


1939

Violin Course: Grade 7, Exercises

Sherwood Music School

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VIOLIN



EXERCISE 701

Double Stopping

Although the bowing indications in this Exercise commonly call for one stroke to the measure, you will find it best to begin by playing only a quarter or a half of a measure in one stroke.

In this way, you can play very slowly, listen intently, and make any adjustments that may be necessary in your finger placement. At first, you should judge your work according to absolute correctness of intonation, purity of tone, and balance of strength between the two tones in each double stop. Fluency will develop gradually without any particular attention on your part, if you will simply work persistently toward these primary objectives.

Limit yourself to one or two of the two-measure patterns, for the double stop work of any practice session. An effort to run through too much material of this kind predisposes one to carelessness.

SEVČÍK

This page contains ten staves of musical notation, likely for guitar, written in a single system. The notation includes various musical symbols such as treble clefs, key signatures (including one flat and two sharps), time signatures, and complex fingerings indicated by numbers 1-4 and 0. The music is organized into measures, some of which are repeated, as indicated by double bar lines with repeat dots. The notation is dense, with many beamed notes and slurs, suggesting a fast or technically demanding piece. The key signature changes throughout the piece, starting with one flat and moving to two sharps. The fingerings are highly specific, with many notes requiring the first four fingers and the thumb (0).

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EXERCISE 702

Double Stopping

If you find the sixths in this Exercise hard to play, it may be of some comfort to you to know that consecutive sixths are admittedly difficult for all violinists, owing to the complications inherent in their fingering. For this reason, they are largely avoided by composers of music for the violin who understand the instrument. However, the occasional practice of scales in sixths is valuable; the fast thinking and ingenious manipulation of the left hand needed for sixths, make the solution of other technical problems comparatively easy.

Your special concern in your work on this Exercise must be to prevent open strings from sounding while the left hand is making its adjustments for fingering. Practice very slowly at first, with detached single strokes, so that you may have every opportunity to prevent the sounding of open strings by sliding your fingers from one string to another. In your later practice, slur two and four double stops to each stroke of the bow.

The exercise consists of five staves of music, each containing a scale of double stops (sixths). The first staff is in B-flat major (two flats), the second in D major (two sharps), the third in E major (three sharps), the fourth in A major (three sharps), and the fifth in C major (no sharps or flats). Each staff shows a sequence of double stops with fingerings indicated by numbers 1-4 and 0 for open strings. The notation includes stems, beams, and dots for each note.



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EXERCISE 703

Broken Chords

Seventh chords and triads

This Exercise has special interest from a harmonic standpoint, and illustrates effectively how your knowledge of Harmony can be put to valuable use in classifying and clarifying musical materials.

As you will observe, the first two measures consist of the dominant seventh chord of the key of $A\flat$, in broken form and in the first inversion. (See Lessons 84 and 87, HARMONY.)

The third measure represents the broken seventh chord on the first degree of the $A\flat$ scale, in root form. (See Lesson 93, HARMONY.)

The fourth measure is made from the broken tonic triad, with supertonic inserted as a passing tone. (See Lesson 107, HARMONY.)

Altogether, these broken chords establish a pattern which is applied to other tonalities throughout the Exercise, and it will help you to gain technical mastery of the broken chords if you will keep this pattern in mind.

Select only one or two lines for use in any daily practice period. Try first for precision of intonation, and you will find that fluency follows. Begin your practice as slowly as if each note were a quarter note instead of a sixteenth note.

SCHRADIECK



This page contains nine staves of musical notation, each with two measures of music. The notation is for a violin exercise, featuring rapid sixteenth and thirty-second notes, often beamed together. Fingerings (1, 2, 3, 4) are indicated throughout. Slurs are used to group notes. The key signature changes from C major to B-flat major, then to B major, and finally to C major. Some measures have a 'delta' symbol (δ) above them, indicating a specific fingering or technique. The final measure of the last staff has a '0' and a '5' below it, possibly indicating a double stop or a specific fingering.

