

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 2A.

(SECOND BOOK OF TECHNICAL PRACTICE.)

INTRODUCTION.

THE present Book contains Exercises introducing the Third and Second Positions, the Half Position. Extensions, Harmonics, Chromatic Scales, Harmonic Minor Scales, Chords, Pizzicato, Shakes, various Bowings, and the stopping of Thirds, Fourths, Fifths, Sixths, and Octaves.

All new Bowings are given in their simplest and plainest form, with explicit directions, and with little or no fingering, in order that the undistracted attention of the pupil may be concentrated, for the time being, upon the Bowings alone. Copious illustrations of these Bowings, as of all the other technical points treated in the following pages, will be found in Book 2B (Second Book of *Studies*), which is intended to be used concurrently with the present Book.

Certain general Rules and Principles relating to the Changes of Position, Playing by Interval, Pizzicato, the Octave Harmonic, and Bowings are placed here for reference. Teachers will easily understand that the concise—and perhaps somewhat forbidding—formulations which follow are designed rather to supplement the labour of personal teaching than to replace it.

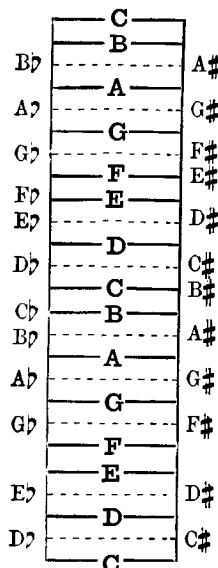
CHANGES OF POSITION.

1. Full instructions as to changing from one position to another will be found in the course of the Book. With regard to the small notes that are used to indicate the manner in which changes are to be executed, a word of explanation is necessary. Seeing that these small auxiliary notes constitute the only means whereby the student may acquire a correct method of performing passages involving a change of position, it is recommended that they (the small notes) be made as distinctly audible as the notes which are printed large. After considerable practice, such notes should, as a rule, be reduced in length and force until they are practically inaudible.

INTERVALS.


2. Exact Intonation, without which no student can become a good player, may be cleared of some of its worst difficulties by a thorough knowledge of Intervals.

Intervals are reckoned alphabetically. The highest and lowest note (or letter) is counted in, as well as the intermediate steps, if any. Thus from G to B (upwards) is a Third, as the




interval contains *three* letters—G, A, B. Supposing that the G should be flattened and the B sharpened, or *vice versa*, the Interval would still remain a Third. (See Diagram.)

A Second is the step from any note to the next in the alphabetical scale, as A-B, B-C, G-A, &c. Seconds are principally of two dimensions, Major and Minor. In the *unmarked Scale* (that is, the Scale without sharps and flats) all the Seconds are Major except two—viz., E-F, B-C. For the sake of clearness, a pictorial method of teaching Interval is here adopted:—

MINOR 2ND. 

Examples: E-F, B-C, C \sharp -D, C-D \flat , &c.
(Refer to Table above.)

There is also the *Augmented* 2nd, which is a semitone larger than the Major 2nd. Examples: C-D \sharp , B \flat -C \sharp , A \flat -B, &c.

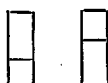
MAJOR 2ND. 

Examples: C-D, D-E, E-F \sharp , F \sharp -G \sharp , B \flat -C, E \flat -F, A \flat -B \flat , &c.

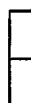
Thirds are Major or Minor. A Major 3rd is formed by adding a Major 2nd to a Major 2nd. A Minor 3rd is formed by adding a Minor 2nd to a Major 2nd:—

There is also the *Diminished* 3rd, which is formed of two Minor 2nds.

Examples: B-D \flat , F \sharp -A \flat , D \sharp -F, &c.

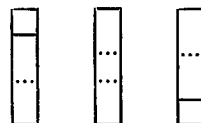
MINOR 3RD. 

Examples: B-D, D-F, F-A \flat , F \sharp -A, B \sharp -D \sharp , &c.

MAJOR 3RD. 

Examples: C-E, F-A, G-B, D-F \sharp , B \flat -D, &c.

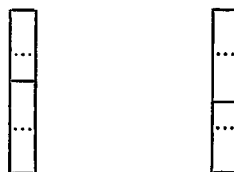
Fourths are not designated Major and Minor. A Perfect 4th is a Minor 2nd larger than a Major 3rd:—

PERFECT 4TH. 

Examples: C-F, D-G, E-A, F-B \flat , B \flat -E \flat , F \sharp -B, &c.

There is also a larger Fourth called the *Augmented* 4th, which is a *Major* 2nd larger than a Major 3rd. Another name for this Interval is Tritonus or Tritone (it contains three "whole tones" or Major 2nds). Examples: F-B, C-F \sharp , B \flat -E, G-C \sharp , A \flat -D, &c. Yet another Fourth, a *Minor* 2nd larger than a *Minor* 3rd, is to be met with. It is called the *Diminished* 4th. Examples: B-E \flat , F \sharp -B \flat , E-A \flat , &c.

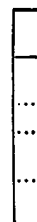
Fifths, like Fourths, are not designated Major and Minor. A Perfect 5th is formed by adding a Major 3rd and a Minor 3rd together:—

PERFECT 5TH 

Examples: C-G, D-A, E-B, F-C, G-D, A-E, B-F \sharp , B \flat -F, E \flat -B \flat , F \sharp -C \sharp .

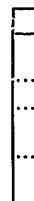
The *Diminished* 5th is formed of two Minor 3rds. Examples: B-F, F \sharp -C, E-B \flat , &c. The *Augmented* 5th is one semitone larger than the Perfect 5th. Examples: C-G \sharp , F-C \sharp , E \flat -B, &c.

Sixths are Major or Minor. A Major 6th is a Major 2nd larger than a Perfect 5th, and a Minor 6th is a Minor 2nd larger than a Perfect 5th.

MAJOR 6TH. 

Examples: C-A, D-B, E-C \sharp , F-D, G-E, B \flat -G, B-G \sharp , &c.

The *Augmented* 6th is one semitone larger than the Major 6th. Examples: C-A \sharp , F-D \sharp , E \flat -C \sharp , &c.

MINOR 6TH. 

Examples: E-C, C-A \flat , F-D \flat , F \sharp -D, C \sharp -A.

Octaves are Perfect. They are formed by joining a Perfect 4th to a Perfect 5th. Example: C-C, &c.

