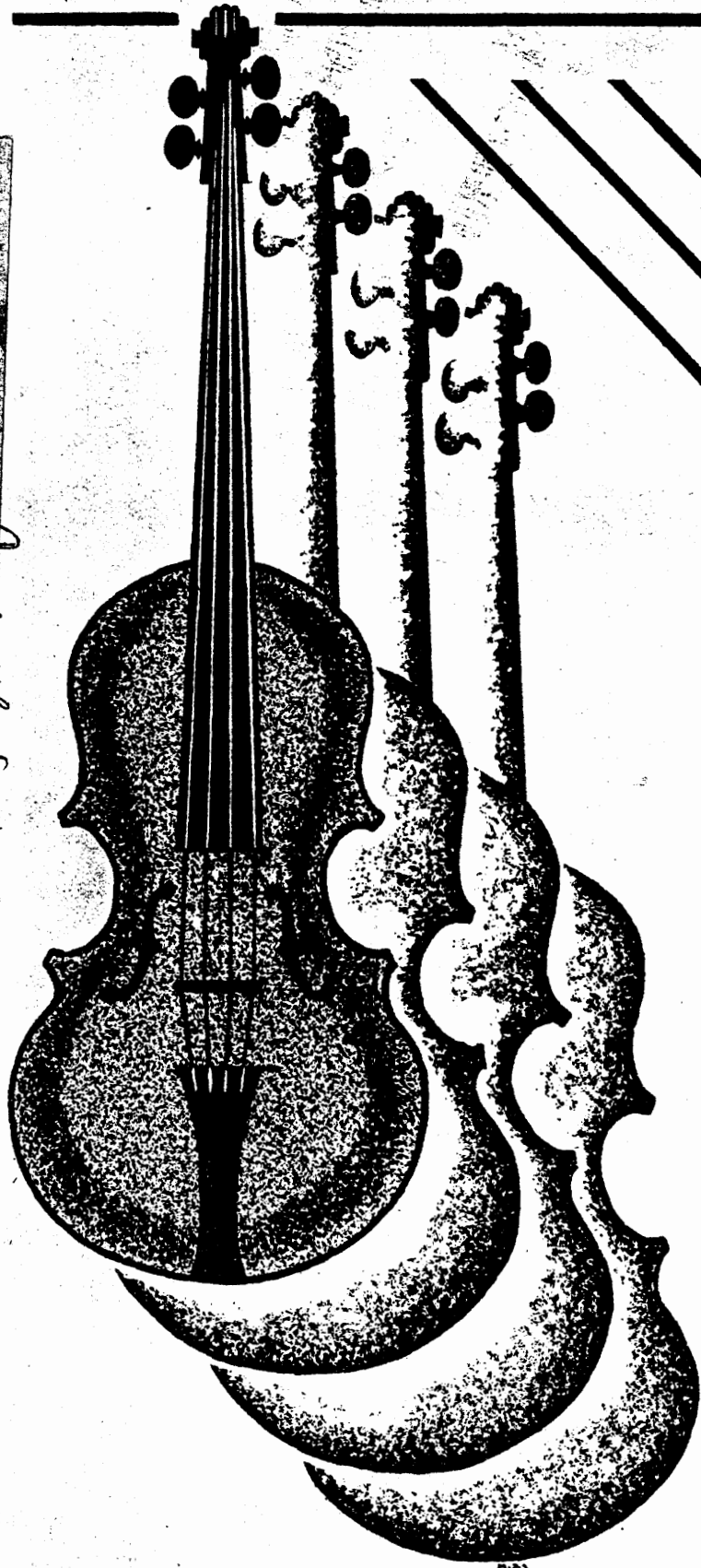


Method

THE FIRST YEAR

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METHOD FOR  
VIOLIN

BY

**WILLIAM COAD**

PROFESSOR OF VIOLIN

ITHACA COLLEGE

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THE FIRST YEAR

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THE FIRST YEAR METHOD

*for*

VIOLIN

*by*

WILLIAM COAD



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# THE FIRST YEAR

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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 harassing 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. Its use is strongly recommended.

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*.


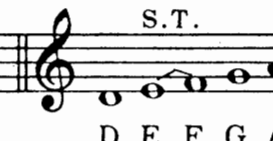

Twice this distance is a *tone*.

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**

OPEN STRINGS      NATURAL NOTES

	on the E string	on the A string	on the D string	on the G string
	S.T.	S.T.	S.T.	S.T.
				
E A D G	E F G A B	A B C D E	D E F G A	G A B C D

## Left Hand

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

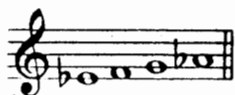
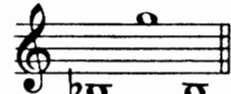
N.B. There are three double possibilities of finger action.

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 student's 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 " " " " } Each finger six times.  
 " " " " " 3rd " " " " }  
 " " " " " 4th " " " " }

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

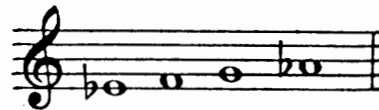
Other tones and semitones than those already mentioned are produced by "sharpening" and "flattening" notes. Both modifications are possible on all notes.

*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.

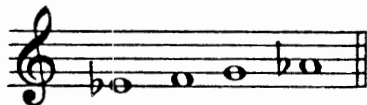
A *half note* lasts from any beat till the next but one.

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

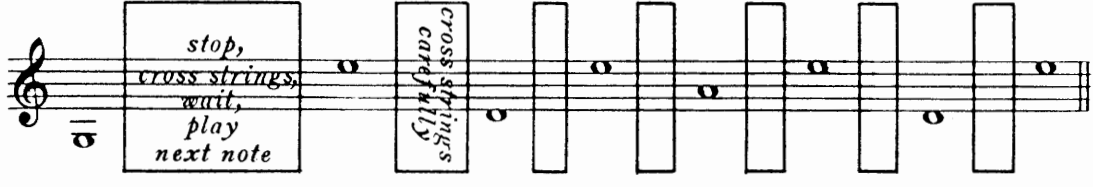
Make these strokes with the bow resting lightly on the string.

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

With closed eyes

	FIRST NOTE P TO M	SECOND NOTE M TO N	Six times
	FIRST NOTE N TO M	SECOND NOTE M TO P	Six times
	P TO N		N TO P

Play this series beginning  $\square$ .  
 " " " "  $\nabla$ .



