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Sherwood Music School

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Sherwood Music School Courses

VIOLIN

STUDY 701

As you may remember from your study of Lesson 69, HISTORY, the life and notable works of Giuseppe Tartini date from the eighteenth century. When we think of the many things that successively claim the attention of people in all centuries, we realize that it is no small thing for a work of art to keep itself alive through two hundred years. So this Study at once commands our respect for its enduring qualities; and, as we become acquainted with it, the freshness and vitality of its beauty win our liking.

The form represented is that of the theme with variations. (See Lesson 53, FORM AND ANALYSIS.) The theme is but eight measures long, yet its musical statement is definite and complete, and it promptly establishes a vigorously cheerful mood. Like many of the melodies of the older masters, it seems to sing of the joy of music for music's sake, with the world and its woes well forgotten.

There follows a procession of an almost incredible number of variations—fifty in all—which show how well the disciplined imagination of the composer could conjure up seemingly infinite variety, without ever departing entirely from the original musical substance of his theme. Each variation reaffirms the declaration of the theme, but in its own distinctive way. The contrasts which quickly follow one another are most delightful.

This Study is entitled "The Art of Bowing", and its performance does, indeed, call into play every phase of that art, besides making countless demands upon the left hand. The various forms of bowing needed for the effects indicated by the notation are all familiar to you, and none are particularly difficult. The problem to which you must give attention is that of the rapid succession in which numerous forms of skill and procedure must be employed.

Nearly every phrase is a veritable mosaic of bowing effects, which must be broadly or subtly differentiated from one another. The first phrase in the first measure of the second variation is fairly typical. The first note is detached and *sforzando*. The dynamic level drops to *piano* on the second note. Two short slurs lie beneath the long slur, and these short slurs must be made to stand out, with a special accent on the first note of each. Finally, the stroke ends with a *sforzando*—and all this must be done in approximately two seconds.

This example points the need of a scrupulously careful study of every bit of the notation; and the wisdom of taking up, perhaps, only two or three new variations daily, so that you may more easily work with attention to detail.

The general ornamentation and rhythmic patterns are so complex, that you should count your time until you are quite sure that the time values are correctly distributed.

The tempo set by the theme is to be carried throughout, unless otherwise noted at the beginning of a variation.

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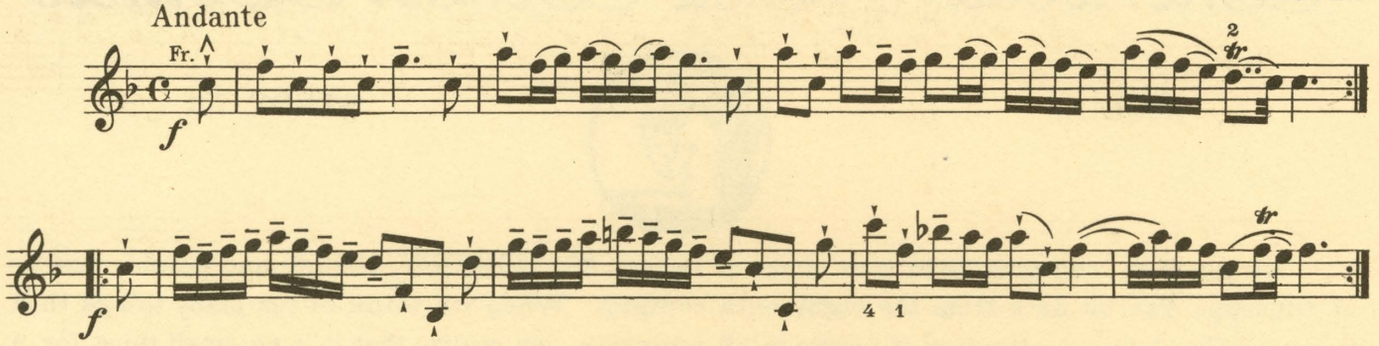
THEME

TARTINI

Andante



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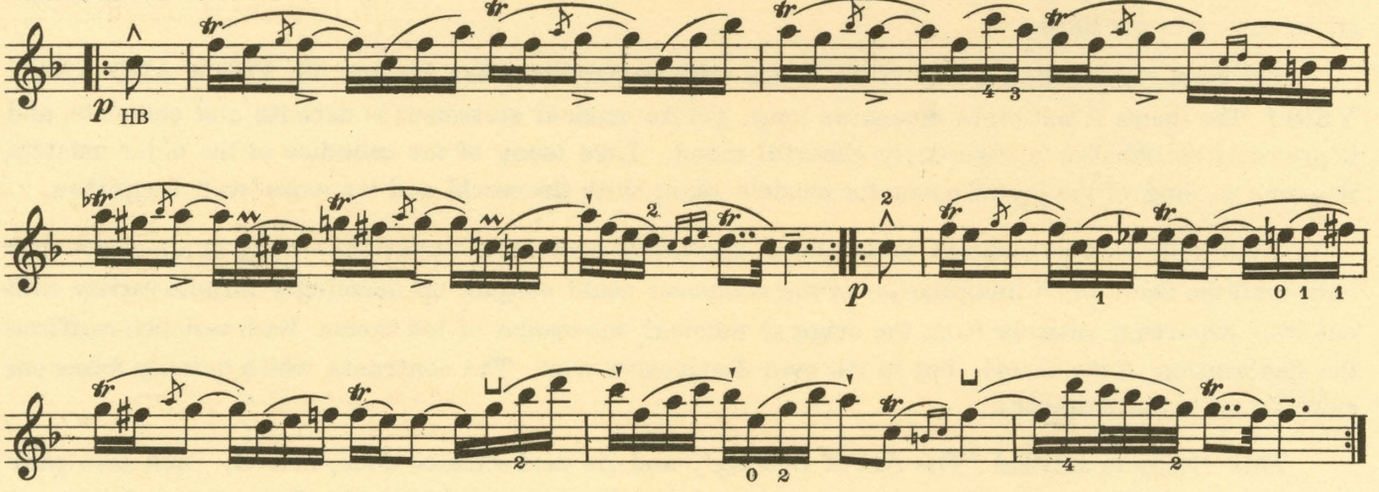

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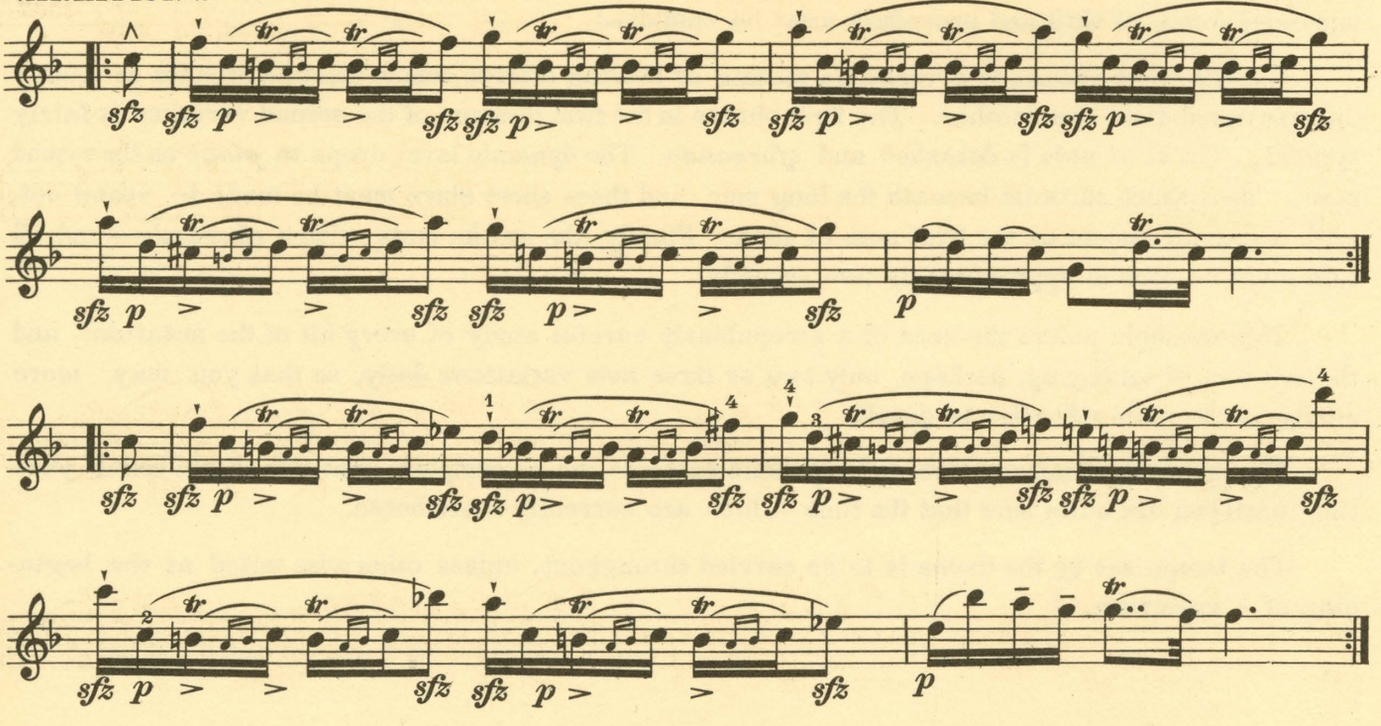

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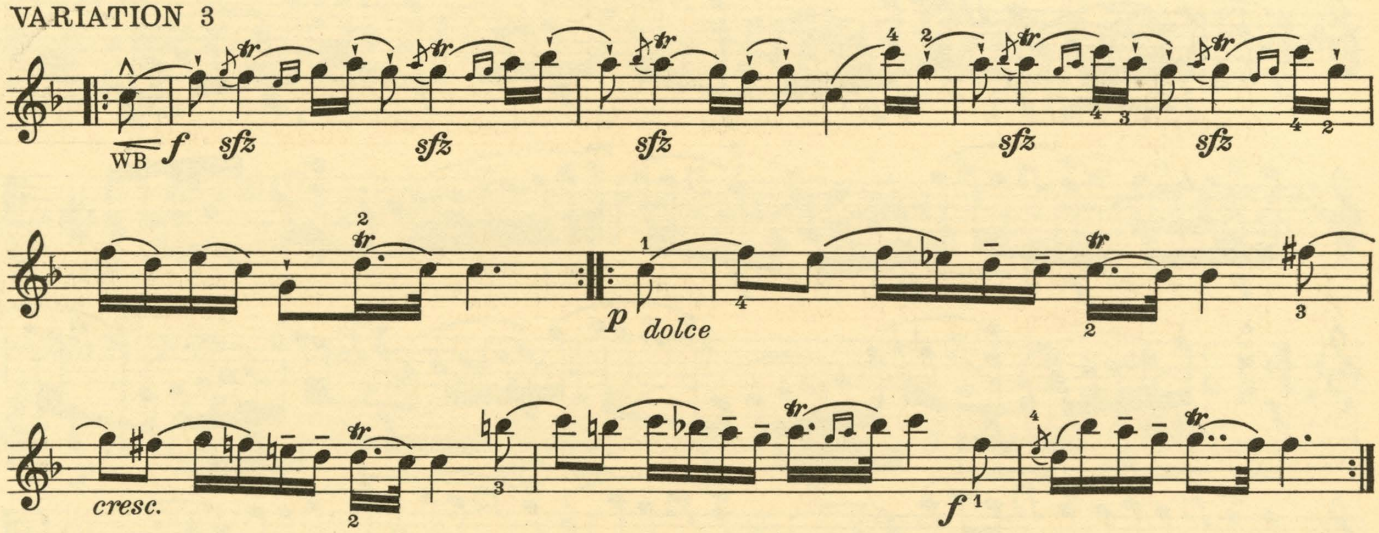

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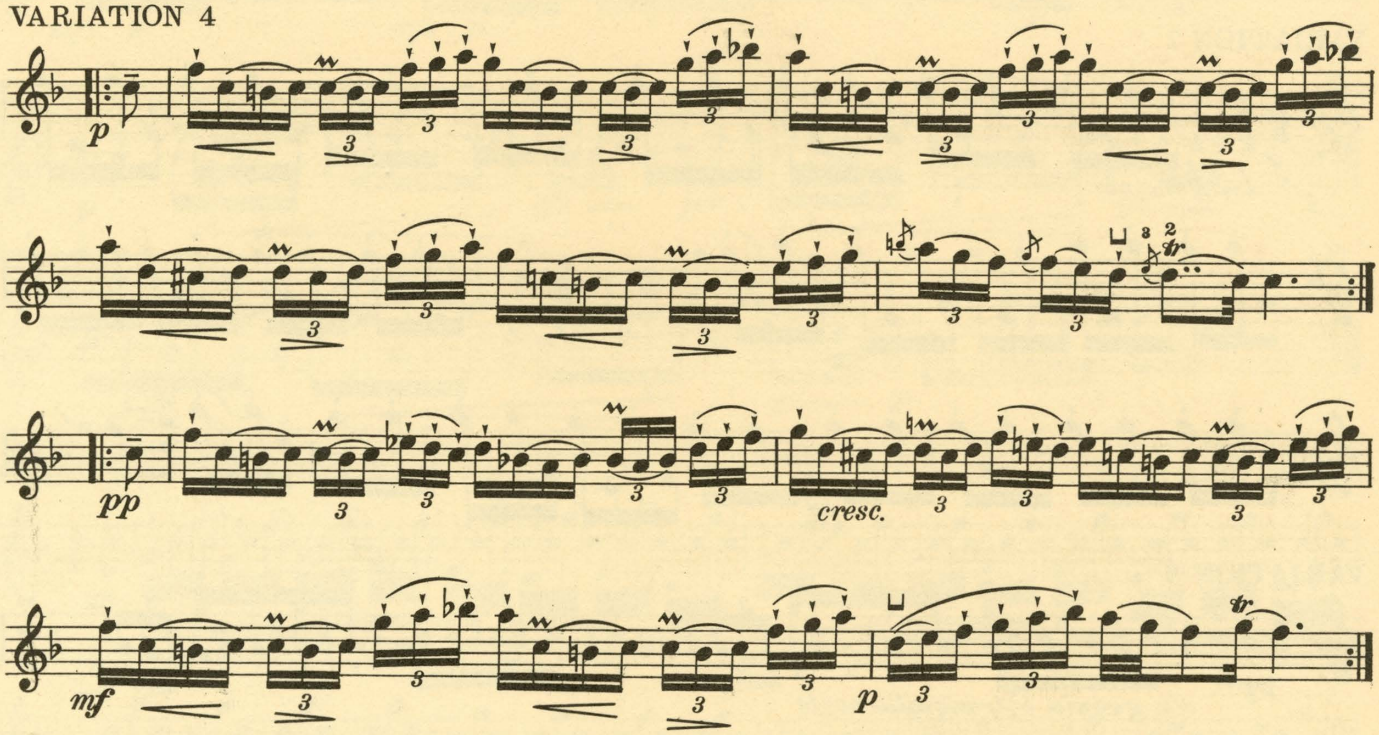

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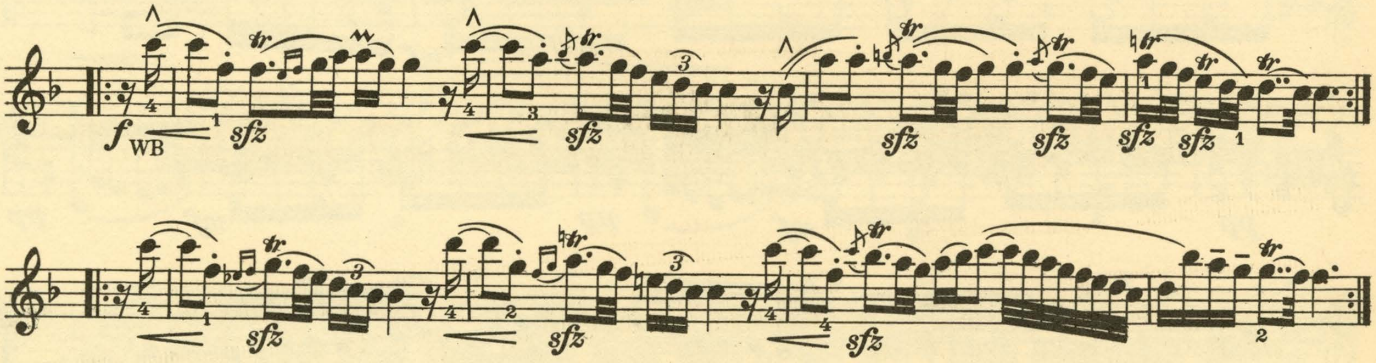

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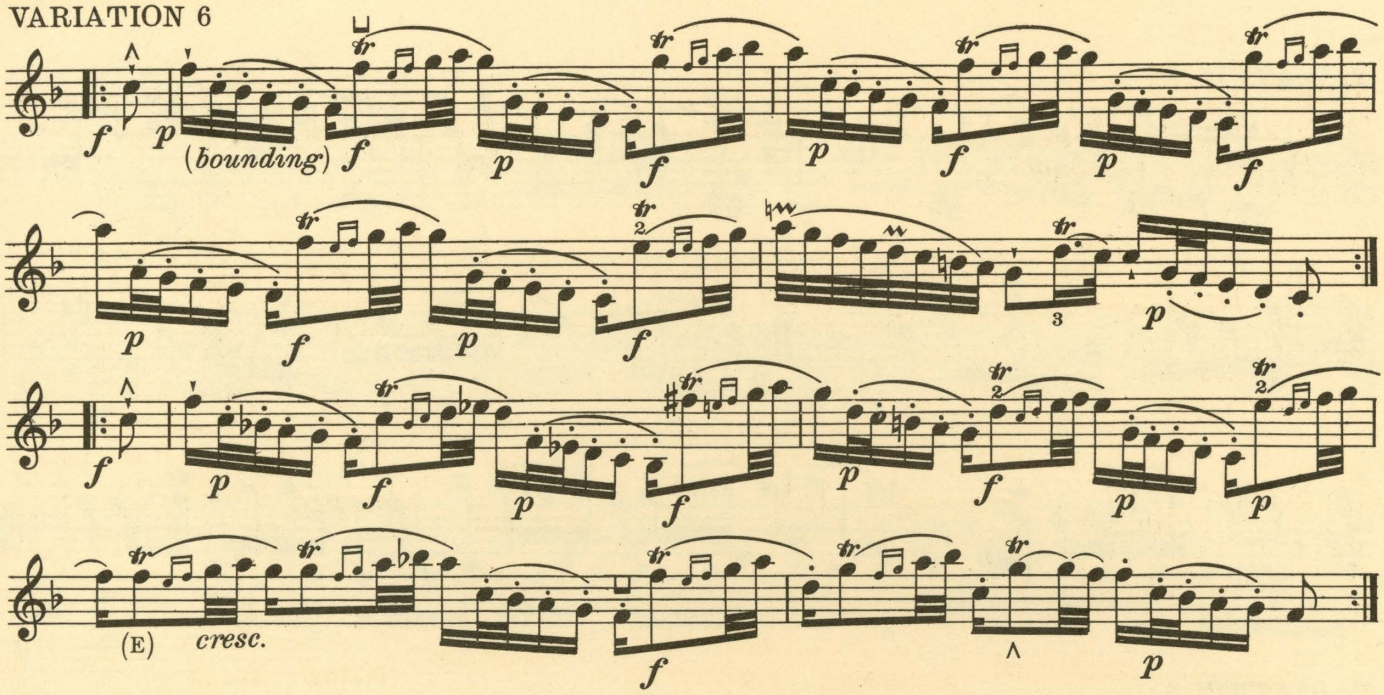

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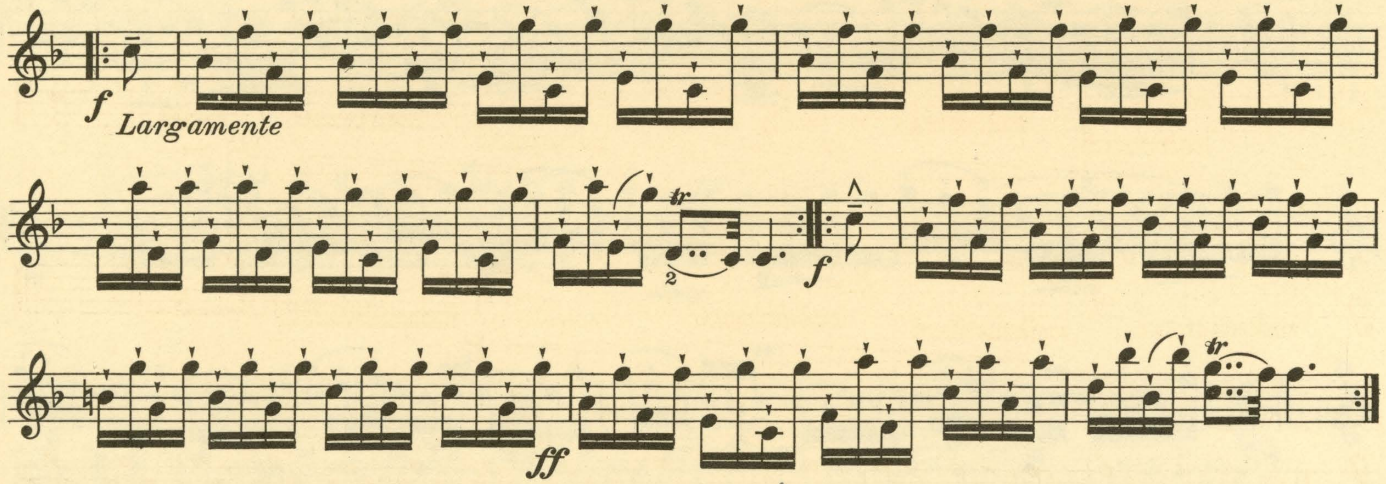

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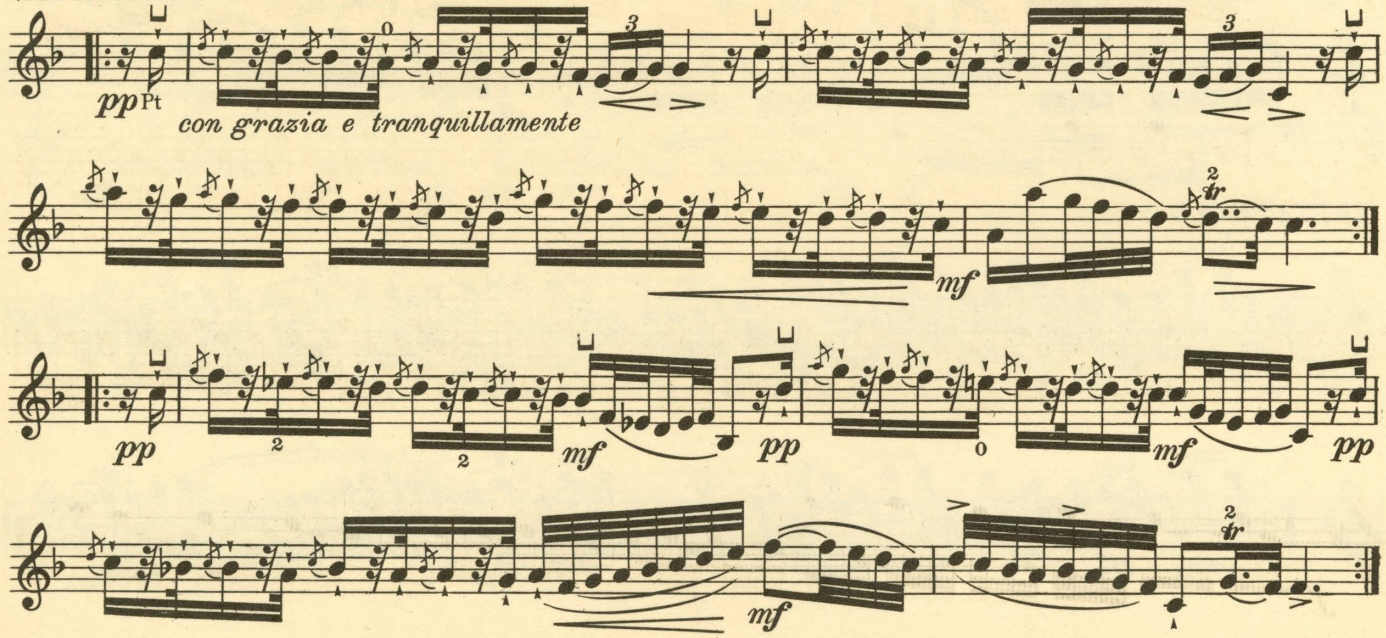

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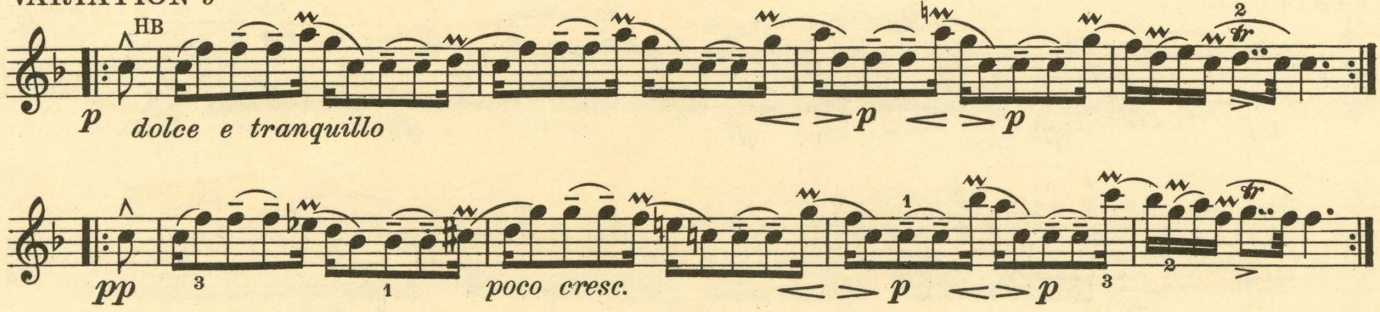

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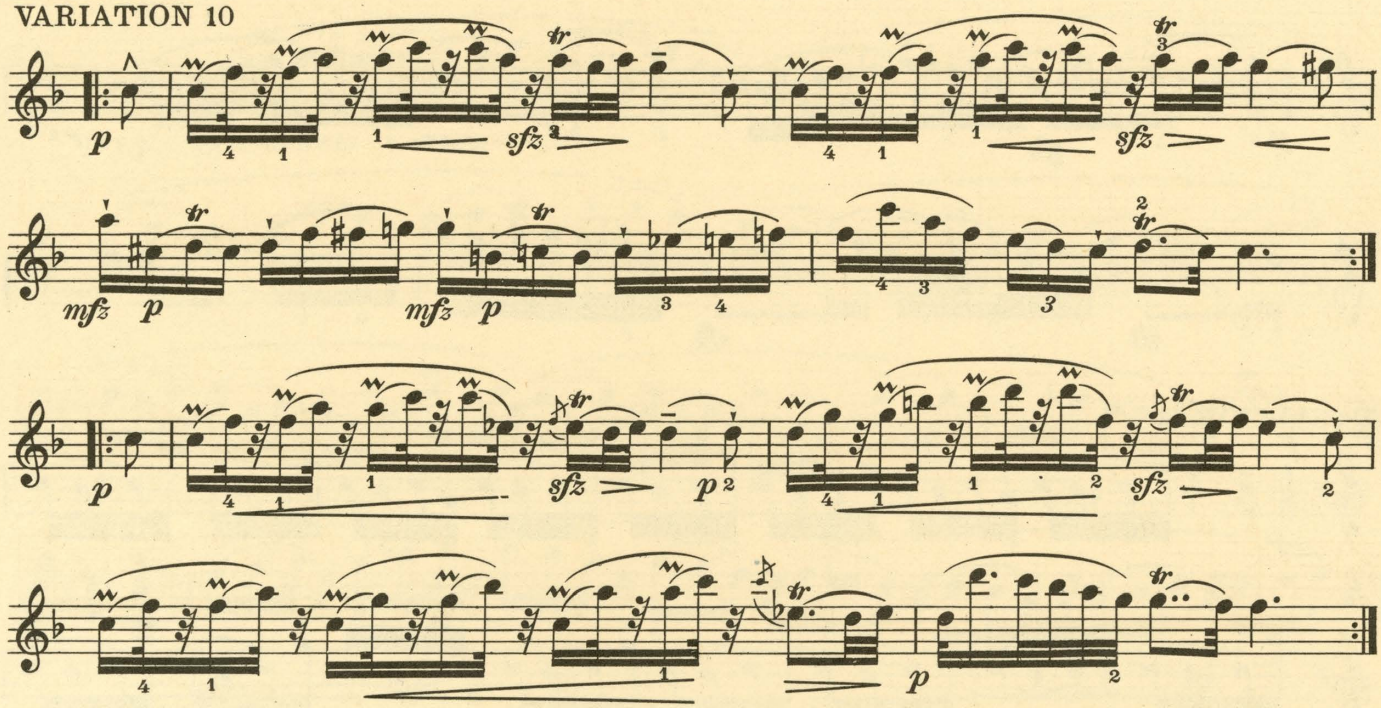

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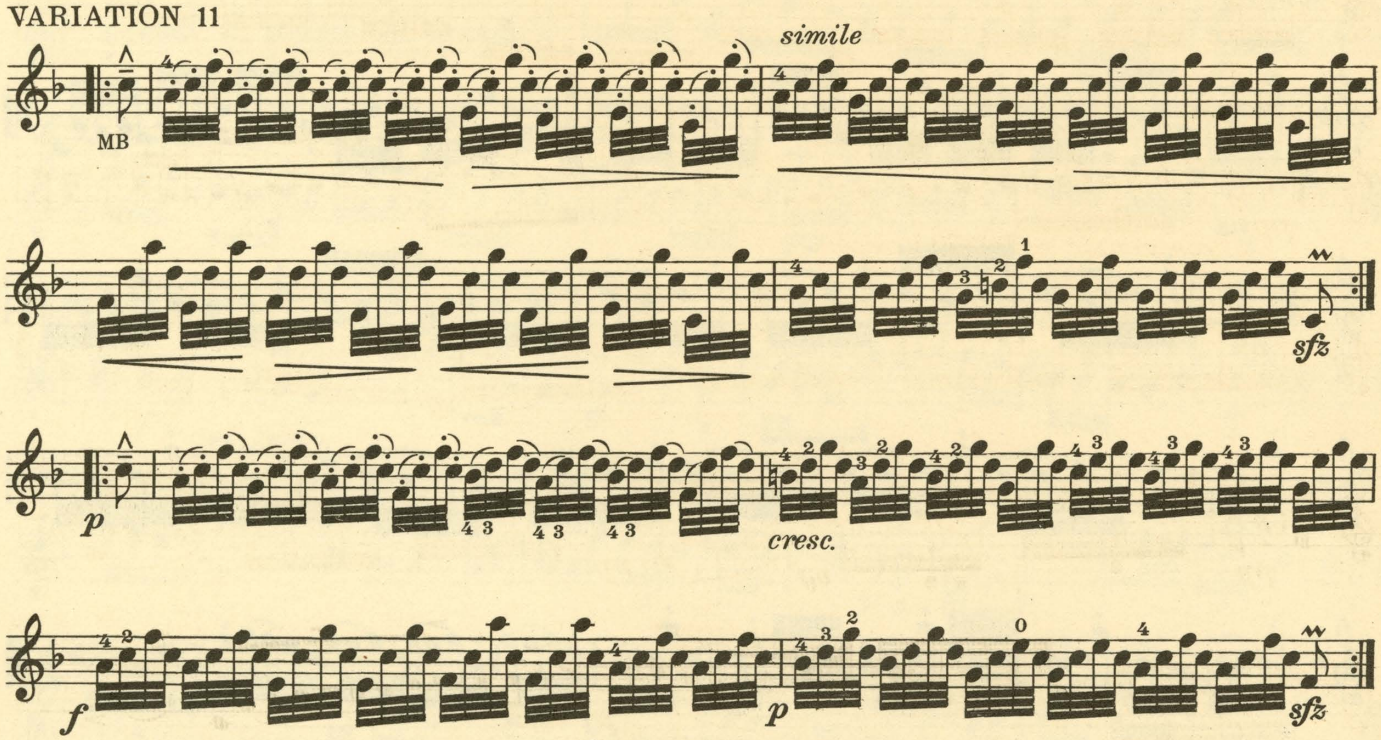

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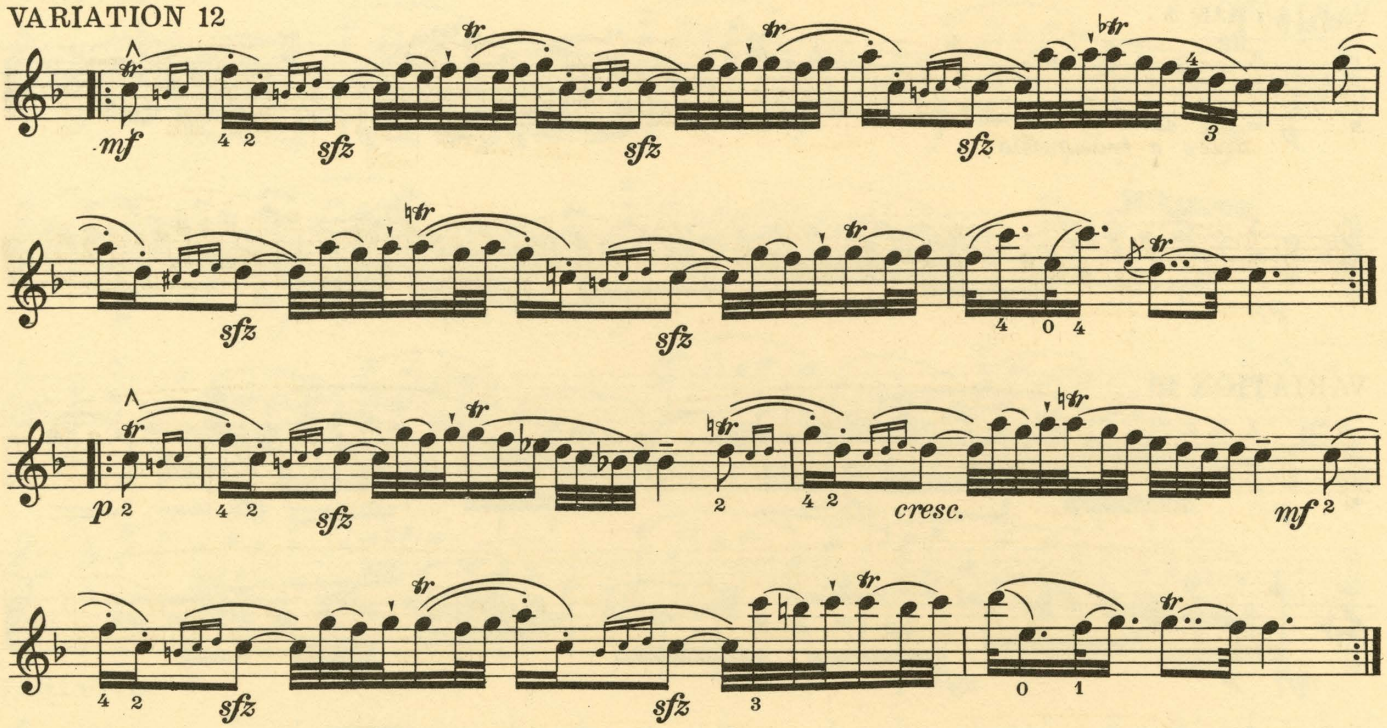

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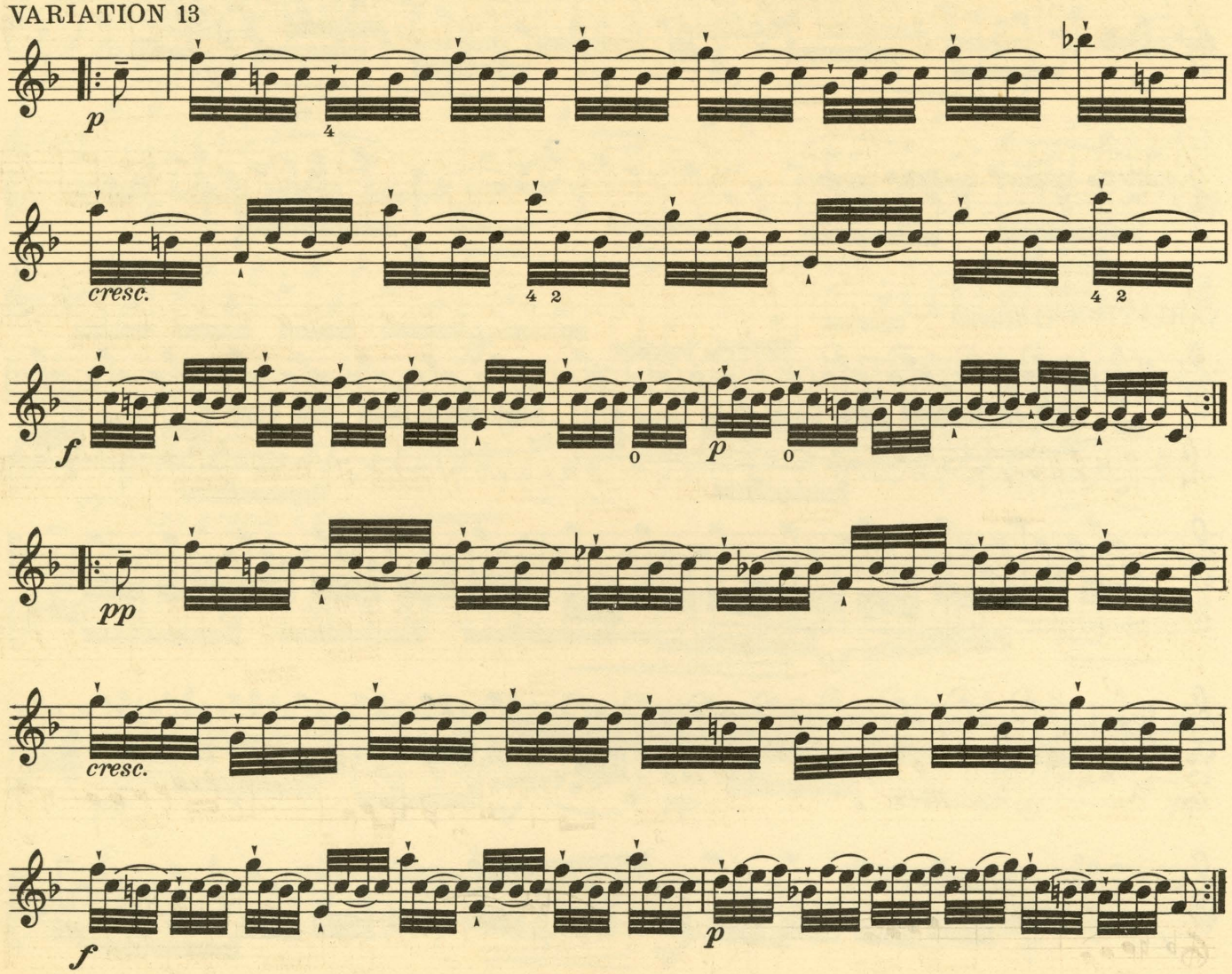

