

THE WIZARD VIOLINIST

A COLLECTION OF EFFECTIVE AND EASY TRICKS
HUMOROUS IMITATIONS ETC. FOR SOCIAL AND
POPULAR ENTERTAINMENTS.

COMPILED BY
ROLAND DE BERTON



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CHICAGO.

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Preface

Since the very earliest times of Violin playing, much pleasure has been derived from using the instrument for all kinds of imitative effects. While the stricter school of violin players has always been averse to using the Queen of instruments for what they consider as degrading purposes, not much harm can be done by indulging in such pleasantries within reason.

The following collection of Imitations, etc., has been compiled merely for popular entertainment purposes, and if played in the spirit in which they have been jotted down much amusement can be derived from them. Let us not forget that some of the greatest violinists at times entertained their audiences with astonishing little tricks, particularly Paganini, who it is said at one time nearly created a riot in one of his concerts by imitating the braying of an ass with astonishing cleverness.

In addition to the many humorous imitations, a number of tricky variations and special extracts from well-known violin solos have been included, all of which are intended as a humorous contribution to every violinist's repertoire.

The Wizard Violinist

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The Wizard Violinist

No 1. Imitation of the Hurdy-Gurdy.

▣ Down Bow
 ▽ Up Bow

English Style (Original Tune)

The melody to be played entirely on the second string. Two bows in each bar.

To bring about the characteristic twangy effect, a small bunch of keys may be placed just behind the bridge, on the fourth string side.

Italian Style.

To be played entirely on the second and third strings.

No 2. A Lover's Serenade.

The notes marked **pizz.** should be firmly struck with the fingers of the right hand in imitation of a guitar accompaniment, while the melody is played throughout with the bow.

No 3. Imitation of Highland Bagpipes.

To be played entirely on the second and third strings. The effect can be greatly increased by commencing *pp* and gradually increasing to *ff*.

Moderato.

Con moto

Harmonies On G and D Strings

On D String

No 4. A Hunting Scene

Introducing the quacking of ducks and crowing of cocks.

Allegro (Ducks Quacking) (Cock Crowing)

Play all three notes with the first finger by sliding it rapidly up the G string, and press the bow heavily on the string.

Chimes Slow (Old Church clock striking the hour.)

f dim.

6 The Huntsman's Horn
Allegro

Musical score for 'The Huntsman's Horn' in D major, 6/8 time. The score consists of five staves. The first staff begins with a forte (*f*) dynamic and includes fingering (1, 1) and bowing (V) markings. The second staff features a 'Hunting Chorus "Old Towler"' section with dynamics *ppp*, *ppp*, *fpp*, and *mf*. The third staff continues with a forte (*f*) dynamic. The fourth and fifth staves contain complex rhythmic patterns with various fingering and bowing instructions.

No 5. The Blacksmith's Forge.

Clang of the hammer, while the Blacksmith sings "The Miller of the Dee"

Musical score for 'The Blacksmith's Forge' in D minor, 6/8 time. The score consists of four staves. The first two staves feature a forte (*ff*) dynamic for the hammer sound and a mezzo-forte (*mf*) dynamic for the singing. The third and fourth staves continue with dynamics *ff* and *f*. The score includes various fingering and bowing markings throughout.

No 6. Imitation of the Braying of an Ass.

"Hee haw! Hee haw!" O Jerusalem

Musical score for 'Imitation of the Braying of an Ass' in C major, common time. The score consists of a single staff with a rhythmic pattern of eighth notes and quarter notes, including fingering (1, 2) and bowing (V) markings.

The top C's to be played on the 2nd and 3rd strings simultaneously with decided up-bows, near the bridge; the low C's with down-bows on the G string.

No 7. Cantabile from Dancla's 5th Air Varié *)

"i. g." in the following movement stands for "Main gauche" the French for "Left Hand" and indicating that the double stop pizzicato notes are to be picked with an unemployed finger of the left hand, while the upper melody is being played with the bow.

Cantabile

The musical score is written for violin in G major (one sharp) and 3/4 time. It features a variety of techniques including double stops, pizzicato, and harmonics. The tempo is marked 'Cantabile'. The score includes dynamic markings such as 'pizz.', 'm.g.', 'cresc.', and 'f'. Fingerings are indicated throughout, particularly for the double stops and harmonics. The piece concludes with a 'Facilité' section and a vibrato ('V') marking.

*) For complete edition of this well-known violin-solo see "5th Air Varié on a theme by Weigl" by Charles Dancla, Op. 89. Published by Carl Fischer, Cooper Square, New York City.