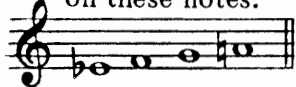
- a) Upper half of bow
- b) Lower half of bow
- c) Whole bow (slur two notes in the bow, waiting between notes to make a clean change of string.)
- d) Each note whole bow.

# Intervals

Review previous work in Lesson II.

## Left Hand. Silent Cross-string Action

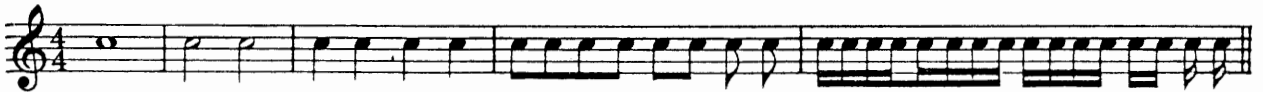
Place the fingers on these notes:



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

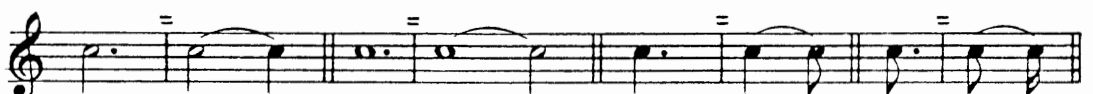
As before, similar and contrary two finger combinations.


# 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

NOT TO BE PLAYED

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 n
- 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 n
- d) Keep the fingers down

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

Also practise this exercise using  $\nabla$  bow.

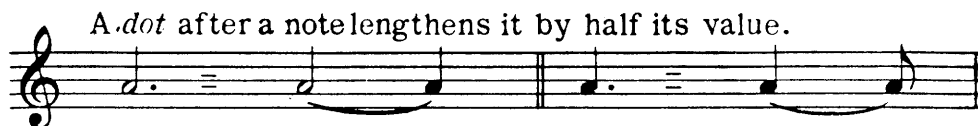
Work the following exercises out in the same manner

## ALLEGRO

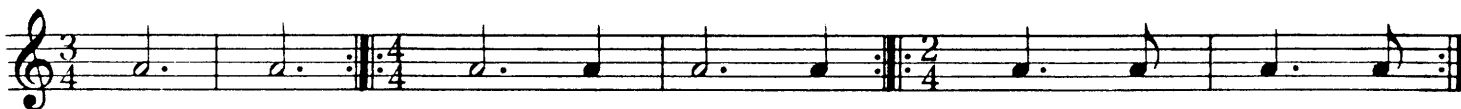
ROBERT SMITH

Dotted Notes

NOT TO BE PLAYED



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

# Bowing

W U.H. W L.H.

N W P W

W W N W P W

# Left Hand

-1

-4 -2 -3

# Intervals

MINOR 2nds ONE SEMITONE Fingers close

1 2 V

1 2 3 4 \*

1 2 V

\* A Tone space from previous note.

# ANDANTINO

ROSA

V V V V V V V

V V V V V V V

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

(Rhythm )

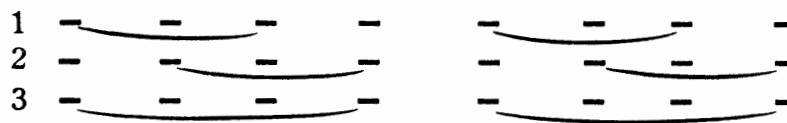
MAJOR 2nds  
2 SEMITONES      Fingers a  
tone apart

† A semitone space from previous note.

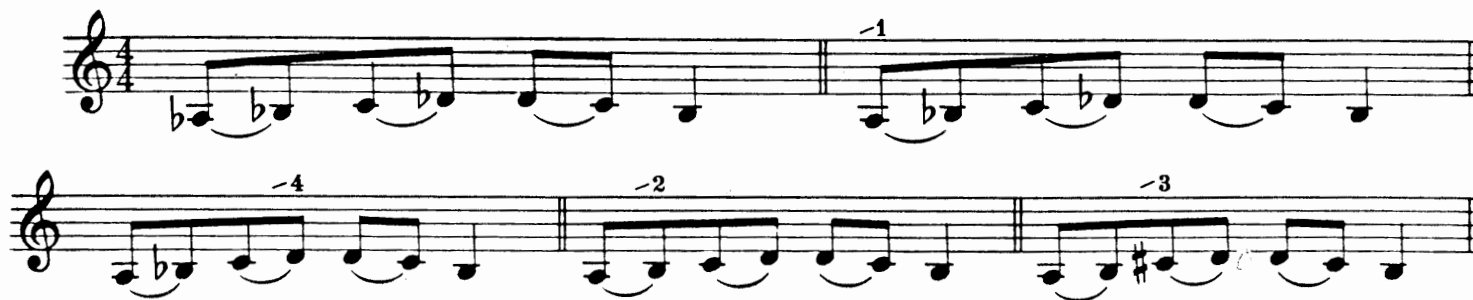
ANDANTINO  
(Continued)

ROSA

# Bowing



# Left Hand



# Intervals



MINOR 3rds 3 SEMITONES      Fingers a tone and a half apart  
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*

M to P      P to M      M to N      N to M

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

W      W      U.H.

Intervals

(Rhythm )

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

†      †

1      1

4      4      4      4

† Fingers a semitone space from previous note.  
\* Fingers a tone space from previous note.

Preparatory exercises for Allegro

STROZZI

V

ALLEGRO

STROZZI

V

4



# 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 3 tones apart.  
6 SEMITONES On two strings, one semitone space apart.

DIMINISHED 5ths Two tones and two semitones apart.  
6 SEMITONES 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**

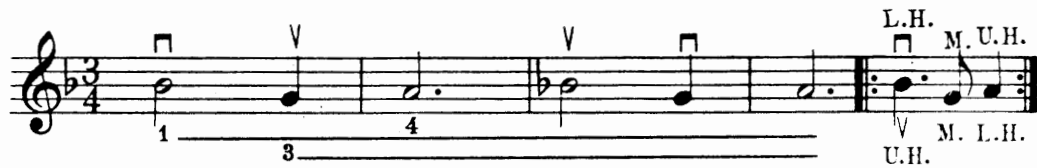
One finger on two strings.



## Second Position



## Exercises for Adagio - Anne Boleyn



## ADAGIO - Anne Boleyn



COMPLETE



LESSON XV  
Left Hand

2nd POSITION

Scales and Bowings

II Pos.

W.B.

II Pos.

W.B.

Intervals

MINOR 6ths  
8 SEMITONES

On two strings one semitone space apart.

Exercises for Moderato

ROBERT JONES

II Pos.

