

MODERN
VIOLA TECHNIQUE

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MODERN VIOLA TECHNIQUE

By
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By
ROBERT DOLEJŠÍ



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THIS WORK IS DEDICATED TO THE REVERED MEMORY OF THE GREAT MASTER, PROFESSOR OTTAKÁR ŠEVČÍK, WHOSE DEATH, ON JANUARY 18, 1934, AT PISEK, CZECHOSLOVAKIA, MARKED THE PASSING OF A MAGNIFICENT EPOCH IN INSTRUMENTAL PEDAGOGY.

MUCH OF THE BASIC MATERIAL ON WHICH THE FOLLOWING STUDIES ARE FOUNDED WAS GATHERED DURING THE AUTHOR'S PERIOD OF STUDY WITH PROFESSOR ŠEVČÍK IN THE IMPERIAL ACADEMY OF VIENNA FROM 1910 TO 1914.

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INTRODUCTION

THE playing of the viola has been one of the sadly neglected arts. This is all the more incredible when we realize, as we all do today, that the instrument with its rich, mellow tone should always have been regarded as one of the most ideally gratifying mediums of musical expression when played by the accomplished artist. The insignificant position that the viola had occupied in the field of solo instruments in the past undoubtedly was responsible for the apparent neglect in its artistic exploitation to such a degree that in nearly every symphony orchestra throughout the world the viola section (with the none-too-frequent exception of the principal player) was composed of cast-offs from the second violins, who, already too old to perform satisfactorily on their respective instruments, were relegated to pass their remaining years of service playing viola.

Happily, we have a different picture of the orchestral viola sections in most of our modern symphonic bodies today. Virile young players are adopting the viola as their major instrument, and that sly, well-known German sobriquet, *Pensions-instrument*, surely is deserved no longer.

The viola should be studied and played by young artists who especially adapt themselves to the serious presentation of the instrument as a separate and independent medium of expression, which requires fully as much intelligent, conscientious, and diligent application to achieve noteworthy results as any orchestral instrument. Only then will the richness, depth, and true character of the viola's resources be attained; and it is the earnest hope of the writer that these studies, with their introductory remarks and the explanation of modern principles that endeavor to simplify an early comprehension of the instrument's possibilities, will aid and inspire in some degree the serious and ambitious student of viola-playing.

There is now available a constantly increasing repertory of viola compositions representing especially the English, French, and German schools. In orchestral works of both the more ponderous and the lighter nature and in chamber music the viola is given hitherto unprecedented prominence. The radio, too, has discovered in the instrument an ideal medium for microphonic reception; and it has been permanently added to the personnel of many renowned *salon ensembles* as an indispensable voice, to be featured with the violin and cello in solo fragments that so charmingly characterize this type of organization's interpretations of lighter works. All this is as it should be, for, musically, the range and quality of the instrument adequately fill that noticeable gap between the higher tones of the violins and the deep register of the cellos and basses. Its timbre, quality, and color are distinct and unmatched and are not to be imitated, neglected, or omitted.

We can best begin to describe the true art of viola-playing by emphasizing the fact that it is a vastly different art from violin-playing. There is a difference in left-hand finger pressure, which must be more firm in viola performance, owing to the longer and thicker strings; passages must be played distinctly and fluently rather than lightly and rapidly. The manner of bowing, on which the characteristic viola tone depends, is decidedly individual, both as to actual pressure and as to the method of right-hand manipulation. In general, the bow must be drawn nearer the bridge; the player should seek to sound the depths of his instrument rather than float over the surface, playing quasi-flautato effects, which constantly reflect the soprano-like quality of the violin. This last is especially objectionable and not at all in keeping with the rich, mellow tone that is ideally characteristic of the viola.

The writer is of the opinion that a viola-player cannot be a violin-player, and vice versa—this statement signifying, of course, that the highest degree of accomplishment is not possible on both instruments simultaneously, for, in developing the art of impeccable performance on the one, the player meets principles that are in direct opposition to requirements on the other. And, one may add, the young student who applies

himself only to the viola and develops into a brilliant performer on his chosen instrument will find himself in a field that is as yet but sparsely occupied.

The following studies concern themselves in general with but two pedagogic principles: first, to simplify the student's conception of a subject so seemingly vast as technique and thus enable him to assume command of the entire possibilities of his instrument briefly and without confusion; and, second, to develop concentration, which, in turn, leads to true intonation and comprehensive finger-board cognizance. We assume that the student already has a knowledge of his instrument, in so far as note-reading, changes of position, and the elementary rudiments of musical theory are concerned. This is necessary in order that the playing of the studies in major and minor keys and the using of chord formations and their inversions will offer no obstacle to progress. The studies themselves, while they are written with simplicity and directness in order that the student can progress even without a tutor's aid, are also remarkably effective as exercises for the professional artist and player, who, with limited time for study at his disposal, desires to preserve his hand, fingers, ear, and mind in fine condition.

It is essential that the studies be played without the music after the principles of each exercise are analyzed and memorized. The chief object of this particular mode of study is to aid the student's concentration and memory and to enable him to gain complete knowledge and command of his finger board. Too often the student will find that he plays in the higher positions automatically by ear only, without reflection on, or realization of, the actual notes or even the tonality that he is playing.

Technique on all stringed instruments, where each tone has to be "made," falls under one general definition or description, namely, the placing of the right finger on the right string at the right time in the right place. When the actual principles are analyzed, they are found to be quite simple, thus: In the entire technique of the viola there exist only the following finger combinations in their ascending and descending form:

1-2, 2-3, 3-4, 1-3, 2-4, 1-4
2-1, 3-2, 4-3, 3-1, 4-2, 4-1

We can readily omit the open string to any of the fingers or the rare use of the thumb's playing the lowest note of an unusual chord. Therefore, it is but natural to believe that, if these finger combinations are developed to the highest degree of perfection in all the positions normally used on the viola, an impeccable technique is attained.

When the student thinks of technique as a whole, his impression is one of a subject vast and incomprehensible—his idea of what he is actually striving for is vague, and he cannot at once grasp the fundamental principles pertaining to this seemingly formidable branch of his art. Consequently, his conception of attaining his "means to an end" is obscure. However, when the student realizes the simplicity of the principles involved, and appreciates the fact that the entire technique on his instrument is but a *development of finger combinations*, his mind is focused at once on a definite goal, and he can begin correct practice from the very commencement of his studies. By rigidly adhering to the principles and instructions of the following exercises, the serious student will find that the fingers will become accustomed to fall in the right place in the various positions, the hand will gain balance and poise, the sense of hearing will grow acute, and surprising accuracy of intonation will gradually become evident. Concentration and memory will be greatly aided, a comprehensive knowledge of the entire finger board will soon manifest itself, and the study of the most difficult compositions will be simplified tenfold.

Perfect intonation is, after all, the result only of absolute concentration of the sense of hearing. Those individuals possessing a perfect ear, or "absolute pitch," have what may be termed a "subconscious concentration" of hearing—when a tone is struck, its pitch is immediately suggested to them. The ear-training classes which have been introduced in nearly every conservatory and musical institution throughout the world have attained such splendid results that it is proved definitely that the sense of hearing can be developed to a high degree as regards tonality and pitch.

It will be found that students having poor intonation are, almost without exception, individuals possessing indifferent powers of concentration. They have not been trained to focus their hearing on notes, tonality, or musical intervals—they find it difficult or impossible to distinguish the different intervals. It is essential to know that aural realization of intervals is necessary to true and pure intonation. The fingers are controlled by the brain, of course; and, as hearing is one of the senses, simple logic dictates that purity in technical execution depends upon a perfectly developed ear. Careless, unconcentrated practice, which results in the playing of countless false notes, only tends to ruin the fingers and hand, for each time a finger is falsely placed on a string and *is not immediately corrected*, it signifies a step backward for the student.

The foregoing leads us to the one great principle in the study of a stringed instrument, namely, slow practice. The mind must be concentrated on every note and must absorb and realize every interval; a finger must never play a false note without being immediately corrected. The performer must place himself in the position of a listener and must hear himself as others hear him. It is a well-established fact that no difficulty is apparent in the discernment of errors in playing other than our own. Why? Because the listener has his mind concentrated on the composition, i.e., the result of the performer's entire efforts, which comprise bowing, fingering, and the music itself. Therefore, it is logical to reason that a student must play his studies so slowly that his mind can consider all the factors of his playing and has ample time to dictate the correction of every fault.

Study of this diligent nature will develop an intimacy of relationship between the ear and fingers to such a degree that the fingers will become supersensitive and will respond to the slightest message from the ear, always shifting to the proper place with imperceptible speed when they are placed falsely on a string. The fact that the fingers are merely the tools with which we work and that the sense of hearing is the true master cannot be dwelt upon too strongly.

There is constant reiteration throughout the text concerning slow, concentrated study, and there are frequent and persistent warnings relative to positive realization of intervals and tonality during every moment of practice. Emphasized throughout the work, as the chief aid to the constant focusing of the mind and ear on the actual notes as they are being played, is the audible naming of the first note of every measure. This mode of study is an indispensable check on the student's concentration, for it never allows the mind to wander to the extent that after a line or two of playing he mechanically proceeds by ear only, thus lapsing into intervallic indifference or lethargy.

The strict adherence to the different designated bowings with each study is also highly important, as a further verification of the student's ability to keep the tonality and note sequence of each exercise alive in his mind.

Since the viola is an unusually large instrument to hold and play comfortably (being far more awkward to handle than the smaller violin), the writer considers the following general remarks, accompanied by illustrations with explanatory notes concerning both the left and right hands, as appropriate even if they serve only as a reminder of correct and logical playing position to the advanced student. Of course, in the main, the suggestions are directed to beginners and violin students, who usually adopt lazy playing positions when a viola is placed in their hands.

In conclusion, the student must be warned that these exercises, despite their extremely simple and direct character, are, when properly studied, highly intensive physical and mental tests and must be used at first with caution. When the first signs of fatigue appear, practice must cease and should be resumed only when the muscles feel fresh and elastic. Short but frequent periods of study are preferable at the beginning; but no student should be discouraged if, at first, his hand or fingers tire after even a few minutes of study. The diligent, conscientious student who intelligently follows the outlined course of study will find himself, in due time, the master of an elastic well-poised hand and fingers and will have a technical equipment at his command that will enable him to play and interpret the viola literature of yesterday and today with new satisfaction and vastly improved artistic ability.

While there is no intention of introducing an element, or even an atmosphere, of pendentism into the following illustrations and text, certainly one must concede that it is important for a student to know whether a variation in hand position is advantageous, vitally essential, or unimportant, in so far as the achievement of actual results is concerned. The author is well aware that in the realm of instrumental technique all hands differ and that, in the last analysis, hand position (both left and right) is individual.

However, students who through error, incompetent instruction, or indifference have adopted an utterly false position of either or both the left and right hands, thus retarding and making more difficult their efforts to master the playing of their instrument, undoubtedly will find the illustrations, with their accompanying brief comment, helpful. Merely the natural physical advantage and disadvantage of each posture is emphasized, for by clearly establishing the purpose of certain hand and finger positions the illustrations and text strive to create a live ambition to alter a misconceived or false attitude. Once the student realizes and appreciates the ultimate purpose of a suggested change, he advances toward his goal with a steadfast, clearly defined stride.

Of primary importance we can consider the position of the elbow. It should be held well under the instrument in order to bring the back of the hand nearly parallel with the neck of the viola, thus facilitating the action of the shorter fourth finger on all four strings.

Plate I shows the correct position of the elbow and back of the hand. With the elbow in this position one obtains the result shown in Plate II. Notice how the fingers are poised in natural readiness to play on any string with equal ease.

Plate III shows the false position of the elbow. Frequently, natural laziness, indifference, and lack of energy play a great part here in the young student. In Plate IV we witness the familiar pose that is characterized chiefly by archless fingers and a palm held flat against the neck. The back of the hand is at an acute angle to the strings; the fourth finger is straight and cramped and cannot be placed on the C string without more than ordinary effort. There is lack of poise resulting from the effort required to manipulate the fingers from this unnatural position. The thumb should be held so that the neck of the instrument rests lightly against the first joint (Pl. V). If the immediate vicinity of this first joint be regarded as the main point of resistance, more elastic power and ease in shifting positions will result than if the neck be allowed to slip too far down into the lower thumb joint (Pl. VI). This latter error, although it is a habit indulged in by many long-fingered or loose-jointed individuals, encourages a further and more serious ailment, i.e., the cramped attitude of the first finger (Pl. VII). A free space between the neck of the viola and the first finger (Pl. VIII) prevents any stiffness and cramp, whereas the unnatural pressure against the neck with the side of the first finger greatly hampers the latter's movements (Pl. VII). It is not difficult to see that, when the hand is held as in Plate VI, an awkward shift from the third to higher positions will result. Although many violinists with long fingers accustom themselves to perform even to the sixth and seventh positions without making any appreciable change in thumb position, this mode of playing is practically impossible on the viola. In order that one may attain equalized finger action in all playing positions, the relation between hand and fingers should be practically unchanged at all times. The comparative postures of these two parts suffer greatly in the higher positions, where the fingers are likely to shift far ahead of the hand itself. Playing in this manner is characterized chiefly by a noticeable lack of ease and poise, a cramped style, and an apparent difficulty to negotiate technical passages. The strings are sometimes pulled entirely out of line (Pl. IX), intonation suffers, and tone quality is naturally impaired. The fingers, as one can see, are attempting to fulfil their mission from a strained angular attitude rather than naturally from above.

When the hand is in correct playing posture in the first position, the fingers form a natural arch (Pl. II), transmitting the utmost strength, firmness, and elasticity to the touch. This attitude can be maintained in the higher positions by bringing the hand well around and above the instrument, so that the fingers are directly above the finger board and can perform with the same freedom as in the first position (Pl. X).

This is best made clear by stating that the *entire* hand, and not merely the fingers, shifts from one position to another, especially after passing the fourth position. Plate X shows the hand and fingers correctly poised in the seventh position. Note the ease of posture and the undisturbed string line.

Plate IX illustrates the false position of the hand and fingers. The fingers have shifted ahead of the hand, thereby causing a stiff and cramped attitude and making correct finger action impossible. Note that the strings are being pulled quite out of line. The playing of double-stops is especially hampered with the hand in this disadvantageous position.

THE RIGHT HAND

The student's anticipation of a supposed difficulty in holding the bow according to the acknowledged conventional standard creates in him a tendency to grasp his stick in an unnatural and sometimes an absurdly incongruous manner. The arm and wrist assume an awkward appearance; the fingers are placed at strained, fantastic angles; and the student feels and looks helpless and uncomfortable.

