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A SUGGESTED METHOD FOR
TEACHING ADULT BEGINNERS HOW
TO PLAY THE VIOLIN

Thesis for the Degree of M. A.
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Julius Stulberg
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THESIS

A SUGGESTED METHOD FOR TEACHING
ADULT ENGINEERS HOW TO ELIMINATE VIBRATION

A Thesis

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PREFACE

In general practice, public school music students are required to study some stringed instrument, as partial preparation for work with instrumental classes, string ensembles, and orchestras.

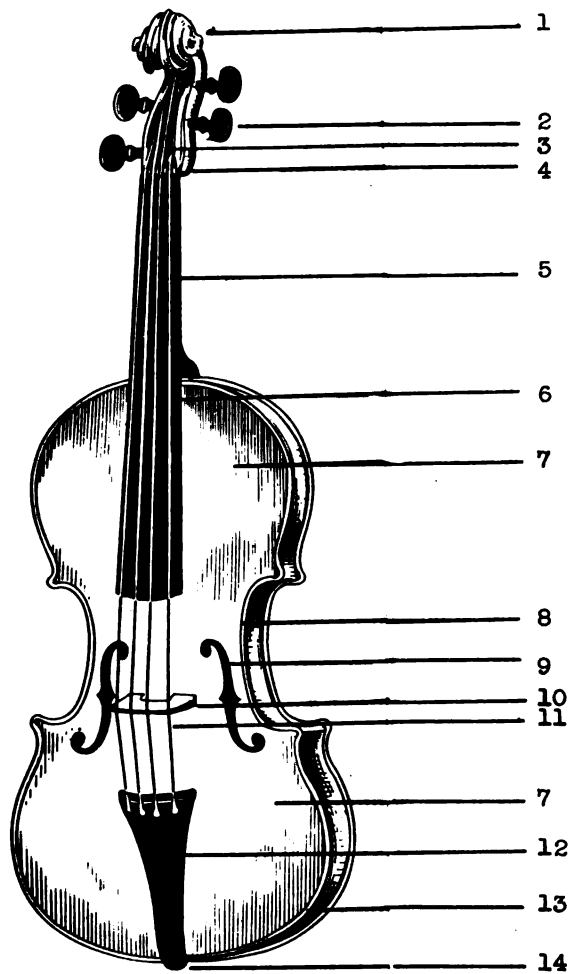
In the violin classes there is a need for teaching material that will cope with the specific problems encountered in adequately preparing these pupils. The following problems are involved: All the students are adults and should have material that is suited to the adult mind from the standpoint of interest, difficulty, and rate of advancement. The so-called "beginners" under the above course are, for the most part, well trained performers on some other instrument. To these, learning to play the violin involves primarily the acquisition of the technical manipulations necessary to play the particular instrument, rather than any repetition of primary training in general musicianship. Finally, most of the students do not study the violin to become performers upon the instrument, but rather to acquire a general knowledge of the technique of the violin to aid them in their future work. These students must have material which will combine thoroughness and speed of advancement as the double objective, and be challenging to adult beginners.

The following is an effort to adapt the instruction to these conditions. The material is definitely organized for the adult student. It presents the technical problems of the violin as they have arisen in actual classes, and attempts to clarify them. It endeavors to treat one problem at a time.

A great deal of attention is devoted to the bowing arm at the very beginning, in accordance with the belief that a "free" bowing arm is the first essential in violin playing.

Fingering is also introduced in a manner different from the usual one. Rather than employing the four fingers on a single string, using whole-tones and half-tones, the method of playing on all four strings, directly across the fingerboard, using and drilling one finger at a time is preferred. The fingers will progress by half-tones. In this way, it is believed the student will more clearly see the relationship between the fingers and tones on the different strings, and thus aid him to play more accurately in tune. Intonation--the greatest problem to the violinist--is further stressed by frequent playing of double-stops. The value of double-stopping to the beginner is usually not sufficiently recognized. It necessitates a correct violin position, fosters greater accuracy of fingering, strengthens the fingers, demands careful listening to what is being played, and eliminates the fear of playing more than one tone at a time.

This material deals only with the problems in the first position.

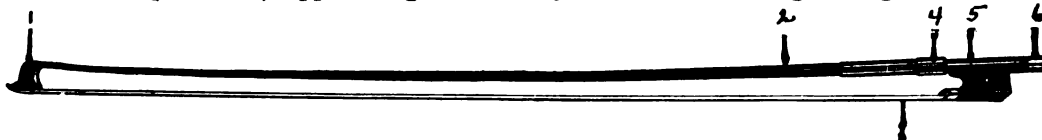


External Parts

- | | |
|------------------------|--------------------------------|
| 1. The scroll, or head | 8. The ribs, or sides |
| 2. The pegs | 9. The F holes, or sound holes |
| 3. The Peg-box | 10. The bridge |
| 4. The saddle, or nut | 11. The belly |
| 5. The neck | 12. The tailpiece |
| 6. The fingerboard | 13. The purfling |
| 7. The top | 14. The endpin |

Internal Parts

1. The bass-bar (Built lengthwise to the belly, on the left side of the violin.)
2. The sound-post. (Supporting the belly. Under the right edge of the bridge.)



- | | |
|----------------------|--------------------------------|
| 1. The tip, or point | 4. The thumb grip ³ |
| 2. The stick | 5. The frog, heel, or nut |
| 3. The hair | 6. The screw |



Fig. 1. Front View
Stance



Fig. 2. Front View
Left hand and arm in correct position



Fig. 3. Front View
Correct position of the violin

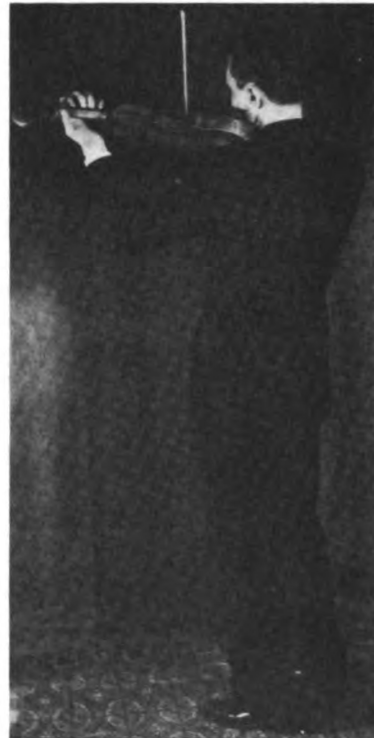


Fig. 4. Rear View
Shoulders low, even, and relaxed



Fig. 5. Side View
Correct position of the left hand



Fig. 6. Inside View
Correct position of the right hand

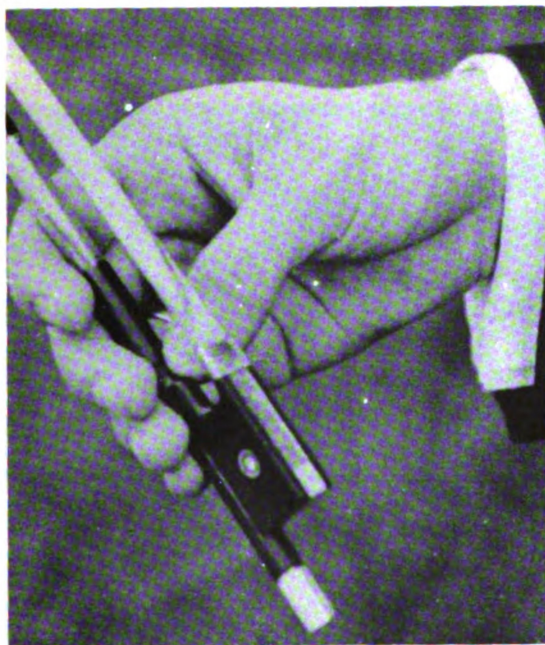


Fig. 7. Inside View
Bow held in correct position



Fig. 8. Front View
Right arm in correct position while
playing at the point of the bow



Fig. 9. Front View

Right arm in correct position while
playing at the middle of the bow



Fig. 11. Front View

Correct position in general,
violin and bow



Fig. 10. Front View

Right arm in correct position while
playing at the heel of the bow

Explanation of Signs and Abbreviations Used in This Method

* * *




W. B.	Whole Bow
H. B.	Half Bow
U. H.	Upper Half
L. H.	Lower Half
M.	Middle
Pt.	Point
H	Heel
▮	Down Bow
✓	Up Bow
<u>I</u>	First String - <u>E</u>
<u>II</u>	Second String - <u>A</u>
<u>III</u>	Third String - <u>D</u>
<u>IV</u>	Fourth String - <u>G</u>
o	Open String
1	Place the first finger on the string.
2	Place the second finger on the string.
3	Place the third finger on the string.
4	Place the fourth finger on the string.
[- - -]	Hold down the finger.
	Crescendo -- Gradually increased volume.
	Diminuendo -- Gradually decreased volume.
	Half tones

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Stance or Posture in Playing the Violin

* * *

Face the music stand.

Stand in an upright and relaxed position. Place the weight of the body on the left foot, and advance the right foot forward to the right. The body must be in a natural, comfortable position, with the weight on the left foot. (Figure 1, page v) This will insure freedom for the right arm, allowing it to move without communicating its motion to the rest of the body.

The Violin

When the correct stance is attained, swing the left arm forward and up, bending the elbow, until the fingers are approximately level with the eyes. Turn the left wrist until the little, or fourth, finger is seen completely from the side. (Figure 2, page v) Do not force, or cramp the wrist.

