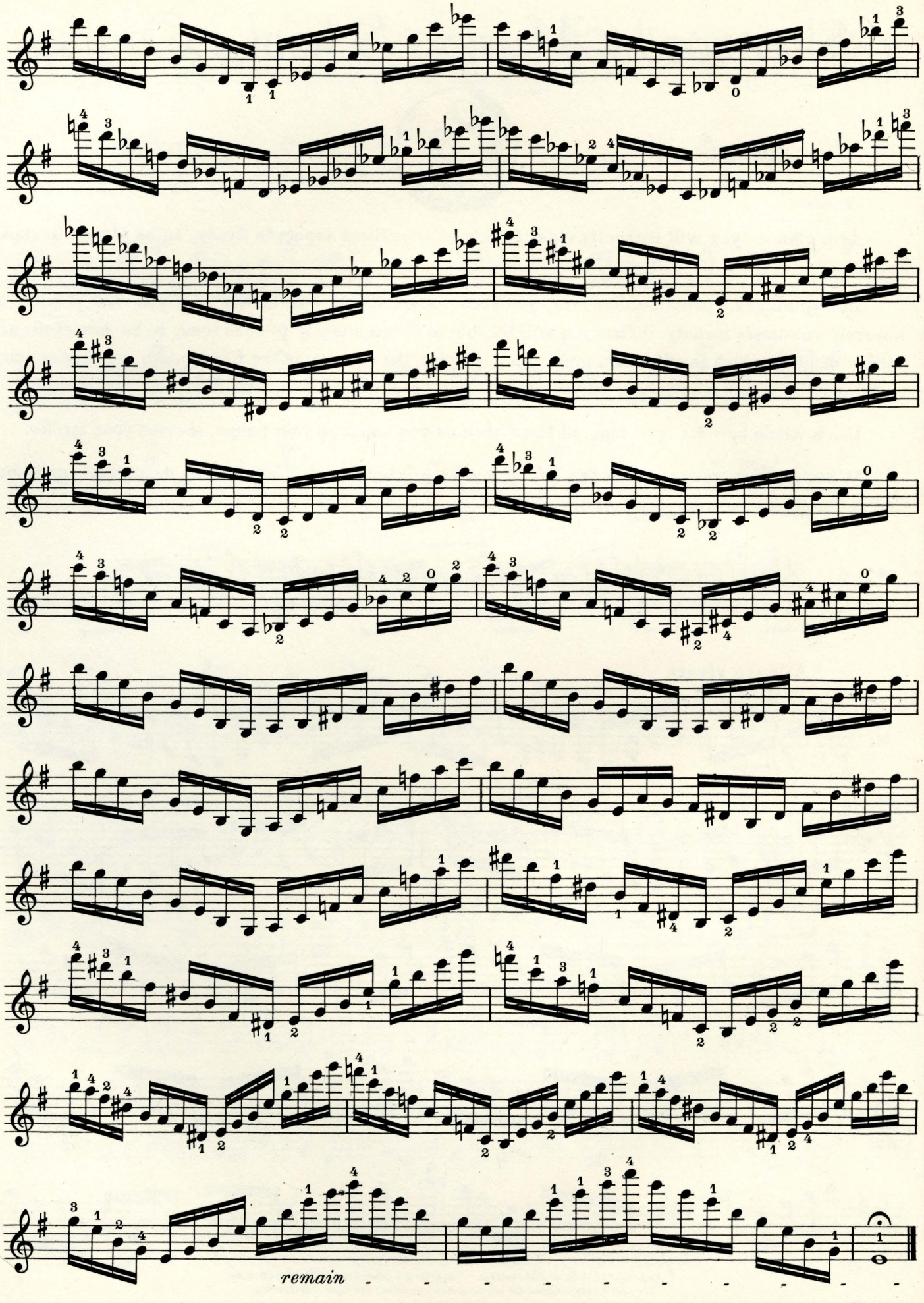
remain

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VIOLIN

STUDY 506

This Study is intended to help you develop skill in finger substitution. Review the instruction given on this feature of violin playing in Lesson 31, TECHNIC, and observe how Illustration 4 in that Lesson is paralleled in the material presented here.

The frequent shifts from one Position to another must be made so quickly that there is no noticeable interruption in the flow of the melodic line. As always, practice very slowly at first. Thus you can most easily learn to shift gracefully and smoothly, and to make your substitutions accurately, so that, for example, in playing the fourth note of section (*a*), your fourth finger will descend to the fingerboard at the exact spot vacated by the second finger.

Two sets of fingerings are given for section (*a*). Use them both, at different times, in your practice of that section.

Andante

KREUTZER

(*a*) WB

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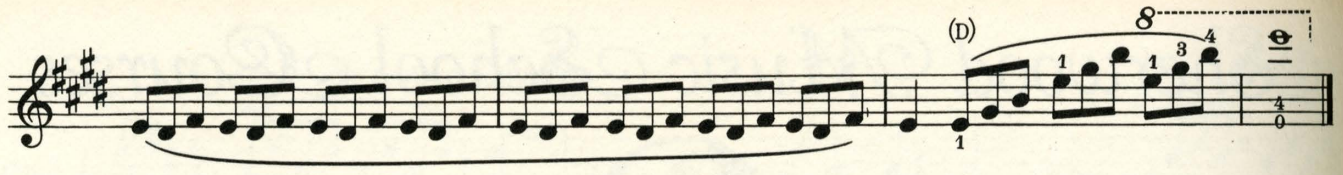

Play the trills in section (*b*) as follows:

Moderato e sempre marcato

KREUTZER

(*b*)

f

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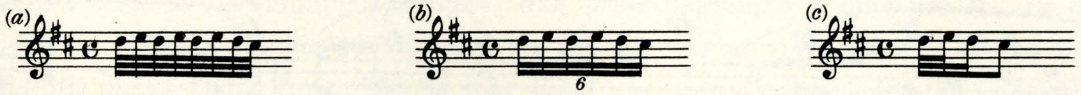
VIOLIN

STUDY 510

Trills on short notes form the chief technical feature of this Study. As a preparation for it, review Lesson 49, GENERAL THEORY, and Lesson 62, TECHNIC; also review the section of Exercise 455 which deals with trills.

Begin your practice by playing this Study several times without trills, to familiarize yourself with the melodic outline. Then, in slow tempo, play seven notes to each dotted eighth note trill, as at (*a*) below; later, in moderate tempo, five notes to each trill, as at (*b*) below; and, still later, three notes, as at (*c*) below:

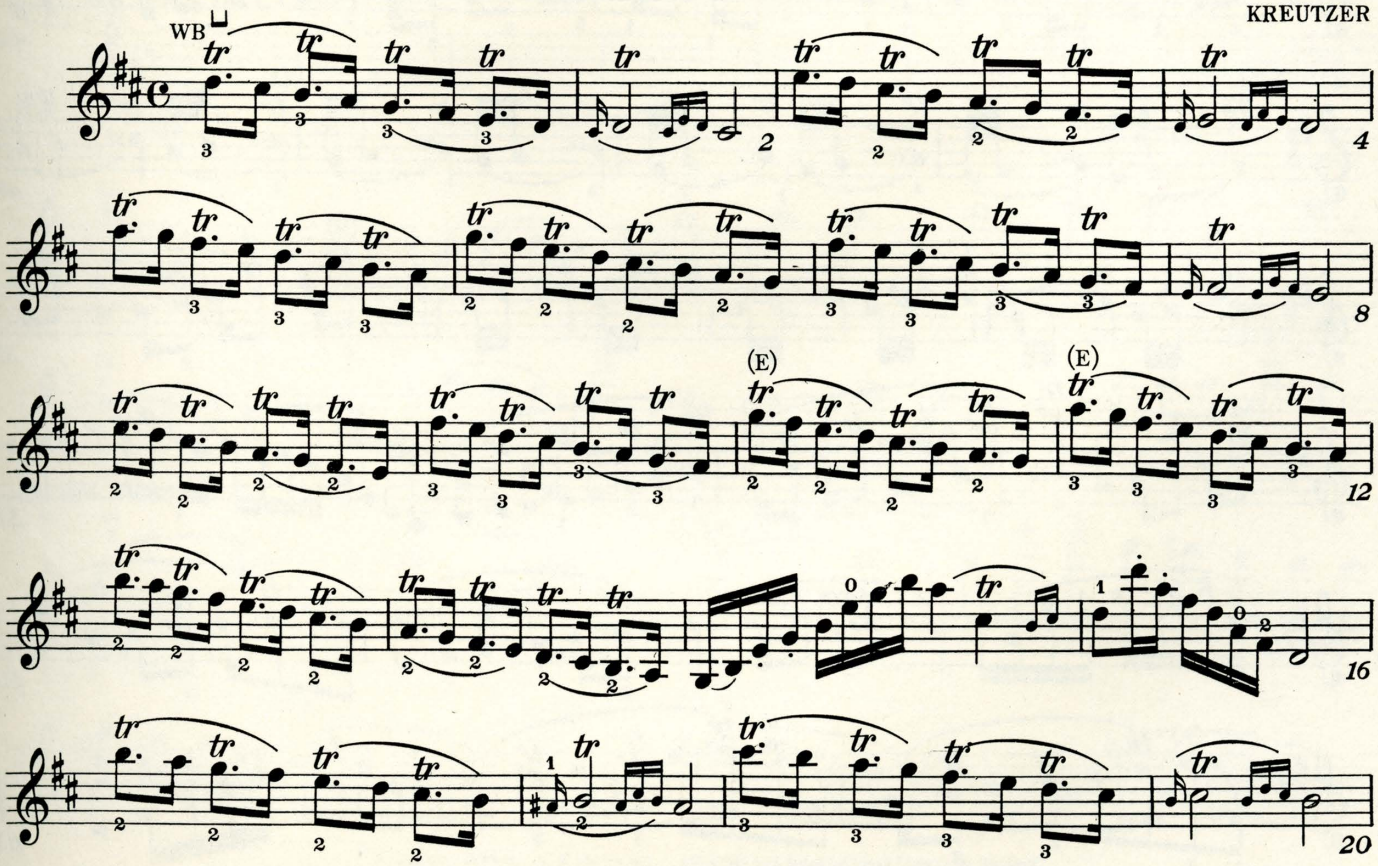


The trills for certain measures which may present rhythmic problems are also written in full. These versions are for slow tempo; in more rapid playing, the number of notes to each trill should be reduced

Do not let your trills interfere with the rhythmic pattern of this Study. Make your trills conform to and fit smoothly into the rhythmic flow.

Moderato

KREUTZER



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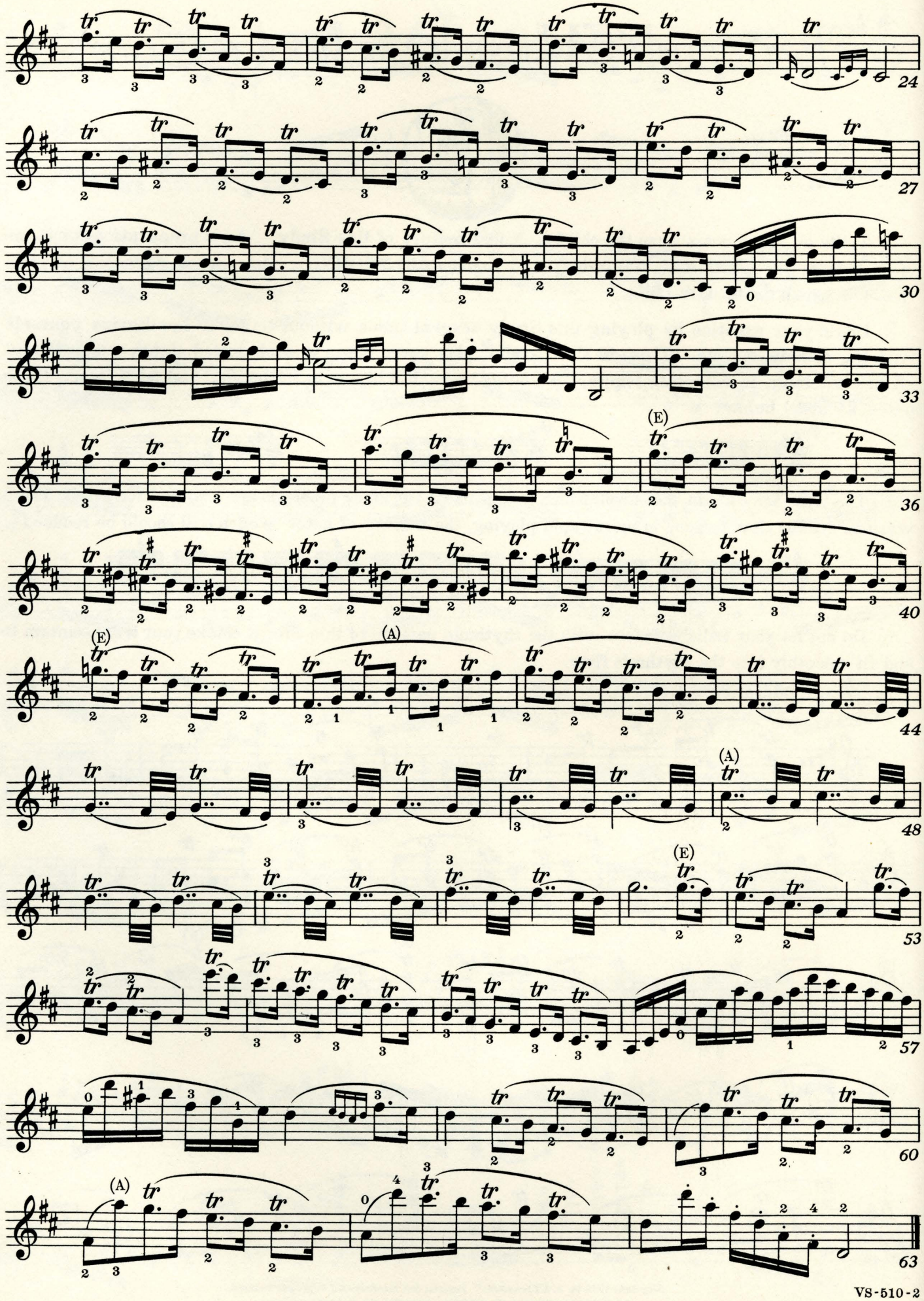
24
27
30
33
(E)
36
40
(E)
(A)
44
(A)
48
(E)
53
57
60
(A)
63

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VIOLIN

STUDY 520

Here is a melody worthy of all that you can bring to it in the way of interpretative skill. Once you have perfected its technical mastery, you should try to make it an earnest, impassioned musical message.

