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Violin Course: Grade 8, Exercises

Sherwood Music School

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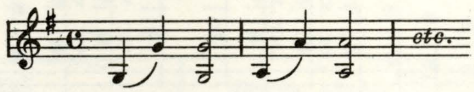
VIOLIN

EXERCISE 801

Double Stopping

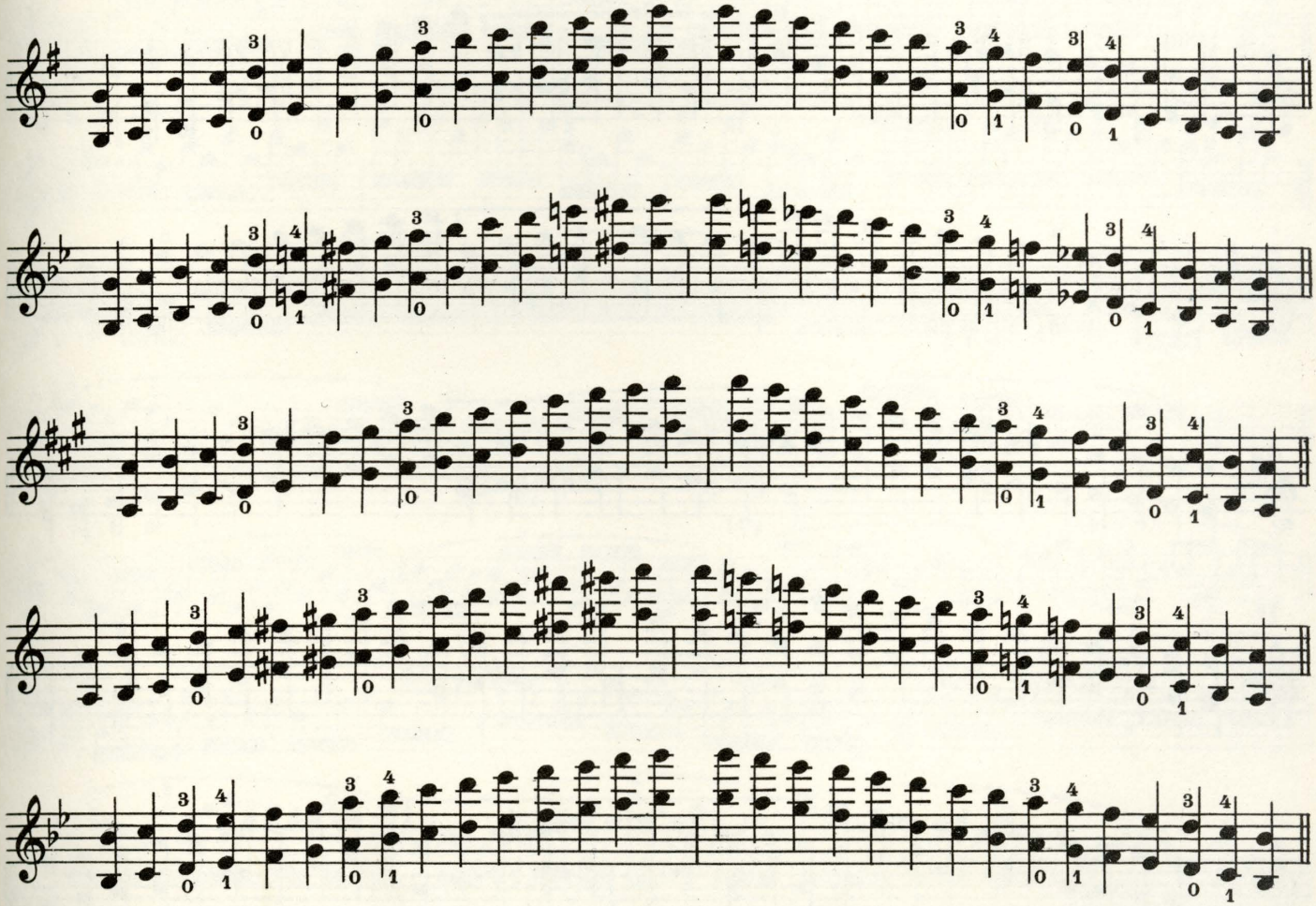
Major and minor scales, in octaves

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.



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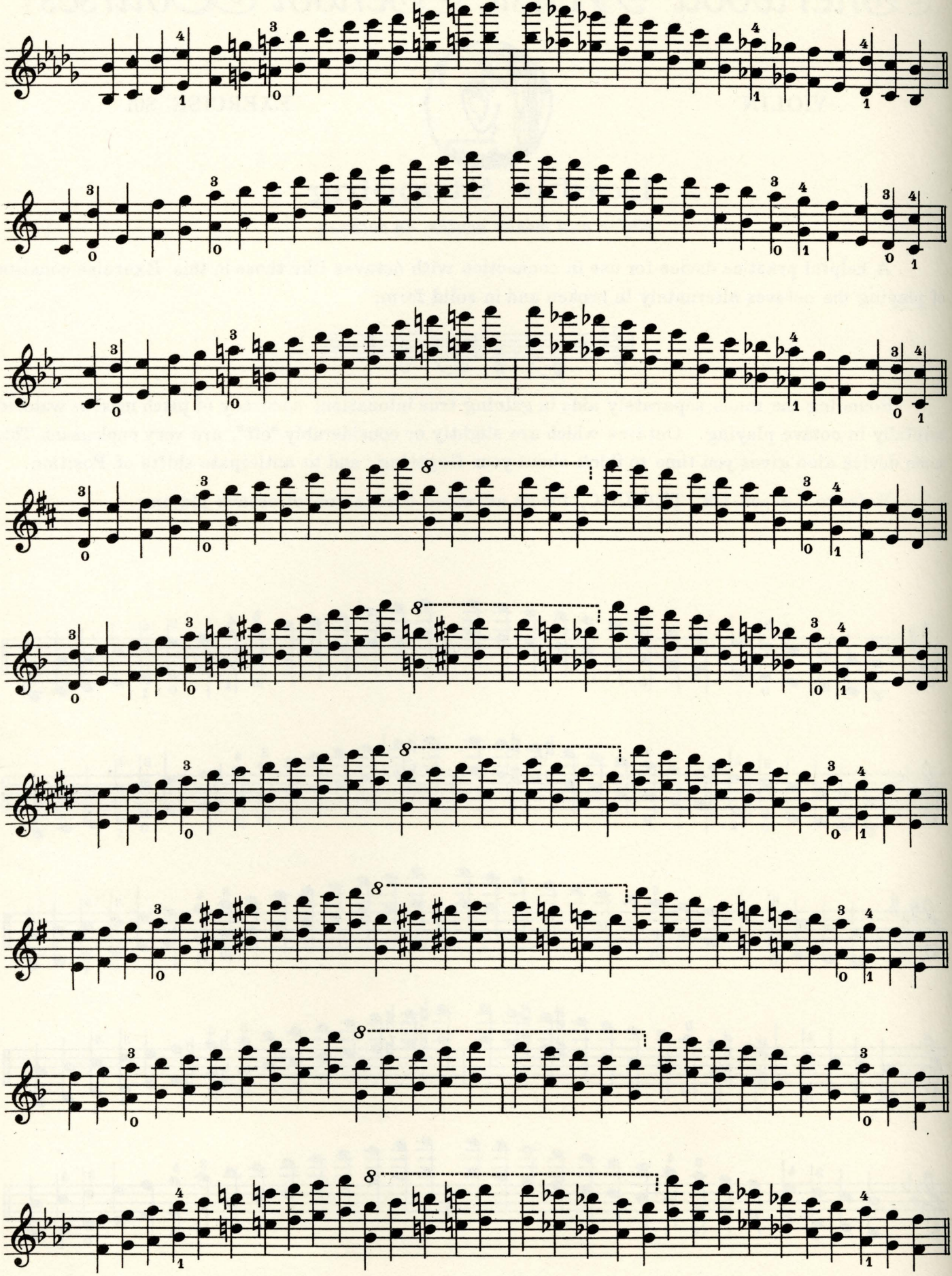