No 8. Air as played by Paganini.*

The top line is played with the bow while the notes of the lower line are played *pizzicato* with the unemployed fingers of the left hand, just as in the preceding number by Dancla.

Allegro molto

Air to be played with the bow.

Pizzicato Accompaniment for the left hand.

The musical score is presented in five systems, each consisting of two staves. The upper staff of each system is for the violin, marked 'Air to be played with the bow', and the lower staff is for the piano accompaniment, marked 'Pizzicato Accompaniment for the left hand'. The tempo is 'Allegro molto'. The score begins with a treble clef and a common time signature. The first system shows the initial melodic line with a 'v' (vibrato) marking and the piano accompaniment of eighth notes. The second system continues the melodic line with slurs and the piano accompaniment. The third system features a change in the piano accompaniment to a more rhythmic pattern. The fourth system shows a key signature change to one flat (B-flat major) and the piano accompaniment adapting to the new key. The fifth system concludes the piece with a final melodic flourish and piano accompaniment.

* For complete edition of this famous violin solo see: - "Merveille," Duo for one Violin, by Paganini. Published by Carl Fischer, Cooper Square, New York City.

The first system of musical notation consists of two staves. The upper staff is in treble clef and contains a melody of eighth notes with slurs and accents. The lower staff is in bass clef and contains a bass line with chords and eighth notes.

The second system of musical notation consists of two staves. The upper staff continues the melody with slurs and accents. The lower staff continues the bass line with chords and eighth notes.

The third system of musical notation consists of two staves. The upper staff concludes the melody with a final cadence. The lower staff concludes the bass line with a final cadence.

No 9. Imitation of a Country Fiddler playing an old Village Dance.

This number is to be played very quickly, the performer loudly marking time with his right foot at the commencement of each measure.

Allegro vivace

The detailed musical notation for 'Imitation of a Country Fiddler playing an old Village Dance' consists of four systems of a single staff in treble clef. The music is in 2/4 time and features a rhythmic pattern of eighth notes with slurs and accents. Fingerings (0-3) are indicated throughout. The piece begins with a forte dynamic and concludes with an *accel.* marking.

No 10. My Country, tis of Thee
National Anthem with Variations

Majestic.

Air. *mp*

with very firm bowing.

Var. 1.

Continue with same bowing as in first bar.

Var. 2. *mf*

simile (with same bowing)

Note: A very brilliant effect can be achieved by playing the first note of each triplet an octave higher; in doing this the first and fourth finger are required to stretch a tenth with every triplet; the fourth finger should not be raised, only the first in order that the open string may be sounded. The first bar as written below will illustrate such a change:

Maestoso.
In Harmonics.

Var. 3

*)By playing this number entirely in the Second Position as marked,the hand need not be moved for any of the intervals.

Vivace.

Var. 4

12 The Austrian National Hymn (In Harmonics)
With a tricky Variation.

Single and Double Harmonics and Pizzicato for both Hands.
(By playing the following entirely in the Second Position as marked, the hand need not be moved for any of the intervals.)

Maestoso

Allegro assai *segue*

Var. *)

arco pizz. ar. p. arco pizz. arco pizz.

pizz. pizz. pizz. pizz. Segue

arco arco arco arco

rull. ff har.

*) Note:
All Chords marked with an + are to be struck pizzicato by the *right* hand. All notes marked with an 0 are to be played pizzicato by the *left* hand.

Andante mosso

harm. echo harm. echo harm. echo echo echo

ff *ff* *ff*

1. 2. *Scherzando al tallone*

echo echo echo echo echo

f *f* *f* *f* *f*

Meno mosso

sostenuto

3 3 3 3 3 3 2 3

1 2 3 4 5 6 7 8

echo echo echo echo echo echo al tallone

ff *dolce* *ff* *dolce* *ff* *dolce* *ff* *dolce*

echo echo echo echo echo echo echo echo

f *velate* *velate* *f* *p velate* *f* *p* *p*

arco pizz. arco pizz. arco pizz. arco pizz. arco pizz. pizz. pizz. pizz. pizz. pizz.

ff *p* *f* *p* *f* *p* *f* *p* *f* *p* *f* *p* *f* *p*

f *p* *f* *p* *f* *p* *f* *p* *f* *p* *f* *p* *f* *p*

^{*)} For complete edition of this very effective Violin Solo see "The Echo" (L'Eco) Rondo Capriccioso by A.D. Agostino, Op. 33. Published by Carl Fischer, Cooper Square, New York City.

