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VIOLA

中音提琴練習曲

新中國樂器工廠印行

Method for

V I O L A

BOOK I

A progressive presentation of
material based on psychological
principles of learning suitable for
individual or group instruction.

By
RALPH C. LEWIS

新中國樂器工廠出版樂譜

書名	冊數	版式	基價	批發處
拜耳鋼琴教教書	1	10 開	150 元	新中國藝術工廠
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波特特排特	1	16 開	72 元	，，

中音提琴教科書

出版印刷

新中國樂器工廠
北京東城永清胡同五號

總發行

新中國樂器工廠
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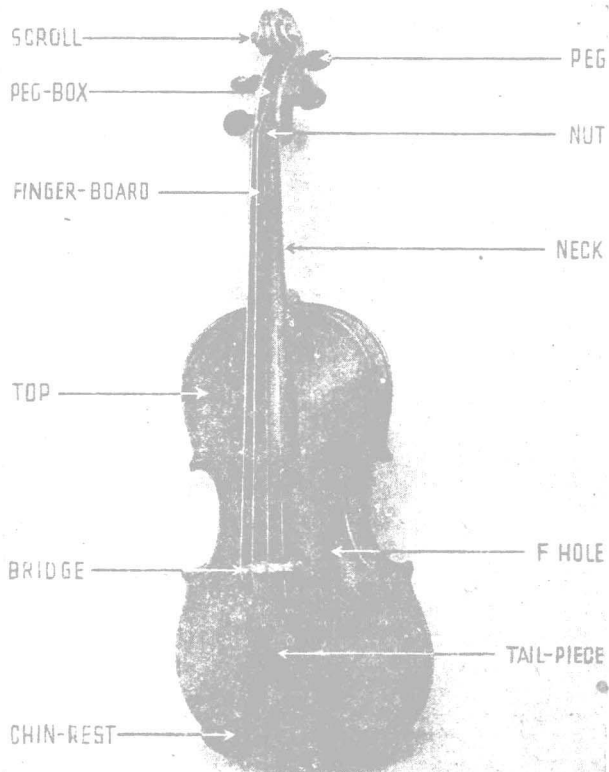
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PARTS OF THE VIOLA, BOW, AND LEFT HAND

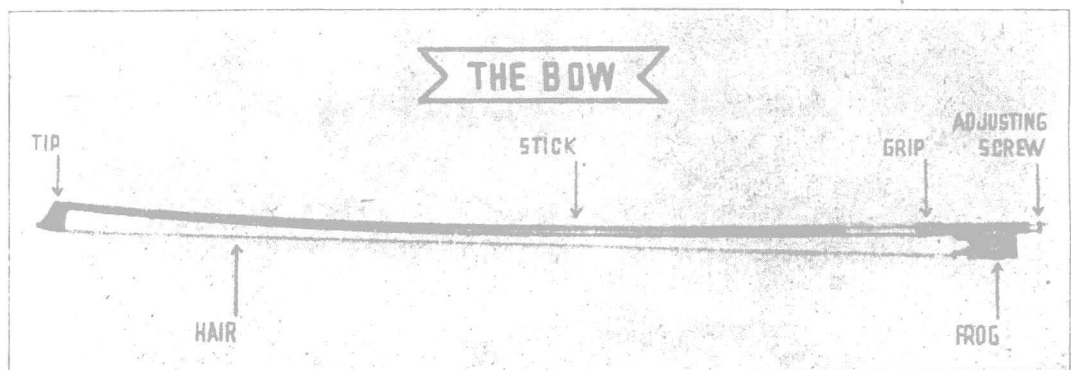
VIOLA



LEFT HAND



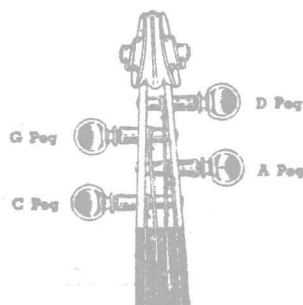
THE BOW



CARE OF VIOLA AND BOW

THE VIOLA

1. The viola should always be kept in a dry place.
2. Keep the instrument in its case when not in use.
3. Do not loosen the strings between practice periods. This disturbs the tension on the instrument and thus affects the tone.
4. Keep the instrument free from rosin dust by wiping it with a soft cloth before putting it away.
5. Clean the strings occasionally. A few drops of alcohol on a cloth are useful for this purpose.
6. Never use furniture polish on the instrument. Regular violin polish may be purchased at small cost.
7. The sound post and bridge should be kept in perfect adjustment. Do not try to do this yourself. See a violin repair man twice a year for this purpose.
8. If the instrument should open at any of the joints or become cracked in any way, have it repaired immediately.
9. If the pegs do not work properly, a mixture of yellow soap and chalk dust applied to them will remedy the trouble.
10. The accompanying figure shows how the strings should be arranged in the peg box.