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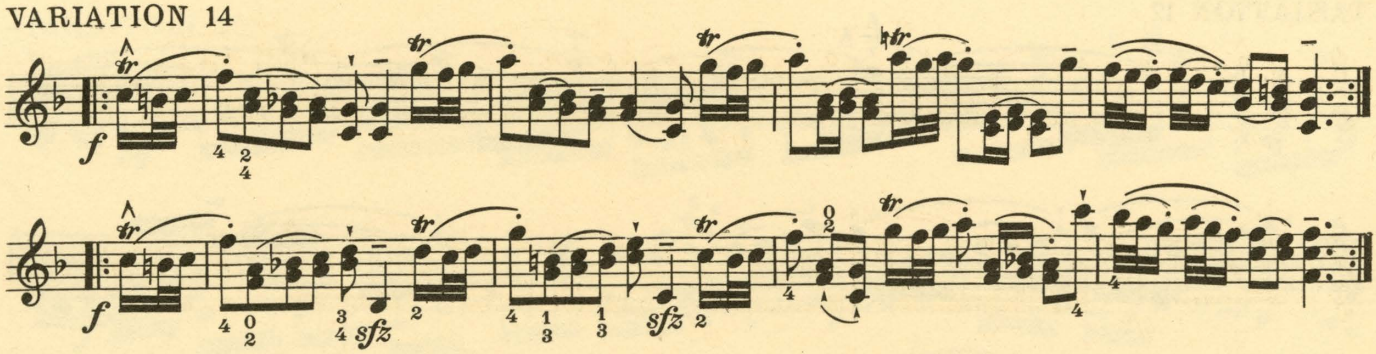

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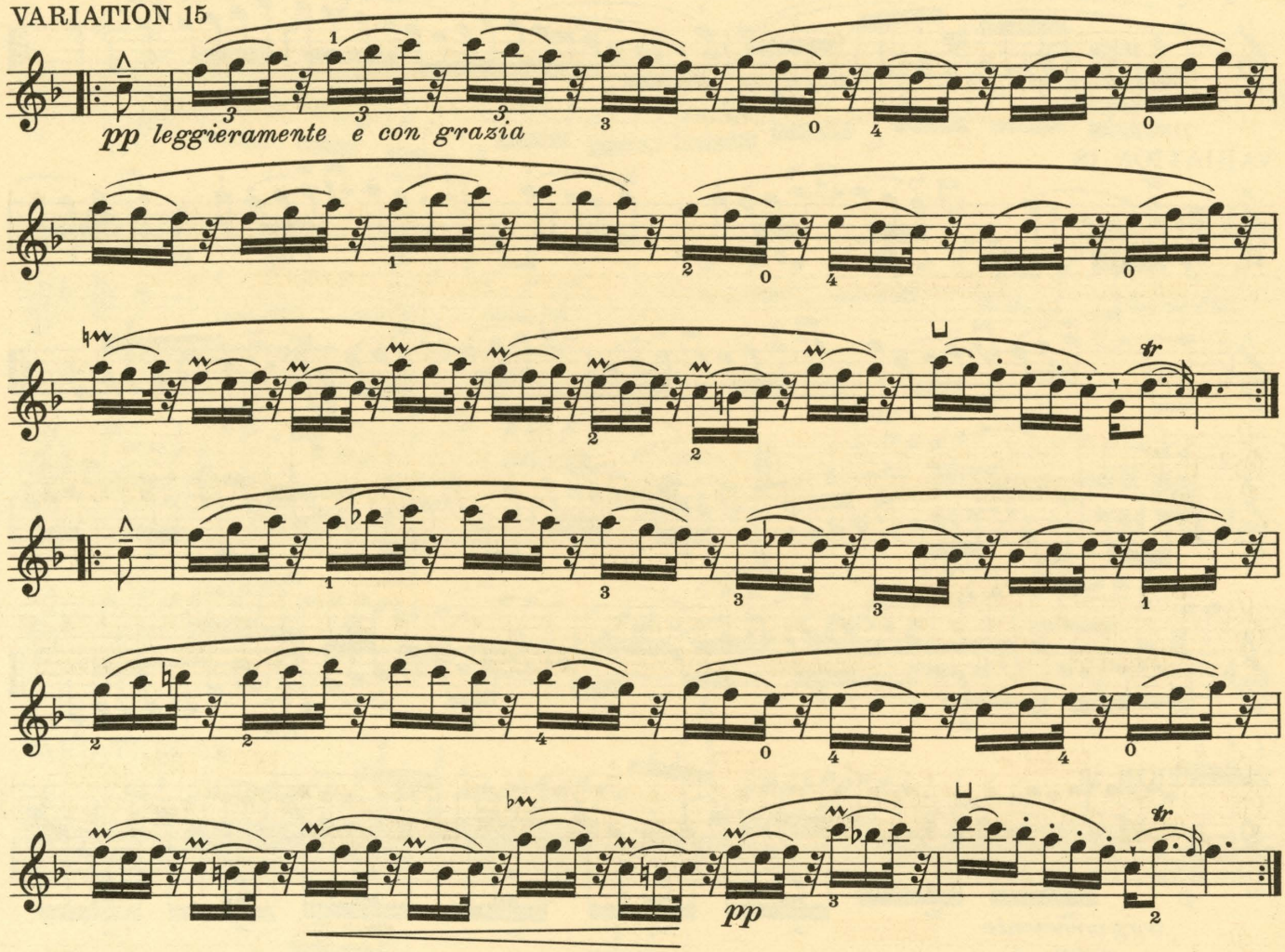

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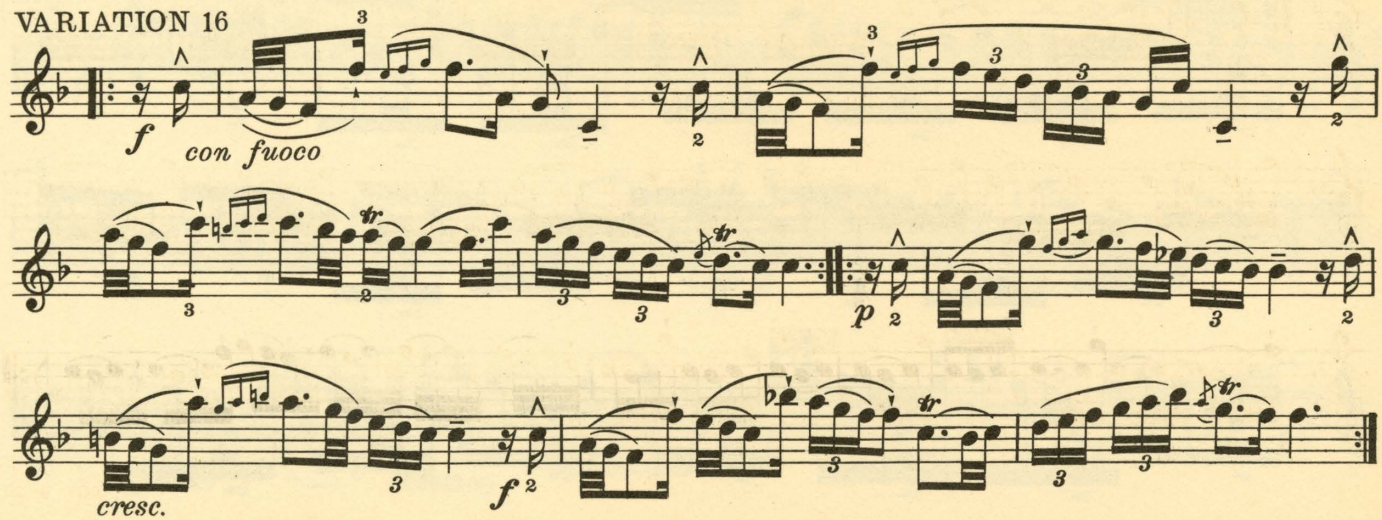

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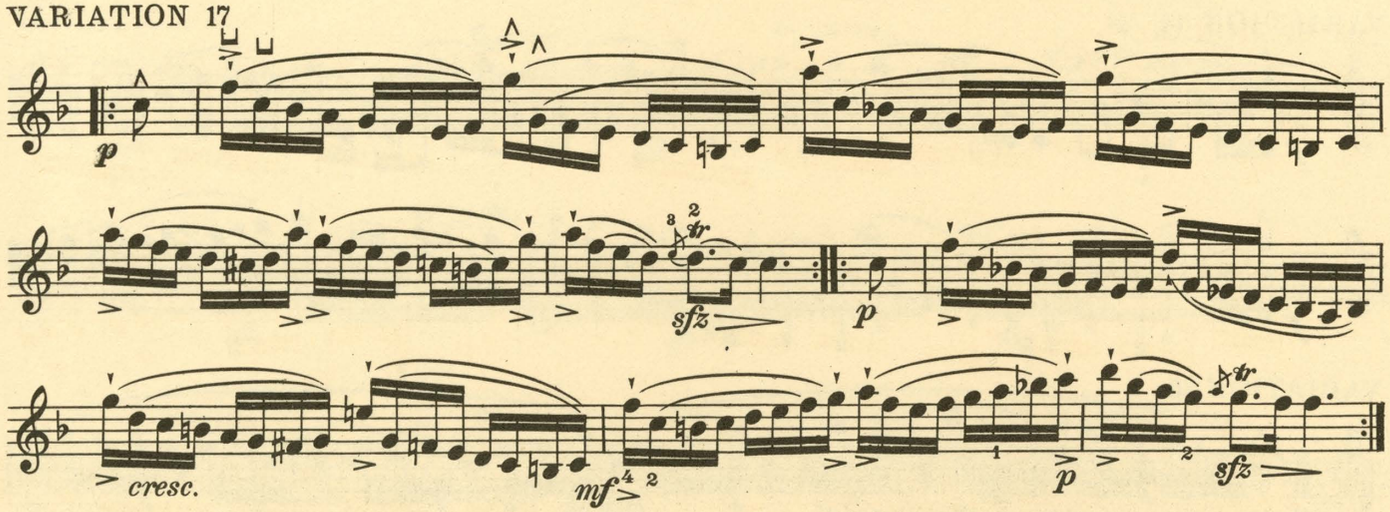

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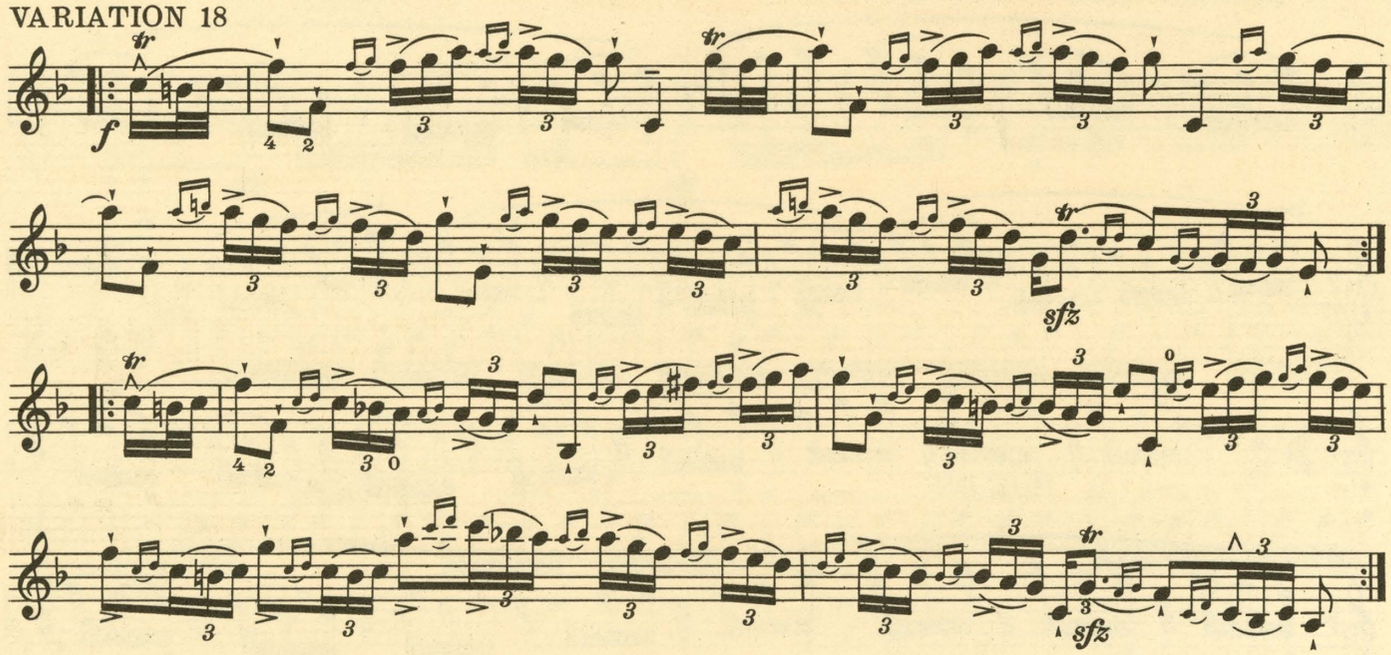

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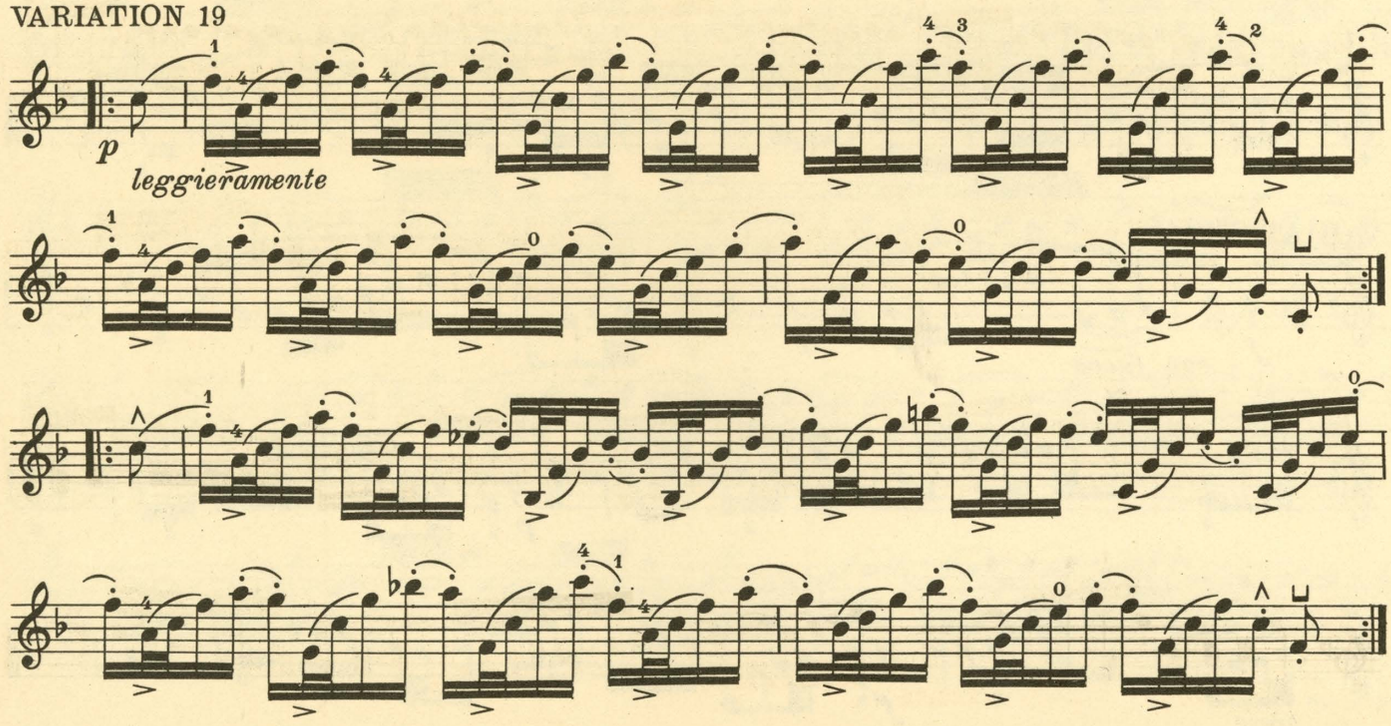

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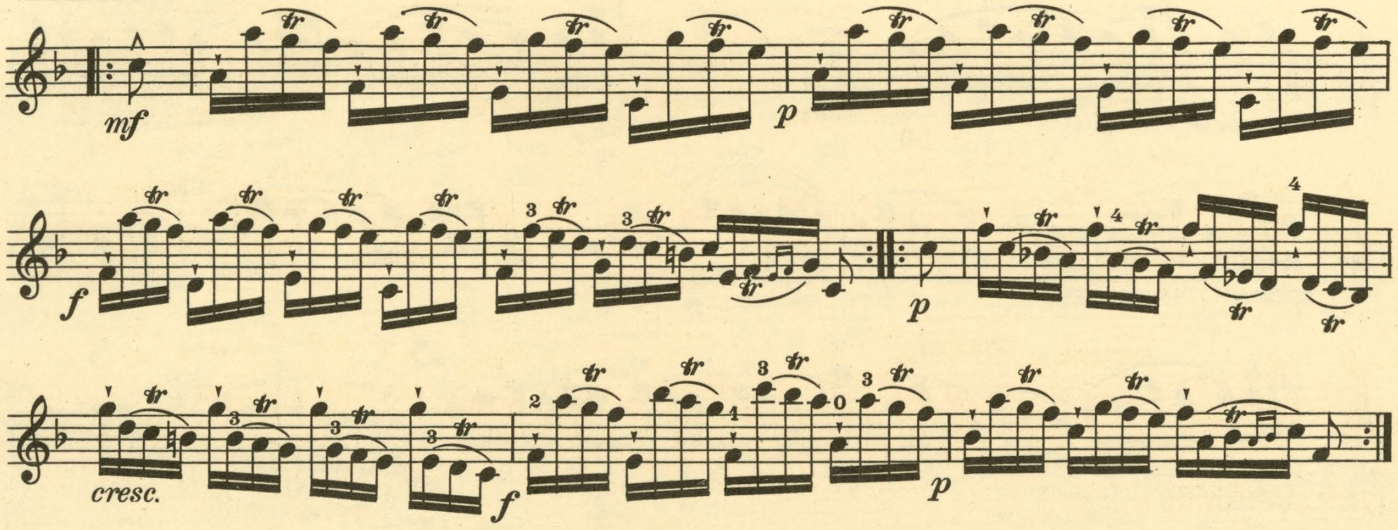

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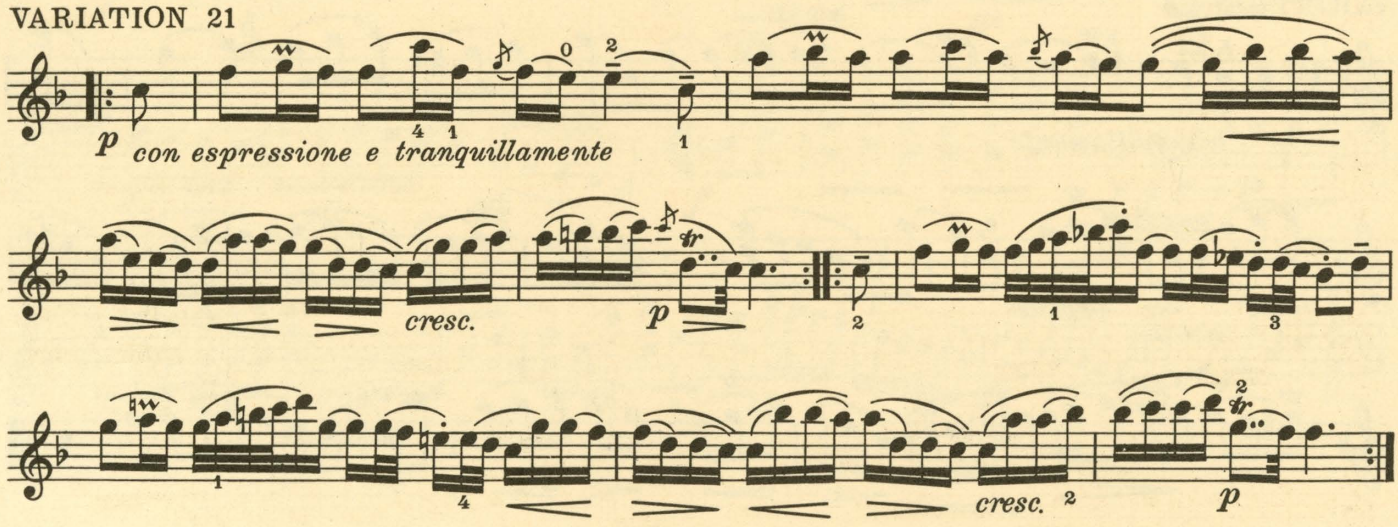

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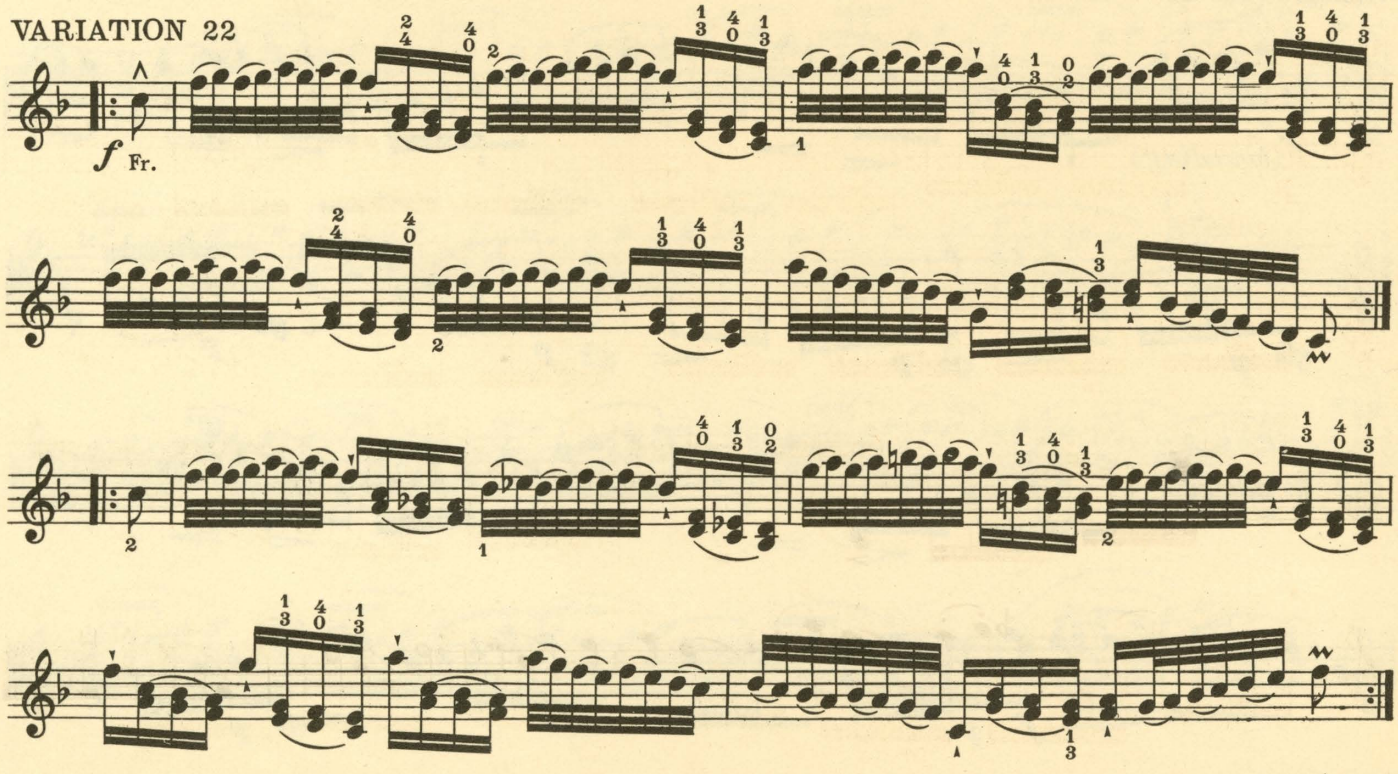

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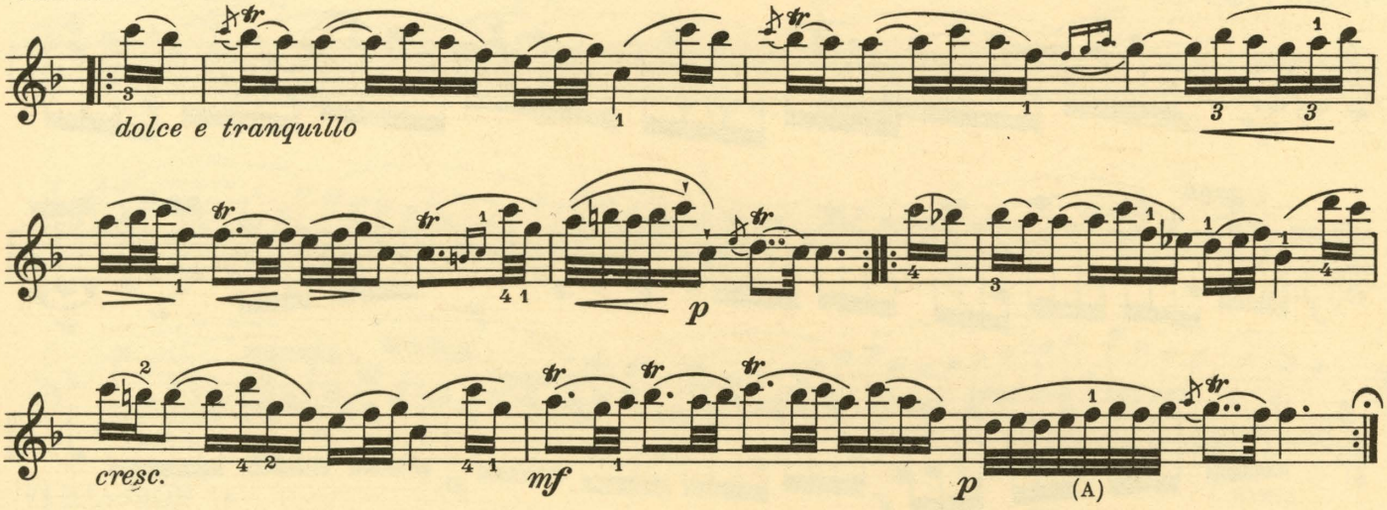

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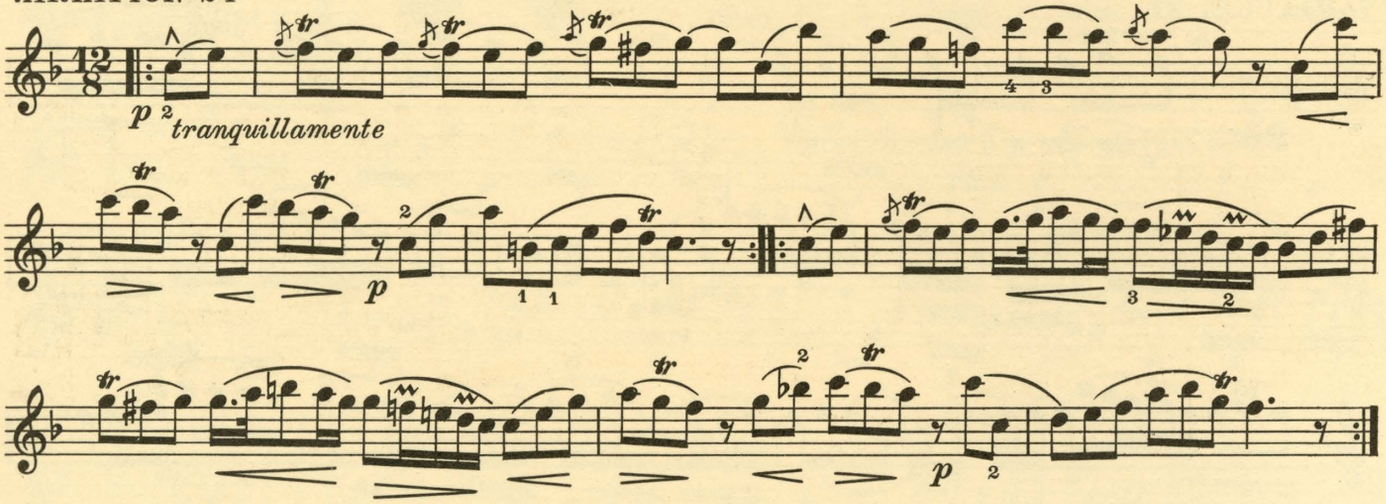

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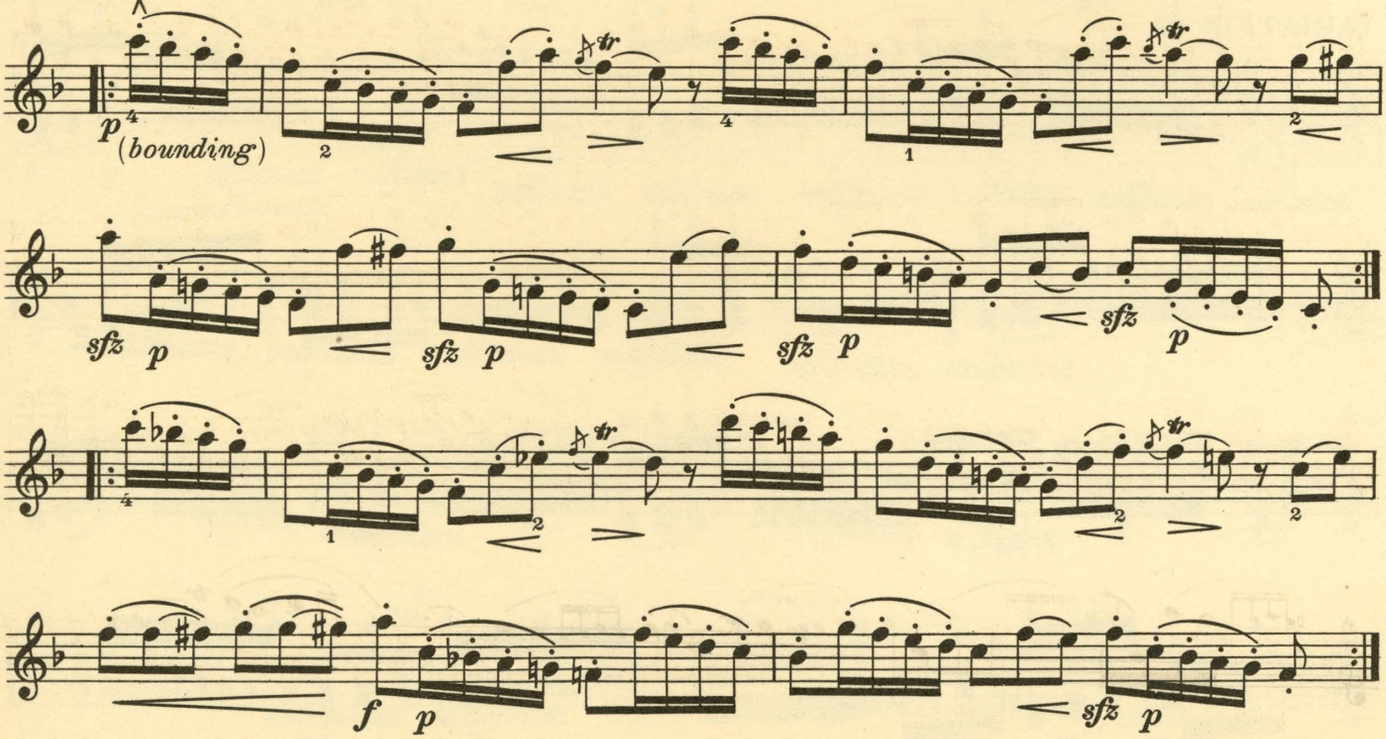

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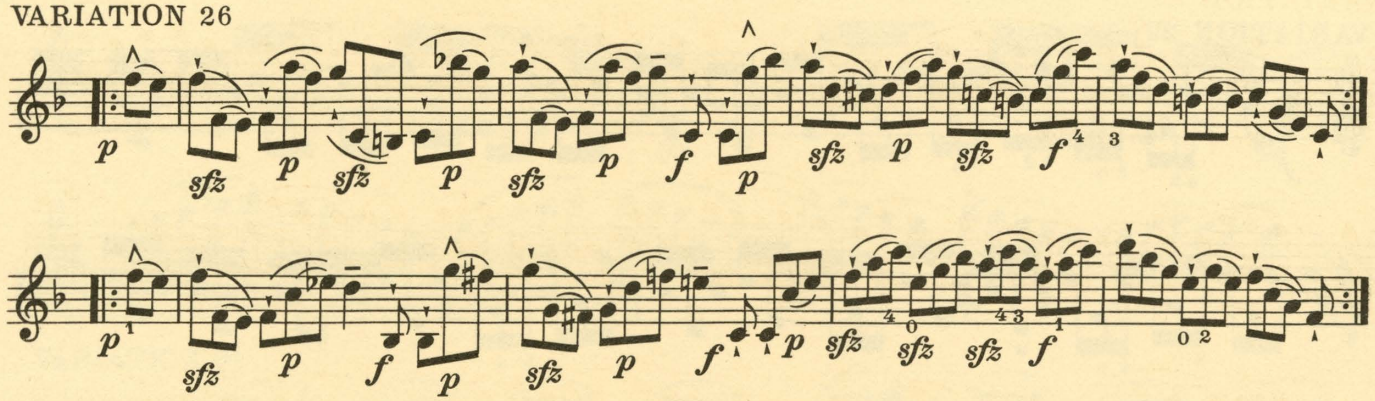

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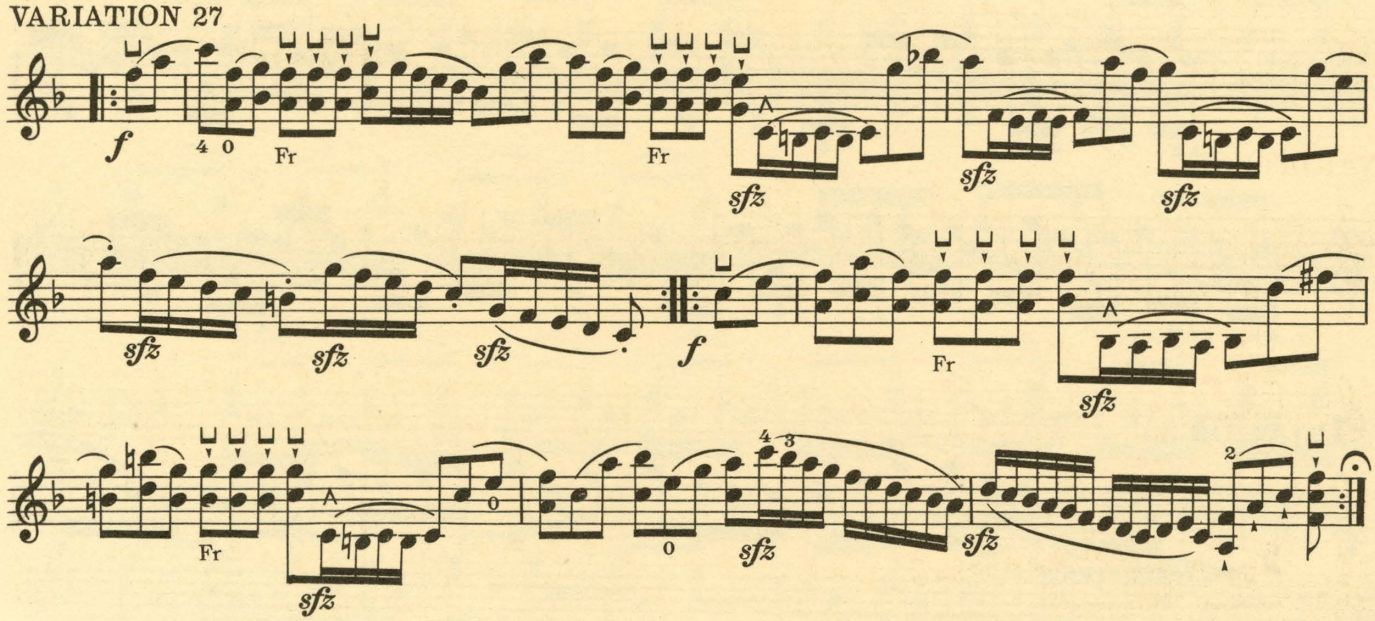

