



A
MODERN SCHOOL

for the

VIOLIN

by

AUGUST WILHELMJ
and
JAMES BROWN.

IN TWELVE BOOKS.

BOOK 1A.

(FIRST BOOK OF TECHNICAL PRACTICE.)

PRICE

TWO SHILLINGS

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A MODERN SCHOOL

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BOOK I.

(CONTAINING BOOK 1A TECHNICAL PRACTICE, AND BOOK 1B STUDIES.)

PRICE FIVE SHILLINGS.

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GENERAL PREFACE.

THE purpose of this Work is to provide, in one systematic and comprehensive scheme, all that is necessary for the acquirement of the Art of Modern Violin Playing.

"A Modern School for the Violin" consists of Six Books devoted to daily *Technical Practice*, Six Books of *Studies* for Violin alone, and a large number of *Pieces* with Pianoforte Accompaniment, the Violin parts being specially edited for the purposes of teaching.

SECTION A.—TECHNICAL PRACTICE. IN SIX BOOKS.

The foundation of "A Modern School for the Violin" is laid by means of a series of Six Books dealing exclusively with the important subject of DAILY TECHNICAL PRACTICE. The First Book of *Technical Practice* (Book 1A) is limited to the 1st Position; the Second Book (2A) to the 1st, 2nd, and 3rd Positions; the Third Book (3A) to the first five Positions; and so on. Bowings and other technical devices are introduced in a similarly progressive manner throughout. Each book of *Technical Practice* is divided into "Lessons" (or Chapters), and each Lesson contains a number of *short repeating Exercises* on some definite point of Violin Technique—as Fingering, Bowing, &c., with the needful explanations. Included in each Book will be found a complete set of Scales and Arpeggi, arranged according to the particular stage of advancement reached.

Taken as a whole, this Section is intended to facilitate, and to insist on, a *thorough, steady, and continuous* progress in the *mastery of the Instrument*, this being the only possible means of preparing the groundwork for artistic achievement with all its lasting delights.

SECTION B.—STUDIES. IN SIX BOOKS.

Section B is formed of a series of original and selected *Studies*, in Six Books. Each Book of *Studies* (Section B) is carefully co-ordinated, in respect of difficulty and range of subject, with the correspondingly numbered Book of *Technical Practice* (Section A). Thus the First Book of *Studies* (1B) is written in the 1st Position; the Second Book (2B) in the 1st, 2nd, and 3rd Positions; the Third Book (3B) in all Positions up to and including the 5th; and so on. It should further be explained that the two Sections are designed to complement one another, and that the "School" must be practised, not in single Books of *Technical Practice* and *Studies* alternately, but in pairs. Thus, Books 1A and 1B are to be taken concurrently, then Books 2A and 2B, 3A and 3B, and so on.

PIECES.

In completion of the scheme of "A Modern School" a number of *Pieces* are published, in a form designed to fulfil the requirements of Violin Teachers and Students. In each number the Violin part is furnished with complete Fingerings and Bowings, besides remarks as to the methods of rendering, &c.

AUGUST WILHELMJ.
JAMES BROWN.

BOOK 1A.

(FIRST BOOK OF TECHNICAL PRACTICE.)

INTRODUCTION.

ALL true educational work is guided by two cardinal principles—"To teach one thing at a time" and "To present the simple before the complex." It is upon these principles that the Technical Exercises contained in this section are founded. Each point of technique, from the very beginning, is isolated, and treated, as it arises, in its natural and progressive order of difficulty. The Exercises are intended to form (of course under the supervision of a competent teacher) sufficient material for daily Preparatory Practice.

Some knowledge of the Rudiments of Musical Notation is presupposed in the learner. Moreover, a well-constructed and, not less important, a *well-fitted* Violin, and a strong and elastic Bow, with sufficient hair, are indispensable.* The use of both chin-rest and pad is recommended.

A good position, and the correct manner of holding the Violin and Bow can only be acquired under the personal instruction of a master; but in order to assist the memory of pupils when practising alone, a short summary of essential rules is here given.

POSITION.

- (1) An erect attitude is necessary.
- (2) The head should slightly incline to the left.
- (3) The weight of the body rests on the Left foot, while the Right is advanced a little.
- (4) The violin must be firmly held between the left collar-bone and the chin, with some assistance from the shoulder. The *chin* should be placed on the chin-rest.
- (5) The violin must be held up so that the line formed by the strings from the bridge to the nut is horizontal.
- (6) The violin should be tilted sideways at about 20 or 30 degrees, to allow horizontal bowing on the G string.

BOWING.

