A

MODERN SCHOOL

for the

VIOLIN

by

AUGUST WILHELMJ

and

JAMES BROWN.

IN TWELVE BOOKS.

BOOK 1A.

(FIRST BOOK OF TECHNICAL PRACTICE.)

PRICE
TWO SHILLINGS
NET.

LONDON
Novello & Co., Ltd.

MADE IN ENGLAND.

A MODERN SCHOOL

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IN SIX BOOKS.

BOOK I.

(CONTAINING BOOK 1A TECHNICAL PRACTICE, AND BOOK 1B STUDIES.)

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LONDON: NOVELLO AND COMPANY, LIMITED.

NEW YORK: THE H. W. GRAY CO., SOLE AGENTS FOR THE U.S.A.

GENERAL PREFACE.

THE purpose of this Work is to provide, in one systematic and comprehensive scheme, all that is necessary for the acquirement of the Art of Modern Violin Playing.

"A Modern School for the Violin" consists of Six Books devoted to daily *Technical Practice*, Six Books of *Studies* for Violin alone, and a large number of *Pieces* with Pianoforte Accompaniment, the Violin parts being specially edited for the purposes of teaching.

SECTION A.—TECHNICAL PRACTICE. IN SIX BOOKS.

The foundation of "A Modern School for the Violin" is laid by means of a series of Six Books dealing exclusively with the important subject of DAILY TECHNICAL PRACTICE. The First Book of *Technical Practice* (Book 1A) is limited to the 1st Position; the Second Book (2A) to the 1st, 2nd, and 3rd Positions; the Third Book (3A) to the first five Positions; and so on. Bowings and other technical devices are introduced in a similarly progressive manner throughout. Each book of *Technical Practice* is divided into "Lessons" (or Chapters), and each Lesson contains a number of *short repeating Exercises* on some definite point of Violin Technique—as Fingering, Bowing, &c., with the needful explanations. Included in each Book will be found a complete set of Scales and Arpeggi, arranged according to the particular stage of advancement reached.

Taken as a whole, this Section is intended to facilitate, and to insist on, a *thorough*, *steady*, and *continuous* progress in the *mastery of the Instrument*, this being the only possible means of preparing the groundwork for artistic achievement with all its lasting delights.

SECTION B.—STUDIES. IN SIX BOOKS.

Section B is formed of a series of original and selected *Studies*, in Six Books. Each Book of *Studies* (Section B) is carefully co-ordinated, in respect of difficulty and range of subject, with the correspondingly numbered Book of *Technical Practice* (Section A). Thus the First Book of *Studies* (1B) is written in the 1st Position; the Second Book (2B) in the 1st, 2nd, and 3rd Positions; the Third Book (3B) in all Positions up to and including the 5th; and so on. It should further be explained that the two Sections are designed to complement one another, and that the "School" must be practised, not in single Books of *Technical Practice* and *Studies* alternately, but in pairs. Thus, Books 1A and 1B are to be taken concurrently, then Books 2A and 2B, 3A and 3B, and so on.

PIECES.

In completion of the scheme of "A Modern School" a number of *Pieces* are published, in a form designed to fulfil the requirements of Violin Teachers and Students. In each number the Violin part is furnished with complete Fingerings and Bowings, besides remarks as to the methods of rendering, &c.

AUGUST WILHELMJ.
JAMES BROWN.

BOOK 1A.

(FIRST BOOK OF TECHNICAL PRACTICE.)

INTRODUCTION.

ALL true educational work is guided by two cardinal principles—"To teach one thing at a time" and "To present the simple before the complex." It is upon these principles that the Technical Exercises contained in this section are founded. Each point of technique, from the very beginning, is isolated, and treated, as it arises, in its natural and progressive order of difficulty. The Exercises are intended to form (of course under the supervision of a competent teacher) sufficient material for daily Preparatory Practice.

Some knowledge of the Rudiments of Musical Notation is presupposed in the learner. Moreover, a well-constructed and, not less important, a *well-fitted* Violin, and a strong and elastic Bow, with sufficient hair, are indispensable.* The use of both chin-rest and pad is recommended.

A good position, and the correct manner of holding the Violin and Bow can only be acquired under the personal instruction of a master; but in order to assist the memory of pupils when practising alone, a short summary of essential rules is here given.

POSITION.

(1) An erect attitude is necessary.

(2) The head should slightly incline to the left.

(3) The weight of the body rests on the Left foot, while the Right is advanced a little.

(4) The violin must be firmly held between the left collar-bone and the chin, with some assistance from the shoulder. The *chin* should be placed on the chin-rest.

(5) The violin must be held up so that the line formed by the strings from the bridge to the nut is horizontal.

(6) The violin should be tilted sideways at about 20 or 30 degrees, to allow horizontal bowing on the G string.

BOWING.

(1) The thumb of the bow-hand should be bent.

(2) The ball of the thumb must *never become rigid*, but must always remain in a soft and yielding condition.

(3) The elbow should remain low, and generally touching the body.

(4) All projection of the right-hand knuckles should be avoided, and the fingers should be close together, each touching its neighbour.

(5) The thumb must never pass through the nut or under the stick, but should be placed (*without pressure*) with its end against the stick, touching the nut, and opposite to the second finger.

(6) The wrist must always remain loose. Any stiffening of the wrist or of the thumb is fatal to good bowing.

(7) "Gripping the bow," that is, squeezing the bow between the thumb and first or second finger, must absolutely be avoided.

---

* Pupils whose arms are short should be provided with a short bow. (See Rule 8 under "Bowing.")

(8) The course of the bow must be straight, and parallel to the bridge. If, unfortunately, the bow be too long, it must not be drawn to the end, but only to a point which allows this rule to be observed without constraint. Practice before a looking-glass is useful.

(9) Whenever pressure on the bow-stick is needed, it is to be applied by the second joint of the forefinger, or rather by the hook (so to speak) which is formed between the first and second joint. Such pressure must always tend to move the stick directly towards the hair. The stick, *as a rule*, should be tilted slightly away from the bridge.

(10) At the end of the push-stroke (*i.e.*, when the nut is nearest to the string) the wrist should not be lifted high, so as to hide the face; in fact, the upward passage of the wrist should properly cease somewhat before the end of the stroke.

THE LEFT HAND.

(1) The thumb must remain loose, and all squeezing of the neck of the Violin between it and the first finger should be carefully avoided. The left thumb should not be appreciably bent.

(2) The third and fourth fingers are to be brought round until they are over the finger-board. All the fingers must then be bent, so that the ends (not the nails or the sides) fall naturally and vertically on to the strings.

(3) The little finger must always be held over the string.

(4) The left wrist (like the right) is always to be held in a loose condition, and must on no account be allowed to become rigid.

It would be difficult to over-estimate the importance of the above rules.

Having learnt to draw the bow completely up and down without deviating from a straight line, the pupil should proceed to the lesson given on page 1. Each exercise is first to be played slowly and with great care, and afterwards repeated many times, before passing on to the next. Frequent recapitulation of former work is recommended.

A stated period of not less than half-an-hour should daily be set apart for *technical practice*, as a preparation for the more musical work contained in the Studies and Pieces. In order, however, that the full value of such practice may be realized, it is necessary to warn students that a merely mechanical repetition of exercises will never produce good results, even of the technical kind. It cannot be too strongly urged upon pupils that a constant supervision by the intelligence, supplemented by the utmost freshness and vigour of the will, is indispensable to ultimate success.

AUGUST WILHELMJ.
JAMES BROWN.

BOOK I.A

(FIRST BOOK OF TECHNICAL PRACTICE.)

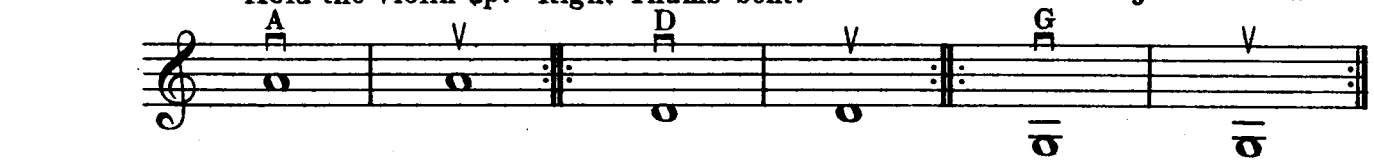
⊓ = Pull (Down-bow.)
V = Push (Up-bow.)

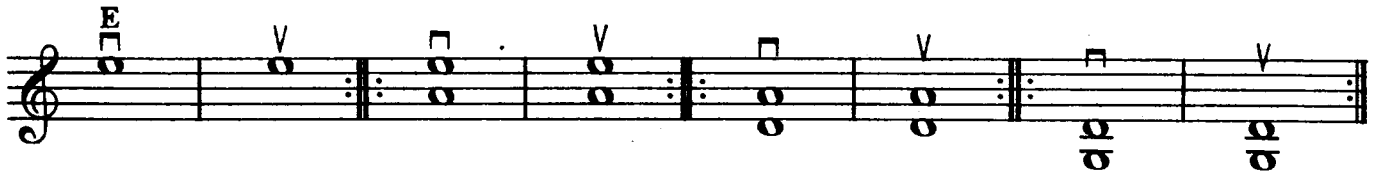
I. Open Strings.

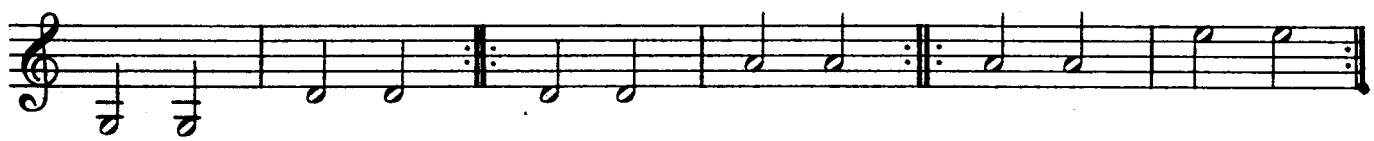
August Wilhelmj
and
James Brown.

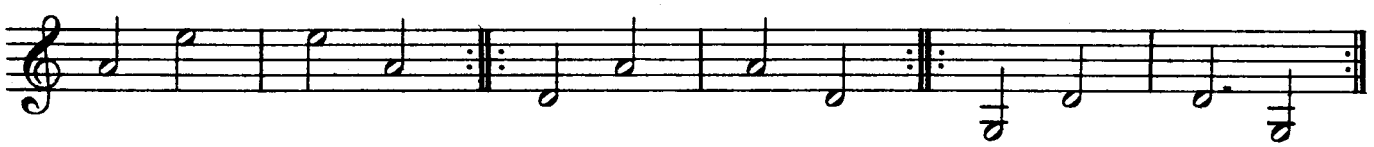
Slowly. (Lento.)

Hold the Violin up. Right Thumb bent.

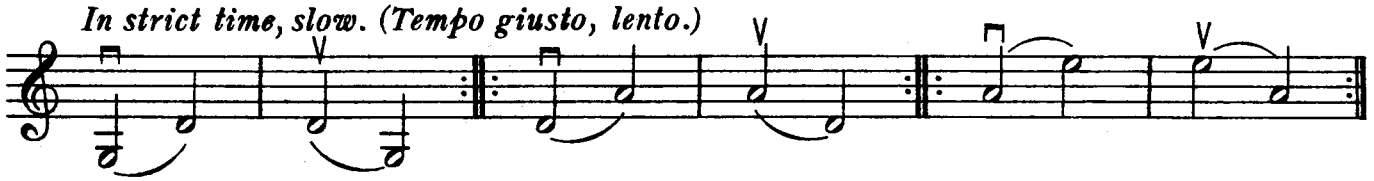




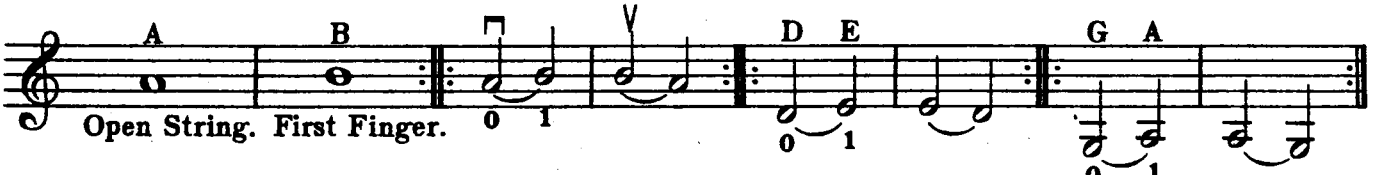


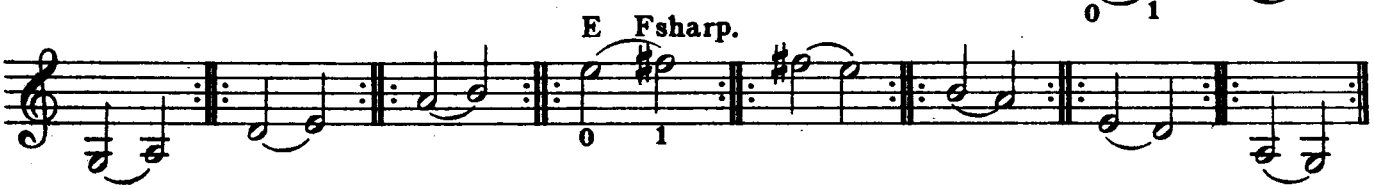


In strict time, slow. (Tempo giusto, lento.)

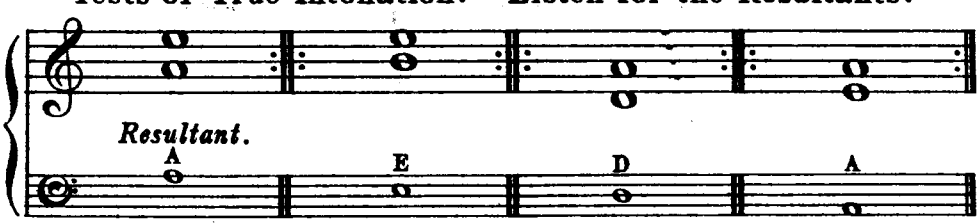


II. First Finger.

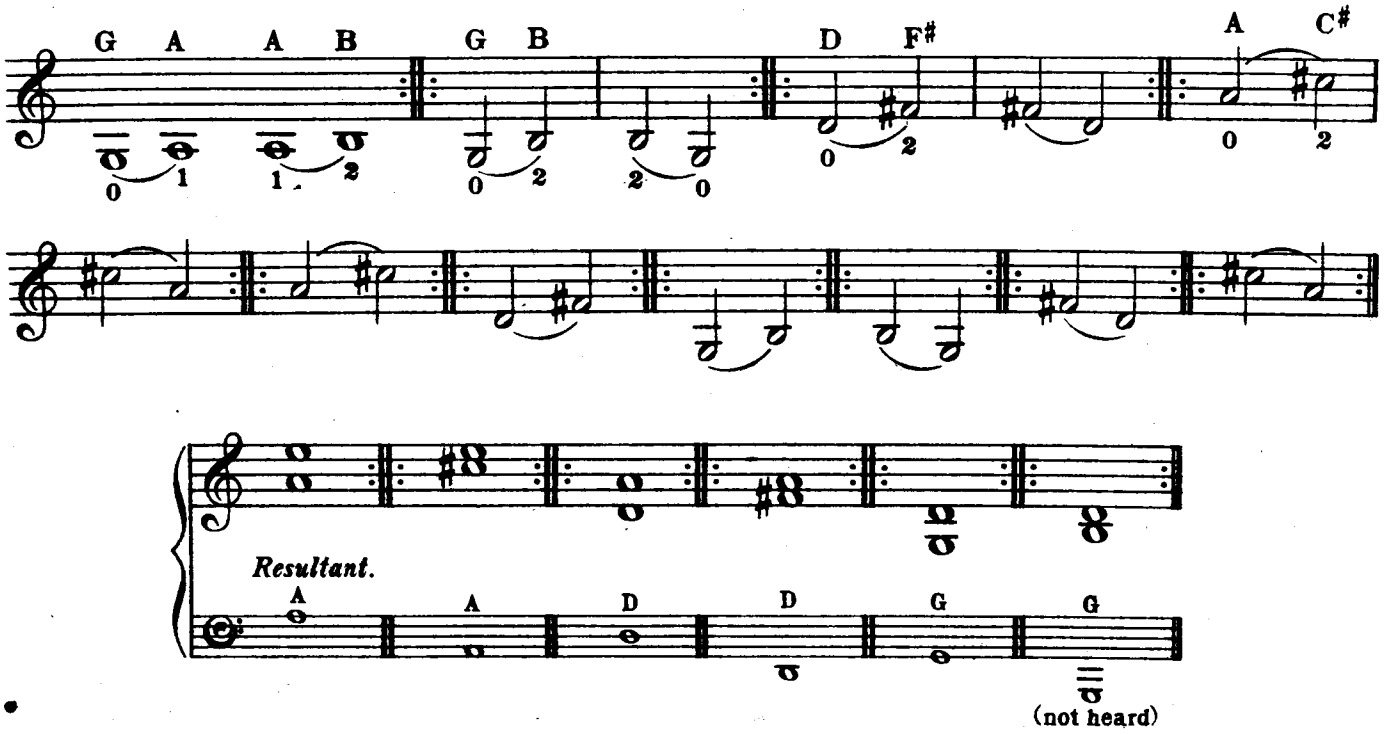


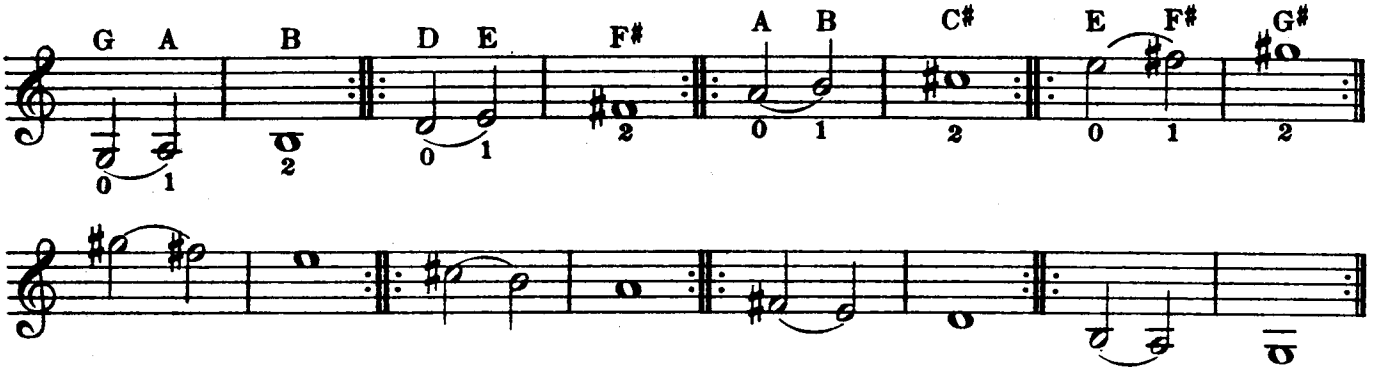


Tests of True Intonation. Listen for the Resultants.

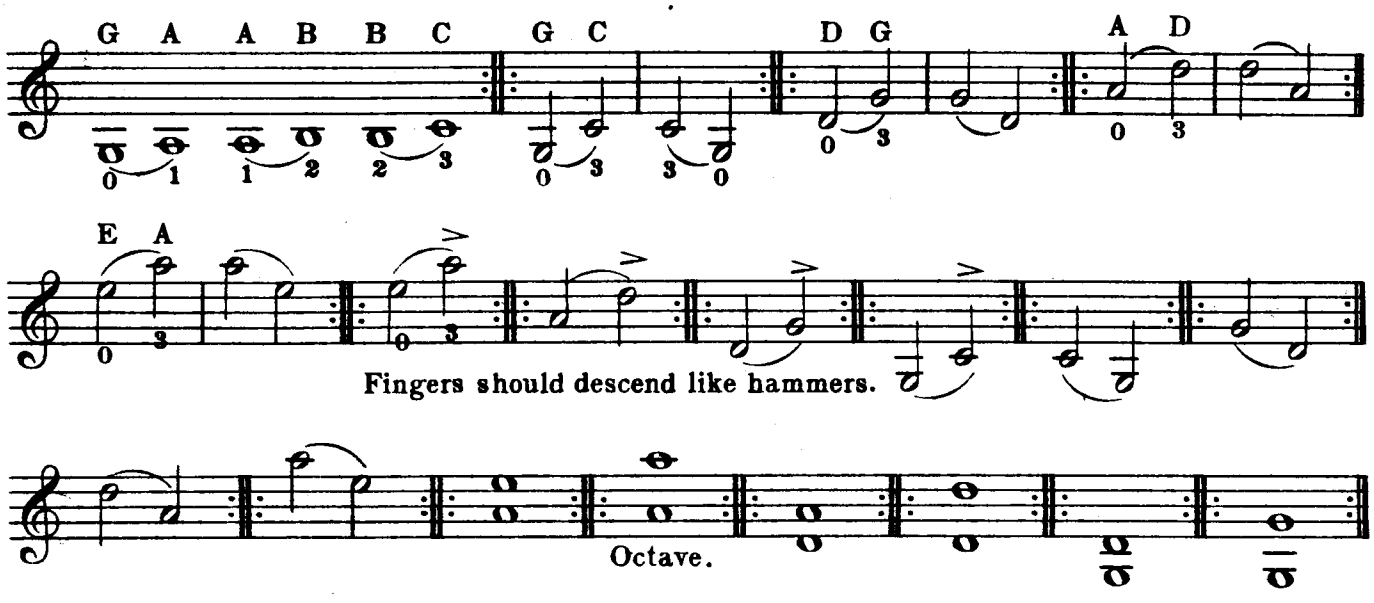


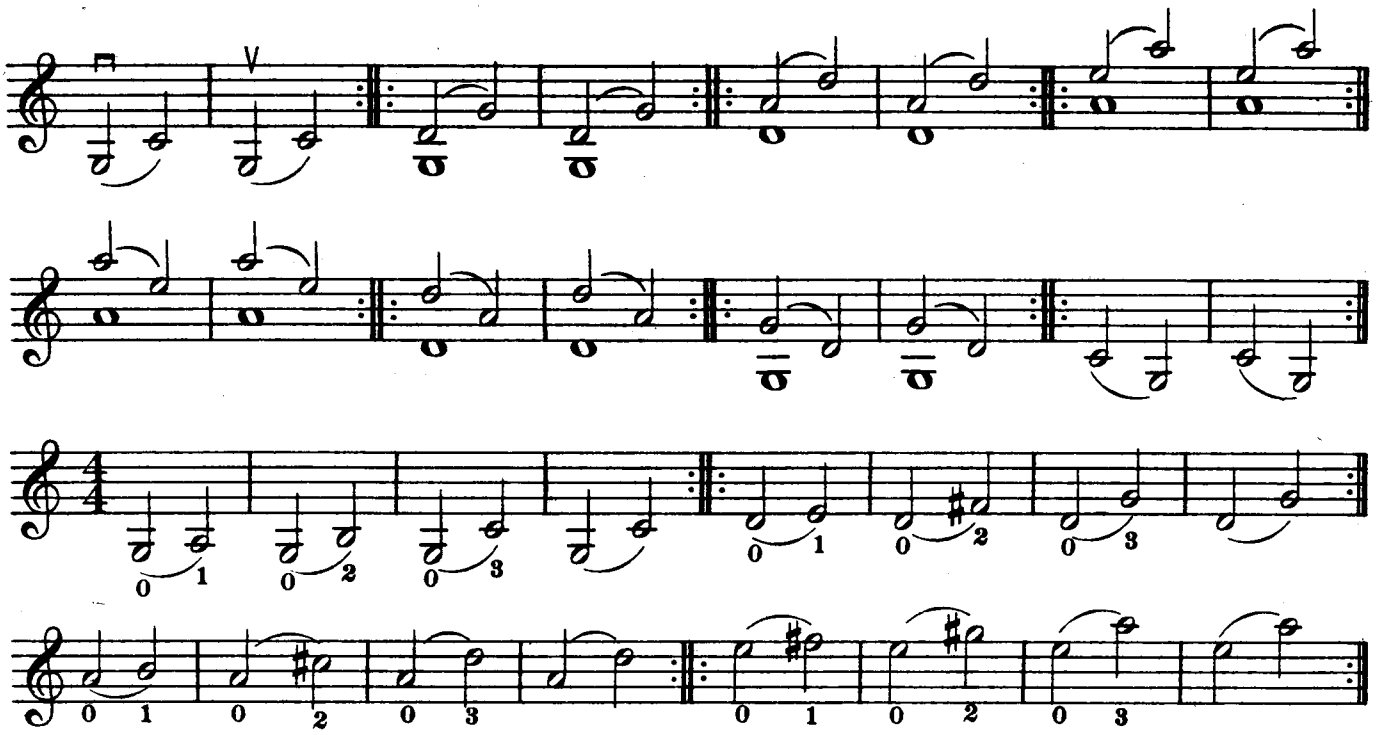
III. Second Finger.



