After the foregoing eight bowings are well practised, the scholar should repeat the exercise *Piu moderato*, (i.e. a little slower in time,) in triplets of 16 semiquavers, with the following four kinds of bowings.

**Piu Moderato** \( \text{ allegro } \)

1.

2. \( p \)
This being well practised, play this exercise for the third time *Allegro molto*, (very quick,) in triplets of quavers, with the following four kinds of bowings. It is to be here observed, that the 3d kind of bowing is all made with the down bow close to the nut; the 4th, however, must be at the point of the bow alternately down and up.

**Allegro Molto** $d = 160$.

Next follow Arpeggios on four strings, with ten different kinds of bowing. As the four tones of which they consist are not always in one position, (as, for instance, immediately at the beginning of the 3d bar, where the two first tones appertain to the second, and the two succeeding ones to the third position,) a perfect intonation is here doubly difficult. The scholar should therefore play this exercise at first quite slow, to familiarize his ear with the chords and his fingers with the unusual stoppages. When this has been done, then practise all the different kinds of bowing, with due regard to the given rules of the last exercise.

**Andante** $d = 63$.
CHAPTER XX.

ON GRACES, ORNAMENTS, OR EMBELLISHMENTS.

They serve to animate the melody, and to heighten its expression.

Formerly, it was usual for the composer to write the melody as simple as possible, and leave the ornamental part to the player or singer; thus a variety of ornaments or graces were gradually formed, for which names were invented, and which one player learned from another. But as everyone tried to improve on his predecessors, and to add new inventions of his own, it at last caused such irregularity, confusion, and consequent tastelessness in the ornaments, that composers found it necessary to prescribe limits to their embellishments. At first it was done with smaller notes, the division being left to the performer, and afterwards with large notes, and a strict division of the bar.

Of all the ornaments of former times, the following only have been retained, some of which are represented by signs, and others by small notes. To the former belong the Shake (τ), the Praltriller (#,), and the double turn, or Mordente ( ~ or ~); to the other, the long and short appoggiatura, and some others without name.

The Shake is the repeated trilling of two notes lying close together, namely, of the tone over which the shake sign is placed, and its minor, (a) or its major second, (b).

Execution.

(a.)

(b.)

The duration of the shake is determined by the value of the note, the number of its beats, and by the greater or less rapidity with which they are to be made.

Every shake generally begins or ends with the principal note, i.e., the one which is noted down. If the shake is to begin with the appoggiatura, or with the lower note, it must be expressly written down, as for example:

---

* The different kinds of bowing, in the preceding arpeggios, as well as in the exercise 32, 33, and 34, might easily have been increased in number; but I have purposely confined myself to the above as the most easy and effective, because a greater number fatigues the scholar, and would perhaps have prevented him from practising them with perseverance and precision. The above contain more examples than are likely to occur in practice.

* This rule J. N. Hummel first advanced in his Piano-forte School, and has properly exemplified it by examples.
The shake ends by the under appoggiatura or turn, connected with the following note. This consists of the lowest note, and is followed by the principal note.

In concluding a cadence or shake, sometimes the following inferior and superior turn is made:

Generally the turn (at least in modern compositions) is written with small notes: where this is not the case, the scholar has to supply them; but there are also shakes which, on account of their shortness, or on account of the succeeding passages, do not admit of a concluding turn.

To the Violinist, the shake is the most difficult of all ornaments, and to perform it well requires, like the staccato, a natural capability for it. Yet this, by practice, is more easily to be conquered than the staccato.

The shake must be perfect in the intonation; the scholar has therefore to observe whether the appoggiatura, with which it is to be beaten, lies a half or a whole tone from the principal note, and then try at each beat of this interval to stop always perfectly true.

It is not unfrequent, even with Violinists otherwise possessing a perfect intonation, to beat the shake with the half tone too high, and, particularly towards its close, to extend their trilling finger too far from the principal note. Sometimes the shake with the whole tone, especially in the higher and close positions, is often played too high: i.e., instead of the interval of a second, the minor or even major third is used, which sounds execrably disgusting to every well-educated ear. Again, therefore, I strongly urge the acquirement of a perfect intonation in the shake.

The beats must be equal, so that neither of the two sounds of which the shake consists is heard more than the other.

To obtain a brilliant shake, the scholar should from the first accustom himself to lift the trilling finger high, (i.e., to the first joint of the fixed finger,) and let it fall with force. In endeavoring to beat at once a rapid shake, this point is often overlooked by learners; the consequence then is, that in long shakes, the finger, as if lamed, sticks to the string, and a fine and powerful shake is never obtained.

The scholar has also to guard against too great exertion in forcing a quick and powerful shake, by an unnatural extension of the sinews; the free motion of the trilling finger would only be more obstructed, and much sooner be fatigued.

Avoid also the rubbing of the trilling fingers against the fixed one, but give them at once the requisite firm and free position.

