


1939

## Violin Course: Grade 6, Exercises

Sherwood Music School

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# Sherwood Music School Courses

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EXERCISE 601

## Independence of Fingers

*Exercises for the left hand*

This is a companion to Exercise 503, and it has the same object, namely, complete independence of action in the fingers of the left hand.

The procedure is somewhat different, however. In Exercise 503, three fingers were held down, with one at work; in this Exercise, one finger is held down, while three fingers are at work. You may either play the whole notes, or else finger them silently.

The most benefit will be derived from this Exercise if you practice only a line or two for a few minutes daily, over a period of months.

(G - D) ZAJIC

(D - A)

(A - E)



This page contains ten staves of musical notation for a violin part, written in G major (one sharp). The notation includes various rhythmic patterns, slurs, and fingering indications (1, 2, 3, 4). The first staff begins with a treble clef and a key signature of one sharp. The music consists of continuous eighth-note and sixteenth-note passages, often grouped with slurs. Fingering numbers are placed above or below notes to indicate specific fingerings. The notation is clean and professional, typical of a published musical score.



# Sherwood Music School Courses

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EXERCISE 602

## Scales

*Major and minor, in three octaves*

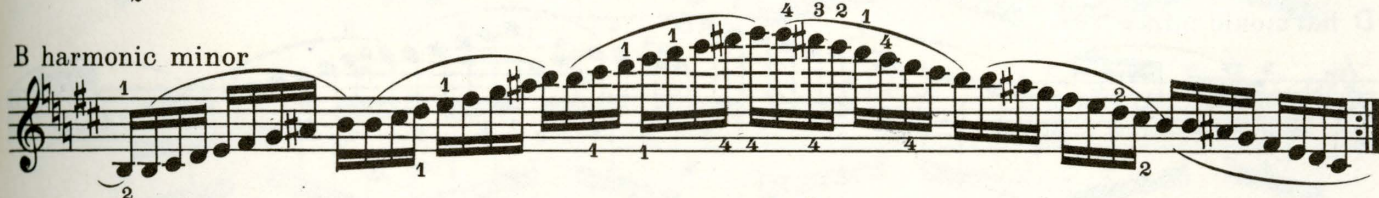
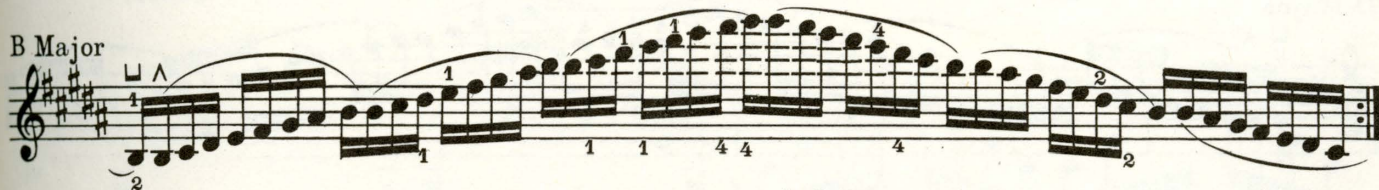
*A scale is a melody!* It is, in fact, the basic melody of all music. *A melody is something to be sung*—whether by the voice, or by an instrument. Keep these facts in the front of your mind all through your scale practice, and make your scales sing, as melodies always should sing.

This Exercise continues the series of three-octave major and minor scales which was begun in Exercise 506, and which is concluded in 606. The chromatic cycle is extended from scales on B to scales on D.

Select only one scale for practice within any day, and give it the concentrated attention which is necessary to real mastery. Proceed gradually from slow practice to rapid performance, and never increase your speed until you can do so and still retain clarity, pitch accuracy, and rhythmic evenness.

As before, make equal use of both fingerings, when two fingerings are shown for any scale. Refer to Lesson 114, **TECHNIC**, for information on three-octave scale fingerings.

Add your own bowings to the variants shown below; make use of these and of the variants given in Exercise 506.





