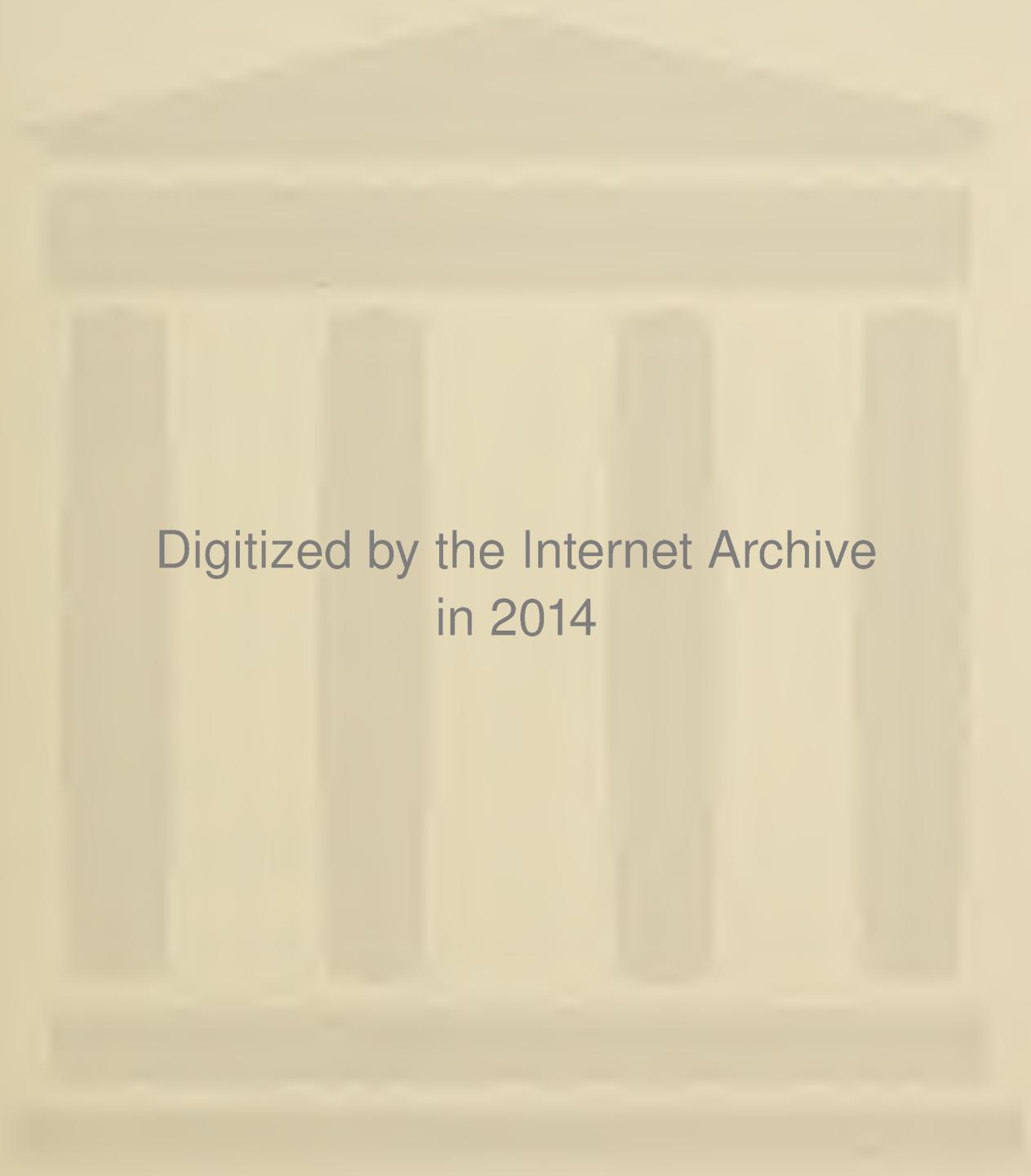


SPOHR'S
VIOLIN
SCHOOL

EDITED BY
HENRY HOLMES.

BOOSEY & CO: LONDON.



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SPOHR'S

VIOLIN SCHOOL,

Revised and Edited, with Additional Text,

BY

HENRY HOLMES.

THE

TRANSLATION FROM THE GERMAN

BY

FLORENCE A. MARSHALL

—•••—
TWO ILLUSTRATIONS BY HENRY HOLIDAY.
—•••—

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EDITOR'S PREFACE.

THE unique worth of Spohr's Violin School discernment made long since renowned.

To the true musical nature the Exercises contained therein will appear as specimens of musical invention, considered in the light of their purpose; they alone will speak eloquently as to the pre-eminence of the book. With mechanical ends to reach, the Author has made it a primary object to stir musical feeling. From the first bow drawn by the pupil, the ingenious accompaniment allotted to the teacher imparts charm to the effect.

In the present Edition the Author's injunctions as to a strict pursuance, page by page, of Part II, have been to some considerable extent overruled, and a mode of procedure, together with the introduction of other studies apart from the School, carefully indicated.

In numerous instances scales have been prefixed to the different Exercises, this, however, not to such an extent as to form an oversight of the Author's plan, which secures in the construction of the Exercises the necessary practice of scales.

A table of scales in their extended form through the different octaves has been inserted in an Appendix, which contains likewise information relating to the *bravura* style of violin-playing, not given in the original work of the Author.

Where the text of the Author has seemed to require it, the Editor has chimed in with a word. Such curtailments, or change of the original text and order of arrangement as have been adopted, are based on the conviction of the thoughts and intentions of the Author warranting the like.

For ably instructing from the School, it is not imperative that the teacher should have that accomplishment as a player which would give him practical mastery over the more advanced technical difficulties of the Art. For the proficiency of a teacher, to a sound and experienced musicianship need only be added, an intimate acquaintance with the system of the School, and a clear idea of the results *in effect* to be attained; a command of true intonation; the power of producing a pure tone, in all its shades; and a correct eye for posture. With these qualifications his supervision should be wise, watchful, patient, and all-efficacious.

The use of the School will be of the utmost service to those amateurs who have played for years, but without having followed any good system, and consequently who have contracted numerous faults, and have never acquired just intonation and a proper management of the bow. Such individuals should bind themselves, under the supervision of an earnest and thoroughly competent master, to a careful study of the course given in the School, by which means they would, despite old habits and grooves, find such light dawn upon them in the art of playing as would at any rate create a new interest in their efforts, and radically improve the chances of their progress: where years are not against them, and talent and enthusiasm not wanting, very considerable attainment in the more simple style of playing would follow upon a courageous pursuit of the School.

But our hope is with the intended Sons of Art, whose life's energy is to be exerted in a cause to which, in a propitious hour, the Author was prompted to devote his labours.

In the Author's "Autobiography" his joy is revealed to us where he pays tribute to his accomplished wife as a player of a stringed-instrument. We may call from the past an approval he would have found meet to-day.

Performance on the Violin disturbs nothing fair to eye or sense,—all the contrary. Grace and gentle dignity brings woman to all she touches; a noble purpose, none nobler, claims the Violin. Hail then to the laurels she may win as its votary!

For men and women alike, here, as in all else, and in every calling, there are "The Two Paths!" Choose between them early. The outcome of your choice will bring its consistent reward.

AUTHOR'S PREFACE

ADDRESSED TO

PARENTS AND TEACHERS.

THE Violin School which I now offer to the musical world is intended more as a guide for teachers than as a help to self-instruction. Beginning with the first rudiments of music, it leads gradually to the highest attainments of the violinist, as far as such can be taught in a book.

In order that the first dry elementary study may be made more attractive to the student, it is not, as in other Violin Schools, separately treated, but is combined, throughout, with the actual practice of Violin-playing. On this system, therefore, the Violin may be placed in the hands of the pupil at the very commencement.

The following remarks may be useful to parents who intend to have their son taught violin-playing after this method.

The violin is so difficult an instrument as to be really suitable only for one who, both by an especial gift and a great love for music, as well as by circumstances favourable to its cultivation, is singled out for the life of an artist. To the amateur it can only be recommended if he, besides possessing the requisite natural talent, can spare as much time from the demands of his calling as will enable him to get at least two hours' daily practice. With this, he will not become a *virtuoso*, but he may through industry and perseverance, succeed so far as to afford real artistic enjoyment to himself and to others by quartet playing, by accompanying the Pianoforte, and by taking part in orchestral music.

But whether a youth chooses the violin for his instrument with a view to becoming an artist, or merely as an amateur, the first care of his parents should be to give him a thoroughly good master. The complicated mechanism of violin-playing and the great difficulty of true intonation make it of the utmost importance that the very first instruction should be imparted by a capable and conscientious teacher. Faults and bad habits, when once they have taken root, can only afterwards be eradicated by long-continued exertion, involving much loss of time, if, indeed, they can ever be entirely removed.

As it is difficult to discover whether a child possesses musical talent until some instruction has been given him, parents will do well to let their son make a beginning as soon as he shows any decided inclination for music, or for the violin in particular. After some months have elapsed, the teacher will be able to judge whether his pupil has a real gift, and whether he is endowed by nature with that ear for true intonation which is quite indispensable to a violinist. If there be any falling short in this respect, it will be better at once to give up the violin and take to an instrument the intonation of which does not depend on the player.

How early the study of violin-playing should commence depends on the *physique* of the boy. If he is strong, and above all, if his chest is sound, it is a good thing to begin at six or seven years old. It should, at any rate, be begun in boyhood, as the wrist is then most supple, and the hand and arm most tractable

If the future violinist is not quite too small, a violin of the usual size should be given to him from the first, but, if he is not able to hold it comfortably, it certainly is better for him to begin with a smaller one. It is, however, most advantageous when the pupil can begin on a good, old instrument, for this greatly facilitates the acquisition of a pure tone and neat execution. The purchase of such a violin should be made under the eye of a professor, or with the assistance of a competent judge, as frauds are very common in the violin trade.

If time and circumstances permit, the pupil should, for the first few months, have a lesson every day. The proper attitude of the body, the correct holding of the instrument, the management of the bow, indeed the whole mechanism of playing, is so difficult that daily assistance from the teacher is very necessary, for when there are long intervals between the lessons the pupil contracts bad habits only too easily.

As the student's first ardour is apt to cool before long, and assiduous practice between the lessons is very necessary, his parents should encourage him and keep him to his work. His hours of practice should be judiciously distributed among the other occupations of the day, lest over-long application should result in undue fatigue of body or mind.

The parents may exert a favourable influence on their son's progress if they take an interest in his musical studies, and above all, if, to reward and encourage his industry, they take him to concerts and other places where he may have an opportunity of hearing good music. If the parents are themselves musical, it will be a great incentive to the boy if they allow him to take an active share in their musical parties, according to his ability.

Respecting the mode of using this School, which may, as I hope, considerably lighten the labours of the teacher, I offer the following hints.

If the pupil knows as yet nothing of music, the teacher may follow the order of the book exactly with regard to the subjects taught. He should, however, only select so much of the First Part as is necessary to give the pupil an idea of the instrument and its mechanism, and to familiarize him with the names of the different parts of the violin and the bow. The rest, concerning the structure, the arrangement, and the stringing of the violin, may be left until later. But the teacher must not forget to return to this part of the subject, and he should very soon insist on the pupil's stringing his violin himself, and on his keeping it in order and taking care of it, after the manner described in Section V.

The Second Part of the School should be gone through word for word, and strictly in the prescribed order. It is of the greatest importance that the pupil should never begin to study a new Section until he has thoroughly mastered the previous one, so as to make its contents his own. To examine him repeatedly in what he has just learned will be the best way for the teacher to convince himself whether the pupil has understood everything clearly and perfectly. Every lesson should begin with the repetition of what was learned and practised at the lesson before.

The greatest amount of patience and perseverance must be expended on Section IV, in which the foundation should be laid of pure intonation. The teacher must, from the first, strenuously insist on the pupil's exerting himself to acquire this. Let it be remarked that by pure intonation is meant, that which is according to equal temperament; for modern music, no other exists. The subjects of unequal temperament, and of larger and smaller semitones, have not been mentioned in this School, as either would only serve to confuse the doctrine of the equal size of all 12 semitones.

The order pursued in Section VI, which has reference to time and rhythm, must be strictly observed.

In order that each subject taught may be put immediately into actual practice, several Exercises are given for each special object, so that the teacher will, for some time at any rate, require to use no others than are found in the School. Should he, however, have recourse to others, with a view to keeping the pupil longer to one subject without its becoming wearisome to him, they must be exercises written, as are those in the School, for the one particular purpose. They should contain nothing that has not yet been exemplified in the School, and should be as carefully marked with regard to bowing and fingering as those therein given.

Among Exercises of a similar kind it may often happen that one is more difficult than the others. Should the teacher consider that its performance is beyond the pupil's powers, the study of it should be deferred. It is hardly necessary to add that there should be frequent repetitions of the earlier Exercises.

By the time the scholar has got as far as the end of the Second Part, it will be advisable for the teacher, besides going over the Exercises, to play other compositions with him, lest his musical development should become one-sided. To this purpose, duets for two violins are specially appropriate. But the teacher must not omit to mark the bowing, positions, &c., in the pupil's part, after the manner adopted in the School; nor should he neglect to see that these are carefully observed.

Should a master undertake a pupil who has already had some instruction in music and in violin-playing, he must first of all ascertain, by strict examination, if what the scholar has previously learned fulfils the requirements of this School, with reference to the manner of holding the violin and the bow, the movement of the right arm, &c. In the absence of these requirements he must proceed no further until what is faulty has been corrected.

In conclusion, the Author hopes that experienced teachers will, when they have used this School for some time, give him their valuable hints as to how far they have found his method of instruction answer its purpose. Such hints might be the means of improving the work in the event of its being necessary to issue a second edition. He will be particularly grateful for those which relate to the first half of the book, for, although he has formed so many pupils, he has never given to any of them their first, elementary instruction. On this point, therefore, he cannot speak from personal experience.

Cassel, March, 1832.

LOUIS SPOHR.

VIOLIN SCHOOL.



INTRODUCTION.

TO the Violin must be assigned the first place among all musical instruments. It deserves this pre-eminence because of the beauty and equality of its tone, the degrees of light and shade of which it is susceptible, the purity of intonation,—attainable more perfectly on this and its kindred instruments, the Viola and the Violoncello, than upon any wind instrument,—but chiefly because it lends itself to the expression of the deepest feeling. In this respect, more nearly than any other instrument, it approaches the human voice.

It is true that in compass and comprehensiveness the violin is inferior to the Pianoforte, that for fullness and strength of tone it must yield to the Clarionet. But it excels the former in its expressive tone and its power of sustaining notes and connecting them together, while it has over the latter the advantage of greater equality throughout its whole register, and of an equal command of all keys, even the most remote.

Owing to its superiority on these points the violin has maintained to this day that undisputed sovereignty over every other orchestral instrument which was first conceded to it centuries ago. It still sustains the leading part in all music for full orchestra. While every other instrument that was known then or has since been invented, has undergone countless improvements, the violin still retains the simple form it had 300 years ago, and is acknowledged to be the most perfect of all solo instruments.

But this very simplicity in the structure of the violin makes it the most **difficult** of all instruments, for it necessitates the greater accuracy of mechanism in performance. **An ordinary amateur** may perform tolerably and even agreeably on other instruments, such as the Pianoforte or the Flute, but the amount of study and perseverance which would enable him to do this, will by no means give him a proportionate degree of skill on the violin. It is only by an approximate mastery over the ground-work of violin-playing, *intonation* and *tone*, that the excellence of this instrument can be at all revealed.

An amateur who would devote himself to the violin can, therefore, only do so with success if he unite an indefatigable industry to the natural talent which is the first condition. He, who choosing the violin for his instrument aspires to become an artist, should naturally possess these qualities in a still higher degree. By dint of them only can he hope to attain to the present high standard of excellence, a standard which must even be surpassed by each successive artist who would distinguish himself.

In this endeavour to achieve mastery of execution, the æsthetic cultivation in which so many *virtuosi* are, unfortunately, deficient, should never be neglected, least of all by him who devotes himself entirely to music. It is impossible too strongly to deprecate a one-sided striving after what is merely brilliant. The pursuit of mechanical dexterity should never be separated from the cultivation of the taste, the awakening and purifying of the feeling.

Plate I

Fig I

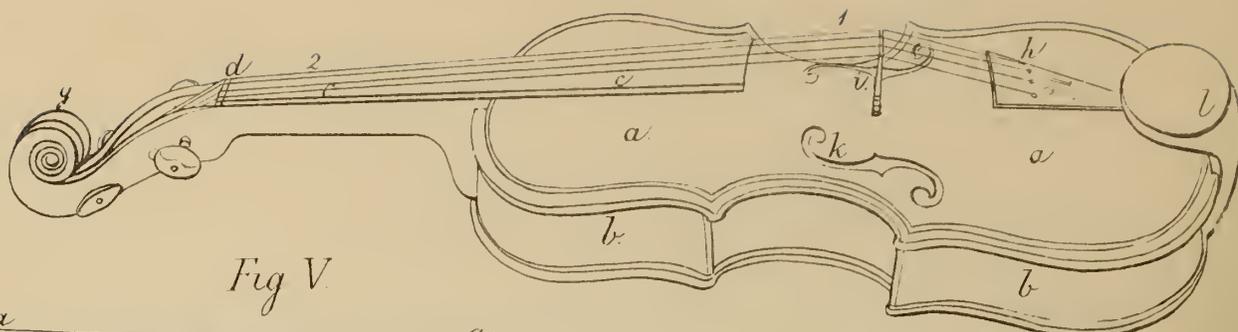


Fig V

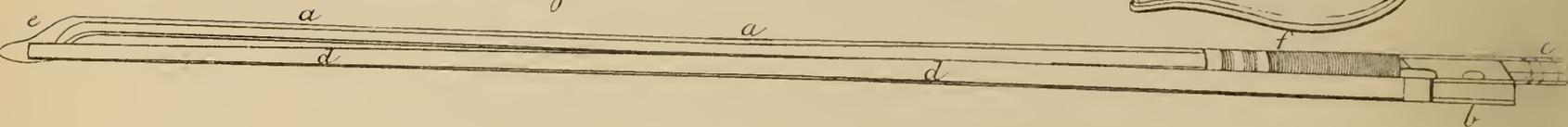


Fig II

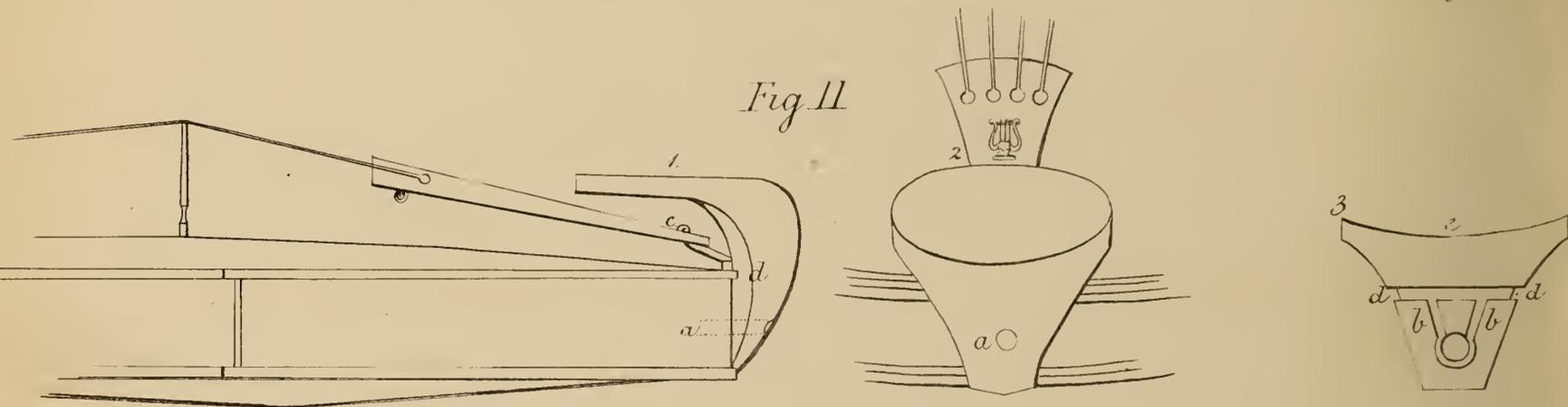


Fig. IV

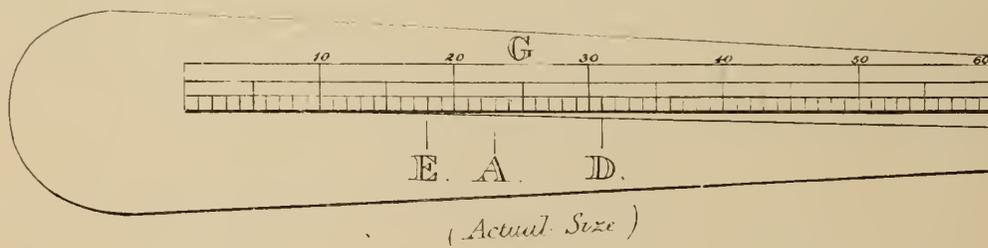


Fig. III 1.)

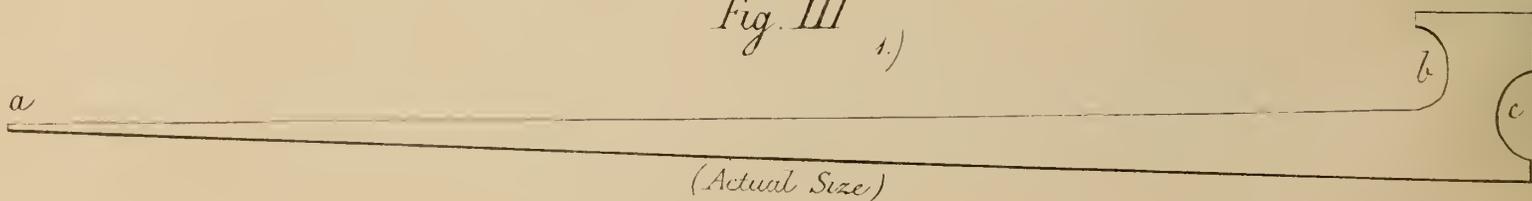
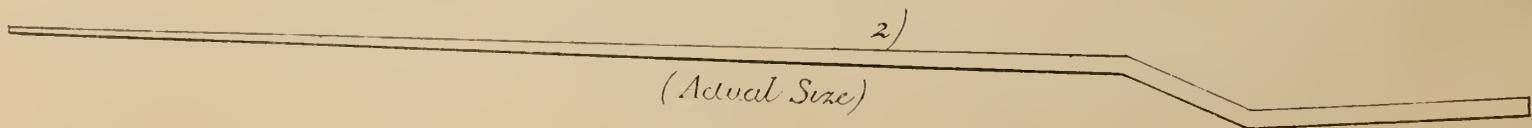


Fig. III 2.)



SPOHR'S VIOLIN SCHOOL.

FIRST PART.

SECTION I.

OF THE CONSTRUCTION AND THE CONSTITUENT PARTS OF THE VIOLIN.

THE Violin is an Instrument made of Wood, and composed of the following parts. (See Illustration; first plate. *Fig I.*)

(1.) The body, consisting of the arched sound-board or belly (*a*); the back, which is also arched (both these adorned at the edge by mouldings, called purfling), and the side-walls or ribs (*b*) which hold these together.

(2.) The neck, to which are fastened the finger-board (*c*) and the nut (*d*). At the upper end of the neck is the peg-box (*e*) in which the pegs (*f*) for stretching the strings are inserted. The neck ends in an elegant winding, called the scroll (*g*). On the body, at the lower end, the tail-piece (*h*) to which the strings are attached, is fastened with a piece of cat-gut. The strings rest on the bridge (*i*), on each side of which there is in the sound-board, a sound-hole (*k*) made in the shape of an *f*, whence these holes are called *f* holes.

Inside the Violin a small round column of wood, called the sound-post, is placed close behind the right foot of the bridge, in order to support it. Under the left foot is the bass-bar, which is a little piece of wood, glued longitudinally to the sound-board. The projecting corners of the Violin are fitted up inside with little blocks, so as to fortify their structure. The neck is secured similarly, but by a larger block.

The back, the ribs, the neck, and the bridge, are of Maple wood; the sound-board, the bass-bar, and sound-post, of Pine. The finger-board, nut, tail-piece, button, and pegs, consist generally of Ebony. The exterior of the Violin is covered with varnish, to protect it from damp and dust.

On the lower part of the instrument represented in *Fig. I.*, there is above the tail-piece, a contrivance invented by me, which I have called the Violin-holder (*l*). For more than ten years I, as well as my numerous pupils, and many other Violinists, have constantly employed it. During that time it has abundantly proved its usefulness, and I must say a few words about it here.

Use of Violin-holder.

The modern style of playing, in which the left hand changes its position so often, requires absolutely that the Violin should be held firmly with the chin. To do this in an unconstrained manner and without bending down the head is very difficult, whether the chin be laid on the right or the left side of the tail-piece or on the tail-piece itself. There is also a perpetual risk of drawing away the Violin from under the chin in shifting the left hand rapidly downwards from the higher positions, or of disturbing the evenness of the bowing by the instrument being unsteadied; all these evils are completely rectified by the Violin-holder. Besides securing a firm and unconstrained hold of the Violin, it has this advantage, that the player is not compelled to rest his chin on the sound-board or the tail-piece, thereby checking the vibration of these parts, to the detriment of the sonority and volume of tone of the instrument. The bowing, too, gains in freedom and regularity, for this reason, that the Violin can be held exactly in the centre, above the tail-piece, and somewhat farther from the face. The following description is inserted for the benefit of any player who may wish to apply this contrivance to his Violin, without having yet seen it on another.

The Violin-holder is made of Ebony, in the form which is depicted in the illustration from various points of view, (*Fig. II.*, 1, 2, 3.) and is fastened with a peg (*a*) in the opening previously occupied by the button. The bit of cat-gut to which the tail-piece is attached runs round this peg in a groove (*b*) made on purpose for it. The knot (*c*) is tied over the tail-piece, but so as not to touch the Violin-holder. For the little nut on which the piece of cat-gut rests, and for the edge of the Violin, a groove (*d*) is cut, so that the Violin-holder fits tightly to the ribs. The circular part above is somewhat hollowed out in the middle (*e*), so that the chin may rest on it more firmly and comfortably. The peg must fit the hole very exactly, so as not to be drawn out by the strong tension of the strings.

Though this contrivance has long proved its efficacy, the Violin-holder invented by Dr. J. Steward, (to be obtained at Messrs. Wither's, 31, Coventry Street, London,) may claim a preference, possessing, as it does, all the advantages of the above invention, with this in addition, that it raises the Violin close up to the chin of the player, and is most readily and simply attached to the instrument.

This holder consists of two narrow blocks of wood, placed opposite each other, above and below the Violin, and clamped to the instrument immediately on the left of the tail-piece by a screw-pin. In using it, the chin of the player should be laid upon the tail-piece, which, together with the upper block of the holder, affords a firm purchase of the Violin, without any kind of contact detrimental to its free vibration.—ED.

SECTION II.

OF THE ARRANGEMENT OF THE VIOLIN.

BY the arrangement of the Violin is understood, the adjustment of the neck and finger-board, the height of the bridge and that of the strings above the finger-board, with reference to convenience of playing; and also, the right placing of the sound-post and the bridge, their strength and height, as well as the choice of wood for both, with reference to the tone of the instrument.

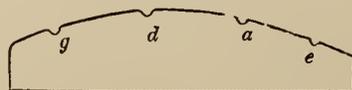
The first is certainly the manufacturer's business, but the Violinist should be *au fait* in the matter, and able to direct it himself. The following remarks are, therefore, not out of place here.

Neck and finger-board.

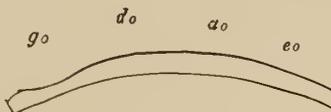
The neck of the Violin should be set far back enough for the finger-board to rise in the direction of the bridge, as much as the height of the bridge requires, without its being necessary to insert a wedge between the neck and the finger-board, as this would destroy the due proportion in the thickness of the neck, and would, therefore, be inconvenient to the player when changing the position of the hand.

Form of bridge.

The bridge should be rounded off as in the accompanying illustration, the right side being lowered in the degree here indicated:—



The finger-board is rather flatter, and is rounded off at its broad end as in the following illustration, which will serve to show also the distance of the strings from the upper end of the finger-board:—



Excavation in
finger-board.

On the finger-board of my Violin, there is, under the G string, an excavation* like the one here shown, becoming gradually smaller towards the nut. It affords a greater space for the wide vibrations of the G string, and so prevents the jarring of the string by its contact with the finger-board under a forcible bow; while the D string, with shorter vibrations, lies so close to the finger-board that it can be pressed down without effort, and made to sound delicately throughout its compass.

When the instrument has been so far arranged according to the preceding directions, the sound-post and bridge must be adjusted so as to give it the best possible tone. Every Violinist must learn, himself, to make the necessary experiments for such subtle matters, and not leave them to the manufacturer, who, as a rule, possesses neither the requisite skill in Violin-playing nor the practised ear which enables him to discern the finer qualities of tone.

Manner of ad-
justing sound-
post.

First of all, then, the sound-post must be fixed. This is done with an instrument called the *sound-post-setter*. (See Illustration; first plate, *Fig. III.*, 1 and 2). The iron point (*a*) is thrust into the sound-post half an inch from the end which is to stand uppermost, and the sound-post is introduced into the Violin through the right *f* hole, and placed up on end. Its lower end is pressed firmly on the back of the Violin; then, by drawing out the setter, the upper end is caused to force itself tightly against the sound-board. Now the setter is reversed, and the sound-post is pulled with the hook (*b*), or pushed with the hollow (*c*), until it stands in its proper place. This is usually close behind the right foot of the bridge, so that the fore edge of the sound-post may be in a line with the back of the bridge.

Position of sound-
post.

Fitting of
sound-post.

The sound-post must be placed quite perpendicularly, and must be adjusted with the greatest nicety to the curves of the Violin, both above and below. This is very difficult, and the necessary observation can only be made by looking inside the Violin through the opening in which the holder (or the button) is fixed; this, before bridge, strings, or holder are put on. The two ends of the sound-post should be shaped with a fine file, until they fit exactly. Its upper edge should be slightly smoothed off, that it may not injure the soft wood of the sound-board. It should, moreover, be so placed that the grain of the wood which composes it crosses that of the sound-board, as this latter, being soft, might otherwise become indented.

Height & thick-
ness of sound-
post.

The sound-post should be neither so long as to strain the sound-board, nor so short as to be displaced or overturned by the breaking of a string, or any other shock. Before the strings are on, and while the sound-board is not weighed down by their pressure, the sound-post should only just fit, so as to be easily moved backwards and forwards while retaining its upright posture. Only experiment can decide whether the sound-post should be thick or thin, and whether its wood should be of coarser or of finer grain. As a rule, a Violin with a sound-board of considerable thickness requires a thinner sound-post than does one of less substance.

Breadth & height
of bridge.

The breadth and height of the bridge have next to be ascertained. The rule for the breadth is, that the left foot of the bridge must have its centre exactly over the bass-bar,† both feet standing at an equal distance from the *f* holes.

* This excavation is the invention of Bernard Romberg, who first had it made for the C string of his Violoncello. I transferred it to the Violin 25 years ago, since which time it has served its purpose well.

† The position and breadth of the bass-bar may be discovered by a thin piece of wire, rather bent, and hooked at one end.

The height of the bridge is determined by the arch of the sound-board. A highly arched Violin generally requires a higher bridge than is requisite for an instrument of flatter build. But this is best decided by practical experiment.

When the Violinist has ascertained the right breadth for the bridge, he must procure a number of bridges of this breadth, but of various heights; some of them stout, some slender, some of soft, some of harder wood; but all of the oldest and best seasoned wood that can be obtained. These he should try on the Violin, one after another, and see which gives it the best tone.

The feet of the bridge must be so exactly adjusted to the curve of the sound-board as to fit closely everywhere. Their back edge must stand in a straight line with the inner notches of the *f* holes.

The changes of bridge should succeed each other as quickly as possible, that the ear may be able to judge of the difference in tone effected by each. In making a change, therefore, a second bridge of equal height should be placed half an inch in front of the first, so that the strings may not have to be loosened each time. In this way, their pressure on the first bridge is so much diminished that it can easily be removed, and the new one made to occupy its place. But it must be lifted up with some force, so that the sharp edge of the feet may not scratch the varnish of the sound-board.

If, after adjusting the sound-post and bridge according to these directions, it should still appear that the Violin does not sound freely, or that it is wanting in equality of tone; the sound-post must be moved backwards and forwards until, by repeatedly trying the Violin, the place is found for it where it gives to the instrument the fullest and richest tone of which it is capable, and where it blends most perfectly the quality of the four strings. On this point I add the following hints:

If the tone, though equal, is still rough and hard, then move the sound-post a little backwards from the foot of the bridge. If the upper strings are shrill and the lower ones weak, the sound-post should be pushed towards the bass-bar. If on the other hand, the lower notes are rough and the upper ones feeble, then the sound-post should be drawn towards the *f* hole.

In these experiments with the sound-post it is important not to depart too far from its original position with regard to the *f* holes, for if this is done, it will become too long, or too short, owing to the unequal height of the sound-board.

If, however, some unusual position of the sound-post shows itself particularly favourable to the tone, the strings should be again removed, and inspection made through the opening at the back, to see if the sound-post fits perfectly: if it does not, it must be altered, or a new one procured. Care must be taken that the front side (easily recognisable by the hole made in it with the setter) always keeps its original direction. All these experiments with sound-post and bridge must be made with the greatest care, so as not to hurt the instrument. The sharp edges of the setter should be rounded off, lest they should injure the *f* hole. It is not well to make too many experiments at a time, as the ear soon gets fatigued, and can no longer discern the fine distinctions of tone.

SECTION III. OF STRINGING THE VIOLIN.

Covered strings.

THE Violin is strung with four cat-gut strings, the lowest of which is lapped round with plated copper or solid silver wire. The silver strings are to be preferred to the others because they give a clearer sound, and do not corrode nor become red and unsightly through long use.

Particular conditions of excellence.

The conditions of a good covered string are, first, that a gut-string be chosen which is smooth, knotless, and true in tone; secondly, that it should be properly stretched before it is covered; and thirdly, that it should be quite equally lapped round. When a string is covered too tightly it

sounds with difficulty, and remains rough in tone even when it has been much played on. If it is covered too slack, the wire gets loose through the drying up of the gut, and gives a jarring sound. The worst gut is so often selected for the covered strings made for sale, that these are, as a rule, worthless. The Violinist will, therefore, do well to select for himself some true lengths of gut and have them covered under his own supervision. That they may be properly stretched before they are covered, they should be drawn up side by side on an unused Violin, tuned to the note  and kept for several days at this pitch.

Size of strings.

The size of the four strings required by the instrument, can only be determined by experiment. Generally speaking, in order to obtain a rich and powerful tone, a Violin should be furnished with the largest set of strings it will bear; a test in this respect being, that all the notes answer easily and quickly, while the sound of the instrument is not dulled. All the same, if smaller strings can be used without sacrificing tone, a medium-sized set is preferable, as it facilitates elegance and delicacy of execution.

Relative proportion of strings.

The proportion in the relative size of the strings must be such as to give equal strength and fulness of tone to all of them. An inequality of tone which cannot be removed by sound-post or bridge may often be remedied by the greater or smaller size of single strings.

String gauge.

When the Violinist has once found out the right size for his set of strings he must always abide by it, for frequent alternations of larger or smaller strings are prejudicial alike to instrument and player. He should, therefore, only purchase strings of a size which he knows to be adapted to his instrument. In choosing them let him use a gauge, and not depend upon the eye, which is easily deceived, and does not give the requisite security for a uniform stringing. A gauge consists of a metal plate (silver or brass), having a graduated slit, lettered for each string. (See Illustration; first plate, *Fig. IV*). If the string is passed into the gauge, its size will be ascertained at that point where it becomes gently wedged.

Manufacture and quality of strings.

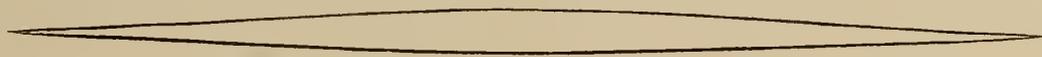
Besides the size, the quality of the strings has to be considered. There are Italian and German strings. The latter are less good than the former, and are of no use for solo-playing. Italian strings vary in excellence; as a rule, the Neapolitan are to be preferred to the Roman, the Roman to those from Padua or Milan. The signs of a good string are, whiteness, transparency, and a glossy surface. This last quality should not be obtained (as it is in the German strings) by polishing with pumice-stone, for polished strings are always harsh and false in tone. The only real test of the quality and durability of a string, is that of trying it on the Violin. Among E strings there are some made of three, others of four threads of gut. The last are dearer than the first, and by most Violinists, more highly esteemed; experience teaches us, however, that four-thread E strings are seldom true, and that they soon become fibrous and useless.

True and false strings.

As gut strings spoil when kept for long (the thinnest spoil the earliest), it is better not to buy more of them at a time than will be required in from four to six months. Old rotten strings may easily be known by their dull yellow colour and their lack of elasticity.

In stretching a string care must be taken, first, that the vibration is true in itself, and secondly, that it sounds true fifths with the other strings. A string is true when its vibrations are regular, which cannot be the case unless the string is everywhere of equal thickness and compactness. From a whole string, therefore, only such portions should be selected for use as are of equal size throughout.

The regularity of the vibrations of a string should be tested before drawing it up on the instrument. For effecting this, hold the string at the two ends of the length required, between the thumb and fore-finger of each hand, pull it rather tight, and set it vibrating with the fourth finger of the right hand. If the vibrations form the following figure, without secondary lines, the string will be true, and fit for use:—



but if a third line shows itself, thus—



the string is false, and a truer one must be sought for.