The tied whole notes, as in measures 1 and 2, will be a test of your ability to spin out an even, long sustained tone. From this standpoint, the first line is a Study all by itself, and should be repeated many times over, with intense listening for any undue fluctuations in quality and volume of tone.

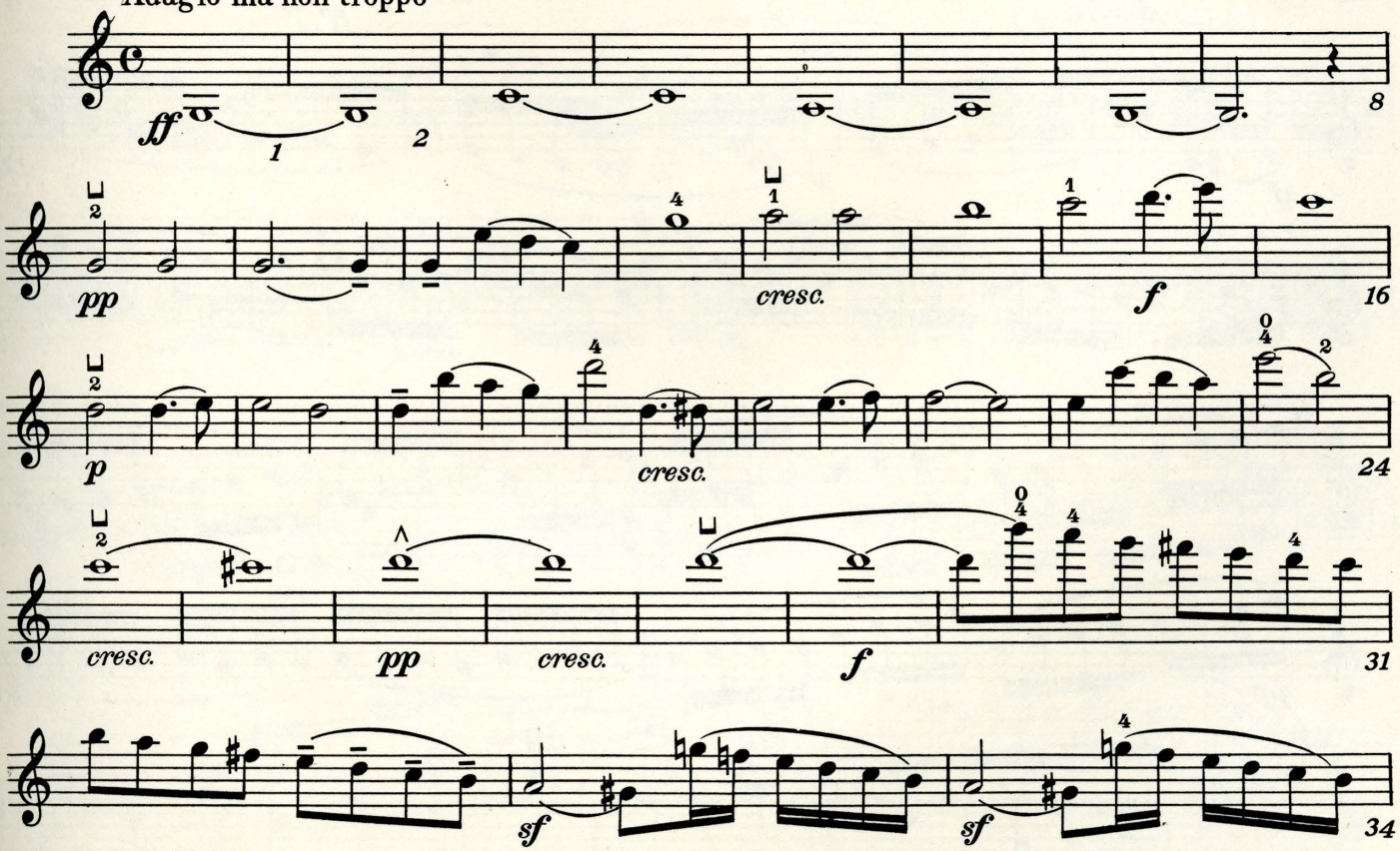
When you come to the running passages, like those beginning in measure 35, be careful to keep strict time, and to hold the same tempo as in the preceding material. Do not let the ornamental figuration disturb the rhythmic flow. Count your time—we never get past the need of counting pulsations in solving problems of time values and tempo.

Long tones should be made vibrant by means of the vibrato. (See Lesson 67, TECHNIC.) The wide range of dynamics, from *ppp* to *fff*, will require wide variations in the amount of pressure applied to the bow.

Refer to Lesson 32, GENERAL THEORY, for guidance in playing the acciaccaturas, like those in measure 35; and review Lesson 73, TECHNIC, on the playing of harmonics, like those in measure 24, and elsewhere.

VIEUXTEMPS

Adagio ma non troppo



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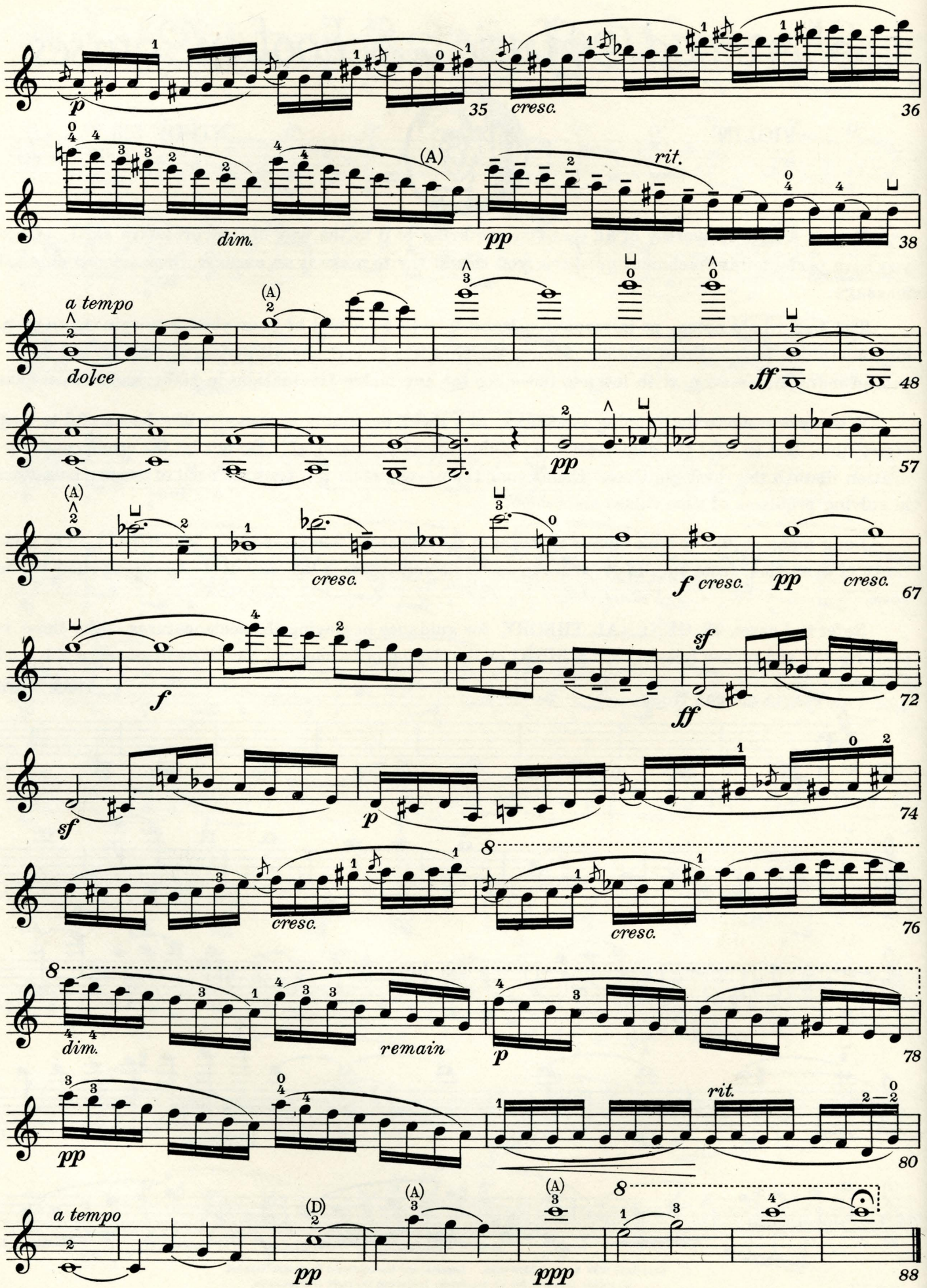
p
35
cresc.
36
(A)
dim.
rit.
pp
38
a tempo
dolce
(A)
ff
48
pp
57
(A)
cresc.
f cresc.
pp
cresc.
67
f
sf
ff
72
sf
p
74
cresc.
cresc.
76
dim.
remain
p
78
pp
rit.
80
a tempo
(D)
(A)
pp
ppp
88

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VIOLIN

STUDY 551

Your performance of this Study should be marked by extreme tranquillity. String crossings form the technical feature of main importance, and these should be effected so smoothly as to leave the melodic line unruffled.

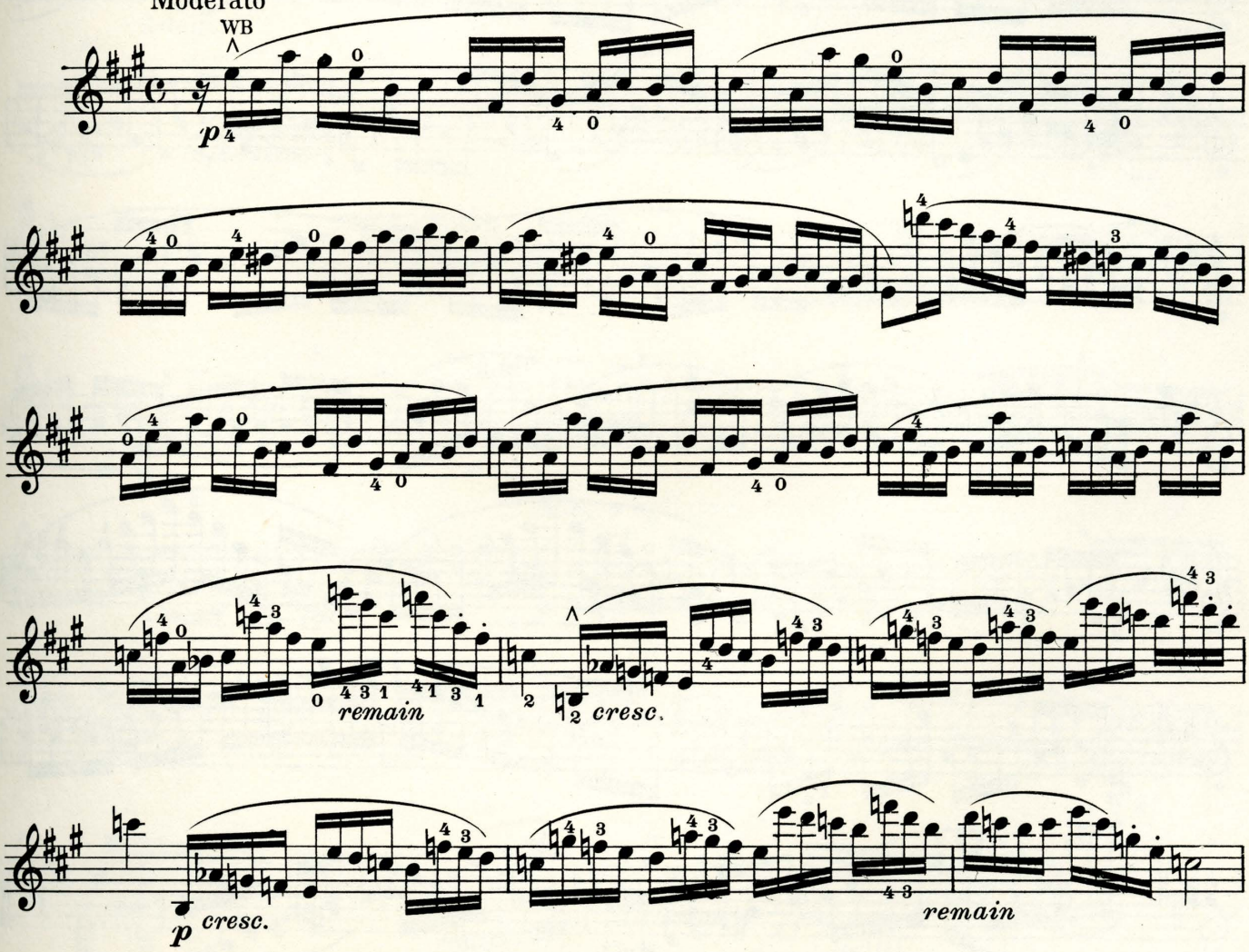
A jerky string crossing usually makes itself noticeable by an undue accent, brought about by awkward handling of the bow in the moment of transferring it from one string to another. Begin your practice at a leisurely tempo which will allow you time to listen carefully for any unintentional emphasis of this kind.

