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1938

# Violin Course: Grade 6, Studies

Sherwood Music School

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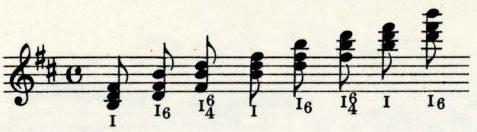
# Sherwood Music School Courses

VIOLIN

STUDY 601

Our study of HARMONY yields rich dividends when we work on material like that in section (*a*) of this Study. Our reading of the notes, and their technical mastery, are greatly accelerated by our recognition and realization of the chord structure represented.

For example, we see that the first measure consists simply of the tonic triad of B minor, in root form and inversions (see Lesson 46, HARMONY), and we think of it thus:



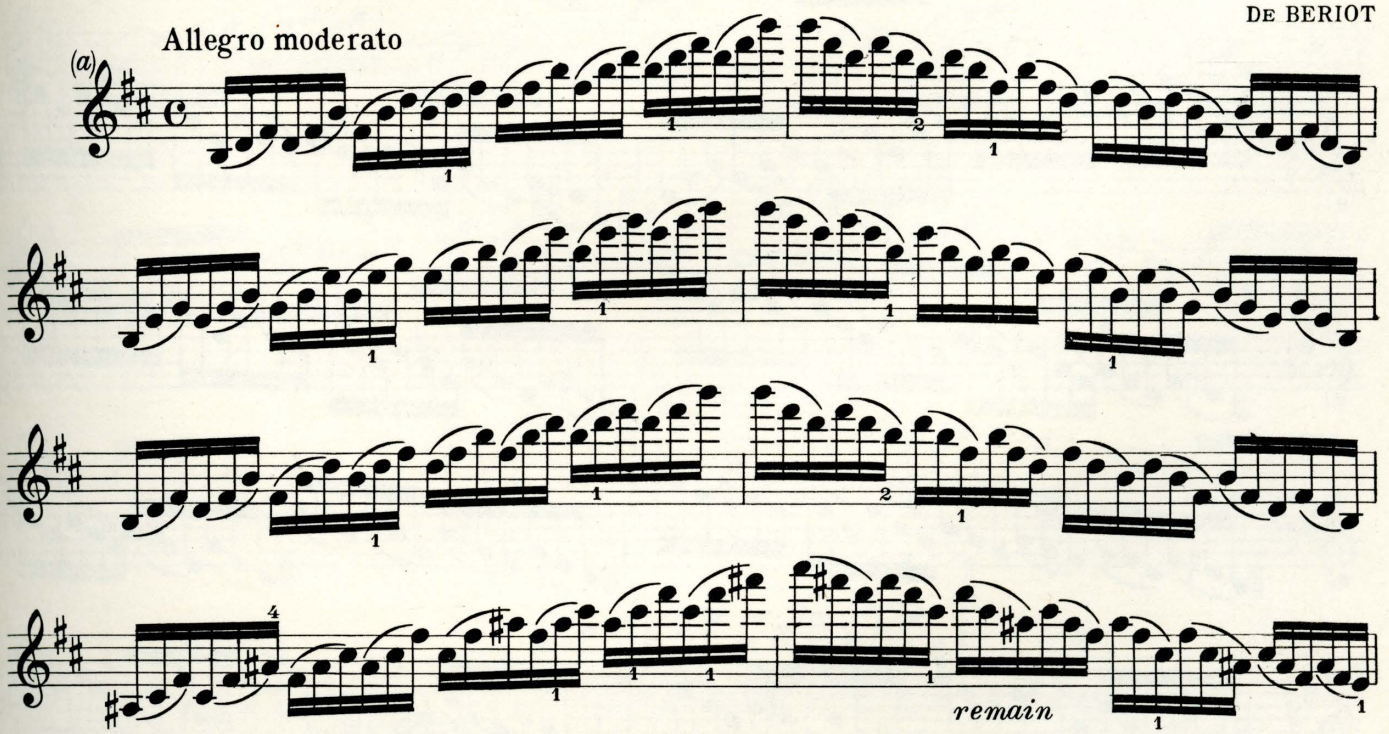

Once the harmonic basis of the measure is apparent, we can thenceforth read it at a glance; we can form its intervals with greater facility and accuracy; and we can memorize it with the utmost ease.

Section (*b*) is not so transparent, but here again our knowledge of HARMONY can be helpful to us. With a little analysis, we see that the first four notes are drawn from the major triad, G - B - D; and we gather that the last two notes of the first measure represent the triad A - C - E, but with the fifth (E) omitted. In the same way, we may trace partial or complete chord structures through most of the rest of this section.

You will find it easy to invent numerous bowing variants for use with section (*a*). In particular, try slurring it with two, four, eight and twelve notes to the stroke. The technical feature of section (*b*) is string crossings. Make as nearly imperceptible as you can, the motion of the bow in transferring from one string to another.

DE BERIOT

Allegro moderato

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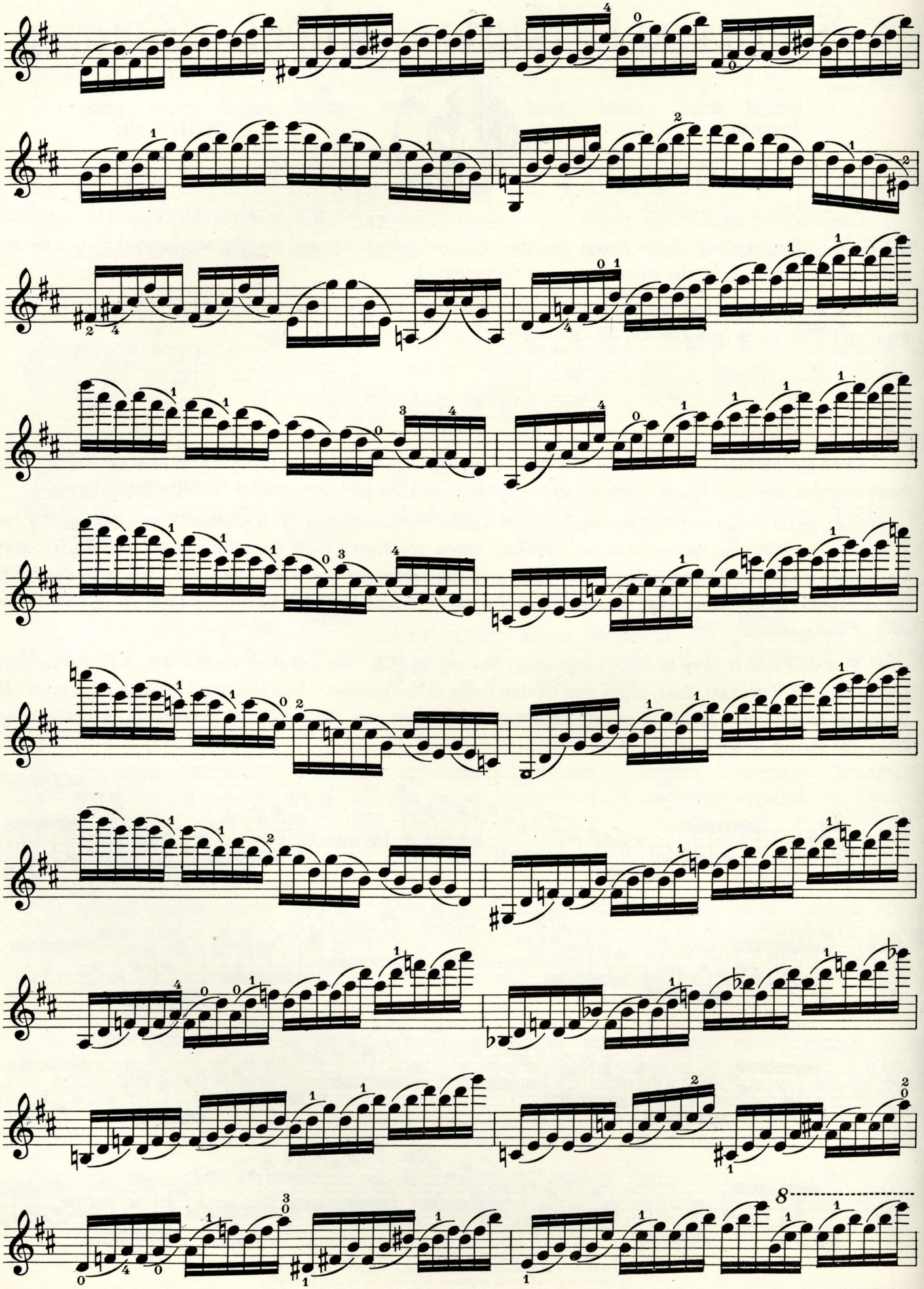
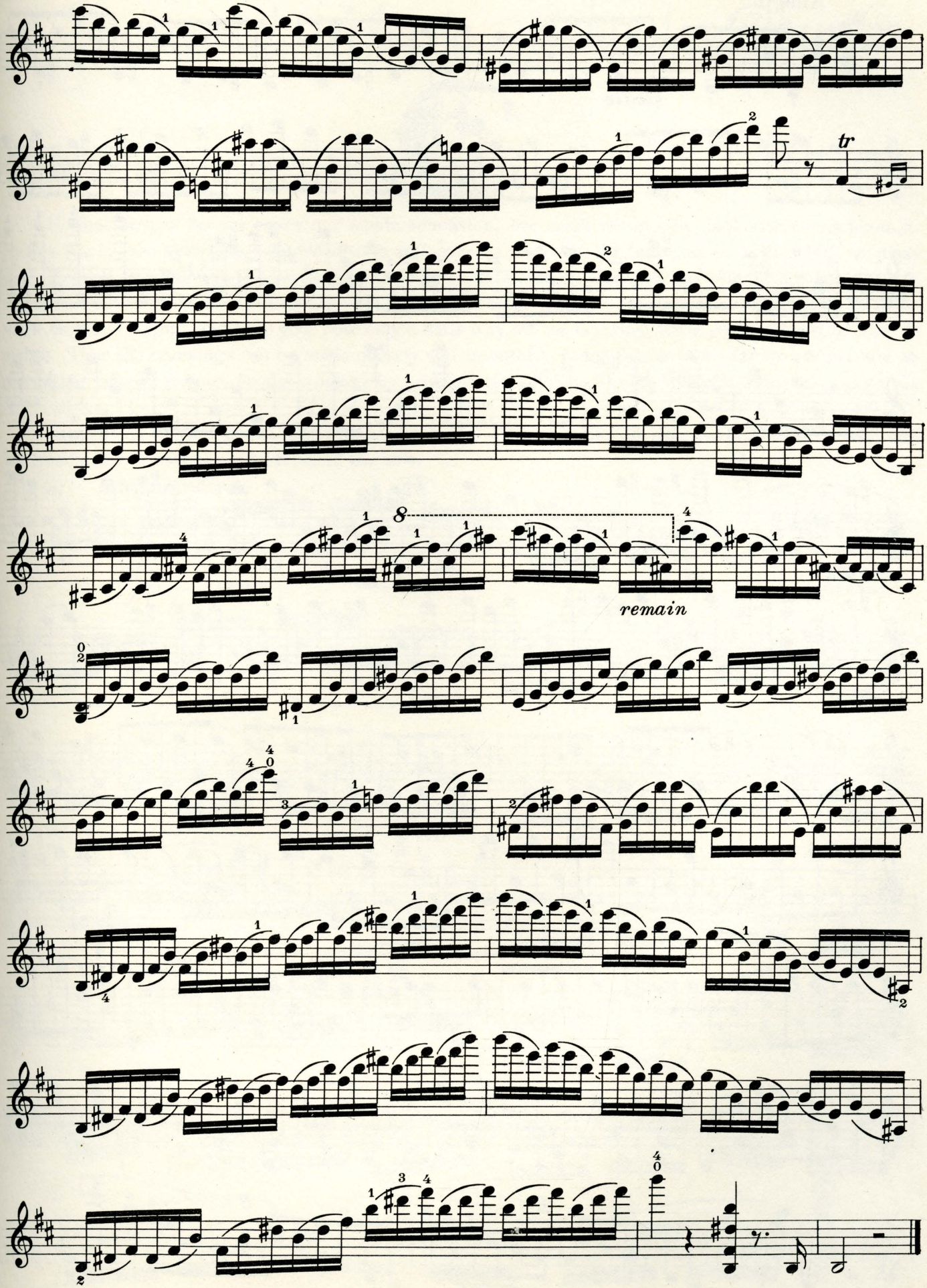
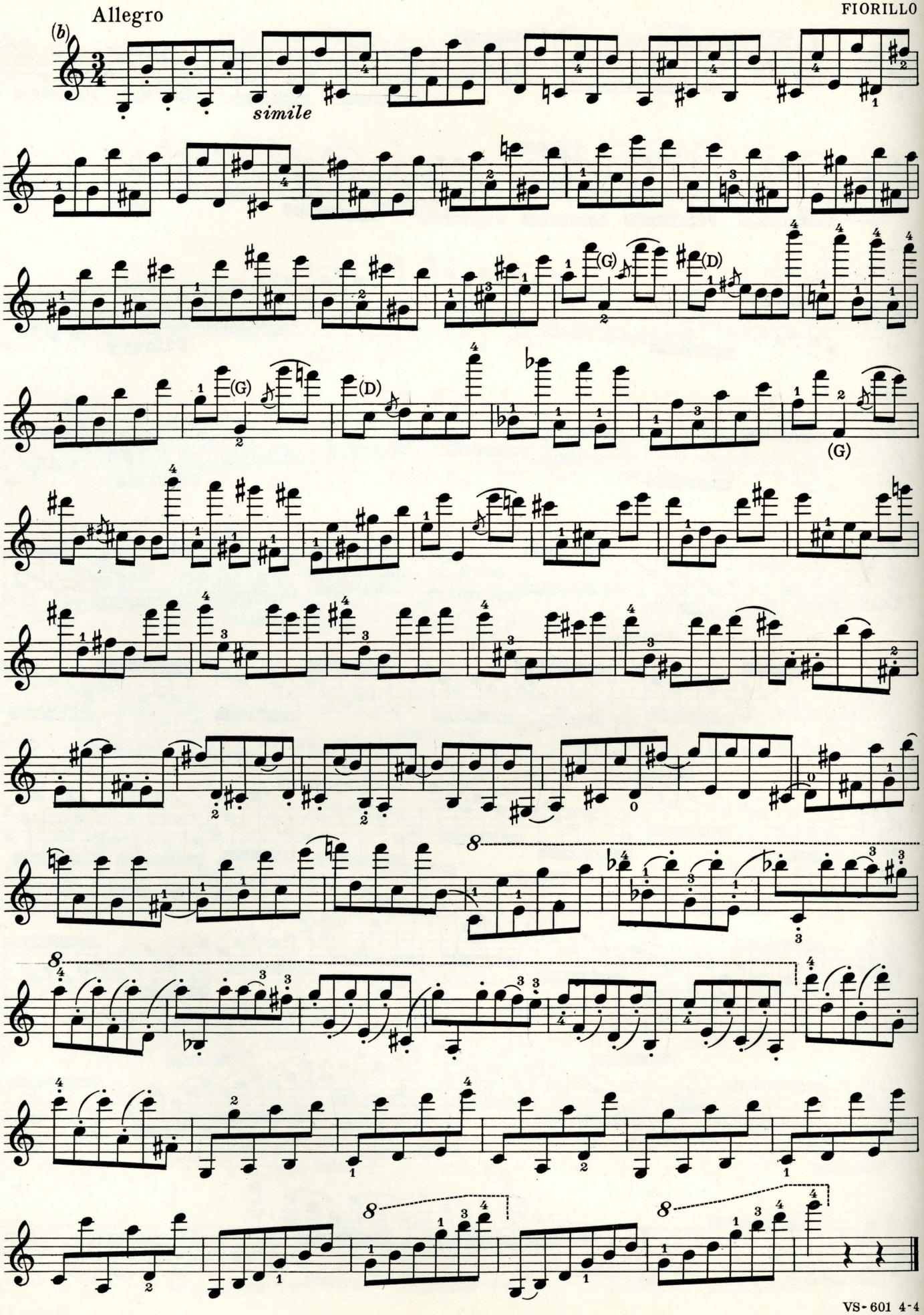



tr
8
remain


Allegro
(b)
simile
(G)
(D)
(G)
(D)
(G)

# Sherwood Music School Courses

VIOLIN

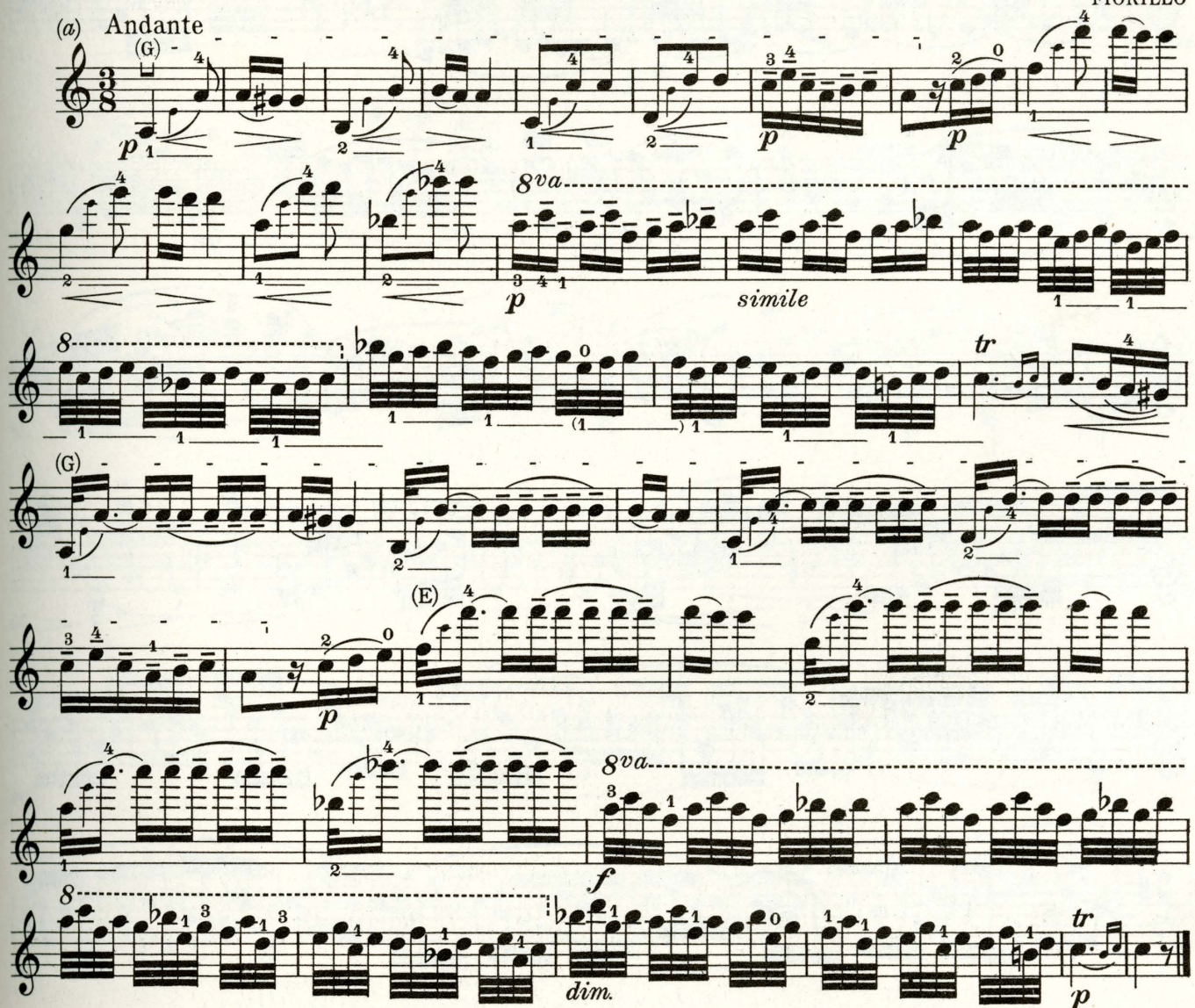
STUDY 602

Section (*a*) of this Study features Position shifts on one string. Small notes have been inserted at various points to indicate the portamento. (See Lesson 31, TECHNIC.)

The thirty-second notes which follow dotted sixteenth rests in section (*b*) should be very short—unless you take some pains with them, they are likely to sound like sixteenth notes. The chain of trills in measure 11 should be performed thus:

You will find numerous extensions in section (*c*). Observe the change of key from F♯ major to the enharmonic parallel, G♭ major.

