SPOHR'S

GRAND

VIOLIN SCHOOL

NEWLY REVISED, FROM THE LATEST

GERMAN AND ENGLISH EDITIONS.

EDITED BY

U. C. HILL.

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PREFACE

TO THE AMERICAN EDITION

The undersigned, after an experience of some thirty years, having, during that period, used most of the Methods and Instruction Books extant, can but concur with the German Masters in their opinion that the "VIOLIN SCHOOL" of Louis Spohr is more perfect and complete than any similar work that has come under his observation. The Management of the Bow, so important to the Violinist, is treated in a more precise and clear manner than has yet been attempted; and, in short, there appears to have been no part of the Study of the Violin omitted which is at all required. Further, as a book for the study of the Rudiments, it is progressive, full, and comprehensive.

If any arguments are required to recommend this work, it may be observed, that Spohr himself adheres strictly to the System, in his own unrivalled management of his instrument, and that he has by the same mode of instruction produced a greater number of distinguished pupils than any other Master in Europe. Scholars coming from all countries have received his instructions; and at present there are in Germany alone at least ONE HUNDRED individuals, either directors of Orchestras, or Solo Performers of the first celebrity, who have studied under him.

He also pursues a more agreeable mode of study to the Pupil, while the Music, which is all composed by himself, enhances the value of the work.

I have taken great pains to correct the present American edition, as, in the German, and more particularly in the English editions, there are many errors and inaccuracies. The work generally is a true translation, comprising all that is contained in the German copy, with but few trivial omissions, such as Notes, &c. In point of diction, the translation is inferior to the original, which, as such, may, in a great degree, excuse this defect.

The present edition is complete—embracing the First and Second Part. Two Concertos only, with explanatory remarks, are omitted, from their great length. Those who desire, can obtain them separately.

BOSTON, APRIL, 1852.

U. C. HILL.
Preface Addressed to Parents and Masters.

The "Violin School," which I herewith present to the Musical World, is less calculated for self-tuition than as a guide for teachers. It begins with the first rudiments of music, and gradually proceeds to the most finished style of performance, so far as that can be taught in a book.

It has been my aim to make the elementary lessons more agreeable to the scholar, by uniting them at once with the practical part of violin playing, and which is not to be found in other works; consequently, according to my Method, the Violin may be placed in the pupil's hand at the first lesson.

To a parent desirous of having his son instructed according to my plan, I beg to address the following observations:

The Violin is a most difficult instrument, and is, in fact, only calculated for those who have great inclination for music, and who from advantageous circumstances are enabled to study the art thoroughly. To the Amateur, (if he likewise possess the requisite talent,) it is necessary that he set apart for practice at least two hours every day. With such application, if he do not attain to the greatest proficiency, he may nevertheless make such progress as to afford himself, as well as others, great enjoyment of music—in Quartett playing, in accompanying the Pianoforte, or in the Orchestra.

Whether a youth be intended for the Profession or not, it must be the parent's first care to choose for him a well qualified and conscientious master. This is of more importance, as regards the Violin, than any other instrument. Faults and bad habits are too easily acquired, which time and great labor can alone remove. For these reasons, I would at once have an experienced master for the pupil, in order to avoid all the evil consequences of first neglect; and such teacher should be bound to adhere closely to the rules contained in this Instruction Book.

As it is difficult, nay almost impossible, before the commencement of instruction, to ascertain whether a boy have talent for music or not, the parent would do well to wait till he shows a decided inclination for music in general, and for the Violin in particular. After a few weeks, the master will be enabled to determine with certainty whether the boy have the requisite talent for playing the Violin, and judgment sufficient to enable him to acquire a pure intonation, without which it would be better to discontinue the Violin, and to choose some other instrument, (the Pianoforte, for instance,) on which the intonation does not depend upon the player.

At what age the instruction on the Violin should be commenced, must depend mainly upon physical structure. If strong, and healthy in the chest, seven or eight years of age is a proper time. At all events it should be in the age of boyhood, as the muscles then are most tractable, the fingers and arms being more easily managed then, than at a more advanced period of life.

Unless the pupil be very young, a Violin of the ordinary size may be given him—a smaller one only, if he find that inconveniently large. A good old instrument will materially assist him in producing a good tone, and neat fingering.

One hour's instruction every day, if time and circumstances permit, is requisite for the first months; and as the pupil's first eagerness very soon abates, and a daily practice between the hours of lessons being nevertheless very necessary, he should be encouraged as much as possible—and the occupations of the day should be properly regulated, to prevent either mental or bodily fatigue, from too long continued practice.

Parents also may beneficially influence the improvement of their son, by showing themselves interested in his progress. They should sometimes attend his lessons, and, as an encouragement and reward for further diligence, take him to Concerts, and other places, where he may have the opportunity of hearing good music. If the parents themselves be musical, it will be a great inducement to the son to let him join (according to his abilities) in their musical parties.

In the application of this "Violin School," by which I hope materially to facilitate the master's laborsious occupation, the following directions should be attended to:

If the scholar be quite ignorant of music, the master must then strictly adhere to the order of instruction, as here laid down. From Part First, he will, however, at first only choose what may appear necessary to him, to give the scholar an idea of the instrument, its mechanical parts, the bow, &c.,—the rest to be deferred. As early as possible the scholar must himself learn to string his instrument, as well as to keep it in order, in the manner indicated in Chapter V.

Every Chapter should be perfectly understood before another is attempted. A repeated questioning of that just learned will best satisfy the master on this point.

Great patience must be bestowed on the 11th Chapter, in which the foundation for a perfect intonation is laid down. It will save the master a vast deal of trouble during the subsequent lessons, if he rigorously insist, from the first, on a perfect intonation. I recommend the same attention to the 13th Chapter, in regard to time and measure.

Several Exercises, for every division of instruction, are given in this "School," either elementary or practical; the master, therefore, need not have recourse to any others. Should the pupil, however, grow fatigued with the sameness of the subject, and the master feel inclined to use other compositions, they ought to be in accordance with the Exercises of this "School," written and calculated for the intended purpose, the bowing and fingering of which must be marked with great care.

Among the Exercises in this book, there are several more difficult than the others. These the pupil may at first pass over, and afterwards take up when the Exercises are repeated, and when he has acquired more facility of execution.

When the scholar has come to the end of the Second Part, it will be found necessary, besides the repetition of the Exercises, to introduce also other compositions, to guard him against any particular style. For this purpose, I recommend, as most useful, Duets for two Violins—the bowing, fingering, &c., of which the master must mark according to my Method.

A master, undertaking to teach a pupil who has already been instructed in music and violin playing, should ascertain by an attentive examination, whether his attainments correspond in regard to the holding of the violin, &c., with the rules laid down in this work; which rules, if the pupil wishes be instructed according to this Method, he must strictly attend to and acquire, previous to farther progress.

Every thing else the master will find in the "School" itself—partly in the text, partly in the notes.

Louis Spohr.
FIRST PART.

INTRODUCTION.

Among all the Musical instruments now existing, the Violin holds the first rank — not only on account of the beauty and equality of its tones, its variety of expression of light and shade, the purity of its intonation, which cannot be so perfectly attained by any wind instrument*— but principally, on account of its fitness to express the deepest and most tender emotions; indeed, of all instruments, it most nearly resembles the human voice.

The Violin does not possess the extent and completeness (Vollkraftigkeit) of the Pianoforte, nor the fullness and power of the Clarionet; however, these deficiencies are more than compensated for, by the soul and richness of its tones, the power of sustaining and binding them, and the greater equality even in the most distant notes.

