

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-

roduce 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.)

1      □      √  
       $\overline{\sigma}$      $\overline{\sigma}$      $\overline{\sigma}$      $\overline{\sigma}$      $\overline{\sigma}$      $\overline{\sigma}$      $\overline{\sigma}$     etc.  
*mf*

2       $\sigma$      $\sigma$      $\sigma$      $\sigma$      $\sigma$      $\sigma$      $\sigma$      $\sigma$     etc.

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.)

3      □      √  
       $\overline{\sigma}$ .     $\overline{\sigma}$ .     $\overline{\sigma}$ .     $\overline{\sigma}$ .     $\overline{\sigma}$ .     $\overline{\sigma}$ .     $\overline{\sigma}$ .    etc.

4       $\sigma$      $\sigma$      $\sigma$      $\sigma$      $\sigma$      $\sigma$      $\sigma$      $\sigma$     etc.

5      □      √  
       $\overline{\sigma}$ .     $\overline{\sigma}$ .    etc.

6       $\sigma$ .     $\sigma$ .    etc.

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Lightly, not roughly, at the nut.





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.



### 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.



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      0 1 2 1 0      0 #<sup>1</sup> #<sup>2</sup> #<sup>1</sup> 0      0 1 2 1 0      0 1 2 1 0

8      0 1 2 1 0      1 2 1 0 1 2 1 0      1 2 1 0 1 2 1 0  
 $\frac{1}{2}$  tone       $\frac{1}{2}$  tone       $\frac{1}{2}$  tone       $\frac{1}{2}$  tone

9      0 1 0 0 1 2 1 2 0 1 2 1 0 1 2 1 0 1 0

10     0 1 2 1 0      0 1 2 1 0 1 2 1 0 1 2 1 0 1 0

11     0 1 2 1 0 1 2 1 0 0 1 0 1 2 1 2 1 0 1 0  
 $\frac{1}{2}$  tone       $\frac{1}{2}$  tone

12     0 1 2 3 2 1 0 0 1 0 1 2 1 2 1 0 1 0 0 1 0  
 $\frac{1}{2}$  tone       $\frac{1}{2}$  tone

Keep the fingers down while ascending.

11     0 1 2 3 2 1 0 0 1 0 1 2 1 2 1 0 1 0  
 $\frac{1}{2}$  tone       $\frac{1}{2}$  tone

12     0 1 2 3 2 1 0 0 1 0 1 2 1 2 1 0 1 0  
 $\frac{1}{2}$  tone       $\frac{1}{2}$  tone

12

$\frac{1}{2}$  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

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

4 3 2 3 8 2 1 2 2 1 0 1 0

2

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

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

3

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

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

4

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

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

The beginning note should  
be accurately located, thus:

5

3 0 1 0 1 0 3 0 3 0 1 0 1 0 3 0

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

Scale of G major

The sheet music consists of ten staves, each representing a different position or fingering pattern for the scale of G major on a six-string guitar. The staves are numbered 6 through 15 from top to bottom. Each staff includes a treble clef, a key signature of one sharp (F#), and a time signature of common time (indicated by a 'C'). Fingerings are indicated above the strings, and品格 (picking patterns) are shown below the strings. The first staff (6) shows a repeating pattern of 0, 2, 0, 2, 0, 2, 0. The second staff (7) shows a more complex pattern: 0, 3, 0, 3, 0, 3, 0, 3, 0, 3, 0, 3, 0. Staff 8 begins with a bracketed grouping of 0, 1, 2, 3, 4, 0, 1, 2, 4, 0, 3, 0, 1, 2, 3, 4, 0, 0, 3. Staff 9 starts with a 3/4 time signature and shows a pattern: 0, 1, 2, 1, 2, 3, 2, 3, 4, 3, 0, 1, 0, 1, 2, 1, 2, 3. Staff 10 continues the 3/4 time with a pattern: 2, 3, 4, 0, 1, 2, 1, 0, 3, 0, 1, 2, 3, 0, 1, 2, 3, 4, 0, 1, 0, 3, 0.

## The Third

1

2

3

4

5

6

The beginning note should  
be accurately located, thus:

1

2

3

## Scale of D major

Scale of D major

3

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

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

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

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

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

4

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

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

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

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

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

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

## The Fourth

1

2

## The Fifth

Place the finger squarely on both strings at once.

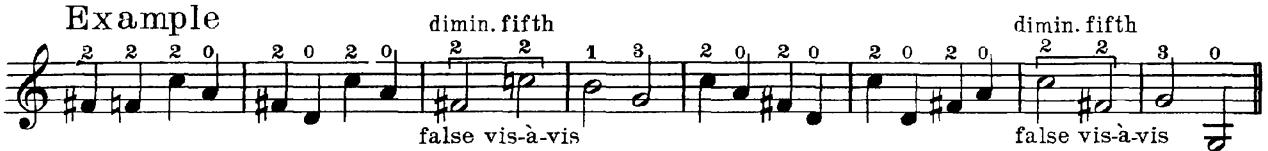


## Diminished Fifth

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.

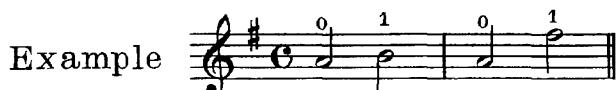


## Example



## 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



A musical score for a bowed string instrument, consisting of eight staves of music. Staff 1 starts with a treble clef, a key signature of one sharp, and a 2/4 time signature. It features a dynamic marking 'mf' at the beginning. The music consists of eighth-note patterns with slurs and '0' and '4' markings above the notes, indicating the division of the bow into two equal parts. Staff 2 continues the pattern, maintaining the same key signature and time signature. The music is composed of eighth-note patterns with slurs and '0' and '4' markings.

2



A continuation of the musical score for a bowed string instrument, starting from staff 2. It maintains the same key signature of one sharp and 2/4 time signature. The music consists of eighth-note patterns with slurs and '0' and '4' markings, continuing the legato bowing exercise.



Divide the bow into three equal parts.



A page of sheet music for piano, consisting of six staves of musical notation. The music is divided into two sections: a fast section at the top and a slower section labeled "Andante" below it.

**Top Section (Measures 0-11):**

- Staff 1: Treble clef, common time. Measures 0-11. The melody consists of eighth-note patterns with grace notes and slurs.
- Staff 2: Treble clef, common time. Measures 0-11. The melody continues with eighth-note patterns and slurs.

**Section Change:**

**Andante (Measures 12-23):**

- Staff 1: Treble clef, 2/4 time. Measures 12-23. The tempo is indicated as "Andante". The melody is more sustained, featuring eighth-note pairs and quarter notes.
- Staff 2: Treble clef, 2/4 time. Measures 12-23. The melody continues in 2/4 time.

**Bottom Section (Measures 24-35):**

- Staff 1: Treble clef, common time. Measures 24-35. The melody returns to common time, featuring eighth-note pairs and quarter notes.
- Staff 2: Treble clef, common time. Measures 24-35. The melody continues in common time.

**Final Section (Measures 36-47):**

- Staff 1: Treble clef, common time. Measures 36-47. The melody features eighth-note pairs and quarter notes.
- Staff 2: Treble clef, common time. Measures 36-47. The melody continues in common time.

## Melodie

Andante  
*dolce*

The musical score consists of four staves of violin notation. The first staff uses a treble clef and a key signature of one sharp (F#). The second staff uses a bass clef and a key signature of one sharp (F#). The third staff uses a treble clef and a key signature of one sharp (F#). The fourth staff uses a bass clef and a key signature of one sharp (F#). The music is in common time (indicated by a '4'). The notation includes various note heads, stems, and bowings. The first staff starts with a quarter note followed by eighth notes. The second staff starts with a half note followed by eighth notes. The third staff starts with a half note followed by eighth notes. The fourth staff starts with a half note followed by eighth notes.

### 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

A single staff of violin notation in common time (4). It shows a series of eighth notes starting from a low C and moving up through D, E, F, G, A, B, and back down to C. The notes are connected by vertical stems. The first note is a quarter note, followed by six eighth notes. The last note is another quarter note.

The musical score consists of two staves of violin notation. The top staff uses a treble clef and a key signature of zero sharps or flats. The bottom staff uses a bass clef and a key signature of zero sharps or flats. Both staves are in common time (indicated by a '4'). The notation includes various note heads, stems, and bowings. The top staff starts with a half note followed by eighth notes. The bottom staff starts with a half note followed by eighth notes.

### Exercises on intervals with various bowings

1

4 0 4

0 0 4

4 0 4

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

2

4 0 4

0 0 4

4 0 4

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

3

4 0 0

4 4 0 4

4 4 4 4

4 4 4 4

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

4

4 0 4



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.

A musical score for piano featuring a treble clef staff. The score consists of seven measures. Measures 4 and 5 begin with eighth-note chords (G major and C major respectively) followed by eighth-note patterns. Measure 6 starts with a half note (B) and ends with a half note (F#). Measure 7 concludes with a half note (C). Measure numbers 4, 0, and 4 are written above the staff at the start of each measure.

A musical score consisting of a single melodic line on a staff. The notes are eighth notes, with stems pointing upwards in the first measure and downwards in the second. Vertical bar lines divide the measures. Two sharp signs are positioned at the start of the staff. A plus sign (+) is placed above the first note of each measure.

A musical score for piano featuring a single melodic line in the treble clef staff. The music consists of six measures. Measures 1-3 begin with a grace note followed by eighth notes. Measures 4-6 begin with sixteenth notes followed by eighth notes. Measure 7 begins with a grace note followed by eighth notes. Measure 8 concludes with a grace note followed by eighth notes. Measure numbers 1 through 8 are placed above the staff.

Musical score for page 9, measures 9-10. The score consists of two staves. The top staff uses a treble clef and a common time signature. The bottom staff uses a bass clef and a common time signature. Measure 9 starts with a half note on the first line of the treble staff, followed by eighth notes on the second line, first line, and second line. Measure 10 starts with a half note on the first line of the treble staff, followed by eighth notes on the second line, first line, and second line. Measures 9 and 10 end with a repeat sign and a double bar line.

A musical score for a single melodic line on a treble clef staff. The notes are primarily eighth notes with occasional sixteenth-note grace patterns. There are several blacked-out measures, notably between measures 10 and 12, and between measures 18 and 20. Measure numbers 1 through 21 are written above the staff. Measures 10-12 and 18-20 are completely blacked out.