For purposes of practice, try to produce a performance which is devoid of accentuation, minimizing even the natural measure pulsations.

The passages which are marked *crescendo* should be worked out very carefully so that the increase of tonal intensity is really gradual, and never abrupt. For the most part, this Study is to be played softly.

KREUTZER

Moderato



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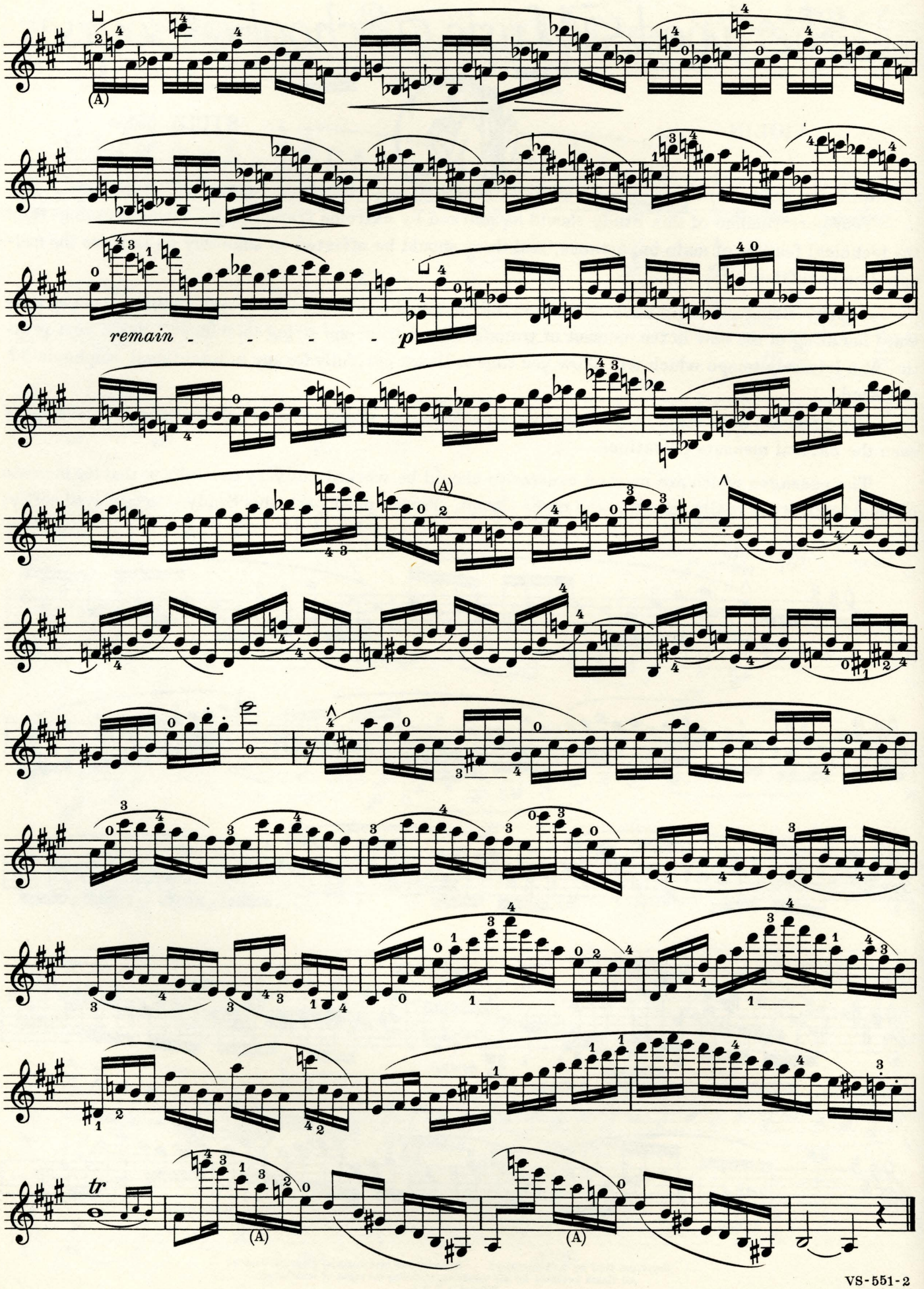
(A)
remain - - - -
p
(A)
(A)
(A)
tr

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VIOLIN

STUDY 552

In practicing the *adagio* section of this Study, your first concern should be proper rhythmic treatment of the turns. (See Lesson 44, GENERAL THEORY.) Count six to the measure so that each half-pulse receives a count, and you will not find it difficult to fit these ornaments smoothly into the rhythmic pattern of the melody.

In the *allegro agitato* section, you must give careful attention to your bowing, so that the legato and staccato tones will be clearly distinguished from one another.

Use a very short stroke for the soft passages, and when you are required to play *crescendo,* increase gradually the length of the stroke and the amount of pressure applied to the bow. Assuming that you continue to play in the same tempo, the speed of the bow will naturally increase as the stroke is lengthened; and the greater speed, longer stroke, and added pressure will combine to produce the desired increase of tone. All three factors should be present in any *crescendo* or in any loud passage; never depend upon pressure only.

Adagio

RODE

espressivo

cresc.

f

dim.

Allegro agitato

pp

p

p

cresc.

f

tr

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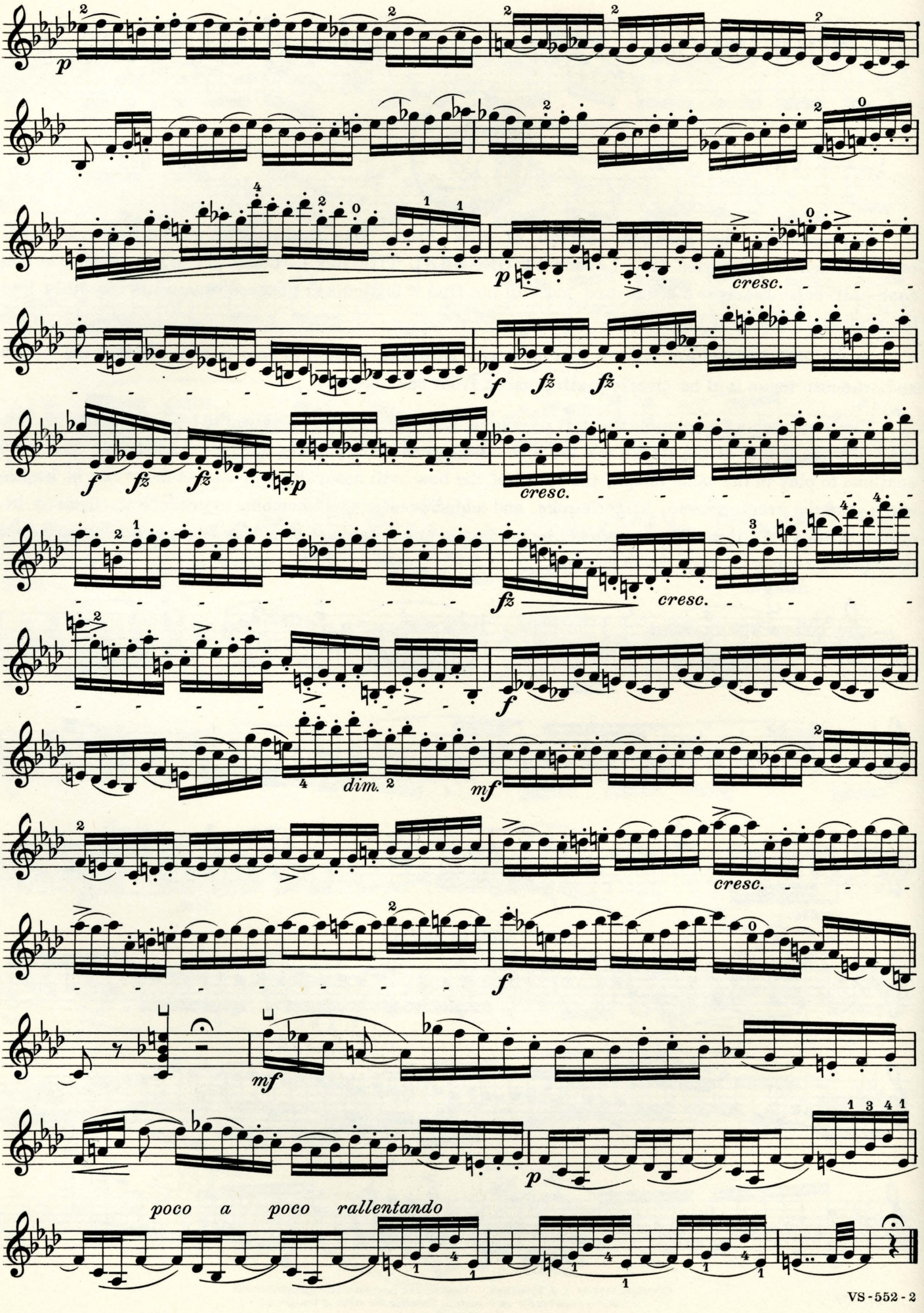
p
cresc.
f
fz
cresc.
cresc.
f
dim.
mf
cresc.
f
mf
p
poco a poco rallentando

Sherwood Music School Courses

VIOLIN

STUDY 553

This Study is devoted to the production of a beautiful *cantabile* tone, although it is also intended to develop facility and fluency. Observe that none of the tempo marks indicate rapid playing. In sections (*a*) and (*b*) you will want to make use of the vibrato for purposes of color. (See Lesson 67, TECHNIC.) Section (*c*) is based upon double stops which require not only accuracy of intonation, but also the articulation of two melodies simultaneously, both being independent and individual.

Adagio

FIORILLO

(*a*) 7th Pos. 6th Pos. 3rd Pos.

p con espressione *f*

remain

(G) (D) (G)

7th Pos.