II Pos.

MODERATO

ROBERT JONES

# LESSON XVI

## SIXTEENTH NOTES AND BOWING

W.B. P. W.B. N. W.B. P. W.B. N.

W.B. P. W.B. N. W.B. P. W.

a) U.H. P. M. P. M. P. M.

b) L.H. M. N. M. N. M. N.

## Left Hand Second Position

1 2 3 4

## Scales and Bowings

II Pos. 1

Triplets 3 3

II Pos. 1

## Intervals

MAJOR 6ths  
9 SEMITONES

On two strings one tone space apart.

2 3 3 2

## Exercises for Moderato

The Tie

JONES

1 2 4

## MODERATO (Continued)

JONES

1 2 4

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

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

*f* *mf* *mp* *p* *f* *mf* *mp* *p* *f* *p*

Third Position

Scales and Bowings

W. U.H.  
III Pos. 1

W. L.H.

III Pos. 1

Intervals

OCTAVES  
12 SEMITONES

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

ARIOSO

HÄNDEL

*f* *ff*



LESSON XX

Bowing  
Crescendo

Two staves of musical notation in 4/4 time. The first staff contains two measures: the first measure has a half note with dynamics *p*, *mp*, *mf*, and *f* indicated below it; the second measure has a half note with dynamics *p* and *mp* indicated below it. The second staff contains three measures: the first has a half note with dynamics *mf* and *f*; the second has a half note with dynamics *p* and *f*; the third has a half note with dynamics *p* and *f*. Accents (v) are placed above several notes.

Third Position

Two staves of musical notation in 4/4 time. The first staff shows an ascending scale with fingerings 1, 2, 3, 4 and a descending scale with fingering -1. The second staff shows descending scales with fingerings -4, -2, and -3.

Scales and Bowings

Two staves of musical notation in 4/4 time. The first staff shows a scale with bowing directions: U.H. W. III Pos. 1, L.H., W. U.H., W. L.H., W. U.H. U.H. W., L.H., W. U.H., W., L.H., W. U.H. The second staff shows a scale with bowing directions: III Pos. 1, W., U.H., W.

TABLE OF FINGER DISTANCES FOR INTERVALS  
TO BE CONSULTED WHEN IN DOUBT

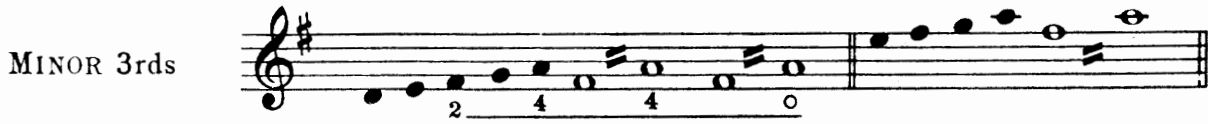
MINOR 2nds	One semitone apart.
MAJOR 2nds	One tone apart.
MINOR 3rds	1½ tone apart—on two strings, two tone spaces apart.
MAJOR 3rds	2 tones apart—on two strings, 1½ tone space apart.
PERFECT 4ths	2½ tones apart—on two strings, 1 tone space apart.
AUGMENTED 4ths	3 tones apart—on two strings, 1 semitone 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)

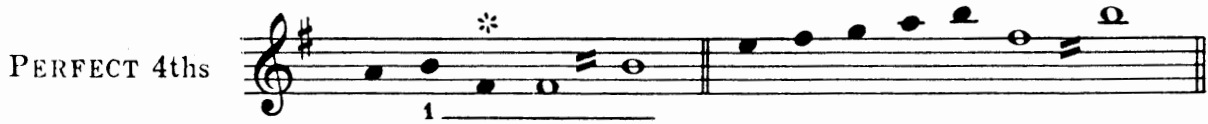
Should the student understand the placing of the fingers of preparation, they may now be placed silently, or hammered, so that the notes sound slightly.

MINOR 2nds 

MAJOR 2nds 

MINOR 3rds 

MAJOR 3rds 

PERFECT 4ths 

AUGMENTED 4th 

ARIOSO

HÄNDEL



### 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

Lento N. W P. W. N. W. P. W. W. P. W. N. W. P. W. N.

Fourth Position

Scales and Bowings

U.H. IV Pos. W. L.H. U.H. W. L.H. W. U.H.

Intervals

MINOR 2nds MAJOR 2nds  
MINOR 3rds MAJOR 3rds  
PERFECT 4ths AUGMENTED 4ths

Exercises for Molto Moderato

FERRABOSCO

MOLTO MODERATO

(Continued)

FERRABOSCO

# Bowing

N. N.

## Fourth Position

## Scales and Bowings

IV Pos. U.H. W L.H. W  
IV Pos. W U.H. W  
IV Pos. L.H.1 W U.H. W  
IV Pos. W

## Intervals

DIMINISHED 5ths  
PERFECT 5th  
MAJOR 6th  
MINOR 6ths  
MINOR 7ths  
MAJOR 7th  
OCTAVE

## MOLTO MODERATO

FERRABOSCO

*f* *p*

LESSON XXIV

Bowing

First Position Tetrachords beginning with *SECOND* finger.

Keep fingers down. First prepare Eb. 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

Bowing

First Position

Scales and Bowings

Intervals

Exercises for Gavotte

CORELLI

GAVOTTE

(Continued)

CORELLI

LESSON XXVI

Bowing

N.  $\frac{1}{4}$  bow  $\frac{1}{4}$  bow  $\frac{1}{4}$  bow  $\frac{1}{4}$  bow  $\frac{1}{4}$  bow N.  $\frac{1}{4}$  M.  $\frac{1}{4}$   $\frac{1}{4}$  P.

First Position

2 -2 -1 3 4

Scales and Bowings

W. 2 4 U.H. 4 W. 4 L.H. 4 W. P. W. N.

Intervals

MINOR 2nds 1 2 1 2 1 1 MAJOR 2nds 4 4 1  
 MINOR 3rds 1 1 2 1 2 MAJOR 3rds 1 1 4  
 PERFECT 4ths 1 1 4 AUGMENTED 4ths 1 1 4

GAVOTTE FROM SONATA XI

CORELLI

2nd time *f*  
*p* *cresc.* *f* *ff*  
 3 2



# LESSON XXVII

## Bowing

P.  $\frac{1}{4}$   $\frac{1}{4}$  M.  $\frac{1}{4}$   $\frac{1}{4}$  P.  $\frac{1}{4}$   $\frac{1}{4}$  M.  $\frac{1}{4}$   $\frac{1}{4}$  N.

