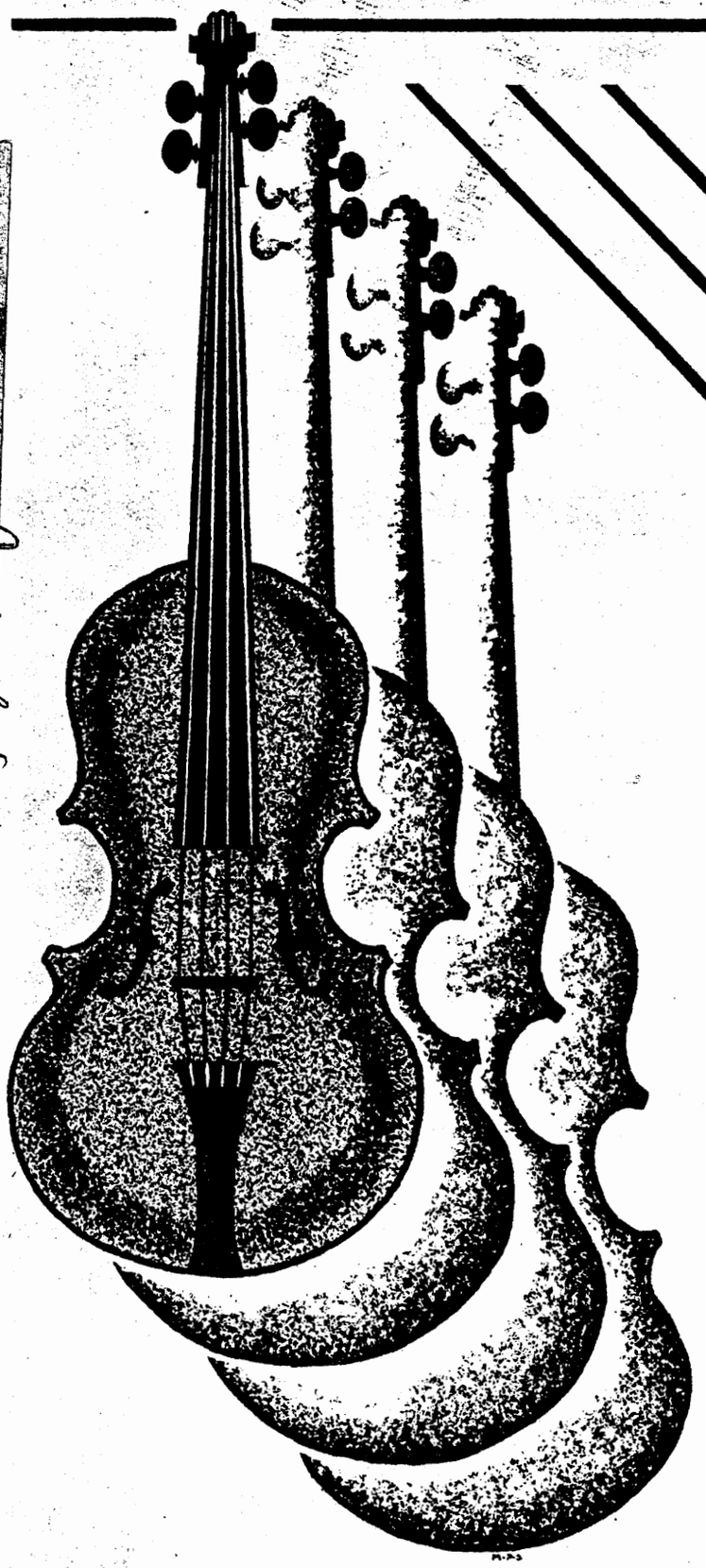
Method

THE FIRST YEAR



METHOD FOR VIOLIN

BY

WILLIAM COAD

PROFESSOR OF VIOLIN
ITHACA COLLEGE
ITHACA · N · Y

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THE FIRST YEAR 1.25

PIANO ACC. SUPPLEMENT .75

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THE FIRST YEAR METHOD

for

VIOLIN

by

WILLIAM COAD

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THE FIRST YEAR

WILLIAM COAD

A METHOD of Violin instruction equally suitable for the individual training of interested students, for those taking the instrument as a minor subject and for use in classes.

Herein will be found an analytical system for training the bow arm and the left hand, containing the following unusual features:

1. A preliminary study of physical problems, obviating the necessity for harrassing empirical development.

2. Effective and original presentation of scales and arpeggios, beginning successively during the course with first, second, third and fourth fingers in the first four positions.

3. Early use of positions, doing away with the prolonged uncertainty in positions on the part of the average student trained to a lengthy and exclusive use of the first position.

4. Exhaustive and original treatment of intervals from a violinistic standpoint, helping greatly towards intelligent reading and good intonation.

5. Melodies from old masters selected for their intrinsic worth and for their suitability in the application of technical principles as they come up.

6. Exercises of preparation for these melodies.

It is the aim of this book so to direct physical effort as to prevent waste and nervous strain, and to give the student at the outset the identical mental approach to important technical matters that a well developed artist employs.

It is scarcely necessary to remind experienced teachers of the advisability of inculcating a sense of harmonic background and ensemble playing by accompanying the student on the piano.

The Pianoforte Accompaniment Supplement of this violin method, printed separately, contains besides the complete accompaniments to the themes by old masters, a suggested accompaniment for the modulatory tetrachord exercises throughout the method. It's use is strongly recommended.

R.B.W. 809

In violin playing good tone and intonation are really impossible without conscious control of movement. All movements, therefore, should be attended to to the limit of the student's power of concentration. As correct position is the prerequisite for free movement, the following preparatory exercises should be practised.

Bowing

1. With the violin at the shoulder, but without the bow, under the instructor's careful direction memorize three crucial positions of the right arm, for the D string.

At *a*) MIDDLE BOW
b) POINT
c) NUT
} Find each position six times.

N. B. Do these exercises with *closed eyes* in order to develop sensitiveness of position in the arm, then scrutinize and correct, if necessary.

2. Quite apart from the above exercises, and without the violin, practise a correct placing of the fingers and thumb on the bow. Naturally, an easy grip will be advised.

Intervals

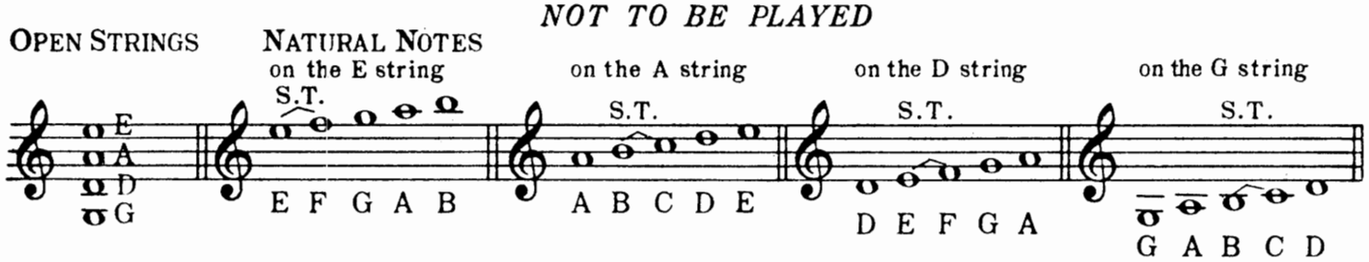
The distance between two adjacent fingers placed close together on the same string is called a *semitone*.

Twice this distance is a *tone*.

There are seven "natural" *notes:* A, B, C, D, E, F, G.

B–C and E–F form *semitones*. All other adjacent natural notes are *tones*.

NOT TO BE PLAYED



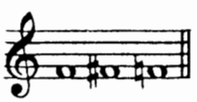
Left Hand

The following exercises are recommended as a means of producing correct position of the hand and arm, also *equalized* finger action.

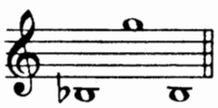
N. B. There are three double possibilities of finger action.

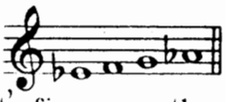
1) RAISING AND LOWERING:

2) CHROMATIC ACTION, AS:



3) CROSS STRING ACTION, AS:





Raising and Lowering

Without reference to the names of the notes, the instructor should place the students' fingers on these notes, attending at the same time to the position of the left arm and the holding of the violin at the shoulder. With this accomplished, the following finger gymnastics should be done.

Slowly raise and lower the 1st finger without moving the others.
" " " " " 2nd " " " " "
" " " " " 3rd " " " " "
" " " " " 4th " " " " "
} Each finger six times.

In these and other silent exercises be careful that the thumb does not grip the neck of the instrument.

Bowing

1. Without the bow, take up the middle bow position of the arm, then move to the point position, using only the forearm.

2. Take up the **P** position. Move to **M** with the forearm.
3. Take up **M** position. Move to **N** position, using the upper arm slightly.
4. Take up **N** position. Move to **M.**
5. Take up **N** position. Move to **P.**
6. Take up **P** position. Move to **N.**

With closed eyes

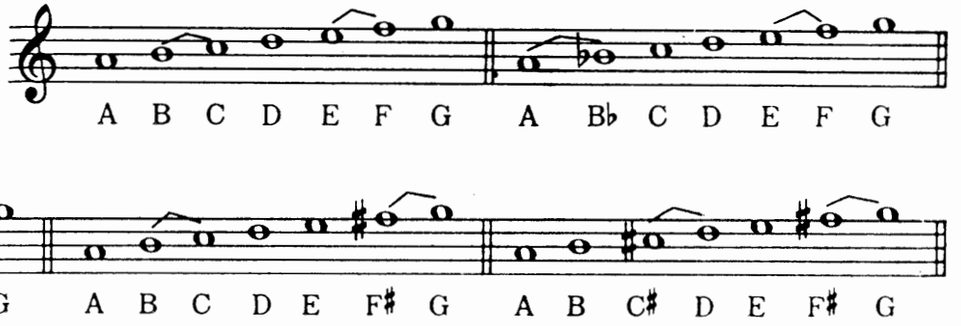
N. B. Immediately before making each stroke, clearly have in mind the objective arm position. The arm itself will then take the shortest and best route. Practise each stroke six times.

Give further practice to the holding of the bow.

Intervals

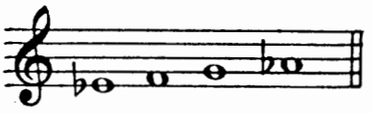
Other tones and semitones than those already mentioned are produced by "sharpening" and "flattening" notes. Both modifications are possible on all notes.

NOT TO BE PLAYED



Left Hand

Place the fingers on these notes:



Slowly raise and lower the 1st and 2nd fingers without moving the others.
" " " " " 1st & 3rd " " " " "
" " " " " 1st & 4th " " " " "
" " " " " 2nd & 3rd " " " " "
" " " " " 2nd & 4th " " " " "
" " " " " 3rd & 4th " " " " "
" " " " " 1st 2nd & 3rd " " " " "
" " " " " 1st 2nd & 4th " " " " "
" " " " " 1st 3rd & 4th " " " " "
" " " " " 2nd 3rd & 4th " " " " "

Each exercise six times.

Also practise the first six finger combinations in contrary direction, raising one finger while lowering the other.

Bowing

With the bow in the hand: *With closed eyes.*

1. Take up M position on D string. Lift the bow slightly from the string, move to the P position, then rest the bow on the string.

2. Take up P position. Raise the bow. Move to M position. Place the bow.

3. M to N. 4. N to M. 5. N to P. 6. P to N.

Practise each stroke six times.

Silent Cross-string Exercises

1. Place the bow at M on the G string. Allowing the bow to rest on the strings, cross slowly and silently to the E string, moving the whole arm from the shoulder.

2. Same movement at P and (3) N.

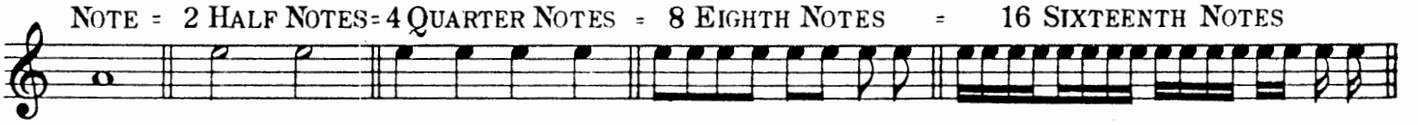
4. Place the bow at M on E string. Move over to G string.

5. Same movement at P and (6) N.

Relative values of Notes

NOT TO BE PLAYED

WHOLE NOTE = 2 HALF NOTES = 4 QUARTER NOTES = 8 EIGHTH NOTES = 16 SIXTEENTH NOTES



In moderate tempo the most usual unit for time beating is the *quarter note:* Each quarter note begins on a beat and lasts until the next beat.

A *half note* lasts from any beat till the next but one.

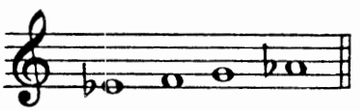
A *whole note* four complete beats.

Two *eighth notes* to one beat.

Four *sixteenth notes* to one beat.

Left Hand

Chromatic Action



Place the fingers on these notes.

Slowly, without pressure, move the 1st finger out and back to its limit between the nut and 2nd finger.
" " " " " 2nd " " " " " " " " 1st " 3rd fingers.
" " " " " 3rd " " " " " " " " 2nd " 4th "
" " " " " 4th " " from and back to the 3rd finger.

Six times each.

At the end of each movement press the finger on the string.

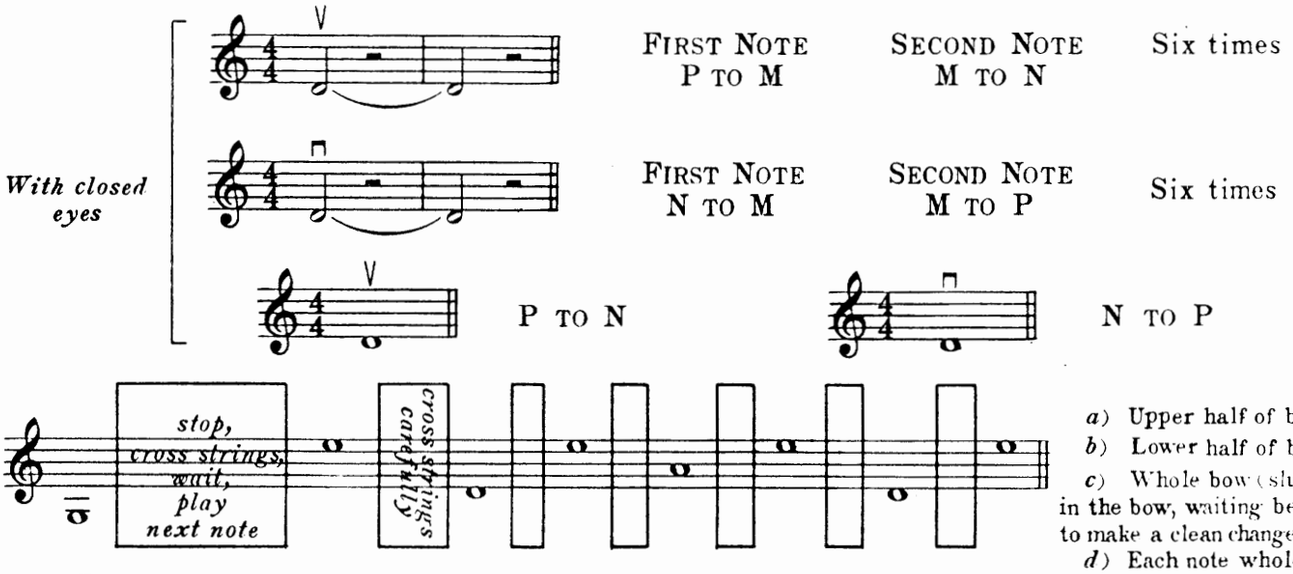
Double finger combinations as in Lesson II in similar and contrary directions.

Always be careful not to grip with the thumb.

Bowing

Make these strokes with the bow resting lightly on the string.

N.B. Before making a stroke, have clearly in mind the position the bow arm should be in at the completion of the stroke.



a) Upper half of bow
b) Lower half of bow
c) Whole bow (slur two notes in the bow, waiting between notes to make a clean change of string.)
d) Each note whole bow.

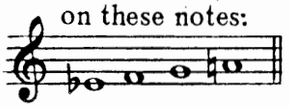
Play this series beginning ⊓.
" " " " V.

Intervals

Review previous work in Lesson II.

Left Hand. Silent Cross-string Action

Place the fingers on these notes:

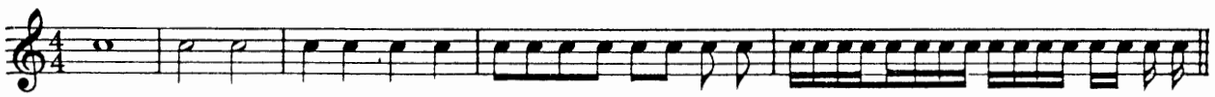


Place 1st finger on G string (A♭) then move slowly six times to E string (F)
" 2nd " " " " (B♭) " " " " " " " (G)
" 3rd " " " " (C) " " " " " " " (A)
" 4th " " " " (D) " " " " " " " (B)

As before, similar and contrary two finger combinations.

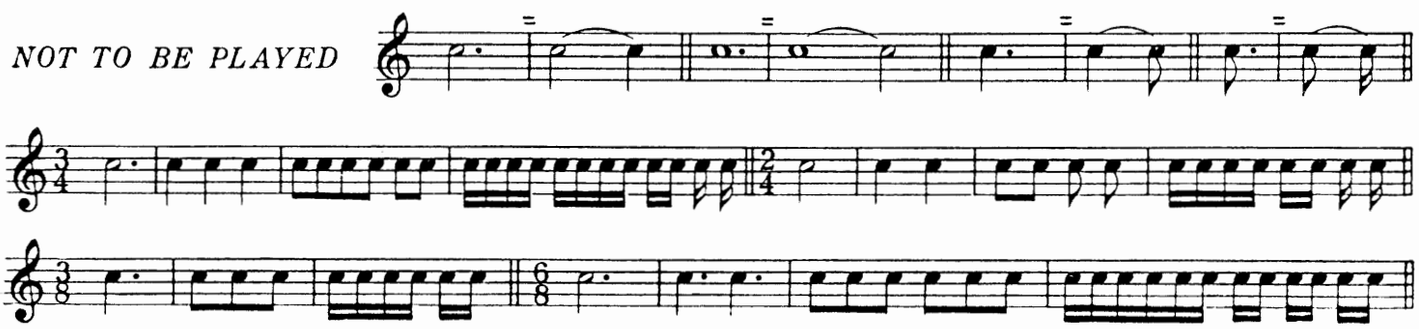
Time Signatures

NOT TO BE PLAYED



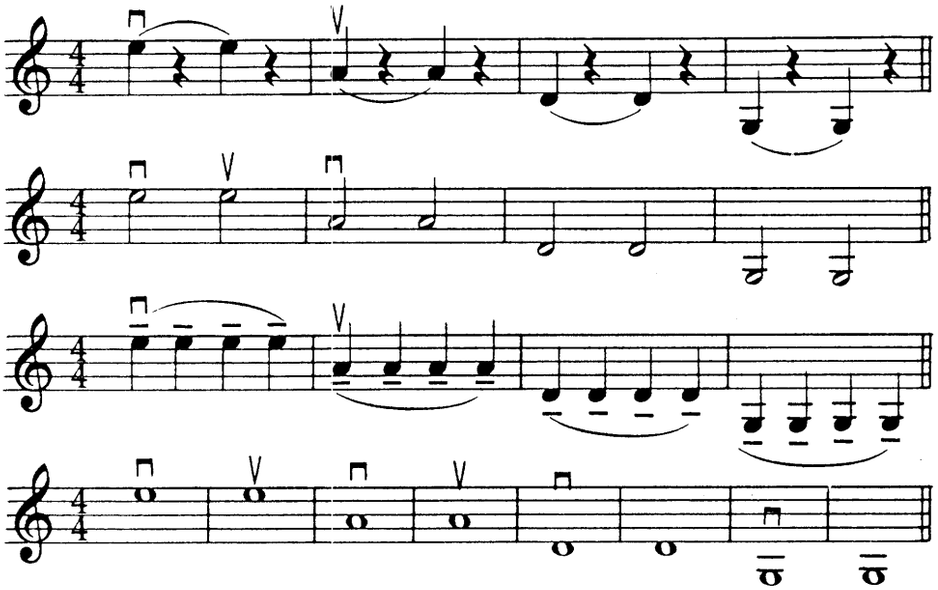
A dot after a note lengthens it by half its value.
When two notes of the same pitch are joined by a *tie*, the second note is not articulated.

NOT TO BE PLAYED



LESSON V

Bowing



Each note a half bow

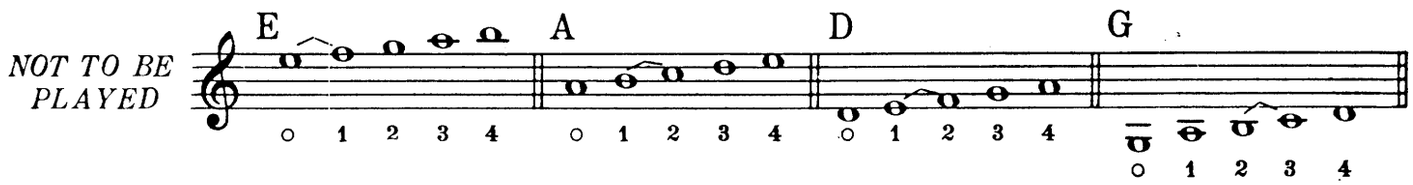
a) Upper half
b) Lower half

Each note a quarter bow

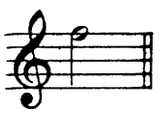
Whole bow for each note
Four quarter beats to a bow

N. B. Keep clearly in mind the correct position of the bow arm at the completion of each stroke

Left Hand

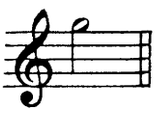


Consulting the table above, name the following note, (F) and its interval from the open string *(semitone)*



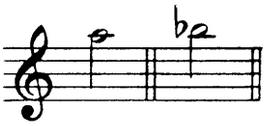
a) Place the finger
b) Place the bow at N
c) Draw the bow ⊓
d) Keep the finger down

Name the following note (G) & its interval from the preceding note *(tone)*



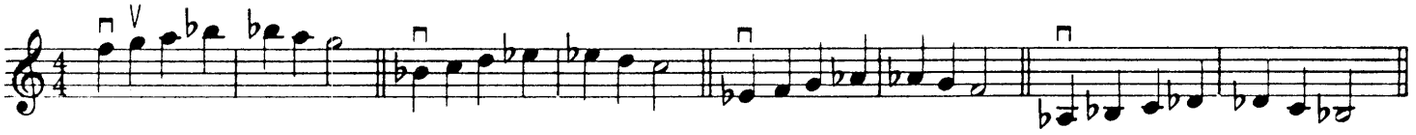
a) Place the finger
b) Place the bow at N
c) Draw the bow ⊓
d) Keep the fingers down

Use the same process in placing and playing the following notes:



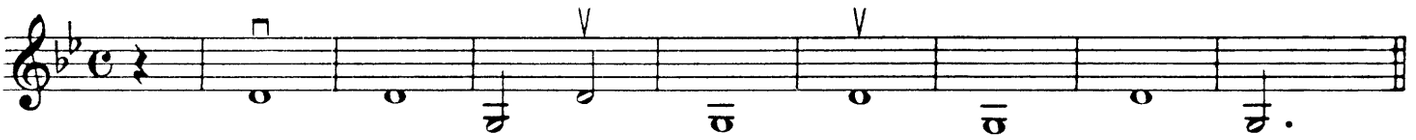
Also practise this exercise using ∨ bow.

Work the following exercises out in the same manner



ALLEGRO

ROBERT SMITH

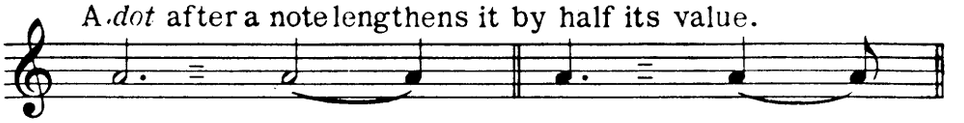


LESSON VI

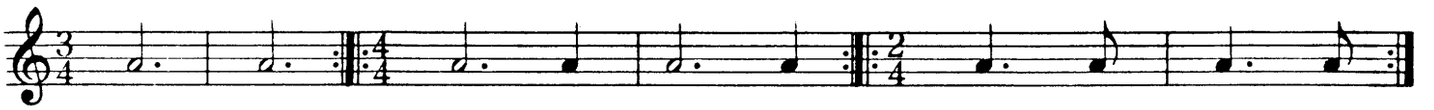
Dotted Notes

NOT TO BE PLAYED

A *dot* after a note lengthens it by half its value.



Exercise

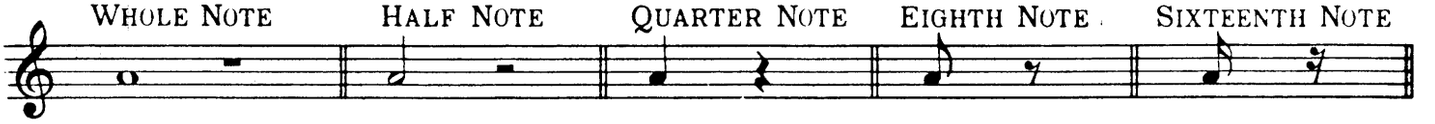


Rests

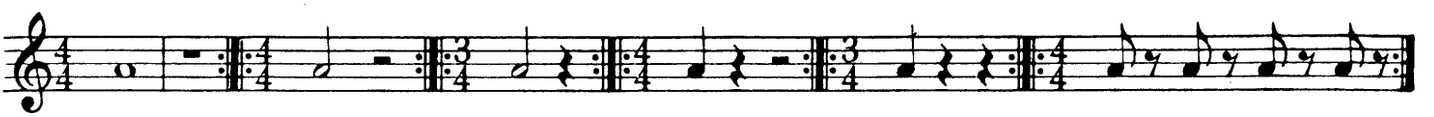
Rests correspond to *notes* in length viz.

NOT TO BE PLAYED

WHOLE NOTE HALF NOTE QUARTER NOTE EIGHTH NOTE SIXTEENTH NOTE

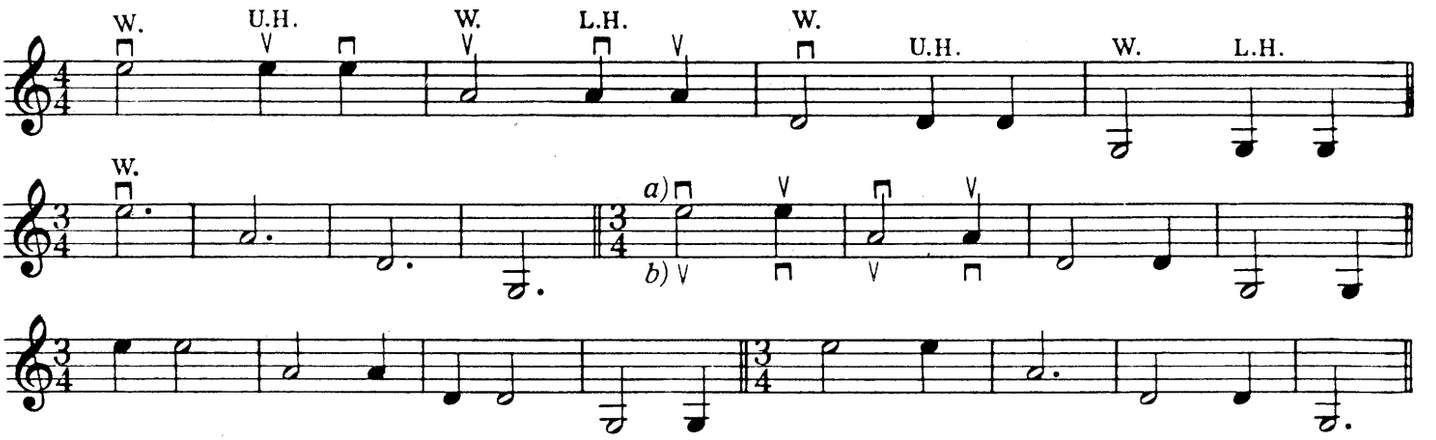


Exercise



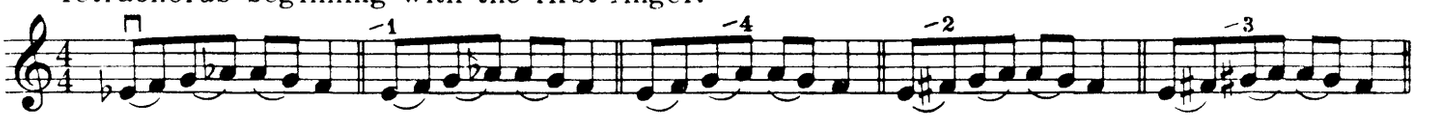
Note. It is important to hold these notes to their full length, that is, the whole note will begin on the first beat of the first bar, and finish on the first beat, the next bar. The half note will begin on the first beat, and finish on the third, etc.

Bowing



Left Hand

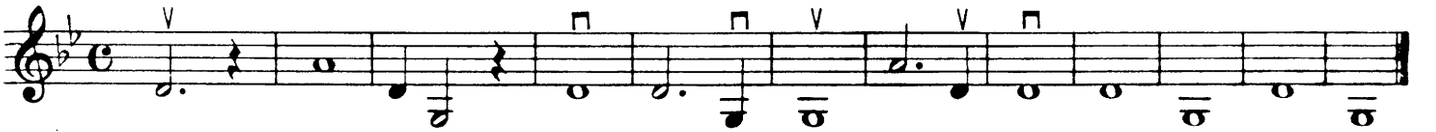
Tetrachords beginning with the first finger.



ALLEGRO

(Continued)

ROBERT SMITH



LESSON VII

Intervals

Detail of Preparation for the practice of Intervals

1. Name the notes and the interval they form.
2. Determine which note of the interval will be played with the lower finger.
3. Name the string on which this note will be played.
4. Place the bow on this open string.
5. Draw the bow and let it rest on the string.
6. Name the next note in the scale, and its distance from the open string. (Tone or semitone.)
7. Place the first finger.
8. Draw the bow.

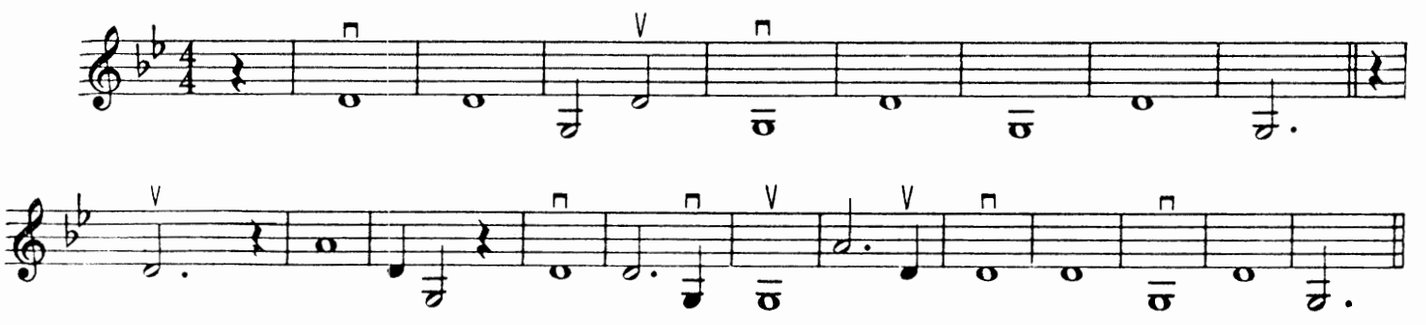
   Continue this process until the interval note played with the lower finger is placed.
9. Prepare the other note of the interval correctly, in its relation to the note already placed, according to the printed directions before each exercise.
10. Play the interval, using one of the rhythms suggested or any other, bearing in mind the name of the interval.

Illustration (*To be played according to instructions below*)

1. Name the notes and interval. — *G to C♯; Augmented 4th.*
2. *G* is played with the third finger: *C♯* with the second. Prepare *C♯* first.
3. Name the string on which *C♯* is to be played. — *A*.
4. Place the bow on the open *A* string.
5. Draw the bow.
6. Name the next note in the scale. — *B*: and its interval from the open string. — A *tone*.
7. Place the finger.
8. Draw the bow.
9. Name the next note of the scale. — *C♯*: and its interval from the preceding note. — A *tone*.
10. Place the finger.
11. Draw the bow.
12. Place the *3rd* finger on the *D string*, according to its distance from the established *C♯* (close)
13. Play the interval in one of the rhythms suggested, keeping in mind the name of the interval.

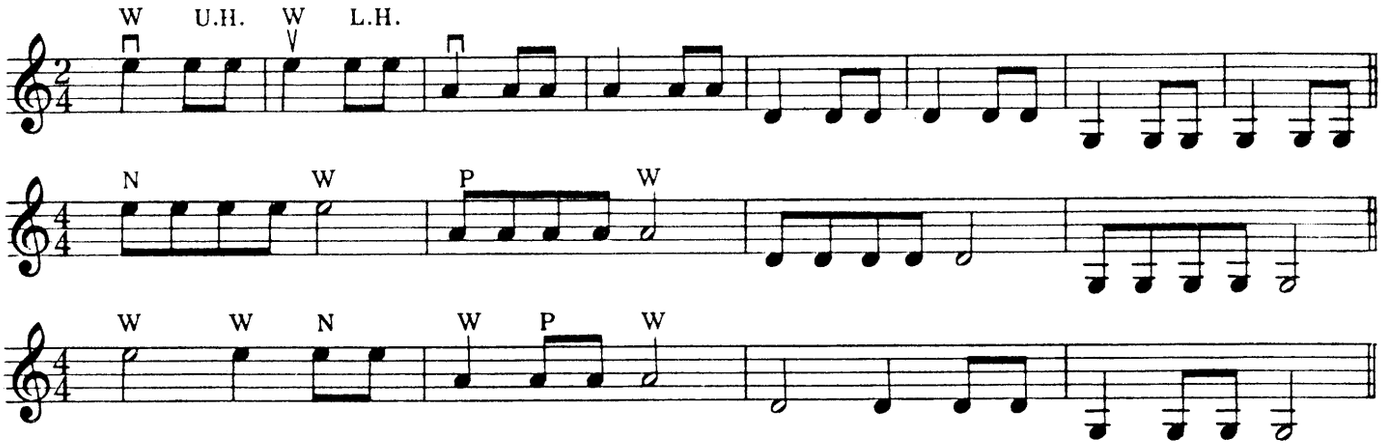
ALLEGRO

(Complete) ROBERT SMITH

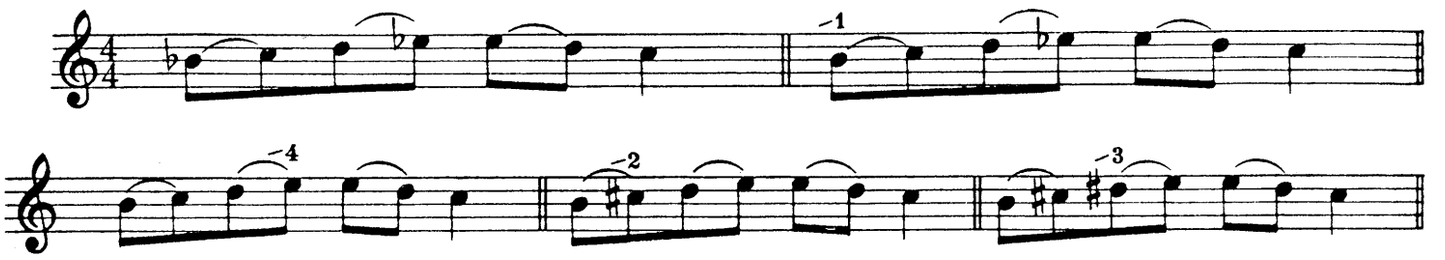


LESSON VIII

Bowing



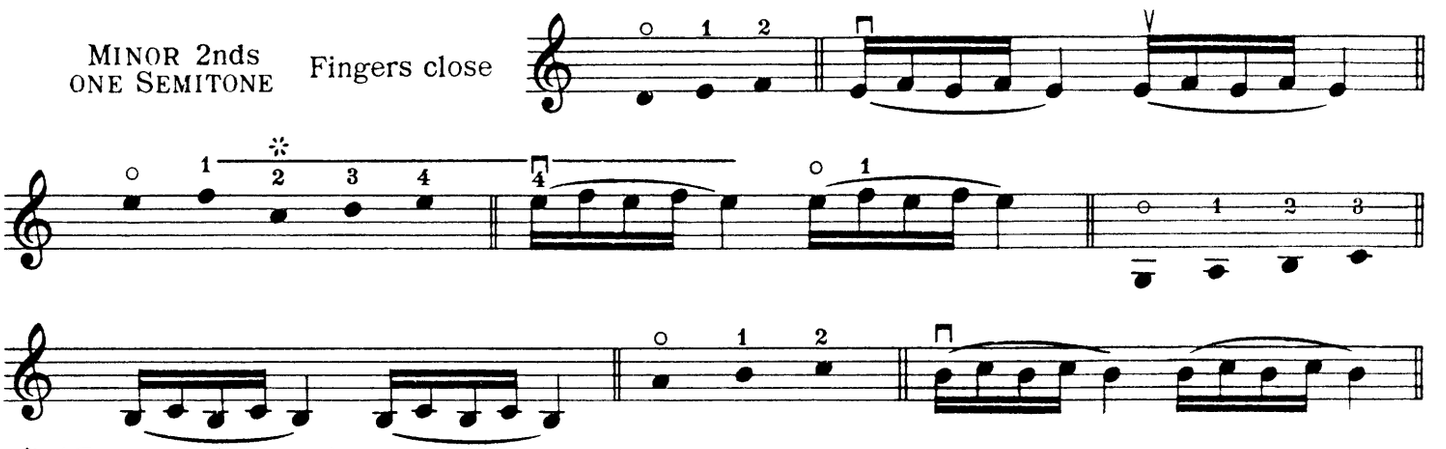
Left Hand



Intervals

MINOR 2nds
ONE SEMITONE

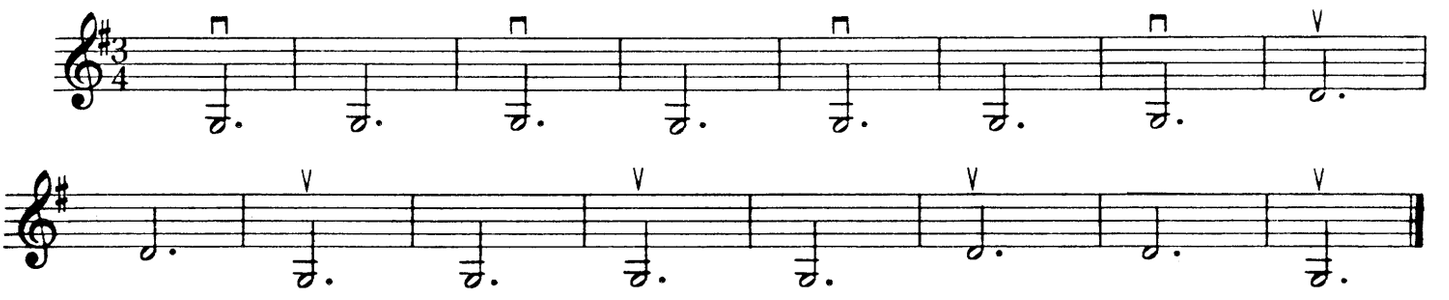
Fingers close



* *A Tone space from previous note.*

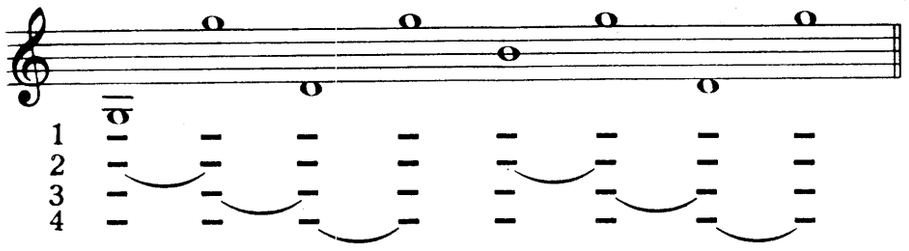
ANDANTINO

ROSA



LESSON IX

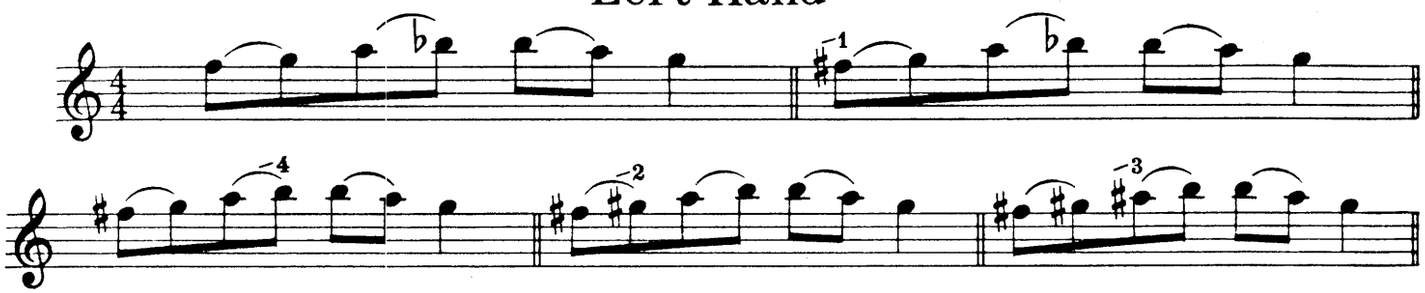
Bowing



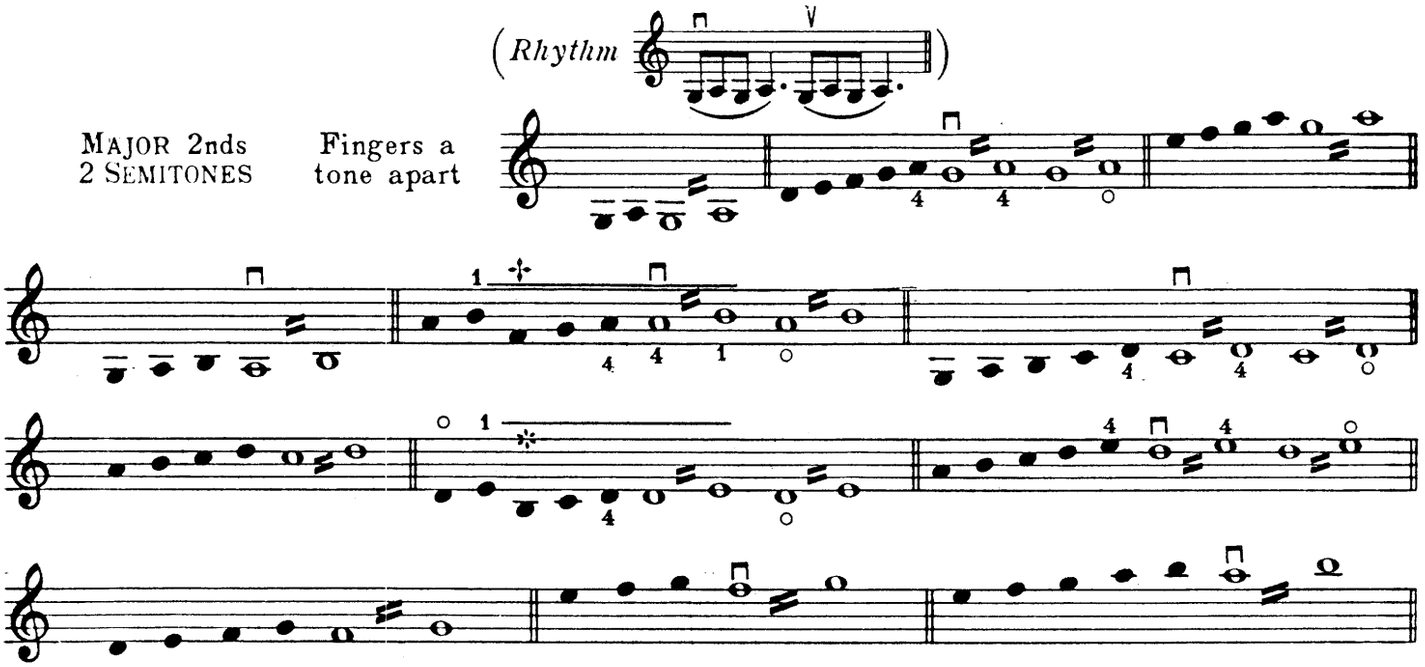
Whole bows for single notes.
Half bows for slurred notes.