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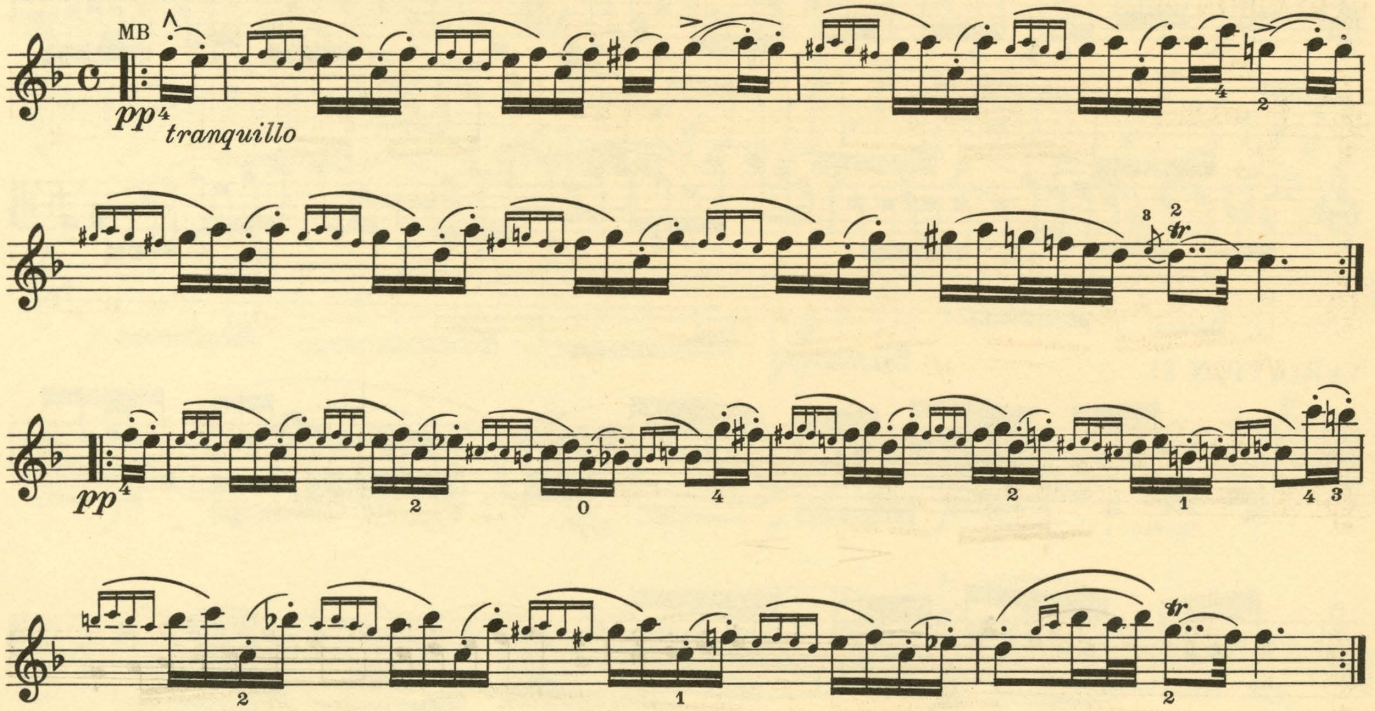

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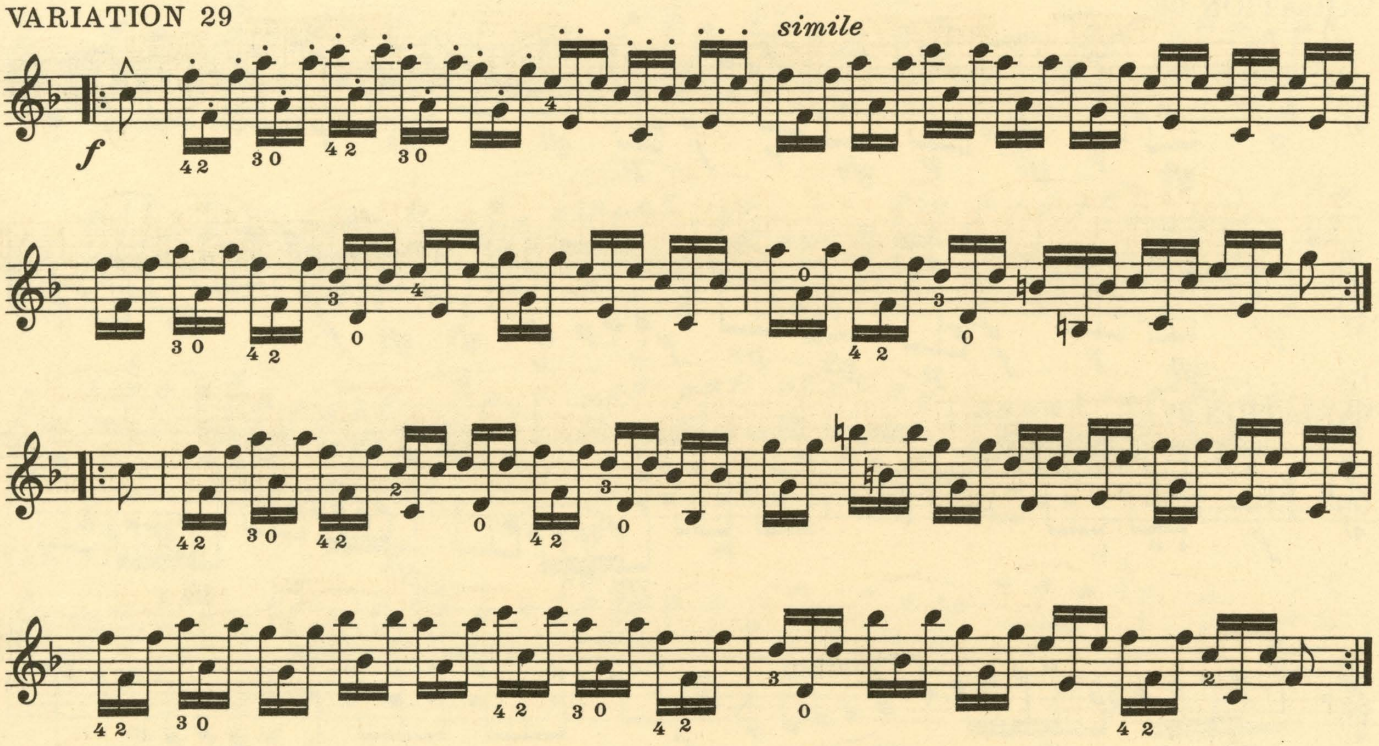

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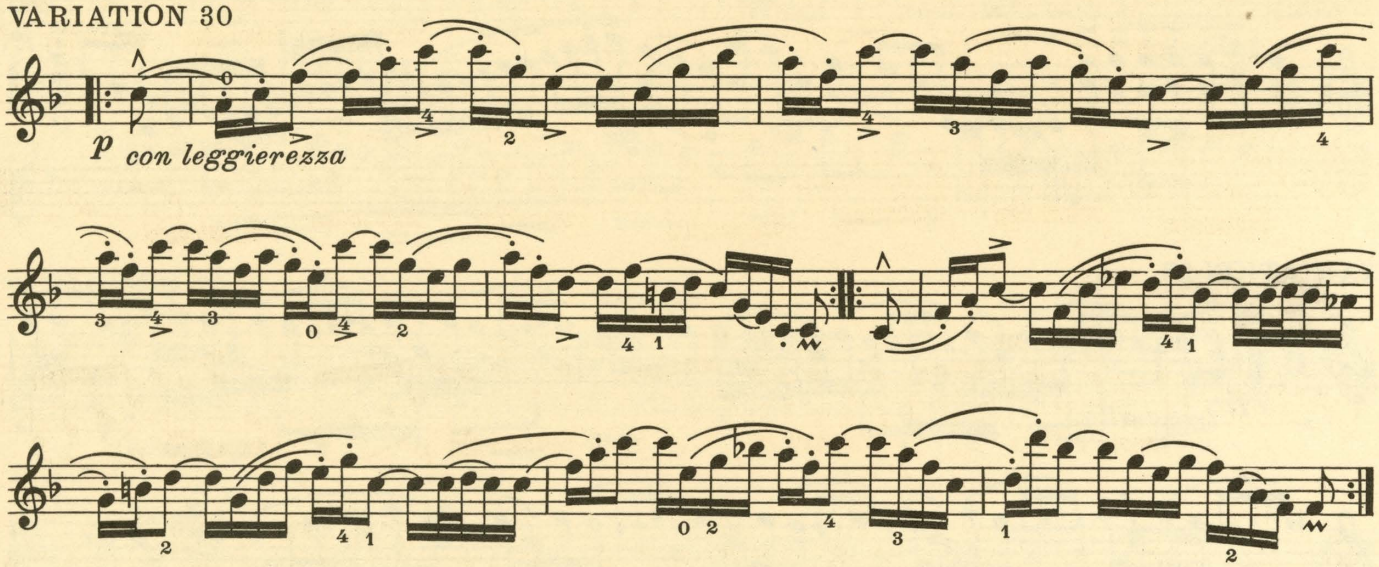

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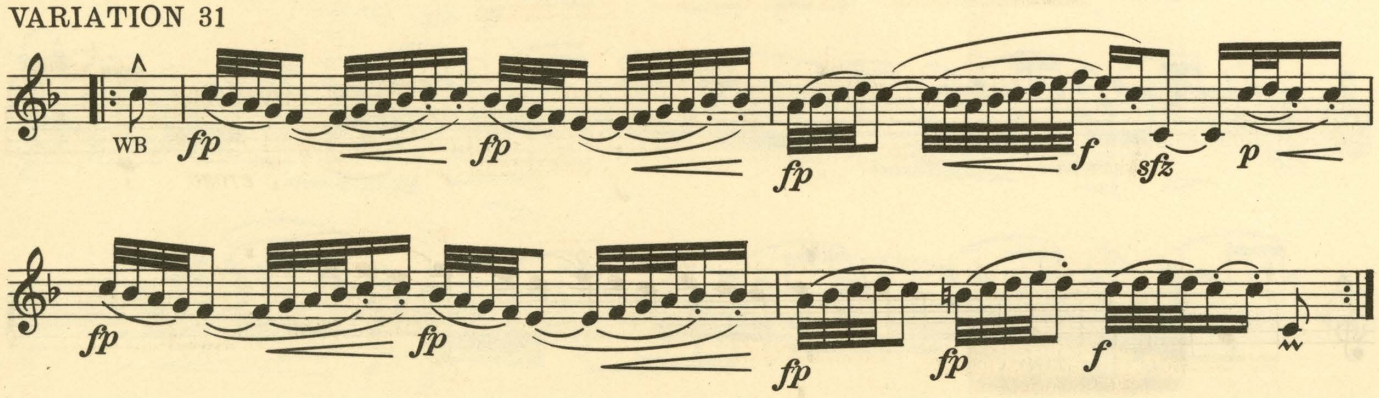

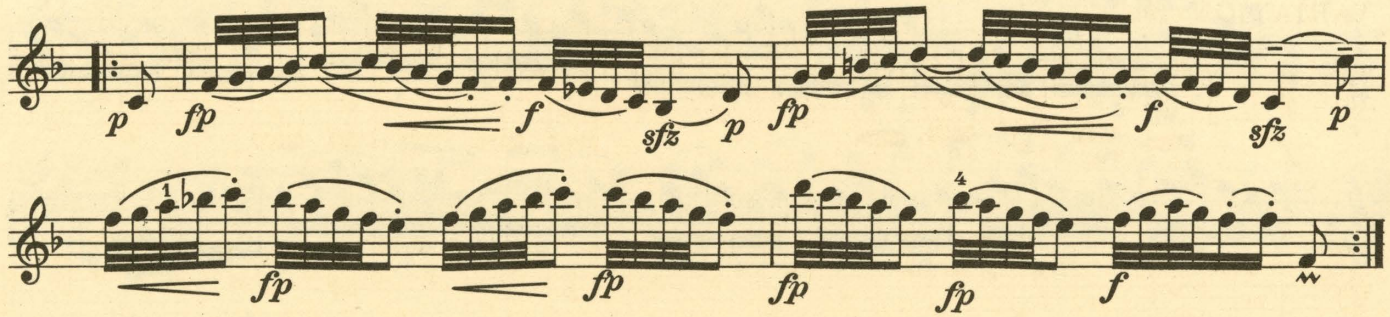

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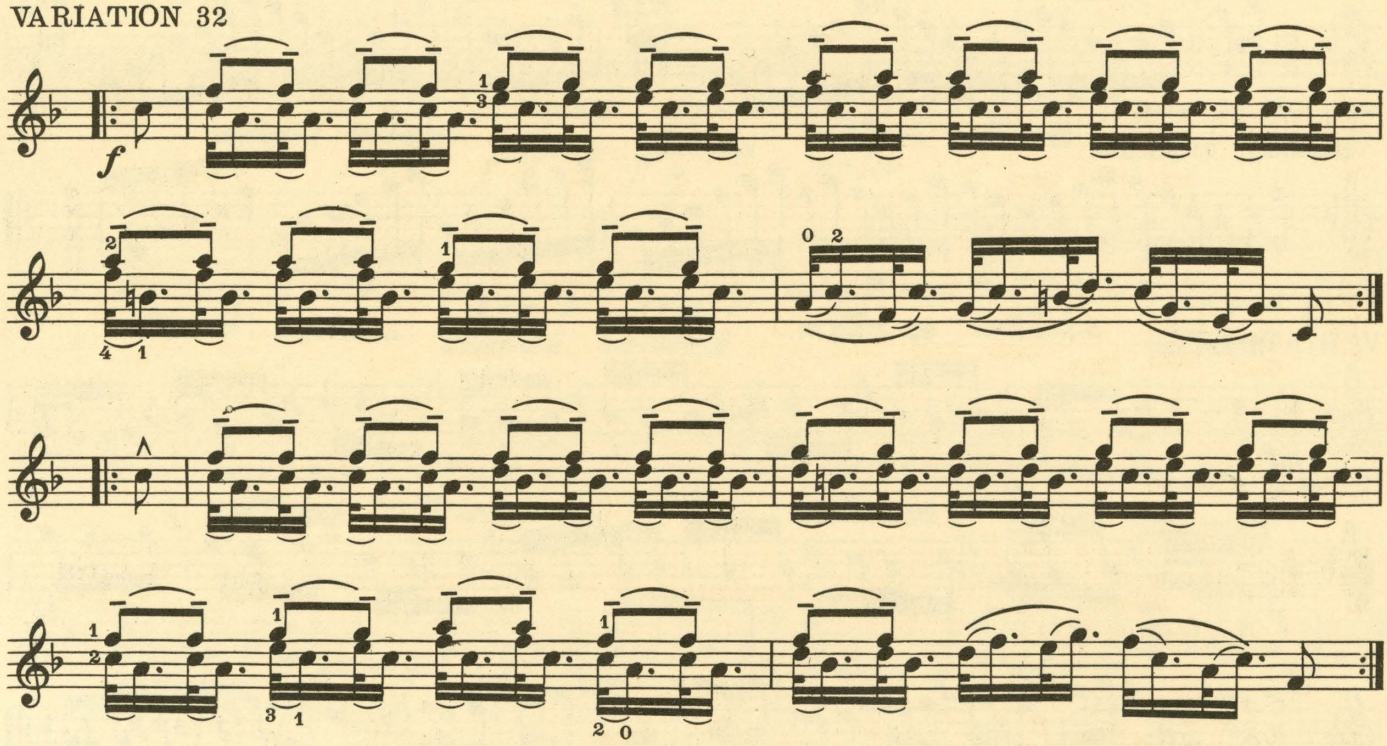

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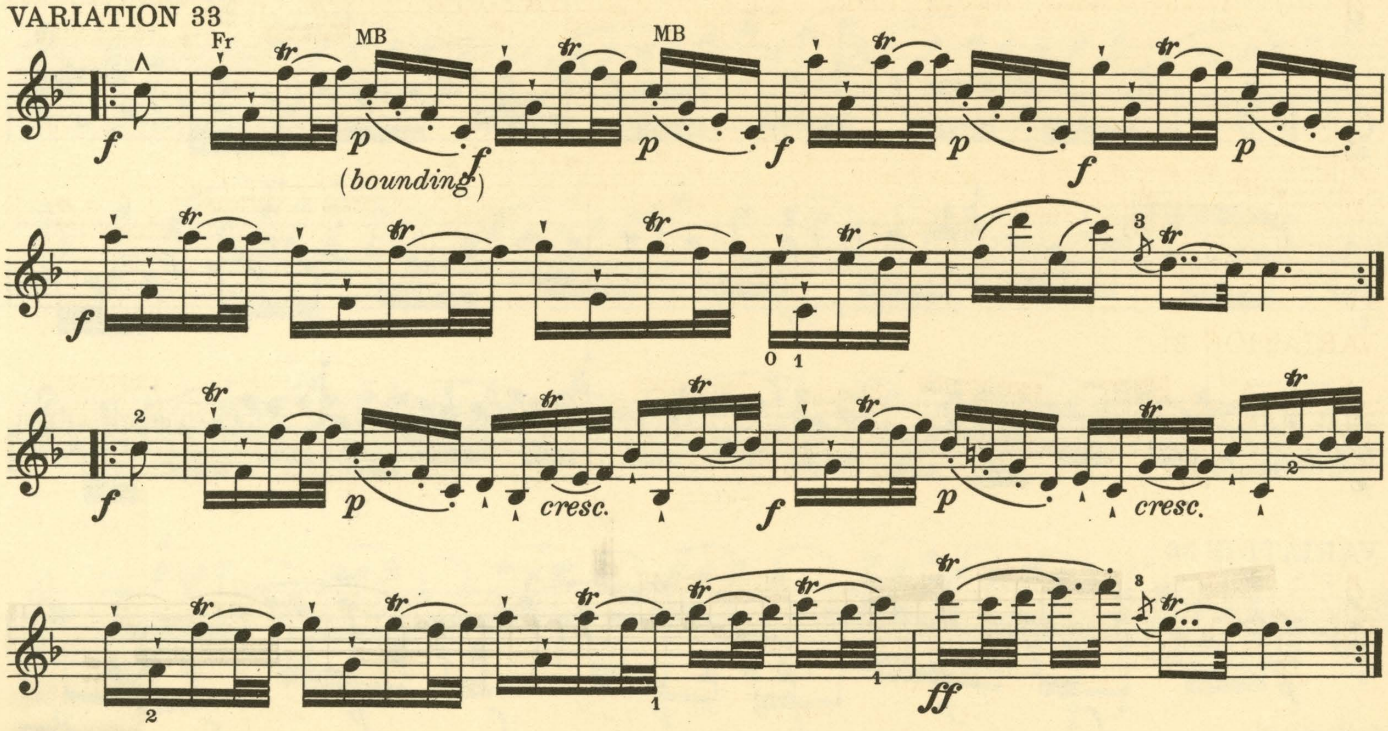

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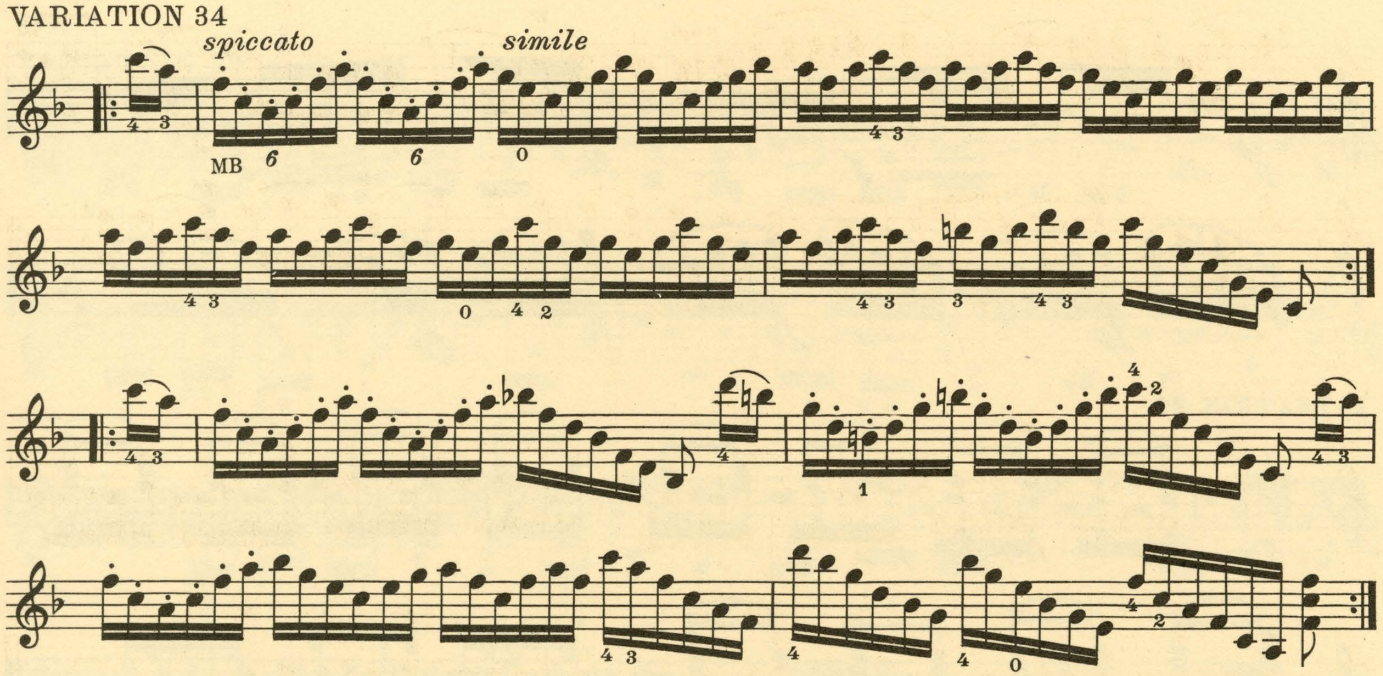

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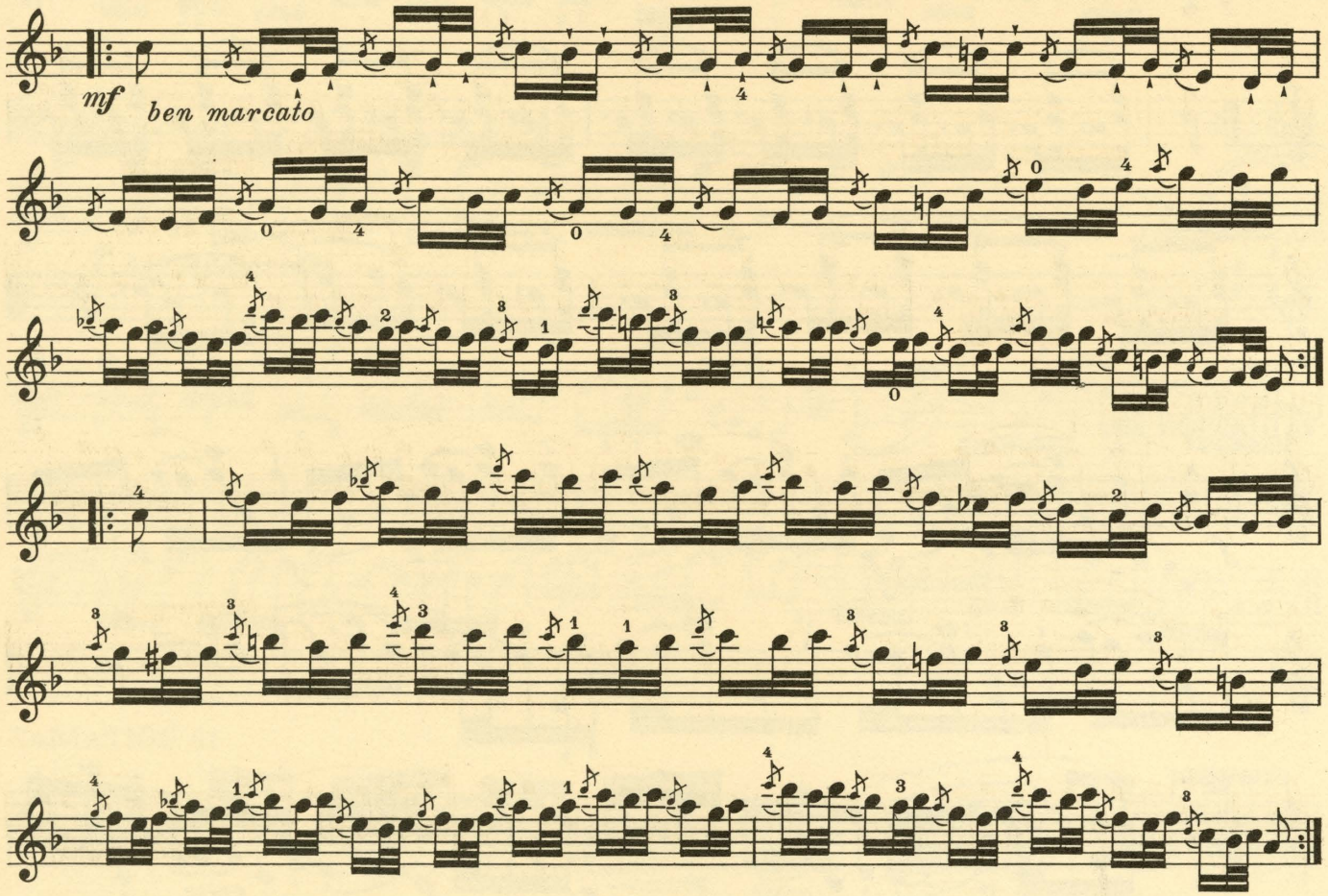

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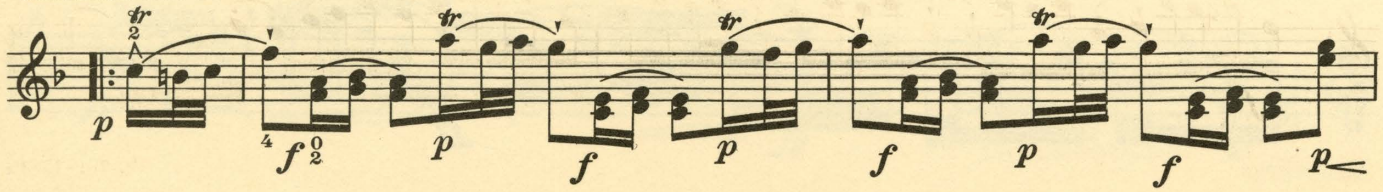

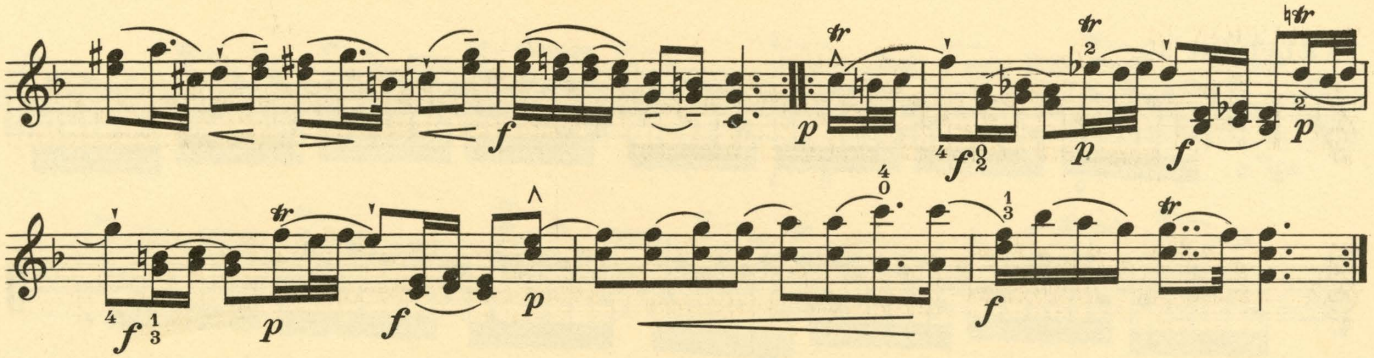

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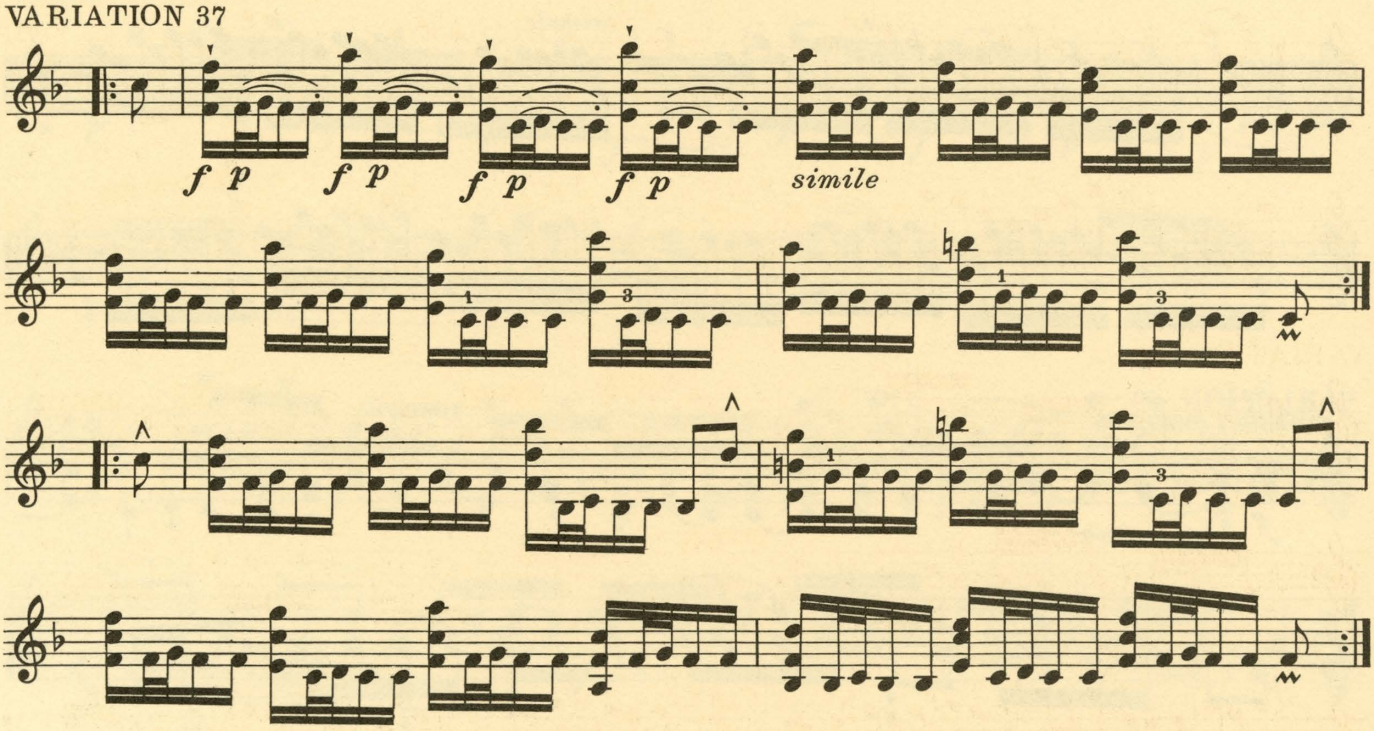

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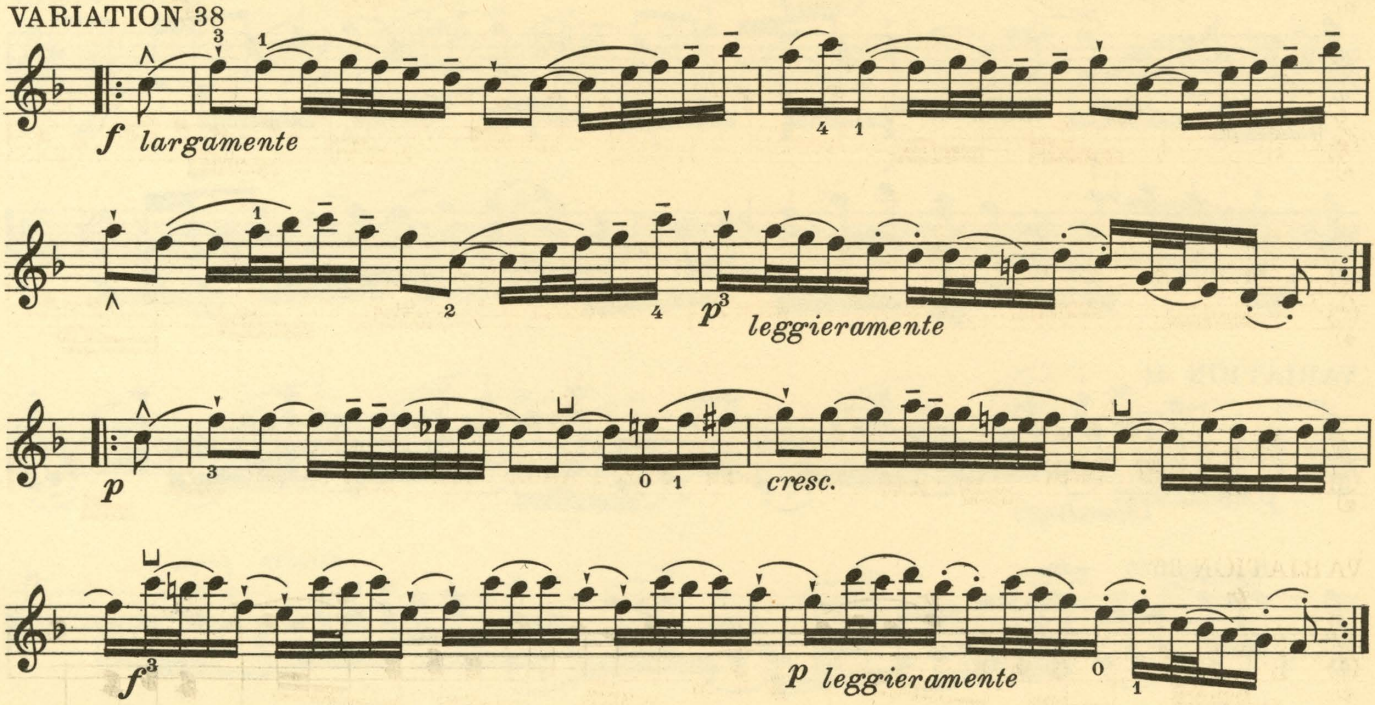

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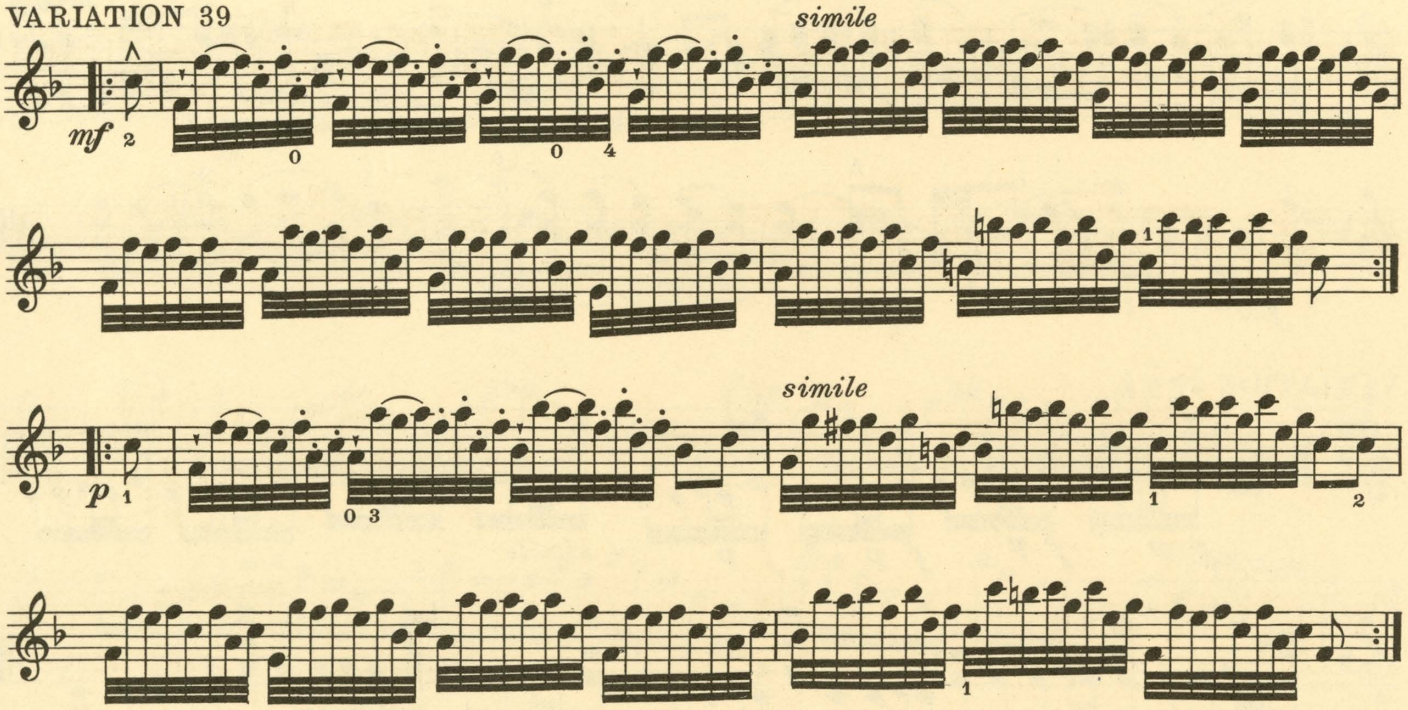

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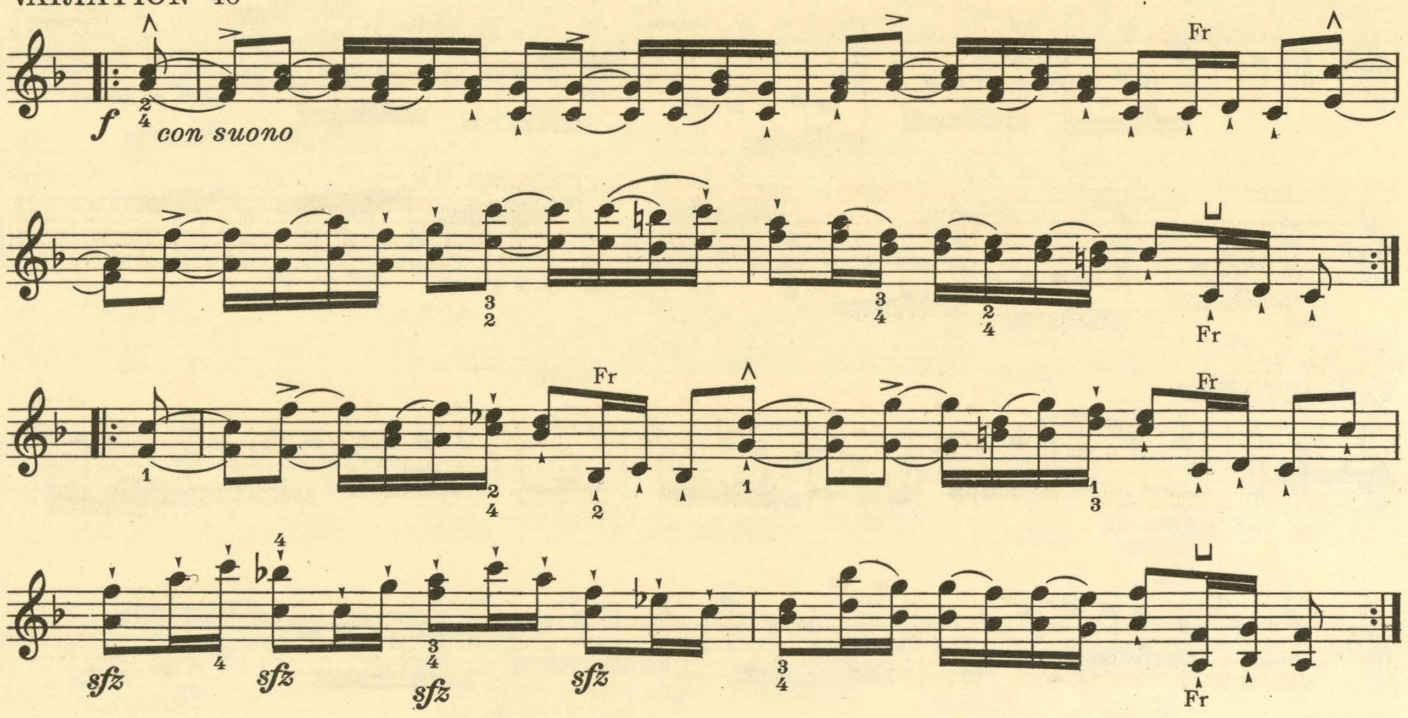