To obviate disagreement of fifths between adjacent strings, true in themselves.

Adjacent strings are true in fifths, if, when simultaneously pressed down with the same finger, they give at any point of their length a true fifth. Now a string may be true in itself and yet be false in fifths with another string, equally true in itself. This is explained in the following way:—Nearly all gut strings (and, consequently, most single sections of them) are rather thinner at one end than at the other. If this diminution in size is uniformly gradual throughout the length of the string, the vibrations will still be regular, and the string true. Only, in this case, the octave is not quite in the centre, and the intervals lie proportionately nearer together at the thicker, than at the thinner end. Two strings, so drawn up that their thin ends are in opposite directions, will always be false in fifths, however true in themselves. If, therefore, a set of strings cannot be obtained in which each is of an equal size at both ends, the strings must be so drawn up that all their thin ends lie in the same direction; they will then be true in fifths. It is best when these thin ends are brought towards the bridge, just under the bow, as then the strings respond to the bow more easily.

SECTION IV.

OF THE DIFFERENCE IN THE QUALITY AND THE WORTH OF VIOLINS.

EVERY new violin, even one of the oldest wood, has at first a rough, unpleasant tone, and does not acquire one of fine quality until it has been played upon for a number of years. Old violins which have been mellowed by time and use are the only ones suitable for solo-playing. Pre-eminent among these, and among all which have been made up to our time, are those by the three Cremonese makers, Antonio Stradivario, Giuseppe Guarnerio, and Nicolo Amati, who lived in the second half of the 17th and the beginning of the 18th centuries. The violins of these masters unite in themselves, especially when they have been well preserved, all the advantages of a good instrument; full and vocal tone; equality of tone over all four strings, and a perfectly free emission of sound from the lowest note to the highest. They differ a good deal from each other, however, both in outward form and in character of tone.

These splendid instruments are scattered over the whole of Europe, and they are, for the most part, in the hands of rich *dilettanti*. They are, therefore, rare and expensive, and, unfortunately, become more and more so every year, on which account it seldom happens that a young violinist has an opportunity of buying one. He must therefore content himself with an instrument by some less famous maker. The most distinguished of these are, a second, but elder, Antonio Stradivario, Andrea and Pietro Guarnerio, Francesco Ruggerio, Guadagnini (all Italians); Jacobus Stainer (Tyrolese), Buchstetter, Mausell, Klotz, Withalm, Scheinlein (German); and in more recent times two Frenchmen, Lupot and Pic. These masters—especially the first five—have made excellent violins, although not equal to those by the three first mentioned.

In order not to let slip, through ignorance, any chance which might present itself of buying a good violin, it is necessary to acquire as much general knowledge of instruments as possible. The violinist should therefore lose no opportunity of seeing instruments by famous makers; he should observe the distinctive characteristics of their structure, displayed in the form and height of the body, the bending of

the ribs, the arching of the sound-board and the back, the cut of the *f* holes and the scroll, the purfling, the colour of the varnish, &c., &c., striving to impress upon his ear and memory the different qualities of tone. Perseverance in this course will by degrees make him an adept in the knowledge of violins. He will not then fall a victim to the impositions so frequently practised in the Violin trade, nor allow himself to be inveigled into buying, as genuine, any of those instruments which are counterfeits, called by the names of the old makers, not even when a deceptive appearance of age has been imparted to them by artifice. Moreover, he will easily perceive, in really old instruments, whether they are perfect and possess all their original parts, or whether they have been more or less restored.

Forty or fifty years ago a great many of these old violins were spoiled, the wood inside the sound-board having been scraped off, owing to an idea that this process would improve the tone. These scraped violins have, especially on the lower strings, a hollow tone, that does not "carry" any distance, and the greater the force of bow used in playing them, the duller and more toneless they become. A violin that has suffered in this manner loses all real value, even when it is by a celebrated maker and well preserved. It is true that attempts have recently been made to restore these scraped instruments by lining them with wood, but without success. They no longer sound clearly, but have a dull, stifled tone.

SECTION V.

ON THE KEEPING AND PRESERVATION OF THE VIOLIN.

THE Violin is a fragile instrument and is, therefore, very easily injured. A violinist should be trained from his earliest years to guard it with the greatest care.

The box in which it is kept should stand in a dry place, not too near the fire. It must be well locked, and should be lined with some soft material, besides which, a silken covering should be stretched over the violin, to protect it from the air. The instrument should never be allowed to remain out of its case after being used, nor sent out of the house without first being well packed and locked up. After every time of playing, it ought to be wiped with a soft, dry cloth, so that no rosin or other dust may accumulate, especially on the sound-board, as this, besides disfiguring the instrument, obstructs the vibrations and attracts damp. It is scarcely necessary to say that the strings and the finger-board must always be kept clean.

If the violin needs some considerable repair, it should be entrusted only to a maker who is known to be skilful and conscientious, and even then it is well to impress upon him that the greatest care should be taken of the instrument. Should he reside in the same town, the violinist should himself supervise the repairs, as far as circumstances permit.

As has already been said, the greatest care must be taken in making experiments with the bridge and sound-post. In the case of very old instruments this is even more necessary, as they have often suffered greatly under the bridge from the pressure and counter-pressure of these pieces.

SECTION VI.

OF THE VIOLIN BOW.

THE Violin-bow (See Illustration; first plate, *Fig. V.*) consists of the stick (*a*), the nut (*b*), and the screw (*c*), with which the hair (*d*) is stretched and regulated.

The hair is fastened, at the upper end, in the projecting part of the stick called the head (*e*); at the lower end, in the nut. The bow is covered with silk or leather (*f*) at the lower part, so that it may be

held more firmly. The stick is made of Brazil-wood, the nut of ebony or ivory. Both nut and screw are generally inlaid with mother-of-pearl.

If the art of violin-making has rather receded than advanced since the 17th century (probably because the insignificant price of new violins offers small inducement to anyone to manufacture them), the structure of the bow has, on the contrary, been brought to such perfection, that it seems, in its present form, to be scarcely capable of improvement.

The best and most sought after are those by Tourte, of Paris; they have won for themselves a European celebrity. Their superiority consists, first, in their trifling weight and the elasticity of the stick; secondly, in the beautifully graduated bend of the latter, by which the nearest approach to the hair comes exactly midway between the head and the nut (See third plate, *Fig. III*); and thirdly, in the extremely neat and accurate workmanship. But the price of such a bow (80 francs) is very high, and a bow which in appearance differs little from this, can, in Germany, be bought for an eighth part of the money. Most of these bows, however, are wanting in the above-mentioned qualities, because the manufacturers do not themselves know on what such qualities depend. If, therefore, the violinist wishes to buy one of these, he must be most cautious in making his selection, and must only choose one, which, though it may not have all the good qualities of Tourte's, has at least those of lightness and of a regular bend.

Although the bows of Tourte are deservedly renowned, it is but seldom they, with other remarkable excellences, possess strength enough for the requirements of accomplished players. The best specimens of the bows of the elder Tubbs (William) of London, unite invaluable qualities.

Hairing.

The bow is strung with hair from the tail of the white horse. If it has to be renewed, care must be taken that horse's hair is used, as it is stronger, whiter, and less greasy than that of mares. All fine or split hairs must be carefully eliminated. It takes from 100 to 110 hairs to fill a good bow. They must be equally stretched, and occupy about half an inch in breadth, lying close together, but none crossing over others.

New hair does not at first take good hold of the strings; it gives a rough whizzing tone. A new-haired bow, therefore, must be used for three or four weeks before it is fit for the performance of a solo.

Tension of hair.

For solo-playing the hair should not be screwed up too tightly; only so much that, placing the middle of the bow on the strings, the stick may, with a moderate pressure, be brought to touch the hair. If the stick has the requisite elasticity, the drawing (third plate, *Fig. III*) will be found to indicate the proper tension. A rather tighter bow is wanted for orchestral playing.

It is desirable to unscrew the hair a little, after each time of playing, so that the stick may not lose its elasticity. The bow should always be fastened in the lid of the case, and must not be left resting on the violin, as it soon becomes warped by lying on an unequal surface.

SECTION VII.

OF ROSIN.

OOD rosin is generally bright brown and transparent, but there is some of good quality (called Russian) which is yellow and opaque. Rosin is to be bought purified, and moulded into little tablets, at any musical instrument shop.

In using it, the bow should be held in the right hand, the rosin in the left, and the whole length of the hair should be drawn across it with a moderate pressure and speed, eight or ten times. If, however, a bow has been newly strung, the hair must at first be rubbed on both sides with finely powdered rosin.

The rosin dust that adheres to the stick of the bow must be frequently wiped away with a soft cloth.

Plate 2.



Plate 3

Fig. I.



Fig. II

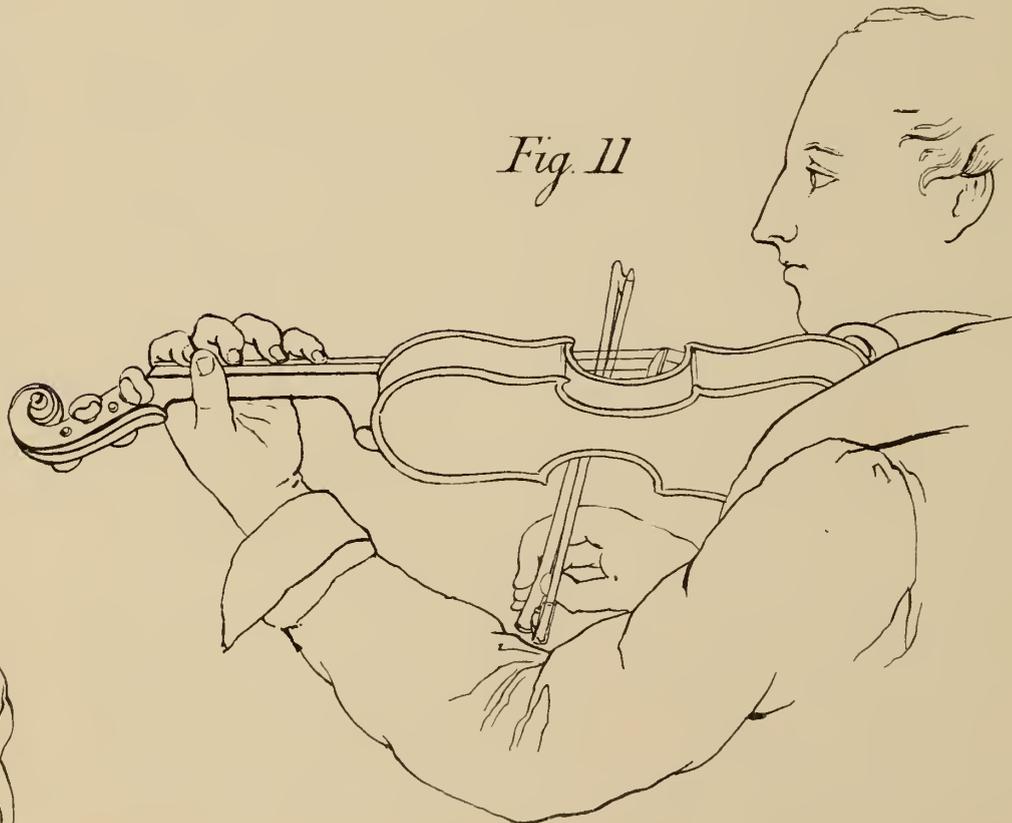


Fig. IV.

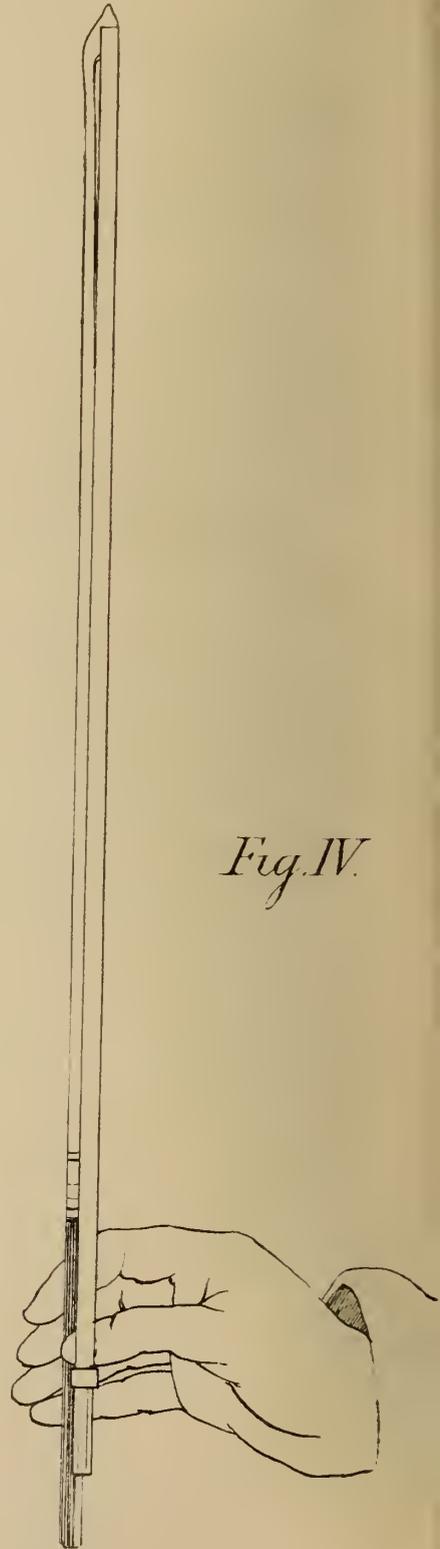
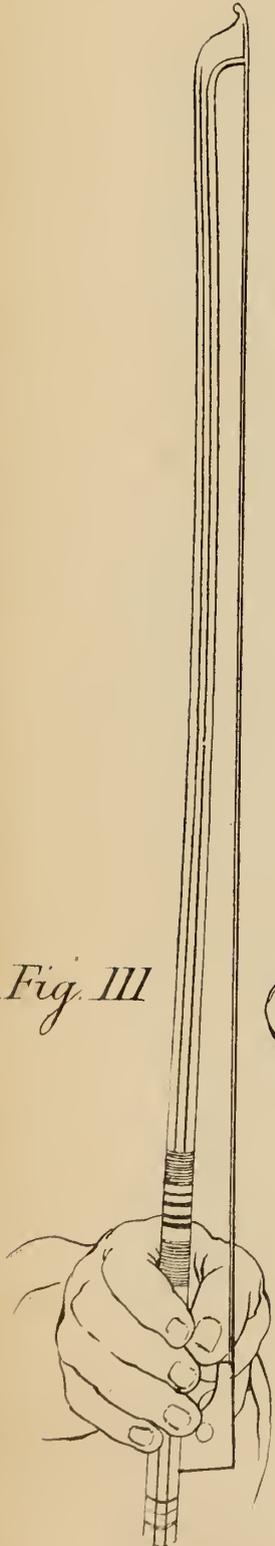


Fig. III

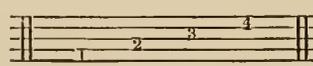
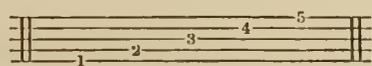


SECOND PART.

SECTION I.

OF THE NOTES, THE STAVE, AND THE CLEFS.

BEFORE the Violin can be placed in the hands of the Scholar, it is necessary for him to learn something of the rudiments of notation. Notes are signs by which the pitch and duration of sounds are determined. They are named after seven letters of the alphabet; C, D, E, F, G, A, B, which are repeated in this order as often as the extent of the gamut requires. Their degree in the musical scale is determined by the place they occupy on the stave, and by the clef which is prefixed. The stave consists of five horizontal parallel lines, with the four intervening spaces, which are reckoned from the lowest upwards:—



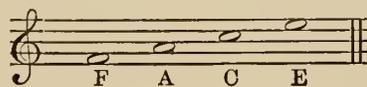
In order that a complete series of sounds (corresponding to the different compasses of the human voice—Treble, Tenor, and Bass) may be represented within the limit of the stave, different clefs are employed, each of which alters the position on the stave of any given note.

The young Violinist need for the present learn only one clef: the Violin clef.  or 

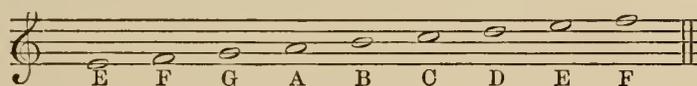
Its circle or dot is placed on the second line, and gives the name of G to the note occupying this place, for which reason it is called the G clef. If this clef is prefixed to the stave, the notes on the five lines are called:—

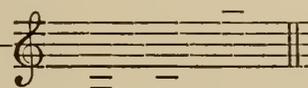


those in the four spaces

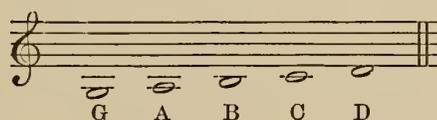


and the complete series of notes on lines and spaces, is:—

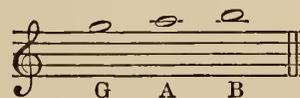


But as the compass of sounds possessed by the Violin extends farther than this, both above and below, it is necessary in order to denote these, to continue or extend the scale by using little dashes or “ledger lines”:—  on, under, or over which the additional notes are placed. These are

called:—



and



The following is the whole extent of notes which the scholar at this stage requires to know:—



These he must learn to name both in and out of their regular order, and he must be able to find the place on the stave for each one named by the teacher before he can proceed to what follows.

SECTION II.

ON THE MANNER OF HOLDING THE VIOLIN AND THE BOW.

(See Illustration. Second plate.)

THE Violin is rested upon the left collar-bone and held firm by the pressure of the chin on the Violin-holder; or, if this last is not used, by the pressure of the chin, placed partly on the sound-board to the left of the tail-piece, partly on the tail-piece itself. The left shoulder is slightly advanced so as to support the under part of the Violin, and to incline it towards the right side at an angle of from 25 to 30 degrees. (See Illustration; third plate, *Fig. I.*)

Inclination of the violin in reference to bowing.

Support of the neck between the thumb and fore-finger joint.

The neck of the Violin rests between the thumb and the forefinger of the left hand, and is gently steadied above the first joint of the thumb, and by the third joint of the forefinger, these maintaining sufficient hold, however, to prevent it from sinking down to the bottom of the hollow between the thumb and finger. (See left hand of *Fig. II.*, on third plate.)

Position of fingers, wrist, and arm.

The part of the hand near the little finger is brought as close as possible to the finger-board, so that this shorter finger may descend on the strings with the joints bent, as well as the others. The palm and the wrist must, however, be at some distance from the under part of the neck. The elbow of the left arm should be drawn inwards, until it is under the middle of the Violin, but it must not rest against the body, as then the Violin would sink too much in the direction of the neck. (See third plate, *Fig. II.*)

Disposition of the fingers on the bow.

The bow is held with all five fingers of the right hand. (Third plate, *Figs. III and IV.*, and the right hand of *Fig. II.*)

The thumb is placed with its point against the stick of the bow, close to the nut, opposite the middle finger. The stick should be so enclosed by the forefinger and middle finger that it rests in the hollows of their first joints. The third finger and little finger should be laid loosely on the stick; and the points of all four fingers so brought together that there is little or no space between them.

Graceful curve of the hand.

The hand is rounded off gracefully, so that there is no angular protrusion of any joint. (See third plate, *Figs. II and III.*)

Slight inclination of the bow towards the finger-board.

Position of wrist and elbow.

The upper part of the bow is now placed with the hair on the strings, at the distance of an inch from the bridge, the stick inclining a little towards the finger-board. The wrist must be raised, but the elbow lowered and close to the body.

The player's attitude should be dignified and unconstrained. (See second plate.) His face should be so turned to the music desk, that he reads the page over the bridge and the left hand.

SECTION III.

ON THE MOVEMENT OF THE RIGHT ARM.

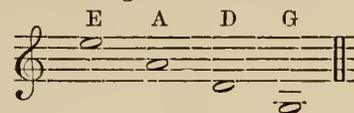
THE scholar will now begin to draw the bow slowly backwards and forwards from the upper third division to the bow-point. For these short strokes the back-arm remains quite quiet, and only the fore-arm moves to and fro in the direction of the bridge. The first requisite for regular bowing is that the bow should remain always parallel with the bridge and at a right angle to the strings. In order that the hand may be able to maintain it in this position, it is necessary to leave the bow free to oscillate between the thumb and second finger. It will then be seen that in a full down-stroke the stick advances by degrees towards the middle joint of the forefinger, while the little finger recedes; in the long up-stroke, on the contrary, it gradually descends again into the hollow of the first joint of the forefinger, the little finger resuming its original position.

Quietude of back arm in performing short strokes.

Bow always parallel with the bridge.

Freedom of bow between the thumb & second finger, a first principle in straight-bowling.

The following Exercises are intended to teach the short strokes on the open strings. But before he can begin these, the scholar must learn to name the four strings of the violin. The highest and smallest string is called E; the next A; the third D; and the fourth—a covered string—G:—



Production of tone.

The scholar must exert himself from the outset to produce a pure and full tone. As already observed, the first requisite for this is a straight bow, but it is also necessary to ascertain how great or how little, in proportion to the quickness of the bowing, should be the pressure of the bow on each of the four strings, to cause them to sound easily and clearly; and how near, on the different strings, the hair may approach the bridge. As regards the first, the rapidity of bowing should increase in proportion as the pressure of the bow on the strings becomes stronger; and as a thick string is harder to set vibrating by the bow than a thin one, the bow should not approach the bridge so nearly on the D string, for instance, as it may on the others; but, if the scholar can himself perceive the need of a fine tone, his own ear and experience will teach him, better than any theory, the niceties of bowing which best produce it.

The bow is either drawn downwards or pushed upwards: the first is called the down-bow (French *tiré*), the last the up-bow (French *poussé*): these are often expressed by the signs \square and \wedge , the former indicating a *down*, and the latter an *up* bow.

Directions for Exercise No. I.

The first note of the following exercise must be played with a down-bow, and the bowing is then alternately up and down to the conclusion. The bow-strokes must be all of equal length, and the notes of equal duration. Only, at those notes over which a pause (\wedge) is placed, the bow should be moved more slowly, so that these notes may be held twice as long as the others.

The teacher should place the pupil at his left side, so as to keep a watchful eye upon all his efforts. It will be necessary to insist on perfect conformity to the foregoing instructions, not only in the matter of bowing, but in the holding of the violin and the bow, and the whole attitude of the body.

The accompaniment to the exercises is intended for the use of the teacher, whose strict observance of time should cause the pupil to play his notes of equal length, and will also tend to awaken in him a feeling for rhythm.

No. 1.

Situation of elbow in bowing across the strings.

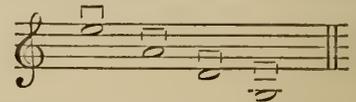
AS in the preceding exercise only the two highest strings were employed, the elbow could remain immovable in its place. But the case is otherwise in the following exercise, where the two lower strings are brought into use. At the second note, D, the elbow must be slightly raised; more still at the third note, G; while at A and E it resumes its former position. It must not, however, move to and fro with the fore-arm, but, together with the back-arm, remain perfectly steady, or the bowing would not be straight. Moreover, the elevation of the elbow should only be such as will bring the lower strings within reach of the bow.

The Violin must always retain its just position, its inclination to the right being the same whether the upper or lower strings are played upon.

Elevation of bow on the different strings.

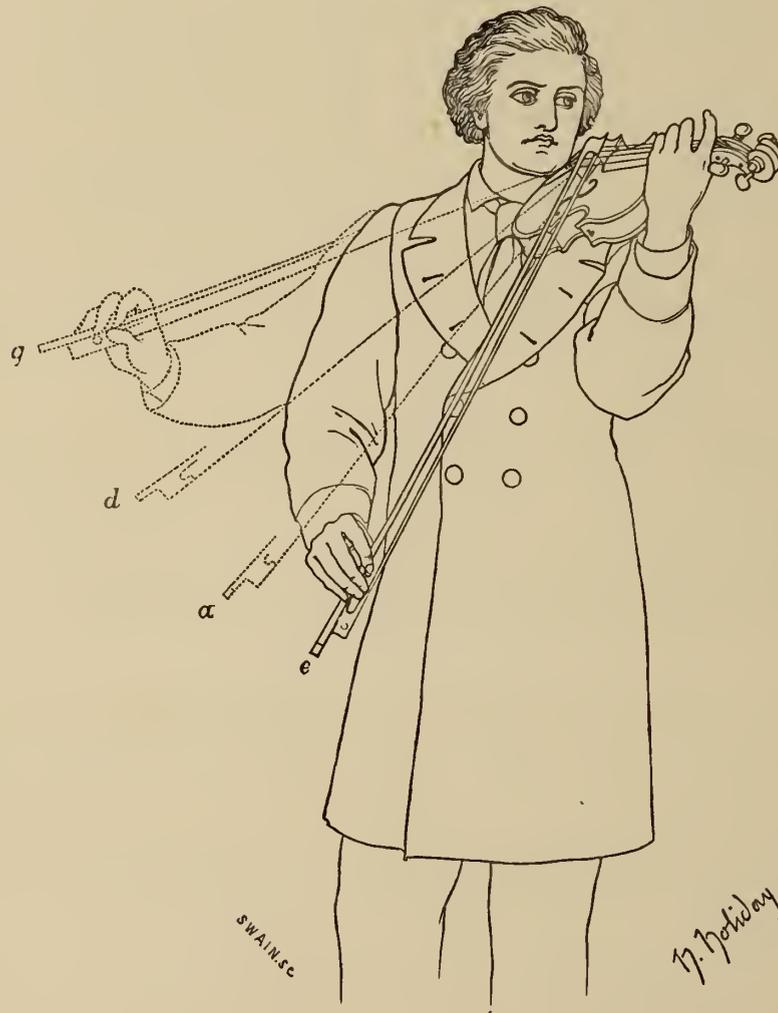
Without causing the scholar to attempt the example given him, or otherwise interrupting his pursuit of the short-stroke bowing, it will here

be well that the teacher should illustrate by long down-bows upon the open strings —



the four

elevations in which the action of the arm takes place, dwelling especially on the fact that the mechanism of the full stroke of bow is precisely similar on each string, differing only as to elevation. The elevations are indicated by the following woodcut.



Adhering simply to the management of the arm and bow practised in the first exercise, the aim now must be to pass from one elevation to another with the utmost precision. It may be deemed advisable to call but little attention to the raising or depressing of the elbow, mentioned in the author's text.

In double-notes, where two strings have to be played together, the pressure of the bow must be equally strong on both, so that one may not sound louder than the other.

No. 2.

tiré. *poussé.*

a d g a e a

tiré.

poussé.

IN the next Exercise a new difficulty has to be overcome, namely, the skipping from a lower to a higher string without sounding those which intervene. This is done by a rapid depression of the elbow at the moment of shifting the bow, but in such a way that the bow is not raised from the strings. The skipping from a higher string to a lower one is done similarly, by a quick raising of the elbow.

Let the remarks in the preceding note, concerning the bow elevations, be well considered here.

No. 3.

tiré. *poussé.*

dolce.

tiré. *poussé.* *tiré.*

WHEN the scholar has learned to play the short strokes with the upper third part of the bow, keeping them perfectly straight, and without any motion of the back-arm, he may then try the whole-bow strokes.

Management of the whole-bow strokes.

These cannot be done without movement of the back-arm. Let the up-bow be first attempted. The back-arm should be motionless while the first third of the bow is pushed up, but after that it must accompany the continuation of the stroke; thus, the elbow is advanced while the hand pursues its course in good form. When the nut has reached the strings (the bow moving always in a parallel line to the bridge), then the down-stroke is made, just in the reverse way. That is to say, the back-arm gradually recovers its former position, and then remains motionless, while the last third of the bow's length is drawn down.

The following notes will serve for the pupil's essay in this direction—

It will be necessary for the teacher to guide the scholar's arm in the first difficult attempts at whole-bowing. (Better than such aid will be a clear elucidation of the system of the bow, and frequent example by the master, showing the phases through which the arm passes, from the arched to the sunken wrist, in performing a long down-bow, and *vice versa*.)

Repetition of the foregoing Exercises in whole-bowings and at a slower pace.

For practice in these whole bows, the scholar should now repeat the three foregoing Exercises, playing them at a considerably slower pace (*Tempo*), because of the length of bow now to be given to each note.

The remarks which have already been made about the equal length of the notes, and the double length of those over which a pause is placed, hold good in the repetition of the Exercises.

It will be well to make the pupil time the progress of the bow in these full-length strokes.

Counting 1, 2, upon each note, a half-bow should be accomplished in each beat; the notes with a pause being counted 1, 2, 3, 4, and a quarter length of bow allotted to each beat.

The scholar must not proceed to the ensuing Section until he has acquired as much command of the bow as will enable him, without prejudice to its movements, to devote his undivided attention to the use of the fingers of the left hand.

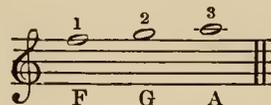
SECTION IV.

ON THE ACTION OF THE FINGERS OF THE LEFT HAND.*

Proper form of hand and fingers for stopping.

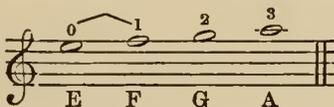
It has been already observed that the part of the hand below the little finger must be brought as near as possible to the finger-board, over which the fingers are made to bend gracefully, the palm and wrist being kept always at some distance from the neck of the violin. The forefinger should now be drawn back a little, and, in this position, descend on the E string, followed successively by the two next fingers, a little distance apart—the fleshy tips of the fingers pressing the string very firmly. This will

give the proper form of fingers for the notes which follow:—



Inequality of intervals—semitones and whole tones.

In order, however, to assist the scholar in ascertaining the exact place on the finger-board of each of these notes, he must learn that the distances between the seven notes with which he is acquainted, (C, D, E, F, G, A, B), are not all equal, but that two of the intervals are only half as large as the others; those between E and F, and B and C, technically termed semitones, in distinction to whole tones. Therefore, of the four notes now to be played on the E string, the two first, E and F, lie quite close together; while the intervals F—G, and G—A are just twice the distance apart. They must be stopped accordingly.



Fixed hold of the hand on the neck of the violin. Guidance for accurate stopping.

From the earliest stage in the use of the fingers it is of great importance to establish an undeviating hold of the hand on the neck of the violin. This subject will be more fully treated hereafter. For the present let the pupil observe that he places the lower joint of the forefinger against the nut, from which rest his hand must not be moved, while the fingers are left free for stopping. Thus situated, the first finger being lowered to the string in a hooked form will stop F; the second finger, falling naturally, will give G; the third finger, somewhat extended, will cover A. For the attainment of the notes in perfect tune, it is not sufficient merely to place the fingers mechanically in rotation. The intervals must be *mentally* measured; so that the stop of each note may become familiar, and the pupil may seek and find it as readily as the composer his type.

When the scholar, guided by his master's help and his own intelligence, has succeeded in stopping these notes in tune, he should, accompanied by the teacher, play the following exercise.

Playing in unison with the pupil.

The master should play in unison with the pupil until the intonation is made tolerably certain; then he should leave him to support the *Primo* alone, encouraging him to lend an attentive ear to the harmonic progressions constituting the accompaniment, to which he must attune his part.

Directions for Exercise No. 4.

For this exercise whole bows are employed, but the two notes connected by a slur (—) are included in one full stroke. An equal division of the bow should here be observed, so that each of the slurred notes receives a half bow's length. The notes marked W.B. are to be played with a whole bow; those marked S.st. with short strokes: The two detached E's are to be taken with the lower third division of the bow, the preceding note having brought the nut up to the strings; the two detached G's, on the contrary, are played with the upper third division of the bow, the pause note, F, having carried the down stroke to the bow-point.

* It is important to observe that the nails of the left hand should be so pared as to prevent their contact with the strings.

Intervals on the A string.



ON the A string the short space falls between B and C.



The first finger

will therefore be placed at some distance from the nut, the second finger will be very near the first, but the third will be farther from the second.

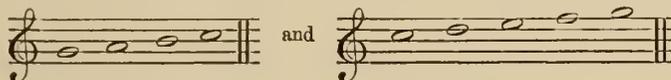
With a just position of the forefinger, in its relation to the nut, B will require a natural fall of the first finger, while C and D are situated on the A string, exactly opposite G and A on the E string, which have been already practised in the preceding Exercise.

Directions for Exercise No. 5.

When the scholar has learnt to stop these notes correctly, then let him play the following Exercise. The four first notes must be slurred together in one whole bow, a quarter of its length being allotted to each note. Those notes slurred in couples, and also those under a pause, are played in half bows (H.B.); the detached notes with short strokes (S.st.), these last with a steady back-arm.

Example of perfect intonation.

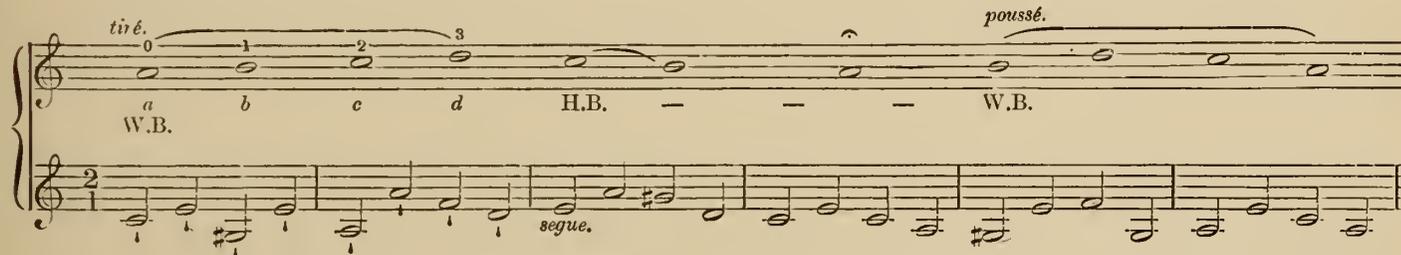
To cultivate perfect intonation must be a ceaseless effort. The professor should illustrate to the pupil, by the performance of some open intervals,—for example,



—the sonorous, vocal quality of a note or set of notes perfectly stopped, and the dulled vibration immediately produced by intonation the merest shade out of tune.

In the next exercise the first three stopped notes should command the accuracy of all those which follow.

No. 5.



Remarks on Exercise No. 6.

IN the following Exercise on both strings, the scholar must be heedful of the different positions of the first finger, which, as he knows, should, on the E string, be placed close to the nut, but, on the A string, at some distance from it. The notes marked * * show these two stops following immediately on each other. The half bows are to be played in the upper division of the bow.

Let it be remarked to the scholar that this Exercise contains only those notes practised in the two preceding exercises.

No. 6.

Intervals on the D string.

IN the D string the short space (semitone) occurs between E and F, under the first and second fingers: the stops are, consequently, just like those on the A string.

Intervals on the G string.

On the G string the semitone, B to C, is between the second and third fingers: the stops are, consequently, just like those on the A string.

the first finger must therefore be placed at a distance of a whole tone from the nut, the second at some distance from the first, but the third near the second.

The note A lies under the natural fall of the first finger, opposite B and E on the two higher strings; the lower B

demands a slightly extended fall of the second finger, while C will be found opposite G on the third string, and consequently in a direct line across the finger-board with thus

Directions for Exercise No. 7.

The next Exercise, on the two lowest strings, should be begun with whole bows; but from that point where each note demands a separate bow, short strokes are employed with a motionless back-arm.

Signe of Repetition.

The signs $\begin{array}{|c|} \hline \text{||} \\ \hline \end{array}$ and $\begin{array}{|c|} \hline \text{||} \\ \hline \end{array}$, which occur in the middle and at the end of the following Exercise, are called marks of repetition, and mean that the notes enclosed between them are to be played twice over. If such a sign has dots on only one side, thus— $\begin{array}{|c|} \hline \text{||} \\ \hline \end{array}$ or $\begin{array}{|c|} \hline \text{||} \\ \hline \end{array}$, then only such notes as are written on the dotted side have to be repeated; if it has dots on both sides, then both what precedes and what follows them is to be played again.

No. 7.

Exercise No. 8.

THE succeeding Exercise, on all four strings, is played throughout with whole bows, excepting the short strokes at the close, marked thus— (' ' ' ').

Only those notes already studied are here introduced.

No. 8.

First use of the fourth finger.

IN order not to multiply difficulties all at once, the little finger has not yet been used. It is now time for the scholar to learn how to place and to move this finger also. Like the others, it must fall down on the strings with both joints bent, and must never be placed flat, even on the G string. The first endeavour in this direction should be, to take E on the A string, so that it sounds exactly in unison with the open E: then, in the same way, the A on the D string: the D on the G string: and finally, the B on the E string. To supplement

these efforts, let the next Exercise be practised in half strokes, with the upper part of the bow.

As the pupil acquires facility of intonation in this Exercise, much thought should be given to the just elevations of the bow.

No. 9.

Course for overcoming a difficulty in extending the fourth finger

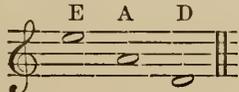
In some cases, owing to short fingers or smallness of hand, difficulty will be experienced in extending the fourth finger to the distant stops, without drawing away the hand from its proper position relative to the hold maintained at the nut. There will, too, be an inclination to throw out the curve of the wrist in a painful effort to gain length in the stretch of the little finger: this must be avoided, and we may adopt a helpful course. Play the following notes perfectly in tune; the hand being at its ease, and in correct form;

now extend the fourth finger, and aim for E,  allowing the hand to shift from the nut to such a degree, merely, as will enable the

fourth finger to plant itself firmly upon the right stop. Next, descend with these intervals,  delivering

the third and second fingers somewhat in a backward direction; by which process the third joint of the forefinger will again be lowered to the nut, settling in its just place at the note B. Repeat this course many times, keeping the fourth finger continually extended, and, little by little, endeavouring to reach the E, without letting forward the hand, or displacing its rest at the nut. This system could be pursued in the practice of the succeeding passage; great care being taken to raise the little finger perpendicularly from the string, not permitting it to *drag* off the stops.