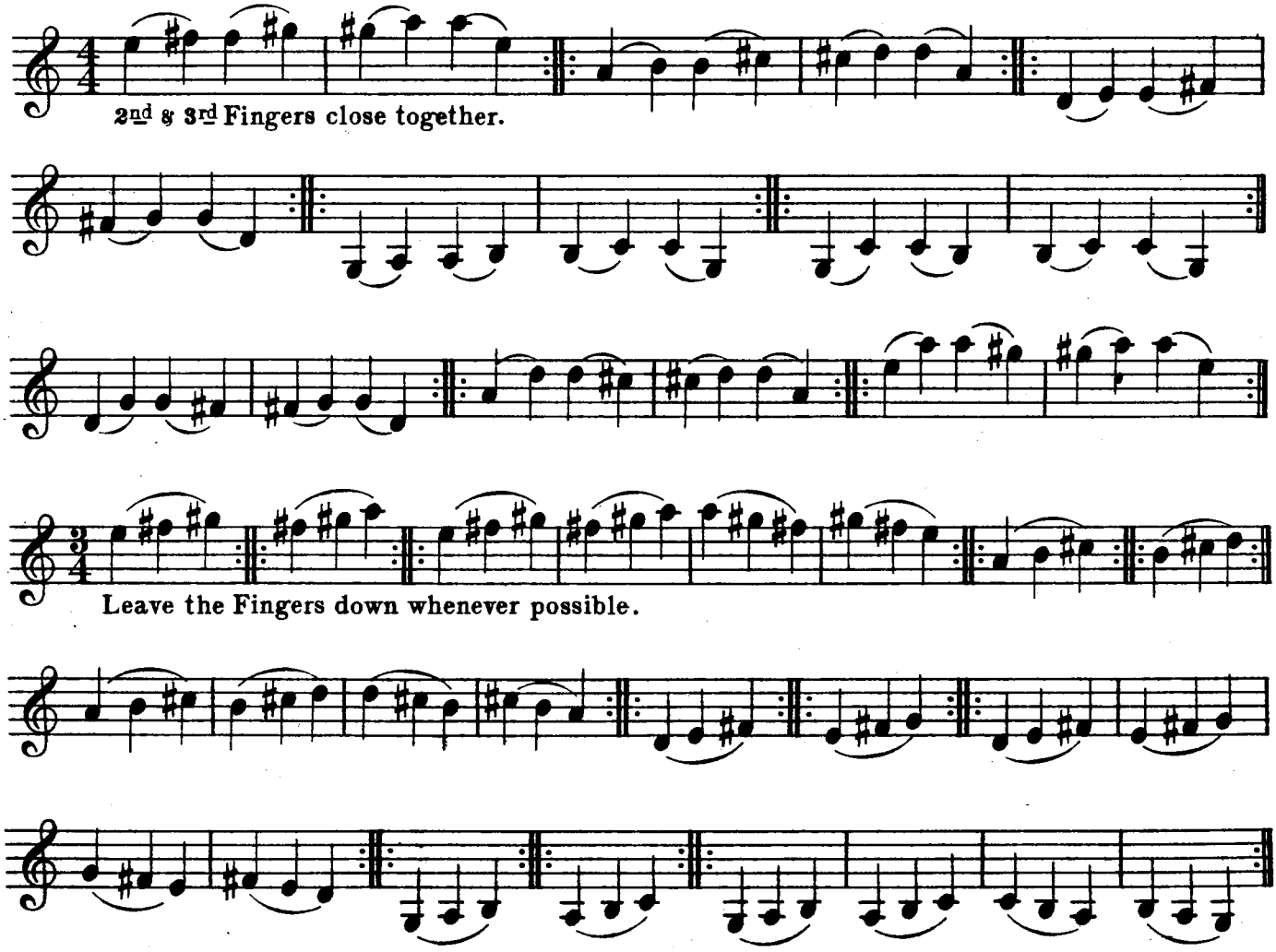


IV. Third Finger.

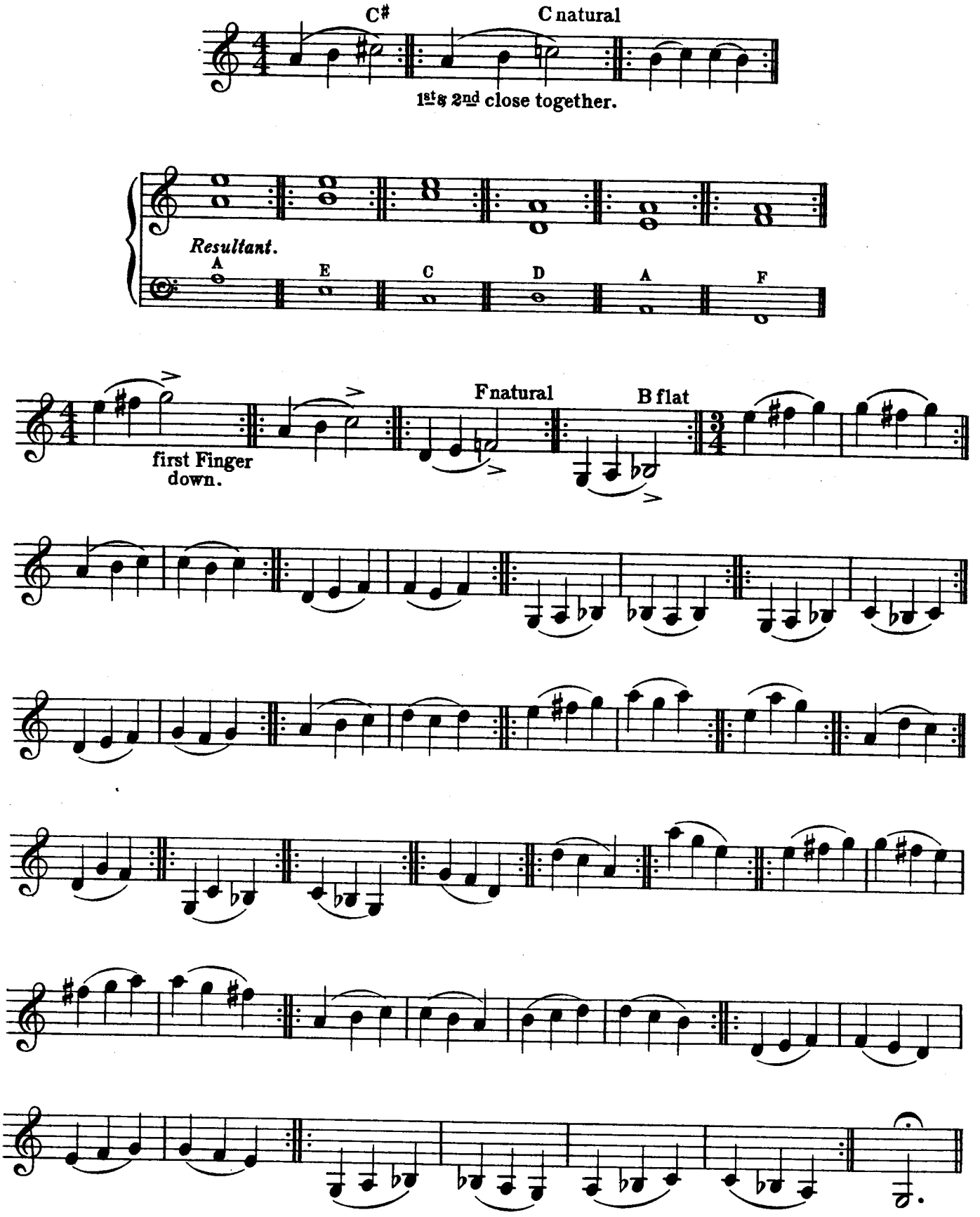




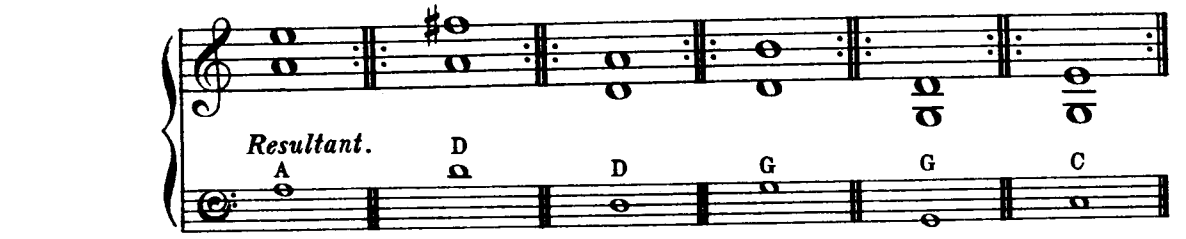
V. Tones and Semitones.

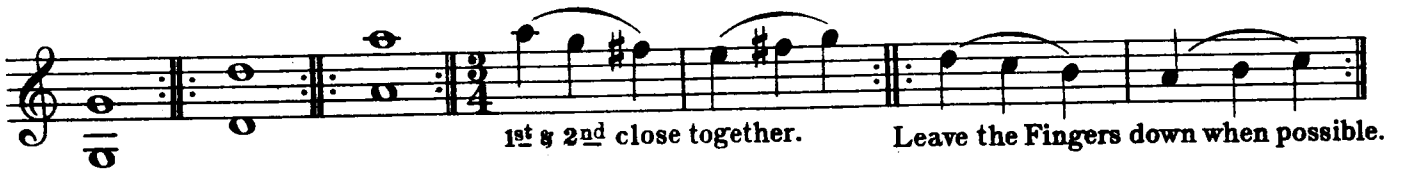


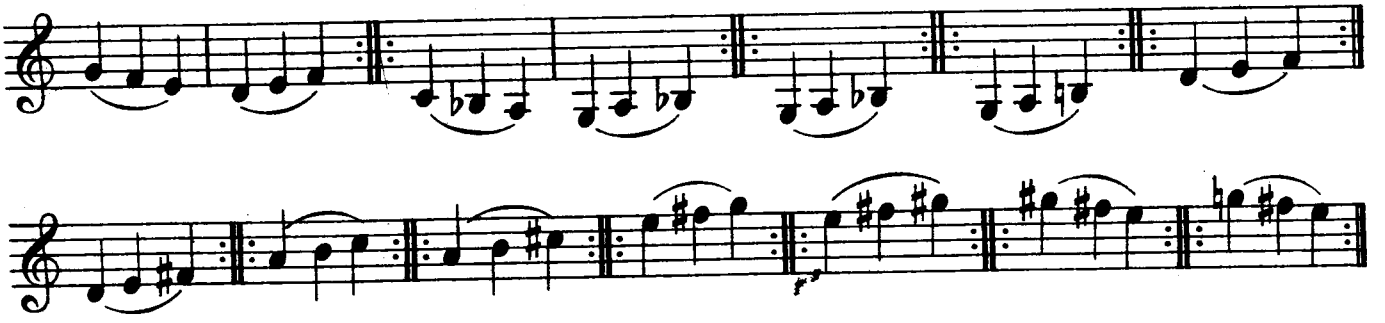
VI. Another placing of Second Finger.

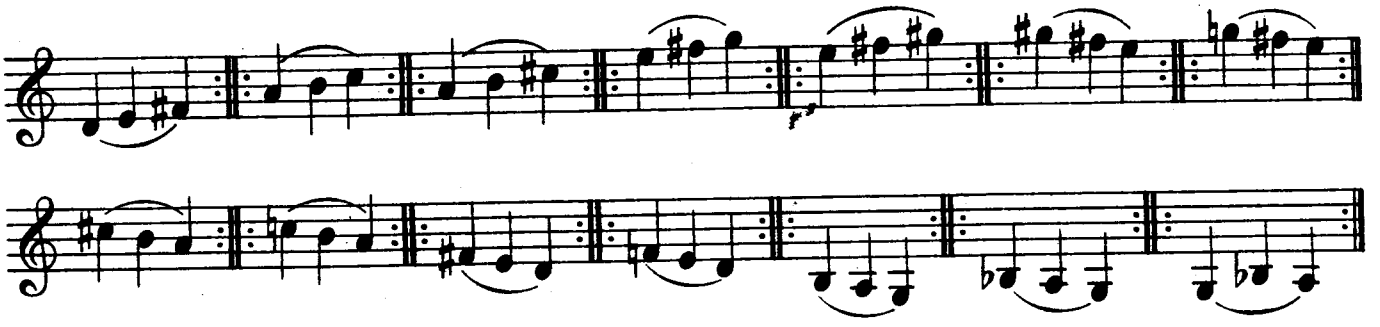


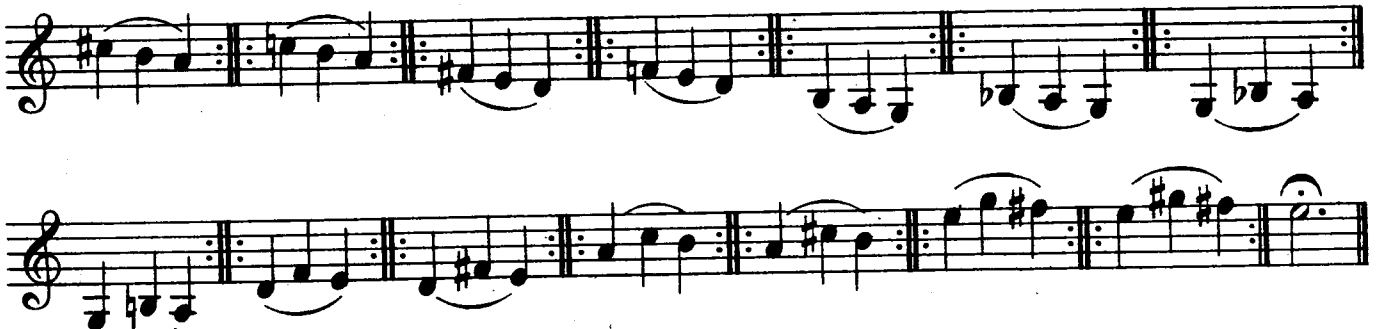
VII. The placing of Second Finger varied.

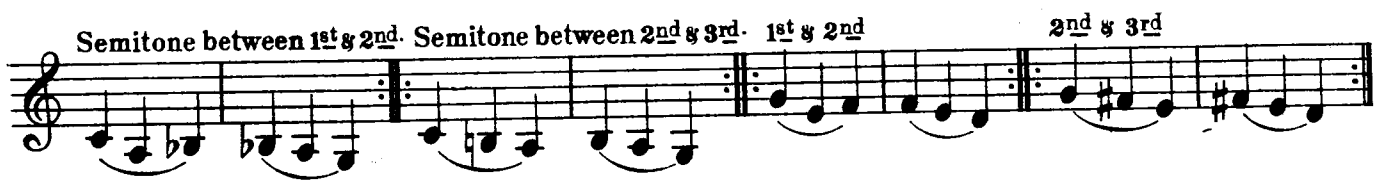


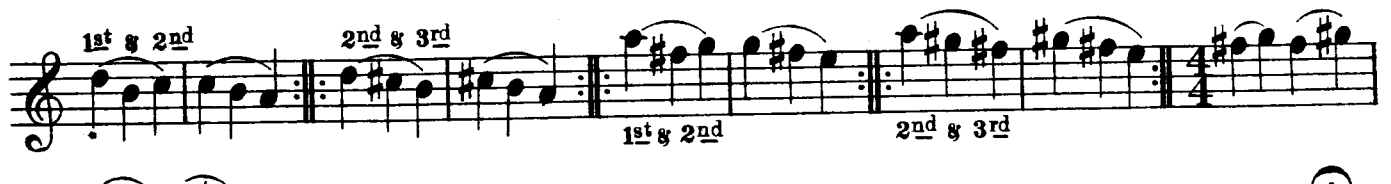












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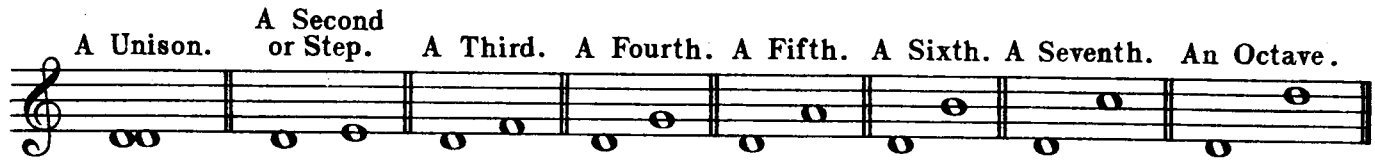
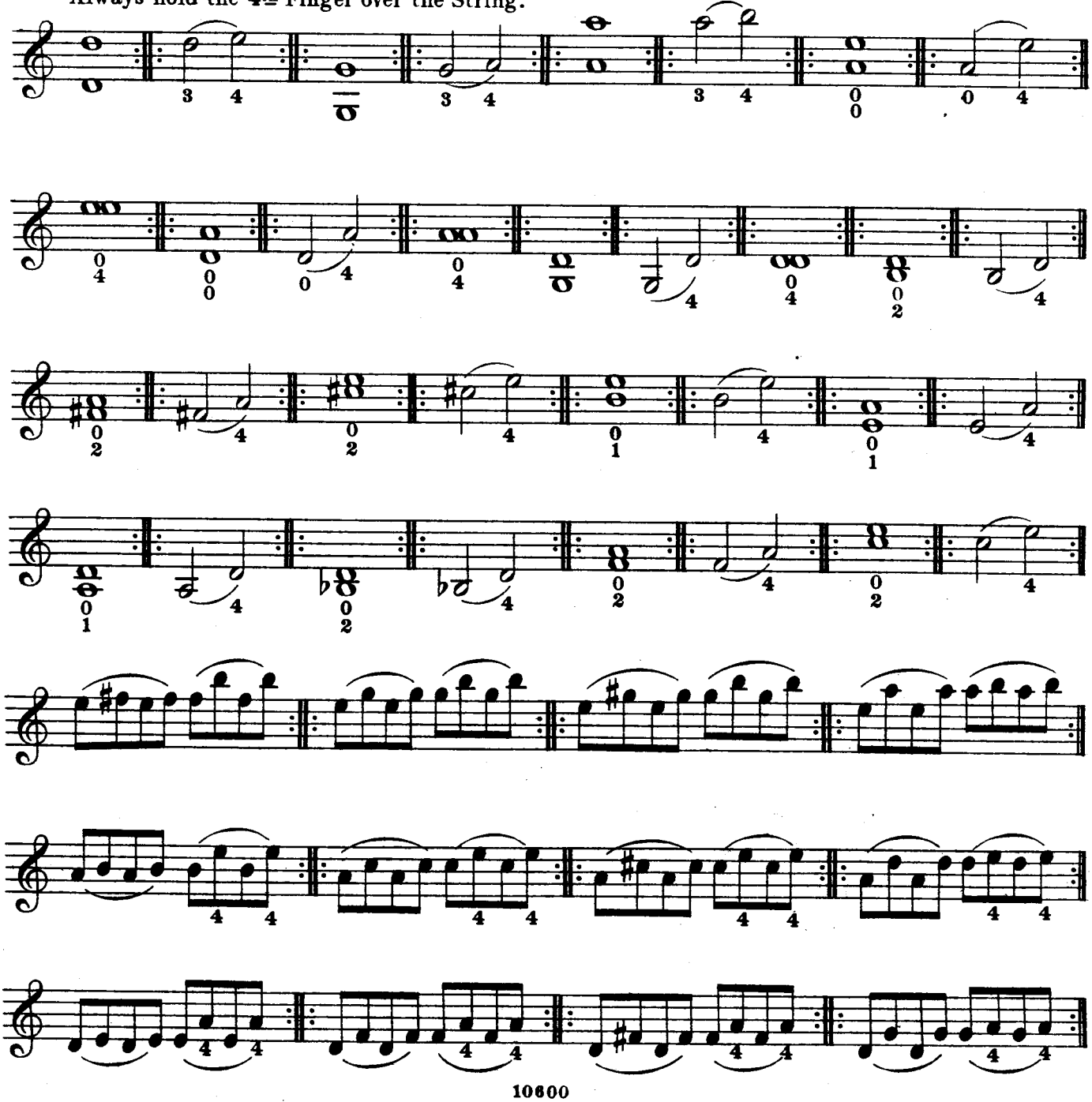
Learn the following INTERVALS:—



Name all the Intervals in Lessons VI and VII.

VIII. Fourth Finger.

Always hold the 4th Finger over the String.



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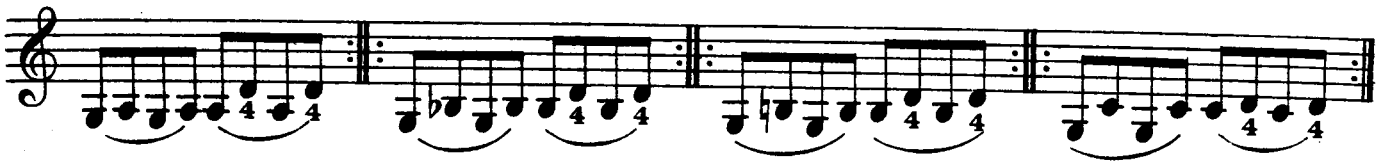
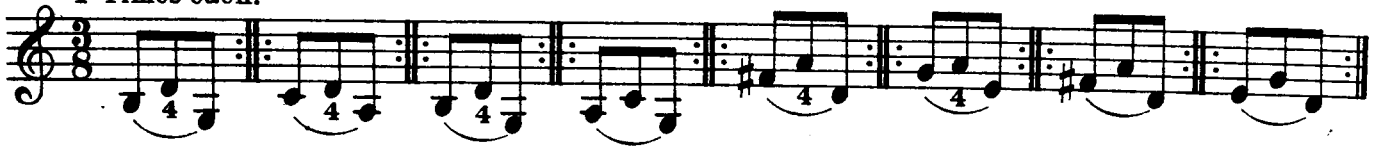
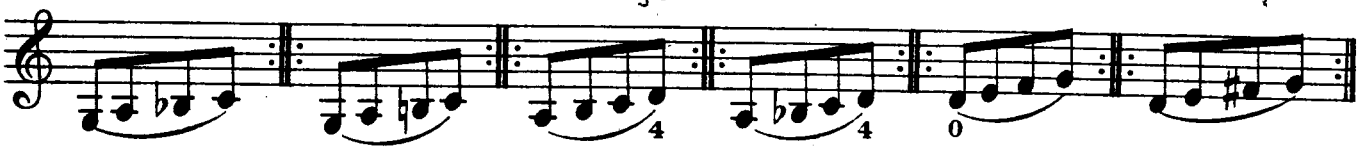


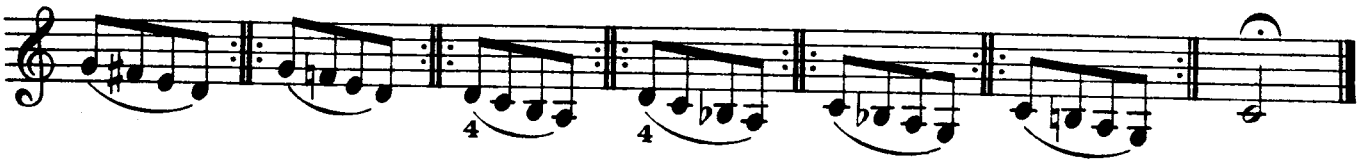
4 Times each.



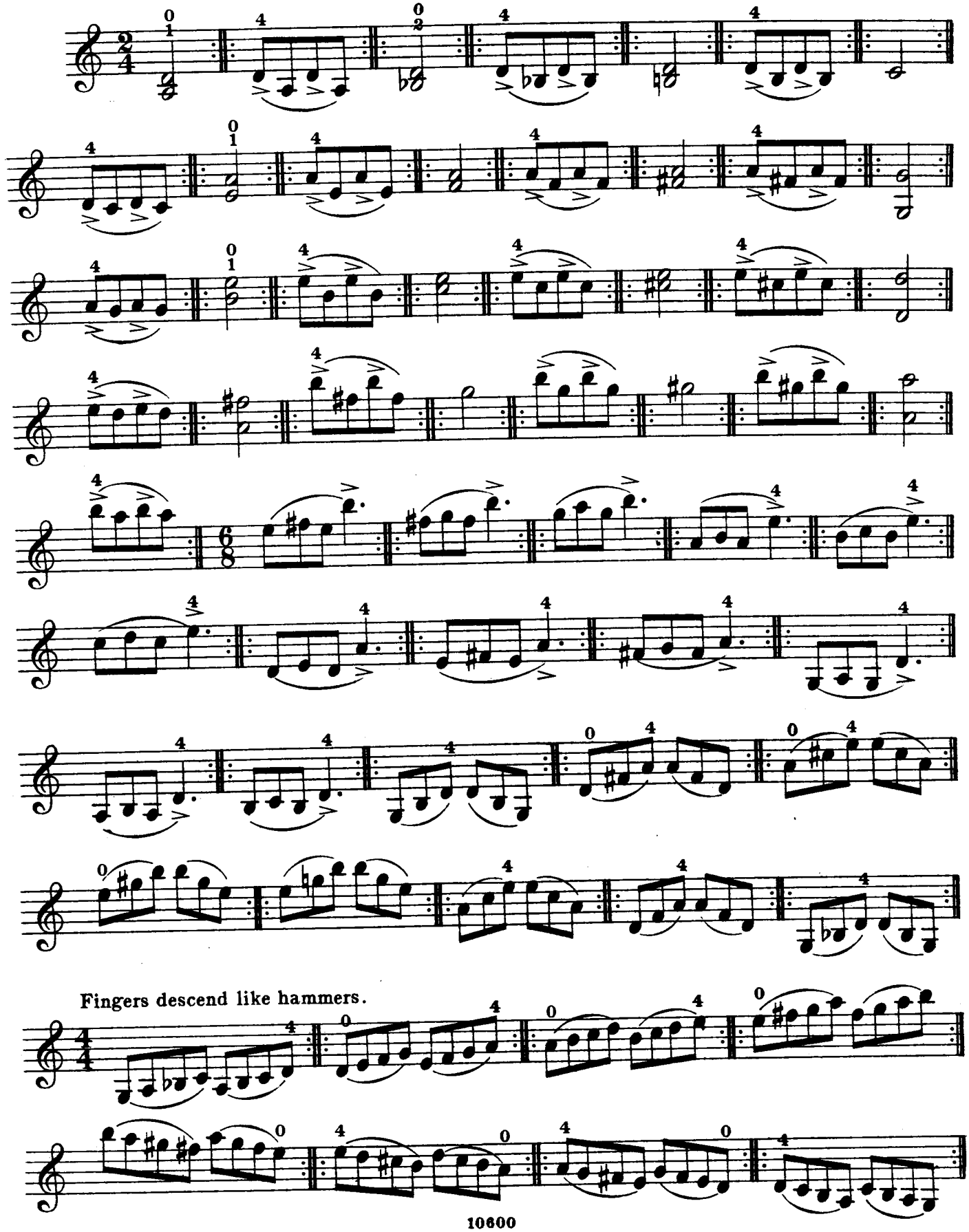
For Downward Scales Prepare Fingering 4.3.2.1

Introduction to Scale Practice.