Sevenths are Major or Minor. A Major 7th is a Minor 2nd less than an Octave. A Minor 7th is a Major 2nd less than an octave, and therefore a Minor 2nd more than a Major 6th.

Examples of Major 7th: C-B, G-F#, E♭-D, &c.

Examples of Minor 7th: C-B♭, G-F, E♭-D♭, &c.

The *Diminished* 7th is a Perfect 5th with one Minor 2nd added below and another above. Examples: B-Ab (B-C + C-G + A♭), E-D♭, F#-E7, &c.

PLAYING BY INTERVAL.

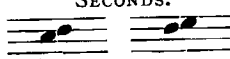
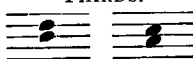
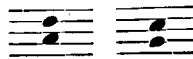
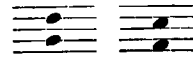
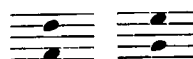
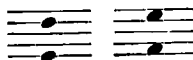
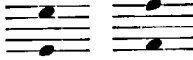
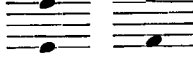
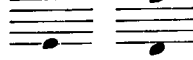
Besides offering material assistance in regard to Intonation, a thorough system of playing by Interval is needed as a guide to the Fingering of passages written in the Second, Third, and other positions. The following remarks will be found to apply with equal truth to all the positions:—

Four distinct mental processes are essential to playing by Interval, viz.:—

- (a) Correct reading of Intervals, as 4th or 7th, from the copy.
- (b) Selecting the right finger, according to the Interval.
- (c) Distinguishing between Major and Minor, Perfect and Augmented, &c.
- (d) Selecting the right position for the finger, according to the species of the Interval, as Major, Minor, &c.

3. *The Reading of Intervals.* From any line to the next, upwards or downwards, is a Third; to the next but one, a Fifth; to the next but two, a Seventh; and so on for Ninths, Elevenths, &c. Again, if any space is taken as the starting-point, the Interval of the Third, Fifth, Seventh, &c., from such spaces, are found on other spaces. Thus, *all odd-numbered Intervals are similarly placed*—that is, they are reckoned from a line to a line, or from a space to a space.

All even-numbered Intervals are dissimilarly placed. Seconds, Fourths, Sixths, Octaves, Tenths are even-numbered Intervals, and are reckoned from a line to a space, or from a space to a line. The odd-numbered Intervals should be learnt first and the even-numbered Intervals calculated from them. The following Table of Intervals is intended to accustom the eye to their appearance:—

SECONDS.	THIRDS.	FOURTHS.	FIFTHS.	SIXTHS.
				
SEVENTHS.	OCTAVES.	NINTHS.	TENTHS.	
				

4. *The Fingering of Intervals.* Simple rules for finding the right Finger by Interval are given here in their most concise form, in order that they may be committed to memory.

Each Position contains sixteen notes, in four sets of four. In crossing from a lower string to a higher, the first Finger is considered as one more than the fourth, and in passing from a higher string to a lower, the fourth Finger is considered as one less than the first.

Seconds.—Upward Seconds, one (finger) more—

Examples: 1-2, 2-3, 3-4, 4-1.

Downward Seconds, one less—

Examples: 4-3, 3-2, 2-1, 1-4.

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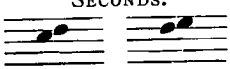
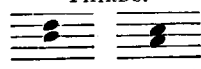
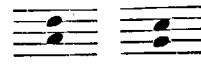
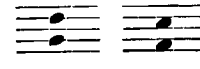
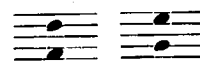
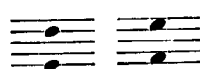
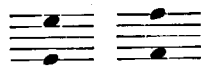
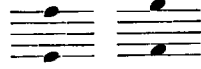
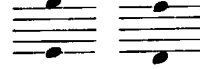
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Thirds.—Odd Pair or Even Pair.

All Thirds, whether upward or downward, on the same string or across two strings, are played either with 1-3 (3-1) or 2-4 (4-2).

Perfect 5ths and Perfect 4ths are adjacent in the Order of Keys. Augmented and Diminished 5ths and 4ths are distant.

Example: B \flat -F is a Perfect 5th (*see* Table). F-B is an Augmented 4th (the two notes are six places apart on the Table).

6. To find the right placing of each finger, according to the species of the Interval (*e.g.*, Major, Minor, &c.), it is necessary to remember a few simple Rules. Minor 2nds, Augmented 4ths, and Minor 6ths are played with two fingers close together. Major 2nds, Perfect 4ths, and Major 6ths, with the fingers well apart. The Minor 3rd must be built up from the Major 2nd, the Major 3rd from the Perfect 4th, the Minor 7th from the Major 6th, and the Major 7th from the Octave.

EAR TRAINING.

7. A thorough training on the above lines will go far towards enabling the student to play in tune. It should never be forgotten, however, that the *final* adjustment of each note is a very minute matter indeed, and that it involves a demand, not so much upon theoretical and mechanical systems, as upon the sense of hearing. The proper training of the Ear is at present the most important part of the young violinist's work; and it is a distinguishing mark of excellence, in both teacher and pupil, that neither remains content with approximate correctness in this matter, but that each aims constantly and deliberately at Perfect Intonation.

PIZZICATO.

8. This term, usually abbreviated to "*pizz.*," means that the sound is to be produced, not by drawing the Bow across the string, but by *plucking* the string with one of the fingers. In the present Book, all *pizzicato* notes are to be played with the First Finger of the Right Hand. The Bow, meanwhile, should be held lightly by the Third and Fourth Fingers in the hollow of the hand, the head of the screw being well covered up so that it cannot damage the instrument. The Thumb and first two Fingers are to be left quite free. The plucking finger should be placed *near the middle* of the string. The stopping finger (if any) must be pressed very firmly on the string, even more so than when playing *coll' arco*—*i.e.*, with the Bow. The Right Thumb must not be bent. It should be placed against the side of the finger-board, but should by no means remain *fixed* in that position, except in very rapid passages. In fact, for slow single notes or chords, the best tone is to be gained by bringing the hand rapidly away from the string at each note, taking care, however, to swing the hand from the *wrist*, while preserving the stillness of the fore-arm and back-arm, and also to avoid touching the belly of the violin with the plucking finger after it has left the string. Before each *pizz.* note the plucking finger should be placed firmly upon the side of the string, touching it with the greatest possible surface of the flesh.

