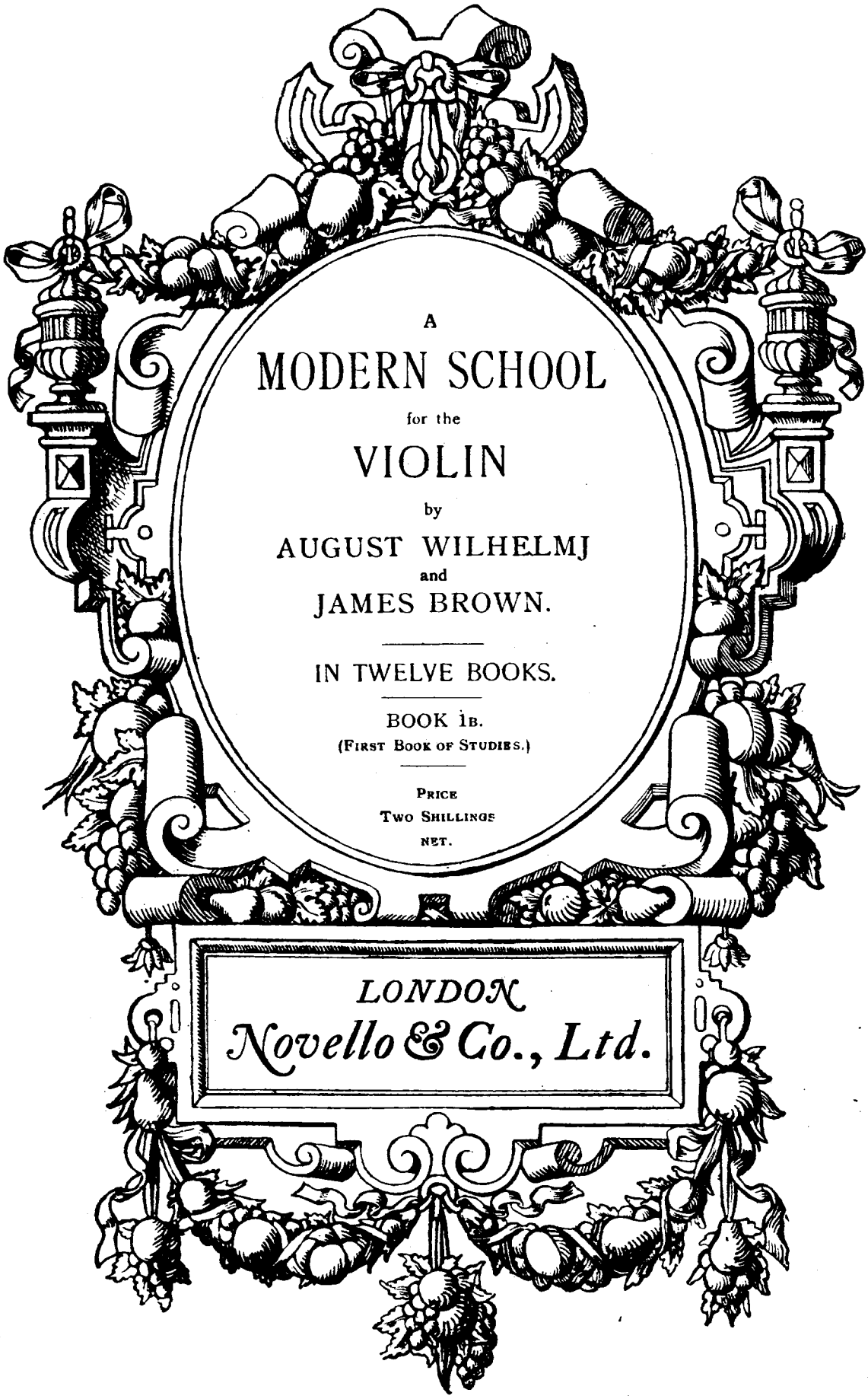


A

MODERN SCHOOL

for the

VIOLIN

by

AUGUST WILHELMJ

and

JAMES BROWN.

IN TWELVE BOOKS.

BOOK 1B.

(FIRST BOOK OF STUDIES.)

PRICE

TWO SHILLINGS

NET.

LONDON

Novello & Co., Ltd.

MADE IN ENGLAND.

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 1B.

(FIRST BOOK OF STUDIES.)

INTRODUCTION.

THE following Book of *Studies* is intended to be used concurrently with Book 1A (First Book of *Technical Practice*) and should be given to the Pupil when Lesson VI. therein has been mastered.

Throughout this Book it will constantly be necessary to attend to certain Rules which govern the details of Tone-production, Intonation, Bowing, and Expression, as well as to the general directions given in the Introduction to the First Book of *Technical Practice* (Book 1A). Such Rules are therefore placed here, once for all, in as concise a form as possible.

TONE-PRODUCTION.

1. A full, round tone is to be gained, after diligent practice, by the following technical means :—
   (*a*) Placing the Bow at a distance of one inch (or very little more) from the Bridge.
   (*b*) Moving the Bow somewhat rapidly.
   (*c*) Pressing the Bow with sufficient firmness on the String.

Other methods of producing tone will be mentioned in due course. Some common faults to be carefully avoided are :—

   (*a*) Whistling (insufficient pressure near the bridge).
   (*b*) Scraping (excessive pressure).
   (*c*) Sourness of Tone (too slow a bow, with dead pressure).

INTONATION.

2. Good Intonation, or playing in tune, is essential. In order to prepare the correct intonation of each Study, proceed as follows :—

   (*a*) Ascertain the key in which the Study is written. (This is always given.)
   (*b*) Refer to the *Technical Practice* Book (1A), pp. 23-25, 31-38, and find the Scales and Arpeggi in the required key.
   (*c*) Practise first the Arpeggio, and then the Scale, noting in the latter the position occupied by the semitones, as indicated at the commencement of each Study.

It will save much trouble if the Scales, &c., be committed to memory.

N.B.—Beginners almost invariably play their semitones too widely apart.

BOWING.

3. Throughout each Study, the Bow should remain on the String. Rests indicate silence, but they do not indicate a removal of the Bow. (*See* X , XVI., XXI., and XXXIV.) When such removal is intended it is plainly marked. (*See* XXV. and XXIX.)

4. Separate (*i.e.*, unslurred) *short* notes are produced by the action of the wrist only, without the aid of the arm, and using but a very small portion of the Bow. (*See* VI., X., XI., XIII., XIX., and XXXVIII.) They must, however, be given their full duration, unless otherwise marked. The sign used to remind the player that full duration is required is a short horizontal line (—) placed above or below the note (*see* X., XXXVIII.), or the word *tenuto*, *ten.* (*see* XXVII.).

5. In addition to the silence marks or *rests*, the following signs are employed to indicate that a note is to be detached from the next by an interval of complete silence :—

   (*a*) The *Staccato* dot (*staccato* means "detached"). The note must be shortened to a little more than half its written time-value. (*See* XVI., XIX., XXVII., &c.)

(*b*) The *mezzo staccato* (half-detached) sign. This is a combination of the horizontal line mentioned above with the staccato dot ($\dot{-}$). It means that the note is to be held for almost its full time-value, but not quite. (*See* IV.)

(*c*) The *molto staccato* sign, or dash ($\mathbf{|}$). The note is reduced to its shortest possible duration. This sign is not used in the present Book.

EXPRESSION.

6. Loud Tone (*forte, f*). The technique of this has already been explained (*see* above, § 1). (*See* IX., XIII., &c.)

7. Soft tone (*piano, p*) is produced by

(*a*) Placing the Bow at least two inches from the Bridge.

(*b*) Moving the Bow somewhat slowly.

(*c*) Pressing the Bow very gently, or not at all. (*See* XV., &c.)

8. *Diminuendo* (*dim.*, $>$), becoming softer, and *crescendo* (*cresc.*, $<$) becoming louder, are transitions from loud (§ 6) to soft tone (§ 7), or *vice versâ*. It should, however, be very clearly understood that the hastening (*cres.*) or retarding (*dim.*) of the *pace at which the Bow is moving* has far more influence on the intensity of sound than either the placing or the pressure of the Bow. It follows that, whenever it is possible, considerably more Bow must be given to accented or emphasized notes than to those which are without accent or emphasis. (*See* XV., XXV., XXVIII., &c.)

BOOK I.B

(FIRST BOOK OF STUDIES.)

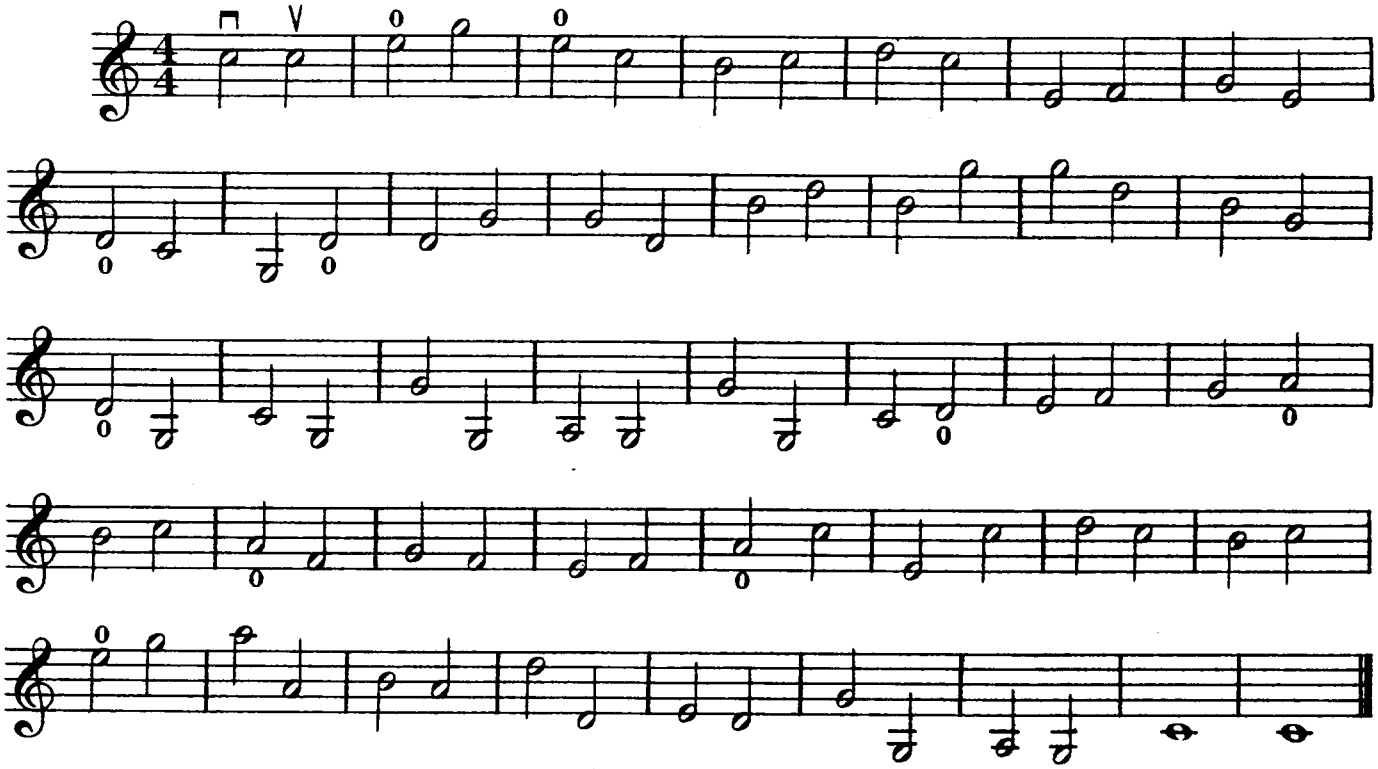
To be used concurrently with Book I.A (First Book of Technical Practice.)

I.

Andante.

Key of C major. Semitones E–F and B–C.

August Wilhelmj
and
James Brown.



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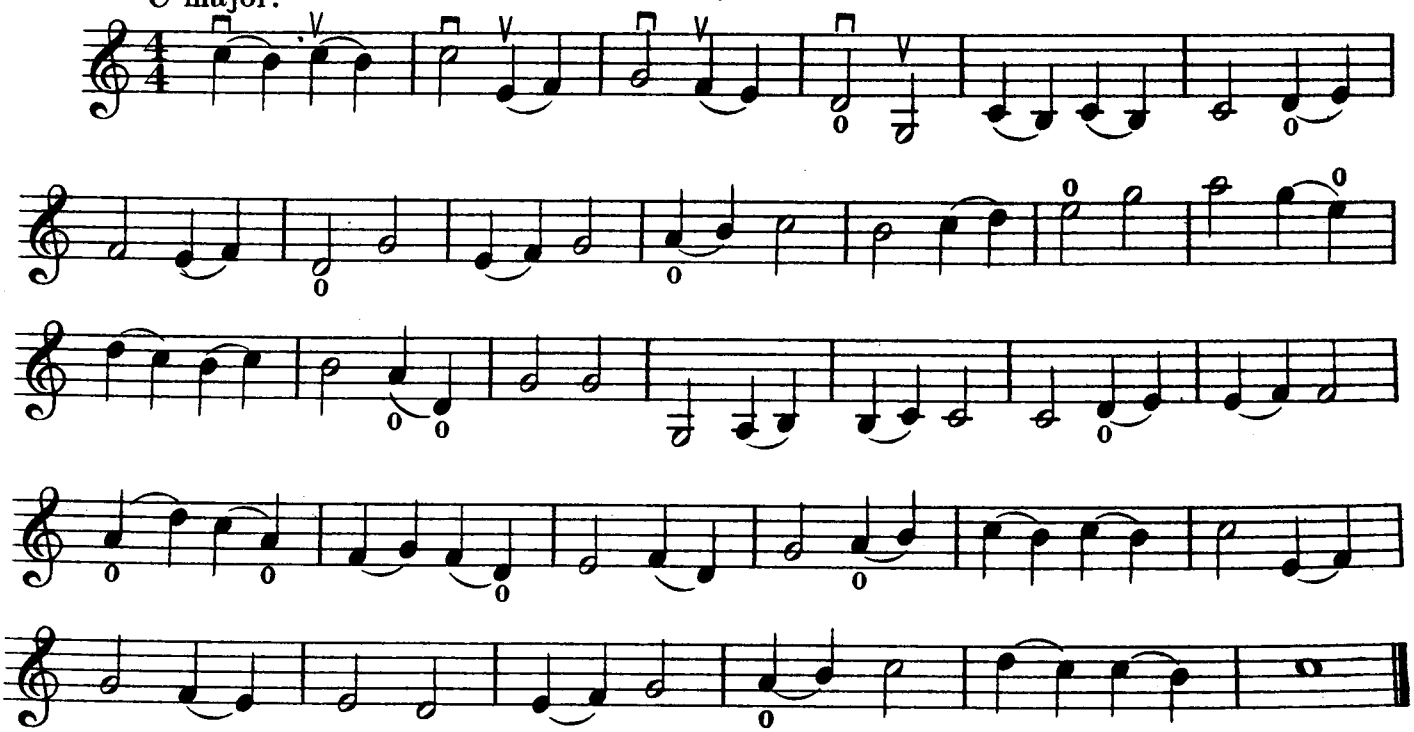
II.

Andante.

C major.



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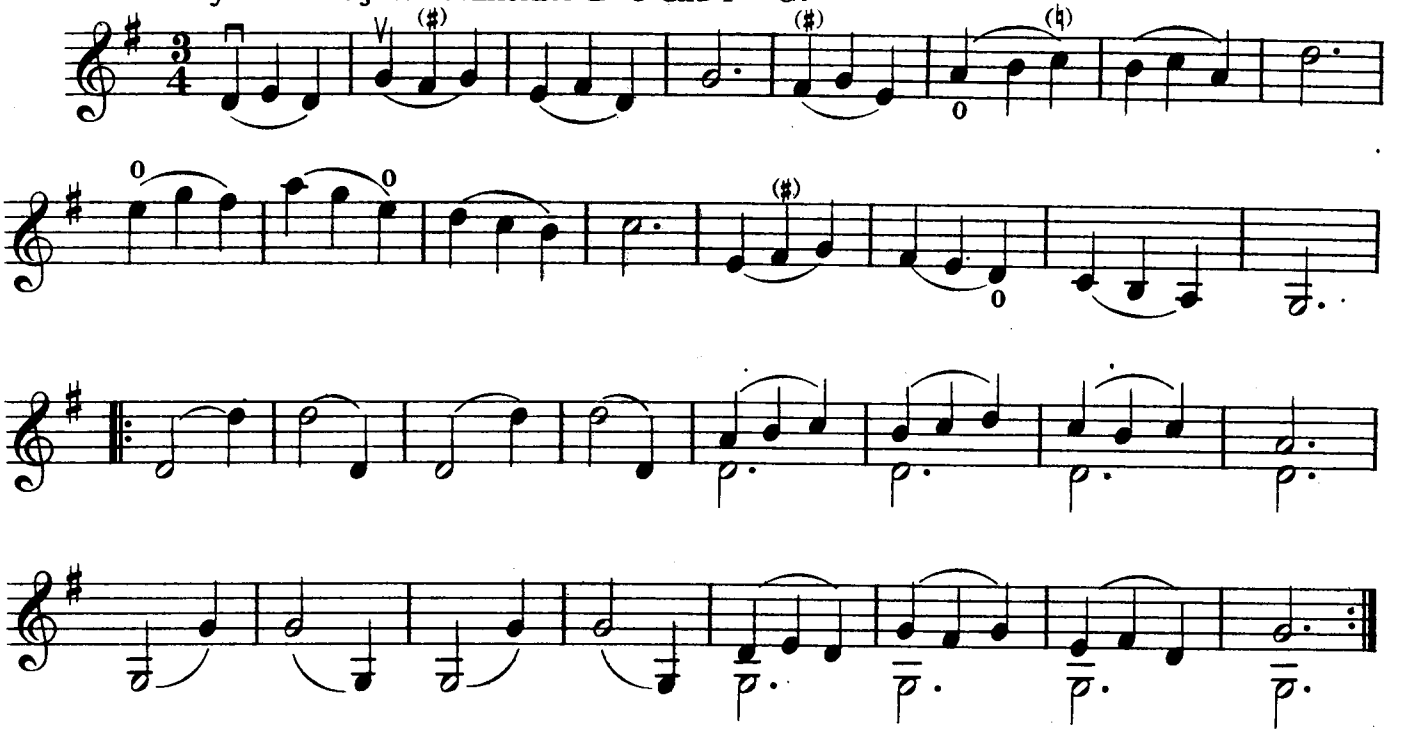
III.

Andante grazioso.