A musical score for piano, featuring two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. Measure 11 starts with a forte dynamic (F) and consists of eighth-note pairs (one note up, one note down) across both staves. Measure 12 begins with a dynamic of 4 and continues the eighth-note pattern. Measures 11 and 12 conclude with a repeat sign.

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

A musical staff in treble clef showing a sequence of eighth-note pairs. The notes are black dots on a five-line staff. The first four pairs of notes are grouped by slurs positioned above the notes, while the last two pairs are grouped by slurs positioned below the notes.

Musical score for piano, page 10, measures 11-12. The score shows two staves. The top staff uses a treble clef and has a key signature of one sharp. The bottom staff uses a bass clef and has a key signature of one sharp. Measure 11 starts with a half note followed by eighth notes. Measure 12 starts with a half note followed by eighth notes.

A musical score consisting of a single staff with a treble clef. The staff contains eight measures of music, each starting with a quarter note. The melody consists of eighth-note pairs connected by horizontal beams. The notes are black dots on white stems. Measures 1-4 begin with quarter notes at the top of the staff, while measures 5-8 begin with quarter notes at the bottom of the staff. Measures 1-3 end with a fermata over the eighth note of the second measure. Measures 5-7 end with a fermata over the eighth note of the second measure.

## Scales

C major

Sheet music for C major scale in common time. The melody consists of eighth notes and sixteenth-note patterns.

Sheet music for C major scale in common time, second ending. It features a different melodic line than the first ending.

G major

Sheet music for G major scale in common time. The melody consists of eighth notes and sixteenth-note patterns.

Sheet music for G major scale in common time, second ending. It features a different melodic line than the first ending.

D major

Sheet music for D major scale in common time. The melody consists of eighth notes and sixteenth-note patterns.

Sheet music for D major scale in common time, second ending. It features a different melodic line than the first ending.

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

Sheet music for an exercise in common time. Fingerings: 0 0 1 0 2 0 3 0 2 0 1 0 0 0 4 0 2 0 3 0 2 0 4 0.

Keep fingers down.

Sheet music for an exercise in common time. Fingerings: 0 0 1 0 2 0 8 0 2 0 1 0 0 0 1 0 2 0 3 0.

Sheet music for an exercise in common time. Fingerings: 2 0 1 0 0 0 1 0 2 0 3 0 2 0 1 0 0 0 4 0.

Sheet music for an exercise in common time. Fingerings: 2 0 3 0 2 0 1 0 0 0 1 0 2 0 8 9 2 4 1 4 0.

# 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**



The sheet music consists of five staves of violin notation. The key signature is one sharp (A major). The time signature is common time (C). The first staff begins with a dynamic of *dolce*. The notation uses vertical stems for some notes and horizontal dashes for others, indicating string changes. The second staff starts with a 4 over a 0. The third staff starts with a 0 over a 0. The fourth staff starts with a 0 over a 4. The fifth staff starts with a 0 over a 0. The music is intended to be played with separate bows for each note, moving from middle to point.

Scale of A major



The sheet music shows the A major scale on two staves. The key signature is one sharp (A major). The time signature is common time (C). The dynamic is *f*. The scale is played in a continuous loop, starting and ending on the A string. The notation uses vertical stems and horizontal dashes to indicate string changes.

## Étude 2

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

Moderato

The sheet music consists of two staves of musical notation for violin or viola. The top staff uses a treble clef and the bottom staff uses a bass clef. Both staves are in common time (indicated by a '4'). The key signature is two sharps. The music is divided into measures by vertical bar lines. The notation includes various bowing techniques, such as 'dolce' (soft), 'rit.' (ritardando), 'a tempo', and 'Tempo I°'. Measure numbers are placed above some notes. The music concludes with a double bar line and a repeat sign at the end of the page.

## Andantino

Sheet music for violin in 3/4 time, key signature of one flat. The music consists of four staves:

- Staff 1: Starts with a forte dynamic (f). The melody consists of eighth-note patterns.
- Staff 2: Starts with a dotted half note followed by eighth notes. The melody continues with eighth-note patterns.
- Staff 3: Features slurs and grace notes. The melody consists of eighth-note patterns.
- Staff 4: Includes dynamics 'ritard.' and 'a tempo'.

Exercise to be practised with whole bow, well sustained.

*sostenuto*

Three staves of exercises for violin, marked *sostenuto*. Each staff shows a continuous bow stroke with eighth-note patterns, divided into measures by vertical bar lines.

Scale of G major



E minor



Air by Händel

Moderato



## Syncopation \*

Moderato

The image shows four staves of musical notation in common time (indicated by 'C'). The first three staves are in treble clef, and the fourth is in bass clef. Each staff consists of two measures. In each measure, the first note is a quarter note, and the second is an eighth note. The eighth notes are placed on the second and fourth beats of each measure, creating syncopation by emphasizing the weak beats.

\*(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

The image shows four staves of musical notation in common time (indicated by 'C'). The first three staves are in treble clef, and the fourth is in bass clef. Each staff consists of two measures. In each measure, the first note is a quarter note, and the second is an eighth note. The eighth notes are placed on the second and fourth beats of each measure, similar to the syncopation example above, but with a specific rhythmic pattern where the eighth note on the second beat is followed by a sixteenth note on the third beat, effectively interrupting the syncopation pattern.

Scale of A major

The image shows three staves of musical notation in common time (indicated by 'C') and A major (indicated by a sharp sign). The first staff starts with a dynamic 'f'. The second staff begins with a dynamic 'ff'. The third staff begins with a dynamic 'ff'. Each staff consists of two measures. The notation uses various note heads and stems to represent the notes of the A major scale, with some notes having numerical markings (0, 4) above them, likely indicating fingerings or specific performance techniques.

## Andantino

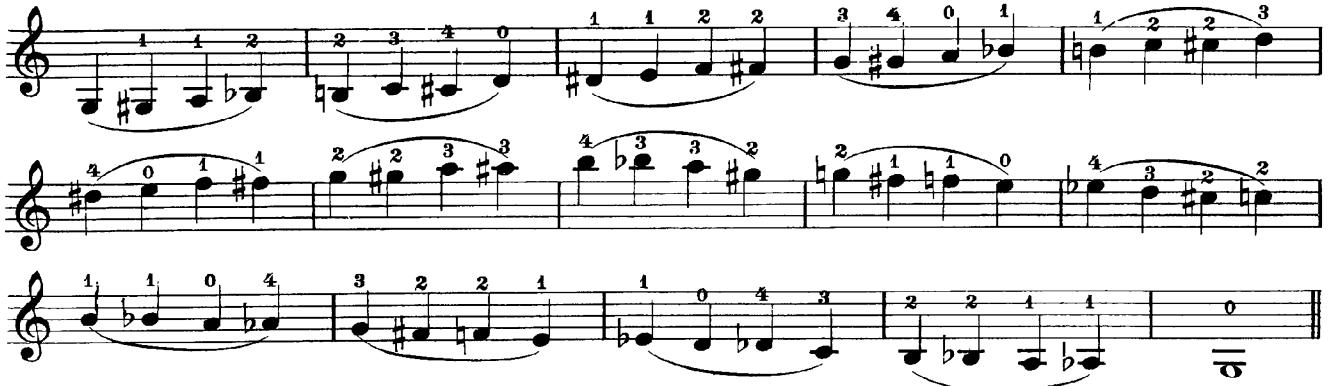
Sheet music for piano, composed of two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. The key signature is one sharp (G major). The time signature is 4/4. The tempo is Andantino. The music consists of six systems of four measures each. Measure 1 starts with a dynamic of *mf*. Measures 2-3 show a transition with various chords and rhythms. Measures 4-5 continue the melodic line. Measure 6 begins with a dynamic of *p*. The score includes performance instructions: *ritard.* (ritardando) and *a tempo* (returning to tempo) in measure 7, and *ritard.* and *a tempo* again in measure 8.

## 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 musical score consists of 12 staves of music for violin, each staff starting with a treble clef and common time. The music represents the chromatic scale in 12 different positions. Fingerings are indicated above the notes. The first staff starts at '0' and goes up to '1'. Subsequent staves show the scale continuing through various positions, with some staves starting at higher values like '2' or '3'. The last staff ends with a repeat sign and returns to '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

#### Scale of F major

## ÉTUDE ON THE GRAND DÉTACHÉ

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

Moderato

1

*f*

*segue*

2

3

4

5

6

8 4      1      1 1

3 4      1      1 1

# GRANDS DÉTACHÉS

Every note detached, using the whole bow

Moderato

2

The sheet music consists of six staves of musical notation. The top staff is for the violin, and the bottom five staves are for the piano. The music starts with a forte dynamic (f) in the first measure. The tempo is marked 'Moderato'. The notation is in common time, with a key signature of one sharp. The violin part consists of six measures of detached notes, while the piano part provides harmonic support with sustained chords.

# THE MARTELE

From middle to point, each note detached

Scale of D minor

Allegretto

The musical score consists of three staves of music. The first staff begins with a dynamic *f*. The second staff starts with a measure of eighth notes. The third staff concludes with a measure ending in a double bar line and a repeat sign, with the instruction "segue" above it.

# ÉTUDE

"Martelé" from Middle to Point

Allegretto

The musical score consists of three staves of music. The first staff begins with a dynamic *f*. The second staff starts with a measure of eighth notes. The third staff concludes with a measure ending in a double bar line and a repeat sign, with the instruction "segue" above it.



Staccato Notes in the Same Bow  
Each note detached, as in the martelé.

**Allegretto**

The musical score consists of ten staves of music for a bowed instrument, likely violin or cello. The key signature is one sharp (F#). The time signature starts at 2/4 and changes to 3/4 for the last staff. The tempo is Allegretto. The music consists of staccato notes, primarily eighth and sixteenth notes, with some quarter notes. Bowing is indicated by vertical strokes (up) and (down) above the notes. Articulation marks like short vertical dashes are placed under some notes. The first staff includes dynamic markings f (fortissimo) and segue (segue).

ÉTUDE  
Staccato and Détaché

Allegretto

whole bow

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

4 0 4

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

2

4 4 4

3

4 4 4

4

point nut

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.