FIORILLO

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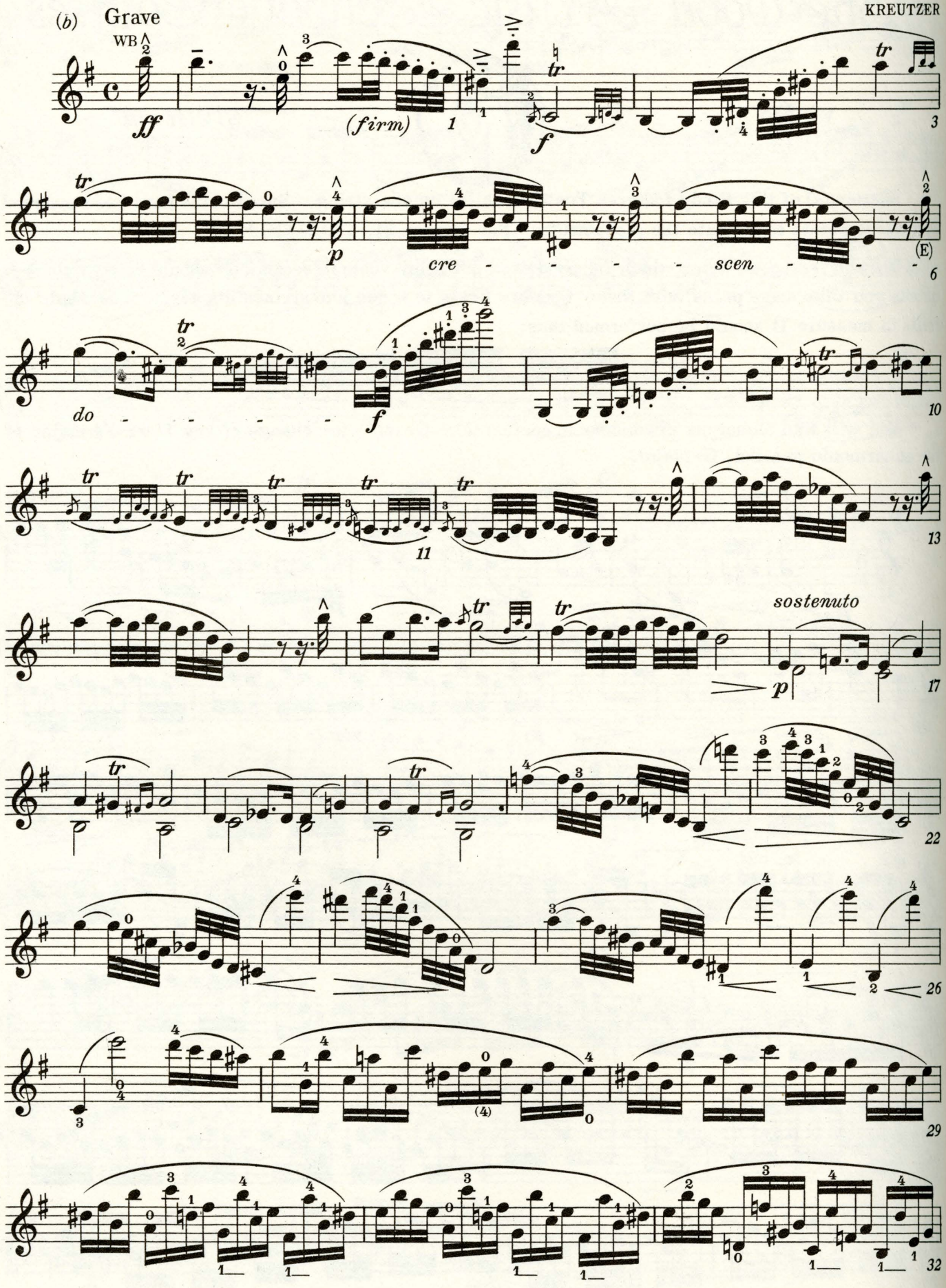
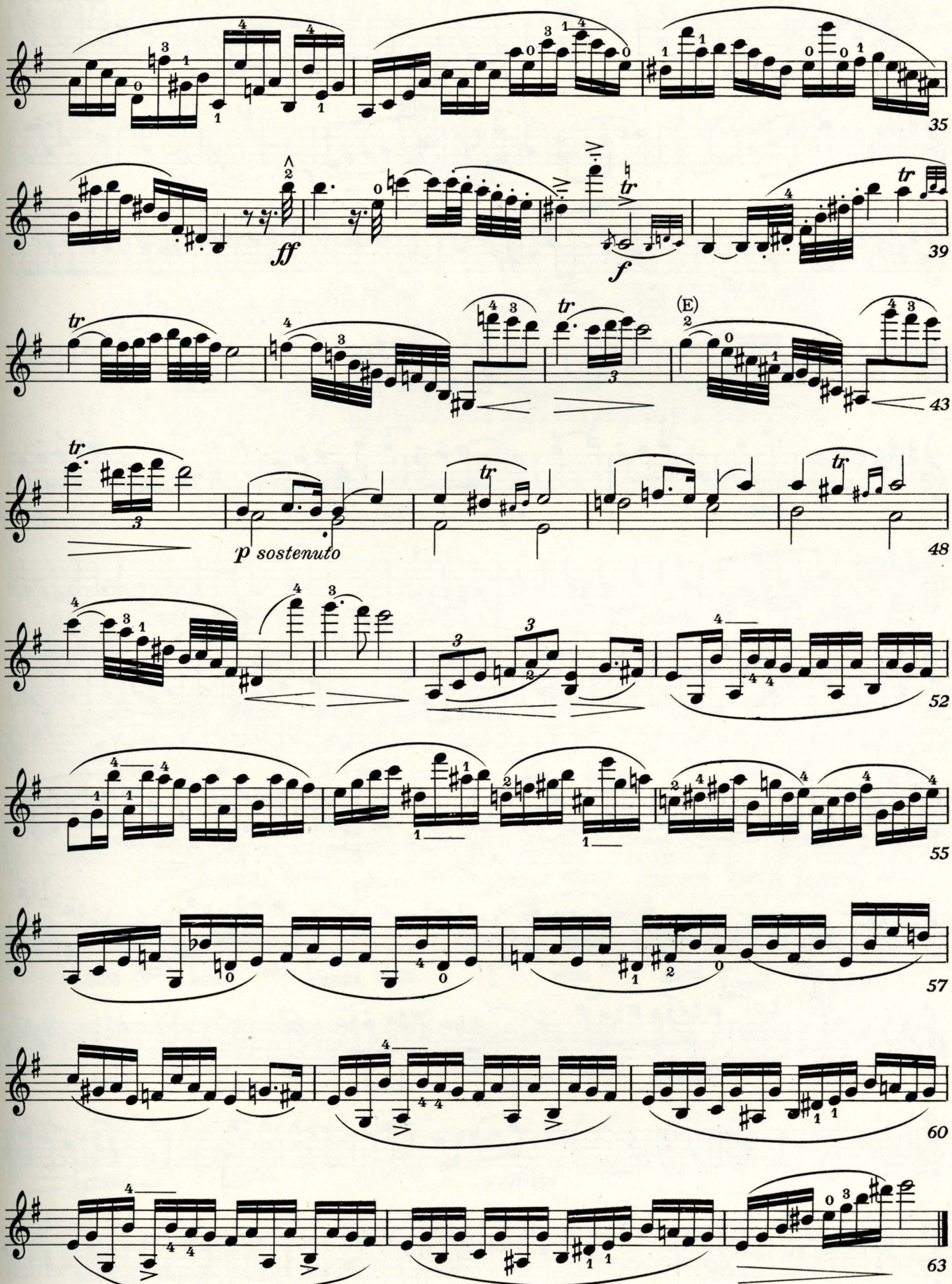
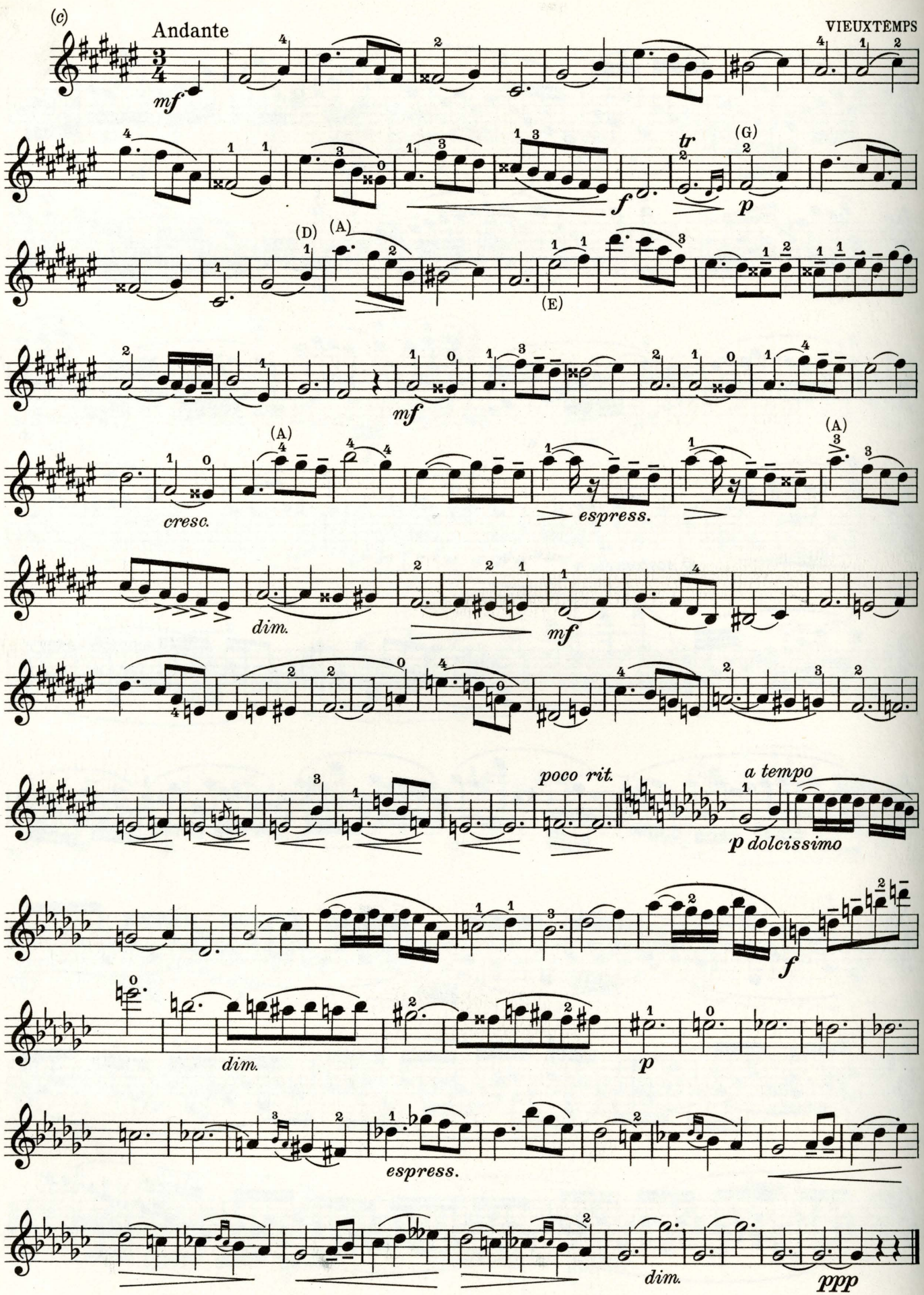

(b) Grave
WB
ff
(firm)
f
p
cre - - - - scen - - -
(E)
do - - - - -
f
sostenuto
p


35
ff
f
39
(E)
43
p sostenuto
48
52
55
57
60
63

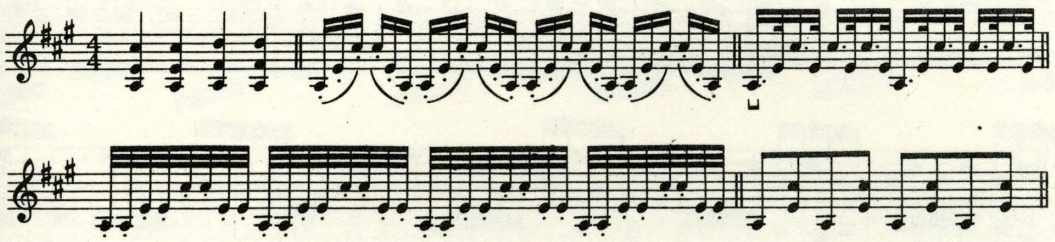

(c)
Andante
mf
f
tr
(G)
p
(D)
(A)
(E)
mf
cresc.
espress.
dim.
mf
poco rit.
a tempo
p dolcissimo
f
dim.
p
espress.
dim.
ppp

# Sherwood Music School Courses

VIOLIN

STUDY 603

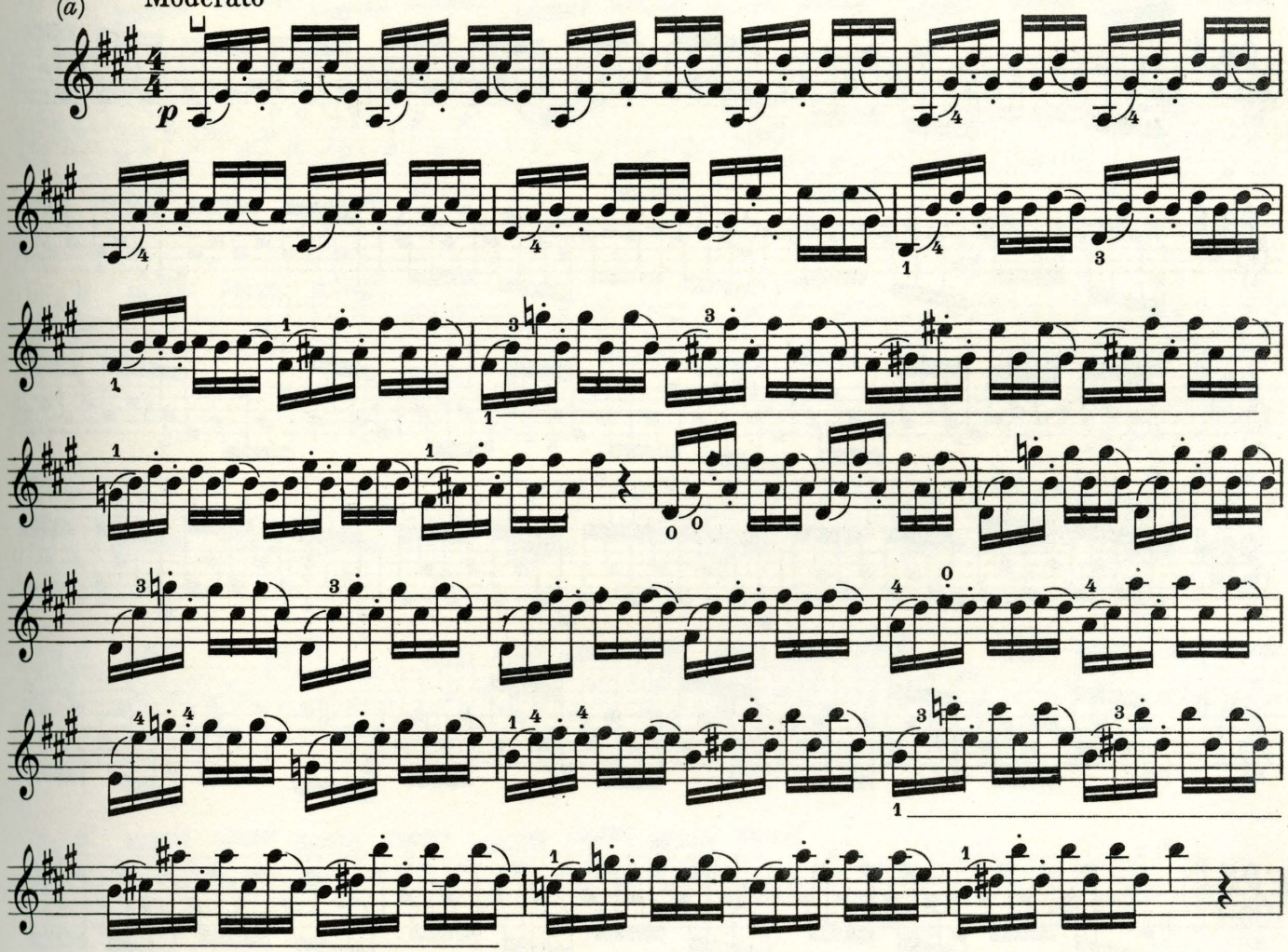
Play section (*a*) of this Study softly, with short strokes, and with little deviation in dynamic intensity. Apply to it the following variants:



Section (*b*) should be played at the tip of the bow. Practice this section also with slurred legato bowing, using four, eight, and sixteen tones to the stroke.

KREUTZER

(*a*) Moderato



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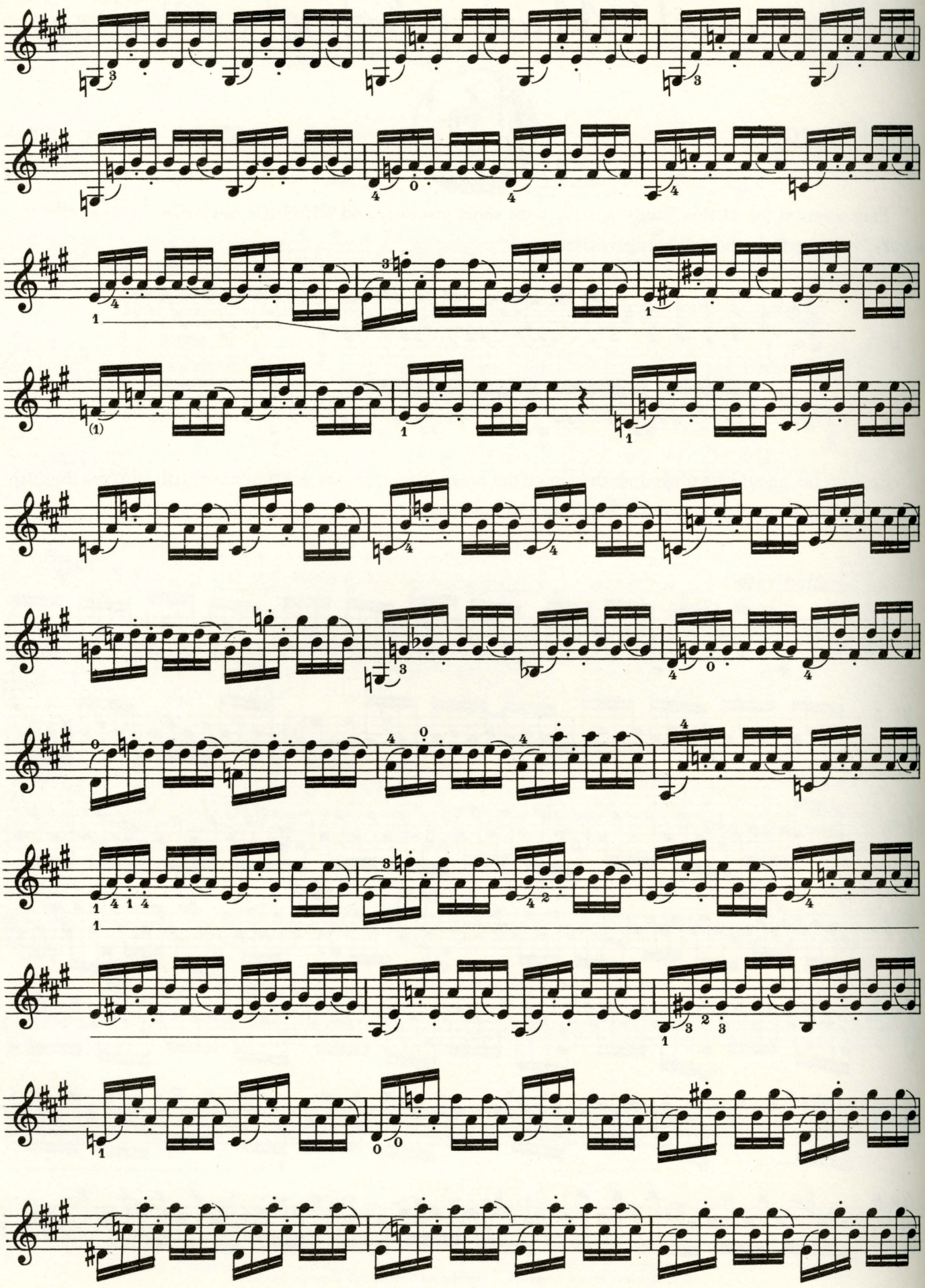
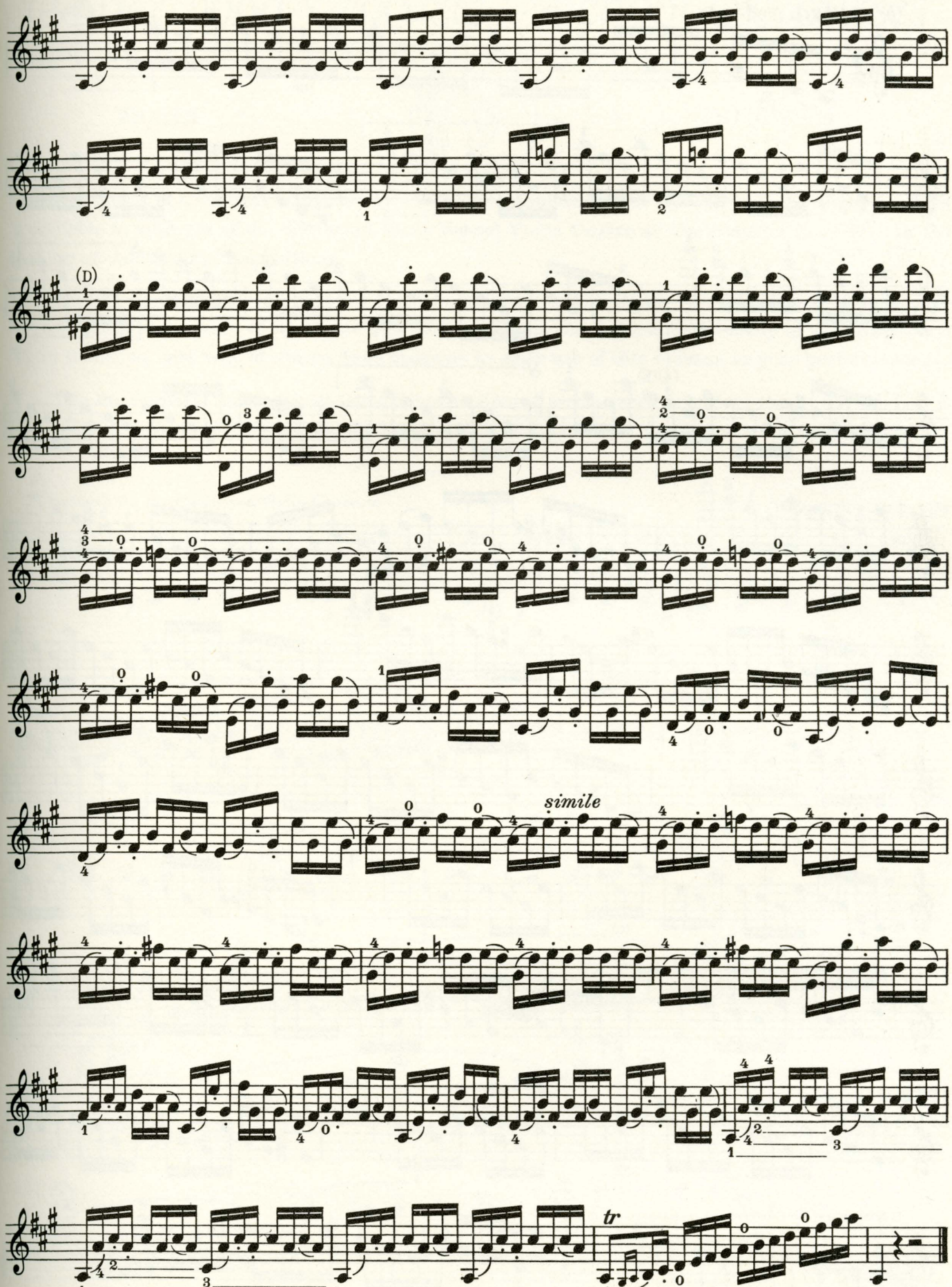
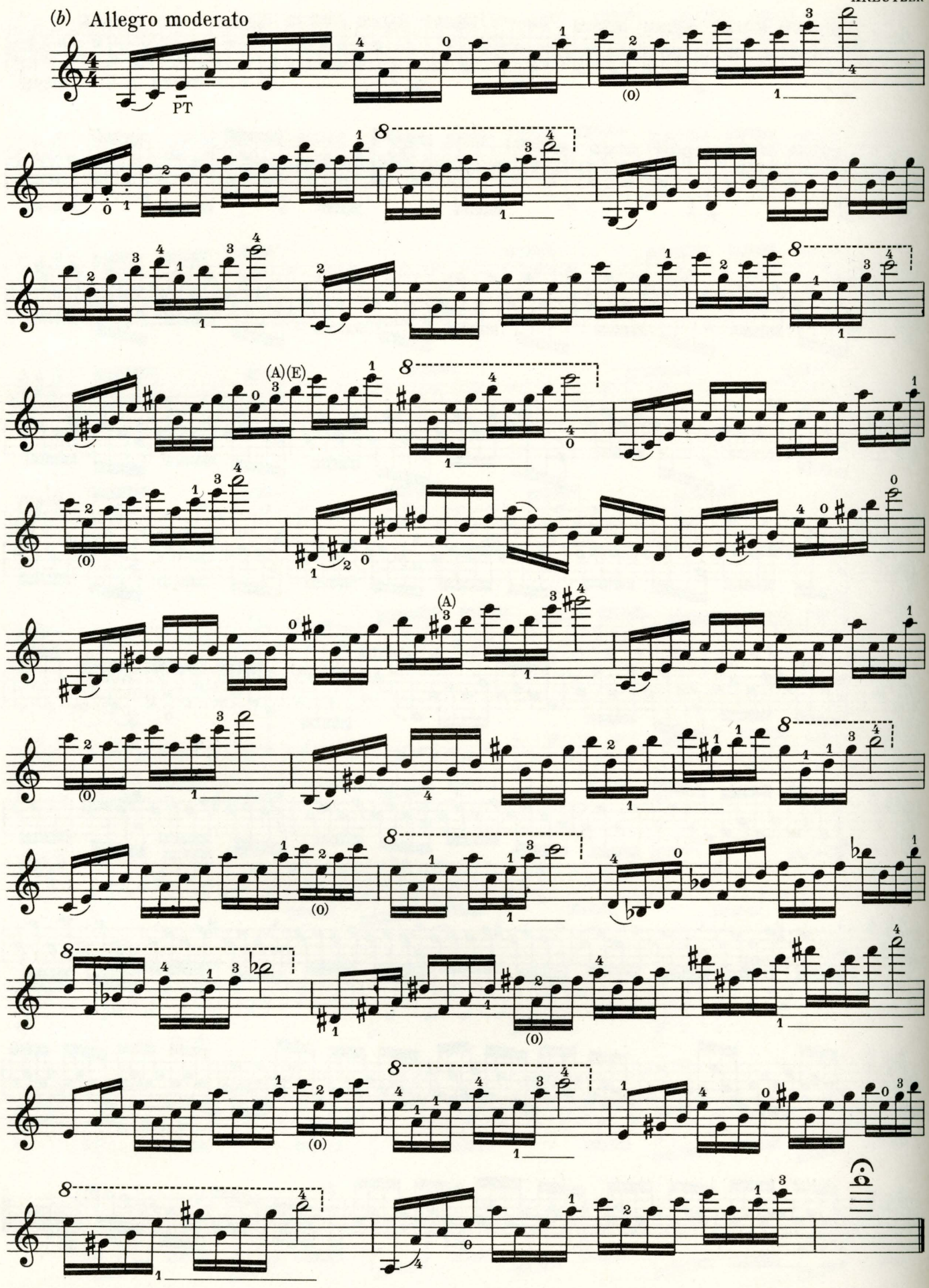



(D)
simile
tr


(b) Allegro moderato
PT
(A)(E)
(A)

# Sherwood Music School Courses

VIOLIN

STUDY 604

No matter how far we carry our music education, we must continually deal with fundamentals. In this Study, we are much concerned with string crossings, and the fundamental with which we must deal is economy of motion in transferring the bow. For example, when you are playing a passage which alternates between the G and the D strings, let your bow barely keep clear of the D string when it is at work on the G string; and keep your bow only a little way off the G string, when you are bowing the D string. Thus the crossings can be made quickly and smoothly. In the course of the stroke which leads to a crossing, always prepare for the crossing by bringing the bow close to the string to which the transfer is to be made.

In addition to playing this Study according to the slurring indicated, practice both sections with various numbers of tones to each stroke of the bow.

DONT

(a) Allegro moderato

*legato*

*f*

5th Pos.