The technique of *pizzicato* playing is very commonly neglected. The most general fault is *feeble tone*, caused by

- (a) Plucking too near the Bridge (where the action is spoilt by the rosin).
- (b) Lack of elasticity, or *spring* in the finger as it plucks and comes away from the string. (The habit of squeezing the Thumb against the fingerboard is apt to confirm this defect.)
- (c) Lack of firm pressure in the Left Hand (fingering).
- (d) Insufficient attention to the "covering" preparation described above.

THE OCTAVE HARMONIC.

9. At exactly half-way along the string, a special effect is to be obtained by touching the string very lightly indeed, so that both halves of the string vibrate simultaneously. This is called the Octave Harmonic. Other Harmonics will be mentioned later. In the present Book, the Octave Harmonic is to be treated as an upward Extension of the Third Position—that is to say, the first three Fingers must remain over their places in the Third Position, while the fourth is stretched out so that the fleshy part of the last joint (not the tip) rests horizontally on the string. No other Finger may remain on the string during a Harmonic.

The student cannot too soon learn that a harmonic note, when once set in vibration, will (provided the bowing remains smooth and free from sudden changes of pressure) continue to sound for some little time after the finger has been removed from the string. The importance of this fact will be realised when practising passages (*see* p. 20, lines 5 and 6) which contain a fourth finger octave harmonic, immediately succeeded by a stopped note one second below it, which is also played with the fourth finger, on the same string, and in the same bow-stroke. In such passages *the finger must on no account slide from the harmonic to the next note*, but must actually leave the string, and then, without hurry, find, and drop firmly into, its new place on the string.

The playing of Harmonics by the fourth finger is somewhat assisted by straightening the first, second, and third fingers, and by pressing the hand against the body of the Violin, while the Bow should be placed somewhat nearer to the Bridge than for stopped notes. All harmonics should be "flattered"—that is, they should be commenced softly (*piano*) and never scraped.

BOWINGS.

10. Particulars of the Attack, Recovery, Martellato, &c., are given on pp. 11, 27, and 28. A few remarks are here necessary as to the important, and at first somewhat puzzling, Hook-stroke. Strict attention to the following directions will be amply repaid.

The Hook is an Arm Stroke, *immediately preceded* by a short Wrist Stroke in the opposite direction, and *followed* by complete silence caused by the stoppage of the Bow *on the string*. The secret of the correct understanding and performance of the Hook is to consider it as one action only (though a complex one), not two or three actions carefully pieced together. The *second* note of the Hook must be thought of *first*. The preparatory note must be given with the least possible duration, and with a very small portion of Bow.

To prepare the Hook, place the Bow firmly on the string. The Bow must remain at the same pressure until after the commencement of the longer (second) note. No pause or hesitation whatever should be allowed between the two notes. After the principal note the Bow must be brought to a complete standstill on the string.

The usual notation of passages intended to be played with the Hook Bowing is extremely misleading. To save trouble, composers place a dot after the principal note, instead of a rest. For the same reason a *mezzo-staccato* dot is often placed over the preparatory note, when the correct notation would be either a light dash (—), to indicate that *staccato* is forbidden, or else nothing at all. However, no serious misconception need arise if the student will learn the true rendering of the Hook itself, apart from the matter of notation.

The sound of the word "To-day" is an excellent pattern from which to imitate the characteristic form of the Hook.

When a succession of Hooks (alternately Up and Down) occurs, great care must be taken to separate each Hook from the next by silence, with the arm and hand completely at rest.

BOOK II^A

(SECOND BOOK OF TECHNICAL PRACTICE.)

I. Introduction to Third Position.

In the Third Position, the hand must touch the body of the Violin. The thumb should be loose, and opposite the tip of the first Finger.

Each Exercise is to be repeated many times, throughout the Book.

August Wilhelmj
and
James Brown.

Octave. Octave.

Octave.

Octave.

Octave.

Octave.

Octave.

Octave.

* See Studies, Book III^B, which is intended to be used concurrently with the present *Technical Practice Book*.

Hold the 4th finger over the string.

II. Third Position, The First Scales and Arpeggi.

Hold the 4th Finger over the string.

Semitone between
3rd & 4th

3 1 4 1 3 1 2 1

1 1 2 3 4 0 1

1 2 3 4 1

3 1 2 1 1 1 0

1 2 3 4 1 2 1

3 1 4 1 3 1 2 1

1 1 1 1 2 3 4 1

1 1 2 3 4 1 3 1 4

C major.

1 1 2 3 4 4 1 3 1 4

G major.

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

D major.

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

III. First and Third Positions.

N.B. Each change of Position is clearly marked. All fingerings should be strictly followed, and no changes of Position made unless indicated in the copy. Generally the *first note only* is fingered, the player being expected to read the rest correctly by Interval. See Introduction §§ "Playing by Interval."

Separate strokes. Hold the 4th finger over the string.

1 3 2 1 1 1 1 3 0 1 1

1 3 1 1 1 3 0 1 1

3rd Pos. 1st Pos. 1 2 3 2 3 2 0

3rd Pos. 1st Pos. 1 2 3 2 3 0 0

3rd Pos. 1st Pos. 1 2 3 4 1 0 0 3 0 0

3rd Pos. 1st Pos. 1 2 3 4 1 0 0 3 0 0

Arpeggi. G major. 1st Pos. 3rd Pos. 1st Pos.

D major. 3 4 1 3 1 0 2

3rd & 4th close together. 2nd & 3rd close together. 0 3rd & 4th close together.

0 2nd & 3rd close together. C major. 3rd & 4th close together. 2nd & 3rd close together.

IV. Sliding between First and Third Position, without change of Finger.

Rules.

- I. The whole hand must be moved bodily at each change of Position.
- II. The note on which the change occurs must be held out to its full time-value before the finger moves into the new Position. Then the slide (whether upward or downward) should take place quickly and with decision. Avoid hurrying the Bow at this moment.
- III. The sliding finger must not leave the string during the change. No other finger should be left on the string at the time.
- IV. The thumb must be held loosely. Pressure between finger and thumb is bad.

Poco lento.