Moderato

*f sostenuto*

The image contains ten staves of musical notation, labeled 1 through 10 from top to bottom. Each staff begins with a treble clef and a common time signature. Staff 1 features eighth-note pairs connected by vertical stems. Staff 2 has eighth-note pairs with stems pointing in opposite directions. Staff 3 consists of eighth-note pairs with stems pointing right. Staff 4 contains eighth-note pairs with stems pointing left. Staff 5 shows eighth-note pairs with stems pointing right. Staff 6 has eighth-note pairs with stems pointing left. Staff 7 consists of eighth-note pairs with stems pointing right. Staff 8 contains eighth-note pairs with stems pointing left. Staff 9 shows eighth-note pairs with stems pointing right. Staff 10 has eighth-note pairs with stems pointing left. Measures are separated by vertical bar lines, and some measure endings are indicated by small numbers (e.g., 0, 4, 1, 2, 3).

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

**Lento**

1

**Allegretto**

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

**Allegretto**

1st time      2nd time

**Moderato**

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



# Étude

Allegro moderato

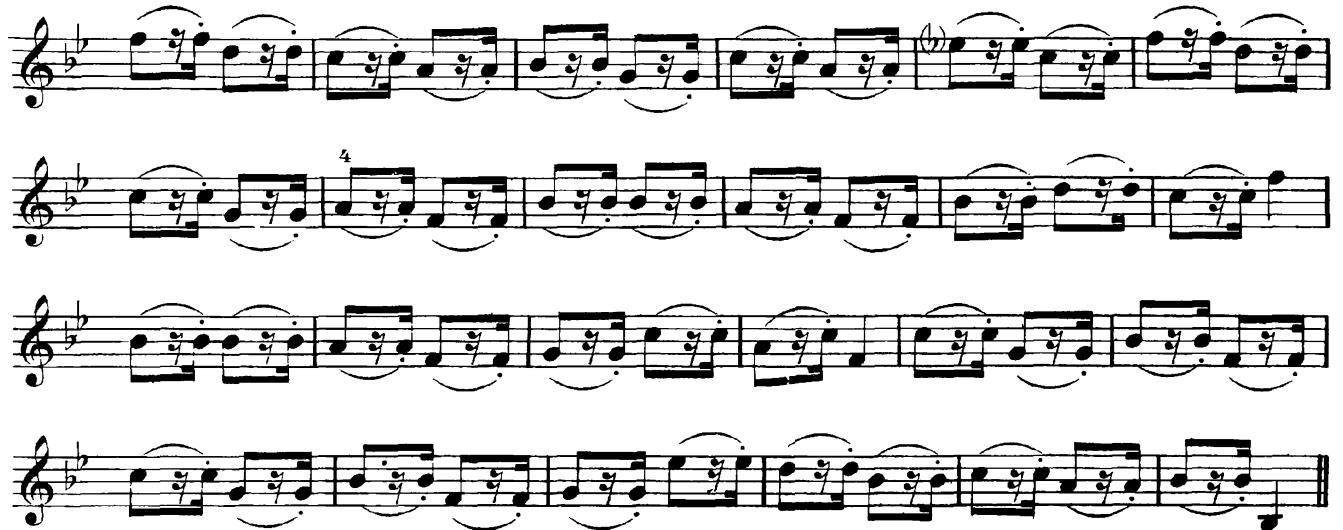
1

8

Allegro moderato

2

2



Allegro

Ten staves of musical notation in G clef, B-flat key signature, and common time. The notation includes measure numbers (3, 4, 5, 6, 7, 8, 9) and dynamic markings (e.g., 4, 9). The style is Allegro.



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.

**Lento**

The sheet music consists of three staves of musical notation for a solo instrument, likely cello or bassoon. The first staff is in common time (C), the second in 6/8 time (F), and the third in 6/8 time (G). The key signature changes from one staff to the next. The music consists of sustained notes with dynamic markings (f, p) and grace notes. The tempo is Lento throughout.

Staff 1 (C):

- Measure 1: f (sustained note)
- Measure 2: p (sustained note)
- Measure 3: f (sustained note)
- Measure 4: f (sustained note)
- Measure 5: f (sustained note)
- Measure 6: f (sustained note)
- Measure 7: f (sustained note)
- Measure 8: f (sustained note)

Staff 2 (F):

- Measure 1: p (sustained note)
- Measure 2: f (sustained note)
- Measure 3: p (sustained note)
- Measure 4: f (sustained note)
- Measure 5: f (sustained note)
- Measure 6: f (sustained note)
- Measure 7: f (sustained note)
- Measure 8: f (sustained note)

Staff 3 (G):

- Measure 1: p (sustained note)
- Measure 2: f (sustained note)
- Measure 3: p (sustained note)
- Measure 4: f (sustained note)
- Measure 5: p (sustained note)
- Measure 6: f (sustained note)
- Measure 7: p (sustained note)
- Measure 8: f (sustained note)

## 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.)

1      4

2      4 4

3

4      4 4

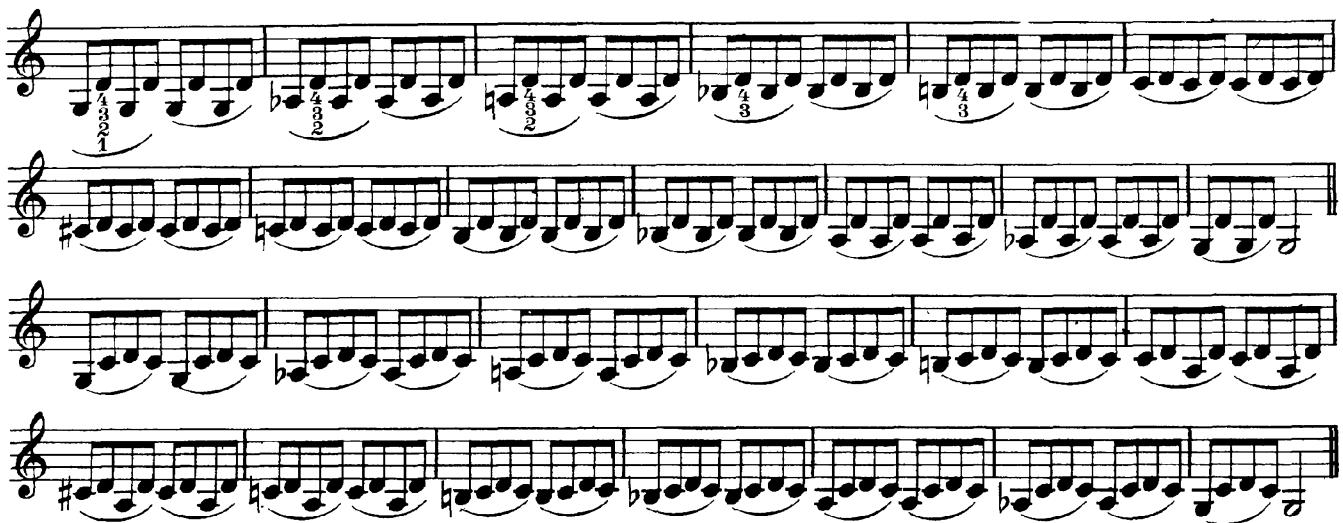
5

6

Put all the fingers down at the same time.

1      4 3 2 1  
4 3 2  
4 3 2 1

2      4 3 2 1  
4 3 2  
4 3 2 1



Major and Harmonic Minor Scales

A series of eight staves of musical notation, each consisting of five horizontal lines and four spaces. The notation shows various note heads and stems. Some notes have small numbers above them, such as '4', '0', or '3'. The first staff has a treble clef at the top left. The second staff has a sharp sign (F#) at the top left. The third staff has a sharp sign (F#) at the top left. The fourth staff has a sharp sign (F#) at the top left. The fifth staff has a sharp sign (F#) at the top left. The sixth staff has a sharp sign (F#) at the top left. The seventh staff has a sharp sign (F#) at the top left. The eighth staff has a sharp sign (F#) at the top left.

# MELODIE

**Andante** (Count 3 to a measure.)

The sheet music consists of six staves of musical notation. The top two staves are for the treble clef part, and the bottom four staves are for the bass clef part. The key signature is one sharp (G major). The time signature is 8/8. The tempo is Andante. The first staff begins with a dynamic of *p*. The second staff begins with a dynamic of *p*. The third staff begins with a dynamic of *p*. The fourth staff begins with a dynamic of *f*. The fifth staff begins with a dynamic of *p*. The sixth staff begins with a dynamic of *p*. The music features various note heads, stems, and beams. Measure 1 starts with eighth-note pairs in the treble clef, followed by quarter notes in the bass clef. Measures 2-3 show eighth-note patterns in both treble and bass clefs. Measures 4-5 continue with eighth-note patterns, with measure 5 concluding with a half note in the bass clef. Measures 6-7 show eighth-note patterns, with measure 7 concluding with a half note in the bass clef.



Musical score page 2. The top staff starts with eighth notes followed by sixteenth-note patterns. The bottom staff shows quarter notes.

Musical score page 3. The top staff shows eighth-note patterns. The bottom staff shows quarter notes.

Musical score page 4. The top staff shows eighth-note patterns. The bottom staff shows quarter notes.

Musical score page 5. The top staff shows eighth-note patterns. The bottom staff shows quarter notes.

Musical score page 6. The top staff shows eighth-note patterns. The bottom staff shows quarter notes.

# 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 sheet music consists of three staves of musical notation, each starting with a treble clef and a key signature of one sharp (F#). The time signature is 2/4 throughout.

- Staff 1:** This staff contains six measures. Measure 1 starts with a single note followed by a sixteenth-note arpeggio (F#-A-C-G). Measures 2-5 show various sixteenth-note arpeggiations: F#-A-C-G, A-C-F#-G, C-F#-A-G, G-F#-A-C, and A-C-G-F#. Measure 6 concludes with a sixteenth-note arpeggio (F#-A-C-G) followed by a half note (C) and a fermata.
- Staff 2:** This staff contains six measures. Measure 1 starts with a single note followed by a sixteenth-note arpeggio (F#-A-C-G). Measures 2-5 show various sixteenth-note arpeggiations: F#-A-C-G, A-C-F#-G, C-F#-A-G, G-F#-A-C, and A-C-G-F#. Measure 6 concludes with a sixteenth-note arpeggio (F#-A-C-G) followed by a half note (C) and a fermata.
- Staff 3:** This staff contains six measures. Measure 1 starts with a single note followed by a sixteenth-note arpeggio (F#-A-C-G). Measures 2-5 show various sixteenth-note arpeggiations: F#-A-C-G, A-C-F#-G, C-F#-A-G, G-F#-A-C, and A-C-G-F#. Measure 6 concludes with a sixteenth-note arpeggio (F#-A-C-G) followed by a half note (C) and a fermata.

