# BOOK 2B.

## (SECOND BOOK OF STUDIES.)

### INTRODUCTION.

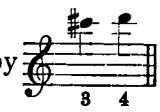
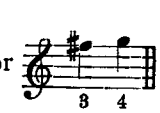
THE following Book of Forty Studies is designed to be used concurrently with Book 2A (Second Book of *Technical Practice*), and comprises extended examples of the following points, which have already been presented and explained—viz., First, Second, and Third Positions and the Half Position, Major, Melodic Minor, Harmonic Minor, and Chromatic Scales, Extensions, Harmonics, Shakes, Chords, Double Stoppings in the First Position, and several varieties and combinations of Bowing, including the Martellato and the Hook.

It has not been thought necessary to repeat rules and recommendations that have already been given in previous portions of this work. There are, however, a few further considerations, of much importance, which must now claim the student's attention. These are here subjoined for careful perusal and general reference.

### CHANGES OF POSITION WITHOUT SLURS.

1. All changes of position throughout this Book are to be performed according to the Rules given in *Technical Practice* (Book 2A), pp. 5 and 8. One point, however, requires explanation. It has been found advisable to *commence* the practice of such changes without altering the direction of the Bow, or, in other words, within a slur; and accordingly the technical exercises in the second *Practice Book* are given in this form. But passages are very frequently to be met with, in which it is necessary that a change should take place in the Position, and in the direction of the Bow, simultaneously. If the passage is fairly rapid, the correct method is to proceed, as far as the left hand is concerned, exactly as if a slur were written (see Study IX.). In other words, the sliding finger must remain on the finger-board, and the new finger take its place, in strict accordance with the Rule.

### MINOR SECONDS IN THE HIGHER POSITIONS.

2. It will have been observed that, on the Violin, intervals are made by *ratio* and not by absolute distances on the String. Thus, in order to obtain an octave from the open string, which measures about 11 inches, one half of the string must be stopped, leaving $5\frac{1}{2}$ inches in vibration; but supposing that a further note is required, yet another octave higher, the distance to be stopped is half of what remains—viz., $2\frac{3}{4}$ inches. All the other intervals follow the same law, and demand a smaller and smaller "stop" as we proceed upwards along the finger-board. The most noticeable difference, as far as we have gone, is between the Minor 2nds near the nut (First Position) and the Minor 2nds at the upper part of the Third Position. The former is a particularly small interval, as the student already knows; the latter—exemplified by  or  —is so small as to require special treatment. It is obvious that, in order to secure good intonation on these notes, the two fingers must be pressed very closely together. This, however, is hardly sufficient unless the tips of the fingers are very small. If the passage consists of long notes, it is better to allow the higher finger of the two to displace the lower, when the latter is not actually wanted for stopping the string. But if the passage is so rapid as to render this impossible, then the higher finger must be placed, not bodily on the top of the string, but at the side, almost underneath the finger already in position. (See Study I.)

All the above considerations apply, though with less force, to the Major 2nds and larger intervals, and to the Second Position as well as the Third. One of the most prevalent faults among young players is to stop all intervals too large in the higher positions.

## THE LOW THIRD POSITION.

3. On page 1, Book 2A (Second Book of *Technical Practice*), it is said that "in the Third Position the hand must *touch the body of the Violin.*" This rule, imperative and important though it be, is subject to a certain qualification. In keys containing a number of flats, each flat has the effect of altering the Position, finger by finger, until at last the hand, although nominally in the Third, is really in a *lower* Position (*i.e.*, nearer to the second). When the number of flats is sufficient to affect the first and fourth Fingers, on any string, it becomes anything but good technique to cling to the side of the instrument when playing on that string or its neighbour. (See Study XX.) The Rule may be amplified as follow: In the Third Position the hand must touch the body of the violin, unless the key contains four or more flats, in which case the hand must not be allowed to touch the ribs when playing on the A or E strings.

## ADJUSTING THE FINGERING TO THE BOWING.

4. The Fingering should always be adjusted to the Bowing, and never the Bowing to the Fingering. There is an almost universal neglect of this Rule amongst students of every grade. In all passages requiring the rapid and regular alternation of up and down strokes, the Bowing should be practised alone (*i.e.*, without Fingering) until it is perfectly safe, and free from hesitation. Afterwards, when the Fingering is added, the necessary regularity of pulsation and accent must be supplied entirely by the Bow-hand, which should remain absolutely unaffected by what the other hand is doing; meanwhile, the office of the Left Hand is to place each finger exactly when it is wanted, or still better, the minutest fraction of a second *before* it is wanted, by the Bow. (See Studies I., III., X., XXXII., XXXIX.)

## SPARING THE BOW.

5. The student is constantly required to use his own judgment as to the *length of Bow* which should properly be assigned to any given note. With regard to questions arising under this head, two principles are involved. These may be stated as follows:—

(1) Other things being equal, the length of Bow should be directly proportionate to the *length* of the note (as minim, semiquaver, &c.).

(2) Other things being equal, the length of the Bow should be directly proportionate to the *strength* of the note (*i.e.*, whether accented, emphasised, &c.)

When these two principles are applied in combination, as they always should be, the result is, not to give to each note its length of stroke according to a merely arithmetical computation of its duration, but *considerably to increase the length of Bow used for long accented notes, and* (even more materially) *to decrease the length of Bow used for short, unaccented notes.*

In more direct language, lengthen the Bow for long and loud notes: shorten the Bow for short and soft notes.

Sometimes the full application of both these principles is impossible (see Study XXIV., 5th bar, &c.) and then it becomes a question which is to be sacrificed; in other words, we have to decide whether to use too little Bow for the long notes or too much for the short ones. Experience tends to show that the latter alternative almost invariably involves a bad style of playing. We are, therefore, occasionally compelled to use much less than the normal allowance of Bow for comparatively long notes, even though these are intended to be accented. This has been called "sparing the Bow." In such cases the needed strength of tone should be given by as much extra pressure as the note will bear without deadening the tone.

## MARTELLATO.

6. This Bowing is explained on page 11 of Book 2A (Second Book of *Technical Practice*). It should be practised first a few inches above the Middle, then gradually nearer and nearer to the Point, and finally nearer to the Nut. Each note requires—1. Preparation; 2. Attack; and 3. Release. (See Book 2A, Second Book of *Technical Practice*, Lesson VIII.)

## USE OF FOURTH FINGER AND OPEN STRINGS.

7. A few useful Rules are given to assist the student, when reading from music which has not been provided with fingering, as to the use or avoidance of open strings.

(1) In playing upward scales at a slow or moderate speed, use the Fourth Finger. In playing downward scales, use the open string. Sometimes, but merely for the sake of giving the Fourth Finger sufficient exercise, the open string may be avoided in *downward* scales.

(2) In playing arpeggi, use the open string at every opportunity.

(3) In all doubtful cases, perform as much as possible without passing from one string to another. Very rapid scale passages (upward) do not require the Fourth Finger. In slow and delicate passages, avoid the open A and E strings altogether.

## FORTISSIMO, FORTE, MEZZO-FORTE, PIANO, PIANISSIMO.

8. Graduations of Tone have already been mentioned in the Introduction to Book 1B (First Book of *Studies*).

The variable elements in the mechanism of Tone-Production are four, namely :—

I. Pace (of the Bow).
II. Placing (far from, or near to, the Bridge).
III. Pressure (of the Bow).
IV. Angle (or tilt of the Bow).

The extreme of loudness (*fortissimo*) is obtained, after due study, by moving the Bow rapidly, by placing it very near to the Bridge, by considerable pressure, and by placing the stick so that the whole of the hair touches the string. None of these actions taken separately will produce loud tone. The secret lies in obtaining a skilful combination of them.

The extreme of softness (*pianissimo*) is obtained by moving the Bow with extreme slowness, by placing it very far away from the Bridge, by absence of pressure, and by tilting the Bow so that very little hair is touching the string. Here, again, combination is everything. The intermediate degrees of intensity can be obtained by well-defined modifications of each of the four elements of Bowing.

## DOLCE, DOLCISSIMO.

9. There is one combination of the elements named above which requires a separate description. If the Bow is placed at a great distance from the Bridge (and therefore almost over the Finger-board—"*sur la touche*"), while the Bow moves *at a considerable speed*, though without pressure, the result is a tone of little intensity, but of a clarinet-like sweetness and much carrying power. This is known as *Dolce*. As a special effect it is most valuable. (See Studies XXVII. and XXIX.) *Dolcissimo* is merely the same mechanical device carried to an extreme.

# BOOK II.B

## (SECOND BOOK OF STUDIES.)

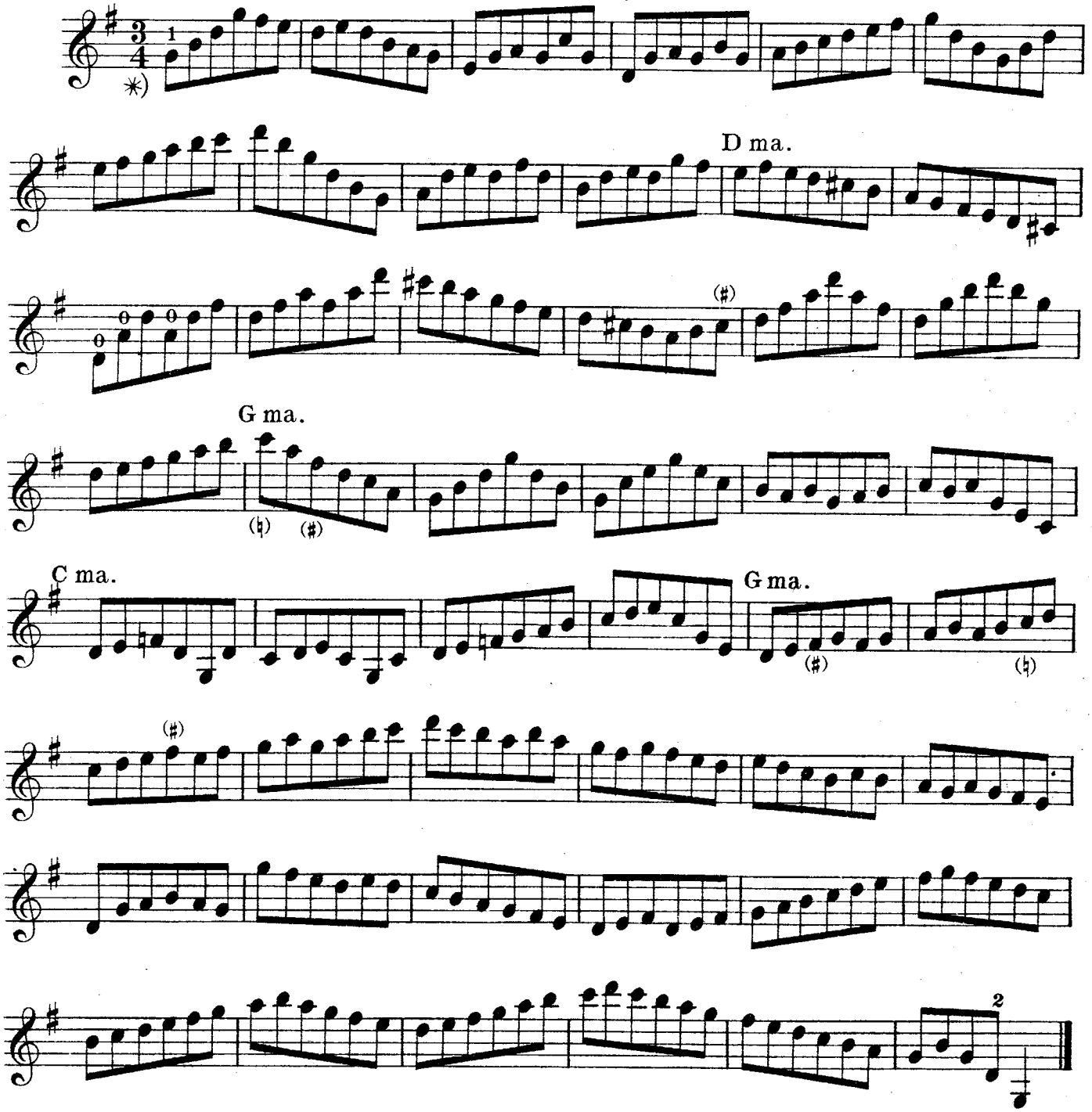
To be used concurrently with Book II.A (Second Book of Technical Practice.)

## I.

August Wilhelmj
and
James Brown.

*Tempo moderato.*

G major. Remain in the Third Position throughout.




*) See *Technical Practice* (Book II) Lessons I and II; also Introd: §§ 2 and 4.

*Note.* Practise afterwards in slurs, six notes to each stroke.



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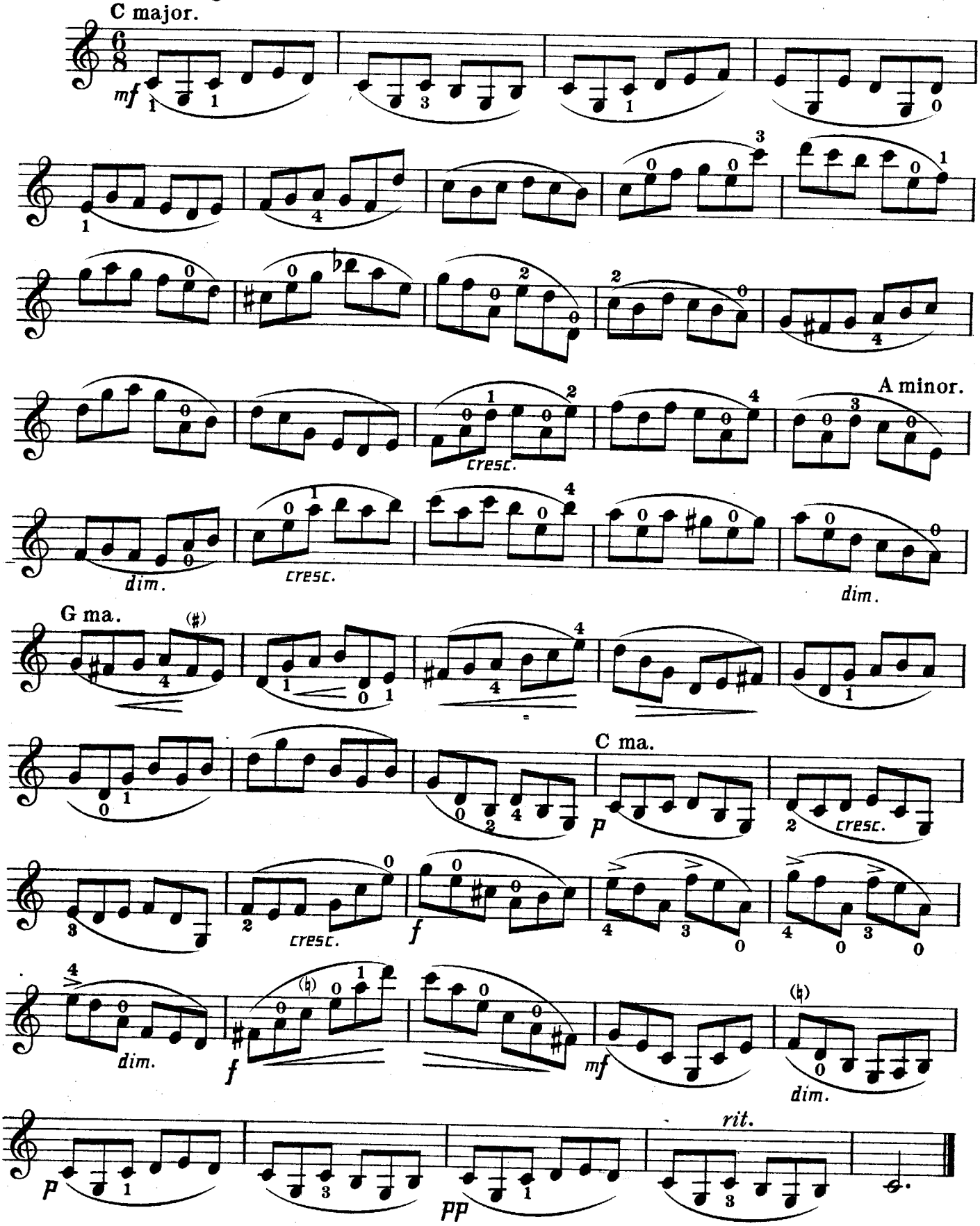
# II.

*Andante grazioso.*

C major.

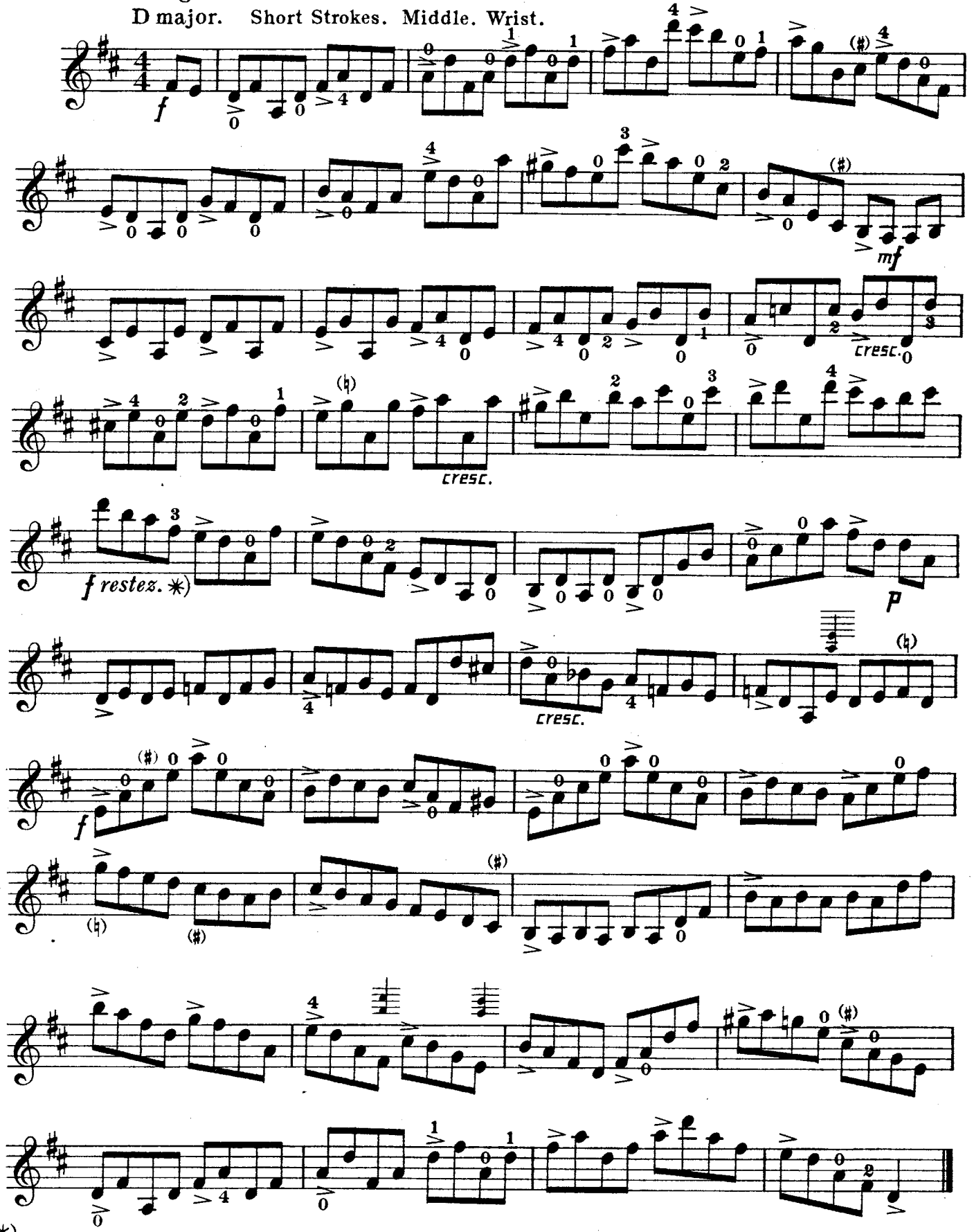



See *Tech: Prac:* (Book II) Lesson III.

# III.

*Allegro vivace.*

D major. Short Strokes. Middle. Wrist.




✳) *restez*=remain (in the same position) See Introd: § 4.