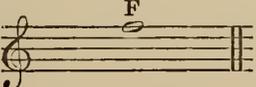
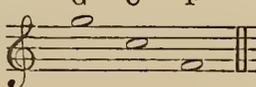
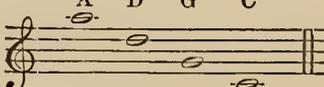
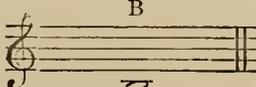
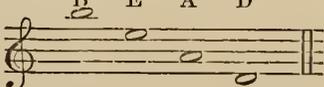
Exercises Nos. 10, 11 & 12.

IN the three following Exercises, designed for the practice of the four fingers on every string, the notes  are marked so as to indicate whether the stopped or open string is to be used.

Settled hold upon the neck of the violin; whereby a definite form is given to the delivery of the fingers in stopping.

By this time it may be hoped the pupil will have acquired a clear and practical notion as to the use and importance of maintaining a steadfast hold upon the neck of the violin. It will have been shown that, with the hand thus stationary, the delivery of the fingers receives a definite form; three modes being in constant use, viz., the *backward*, *normal*, and *extended stops*.

We may here classify, in this respect, all the notes hitherto practised.

Backward stop. 1st Finger.		Normal stops. 2nd Finger.		Extended stops. 3rd Finger.	
Normal stops. 1st Finger.		Extended stop. 2nd Finger.		Extended stops. 4th Finger.	

No. 10.

Violin part: *tiré.* 4 0 2 0 0 0 0 0 0 0
Piano part: W.B. S.St.

Violin part: 1 0 *tiré.* 0 0 0 0 0
Piano part: W.B.

Violin part: 0 4 *tiré.* 0 4
Piano part: S.St.

Violin part: 1 0 4 4 0 1 1 *tiré.* 4 0 1 4
Piano part:

Violin part: 0 1 4 0 1 *tiré.*
Piano part: W.B.

Violin part: 0 4 0 1st. 4 2nd.
Piano part: S.St. S.St.
1st. 2nd.

Notes over which $\boxed{1.}$ or $\boxed{1ma Volta.}$ is written, must be played in the order in which they appear; but in the repeat they are omitted, and those notes over which is placed $\boxed{2.}$ or $\boxed{2da Volta.}$ are substituted.

The bowing in the next Exercise must receive special attention. Employing about a third of the upper division of the bow, each note is made with a decisive, quick stroke; the bow halting an instant, and simultaneously relaxing its weight on the string, between each stroke. The wrist should be free; the action of the bow proceeding entirely from the lower arm. When playing the Exercise faster, the instant's space between each stroke disappears, but the management of the bow remains unchanged.

No. 11.

In the second part of the following Exercise the pupil must observe a strict economy of bow; the apportionment of which must be such as to give each note under the long slur its full duration—the tone being always pure.

No. 12.

tiré.

poussé.

tiré.

Before proceeding to the next Section, the master should cause the pupil to practise the preceding Exercises, especially the three last, until he can with certainty stop in tune all the notes comprised in them. By degrees, as he acquires facility with his left hand and dexterity in bowing, the Exercises may be taken rather faster, but only such an increase of speed should be adopted as will allow him to play them through in strict time and without hesitation.

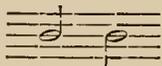
The advance is so gentle in the difficulties of the last few Exercises and the early numbers of Sect. VI, that with a firm purpose on the part of the pupil to successfully retrace his steps some little way back, the delightful *tunes* of the new Section may be proceeded with without much delay. They are, in succession with the foregoing Exercises, so progressive in character, that the practice of them must serve to the same end.



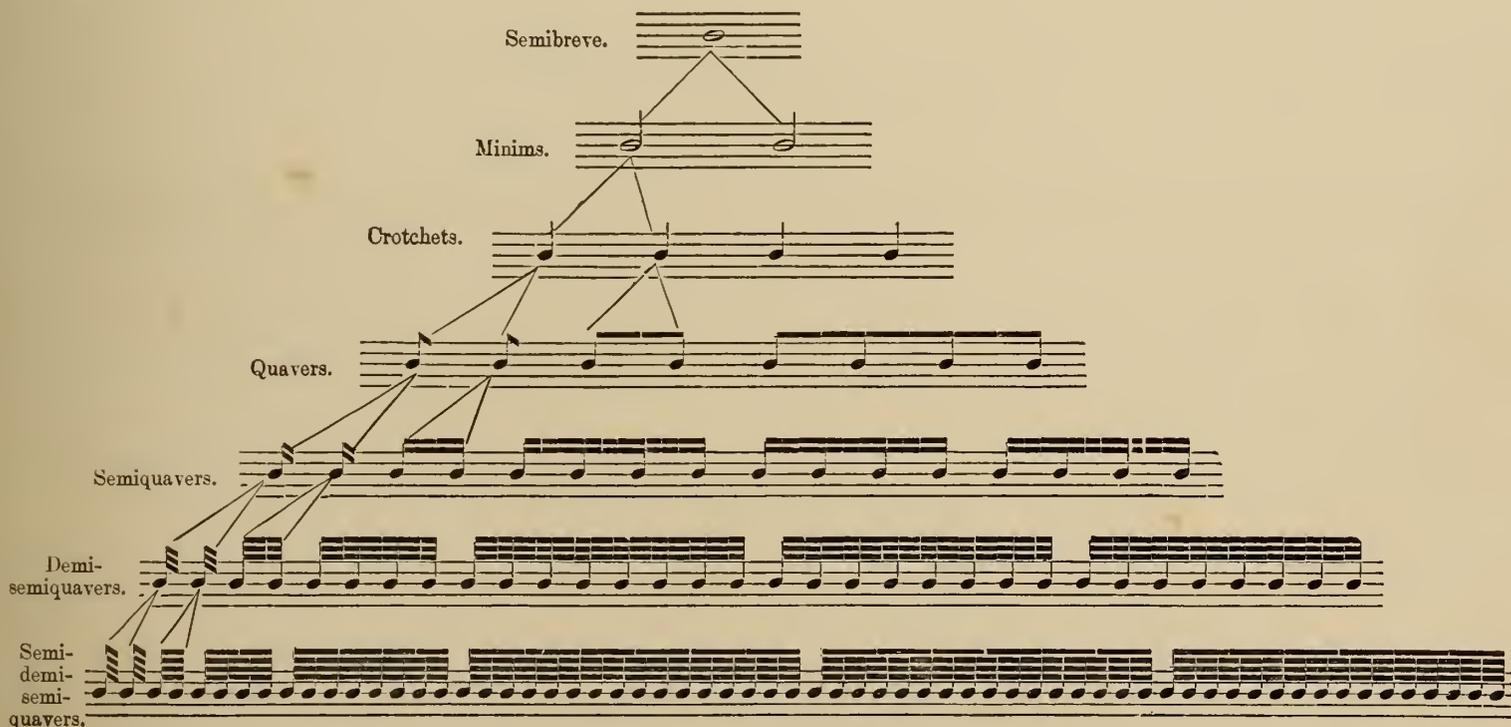
The master must observe most carefully that the scholar does not for a moment depart from the proper attitude, nor from the right way of holding the violin and the bow, and that he does not contract any bad habits, such as allowing his violin to sink down, raising his shoulders, making grimaces, breathing loud, and such like.

SECTION V.

OF THE SHAPE AND DURATION OF NOTES AND RESTS.

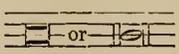
Up to this time the scholar has made acquaintance with notes in reference only to their position on the staff, and to their pitch, as determined by the clef prefixed; he must now learn to know the various shapes by which their value in relation to time is indicated. The note  with which the Exercises have made him familiar, is a whole note or *semibreve*. A stroke added to it  makes it a half note, or *minim*; if, besides the stroke, the head of the note is filled in,  it becomes a *crotchet* ($\frac{1}{4}$ note); if a tail is added to this  it is a *quaver* ($\frac{1}{8}$ note); with two tails  it is a *semiquaver* ($\frac{1}{16}$ note); with three tails  a *demisemiquaver* ($\frac{1}{32}$ note); with four tails  a *semi-demisemiquaver* ($\frac{1}{64}$ note).

The following table serves to show their comparative value.



The diagram illustrates the comparative value of musical notes through seven staves. At the top is a single *Semibreve* note. Below it, two *Minims* notes are shown, with lines indicating they equal the duration of one semibreve. The next staff shows four *Crotchets* notes, equal to two minims. The fourth staff shows eight *Quavers* notes, equal to four crotchets. The fifth staff shows sixteen *Semiquavers* notes, equal to eight quavers. The sixth staff shows thirty-two *Demi-semiquavers* notes, equal to sixteen semiquavers. The seventh staff shows sixty-four *Semi-demisemiquavers* notes, equal to thirty-two demi-semiquavers. This visualizes how the number of notes doubles at each level, while their individual duration halves.

It can be seen by this, that two minims, or four crotchets, or eight quavers, &c., &c., are equal to one semibreve; and that, therefore, minims must be played twice as fast as semibreves, crotchets twice as fast as minims, and so on, through all the notes of decreasing value, doubling the speed at each, so that at last 64 semi-demisemiquavers occupy no more time than one semibreve.

In former days, notes were used of other shapes and values; but the only one of these which ever occurs in modern music is the *breve*  which is equal to two semibreves.

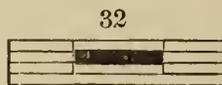
If silence is required, this is indicated by signs called *rests*. For every length of note there is a corresponding rest, as here represented :



It must be observed that the semibreve rest  denotes a whole bar's silence, not in four-crotchet time only, but in every other measure.

When several bars' rest occur, they are commonly indicated as follows :—



A still greater number, simply thus : 

SECTION VI.

OF BARS; DIFFERENT SPECIES OF TIME, AND DEGREES OF MOVEMENT.

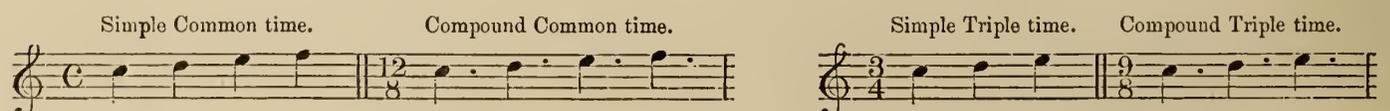
MUSICAL composition is constructed upon a system of *Time*, establishing, first,—the length of individual sounds and rests ; and secondly,—the grouping of notes, or notes and rests, into short sections of equal value, enclosed between perpendicular lines, called bars, whereby balance is given to musical phraseology : example—



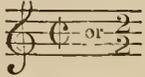
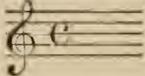
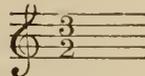
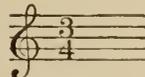
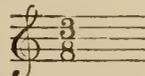
Every bar is divisible into equal portions, called *beats*. The number and value of beats in a bar is indicated by a *time-signature*, placed on the staff ; ruled by which, every bar is of exactly equal duration, into whatever number of notes and rests the beats may be subdivided.

There are two species of time, viz—*Common* and *Triple*. Common times are those which may be divided into two equal parts. Triple times are such as may be divided into three equal parts. These are either *Simple* or *Compound*. Simple measures are those in which each unit or beat of the bar maintains its original value.

Compound measures are formed upon one or other of the Simple Common, or Simple Triple Times, each beat of the *Simple measure* now receiving an increase of half its original value, represented by a dot affixed to the note. Instance—

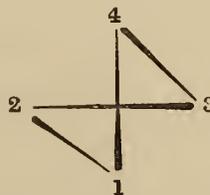


GENERAL TABLE OF TIME SIGNATURES.

SIMPLE COMMON TIMES.		COMPOUND COMMON TIMES.	
Allabreve, or two minim		Six crotchet	 formed upon C , or $\frac{2}{2}$
Four crotchet		Twelve quaver	 formed upon C
Two crotchet		Six quaver	 formed upon $\frac{2}{4}$
SIMPLE TRIPLE TIMES.		COMPOUND TRIPLE TIMES.	
Three minim		Nine crotchet	 formed upon $\frac{3}{2}$
Three crotchet		Nine quaver	 formed upon $\frac{3}{4}$
Three quaver		Nine semiquaver	 formed upon $\frac{3}{8}$

It will be seen that the semibreve is the standard of time measurement, in modern music; the time of a composition is therefore denoted by figures indicating the number of aliquot parts of a semibreve which each bar contains. Thus, $\frac{2}{4}$ signifies two-fourths of a semibreve (two crotchets) in a bar; $\frac{6}{8}$ signifies six eighths of a semibreve (that is, quavers or their equivalents) in a bar.

To execute the various lengths of notes in their exact proportion, so that each beat may be of just and equal length, and the whole bar be perfectly balanced, is to play rhythmically—which is commonly called *playing in time*. This the pupil has next to acquire. His perception of the different measures of time will be greatly assisted if the teacher instructs him as to the mode of *beating time*. This consists in a visible but inaudible indication of the beats of the bar, effected by a movement of the right hand, which, raised gracefully in the air, describes certain figures indicative of the required measure. The motion of the hand in making each beat should be quick and decisive; the hand being held stationary between the beats when the duration of these (in the slower *tempi*) renders it necessary. If four beats have to be indicated, the first is given downwards, the second to the left, the third to the right, and the fourth upwards. The following figure will make this clearer—



If there are three beats they are given as follows—



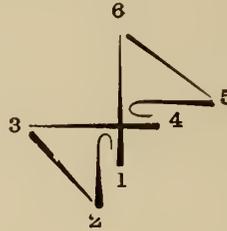
If only two beats, the first is given downwards, and the second upwards.



These modes of beating time are thus appropriated—

Four beats.	Three beats.	Two beats.
$\frac{12}{8}$	$\frac{3}{2} \frac{3}{4} \frac{3}{8} \frac{9}{8}$	$\frac{2}{4} \text{C} \left(\text{or } \frac{2}{2} \right) \frac{6}{4} \frac{6}{8}$

When a composition, bearing the time signature of $\frac{6}{4}$ or $\frac{6}{8}$, is to be performed at a slow pace, so that it becomes necessary to indicate singly all six divisions of the measure, then the first two beats are given downwards, the third to the left, the fourth and fifth to the right, and the last upwards.



If, on the contrary, a composition in C ($\frac{4}{4}$) time is to be played very fast, only two beats are made in each bar; and, in the case of a rapid *tempo* in $\frac{3}{4}$ or $\frac{3}{8}$, one beat only, on the first of the bar, is given.

In order that the species of time in which a composition is written may be more distinctly felt, certain accentuations must be observed. These are *primary* and *secondary* accents. In four-crotchet time these fall upon the first and third beats of the bar. In six-quaver time upon the first and fourth beats. In two-crotchet time the secondary accent disappears, and the first beat only is accented; the same rule applying to three-crotchet time.

The degree of movement—slow, moderate, or fast pace—required in a musical composition, is expressed in Italian. This indication is placed above the staff. For the present, the student need only acquaint himself with the following terms:—

Adagio—very slow.

Andante—moderately slow.

Allegretto—rather quick.

Allegro—quick.

Presto—very quick.

The other words which are used to indicate pace, as well as those which have reference to the character of the composition and the manner in which it should be performed, will be learned later on.

As these indications of pace are merely verbal, they are necessarily vague, and the precise intention of the composer could formerly only be guessed at by the character of the composition and the nature of its phrases and rhythm. Often it was not ascertained until the composition had been played many times through; sometimes it was entirely misunderstood. This deficiency led to the invention of the Metro-

nome, by means of which the pace can now be determined with the greatest accuracy. The Metronome of Maelzel is the most widely known, and for the last 13 or 14 years* it has been the custom to mark in reference to it the pace of all compositions, while retaining in addition the technical Italian words. For instance, "*Andante*, ♩=66, M.M. (Maelzel's Metronome)" signifies that when the Metronome is adjusted to degree 66, and is set in motion, the crotchets of the bar should be timed exactly with its beats.

The following studies are marked after this plan.

To initiate the pupil's next attempt the teacher should play to him the ensuing Exercises, Nos. 13 to 18, affording, in several species of time and in various rhythms, a practical illustration of the divisions of the bar, its accentuation, and the equal duration of one bar with another. He should be encouraged to beat time to this performance (according to directions already given) and count the beats aloud, in order that he may be the more sensible of the changes of beat in the different measures, and perceive clearly the parts of the bar. In his own practice of these Exercises, and especially when absent from his master, he may adopt the assistance of the metronome for keeping an exact measure.

With a view to settling the position of the hand for *just intonation*, preparatory notes will be found prefixed to each Exercise in this Section. The pupil should play these immediately before commencing the Exercise, taking great pains to stop them perfectly in tune; as upon the accuracy of these notes should depend a just calculation of stop for all the intervals occurring in the Exercise. The tendency to draw the hand from the nut, especially in using the fourth finger, must be strenuously guarded against. Any departure from a steadfast position in this respect will derange the intonation; and in this case the hand must be re-adjusted, and the preparatory notes again played.

The practice of the subjoined scale should intersperse the scholar's pursuit of the Exercises contained in the present Section.

A single staff of music in C major, 4/4 time. It contains a scale exercise starting on C4. The notes are: C4 (half note), D4 (quarter), E4 (quarter), F4 (quarter), G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), B4 (quarter), A4 (quarter), G4 (quarter), F4 (quarter), E4 (quarter), D4 (quarter), C4 (half). There are fingerings: 0 above C4, 0 above D4, 0 above E4, 4 above F4, 4 above G4, 4 above A4, 4 above B4, and 4 above C5.

H.B. (upper division).

It is to be hoped that throughout his course of study the pupil will follow up the teacher's instruction with reflection of his own, induced by a habit of carefully reading the text, so that he may cause his fingers and bow to act from his own understanding, while matters of theory occupy his thought amongst other items of his daily learning.

Preparatory notes—

A single staff of music in C major, 4/4 time. It contains four quarter notes: C4, D4, E4, F4. There is a '0' above the C4 note.

H.B.

No. 13.

Andante. ♩=66, M.M.
tiré.

Two staves of music. The top staff is in C major, 4/4 time, with a tempo marking of *Andante* and a metronome marking of ♩=66, M.M. The first measure is marked *tiré.* The notes are: C4 (half), D4 (quarter), E4 (quarter), F4 (quarter), G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), B4 (quarter), A4 (quarter), G4 (quarter), F4 (quarter), E4 (quarter), D4 (quarter), C4 (half). There are fingerings: 4 above F4, 0 above G4, 0 above A4, and 0 above C5. The bottom staff is in C major, 4/4 time, with a tempo marking of *Andante* and a metronome marking of ♩=66, M.M. It contains a scale exercise starting on C4. The notes are: C4 (half), D4 (quarter), E4 (quarter), F4 (quarter), G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), B4 (quarter), A4 (quarter), G4 (quarter), F4 (quarter), E4 (quarter), D4 (quarter), C4 (half). There are fingerings: 4 above F4, 4 above G4, 4 above A4, and 4 above C5.

W.B.

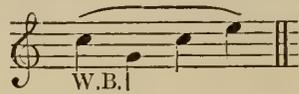
Two staves of music. The top staff is in C major, 4/4 time. The notes are: C4 (half), D4 (quarter), E4 (quarter), F4 (quarter), G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), B4 (quarter), A4 (quarter), G4 (quarter), F4 (quarter), E4 (quarter), D4 (quarter), C4 (half). There are fingerings: 4 above F4, 4 above G4, 0 above A4, 4 above B4, and 4 above C5. The bottom staff is in C major, 4/4 time. The notes are: C4 (half), D4 (quarter), E4 (quarter), F4 (quarter), G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), B4 (quarter), A4 (quarter), G4 (quarter), F4 (quarter), E4 (quarter), D4 (quarter), C4 (half). There are fingerings: 4 above F4, 4 above G4, 4 above A4, 4 above B4, and 4 above C5.

S.St. W.B.

*The Author wrote in 1832.

HITHERTO the bowing has been limited to whole bows, half bows, and short strokes. In the subsequent Exercises, however, strokes of all lengths are necessary, taken with the upper, middle, or lower part of the bow. These will be indicated as follows:—half bows with the upper division of the bow, H.B.u.; half bows with the lower division, H.B.l.; half bows with the middle division, H.B.m.; third part strokes, 3^dP.st, or 3^dP.l. (lower), 3^dP.u. (upper); short strokes, S.St.u. l. or m. The rules for the movement of the right arm and hand for these various bowings are included in those for whole bows.

The pupil must follow out very exactly the directions given in each Exercise respecting the order in which the *down* and *up-strokes* occur; attaching, also, the greatest importance to a *precise apportionment of the bow*, by which is meant, the various lengths and divisions of the bow employed in the performance of different rhythms. A simple instance, quoted from the foregoing Exercise, will show that the length of

bow involves the speed at which it passes over the string: the four notes  demand but half the speed of bow

used for the two first notes of the same bar when it re-occurs bowed thus— 

The strokes of various specified lengths must each receive the fullest share of bow allotted to them: in the whole stroke the bow should pass from end to end of its extent.

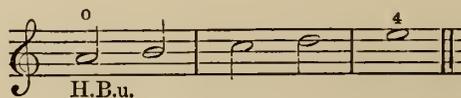
As facility is gained in the management of the bow, the strokes may approach somewhat nearer to the bridge, by which a more powerful tone will be produced. Purity of tone, however, must be the first and ultimate aim. It should be remembered that the bow's proximity to the bridge, as, likewise, the amount of pressure of the bow on the string, is dependent upon the rapidity at which a stroke proceeds, and also, to some considerable degree, upon the string employed.

At the juncture of the strokes the change of bow must be so close and smooth as to render any break imperceptible. This beauty in violin playing only long study can attain, but it ought from the earliest to be striven for. A chief requisite lies in the instantaneous relaxation of the weight of the bow on the string with every return stroke.

With reference to the left hand, the fingers should fall to the string with vigour, pressing firmly each stop.

Upon the acquirement of *true intonation* the student may hinge much else of promise for his advancement. Careful notice of the situation of the stops, classified on page 25 as *backward*, *normal*, and *extended*, will be of material assistance.

The professor's zeal in testing the pupil's intonation by playing in unison with him will be invaluable. This aid should be continued over a lengthened period. In *altissimo* passages the test may be effected by the master taking the notes an octave lower.

Preparatory note— 

No. 14. *Andante.* $\text{♩} = 88.$ *tiré.* 

ON proceeding to a different time, it will be well if the scholar beats the measure before playing.

Preparatory notes—

Where two successive stops lying upon adjacent strings are taken by the same finger, they should be stopped simultaneously. Instance the notes marked * * in the next Exercise. This applies, however, only to the broader-tipped fingers.

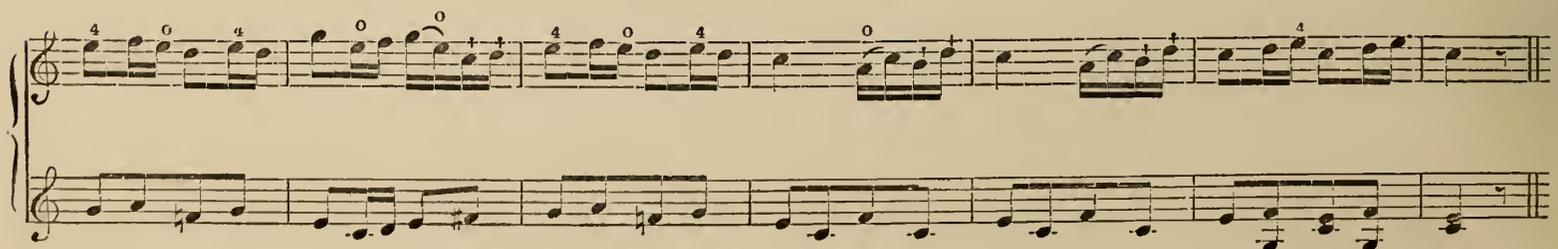
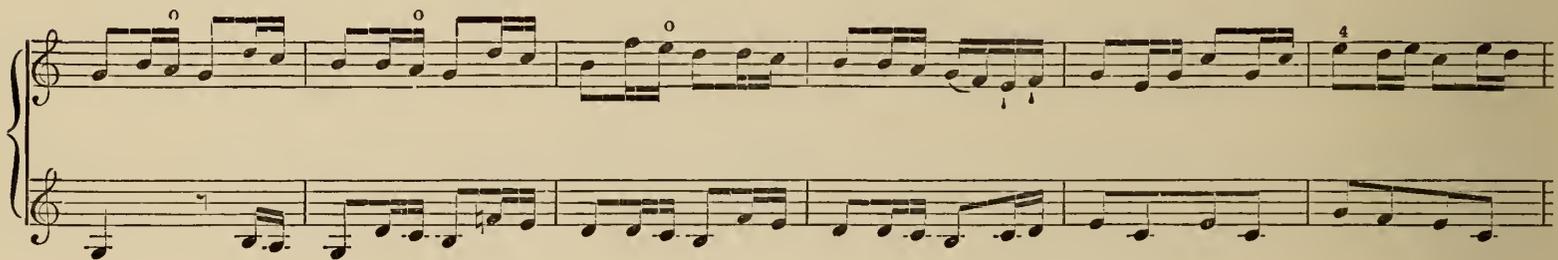
No. 15. *Adagio.* ♩ = 50.

THE next Exercise begins with an incomplete bar. In such cases the opening notes usually fall upon an unaccented part of the bar, and should be so bowed as to bring the primary accent of the following bar under a down-stroke, which has more weight than the up-stroke. Hence arose the old rule that every bar should begin with the down-bow and end with the up-bow. The modern style of playing, however, renders many deviations from this rule necessary.

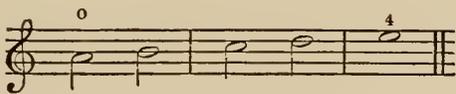
The manipulation of the bow in the following Exercise resembles that employed in Exercise No. 11. The two first notes are bowed so that the accented quaver receives a smart down-stroke of a full third of the bow; the order of bowing for the next three notes being simply reversed. The Exercise should at first be taken somewhat slower than the *tempo* marked, but the proper speed should be adopted as soon as practicable, when the pupil must endeavour to impart to the music its true lively character, a secret of which will be found to be a *just observance of accent*.

Preparatory notes— 

No. 16. *Allegretto.* ♩ = 92.
tiré.



Preparatory notes—



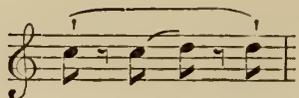
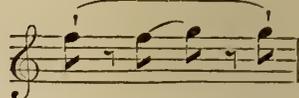
No. 17.

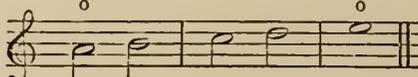
Andante. ♩ = 100.

tiré. 4



tiré. *poussé.* *tiré.* *poussé.*

IN the next Exercise, at the 5th and 13th bars,  and  the bow is raised from the strings at the quaver rests, and the stroke continued in the air, so that, at the conclusion of the bar, the whole length of the bow is completed.

Preparatory notes— 

No. 18. *Adagio.* *poussé.* ♩ = 96.

THE following Exercise is played throughout with the upper third division of the bow, and with a steady back-arm.

A free wrist is essential in bowing this Exercise, which should be first practised at a moderate pace, so that the elevation of the bow on the different strings may be carefully regulated. As a quicker pace becomes possible, special attention must be given to the simultaneous action of the bow and fingers in the detached notes. The bowing must not approach too near the bridge.

The dashes (-) which, in slower music signify the notes are to be short and marked, denote, as used in the following Exercise, that separate strokes are intended, in distinction to slurs.

Preparatory notes— 

No. 19.

Allegro. ♩. = 76.
poussé.

3! P.St.

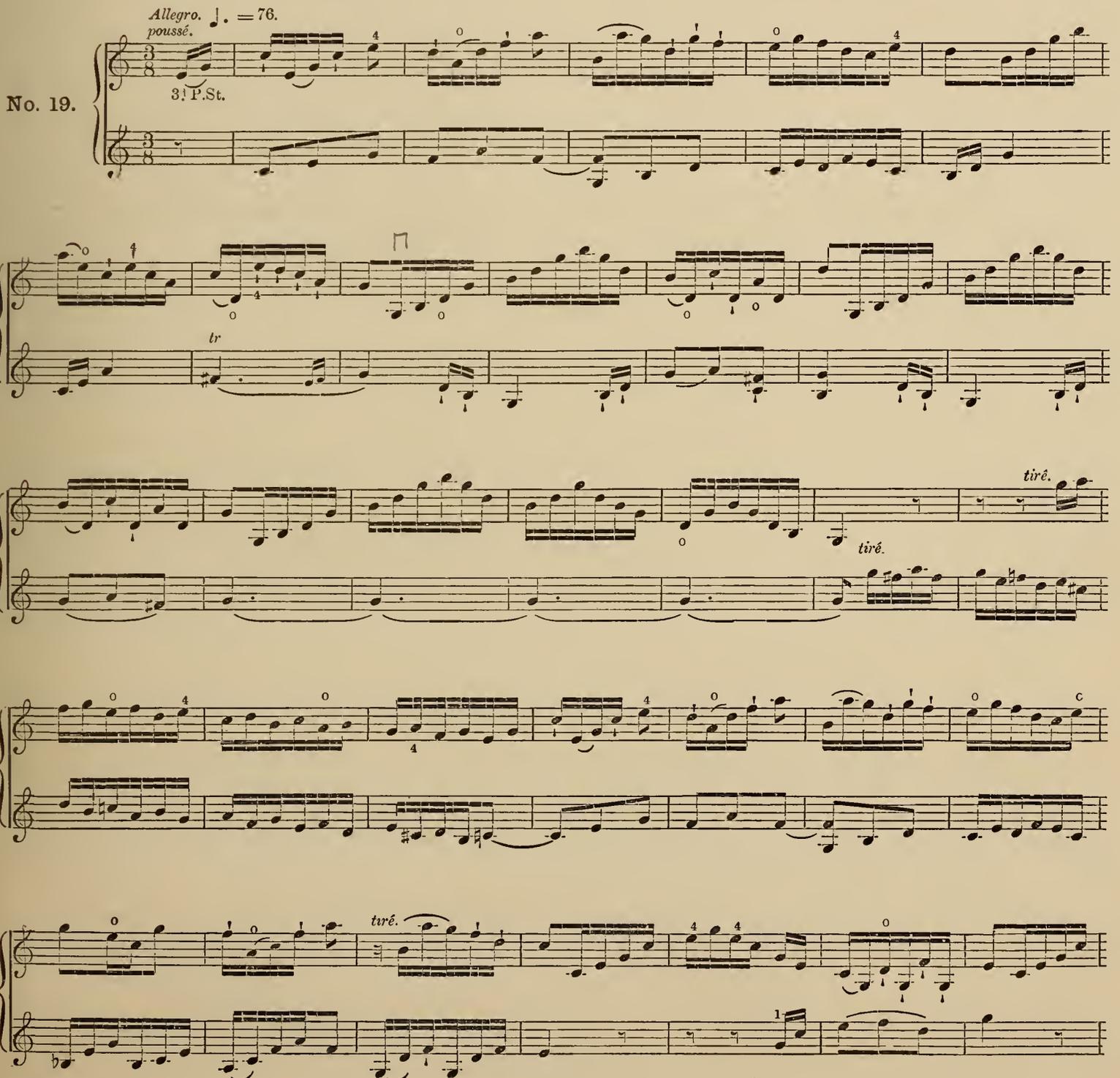
tr.

tiré.

tiré.

tiré.

tiré.





Choice of familiar airs for the Pupil's recreation.

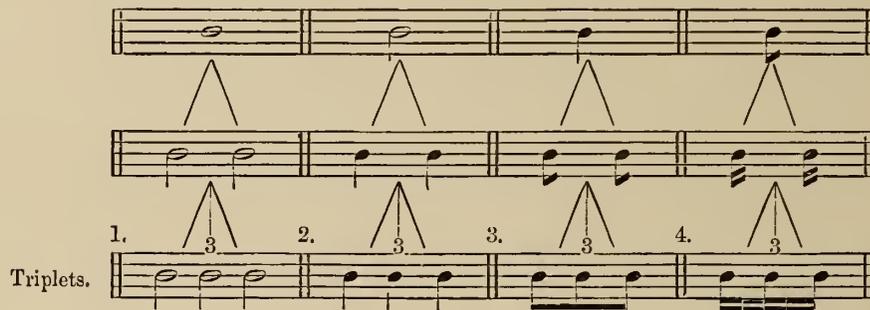
In the case of youth, or those whose playing of the Violin is intended merely as a recreation, when the Exercises of this Section are adequately mastered, two or three simple melodies, familiar to the pupil, but always of a noble order, might be selected for his study. These should be carefully prepared in regard to bowing and fingering (some slight marks of expression could be added) according to the system exemplified in the last seven Exercises. For such use a collection of tunes is issued by the Publishers of this School.*

For earnest students whose goal is far ahead, but to be reached, it will be held advisable to proceed a stage further before turning aside from the direct path pursued in the Exercises. Though harm cannot come of endeavouring to give beauty of tone to one or two favourite tunes.

SECTION VII.

OF TRIPLETS AND SEXTUPLETS, DOTTED NOTES AND RESTS, TIED NOTES AND SYNCOPATIONS.

THE division of a note into three instead of two equal parts forms a Triplet.



The first of these is called a minim-triplet; the second, a crotchet; the third, a quaver; and the fourth, a semiquaver-triplet. They are distinguished from other groups of notes of a similar appearance by the figure $\frac{3}{}$ which is placed above them. In quaver and semiquaver triplets this $\frac{3}{}$ is often omitted, or is only put over the first triplet of a series, as they are easily recognized by their being grouped

together in threes. Often a rest takes the place of one of the notes:

Sometimes two of the notes are expressed in one:  If each note of a Triplet is subdivided into two, a Sextuplet is the result:

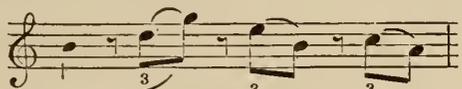


* "Airs and Ditties" for young Violinists, adapted with accompaniment for Pianoforte by the Editor. (Boosey and Co.)

It is common to find two triplets grouped in one, and incorrectly marked with a 6, as a Sextuplet. The distinction between them is, that, in the case of triplets, the accents fall on the first and fourth notes; in

the sextuplet they fall on the first, third, and fifth notes: 

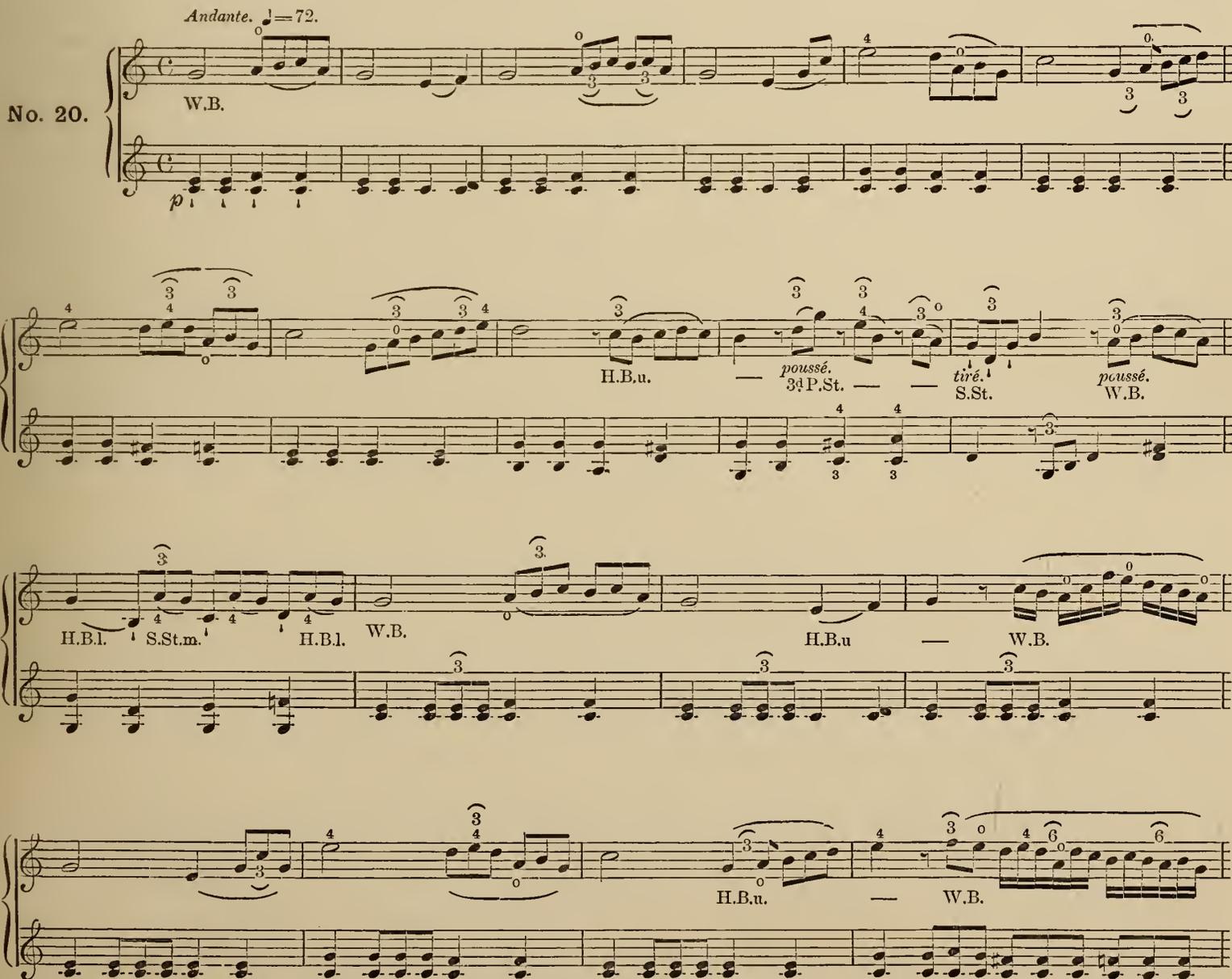
THE following Exercise is intended for the pupil's study of triplets and sextuplets. These are, therefore, mixed up with other groups of notes. In the 10th, 21st, and 22nd bars, there occur several triplets,

each beginning with a rest: 

lost, they must all, according to the old rule, be played with an up-stroke. The bow is raised from the strings at each rest, drawn back in the air, and each triplet is begun afresh with the bow-point.