### Arpeggios

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

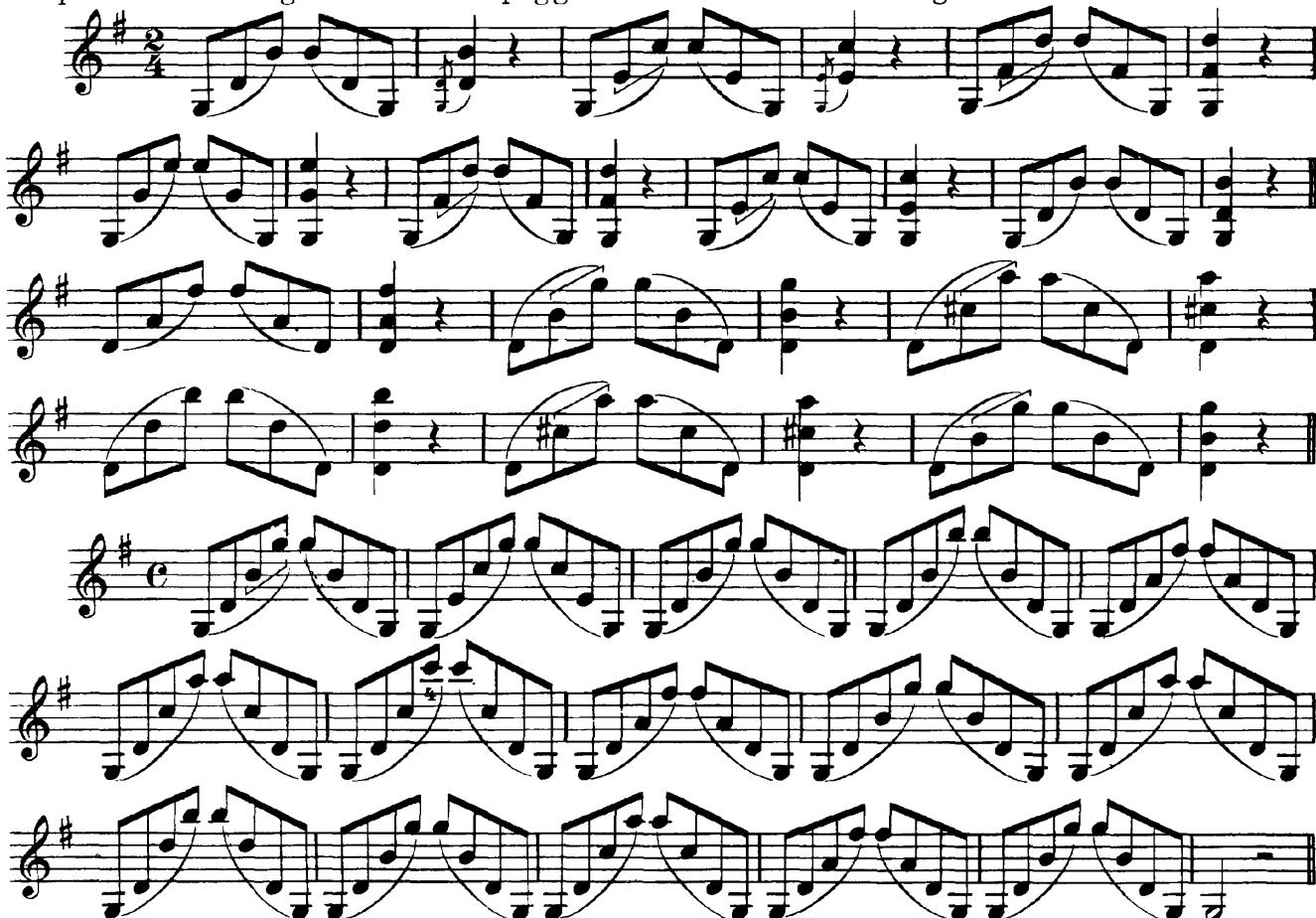


To execute a chord of three notes, first play the two lower ones together; then tilt the bow and play the two upper ones.

Example

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.



Chord of four notes

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

## ÉTUDE

Review of the various arpeggios

Moderato

Largamente

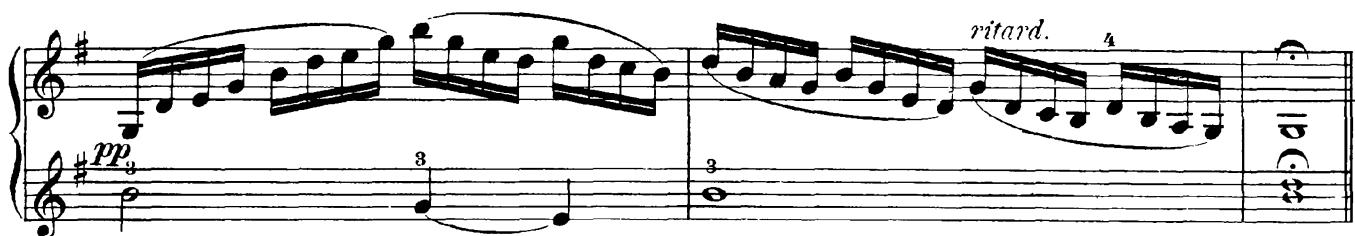


ÉTUDE

Study in Accompaniment-form

Andante

Four staves of piano music in common time with a key signature of one sharp. The music features a continuous eighth-note pattern in the treble clef staff, with dynamic markings 'p' (piano) and 'f' (forte). The bass clef staff provides harmonic support with sustained notes and occasional bass notes. Measure numbers 1 through 8 are indicated above the treble staff. The key signature changes to two sharps in the final staff.



## 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

p

segue

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.

A musical score consisting of four staves of music. The first staff begins with a dynamic *mf* and a tempo marking *segue*. The subsequent staves show various bowing patterns, including eighth-note pairs and sixteenth-note groups, illustrating different bowing techniques for the 'springing bow'.

Advance the bow a little towards the middle.

A musical score consisting of five staves of music. The first staff begins with a dynamic *mf* and a tempo marking *Allegretto*. The subsequent staves show various bowing patterns, including eighth-note pairs and sixteenth-note groups, illustrating different bowing techniques for the 'springing bow'.

At the middle

**Allegretto**

Sheet music for 'At the middle' section, marked Allegretto. The music consists of eight staves of sixteenth-note patterns. The key signature is one sharp (F#), and the time signature is common time (indicated by a '4'). The patterns involve various combinations of eighth and sixteenth notes, primarily in groups of four or six.

Study on the Springing Bow

Lower third of bow.

**Allegretto**

Sheet music for 'Study on the Springing Bow' section, marked Allegretto. The music consists of three staves of sixteenth-note patterns. The key signature is one sharp (F#), and the time signature is 6/8. The patterns involve eighth and sixteenth notes, with slurs and grace notes indicating bowing. Measure numbers 1, 2, 3, and 4 are indicated above the staves.

A ten-line musical score for a single instrument, likely a flute or recorder, in G major. The score consists of ten staves of music, each starting with a treble clef and a sharp sign indicating G major. The music is written in common time (indicated by a 'C'). The notes are primarily eighth notes, with some sixteenth-note patterns and grace notes. Measure numbers 1 through 10 are placed above the first few measures of each staff.

Measures 1-2: 1, 2, 3, 4, 5, 6, 7, 8, 9, 10.

Measures 3-4: 1, 2, 3, 4, 5, 6, 7, 8, 9, 10.

Measures 5-6: 1, 2, 3, 4, 5, 6, 7, 8, 9, 10.

Measures 7-8: 1, 2, 3, 4, 5, 6, 7, 8, 9, 10.

Measures 9-10: 1, 2, 3, 4, 5, 6, 7, 8, 9, 10.

# Study on the Springing Bow

At the middle.

**Allegretto**

2

The sheet music features ten staves of sixteenth-note exercises for violin. The tempo is Allegretto. The key signature is two flats. The time signature is 2/4. The first staff begins with a dynamic of *mf*. The music is divided into measures by vertical bar lines. Some measures contain grace notes indicated by small numbers above the main notes: '4' or '0'. The notes are primarily sixteenth notes, with some eighth and sixteenth note pairs. The bowing is indicated by vertical strokes on the stems of the notes.

Laoureux  
 Practical Method for the Violin  
 Part 2  
 The Positions

Violin "methods" generally pass from the first position to the second, from the second to the third, and so on in numerical order.

To go directly from the first to the third position seems simpler and easier. Later, the pupil will find his second position between the first and the third. Moreover, this manner of proceeding will allow us to begin, at the same time, the highly important study of the shifts. To learn the fingerings of the positions seems, at first, to be the difficult point. Yet this is only a matter of memorizing figures.

Take a pupil who already knows his positions, and give him a fairly rapid slurred passage going from one position to another. The difficulty which he will encounter in playing it will be precisely in the changes of position which we call "shifts".

To forestall this difficulty at the outset by numerous exercises in shifting, is absolutely indispensable. It is important, in order to shift easily, that the pupil should hold the palm of the hand well away from the neck of the instrument, and especially avoid resting the hand against the edge of the violin when arriving at the third position. The thumb should not be bent round the bottom of the neck. This would cause a displacement of the position of the hand, and would later render the shift from the third to the fifth position very awkward.

In both the 1<sup>st</sup> and 3<sup>d</sup> positions keep the thumb opposite the first finger

The musical examples show various slurs and fingerings (1, 2, 3, 4, #) to demonstrate shifting techniques between the 1<sup>st</sup> and 3<sup>d</sup> positions. The staves are labeled with '1st position' or '3<sup>d</sup> position' above them.

Scale of C major in the 3<sup>d</sup> Position

Preparation      3<sup>d</sup> position

This section shows the preparation for a scale in the 3<sup>d</sup> position. It includes a staff labeled 'Preparation' and a staff labeled '3<sup>d</sup> position' with fingerings (1, 2, 3, 4) above the notes.