The notation shows a sequence of eighth notes on a treble clef staff. Above the notes are bowing directions: 'P.' (pizzicato) and 'M.' (marcato). Above each pair of notes is a  $\frac{1}{4}$  time signature. Vertical lines with 'V' indicate bowing strokes.

Begin at N. Finish at P.

## Second Position

*Prepare F*

The notation is on a treble clef staff in 4/4 time. It consists of four measures of eighth notes. Fingerings are indicated by numbers 1-4 above the notes. The notes are: 2 3 4 1, -2, -1, -3, -4.

## Intervals

The interval exercises are shown on a treble clef staff in G major (one sharp). Each exercise consists of two notes with a finger number above the first note.

- DIMINISHED 5ths:** Notes G4 and D5. Fingerings: 1 1 and 4 1.
- PERFECT 5ths:** Notes G4 and D5. Fingerings: 1 1.
- MINOR 6ths:** Notes G4 and E5. Fingerings: 1 2 and 3.
- MAJOR 6th:** Notes G4 and F#5. Fingerings: 1 1 and 2.
- MINOR 7th:** Notes G4 and F5. Fingerings: 2 1 and 1.
- MAJOR 7th:** Notes G4 and F#5. Fingerings: 1 1 and 1.
- OCTAVE:** Notes G4 and G5. Fingerings: 3 1 and 1.

## Exercises for Moderato

II Pos. V

NICOLA MATTEIS

The notation is on a treble clef staff in G major. It shows a sequence of eighth notes with fingerings 1, 2, V, 2, 1, 1, 2, 1, 2, 3.

## MODERATO

II Pos. V

NICOLA MATTEIS

I Pos.

The notation is on a treble clef staff in G major. It shows a sequence of eighth notes with fingerings 1, 4, 4, 2, 1, 4, 3, 1, 2, 4, 1.

# LESSON XXVIII

## Bowing

## Second Position

## Scales and Bowings

## Intervals

## Exercises

## MODERATO (Continued)

MATTEIS

LESSON XXIX

Bowing

P. P.

Second Position

2 -2 -1 -3 -4

Scales and Bowings

W. II Pos. U.H. W. L.H. II Pos.

Intervals

DIMINISHED 5ths PERFECT 5ths  
MINOR 6ths MAJOR 6ths  
MINOR 7ths MAJOR 7ths  
OCTAVES

MODERATO

MATTEIS

II Pos. I Pos. II Pos. V  
*mf* *p* *f* *mf*

LESSON XXX

Bowing

Musical notation for bowing exercise. The staff shows a sequence of eighth notes with slurs. Above the staff, the letter 'N.' is written above the first and fifth measures, indicating natural bowing.

Third Position

Musical notation for Third Position exercise. The staff is in 4/4 time with a key signature of one flat. It features slurs over groups of notes with fingering numbers: 2, 3, 4, 1, -2, -1, -3, -4. Above the first measure, the instruction 'Prepare Gb' is written.

Intervals

MINOR 2nds

Musical notation for MINOR 2nds interval exercise. The staff shows pairs of notes with a double bar line between them. A '\*' is placed above the second pair. Fingering numbers 1 and 4 are shown below the first pair.

MAJOR 2nds

Musical notation for MAJOR 2nds interval exercise. The staff shows pairs of notes with a double bar line between them.

MINOR 3rds

Musical notation for MINOR 3rds interval exercise. The staff shows pairs of notes with a double bar line between them. A '\*' is placed above the second pair.

MAJOR 3rds

Musical notation for MAJOR 3rds interval exercise. The staff shows pairs of notes with a double bar line between them. Fingering numbers 2 and 4 are shown below the first pair.

PERFECT 4ths

Musical notation for PERFECT 4ths interval exercise. The staff shows pairs of notes with a double bar line between them. A '\*' is placed above the first pair. Fingering number 1 is shown below the first pair.

AUGMENTED 4ths

Musical notation for AUGMENTED 4ths interval exercise. The staff shows pairs of notes with a double bar line between them. A '+' is placed above the first pair. Fingering numbers 1, 4, and 4 are shown below the first pair.

III Pos.

GAVOTTE

J. EXAUDET

Musical notation for GAVOTTE exercise. The staff is in 3/4 time with a key signature of one flat. It features slurs over groups of notes. Above the first measure, 'III Pos.' and 'V 3' are written. Above the last two measures, the number '1' is written.

LESSON XXXI

Bowing

M. M.

Third Position

Scales Arpeggios and Bowings

III Pos. U.H.2 W. L.H. W. U.H. U.H. P. U.H. P. U.H.

III Pos. 2

Intervals

DIMINISHED 5ths PERFECT 5ths

MINOR 6ths MAJOR 6ths

MINOR 7ths MAJOR 7ths

OCTAVES

Exercises

III 4 2 III 4 2 3 III 4 2 4 N. V V

GAVOTTE

(Continued)

J. EXAUDET

V 1 1 I Pos. 3 III Pos. 2 1 1

# LESSON XXXII

## Bowing

Musical notation for bowing exercise in 4/4 time. The piece consists of two measures. The first measure contains four eighth notes, each with a 'N.' (Narrow) bowing instruction and a  $\frac{1}{4}$  time signature above it. The second measure contains four eighth notes, each with a 'M.' (Medium) bowing instruction and a  $\frac{1}{4}$  time signature above it.

Begin at N. Finish at P.

## Third Position

Musical notation for Third Position exercise in 4/4 time. The piece consists of four measures of eighth-note patterns. The first measure has fingerings 2, 3, 4, 1. The second measure has a -2. The third measure has a -1. The fourth measure has -3 and -4.

## Scales Arpeggios and Bowings

Musical notation for Scales Arpeggios and Bowings in 4/4 time, first line. It shows a scale in B-flat major (III Pos.) with fingerings 2, 3, 4, 1. Above the scale are bowing instructions: U.H.W. (Up-bow, Half-bow), L.H. (Left-hand), W. (Whole), and U.H. (Up-bow, Half).

Musical notation for Scales Arpeggios and Bowings in 4/4 time, second line. It shows a scale in D major (III Pos.) with fingerings 2, 3, 4, 1. Above the scale are bowing instructions: N. (Narrow), L.H. (Left-hand), N. (Narrow), and L.H. (Left-hand).

## Intervals

Musical notation for Intervals in 4/4 time. The first measure shows MINOR 2nds with fingerings 4, 1, 4, 1, 0, 1. The second measure shows MAJOR 2nds with fingerings 4, 1.