No 13. The Ploughboy's Dream

Early Morning in the Country,
with Imitation of Birds, Animals, etc.

Introd.

Sound - ly sleeps the hap - py plough - boy, &c.

Loud - ly snores the dream - ing plough - boy.

Loud - ly snores the dream - ing plough - boy.

Imitation of snoring. Press heavily with the bow and hang a bunch of keys, or anything that will make a jarring sound, against the bridge.

Loud - ly snores the dream - ing plough - boy.

Imitation of a cuckoo. Play each note lightly, like a Harmonic

Snoring Loud - ly snores the dream - ing plough - boy.

sva.....
mp Birds Singing in the Trees. (Played on A-string)

Cock crowing Loud - ly snores the dream - ing plough - boy.

sva.....
mp Birds Singing in the Trees. (Played on A-string)

Cock crowing Loud - ly snores the dream - ing plough - boy.

Hen clucking over an egg. Loud - ly snores the dream - ing plough - boy.

Cock crowing Loud - ly snores the dream - ing plough - boy.

Hen clucking over an egg. Loud - ly snores the dream - ing plough - boy.

Dog barking. Press the bow heavily. Loud - ly snores the dream - ing plough - boy.

Cow Bleating over its Galf.

Hen Clucking over another Egg.

Slide the forefinger rapidly along the G string, letting the [sound gradually die away.

Cock Crowing.

Recollections of the Fair. A wandering mountebank playing an old English air on a Hurdy-gurdy.
Played in a slow, droning fashion

The Village Bells.

The notes marked arco are played with the bow; those marked pizz are struck with a finger of the left hand.

Clash of Bells.

Echo (put mute on bridge)

(Take off mute)

Cat Mewing.

Slide finger on the A string
Slow

Dog Barking.

Press heavily with the bow.
Allegro

Cuckoo.

Play each note lightly like a harmonic

Blackbirds in the trees.

Cuckoo in the distance.
With mute.

Horse Neighing.

Played wholly on D string, by sliding with one finger
Moderato

The Ploughboy Awakes.

The Ploughboy going to his work singing an old English air.

Vivace

Neighing of a Horse.

Played as before.

No 14. Imitation of Cathedral Chimes.

The notes marked pizzicato are played on the open string with the left hand, while the melody is played with the [bow.

Moderato

Morning Hymn with bell ringing at intervals.

No 15. Imitation of a Windmill.

Allegretto

No 16. The Approach, Passing By and gradual disappearance of a Stage Coach.

Imitation of horses galloping in the distance.

Allegro moderato

Put mute on bridge

Take off mute.

Approach of Stage Coach.

Post Horn.

2nd time p

dim.

pppp

No 17. Venetian Gondola Song,
(With imitation Guitar Accompaniment)

The small notes marked pizzicato are struck with the forefinger of the right hand in imitation of a guitar. The melody throughout is played with the bow, as indicated by the word arco.

Lento
arco

The score for 'Venetian Gondola Song' is written for a single melodic line in G major, 12/8 time. It consists of four systems of music. The first system begins with a *mf* dynamic and includes markings for 'arco' and 'pizz.' (pizzicato). The second system continues the melody with alternating 'pizz.' and 'arco' markings. The third system features a 'f' (forte) dynamic and continues the pattern of 'pizz.' and 'arco'. The fourth system concludes the piece with a 'rall.' (ritardando) marking and a 'ff' (fortissimo) dynamic. Fingerings (1-4) and breath marks (v) are indicated throughout the score.

No 18. The Mocking Bird.*)
(With a tricky Variation)

Moderato espressivo

The score for 'The Mocking Bird' is written for a single melodic line in G major, 4/4 time. It begins with a *mf* dynamic and a 'Moderato espressivo' tempo marking. The first system shows the initial melody with a '4' above the first measure. The second system includes a variation marked '1.' and '2.'. The third system is labeled '2nd time in Harmonics ad lib.' and shows a more complex melodic line with many slurs. The fourth system concludes with another variation marked '1.' and '2.'. Fingerings (1-4) and breath marks (v) are indicated throughout the score.

*) For complete edition of this brilliant Solo see "Concert Variations on The Mocking Bird" by Roland de Berton, Op.35. Published by Carl Fischer, Cooper Square, New York City.

Moderato

First staff of music, starting with a *mf* dynamic marking. It features a treble clef, a key signature of one sharp (F#), and a common time signature (C). The music begins with a *v* (accordatura) marking and includes several trills (*tr*) and fingerings (1, 2, 3).