C Major

Ascending: C4-D4-E4-F4-G4-A4-B4-C5 (fingering: 1, 2, 3, 4, 1, 2, 3, 4)  
 Descending: C5-B4-A4-G4-F4-E4-D4-C4 (fingering: 4, 3, 2, 1, 4, 2)

C harmonic minor

Ascending: C4-D4-E4-F4-G4-A4-Bb4-C5 (fingering: 1, 2, 3, 4, 1, 2, 3, 4)  
 Descending: C5-Bb4-A4-G4-F4-E4-D4-C4 (fingering: 4, 3, 2, 1, 4, 2)

C melodic minor

Ascending: C4-D4-E4-F4-G4-A4-Bb4-C5 (fingering: 1, 2, 3, 4, 1, 2, 3, 4)  
 Descending: C5-Bb4-A4-G4-F4-E4-D4-C4 (fingering: 4, 3, 2, 1, 4, 2)

C# Major

Ascending: C#4-D#4-E#4-F#4-G#4-A#4-B#4-C#5 (fingering: 1, 2, 3, 4, 1, 2, 3, 4)  
 Descending: C#5-B#4-A#4-G#4-F#4-E#4-D#4-C#4 (fingering: 4, 3, 2, 1, 4, 2)

C# harmonic minor

Ascending: C#4-D#4-E#4-F#4-G#4-A#4-Bb#4-C#5 (fingering: 1, 2, 3, 4, 1, 2, 3, 4)  
 Descending: C#5-Bb#4-A#4-G#4-F#4-E#4-D#4-C#4 (fingering: 4, 3, 2, 1, 4, 2)

C# melodic minor

Ascending: C#4-D#4-E#4-F#4-G#4-A#4-Bb#4-C#5 (fingering: 1, 2, 3, 4, 1, 2, 3, 4)  
 Descending: C#5-Bb#4-A#4-G#4-F#4-E#4-D#4-C#4 (fingering: 4, 3, 2, 1, 4, 2)

D Major

Ascending: D4-E4-F#4-G4-A4-B4-C#5 (fingering: 1, 2, 3, 4, 1, 2, 3, 4)  
 Descending: D5-C#4-B4-A4-G4-F#4-E4-D4 (fingering: 3, 2, 1, 4, 3, 2, 1, 4)

D harmonic minor

Ascending: D4-E4-F#4-G4-A4-Bb4-C#5 (fingering: 1, 2, 3, 4, 1, 2, 3, 4)  
 Descending: D5-Bb4-A4-G4-F#4-E4-D4 (fingering: 3, 2, 1, 4, 3, 2, 1, 4)

D melodic minor

Ascending: D4-E4-F#4-G4-A4-Bb4-C#5 (fingering: 1, 2, 3, 4, 1, 2, 3, 4)  
 Descending: D5-Bb4-A4-G4-F#4-E4-D4 (fingering: 3, 2, 1, 4, 3, 2, 1, 4)



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EXERCISE 603

## Arpeggio Bowing

*Regular arpeggio bowing, and bouncing arpeggios*

In preparation for your practice of this Exercise, review the **TECHNIC** sections of Lessons 39 and 46, covering the regular form of arpeggio bowing, and the bouncing arpeggios. Both forms of bowing should be applied to the material provided in this Exercise.

For the bouncing arpeggios, your bow must be moved somewhat out of its usual inclined position, until the stick is nearly over the hair. Experimentation will help you to determine the exact point at which your particular bow is most resilient.

SCHRADIECK

(a)

(b)

simile



(c)



(d)



(e)



(f)



(g)





# Sherwood Music School Courses

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EXERCISE 604

## Shifting

*Finger substitution; two octave  
scales on one string*

Finger substitution is an expedient frequently required in shifting from one Position to another. It should be practiced until it can be performed with ease and precision. Section (a) of this Exercise provides material for concentrated attention to finger substitution as an isolated technical problem. The pattern given for the G string should also be used on all other strings. The important role of the portamento should be reviewed in Lesson 31, **TECHNIC**.

Take care at all times to see that the finger which makes the substitution, comes into contact with the fingerboard at the exact spot just vacated. To make sure of this, you must listen intently.

Section (b) is devoted to the interesting project of playing scales through two octaves on one string, for further practice in making shifts.

HŘIMALY

(a)

(G)

(b)

(G)



[illegible]



# Sherwood Music School Courses

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EXERCISE 605

## Sixth Position

*Exercises on all strings*

Before you practice this Exercise, review the chart in Lesson 61, **TECHNIC**, so that you may fix firmly in your mind the natural range of the Sixth Position on each of the four strings.