Musical notation for Intervals in 4/4 time. The first measure shows MINOR 3rds with a \* symbol and fingering 1. The second measure shows MAJOR 3rds with a \* symbol and fingering 2.

Musical notation for Intervals in 4/4 time. The first measure shows PERFECT 4ths with a \* symbol and fingering 1. The second measure shows AUGMENTED 4ths with a + symbol and fingerings 4 and 3.

## GAVOTTE

J. EXAUDET

Musical notation for Gavotte in 3/4 time. The first line starts with a  $\frac{V}{3}$  marking and a *p* dynamic. The second line starts with a  $\frac{V}{2}$  marking and a *f* dynamic. The piece includes first and second endings (I Pos. and II Pos.) and fingerings 1, 1, 1, 1, 1, 1.

LESSON XXXIII

Bowing

Musical notation for a bowing exercise. It consists of two measures of music on a treble clef staff. The first measure contains four groups of notes, each marked with a 'P.' (Pizzicato) and a '1/4' note value. The second measure contains four groups of notes, each marked with an 'M.' (Mourning) and a '1/4' note value. The notes are: G4, A4, B4, C5 in the first measure; and G4, F4, E4, D4 in the second measure.

Begin at P. Finish at N.

Fourth Position

Musical notation for fourth position exercises. It consists of two lines of music on a treble clef staff. The first line shows a sequence of notes: G4 (finger 2), A4 (finger 3), B4 (finger 4), C5 (finger 1), followed by a slur over G4, F4, E4, D4 with a '-2' marking. The second line shows a sequence of notes: G4 (finger -1), A4 (finger -3), B4 (finger -4), C5 (finger -4), followed by a slur over G4, F4, E4, D4 with a '-4' marking.

Intervals

Musical notation for interval exercises. It consists of six lines of music on a treble clef staff, each showing a pair of notes with a specific interval label: DIMINISHED 5ths, PERFECT 5ths, MINOR 6ths, MAJOR 6th, MAJOR 7th, and OCTAVE. Each line includes a diagram of the interval on a staff with fingerings (1, 2, 3, 4) and a '\*' symbol.

Exercises

Musical notation for IV position exercises. It consists of a single line of music on a treble clef staff in G major. The notes are: G4, A4, B4, C5, B4, A4, G4. The first three notes are marked with 'IV Pos.' and fingerings 1, 2, 1, 3. The last four notes are marked with fingerings 1, 2, 3, 4.

MODERATO

WILLIAM LAWES

Musical notation for a Moderato exercise in IV position. It consists of a single line of music on a treble clef staff in G major, 3/4 time. The notes are: G4, A4, B4, C5, B4, A4, G4. The first two notes are marked with 'IV Pos.' and fingerings 2, 3. The last four notes are marked with fingerings 3, 4.

LESSON XXXIV

Bowing-Smooth String changes

Lento

Fourth Position

Scales Arpeggios and Bowings

IV Pos. U.H.2 W. L.H. W. U.H. N. W. P. W.

IV Pos. 2

Intervals

MINOR 2nds

MAJOR 2nds

MINOR 3rds MAJOR 3rds

PERFECT 4ths AUGMENTED 4ths

Exercises

IV Pos. 4 2 4 2 4 1 3 2 1 3 4 2 1 4 3 1 4 3 2

MODERATO (Continued)

IV Pos. 4 1

Wm LAWES



# Bowing - Smooth String Changes

N.B.  $\circ$   $\frac{4}{\circ}$

N.B. Alternate with 4 and o

## Fourth Position

## Scales, Arpeggios & Bowings

IV Pos. L.H. W U.H. W L.H. U.H. V

## Intervals

DIMINISHED 5ths PERFECT 5ths

MINOR 6ths MAJOR 6ths

MINOR 7ths MAJOR 7ths

OCTAVES

## MODERATO

WILLIAM LAWES

IV Pos.  $\frac{3}{4}$   $p$

# Bowing - Smooth Changes

## First Position

Beginning with *THIRD* finger

## Intervals

## Exercises

## LARGO

JOHN BARRETT

Bowing - Smooth String Changes

First Position

Scales, Arpeggios & Bowings

Intervals

LARGO (Continued)