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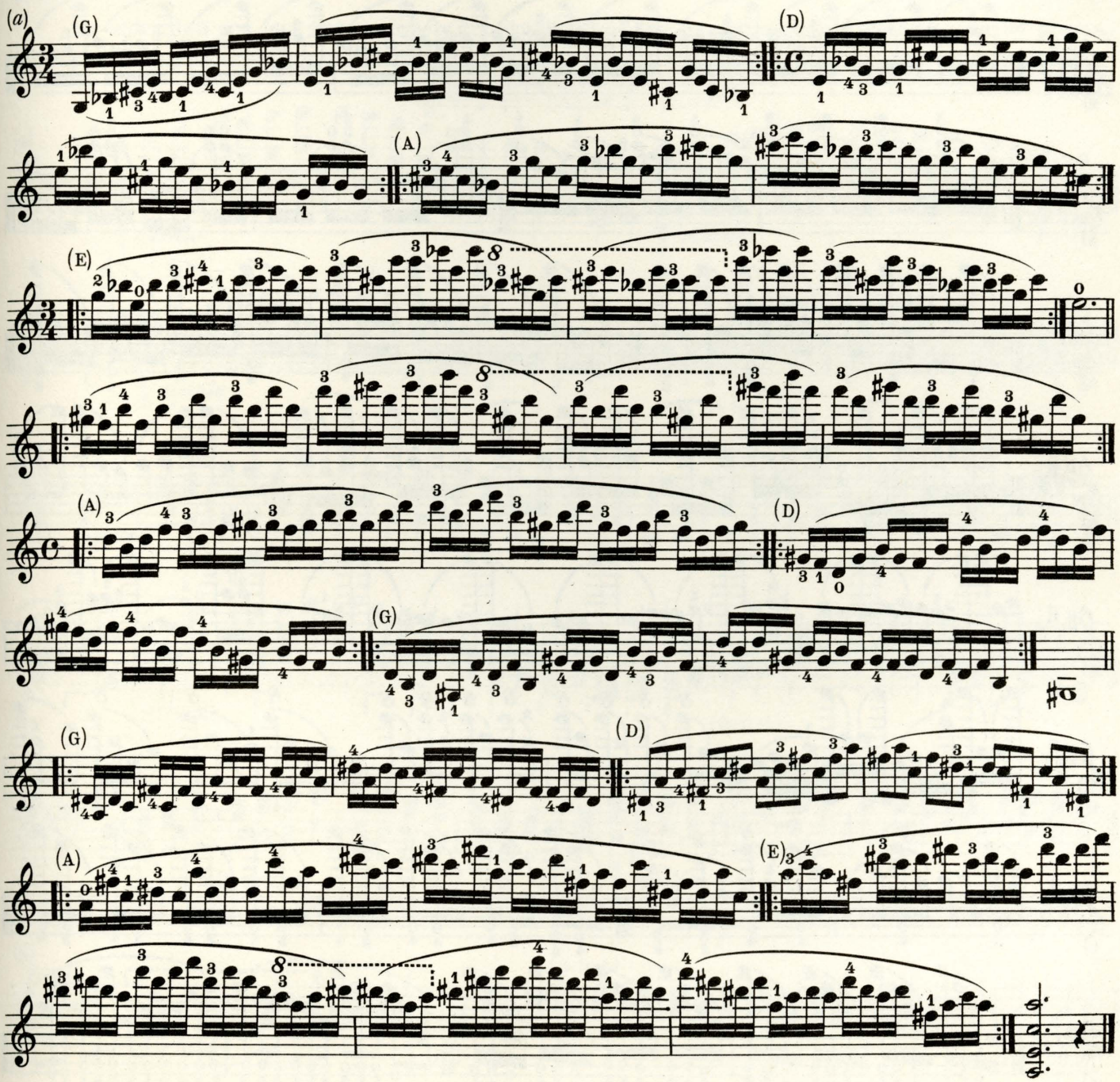
VIOLIN

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 fingerboard 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