- (1) The thumb of the bow-hand should be bent.
- (2) The ball of the thumb must *never become rigid*, but must always remain in a soft and yielding condition.
- (3) The elbow should remain low, and generally touching the body.
- (4) All projection of the right-hand knuckles should be avoided, and the fingers should be close together, each touching its neighbour.
- (5) The thumb must never pass through the nut or under the stick, but should be placed (*without pressure*) with its end against the stick, touching the nut, and opposite to the second finger.
- (6) The wrist must always remain loose. Any stiffening of the wrist or of the thumb is fatal to good bowing.
- (7) "Gripping the bow," that is, squeezing the bow between the thumb and first or second finger, must absolutely be avoided.

* Pupils whose arms are short should be provided with a short bow. (See Rule 8 under "Bowling.")

PREFACE.

- (8) The course of the bow must be straight, and parallel to the bridge. If, unfortunately, the bow be too long, it must not be drawn to the end, but only to a point which allows this rule to be observed without constraint. Practice before a looking-glass is useful.
- (9) Whenever pressure on the bow-stick is needed, it is to be applied by the second joint of the forefinger, or rather by the hook (so to speak) which is formed between the first and second joint. Such pressure must always tend to move the stick directly towards the hair. The stick, *as a rule*, should be tilted slightly away from the bridge.
- (10) At the end of the push-stroke (*i.e.*, when the nut is nearest to the string) the wrist should not be lifted high, so as to hide the face; in fact, the upward passage of the wrist should properly cease somewhat before the end of the stroke.

THE LEFT HAND.

- (1) The thumb must remain loose, and all squeezing of the neck of the Violin between it and the first finger should be carefully avoided. The left thumb should not be appreciably bent.
- (2) The third and fourth fingers are to be brought round until they are over the finger-board. All the fingers must then be bent, so that the ends (not the nails or the sides) fall naturally and vertically on to the strings.
- (3) The little finger must always be held over the string.
- (4) The left wrist (like the right) is always to be held in a loose condition, and must on no account be allowed to become rigid.

It would be difficult to over-estimate the importance of the above rules.

Having learnt to draw the bow completely up and down without deviating from a straight line, the pupil should proceed to the lesson given on page 1. Each exercise is first to be played slowly and with great care, and afterwards repeated many times, before passing on to the next. Frequent recapitulation of former work is recommended.

A stated period of not less than half-an-hour should daily be set apart for *technical practice*, as a preparation for the more musical work contained in the Studies and Pieces. In order, however, that the full value of such practice may be realized, it is necessary to warn students that a merely mechanical repetition of exercises will never produce good results, even of the technical kind. It cannot be too strongly urged upon pupils that a constant supervision by the intelligence, supplemented by the utmost freshness and vigour of the will, is indispensable to ultimate success.

AUGUST WILHELMJ.
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BOOK I^A

(FIRST BOOK OF TECHNICAL PRACTICE.)

□ = Pull (Down-bow.)

V = Push (Up-bow.)

I. Open Strings.

August Wilhelmj
and
James Brown.

Slowly. (Lento.)

Hold the Violin up. Right Thumb bent.

The first section of 'Open Strings' consists of five staves of music. The first two staves are in treble clef and feature whole notes with bowing directions (V for up-bow, □ for down-bow) and fingerings (A, D, G, E). The third and fourth staves continue the sequence with eighth notes and sixteenth notes, maintaining the same bowing and fingering patterns. The fifth staff concludes the section with a final whole note.

In strict time, slow. (Tempo giusto, lento.)

The second section of 'Open Strings' consists of one staff of music. It features a sequence of eighth notes with bowing directions (V for up-bow, □ for down-bow) and fingerings (0 for open string, 1 for first finger). The notes are A, B, D, E, G, and A.

II. First Finger.

The 'First Finger' section consists of two staves of music. The first staff is in treble clef and features whole notes with fingerings (0 for open string, 1 for first finger) and bowing directions (V for up-bow, □ for down-bow). The notes are A, B, D, E, G, and A. The second staff continues the sequence with eighth notes and sixteenth notes, maintaining the same bowing and fingering patterns.

Tests of True Intonation. Listen for the Resultants.

The 'Tests of True Intonation' section consists of two staves of music. The first staff is in treble clef and features whole notes with fingerings (0 for open string, 1 for first finger) and bowing directions (V for up-bow, □ for down-bow). The notes are A, E, D, and A. The second staff is in bass clef and features whole notes with fingerings (0 for open string, 1 for first finger) and bowing directions (V for up-bow, □ for down-bow). The notes are A, E, D, and A.

III. Second Finger.

First system of musical notation for 'III. Second Finger.' It consists of two staves. The top staff shows a sequence of notes: G, A, A, B, G, B, D, F#, A, C#. Fingerings are indicated below the notes: 0, 1, 1., 2, 0, 2, 2, 0, 0, 2. The bottom staff shows the corresponding arpeggiated chords for each note.