The musical score is written on eight staves in 4/4 time, marked *Poco lento*. It illustrates the technique of sliding between first and third positions without changing fingers. The first staff begins with a treble clef and a 4/4 time signature. The music consists of eighth and quarter notes, often beamed together. Fingerings are indicated by numbers 1, 2, 3, and 0 (open string). Slurs and accents are used to guide the performer through the position changes. The key signature changes from one flat (B-flat) to two flats (B-flat and E-flat) across the staves. The exercise concludes with a final cadence on the eighth staff.



V. Arpeggio passages, First and Third Positions.

The musical score consists of ten staves of music, each containing two measures of arpeggio passages. The keys and positions are as follows:

- Staff 1:** G major (First Position), D major (Third Position), A major (Third Position), E major (Third Position).
- Staff 2:** B major (Third Position), E major (Third Position), A major (Third Position).
- Staff 3:** A^b major (Third Position), E^b major (Third Position), B^b major (Third Position), F major (Third Position).
- Staff 4:** B^b major (Third Position), F major (Third Position), C major (Third Position), G major (Third Position), D major (Third Position).
- Staff 5:** G major (Third Position), C major (Third Position), C minor (Third Position), G minor (Third Position), D minor (Third Position).
- Staff 6:** G minor (Third Position), C minor (Third Position), F minor (Third Position), B^b minor (Third Position).
- Staff 7:** F minor (Third Position), B^b minor (Third Position), E^b minor (Third Position).
- Staff 8:** G minor (Third Position), D minor (Third Position), A minor (Third Position), E minor (Third Position).
- Staff 9:** B minor (Third Position), E minor (Third Position), A minor (Third Position).

Each passage includes fingering numbers (1-4) and breath marks (curved lines) to guide the performer.

VI. First and Third Positions.

The Slide combined with a change of fingering.

E minor. E \flat major.
 B \flat major. F major.
 C major. G major.

Rule. Each change of Position which involves also a change of fingering is to be performed as follows:—

- (a) The finger which played *last* in the old Position slides into its correct place in the new Position.
- (b) At the moment of arrival, the other finger comes into play, and the change is made. (See Introd: § 1)

C major. G major.

Sliding the finger to or from an open String should at present be avoided.

D major. B \flat major.

The upward Second, or Step to the next note above, from the First to the Third Position, forms an exception to the Rule given above. In this Interval the Slide must be made, not by the finger which played last in the First Position, but by that which is about to play in the Third. There should, however, be no *audible* sound of sliding, and therefore the change should be made very rapidly, while the Bow moves quietly and steadily.

Bend Right Thumb.

Left thumb of the

First

VII. First and Third Positions. Scale Passages.

* (See Note below)

C major. Semitones E-F & B-C.

G major. Semitones B-C & F#-G.

* The auxiliary sliding notes must be supplied. See Rule, page 8, and Introd: § 1.

VII. First and Third Positions. Scale Passages.

First 9'

* (See Note below)

C major. Semitones E-F & B-C.

G major. Semitones B-C & F#-G.

* The auxiliary sliding notes must be supplied. See *Rule*, page 8, and *Introd*: § 1.


D major. Semitones F[#]-G & C[#]-D.

A major. Semitones C[#]-D & G[#]-A.

F major. Semitones A-B^b & E-F.

B^b major. Semitones D-E^b & A-B^b.

E^b major. Semitones G-A^b & D-E^b.

Attack.  The Bow must not leave the String. There are three separate points of technique to be observed in connexion with this Bowing, viz:—

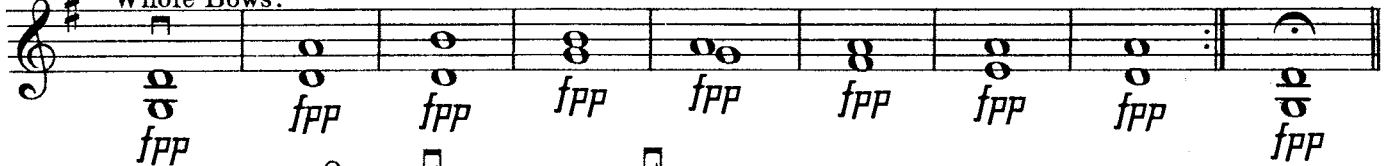
- 1). *Preparation.* First apply sufficient pressure (see Book I^A, Introd: § 9) to bend the Stick directly towards the Hair, without however quite touching the latter. Then wait, quietly, holding the Hair firmly pressed on the String.
- 2). *Attack.* The sound is to be given with considerable force, being as it were suddenly exploded. (Imitate the sound of the word "Go!")
- 3). *Release.* At the same instant the pressure must be entirely released. The pace of the Bow is also slackened, and the note comes to an end without pressure, *pp*. The Bow remains at rest on the String. Repeat Preparation (above).

Half-Bows, (a) at the Nut, (b) Middle, and (c) Point.



The above should afterwards be practised with the full length of the Bow, used very rapidly.

Lento.
Whole Bows.



Recovering Stroke.  The Bow, having finished the first note,

is at once taken off the String, and immediately placed at the starting point again, (in this case at the Nut) ready to play the next note with a down Bow. Wait quietly for the full time-value of the Rest.

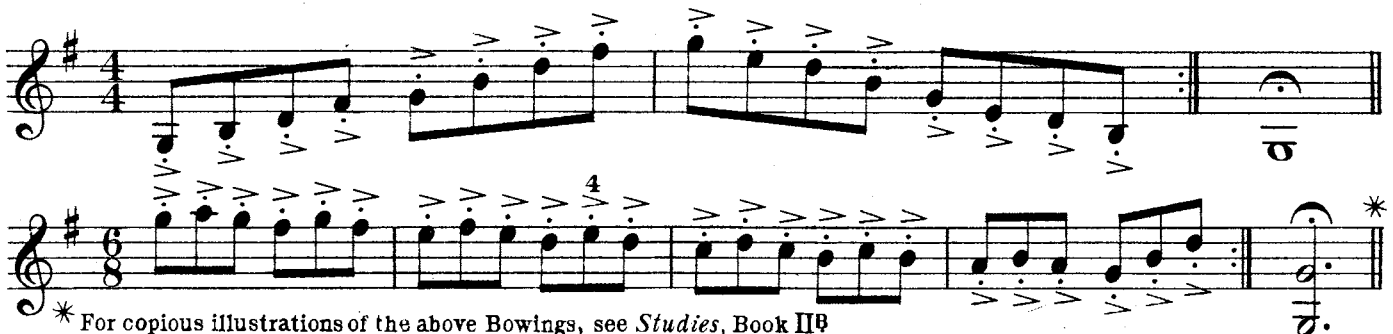


Martellato.
(Hampered Stroke.)