MANNER OF PRACTICE
a Place the fingers
b Place the bow
c Draw the bow and stop without lowering or raising the arm
d Wait an instant in this position
e Change the bow to the next string level required
f Wait an instant in this position before playing

Left Hand



Intervals



MAJOR 2nds
2 SEMITONES

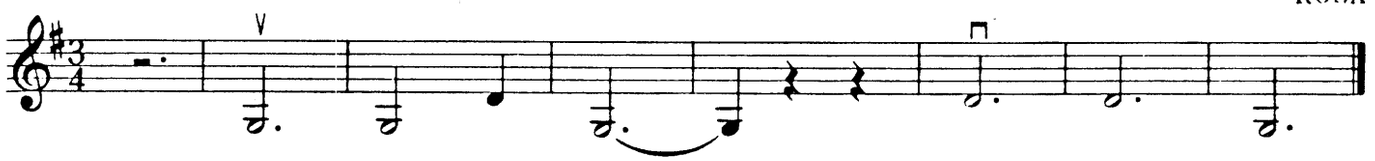
Fingers a tone apart

✢ *A semitone space from previous note.*

ANDANTINO

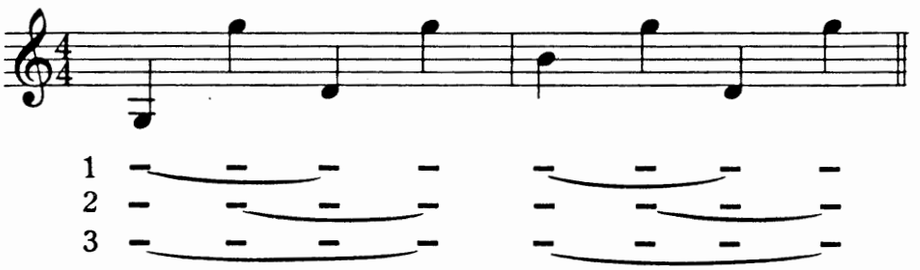
(Continued)

ROSA

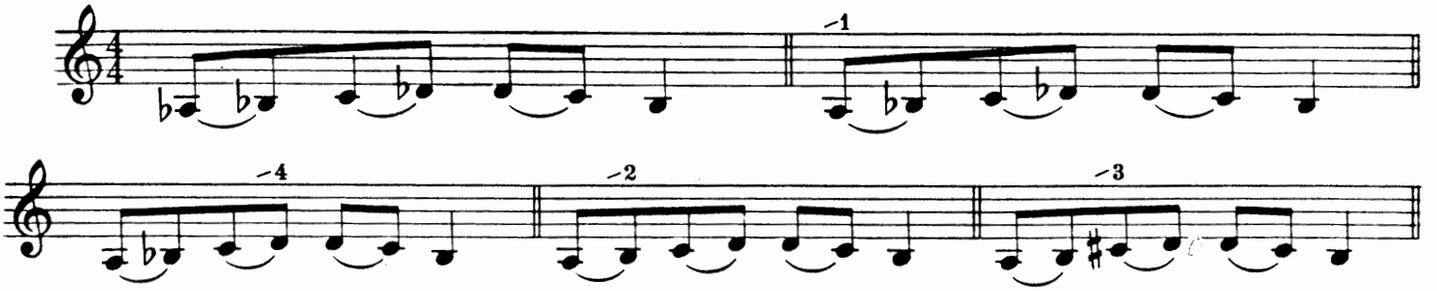


LESSON X

Bowing

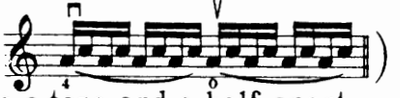


Left Hand



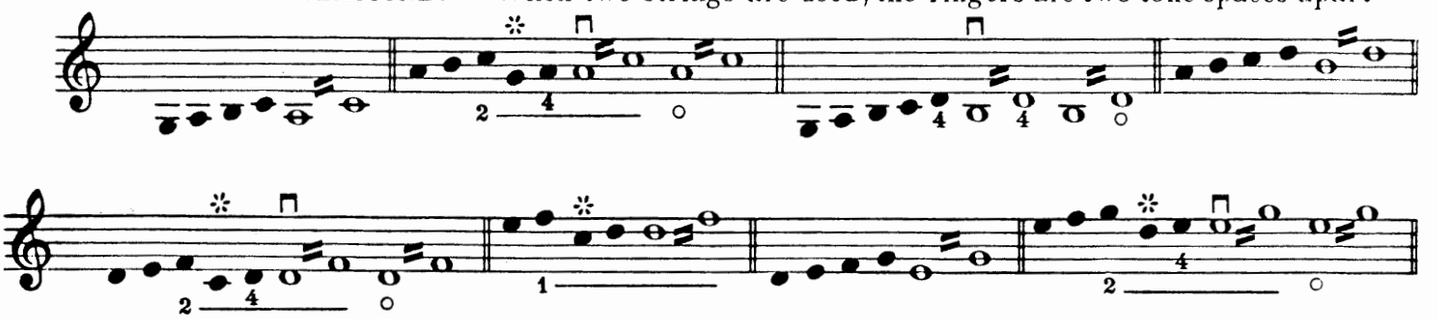
Intervals

(*Rhythm*



)

MINOR 3rds — Fingers a tone and a half apart
3 SEMITONES — When two strings are used, the fingers are two tone spaces apart

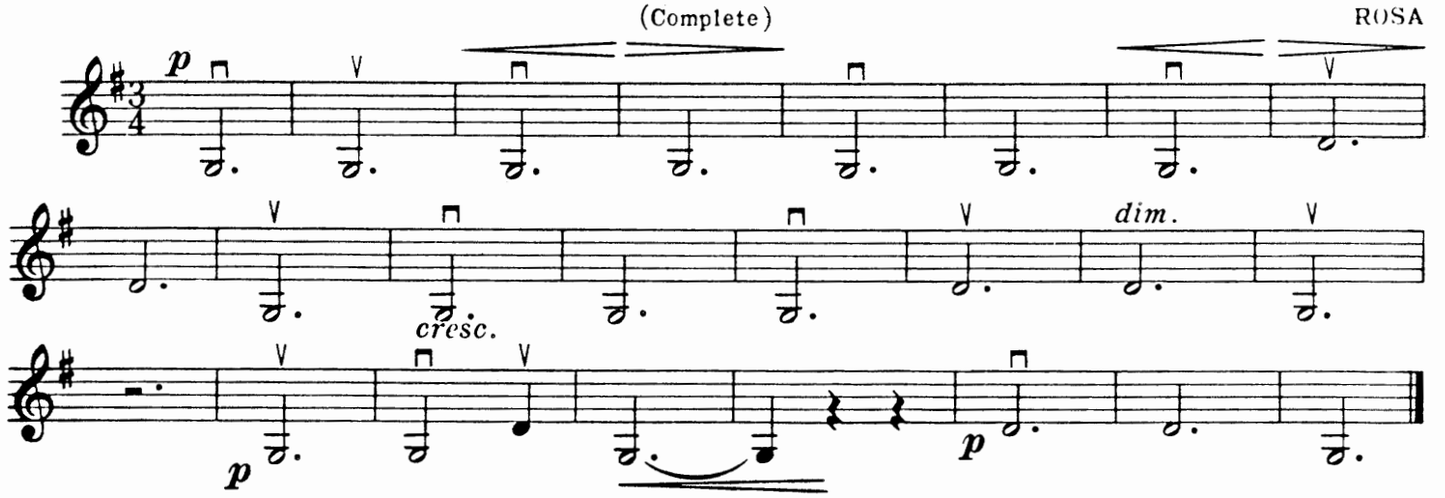


✲ *One tone space.*

ANDANTINO

(Complete)

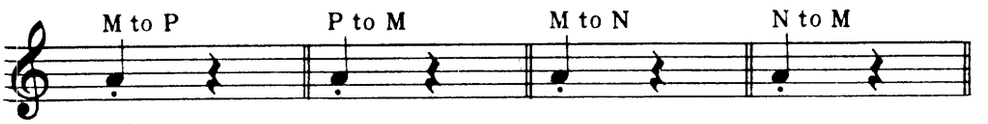
ROSA



LESSON XI

Bowing

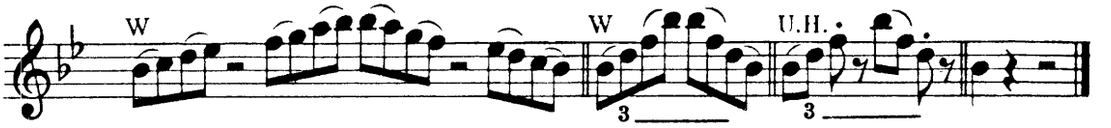
QUICK BOW STROKES
Slow tempo



Repeat each exercise six times
At the finish of each stroke let the bow remain on the string until the rest, during which time a careful placing of the bow should be made preparatory to the next stroke.

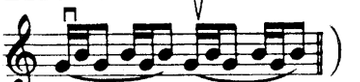
Left Hand

SCALE AND ARPEGGIO WITH KEY SIGNATURE



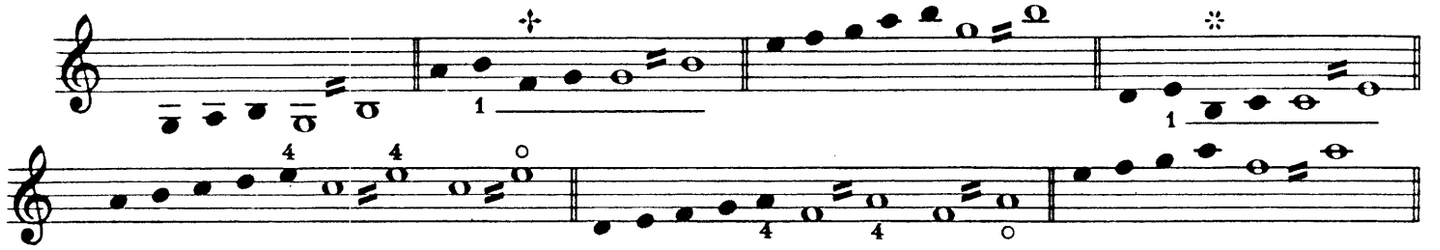
Intervals

(*Rhythm*



)

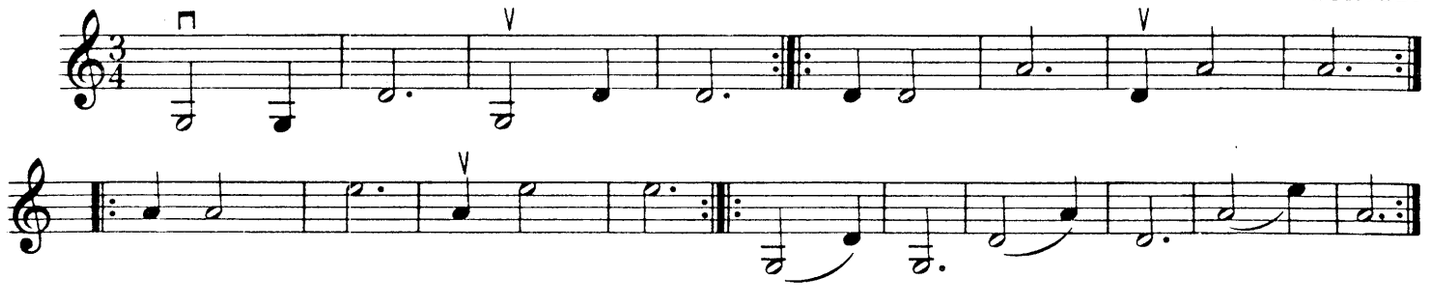
MAJOR 3rds — Fingers 2 tones apart
4 SEMITONES — On two strings the fingers are a tone space and a half apart



✣ *Fingers a semitone space from previous note.*
✲ *Fingers a tone space from previous note.*

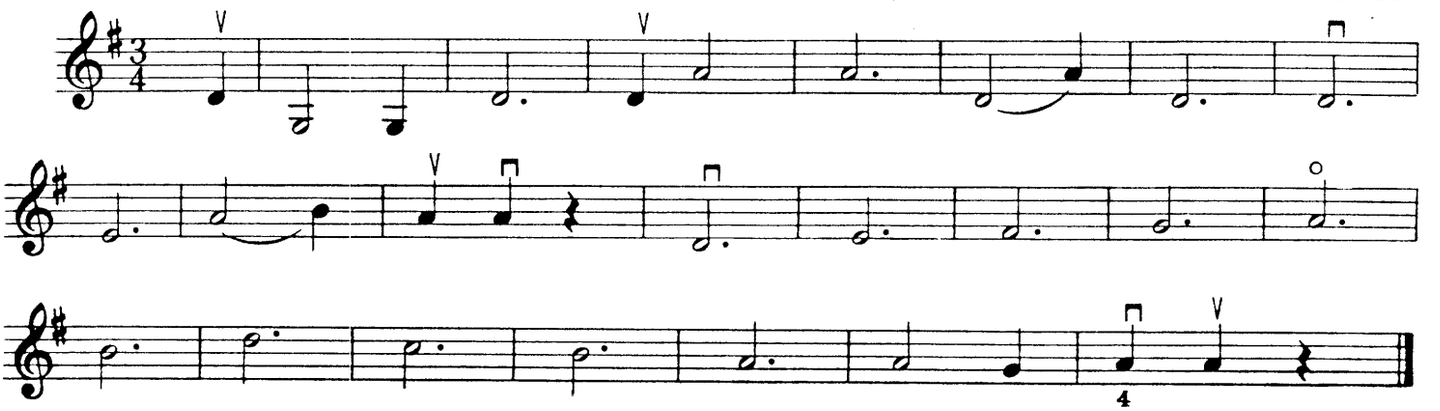
Preparatory exercises for Allegro

STROZZI



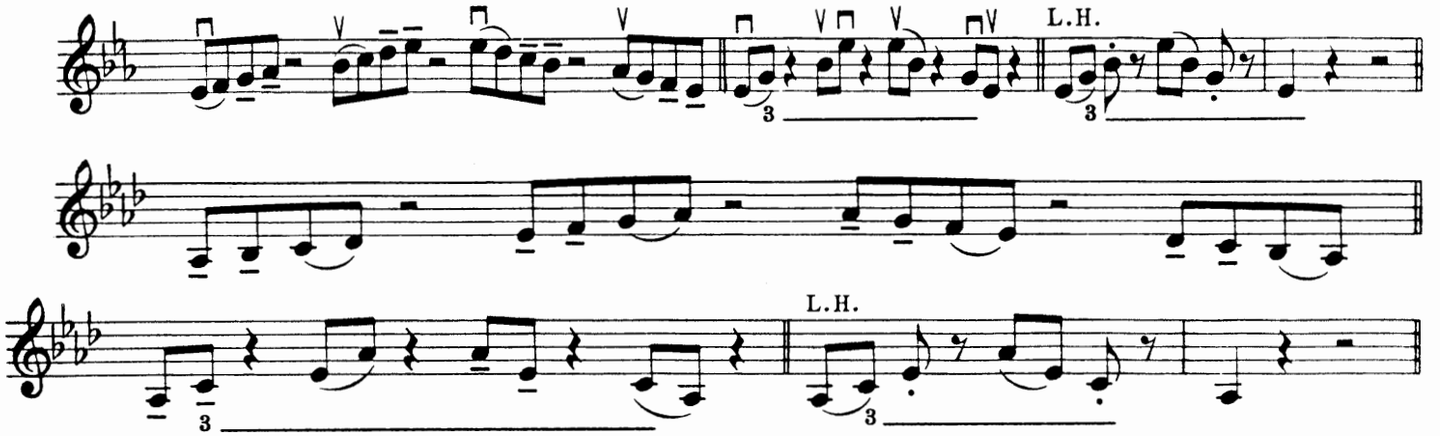
ALLEGRO

STROZZI



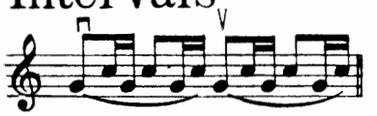
LESSON XII

Scales with varied bowings

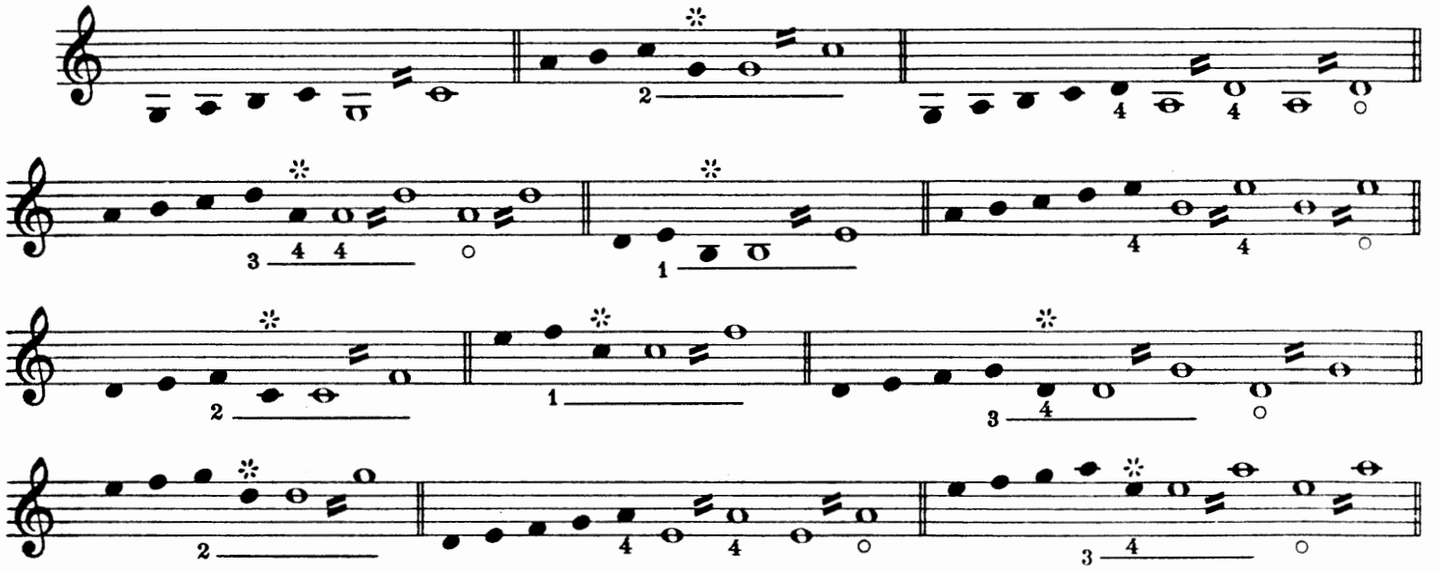


Intervals

Rhythm



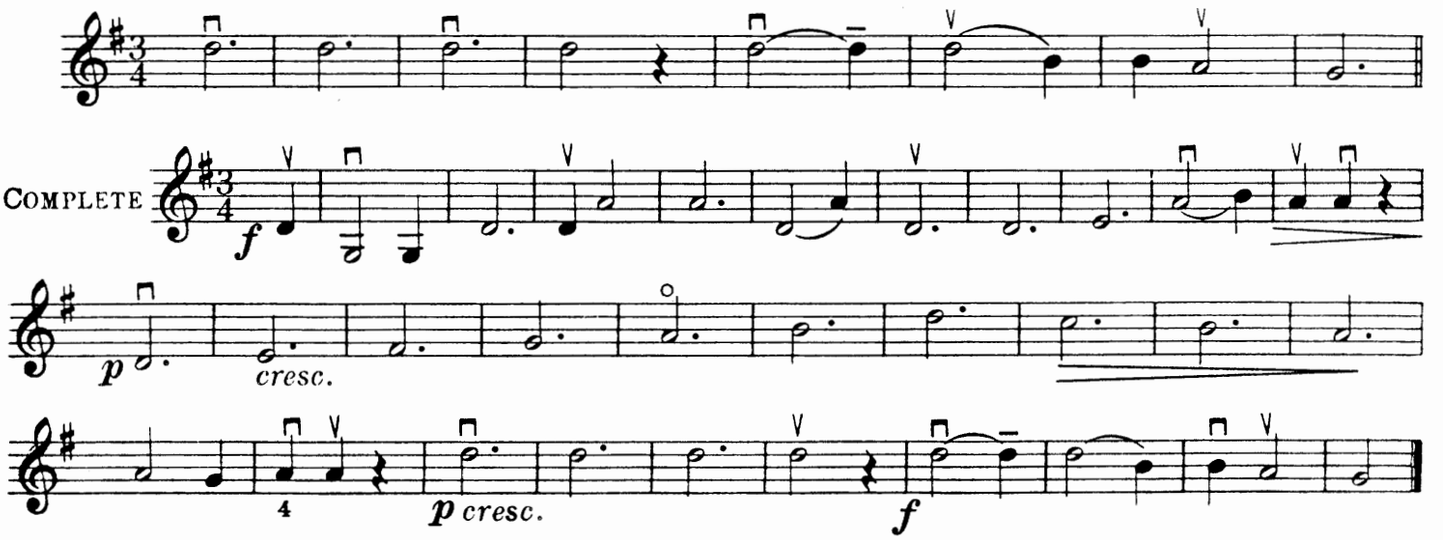
PERFECT 4th Two tones and a half apart.
5 SEMITONES On two strings, one tone space apart.



ALLEGRO

(Continued)

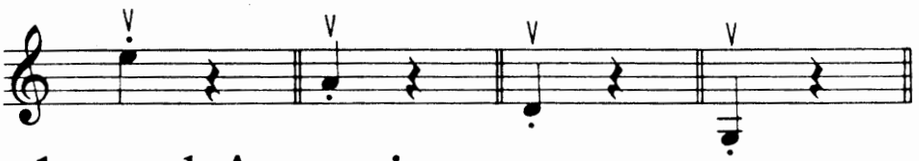
STROZZI



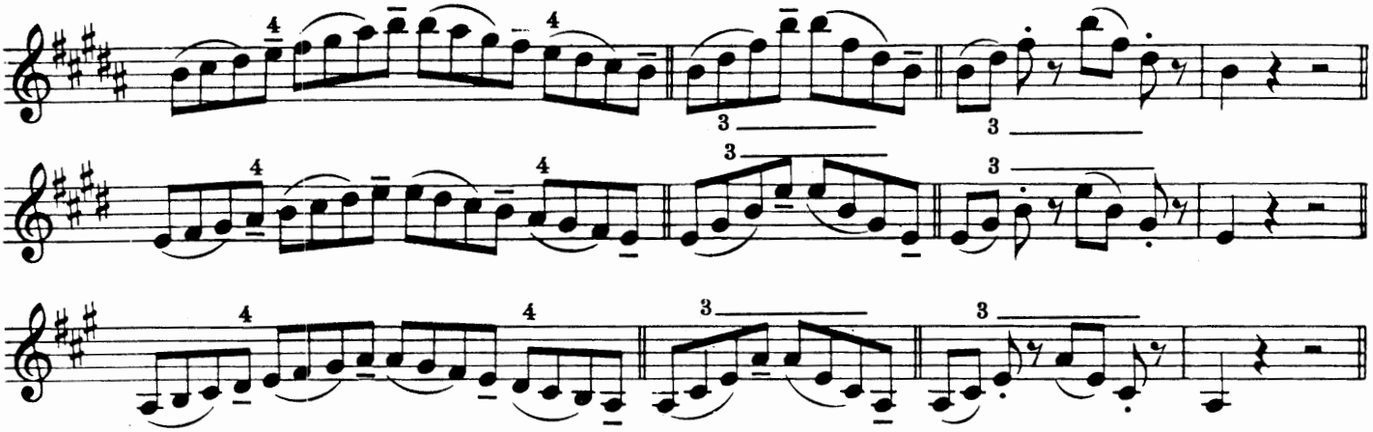
LESSON XIII

QUICK STROKES
WHOLE BOW

Play each note twice



Scales and Arpeggios

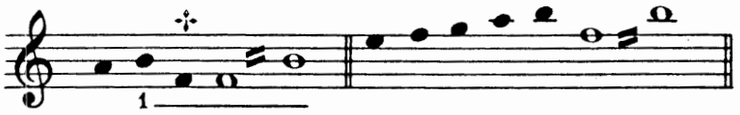


Intervals

Rhythm

AUGMENTED 4ths
6 SEMITONES

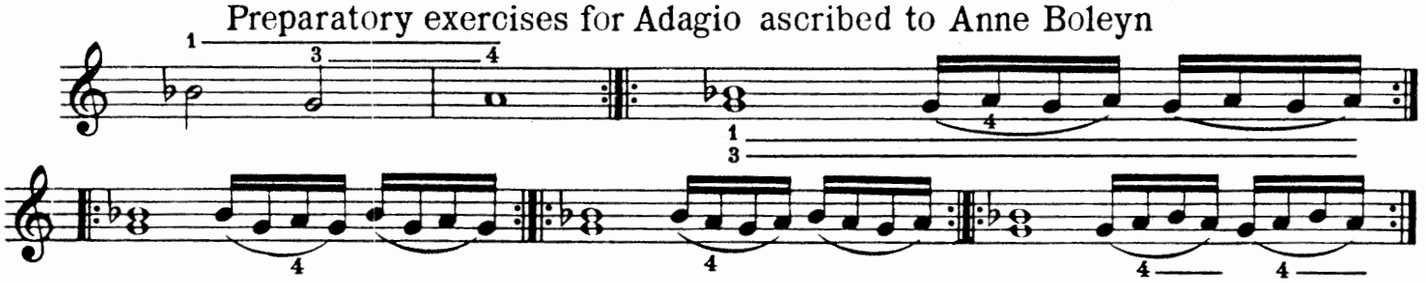
3 tones apart.
On two strings, one semitone space apart.



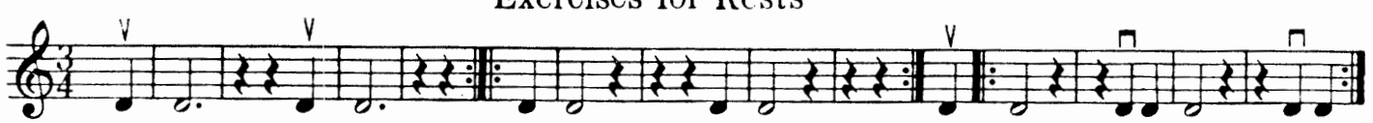
DIMINISHED 5ths
6 SEMITONES

Two tones and two semitones apart.
On two strings, one semitone space apart.

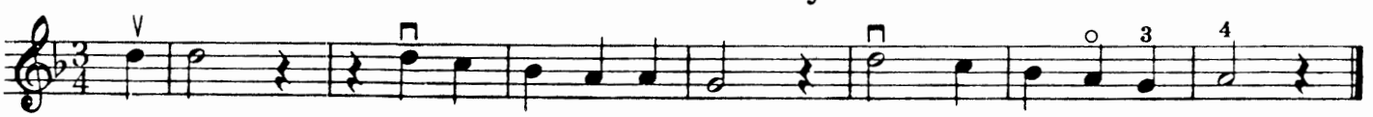
Preparatory exercises for Adagio ascribed to Anne Boleyn



Exercises for Rests



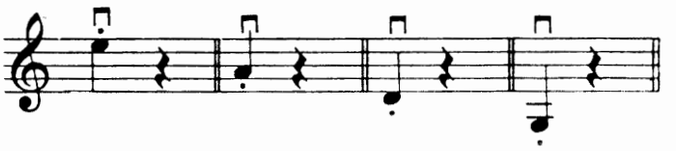
ADAGIO - Anne Boleyn



LESSON XIV

QUICK STROKES
WHOLE BOW
Play each note twice

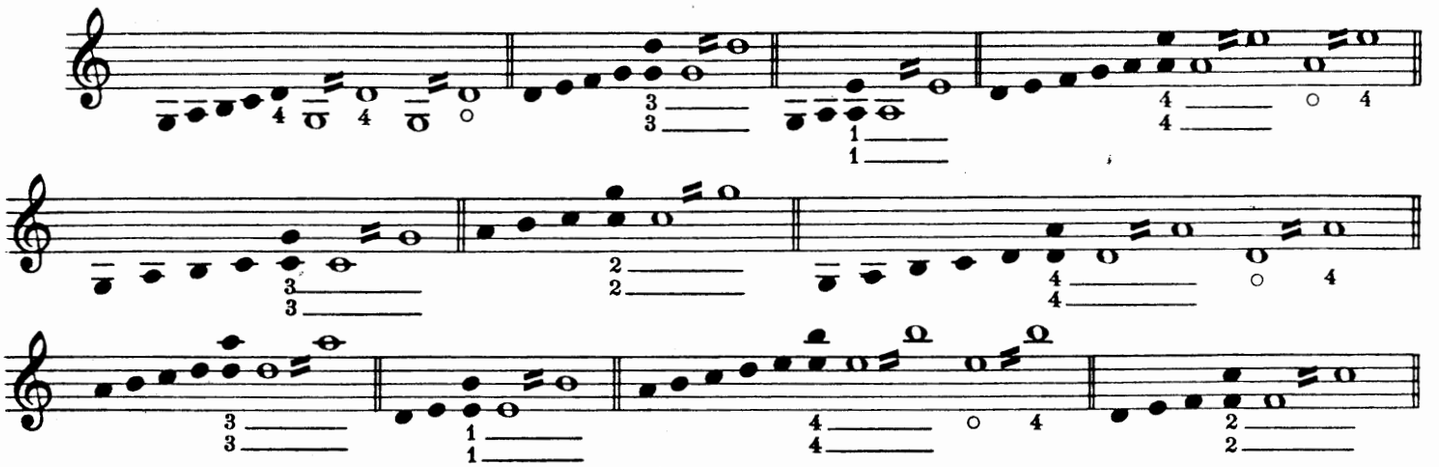
As the stroke is made slightly turn the back of the hand towards the face.



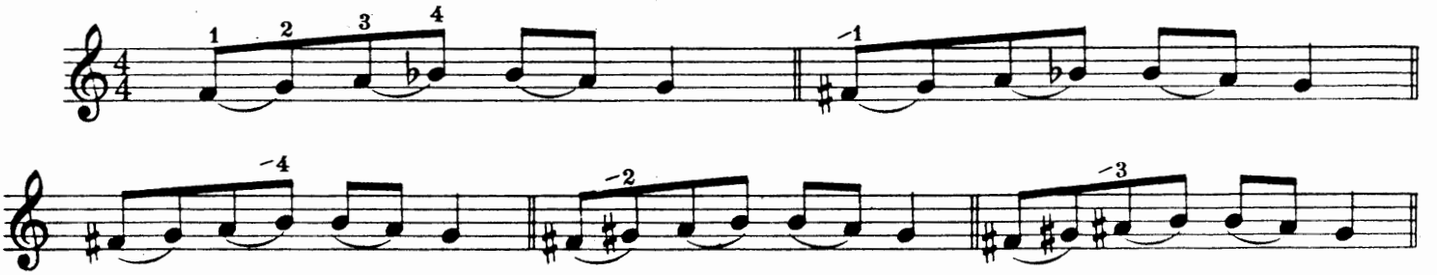
Intervals

PERFECT 5ths
7 SEMITONES

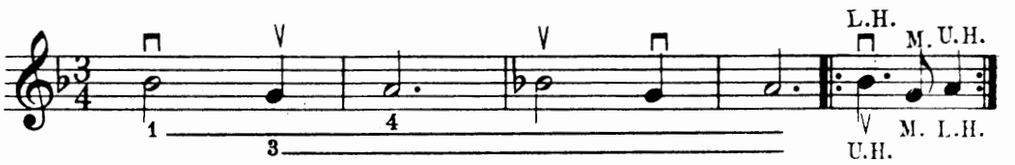
One finger on two strings.



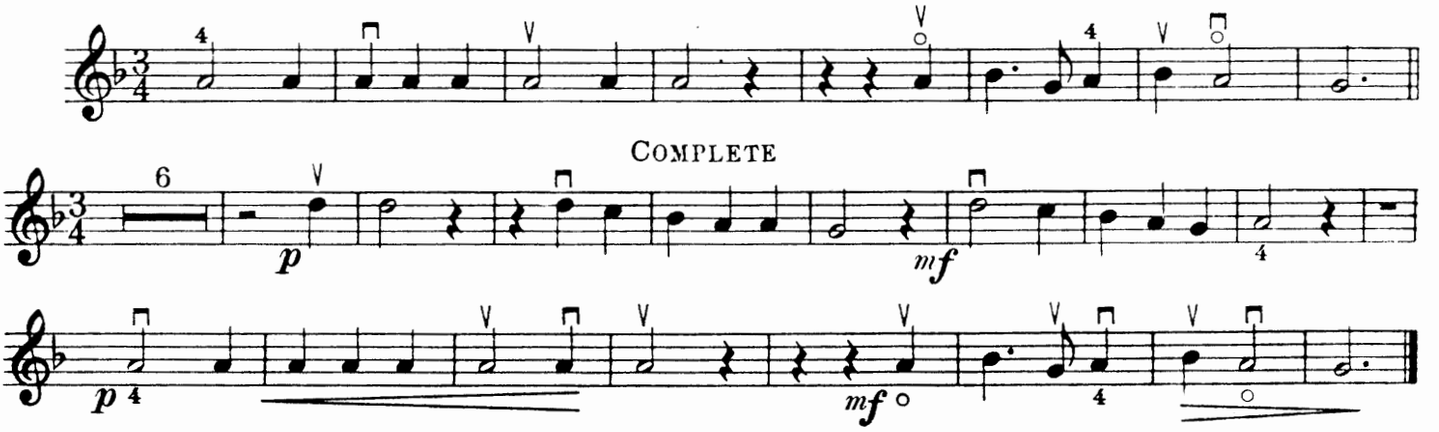
Second Position



Exercises for Adagio - Anne Boleyn

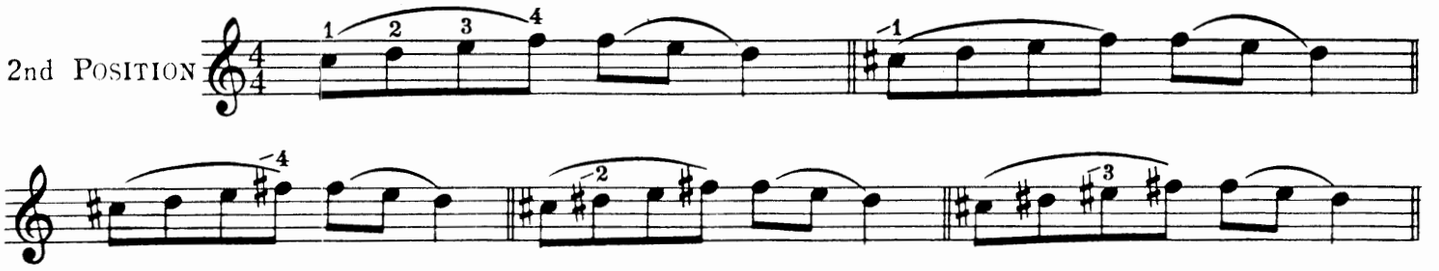


ADAGIO - Anne Boleyn

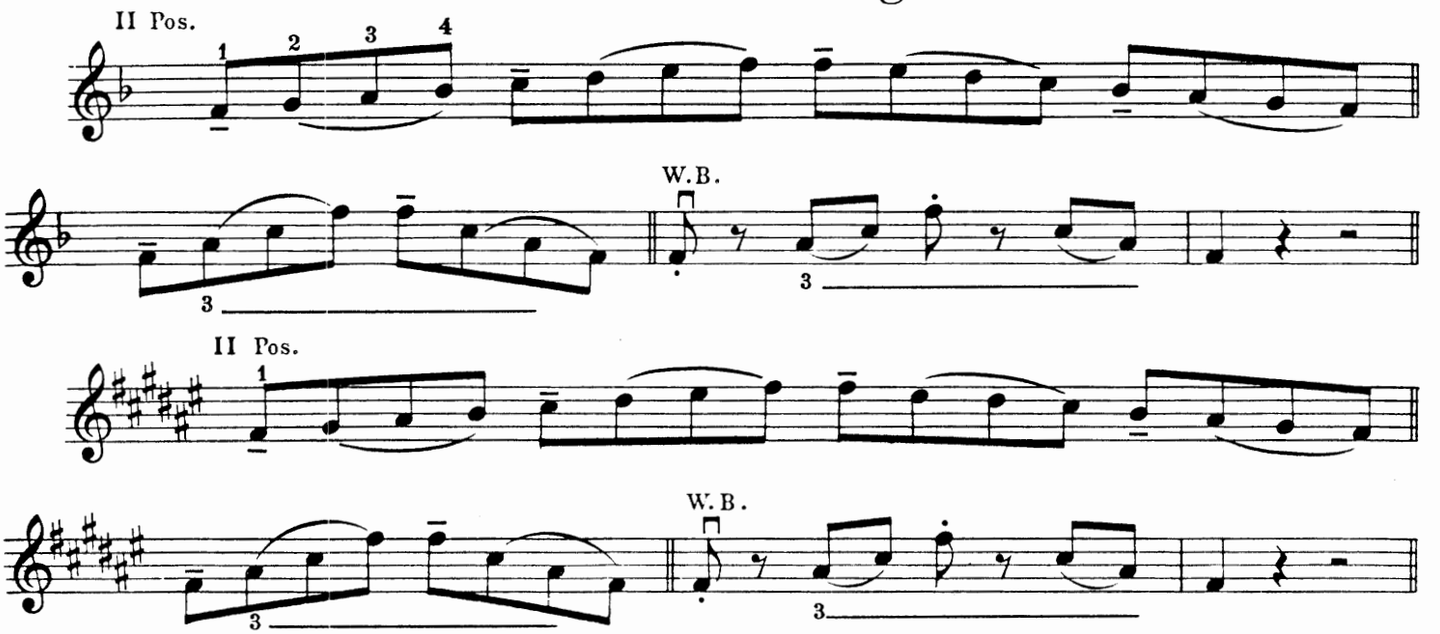


LESSON XV

Left Hand



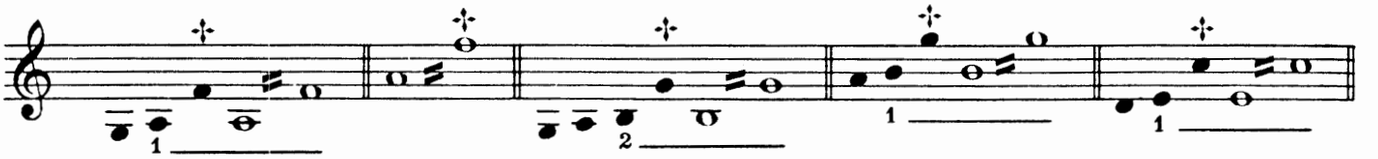
Scales and Bowings



Intervals

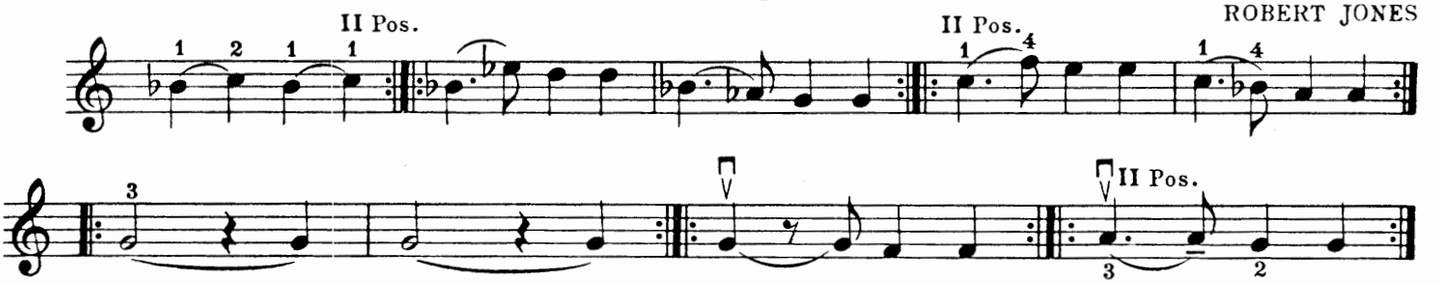
MINOR 6ths
8 SEMITONES

On two strings one semitone space apart.



