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Violin Course: Grade 5, Exercises

Sherwood Music School

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EXERCISE 501

Bowing

Varied bowings, with frequent string crossings

The bowing pattern shown for section (*a*) should be used throughout this Exercise. The first of the variants which follow should be played at the point of the bow, and the second should be played (at different times) at the point, the middle, and the frog:

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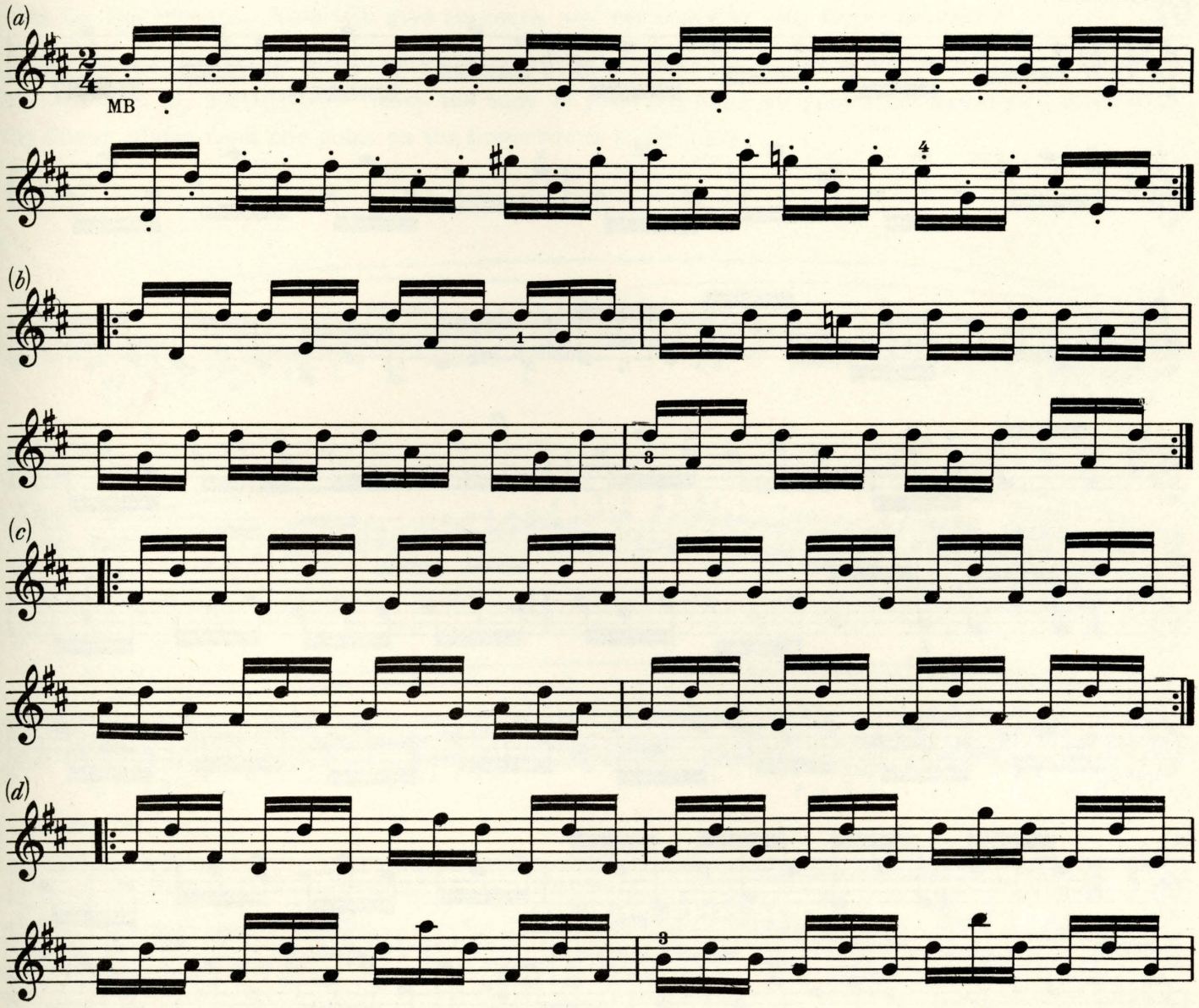

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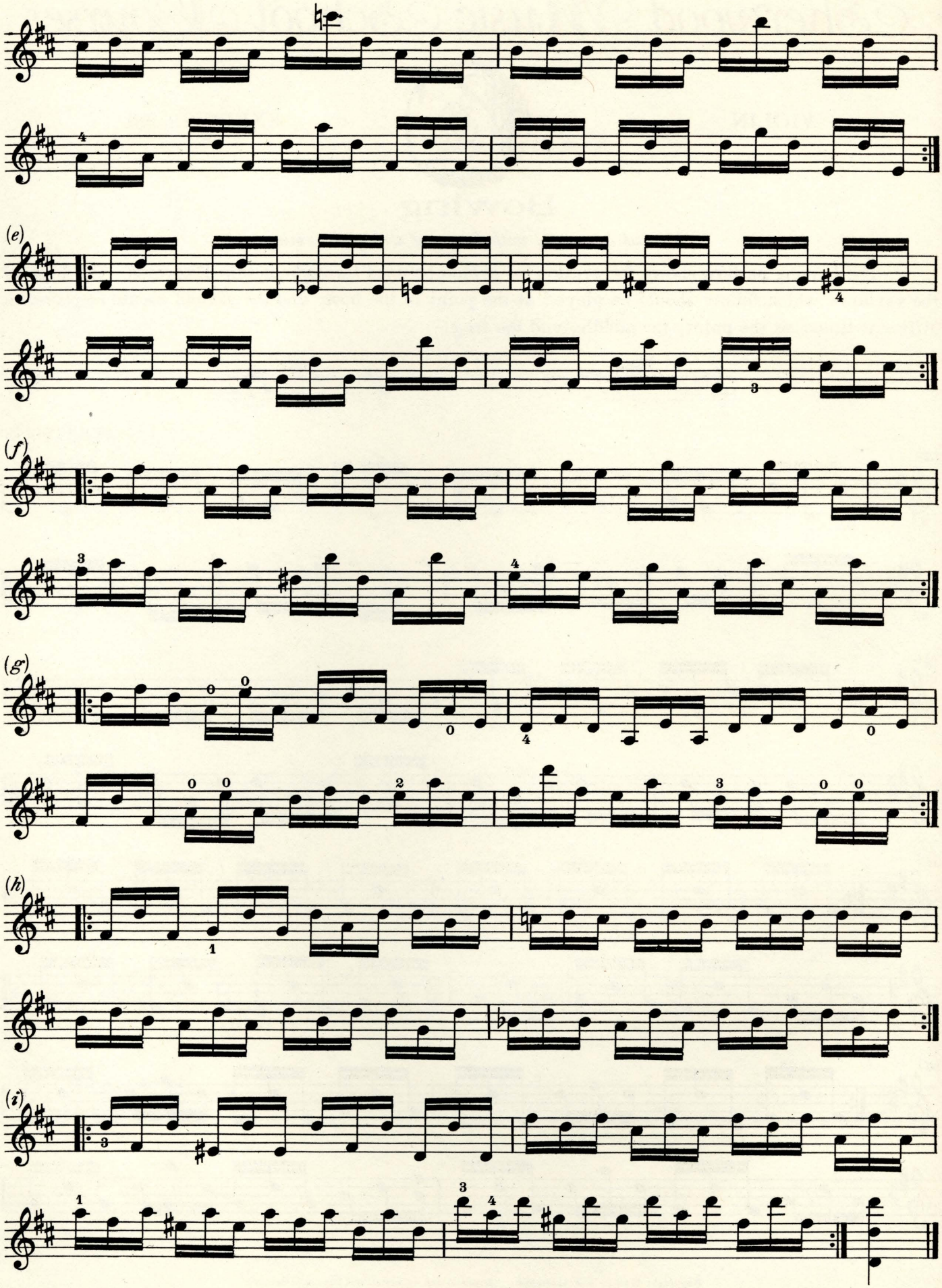
(e)
(f)
(g)
(h)
(i)

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VIOLIN

EXERCISE 502

Chromatic Scales

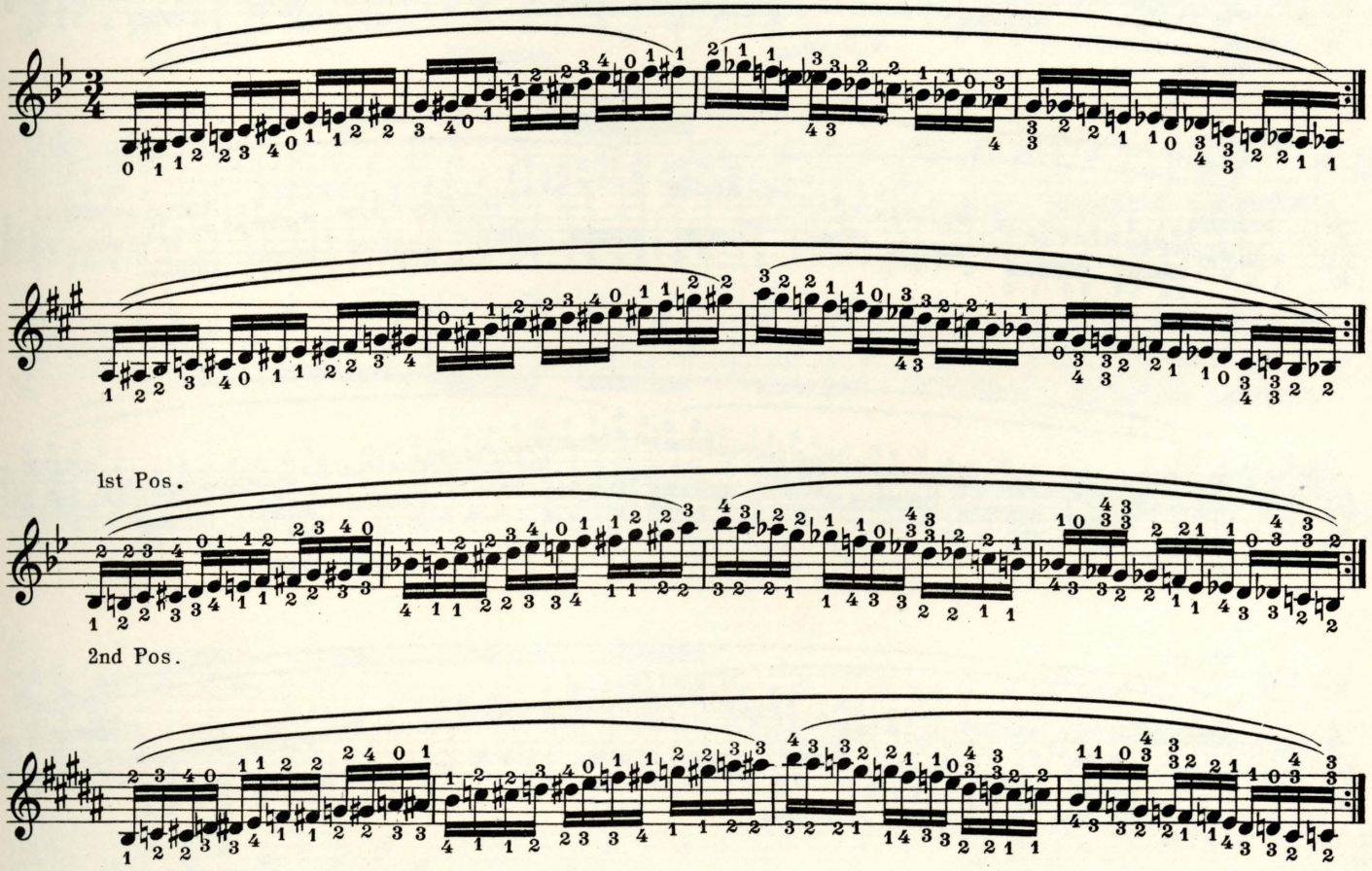
In one Position

This Exercise features chromatic scales within the limits of one Position. The first to the Sixth Positions are to be used, with all Positions lying between.

You will observe that in a number of cases, fingerings for two different Positions are given with one scale. Equal amounts of practice should be given to each of the fingerings.

As often as possible, hold down each finger until the succeeding finger has made its contact with the fingerboard. This will give sureness and certainty to your finger action.

The playing of any chromatic scale naturally requires the constant use of chromatic stopping. (See Lesson 13, TECHNIC.) Keep the body of your left hand as quiet and relaxed as you can while the finger glides from one point on the fingerboard to the next.



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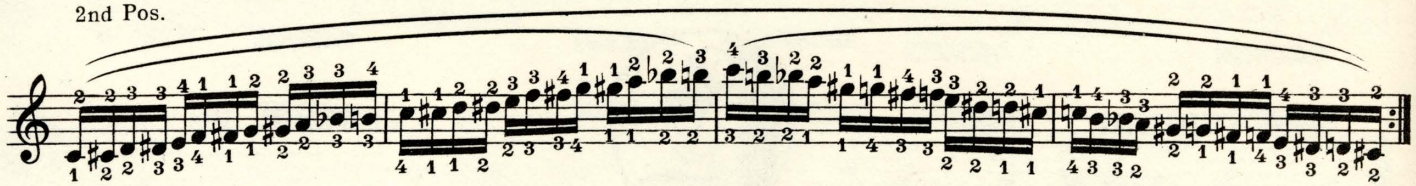
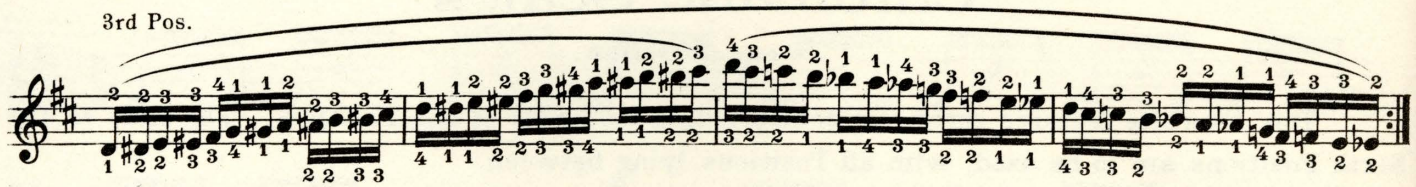
2nd Pos.