If the young player persists in a grasp of the bow which actually combats all laws of nature until a permanent habit is formed, he, by sheer perseverance, will eventually be capable of performing a limited number of bowings (even these will betray undesirable traits) while others will present unsurmountable barriers. At this stage an intelligent analysis certainly will reveal a radically unnatural grasp of the bow, which, because of the strain exacted of certain portions of the hand, does not allow proper muscles their required freedom of performance.

Admittedly then, a normal, naturally correct grasp of the bow stick is of primary importance in the development of fine bowing technique. The student should endeavor to pick up a pencil or any other light article resembling the bow stick and should note the position of the thumb and fingers (Pl. XI). There is no self-conscious or exaggerated posture required for this simple, everyday task, and the normal position noted can be regarded as the fundamental principle of holding the bow. The hand and fingers should maintain at all times the natural relaxed appearance pictured in Plate XII. In this manner, adequate pressure for all required tone production can be obtained with the least actual physical effort. Ease of performance, a minimum of constraint, and adequate poise are imparted to the arm and wrist, allowing these two parts complete freedom to perform the many functions demanded of them in the execution of the finer, more difficult bowings and in the control of tone gradation and color.

Actual volume of tone is attained by a natural, vertical pressure, supplemented by a free and elastic stroke which is a direct and logical result of the foregoing condition.

In nearly direct contrast to this vertical principle is the diagonal pressure required when the hand and fingers are in the position illustrated in Plate XIII. To attempt the normally required pressure in this manner cramps especially the fingers and wrist and renders a flexible, unhampered movement extremely difficult. This diagonal effort further denotes and encourages a weakness of the proper muscles. If one is to attain the largest volume of tone with the least muscular effort, strength should be developed between the thumb and fingers and not between the thumb and that portion of the hand from the knuckles to the wrist.

This last error is caused principally by allowing the thumb to curve inward (Pl. XIV). Besides encouraging a permanent weakness of the proper muscles, as mentioned above, this false position is reflected in a strained, uneven tone which sooner or later develops into that dreaded "shake" or "tremor," the bane of many players when a long tone is to be held pianissimo from nut to tip.

A firm but not tense grasp of the bow between the thumb, curved slightly outward (Pl. XII), and normally arched fingers is the first essential to master. The fingers are placed on the bow in a natural position which brings the right side of the second finger, or even the line between the second and third fingers, opposite the thumb (Pl. XV). This is a happy medium of balance for nearly all hands.

The bow stick passes in a diagonal line under the first finger midway between the first and second joint (Pl. XVI). To allow the bow to slip beyond the second joint (Pl. XVII) defeats the purpose of the first

finger, whose natural function is to act as a control over tone volume. Exacting tone pressure from the first finger from a point nearer the knuckle than the second joint throws undue strain upon the second and even the third fingers and other portions of the hand.

The little finger is curved, too (Pl. XVI). Touching the bow with its tip, this finger acts the role of an efficient balancing agent. Let the student endeavor to draw a stroke with the little finger off the stick. He will find that, when playing at the tip and up to and slightly past the middle, the digit is not essential; in fact, many players release their fourth finger entirely from the stick when playing bowings in the upper half. But when the stroke has entered the lower half, it will be found that the balancing power of the small digit is of paramount importance; and when it is normally curved and touches the bow stick with its tip as a balancing agent, all is well. However, when it adopts a straight, cramped position, showing at once that it is assisting in the actual holding of the bow, a faulty grasp is evident and a general stiffness in bowing technique, or at least in some phases of it, is apparent (Pl. XVII).

The thumb deserves especial attention here. When the rounded portion of the nut is placed or braced against the fleshy part of the thumb tip, care must be taken that the pressure be such that the flesh is forced against the thumb nail and not away from it. This is assured when the contact is made a trifle farther from the nail and not so close that the flesh is constantly forced away from the sensitive nail, causing discomfort and even pain.

Briefly, then, we can state that the thumb and second finger are the mainstays of the bow grip, forming the center of control, the direct liaison between bow and hand. The first finger is next in importance, being the pressure or volume control; the third finger acts as a supplement to the second and the fourth in many bowings; while the fourth finger itself is the delicate balancing element, playing an especially important role when the bow is at or near the nut.

To test and develop the strength of the individual fingers, long tones should be practiced by the student, holding the bow between thumb and various finger combinations while the idle fingers are suspended above the stick, thus:

Thumb	{	First and second finger
		Second and third finger
		Third and fourth finger
		First and third finger
		First and fourth finger
		First finger
		Second finger
		Third finger

If physical prowess is present, even the thumb and fourth finger can be attempted. Plate XVIII shows thumb and first and third fingers holding bow; Plate XIX, thumb and second finger.

This simple physical exercise will immediately demonstrate where weakness lies, for each finger combination should be able to sustain the bow in long, steady tones. Of course, this exercise is related to correct bowing technique only in the sense that it rapidly develops weak thumb and finger muscles and creates reserve strength in all the muscles from the wrist to the elbow.

Again, while the bow must feel firm and yet elastic and comfortable in the hand at all times, the grasp must never become too loose. If at all plausible, the hold can be described as being of "relaxed firmness"; i.e., even though the fingers, thumb, and bow form a direct contact, yet beyond the knuckles to the wrist, elbow, and shoulder there exists an ever present reservoir of poise and elastic power which executes at will and with ease all that the music dictates as regards the facile manipulation of the bow.

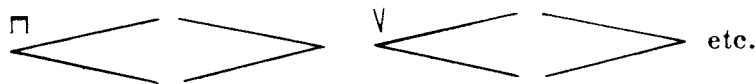
When, however, the contact between fingers and bow is neglected and is allowed to relax, especially during the change in the stroke from \square to ∇ at the tip or from ∇ to \square at the nut, the bow of its own momentum continues the prevailing stroke after the hand and wrist have definitely changed to the opposite stroke.

At this particular instant there occurs a frequently heard yet decidedly objectionable tonal jerk, whose constant recurrence mars the interpretation of any musical composition.

By the student's persistence in adhering to a normal, physically proper grasp of the bow, the essential muscles in the thumb, fingers, and hand will soon develop to that degree that the bow is held easily, without effort or undue assistance from the other portions of the hand and arm, whose employment is not only dispensable but actually detrimental to the fine art of perfect bowing.

THE STROKE

Tranquillity, control, and equability of tone depend largely upon the uniform change of the wrist position during the stroke. A sudden altering from high to low wrist or from low to high wrist, especially at or near the middle of the stroke, destroys the smoothness of tone and is especially noticeable and disagreeable in a rapid *appassionato* style, when the audible effect is thus:



Freedom of the stroke, which signifies freedom, breadth, and ease of style, is one of the most desirable traits a player can possess. By reference to the illustration (Pl. XX) one sees that a relatively high, unhampered position of the wrist and elbow begins the downstroke. As the bow is drawn toward the tip, there occurs only a slight, but above all gradual, dropping of the wrist, so that an almost straight line can be drawn from the knuckles to the elbow at all times (Pl. XXI).

The wrist movement can be described equally as lateral or vertical. If this principle is borne in mind, the wrist will not be allowed to fall too low when the bow is drawn from nut to tip, and the upstroke will require but a slight change in wrist position. By raising the wrist, the slight extent it has been lowered, at or near the commencement of the stroke, no further change is required, and an even, smooth, free tone is insured.

The two strokes are thus joined with a legato effect, and yet, when a staccato, martellato, or *détaché* (separated) effect is desired, the necessary control is at the player's command.

Persistent practice of legato strokes fortissimo from the middle to the point with a high free wrist and elbow position will soon develop surprising strength and suppleness.

We consider last of all, but not least in importance, the relative positions of the wrist and the lower and upper arm when changing strings. Maintaining the logical attitude that uniform results are best fostered by relatively uniform positions of physical parts involved, we will see that, when a change from string to string occurs, the relation between arm and wrist should not alter.

This signifies, of course, that the entire arm should be raised and lowered, and not only the wrist, elbow, or upper arm (Pl. XXII). Playing on the fourth string suffers in most cases because of the additional physical effort required to lift the elbow to a level that maintains it in a free, playing position. However, it is gratifying to note how freedom of stroke is immediately transmitted to the tone color and character.

Quite naturally, the foregoing does not apply to a *spiccato* bowing on two strings, like

Hoffmeister, *Viola Studies*



which is executed mainly with the wrist.

But the skilful interpretation of rapid legato passages, as in

Hermann, *Concert Studies*, Op. 18

Molto agitato



depends entirely upon the smooth uniformity with which the change from string to string is performed.

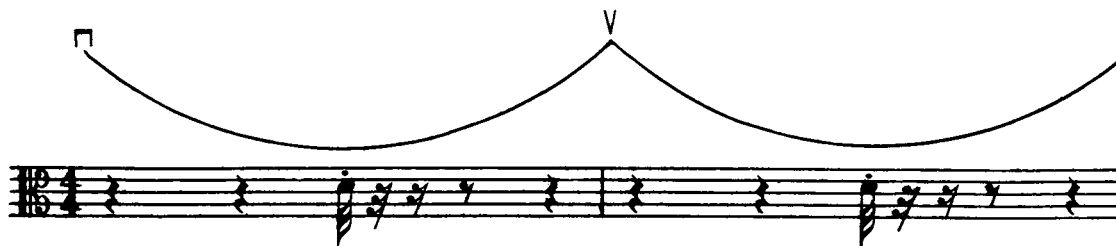
In conclusion, let it be stated that many faults attributed to the fingers are, in reality, due to an inadequate bowing technique which prevents the bow from following the rapid fingers as they change from string to string. It is far easier for the fingers than for the bow to make the change back and forth in rapid passages. The flowing legato effect in rapid scale and arpeggio work depends entirely upon a maintenance of equal relations between wrist, elbow, and arm. The simple exercises that follow can be regarded as tests of the student's actual bow control. They disclose in what portion of the stroke deficient strength and lack of suppleness prevent the drawing of a uniform tone, and they indicate where persistent study under the following adverse but purposeful conditions should be concentrated.

Exercise 1.—Beginning at the nut, the wrist held high as possible (point 1), the bow is drawn slowly and smoothly toward the tip, with the wrist gradually dropping until at point 2 it is as low as physically capable of maintaining a clear tone. The wrist then continues to rise to point 3, which is identical in extreme height with point 1, and then is gradually lowered until at point 4 the tip of the bow is reached.

The undulating line describes the actual line of wrist movement, and the illustrations (Pls. XXIII and XXIV) further clarify the foregoing explanation. During these changes of wrist position the tone must maintain a steady and clear uniform quality, with no dynamical change. When the student has acquired the skill to draw an unrestrained stroke, as indicated in Example A, he may progress to the subsequent and more difficult variations of the study, where the changes of wrist position are more frequent during a single stroke. In order to bring all four strings into play, various scale passages of two or more octaves should be employed during the study of all examples.

Exercise 2.—Held in a position high above the strings and as far as possible to the left (Pl. XXV), the bow commences an ordinary downstroke, describing an arc in its gradual approach toward the strings. At the middle of the arc the bow has been drawn halfway and, after making the light contact with the string, immediately begins a gradual rise, describing the other half of the arc. When the bow has been drawn to the full extent (Pl. XXVI), the point is as high above the strings as the nut was at the beginning of the stroke.

The upstroke is now performed in a like manner. During the entire procedure the student must strive to maintain perfect control over the bow, so that the arc described is gradual and even. The bow must not be permitted to bounce away from the string after the contact is made but, under full control, should continue in the line of the arc. In study, use all four strings to obtain the different arm and elbow positions.



As a source of exceedingly fine bowing technique, the author highly recommends the serious study of the seven-stringed viola d'amore. A short history of this instrument follows this Introduction.

A

1 2 3 4 1 2 3 4 1 2 3 etc.

2/4

B

1 2 3 4 5 6 1 2 3 4 5 6 1 2 3 4 etc.

6/4

C

1 2 3 4 5 6 7 8 1 2 3 4 5 6 7 8 1 2 3 4 5 6 etc.

8/4

D

1 2 3 4 1 2 3 4 1 2 etc.

2/4

E

1 2 3 4 5 6 1 2 3 4 5 6 1 2 3 4 etc.

6/4

F

1 2 3 4 5 6 7 8 1 2 3 4 5 6 7 8 1 2 3 4 etc.