3<sup>d</sup> position

2

3<sup>d</sup> position

3

3<sup>d</sup> position

4

3<sup>d</sup> position

5

6

3<sup>d</sup> position

6

7

3<sup>d</sup> position

7

# Étude in the 3<sup>a</sup> Position

Grand détaché  
Moderato

The sheet music consists of ten staves of musical notation for piano, arranged vertically. Each staff begins with a treble clef and a common time signature. Fingerings are indicated above each note or group of notes. The first staff starts with 1-0-1. The second staff starts with 2-1-3. The third staff starts with 3. The fourth staff starts with 1. The fifth staff starts with 2. The sixth staff starts with 2. The seventh staff starts with 2. The eighth staff starts with 1-4-2. The ninth staff starts with 2-1-0-4. The tenth staff starts with 2.

*segue*

## Exercise in the 3<sup>d</sup> Position

Use the whole bow, the fingers striking firmly.

Moderato

The musical score consists of ten staves of sixteenth-note exercises. The first measure begins with a sixteenth note followed by eighth-note pairs. Subsequent measures feature various sixteenth-note patterns, some with grace notes and fingerings (1, 2, 3, 4) indicating the stroke order. The music is in common time.

## Exercise in Going from the 1<sup>st</sup> to the 3<sup>d</sup> Position

Shift with the open string. The thumb opposite the first finger. When shifting, let the hand slide lightly without pressing the neck.

## ÉTUDE

1<sup>st</sup> and 3<sup>d</sup> Positions

Andante

## Scale-Study in the 3<sup>d</sup> Position

The pupil will have to practise the following exercises until the passage from the 1<sup>st</sup> to the 3<sup>d</sup> position becomes quite easy with any finger.

## Changing the Position with Two Different Fingers

Example

The portamento must start from the first note, i.e., the finger of that note must reach the higher position before the one of the second note touches the string.

Example

The teacher will perceive that the small note is meant only to indicate the movement of the finger which operates the change of position; analyzing the exercise as below, the pupil will see the utility of this system for obtaining a proper portamento.

H.B. The small note should not be heard.

Play each measure 4 times.

1

2

Sheet music for string instrument, measure 2. Treble clef, common time. Fingerings: 1, 1, 1, 2, 2, 2, 2, 1, 1, 1, 3, 3.

Sheet music for string instrument, measures 3-4. Treble clef, common time. Fingerings: 3, 1, 1, 4, 4, 4, 4, 1, 2, 2, 2, 2, 3, 3, 4, 4, 3, 3, 4, 4, 3, 3.

3

Sheet music for string instrument, measures 5-6. Treble clef, common time. Fingerings: 1, 1, 2, 2, 2, 1, 2, 2, 2, 1, 1, 3, 3, 1, 1, 4, 4, 1, 1, 4, 4, 4, 2, 3, 3, 4, 4, 3, 3, 4, 4, 4, 3.

4

Sheet music for string instrument, measures 7-8. Treble clef, common time. Fingerings: 1, 1, 1, 1, 1, 1, 2, 2, 1, 1, 2, 2, 2, 2, 2, 2, 2, 3, 3, 3, 3, 3, 3, 3, 3, 4, 4, 4, 4, 3.

Keep the 1<sup>st</sup> finger on the string.

5

Sheet music for string instrument, measure 9. Treble clef, common time. Fingerings: 2, 1, 1, 2, 2, 2, 3, 3, 4, 4, 1, 1, 2, 2, 3, 3, 4, 4, 3, 4, 3, 4, 3, 3, 4, 4, 3.

Sheet music for string instrument, measure 10. Treble clef, common time. Fingerings: 1, 2, 1, 2, 3, 3, 4, 4, 3, 4, 3, 4, 3, 2, 3, 2, 2, 1, 2, 1, 1, 0, 3, -.

6

Sheet music for string instrument, measure 11. Treble clef, common time. Fingerings: 1, 1, 2, 2, 3, 3, 4, 4, 1, 1, 2, 2, 3, 3, 4, 4, 1, 1, 2, 2, 3, 3, 4, 4, 1, 1, 2, 2, 3, 3, 4, 4, 2.

Sheet music for string instrument, measure 12. Treble clef, common time. Fingerings: 4, 4, 3, 3, 2, 2, 1, 1, 4, 4, 3, 3, 2, 2, 1, 1, 4, 4, 3, 3, 2, 2, 1, 1, 4, 4, 3, 3, 2, 2, 1, 4, -.

7

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

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

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

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

8

4 1

2 4

1 1

9

1 1

3 5 3

2 2

10

2 2

4 4

1 1

11

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

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



12

Musical score for measure 12. The key signature is one sharp. The measure consists of two groups of sixteenth-note pairs. The first group has note heads labeled 1, 3, 1, 3 above the notes. The second group has note heads labeled 1, 4, 2, 4 above the notes.

Musical score for measure 13. The key signature is one sharp. The measure consists of two groups of sixteenth-note pairs. The first group has note heads labeled 0, 1, 3, 1, 8 above the notes. The second group has note heads labeled 1, 2, 4 above the notes.

Musical score for measure 14. The key signature is one sharp. The measure consists of two groups of sixteenth-note pairs. The first group has note heads labeled 0, 1, 3, 1, 3 above the notes. The second group has note heads labeled 1, 4, 2, 4 above the notes.

Musical score for measure 15. The key signature is one sharp. The measure consists of two groups of sixteenth-note pairs. The first group has note heads labeled 0, 1, 1, 3 above the notes. The second group has note heads labeled 2, 4, 4 above the notes.

Musical score for measure 16. The key signature is one sharp. The measure consists of two groups of sixteenth-note pairs. The first group has note heads labeled 0, 1, 3, 1 above the notes. The second group has note heads labeled 2, 4, 2 above the notes.

Musical score for measure 17. The key signature is one sharp. The measure consists of two groups of sixteenth-note pairs. The first group has note heads labeled 4, 3, 1, 3, 1 above the notes. The second group has note heads labeled 2, 2, 4, 2 above the notes.

Musical score for measure 18. The key signature is one sharp. The measure consists of two groups of sixteenth-note pairs. The first group has note heads labeled 4, 3, 1, 3, 1 above the notes. The second group has note heads labeled 2, 0, 2, 4, 2 above the notes.

13

Musical score for measure 19. The key signature is one sharp. The measure consists of two groups of sixteenth-note pairs. The first group has note heads labeled 1, 2, 1 above the notes. The second group has note heads labeled 2, 1, 1 above the notes.

Musical score for measure 20. The key signature is one sharp. The measure consists of two groups of sixteenth-note pairs. The first group has note heads labeled 3, 4, 4 above the notes. The second group has note heads labeled 3, 1, 4 above the notes.

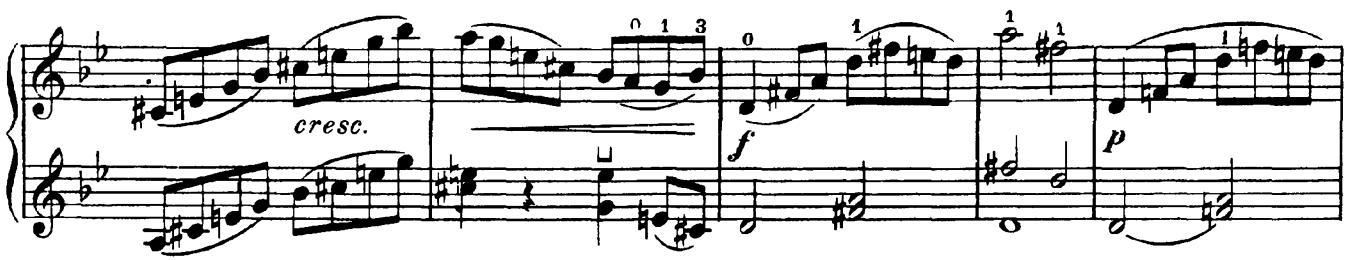
# MELODIE

## Exercise in Shifting

The shifting finger must move so rapidly that the slide from one note to the other is inaudible.

**Andante**

**Piu vivo**



Musical score page 1. The music is in common time, key signature is one flat. The first measure shows a crescendo with dynamic markings *cresc.*, *f*, and *p*. Measures 2 and 3 show eighth-note patterns with grace notes and dynamic markings *f* and *p*.



Musical score page 2. The music continues in common time with one flat. Measure 1 starts with a dynamic *p*. Measure 2 includes a ritardando instruction (*ritard.*) and a dynamic *p a tempo*. Measures 3 and 4 show eighth-note patterns.



Musical score page 3. The music remains in common time with one flat. Measures 1 and 2 show eighth-note patterns. Measures 3 and 4 show eighth-note patterns with dynamic markings *p* and *p*.



Musical score page 4. The music is in common time with one flat. Measures 1 and 2 show eighth-note patterns. Measures 3 and 4 show eighth-note patterns with dynamic markings *p* and *p*.



Musical score page 5. The music is in common time with one flat. Measures 1 and 2 show eighth-note patterns. Measures 3 and 4 show eighth-note patterns with dynamic markings *cresc.*, *f*, and *p*.



Musical score page 6. The music is in common time with one flat. Measures 1 and 2 show eighth-note patterns. Measures 3 and 4 show eighth-note patterns with dynamic markings *p*, *rit.*, and *pp*.

# ÉTUDE

1<sup>st</sup> and 3<sup>d</sup> Positions

Moderato, largamente

The sheet music consists of nine staves of musical notation for violin. The key signature is one sharp (G major). The time signature is 6/8. The tempo is indicated as 'Moderato, largamente'. The dynamics include a forte dynamic 'f' at the beginning of the first staff. Fingerings are indicated above the notes in each staff, such as '0 1' or '1 0' for slurs. The music is divided into sections by measure lines. The first section ends with a repeat sign and a double bar line. The second section begins with a dynamic 'ritard.' (ritardando) and a tempo marking 'a tempo'.



### Extension of the 4<sup>th</sup> Finger in the 3<sup>d</sup> Position (Harmonics)

By extending the 4<sup>th</sup> finger in the 3<sup>d</sup> position one can get the harmonic tone an octave higher than the open string. It is marked  $\frac{4}{0}$ , which indicates that the finger must only lightly touch the string, without pressing it.