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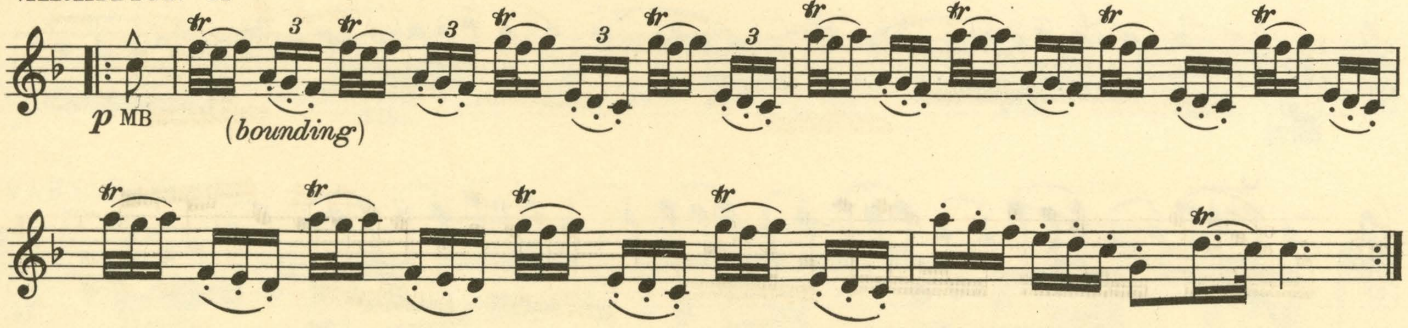

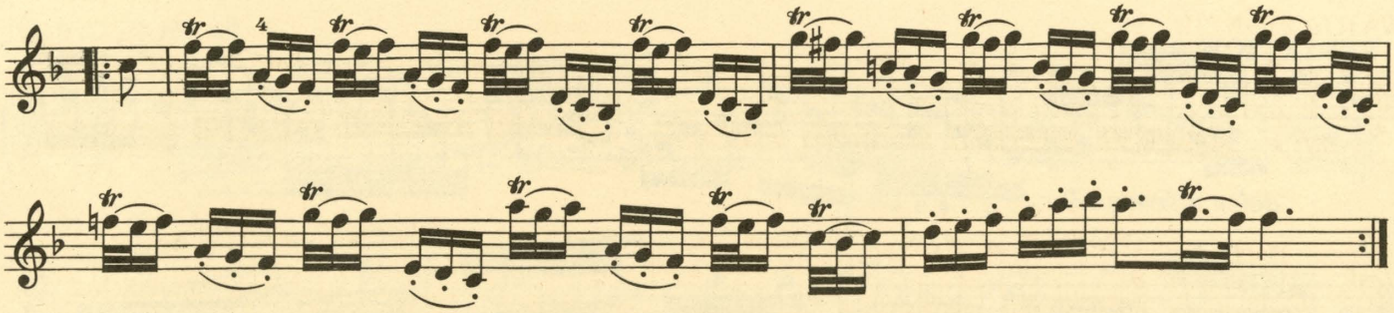

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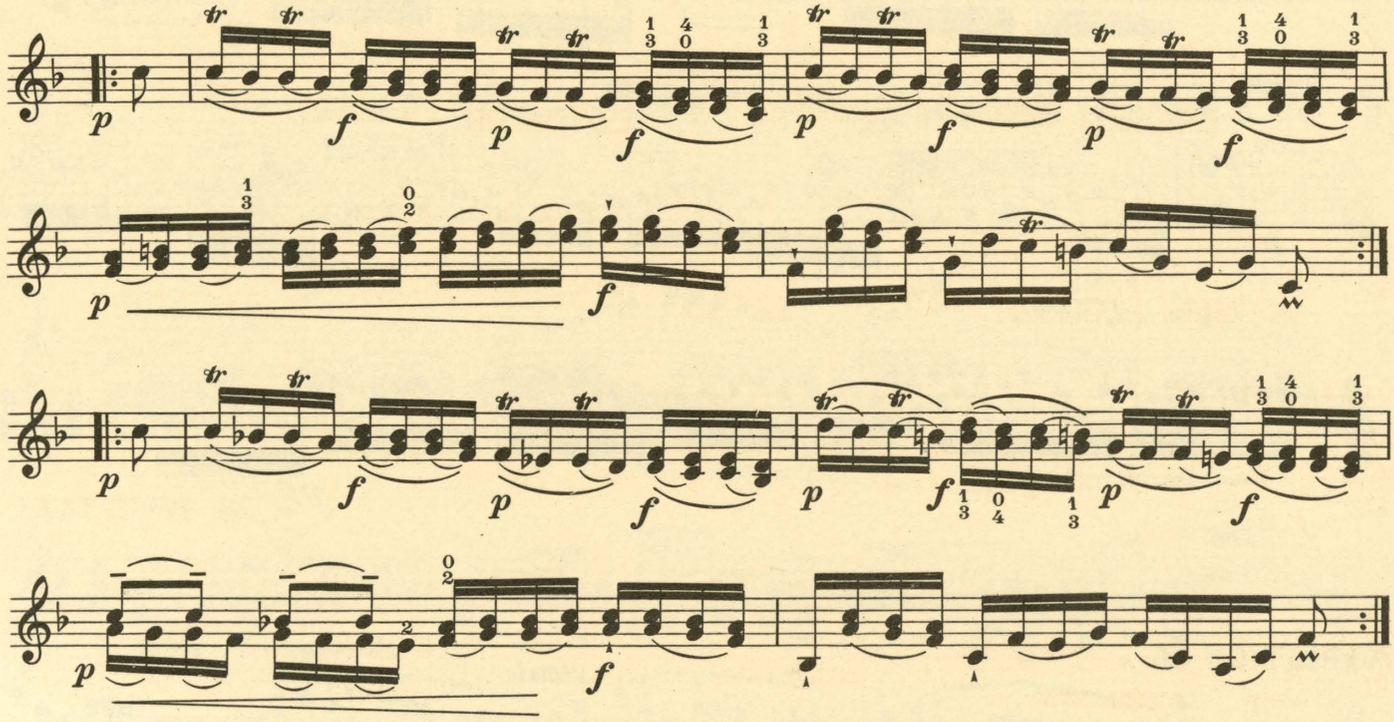

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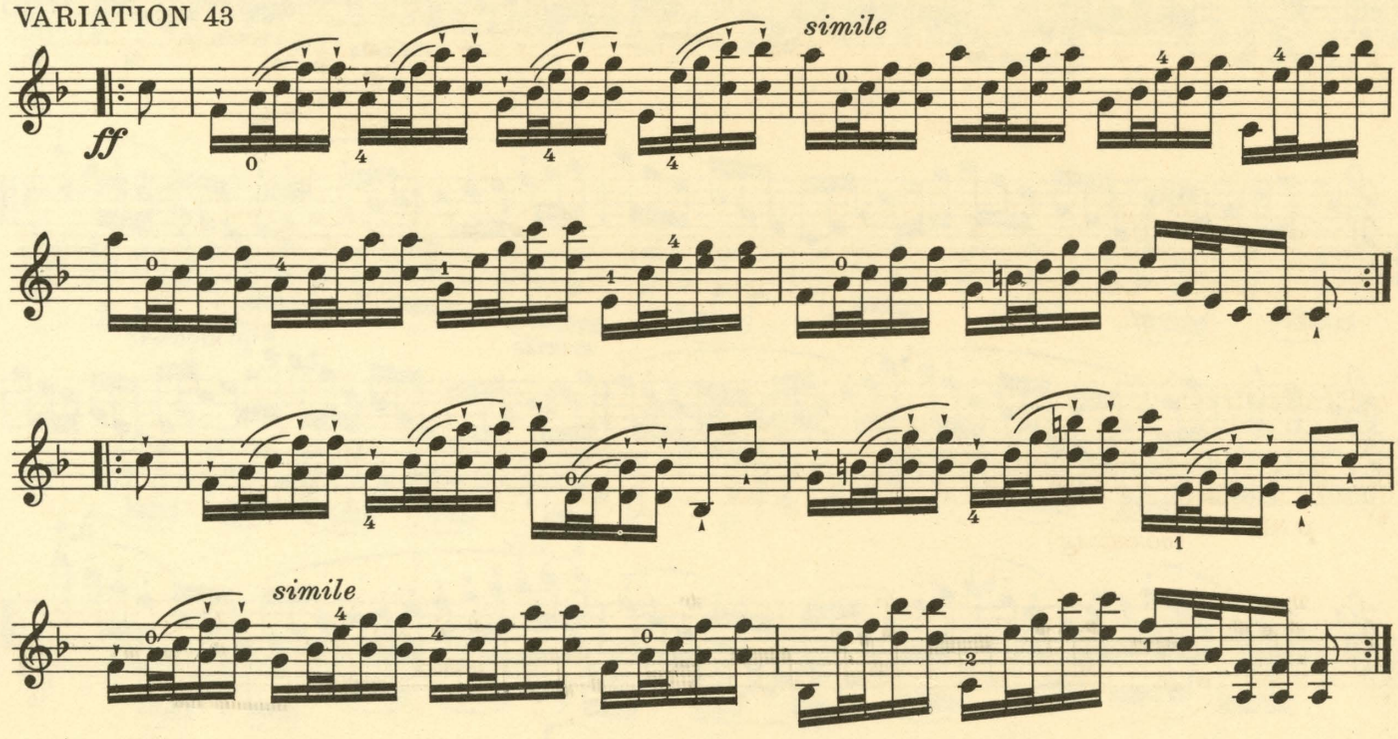

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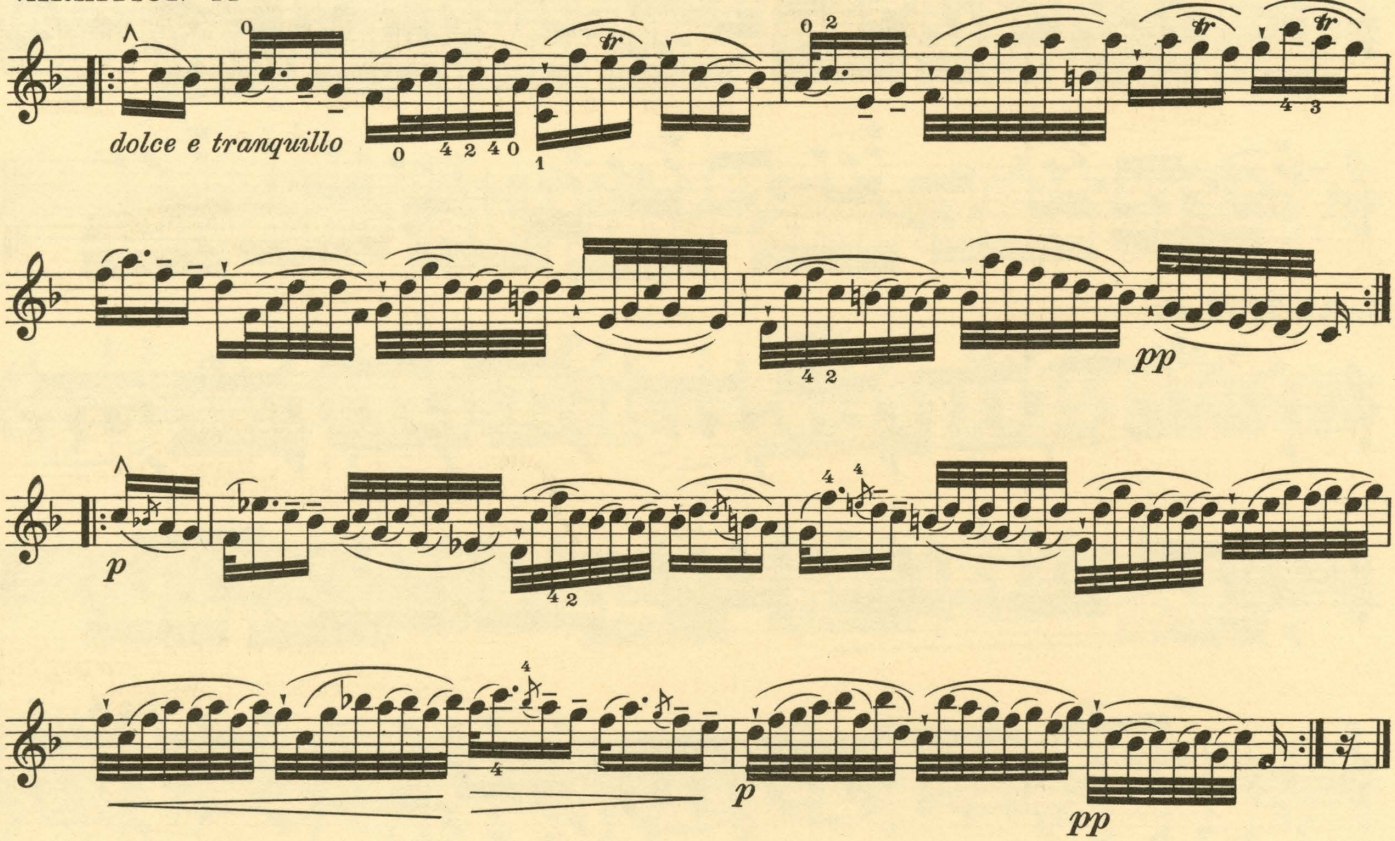

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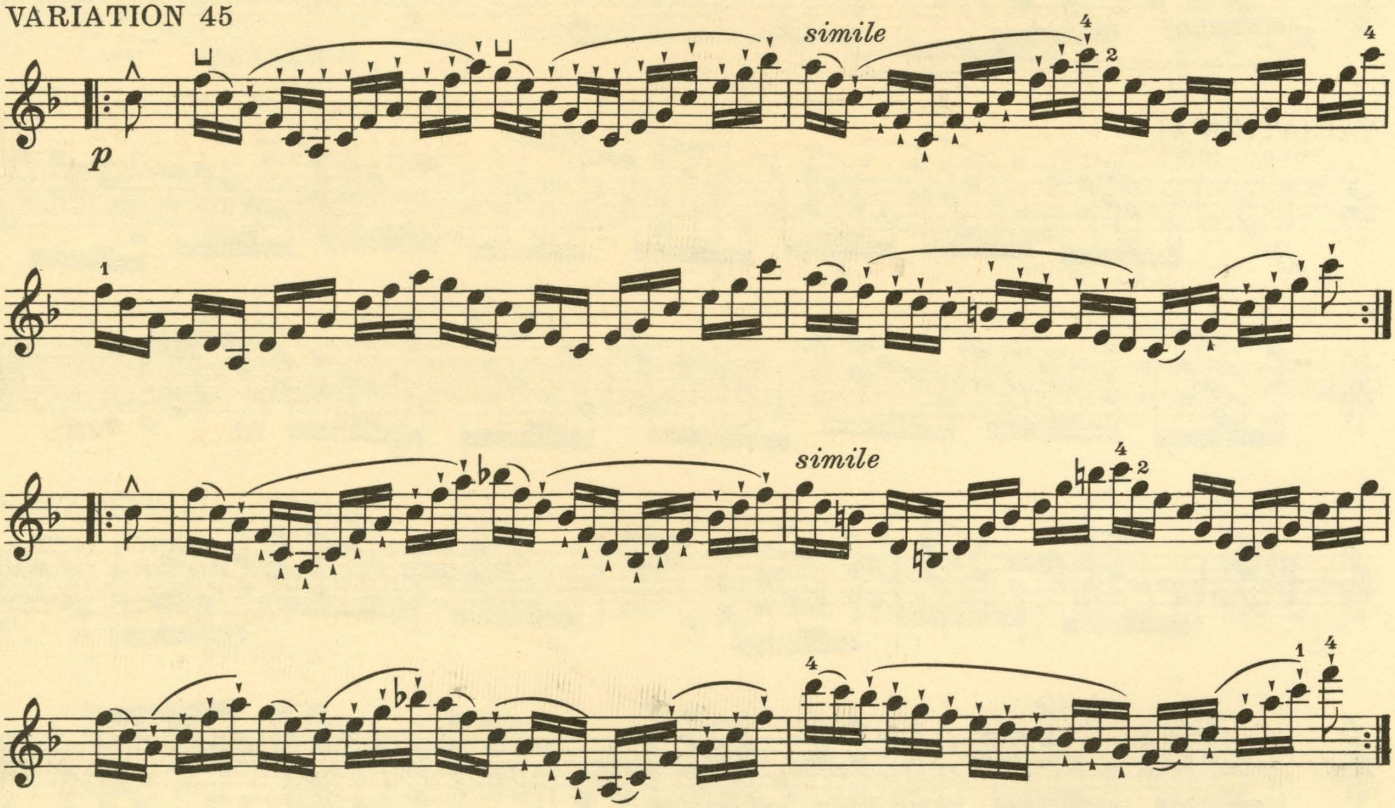

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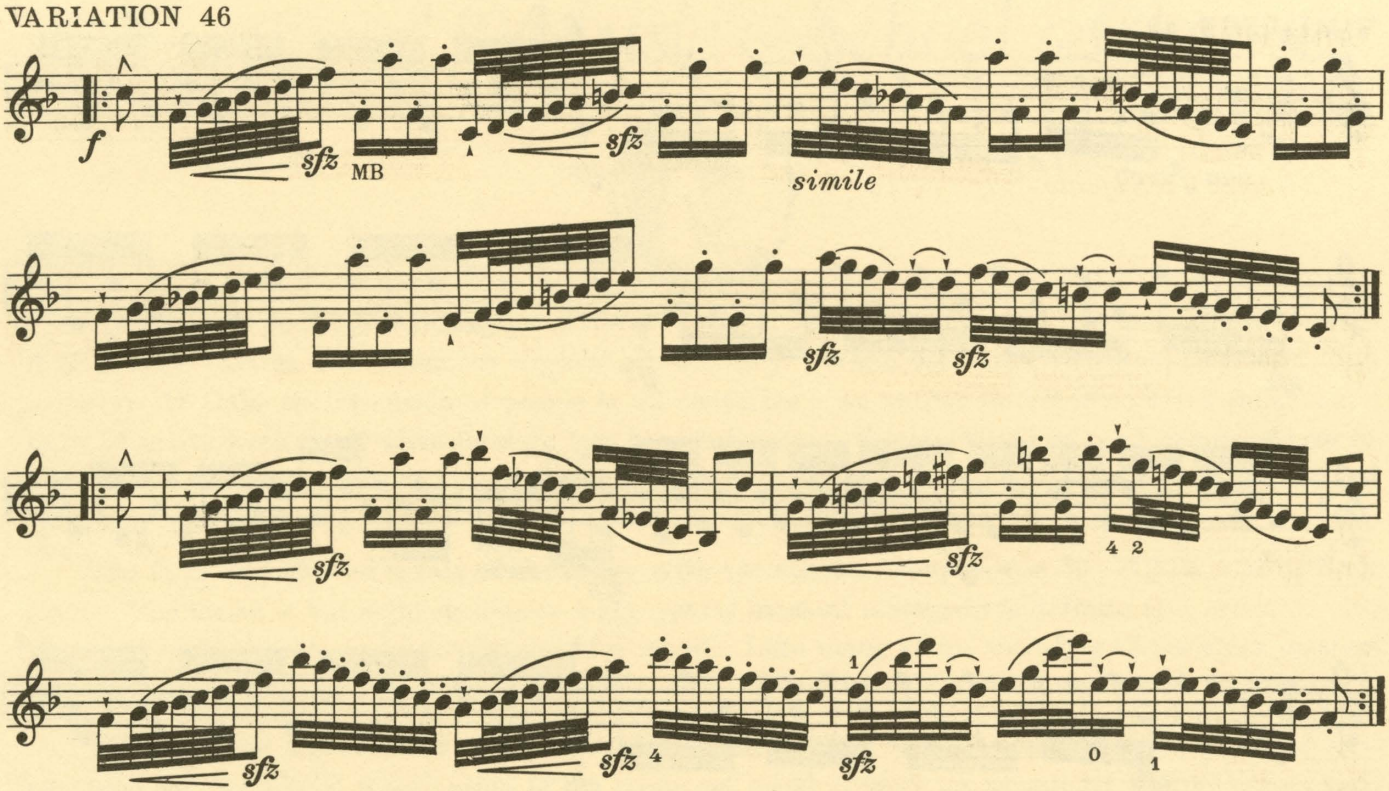
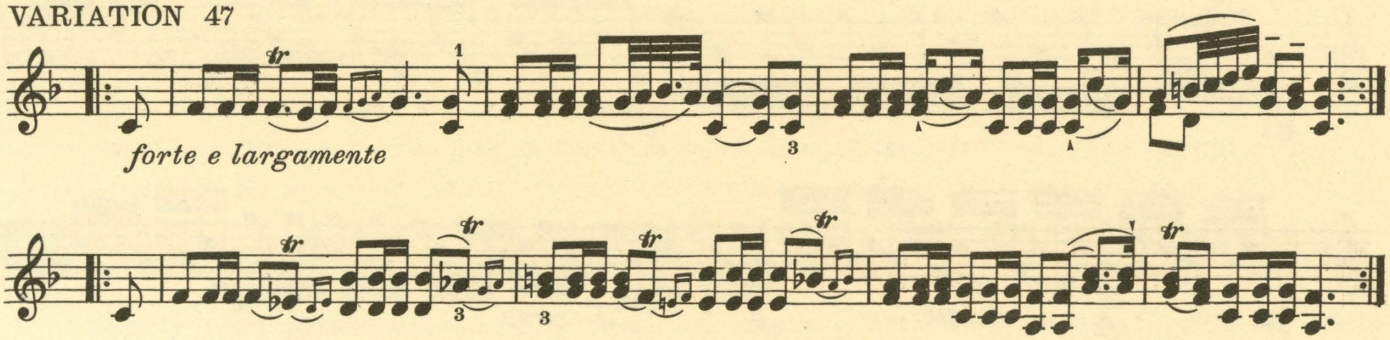


VARIATION 47



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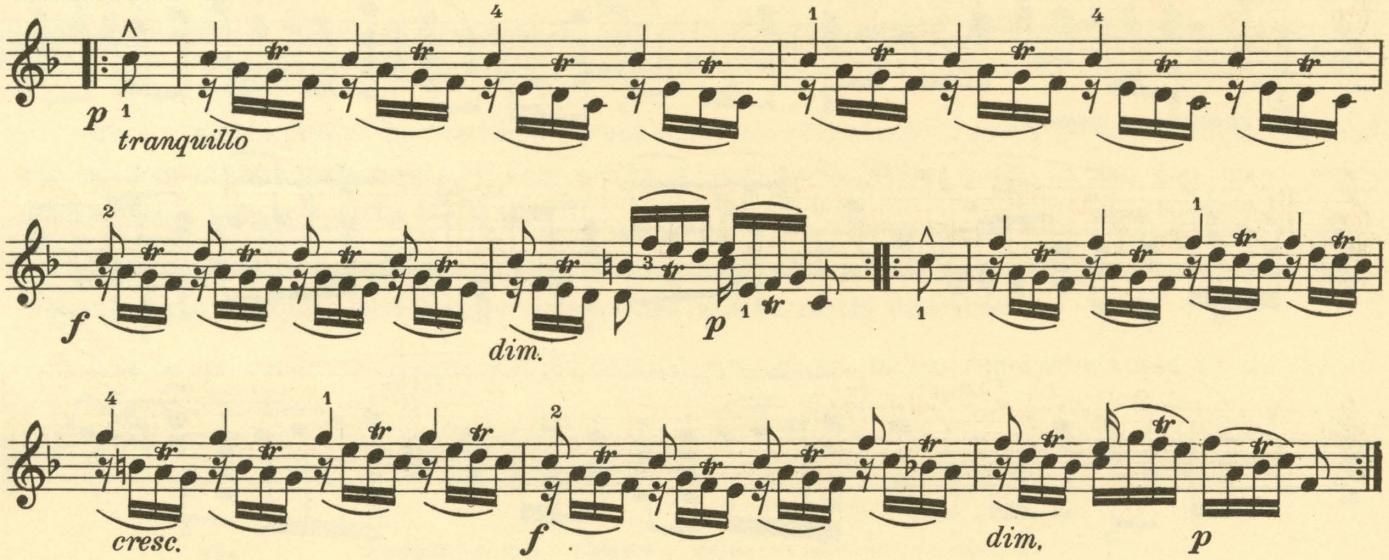

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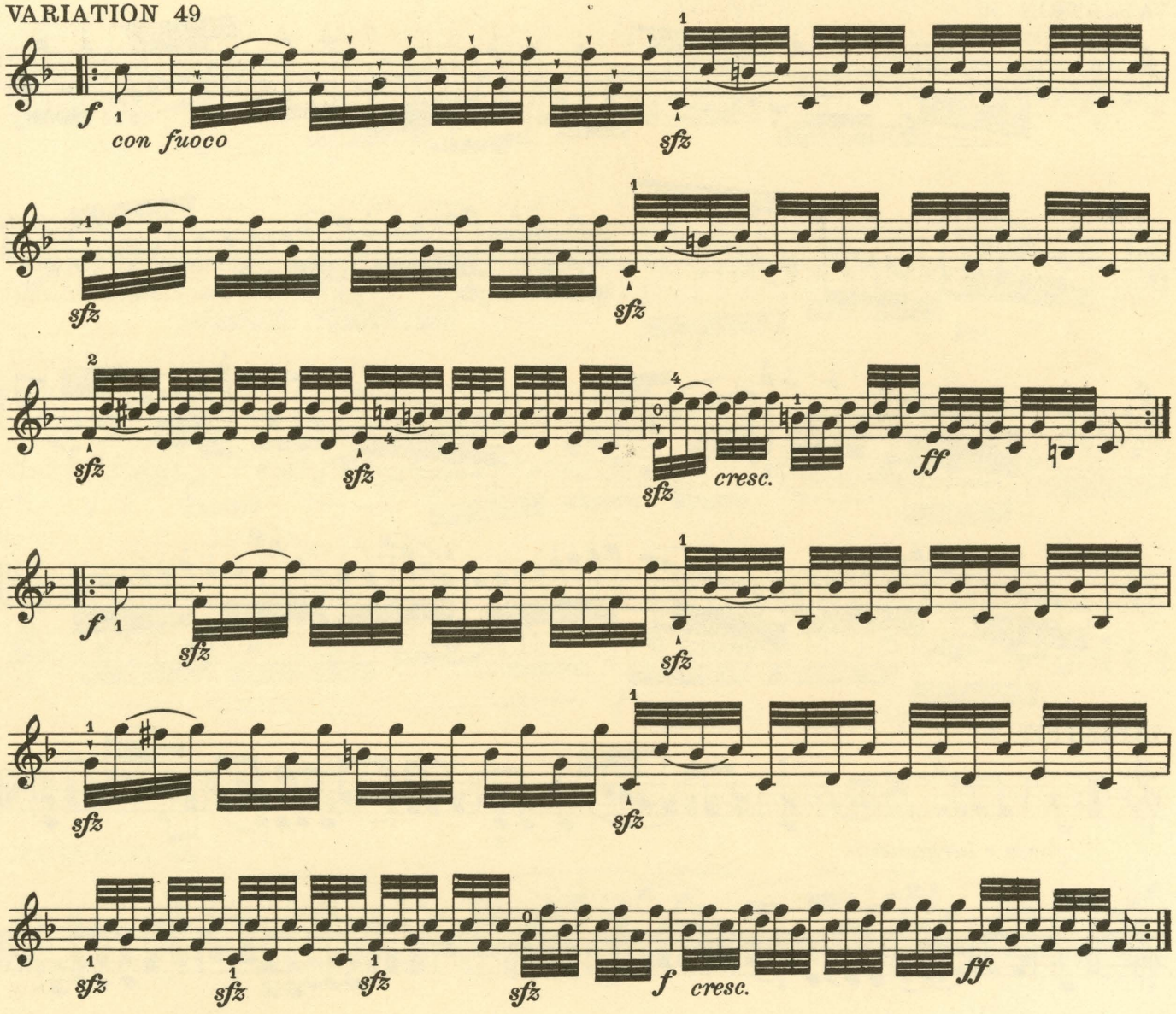

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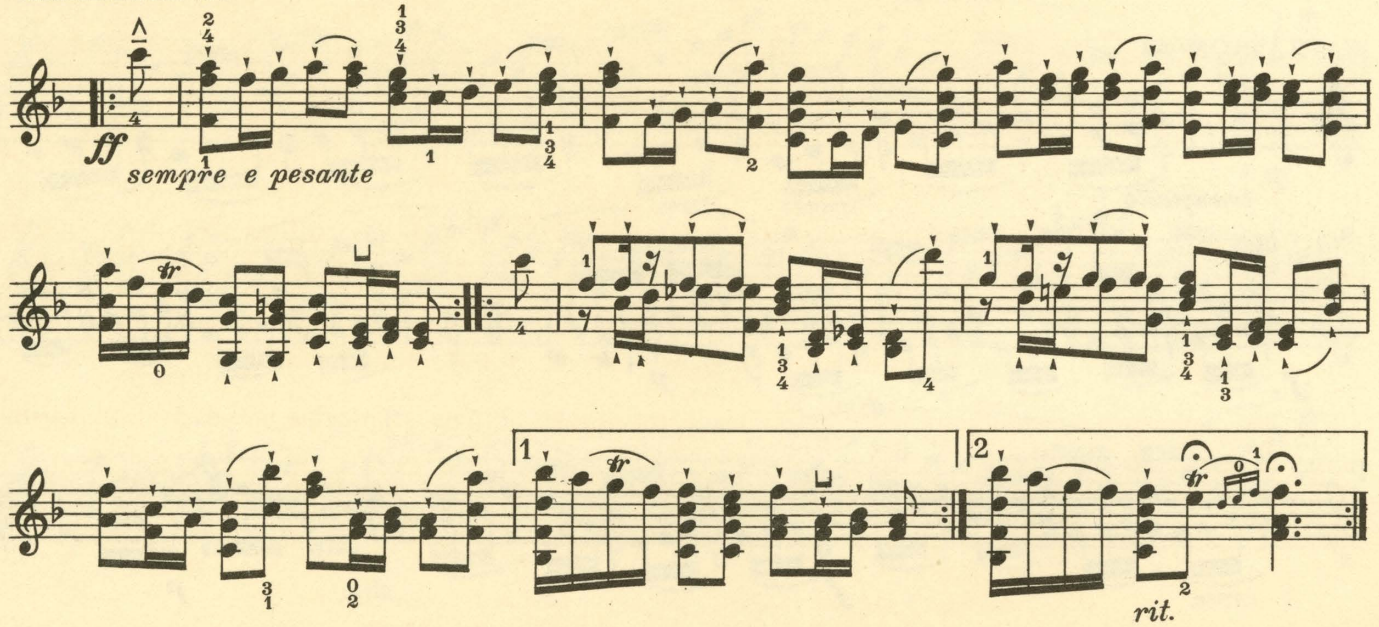

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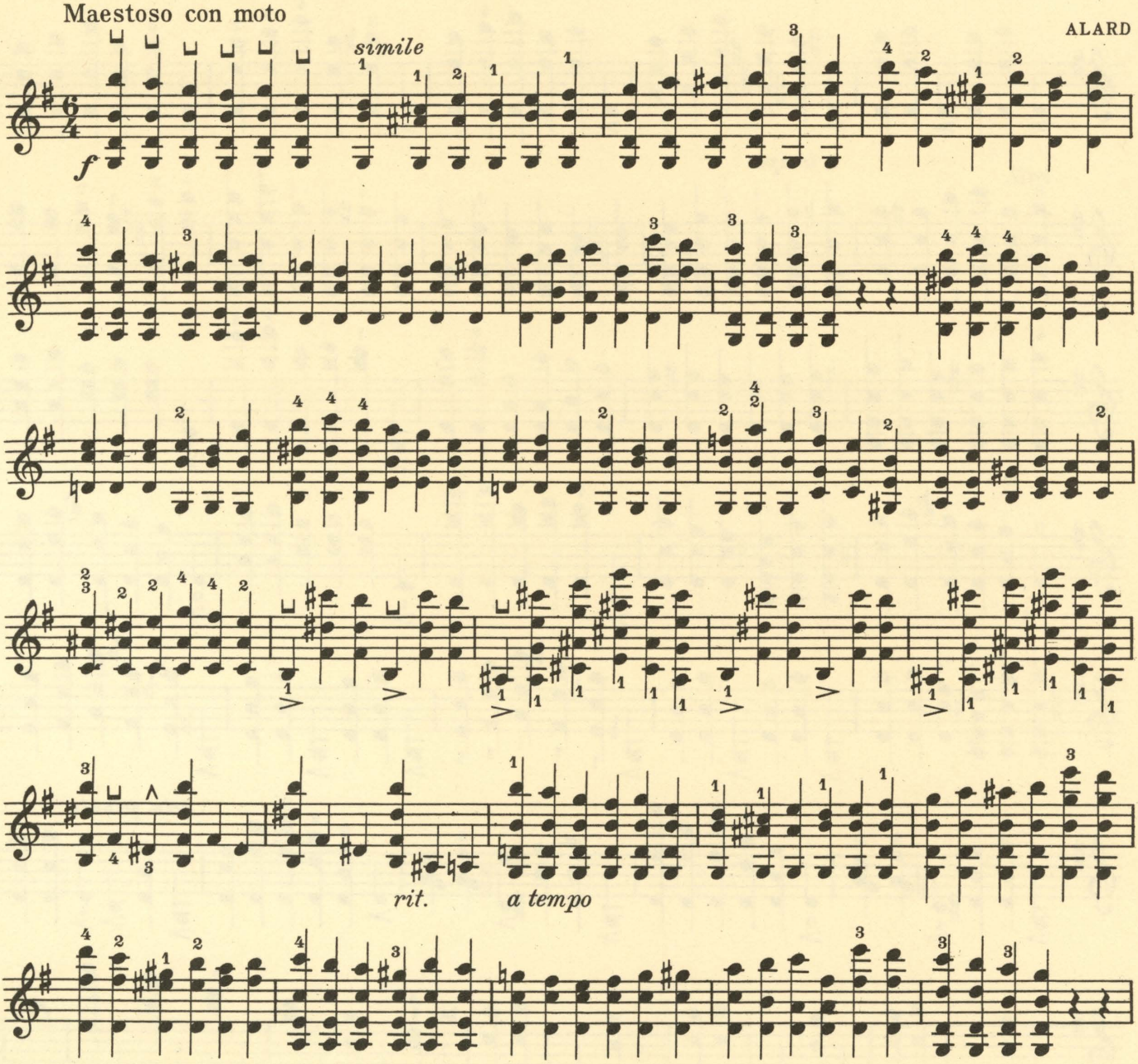
VIOLIN

STUDY 702

The necessity for tempered intonation in the playing of chords, is explained in Lesson 121, TECHNIC. Review the instruction given on this point, and make each chord in this Study the subject of your experimentation in determining the adjustments of your finger placement which will yield the greatest number of overtones. Review also the fundamentals of bowing three- and four-part chords in Lesson 27, TECHNIC.