With such advantages, it is not to be wondered at that the Violin for centuries has continued to be the leading instrument in all complete Orchestral Music. For 300 years no change has taken place in its form; it remains in its original simplicity; and although, all the other instruments then known, or those since invented, have undergone innumerable improvements, the Violin is still acknowledged to be the most perfect instrument for Solo performance.

It is, however, this very simplicity in the structure of the Violin, which demands such extraordinary accurate mechanism of playing, and which, consequently, of all other instruments, makes it the most difficult to attain. For this reason, the Amateur, who, on another instrument — for example, the Pianoforte or Flute — is able to perform in a passable, nay, even pleasing manner, would be intolerable on the Violin. It is only by a perfect command over the instrument that its advantage can be shown to the fullest extent.

FIRST DIVISION.

CHAPTER I.

ON THE STRUCTURE AND THE SEPARATE PARTS OF THE VIOLIN.

The Violin is an instrument of wood, constructed of the following parts. (See Plate A, Fig. 1.)

1st, the belly, comprising the arched roof, (a,) and likewise the arched back, both ornamentally inlaid; and (b) the ribs which serve to connect them together at the edges; and 2d, the neck, to which is fastened the finger-board, (c,) and the nut, (d.) At the upper part of the neck is the head, (e,) with its cheeks to carry the pegs, (f,) round which the strings are fastened. The neck terminates in an elegant winding, called the scroll, (g.) At the lower part of the ribs is the tail-piece, (h,) to which the tail-piece (h,) is fastened by a catgut string, receiving the lower ends of the four strings; these again rest on the bridge, (i,) Close to this are two openings (k,) intended for the emission of sound, called (from their shape) f holes or sound holes.

In the interior of the Violin for the support of the bridge, and under its right foot, is a small cylinder of wood, called the sound-post; and under the foot is a beam, called the bar — a piece of wood glued on lengthways to the roof. The projecting corners of the Violin are filled up and glued on with small blocks of wood, to give the instrument more durability. The neck is likewise attached to a block of somewhat larger dimensions.

The back, ribs, and bridge, are made of maple wood; the belly, inside bar, and sound-post, of fir; the finger-board, nut, tail-piece, and pegs, consist generally of ebony. In order to guard the instrument against damp and dust, the exterior is varnished.

On the lower part of the instrument, (Fig. 1,) near the tail-piece, is the representation of a contrivance of my own invention, called the fiddleholder, (l,) which, after more than ten years' experience, has convinced me, as well as my numerous Scholars, and many other Violinists, of its great utility, and concerning which I may, therefore, be permitted to say a few words.

The modern style of playing the Violin frequently obliges the left hand to change its position, and makes it absolutely necessary to hold the instrument with the chin. To do this unfettered and without bending down the head, is difficult; no matter whether the chin rest on the left or on the right side; or even on the tail-piece itself. It may also, in the quick sliding down from the upper positions, easily draw the violin from under the chin; or, at least, by moving the instrument, disturb the tranquility of bowing. These evils the fiddleholder perfectly removes; and, in addition to a firm and free position of the Violin, the advantage is gained of not hindering the full vibration of the instrument, and thereby injuring the sound and force of the tone, which the pressure of the chin on the belly or the tail-piece must cause. The Violin being held with the fiddleholder, exactly in the middle, over the tail-piece, and a little distance from the face, allows of greater freedom and regularity in bowing.

The following description will be useful to any one desirous of trying the experiment on his own instrument —

The fiddleholder is made of ebony, of the form represented on Plate A., Fig. II., 1, 2, 3, (seen here from different sides,) and fastened with a peg (e) in the opening, which previously was occupied by the tail-pin. The catgut, to which the tail-pin is fastened, runs in a farlow (b) which is made for it. The knot (c) is tied over the tail-piece, but so as not to touch the fiddleholder. For the little nut on which the strings rest, as well as for the edges of the Violin a farlow (d) is also made, to enable the fiddleholder to be closely attached to the sides. The surface is hollowed out in the middle, (e,) which gives the chin a firmer and more comfortable hold. The peg (c) must fit the opening very exactly, that the force of the draught of the string may not push it out.

* The Tenor and Violoncello partake of the advantages of the Violin over wind instruments.
CHAPTER II.

ON THE ARRANGEMENT OF THE VIOLIN.

Under "arrangement of the Violin" is meant — 1st, the situation of the neck and fingerboard, and the height of the bridge and strings over the fingerboard, in reference to the ease of playing; 2d, also, the placing of the sound-post and the bridge, their strength, as well as making choice of proper wood, in reference to the tone of the instrument.

The former is certainly the business of the manufacturer, but the Violinist should be able to superintend and direct the same. The following remarks may, therefore, be in their proper place:

The neck of the Violin must be placed so far back as to make the fingerboard rise in the direction of the bridge, as much as the height of the latter requires, without the necessity of having a block of wood put between the neck and fingerboard; in which case, the neck loses the due proportion of its strength and accommodates the player when changing the position of the hand.

The bridge is shaped as follows — the right side sloping considerably more than the left:

\[ O \quad D \quad A \quad E \]

The broad end of the fingerboard is shaped somewhat flatter, thus:

\[ O \quad D \quad A \quad E \]

Under the G string on the fingerboard of my Violin, I have used the above excavation, which gradually lessens in width towards the nut. The advantage it affords to this string is, a greater room for its vibrations; and it also obviates the unpleasant jarring so often heard under a forced pressure; whilst the D string, with less vibration, lies so near the fingerboard, that it can be easily pressed down, and in any position is sensible to the most delicate touch. The above sketch shows the distance of the strings at the broad end of the fingerboard, so arranged as never to jar.

Our attention must now be directed to the bridge and sound-post, to give the instrument the best possible tone. The Violinist can only attain the requisite knowledge by his own experiments; he should not leave it to the instrument maker, who, in general, does not possess the necessary facility in playing the Violin, nor a good ear for judging of the right tone.

First, ascertain the breadth and height of the bridge. The rule for the breadth is, that with equal distance from the sound-holes, the middle of the left foot of the bridge must exactly stand over the bar. The height is regulated by the arch of the belly. A high arch requires generally a higher bridge; this also is best decided by experiments.

Knowing the right size of the bridge, have a number of bridges made of the oldest and driest wood — some stronger, some weaker — some of soft, others of hard wood. Try them one after another, to ascertain which gives the best tone.

The feet of the bridge must exactly adhere to the arch of the belly, the back edge coming in a straight line with the inner cross-cuts (or notch) of the sound-holes.

The changes, in trying the different bridges, should be performed as expeditiously as possible, otherwise the ear cannot nicely distinguish the difference in sounds. To save time, it is, therefore, not necessary to loosen the strings at every time of changing; but place another equally high bridge half an inch before the other, which lessens the pressure on the one to be removed. The bridge must be lifted up with force to prevent the sharp edges of the feet from damaging the varnish.

Before, however, any experiment with the bridges can be made, it is requisite first to fix the sound-post, after having taken down the strings, bridge, and fiddleholder.

For placing the sound-post, an iron instrument is made use of. (See Plate A, Fig. 1 and 2.) The point (a) of the iron stick is driven into the sound-post half an inch from the end intended to be the upper part; thrust it through the right sound-hole into the Violin, and place it upright, first pressing the lower end of the sound-post firmly on the back, and next, the upper part towards the belly, by drawing back the iron stick. The iron stick is now turned, and with the hook (b) draw, or with the hollow (c) push at both ends of the sound-post, till it is in the right place. This is, generally, close behind the right foot of the bridge, its foremost edge appearing parallel with the back edge of the bridge.

The sound-post must stand perfectly upright, and must exactly fit to the upper and lower arch. This latter is very difficult, and can only be overcome by looking through the aperture of the tail-pin into the interior of the Violin; with a thin file then move the sound-post, till it everywhere closely adheres. It is well first to blunt the upper edge of the sound-post, to prevent, when moved, its pressing into the soft wood of the belly.

