

DYNAMIC SIGNS

Dynamic Signs are used for indicating the varying and contrasting degrees of loudness or intensity in musical tones.

The most necessary of these for the young player are two indications, expressed through means of Italian words: *Forte* and *Piano*.

Forte (abbreviated *f*) meaning *loud*

Piano (abbreviated *p*) meaning *softly*

Forte is produced on the violin through slightly increased pressure upon the bow and by playing nearer to the bridge. For *Piano*, the pressure upon the bow must be diminished and the playing done somewhat nearer to the fingerboard. Also see Part VI, pages 518, 519.

For playing piano be sure to remember that the fingers of the left hand must never play softly. Piano passages in particular require unusually strong and powerful setting of the fingers, but the bow, must be drawn delicately and very smoothly.

L. A.

If produced in this way the tone of the instrument, even in the softest *piano* will speak clearly and carry to the greatest distance. Expert mastery of these radically different dynamic actions of both hands is a rare achievement and constitutes one of the most advanced problems of the high school of violin playing. See Part VI, page 453.

Never overlook the dynamic signs but follow them exactly M.B.

EXERCISES for different Dynamic Expressions

forte: Play nearer to the bridge with slightly increased Bow-pressure.

Musical notation for the *forte* exercise. It consists of two staves. The first staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). A square dynamic marking *f* is placed above the first measure. The melody consists of quarter and eighth notes, with a count '1 2 3 4' written below the first four measures. The second staff continues the melody with quarter notes.

piano: Play nearer to the fingerboard with diminished Bow-pressure.

Musical notation for the *piano* exercise. It consists of two staves. The first staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). A square dynamic marking *p* is placed above the first measure. The melody consists of quarter and eighth notes. The second staff continues the melody with quarter notes.

Musical notation for a dynamic contrast exercise. It consists of two staves. The first staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The melody alternates between *forte* and *piano* dynamics, with square dynamic markings *f* and *p* placed above the notes. The second staff continues the melody with quarter notes.

Duet *)

Pleyel

Marcato
Count: 1 2 3 4

Pupil 73

Teacher

Count: 1 2 3 4

Quickly Slowly Slowly Quickly

Quickly Slowly Quickly Slowly Quickly

*) Duet or Duo, a composition for two instruments, or for two voices.

***) The little line (♩) signifies that the note should be played with a long sustained stroke of the bow.

SCALE OF E MINOR

Half-steps: F \sharp -G and D \sharp -E when ascending
C - B and G - F \sharp when descending

Preparation:



Count: 1 2 3 4

Pupil 74

Teacher

Also to be practised:

Count: 1 2 3 4 Count: 1 2 3 4

BROKEN CHORDS

Count: 1 2 3

75

An important rule: *Always have the finger firmly placed on the string, before playing. Every new note should first be secured by the finger; then draw the bow.* L. A.

Think of God in Your Youth

Religioso (Slowly)

Norwegian Anthem
Arranged by M. B.

Pupil 76

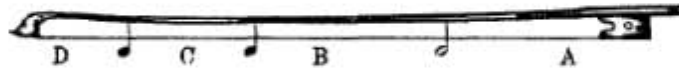
Teacher

Count: 4

BOWING VARIETIES

For gaining experience in different bowing combinations.

Use whole bow



Give one half length to the half note and the remaining length to the two quarter notes.

THEME

Count: 1 2 3 4



1st VARIATION



2nd VARIATION



3rd VARIATION





Whole bow giving one-quarter length to each of the quarter notes.

4th VARIATION

5th VARIATION

Down-bow slowly, Up-bow quickly

6th VARIATION

Up-bow quickly, Down-bow slowly

Always remember that the bow should be held firmly with a loose wrist and not with loose fingers and a stiff wrist. Do not move the fingers, only the wrist.
L. A.

This instruction "to hold the bow firmly" must not be misunderstood.

It does not mean a stiff and immovable grip upon the bow, which calls for rigid muscular tension from wrist to shoulder, but simply that it should rest securely within the fingers, that the player has complete control of it at all times, and that the loose, flexible movement of the wrist will never be interfered with.