THE BOW

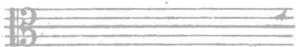
1. Loosen the hair when not in use.
2. Do not have the hair too tight when using the bow.
3. Keep the stick free from rosin dust.
4. Do not touch the hair with the fingers. This causes grease to collect and the hair will not take rosin.
5. Do not put too much rosin on the hair at one time.
6. With average use the bow should be rehired every six months.

Elements of Music Notation

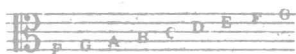
Viola music is written on a group of five lines and four spaces called a **STAFF**:



A **CLEF** is placed at the beginning of the staff, and it fixes the third line as **C**:

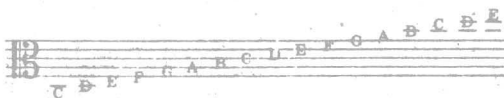


The other lines and spaces are named with letters of the alphabet as follows:



Notice that only the first seven letters of the alphabet are used.

In order to write music above or below the staff, extra lines and spaces are needed. The extra lines are called **LEGER LINES**:



Relative Values of Notes and Rests

Whole note

Half note

Quarter note

Eighth note

Whole rest

Half rest

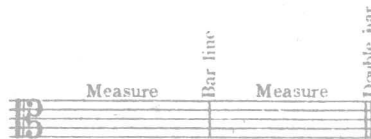
Quarter rest

Eighth rest

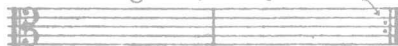
Notes are grouped into **MEASURES**.

Measures are separated by **BAR LINES**.

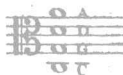
At the end of a piece a **DOUBLE BAR** is used.



This sign means repeat



The strings of the viola are tuned as follows:



A **SHARP** (#) before a note *raises* it one half step.

A **FLAT** (b) before a note *lowers* it one half step.

A **NATURAL** (n) before a note cancels a sharp or flat.

Other signs will be explained as they appear in the music.

LESSON 1

HOLDING THE VIOLA

To the Student:

The first important thing to learn in your study of the viola is *how to hold the instrument*. You will never be able to play very well unless you do this correctly. The correct way is simply the most natural and relaxed playing position possible. If you will carefully follow the directions outlined below, you will be able to acquire the correct playing position in a short time.

STEP 1.

Stand erect with head up and allow the weight of the body to rest upon the left foot which should be slightly extended.

STEP 2.

Bring the left hand up in front of the face in a vertical position about 15 inches away (fingers slightly curved and level with the chin). (Fig. 1)



To the Teacher:

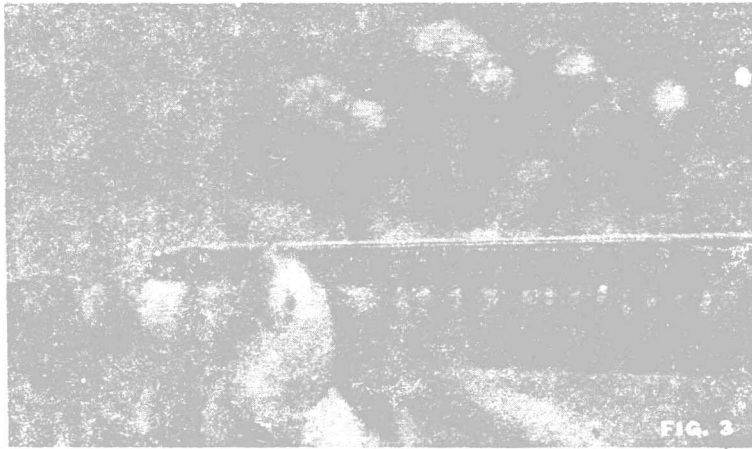
It is undoubtedly the experience of every viola teacher that many students are handicapped in the intermediate stages of study because of faulty habits formed in the elementary period. When these habits pertain to the left hand, they may almost always be traced to either the manner in which the instrument itself is held or the way in which the left hand and arm are adjusted to the instrument. It is the opinion of the author that too much stress cannot be put upon these points. Habits of relaxation must be built up if the student is to progress very far. Even in class teaching it will be found that a few minutes spent with each student individually for a reasonable period of time checking and adjusting the shoulder, arm, hand, fingers, etc., will save much effort and produce far better results in the long run.