Each finger requires diligent practice in the shake, but the little finger most, on account of its shortness and weakness. For although, with every perseverance, it will never be equal in power and rapidity to the second and third finger, (therefore in long and quick shakes, one of these is taken in its stead, by changing the position,) its perfection must not, therefore, be neglected, as in double shakes, and in many successions of shakes, the use of it cannot be dispensed with. Even the first finger, which is never used in simple shakes, (as no shakes are made on open strings,) cannot be spared in some double shakes.

In regard to the quickness of the shake, the following general rules are adopted. In the Allegro, and generally in musical pieces of a spirited character, the shake is quicker and more powerful than in the Adagio, and in the soft and expressive Cantabile. In all cadence-shakes, i.e., such as terminate a period, (see bar 11 and 33 of the next exercise,) the beats throughout should be equally quick. In the Adagio, and in shakes serving to embellish the melody, it has often a good effect to begin slowly, and gradually to increase in rapidity. This shake may either be united with a crescendo or a decrescendo. A shake must never begin quick and terminate slow.

The beats of the shake with the half tone are generally taken a little slower than with a whole tone, as the ear cannot so easily catch the rapid change with the small interval, as with the large one; likewise shakes on the lower strings (as they vibrate slower) must not be beaten so quick as on the A and E strings.

The tones of the after-best or turn have the same rapidity as the shake, and must, even in the shortest shake, be distinctly heard.

Each shake, inclusive of the after-turn, must obtain the full duration of the note over which it stands. It is therefore faulty to terminate the shake too soon, and thereby cause a vacant space between that and the following note.

After the scholar has well noticed the above, proceed to
The first six shakes are all with a half tone. The trilling finger has to fall, therefore, always quite close to the fixed one. The execution of the first bar is:

The 6th shake, on D♯, is beaten with the little finger, and to make it as distinct and powerful as the others, requires a separate study.
In the 7th bar, begins a shake with a whole tone in the 2d position, in which the beginning note, or appoggiatura, is written down. It is played thus:
The shaking note E should be always perfectly true. As the shake is too long for one bowing, change it at every bar. To do this unobserved to the ear, see that the trilling finger continue its beats uniformly at the changing of the bow, and in the same motion; that the new bowing commence with the same power with which the preceding one ended; and that the change take place on the principal note, consequently here on the D.

In the 9th bar, the second finger moves on to the D sharp, without increasing or slackening the beats of the third finger. To the beginner this will be rather difficult, and must therefore be practised with perseverance. This shake, in moving on to the D#, which was hitherto beaten with a whole tone, is now beaten with half a tone; observe therefore that the trilling note E must remain constantly true and free.

Bar 13 commences with a chain (continuation) of shakes, which hang together without intermediate notes. Generally the after-turn is given only to the last shake; but in cases where shakes are as long as these, it has a good effect to terminate each shake with a turn. At shorter shakes, as in bar 22 and 28, it is better omitted. Each shake in such a chain begins with the principal note, whether its predecessor has an after-turn or not.

Before the tr, bar 14, is a b, showing that the trilling note is not to be B, but B flat; and consequently is beaten with the half tone. In the same way the b, before the tr in bar 16, changes the trilling note into G#. The beat is therefore with a whole tone. The after-turn of this shake is written out in large notes, and cannot, therefore, be played quicker than semiquavers. Consequently the rule, that the after-turn should be of equal quickness with the tones of the shake, is not applicable. In the shakes without an after-turn in the chain, bar 22, the trilling finger must not be disturbed or retarded in its regular beat by the moving on of the hand.
The shakes in bar 26 belong to the class which do not admit of after-turns. During the pause, the bow should rest on the strings without being raised.

In the chain of shakes, bar 28, progressing by half notes, particular attention should be paid to the intonation of the trilling note, and endeavor to keep the trilling finger in equal and uniform beats, no matter how often and quick the hand may change its position.

This last succession of shakes is, however, very difficult, requiring the most diligent and persevering practice.

The 62d exercise (alla Polacca, i.e. in the style of a Polish national dance) is intended for practising the short shake without after-turns. On account of the shortness of the trilling note, no more than two, or at most three, beats can be made, which, however, must be powerful and distinct.

** Alla Polacca \( \frac{d}{4} = 100 \).**
The scholar should accustom himself, from the first, not to remain longer on the shake-note than its value prescribes; the neatness and beauty of these shakes consist, in fact, in throwing them with ease into the melody without destroying its rhythm.

The execution of this shake is:

In the 11th bar, on the preceding page, is found the second kind of shakes, the "Pralltriller." It is a shake with one beat, and is played as follows:

The beats must be powerful, and made with a high lifted finger.