With the right hand, place the violin on the left collar-bone, with the jaw--not the chin--placed on the chin-rest, which is on the left side of the tailpiece. The violin must not be pushed against the neck, but should rest lightly on the collar-bone. Avoid raising the shoulders, a habit which tends to stiffen the entire body and hampers smooth bowing and fingering. (Figures 3 and 4, page v)

The neck of the violin should rest lightly between the thumb and the forefinger of the left hand, above the first joint of the thumb and beside the third joint of the forefinger. It should be sufficiently firm to prevent the neck of the violin from descending into the hollow between thumb and forefinger. (Figure 5, page vi) The little finger should be brought as near as possible to the fingerboard to allow this finger also to have a curved position.

The following facts are especially important. The left elbow should be brought inward directly under the violin. The violin should be held fairly high so that the arm will not rest against the chest. The wrist and palm of the hand should be held out so that they will not touch the neck and body of the violin.

If necessary, pupils may place a small cushion on the shoulder, under the violin, to help hold the instrument and to eliminate the danger of raising the shoulder. Both shoulders must be relaxed.

The Bow

Hold out the right hand, palm upward and fingers extended. The fingers must be close together but not pressed. Place the heel of the bow, hair up across the fingers, so that the stick touches the first finger at the second joint, and the little finger at the top. (Figure 6, page vi)

Curve the right thumb and place its right side against the stick--between the stick and the hair, touching the frog--at a point between the second and third fingers. Curve all the fingers naturally. (Figure 7, page vi) Turn the wrist and bow over so that the thumb is on the bottom.

Place the bow hair on the E string, half way between the bridge and the fingerboard. Slant the stick slightly toward the fingerboard. (Do not play with the hair flat on the strings.) This will cause a slight elevation of the wrist. The bow should at all times be parallel to the bridge of the violin. (Figure 8, page vi; Figures 9 and 10, page vii)

The elbow should be close to the body but not touching. In going across the strings--E, A, D, G--the right arm is raised for each string, and in the reversed motion, lowered for each string.

Open Strings and the Bowing Arm

* * *

In the following exercises, the student will become acquainted with the rudiments of bowing. By giving exercises only on the open strings, it is intended to concentrate attention upon the correct use of the bow.

It is assumed here that the long, slow bow is the most difficult for the beginner to use. For this reason, the first eight exercises are for very short strokes--two or three inches--with long rests between each stroke to give the student time to observe and correct his positions.

The student is allowed to use more bow gradually until in exercise 17 he uses the entire length.

When the right arm moves freely, double stops, or the playing of two notes at the same time, is introduced. This first occurs in exercise 19, with the playing of two open strings. Here it is used as a bowing problem--involving the elevation and lowering of the right arm--but throughout this work double-stops are used as a constant check for playing in tune--intonation--the greatest problem for the violinist.

In correct violin and bow positions, when the middle of the bow rests on the strings, the violin, bow, the forearm, and the upper arm form a square. (Figure 9, p. vii) All bowings performed from the middle to the point must be done with the forearm. All bowings from the middle to the heel, with the shoulder. The wrist must always be moderately flexible.

Exercises 1-4

Place the bow on the E string, at about the middle of the bow. Relax the fingers, wrist, elbow, and shoulder of the right arm. Move the bow down about an inch or two, then rest for three counts. Move it up the same distance and rest. All movements should be quick, but relaxed, using only the forearm and wrist. Count the rhythm while playing.

Repeat the exercise until a clear tone is obtained with a relaxed arm. Each exercise must be mastered before the next is undertaken.

Exercises 2-4

Proceed as in the above, raising the arm as the strings are crossed, to avoid scraping strings.





Exercises 5-8

Begin with the up-bow.
Watch carefully for all signs and directions.



Exercises 9-13

Increase the amount of bow used.
The bow must be parallel with the bridge at all times.
Count steadily and slowly.
For the U. H. only the forearm and wrist should move.
For the L. H. only the shoulder should move.





Exercises 13-18

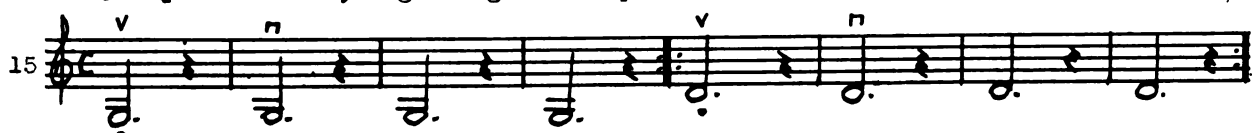
Use the full bow.

Be sure that the shoulder, forearm, and wrist are used at the correct time.

Use $\frac{1}{2}$ of the bow, beginning at the heel.

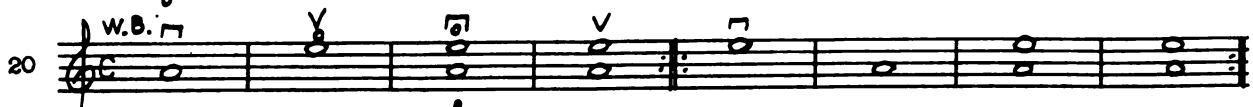


Use $\frac{1}{2}$ of the bow, beginning at the point.



Exercises 19-30

Elevate or lower the right arm so that the bow strikes both strings at once. No more effort must be used to play two tones than was used to play one. Correct elevation, not pressure, is needed.



21 W.B. 

22 U.H. 
(count) 1 2 3 4

23 U.H. 

24 U.H. 

25 L.H. 

26 L.H. 

27 L.H. 

28 
 $\frac{3}{4}$ part of the bow, beginning at the heel
(count) 1 2 3 4

29 U.H. (beginning; then V) 
(count) 1 2 3 4

30 L.H. 





Exercises 31-37

In skipping strings, be sure to hold each tone its full value. Use all the bow, then raise or lower the right arm speedily, but relaxed.

Do not remove the bow from the strings. When the right arm works correctly the skipped string will not sound.

31 *W.B.* *v*

32 *W.B. n*

33 *L.H.* *v*

34 *U.H. n*

35 *W.B. n* *v*

36 *n* *v*

37 *n* *v*

Exercises 38-45

The shorter the note, in rhythmic value, the less bow should be used to play it.

38 *M, also point and heel.*

39 *Pt. V also M and H*

40 *W.B.*

41 *W.B. U.H. W.B. L.H. W.B.*

42 *U.H.*
(count) 1 2 3 4

43 *L.H.*

44 *U.H.*
(count) 1 2 3 4

45 *W.B. U.H. W.B. L.H.*

Exercises 46-47

The up-bow must be light and fast. The tone must not sound as though it was struck by the bow.

46 *W.B. W.B.*
(count) 1 2 3 4

47 *W.B. W.B.*

Exercises 48-51

The shorter the note in rhythmic value, the less bow should be used to play it.

48

49

50

(count) 1 2 3 4

51

(count) 1 2 3 4

Exercises 52-60

The first down bow in every measure must be light and fast.

52

(count) 1 2 3 4

53

54

(count) 1 2 3 4

55

56

(count) 1 2 3 4

Handwritten musical score for "The Rose Tree" featuring five staves of music. The notation includes treble clefs, common time signatures, and various musical notations such as notes, rests, and accidentals. Annotations above the staves include "W.B.", "Pt.", "V.", "W.B.", "M.", "then U.H.", and "M. - wh.". Counts are provided for several measures, such as "count 1 2 3 4" and "count 1 2 3 4". The score is written on five staves, with the first staff starting at measure 57 and the last staff ending at measure 60.

Exercises 61-70

When two or more notes are connected with a slur over or under them, all those tones are to be played in one bow.

The slur should be performed with a relaxed arm. The elbow must move up or down, in changing strings.

Handwritten musical score for the song "The Rose Tree". The score is written on three staves, each with a treble clef and a key signature of one flat (B-flat). The first staff is labeled "61" and the third staff is labeled "62". The music is in common time (C). The first staff begins with a "w.B." (with B-flat) marking and a "v" (vibrato) marking. The melody is written on the upper line of the staff, and the bass line is written on the lower line. The second staff continues the melody and bass line. The third staff continues the melody and bass line, ending with a double bar line. The handwriting is in ink on aged paper.

The musical score consists of ten staves, each containing a single measure of music. The staves are numbered 63 through 70. The notation is in C major, with a common time signature (C). The staves are arranged in two groups of five. The first group (63-67) features a variety of bowing techniques, including slurs, accents, and dynamic markings. The second group (68-70) continues the exercises with similar notation. The staves are labeled with 'w.B.' (with bow) and 'u.H.' (with hand) at the beginning of the measure. The staves are numbered 63, 64, 65, 66, 67, 68, 69, and 70. The staves are numbered 63, 64, 65, 66, 67, 68, 69, and 70. The staves are numbered 63, 64, 65, 66, 67, 68, 69, and 70.

Upon completion of these exercises the student should have a fundamental knowledge of the movement of the right arm. This is essential for a good tone. It is very advisable to review these exercises from time to time, and to apply the various bowings in the studies that follow. The value of fluent bowing cannot be overemphasized.

The First Finger in Whole-Tone Position*

* * *

Bend the first finger at both joints and bring the tip of the finger down upon the string, about one inch from the nut. (Figure 5, page vi) The finger should have sufficient pressure to produce a clear tone. Care must be taken not to press too hard.

In playing across the fingerboard--G, D, A and E strings--the left wrist should not change position. Only the finger should close--become more bent.

The very tip of the finger must be placed upon the string, for best intonation, and to keep from touching the other strings.

Raise the finger high, to loosen the tenseness which may exist in the hand. (It is beneficial to practice with high fingers. That is, the fingers should be raised--not strained--above the fingerboard and then brought down definitely. It tends to give the fingers strength and independence.)

It is well to establish the habit of holding down fingers upon the fingerboard. When not in use, as many fingers as possible should be held down. This will insure better intonation, and result in a more fluent left-hand technic.

Notice that the first finger in natural position on the E string gives F#.