The Sixth Position, and all higher Positions, require the left hand to reach over the body of the violin. Avoid letting the palm of the hand make contact with the body of the instrument, and rely upon the contact of the thumb with the neck as a principal guide in locating the desired Position.

At any time you make use of any of the higher Positions, you must take special care with the placement of your fingers. The distances between steps and half steps are so small that accuracy of intonation requires the greatest precision.

SEVČÍK



Handwritten musical score consisting of ten staves of music. The notation is in treble clef and features complex rhythmic patterns, including triplets and sixteenth notes, often grouped by slurs. The key signature changes throughout the piece, starting with three flats (B-flat, E-flat, A-flat) and transitioning through various combinations of sharps and flats, including a section with four sharps (F-sharp, C-sharp, G-sharp, D-sharp). The score includes several measures with accidentals (sharps, flats, naturals) and some measures with repeat signs. The notation is dense and appears to be a transcription of a complex musical work.



# Sherwood Music School Courses

VIOLIN



EXERCISE 606

## Scales

*Major and minor, in three octaves*

Scale practice yields a number of technical values. Prominent among them are fluency and independence of finger action; familiarity with the various Positions; and skill in making smooth, rapid shifts and string crossings. The practice of scales can be made the basis of any number of helpful exercises in varied bowings. It also helps in the study of theory; a good knowledge of scales, gained through long practice, makes the scale degrees so much a part of one's musical consciousness that intervals and chords can be calculated and recognized with lightning-like rapidity.

You will thus see that you have abundant reason for giving a part of every practice period to scales. Keep this Exercise and its companions, Exercises 502 and 602 (which are also devoted to major and scales in three octaves) conveniently at hand for frequent practice.

Inasmuch as the three-octave scales make much use of the higher Positions, review the discussion of these Positions in Lesson 61, **TECHNIC**. Refer also to the explanation of fingerings for three-octave scales, given in Lesson 114, **TECHNIC**.

On the staves below, write variants of your own invention for use with the scales of this Exercise.

**Eb Major**

**Eb harmonic minor**

**Eb melodic minor**



E Major



E harmonic minor



E melodic minor



F Major



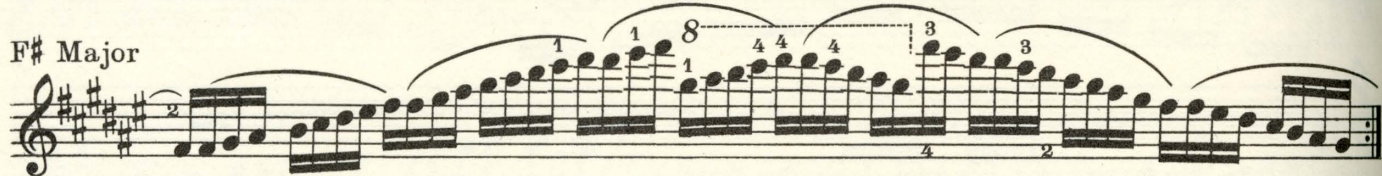
F harmonic minor



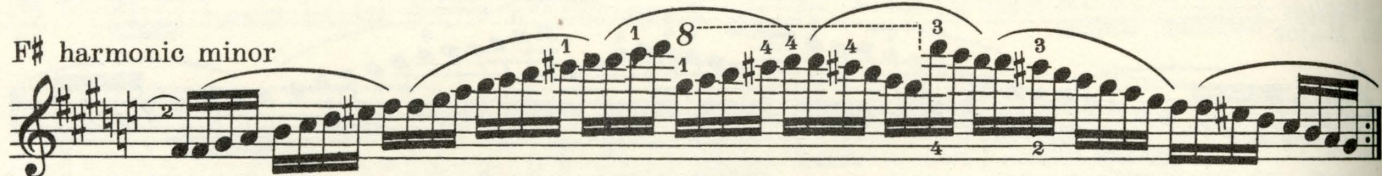
F melodic minor



F# Major



F# harmonic minor



F# melodic minor



G Major





# Sherwood Music School Courses

VIOLIN



EXERCISE 651

## Harmonics

*Diatonic progressions, based  
upon natural and artificial harmonics*

This Exercise is similar to Exercise 556. It continues the chain of diatonic progressions in various tonalities, built upon natural and artificial harmonics. Refer to Lessons 73 and 76, **TECHNIC**, for detailed information which will guide you in your practice of the Exercise.