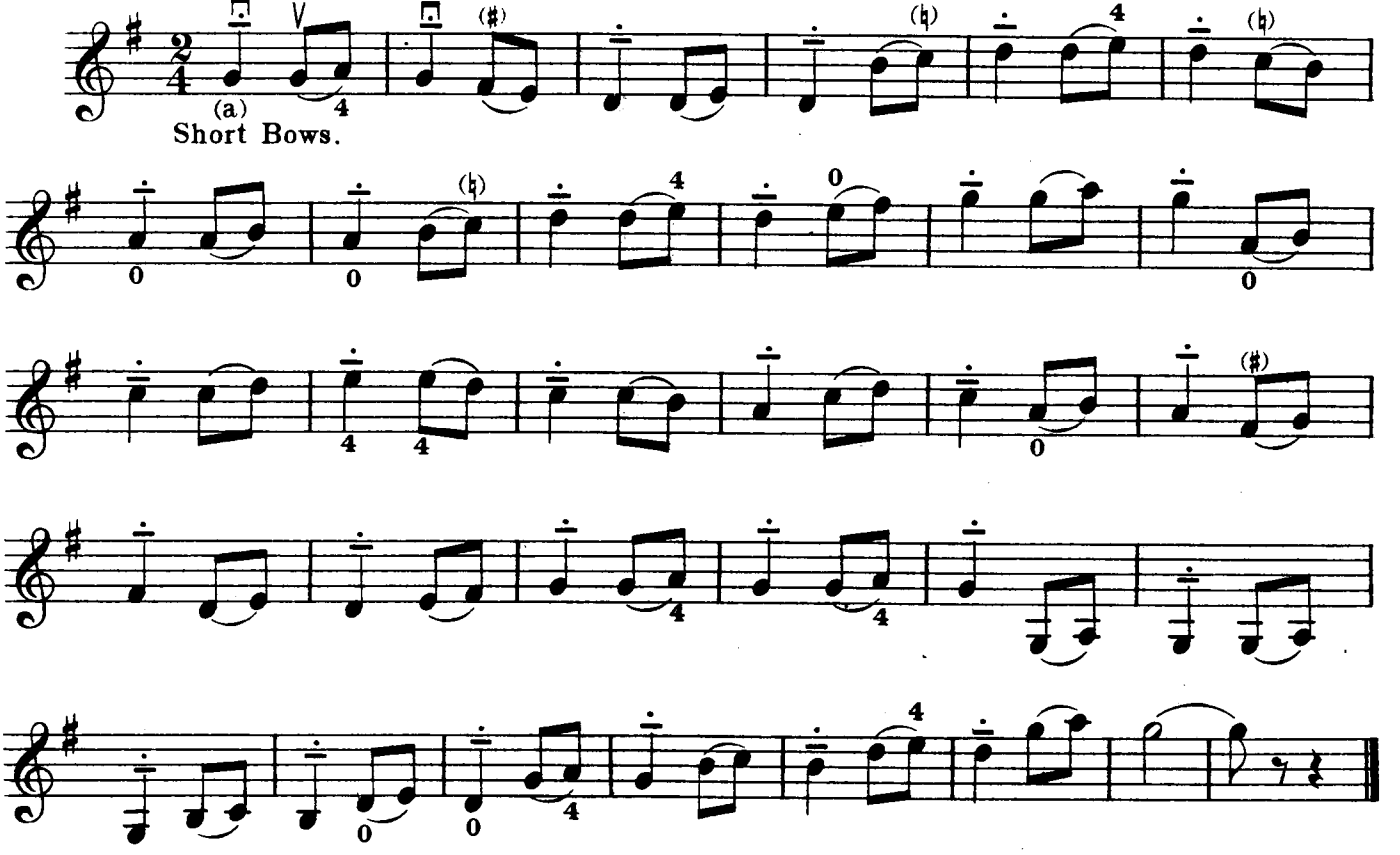
Key of G major. Semitones B–C and F♯–G.



IV.

Tempo giusto, moderato.

G major. Semitones B–C and F♯–G.



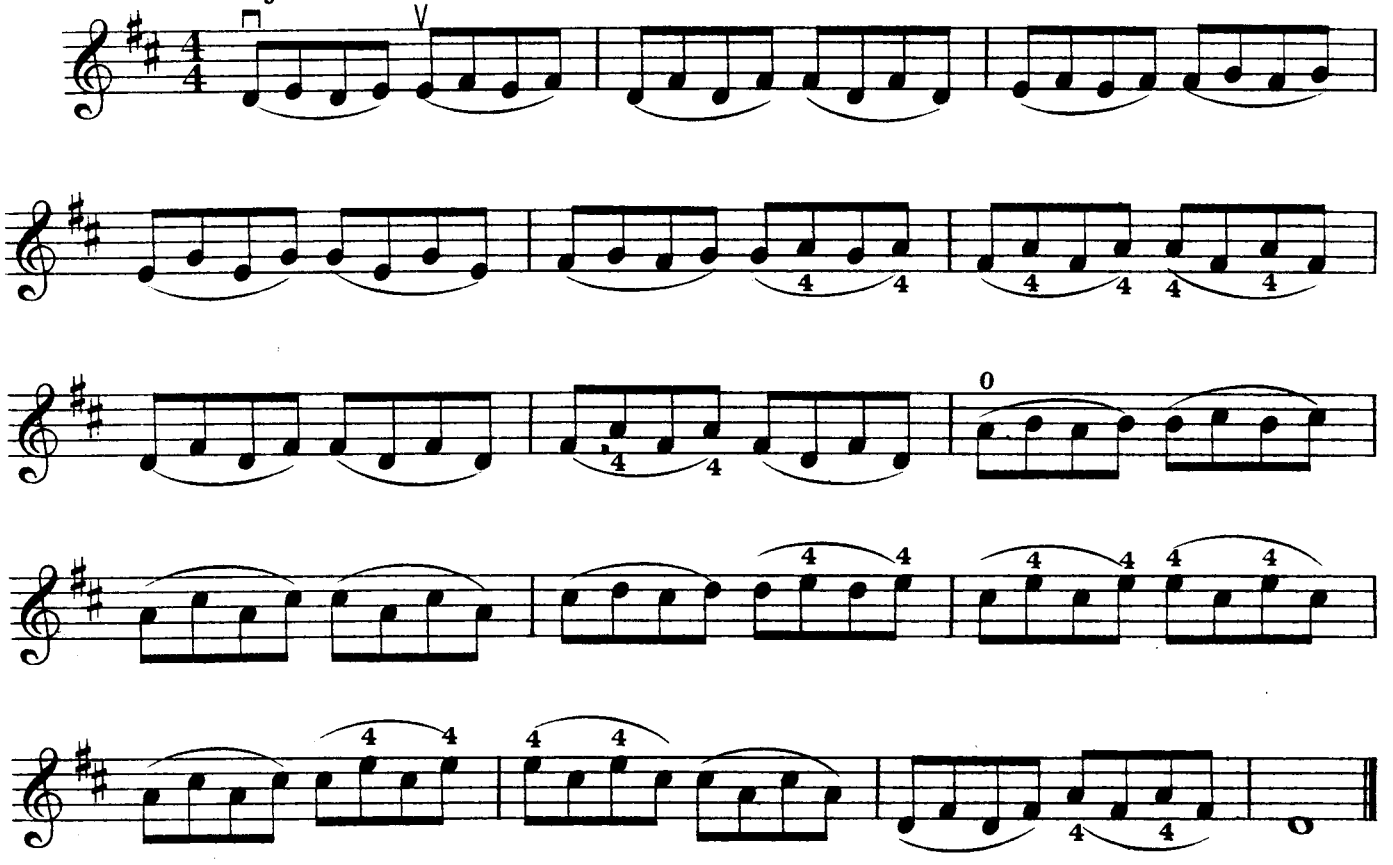
(a) Short Bows.

(a) See Introduction, § 5.

V.

Allegretto.

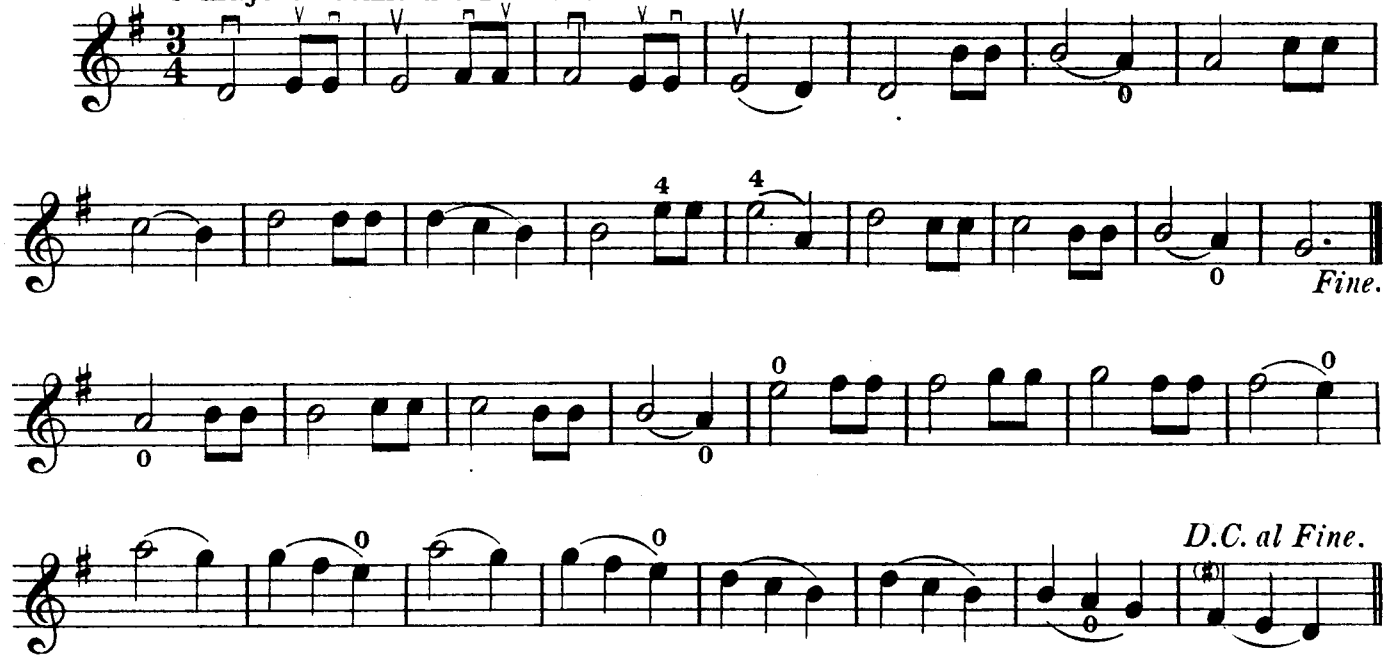
D major. Semitones F♯—G and C♯—D.



VI.

Tempo di Valse.

G major. Semitones B—C and F♯—G.

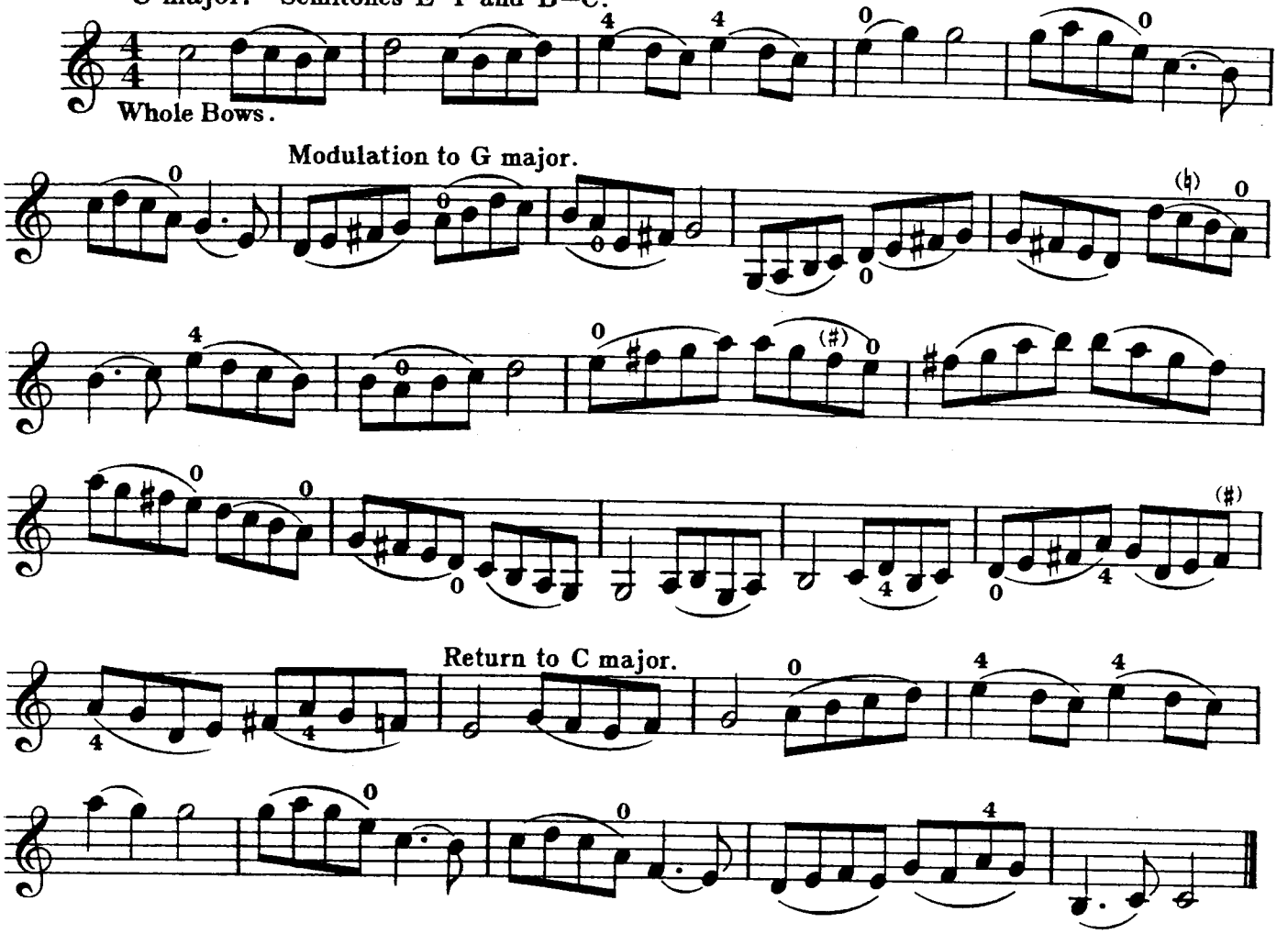


NB. The minims in Study VI should be played with long strokes, the quavers with one inch of the Bow only. See Introd: § 4.

VII.

Andante.

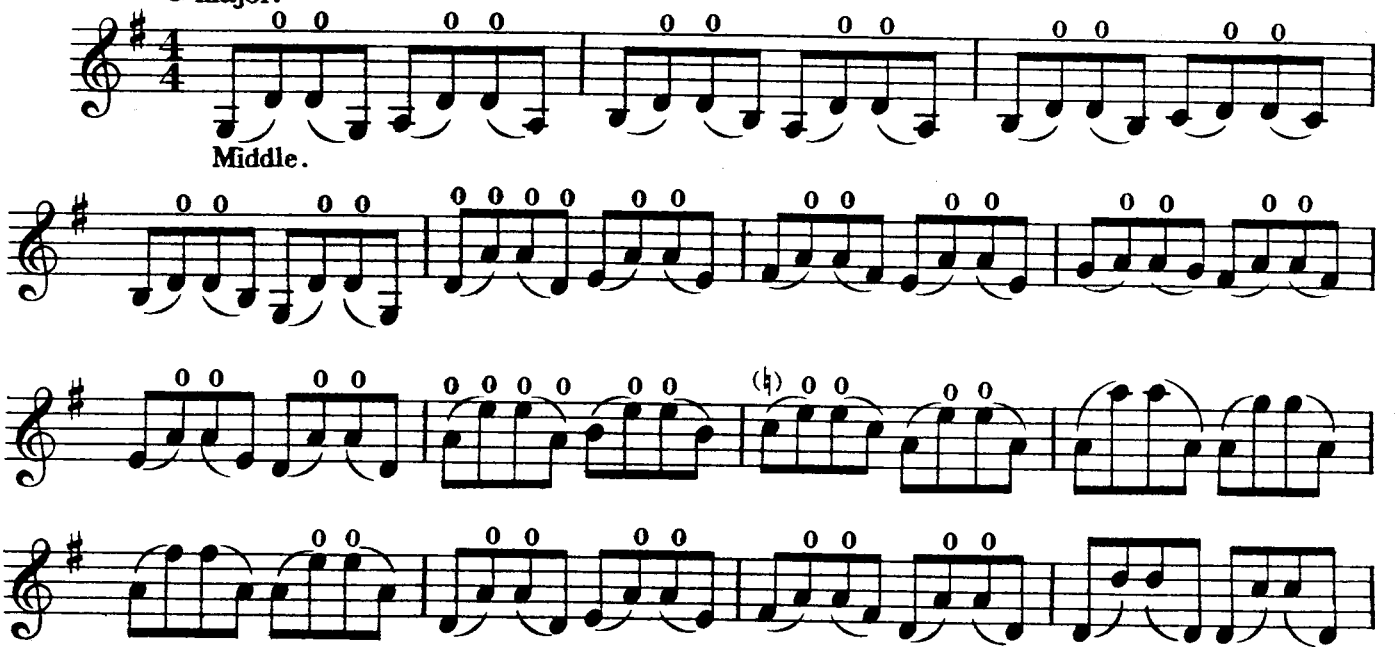
C major. Semitones E–F and B–C.

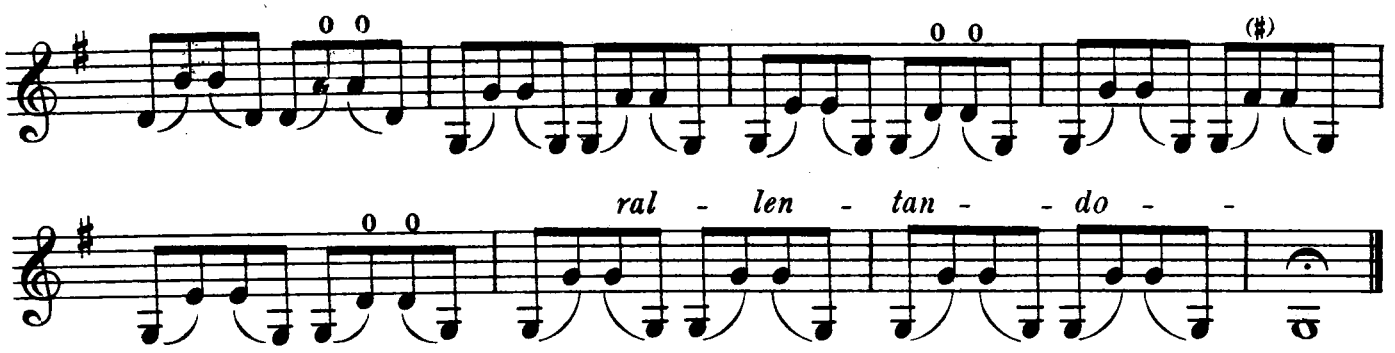


VIII.

Poco Lento.

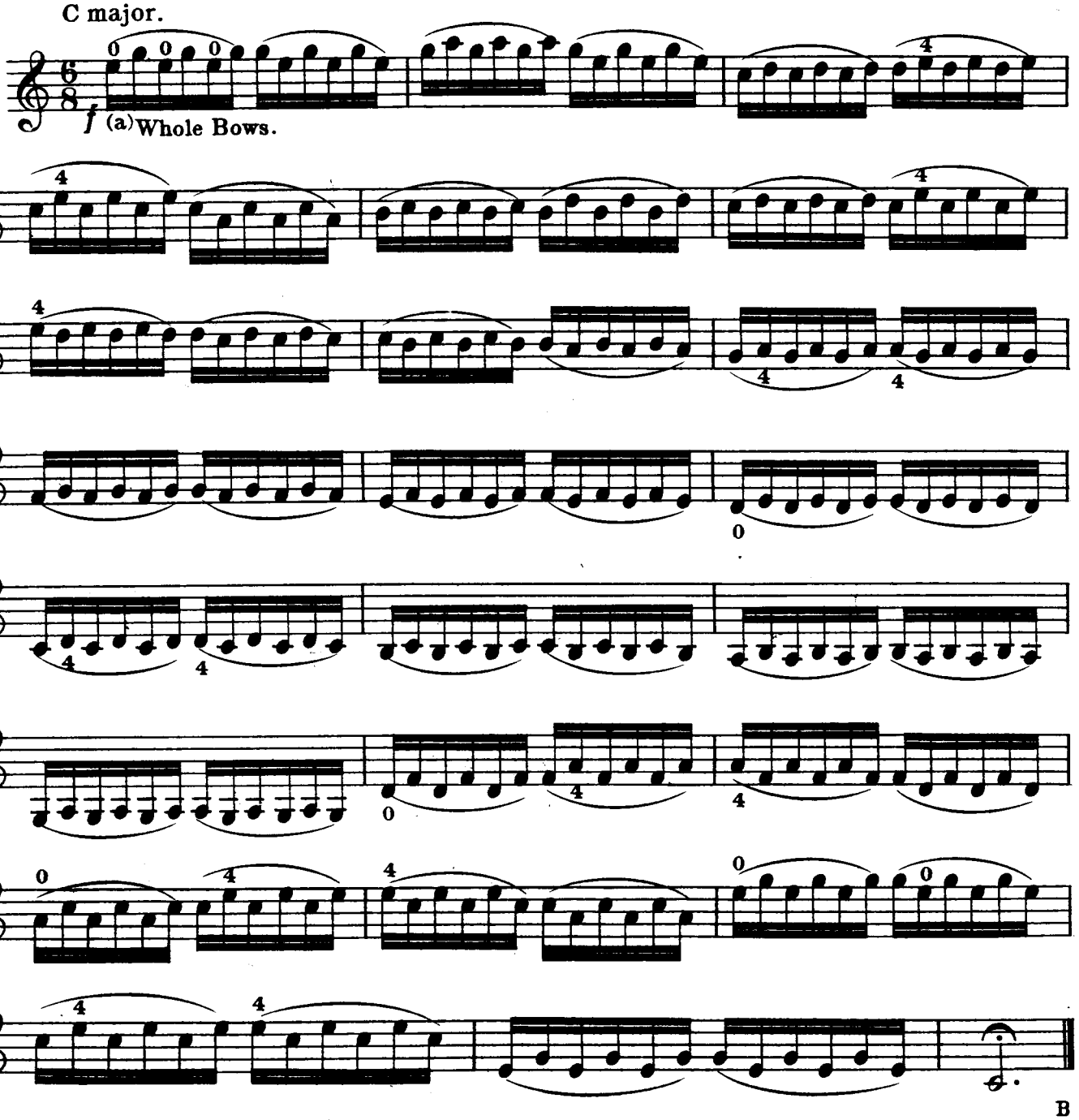
G major.