This Exercise affords ample scope for producing a fine and full tone. The bow should *cleave* to the string in the long-drawn strokes; the distance from the bridge to the inner edge of the hair varying from two thirds of an inch to somewhat less. In playing upon the D string this space must be slightly augmented.

No. 20. *Andante.* $\text{♩} = 72.$



AS already shown, a dot lengthens by one half the duration of any note after which it is placed.

A dotted minim is, therefore, equal in time to three crotchets; a dotted crotchet to three quavers.

If there are two dots after a note, the value of the second dot is half that of the first :

The same applies to dots placed after rests.

The first dot is of the value of half the rest; the second dot of half the first dot.

Where a note cannot be prolonged by a dot, either (1) because the desired prolongation is less than half the length of that note, or (2) because a bar-line intervenes where the dot should come, a second note of the requisite length is added, and the two are joined by a *tie* or *ligature*, —; both notes are then played as one.

In the case of the intervening bar-line (3) it is not uncommon to find a dot at the beginning of the second bar, instead of the ligature:

THE following Exercise contains single and double-dotted notes and rests, as well as tied notes.

In the 15th bar  there occurs a bowing which is new to the scholar. Two

unison notes have to be played in one bow, each being heard distinctly, as if performed in a separate stroke. The bow, therefore, has to pause an instant between the two notes. This break must not, however, be of longer duration than a demisemiquaver rest.

It is a common fault with beginners not to hold dotted notes long enough, and so to hurry the *Tempo*. A master cannot be too strict with regard to this failing.

This Exercise should be played with rather a light, facile bow, the tone, however, being well sustained. In the long and short detached notes—  and again,  &c., the semiquaver must be played with a slight and rapid down-stroke, care being taken not to emphasise the note.

The pupil must seek to give an *exactly balanced bar*, and to render the rhythms well defined.

No. 21.

Andante. ♩ = 83.







WHEN two notes are tied together several times in succession, the first note of each couple falling on the unaccented, the second on the accented beat of the bar, they are called *syncopated notes*, or *syncopations*:

If the tied notes are of shorter duration, and occur within the bar-lines, they are contracted into one; the tie, in this case, binds the contiguous halves of two beats:

As the characteristic of syncopation consists in the tying of two notes, so that the bar loses its regular accent, the habit, so common with violinists, of marking the second tied note by pressure of the bow,  is wrong, as it destroys this distinguishing peculiarity of syncopation.

The following composition affords the scholar an opportunity of exercising himself in the proper division and performance of syncopations.

No. 22. *Andante.* ♩ = 92.
tiré.

Further practice
of the preceding
Exercises.

It is important the pupil should gain thorough mastery over the last ten Exercises, as a ground-work for further advancement. Calling to mind all he has at present learnt of the minutiae of bowing and fingering, and having full regard to intonation, time, and a graceful attitude, he should select three or four of the shorter Exercises, and study to make of them a model performance. One of the simplest of these he should commit to memory, and in playing it should place himself before a mirror, that he may observe his position in all particulars.

Let it be remembered, that, while the aid of the Metronome is very useful for keeping a steady time, it must not be too constantly employed, to avoid a stiffness and formality in the playing.

Much advantage would be afforded the pupil if, in his practice alone, the accompaniment to the lessons were occasionally played for him upon a well-tuned pianoforte.

SECTION VIII.

OF SCALES, MARKS OF TRANSPOSITION, SIGNATURES (KEYS), INTERVALS AND COMMON CHORD. MELODIC INDEX TO MAJOR AND MINOR MODE.

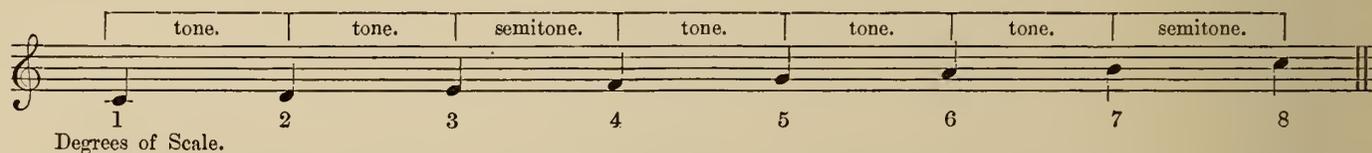
THE natural, ladder-like succession of sounds, C, D, E, F, G, A, B, to C again; or the regulated ascent and descent by *tones* and *semitones* from any given note to its *octave* above or below—



There are two principal species of Scales—that called the *diatonic* or natural scale, in which the interval of the octave is divided into eight degrees, comprising five whole tones and two semitones; and that called the *chromatic* or artificial scale, wherein the octave is divided into twelve semitones.

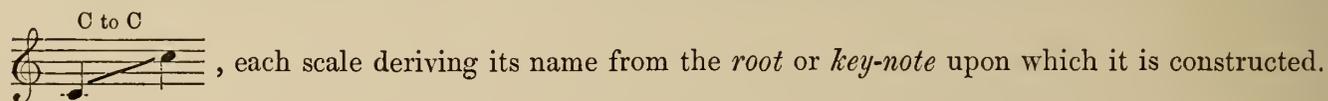
The diatonic scale is of two kinds; termed the *major* and *minor modes*. They differ one from the other in the position of the tones and semitones of which they are composed.

In the *major mode* of the diatonic scale the semitones are situated between the third and fourth, and the seventh and eighth degrees of the scale.



The position of the semitones in the *minor mode* of the diatonic scale, and the relation of the minor to the major scale, will be shown presently.

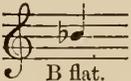
Major or minor scales may be formed upon any of the twelve semitones contained in the octave

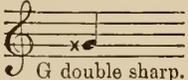


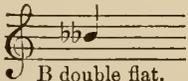
In order to represent all the twelve semitones, and to effect the necessary succession of tones and semitones throughout the different scales, certain characters are employed, by means of which the pitch of the natural notes, C, D, E, F, G, A, B, may be elevated or depressed: these characters are as follows—the *sharp* (\sharp), which, prefixed to a note, raises it half a tone; the *flat* (\flat), by which a note is lowered half a tone; the *double sharp* (\times), which elevates a note already sharpened one half a tone higher; the *double flat* ($\flat\flat$), by which a natural note is depressed two semitones. To restore a note which has been

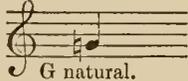
sharpened or flattened to its original pitch, the character (♮), termed a *natural*, is employed. Compound characters are used to restore double sharpened or double flattened notes to their degree as simple sharpened or simple flattened notes; thus, in contradiction of X we have $\sharp\sharp$; in contradiction of $\flat\flat$, $\natural\flat$. These characters are termed, comprehensively, *marks of transposition*; their individual influence upon notes to which they are prefixed may here be illustrated—

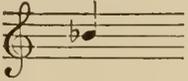
The natural note  elevated half a tone, becomes  G sharp.

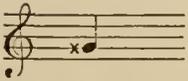
The natural note  depressed half a tone, becomes  B flat.

Raising  yet one half tone  is obtained.

Depressing  yet one half tone  is obtained.

 is contradicted by  G natural.

 is contradicted by  B natural.

 is lowered half a tone thus— 

 is raised half a tone thus— 

The sharps or flats required for adjusting the intervals of the various diatonic scales are grouped together on the staff and placed next to the clef. In this position they form the *signature* indicating the *key* in which a piece of music is composed, and are termed *essential marks of transposition*; while sharps, flats, double sharps and flats, and naturals, occurring in amidst the notation of a composition, are called *accidentals*.

The scales subjoined are merely intended for the pupil's perusal, not for practice.

It will be seen that, starting with the natural scale of C, the scales requiring sharps for their signature come next in order. The first of these, that of G, with one sharp, takes for its root or *tonic* the fifth note, termed the *dominant*, of the C scale. Similarly, in the five scales which follow, each succeeding scale takes for its key-note the dominant (fifth degree) of the scale preceding.

TABLE OF MAJOR SCALES.

Scale of C, without signature.

1. 

Scale of G, with one sharp.

2.

Scale of D, with two sharps.

3.

Scale of A, with three sharps.

4.

Scale of E, with four sharps.

5.

Scale of B, with five sharps.

6.

Scale of F#, with six sharps.

7.

The first scale of those employing flats for their signature, is that of F, with one flat. This scale takes for its key-note the fourth degree, called the *subdominant*, of the C scale; each succeeding scale forming itself upon the subdominant (fourth note) of the one preceding.

Scale of F, with one flat.

8.

Scale of Bb, with two flats.

9.

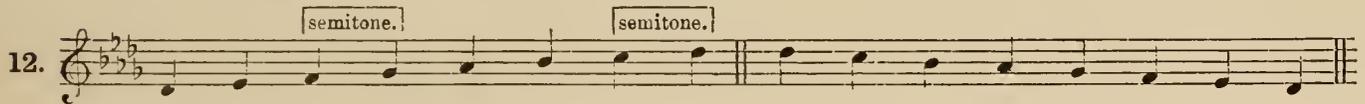
Scale of Eb, with three flats.

10.

Scale of A \flat , with four flats

11. 

Scale of D \flat , with five flats.

12. 

With the above twelve, the whole series of Major Scales is completed. For, were a scale formed upon C \sharp , the fifth degree of the scale of F \sharp , the result would be precisely similar to that obtained already in the scale of D \flat ; C \sharp and D \flat being practically one and the same note, though differently named: this identity will show itself if we elevate C by a \sharp and depress D by a \flat , whereby the two notes will coincide. In like manner, a scale beginning with G \flat , the fourth degree of the scale of D \flat , would be identical with that of F \sharp . Such notes as are alike in sound, though not in name, are termed *enharmonics*; and to pass from one to the other is called an *enharmonic change* or *transition*.

Minor mode of the diatonic scale.

Every Major scale has its *relative* minor, thus defined from the fact of the two scales containing the same notes, and their being coupled under one signature. Their kindredship may be discerned, by comparing the descent of the major scale C, with the descending intervals of its relative minor, A—

C major.  A minor. 

However, the order of notation in the minor scale differs considerably from the major; 1st, in the key-note upon which it is built, this being always two degrees below the key-note of the major scale; and 2ndly, in the position of the tones and semitones. The latter are situated between the second and third, and seventh and eighth degrees in the ascending scale; and in the descending, between the sixth and fifth, and third and second degrees. It will be observed that the ascending minor scale differs from the descending scale, its sixth and seventh degrees being sharpened by *accidentals not essential to the key*.

Scale of A minor.

Example-- 

Degrees of scale.

TABLE OF MINOR SCALES.

A minor, without signature: relative of C major.

1. 

E minor, with one sharp: relative of G major.

2. 

B minor, with two sharps: relative of D major.

3.

F# minor, with three sharps: relative of A major.

4.

C# minor, with four sharps: relative of E major.

5.

G# minor, with five sharps: relative of B major.

6.

D# minor, with six sharps: relative of F# major.

7.

D minor, with one flat: relative of F major.

8.

G minor, with two flats: relative of Bb major.

9.

C minor, with three flats: relative of Eb major.

10.

F minor, with four flats: relative of Ab major.

11.

Bb minor, with five flats: relative of Db major.

12.

The *Chromatic scale* proceeds entirely by semitones. Sharps or naturals are mostly employed in the ascending scale; flats or naturals in the descending.

Chromatic scale of C.



Chromatic scale of E \flat .



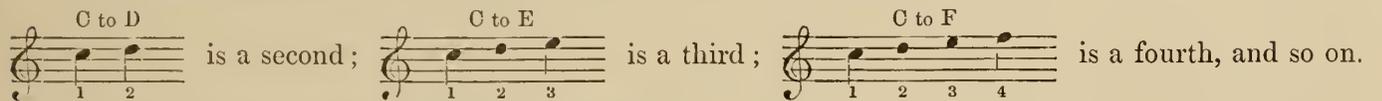
Chromatic scales may be constructed in any of the major or minor keys.

The *Enharmonic scale* needs no description, as, practically, it never occurs.

NOMENCLATURE OF INTERVALS.

The distance between one note and another is called an *interval*.

Intervals are named according to the number of degrees, or steps, which they contain; for instance,



But as these notes may be sharpened or flattened, the result is a difference in intervals which is expressed in the terms, *major* (greater), *minor* (lesser), *augmented*, and *diminished*. The following are the intervals most in use.

UNISONS. perfect. augmented.		SECONDS. minor. major. augmented.			THIRDS. minor. major.		FOURTHS. perfect. augmented.	
diminished or false.		FIFTHS. perfect. augmented.		SIXTHS. minor. major.		SEVENTHS. diminished. minor. major.		
OCTAVES. perfect. augmented.		NINTHS. minor. major. augmented.		TENTHS. minor. major.				

Musical notation for various intervals in a treble clef staff. The intervals are shown as pairs of notes with their respective quality labels. Unisons: perfect (C-C), augmented (C-C#). Seconds: minor (C-D), major (C-D#), augmented (C-E). Thirds: minor (C-Eb), major (C-E). Fourths: perfect (C-F), augmented (C-F#). Fifths: diminished or false (C-F#), perfect (C-G), augmented (C-G#). Sixths: minor (C-Gb), major (C-G). Sevenths: diminished (C-Ab), minor (C-Ab), major (C-A). Octaves: perfect (C-C), augmented (C-C#). Ninths: minor (C-C#), major (C-C#), augmented (C-C#). Tenths: minor (C-C#), major (C-C#).

When an interval exceeds the limits of a tenth, it is reckoned from the octave of the original ground-note, and called a fourth or fifth, &c., instead of an 11th or 12th.

The scholar will become acquainted with all the remaining possible intervals if he studies Harmony. It must be remarked here that he cannot dispense with this study, if he wishes to become a thorough musician.

We may now observe the distinction between the intervals of the major and minor scale.

The scale of the *major mode* ascends and descends with the major third and major sixth :

Intervals:—1. 2. 3. 4. 5. 6. 7. 8. 6. 3.

Root or key note.

The scale of the *minor mode* ascends and descends with the minor third, the seventh and sixth being also minor in the descending scale :

Intervals:—1. 2. $\flat 3$. 4. 5. 6. 7. 8. 8. $\flat 7$. $\flat 6$. $\flat 3$.

Root or key note.

The minor scale, having, both in ascending and descending, the minor sixth and major seventh, is sometimes used :

The relative minor of any major key lies a minor third below the major scale.

Melodic index
to major and
minor modes.

To the young violinist who, as yet, knows nothing of Harmony, it will be a difficulty to decide whether a composition is written in a major key or its relative minor. Some explanation may serve to make this clearer.

The opening of most compositions is founded on the Triad, or *Common Chord* of the key in which it is written. The common chord consists of a key-note, or tonic, accompanied by its third, fifth, and octave.

Common chord of C major— Common chord of A minor—

If we compare these two chords, it will be found that two notes, C and E, are common to them both, but that the G belongs only to the major, the A to the minor chord. Thus, if a piece which has no signature begins with G, or with A, its very first note decides whether the mode is major or minor. When, however, it begins with C or E, the key can only be determined by the continuation of the melody. If after C or E, or both, G or A directly follow, one or other of these notes, as a rule, shows what is the key. Should the melody proceed by single degrees, the F and G must be observed :

if they are both sharp, as for instance— or, if only the G is sharp—

, then the key is minor. If the F and G are natural, as in

or the key is major. When, however

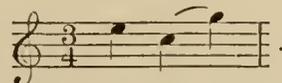
the opening melody descends by single degrees, the key may remain unsettled up to the *cæsural note*, or point of repose in the phrase, where probably the occurrence of A or G will solve all further doubt.

Examples are the best explanations. In order that the scholar may be familiar with them, they have been selected from the Exercises Nos. 13 to 19.

In No. 13  the second note, G, decides the key to be major.

In No. 14  the key is undecided in the first bar, as the notes in the melody might belong to A minor; but the G which is the first note of the second bar decides for C major.

In No. 15  the first note proclaims the minor key.

In No. 16  the third note proclaims the major key, so does the third note in No. 17 .

In No. 18  it is undecided, till the beginning of the second whole bar, whether the theme is in C major or A minor; the A of the second bar confirms the latter.

In No. 19  the second note decides the major key.

The scholar should now try to ascertain for himself the key of other compositions, which have sharps or flats in the signature, applying to them the remarks which have here been made respecting C major and A minor. If he still feels, from what he can observe in the opening theme, or *motivo*, some doubt as to the key of a composition, he may convince himself by referring to the closing notes. All regular compositions conclude in the same key as that in which they begin, into whatever keys they modulate in the course of their development. Compositions in the minor mode, however, often conclude in the major mode of the same key, as, for instance, A minor in A major.

The Primo, or principal part (that played by the 1st Violin), as well as the Bass, generally finishes with the tonic; that is, the chief or fundamental note of the key. The Exercises before alluded to (Nos. 13 to 19), will serve as instances, all ending with C or A, according as they are written in the major or minor mode.

IN proceeding with the next Studies the pupil must carefully observe each signature, and the numerous accidentals which occur.

The rule must be impressed on the memory, that an accidental not only effects the note to which it is prefixed, but applies to that note in whatever octave it may present itself within the limits of a bar, unless contradicted.

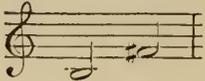
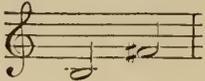
In the case of two identical notes being tied together over a bar-line—  or

 one accidental effects both equally.

The teacher should here instruct the scholar as to the situation of those stops new to him in the scales which are now to be employed. This explanation may be given upon the subjoined scales, which, as they comprise all the keys introduced in the four next Studies, should be practised concomitantly with the Studies themselves.

Scale of G.

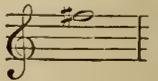
S.St.u.

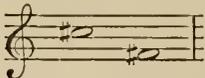
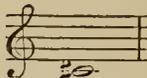
In this scale the new stops are  the first of which lies under the natural fall of the first finger, and opposite to B , the lower F#, an extended stop, lying opposite to B, thus— 

Modified Scale of D.

S.St.u.

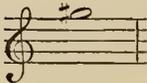
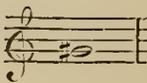
Change in the position of the hand at the nut.

In this and the two following Scales, the adjustment of the forefinger at the nut of the violin becomes somewhat altered; the hand needing to be stationed a slight degree in advance of the nut, just so much as will give to the first finger on  the form of a normal stop. The mode of stop for the remaining sharpened notes in the D scale will be—

Normal stops. 2nd finger.  Extended stop. 3rd finger. 

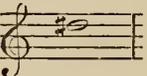
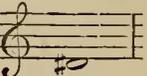
Scale of A.

S.St.u.

Normal stop. 2nd finger.  Extended stop. 3rd finger. 

Modified Scale of E.

S.St.u.

Extended stop. 3rd finger.  Extended stop. 4th finger. 

The following short Exercise should be played with a full and equal tone.

No. 23.

Andante. (♩. = 50.)
tiré.

W.B. H.B.I.

W.B. H.B.u.

The next study is energetic in character; the bowing must therefore be firm and bold.

In rapid *legato* passages, clear articulation depends greatly upon the exactness with which the bow takes the different elevations in passing from string to string. No less importance attaches to the action of the fingers; they will do their part by falling promptly, and with the force of little hammers, to their right places in stopping.

A moderate pace should be adopted in the first practice of this Study; but its proper *tempo* must be striven for without delay.

No. 24.

Allegro. (♩ = 100.)
poussé. tiré.

The musical score for No. 24 is written for two staves in G major and 2/4 time. It consists of six systems of music. The first system includes the tempo and performance instructions. The score is annotated with various bowing and fingering techniques: *S.St.* (Sul ponticello), *W.B.* (Woodblock), *H.B.u.* (Harmonics upper), *S.St. H.B.l.* (Sul ponticello Harmonics lower), *H.B.m.* (Harmonics middle), *H.B.l.* (Harmonics lower), *tiré.* (Tiré), and *pousse.* (Poussé). The piece features several rapid passages, including a prominent 4/4 figure in the right hand of the first system and a 3/4 figure in the left hand of the second system. The notation includes slurs, accents, and dynamic markings to guide the performer.

The musical score consists of five systems, each with a violin staff (treble clef) and a piano accompaniment staff (grand staff). The key signature is one sharp (F#). The systems contain the following markings and techniques:

- System 1:** Violin staff has *H.B.m.* above the first measure. Piano staff has *tiré.* below the first measure.
- System 2:** Violin staff has *W.B.* above the second measure, *S.St.* above the third measure, and *poussé.* above the fourth measure. Piano staff has *4 3* and *3* below the second and third measures respectively.
- System 3:** Violin staff has *S.St.* above the first measure, *W.B.* above the second measure, and *tiré.* above the third measure. Piano staff has *S.St.* below the first measure.
- System 4:** Violin staff has *W.B.* above the second measure. Piano staff has *0 1* and *4 1* below the first and second measures respectively.
- System 5:** No specific markings are present in this system.

The pupil must be watchful to confine the bowing of the next Exercise to the upper division of the bow; every down-stroke being carried to the bow-point. The action of the wrist must be free, and the elevations thoroughly in control. While seeking to produce a round and full tone, all roughness must be avoided. The bow, simply pressed upon the string and drawn to and fro in quick succession, will produce anything but the requisite purity. This, as well as power of tone, is attainable by the weight of the bow being lightened at each turn of the stroke, every note receiving its full measure of bow (S.St.u.), and the strokes being kept parallel with the bridge.

In the performance of rapid detached notes, simultaneous action of the bow and finger is of the first consequence.

No. 25.

Allegro. ♩ = 116.
tiré.

S.St.u.

The next Study is graceful in style, and should be played with a light and fluent bow. It should be practised at the proper *tempo* from the outset.

Allegretto. (♩ = 104.)
tiré.

No. 26.

W.B.

3^d P.St. *tiré.*
S.St.

poussé. *tiré.*
W.B. S.St.u. W.B.

THE scholar has hitherto played with a uniform strength of tone. But the violin admits of the most varied shades of power and softness, and the pupil must now attempt to produce these. They are, in the following Studies, indicated by the usual technical Italian words placed under the staff. For the present it will be only necessary for the student to learn the following.

piano (abbreviated *p*), soft.

pianissimo (*pp*), very soft.

forte (*f*), loud.

fortissimo (*ff*), very loud.

crescendo (*cresc.*) gradually increasing in strength.

decrescendo (*decresc.*), gradually decreasing in strength.

Any one of these words continues its influence until replaced by another.

Gradations
of
tone.

In the *forte* the bow is pressed firmly to the string, moved with some speed, and brought towards the bridge. In the *piano* it is drawn lightly over the string, moved rather slowly, and at some distance

from the bridge. In the *crescendo* and *decrescendo* the bow passes gradually from one to the other of these conditions. Purity of tone must be preserved in the transition, to obtain which the bowing must be kept always parallel with the bridge.

The subjoined scales will serve to acquaint the pupil with the stops new to him employed in the three next Studies. These scales, as well as those of G, D, A, and E, should be practised daily at a moderate, and also more rapid pace.

Modified Scale of F.



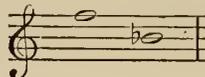
Scale of Bb.

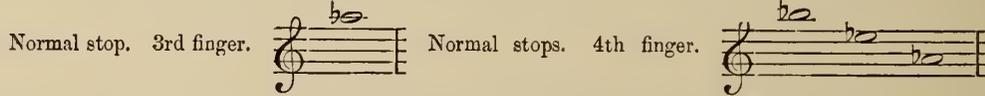


Modified Scale of Eb.



Further alteration in the position of the hand at the nut.

For the above scales another alteration in the situation of the hand, relative to the nut, takes place. The forefinger must now be stationed just behind the nut. Thus settled  will be found under the natural fall of the first finger. The other new stops will be situated as follows:



The pupil should spare no pains to give effect to the *light and shade* (gradations of tone) in the beautiful strains of the next Study.

No. 27. *Andante. poussé.* $\text{♩} = 100.$

First system of musical notation. Treble staff: *cresc.*, *f*, *decresc.*, *p*. Bass staff: *cresc.*, *f*, *decresc.*, *p*. Includes a fermata over the final note of the treble staff.

Second system of musical notation. Treble staff: *cresc.*, *f*, *f poussé.*, *H.B.u.*. Bass staff: *f poussé.*, *H.B.u.*. Includes a fermata over the final note of the treble staff.

Third system of musical notation. Treble staff: *poussé.*, *poussé.*, *poussé.*, *poussé.*, *W.B.*. Bass staff: *poussé.*, *poussé.*, *poussé.*, *poussé.*, *W.B.*. Includes a fermata over the final note of the treble staff.

Fourth system of musical notation. Treble staff: *decresc.*. Bass staff: *decresc.*. Includes a fermata over the final note of the treble staff.

Fifth system of musical notation. Treble staff: *H.B.u.*, *W.B.*, *pp*. Bass staff: *H.B.u.*, *W.B.*, *pp*. Includes a fermata over the final note of the treble staff.

Sixth system of musical notation. Treble staff: *cresc.*, *f*, *decresc.*, *p*. Bass staff: *cresc.*, *f*, *decresc.*, *p*. Includes a fermata over the final note of the treble staff.

cresc. *f* H.B.u. H.B.l. W.B.

p *cres.* *decres.*

cresc. *decres.* *p* *pp* H.B.u. W.B.

Two kinds of expression are met with in the next Study; in the opening theme, the energetic; in the subsequent phrase

p

the gentle and persuasive.

Perfect balance must be given to the rhythm formed of groups of three unequal notes—

f

For doing this, the bow must be well under control ; the dotted note must be held its proper length ; the semiquaver be made very brief ; the last note of the group being played with a short rapid stroke, the bow pausing a second before taking the next dotted note.

No. 28. *Allegro. ♩. = 80.*
poussé.

f H.B.u. S.St. H.B.u S.St. H.B.u. H.B.u. S.St.

p H.B.u.

First system of musical notation. The violin part (top staff) contains several slurs over groups of notes, with a '4' indicating a four-fingered passage. The piano accompaniment (bottom staff) features a 'cresc.' (crescendo) marking over a series of notes.

Second system of musical notation. The violin part (top staff) is marked 'poussé.' and contains a series of slurs. The piano accompaniment (bottom staff) is marked 'f' (forte) and features a series of notes.

Third system of musical notation. The violin part (top staff) contains a slur and is marked 'W.B.' (Wiederholungsbogen). The piano accompaniment (bottom staff) features a series of notes.

Fourth system of musical notation. The violin part (top staff) contains a slur and is marked 'H.B.u.' (Hauptbogen). The piano accompaniment (bottom staff) features a series of notes.

Fifth system of musical notation. The violin part (top staff) contains slurs and is marked 'deces.' (decrescendo), 'p' (piano), and 'pp' (pianissimo). The piano accompaniment (bottom staff) features a series of notes.

In order that the studies of a florid, quick nature may, from the pupil's earliest practice of them, receive their true character, it is desirable they should be played up to time as much as practicable. This especially applies to those Exercises where a single slur is used for the performance of many notes, which if played slowly exhausts the stroke of bow before half the passage is completed. Where difficulty is found in fingering certain notes or passages at the required speed, these should be practised separately from the rest, in detached bows and slowly; after which they must be played in their proper order under the slur. Be it remembered that all difficulties in rapid playing must be first put into train at a moderate movement.

The student should endeavour to produce a rich, *vocal* tone in the soft playing which forms a leading feature in the next Exercise.

No. 29.

All'gretto. ♩ = 108.

poussé.

tiré.
p W.B.

The musical score for No. 29 is written for two staves in a 2/4 time signature with a key signature of two flats (B-flat and E-flat). The tempo is marked 'All'gretto' with a quarter note equal to 108 beats per minute. The piece begins with a 'tiré' (drawn) articulation and a piano (*p*) dynamic. The first staff contains the upper voice, and the second staff contains the lower voice. The score is divided into six systems. The first system includes the tempo and dynamic markings. The second system continues the melodic and harmonic development. The third system features a crescendo (*cresc.*) and a fortissimo (*f*) dynamic. The fourth system includes a decrescendo (*decresc.*) and fingerings of 4 and 0. The fifth system features piano (*p*) and pianissimo (*pp*) dynamics, with accents and a final crescendo (*cresc.*). The sixth system concludes with a fortissimo (*f*) dynamic. The notation includes various rhythmic patterns, slurs, and articulation marks.

0 4 4
deces. p
poussé. H.B.u. W.B. poussé.

cresc.

f

deces. pp



7

The opening bar of the next Study should be played as though written with a rest in place of a dot between the quaver and semiquaver,

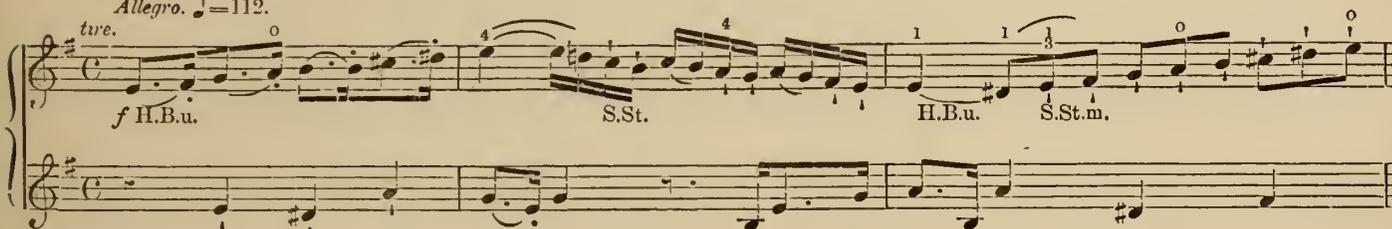
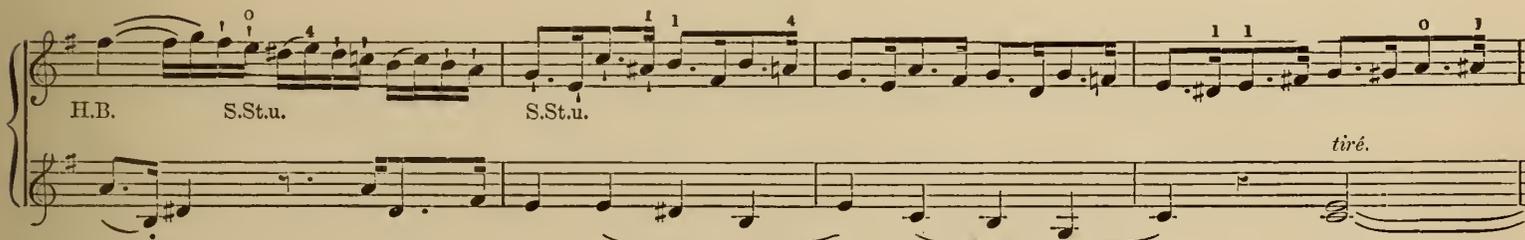
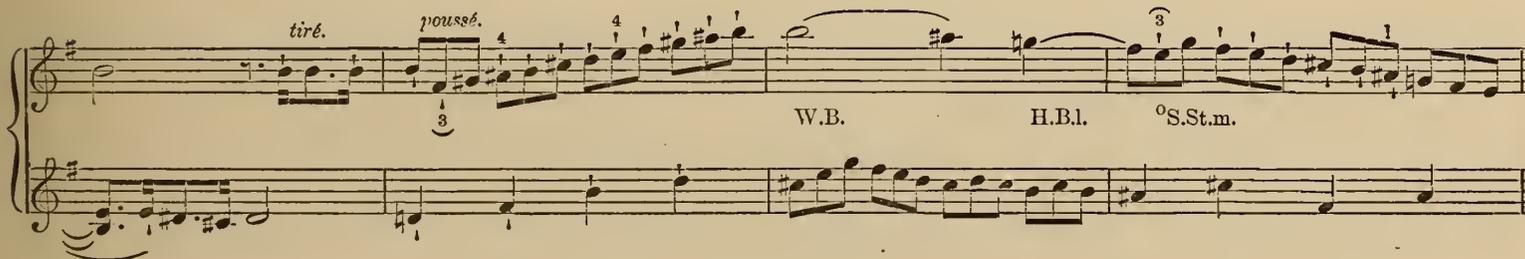
thus—  this representing the effect which should be given to all passages of the same rhythm, occurring in a movement of an animated and bold character. The dot made under the shorter note, 

is intended to insure this detached rendering of the two notes. The quaver, however, must receive its full duration. It will be seen there are two modes of bowing such passages. The one is exemplified in Exercise No. 21, where a separate stroke is given to each note, the dotted quaver being always taken with an up-bow; the other is introduced in the present Exercise, where the two notes are coupled under one bow. The first of these bowings is more applicable to music of a tranquil character; the second, to music of a majestic, resolute vein. Both may be used, however, with wonderful effect in dashing, rapid music.

Modified scale of E minor.



No. 31. *Allegro.* ♩ = 112.


3^d P.St.

0

1 2

H.B.u. S.St. H.B. 1 S.St.m.

H.B. S.St. *poussé.* 3^d P.St. S.St. *tiré.*

3^d P.St. S.St.

3^d P.St. S.St. *p*

cr'esc.

f

W.B.

Study of the 2nd and 3rd Positions.

At this stage the pupil may devote some time to the practice of the 2nd and 3rd Positions on the violin. For this purpose the Exercises Nos. 37 and 40, contained in the next Section, should be selected, a careful perusal being previously made of the text at the opening of the Section descriptive of the Positions or *Shifts*. With the addition of these two Exercises the student should pursue an uninterrupted course with the remaining Studies of the present Section.



The difficulty of the intonation in the following Exercise requires that a moderate pace should be adopted in its first practice. The *plain detached bowing*, as in Exercise No. 25, is employed throughout.

Modified scale of F \sharp minor.

Allegro. ♩ = 120.
poussé.
S.St.u.
f

No. 32.

The musical score consists of two systems of grand staff notation. Each system contains a treble clef staff and a bass clef staff. The music is written in 3/4 time with a key signature of two sharps (F# and C#). The tempo is marked 'Allegro' with a quarter note equal to 120 beats per minute. The first system includes the instruction 'poussé.' and a dynamic marking 'f'. The second system includes the instruction 'stacc.'. The score is filled with complex rhythmic patterns, including sixteenth and thirty-second notes, and various fingerings (0, 1, 2, 4) are indicated throughout. The piece concludes with a double bar line.



Scale of G minor.

No. 33.

Andante. $\text{♩} = 132.$
tré.

The dots placed over the notes in the leading bars of the next Study, signify that every note shall be short and detached. *Staccato leggiero* (*light staccato*), implies the style of bowing requisite for this effect. At each note the bow is gently thrown to the string and drawn a tiny length as it rebounds. The middle of the bow is employed, owing to the springiness of that division. The wrist must be free, the bow held somewhat loosely, the fourth finger, however, never being raised from the stick, the control it effects, as balance, being of great importance in this bowing. A combination of the *light staccato* with the *plain detached bowing* is of infinite value in music of the character of the present

Exercise. In the two bars  which bring back the *motivo*, the plain detached

bowing is maintained up to the last three notes dotted as *stacc.*, where the original bowing is resumed. A little farther on, in the bars marked *crescendo*, the length and weight of the strokes must increase, when at the sign —  the note so marked

must be played with a rapid half-bow, in order to attain the upper third division for the continuation of the *forte* passage. Similarly, upon the

higher B flat in the fifth bar from the close  a half-bow is employed, that the ensuing notes may be

played *staccato* in the middle of the bow. The amount of tone given to this passage should convince the pupil that the *light staccato* may be used in the *forte* as well as in the *piano*.

Allegretto $\text{♩} = 108.$
tiré.

No. 34.

S.St.m.
p staccato leggiero.



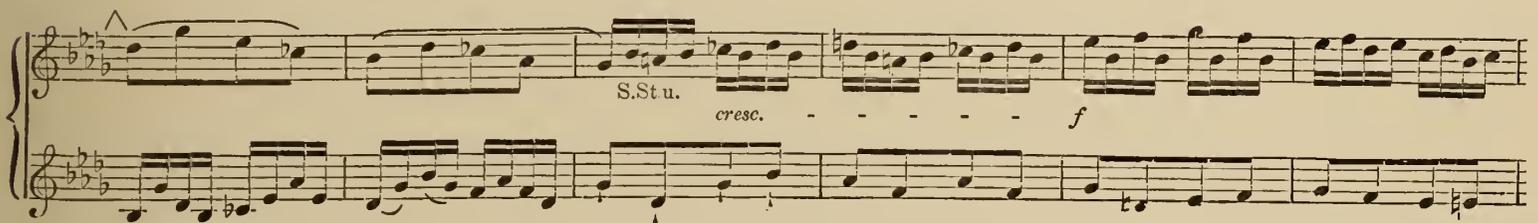
segue. *pp*



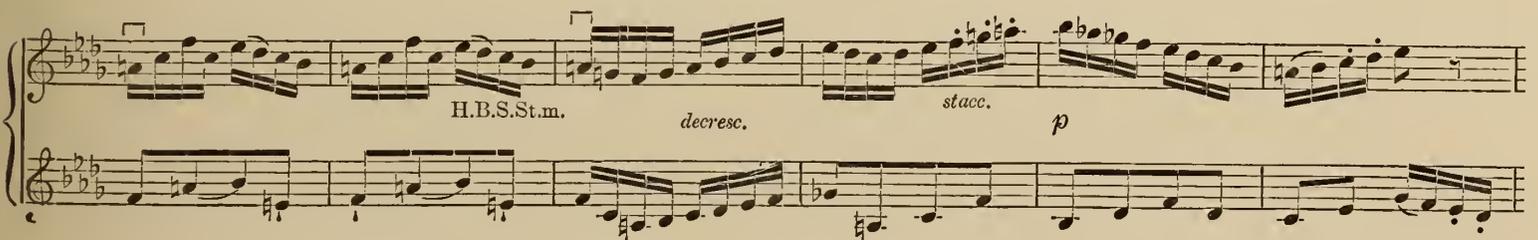
H.B.m.