Maestoso con moto

ALARD



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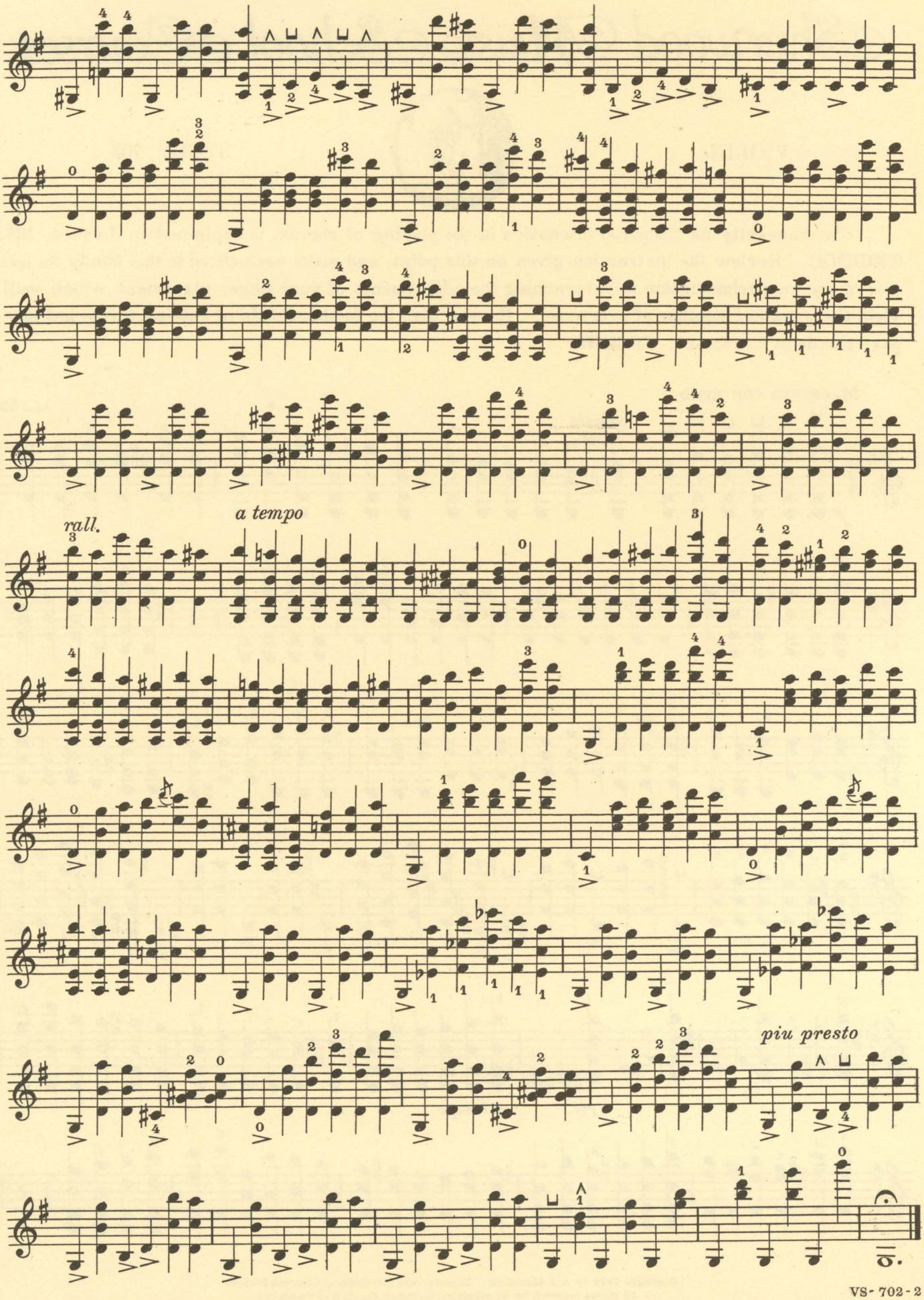
rall.
a tempo
piu presto

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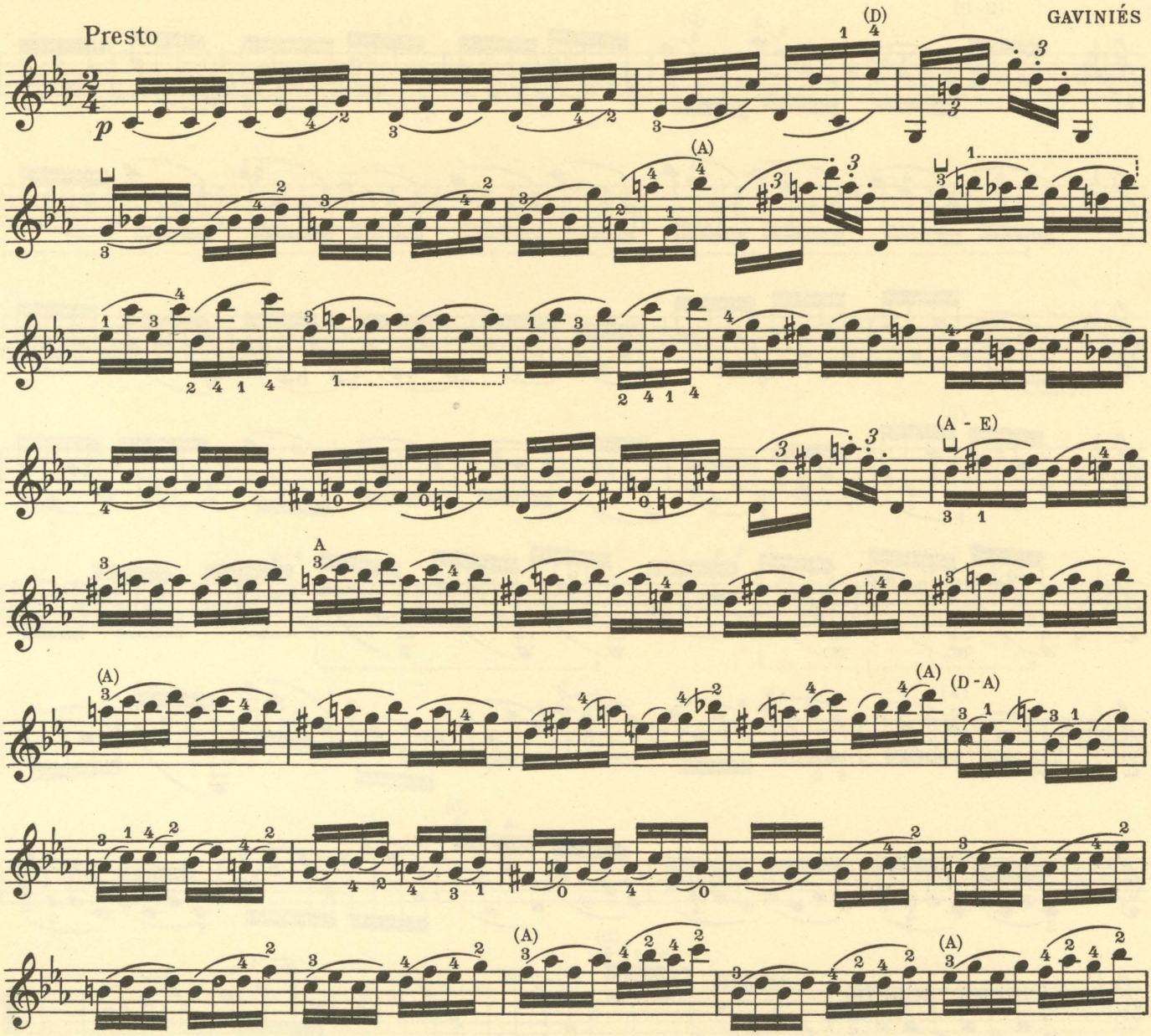
VIOLIN

STUDY 703

As you have learned in your study of HARMONY, the interval of the third is basic in chord building. Throughout, this Study is built largely upon broken thirds; and, as you practice, you will find it interesting to observe how the composer forms large and small thirds into major, minor and diminished triads (see Lessons 35, 36 and 37, HARMONY); and how these triads progress from one to another. The technical problem upon which you must concentrate is that of intonation, so that your intervals may be clearly defined and distinguished from one another. Only slow practice and careful listening will solve this problem.



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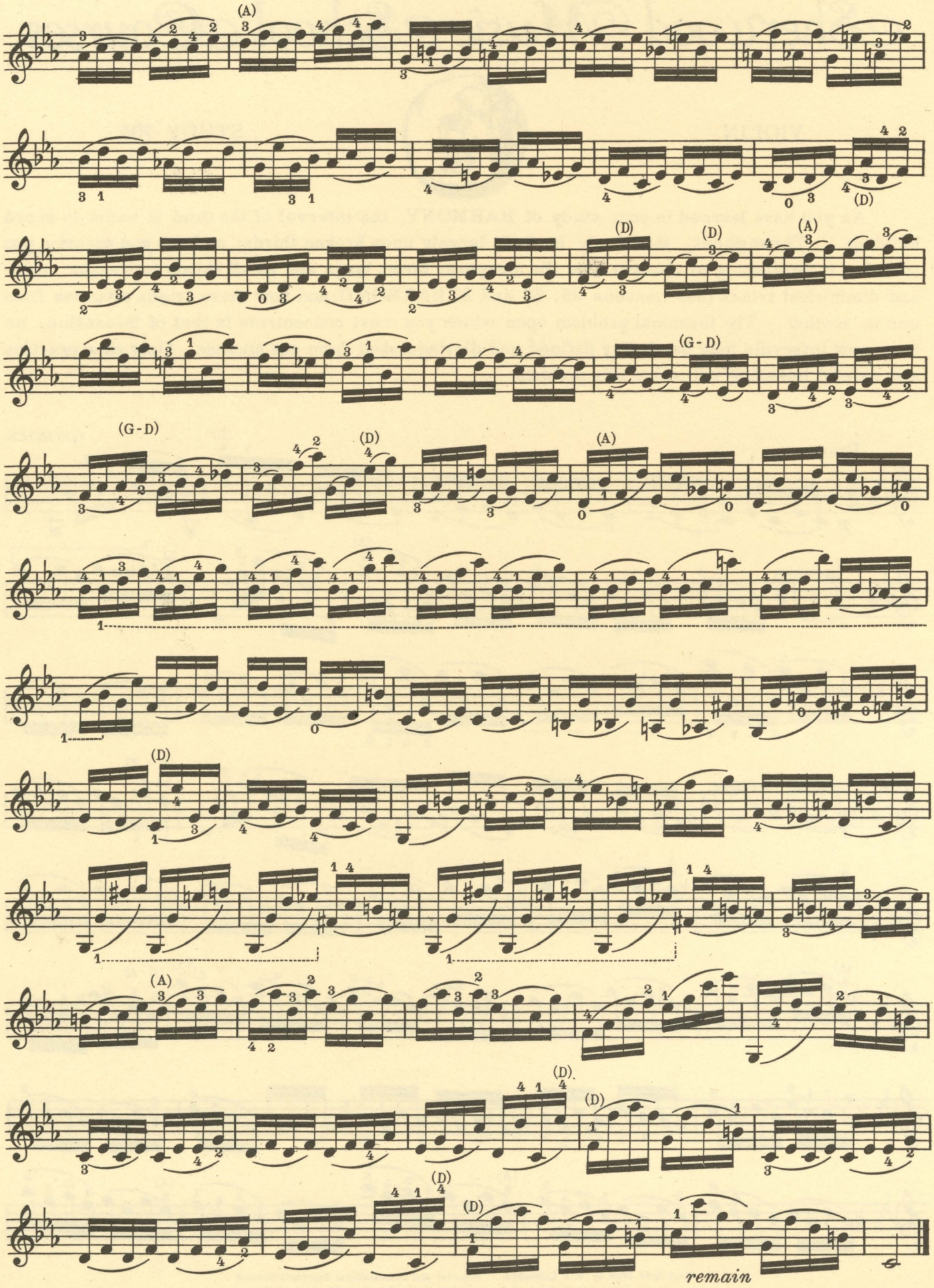
(A)
(D)
(G - D)
remain

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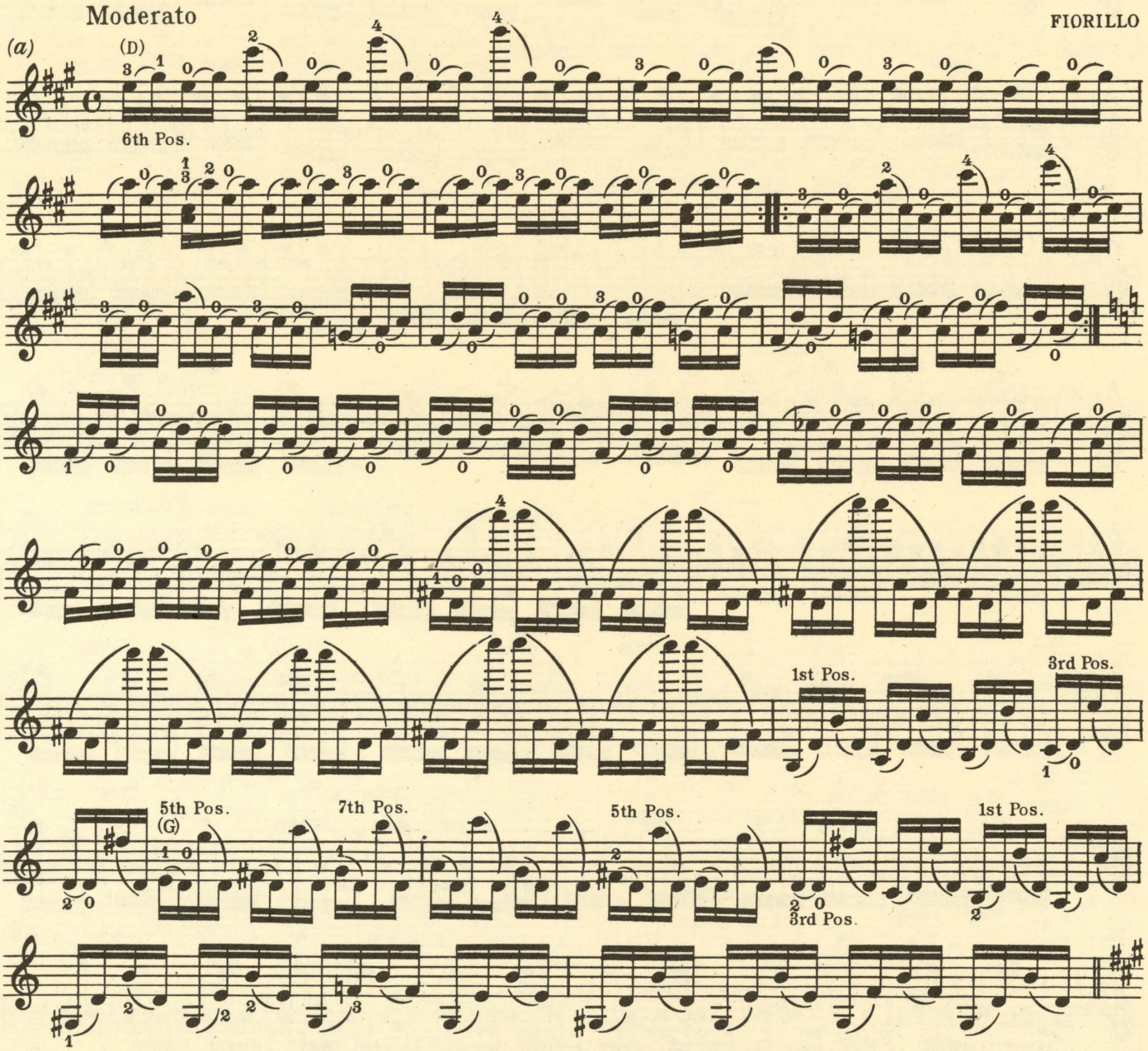
VIOLIN

STUDY 704

Smooth string crossings and extensions represent the main technical requirements of section (*a*) of this Study. Apply the rule given in Lesson 93, TECHNIC, as to holding down the last note played before a string crossing, whenever possible. At any time when you fail to produce true intonation in making an extension, stop, and play the extension correctly before going on.

Section (*b*) abounds in sparkling contrasts brought about by the varied bowings. Make a careful study of the notation to be sure of a clear understanding of the composer's intentions at every point.



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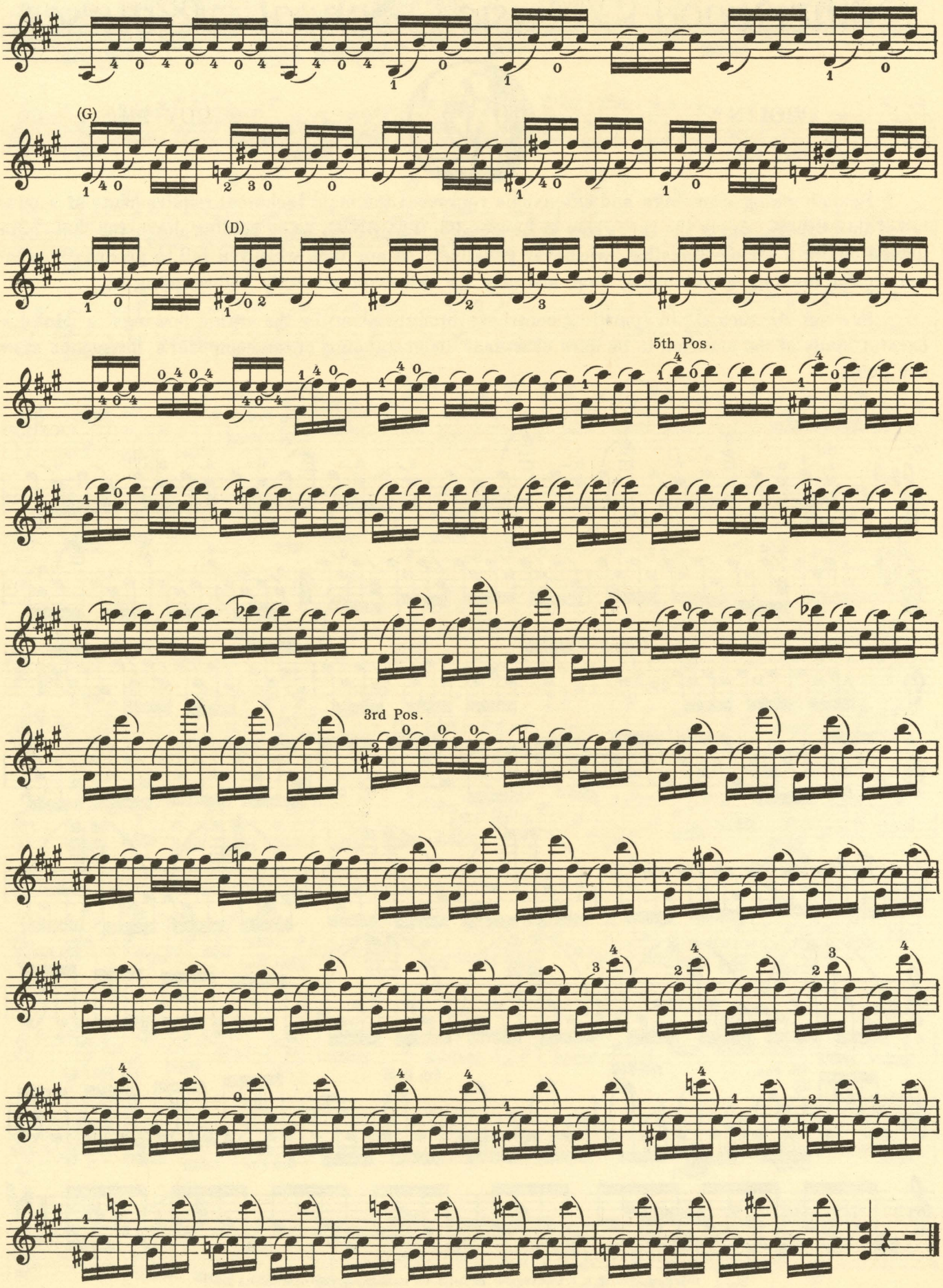
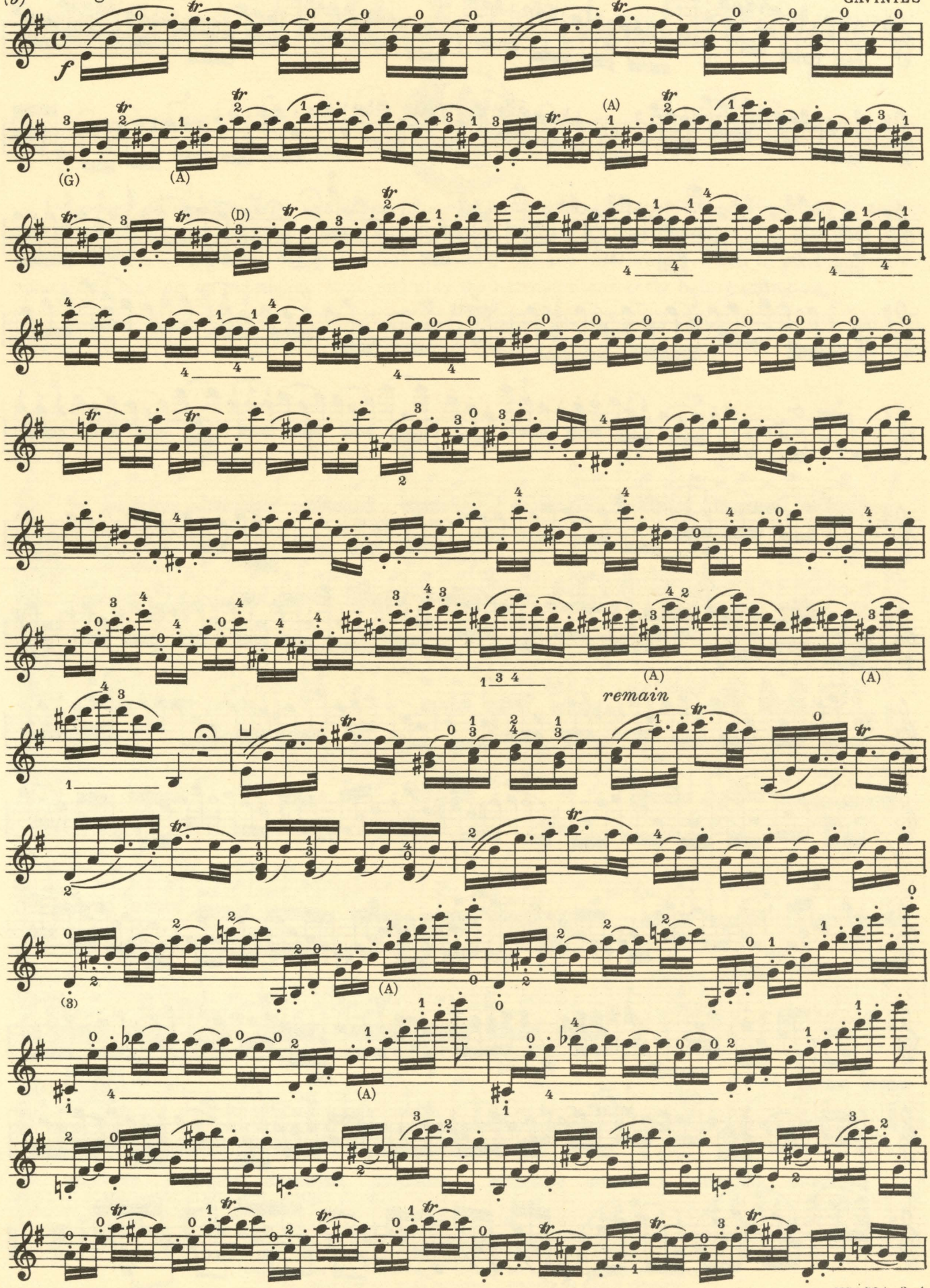
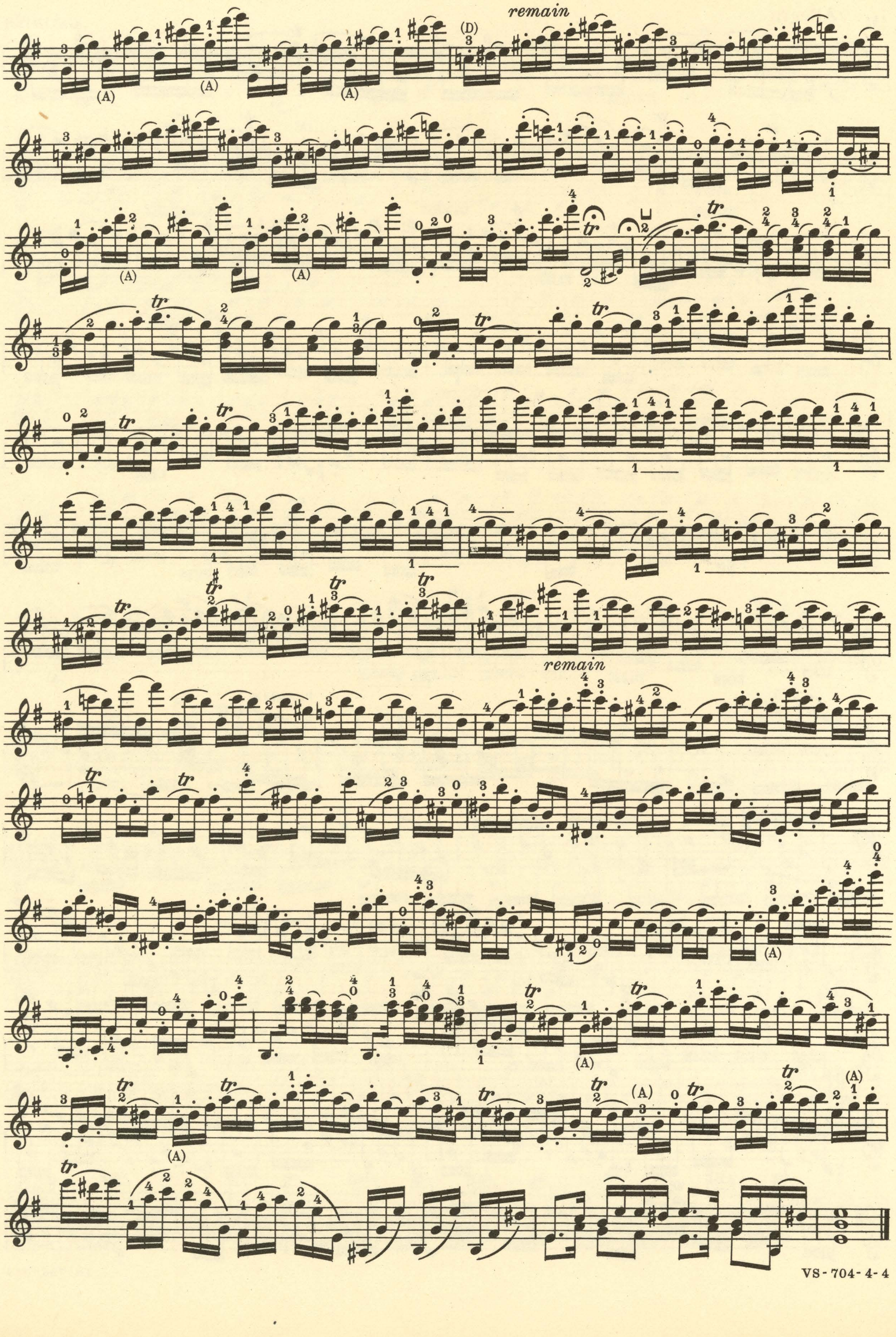

(G)
(D)
5th Pos.
3rd Pos.

(b) Allegro

GAVINIÉS




remain
(D)
(A)
tr
remain

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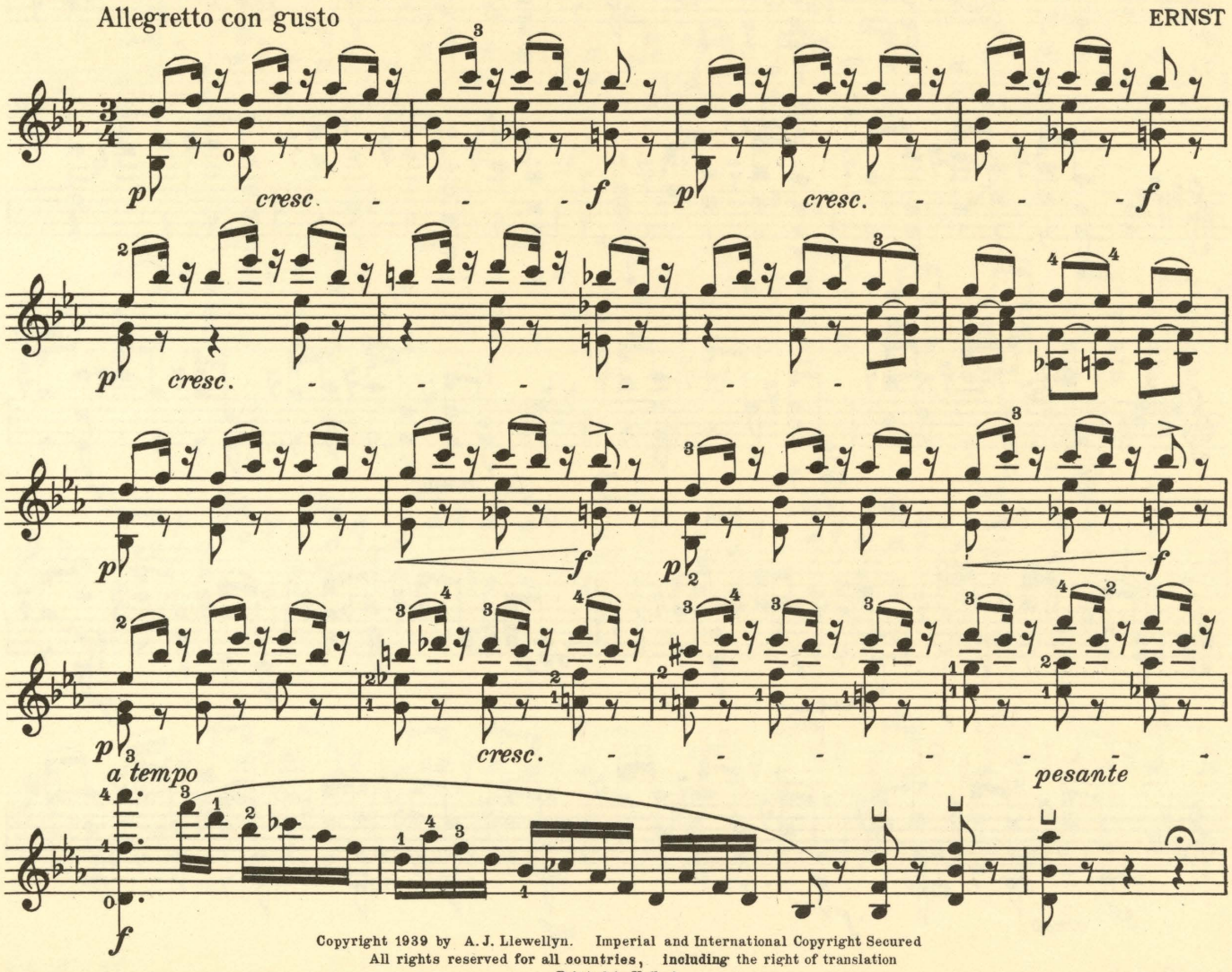
VIOLIN

STUDY 710

This Study is the fifth of a series of Etudes by Ernst, and the composer gave it the sub-title, "Air de Ballet". Pert and piquant, it might well be used as the accompaniment for a gay interpretative dance.

Examine, carefully, the notation for the first beat of the first measure. A rhythmic pattern is established here which is used almost constantly throughout the Study. The first half of the beat is given to a chord with the time value of an eighth note. This is followed by a sixteenth note, and the beat is finished by a sixteenth rest. Slur the eighth and the sixteenth notes together, smoothly, and break off the sixteenth note abruptly, so that it will not encroach upon the rest, which follows. Refer to Lesson 27, TECHNIC, for a review of the fundamental points in the correct bowing of chords.

You will observe that the notation calls for considerable variation in dynamics. The *crescendo* from *piano* to *forte,* as in the first two measures, is an effect used frequently in this Study. So be sure to produce the effect indicated.



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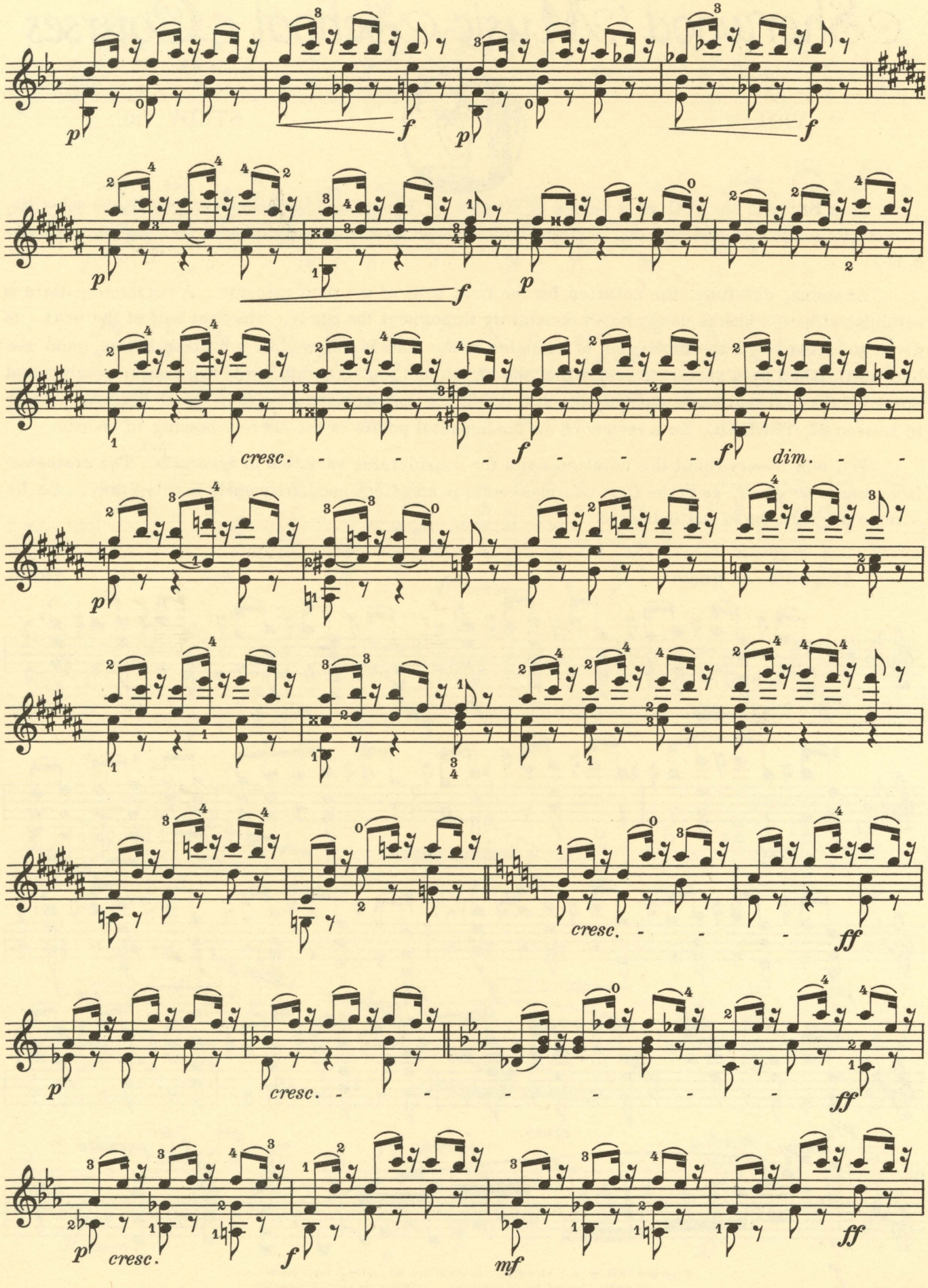
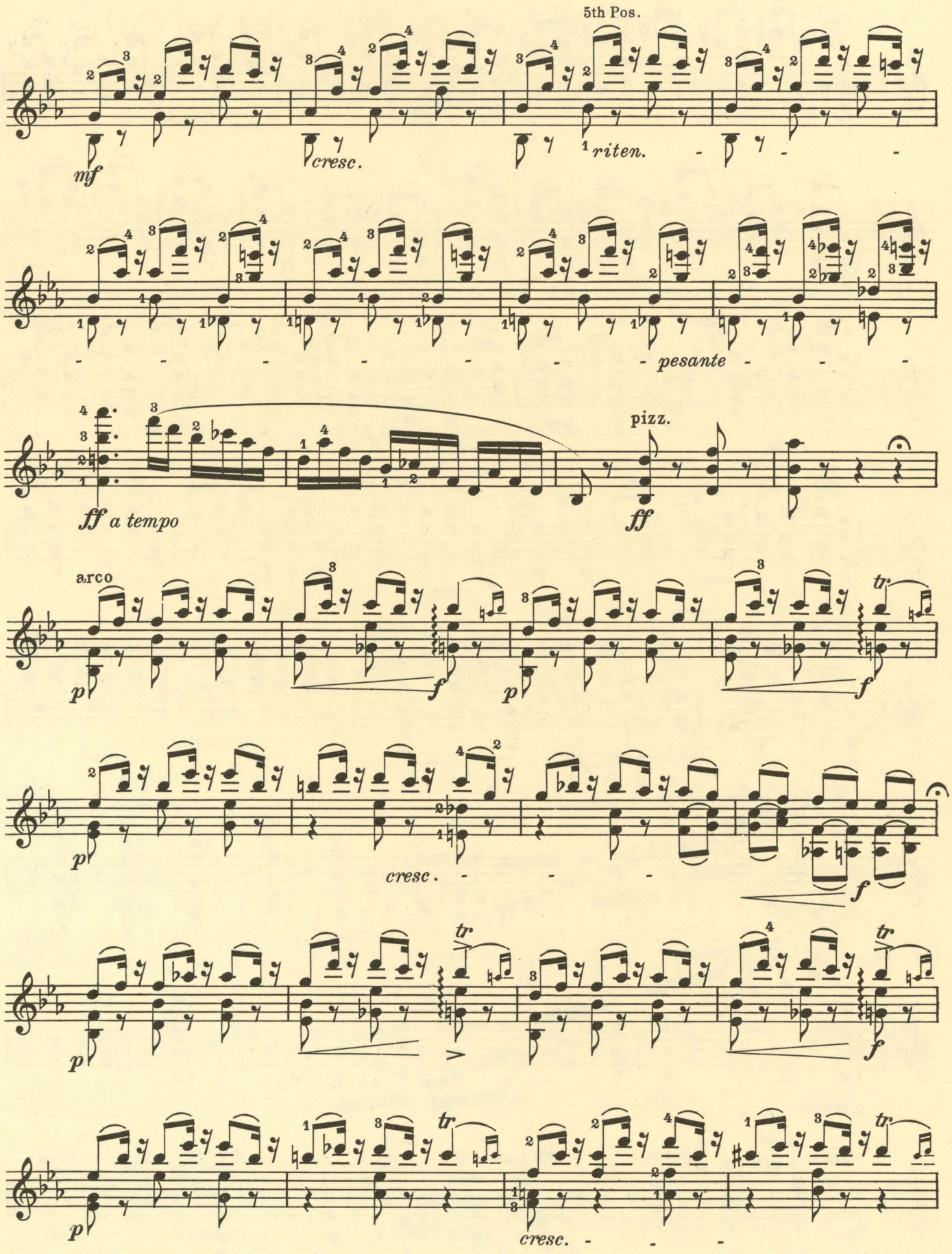
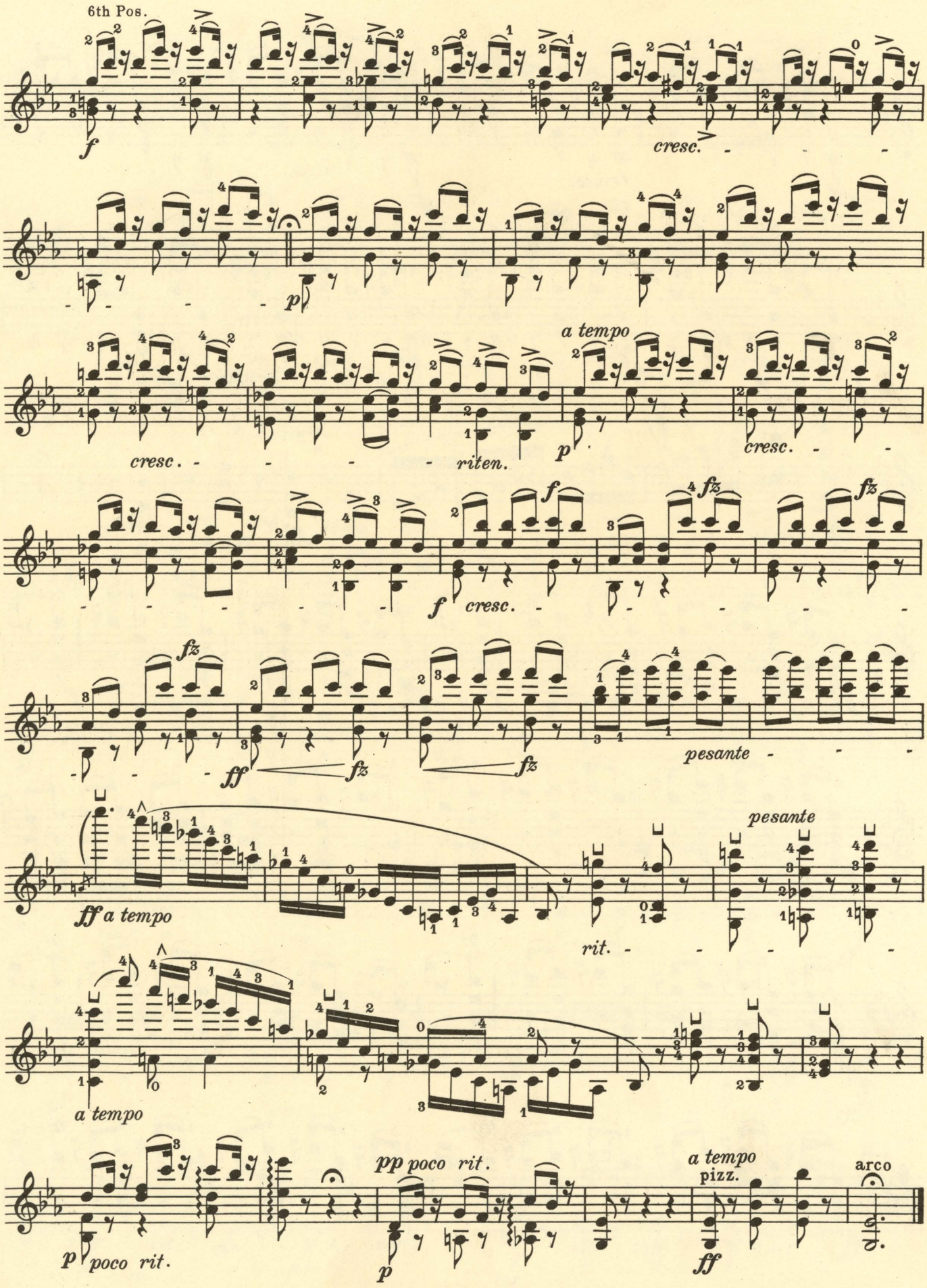

p
f
p
f
p
f
p
cresc.
f
f
dim.
p
p
cresc.
ff
p
cresc.
ff
p
cresc.
f
mf
ff


5th Pos.
mf
cresc.
riten.
pesante
ff a tempo
pizz.
ff
arco
p
f
cresc.
tr


6th Pos.
f
cresc.
p
a tempo
cresc.
riten.
p
cresc.
f
f
cresc.
fz
fz
fz
ff
fz
fz
pesante
ff a tempo
rit.
pesante
a tempo
p poco rit.
pp poco rit.
p
a tempo
pizz.
ff
arco