IX.

Andante.
C major.



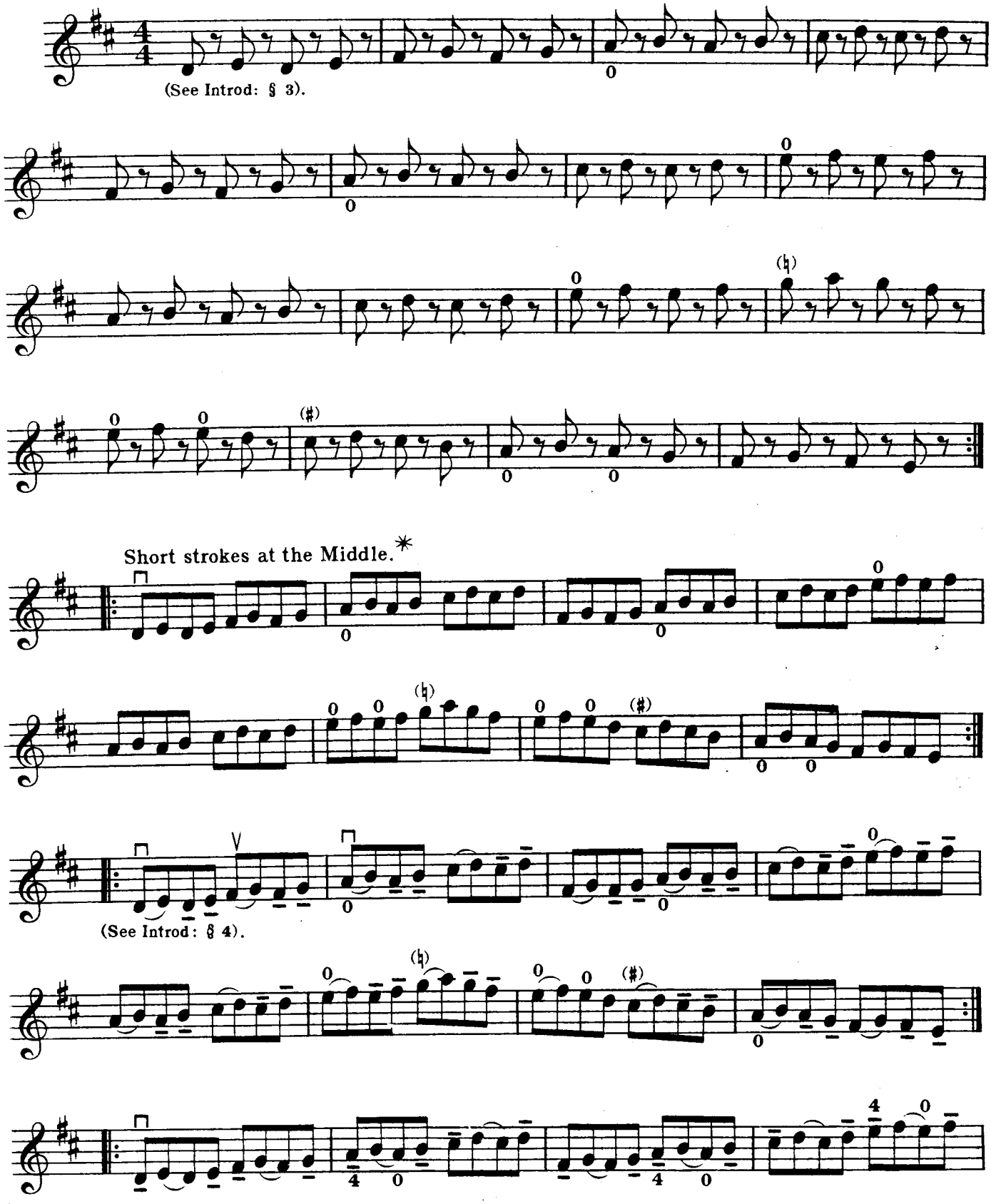
B

(a) Strong *(forte)* tone is thus produced:— 1) Bow one inch from the Bridge, 2) Move the Bow somewhat rapidly, and 3) press the hair well on to the String. See Introd: §§ 1 & 6.

X.

Tempo giusto.

D major. Short strokes, near the Point.



* The Middle of the Bow is fixed by balance rather than by measurement. On a full-sized Bow (26 inches) it is about 11 inches from the Nut and about 15 inches from the Point.

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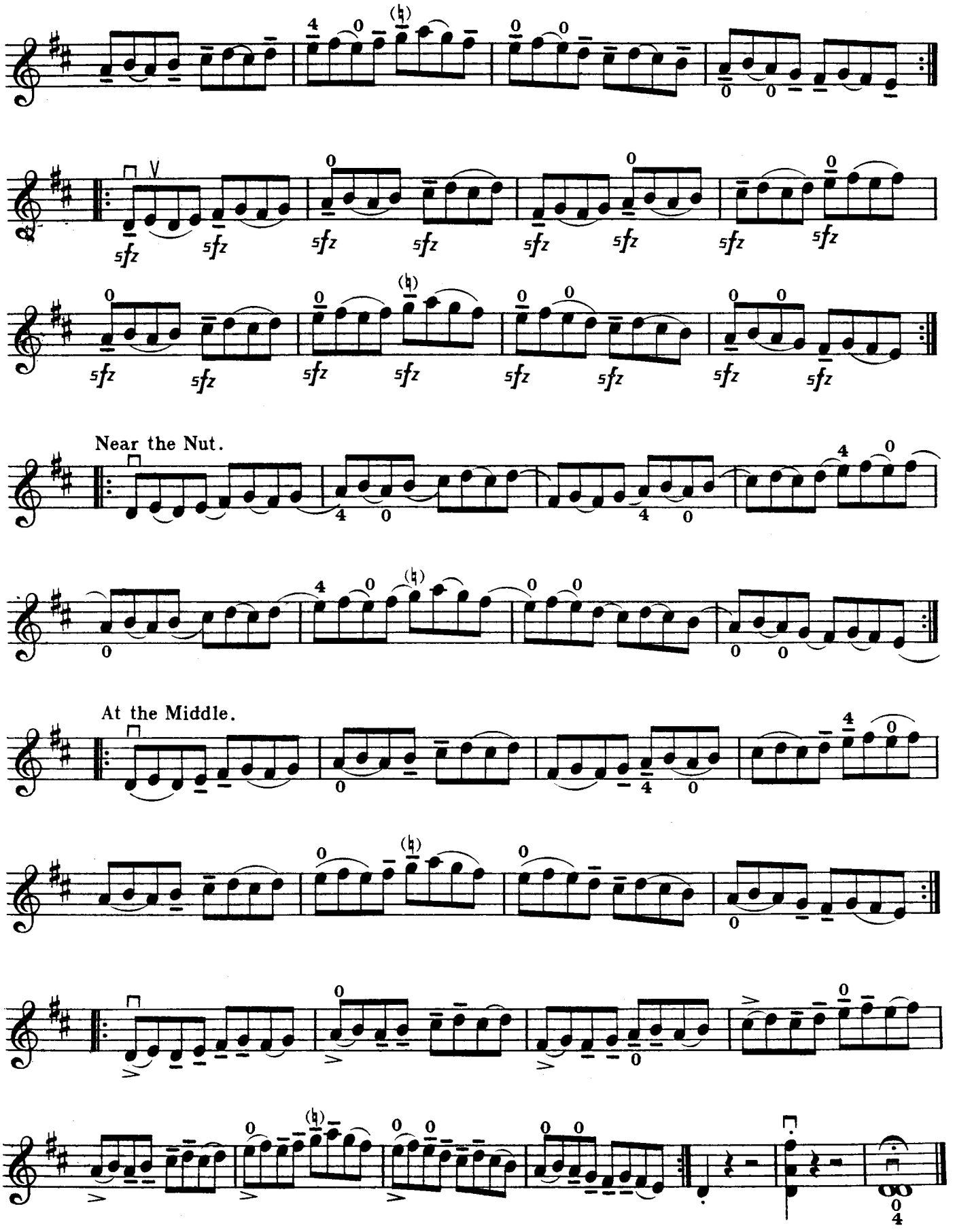
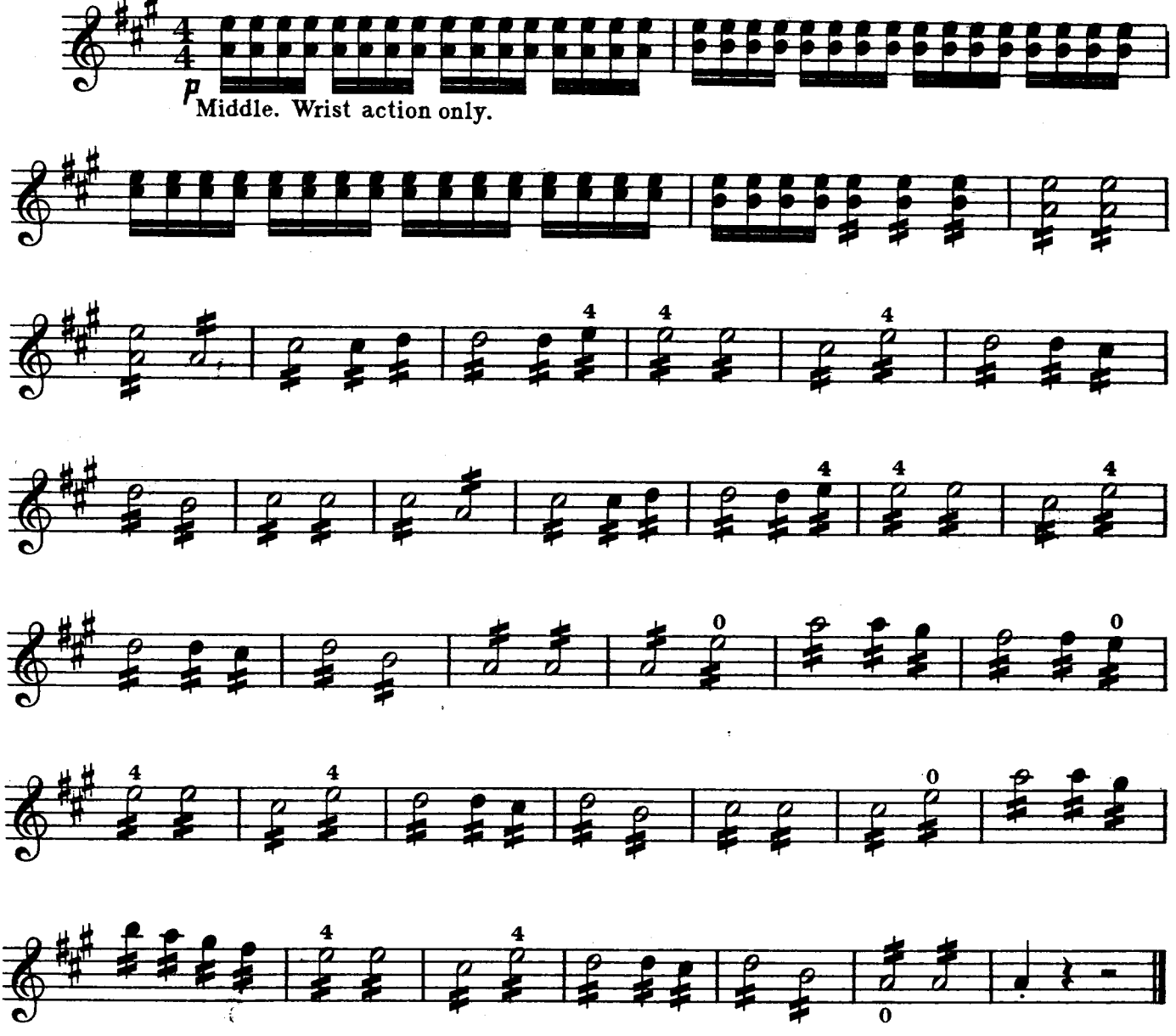

Near the Nut.
At the Middle.

XI.

Con moto.

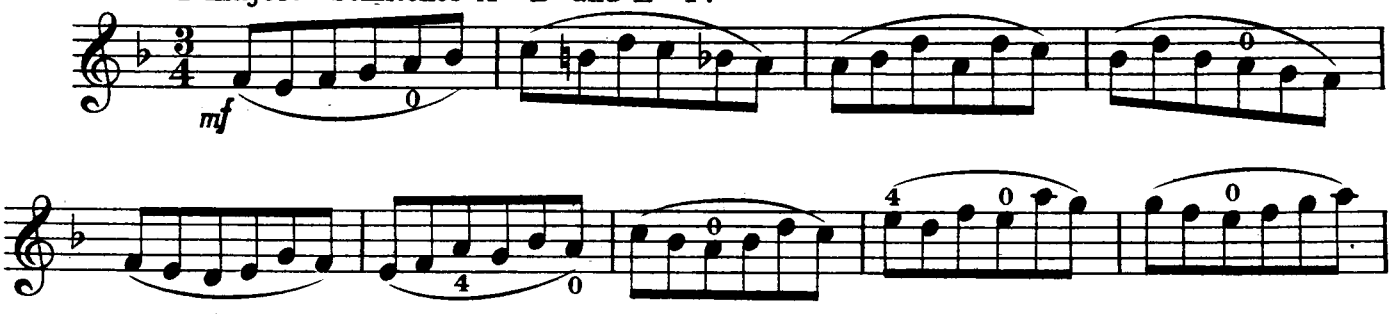
A major. Semitones C♯—D and G♯—A.

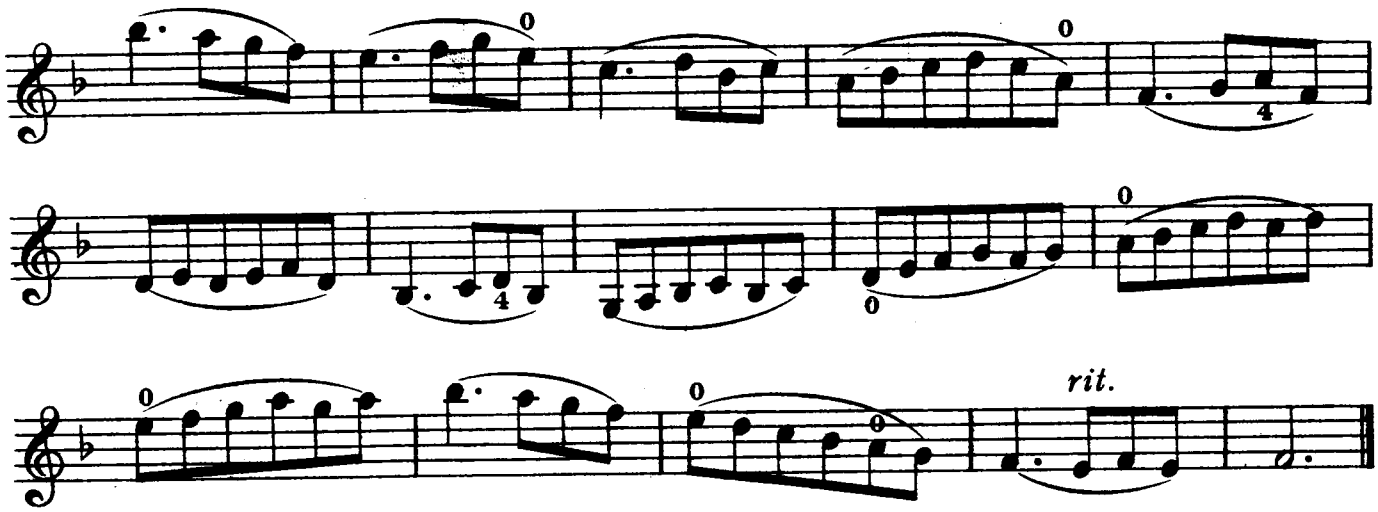


XII.

Allegro ma non troppo.

F major. Semitones A—B♭ and E—F.

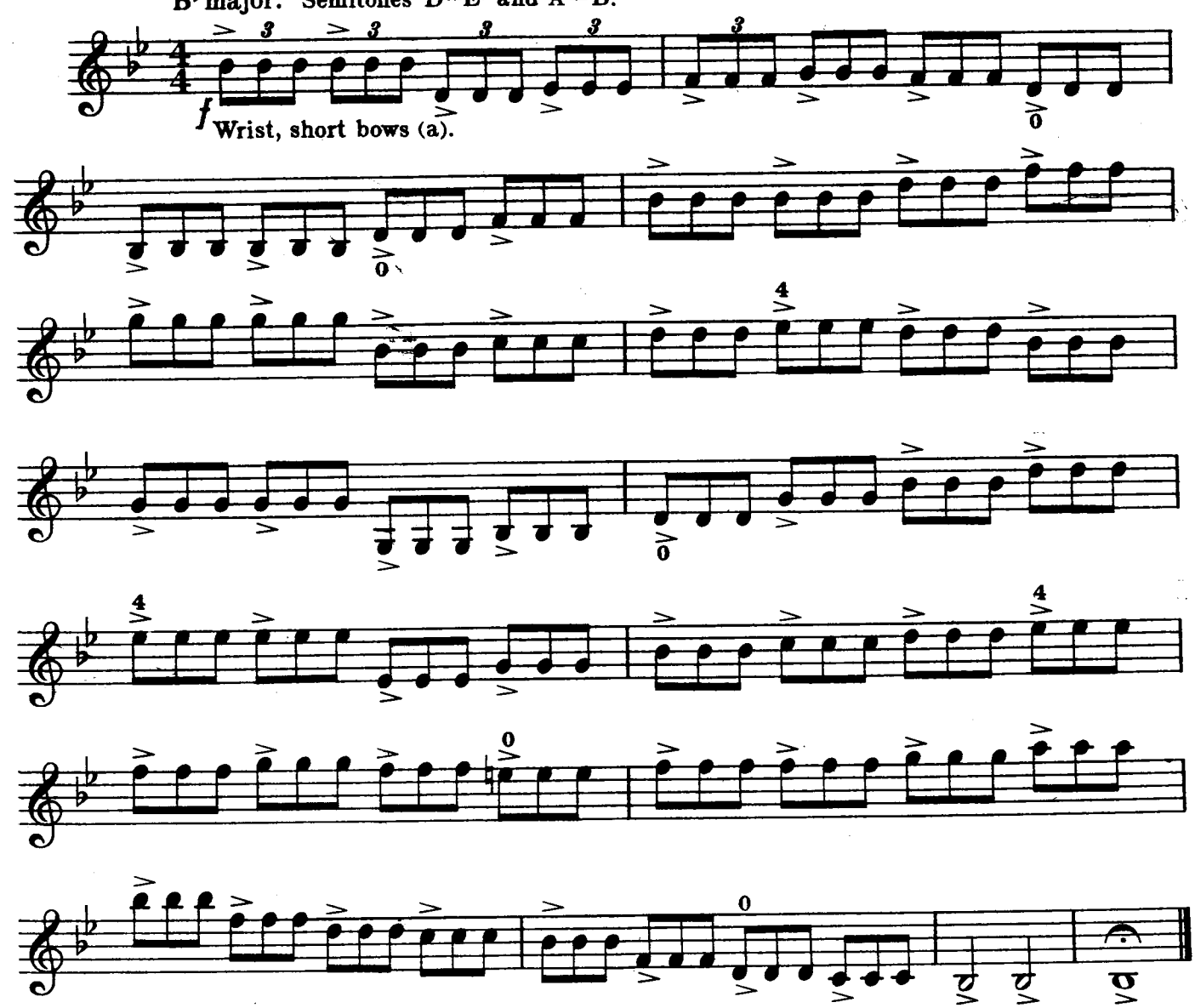




XIII.