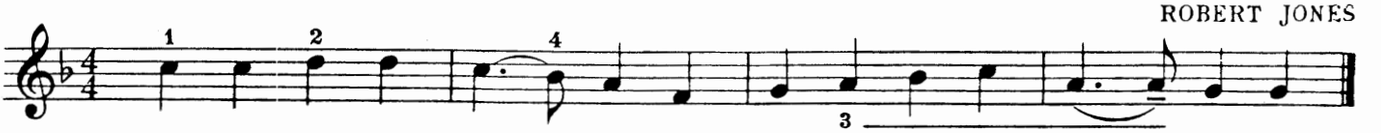
Exercises for Moderato

ROBERT JONES



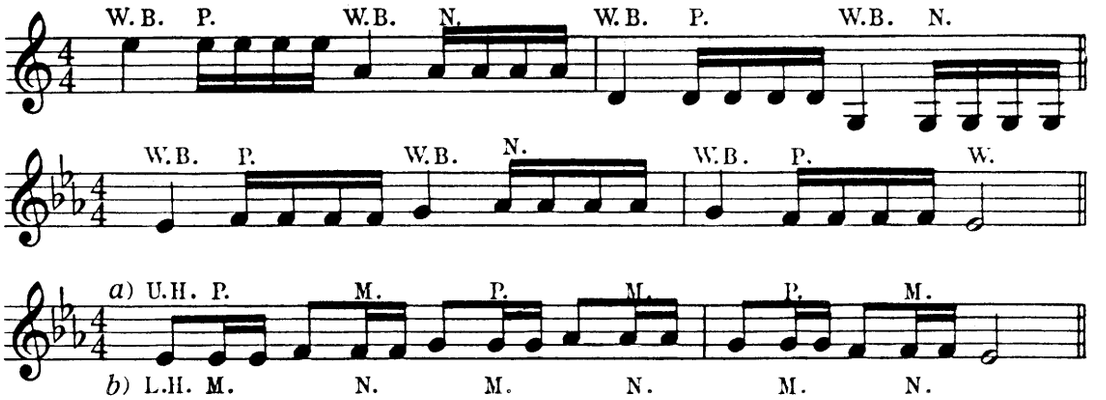
MODERATO

ROBERT JONES

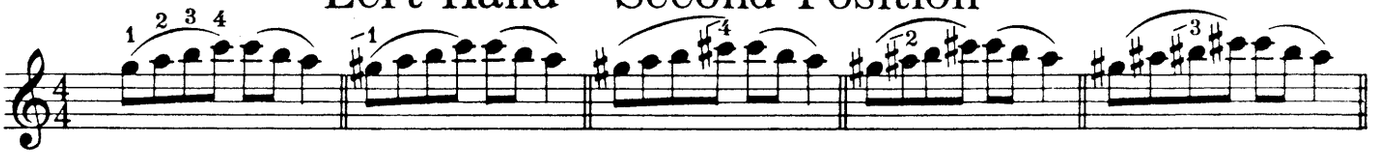


LESSON XVI

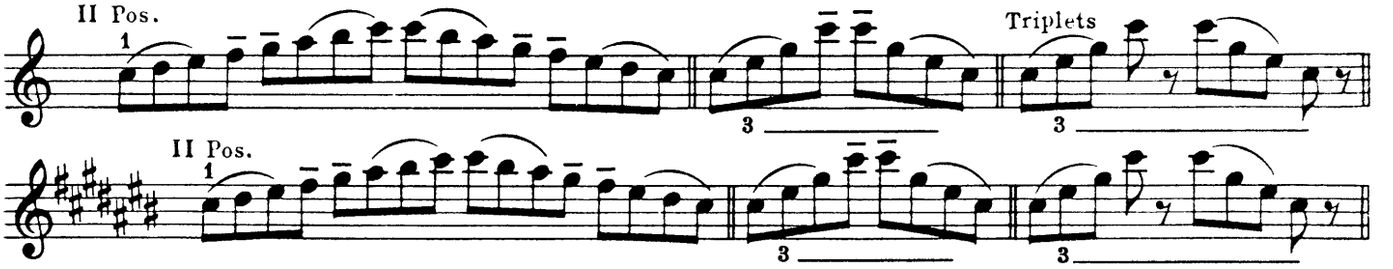
SIXTEENTH NOTES AND BOWING



Left Hand Second Position



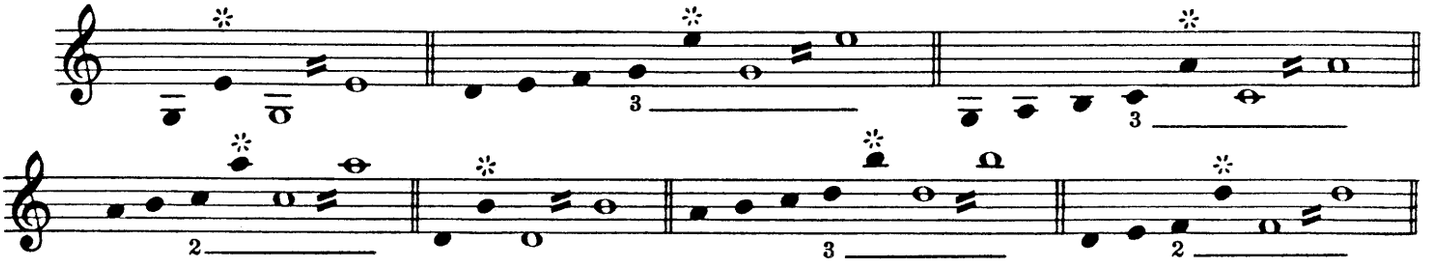
Scales and Bowings



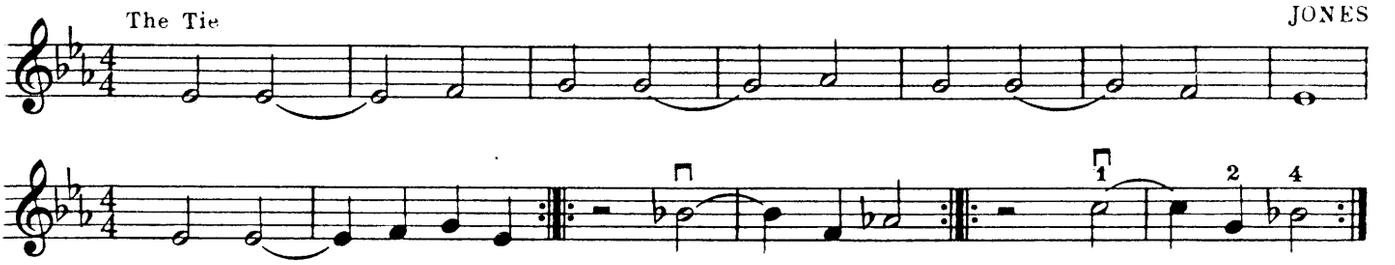
Intervals

MAJOR 6ths
9 SEMITONES

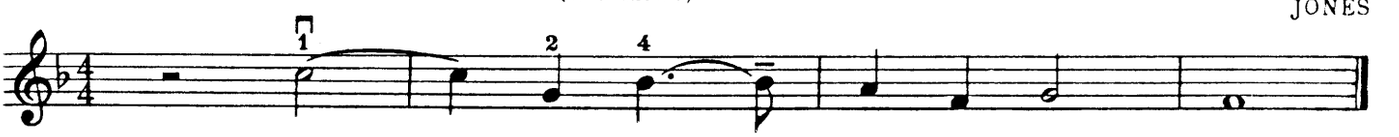
On two strings one tone space apart.



Exercises for Moderato



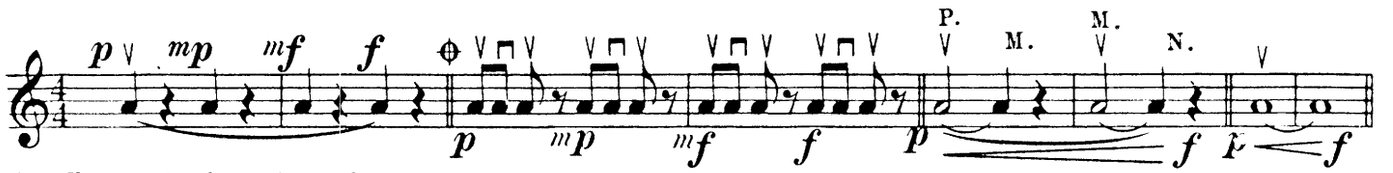
MODERATO
(Continued)



LESSON XVII

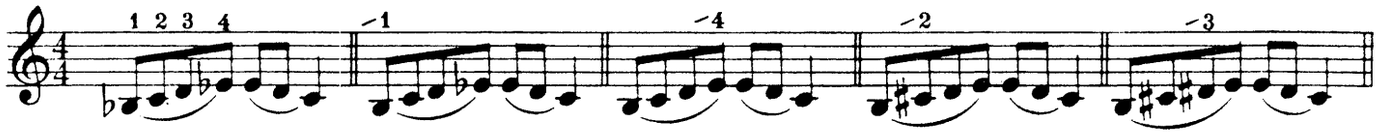
Bowing

Crescendo

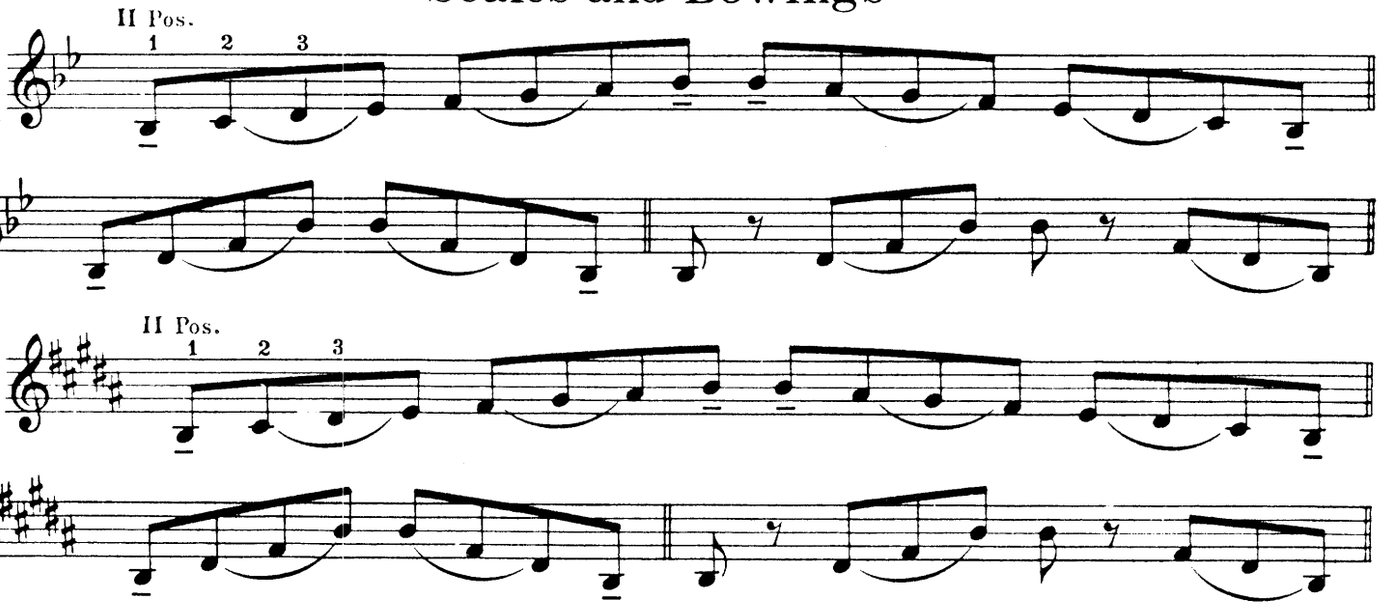


⊕ *Use quarter bows for each group.*
Keep bow on string during rest. Start at P. finish at N.

Second Position



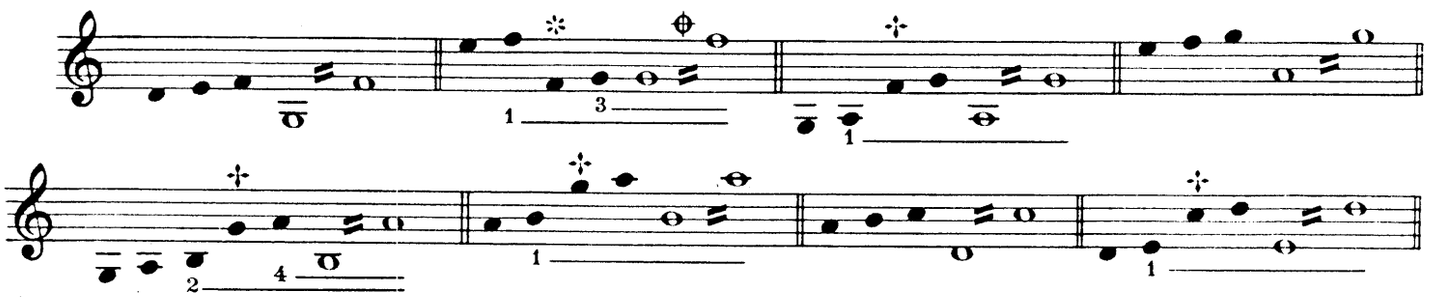
Scales and Bowings



Intervals

MINOR 7ths
10 SEMITONES

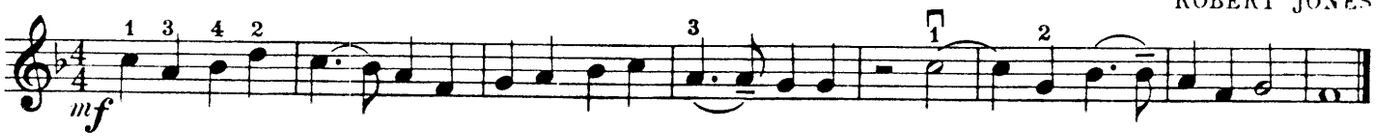
On two strings, one tone space and a half apart.



⊕ *Practice this and other intervals involving three strings with one note to a bow at the P. M. or N.*

MODERATO

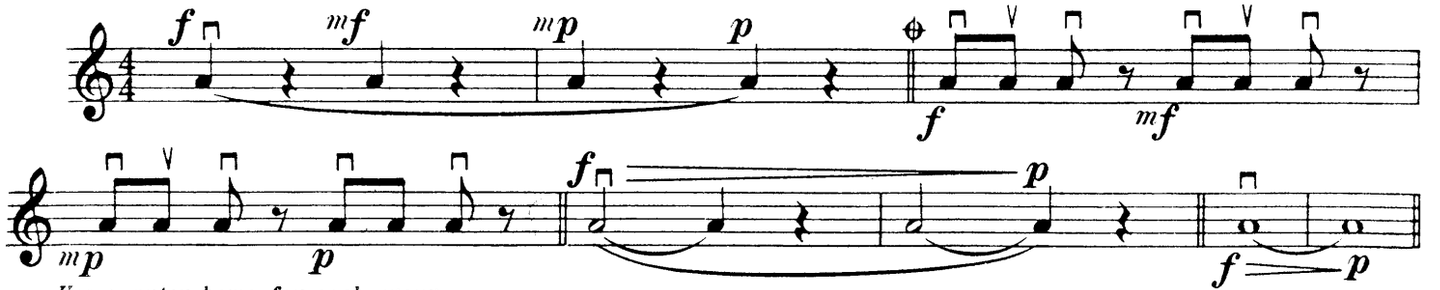
ROBERT JONES



LESSON XVIII

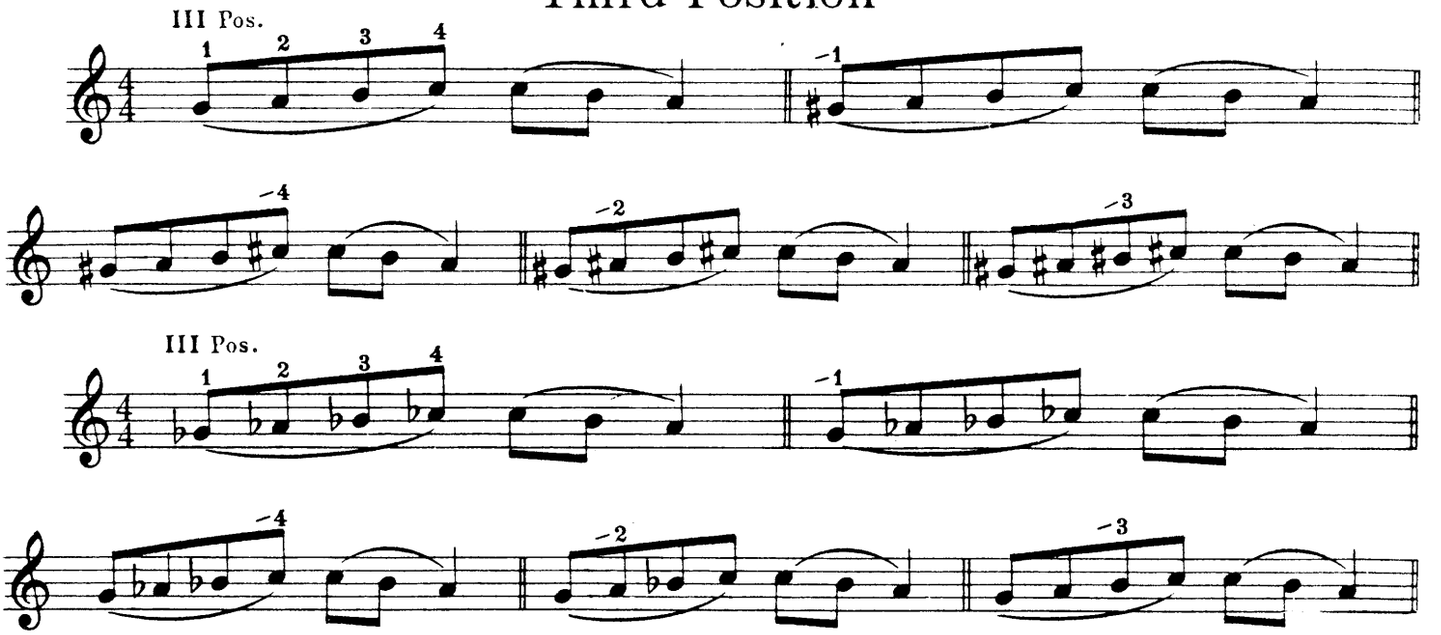
Bowing

Diminuendo



Use quarter bows for each group. Keep bow on string during rests. *Start at N. finish at P.*

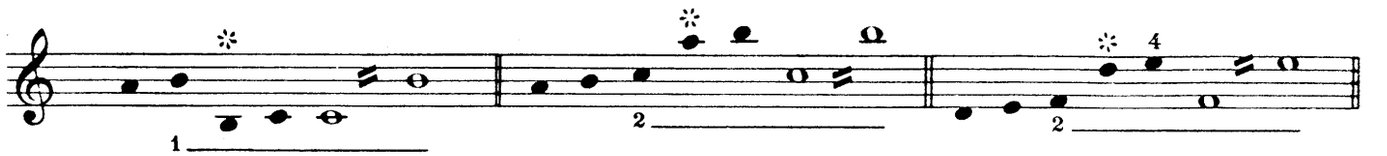
Third Position



Intervals

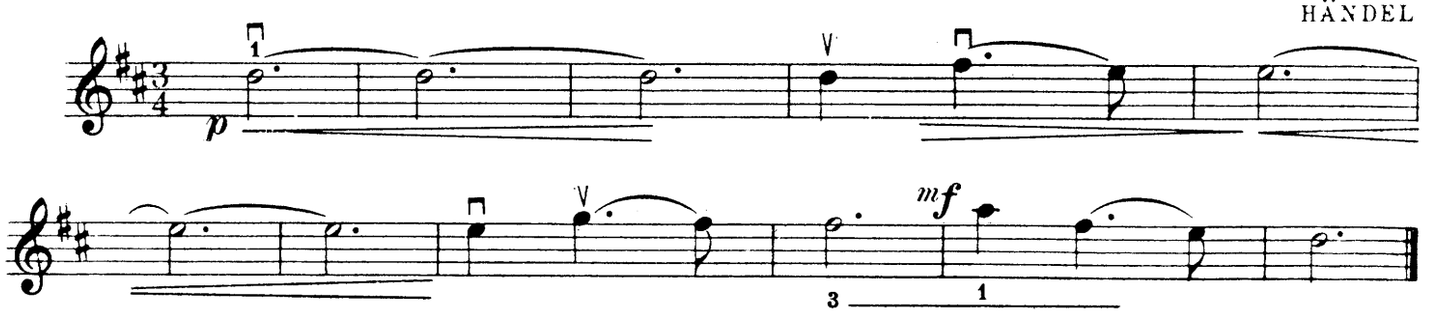
MAJOR 7ths
11 SEMITONES

On two strings, two tone spaces apart.



ARIOSO

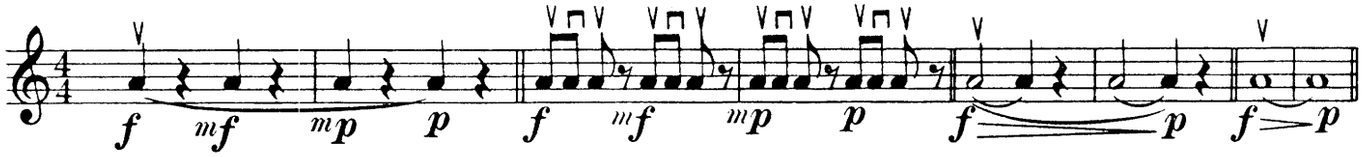
HÄNDEL



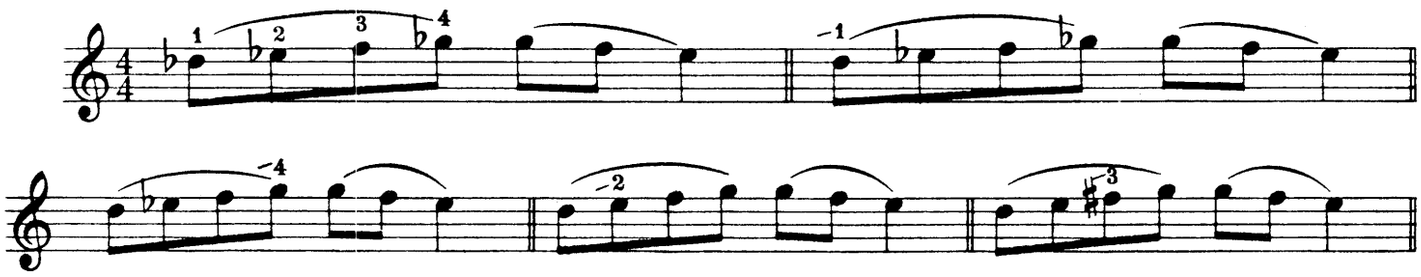
LESSON XIX

Bowing

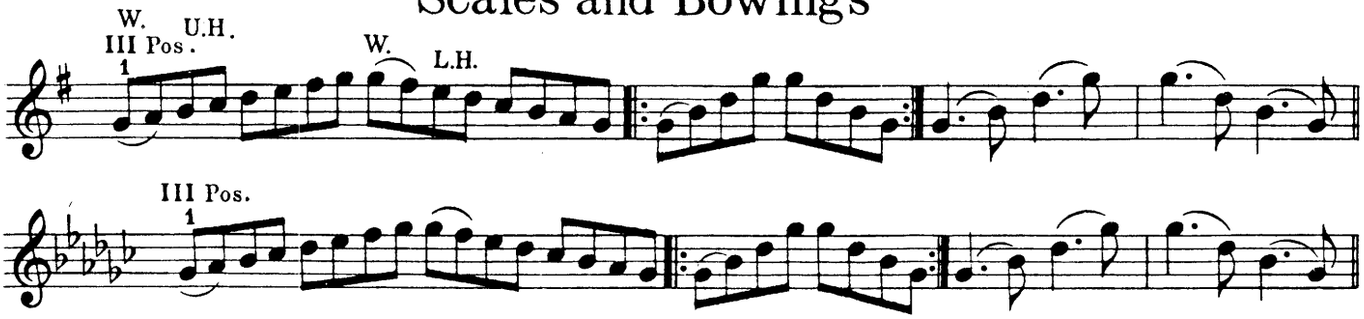
Diminuendo



Third Position



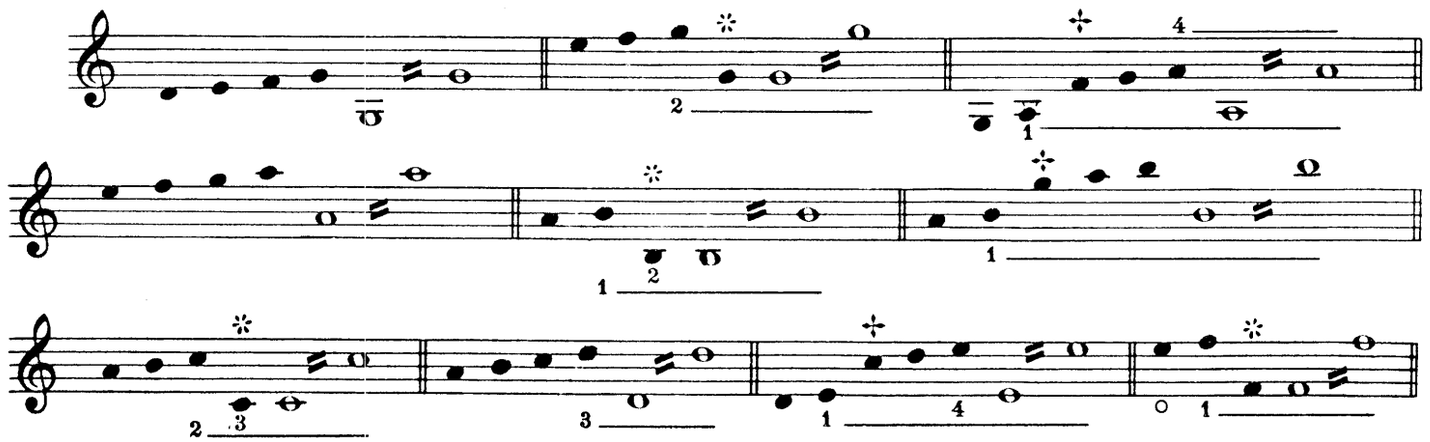
Scales and Bowings



Intervals

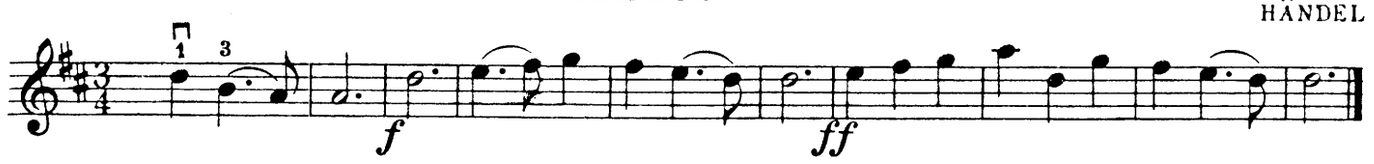
OCTAVES — On two strings, two tone spaces and a half apart.

12 SEMITONES — On three strings, one tone space apart.



ARIOSO

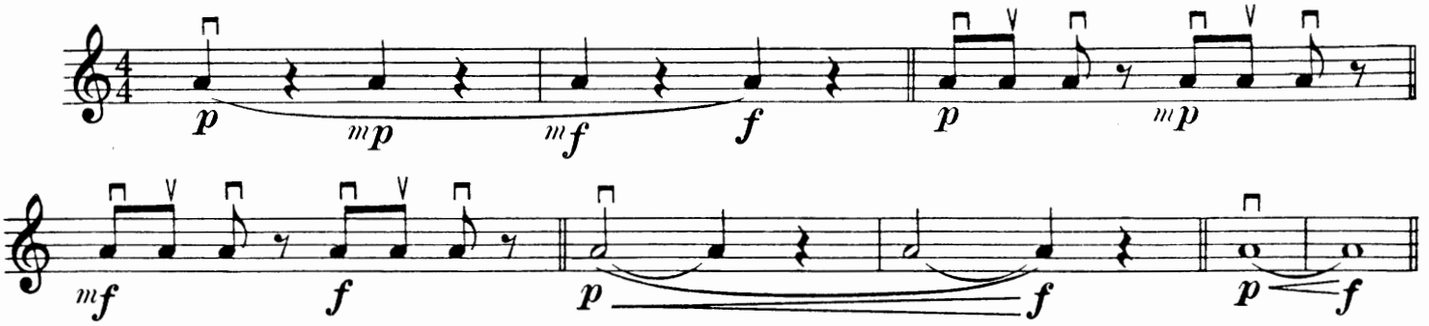
HÄNDEL



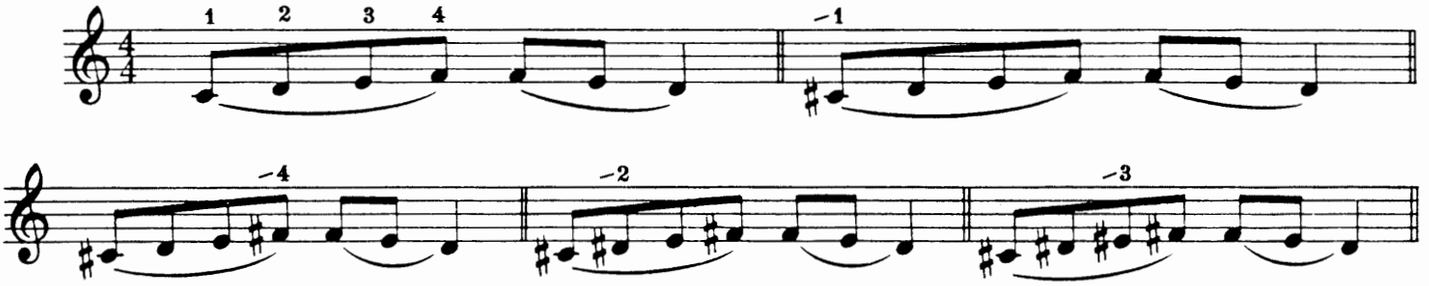
LESSON XX

Bowing

Crescendo



Third Position



Scales and Bowings

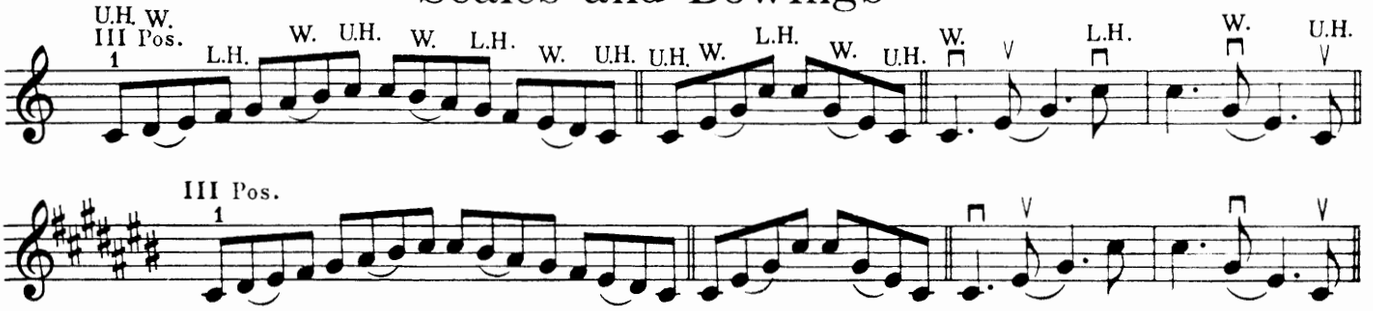


TABLE OF FINGER DISTANCES FOR INTERVALS

TO BE CONSULTED WHEN IN DOUBT

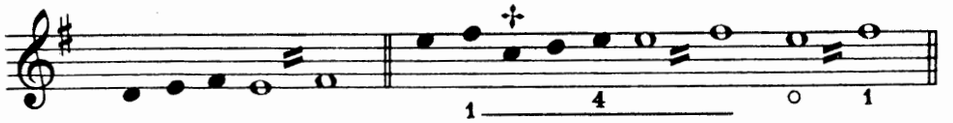
MINOR 2nds	One semitone apart.
MAJOR 2nds	One tone apart.
MINOR 3rds	1½ tone apart–on two strings, two tone spaces apart.
MAJOR 3rds	2 tones apart–on two strings, 1½ tone space apart.
PERFECT 4ths	2½ tones apart–on two strings, 1 tone space apart.
AUGMENTED 4ths	3 tones apart–on two strings, 1 semitone space apart.
DIMINISHED 5ths	2 tones and 2 semitones apart–on two strings, 1 semitone space apart.
PERFECT 5ths	One finger on two strings.
MINOR 6ths	On two strings, 1 semitone space apart.
MAJOR 6ths	On two strings, 1 tone space apart.
MINOR 7ths	On two strings, 1½ tone space apart.
MAJOR 7ths	On two strings, 2 tone spaces apart.
OCTAVES	On two strings, 2½ tone spaces apart. On three strings, one tone space apart.

LESSON XX (Continued)

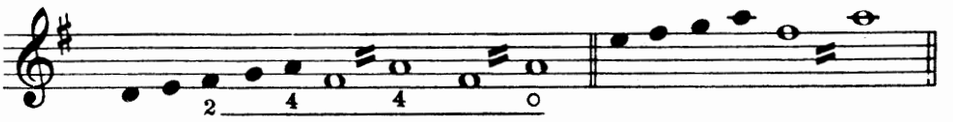
Should the student understand the placing of the fingers of preparation, they may now be placed silently, or hammered, so that the notes sound slightly.

MINOR 2nds

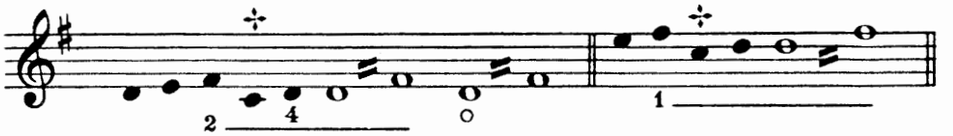
MAJOR 2nds



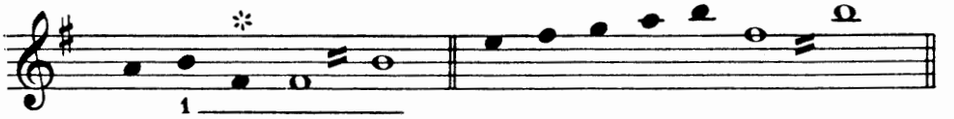
MINOR 3rds



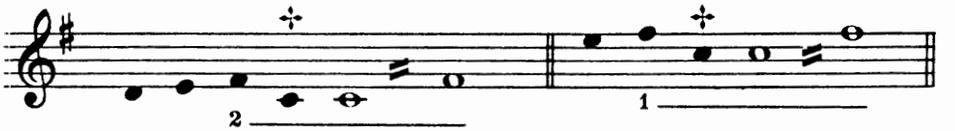
MAJOR 3rds



PERFECT 4ths

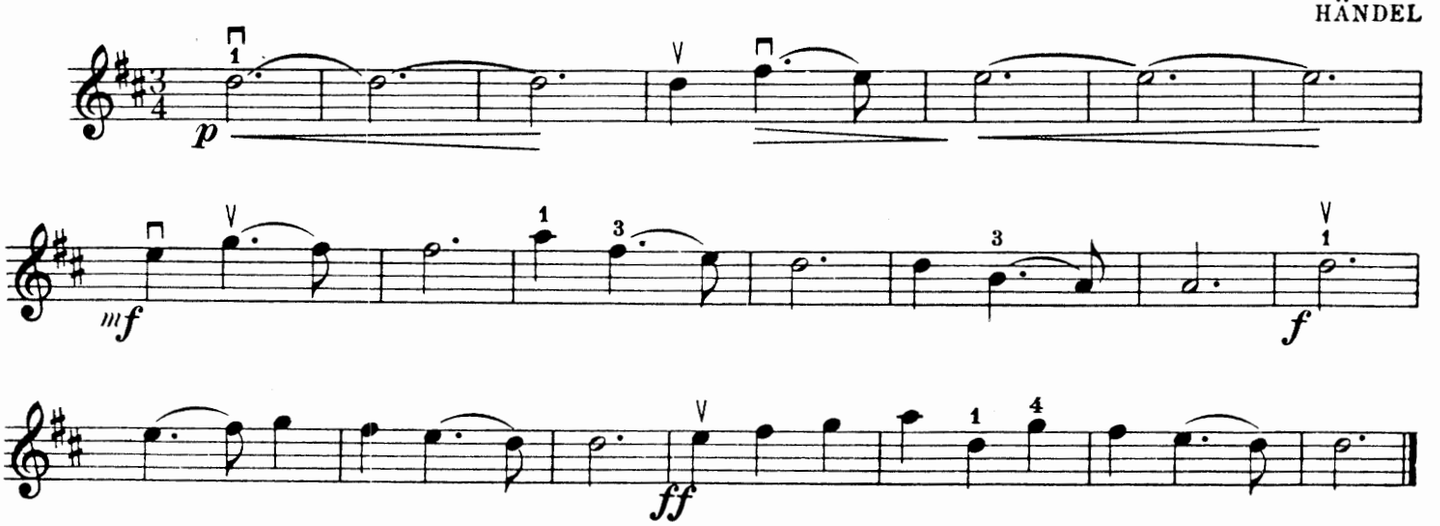


AUGMENTED 4th



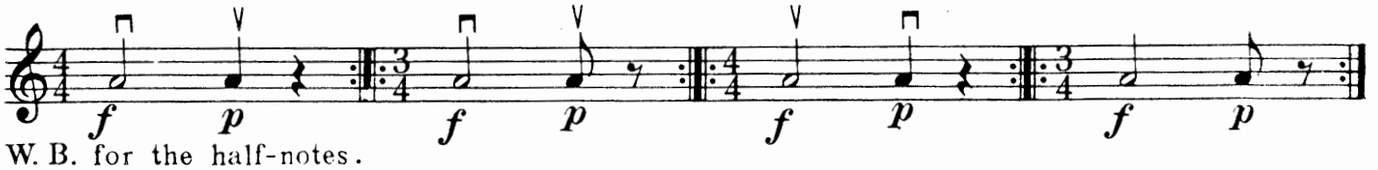
ARIOSO

HÄNDEL



LESSON XXI

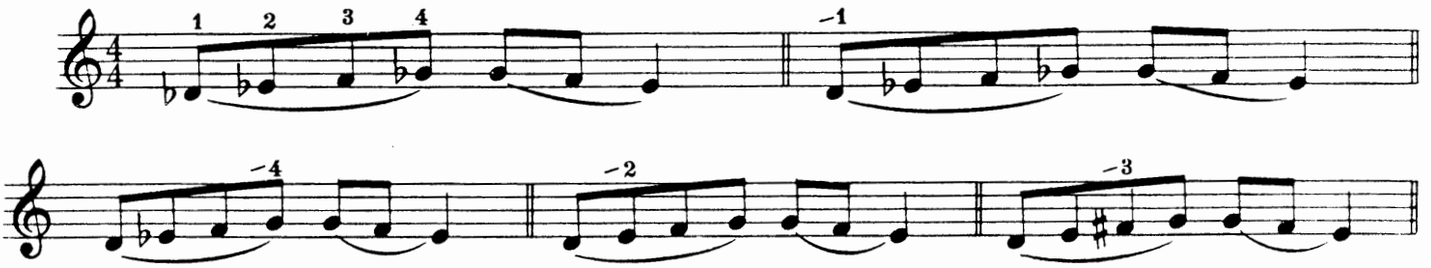
Bowing



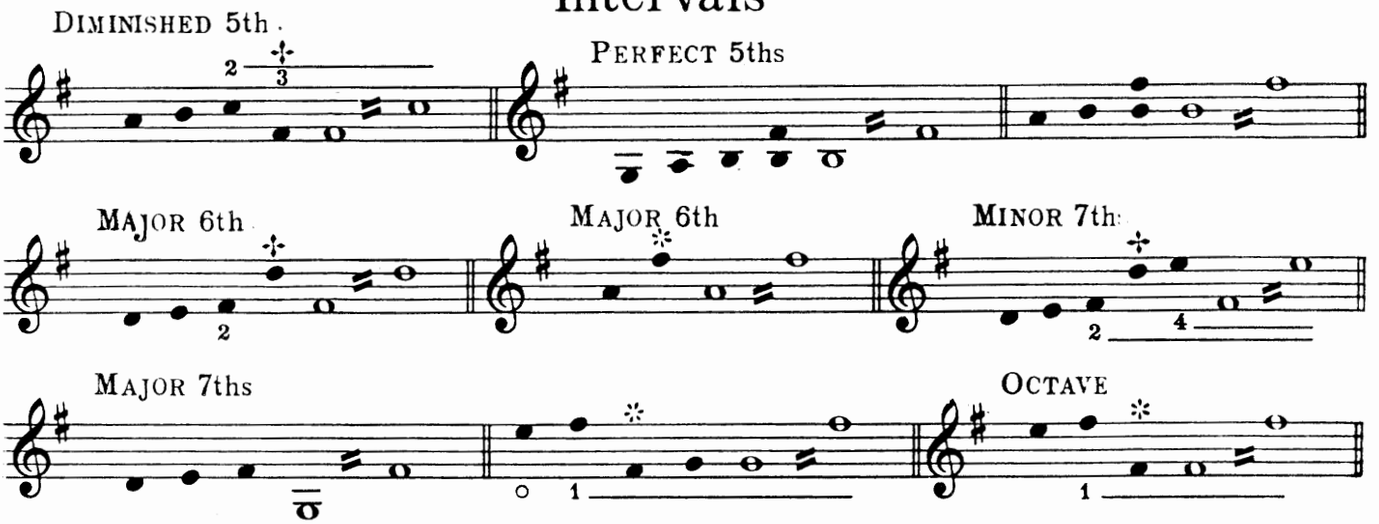
W. B. for the half-notes.

Little bow for the quarter notes, lifting bow off the string, and returning in good time for the next half-note.