*remain*

(D)

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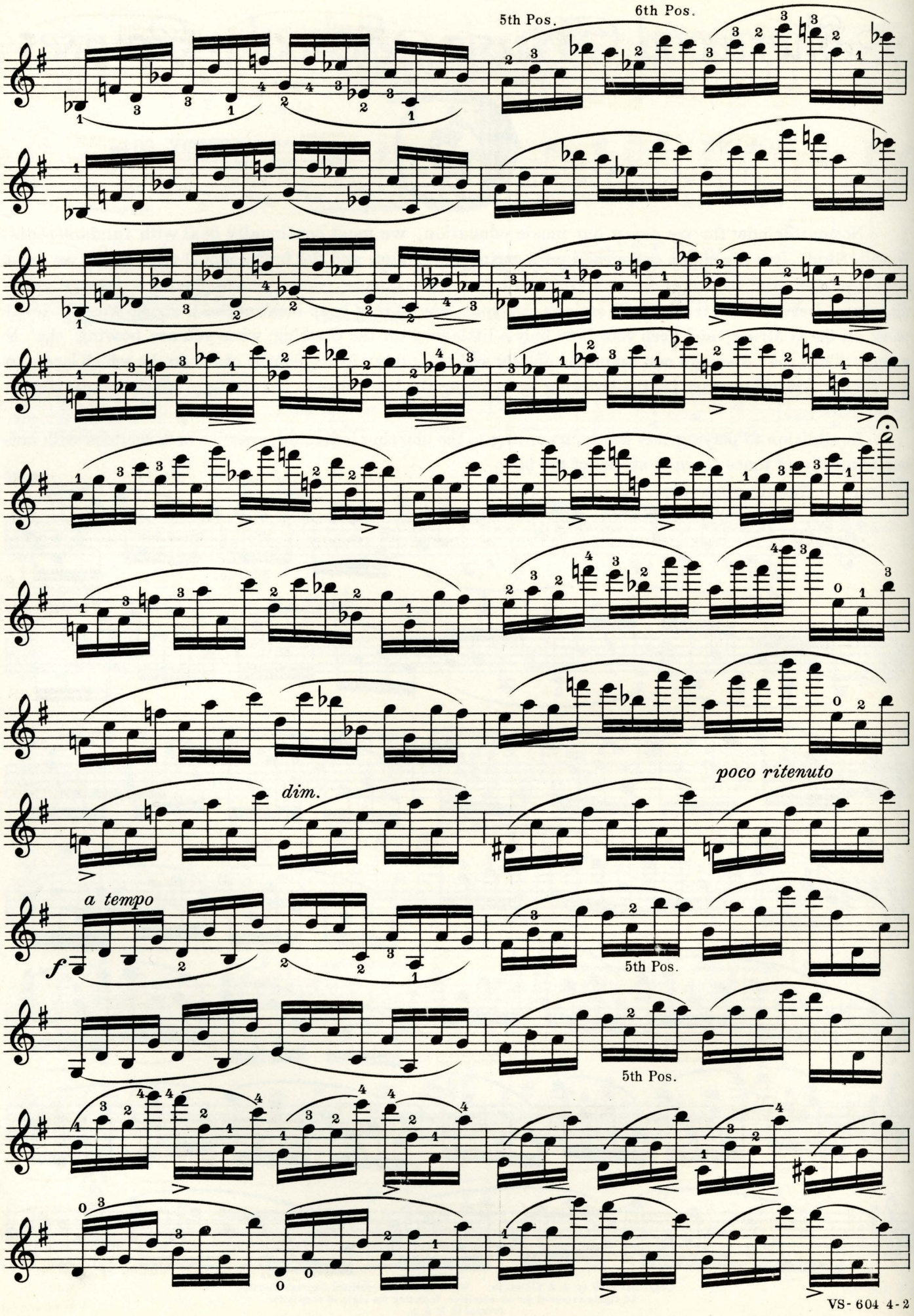
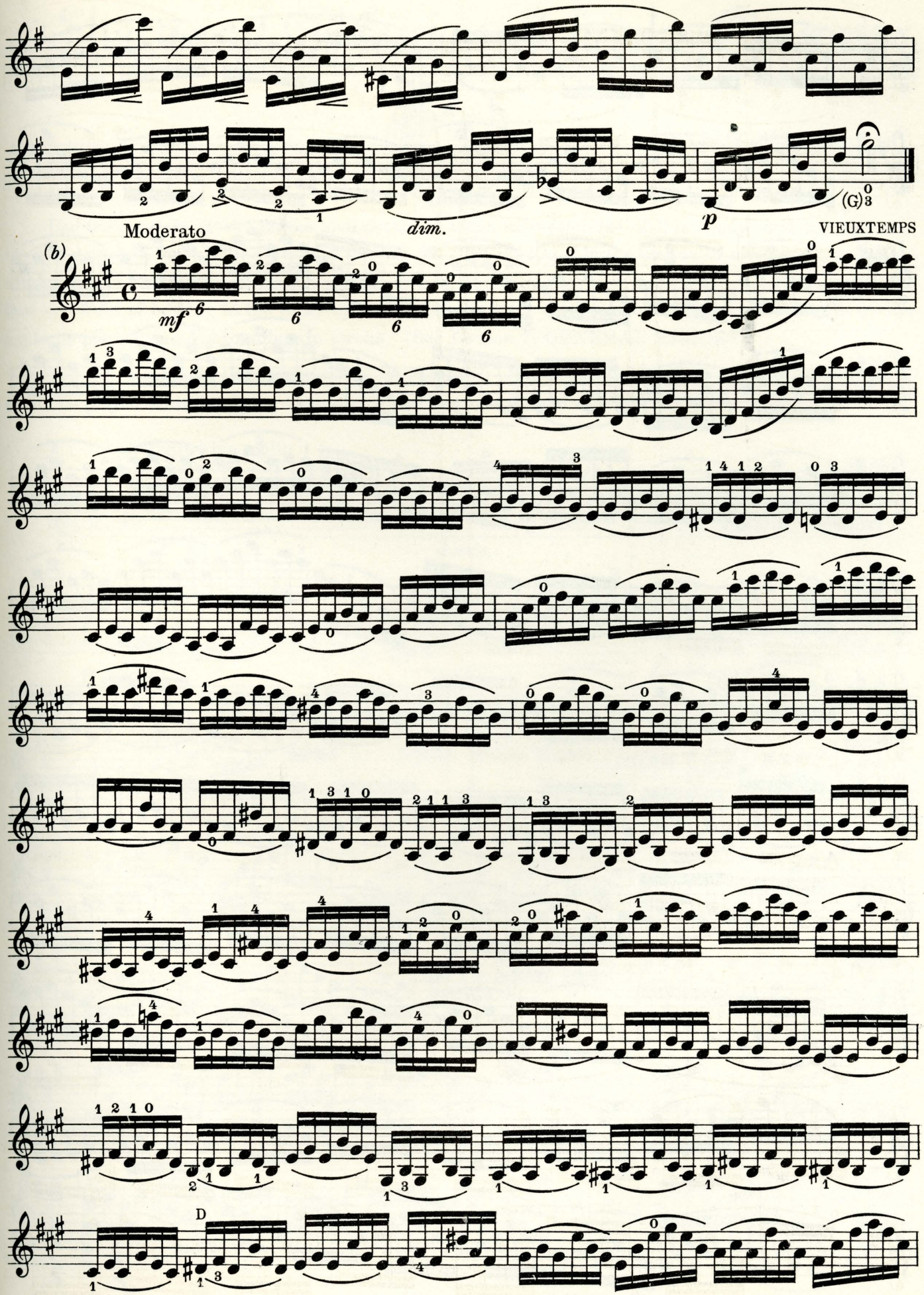
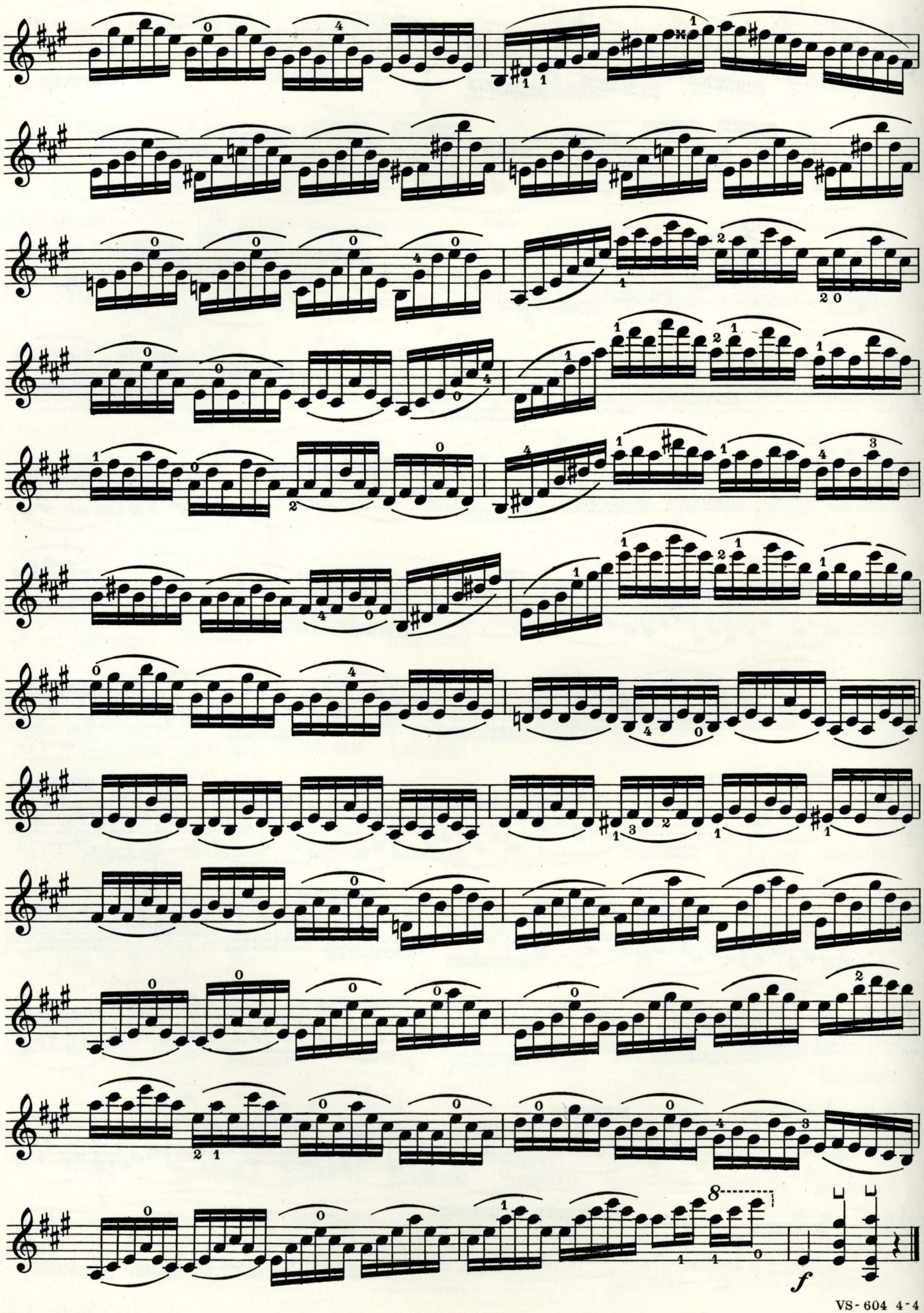

5th Pos.
6th Pos.
dim.
poco ritenuto
a tempo
f
5th Pos.
5th Pos.


Moderato
dim.
p
(G)
VIEUXTEMPS
(b)
mf
D


8
f

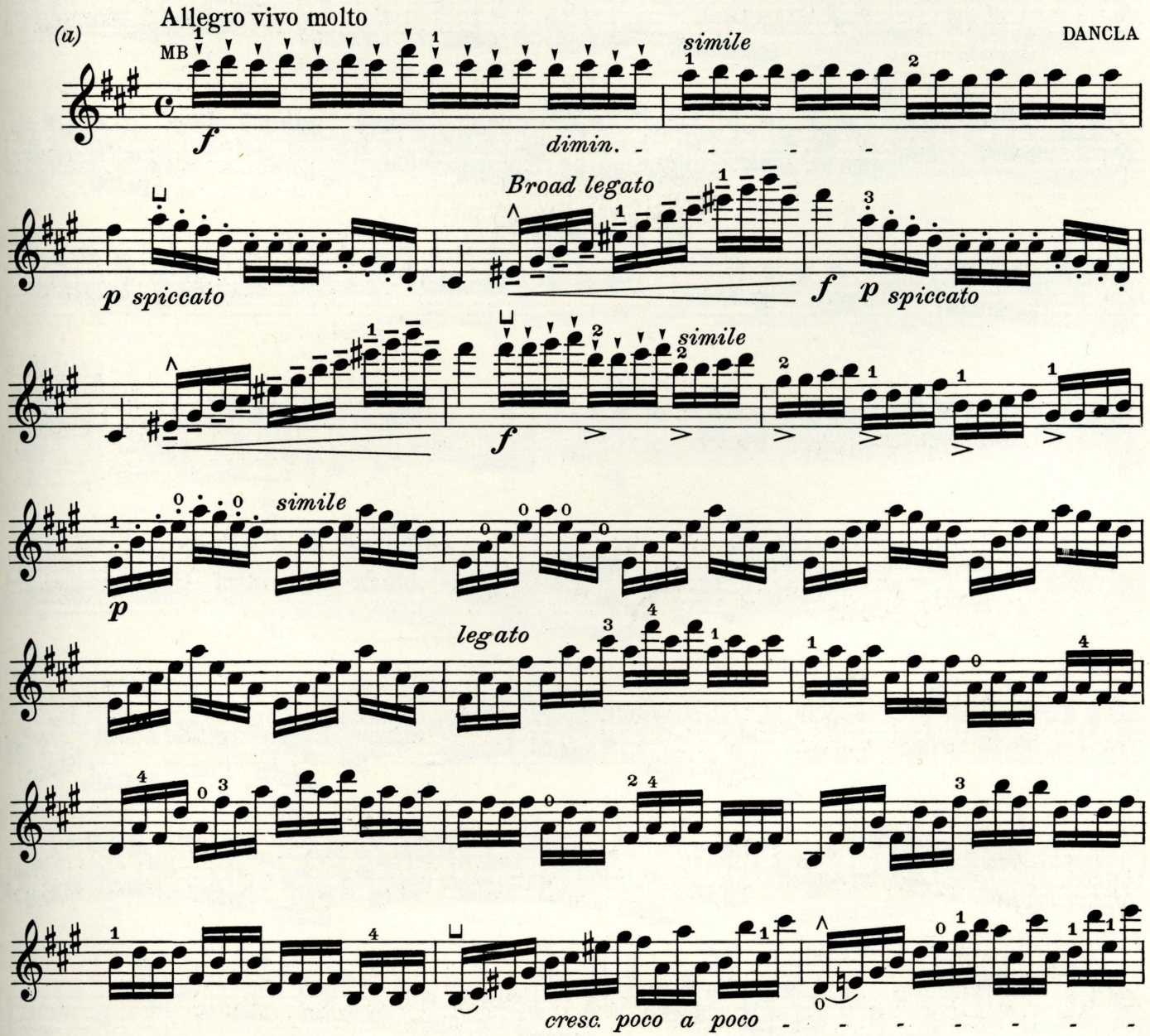
# Sherwood Music School Courses

VIOLIN

STUDY 605

Use the martele stroke on the loud detached tones in section (*a*) of this Study, and spiccato on the soft detached tones. (See Lessons 35 and 39, TECHNIC.) In the course of *crescendos* or *diminuendos* which lead from soft detached tones to loud detached tones, or *vice versa,* change gradually from one form of bowing to the other by modifying the vigor of your stroke. Notes marked with dashes are to be played with a broad legato stroke. (See Lesson 7, GENERAL THEORY.)

The single detached tones in section (*b*) should be played spiccato, and the slurred detached tones should be played with the flying staccato. (See Lessons 35 and 47, TECHNIC.)

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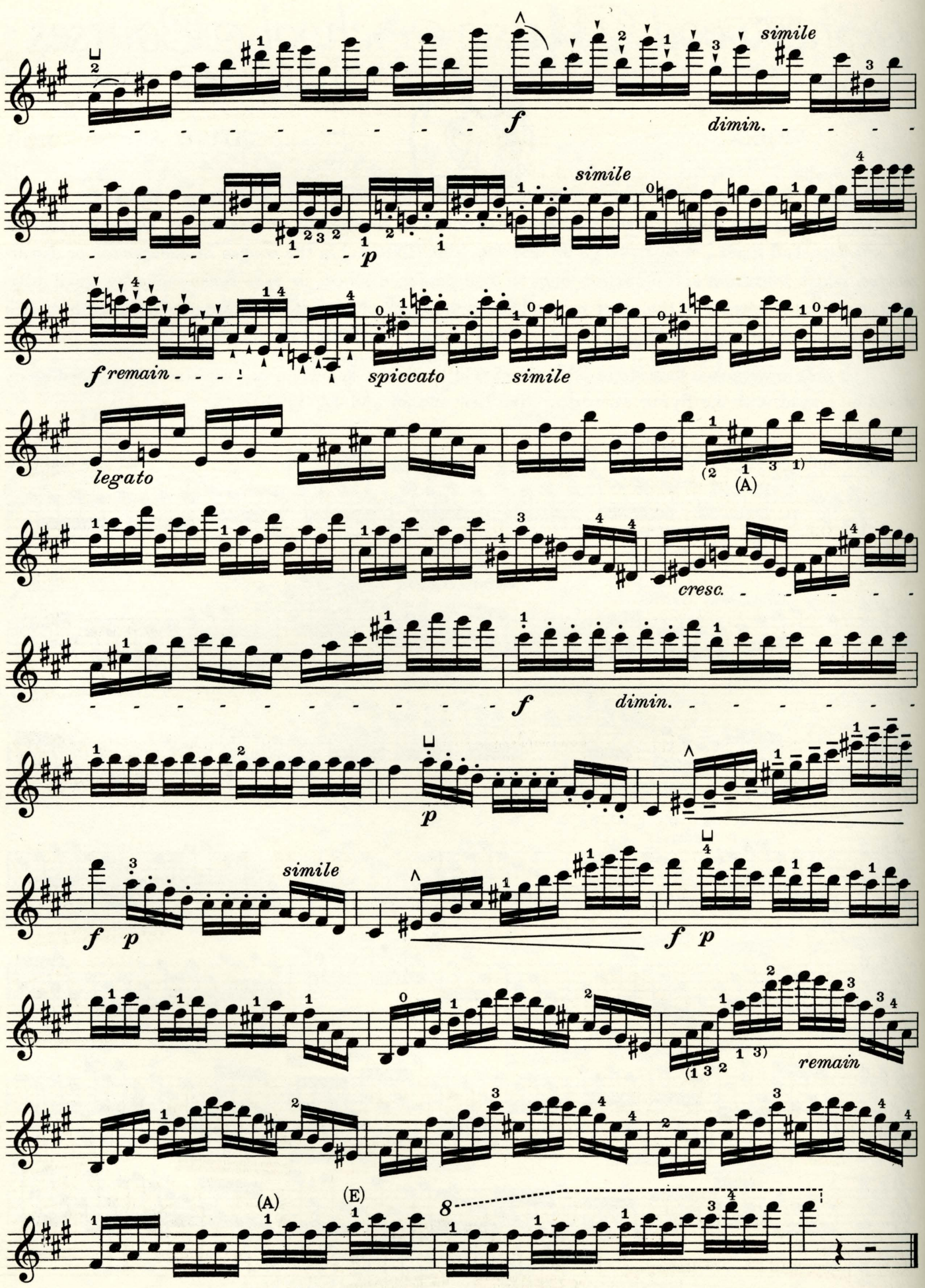
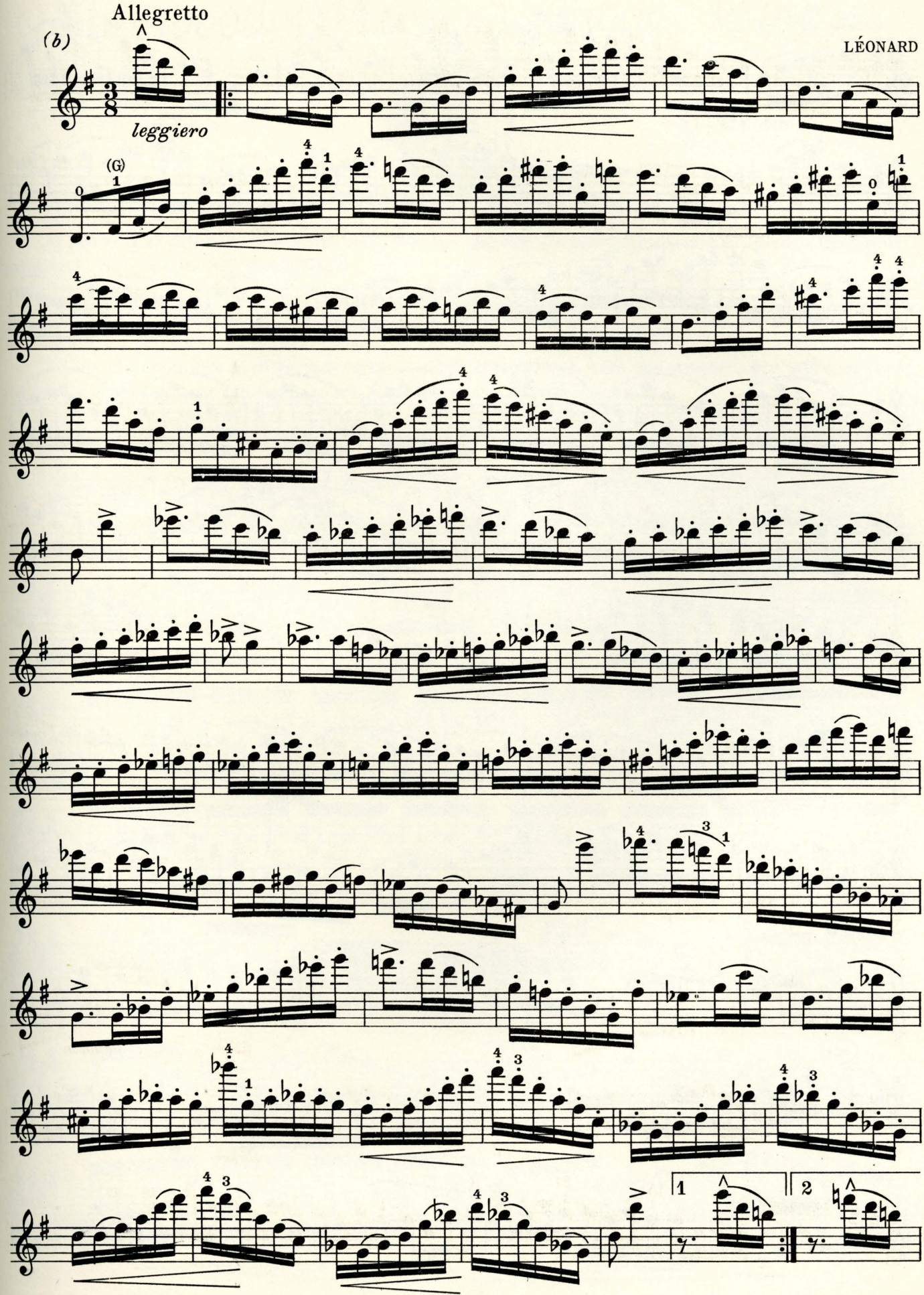
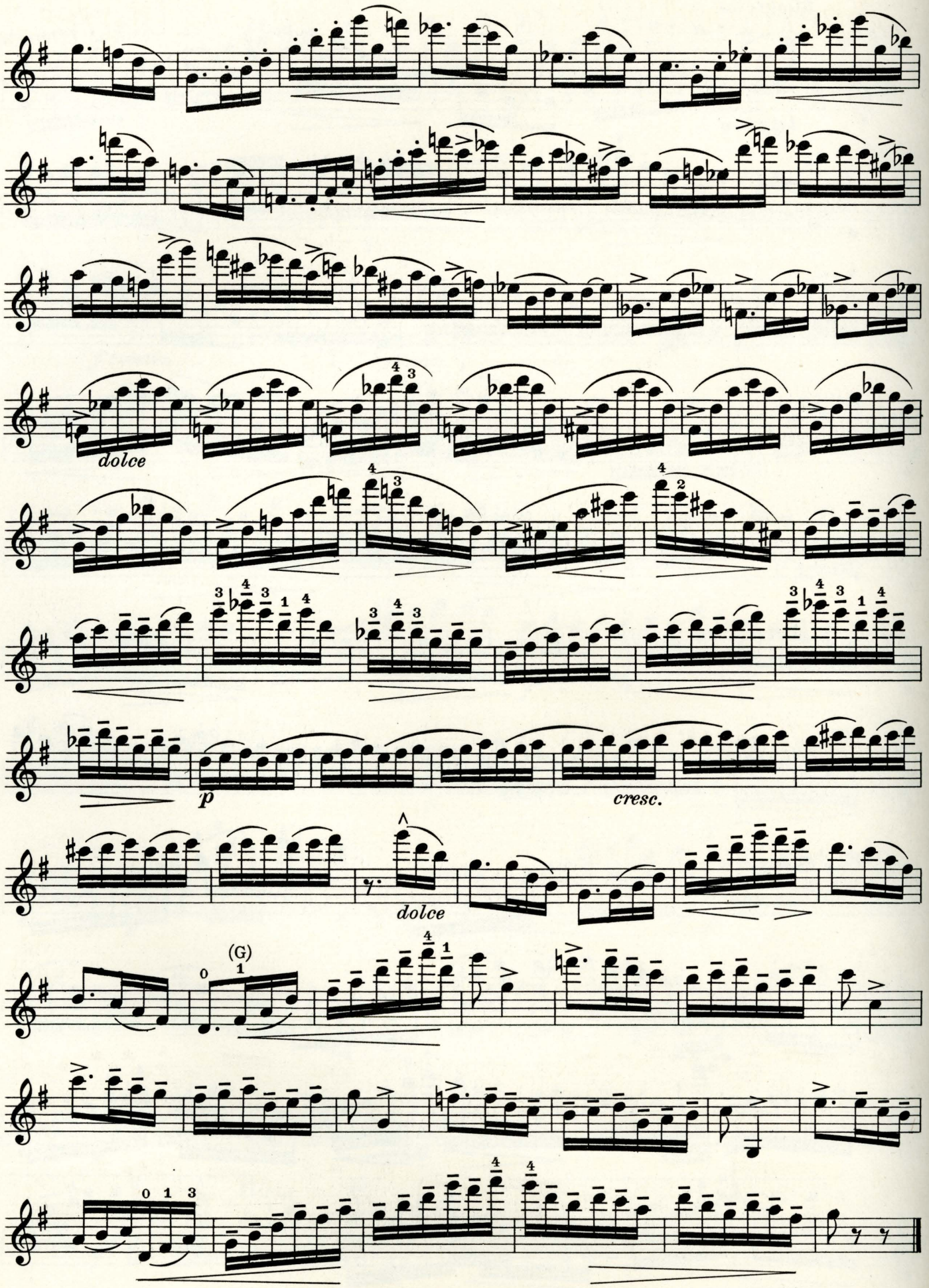

simile
f
dimin.
simile
p
f remain
spiccato
simile
legato
(A)
cresc.
f
dimin.
p
simile
f p
f p
remain
(A)
(E)
8


Allegretto
(b)
LÉONARD
leggiero
(G)
1
2


dolce
p
cresc.
dolce
(G)

# Sherwood Music School Courses

VIOLIN

STUDY 606

Various kinds of detached bows can be used effectively in your practice of this Study.