The first finger could reasonably be termed the fundamental finger. It determines the position of the left wrist. If the first finger is played in tune, the possibility of playing the other fingers correctly is greatly enhanced. For this reason, special effort should be placed upon the following exercises.



Exercise 2

In order to be able to play the double stops, the left arm should be well under the violin, the wrist out and the very tip of the first finger placed on the G string. No part of the finger or wrist must touch the D string.

The dotted line (-----) means to hold down the finger, under which the line begins, as far as the line goes. Holding down fingers is a good habit technically, for it aids correct intonation, and is helpful in attaining greater speed and fluency in playing.



* At all times, be sure that the violin is accurately tuned before beginning to play.

4 w.B. v

5 w.B. v

Exercise 6

Change the tone exactly in the middle of the bow.

6 w.B.

7 L.H. w.B. U.H. w.B.

8

9

10

11 w.B. v

12 w.B. v

13 U.H. v

14 L.H. v w.B. u.H. v w.B. v

15 L.H. v w.B. u. H. w.B.

16

17

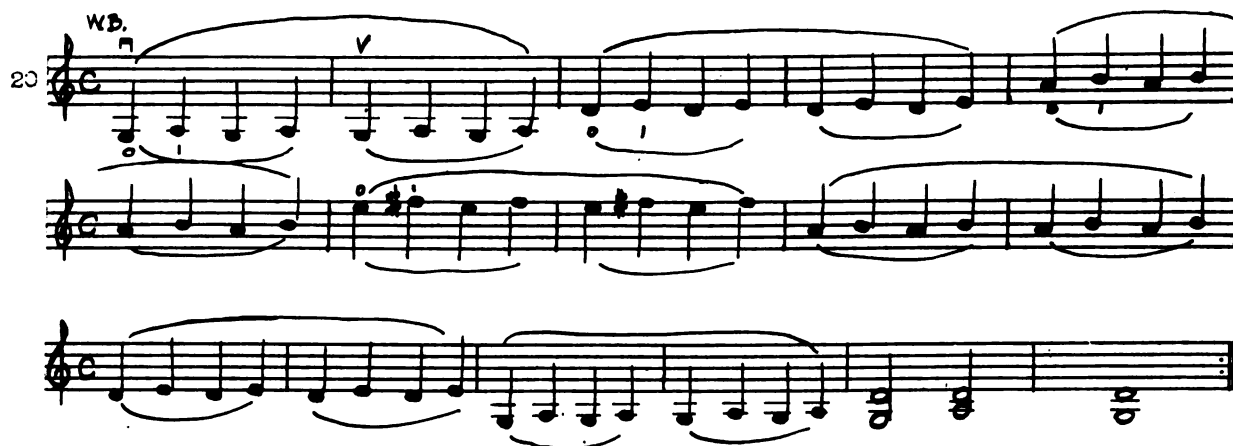
18 U. H. also L.H.

19 w.B. u.H. w.B. L. H.

The musical score consists of two staves, piano (upper) and organ (lower), in common time. Measures 14-19 show a sequence of chords and melodic lines. Measure 14 has piano notes with accents and organ chords. Measure 15 continues with similar textures. Measure 16 features a piano melody with a repeat sign. Measure 17 has piano notes with sharps and organ chords. Measure 18 is a complex section with piano and organ parts, including a dashed line indicating a continuation or a specific performance instruction. Measure 19 continues the sequence with piano and organ parts, including a dashed line. The score is marked with various dynamics and articulations, including accents, slurs, and repeat signs.

Exercise 20

Raise the finger high. Move it from the third joint.
Be careful to play evenly. Practice slowly at first, then play more rapidly.
Listen carefully for intonation.

Exercise 21

Raise the finger definitely and place it on the different strings.
The right arm must move freely up and down, and thus prevent dragging strings.
Use no added pressure for the double stops.



The First Finger in Position for the Semi-Tone

* * *

The wrist should remain in the same position. To play back bend the first finger further, and from the third knuckle, pull it back toward the nut.

Notice that the first finger pulled back on the E string gives F.

Exercise 1

Hold the wrist still.

Move the finger back from the third joint.

Exercise 1 consists of eight staves of musical notation, each with a treble clef and a key signature of one sharp (F#). The exercises are as follows:

- Staff 1:** Marked "W.B.". It shows a sequence of notes on the first string, starting with a whole note C4, followed by a half note D4, and then a series of eighth notes: E4, F#4, G4, A4, B4, C5, D5, E5, F#5, G5, A5, B5, C6, D6, E6, F#6, G6, A6, B6, C7, D7, E7, F#7, G7, A7, B7, C8, D8, E8, F#8, G8, A8, B8, C9, D9, E9, F#9, G9, A9, B9, C10, D10, E10, F#10, G10, A10, B10, C11, D11, E11, F#11, G11, A11, B11, C12, D12, E12, F#12, G12, A12, B12, C13, D13, E13, F#13, G13, A13, B13, C14, D14, E14, F#14, G14, A14, B14, C15, D15, E15, F#15, G15, A15, B15, C16, D16, E16, F#16, G16, A16, B16, C17, D17, E17, F#17, G17, A17, B17, C18, D18, E18, F#18, G18, A18, B18, C19, D19, E19, F#19, G19, A19, B19, C20, D20, E20, F#20, G20, A20, B20, C21, D21, E21, F#21, G21, A21, B21, C22, D22, E22, F#22, G22, A22, B22, C23, D23, E23, F#23, G23, A23, B23, C24, D24, E24, F#24, G24, A24, B24, C25, D25, E25, F#25, G25, A25, B25, C26, D26, E26, F#26, G26, A26, B26, C27, D27, E27, F#27, G27, A27, B27, C28, D28, E28, F#28, G28, A28, B28, C29, D29, E29, F#29, G29, A29, B29, C30, D30, E30, F#30, G30, A30, B30, C31, D31, E31, F#31, G31, A31, B31, C32, D32, E32, F#32, G32, A32, B32, C33, D33, E33, F#33, G33, A33, B33, C34, D34, E34, F#34, G34, A34, B34, C35, D35, E35, F#35, G35, A35, B35, C36, D36, E36, F#36, G36, A36, B36, C37, D37, E37, F#37, G37, A37, B37, C38, D38, E38, F#38, G38, A38, B38, C39, D39, E39, F#39, G39, A39, B39, C40, D40, E40, F#40, G40, A40, B40, C41, D41, E41, F#41, G41, A41, B41, C42, D42, E42, F#42, G42, A42, B42, C43, D43, E43, F#43, G43, A43, B43, C44, D44, E44, F#44, G44, A44, B44, C45, D45, E45, F#45, G45, A45, B45, C46, D46, E46, F#46, G46, A46, B46, C47, D47, E47, F#47, G47, A47, B47, C48, D48, E48, F#48, G48, A48, B48, C49, D49, E49, F#49, G49, A49, B49, C50, D50, E50, F#50, G50, A50, B50, C51, D51, E51, F#51, G51, A51, B51, C52, D52, E52, F#52, G52, A52, B52, C53, D53, E53, F#53, G53, A53, B53, C54, D54, E54, F#54, G54, A54, B54, C55, D55, E55, F#55, G55, A55, B55, C56, D56, E56, F#56, G56, A56, B56, C57, D57, E57, F#57, G57, A57, B57, C58, D58, E58, F#58, G58, A58, B58, C59, D59, E59, F#59, G59, A59, B59, C60, D60, E60, F#60, G60, A60, B60, C61, D61, E61, F#61, G61, A61, B61, C62, D62, E62, F#62, G62, A62, B62, C63, D63, E63, F#63, G63, A63, B63, C64, D64, E64, F#64, G64, A64, B64, C65, D65, E65, F#65, G65, A65, B65, C66, D66, E66, F#66, G66, A66, B66, C67, D67, E67, F#67, G67, A67, B67, C68, D68, E68, F#68, G68, A68, B68, C69, D69, E69, F#69, G69, A69, B69, C70, D70, E70, F#70, G70, A70, B70, C71, D71, E71, F#71, G71, A71, B71, C72, D72, E72, F#72, G72, A72, B72, C73, D73, E73, F#73, G73, A73, B73, C74, D74, E74, F#74, G74, A74, B74, C75, D75, E75, F#75, G75, A75, B75, C76, D76, E76, F#76, G76, A76, B76, C77, D77, E77, F#77, G77, A77, B77, C78, D78, E78, F#78, G78, A78, B78, C79, D79, E79, F#79, G79, A79, B79, C80, D80, E80, F#80, G80, A80, B80, C81, D81, E81, F#81, G81, A81, B81, C82, D82, E82, F#82, G82, A82, B82, C83, D83, E83, F#83, G83, A83, B83, C84, D84, E84, F#84, 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Exercise 19 consists of five staves of music in C major, 2/4 time. The first staff (measures 18-19) features a continuous eighth-note scale. The second staff (measures 20-21) begins with a 'W.B.' (Whole Bow) marking and includes bowing directions (v for up, ^ for down) and fingerings (7, 6, 5, 4, 3, 2, 1). The third staff (measures 22-23) continues the eighth-note scale. The fourth staff (measures 24-25) features a continuous eighth-note scale. The fifth staff (measures 26-27) concludes the exercise with a final scale run.

Exercise 20

Play evenly. First slowly, then more rapidly.

Exercise 20 consists of three staves of music in C major, 2/4 time. The first staff (measures 28-29) begins with a 'W.B.' marking and includes bowing directions (v for up, ^ for down). The second staff (measures 30-31) continues the eighth-note scale. The third staff (measures 32-33) concludes the exercise with a final scale run.

Exercise 21

The right arm must rise and lower definitely and quickly--but relaxed--in crossing the strings. Change the finger and bow at the same time. (For bowing practice, see bowing exercises, numbers 62 to 70, page 10.)

