


A PRACTICAL METHOD  
FOR VIOLIN  
BY  
NICOLAS  
LAOUREUX



FOUR PARTS

PART 1

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Laoureux  
A Practical Method for Violin  
Part 1

REPORT OF PROFESSOR CÉSAR THOMSON

TO

M. F.-A. GEVAERT

DIRECTOR OF THE ROYAL CONSERVATORY AT BRUSSELS

All Violin Methods hitherto published have the same fault: they proceed too rapidly, and do not explain with sufficient clearness.

Having examined the Method by M. Laoureux, I find that he has endeavored to correct these mistakes and has fully succeeded in doing so.

In his Preface, by means of a cleverly adapted series of movements, he teaches the pupil how to hold both bow and violin in a wholly correct manner. The first exercises with the bow are excellently graduated, and highly important to insure suppleness of the right arm and a fine quality of tone. For the left hand, M. Laoureux begins with the first finger and makes it practise a great variety of exercises; later he takes up the 2d, 3d and 4th fingers in the same way. Thus, while giving the pupil a thorough training, he avoids monotony in the exercises.

The same method is pursued throughout the course. New difficulties are always prepared by a series of practical exercises, and concluded by a Study containing a review of the technical points just practised. The various bowings are led up to by easy steps, and I am convinced that the pupil would understand the explanations even without the teacher's assistance.

Part II is devoted to the Positions. Beginners generally find them difficult to master, both on account of the different fingering and the changes of position. This difficulty, of which the other violin methods take no notice whatever, is forestalled by the author; from the first position he goes directly over to the third, and then comes back to the second, in which, lying as it does between the other two, the pupil soon feels at home. And in this way the author is enabled to in-

troduce immediately a good number of studies in shifting, and to emphasize the special use of each finger in manifold positions. In a word, the few pages devoted to these studies in shifting afford the pupil a complete view of the positions and the art of shifting. The progressive exercises, with similar fingerings in the first five positions, present the same advantages, and at the same time train the pupil's ear.

Double-stops receive special treatment in the Second Part. All the intervals are prepared, and the two tones are not played together until they have been exhaustively practised as melodic (broken) intervals. By this method the beginner's ear is not led astray, and he more readily acquires perfect precision of pitch.

This Violin Method is, in my opinion, the only one which so skilfully prepares the study of one of the chief difficulties of our instrument. Taken as a whole, this Method advances by very carefully considered gradations, and is, I think, the best adapted for its purpose of all the methods with which I am familiar, and calculated to do most excellent service in the cause of violin-teaching.

(Signed) CÉSAR THOMSON.

Supported by the opinion of such a renowned virtuoso and expert, I can only concur in the praise which he bestows on the author of this Violin Method, and approve and recommend the use of this extremely interesting work for instruction on the violin at the Royal Conservatory in Brussels.

(Signed) F.-A. GEVAERT.



Fig. I

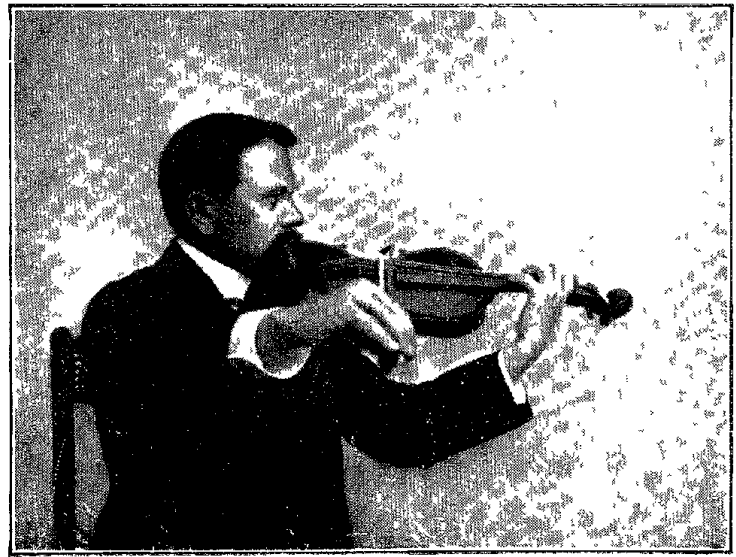


Fig. II



Fig. III



Fig. IV



Fig. V



Fig. VI

# INTRODUCTION

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## GENERAL ATTITUDE

### HOW TO HOLD THE VIOLIN

Before allowing the pupil to set bow to string, he should be familiarized with every detail requisite for a correct attitude, and with a systematic regulation of all the movements.

In general, the correct posture of the violinist consists in throwing the weight of the body on to the left leg, which should form a straight line with the well-poised head. The right foot, slightly and easily advanced, maintains the equilibrium of the body.

Before setting the violin in position the pupil's left shoulder must be padded with a small cushion, so that he may not have to raise it, but can, on the contrary, draw it back a little while throwing out the chest. The above advice is of vital importance in the matter of the pupil's physical development. A chinrest is likewise indispensable.

We will now suppose the pupil to be standing easily with arms hanging down at either side.

**First movement.** The pupil takes the violin, with its back towards him, by the end of the neck next the scroll, between the first joint of the thumb and the third joint of the forefinger of the left hand.

**Second movement.** He raises the left forearm to the height of the shoulder.

**Third movement.** He throws the left elbow slightly forward, away from the body, so that the neck of the violin rests on the palm of the hand.

**Fourth movement.** He raises the violin with the help of the right hand, and sets it under the left side of the chin, without lowering his head or pressing on the tailpiece, so that the instrument is gripped between collarbone and jawbone; the position of the nose will be in line with the D- and A-strings.

The teacher will take care to press the palm of the

hand away from the neck of the violin, so that it may form a straight line with the forearm; and to turn it to the left, so that the fingers may come over the strings. (Fig. 1.)

This position enables the player to hold the violin by the weight of his head alone, and without effort.

The pupil must take care not to thrust his head forward, as this would tend rather to lower the violin than to keep it steadily horizontal.

The body of the violin should slant downward to the right, so that when the pupil sets the bow, at the nut, on the G-string, the down-bow will describe a horizontal line from nut to point. (Fig. 2.)

### HOW TO HOLD THE BOW

Before taking up the bow, lay a pencil on a table, and pick it up with the thumb and middle finger. (Fig. 4.)