Section titled 'Resultant.' It shows a grand staff with two staves. The top staff contains a series of chords, some marked with a sharp sign (#). The bottom staff shows the notes of these chords: A, A, D, D, G, G. A double bar line with a downward-pointing arrow and the text '(not heard)' is placed below the final G note.

Second system of musical notation for 'III. Second Finger.' It consists of two staves. The top staff shows notes: G, A, B, D, E, F#, A, B, C#, E, F#, G#. Fingerings are indicated below: 0, 1, 2, 0, 1, #2, 0, 1, 2, 0, 1, 2. The bottom staff shows the corresponding arpeggiated chords.

IV. Third Finger.

First system of musical notation for 'IV. Third Finger.' It consists of two staves. The top staff shows notes: G, A, A, B, B, C, G, C, D, G, A, D. Fingerings are indicated below: 0, 1, 1, 2, 2, 3, 0, 3, 3, 0, 0, 3. The bottom staff shows the corresponding arpeggiated chords.

Fingers should descend like hammers.

Second system of musical notation for 'IV. Third Finger.' It consists of two staves. The top staff shows notes: E, A. The bottom staff shows the corresponding arpeggiated chords. The word 'Octave.' is written below the first staff.

Musical score for guitar, consisting of four staves. The first two staves are in treble clef, and the last two are in bass clef. The music consists of eighth and sixteenth notes with various fingerings indicated by numbers 0, 1, 2, 3. A 'V' symbol is present above the first staff.

V. Tones and Semitones.

Musical score for guitar, consisting of six staves. The first two staves are in 4/4 time, and the last four are in 3/4 time. The music features eighth and sixteenth notes with sharps and naturals. Fingerings are indicated by numbers 1, 2, 3. A note indicates "2nd & 3rd Fingers close together." and another says "Leave the Fingers down whenever possible."

VI. Another placing of Second Finger.

C# C natural

1st & 2nd close together.

Resultant.

A E C D A F

F natural B flat

first Finger down.

VII. The placing of Second Finger varied.

Resultant.

A D D G G C

Detailed description: This block shows a piano accompaniment for a sequence of chords. The right hand plays chords in a treble clef, and the left hand plays chords in a bass clef. The chords are labeled as A, D, D, G, G, and C. The notation includes repeat signs and double bar lines.

1st & 2nd close together. Leave the Fingers down when possible.

Detailed description: This block shows a single staff of music with a treble clef. It contains a sequence of notes with slurs and fingerings. The first two notes are marked '1st & 2nd close together'. The instruction 'Leave the Fingers down when possible' is written below the staff.

Detailed description: This block shows a single staff of music with a treble clef. It contains a sequence of chords with slurs and repeat signs.

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Detailed description: This block shows a single staff of music with a treble clef. It contains a sequence of chords with slurs and repeat signs.

Semitone between 1st & 2nd. Semitone between 2nd & 3rd. 1st & 2nd 2nd & 3rd

Detailed description: This block shows a single staff of music with a treble clef. It contains a sequence of notes with slurs and repeat signs. The intervals between notes are labeled as 'Semitone between 1st & 2nd' and 'Semitone between 2nd & 3rd'. The notes are also labeled '1st & 2nd' and '2nd & 3rd'.

1st & 2nd 2nd & 3rd 1st & 2nd 2nd & 3rd

Detailed description: This block shows a single staff of music with a treble clef. It contains a sequence of notes with slurs and repeat signs. The intervals between notes are labeled as '1st & 2nd' and '2nd & 3rd'.

Detailed description: This block shows a single staff of music with a treble clef. It contains a sequence of chords with slurs and repeat signs.

Learn the following INTERVALS:—

A Unison. A Second or Step. A Third. A Fourth. A Fifth. A Sixth. A Seventh. An Octave.

A musical staff with a treble clef showing intervals from unison to octave. The notes are: unison (two Gs), second (G and A), third (G and B), fourth (G and C), fifth (G and D), sixth (G and E), seventh (G and F#), and octave (G and G).

Name all the Intervals in Lessons VI and VII.

VIII. Fourth Finger.

Always hold the 4th Finger over the String.

First line of musical notation for the 'Fourth Finger' exercise. It features a treble clef and a series of notes with fingerings 3 and 4. The notes are: G (3), A (4), B (3), C (4), D (3), E (4), F# (3), G (4).

Second line of musical notation. It features a treble clef and notes with fingerings 0, 4, 0, 4, 0, 4, 0, 4, 0, 2, 4. The notes are: G (0), A (4), B (0), C (4), D (0), E (4), F# (0), G (4), A (0), B (2), C (4).