8/4

PLATE I



PLATE II



PLATE III



PLATE IV



PLATE V



PLATE VI

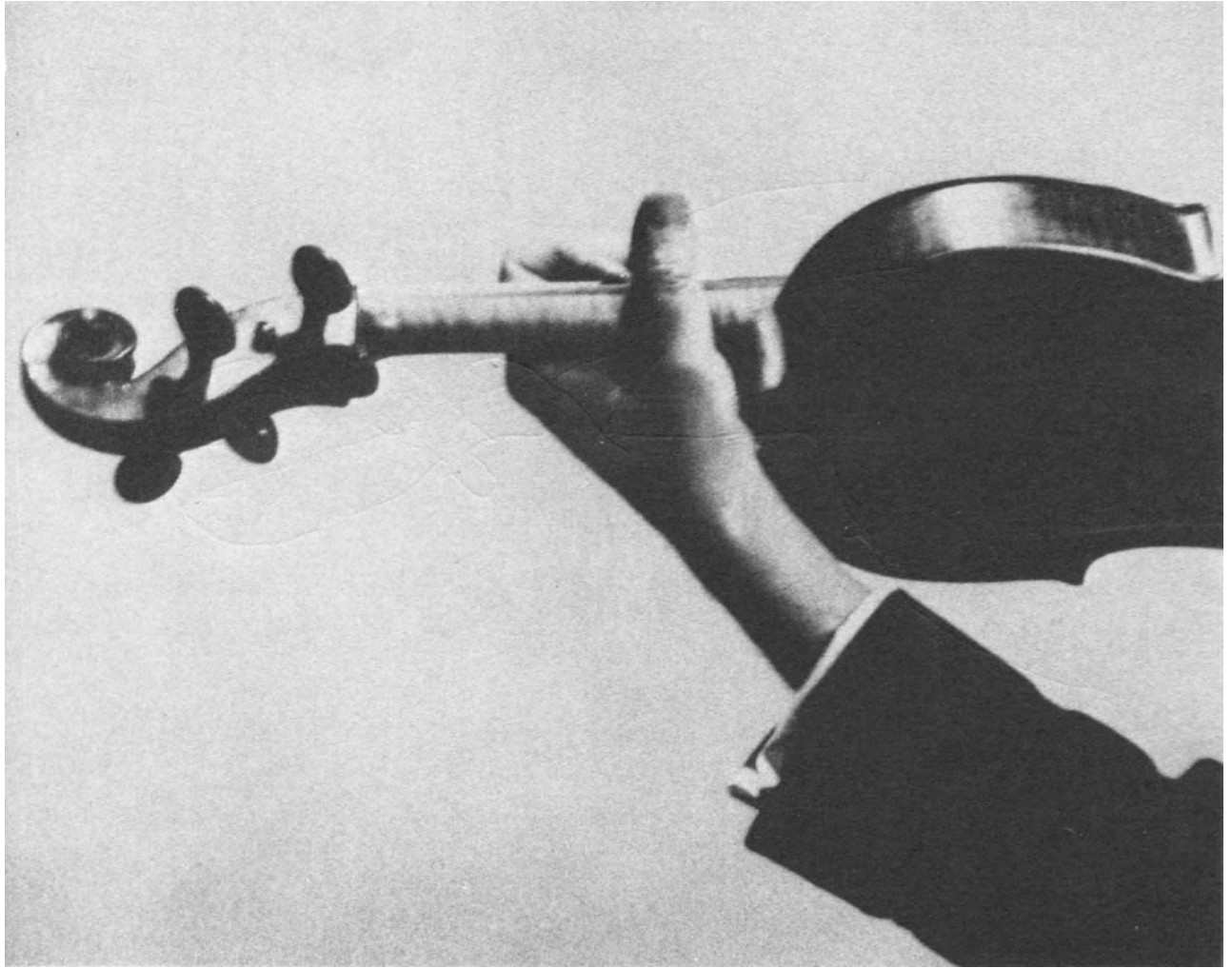


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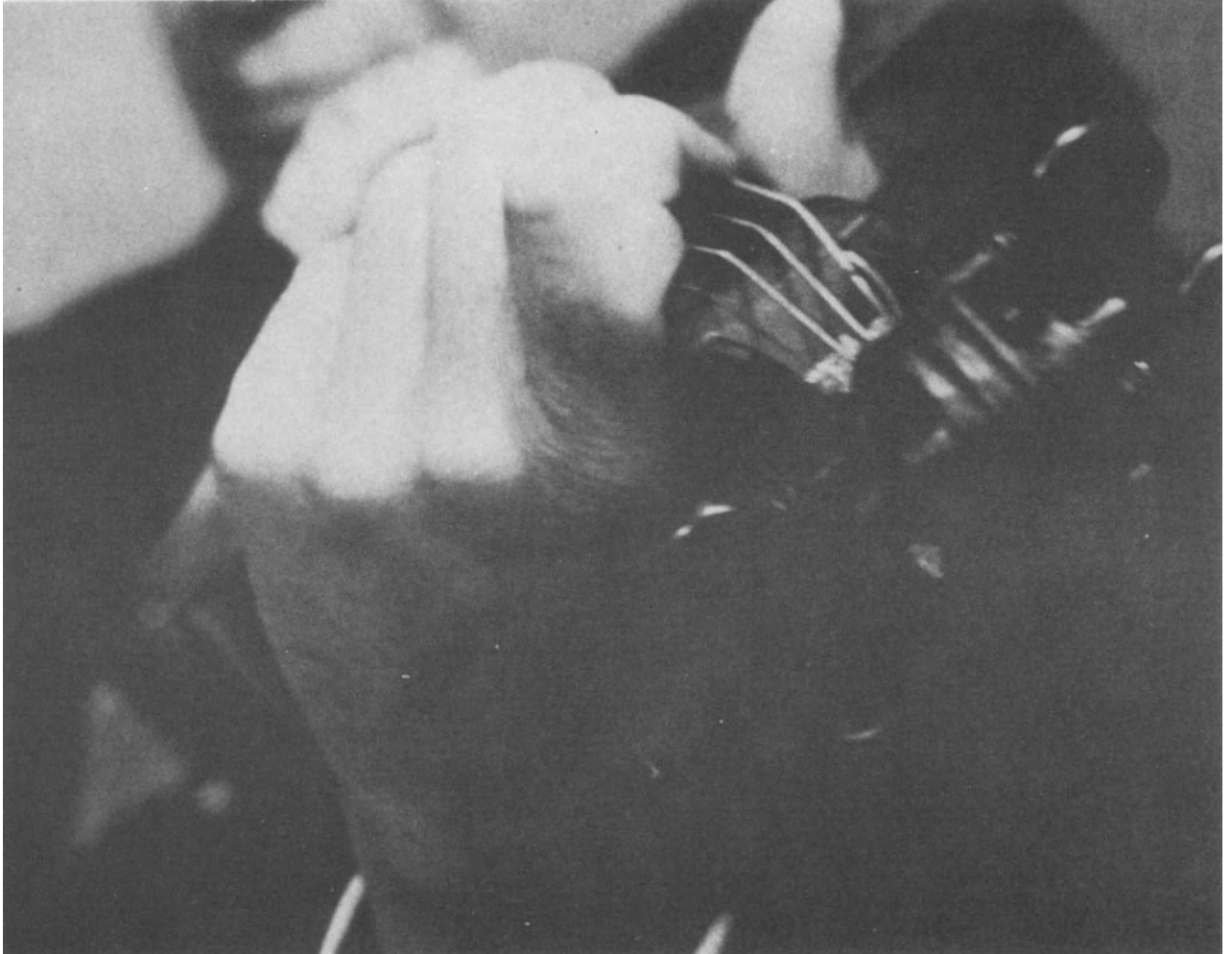


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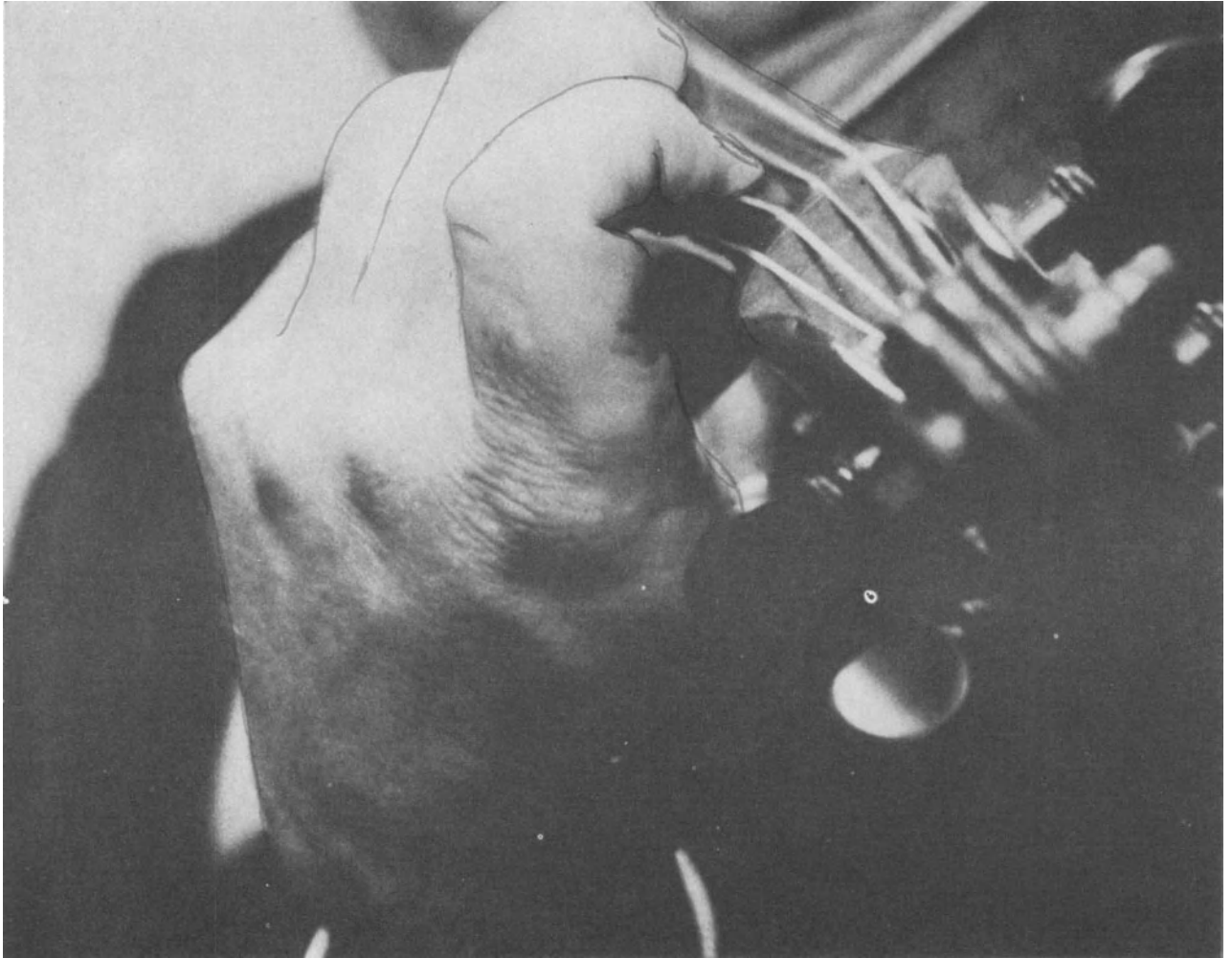


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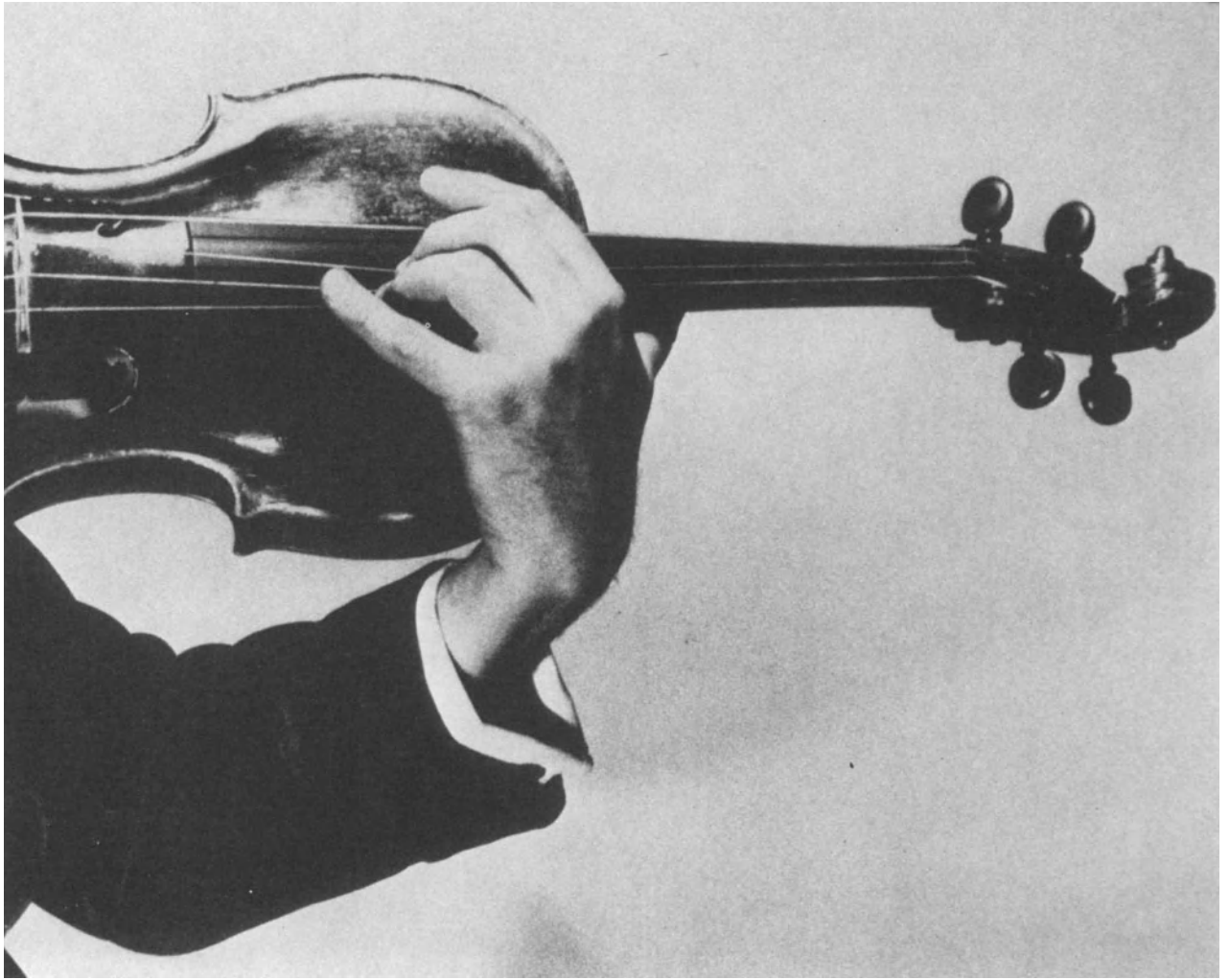