Now bring down the other three fingers gently upon the pencil.

The four fingers, at first curved naturally, are now advanced till nearly straight (the thumb retaining its position), with the forefinger further forward than the little finger; this throws the hand into a slightly oblique position, giving the precise shape for holding the bow properly. (Fig. 5.)

The teacher will hand the bow to the pupil so that the latter may grasp it as he held the pencil, between the thumb (which holds the stick at the nut) and middle finger. The pupil now brings the other fingers down upon the stick, without pressing too hard or stiffly; the forefinger is a trifle advanced, and he must take special care to keep the thumb slightly curved, so that it may not bend inward. (Fig. 6.)

The pupil has now to set his bow, at the nut, on the G-string. His right elbow should be close to his side; his wrist, gently curved upward, forms an

## INTRODUCTION

almost straight line with his forearm. The entire breadth of the hair should rest on the string, and the bow must not be tilted sideways. (Fig. 3.)

The pupil is warned against that very common fault of beginners, the tilting of the stick toward the fingerboard with the hair aslant on the string. This position permits only a small portion of the hair to touch the string, and the slanting pull hurts the quality of the tone. It will readily be seen that a bow

set squarely on the string will bring all the hair into action, retain its balance, require less effort on the performer's part, and bring out a fuller, finer tone.

Our next move will be to get our first tone on the G-string. As we observed before, the pupil, in drawing his bow from nut to point, should describe a horizontal line, which is accomplished by letting the bow run deep in the waist (between the bouts), almost touching the edge of the violin.

# Practical Method for the Violin

BY NICOLAS LAOUREUX

## PART I

⌞ Down-bow, ∨ Up-bow

When the bow touches the string for the down-bow, at the nut, the wrist should be slightly raised, and gradually lowered as the bow travels towards the point; when the point is reached the wrist should be on a level with the forearm. (See Figs. III and II.)

The teacher will have noticed during this exercise that the pupil tries to describe a horizontal line, but finds it difficult to draw his bow straight, that is to say, parallel to the bridge. It would be dangerous to allow the pupil to guide his bow unaided at the outset. The teacher should guide the bow by the screw, and lightly bear with his left hand upon the pupil's elbow, which will oblige the latter to play with his elbow close to his side, and to raise his wrist slightly on the up-bow.

Little by little, as the pupil allows the bow to be guided without stiffness, he may be left to play unassisted.

In passing from *G* to *D*, the pupil, during the rest, should slightly lower wrist. (For the *D*, *A* and *E* strings the elbow must be close to the side.)

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7  *etc.*

8 

9 



10 

11 

12 

Lightly, not roughly, at the nut.

13 

14 

15 

16 



Lightly, with the whole length of the bow.



The eighth-note is to be played (1) from the middle to the point, slightly raising the wrist for the up-bow; reverse movement for the down-bow; (2) close to the nut, using very little bow, and solely with a wrist-movement, without moving the forearm.



A whole bow to the quarter-notes; from point to middle on the eighth-notes.



*N.B.* Fullness of tone depends upon its purity. Consequently, at the beginning, try to get a soft and pure tone; later, if you have flexibility, it will become large, and will remain beautiful.



The eighth notes, from nut to middle; a whole bow on the quarter-notes.

25

In the first measure take the eighths at the point; in the second, at the nut; and so forth.

26

For a long time the pupil will find it very difficult to restrain the speed of his bow on the long notes, especially when they are preceded by short ones. The following exercises will accustom him to use the bow according to the length of the note.

27

1<sup>st</sup> measure: Eighths at the point. 2<sup>d</sup> measure: Eighths at the nut.

28

29

Take the eighth-notes at the point.

30

31

32

Take the eighth-notes at the nut.

33 

34 

35 

### The Legato

In passing from one string to another adjacent string the pupil must lower or raise the hand by motion of the wrist only (lower it to reach a higher string, raise it for a lower string) without changing the elevation of the forearm.

36 

37 

38 



39 

40 

41 

## THE LEFT HAND

Hold the neck, close to the string-box, loosely between the first joint of the thumb and the third of the forefinger, with the fourth finger well to the left toward the neck of the instrument. Bring the fingers over to the strings with the thumb opposite the forefinger. The hand should be practically in a direct line with the forearm.

The image displays six numbered musical exercises for the left hand of a violinist, arranged vertically. Each exercise is written on a single staff in treble clef with a common time signature (C). Fingerings are indicated by numbers 0, 1, and #1 above the notes. Exercise 1 begins with a dynamic marking of *mf*. Exercises 2 and 3 include double bar lines at the end of the staff, indicating the end of the exercise. Exercises 4, 5, and 6 also conclude with double bar lines. The exercises consist of various patterns of eighth and quarter notes, some with rests, designed to develop finger independence and control.

Take care that when the pupil puts down the second finger he does not raise the first, which he should find in place when descending.

7

8

9

10

Keep the fingers down while ascending.

11

12

1/2 tone

Keep the fingers down on the strings while ascending, so as to get the same notes coming down.

13

14

# THE INTERVALS

## The Second

Keep the fingers down, while ascending.

1

2

3

4

The beginning note should be accurately located, thus:

5

6

Scale of G major

7

8


9

# The Third


1




2



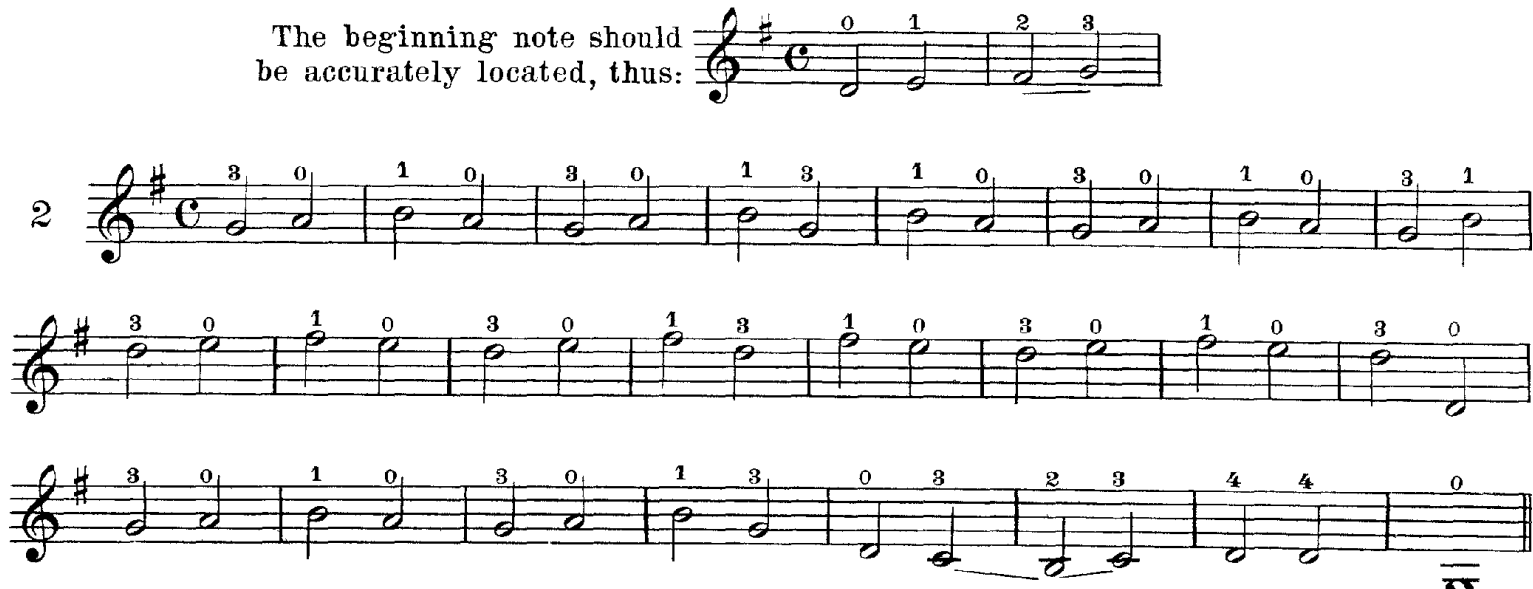
3



4



The beginning note should be accurately located, thus:





Scale of D major

The image displays two sets of violin scale exercises for the D major scale. The first set, marked with a '3', is in 3/4 time and consists of seven staves of music. The second set, marked with a '4', is in 4/4 time and consists of seven staves of music. Each staff includes fingerings (0-4) and bowing directions (up and down bows) indicated by slanted lines above or below the notes.

# The Fourth

1

0 1 2 3 0 3 0 2 1 2 3 4 1 1 4

0 1 2 3 0 3 0 2 1 2 3 4 1 4 0

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

1 2 3 4 1 4 1 3 2 3 0 1 2 1 4

3 0 1 2 3 2 3 1 0 1 2 3 0 0 3

0 1 2 3 0 3 0 2 1 2 3 4 1 4 0

2

0 1 2 3 4 3 0 3 0 1 4 0 3 0 0 1 2

3 0 1 3 0 3 1 2 3 0 3 0 1 0 3 0 0

1 4 1 2 0 1 0 3 0 1 0 3 0 1 4 1 2 3

3 0 3 4 3 0 1 0 1 0 0 0 1 2 3 4 3 0

3 0 1 4 0 0 0 1 2 3 2 1 0 3 0 3

## The Fifth

Place the finger squarely on both strings at once.



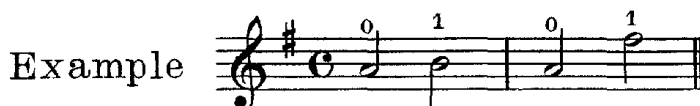
## Diminished Fifth

The dimin. fifth, on account of the shifting of the finger, is made the subject of a special study. In all scales, in most passages, this shifting of the finger, which we shall call "false vis-à-vis," occurs; and if not done with precision, it affects the intonation.



## The Sixth

The sixth has a fingering on two strings corresponding to the fingering of the second on one string.

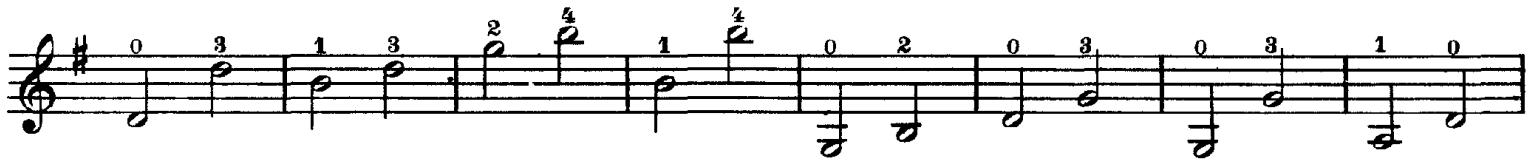


### Sixths and fifths mixed.





### Seventh and Octave



### Review of the Intervals



# Legato Notes

Use the whole bow, being careful to divide it into two equal parts, one for each note.

1

2

Two staves of musical notation in G major, 4/4 time. The first staff contains a sequence of eighth notes with fingerings 0, 4, 4. The second staff continues the sequence with fingerings 4, 4.

Divide the bow into three equal parts.

A series of ten staves of musical notation in G major, 3/4 time. The first staff is marked with a '3' and contains eighth notes with fingerings 4, 4. The subsequent staves show various rhythmic patterns and fingerings including 0, 4, 0, 0, 0, 4, 4, 0, 0, 3, 0, 4, 4, 0, 0, 4, 4.

Musical staff with treble clef, C major key signature, and common time signature. It contains a sequence of eighth notes with slurs and fingering numbers 0 and 4.

Musical staff with treble clef, C major key signature, and common time signature. It contains a sequence of eighth notes with slurs and fingering number 4.

Andante

Musical staff with treble and bass clefs, 2/4 time signature, and C major key signature. It contains a sequence of eighth notes with slurs and fingering number 4.

Musical staff with treble and bass clefs, 2/4 time signature, and C major key signature. It contains a sequence of eighth notes with slurs and fingering number 4, and includes 'V' and 'U' markings.

Musical staff with treble and bass clefs, 2/4 time signature, and C major key signature. It contains a sequence of eighth notes with slurs and fingering numbers 1 and 4.

Musical staff with treble and bass clefs, 2/4 time signature, and C major key signature. It contains a sequence of eighth notes with slurs and fingering number 4.