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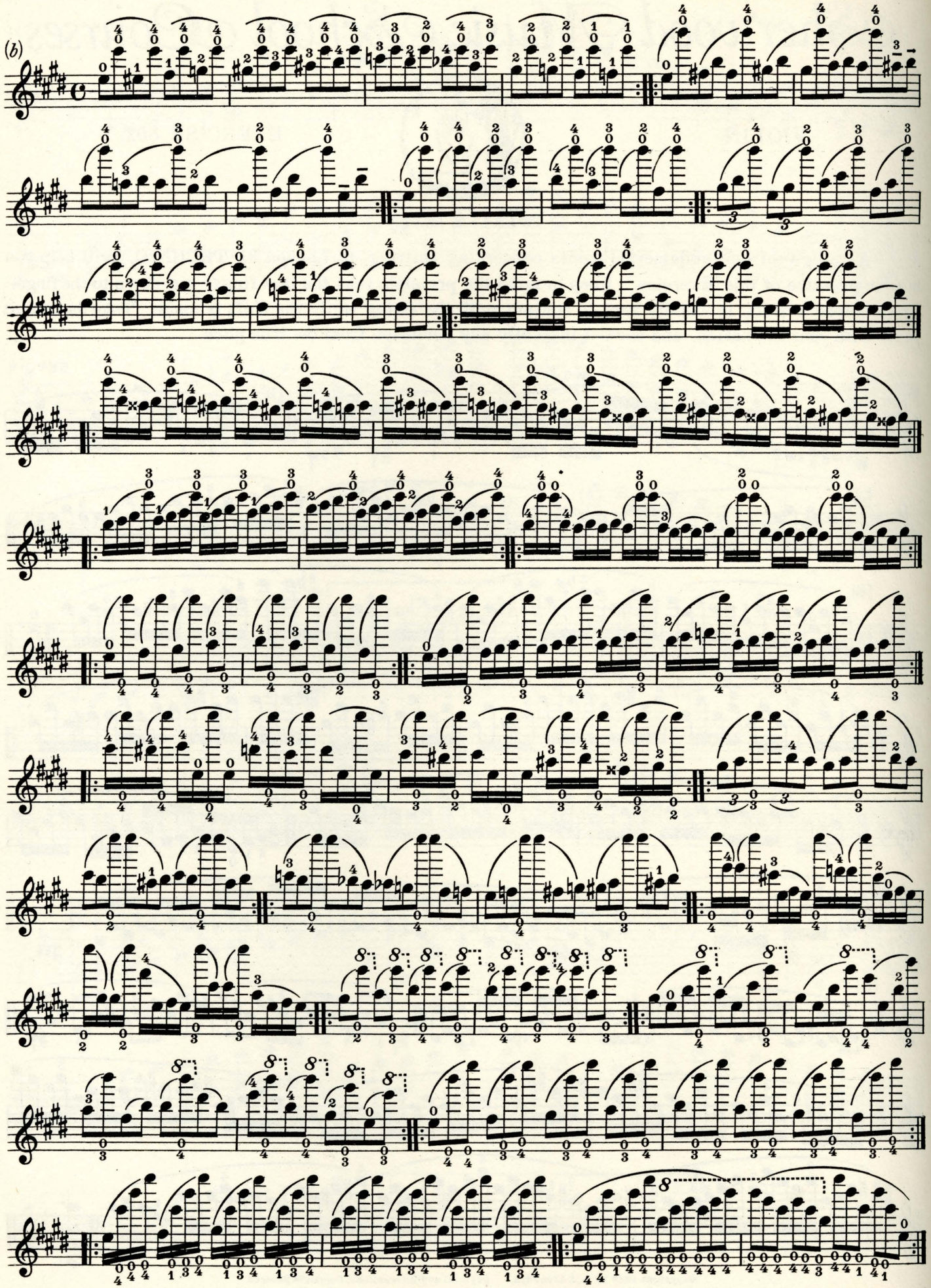
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VIOLIN