To ascertain whether the upper end of the sound-post, in the direction from the sound-hole to the wooden bar, stands in the right place, take a thin wire bent at one end in the form of a hook, and measure its distance from the edge of the sound-hole; after that, hold the measure over the belly, and compare.

* This excavation is the invention of B. Romberg, who originally had it made for the G string of his Violoncello. I adopted his plan twenty-five years ago on the Violin, since which time it has proved of great utility.
whether the distances correspond. If they do, the lower end of the sound-post must then be moved, and brought in the perfect upright position. By alternately viewing it through the sound-hole and the aperture of the tail-pin, the correctness is soon ascertained.

The sound-post must neither be so long as to raise the belly, nor so short as to shift, or, perhaps, to fall down, through breaking of a string, or any other motion. Without strings, it should only slightly adhere, and be easily moved backward and forward.

The sound-post should be so placed that the grain of the wood may be crossed by the grain of the wood forming the belly. It will prevent injury to the wood.

Whether the sound-post should be large or small, of open or close grain, can only be decided by repeated trials. In general, a Violin with a thick belly of wood will bear a thick sound-post better than one of less wood.

If, in following these directions, the Violin should nevertheless not sound free enough, or is uneven in tone, then the sound-post must be moved backward and forward, till the place be found which will give all the strings the most powerful, clear, and equal tones, of which the instrument is capable.

I may observe, if the tone, although even, is still rough and hard, move the sound-post from the foot of the bridge a little backward. Should the fine strings be piercing, and the lower ones, on the contrary, weak, then move the sound-post towards the bar. On the other hand, if the lower notes are harsh, and the upper ones feeble, then the sound-post should be drawn towards the sound-hole.

The original place in making these experiments in the direction towards the sound-holes, must not be lost sight of, as the inequality of the belly causes the sound-post either to be too short or too long.

Should a point different from the first place of the sound-post happen to be particularly favorable to the tone, examine, after again taking down the strings, through the opening of the tail-pin, whether the sound-post on the new spot be of proper length, and adhere closely both above and below; if not, it must be altered, or else a new one made.

In moving the sound-post, care should be taken to prevent its turning, and to keep its front side (distinguished by the perforated hole) always in the original position.

All experiments should be made with the greatest care, and the sharp edges of the iron be rounded off, to guard the sound-holes against injury.

These experiments ought never to last long, as the ear soon becomes fatigued, and insensible to the nicety required in distinguishing the tones.

CHAPTER III.

ON STRINGING THE VIOLIN.

The Violin is strung with catgut—the lowest string having silver wire spun round it.

The goodness of a silver string depends, first, on being even, knotless, and clear toned; second, on having been previously sufficiently expanded; and third, on the exactness and equality of the spinning. If spun too tight, it sounds with difficulty, and is rough, even after it has been used; if spun slack, the wire, when the gut dries, soon loosens, and occasions a jarring sound.

The worst catgut strings are too often used by the spinner; it is, therefore, best to pick the catgut strings from your own stock, and cause them to be spun under your own direction. Before the spinning, they should be expanded on an unused Violin, tuned in C, and should remain thus for several days.

In order to obtain a full and powerful tone, the largest strings the instrument can bear are generally preferred—such as will easily and quickly produce all tones without at all damping the sounds of the instrument. But if a Violin loses nothing in the quality of its tone by using smaller strings, those of middling size are to be preferred; for, besides their full and effective tone, the player has more command over his instrument, and can add elegance and taste to his performance.

The relative proportion of the power of the strings must be such as to give every one an equal share of richness and volume of tone; experiment is the only guide in this matter. An unevenness in the tone of a string, which could not be remedied by the sound-post and bridge, may sometimes be equalized by the more or less tone of another string.

When the size of the strings is once fixed, let it not be changed. A frequent alteration from small to large is detrimental both to the player and to the instrument. The strings which are purchased ought, therefore, always to be the most suitable to the instrument: in choosing them, a gauge (see Plate A, Fig. 4) is the surest guide. This instrument is a metal plate, of silver or brass, divided into graduated slits: by sliding the string into these slits, the place where it stops will show its size. If these places are marked with letters, (as on Plate A,) all mistakes will be obviated.

Attention to the quality of the strings is equally necessary. There are manufactories of them in every country; but those of Italy (although differing considerably) have always proved the best. In general, the Neapolitan are preferable to the Roman, and the Roman again, to those of Padua and Milan. A good string should be white, transparent, and glossy; if the gloss has been produced by furbishing with pumice-stone, they will always squeak and be false. Some strings (E strings) have three and four threads, that is, such as are spun from three or four catguts. The latter are dearer, and generally in higher estimation by Violinists; but experience has shown that perfect four-thread strings are very scarce: they also soon become fibrous and worthless.

As the catgut strings spoil when long laid by, (and the thinner sort are soonest affected,) it is best to purchase only as many of them as may be wanted in five or six months. Old and damaged strings are easily known by their dull yellow color and want of elasticity.

On drawing up a string, it ought to be observed, that the length (the distance from the bridge to the nut, put in vibration by the bow) should be, first, perfect in itself, and second should agree in Fifths with the other strings. A string is perfect when its vibrations are regular; these are so when the string is found to be of equal power and compactness in every position or shift. As so much depends on a good choice, cut out of a whole string that part only which is most even. Having found one which is of the proper size, smooth and uniform to the eye and touch, then try, before drawing it up, whether its vibrations are regular, by taking the ends between the thumb and first finger of both hands, and expanding the string with moderate force, let it vibrate with the fourth finger of the right hand. It is perfect if the vibrations are like the following figure:
and may then be used. It will be false and useless if the vibration cause it to form a third line, thus:

Two adjoining strings are called perfect, if, when pressed down, they give, in all positions, perfect Fifths. A string may, however, be in itself and yet others correct, yet be false in Fifths. This is easily explained: almost all strings (consequently nearly every single length) are thinner at one end than at the other. If this thinning is equalized through the whole length, it will, nevertheless, give regular vibrations and sound perfect; but in this case, the Octave is not exactly in the centre, and the intervals lie, comparatively, nearer the stronger than the weaker end. Two of these strings, drawn up with their ends opposite, will, though in themselves perfect, always sound false in the Fifths. If therefore, for all four strings, no lengths can be found of equal size at the ends, all the thin end should be carried to the bridge under the bowing place, as they respond so much easier to the touch.

CHAPTER IV.

ON THE DIFFERENCE IN THE QUALITY AND VALUE OF VIOLINS.

Every new Violin at first, even of the oldest wood, has always a rough, unpleasant tone, which only wears off after a number of years of constant use. For Solo playing, those instruments only are best adapted which have been made free and mellow-toned by age and much use. Among these, those of the three Cremona makers, Antonio Stradivario, Giuseppe Guarnerio, and Nicolo Amati, who flourished in the second half of the seventeenth and a. the beginning of the eighteenth century, have the greatest reputation. The Violins of these makers unite in themselves, if well preserved, all the advantages of a good instrument, viz., a strong, full, and mellow tone; equality on all the strings and in all keys, and an easy and free touch in every position. They differ, however, in form, and in the characteristics of their tones. These excellent instruments are scattered over all Europe; but being mostly in the hands of rich amateurs, they are scarce and dear. Every year enhances their value; and a young beginner will but seldom find an opportunity of becoming possessed of one. He must, therefore, content himself with an instrument by a less famous maker. Among these are — a second, but elder Antonio Stradivario, Andrea and Pietro Guarnerio, Francesco Ruggerio, Guarnerini, (Italians,) Jacobus Stainer, (Tyrolian,) Bouchette, Mauzelt, Klotz, Witherly, Schneller, (Germans,) and of later times, L. Pot and Ptc, (Frenchmen.) All these makers, and particularly the first five, have made excellent instruments, though not equal to those of the three named in the preceding paragraph.