You will find it helpful in getting your tone to start promptly, if you will keep your bow well toward the bridge of the violin, when playing harmonics.



First system of musical notation. The treble staff contains a sequence of chords: D (fingered 1), A (fingered 2), E (fingered 1), and D (fingered 2). The bass staff contains a sequence of chords: G (fingered 3, 1), D (fingered 1), A (fingered 2), and A (fingered 3, 1). A dotted line with the number 8 spans the first four measures of the treble staff.

Second system of musical notation. The treble staff contains a sequence of chords: D (fingered 2), A (fingered 4, 1), E (fingered 1), and D (fingered 4, 1). The bass staff contains a sequence of chords: G (fingered 4, 1), D (fingered 3, 1), A (fingered 1), and A (fingered 1). A dotted line with the number 8 spans the first four measures of the treble staff.

Third system of musical notation. The treble staff contains a sequence of chords: D (fingered 2), A (fingered 4, 1), E (fingered 1), and D (fingered 4, 1). The bass staff contains a sequence of chords: G (fingered 4, 1), D (fingered 3, 1), A (fingered 1), and A (fingered 1). A dotted line with the number 8 spans the first four measures of the treble staff.

Fourth system of musical notation. The treble staff contains a sequence of chords: D (fingered 2), A (fingered 4, 1), E (fingered 1), and D (fingered 4, 1). The bass staff contains a sequence of chords: G (fingered 4, 1), D (fingered 3, 1), A (fingered 1), and A (fingered 1). A dotted line with the number 8 spans the first four measures of the treble staff.



# Sherwood Music School Courses

VIOLIN



EXERCISE 652

## Shifting

*Exercises covering the  
First to the Tenth Positions*

The practice of shifting is continued in this Exercise. You will find it helpful to review the fundamental instruction given on this phase of violin technic in Lesson 31, **TECHNIC**.

For the sake of simplicity, all patterns are given for the G string only. They can very easily be applied to the other strings, and should be so practiced.

Section (a) features the First, Third, Fifth, and Seventh Positions; section (b), the Second, Fourth, Sixth, and Eighth Positions; section (c), the Third, Fifth, Seventh, and Ninth Positions; and in section (d), the shifts are to be made in unbroken sequence from the Third to the Tenth Position, and back again.

(a)

HŘIMALY



(b)









# Sherwood Music School Courses

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EXERCISE 653

## Harmonics

*Chromatic progressions, based  
upon natural and artificial harmonics*

The progressions in this Exercise are mainly chromatic, so you will have to listen with extreme care to make sure of the accuracy of your intonation.

Perfect fifths, perfect fourths, and large thirds are the intervals used as a basis for the artificial harmonics in this Exercise. See Lessons 73 and 76, **TECHNIC**, for a discussion of harmonics sounded above these intervals.

In the bowing of harmonic tones, it is essential that the bow move at an exact right angle to the string and near the bridge. (See Lesson 93, **TECHNIC**). Your attack must be neither hesitant nor tentative; it must be confident and positive. Otherwise, the harmonic tone will not begin to sound instantly, and you may create the impression that you are groping for the tone.

DAVID



First system of musical notation. The treble staff contains a sequence of chords and notes, with fingerings indicated by numbers 1-4. The bass staff provides a harmonic accompaniment. Chord labels (D), (A), and (E) are placed below the treble staff. The system concludes with a double bar line and a repeat sign.

Second system of musical notation. This system introduces more complex chord progressions and includes a key signature change to one sharp (F#). Chord labels (D), (A), and (E) are used throughout. The system ends with a double bar line and a repeat sign.

Third system of musical notation. The treble staff features a mix of chords and melodic lines, while the bass staff continues with a steady accompaniment. Chord labels (D), (A), and (E) are present. The system concludes with a double bar line and a repeat sign.

Fourth system of musical notation. This is the final system on the page, featuring a variety of chords and fingerings. Chord labels (D), (A), and (E) are used. The system concludes with a double bar line and a repeat sign.