Musical staff with treble and bass clefs, 2/4 time signature, and C major key signature. It contains a sequence of eighth notes with slurs and fingering numbers 0 and 4.

# Melodie

Andante

*dolce*

The musical score for 'Melodie' is written in G major (one sharp) and 3/4 time. It is marked 'Andante' and 'dolce'. The piece consists of four systems of two staves each. The first system includes the tempo and 'dolce' markings. Fingerings are indicated with numbers 0, 1, 2, 3, 4. The piece concludes with a double bar line and repeat dots.

## Scale of C Major

The following exercises in C major being rather difficult, it will be necessary to practise them at first detached, very slowly, and using the whole bow.

Preparation

Two staves of musical notation for C major scale exercises. The first staff shows a sequence of notes: C4, D4, E4, F4, G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. The second staff shows a sequence of notes: C4, B3, A3, G3, F3, E3, D3, C3, B2, A2, G2, F2, E2, D2, C2.



### Exercises on intervals with various bowings

1

Exercise 1: A sequence of eighth notes in C major, 4/4 time. The notes are: C4, D4, E4, F4, G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. The exercise is divided into three staves. The first staff shows various intervals and bowings. The second and third staves continue the exercise with different bowing patterns and intervals.

At first with separate bows for each note, from middle to point.

2

Exercise 2: A sequence of eighth notes in C major, 4/4 time. The notes are: C4, D4, E4, F4, G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. The exercise is divided into three staves. The first staff shows various intervals and bowings. The second and third staves continue the exercise with different bowing patterns and intervals.

At first with separate bows for each note, from middle to point.

3

Exercise 3: A sequence of eighth notes in C major, 4/4 time. The notes are: C4, D4, E4, F4, G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. The exercise is divided into three staves. The first staff shows various intervals and bowings. The second and third staves continue the exercise with different bowing patterns and intervals.

At first detached, the first two eighths at the nut, the other two at the point.

4

Exercise 4: A sequence of eighth notes in C major, 4/4 time. The notes are: C4, D4, E4, F4, G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. The exercise is divided into one staff. The first staff shows various intervals and bowings.



At first with separate bows for each note,



At first with separate bows for each note, from middle to point.



\* Always dimin. Fifth.

At first with separate bows for each note, from middle to point.

8

9

At first with separate bows for each note, from middle to point.

10

11

# Scales

C major

Two staves of musical notation for the C major scale. The first staff shows the scale from C4 to C5 with slurs and accents. The second staff shows the scale from C5 down to C4 with slurs and accents.

G major

Two staves of musical notation for the G major scale. The first staff shows the scale from G4 to G5 with slurs and accents. The second staff shows the scale from G5 down to G4 with slurs and accents.

D major

Two staves of musical notation for the D major scale. The first staff shows the scale from D4 to D5 with slurs and accents. The second staff shows the scale from D5 down to D4 with slurs and accents.

Exercises for suppleness of the wrist. In the middle; and change strings with movement of the wrist only.

First line of musical notation for wrist exercises. It features a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. The notation includes fingerings (0, 1, 2, 3) and a 'L' marking above the staff.

Keep fingers down.

Second line of musical notation for wrist exercises, continuing the pattern of fingerings and slurs.

Third line of musical notation for wrist exercises, continuing the pattern of fingerings and slurs.

Fourth line of musical notation for wrist exercises, continuing the pattern of fingerings and slurs.

# Étude 1

Change strings by a movement of the wrist, without raising the elbow.

At first with separate bows for each note, from middle to point,

**Andante**

*dolce*

Scale of A major

*f*

## Étude 2

At first with separate bows for each note, from middle to point.

Moderato

*dolce*

The musical score for Étude 2 is presented in two systems, each with a violin part on a single staff and a piano accompaniment on a grand staff (treble and bass clefs). The key signature is three sharps (F#, C#, G#) and the time signature is common time (C). The tempo is marked "Moderato".

The score includes several performance instructions:

- dolce*: Marked in the first system.
- rit.* (ritardando): Marked at the beginning of the fourth system.
- a tempo*: Marked in the fourth system.
- ritard.*: Marked in the sixth system.
- Tempo I<sup>o</sup>**: Marked in the sixth system.

The violin part features a melodic line with slurs and fingerings (0, 1, 4) indicated above the notes. The piano accompaniment provides harmonic support with chords and moving lines. The piece concludes with a fermata over the final notes.

# Andantino

The piano accompaniment consists of five systems of two staves each. The first system begins with a forte (*f*) dynamic. The second system continues the melodic and harmonic development. The third system features a *ritard.* (ritardando) marking followed by a return to *a tempo*. The fourth system continues with similar rhythmic patterns. The fifth system concludes the piece with sustained chords.

Exercise to be practised with whole bow, well sustained.

The exercise is written for the violin and consists of three staves. It begins with the instruction *sostenuto*. The first staff contains a series of eighth notes with slurs and accents. The second and third staves continue this pattern, with some notes marked with a '4' above them, possibly indicating a four-measure phrase or a specific bowing technique.

### Scale of G major

First system of the G major scale, starting on G4. The notation includes a treble clef, a key signature of one sharp (F#), and a common time signature (C). The scale is written in a single line with various articulations and slurs.

### E minor

First system of the E minor scale, starting on E4. The notation includes a treble clef, a key signature of one sharp (F#), and a common time signature (C). The scale is written in a single line with various articulations and slurs.

Second system of the E minor scale, continuing from the first system. It features more complex articulations, including slurs and accents, and ends with a double bar line.

### Air by Händel

#### Moderato

First system of the 'Air by Händel' piece. It is written for piano with a treble and bass clef, a key signature of one sharp (F#), and a common time signature (C). The tempo marking 'Moderato' is present. The first measure is marked with a forte 'f' dynamic.

Second system of the 'Air by Händel' piece, continuing the melody and accompaniment. It includes various musical notations such as slurs, accents, and dynamic markings.

Third system of the 'Air by Händel' piece, showing further development of the musical themes. The notation includes complex rhythmic patterns and articulations.

Fourth system of the 'Air by Händel' piece, concluding the piece. It features a final cadence and a double bar line.



## Syncopation \*

Moderato

Four staves of musical notation for a syncopation exercise in C major, 2/4 time, marked Moderato. The first two staves are in common time (C), and the last two are in 2/4 time. The melody consists of eighth and quarter notes with various syncopations, including ties across bar lines.