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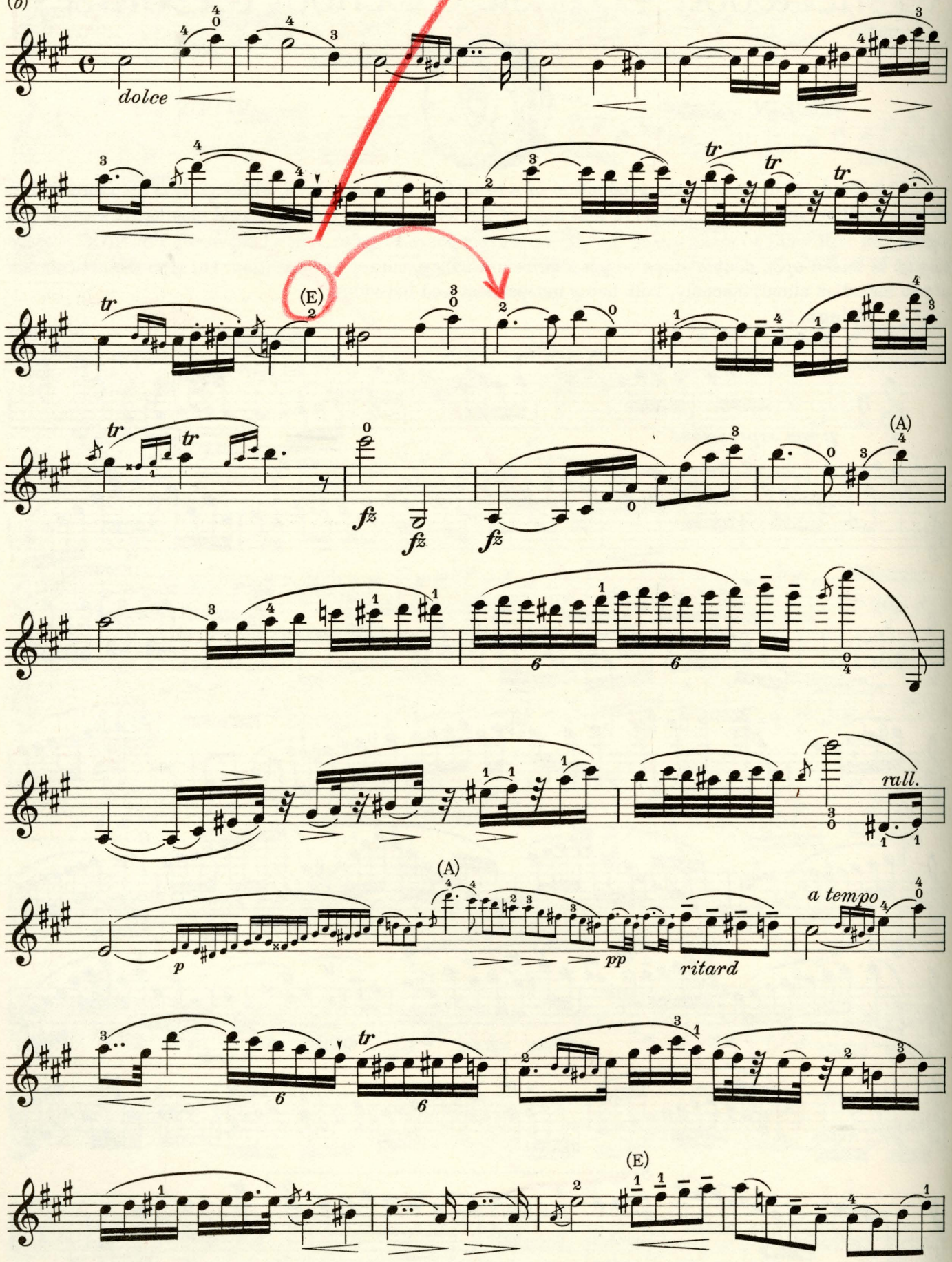
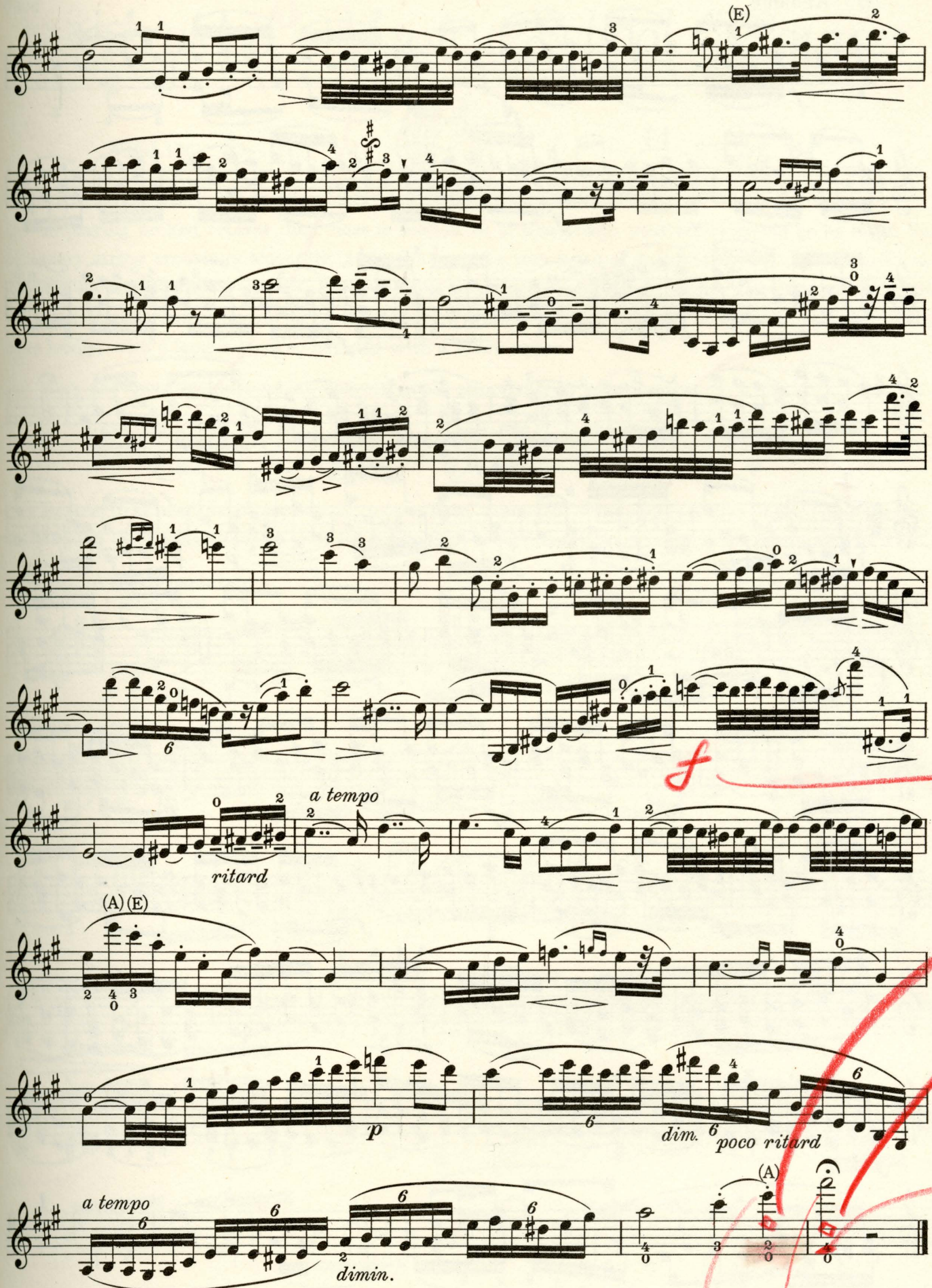
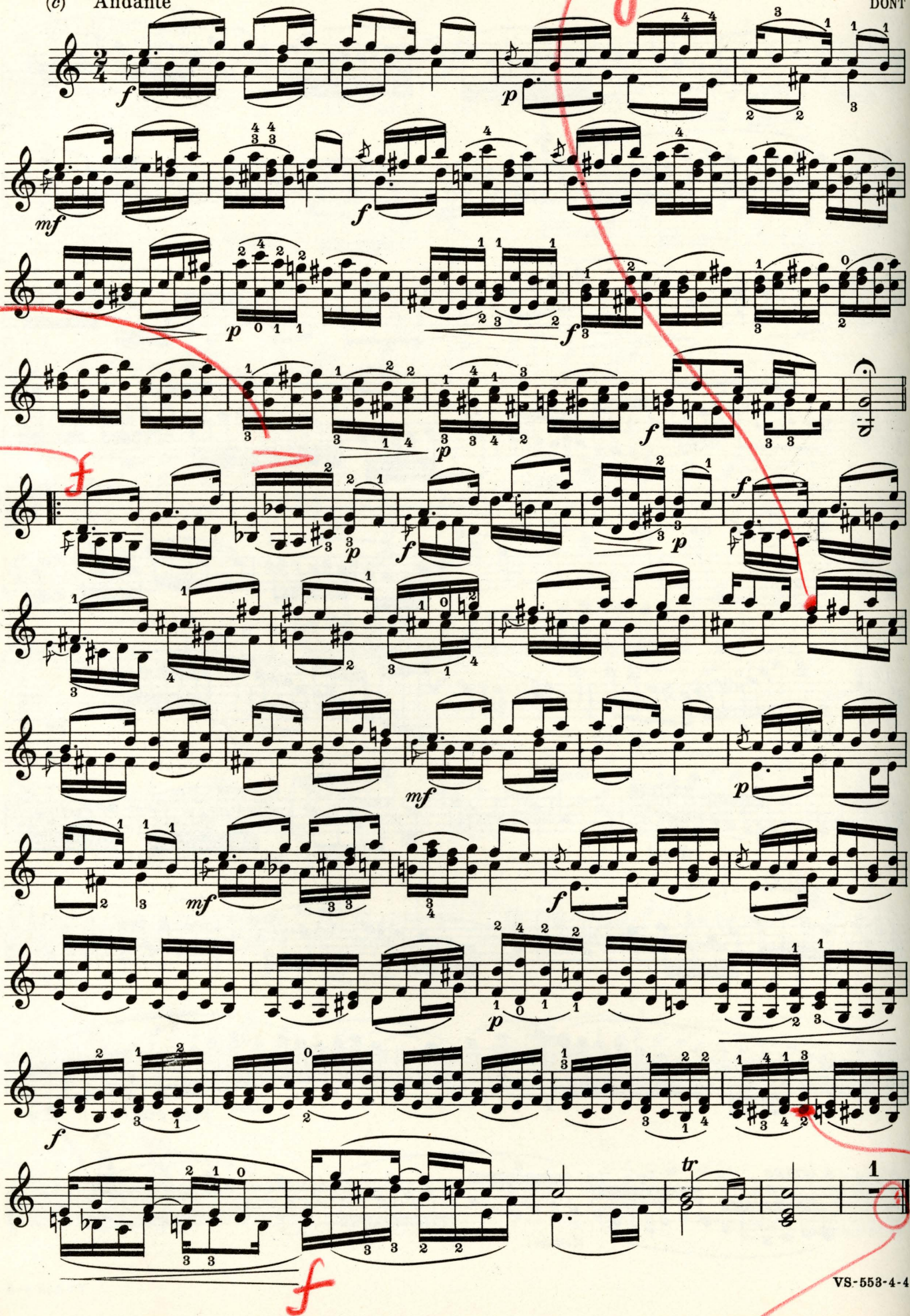
(b) Andante cantabile MAZAS




(E)
f
a tempo
ritard
(A) (E)
p
dim.
poco ritard
a tempo
dimin.
(A)

(c) Andante



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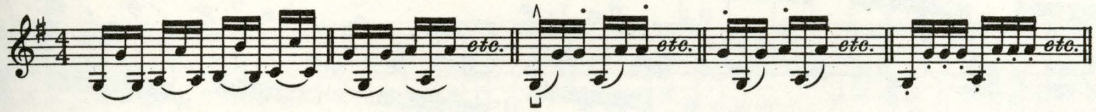
VIOLIN

STUDY 554

In playing broken octaves, like those in section (*a*) of this Study, your effort should be to make the necessary string crossings smoothly, and to balance the two tones of each octave equally against one another, for intensity. As always, let your effort be guided by careful listening, and the desired result will be achieved easily enough. Practice softly, with a short section of the bow and loose wrist; also, more loudly, with a longer stroke, but still with a loose wrist.

Here are some variants which you can apply effectively to section (*a*):



In your first practice of section (*b*), use a "firm" staccato, with short strokes at the tip of the bow. (See Lesson 18, TECHNIC.) In your later practice, use a bounding staccato. (See Lesson 47, TECHNIC.)