PLATE X



PLATE XI

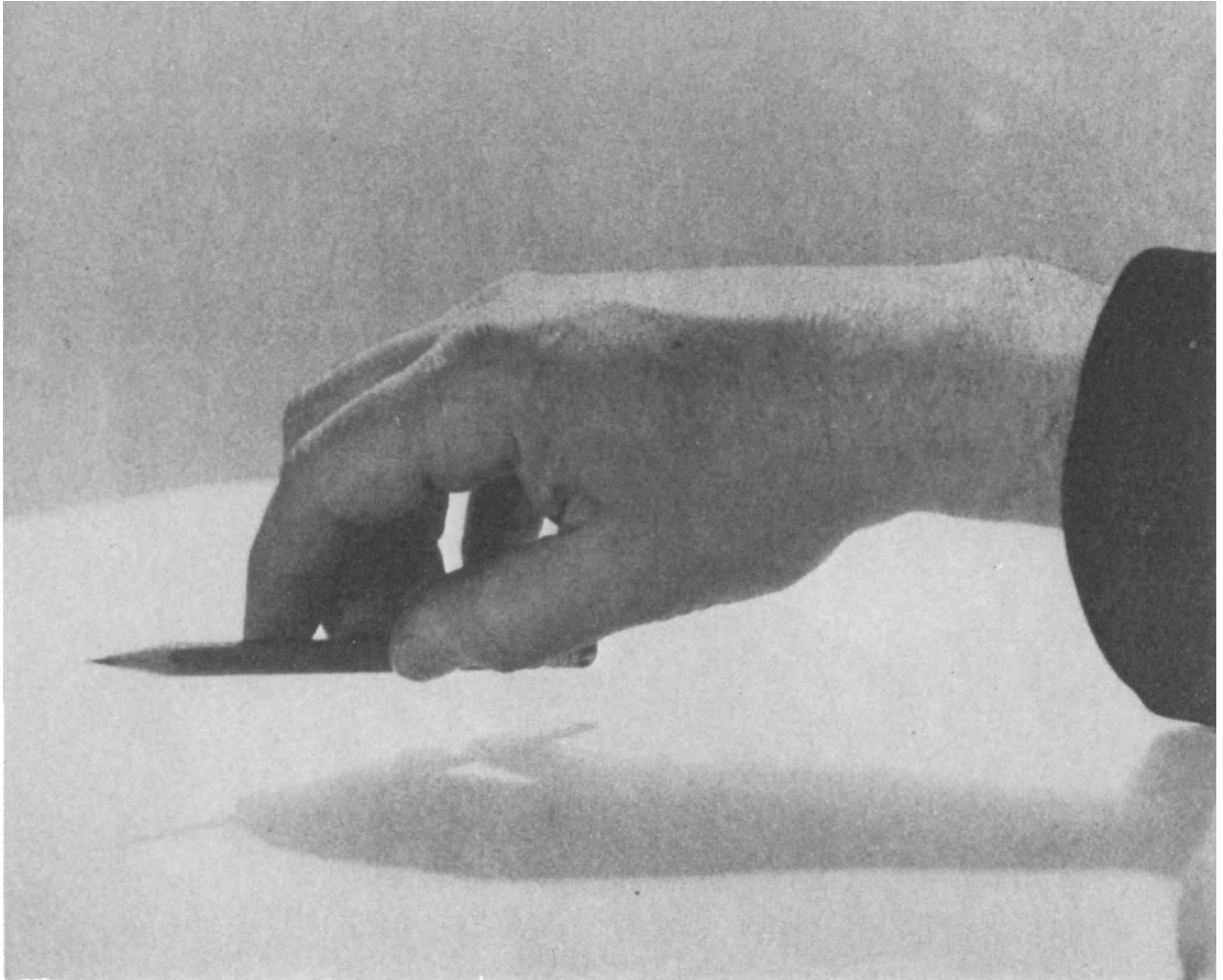


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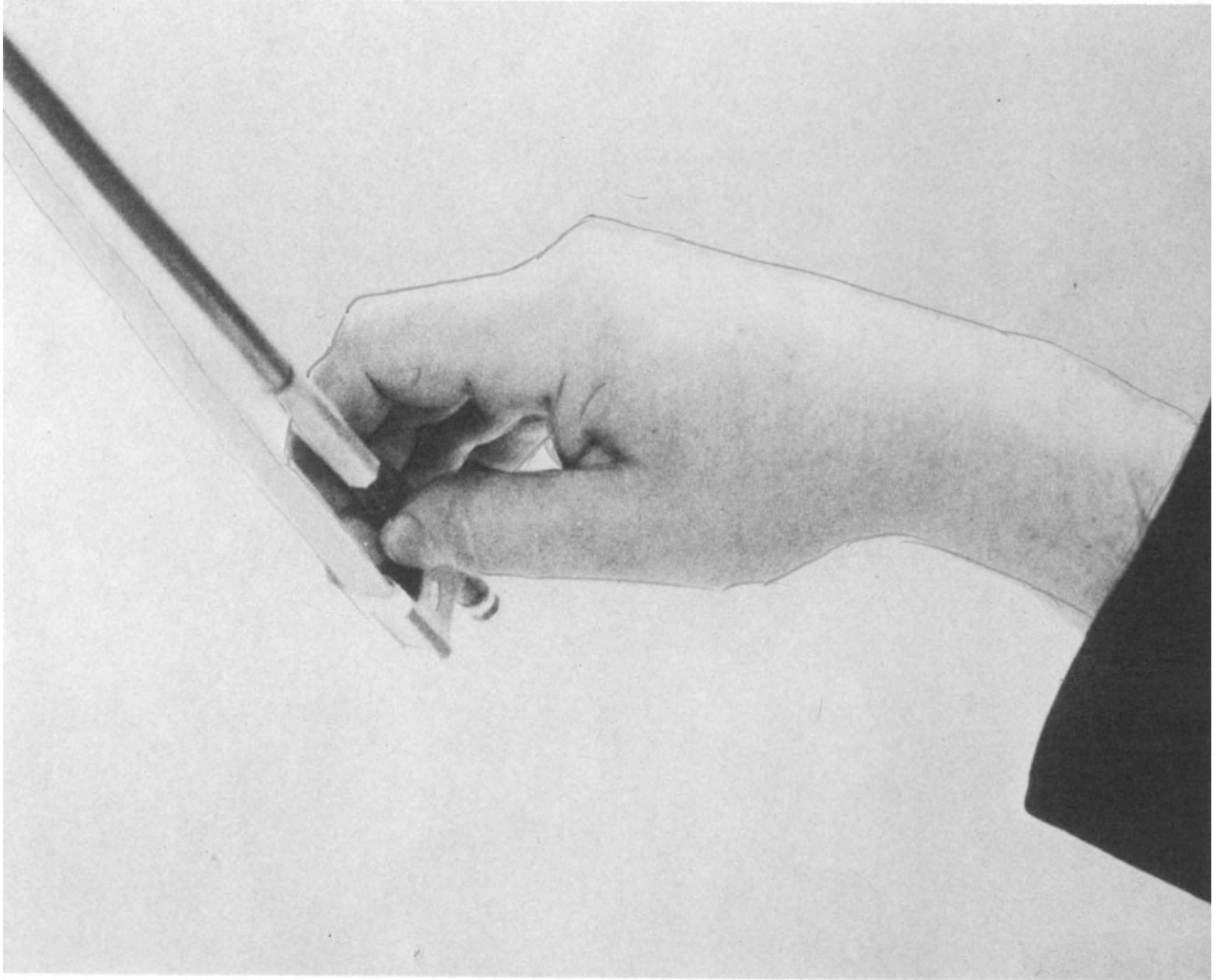


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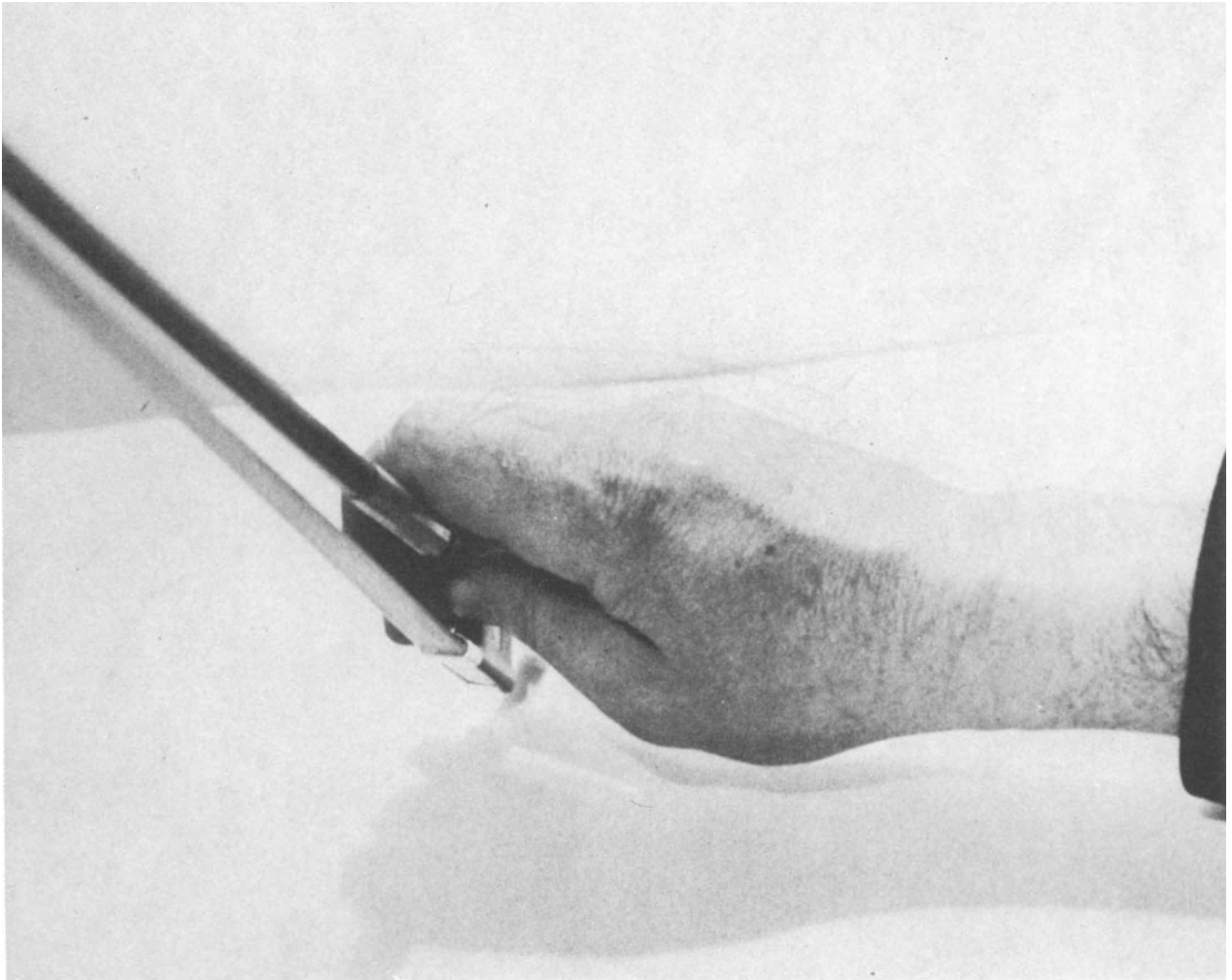


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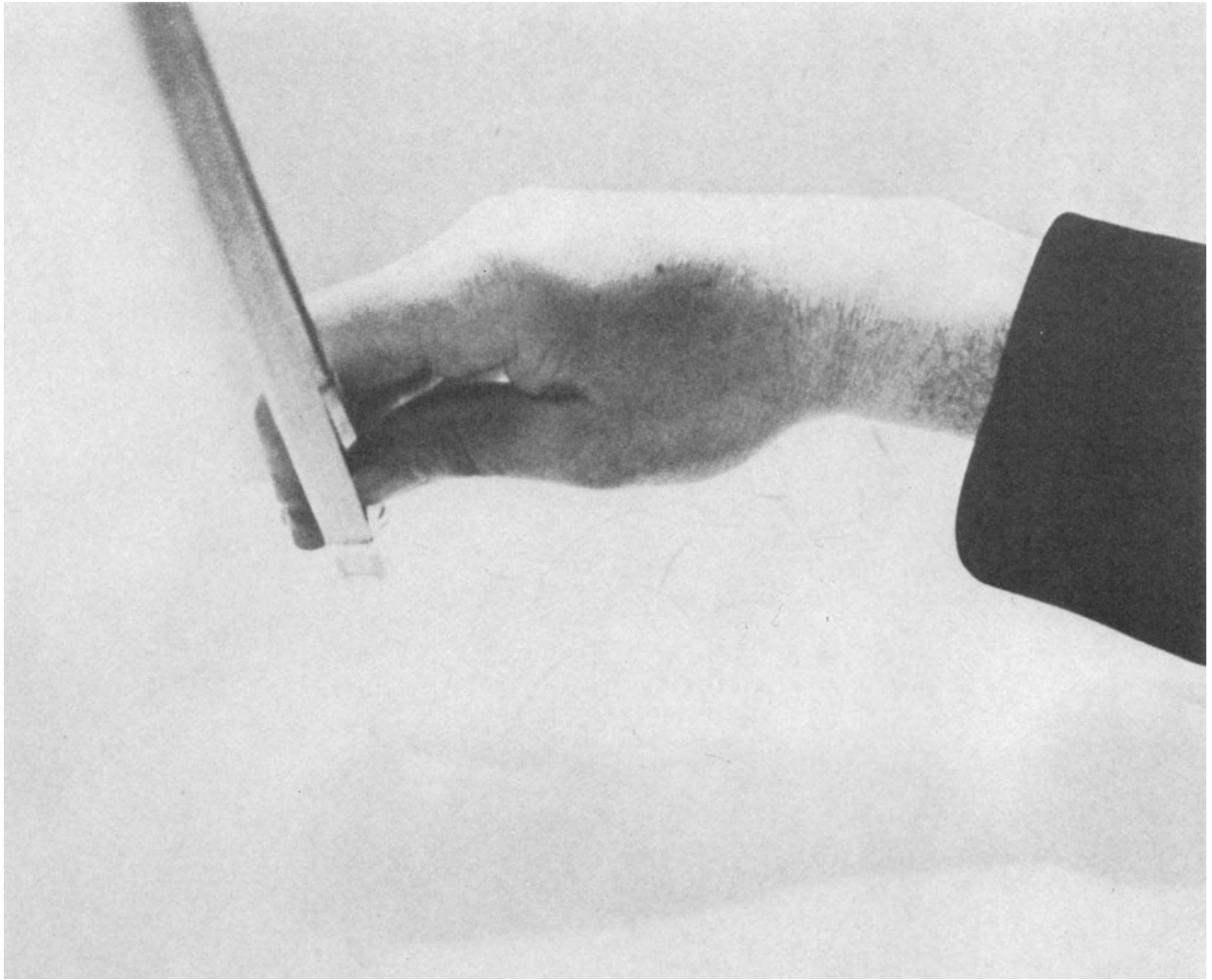