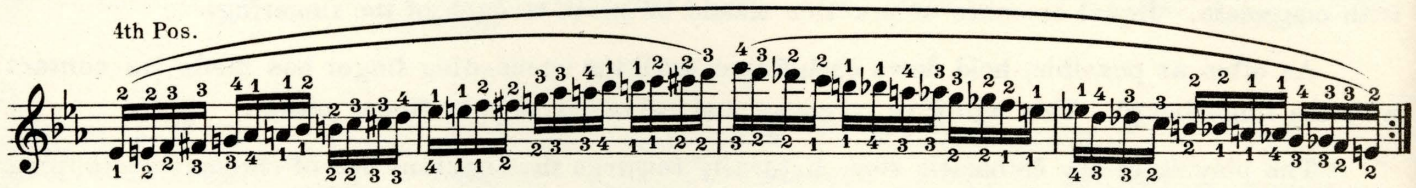
3rd Pos.

3rd Pos.



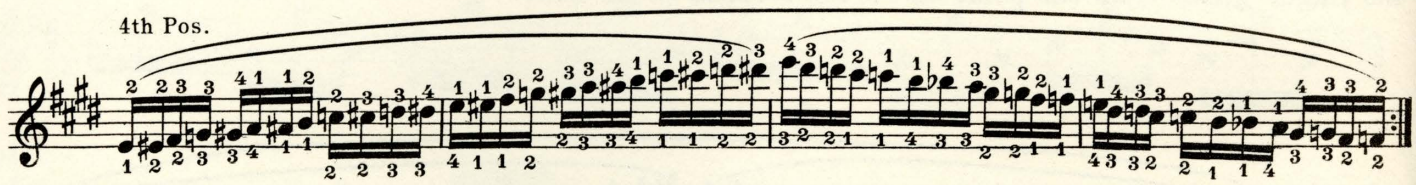
4th Pos.

4th Pos.



5th Pos.

4th Pos.



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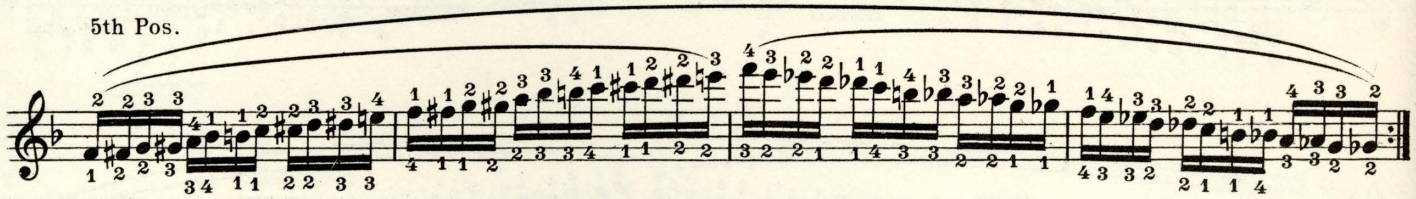
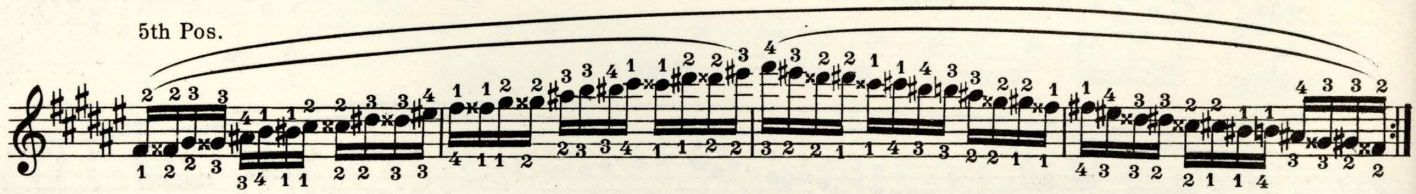
5th Pos.



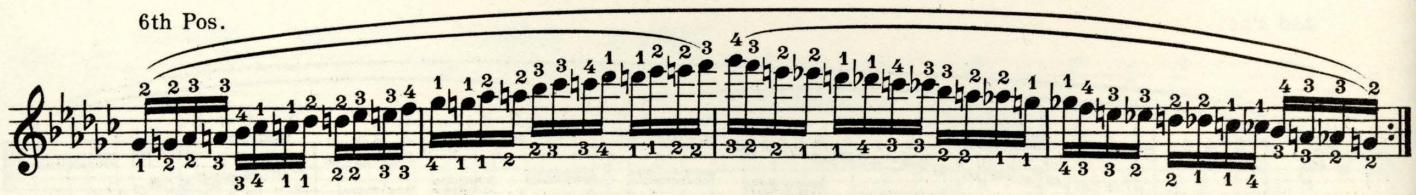
6th Pos.

5th Pos.



6th Pos.

6th Pos.



7th Pos.

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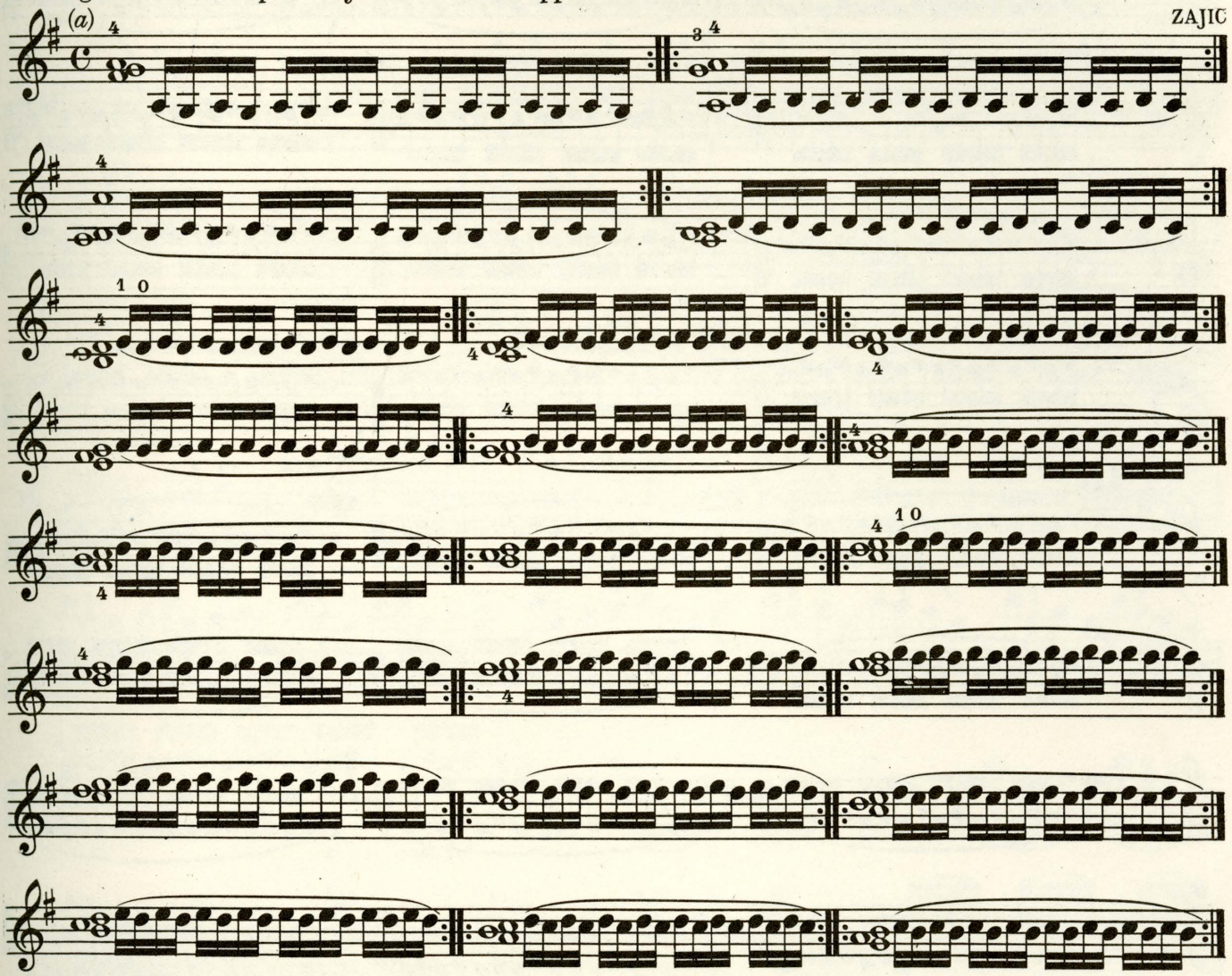
EXERCISE 503

Independence of Fingers

Exercises for the left hand

When any finger is put into action, there is some tendency for other fingers of the same hand to respond sympathetically with a slight twitching, or tension. For the greatest technical proficiency, this tendency must be subdued in the left hand of the violinist. The ideal condition is that in which any finger may perform its motions while the others either remain relaxed and inert, or else do their own technical duties without being affected by the stream of nervous energy which is flowing into any other finger.

You will find this Exercise specially helpful in developing complete independence of the fingers of the left hand. The whole notes are to be held down with three fingers, while the remaining finger taps the fingerboard for a trill-like sequence of tones. Do not try to play this Exercise rapidly. Try only to play so that the three fingers which are holding down strings, remain entirely unresponsive to the finger which is repeatedly lifted and dropped. The whole notes are not to be sounded.



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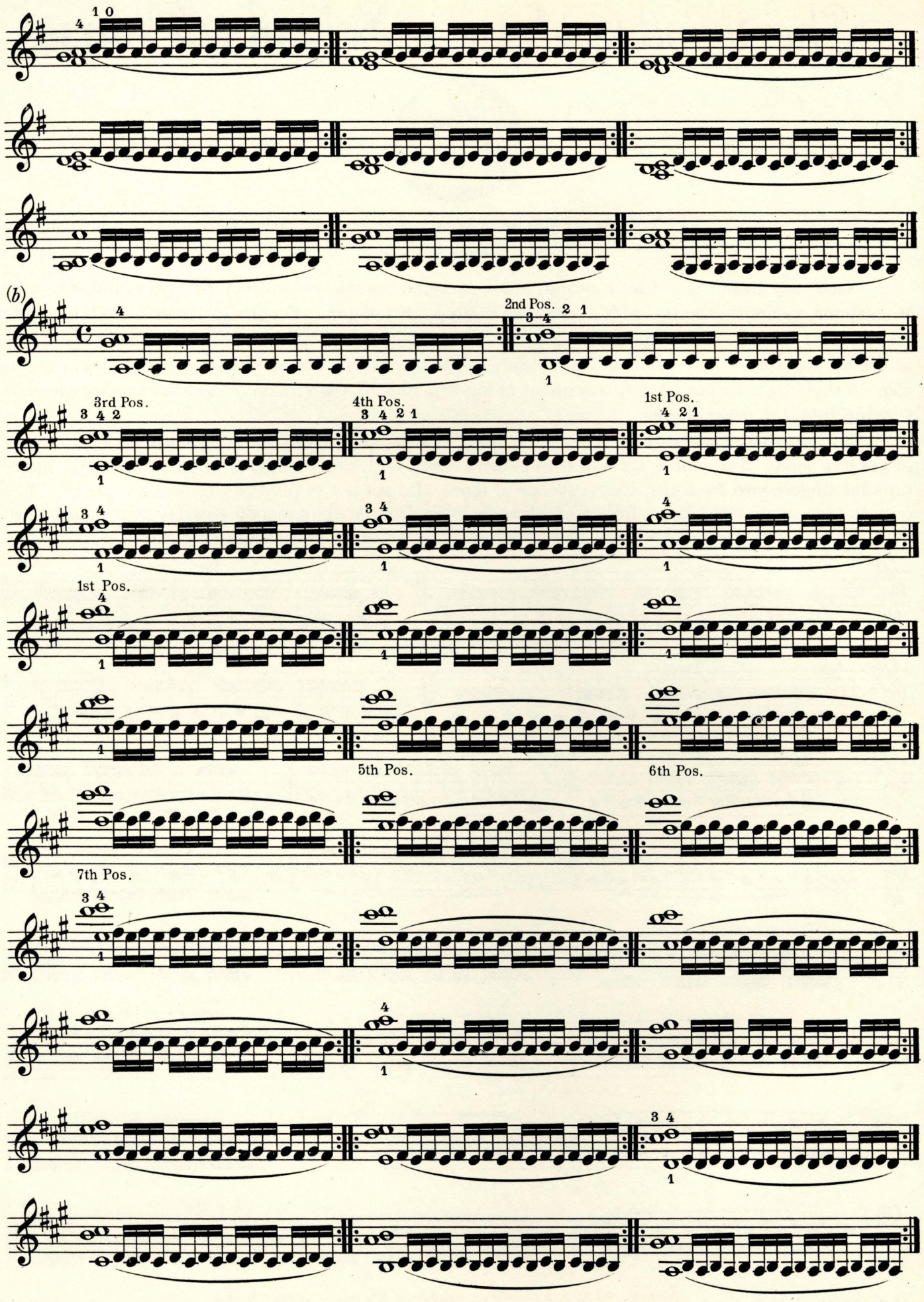
(b)
2nd Pos.
3rd Pos.
4th Pos.
1st Pos.
1st Pos.
5th Pos.
6th Pos.
7th Pos.

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EXERCISE 504

Fourth Position

Exercises on all strings
in single and double stops

The whole notes in the first four lines of this Exercise are not to be sounded. They merely indicate that you are to hold down the designated finger, at the point indicated, continuously. This is extremely helpful in anchoring the hand to the Fourth Position, so that the finger placement may be accurate.

The patterns given exploit very ingeniously a great variety of finger motion sequences, on each of the four strings in turn, in the Fourth Position only.

Only a few of the double stop patterns in section (*b*) should be taken up within any one practice period. With these, your efforts must be devoted to the utmost precision and refinement of intonation. This objective can be realized most easily through repeated and concentrated attention to small amounts of material.

A chart showing the range of the Fourth Position is given in Lesson 45, TECHNIC.