Should an opportunity offer to purchase a good instrument, it would be a pity to let it slip for want of information. Endeavor, therefore, as much as possible, to become acquainted with the characteristics of the instruments of these celebrated makers. Notice their peculiarities of structure, shape, height of the body, the bending of the sides, the arches of the belly and back, the cut of the sound-holes and scroll, the ornamental workmanship, the color of the varnish, &c., and impress on your ear the quality of their tones.

By perseverance and attention to these rules, a knowledge of the Violin will be obtained, and you will be secured against imposition, particularly as there are many close imitations of the old makers. In very old instruments, it will easily be discovered from the tone, whether they are still perfect or have been partly renovated. Some forty or fifty years ago, many of the old instruments were much injured, from an idea of improving their tone, by scraping the wood from off the interior of the belly. These scraped Violins give, particularly on the lower strings, and when the greatest force is used, a hollow dull sound, which is only heard at a short distance. Consequently, if a Violin be actually manufactured by an old maker, and still preserves a good exterior, it must, nevertheless, lose all real value, if it has suffered from this treatment. In later times, trials have been made to improve these scraped instruments by gluing on wood — but without success. They only become dry in the touch and duller in tone.

CHAPTER V.

HOW THE VIOLIN SHOULD BE KEPT.

The Violin is a brittle instrument, easily liable to be damaged, and therefore requires the utmost care from the beginning. Always place the Case, in which the Violin is kept, in a dry spot, but not exposed to heat. Let the Violin be locked up in a well lined Case, and further guard it against the effects of air by a wadded silken covering. After using the Violin never let it lie outside the Case, nor be sent home without being well packed and corked up.

Acquant yourself, always after it has been used, to wipe the Violin with a dry cloth, to prevent the accumulation of dust, of rosin, and other dust particularly on the belly, as it not only disfigures the instrument, but obstructs vibration and attracts humidity.
CHAPTER VI.

ON THE VIOLIN BOW.

The Violin Bow (see Plate A, Fig. 5) consists of the stick, (a), the nut, (b), and the ferrel, (c), with which the hair (d) is screwed in. The hair is fastened at the upper end of the face, which is part of the head, (e), and at the lower end in the nut, (f). The Bow, at the lower part of the stick, has a winding of silk, for holding it more firmly. The stick is made of Pernambuco wood; the nut of ebony or ivory; the ferrel and nut are inlaid with mother-of-pearl.

Since the old makers, the art of making Violins has rather declined than otherwise, which may, perhaps, be principally attributed to the cheapness of the new ones. But the Bow has been so much altered for the better, that it seems no longer capable of further improvement.

The best and most approved Bows are those of Tourte, in Paris, which has gained them an European celebrity. Their superiority consists, first, of the trifling weight, with sufficient elasticity of the stick; second, in a beautiful, uniform bending, by which the nearest approach to the hair is exactly in the middle between the head and the nut, (see the representation of the Bow, Plate C, Fig. 3); and, third, in the very exact and neat workmanship. Most of the Bows of other makers, though often corresponding in appearance with those of Tourte, do not possess the advantages above mentioned, simply because the manufacturers do not understand the principles of making them. Therefore, in purchasing, endeavor to get one as nearly resembling Tourte's as possible.

The tail hair of white horses is always used by Bow makers, being stronger and whiter, and not so oily as that of mares. All fine and split hairs must be thrown out. The ordinary quantity in a good Bow, is from one hundred to one hundred and twenty hairs, fastened in straight lines, and in a width of nearly half an inch. All new hair at first gives a rough, thrilling tone. The Bow must, therefore, be used three or four weeks, before it is fit for good playing.

For Solo playing, the Bow must not be screwed too much, but only so tight that the stick in the middle of the line, with a moderate pressure, can still be bent to the hair. If the stick possess the necessary elasticity, it will appear as on Plate C, Fig. 3. For Orchestra playing, the Bow must be drawn tighter.

After playing, unscrew the hair, to preserve the elasticity of the Bow. It should also be fastened in its place in the Case. If left lying about, it will soon become bent.

CHAPTER VII.

OF ROSIN.

Good Rosin is generally of a light brown color, and transparent; but there is a good quality (Russian) which is yellow and not transparent. When purified, it is sold in small boxes, at every instrument seller's. In applying the Rosin, take it in the left hand, the Bow in the right hand, and draw the hair the whole length eight or nine times across.

A new-haired Bow requires at first to be rubbed in with Rosin finely pulverized. The dust which hangs to the stick must frequently be wiped off with a soft cloth.

END OF FIRST PART.
SECOND PART.

CHAPTER VIII.

OF NOTES, STAVES, AND CLEFS.

Before the Violin is put into the Scholar's hands, he must learn the Notes. These are signs, by which the situation and duration of notes are represented. They have the names of seven letters of the Alphabet, C, D, E, F, G, A, B, which, in their continuation, are repeated as often as the extent of notes makes it necessary. Their names are determined by the place in which they appear on the staves. The Staff consists of five parallel lines and their four spaces—counted upwards, thus:

```
\begin{align*}
\text{Five Lines} & \quad \text{Four Spaces} \\
\hline
1 & 2 & 3 & 4 & 5 \\
\hline
\end{align*}
```

In order to be enabled to represent on the staves the whole extent of all the notes, different Clefs have been invented—every one of which gives to the staves other names. However, the young Violinist has at present only to learn the Violin Clef:

```
\begin{align*}
\text{or } \\
\end{align*}
```

It is placed, with the termination of the ring or point, on the second line, and gives the note of this line the name of G; wherefore it is also called the G Clef. From this Clef being placed at the beginning, the Notes of the five lines are denominated:

```
\begin{align*}
E_2 & \quad G_2 & \quad B_2 & \quad D_2 & \quad F_2 \\
F_1 & \quad A_1 & \quad C_1 & \quad E_1 \\
\end{align*}
```

and the lines and open spaces, combined in succession, are:

```
\begin{align*}
E & \quad F_1 & \quad G_1 & \quad A_1 & \quad B_1 & \quad C_1 & \quad D_1 & \quad E_1 & \quad F_1 \\
\end{align*}
```

But the Violin has a much greater extent of notes: To write these in continuation or extension of the notation, short lines are used, called Leger Lines:

```
\begin{align*}
\text{Leger Line above} \quad \text{Leger Line below} \\
\end{align*}
```

on, above, or below which, the remaining notes are placed. They are:

```
\begin{align*}
G_1 & \quad A_1 & \quad B_1 & \quad C_1 & \quad D_1 \\
& \quad & \quad & \quad & \quad \\
\end{align*}
```

The extent of all the notes which the Scholar is, for the present, required to know, therefore, is:

```
\begin{align*}
G_1 & \quad A_1 & \quad B_1 & \quad C_1 & \quad D_1 & \quad E_1 & \quad F_1 & \quad G_2 & \quad A_2 & \quad B_2 \\
\end{align*}
```

The Scholar must be able to answer and point out the Notes, as the Master should indiscriminately question him, before he is permitted to proceed to the following Chapter.
CHAPTER IX.