S.St u.
cresc. - - - - *f*



H.B.S.St.m.
decresc. *stacc.* *p*



cre



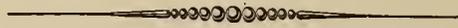
scen - - - do.

S.St.u.
f

S.St.m.

H.B.u.

W.B.



The intelligent scholar will readily discern the particular situation of the hand, relative to the nut, required in each of the annexed Scales, which should be practised as here given.

Scale of B.

Modified scale of F#.

Scale of A♭.

Modified scale of D♭.

The performance of the following passage will illustrate to the player the three degrees at which the forefinger settles: (1) just behind—(2) close upon—(3) a little above the nut.

Allegretto.

THE following Studies are intended for practice in the Chromatic Scales. The rule must be observed, that, in playing rapid chromatic scales the fourth finger shall never be employed for stopping two notes in succession, owing to this finger being shorter and less active than the other fingers, to each of which two consecutive notes are allotted.

A note stopped by the little finger is sharpened either by playing the adjacent open string, as in Example (1), or by the aid of the first finger, as in Example (2).

In this last case the E \sharp is stopped with the second finger, as the same finger is never used three times in succession.

The open strings, especially the E and A, being more shrill in sound than the stopped notes, they should be avoided as much as possible in chromatic scales. Accordingly, in the 26th bar

of the next Exercise, E \flat should be stopped (as if it were D \sharp) with the third finger, so as not to take E on the open string, but with the fourth finger.

The action of the fingers in the chromatic scale must be prompt. The intonation of each interval to be accomplished by the one finger should provoke the scholar's nicest skill.

No. 35. *Allegretto.* $\text{♩} = 92.$
tiré.

First system of musical notation. Treble staff: *f*, *p*, *cresc.*. Bass staff: *f*, *p*, *cresc.*. Includes fingerings 4, 4, and 0.

Second system of musical notation. Treble staff: *f*, *poussé.*, *poussé.*, *tiré.*, *f*, *decresc.*. Bass staff: *f*, *p*, *cresc.*, *f*, *decresc.*. Includes performance directions *S.St.* and *W.B.*, and fingerings 4, 0, 1, 2, 2, 4.

Third system of musical notation. Treble staff: *p*, *cresc.*, *f*. Bass staff: *p*, *cresc.*, *f*. Includes performance direction *W.B.* and fingerings 4, 4, 3, 3, 4, 4, 4.

Fourth system of musical notation. Treble staff: *decresc.*, *p*, *cresc.*, *f*. Bass staff: *decresc.*, *p*, *cresc.*, *f*. Includes fingerings 4, 4, 3, 3, 4, 4, 4.

Fifth system of musical notation. Treble staff: *decresc.*, *p*. Bass staff: *decresc.*, *p*. Includes fingerings 4, 4, 4, 4, 4, 4, 4.

Sixth system of musical notation. Treble staff: *poussé.*, *cresc.*, *f*, *decresc.*. Bass staff: *p*, *cresc.*, *f*, *decresc.*. Includes performance direction *W.B.* and fingerings 3, 3, 4, 1, 1.

No. 36.

Allegro. ♩ = 112.
tiré.

The musical score consists of two staves: a violin staff (top) and a piano accompaniment staff (bottom). The key signature is one sharp (F#) and the time signature is common time (C). The tempo is marked *Allegro* with a quarter note equal to 112 beats per minute. The violin part is marked *tiré* and begins with a *p* dynamic. The piano part is marked *leggiere* and *p*. The score includes various dynamics such as *cresc.*, *decresc.*, *pp*, and *f*. Fingerings are indicated by numbers 1-4 and 0. The piece concludes with a fermata over the final note.

The musical score is arranged in five systems, each with a violin staff on top and a piano accompaniment staff on the bottom. The key signature is one sharp (F#). The score includes various musical notations such as dynamics (p, f, cresc., decres.), articulation (accents), and fingering (numbers 1-4, 0). The piano part features a steady accompaniment of eighth notes, while the violin part contains more complex melodic lines with slurs and accents.

Practice for the
pupil's diver-
sion.

The importance of thoroughly practising the Exercises of this Section needs scarcely to be remarked. Having come so far, however, choice may be made from the music below mentioned, for the pupil's recreation, and, indeed, his additional study.* As in order to develop a mechanical dexterity of bow and finger so much time must be given to the practice of Exercises designed for that end, the boon will be the kindlier of turning frequently to the culture of that all-potent power of *singing on the instrument*, conducive to which, nothing can be more so, than the playing of simple song.

* "A Selection from the Songs of Eminent Masters," transcribed for Violin, with the original pianoforte accompaniment, by the Editor (Boosey and Co.) and Pleyel's Duets for two Violins.

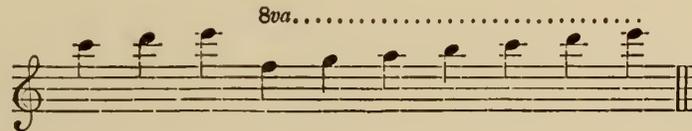
SECTION IX.

OF THE DIFFERENT POSITIONS: OF EXTENSIONS AND HARMONICS.

BESIDES the notes from  to , to which all the foregoing Exercises have been restricted, the Violin has an effective compass of more than an octave.

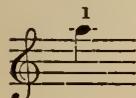


The ledger lines are so numerous in the highest of these notes that it becomes difficult for the eye to read them quickly, they are, therefore, generally written an octave lower than they are to be played, and their true situations indicated by the words *all' octava* (abbreviated *Sva.*) which are written above them; for example—

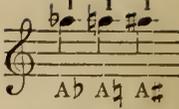


If, afterwards, the notes are to be played as written, this is indicated by the word *loco*, or simply by the cessation of the dotted line,—e.g.



The notes situated above  cannot be stopped without the hand being shifted from its original position, and made to approach more or less towards the bridge. These different situations of the hand are called the *Positions*. Formerly they were divided into whole and half positions. The term “half-position” was applied to that situation of the hand in which the G of the E string  is stopped with the first finger. The term “whole position” was used when the A of the E string  was stopped with the first finger. The next position was again called “half,” the following one “whole,” and so on. To distinguish these higher positions from the lower ones of the same names, the words “second half position” or “second whole position” were employed. But as this denomination of the several positions is confusing, the Author has adopted that in use in the French school, which denotes them as first, second, third, &c.

The lower situation of the hand, in which all the Exercises have hitherto been played, is, therefore, called the *first position*: when the hand is moved just so much nearer the bridge that the first finger

falls on G or G \sharp of the E string  , it is said to be in the *second position*; on  it is in the *third*; on  in the *fourth*; on  in the *fifth*; on  in the *sixth*; on  in the *seventh*; on  in the *eighth*, and so on.

Not only the notes of the E string can be played in these higher positions of the hand, but those also of the three other strings. Many of these may be included upon the E string by shifting into the lower positions. But were this always done, the hand would have to be shifted too often, which would greatly increase the difficulty of playing. Indeed, some sequences of notes, quite easy when the hand is stationary, would become impossible.

In the Exercises which follow, the scholar has chiefly to be careful that in these new positions he does not change the manner of holding the hand, but that the fingers, with both joints bent, descend perpendicularly on the strings. In the Second Position the wrist must not be allowed to touch the ribs of the violin; it may, however, do so when the hand is advanced into the Third Position, in which the ball of the thumb rests against the projection of the neck of the instrument.

Order of study to be pursued.

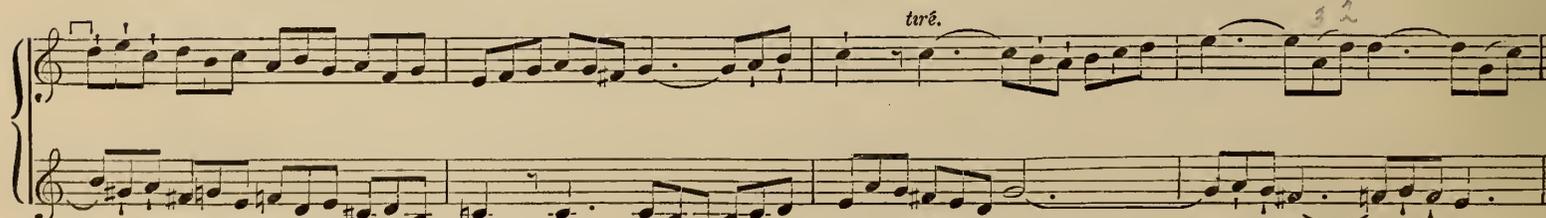
It is presumed that the next Exercise, as also No. 40, in the 3rd Position, will have already been studied by the pupil. Having gained facility in these two Exercises it will be advisable to proceed to Exercise No. 41, deferring until a little later the practice of Nos. 38, 39, and 42. Apart from this omission the subsequent Exercises in the Positions should be practised in the order in which they occur. The first of

Allegro moderato.

Kreutzer's 40 Studies, that in C  would now be a useful addition to the scholar's daily practice. In the performance of this Study endeavour should be made to unite clear articulation with rapidity of execution.

2ND POSITION.

No. 37. *Allegro. ♩. = 120.*
poussé.
f S.St.m. 3 $\frac{1}{2}$.P.St. S.St.u. 3 $\frac{1}{2}$.P.St. S.St.m. — — — —

1 2 3 2

stacc.

p *cresc.*

f H.B. S.St. H.B. — S.St.

Degrees of position in the various shifts.

The present Exercise and its companions, Nos. 37 and 39, in the 2nd Position, will afford instance enough of the change in the situation of the hand on the neck of the violin, requisite for the different keys throughout the Positions. Each *degree of position* must be steadily maintained according as the key decides. The observance of this principle will greatly obviate the difficulty commonly experienced by violinists in playing in extreme sharp and flat keys.

2ND POSITION.

No. 38. *Allegretto.* ♩. = 63.

tiré. *p* W.B. H.B.u. S.St. H.B.l. W.B.

H.B.u. S.St. H.B.l. W.B.

The first system of music consists of two staves. The upper staff is in treble clef and contains several measures of music with fingerings 3, 2, and 1. A 'tiré.' instruction is present above a measure. The lower staff is in bass clef and contains corresponding accompaniment with a fingering of 4.

The second system of music consists of two staves. The upper staff is in treble clef and contains several measures of music with fingerings 3, 2, 4, 2, 3, 2, 4, 3, 2, 1, 3, 2, 4, 2, 4, 2, 1. The lower staff is in bass clef and contains corresponding accompaniment with a fingering of 4.

The third system of music consists of two staves. The upper staff is in treble clef and contains several measures of music with fingerings 4, 2, 2, 4, 1, 1, 2, 2, 3, 3, 3. A fermata is placed over a measure. The lower staff is in bass clef and contains corresponding accompaniment with a fingering of 4.

The fourth system of music consists of two staves. The upper staff is in treble clef and contains several measures of music with fingerings 4, 1, 4. The lower staff is in bass clef and contains corresponding accompaniment with fingerings 3 and 4.

The fifth system of music consists of two staves. The upper staff is in treble clef and contains several measures of music with fingerings 4, 3, 1, 2, 3, 1, 4, 1, 4, 1, 3, 4. The lower staff is in bass clef and contains corresponding accompaniment with a fingering of 4.

The sixth system of music consists of two staves. The upper staff is in treble clef and contains several measures of music with fingerings 4, 3, 1, 1, 4, 3, 1, 3. The lower staff is in bass clef and contains corresponding accompaniment with a fingering of 4.



X

tiré.

H.B.u. S.St. H.B.l. S.St.l. W.B. H.B.u. S.St. H.B.l. S.St.l.

W.B. S.St. H.B.u.

3RD POSITION.

No. 40. *Allegro.* $\text{♩} = 108.$

tiré. *poussé.* *tiré.*

f H.B.l. S.St.m. H.B.m. S.St. H.B.u. S.St.u.

poussé. *tiré.*

H.B. S.St.m.

poussé. *tiré.* *poussé.* *tiré.*

W.B. S.St.u. H.B.u. S.St.m. *tiré.* 3^d P.St.m.

tiré.

tiré. *tiré.* *tiré.*

poussé. 1 3 1

S.St.u. H.B.u. S.St.m. H.B.u. S.St.u. H.B. S.St.m.

tiré.

tr

THE next Exercise is intended for the practice of *Extensions*, i.e., the action of the first or fourth finger in stopping such notes as are situated beyond the limit of any given position, without displacing the hand.

If the extended note is to be slurred with the note that lies next to it, the two should not be more than a semitone apart, as to draw the finger for an interval of a whole note produces an unpleasant

whining, as in  But if the extended note is followed immediately by one stopped

with another finger, as , the extension may include the whole tone, and the group be

slurred. These extensions are made in order to avoid the necessity of shifting the position of the hand for the sake of one note only; and where such notes as might, without change of position, be played on the next string are reached in this way, it is done for the sake of uniting them with others in smoother bowings than would otherwise be possible.

3RD POSITION.

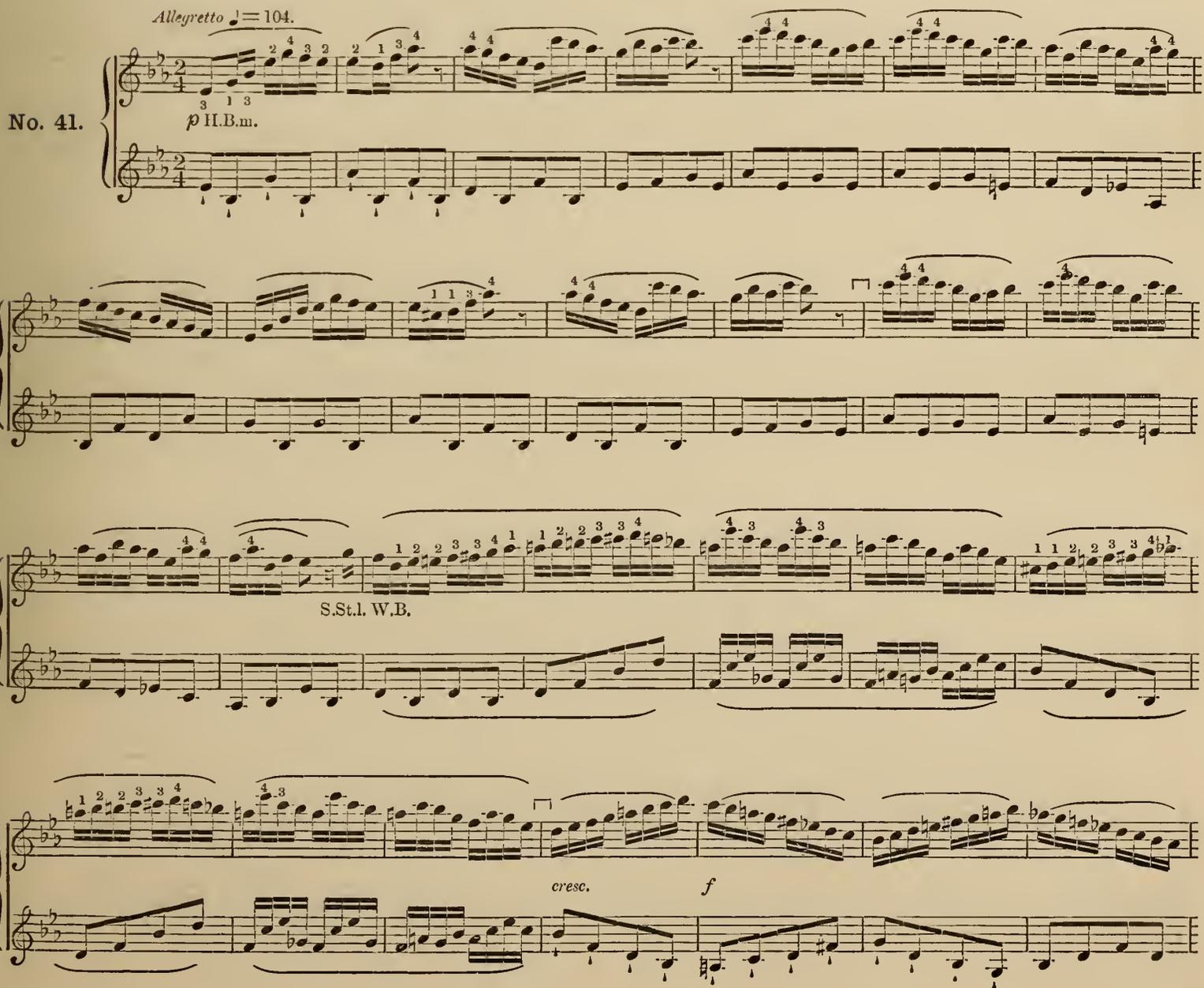
No. 41.

Allegretto ♩ = 104.

p H.B.m.

S.St.l. W.B.

cresc. *f*



AS the notes lie closer together the nearer the bridge is approached, the scholar's own ear will lead him to deliver his fingers nearer one to the other at each succeeding position. That finger especially which has to stop a semitone must keep close to its predecessor; indeed, in very high positions a semitone cannot be stopped in tune without first removing the finger that stops the preceding note. No rule can be given as to the position in which this will first be found necessary. Those scholars whose fingers are large and fleshy will find the need at a lower position than those whose fingers are slight and taper.

The student must make constant endeavour to give effect to the gradations of tone. The management of the bow which this requires should be well pondered and carefully applied.

3RD POSITION.

No. 42.

Allegretto. $\text{♩} = 66.$
tiré. 3

p W.B. *cresc.* *f* *p* *cresc.* *f*

p *cresc.*

H.B.u. *decrease.* H.B.l. *p* W.B. *pp*

tiré. *f* 4 4 3 4 4

p *cresc.* *f*

The musical score for No. 42 is written for violin and piano. It consists of six systems of music. The first system is marked 'Allegretto' with a tempo of 66 quarter notes per minute. The violin part begins with a triplet of eighth notes marked 'tiré.' and a dynamic of 'p'. The piano part provides harmonic support. The second system continues the piece, with dynamics ranging from 'p' to 'f'. The third system includes markings for 'H.B.u. decrease.', 'H.B.l. p', and 'W.B. pp'. The fourth system features another 'tiré.' marking and dynamics of 'f'. The fifth system shows 'p', 'cresc.', and 'f' dynamics. The sixth system concludes the piece with 'p', 'cresc.', and 'f' dynamics. The score includes various bowing techniques like 'W.B.' (whole bow) and 'H.B.' (half bow), and fingering indications such as '4 4 3 4 4'.

The musical score consists of four systems of staves. The first system shows a violin part with dynamics *ff*, *decresc.*, and *p*, and fingering numbers 1 and 4. The second system includes *cresc.*, *f*, and *p*. The third system includes *H.B.u.*, *H.B.l.*, *W.B.*, and *pp*. The fourth system includes the number 4.

IN the fourth position, which now follows, the left hand must be rather more raised than hitherto over the edge of the sound-board, so that the fingers may be able to reach the G string without its being necessary for them to lie flat. This raising of the hand is increased in each of the succeeding positions. The thumb is drawn gradually more round the stock of the neck, and the elbow more and more under the violin. If the scholar's hand is very small, the thumb will, in the highest positions, be drawn quite away from under the neck, and must be laid on the ribs. It is then most necessary that the violin should be held firmly with the chin, especially when the hand slides down to the lower positions.

In the 7th bar of the following Study the hand must not be shifted from its place in reaching the *A*♯

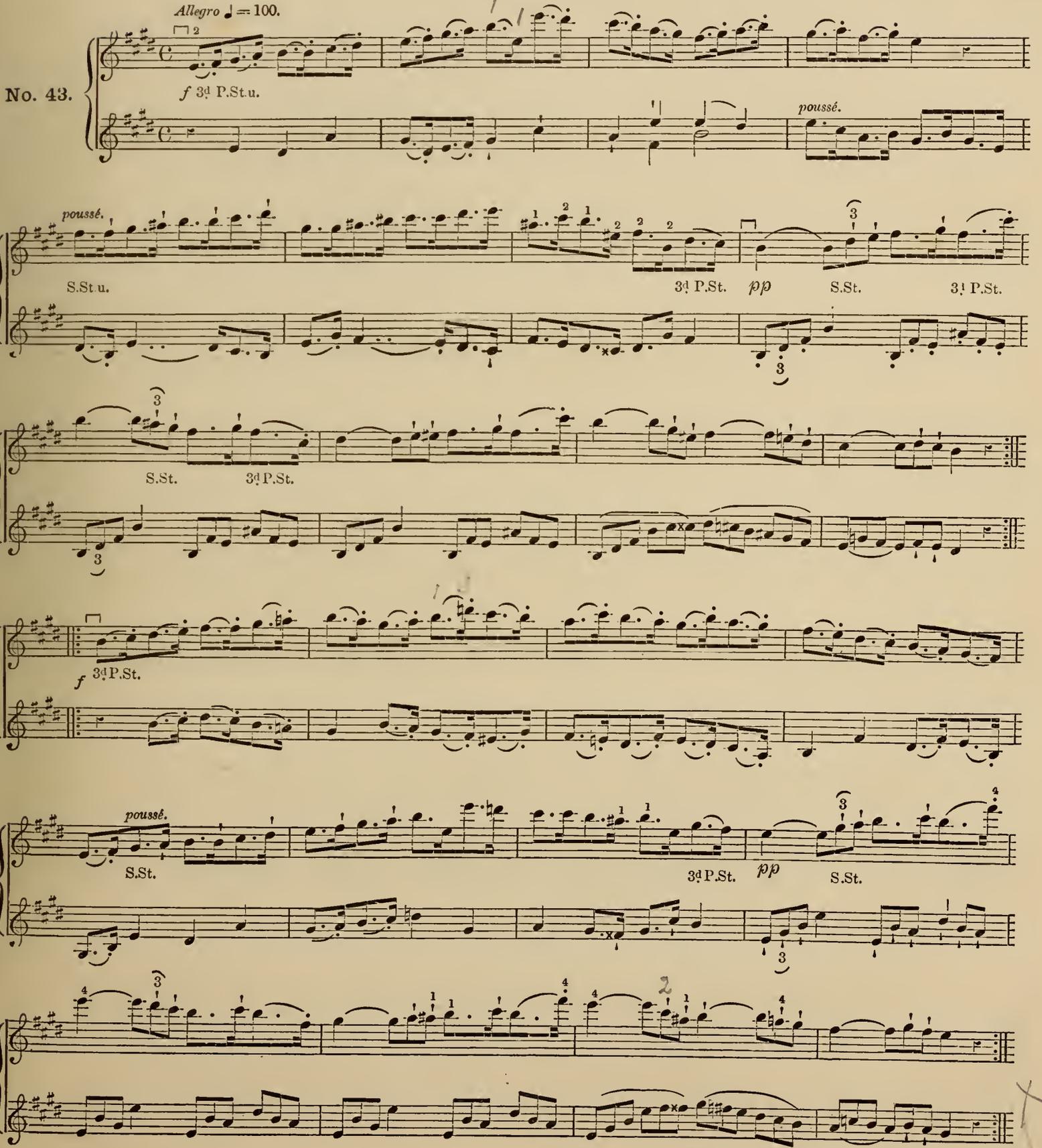
with the first finger nor yet in the 8th bar of the 2nd part, in reaching *F*♯

with the fourth finger

In the pianissimo,  twice occurring in the next Study, the pupil may mark with what surety and delicacy the softest tone can be produced by carrying the bow down near to the finger-board.

4TH POSITION.

No. 43. *Allegro* ♩ = 100.



pp

f 3^d P.St. u.

poussé.

S.St. u.

3^d P.St. *pp* S.St. 3^d P.St.

S.St. 3^d P.St.

f 3^d P.St.

poussé.

S.St. 3^d P.St. *pp* S.St.

4 3 1 1 4 4 2 1 4

5TH POSITION.

No. 44. *Allegro. ♩ = 126.*
tiré.
p S.St.u.

Handwritten fingerings: 2, 4, 2, 1 3 1 3, 1 2 1 4, 3 2 1 3 2

f *8va.....* *loco.* *8va*

loco. *f* *decresc.*

pp *cresc.* *f* *tiré.*

tiré. *ff* *decresc.*

Handwritten fingerings: 1 3, 4 1 4 2 4, 2, 5, 4

p

8va.....loco. 8va....

f *f*

IN still higher positions, where the stops are very close together, it is possible not only to cover the notes of the next position, but also those which lie two or three positions higher.

In the following Exercise some notes occur which belong to the 7th and 8th Positions. In extending to these notes the little finger must be stretched out as much as possible, but without displacing the hand.

A fluent bow is indispensable for the performance of the next Exercise; added to which must be a perfect control of the elevations. The stopping must be very firm, and the intonation exact. To the Violinist every note may be said to have its vibrative nerve, and upon that *nerve* the finger should descend,—only then can the tones be ringing and vocal.

6TH POSITION.

No. 45.

Allegro. $\text{♩} = 108.$

8va.....loco.

poussé. *p* S.St.l. 3^d P.St. W.B.

8va.....loco.

H.B.u H.B.l. *poussé.* 3^d P.St. W.B.

8va.....loco.

H.B.u H.B.l. W.B. S.St. W.B.

8va.....loco. 8va.....loco.

H.B.l. H.B.u. S.St. *f* H.B.u.

cresc.

G

1 4 2 4 1 2 1 *W.B.* *poussé.* *decresc.* *p* *Sva.....* 1 2 3 4 1 2 3 4 3 1 3 1 3 4 2

Sva..... *loco.* 3 1 4 2 1 3 2 4 3 4 3 3 2 4 2 1 2 4 4 3 4 2 *Sva* 3 2 4 2 *Sva* 4 3 1

Sva..... *loco.* 4 2 1 3 2 4 3 1 4 2 1 3 2 4 3 1 4 2 1 3 3 2 1 3 *Sva* 2 4 4

Sva..... 3 4 3 3 2 3 2 4 2 4 3 3 4 3

Sva..... *loco.* 2 4 3 1 4 3 2 4 3 1 3 1 2 3 4 *Sva* *loco* 4 2 4 1 2 1 4 *FINE.*

cresc. *f*

poussé. *Sva.....* *loco.* *tiré.* *p* *W.B.* *H.B.u.*

8va..... loco.

3d P.St. W.B. 3d P.St.l. W.B.

8va.....

3d P.St.u. cresc. f W.B.

8va..... loco.

decresc. p

8va..... loco.

cresc. f

decresc. p H.B.u. H.B.l. H.B.m.

4 1 1 1

D.C. (Da Capo.) dal segno *sin al fine.*

(i.e. Repeat the piece from the sign § at the beginning, to the word FINE, which indicates the end.)

The student's first essay in *concertante* playing with the pianoforte.

It will be for the teacher to decide whether the scholar's present ability is favourable to some attention being given to *concertante* playing with the pianoforte. The more competent his coadjutor at the piano, in matters of time and taste, the better for the pupil. The short Sonatas, for pianoforte and violin, by Schubert and Weber,* are admirably suited for the purpose proposed.

WHEN the scholar has become sufficiently acquainted with the various positions as they are employed separately, he must then acquire the art of rapidly passing from one to another. The next five Exercises will serve him for this purpose. In these, as in all subsequent Studies, the scholar will often find a cipher (o) placed over notes which cannot be played on any of the open strings. When thus written, it is intended that the notes should be taken in *Harmonics*. These harmonics are produced by touching the string very lightly with the finger, instead of pressing it down firmly on the finger-board, as is the case with natural notes. They are chiefly used, on account of their clearer sound, to make some one note in a passage stand out more brightly than the rest, as, for instance, the last note in ascending scales or broken chords. Many, however, of the harmonics which are possible on the violin, sound so differently from the ordinary tones of the instrument that they strike the ear as being strange, and not of equality with the others. The nobler school of violin-playing, therefore, only admits of the employment of those harmonics which are not open to this objection: these are—1, the octave—2, the fifth of the octave—and 3, the double octave of each string; that is, on the G string

The middle of the string gives the octave; two thirds of its length gives the fifth from this; and three quarters the double octave, measuring either from the nut or the bridge. But harmonics should always be taken on the side nearest the bridge, as there they respond more easily and surely, and have more affinity in tone with the stopped notes than when produced at the lower end of the string. It follows that all harmonic notes should be stopped at the same place as the natural notes which give the same sound.

* Peter's Leipzig Edition, edited by Davia.

Artificial Har-
monics.

The harmonic-notes quoted above are not very different in sound from the natural notes, and are used in conjunction with these by all good violinists. All others, and especially the so-called *artificial harmonics*, should be rejected, as they differ entirely from the natural tones of the violin. To play entire melodies in these strange, heterogeneous tones, is to degrade a noble instrument. Although in recent times the famous Paganini revived the antiquated and almost forgotten art of harmonic-playing, and created a great sensation by his extraordinary skill, and however seductive such an example may be, still I would earnestly counsel all young violinists not to waste their time in this study, to the neglect of what is more important. In support of my opinion I can appeal to the greatest violinists of all times, such as Pugnani, Tartini, Corelli, Viotti, Eck, Rode, Kreutzer, Baillot, Lafont, and others, not one of whom has played in harmonics, after Paganini's fashion. Indeed, even if harmonic playing were really a gain to Art, and such an enrichment of the resources of the violin as good taste could approve, it would still be bought too dearly at the expense of breadth and sonority of tone, with which it is incompatible, as the artificial harmonics can only be produced on thin strings, from which a full tone can never be obtained.

In ascending and descending through several Positions, special care should be given to the accurate stopping of the first note of each shift, as upon its precise intonation all the other notes grouped in the same position or to be reached in extension, should depend.

No. 46.

Allegro. ♩ = 120.
H.B.u. S.St.u.

f H.B. S.St.m. H.B. S.St.u. H.B.u. 3rd Position.....

Sva.....

3rd Pos.

Sva.....

4th Pos..... 4th Pos.....

3rd Pos..... 2nd Pos..... 1st Pos.

The musical score for No. 46 is presented in two systems. The first system shows the violin part with a treble clef and a piano accompaniment with a bass clef. The violin part begins with a forte dynamic and includes fingering numbers (1-4) and position markings: H.B. S.St.m., H.B. S.St.u., H.B.u., and 3rd Position. The piano part provides harmonic support. The second system continues the piece, marked with *Sva* (sforzando) dynamics and includes markings for 3rd, 4th, 2nd, and 1st positions. The violin part features intricate sixteenth-note passages, while the piano part consists of sustained chords and moving bass lines.

3rd Pos.....

tiré.
1st Pos. 3rd Pos. 8va.....

8va..... loco.
5th Pos.....

8va..... loco.
6th Pos.....

8va..... loco.
5th Pos..... 3rd Pos..... 4th Pos..... 3rd Pos.....

2nd Pos..... 1st Pos.....

3rd Pos..... 4th Pos..... 3rd Pos.....

8va.....

8va... loco. 5th Pos..... 3rd Pos. 1st Pos.

3rd Pos..... 7th Pos..... 3rd Pos.....

8va.....

..... 1st Pos. 4th Pos.....

8va.....

4th Pos..... 3rd Pos..... 2nd Pos.....

1st

3rd Pos.....6th Pos..... 3rd Pos..... 6th Pos..... 5th Pos.....

3rd Pos..... 1st Pos..... 3rd Pos..... 5th Pos.

p 3rd Pos..... 1st Pos. 3rd Pos.

cresc. 5th Pos. *f* 4-1

cresc. *f* 3 0

tiré.

Kreutzer's Studies.

It is important that the Violin Studies by Kreutzer* should now be adopted to supplement the scholar's pursuit of the School. Of these Studies, the 3rd and 6th, in C; the 7th, in D; the 8th, in E; the 9th, in F (this, at the outset, to be practised only in Sections); and the 10th, in G, may be considered an advisable choice for practice in combination with the remaining Exercises of the present Section; to which should be also added the Exercises in the 2nd and 3rd Positions (Nos. 38, 39, and 42), lately omitted.

* 40 Caprices by Kreutzer.

No. 47.

Allegro ♩ = 132.

tiré.

f

tiré.

3rd Pos..... 5th Pos.

1st Pos..... 4th Pos.

Sra......

..... 7th Pos.....

2nd Pos..... 5th Pos.....

..... 2nd Pos.....

Sra......

1st Pos..... 2nd Pos..... 5th Pos..... 7th Pos.

3rd Pos.....

..... 1st Pos.

tiré.

3rd Pos..... 2nd Pos..... 1st Pos.

3rd Pos.

8va.....

3rd Pos..... 6th Pos..... 3rd Pos.....

8va.....

..... 6th Pos. 2nd Pos..... 5th Pos.....

1st Pos. 4th Pos..... 3rd Pos.... 2nd Pos.... 1st Pos.....

..... 3rd Pos..... 1st Pos.....

..... 3rd Pos..... 1st Pos.

..... 3rd Pos..... 5th Pos..... 3rd Pos..... 1st Pos.....

8va.....

4th Pos.....7th Pos. 2nd Pos.....5th Pos.....

8va.....

.....2nd Pos..... 2nd Pos..... 5th Pos..... 7th Pos

3rd Pos..... 1st Pos.

3rd Pos..... 2nd Pos..... 1st Pos.

3rd Pos.....

1st Pos. 5th Pos..... 4th Pos. 3rd Pos.....

THE following Exercise is designed for the practice of octave passages. As any falling short of true intonation is more distressing in octaves than in any other interval except the unison, the scholar must bestow especial care on stopping them correctly. This is doubly difficult, because the position of the hand changes with each fresh stop, and, as the bridge is approached, the fourth finger is brought continually nearer to the first. When many octaves have to be stopped in succession, these two fingers are not raised at all, but, pressed firmly on the strings, are moved onwards together.

The movement of the bow from one string to another in the following octave passages is effected almost entirely by the free action of the wrist. Care must be taken to divide the two slurred semi-quavers quite equally, that they may not sound as here indicated—

The difficulty of intonation in performing chains of octaves will be materially lessened if it is realized that with the lower finger rests the control of each interval. Where, therefore, a passage is specially hard, the stopping of the lower notes should be separately studied, the first finger going through all its movements without the higher note being sounded, although the fourth finger should be kept in position upon the higher string. Finally the higher notes must be attuned to the lower.

No. 48.

Allegro. $\text{♩} = 126.$

f

8va..... loco.

6th Pos.

1st Pos..... 4th Pos..... 3rd Pos. 1st Pos. 3rd Pos. 6th Pos..... 3rd Pos..... 1st Pos.

decresc.

p 1st Pos.

cresc. f 4th Pos. 3rd Pos.

IN passages of tenths, like those which occur in the following Study, the fingers are moved forward without being raised from the strings

Treatment of difficult passages.

In view of the arduous character of the present Exercise, both as relates to intonation and precision of bow in the elevations, heed should be given to the following rule. When blemishes occur in the execution of individual passages—notes failing in intonation or clearness, these particular notes should be practised separately, and afterwards played, first with the notes immediately preceding them, and then with those immediately following, until the whole passage which they comprise is mastered.

No. 49.

Allegro ♩ = 80.

3rd Pos. 1st Pos.

3rd Pos. 1st Pos.

3rd Pos. 5th Pos. 3rd Pos. 1st Pos.

3rd Pos. 1st Pos. 3rd Pos.

1st Pos. 3rd Pos. 1st Pos.

4th Pos. 5th, 6th, 7th, 8th, 3rd Pos. 1st Pos.

Sva...... *loco.*

3rd Pos. 1st Pos. 3rd Pos. 1st Pos. 3rd Pos. 1st Pos.

3rd Pos. 4th Pos. 6th Pos. 5th Pos. 3rd Pos. 1st Pos.

half Pos. 3rd Pos. 2nd Pos. 1st Pos. half Pos. 1st Pos.

half Pos. 1st Pos. 3rd Pos. 5th Pos. 7th Pos. 4th Pos. 1st Pos.

3rd Pos. 5th Pos. 7th Pos. 4th Pos. 1st Pos. 3rd Pos. 5th Pos. 8va.....loco.

3rd Pos. 1st Pos.

IN the following Study the changes of position are still more frequent and rapid than in the four preceding Exercises, including wide skips from the lower to the higher positions. To acquire surety of finger in lighting upon the high note in these skips is exceedingly difficult, and will require much perseverance. The distance which the hand has to skip must be most accurately calculated, so that the finger, without having to feel for the right stop, may fall exactly upon it with firm and immovable purchase.

System of gauging intonation of skips.

If two notes lying distant from each other have to be sounded in one bow (as in the 9th, 10th, and 11th bars of the following Exercise), the skip from one note to the other must be so accomplished that no unpleasant whining sound is rendered audible by the sliding forward of the finger. The system to be pursued is this:—the finger which stops the lower note is passed far enough up the string to cause the finger employed for the higher note to fall naturally in its right place. For instance, in the

9th bar, the distance from E to B,  taken with the first finger, will bring the fourth

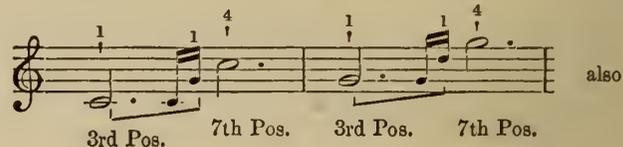
finger exactly over the upper E. In the 11th bar, the second finger being used from E to B,



the little finger will cover the high B. The gliding of the

lower finger must be so rapid and so closely followed by the higher note, that the small note never becomes audible, and that the ear of the listener is deceived into the belief that the whole skip has been taken by the sliding finger.