(*a*) Allegro moderato *leggiero*

KREUTZER

p

simile

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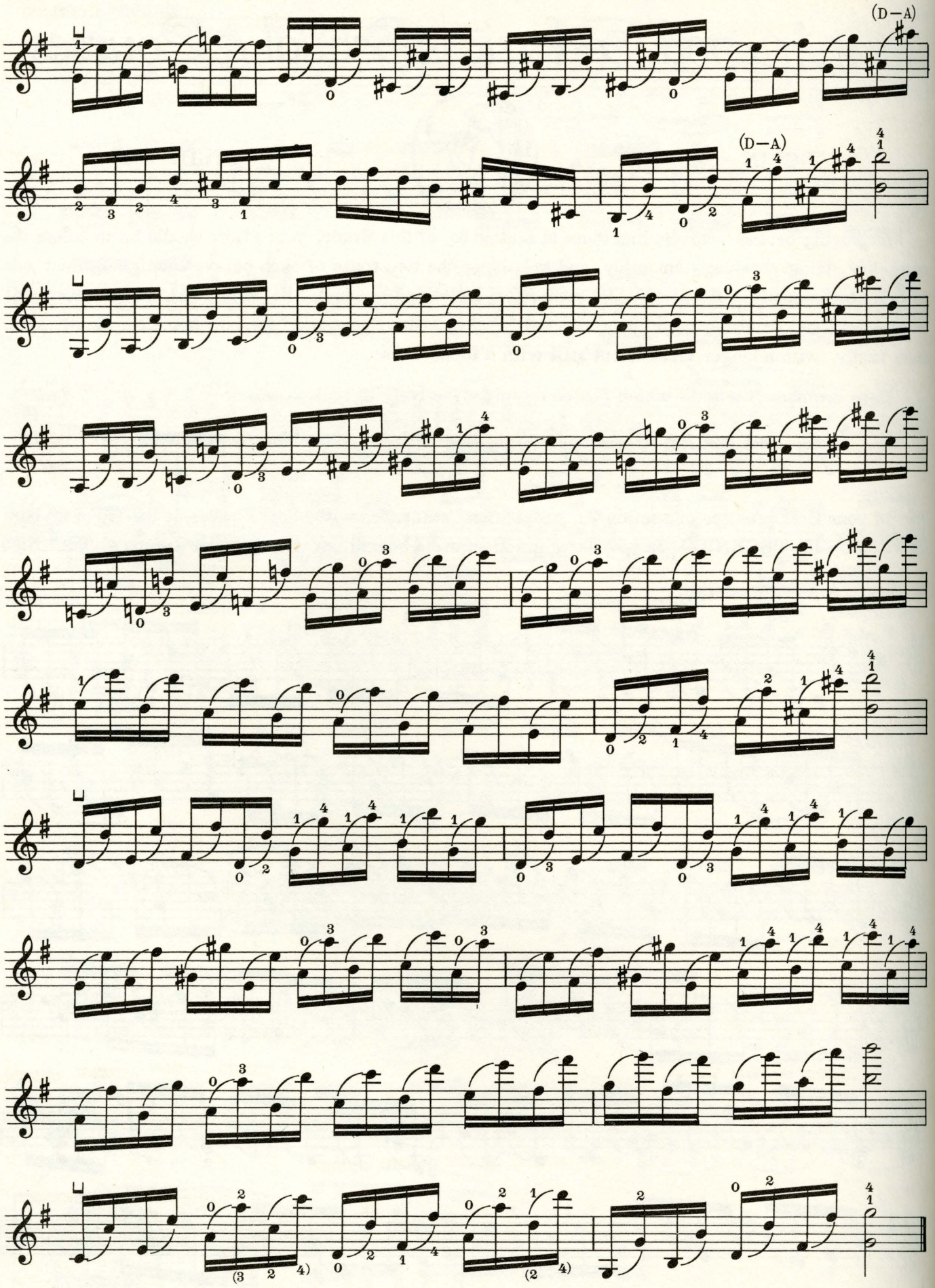
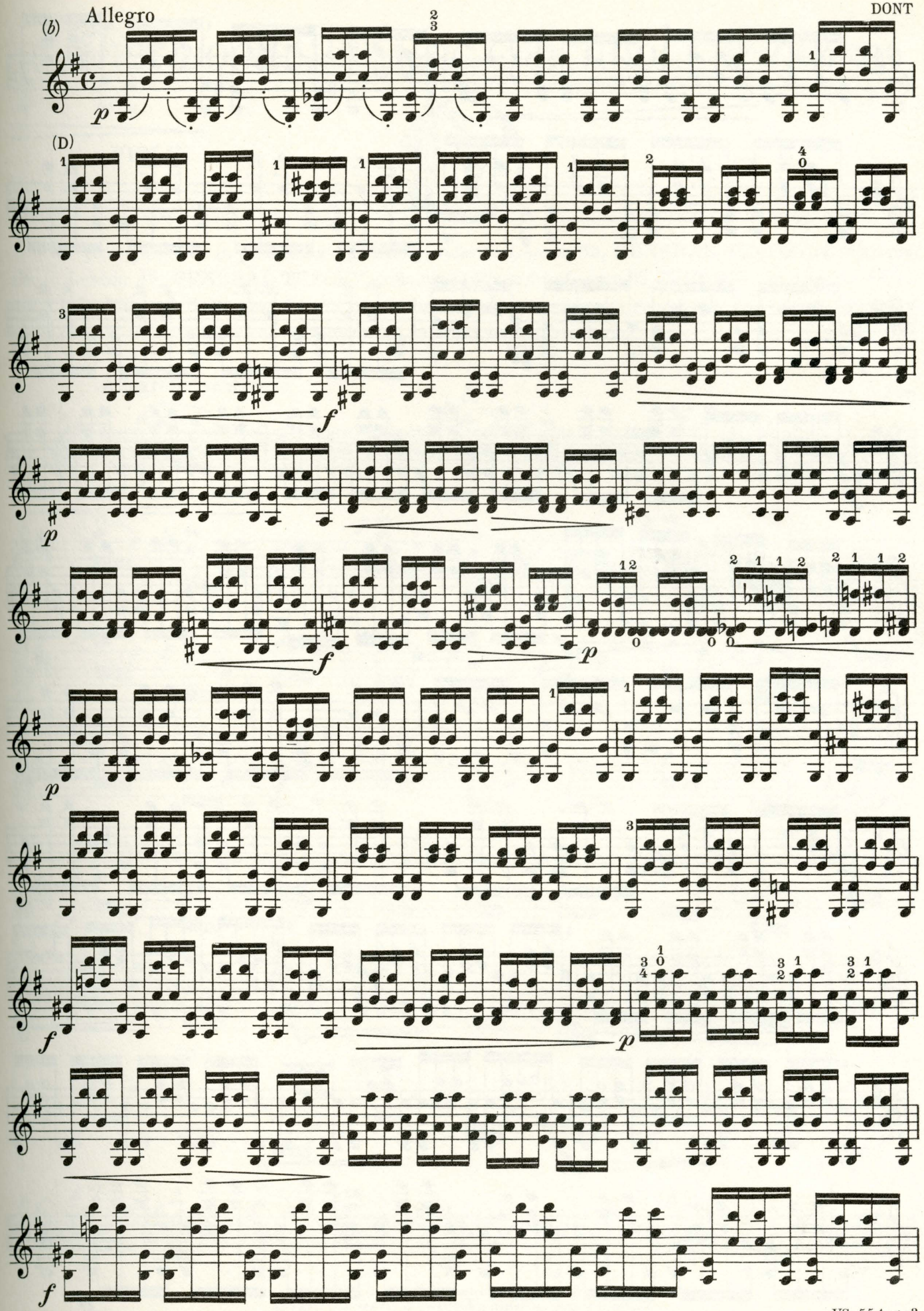
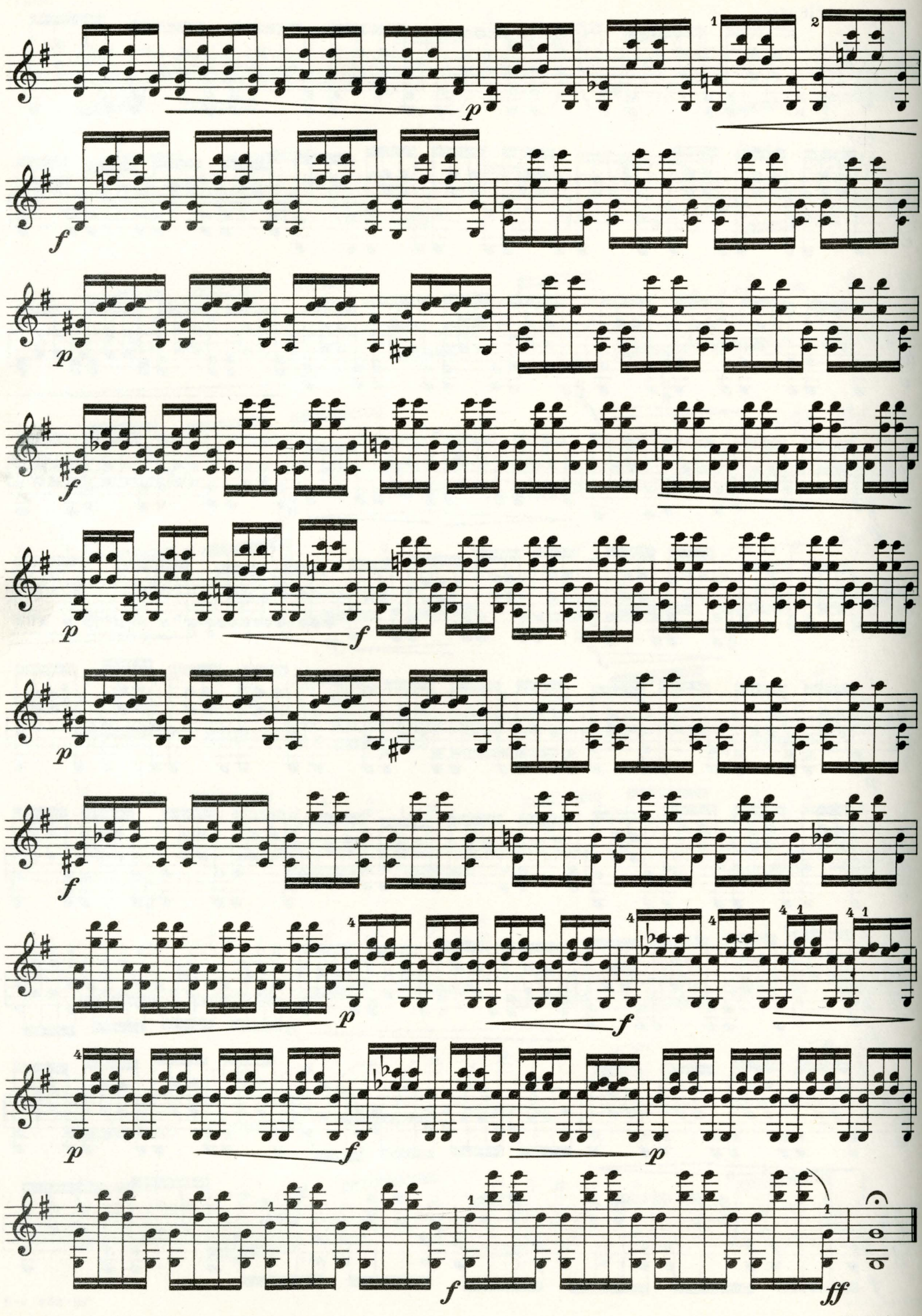

(D−A)
(D−A)


(b)
Allegro
(D)



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VIOLIN

STUDY 555

For your guidance in practicing this Study, refer to Lesson 62, GENERAL THEORY, on mordents; also to Lesson 49, GENERAL THEORY, explaining trills, and to Lesson 62, TECHNIC, on the performance of trills. Make a definite plan for the time values of the notes in each ornament, and insert smoothly and incisively into the metrical movement the patterns which you devise.

Allegretto scherzoso

(a)

DONT

p

cresc.

f

(E)

p

(E)

cresc.

f

p

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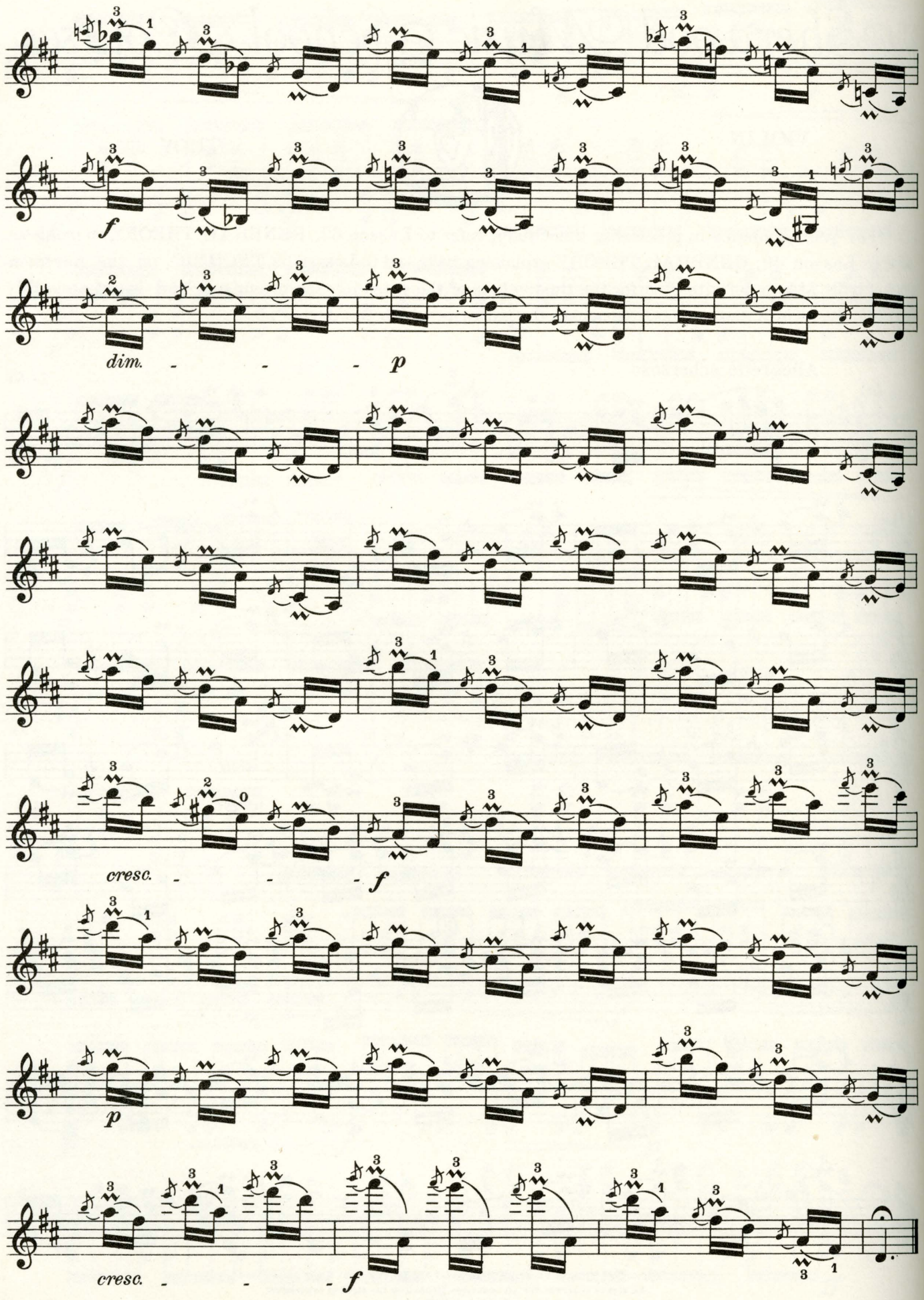
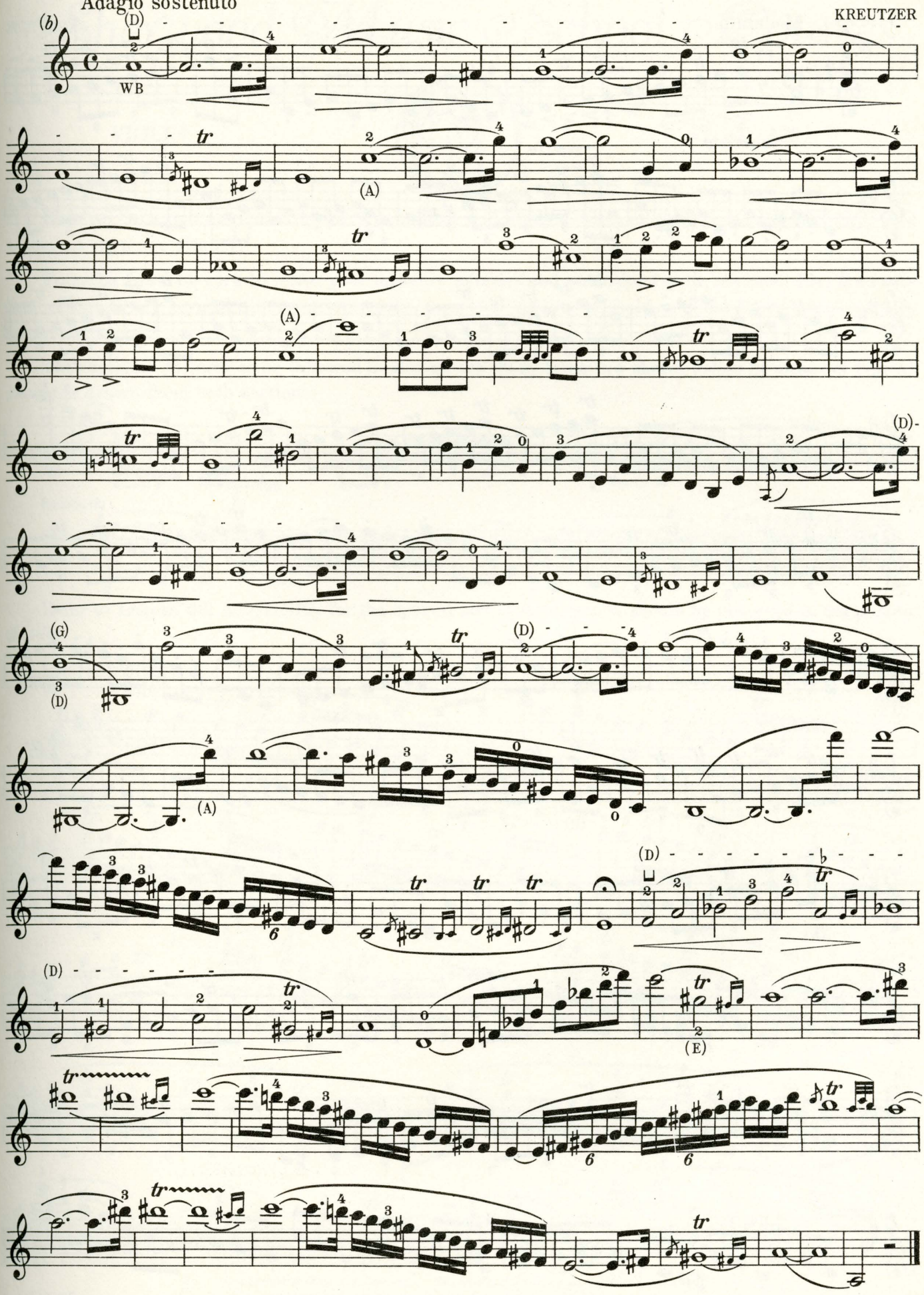

f
dim.
p
cresc.
f
p
cresc.
f


Adagio sostenuto
KREUTZER
(b)
WB
tr
(A)
(D)
(G)
(E)