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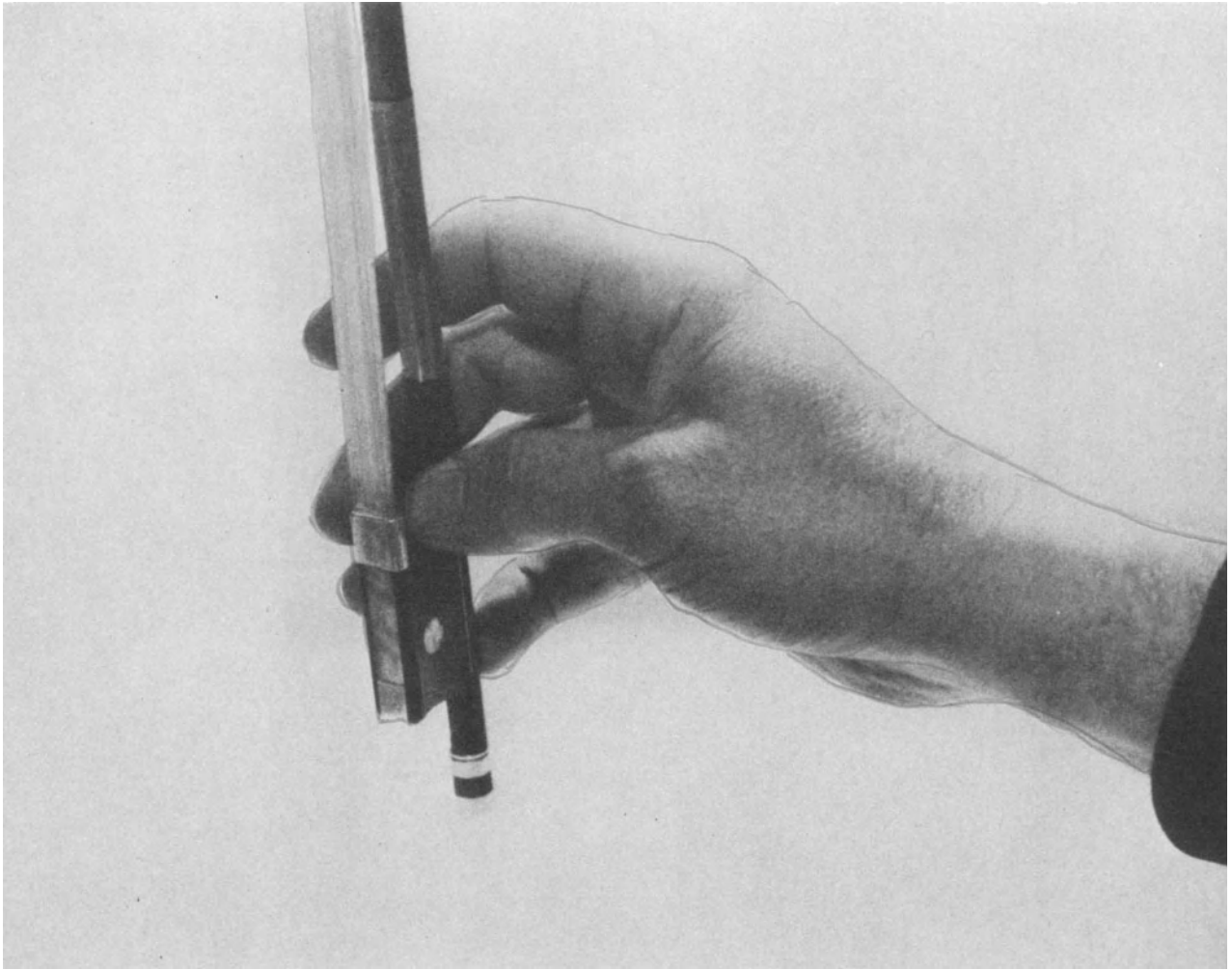


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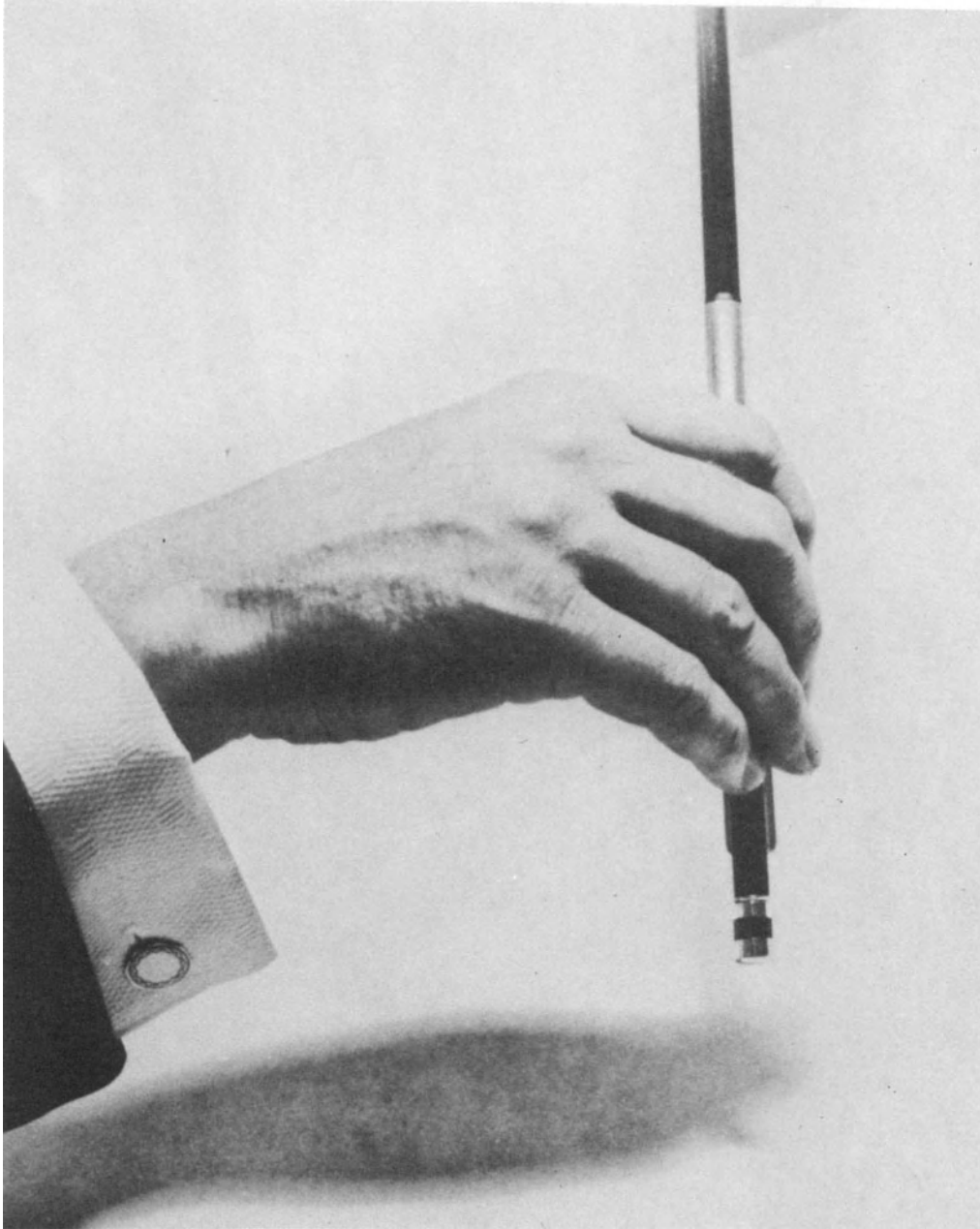


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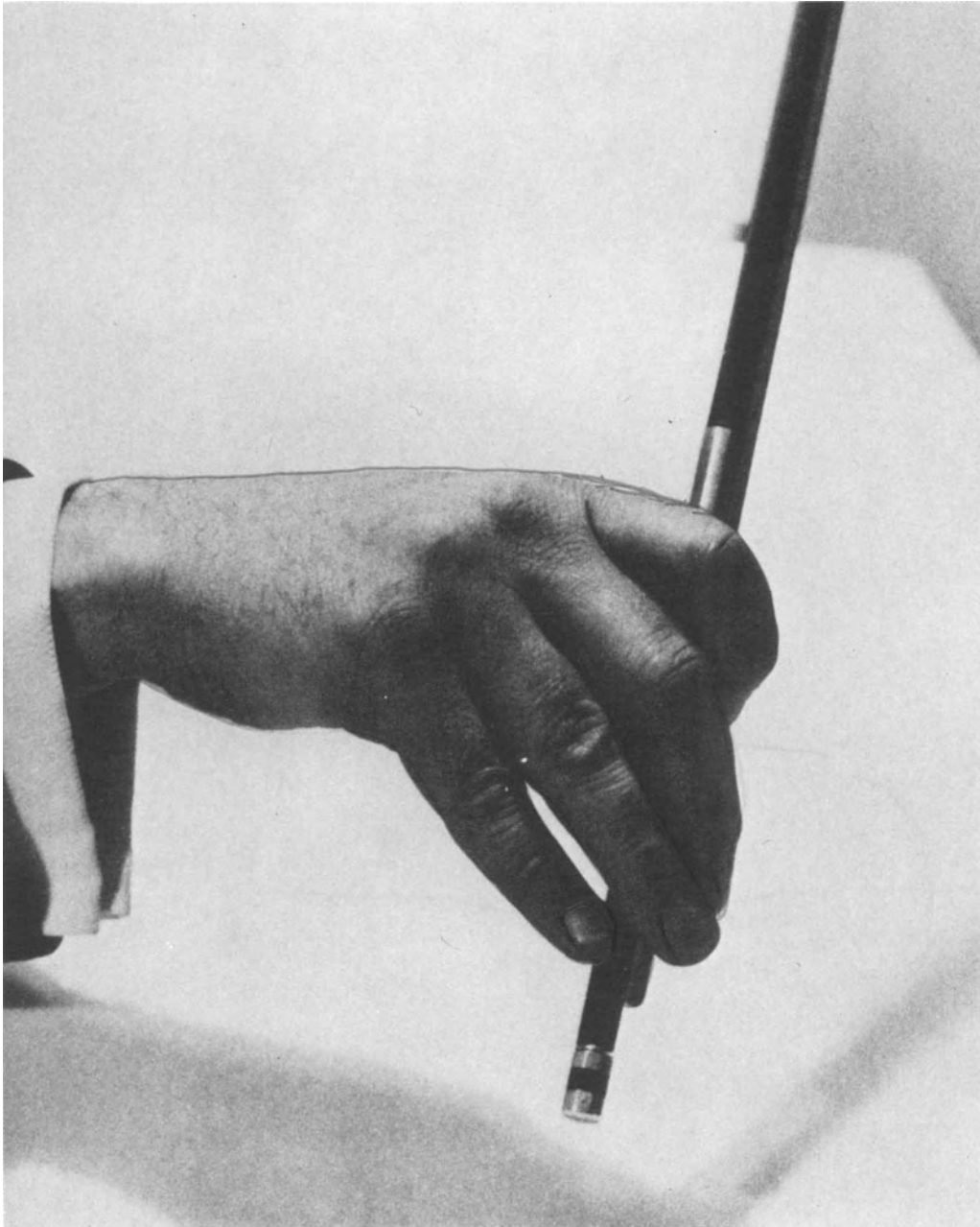