JOHN BARRETT

# Bowing



# First Position



# Scales, Arpeggios & Bowings



# Intervals



# LARGO

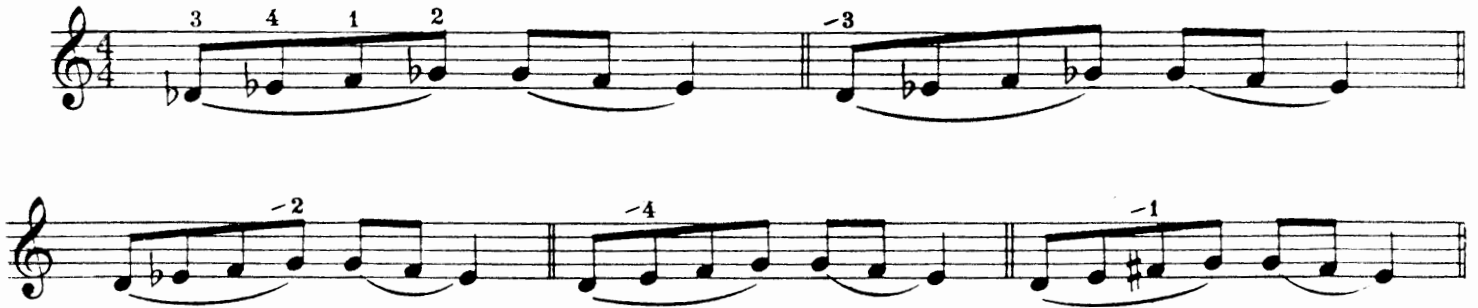
JOHN BARRETT



### Bowing



### Second Position



### Intervals



### Exercises



### ADAGIO



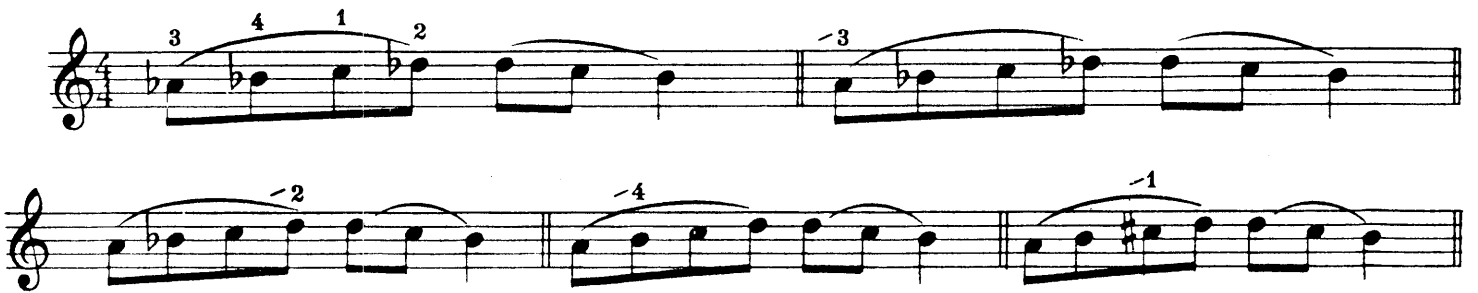
MATHESON

LESSON XL

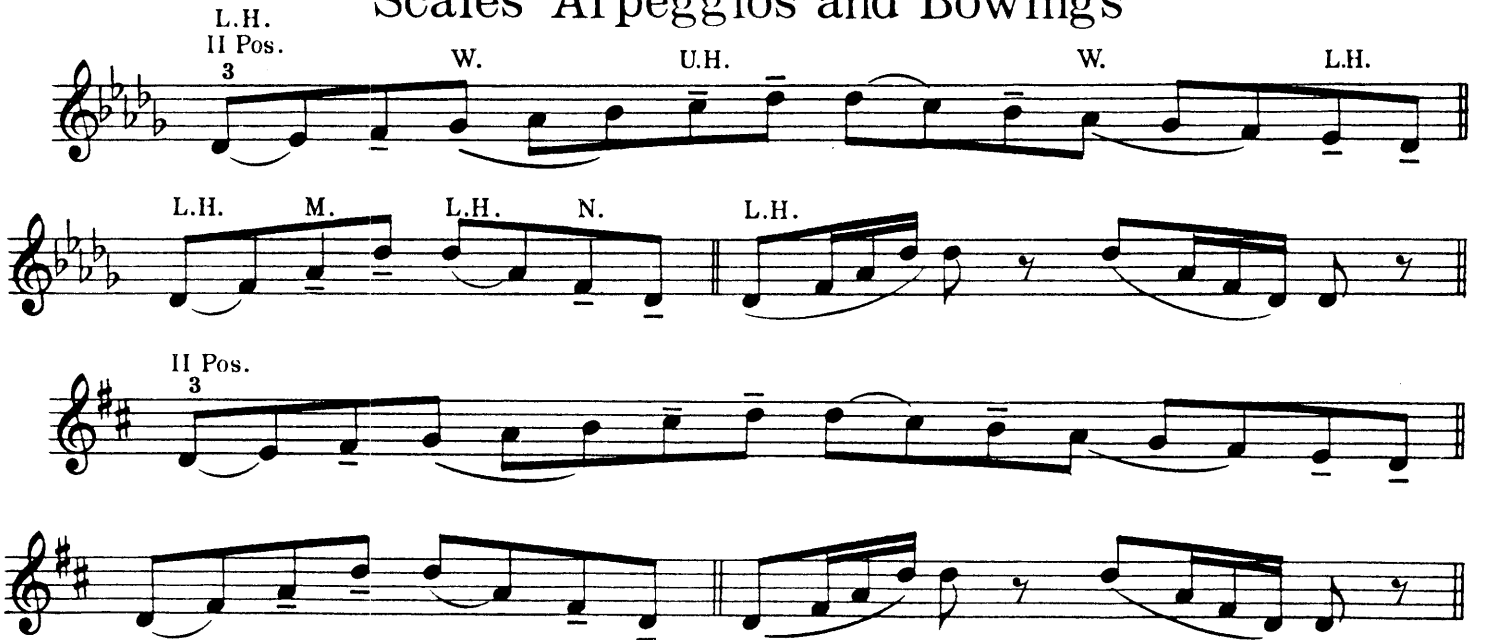
Bowing



Second Position



Scales Arpeggios and Bowings



Intervals

More extreme



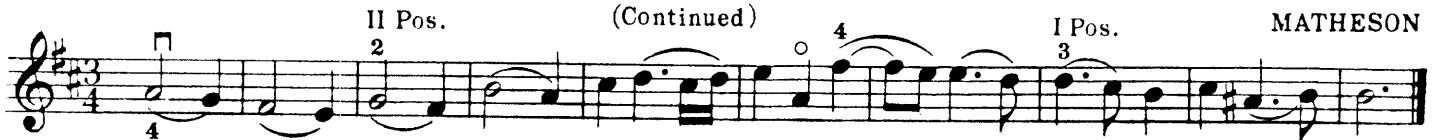
Exercise



ADAGIO

(Continued)

