


1939

Violin Course: Grade 8, Exercises

Sherwood Music School

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Recommended Citation

Sherwood Music School. "Violin Course Grade 8, Exercises" (1939). Sherwood Community Music School, College Archives & Special Collectons, Columbia College Chicago.

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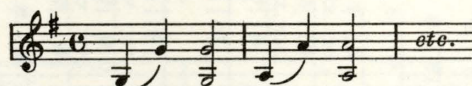


EXERCISE 801

Double Stopping

Major and minor scales, in octaves

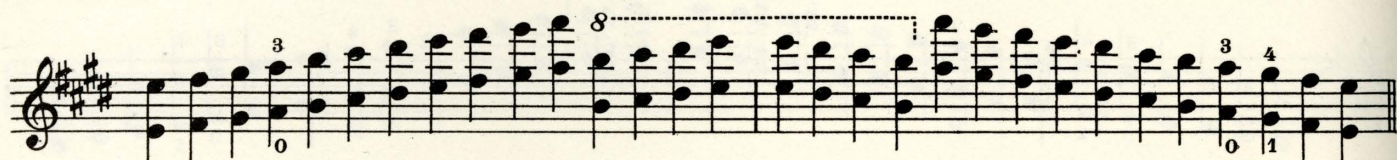
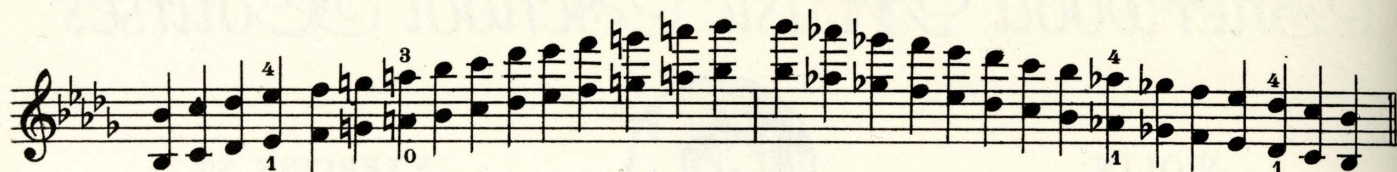
A helpful practice device for use in connection with octaves like those in this Exercise consists of playing the octaves alternately in broken and in solid form:



Sounding the tones separately aids in gaining true intonation; accuracy of pitch must be watched carefully in octave playing. Octaves which are slightly or considerably "off", are very unpleasant. This same device also gives you time to think about your fingering, and to anticipate shifts of Position.

Refer to Lesson 113, **TECHNIC**, for an extended discussion of octave playing.

The exercise consists of five staves, each representing a different key signature. Each staff contains a scale starting on the open G string (G4) and moving up to the next G (G5). The notation shows broken octaves (alternating between the two strings) and solid octaves (playing both strings together). Fingering numbers (0, 1, 3, 4) are indicated for various positions. Slurs are used to group notes within a position. The keys are G major, F major, D major, E major, and B-flat major.



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EXERCISE 802

Shifting

A review of the fundamental points concerning shifting, in Lesson 31, **TECHNIC**, will help you in your practice of this Exercise. Keep in mind the principle that the last finger put down to the finger-board before a shift, is usually kept in contact with the string while the shift is made. Take the utmost pains with your intonation, and correct instantly any deviation from the true pitch.

SEVČÍK

(b)

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EXERCISE 803

Bowing

Varied bowings

Sections (b), (c), (d), (e), and (f) of this Exercise, indicate a variety of bowing styles which should be applied to the material of section (a). The basic material is not difficult, neither are the bowing variants; it is desired that you try to achieve the perfection of detail which must underlie all artistic violin playing. Review Lesson 93, *TECHNIC*, in order to bring to mind again many points on the fundamentals of bowing which will find application here.