IX. Firmness of Fingering.



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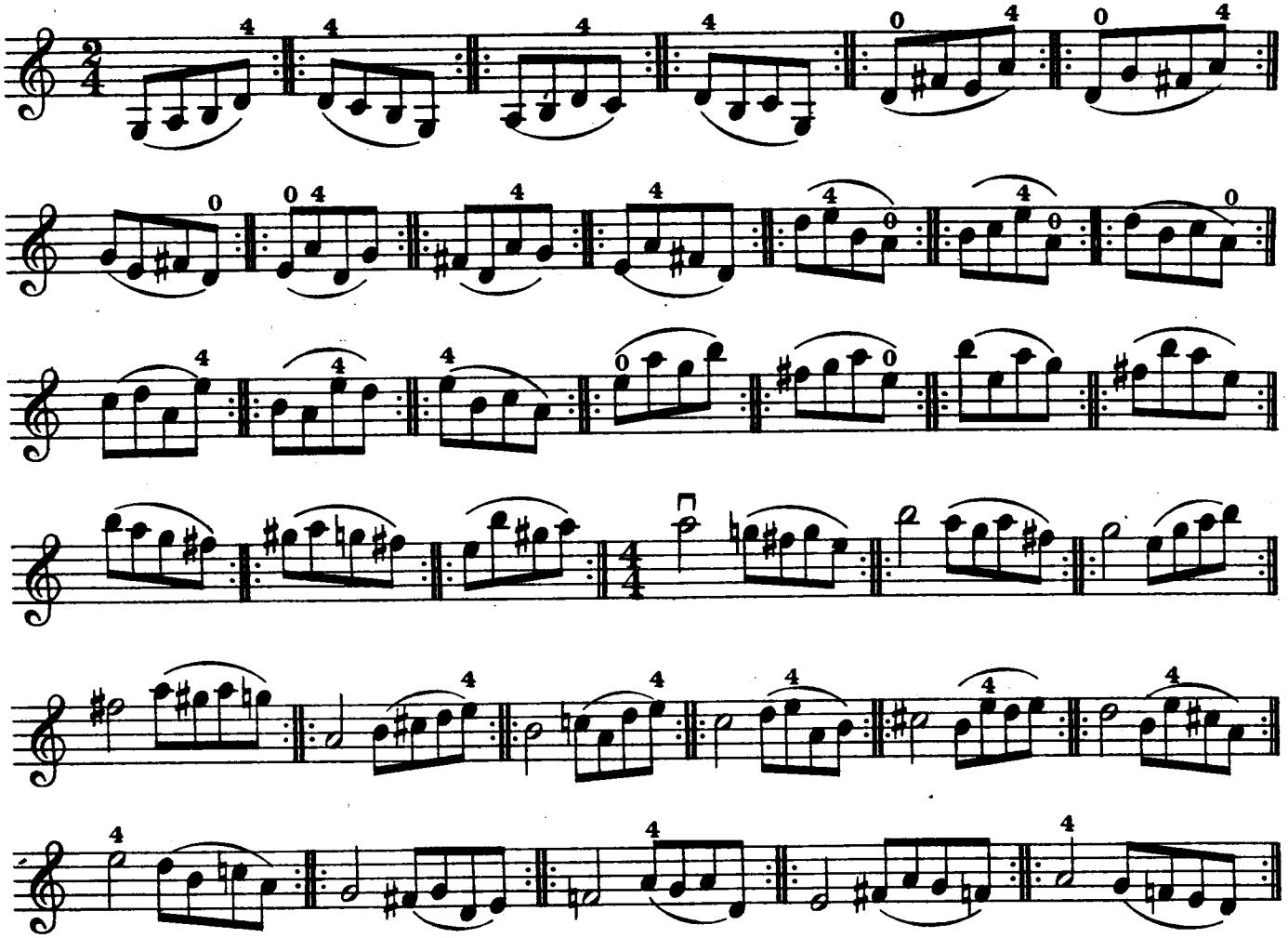
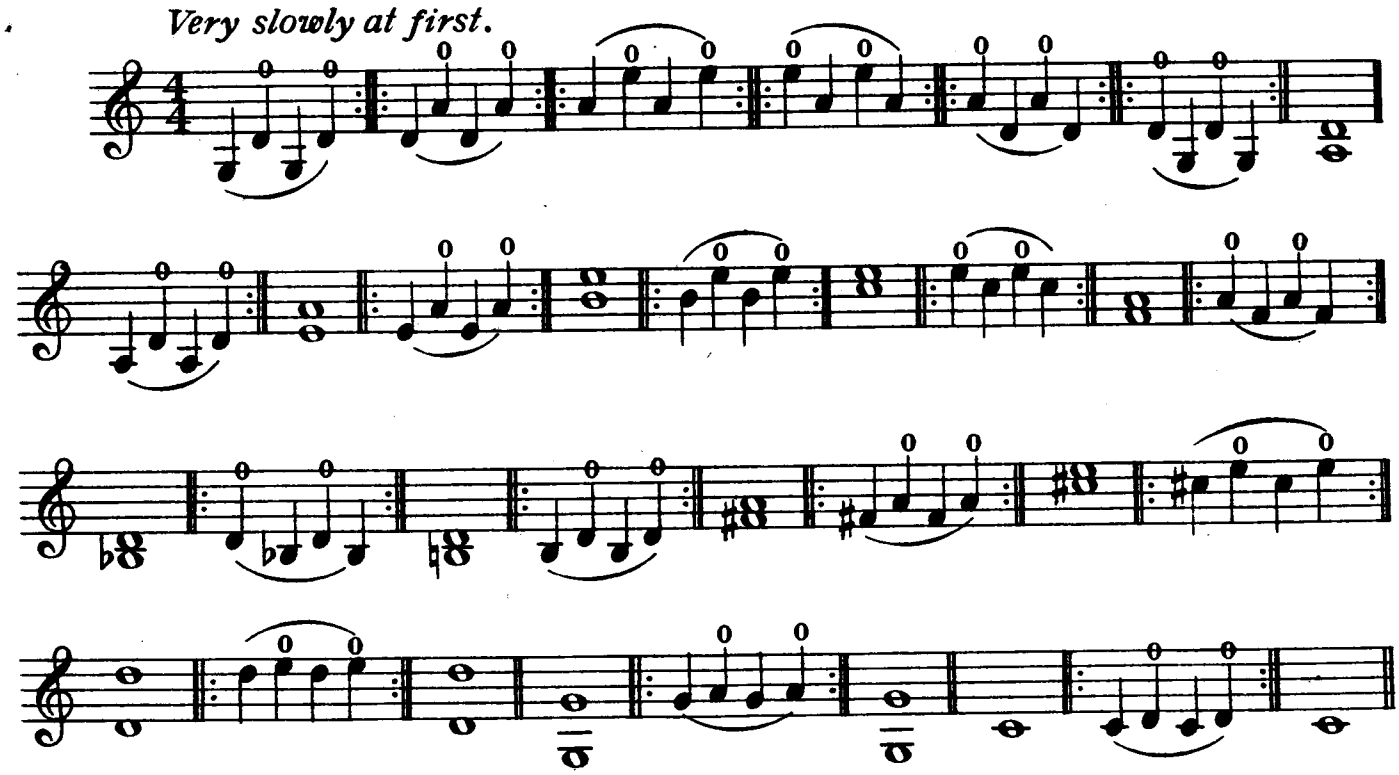
Dances from Denmark (Novello) Mod. Sch. f. V.

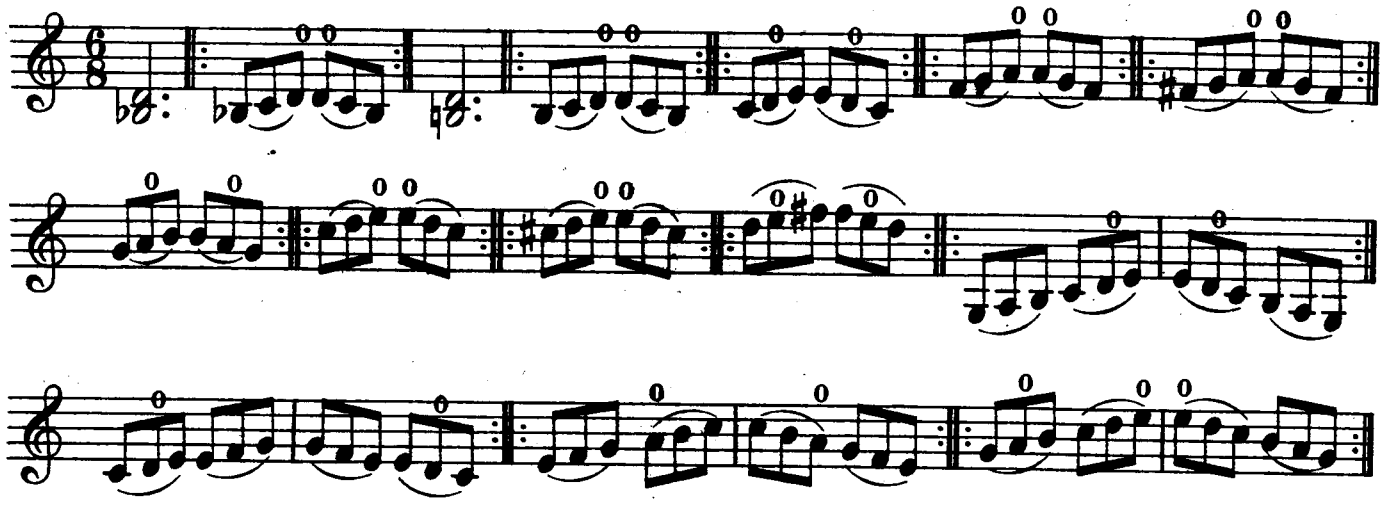


X. Bowing across the Strings.

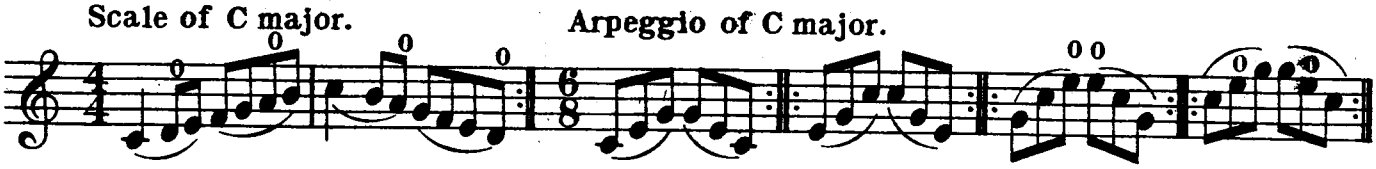
Very slowly at first.



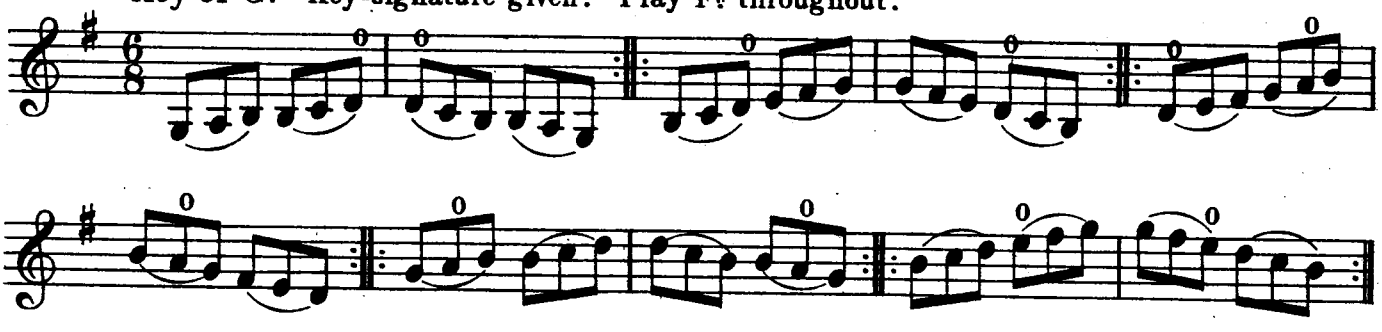
Scale Exercises. Leave the Fingers down when possible.



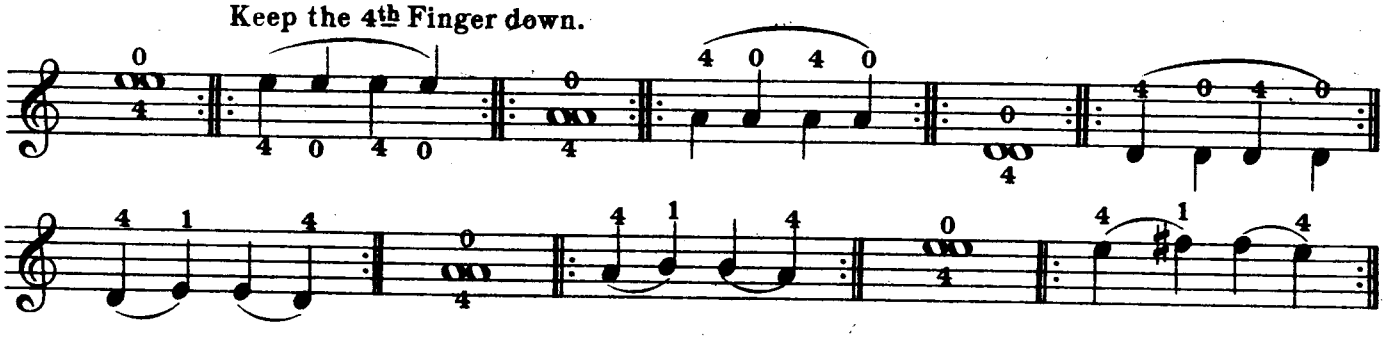
Scale of C major. Arpeggio of C major.



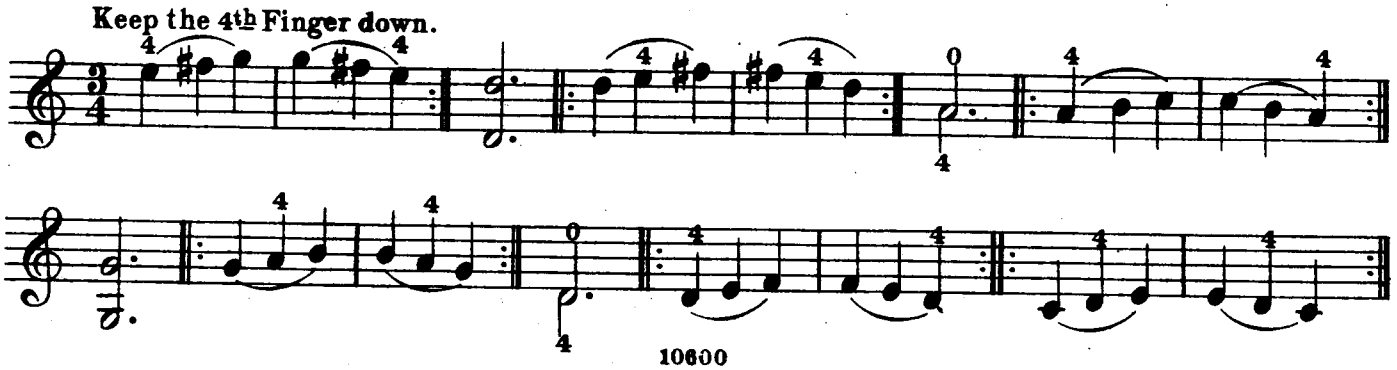
Key of G. Key-signature given. Play F♯ throughout.



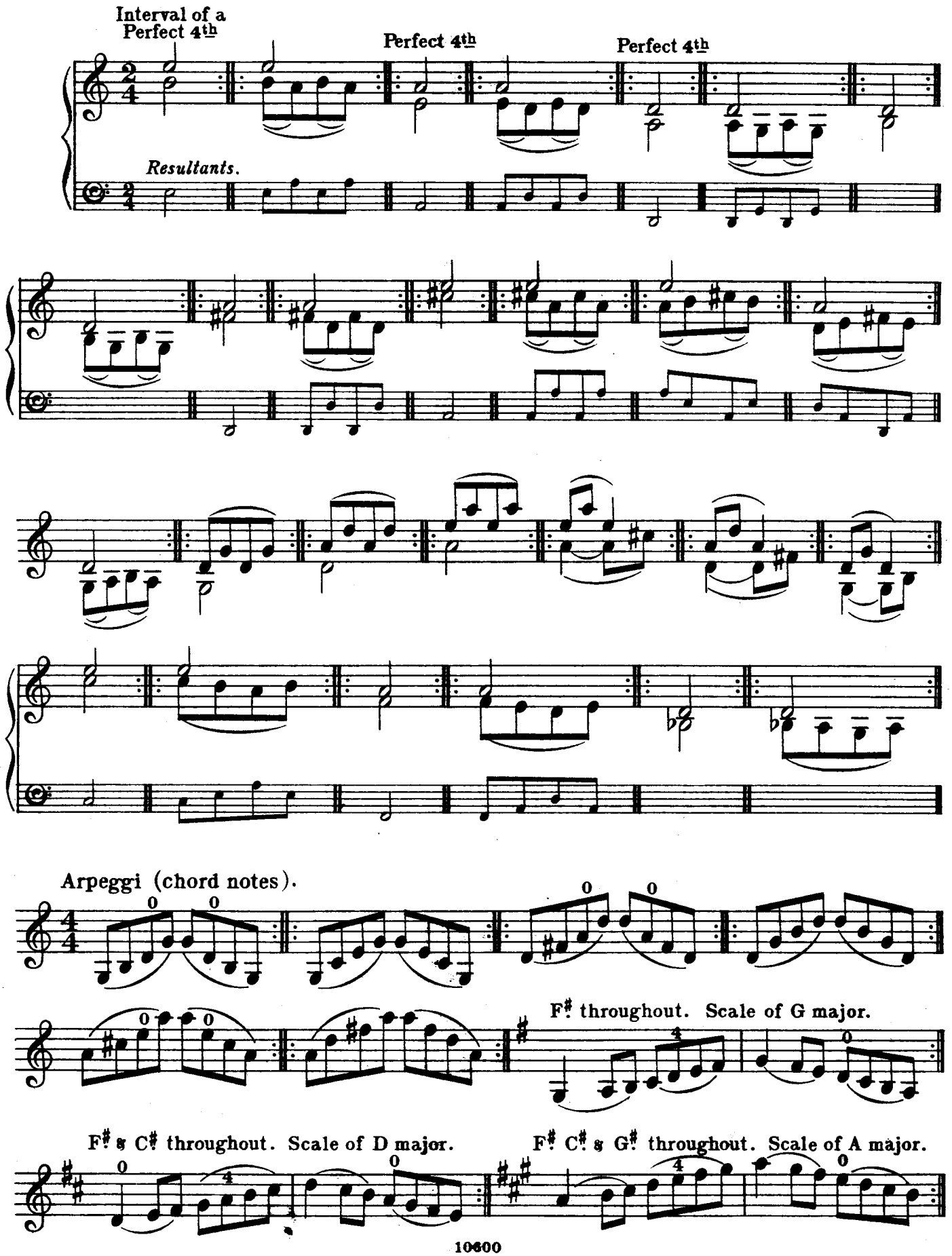
Keep the 4th Finger down.



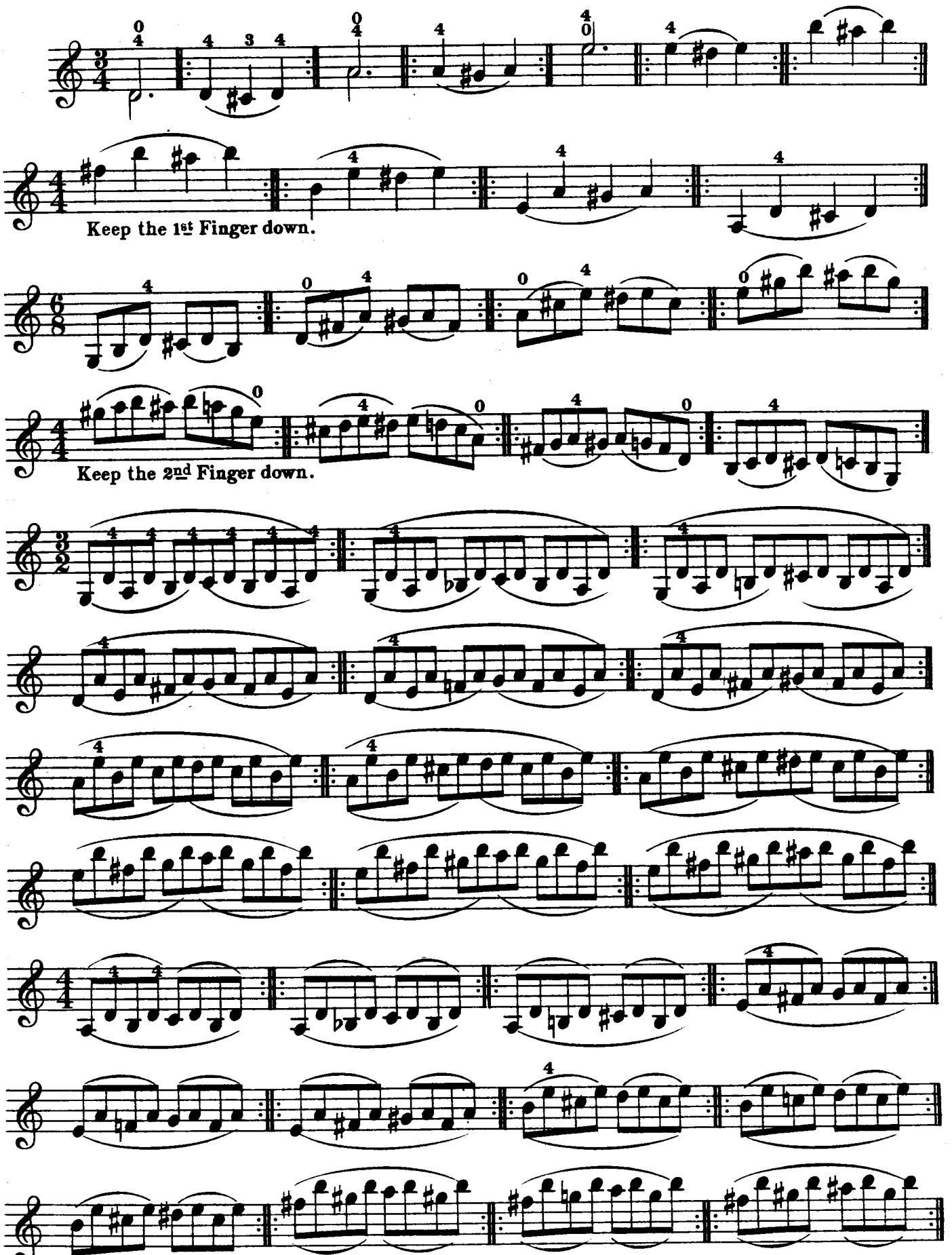
Keep the 4th Finger down.



XI. Exercises for true intonation.



XII. Placing of Third Finger varied.



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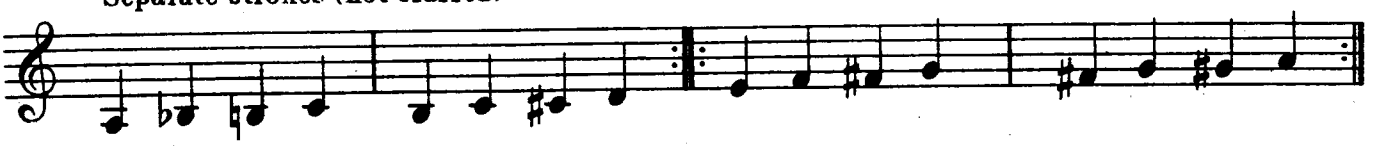
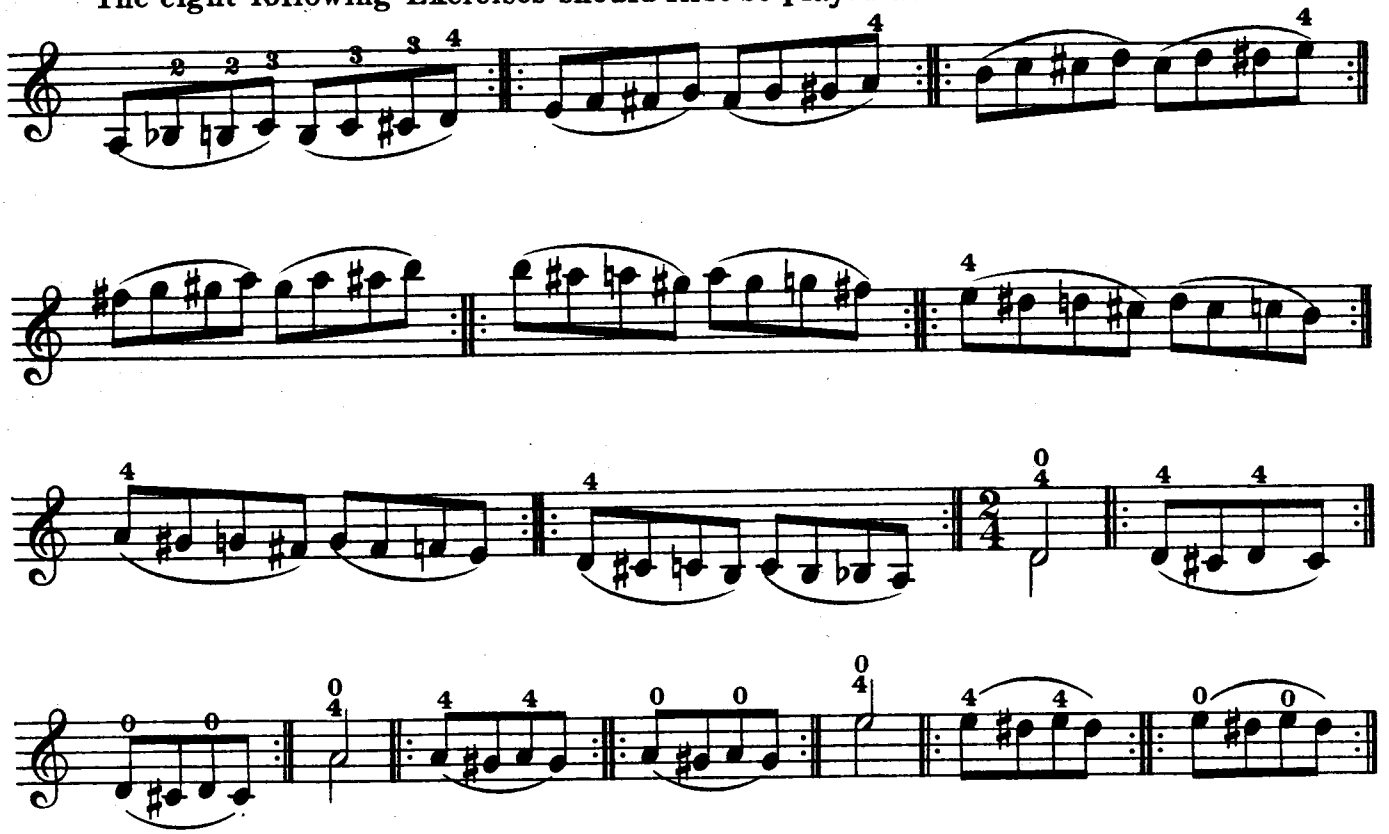
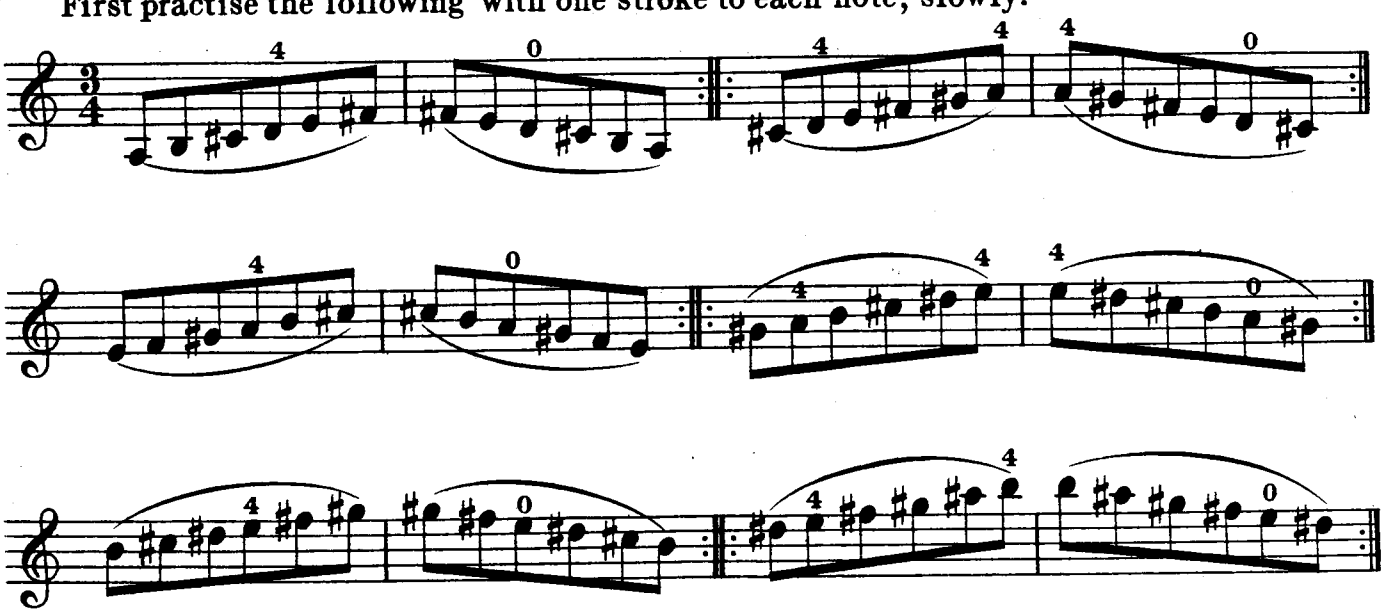
Separate strokes (not slurred).