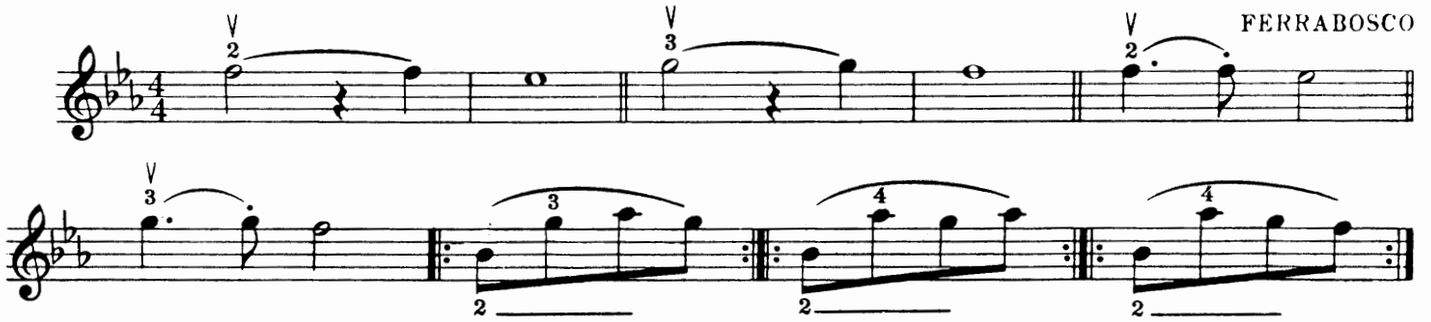
Fourth Position



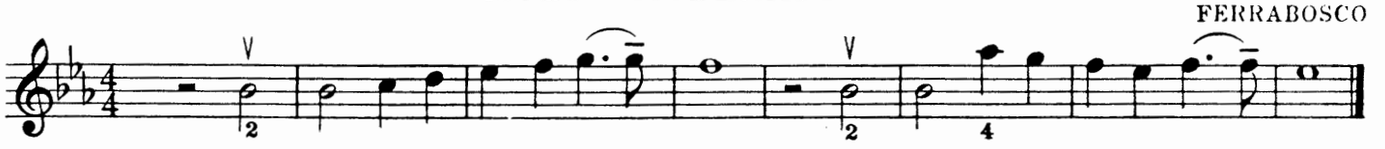
Intervals



Exercises for Molto Moderato

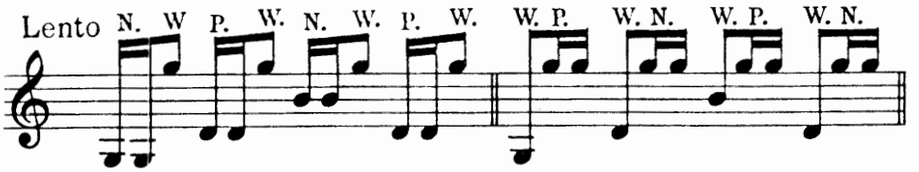


MOLTO MODERATO

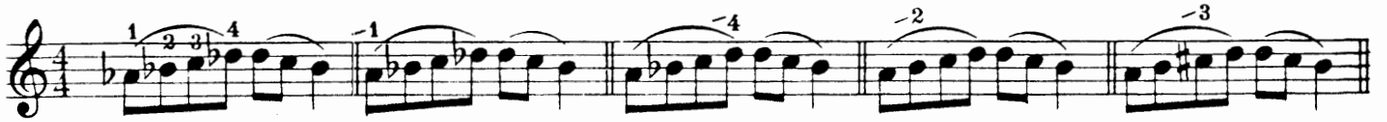


LESSON XXII

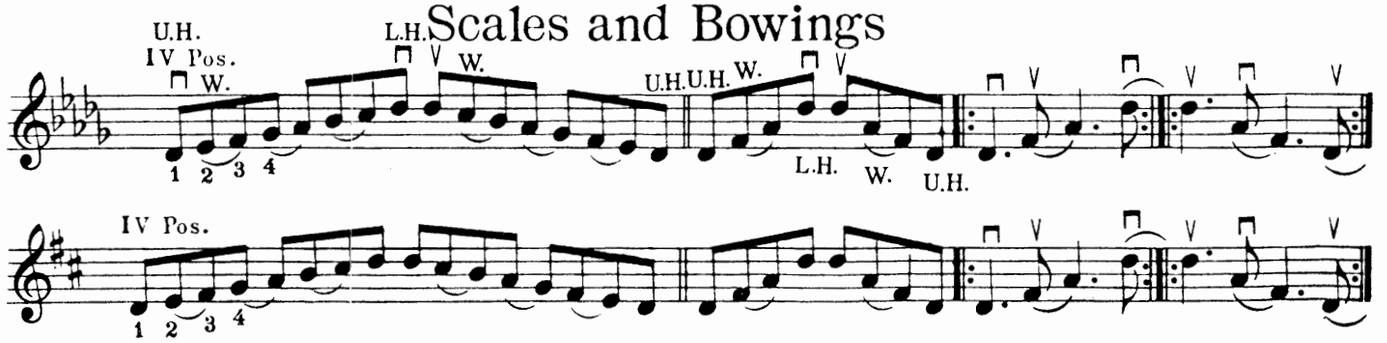
Bowing



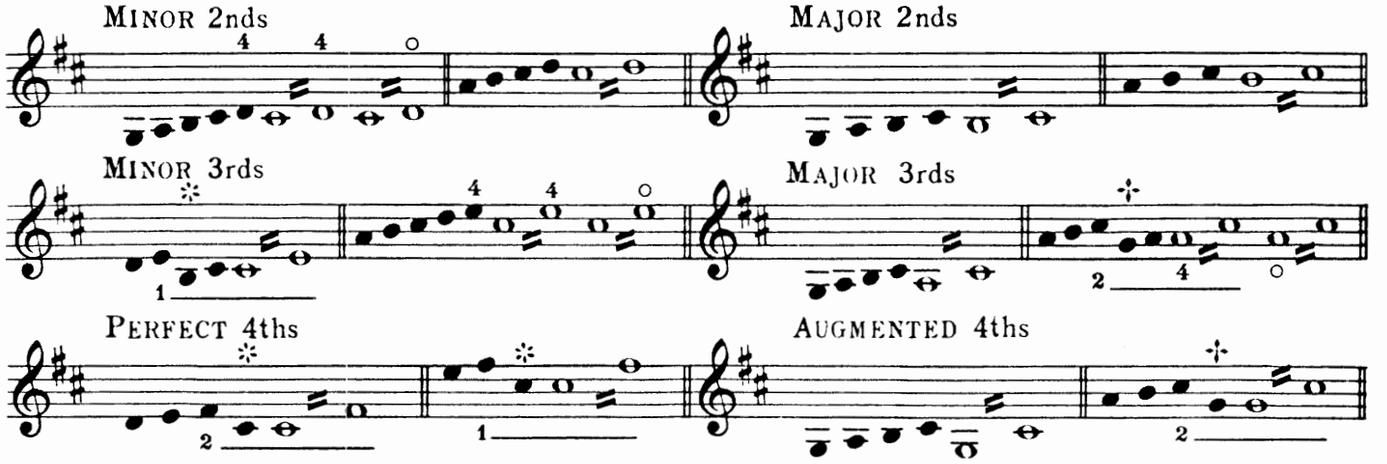
Fourth Position



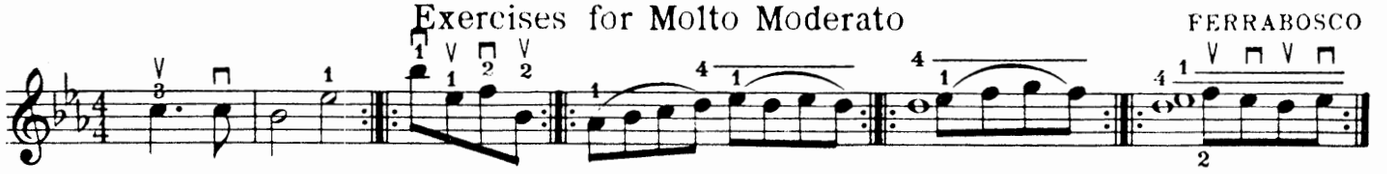
Scales and Bowings



Intervals

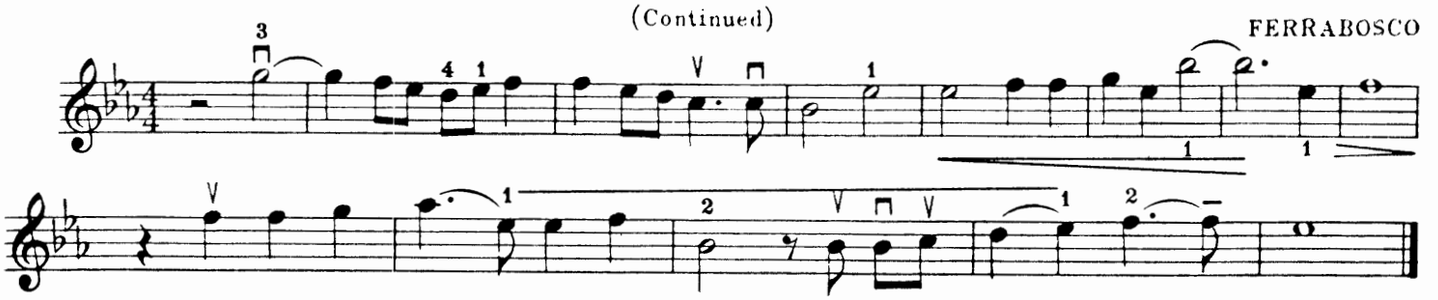


Exercises for Molto Moderato



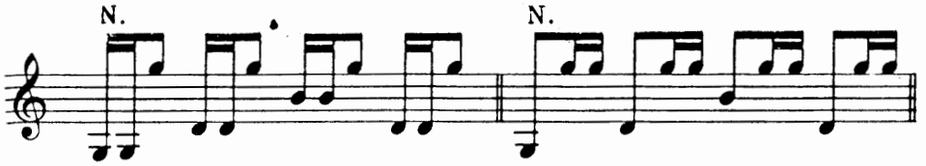
MOLTO MODERATO

(Continued)

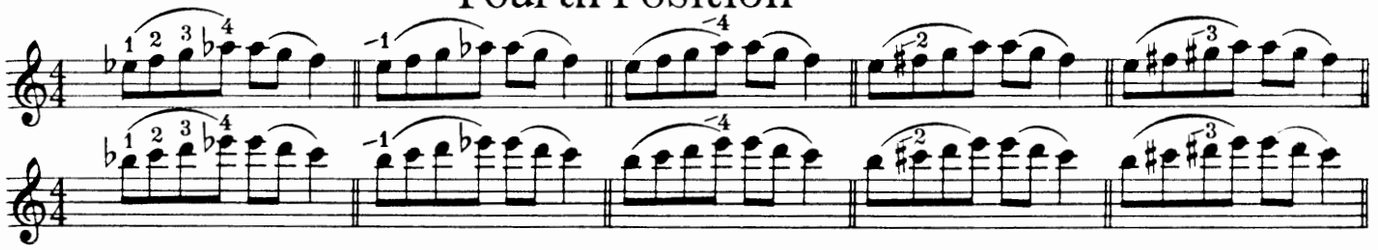


LESSON XXIII

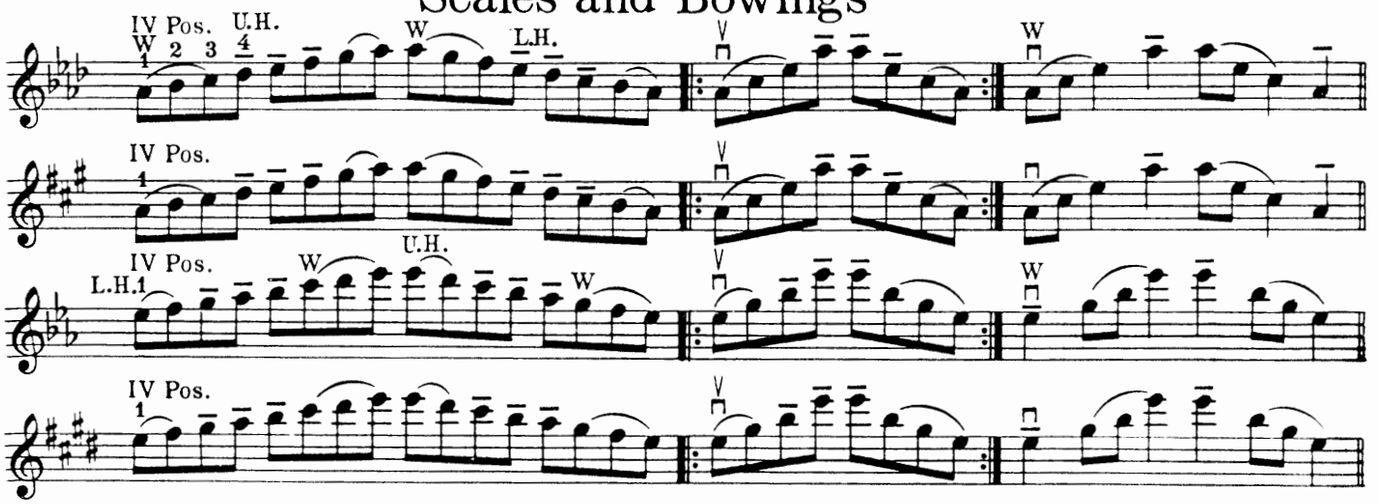
Bowing



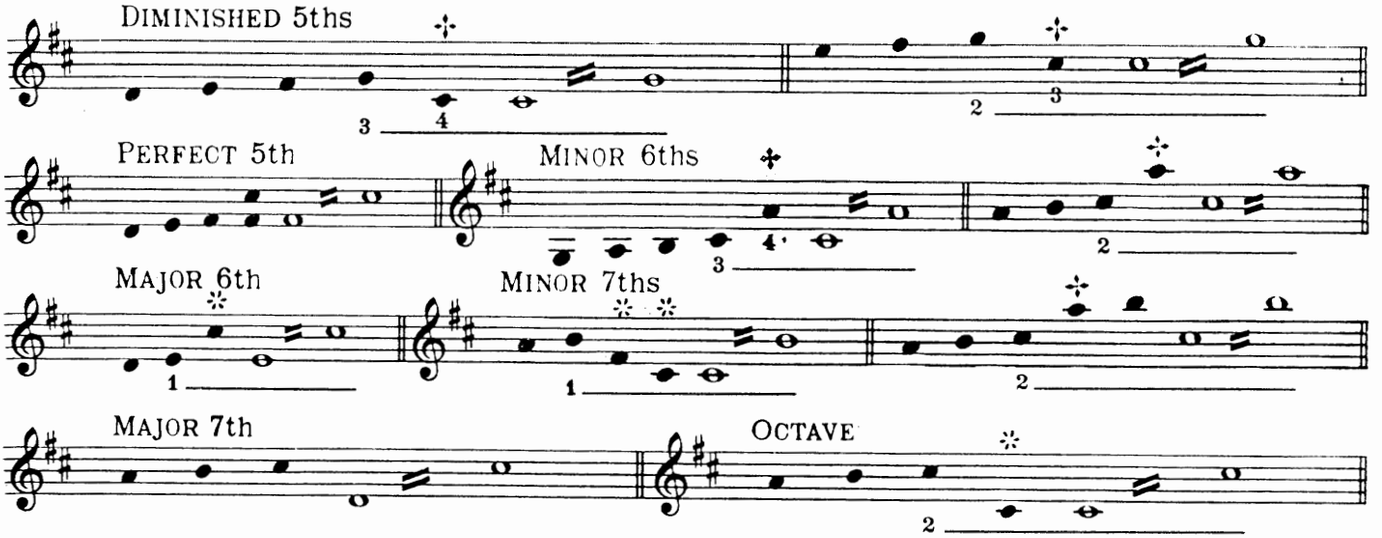
Fourth Position



Scales and Bowings

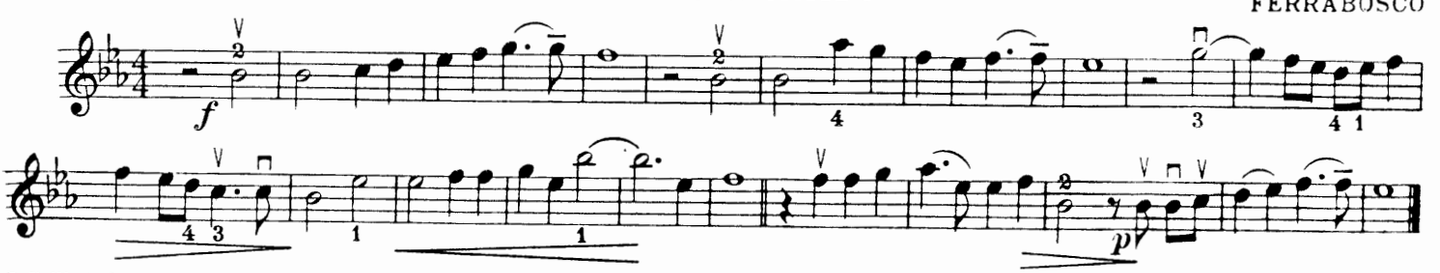


Intervals



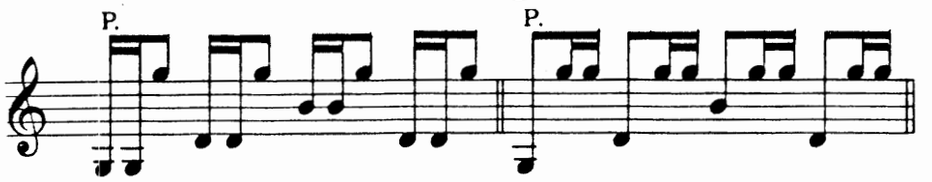
MOLTO MODERATO

FERRABOSCO



LESSON XXIV

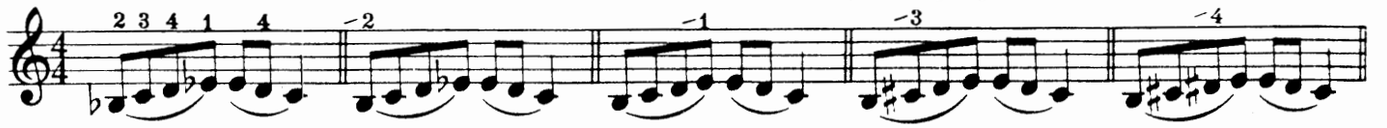
Bowing



First Position Tetrachords beginning with *SECOND* finger.

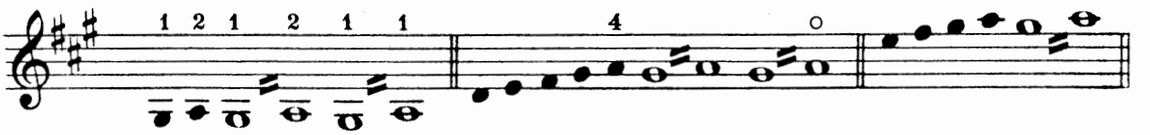
Keep fingers down. First prepare E♭.

Dealing with a small hand, place the fingers in the order 4,1,2, then play the exercise.

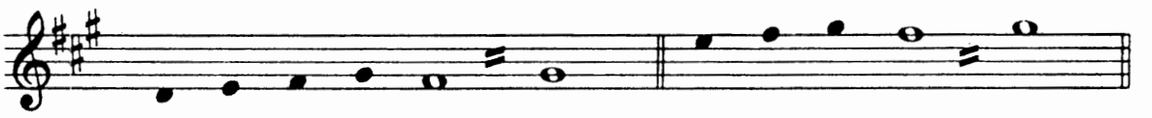


Intervals

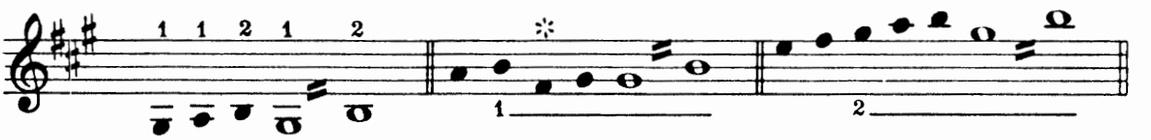
MINOR 2nds



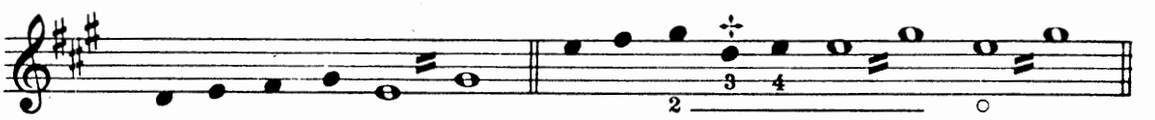
MAJOR 2nds



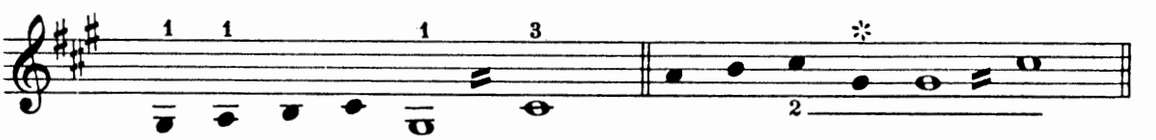
MINOR 3rds



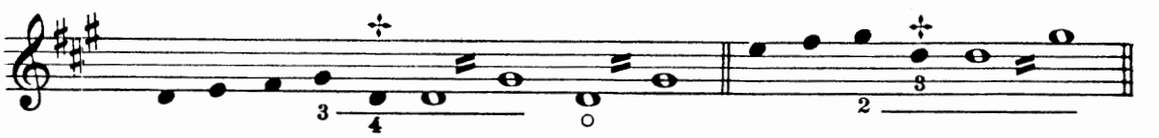
MAJOR 3rds



PERFECT 4ths

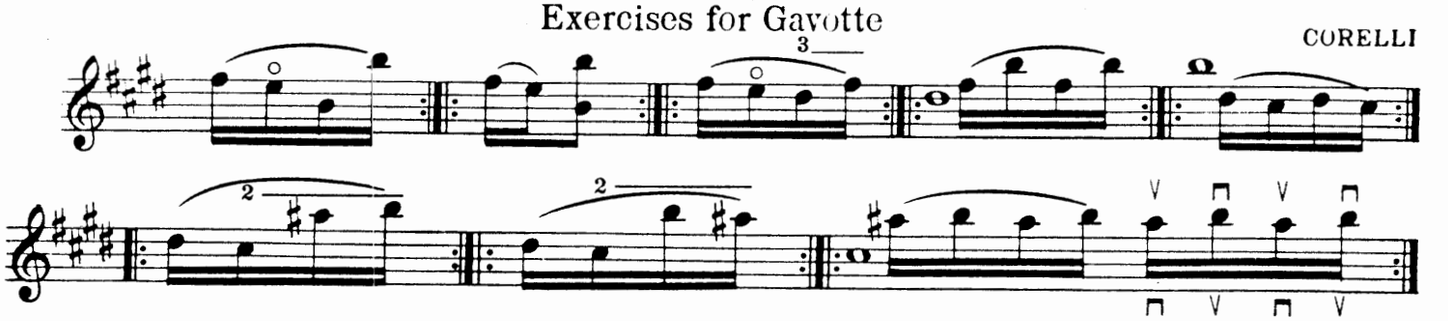


AUGMENTED 4ths



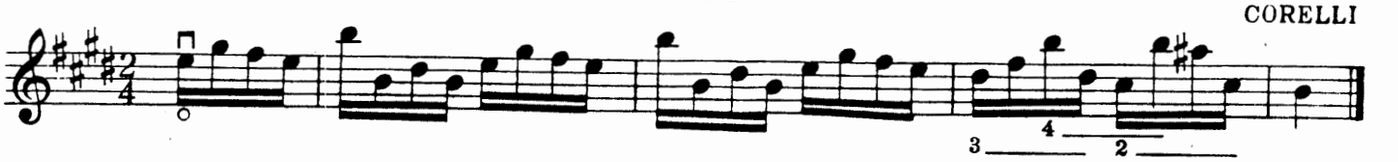
Exercises for Gavotte

CORELLI



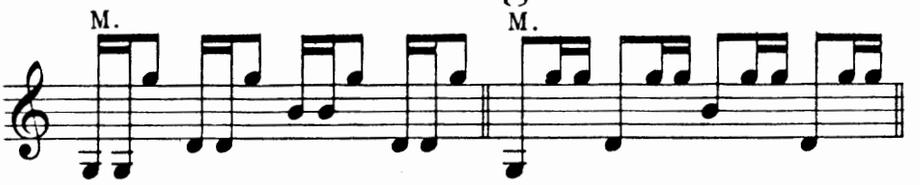
GAVOTTE

CORELLI

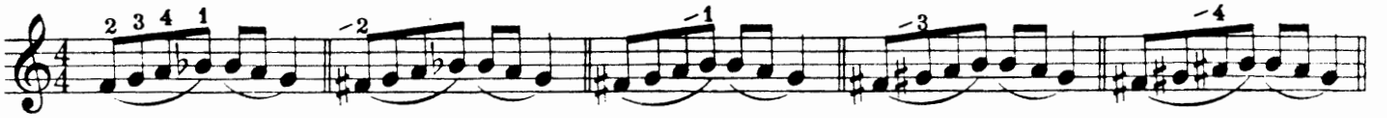


LESSON XXV

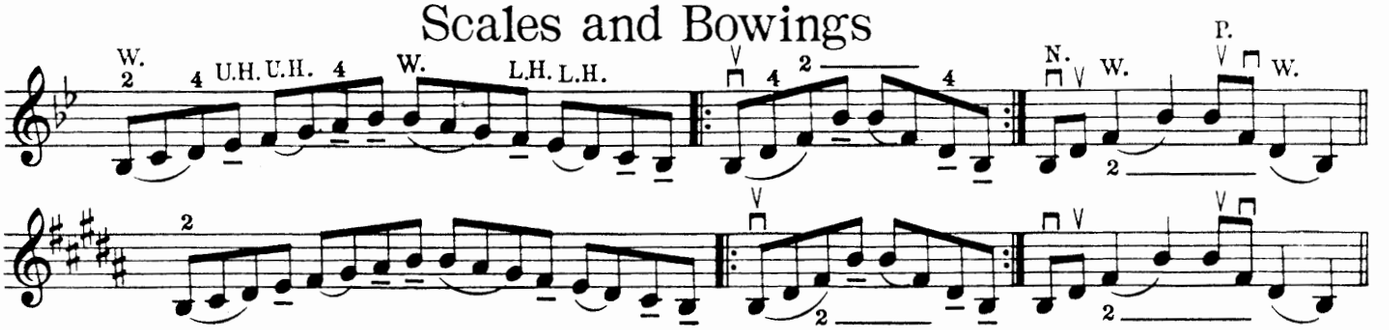
Bowing



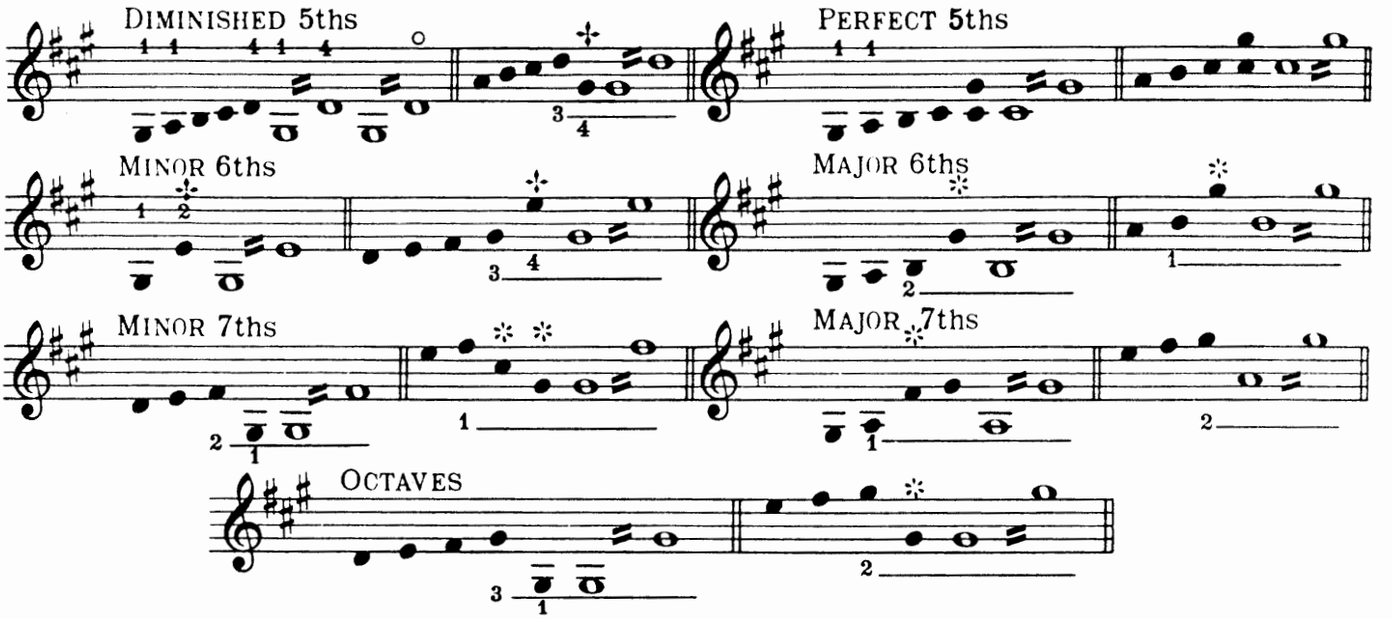
First Position



Scales and Bowings

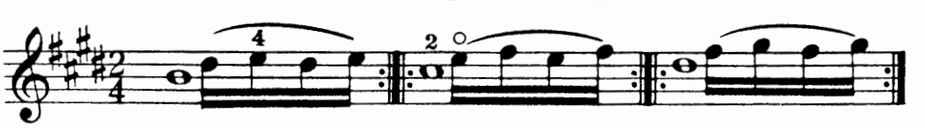


Intervals



Exercises for Gavotte

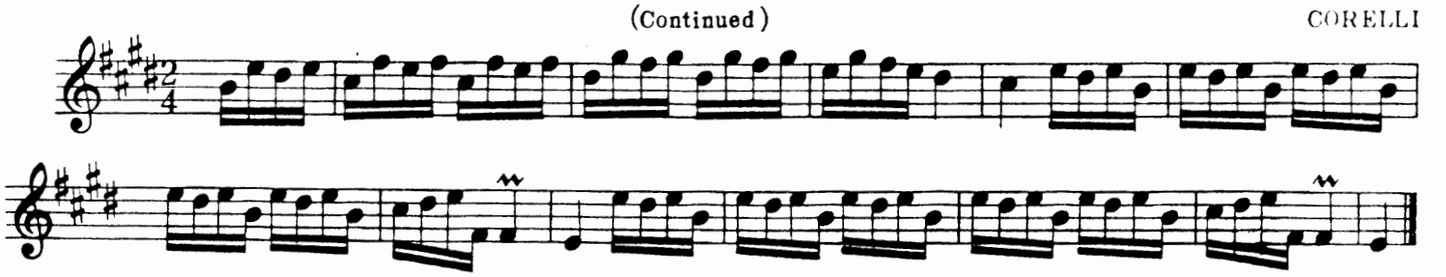
CORELLI



GAVOTTE

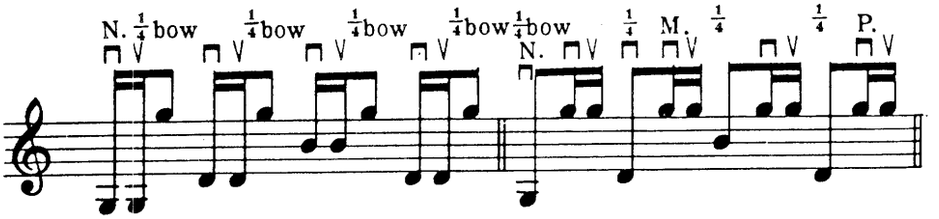
(Continued)

CORELLI



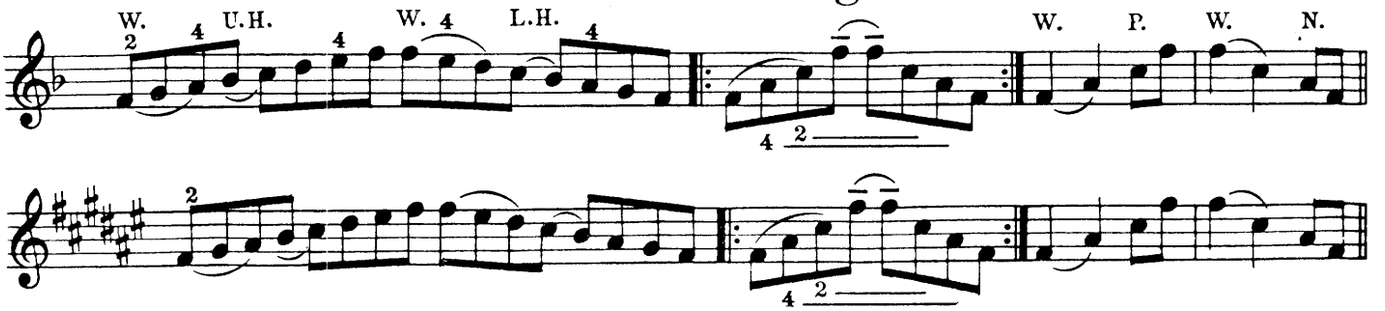
LESSON XXVI

Bowing

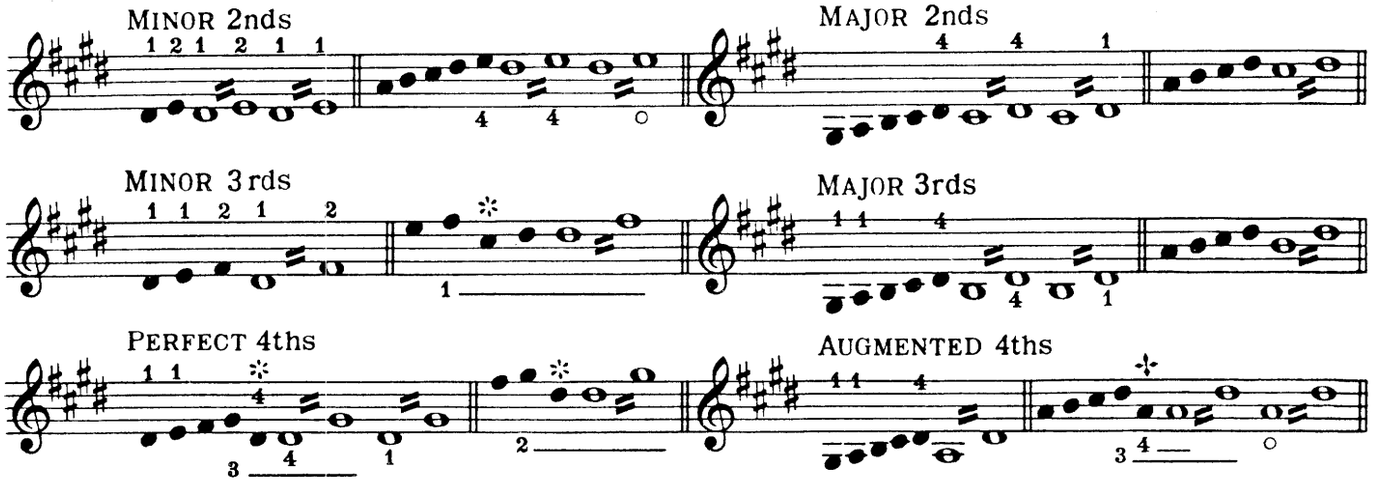


First Position

Scales and Bowings

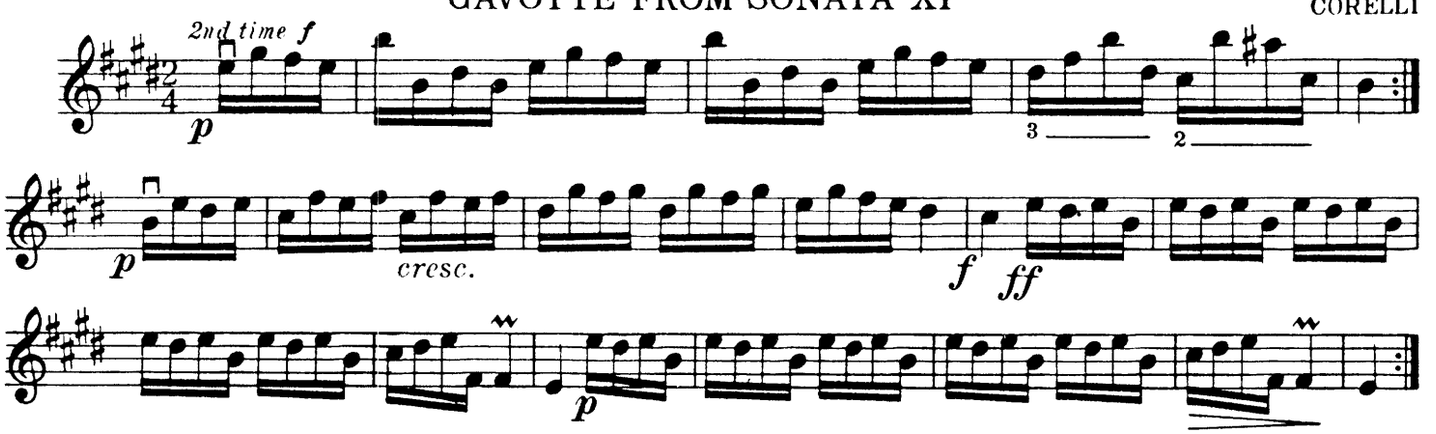


Intervals



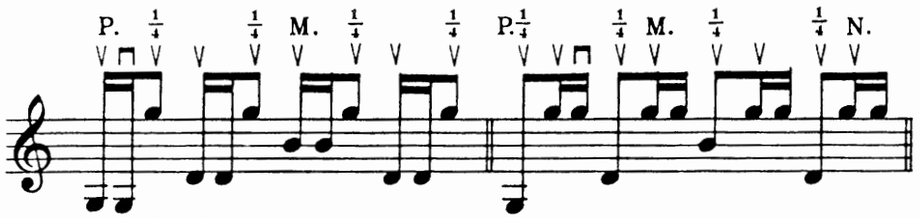
GAVOTTE FROM SONATA XI

CORELLI



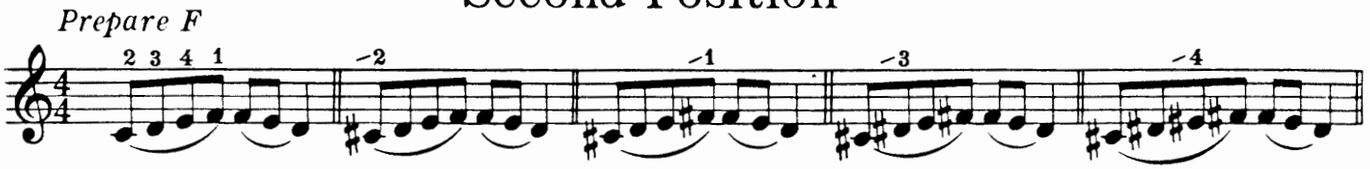
LESSON XXVII

Bowing

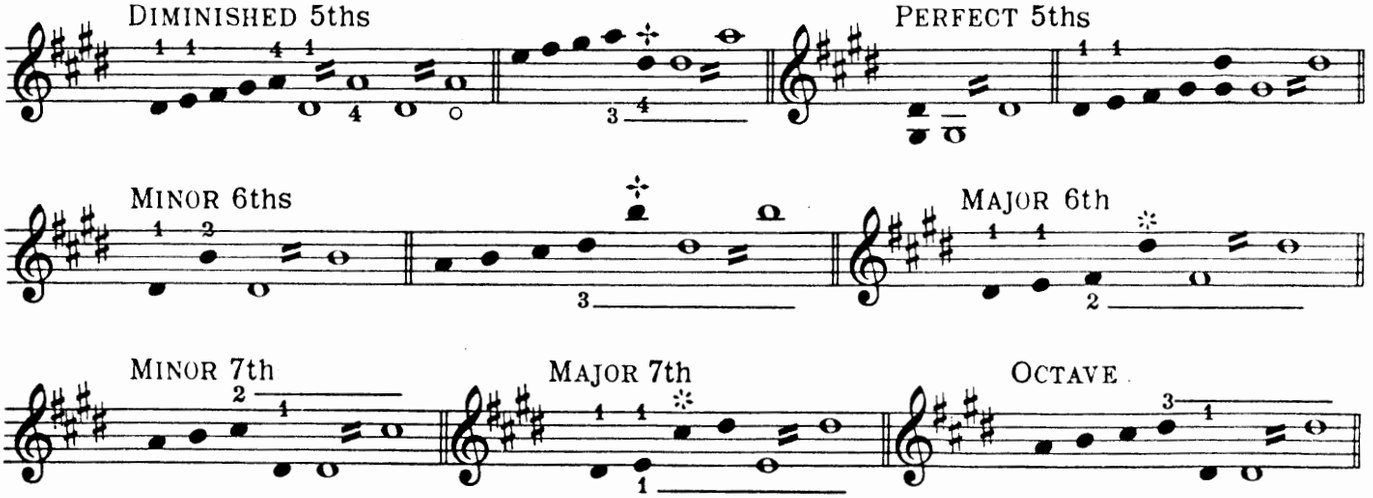


Begin at N. Finish at P.