MATHESON



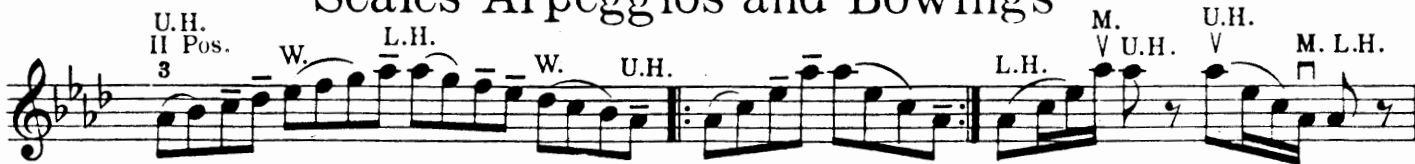
Bowing



Second Position



Scales Arpeggios and Bowings



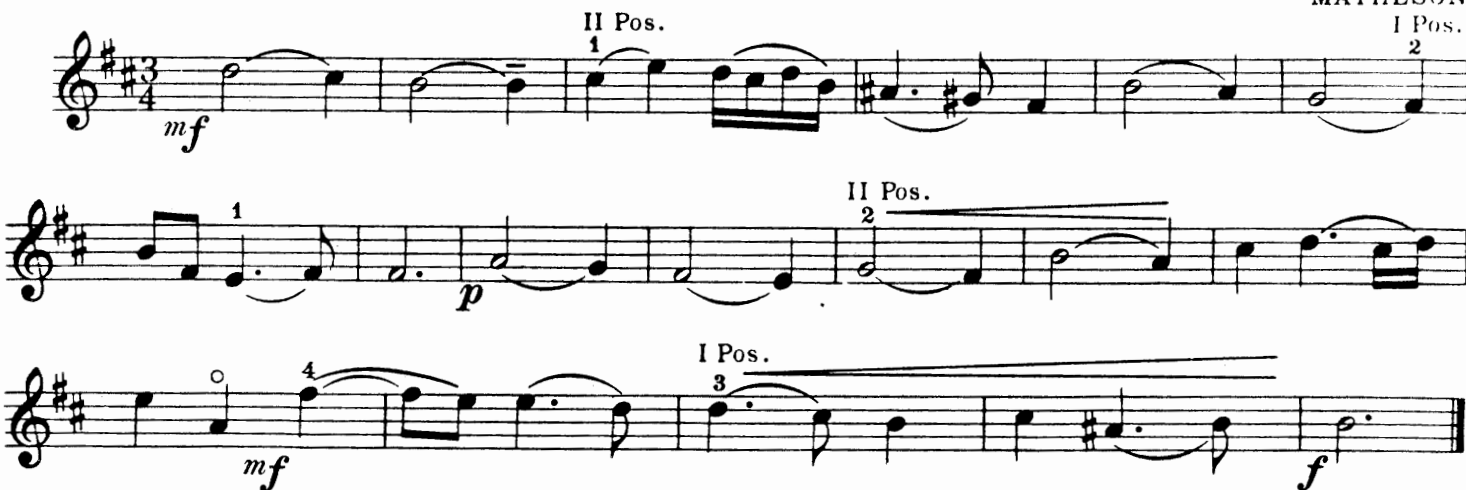
Intervals

Augmented Seconds



ADAGIO

MATHESON  
I Pos.  
2



LESSON XLII

Bowing

Corelli-Allegro

Third Position

Intervals  
Augmented Seconds

Exercises

ALLEGRO

ROBERT SMITH



# Bowing

Corelli: Allegro (contd.)

Musical notation for Corelli's Allegro, showing a sequence of eighth notes with a bowing mark above the final measure.

# Third Position

Musical notation for Third Position exercises, featuring slurs and fingering numbers (3, 4, 1, 2, -3, -2, -4, -1).

# Scales, Arpeggios and Bowings

Two staves of musical notation for Scales, Arpeggios and Bowings, including L.H. III Pos. and U.H. III Pos. with bowing marks.

# Intervals

Musical notation for Intervals, specifically AUGMENTED 2nds, with a diagram showing the interval structure.

# Exercises

Two staves of musical notation for Exercises, featuring various bowing patterns and fingering numbers.

# ALLEGRO (continued)

ROBERT SMITH

Musical notation for the ALLEGRO section, showing various positions (III Pos., I Pos.) and bowing patterns.

# Bowing

Corelli: Allegro (contd.)

# Third Position

# Scales, Arpeggios and Bowings

# Intervals

# ALLEGRO

ROBERT SMITH

### Bowing

Corelli: Allegro (contd.)

The 'Bowing' section consists of three staves of music in G major. The first staff begins with a forte (*f*) dynamic and a piano (*p*) dynamic marking. It features a series of eighth notes with a slur and an accent. The second staff continues with similar eighth-note patterns, including some with slurs and accents. The third staff shows a mix of eighth and sixteenth notes, with some slurs and accents.

### Fourth Position

The 'Fourth Position' section consists of two staves of music in G major. The first staff shows eighth-note patterns with fingering numbers 3, 4, 1, 2 and a slur. The second staff continues with similar patterns, including slurs and fingering numbers like -3, -2, -4, and -1.

### Intervals

DIMINISHED 4ths

The 'Intervals' section shows a sequence of notes on a single staff. It starts with a series of notes, followed by a diminished fourth interval marked with an asterisk (\*) and the number 4. The sequence continues with more notes and intervals.

### Exercises

The 'Exercises' section consists of four short musical phrases on a single staff. Each phrase is marked with a repeat sign and includes various fingering numbers (1, 2, 3, 4) and slurs.

### ALLEGRO GRAZIOSO

MARTINI

The 'ALLEGRO GRAZIOSO' section consists of two staves of music in G major. The first staff begins with a *V* marking and features a series of notes with slurs and accents. The second staff continues with similar patterns, including slurs and fingering numbers like 2, 3, and 2.

# Bowing

Corelli: Allegro (contd.)

Two staves of musical notation in G major, 3/4 time. The first staff begins with a forte (*f*) dynamic marking. The music consists of a continuous eighth-note pattern with some sixteenth-note runs.

## Fourth Position

Two staves of musical notation in G major, 4/4 time. The first staff shows a sequence of notes with fingerings 3, 4, 1, 2. The second staff shows a sequence with fingerings -2, -4, and 1. Slurs are used to indicate phrasing.

## Scales, Arpeggios and Bowings

Two staves of musical notation in G major, 4/4 time. The first staff includes markings for 'U.H.' (Up-bow), 'IV Pos.', 'W' (Wedge), and 'L.H.' (Down-bow). The second staff includes 'IV Pos.' and 'U.H.' markings.

## Intervals

Diminished 4ths

Two staves of musical notation. The first staff shows diminished fourth intervals with fingerings 1 1, 1 3, and 4. The second staff shows exercises for positions III and IV with fingerings 1 2, 1 2, 1 2, 1 2.

## ALLEGRETTO GRAZIOSO (contd.)

Two staves of musical notation in G minor, 6/8 time. The first staff includes a first position marking. The second staff includes markings for 'III Pos.' and 'IV Pos.' with fingerings 1 2 1 and 1.

Bowing

Corelli: Allegro (contd.)

Musical notation for Corelli's Allegro (contd.), featuring various bowing techniques. The notation includes accents, slurs, and dynamic markings *f* and *p*. Fingerings are indicated by numbers 1, 2, and 3. Position changes are marked as III, II, and I Pos.

Fourth Position

Musical notation for Fourth Position exercises. The notation shows slurs and fingerings (1, 2, 3, 4) for both ascending and descending scales. The exercises are presented on two staves.

Scales Arpeggios and Bowings

Musical notation for Scales Arpeggios and Bowings. The notation includes L.H. (Left Hand) and U.H. (Upper Hand) parts. It features scales, arpeggios, and bowing techniques with dynamic markings *f* and *p*. Fingerings and position changes (IV) are indicated.

Intervals

Musical notation for Intervals, specifically Diminished 4ths. The notation shows ascending and descending intervals with fingerings (1, 2, 3) and dynamic markings *f* and *p*.