OF HOLDING THE VIOLIN AND BOW

The Violin rests with the lower edge of the back on the left collar-bone, and is held fast by pressing the chin on the fiddleholder. The left shoulder for the support of the lower part of the Violin is moved a little forward, giving it, thereby, an inclination towards the right side — in an angle of 25° or 30° degrees. (See Plate C, Fig. I.) The neck of the Violin rests between the thumb and the fore finger of the left hand — held gently over the first joint of the thumb and at the third joint of the fore finger, so that it cannot sink down to the depth of the division between the finger and thumb. (See the left hand Fig. II. Plate C.) That part of the hand where the little finger is, should be brought near the finger-board as much as possible, in order that this shorter finger, like the others with bent joints, may also fall perpendicularly on the strings. The ball and palm of the hand must, however, remain further from the lower part of the neck. The elbow of the left arm is drawn inward under the middle of the Violin; but let it not touch the body, because it would sink the Violin too much towards the neck. (See Plate C, Fig. II.)

The bow is held with all the fingers of the right hand (See Plate C. Fig. III. and IV. and the right hand of Fig. II.) The thumb is bent with the point against the stick (or rod) of the bow, close to the nut, and opposite the middle finger. Clasp the stick with the fore and middle finger, so as to rest it in the hollow of the first joint.

The third and fourth fingers are placed loosely on the stick, and the points of the four fingers are joined without leaving any vacant space. The hand ought to have an elegant curved form, to avoid showing the knuckles. (See Plate C, Fig. II. and IV.)

Next, place the upper part of the bow with the hair on the strings, at the distance of an inch from the bridge, and incline the stick a little towards the finger-board. The wrist must be held high; the elbow, however, low, and as close to the body as possible. The position should be noble and free — facing the desk — the eye looking over the bridge — the left hand being opposite to the music page. (See Plate B.)

CHAPTER X.

ON THE MOTION OF THE RIGHT ARM.

When the Scholar has learned to hold the Violin and bow, as represented by the figures on the Plates, as taught in the last Chapter, he may now begin to draw the length of one third part at the upper end of the bow to the point, slowly backward and forward. The first requisite to a regular bowing is, to hold the bow always parallel with the bridge, and at a right angle with the strings. To keep the bow in the hand in this position, it is requisite that it move backward and forward between the thumb and fore finger. With a down-bow, the stick gradually approaches the middle joint of the fore finger, whilst the little finger is, at degrees, drawn back towards the stick; but with an up-bow, the stick at the fore finger is drawn back in the hollow of the first joint, and the point of the little finger is moved a little beyond the stick.

The following Exercise on the open strings, is intended for teaching the short bowing. Before the Scholar begins, he must know the four strings of the Violin. The lowest, silver string, is called G, the next D, the third A, the fourth and thinnest E. Their places on the Staff are —

```
G D A E
```

From the commencement, the Scholar should study to produce a clear and full tone. As already stated, the first requisite is straight bowing. But it is here necessary to ascertain how gentle or strong the pressure of the bow on each of the four strings ought to be, (in proportion to the rapidity of the bowing,) in order to produce a light and clear touch, and how near the bridge the hair may be permitted to approach on the different strings. In regard to the former, the rapidity of bowing must increase in the same proportion as the pressure of the bow on the strings becomes greater; and, as a thick string is more difficult to be put in vibration by bowing than a thin one, so the bow on the lower strings must not approach the bridge so nearly as on the higher ones. The Scholar will be better guided by his ear, when he feels the want of a fine tone, in using the proper bowing necessary to produce it, than by any theory.

The bow is either drawn downwards (down-bow, tiré,) or pushed upwards, (up-bow, poussé.)

The first note of the following Exercise is played with a down-bow; in the others the bow is pushed up throughout, and drawn down alternately.

The strokes must be all of equal length, and the tones of equal duration. At the pause, the bow is drawn slower, to prolong it to double the duration of the other notes.

* If the Scholar does not use the fiddleholder, he must place his chin partly on the belly, on the left side of the tail-piece, and partly on the tail-piece itself.

† The Master should let the Scholar place himself at his left, to have his bowing better under his observation. The Master will also be attentive that the holding of the Violin and Bow, as well as the position of the body, are in accordance with the foregoing rules. The second lines are for the Master, who, by accompanying in strict time, will enable the Scholar to sustain the notes in equal proportion, and thus imbibe a proper rhythmetrical feeling.
As the above Exercise is to be played on the two highest notes, the elbow may remain unmoved in its position; but in the following Exercise, which includes also the two lower notes, this is no longer possible. The elbow then, at the second note D, is a little raised, somewhat more at the third note G, and gradually falls to the A and E. But the elbow must neither move forward nor backward, as the bowing would not remain straight; it also must only be raised so much as is actually necessary to reach the lower strings; on no account must the Violin change its position, whether you play on the lower or higher strings. In double notes, where two strings are played upon at once, the pressure of the bow must be equal on both, and not one of the notes stronger than the other.

The following Exercise shows a new difficulty, that of leaping from a lower to a higher string, without touching the intermediate one or two. This is done at the moment of changing the bowing, by rapidly dropping the elbow without the bow being taken off the strings. The leaping from a high to a low note, as done in the same manner, by quickly raising the elbow.
When the Scholar has learned to make the short bowings with the upper third part of the bow, evenly, and with a stiff back arm, he may commence whole bowings. This cannot be done without also moving the back arm. Begin with an up-bow. The first part of the bow (T. u.) being bowed up with a stiff back arm, the remainder of the bow must now follow, the elbow continuing to be moved forward, but the hand is moved as previously directed, towards the strings. When the nut, with a constant parallel position of the bow and the bridge, has reached the strings, the same thing in a contrary way is to be observed with the down-bow.

What has been said before, about the motion of the bow between the thumb and middle finger in short bowing, is still more applicable in long bowing. The nut of the bow then approaching the strings, let the little finger stretch its point more and more over the stick; but if the bow is drawn down to the point, then the little finger is gradually drawn back to the stick. For exercising these bowings with a whole bow, the Scholar may now repeat the three first lessons, until he is also enabled to produce a good tone with these long bowings. What before has been said of the duration of notes and pauses is also to be regarded in these repetitions, only that these exercises are now played slower than before.

The Scholar must not advance to the following Chapter till he has obtained so much command over the bow, as not to interfere with his attention to the fingers of his left hand.

CHAPTER XI.

ON THE MOTION OF THE FINGERS OF THE LEFT HAND.

It has already been stated that the part of the hand, where the little finger is, should be as near as possible to the finger-board, the ball and the joint of the hand however, must be kept apart from the neck of the Violin. The fore finger is drawn a little back, and the three first fingers placed one after another with bended joints and with the fleshy part of the point firmly on the E string, after first bowing this open string. Thereby the following tones are produced:—

To find the proper places for the three last notes on the finger-board, the Scholar must beforehand be told, that the spaces between the seven notes already known to him, viz.: C, D, E, F, G, A, B, are not all of equal distance, and that there are two intervals of only half the distance of the others, namely, those spaces between E, F, and B, C.

Of the four first notes to be played on the E string, the E and F lie close together, the following two however, lie at double that distance. The F is therefore taken close to the nut, the G from the F double as far off, and the A in the same proportion. When the Scholar shall, with the assistance of his Master and his own ear, find out the places for these fingers requisite for true intonation, he must play the following Exercise, accompanied by the Master. Here are applied whole length bowings, but those notes with a are slurred together in one bow. An equal division of the bow is here to be observed, each of the two notes obtaining half of the bow. The notes marked with (T. u.) are to be played with a short bow, namely, both the E's with the lower third part, (because the bow in the preceding note has been pushed up to the nut;) both the G's, however, must be played with the upper third part of the bow, (T. v.) because at the F it has again been drawn down to the point.

* The English translator, Mr. C. Rudolphus, adopted a plan of marking the bowings by figures, supposing that to be the most intelligible method; but Mr. U. C. Hill, (who has studied under Louis Spohr, the author of this School,) prefers Spohr's own method of marking them by letters, which is less perplexing to beginners.