Non troppo Presto.

B♭ major. Semitones D–E♭ and A–B♭

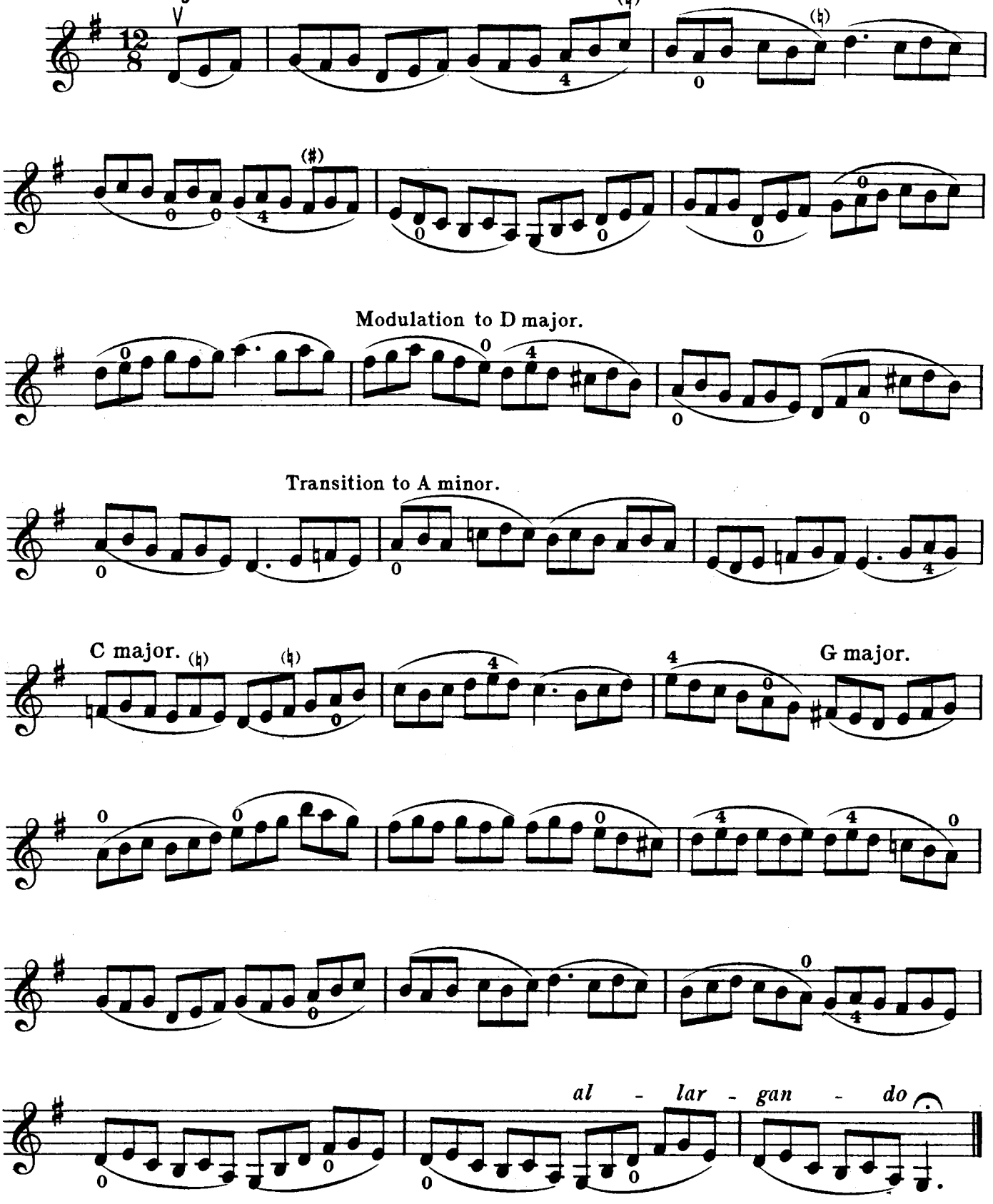


(a) About 8 inches for emphasized notes, the rest 1 inch.

XIV.

Allegretto.

G major. Semitones B–C and F♯–G.



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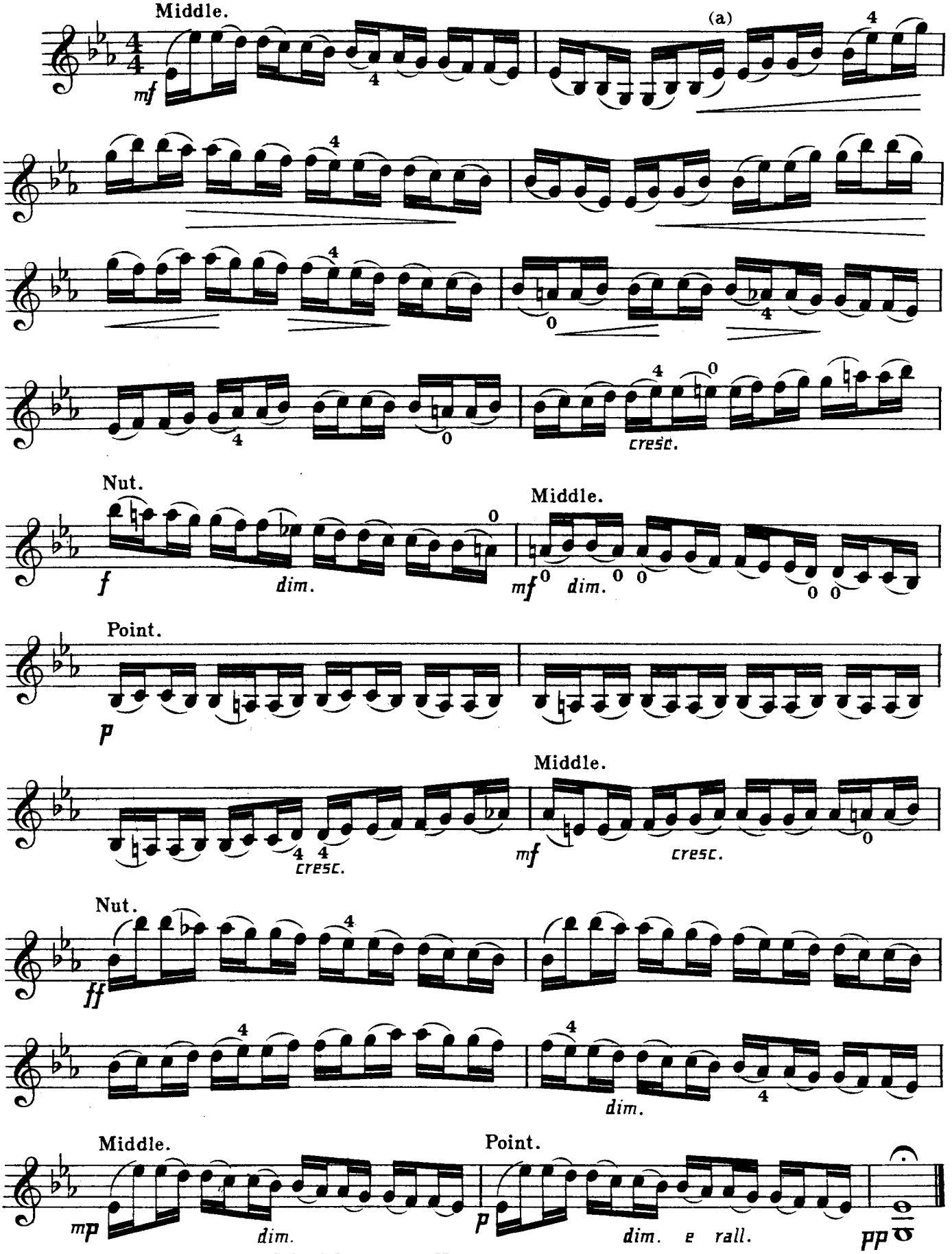
XV.

Andante con moto.

E♭ major. Semitones G–A♭ and D–E♭



(a) See Introd: § 8.

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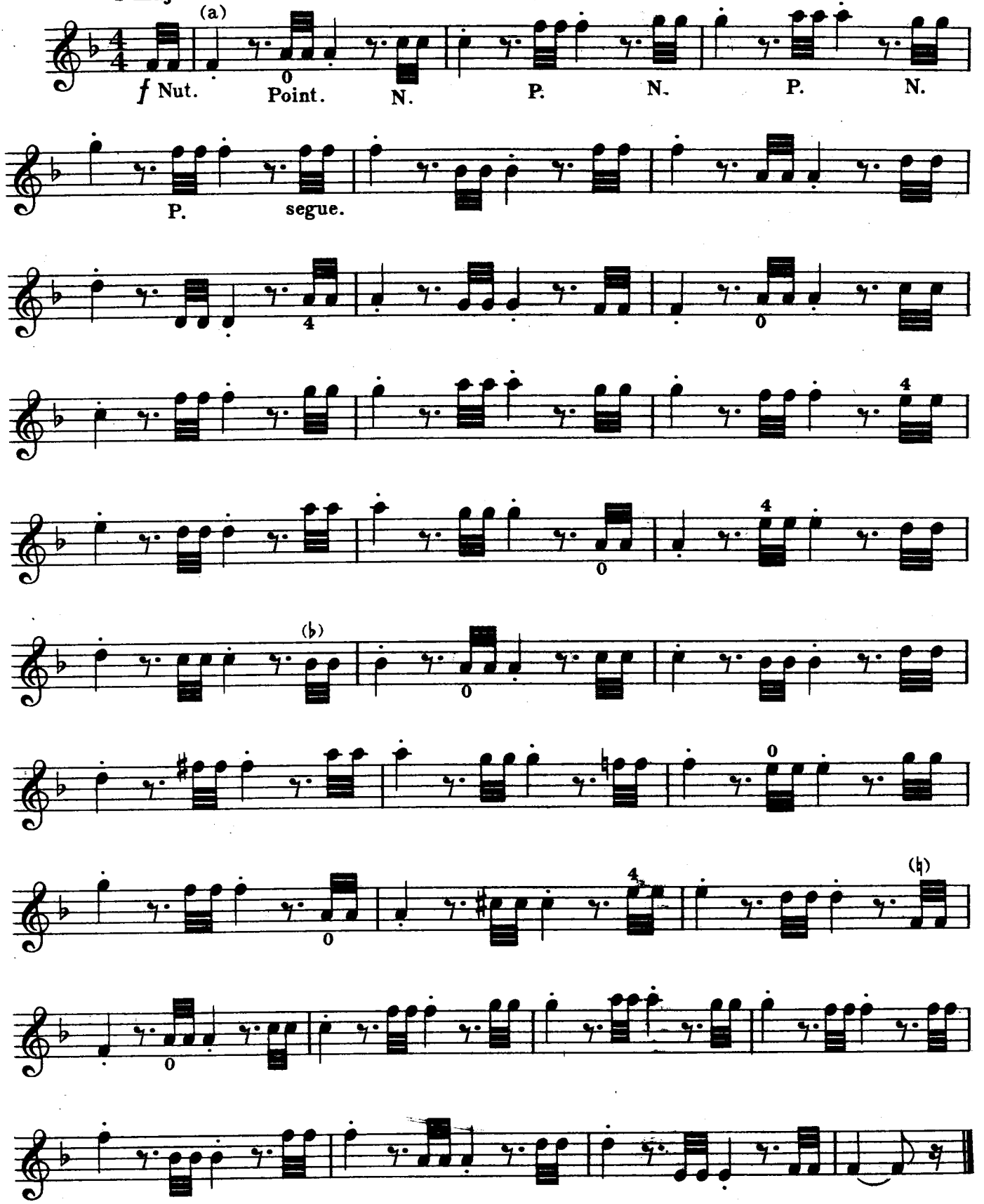
XVI.

Alla Marcia.

F major. Semitones A–B♭ and E–F.

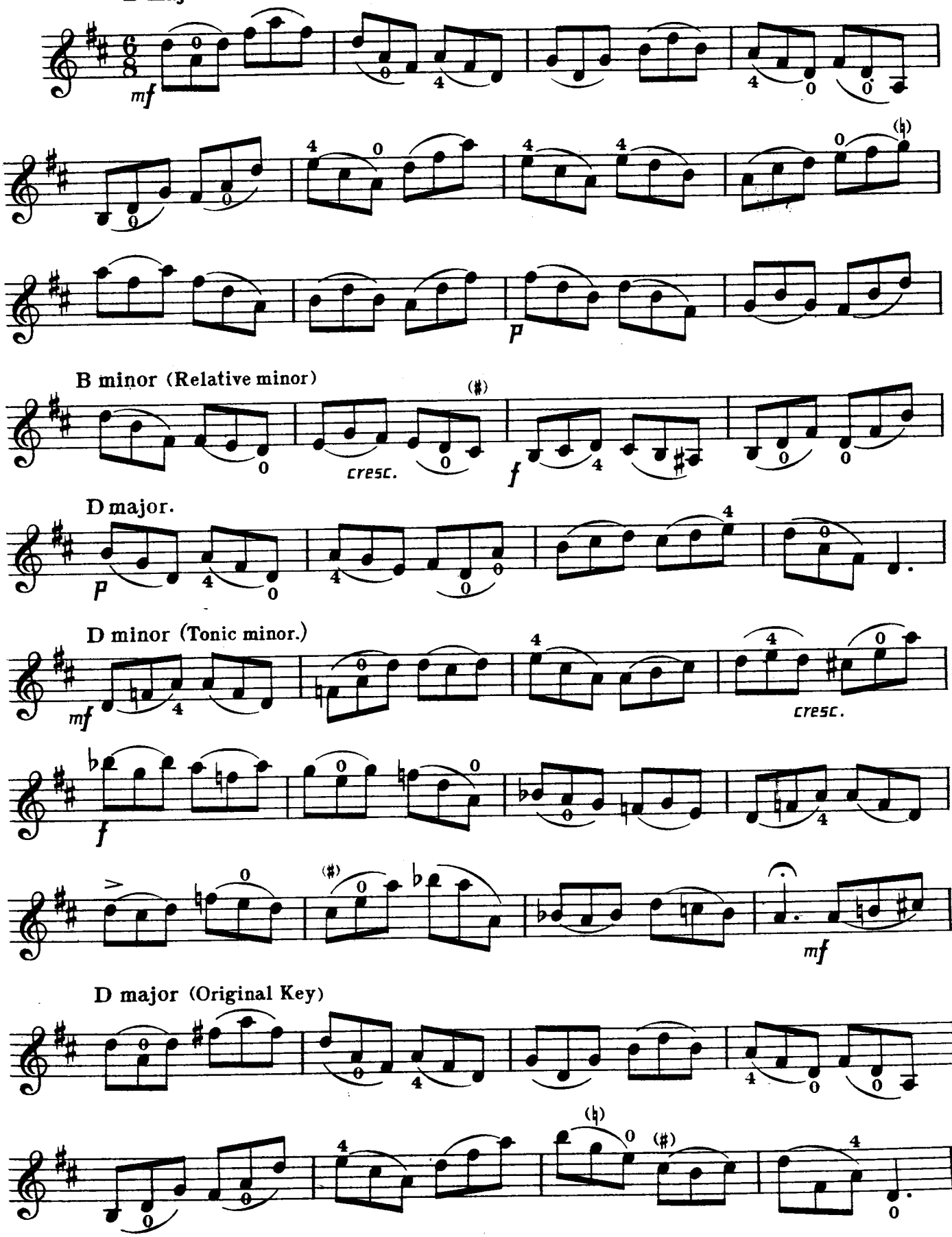


(a) See Introd: §§ 8 & 5.

XVII.

Allegro tranquillo.

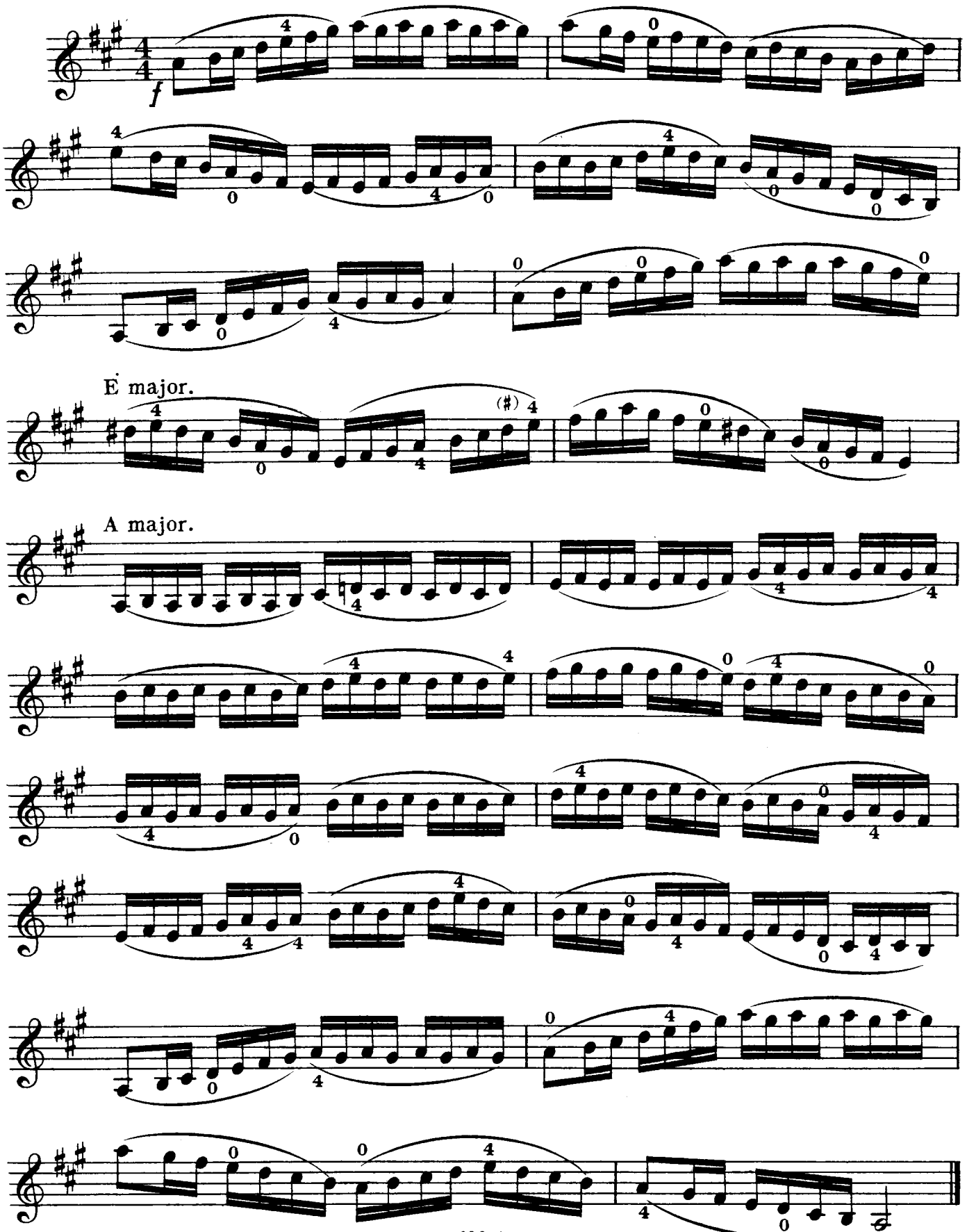
D major. Semitones F♯–G and C♯–D.