PLATE XVIII

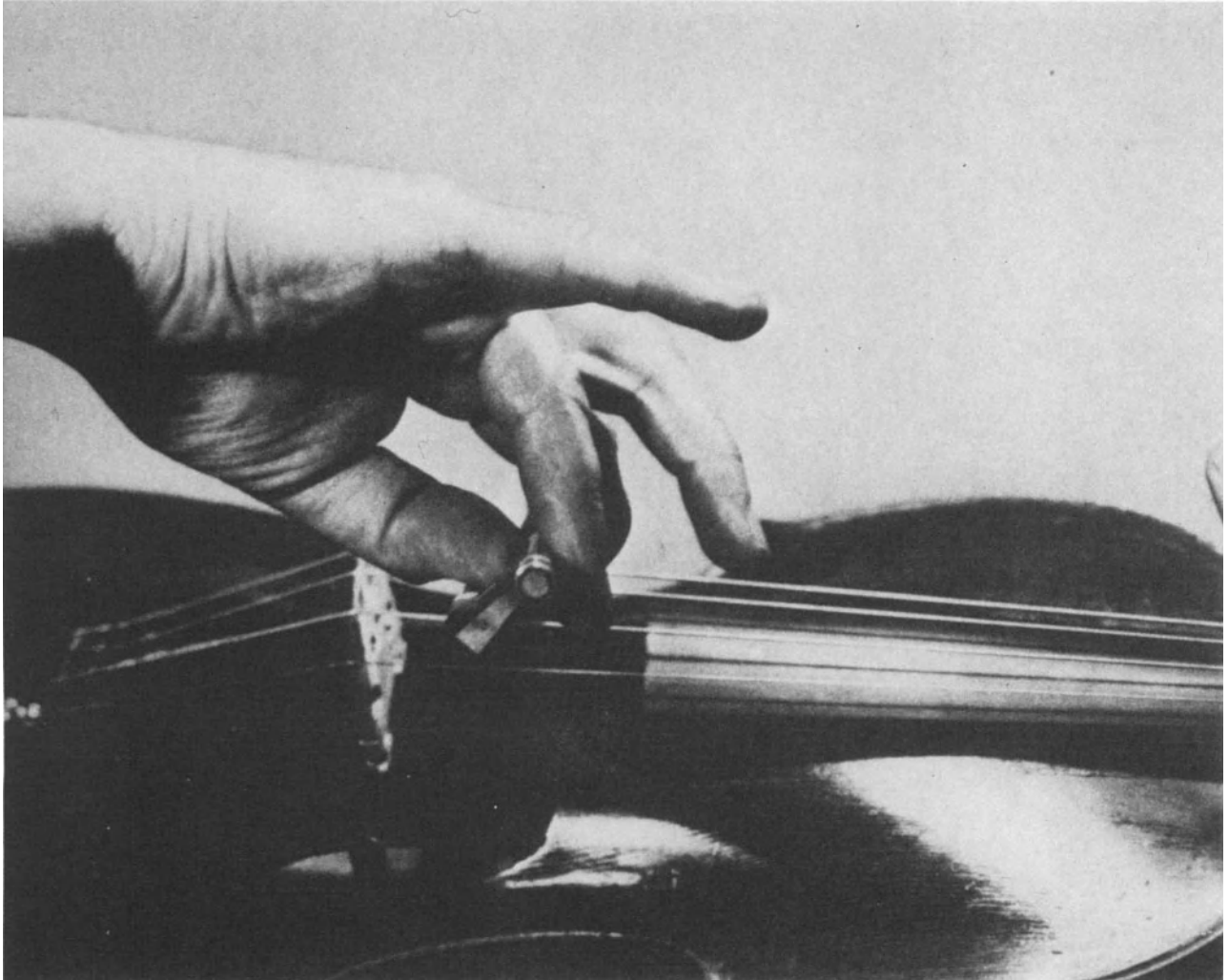


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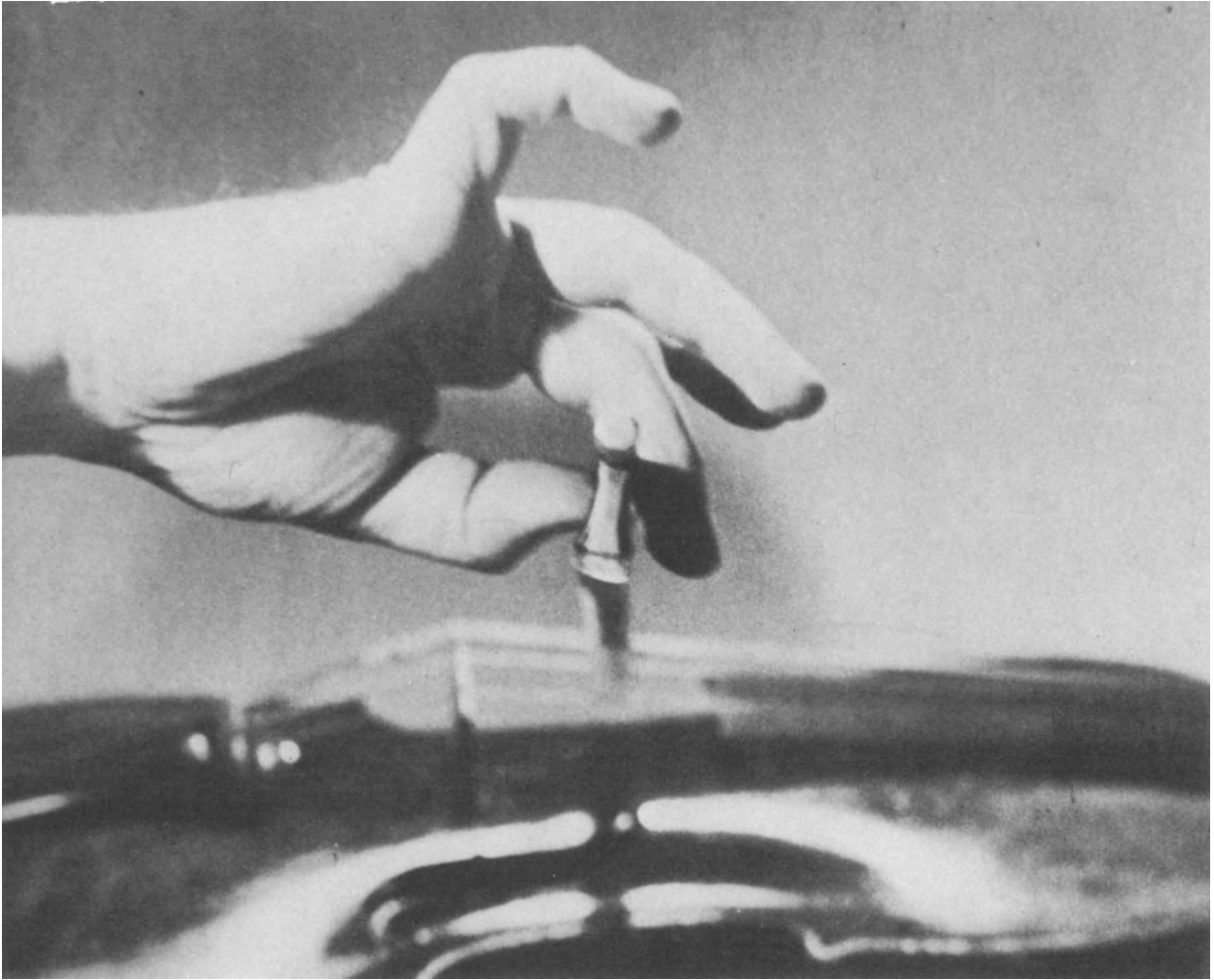


PLATE XX

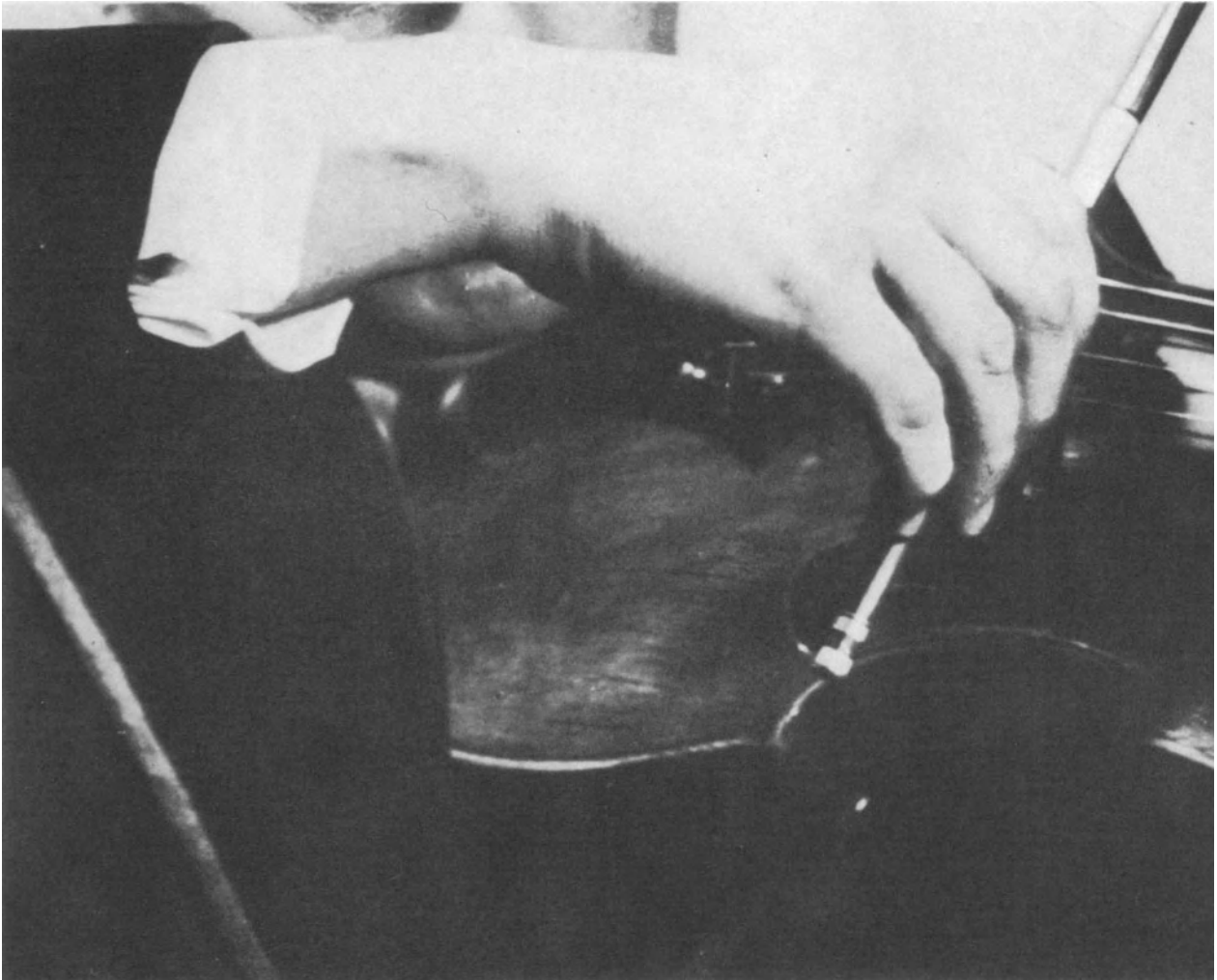


PLATE XXI

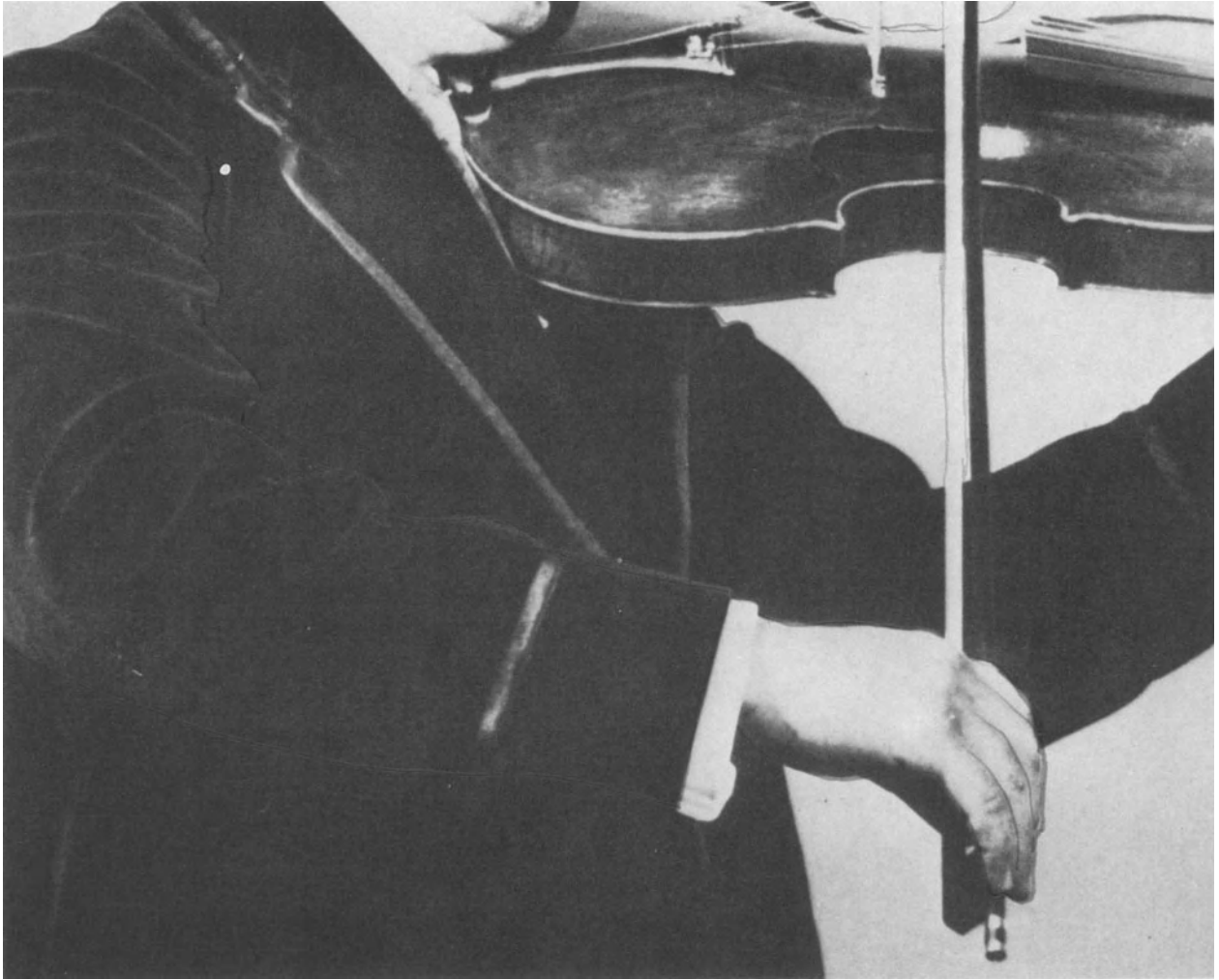


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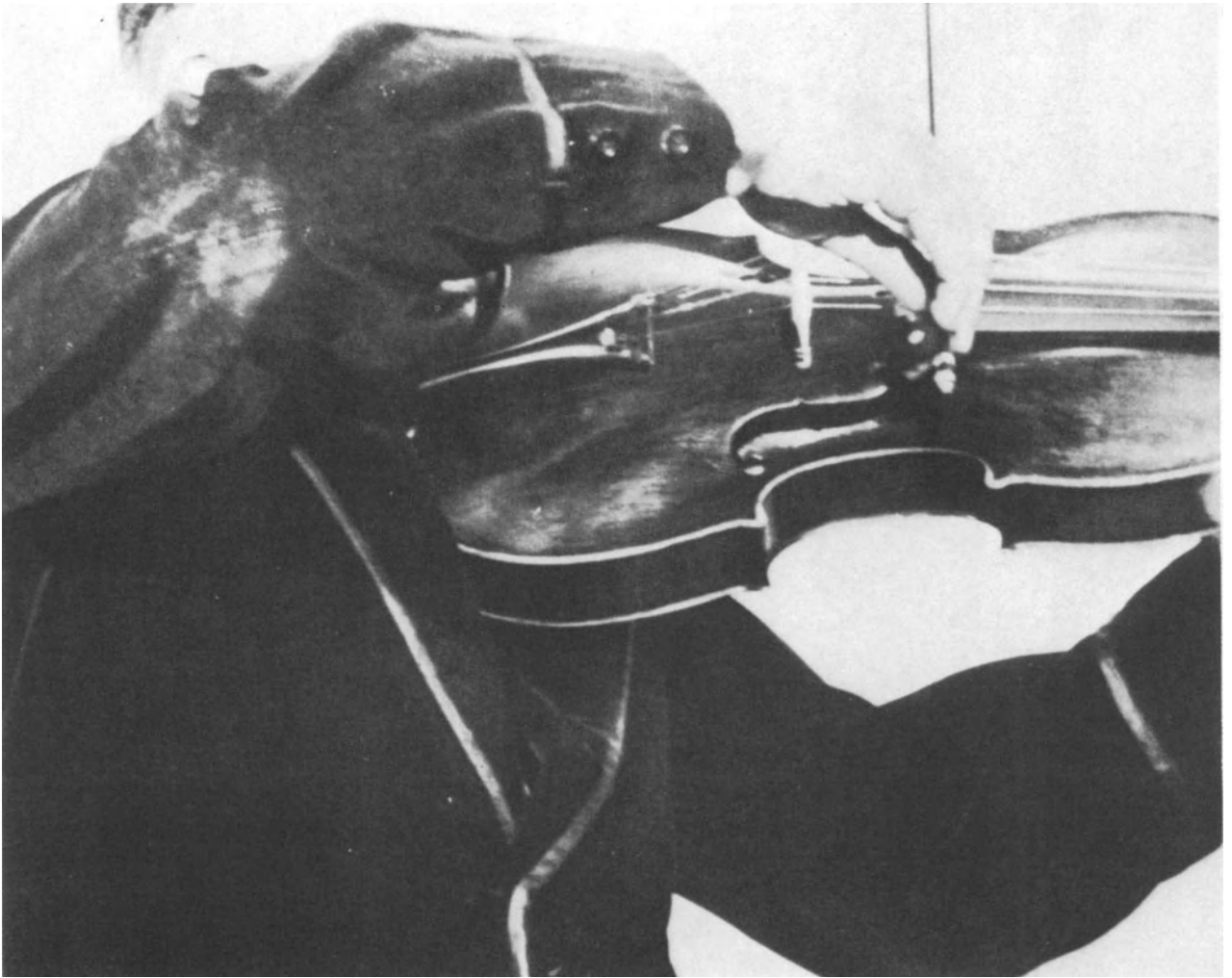