\* (Syncopation is the tying of a weak beat to the following strong beat, effacing the accent naturally falling on the latter and usually shifting said accent to the naturally unaccented weak beat.)

## Interrupted Syncopation

Four staves of musical notation for an interrupted syncopation exercise in C major, 2/4 time. The first two staves are in common time (C), and the last two are in 2/4 time. The melody features syncopations with accents on the weak beats, and some notes are marked with a '4' above them, possibly indicating a fourth finger or a specific articulation.

Scale of A major

Three staves of musical notation for an A major scale exercise in C major, 2/4 time. The first staff is in common time (C) and starts with a forte (f) dynamic. The second and third staves are in 2/4 time. The scale is written in eighth notes with various fingering indications (0, 4, 1, 4, 4, 4) and slurs.

# Andantino

*mf*

*ritard.* *a tempo*

*ritard.* *a tempo*

## The Chromatic Scale

This scale is awkward to play on the violin, on account of the semitone to be played with the same finger. It is important that from the very beginning the pupil should pass rapidly from the first note to the second without dragging the finger.

There are several different fingerings for the chromatic scale. However, as long as we remain in the first position, one of them will do; therefore, not to complicate the performance, we shall adopt the following.

The image displays a musical score for the chromatic scale in G major, first position, consisting of ten staves of notation. The scale is written in treble clef with a common time signature (C). The notes are: G4 (open), A4 (1), B4 (1), C5 (1), D5 (1), E5 (1), F#5 (1), G5 (1), F#5 (1), E5 (1), D5 (1), C5 (1), B4 (1), A4 (1), G4 (open). The score includes various fingering patterns (0, 1, 2, 3, 4) and slurs to indicate phrasing. The first staff shows the initial ascent and descent. The second staff continues the descent. The third staff shows a more complex fingering pattern for the descent. The fourth staff continues the descent with different fingerings. The fifth staff shows the ascent with various fingerings. The sixth staff continues the ascent. The seventh staff shows a complex fingering pattern for the ascent. The eighth staff continues the ascent. The ninth staff shows the final ascent and descent. The tenth staff concludes the scale with a final G4 note.

A violin exercise consisting of three staves of music. The first staff contains a sequence of notes with fingerings: 1 1 2, 2 3 4, 0, 1 1 2 2, 3 4 0 1, 1 2 3. The second staff continues with fingerings: 4 0 1 1, 2 2 3 3, 4 3 3 2, 2 1 1 0, 4 3 2 2. The third staff concludes with fingerings: 1 1 0 4, 3 2 2 1, 1 0 4 3, 2 2 1 1, 0.

### The Martelé

To prepare the pupil for this bowing we begin with the "grand détaché," which will enable him to attack each note properly and separate it from the next one.

Use the whole bow; attack at nut and point, with a rest after each note.

(This bowing consists of the following elements: First, a definite, though not heavy, pressure of the bow on the string without motion; second, a very rapid stroke of the whole bow, at the same time releasing the pressure; third, the bow comes to an absolute stop, without pressure, acting as a damper to the string.

*N. B.* A test of the proper setting of the bow on the string before the stroke is, that the string may be moved laterally an appreciable amount by the "bite" of the bow on the string, without sounding the note.)

#### Grands détachés

A series of five staves of music for "Grands détachés" in G major. The first staff begins with a forte (*f*) dynamic and a series of quarter notes with rests. The second staff is marked "segue" and continues the exercise. The remaining three staves show further development of the exercise with various rhythmic patterns and dynamics.

#### Scale of F major

A single staff of music showing the scale of F major, starting with a forte (*f*) dynamic. The scale is written in treble clef with a common time signature.

#### D minor

A single staff of music showing the scale of D minor, starting with a forte (*f*) dynamic. The scale is written in treble clef with a common time signature.

A single staff of music showing a fragment of a scale, likely D minor, starting with a forte (*f*) dynamic. The scale is written in treble clef with a common time signature.

# ÉTUDE ON THE GRAND DÉTACHÉ

Use the whole bow for each note; every note detached from the next.

Moderato

1

*f*

*segue*

1

0

3 4 1 1 1

3 4 1 1 1

# GRANDS DÉTACHÉS

Every note detached, using the whole bow

Moderato

2

*segue*

The image displays a musical score for a violin exercise titled "GRANDS DÉTACHÉS". The score is written for two staves, likely representing the left and right hands of the violin. The tempo is marked "Moderato". The key signature is one sharp (F#), and the time signature is common time (C). The exercise consists of six systems of music. The first system includes a measure with a forte dynamic marking (*f*) and a measure with the instruction *segue*. The music features a series of detached notes, primarily eighth and sixteenth notes, with some rests. The notation includes stems, beams, and various note heads, all indicating a detached playing style. The score concludes with a double bar line.

# THE MARTELE

From middle to point, each note detached

Scale of D minor

*Allegretto*

*segue*

## ÉTUDE

“Martelé” from Middle to Point

*Allegretto*

*f*

*segue*

*segue*

The image displays six systems of musical notation, each consisting of two staves (treble and bass clef). The music is written in a style typical of a piano accompaniment for a violin method book. The key signature is G major (one sharp) for the first three systems and E minor (two flats) for the last three systems. The notation includes various rhythmic patterns, such as eighth and sixteenth notes, and rests. There are also articulation marks, including a 'V' mark above a note in the first system and '4' marks above notes in the fourth and fifth systems. The music is organized into measures, with some systems ending with a double bar line and repeat dots.



# Staccato Notes in the Same Bow

Each note detached, as in the martelé.

**Allegretto**

The musical score is written for violin in G major (one sharp) and 2/4 time. It consists of 12 staves of music. The first staff begins with a dynamic marking *f* and includes bowing directions *u* and *v*. A *segue* marking is present in the first staff. The music features various rhythmic patterns of staccato notes, including eighth and sixteenth notes, often beamed together. Some measures include a *4* above the staff, likely indicating a four-measure rest or a specific bowing technique. The score concludes with a final note marked with a *0*.

# ÉTUDE

## Staccato and Détaché

**Allegretto**

whole bow

The musical score is written for piano accompaniment in A major (one sharp) and 3/4 time. It consists of six systems of two staves each. The first system includes the tempo marking 'Allegretto' and the instruction 'whole bow'. The score features a variety of rhythmic patterns, including eighth-note runs, quarter-note chords, and dotted rhythms. Fingerings are indicated by numbers 0, 1, and 4. The piece concludes with a final cadence in the sixth system.