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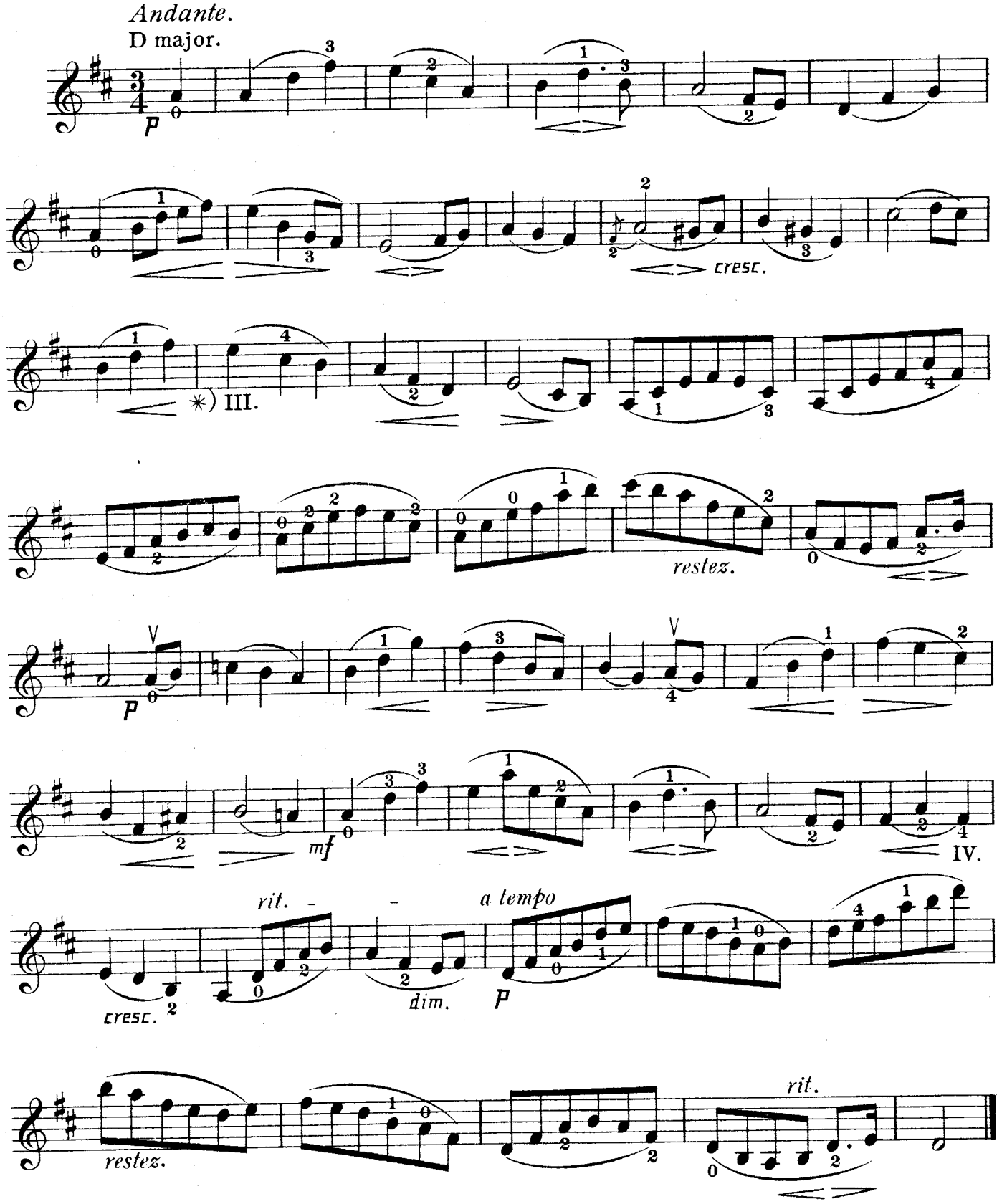
# IV.




*) The Roman figures I, II, III, IV indicate the E, A, D and G strings respectively. See *Tech: Prac:* (Bk. II), Lessons IV & V.

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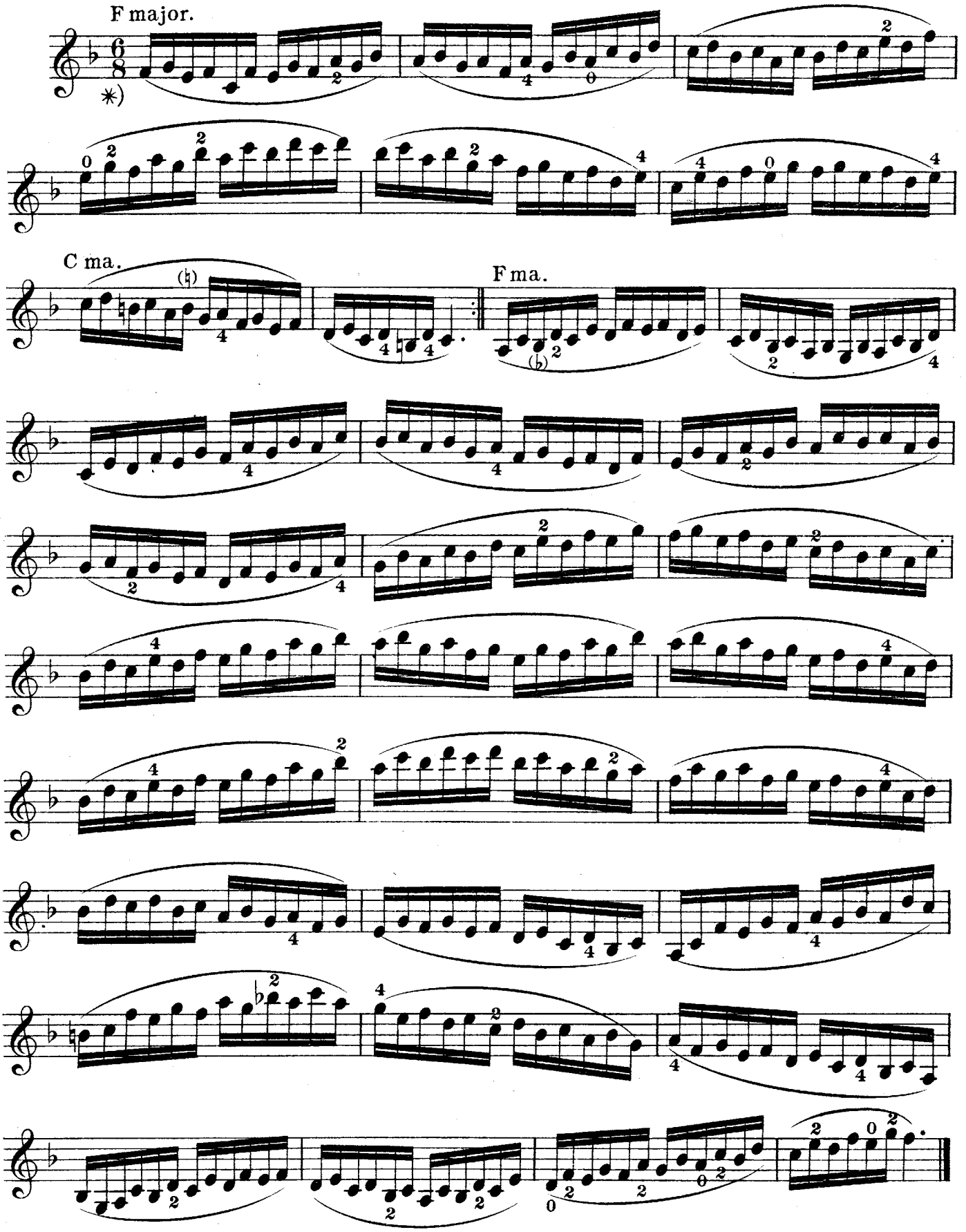
# V.

*Allegretto.*

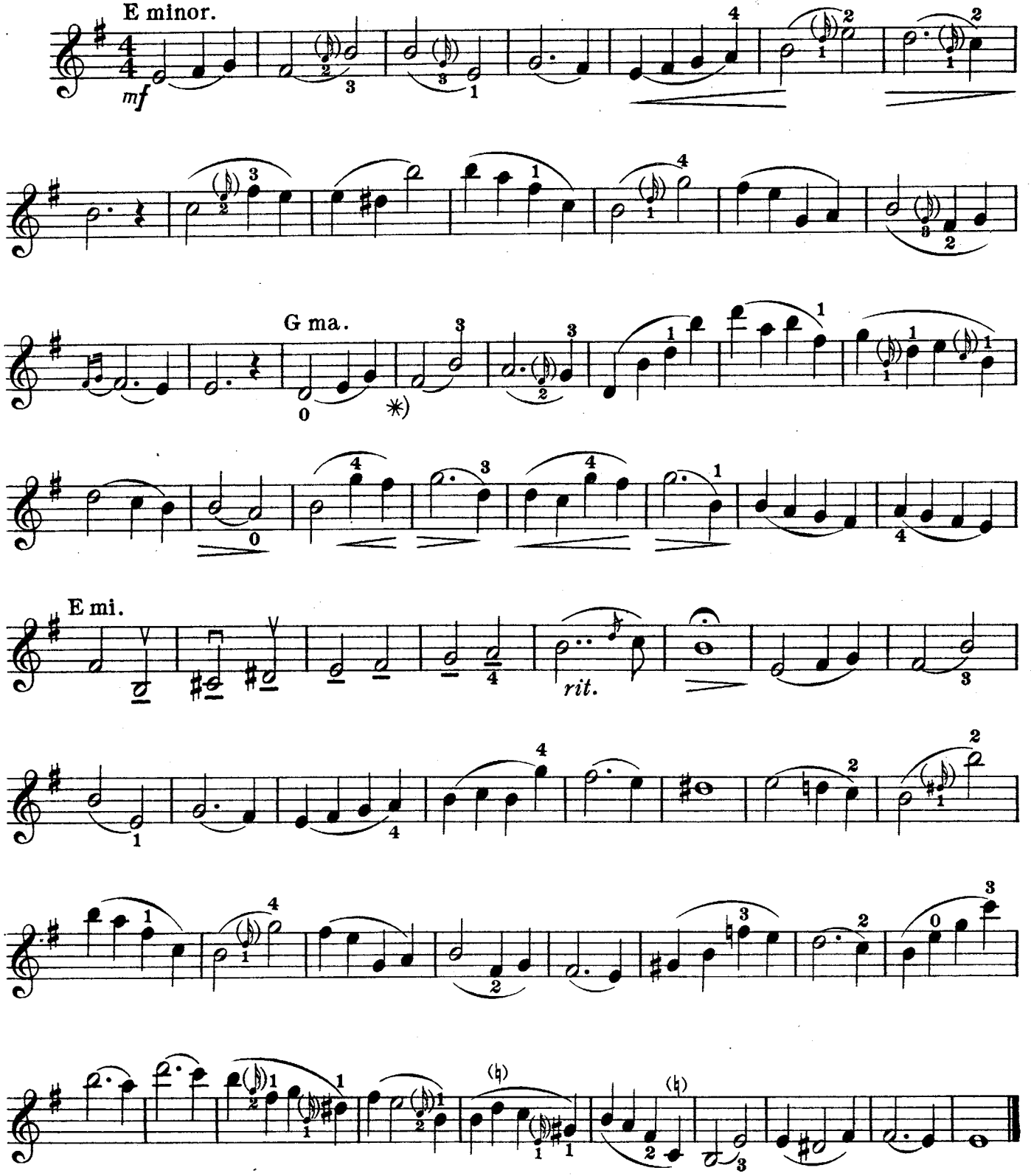
F major.




✳) This Study may at first be practised with six notes to a stroke.

# VI.

*Con moto, ma triste.*

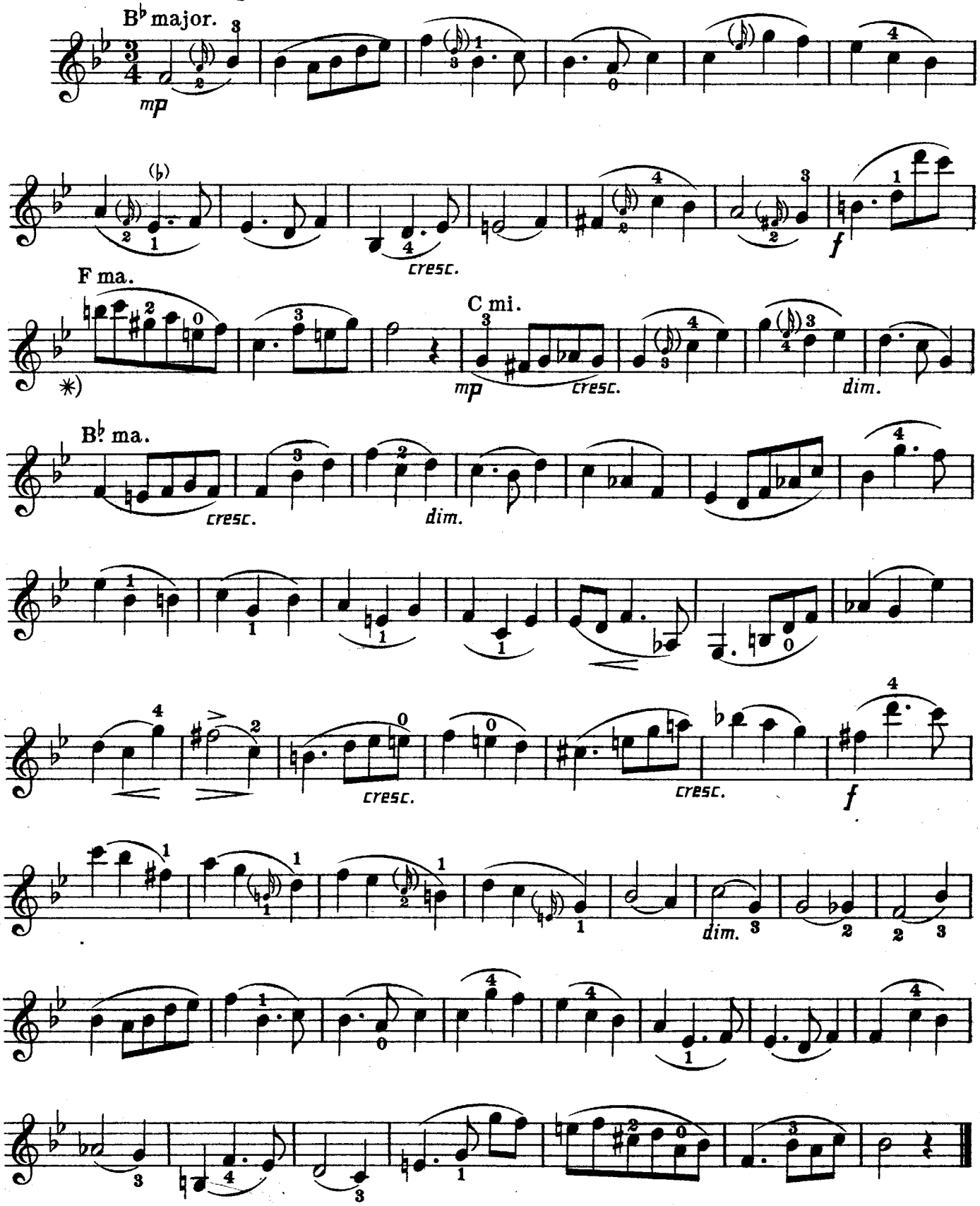



*) Continue to employ the auxiliary note, whether it is indicated or not, for all changes of position which involve also a change of fingering on the same string. See *Technical Practice* (Book II) Lesson VI, *Rule*.

# VII.

*Poco Allegro.*

B♭ major.




*) See *Tech: Prac:* (Book II) Lesson VI, *Rule*.

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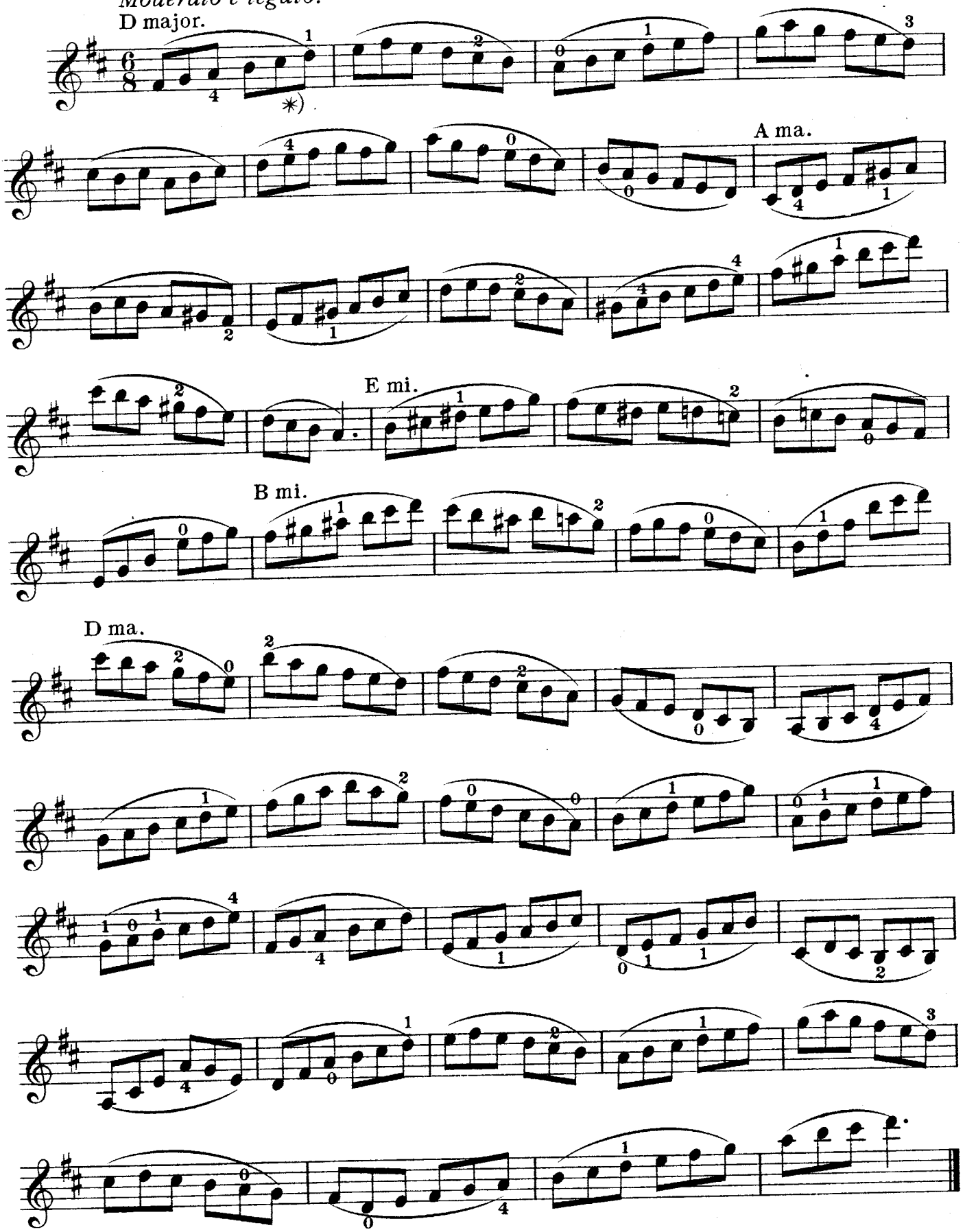
# VIII.