Apply to it at different times the marcato, the martele (or martellato), and the detache (both grand and petit). See Lesson 39, TECHNIC.)

These strokes differ from one another chiefly as to the amount of bow used, the vigor of accentuation and stroke, and the abruptness with which the stroke is brought to a halt.

Taking these factors in different degrees and in combination with one another, you will find that you have a wide range of fascinating effects with which to experiment.

RODE

Moderato assai

*simile*

*f* *f* *f* *f* *fp* *f* *f* *f* *fp* *f sempre* *f* *f* *f* *f* *f* *f* *f* *fz*

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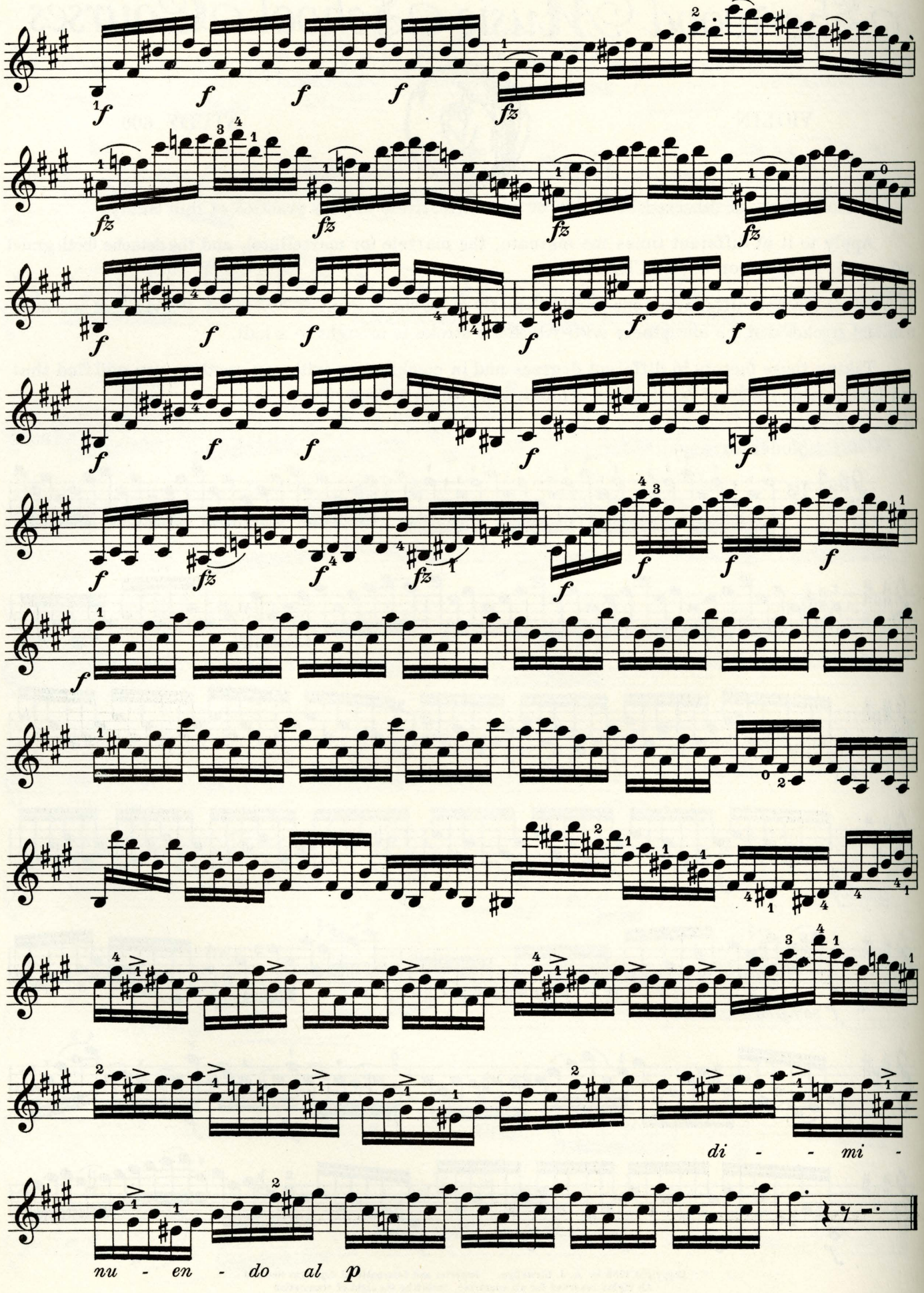

f
fz
di - - mi -
nu - en - do al p

# Sherwood Music School Courses

VIOLIN

STUDY 610

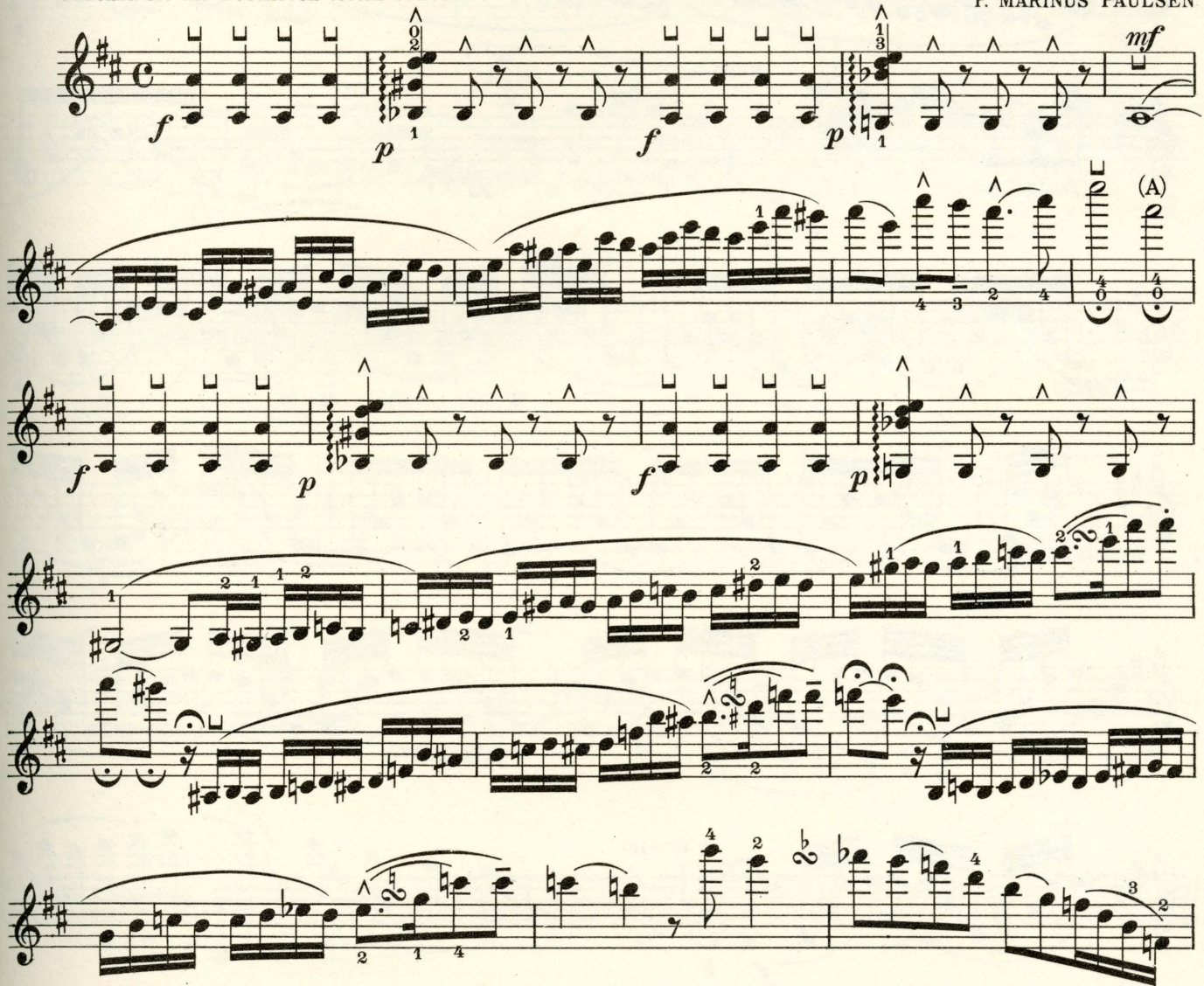
This Study is a cadenza composed by P. Marinus Paulsen for the Beethoven Violin Concerto, which is available to students of the Sherwood Music School Violin Course as Composition No. 847, in the Catalog of Additional Compositions.

You will find this cadenza valuable practice material because of the variety of its technical and interpretative aspects, none of which are new to you. When you undertake the study of the Beethoven Violin Concerto, you will, of course, have occasion to make use of this cadenza in your performance.

Like the Concerto itself, this cadenza is not an item to be mastered in a short time. You will find it most profitable to study it for awhile, lay it aside for a time, take it up again; and so on, indefinitely.

Cadenza for the Beethoven Violin Concerto

P. MARINUS PAULSEN

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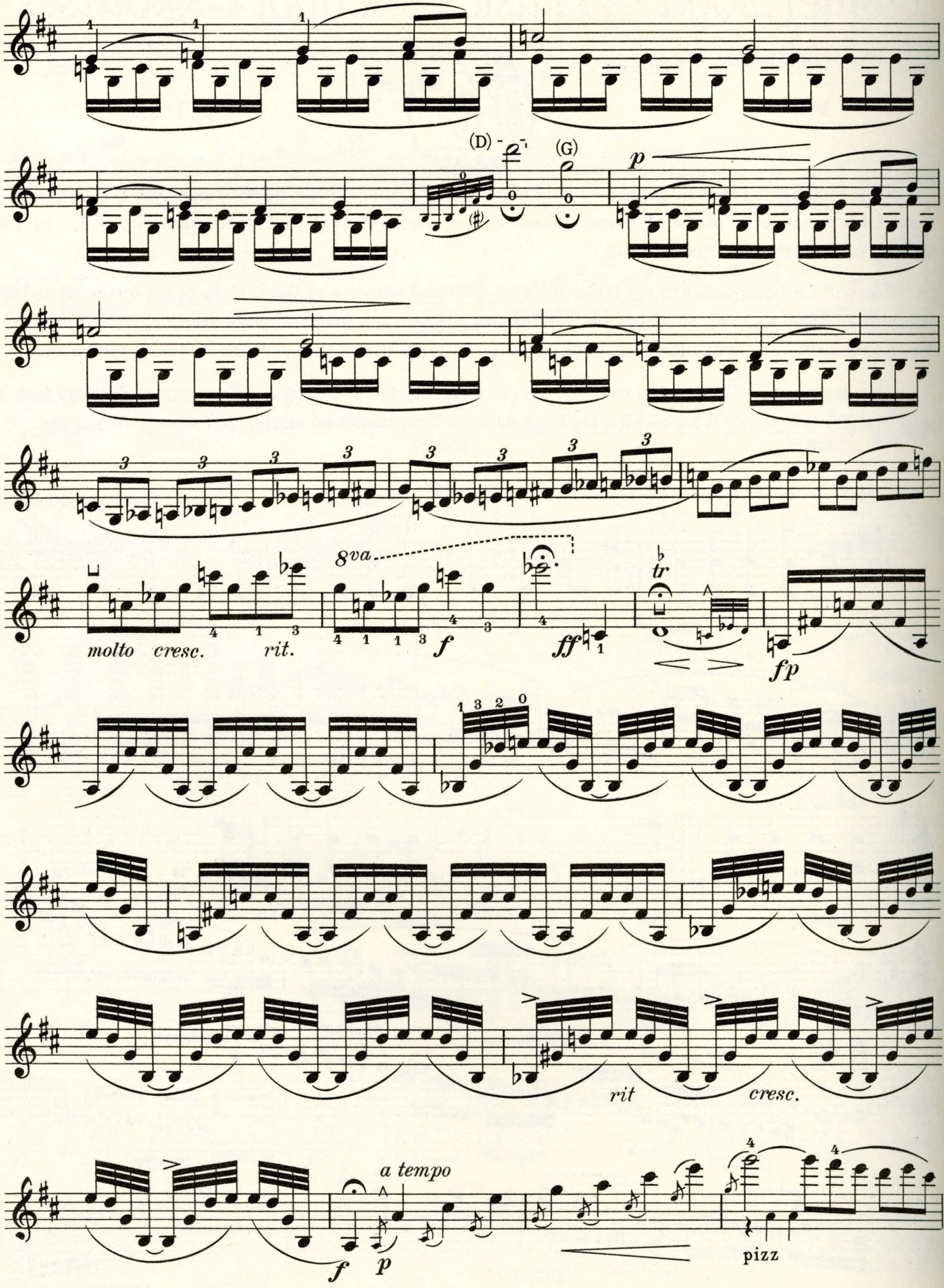
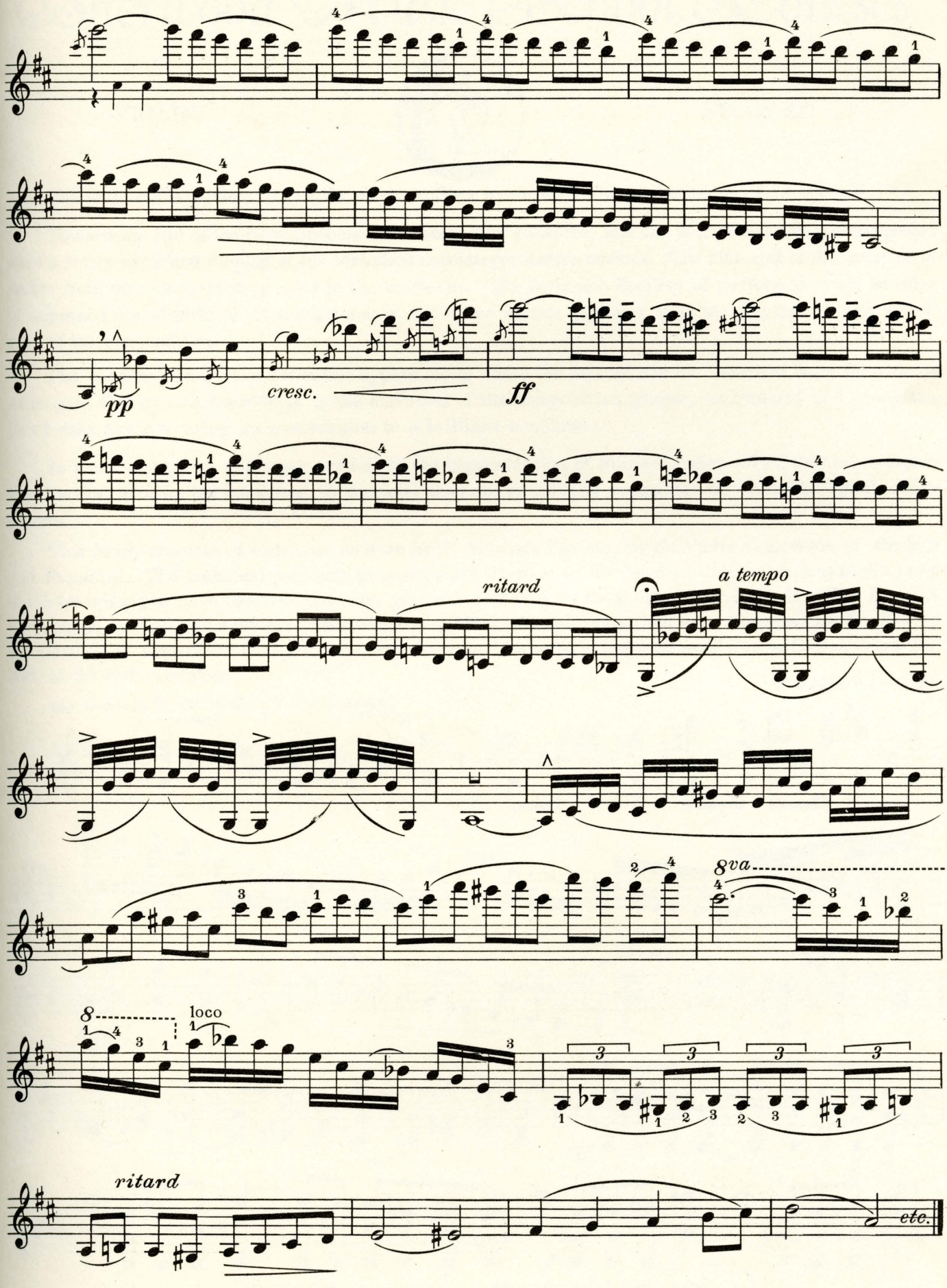

(D)
(G)
p
molto cresc.
rit.
8va
f
ff
tr
fp
rit
cresc.
a tempo
f
p
pizz


pp
cresc.
ff
ritard
a tempo
8va
8
loco
ritard
etc.

# Sherwood Music School Courses

VIOLIN

STUDY 620

The cadenza is always one of the most exciting moments in the performance of a concerto.

Toward the end of the first movement, the orchestra subsides, and the soloist embarks unaccompanied upon a fairly extended display of his technical and interpretative powers. The material of the cadenza is drawn from themes previously used in the concerto. The style and facility of performance are intended to command the admiration of the listener in a greater degree, perhaps, than the playing of any other part of the composition.

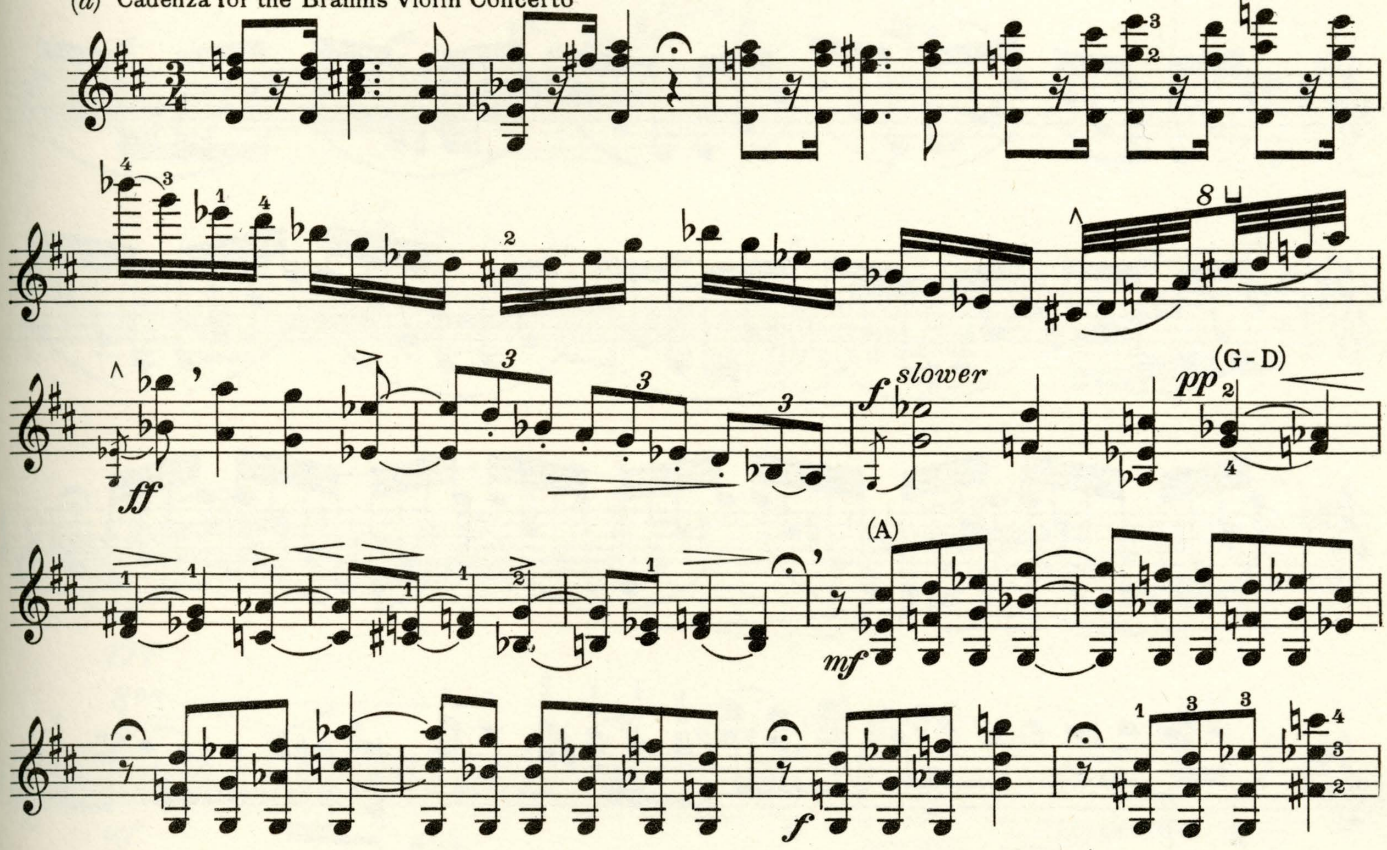
The cadenza is a sort of diverting bypath along which the soloist and his listeners dally for a time. At length, this bypath leads back to the highroad of the composition proper; and soloist and orchestra join forces again to bring the composition to a brilliant conclusion.

In some instances, cadenzas are left to the improvisation of the performer. Often they are written into the concerto by the composer. Sometimes they are written by composers for concertos by other composers.

This Study consists of cadenzas written by P. Marinus Paulsen for the Violin Concertos of Brahms and Paganini. The technical problems presented are too diverse for detailed discussion, but in the light of the training you have received thus far, you will find none of them especially difficult. The Brahms Concerto is available to students of the Sherwood Music School Violin Course as Composition No. 848, in the Catalog of Additional Compositions; the Paganini Concerto is likewise available as Composition No. 866, in the same Catalog.