XVIII.

Moderato.

A major. Semitones C♯–D and G♯–A.



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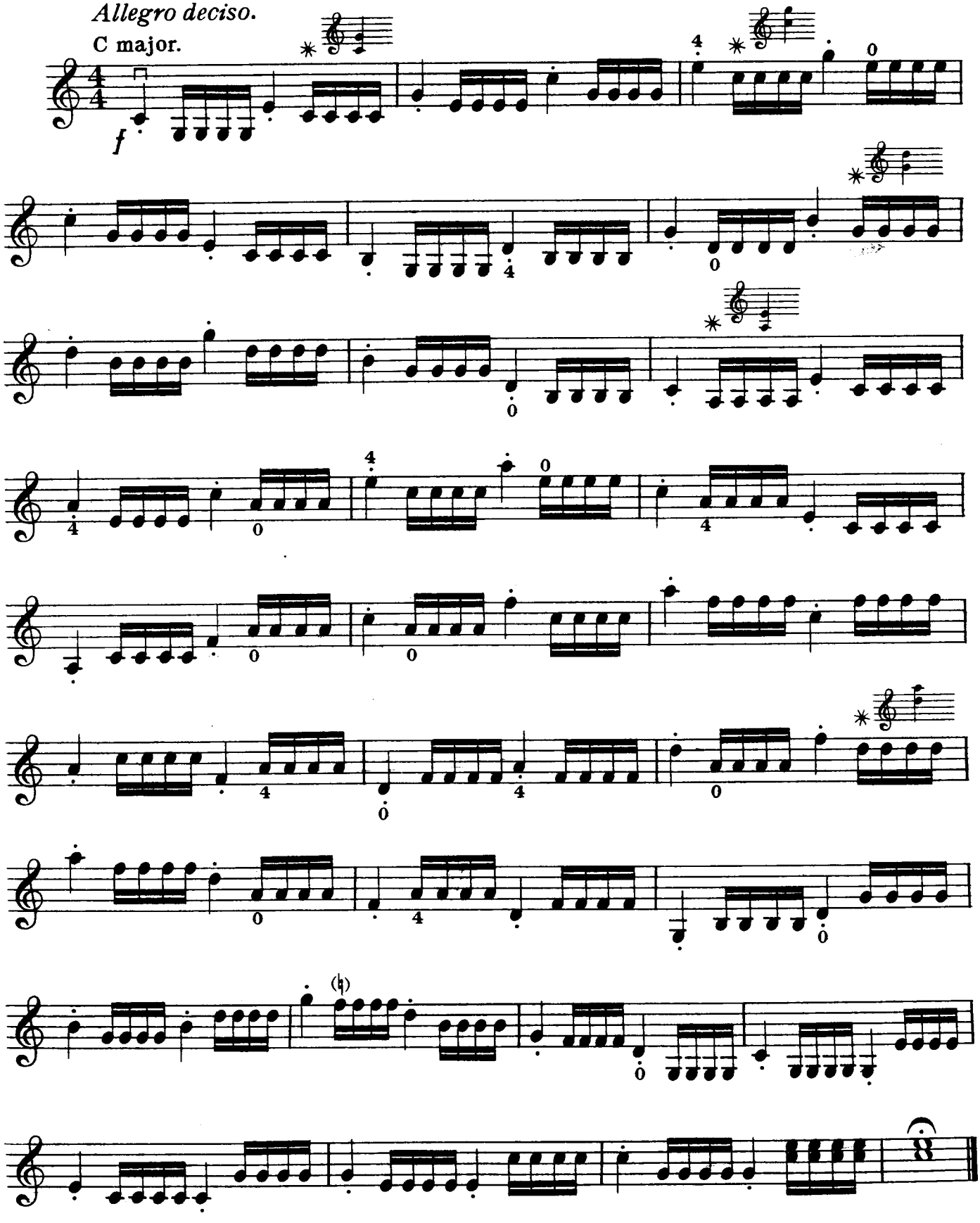
XIX.

Allegro deciso.

C major.

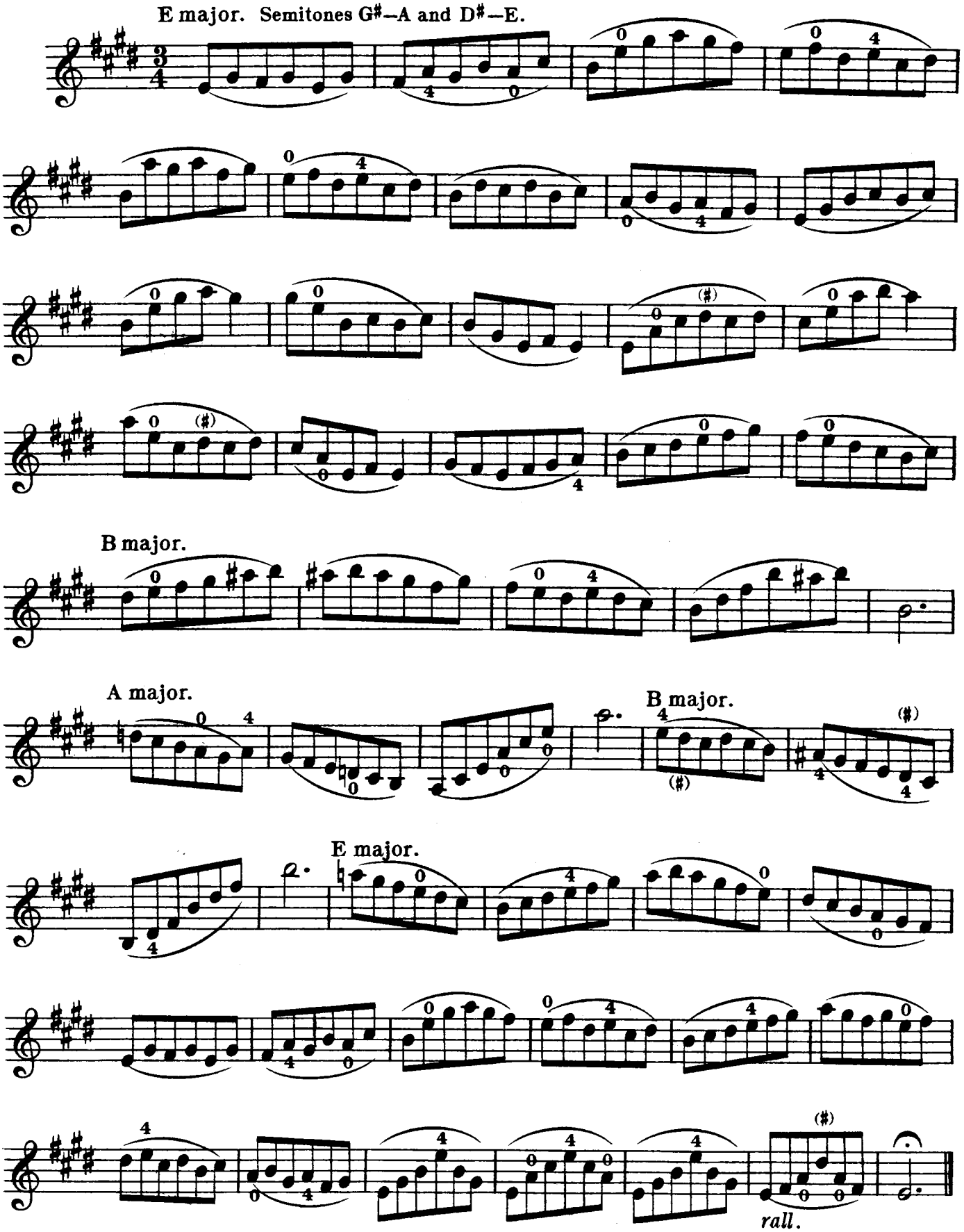


* Place the finger on both strings at once, in readiness for the Fifths. See Book I[A] *(Technical Practice)* Lessons XIII, XV and XVIII. See also Introd: §§ 4 & 5.

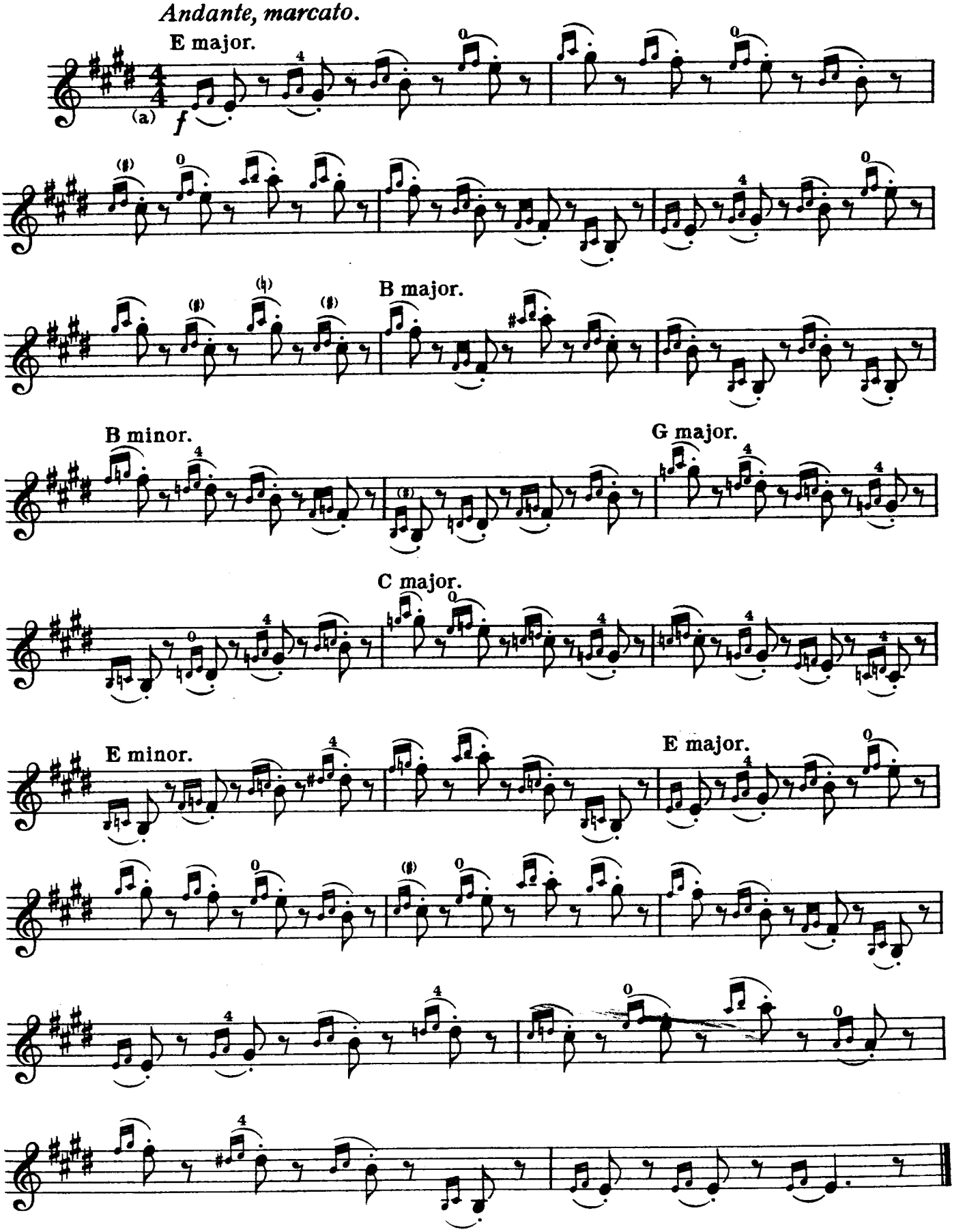
XX.

Allegretto con grazia.

E major. Semitones G♯—A and D♯—E.



XXI.



(a) See Introd: § 3.

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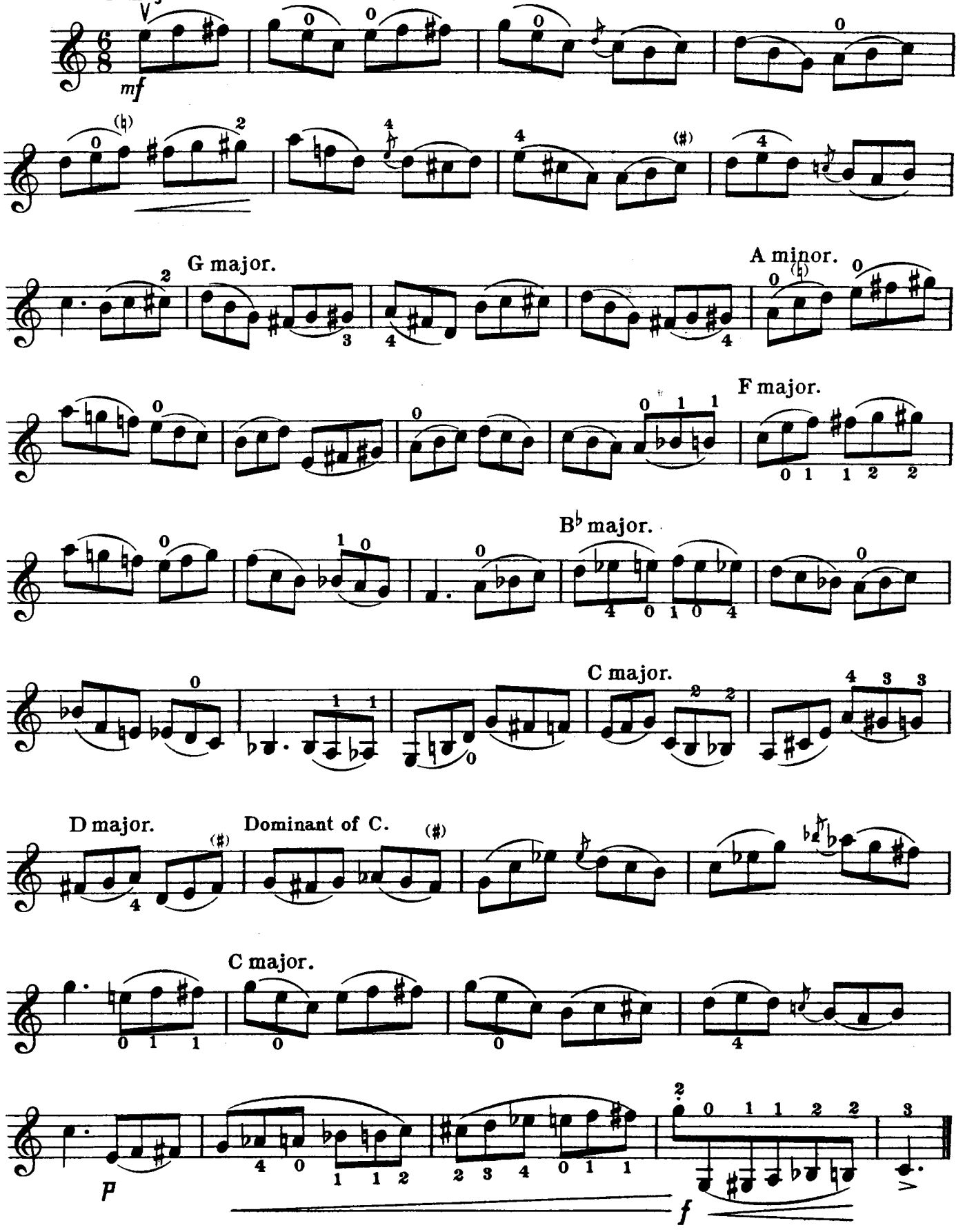
XXII.

Con moto.

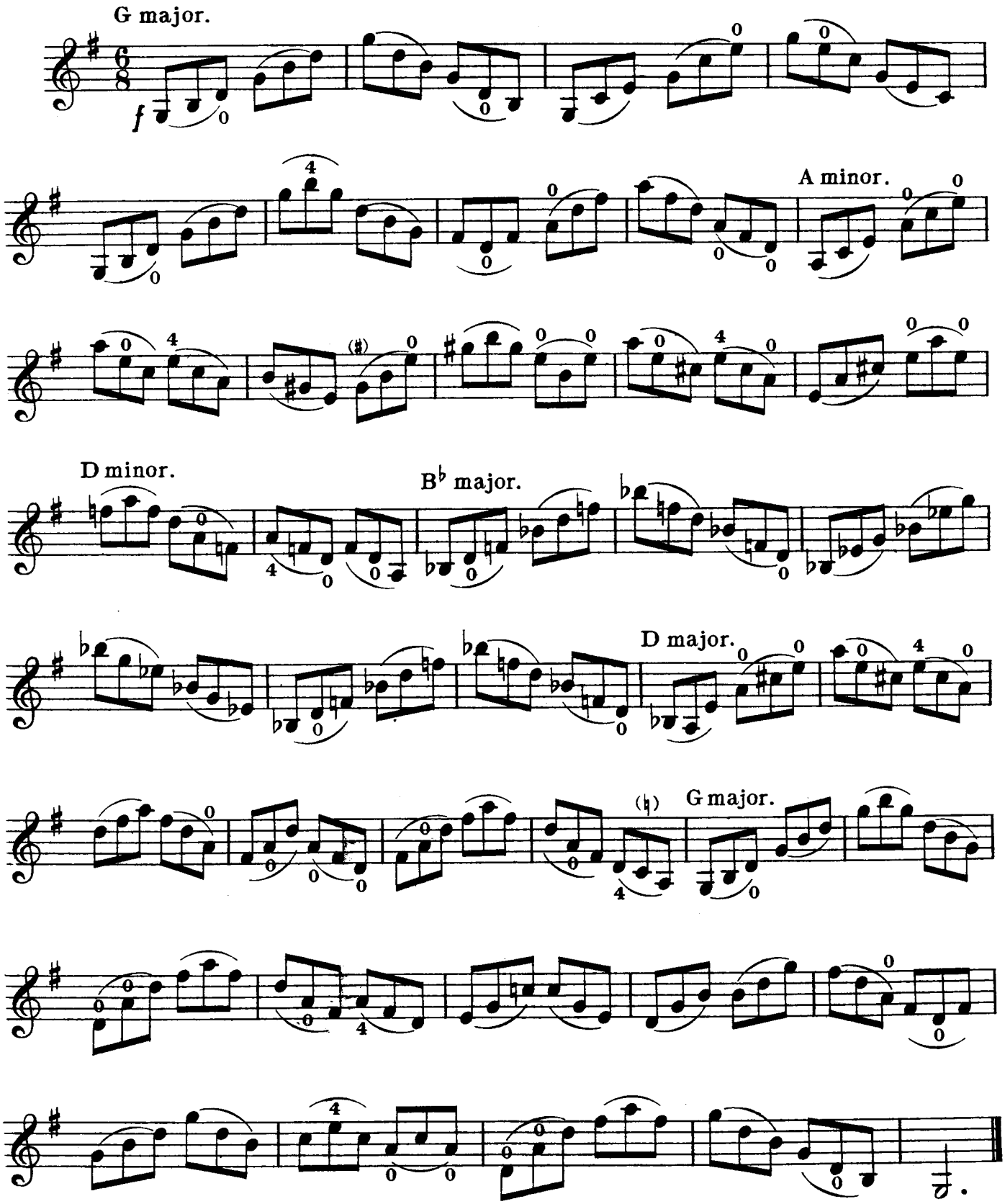
C major. Semitones E–F and B–C.



XXIII.

Andante.