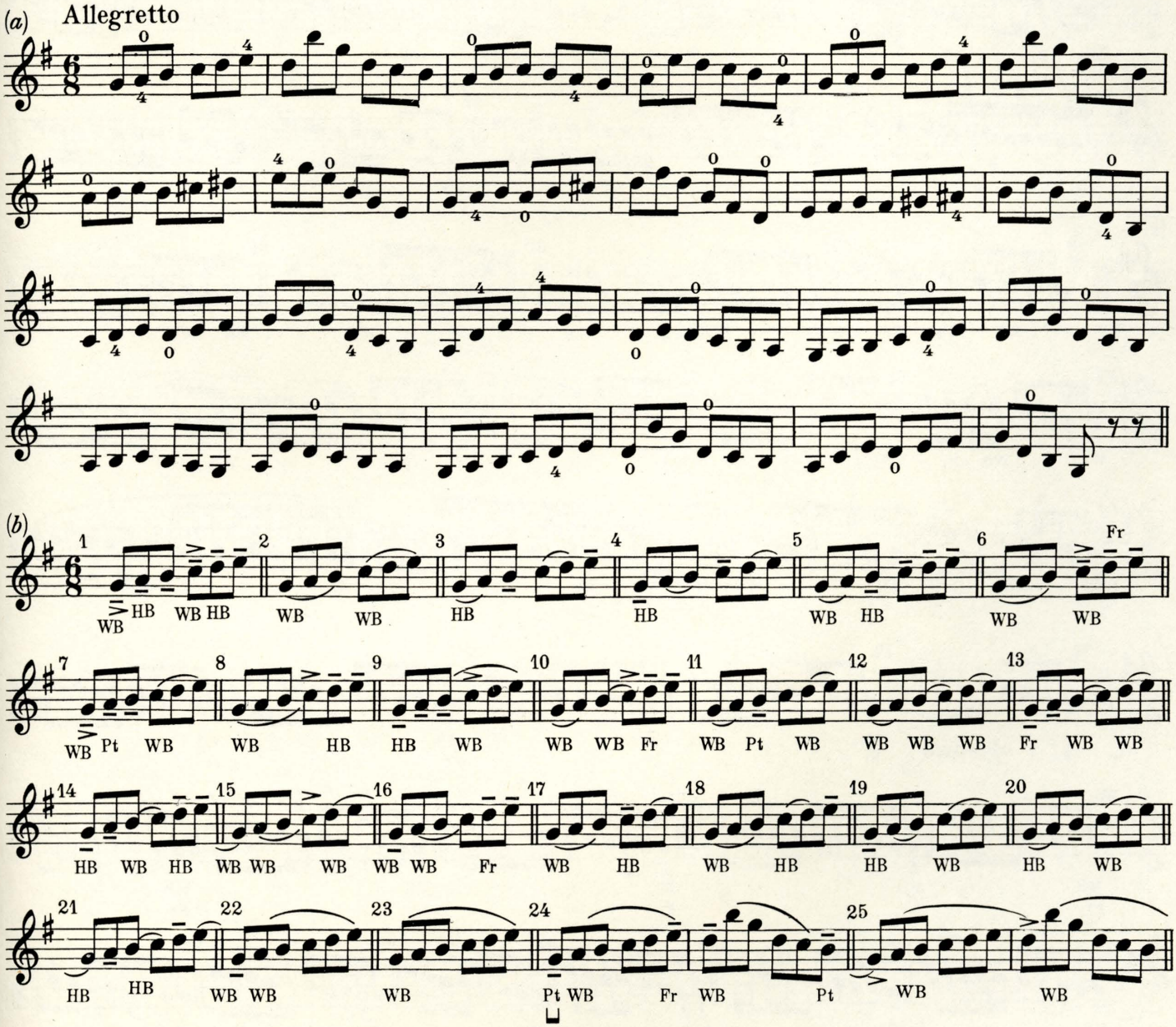
EXERCISE 803

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



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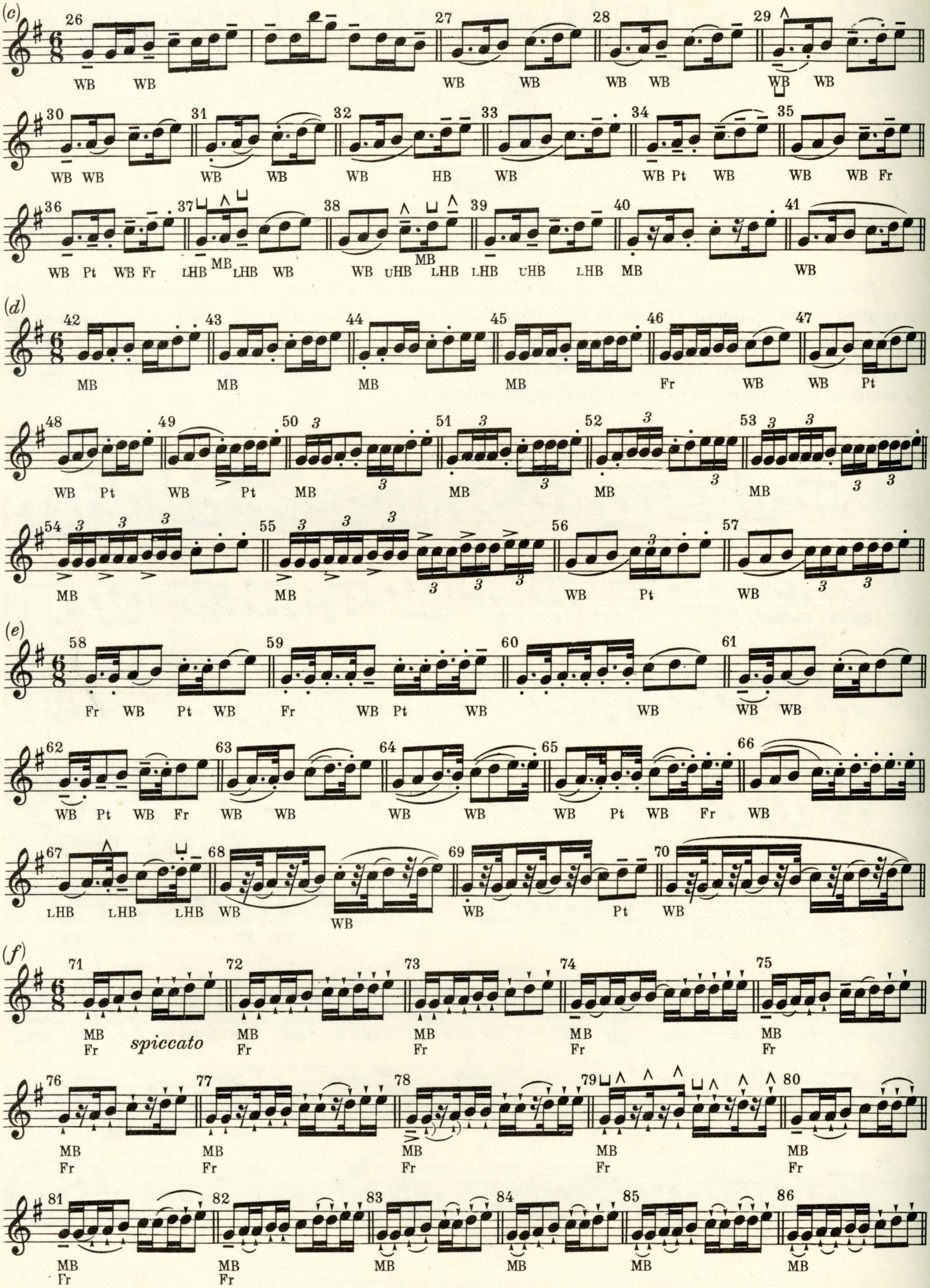
(c)
26 WB WB
27 WB WB
28 WB WB
29 WB WB
30 WB WB
31 WB WB
32 WB HB
33 WB
34 WB Pt WB
35 WB WB Fr
36 WB Pt WB Fr
37 LHB MB LHB WB
38 WB UHB MB LHB
39 LHB UHB LHB
40 MB
41 WB
(d)
42 MB
43 MB
44 MB
45 MB
46 Fr WB
47 WB Pt
48 WB Pt
49 WB Pt
50 MB
51 MB
52 MB
53 MB
54 MB
55 MB
56 WB Pt
57 WB
(e)
58 Fr WB 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
68 WB WB
69 WB
70 Pt WB
(f)
71 MB Fr spiccato
72 MB Fr
73 MB Fr
74 MB Fr
75 MB Fr
76 MB Fr
77 MB Fr
78 MB Fr
79 MB Fr
80 MB Fr
81 MB Fr
82 MB Fr
83 MB
84 MB
85 MB
86 MB

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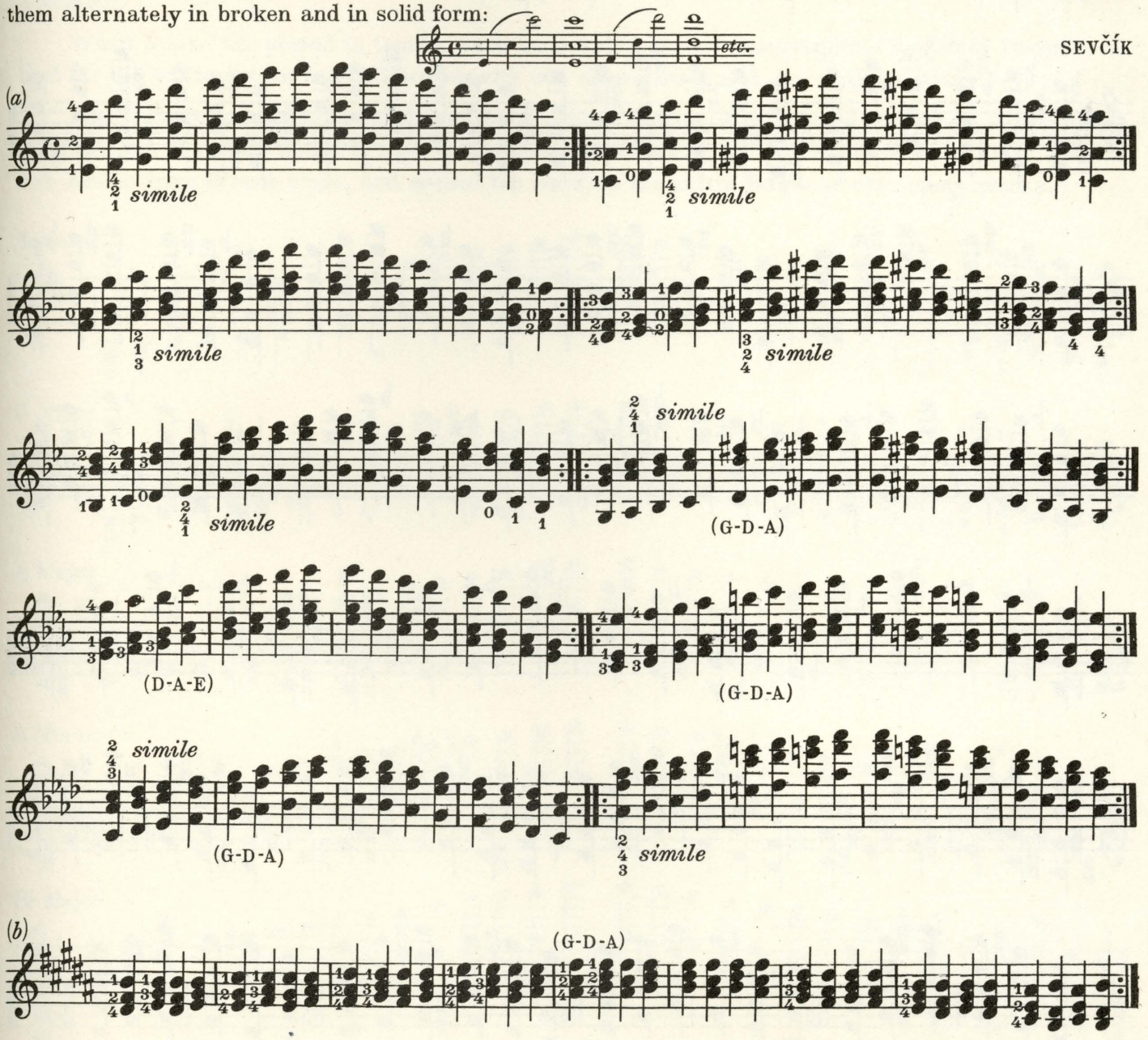
EXERCISE 851