Second staff of music, continuing the melodic line with trills and fingerings (2, 2, 1).

Third staff of music, featuring two first endings (1.) and two second endings (2.). The first ending is marked *Ossia* and the second ending is marked *Ossia*. Both endings conclude with a *pizz.* (pizzicato) marking.

Fourth staff of music, marked *spiccato e scherzando*. It contains a series of sixteenth-note patterns with fingerings (1, 1, 1, 1, 1, 2).

Fifth staff of music, featuring sixteenth-note patterns with fingerings (1, 1, 1, 1) and ending with the tempo marking *a tempo*.

Sixth staff of music, continuing the sixteenth-note patterns with fingerings (1, 1, 1, 1, 2, 1, 3, 2).

Seventh staff of music, featuring two first endings (1.) and two second endings (2.). The first ending is marked *Ossia* and the second ending is marked *Ossia*. Both endings conclude with a *pizz.* (pizzicato) marking.

A tricky solo number in which a bird in a tree is cleverly imitated by a melody and trills in Harmonics

Allegro maestoso.

The musical score is written for a single melodic line in treble clef, with a key signature of two sharps (F# and C#) and a 2/4 time signature. It begins with a tempo marking of 'Allegro maestoso.' and a rehearsal mark '24'. The score is divided into several sections:

- First Section:** Starts with a piano (p) dynamic and includes a 'Pfte.' (Pizzicato) instruction. It features a 'Cadenza ad lib.' section with a 'p flautato' (piano flautato) instruction and a 'V' (Vibrato) marking.
- Second Section:** Contains a 'fl.' (flute) instruction and a 'p' dynamic marking. It includes a 'tr' (trill) marking and a 'V' marking.
- Third Section:** Features a 'p fl.' (piano flute) instruction and a 'p' dynamic marking. It includes a 'tr' marking and a 'V' marking.
- Fourth Section:** Includes a 'Quasi Allegretto' tempo marking and a 'sempre flautato' instruction. It features a 'p grazioso' dynamic and a 'tr' marking.
- Fifth Section:** Includes an 'a tempo' marking and a 'tr' marking. It features a 'f' dynamic and a 'tr' marking.
- Sixth Section:** Includes a 'rit. fl.' (ritardando flute) instruction and a 'tr' marking. It features a 'f' dynamic and a 'tr' marking.
- Seventh Section:** Includes a 'flautato' instruction and a 'tr' marking. It features a 'f' dynamic and a 'tr' marking.
- Eighth Section:** Includes an 'a tempo' marking and a 'tr' marking. It features a 'p' dynamic and a 'tr' marking.
- Ninth Section:** Includes a 'rit. dim.' (ritardando diminuendo) instruction and a 'p' dynamic marking. It features a 'tr' marking and a 'V' marking.
- Tenth Section:** Features two first endings (1. and 2.) and a 'p' dynamic marking.

*) For complete edition of this famous solo see "The Bird in the Tree," Caprice Burlesque by M. Hauser, Op. 34. Published by Carl Fischer, Cooper Square, New York City.

No 19(b).Cadenza and Ending from "The Bird in the Tree"

(See Foot Note to No 19(a))

The musical score is written for a single melodic line in treble clef, with a key signature of three sharps (F#, C#, G#) and a 2/4 time signature. It begins with a *ff* dynamic and features five trills, each marked with a '1' below the note. The tempo is marked *Tutti*. A measure rest for 16 measures is indicated. The section is labeled *Cadenza.Solo.* and *flautato ad lib.*. The first melodic phrase is followed by a *p* dynamic marking and the text *Oh! Susanna*. The second phrase is marked *poco rit.* and *p*. The third phrase is marked *Yankee Doodle* and includes a trill marked with a circled '12'. The fourth phrase includes a *Sva* marking and a *(on G String) 4ta Corda* instruction. The final section is marked *Presto* and *f*, consisting of five staves of rapid sixteenth-note patterns. The score concludes with a *3* measure rest.

№ 20. Duet for One Violin

by H. Leonard.*)

Andante

The musical score is written for a single violin in G major (one sharp) and 6/8 time. It consists of 12 staves of music. The tempo is marked 'Andante'. The score includes various dynamics and articulations:

- Staff 1: *f*, *dim.*, *pp*
- Staff 2: *dim.*
- Staff 3: *p*
- Staff 4: *cresc.*, *dolce*, *cresc.*
- Staff 5: *f*, *rall.*
- Staff 6: *dim.*
- Staff 7: *p*
- Staff 8: *cresc.*, *dolce*
- Staff 9: *rall.*, *p*
- Staff 10: *dim.*, *pp*

The score features several trills (marked with ^ and 3), triplets (marked with 3 and ^), and slurs. The piece concludes with a final *pp* dynamic.