STEP 3.

Move the elbow a little to the right and twist the hand slightly to the left. (Fig 2)

At first this position may seem awkward, but after a few attempts it will become more natural.

Practice taking this position 10 or 15 times daily, always trying to imitate what is shown in the picture.

**FIG. 2****FIG. 3****STEP 4.**

Grasp the neck of the viola with the ball of the thumb and the lower joint of the first finger.

The thumb should be about $1\frac{1}{2}$ inches from the nut (end of fingerboard).

Do not let the thumb move after it is in the proper place. (Fig. 3)

STEP 5.

Place the viola under the jaw with the chin in the chin rest in such a manner that the right eye will sight directly down the G string. (Fig 4)

Hold the viola firmly between the jaw and collar bone.

Do not hunch up the left shoulder.

**FIG. 4**

STEP 6.

Take the left hand away and see if the viola stays firmly in place. (Fig. 5) If it sags or if you have to squeeze too hard with the chin, some type of support is needed between the viola and the shoulder.

(Teacher see note below)

Never allow the palm of the hand to touch the neck of the viola. Also see that the neck of the viola is held with the *ball* of the thumb and not in the crotch between the thumb and forefinger.

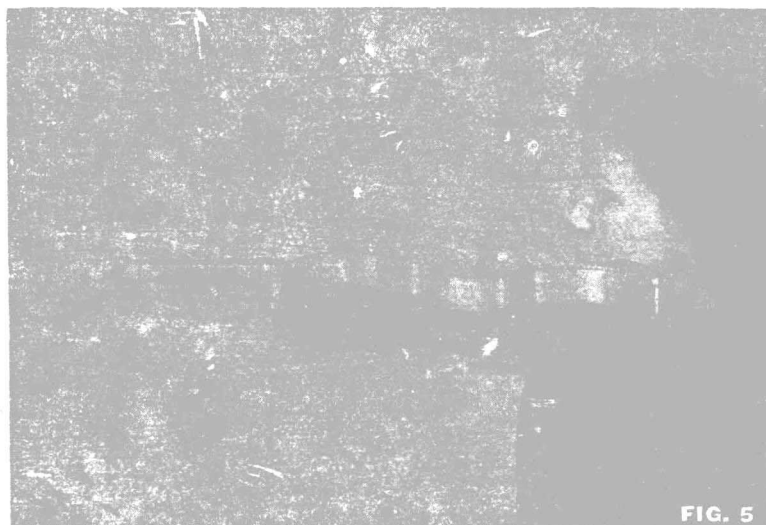


FIG. 5

Practice picking up and adjusting the viola many times each day. Check each step carefully until the correct position begins to feel natural. Remember that the left hand plays a very small part in holding the viola. Mostly the jaw and collar bone are used for this purpose.

Note to the Teacher:

There is considerable conflicting opinion on the question of using a shoulder rest or support. Some authorities, among them the late Leopold Auer, absolutely forbid the use of any type of support. The point they make is that a support robs the viola of some of its tone. Other authorities, for instance Carl Flesch and Cesar Thompson, allow the use of a suitable support if one is needed in order to hold the viola firmly.

The experience of the author has been that most children do need some assisting support for the viola. Otherwise the left hand is used to support the instrument entirely and this is inclined to produce tension throughout the arm. Any slight loss of tone occasioned by the use of a small pad is more than compensated for by the increased comfort and relaxation that the student will enjoy. If occasionally a student is found who can hold the viola firmly and in a relaxed manner without the use of a support, naturally there is no point in using one.

It may also be noted here that the type of chin rest needed varies greatly with the individual. The student should be fitted with one suitable for his particular jaw formation, as discomfort from a chin rest will cause considerable tension throughout the entire body.

Lesson 2

Open Strings Pizzicato, Various Rhythm Patterns

The bow will not be used for a few lessons, but music may be produced by plucking the strings with the first finger of the right hand.