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VIOLIN



EXERCISE 751

Broken Chords

Dominant and diminished seventh chords

In your practice of this Exercise, follow a plan of selecting two or three lines daily for concentrated attention, and come as close as you can to absolute perfection of intonation. This means, naturally, that you must begin your practice at a very slow tempo.

Section (a) is given to broken dominant seventh chords, and sections (b) and (c) are made up of broken diminished seventh chords. For a discussion of fingerings for broken seventh chords through three octaves, refer to Lesson 119, **TECHNIC**.

SCHRADIECK

(a)

(b)

The musical score is written on nine staves. It begins with a treble clef and a 2/4 time signature. The first staff has a key signature of one sharp (F#). The second staff introduces a key signature change to two flats (Bb, Eb). The subsequent staves continue with this key signature. The music is characterized by intricate sixteenth-note patterns, frequently beamed in groups of four or six. Fingering numbers (1, 2, 3, 4) are placed above or below notes to indicate fingerings. The notation includes numerous accidentals (sharps, flats, naturals) and slurs that span across multiple measures, indicating a continuous, flowing melodic line.

(c)

The musical score is written for guitar, indicated by the (c) marking and the complex fingering numbers. It consists of ten staves of music. The notation is in treble clef and includes various accidentals (sharps, naturals, flats) and dynamic markings. The piece is characterized by complex fingerings and slurs, suggesting a technically demanding piece. The notation includes various accidentals (sharps, naturals, flats) and dynamic markings. The piece concludes with a double bar line and a fermata over the final note.

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EXERCISE 752

Bowing

Varied bowings

If you have ever heard a great artist practice, it is probable that you have been impressed by the frequency with which he picks out some melodic fragment and labors with it for a long time, before going on.

This is the kind of practice which you will find most profitable in connection with this Exercise. There is nothing difficult in the material set forth in section (a), nor in the bowing variants outlined in section (b). Your problem is to discover, through this material, new possibilities of refining your bowing, and of bringing it to new heights of expressiveness. You must study carefully the notation, to see how the variants are supposed to differ from one another. You must also listen critically to make sure that you have correctly translated the notation into sound.

Review Lesson 93, **TECHNIC**, in order that you may have in mind numerous points on bowing which are applicable to this Exercise. For the *pianissimo* effect indicated, place the bow well toward the broad end of the fingerboard.

Moderato SEVČÍK

(a)

(G) (D) (D)

sempre pp

remain

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

remain

(A) (A) (D)

(b)

WB 1 WB 2 WB 3 WB 4 WB 5 WB

pp *pp* *pp* *pp* *pp* *pp*

WB 6 WB 7 UHB WB LHB 8 WB UHB WB LHB 9 WB

pp *pp* *pp* *pp* *pp*

10 *pp* WB 11 *pp* WB 12 *pp* WB 13 *pp* MB 14 *pp* Fr WB Pt WB

15 *pp* WB WB 16 *pp* Fr WB Pt WB WB 17 *pp* Pt WB 18 *pp* Fr WB WB 19 *pp* WB WB

20 *pp* MB 21 *pp* Fr WB 22 *pp* Pt WB 23 *pp* MB WB Pt WB Fr

24 *pp* WB 25 *pp* WB 26 *pp* WB 27 *pp* WB 28 *pp* MB³ 29 *pp* WB WB³

30 *pp* WB Pt WB Fr MB 31 *pp* Fr WB Pt WB 32 *pp* Fr WB Pt WB

33 *pp* WB WB 34 *pp* WB 35 *pp* WB 36 *pp* WB 37 *pp* WB

38 *pp* WB WB Fr 39 *pp* WB WB 40 *pp* WB WB 41 *pp* WB WB 42 *pp* WB WB

43 *pp* WB Pt WB Fr MB 44 *pp* WB Pt WB Fr 45 *pp* WB Pt WB Fr

46 *pp* WB 47 *pp* WB 48 *pp* WB 49 *pp* WB 50 *pp* WB 51 *pp* WB

52 *pp* WB 53 *pp* WB 54 *pp* WB 55 *pp* WB 56 *pp* WB

57 *pp* LHB MB_{uHB} uHB MB LHB 58 *pp* LHB MB_{uHB} uHB MB LHB 59 *pp* LHB MB uHB uHB MB LHB