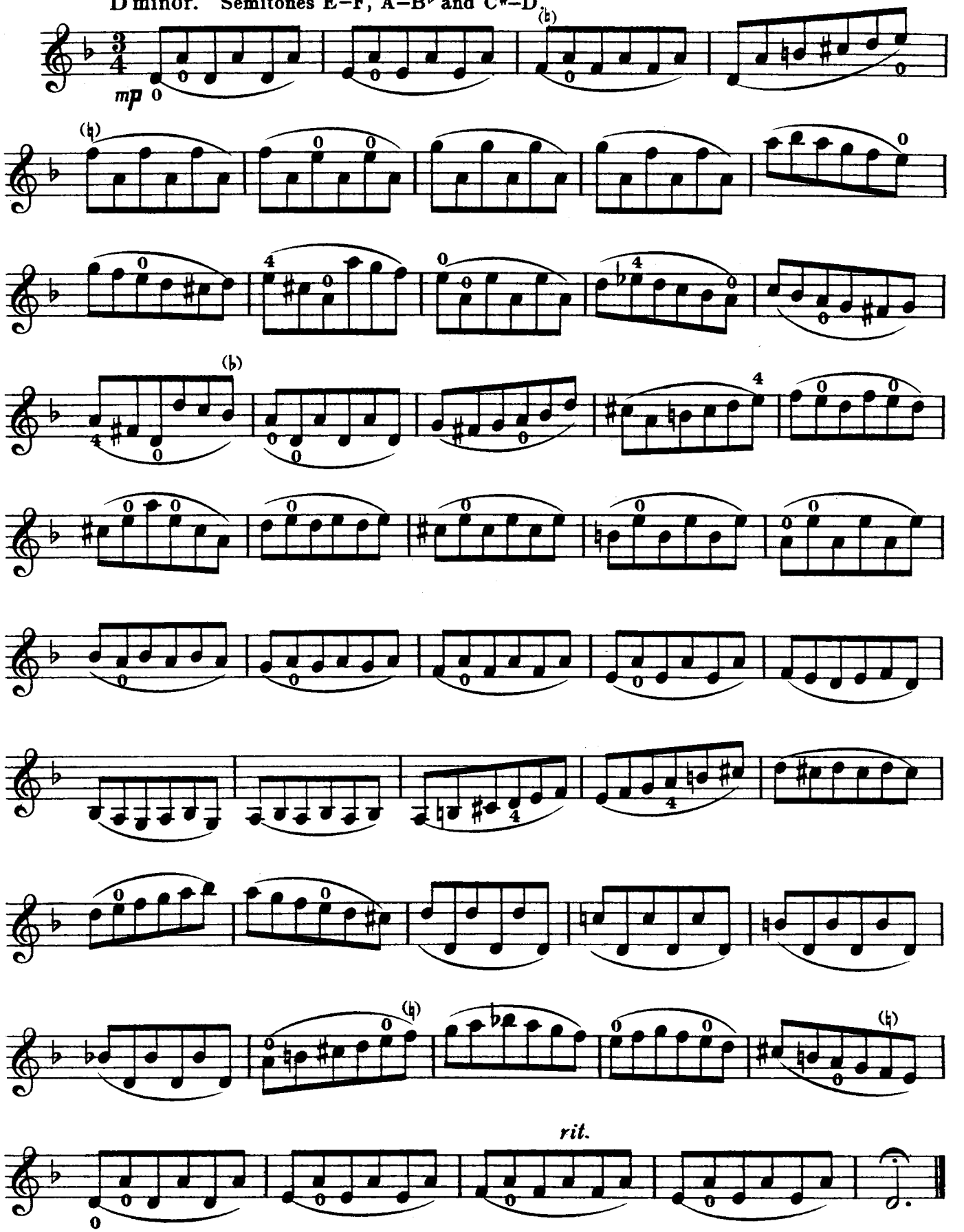
G major.



XXIV.

Moderato e legato.

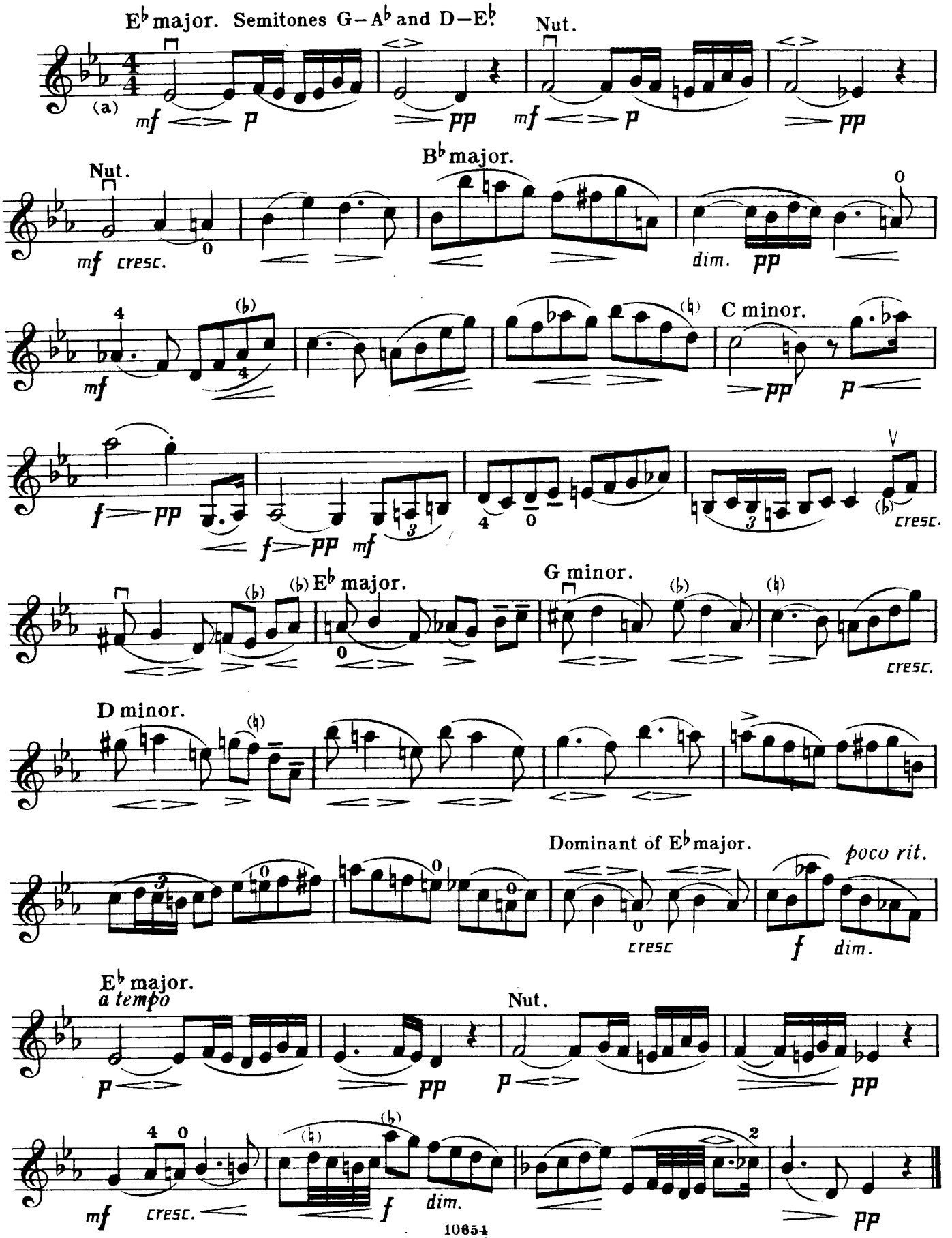
D minor. Semitones E–F, A–B♭ and C♯–D.



XXV.

Lento.

E♭ major. Semitones G–A♭ and D–E♭



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(a) See Introd: § 8.

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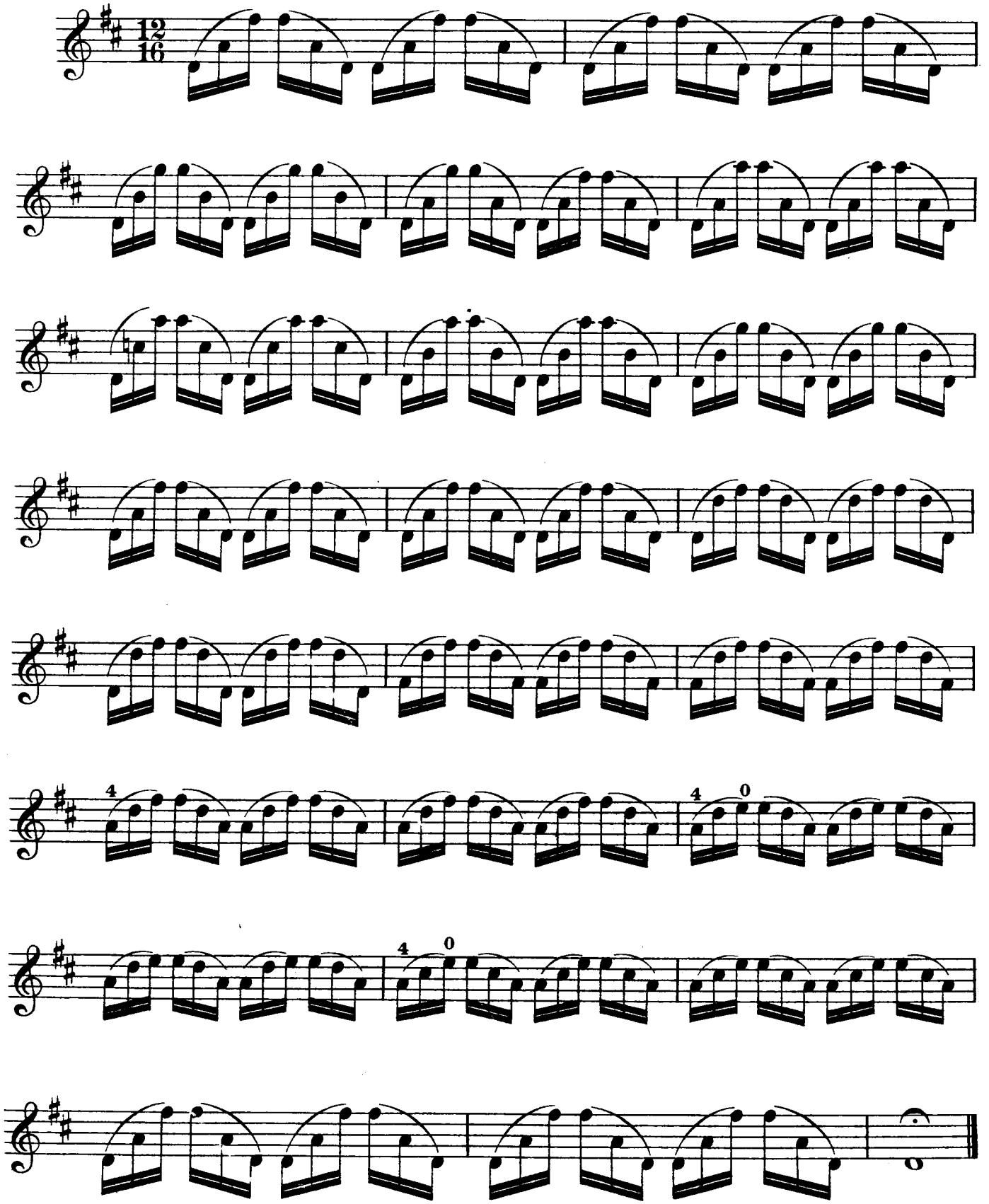
XXVI.

Allegro e legato.

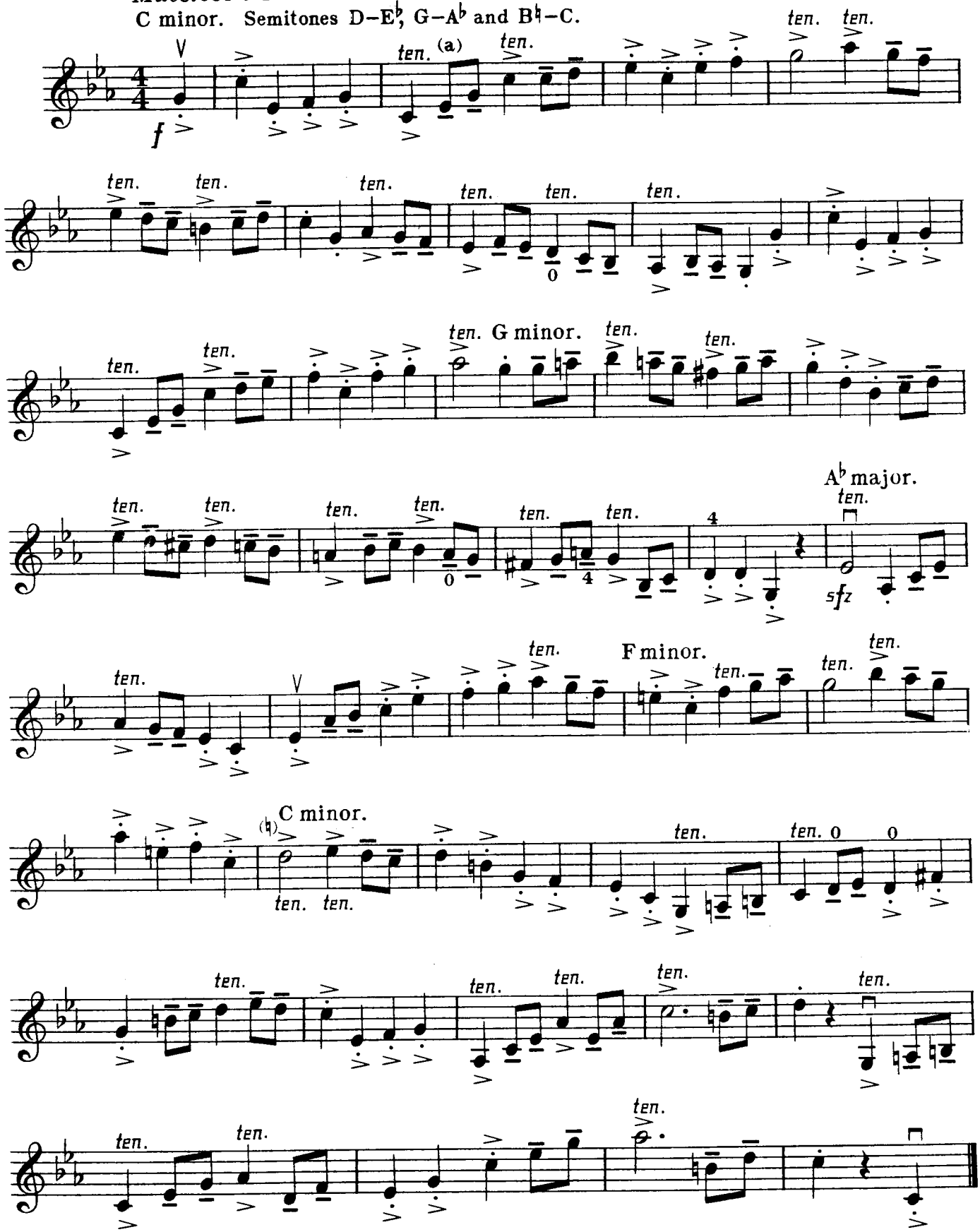
D major. Middle, Short Bows.



XXVII.

Maestoso e Risoluto.

C minor. Semitones D–E♭, G–A♭ and B♮–C.



(a) See Introd: §§ 4 & 5.

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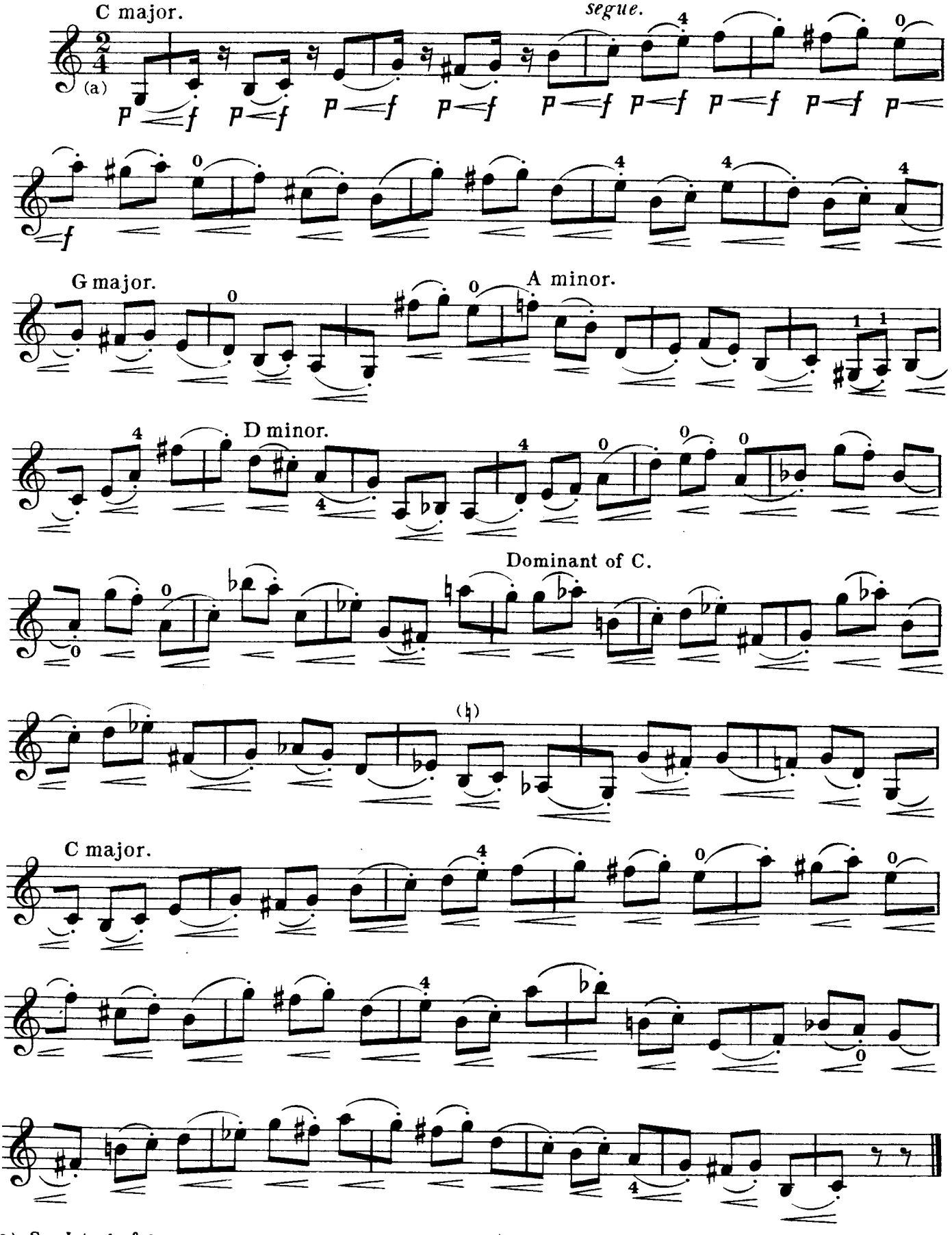
XXVIII.

Allegro giusto.

C major.

segue.