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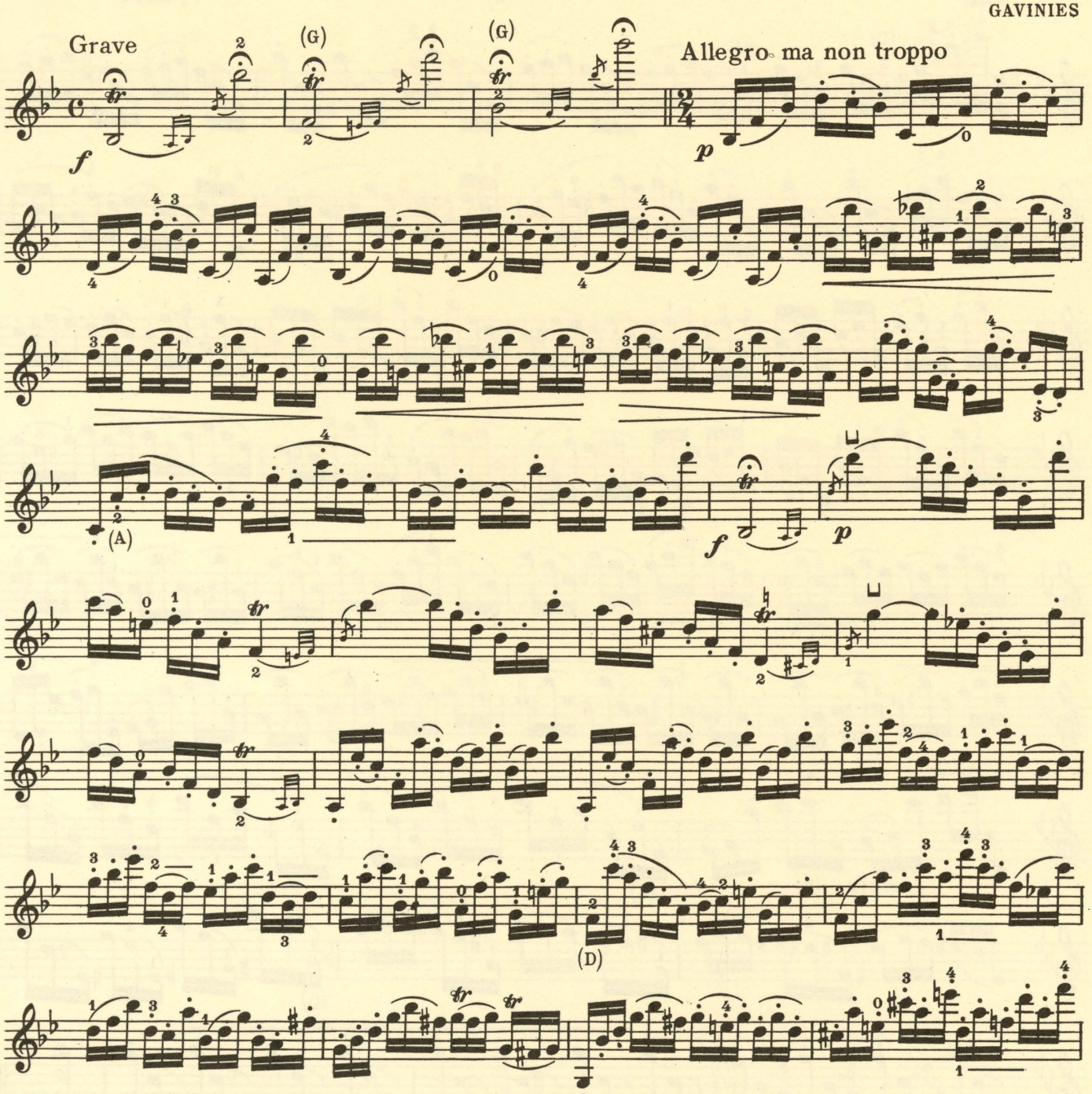
VIOLIN

STUDY 720

In your practice of this Study, direct your efforts especially to bringing out the indicated contrasts between connected and detached tones. The clarity of these contrasts will naturally depend upon the manipulation of your bow. Refer to Lesson 93, TECHNIC, for discussion of numerous principles of bowing which may effectively be applied here.

GAVINIES



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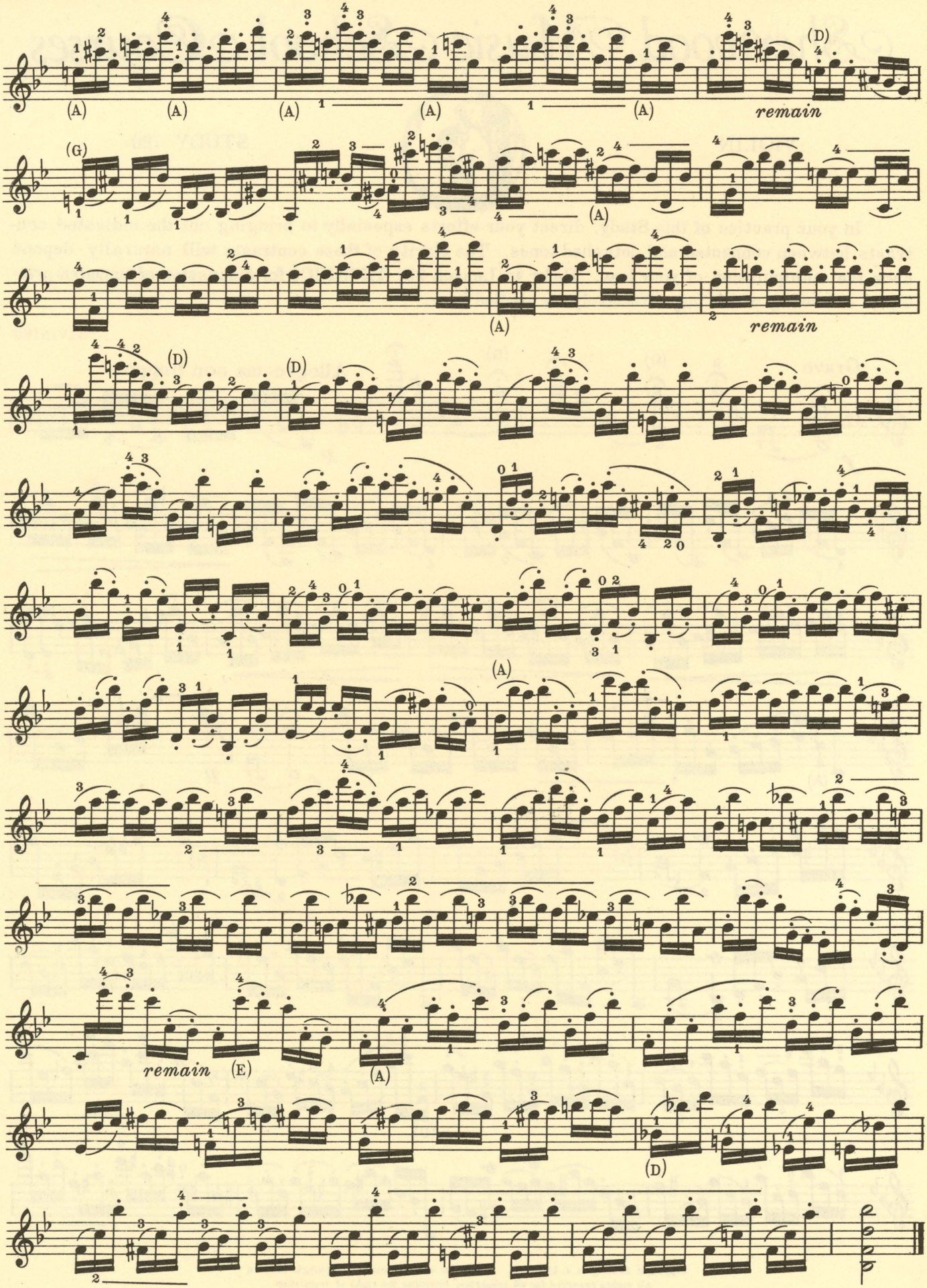
(A)
(A)
(A)
(A)
(A)
(D)
remain
(G)
(A)
(A)
remain
(D)
(D)
(A)
remain
(E)
(A)
(D)

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VIOLIN

STUDY 751

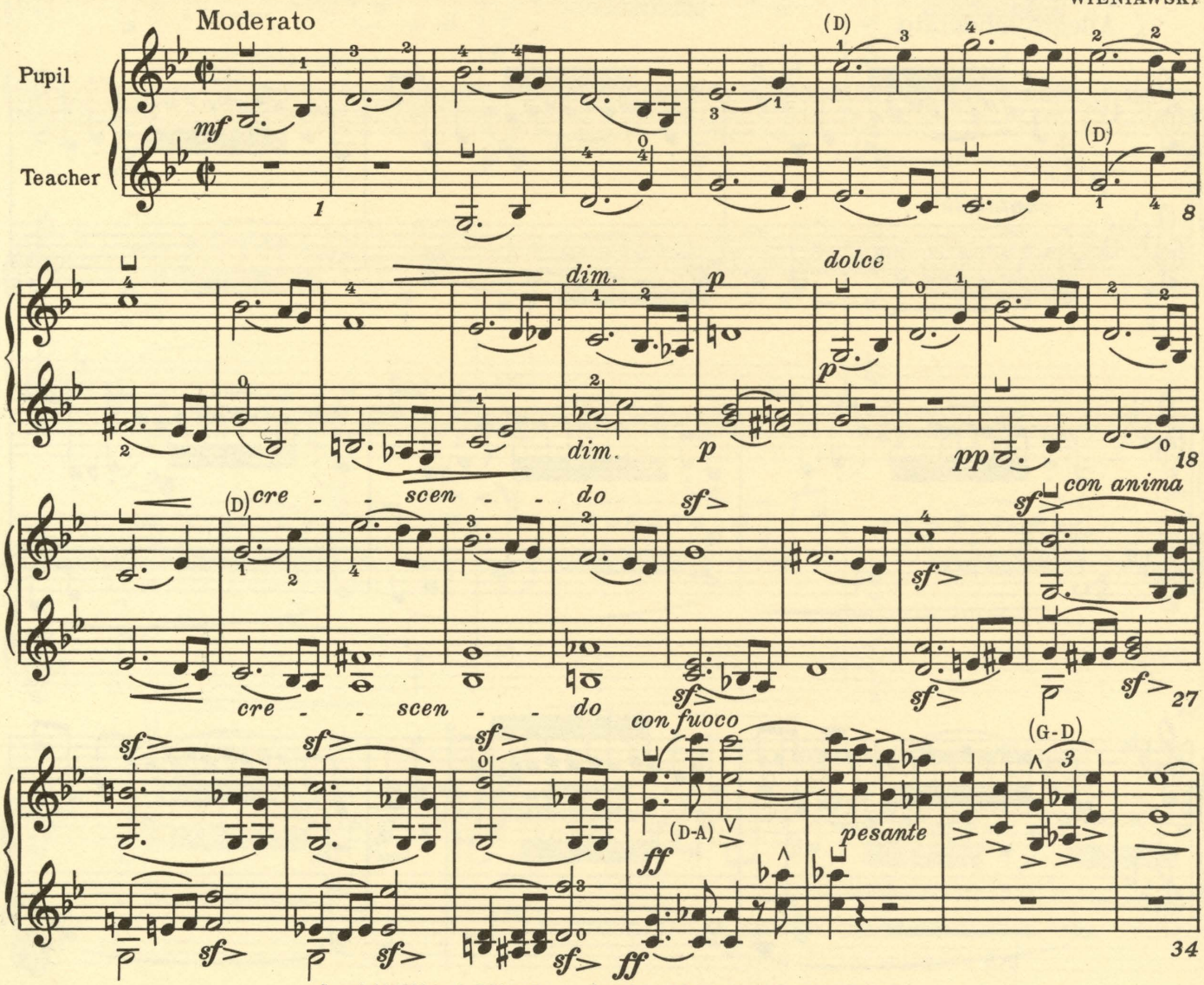
Like a mariner scanning his chart before sailing, the violinist should make a silent reading of every new work, before he takes up the violin for his first audible reading of it. In this way the general nature of the piece becomes clear to him, and points of difficulty may be anticipated.

An inspection of this Study for two violins shows that it has two main divisions. The first, which includes measures 1 to 42, seems to be rather earnest and dramatic in character. Breadth, fullness and sonority of tone are necessary for its effective interpretation. This will call into play the principles of bowing outlined in Lesson 93, TECHNIC.

The second division, beginning with measure 43, is more animated as to tempo, but more lyric as to mood. The contrasts between connected and detached tones, must be made obvious. Time keeping must be strict and the beats incisive, to avoid a weak, straggling effect.

Single out for isolated practice, the pattern in thirty-second notes which first appears in measure 35, and which is used frequently thereafter.

WIENIAWSKI



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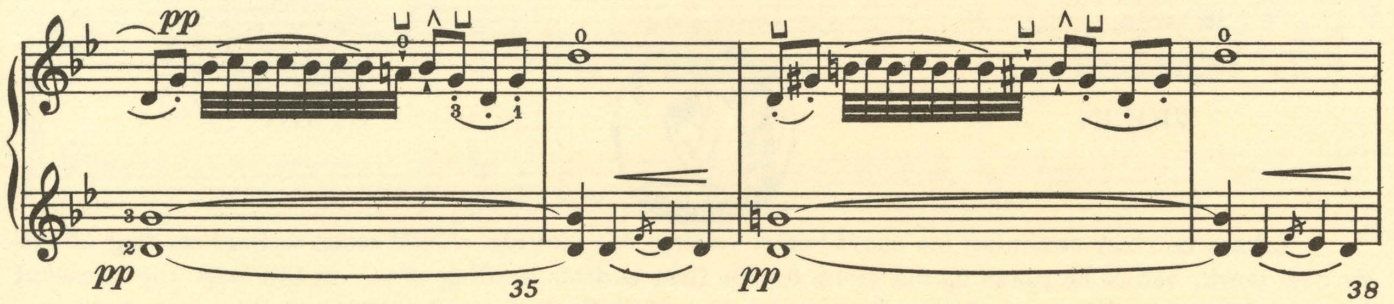
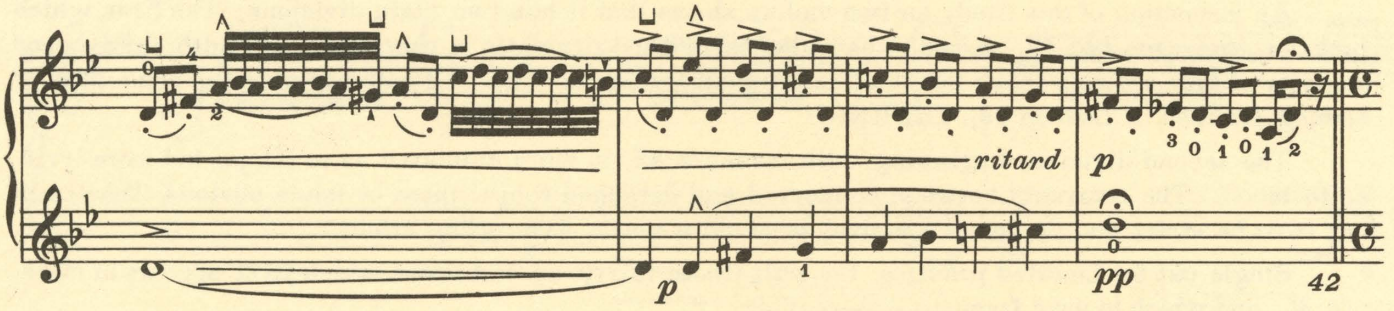
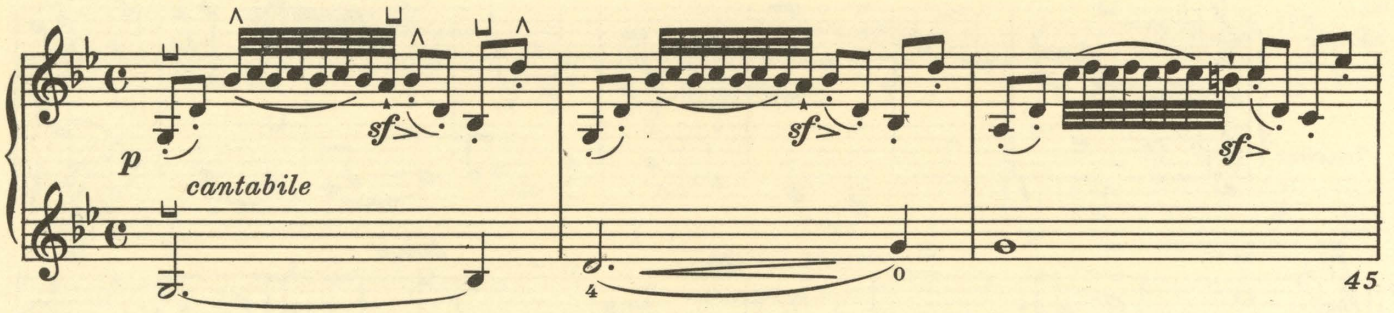
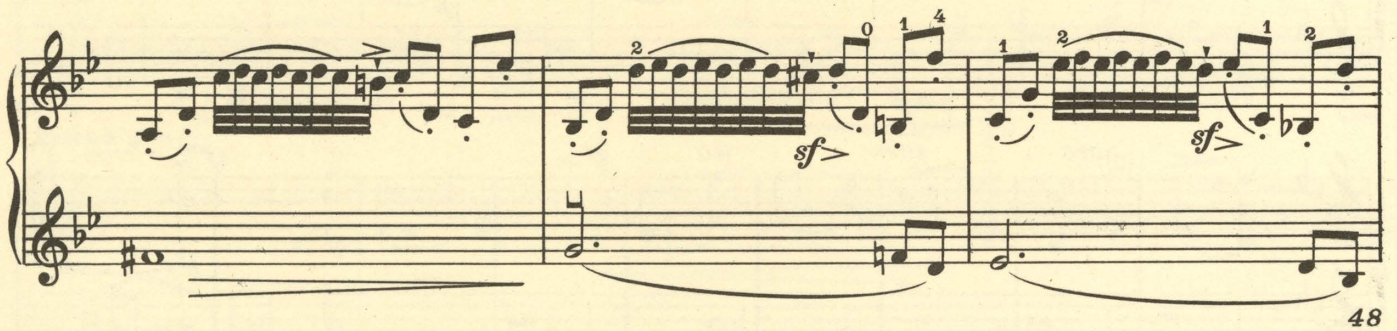
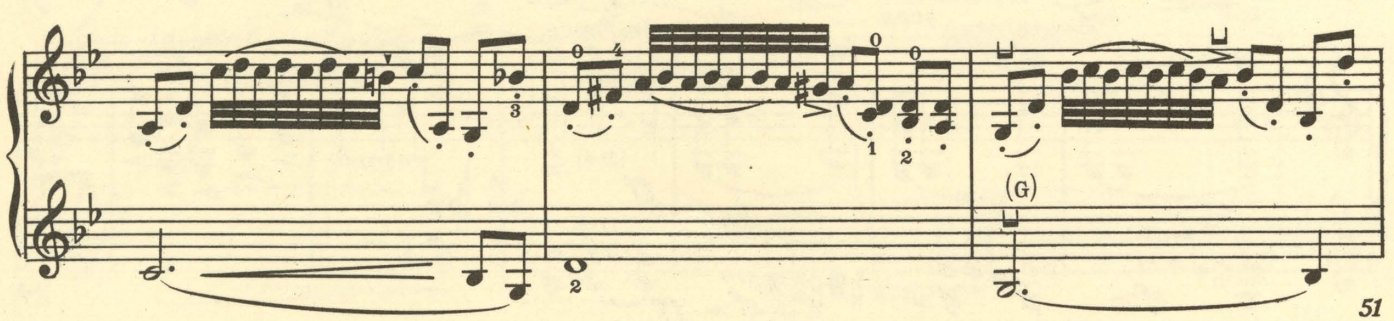


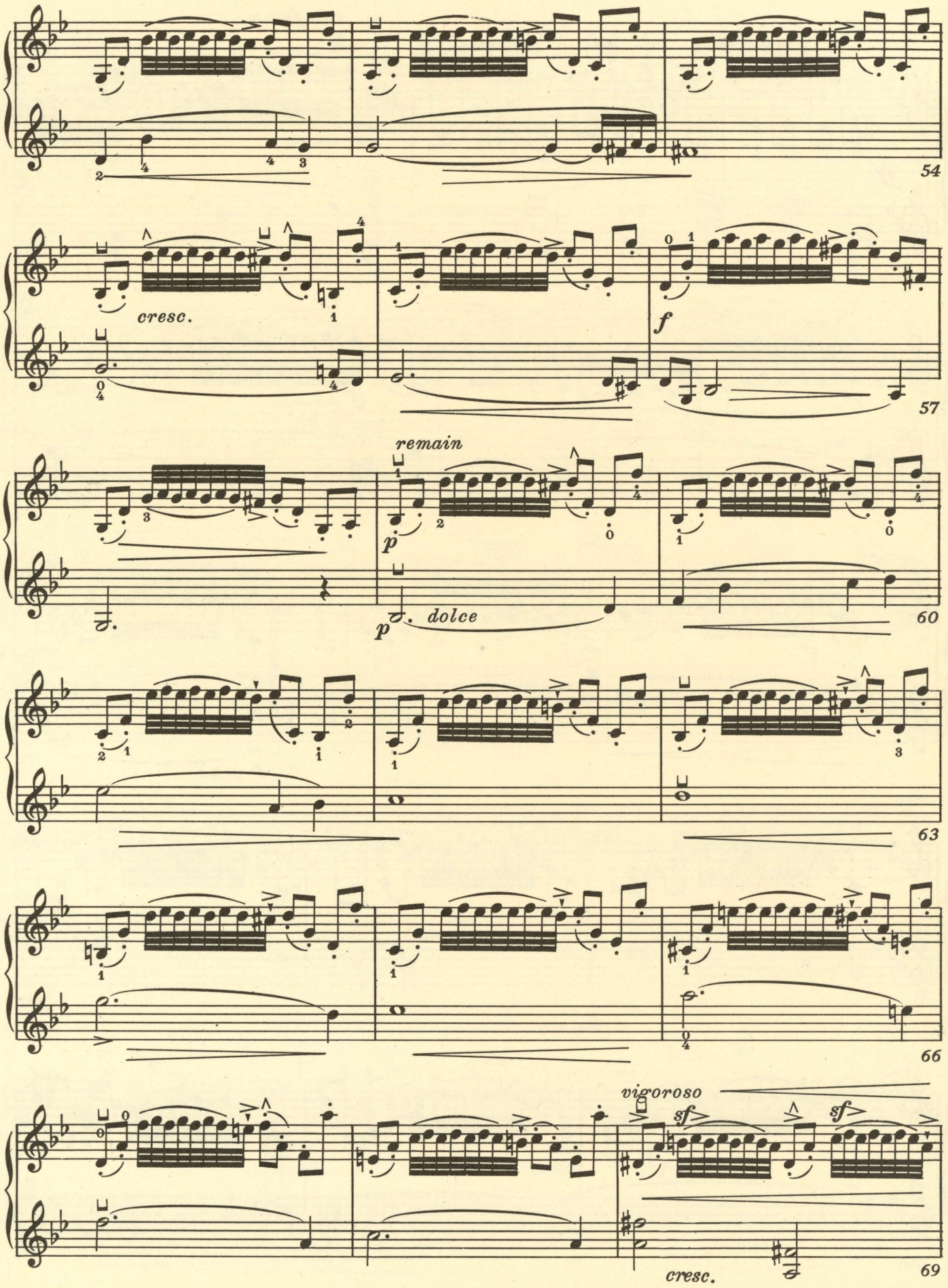


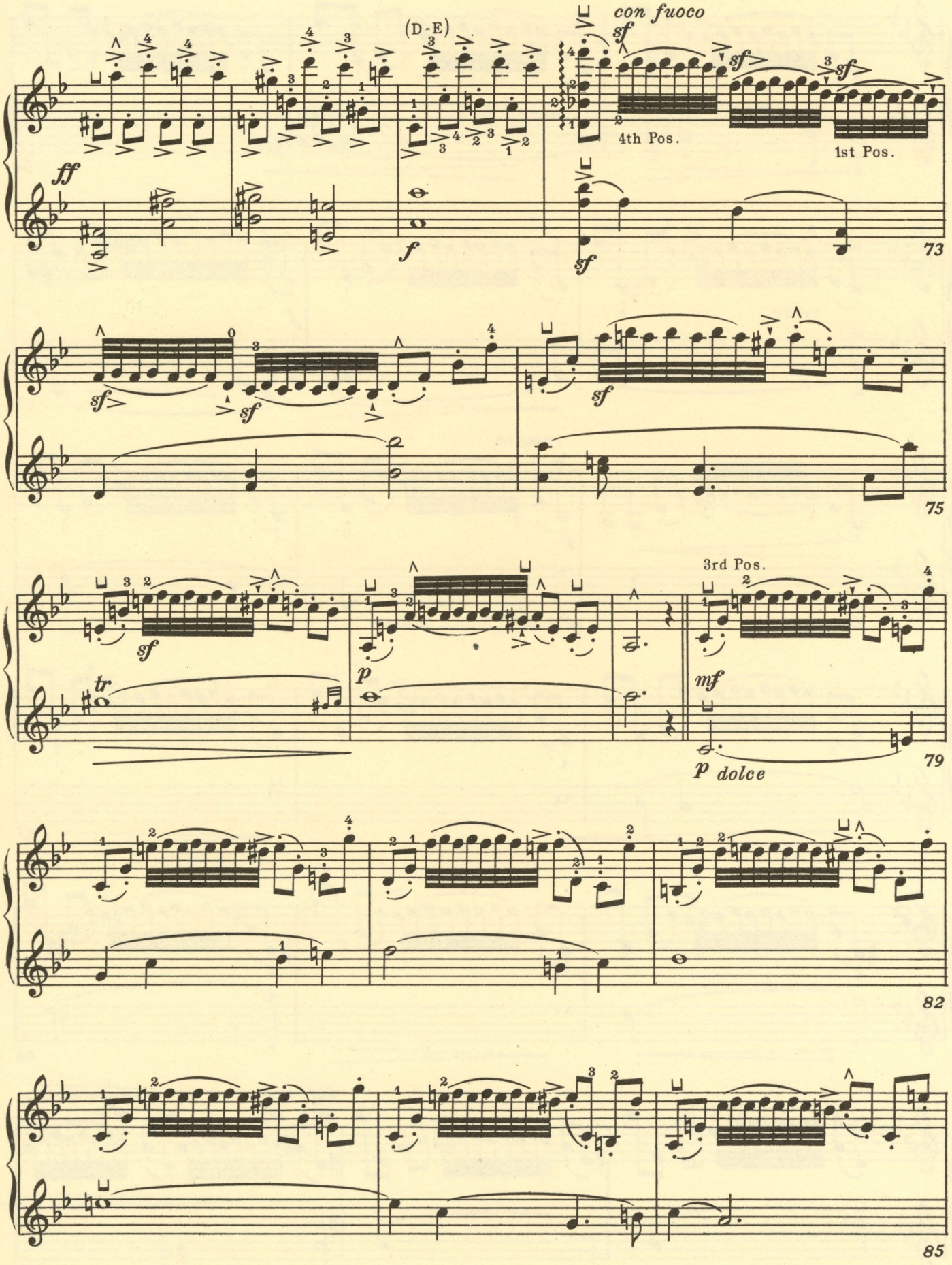
Allegro moderato

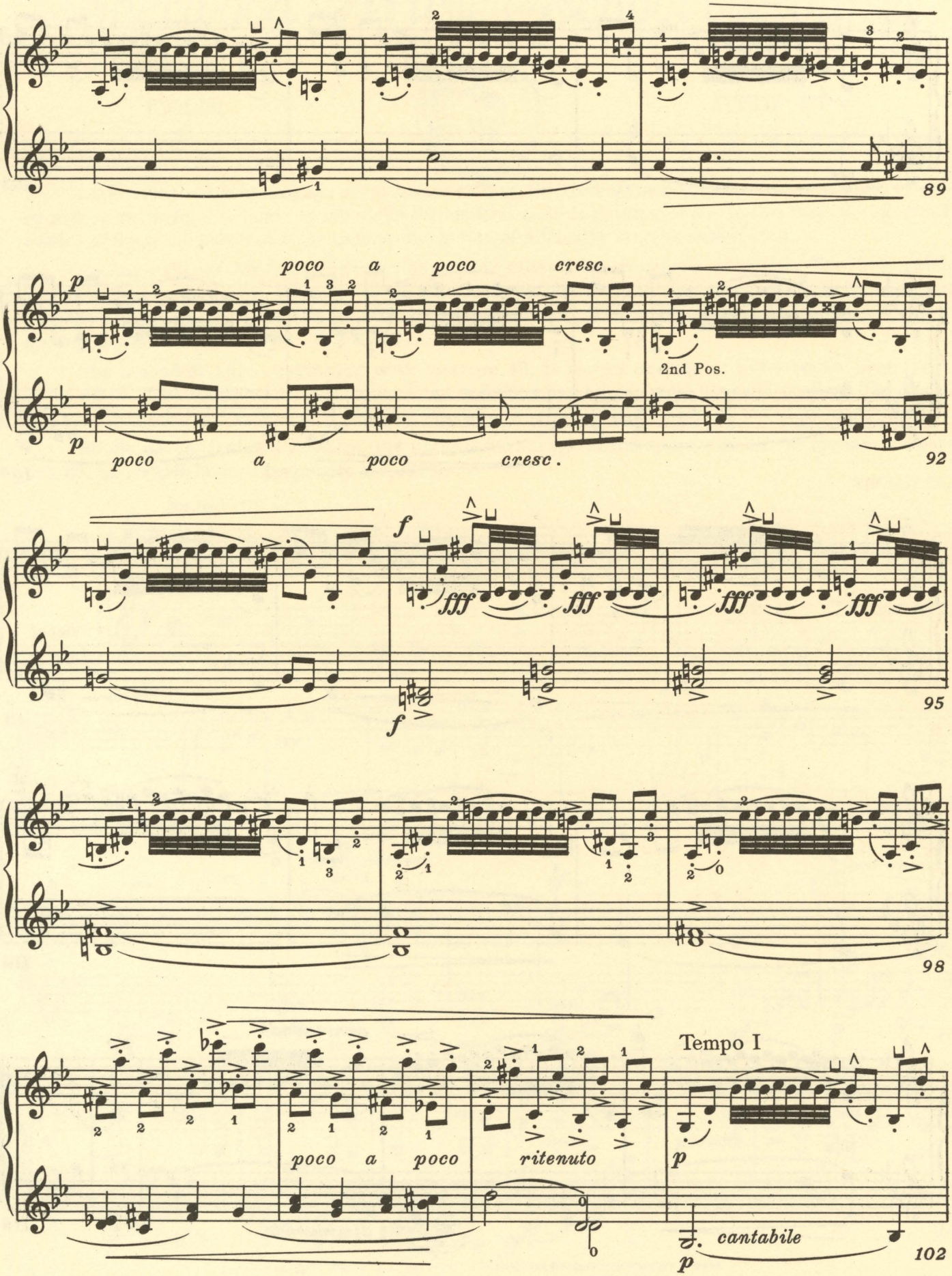


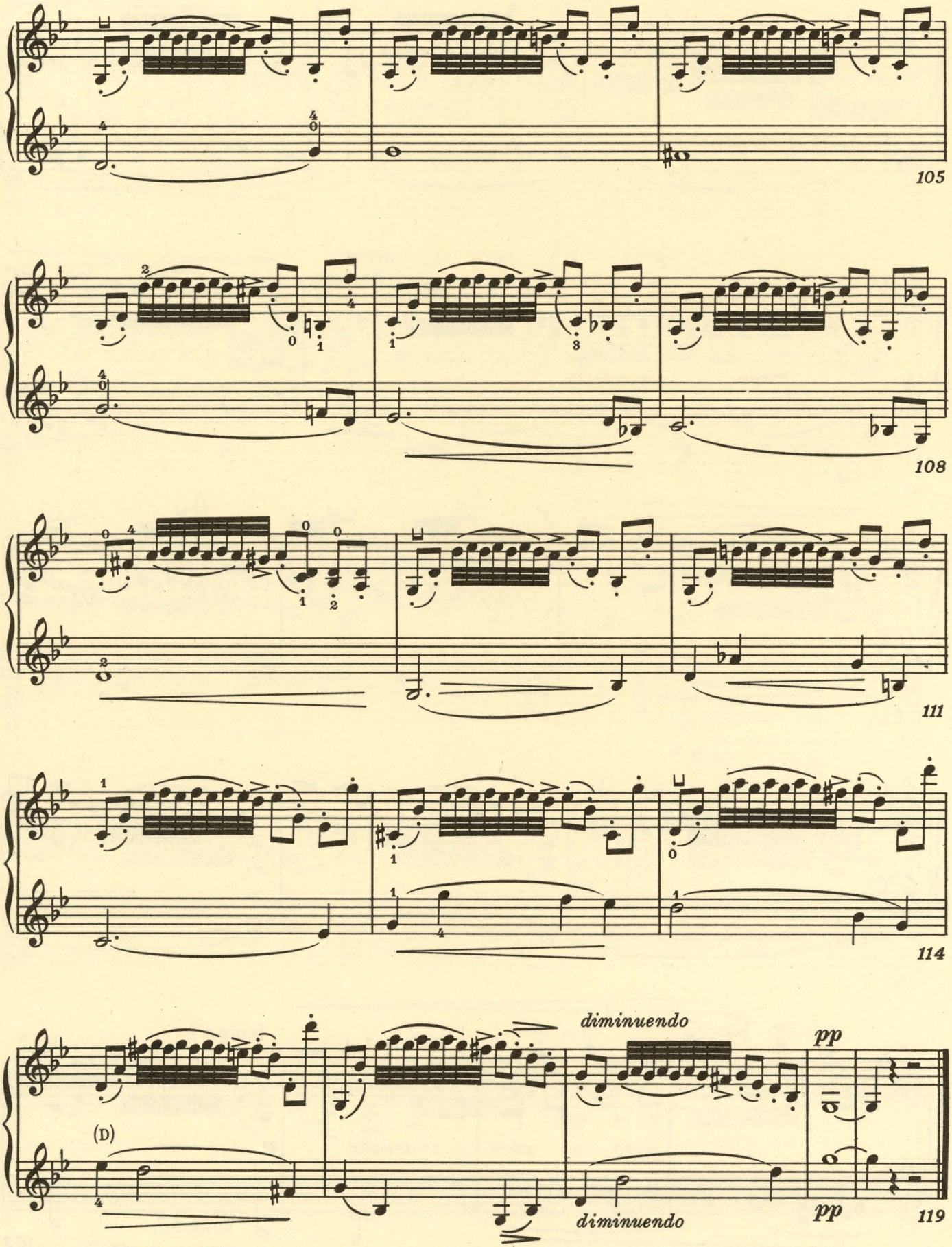





54
cresc.
57
f
remain
p
p
dolce
60
63
66
vigoroso
sf
sf
cresc.
69


(D-E)
con fuoco
4th Pos.
1st Pos.
3rd Pos.
dolce
73
75
79
82
85


89
poco a poco cresc.
2nd Pos.
92
95
98
Tempo I
poco a poco
ritenuto
cantabile
102


105
108
111
114
diminuendo
pp
(D)
diminuendo
pp
119

Sherwood Music School Courses

VIOLIN

STUDY 752

This Study is the first of a series of twenty-four Etudes by Gavinies. As you will see at a glance, it is a brilliant piece in double stops, richly ornamented with trills.