*) For complete edition of this famous violin solo see: "Souvenir de Haydn" by H. Leonard. Published by Carl Fischer, Cooper Square, New York City

No 21. Duet for One Violin
by H. Léonard.*)

Andante con moto

espress.

sostenuto

cresc.

dim.

f

rall.

dim.

a tempo

Pressiez.

poco rall.

sostenuto

L.H. pizz.

animato

cresc.

ff

sostenuto

poco rall.

p

dim.

pizz.

poco rall.

L.H.

*) For complete edition of this well-known solo see: "Souvenir de Bade" by H. Léonard. Published by Carl Fischer, Cooper Square, New York City.

Maestoso

Musical score for 'See the Conquering Hero Comes' in G major, 3/4 time. The piece is marked 'Maestoso'. The score consists of four staves of music. The first staff begins with a forte (*f*) dynamic and includes fingering numbers 1, 3, 2, 0, 2, 4. The second staff includes a mezzo-forte (*mf*) dynamic and fingering numbers 2, 1, 0, 3, 2, 2, 0, 3, 2, 1, 0, 3. The third staff includes a forte (*f*) dynamic and fingering numbers 2, 1, 4, 2, 3, 4, 2, 3, 2, 1, 1, 3. The fourth staff includes a forte (*f*) dynamic and fingering numbers 0, 2, 4, 1, 3, 0, 1, 0, 3, 2.

No 23. My Old Kentucky Home.*)

Andante espressivo

Musical score for 'My Old Kentucky Home' in G major, 3/4 time. The piece is marked 'Andante espressivo'. The score consists of three staves of music. The first staff begins with a dolce dynamic and includes a breath mark (V) and fingering numbers 2, 4, 1. The second staff includes a piano (*p*) dynamic and fingering numbers 0, 3, 3, 1, 2, 4. The third staff includes a pianissimo (*pp*) dynamic and includes a breath mark (V) and fingering numbers 1, 3, 2, 4, 1, 3, 1, 3, 3, 2, V.

*) For numerous other arrangements of popular, folks and natural songs in this style see School of Double Stop Playing by Simon Heilbron, which contains 25 such melodies, all specially arranged in the first position. Published by Carl Fischer, Cooper Square, New York City.

No 24. A Curious Duet for Two Violins

by Mestrino.

In this unique little composition the first violin starts at one end, while the second violin starts at the other. The music should be placed on a small table, the players standing opposite to each other.

1st Violin

Allegro moderato

Allegro moderato

Allegro moderato

2nd Violin


by Mestrino.

No 24. A Curious Duet for Two Violins

No 25. The Carneval of Venice

with

Tricky Variations by Paganini, Ernst and Dancla.

In the following original variations by Paganini the Violin is tuned one-half tone higher as follows: 

Thema. Allegretto



An easy Variation in Natural Harmonics:



A difficult Variation in which the Echo is imitated by means of Double-Stop Harmonics.

The musical score is presented in five systems, each consisting of a single treble clef staff. The key signature is two sharps (F# and C#), and the time signature is 4/4. The notation includes various rhythmic values such as eighth and sixteenth notes, often beamed together. A prominent feature is the use of double-stop harmonics, where two notes are played simultaneously on adjacent strings, indicated by a circled '8' below the notes. These harmonics are frequently used to imitate an echo effect, with dotted lines connecting them to the original notes above. Fingerings are indicated by numbers 1, 2, 3, and 4. A section labeled 'segue' is marked with a slur and includes a fingering of 3 1. The score concludes with a final double-stop harmonic.

On 2 Strings

Vivo e leggiero

This musical score is for a variation titled "Vivo e leggiero". It is written in treble clef with a key signature of two sharps (F# and C#) and a 6/8 time signature. The piece is characterized by a melody of eighth notes with frequent trills (tr) and slurs. The left hand provides a complex accompaniment consisting of single and double stops, often marked with "pizz." (pizzicato) and "arco" (arco). The score includes various performance instructions such as "arco", "pizz.", "p.", "ar.", "tr", and "harm.". There are also numerical figures like "4 0" and "3" placed above or below notes. The piece concludes with a "harm." instruction and a final chord.

Another Dancla Variation in which the Melody (in harmonies) is accompanied by pizzicato single and double stops for the left hand.