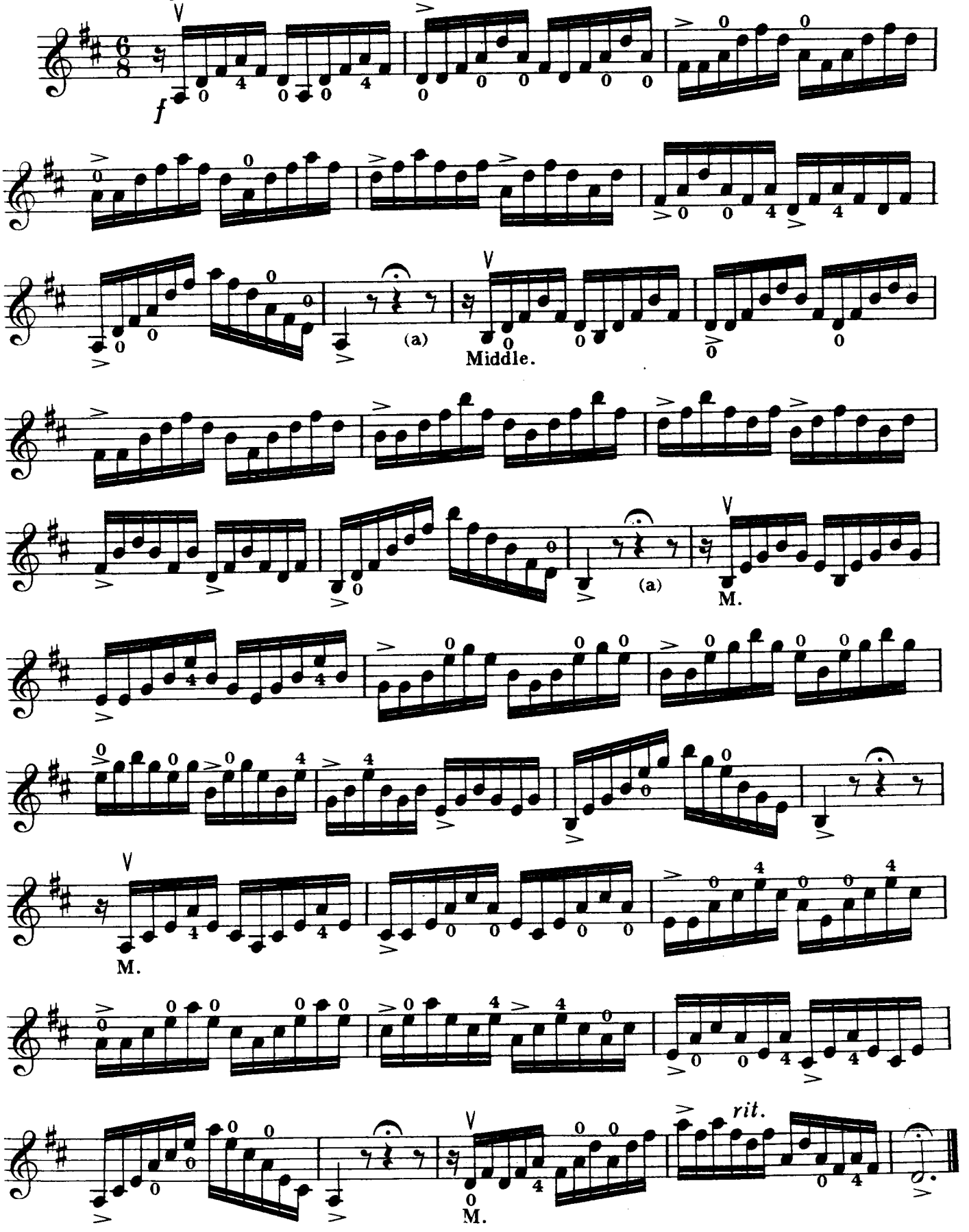


(a) See Introd: § 8.

XXIX.

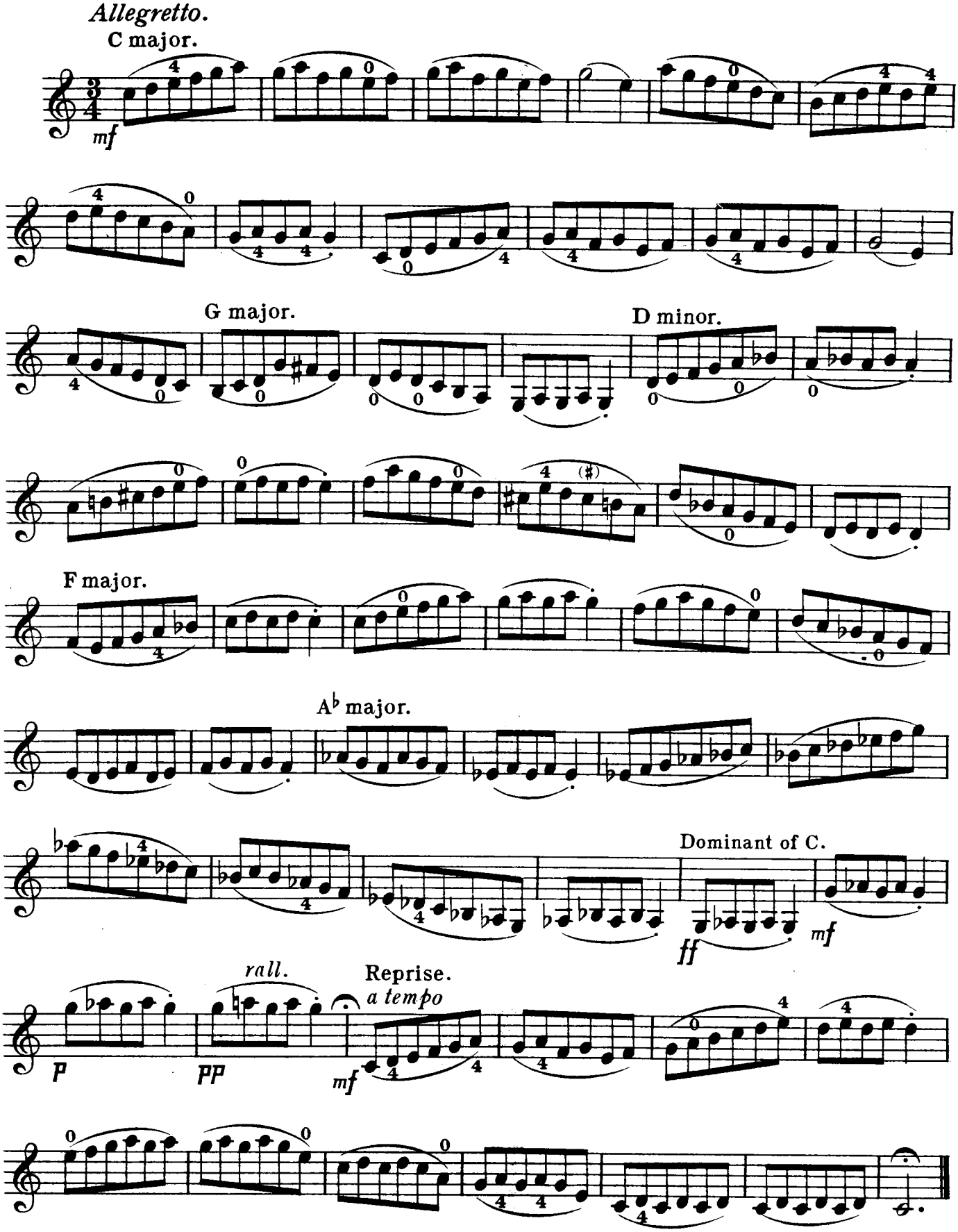
Vivace, non troppo presto.

D major. Middle. Wrist.



(a) See Introd: § 3.

XXX.

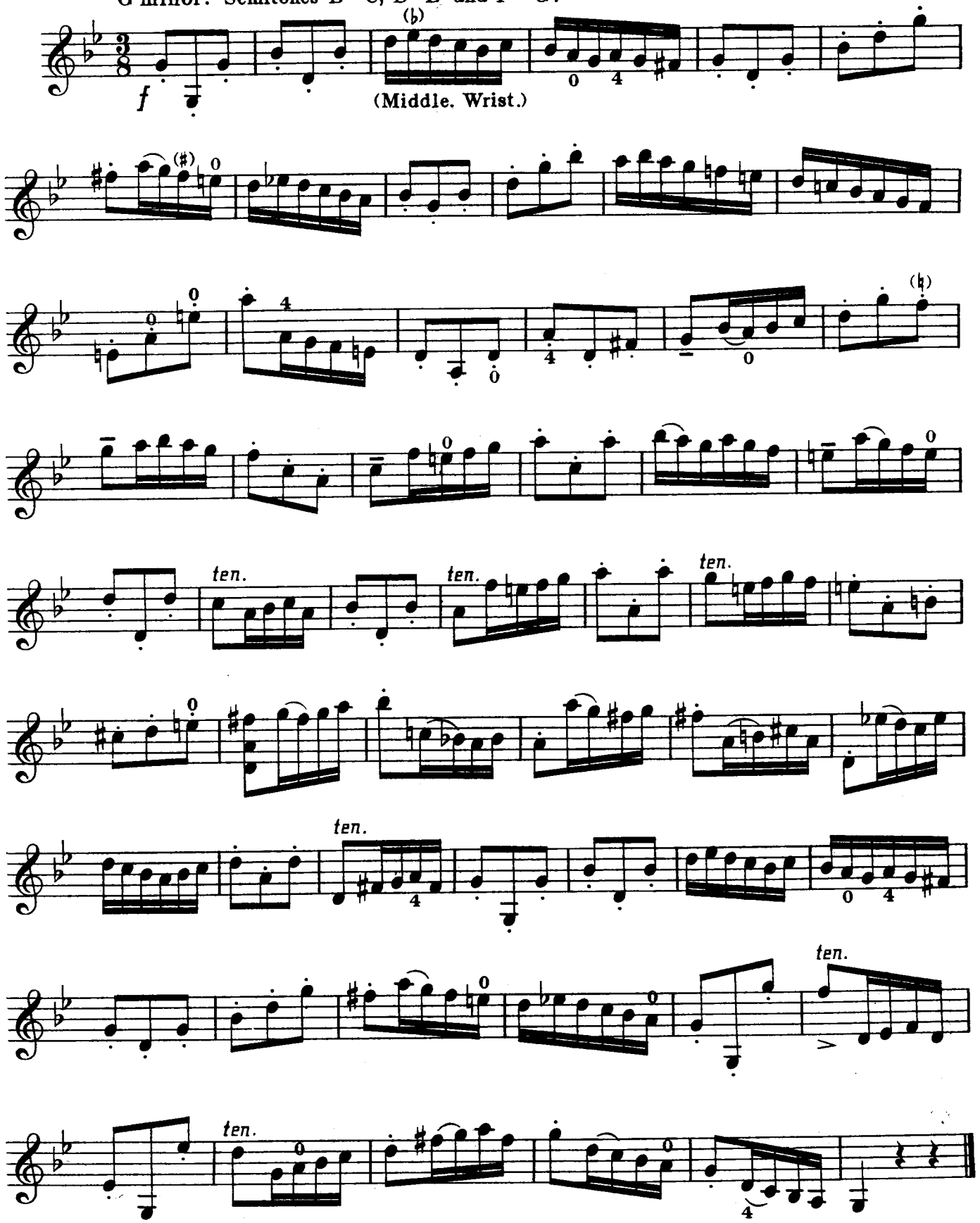


"Reprise" means a return to the initial Melody, Subject or Motive of a piece, and therewith a resumption of the original Key.

XXXI.

Tempo giusto, con moto.

G minor. Semitones B♭–C, D–E♭ and F♯–G.



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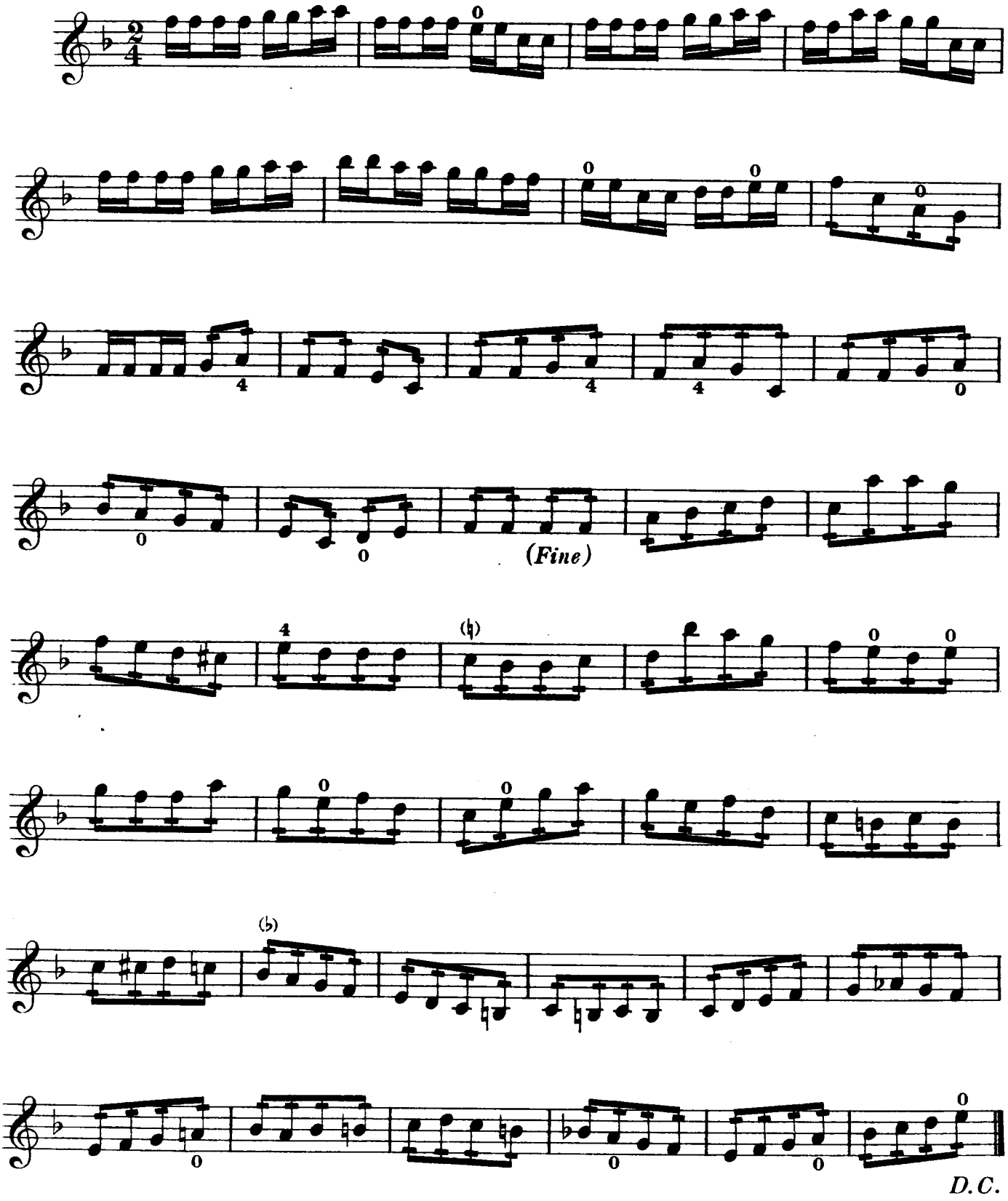
XXXII.

Allegro.

F major. At the Middle, with very minute strokes.

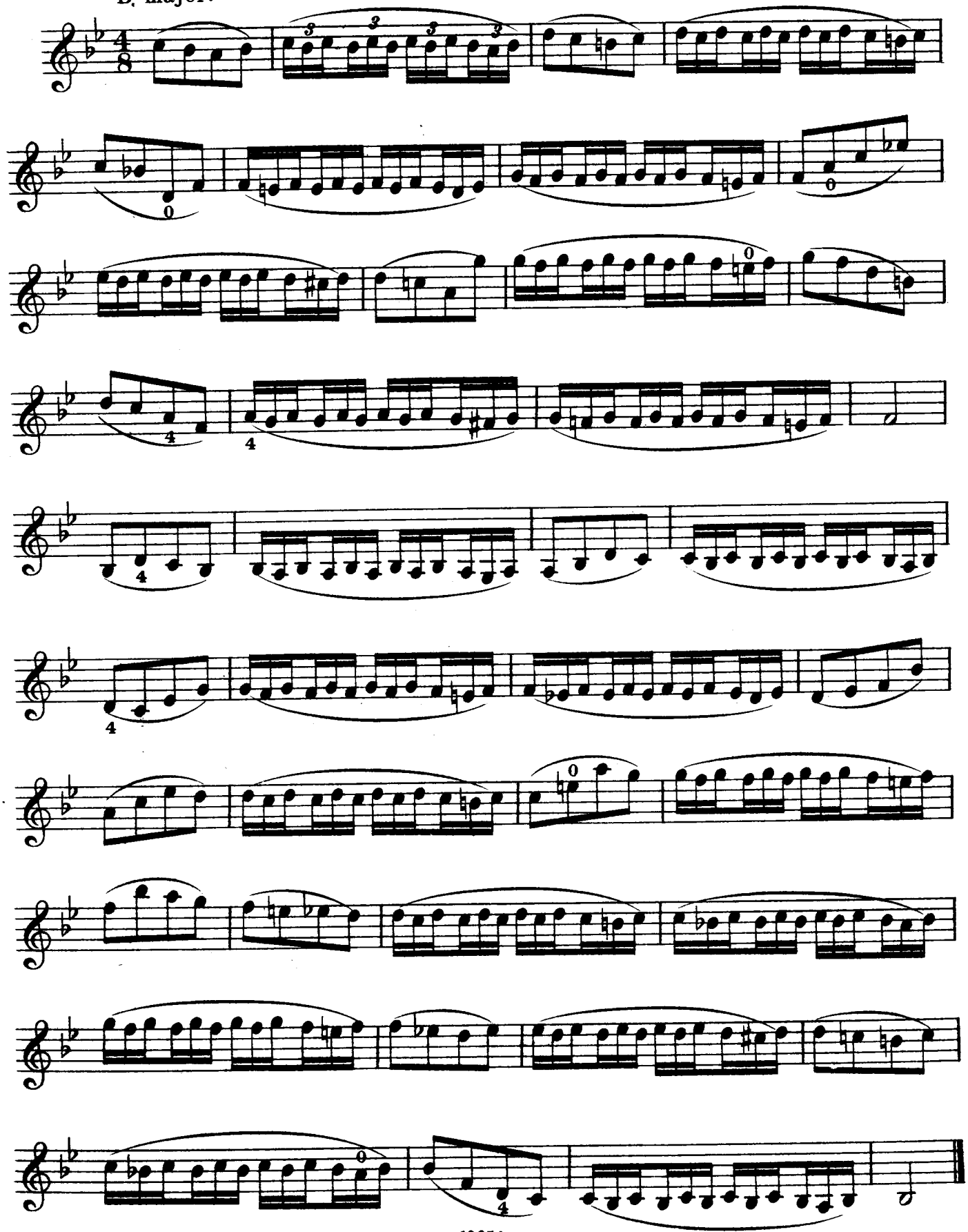


Study XXXII should be played many times through. Scales and Arpeggi should also be treated in a similar manner – See *Technical Practice* (Book I[A]) Lesson XXV to the end.

XXXIII.

Moderato.

B♭ major.