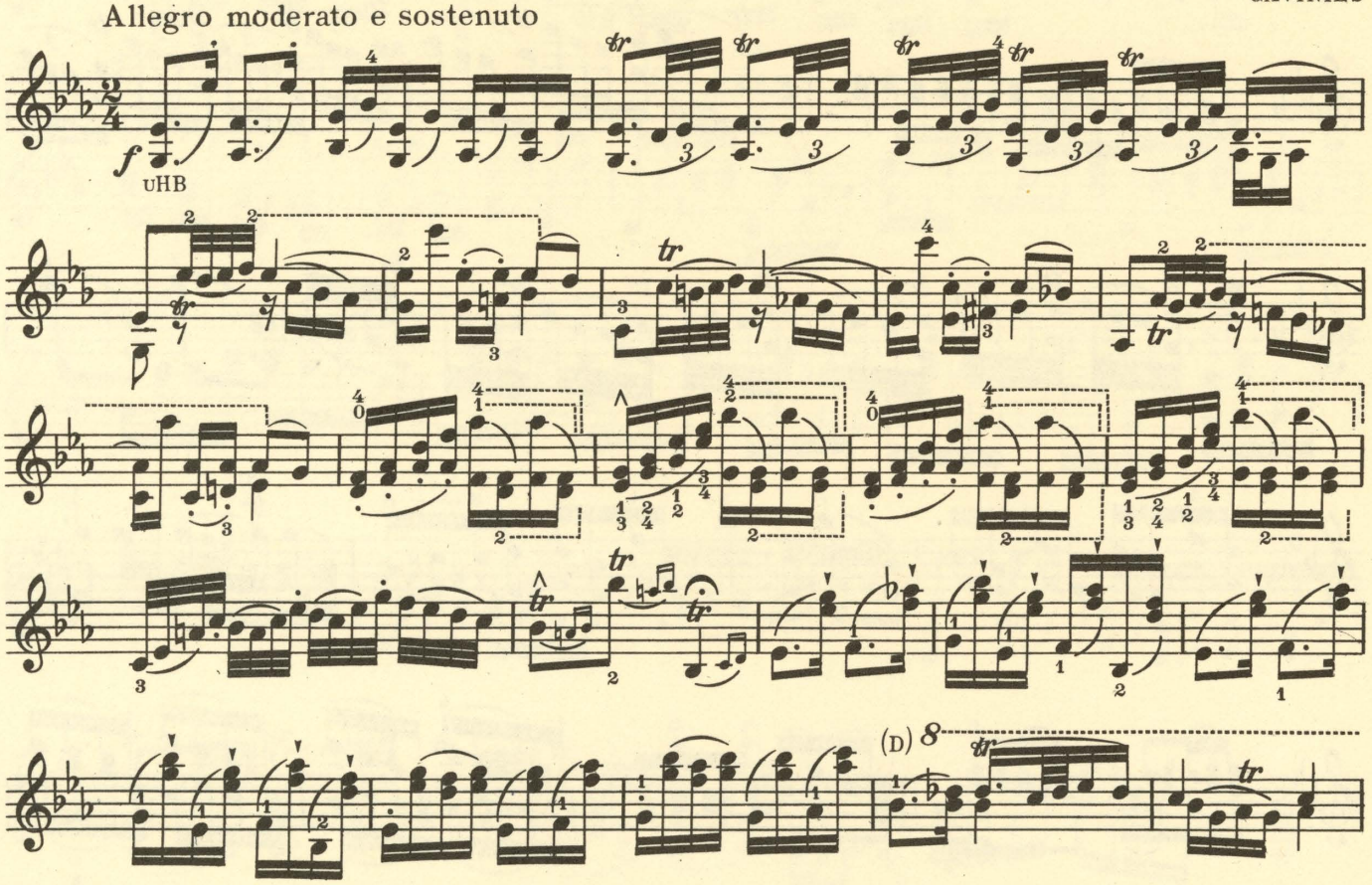
The tempo mark, *Allegro moderato e sostenuto,* calls for fairly rapid performance, yet not so fast as to prevent your giving something of a sustained effect to the sonorous double stops. It is said that rapid tempo marks did not mean quite the same thing to the old masters that they mean to us—they implied less speed than we now attribute to them. Life was more leisurely in those days, and apparently the speed mania of the machine age has made its encroachments even upon our music!

Start your practice of this Study as if the measure signature were 4/4, and the tempo mark *moderato.* In this way you will give yourself time to place your fingers carefully for the double stops, and to listen carefully for purity of intonation; also to work in the short trills with rhythmic precision.

Some Studies depend partly upon rapid tempo for their meaning and style, but not this one. It will have just as much significance when played slowly as when played rapidly. With this in mind, be content to continue slow practice until you have developed the sureness and certainty which are necessary to a more rapid performance.

GAVINIES

Allegro moderato e sostenuto



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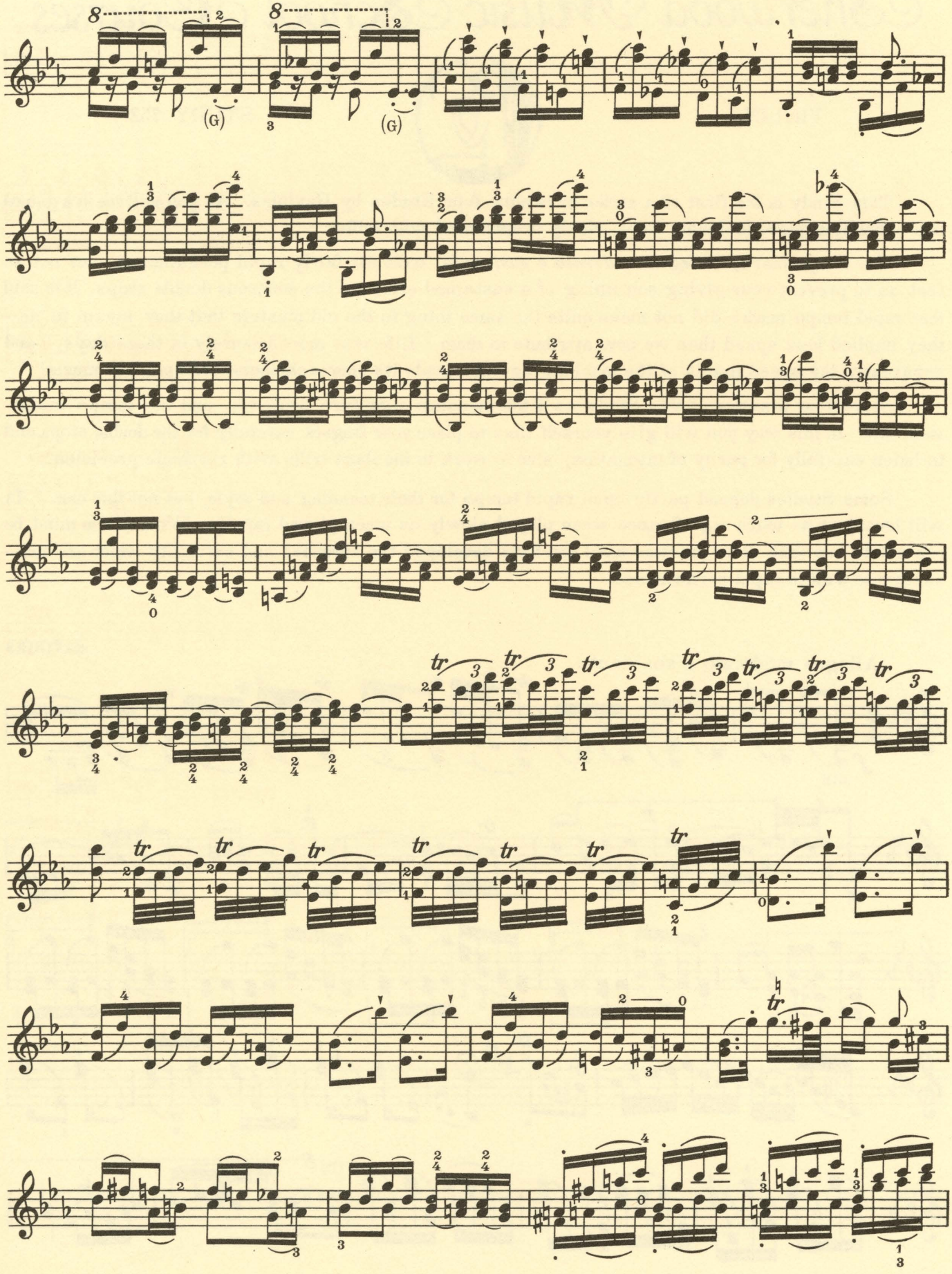

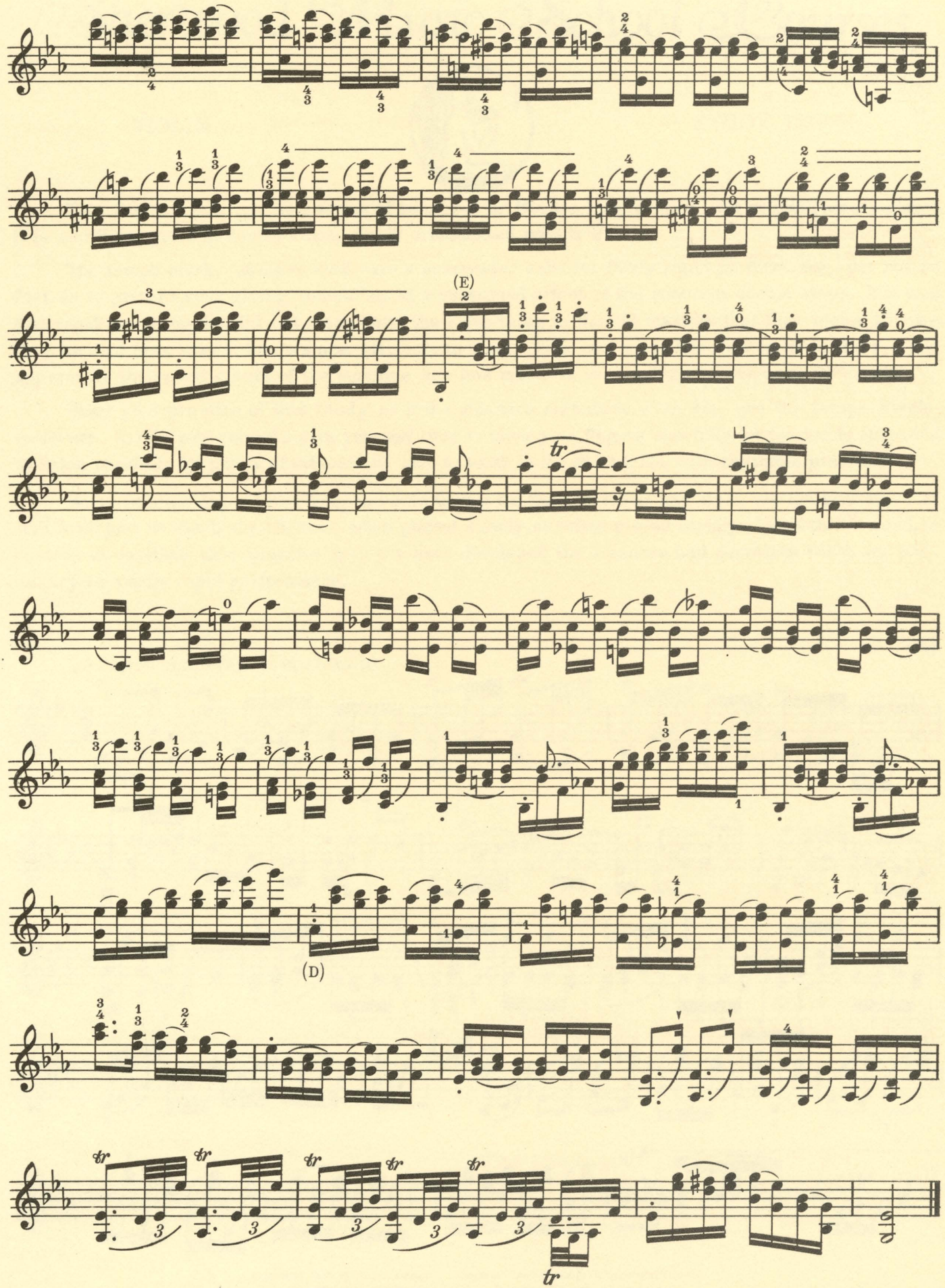
(E)
(D)

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VIOLIN

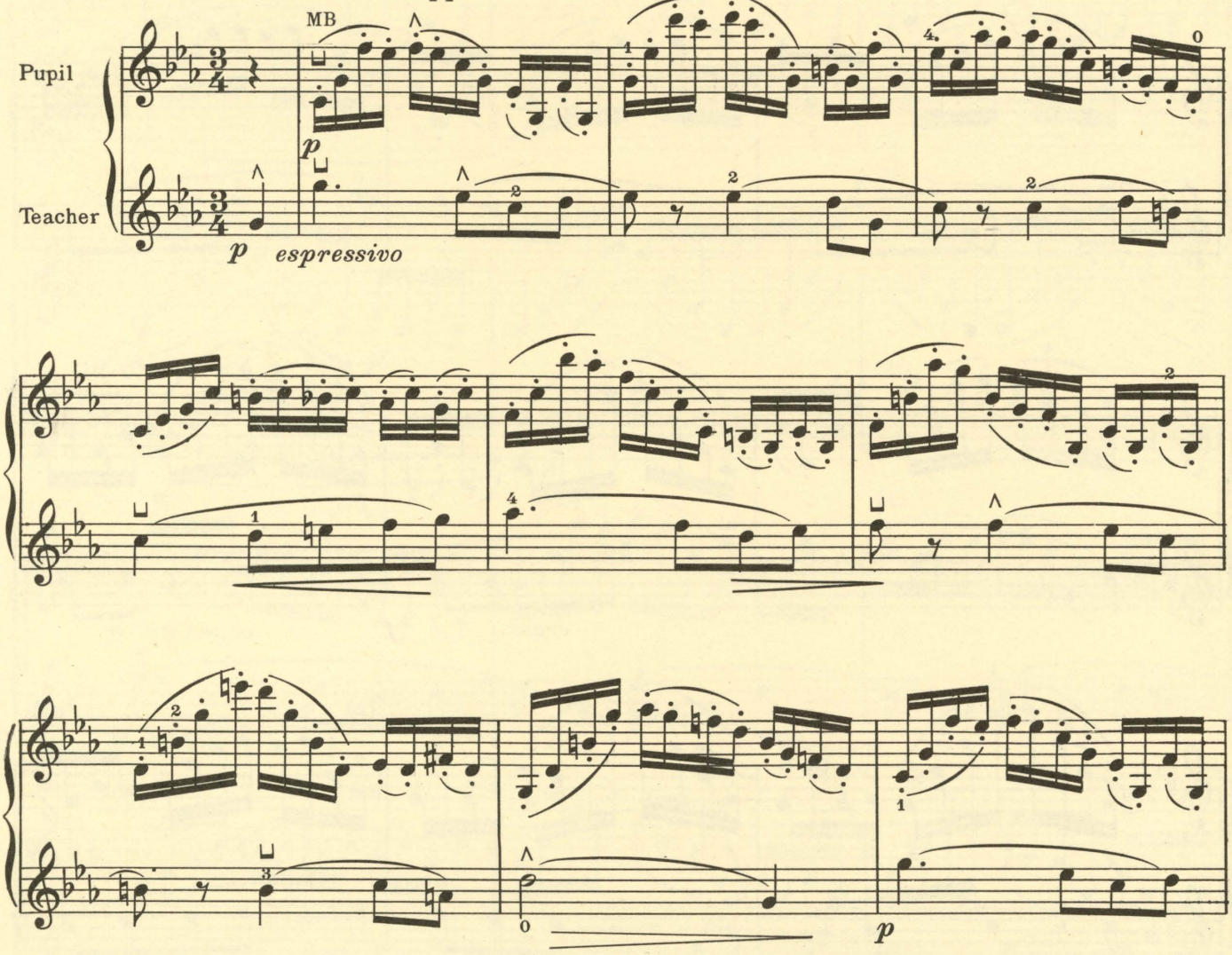
STUDY 753

We should ever be on the watch for opportunities to relate our musical theory to musical practice, and in that connection you will find this Study for two violins an excellent modern example of counterpoint. (See Lesson 61, HISTORY, for the essential meaning of this term, and for the interesting story of the beginning of counterpoint.) Two charming melodies work out their destinies side by side — one spun out of connected cantabile tones, and the other out of sparkling staccato. Each asserts its own individuality, yet never disagrees with the other.

The student's part is the upper part of this Study, and in its performace you will make constant use of the bounding staccato. Review the detailed explanation of this stroke which is given in Lessen 47, TECHNIC.

WIENIAWSKI

Andante non troppo



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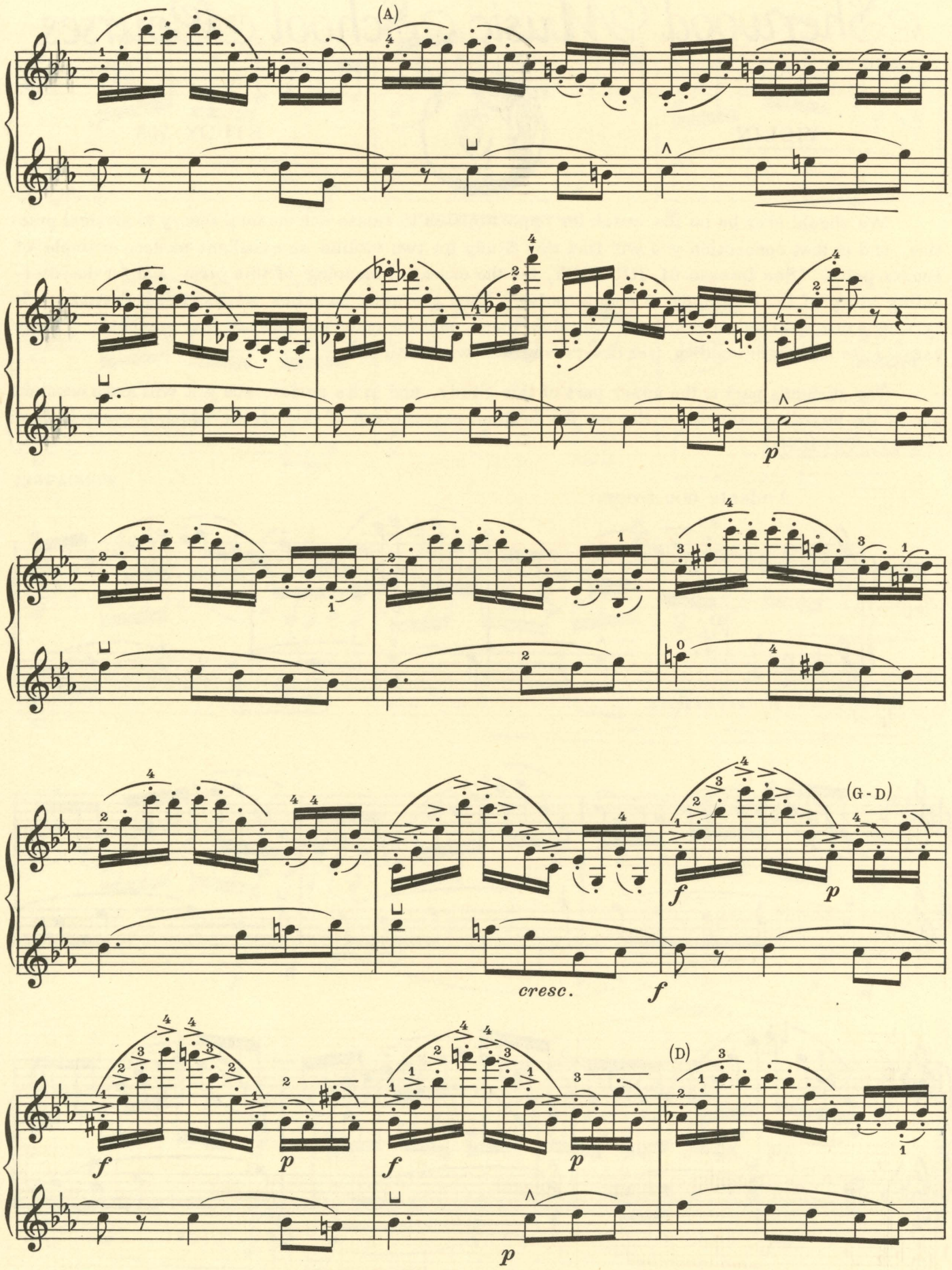
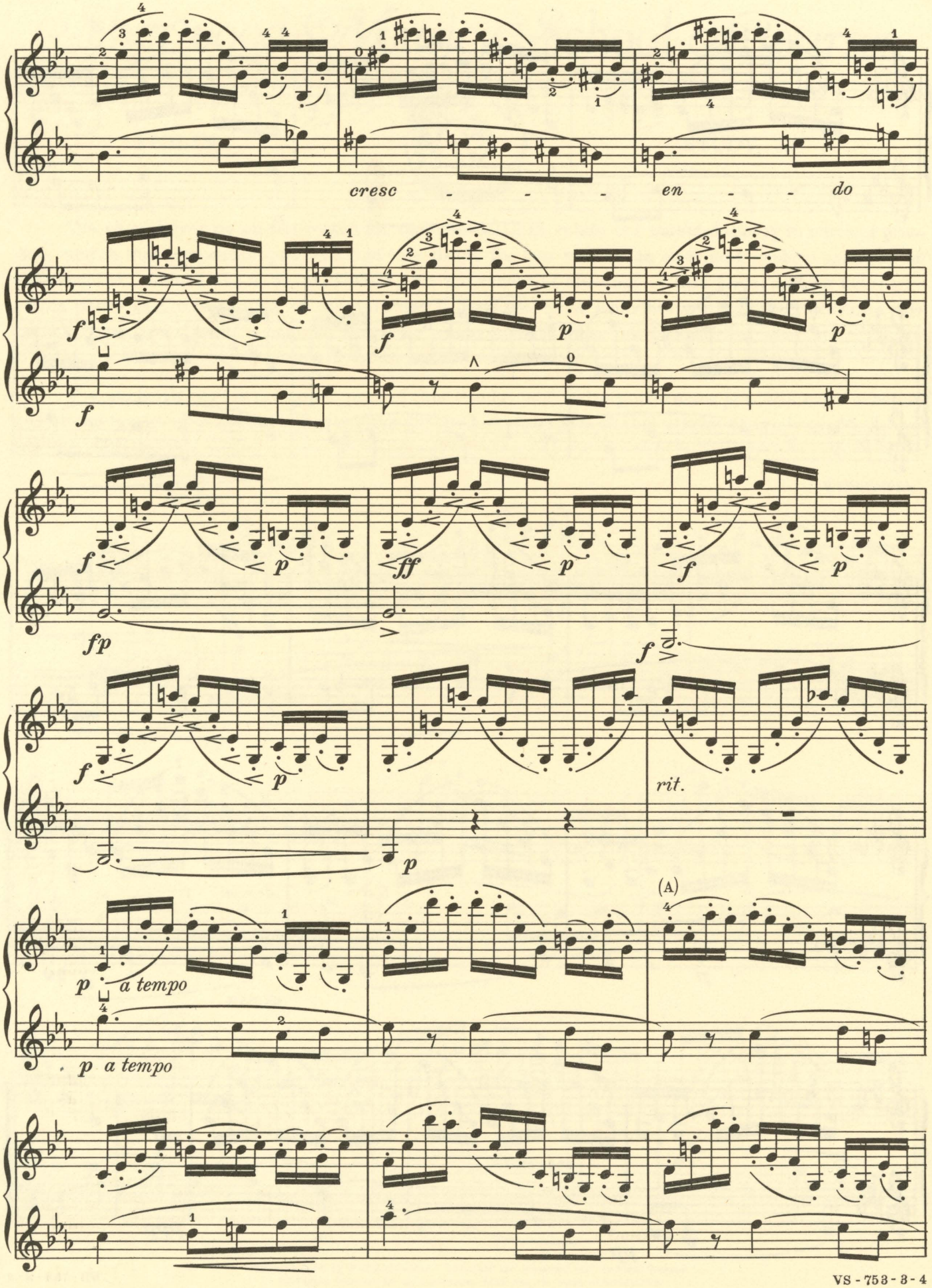
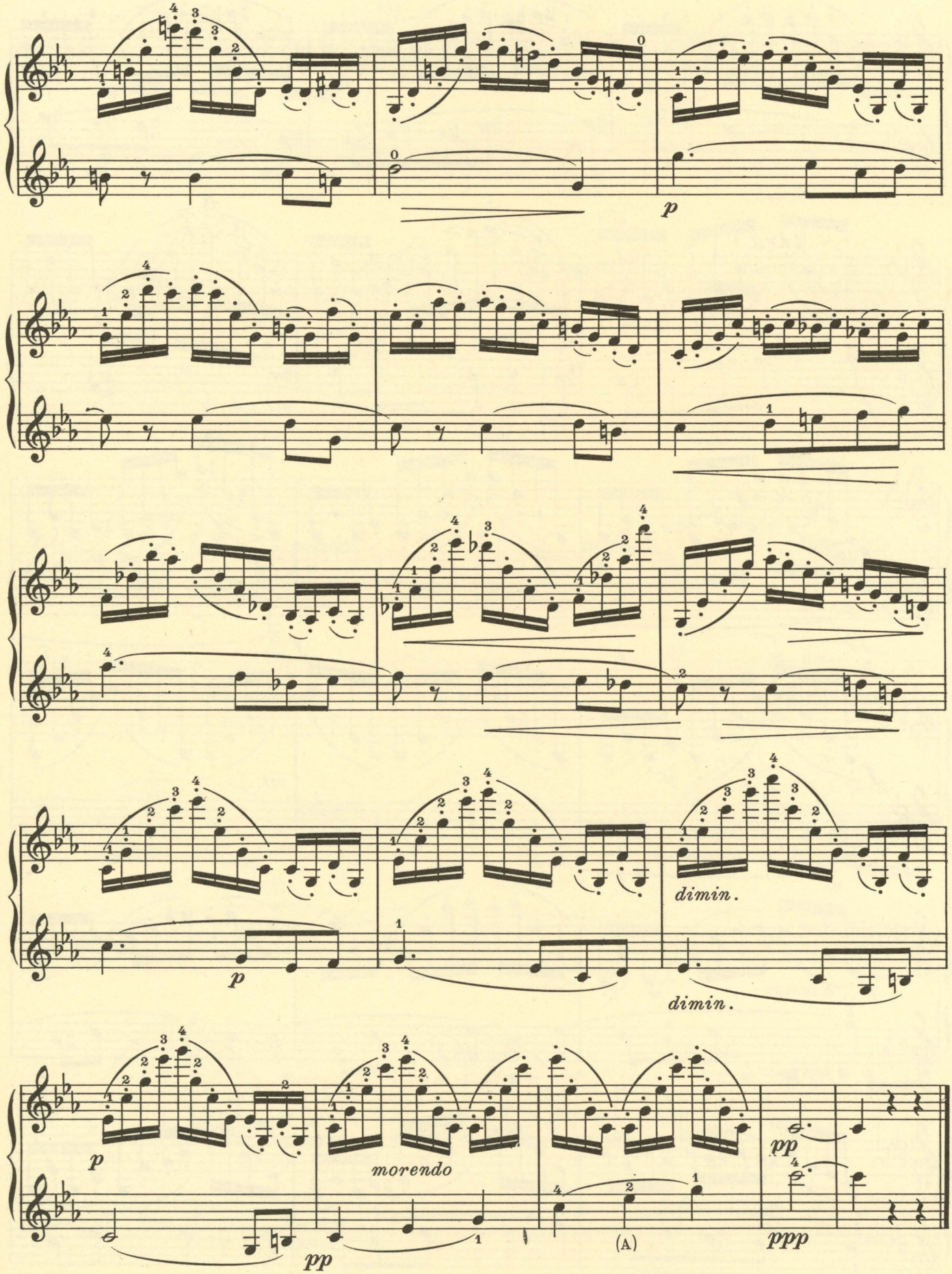

(A)
p
(G - D)
f
p
cresc.
f
(D)


cresc - - - en - - do
rit.
(A)
p a tempo
p a tempo


p
p
dimin.
dimin.
p
morendo
pp
(A)
pp
ppp

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VIOLIN

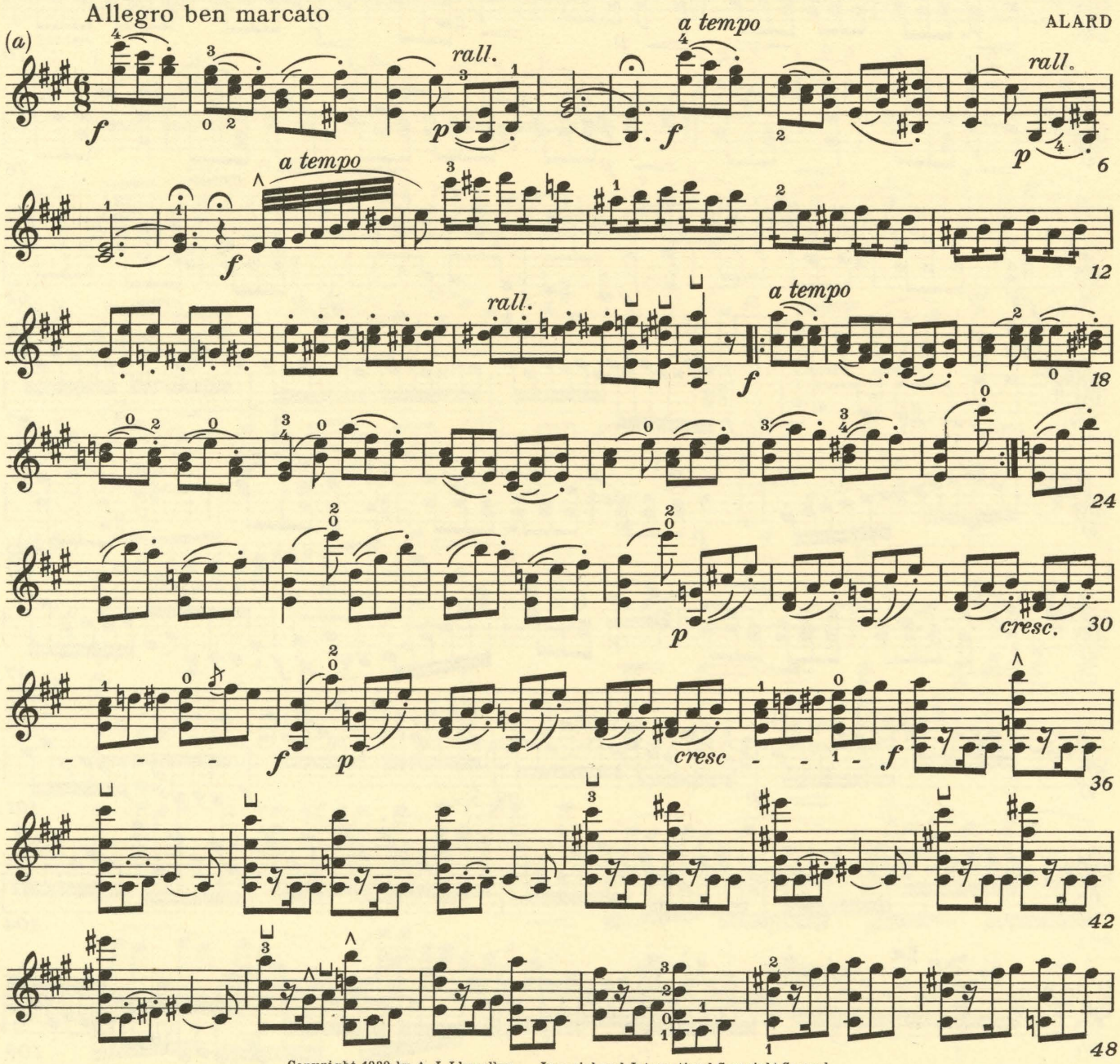
STUDY 754

Fairly vigorous accentuation is essential to the performance of section (*a*) of this Study in effective style. Give careful attention to the bowing pattern called for in the first measure and used frequently thereafter, namely, a short slur within a long slur, ending with a bounding staccato. The spiccato stroke is best suited to detached passages like that which begins in measure 99. (See Lesson 35, TECHNIC.)

A review of the TECHNIC sections of Lesson 93, on bowing, and Lesson 121, on tempered intonation, will help you greatly in your practice of section (*b*).