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:



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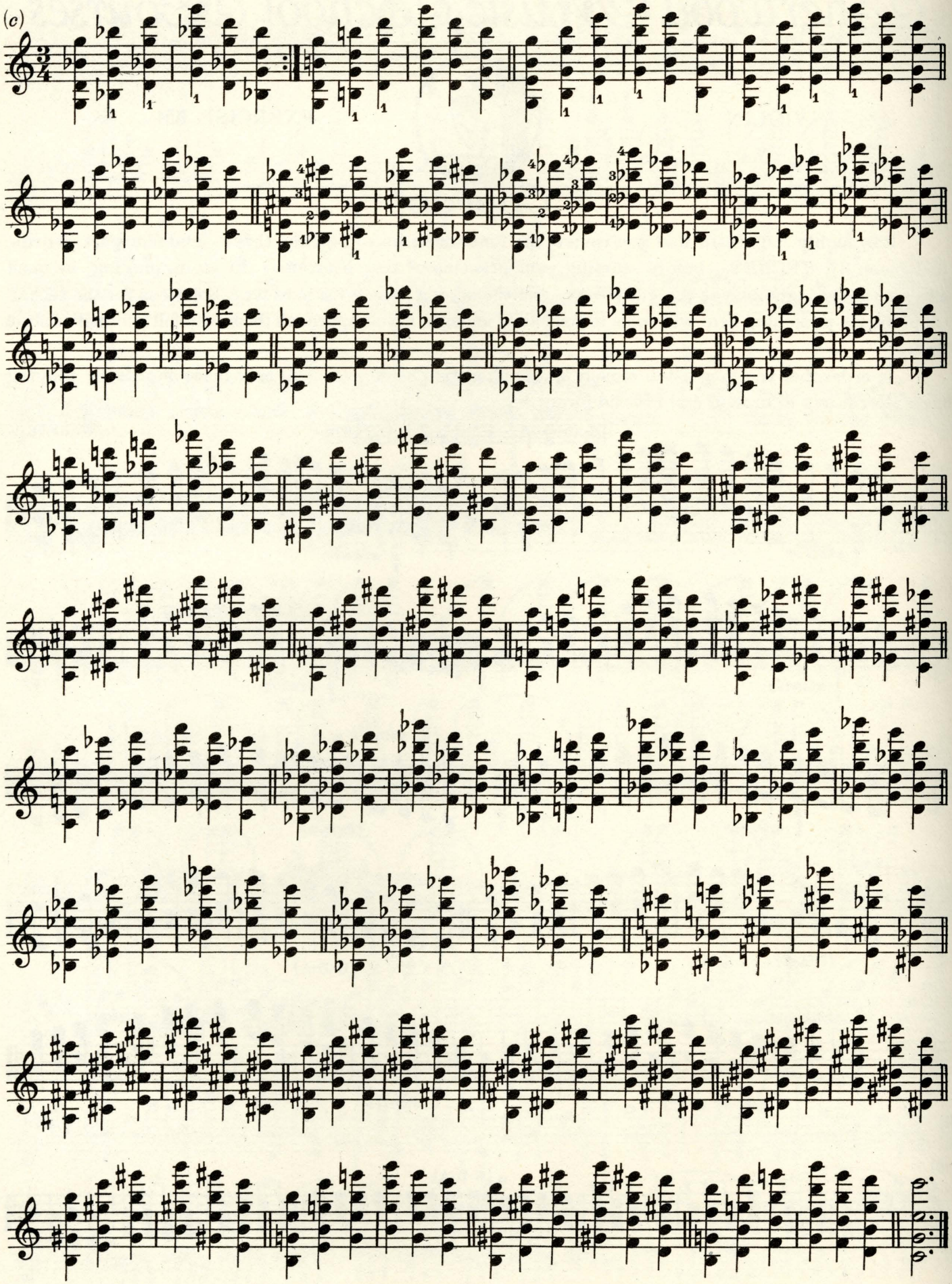
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VIOLIN

EXERCISE 852

Double Stopping

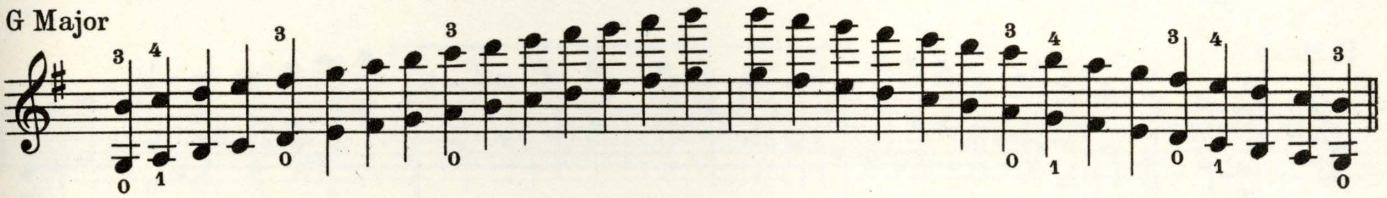
Major and minor scales, in tenths and octaves

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.)