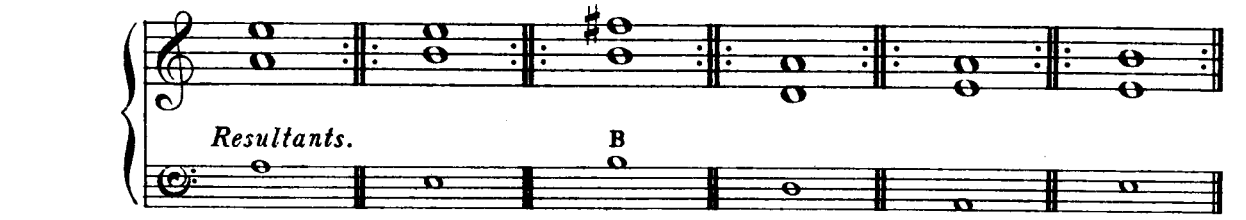
The eight following Exercises should first be played as above.

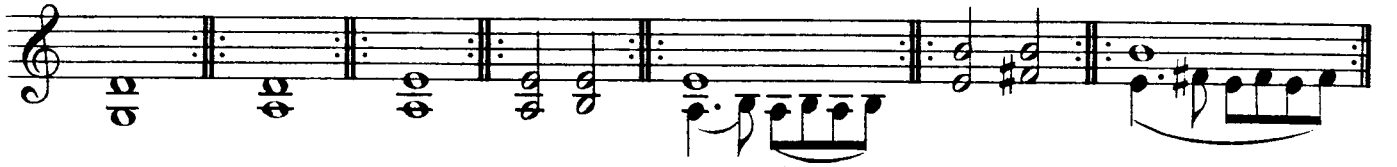


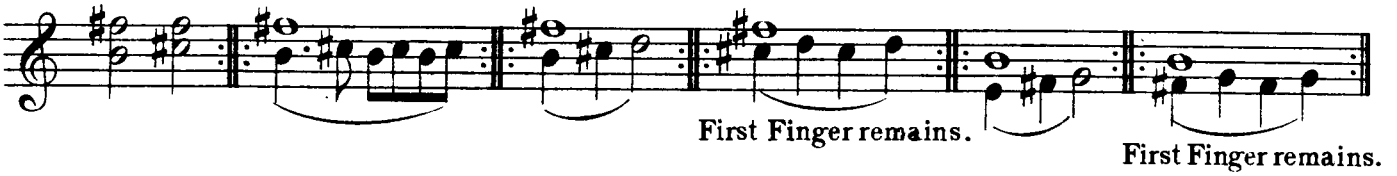
First practise the following with one stroke to each note, slowly.

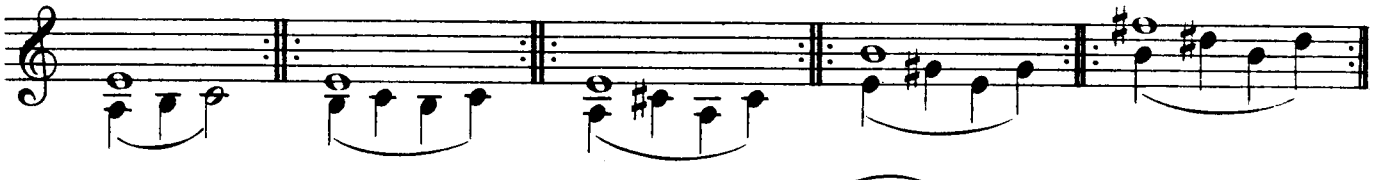


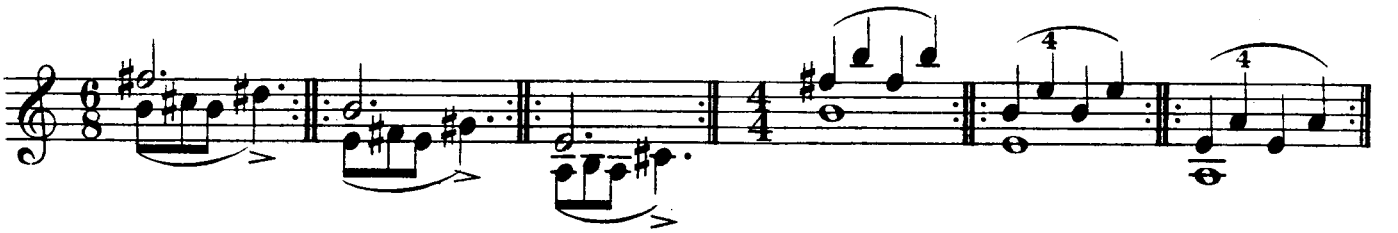
XIII. Intonation. Blocked Fifths.

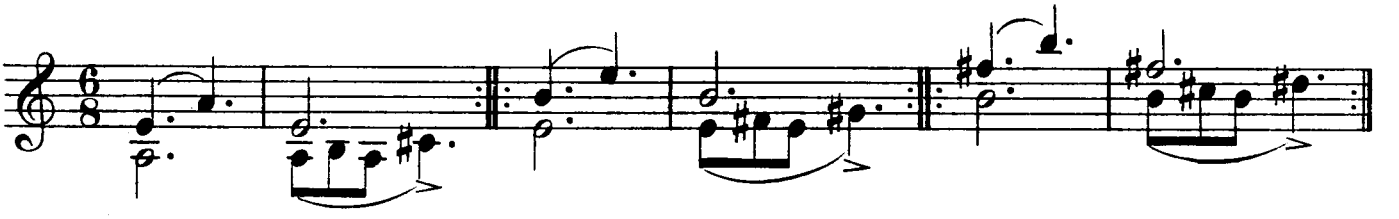




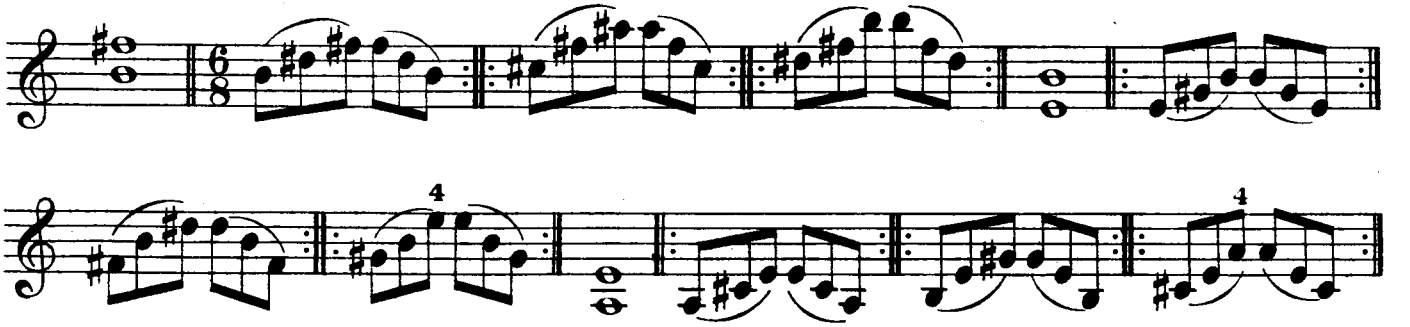




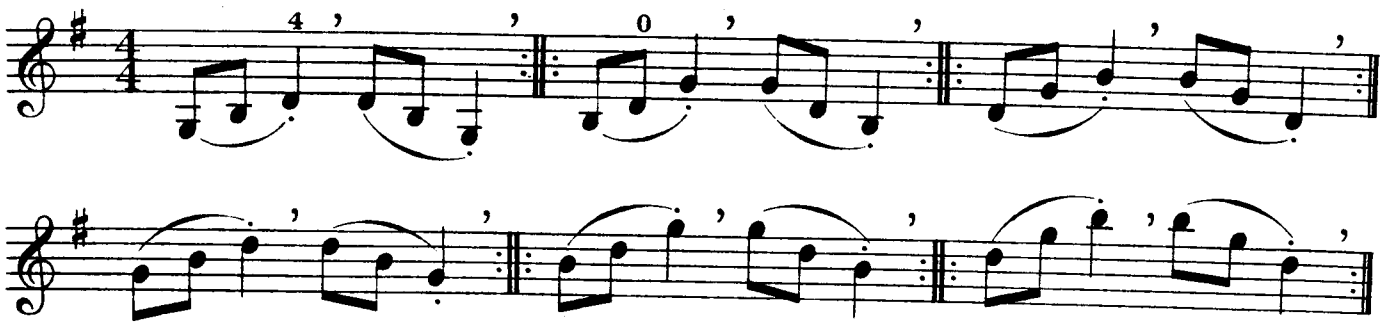




Practise also with one bow to each note.



Stop the bow at each comma (,).

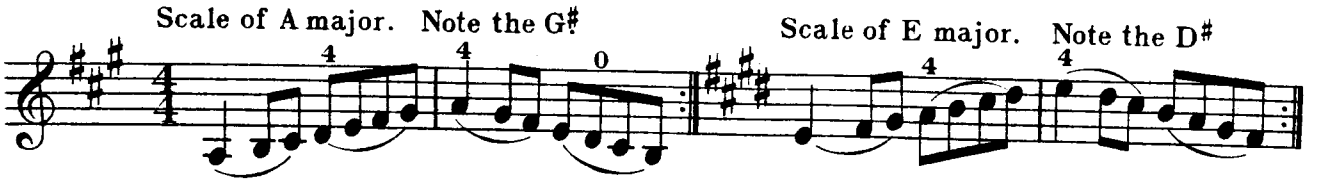


XIV. Scales.

N.B. Study the whole of Lesson XIV also with single bows (one note one stroke).

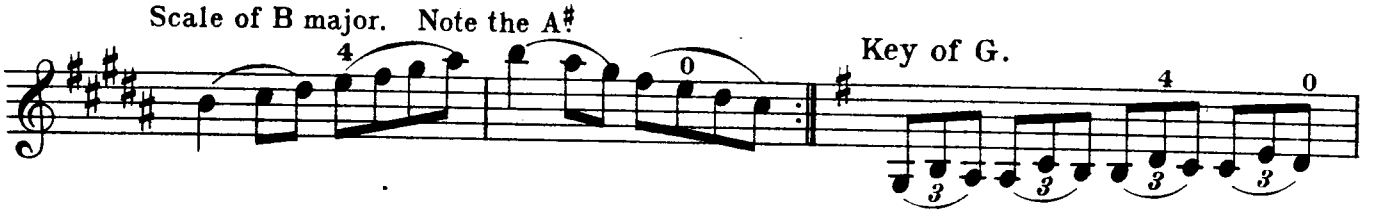
Scale of A major. Note the G♯

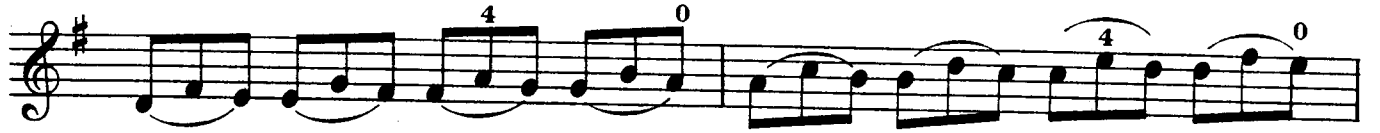
Scale of E major. Note the D♯

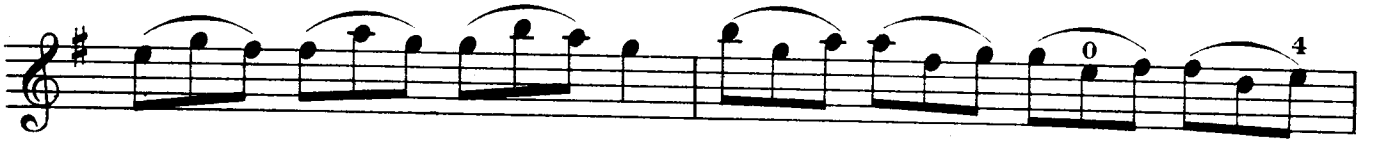


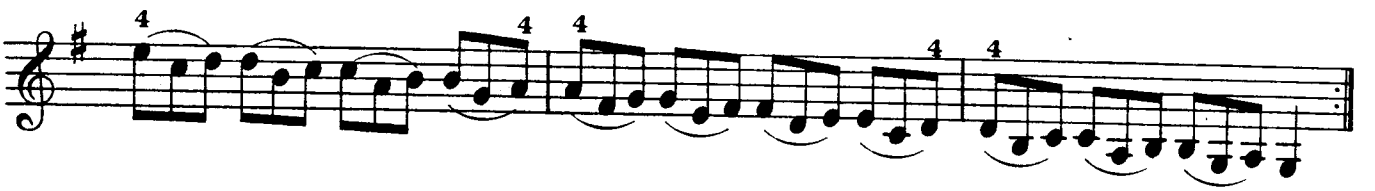
Scale of B major. Note the A♯

Key of G.



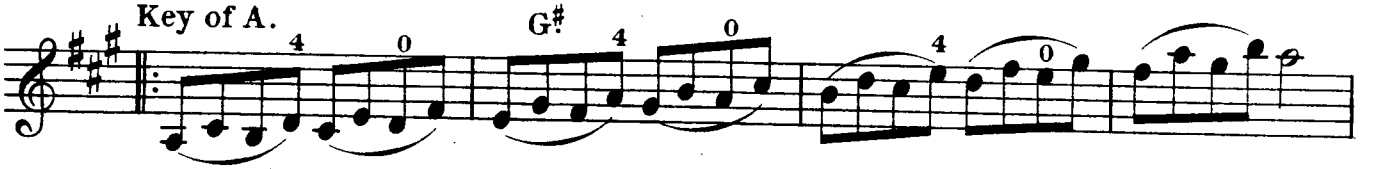


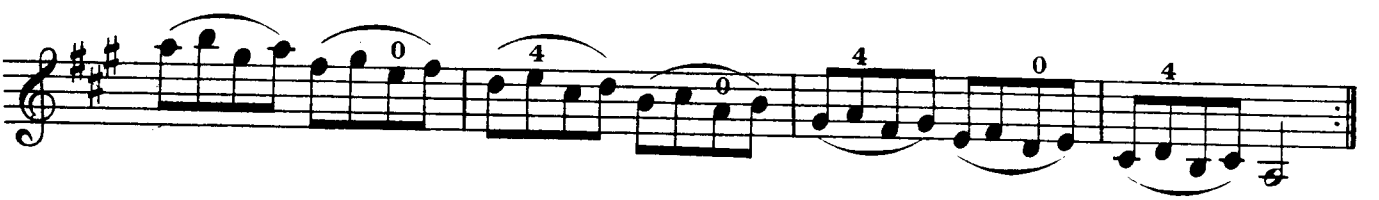




Key of A.

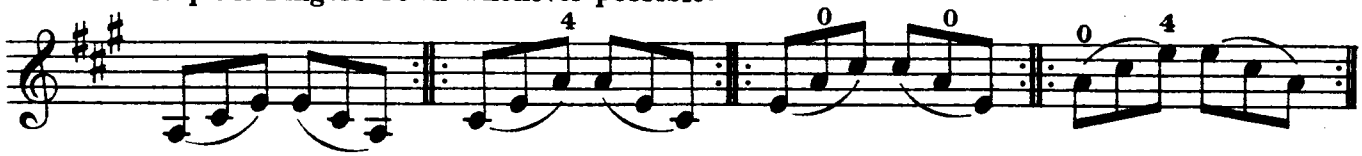
G♯



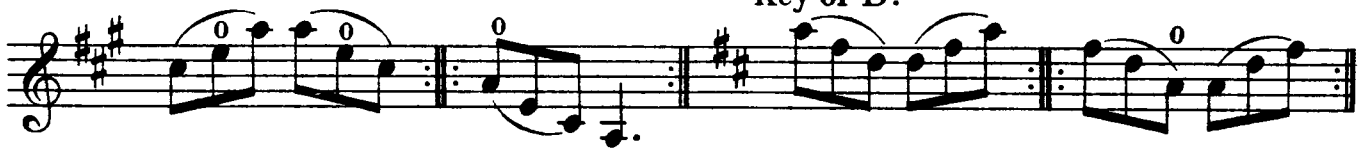


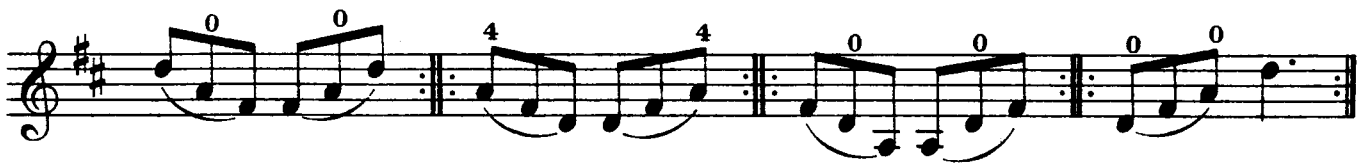
Arpeggi.

Keep the Fingers down whenever possible.

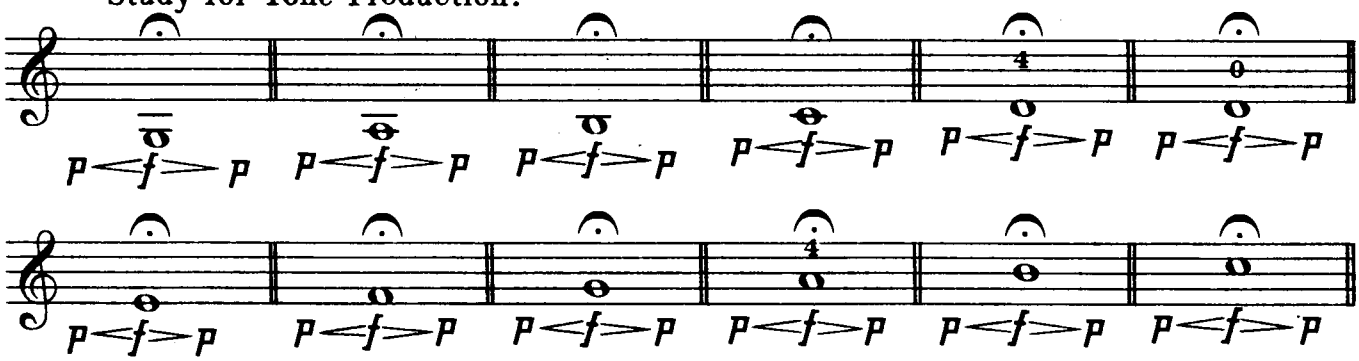


Key of D.



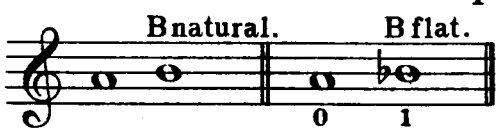


Study for Tone-Production.*

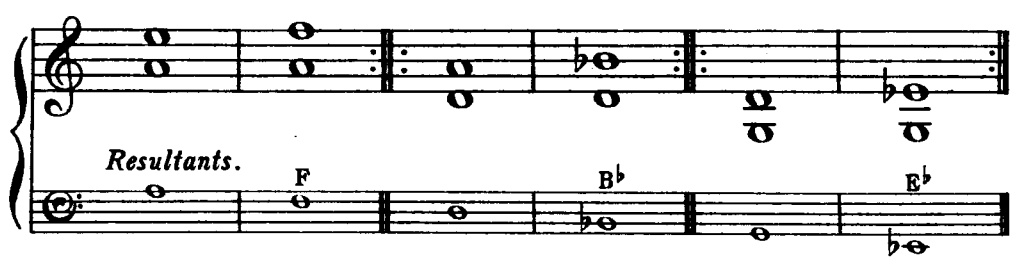


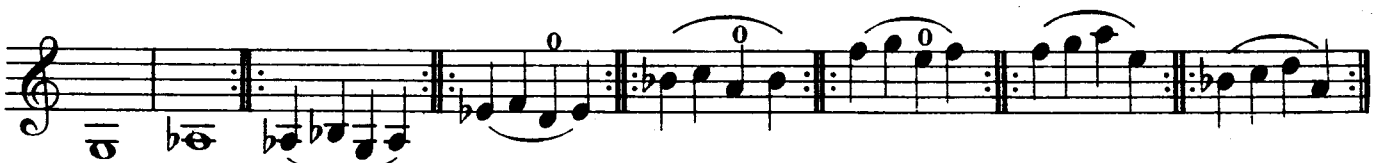
* Give to each note at first a duration of about eight seconds. Gradually increase this to about thirty-two seconds.

XV. The placing of First Finger varied.



The *whole hand,* and not the first Finger only, should be placed farther back for notes one semitone above the open string.