Third line of musical notation. It features a treble clef with a key signature of one sharp (F#) and notes with fingerings 0, 4, 0, 4, 0, 4, 0, 4. The notes are: G# (0), A# (4), B# (0), C# (4), D# (0), E# (4), F# (0), G# (4).

Fourth line of musical notation. It features a treble clef with a key signature of one flat (Bb) and notes with fingerings 0, 4, 0, 4, 0, 4, 0, 4. The notes are: Gb (0), Ab (4), Bb (0), Cb (4), Db (0), Eb (4), Fb (0), Gb (4).

Fifth line of musical notation. It features a treble clef with a key signature of one sharp (F#) and sixteenth-note patterns with fingerings 4, 4, 4, 4, 4, 4. The notes are: G# (4), A# (4), B# (4), C# (4), D# (4), E# (4).

Sixth line of musical notation. It features a treble clef with a key signature of one sharp (F#) and sixteenth-note patterns with fingerings 4, 4, 4, 4, 4, 4. The notes are: G# (4), A# (4), B# (4), C# (4), D# (4), E# (4).

Seventh line of musical notation. It features a treble clef with a key signature of one sharp (F#) and sixteenth-note patterns with fingerings 4, 4, 4, 4, 4, 4. The notes are: G# (4), A# (4), B# (4), C# (4), D# (4), E# (4).

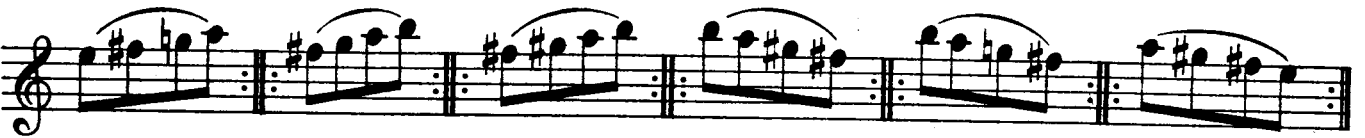


4 Times each.



For Downward scales Prepare Fingers 4 3 2 1

Introduction to Scale Practice.



IX. Firmness of Fingering.

The musical score consists of ten staves of music, each containing a single melodic line. The notation includes various fingerings (0, 1, 2, 4) and dynamic markings (accents, slurs). The first nine staves are in 2/4 time, while the final two staves are in 4/4 time. The piece features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. The key signature changes from one flat to one sharp during the piece.

Fingers descend like hammers.

Seven staves of musical notation for a piece titled "Dances from Denmark". The notation includes treble clefs, a 2/4 time signature, and various musical symbols such as notes, rests, and fingerings (e.g., 4, 0). The music is written in a key with one sharp (F#).

X. Bowing across the Strings.

Very slowly at first.

Four staves of musical notation for the section "X. Bowing across the Strings". The notation includes treble clefs, a 4/4 time signature, and various musical symbols such as notes, rests, and fingerings (e.g., 0). The music is written in a key with one sharp (F#).

Scale Exercises. Leave the Fingers down when possible.

Three staves of scale exercises in 6/8 time. The first staff starts with a treble clef and a key signature of one flat (B-flat). The second and third staves continue the exercise with various chromatic and diatonic patterns. Fingerings are indicated by numbers 0-4 above notes.

Scale of C major.

Arpeggio of C major.

Two staves of exercises for C major. The first staff shows the scale of C major in 4/4 time. The second staff shows the arpeggio of C major in 6/8 time.

Key of G. Key-signature given. Play F# throughout.

Two staves of scale exercises in the key of G major (one sharp). The first staff is in 6/8 time, and the second is in 4/4 time. The key signature is one sharp (F#). Fingerings are indicated by numbers 0-4.

Keep the 4th Finger down.

Two staves of exercises focusing on the 4th finger. The first staff is in 4/4 time, and the second is in 4/4 time. Fingerings are indicated by numbers 0-4.

Keep the 4th Finger down.

Two staves of exercises focusing on the 4th finger. The first staff is in 3/4 time, and the second is in 4/4 time. Fingerings are indicated by numbers 0-4.

XI. Exercises for true intonation.

Interval of a
Perfect 4th

Perfect 4th

Perfect 4th

Resultants.

The first exercise consists of two staves. The treble staff contains several measures of music, including chords and intervals, with the label 'Interval of a Perfect 4th' above the first measure. The bass staff contains a series of notes, with the label 'Resultants.' above the first measure.

The second exercise consists of two staves. The treble staff contains several measures of music, including chords and intervals, with the label 'Perfect 4th' above the first measure. The bass staff contains a series of notes, with the label 'Resultants.' above the first measure.

The third exercise consists of two staves. The treble staff contains several measures of music, including chords and intervals, with the label 'Perfect 4th' above the first measure. The bass staff contains a series of notes, with the label 'Resultants.' above the first measure.

Arpeggi (chord notes).