The *Martellato* is developed from the *Attack*,

given above. It is played mainly with the Wrist, the Arm being almost at rest. Very little Bow is needed. It should be practised at every point of the Bow, and the Up and Down strokes should be equally loud.



* For copious illustrations of the above Bowings, see *Studies*, Book II^B

IX. Introduction to Second Position.

First Position. Second Position.

In changing from the First to the Second Position, move the fore-arm and Hand bodily forward, without any alteration of angle. The Hand must *not* touch the ribs, as in the Third Position.

G major. (#)

C major.

Scale of C major.

3rd & 4th close together 1st & 4th remain. Scale of F major.

Major Third.

Major Third. Semitone D-E^b 1st & 4th remain. Scale of B^b major.

X. Second Position. Intonation. Arpeggi, etc.

f Resultants.

Perfect Fifth. Octave.

Perf: Fourth. Arpeggio, C major.

Fingers remain down when possible.

Perf: Fifth. Minor Third. Perf: Fourth.

Arpeggio, F major.

Perf: Fifth.

Minor Third. Arpeggio, B^b major.

0 1 1 2 Semitone B-C.

Semitone E-F. Semitone E-F & B-C.

Scale of C major.

Arpeggio, C major.

B^b major. 4th remains.

Semitone D-E^b & A-B^b.

Scale of B^b major.

XI. Finger-Exercises. First Position.

A^b major.

G major.

First system of musical notation for G major, featuring a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. The staff contains a sequence of chords and melodic lines, with a repeat sign at the beginning. The notes are primarily eighth and sixteenth notes, often beamed together in groups of four.

D major.

Second system of musical notation for D major, featuring a treble clef, a key signature of two sharps (F# and C#), and a 2/4 time signature. The staff continues the sequence of chords and melodic lines from the previous system.

Third system of musical notation for D major, featuring a treble clef, a key signature of two sharps (F# and C#), and a 2/4 time signature. The staff continues the sequence of chords and melodic lines.

D minor.

Fourth system of musical notation for D minor, featuring a treble clef, a key signature of one flat (Bb), and a 2/4 time signature. The staff continues the sequence of chords and melodic lines.

G major.

Fifth system of musical notation for G major, featuring a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. This system includes fingerings such as '4' and '0' (open string) for the bass notes.

C major.

Sixth system of musical notation for C major, featuring a treble clef, a key signature of no sharps or flats, and a 2/4 time signature. This system includes fingerings such as '4', '0', and '0' for the bass notes.

F major.

Seventh system of musical notation for F major, featuring a treble clef, a key signature of one flat (Bb), and a 2/4 time signature. This system includes fingerings such as '4', '0', and '0' for the bass notes.

C major.

Eighth system of musical notation for C major, featuring a treble clef, a key signature of no sharps or flats, and a 2/4 time signature. This system includes fingerings such as '4', '0', and '0' for the bass notes.

G major.

Ninth system of musical notation for G major, featuring a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. This system includes fingerings such as '4', '0', and '4' for the bass notes.

D major.

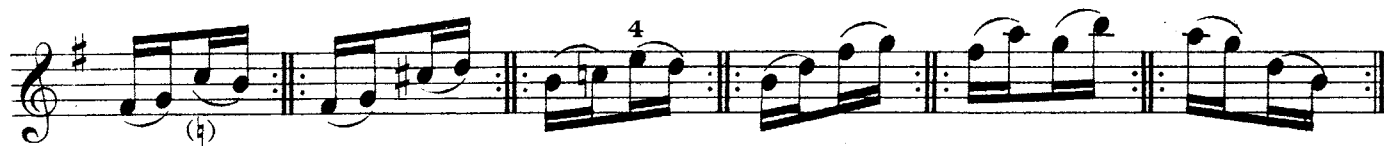
Tenth system of musical notation for D major, featuring a treble clef, a key signature of two sharps (F# and C#), and a 2/4 time signature. This system includes fingerings such as '4', '0', and '4' for the bass notes.

A major.

Eleventh system of musical notation for A major, featuring a treble clef, a key signature of three sharps (F#, C#, and G#), and a 2/4 time signature. This system includes fingerings such as '4', '0', and '4' for the bass notes.

XII. Finger Exercises.

Short strokes. Wrist only.



The Placing of Fingers varied across the strings, indicated by * and †.

E^b major.

Note. Take up the finger (*) as soon as the next note is reached, and find the new Placing (†) at once.

B^b major.

A^b major.

A^b major.

E^b major.

B^b major.

B^b major.

F major.

F major.

B^b

XIII. Extensions.

Downward Extensions. (First Finger)

B major. (#)

Musical staff for B major. The exercise begins with a whole note chord (B, D#, F#) and a half note chord (B, D). It then features a series of eighth notes descending from B4 to B3, with fingerings 1, 2, 1, 1, 1. A sharp sign (#) is placed above the staff.

Musical staff for E major. The exercise starts with a whole note chord (E, G#, B) and a half note chord (E, G). It continues with eighth notes descending from E4 to E3, with fingerings 0, 1, 1, 1, 1, 1, 1, 1, 1, 1. A sharp sign (#) is placed above the staff.

E major.

Musical staff for A major. The exercise begins with a whole note chord (A, C#, E) and a half note chord (A, C). It features eighth notes descending from A4 to A3, with fingerings 1, 4, 1, 1, 1, 1, 1, 1, 1, 1. A sharp sign (#) is placed above the staff.

A major.

Musical staff for D major. The exercise starts with a whole note chord (D, F#, A) and a half note chord (D, F). It continues with eighth notes descending from D4 to D3, with fingerings 1, 4, 4, 0, 1, 1, 1, 1, 1, 1. A sharp sign (#) is placed above the staff.

Third Position.

D major.

Musical staff for D major in third position. The exercise begins with a whole note chord (D, F#, A) and a half note chord (D, F). It features eighth notes descending from D4 to D3, with fingerings 1, 1, 1, 1, 1, 1, 1, 1, 1, 1. A sharp sign (#) is placed above the staff.