In the 16th and following bars there are four shakes, whose trilling note is augmented by a $\#$, and in the 23d, a shake whose trilling note is lowered by the sign $\flat$, before the $\text{tr}$. 
In the Trio we have short shakes in slurred notes. Here the effect depends on not remaining too long on the shake-note; nevertheless, both beats should be distinctly heard. The execution is:

To the shake for the little finger, on A, in bar 4, the scholar should give a diligent practice. The five short trills, (Praltriller,) in the last bar but one of each part of the Trio, are executed in the manner already stated.
In the 63d exercise are the other shakes, namely, the double shake, in thirds, sixths, and octaves; the simple shake in double stops, and the accompanying shake, or the shake with an accompanying part.

The former remarks on the simple shake are also here applicable; to which I may add, that in double stops the beats of the trilling finger must be perfectly equal. The second finger must, therefore, not outstep the little finger, and the beats of the former should be corresponding to those of the latter; neither should this double shake be attempted to be played quick, until the little finger has obtained as much power and flexibility as may be wanting to cope with it.

**Larghetto**

Number 63.

es in double shakes, one is beat with a whole, the other with half a tone, (as in bar 3 of the exercise,) and requires a pure intonation in the full-trilling finger. The after-turn, in order to be in two parts, has often to be made in a different position to that of the shake itself, (see bar 2 and dashing down of the hand should, therefore, be as quick as possible, (to join the after-turn without resting,) and in equal rapidity with the beats of:

: bar, commencing with a simple shake in double stops, the scholar should endeavor to let the sustained note of the shake vibrate unbroken.

, the former remarks on short shakes are applicable, with only this difference, that here in the prolonged duration, more beats 3, or even 4) The second and fourth shake can only be made with the little finger, showing the necessity of giving it incessant practice.
In the 9th bar begins the most difficult of all shakes, namely, the one with an accompanying part. The great difficulty in this is, that neither the shake finger in its beating, nor the bow in its bowing, is stopped or disturbed by the putting in of the accompanying part. In order to stop the C in the accompaniment with the second finger, without raising the shake note G, place the finger in such a manner on the G, as almost to touch the A string, that with a slight motion forward, it might also cover the string. The bow, during the pauses in the accompaniment, must only be raised a very little above the A string, so as to fall again quickly upon it without much motion, when the accompaniment recommences. The change of the bow is always to take place during the pause in the accompaniment; this shake consequently divides into four bowings, of which the first (a down bow) is of the length of four crotchets, the second of three, the third again of three, and the last of two crotchets. How the change of bow can be done unobserved to the ear has been mentioned before. This accompanied shake, well executed, should sound as if played by two persons.
The first bar of the 2d part contains a shake of a sixth, in which the first and third fingers can be practised in equal beats. The B♭ is taken by the second finger, because the first finger is wanted for the shake on the open D string. The after-turn of this shake allows for the two notes of the upper only one appoggiatura in the lower part.

The Octave shake in bar 6, the first and little finger can be exercised to produce equal beats. The change of the bow takes place at the fourth as imperceptibly as possible. In the accompanying shake of the 2d part, the second finger on C is at first to approach the E string, to be able to of the accompaniment without disturbing the shake; but in bar 18, the D string, in order to reach the F. This shake likewise begins with a divided into four bowings.
In the accompanying part of the preceding exercise stands, several times, *pizzicato*, (abbrev. *pizz.,* or *pizzic.*), i.e., pinched. It signifies that are to be produced by pinching or pulling the string, (as on the Harp or Guitar,) instead of using the bow; this continues until recalled *coll’arco,* (with the bow.)

The *pizzicato* being often used in the Orchestra and Quartett, the following instruction how it is to be played will not be out of place.

If only a few tones are to be played *pizzicato,* and the *coll’arco* following quickly after it, the Violin is to remain in its ordinary position. is taken in the full hand, and held at the nut by the last three fingers of the right hand; but the thumb is placed with the ball of the hand against edge of the finger-board, when the string is pulled with the point of the first finger.

But if the *pizzicato* continues for a time, or if a pause precedes the *coll’arco,* it is better to take the Violin down. It is then placed with in the right side of the body, and supported by the right back arm. The bow is to be held in the above-stated manner; in lieu of the thumb first finger is placed against the finger-board, (yet a little distance from the edge,) and the string pulled with the thumb.

This method, in long passages, is preferable as the *pizzicato* with the thumb produces a fuller and clearer sound than with the first finge;
The third of the above-named embellishments (generally written by signs, and seldom by notes) is the Double-turn, (Mordente.) It consists of three successive turns, the middle one of which is that tone over which the sign is placed, and sometimes begins with the upper, sometimes with the lower note. Latterly we have begun to show by the sign the particular ornament which is intended to be applied. That sign, therefore, which has the first hook or notch bent upwards, shows that the double-turn is to begin with the upper note, thus:

```
Played
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The contrary way shows that it is to begin with the lower note:

```
Played
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If the Mordente does not stand over, but after the note, to serve as a link to connect one note with the following, then the principal note is again added as a fourth note, and executed only just before entering on the following tone, thus:

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LARGHETTO.
Played
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Is the Mordente over a dot, then this dot is its fourth note, and sustained according to its value:

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Played
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With two dots, the Mordente is made just before the second:

```
Played
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An accidental sign above or below the Mordente either raises or lowers the upper or the lower tone.

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Played
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or

```
Played
```

As above and below affect the superior and inferior notes of the turn.