ALLEGRETTO GRAZIOSO

MARTINI

Musical notation for Allegretto Grazioso by Martini. The notation includes various positions (III Pos., IV Pos.), dynamics (*p*, *mf*), and fingerings. The piece is in 6/8 time and features a mix of eighth and sixteenth notes.

LESSON XLVIII

Bowing

Musical notation for a bowing exercise in G major, 4/4 time. The first staff has a dynamic marking *f* and a fingering *1 2 1* above a triplet. The second staff has a fingering *4* below a triplet.

First Position  
Beginning with *Fourth* Finger

Musical notation for a first position exercise in G major, 4/4 time. It consists of two staves with various fingering markings: *4 1 2 3*, *-4*, *-3*, *-1*, *-2*.

Scales Arpeggios and Bowings

Musical notation for scales and arpeggios in G major and G minor, first position. The first staff is labeled *I Pos.* and has a fingering *4*. The second staff also has a fingering *4*.

Intervals

Musical notation for diminished fourth intervals in G major and G minor. The first staff is labeled *DIMINISHED 4ths* and has a fingering *1*.

Exercises

Musical notation for various exercises in G major and G minor, including slurs and fingering markings.

GAVOTTE

HÄNDEL

Musical notation for the Gavotte by Handel in G major, 3/4 time. It includes dynamic markings *mf*, *cresc.*, and *f*, and fingering markings *II Pos.*, *I Pos.*, and *II Pos.*.

LESSON XLIX  
Bowling

Corelli: Allegro (contd.)

Musical notation for Corelli's Allegro (contd.). It consists of two staves of music in G major. The first staff starts with a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. It begins with a dynamic marking of *p* and a fingering of *III*. The second staff continues the piece with various fingering markings: *II*, *I*, and *I*.

First Position

Musical notation for First Position. It shows a single staff of music in 4/4 time with a key signature of one flat (Bb). The piece features several measures with specific fingering patterns: *4 1 2 3*, *-4*, *-3*, *-1*, and *-2*.

Scales Arpeggios and Bowings

Musical notation for Scales Arpeggios and Bowings. It consists of two staves of music. The first staff is in Bb major and includes markings for *U.H. I Pos. 4*, *W.*, *L.H.*, *W.*, and *U.H.*. The second staff is in G major and includes the marking *I Pos. 4*. Both staves show scale and arpeggio patterns with various bowing directions.

Exercise

Musical notation for Exercise. It shows a single staff of music in G major with a 3/4 time signature. The exercise includes a triplet of eighth notes and is marked with a dynamic of *f*. Fingering markings *V*, *II*, and *I* are present.

GAVOTTE  
(contd.)

HÄNDEL  
I Pos.

Musical notation for Gavotte (contd.). It consists of two staves of music in C major with a 3/4 time signature. The first staff includes dynamic markings *p*, *f*, and *f*, and fingering markings *2*, *II Pos. 1*, and *I Pos. 2*. The second staff continues the piece with dynamic markings *p* and *f*.

GAVOTTE  
(Complete)

HÄNDEL  
I Pos. II Pos.

Musical notation for Gavotte (Complete). It consists of three staves of music in C major with a 3/4 time signature. The first staff includes dynamic markings *mf* and *cresc.*, and fingering markings *II Pos. 1* and *I Pos. 1*. The second staff includes dynamic markings *f*, *p*, and *f*, and fingering markings *I Pos. 1* and *II Pos. 1*. The third staff includes dynamic markings *f*, *p*, and *f*, and fingering markings *I Pos. 2* and *II Pos. 1*.

# LESSON L Bowling

Corelli: Allegro (*contd.*)

Musical notation for Corelli: Allegro (*contd.*) in G major, 3/4 time. The piece begins with a forte (*f*) dynamic and features a series of sixteenth-note patterns with four-measure rests indicated by a '4' and a horizontal line.

## Second Position

Three staves of musical notation for Second Position exercises in 4/4 time. The first two staves are in G major, and the third is in G minor. Each staff contains five measures of eighth-note patterns with various fingering and bowing directions indicated by numbers (4, 1, 2, 3, -4, -3, -1, -2) and arrows.

## Scales Arpeggios and Bowings

Four staves of musical notation for Scales Arpeggios and Bowings in 4/4 time. The first staff is in G major, the second in G minor, the third in D major, and the fourth in D minor. Each staff includes a scale, an arpeggio, and a bowing exercise, with labels for 'L.H.', 'II Pos.', 'W.', and 'U.H.'.

## Intervals

Musical notation for Intervals, specifically 'DIMINISHED 4ths'. It shows a sequence of notes on a staff with a double bar line and a '2' below it, indicating a second measure.

## ADAGIO

CORELLI

Musical notation for Adagio Corelli in 3/4 time. The piece starts with a forte (*f*) dynamic and includes various musical ornaments such as trills (*tr.*) and trills (*tr.*). It features changes in position (II Pos., III Pos.) and dynamics (*cresc.*, *f*, *p*).



LESSON LI  
Bowling

Corelli: Allegro (contd.)

*p*

Musical notation for the first system of Corelli's Allegro (contd.), featuring a treble clef, a key signature of two sharps (F# and C#), and a 4/4 time signature. The music consists of a single melodic line with eighth-note patterns and slurs.

Third Position

Three staves of musical notation for Third Position exercises. The first staff shows a sequence of eighth-note patterns with fingerings 4, 1, 2, 3 and bowings -4, -3, -1, -2. The second and third staves show similar patterns with various accidentals and fingerings.

Scales Arpeggios and Bowings

Three staves of musical notation for Scales Arpeggios and Bowings. The first staff is labeled 'L.H. III Pos. 4' and includes 'W.' and 'U.H.' markings. The second and third staves are labeled 'III Pos. 4' and show different scale and arpeggio patterns.

Exercises

Two staves of musical notation for Exercises. The first staff shows eighth-note patterns with fingerings 2, 3, 1 and bowings 1, 3, 1, 3. The second staff shows similar patterns with fingerings 4, 1, 3, 2 and bowings 1, 3, 3, 2.

ARIA

JOSEPH GIBBS

Three staves of musical notation for the ARIA by Joseph Gibbs. The first staff is marked 'Andante' and 'p con espressione'. The second and third staves are marked 'mf' and 'p'. The notation includes various fingerings (3, 1, 2, 3, 4) and bowings (3, 2, 3, 2) across different positions (III Pos., I Pos.).

# LESSON LII Fourth Position

## Scales Arpeggios and Bowings

## Exercises

## MODERATO

JOHN ECCLES