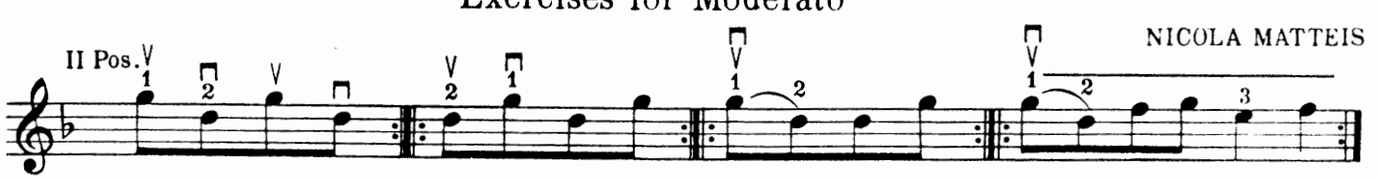
Second Position



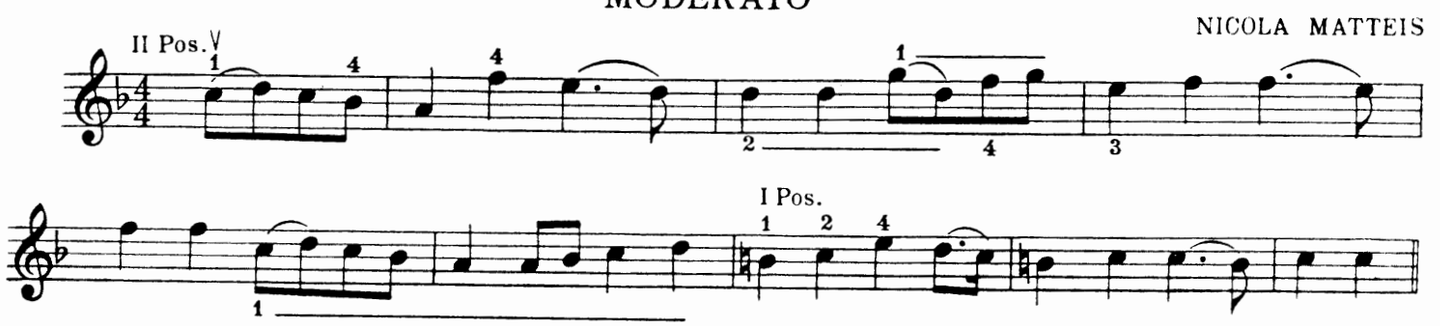
Intervals



Exercises for Moderato

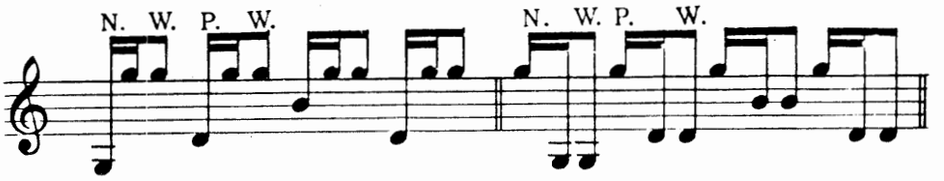


MODERATO



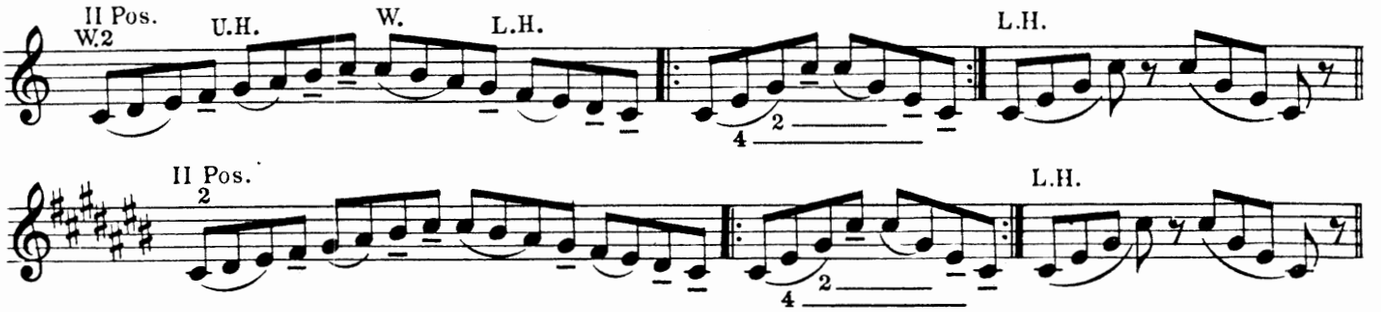
LESSON XXVIII

Bowing

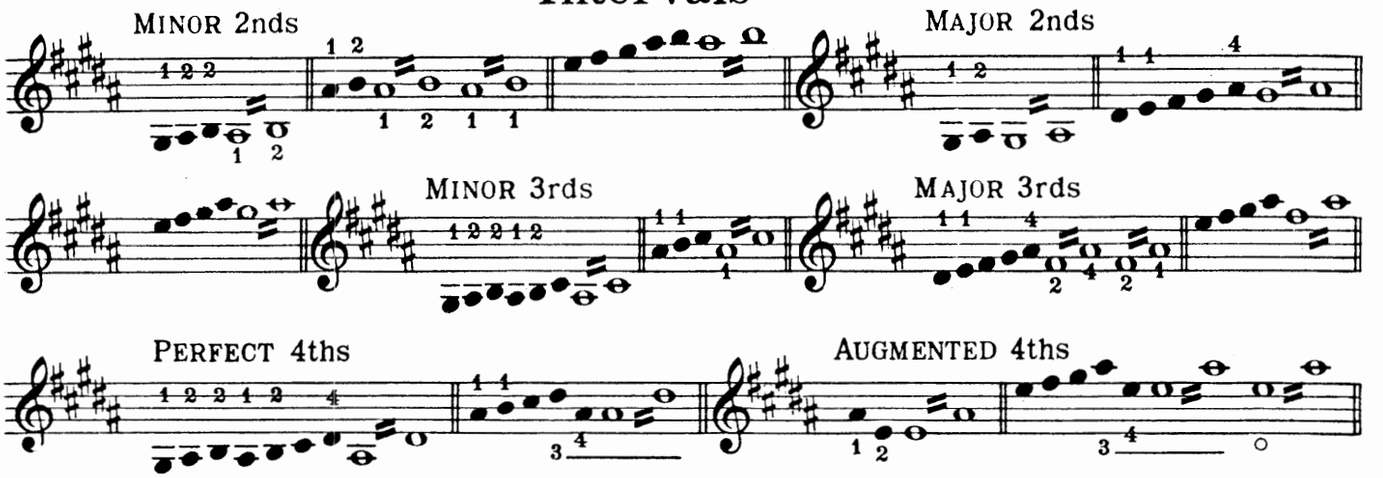


Second Position

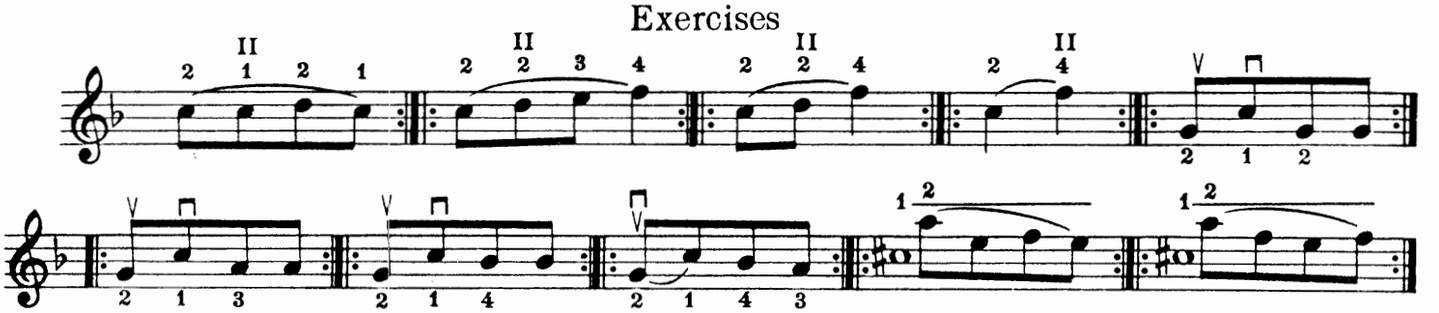
Scales and Bowings



Intervals

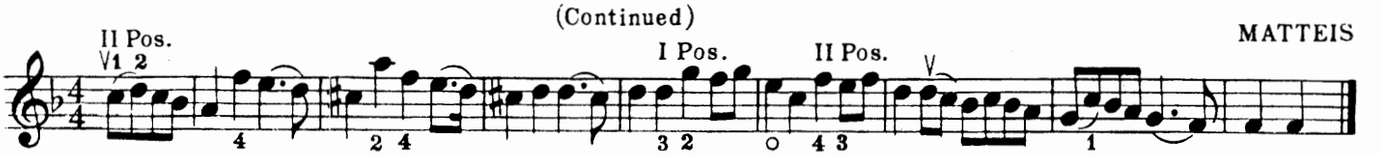


Exercises



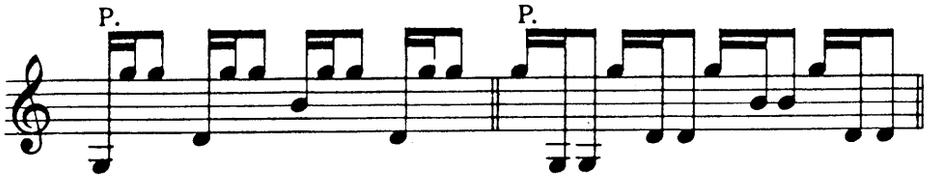
MODERATO

(Continued)

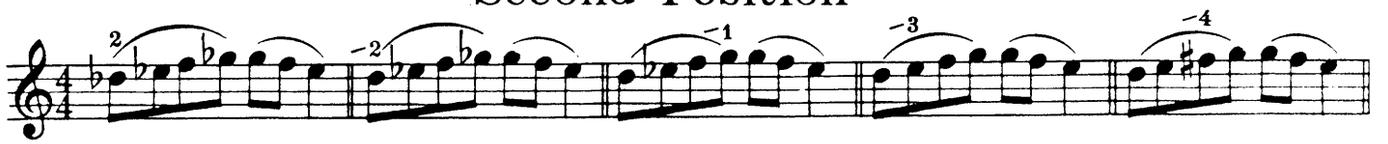


LESSON XXIX

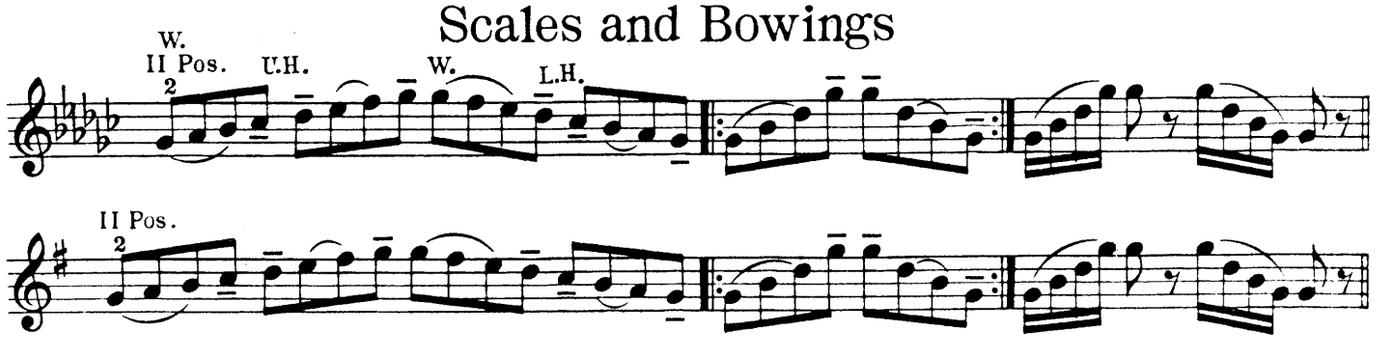
Bowing



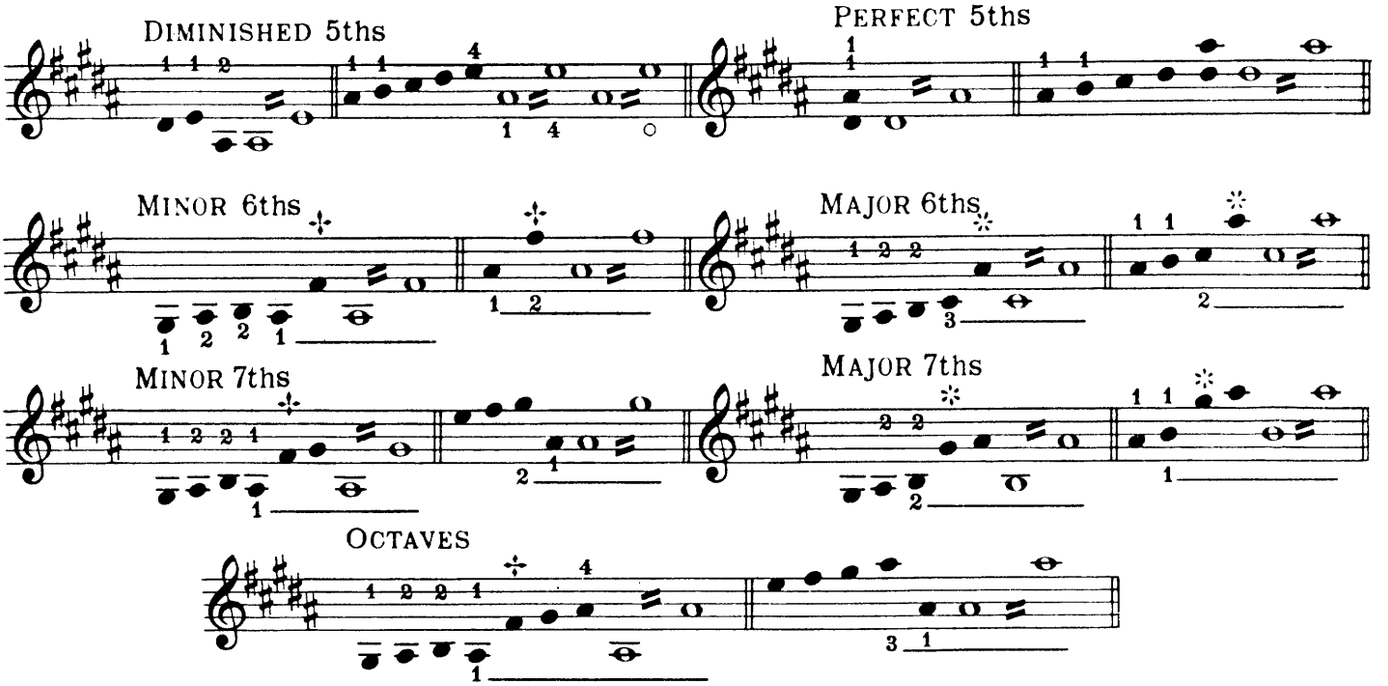
Second Position



Scales and Bowings

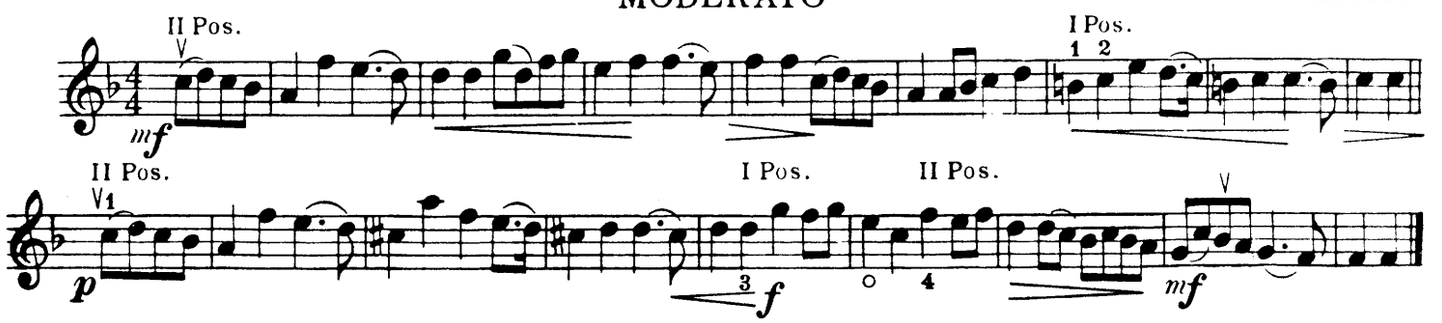


Intervals



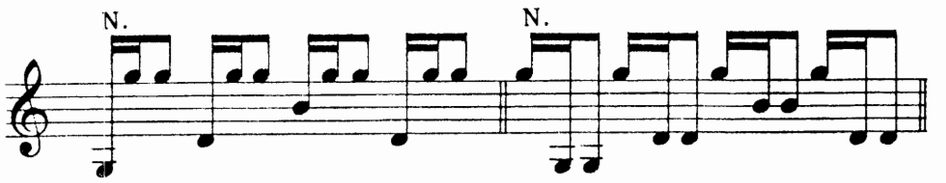
MODERATO

MATTEIS

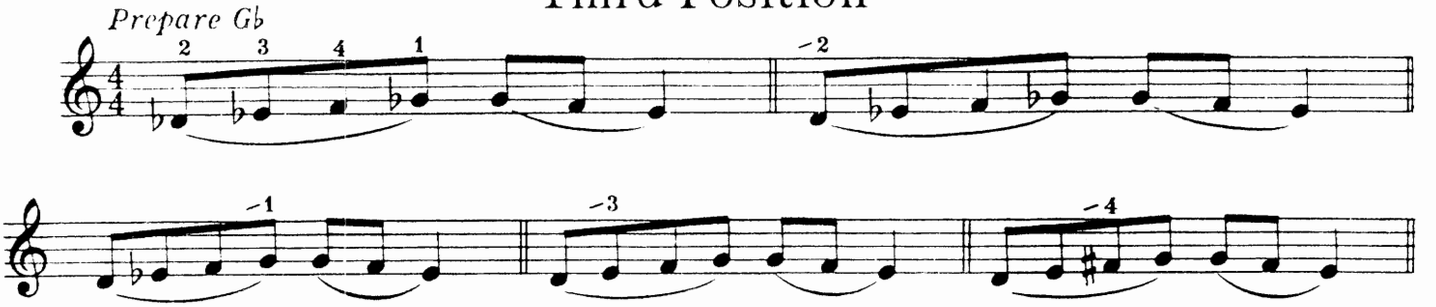


LESSON XXX

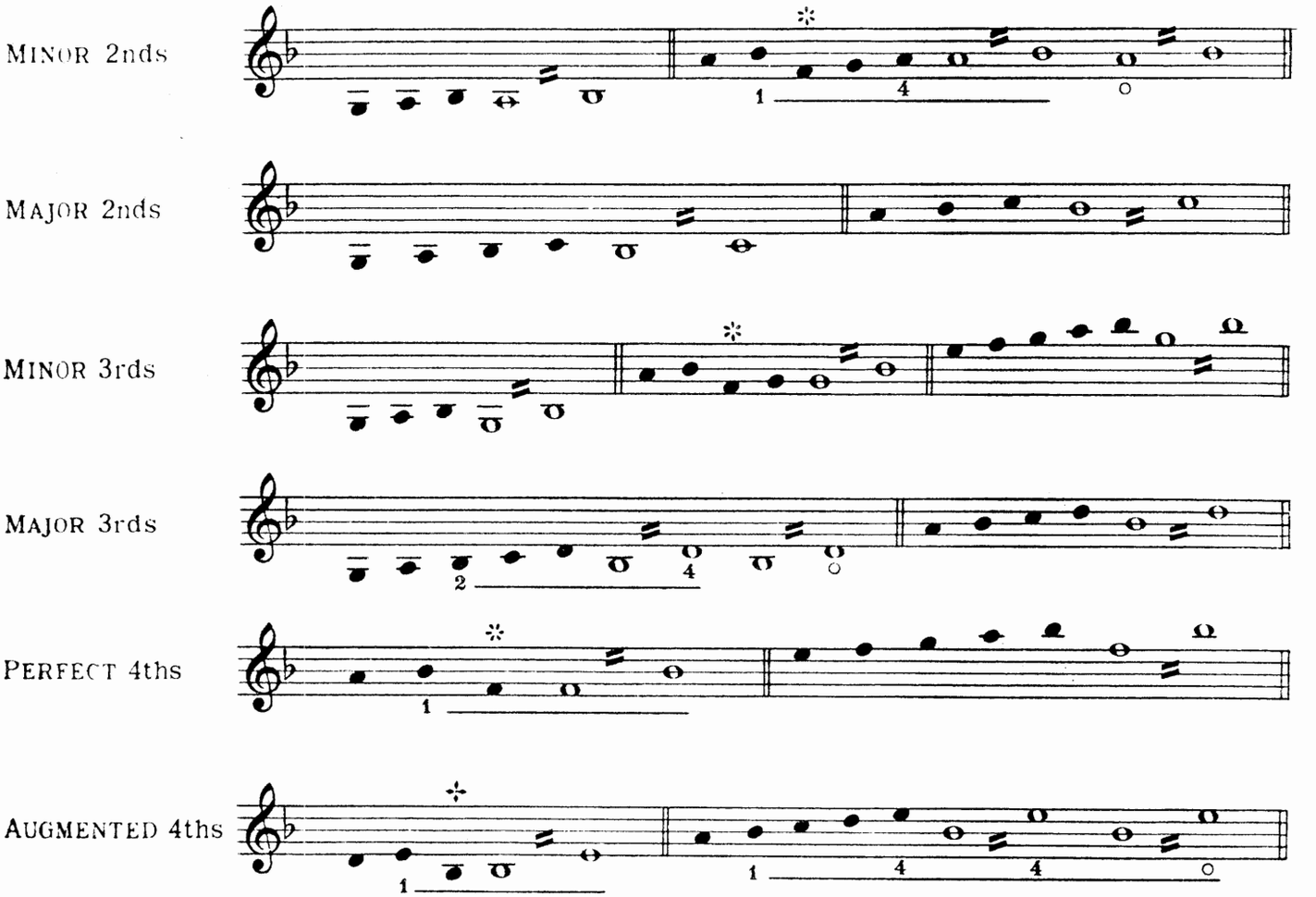
Bowing



Third Position

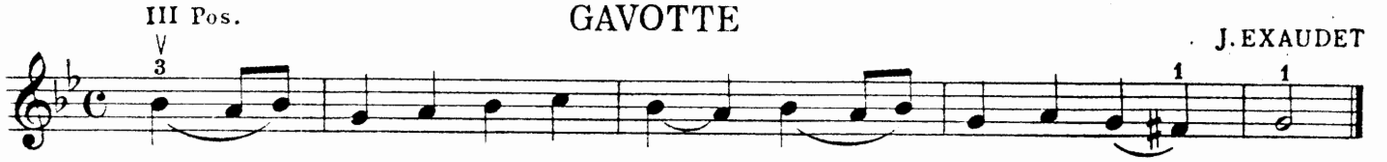


Intervals



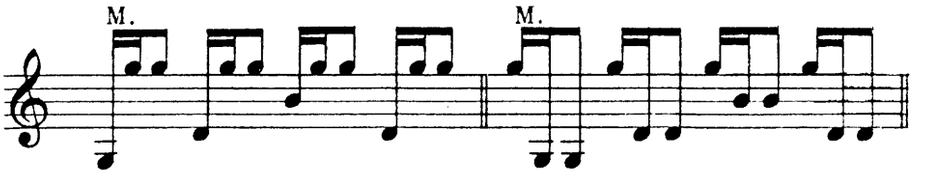
GAVOTTE

J. EXAUDET

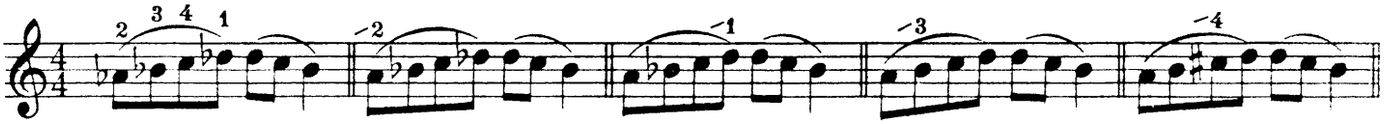


LESSON XXXI

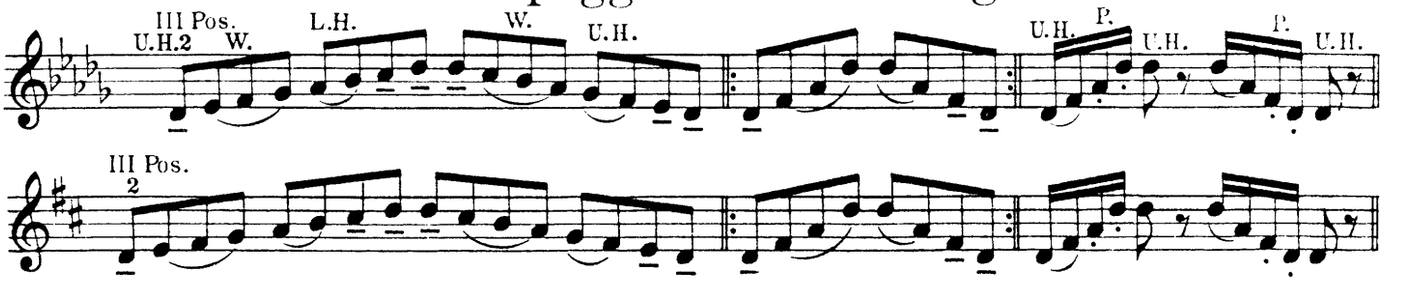
Bowing



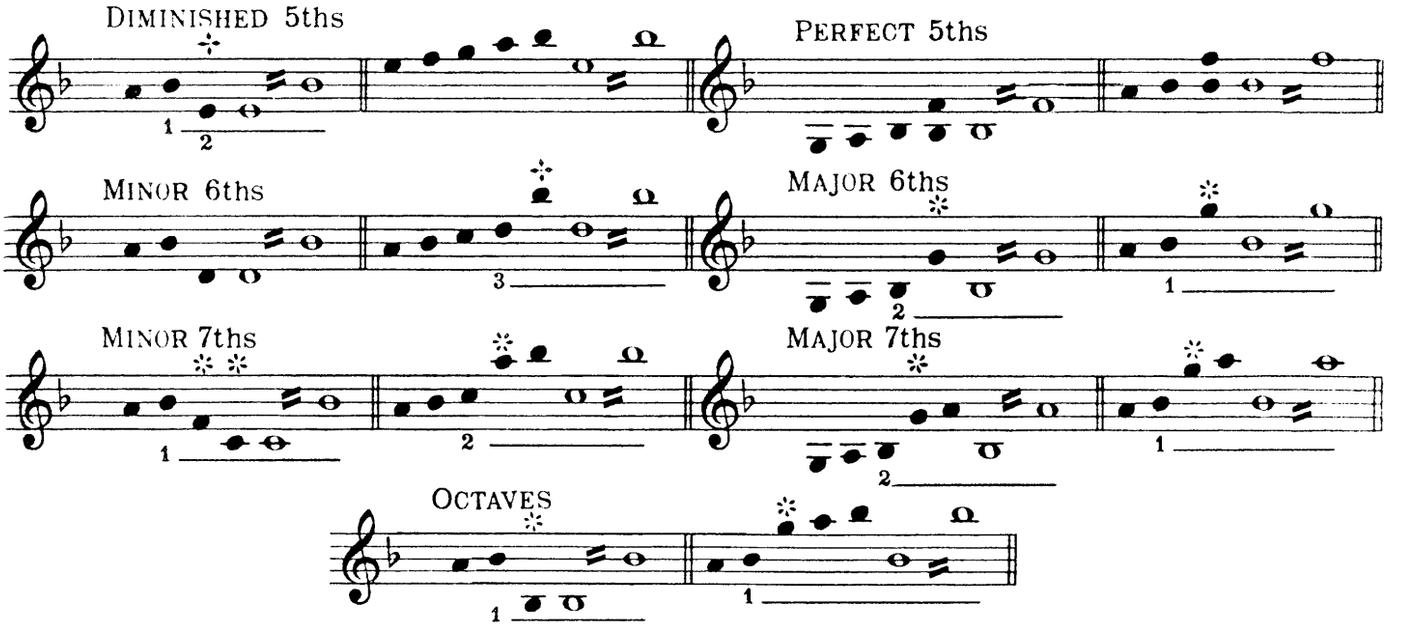
Third Position



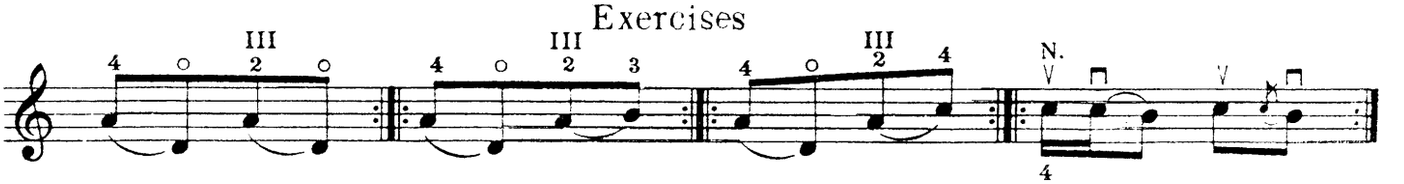
Scales Arpeggios and Bowings



Intervals

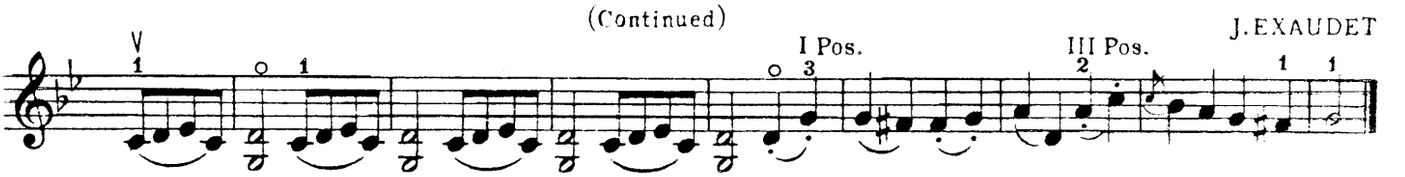


Exercises



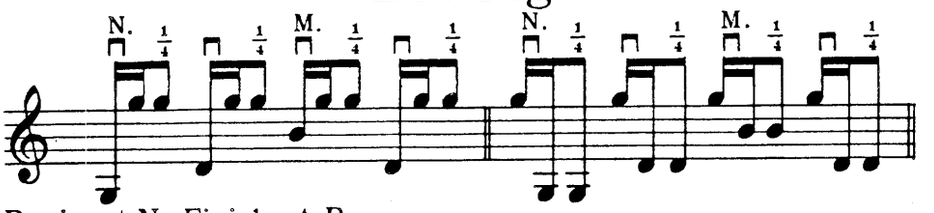
GAVOTTE

(Continued)



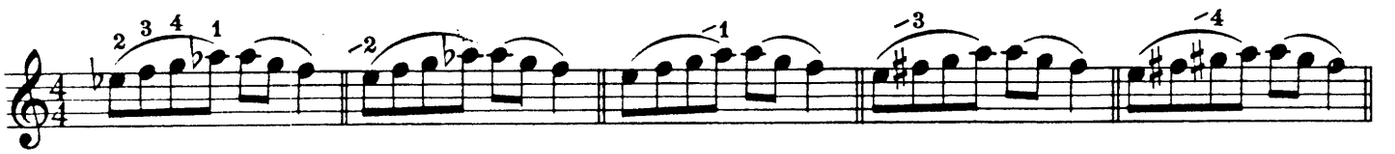
LESSON XXXII

Bowing

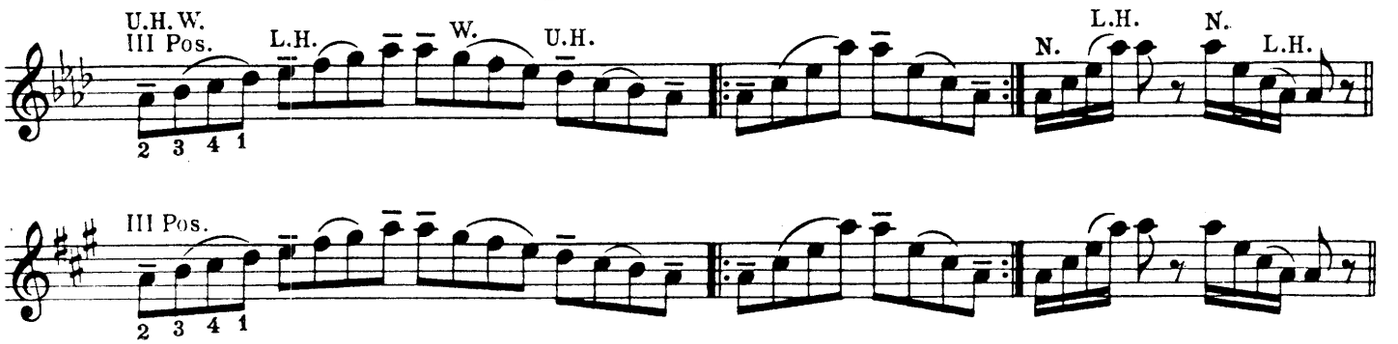


Begin at N. Finish at P.

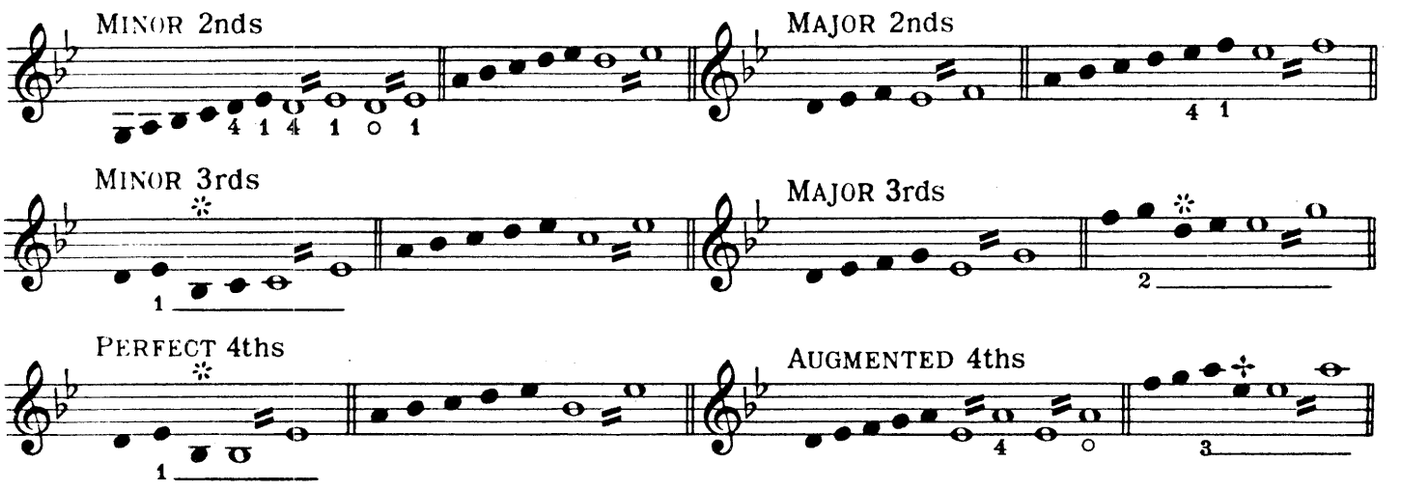
Third Position



Scales Arpeggios and Bowings

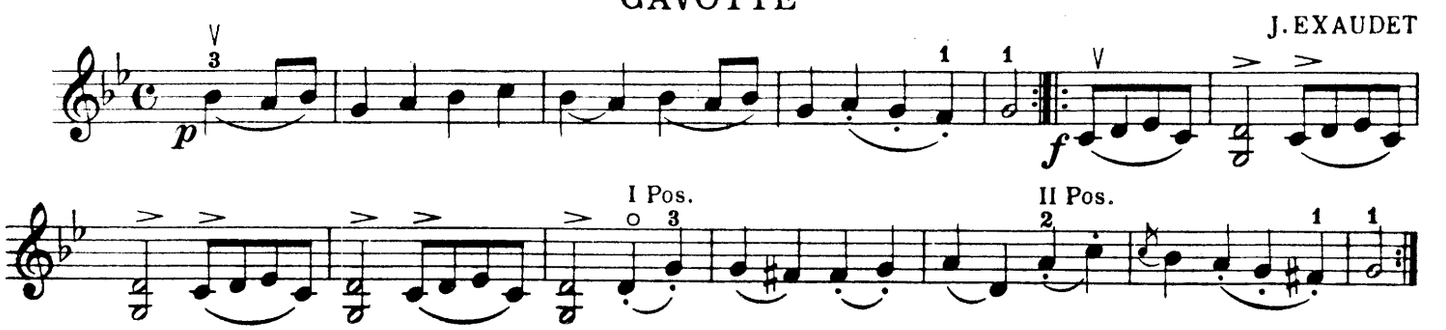


Intervals



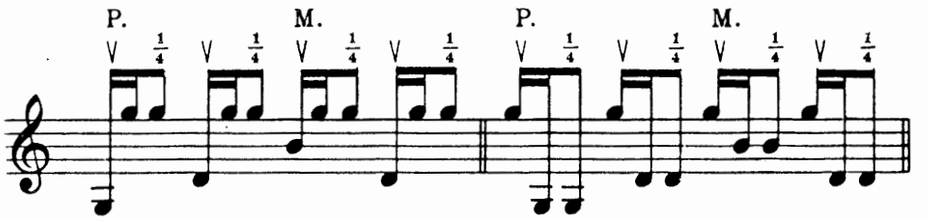
GAVOTTE

J. EXAUDET



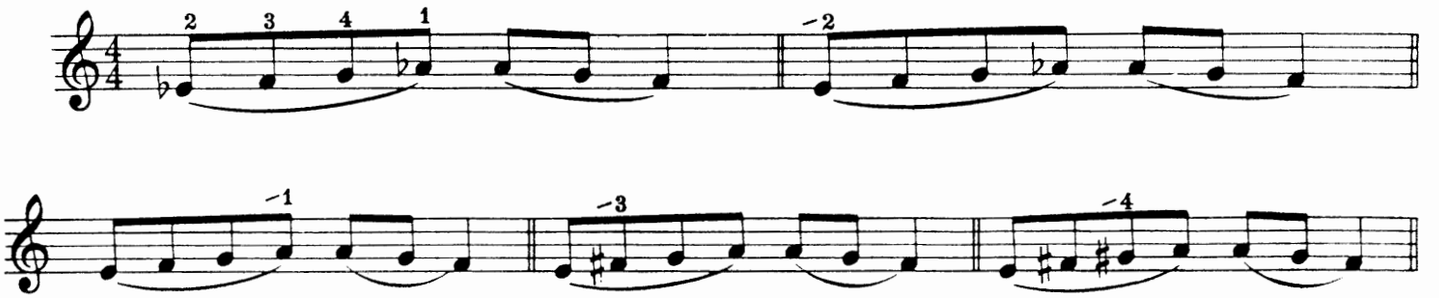
LESSON XXXIII

Bowing

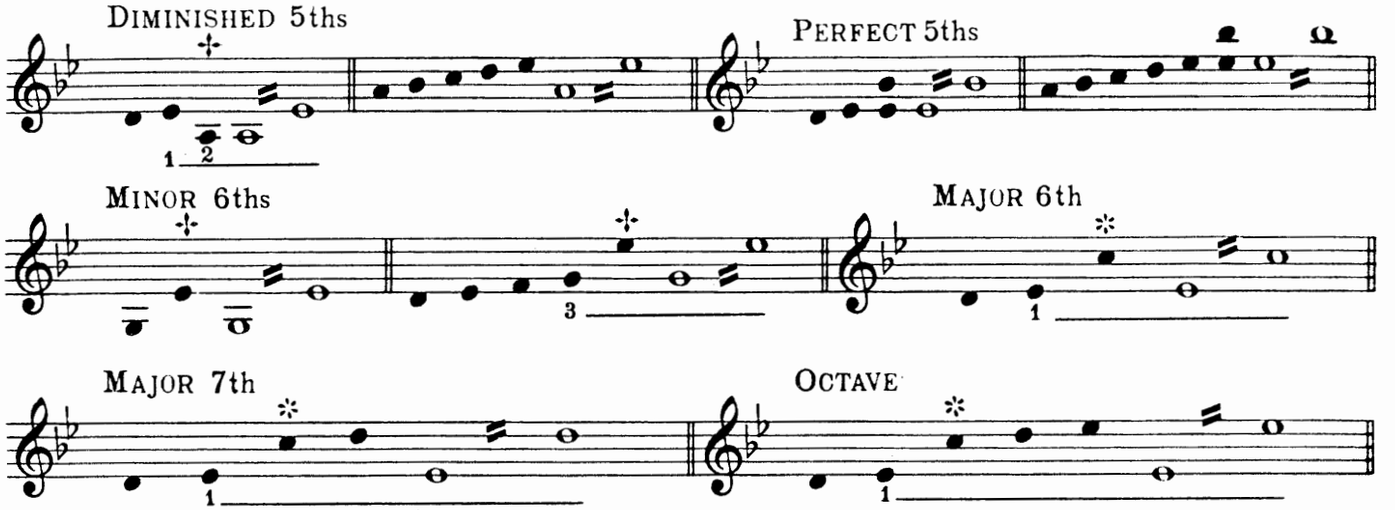


Begin at P. Finish at N.