*Moderato e legato.*

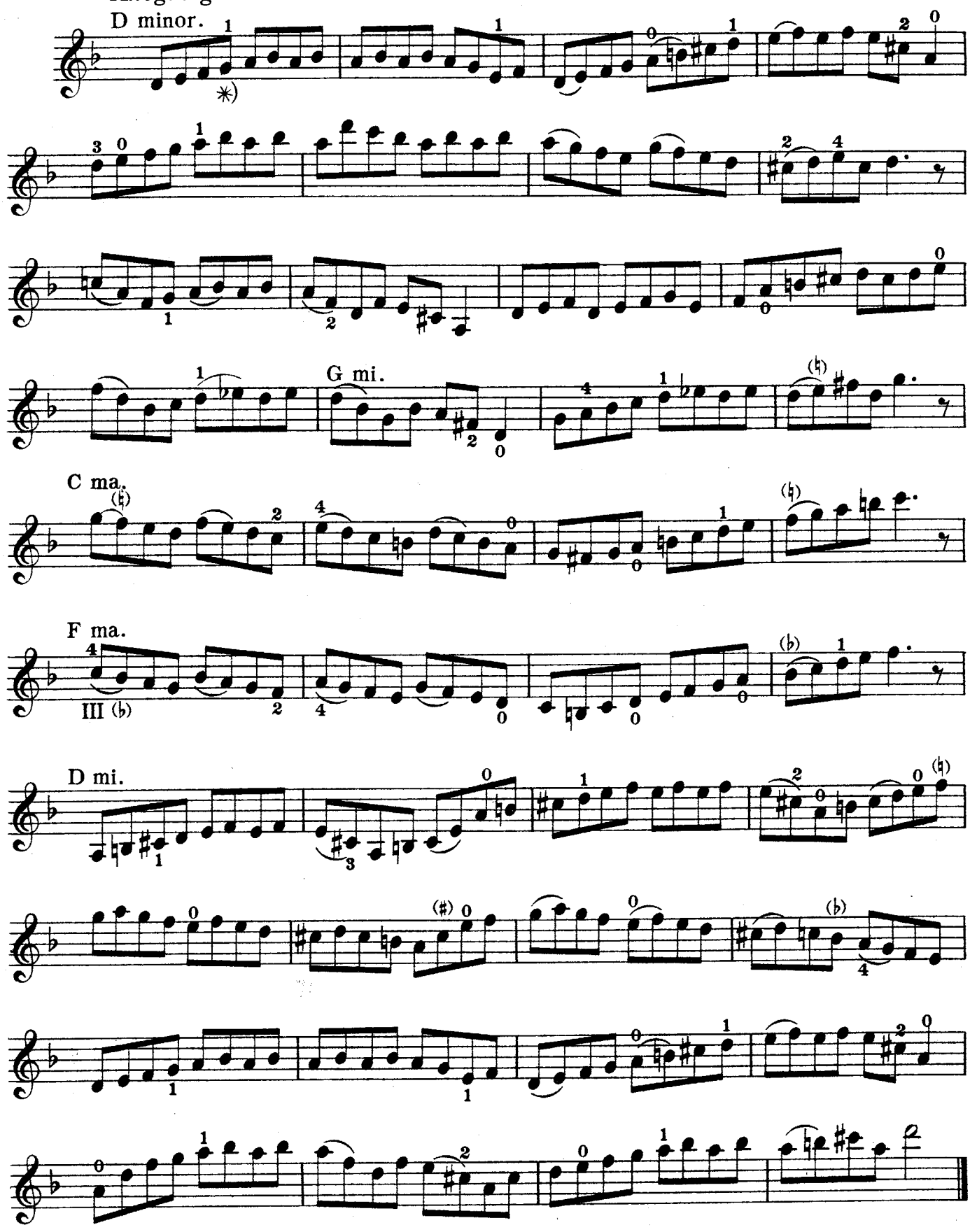
D major.




✳) The upward Second requires special treatment. See *Tech: Prac:* (Book II) Lesson VI.

# IX.

*Allegro giusto.*

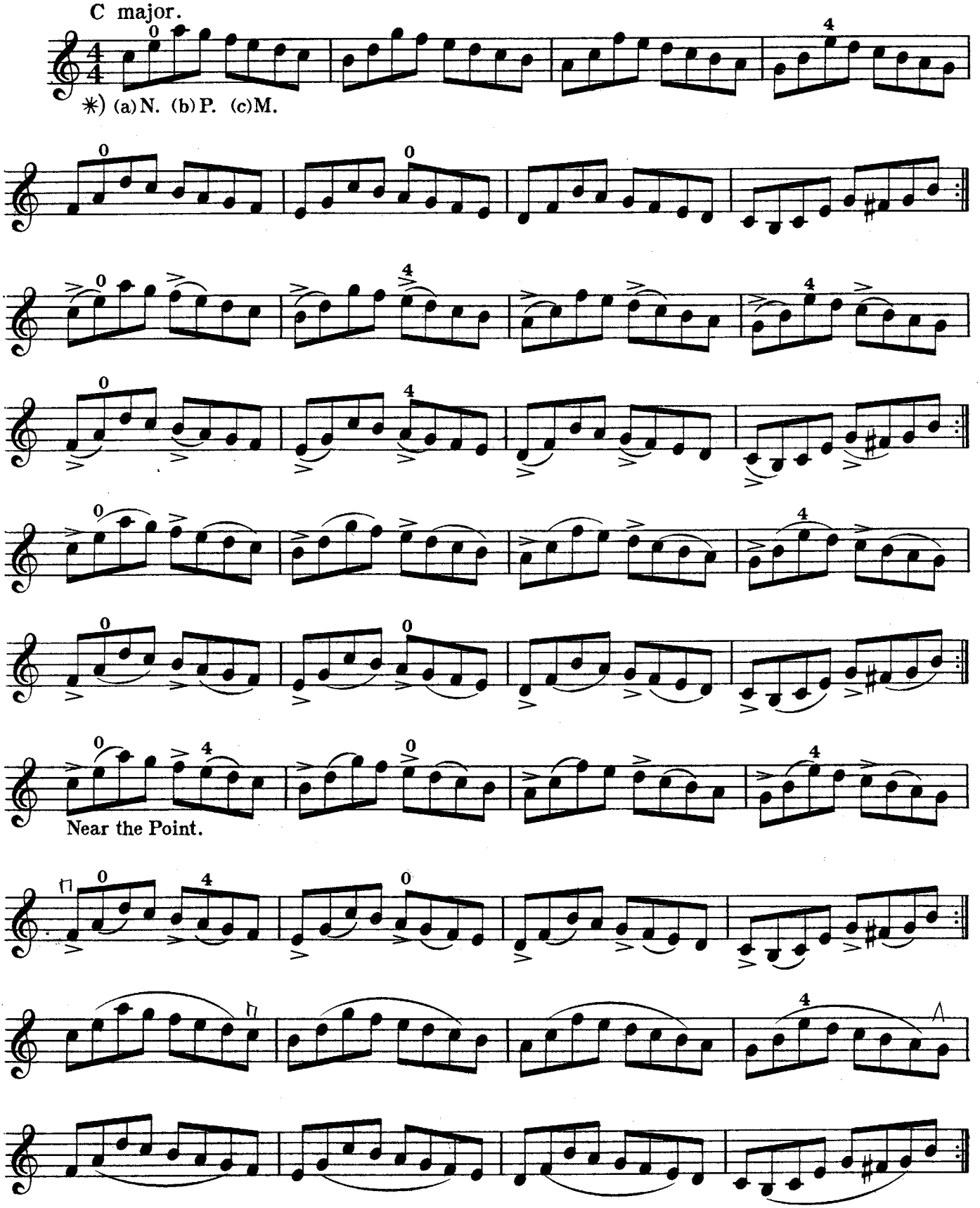



*) See Introd. § 1.

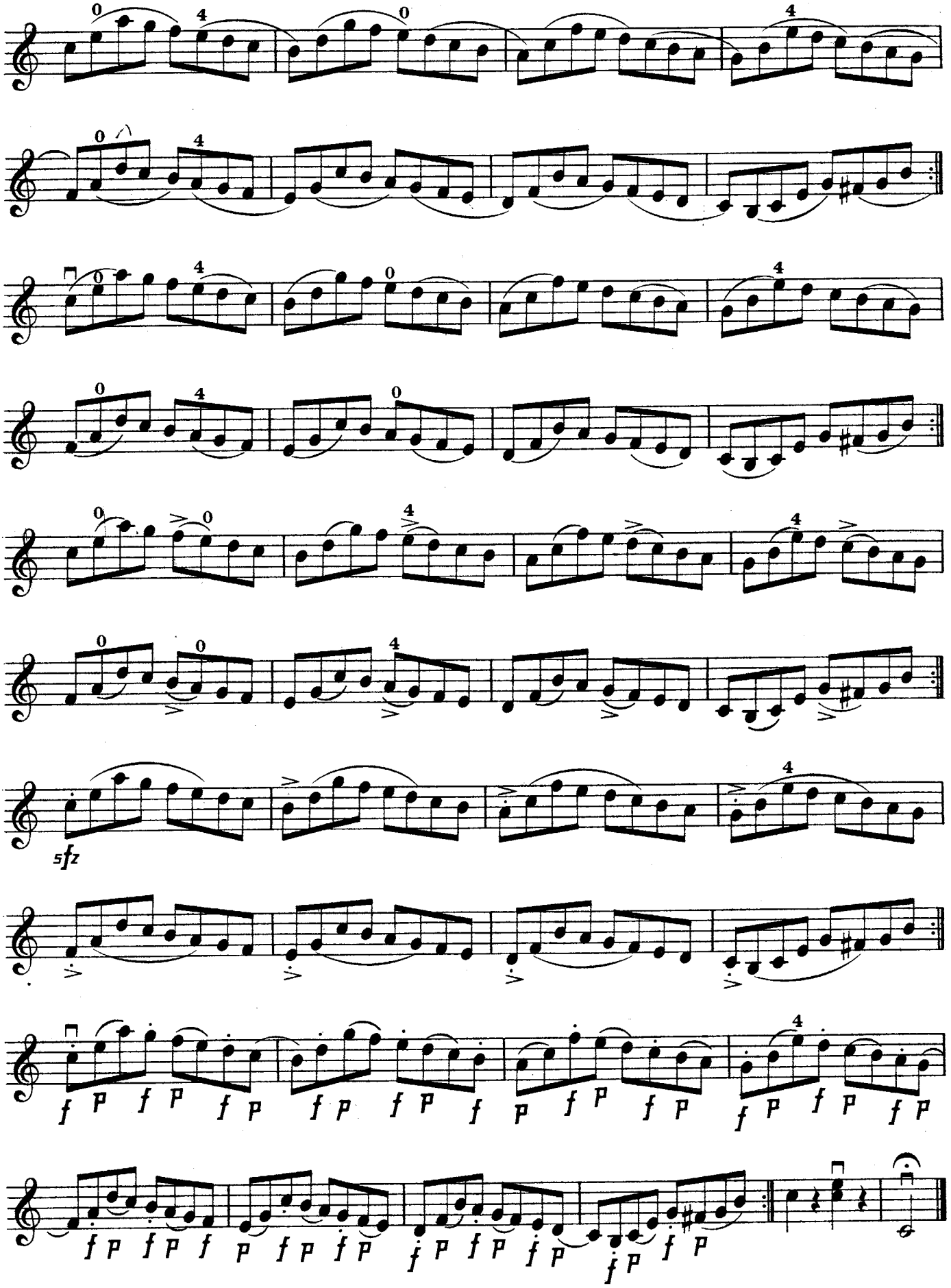
# X.

*Comodo.*

C major.



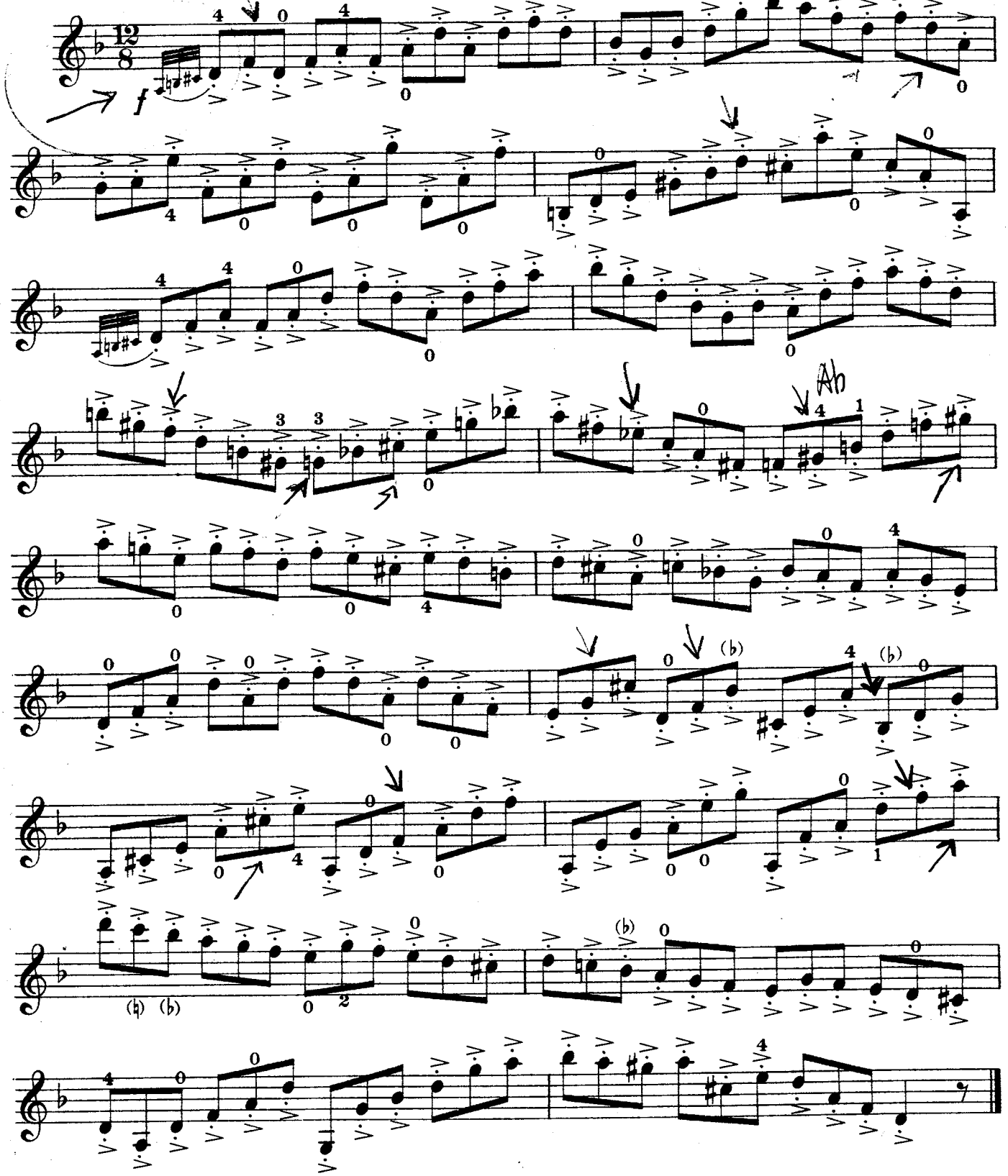

*) (1) Broad Arm-strokes. (2) Minute Wrist-strokes. See Introd: § 4.


sfz

# XI.

*Moderato e giusto.*

D minor. Martellato. Short strokes, 8 inches from the Point.*)



*) Afterwards 6, 4 and 2 inches from the Point, as the First Finger of the Right Hand becomes stronger.

*Note.* Though the Martellato stroke is generally performed with the upper part of the Bow, it is advisable to practise it also at every possible Point, for the sake of training. See Introd. § 6, also *Tech: Prac:* (Bk. II), Lesson VIII.

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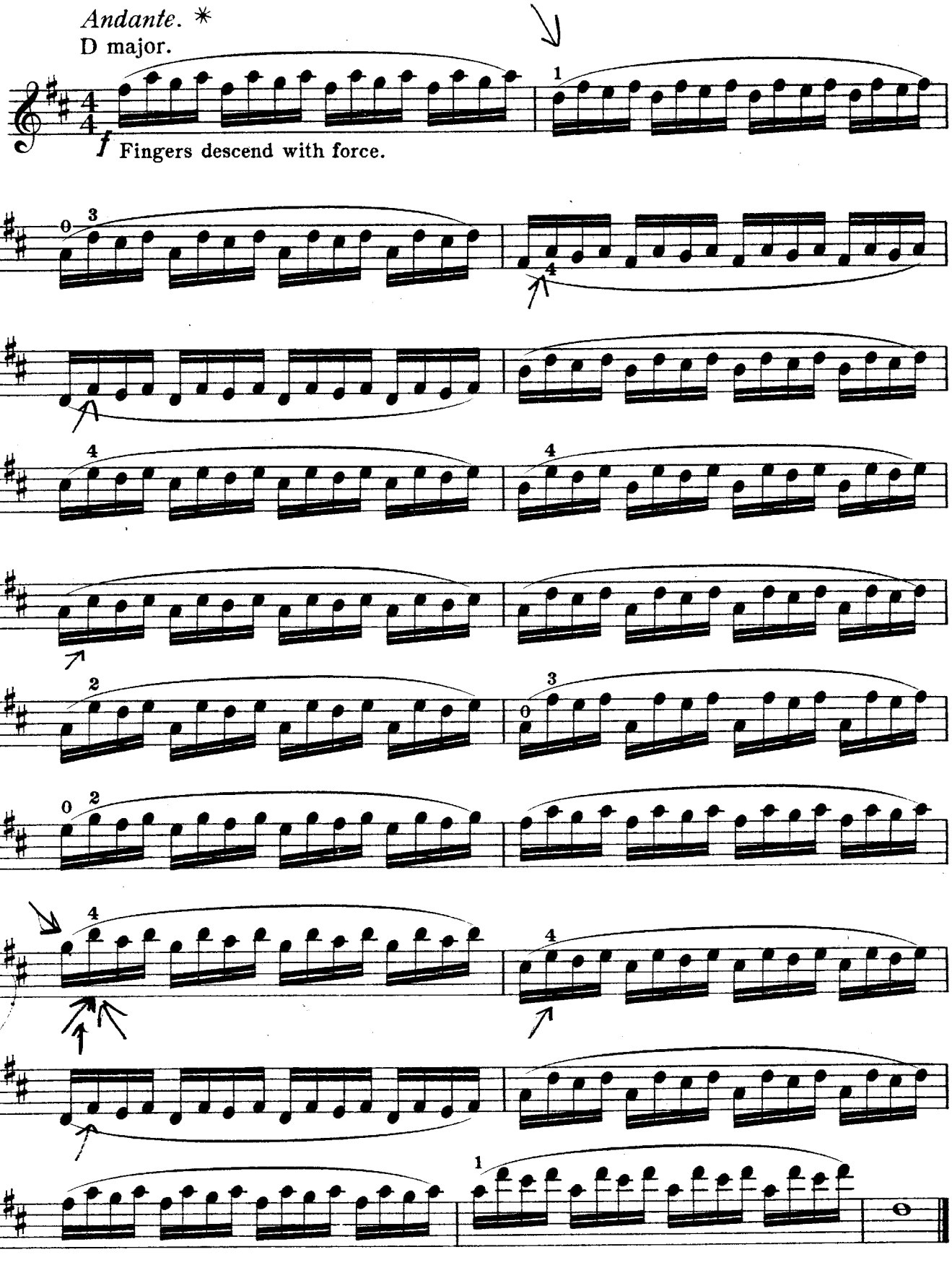
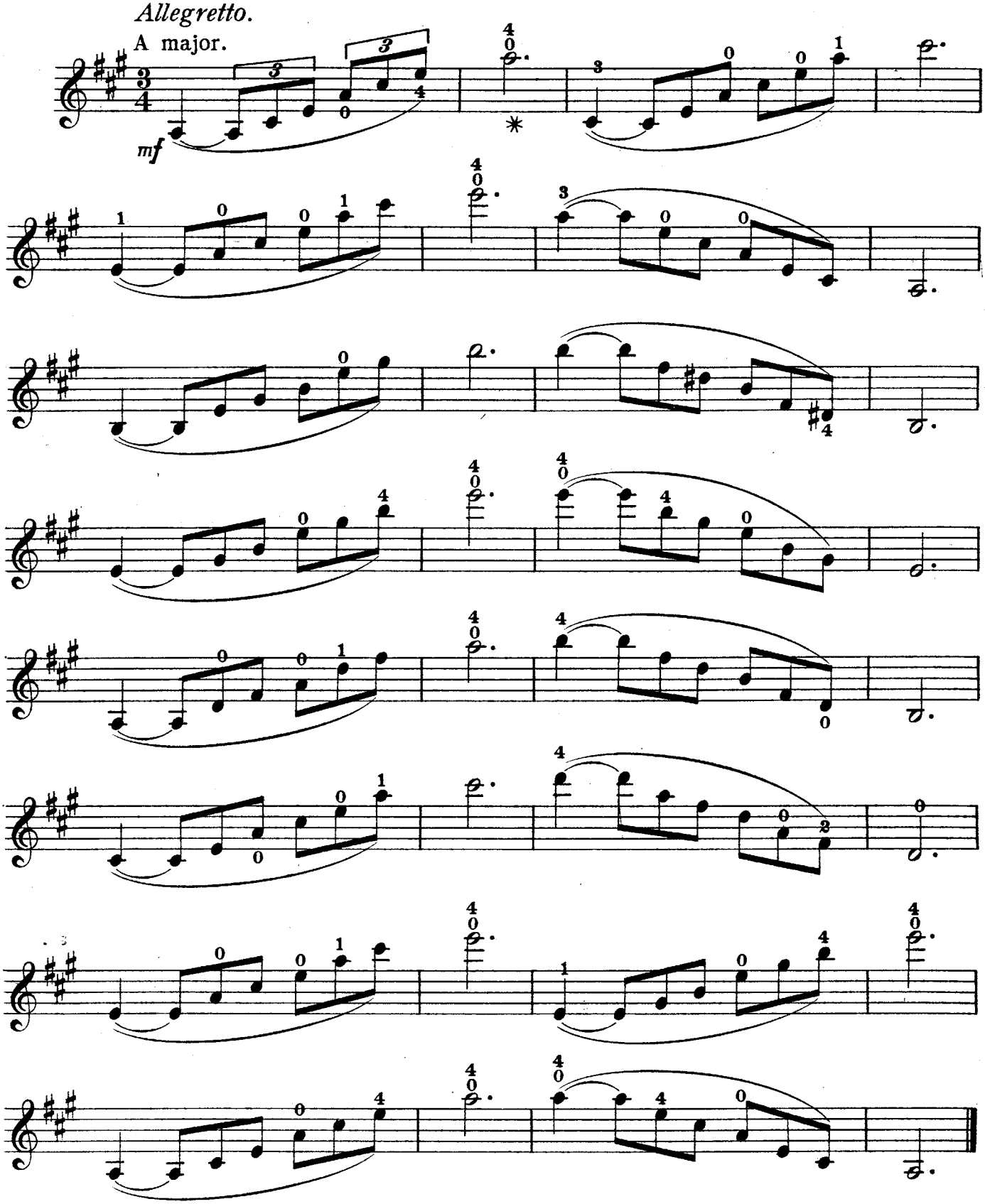
# XII.