It should be understood that the system of *gauging the intonation of skips*, is adopted both in notes played under a slur or with separate strokes. Instances of the last mentioned occur in the present Exercise:



In performing these skips, between the two notes, no sound whatever must intervene

by the action of the lower finger. The student will discern that the gauging is effected by the lower finger, which is carried to the note upon which it naturally falls when the hand occupies that Position in which the higher note is situated. Not unfrequently, however, the higher note is taken *in extension*, relatively to the gauge made by the lower finger. An example of this is met with in the 11th bar of the next Study, quoted above in the author's text.

In cases where the highest note can be played as a harmonic, as in the 5th and 6th bars of the following Study



&c., this may be taken with the finger employed

for the lower note. At the instant the finger touches the stop of the harmonic, its pressure on the string must cease.

It must here be added, by way of supplement to what was said in the 8th Section regarding the performance of the Chromatic Scale, that when this scale extends beyond the lower Positions, as at the end of the next Study, it is continued with the first and second fingers alternately, until, in the highest position, the four fingers can finish the scale.

No. 50.



1-3-1-1-3 1 1

half Pos. 3rd. 6th Pos. H.B.m. 1st. 4th. 1st. 4th. 8th. 4th. 7th. 11th.

0 4 0 4

8va..... 0 4

3 0 1 4

W.B. 1st. 3rd Pos..... 1st. 8th Pos. p 1st Pos. 5th Pos.

delesc.

1 4 2 4 3 1 1 3 1 2

1st Pos. 5th Pos. cresc. 3rd Pos. f 7th Pos. 4th Pos.....

cresc. f

8va..... loco.

1 4 1 4 2

3rd Pos. 7th Pos. 3rd Pos. 7th Pos. 1st Pos. 5th Pos.....

f

0 4 2 2 0 4

delesc. p 1st Pos. 3rd. 6th. 8th. 1st Pos. 3rd. 6th. 8th.

8va..... 0 4

stac.

4 3 3 2 4 4 1 3 1 3 4 4 1 3 1 4 1 3 4 3

1st 3rd 7th 6th 1st 2nd 4th 6th 1st 3rd 5th 8th

tiré. tiré.

1st 2nd 4th 6th 1st 3rd 5th 8th Pos: 1st 5th Pos.

8va.....
1st

8va..... 8va.....

3rd Pos..... 1. Pos..... 2nd 3rd 5th 6th 7th 8th Pos.....
8va.....

8va... loco. 8va... loco.
1st Pos..... 2nd 3rd 5th 6th 7th 8th Pos..... 1st 11th 3rd

SECTION X.

OF THE VARIETIES OF BOWING.

SO far the Exercises have had for their chief object the training of the left hand. Still, the scholar will have acquired by their means a certain amount of dexterity in bowing if he has adhered strictly to the rules given on this subject, and to the prescribed bowings. He must now proceed to a fuller development of this most important part of the art. A dexterous management of the bow is not only indispensable to the production of a fine tone, to neatness of execution, and all the degrees of light and shade of which the violin is capable, but it is the first requisite for *expression*, which is the very soul of playing.

In the next Study all the bars are numbered, for convenience of reference.

No. 51.

Adagio ♩ = 100.

1. 2. 3. 4.

5. 3. 6. 7. 8.

Bar 1. $\langle \rangle$ signifies a gradual increase and diminution of tone. The bow is placed on the string with the utmost lightness, and at some distance from the bridge, the stroke proceeding at first as slowly as possible, the edge of the hair merely touching the string; but, in proportion to the increase of tone, the bow is drawn faster and brought nearer the bridge, and pressed with more weight, so that the whole breadth of the hair acts upon the string at that point where the tone is strongest. As the tone decreases, the pressure and speed of the stroke gradually slacken, and the bow recedes farther and farther from the bridge. The gradation from *piano* to *forte* must be as marked as possible, while a fine quality of tone should be preserved throughout. To apply the bow delicately, quite near to the nut, and simultaneously begin the stroke softly and gently, will require assiduous practice.

Bar 3. In order that there may be sufficiency of bow for giving full effect to the *crescendo*, scarcely a third part of the stroke should have been used at the beginning of the second half of the bar. The pressure of the bow must be very strong at the conclusion of the bar, and equally so at the commencement of Bar 4, which must begin with the same amount of tone attained at the end of the bar preceding.

Sopra la 4^{ta} 9. 10. 11. 12. 13. 14. 15.

Bar 9. *Sopra la 4^{ta}* (*quarta*), means that the passage over which these words are written shall be performed on the fourth string, as far as the line of dots (.....) extend. As the G string is less easily set in vibration than the higher strings, it needs a somewhat stronger pressure of bow. This makes it necessary to draw the bow to and fro more quickly. In Bars 9 to 12, therefore, it is more difficult than in similar bars at the beginning of the Study, at once to make the bow's length suffice, and to bring out the prescribed distinctions of light and shade, combined with beauty of tone.

Bars 13 and 14. Here two strokes are employed in each bar. The whole bow is used for these also, but it is moved more lightly, so that these bars may receive no accession of tone.

Among the advantages possessed by the violin over keyed and wind instruments is that power of gliding from one note to another which is peculiar to the human voice. This can be employed with good effect in these two bars, both in the ascending, as well as in the descending intervals. The mode of producing the glide has been shown in the preceding Section. According to what was there explained,

the second finger moves from D to F,  whereupon the fourth finger falls down on A \flat and the third finger moves downwards from G to D,  when the first finger descends on B \flat . As already remarked, the sliding must be so rapid that the small intervening note is inaudible.

..... 16. : 17. 18. 19. 20. 21. 22.

In the 16th bar only half the bow must be used for the B \flat , as it is *piano*. The other half of the bow is completed during the pause, without touching the strings. The beginning of the 17th bar is commenced with the bow close to the nut. The *forte* of this and the following bar must be brought out as strongly as possible, so that the *pianissimo* of the 19th and 20th bars may be in greater contrast. To heighten this effect the telling notes of the E string are employed on first giving out the phrase, which is then repeated upon the softer A string.

Bar 22. To connect the harmonic A with the C below, the fourth finger must be pressed firmly on the string at the moment of gliding, and brought down as far as E,  when the second finger falls on C.

Bar 24. The last five notes, dotted under the slur, are to be slightly detached, but included in the one down-stroke.

Bar 26. *Sforzando* (*fz*), implies that a particular note is to be played with strong emphasis.

In this skip the first finger is carried up to the F on the A string, the slide being made with great rapidity and force. This, together with a skilful management of the bow, will give full effect to the *sforzando* note

The 26th, 27th, and 28th bars are to be played with the most powerful tone of which the instrument is capable, but in the latter half of the 29th bar the strength gradually diminishes, and at the beginning of the 30th bar the bow must move as lightly as possible over the strings, two notes only having to be played with the whole stroke. The second of these two notes is marked with a dot under the slur; this means that it is to be played separately from the other. The sliding of the second finger from C to F must, therefore, not be audible, for which reason a little pause is made at the moment of moving forward the bow for the detached note.

Bars 32—38. Here the bowing is similar to that at the beginning of the Study, but owing to the thinness of the E string the bow may, at the *crescendo*, be brought nearer the bridge than in the first instance.

Bar 40. The F must be taken with only a third part of the up-bow, followed by a very short down stroke on the B♭.

Bar 41. In this skip the first finger takes the A♭ on the second string, thus—

Bar 42. Only two thirds of the bow is used for the slur,—the single semiquaver at the end of the bar being taken with a very short up-stroke,—and the last third of the bow then serves for the B♭ of the following bar.

The 44th bar, as well as the beginning of the 45th, is played in a similar manner. In the second half of Bar 45 the notes are slurred in couples, two of these being made in one stroke, with a slight halt between each. The passage is to be played on the D string; the notes slurred in couples, F and D, are therefore connected by a soft gliding of the lower finger, which, at the momentary pause of the bow, resumes its stop on F.

Morendo, denotes a gradual decreasing in regard to time and tone,—the latter, until it is scarcely audible.

ONE of the great features of bowed instruments, consists in the many varied combinations of tied and detached notes to be obtained with the bow. Great facility, the result of a thorough acquaintance with every manner of bowing, is therefore indispensable to the violinist. The following Examples introduce those bowings most in use, and which are the most effective. The different bowings are numbered, so as to be easily referred to in the observations which follow.

No. 52.

Allegro $\text{♩} = 104$.

1.

Segue.

2.

1.

tiré.

No. 1. This is the plain detached bowing, called by the French *détaché*, in which every note receives a separate stroke. Examples of this bowing are found in Exercises Nos. 25 and 32. When employed as in the present instance, each stroke is made with a full quarter of the upper division of the bow.

2.

(The same accompaniment as before.)

tiré.

3.

Nos. 2 and 3 are performed with the upper third division of the bow, the unslurred notes being played in plain detached bowing.

No. 4 starts with the down-stroke, which is to be observed throughout the Exercise as applying to both the first and second strains, unless the up-stroke is specially prescribed. As three notes have to be played in the up-stroke to only one in the down, and this with an equal length of bow for the slur and for the single note, the down-stroke must be very rapid. In this, as in the next three bowings, only the upper third of the bow is employed.

No. 5. Here the order of the bowing is simply reversed.

(The same accompaniment as before.)

No. 6. The second of the slurred notes is strongly accentuated by a pressure of the bow. This is indicated by the mark \lessdot .

No. 8. For the slur a full half-bow is used, the detached note being played alternately at the point and in the centre of the bow.

No. 9. Reversal of the preceding bowing.

10.

No. 10. The whole bow is employed for the slurred notes, the short strokes occurring alternately at the point and the nut.

11.

(The same accompaniment as before.)

12.

Nos. 11 and 12. The bowing is here confined to the upper half division.

13.

14.

15.

16.

Nos. 13, 14, and 15. In the upper third division of the bow.

No. 16. With the upper half of the bow. No change from stroke to stroke must be heard, and all the notes should be of equal length.

17.

poussé.

No. 17. With the whole bow. The apportionment of the bow must be equal, so that the notes under the slur may have uniformity of tone.

18.

(The same accompaniment as before.)

No. 18. The bow sets out from close to the nut. Each slur receives about an eighth-part down-stroke; the detached note, a very short up-stroke. By the reiteration of the slur the bow will be carried at last to the point.

No. 19. Here the opposite movement occurs, beginning with a short down-stroke at the bow-point, and arriving by degrees at the nut.

19.

poussé.

Nos. 20 and 21. The bow must be carefully economized, so that the phrase may not end weaker in tone than it began. The second of the slurred notes must be broken off shortly by lightening the pressure of the bow.

Staccato bowing.

The next Examples introduce the bowing called *Staccato*. This consists in smartly detaching several notes under a single bow. When the *staccato* is well performed it has a brilliant effect, and is one of the principal embellishments of solo-playing. The knack of executing it must be, in some measure, inborn, for experience teaches us that some most excellent violinists never, in spite of labour and perseverance, acquire this bowing, while, on the other hand, quite inconsiderable players may possess it without trouble. But, even where the natural talent exists, it is only assiduous practice that will render a violinist capable of playing the *staccato* with full effect and at every degree of speed. The *staccato* is played with the up-stroke, and within the upper half of the bow. Beyond that division it is not permitted to proceed, even if thirty notes, or more, are to be included in the one bow. The player must, therefore, accustom himself from the first to use for each note as little bow as possible—that is, only just so much as is necessary for the production throughout of a clear tone. The forward movement of the bow is done exclusively with the wrist; both the fore and back-arm being quiet. For each note the pressure of the forefinger on the bow must be such as to bring the whole breadth of the hair to the string, the weight ceasing, however, with each note. The beauty of the *staccato* consists in an equal, clear, and sharp separation of the notes in strict time. The student should practise it quite slowly at first.

22.

Example 22: Violin part (treble clef, key signature of one sharp) and piano accompaniment (treble and bass clefs). The violin part consists of four measures of staccato eighth notes. The piano accompaniment consists of four measures of chords and single notes.

23.

Example 23: Violin part (treble clef, key signature of one sharp) and piano accompaniment (treble and bass clefs). The violin part consists of four measures of staccato eighth notes with fingerings 1, 1, 1, 0. The piano accompaniment consists of four measures of chords and single notes.

24.

Example 24: Violin part (treble clef, key signature of one sharp) and piano accompaniment (treble and bass clefs). The violin part consists of four measures of staccato eighth notes. The piano accompaniment consists of four measures of chords and single notes.

(The same accompaniment as before.)

25. *poussé.*

Example 25: Violin part (treble clef, key signature of one sharp) and piano accompaniment (treble and bass clefs). The violin part consists of four measures of staccato eighth notes with fingerings 0, 1, 1, 0. The piano accompaniment consists of four measures of chords and single notes.

26.

Example 26: Violin part (treble clef, key signature of one sharp) and piano accompaniment (treble and bass clefs). The violin part consists of four measures of staccato eighth notes with accents. The piano accompaniment consists of four measures of chords and single notes.

27.

Example 27: Violin part (treble clef, key signature of one sharp) and piano accompaniment (treble and bass clefs). The violin part consists of four measures of staccato eighth notes with fingerings 1, 1, 1, 0 and accents. The piano accompaniment consists of four measures of chords and single notes.

No. 22. Short bows, near the point, are employed.

Nos. 23 to 27 are played all in the upper third division of the bow.

7. *tiré.*

8. *tiré.*

(The same accompaniment as before.)

9. *poussé.*

10.

No. 7. Half bows are used for the slurs, the two detached notes occurring alternately in the middle and at the point of the bow.

No. 8. The slurs are played with the whole bow, the short notes being taken alternately at the nut and the bow-point.

No. 9 is played near the point of the bow.

No. 10 is restricted to the upper third division of the bow.

In the *Staccato leggero* several notes may be included in one stroke, a style of bowing which gives point and grace to *staccato* groups interspersed with *legato* notes, as, for instance, in No. 9 of the present Study, and Nos. 22, 25, 26, and 27 of Exercise 52. Each of these quoted should be practised in this bowing, for which the middle of the bow is always employed. As the bow rebounds it is moved forward a mite of space, every note being delivered with the greatest possible lightness

There is also a down-bow *staccato*, which is, however, more difficult than that in the up-bow; it sounds, too, rather heavy in a rapid Tempo, which renders it less adapted than the up-bow *staccato* to the brilliant style of an *Allegro*. But it may be used with excellent effect in melodious phrases, where a group of detached notes require gentle and delicate treatment. The management of the bow in the down-bow *staccato* is the same as that in the up-bow.

(The same accompaniment as before.)

Nos. 2 and 3. This bowing is named after Viotti (*coup d'archet de Viotti*), either because this great violinist was actually the first who employed it, or, which is more likely, because it was executed by him with especial power and charm. Of the two notes coupled in one stroke, the first is given gently and with a very little of the bow, the second with a longer stroke and as much force as possible. The upper third division is that used.

No. 4. A bowing called *martelé* (hammered) in the French school. It consists in a smart detaching of the notes with the upper part of the bow, the separation of the notes  being

made by causing the bow to pause for an instant on the string after each note, thus momentarily checking the vibration.

Significations of the dash (†).

In the course of these bowings it will be seen that the dash (†) has several significations,—the separate note as distinct from a slur,—the short detached note, and the brisk stroke of the *martelé*.

Nos. 5 and 6. If, in the *martelé*, the notes are said to be hammered, they might, in the bowing here exemplified, be described as being whipped (*fouetté*), for, at each note marked >, the bow is raised above the string and dashed down vehemently in an up-stroke, close at the point, so that there may be no tremulous motion of the bow. Having thus attacked the note, the bow goes smoothly forward to the extent of about three inches, and is then drawn back to the point. The chief difficulty of this bowing consists in always raising the bow to the same height above the string, and in making all the strokes of perfectly equal length. When well performed it has an astonishing effect.

(The same accompaniment as before.)

No. 7. Of the four notes performed in one stroke, three are tied, and the fourth is smartly and forcibly detached; a full half of the bow, in the upper division, being equally divided between the slur and the note marked *forte*.

No. 8. This bowing only differs from the preceding one in that the notes which before were slurred are now played *staccato*.

No. 9. This bowing has been rightly named after the renowned Rudolph Kreutzer, in whose compositions it first occurs. The couples of notes are alternately *staccato* and *legato*. The *sforzando* must be very marked, both notes being accomplished with the upper third of the bow.

Course for the scholar's pursuit.

The difficulty of acquiring full mastery over some of the recent Exercises, those from No. 45 to 51, will demand the scholar's diligent practice of them for a considerable time to come. This should not, however, prevent his proceeding with the next Section. He may likewise extend his acquaintance with compositions apart from the School. The pieces chosen ought to be of a technical difficulty considerably less than the Studies he has in practice. This is very important, for the object in studying such pieces must be to impart to them their *true musical effect*, and nothing of this can be given unless the mechanical part is within easy command. A judicious selection will, therefore, have to be made. The compositions here enumerated would afford an ample choice.

For Violin solo, with Pianoforte accompaniment, the author's "Barcarole;" Walther's "Preislied," transcribed from Richard Wagner's "Meistersinger." For Pianoforte and Violin Concertante, two of the shorter Sonatas of Mozart, those in E minor

For two Violins, one of the duets of Viotti, and a duet in G, now rarely met with, by Mozart, the theme of which opens

We must hope that his Violin becomes daily a more necessary and precious companion to the student, and that from it he already kindles notes which say something to the hearts of others, but more still to him, in promise of more to be said.

It may be once again remarked that the player's attitude, the form of holding the violin, the motion of the bow, must be replete with simple grace. In handling the instrument, too, no movement should be ungainly; and in tuning, the least possible sound is desirable.

SECTION XI.

OF DOUBLE-STOPS, CHORDS, AND ARPEGGIOS.

AMONG the principal resources of the violin must be enumerated two-part playing, which is called *double-stopping*. Chords of three or four notes, and indeed whole passages in three, or even four-part harmony are within the capabilities of the instrument. In the performance of these double, triple, and quadruple stops, the difficulty of true intonation is obviously much increased, its acquirement being harder both for ear and finger. It is, therefore, of the highest consequence that the scholar resolve, from his first attempt in double-notes, to stop with accuracy, for, were faulty intonation suffered to pass, it would be almost useless to hope for a satisfactory improvement at a later stage. Violinists are to be met with whose playing, in single notes, is in tune, but, in double notes, is intolerably false, without their appearing to be aware of it.

The chief difficulties in double-stopping are, 1, the constant shifting in the position of the fingers, and the rapidity and decision with which this must be effected, so as to avoid the slightest break in connected successions of double-notes; 2, the motion of certain fingers while one finger remains fixed; 3, the frequent necessity for unusual extension and contraction of the fingers; 4, the maintenance of an equal pressure of the bow upon both strings, through all the gradations of *piano* and *forte*.

All that has previously been said with regard to the apportionment and general management of the bow must be most carefully put into practice in the coming Studies.

Maestoso, the word prefixed to the Tempo of the next Exercise, signifies that a certain majesty should be imparted to the character of the piece. This term is understood, also, to modify somewhat the degree of movement; *Andante maestoso* being rather slower than the simple *Andante*.

Mode of studying double-stops.

It will be seldom that a scholar, in his early endeavours in double notes, will succeed in stopping both parts with tolerable precision, until each part has been separately rehearsed. In the study of the next Exercise the melody should be first played singly, then the lower part, and next the two parts together, an effort being made to hold in mind the particulars of stop experienced with each part. The perfect intonation of the melody (or, in *Second Violin* double-stop playing, the accuracy of the lower notes, or that part forming the Bass of the harmony) must be that to which the inner part is attuned. It will be well to obtain some mastery over the first eight bars of this Exercise before proceeding further,—thus a key will be had to the remaining and more difficult portion.

The student will more and more perceive that the whole manipulation of Violin playing must be arrived at through the understanding. A few simple instances may be quoted from the present task, which will serve to propound a rule of observation as to the situation

of stop in more difficult harmonies, and give directness to the scholar's aim.  Here the third finger remains fixed for two of the intervals; the fourth and second fingers successively falling on stops opposite to their prior positions.

 In this phrase the third finger flies from string to string—the lower notes descending diatonically. The same finger, when settled upon the minim C, remains motionless, while the other fingers continue independently

to stop the notes of the melody.  In this last instance the fourth finger maintains the stop of C almost throughout the group.

No. 55. *Andante maestoso.* ♩ = 63.

The score is for a violin exercise in G major, 3/4 time, marked *Andante maestoso* with a tempo of 63 beats per minute. It consists of five systems of two staves each. The first system begins with a piano (*p*) dynamic and includes markings for *tiré.*, *cresc.*, and *fz*. The second system features first and second endings (*1ma volta.* and *2da volta.*). The third system includes *tiré.*, *poussé.*, *fz*, and *dimin.* markings. The fourth system includes *1ma volta.*, *2da volta.*, *p*, *pp*, and *fz* markings. The fifth system concludes with *p*, *pp*, and *morendo.* markings. The piece ends with a double bar line.

When the scholar can play the Primo of the preceding Exercise correctly, the master may exchange with him, and cause him to play the Secondo, as this presents stops of new difficulty, calculated still further to train both ear and hand. The same may be done with the following Study.

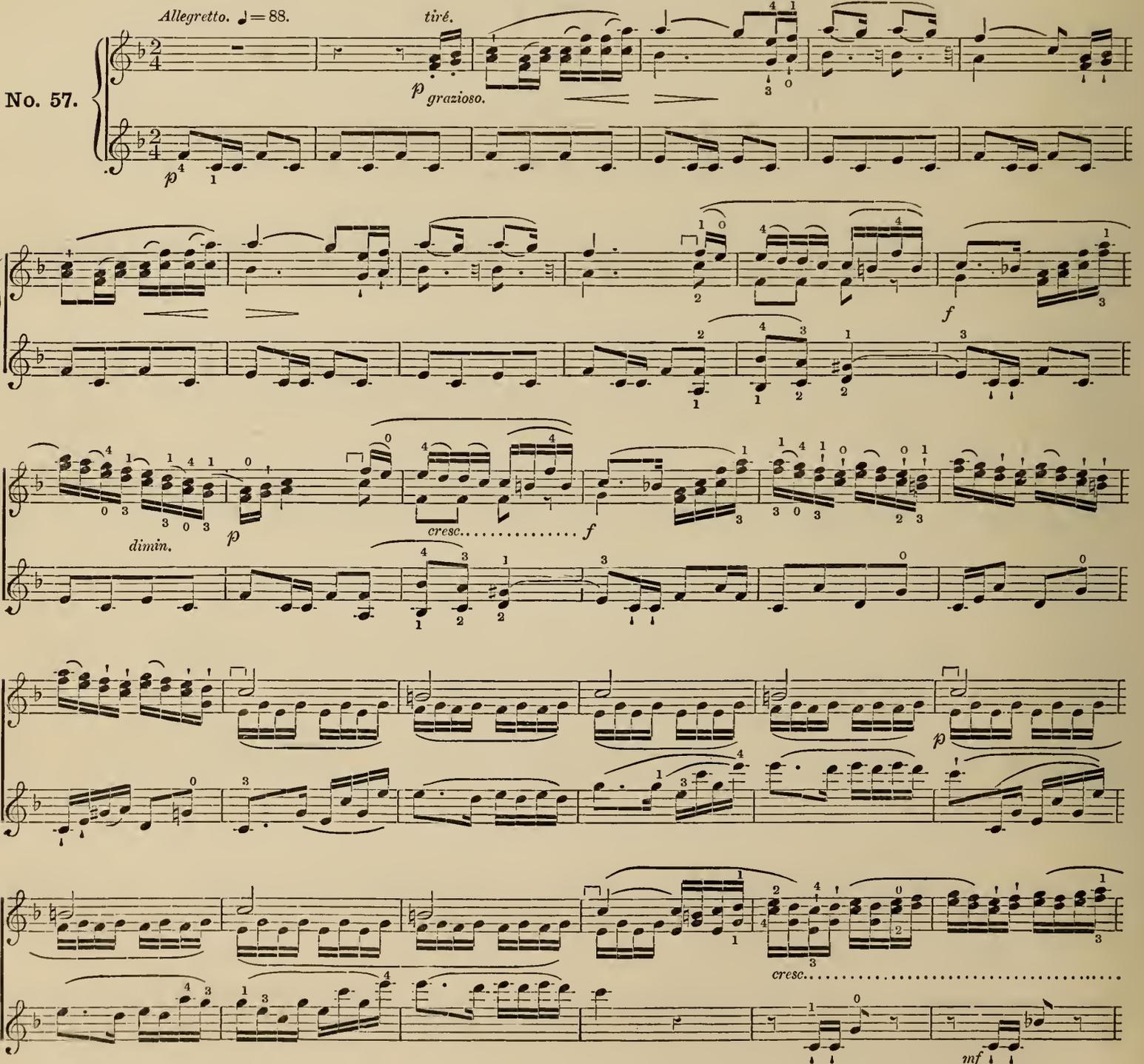
IN the following Study, a Rondo (that is, a cheerful, pleasing composition, in which the *theme* or initial phrase recurs at frequent intervals), the scholar will proceed to double-stops of greater difficulty.

The positions, bowings, and shades of *piano* and *forte* are everywhere most carefully indicated, and to them the student must scrupulously adhere. *Grazioso*, (graceful), describes the character of the opening subject.

In this Exercise the intervals  are of frequent occurrence. That they may be smoothly played, the second finger on F should be so placed as to command the stop of C by merely a slight motion of the hand, without the finger being raised to take the stop.

RONDO.

No. 57. *Allegretto. ♩ = 88.* *tiré.* *p grazioso.* *f* *dimin. p cresc..... f* *p* *cresc..... mf*



The first system of music consists of two staves. The upper staff is in treble clef and contains a complex passage of chords and arpeggios. It begins with a forte (*f*) dynamic, followed by a *dimin.* (diminuendo) section, and ends with a piano (*p*) section. The instruction *tiré.* (drawn out) is placed above the final notes. The lower staff is in bass clef and provides a rhythmic accompaniment with eighth and sixteenth notes.

The second system continues the piece with two staves. The upper staff features a series of chords and arpeggios, while the lower staff continues with a steady rhythmic accompaniment.

The third system consists of two staves. The upper staff begins with a forte (*f*) dynamic and contains a series of chords and arpeggios. The lower staff also begins with a forte (*f*) dynamic and provides a rhythmic accompaniment.

The fourth system consists of two staves. The upper staff begins with a forte (*f*) dynamic and contains a series of chords and arpeggios. The lower staff also begins with a forte (*f*) dynamic and provides a rhythmic accompaniment.

The fifth system consists of two staves. The upper staff begins with a forte (*f*) dynamic and contains a series of chords and arpeggios. The instruction *poussé.* (pushed) is placed above the first few notes. The lower staff also begins with a forte (*f*) dynamic and provides a rhythmic accompaniment.

The sixth system consists of two staves. The upper staff begins with a forte (*f*) dynamic and contains a series of chords and arpeggios. The instruction *dimin.* (diminuendo) is placed at the end of the system. The lower staff also begins with a forte (*f*) dynamic and provides a rhythmic accompaniment.

tiré. 3
p *poussé.* *tiré.* *p* *tiré.* *1* *2* *tiré.* *0* *1* *tiré.* *4* *1*

p *poussé.* *tiré.* *p* *tiré.* *1* *2* *tiré.* *0* *1* *tiré.* *4* *1*

p *poussé.* *tiré.* *p* *tiré.* *1* *2* *tiré.* *0* *1* *tiré.* *4* *1*

4 *4* *0* *1* *tiré.* *p* *p*

4 *4* *0* *1* *tiré.* *p* *p*

4 *4* *0* *1* *tiré.* *p* *p*

cresc. *f*

cresc. *f*

cresc. *f*

dimin. *p* *cresc.* *f*

dimin. *p* *cresc.* *f*

dimin. *p* *cresc.* *f*

2 *4* *3* *p*

2 *4* *3* *p*

2 *4* *3* *p*

cresc. *p* *mf*

cresc. *p* *mf*

cresc. *p* *mf*

f *dimin.* *p*

f *tiré.* *f*

tiré. *p* *f* *tiré.* *p* *poussé.* *cresc.* *ff* *tiré.* *p* *cresc.*

f

p

dimin. *pp*
dimin. *pp*

THE following Study is in the style of a *minuet*; a serious, stately, but graceful dance, in triple time. The Minuet comprises a first and second strain, to which is added a *Trio*, also consisting of two strains. The term *Trio* dates from early times, when it was customary to write this portion of the movement in three parts, or for three *obbligato* instruments. The Trio is generally in one of the major or minor attendant keys to the key of the Minuet.

In Symphonies and Quartetts the second or third movement is very commonly a Minuet of this description. In modern times, however, this movement has assumed so different a character as to be more appropriately called the *Scherzo*.

In the Minuet each strain, up to the conclusion of the Trio, is repeated. After this, at the sign *D.C.*, the Minuet division of the movement is played again without repeats.

In executing four-part chords, the bow, close at the nut, is placed firmly to the two lower strings and brought, with a strong impetus, over to the two higher; the stroke being steadily continued upon the upper notes for their full duration, which, in the case of the opening chords in the next Study, will carry the stroke to the bow-point. The two lower notes, although frequently written in crotchets or minims, can be, at most, of only a semiquaver's length.

The second bar in the next Study is taken with the up-stroke; the purchase of the bow (quite at the point) over the strings must be very forcible.

The crotchet chords in the fifth and following bars of the second strain are all played with the down-stroke, the bow being placed anew for each chord. The full breadth of the hair must act on the strings, so that the three notes sound simultaneously. The pressure this demands will necessitate both speed and ample length of stroke, for securing purity as well as power of tone.

In the octave passages of the Trio the intervals must sound in clear relief. The fingers should dwell upon each octave to its full value, moving suddenly from one to another.

In the present Exercise, at the occurrence of  and  the first finger

stopping the sustained note above must be so adjusted as to cover, by a slight turn of the hand and without lifting the finger, the stop lying

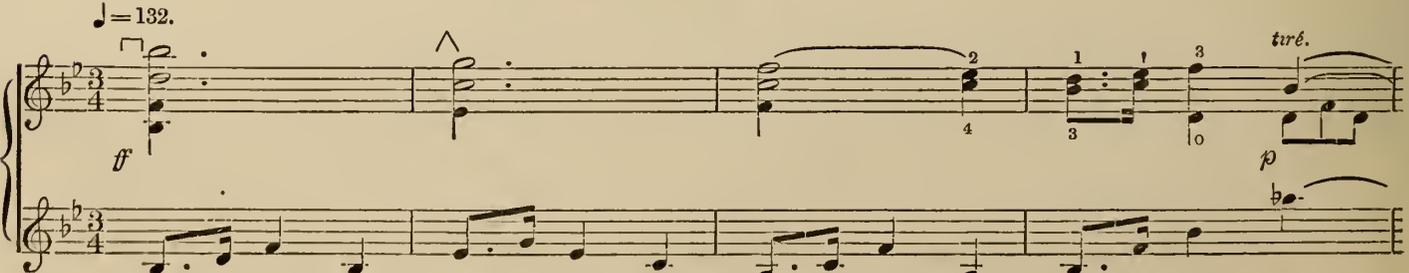
opposite below. Further, in the passage  with each stop performed by the first

finger in the melody should be coupled the fifth below, as indicated by the small note (*p*). By thus preparing the stop of the finger in the lower part, a smoothness of effect otherwise scarcely practicable will be obtained.

MENUETTO.

No. 58.

$\text{♩} = 132.$



The musical score for Minuet No. 58 is written for violin and piano. It begins with a tempo marking of quarter note = 132. The key signature has one flat (B-flat) and the time signature is 3/4. The violin part starts with a forte (*ff*) dynamic and features several slurs and accents. The piano part provides a rhythmic accompaniment with some chords. The piece concludes with a *tiré* instruction and a piano (*p*) dynamic.

1 3 1 1 3 1 3 0 2 3
cresc. f
fz

f
segue.

4 4

tiré.
p

TRIO.
poussé.
p f p

f f

Musical score for Minuetto Da Capo. The score consists of two staves. The upper staff is in treble clef with a key signature of one flat (B-flat). It contains several measures of music with fingerings (1, 2, 3, 4, 0) and dynamics including *dimin.* and *p*. The lower staff is in bass clef with the same key signature and contains corresponding bass line notes with fingerings (1, 4, 3, 1) and dynamics (*dimin.*, *p*). The piece concludes with a double bar line and the text "Minuetto Da Capo."

WHEN the notes forming a chord are taken separately in rapid succession, this is termed an *Arpeggio*. The following Study consists of Arpeggios on three strings. When the scholar has thoroughly acquainted himself with the stops, he should practise the eight different bowings, his special aims being, 1, pure intonation; 2, a deft and skilful management of the bow, the motion of which must proceed entirely from the arm and wrist, while the body remains always perfectly quiet; 3, an equal distribution of the notes in each group; 4, the exact observance of the marks of emphasis and the prescribed shades of *piano* and *forte*.

In the various bowings upon the Arpeggio precision in the elevations of the bow is of great consequence for a clear and equal articulation of the notes. For this reason, and for the foundation of correct stopping, the following Examples ought first to be played at a moderate pace.

No. 59. *Allegro.* ♩ = 108.

Musical score for No. 59, an Arpeggio study. The score is in treble clef with a key signature of one sharp (F#) and a common time signature (C). It is marked *Allegro.* with a tempo of ♩ = 108. The score is divided into two main sections, labeled 1. and 2. Section 1 begins with a *f* dynamic and contains several measures of rapid arpeggiated figures with fingerings (4, 3, 4, 3, 4, 1, 3, 2) and a *0* marking. Section 2 begins with a *p* dynamic and contains similar arpeggiated figures with fingerings (1, 2, 4, 0, 4, 1, 3, 2). The score concludes with a double bar line.

When the preceding bowings have been well practised, the student should repeat the Exercise adopting the bowings and rhythms indicated in the following Examples.

Piu Moderato signifies a more moderate pace.

Piu moderato. ♩ = 84.

1. *f* &c.

2. *p* *stacc. legg.* &c.

3. *f* &c.

4. *p* &c.

The next examples are to be played *Allegro Molto* (very quick).

Allegro molto. ♩ = 160.

1. *f* &c.

2. *p* &c.

3. *ff* &c.

4. *p* &c.

Nos. 1 and 2 are performed in the lower third division of the bow; No. 3 in down-strokes, close at the nut; No. 4 with down and up-strokes, near the point of the bow.

Andante. ♩ = 63.

No. 60.

Bowing No. 1. Somewhat above the middle of the bow.

2. *poussé.*

No. 2. Same division of bow as the preceding.

3. *p*

No. 3. In the middle division of the bow ; employing the *staccato leggero*.

4. *poussé.*

No. 4. Same division of bow as the preceding ; the detached accentuated note being taken in the *light staccato*.

No. 5. Whole bow.

No. 6. Upper half of bow.

No. 7. Upper third division of bow.

No. 8. Upper half of bow.

No. 9. Middle division of bow.

No. 10. Same division of bow as the preceding.

To the foregoing bowings on the *Arpeggio* should be added one which has singular charm when well executed and employed with judgment.

Moderato.

Example.

The ascending groups are taken in the down-stroke, somewhat above the middle of the bow, at which point the bow is brought with a gentle but decisive blow to the lower string, and while rebounding carried across the other strings, sprinkling as it goes the notes of the *arpeggio*. At the iteration of the upper note—the bow still rebounding—a slight impetus is given to the return stroke. The bouncing of the bow thus set in motion must be sustained. The notes of each group should be distinct, and in equal measure. For the practice of this bowing (termed sometimes *balzate*) the whole of the present Exercise may be used; a rather faster *tempo* being then, however, adopted.

SECTION XII.

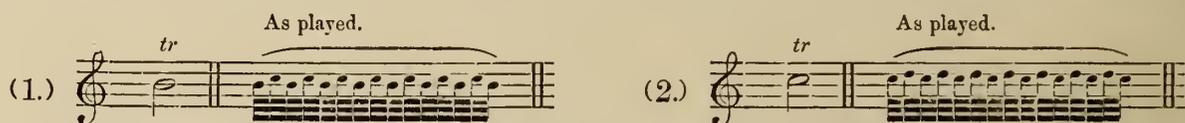
OF GRACE-NOTES AND EMBELLISHMENTS.

IN former times it was usual for a composer to write down his melody as simply as possible, leaving any embellishments to be added by the performer. This practice resulted in the gradual invention of a number of ornaments which became conventional, and were handed down from player to player. But as each generation vied with its predecessor in concocting new embellishments, these ornaments became so arbitrary and so tasteless that composers found it wise themselves to insert such as were necessary. At first these were written in small notes, of which the apportionment as to *time* was left to the player; subsequently in full-sized notes, with regular bar-divisions.

Of all "grace-notes" of early times only the following are still in use; they are some of them indicated by signs, and some written in little notes.

To the first class belong the *shake* or *trill* (*tr*), the *transient* or *passing shake* (*mordente* ~), and the *turn*, *direct* or *inverted* (~ ~ or ~); to the second, the long and short *appoggiatura*, and others which have not names.

The shake consists in a rapid alternation of two adjacent notes, *viz.*, the note over which *tr* is written, called the *principal note*, and its minor second (1.), or its major second (2.), termed the *auxiliary note*.



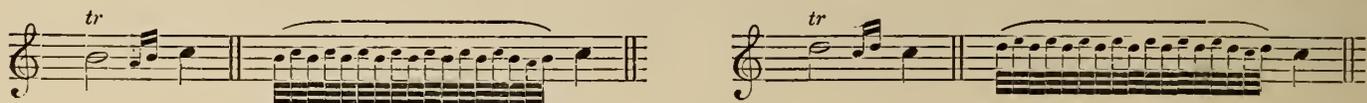
The duration of a trill is determined by the value of the note on which it is made: the number of its *beats* or repetitions in the given time depends on the rapidity with which it is performed.