# Sherwood Music School Courses

# VIOLIN



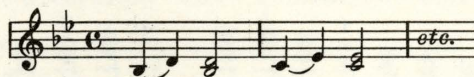
### EXERCISE 654

## Double Stopping

*Scales in thirds*

Use only one of the following selected scales in thirds in any daily practice session.

The problem of the left hand in this Exercise is accuracy of intonation, coupled with fluency. Fluency will come of its own accord if you but practice carefully, giving first attention to true pitch. As an aid to careful listening, use the following variant in the early stages of your practice of each scale:



The right hand must bring about an even distribution of weight and pressure between the two strings sounding at the same time. Critical listening for equality of tonal volume must guide the playing apparatus, and dictate any adjustments that may be needed.

Give one stroke of the bow to each third, at first; later, slur two or four thirds to the stroke.

The image displays a page of musical notation for a piano exercise, consisting of six staves of music. The notation is written in treble clef and includes various keys and time signatures. The first staff is in C major, 3/4 time. The second staff is in D major, 4/4 time, and includes the word "simile" above it. The third staff is in E major, 4/4 time. The fourth staff is in F major, 4/4 time. The fifth staff is in G major, 4/4 time. The sixth staff is in A major, 4/4 time. The notation includes chords, arpeggios, and fingerings (1-4). The word "simile" is written above the second staff.



Handwritten musical score consisting of ten staves, each containing a sequence of notes and fingerings. The notation includes treble clefs, key signatures (one sharp, one flat, and one double sharp), and various note values (quarter, eighth, and sixteenth notes). Fingerings are indicated by numbers 1, 2, 3, and 4 above the notes. The score is organized into measures, with some measures containing multiple notes and fingerings. The overall structure suggests a technical exercise or a short piece of music.



# Sherwood Music School Courses

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EXERCISE 655

## Bowing

*Varied bowings*

This Exercise brings forcibly to our attention the infinite variety of ways in which a given phrase may be interpreted on the violin.

Section (a) sets forth the basic material, and sections (b) and (c) show upward of fifty bowing variants to be applied to this material. Each variant articulates the one-measure divisions differently, and your bowing must follow closely the indicated procedure in order to make clear and distinct the difference between one variant and another. After you have been practicing this Exercise for some time, make a special point of using different degrees of loudness and softness in connection with it, to increase your control of dynamic intensity.

For a concise view of the fundamental points of bowing which will be helpful in mastering this Exercise, see Lesson 93, **TECHNIC**.

(a) Allegro moderato

SEVČÍK



(b) Variants





9  $\frac{1}{3} B$  10  $\frac{1}{3} B$  11  $\frac{1}{3} B$  12  $\frac{1}{3} B$

13 MB 14 Fr 15 MB 16 Fr

17 MB 18 Fr 19 MB 20 Fr

21 MB 22 WB 23 MB 24 MB

25 MB 26 MB 27 MB 28 WB Pt WB Fr

29 MB 30 MB 31 WB 32 WB Fr WB Pt

33 WB 34 WB 35 WB 36 Pt WB Fr

37 *p* *f* *p* 38 *p* *f* *p*

MB *détaché* WB WB

39 *p* *f* *p* 40 *p* *f* *p*

MB WB Pt

(c) MB (*p*) MB MB MB

41 Fr (*f*) *spiccato* 42 Fr 43 Fr 44 Fr

45 MB 46 MB 47 Fr 48 MB

49 MB 50 MB 51 MB 52 MB

*f* *p* *f* *p*



# Sherwood Music School Courses

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EXERCISE 656

## Seventh Position

*Exercises on all strings*

The violinist who has educated the finger tips of his left hand to an exact sense of the finger-board distances which are characteristic of each of the Positions, has acquired an invaluable technical asset, which lends accuracy and fluency to all his playing. When he makes a shift of Position, his hand instantly takes the conformation which is the shape or mold of that Position. The placement of his fingers is easy and precise.

This asset can be yours, and will be yours, as a reward for careful practice of this Exercise, which deals with the Seventh Position, and of other Exercises throughout this Course, dealing with other Positions.

Start your practice slowly, so that you can listen with great care for any errors of intonation which will require adjustment of the fingers. Refer to Lesson 61, **TECHNIC**, for a chart which shows the tones covered by the left hand in the Seventh Position.

SEVČÍK