*Andante.* ✳
D major.




✳) Slowly at first, afterwards faster.

# XIII.

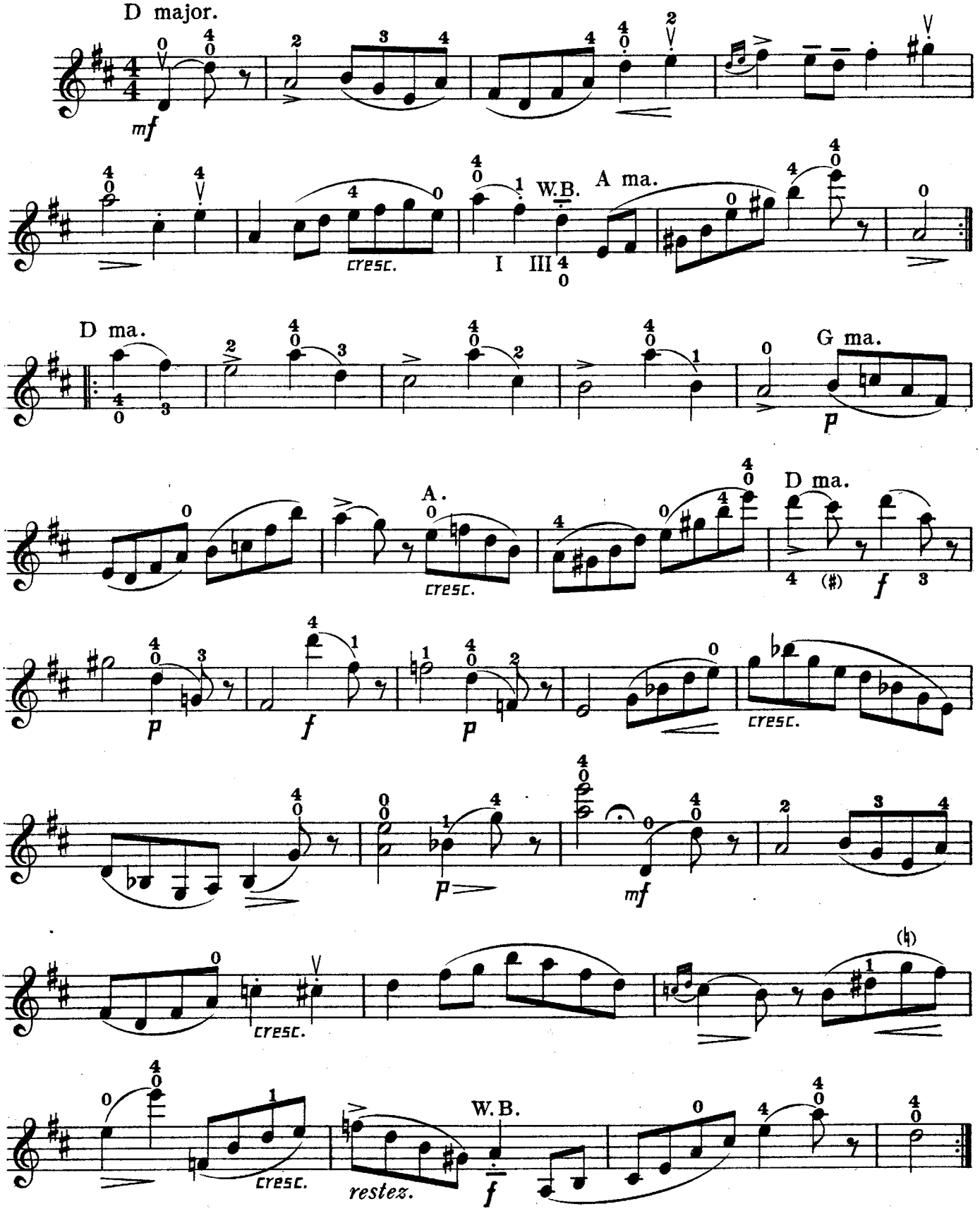



*) See *Tech: Prac:* (Bk.II), Lesson XIV, The Octave Harmonic.

# XIV.

*Tempo di Gavotta.*

D major.



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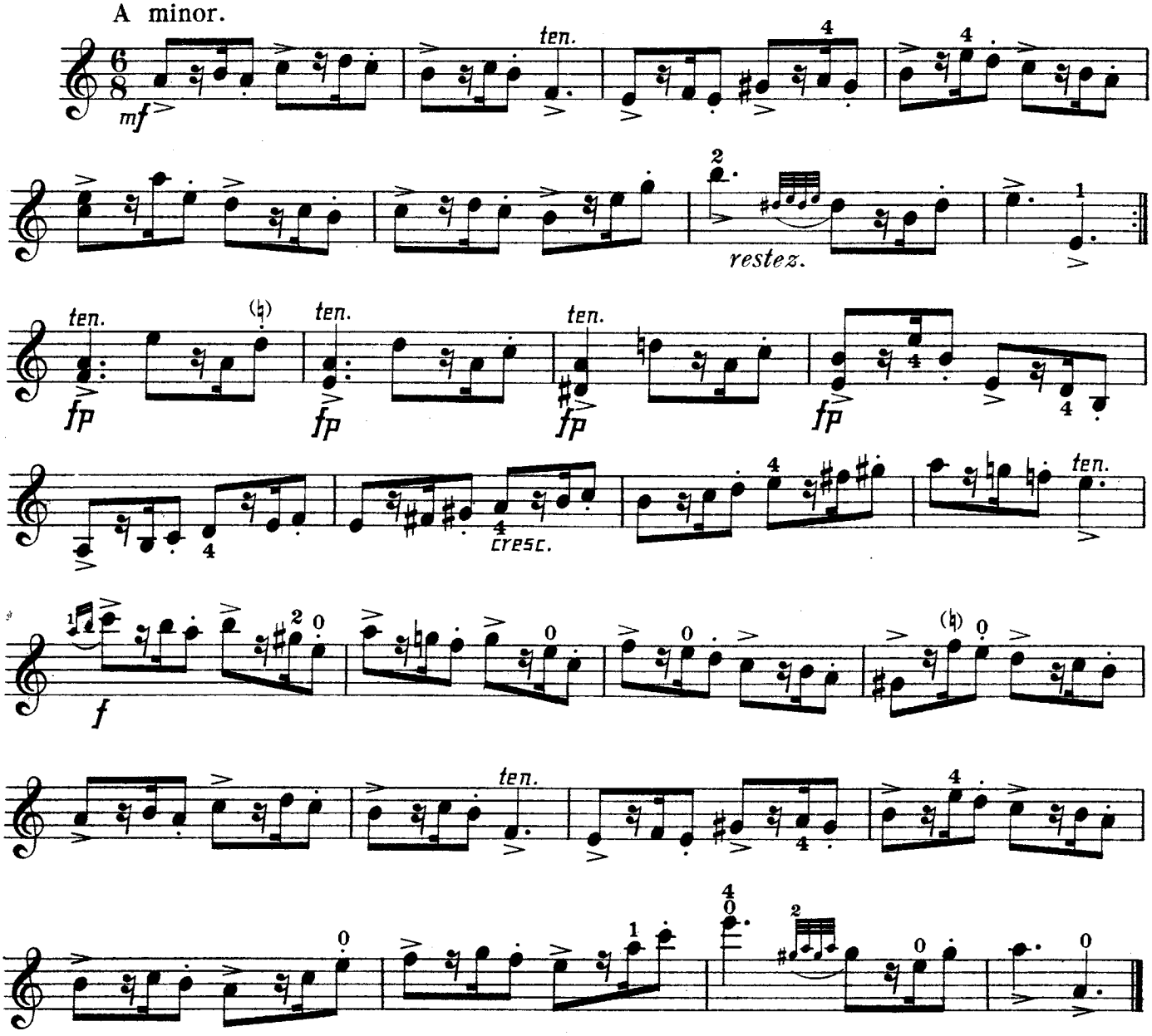
# XV.

*Tempo giusto, non troppo presto.*

A minor.




See *Tech: Prac:* (Bk.II), Lesson VIII. *(Attack).*

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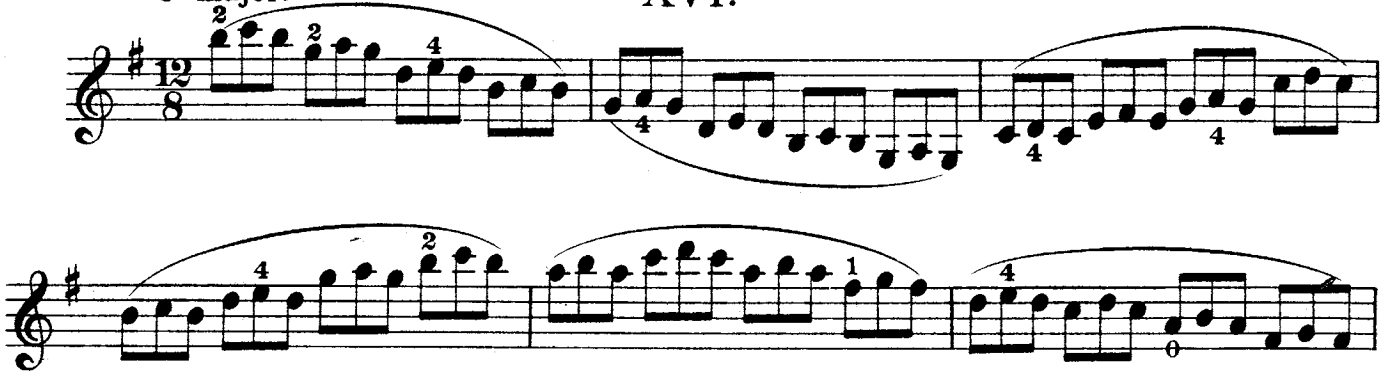
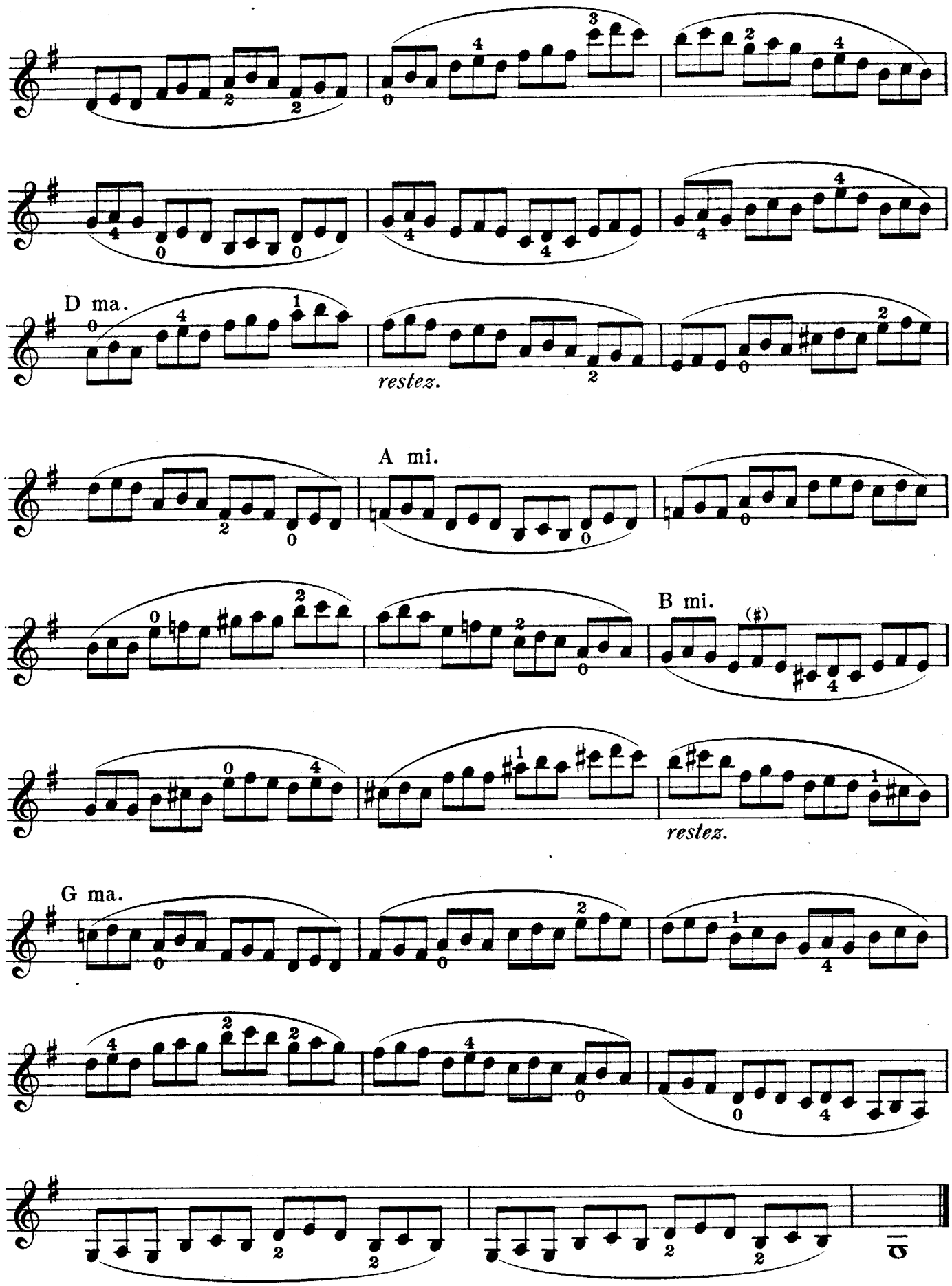
# XVI.

*Allegro.*

G major.

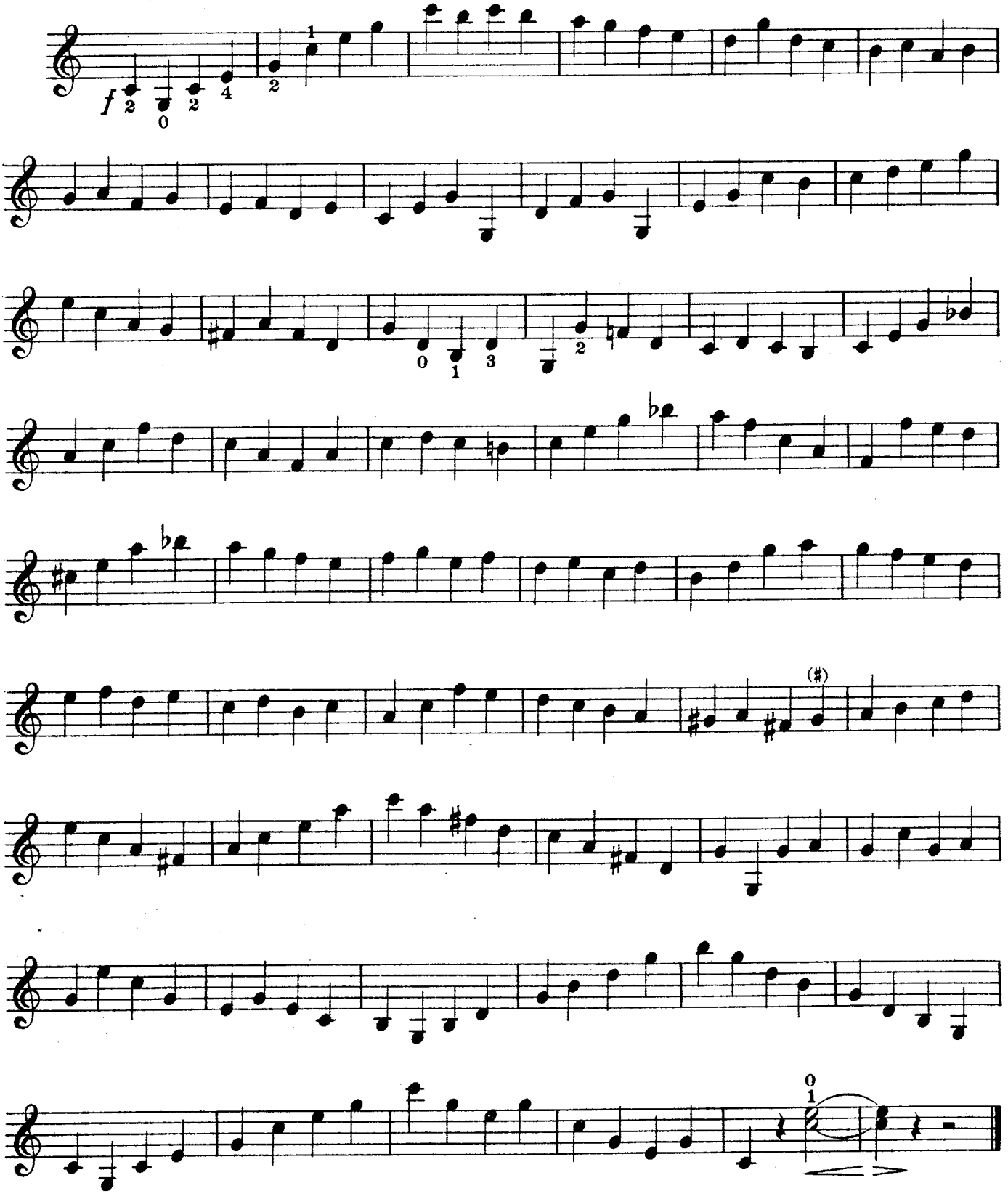



D ma.
restez.
A mi.
B mi.
restez.
G ma.

# XVII.

*Largamente.*

C major. Second Position throughout.

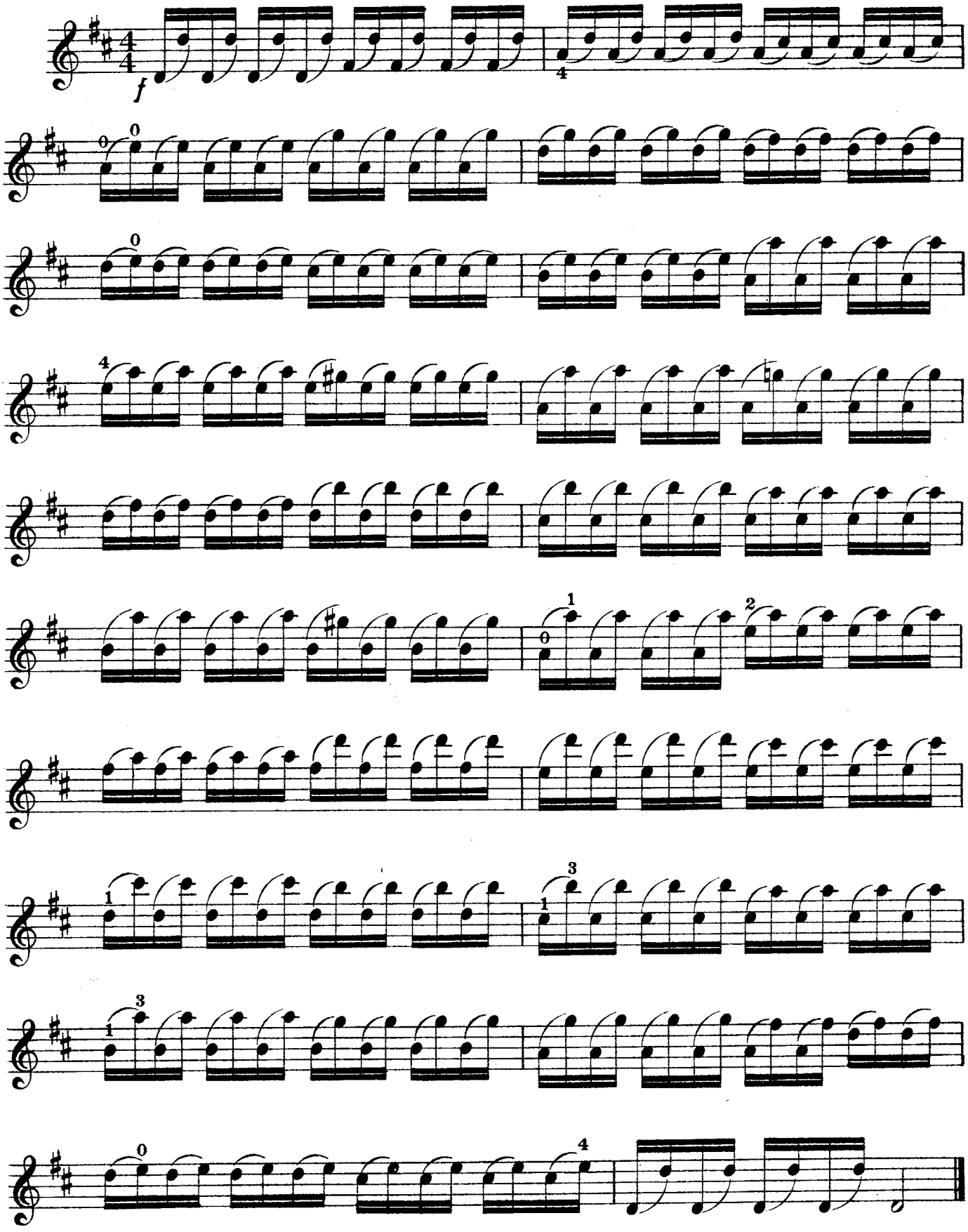


See *Tech: Prac:* (Bk. II), Introd. §§ "Playing by Interval." See also Lessons IX & X (Second Position.)