Black Roses

Both sad and gay

Be careful to observe the exact time value of the rests as they occur in this piece; be sure to *count* correctly.

Count: 1 2 3 half-step

Pupil 78

Teacher

M. B.

Detailed description: This system shows the first two staves of the piece. The top staff is for the Pupil (78) and the bottom staff is for the Teacher. The key signature has one sharp (F#) and the time signature is 3/4. The music begins with a piano (*p*) dynamic. Above the first staff, there are fingerings (1, 2, 3) and a 'half-step' instruction. Vertical lines labeled 'V' indicate where the teacher's part begins. The piece ends with a double bar line.

Detailed description: This block contains the second and third systems of the piece. The second system starts with a forte (*f*) dynamic in the pupil part and a piano (*p*) dynamic in the teacher part. It includes various fingerings (1, 3, 0, 3, 3, 2, 1, 2) and vertical lines labeled 'V'. The third system continues the piece with a piano (*p*) dynamic and includes fingerings (1, 2, 3, 3). Both systems end with double bar lines.

SCALE OF D MAJOR

Half-steps: F#-G and C#-D

Preparation:

Detailed description: A single staff of music showing a preparation scale for D major. It consists of two phrases: the first is an ascending scale (D, E, F#, G, A, B, C#), and the second is a descending scale (C#, B, A, G, F#, E, D). Both phrases end with a double bar line.

Count: 1 2 3 4

Pupil 79

Teacher

Detailed description: This system shows the first system of the D major scale for Pupil 79 and Teacher. The top staff is for the Pupil (79) and the bottom staff is for the Teacher. The key signature has two sharps (F# and C#) and the time signature is 4/4. The music begins with a piano (*p*) dynamic. Above the first staff, there are fingerings (1, 2, 3, 4) and a '0' (open string) marking. Vertical lines labeled 'V' indicate where the teacher's part begins. The piece ends with a double bar line.

Detailed description: This system shows the second system of the D major scale for Pupil 79 and Teacher. The top staff is for the Pupil (79) and the bottom staff is for the Teacher. The key signature has two sharps (F# and C#) and the time signature is 4/4. The music begins with a piano (*p*) dynamic. Above the first staff, there are fingerings (4, 3, 2, 1, 0) and a 'V' marking. The piece ends with a double bar line.

Also to be practised:

Count: 1 2 3 4 Count: 1 2 3 4 Count: 1 2 3 4

Detailed description: Three short musical exercises for D major scale practice, each on a single staff. The first exercise is an ascending scale (D, E, F#, G, A, B, C#) with a count of 1 2 3 4. The second exercise is a descending scale (C#, B, A, G, F#, E, D) with a count of 1 2 3 4. The third exercise is a scale starting on G (G, A, B, C#, D, E, F#, G) with a count of 1 2 3 4. Each exercise ends with a double bar line.

THE D MAJOR TRIAD (In varied form)



Remember the most important of all requirements:- Always to play in tune. M.B.

EXERCISE IN THE KEY OF D MAJOR



TEMPO MARKS

As all pieces are not played in the same tempo, certain words and terms (mostly of Italian origin) are provided with which the pace or speed of a movement is indicated and with the aid of which the absolute time-value of the notes is established.

In a general way there are four principal groups of tempo-marks in use, descriptive of:

- (1) Slow tempo
- (2) Quick tempo
- (3) Accelerating of speed
- (4) Slackening of speed

The principal tempo marks necessary for present requirements of a beginner are included in the following list:-

Adagio	slow
Andante	moderately slow
Andantino	a little quicker than andante
Moderato	at a moderate rate of speed
Allegretto	moderately fast, lively
Allegro	lively, brisk
Presto	rapid; very quickly
Ritardando	} growing slower and slower
Rallentando	
Ritenuto	
à tempo	} return to the original tempo
Tempo primo	

Also see Part IV, page 347

Never overlook the tempo marks, but follow them exactly!
M.B.

Rustic Dance

Count: 1 2 3

Allegro (Gaily and humorously)

Arranged by M.B.