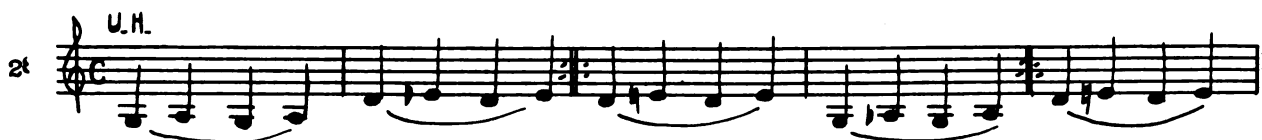
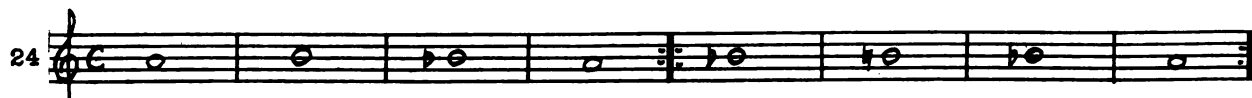
Exercise 21 consists of one staff of music in C major, 2/4 time. The staff (measures 34-38) begins with a 'W.B.' marking and includes bowing directions (v for up, ^ for down). The exercise features a continuous eighth-note scale with alternating bowing directions.



Exercises 22-28

Extreme care should be given to the correct movement of the first finger. In moving the finger forward or backward, be sure that the tones are perfectly in tune. Listen carefully, and make all finger movements precise. Carelessness in this respect inevitably results in faulty intonation.

There must be no question about the accuracy of the movements of the first finger, before attempting the exercises for the other fingers.



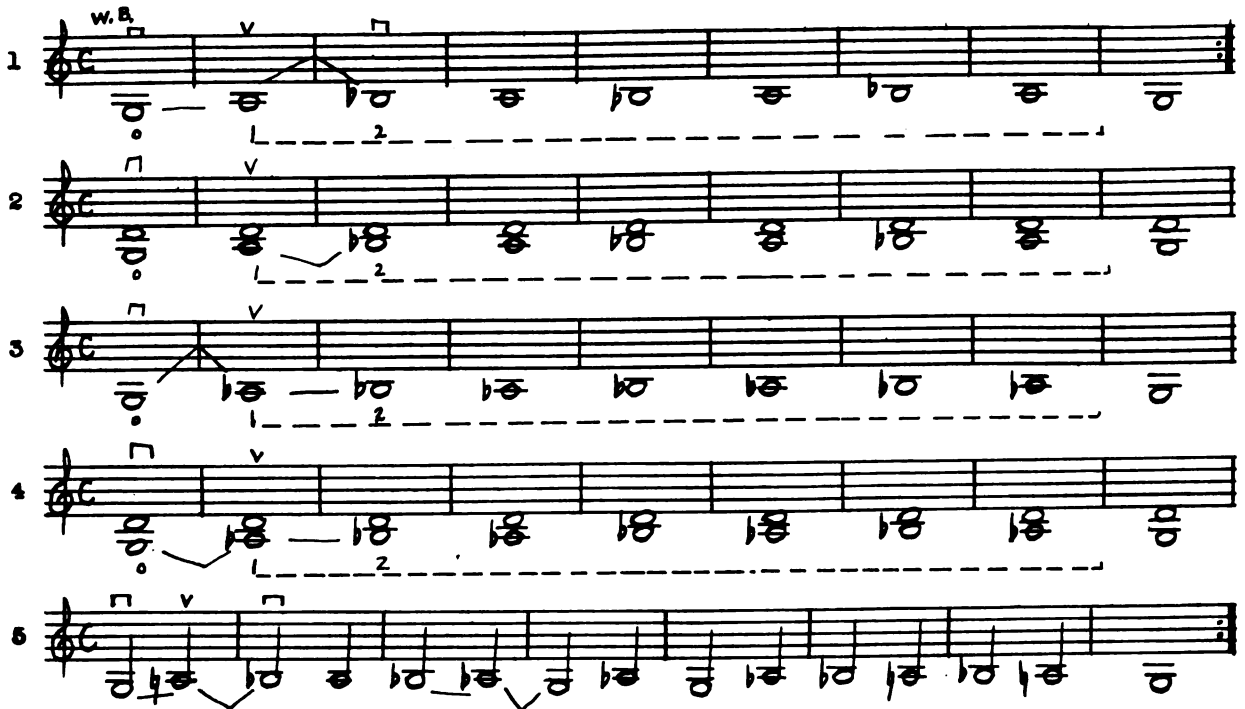


The Second Finger


* * *

To play the half-tone between the first and second finger, be sure to place the second finger very close to the first. Hold the first finger down, wherever possible, and use it as a basis to play the second finger in tune. (Hold down fingers the entire length of the dotted lines.) If the fingers are well bent they will not interfere in the playing of double stops. Keep the fingers bent at both joints in playing on any of the strings. The left wrist must not be allowed to descend under the neck of the violin.


When moving back the first finger--to form a whole tone between the first and second fingers--be sure that the second finger does not come back also.



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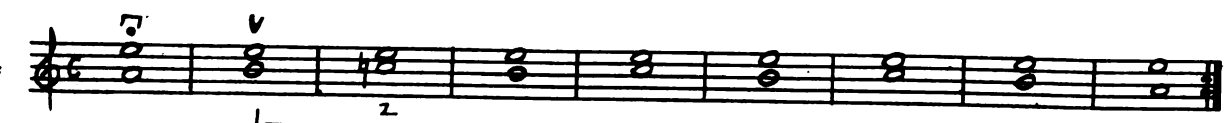
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Exercises 29-32

The first and second fingers, either on the same string, or on two strings, must be close together.

The finger and bow must change at the same time.

W.B.

29

30

31

U.M.
L.H.

32

The Second Finger, Extended

* * *

Hold the first finger still when moving the second finger ahead.

Four staves of musical notation, numbered 1 through 4. Each staff begins with a key signature of one sharp (F#) and a common time signature (C). Above each staff is a label: 'W.B.' for the first, 'L.H.' for the second, 'U.H.' for the third, and 'W.B.' for the fourth. The notation includes various note values (quarter, eighth, and sixteenth notes), rests, and fingerings indicated by numbers 1 and 2. Slurs and accents are used to indicate phrasing and bowing. The exercises focus on the extension of the second finger while the first finger remains stationary.

Exercises 5-8

See "Open Strings," Exercises 19-28, page 4 .

Hold fingers down. Bend the fingers at both joints.

Play relaxed--do not force with the bow, nor press hard with the fingers. Fingers forming semi-tones should be close together. Listen carefully for intonation.

Four staves of musical notation, numbered 5 through 8. Each staff begins with a key signature of one sharp (F#) and a common time signature (C). The notation includes various note values (quarter, eighth, and sixteenth notes), rests, and fingerings indicated by numbers 1 and 2. Slurs and accents are used to indicate phrasing and bowing. The exercises continue the focus on the extension of the second finger while the first finger remains stationary.

U.H. then L.H.

9

10

11

L.H. V.B. U.H.

12

The Third Finger

* * *

When the third finger is used, care must be taken to keep the fourth--or little--finger above the fingerboard. All fingers must be held above the fingerboard, ready for use whenever needed.

The third finger is a weak finger, therefore, special attention should be paid to raising it high above the fingerboard--without strain--and placing it down firmly upon the strings.

Exercise 1

Let the third finger touch the second finger.

Care must be taken to keep the second finger from rising along with the third.

The left arm must be well under the violin, the wrist facing the fingerboard, and the finger bent at both joints and moving freely from the third knuckle.

1

W.B.

Exercise 2

If the open string does not sound, some finger is touching it. The fingers must be well bent and touching only one string.

2

3

4

5

6

7

8

9 U.H.

10 L.H.

11 W.B.

12 W.B. $\overset{v}{\curvearrowright}$ 0 1 2 3 0 3

13 L.H. $\overset{v}{\curvearrowright}$ 0 1 2 3 0 3 2 3 1

14 L.H. $\overset{v}{\curvearrowright}$ 0 1 2 3 4 3 2 3

15 U.H. 0 1 2 3 0 3 2 3

16 U.H. $\overset{v}{\curvearrowright}$ 0 1 2 3 0 3 2 3

Exercise 17

Hold the first finger down while playing with the others.

17 U.H. $\overset{v}{\curvearrowright}$ 0 1 2 3 0 3 2 3

Exercise 18

Sound the whole tone during the entire measure.

18 U.H. $\overset{v}{\curvearrowright}$ 0 1 2 3 0 3 2 3

Exercise 19

To be in tune, the second finger must touch either the first or third finger, depending upon the interval. When the second finger moves back, the third finger must not move with it. Hold the third finger upon the string until the second finger has been moved back.