P. MARINUS PAULSEN

(*a*) Cadenza for the Brahms Violin Concerto

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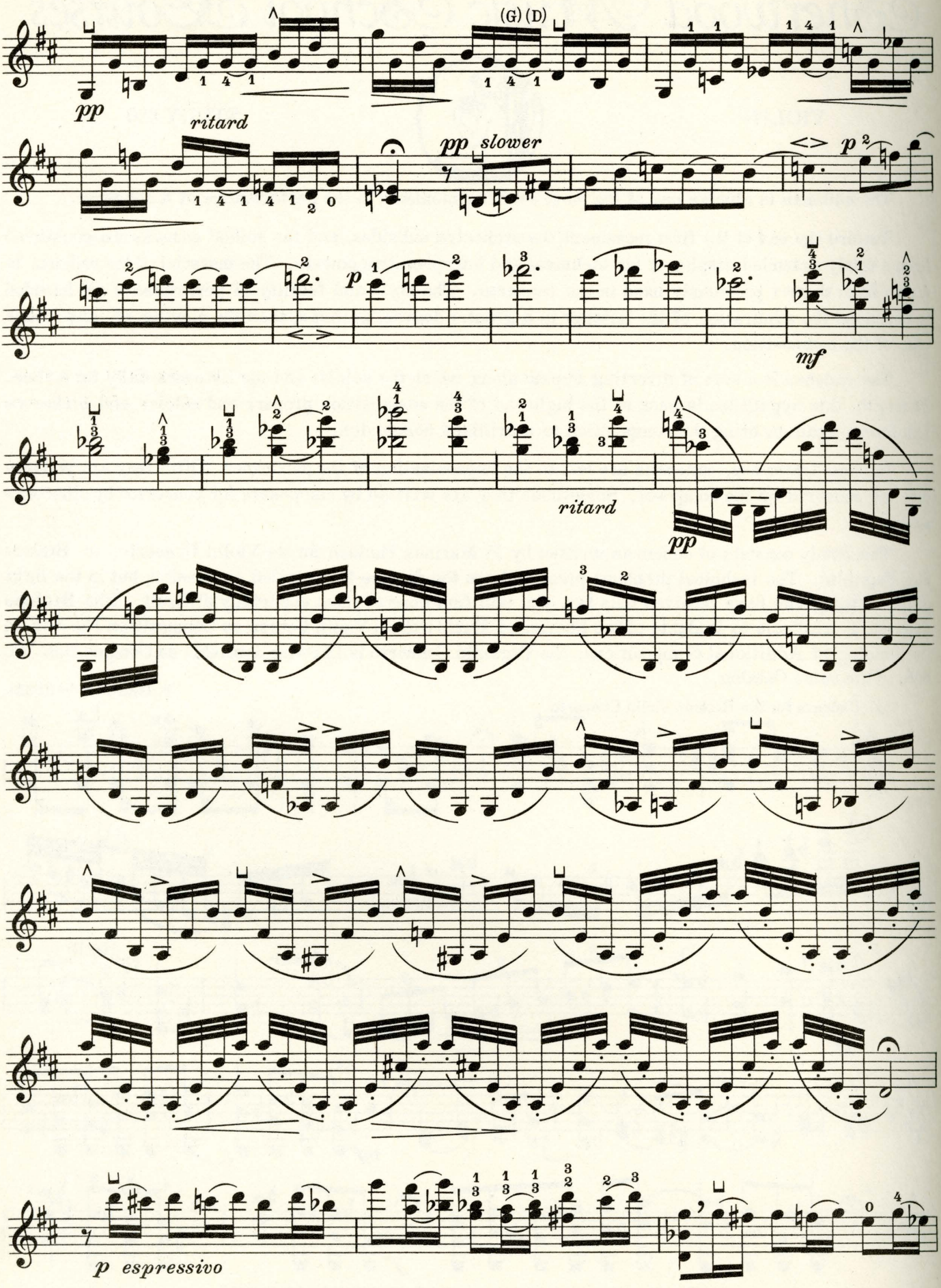
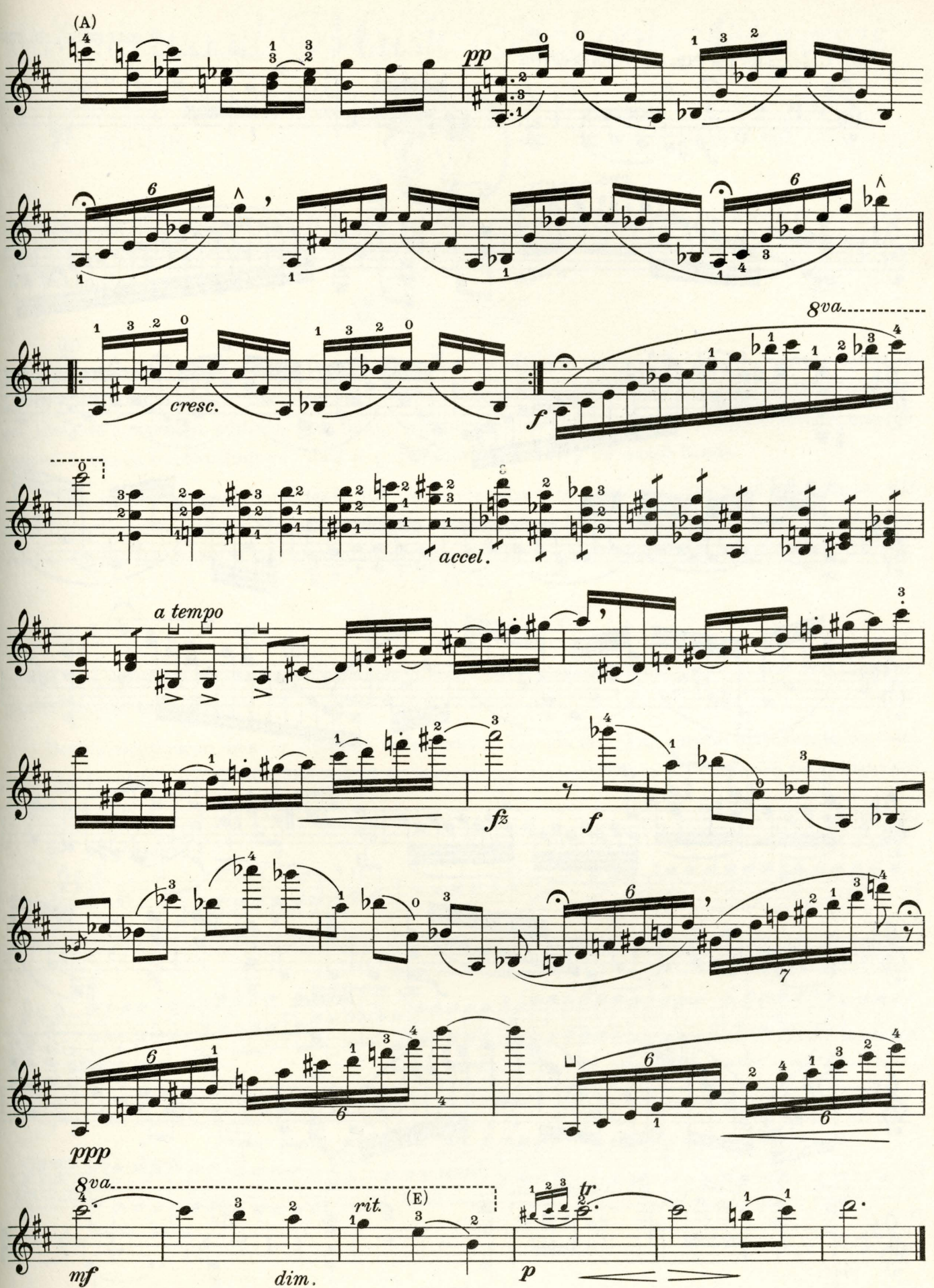
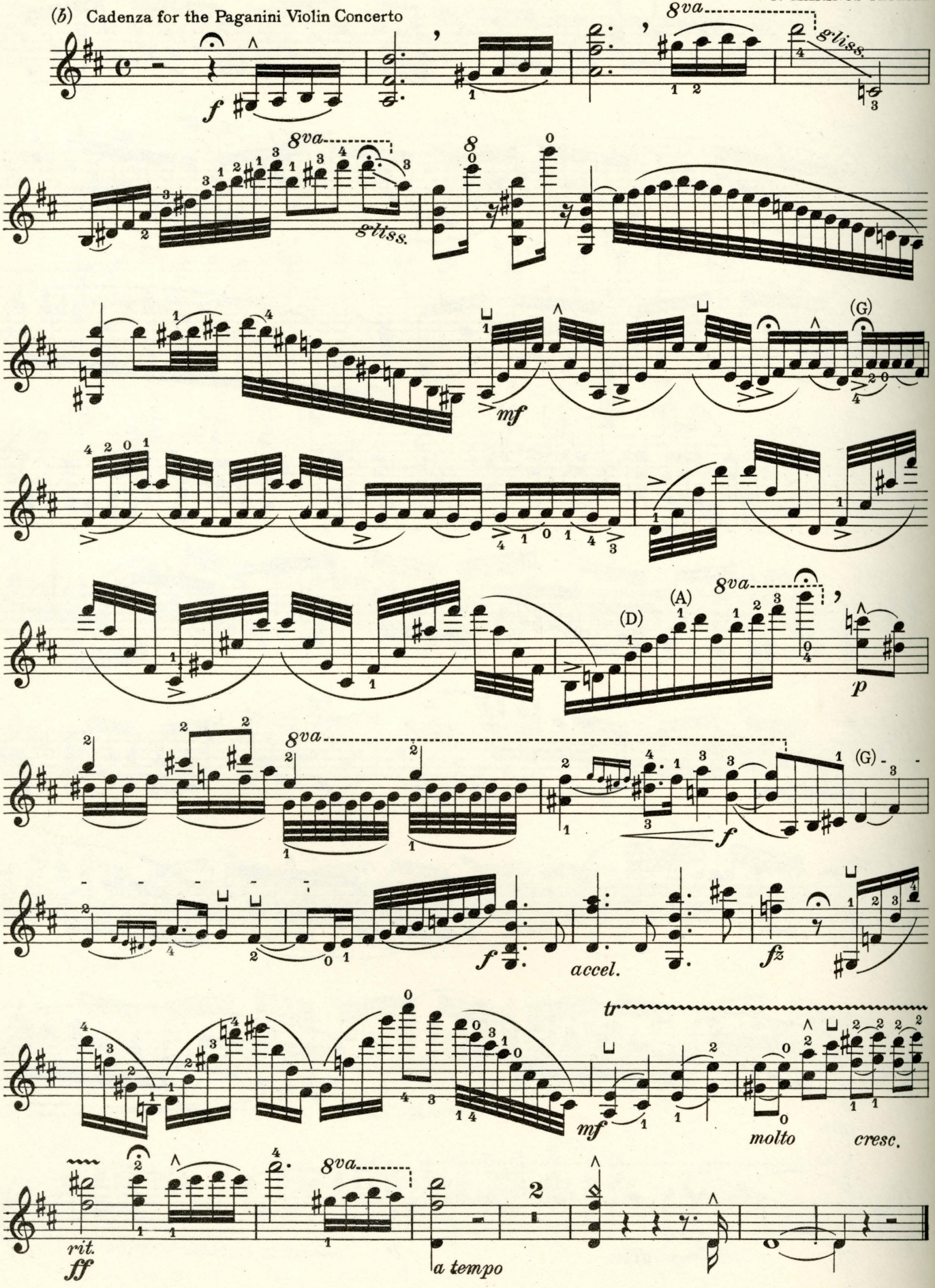

(G) (D)
pp
ritard
pp slower
p
mf
ritard
pp
p espressivo


(A)
pp
cresc.
8va
f
accel.
a tempo
fz
f
ppp
8va
rit.
(E)
tr
mf
dim.
p

(*b*) Cadenza for the Paganini Violin Concerto

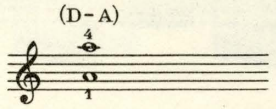


# Sherwood Music School Courses

VIOLIN

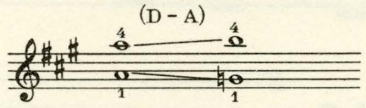
STUDY 651

When the first finger of the left hand is put down on a string, and when the fourth finger is put down at the same time on the string adjacent to the right, the two fingers normally span one octave, as for example:




When the interval of a tenth is to be produced on adjacent strings, the fingers must be stretched beyond their normal span. The necessary stretch should be made not only upward with the fourth finger, but also downward with the first finger, so that, for technical ease, the excess distance may be divided between the two fingers. This is particularly necessary for small hands.

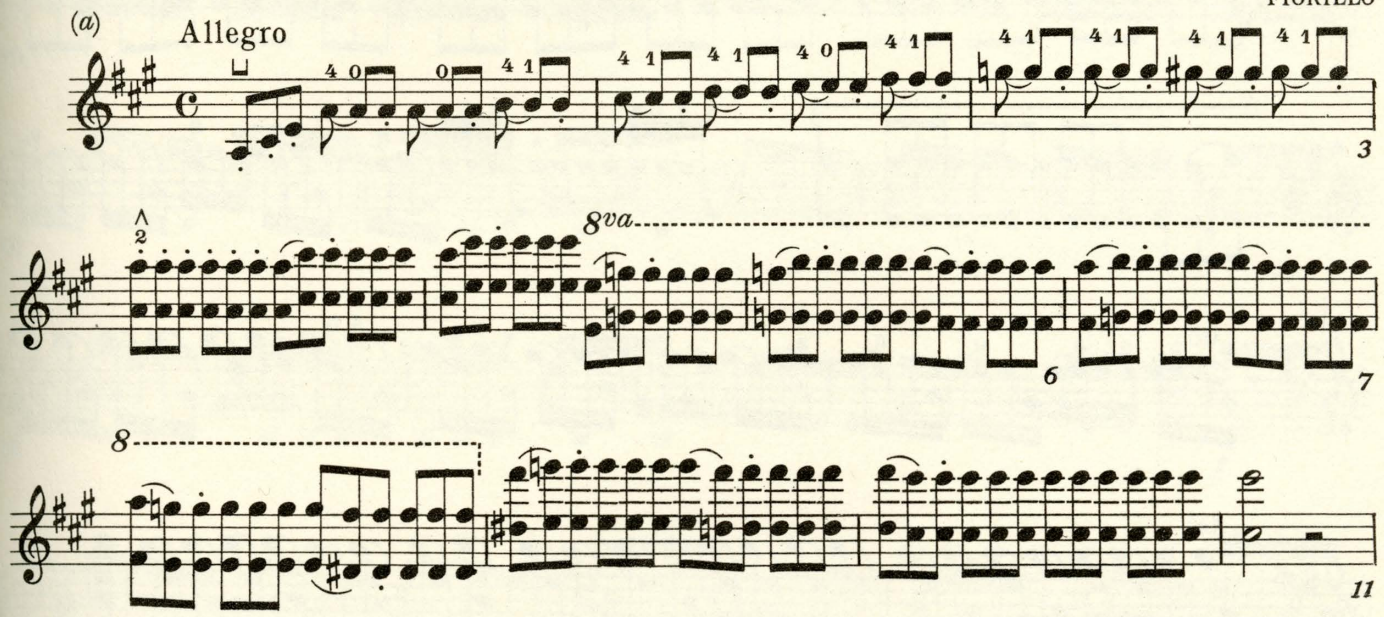
Thus, when playing the first tenth (G♮ - B) in measure 6 of section (*a*), the hand should have the same fingerboard location as for the octave illustrated above, but the first finger should stretch downward to G, and the fourth finger should stretch upward to B, as shown below:




If you will keep this technical principle in mind when playing tenths, you will find that they present no special difficulty.

Double stopping in smaller intervals is featured in section (*b*). Pay careful attention to correctness of intonation, and to even division of the weight and pressure of the bow between the strings used in double stops.

FIORILLO

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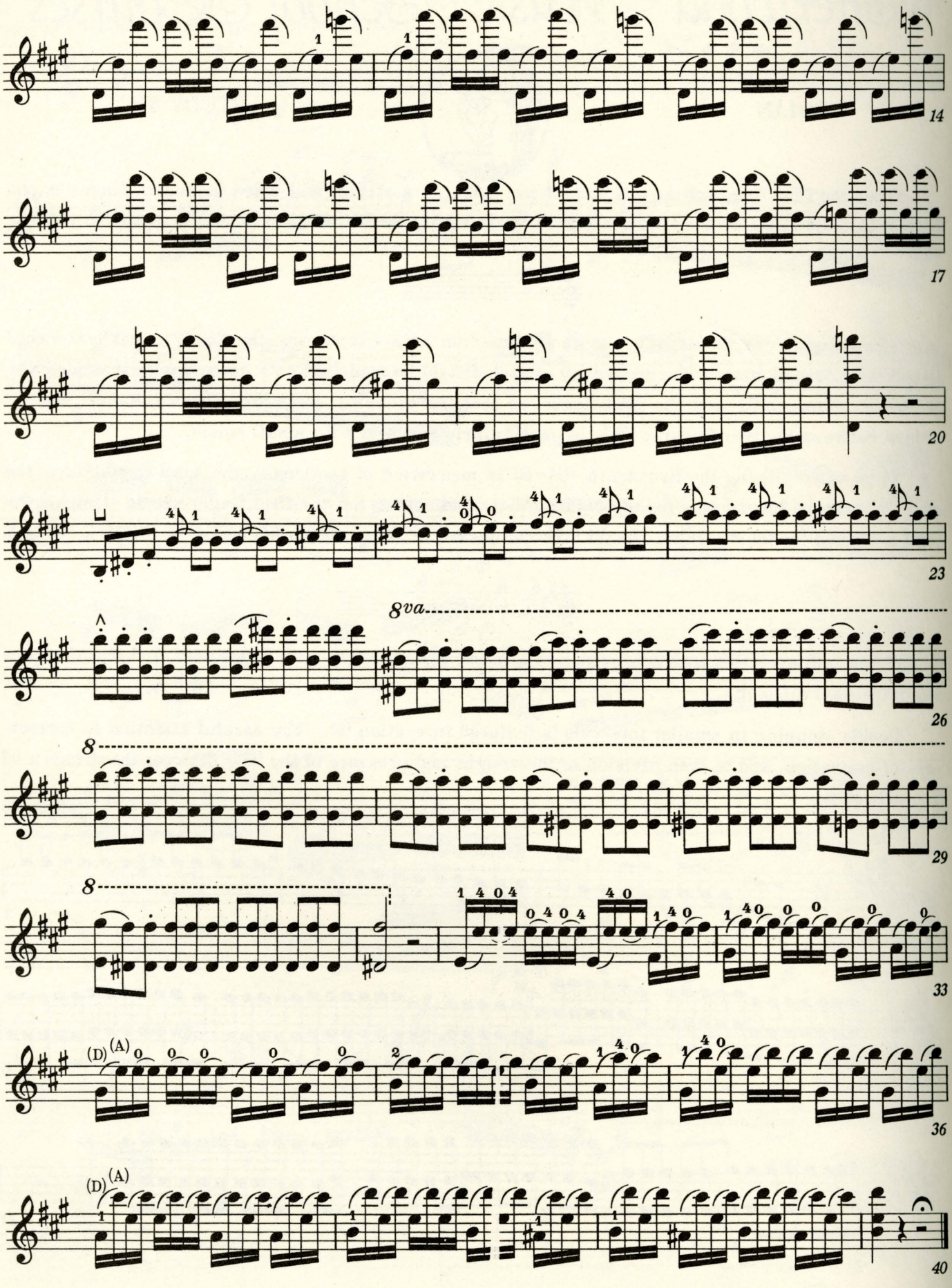
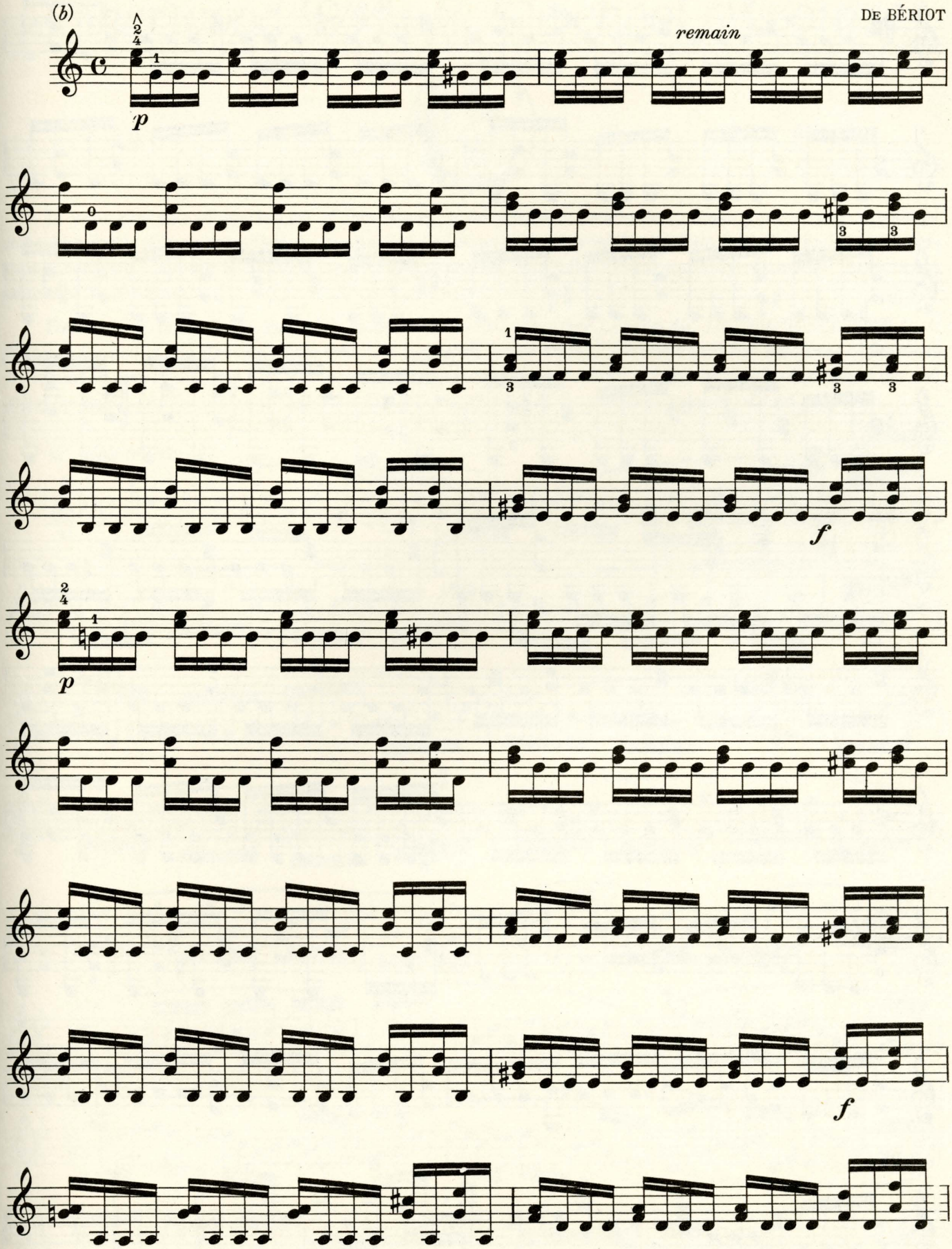
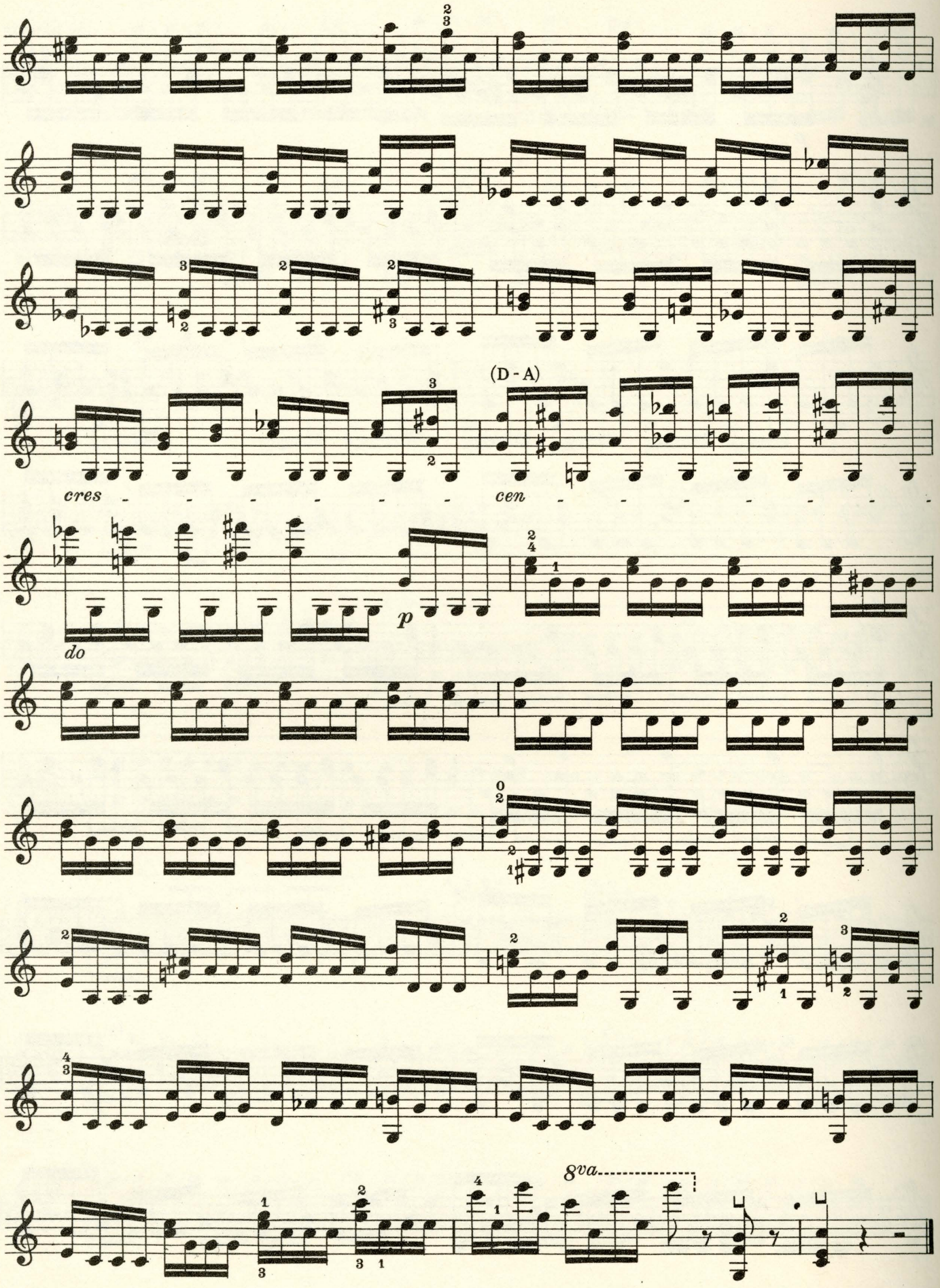

14
17
20
23
8va
26
8
29
8
33
(D) (A)
36
(D) (A)
40


(b)
remain
p
f
p
f


(D - A)
cres - - - - - - -
cen - - - - - - - -
p
do
8va

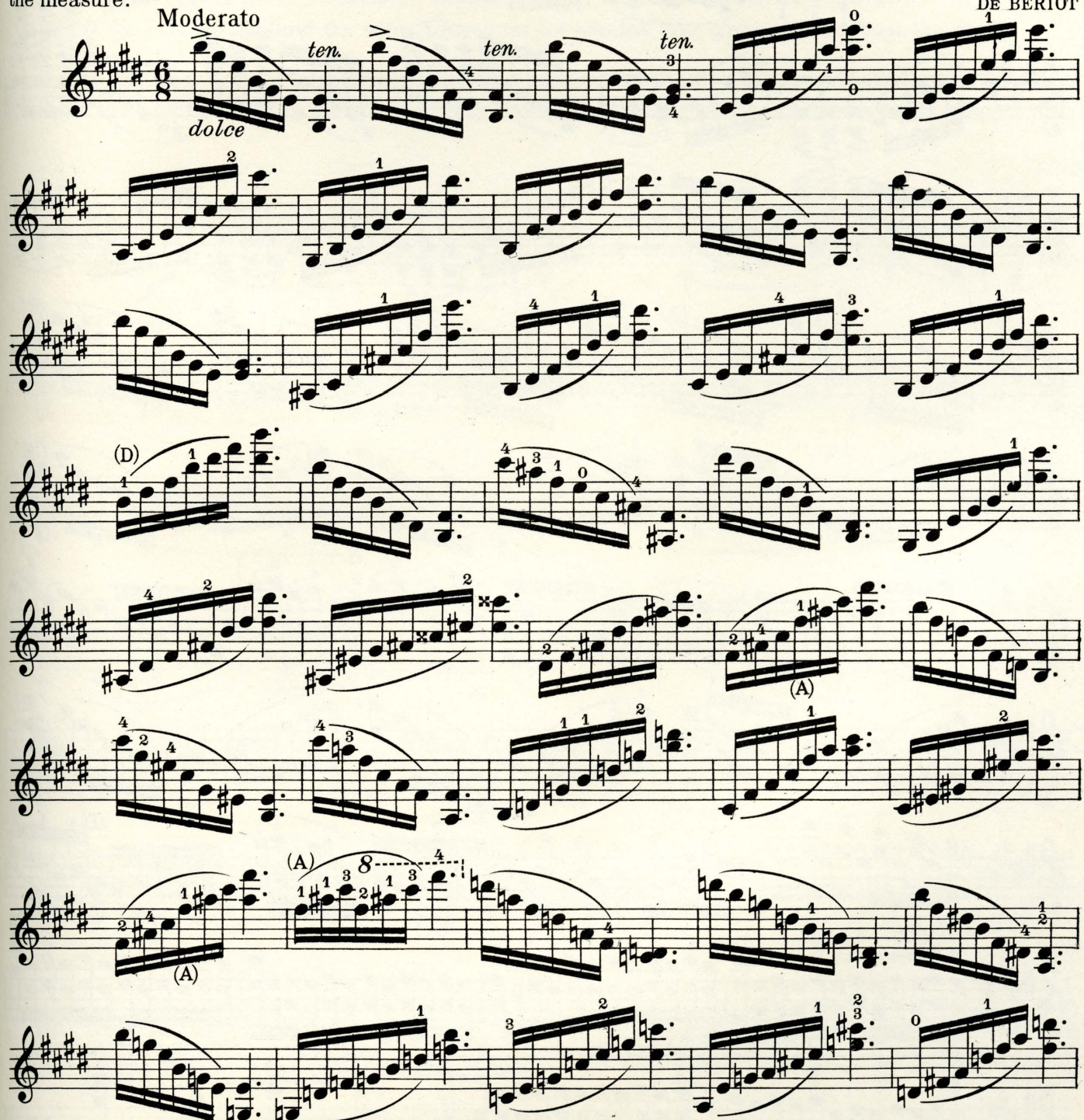
# Sherwood Music School Courses

VIOLIN

STUDY 652

In this Study, you have another excellent opportunity to improve your intonation and increase the accuracy of your finger placement, through the practice of broken chords and double stops. Make the most of it by practicing very slowly at first, so that you can listen carefully to each tone for correctness of pitch. Increase your speed very gradually, until you can play in moderate tempo with only two pulses to the measure.