PLATE XXIII



PLATE XXIV

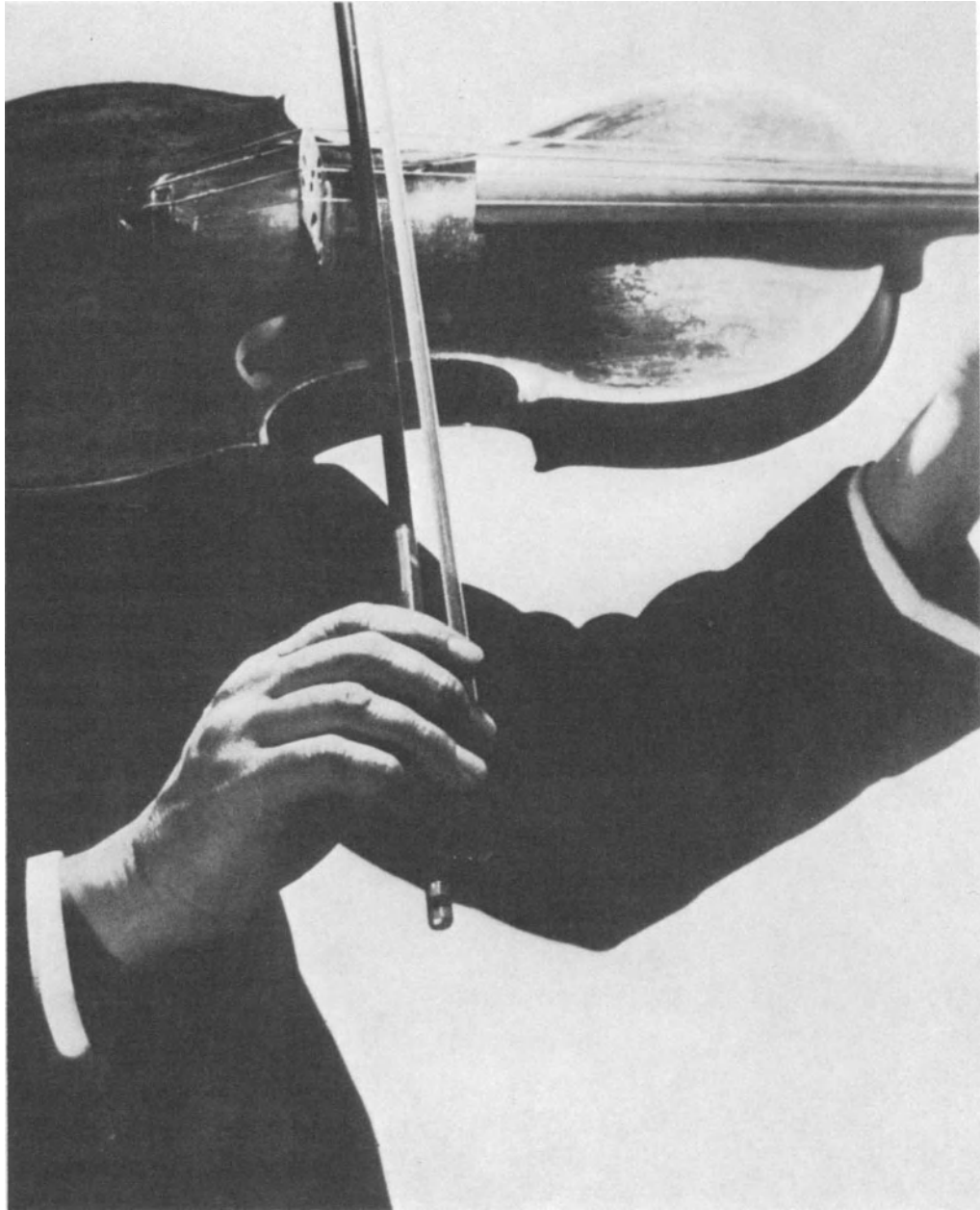


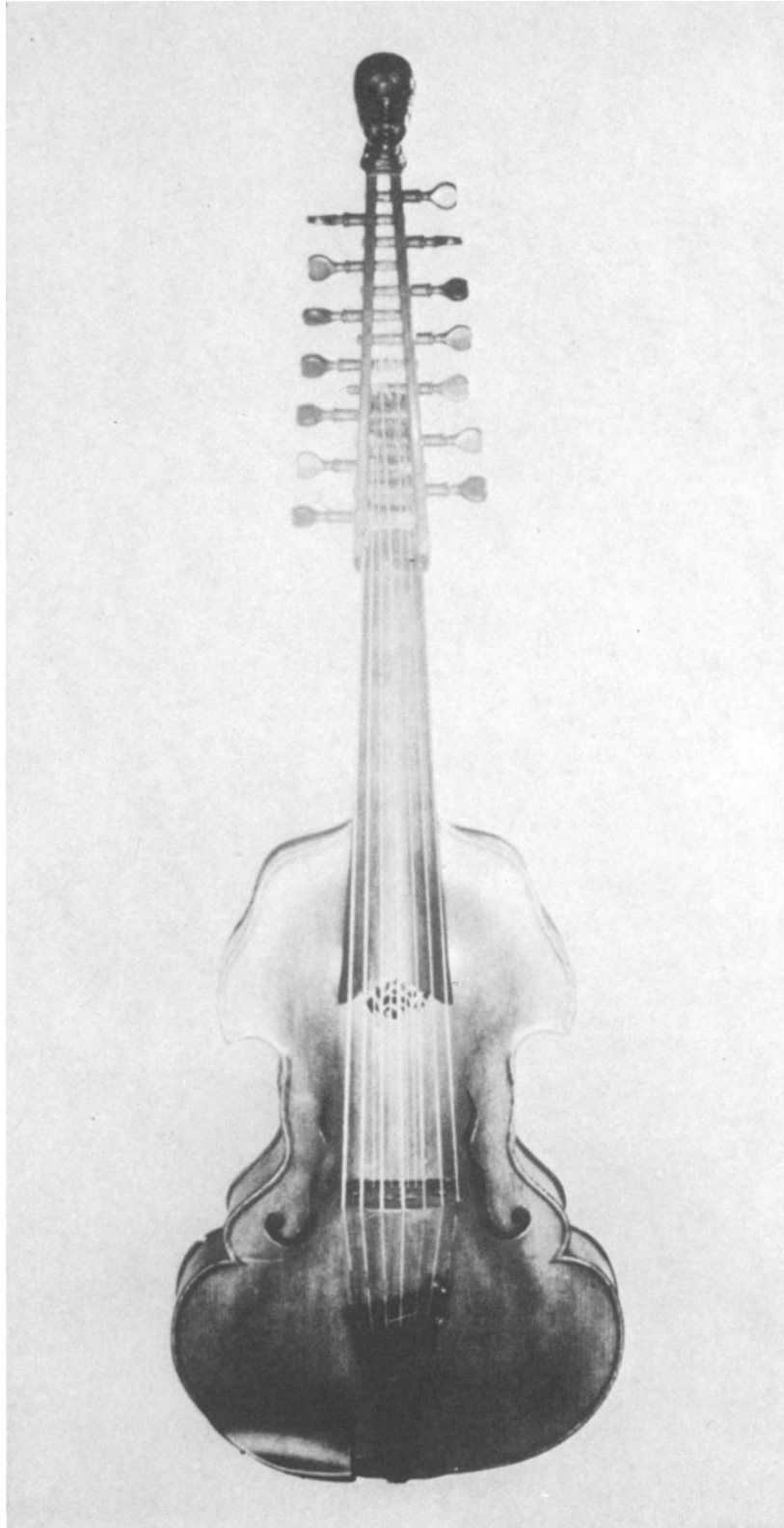
PLATE XXV



PLATE XXVI



PLATE A



J. ULRIE EBERLE
Prague, 1730
(Owner, Robert Dolejsi, Chicago)

PLATE B



JOANNES ULDARICUS EBERLE
Fecit Pragae, 1759
(Owner, Miguel Nivastro, Chicago)

THE VIOLA D'AMORE—YESTERDAY AND TODAY

ALTHOUGH the viola d'amore was not actually of the consort viol family, as we shall see presently, yet no member of that distinguished stringed group is more deserving of the idealistic title "love viol" than this ethereal, silvery-toned instrument; and none of the viols, after having been thrust into the realm of obsolescence, has sought to rise to the musical surface more persistently. Even though the viola da gamba was the last of the family to disappear completely, reigning supreme among the strings during the seventeenth and eighteenth centuries, when, according to Gerald Hayes, "it attracted players whose technique excelled that of performers on the violin, and refused to be displaced until the advent of Haydn, Mozart, Beethoven and the string quartet, where its unequal association with the violins and viola finally ostracized it in favor of the solid toned Cello," it is the viola d'amore that has continued to find favor with various composers during the last one hundred and fifty years. Such champions of its cause as van Waelfelghem and Zoeller revived long-lost and neglected literature during the latter half of the nineteenth century; Meyerbeer, Massenet, Berlioz, Strauss, and Loeffler have been intrigued by its plaintive voice; and today, with sincere interest apparent in France, England, and Germany (witness the enthusiastic works of Casadesus, Dolmetsch, and even Hindemith), we can be assured not only of a genuine revival of all past viol literature but also of the realization of new possibilities for the viola d'amore.

Why this almost total eclipse of the viol family?

There are with us today instruments descended through the centuries, whose primitive form has been preserved with only the slight modifications that constantly advancing artistic and technical exigencies demanded. Other examples of the instrument-maker's art, however, have fallen into oblivion by the very reason of these reformatory tendencies or "very often," writes Josef Král, "unfortunately have been thrust into permanent discard by the fashions or moods of the day and hour." Undoubtedly, the demand for louder, faster, and more robust music and the call for instruments where technical dexterity took precedence over the more gentle, though not less intricate, art of playing the viols performed a vital role in relegating the flat-backed, multistringed instruments into the haze of obscurity.

We have ample evidence that the viola d'amore was at one time extremely popular and undoubtedly played a very important part in the musical literature of another day, and we shall see that its neglect has been unfortunate and ill-deserved.

Famous luthiers of their time lavished skill and artistry on the creation of viols d'amore; some of them, as well as examples of their work, are forgotten today, but we find excellent specimens of Grancino 1696, Aletzie 1720, Eberle 1730, Tiekle 1670, and many others. Even Stradivarius interested himself in the instrument, for, according to Hill, "a complete set of designs, dated 1716, for making a viola d'amore of the usual form, without the projecting edge or corners, with flaming-sword sound holes and plain, uncarved head, exist in the Marquis Dalla Valle collection of Stradivari relics; but no such finished instrument is known to exist."

Interesting and quaint data found in Bricqueville's little French volume, *Sales of Instruments during the Eighteenth Century*, discloses that considerable traffic in viols existed at that time. The following transactions are selected at random from scores of items:

June fifteenth, 1761—Two fine viols d'amour; one from Castagnery, together with a violon d'amour in a very excellent case; the other of German make in an ordinary case.

June 15, 1775—A good viol d'amour in modern style with 12 strings of which six are of brass wire, with a bow and case. Price 25 louis.

August 7, 1799—A good viole d’amour, price 5 louis.

August 26, 1782—A viole d’amour with a case that locks, complete with key.

October 18, 1759—A viole d’amour of value.

January 15, 1766—A viole d’amour of an old Italian Master.

Although the appellations “viola d’amore,” “viole d’amour,” and “Liebesgeige,” or “love viol,” signify that the dulcet tone and sentimental character of the instrument with its sympathetic strings gave reason for these romantic titles and inspired many makers to surmount the peg box with a carved head of the characteristic blindfold cupid, still it is interesting to bring forth here another theory for the origin of the names—albeit a rather fantastic one. There exist several oriental instruments (among them the Arabian kamanza rûmi) which are fitted with similar sympathetic strings (these being the main feature that places the viola d’amore away from the consort viol family), and the corruption of “viol de Moor” or “viola da Mori” (viol of the Moors) is perhaps not too overdrawn to exist as a theory of some importance.

We find that the ancestry of the instrument is shrouded in historical mist. There is in evidence an attitude among some of the writers of the seventeenth century that the viola d’amore appears to have been originally a six-stringed viola bastarda. To digress for a moment—what a revelation for our modern fiddler! He, never for a moment neglecting an opportunity to belittle the viola of today and referring to it in sardonic glee as an “illegitimate” member of the string family, finds that as early as 1618 Praetorius, in his *Syntagma musicum*, writes of a “viola bastarda.” So the joke is an ancient one after all, dear fiddler!

Praetorius mentions that the viola bastarda was a type of tenor viola da gamba (it was also known in England as the “lyra-viol”), and we have concrete evidence that makers had been experimenting for a time with sympathetic strings on instruments larger than the viola d’amore. The writer has seen just recently an example of an old Italian lyra viol, or viola bastarda, with its six strings and a complete set of sympathetic strings.

John Playford, in his Preface to *Musicks Recreation on the Viol, Lyra-Way* (1661), credits one Daniel Farunt, or Farrant, with the invention of the viola d’amore. Herewith is an excerpt from this rare volume, which, although actually describing a lyra viol, is an illuminating picture of the viola d’amore principle:

Mr. Daniel Farunt was a person of ingenuity for his several rare inventions of instruments, among the last being a Lyra Viol, to be strung with Lute Strings and Wire Strings, the one above the other; the Wire Strings were conveyed through a hollow passage made in the neck of the Viol, and so brought to the Tail thereof, and raised a little above the Belly of the Viol, by a Bridge of about one-half an inch. These were so laid that they were equivalent to those above, and were Tun’d Unisons to those above, so that by striking of those strings above with the Bow, a Sound was drawn from those of Wire underneath, which made it very Harmonious. Of this sort of Viols, I have seen many, but Time and Disuse has set them aside.

Hence, we see that instruments of the viol family made their appearance with, as well as without, the sympathetic strings; and, though Playford credits Farunt with the invention of the idea, yet Grove states that “the Bourdons of centuries anterior to Playford or Praetorius equally may claim ancestry of the viola d’amore.” Again, in Sir Francis Bacon’s *Sylva sylvarum* (1628), we obtain another quaint description and, at the same time, realize the limits of overtone conception then prevailing:

It was devised that a Viall should have a Lay of Wire Strings below, as close to the belly as a Lute. And then the Strings of Guts mounted upon a Bridge, as in the ordinary Vialls: To the end, that by this means, the upper strings strucken, should make the lower resound by sympathy, and so make the Musick the better, which, if it be to purpose, then Sympathy worketh as well by Report of Sound as by motion. But this device I conceive to be of no use because the Upper Strings, which are stopped in great Variety cannot maintain a Diapason or Unison, with the Lower, which are never stopped. But if it should be of use at all, it might be in instruments which have no stops, as Virginalls, or Harps.