SEVČÍK

(*a*)

ten.

ten.

ten.

simile

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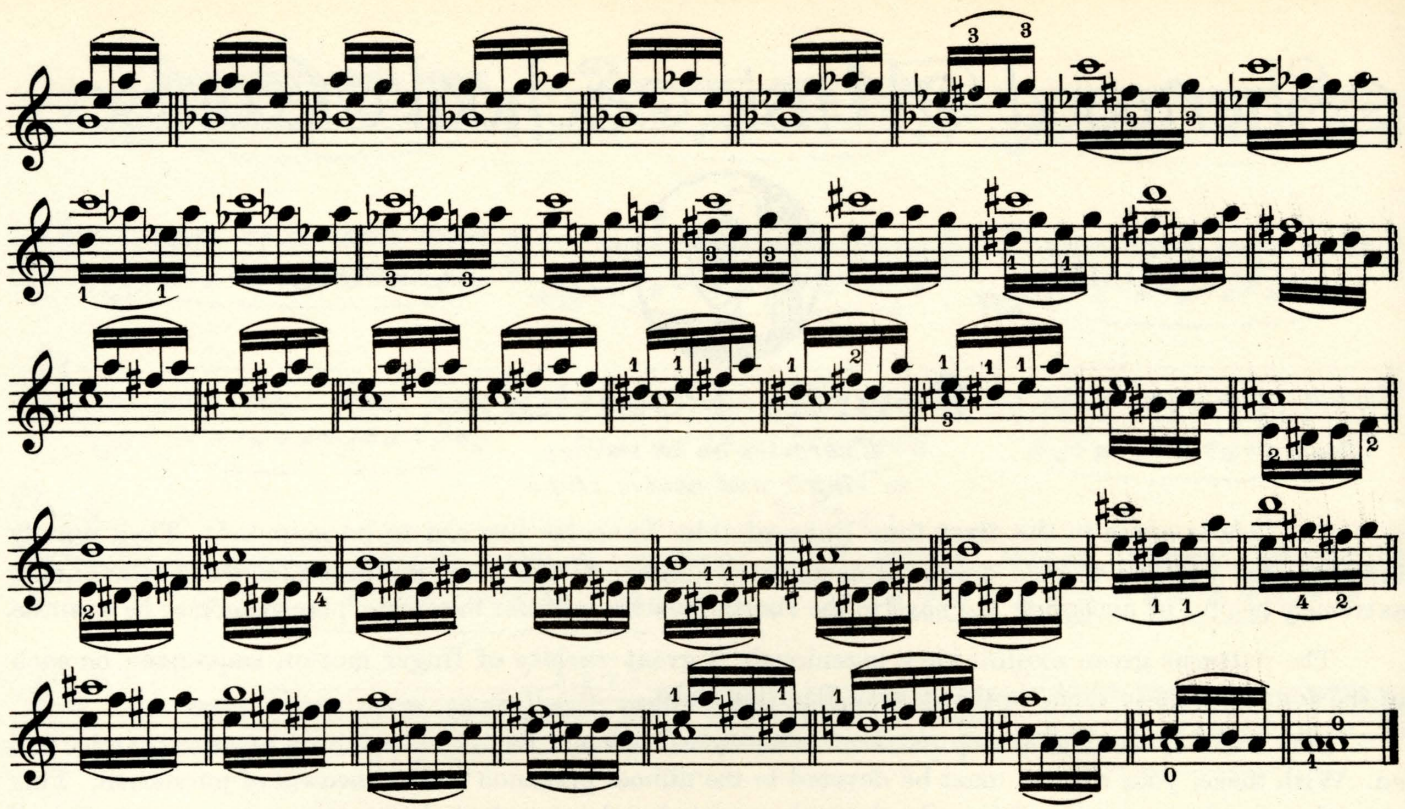
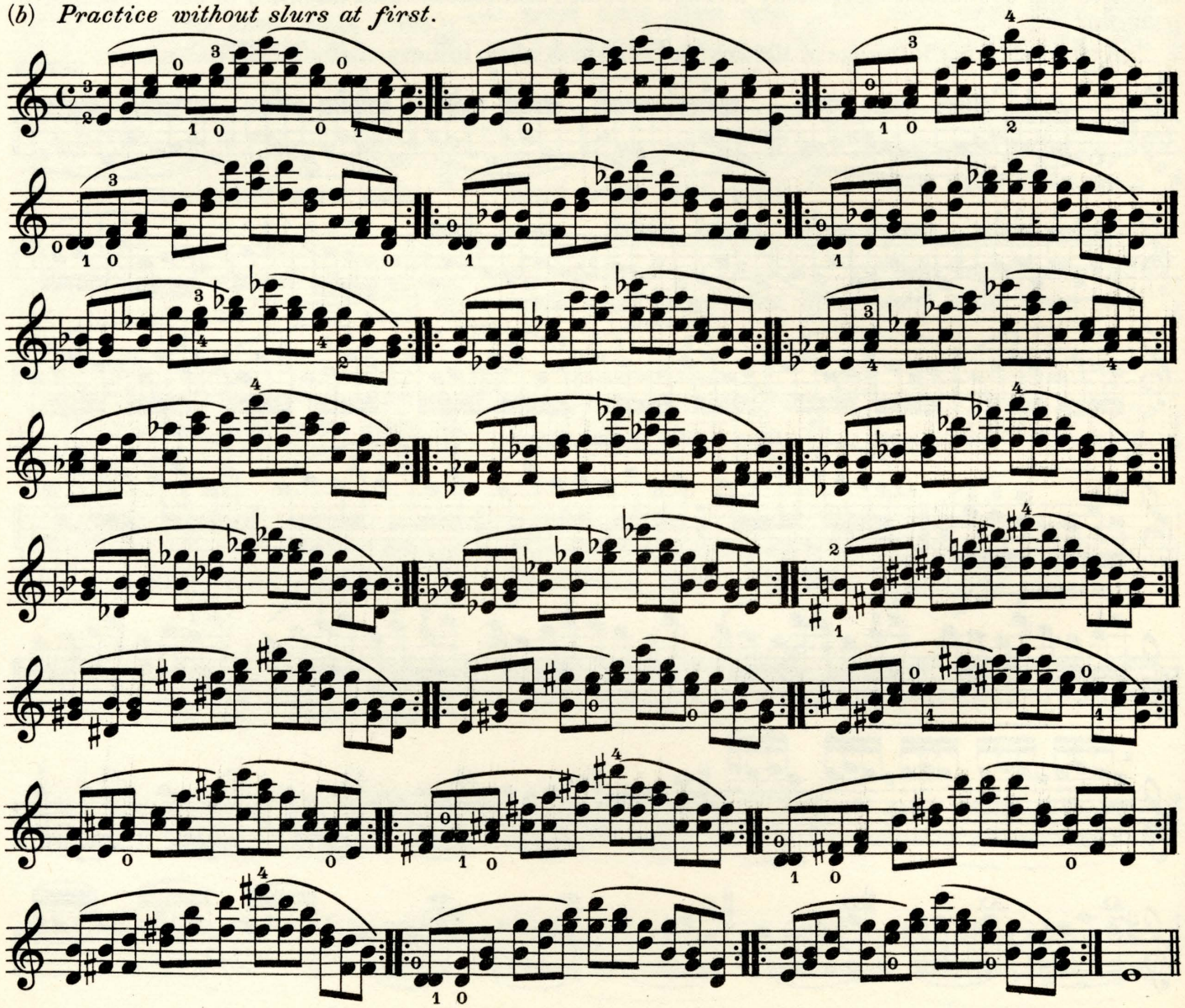


(*b*) *Practice without slurs at first.*



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EXERCISE 505

Bowing

Varied bowings, with frequent string crossings

The bowing indicated for sections (*a*) and (*b*) of this Exercise should be carried through the other sections as a firm staccato, at the point of the bow. (See Lesson 18, TECHNIC.) In addition, the following variants should be used, as well as those indicated on the second page:

The advice given you on string crossings in Lesson 93, TECHNIC, may be applied here to good advantage. When possible, hold down the last note played before the bow is transferred from one string to another, so that the string may not flip upward and disturb the bow in the process of transfer.

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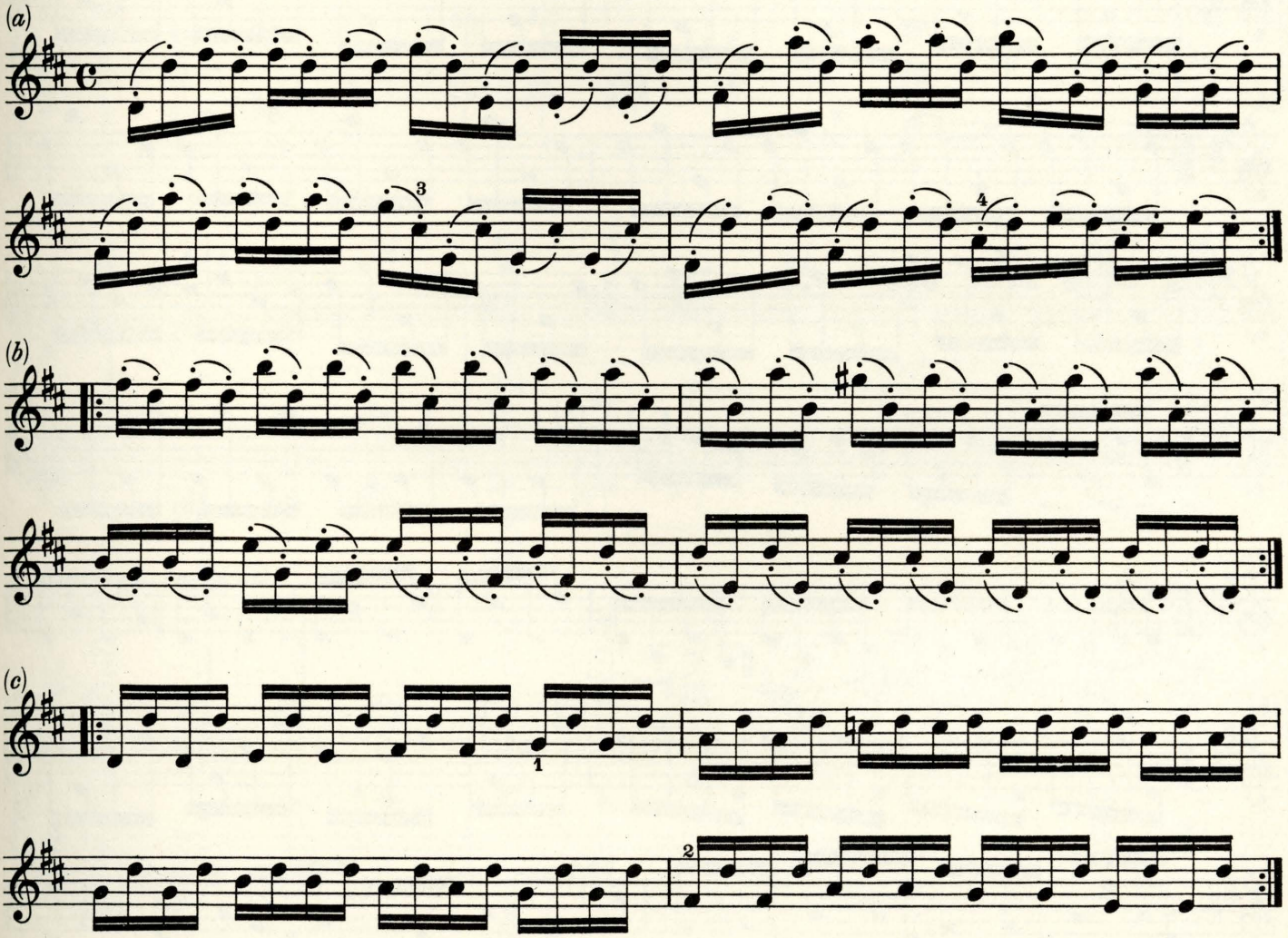

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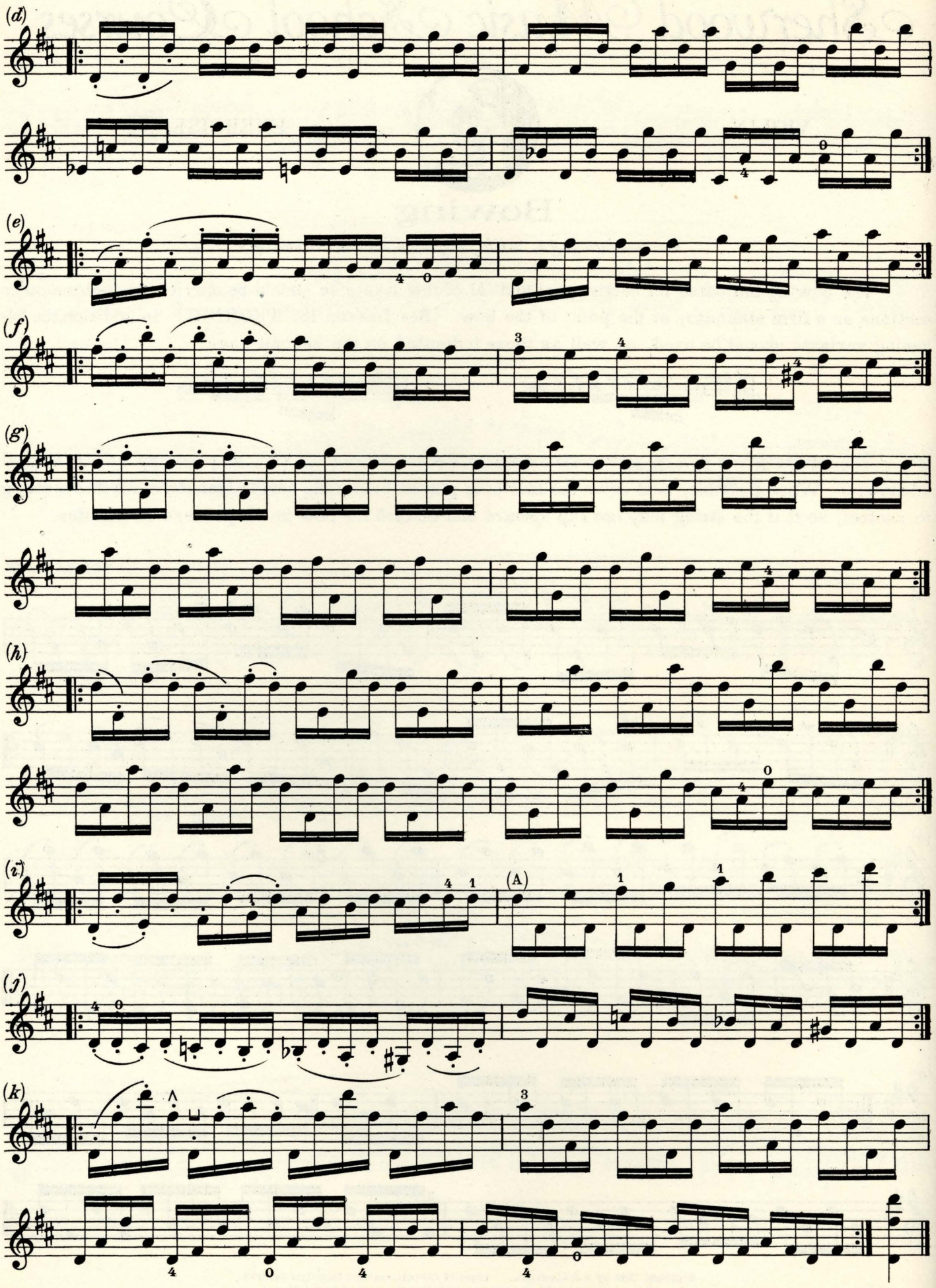
(d)
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(A)
(j)
(k)