G major.

Musical staff for G major. The exercise starts with a whole note chord (G, B, D) and a half note chord (G, B). It continues with eighth notes descending from G4 to G3, with fingerings 1, 1, 1, 1, 1, 1, 1, 1, 1, 1. A sharp sign (#) is placed above the staff.

C major.

Musical staff for C major. The exercise begins with a whole note chord (C, E, G) and a half note chord (C, E). It features eighth notes descending from C4 to C3, with fingerings 1, 1, 1, 1, 1, 1, 1, 1, 1, 1.

First Position.

A minor.

B minor. (#)

Musical staff for A minor and B minor. The exercise starts with a whole note chord (A, C, E) and a half note chord (A, C). It continues with eighth notes descending from A4 to A3, with fingerings 1, 2, 1, 2, 1, 2, 1, 2, 1, 2. A sharp sign (#) is placed above the staff.

B major.

Upward Extensions. (Fourth Finger)

G minor.

D minor.

A minor.

C major.

F major.

B^b major.

XIV. The Octave Harmonic, employed as an Extension.

Whole Bows.

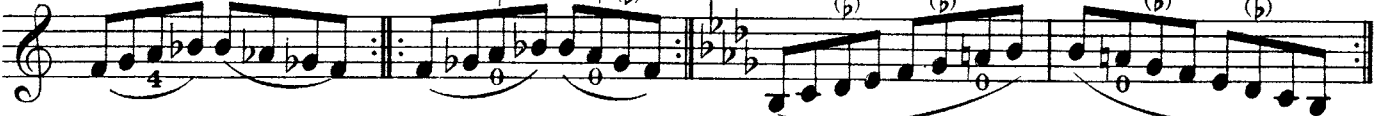





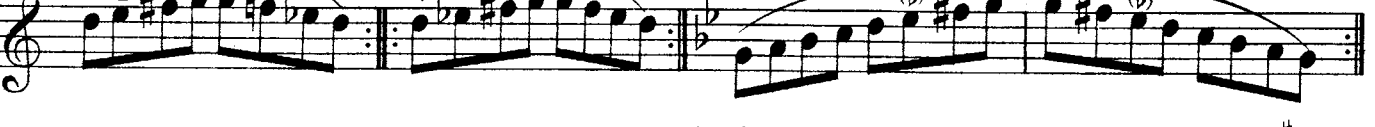



G string. D string. A string. E string.

See Introd: § 9, Technical Rules (Harmonics).

Slowly.

Third Position (Extension).

Upper Tetrachords of Minor Scales.

B ^b Melodic.	Harmonic.	B ^b minor (harmonic) Semitones C-D ^b , F-G ^b & A ^b -B ^b
		
B.	Harmonic.	B minor (harmonic) Semitones C [#] -D, F [#] -G & A [#] -B.
		
C.	Harmonic.	C minor (harmonic) Semitones D-E ^b , G-A ^b & B ^b -C.
		
D.	Harmonic.	D minor (harmonic) Semitones E-F, A-B ^b & C [#] -D.
		
E.	Harmonic.	E minor (harmonic) Semitones F [#] -G, B-C & D [#] -E.
		
F.	Harmonic.	F minor (harmonic) Semitones G-A ^b , C-D ^b & E ^b -F.
		
G.	Harmonic.	G minor (harmonic) Semitones A-B ^b , D-E ^b & F [#] -G.
		
A.	Harmonic.	A minor (harmonic) Semitones B-C, E-F & G [#] -A.
		
B ^b	Harmonic.	B ^b minor (harmonic) Semitones C-D ^b , F-G ^b & A ^b -B ^b
		
B.	Harmonic.	B minor (harmonic) Semitones C [#] -D, F [#] -G & A [#] -B.
		

XVI. Preparation for Double Stopping. Fifths and Sixths.

Perfect Fifths are not often written consecutively. Nevertheless it is extremely important that they should be practised. In order to produce true Perfect Fifths, the finger must be placed, not quite equally on the two strings, but bearing a little more on the thinner of the pair. Note that both the G and the A strings are thinner than the D string.

Perfect Fifths.

Sixths, when played by the first and second fingers, or by the second and third, should be prepared by placing the lower finger on the two strings so as to produce a Perfect Fifth. This rule of the "Underlying Fifths" is a great help towards true intonation.

* See Introd: §§ 2 to 7.

Ma. 6th

Mi. 6th

Repeat each bar four times, afterwards twice.

XVII. Preparation for Double Stopping. Fourths, Thirds and Octaves.

Perfect Fourths.

This musical score is written for guitar and consists of 11 staves. The first seven staves are in 4/4 time and feature a complex melodic line with many accidentals and slurs. The last four staves (8-11) are in 2/4 time and feature a rhythmic pattern of eighth notes with slurs. The notation includes various accidentals (sharps, flats, naturals) and slurs throughout. The key signature changes from C major to G major and back to C major.

XVIII. The Shake and the Turn.

The following is the best plan for practising the shake. It should not be attempted too rapidly at first. The beating finger should be lifted well above the String, and thrown firmly and audibly into its place.

Moderato.

Practise the following shakes as above. In each case the written note indicates the stationary finger. The beating finger is always one note higher, a sharp (#), flat (b) or natural (♮) being indicated when necessary.

First Position.

In Ancient Classical Music (Corelli, Purcell, Geminiani, Bach, Händel etc.) the ending of the shake is generally to be performed in the following manner:—

In Modern Music, however, another ending is usually employed, which includes the *note below* that which is written. This is called a Turn.

Sometimes the shake is commenced one note above or one note below the written note. This is indicated by a small note.

XIX. Introduction to Chromatic Scales, one Octave.

This section contains four staves of musical notation for a chromatic scale exercise in G major. The first staff shows the basic ascending and descending chromatic scale with fingerings 1-2-3-4 and 4-3-2-1. The second and third staves show the scale with various triplet and quintuplet patterns. The fourth staff shows the scale with more complex rhythmic patterns and fingerings.

Prepare each of the following Chromatic Scales according to the plan given above.

This section contains four separate chromatic scale exercises, each labeled with a letter: G, D, A, and A. Each exercise shows the scale with specific fingerings and rhythmic patterns.