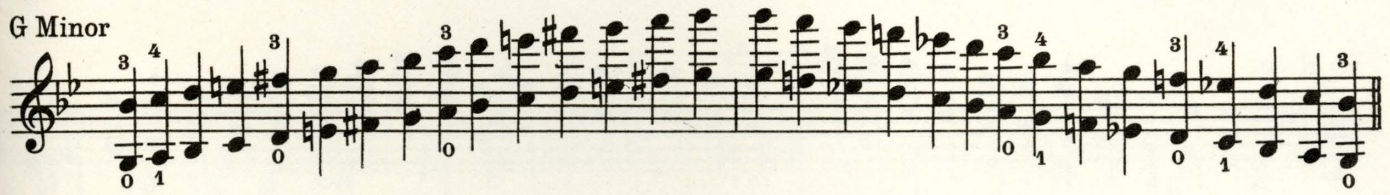
When scales are played in tenths, each successive pair of notes requires a shift of Position, except for the tenths which may be formed with one open string and one stopped string.

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.

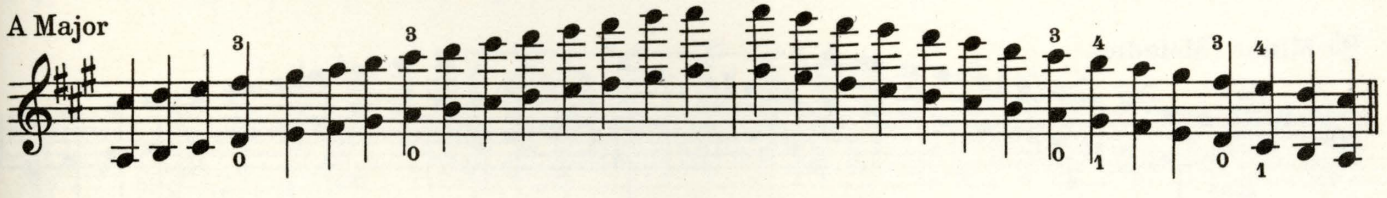
G Major



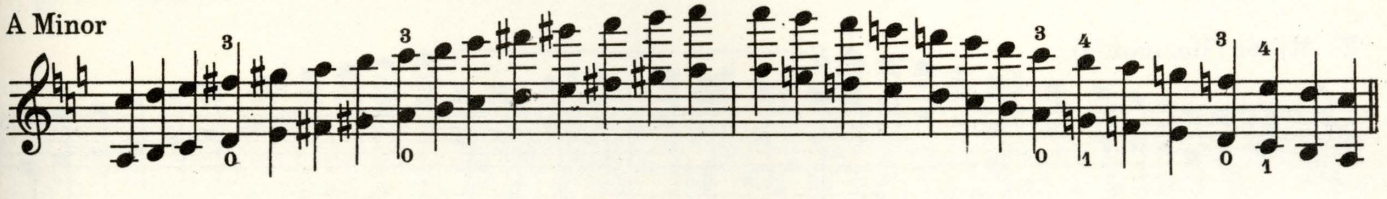
G Minor



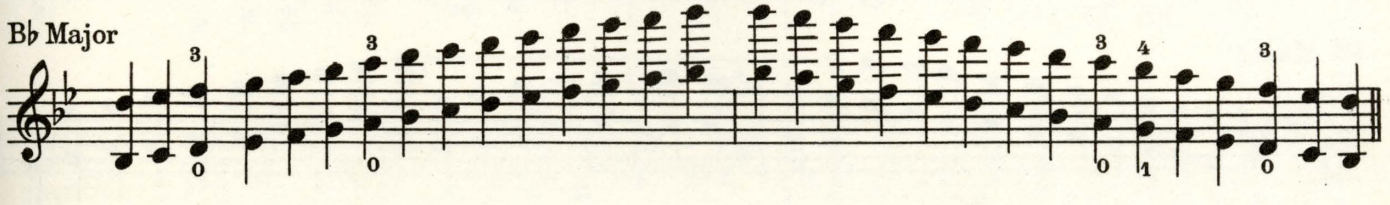
A Major



A Minor



B♭ Major



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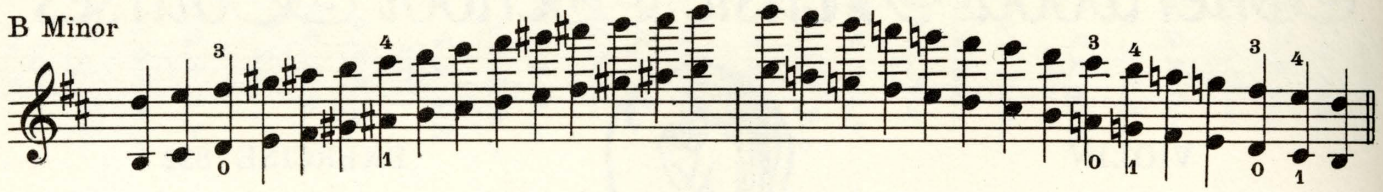
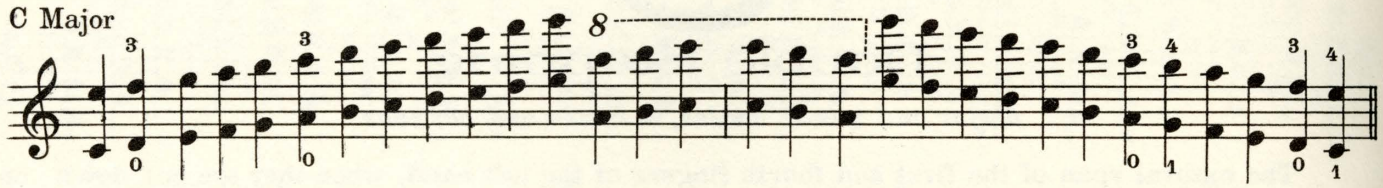
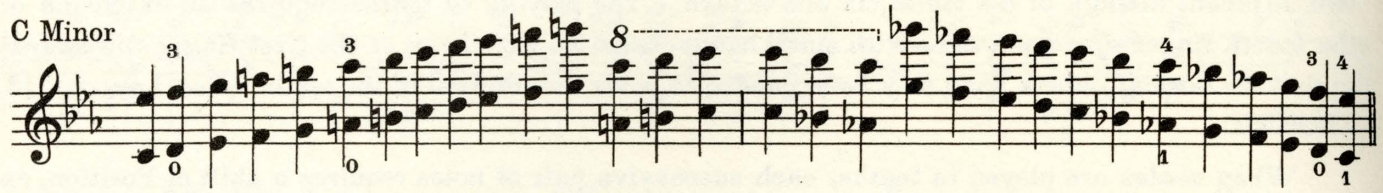
B Minor