```
Played
```

or

```
Played
```

is always played rapidly, whether in quick or slow time, and very distinct, and perfectly equal, in its three or four notes, both as regards intonation. Perfect intonation is the first requisite here, and in its practice requires the greatest attention to the essential signs of the Key, as identical signs added to the Mordente. Whether the sign be upon the note or after, it is always played with one bowing.
Among the ornaments or embellishments written out with small notes, the most frequent in use are the short and long appoggiatura. In modern compositions they are generally written out in large notes, and with regular divisions of time; but as in old, and sometimes in new compositions, we find them in small notes, it is necessary that the scholar should understand and be able to execute them.

If the appoggiatura stands before a note which can be divided into equal parts, it obtains the half of its value, thus:

Before a note with a dot, it obtains the value of the note, which then begins only at the dot:

Where there are two dots, the appoggiatura obtains the value of the note, and this then begins with the first dot:

In double stops, when an appoggiatura stands before one note only, the other note and appoggiatura begin together.

As the appoggiatura always falls on the accented part of the bar, mark it more strongly than the note before which it stands, and always because, as an appoggiatura, it belongs to the note, and in it only finds its resolution.
The short appoggiatura, distinguished from the long appoggiatura by a cross cut, lessens the note before which it stands, very little, of its value. It is quickly and lightly united with this in one bowing.

The following exercise will facilitate the scholar in the reading and execution of the different double-turns, as well as the long and short appoggiaturas:

**Larghetto.** \( \frac{\text{ allegro }}{\text{ allegro }} \) 76.

[Staff notation image]

Other ornaments used by modern composers are generally written out in large notes, and in regular divisions of time, which prevent all misconception but sometimes they are written in small notes; and where the time-division is left to the performer, it is necessary to add the following observations in regard to their execution. Most of these embellishments are played very quickly, in order that the note before which they are placed, and to which they are added as grace notes, may lose but little of its value. It is often difficult to guess from which note (whether the preceding or succeeding) the time requisite for the execution of the grace note is to be taken. A general rule cannot be given, but I have written out the mode of playing some of those ornaments which occur most frequently.

**Andante.**

\[
\begin{align*}
\text{Played} & \quad \begin{array}{c}
\frac{1}{4} \text{octave} \\
\frac{3}{4} \text{octave}
\end{array} \\
\text{Played} & \quad \begin{array}{c}
\frac{1}{2} \text{octave} \\
\frac{3}{4} \text{octave}
\end{array}
\end{align*}
\]

**Allegro moderato.**

\[
\begin{align*}
\text{Played} & \quad \begin{array}{c}
f \quad \text{tiré.}
\end{array} \\
\text{or} & \quad \begin{array}{c}
\text{tiré.}
\end{array}
\end{align*}
\]

In Adagio, or any other slow and cantabile pieces, these grace notes must be proportionally slower, according to the character of the composition.

**Adagio.**

\[
\begin{align*}
\text{Played} & \quad \begin{array}{c}
\frac{1}{4} \text{octave} \\
\frac{3}{4} \text{octave}
\end{array} \\
\text{or} & \quad \begin{array}{c}
\frac{1}{2} \text{octave} \\
\frac{3}{4} \text{octave}
\end{array}
\end{align*}
\]

Amongst the embellishments may also be classed the tremolo, and the changing of the fingers on one tone, and on the same string.

The singer's voice, in passionate passages, or when he forces it to its most powerful pitch, has a trembling which resembles the vibrations of a strongly-struck bell. This the Violinist can imitate very closely, as well as many other peculiarities of the human voice. It consists in the wavering of a stopped tone, which alternately extends a little below or above the perfect intonation, and is produced by a trembling motion of the left hand, in the direction from the nut towards the bridge. This motion must, however, be slight, and the deviation from the perfect intonation of the tone should hardly be perceptible to the ear.

In old compositions the tremolo is indicated by points . . . . or by the word tremolo; in new compositions it is generally left to the performer. Avoid however, its frequent use, or in improper places. In places where the tremolo is used by the singer, it may also advantageously be applied to the Violin. This tremolo is therefore properly used in passionate passages, and in strongly marking all the $f$s or $>s$ tones. Long-sustained notes can be animated and strengthened by it if such a tone swells from $p$ to $f$. A beautiful effect is produced by beginning the tremolo slowly, and in proportion to the increasing power, to give a gradually accelerated vibration. Also by commencing rapidly, and gradually dropping the tone to a sound hardly perceptible, a good effect is produced. The tremolo may be divided into four species, viz. into the rapid, for strongly-marked tones; into the slow, for sustained tones of
passionate cantabile passages; into the slow commencing and increasing tone; and into the rapid commencing and slowly decreasing of long-drawn notes. These two latter species are difficult, and require much practice, so that the increasing and decreasing of the vibrations may at all times be uniform and without any sudden change from slow to quick, or the reverse.