# XVIII.

*Allegro.*

D major.





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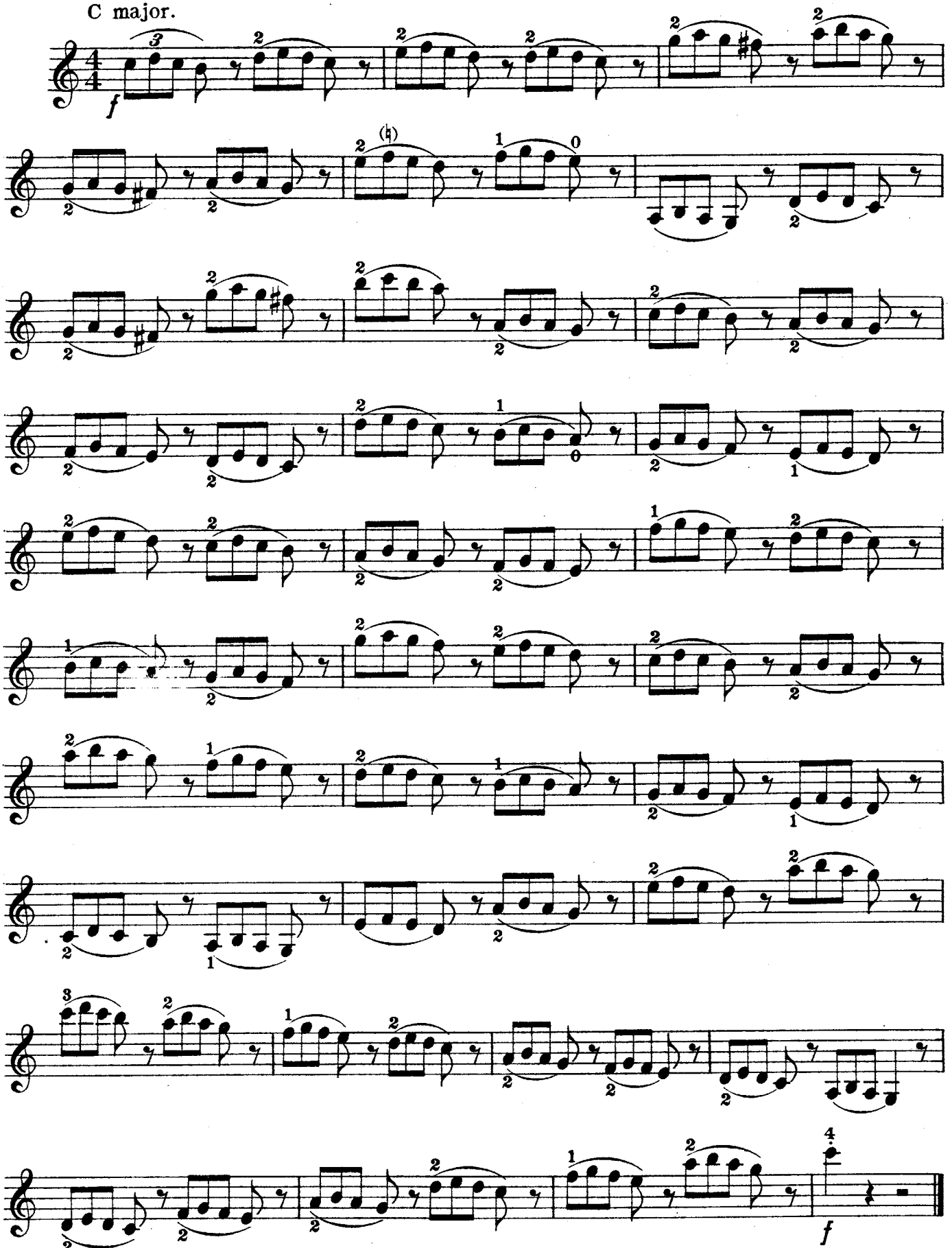
# XIX.

*Con brio.*

C major.



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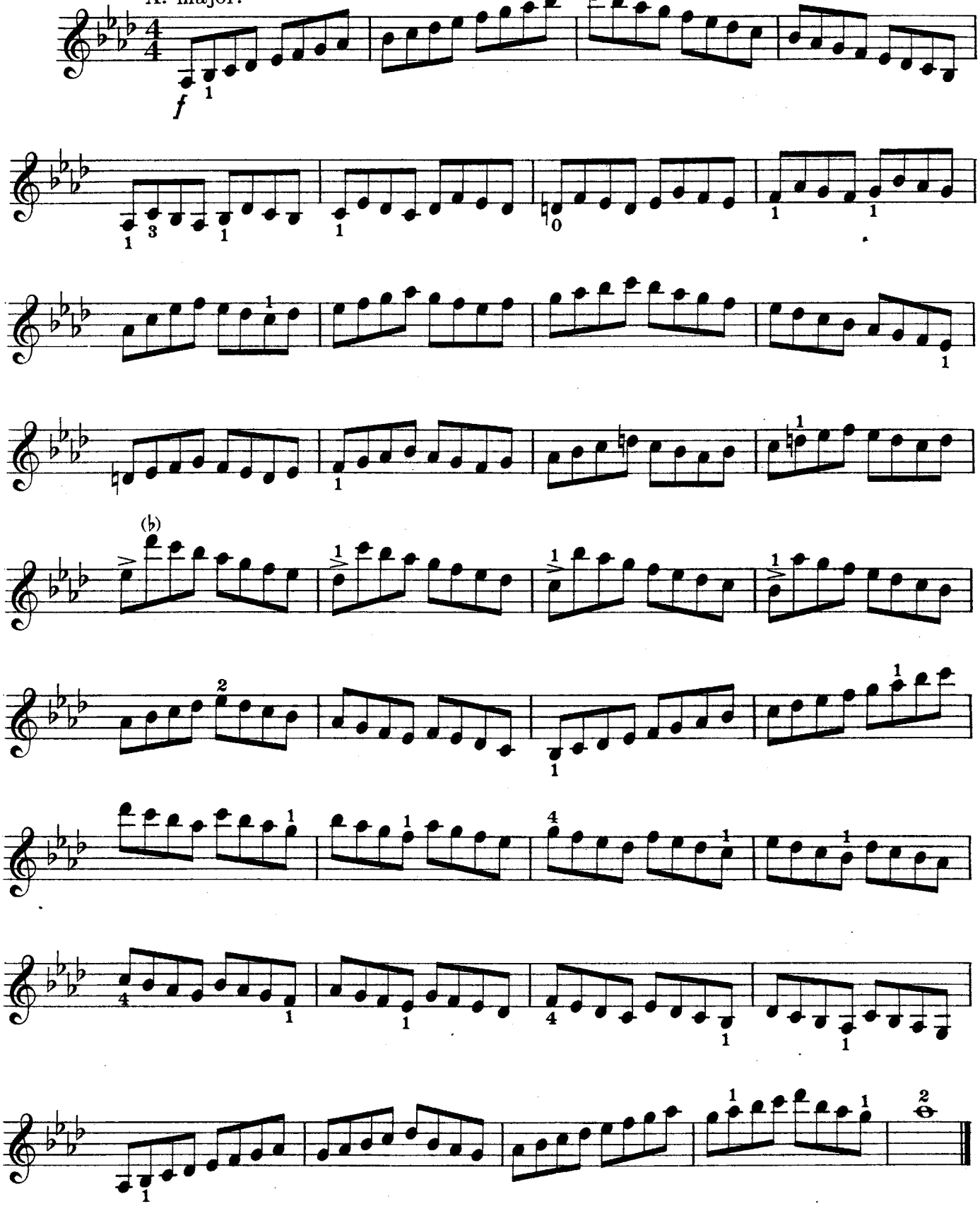
# XX.

*Comodo.*

A♭ major.

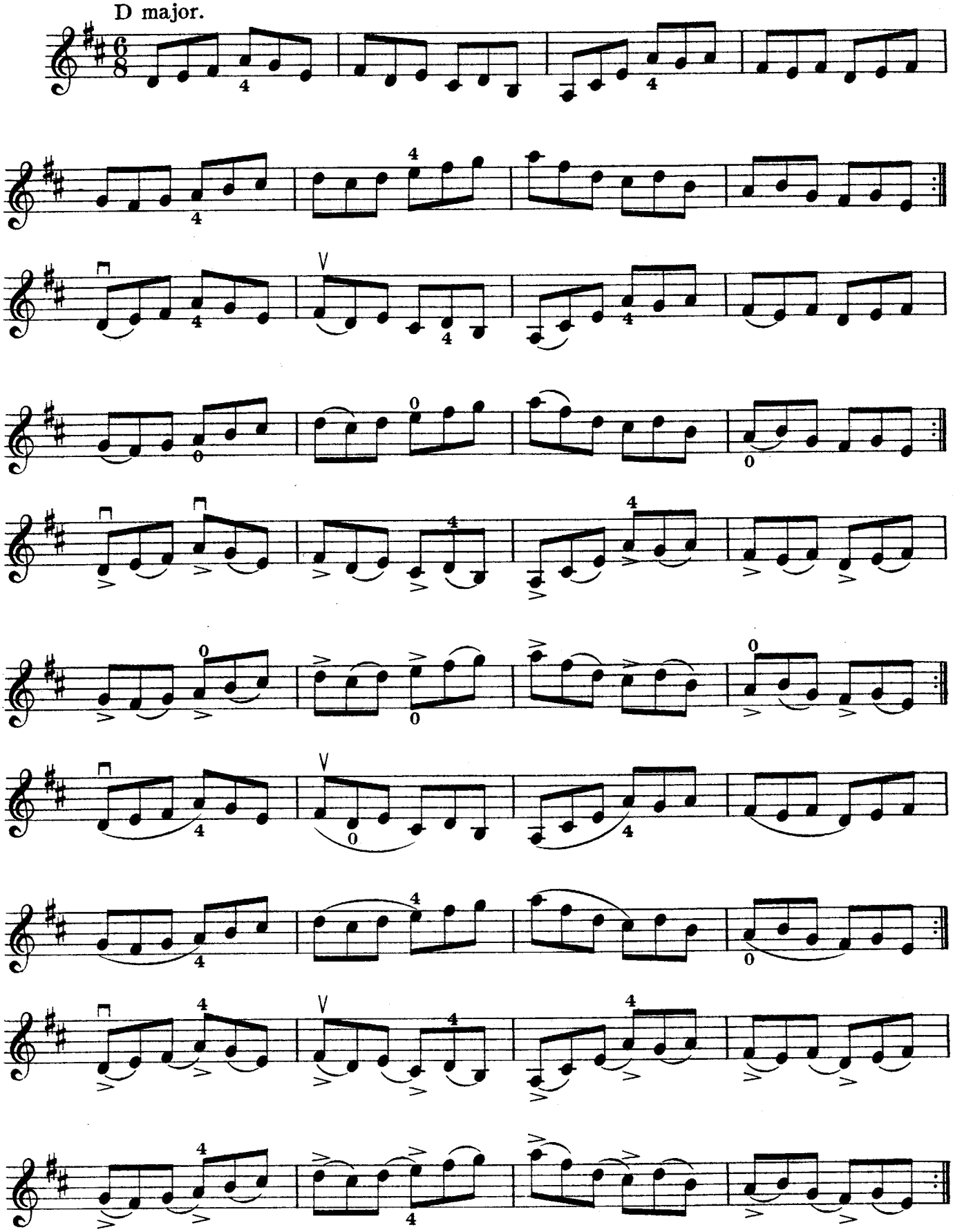



*Note.* The Left Hand should not touch the ribs of the Violin during this Study. See Introd: § 3.

# XXI.

*Allegro.*

D major.





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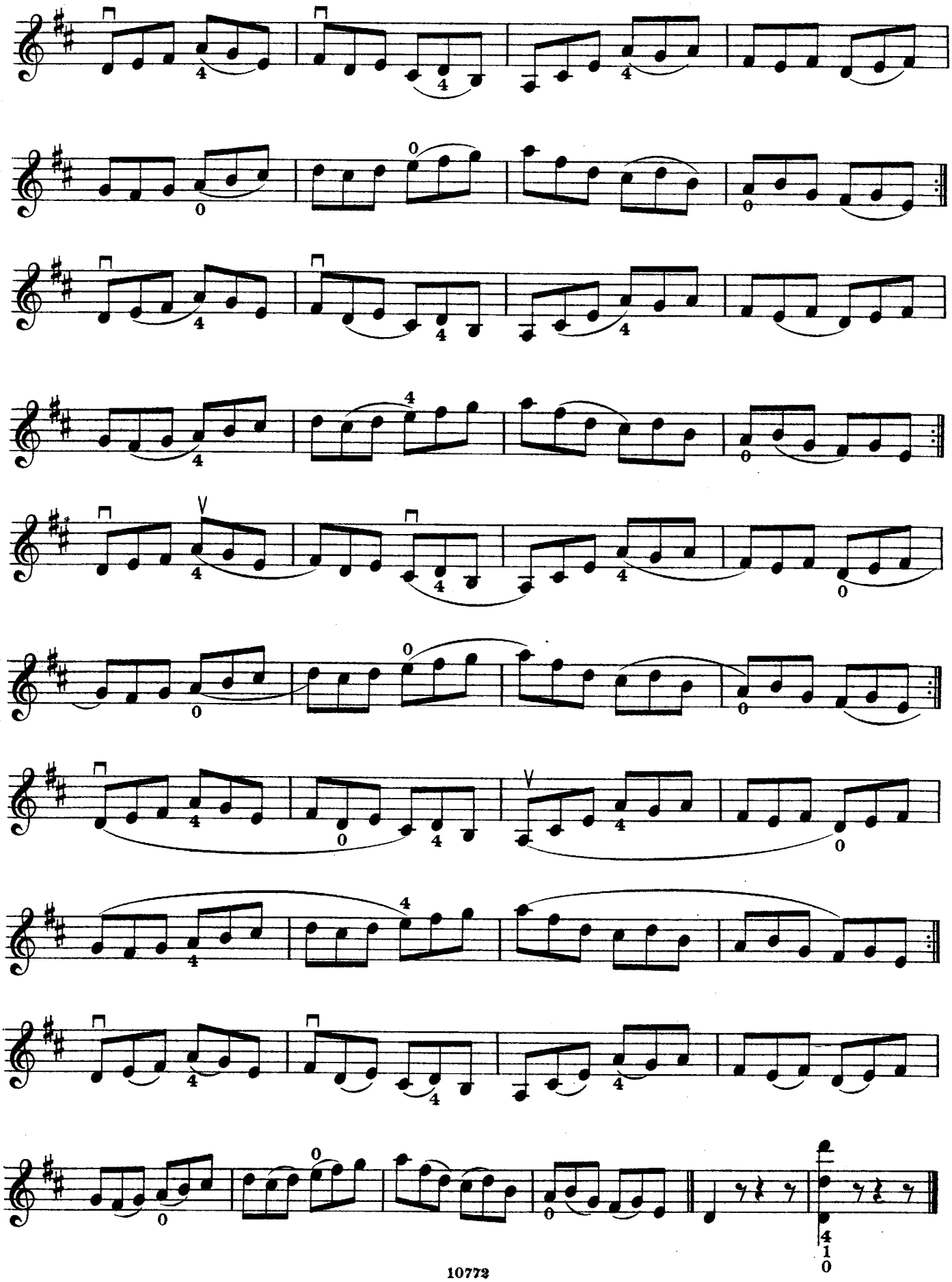
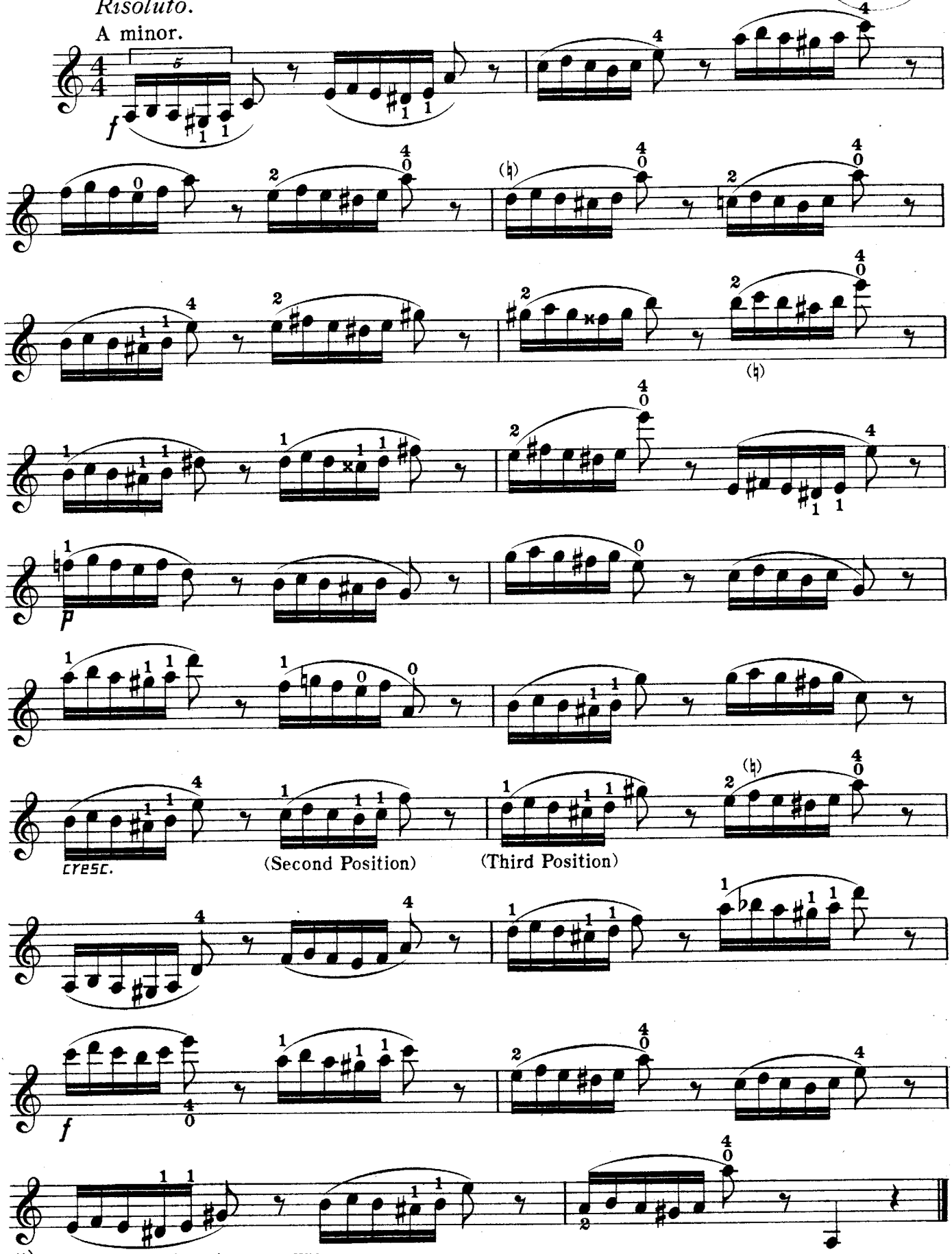


# XXII.

*Risoluto.*

A minor.