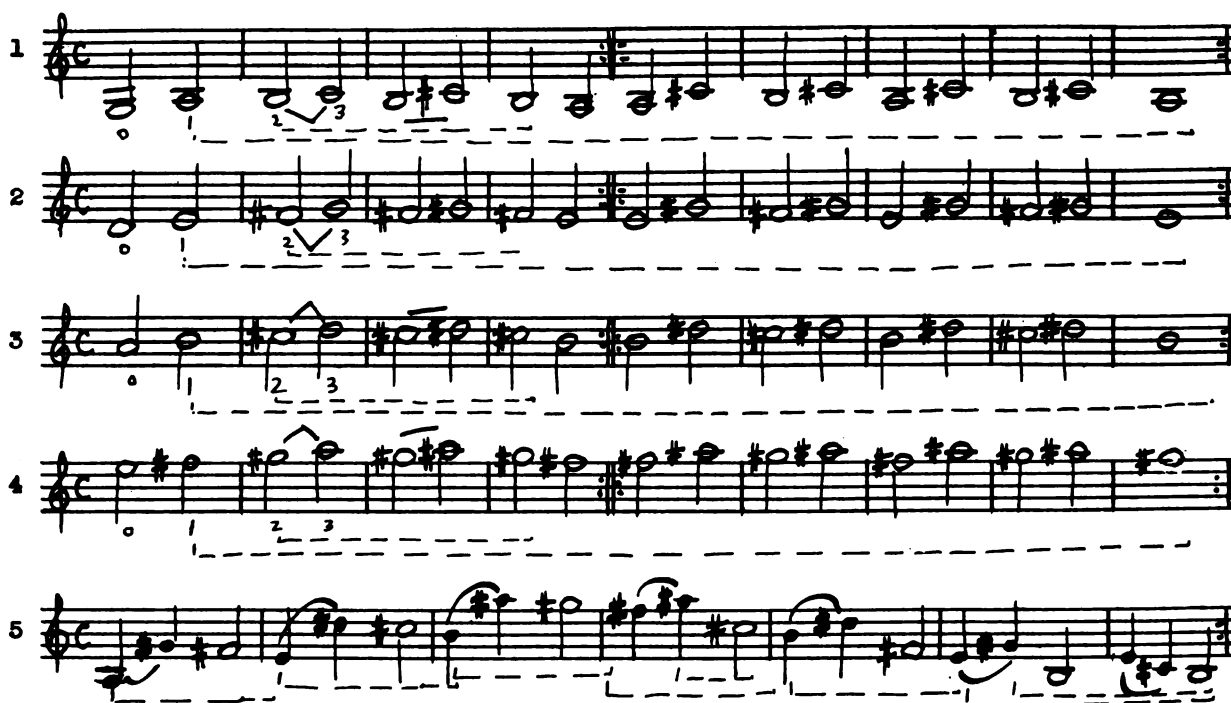


The Third Finger Extended

* * *

Exercise 1

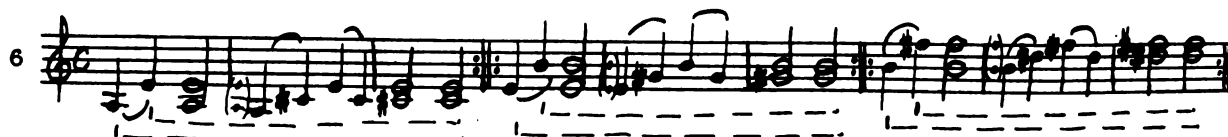
The second finger must not move when the third finger is extended.



Exercise 6

To play the fifths correctly, the first finger should be placed in the space between both strings--not directly on either, but touching both. The violin must be accurately in tune or the fifths will sound false.

The small notes in parenthesis indicate that those tones are to be prepared--before continuing the exercise.





Exercise 8

Listen carefully to the intonation.

8

U.H.

L.H.

9

U.H.

L.H.

10

L.H.

Exercise 11-14

All fingers forming semi-tones should be close together.

11

W.B.



The Fourth Finger

* * *

The left elbow must be well under the violin, the instrument held high, and the left wrist out, with the palm of the hand near the fingerboard. This will bring the little, or fourth, finger, close to the fingerboard, giving it extra reach. If possible, curve the fourth finger, as all others.

Play with a high finger, moving from the third knuckle, without strain or undue force. (The finger must never be allowed to drop below the fingerboard.) In putting down the fourth finger, try to throw it toward the face--to acquire a reach without strain. Hold down other fingers, so that the wrist will not move out of position, because of the action of the little finger.

Exercise 1

The notes in parenthesis are to be sounded to insure correct intonation of the first fingers.



Exercise 2

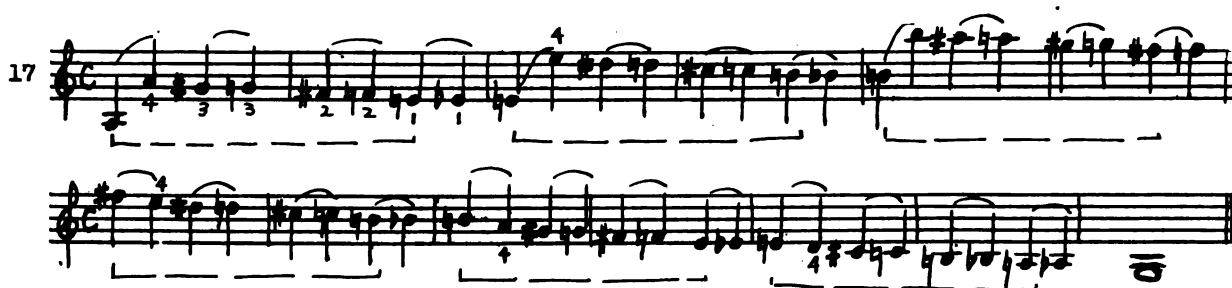
Place the finger between both strings, touching both strings.



6

Exercise 17

Listen carefully to the intonation of the octave.

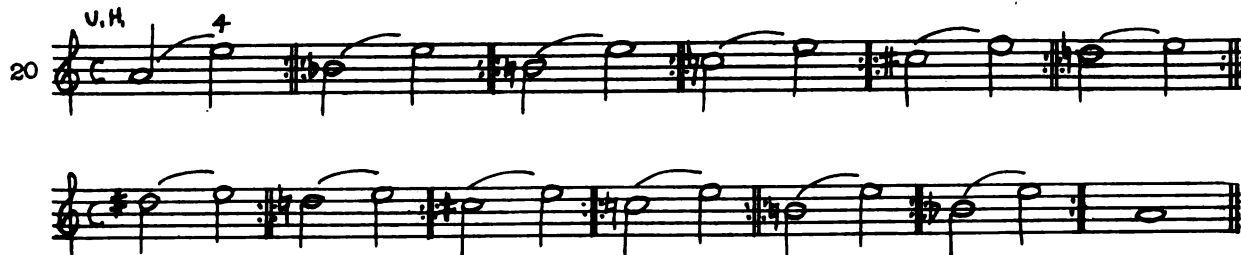
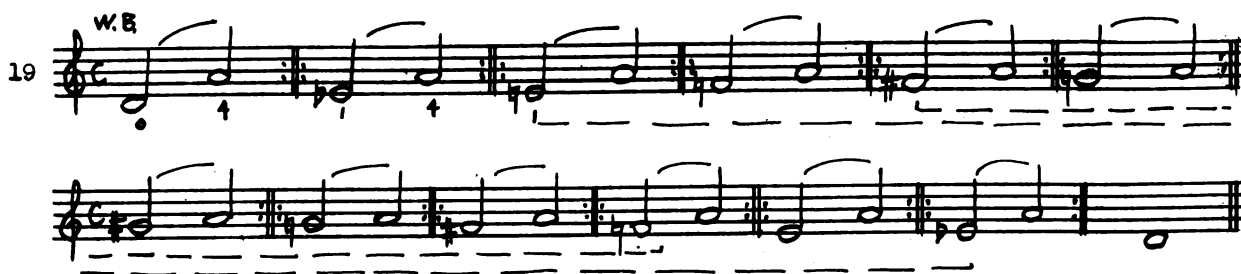
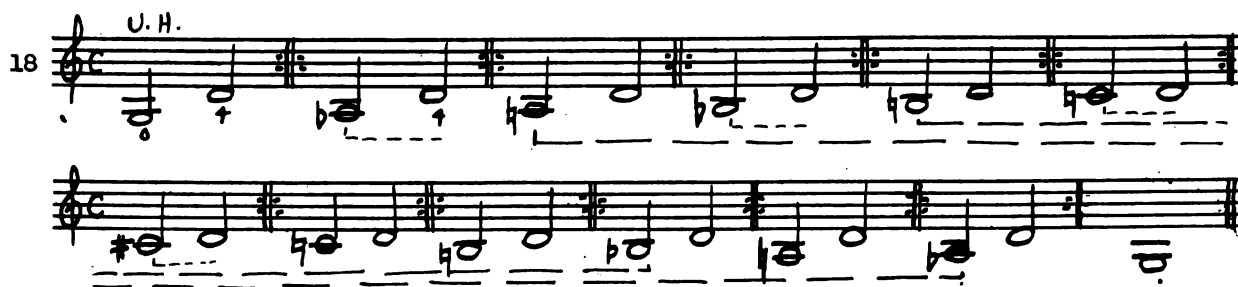
**Exercise 18-21**

Raise the little finger high, then reach for the tone. (Stretch the finger in the air before placing it upon the string. Do not stiffen the finger.)

All fingers forming semi-tones must be close together.

Hold down fingers as indicated.

Practice each measure carefully.





The Fourth Finger, Flatted

* * *

Hold all fingers down.

Fingers must be bent, so that they do not touch any other string.

Bring the fourth finger close to the third finger.



The Fourth Finger, Extended

* * *

Exercises 3,4,7,8

The tones marked $\frac{4}{4}$ are enharmonically the same, and so are played with the same finger.

10

11

Scales and Arpeggios

* * *

All bowings written in Chapter III may be employed in playing scales with unquestionable benefit. The student should strive for accuracy, smoothness, and speed.

Practice scales and arpeggios one octave at a time.

The major scales are given, and then the tonic minor scales. The minor scales are of the melodic type.

G Major

G Minor (Melodic)

A flat Major



A Major



A Minor



B flat Major



B flat Minor



B Major



B Minor



C Major





Studies in the First Position

* * *

The following study is to be used as a finger exercise. At first, practice slowly and carefully, listening constantly for correct intonation. In slow practice all fingers in use should be raised high and brought down firmly upon the fingerboard. Hold down all other fingers wherever possible. Gradually increase the tempo, playing with lower fingers, and always strive for evenness, and perfect intonation.