Allegro ben marcato

ALARD



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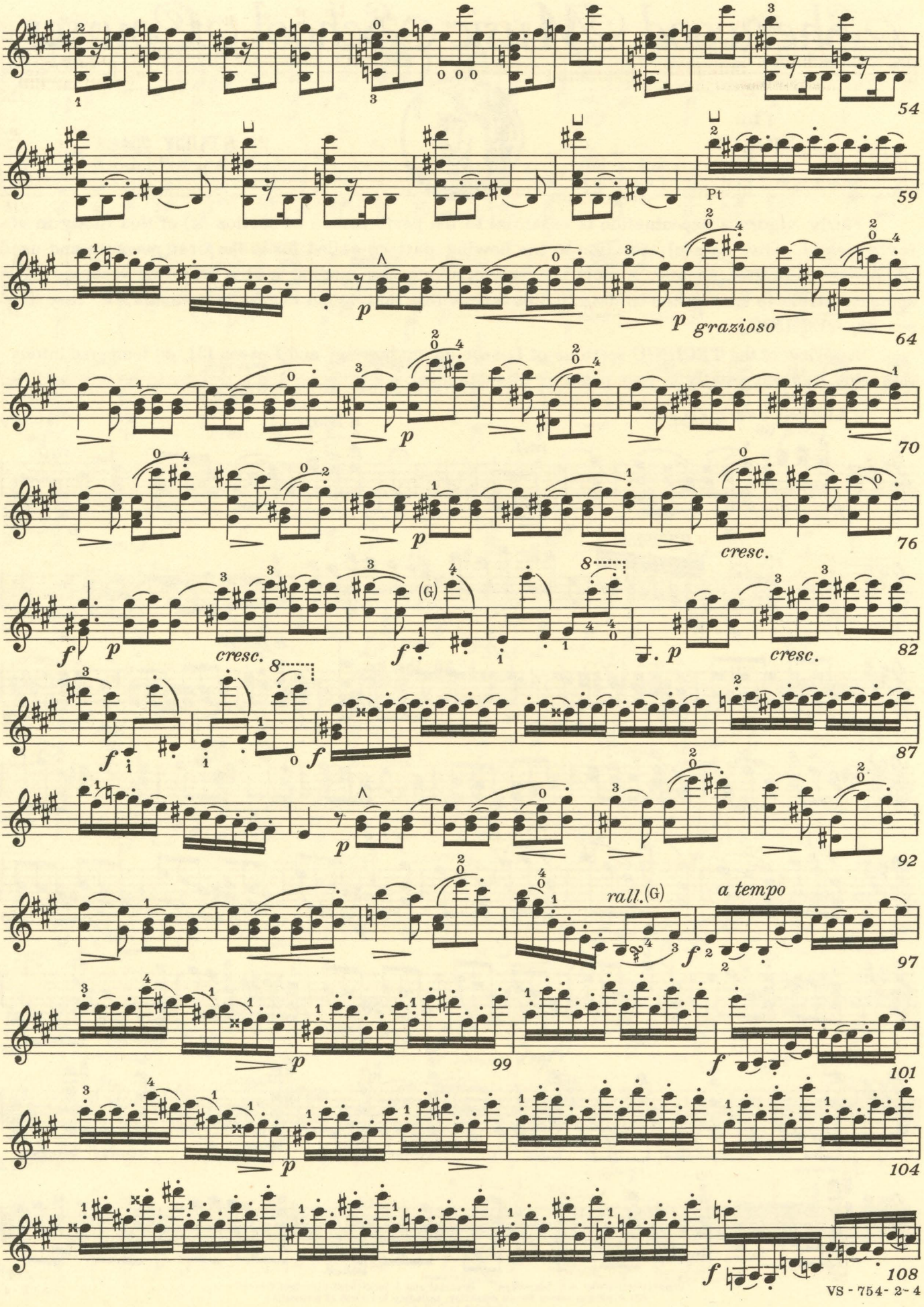
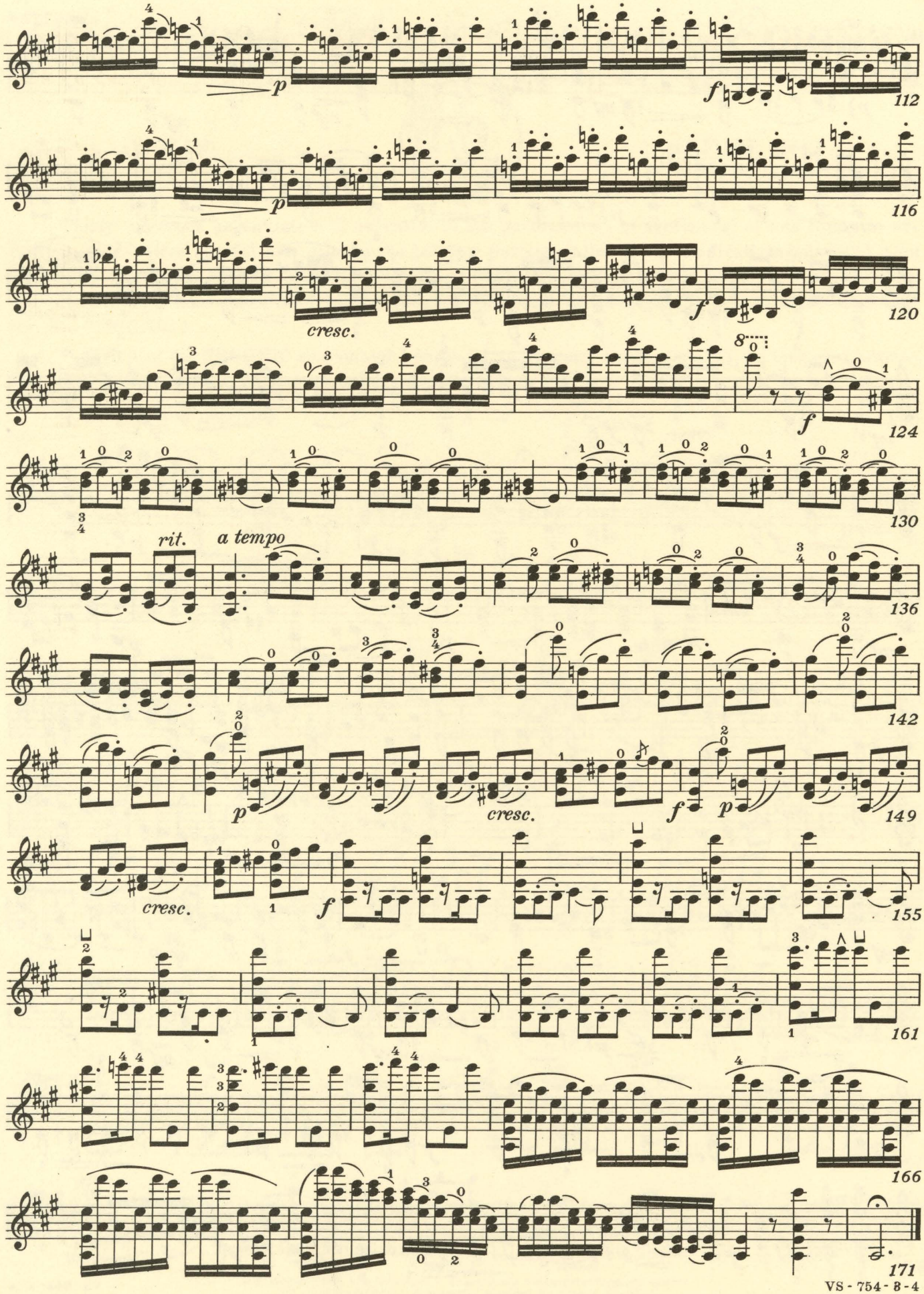
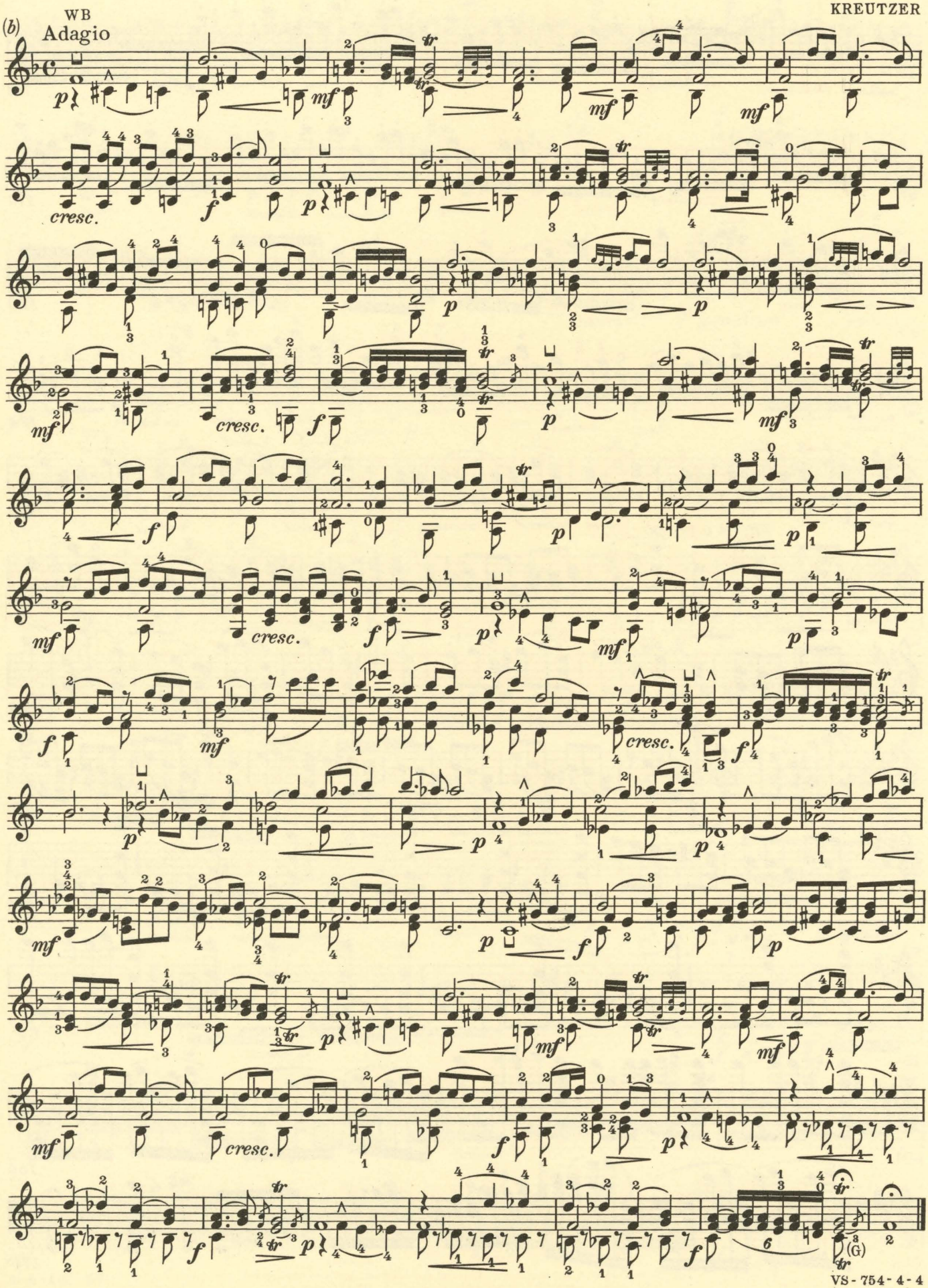

54
Pt
59
p
p grazioso
64
p
70
p
cresc.
76
f
p
cresc.
(G)
f
p
cresc.
82
f
f
87
p
92
rall.(G)
a tempo
f
97
p
99
f
101
p
104
f
108


112
116
120
cresc.
124
130
rit.
a tempo
136
142
149
cresc.
155
161
166
171

(b) WB

Adagio



Sherwood Music School Courses

VIOLIN

STUDY 760

Fine differences in pitch become more apparent when tones are played against one another than when played in single note melodies. This Study, therefore, should be used not only to increase your facility in double stopping, but also as the best kind of exercise in adjustment of intonation. Sections (*a*), (*b*) and (*d*) are harmonic in character, but section (*c*) is contrapuntal. That is to say, section (*c*) consists of one melody played against another melody, and both melodies must be made to stand out clearly. Refer to Lesson 27, TECHNIC, for instructions on the fundamentals of double stopping, and bowing three- and four-part chords; and to Lesson 121, TECHNIC, for instructions on tempered intonation.

DONT

(*a*) *simile* *f* *a tempo* *poco riten.* *più largamente*

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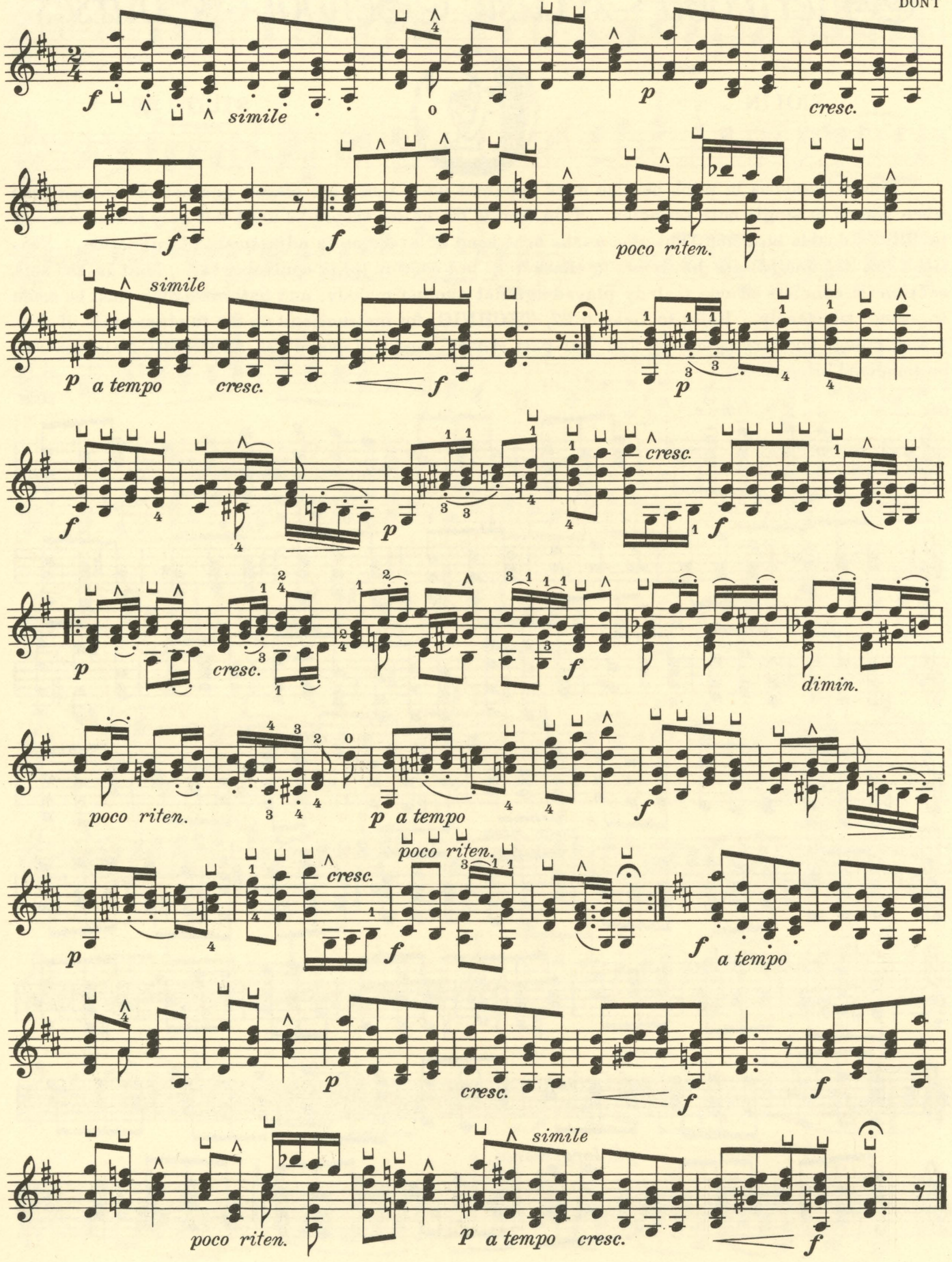
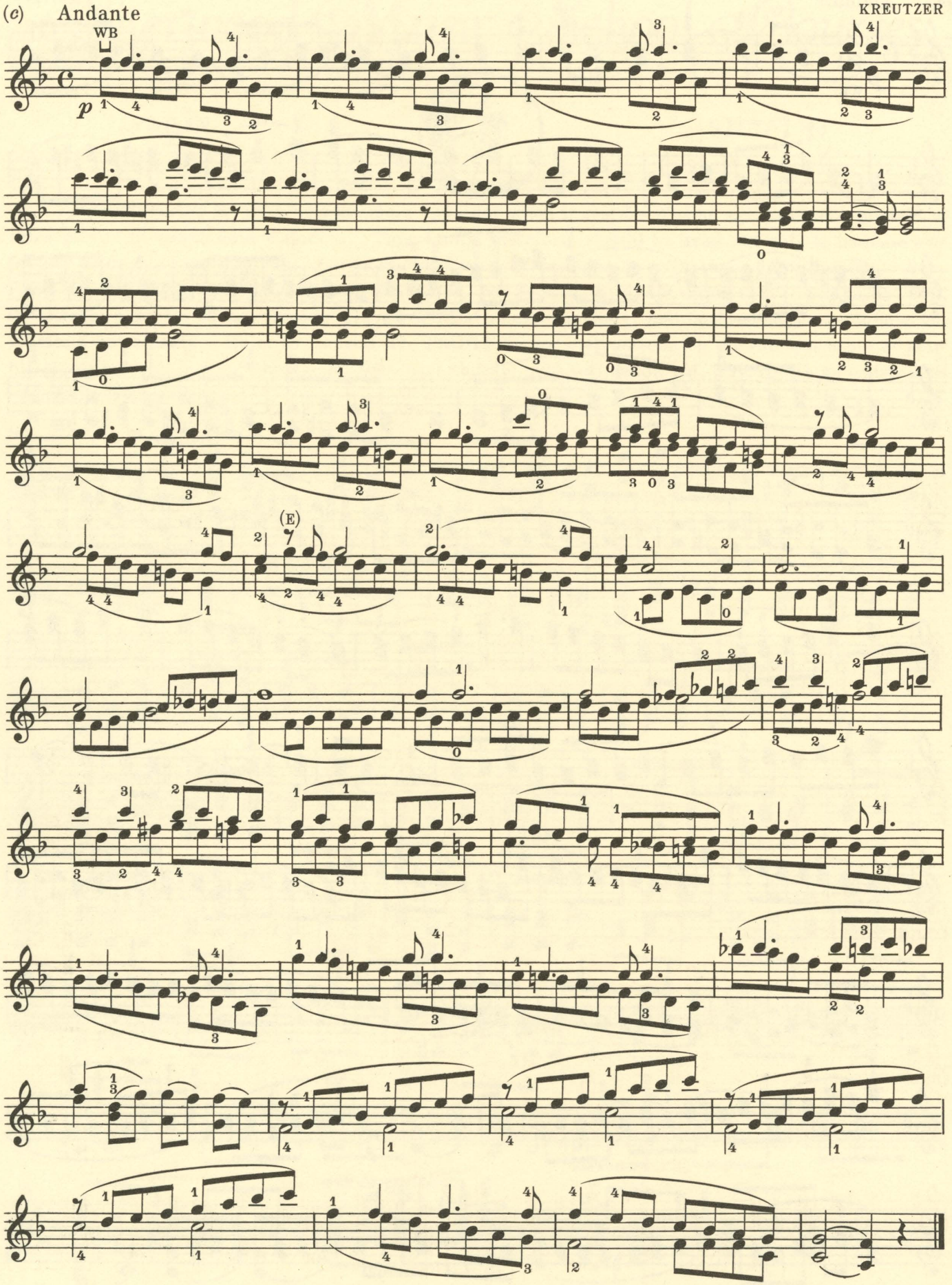
(*b*) Allegretto vivo



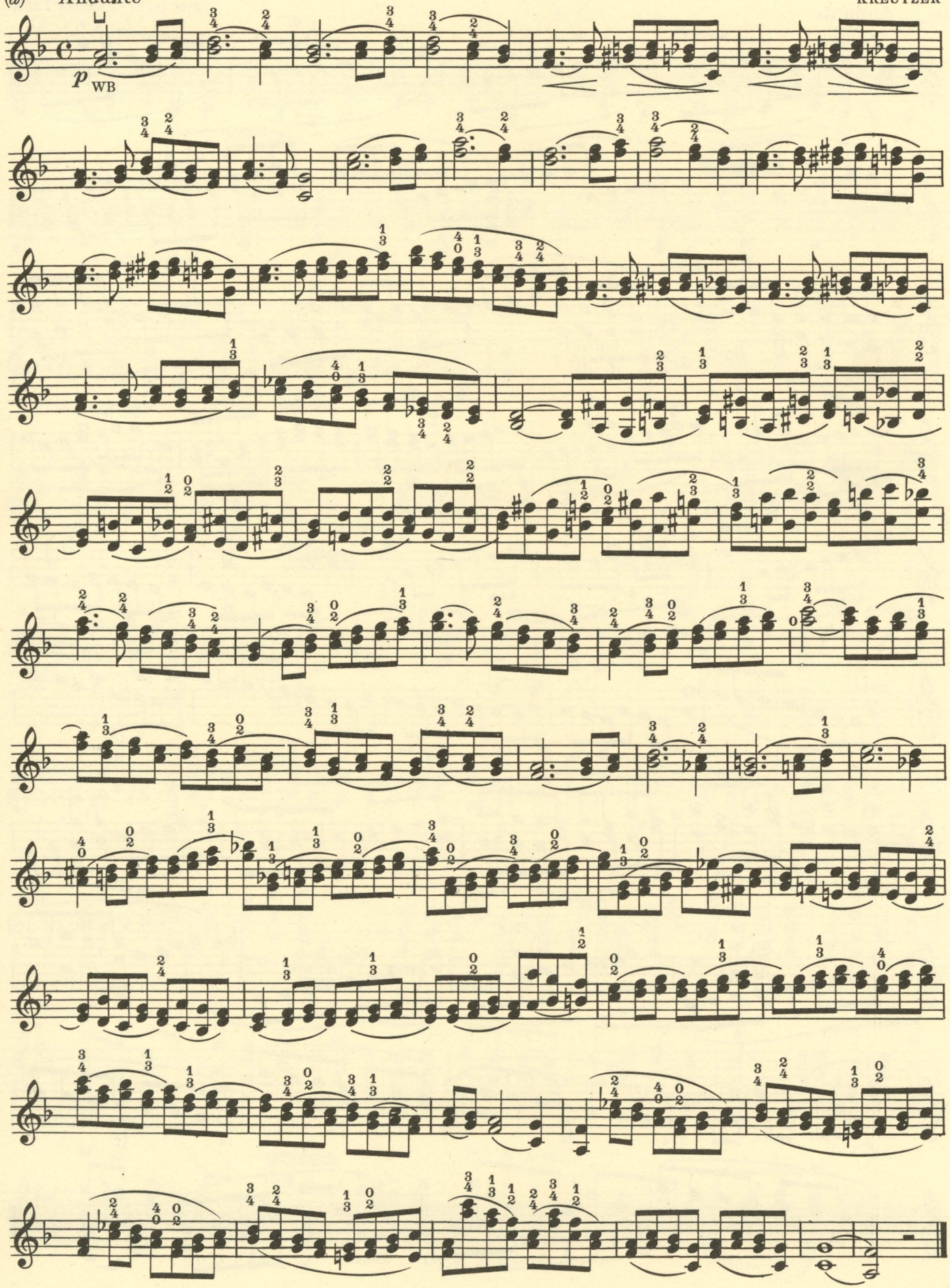
(c) Andante

KREUTZER



(d) Andante

KREUTZER



Sherwood Music School Courses

VIOLIN

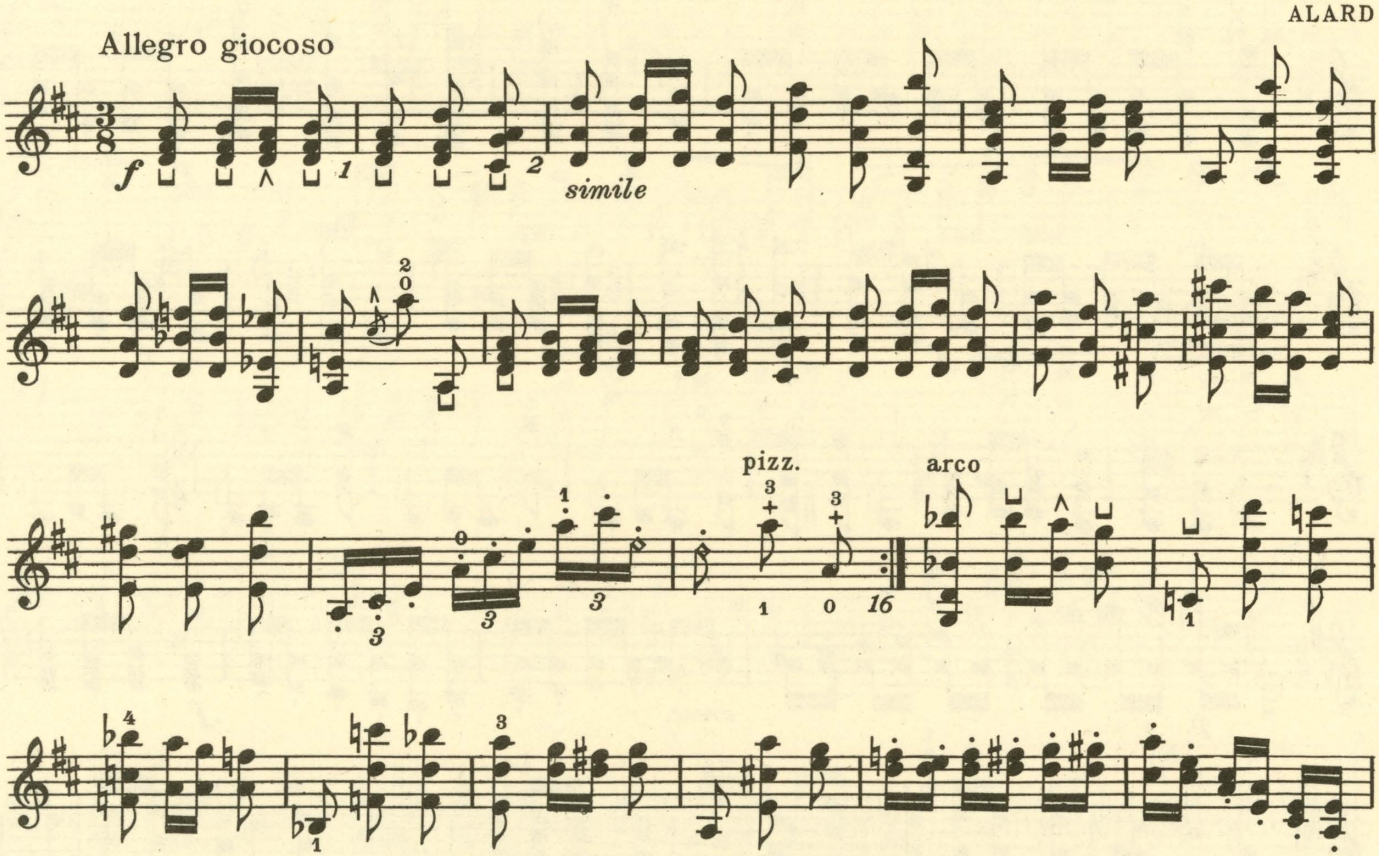
STUDY 770

This Study has been chosen from "Ten Characteristic Studies", by Delphin Alard, and the composer gave it the title, "Bolero". The bolero is a rather animated Spanish dance, accompanied by the castanets. As indicated by the phrase, *Allegretto giocoso,* your tempo should be fairly lively, but not hurried. An air of jollity and good humor is inherent in the music when it is played at the right tempo, but take care to make your measure accents incisive and your rhythmic patterns precise in time values, as would be in keeping with a dance of this sort.

Observe the bowing pattern established in measures 1 and 2, and use this pattern wherever a similar rhythmic sequence recurs. The series of downbow strokes with an upbow stroke interpolated, is not only a technical feature, but also a point of style. In playing chords on three strings, depress the middle string to the level of the other two.

For directions covering the use of the left hand pizzicato, as occurring in measure 16, see Lesson 73, TECHNIC.

ALARD



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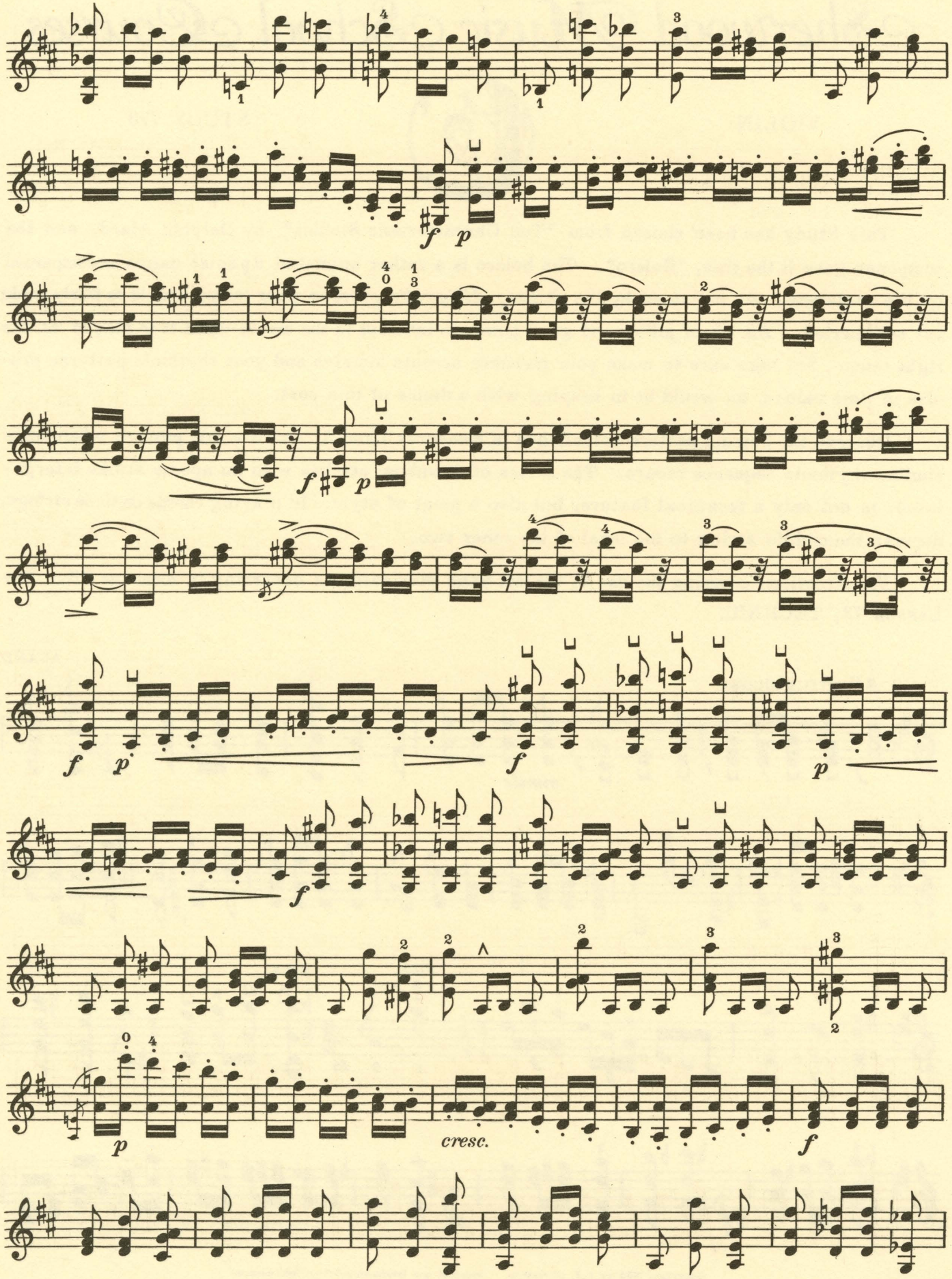
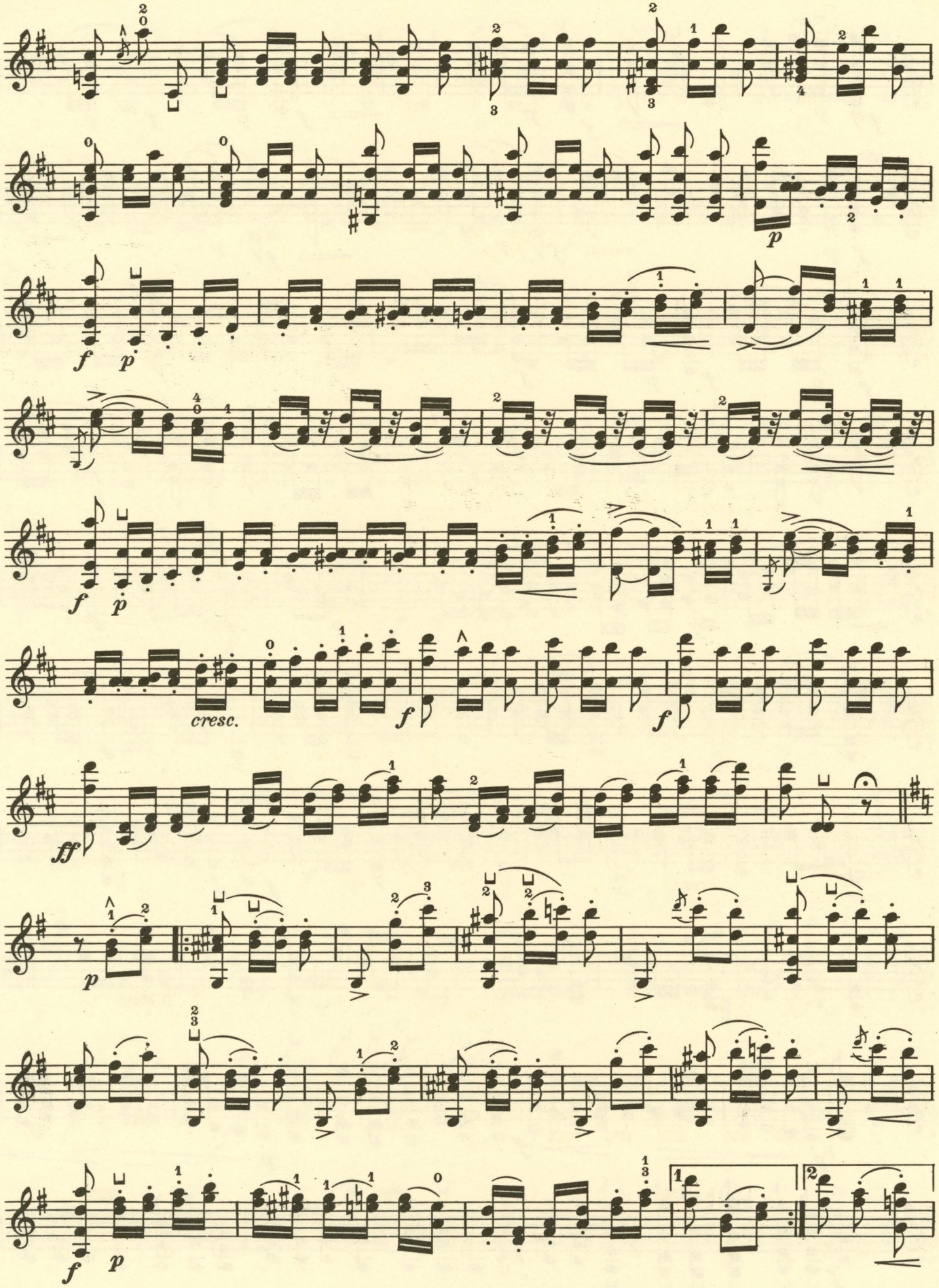

f
p
f
p
f
p
f
p
f
p
cresc.
f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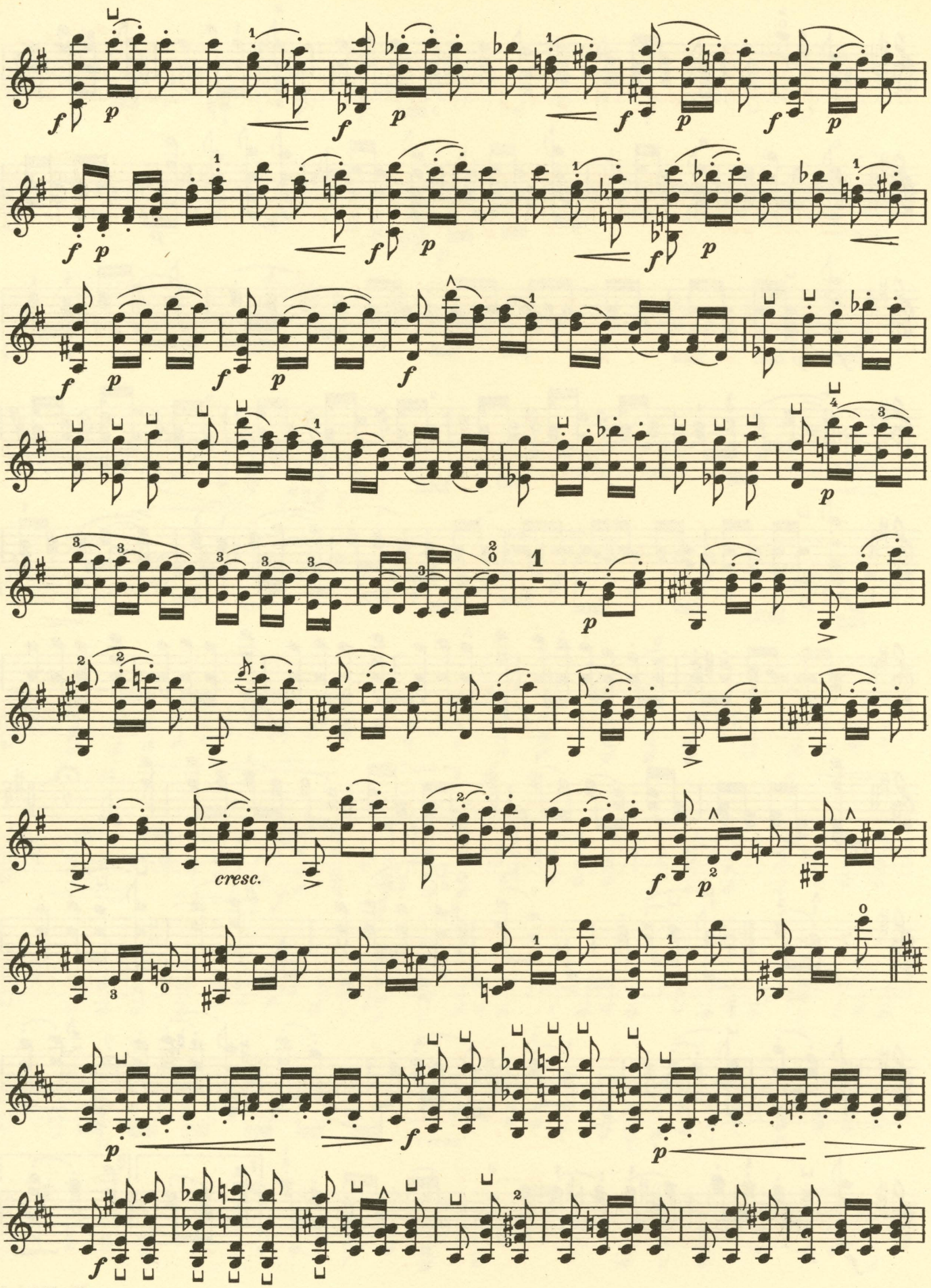
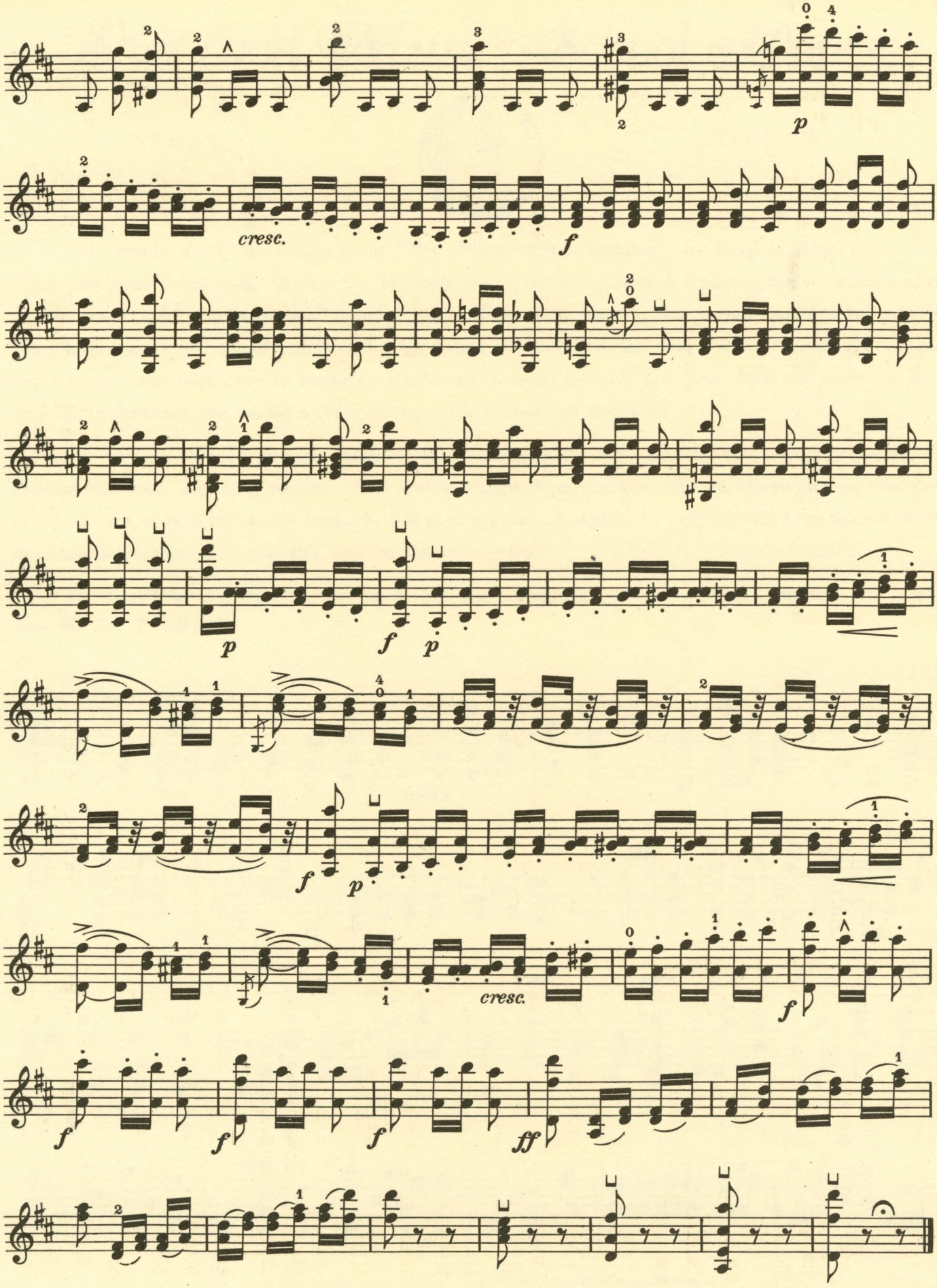
p
f
p
cresc.
f
f
ff
p
f
p


cresc.


p
cresc.
f
p
f
p
f
p
cresc.
f
f
f
f
ff