✳) See *Tech: Prac:* (Bk. II), Lesson XIII.



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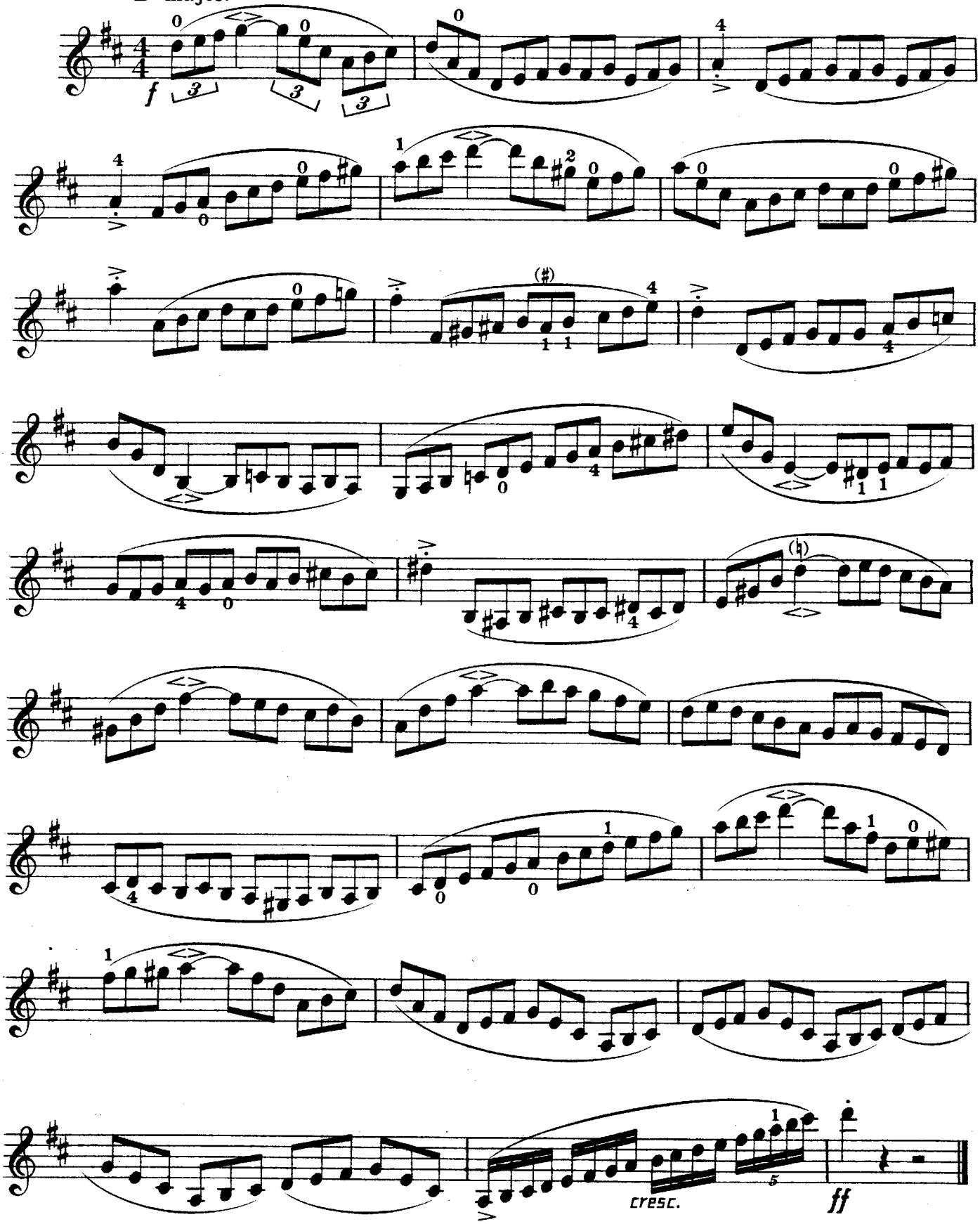
# XXIII.

*Vivace.*

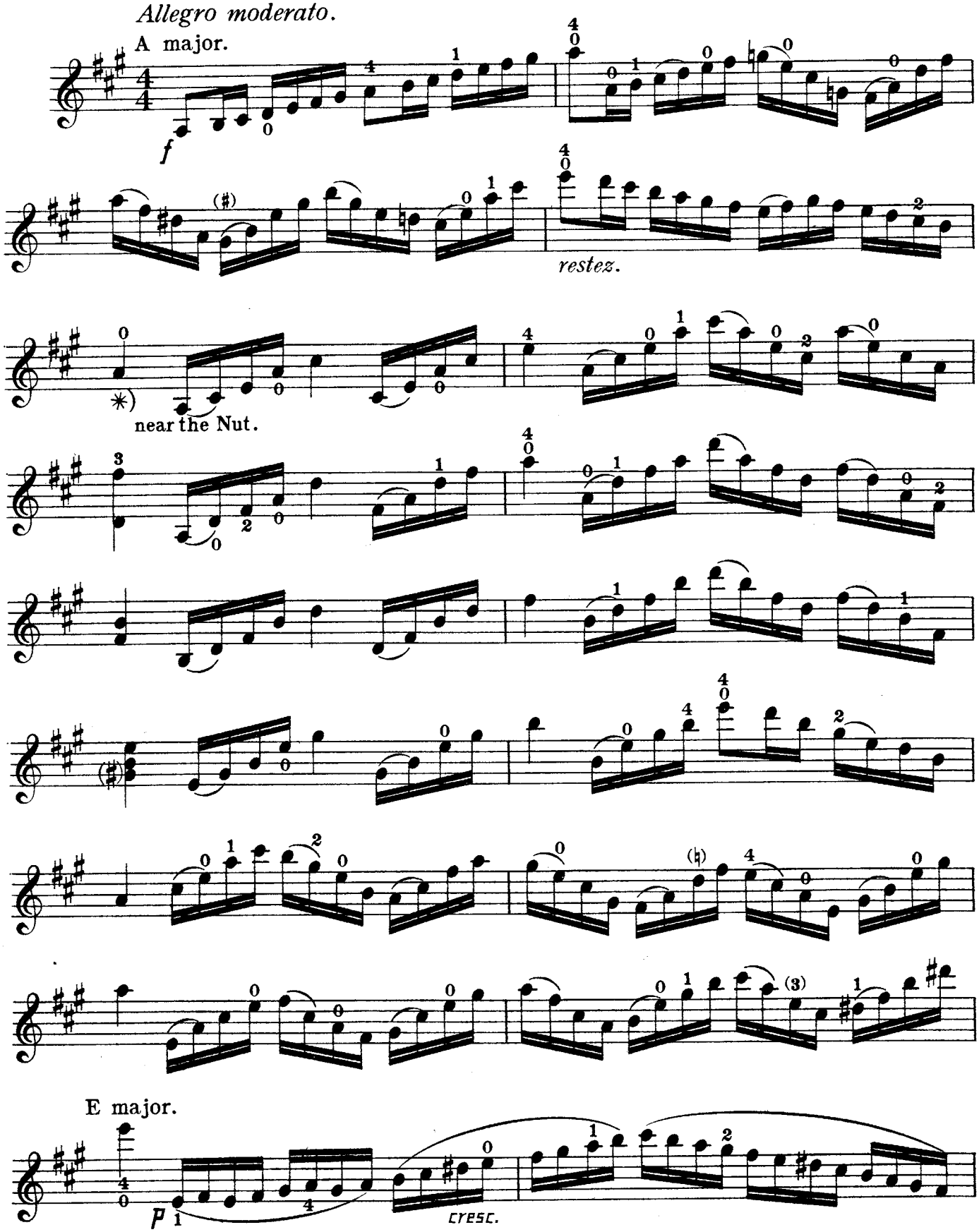
D major.



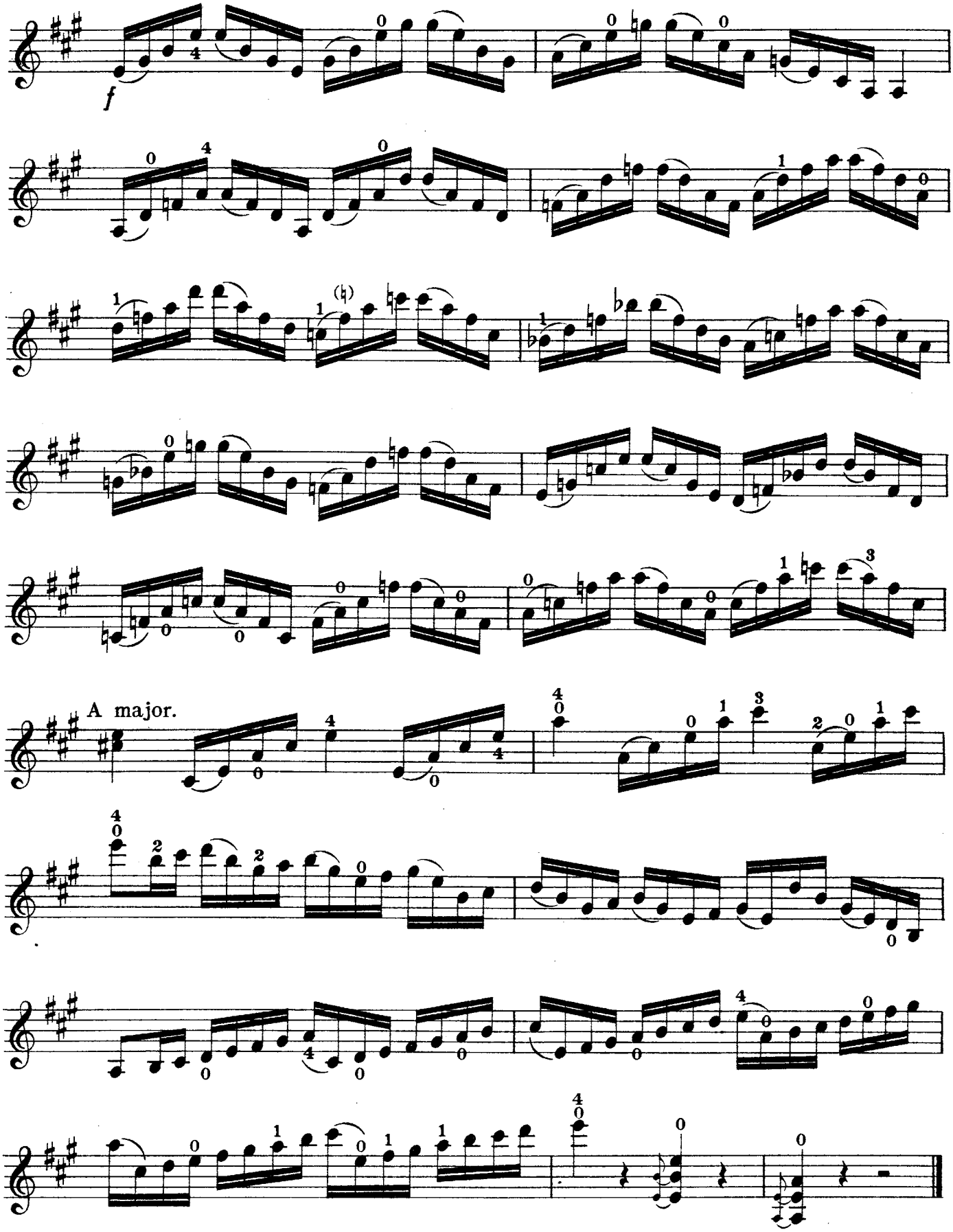
# XXIV.

*Allegro moderato.*

A major.



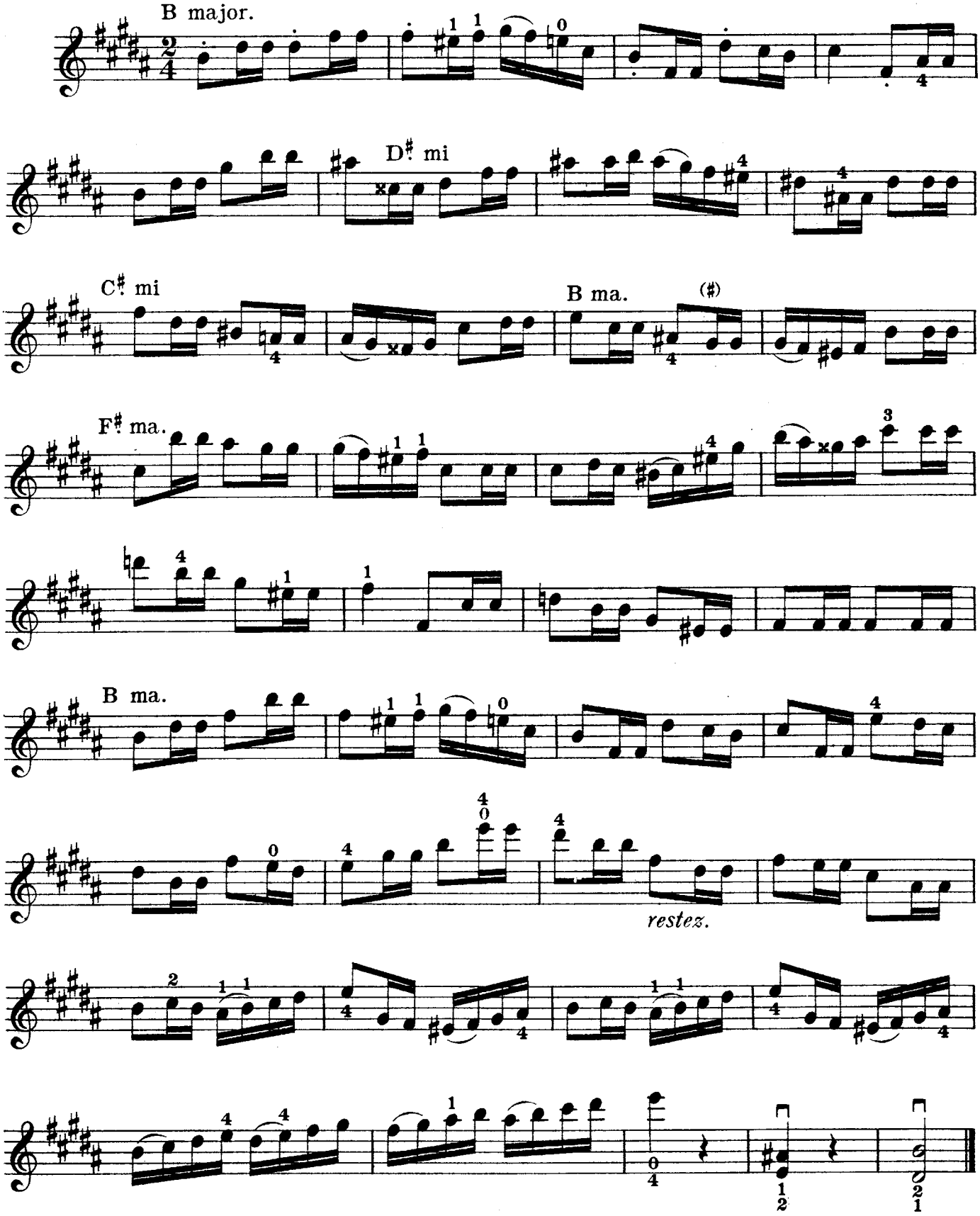

*) See Introd: "Sparing the bow." § 5.


f
A major.

# XXV.

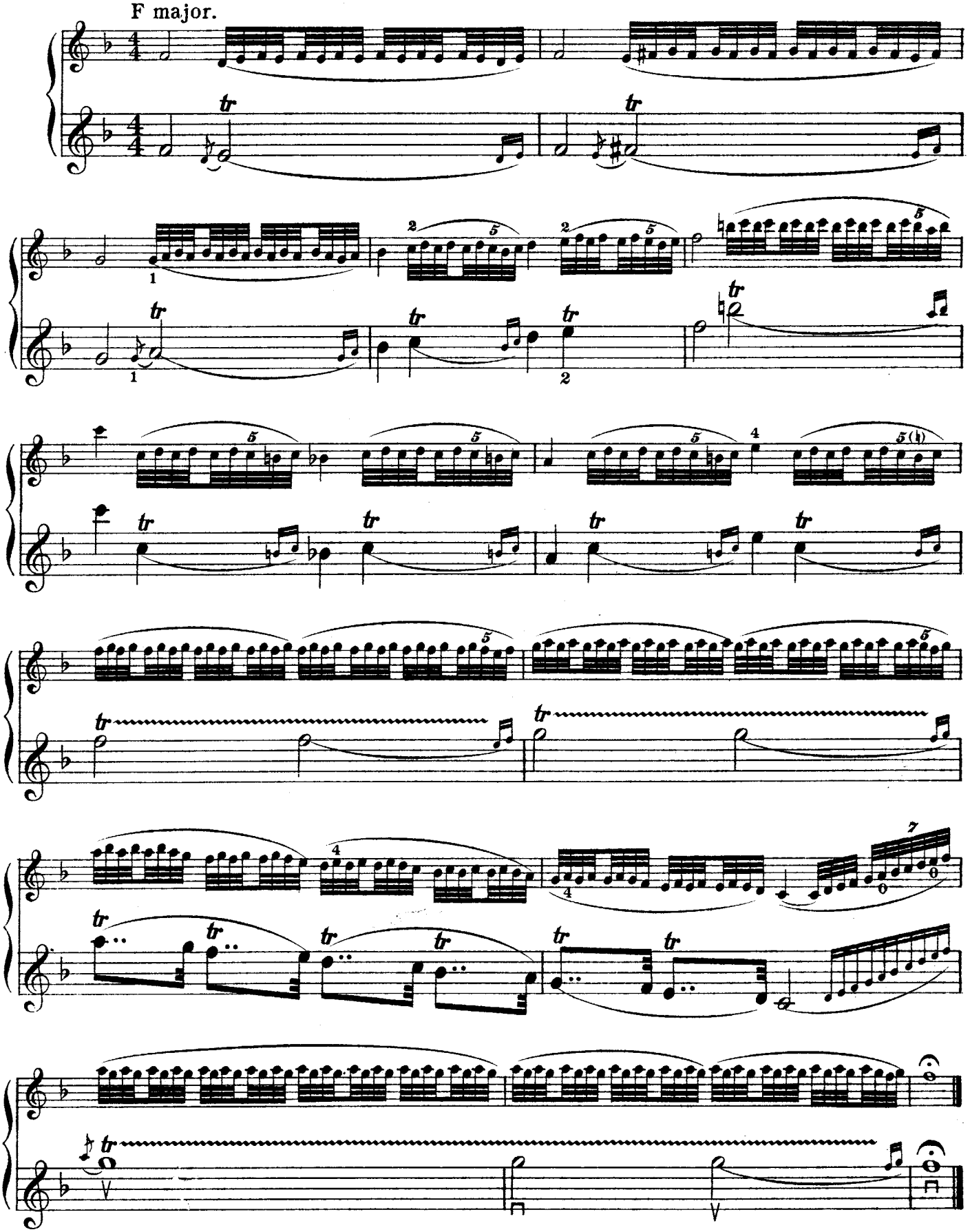
*Con moto, vivo.*

B major.



# XXVI.

*Andante.*
F major.