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EXERCISE 506

Scales

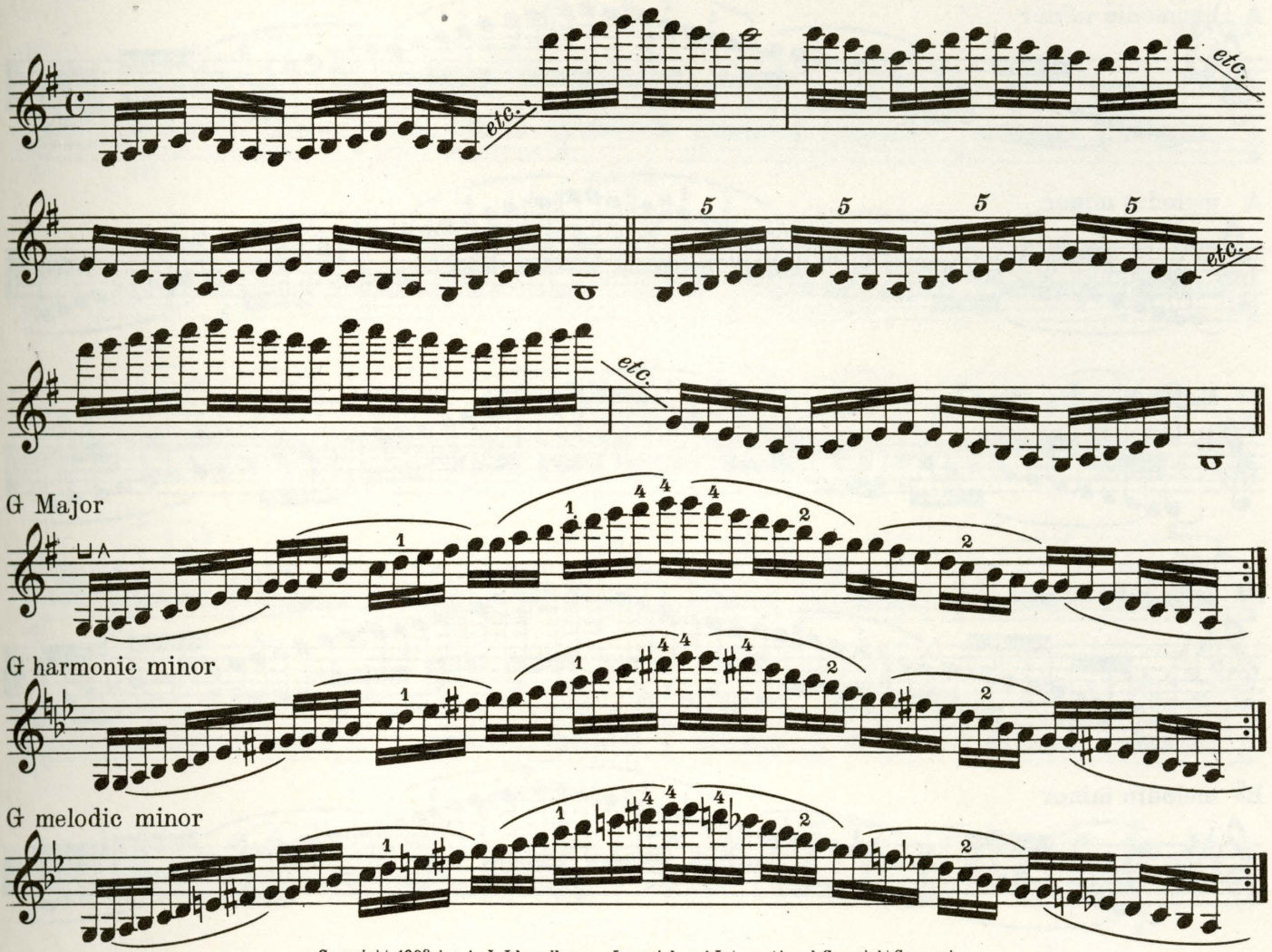
Major and minor, in three octaves

This Exercise is one of three which are devoted to major and minor scales in three octaves. Exercises 602 and 606 are its companions.

With the open G string as a starting point, a chromatic cycle of three-octave scales is presented, which ends with a three-octave scale starting on the G an octave above the open string. The harmonic and melodic forms of the minor scales are given, in addition to the major scale.

In cases where two sets of fingerings are shown, they should be given equal amounts of practice. Refer to Lesson 114, TECHNIC, for detailed explanations concerning three-octave scale fingerings.

Variants should be used frequently with daily scale practice. Each variant gives the scale a new technical aspect, and makes it a source of new skill. The variants given are based upon melodic elaboration of the scale. Mark these with bowings of your own invention. See also the variants given in connection with Exercise 602.



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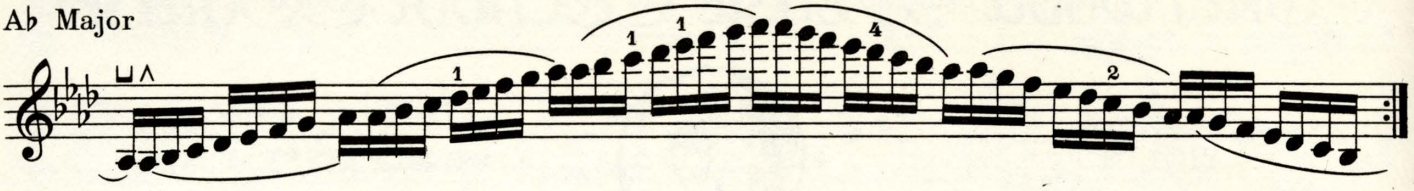
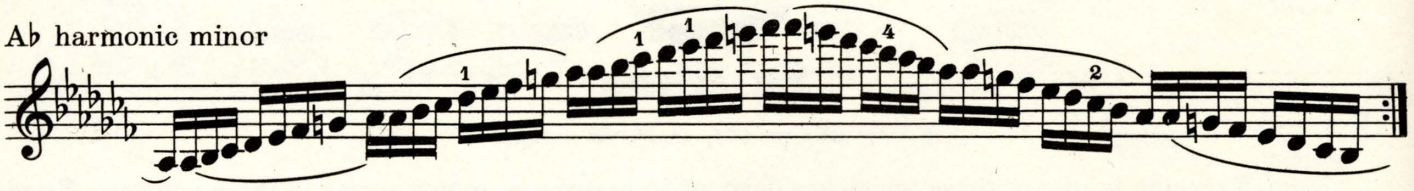
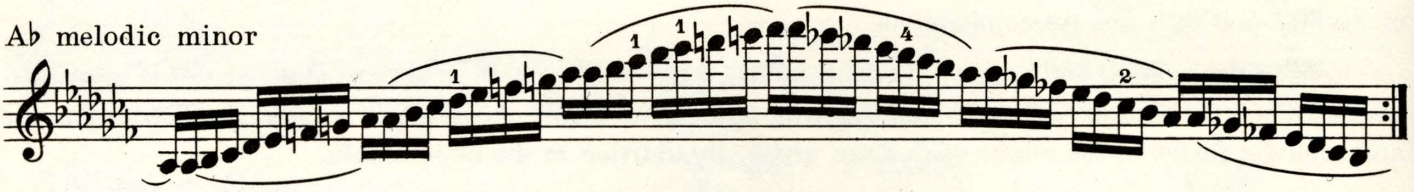
A♭ Major



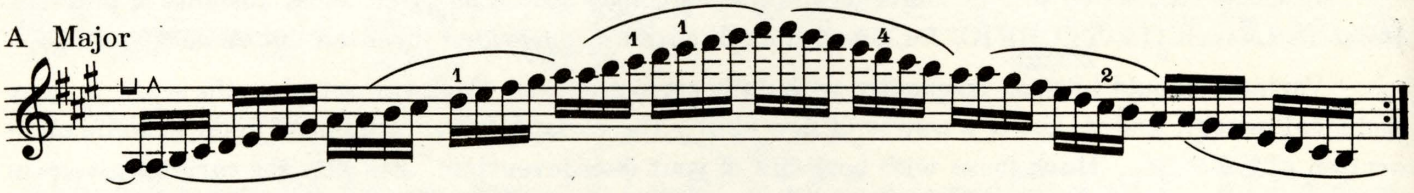
A♭ harmonic minor



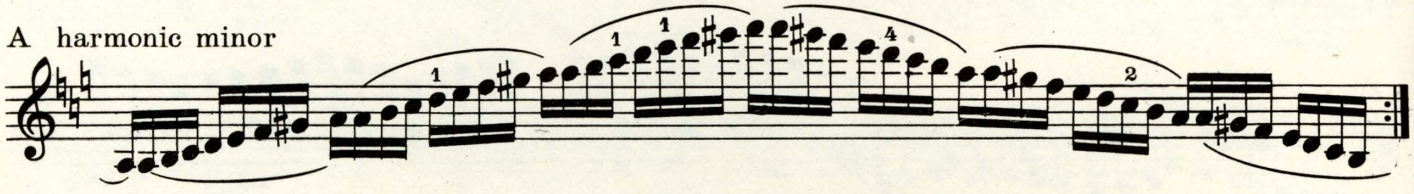
A♭ melodic minor



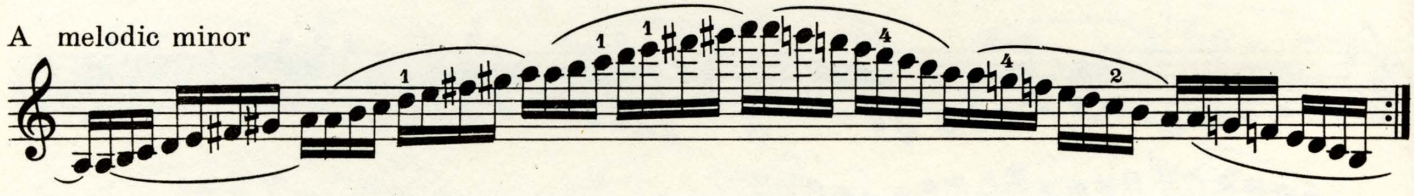
A Major



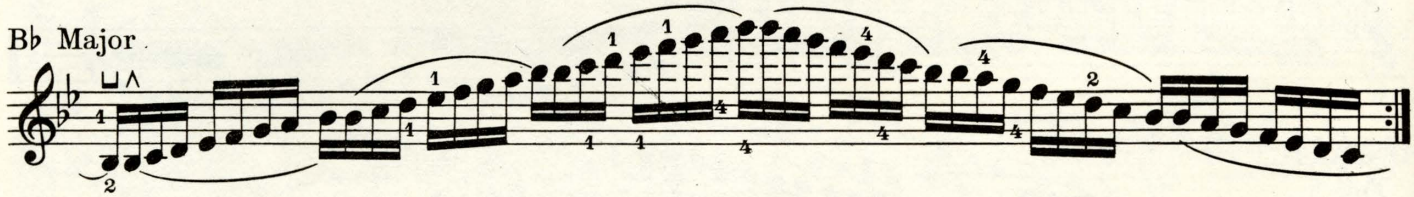
A harmonic minor



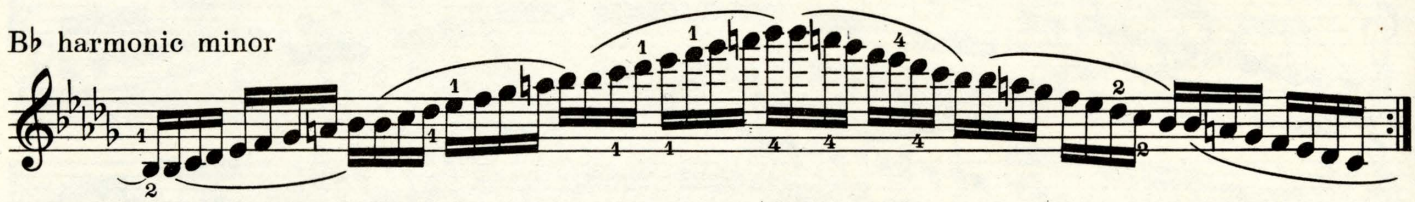
A melodic minor



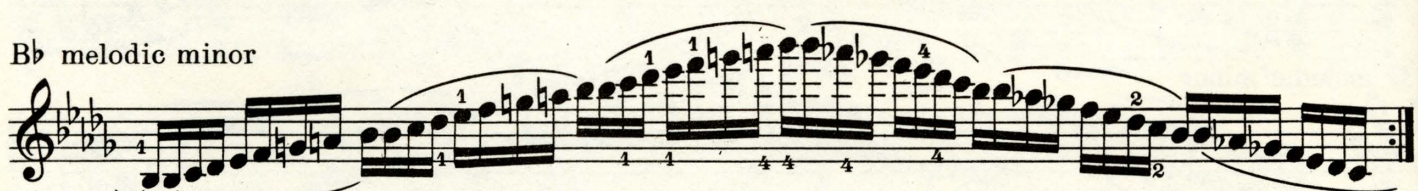
B♭ Major



B♭ harmonic minor



B♭ melodic minor



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VIOLIN

EXERCISE 551

Fifth Position

Exercises on all strings

The violinist must deal constantly with the fact that fingerboard distances for steps and half-steps vary from one Position to another, and that as the left hand moves up the fingerboard, these spaces become smaller and smaller. (See Lesson 33, TECHNIC.)

Consequently, the left hand must assume a conformation for each Position which is unlike the conformation for any other Position. Exercises like this one are of special value in "molding" the hand to the various Positions, so that finger placement may always be fluent and accurate.

The patterns given are devoted entirely to the Fifth Position, on each of the four strings. Each pattern should be played many times before proceeding to the next. In the early stages of your practice of this Exercise, do not try for speed; play slowly enough so that you can weigh carefully the intonation of each tone, and play with one stroke of the bow to each tone, at first.