Note the correct position of the right thumb and first finger in Fig. 6.

This type of playing is often used and is called **PIZZICATO**.

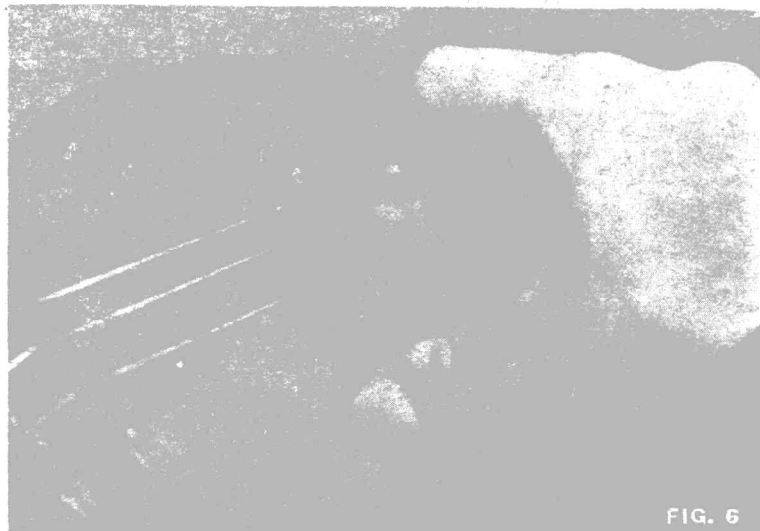


FIG. 6

Time Signature

Every piece of music has a **TIME SIGNATURE** which indicates how the notes are to be grouped into measures. The time signature consists of two numerals placed one above the other at the beginning of the first line of music.

$\frac{4}{4}$ means there are 4 counts to the measure and a quarter note or quarter rest gets one count.

$\frac{3}{4}$ means there are 3 counts to the measure and a quarter note or quarter rest gets one count.

$\frac{2}{4}$ means there are 2 counts to the measure and a quarter note or quarter rest gets one count.

In the following exercises pluck the string *once* for each note and count the full value of that note.

D String

1

G String

2

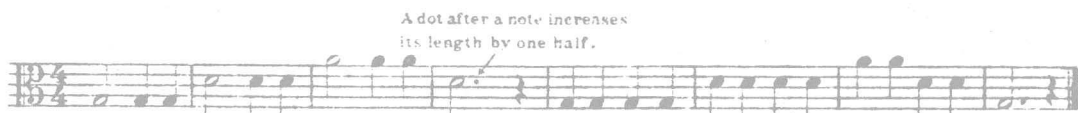
C String

3


A String

4

5 
Count 1 2 3 4 1 2 3 4 etc.

6 
A dot after a note increases its length by one half.
1 2 3 4

7 
Count 1 2 3 4 etc.

8 
Give three counts to each dotted quarter note.

9 
Count 1 2 3 1 2 3 etc.



10 
Count 1 2 1 2 etc.



11 
Count 1 2 1 2 etc.



TO THE TEACHER:

The exercises in this lesson are for the purpose of providing drill material in the fundamental meters ($\frac{2}{4}$, $\frac{3}{4}$, and $\frac{4}{4}$) a phase of the student's study which is often understressed at the beginning. Also, they will serve to acquaint the student with the pitch notation of each string. Various note values are used despite the fact that in pizzicato playing sustained tones are impossible.

Lesson 3

First Finger on the D String

Carefully check the position of the left hand and arm as shown in Fig. 4 on page 8. Be sure the thumb is about 1 ½ inches from the end of the fingerboard. Place the 1st finger on the D string opposite the thumb in the manner shown in Fig. 7.



FIG. 7

This tone (produced with the 1st finger) is E natural, and it is one *whole step* from D, the open string tone. In the following exercises place the finger firmly on the string in order to get a clear tone.

Preparatory Exercise

1 *(a)* *E natural* *Repeat (b)* *Repeat (c)* *Repeat*

Count 1 2 3 4 etc. 1 2 3 4 etc. 1 2 3 4 etc.

2

3

Count 1 2 3 1 2 3 etc.

4

5

This is a Tie. Add the value of the quarter note to the dotted half without plucking the string again.

6

Singing

Be careful to count correctly.



Dancing



Melody



Sunday Morning



The Banjo Player



Lullaby