It happens very often that the pupil, when performing the "martelé," forces the tone and stiffens the right arm. The following exercises will help to overcome this tendency by affording a momentary respite in which the arm can be relaxed.

sustain the tone

1

From the middle to the point, without letting the bow run on towards the nut.

2

3

4



The following study may be practised in three different ways:.

- (1) Slowly, using the whole bow for each note.
- (2) Quicker, in the middle of the bow; all the notes detached, but sustained.
- (3) With the bowing as indicated, the eighth-notes detached at the point.



Use the whole bow on the eighth-note, but lightly and without accent.

**Lento**

1

In the middle: half-bcw, allowing as much bow for the eighth-note as for the quarter.

**Allegretto**

2

1<sup>st</sup> time □ 2<sup>nd</sup> time v

1<sup>st</sup> time

2<sup>nd</sup> time

The staccato note short and well marked. Use about one inch of bow for the eighth-note, the bow to come to an absolute stop after the quarter-note. At the nut lighten the pressure of the bow on the string.

**Moderato**

3

This page contains ten staves of violin practice music in G minor. The first five staves are in 3/4 time, and the last five are in 2/4 time. The exercises include:

- Staff 1: Quarter notes with slurs, including a 4-measure rest.
- Staff 2: Quarter notes with slurs, including a 4-measure rest.
- Staff 3: Quarter notes with slurs, including a 4-measure rest.
- Staff 4: Quarter notes with slurs, including a 4-measure rest.
- Staff 5: Quarter notes with slurs, including a 4-measure rest.
- Staff 6: Eighth notes with slurs, including a 4-measure rest.
- Staff 7: Eighth notes with slurs, including a 4-measure rest.
- Staff 8: Eighth notes with slurs, including a 4-measure rest and a 0-measure rest.
- Staff 9: Eighth notes with slurs, including a 4-measure rest and a 0-measure rest.
- Staff 10: Eighth notes with slurs, including a 4-measure rest.

# Étude

**Allegro moderato**

1

Musical score for Étude 1, measures 1-16. The piece is in 6/8 time, key of B-flat major, and marked **Allegro moderato**. It begins with a forte (*f*) dynamic. The notation consists of a single melodic line on a treble clef staff. The first measure is marked with a first ending bracket. The piece concludes with a double bar line and repeat dots.

**Allegro moderato**

2

Musical score for Étude 2, measures 1-16. The piece is in 2/4 time, key of B-flat major, and marked **Allegro moderato**. It begins with a forte (*f*) dynamic. The notation consists of a single melodic line on a treble clef staff. The first measure is marked with a first ending bracket. The piece concludes with a double bar line and repeat dots.

The first system consists of four staves of music. The key signature is G minor (one flat). The first staff contains a sequence of eighth notes with slurs. The second staff begins with a fourth finger fingering (4) above a group of notes. The third and fourth staves continue the melodic line with various slurs and articulations.

**Allegro**

The second system begins with a 3/8 time signature and the tempo marking 'Allegro'. It consists of nine staves of music. The first staff starts with a treble clef and a 3/8 time signature. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, often grouped with slurs. Fingering numbers (4 and 0) are placed above notes in several staves. The system concludes with a double bar line.



Violin exercise in 4/8 time, key of B-flat major. The exercise consists of eight staves of music. The first two staves feature eighth-note patterns with 'V' (violin) and 'U' (ulna) bowing directions. The remaining six staves focus on four-note slurs, with some measures including a '0' (open string) or a '4' (fourth finger) marking.

Till now we have made no mention of the shading of the tone, which requires of the pupil a certain amount of familiarity with the use of the bow. He should now practise the varying pressure and rate of motion of his bow in the crescendo and diminuendo from nut to point and from point to nut.

Violin exercise in 4/8 time, key of B-flat major, focusing on dynamic shading. It consists of four staves of music, each with a single note per measure. The notes are marked with dynamic symbols (*p* for piano, *f* for forte) and slurs indicating the direction of the crescendo or diminuendo.

Lento

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

Lento

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

Lento

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

### Various Exercises in Extension and on Intervals Difficult in Intonation

(Extension consists in reaching to a note lying outside of or beyond those normally found in the position in which the hand is playing, and is used only by the 4<sup>th</sup> and (less frequently) 1<sup>st</sup> fingers, the 4<sup>th</sup> finger reaching to notes above the normal position, the 1<sup>st</sup> to those below. The following exercises deal only with extensions for the 4<sup>th</sup> finger.)

Put all the fingers down at the same time.

Four staves of musical notation, each containing a sequence of six measures. The first staff includes fingering numbers (4, 3, 2, 1) and a '3' below the notes. The second staff has a sharp sign (#) at the beginning. The third and fourth staves have a flat sign (b) at the beginning. The notes are grouped in pairs with slurs, and some have accents.

Major and Harmonic Minor Scales

Ten staves of musical notation, each containing a sequence of six measures. The notation includes various slurs, accents, and fingering numbers (4, 1, 4, 4, 4, 4). The first staff has a '4' above the first measure. The second staff has a '4' above the first measure and a '1' above the second measure. The third staff has a '4' above the first measure. The fourth staff has a '4' above the first measure. The fifth staff has a '4' above the first measure. The sixth staff has a '4' above the first measure. The seventh staff has a '4' above the first measure. The eighth staff has a '4' above the first measure. The ninth staff has a '4' above the first measure. The tenth staff has a '4' above the first measure. The notes are grouped in pairs with slurs, and some have accents.

# MELODIE

Andante (Count 3 to a measure.)

The first system of music consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a 3/8 time signature. It begins with a piano (*p*) dynamic, followed by a mezzo-forte (*mf*) section, and ends with a piano (*p*) section. The lower staff is in bass clef with the same key signature and time signature, providing a harmonic accompaniment with sustained chords.

The second system continues the piece. The upper staff features a forte (*f*) dynamic section with various articulations, including slurs and accents. The lower staff continues the harmonic accompaniment with sustained chords.

The third system shows a dynamic shift from piano (*p*) to mezzo-forte (*mf*). The upper staff contains melodic lines with slurs and accents, while the lower staff provides the harmonic support.