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EXERCISE 753

Harmonics

*Artificial harmonics based upon
perfect fifths, large and small thirds, and octaves; natural double harmonics*

Section (a) of this Exercise is devoted to chromatic progressions developed from harmonics above the perfect fifth, the large third, and the small third. (See Lessons 73, 76, and 81, TECHNIC.)

Harmonics which are based upon the small third, are not so easy to sound as those which are based upon larger intervals; in playing them, it is particularly necessary that you observe the procedure outlined in Lesson 88, **TECHNIC**. The finger which stops the string must press it very firmly to the fingerboard, and the finger which touches the string at the node must make its exact contact very lightly.

If your hand is small, you may find it feasible to practice only the parts of section (b) which lie in the higher Positions, as the section contains artificial harmonics based upon the interval of the octave, and they require a considerable extension of the span of the hand in most cases. Fortunately, these are not often used. (See Lesson 87, **TECHNIC.**)

Read the part of Lesson 87, **TECHNIC**, which discusses double harmonics, for your guidance in practicing section (c). These are all natural double harmonics, and you may sometimes find that you have to place your fingers a little higher on the fingerboard than you are accustomed to place them for stopped tones of the same indicated pitch. The point involved here is, that when a string is pressed down to the fingerboard, as in regular stopping, its tension is increased slightly, and the pitch of the string itself is raised a little. Consequently, many stopped tones (especially those which are high on the fingerboard) have to be played a little lower than harmonics of the same pitch. For a convincing demonstration of this fact, simply sound a harmonic at the half-way point on the E string, then press the string down to the fingerboard. You will observe that the pitch rises approximately a quarter of a step. The depressed skin area of the finger in stopped tones is lessened in the harmonic, bringing the point of contact closer to the center of the finger pad.

DAVID

DAVID



First system of musical notation (treble clef, 4/4 time). The melody is written on a single staff. Chord symbols (G), (D), (A), and (E) are indicated below the staff. Fingering numbers (1, 2, 3) are shown under the notes.

Second system of musical notation (treble clef, 4/4 time). The melody continues. Chord symbols (G), (D), and (A) are indicated below the staff. Fingering numbers (1, 2, 3) are shown under the notes.

Section (b) starts with a treble clef and 4/4 time signature. The melody is written on a single staff. Chord symbols (G), (D), and (A) are indicated below the staff. Fingering numbers (1, 2, 3, 4) are shown under the notes.

Continuation of section (b) on a single staff. Chord symbols (E) and (A) are indicated below the staff. Fingering numbers (1, 2, 3, 4) are shown under the notes.

Section (c) starts with a treble clef and 4/4 time signature. The melody is written on a single staff. Chord symbols (G), (D), (A), and (E) are indicated below the staff. Fingering numbers (1, 2, 3, 4) are shown under the notes.

Continuation of section (c) on a single staff. Chord symbols (A) and (E) are indicated below the staff. Fingering numbers (1, 2, 3, 4) are shown under the notes.

Continuation of section (c) on a single staff. Chord symbols (D), (A), (G), (A), (D), and (G) are indicated below the staff. Fingering numbers (1, 2, 3, 4) are shown under the notes.

Continuation of section (c) on a single staff. Chord symbols (A), (E), (A), (D), (A), (E), and (A) are indicated below the staff. Fingering numbers (1, 2, 3, 4) are shown under the notes.