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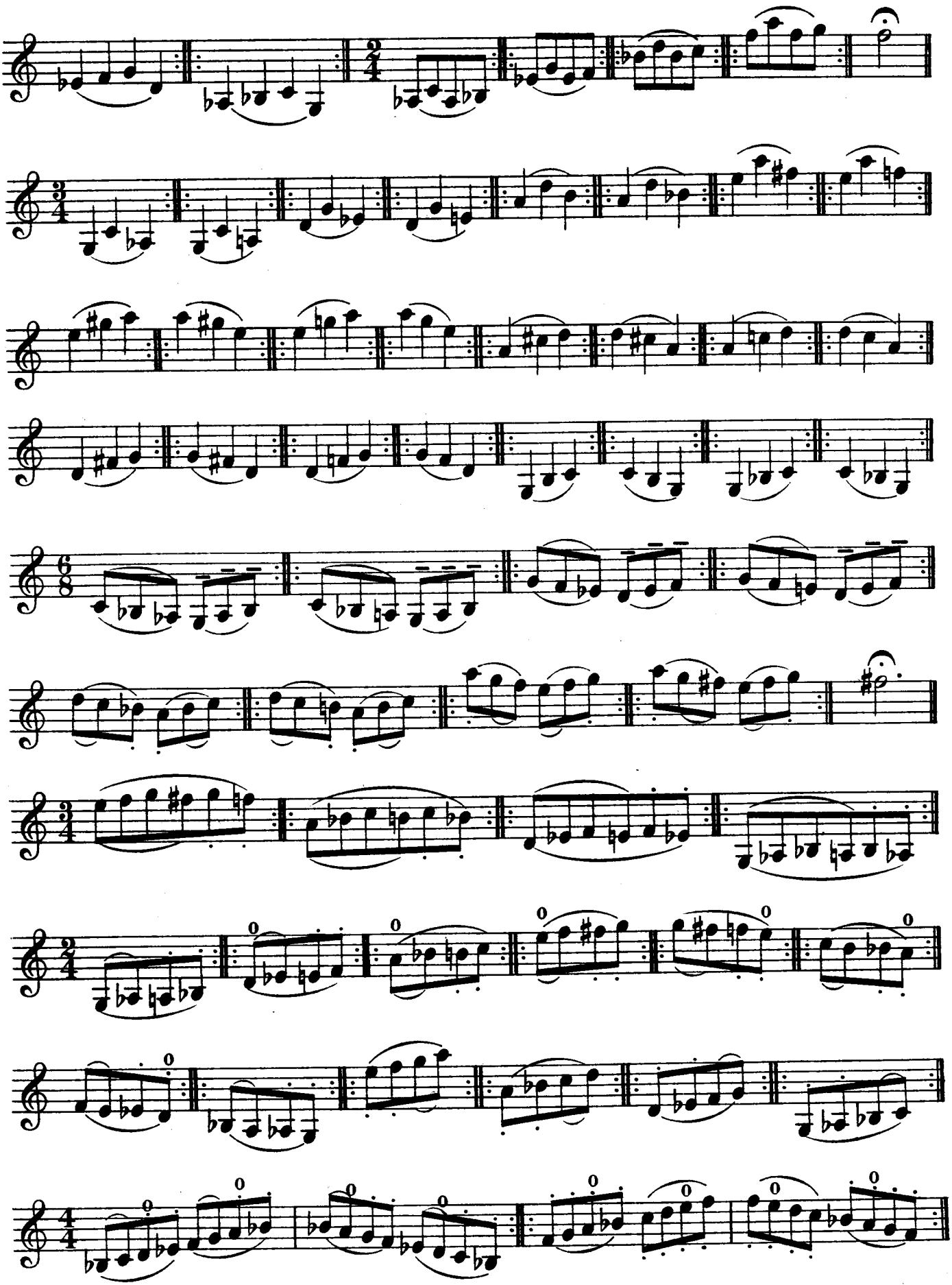
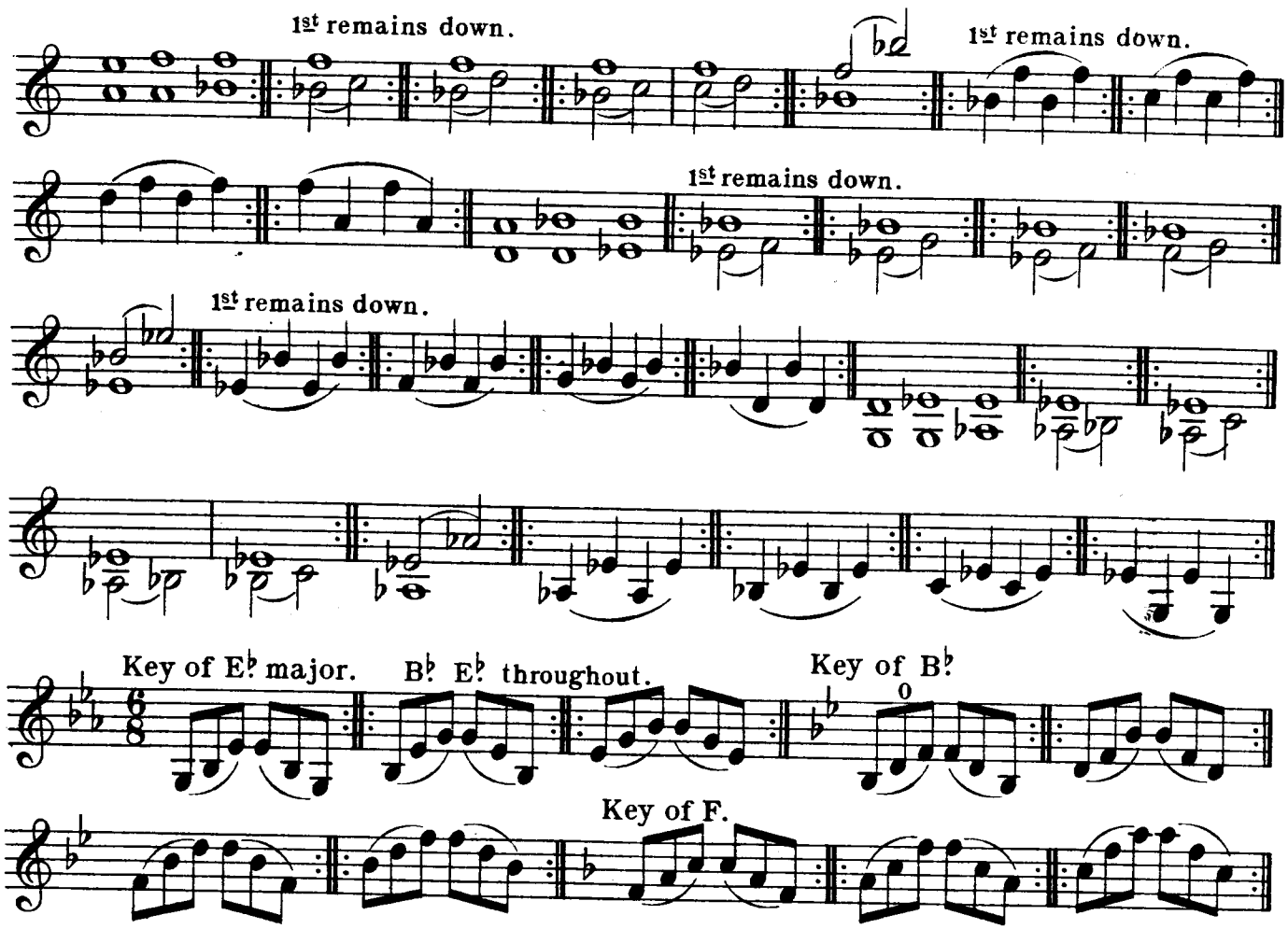
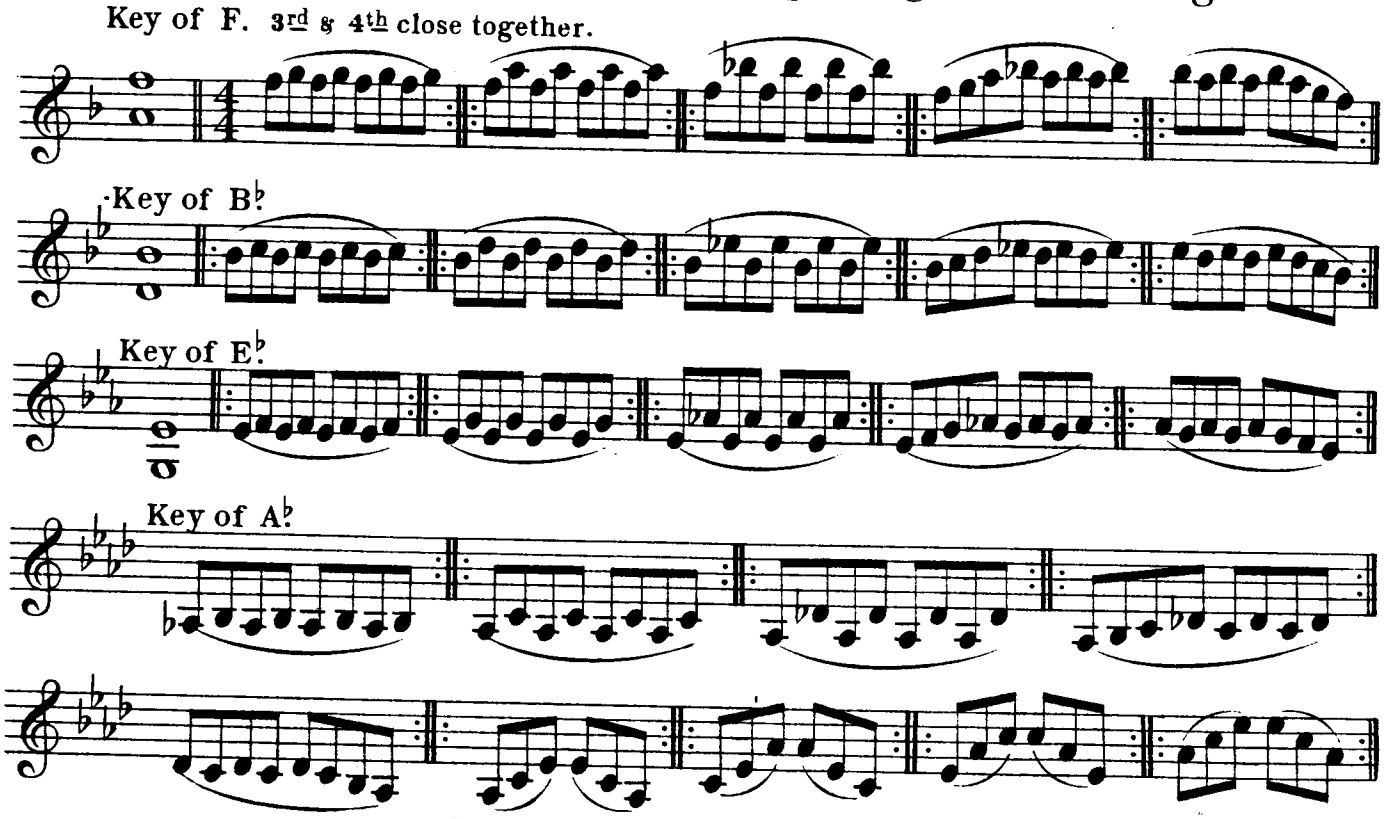




XVI. Intonation and Firmness. The placing of Fourth Finger varied.



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Key of E♭

Key of B♭

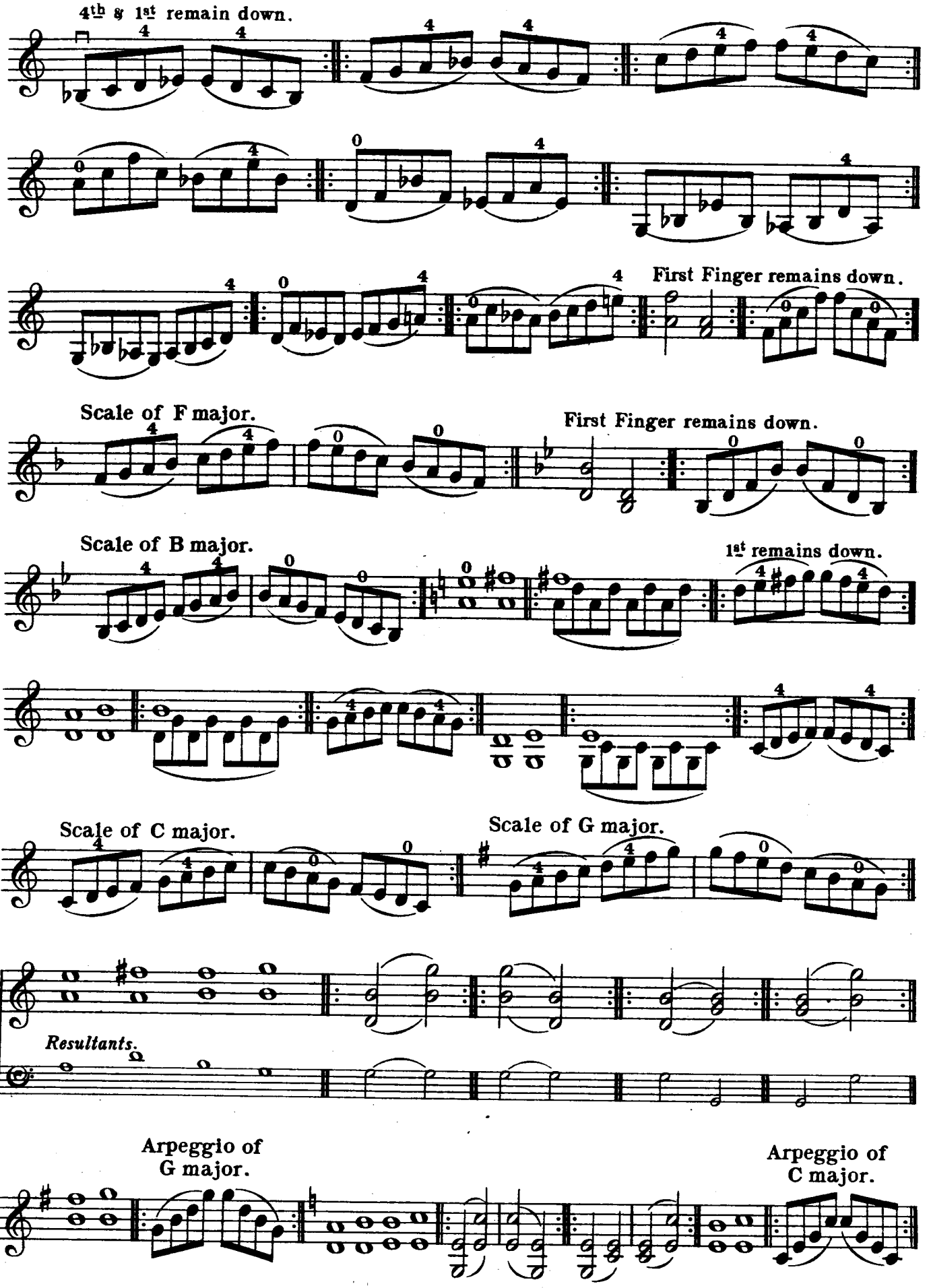
Scale of B♭ major. Fourth Finger close to third.

Scale of E♭ major.

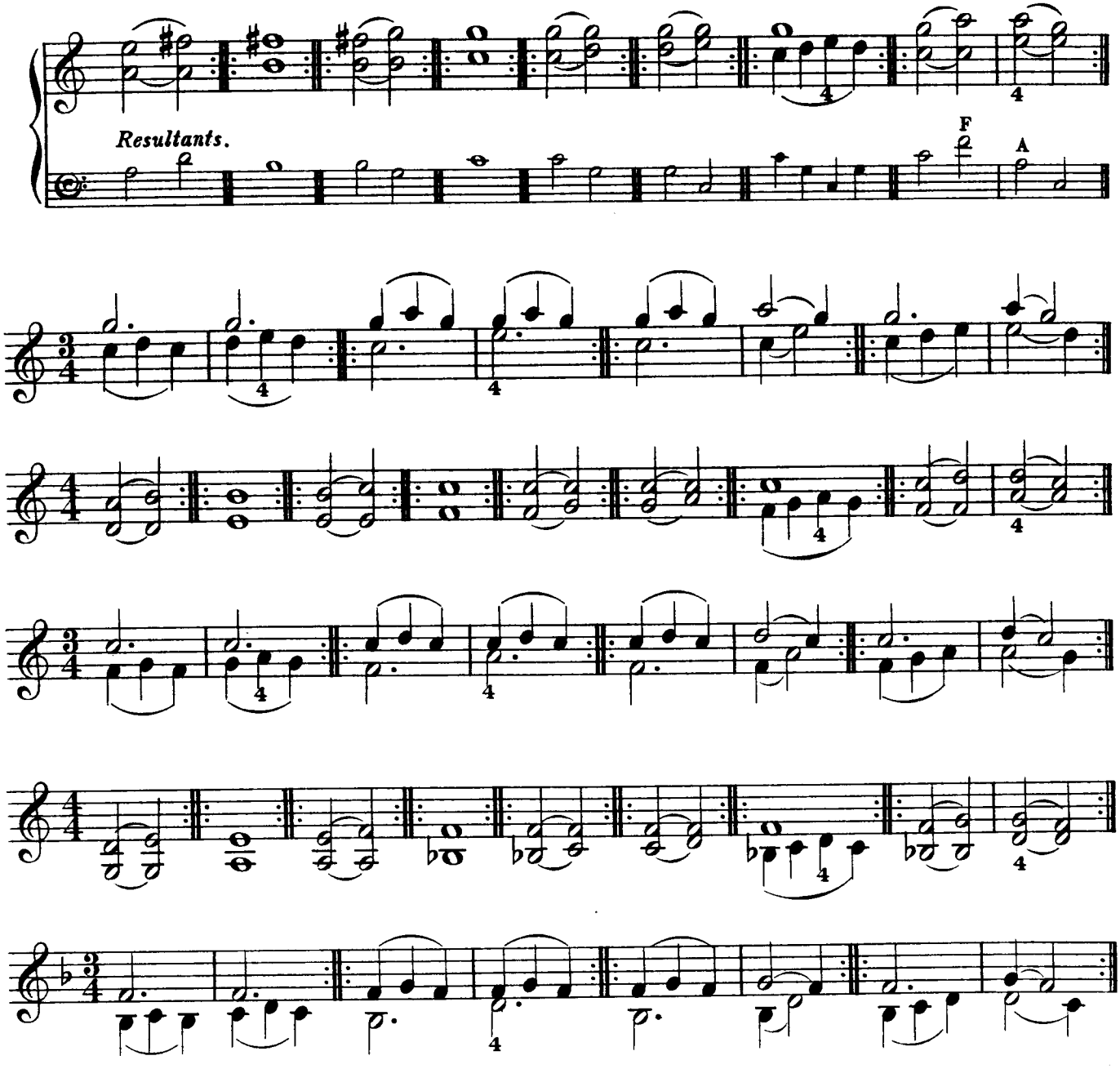
Scale of A♭ major.

XVII. First Finger back, Fourth Finger forward.

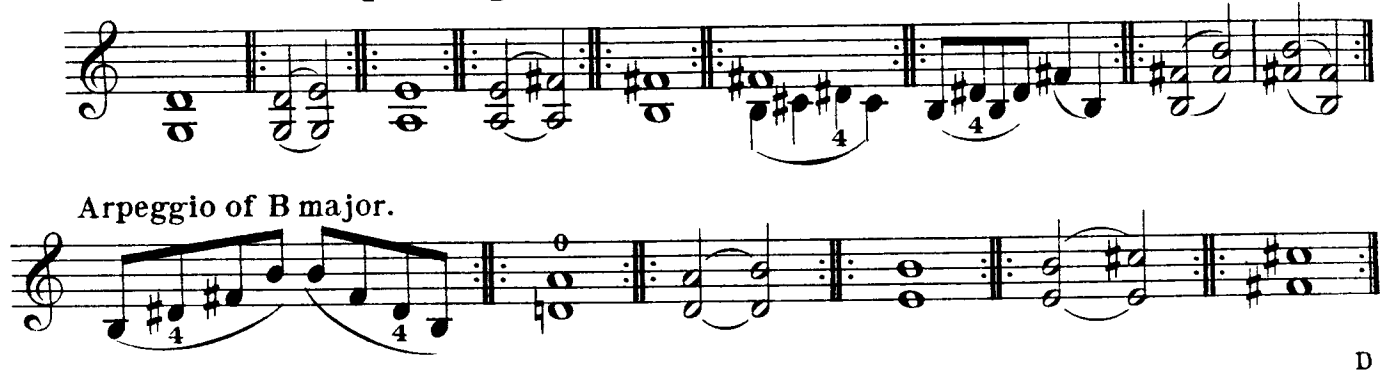
Both Fingers remain down.

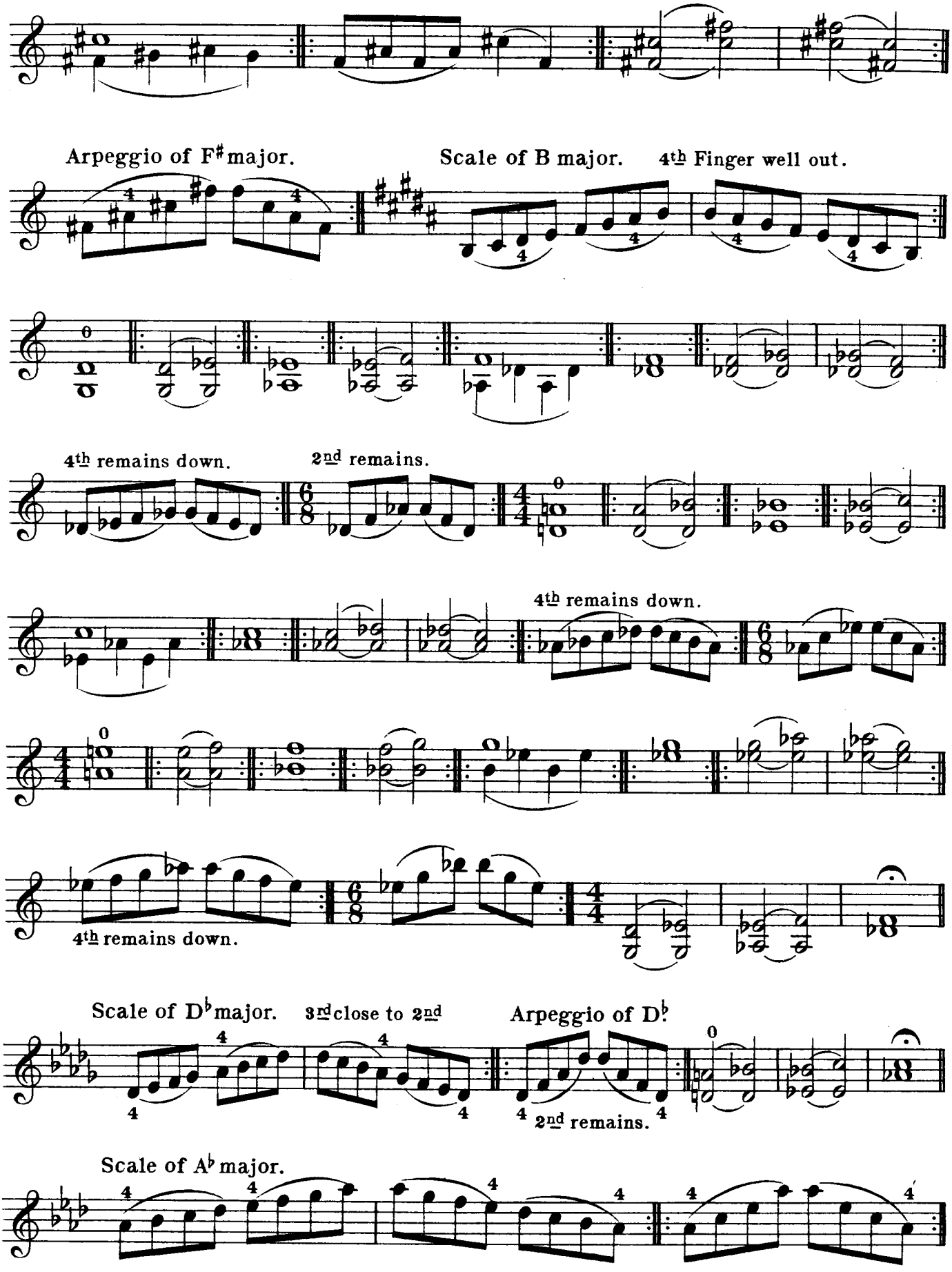

4th & 1st remain down.
First Finger remains down.
Scale of F major.
First Finger remains down.
Scale of B major.
1st remains down.
Scale of C major.
Scale of G major.
Resultants.
Arpeggio of G major.
Arpeggio of C major.

XVIII. Intonation.



XIX. The placing of Third and Fourth Fingers further varied.

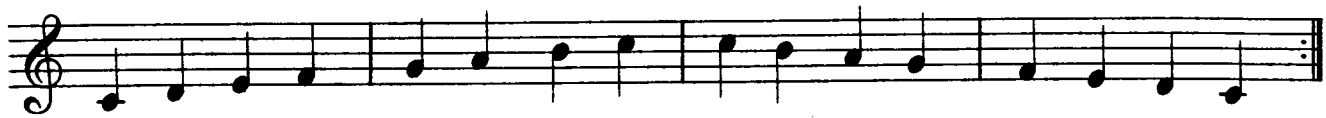



Arpeggio of F♯ major.
Scale of B major.
4th Finger well out.
4th remains down.
2nd remains.
4th remains down.
4th remains down.
Scale of D♭ major.
3rd close to 2nd
Arpeggio of D♭
2nd remains.
Scale of A♭ major.

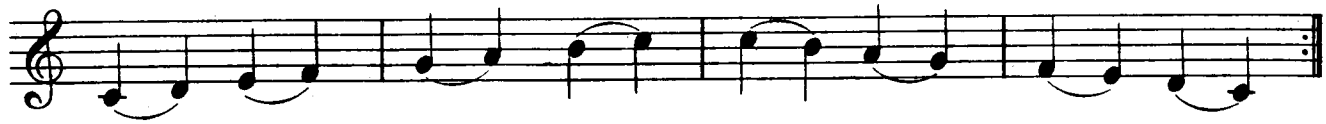
N.B. Good scale-practice is indispensable. From this point onwards to the end of Book I, each scale as it occurs is to be played with the following bowings, as a preparation for the study of it as printed:—

(a)

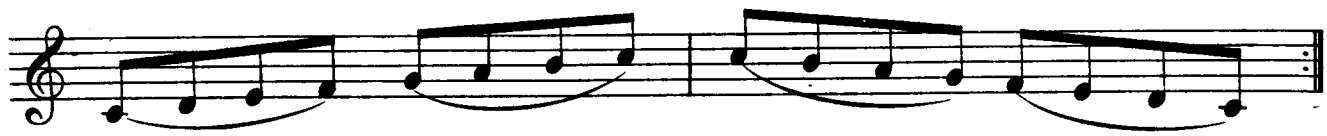
(b)



(c)



(d)

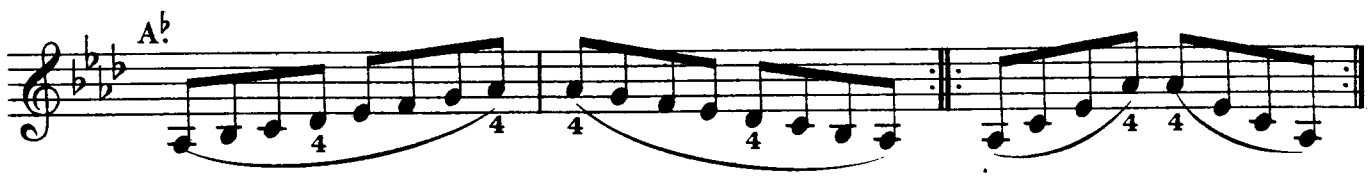


N.B. If you wish to become a good player, never shirk your scales.

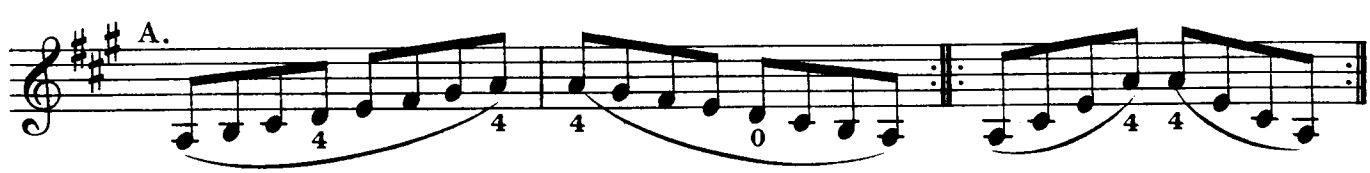
XX. Major Scales and Arpeggi in all Keys, One Octave.

G.