The fourth system features a forte (*f*) dynamic section. The upper staff has melodic lines with slurs and accents, and the lower staff continues the harmonic accompaniment.

The fifth system begins with a piano (*p*) dynamic. The upper staff contains melodic lines with slurs and accents, and the lower staff provides the harmonic support.

The sixth system continues the piece with melodic lines in the upper staff and harmonic accompaniment in the lower staff. The notation includes slurs and accents throughout.

The musical score is written for violin and piano in G major (one sharp) and 2/4 time. It consists of six systems of music. The first system features a violin line with eighth-note patterns and a piano accompaniment of chords. Dynamics include *cresc.* and *f*. The second system includes markings for *ritard.*, *a tempo*, *dim.*, and *p a tempo*. The third system shows a violin line with eighth-note patterns and a piano accompaniment of chords. The fourth system features a violin line with eighth-note patterns and a piano accompaniment of chords. The fifth system includes markings for *mf* and *f*. The sixth system features a violin line with eighth-note patterns and a piano accompaniment of chords, ending with a double bar line.

## On the Study of Chords

(Preparing them by arpeggios comprising the same notes.)

### Broken Sixths

Keep the fingers down until the end of each measure.

The musical score consists of three exercises, each in G major (one sharp) and 2/4 time. Exercise 1 is marked with a '1' and includes a '4' above the fourth measure and a '0' above the eighth measure. Exercise 2 is marked with a '2'. Exercise 3 is marked with a '3'. Each exercise is presented on three staves: the first staff shows the arpeggiated broken sixths, the second staff shows the broken sixths with slurs, and the third staff shows the broken sixths with slurs and fingerings. Exercise 1 starts on the G string (E4, F#4, G4, A4, B4, C5). Exercise 2 starts on the A string (B3, C4, D4, E4, F#4, G4). Exercise 3 starts on the G string (E4, F#4, G4, A4, B4, C5).

This section contains six staves of musical notation for a violin exercise. The key signature is G major (one sharp) and the time signature is 2/4. The first staff begins with a treble clef and a key signature of one sharp. The second staff continues the melody. The third staff is marked with a '4' and a 2/4 time signature, indicating a change in the exercise's structure. The fourth and fifth staves continue the melodic line with various slurs and accents. The sixth staff concludes the exercise with a double bar line.

### Arpeggios

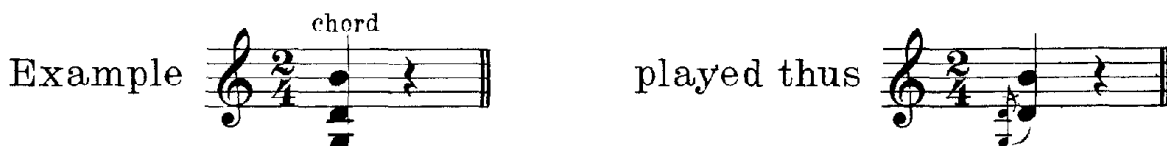
Change strings without accent or abrupt movement of the wrist.  
Keep the fingers down during the whole measure.

This section contains four staves of musical notation for an arpeggio exercise. The key signature is G major (one sharp) and the time signature is 2/4. Each staff shows a sequence of chords arpeggiated across the strings. The first staff starts with a treble clef and a key signature of one sharp. The second staff continues the sequence. The third and fourth staves complete the exercise, showing the arpeggiated chords moving across the strings.