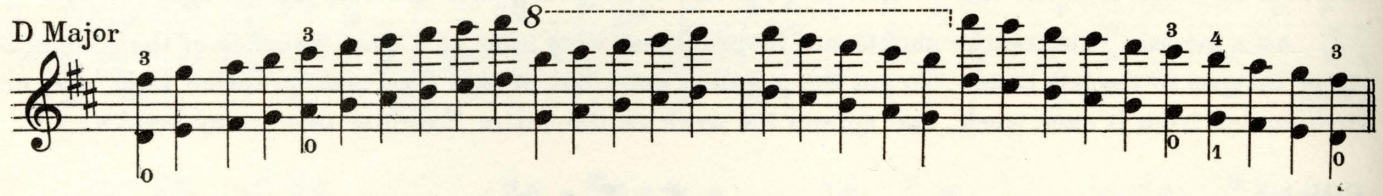
C Major



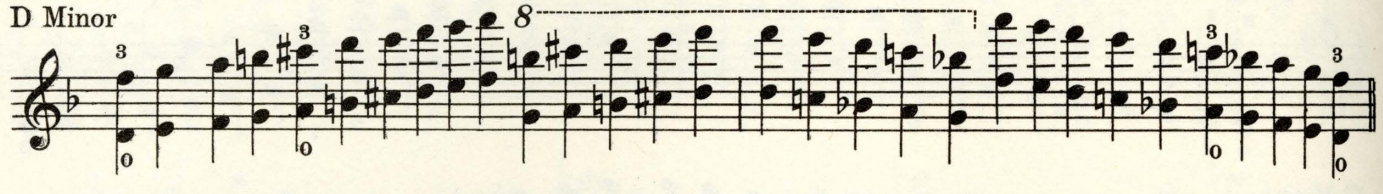
C Minor



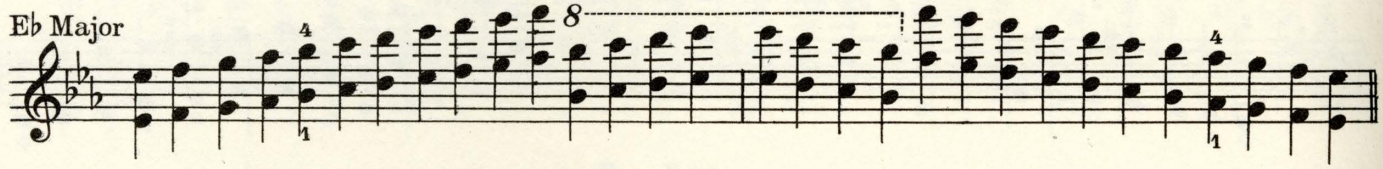
D Major



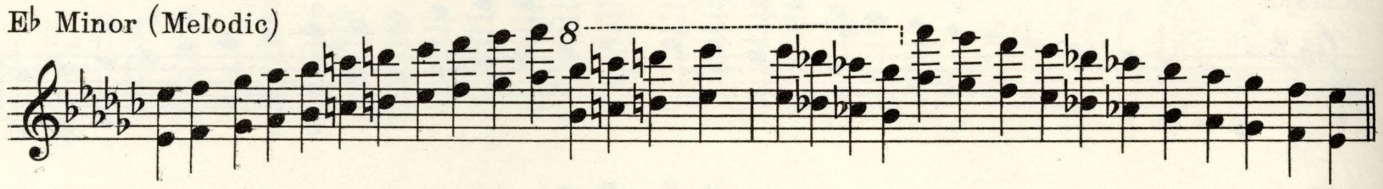
D Minor



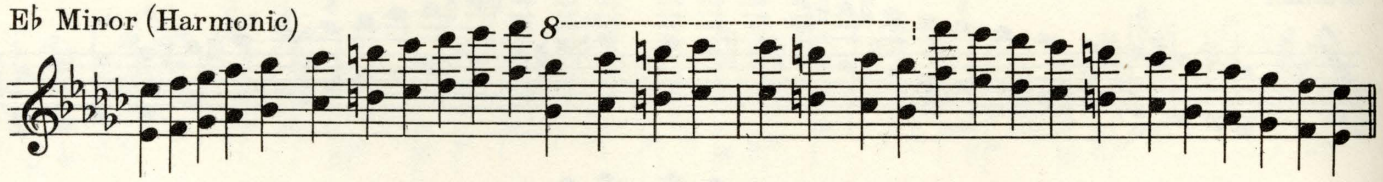
E♭ Major



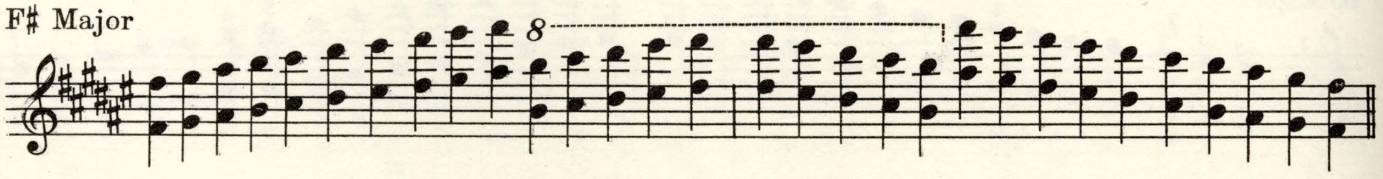
E♭ Minor (Melodic)



E♭ Minor (Harmonic)