The fourth exercise consists of a single treble clef staff. It contains several measures of music, including arpeggiated chord notes, with the label 'Arpeggi (chord notes).' above the first measure.

F[#] throughout. Scale of G major.

The fifth exercise consists of a single treble clef staff. It contains several measures of music, including a scale of G major, with the label 'F[#] throughout. Scale of G major.' above the first measure.

F[#] & C[#] throughout. Scale of D major.

F[#] C[#] & G[#] throughout. Scale of A major.

The sixth exercise consists of a single treble clef staff. It contains several measures of music, including a scale of D major, with the label 'F[#] & C[#] throughout. Scale of D major.' above the first measure.

XII. Placing of Third Finger varied.

The musical score consists of ten staves of music in treble clef. The first staff is in 3/4 time, and the second staff is in 4/4 time. The remaining staves are in 6/8 time. The music features various rhythmic patterns, including eighth and sixteenth notes, and rests. Fingerings are indicated by numbers 0, 4, and 3 above the notes. The score includes two specific instructions: "Keep the 1st Finger down." on the second staff and "Keep the 2nd Finger down." on the fourth staff. The music is divided into measures by vertical bar lines, with repeat signs (double dots) indicating repeated sections.

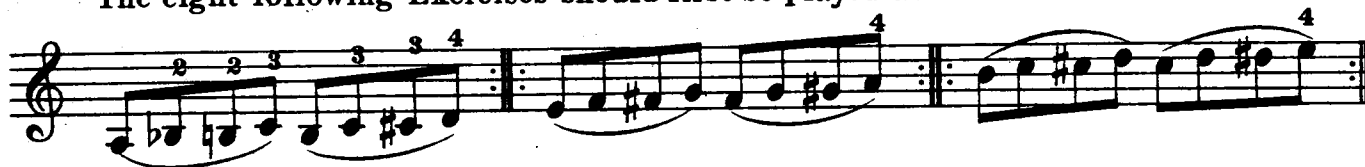
Keep the 1st Finger down.

Keep the 2nd Finger down.

Separate strokes (not slurred).



The eight following Exercises should first be played as above.



First practise the following with one stroke to each note, slowly.



XIII. Intonation. Blocked Fifths.

Resultants. B

First Finger remains. First Finger remains.

Practise also with one bow to each note.

Stop the bow at each comma (,) .

XIV. Scales.

N.B. Study the whole of Lesson XIV also with single bows (one note one stroke).

Scale of A major. Note the G#

Scale of E major. Note the D#

Scale of B major. Note the A#

Key of G.

Key of A.

G#

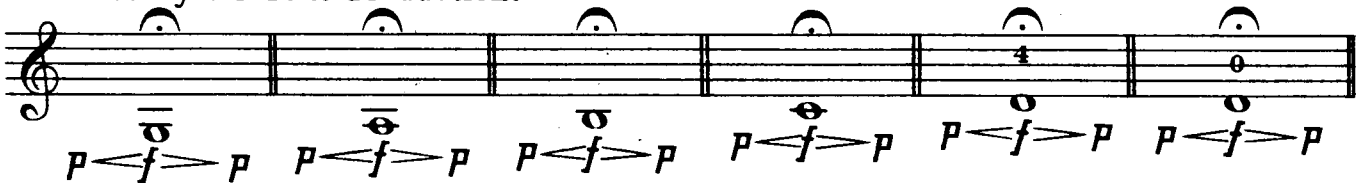
Arpeggi.
Keep the Fingers down whenever possible.



Key of D.

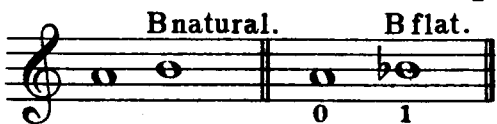


Study for Tone-Production.*

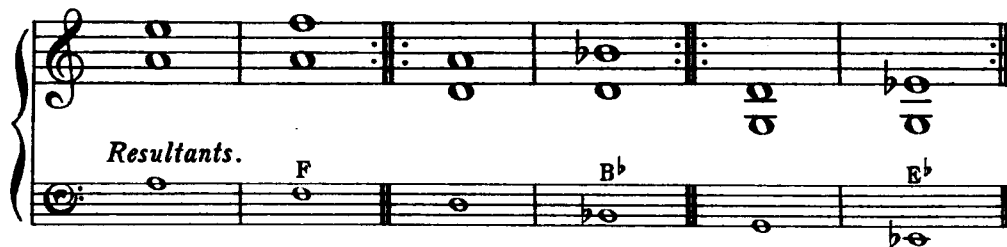


* Give to each note at first a duration of about eight seconds. Gradually increase this to about thirty-two seconds.