N. B. To let the harmonic sound, the other fingers must not touch the string.

Example

The harmonic may also be reached by starting with the 4<sup>th</sup> finger from the 1<sup>st</sup> position. Let the hand slide gently from 1<sup>st</sup> to 3<sup>d</sup> position, while slightly raising and extending the 4<sup>th</sup> finger.

### ÉTUDE

*Andantino*

### On the 2<sup>d</sup> Position, lying between the 1<sup>st</sup> and 3<sup>d</sup>

The preceding exercises in passing from the 1<sup>st</sup> to the 3<sup>d</sup> position, having given the pupil sufficient practice in shifting, it is well now to introduce the 2<sup>d</sup> position by progressive exercises. This manner of proceeding will have the advantage of showing the pupil in what cases that position is used; moreover, it will make it easier to reach, as similar or corresponding passages, with the same fingerings for the corresponding notes, are given in the 1<sup>st</sup>, 2<sup>d</sup> and 3<sup>d</sup> positions.

2<sup>d</sup> position

3<sup>d</sup> position

2<sup>d</sup> position      3<sup>d</sup> position \*

I      II      III

II      III      I

III      II      I

\* For the sake of brevity, the position will hereafter be indicated by a simple Roman numeral (I, II, III, etc.)

1. Fingerings: III, II, I  
 2. Fingerings: III, II, I  
 3. Fingerings: II, I  
 4. Fingerings: 5, C  
 5. Fingerings: I, II, III, I  
 6. Fingerings: I, II, III, I  
 7. Fingerings: II, III, II, I  
 8. Fingerings: III, II, I  
 9. Fingerings: II, I  
 10. Fingerings: II, I

Scale of G major in the 2<sup>d</sup> Position

6. Fingerings: 1, 2, 3, 4  
 7. Fingerings: 1, 1, 0, 1, 3, 2, 5

Scale of C major in the 2<sup>d</sup> Position

The sheet music displays six staves of sixteenth-note exercises for the 2<sup>d</sup> position of the C major scale. The first staff begins with a 7, the second with a 4, the third with an 8, and the fourth with a 4. The fifth and sixth staves begin with a 4. Fingerings are indicated above the notes: 2, 1, 2; 4, 1, 3; II, 2; 4; 4; 4, 1; 2, 1, 2.

Keep the first and fourth fingers on the strings as long as possible.

The sheet music displays five staves of sixteenth-note exercises in G major. The first staff begins with a 3, the second with a 1, the third with a 1, the fourth with a 1, and the fifth with a 0. Fingerings are indicated above the notes: 1, 2, 1, 3, 1, 0; 1, 2, 1, 3, 1, 0; 1, 2, 1, 3, 1, 0; 1, 2, 1, 3, 1, 0; 0, 1, 2, 1, 3, 1.

ÉTUDE  
1st, 2d and 3d Positions

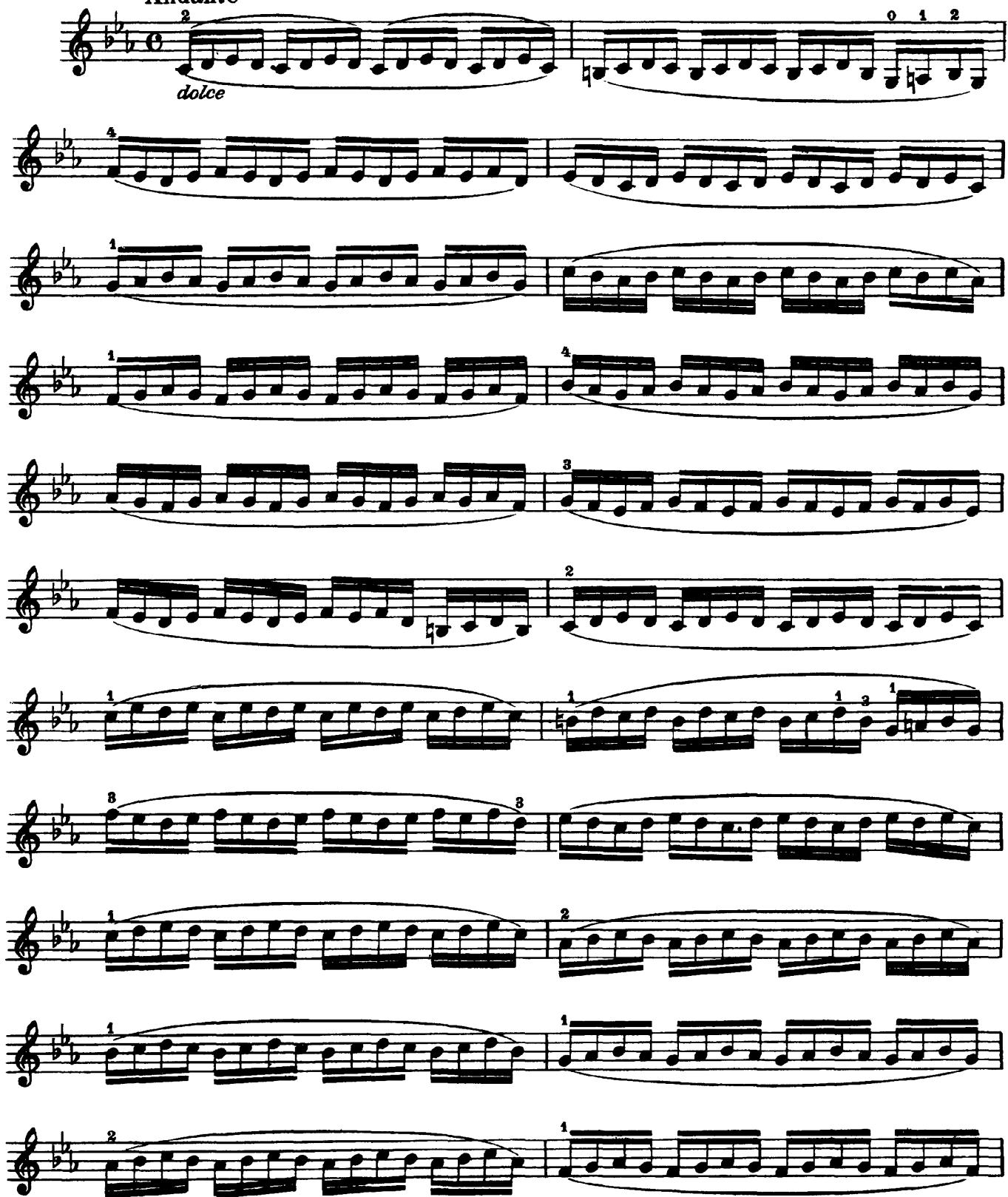
Moderato *largamente*

The sheet music consists of 12 staves of musical notation for violin, set in 3/4 time. The key signature changes throughout the piece. Fingerings are indicated above the notes, and dynamics such as *f*, *p*, *ritard.*, and *a tempo* are used. The music is divided into measures by vertical bar lines. The first staff begins with a dynamic *f*. The second staff starts with a dynamic *p*. The third staff features a dynamic *p* and includes a measure with a grace note. The fourth staff has a dynamic *f*. The fifth staff includes dynamics *ritard.* and *a tempo*. The sixth staff starts with a dynamic *p*. The seventh staff has a dynamic *f*. The eighth staff includes a dynamic *f*. The ninth staff has a dynamic *f*. The tenth staff includes a dynamic *f*. The eleventh staff has a dynamic *f*. The twelfth staff ends with a dynamic *f*.

# ETUDE

(1) Two bows to each measure, very slowly.

Andante



The music is composed of ten staves of sixteenth-note exercises. Measure 1 starts with a 'dolce' dynamic and uses two bows per measure, numbered 0, 1, 2. Subsequent measures continue this pattern with varying dynamics (e.g., 4, 1, 4, 3, 2, 1, 1, 3, 1, 2, 1, 3, 1, 2, 1, 2) and bowing patterns (e.g., 0, 1, 2; 1, 2, 3; 2, 3, 1; 3, 1, 2; 1, 2, 3, 1; 2, 3, 1, 2; 1, 2, 3, 1, 2; 1, 2, 3, 1, 2, 1; 2, 3, 1, 2, 1, 2; 1, 2, 3, 1, 2, 1, 2).



# ÉTUDE

To be practised at first with broad detached strokes, from middle to point.

Moderato

The musical score consists of ten staves of piano music. Each staff begins with a treble clef, two flats indicating G minor key signature, and a '2' over a '4' indicating 2/4 time. The dynamics 'mf' (mezzo-forte) are placed at the start of each staff. The music contains various technical exercises, primarily focusing on sixteenth-note patterns and rhythmic precision. Fingerings are used to guide the performer: '1' and '2' are frequently placed above notes in sixteenth-note groups; '3' and '4' appear above notes in triplets or specific sixteenth-note configurations. The piece requires a steady hand and good control of the keyboard.



## The Octave

### Preparatory Exercises

1

2

Keep the fingers on the strings.

3

## ÉTUDE

N.B. Keep the 1<sup>st</sup> and 4<sup>th</sup> fingers down; lift them only to change fingerings or strings.

### Moderato

Moderato

*mf*

The sheet music consists of ten staves of guitar tablature. Each staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature. Fingerings are indicated above the strings: '1' for the index finger, '2' for the middle finger, '3' for the ring finger, and '4' for the pinky. Dynamic markings include 'Moderato' at the top and 'mf' (mezzo-forte) below the first staff. The music features various chords and arpeggiated patterns, with some notes having stems pointing up and others down.



#### **Same Exercise with Grand détaché**

The image shows a musical score titled "Same Exercise with Grand Detache". The key signature is G major (one sharp), and the time signature is 4/4. The score consists of ten staves of musical notation, each staff starting with a treble clef. The music is primarily composed of eighth-note patterns. Fingerings are indicated above the notes in various positions, such as 1, 0, 3, 4, 2, 1, etc., suggesting a specific performance technique like "Grand Detache". The dynamics include a dynamic marking "f" (fortissimo) at the beginning of the first staff.

## DOUBLE-STOPPING

The pupil finds difficulty in distinguishing between major and minor intervals. Besides the fact that his ear is not trained to recognize two tones at once, he has no exact idea how near together or far apart are the tones forming these two intervals. In order to render the work clearer and easier we shall begin with broken intervals.