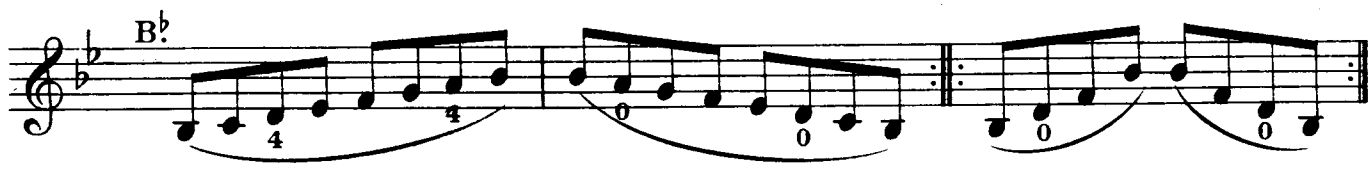
A♭



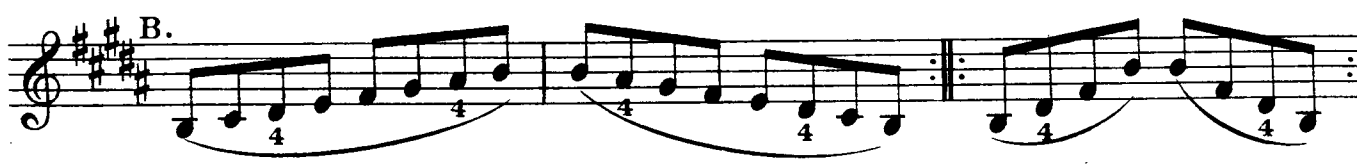
A.



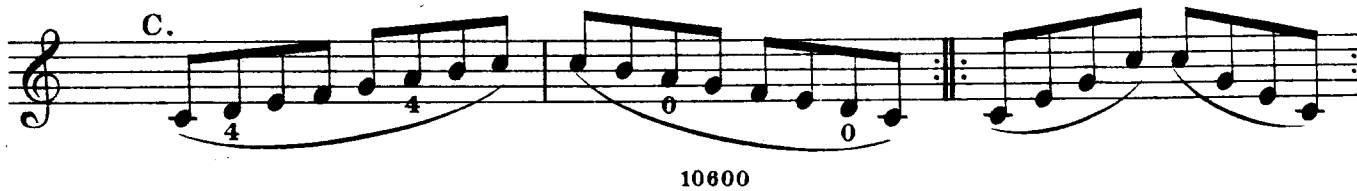
B♭

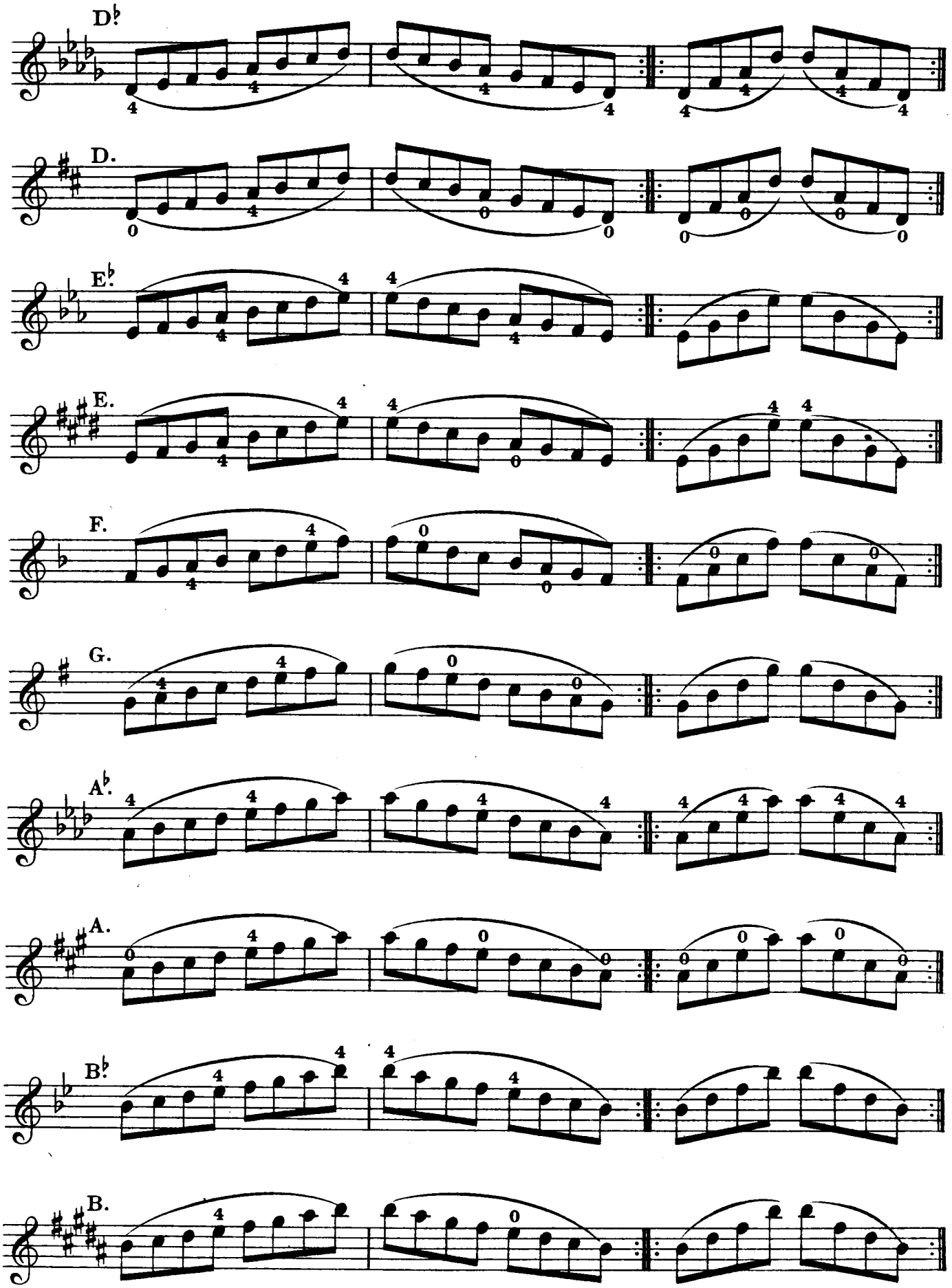


B.

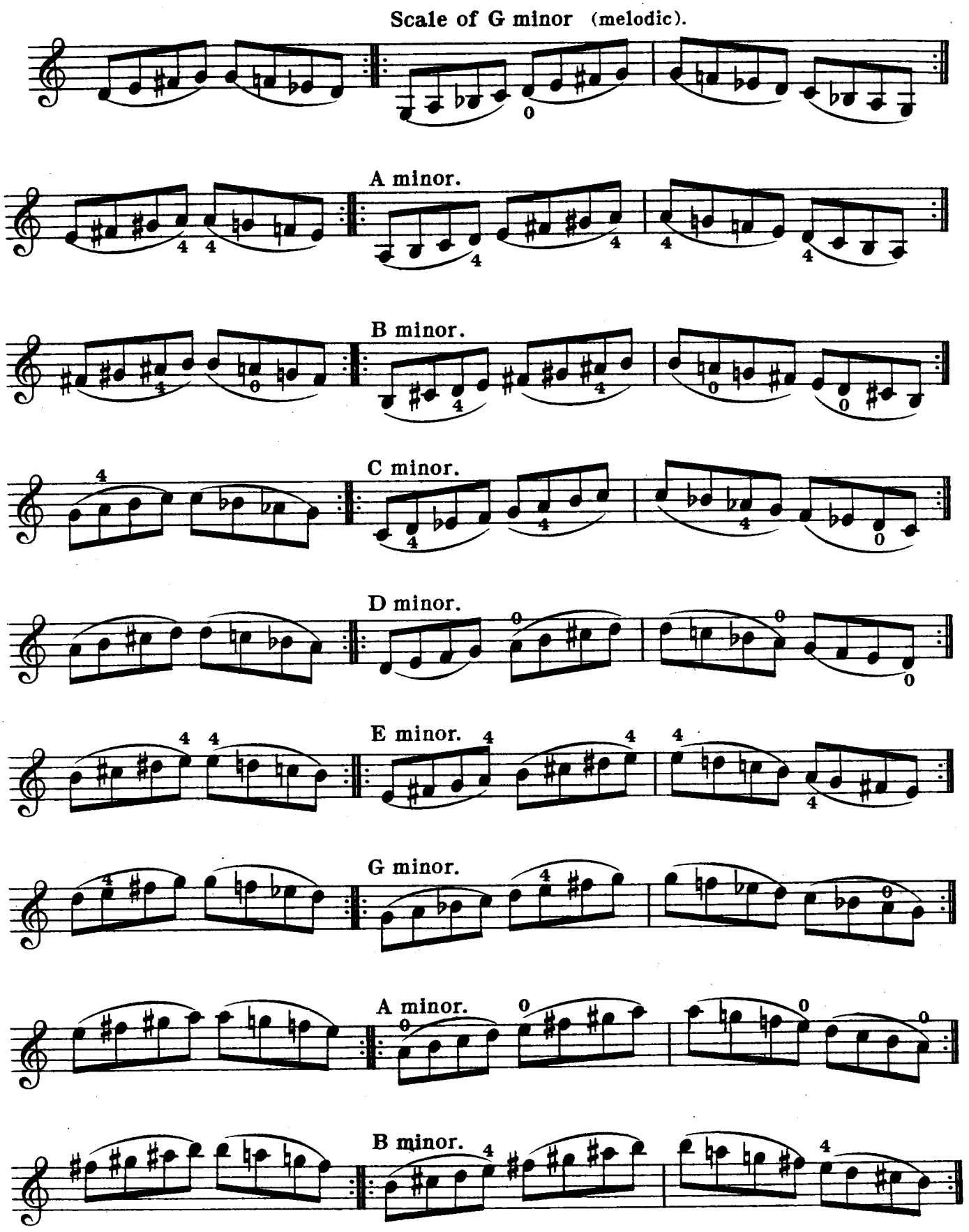


C.

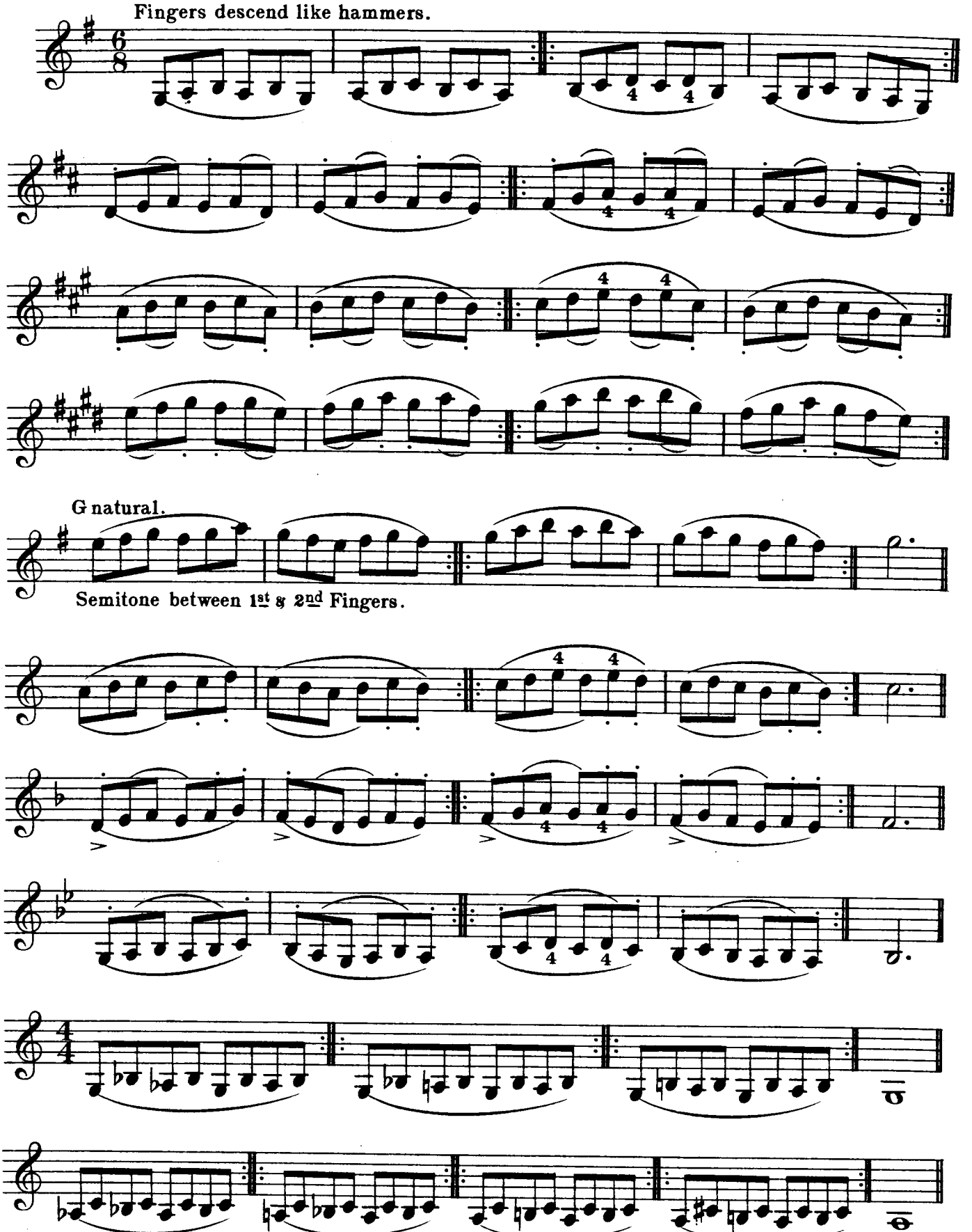



D♭
D.
E♭
E.
F.
G.
A♭
A.
B♭
B.

XXI. Melodic Minor Scales.



XXII. Firmness and Velocity of Fingering.



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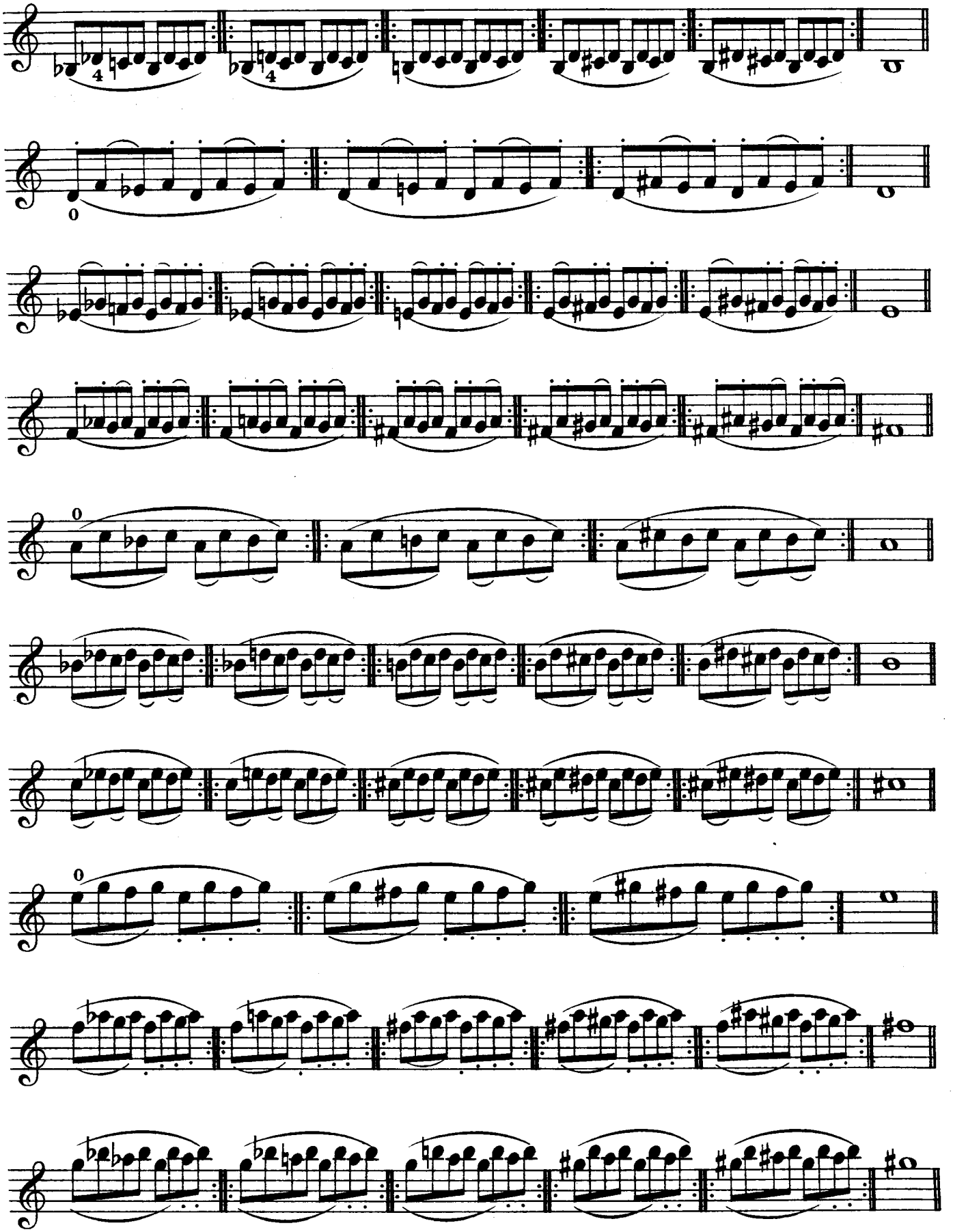
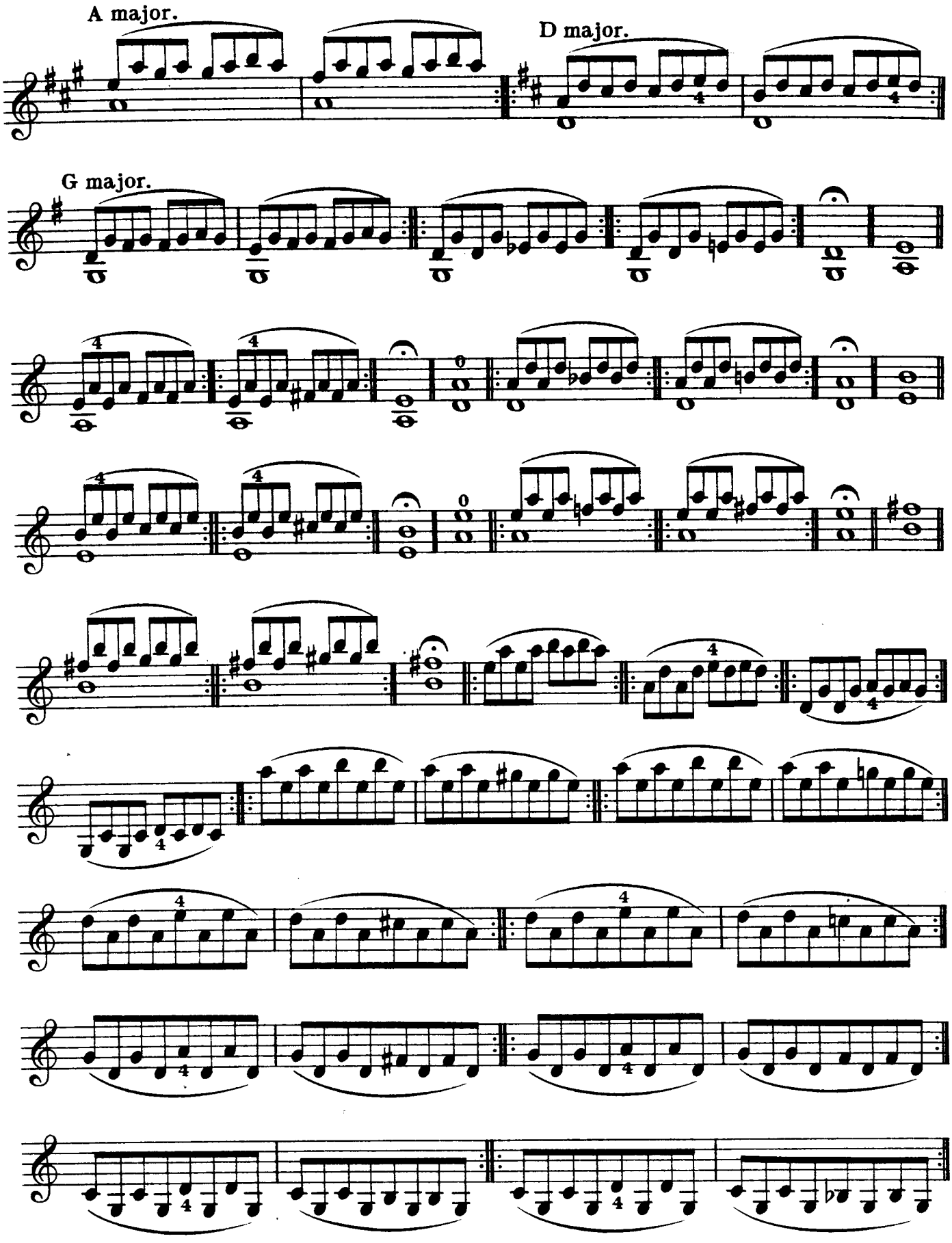
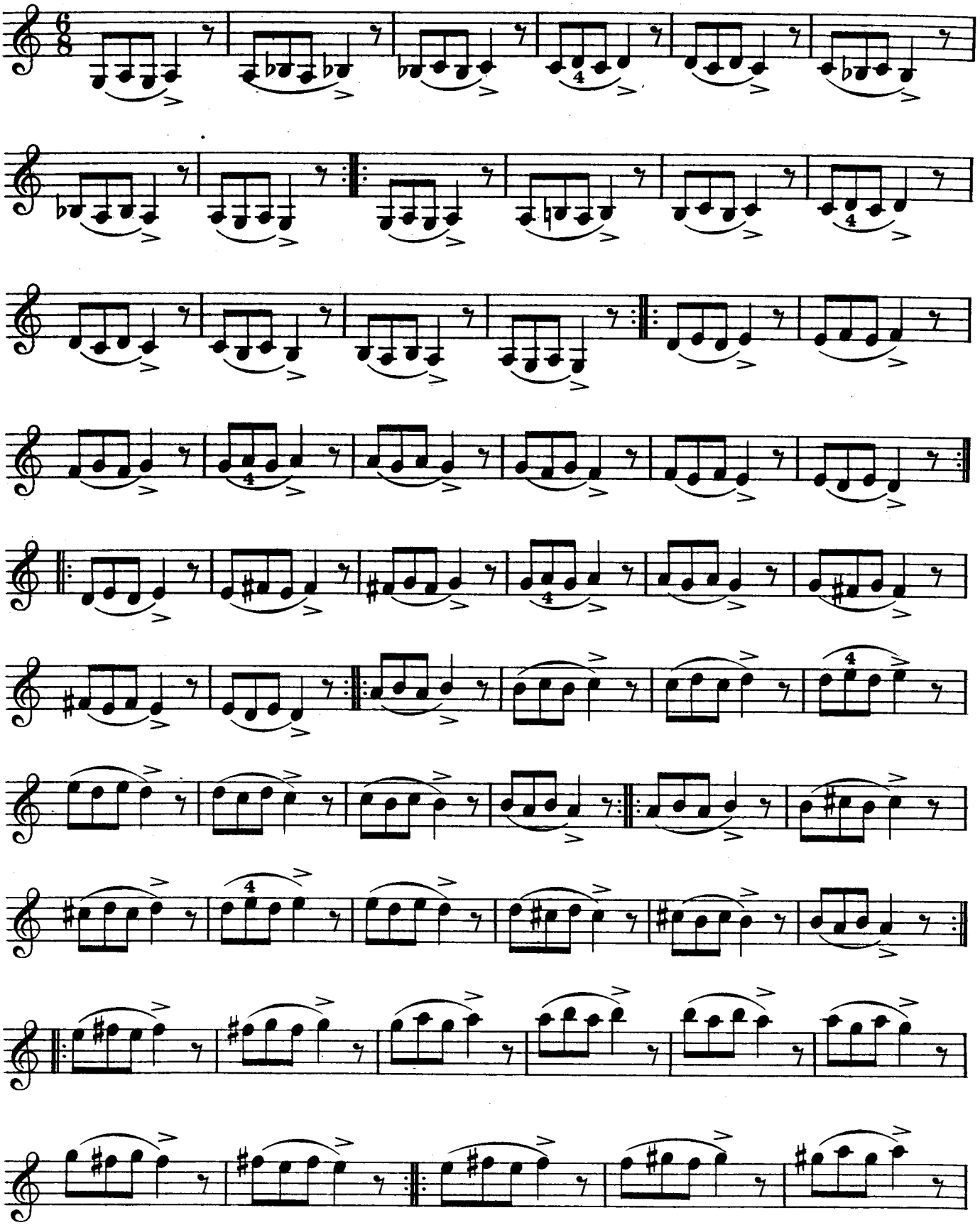
Practise also without slurs (each note to a single short bow).