XV. The placing of First Finger varied.



The *whole hand*, and not the first Finger only, should be placed farther back for notes one semitone above the open string.





1st remains down. 1st remains down.

1st remains down.

1st remains down.

Key of E^b major. B^b E^b throughout. Key of B^b

Key of F.

XVI. Intonation and Firmness. The placing of Fourth Finger varied.

Key of F. 3rd & 4th close together.

Key of B^b

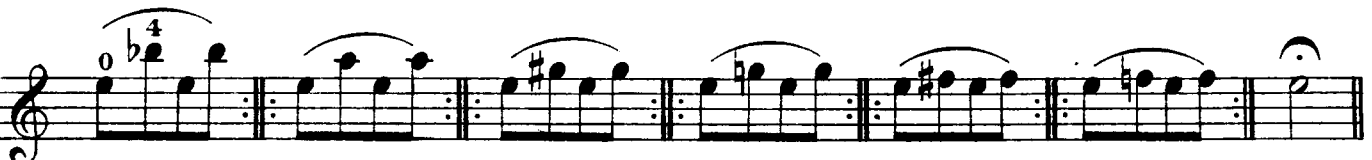
Key of E^b

Key of A^b

Key of E \flat Key of B \flat Scale of B \flat major. Fourth Finger close to third.Scale of E \flat major.Scale of A \flat major.

XVII. First Finger back, Fourth Finger forward.

Both Fingers remain down.



4th & 1st remain down.

First Finger remains down.

Scale of F major.

First Finger remains down.

Scale of B major.

1st remains down.

Scale of C major.

Scale of G major.

Resultants.

Arpeggio of G major.

Arpeggio of C major.

XVIII. Intonation.

Resultants.

XIX. The placing of Third and Fourth Fingers further varied.

Arpeggio of B major.



Arpeggio of F# major.

Scale of B major. 4th Finger well out.

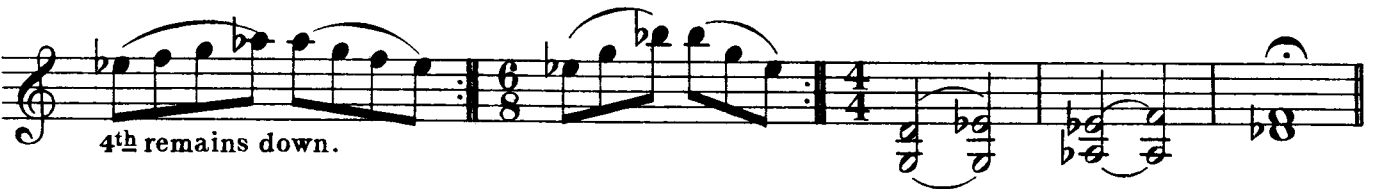


4th remains down.

2nd remains.



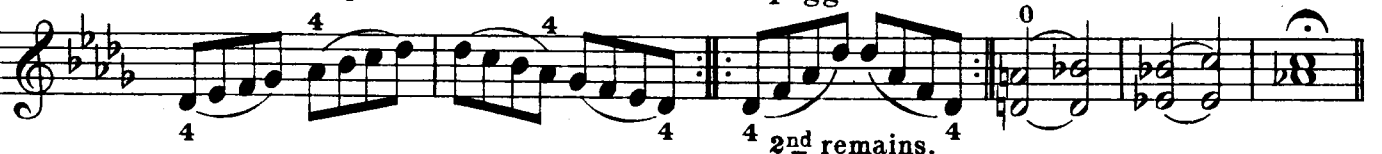
4th remains down.



4th remains down.

Scale of D^b major. 3rd close to 2nd

Arpeggio of D^b



2nd remains.

Scale of A^b major.



N.B. Good scale-practice is indispensable. From this point onwards to the end of Book I, each scale as it occurs is to be played with the following bowings, as a preparation for the study of it as printed:—

(a) 


(b) 

(c) 

(d) 

N.B. If you wish to become a good player, never shirk your scales.

XX. Major Scales and Arpeggi in all Keys, One Octave.

G. 

A^b 

A. 

B^b 

B. 

C. 

D^b

D.

E^b

E.

F.

G.

A^b

A.

B^b

B.

XXI. Melodic Minor Scales.

Scale of G minor (melodic).

Musical notation for the G minor melodic scale. The ascending line starts on G4 and goes up to G5. The descending line starts on G5 and goes down to G3. A '0' is written below the first note of the descending line.

A minor.

Musical notation for the A minor melodic scale. The ascending line starts on A4 and goes up to A5. The descending line starts on A5 and goes down to A3. Four '4' fret markers are placed below the notes.

B minor.

Musical notation for the B minor melodic scale. The ascending line starts on B4 and goes up to B5. The descending line starts on B5 and goes down to B3. A '4' fret marker is below the first note of the ascending line, and a '0' is below the first note of the descending line.