The efficiency of the right arm may be greatly improved by practicing Studies 1, 2, 3, 5, 6 and 7, in various bowings.



Moderato

1

The main musical score consists of ten staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The tempo is marked 'Moderato'. The music is written in a single melodic line. The first staff contains four measures, each with a slur over a group of notes. The second staff contains four measures, each with a slur over a group of notes. The third staff contains four measures, each with a slur over a group of notes. The fourth staff contains four measures, each with a slur over a group of notes. The fifth staff contains four measures, each with a slur over a group of notes. The sixth staff contains four measures, each with a slur over a group of notes. The seventh staff contains four measures, each with a slur over a group of notes. The eighth staff contains four measures, each with a slur over a group of notes. The ninth staff contains four measures, each with a slur over a group of notes. The tenth staff contains four measures, each with a slur over a group of notes. The music is written in a single melodic line. The first staff contains four measures, each with a slur over a group of notes. The second staff contains four measures, each with a slur over a group of notes. The third staff contains four measures, each with a slur over a group of notes. The fourth staff contains four measures, each with a slur over a group of notes. The fifth staff contains four measures, each with a slur over a group of notes. The sixth staff contains four measures, each with a slur over a group of notes. The seventh staff contains four measures, each with a slur over a group of notes. The eighth staff contains four measures, each with a slur over a group of notes. The ninth staff contains four measures, each with a slur over a group of notes. The tenth staff contains four measures, each with a slur over a group of notes.

This study affords special drill in changing strings smoothly in passagework.

2 Allegretto

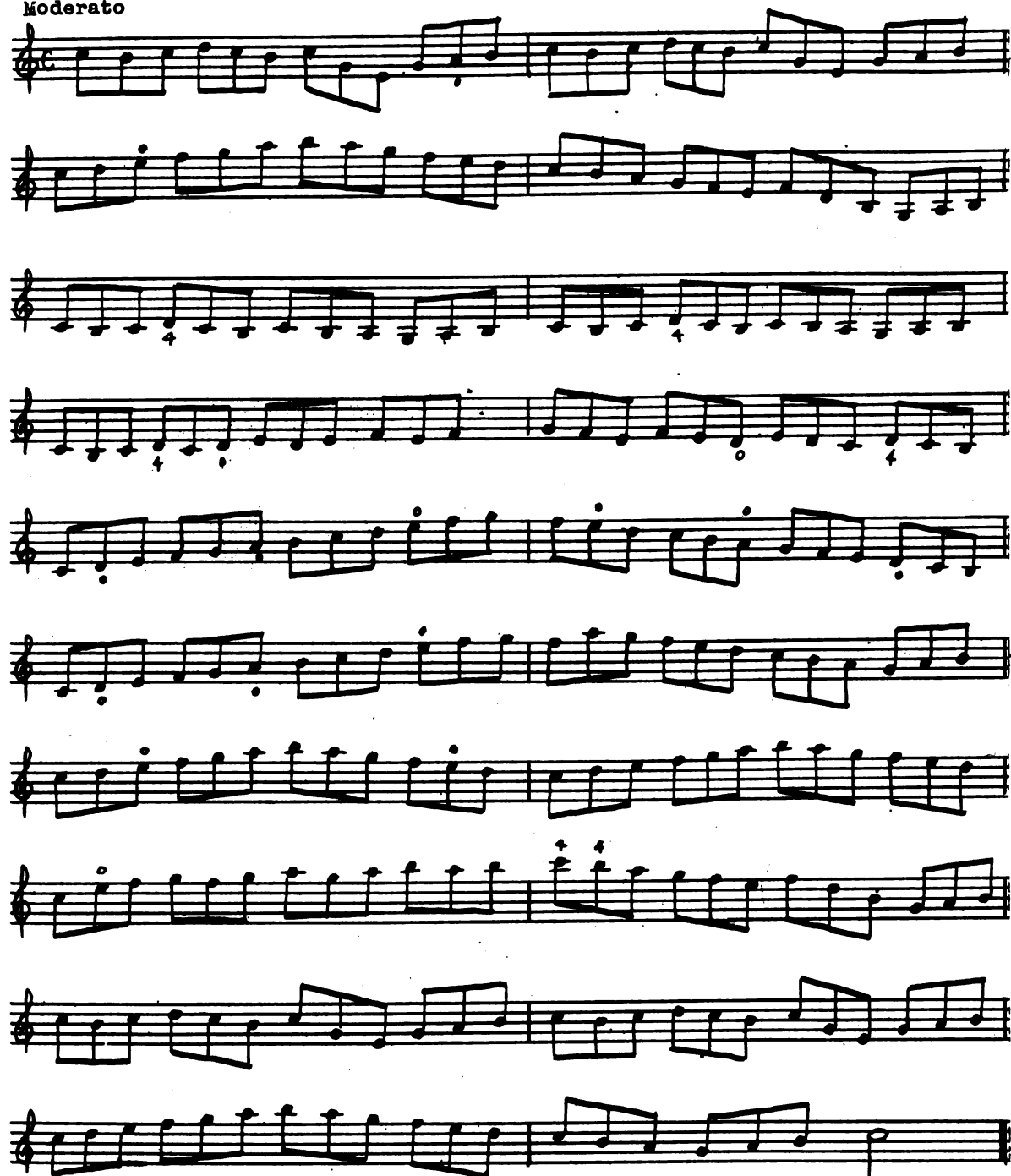
This is to help strengthen the fourth finger. Raise the fourth finger high, moving it from the third joint. Bring this finger close to the fingerboard.

3 Allegretto

The triplets should be practiced first in the middle of the bow, and later at the point and heel. Play the triplets evenly, with the same length of bow for each tone.

Moderato

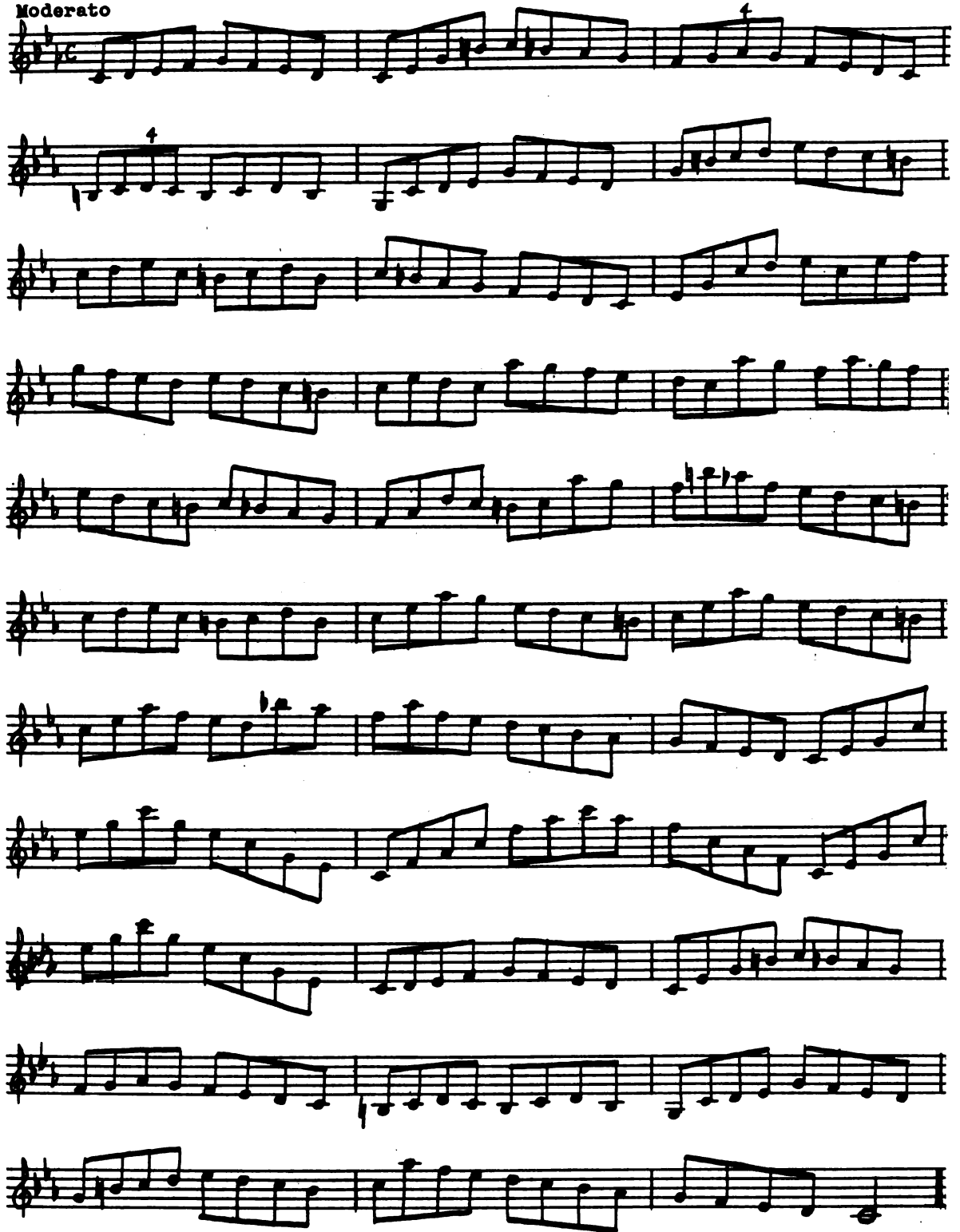
4



Pay special attention to the movements of the first finger of the left hand. In its movements from the whole-tone to the semi-tone position be sure it is moved far enough back. In moving from the semi-tone to the whole-tone position, be sure it is moved far enough ahead.