DE BÉRIOT

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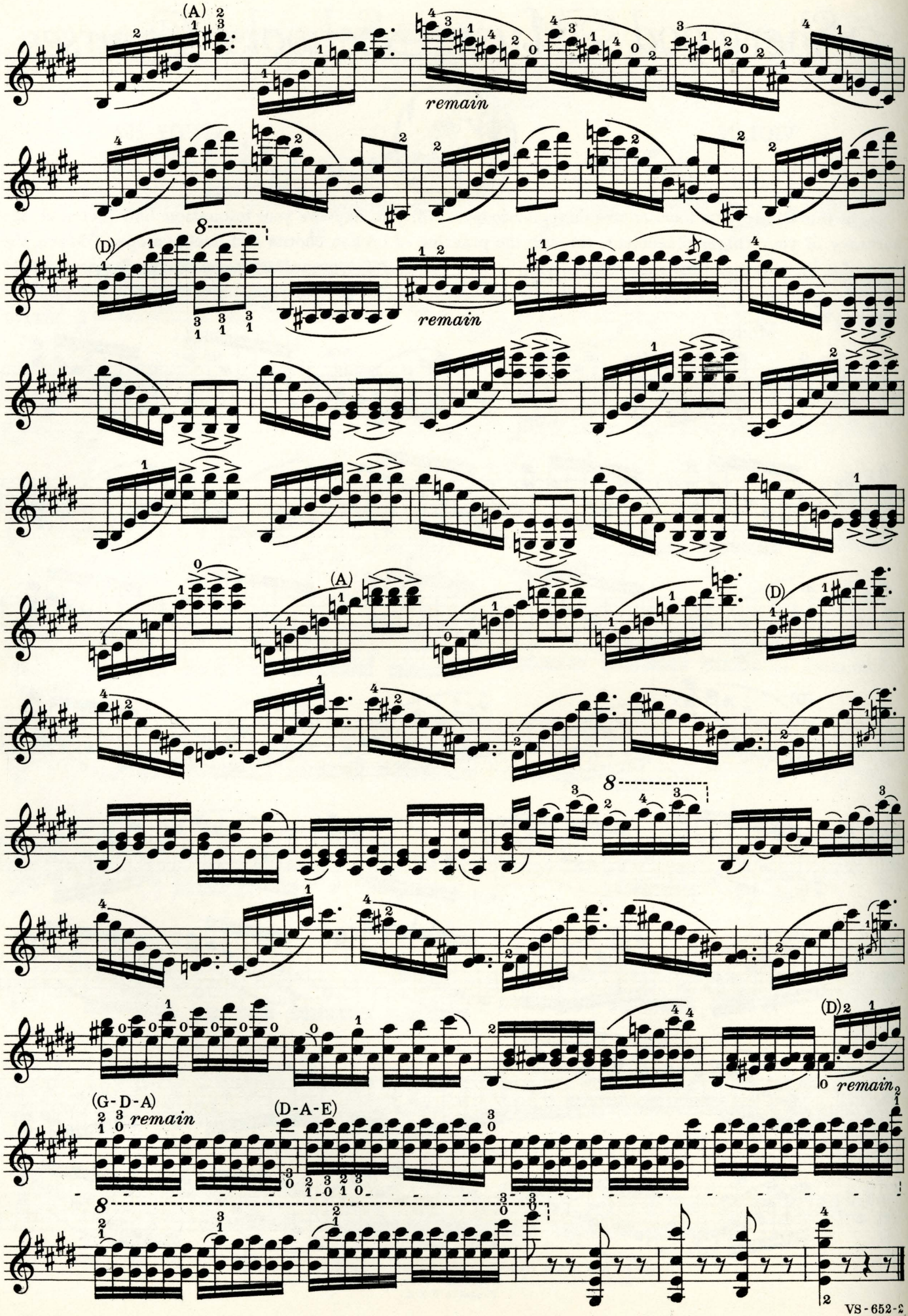
(A)
remain
(D)
8
remain
(A)
(D)
8
(D)
remain
(G-D-A)
remain
(D-A-E)
8

# Sherwood Music School Courses

VIOLIN

STUDY 653

In your practice of section (*a*) of this Study, your chief aim should be to make your string crossings smoothly, with no waste motion on the part of the bow. Watch your intonation with particular care wherever chromatic stopping is required, and make sure that the pitch of the frequently reiterated tones is not permitted to change.

Delicacy of phrasing is the chief problem in section (*b*). (See Lesson 43, INTERPRETATION.) A pattern is formed in the first measure which is repeated many times. Observe that the first beat of the measure is played *crescendo*, the last two beats *decrescendo*. Send the bow off the string for the rest at the end of the measure, and take care to make the last sixteenth note of the measure very brief and very soft.

(*a*) Moderato

KREUTZER

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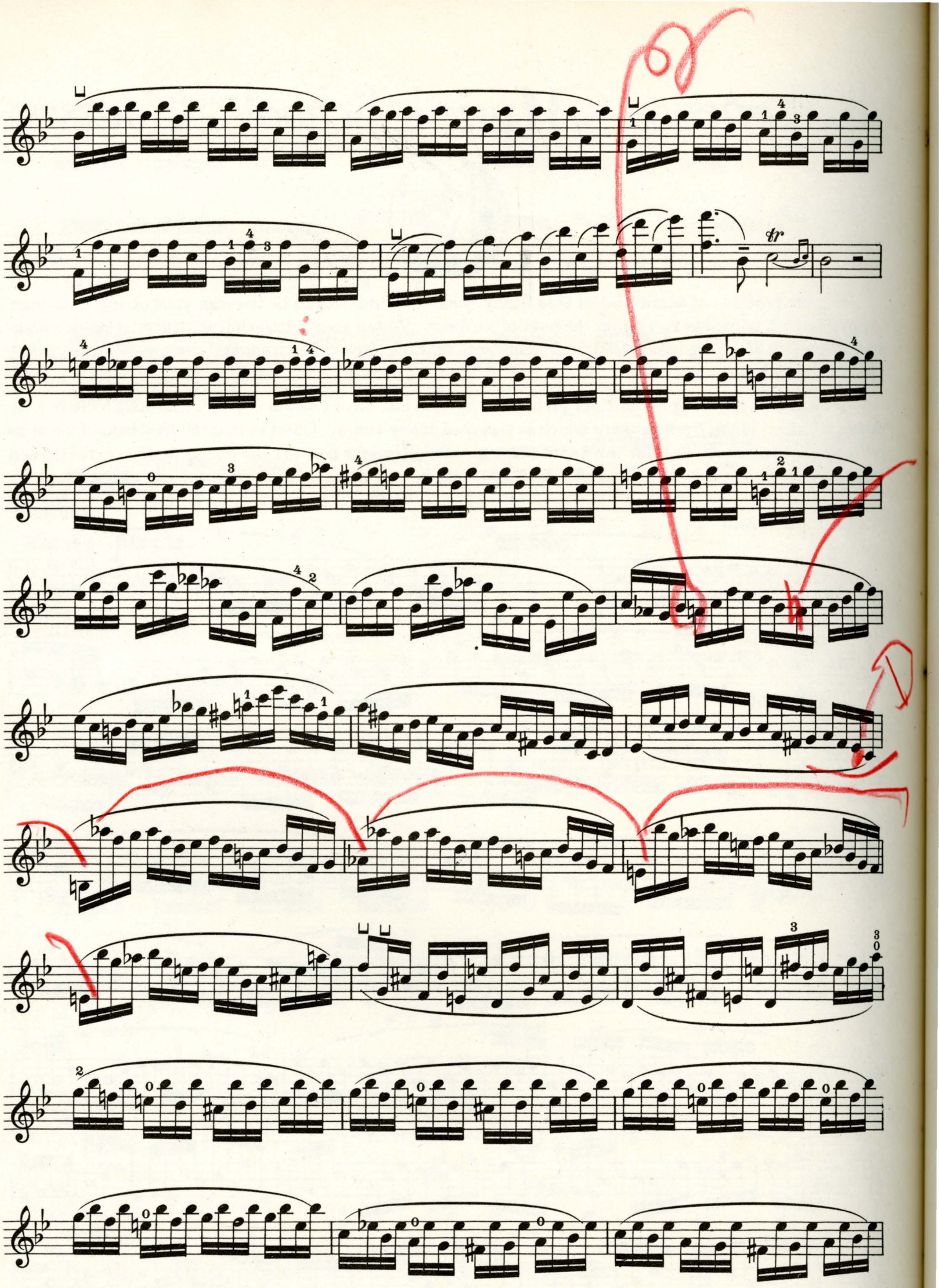
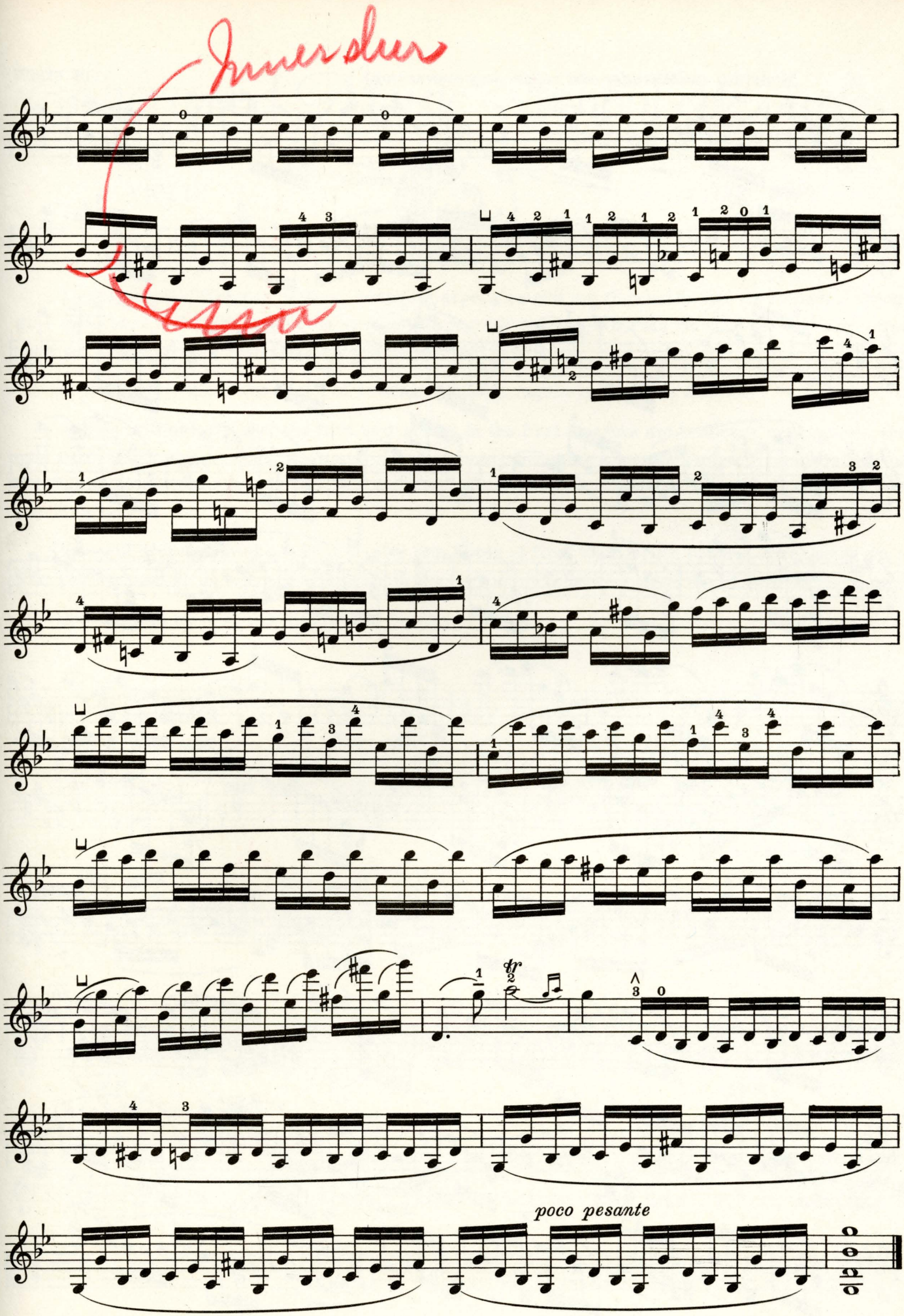
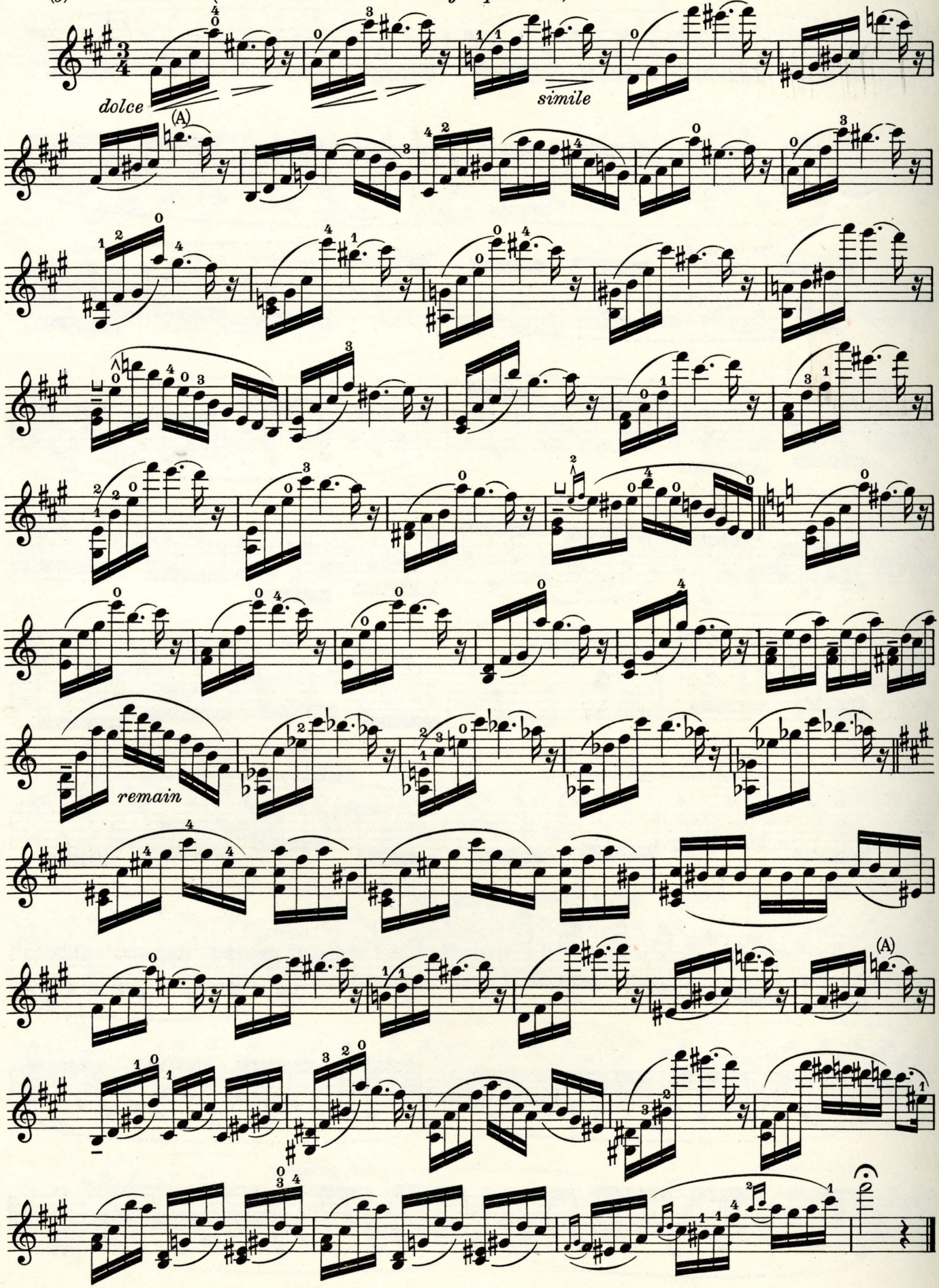

fr


poco pesante

(b) Moderato *(with tender and melancholy expression)*



# Sherwood Music School Courses

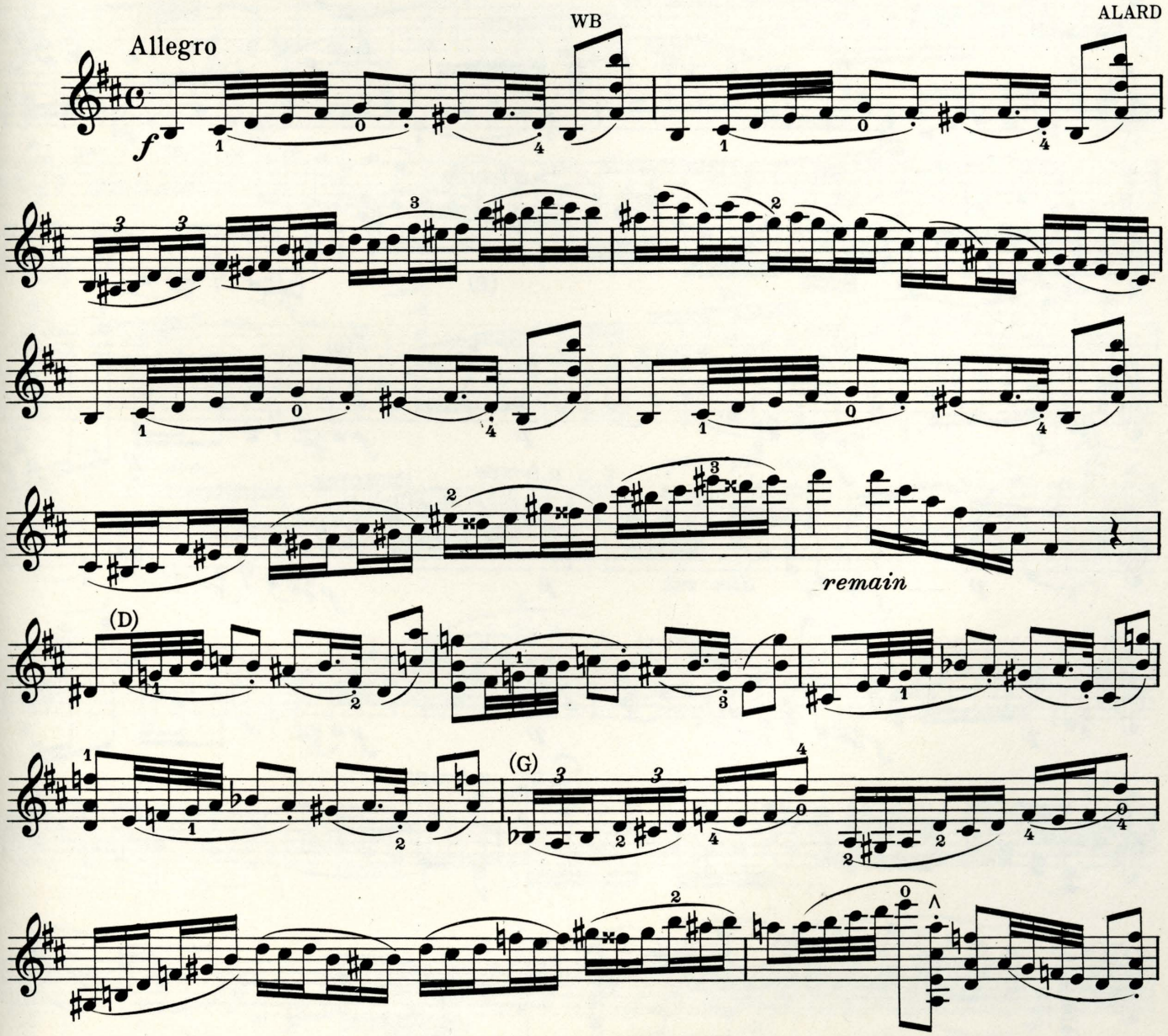
VIOLIN

STUDY 654

The notation of this Study must be studied with more than usual care, to discern the interpretative effects which are intended. Much depends upon delicate adjustments of time values, upon pauses, and upon clear distinctions between legato and staccato tones.

The last slur in the first measure should be taken with a sweep of the whole bow, the bow being sent off the string. Follow the same procedure for similar slur groups throughout the Study.

Watch for and observe carefully the slight pauses indicated by thirty-second rests. Play the last note of each slur preceding such a rest, very lightly, so that the slur has a *diminuendo* effect.