F♯ Major



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VIOLIN

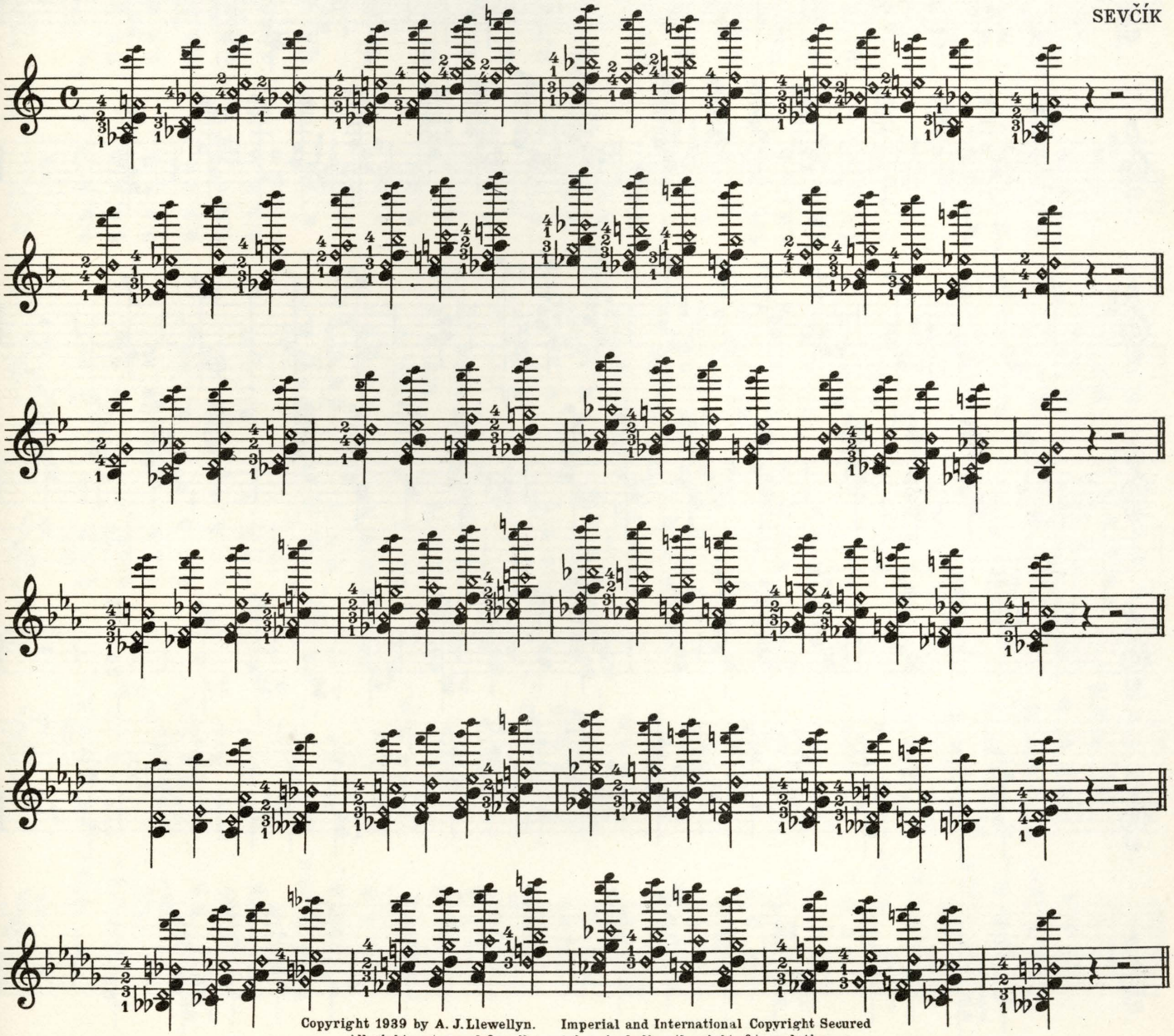
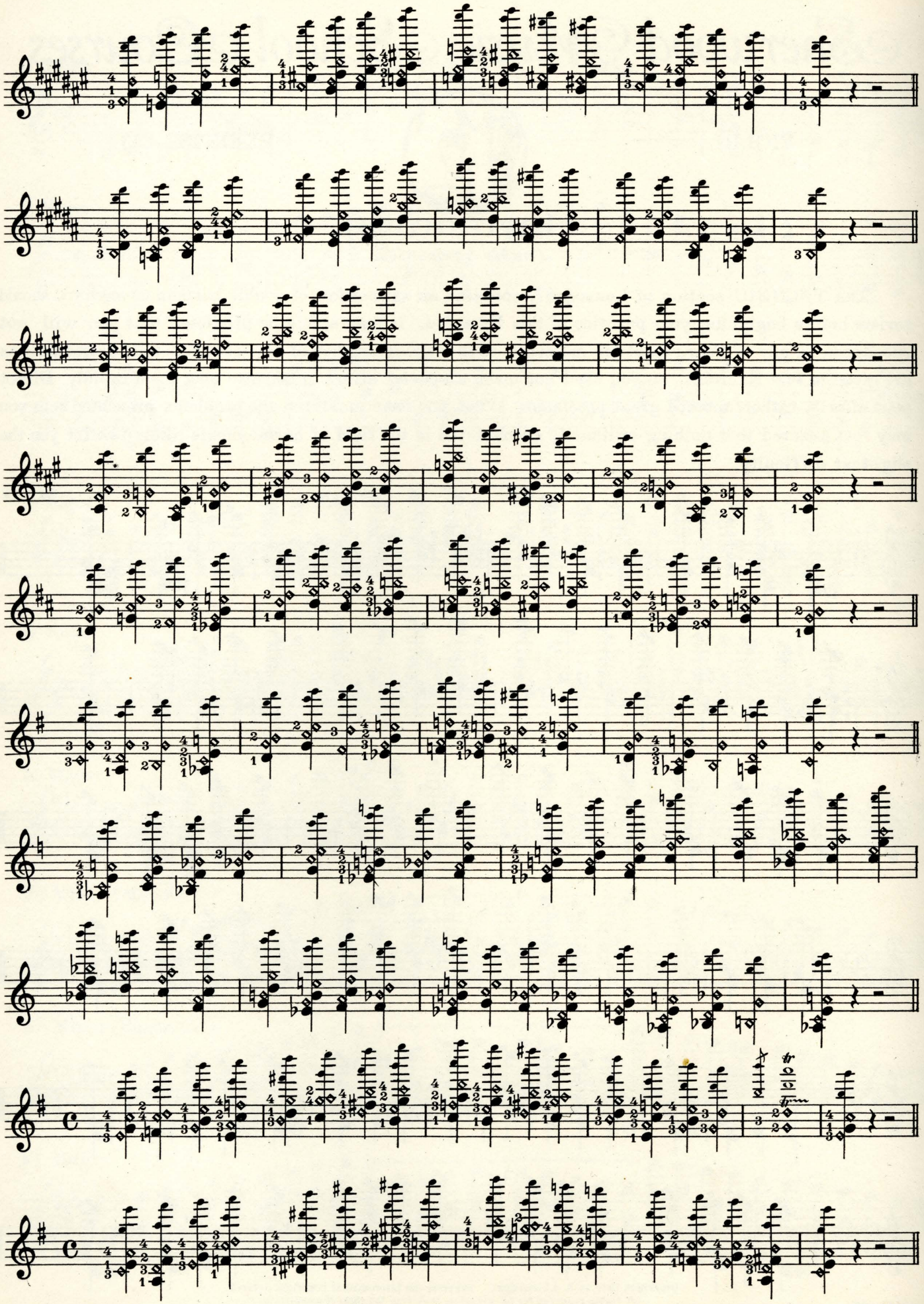
EXERCISE 853

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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