Moderato

5



In measures 1, 2, 3, 5, 6 and 7, hold down the fingers forming the first tones until the second tones have been played. Observe the dynamic markings and make definite contrasts between loud and soft.

Allegretto

6

The musical score is written for a single melodic line in G major (one sharp). It begins with a treble clef and a 3/4 time signature. The tempo is marked 'Allegretto'. The first staff is numbered '6'. The music consists of 11 staves. The first seven staves contain measures 1 through 7, which are the focus of the instruction. These measures feature a variety of rhythmic patterns, including eighth and sixteenth notes, often beamed together. Dynamic markings of 'f' (forte) and 'p' (piano) are used to indicate contrasts. There are also slurs and accents. The piece concludes with a final measure on the 11th staff.

Strive for a smooth sustained tone. To obtain a crescendo apply a little more pressure with the first finger to the bow, and increase the speed of the bow. The opposite actions are necessary for a diminuendo.

7 **Adagio**

The long tone in each measure must be heard clearly.

8 **Andante**

The movements of the right arm must be accurate. In attacking each tone use first finger pressure at each change of bow, and move the forearm rapidly. In skipped strings the elbow must move up or down so that the skipped strings do not sound.

9 **Moderato**
U.H.

Practice this study at the middle, point, and heel of the bow, using very little bow, with a flexible wrist.

Moderato

10

The musical score is written on eight staves. The first staff begins with a treble clef, a key signature of one flat (B-flat), and a 6/8 time signature. The tempo is marked 'Moderato'. The score contains various rhythmic figures, including eighth and sixteenth notes, and rests. There are several measures with a '4' above them, indicating a four-measure rest. The score ends with a double bar line.

SUMMARY

* * *

It was the purpose of these studies to give students a fundamental knowledge of the scope and use of the first position, and to acquaint and drill them in the basic bowings. This was attempted by introducing each difficulty encountered in learning to play the violin, by stressing correct playing postures, accurate intonation, and good tone quality. It has not dealt with the problems of advancing into the positions, difficult double-stopping, vibrato, intricate bowings, and harmonics, because it is believed that these problems are entirely beyond the scope of the beginning violinist.

The adult pupil upon careful completion of this work, should be prepared to study successfully the Thirty-six Etudes by H. E. Kayser, supplementing these etudes with scale studies, such as those by J. Hrmaly, and special exercises in the first five positions by O. Sevcik.

Those pupils who need more drill in the first position should study Franz Wohlfahrt's Sixty Studies for Violin, Book I.

APPENDIX

* * *

Position Charts

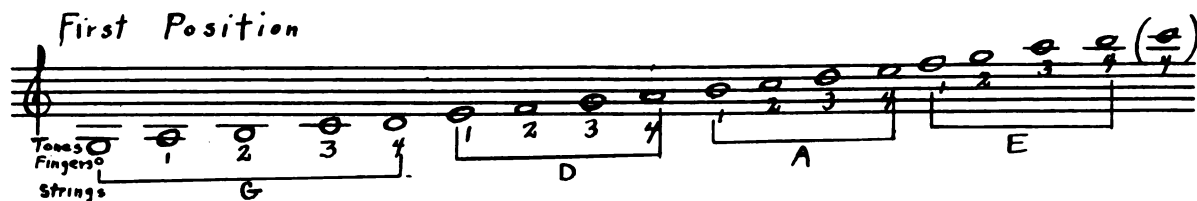
The five following charts show graphically the finger distribution in each of the first five positions in playing the violin. Although the material used heretofore deals only with the first position, the complete range of which is clearly shown in Chart I, the other charts are included so that the pupil may see how the fingers are placed in the four positions that follow, in a continuation of violin playing. The first five positions are most extensively used in playing the violin, although the range of the instrument goes beyond these positions.

The manuscript shows the normal tonal range of each position, and the strings and fingers which produce these tones.

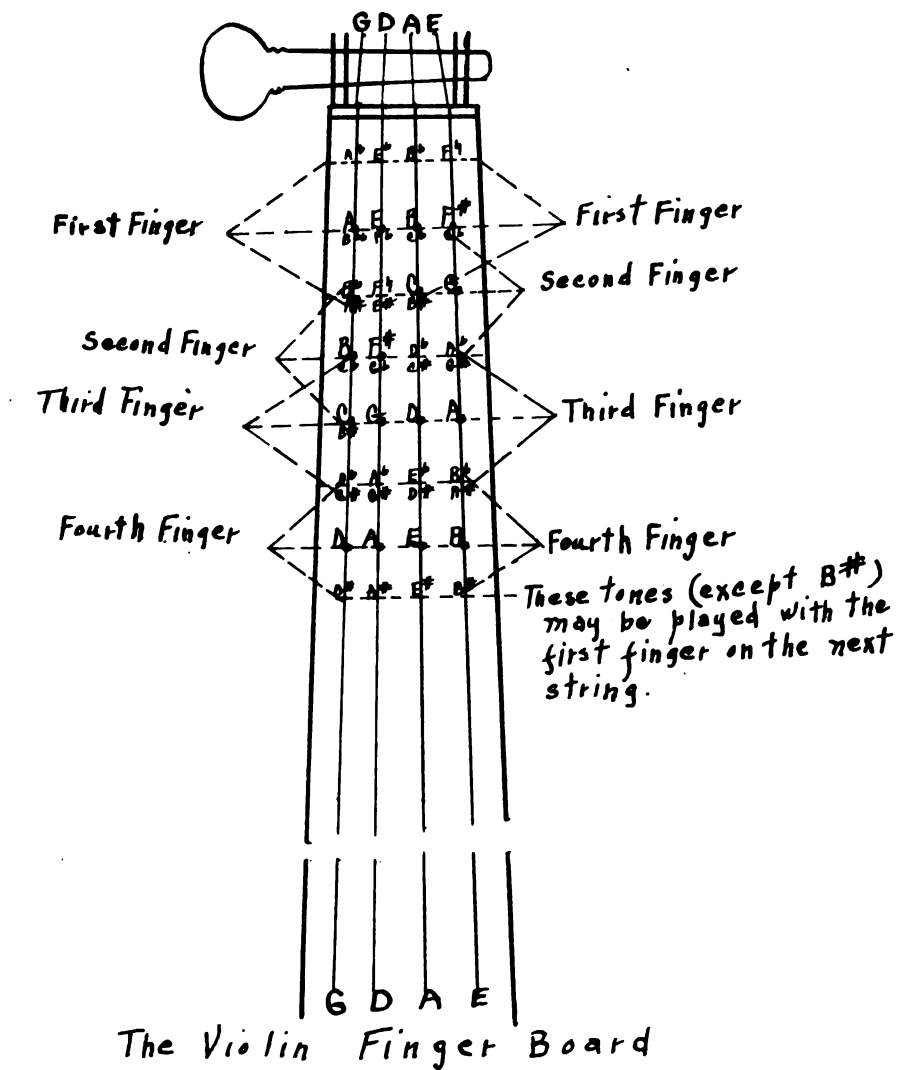
In the advanced positions, in addition to showing the range and finger distribution of each of the advanced positions, their range is compared with that of the first position. The tones in the brackets represent those tones which may be played either in the first position, or in the position being compared, and also shows the fingers and strings which produce them.

It will be noted that as you advance into the positions, the intervals between each finger become smaller. The higher the position, the closer the interval, the closer the finger.