† It will be necessary that the Master, in the first difficult experiments of the whole length bowing, guide the arm of the Scholar, and see that these bowings are made straight, and that the elbow is not moved too far from the body.
On the A string, the short interval is between B and C. The first finger is placed, therefore, at a distance from the nut, the second must, however, be quite close to the first, and the third more distant from the second. When the Scholar has learned to intonate these notes, he should play the following Exercise. The four first notes are slurred in one long bow; for the next, only a third part of the bow, and so on; i.e., for four notes, whole bows, A B C D for two or single notes short bows, the latter with a stiff back arm.
In the following Exercise on both strings, the Scholar has principally to attend to the different positions of the first finger, which, as already stated, is placed on the E string, close to the nut, but on the A string at a distance. At the marks **, these different positions follow each other successively.

On the D string, the short interval E F is likewise between the first and second finger; consequently, the positions being the same as on the A string, do not therefore require a separate practice.

On the G string, the short interval B C is between the second and third finger; the nut, the second at a distance from the first, but the third is placed close to the strings begins with a whole bow, but from the place where each note requires a the first finger is therefore placed at a distance from second. The following Exercise on the lowest separate bowing, use the short bow with a stiff back arm.

The signs (\(\text{II}^{-}\)) in the middle or at the end of the following Exercise, are called Repeats, and signify that the notes included within them are to be played twice. If the sign has only dots on one side, \(\text{II}^{-}\) or \(\text{II}^{-}\) then the notes on that side are repeated; if the dots are on both sides, the preceding as well as the following notes are repeated.
The next Exercise, on all four strings, is played throughout (except the accented) with whole length bows.

No. 8.

Hitherto the little finger has not been employed, to prevent the accumulation of too many difficulties at once. It is now time that the Scholar begin to place and move it. The little finger must, like the others, be bent in its joints, and fall perpendicularly on the strings; it should never lie flat, not even on the G string.

At first learn to take the E of the A string, to produce the same sound as the open E, and, in the same manner, the A on the D string, the D on the G string, and lastly, the B on the E string.

To obtain firmness in stopping with these fingers, play the following Exercise with short bowings.

No. 9.

Like the above, the Scholar will find the following three Exercises marked for all four fingers and strings, whether the note be taken on the open string, or with the fourth finger, or on the lower string. The four notes marked with are played the first time, and the repetition those of omitting the 10.
CHAPTER XII.

ON THE SHAPE OF THE NOTES AND THEIR DURATION, AND ON RESTS.

The Scholar hitherto knew the notes only, in regard to the places on which they appeared on the staves, and which determined their names; he will now have to acquaint himself with their various forms, by which their value, time, or duration is determined.

The note \( \text{\textbullet}\text{\textbullet}\text{\textbullet}\text{\textbullet} \) in the foregoing Exercise is a whole note, or semibreve. A tail at its side \( \text{\textbullet}\text{\textbullet}\text{\textbullet}\text{\textbullet} \) makes it half a note, or minim; the head filled up \( \text{\textbullet}\text{\textbullet}\text{\textbullet}\text{\textbullet} \) makes it a \( \frac{1}{4} \) note, or crotchet; a hook to this \( \text{\textbullet}\text{\textbullet}\text{\textbullet}\text{\textbullet} \) makes it \( \frac{1}{2} \) note or quaver; two hooks \( \text{\textbullet}\text{\textbullet}\text{\textbullet}\text{\textbullet} \) make \( \frac{1}{8} \) note, or semiquaver; three hooks \( \text{\textbullet}\text{\textbullet}\text{\textbullet}\text{\textbullet} \) make it \( \frac{1}{16} \) note, or demisemiquaver; and four hooks \( \text{\textbullet}\text{\textbullet}\text{\textbullet}\text{\textbullet} \) make it \( \frac{1}{32} \) note, or semidemisemiquaver.

* Before the Master proceeds to the 12th Chapter, he should let the Scholar play the preceding exercises (particularly the three last) until he be enabled, for every one of its notes, to find instantly the proper stopping, as well as the requisite place for a true intonation. In proportion as the Scholar advances in execution with his left hand, as well as in activity of bowing, the Exercises may gradually be taken quicker, yet not more at each practice, than he can play without interruption to strict time. The Master has to observe that the Scholar does not for a moment swerve from the manner of holding the Violin, the bow, and body, or add to himself bad habits; such as lowering of the Vis. no, shrugging of the shoulders, making grimaces, loud breathing, &c.
The following table shows the relative value and duration of notes to each other:

From this may be seen that, during the time of one semibreve, two minims must be played; in the time of one minim, two crotchets, &c., &c. The 64 notes in the last line are consequently performed in the same time as the semibreve in the first line. In ancient music, notes of different forms and values were used, but of which only the breve \[
\begin{array}{cccc}
\text{Semibreve} \\
\text{Minims} \\
\text{Crotchets} \\
\text{Quavers} \\
\text{Semiquavers} \\
\text{Demisemiquavers} \\
\text{Semidemisemiquavers}
\end{array}
\]

representing two of our modern notes or semibreves, is occasionally employed.

When pauses occur in playing, marks called rests are used to show the duration of the time not employed, i.e.:

\[
\begin{array}{cccccccc}
\text{Whole Bar Rest.} & \text{Minim Rest.} & \text{Crotchet Rest.} & \text{Quaver Rest.} & \text{Semiquaver Rest.} & \text{Demisemiquaver Rest.} & \text{Semidemisemiquaver Rest.}
\end{array}
\]

CHAPTER XIII.

ON THE BAR, AND ON THE MEASURE OF TIME, AND ITS SIGNATURES.

All Musical Compositions are subdivided into bars, in order to facilitate the reading of the variously shaped notes and rests. A Bar is formed by those

* In Germany, the mark \( \) is generally used for a crotchet rest.
groups of notes with or without rests, which are contained within the space of two lines, drawn perpendicularly across the staff.

The Time (Italian "Tempo") of the bar between these lines, is determined by placing at the commencement of each musical piece the signature which influences every bar of the piece, or, until a new time begins. The time from the first line of the bar to the next remains unchanged, no matter whether many or few notes or rests are introduced.

There are three kinds of time, common, triple, and compound. Common time is that which contains an equal number of parts; triple time is that which is divisible into three equal parts.

Common simple four crotchet time is represented by \( \begin{array}{c} \text{Simple triple time is represented by} \\
\begin{array}{c}
\text{The three minim time } \frac{3}{2} \\
\text{The three crotchet time } \frac{3}{4} \\
\text{and the three quaver time } \frac{3}{8}
\end{array}
\end{array} \)

The two four crotchet time by \( \frac{4}{4} \) and the allabreve \( \frac{4}{8} \) or two minims \( \frac{4}{8} \)

The six quaver time \( \frac{6}{8} \) The twelve quaver time \( \frac{12}{8} \)

The six crotchet time \( \frac{6}{4} \) and the nine quaver time \( \frac{9}{8} \)

To perform bars of music so as to allot to each its requisite length, is called playing in time, which the Scholar has next to learn.

The acquisition of keeping time may be greatly facilitated, and a clear view of the division of the various times obtained, if the Master, beforehand, teach the Scholar how to mark or beat the time. This consists in a visible, yet inaudible marking of the bars by moving the right hand quickly through the air, and then resting till the next bar. If four beats are to be marked, the first beat is made perpendicularly, the second towards the left side, the third to the right side, and the fourth upwards, according to this figure:

```
\[ \begin{array}{c}
\text{For three beats, it is}\n\text{For two beats, the first is downwards, the second upwards.}
\end{array} \]
```

For common time, \( \frac{1}{4} \), and twelve quaver time \( \frac{1}{8} \), beat four times; for three minims \( \frac{3}{2} \), three crotchet time \( \frac{3}{4} \), three quaver time \( \frac{3}{8} \), and the nine quaver time \( \frac{9}{8} \), beat three times; for the two four crotchet time \( \frac{2}{4} \), the allabreve or two minims \( \frac{2}{8} \), the six crotchet time \( \frac{6}{8} \), and the six quaver time \( \frac{6}{8} \) beat twice.