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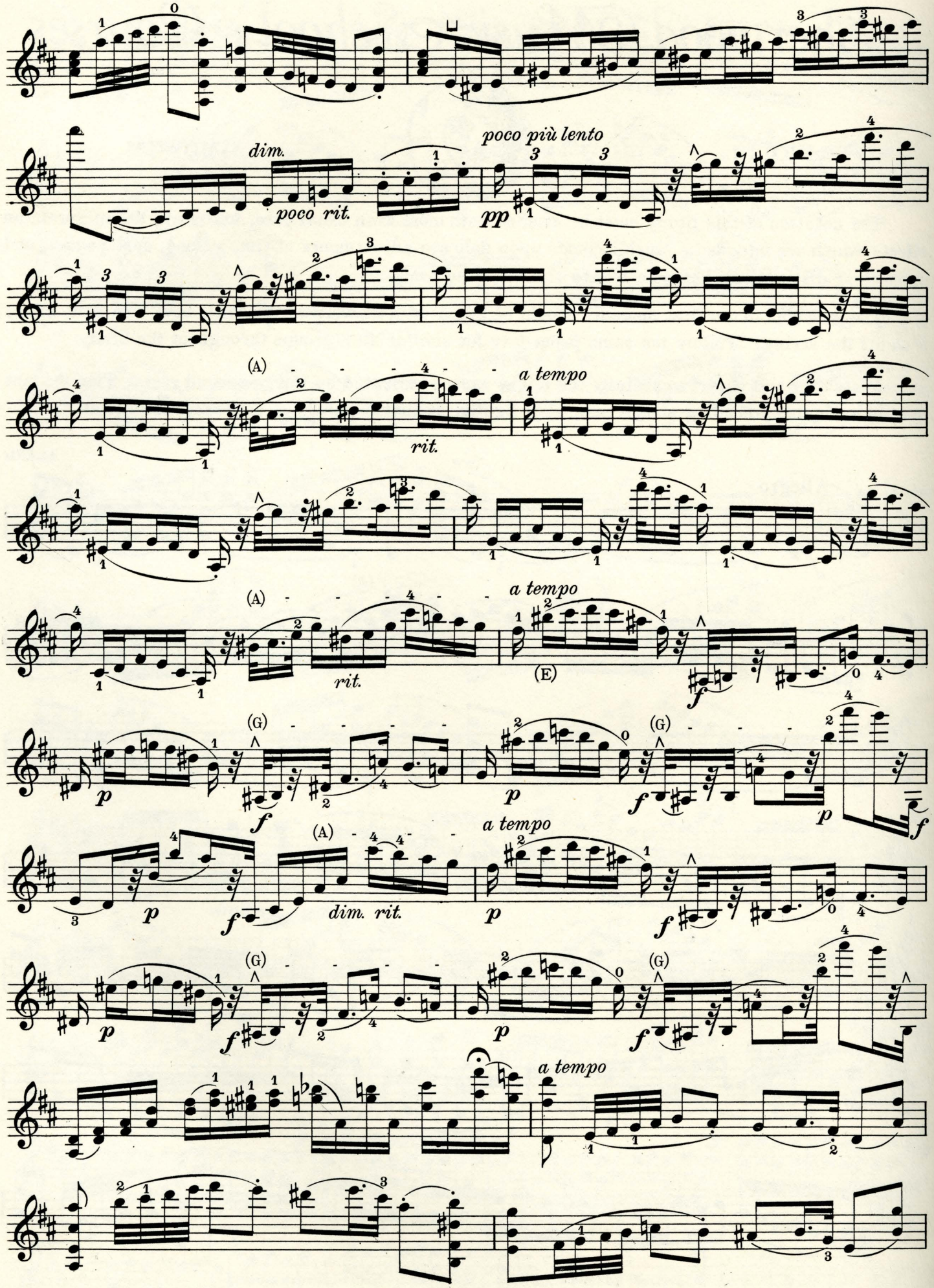
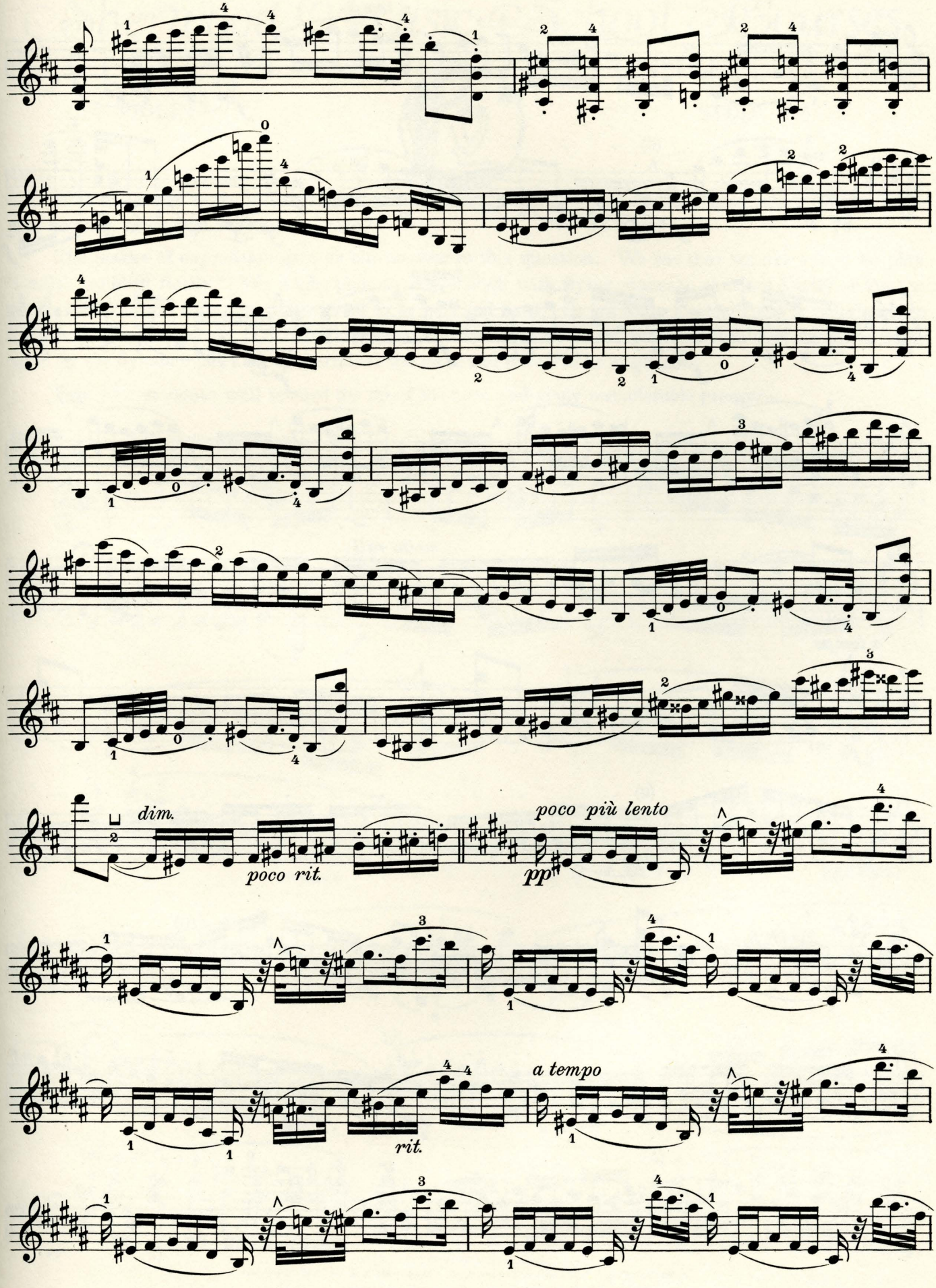
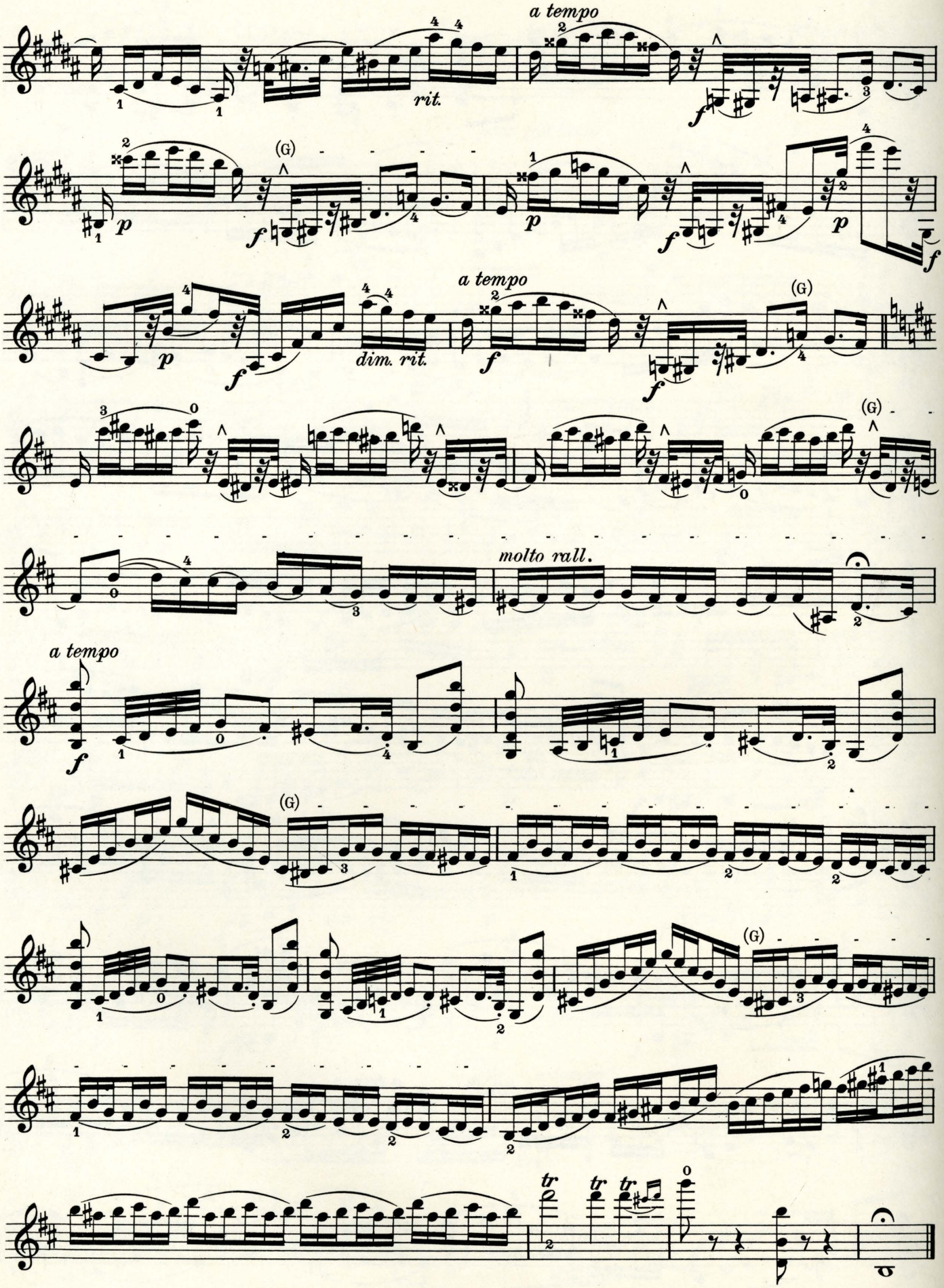

dim.
poco rit.
poco più lento
pp
(A)
a tempo
rit.
(A)
a tempo
rit.
(E)
f
(G)
p
f
(G)
p
f
p
(A)
a tempo
p
f
dim. rit.
p
f
(G)
p
f
(G)
p
f
a tempo


dim.
poco rit.
poco più lento
pp
a tempo
rit.


a tempo
rit.
(G)
a tempo
dim. rit.
(G)
molto rall.
a tempo
(G)
(G)
(G)
tr
tr
tr

# Sherwood Music School Courses

VIOLIN

STUDY 655

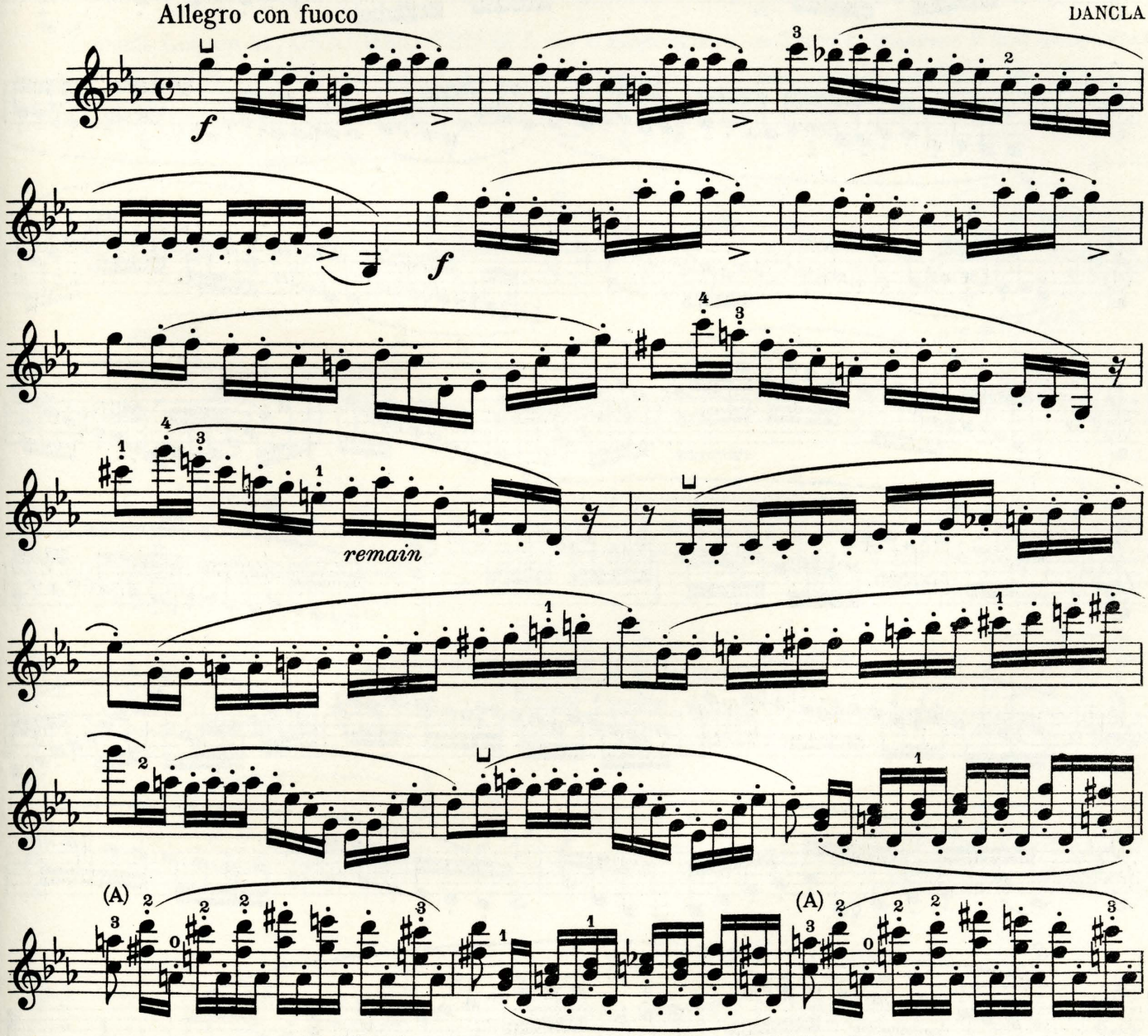
How are we to know whether the staccato tones in this Study are to be played with ordinary staccato bowing, or with the flying staccato?

The marks of expression give us our answer to this question. We see that we are asked to play "loudly, rapidly, fierily." We might play rapidly enough with flying staccato, but not loudly or fierily, as the effect of the flying staccato tends to be soft and light. So we know that a "firm" or "solid" staccato is needed. (See Lesson 18, TECHNIC.) In many cases like this one, you will find that the effect indicated by the dynamic markings determines the technical means to be employed.

Play your staccato well toward the tip of the bow, and apply considerable pressure.

Allegro con fuoco

DANCLA

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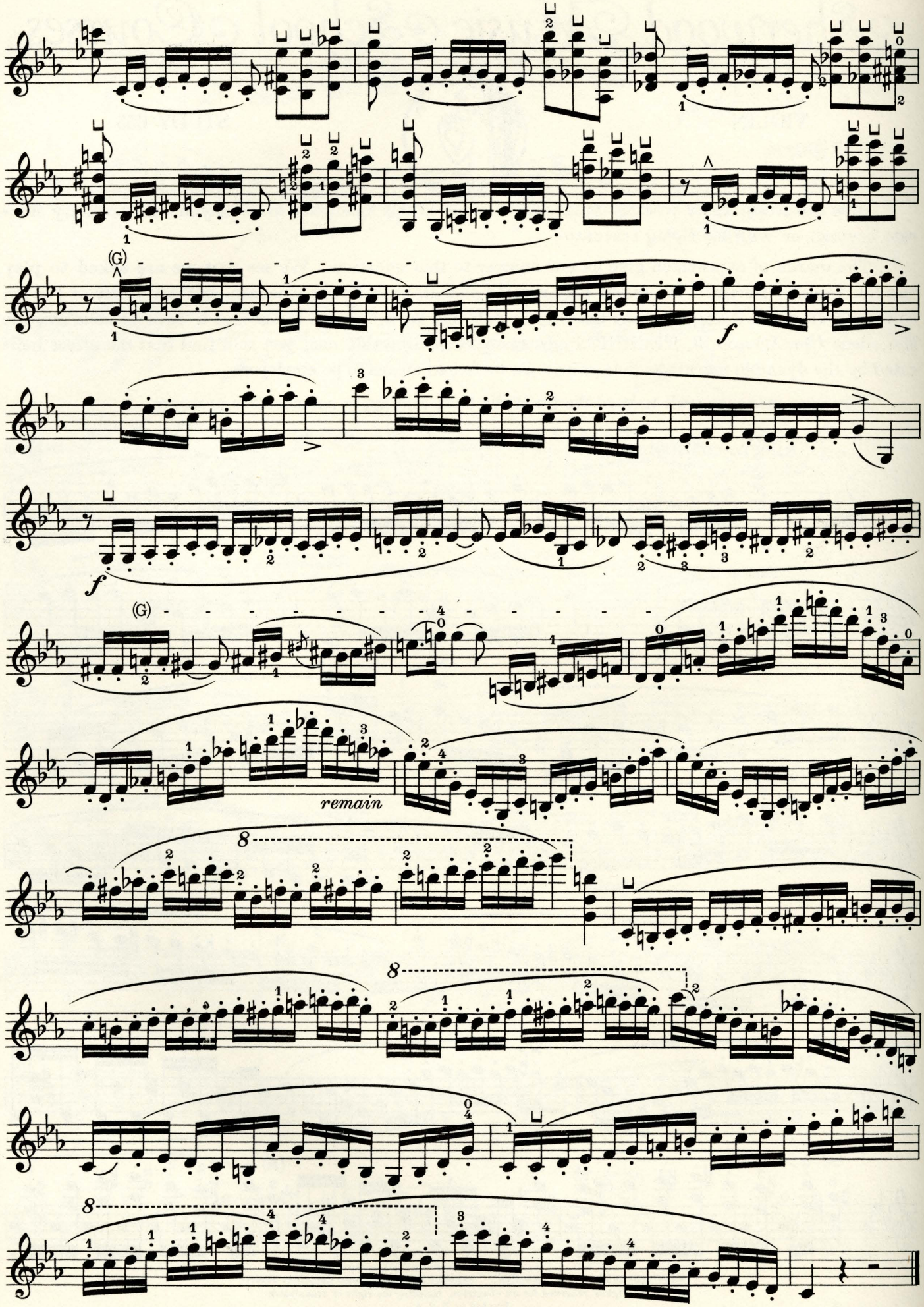

(G)
f
(G)
remain
8
8
8

# Sherwood Music School Courses

VIOLIN

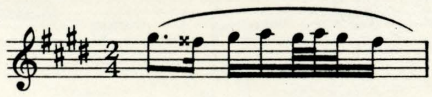
STUDY 656

Keep your metrical pulsations moving evenly and steadily in this Study; in other words — play in strict time. The diversity of rhythmic patterns will require you to give some special attention to time values in order to do this. Count four to the measure at first—one count to each eighth note.

At (*a*) below, you will find the correct version of the time values for the grace notes in measure 1 and at similar points elsewhere. The short trills in measure 25, and in other measures, should be played as shown at (*b*).

(*a*)

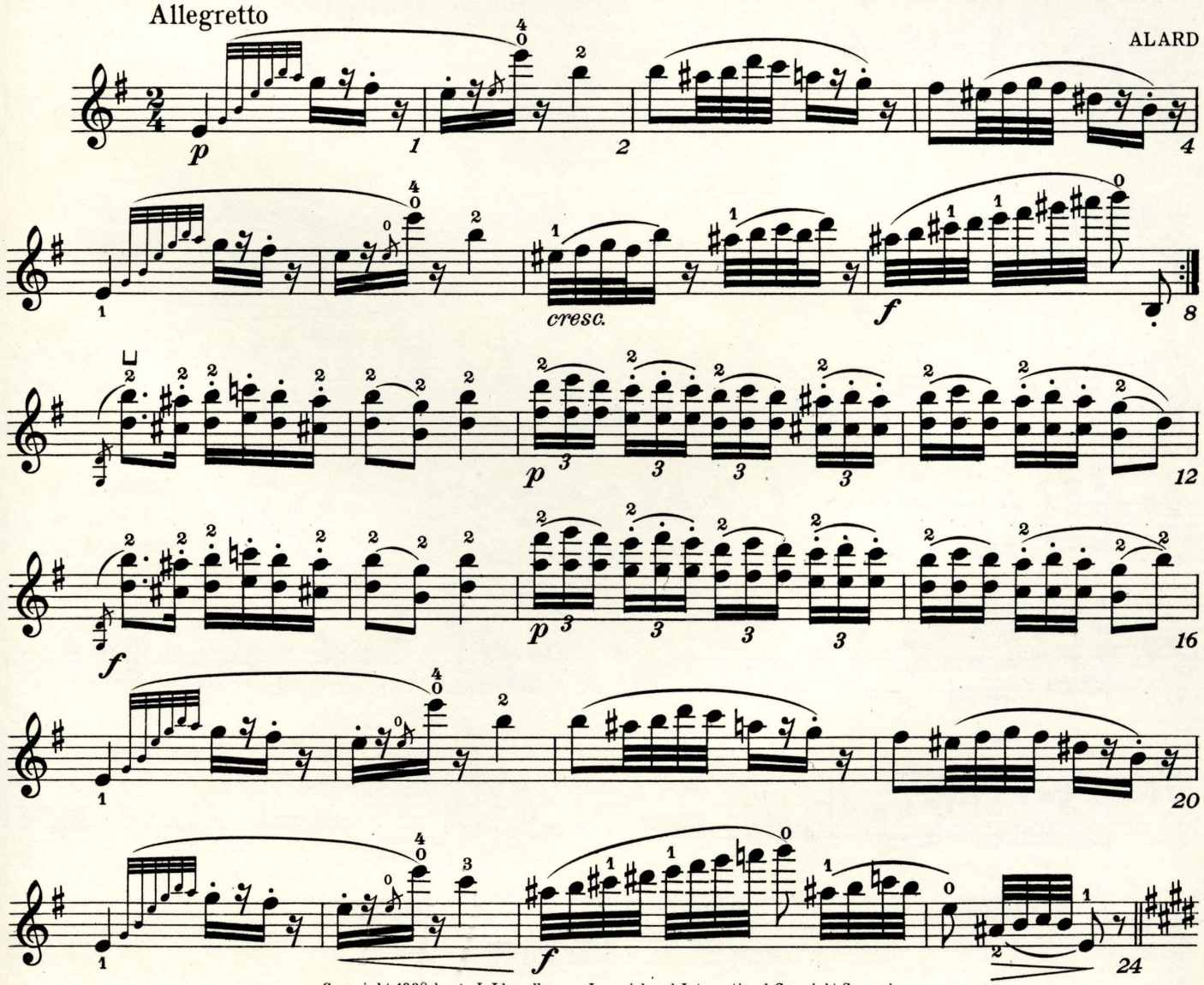
(*b*)



Consult Lesson 32, GENERAL THEORY, on acciaccaturas, as found in measure 2 and many other measures. Observe carefully the fact that in many measures (see measure 1, for example) the stroke of the bow must be momentarily interrupted for sixteenth rests.