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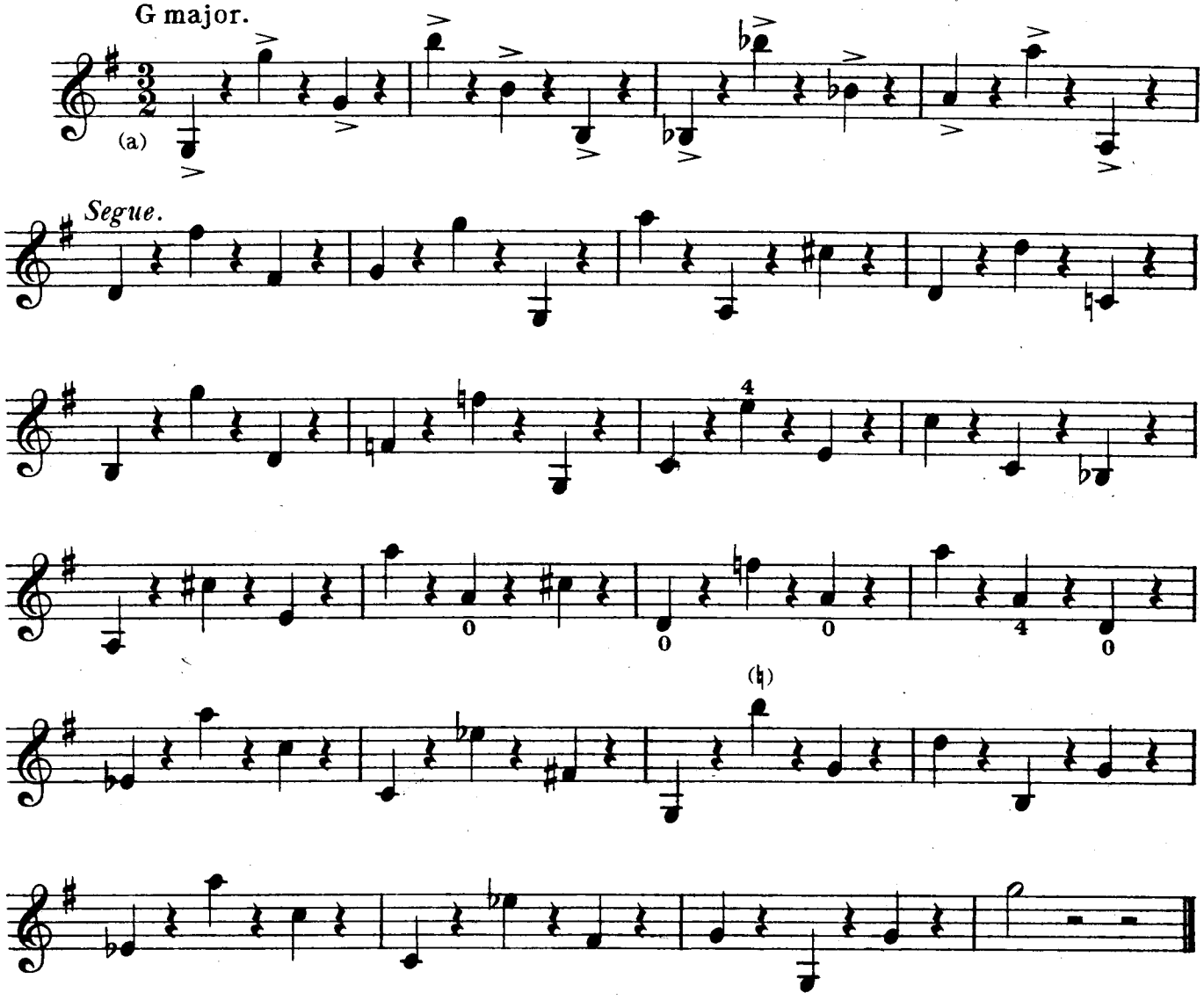
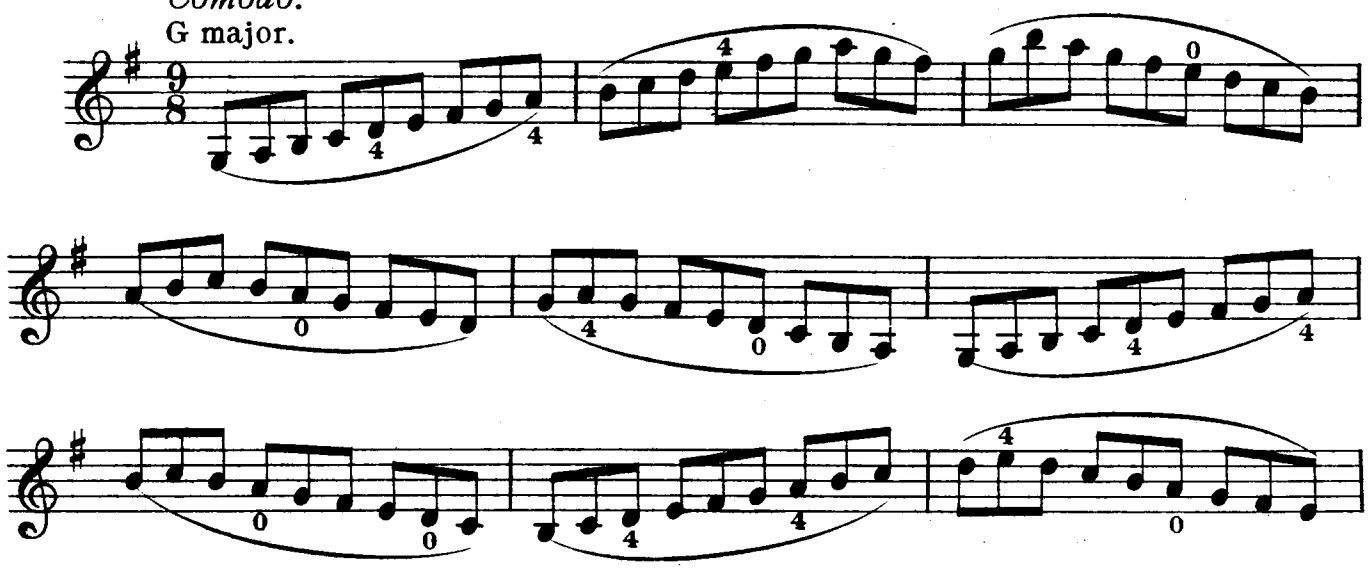
XXXIV.

Andante.
G major.

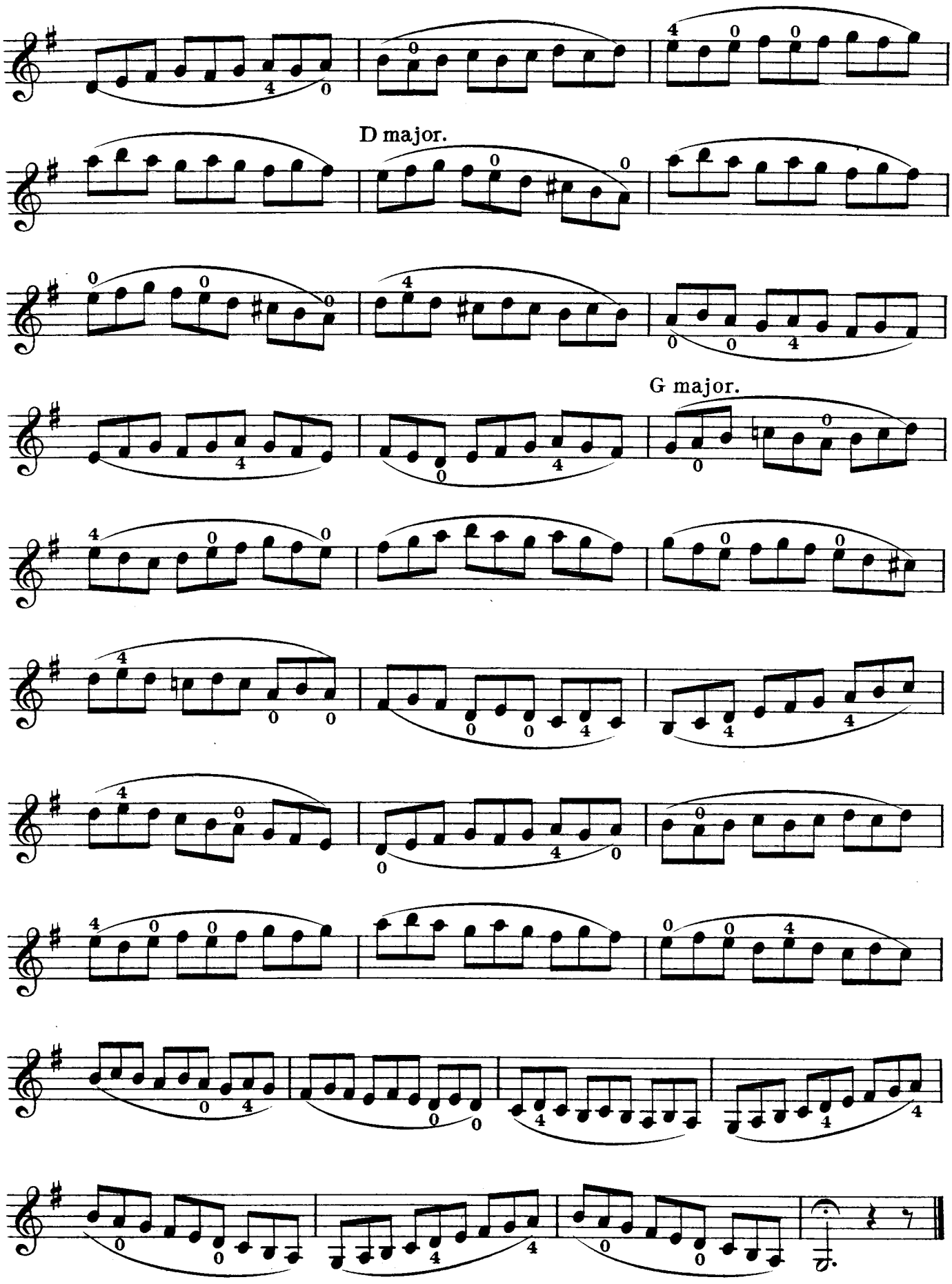


XXXV.

Comodo.
G major.



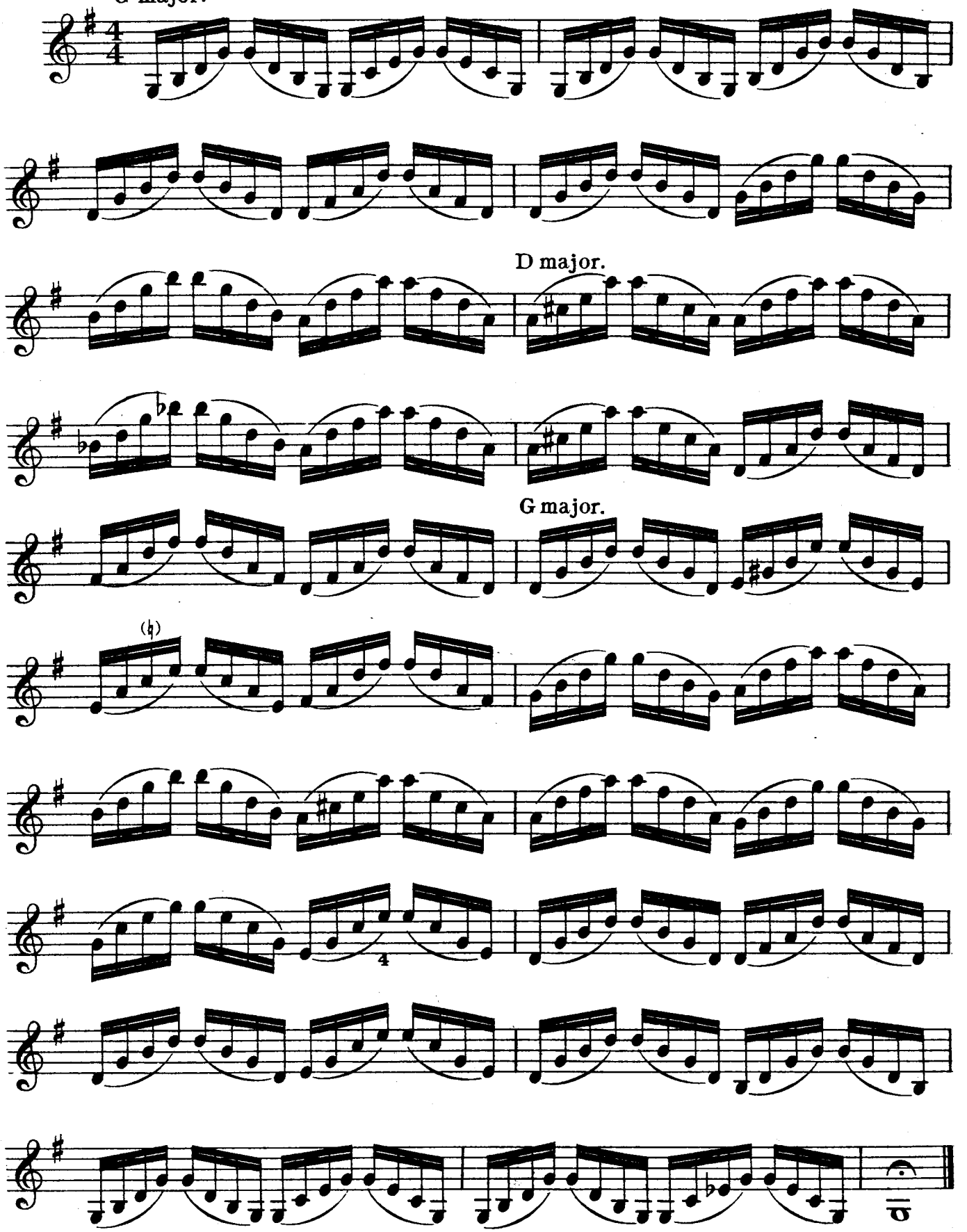
(a) See Introd: § 8.


D major.
G major.

XXXVI.

Poco Allegro.

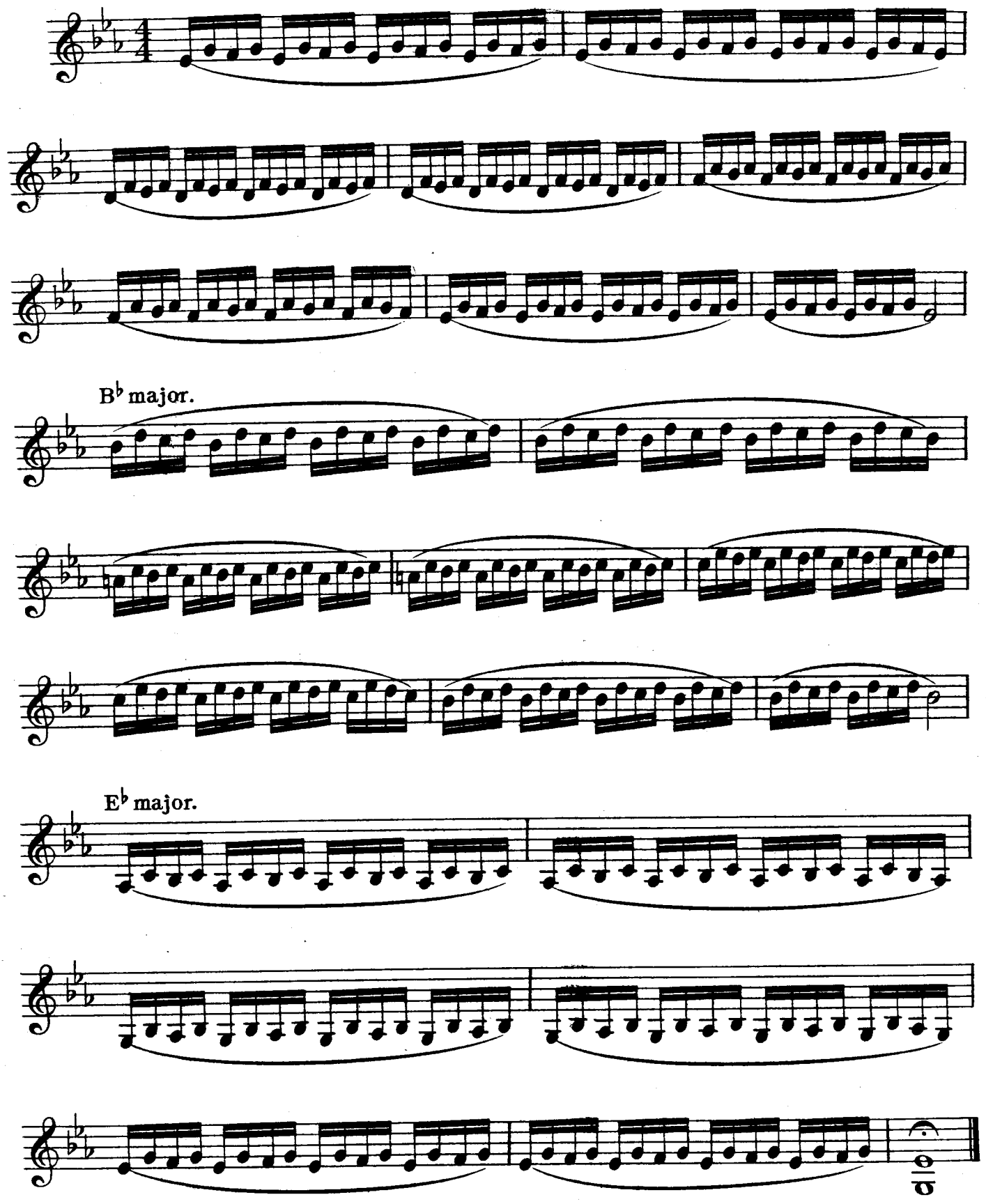
G major.



XXXVII.

Moderato.

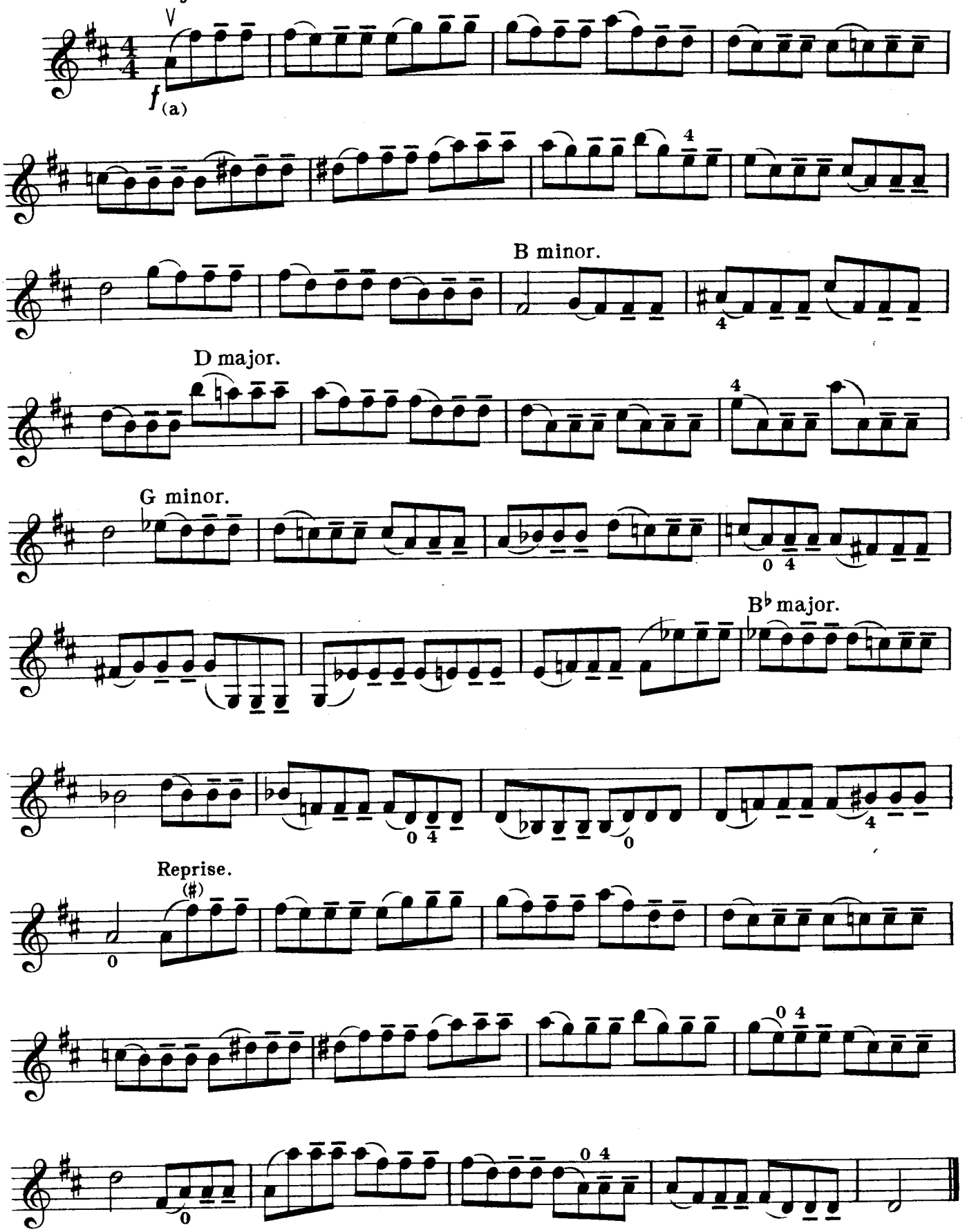
E♭ major.



XXXVIII.

Allegro.

D major.



(a) See Introd: § 4.

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End of Book I^B.