First Position*

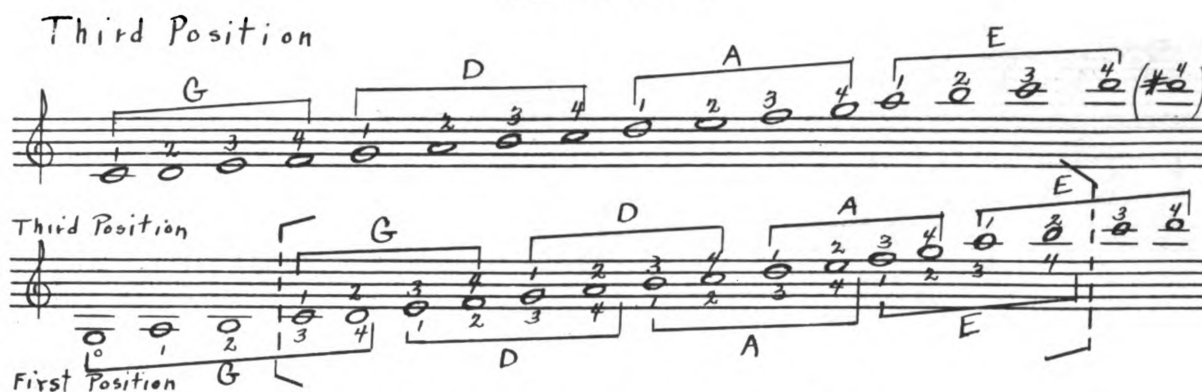


The Normal Range of the First Position

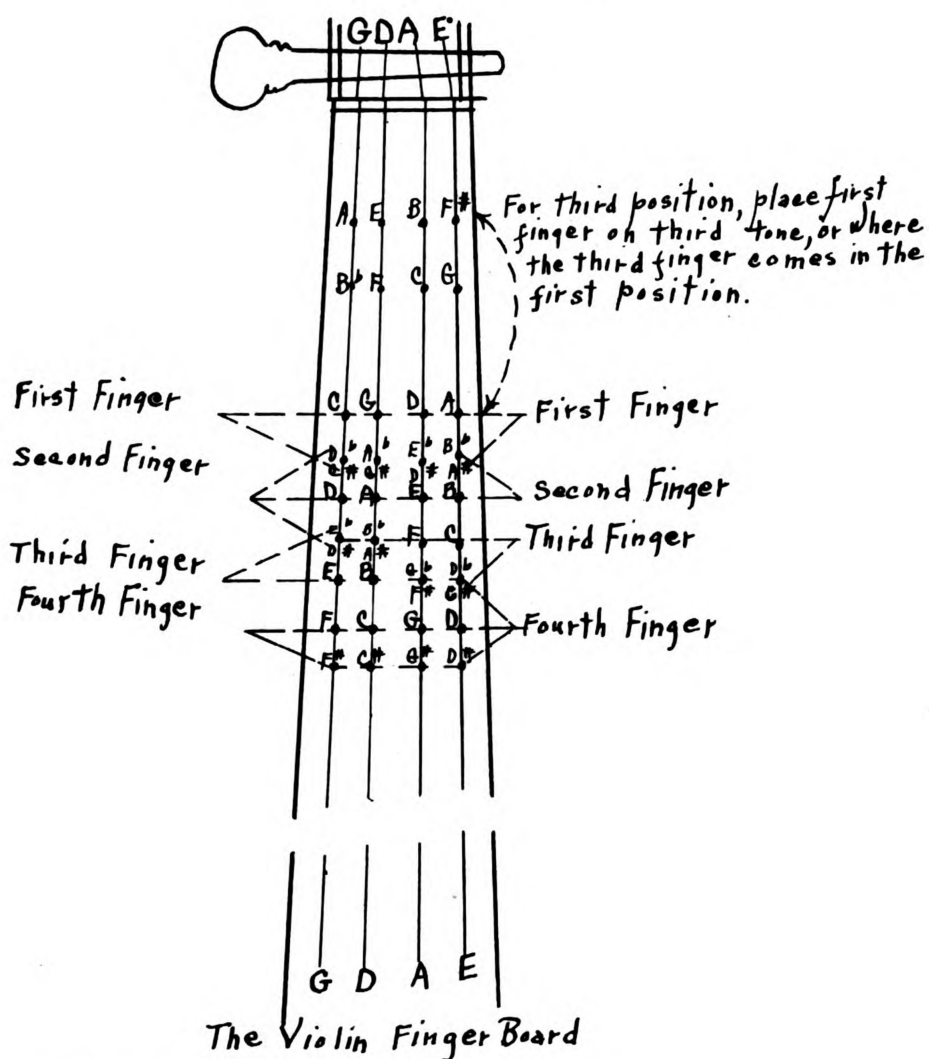


* Andersen, Arthur Olaf, Practical Orchestration. New York: C. C. Birchard & Company, 1929, page 15. Adaptation.

Third Position*



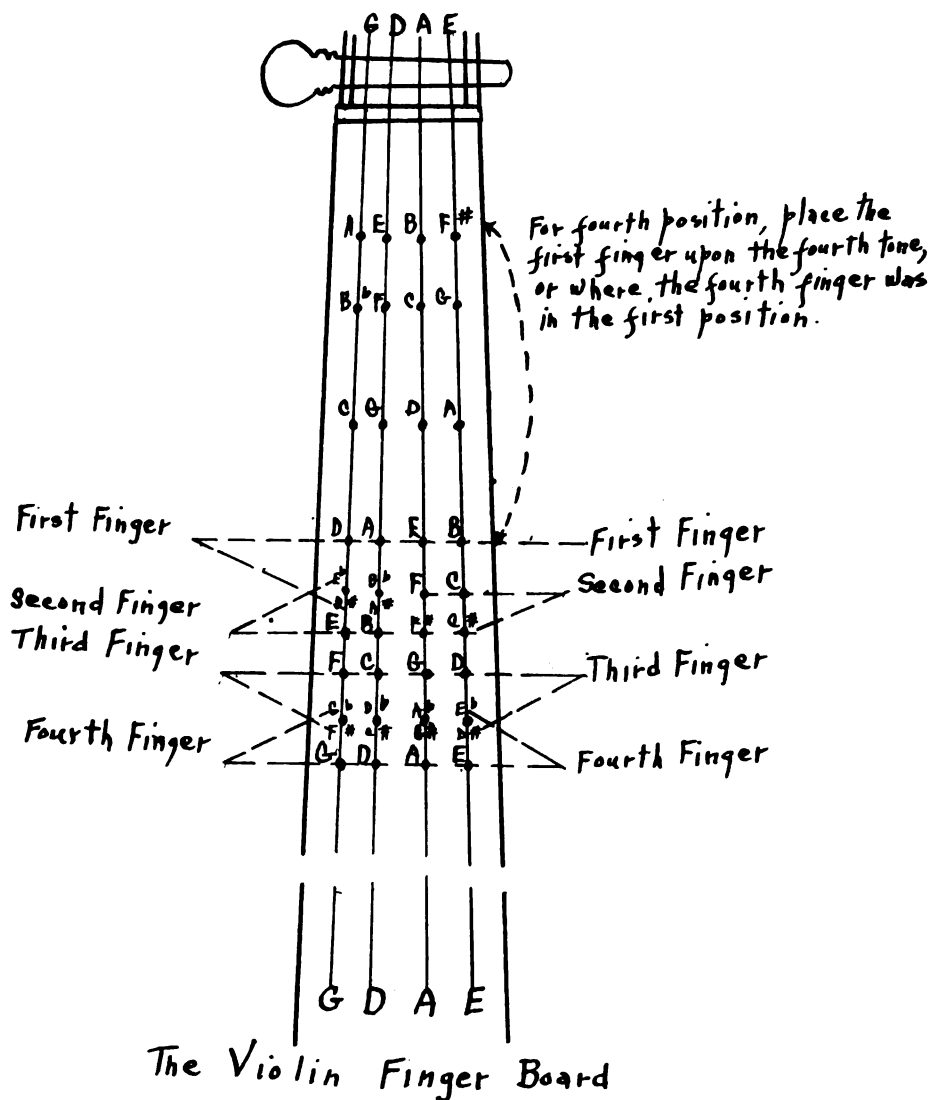
A Comparison Between the Normal Ranges
of the First and Third Positions



*Andersen, Arthur Olaf, op. cit., page 20

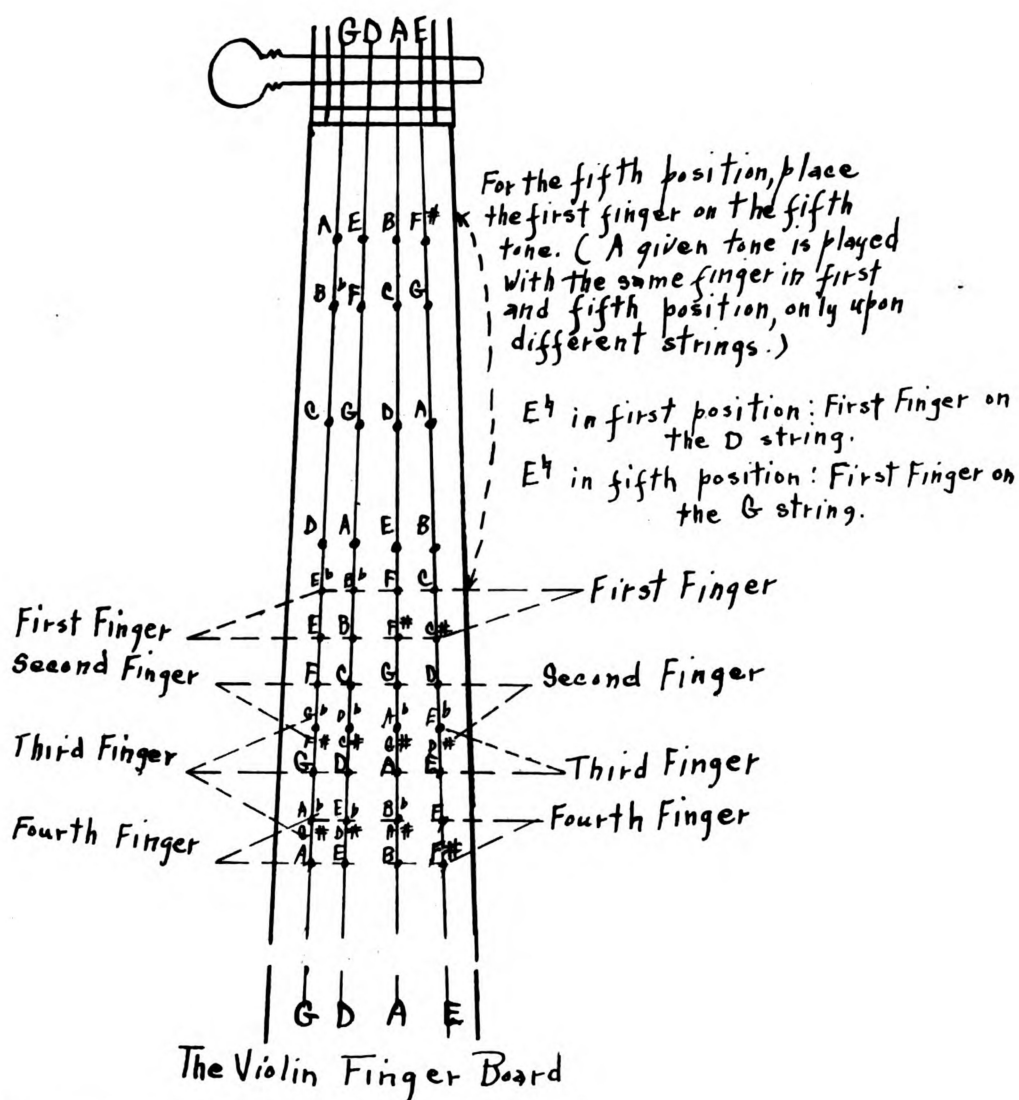


A Comparison Between the Normal Ranges
of the First and Fourth Positions





A Comparison Between the Normal Ranges
of the First and Fifth Positions



* Andersen, Arthur Olaf, op. cit., page 28

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