SEVČÍK

(a) Allegretto



(c)

26 WB WB

27 WB WB

28 WB WB

29 WB WB

30 WB WB

31 WB WB

32 WB HB

33 WB

34 WB Pt WB

35 WB WB Fr

36 WB Pt WB Fr

37 LHB MB LHB WB

38 WB UHB MB LHB LHB UHB LHB MB

39

40

41 WB

(a)

42 MB 43 MB 44 MB 45 MB 46 Fr 47 WB WB Pt

48 WB Pt 49 WB Pt 50 MB 3 51 MB 3 52 MB 3 53 MB 3 3

54 MB 3 3 3 55 MB 3 3 3 56 WB Pt 57 WB 3 3

(e)

The musical score is written on three staves in treble clef with a key signature of one sharp (F#). The first staff contains measures 58, 59, 60, and 61. The second staff contains measures 62, 63, 64, 65, and 66. The third staff contains measures 67, 68, 69, and 70. The lyrics are placed below the notes. Measure 67 includes an 'A' above the first note and a 'u' above the second note. Measure 68 includes a 'u' above the first note. Measure 69 includes a 'u' above the first note. Measure 70 includes a 'u' above the first note. The lyrics are: Fr WB Pt WB Fr WB Pt WB WB WB WB Pt WB Fr WB LHB LHB LHB WB WB Pt WB.

58 Fr WB Pt WB 59 Fr WB Pt WB 60 WB 61 WB WB

62 WB Pt WB Fr 63 WB WB 64 WB WB 65 WB Pt WB Fr 66 WB

67 LHB LHB LHB WB 68 WB 69 Pt 70 WB

Musical score for the first system of "The Merry Widow" waltz, measures 71-86. The score is written for a single melodic line in treble clef, key of D major (one sharp), and 3/4 time. The tempo is marked "Allegretto" and the character is "Waltz". The score is divided into three measures of four measures each. Measures 71-75 are marked with a forte dynamic (f) and a "spiccato" articulation. Measures 76-80 are marked with a mezzo-forte dynamic (MB) and a "franc" (Fr) articulation. Measures 81-86 are marked with a mezzo-forte dynamic (MB) and a "franc" (Fr) articulation. The score includes various musical notations such as eighth and sixteenth notes, beams, slurs, and accents.

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EXERCISE 851

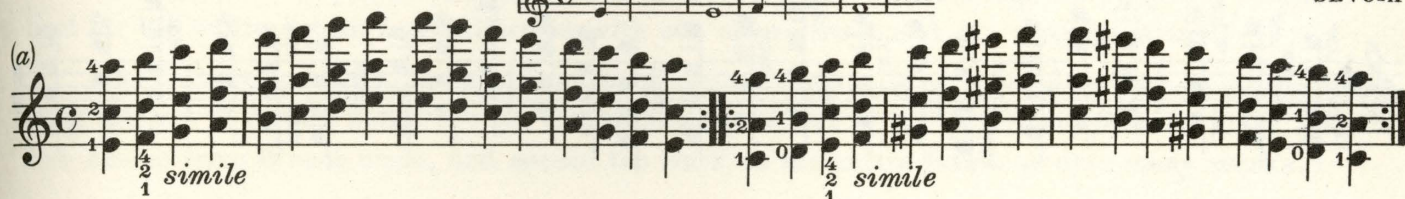
Chords

It is highly important that you review the fundamentals of bowing three- and four-part chords in Lesson 27, **TECHNIC**, before starting your practice of this Exercise. In violin playing, as in all other arts, the right way is the easy way, and the wrong way is the hard way. Solutions for the technical problems presented here will come to you easily enough, if you approach them with full information about them.

In order that you may listen closely to your intonation, begin your practice of these chords by playing them alternately in broken and in solid form:



SEVČÍK



(c)

The musical score is written on ten staves in 3/4 time. It begins with a treble clef and a key signature of one flat (B-flat). The first staff contains a repeat sign followed by a first ending. The second staff includes a second ending and a key change to two flats (B-flat, E-flat). The third staff continues with the two-flat key signature. The fourth staff introduces a key change to one sharp (F-sharp). The fifth staff continues with the one-sharp key signature. The sixth staff changes to two sharps (F-sharp, C-sharp). The seventh staff continues with the two-sharp key signature. The eighth staff continues with the two-sharp key signature. The ninth staff continues with the two-sharp key signature. The tenth staff concludes the piece with a double bar line and repeat dots. The notation includes various accidentals (flats, sharps, naturals) and first/second endings.