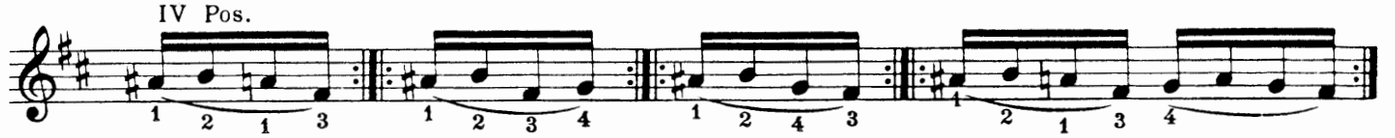
Fourth Position



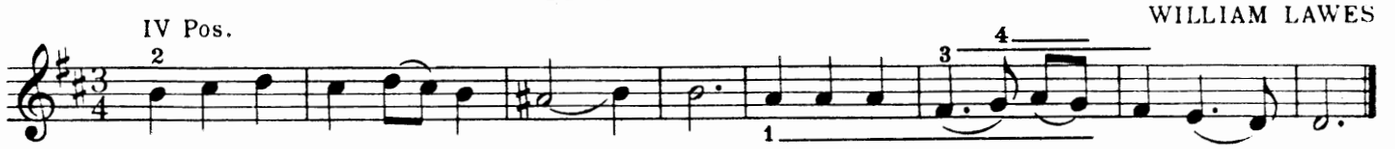
Intervals



Exercises

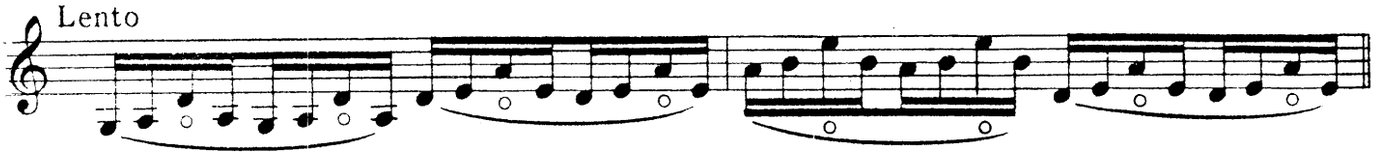


MODERATO

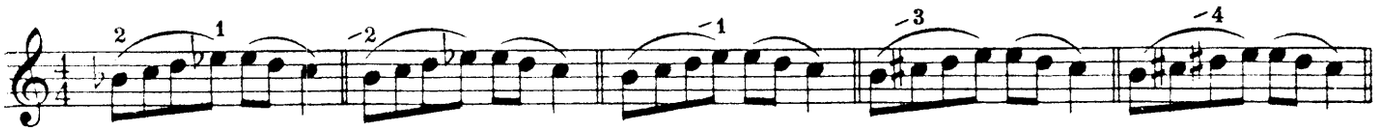


LESSON XXXIV

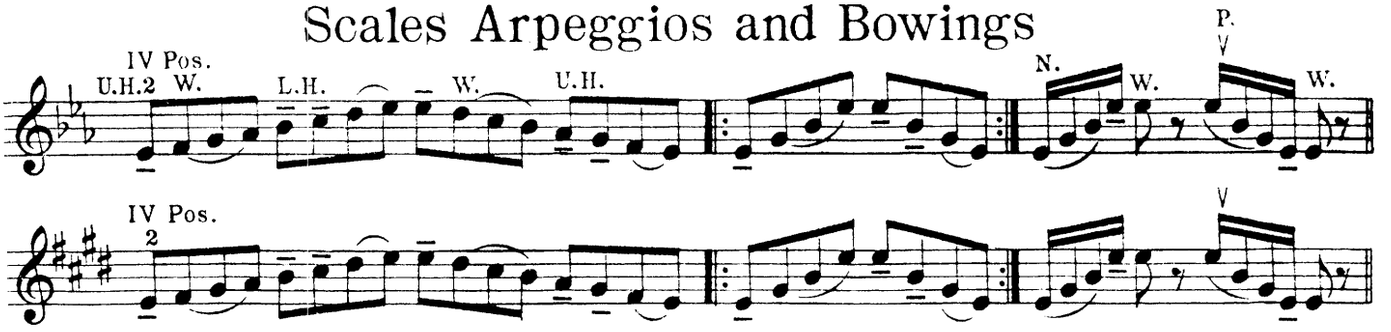
Bowing–Smooth String changes



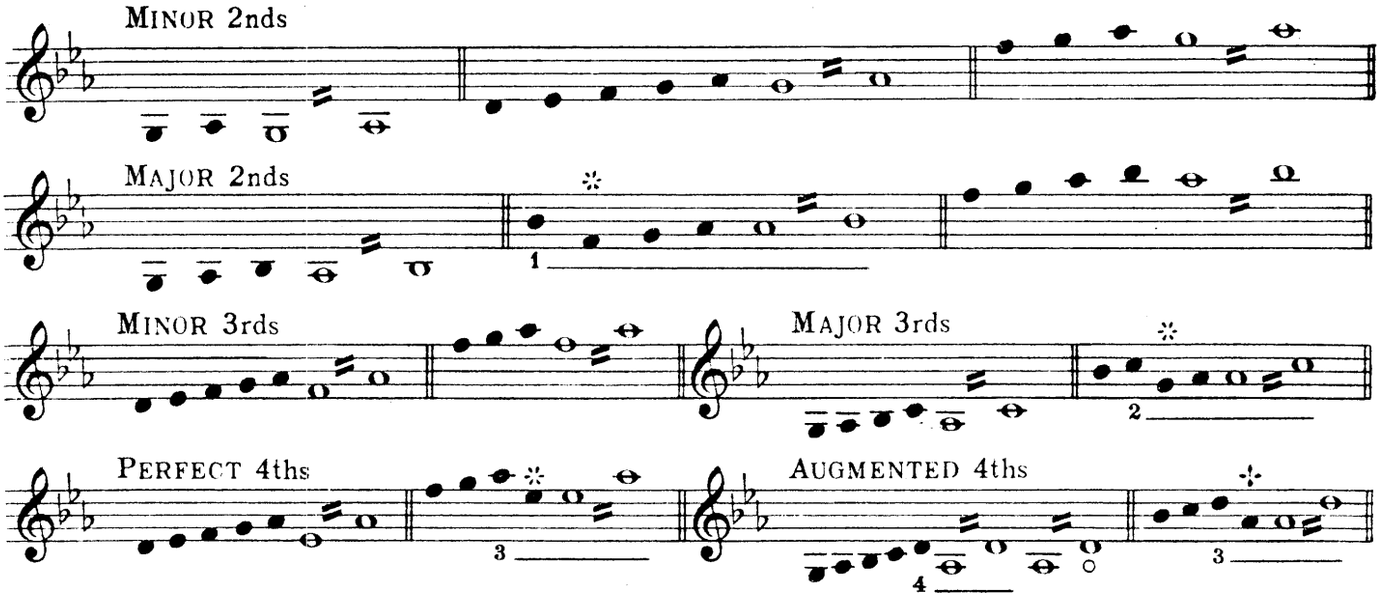
Fourth Position



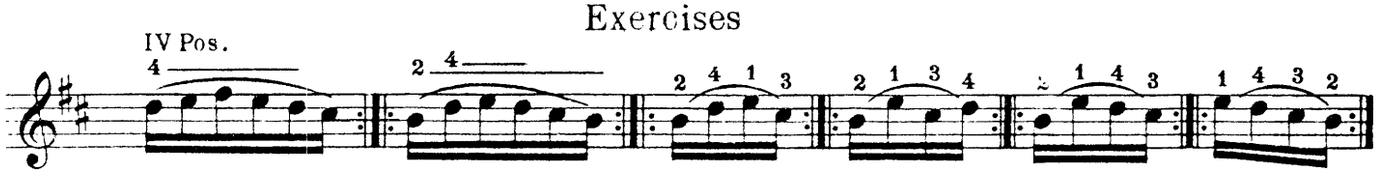
Scales Arpeggios and Bowings



Intervals



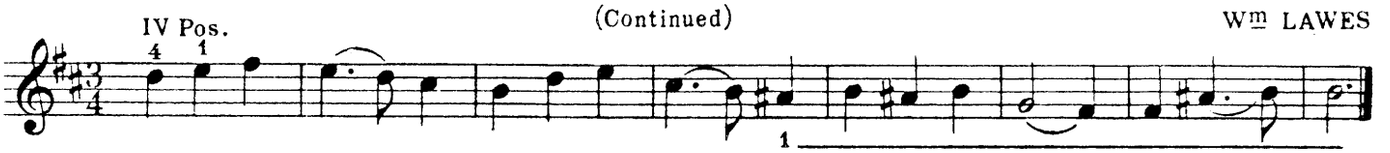
Exercises



MODERATO

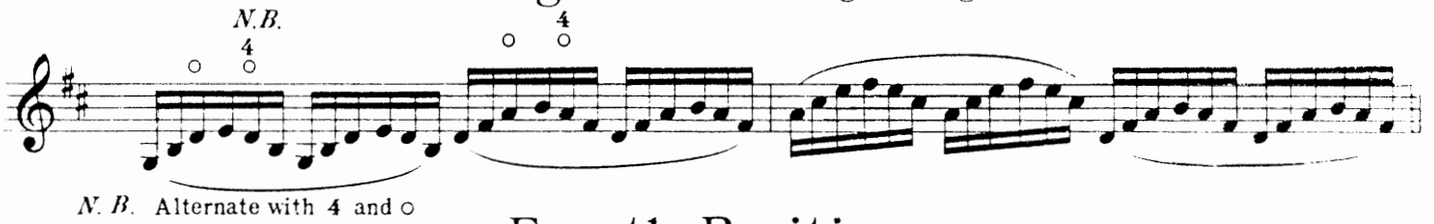
(Continued)

Wm LAWES

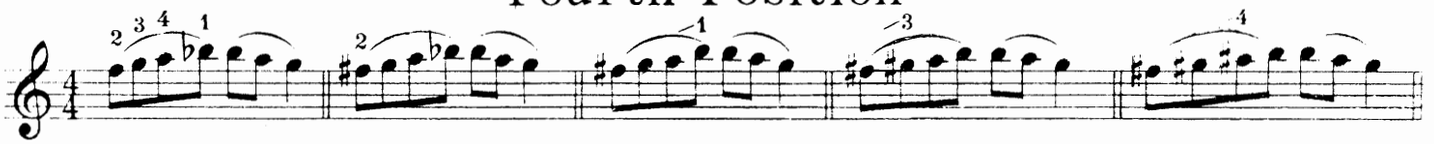


LESSON XXXV

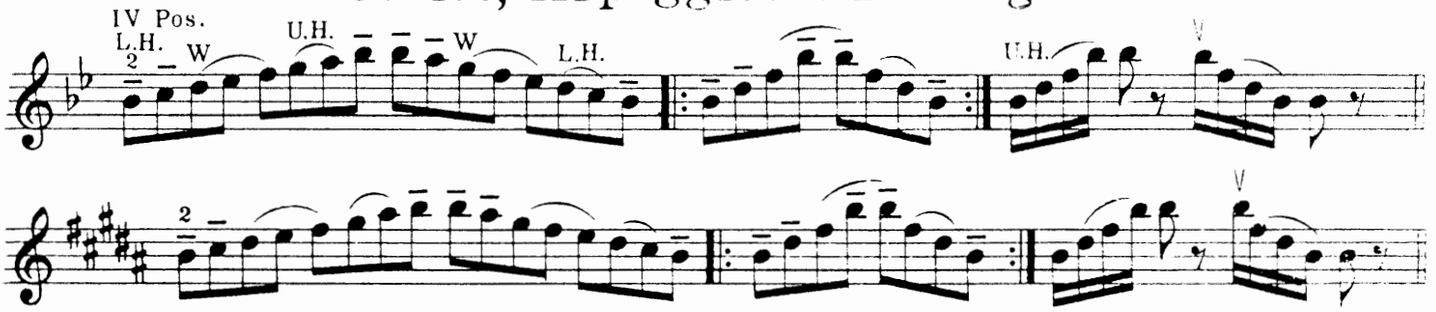
Bowing – Smooth String Changes



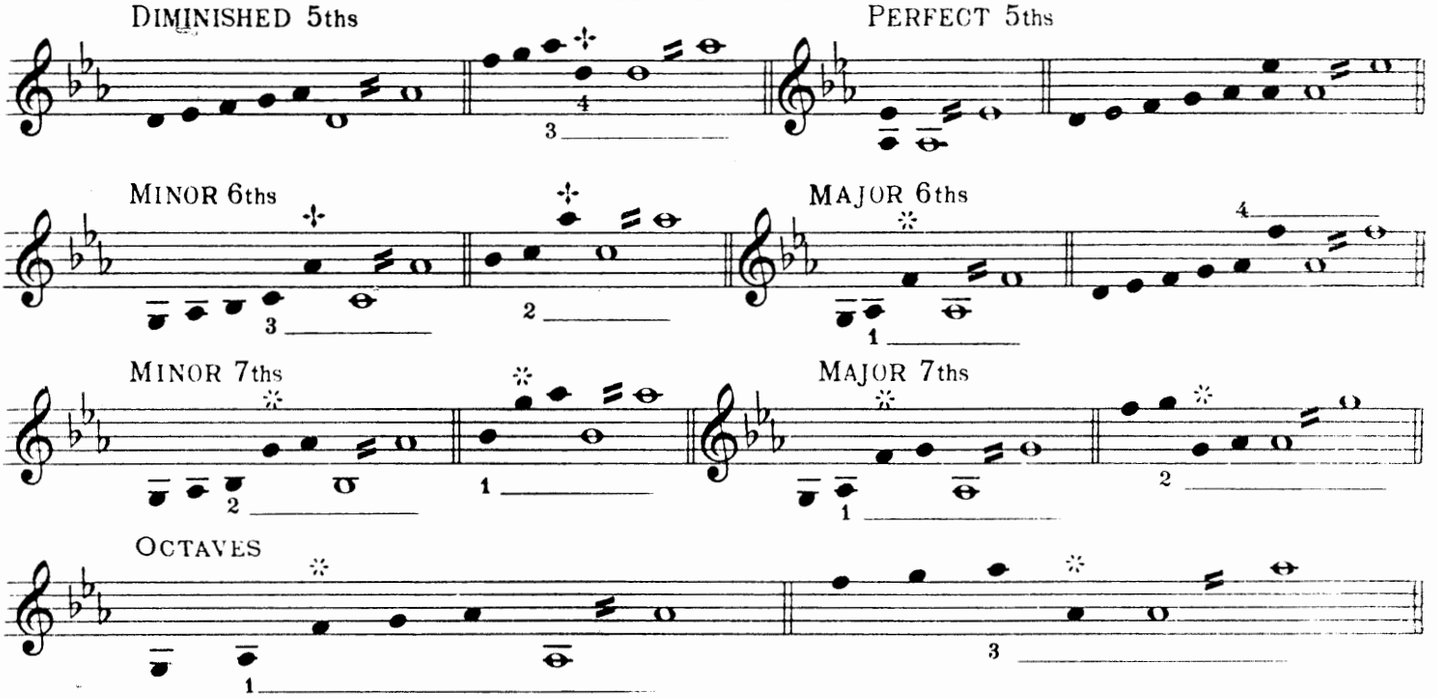
Fourth Position



Scales, Arpeggios & Bowings

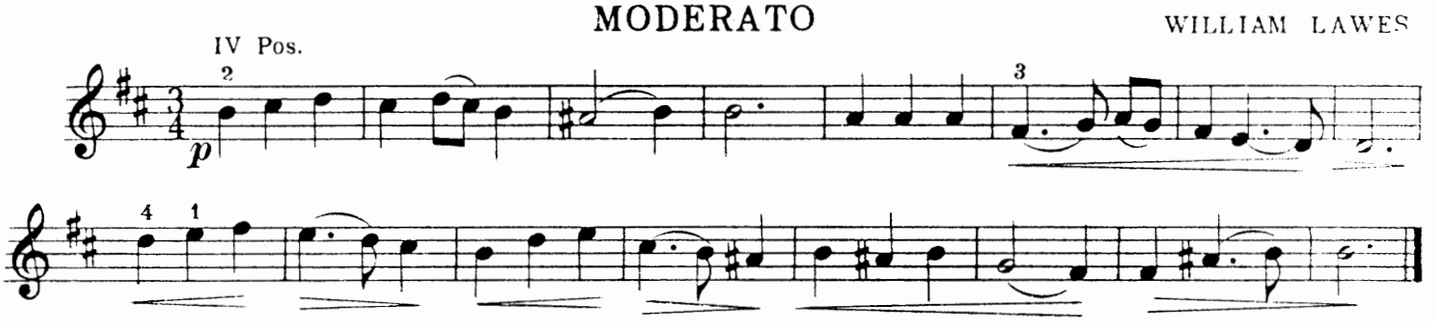


Intervals



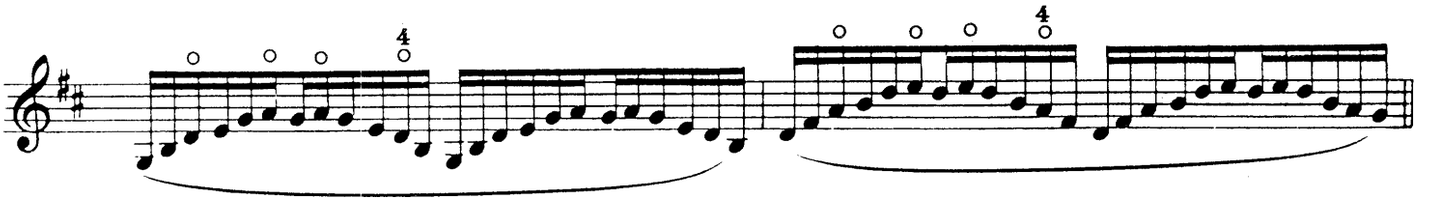
MODERATO

WILLIAM LAWES



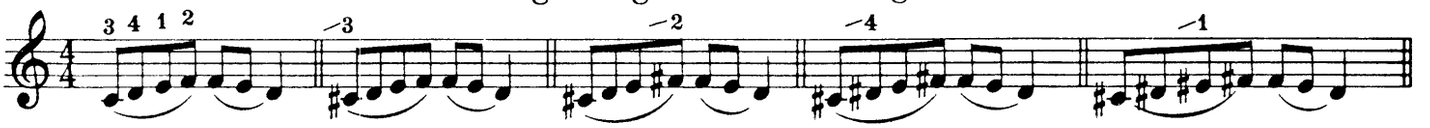
LESSON XXXVI

Bowing – Smooth Changes

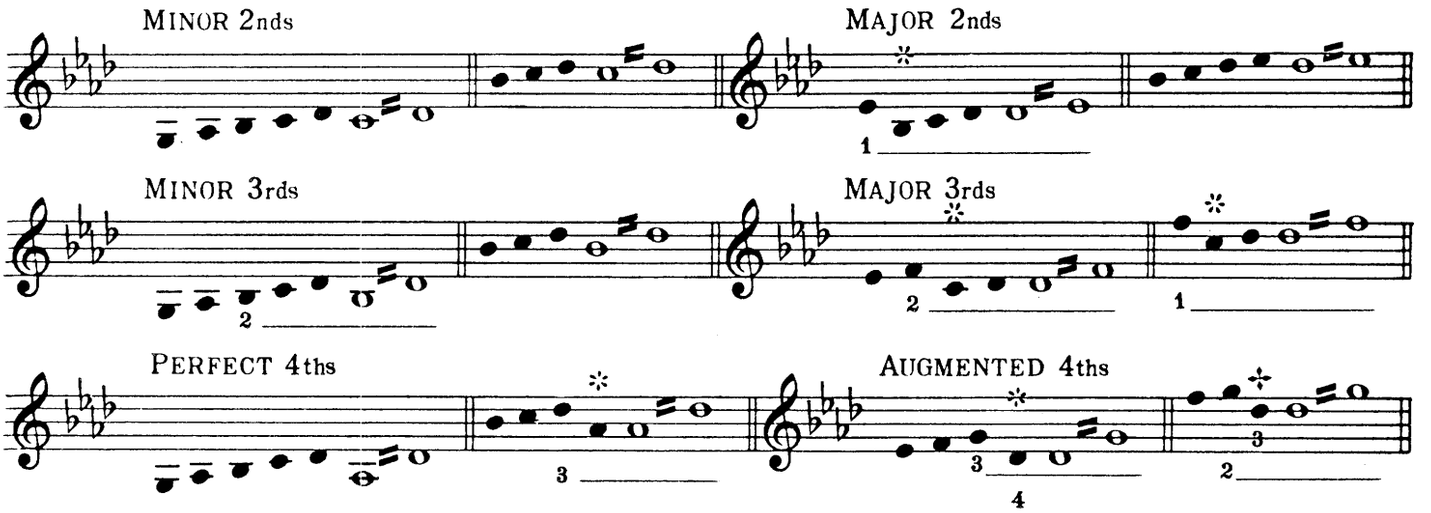


First Position

Beginning with *THIRD* finger



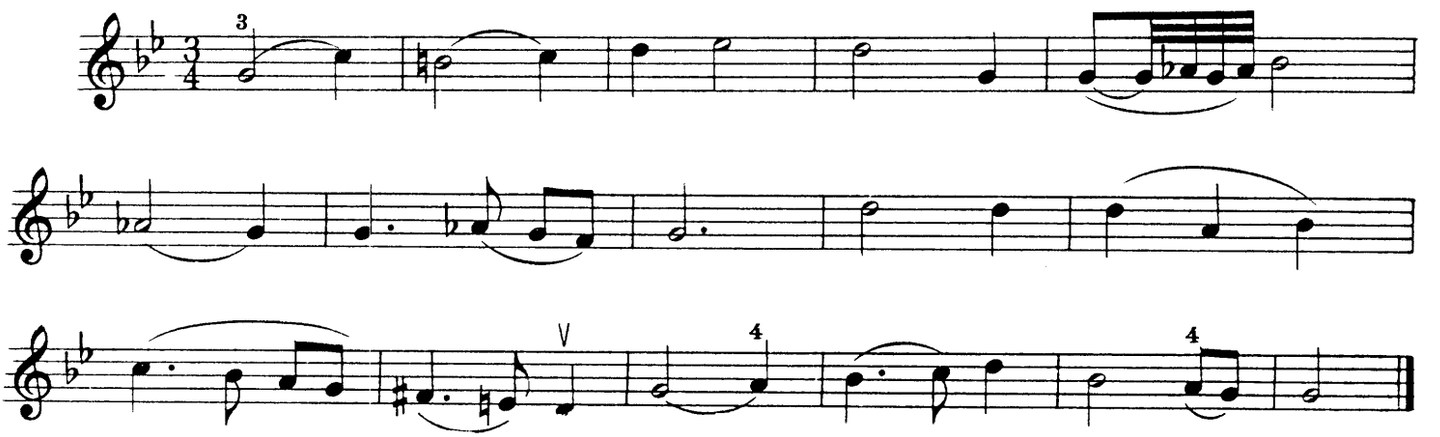
Intervals



Exercises

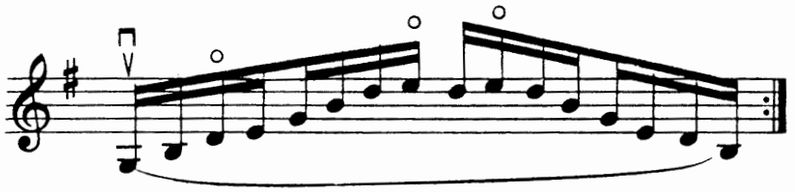
LARGO

JOHN BARRETT

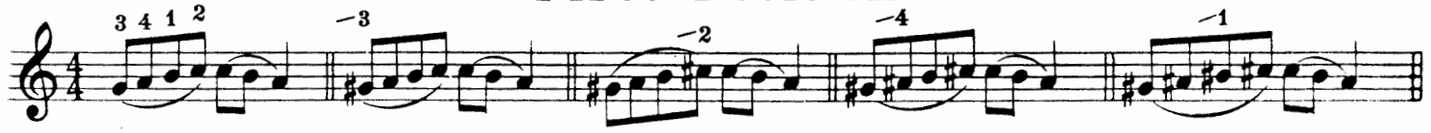


LESSON XXXVII

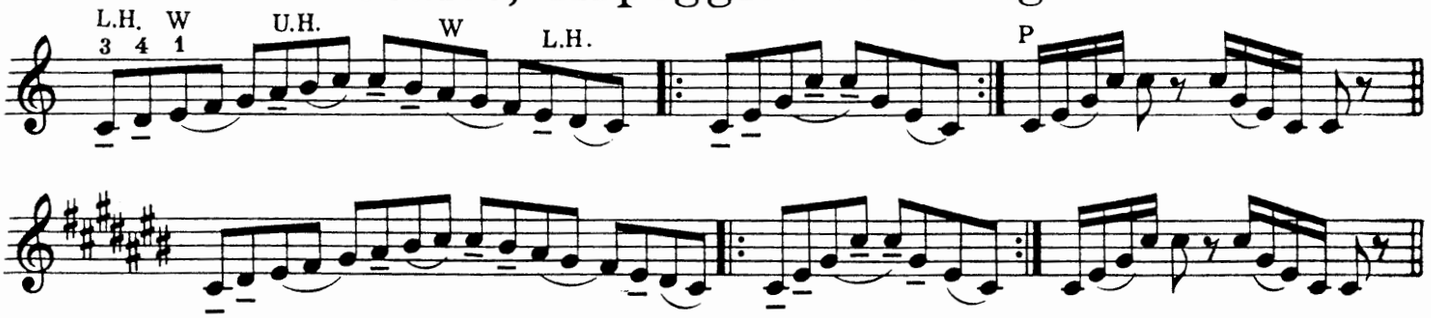
Bowing - Smooth String Changes



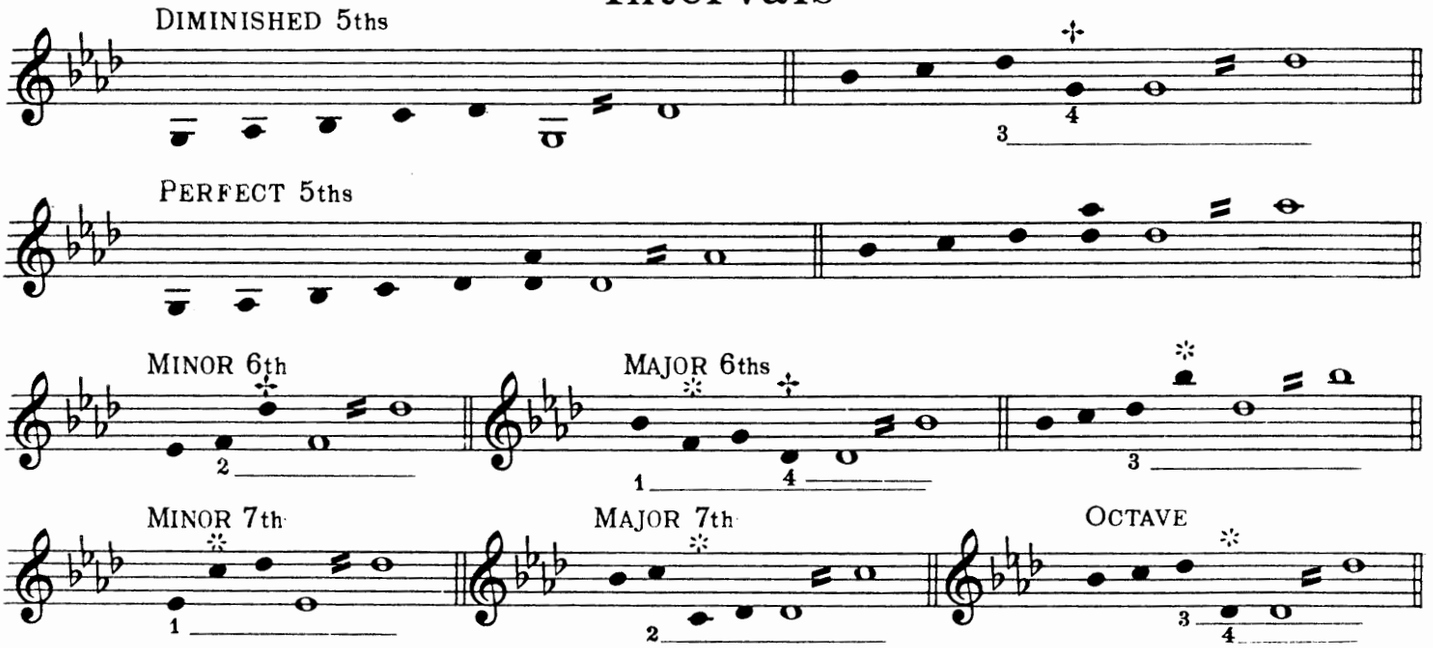
First Position



Scales, Arpeggios & Bowings

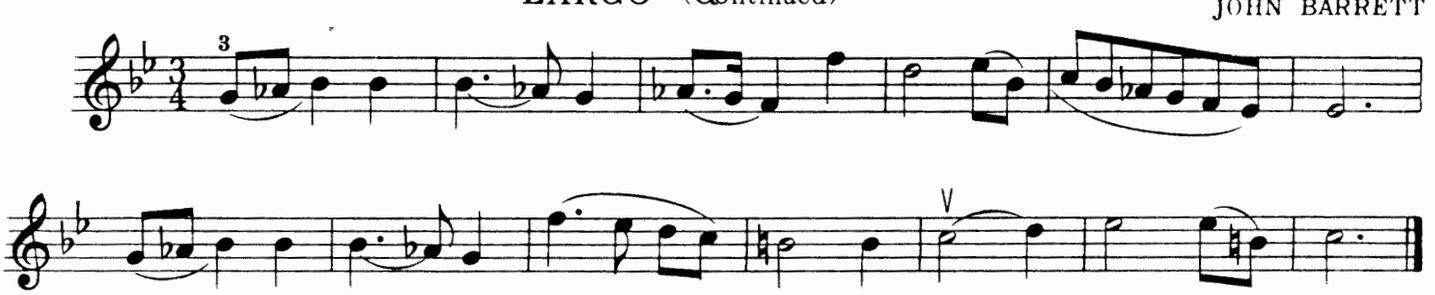


Intervals



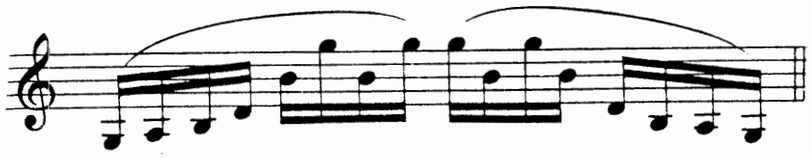
LARGO (Continued)

JOHN BARRETT

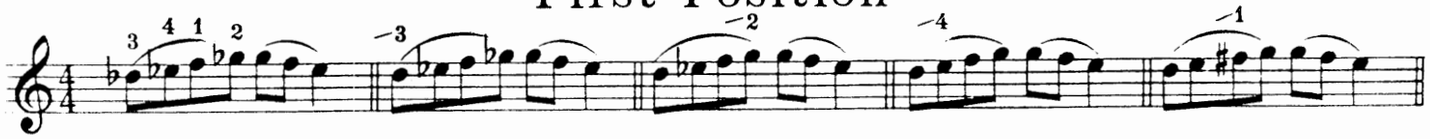


LESSON XXXVIII

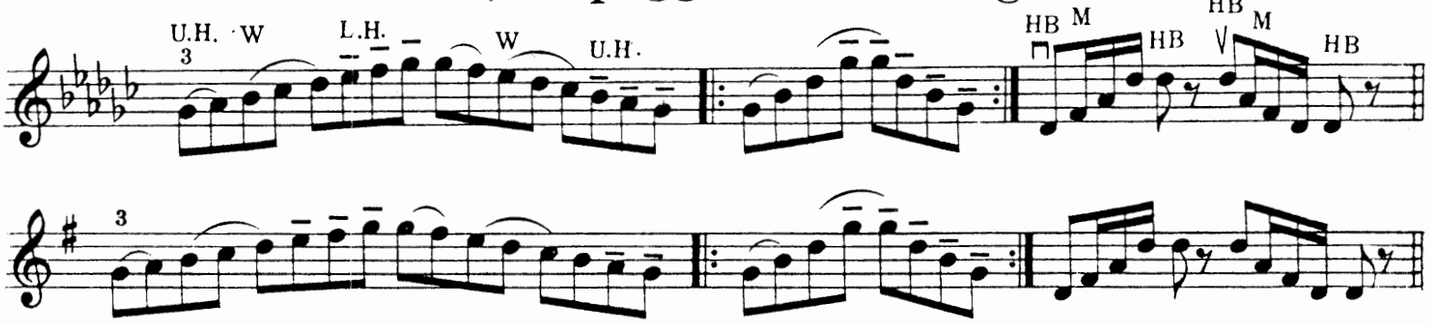
Bowing



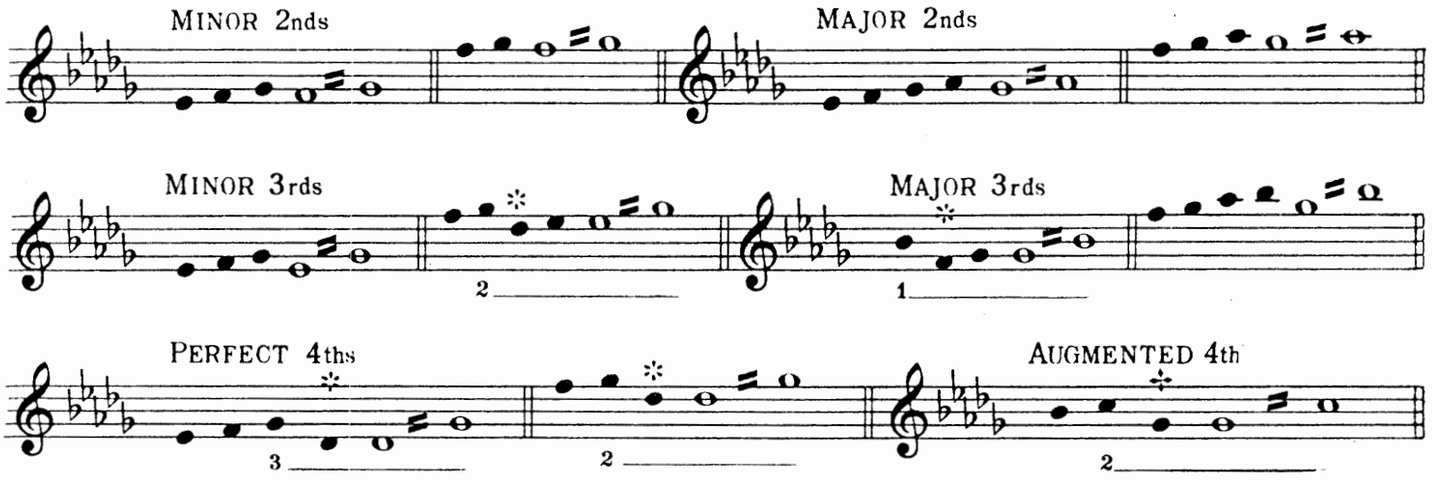
First Position



Scales, Arpeggios & Bowings

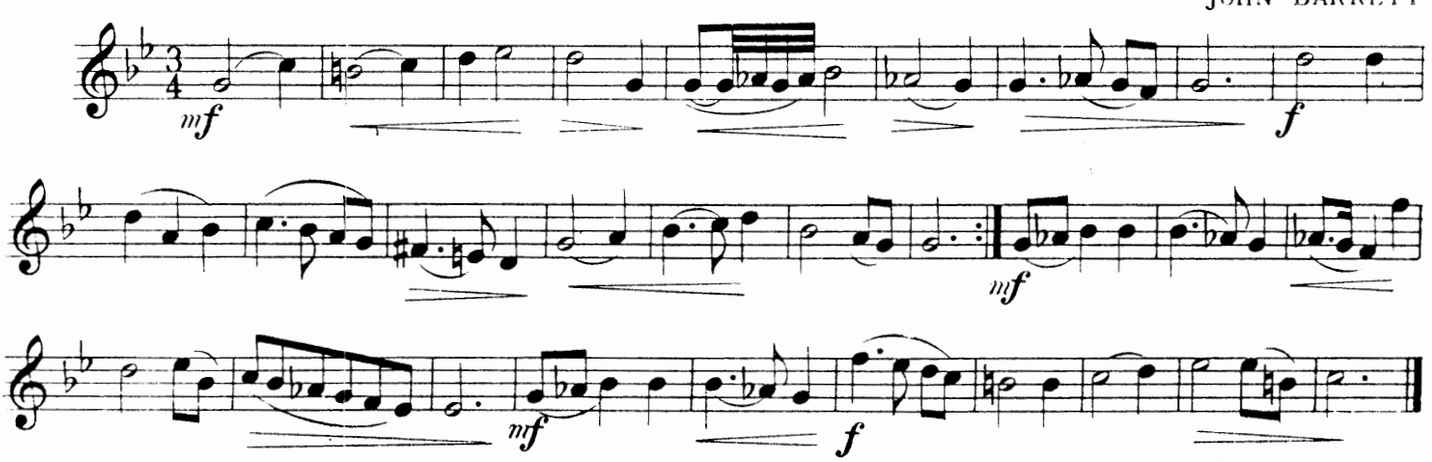


Intervals

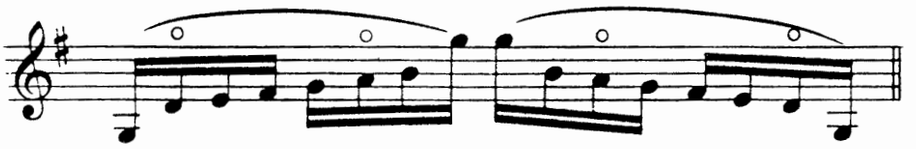


LARGO

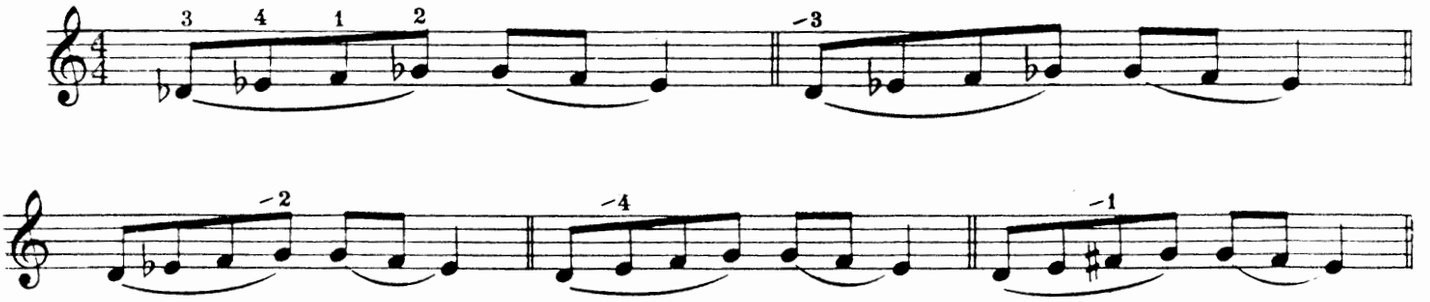
JOHN BARRETT



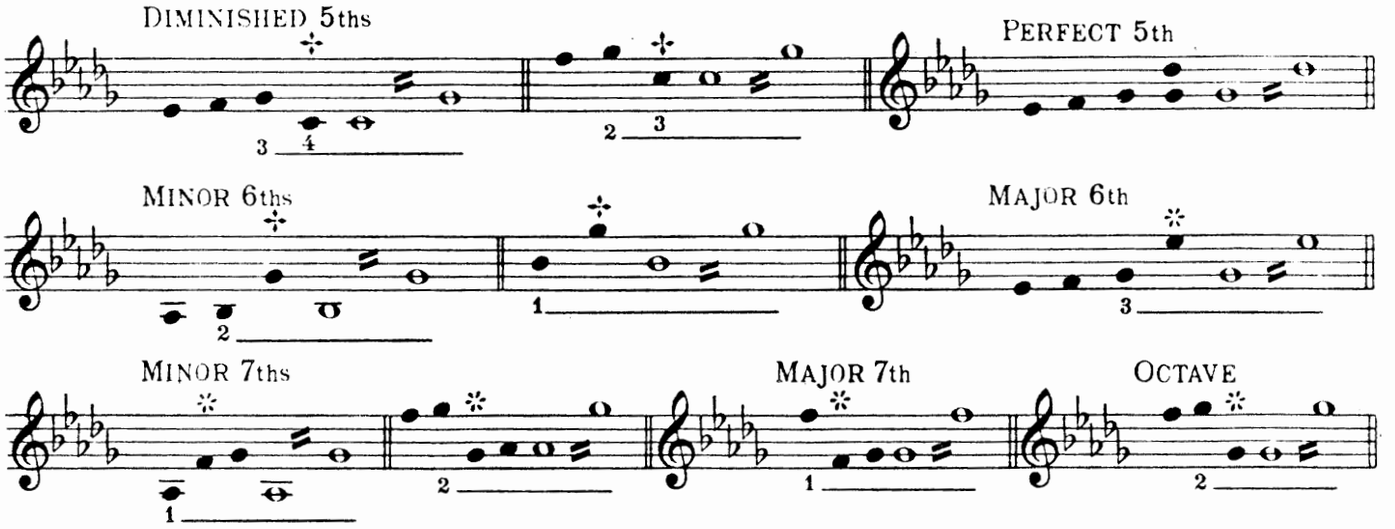
Bowing



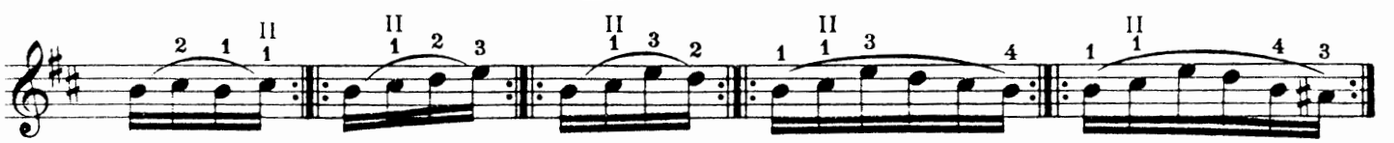
Second Position



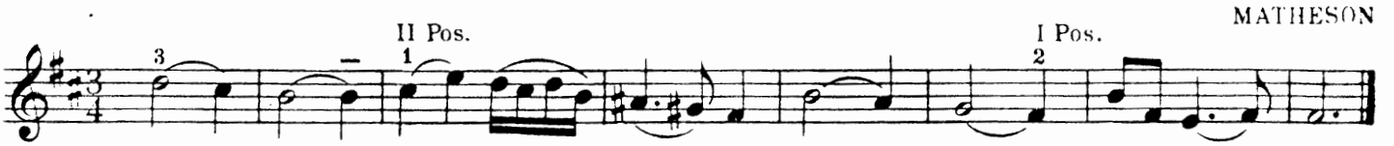
Intervals



Exercises



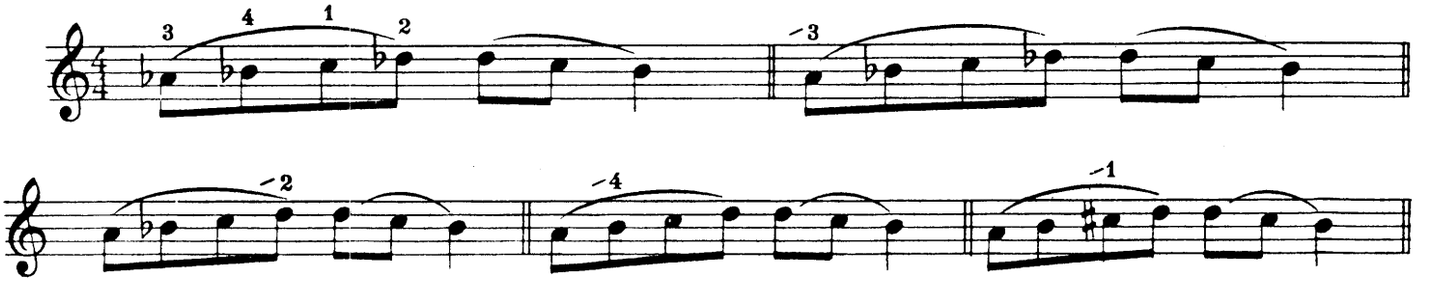
ADAGIO



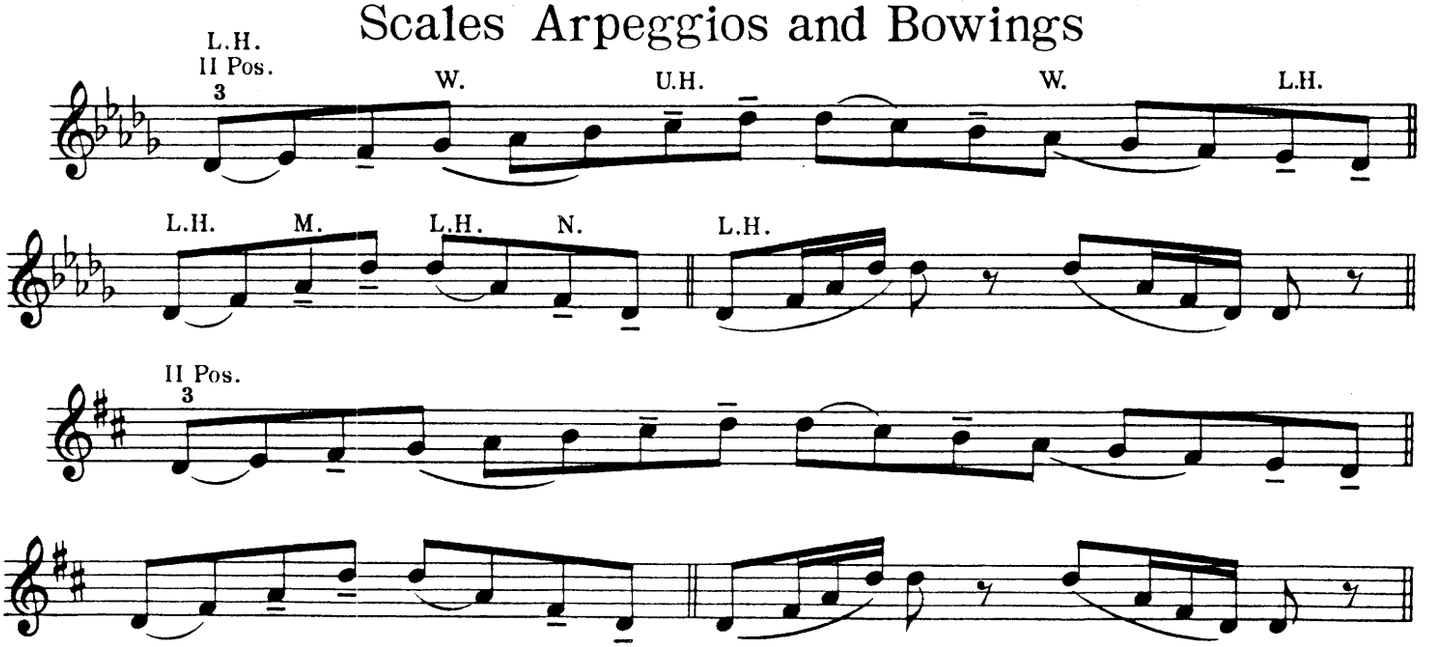
LESSON XL

Bowing

Second Position

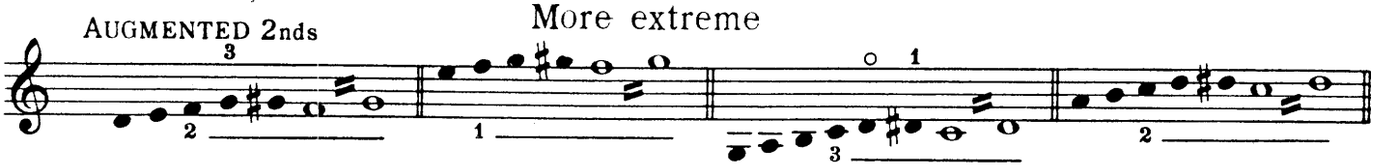


Scales Arpeggios and Bowings

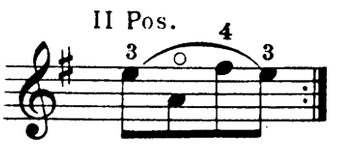


Intervals

More extreme

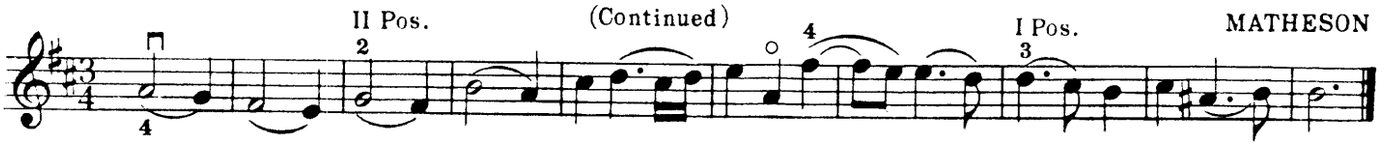


Exercise



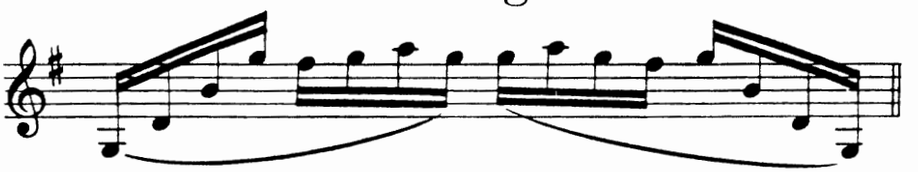
ADAGIO

(Continued)