By changing the finger on one tone, something similar to the effect produced by a human voice is likewise imitated, namely, by the sounding of a new syllable upon the same note, which causes its division into two parts, the latter being sung with the same breath, and having it slightly accented.

When the Violinist causes this division of two equal tones to be made by the taking off or changing the bowing, he does it with a continued and quiet motion of the bow, and by substituting one finger for another. The hand is thereby so far drawn back or pushed on, till that finger, which is to relieve the first, can fall in its place, as —

Consequently the 2d finger, from E (1) to E, is drawn back, that the 4th may fall on the second E; the 3d is pushed on from D (2) to D, that the first finger may take the 3d finger's place; and lastly, the first finger is drawn back from E (3) to E, to enable the 4th finger to fall on the second E.

This sliding on to the above-mentioned notes should not be heard, nor the phrase be played as in the following: —

The changing of the finger, on the contrary, must take place so rapidly, that the quitting of the finger on the first note is hardly to be perceived by the ear. In the following exercise, the above, as well as the tremolo, are intended for practice.

The quick tremolo is indicated by the slow by the gradually increasing by and the gradually decreasing by

In changing the fingers, I beg again to remark that the finger which relieves the other must not fall down until the hand has assumed that position by which, without being stretched or drawn back, it can command its proper place.

The exercise begins with a staccato, hitherto not used by the scholar, namely, the one in broken chords. It is played like those running in scales; yet it requires still greater care than these to avoid the leaping of the bow.

The grace notes in the 4th and 8th bar are played in the manner before indicated, the first in demisemiquavers, the second in semiquaver triplets.
In the last 4th of the 14th bar, the 2d finger is taken for the last note but one, as in this manner the major third from G♯ to E can be stepped much easier than with the 3d finger. The hand remains stationary in the 2d position. In the 15th bar, the two D sharps are separated by the change of finger. The first begins p and with a slow tremolo, increasing in time towards the second D sharp.
The last four notes in the 60th measure are to be played in the half Position.
In the 60th bar, at the change of finger, the hand is moved down every time one shift.

The B of the 65th and 66th bar receives in the first half a cresc., with a gradually increasing tremolo, and in the second half a dim., returning gradually to the slow tremolo.

Finally, I must still name an embellishment, frequently used by Violinists, but only in order to dissuade from it, or at least to warn against its frequent use, namely, the beating of the finger on a vibrating string in sustained tones. The scholar will have observed, that the open string also vibrates, if the unison, the octave, or the fifth of the same, is played. When this vibrating string is touched by one of the fingers, the vibration ceases; lift it up, and it recommences. This, repeated several times, causes the beating, against which I have already warned. It very easily becomes a habit, and is then very unpleasant.

Perhaps it may be used on the three harmonics, as there cannot be affected by any tremolo. On these it is produced by touching the lower open string.

In the next exercise, the Thema con Variazioni* is again reproduced, all that the scholar has been taught and practised separately in the preceding Chapters being here united in the manner usual in brilliant concerto pieces.

The unusual bowings (taught in Chapter 18) are here applied in more difficult passages, and offer to the scholar at first fresh difficulties, which, however, by diligent and thoughtful practice and attention to the former and present remarks, he will soon overcome.

Where two different bowings are marked in the variations, the one above the notes is played first, and at the repetition the lower one.

Bowing, shifts, tremolos, and other signs of expression, must be carefully attended to.

* A simple melody with variations, which, at every repetition, is more richly embellished, without ever losing its resemblance to the original melody.
In the first bar of the Theme, the bow is placed close to the nut, and for the first two notes drawn down to the middle; then the third note obtains a short, but soft up bow, and the last note the second half of the down bow. This refers also to the up bow of the 2d bar, and to all other similarly marked bars. The theme should be played dolce, soft and engaging.

The first Variation requires a whole bow throughout, with the exception of the last bar but one, in which the three slurred notes are taken with hirundo bowings. In the 3d species of bowing, the slurred and dotted notes are to be well distinguished.
Respecting the three species of bowing required in the 2d Variation, I have to refer to Nos. 4, 5, and 6, of the 54th exercise.

The 3d Variation must be played with ease and elegance. For the staccato, in every case, as little bow should be used as possible.
The first two bars of Var. 4 are smartly marked, (martello.) The slurred notes of the following bars must be strictly uniform in the division, with the due resting on the first note, such as has already been taught in the lesson on Octave passages. The bowing of the first bar at the repetition of the part sounds better $p$ than $f$, as you cannot prevent the moving on of the hand from being heard. In the following (Viotti's) method of bowing, it may, however, be avoided very well; and is, therefore, applicable to all degrees of power. The first bowing is made with very slight motion of the hand. The 2d part is for the first time played with the kind of bowing taught in the 54th Exercise, under No. 8; at the repetition, which, on account of the varied notes, has been written over again, attend strictly to the fingering.