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EXERCISE 852

Double Stopping

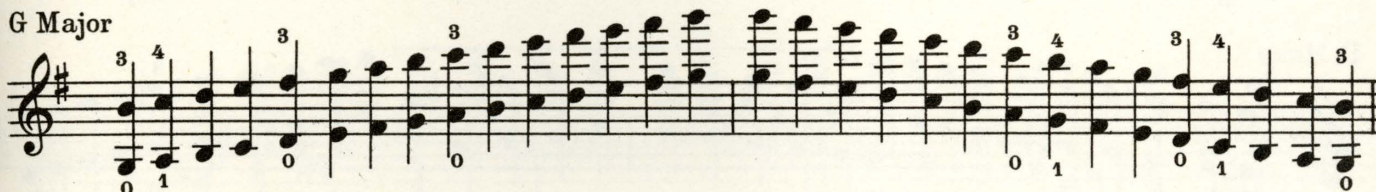
Major and minor scales, in tenths and octaves

The natural span of the first and fourth fingers of the left hand, when they are put down on two adjacent strings of the violin, is one octave. The playing of tenths requires an extension of the fourth finger *upward* (and—with small hands—also an extension of the first finger *downward*), so that the normal octave span may be expanded to cover the interval of the tenth. (See Lesson 113, **TECHNIC.**)

When scales are played in tenths, each successive pair of notes requires a shift of Position, except for the tenths which may be formed with one open string and one stopped string.

As a general rule, tenths should not be practiced very long at a time, because of the possibility of fatigue in the left hand. To get the greatest good out of this Exercise, practice only one or two scales from it each week, and spread the work on the entire Exercise over many weeks.

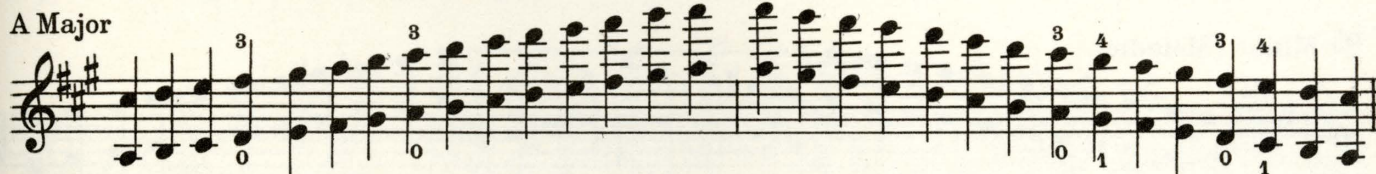
G Major



G Minor



A Major



A Minor



Bb Major



B Minor



C Major



C Minor



D Major



D Minor



Eb Major



Eb Minor (Melodic)



Eb Minor (Harmonic)



F# Major



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EXERCISE 853

Harmonics

Double harmonics

The **TECHNIC** section of Lesson 87, contains an exposition of double harmonics which you should review before beginning your practice of this Exercise. It may safely be predicted that you will not encounter, in any of your repertoire material, such a great number of successive double harmonics as are given in this Exercise, so you need not make a special effort to learn to play them rapidly. Direct your efforts, rather, toward great precision. When you have mastered the problems presented here, you may rest assured that nothing ordinarily encountered in the field of harmonics is likely to offer you the slightest difficulty.

SEVČÍK

This page contains ten staves of musical notation for a violin solo. The music is written in G major (one sharp) and 4/4 time. Each staff begins with a treble clef and a key signature of one sharp (F#). The time signature is 4/4. The notation includes various musical symbols such as treble clefs, key signatures, time signatures, and fingerings. The music is a continuous piece, with each staff containing a measure or two of music. The notation is complex, featuring many sixteenth and thirty-second notes, as well as rests and accidentals. The fingerings are indicated by numbers 1, 2, 3, and 4. The page is numbered VE-853-2 in the bottom right corner.