C minor.

Musical notation for the C minor melodic scale. The ascending line starts on C4 and goes up to C5. The descending line starts on C5 and goes down to C3. A '4' fret marker is below the first note of the ascending line, and a '0' is below the first note of the descending line.

D minor.

Musical notation for the D minor melodic scale. The ascending line starts on D4 and goes up to D5. The descending line starts on D5 and goes down to D3. A '0' fret marker is below the first note of the descending line.

E minor.

Musical notation for the E minor melodic scale. The ascending line starts on E4 and goes up to E5. The descending line starts on E5 and goes down to E3. Four '4' fret markers are placed below the notes.

G minor.

Musical notation for the G minor melodic scale. The ascending line starts on G4 and goes up to G5. The descending line starts on G5 and goes down to G3. A '4' fret marker is below the first note of the ascending line, and a '0' is below the first note of the descending line.

A minor.

Musical notation for the A minor melodic scale. The ascending line starts on A4 and goes up to A5. The descending line starts on A5 and goes down to A3. A '0' fret marker is below the first note of the descending line.

B minor.

Musical notation for the B minor melodic scale. The ascending line starts on B4 and goes up to B5. The descending line starts on B5 and goes down to B3. Four '4' fret markers are placed below the notes.

XXII. Firmness and Velocity of Fingering.

Fingers descend like hammers.

G natural.

Semitone between 1st & 2nd Fingers.

Practise also without slurs (each note to a single short bow).

The page contains ten staves of musical notation, each representing a different exercise. The exercises are written in treble clef and feature a variety of rhythmic patterns and slurs. The first staff begins with a 4/4 time signature and includes a '4' below the first measure, indicating a four-measure phrase. The exercises progress from simple quarter-note patterns to more complex sixteenth-note runs. Slurs are used to group notes, and some exercises include fingering numbers (0, 1, 2, 3, 4) below the notes. The exercises are organized into five pairs, with each pair containing two staves of related material. The notation includes various accidentals (sharps, flats, naturals) and repeat signs to indicate specific sections of the exercises.

XXIII.

A major.

D major.

G major.

XXIV.

The musical score for XXIV is written in treble clef with a 6/8 time signature. It consists of ten staves of music. The notation includes eighth and sixteenth notes, rests, and slurs. Dynamic markings such as accents (>) are used throughout. The score features several repeat signs with first and second endings. Some measures contain a '4' below the staff, likely indicating a four-measure rest or a four-measure phrase. The key signature is not explicitly shown but appears to be C major or F major based on the notes used.

This page of musical notation for guitar consists of ten staves. The first staff begins with a treble clef and a 7/8 time signature, featuring a series of eighth notes with accents (>) and slurs. The second staff changes to a 4/4 time signature and contains three measures of eighth notes with slurs and repeat signs. The third staff continues with eighth notes, slurs, and repeat signs. The fourth staff features eighth notes with slurs and repeat signs. The fifth staff includes eighth notes with slurs, repeat signs, and a fingering '4' above a note. The sixth staff continues with eighth notes, slurs, repeat signs, and a fingering '4' above a note. The seventh staff shows eighth notes with slurs and repeat signs. The eighth staff features eighth notes with slurs and repeat signs. The ninth staff contains eighth notes with slurs and repeat signs. The tenth staff concludes with eighth notes, slurs, repeat signs, and a fingering '4' above a note.

Arpeggi of minor chords.

G minor. A minor.

B^b minor. B minor. C minor.

D minor. E minor. F minor.

G minor. A minor. B minor.

Extended Arpeggi.

Play each bar four times, later twice only, employing the following variations:—

(a) (b) etc. etc.

G major.

A^b major.

A major.

B^b major.

B major.

Repeat each bar as before.

C major.

Two staves of musical notation for C major. The first staff contains four measures of music, with fingerings 0 and 0 indicated above the notes. The second staff contains four measures, ending with a double bar line and a repeat sign.

D major.

Two staves of musical notation for D major. The first staff contains four measures, with fingerings 0 and 0 indicated below the notes. The second staff contains four measures, ending with a double bar line and a repeat sign. Fingerings 4 4 and 0 are also present in the second measure of the second staff.

E^b major.

Two staves of musical notation for E^b major. The first staff contains four measures. The second staff contains four measures, ending with a double bar line and a repeat sign.

E major.

Two staves of musical notation for E major. The first staff contains four measures, with fingerings 0 and 0 indicated above the notes. The second staff contains four measures, ending with a double bar line and a repeat sign. A fingering of 4 is indicated above the notes in the second measure of the second staff.

F major.

Two staves of musical notation for F major. The first staff contains four measures, with fingerings 0 and 0 indicated above the notes. The second staff contains four measures, ending with a double bar line and a repeat sign.