Variation 5 is to be played slower. The first six notes are easiest taken on the half shift. At the leaps in 3d bar, remember the former rules on sliding from one tone to another. In gliding down from the high harmonic E to the G#, the little finger should press the string firmly on the finger-board. That this gliding from one note to another should never degenerate into a howling, I have already mentioned.

Piu Lento. $\frac{\text{a}}{8} = 104.$
Sopra la 3a.
Var. 6, *Allegro Moderato* (moderately quick) must be played boldly and powerfully. The triplets in the first bar, not being accented, are in general taken with the up bow; here, however, they are marked with the down bow, because, with this, the finger ascending, the tone is more distinct, and at the same time more powerful. An up bow is taken in commencing with the 2d part, where the passage is descending.

**Allegro Moderato.** $d = 100$.
In Var. 7, part 2d, another double shake is introduced, in which the shake of the accompanying part begins later. In addition to the former observations on the double shake, commence the shake of both parts with the principal note, and not disturb the shake of the upper part, in its uniform beat, by the commencement of the second shake.

LARGHETTO. \( \text{d} \approx 88. \)
Var. 8 consists chiefly of passages in tenths, the bow leaping over one string. It is very difficult to do this distinctly, and requires persevering practice. Begin it in the slowest time. The bow must not jump over the string, but should sink or drop down over the intermediate string, from the lower to the upper, (without setting it in vibration, during the standing still of the bow,) as has before been taught, and takes place at the martellé after every note. As the place where this leaping over the intermediate string ceases, and a quicker motion of the bow begins, I have particularly to caution the pupil against surrying.

ALLEGRO MODERATO. $\frac{\text{4}}{\text{4}} = 92.$

Var. 8.

Var. 9 is played con espressione, with expression. This notification might here appear superfluous, as a Solo should never be played without its due expression; but in this instance it applies to a heightened expression, to a performance full of soul.

This Adagio requires a correct and feeling delivery, and the nicest shades in the management of the bow. The scholar should again refer to the notes of the 51st exercise, and pay the greatest attention to the changing of the bowing, as a single misapplication of the up and down bows must destroy all. The $p$ and $f$, the length of the bow, and the rapidity with which it should be drawn, are to be strictly observed. It is also necessary to keep the most correct time, when the accompaniment, as is the case here, consists in uniform notes and figures.

ADAGIO. $\frac{\text{4}}{\text{4}} = 56.$

Var. 9.

$P$ con espressione.
The 10th Variation has Tempo 1mo. (primo.) It consequently returns to the first time of the Andante.

Tempo 1mo \( \frac{d}{=76} \)

Var. 10.

Var. 11 and 12 offer less difficulty in bowing, but more for the left hand. The frequent changing of the shifts makes it very difficult to play all the notes perfectly equal. The attention of the scholar ought therefore to be particularly directed to this, the master always accompanying in the strictest time. Whole bowings are always taken, whether 8, 16 or 32 notes are to be played in one bow. Observe again the most equal division of the bow.
Coda, (addition) is the free conclusion of a musical piece. With variations, as here, it is one which is not composed on the theme. Generally, the principal melody of the last variation is more developed, and consequently a more satisfactory conclusion given than the end of the variation itself would have permitted.
GENERAL REMARKS.

ON THE METHOD OF STUDYING NEW CONCERTO COMPOSITIONS.

Violin Compositions, although much improved of late, are still very incomplete. If all Solo parts were as exactly marked as the preceding Concertos, it would be an easy matter to ascertain their style or delivery without explanation.

When a new Concerto piece is commenced, the Student will generally have to complete the signs of expression required throughout the Composition. The following remarks, therefore, are worthy of attention.

At first, the notes must be studied; the Student should then seek for the most favorable positions, calculated to overcome the difficulties of the left hand, and note them down; also to find out the best Divisions of the Bow for the Melody, and the most effective kinds of bowing for quick passages. The Pupil should next ascertain how the style of delivery can be improved by introducing artificial shifting (change of finger on one tone, sliding from one tone to another) tremolos, and finer degrees of light and shade, than those the Composer has marked, so as to heighten the general expression. Until all this has been accomplished, the composition should be perseveringly practised, both as regards the mechanical treatment and particular expression; thereby enabling the performer to give it that sentiment which it is calculated to inspire.

Good Divisions of the Bow are most requisite for a fine performance, and although a great variety of musical phrases exist, yet no special directions can be given.