### The Sixth, starting from the Octave

Without lifting the finger to pass from one octave to another.

Movement of the wrist.

1

Sheet music for Exercise 1 consists of six staves of double-stopping exercises in G major (one sharp). The exercises involve various note combinations and fingerings (1, 0) to practice movement of the wrist without lifting fingers between octaves. The music is in common time.

Keep the 1<sup>st</sup> and 4<sup>th</sup> fingers on the string.

2

Sheet music for Exercise 2 consists of three staves of double-stopping exercises in G major (one sharp). The exercises focus on keeping the 1<sup>st</sup> and 4<sup>th</sup> fingers on the string while moving the 2<sup>nd</sup> and 3<sup>rd</sup> fingers to play different notes. The music is in common time.



5

6

In playing sixths, the interval of separation between the fingers is either one or two half-steps, according to the key; in thirds the interval of separation (not of pitch) of the fingers is either three or four half-steps. In order that the pupil may not be in doubt when he has to play two notes at one time, we shall employ the following graphic signs: — indicates, in sixths, that the fingers are two half-steps apart; in thirds, that they are four half-steps apart; ] indicates, in sixths, that the fingers are one half-step apart; in thirds, that they are three half-steps apart. To sum up, in either sixths or thirds, — indicates the larger interval of separation between the fingers.

7



### Octaves, Sevenths, Sixths

Keep down the fingers which take the octave.



## Octaves, Seconds, Thirds and Fifths

Set the 1<sup>st</sup> finger squarely upon the fifth at the beginning of the measure.

11

The musical score consists of six staves of music for a single melodic line. The key signature is one sharp. The first staff begins with a grace note followed by a eighth note (0), a sixteenth note (0), and a sixteenth note (4). Subsequent measures show various patterns of eighth and sixteenth notes, often starting with a grace note or a specific finger assignment like (1) or (4). Fingerings are indicated above the notes in some cases.

12

The musical score consists of six staves of music for a single melodic line. The key signature is one sharp. The first staff begins with a quarter note (0) followed by eighth notes (4, 1, 3, 1). Subsequent measures show various patterns of eighth and sixteenth notes, often starting with a grace note or a specific finger assignment like (4, 1) or (3, 0). Fingerings are indicated above the notes in some cases.

## A Special Study on Thirds

13

14

15

16

17

18

19

### ÉTUDE

N.B. This study serves as a preparation to the following one in double-stops. The pupil will have to keep the first finger on the string throughout each measure; and the others, after being placed on the strings, must remain till the end of the measure.

#### Staccato secco

A page of musical notation for a solo instrument, likely a flute or piccolo, featuring ten staves of music. The notation is in common time (indicated by 'C') and consists of ten staves, each starting with a treble clef and a key signature of one sharp (F#). The music is divided into measures by vertical bar lines. Each measure contains six eighth notes. Fingerings are indicated above the notes, such as '1 2' or '3 2'. Dynamic markings like 'p' (piano) and 'f' (forte) are also present. The music includes various slurs and grace notes.

# ÉTUDE

## Review of the Double-stops

Andante

The sheet music consists of ten staves of musical notation for a string instrument. The key signature is one sharp (G major). The time signature is 4/4. The tempo is Andante. The music is divided into measures by vertical bar lines. Each measure contains two notes, which are grouped together by brackets and labeled with Roman numerals (I, II, III, IV) above the staff, indicating the fingerings for each note. The first staff begins with a dynamic of *f*. The second staff begins with a dynamic of *p*. The third staff begins with a dynamic of *mf*. The fourth staff begins with a dynamic of *p*. The fifth staff begins with a dynamic of *p*. The sixth staff begins with a dynamic of *p*. The seventh staff begins with a dynamic of *p*. The eighth staff begins with a dynamic of *p*. The ninth staff begins with a dynamic of *p*. The tenth staff ends with a dynamic of *p*.

# ÉTUDE

The Détaché. With the whole bow, separating the notes.

Moderato

Sheet music for violin, featuring 12 staves of music. The music is in G major, 2/4 time, and is marked "Moderato". The first staff begins with a dynamic of *f*. The music consists of continuous eighth-note patterns, each separated by a vertical bar line. Above each note, there is a small bracket indicating the stroke of the bow. The notes are primarily on the A string, with occasional notes on the E and D strings. The fingering is indicated by numbers (1, 2, 3, 4) above the notes. The bowing is indicated by brackets above the notes, showing the direction of the bow. The music is designed for practicing detached bowing technique.

# TRILLS

Their Divisions and Endings

Lento

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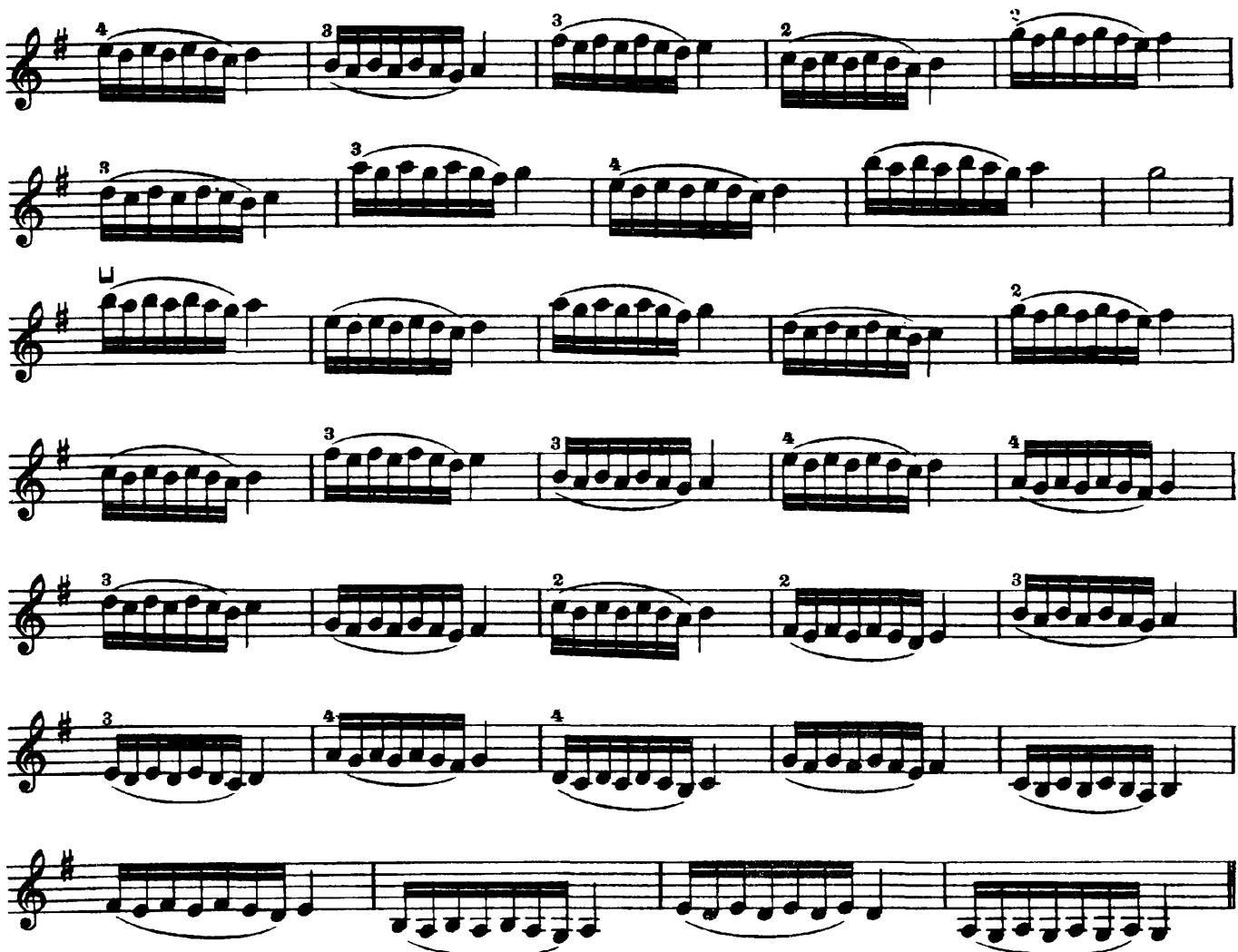
A ten-line musical staff showing a continuous sequence of eighth-note patterns. The staff begins with a treble clef and a key signature of one sharp. The notes are grouped by measure lines and connected by horizontal beams. Above each measure, the number 2 or 3 is written above the first note, indicating a specific fingering or stroke pattern.

The sequence consists of ten measures, each starting with either a '2' or a '3'. The patterns involve various combinations of eighth-note groups and rests, primarily using the first three fingers (1, 2, 3) of a three-finger technique. The patterns are as follows:

- Measure 1: 2 (two groups of two notes)
- Measure 2: 3 (three groups of two notes)
- Measure 3: 2 (two groups of two notes)
- Measure 4: 3 (three groups of two notes)
- Measure 5: 2 (two groups of two notes)
- Measure 6: 2 (two groups of two notes)
- Measure 7: 3 (three groups of two notes)
- Measure 8: 2 (two groups of two notes)
- Measure 9: 3 (three groups of two notes)
- Measure 10: 2 (two groups of two notes)

**Lento**

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



### PREPARED TRILLS

*Lento*

5

Beginning the trills slowly, as in the preceding exercises.

6

similarly

### STUDY OF VARIOUS TRILLS

Andante

7

mf

similarly

p

p

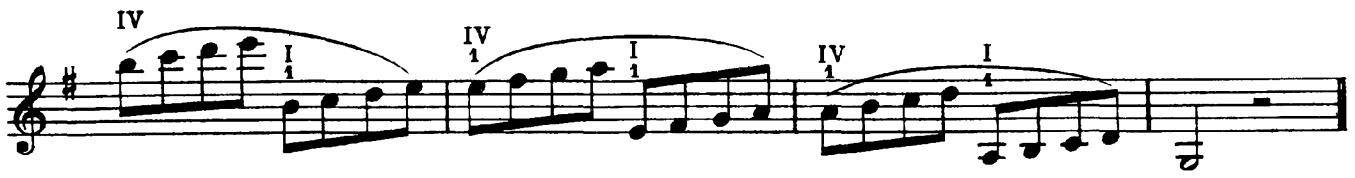
The image shows ten staves of musical notation for a solo instrument, possibly trumpet or flute. The music is in common time and uses a treble clef. The key signature changes frequently, indicated by sharp and flat symbols. Various dynamics are marked throughout the piece, including *mf*, *tr* (trill), *f*, *p*, and dynamics with circled numbers (1, 2, 3, 4, 0). The notation includes measures with sixteenth-note patterns, slurs, and grace notes.