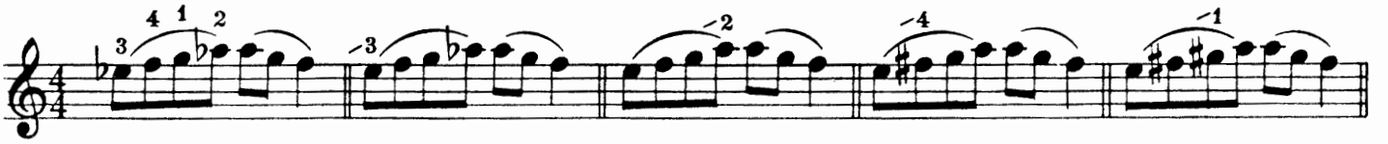


LESSON XLI

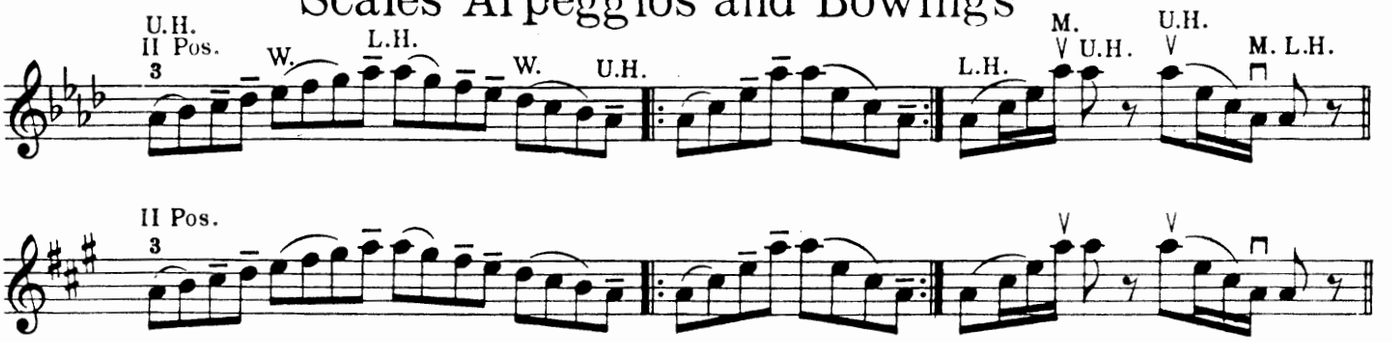
Bowing



Second Position

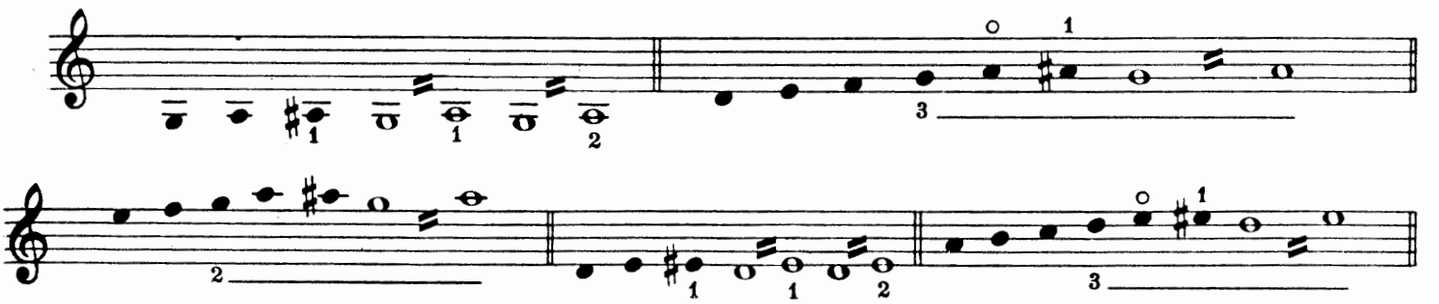


Scales Arpeggios and Bowings

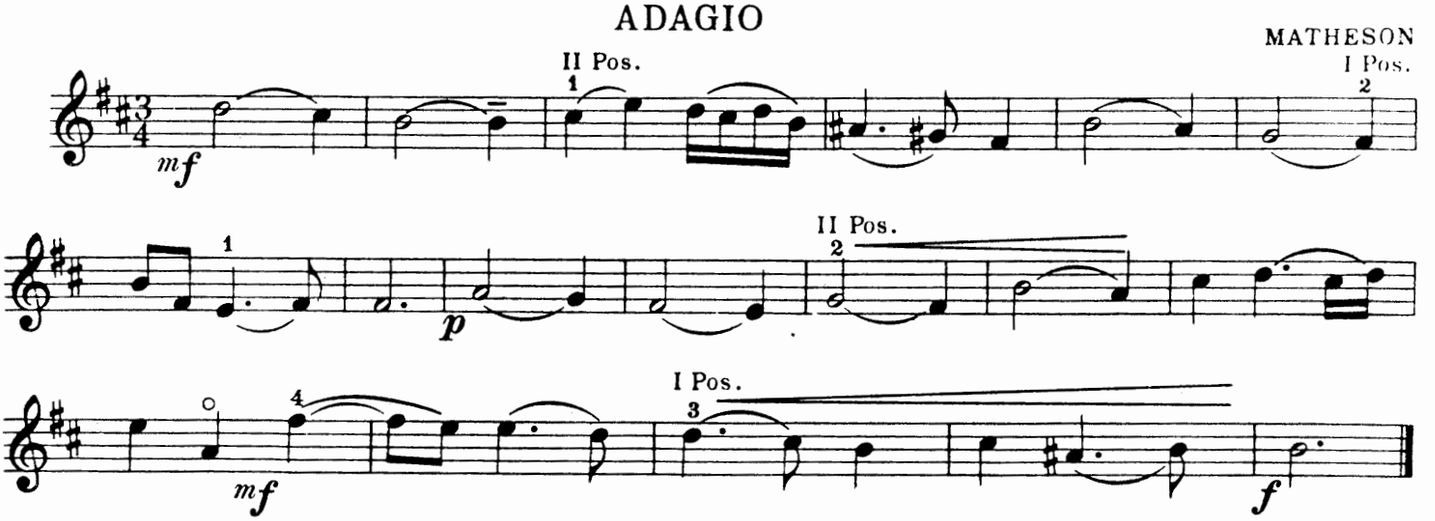


Intervals

Augmented Seconds



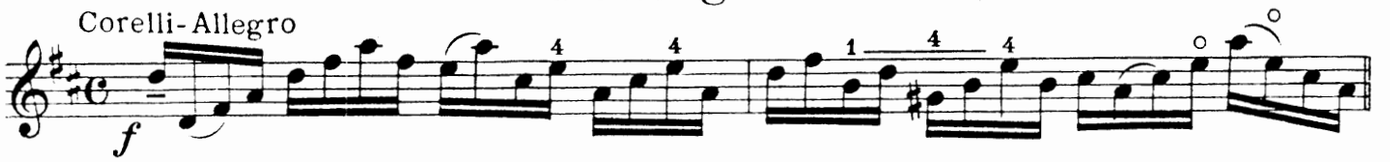
ADAGIO



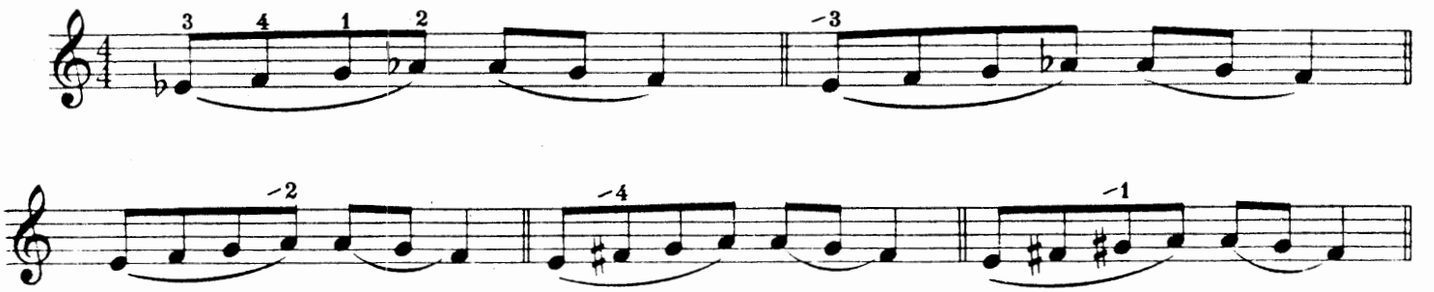
LESSON XLII

Bowing

Corelli-Allegro

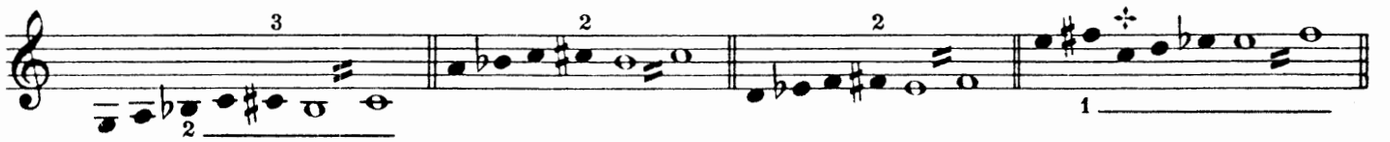


Third Position

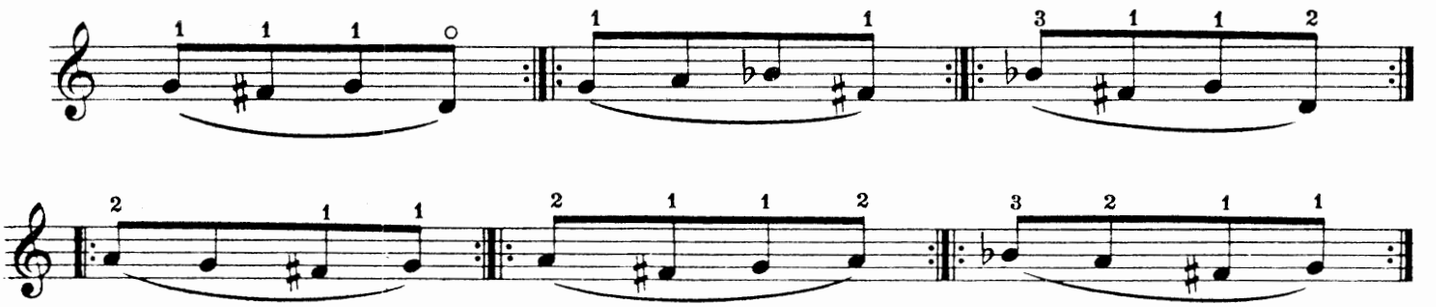


Intervals

Augmented Seconds

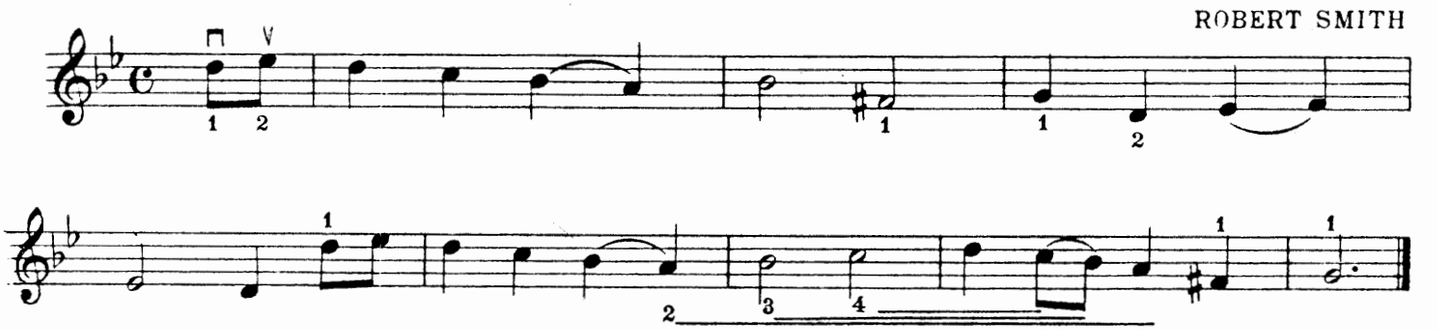


Exercises



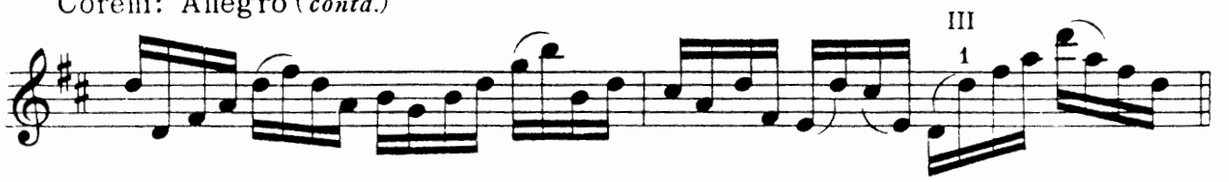
ALLEGRO

ROBERT SMITH

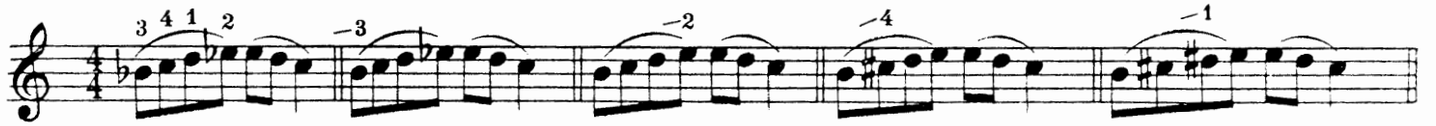


Bowing

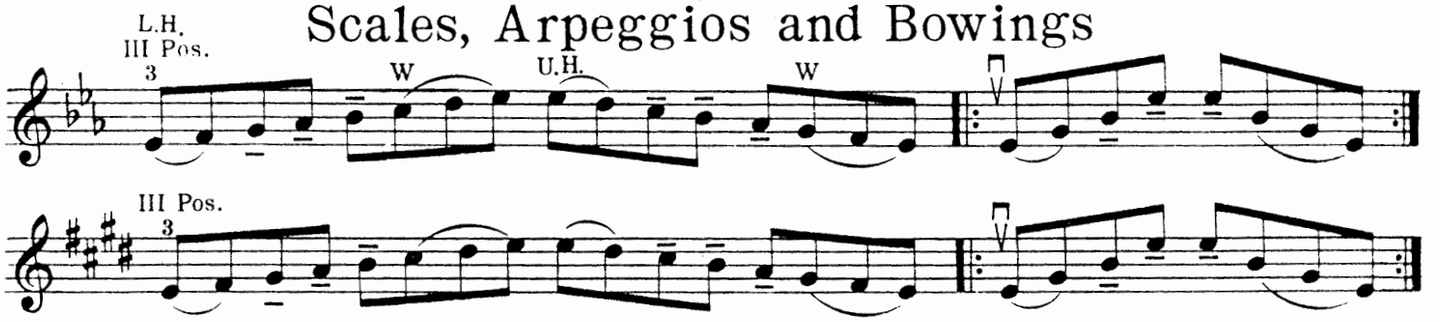
Corelli: Allegro (*contd.*)



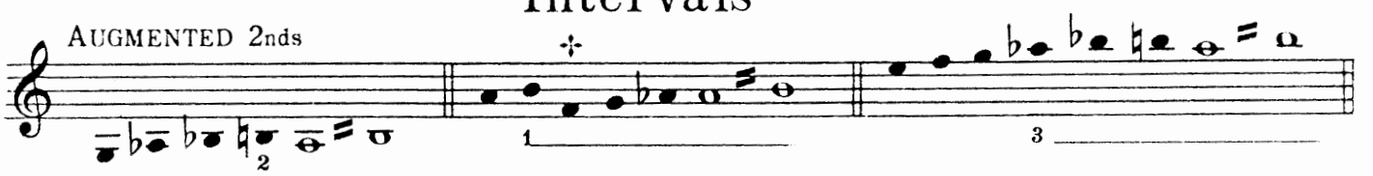
Third Position



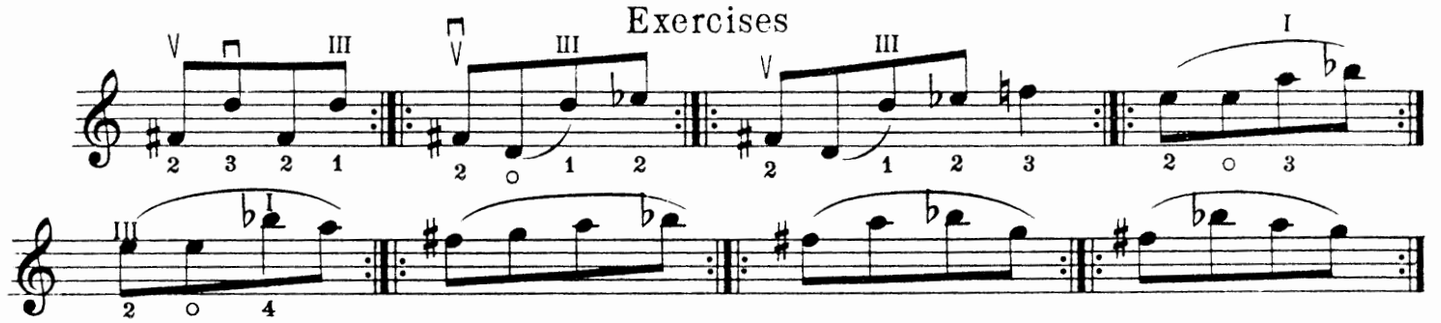
Scales, Arpeggios and Bowings



Intervals



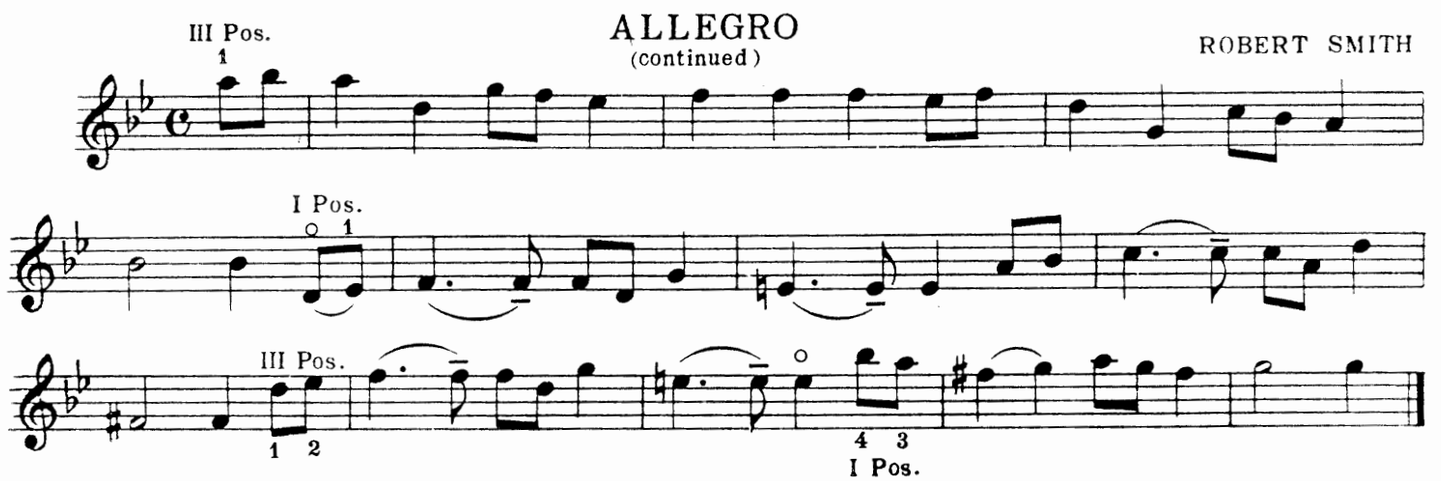
Exercises



ALLEGRO

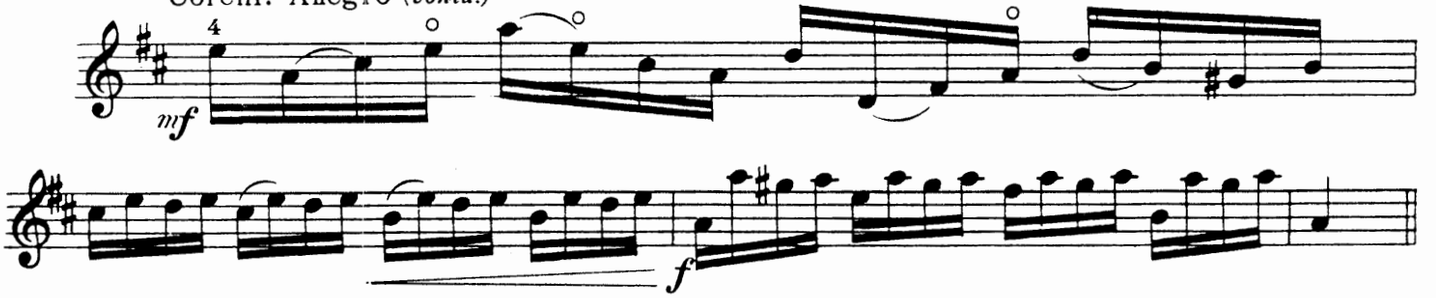
(continued)

ROBERT SMITH

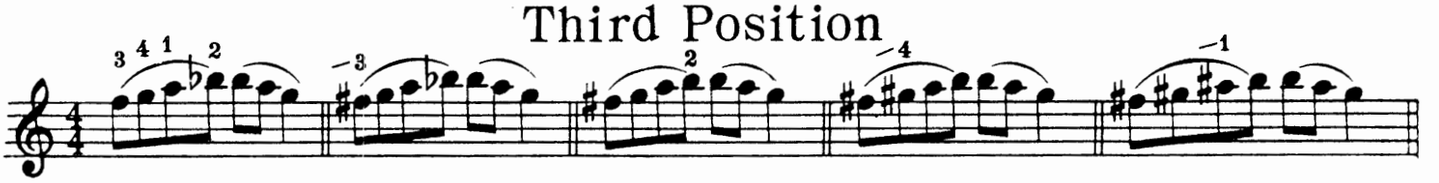


Bowing

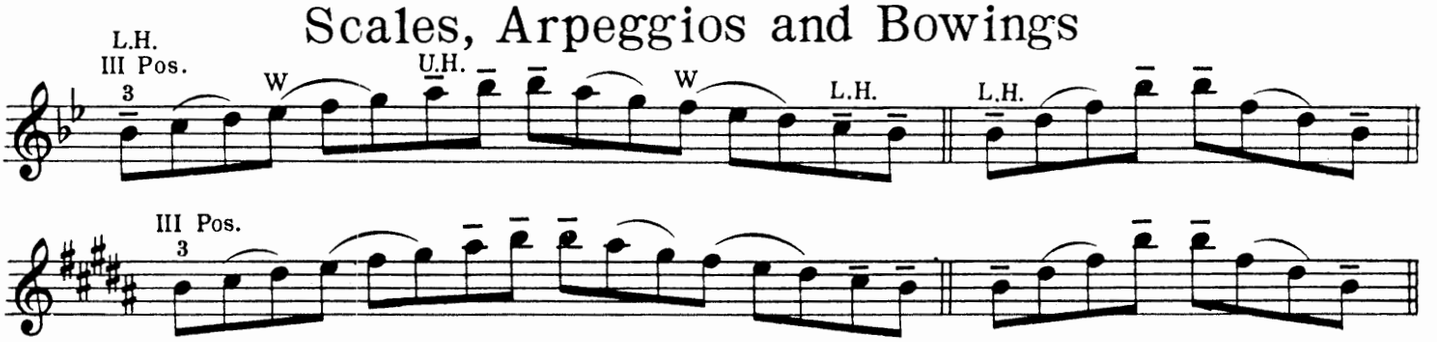
Corelli: Allegro *(contd.)*



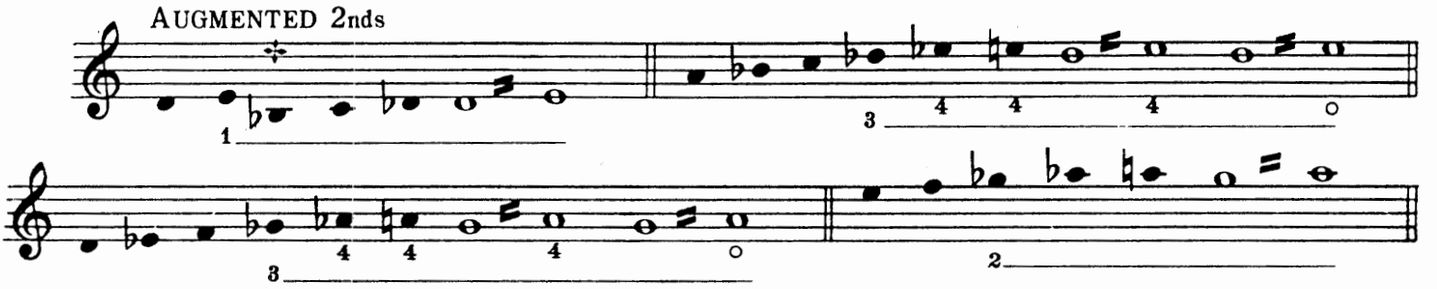
Third Position



Scales, Arpeggios and Bowings

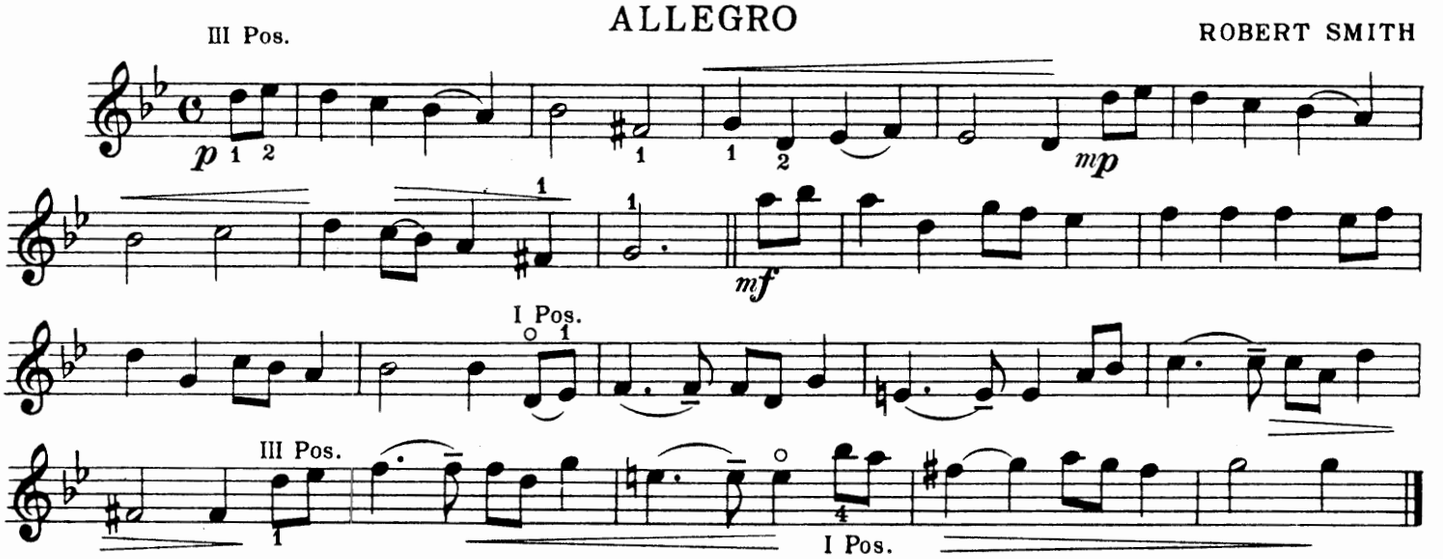


Intervals



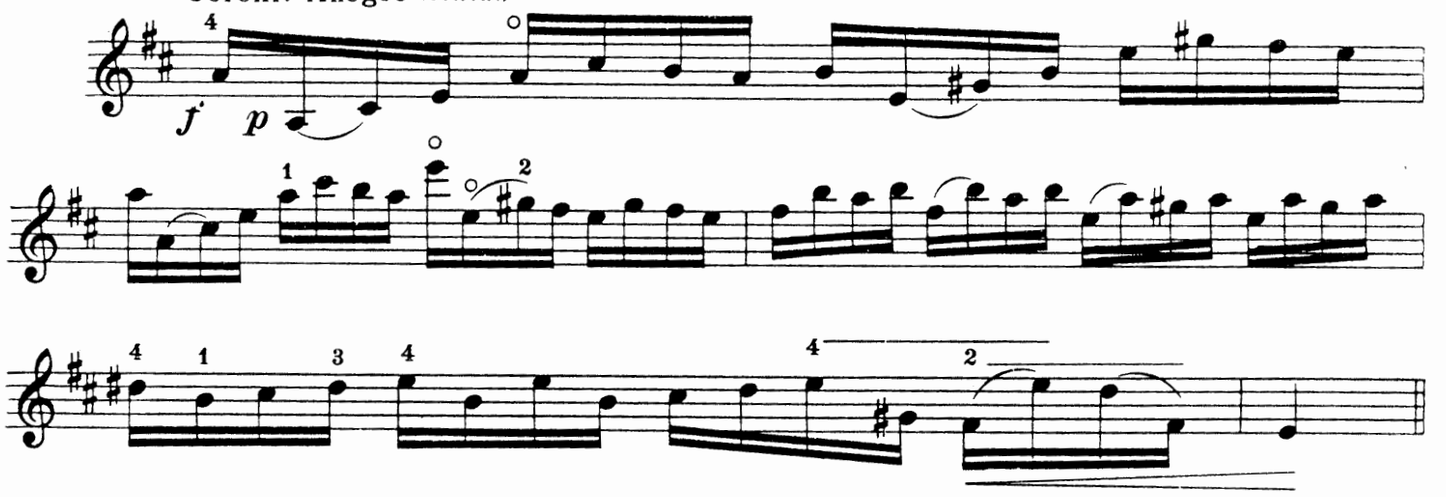
ALLEGRO

ROBERT SMITH

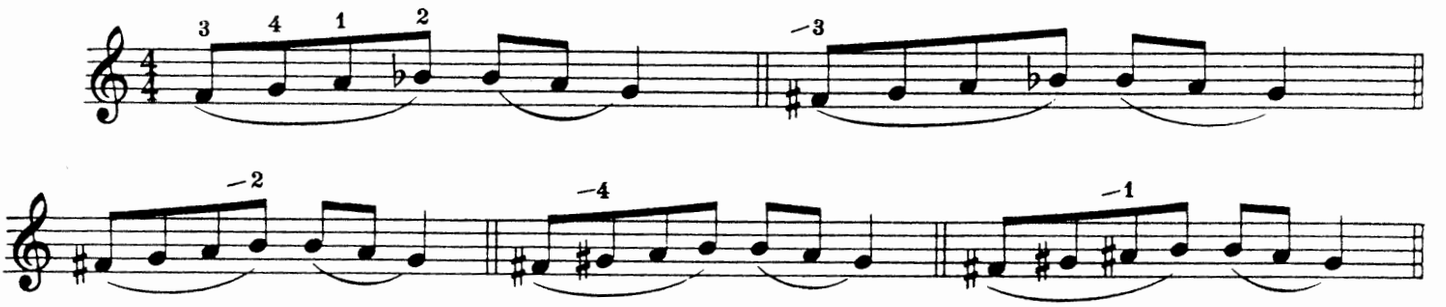


Bowing

Corelli: Allegro (*contd.*)

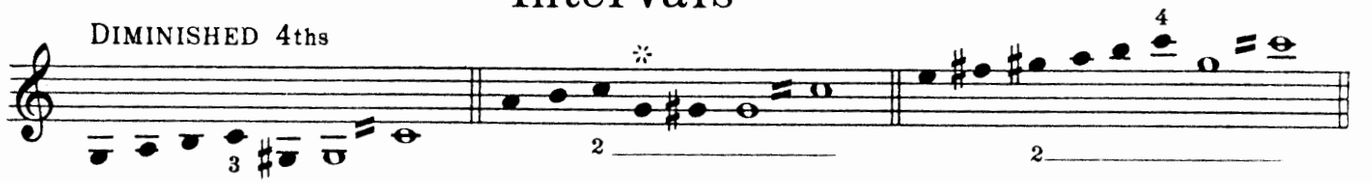


Fourth Position

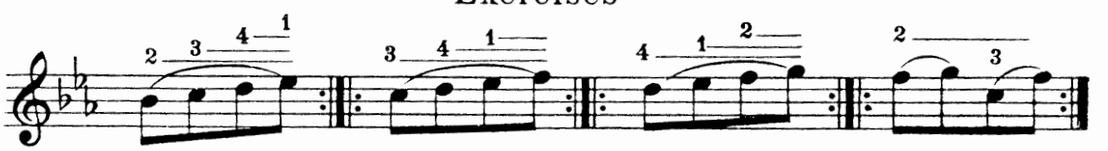


Intervals

DIMINISHED 4ths

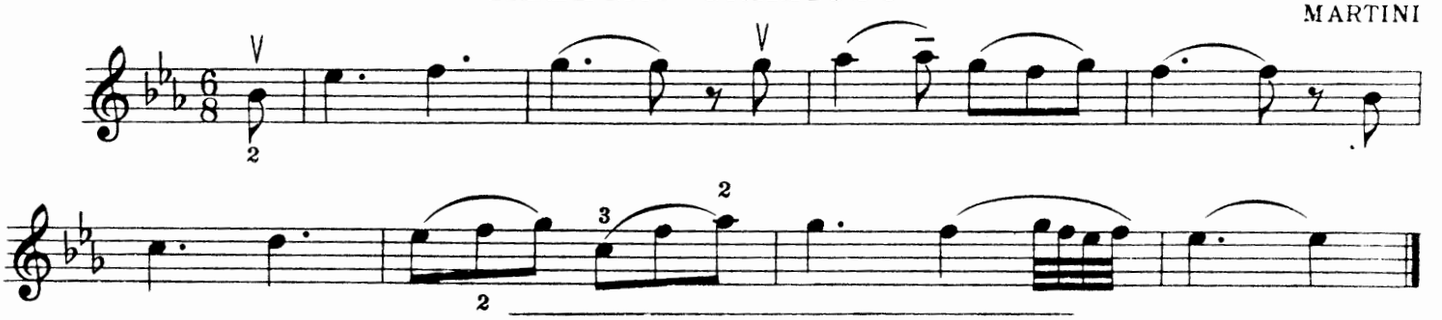


Exercises



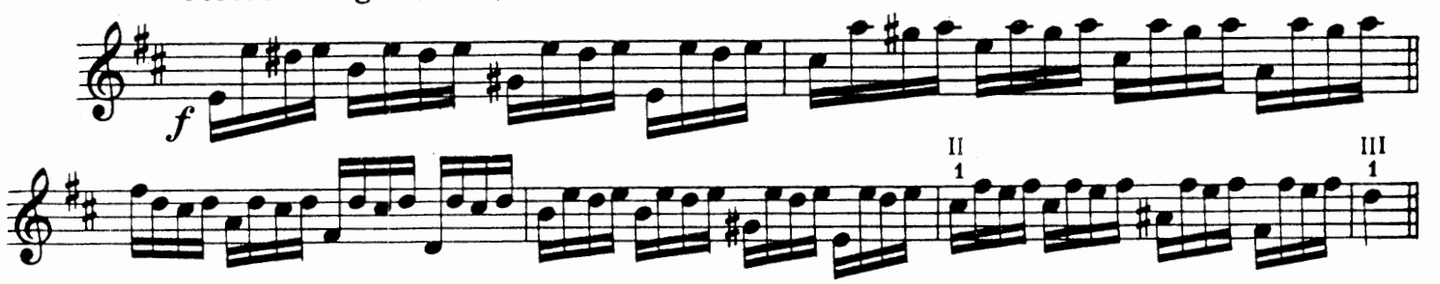
ALLEGRO GRAZIOSO

MARTINI

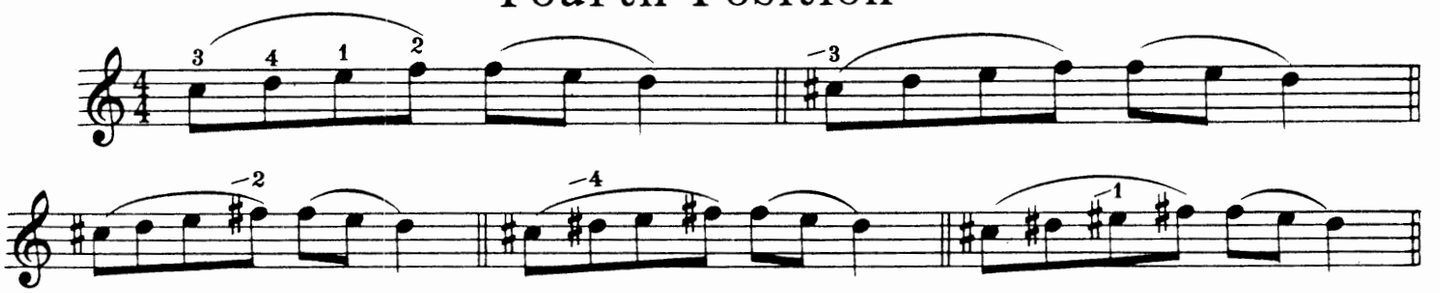


Bowing

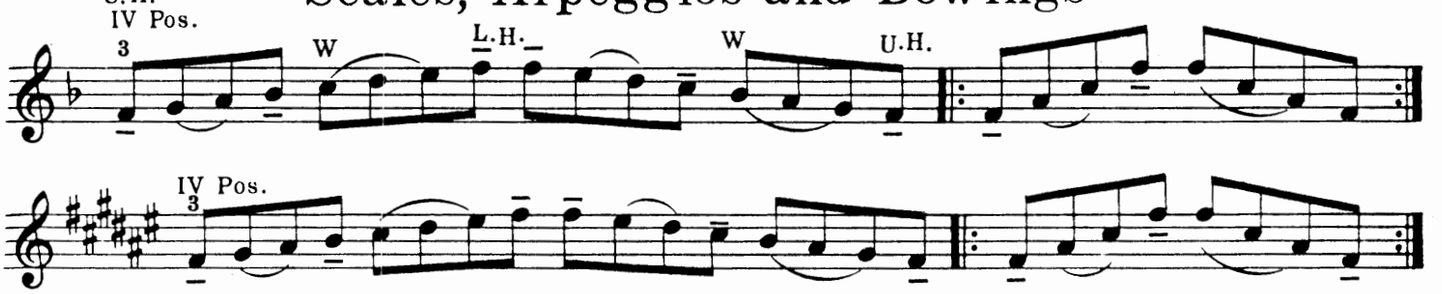
Corelli: Allegro (*contd.*)



Fourth Position

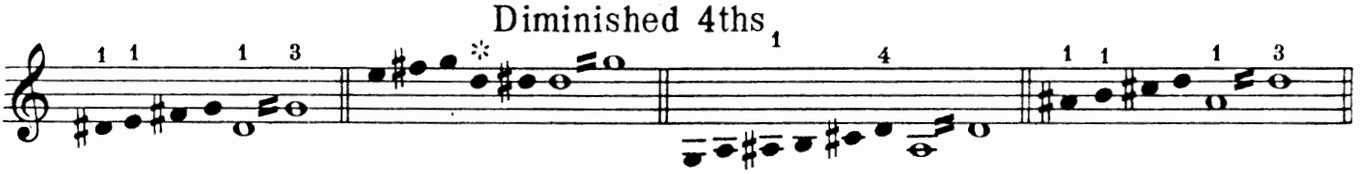


Scales, Arpeggios and Bowings

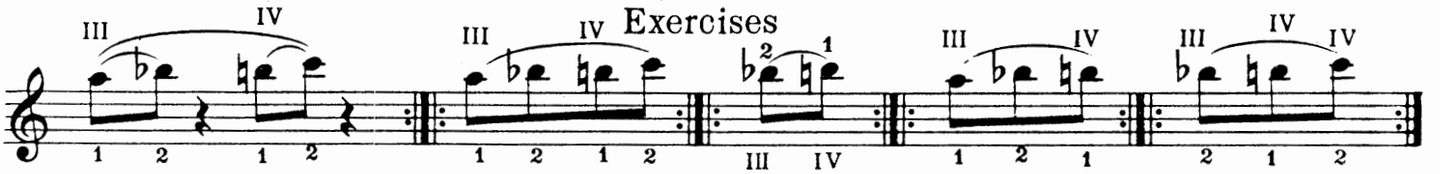


Intervals

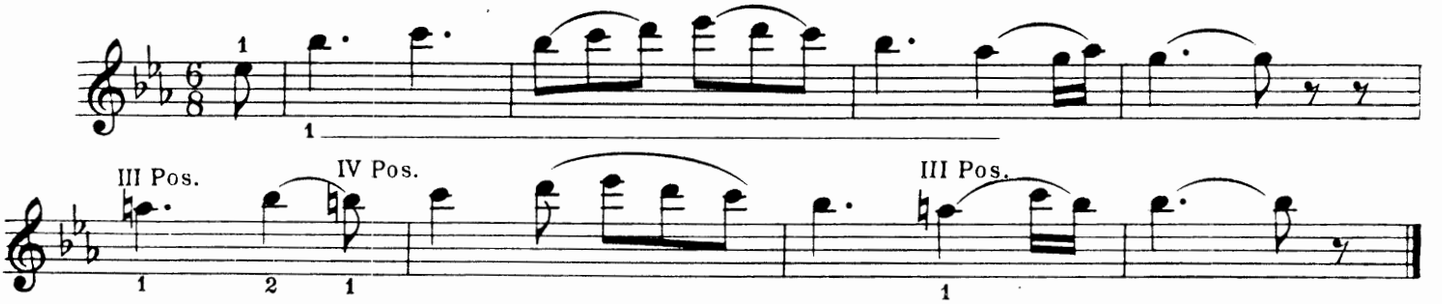
Diminished 4ths



Exercises



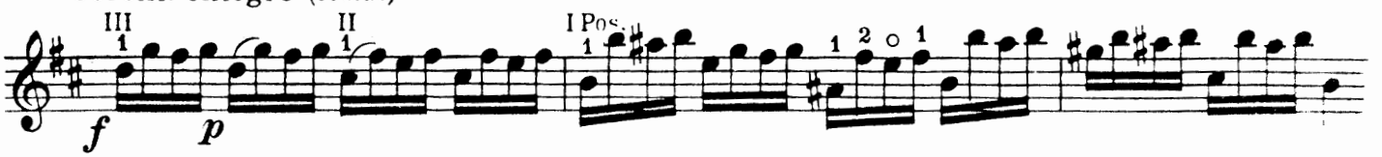
ALLEGRETTO GRAZIOSO (contd.)