General Observations. 1st: In the *forte* a more frequent change in the bowing takes place than in the *piano*. 2d: Single tones, and all phrases which are to end very delicately, obtain the *down-bow*, and for all tones, scales, and other passages to be increased in power, the *up-bow* is preferable. The up-bow is also taken for all concluding notes of broken chords and scales, if intended to be strongly accented or marked. Where the above observations are not applicable, then, according to the old rule, the up-bow must be used in the unaccented and the down-bow in the accented parts of a bar. Commence as often as possible every bar with a down-bow, and finish with an up-bow.

From the scantiness of these directions, the Student having paid strict attention to the signs of expression in the preceding Compositions, will be able at first to rely much on his routine of playing.

The study of these, and a comparison with similar works already practised, will teach him to find out the best divisions of the bow and the right moment for applying other means requisite for a finished performance, until such time as he shall be guided solely by feeling, sentiment, and taste.

The Student will greatly facilitate his task by comparing the preceding Solo parts with the two printed Concertos as originally published.

ON DELIVERY, OR STYLE OF QUARTETT PLAYING.

A new kind of Quartetts have been lately introduced, in which the First Violin has the Solo parts, and the other instruments have merely an accompaniment. To distinguish them from the regular Quartett, they are called Solo Quartetts, (*Quatuors brillans.*) They are intended to give the Solo Player an opportunity to display his musical talent in small circles. Their style of delivery may be classed with Concerto Pieces. All remarks on the manner of playing the Concerto, are applicable to these and similar Solo Pieces, with accompaniment of three or four instruments, (such as Variations, Potpourris, &c.,) with only this restriction—that in a smaller space, and with a weaker accompaniment, the tone of the instrument is not to be extracted with the greatest force. All roughness, when the performance is close to the audience, should be carefully avoided.

The delivery of the regular Quartett demands a very different treatment. In such a composition, it is not in-
tended that one instrument should exclusively predominate, but that each should enter into the spirit of the Composer, and delineate it accordingly.

The Power of tone on the First Violin, and the manner of playing, must be in keeping with the rest, and where it is not the principal, it should remain subordinate. As the style of delivery should always proceed from the idea and spirit of the composition, it is required of the Solo Player, in the Quartett, to lay aside his peculiar manner of Solo playing, and accommodate himself to the character of the music. Until he be capable of this, he cannot discern the character of the separate parts of the Quartett, and give proper effect to the variety of style displayed in classical compositions. This will convince the Student how much is required for Quartett playing; and though perhaps less mechanical skill is called for than in a Concerto, yet it demands more of refined sentiment, taste, and knowledge.*

The combination of these qualifications will perfect the Quartett Player; and nothing is more calculated to obtain it, than diligently playing those compositions. No opportunity of joining a good Quartett party ought, therefore, to be lost.

The Student should commence with the Second Violin, and learn the difficult art of Accompaniment. This consists in the facility of agreeing with the First Violin as closely as possible; such as the power of tone, the trifling changes of tone, (sometimes caused by the First Violin,) strictly adhering to the prescribed bowings, slurs, light and shade; without, however, the f becoming shrill, or conspicuous, unless expressly marked.

The style of a good performer is to be attentively observed, and if the Student is then inclined to venture on the First Violin of a Quartett, he must mark the part previously, and practise it exactly as a Concerto Piece.

Our principal Violin Quartett Composers were no performers; at least, they were unacquainted with the mechanism of the Violin. The marking of their bowings in their Quartets is, therefore, more faulty than in their Concertos. The performer, in supplying this deficiency, must use the greatest caution and reserve; and remember, that the intention of the regular Quartet is to display the idea of the author, rather than the talent of the Violinist.

When a peculiar character of a musical idea is interwoven with other parts, the bowings necessary to portray it cannot voluntarily be changed, even supposing the performer knew how to change them for more convenient, or more striking modes of expression. The applications of other modes used in the Solo, require great caution in the Quartett, to prevent an interruption in the ensemble and destroy the meaning of the composer. In passages decidedly Solo, the usual embellishments may be allowed.

The Quartett ought to be in Score, to mark it correctly, otherwise a perfect knowledge of it can only be obtained by frequently hearing it performed.

From the above, we perceive the necessity for well-considered marking of bowings, shifts, &c., before the performance of any Quartett, until the Student can, by merely reading the notes, find out the best divisions of the bow, and other modes of expression, calculated to give the best effect to the composition.

**ON ORCHESTRA PLAYING AND ACCOMPANIMENT.**

The Orchestra playing of the Violinist differs from the Concerto and Quartett playing—principally because the same parts are performed by several others at the same time. Each performer ought to agree as much as possible with the other, in intonation, time, accentuation, light and shade, and lastly, in the division of the bowings.