It is the rule that a shake begins and ends with its principal note. If it is to begin with the auxiliary note, or to be preceded by the note below the principal note, this must be specially indicated:



A sharp, flat, or natural, prefixed to the sign of the shake, as $\sharp tr$, $\flat tr$, $\natural tr$, signifies that the auxiliary note is to be made accidentally sharp, flat, or natural.

The shake ends almost invariably with a kind of turn, which serves to connect it with the subsequent note. This turn consists of the principal note, preceded by the note immediately below it, as here shown—



In *cadence* or concluding shakes the following turn is also often made—



This last is generally, at least in modern compositions, written, in small notes. Where this is not the case, it has to be added by the player. But there are some shakes which, on account of their brevity or of the connection in which they stand, admit of no turn.

For the violinist the shake is the most difficult of all ornaments, and demands, like the *staccato* bowing, an inborn capacity for its attainment. It is, however, more susceptible than the *staccato* of improvement by judicious practice.

Above all, the intonation of the shake must be perfect. The scholar should carefully observe whether the auxiliary note is distant a whole or a half-tone from the principal note, and strive to maintain throughout the beats the correct interval. The beats must be equal, neither note being more prominent than the other.

Manipulation of
the shake.

For a brilliant shake, the finger performing the beats must be lifted high, and descend with great vigour. Beginners, in their impatience to acquire a rapid shake, too easily forget to do this. The usual consequence is, that, in shakes of any length, the finger remains clinging to the string, as if lamed, and an easy and powerful shake is never accomplished.

Any forcing or excessive exertion, causing an unnatural strain of the sinews, must be carefully guarded against; the free action of the finger, first in slow beats, and ultimately in a trill of great rapidity, being imperative. Further, in the higher Positions, the rubbing of one finger against the other must be avoided, the stationary finger being so placed as to leave quite clear of it the finger performing the beats.

Each finger must be strenuously exercised in the shake, but the little finger most of all, as, being shorter and weaker than the others, it is less qualified for the task. Although no amount of perseverance will make it equal in strength and activity to the second and third fingers (for which reason one of these must always be used in long and rapid shakes) still, its training must on no account be neglected, as in double shakes, or in a succession of shakes, it is quite indispensable. Even the first finger, which in single shakes is never used (no shake being made on an open string), cannot be dispensed with in some double-shakes.

With regard to the rapidity of beats in the shake, the following rules hold good.

In an *Allegro*, and, generally speaking, in compositions of an impetuous character, the shake should be faster and stronger than in an *Adagio*, or in soft expressive melodies.

In all *Cadence* shakes, as those are called which conclude a period (See 11th and 25th bars of the following Study) the beats from beginning to end of the shake must be of equal quickness. But in slow movements, where the shakes serve merely to ornament a melody, it has often a good effect when the beats begin rather slowly, progressing gradually to great rapidity. This is equally effective in a *crescendo* or a *decrescendo*.

The beats should never slacken pace at the close of a shake.

As a rule, the semitone shake should be taken somewhat slower than the whole tone shake, as the ear cannot so easily seize the quick interchange of the smaller as of the larger interval.

By reason of the slower vibrations of the lower strings, shakes on these should be made with less velocity than those on the A and E strings.

The notes of the concluding turn should be equally rapid with those in the shake itself, but they must be always distinctly heard, even in the shortest shakes.

Every shake must have (including its turn) the full value of the note over which it is placed.

When these remarks have been well digested, the student should proceed to the next Exercise.

No. 61.

Andante. ♩ = 63.

The musical score for Exercise No. 61 consists of two staves. The upper staff is for the violin and contains four measures of music, each featuring a trill (tr) over a note. The trills are marked with fingerings 1, 2, 3, and 4. The lower staff is for the piano accompaniment, providing a rhythmic and harmonic foundation. Dynamic markings include *p* (piano), *cresc.* (crescendo), *fz* (forzando), and *dimn.* (diminuendo). The tempo is marked *Andante.* with a quarter note equal to 63 beats per minute.

Bar 1 is performed as follows—

The notation shows a single measure in 2/4 time with a trill (tr) over a note, illustrating the specific performance technique for the first bar.

Bar 6. The shake upon D#, performed with the little finger, must be as quick, clear, and forcible as the others; this will require special practice.

Bar 7 opens thus—  &c.

Bars 8 and 9. To conceal the change of bow in the protracted shake, the beat of the finger must continue regularly and uninterruptedly at the juncture of the strokes, which must be as close as possible, the change of bow taking place upon the principle note D.

In the 9th bar the second finger must proceed to the D# without causing the slightest alteration or check in the beats of the third finger. This will be found very difficult, and must be practised with perseverance.

Bars 13 and 14. In this *chain of shakes*, the duration of each trill admits of a turn and renders it a tasteful addition. It is, however, usual in such passages to conclude only the final shake with a turn, a rule which it certainly is best to observe in chains of shorter shakes, such as those occurring in bars 22 and 28. In the performance of these last, the rapid and equal beats of the finger must not be checked by the forward movement of the hand during the shake.

Bar 26 (2da Volta). These shakes belong to those which admit of no turn.

THE 62nd Study (*Alla Polacca*; that is, in the style of the Polish national dance) is intended for the exercise of short shakes without a turn. To shakes of this description only two, or, at the most, three beats are given; these beats must, however, be firm and distinct.

Order of Exercises. Of the three Exercises lately omitted, Nos. 56 and 58 should take their place in combination with the scholar's practice of the present Study and the Arpeggio Exercise, No. 60.

No. 62. *Alla Polacca*. ♩ = 100.

The scholar should accustom himself, from the first, not to dwell longer on the short shake than is absolutely required by its value, for the chief grace and beauty of these shakes consists in their being, as it were, flung carelessly into the melody, without disturbing its rhythmical divisions:

Example— &c.

In the 11th bar occurs the *passing shake (mordente)*, consisting only of a single beat—

height.

The beat must be powerful, the finger descending on the string from some

The first system of the score consists of two staves. The upper staff is for the violin, and the lower staff is for the piano. The music features several trills marked 'tr' and slurs. The piano part includes fingerings such as 1, 2, 3, and 0. The system concludes with the word 'FINE.' written above the final measure of the piano part.

The second system begins with the word 'TRIO' on the left. The music is marked with a forte 'f' dynamic. It features trills and slurs, with fingerings like 0, 4, and 1. The piano part has a steady accompaniment. The system ends with a final measure in the piano part.

In the *Trio* the short trills are performed as follows—

A short musical example in treble clef, 3/4 time, showing a trill on a single note. The trill is performed with a slur and an accent (>). The example is marked with a '5' above the note, indicating the fifth finger position.

The third system continues the Trio section. It includes the instruction 'tiré.' (tired) under a trill. The music features various dynamics including 'p' (piano) and 'f' (forte). Fingerings like 1, 2, 3, 4, and 0 are indicated. The system ends with a double bar line.

The fourth system features 'Sva.....' (Sustained) markings above the trills. The dynamics alternate between 'p' and 'f'. Fingerings like 1, 2, 3, 4, and 0 are shown. The system concludes with a double bar line.

The fifth system begins with a 'cresc.' (crescendo) instruction. It features trills and slurs with dynamics 'p' and 'f'. Fingerings like 4, 3, 2, 0, and 1 are indicated. The system ends with the marking 'D.C.' (Da Capo).

THE 63rd Study is designed for the practice of *double-shakes* in intervals of thirds, sixths, and octaves; of *accompanied shakes*, and of incidental shakes in two-part playing. Those remarks which have been already made upon the single shake, apply also to the double. It may be added concerning the latter, that the fingers should maintain perfect regularity in the double beats, the second finger never outstripping, but timing itself to the little finger.

In double-shakes, the turn must often be performed in a different position to that of the shake itself:

Example—

The shifting of the hand must be done as quickly as possible, so that no break may intervene between the shake and turn.

Pizzicato.

In the accompaniment of this Study occasional use is made of the word *pizzicato* (abbreviated *pizzic.*), which means that the notes are to be produced, not with the bow, but by a twitching of the string with the finger, as on the Harp and Guitar. The *pizzicato* is of frequent occurrence in Orchestral and Chamber music. In its performance the nut of the bow is held firmly between the palm of the hand and the three last fingers, while the first finger is left free for the action of twitching the string, and the point of the thumb rests against the under edge of the finger-board. The notes are played *pizzicato* until contradicted by the words "*coll' arco*" (with the bow).

Order of Study.

The practice of the following Exercise should be deferred until No. 64 has been studied.

No. 63.

Larghetto. ♩ = 80.
tiré. *tr*

The sustained trill, beginning at the 9th bar, must suffer no break whatever through the introduction of the accompanying notes. The second finger must be so placed as almost to touch the A string, and to be able by a slight movement of the hand, firmly to stop the C in the under part.

During the rests the bow is only slightly raised above the A string, and in these pauses the change of bow must be effected. The accompanied shake, when well played, sounds as though proceeding from two instruments.

tr p f tr tr coll' arco. pizzic.

tr tr cresc. f p pizzic. coll' arco.

16. 17. 18. tr tr tr pp tiré. tr

In the accompanied shake, beginning at the 16th bar of the second strain, the second finger (which must at first be placed so as to cover the stop of the G above) has, at the close of the last bar, to be moved towards the D string, so that it commands the stop of F below.

f dimin. p f dimin. tr

1ma volta. 2da volta. tr tr tr 1ma volta. 2da volta.

The *turn* embraces three adjacent notes, the middle one of which is identical with the *principal note* upon which the turn is made. It begins, sometimes with the highest of the three notes, and is then called *direct*; sometimes with the lowest, and is then called *inverted*.

Direct turn. as played

Inverted turn. as played

When the turn is placed after the principal note, and serves to connect this with the note which follows, the number of grace-notes is augmented to four; *e. g.*,

If the turn is placed over a dot, its fourth note represents this dot, and is held for its full value; *e. g.*,

If there are two dots, the turn is made immediately before the second; *e. g.*,

Where an accidental is placed over or under the sign of the turn, the upper or the lower of the *auxiliary* notes has to be sharpened or flattened accordingly; *e. g.*,

Where accidentals are placed above and below the turn, both auxiliary notes are affected; *e. g.*,

In movements of a quick *Tempo* the turn is performed with rapidity and energy, each note sounding distinctly. In slow movements its rapidity is modified, and the notes must be played smoothly, equally and with lenity. The turn is always connected with the principal note, under one stroke.

Among the embellishments which are written in small notes, those of most frequent occurrence are the *long* and the *short appoggiatura*. In modern music, the first of these is commonly written in full sized notes of the required value. But as this is sometimes not the case, and as in music of a past day the small note is always adopted, the scholar must acquaint himself with the mode of its performance. To this end, the following explanations are given.

The *long appoggiatura* when placed before a note which is divisible into two equal parts, receives half the value of that note. The small note representing the appoggiatura should, therefore, be written as a minim, crotchet, quaver, &c., according to the value it is to have.

Examples:—

Where the *principal note* is dotted, the appoggiatura borrows two thirds of its value; *e. g.*,

Where the principal note has two dots, the appoggiatura receives the whole value of the principal note *minus* the dots; *e. g.*,

When, in double-stopping, the appoggiatura occurs in one part only, it is performed as follows—

as played

or

as played

The appoggiatura is always slurred to the principal note, in which it finds its resolution.

The *short* appoggiatura is distinguished from the long by a cross-stroke, thus, ♯. It takes from the *principal note* scarcely any of its value, and is united lightly and briskly to this note, in one stroke :

Example.

The following Study is intended to exercise the pupil in the reading and performance of the different kinds of turn, as also of the long and short appoggiatura. If the preceding remarks have been read with attention, the Exercise may for the most part be performed without further explanations. Where any hints seem still desirable, they are given below, in smaller type.

A thorough, painstaking study of this Exercise will train the student in mechanical qualities of the greatest importance in the execution of movements of an extended *Cantabile*, giving scope to the singing attributes of the instrument

A bow, audibly changeless in its changes; a command in the long sustained stroke, yielding beauty of tone alike in breadth of sound as in the most delicate shades; a manipulation of finger unembarrassed by remoteness of key; ease, firmness, and precision of stop in quick shifting Positions; the giving to every note its due length; deliberation in every phrase,—these essentials, and the means to their attainment, might furnish the scholar with subject for reflection, as they will tax his endeavours at almost every bar of the Exercise.

Referring to the *enharmonic change* in the 11th bar—

it should

Intonation on the Violin not subject to the rule of the tempered scale.

be realized that, while under the rule of the *tempered scale*, the several keys of a Pianoforte are made each to serve for two notes, as C♯ for D♭, E♭ for D♯, F♯ for G♭, etc., none of which two notes are, precisely considered, absolutely identical in pitch, the Violinist, like the Singer, is exempt from these conditions. Guided by a discriminating ear, he will produce, in their perfect integrity, the *natural intervals* of the scale formed upon any key-note. Conformably, in the passage quoted above, the stop of D♯♯ must be a minute degree higher than that of E♭*.

The mark (—) placed over certain notes under a slur, signifies that, in effect, they are to be as though played with a separate bow. The same sign is also frequently used where the notes are detached, and implies that they shall be sustained, but yet curtailed slightly of their full duration.

No. 64.

Larghetto. ♩ = 76.

p *cresc.* *mf* *dimin.*

Bar 2. Bar 3. Bar 5.

First system of musical notation, measures 1-8. The upper staff contains a complex melodic line with many slurs and fingering numbers (1-4). The lower staff provides a harmonic accompaniment. Dynamics include *cresc.*, *f*, *dimin.*, and *p*.

Second system of musical notation, measures 9-12. The upper staff continues the melodic line with slurs and fingering. The lower staff continues the accompaniment. Measure 12 is marked with a fermata.

Third system of musical notation, measures 13-14. The upper staff features a more intricate melodic line with slurs and fingering. The lower staff continues the accompaniment. Measure 14 ends with a fermata.

Fourth system of musical notation, measures 15-18. The upper staff continues the melodic line. The lower staff continues the accompaniment. Dynamics include *p* and *cres - - cen - - do. f*.

Fifth system of musical notation, measures 19-22. The upper staff continues the melodic line. The lower staff continues the accompaniment. Dynamics include *dim - - in - - u - - en - - do. pp*.

Sixth system of musical notation, measures 23-25. This system contains three separate measures of music, each with its own staff and dynamic markings.

Seventh system of musical notation, measures 26-27. This system contains two separate measures of music, each with its own staff and dynamic markings.

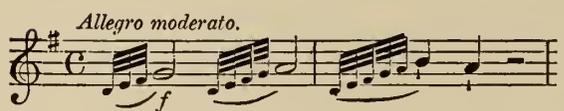
Order to be followed with the Exercises.

The double-stop Exercise, No. 57, and the Study upon double-shakes, No. 63, should now occupy some part of the student's attention, without, however, preventing his pursuit of the next Exercise, No. 65, and the "Tema con Variazioni," No. 66.

Other embellishments still in use are generally, by modern composers, written in full-sized notes, and in proper measure, so that the possibility of misconception is avoided. But as they still are occasionally to be met with, written in small notes, a few remarks as to the manner of their performance are necessary. Grace-notes of this class are played with more or less speed, so as to diminish by as little as possible the value of the notes to which they serve as ornaments. It is, however, often difficult to determine from which beat of the bar the time required for the grace-notes should be subtracted. No general rule can be laid down on this point; but, of such embellishments, those which are most usual are given below, together with the manner of their performance.

Andante.  as played 

Andante.  as played 

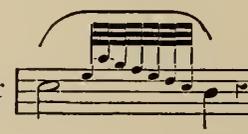
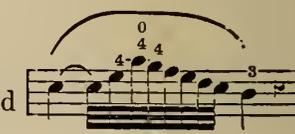
Allegro moderato.  as played 

Allegro vivace.  as played 

Andante.  as played 

Those of such embellishments which adorn an Adagio, or any slow, melodious movement, must be played more slowly, in conformity with the character of the composition; *e. g.*,

Adagio.  as played 

or  as played  or  as played 

or  as played 

Under the head of embellishments must also be classed the *tremolo*.

When the singer with passionate emotion gives forth his voice to its fullest power, a certain tremulous effect is audible, resembling the vibrations of a powerfully-struck bell. This, like many other peculiarities of the human voice, may be closely imitated on the violin. It consists in the wavering of a stopped note, which sounds alternately a little above and a little below its just pitch, and is produced by a trembling motion of the left hand, in the direction from nut to bridge. This movement, however, should be very slight, so that the deviation from the true note may not offend the ear.

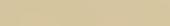
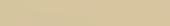
In compositions of a distant date, the tremolo is sometimes indicated by a row of dots (.....) or by the word *tremolo*; but in modern compositions its employment is left to the player's own judgment. He must beware of introducing it too often, or in unsuitable places. It is most called for in passages of a tender or impassioned character, or for giving intensity to the powerful accentuation of notes marked *sforzando*. It gives, too, more force and expression to long sustained notes. Where such occur upon a *crescendo* from *p* to *f*, an excellent effect is produced by commencing the tremolo slowly and increasing the rapidity of the vibration as the tone gathers strength. The tremolo in the reverse order, upon a *diminuendo*, is also very effective.

It may, therefore, be said that the *tremolo* admits of four different treatments; 1, the rapid, for intensifying passionate expression and adding vehemence to accentuated notes; 2, the slow, for imparting tenderness to sustained and pathetic melody; 3 and 4, the gradational, employed in the *crescendo* and *diminuendo*. The two last mentioned are the most difficult, as no sudden transition from slow to fast, or *vice versa*, in the vibrations is admissible.

An embellishment yet to be described is the *iterated unison* in a single stroke, by means of a change of finger on the same stop. The next Example will show that the hand is either lowered or moved upwards to such a degree as will bring the finger which is to relieve that already fixed, exactly in its place; *e. g.*,

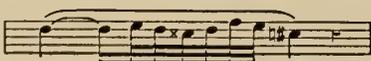


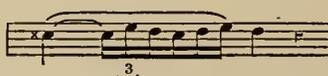
It will be seen that the second finger is here lowered from E (*) to C, so that the fourth finger may descend on the repeated E; the third finger is then brought from D (†) up to F, so that the first may take its place; and finally, the first is drawn back from E (‡) to B, in order that the fourth may fall on the repeated E. The gliding to these notes must be absolutely inaudible.

The quick *tremolo* is marked , the slow , the accelerating , and the slackening .

No. 65.

In the group  at the end of the 14th bar, the second finger is used for the last E, as with it the major third from G \sharp to E can be stopped more truly and conveniently than with the third finger. The hand remains unmoved in the 2nd Position.

Bar 4. 

Bar 8. 

First system of musical notation. The upper staff (treble clef) begins with a wavy line (trill) and contains various notes with fingerings (1, 2, 3, 4) and accents. The lower staff (bass clef) starts with a piano (*p*) dynamic and includes a crescendo (*cresc.*) marking.

Second system of musical notation. The upper staff (treble clef) features a forte (*fz*) dynamic and a crescendo (*cresc.*) marking. The lower staff (bass clef) also features a forte (*fz*) dynamic.

Third system of musical notation. The upper staff (treble clef) includes a forte (*f*) dynamic and a trill (*tr*) marking. The lower staff (bass clef) features a forte (*f*) dynamic.

Fourth system of musical notation. The upper staff (treble clef) includes a forte (*f*) dynamic and a trill (*tr*) marking. The lower staff (bass clef) features a forte (*f*) dynamic.

Fifth system of musical notation. The upper staff (treble clef) includes a forte (*f*) dynamic and a piano (*p*) dynamic marking. The lower staff (bass clef) features a piano (*p*) dynamic and a forte (*f*) dynamic marking.

Sixth system of musical notation. The upper staff (treble clef) includes a forte (*f*) dynamic and a piano (*p*) dynamic marking. The lower staff (bass clef) features a piano (*p*) dynamic.

2da
ff

fz
dimin.
p

cresc.
dimin.
p cresc.

dimin.
p cresc.
dimin.

p cresc.
dimin.
p
cresc.

dimin.
p
cresc.
dimin.

THE following Study, a "Tema con Variazioni," consists of a simple melody, varied at each repetition, yet not so as to lose all likeness to its first simple form. This composition presents, in a connected series, most of the difficulties which have been practised separately by the student, in the preceding Sections. The various bowings treated of in Sect. X are here applied to passages of considerable difficulty; faithfully to observe the peculiarities of each, will therefore, require intelligent and unremitting effort.

Where, in these variations, two bowings are given, the one indicated above the notes is to be first played, and that below the notes on the repetition of the strain.

Dolce implies a soft and gentle manner of performance.

TEMA CON VARIAZIONI.

In the Theme and 1st Variation, whole bows are employed with little exception.

No. 66.

Var. 1.

Var. 2. See bowings Nos. 2, 3 and 4, Exercise No. 54

Var. 2.

Var. 3 should be played with lightness and elegance, as little bow as possible being used in the *staccato*.

Var. 3.

Var. 4 is performed within the upper third of the bow.

Var. 4.

Violin part: *poussé.* *segue.* *2da e 3za*.....

Piano part: *f*

Violin part: *tiré.*

Piano part: *f*

Violin part: *2da e 3za*.....

Piano part:

Var. 5. *Piu lento*, i.e., more slowly, specifies the required change of Tempo.

Piu lento ♩ = 104,
Sopra la 3za.....

Var. 5.

Violin part: *dolce.* *cresc.* *dimin.*

Piano part:

Violin part: *8va*.....

Piano part: *p* *cresc.* *f* *fz*

Var. 6. *Allegro moderato*, moderately quick. This Variation should have a bold and energetic character. In a figure such as that which here constitutes a principal feature, it is best, where the passage lies in the ascent across the strings, to bring the longer note under the up-stroke. The reverse order of bowing is preferable where the notation proceeds from the higher to the lower strings. This method is a means to more force and clearness of stroke.

In the second strain of the Variation is added a style of bowing frequently met with in solo pieces of the *brilliant school*. Of the "balzate" class, it is suitable only in passages of broken rhythm, and of a light and gay character. The bowing consists in taking groups of two, three, or four *staccato* notes, as—

under one rebounding stroke of the bow.

In the *forte* the bouncing of the bow must be effected by a smarter blow on the string than in the *piano*. The notes should be given in perfectly even measure and with purity of tone.

Var. 6. *Allegro moderato* ♩ = 100.
tiré. *f* *fz* *p*

8va..... *tiré.* *f* *fz* *dimin.*

p *f* *poussé.* *f* *bazate.* *segue.*

8va..... *poussé.* *p*

tiré. *fz* *p* *f*

Var. 7. *Larghetto.* ♩ = 88.
f *tr*

The first system of music shows a violin part with a series of leaps and trills, accompanied by a piano part. The violin part includes markings for fingerings (e.g., 4 2, 4 2, 1 1 2 2) and dynamics such as *dimin. p* and *f*. The piano part provides a steady accompaniment with some harmonic support.

The second system continues the violin part with more leaps and trills, including a trill marked *tr*. The piano part continues with similar accompaniment. Dynamics include *dimin. p*.

Var. 8. In the succession of leaps here to be accomplished by the bow, purity of tone, distinctness, and the just timing of the notes must be unimpaired. The bow remains close to the strings, but by the alacrity with which it moves from one elevation to another the intermediate string is crossed untouched.

For an accession of tone the *staccato leggiero* should be played somewhat below the middle of the bow, a rule also applicable to this bowing in all passages of the nature of the present Variation, whether in the *piano* or *forte*. That nice control of the bow, already mentioned in reference to the *staccato leggiero* as dependent upon the little finger, will be specially needed in the sudden changes of elevation effected in the leaps, particularly where these occur in the *piano* passages.

Allegro moderato. ♩ = 92.

Var. 8.

1. *détaché. f*

2. *stacc. legg. f*

segue.

Sva......

3. *détaché. f*

4. *stacc. legg. p*

This system continues the two parts of Variation 8, featuring complex fingerings and dynamics such as *f* and *p*.

The ninth Variation must be played *con espressione*, with expression. This direction may appear superfluous, as no solo part should ever be played in an expressionless manner; here, however, something more is intended, an expression more elevated in character, more penetrated with soul. A truthful rendering of this *Adagio* will require the most subtle management of the bow. The scholar should keep unceasingly in mind the directions given for the performance of the 51st Study, Sect. X.

The strictest time must be observed in the solo part, as should always be the case when, as here, the accompaniment consists of a uniform and unbroken figure.

Var. 9.

Adagio. ♩ = 56.

p con espressione.

pizzic.

f

dimin.

p

f

dimin.

p

fz

p

cresc.

f

dimin.

8va.....

loco.

8va.....

sopra la 2da.....

p

cresc.

f

p

8va.....

loco.

2da.....

sopra la 3za.....

dolce.

pp

CODA.

The musical score is written for violin and piano. It consists of five systems, each with a violin staff on top and a piano accompaniment staff on the bottom. The key signature has two sharps (F# and C#), and the time signature is 4/4. The first system is marked 'CODA.' and begins with a 'tiré.' (bowed) marking and a forte 'f' dynamic. The second system includes 'poussé.' (pushed) markings. The third system also features 'poussé.' markings and ends with a 'tiré.' marking. The fourth system includes 'ff' (fortissimo) and 'dimin.' (diminuendo) markings. The score is heavily annotated with fingerings (0-4) and slurs.

The peroration of a musical composition is called a *Coda* (literally, tail, appendage). In Variations, such a conclusion need not be constructed on the original theme. Generally, the leading idea of the last variation is extended or developed, so as to bring the piece to a satisfactory close.



THIRD PART.

ON STYLE OR DELIVERY.

SECTION I. ON STYLE IN GENERAL.

B*Y Style* is meant the manner in which the singer or player expounds to the hearer the composer's thoughts. When performance is limited to an exact exposition of such details as can be prescribed by notes, signs, and technical terms, this constitutes a *correct style*; but when besides this the artist, imbued with the spirit of the composer, can from his own soul interpret the composer's intentions, then may he lay claim to a *masterly style*.

As perfection of style is necessarily founded on correctness, it is mainly to this latter that the teaching in the foregoing sections relates. As, however, this instruction embodies likewise all the technical expedients requisite for a fine style of performance, it only remains to point out the various ways in which these may be applied to this object. All attempt at imparting a masterly style must limit itself to this. That which raises the merely correct to the beautiful, the sympathetic faculty which apprehends the significance of a work of Art, and interprets it with true and living expression, is an inborn gift of Nature which may be awakened and fostered, but cannot be taught.

Here may be enumerated those qualities which are indispensable to a correct style, that the pupil may judge whether he has so far mastered them as to have qualified himself for the cultivation of something nobler.

To a correct delivery, then, belong—

1. True intonation.
2. Just accentuation, and an exact division of the bar into its several durations of notes.
3. Steadiness in regard to *Tempo*, neither hurrying nor dragging the measure.
4. A faithful observance of the prescribed shades of *piano* and *forte*.
5. A close adherence to the varieties of slurred and detached notes, bowings, shakes, &c.

Among the refinements of manipulation necessary to a consummate mastery of style may be mentioned—

1. Such a management of the bow as holds at immediate command all shades and transitions of tone, from the robust to the soft and flute-like, and, still more especially, which enunciates with clear definiteness and just accent every variety of rhythm.

2. The choice of Positions, not merely for convenience or facility of playing, but with a view to *expression*, quality, and equality of tone.

3. The art of gliding from one note to another (Italian, *portamento*).

4. The *tremolo*, in its four different treatments.

5. The occasional deviation from a strict *tempo*, admissible for the purpose of producing certain effects, as, for instance, an acceleration of time in passages of a fervent or impetuous character, and a slackening or lingering in those episodes expressive of tenderness and pathos.

But all these means of expression which go to form the finest style can only fulfil their aim when refined taste presides over their employment, and when the soul of the artist guides his bow and animates his fingers. If, therefore, the scholar is in some measure master of the mechanical part of his art, he should devote himself with zeal to the cultivation of his taste, and of all that may tend to arouse and intensify his feeling. Nothing is more favourable to this development than frequent opportunities of listening to the performance of noble works by the most accomplished exponents, and a judicious directing of his attention, by the teacher, to the intrinsic beauties of various compositions, and to the means employed by the executants to produce the desired effect in their interpretation.

SECTION II. ON CONCERTO-PLAYING.

AS a Concerto is played in a spacious locality, before a large audience, and with the accompaniment of a numerous orchestra, the first requisite for its performance is a full and powerful tone. This in no way precludes the possibility of the most delicate *nuances*, as it is one chief peculiarity of the violin that its very softest notes can be heard at a considerable distance. In performing a Concerto, a violinist may, therefore, reveal the whole wealth of varied degrees of strength and softness possessed by the violin.

Secondly, an entire command of every technical difficulty is indispensable, as one object of Concerto-playing is to exhibit an artist's executive ability. The scholar should not, therefore, venture on the public performance of a Concerto, or of any solo-piece, until his mastery of it is so absolute and certain, that his success is not liable to be marred by external unfavourable circumstances, such as a heated room, or the natural embarrassment experienced by one unaccustomed to public appearance, or an unsympathetic, unyielding accompaniment.

Thirdly, it is not enough merely to conquer difficulties, it is also necessary that this should be accomplished with grace and without apparent effort. Where this is not the case, no undisturbed artistic enjoyment can be afforded to the listener.

Fourthly, to this mechanical facility must be united an expressive delivery. Without this the most brilliant performance can excite only cold admiration, not sympathetic emotion.

In order to express anything, there must first be something to express. The composition itself must, therefore, be interesting, a work of feeling and intellect, a work of art, in short.

In the selection of a Concerto for performance it should not be the scholar's sole object to find a vehicle for display; he should seek for a composition of genuine intrinsic merit, which will afford gratification to all cultivated hearers, and not only to *virtuosi*.

The practical application of all those means to expression enumerated in the preceding Section as indispensable for a finished style, can be best taught by illustrations. To afford such illustration to the scholar, two well-known Concertos are now given. The manner in which they should be rendered is described, as accurately as may be, by signs and technical directions; and where these fail, the deficiency is supplied as much as possible by verbal explanations. If the scholar possess the innate capacity for beauty of style, he will surely, with the help of faithful adherence to the detailed instructions given, attain thereto in the performance of these Concertos.

In beginning the Study of these works, let it be called to mind, that according to a general rule the first beat of the bar should be taken with the down-bow. Wherever an exception occurs to this rule it is indicated accordingly.

Selection of
works for study

While it is highly important that the student should proceed at once to an earnest study of the Concerto by Rode, and that progress in this task should be made his first care, it will be nevertheless desirable to vary his practice with compositions of a different style. In selecting for this purpose, he may begin acquaintance with two opposite schools of solo playing—the modern brilliant; and the classic school of Corelli. From the former might be chosen De Beriot's Concerto in E minor, Op. 44; and, as a duet for two violins, one of 3 Duos Brillants, Op. 27, by Alard; from the classic, Corelli's Sonata in C, No. 3, Op. 5. With regard to the latter it must be remarked, that the addition of those indications of expression and bowing which were wholly omitted by the composer—such indications being, of course, of a character in harmony with the true spirit of the composition—is of the greatest possible consequence. To play the works of Corelli merely as they stand in their original publication would be, to use an analogy, like reciting poetic verse without the aid of inflexions of voice, punctuation, or aught which makes eloquence.

SEVENTH CONCERTO OF RODE.

FIRST ALLEGRO. FIRST SOLO.

THE opening Allegro of this Concerto is grave and stately in character, its principal theme somewhat melancholy. It requires great fulness of tone, and, although several passages demand passionate expression, it should, as a whole, be performed with quiet dignity.

Allegro moderato. ♩ = 88.

The musical score is presented in three systems. Each system consists of a violin part (top staff) and a piano accompaniment (bottom staff). The tempo is marked *Allegro moderato* with a quarter note equal to 88 beats per minute. The key signature has one sharp (F#). The score includes various dynamics such as *f*, *p*, *mf*, and *dimin.*. There are also performance instructions like "long bows" and "perfectly equal pressure". The score is numbered with bar numbers 0, 3, 4, 5, 9, and 13.

The first thirteen bars are, with the exception of the concluding note of each four-bar section, played with as long bows as possible. In the *forte* the bow, close to the bridge, moves with perfectly equal pressure from one end to the other.

Bars 14 and 15. The slurred notes which precede the short down-stroke are played with the upper half of the bow, the remaining half being employed for the first slur in the next bar.

The passage beginning at the 16th bar is played with the upper half of the bow. The strokes should be of as great length as is compatible with a motionless back-arm. The shakes must be full and brilliant. For the last four notes of the 19th bar the whole bow is again used.

The shake in the 23rd bar is begun somewhat slowly, and gradually accelerated.

In the second half of the 28th and 30th bars, the first notes of the ascending scale should be dwelt upon somewhat beyond their actual value, this departure from strict time being compensated for by a slight acceleration of the remaining notes (a style of treatment called *tempo rubato*). The acceleration must not, however, lessen the effect of the *diminuendo*. A considerable length of bow should be given to the lower group, so that the after notes may have all possible delicacy.

The shakes in bar 31 must be full and round in tone, but not dwelt upon so as to necessitate a hurrying of the following two notes.

In bar 32, the G# marked > must receive as strong an emphasis as possible.

The 36th bar is marked *poco ritardando*, which implies a gradual retarding or slackening of the time.

The semibreves in the opening of the *a tempo* must have equality of tone, the strokes being sustained closely one into another.

The melody commencing at the 65th bar demands much expression.

The *fortissimo* beginning at the 80th bar should be brought out with all possible strength, that the *piano* of the 84th bar may be the more telling. The six notes in each broken chord must be distinctly audible.

The two last quavers in bars 81 and 83 should be slightly dwelt on, but not so as sensibly to modify the time.

At bar 85, in the performance of the triplets, the bow gradually passes from the upper division to the nut, so that its whole length may be employed for the down-stroke of the 86th bar.

SECOND SOLO.

The introductory note is bowed close to the nut. Between the detached minims, for each of which a whole bow is employed, there must be a slight break. On completing, in the down-stroke, the third of these notes, the bow is again instantly applied at the nut for the slur commencing upon the lower G \sharp , the last three notes of the broken chord falling under a bold, sweeping up-stroke. Of the double-stops which follow, the first and third are taken respectively with the lower and upper half of the bow, a short up-stroke intervening.

7. *p* *f* *dimin.* 9. *p cresc.*

The first note of the 9th bar should gather tone as it proceeds, but not so much as to preclude a still further increase in the *staccato* group, the greatest strength being reserved for the first note of the 10th bar.

Care must be taken to resist a tendency to accentuate the termination of the note preceding the *staccato*, a tendency which arises from the effort to obtain an impetus for the *staccato*. The accentuation alluded to is faulty in the extreme.

10. *fz* *p* *pp* 12. *pp* 13. *cresc.* *fz*

The *pp* of the 12th bar is played, as are all *pianissimo* passages, at a considerable distance from the bridge.

14. *f* *p dolce.*

16. *pp* *ff a tempo.* 20. *p*

The passage beginning in the 16th bar is first played vigorously and smartly, but, on its repetition, as gently and delicately as possible.

Musical score for violin and piano, measures 25-29. The score is in G major (one sharp) and 4/4 time. Measure 25 features a piano introduction with a wavy line above the staff. Measures 26-29 show a violin melody with dynamic markings *p*, *f*, and *dimin.*. The piano accompaniment consists of a steady eighth-note pattern in the right hand and a bass line in the left hand.

Between bars 29 and 39 the bowing is confined to the upper half division. The strokes must be energetic and powerful. For the *sforzato* notes of the 38th bar, the *fouetté* bowing is employed.

Musical score for violin and piano, measures 30-33. Measures 30-33 feature a violin melody with dynamic markings *fp*, *f*, and *fp*. The score includes trills (*tr*) and triplets (marked with a '3'). The piano accompaniment continues with a steady eighth-note pattern.

Musical score for violin and piano, measures 34-36. Measures 34-36 feature a violin melody with dynamic markings *f* and *fp*. The score includes trills (*tr*) and a four-note group (marked with a '4'). The piano accompaniment continues with a steady eighth-note pattern.

Musical score for violin and piano, measures 37-38. Measures 37-38 feature a violin melody with dynamic markings *f* and *dimin.*. The score includes trills (*tr*) and a four-note group (marked with a '4'). The piano accompaniment continues with a steady eighth-note pattern.

Musical score for violin and piano, measures 39-44. Measure 39 is marked *Sva.* (Sforzato). Measures 39-44 feature a violin melody with dynamic markings *f*, *dimin.*, and *p*. The score includes trills (*tr*) and a four-note group (marked with a '4'). The piano accompaniment continues with a steady eighth-note pattern.

8va.....

mf *dimin.* *f*

8va.....

dimin.

The melody beginning in the 40th bar must be performed with power and pathos.

55. *p* *cresc.* *f* *p* *cresc.*

f *p* *cres*

martelé.
59.

In the 55th and three following bars the notes of the semiquaver groups are to be played with as lengthy strokes as may be effected in the *detaché* bowing. This will add piquancy to the contrast presented by the *martelé* in the 59th bar.

61. *f*

cen *do.*

In the 61st bar the first note of each semiquaver triplet should be slightly dwelt upon, and no break should occur between these triplets.

Bar 63 and onwards. That which has been said concerning similar passages in the first solo holds good for the remainder of this movement.

Bars 1 and 2. The gentle gliding (*portamento*) from one note to another must take place, not only upwards, from G to E, but also downwards, from G to B.

The introductory notes of the several sections, as at bars 1, 5, 9, &c., receive but little bow, in the vicinity of the nut.

minore.
17. *Sopra la 4^a...*

The shake in the 26th bar begins somewhat slowly, and becomes gradually faster.