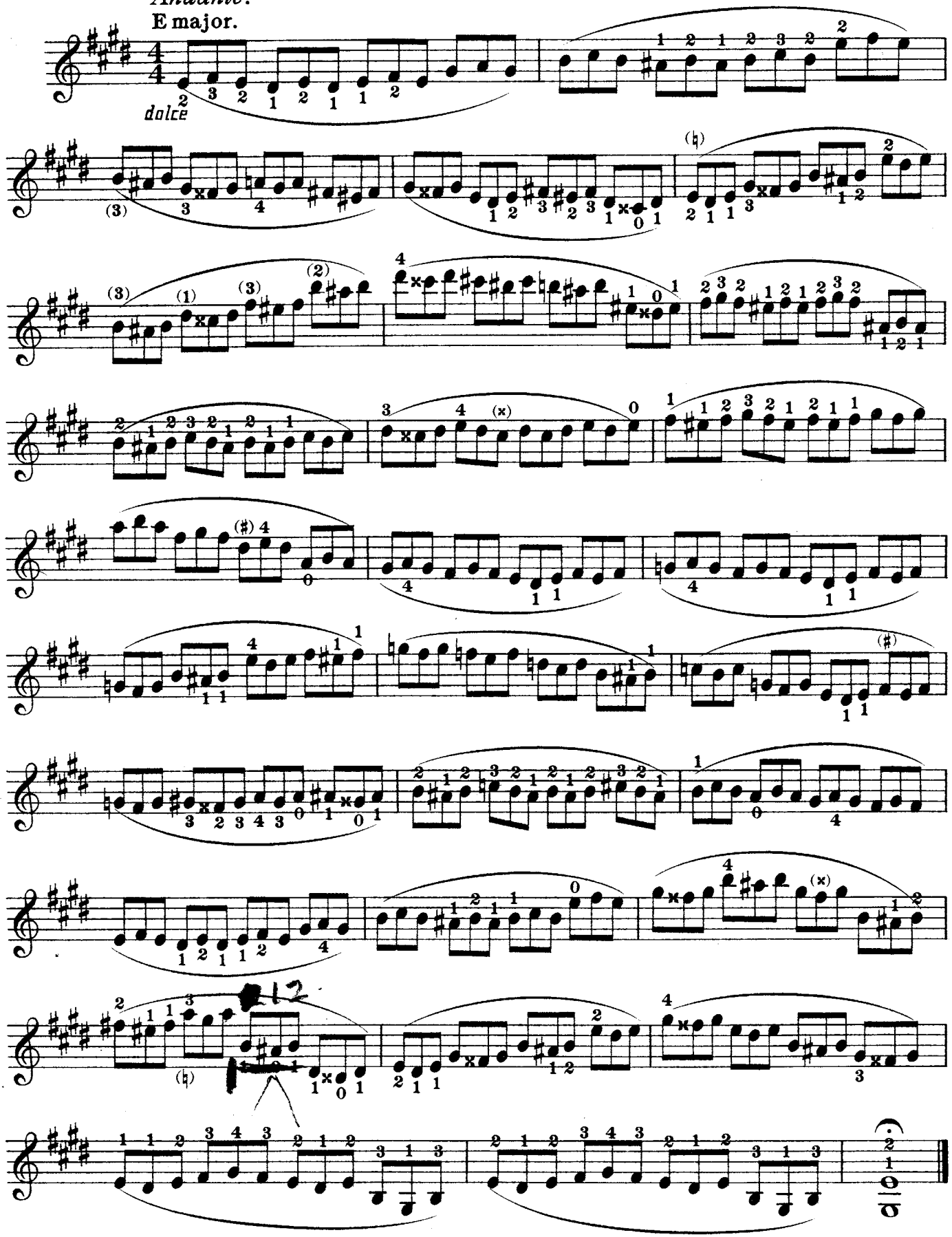


See *Tech: Prac:* (Bk. II), Lesson XVIII.

# XXVII.

*Andante.*

**E major.**



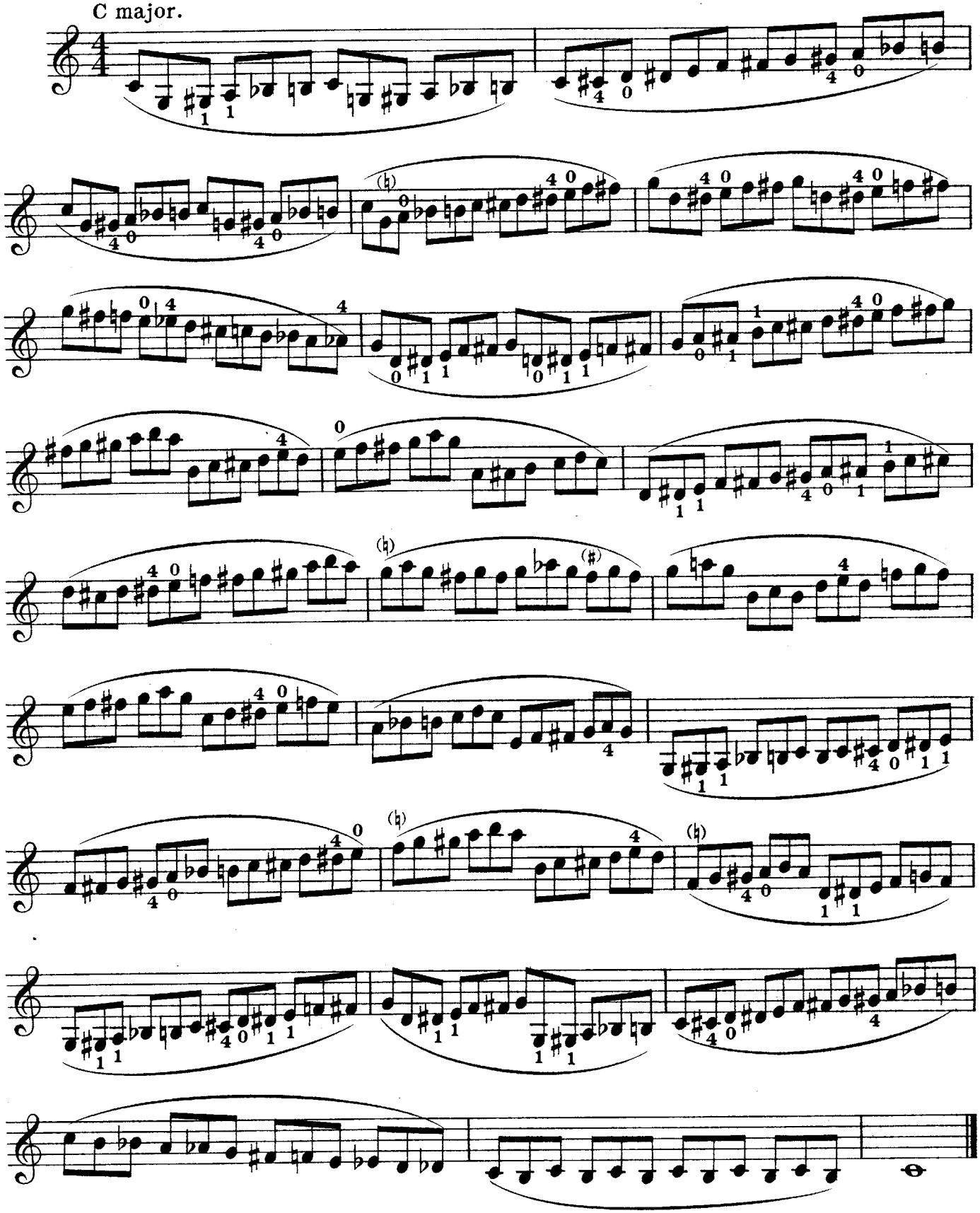

See *Tech: Prac:* (Bk. II), Lesson XXII.

Move Thumb with First finger



# XXVIII.

*Moderato.*
C major.



See *Tech: Prac:* (Bk. II), Lesson XIX.

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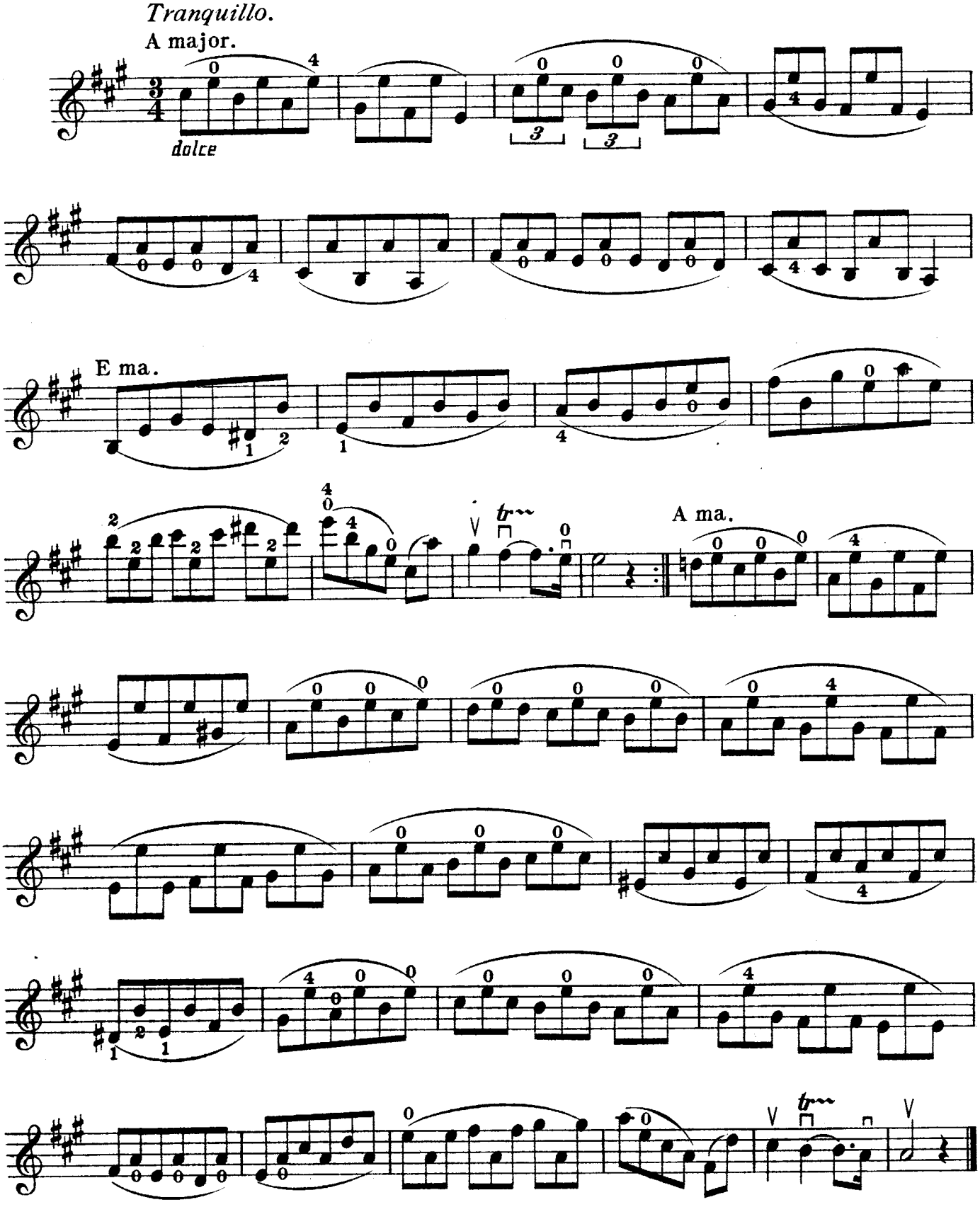
# XXIX.

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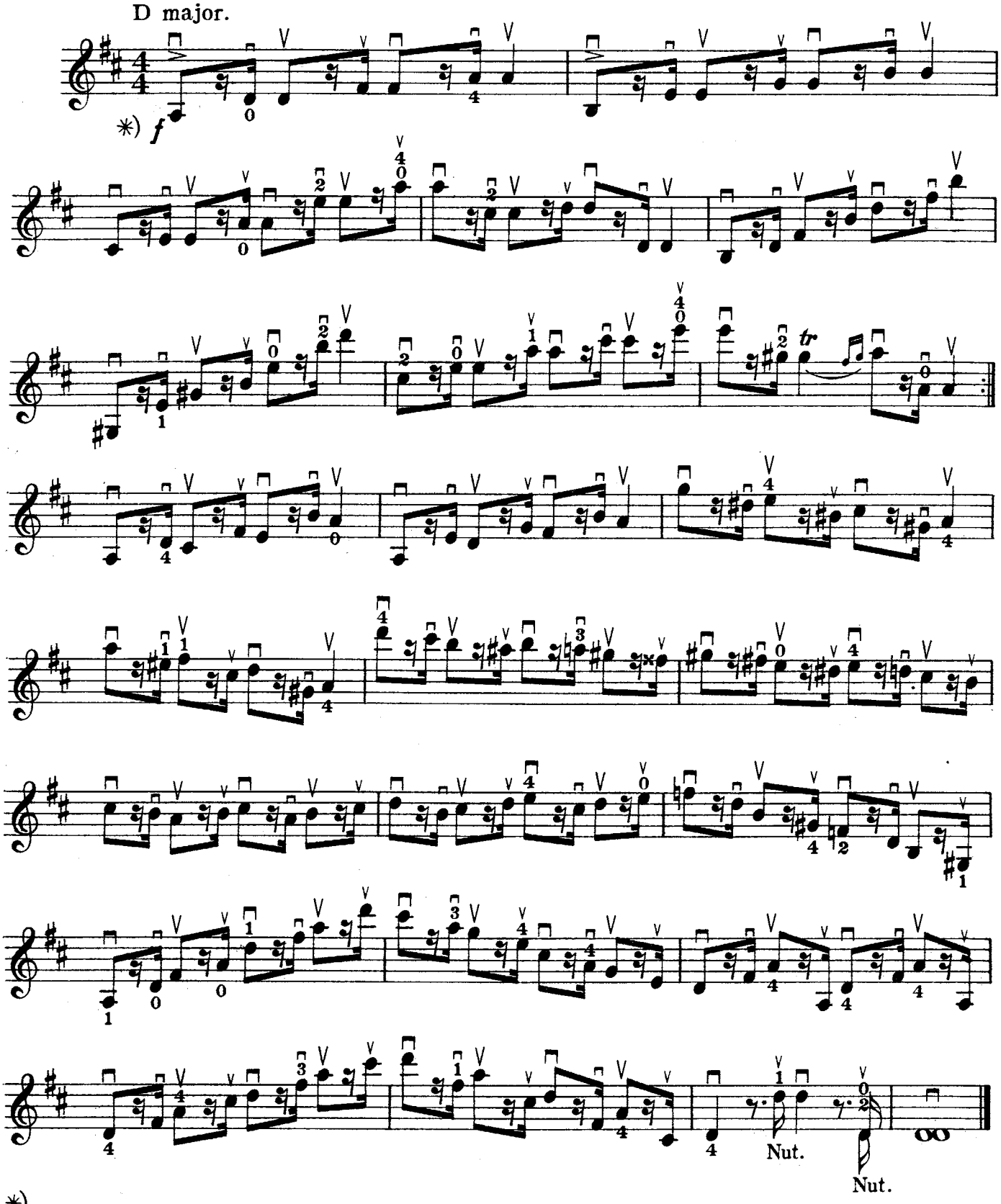
# XXX.

*Marziale.*

D major.




*) See *Tech: Prac:* (Bk. II), Lesson XX, (Hook bowing) The following Studies may with advantage also be practised in this manner:— Book I, Nos 8, 10, 15 & 38, and Nos 1, 3, 9 & 10 in the present Book.

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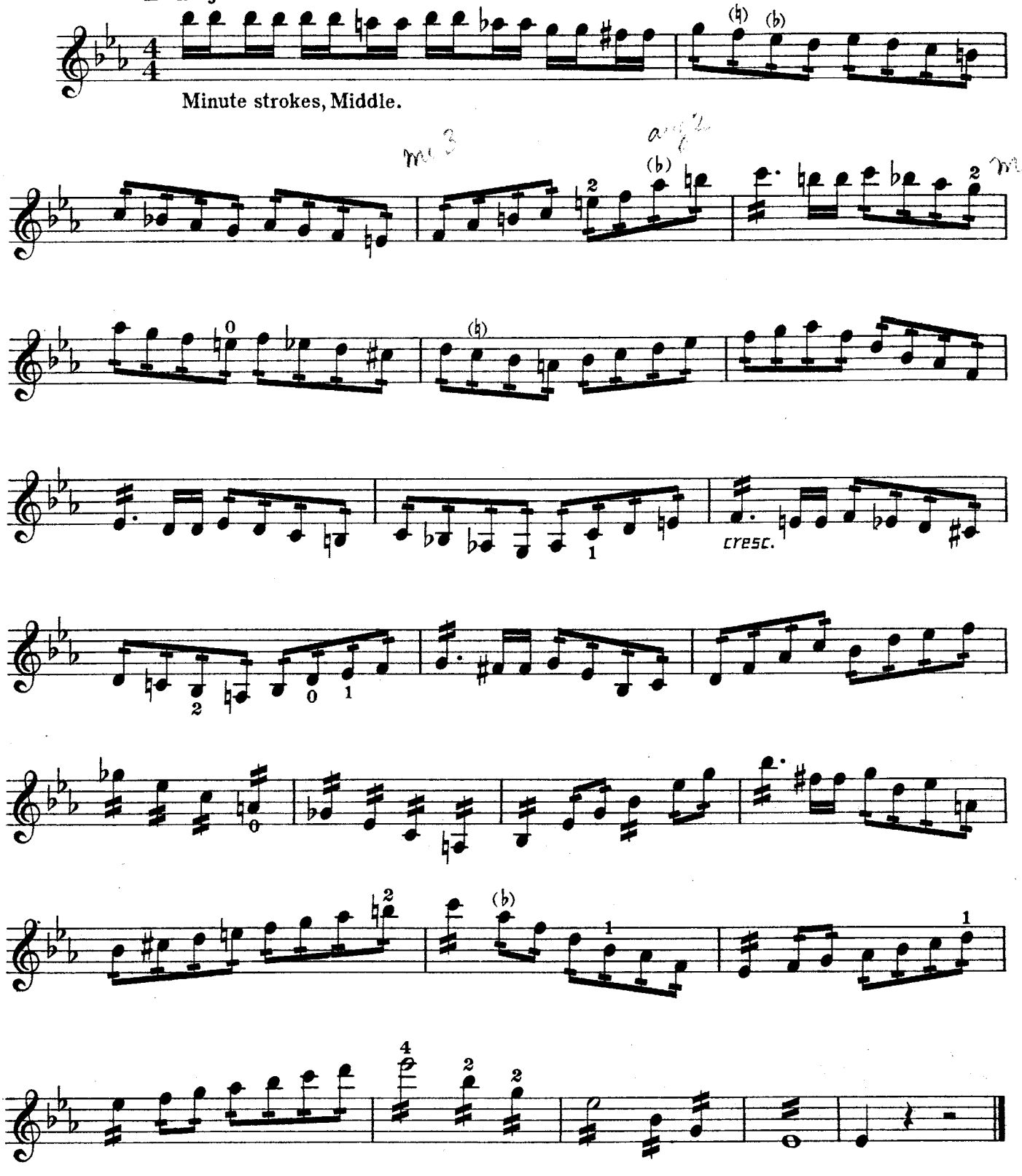
# XXXI.

*Allegro non troppo.*

E♭ major.

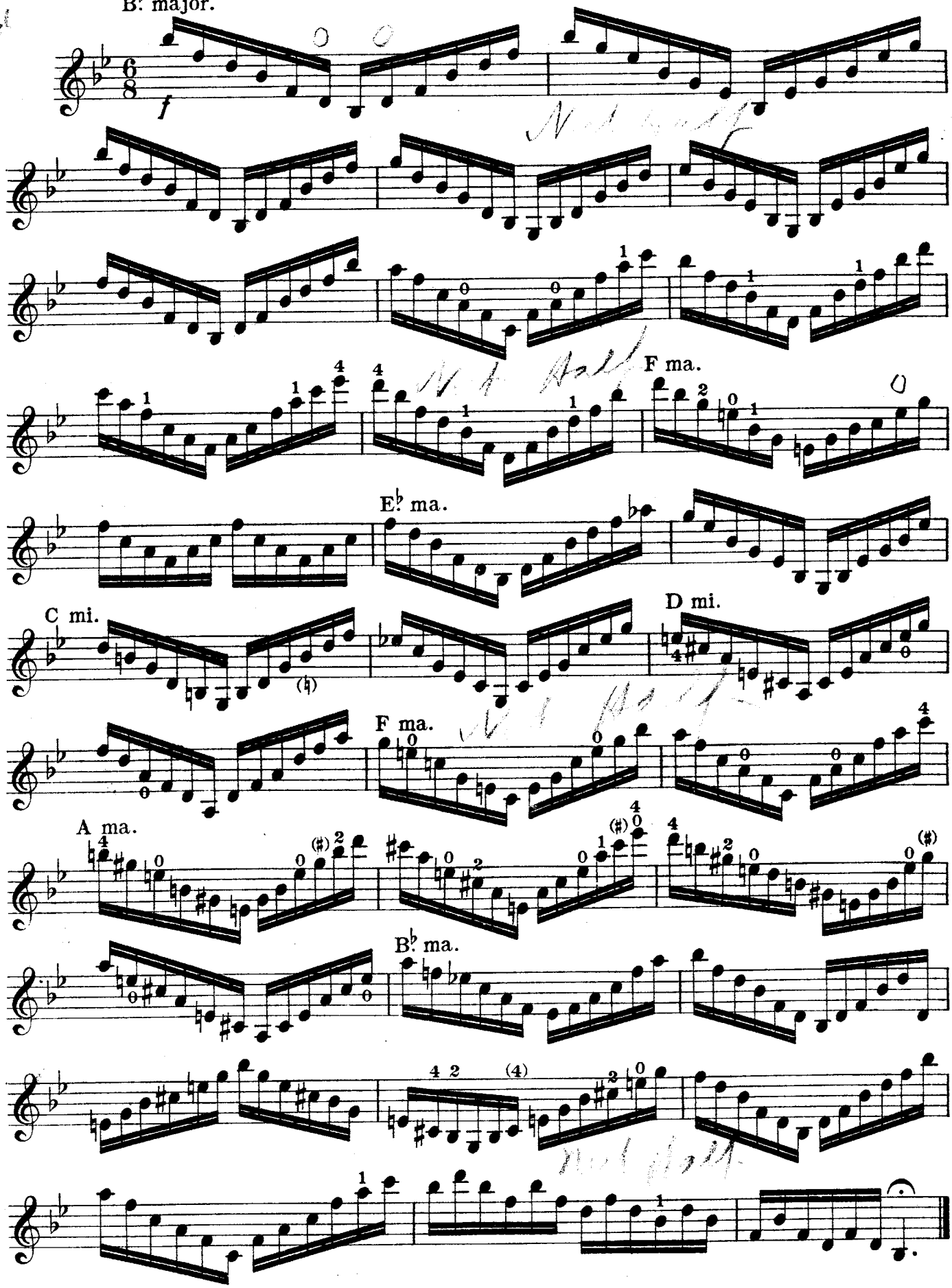



See *Tech: Prac:* (Bk. II), Lesson XX (Wrist stroke.)