A chart showing the range of the Fifth Position is given in Lesson 45, TECHNIC.

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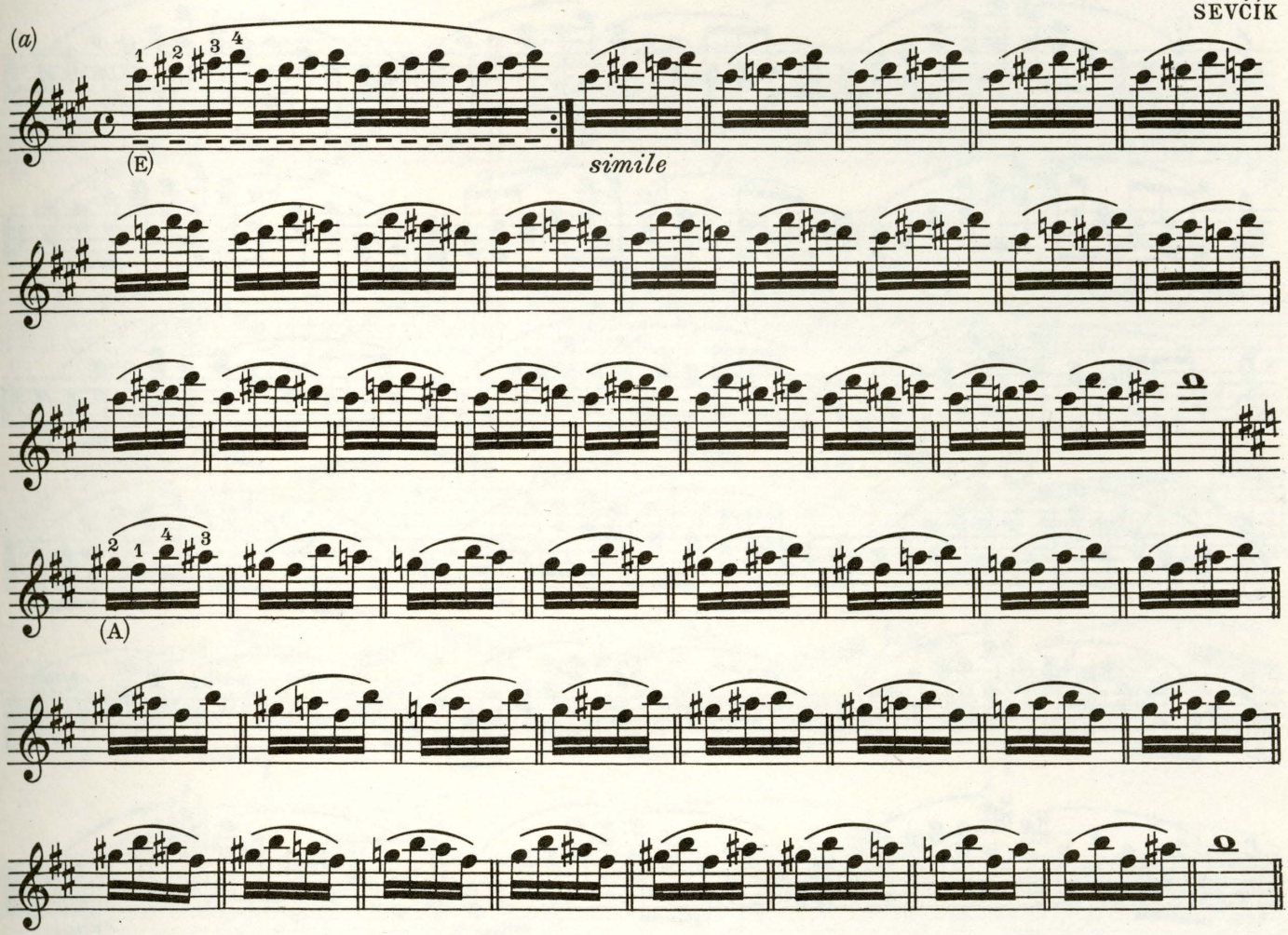

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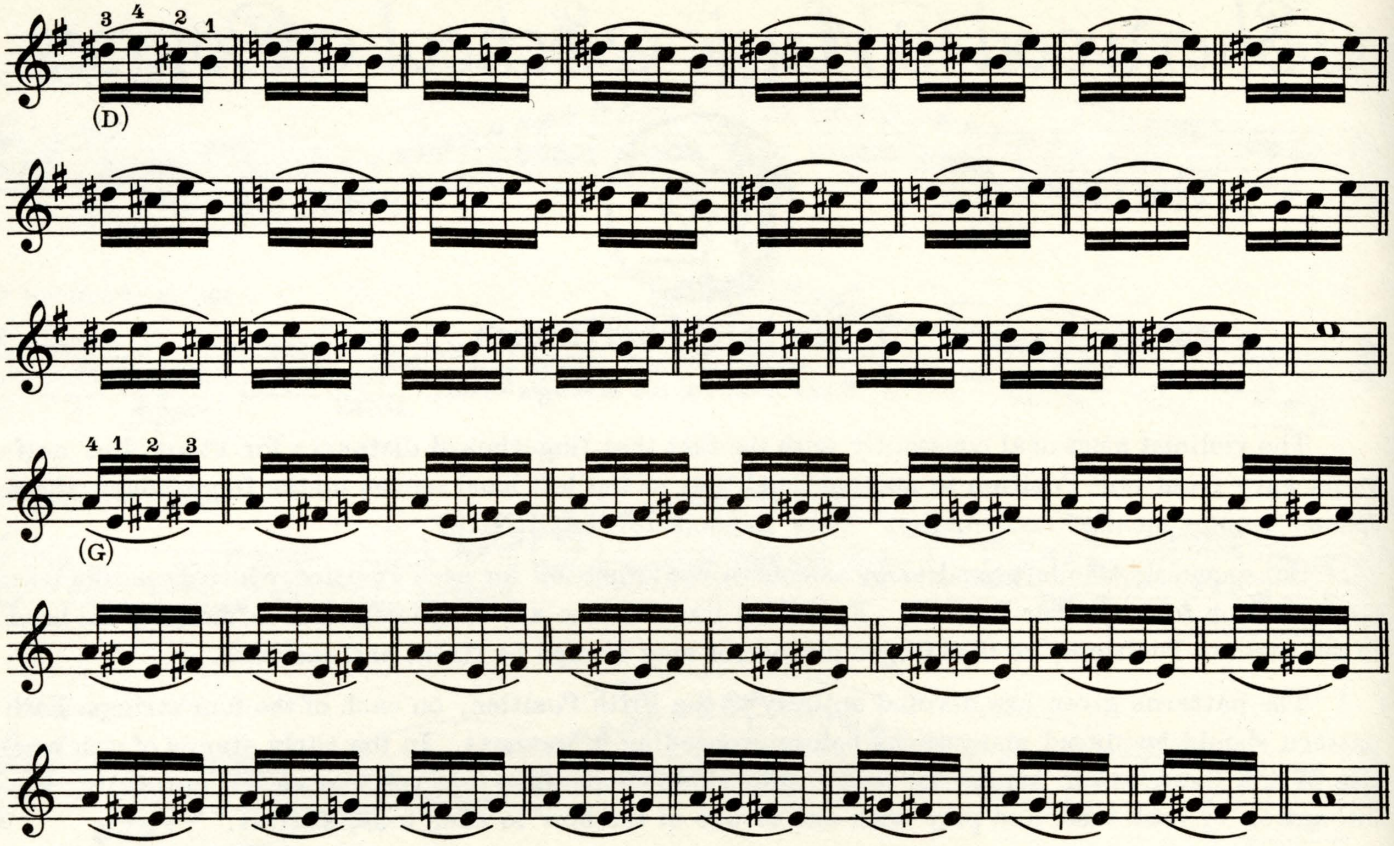
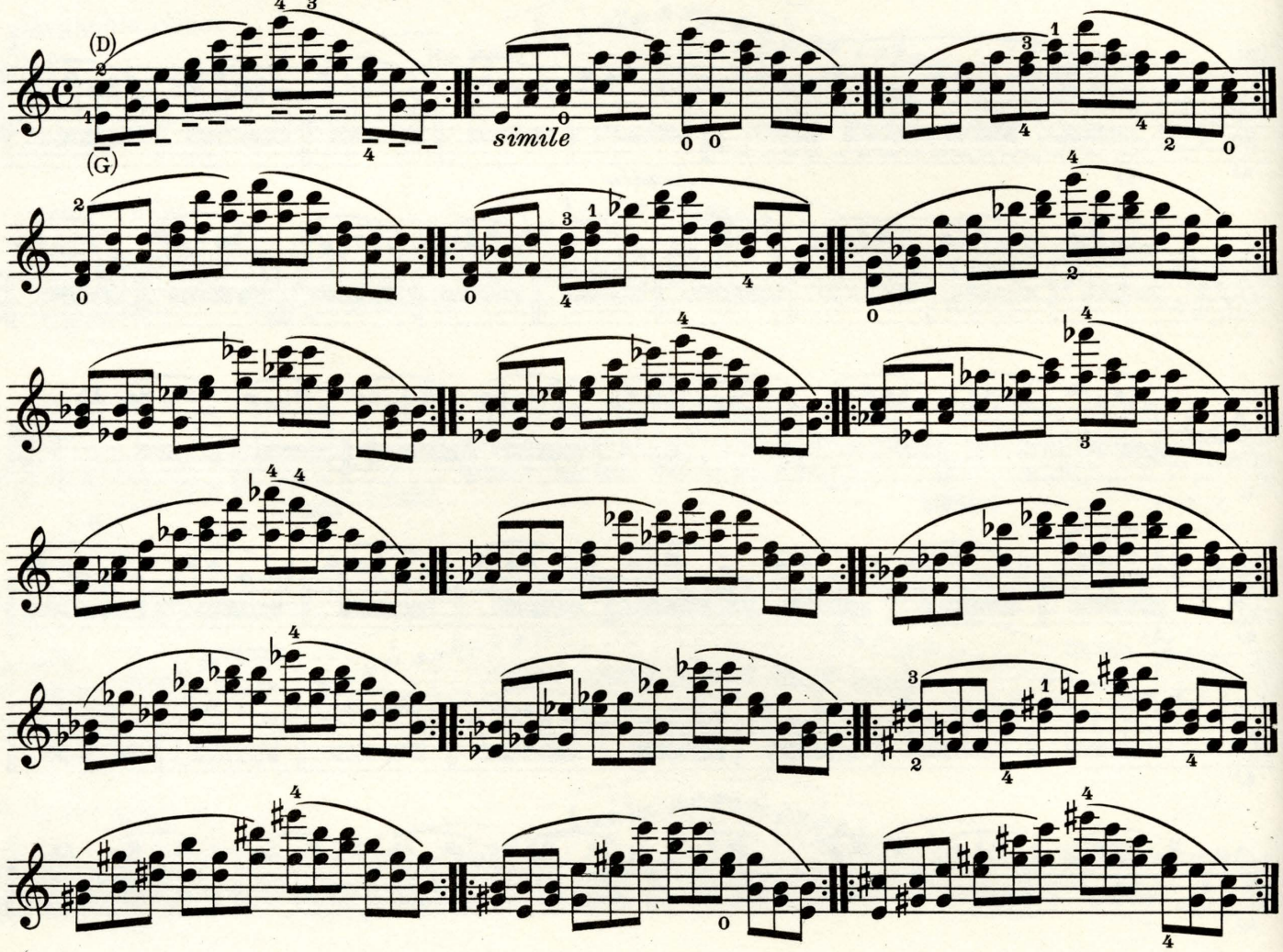


(*b*) *Practice without slurs at first*



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EXERCISE 552

Broken Chords

Major and minor triads, and related chords

As you will quickly discover, this Exercise contains a wealth of practice material. All major and minor triads are taken up in arpeggio form, along with related broken chords. An ingenious modulation leads effectively to the tonality a half step higher, and successive shifts of Position lead from the First to the Seventh Position.

After you have acquired some facility in playing this Exercise as written, apply to it variants of bowing and rhythms of your own invention.