Moderato

(c)

PT

marcato

simile

(E)

(E)

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VIOLIN

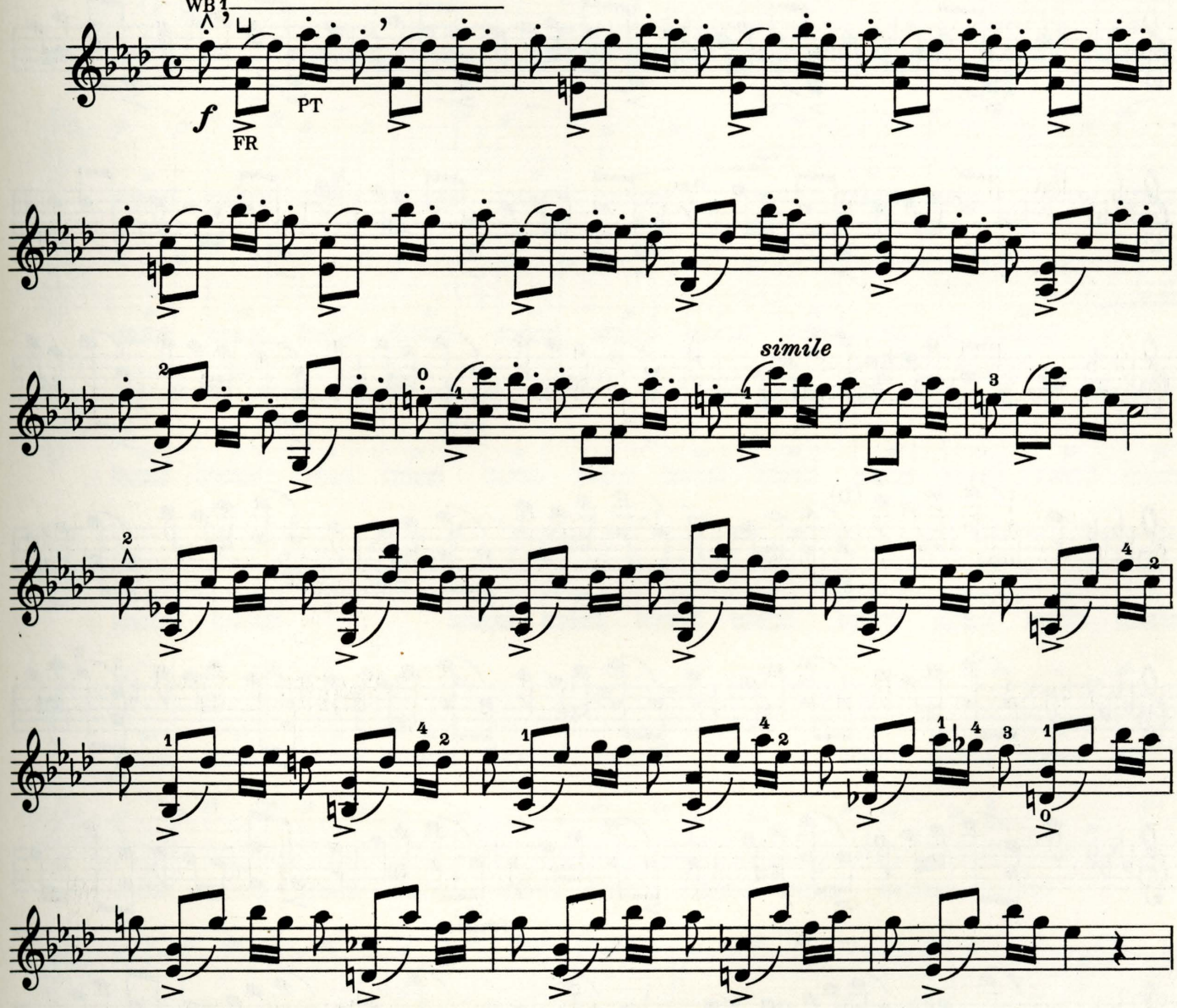
STUDY 556

Although no notes are tied past measure accents in this Study, it nevertheless conveys the effect of syncopation, because of the special accents indicated for the last half of the first and the third beats. (See Lesson 21, GENERAL THEORY.) The rhythmic pattern established in the first measure is carried throughout, except for a few measures.

The two-note slurs should all be started at the frog of the bow, with a decided accent.

Allegro vivace

KREUTZER



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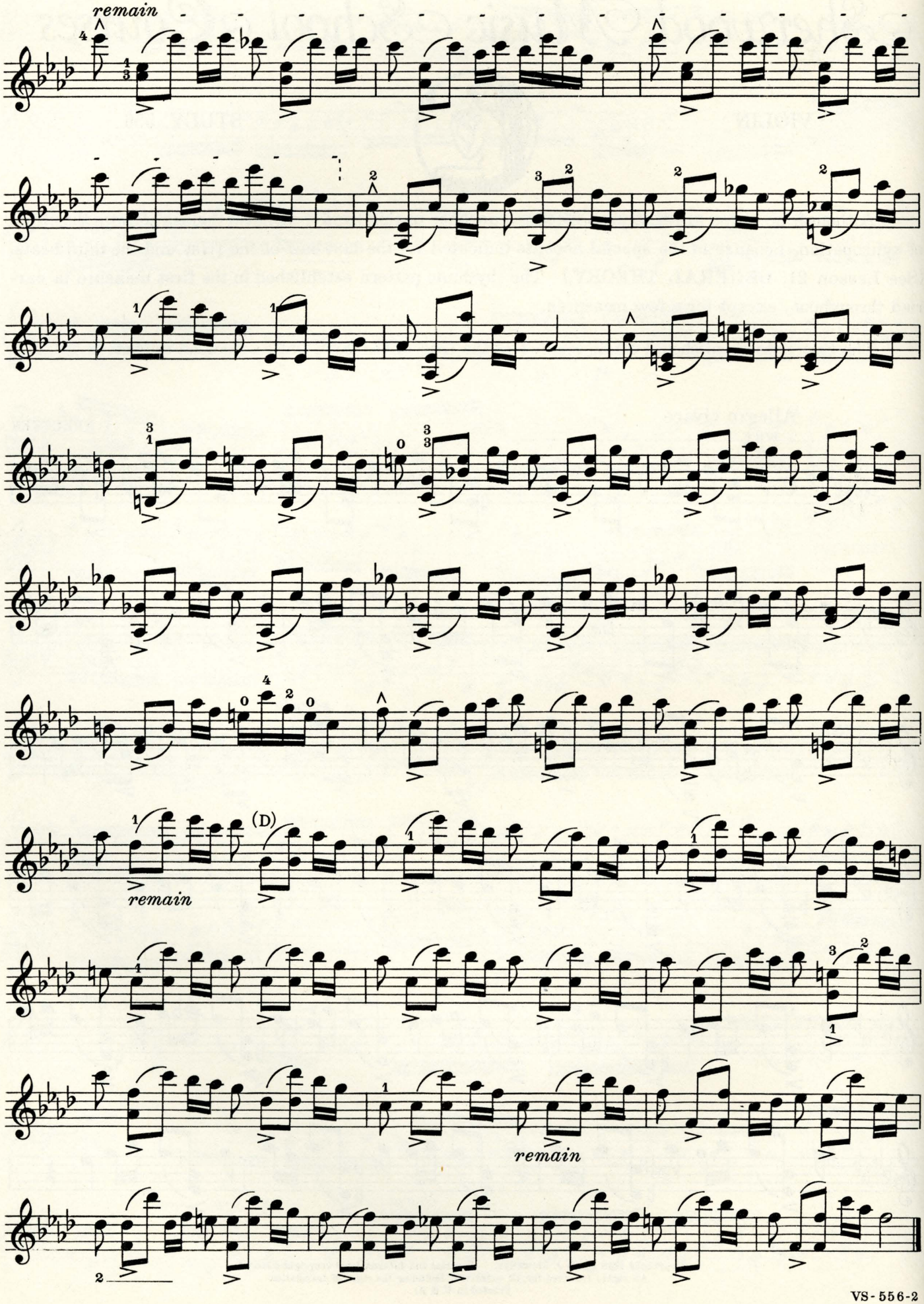
remain
remain
(D)
remain
remain

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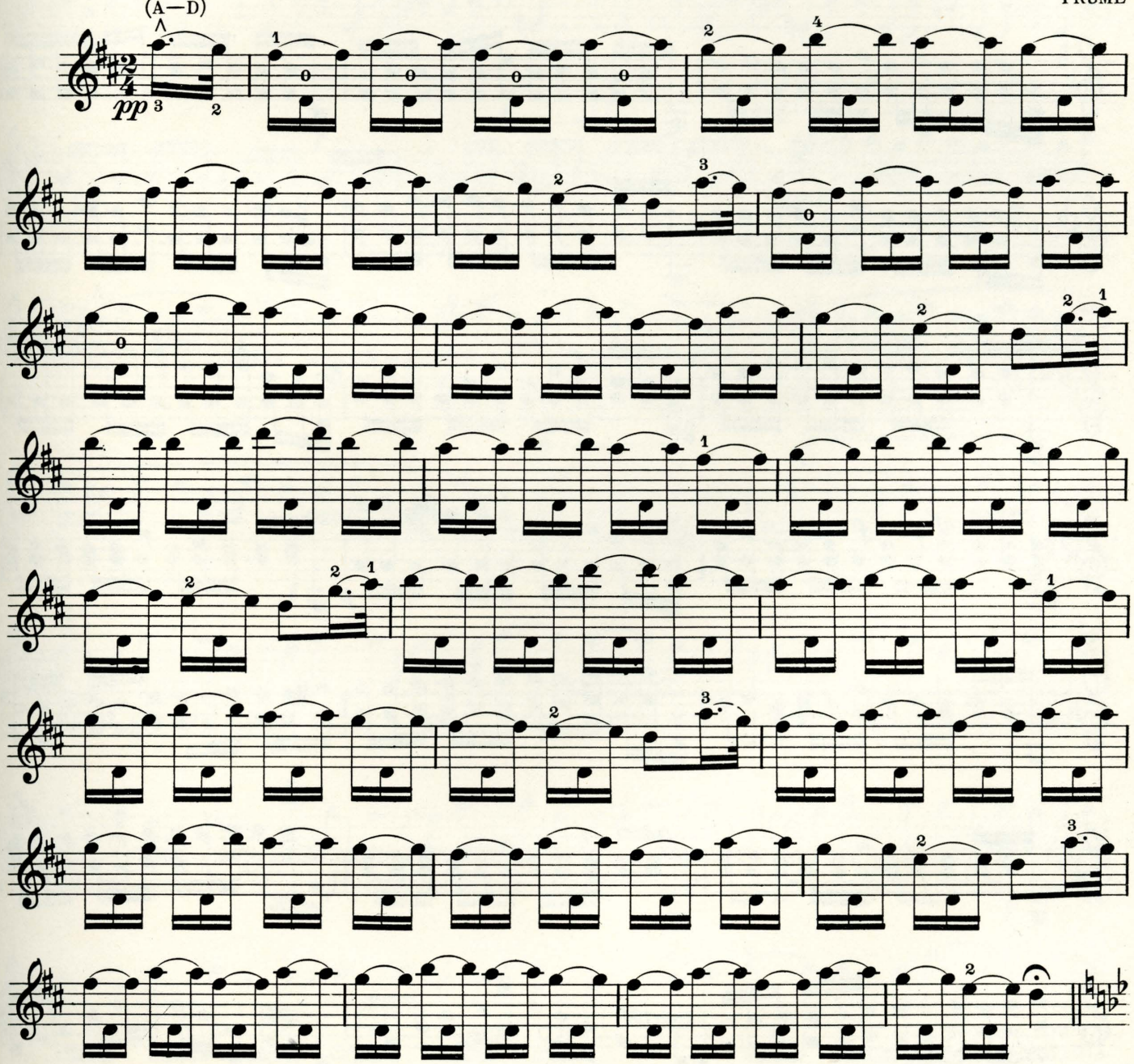
VIOLIN

STUDY 560

This artistic Study by Prume is based upon string crossings and double stops. Make your string crossings as smooth as possible, reducing to a minimum the motion of the bow in moving from one string to another. Concentrate upon your intonation in the sections which contain double stops. Observe that the Study begins in the Fifth Position. (See Lesson 45, TECHNIC.)