The division of each portion of a bar, according to the value of its time, must, in orchestra playing, be strictly observed. The *Tempo rubato*, (a slight delay on one or more notes,) in the Solo, of great effect, cannot here be tolerated. The same remark applies to accents used in the Solo.

No deviation from the *P's* and *F's* is permitted, nor, as in Solo playing, add new shades of expression.

The greatest difficulty consists in the strict accordance in the bowing of the Violinists of an Orchestra. Even in the best practised Orchestras it is much neglected. One principal cause of the difficulty may be traced to the negligent and faulty marking of the bowings of Orchestra pieces, (more so than in Concerto and Quartett music,) and also that the Violinists of an Orchestra never originate from the same school.†

* The Pupil should now study the Theory of Composition, if he has not done so already.
† The Conservatoirs of Paris, Prague and Naples make an exception. Their Orchestras have produced astonishing effects by the unity of the Violinists.
Thus, every one has a different method of bowing. The unity of the Violinists in the up and down-bows, while pleasing to the eye, is nevertheless absolutely necessary for giving proper accentuation, light and shade, in the *tout ensemble* of the performance.

Under this impression, I beg to remind the Orchestra player of the old rule, which prescribes the accented parts of a bar to be taken with a down-bow, and the finish with an up-bow.

The Leader has the responsibility of correcting and filling up erroneous or omitted markings of the bowing, (particularly when several Rehearsals take place, as in Operas, Oratorios, Symphonies, &c.,) and of endeavoring to effect the greatest possible unity.

Further rules for Orchestra playing are — to avoid every addition of Turns, Double-turns, Shakes, &c.; likewise all artificial Shiftings, the sliding from one tone to another, the changing of the fingers on one tone; in short, every embellishment properly belonging to the Solo.

Appoggiaturas or Double-turns, found in an Orchestra part, require the Leader strictly to determine the length of the former and the manner of executing the latter, that they may be uniformly played by all Violinists. The time given by the Leader or Conductor is to be strictly followed, and an occasional glance at him will insure the better observance.

The Orchestra player, when accompanying a Solo performer, must be perfectly subordinate, and never overpower the $f$ or $f'\frac{1}{2}$ of the accompaniment is, therefore, never so strongly marked as in the *Tutti*. The power of the tone should be regulated by the style of the music, as well as the size of the locality.

The Solo performer must neither be hurried nor retarded by the accompaniment; he should be instantly followed wherever he deviates a little from the time. This latter deviation, however, does not apply to the *Tempo rubato* of the Solo performer,—the accompaniment continuing its quiet, regular movement.

The preceding Rules apply also to accompanying the voice. Generally the time is beaten by the Director, and therefore must be attended to and followed. The *Recitativo* having no uniform motion of time, is with difficulty accompanied; as a guide, the vocal part is usually added in a separate line, above the accompaniment. Both this and the Director’s beats are at the same time to be noticed, which will guide the performer when to commence with the accompaniment. There are different ways of giving the time. An attentive Orchestra player will, however, soon understand and follow his Leader, provided he be firm, commanding and unchangeable.

The tuning in the Orchestra should be as quiet as possible. The Leader should get the A from the Oboe, or, better, from all the wind instruments at once, and then, after his A, let the Violins, &c., be tuned separately. If one gets through tuning his instrument before another, he should not, by useless preluding, disturb the tuning of the others. The general effect of the music will be much heightened if, after the tuning, silence reigns for a few moments.

In recapitulating the above Rules prescribed for Orchestra playing, the Student will find that the principal merit of a good Orchestra player consists in being subordinate, and willing to increase by that subordination the perfection of the whole.

These Rules, then, are recommended to the Student, while assisting in the Orchestra.

**CONCLUSION.**

When the various instructions contained in this Work have been carefully studied, the greatest difficulties will then be surmounted. Its study must be vigorously persevered in, and daily practice is essential to retain the knowledge previously acquired; for, in music, as in other arts, he who does not advance retrogrades.

If the Student be destined for the Profession, let him always pursue an honorable path, and study to execute Music according to its strictest laws, and never permit correct taste to be sacrificed for the gratification of the multitude. If he be ambitious of distinguished rank in the Profession, let him choose for performance the best of Classical Music, and obtain a thorough knowledge of Harmony and Theory of Composition—an acquirement indispensable for a Leader or Director of an Orchestra.

The Student should ascertain, by frequent trials in Composition, if he be gifted by nature with talents for a Composer. Should he not possess these qualifications, he will, however, be amply compensated by a facility acquired in conquering difficulties, and moreover by that delightful intellectual enjoyment, which is inseparable from a correct knowledge of music and an accomplished performance.

When the Student has arrived at eminence in his art, he will then appreciate the endeavors of him who has attempted to facilitate his career as a Violinist.
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