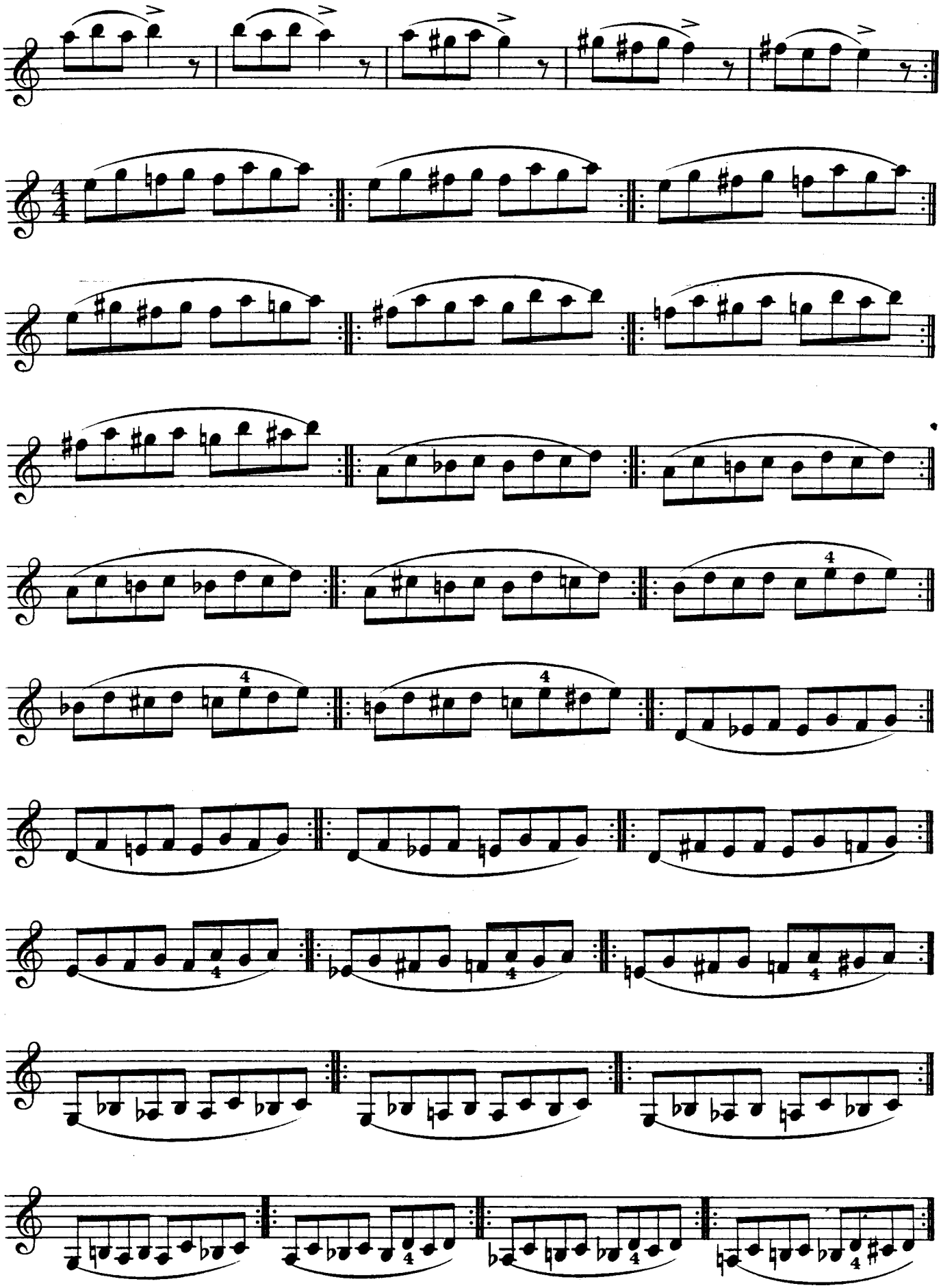


XXIII.



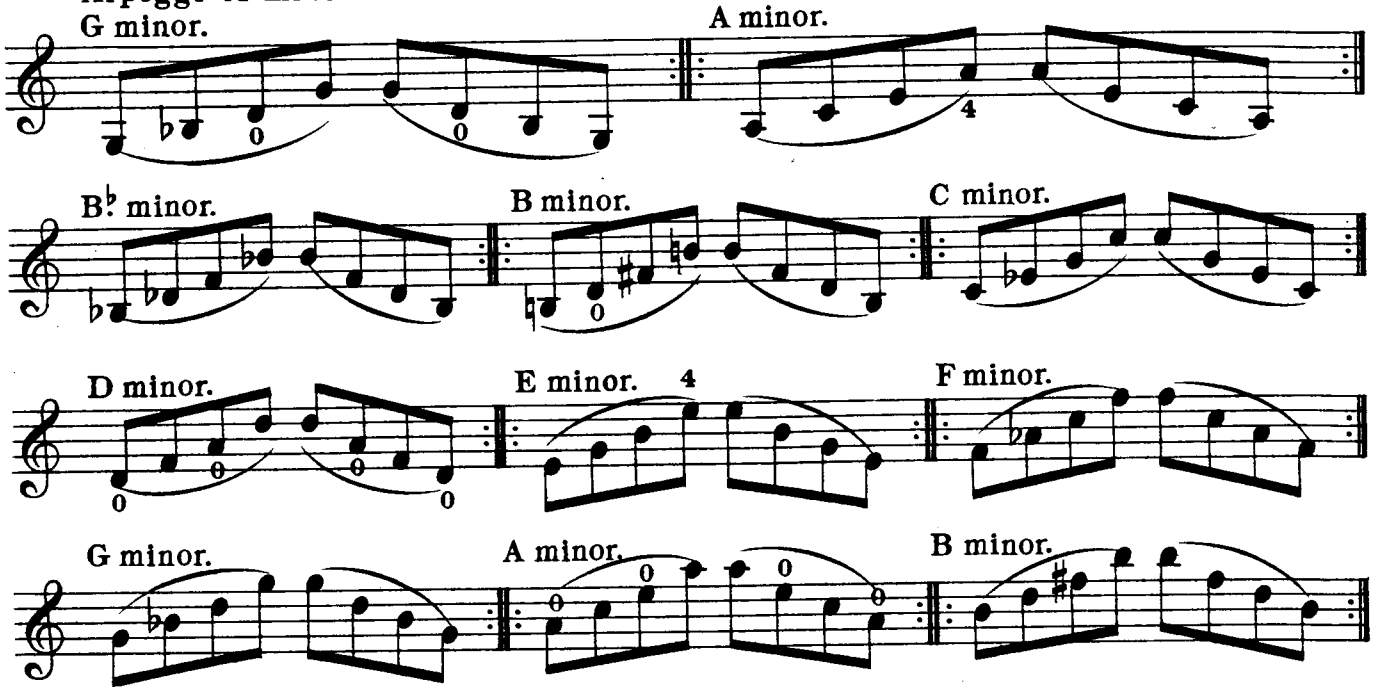
XXIV.





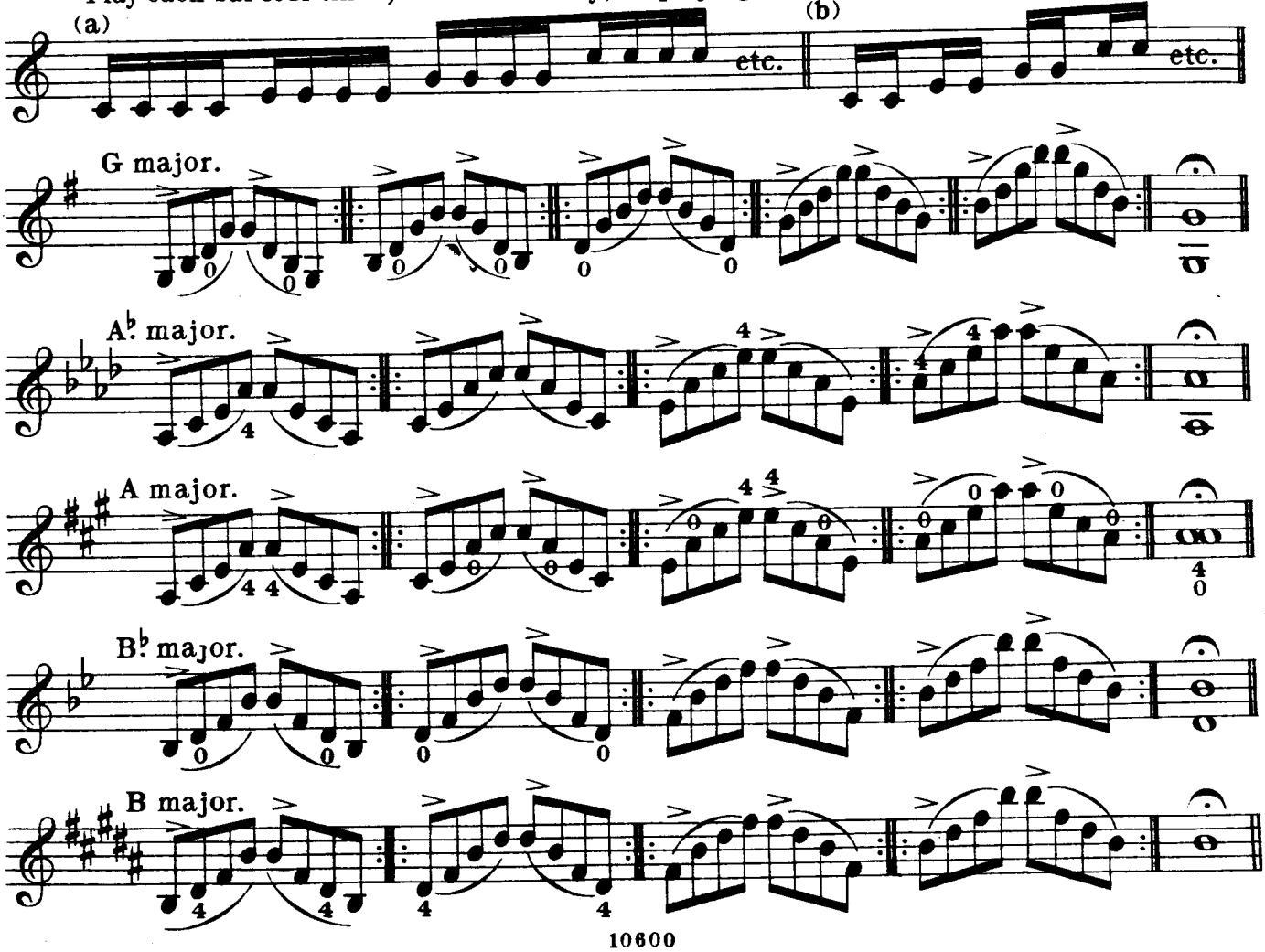
XXV. Arpeggi.

Arpeggi of minor chords.



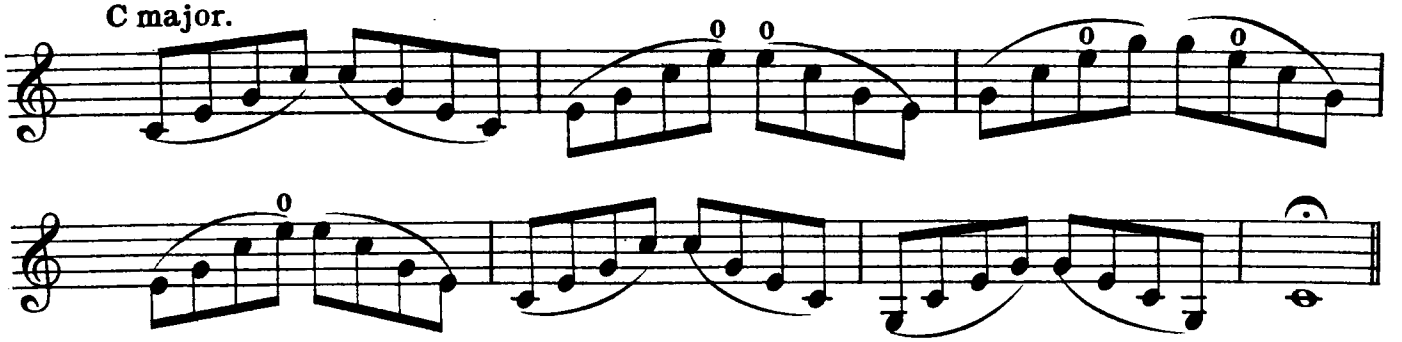
Extended Arpeggi.

Play each bar four times, later twice only, employing the following variations:—

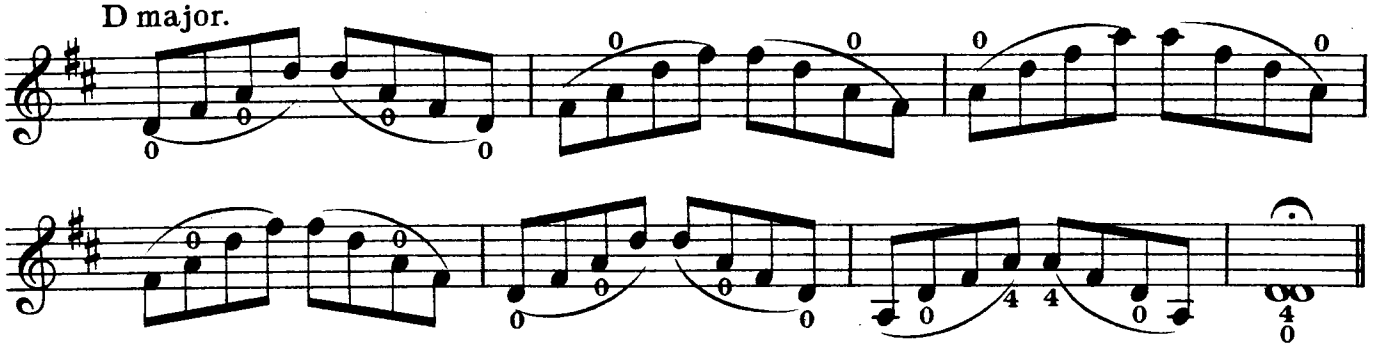


Repeat each bar as before.

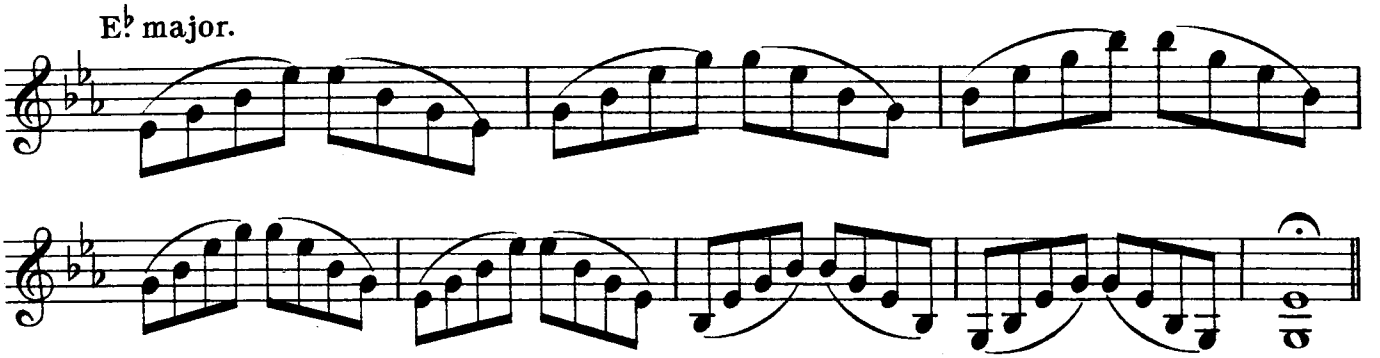
C major.



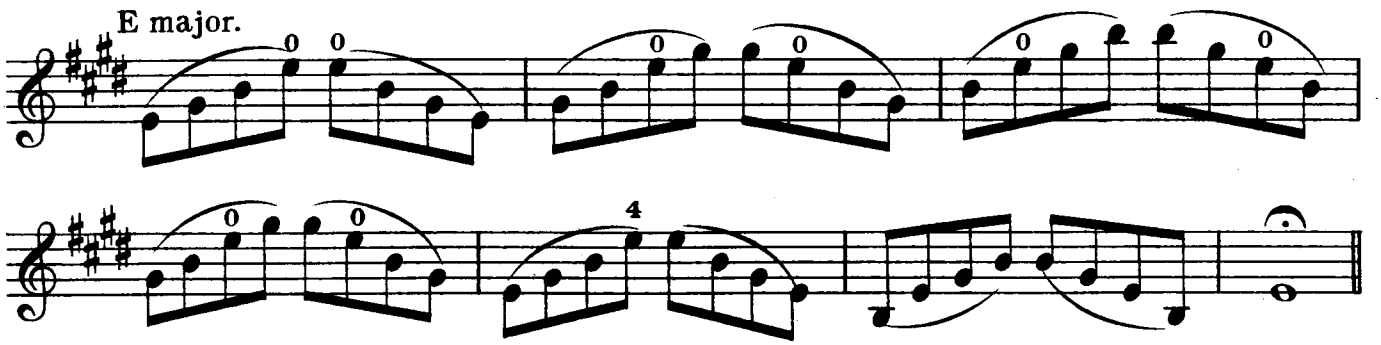
D major.



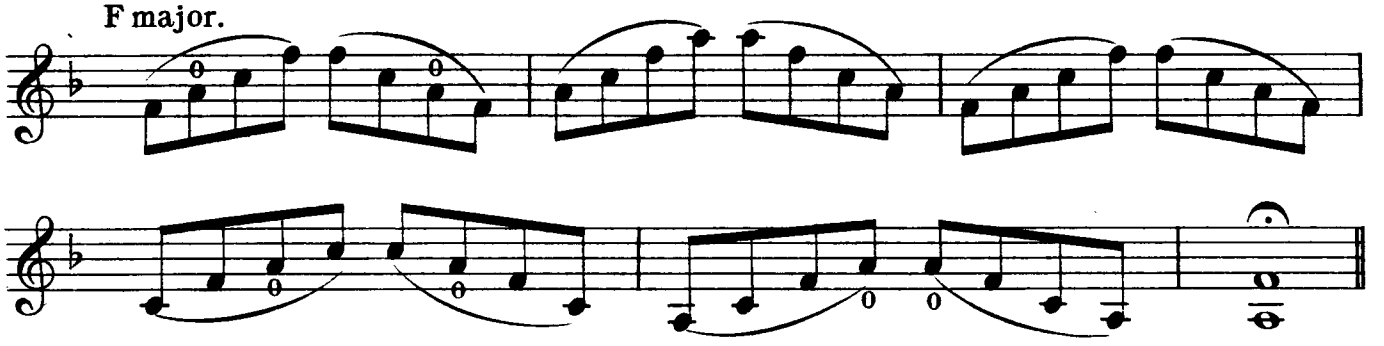
E♭ major.



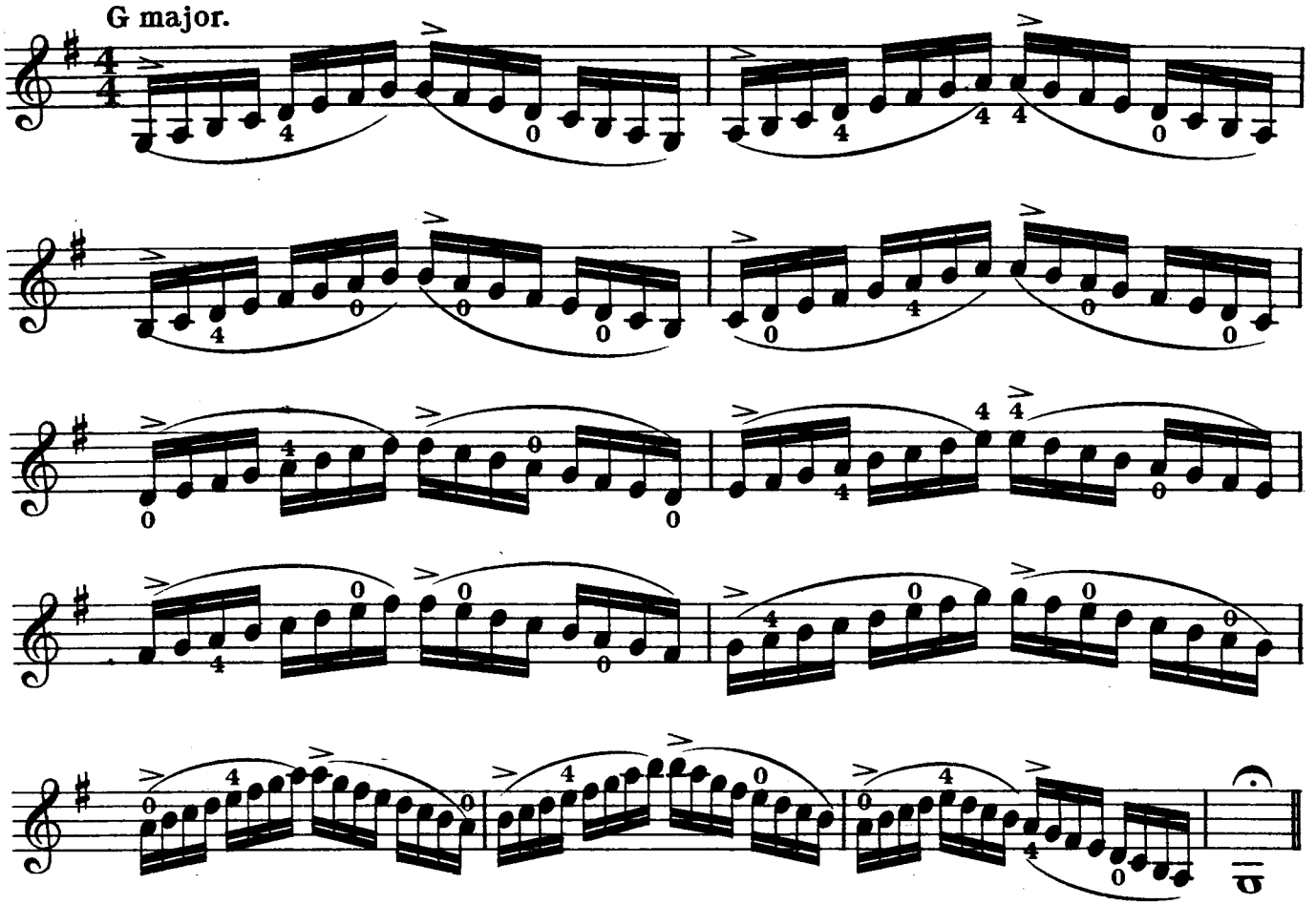
E major.

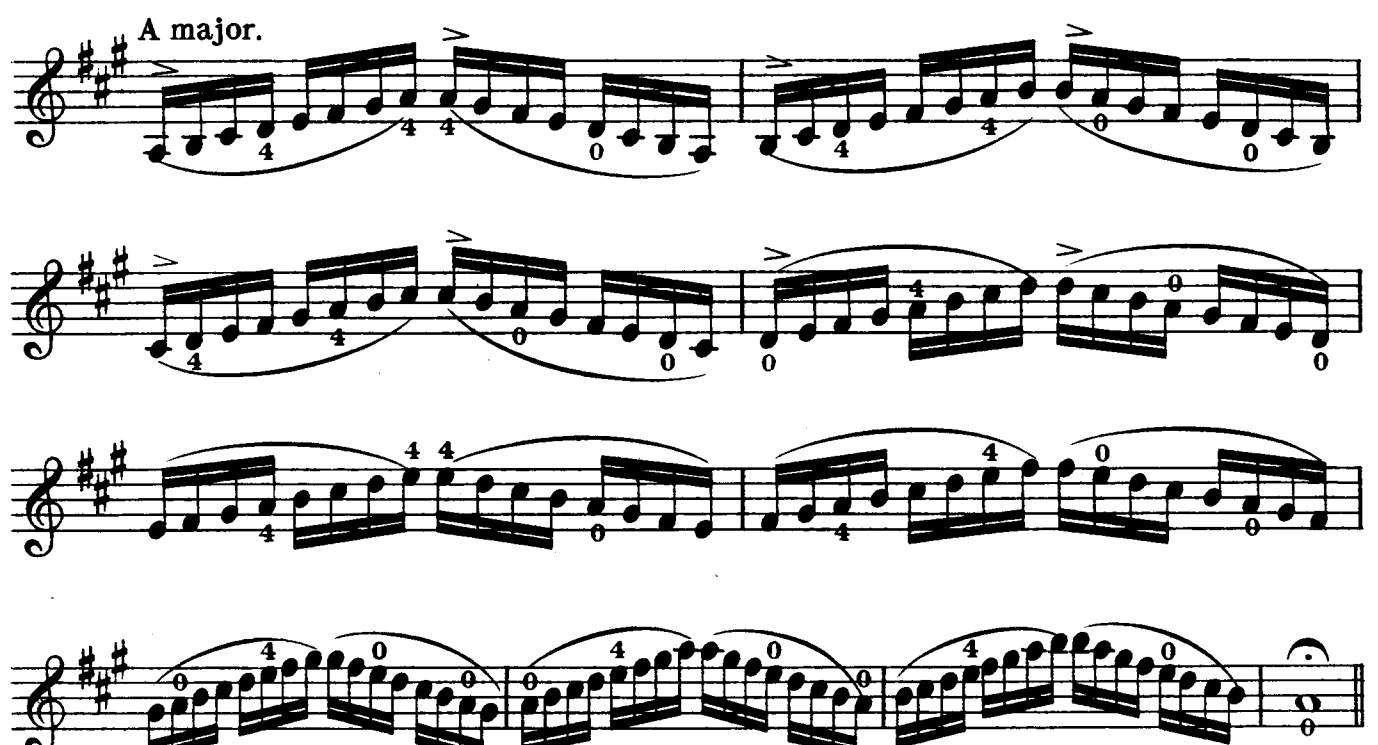


F major.