This musical score is for another variation by Dancla. It is written in treble clef with a key signature of two sharps (F# and C#) and a 6/8 time signature. The melody is presented in harmonies, with the left hand providing a rhythmic accompaniment of single and double stops, primarily marked with "pizz." (pizzicato). The score includes performance instructions such as "harm.", "pizz.", "arco", "p.", "ar.", and "rall.". Numerical figures like "1 0", "3 0", and "1 0" are placed above notes. The piece concludes with a "rall." instruction and a final chord.

In the following Variations by Ernst the Violin is also to be tuned as in the Paganini Variations. (One half-tone higher.)

A Difficult Variation in Harmonies on the G String.

This musical score consists of five staves of music in G major (one sharp). The first staff begins with a first finger position (1) and features a melodic line with various ornaments and slurs. The second staff contains a complex harmonic texture with multiple voices and is marked with a '2' above and '3' below. The third and fourth staves continue the intricate harmonic patterns with various slurs and articulations. The fifth staff concludes the variation with a final melodic phrase.

A humorous Variation in Harmonies and Double Stops.

This musical score is divided into two parts: 'A String' and 'G String'. The 'A String' part is indicated by a dashed line above the first staff. The score features a variety of dynamic markings: *p*, *ff*, and *f*. The tempo and mood are indicated by the instruction *scherzando e rubato*, which appears on the third and fourth staves. The music is characterized by complex harmonic structures and double stops, with many notes beamed together. The score consists of six staves of music, ending with a final cadence.

This musical score consists of three staves of music in G major (one sharp). The top staff contains a melodic line with various rhythmic values and phrasing. The lower two staves provide a tremolo accompaniment, with notes written in a dense, overlapping fashion to create a continuous vibrating effect. The key signature is G major, indicated by a single sharp (F#).

A Variation in which a second part in pizzicato notes is played simultaneously with the melody.

This musical score consists of three staves of music in G major. The top staff is labeled "arco segue" and contains a melodic line. The lower two staves are labeled "pizz. segue" and contain a rhythmic accompaniment of pizzicato notes. The key signature is G major, indicated by a single sharp (F#).

A trill Variation in which the open E String must be constantly heard.

This musical score consists of two staves of music in G major. The top staff features a melodic line with a trill indicated by a wavy line above the notes. The bottom staff provides a rhythmic accompaniment, with the open E string (indicated by a '0' below the notes) being constantly heard. The key signature is G major, indicated by a single sharp (F#).

The last of the Ernst Variations, consisting of brilliant pizzicato, arco and staccato passages.

The musical score is written in treble clef with a key signature of three sharps (F#, C#, G#). It consists of eight staves of music. The first staff begins with the instruction "arco" above the staff and "pizz." below the staff, indicating a transition from arco to pizzicato. The first six staves contain a series of rhythmic patterns, primarily consisting of eighth and sixteenth notes, often grouped in pairs or fours, with many notes marked with a "+" sign above them. The seventh and eighth staves feature a long, sweeping melodic line with a fermata, marked with a forte "f" dynamic. The final staff is labeled "Coda" and contains three distinct melodic phrases, each marked with a fermata and a forte "f" dynamic.

MODERN VIOLIN METHODS

DI JANNI INTRODUCTORY METHOD FOR THE VIOLIN

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The Municipal Loose Leaf Violin Method
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A Course of Systematic Violin Teaching for Class or Private Instruction as employed by F. W. Ortmann in the After-School Violin Classes in the Public Schools of New York City Organized with the consent of the Board of Education and supervised by
DR. FRANK R. RIX, Director of Music.

LESSON I.

Violin (First) Establish the touch of the second time.
C. (First) Establish the touch of the second time.
With names of the Lines With names of the Spaces

There are more notes on the violin than can be represented on the 4 lines and 4 spaces, add 6 ledger lines and spaces as required, which are placed above and below the staff.

Added Lines and Spaces

Notes in the Staff are placed on the lines and in the spaces. Notes in the Staff are placed on the lines and in the spaces. Notes in the Staff are placed on the lines and in the spaces.

With names of added lines and spaces

Representation of the range of tones from the lowest to the highest in the first position

Whole note Half note Quarter note Eighth note Sixteenth note

A rest is a character that indicates a period of silence denoted by the kind of note.

Whole rest Half rest Quarter rest Eighth rest Sixteenth rest

Duration and Value of the Notes

A whole note equals a half note or a quarter note or an eighth note or a sixteenth note

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