Allegretto

ALARD

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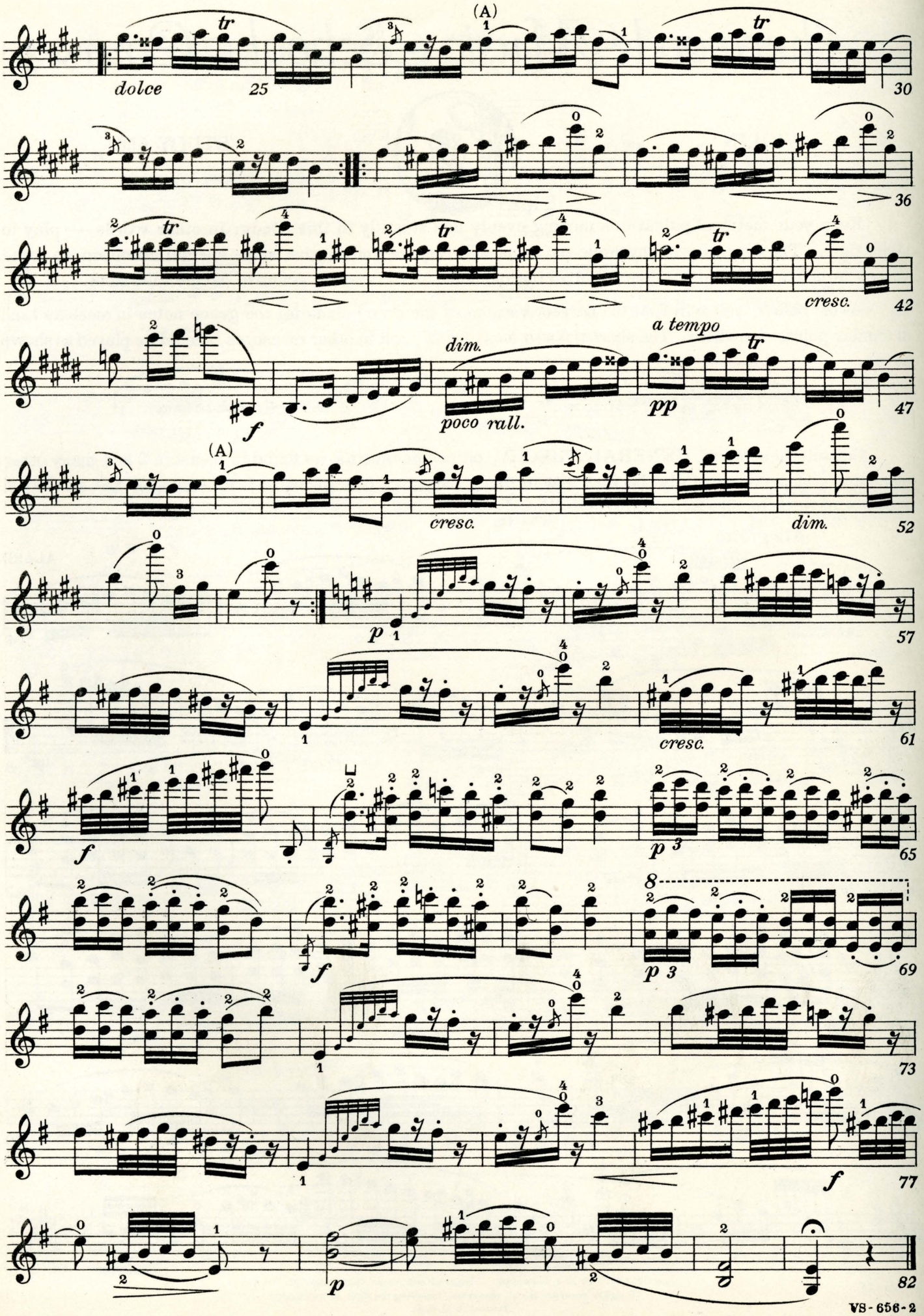

(A)
dolce
25
30
36
42
cresc.
dim.
a tempo
poco rall.
47
(A)
cresc.
dim.
52
57
61
cresc.
65
69
73
77
82

# Sherwood Music School Courses

VIOLIN

STUDY 660

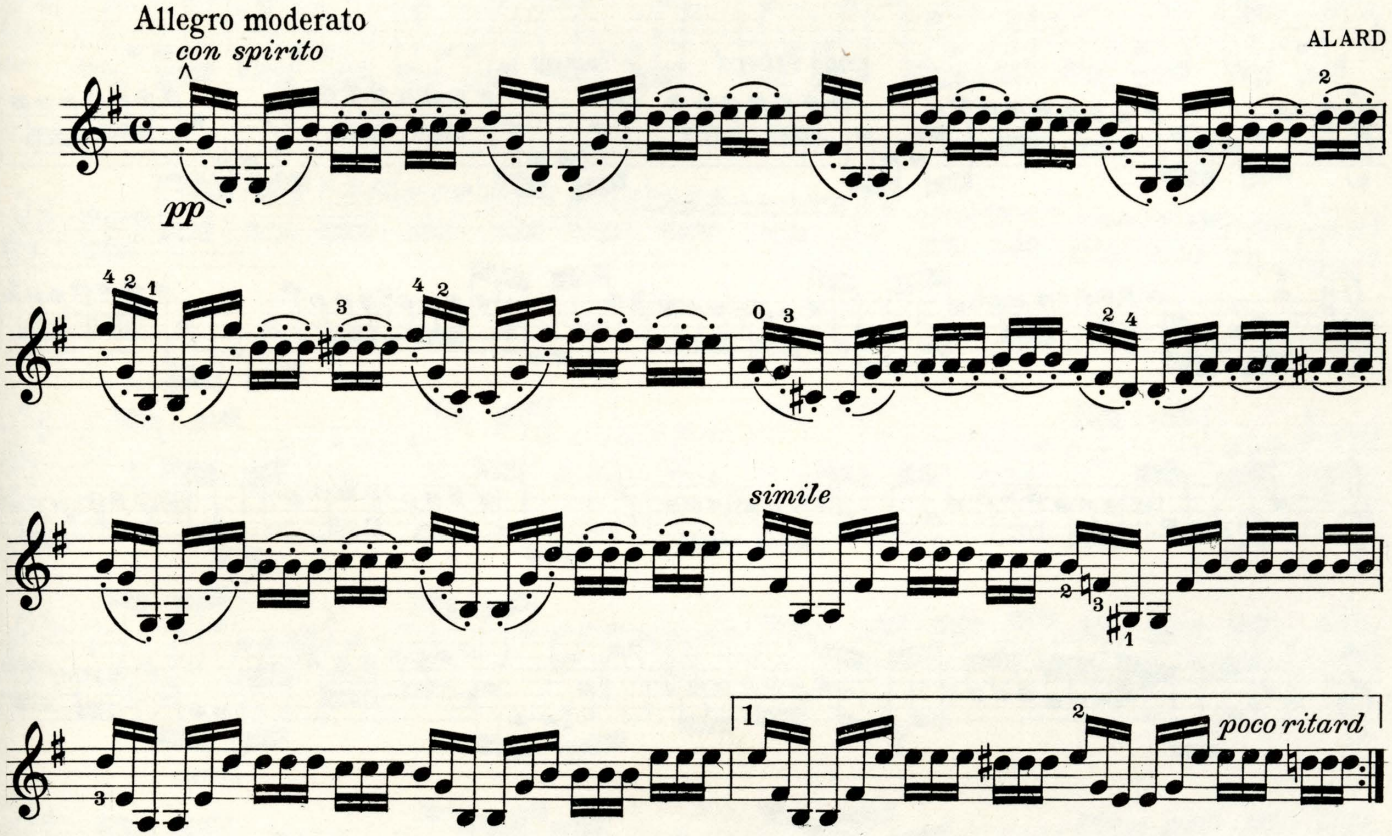
The principal difference between bouncing arpeggios and the ricochet is that the bouncing arpeggios move back and forth across the strings in a regular pattern, whereas the ricochet is more often confined to one string. (See Lessons 46 and 47, TECHNIC.)

In this Study, these two forms of bowing alternate regularly with one another.

As you will quickly see, the first two groups in the first measure are bouncing arpeggios; the next two groups are ricochet; the next two groups are bouncing arpeggios again; and so on, to the concluding measures. By this time you will have discovered the close similarity of all forms of the bouncing bow.

You will doubtless find it helpful to play this Study at first with legato bowing, three notes to a slur. When you can do it this way in a rapid tempo, you will be ready to make use of the bouncing strokes.

Observe that most of this Study is to be played softly.

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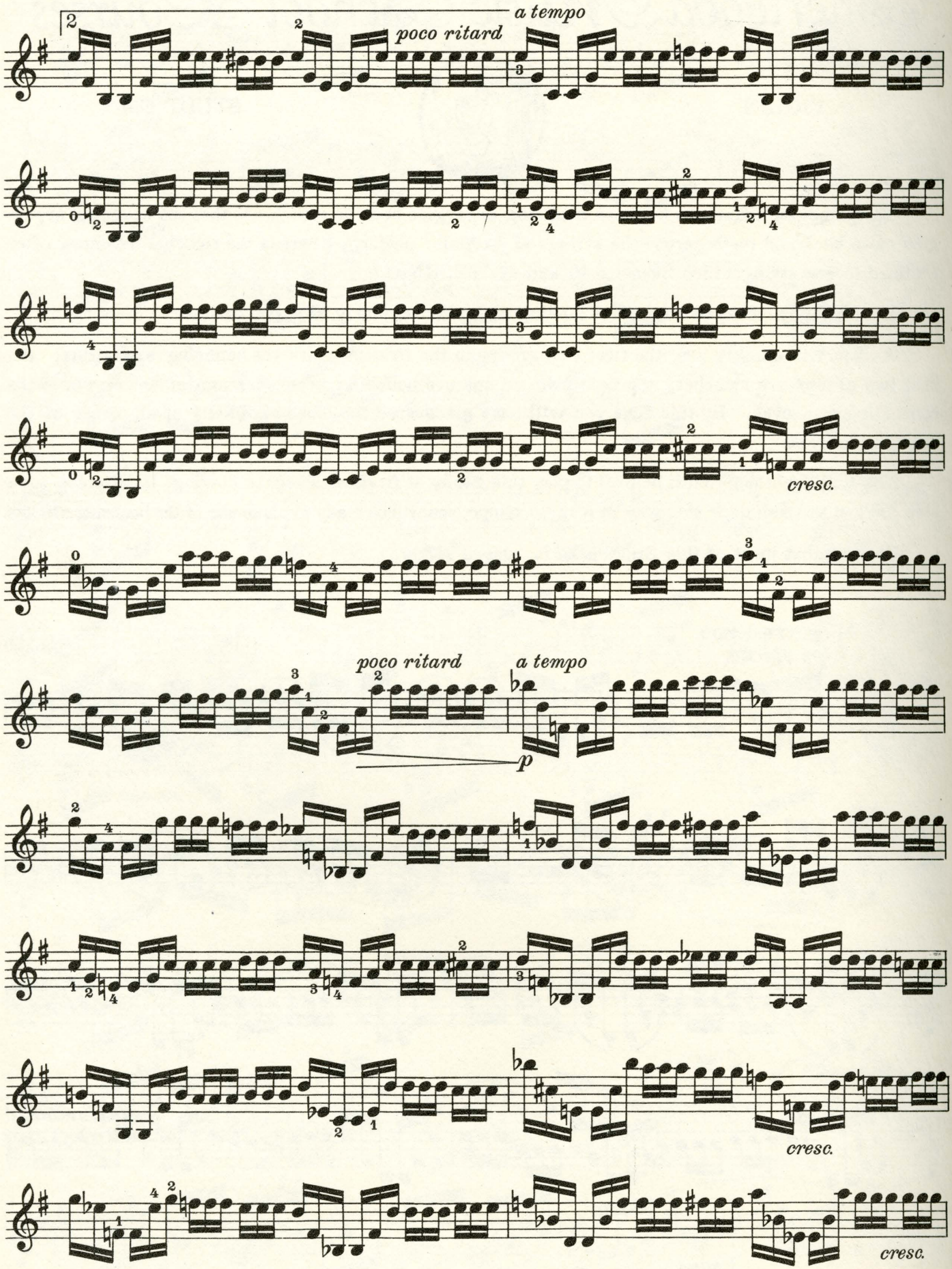
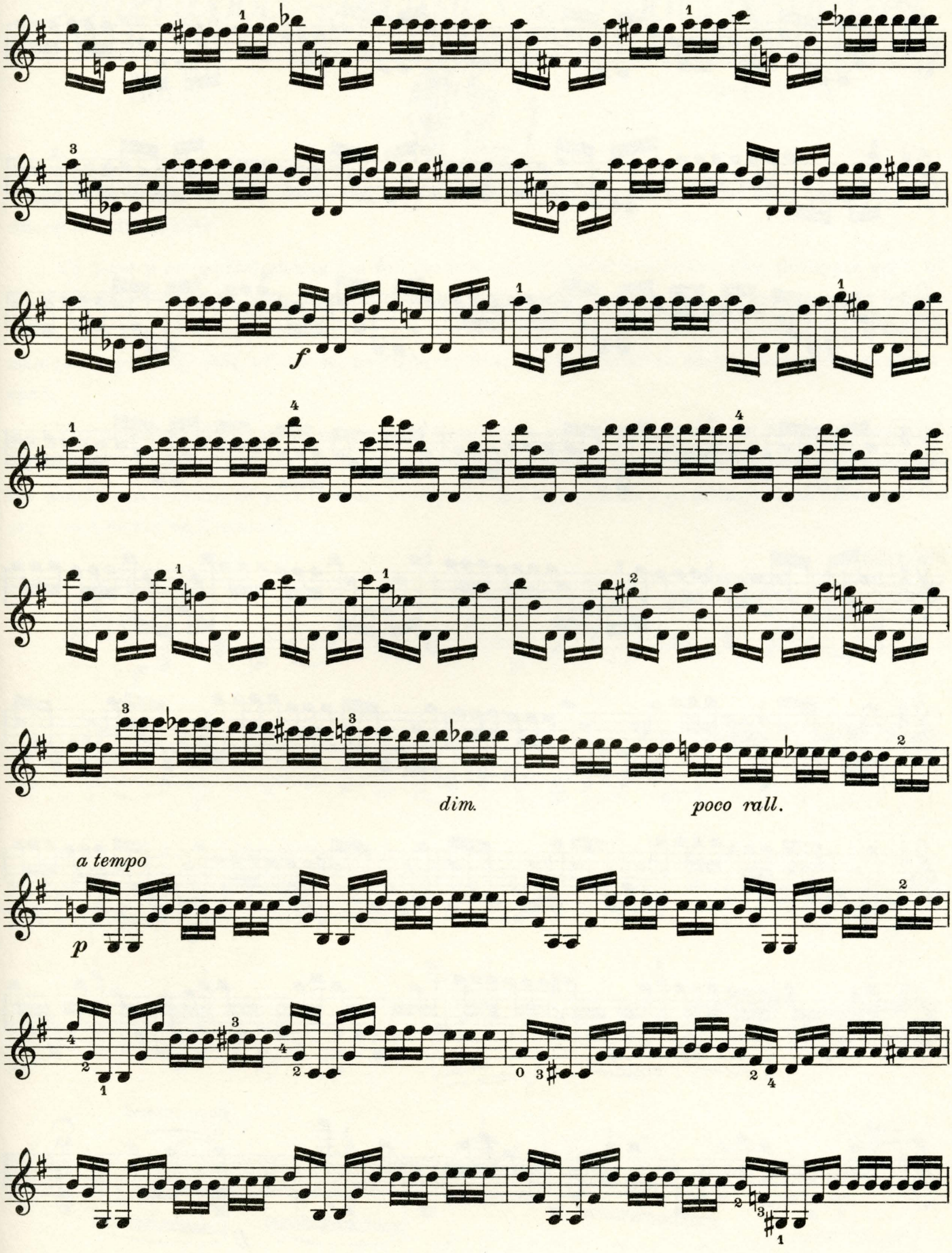
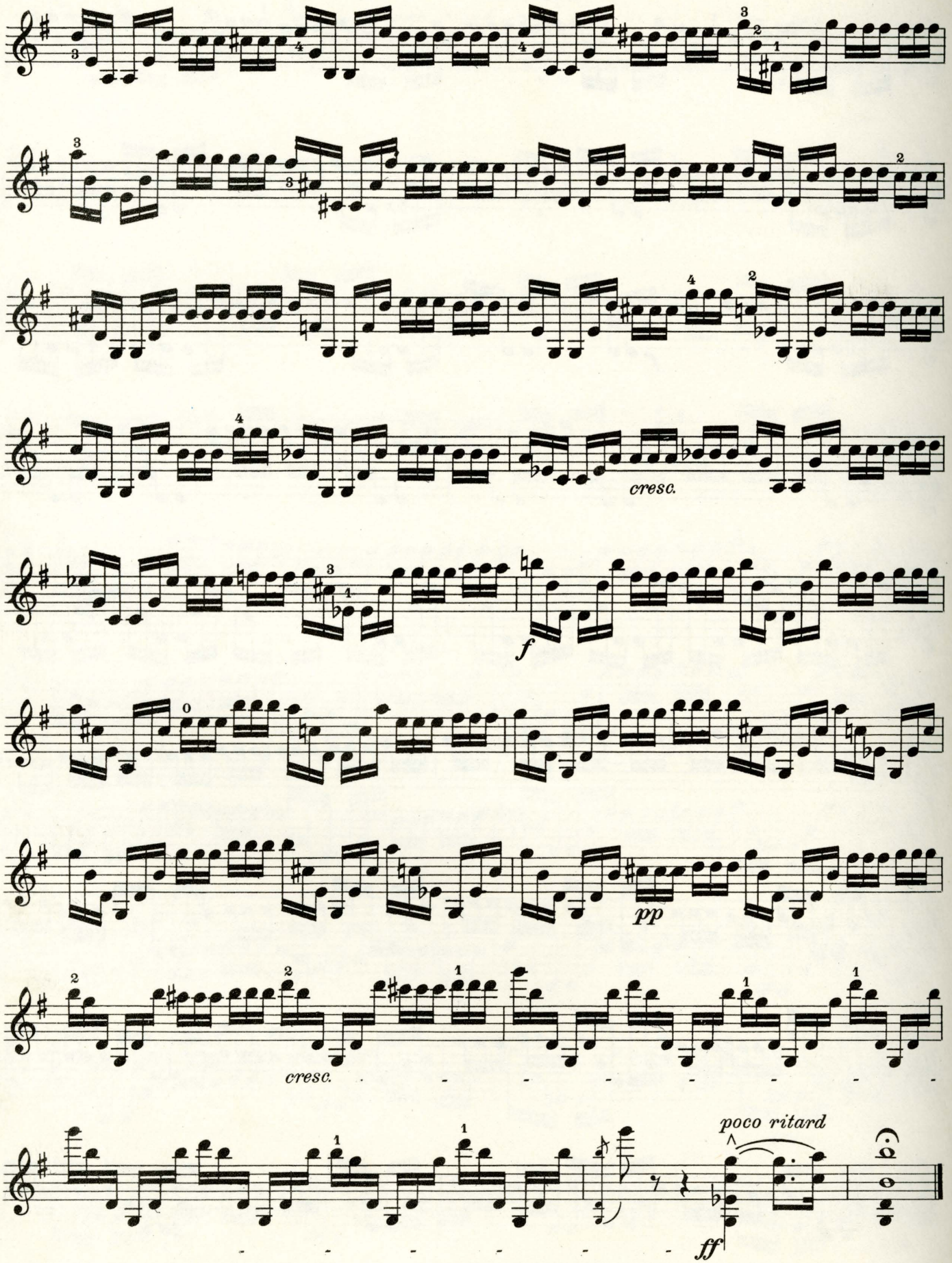

a tempo
poco ritard
cresc.
poco ritard
a tempo
p
cresc.
cresc.


f
dim.
poco rall.
a tempo
p


cresc.
f
pp
cresc.
poco ritard
ff

# Sherwood Music School Courses

VIOLIN

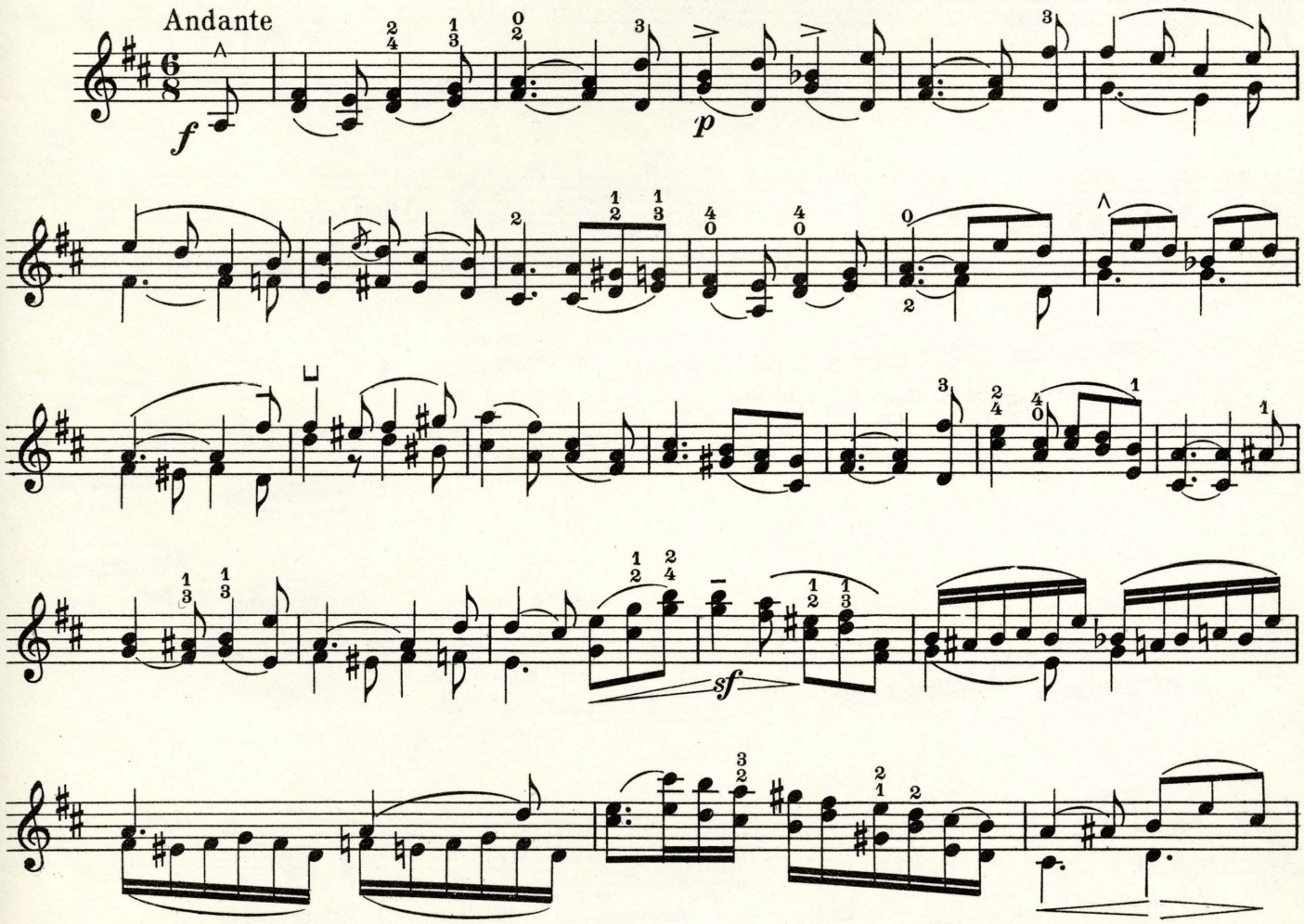
STUDY 670

In this Study, two expressive melodies must be carried along at the same time, each having considerable individuality.

To develop an appreciation of the full content and import of each voice, play the upper part by itself a number of times, then play the lower part alone several times. Thus, when you join the two voices, you will be better able to give each its due. The fingering which you use in playing the two melodies separately will, of course, be different from that indicated for their simultaneous performance.

The fundamental points of technic to be observed in double stopping are set forth in Lesson 27, TECHNIC, and you will be sure to find a review of that Lesson helpful. Above all else, take care that the weight and pressure of your bow are evenly divided between the two strings at all times, and that your muscles are well relaxed.

VIEUXTEMPS

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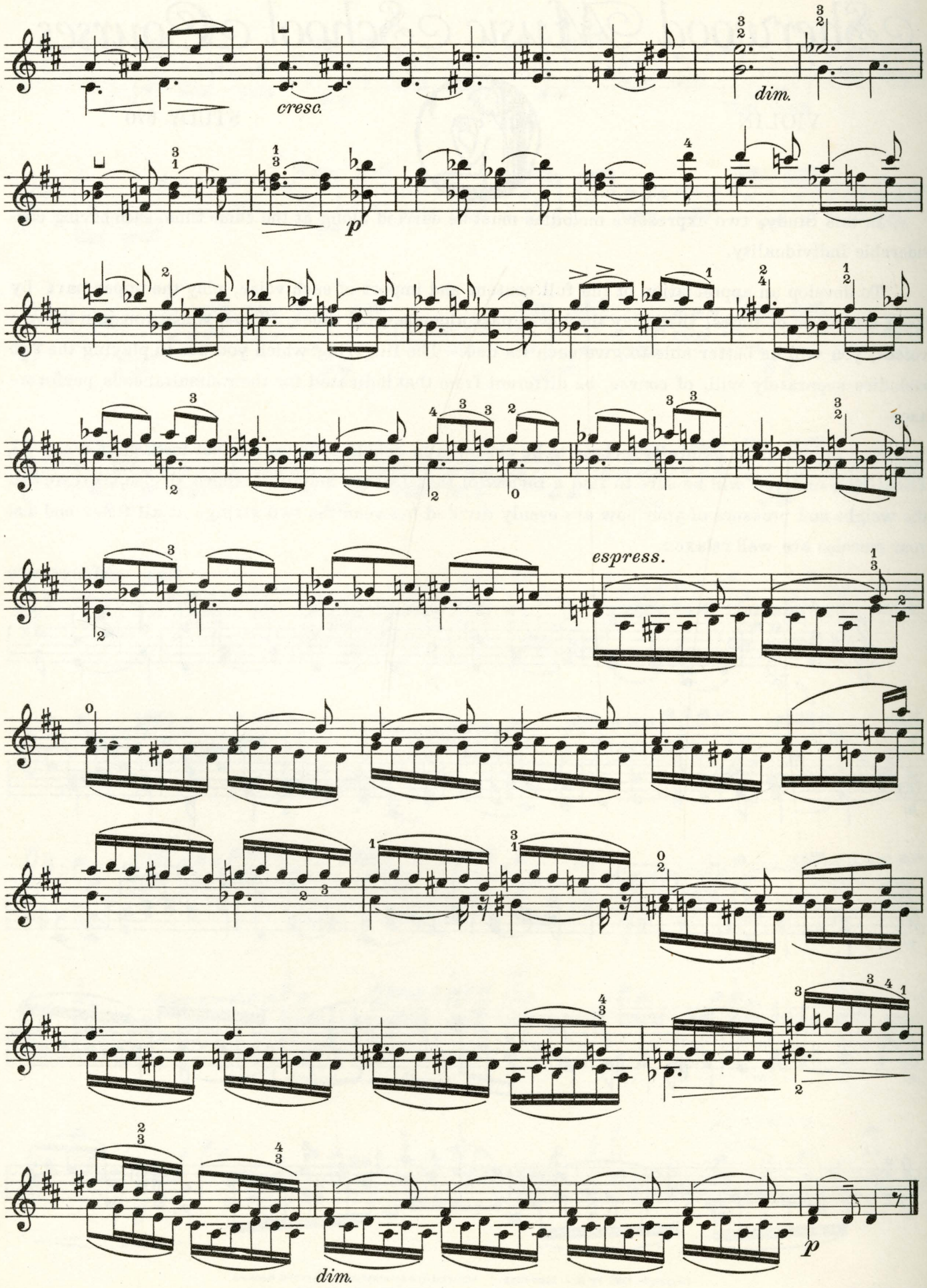
cresc.
dim.
p
espress.
dim.
p