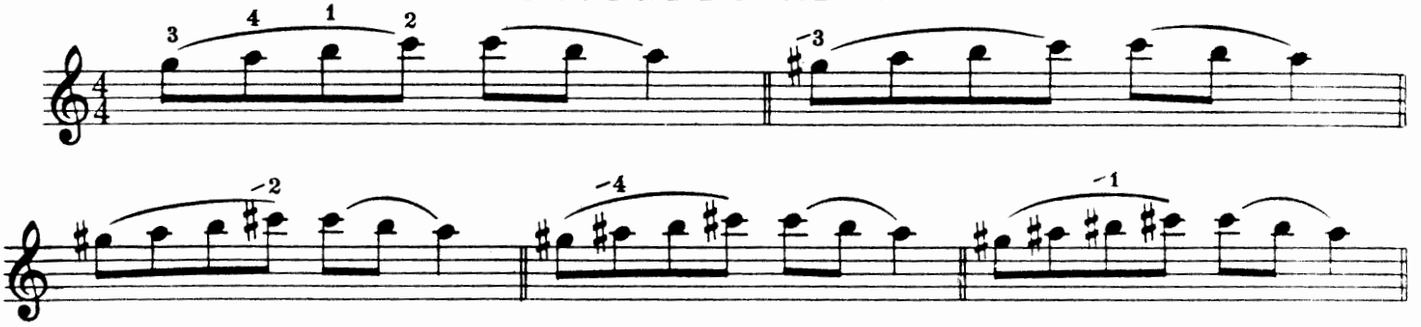
LESSON XLVII

Bowing

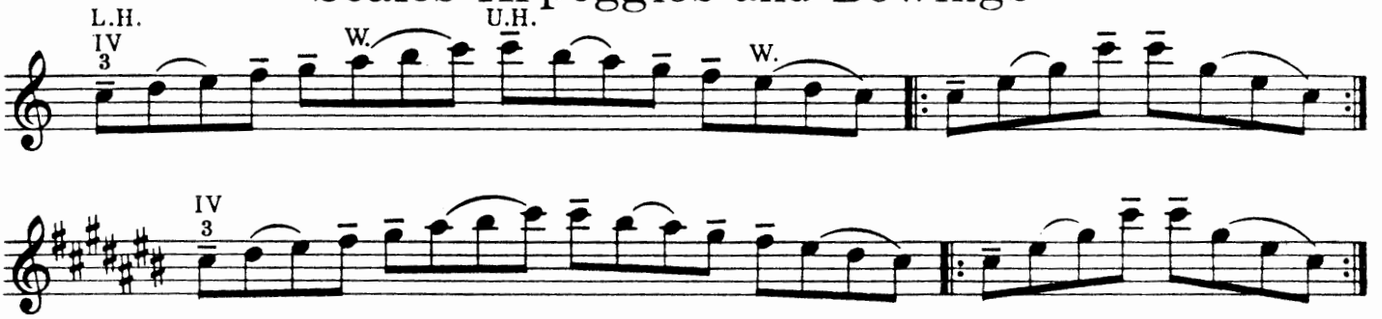
Corelli: Allegro *(contd.)*



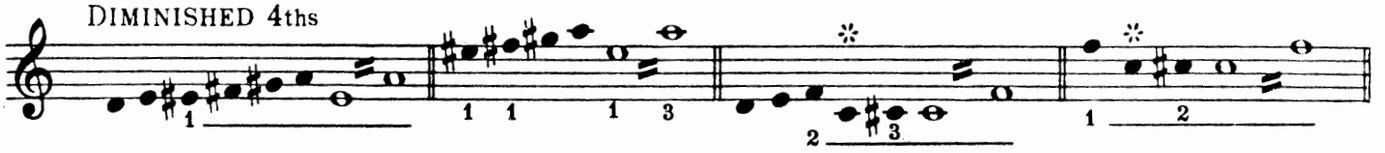
Fourth Position



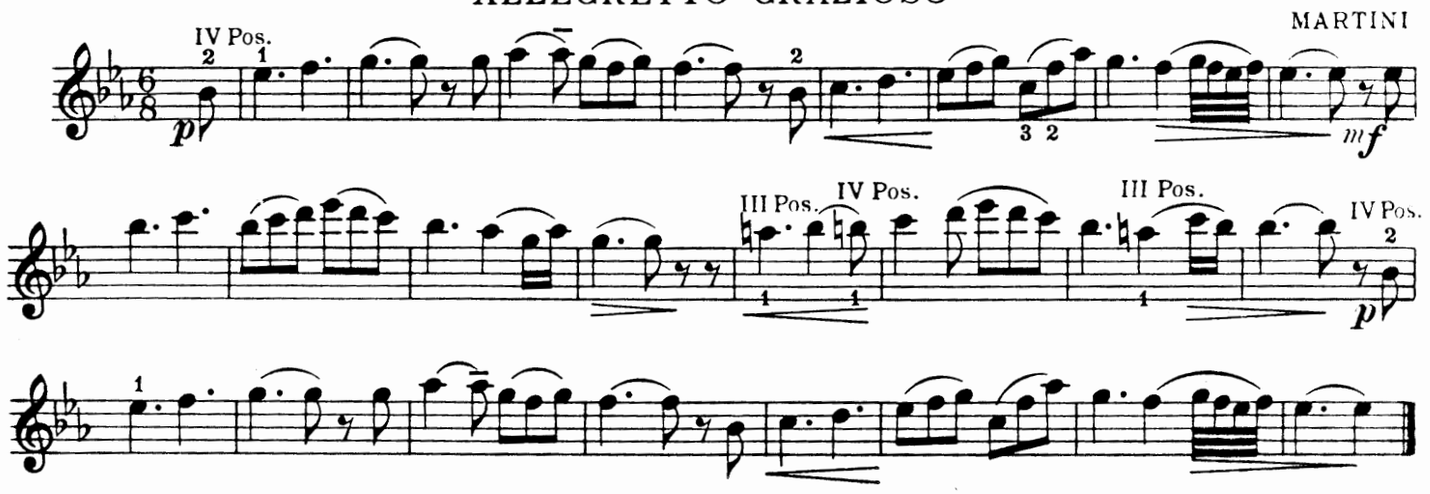
Scales Arpeggios and Bowings



Intervals

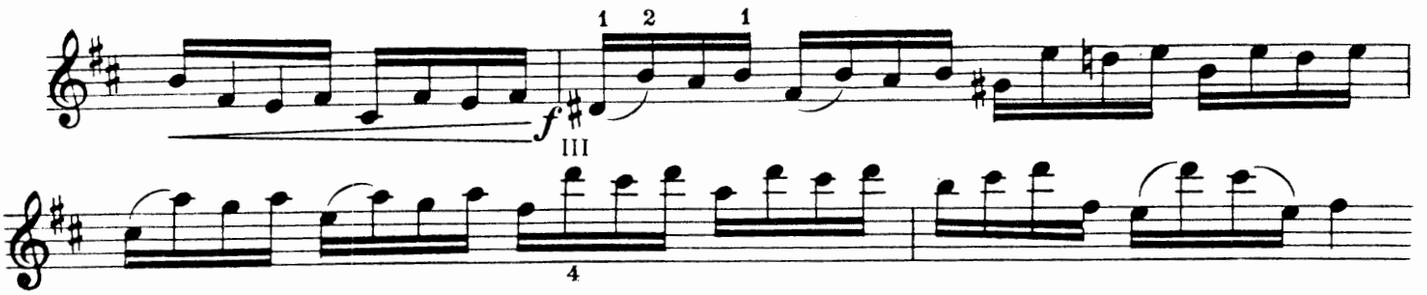


ALLEGRETTO GRAZIOSO



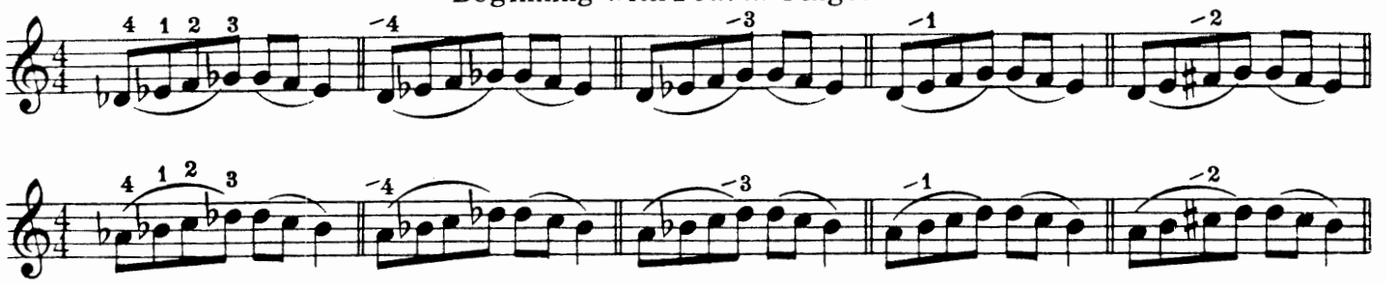
LESSON XLVIII

Bowing

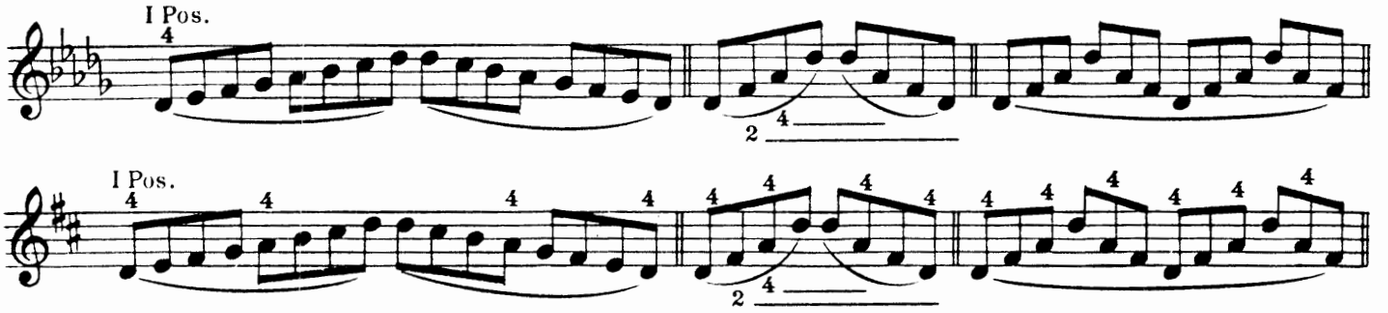


First Position

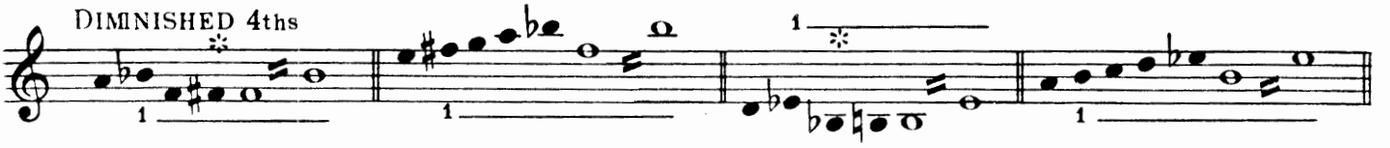
Beginning with *Fourth* Finger



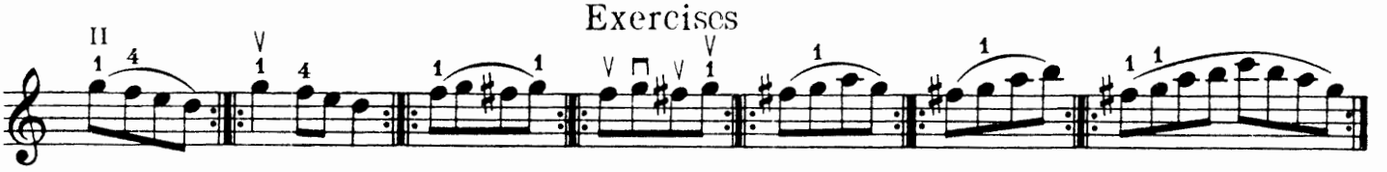
Scales Arpeggios and Bowings



Intervals

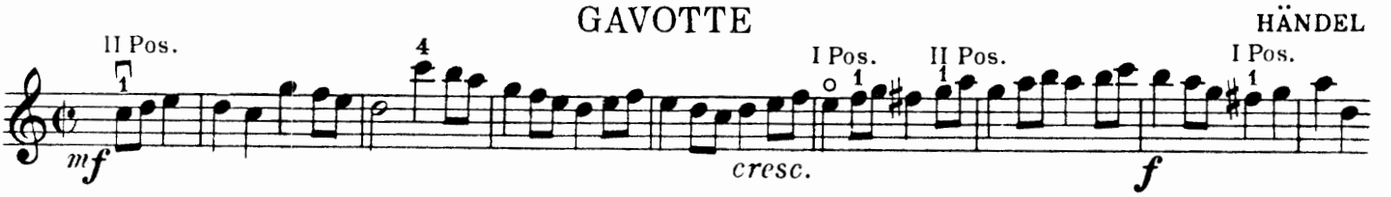


Exercises



GAVOTTE

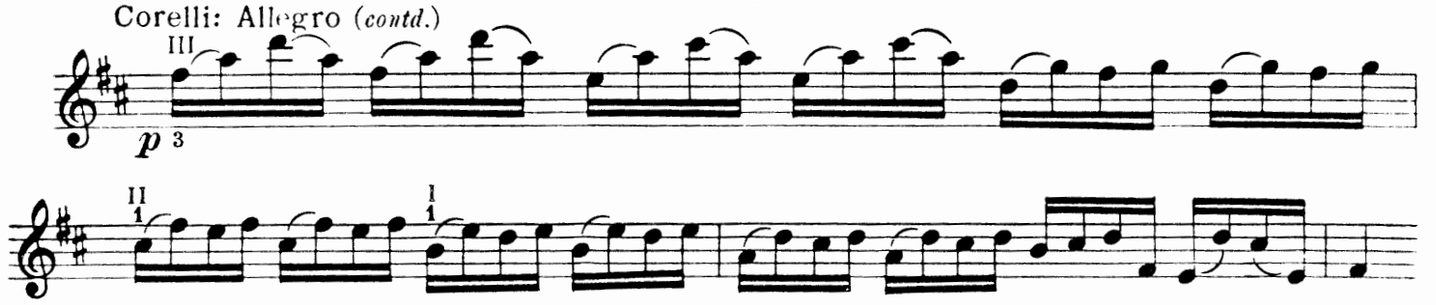
HÄNDEL



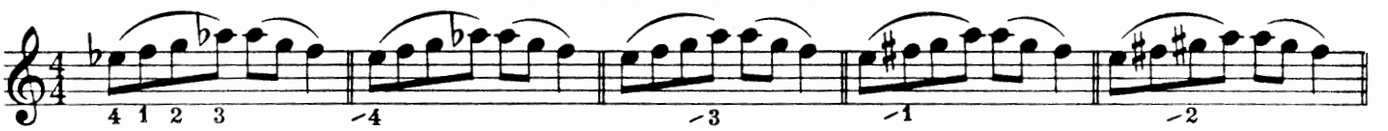
LESSON XLIX

Bowing

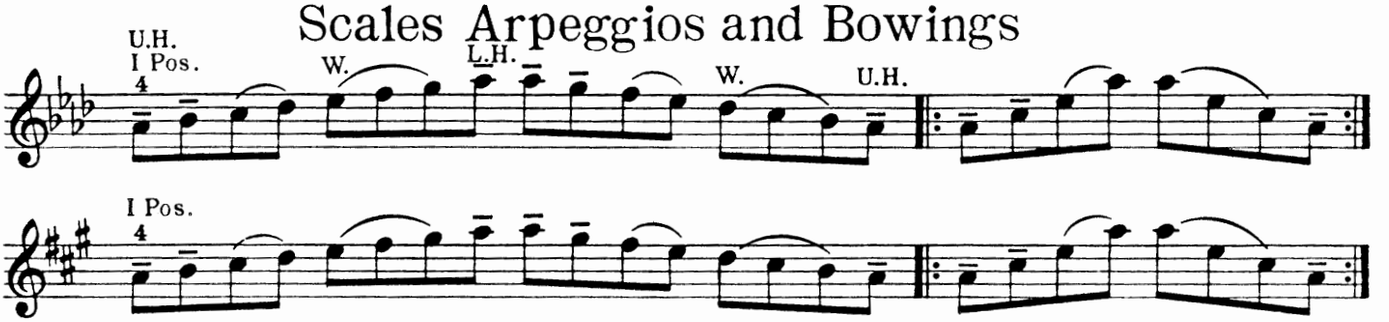
Corelli: Allegro *(contd.)*



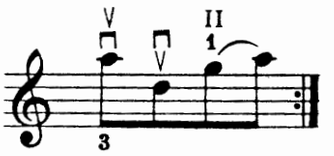
First Position



Scales Arpeggios and Bowings

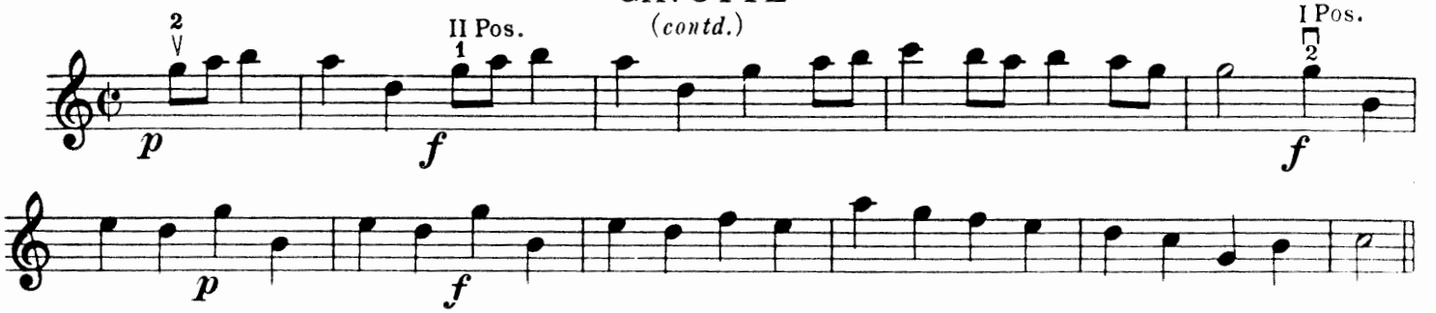


Exercise



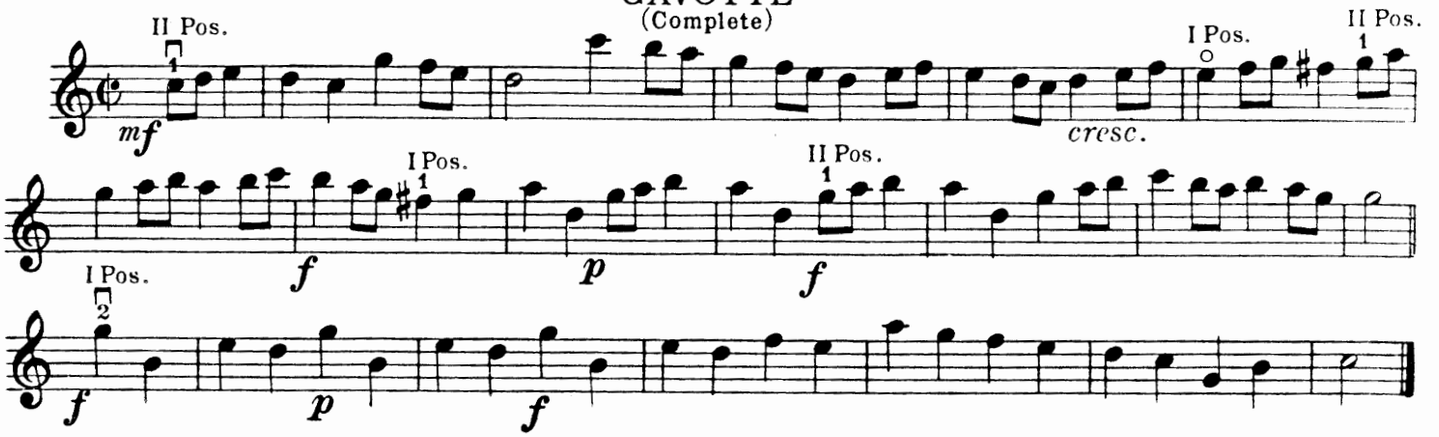
GAVOTTE *(contd.)*

HÄNDEL



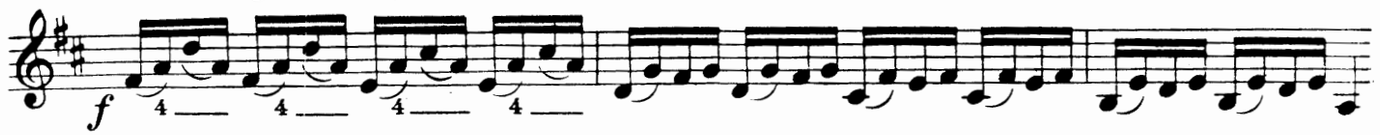
GAVOTTE (Complete)

HÄNDEL

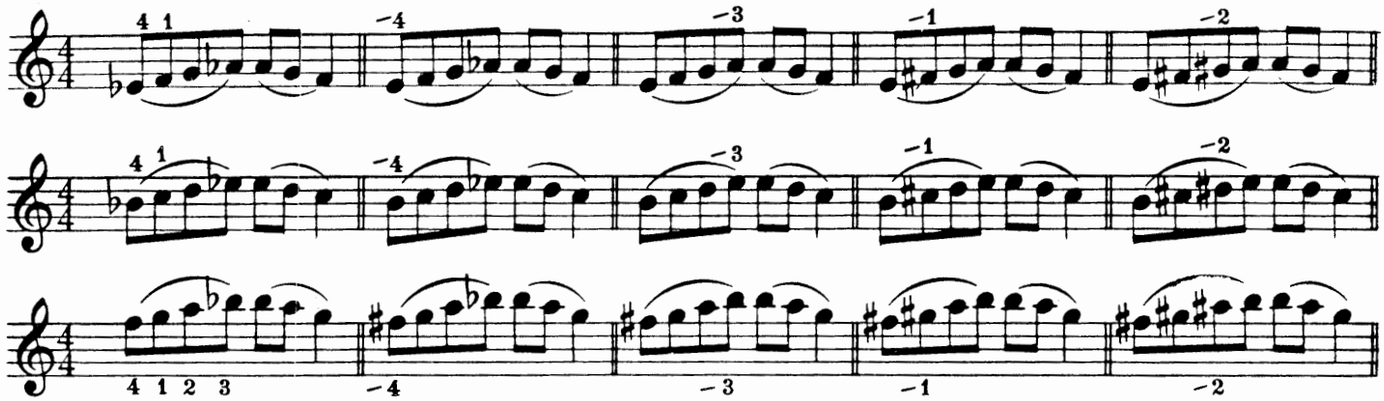


LESSON L
Bowing

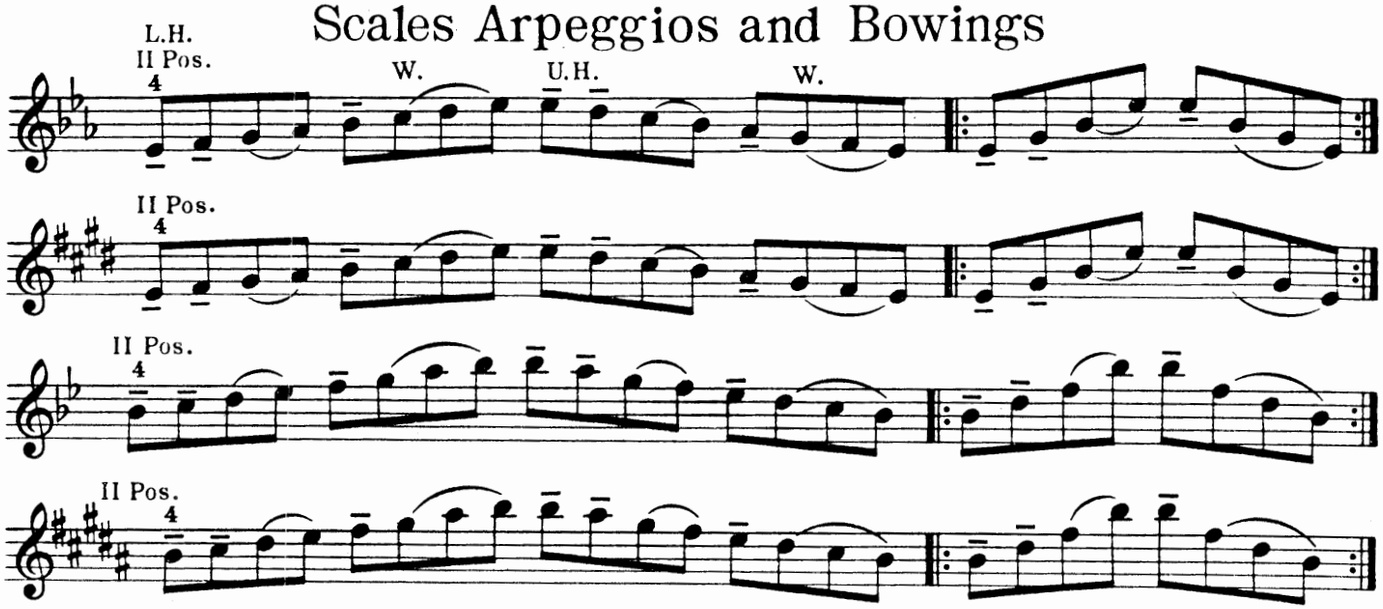
Corelli: Allegro (*contd.*)



Second Position

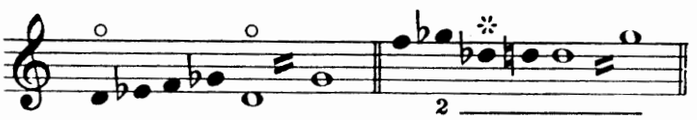


Scales Arpeggios and Bowings

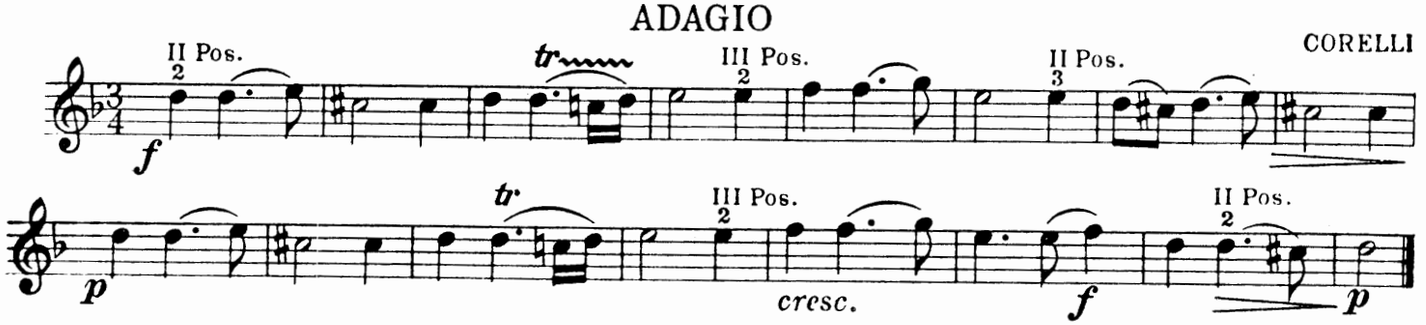


Intervals

DIMINISHED 4ths

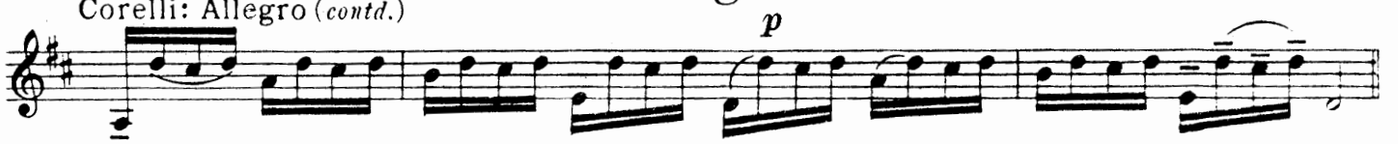


ADAGIO

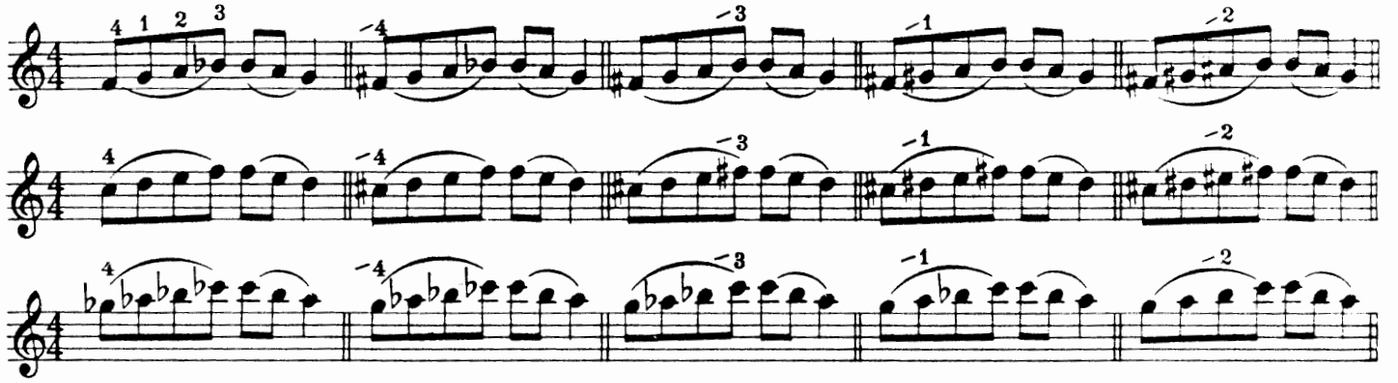


LESSON LI
Bowing

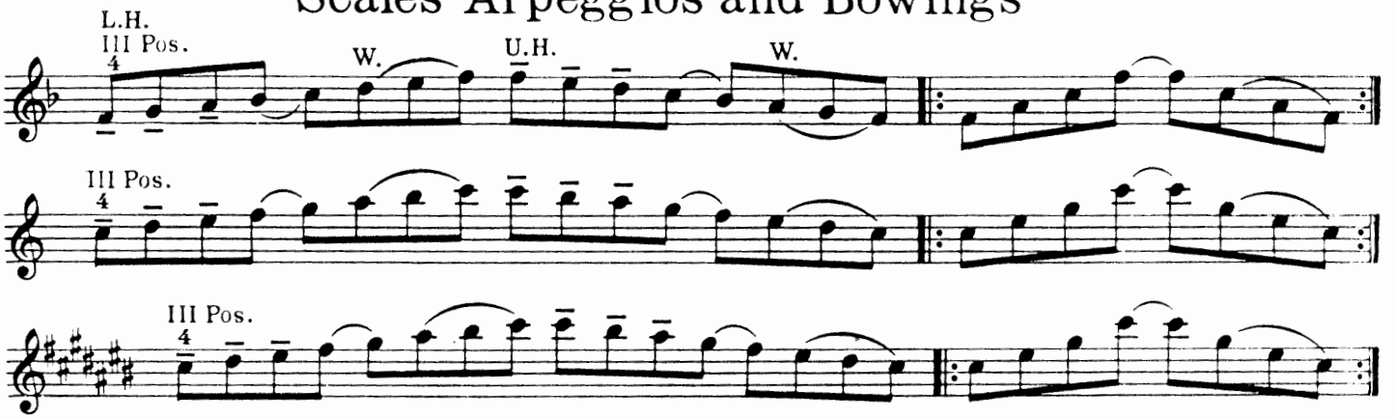
Corelli: Allegro (*contd.*)



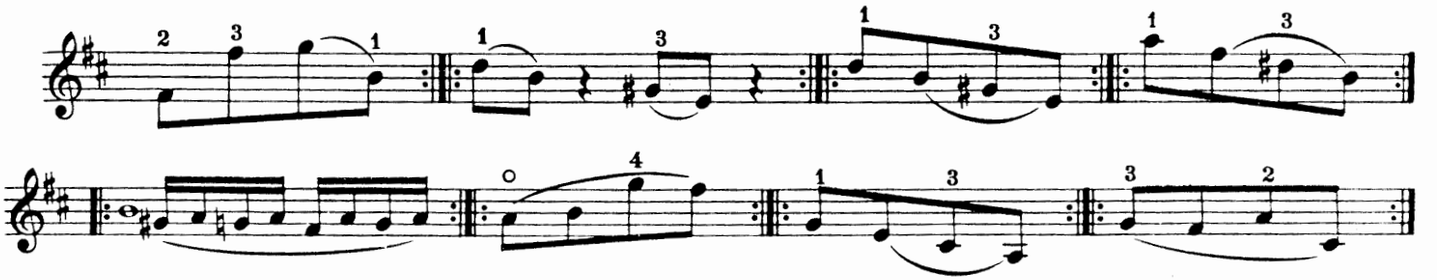
Third Position



Scales Arpeggios and Bowings

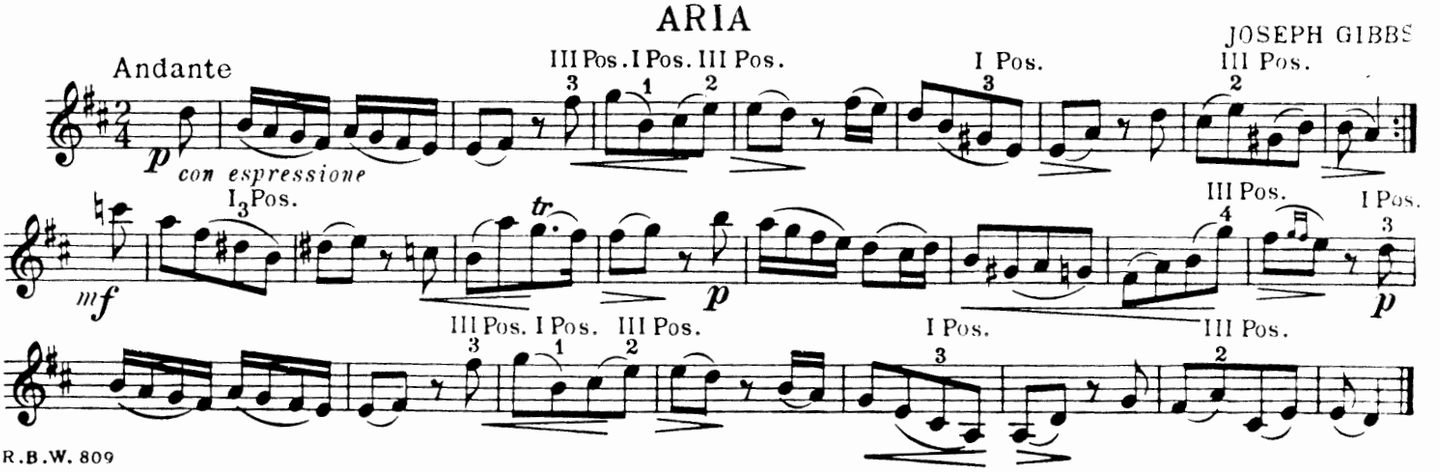


Exercises



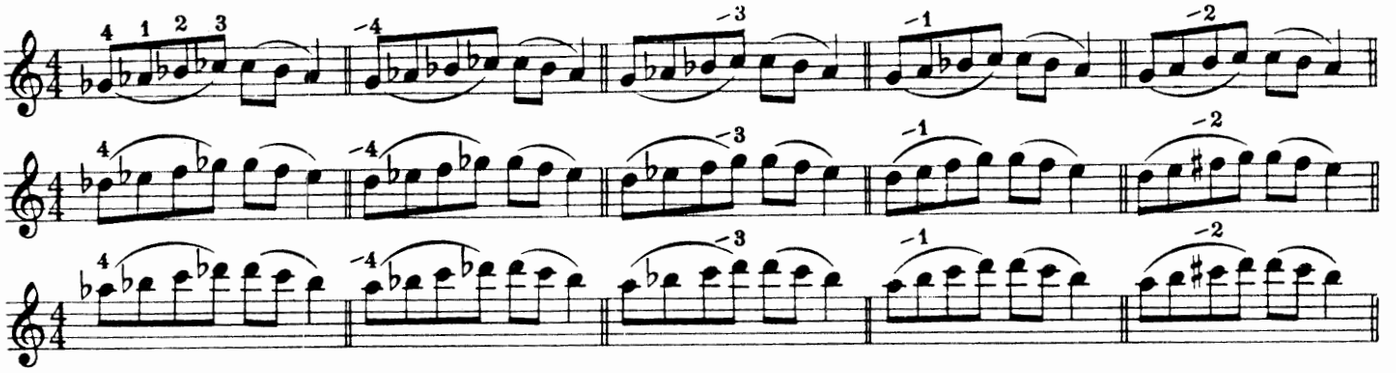
ARIA

JOSEPH GIBBS

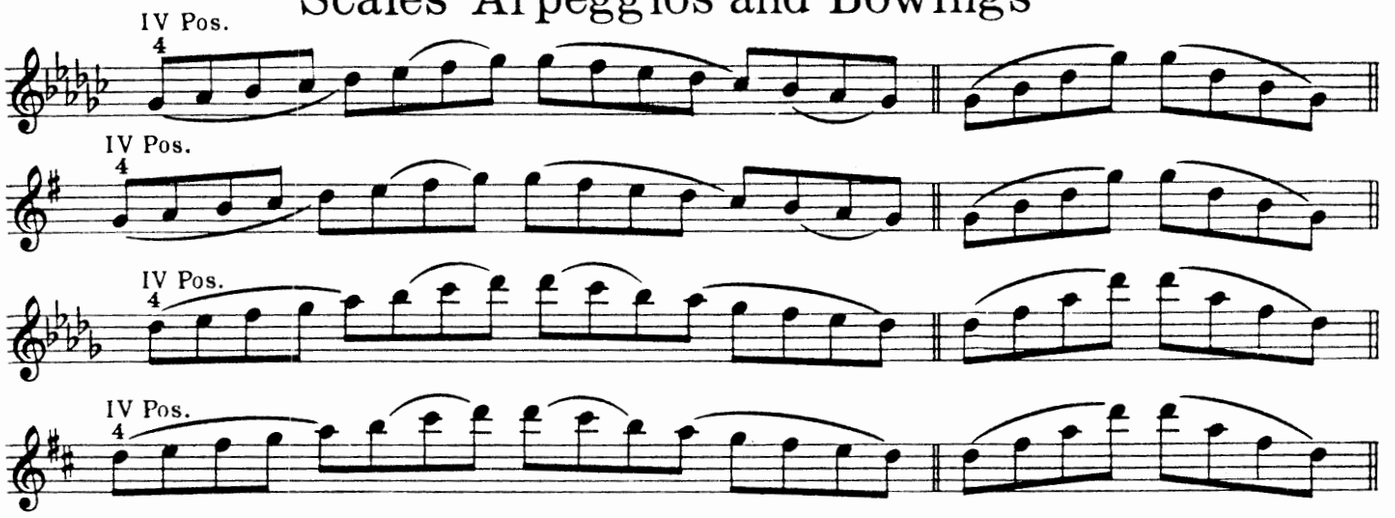


LESSON LII

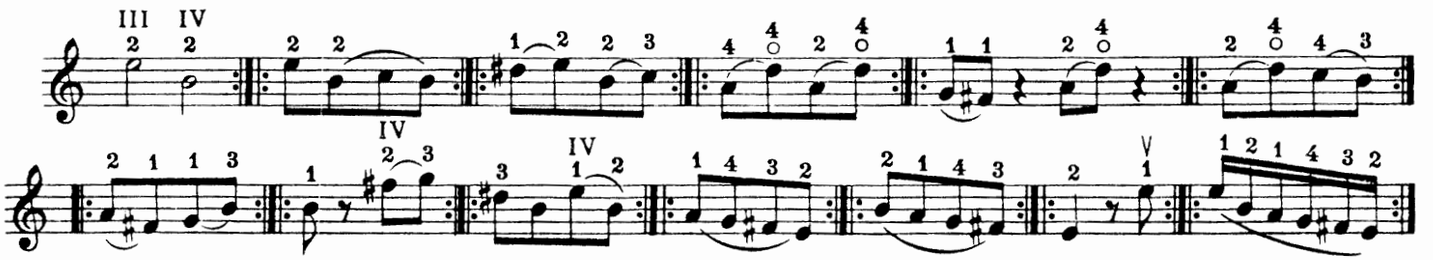
Fourth Position

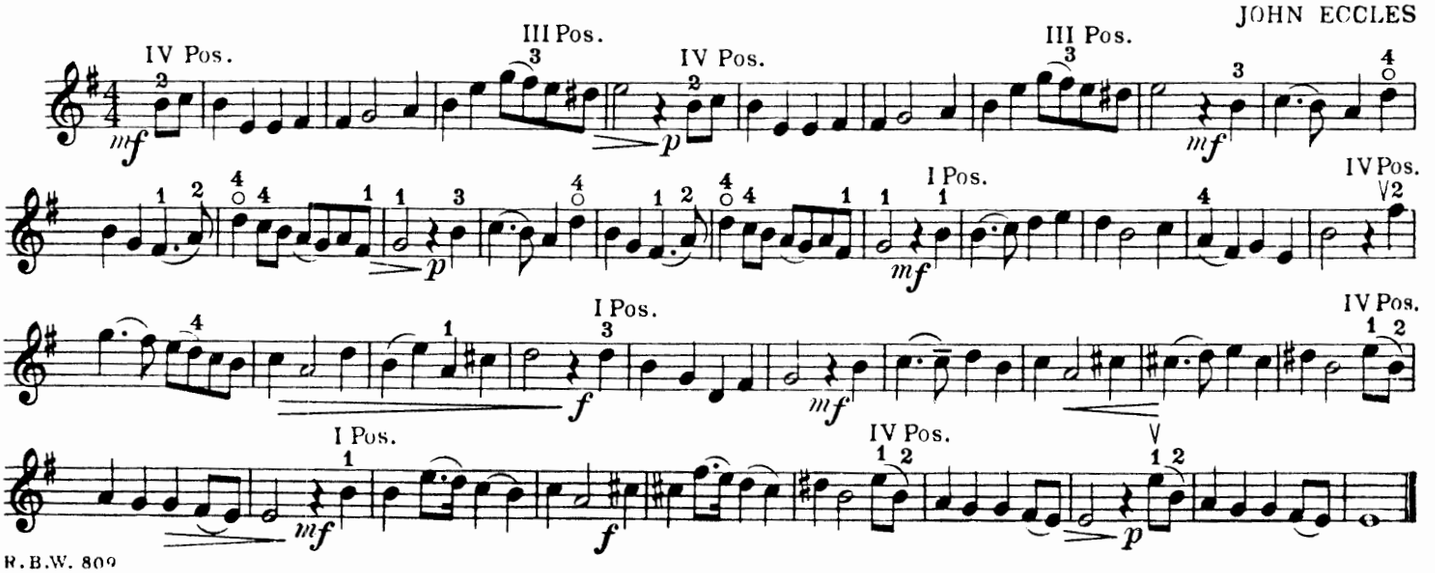


Scales Arpeggios and Bowings



Exercises



MODERATO

JOHN ECCLES