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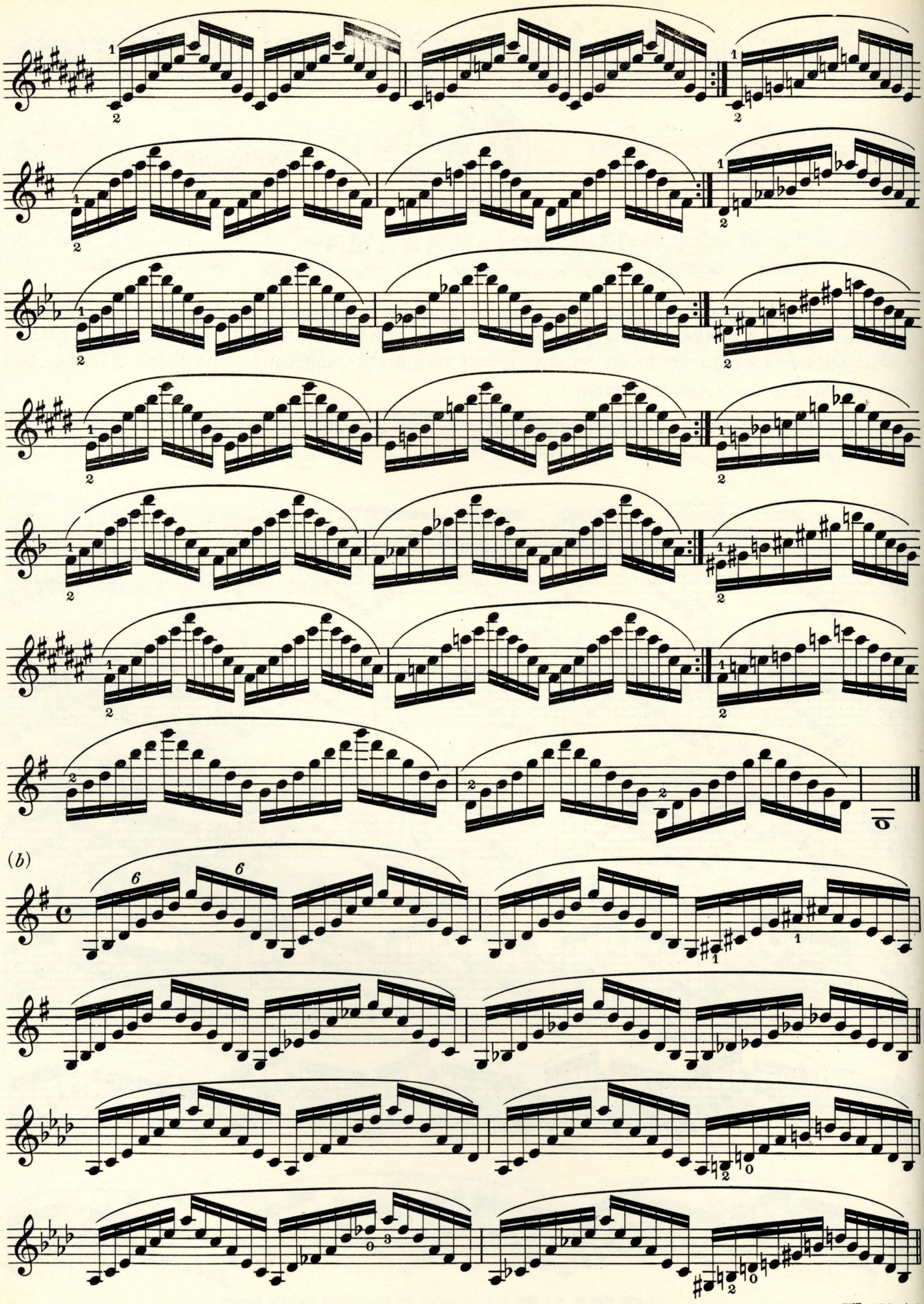
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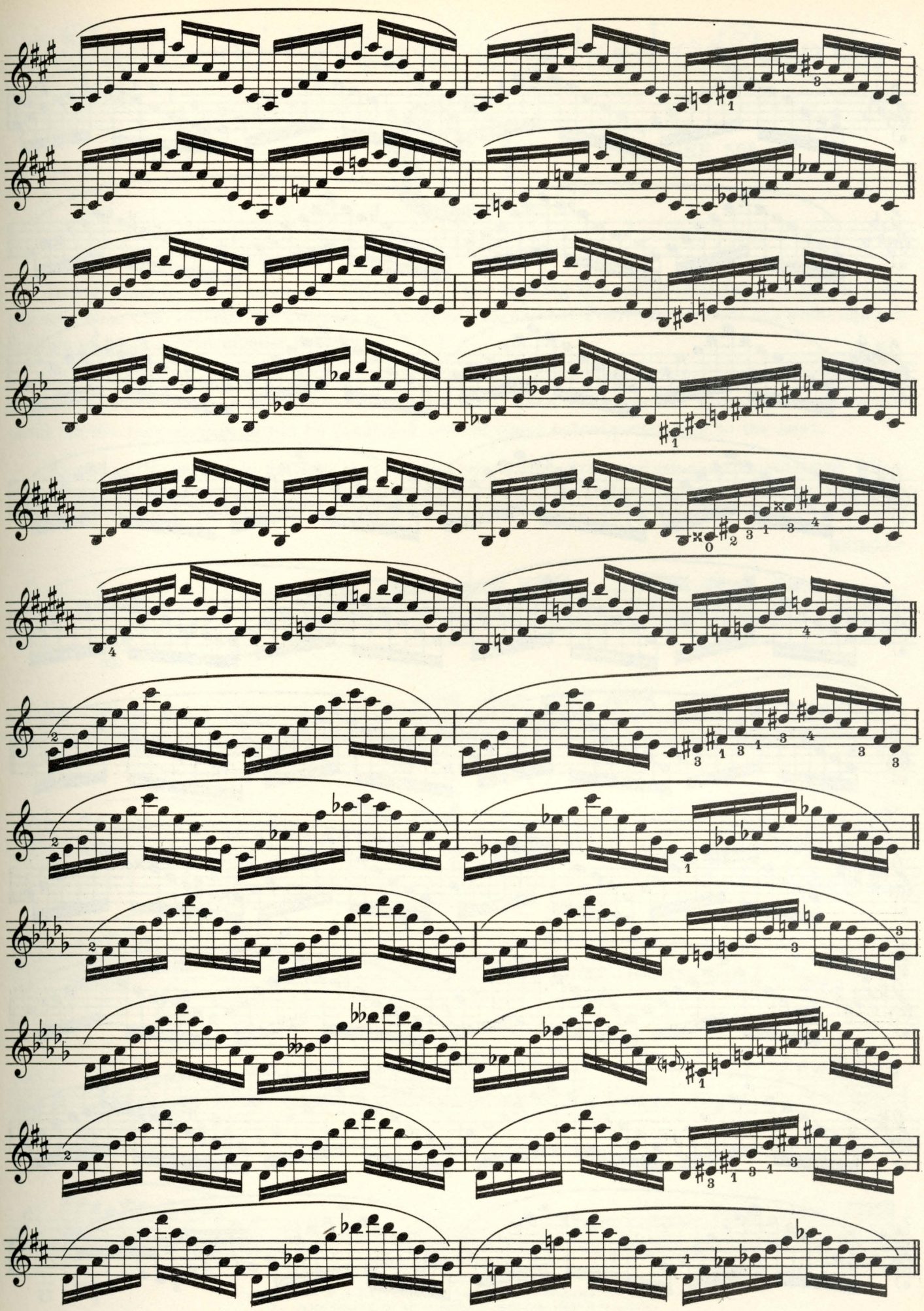

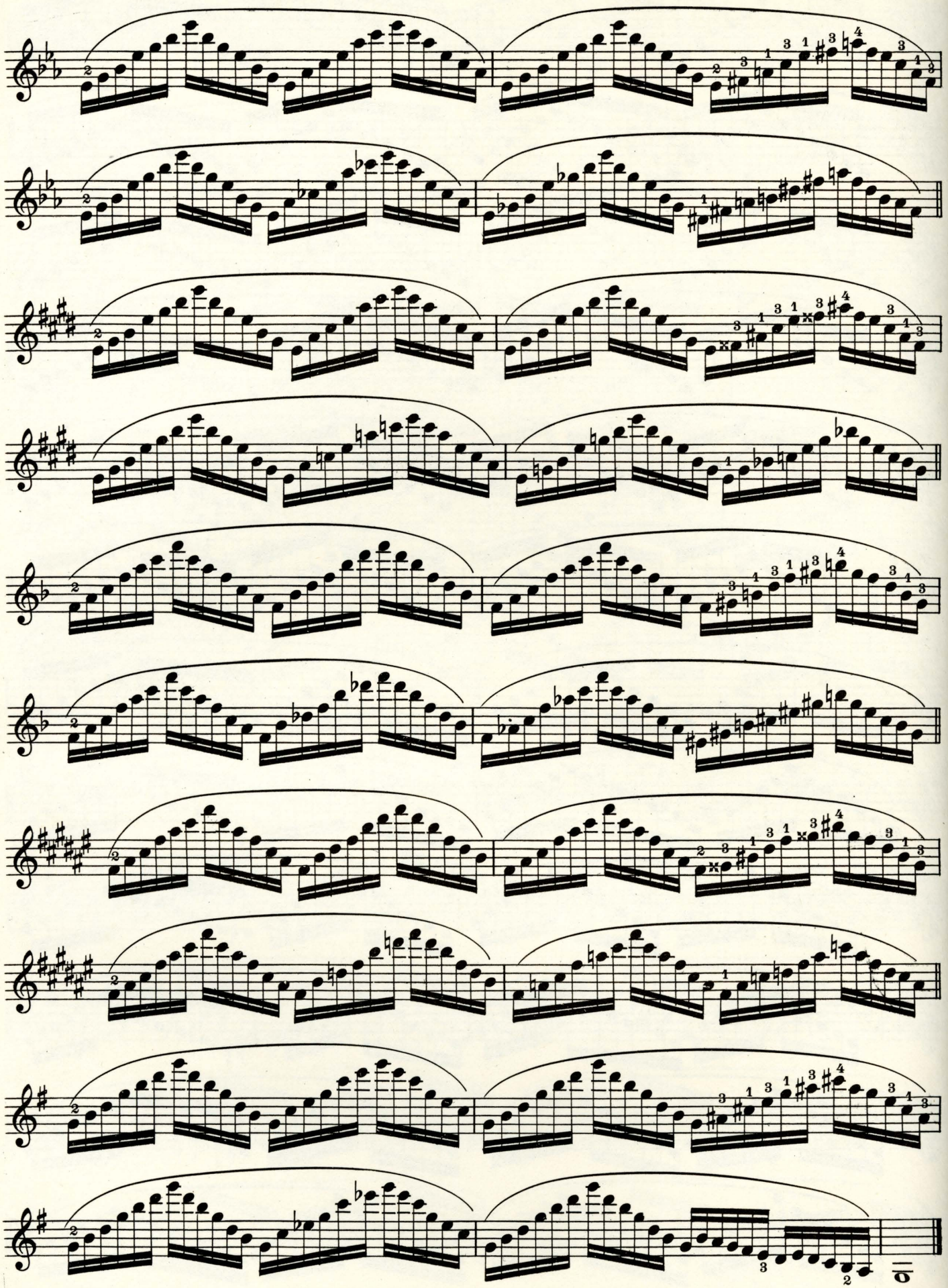

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EXERCISE 553

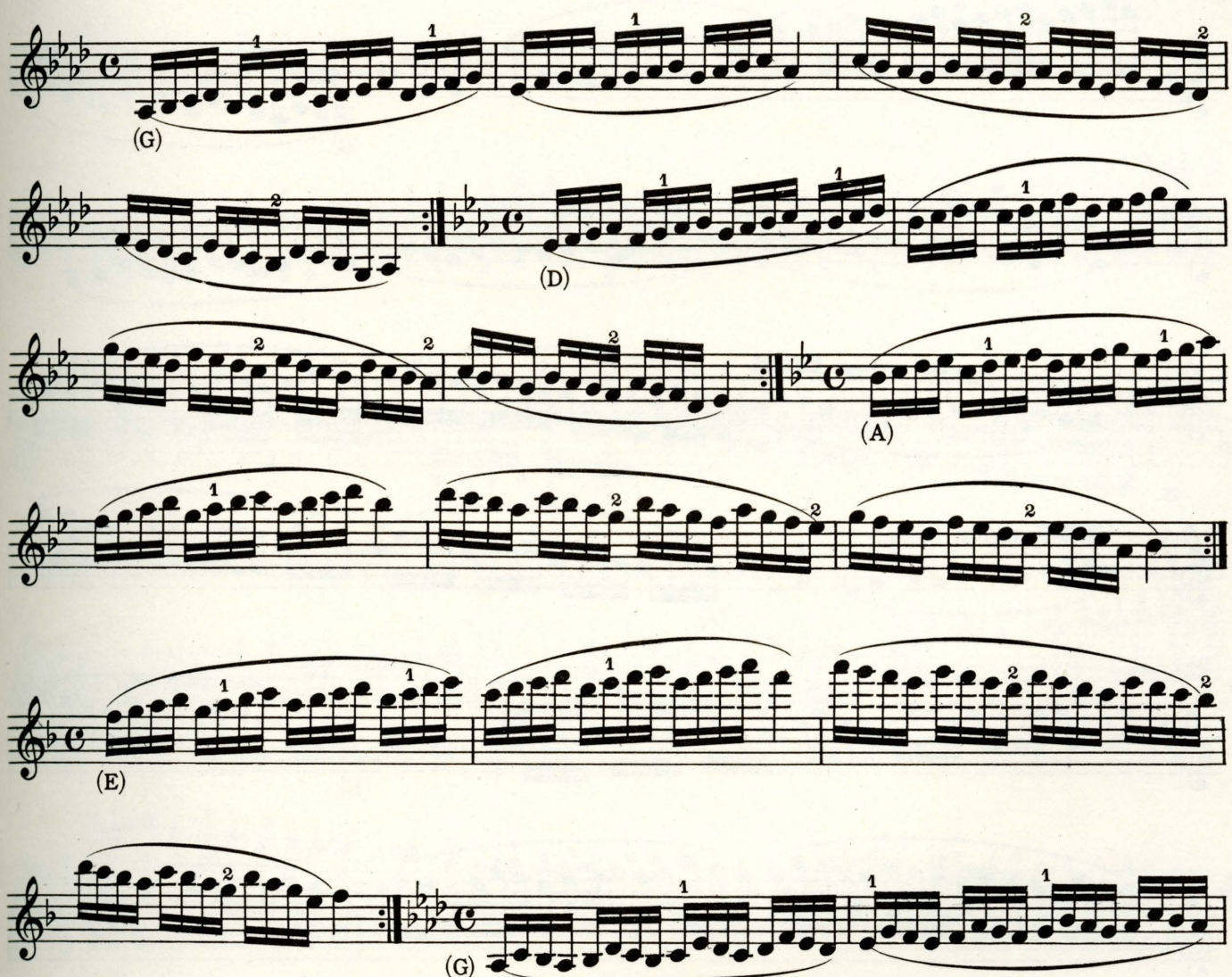
Shifting

It was explained in Lesson 59, TECHNIC, that shifting is usually facilitated if the left hand proceeds from one odd-number Position to another odd-number Position; or from one even-number Position to another even number Position.

The principle of skipping one Position is utilized in this Exercise, which deals with connections between the First, Third, Fifth, and Seventh Positions. Each of the various sections of pattern material for the four strings should be practiced several times before proceeding to the next.

As you shift upward or downward, you must bear in mind the variations in fingerboard distances, as explained in Lesson 33, TECHNIC.