## THE 4<sup>th</sup> AND 5<sup>th</sup> POSITIONS

In order to pass easily from the first to the fourth and fifth positions, the pupil will have to bring the hand well away from the neck, and hold the neck between the first joint of the thumb and the third joint of the first finger, so that he need not alter the position of the hand, and will have the same freedom in moving and placing his fingers in the fourth and fifth positions, as in the first.

The image displays ten horizontal staves of music, each consisting of five lines and four spaces. The staves are arranged vertically, representing different measures of a piece. The music is written in common time (indicated by a 'C' in the top left of each staff) and uses a treble clef. Fingerings are indicated above the notes, and slurs are used to group notes together. The positions are labeled as follows:

- Staff 1:** I (1), IV (1), I, IV (1, 2, 3, 4, 3, 2, 1).
- Staff 2:** I (1), IV (1), I, IV (1).
- Staff 3:** I (1), IV (1), I, IV (1).
- Staff 4:** I (1), IV (1), I, IV (1, 2, 3).
- Staff 5:** IV (1, 2, 3, 4, 3, 2, 1), I, 2, 3, 4, 3, 2, 1, I.
- Staff 6:** I (1), 4, IV (1), I, 4, IV (1).
- Staff 7:** I (1), 4, IV (1), I, 4.
- Staff 8:** I (1), 4, IV (1), I, 4.
- Staff 9:** I (1), 4, IV (1), I, 4.
- Staff 10:** I (1), 4, IV (1).



Scale in D major: 4<sup>th</sup> position



Scale in E major: 4<sup>th</sup> position



6

In shifting to the higher positions the thumb must move an equal distance with the hand until the thumb reaches the curve of the neck where the latter joins the body of the violin. This is about at the fourth position.

III                    V                    III                    I                    III

1

A musical score consisting of ten staves of notation, likely for a solo instrument such as mandolin or guitar. The music is in common time and uses a treble clef. Fingerings are indicated above the notes on each staff.

The fingerings used throughout the score include:

- I (Index finger)
- II (Middle finger)
- III (Ring finger)
- IV (Pinky finger)
- V (Thumb)
- 0 (Open string)
- 1 (First fret)
- 2 (Second fret)
- 3 (Third fret)
- 4 (Fourth fret)

The score is divided into two sections by a double bar line with repeat dots. The first section ends with a final cadence and a repeat sign, leading back to the beginning of the second section.

## 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 figure consists of ten horizontal staves, each representing a different finger position or exercise. Each staff begins with a treble clef, a 'C' for common time, and a dynamic instruction 'mf'. The staves are numbered 1 through 10 from top to bottom. Staff 1 shows a sequence of notes across all six strings, with fingerings 0, 1, 0, 1, 0, 1 above the strings. Staff 2 shows a sequence of notes across all six strings, with fingerings 0, 1, 0, 1, 0, 1 above the strings. Staff 3 shows a sequence of notes across all six strings, with fingerings 0, 1, 0, 1, 0, 1 above the strings. Staff 4 shows a sequence of notes across all six strings, with fingerings 0, 1, 0, 1, 0, 1 above the strings. Staff 5 shows a sequence of notes across all six strings, with fingerings 0, 1, 0, 1, 0, 1 above the strings. Staff 6 shows a sequence of notes across all six strings, with fingerings 0, 1, 0, 1, 0, 1 above the strings. Staff 7 shows a sequence of notes across all six strings, with fingerings 0, 1, 0, 1, 0, 1 above the strings. Staff 8 shows a sequence of notes across all six strings, with fingerings 0, 1, 0, 1, 0, 1 above the strings. Staff 9 shows a sequence of notes across all six strings, with fingerings 0, 1, 0, 1, 0, 1 above the strings. Staff 10 shows a sequence of notes across all six strings, with fingerings 0, 1, 0, 1, 0, 1 above the strings.

4

V      IV      III      II

II      III      IV

5

I      IV      III      II      III      IV

6

I      II      III      II      III      IV

V      IV      III      II      III      IV

7

I      II      III      II      III      IV

V      IV      III      II      III      IV

### Octaves, in All Five Positions

1

I      3      I      4      II      4      III      4      IV      4      V      4      IV      4      III      4      II      4      I      4      0      2      I      0      1      4      II      1      III      4

IV      4      V      4      IV      4      III      4      II      4      I      4      0      3      2      I      0      3      4      II      1      III      4      IV      4      V      1      IV      4      III      4

A musical score consisting of ten staves of music. The music is written in common time (indicated by '4') and uses a treble clef. The key signature changes throughout the piece, indicated by various sharps and flats.

The staves are numbered 1 through 10 from top to bottom. The first staff begins with a key signature of one sharp (F#). The second staff begins with a key signature of one flat (B-flat). The third staff begins with a key signature of two sharps (D major). The fourth staff begins with a key signature of one sharp (G major). The fifth staff begins with a key signature of one flat (E-flat). The sixth staff begins with a key signature of two sharps (A major). The seventh staff begins with a key signature of one sharp (C major). The eighth staff begins with a key signature of one flat (F major). The ninth staff begins with a key signature of one sharp (B major). The tenth staff begins with a key signature of one sharp (F#).

Each staff contains a series of notes and rests, primarily eighth and sixteenth notes, connected by vertical stems. Some notes have horizontal dashes or dots above them, likely indicating grace notes or specific performance techniques. The music consists of continuous measures with no explicit endings or repeats.

## Study in Octaves in the Five Positions

The sheet music consists of ten staves of musical notation, each staff starting with a treble clef and a key signature of two sharps (F major). The time signature is common time (indicated by 'C'). The music is composed of eighth-note patterns primarily in octaves, with occasional single notes and sixteenth-note figures. Fingerings are indicated above the notes, such as '4' over a note in the first measure, 'V' over a note in the second measure, 'I' over a note in the third measure, 'IV' over a note in the eighth measure, and 'V' again over a note in the ninth measure. Measure numbers are also present, such as '0' and '3' in the first measure, '1' in the second, '2' in the fifth, '3' in the sixth, and '4' in the seventh. The music is divided into measures by vertical bar lines.

Exercise in the 5<sup>th</sup> position

Exercises requiring the same fingering in the five positions

1

2      2<sup>d</sup> position

3

IV

4

V

5

### Study in the Five Positions

**Moderato - Sostenuto**

IV

III

V

IV

Sheet music for Exercise in the Five Positions, featuring six staves of musical notation. The music is in common time and includes various fingerings (1, 2, 3, 4) and dynamic markings such as  $\text{II}$ ,  $\text{III}$ ,  $\text{V}$ ,  $\text{VI}$ , and  $\text{allargando}$ .

Exercise in the Five Positions,

Sheet music for Exercise in the Five Positions, showing five staves of musical notation for different positions:

- 1**: First position, treble clef, key signature of one sharp.
- 2**: Second position, treble clef, key signature of one sharp.
- 3**: Third position, treble clef, key signature of one sharp.
- 4**: Fourth position, treble clef, key signature of one sharp.
- 5**: Fifth position, treble clef, key signature of one sharp.

The music consists of eighth-note patterns with slurs and dynamic markings. The second staff is labeled "2<sup>d</sup> position" and the third staff is labeled "3<sup>d</sup> position".



## ÉTUDE ON THE MARTELÉ

Moderato

*ff*

segue

The study consists of eight staves of musical notation in common time, treble clef, and key signature of one flat. The music is marked "Moderato". The first staff begins with a dynamic of *ff*. The second staff starts with "segue". Fingerings are indicated above the notes in various staves, such as "1 0", "1 2", "3", "IV 3 2 4", "III", "V 4 2", "V 2 1", "III 2", "2", "V.", "V 2 1", "4", "V 2 1", "4", "V 2 1", "4", and "V 2 1". The music features a variety of sixteenth-note patterns and slurs.

Sheet music for a solo instrument, likely trumpet or flute, featuring ten staves of musical notation. The music includes various dynamics like ***ff***, ***cresc.***, and ***mf***, and performance instructions like ***martelé*** and ***segue***. Fingerings are indicated above the notes. The key signature changes between staves.

The music is divided into sections labeled IV, III, II, and I, with further subdivisions indicated by numbers 1, 2, 3, and 4 above the notes. The tempo markings include ***mf***, ***cresc.***, ***ff***, and ***martelé***.

Section IV starts with a dynamic of ***mf***. The first staff ends with a dynamic of ***cresc.***. The second staff begins with ***ff***. The third staff ends with ***cresc.***. The fourth staff begins with ***ff***. The fifth staff ends with ***ff***. The sixth staff begins with ***ff***. The seventh staff ends with ***ff***. The eighth staff begins with ***ff***. The ninth staff ends with ***ff***. The tenth staff begins with ***ff***.

# STUDY IN THE FIVE POSITIONS

The music is arranged in five staves, each representing a different position on a guitar neck. The positions are labeled I, II, III, IV, and V above their respective staves. The music consists of six measures of eighth-note patterns with slurs.

I

II

III

IV

V

# STUDY IN THE FIVE POSITIONS

**Largamente**

*segue*

**IV**

**III**

**V**

**III**

**V**

**V**

**ritard.** *a tempo*

**IV**

**V**

**I**

# ETUDE

Moderato

The sheet music contains ten staves of musical notation for piano. The key signature is G major (one sharp). The time signature is 4/4. The tempo is marked as 'Moderato'. Fingerings are shown above the notes throughout the piece. The first staff begins with a forte dynamic (f). The second staff starts with a piano dynamic (p). The third staff includes a 'ritard.' (ritardando) instruction. The fourth staff includes an 'a tempo' instruction. The fifth staff ends with a forte dynamic (f). The sixth staff begins with a dynamic ff. The seventh staff features sixteenth-note patterns with various slurs and grace notes. The eighth staff concludes with a dynamic ff.