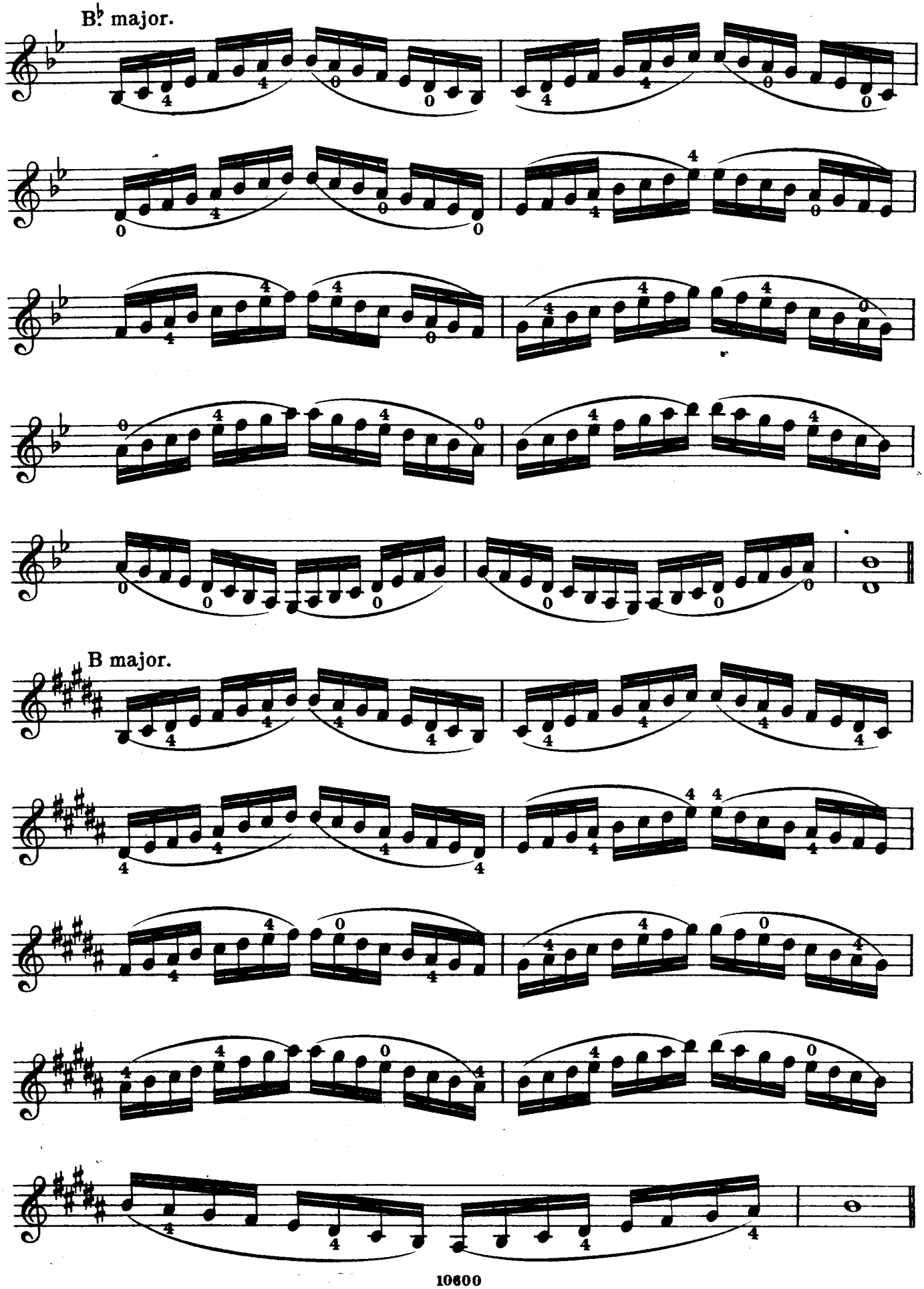


XXVI. Scale Practice.* Major.

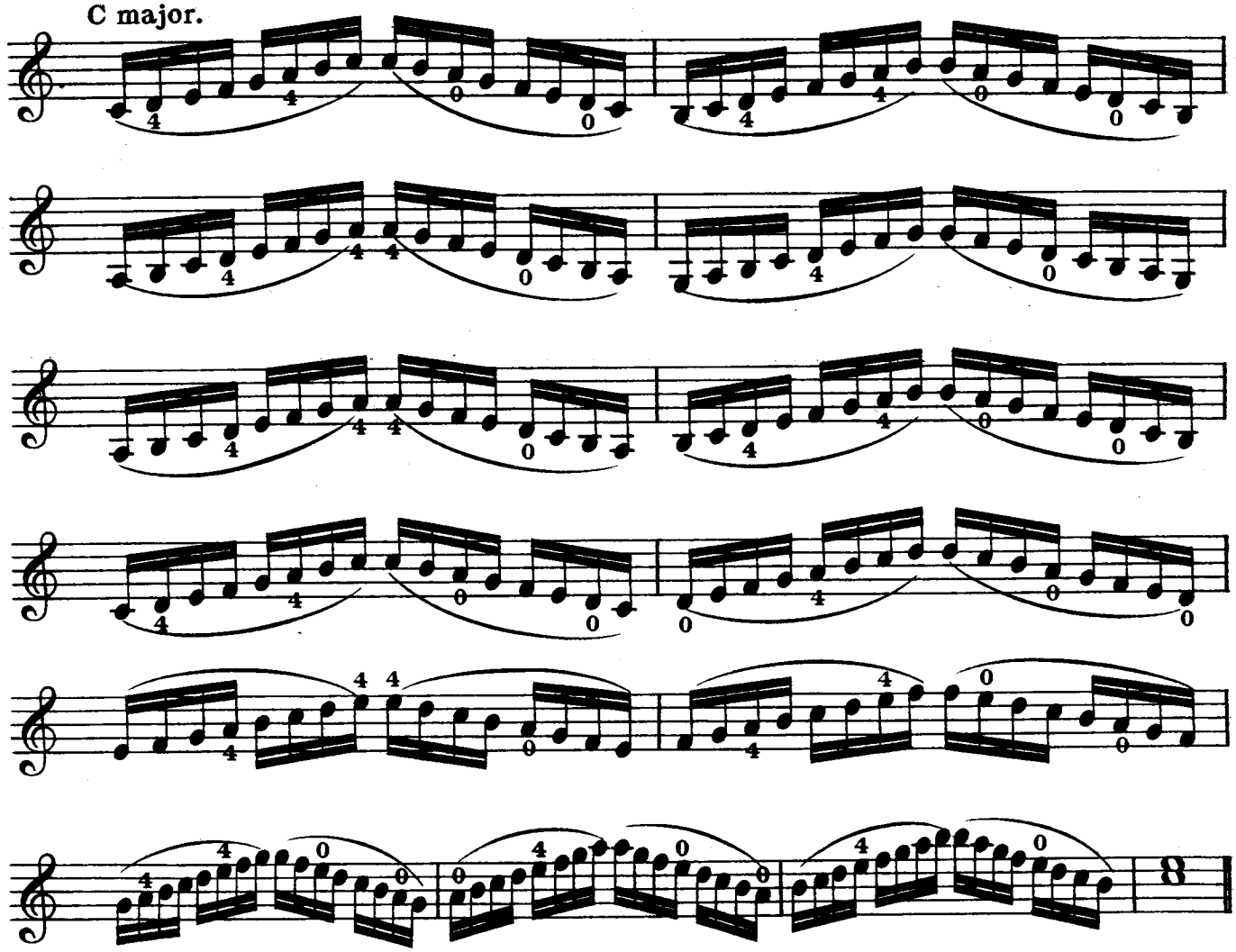




* See note page 23 as to preparation for scale Practice.

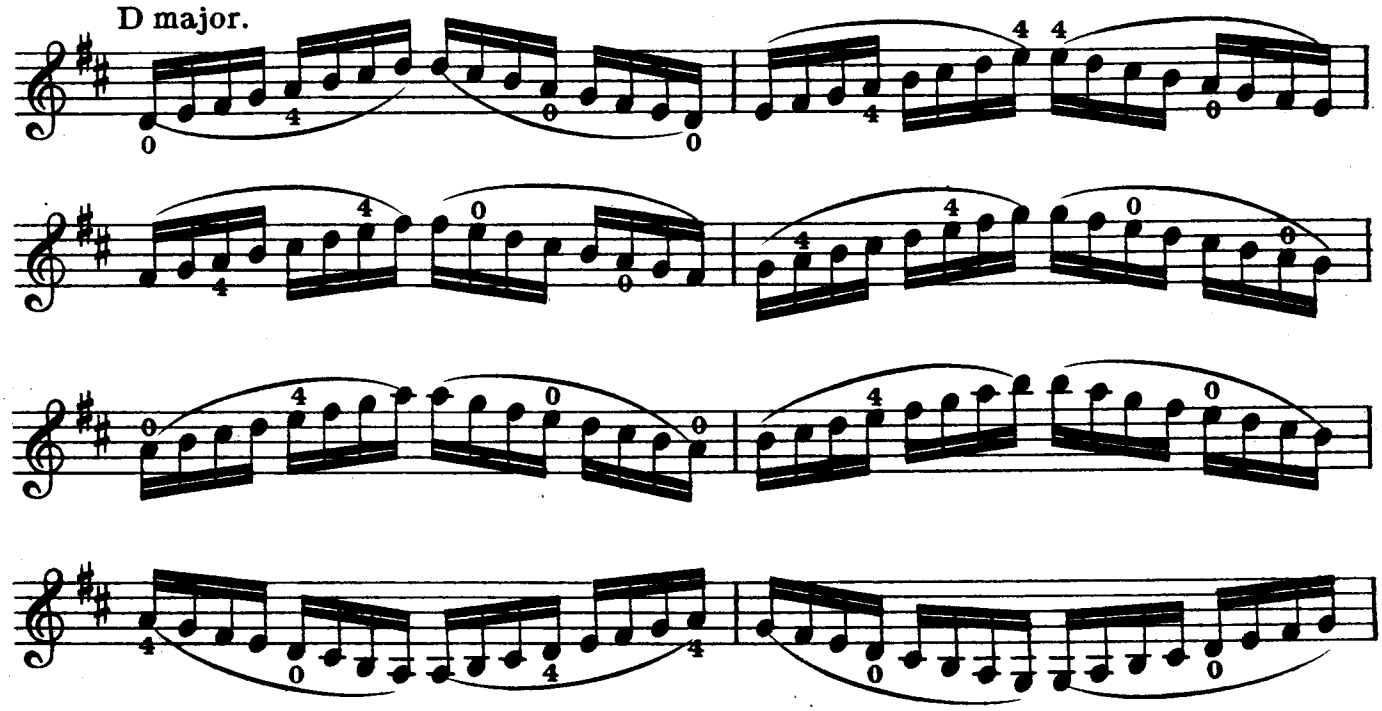

B♭ major.
B major.

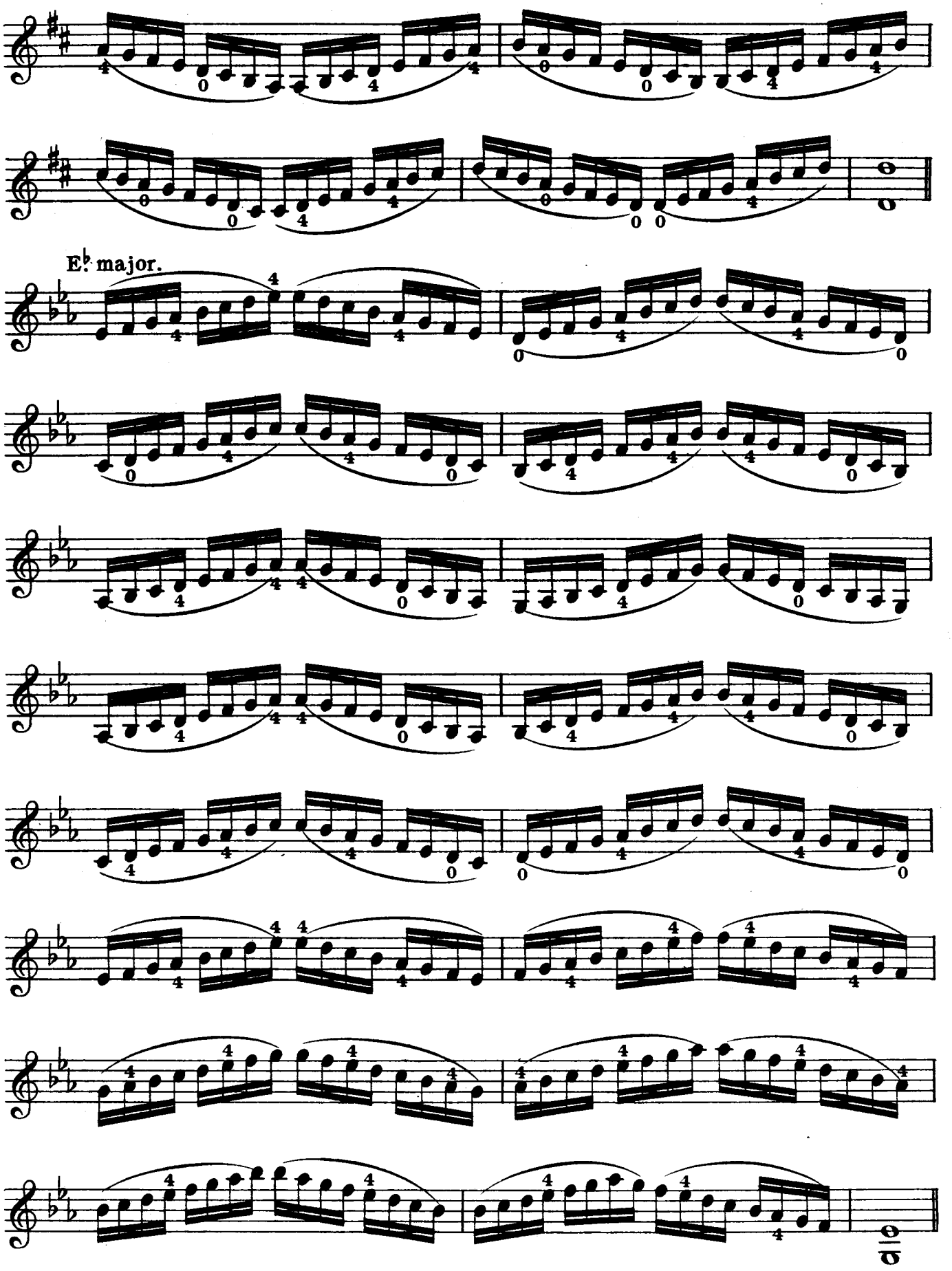
C major.



XXVII.

D major.

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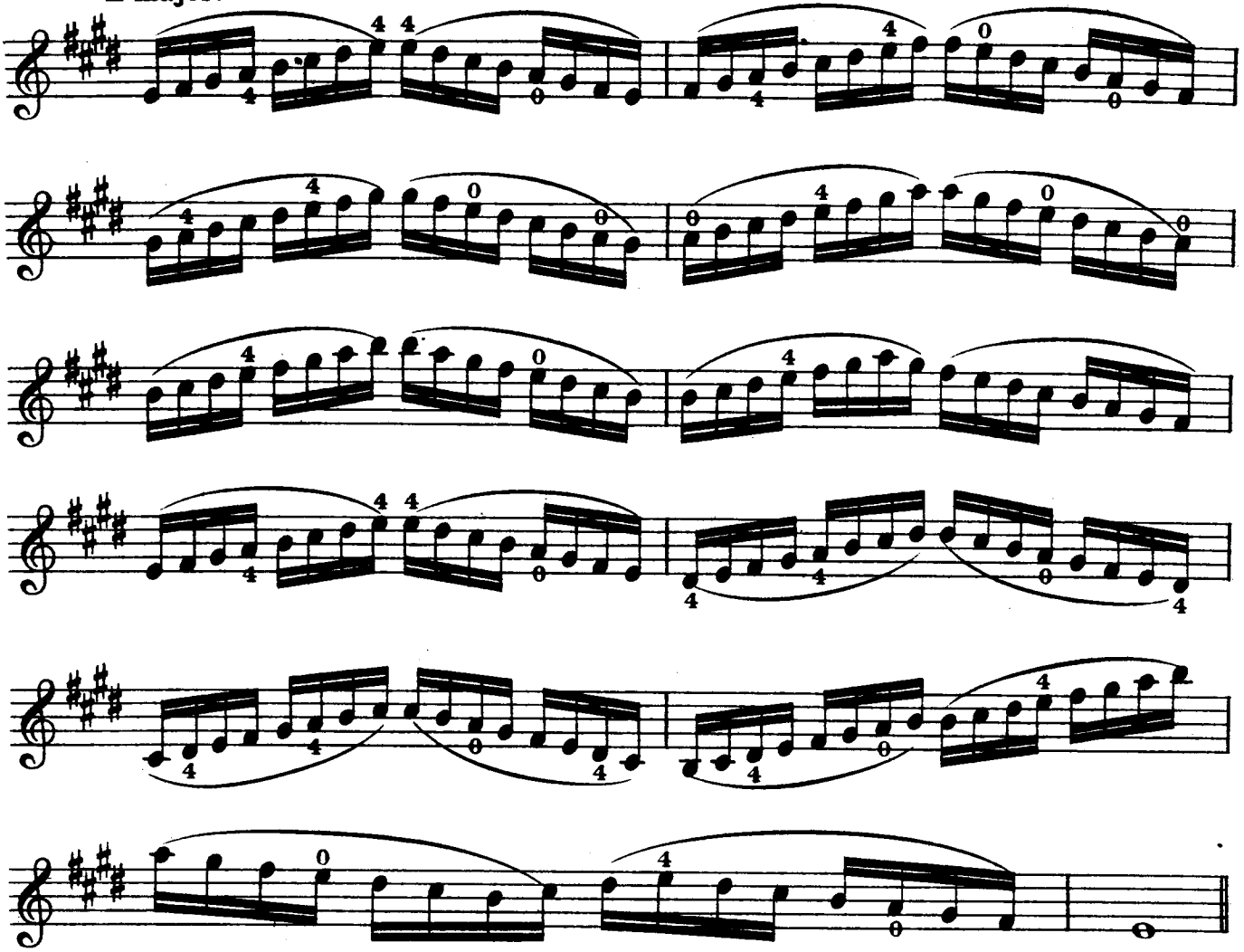
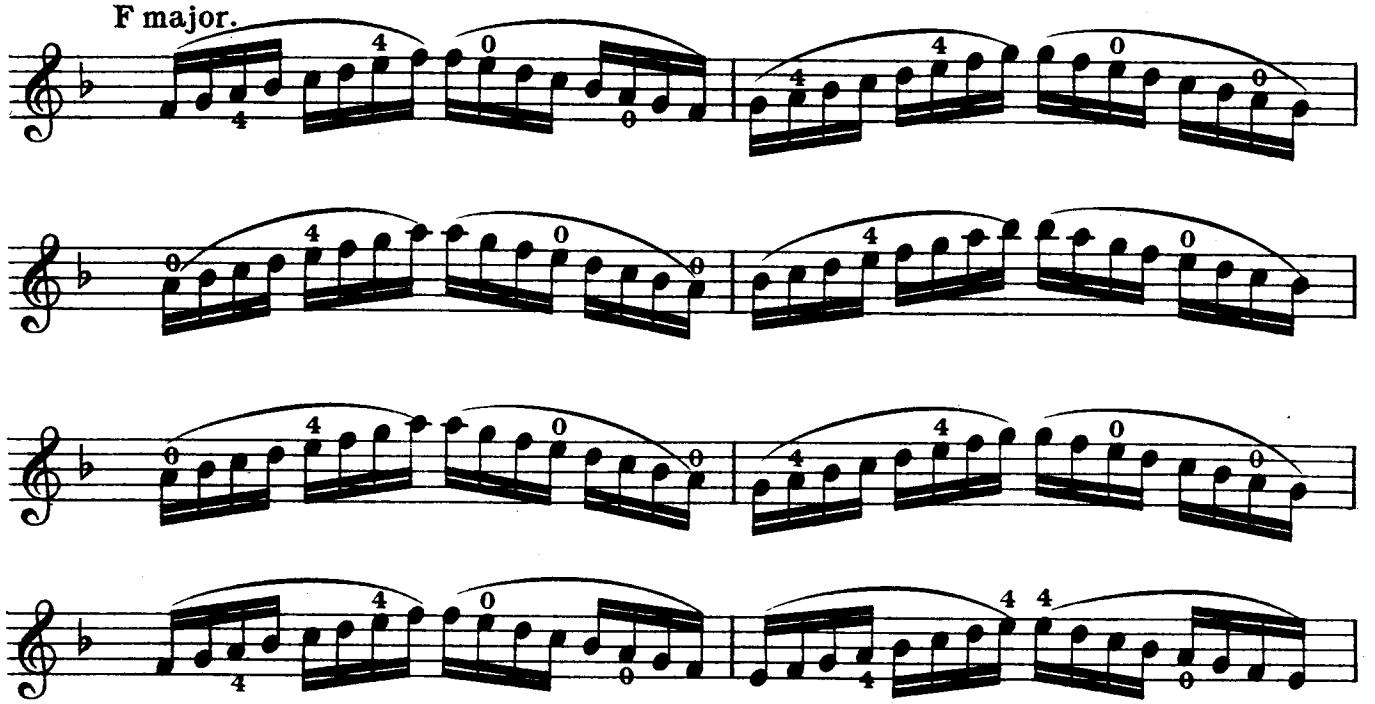
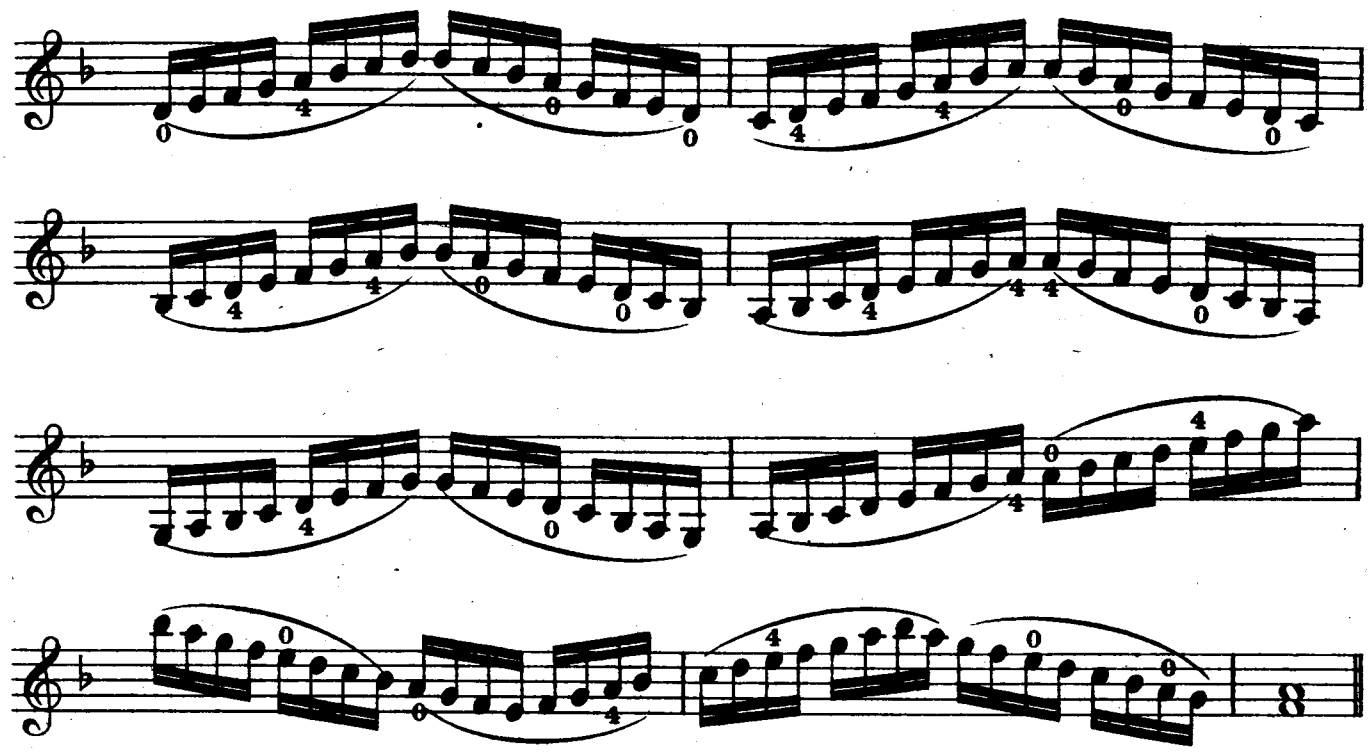
XXVIII.

E major.



F major.





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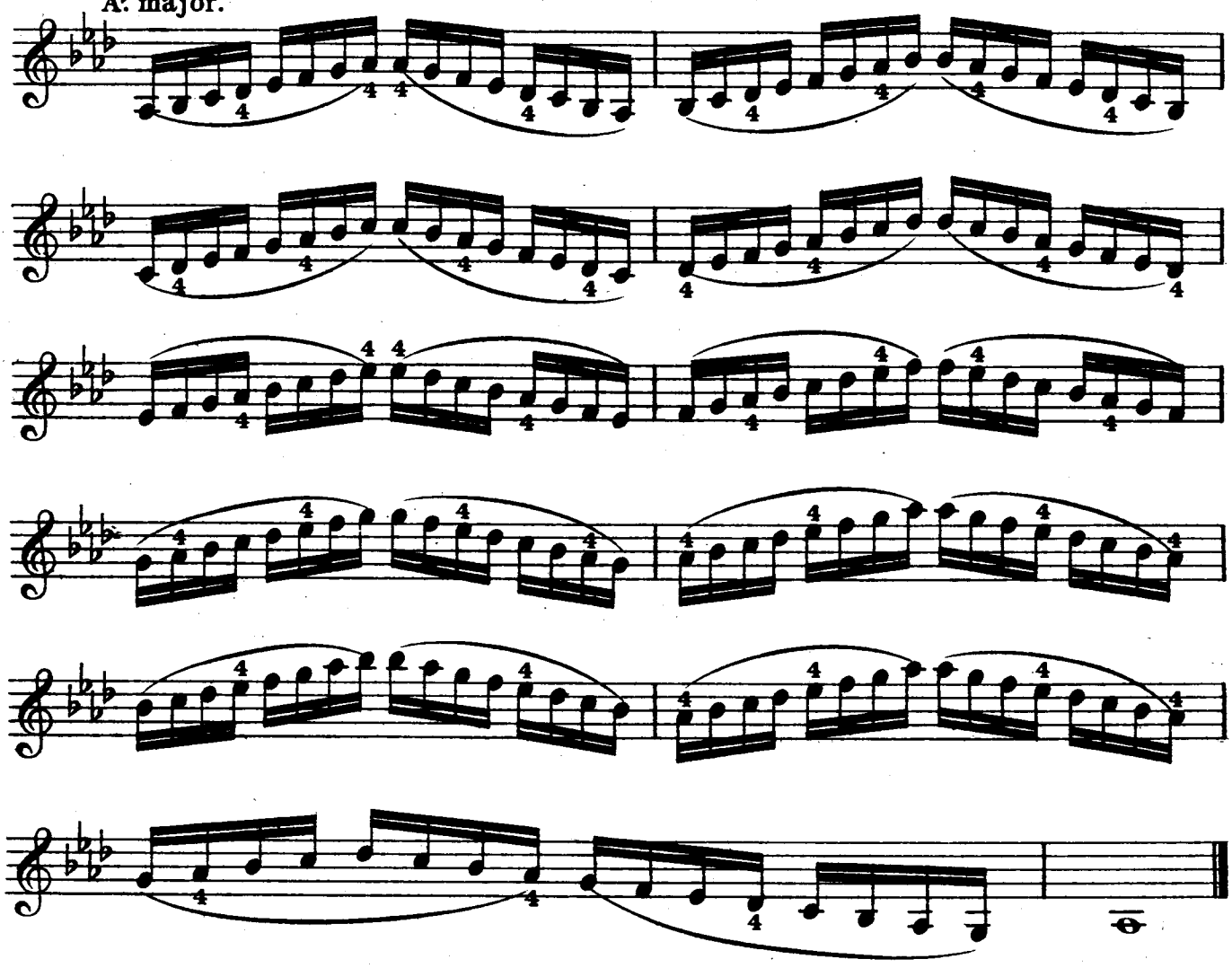

End of Book I.