HŘIMALY



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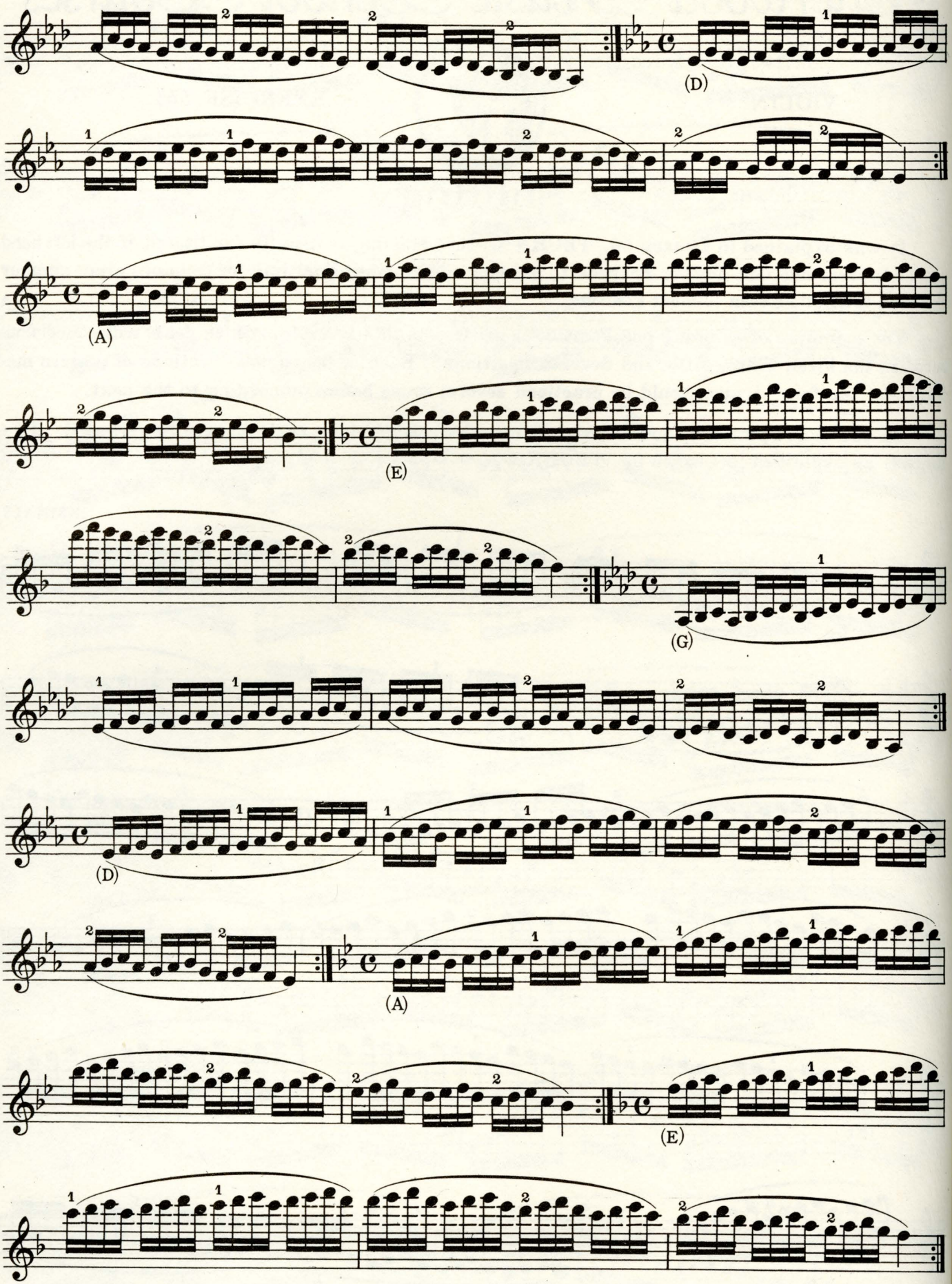
(D)
(A)
(E)
(G)
(D)
(A)
(E)

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VIOLIN

EXERCISE 554

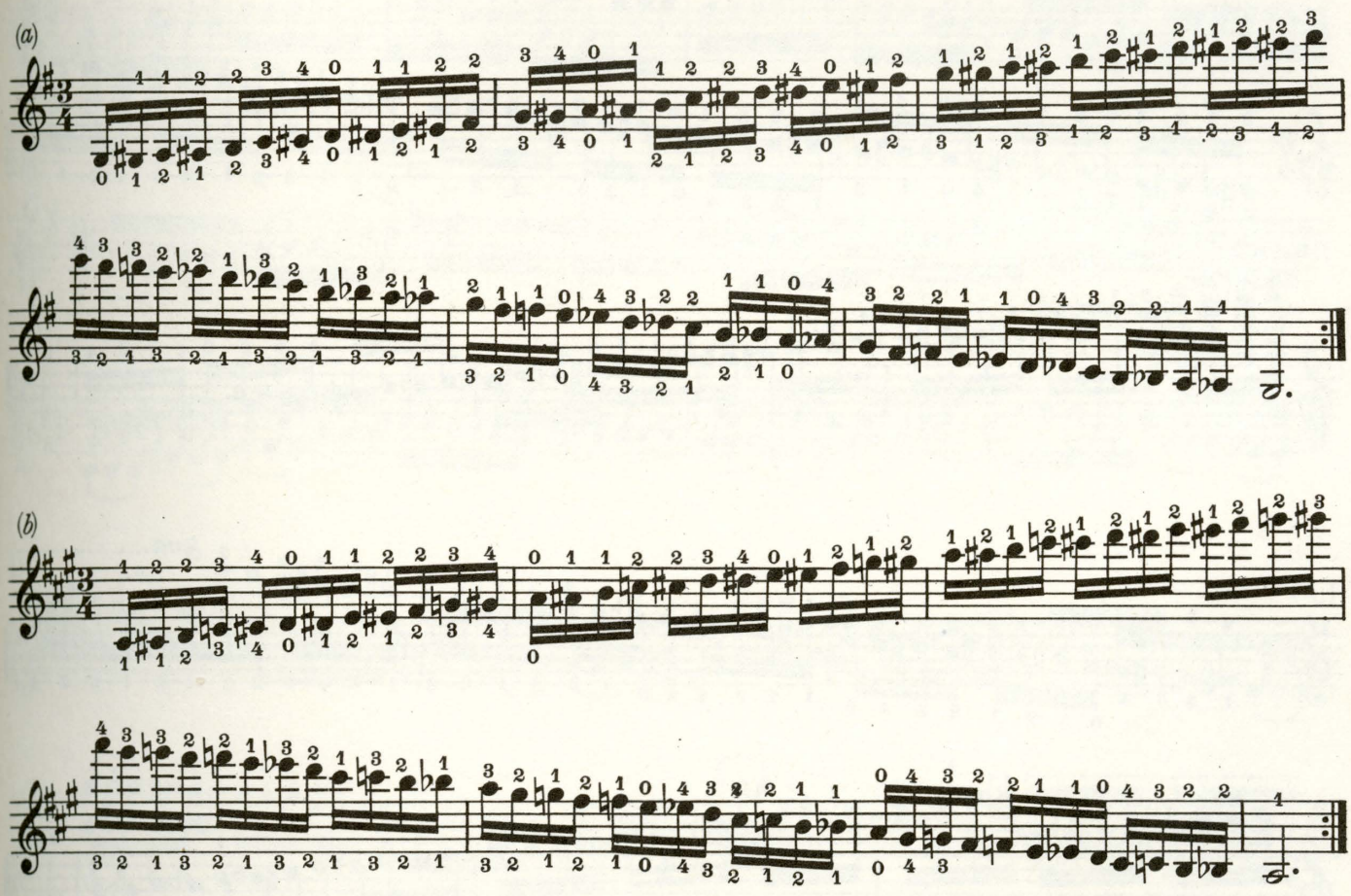
Chromatic Scales

Through three octaves

Six different tones are used in this Exercise as starting points for chromatic scales ranging through three octaves. The open G string is used first; then A, B♭, B, C, and F, in succession. (See Lesson 119, TECHNIC.)

In this, as in all chromatic playing, you will find it a special aid in gaining precision of intonation, to hold your fingers down as much as you can, so as to give your left hand an anchored stability on the fingerboard. Perform chromatic glides simply by straightening or curving the finger a little, so that the finger tip moves upward or downward along the string; do not let the body of the hand take part in this movement.

Make equal use of both fingerings, when two fingerings are indicated for any scale.



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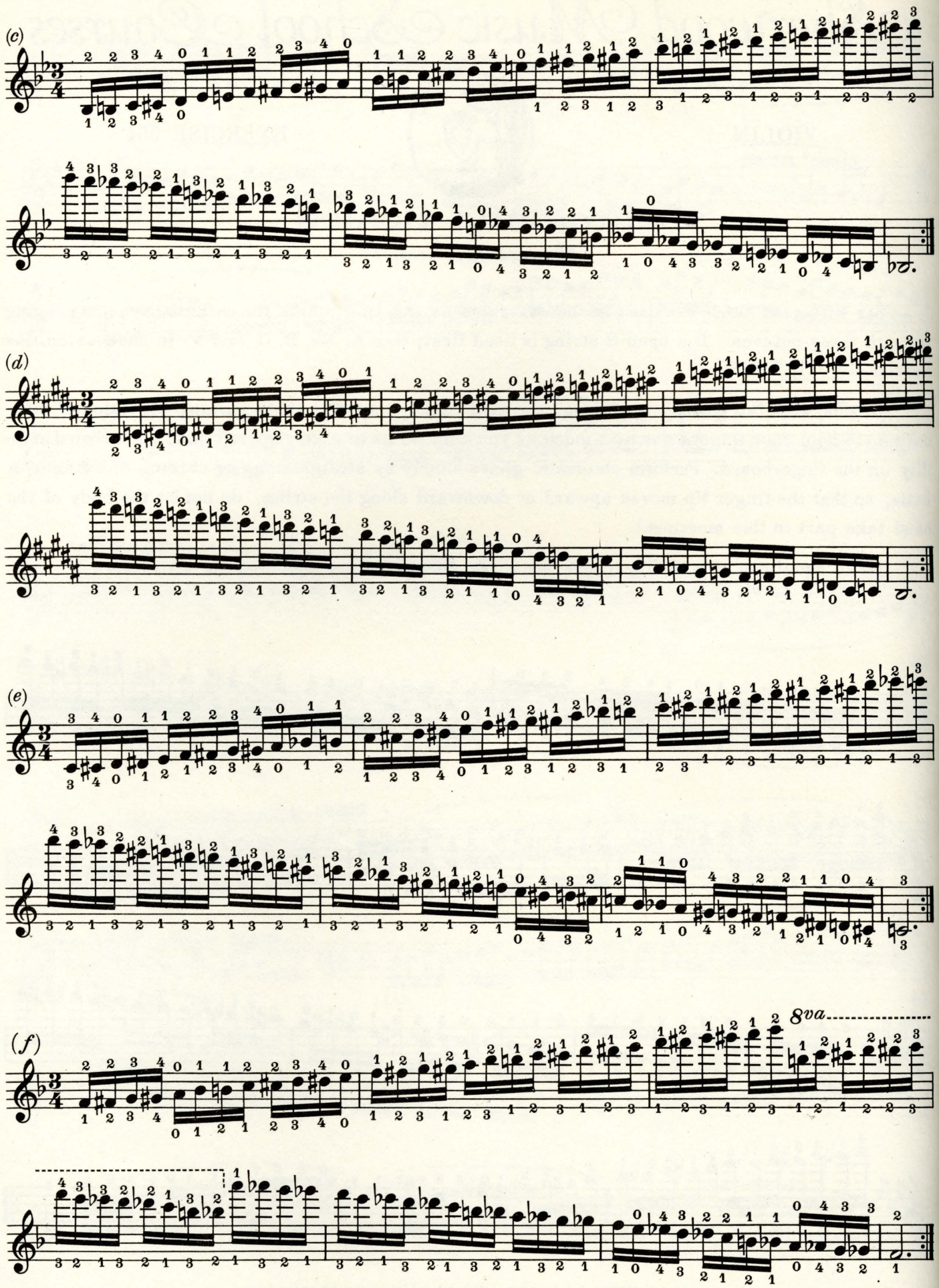
(c)
(d)
(e)
(f)
8va

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EXERCISE 555

Staccato Bowing

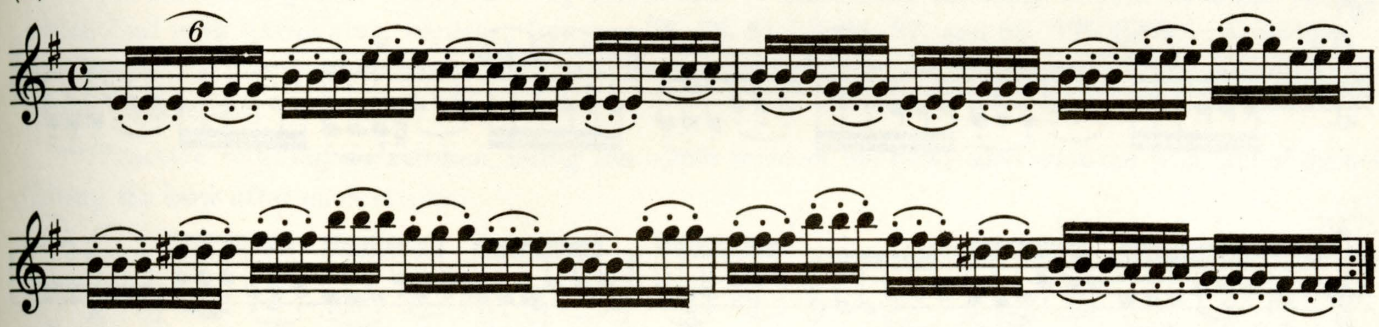
Firm and bounding

Practice this Exercise first with the firm staccato stroke, as described in Lesson 18, TECHNIC, using the point of the bow.

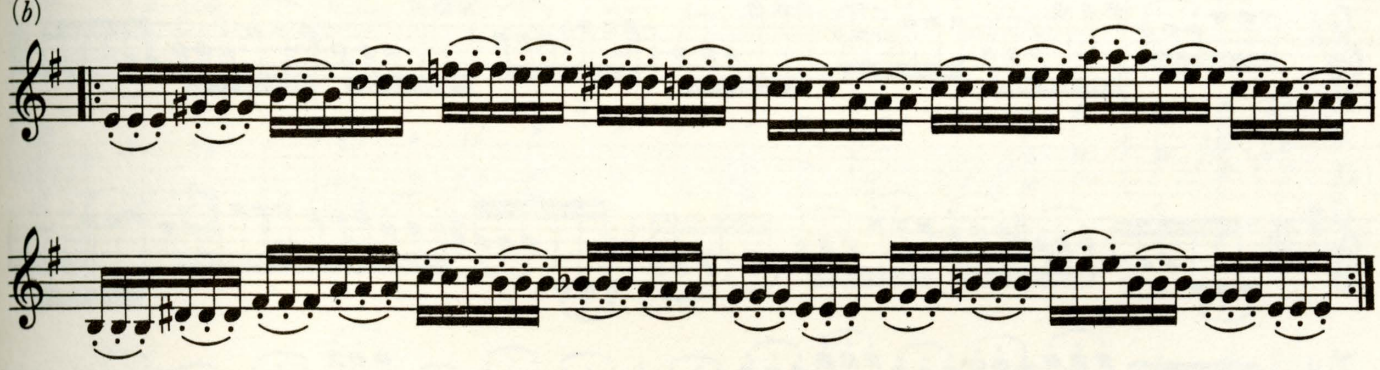
Later, practice it with the bounding staccato stroke which is explained in Lesson 47, TECHNIC, using the middle of the bow. Each section should be played, not only twice, but many times, before going on to the next; as you will observe, the ending of each section is so devised as to lead naturally to a repetition.