XXVI. Scale Practice.* Major.

G major.

First system of G major scale practice, consisting of four staves. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The notation includes various rhythmic patterns such as eighth and sixteenth notes, often beamed together. Fingerings are indicated by numbers 1-4 and 0 (open string). Accents (>) are placed over certain notes. The system concludes with a double bar line and a fermata over the final note.

A major.

First system of A major scale practice, consisting of four staves. The first staff begins with a treble clef, a key signature of two sharps (F# and C#), and a 4/4 time signature. The notation includes various rhythmic patterns such as eighth and sixteenth notes, often beamed together. Fingerings are indicated by numbers 1-4 and 0 (open string). Accents (>) are placed over certain notes. The system concludes with a double bar line and a fermata over the final note.

* See note page 28 as to preparation for scale Practice. 10600

B \flat major.

The first system of the B \flat major section consists of five staves of music. Each staff contains a melodic line with a four-fingered scale pattern. The notes are grouped into pairs of eighth notes, and the entire system is divided into four measures by large curved lines. Fingering numbers (0, 4) are placed below the notes to indicate fingerings. The key signature has two flats (B \flat major).

B major.

The second system of the B major section consists of five staves of music. Each staff contains a melodic line with a four-fingered scale pattern. The notes are grouped into pairs of eighth notes, and the entire system is divided into four measures by large curved lines. Fingering numbers (0, 4) are placed below the notes to indicate fingerings. The key signature has two sharps (B major).

C major.

A musical score for guitar in C major, consisting of seven staves. The notation features a series of arpeggiated chords, each with a slur and a fingering number (4 or 0) below it. The chords are arranged in a sequence that covers the entire fretboard, with the final chord being a natural octave C major chord. The piece is identified as XXVII.

XXVII.

D major.

A musical score for guitar in D major, consisting of four staves. The notation features a series of arpeggiated chords, each with a slur and a fingering number (4 or 0) below it. The chords are arranged in a sequence that covers the entire fretboard, with the final chord being a natural octave D major chord. The piece is identified as XXVII.

First musical staff, treble clef, key signature of two sharps (F# and C#). It contains a sequence of chords with fingerings 0, 4, 4, 4, 0, 0, 4, 4.

Second musical staff, treble clef, key signature of two sharps. It contains a sequence of chords with fingerings 0, 0, 4, 4, 0, 0, 4.

Third musical staff, treble clef, key signature of two flats (Bb and Eb). It is labeled "E♭ major." and contains a sequence of chords with fingerings 4, 4, 0, 4, 4, 0, 4, 0.

Fourth musical staff, treble clef, key signature of two flats. It contains a sequence of chords with fingerings 0, 4, 0, 4, 4, 0, 4, 0.

Fifth musical staff, treble clef, key signature of two flats. It contains a sequence of chords with fingerings 4, 4, 0, 4, 4, 0, 4, 0.

Sixth musical staff, treble clef, key signature of two flats. It contains a sequence of chords with fingerings 4, 4, 0, 4, 4, 0, 4, 0.

Seventh musical staff, treble clef, key signature of two flats. It contains a sequence of chords with fingerings 4, 4, 0, 0, 4, 4, 4, 0.

Eighth musical staff, treble clef, key signature of two flats. It contains a sequence of chords with fingerings 4, 4, 4, 4, 4, 4, 4, 4.

Ninth musical staff, treble clef, key signature of two flats. It contains a sequence of chords with fingerings 4, 4, 4, 4, 4, 4, 4, 4.

Tenth musical staff, treble clef, key signature of two flats. It contains a sequence of chords with fingerings 4, 4, 4, 4, 4, 4, 4, 4.

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XXVIII.

E major.

The E major section consists of six staves of guitar tablature. Each staff contains a sequence of notes with fret numbers (0, 4, 6) and slurs. The notes are primarily eighth and sixteenth notes, often beamed together. The key signature is E major, indicated by four sharps (F#, C#, G#, D#).

F major.

The F major section consists of four staves of guitar tablature. Each staff contains a sequence of notes with fret numbers (0, 4) and slurs. The notes are primarily eighth and sixteenth notes, often beamed together. The key signature is F major, indicated by one flat (Bb).

The first four staves of music are in G minor (one flat). They feature a complex rhythmic pattern of eighth and sixteenth notes, often beamed together. Fingerings are indicated by numbers 0, 4, and 6. The music is written in a single melodic line on a treble clef staff.

A^b major.

The next six staves of music are in A-flat major (three flats). The rhythmic patterns continue, with frequent use of beamed eighth and sixteenth notes. Fingerings are consistently marked with 4 and 0. The notation remains in a single melodic line on a treble clef staff.