THE RONDO

Con Spirito (with spirit), is of an ardent character, its theme somewhat dreamy and melancholy; it demands for its performance both power and animation, united with elegance.

The first system of the musical score is in 2/4 time, marked *Con spirito* with a tempo of $\text{♩} = 80$. It begins with a *tiré* (down-bow) stroke. The first bar contains a quarter note followed by a slurred eighth-note pair. The second bar features a quarter note, a slurred eighth-note pair, and a quarter note. The third bar has a quarter note, a slurred eighth-note pair, and a quarter note. The fourth bar contains a quarter note, a slurred eighth-note pair, and a quarter note. The fifth bar has a quarter note, a slurred eighth-note pair, and a quarter note. The sixth bar features a quarter note, a slurred eighth-note pair, and a quarter note. The seventh bar contains a quarter note, a slurred eighth-note pair, and a quarter note. The eighth bar has a quarter note, a slurred eighth-note pair, and a quarter note. The ninth bar features a quarter note, a slurred eighth-note pair, and a quarter note. The tenth bar contains a quarter note, a slurred eighth-note pair, and a quarter note. The eleventh bar has a quarter note, a slurred eighth-note pair, and a quarter note. The twelfth bar features a quarter note, a slurred eighth-note pair, and a quarter note. The thirteenth bar contains a quarter note, a slurred eighth-note pair, and a quarter note. The fourteenth bar has a quarter note, a slurred eighth-note pair, and a quarter note. The fifteenth bar features a quarter note, a slurred eighth-note pair, and a quarter note. The sixteenth bar contains a quarter note, a slurred eighth-note pair, and a quarter note. The dynamic markings are *mf* and *p*.

The introductory notes are begun with a down-stroke, close at the point of the bow. For the three slurred notes following, half the bow is used; a short down-stroke for the C, and then the second half of the bow for the quavers. In the second bar the bowing is simply reversed; the third bar is again like the first. The last note in each of these bars must be powerfully accentuated.

In the 4th bar the gliding from E to A must be performed in a somewhat leisurely manner, and, in the *diminuendo*, the bow must gradually recede from the bridge. The next three bars are played with a soft, soothing tone, the emphasized notes being only slightly marked.

The second system of the musical score continues from the first system. It begins with a *Tutti* marking and a dynamic of *f*. The first bar contains a quarter note, a slurred eighth-note pair, and a quarter note. The second bar features a quarter note, a slurred eighth-note pair, and a quarter note. The third bar has a quarter note, a slurred eighth-note pair, and a quarter note. The fourth bar contains a quarter note, a slurred eighth-note pair, and a quarter note. The fifth bar features a quarter note, a slurred eighth-note pair, and a quarter note. The sixth bar contains a quarter note, a slurred eighth-note pair, and a quarter note. The seventh bar has a quarter note, a slurred eighth-note pair, and a quarter note. The eighth bar features a quarter note, a slurred eighth-note pair, and a quarter note. The ninth bar contains a quarter note, a slurred eighth-note pair, and a quarter note. The tenth bar has a quarter note, a slurred eighth-note pair, and a quarter note. The eleventh bar features a quarter note, a slurred eighth-note pair, and a quarter note. The twelfth bar contains a quarter note, a slurred eighth-note pair, and a quarter note. The thirteenth bar has a quarter note, a slurred eighth-note pair, and a quarter note. The fourteenth bar features a quarter note, a slurred eighth-note pair, and a quarter note. The fifteenth bar contains a quarter note, a slurred eighth-note pair, and a quarter note. The sixteenth bar has a quarter note, a slurred eighth-note pair, and a quarter note. The seventeenth bar features a quarter note, a slurred eighth-note pair, and a quarter note. The eighteenth bar contains a quarter note, a slurred eighth-note pair, and a quarter note. The nineteenth bar has a quarter note, a slurred eighth-note pair, and a quarter note. The twentieth bar features a quarter note, a slurred eighth-note pair, and a quarter note. The twenty-first bar contains a quarter note, a slurred eighth-note pair, and a quarter note. The twenty-second bar has a quarter note, a slurred eighth-note pair, and a quarter note. The twenty-third bar features a quarter note, a slurred eighth-note pair, and a quarter note. The dynamic markings are *f* and *p*.

In bars 17 and 18 as little bow as possible must be used for the slurs in the up-stroke, so that the detached notes may all be given near to the point of the bow.

The third system of the musical score continues from the second system. It begins with a *mf* marking. The first bar contains a quarter note, a slurred eighth-note pair, and a quarter note. The second bar features a quarter note, a slurred eighth-note pair, and a quarter note. The third bar has a quarter note, a slurred eighth-note pair, and a quarter note. The fourth bar contains a quarter note, a slurred eighth-note pair, and a quarter note. The fifth bar features a quarter note, a slurred eighth-note pair, and a quarter note. The sixth bar contains a quarter note, a slurred eighth-note pair, and a quarter note. The seventh bar has a quarter note, a slurred eighth-note pair, and a quarter note. The eighth bar features a quarter note, a slurred eighth-note pair, and a quarter note. The ninth bar contains a quarter note, a slurred eighth-note pair, and a quarter note. The tenth bar has a quarter note, a slurred eighth-note pair, and a quarter note. The eleventh bar features a quarter note, a slurred eighth-note pair, and a quarter note. The twelfth bar contains a quarter note, a slurred eighth-note pair, and a quarter note. The thirteenth bar has a quarter note, a slurred eighth-note pair, and a quarter note. The fourteenth bar features a quarter note, a slurred eighth-note pair, and a quarter note. The fifteenth bar contains a quarter note, a slurred eighth-note pair, and a quarter note. The sixteenth bar has a quarter note, a slurred eighth-note pair, and a quarter note. The seventeenth bar features a quarter note, a slurred eighth-note pair, and a quarter note. The eighteenth bar contains a quarter note, a slurred eighth-note pair, and a quarter note. The nineteenth bar has a quarter note, a slurred eighth-note pair, and a quarter note. The twentieth bar features a quarter note, a slurred eighth-note pair, and a quarter note. The dynamic markings are *mf* and *p*.

The four semiquavers in bar 31 must be smartly detached.

In the 38th bar a strong pressure must be given to the first note of each triplet. There should be a slight lingering on the F# of the 39th bar, and the following notes must be proportionately faster.

In bars 44 and 45 the last of the three slurred notes should be strongly marked, but not so much bow used as will prevent the detached notes from being taken near the point.

In bars 46 to 48 the scales must roll evenly, increasing in tone up to the last notes.

The melody commencing after the pause must be played with lightness and grace.

0 2 4 0 2 4 2 4 3 2 1 3 2 3 1

cresc. f mf

66. *f mf*

The passage beginning at bar 66 demands a powerful bow, the full breadth of the hair being brought to the strings, and the strokes being as long as is practicable in the *détaché*.

71. *tr* 73. *tr*

The shakes in the 71st and 73rd bars should be dwelt on considerably, and the notes of the ensuing scale hastened, after the manner called *tempo rubato*.

74. 3-1 3

78. *p* 80. *f*

In the 78th and 79th bars the *tempo rubato* is again adopted, the first note of each group being decidedly prolonged. Upon each of these notes the *tremolo* must be very distinct.

83. *f*

Upon the notes marked \gg , in bars 83 to 86, a considerably longer stroke should be taken than for those not so accentuated.

The tremolo notes in bars 88 and 89 are to be strongly accented.

The maggiore must be played in rather a slower tempo, and in a singing manner.

13. *f* *poco ritardando.* 16. *p* *f poussé.*

The *poco piu lento* must be given with a full and noble tone.

20. *lento.*

23. *dim. f tempo lmo. 63.*

31. *poussé.* *dolce.*

35. *mf* *p* 38. *f* $\text{♩} = 80.$

Bars 31 to 37 must be performed in a soft and pleasing manner, the bow at a distance from the bridge. From the outset of the passage beginning at bar 38 the time is taken more quickly again.

40. 41. 42. *mf*

In bars 40 and 41 the three slurred notes, the first especially, should be dwelt upon beyond their value, the detached notes being played proportionately faster.

46. *p* *f* *mf*

49.

In the 46th and following bars the emphasised slurred notes must be very forcible, as much bow being used for these as for the slur of four notes at the beginning of each bar. The whole of this passage (excepting the *pianissimo* of the 57th and 58th bars, the softness and delicacy of which will require that the bow should recede far from the bridge) ending at bar 67, must be given with great energy, and the *sf* notes brought into strong relief.

52. *p* *f*

57. *pp* 58. *pp*

cresc. *f*

63. *p* *f* 66. *f*

67. *tiré.* *f* *pizzic.* *poco ritardando.* *diminuendo.* *mf* *a Tempo.*

arco. *p*

Tutti. *f* *Solo.*

p *tiré.* *p*

mf

p

Course of study
to be pursued.

In commencing the practice of the next Concerto, the student should at the same time plan for himself a course of study which will extend his efforts and his sympathies over a large range of music. A feature in this ought to be the Solos of the Brilliant School with which, while youthful, he should become thoroughly versed. The order of merit, generally, of these productions renders a choice of them extremely limited; and the best specimens only must be adopted for the object in view, that object being the healthful enjoyment the young artist should derive from the spontaneity of tune and genial tenor of these works, and the furtherance, by gaining skill in the *bravura*, of his manipular resources in the great school of Violin playing, viz., that which aims alone to arrive at noble musical results, and founds its high mission on a consummation of those qualities needed for the interpretation of the grandest productions of genius.

The Solo Sonatas of Corelli and Tartini must form another feature in the scholar's studies. By a wise selection from these works no exception to their rare excellence will be whispered; they will touch the student's sense of the natural, perfect, bold, and beautiful, as his taste verges into a love of classical art.

Much will be gained by acquiring facility in the Concerto music of Viotti, and some further knowledge of this style of composition by Rode.

As time affords occasion, the Studies of Rode * and Fiorillo † as well as those of Kreutzer should be brought into use. While prosecuting the study of Solo and other works, the daily practice of Exercises should never be omitted. This applies to a life-long career.

In the "24 Capricci per Violino Solo, composti, e dedicati agli artisti da Nicolo Paganini," the violinist possesses a work of incalculable value for such study; but the advantages they afford attach to a period when the student's powers will be more mature than is possible at the present. These "*Capricci*," therefore, should not yet occupy his attention.

In the wide field of *Classical Music* the violinist's wealth consists mainly of concerted works, the great masters having left comparatively but a small number of solo productions for the instrument. Employed concertedly, the violin figures most prominently in Quartets, Quintets, &c., for stringed instruments.

Preparatory to the leading of Quartets, the student should gain some further experience in *ensemble* playing in the Sonatas for Pianoforte and Violin by Mozart, Bach, and Beethoven, the early Trios for Pianoforte and strings of the latter, and the Duets for 2 Violins by the author of the present work.

THE AUTHOR'S NINTH CONCERTO, OP. 55.‡

THE first Allegro is elevated, yet impassioned in character; the Adagio, tender and serene; the Rondo, agitated and impetuous. The first movement requires breadth, and great fulness of tone, and must be given with unflinching vigour, the melodies being smooth and sustained, the *bravura* passages played with fire.

The Adagio should, except in the impassioned passages, be rendered with calm tenderness.

The theme of the Rondo must flow melodiously, the solo in B minor and the corresponding one in F major being delivered with almost wild impetuosity, but the intervening strain in a soothing manner.

In the following Concerto, verbal explanation has been dispensed with. The scholar must be the more vigilant that no mark of expression, no direction as to fingering be overlooked.

Throughout each movement of this work the Tempo remains unchanged. Indeed, in the author's compositions, it happens but rarely that any increase or diminution of speed is necessary for the enhancement of expression. A marked deviation from a Tempo is, generally speaking, required only in such compositions as are not cast in one mould, nor conceived throughout in a regular degree of movement. The scholar must, therefore, avail himself but seldom of this mode of heightening effect, and, when prompted by his feeling to employ it, should observe moderation, so as not to destroy the symmetry of the composition by the introduction of an entirely strange Tempo.

Allegro. ♩ = 126.
Solo.

tiré. *p* *cresc.* *f*

* 24 Caprices by Rode.

† 36 Studies by Fiorillo.

‡ Chosen for insertion here, because it affords the scholar opportunity for practice in many difficulties not contained in the preceding Concerto, such as chromatic scales, double-stops, *staccato*, and the like.—THE AUTHOR.

Violin part: Trills with fingerings 4, 3, 1, 4, 2, 3. Piano accompaniment: Simple harmonic accompaniment.

Violin part: Trills with fingerings 1, 2, 4, 4, 3, 2, 4, 3, 1. Dynamic markings: *f*, *dimin.*, *p*. Piano accompaniment: Simple harmonic accompaniment.

Violin part: Trills with fingerings 3, 4, 2, 4. Dynamic markings: *p*, *poco cresc.*, *p*. Piano accompaniment: Simple harmonic accompaniment.

Violin part: Trills with fingerings 2, 4, 1, 2, 4, 2. Dynamic markings: *f*, *8va...*, *loco.*. Piano accompaniment: Simple harmonic accompaniment.

Violin part: Trills with fingerings 1, 4, 1, 0, 4. Dynamic markings: *dimin.*, *dolce.*, *pp*. Piano accompaniment: Simple harmonic accompaniment.

Violin part: Trills with fingerings 2, 1, 4, 1, 1, 2, 2. Dynamic markings: *pp*. Piano accompaniment: Simple harmonic accompaniment.

cresc. *mf*

cresc. *ff*

dimin - uen - do. *p* *cresc.* *ff*

mf *cresc.* *8va.....*

Eva... loco. *f* *p*

tr *p* *cres - cen - do.* *f*

sopra la 4^a.....

dolce. *dimin.*

dolce. *pp*

pp

f *p* *f*

p

f

tr tr tr tr
dim - in - u - en - do.

poussee.
p

cres - - - - - *cen*

do. f

ff

tiré.
p *cres* - - - - - *cen* - - - - - *do.*

Violin part: *f*, *dimin.*, *f*, *dimin.*, *fz*. Includes fingerings 4, 2, 1, 2, 1, 4.

Piano accompaniment: Continuous eighth-note accompaniment.

Violin part: *fz*, *dimin.*, *pp*, *f*. Includes trills and fingerings 3, 2, 4.

Piano accompaniment: Continuous eighth-note accompaniment.

Violin part: *dimin.*, *fz*. Includes fingerings 1, 2, 1, 2, 1, 4, 3.

Piano accompaniment: Continuous eighth-note accompaniment.

Violin part: *tiré.*, *f*, *dim - - in - - u - - en - - do. p*. Includes trills and fingerings 3, 0, 2-3-2, 4, 3, 1, 2.

Piano accompaniment: Continuous eighth-note accompaniment.

Violin part: *p*. Includes trills and fingerings 4, 4, 2, 2, 1, 4, 4.

Piano accompaniment: Continuous eighth-note accompaniment.

Violin part: *tr*, *2*, *2*, *2*, *2*, *4*. Includes trills and fingerings 4, 2, 2, 2, 4.

Piano accompaniment: Continuous eighth-note accompaniment.

The musical score is written for violin and piano accompaniment. It consists of six systems, each with a violin staff on top and a piano staff on the bottom. The key signature is G major (one sharp) and the time signature is 2/4. The score includes various musical notations such as dynamics (f, p, pp, cresc., dimin.), articulation (tr, tiré, dolce), and fingerings. The piece concludes with a '2da...' marking.

System 1: *f* (piano), *f* (violin). Fingerings: 2, 1, 3, 1, 4, 2, 4, 4.

System 2: *f* (piano), *f* (violin). Fingerings: 1, 1, 1, 1, 1, 1, 1, 1, 4, 3.

System 3: *dimin.*, *p*, *p*, *poco cresc.* (piano), *2da...* (violin). Fingerings: 3, 2, 3, 1, 1, 1, 1, 1, 2, 1, 4.

System 4: *cres*, *cen*, *do.*, *f*, *dimin.*, *p* (piano). Fingerings: 2, 4, 3, 4, 1-1, 4, 4, 2, 2, 3, 3.

System 5: *f* (piano), *tr*, *dimin.*, *tiré.*, *dolce.* (violin). Fingerings: 1, 3, 1, 4, 2, 1, 2, 4, 4, 4, 1, 1.

System 6: *pp* (piano), *pp* (violin). Fingerings: 1, 3, 1, 4, 2, 1, 1, 2.

First system of musical notation. The upper staff contains a complex melodic line with various fingerings (3, 4, 1, 2, 3, 4, 4, 4, 4, 3, 2, 0, 2, 4, 4) and a trill. The lower staff provides harmonic support. Dynamics include *pp* and *cresc.*

Second system of musical notation. The upper staff features trills (*tr*) and a crescendo (*cres*). The lower staff continues the harmonic accompaniment. Dynamics include *mf*.

Third system of musical notation. The upper staff includes trills (*tr*) and a *poussé.* dynamic. The lower staff has lyrics: *cen - - - do.* Dynamics include *ff*.

Fourth system of musical notation. The upper staff is marked *sopra la 2da e 3ra.....* and contains a complex melodic line with fingerings (1, 1, 0, 1, 1, 1, 1, 2, 4, 2, 2, 1, 0, 1, 1, 0, 1). The lower staff is mostly silent.

Fifth system of musical notation. The upper staff contains a complex melodic line with fingerings (1, 3, 4, 3, 1, 1, 2, 2, 2, 1, 1). The lower staff provides harmonic support. Dynamics include *p*.

Sixth system of musical notation. The upper staff features a trill (*tr*) and a crescendo (*cres*). The lower staff has lyrics: *cen - - - do.* Dynamics include *p* and *f*.

ADAGIO.

Solo. $\text{♩} = 92.$
poussé. *poussé.* *tiré.* *5th Pos.* *f* *mf*

dimin. *p* *pp* *f* *fz* *p*

p *fz* *pp* *fz* *p*

poussé. *f* *p* *cresc.....*

segue. *f* *dimin* *uen* *do.* *p* *f* *sopra una corda.....* *tr*

f *dimin.* *f* *f* *dimin.*

Violin part: *p*, *fz*, *mf*, *cresc.*, *fz*. Includes fingerings 2, 1, 4, 4, 1, 3, 1, 4, 3 and a trill.

Piano accompaniment: *p*, *fz*, *mf*, *cresc.*, *fz*. Includes fingerings 1, 4, 1, 3, 1, 4, 3.

Violin part: *f*, *dimin.*, *p*, *f*, *dimin.*. Includes fingerings 4-4, 4, 4, 2, 3, 4.

Piano accompaniment: *f*, *dimin.*, *p*, *f*, *dimin.*. Includes fingerings 4, 4, 4, 4, 2, 3, 4.

Violin part: *p*, *cresc.*. Includes fingerings 2, 2, 3 and a trill.

Piano accompaniment: *p*, *cresc.*. Includes fingerings 2, 2, 3.

Violin part: *f*, *p*, *cresc.*, *f*, *p*, *cresc.*. Includes fingerings 1, 1, 1, 1, 1, 1.

Piano accompaniment: *f*, *p*, *cresc.*, *f*, *p*, *cresc.*. Includes fingerings 1, 1, 1, 1, 1, 1.

Violin part: *f*, *ff*, *dimin.*. Includes fingerings 4, 3, 1, 3, 2, 1, 3, 1, 2, 4.

Piano accompaniment: *f*, *ff*, *dimin.*. Includes fingerings 4, 3, 1, 3, 2, 1, 3, 1, 2, 4.

Violin part: *pp*, *poussé*. Includes fingerings 2, 3, 4, 3, 1.

Piano accompaniment: *pp*, *poussé*. Includes fingerings 2, 3, 4, 3, 1.

Violin part: *f*, *dimin.*, *f*, *f*, *dimin.*
Piano part: accompaniment with eighth notes.

Violin part: *p*, *fz*, *f*
Piano part: accompaniment with eighth notes.

Violin part: *dimin.*, *p* \longleftarrow *f*, *dimin.*
Piano part: accompaniment with eighth notes.

Violin part: *p*, *f*
Piano part: accompaniment with eighth notes.

Violin part: *Sva.*
Piano part: *dimin.*, *f*

Violin part: *dimin.* *p*
Piano part: accompaniment with eighth notes.

First system of musical notation. The piano part (left) begins with a *cresc.* marking and includes fingerings such as 0, 3, 3, and 3. The violin part (right) starts with a *p* dynamic and features a slur over the first few notes.

Second system of musical notation. The piano part (left) includes a *f* dynamic and fingerings like 1, 2, 0, 3, 4, 2. The violin part (right) has a *p* dynamic and a slur over the final notes.

Third system of musical notation. The piano part (left) includes a *pp* dynamic and fingerings such as 4, 4, 0, 3, 3, 0, 3. The violin part (right) has a *pp* dynamic and a slur over the final notes.

Fourth system of musical notation. The piano part (left) includes a *f* dynamic and fingerings like 0, 4, 4, 2, 2, 0. The violin part (right) has a *f* dynamic and a slur over the final notes.

Fifth system of musical notation. The piano part (left) includes a *p* dynamic and fingerings like 4, 0, 4, 0, 4, 0, 4, 0, 4, 0, 4, 0. The violin part (right) has a *p* dynamic and a slur over the final notes.

Sixth system of musical notation. The piano part (left) includes a *f* dynamic and a *dimin.* marking, with fingerings like 4, 0, 4, 0, 4, 0. The violin part (right) has a *f* dynamic and a slur over the final notes.

The first system of the piece consists of two staves. The upper staff is in treble clef and contains a melodic line with several trills (tr) and fingerings (4, 2, 2, 1, 2). A wavy line above the staff indicates vibrato. The lower staff is in bass clef and contains a rhythmic accompaniment of eighth notes. The key signature has two sharps (F# and C#), and the time signature is 2/4. The text "5th Pos." is written above the lower staff.

The second system continues the piece. The upper staff features trills (tr) with fingerings (2, 2, 1, 0) and a triplet (3). The lower staff continues the eighth-note accompaniment. The key signature and time signature remain the same as in the first system.

The third system introduces a forte (fz) dynamic marking. The upper staff has a complex melodic passage with fingerings (2, 1, 3, 4) and a wavy line. The lower staff continues the accompaniment with a triplet (3). The key signature and time signature are consistent.

The fourth system continues the melodic and rhythmic development. The upper staff includes trills (tr) and fingerings (4, 2, 2, 1, 2, 4, 4, 2, 2). The lower staff maintains the eighth-note accompaniment. The key signature and time signature are consistent.

The fifth system shows a change in key signature to one sharp (F#). The upper staff features trills (tr) and fingerings (1, 2, 2, 2). The lower staff continues the accompaniment. The time signature remains 2/4.

The sixth system concludes the piece. The upper staff has complex melodic passages with fingerings (4, 2, 2, 3, 2, 2, 3). The lower staff continues the accompaniment with a triplet (3). The key signature and time signature are consistent with the previous systems.

8va.....

fz *dimin.* *p* *dolce.* *tr*

p *cresc.* *f* 8va.....

p *cresc.* *f* *fz* *fz* *tr*

fz *p*

cresc. *f*

8va.....

8va.....

8va.....

p *f*

p *f*

dimin. *p* *cres*

cen - - - do. *f*

p

cresc. *f* *fz* 5th Pos..... *f* *fz*

p

p *cresc.* *f* *dimin.* *p*

p

pp p cresc. f

dimin. p f ff 5th Pos.

6th Pos. 5th Pos. 4th Pos.

tiré.

fz

tr
dimin. p dolce.

p cresc. f p

cresc. f fz fz p

1st Pos. cresc. f

tiré. p

f

8va.....

f *dimin.* *p*

cresc. *f* *pp*

p *cresc.*
4 0 4 0 4 0 4 0

f *dim.* *p*
4 0 4 0 4 0

tr *p* *tr* *cresc.*
2 1 4 1 4 2 1 2 1 2 4 1 4 0 2

The image shows three systems of musical notation for a violin and piano. The top system features a violin part with intricate sixteenth-note passages and fingerings (0, 1, 2, 3, 4) and a piano accompaniment. The middle system continues the violin part with similar complexity and piano accompaniment. The bottom system includes a 'tutti. ff' marking and continues the complex violin and piano parts. The score is in G major and 2/4 time.

SECTION III. ON QUARTET-PLAYING.

IN the performance of the Quartet it is not the intention that any single instrument should shine, but that all four should equally participate in the interpretation of the composer's thoughts.

While the first violinist, as leader, predominates, and with him rests the inspiration of the whole performance, his ascendancy must not be evident. Neither by the strength of his tone nor the general manner of his performance must he render himself conspicuous, but in every sense he must heartily unite with his coadjutors, even to subordinating his own part where at times the chief interest of a passage passes to another instrument.

The *virtuoso* must, in Quartet-playing, lay aside any idiosyncracies which may distinguish his performance of the brilliant Solo, and surrender himself wholly to his author, in the delivery of whose production he is but sustaining a part. Only in this way will he succeed in doing justice to the contrasting characters of each separate movement of the Quartet; or in elucidating the differences of style which exist between works of the kind by various classical writers.

The student will gather from these remarks that there are *qualities of musicianship* which are absolutely indispensable to the leader of Quartets; a thorough knowledge of Composition; the power of interpretation, and transmitting in actual performance his conceptions to his coadjutors; the blending of his own individuality with traits peculiar to their playing; great sensibility; directness of intention; unerring control; watchfulness to a perfect *ensemble*, and with all, an unconstrained, soulful delivery.

Only by a close study of the score can the leader of a Quartet fully prepare himself for the responsibility of his task.

A master quartet-player will know intimately the contents of his score; and a similar knowledge, little less complete, is necessary on the part of his coadjutors to insure an unblemished *ensemble* and powerful interpretation.

With culture and experience the student will arrive at this proficiency. The study of Composition, including as it does Harmony and Form, will reveal to him that which not even the intuition of genius can afford to set aside.

For his first experience in quartet-playing the student should select from the grander Quartets of Haydn, the Quartets of Mozart, and those of Beethoven's early period; of the same class of work two others of precious worth should be included, viz., Mendelssohn's Quartet in E flat, and Schumann's in A minor, No. 1.

SECTION IV. OF ORCHESTRAL PLAYING.

THE qualities essential to the violinist in orchestral playing have been already enumerated by the author as constituting a *correct style*. These qualities, marked by a facile technical ability and animated by a bright, quick, and ardent musical intelligence, meet all the requirements of sound orchestral playing.

The violinist in the orchestra has to perform his part in a sterling but unadorned manner.

As in the Quartet it devolves upon the leader to inspire the interpretation of the composer's conceptions, so now this task falls to the conductor who wields the baton. But here his is absolute authority, to sustain which every player in the orchestra, aided very materially by the leader at the first desk, must make it his earnest and willing purpose.

Those means of expression so effective in solo and concerted playing, are out of place in the orchestra; the *tempo rubato*—the *portamento* (except in certain places)—the *tremolo*—the employment of a greater variety of shades of tone than those prescribed—the introduction of accentuations beyond the ordinary *primary* and *secondary* accent—the free choice of bowing—the adoption of Positions for special qualities of tone, (unless expressly indicated), all these are here inadmissible, as tending to destroy the unity of performance.

The task in which it is most difficult for all the players to coincide, is the bowing. This arises chiefly from the fact that in orchestral works the indications of bowing are generally still more conspicuous by their faultiness or absence than even in concerted music, and that the players in an orchestra come frequently from many different schools, so that each has a different manner of bowing, and, consequently, a different use of the divisions of the bow. Yet it is of the greatest importance for accent, for equalising strength of tone, in a word, for the whole *ensemble*, that the up and down-bows of all those who play the same part should agree. To this end, let each orchestral player adhere strictly to the rule which directs that the accented beat be taken with the down, the unaccented beat with the up-bow, and that, therefore, each bar should begin with the down-stroke.

It devolves upon either the conductor or leader to supply such marks of bowing as are needed, especially in the case of works such as Operas, Oratorios, Symphonies, &c., of which there are numerous rehearsals.

It must be the habit of each player in the orchestra to glance frequently at the conductor, so that his beat may be followed, not only in the strict time, but also where any departure from this occurs.

In an orchestral accompaniment each player must, under the direction of the conductor, accommodate himself entirely to the soloist, suiting the strength of his tone to that of the solo, which must never be overpowered.

The *f* or *sf* which occurs in an accompaniment should always be played with less force than that in a *Tutti*.

The conductor will guard against either hurrying or retarding the time of the soloist, but will follow him implicitly should he allow himself occasionally to deviate from a strict measure, except in passages treated in the *tempo rubato*, during which the accompaniment should proceed undisturbed in its measured course.

These remarks apply equally to the accompanying of vocal music.

In this class of composition the Recitative is specially difficult to accompany, owing to the suspension of all regular *tempo*. It is customary, therefore, to insert the vocal part on a separate stave above the accompaniment. Upon this the player must keep his eye, at the same time giving constant attention to the signals employed by the conductor for the entry of the notes in the accompaniment.

The manner of conducting the Recitative cannot here be described, as different modes are adopted by various conductors. But if a conductor is always consistent in the signs he gives, an attentive player will soon know and obey them.

The tuning of the orchestra should be accomplished with the least possible noise.

The leader should take the A from the Hautboy, or, better still, from all the wind instruments combined, after which he should give the A for the tuning of the other stringed instruments.

Those who have completed their tuning should not, by unnecessary preluding, hinder the tuning of the other members of the orchestra.

When all are in accord, the performance should be preceded by a few moments' silence, as this greatly enhances the opening effect of the music.

Reference may here be made to a method adopted by some orchestral players with singularly good result in the performance of quick *pizzicato* passages, where the action of the first finger is aided by the alternate employment of the second finger, the bow being laid aside for the moment. The following will serve as an example—



Either one of these fingers may perform two notes in succession, thus—



A remark is requisite on the manner of performing the *tremolo* as made by the bow, which is of common occurrence in orchestral works,

especially in accompaniments. It is generally abbreviated in writing, thus—



the notes so written being reiterated with great velocity for their full duration. It is played somewhat above the middle of the bow, the wrist by its freedom accomplishing the rapid reiterations without the least exertion or movement of the arm.

In operatic music the use of the *tremolo* is so frequent and continuous that it would be injurious to the strength of any player to maintain the proper velocity, but where the *tremolo* is employed in purely orchestral or concerted works it should be performed with the greatest possible rapidity.

CONCLUSION.

AND now that the Author bids adieu to the scholar, and leaves him to work out for himself his further development, he feels impelled to add one or two kindly words of advice.

My dear young companion in Art! You have now left behind you the first and most tedious steps in the steep path of Art. In your further progress there await you ever increasing artistic enjoyments. Therefore, courage! Advance, never fainting. To stand still is but to fall back.

You have chosen the most difficult of all instruments. To make progress on it,—nay, in later years to retain what has already been acquired,—is only possible by dint of daily, unflagging labour. But your instrument is both the most perfect of any, and that which most richly rewards its devotees; this, however, only when absolute mastery over it has been achieved. Never, therefore, lose sight of this goal.

Strive only after what is noblest! disdain every kind of charlatanism.

He who stoops to pander to the taste of the multitude will sink ever lower and lower.

Let all music you perform be the best of its kind. This will conduce most surely to your further improvement. Nor should this exalted aim be limited to violin playing alone; it should extend to the acquisition of all knowledge that can profit the musician and expand the mind and soul of the artist.

A knowledge of Harmony has foremost claim. If you have acquired this, you should make some attempts at original composition, so as to discover if you possess the gift of musical invention, and are called to become a composer. Even should this prove not to be the case, do not neglect to study the theory of musical composition, for this knowledge will be indispensable to you, should you ever aspire to become the conductor of an orchestra.

Lastly, when you have reached the highest goal possible to you as a violinist and a musician, then give a friendly thought to him who here has tried to smooth your way and guide your footsteps in the path of Art.

EDITOR'S APPENDIX.

HARMONICS.

THE student should acquire facility in the production of *artificial harmonics*, and likewise the *natural harmonics* of the lower half of the string.

This remark is not meant to gainsay the judgment passed by the Author on the employment of harmonics as a feature, a judgment with which, from his point of view, every earnest musician will be found to concur.

It must be readily admitted, however, that for certain effects these harmonic sounds, especially those of the 4th string (G), are of genuine value, not only in the brilliant school, but for the lofty purposes of genius, to which dignity Paganini's employment both of *double* and *single* harmonics, assuredly often rose.

While of Paganini's pure individualities and of his manipular inventions there is little to perpetuate in the realms of high art, yet it was, without doubt, the light of genius which illumined the extraordinary powers of this marvellous man. But the star that beacons a Paganini had but faint rays for the guidance of those who should follow him.

Triviality, the *burlesque*, has been too frequently the unworthy ambition harmonics were employed to serve. We have had the tricky mimicry of birds done to the acme of perfect skill, but which, after all, the sacred little throat of the most familiar songster would shame.

The following examples will show the mode of writing harmonic sounds.

In the artificial harmonics the *firm-stop* (the lower note) must be strongly pressed; the *loose-stop* (the higher note, \sqcup) just lightly placed on the string, and so kept perfectly steady.

The open square-headed note is used for all natural harmonics which are to be produced on the lower half of the string, as distinct from those obtained on the upper half nearest the bridge, indicated by a cypher (o).

The two Examples subjoined should be played a little below the middle division, and with a free action of the bow; every note being made to ring.

Sva.....

(Effect.)

Moderato.

(Harmonics.)

Sva..... loco.

(Effect.)

Allegro.

(Harmonics.)

Example of natural harmonics available on the lower half of the strings.

An instance of the introduction of harmonic sounds into a Concerted work of the highest order, occurs in Schumann's Quintet for Pianoforte and stringed-instruments. At the closing chord of the 2nd movement the composer writes—

The intervals allotted here to each instrument can only be produced in harmonics corresponding to the super-scription "*sons harmonique*," with the result of transposing the effect an octave higher, e.g. —

Violino 1mo, artificial double harmonics, thus—

Violino 2do, artificial double harmonics, thus—

Viola, natural double harmonics, thus—

However, there is some room for grave doubt whether the composer intended this transposition, and the following represents the arrangement of the chord as generally adopted in performance.

Violino 1mo. (S. harm.)
 Violino 2do. (S. harm.)
 Viola. (S. harm.)
 Violoncello. (S. harm.)

effect

LEFT-HAND PIZZICATO.

THE next Example illustrates Paganini's method of *left-hand pizzicato*. It is inserted here merely for the student's information, not for his practice.

The notes over which the *pizzicato* sign (+) does not appear are played with light bouncing strokes of the bow, somewhat above the middle division, or where the bow is felt to be most springy.

The *pizzicato* note is produced by powerfully drawing from the string the finger engaged in the preceding stop. Exception to this particular action, however, occurs at times, as, for instance, at the 8th note of the following

group— where the *pizzicato* finger and that performing the stop are brought independently into play.

VARIATION UPON THE AIR "NEL COR PIU NON MI SENTO."

Extracted from Guhr's "UEBER PAGANINI'S KUNST DIE VIOLINE ZU SPIELEN."

Allegro.

tenuto. segue.

OCTAVE-PLAYING.

THE next Examples show a mode of fingering applicable to the performance of rapid octave passages. Each example should be practised in detached bowing as well as in the *legato*.

No. 1. *Moderato.* *p* *loco.*

No. 2. *Allegro.* *mf*

No. 3. *Allegro.* *f*

No. 4. *Molto allegro.* *f* *segue.* *loco.*

No. 5. *Molto allegro.* *f*

No. 6. *Molto allegro.* *f non legato.* *restez.....* *loco.*

No. 7. *Molto allegro.* *f non legato.*

This page contains ten rows of musical exercises for guitar, each consisting of four measures. The exercises are written in treble clef and feature various key signatures and time signatures. Fingerings are indicated by numbers 1 through 4 above the notes. The exercises are arranged in a grid-like pattern across the page, with each row containing four measures of music. The exercises are as follows:

- Row 1: Four measures of music, each with a slur over four notes. Fingerings: (1, 2, 3, 1), (4, 3, 2, 1), (2, b1, 3), (4, 3, 1).
- Row 2: Four measures of music, each with a slur over four notes. Fingerings: (1, 1, 3), (4, 1, 3, 2), (4, 2, b1, 2), (1, 1, 1, 2).
- Row 3: Four measures of music, each with a slur over four notes. Fingerings: (0, 2, 1, 3), (1, 0, 2, 0), (0, 2, 1, 3), (1, 0, 3, 0).
- Row 4: Four measures of music, each with a slur over four notes. Fingerings: (1, 1, 3), (4, 1, 1, 3), (4, 0, 1, 3), (4, 1, 1, 3).
- Row 5: Four measures of music, each with a slur over four notes. Fingerings: (1, 1, 3), (4, 1, 2, 1), (b1, 1, b1, 3), (1, 2, 1, 1).
- Row 6: Four measures of music, each with a slur over four notes. Fingerings: (1, 1, 3), (4, 1, 4), (b1, 1, b1, 3), (1, 1, 4, 1).
- Row 7: Four measures of music, each with a slur over four notes. Fingerings: (1, 1, 3), (4, 1, 2, 1), (4, 1, 1, 3), (1, 2, 1, 4).
- Row 8: Four measures of music, each with a slur over four notes. Fingerings: (1, 1, 3), (4, 1, 4, 0), (2, 1, 1, 3), (1, 1, 4, 0).

8va..... loco.

restez.

8va..... loco.

8va..... loco.

restez.

8va..... loco.

8va..... loco.

restez.

8va..... loco.

8va..... loco.

8va..... loco.

8va..... loco.

restez.

8va..... loco.

8va..... loco.

8va..... loco.

8va..... loco.

restez.

8va..... loco.

8va..... loco.

restez.

8va..... loco.

8va..... loco.

restez.

8va..... loco.

8va..... loco.

8va..... loco.

8va..... loco.

restez.

fz

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