SCHRADIECK

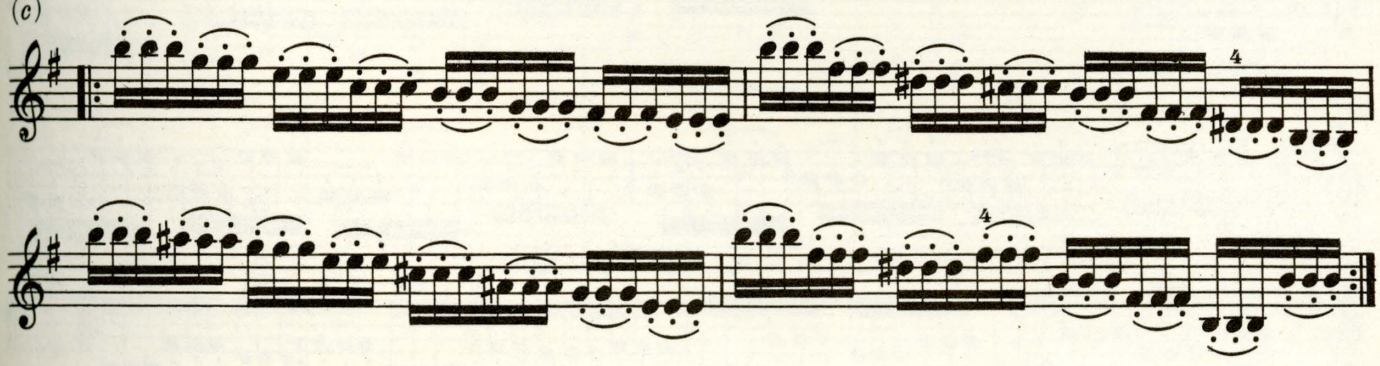
(*a*)



(*b*)



(*c*)



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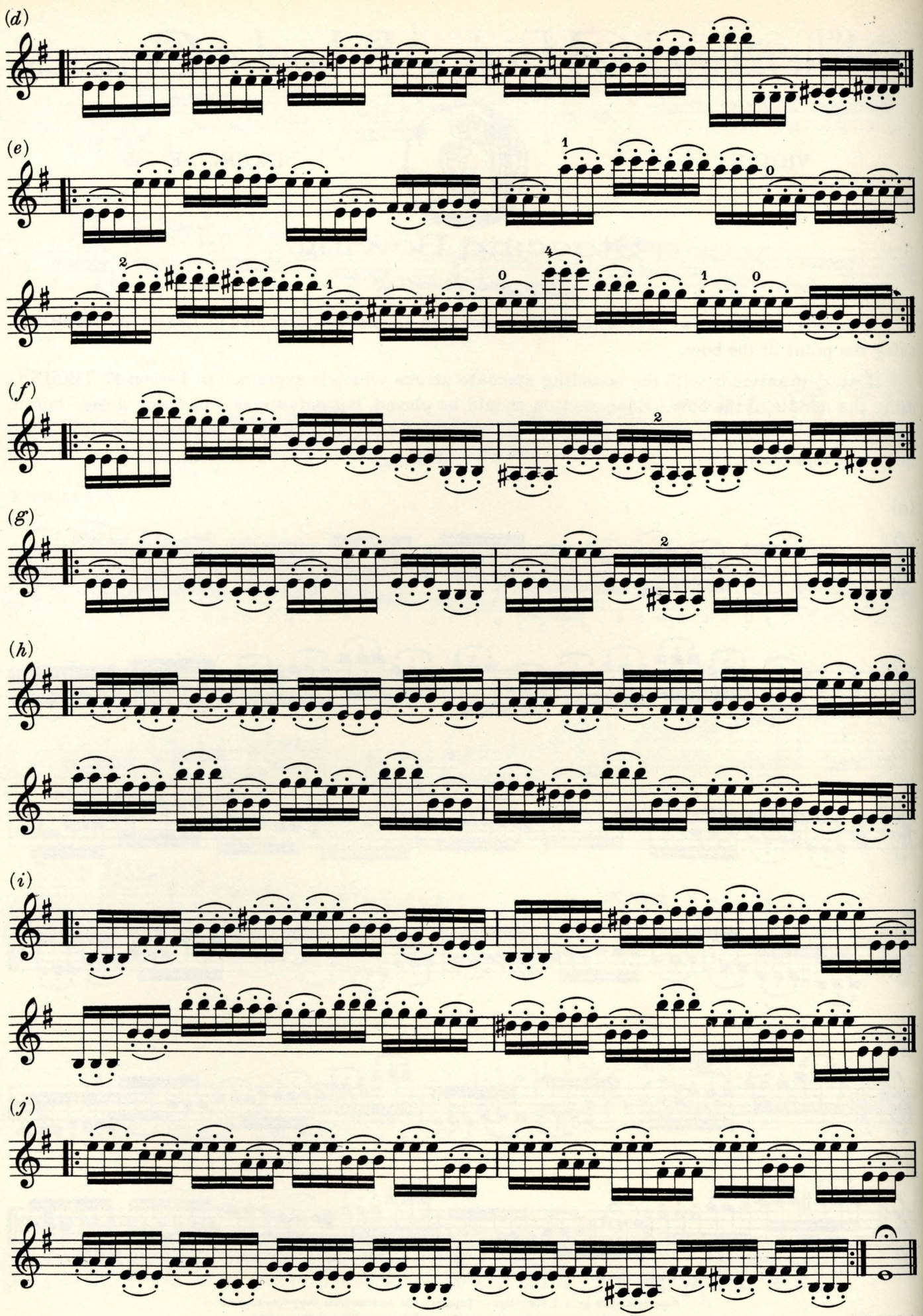
(d)
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(j)

Sherwood Music School Courses

VIOLIN

EXERCISE 556

Harmonics

Chromatic and diatonic progressions
based on natural and artificial harmonics

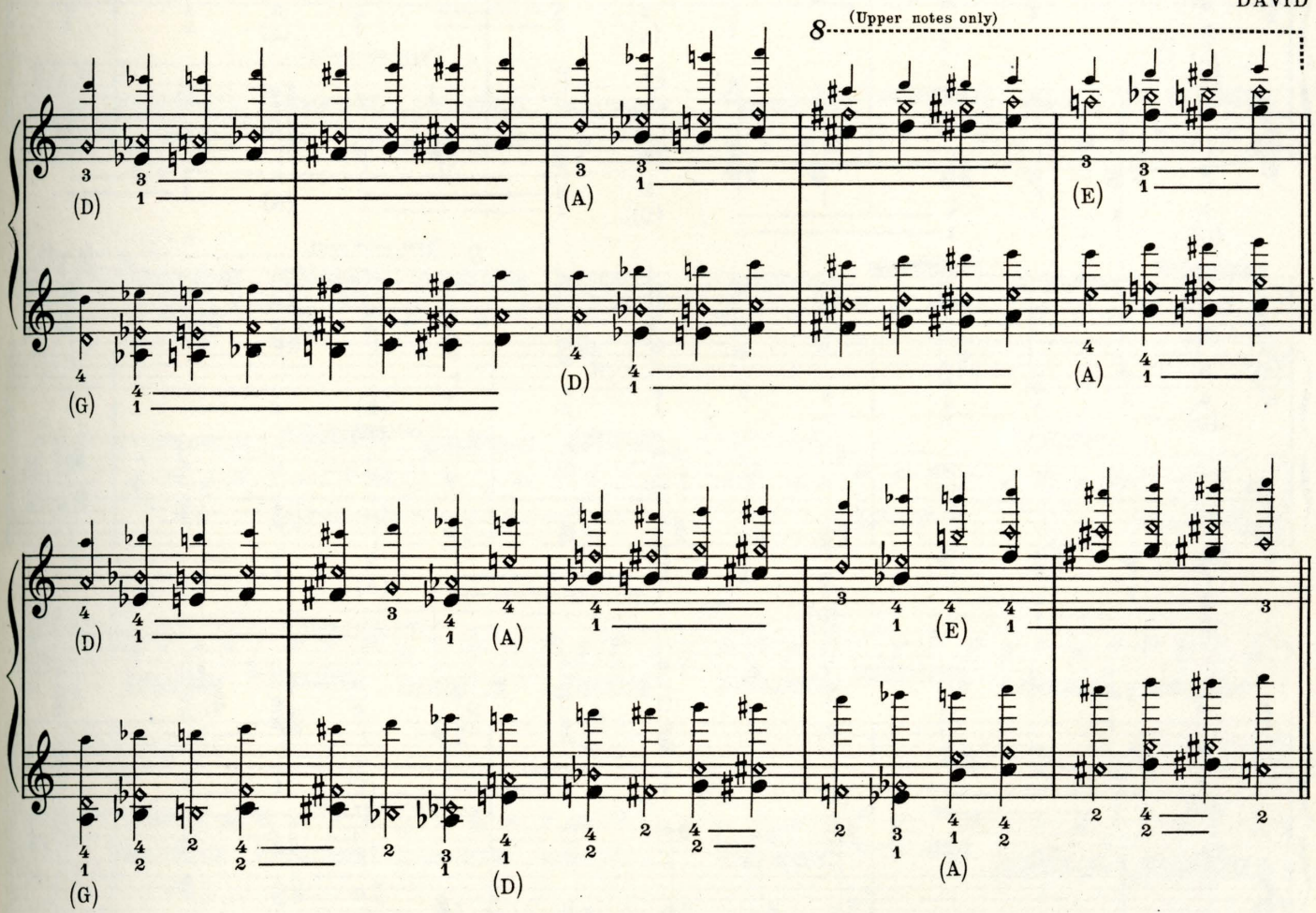
Continuing the practice begun in Exercise 408, this Exercise and others which follow (Nos. 651, 653, 753 and 853), form a complete series, and cover a full range of material on natural and artificial harmonics.

For the most part, in sections written on double staves you may either play the lines separately, as single harmonics, or simultaneously, as double harmonics.

All technical points exemplified by this series of Exercises are fully explained in the Lessons which deal with harmonics, namely, Lessons 73, 76, 81, 83, 85, 87, and 88, TECHNIC. A review of the first two of the Lessons mentioned, will be especially helpful to you in connection with this particular Exercise.

Practice with legato strokes, using the upper third of the bow; also with the frog end of the bow, (lifting the bow after each stroke).

DAVID



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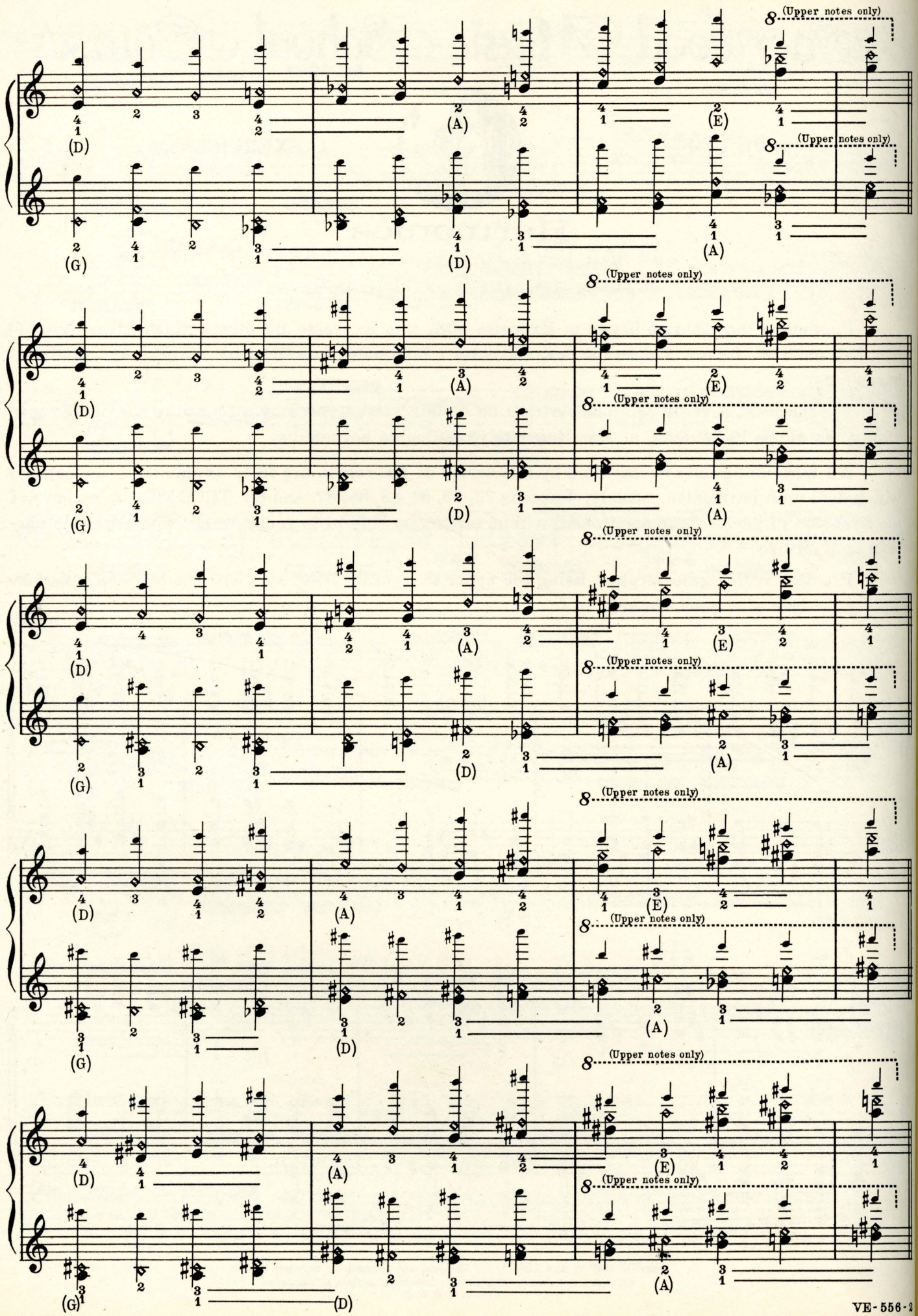
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