Pupil
81









Teacher

Intervals

The difference in pitch between two tones is called an interval. For a beginner it is sufficient to learn the following intervals:-



As may be clearly seen:

1. The interval between two notes of the same degree is a *Prime* 
2. The interval between two notes of different degrees is a *Second* 
3. The interval between three notes is a *Third* 
4. The interval between four notes is a *Fourth* 
5. The interval between five notes is a *Fifth* 
6. The interval between six notes is a *Sixth* 
7. The interval between seven notes is a *Seventh* 
8. The interval between eight notes is a *Octave* 

It cannot be stressed *too much* how important is the study of intervals for the violinist to be.

The ability to recognize an interval when it occurs, the so called Interval Recognition should be especially cultivated as it greatly helps developing the violin pupil's musical sense and also enables to memorize better and more easily.

When practising remember that you must do so slowly and slowly and again slowly! in order that you may have sufficient time to consider and think about each note and each bow before actually playing.
L. A.

SECONDS

Count: 1 2 3 4

82

THIRDS

FOURTHS

Keep the fingers down while crossing strings

FIFTHS

SIXTHS

Keep the fingers down

SEVENTHS

Keep the fingers down

OCTAVES

*) Lying exactly opposite to each other on adjacent strings, perfect fifths are always taken with the same finger; excepting of course when they occur on the open strings.

The finger stopping these intervals should always be placed simultaneously upon the two strings.

The Big Crow

Norwegian Folk Song

Allegretto (*Lightly and gaily*)

Arranged by M. B.

Pupil 83

Teacher

Particular care to be taken with the bowing in this piece. In some of the measures f.i. *) the Down-Bow is to be played *rather slowly* and the Up-Bow *much quicker*; then again this is reversed at **) where the Down-Bow must be played *quickly* and the Up-Bow *much slower*.

EXERCISES FOR CROSSING THE STRINGS

Count: 1 2 3 4

84

*) 1st Finger on both strings

- *) The first finger placed simultaneously upon both strings and held down until end of dotted line.
- ***) Alternate raising and re-setting of the second finger as previously explained on pages 59 and 64.

Minuet

Down-Bow to be drawn more rapidly than the Up-Bow

W. A. MOZART
(composed in his Fourth Year)
Arranged by M. B.

Allegretto (*Spirited*)
Count: 1 2 3 1 2 3

Pupil 85

Teacher

*) First finger placed on both strings simultaneously.

***) Place first finger on (D#) one-half tone lower than E and then glide up to E without raising the finger.

BOWING EXERCISES

across two strings for wrist development

To be practised with this length of the bow.



Count: 1 2 3 4

86

A Norwegian Valdres Dance

Allegretto (With vigor)

Arranged by M. B.

Pupil
87

Teacher

SCALE OF B MINOR

Half-steps: C#-D and A#-B when ascending
G-F# and D-C# when descending

Preparation:



Pupil 88

Teacher

Count: 1 2 3 4



Also to be practised:

Count: 1 2 3 4

Count: 1 2 3 4



Count: 1 2 3 4



VARIED TRIAD IN B MINOR

89

Count: 1 2 3 4

An Important Rule: *Use the Bow sparingly at the start of long sustained notes; as a rule beginners will always draw the Bow too quickly at the start and then find that there is hardly any Bow left with which to end the tone.* M.B.

The Orient

A Swedish Folksong

Andantino (*Sorrowfully and longingly*)

Arranged by M.B.

90

Count: 3 4 1 2 3 4

Pupil *p*

Teacher

SIXTEENTH NOTES

Comparison of the Sixteenth Note with other Notes met with thus far:

16 Sixteenths to one whole note

8 Sixteenths to one half note

4 Sixteenths to one quarter note

2 Sixteenths to one eighth note

Devote special attention to the Up-Bow, as from nature it is weaker than the Down Bow. Therefore, in order to strengthen it and impart to it the freedom and swing of the down-bow, the notes should be played more heavily and with extra strength.
L.A.

Use the wrist



Count: 1 2 3 4

91

Correct use of the lower right arm will impart breadth and strength to your general tone production. See Prof. Auer's remark, Part III, page 182.

Erwin Music Studio