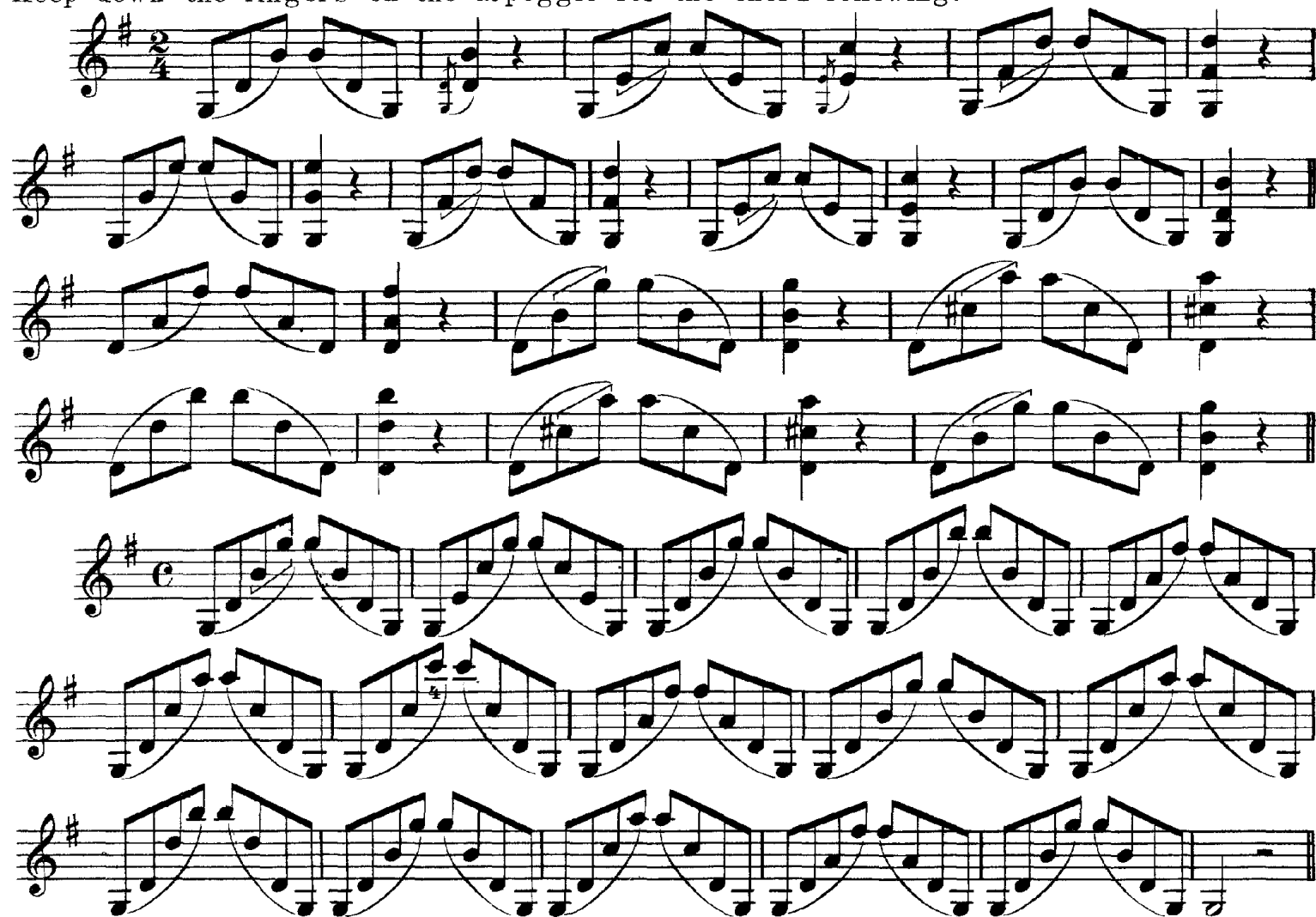


To execute a chord of three notes, first play the two lower ones together; then tilt the bow and play the two upper ones.



It is obvious that this division must be done so rapidly as to pass almost unnoticed. Later, one may even play the three notes simultaneously; but at the beginning this would be too difficult for the pupil.

Keep down the fingers on the arpeggio for the chord following.



Preparatory exercise to accustom the bow to grip with precision two pairs of strings in rapid succession.

staccato

### ÉTUDE

Review of the various arpeggios  
Moderato

Moderato

**Largamente**

**ÉTUDE**

Study in Accompaniment-form  
**Andante**

The musical score is divided into six systems, each with a violin part and piano accompaniment. The key signature is one sharp (F#) and the time signature is 4/4. The score includes various dynamics (f, p, pp), articulations (ritard., dim.), and performance instructions (a tempo, 2a tempo). Fingerings and bowings are indicated throughout.

**System 1:** Violin part starts with a forte (*f*) dynamic and a first finger (*f<sub>1</sub>*) marking. The piano accompaniment features a forte (*f*) dynamic and a first finger (*f*) marking. The system concludes with a piano (*p*) dynamic and a third finger (*3*) marking.

**System 2:** Violin part continues with a forte (*f*) dynamic. The piano accompaniment features a forte (*f*) dynamic and a second finger (*2*) marking. The system concludes with a piano (*p*) dynamic and a piano (*p<sub>0</sub>*) marking.

**System 3:** Violin part features a *diminuendo* marking. The piano accompaniment features a *diminuendo* marking. The system concludes with a piano (*p*) dynamic and a *ritard.* marking.

**System 4:** Violin part starts with a piano (*p*) dynamic and a *a tempo* marking. The piano accompaniment features a piano (*p*) dynamic and a *2a tempo* marking. The system concludes with a piano (*p*) dynamic and a *ritard.* marking.

**System 5:** Violin part continues with a piano (*p*) dynamic. The piano accompaniment features a piano (*p*) dynamic and a *dim.* marking. The system concludes with a piano (*p*) dynamic and a *ritard.* marking.

**System 6:** Violin part starts with a piano (*p*) dynamic and a *ritard.* marking. The piano accompaniment features a piano (*p*) dynamic and a *ritard.* marking. The system concludes with a piano (*p*) dynamic and a *ritard.* marking.

## The Saltato

The Saltato, or light staccato on one spot, is derived from the Springing Bow.



This bowing must be executed only with the wrist, at the lower third of the bow; lifting the stick as for the springing bow, keeping on the same spot without running on towards the nut.

In order to keep the bow in the same place, the pupil is obliged to make almost the same movement of the wrist as is required for executing the springing bow; the only difference being that, on the down-stroke, the bow is lifted from the string. In the following exercise the quarter-note begins near the nut and uses about a third of the bow. This makes it necessary, after the last note of each measure (played with the up-stroke), to let the up-stroke continue after the bow has left the string, so as to attain the proper starting-point for beginning the quarter-note.

1 

2 

## THE SPRINGING BOW

The part of the bow to be used for the springing bow is of great importance, as it is not sufficient for the pupil to execute this bowing from the wrist, but also necessary that the bow should rebound of its own accord. Whereas, in a slow tempo, such as the eighth-note in an Allegretto, the bow easily rebounds at the lower third, for the triplet-eighth in the same tempo you must let it descend a little towards the middle, and for the sixteenth, quite to the middle. It remains for the pupil to find the place at which he can most easily execute this bowing.

Lightly, lifting the stick from the string.

*segue*

*mf*

Advance the bow a little towards the middle.

**Allegretto**

At the middle

**Allegretto**

Violin study score for "At the middle" in G major, 2/4 time, Allegretto tempo. The score consists of eight staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. The music is a continuous eighth-note pattern. The eighth staff ends with a double bar line and a final whole note G4.

### Study on the Springing Bow

Lower third of bow.

**Allegretto**

Violin study score for "Study on the Springing Bow" in G major, 6/8 time, Allegretto tempo. The score consists of three staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 6/8 time signature. The music is a continuous eighth-note pattern. The third staff ends with a double bar line and a final whole note G4.

Violin sheet music for Part 1, page 63. The page contains 12 staves of music in G major. The first staff has four '4' markings above it. The second staff has 'b' markings above it. The third staff has a '4' marking above it. The fourth staff has 'b' markings above it. The fifth staff has '4' and '0' markings above it. The sixth staff has 'b' markings above it. The seventh staff has 'b' markings above it. The eighth staff has 'b' markings above it. The ninth staff has 'b' markings above it. The tenth staff has 'b' markings above it. The eleventh staff has 'b' markings above it. The twelfth staff has 'b' markings above it. The music consists of eighth and sixteenth notes, often beamed together, with various accidentals and fingering indications.



# Study on the Springing Bow

At the middle.

**Allegretto**

The score is written for violin in G major (one sharp) and 2/4 time. It begins with a dynamic marking of *mf*. The piece consists of ten staves of music. The first staff starts with a '2' above the treble clef. The music is characterized by a rhythmic pattern of eighth notes, often beamed in groups of four. There are several measures with a '4' above the staff, indicating a four-measure rest or a specific bowing technique. Some measures also feature a '0' above the staff, likely indicating a natural or breath mark. The piece concludes with a final measure containing a fermata.