In case a musical piece in any one of the latter mentioned times is to be played very slowly, it becomes requisite to beat the six parts of a bar separately. Therefore, the two first beats are made downwards, the third to the left, the fourth and fifth to the right, and the last upwards.
If a musical piece is in common, $\frac{3}{2}$ or $\frac{4}{4}$ time, it is to be played very quick, then only two beats are given in common time, in lieu of four, and only one beat at the commencement of every bar in the others.

The accentuation falls on the first note of the bar, and on the one with which the second half of the bar begins; the first is therefore called the strong, the other, the weak portion of the bar. Consequently in common time, the first crotchet receives a greater accent than the third; in three crotchets time, the first note only is accented; in six quavers time, the first and second notes of the bar are accented.

For regulating the quicker or slower movement or time of a musical piece, certain Italian terms are used, of which one is always placed at the commencement of every piece. The Scholar, for the present, need only to be acquainted with Adagio, slow; Andante, moderately slow; Allegretto, rather lively; Allegro, cheerful and lively; and Presto, very quick.

Yet all these indications of movements were formerly left in uncertainty, and rather to be guessed at from the character of the musical piece. Frequently it was only found out after repeated playing, and often wholly mistaken. This evil is now remedied by the invention of Metronomes, by which the time can be strictly determined. Maelzel's Metronome has met with the greatest approbation for the last ten or fifteen years; we therefore find it generally annexed to the Italian terms of time. For instance: Andante is fixed by $\frac{3}{4}$ 66, Maelzel's Metronome, (abbreviated M. M.) thus four crotchets in the bar of the Andante movement require four of such beats of Maelzel's Metronome.

The indication of time according to Maelzel, is used throughout this School. The following Exercise the Scholar should, however, at first practise a little slower, until he is enabled to play it strictly in the required time, and with perfect intonation.

In order to awaken in the Scholar a feeling for rhythm, and accustom him to a proper division of bars, it will be useful if the Master play the Exercises Nos. 10 to 18, and let the Scholar beat time, in the manner above indicated, and count the bars aloud.* When the Scholar can do this perfectly, as well as accentuate the notes correctly, he may be allowed to proceed.†

\begin{align*}
\text{Andante} & = 66. \\
\text{Maelzel's Metronome.}
\end{align*}

No. 13.

All the foregoing Exercises were intended to be played with a third part of the bow, and whole bow; but in the following, we shall require the use of all the parts of the bow; for besides the whole bowings, and the short or third part bowings, half bowings are introduced, marked under the notes; if with the upper half of the bow, by $H. B.$ u.; if with the lower half of the bow, by $H. B. l.$ and if with the middle of the bow, by $H. B. m.$

The rules for the motion of the right arm and the right hand, in these bowings, have already been given in those for whole bowings; it needs therefore only to be remembered that in bowings with the upper third part of the bow, the elbow remains stationary, and that all short half and whole bowings must always be parallel with the bridge.

\begin{align*}
\text{Andante} & = 88. \\
\text{Maelzel's Metronome.}
\end{align*}

No. 14.

* If necessary, the Metronome may also be used.
† The Master, from the beginning, must insist upon a strict division of the measure, and by no means yield to the Scholar. The following four notes in the Exercise must be marked in the manner stated, to produce the desired effect. In the other measure, the same is to be observed, but not longer than until the Scholar begins without assistance to play in time.
* S. B. A quarter, or the shortest part of the bow, as it may be required.
Before the Master proceeds to teach a new measure, the Scholar should first
learn to beat the time of it.

**ADAGIO** \( \frac{j}{50} \).

No. 15.

The next exercise has two notes before the first bar, called introductory notes, and not forming a full bar. These introductory notes, whether one or more are generally unaccented, or at least, conclude with an unaccented note, which is generally taken with an up-bow, in order to employ for the first or accented note of the next bar, the down-bow. The down-bow has, on account of the nearness of the hand to the strings, and the thereby occasioned pressure of the bow on the same, more weight than the up-bow, and it is the ancient rule that every bar should commence with the down-bow and finish with the up-bow. Modern playing has, however, caused frequent deviations from this rule, as the Scholar will observe in the notation of the bowings in the following exercise, the necessity of which I shall explain hereafter.

The two introductory notes of the following exercise are not to be slurred, but played in two bowings, and must, to conform to the old rule, be begun with the down-bow. Thereby the first note of the full bar obtains the down-bow, as, also, the first note of each succeeding bar.

**ALLEGRO** \( j = 92 \).

**tiré.**

No. 16.

S.B. [use the upper third part of the bow.]
The introductory note in the next exercise is made with a short up-bow near the nut, in order to employ the whole bow to the six notes of the succeeding bar. In the 5th and 13th bar, at the quaver pauses, the bow is lifted up and moved on through the air, so that its whole length finishes at the same time with the end of the bar.

Regarding the pauses, it is necessary to repeat here, that the whole pause not only denotes silence for the duration of a whole bar in common time, but also in all other measures, as for example the first bar in in the accompaniment of the above exercise.

Two or more pauses are written

\[
\begin{array}{cccccccc}
2 & 3 & 4 & 6 & 8 & 11 \\
\hline
\end{array}
\]

Above that number the simple cut is often substituted.

The following exercise is to be played throughout with a stiff back-arm, and between T. u. of the bow. For the motion of the bow on two strings, the Scholar should use only the hand-joint, and raise and lower the elbow only a little, when he has to pass over three strings.

The bowings in every succeeding exercise become more varied; their correct execution according to the marking, is, therefore, the more necessary as, even if only one were missed, the bowing would immediately be thrown wrong through the whole piece.

* T. B. A third part of the bow.
CHAPTER XIV.

ON TRIPLETS, SEXTOLES, DOTTED NOTES, AND RESTS, TIES, AND SYNCOPATIONS.

In arranging the movement of the quavers of the $\frac{12}{8}$ or $\frac{6}{8}$ time into common, or crotchet $\frac{2}{4}$ time, a system of notes is created called Triplets.

Every note divided into three, instead of two parts, makes a triplet.

The first is called Minim-triplet, the second crotchet-triplet, the third quaver-triplet, and the fourth semiquaver-triplet. The figure 3 distinguishes Triplets from notes of similar appearance. Over quaver or semiquaver triplets, the figure is, however, not always used, or is only placed over the first triplet, as they can be distinguished by their being tied in threes.

Frequently instead of a note, there is a rest.

Sometimes two quavers are compressed into one crotchet.

The Triplet having been doubled forms the Sextole.

The triplets are often tied together in this manner, and marked by a 6, (although incorrectly), as a sextole. They differ from the first, by having the accent on the first, and fourth note. Sextoles have the accent on the first, third, and fifth notes.

Triplets.
Sextoles.
The following exercise has for its object to teach the Scholar the division of Triplets and Sextoles; they are therefore mixed up with the other species of notes. In the 10th, 21st and 22d bar are several triplets successively, commencing with a rest; but consisting only of accented notes, they must, in accordance with the old rule, be all played with an up-bow. For the rest, the bow is raised from the string, drawn back in the air, and at every triplet again placed at the point.
The dot prolongs the duration of the note behind which it is placed, one half in addition to its original value.

The minim with the dot has therefore the duration of three crotchets; a crotchet with the dot, the duration of three quavers. If two dots are placed behind a note, the second dot gives an additional quarter to the length of the original note.