- G:** Shows the chromatic scale in G major with fingerings 1-1-2-2-3-4-0 for the ascending scale and 3-2-2-1-1-0-4-3-2-2-1-1-0 for the descending scale.
- D:** Shows the chromatic scale in D major with fingerings 1-1-2-2-3-4-0 for the ascending scale and 3-2-2-1-1-0-4-3-2-2-1-1-0 for the descending scale.
- A:** Shows the chromatic scale in A major with fingerings 1-1-2-2-3-4-0 for the ascending scale and 2-2-1-1-0-4-3-2-2-1-1 for the descending scale.
- A:** Shows the chromatic scale in A major with fingerings 1-2-2-3-4-0-1-1-2-2-3-4-0 for the ascending scale and 0-4-3-2-2-1-1-0-4-3-2-2-1 for the descending scale.

E. 1 2 2 3 4 0 1 1 2 2 3 4 0 0 4 3 2 2 1 1 0 4 3 2 2 1

B. 1 2 2 3 0 1 1 2 2 3 3 4 4 3 3 2 2 1 1 0 4 3 2 2 1

B^b 2 2 3 4 0 1 1 2 2 3 4 0 1 1 0 4 3 2 2 1 1 0 4 3 2 2

B^b 1 1 2 2 3 4 0 1 1 2 2 3 4 4 3 2 2 1 1 0 4 3 2 2 1

F. 2 2 3 4 0 1 1 2 2 3 4 0 1 1 0 4 3 2 2 1 1 0 4 3 2 2

C. 3 4 0 1 1 2 2 3 4 0 1 1 2 2 1 1 0 4 3 2 2 1 1 0 4 3

B. 2 3 4 0 1 1 2 2 3 4 0 1 1 1 1 0 4 3 2 2 1 1 0 4 3 2

XX. Bowings. The Hook, etc:

Imitate the sound of the word "To-day."

· Hook (Down-Bow)

* (Recover)

Nut. W. B. Nut. W. B. N. W. B. N. W. B.

f M. (Half-Bows)

* See Introd: § 10, Bowings (Hook).

Maestoso.

f Nut. N. N. N. N. N. N. N. N.

Andante.
Middle.

f 1 4 0

Hook (Up-Bow)

Nut. W. B. Point. W. B. N. W. B. P. W. B.

Middle.

Middle.

f

Poco Allegro.
Wrist stroke.

a) Middle, b) Nut, c) Point. Short strokes. Right arm near the body, and stationary.

Allegro. Imitate the sound of the word "ticket" pronounced rapidly.

a) M., b) N., c) P. The Bow must remain on the string throughout.

The fingers must be moved exactly in time with the bowing. It is technically wrong to "time" the bowing to the fingering.

XXI. Pizzicato. The Simplest Chords, First Position.

*pizz.** *Moderato.*
pizz.
 a) *f.* b) *p.* *f*

Chords are to be prepared in the following manner—

As written. As prepared. As played (with the Bow)

Ma. 6th Perf. 5th Mi. 6th *P f*

Practise with both Down-bows and Up-bows.
arco

When there are four notes in a chord, the grouping must be made thus:—

As written. As played.

P f

The following methods of Bowing, in the treatment of chords, are constantly being required in Violin music:—

a) b) c) d) e) f)

Note. All the chords given above should be practised with the varied Bowings *a, b, c, d, e* and *f.*

* See Introd: § 8.

XXII. The Half Position, etc:

Extension. Half-Pos.

First Position.

Half-Position.

It will be observed that the difference between the Half-Position and the lowest placing of the First Position is not a real difference, but a matter of notation only.

Study for Tone-Production.

Give to each note at first a duration of about eight seconds. Gradually increase this to about thirty-two seconds. Double notes should also be treated as Exercises for Tone-Production.

p < *f* > *p* *p* < *f* > *p* *p* < *f* > *p* *p* < *f* > *p* *p* < *f* > *p* *p* < *f* > *p* *p* < *f* > *p*

p < *f* > *p* *p* < *f* > *p* *p* < *f* > *p* *p* < *f* > *p* *p* < *f* > *p* *p* < *f* > *p* *p* < *f* > *p* *p* < *f* > *p* etc:

XXIII. Augmented Fourths.

In Major Scales all Fourths are Perfect except one, which is one semitone larger than the Perfect Fourth (and is therefore one semitone less than a Perfect Fifth). This Interval is called an Augmented Fourth, and it lies between the 4th of the Scale (or Subdominant) and the 7th (or Leading Note).

The musical score consists of ten staves, each representing a major scale. Each staff is divided into two parts: the first part shows the ascending scale with the augmented fourth interval (between the 4th and 7th degrees) highlighted with a slur and a fermata, and the second part shows the descending scale with the same interval highlighted. The scales are: C major, G major, D major, A major, E major, B major, F major, B^b major, E^b major, and A^b major. Fingerings are indicated by numbers 1-4 below the notes. The 'Half Pos.' label is placed above the first few notes of the F major scale. The key signatures are indicated by sharps or flats at the beginning of each staff.

XXIV. Scales and Arpeggi in All Keys, Two Octaves.

G major, Semitones B-C & F#-G.

Three staves of musical notation for the G major scale. The first staff shows the ascending scale with fingerings 4, 0, 4, 0, 0, 0, 0, 0, 0, 0, 0, 0. The second staff shows the descending scale with fingerings 1, 2, 0, 0, 0, 0, 0, 0, 0, 0, 0, 0. The third staff shows the scale with repeat signs and fingerings 0, 3, 0, 0, 0, 0, 1, 0, 0, 0, 0, 0.

G minor, Semitones A-B^b, D-E^b, & F#-G.

Three staves of musical notation for the G minor scale. The first staff shows the ascending scale with fingerings 4, 4, 4, 4, 0, 4, 4, 0, 0, 0, 0, 0. The second staff shows the descending scale with fingerings 1, 2, 0, 0, 0, 0, 0, 0, 0, 0, 0, 0. The third staff shows the scale with repeat signs and fingerings 0, 0, 0, 0, 1, 0, 0, 0, 0, 0, 0, 0.

A^b ma. (C-D^b & G-A^b)*

Three staves of musical notation for the A-flat major scale. The first staff shows the ascending scale. The second staff shows the descending scale with fingerings 1, 2, 0, 0, 0, 0, 0, 0, 0, 0, 0, 0. The third staff shows the scale with repeat signs and fingerings 1, 2, 2, 2, 4, 0, 0, 0, 0, 0, 0, 0.