*Allegro moderato.*

# XXXII.

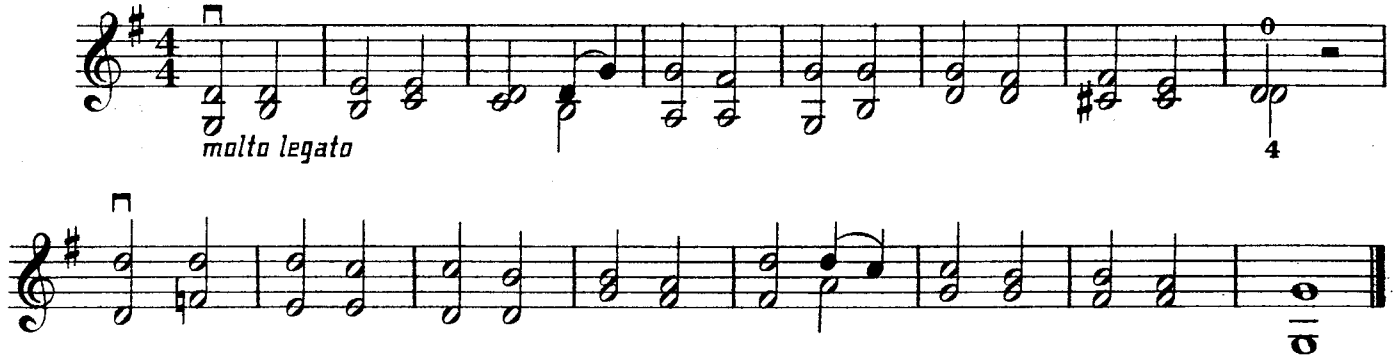
B♭ major.




See Introd: § 4.

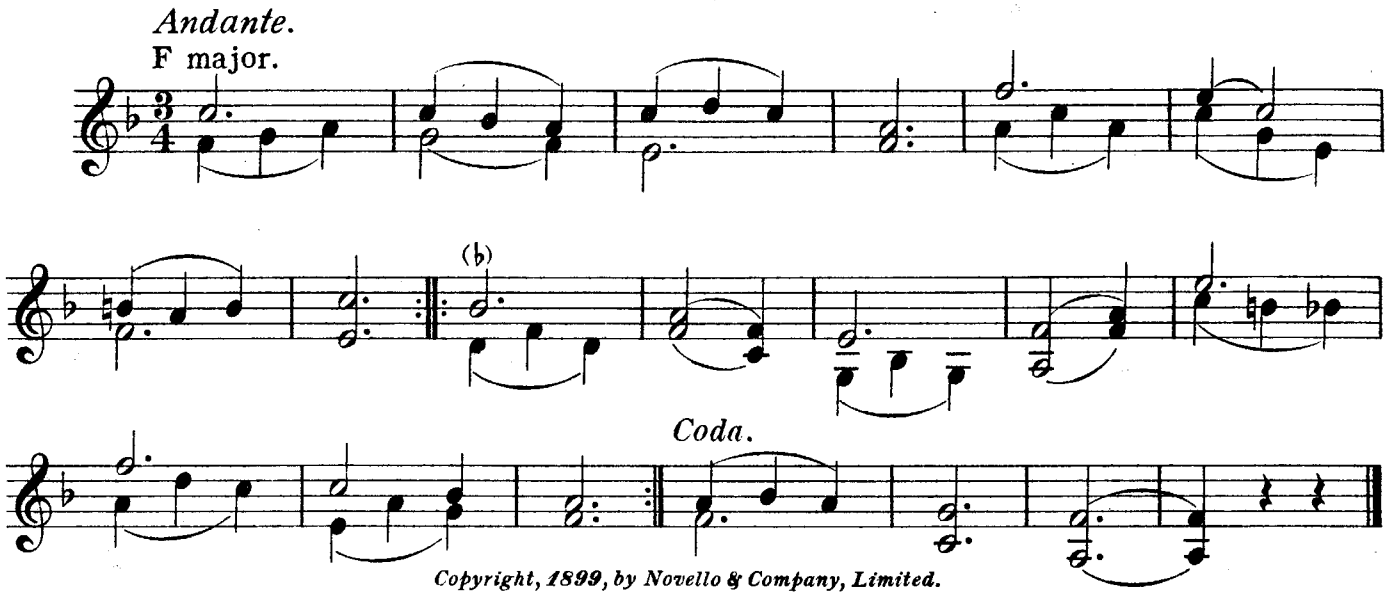
# XXXIII.

*Lento e sonore.*
G major.




# XXXIV.

*Andante.*
F major.

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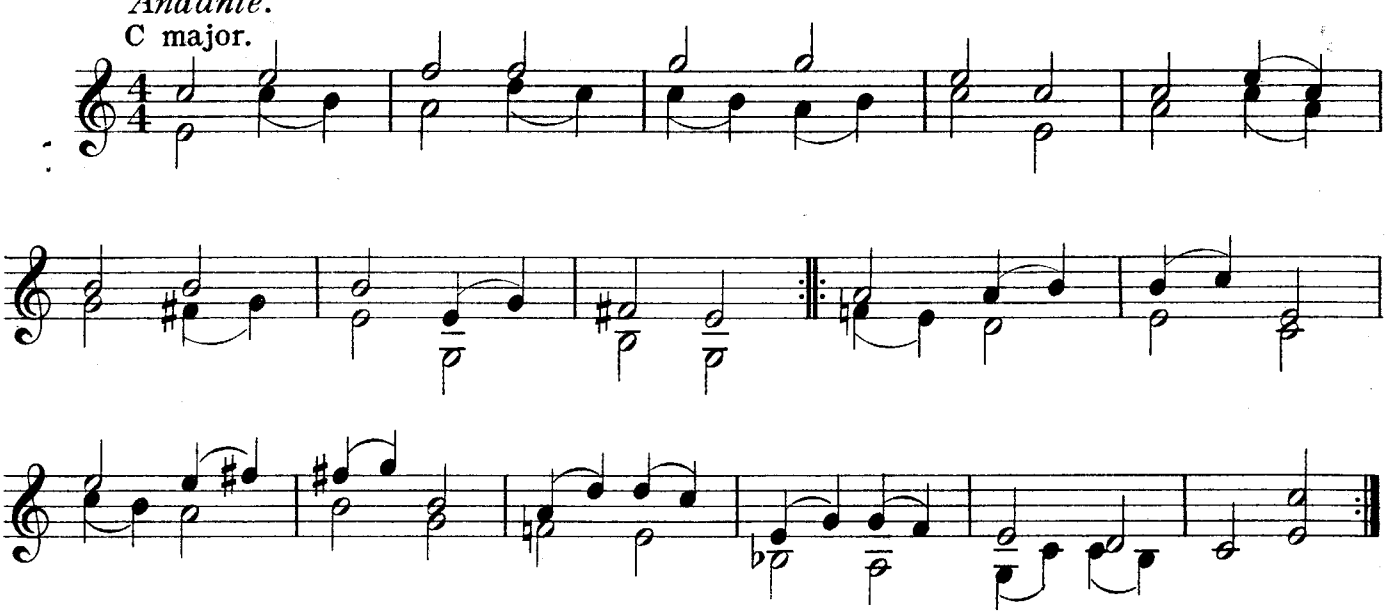
# XXXV.

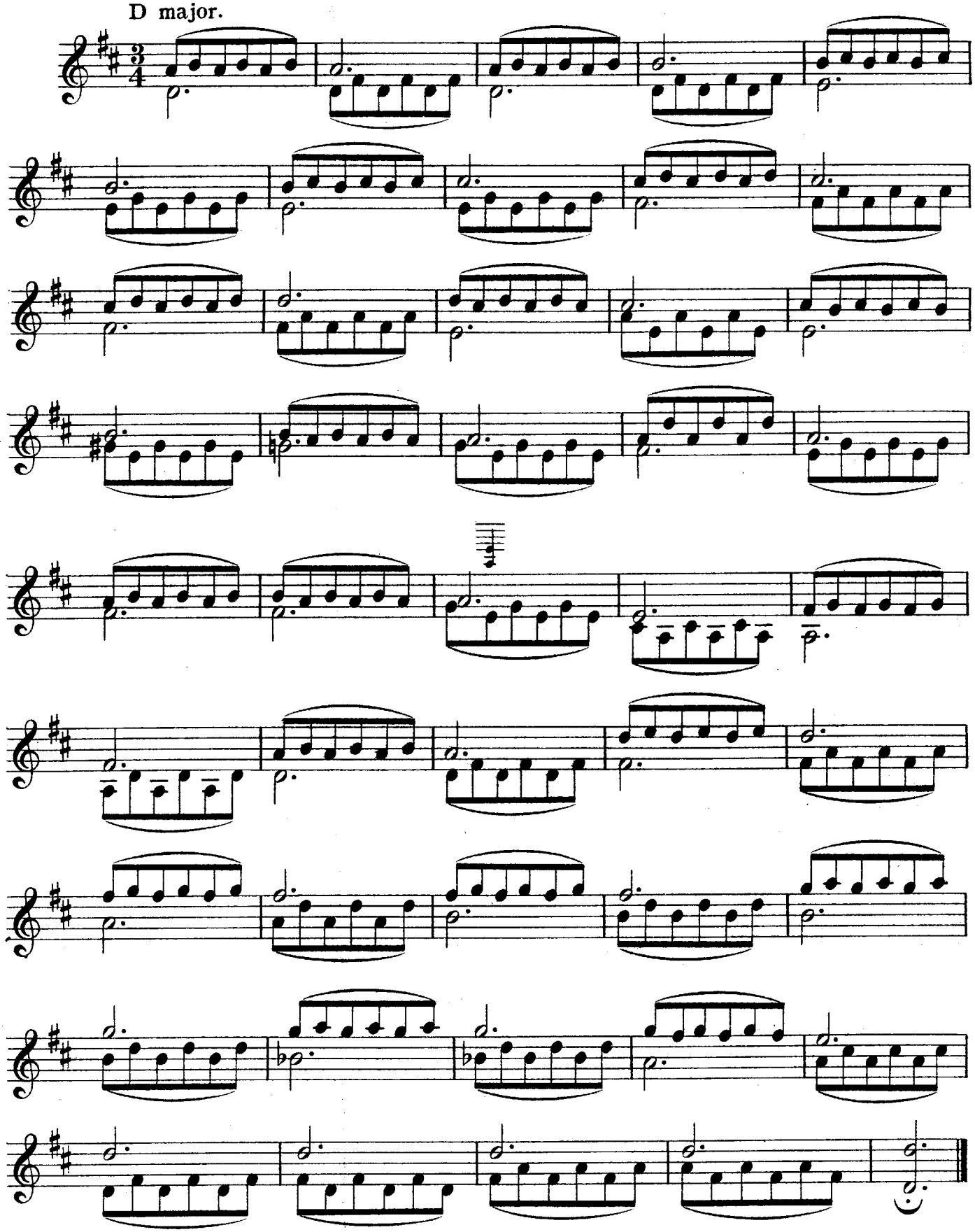
*Andante.*
C major.



# XXXVI.

*Poco lento, legato.*

D major.



See *Tech: Prac:* (Bk.II), Lessons XVI & XVII.

# XXXVII.

*Allegro.*

A major.

*ff*

Half-Position. First Pos.

# XXXVIII.

*Presto.*

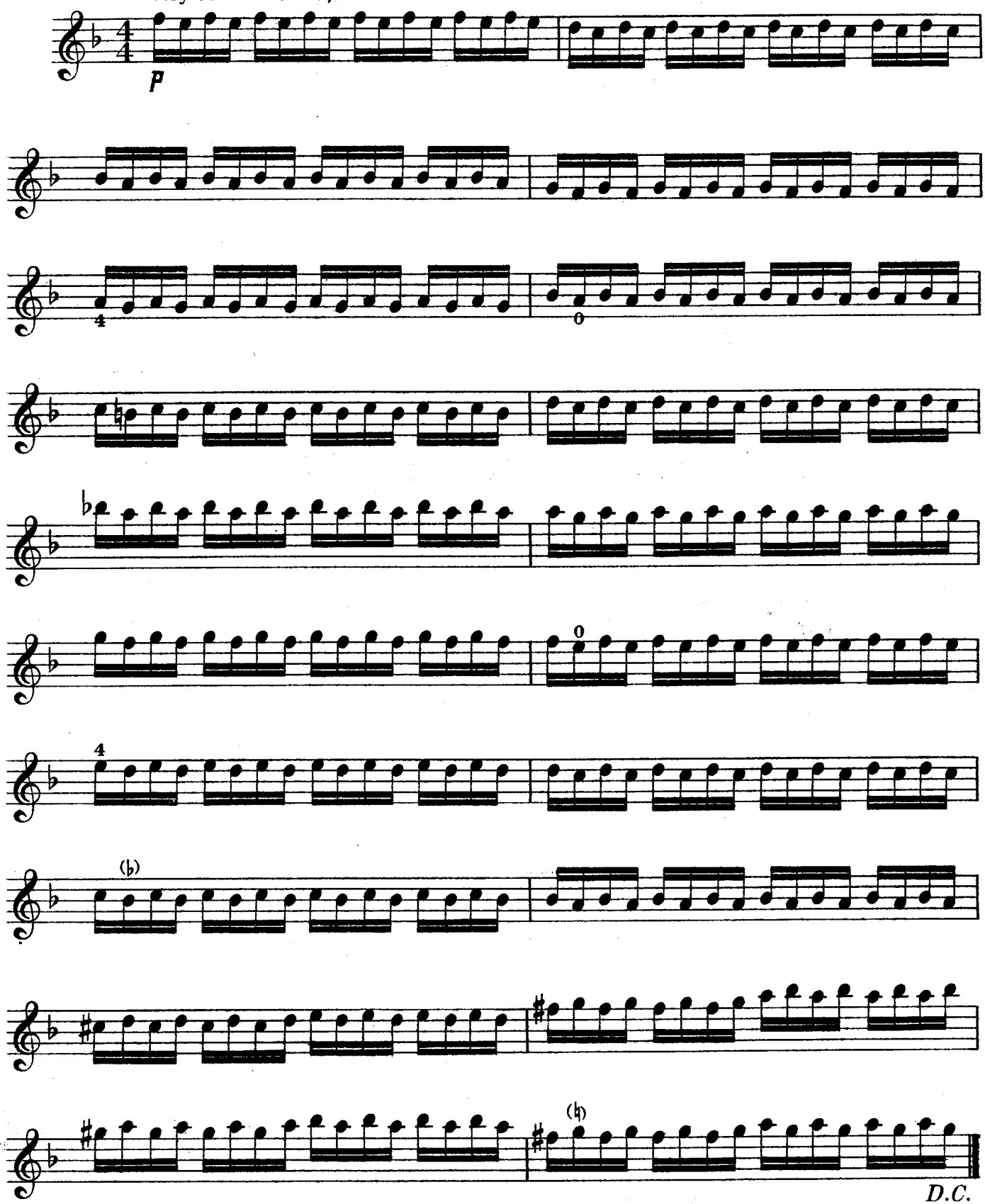
E♭ major.

*f*

# XXXIX.

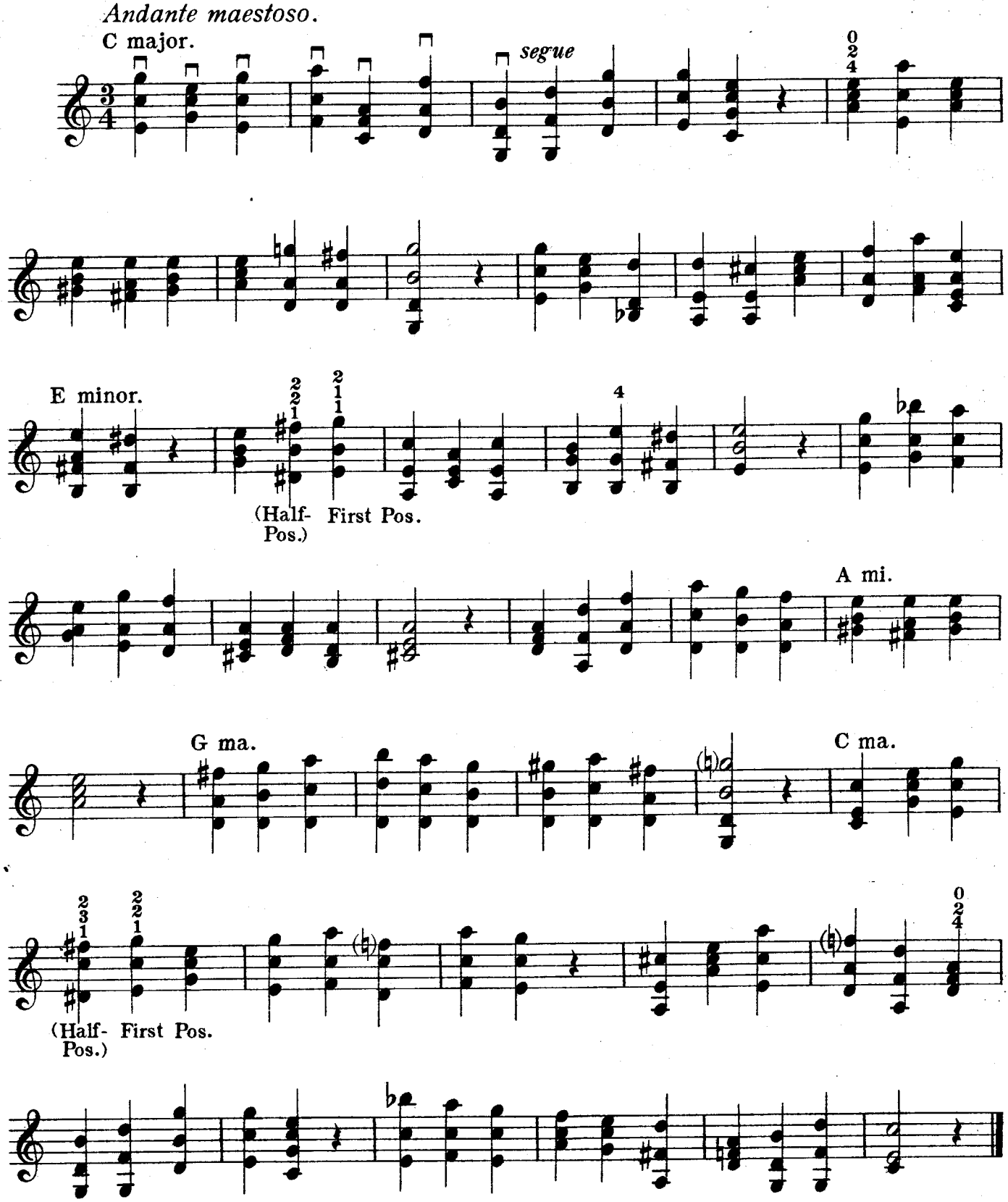
*Allegretto, e molto giusto.*

Very minute strokes, 12 inches from the Nut.




*Note:* Adjust the fingering to the bowing. See Introd: § 4.

# XL.




*End of Studies Book II.*

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