Allegro
(A—D)

PRUME



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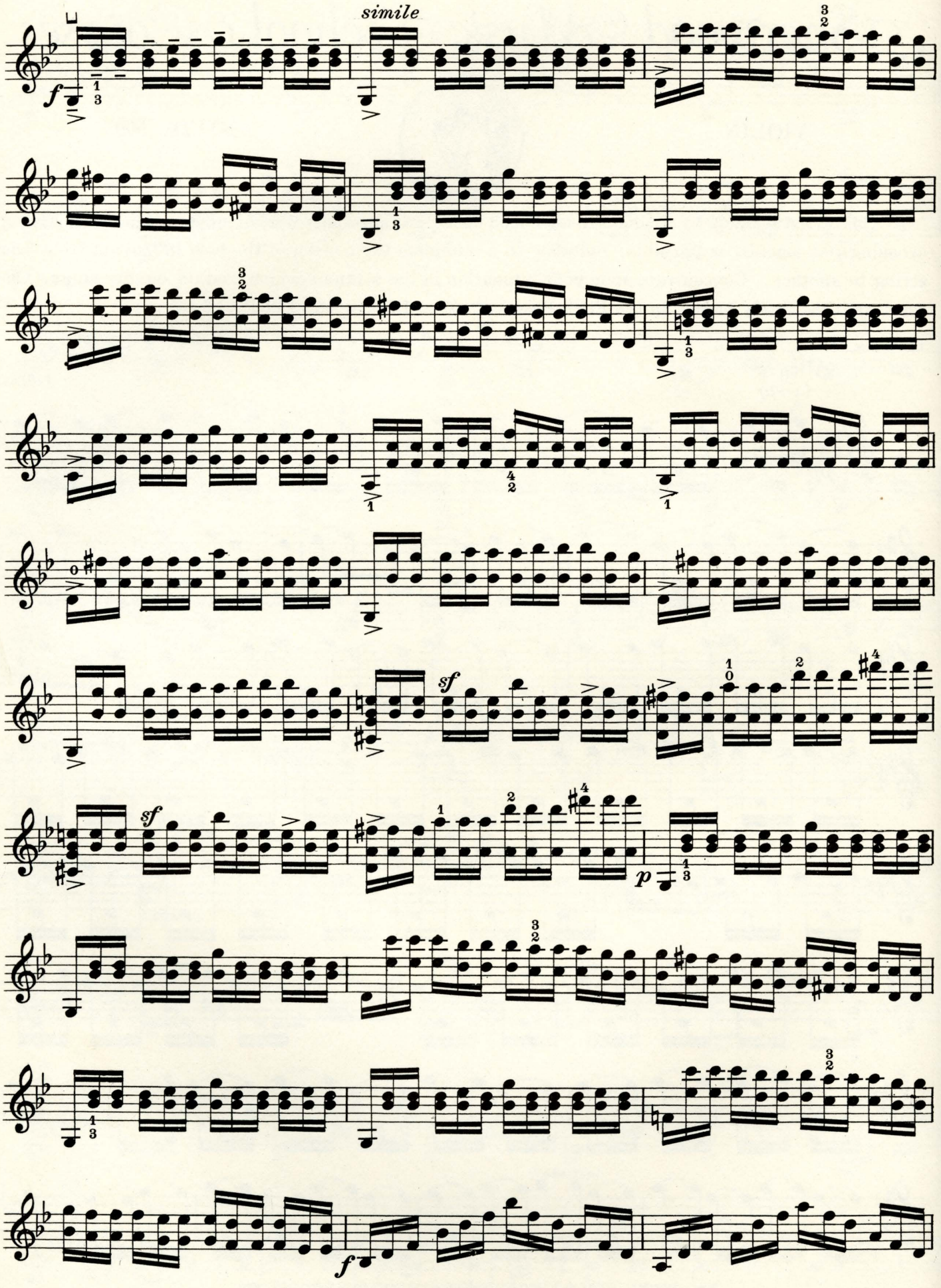
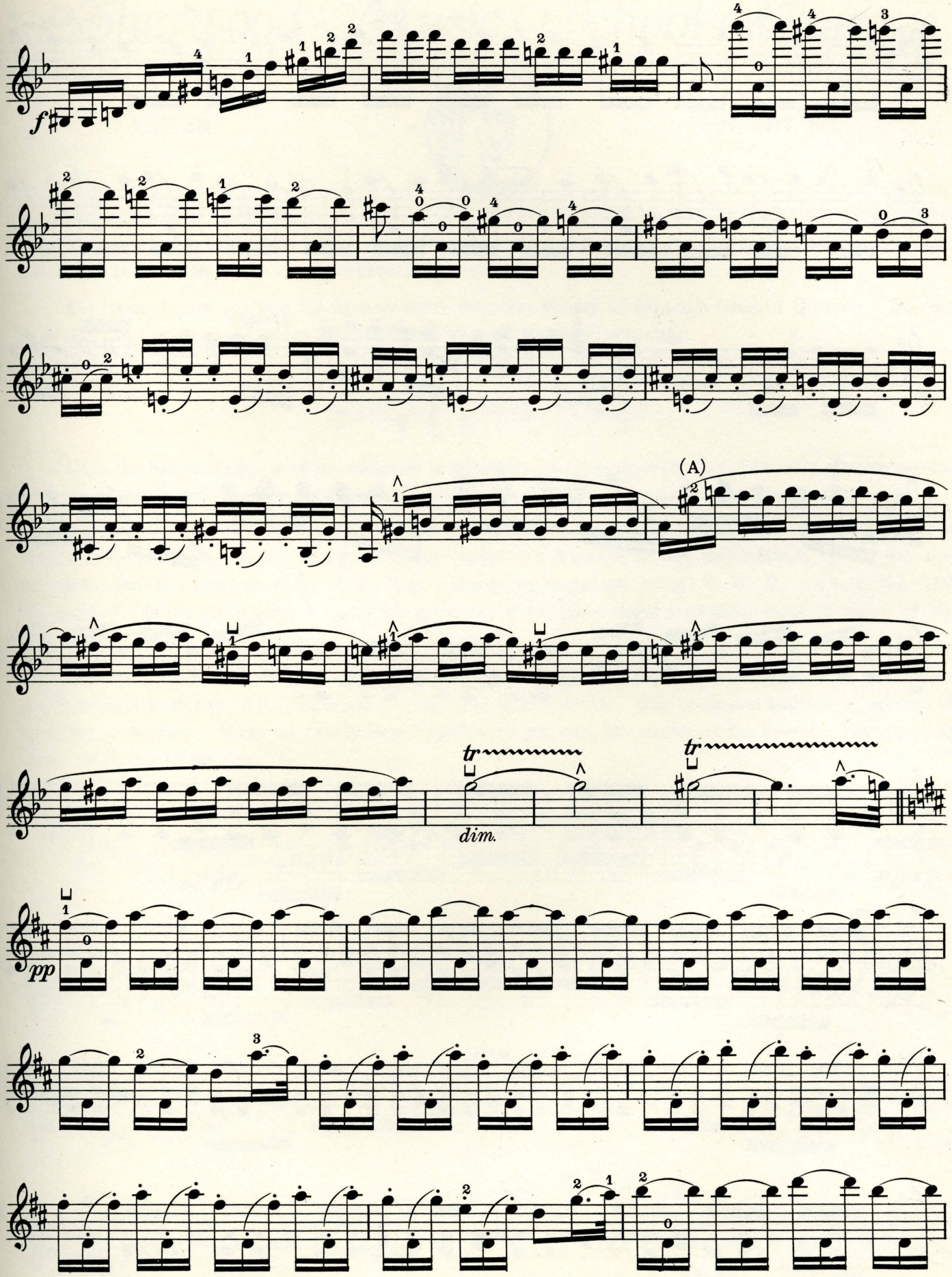
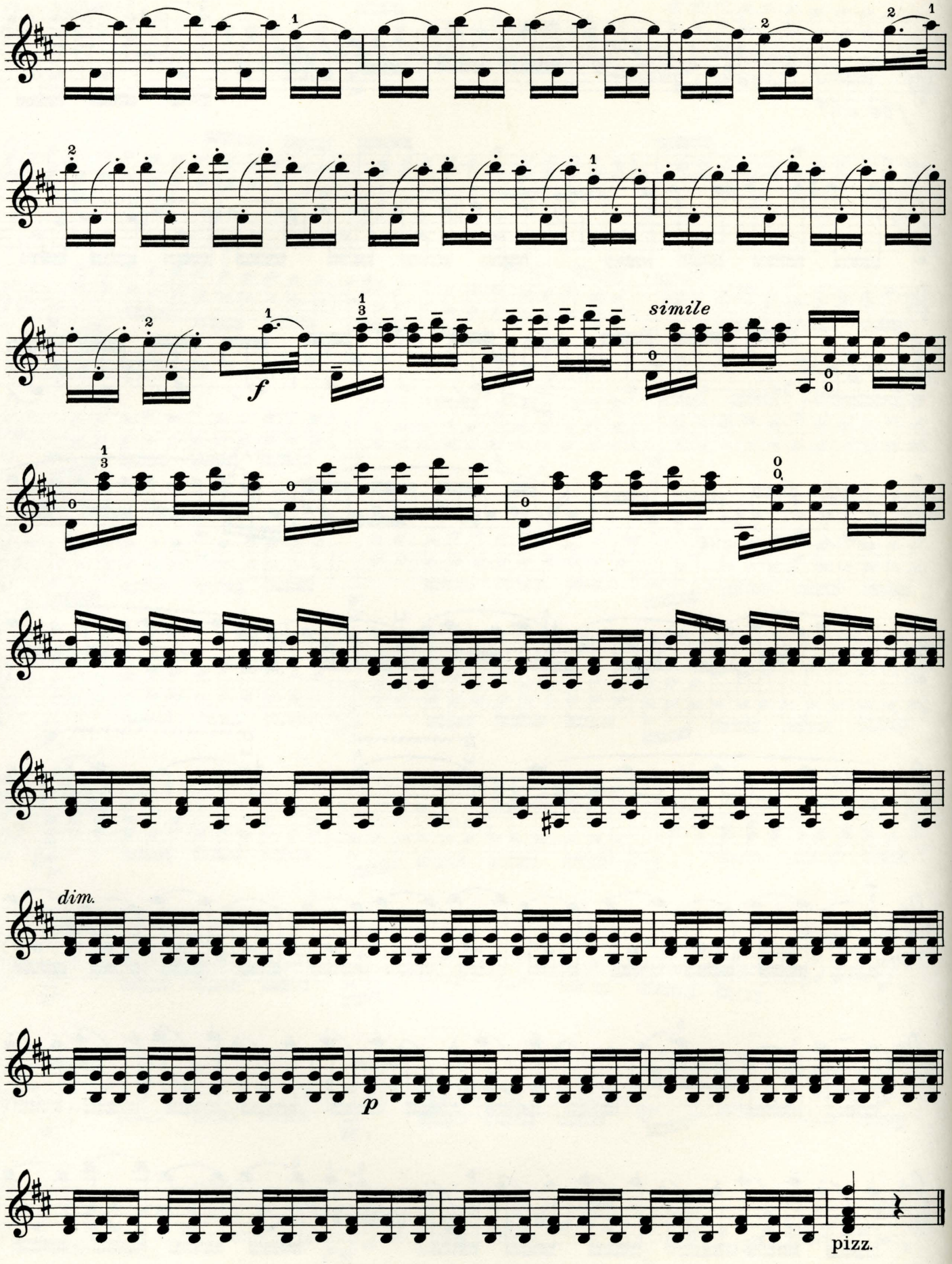

simile
f
sf
sf
p
f


f
(A)
tr
dim.
tr
pp


simile
f
dim.
p
pizz.

Sherwood Music School Courses

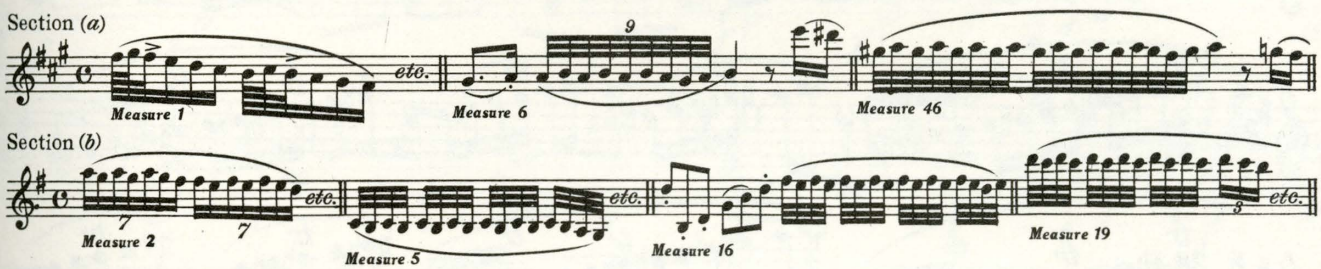
VIOLIN

STUDY 570

Here we have two more of Kreutzer's delightful trill studies, with all their usual melodic vigor and exuberant rhythmic vitality.