Note. Each Scale should also be prepared with the highest note first.

* The Semitones are printed in brackets.

G# mi. (A#-B, D#-E, F#-G#)

First staff of music for G# minor, featuring a 4-fingered scale with a trill and a repeat sign.

Half Position.

Second staff of music for G# minor, showing the scale in half position with a repeat sign.

A ma. (C#-D, G#-A.)

Third staff of music for A major, featuring a 4-fingered scale with a trill and a repeat sign.

Fourth staff of music for A major, showing the scale in half position with a trill and a repeat sign.

Fifth staff of music for A major, showing the scale in half position with a trill and a repeat sign.

A mi. (B-C, E-F, G#-A.)

Sixth staff of music for A minor, featuring a 4-fingered scale with a trill and a repeat sign.

Seventh staff of music for A minor, showing the scale in half position with a trill and a repeat sign.

Eighth staff of music for A minor, showing the scale in half position with a trill and a repeat sign.

XXV.

Bb ma. (D-Eb, A-Bb)

Ninth staff of music for Bb major, featuring a 4-fingered scale with a trill and a repeat sign.

Tenth staff of music for Bb major, showing the scale in half position with a trill and a repeat sign.

Eleventh staff of music for Bb major, showing the scale in half position with a trill and a repeat sign.

B^b mi. (C-D^b, F-G^b, A-B^b)

First system of musical notation for B^b major. It consists of three staves. The first staff contains the first four measures of the scale, with fingerings 4 and 4. The second staff contains the next four measures, with fingerings 1, 2, and 4. The third staff contains the final four measures, with fingerings 2, 3, 1, and 1, ending with a repeat sign and a fermata.

B ma. (D[#]-E, A[#]-B.)

Second system of musical notation for B major. It consists of three staves. The first staff contains the first four measures of the scale, with fingerings 4 and 4. The second staff contains the next four measures, with fingerings 1, 2, and 4. The third staff contains the final four measures, with fingerings 2, 3, 1, and 1, ending with a repeat sign and a fermata.

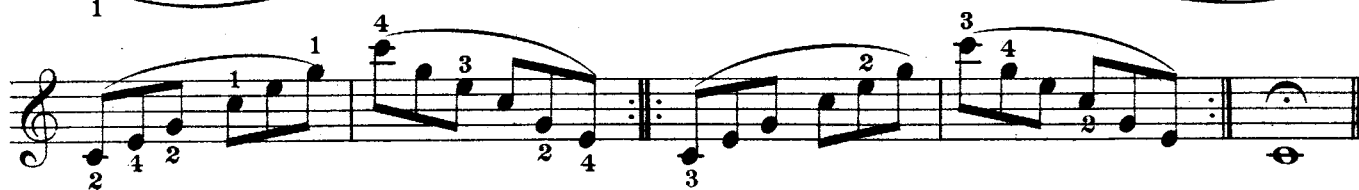
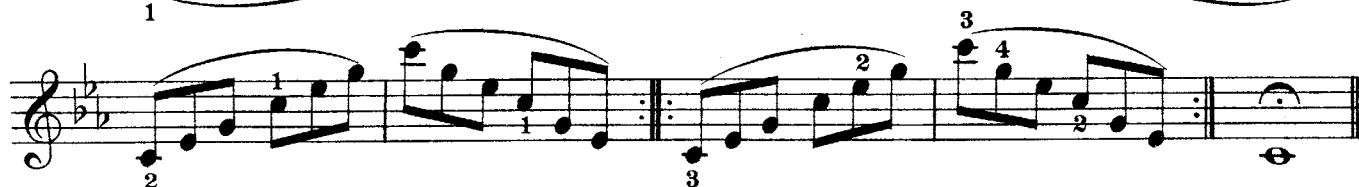
B mi. (C[#]-D, F[#]-G, A[#]-B.)

Third system of musical notation for B minor. It consists of three staves. The first staff contains the first four measures of the scale, with fingerings 4 and 4. The second staff contains the next four measures, with fingerings 1, 2, and 4. The third staff contains the final four measures, with fingerings 2, 3, 1, and 1, ending with a repeat sign and a fermata.

C major.

Fourth system of musical notation for C major. It consists of three staves. The first staff contains the first four measures of the scale, with fingerings 2, 3, 4, 1 and 2, 3, 4, 1. The second staff contains the next four measures, with fingerings 2, 3, 4, 1 and 4, 3, 2, 1. The third staff contains the final four measures, with fingerings 4, 3, 2, 1 and 4, 3, 2, 1, ending with a repeat sign and a fermata.

2nd Position.

1st & 3rd Positions.3rd Position.C mi. (D-E^b, G-A^b, B-C.)D^b ma.* (F-G^b, C-D^b)

* In this Scale, the hand must *not* touch the body of the Violin.

C# mi. (D#-E, G#-A, B#-C#.)

Three staves of musical notation for a C# minor exercise. The first staff begins with a treble clef, a key signature of two sharps (F# and C#), and a 2/4 time signature. The music consists of eighth-note patterns with various fingerings (1, 2, 3, 4) and slurs. The second and third staves continue the exercise with similar rhythmic and melodic structures, ending with repeat signs and fermatas.

XXVI.

D ma. (F#-G, C#-D.)

Three staves of musical notation for a D major exercise. The first staff begins with a treble clef, a key signature of two sharps (F# and C#), and a 2/4 time signature. The music features eighth-note patterns with fingerings (0, 1, 2, 4) and slurs. The second and third staves continue the exercise, ending with repeat signs and fermatas.

L 7 D mi. (E-F, A-B^b, C#-D.)

Three staves of musical notation for a D minor exercise. The first staff begins with a treble clef, a key signature of one flat (Bb), and a 2/4 time signature. The music consists of eighth-note patterns with fingerings (0, 1, 2, 4) and slurs. The second and third staves continue the exercise, ending with repeat signs and fermatas.

E^b ma. (G-A^b, D-E^b)

E^b mi. (F-G^b, B^b-C^b, D-E^b)

E ma. (G[#]-A, D[#]-E.)

*) Extension. See Lesson XIII in this Book.

E mi. (F#-G, B-C, D#-E.)

restez.

F ma. (A-B^b, E-F.)

4 0

F mi. (G-A^b, C-D^b, E-F.)

4 0