It is the same with the dots after the rests.

The first dot has half the length of the rest, the second half of the first dot. Where a note could not be prolonged by a dot, either because the prolongation consists of less than half of the note, or because it was divided on account of the bar, the prolongation is made by a note with a tie over it, as at 1.

Such tied notes are likewise played as one.
In lieu of the tie across the bar, the dot at 2 is frequently used:

The following exercise contains simple and double dots, slurs, and rests, as well as slurs. It is a frequent fault with beginners, to hurry the notes with dots too much, and thereby overstep the time. The Master should therefore require a strict holding of the time in each division.

In the 15th bar occurs a new bowing. Two notes should be played in one bow, but each be separately heard, as if it had a separate bowing. Before the second note is played, the bow must therefore remain momentarily fixed. The pause thereby occasioned should be very short, at the utmost only a demisemiquaver.
If two notes are, at sundry times, successively tied, of which each time the first is unaccented, and the second accented, they are called Syncopes

![Music notation](image)

With notes of a shorter duration, the two tied notes are tied across the bar.

![Music notation](image)

It is the characteristic of Syncopes, that each note or bind begins on the feeble part of the measure, and at which division (note or bind), the accent or pressure must be given. The manner often used by Violinists to accent the second half of each note or bind by a particular pressure of the bow,

![Music notation](image)

is, therefore incorrect, because, to a certain extent, it destroys the peculiarities of Syncopation.

The next exercise gives the Scholar an opportunity of practising the division and manner of playing syncopes, as well as the other kind of notes named above.

**ANDANTE** § 92.

![Music notation](image)

No. 22.

**W.B.**

**H.B.m.**

![Music notation](image)

**S.B.**

**H.B.u.**

**H.B.J. W. B.**

![Music notation](image)

**H.B.m.**

**T.B.**
The last 10 Exercises are to be repeated till the scholar is enabled to play them, not only in perfect intonation, and according to the stated bowings, but more particularly in correct time. His success in the latter, the master may try by letting him here and there play, to the beats of the metronome, but not long, as otherwise the playing soon becomes stiff and awkward. If the Scholar's execution does not come up to the required time, the master may place the metronome a few degrees slower.
CHAPTER XV.

ON SCALES OR KEYS, ACCIDENTALS, AND SIGNATURES.

The natural and gradual succession of tones, C, D, E, F, G, A, B, and again to C, is called the Scale. The scholar has already been told that the distance from one tone to another is not always the same, and that between E, F, and between B and C, is only half the distance of the other tones. Consequently, this scale consists of five whole and two half tones.

As the succession of the above tones begins at C, it is called the Scale or Key of C. But the want of modulating from the above tones to others, and thereby to create new scales, is soon felt. In order to obtain the necessary succession of two whole tones, a half, then three whole tones, and again a half tone for a scale, it is requisite to lower or raise one or more of the above tones, either half a tone lower or higher.

The raising of a tone is determined by a sharp # prefixed to the note, a C with a # is called C sharp, an F with a # is called F sharp, &c. The new Scales created by putting one or more sharps before tones, are firstly G, because it requires only one sharp.

The next is the scale of D, requiring two sharps.

The Scale of A, three sharps.

The Scale of E, four sharps.
and the Scale of B, five sharps.

half tone.

C♯ D♯ F♯ G♯ A♯

Among these scales, the Scholar will miss that of F. But this can only be found by lowering the tone of B half a note, whereby the first half tone following the two whole tones is obtained.

The lowering of a tone is determined by a flat ♭ prefixed to a note: a C with a ♭ is called C flat; a D with a ♭, D flat, &c. F, the first of the new scales, is created by lowering the tone B.

whole tone. whole tone. half tone. whole tone. whole tone. whole tone. half tone.

B♭

A new scale can now be created from the lowered tone B, by lowering the fourth note, which is E.

Scale of B♭ with two flats.

half tone.

B♭ E♭ B♭

Commenting from the second lowered note E♭, and lowering the fourth note A♭, we form the Scale of E♭, with three flats.

half tone.

E♭ A♭ B♭ E♭

In the same manner, commencing from the third lower note A♭, we form the Scale of A♭, with four flats.

half tone.

A♭ B♭ D♭ E♭ A♭

and commencing from the fourth lowered note D♭, we form the Scale of D♭ with five flats.

half tone.

D♭ E♭ G♭ A♭ B♭ D♭

But new scales can also be created from those tones raised by sharps, we must therefore add here the scale of F♯, with six sharps.

half tone.

F♯ G♯ A♯ C♯ D♯ E♯ F♯
With this, the twelfth Scale, all major Scales are exhausted. For, in forming a new scale from the next raised tone C, it will be just the same as the scale in D flat, as C♯ and D♯, although differently called, are one and the same tone. In raising namely the C by a ♯, or lowering the D by a ♭, they amalgamate on the same note; consequently, the difference exists only in a name not in sound. In like manner, a scale from the fifth lowered note of the G♯, amalgamating with the F♯, forms only one and the same scale. One of these scales will appear to predominate in every composition, for example, in the Exercises, No. 13, 14, 16, 17, 18, 19, 20, and 22, as the scale of C predominates they are said to be in the key of C.

There are as many keys as scales, namely twelve.

The sharps and flats requisite for the formation of scales are not always repeated through the whole composition, but are only given once at the beginning, immediately after the clef, thus influencing its whole duration. From the signature, therefore, will immediately be seen the predominant scale and key in which the piece is composed.

Next follow all the twelve keys, with their signatures, with which the scholar must be well acquainted.

Without signature.

with one sharp.

with two sharps.

with three sharps.

KEY OF C  

KEY OF G  

KEY OF D  

KEY OF A  

with four sharps.

with five sharps.

with six sharps.

KEY OF E  

KEY OF B  

KEY OF F♯  

KEY OF F  

with two flats.

with three flats.

with four flats.

with five flats.

KEY OF B♭  

KEY OF E♭  

KEY OF A♭  

KEY OF D♭  

If one of these sharps or flats is to be contradicted, to restore the note to its original pitch, the sign ♭, called a Natural, is placed before it.

This sign, consequently, lowers the tone when it contradicts a sharp, and raises it if it be a flat.

These three signs ♩, ♭, ♯, are called accidentals, as exemplified below.

In the following Exercise, one ♩ only is before F, consequently the scholar has to take the F half a note higher through the whole piece.

On the E string, the first finger, then, is not to be placed any longer close to the nut, but close to the second finger, and on the D string, the second finger which hitherto was kept close to the first, is now to be placed at a distance from it, quite close to the third finger.

The fourth bar of the exercise modulates into the key of D; therefore in this and the following bars, the scale of D with two sharps predominates. The scholar, besides the F, has also to take the C, half a note higher, and to place on the A string, the second finger at a distance from the first, close behind the third finger. In the four last bars, the scale of G is again predominant; therefore the C must be taken on its original place.

* These notes similar in sound, though different in name, are called Enharmonic, and by substituting the one for the other, viz., the C♯ for D♭, or F♯ for G♭, and the reverse, is called the Enharmonic change or movement.
The following Exercise has likewise a sharp put after the clef, and therefore the scale of G is predominant. But in the 5th, 6th, and following bars by modulation into other keys, the scales of C, E, A, and D, are introduced. Attention to the signature is therefore requisite, and at each sharp to move the finger half a note upwards, and at each ♯ to return to the original place. From the 6th bar the modulation is in D, and the scale of D predominates to the 17th bar.
The following Exercise has two #, the key is therefore D, all F's and C's are to be taken half a note higher.

**ALLEGRO**

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*Short Bow, at the upper end or point.*