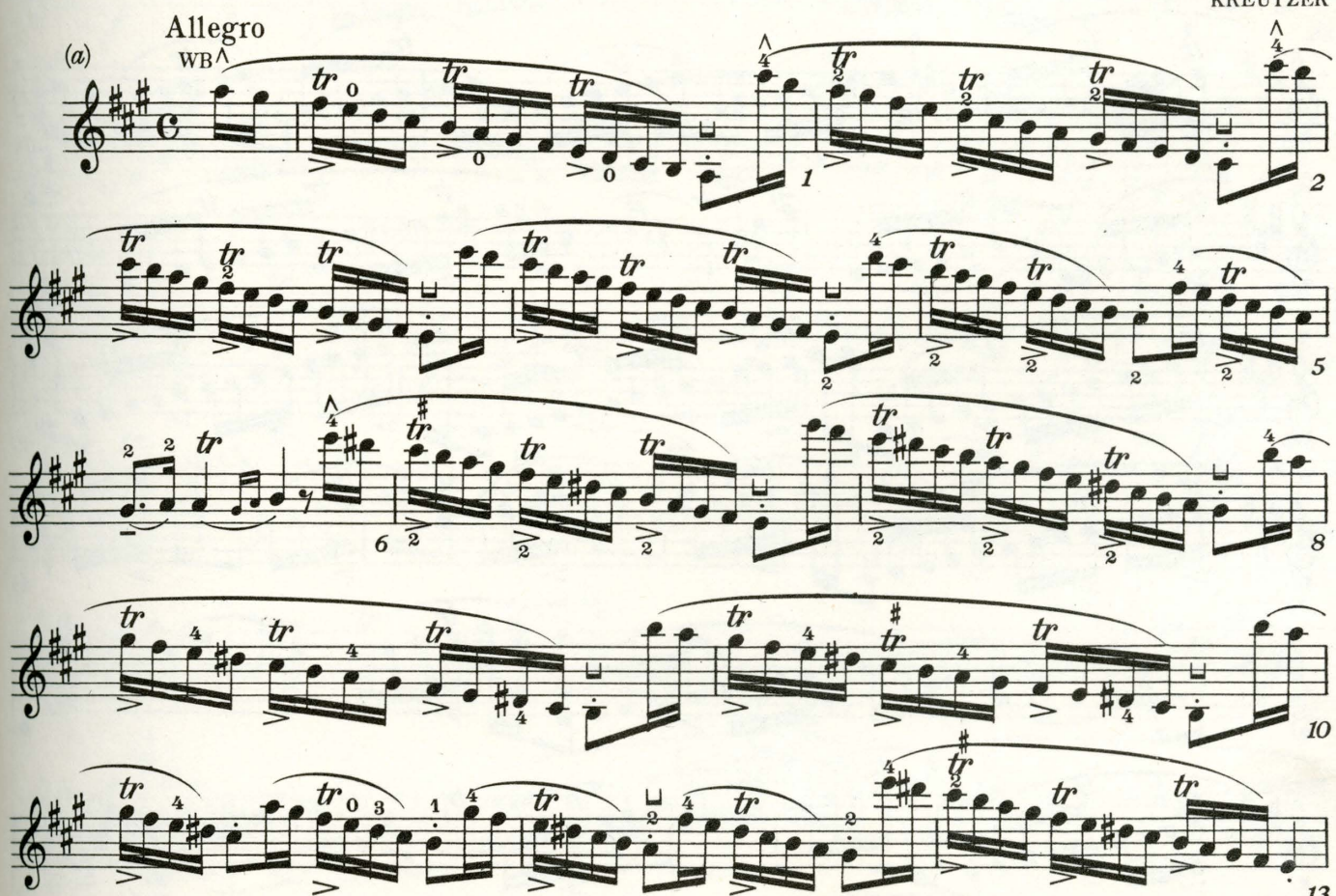
From the first, be sure to make your measure accents and pulsations quite obvious. Play both sections of this Study several times without trills, to get the feeling of their metrical flow. Watch carefully for special accents.

The rhythmic patterns to be followed in playing the many trills are shown below by means of typical measures drawn from both sections.



Refer to Lesson 62, TECHNIC, for the special instructions which should be observed in the playing of trills.

KREUTZER



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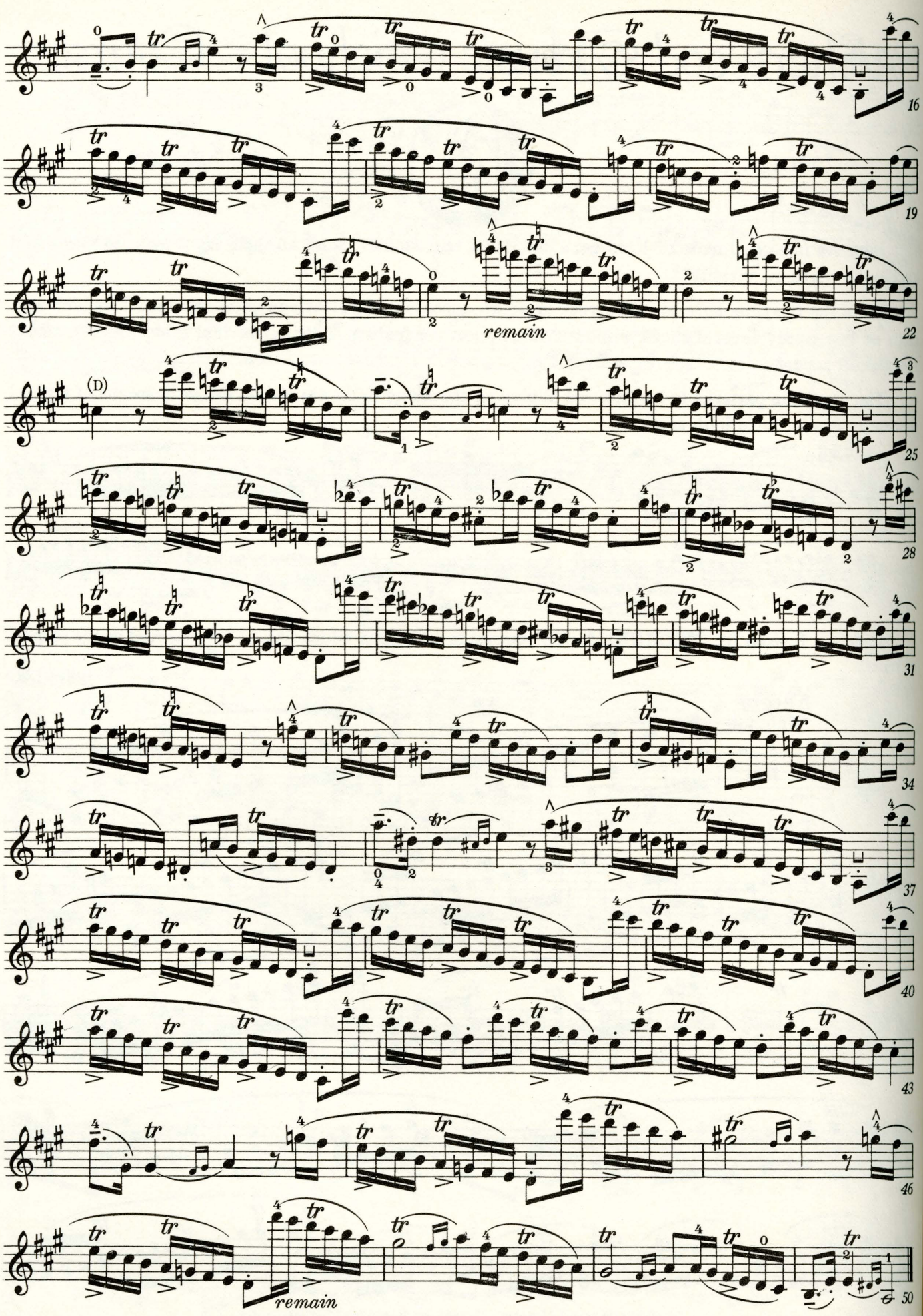
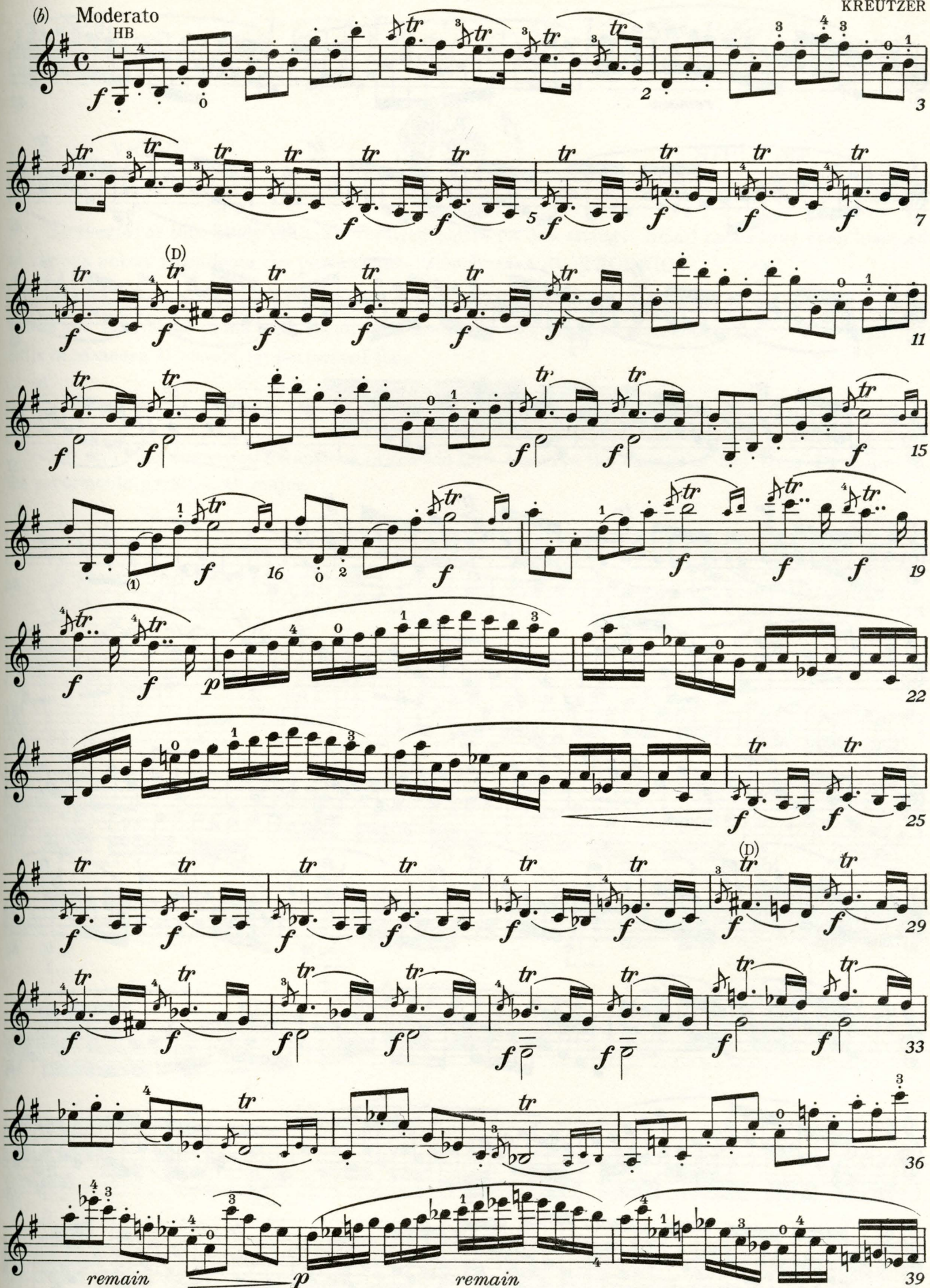
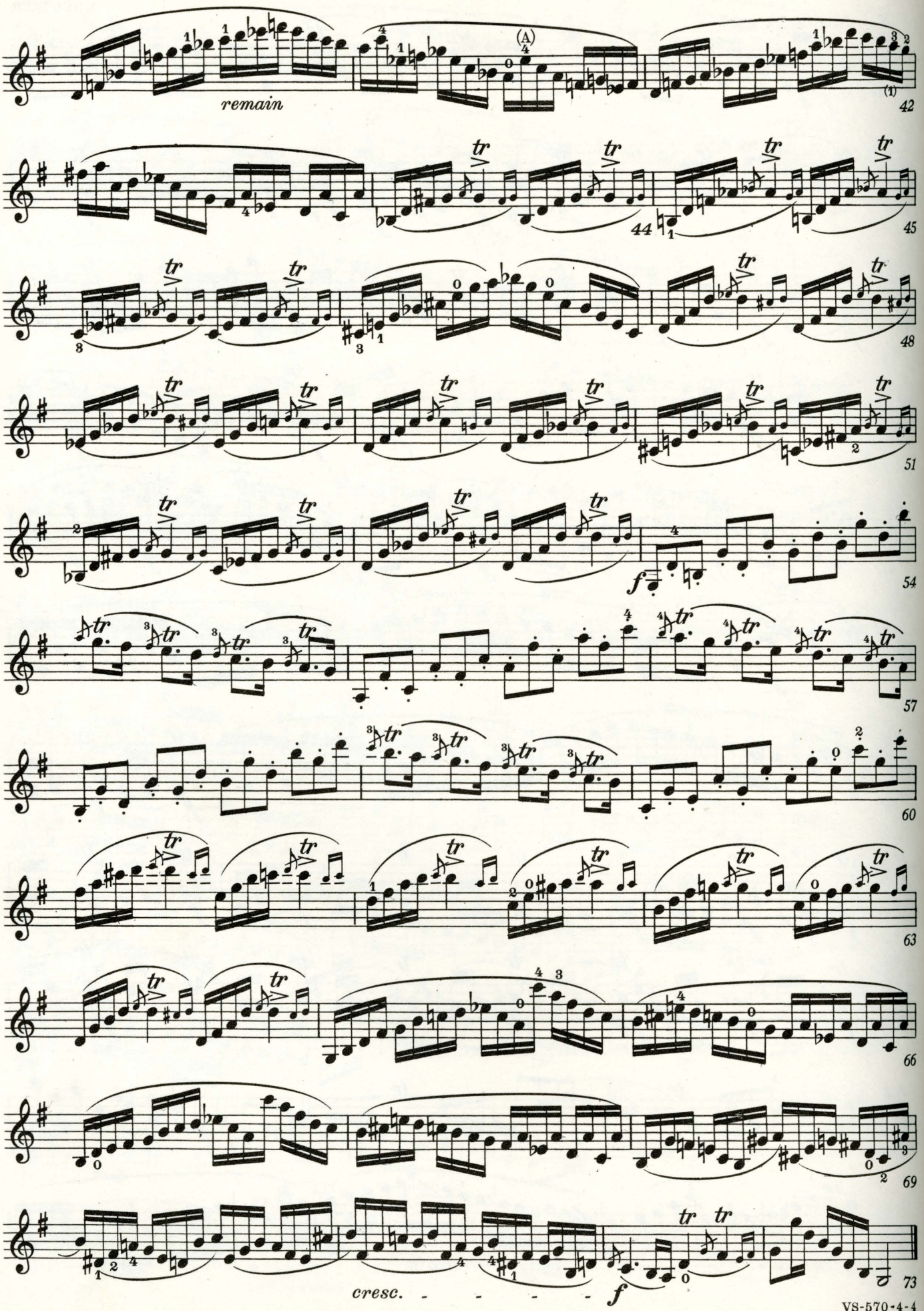

remain
(D)
remain


(b) Moderato
HB
remain
remain


remain
(A)
42
44
45
48
51
54
f
57
60
63
66
69
73
cresc.
f