While Bacon evidently did not realize that sympathetic vibration is not limited to the unison or octave, he, nevertheless, sounded a theory which today has its echo in the modern tuning of the vibratory strings, as we shall note later.

The number of strings varied for some time until the standard six- and seven-stringed d'amore became established. Evelyn states that it had but five strings and appeared in England in the latter half of the seventeenth century. A quaint and unique entrance in his diary of November 20, 1679, read as follows:

Dined at Slingsbys, Master of the Mint, who provided excellent music for his guests. Among the artists were Nicholas on the violin . . . but above all for its sweetness and novelty was the viol d'amore of five wyre strings plaid with a bow, being but an ordinary violin, play'd on lyre way by a German.

It is interesting to note that no mention by Evelyn is made of sympathetic strings, and one reads in other works that the instrument without vibratory strings was a novelty in 1679 and until 1716. Hayes claims that its vogue was more established in Germany than elsewhere and that the Liebesgeige became a favorite instrument.

The form of the viola d'amore varied with the fashions of the day and with the whims of the luthiers.

We pass over the fifteenth and sixteenth centuries (the viola d'amore had not yet appeared), when the elegantly flowing guitar-like outline was in favor among the viols, and enter the era characterized by a fascination for corners, curfs, and elaborate carvings, such as the rose found in many specimens directly under the end of the finger board (see Pl. A). In the seventeenth and eighteenth centuries the standard, plain outline of the typical viol came into being (see Pl. B). The uncarved scroll and the ever popular blindfold cupid were in evidence concurrently, and all models persisted in the flaming-sword sound holes. During this last period there appeared one Attilio Ariosti, who published his *Lezioni per viola d'amore* in 1728, having played them in London in 1712, and they are available today in modern editions for viola or cello and piano. Van Waefelghem has edited the second one in its original setting. About 1743 Antonio Vivaldi wrote a concerto for viola d'amore and lute, in D major, which appears today in an edition for d'amore and harpsichord. There is also listed an excellent concerto for viola d'amore, flute, and harpsichord in D minor, necessitating, of course, a minor tuning; Günther, of Leipzig, has resurrected from old archives another concerto in A minor, which appeared in March, 1938.

The distinguished musicologist Johann Mattheson, of Hamburg (1713), writes thus of the instrument: "The amorous viol d'amore is rarely expressive, with its languishing and tender tone. Its color is silvery, pleasing, even winsome or wistful."

There is also mention of the instrument in works of Leopold Mozart, H. Koch, S. Albrechtsberger, G. Schilling, Milandre, F. A. Weber, and others. Bach used the instrument erratically. It would seem that he orchestrated his works according to the musicians available at a particular time or occasion, for we find he scored for the d'amore once at Weimar, 1703, then at Leipzig, 1723, in St. Johns Passion, 1725, in Acolus, and, 1730, *Schwingt freudig euch empor*. Thereafter Bach uses the instrument not at all.

The tuning during Bach's time was variable; and while Mattheson cites a tuning in C major or C minor, it is certain that the d'amore (as well as other viols) was tuned to conform with the key of the compositions performed, thus facilitating the fingering for the performer. Ruhlman, in his *History of Bowed Instruments*, claims that it was a violinist named Christian Urham who, in Paris in 1832, finally established the seven upper and seven lower strings, to be tuned in the simple and natural tuning of a D-major chord, although beginning with the fifth of the chord and omitting the third, except in the last octave. However, the straight D-major tuning using the root position of the chord is also employed. Hindemith indicates this tuning in his sonata for viola d'amore and piano.

"By the end of the Eighteenth Century," writes Laborde, in his *Essay on Music* (1780), "the viola d'amore was obsolete." Later he states that it had four metal strings placed beneath the regular gut strings; but this very description belies his knowledge of the instrument, for he has confounded the violon d'amour and the

viole d'amour, as is readily apparent from the following exact words of Bricqueville: "The Violon d'amour succeeded by the viole d'amour had four gut strings and a certain number of understrung sympathetic strings." It was not unusual for a confusion of the ancient viols to exist, since there were several closely related examples of the family. For instance, not only the aforementioned violon d'amour and viole d'amour but also the quinton and the pardessus de viole were intimately connected—the two last named being nearly alike in tuning. However, the quinton had more the body of a violin, while the pardessus de viole was closer to the viola.

Unfortunately, by the middle of the nineteenth century, the d'amore was in serious need of revival if it were not to disappear completely; and two disciples, Louis van Waelfelghem (1840–1908) and Carl Zoeller (1840–89) appeared. Their ardor and zeal once again enlivened interest in the instrument, and they did much to revive the cult of the viola d'amore. While Zoeller contented himself with writing a scholarly method and history, van Waelfelghem, highly endowed with enthusiasm for research, probably became the instrument's greatest exponent in the nineteenth century; and by restoring a great part of the literature that had been neglected or lost, he has written his name indelibly in its history. Grove states that "he performed on a superb instrument made by Paul Aletzie (1720) a Munich maker who settled in Venice." It was van Waelfelghem, who with Grillet, Diemer, and Delsart, formed the original Société des Instruments Anciens, which toured Europe with great success.

In 1836 Meyerbeer had written the well-known romanza for d'amore in *Les Huguenots*; and "Hector Berlioz," writes Goldis, "whose stirring sense of tone color was always entranced by bewitching and delicate effects, valued highly the fine and altogether unusual possibilities of this heavenly instrument. He was especially impressed by the unusual charm of the flageolets, and with inspired praise speaks of the velvety tones of the viola d'amore as being even seraphic in character."

This is readily understood by all players and lovers of all the viols. Even now their form, fragile architecture, and delicate strings (these being much finer in gauge than those of the four-stringed family) bespeak a soft, reedy tone color. "And each instrument was so suited to its register that mellowness and harmony of sound was superb" (Hayes). Surely, we have here the cradle of true chamber music, and the few cultured players and listeners of two centuries back must have found a satisfaction complete in the performance of viol music.

One can surmise the enthusiasm kindled in recent writers from the Introduction of Goldis' work, *School for Viole d'Amour*:

The viole d'amour is peculiarly adapted to melodies of singing, legato style, and is capable of expressing ecstatic and even religious sentiments. Meyerbeer uses it gloriously in *Les Huguenots* and yet this is only a solo. What an effect would be the playing of an Andante by a whole section of viols d'amour singing in many parted harmony, a prayer. Or a melodic bit played by violas, cellos, English and French horns and flutes in their middle registers with accompaniment of harp arpeggios and the soft harmonies of viols d'amour. It would really be a pity to allow this precious instrument to fall so completely into oblivion.

And Casadesus, in the Preface to his *Technique de la viole d'amour*, claims that richness, sonority, and timbre of the orchestral color will result when the modern orchestra will some day be augmented with the quartet of viols (i.e., the quinton, viole d'amour, viole de gambe, and bass de viole) proportionate in number to the usual strings. He claims that "the temporary eclipse of the viols during the formation of our modern orchestra is easily explained by what was then felt to be a necessity to secure a good balance between strings and winds, which last—to judge by contemporary specimens—were of weak sonority and much less brilliant timbre."

Contending that the increase in the number of strings did not remedy the difficulty in tonal balance, since blends of different timbres accomplish more than a sheer number of players, this prolific and gifted Frenchman hopes that the viols will take their proper place in the orchestral picture, where they will add not only to the sonority of the strings but will make "manifold expressive resources" possible.

While it is not essential that every admirer or student of the d'amore shares this degree of enthusiastic favor, there is no question but what it has qualities unlike any other instrument—it is a combination of both the viol and the violin, and the vibratory sympathetic strings impart to the tone an ethereal, silvery quality that is unique. Coming now to our modern day, we find an important revival taking place in England and on the Continent. Even enterprising American makers are beginning to turn out excellent models of the ancient viol. Dolmetch in England, Casadesus in France, the publishing house of Günther in Germany—all deserve credit for their earnest endeavors in a splendid renaissance.

With the advent of Henri Casadesus, who heads the Société des Instruments Anciens of Paris, we arrive at a totally different scale of possibilities for the d'amore. He has completely ignored the limitations of the D-, G-, or A-major keys that are in evidence in practically all the compositions of the seventeenth and eighteenth centuries, and sallies forth with new fingering and complicated studies which run the gamut of all tonalities. Casadesus in a very interesting fashion completely changes the tuning of the sympathetic strings—and with good reason. Since the instrument is already tuned in a D-major chord, there exists in the seven upper strings themselves an overpowering resonance, which, being further magnified by the old sympathetic tuning in D major, exaggerates to an overwhelming degree the resonance of all notes and chords in close tonal relationship. However, by tuning the sympathetic strings so that they respond to the overtones of stopped and more distantly related notes and chords, the resonating qualities of the latter are greatly enhanced—the bombastic force of the D-major and related chords is subdued and balanced, and the fascinating realm of all keys can be entered with telling effect. Charles Loeffler, in his orchestral work *La Mort de Tintagiles*, and Paul Hindemith also, in his *Sonata for Viole d'Amour and Piano*, make use of advanced methods and prove that the instrument can be exploited in the modern idiom.

Before concluding this article, the writer cannot refrain from mentioning the practical benefits derived from a serious study of the viola d'amore. It is reasonable to surmise that the seven-stringed instrument demands a finer adjustment and a more sensitive poise of the bowing arm than is required of today's violinists and viola-players. Mastery of the intricate art of perfect bowing technique on the viola d'amore signifies the attainment of surprising suppleness, dexterity, and ease of control in the right arm, hand, and fingers; and our contemporary players, having once become fine performers on the d'amore, will perceive a delicacy, deftness, and lightness of touch that will be a source of real joy when returning to their four-stringed fiddles.

Today it is undoubtedly the sincere wish of many music-lovers, who are enthusiastically following the resurrection of a sadly neglected instrumental group, that we may again bask in a musical atmosphere of romance and charm, that we may once more know the art of gentle living, true culture, and exquisite refinement in music, and that we may be transported to the golden age of the ancient viols by bringing into practical use these (and in their time justly famous) instruments whose revival has been delayed too long.

THE FIRST STUDY

THE FINGER COMBINATIONS 1-2, 2-3, 3-4, AND 4-1 ASCENDING;
4-3, 3-2, 2-1, AND 1-4 DESCENDING

This fundamental study for the development of simple concentration on tonality and intonation differs from the customary elementary scale exercises in various keys in that *the lowest note of each position and not the tonic of the scale* commences every new key. This principle of introducing unfamiliar diatonic succession is employed to compel positive and constant mental focus on intervals, for, since each key is introduced on the same note (diatonically), the resultant unusual sequency of whole- and half-step formulas of the major and minor modes obviously will arrest the attention at once.

With the exception, then, of the scales whose tonic actually falls on the lowest note of the position being played, the student commences his scale study on a degree other than the tonic, and thereby eliminates a conventional method wherein anticipation of the usual whole- and half-step sequence is almost entirely automatic with the student, and concentration on purity of intonation is partly obliterated by actual virtue of this identity in diatonic sequence.

The exercise must be studied in the given tempi and in all indicated keys and positions. The importance of slow, conscientious practice cannot be overestimated. The fingers must be put down firmly and with energy, and to attain results it is essential that all fingers remain on the strings wherever possible. Special attention is called to this phase of study in all the following exercises, for, by maintaining the inactive fingers on the strings, strength and independence are developed, muscles are made firm and elastic, and poise, which denotes mastery and reserve and is perhaps the most significant single feature that characterizes an artistic performance, is perfected. Furthermore, the hand is prepared for double-stopping, for the student is virtually playing double-stops throughout the entire study, thus:

The musical score consists of four staves. The top three staves are in treble clef and show a sequence of notes with fingerings 1, 2, 3, 4, 3, 2, 1. The bottom staff is in bass clef and shows a sequence of notes with fingerings 1, 2, 3, 4, 3, 2, 1. The score includes 'etc.' markings and a circled 'o' under the first note of the bottom staff.

The first note of every measure must be named audibly during study, in order to keep the mind rigidly concentrated. This is extremely important, especially in the higher positions, where the student's finger-board knowledge is meager at times and where it has been his custom to play by ear rather than with definite and actual intervallic cognizance. The harmonic and not the melodic minor scale is to be used throughout all the following studies. Open strings are not to be used in this first study. This and the following studies, where indicated, are to be practiced in the following keys:

a minor F major d minor

B \flat major g minor E \flat major

c minor A \flat major f minor

D \flat major b \flat minor G \flat major

e \flat minor C \flat major a \flat minor

C \sharp major a \sharp minor F \sharp major

d \sharp minor B major g \sharp minor

E major c \sharp minor A major

f \sharp minor D major b minor

G major e minor

$\text{♩} = 46$
etc. etc.

$\text{♩} = 58$
etc.

$\text{♩} = 58$
etc.

Second Position

1 etc.

Third Position

1 etc.

Fourth Position

1 etc.

Fifth Position

1 etc.

Sixth Position

1 etc.

Seventh Position

1 etc.

RHYTHMIC VARIATIONS

The rhythmic variations that are indicated for this and the following studies are of the utmost importance in the development of finger release, as combined with finger pressure or touch. The rapidity of finger release from the string is of paramount value in the promotion of general finger dexterity. Where practical, study each variation at the nut, point, and in the middle of the bow, beginning both □ and ∨.

The image displays 31 numbered musical variations for violin, arranged in a grid. Each variation is written on a five-line staff with a treble clef and a key signature of one flat (B-flat). The variations are as follows:

- 1. 12/4 time, quarter notes, slurs.
- 2. 12/4 time, quarter notes, slurs.
- 3. 12/4 time, quarter notes, slurs.
- 4. 9/4 time, quarter notes, slurs.
- 5. 9/4 time, quarter notes, slurs.
- 6. 9/4 time, quarter notes, slurs.
- 7. 9/4 time, quarter notes, slurs.
- 8. 9/4 time, quarter notes, slurs.
- 9. 9/4 time, quarter notes, slurs.
- 10. 9/4 time, quarter notes, slurs.
- 11. 9/4 time, quarter notes, slurs.
- 12. 9/4 time, quarter notes, slurs.
- 13. 9/4 time, quarter notes, slurs.
- 14. 9/4 time, quarter notes, slurs.
- 15. 9/4 time, quarter notes, slurs.
- 16. 9/4 time, quarter notes, slurs.
- 17. 9/4 time, quarter notes, slurs.
- 18. 9/4 time, quarter notes, slurs.
- 19. 9/8 time, quarter notes, slurs.
- 20. 9/8 time, quarter notes, slurs.
- 21. 9/8 time, quarter notes, slurs.
- 22. 9/8 time, quarter notes, slurs.
- 23. 9/8 time, quarter notes, slurs.
- 24. 9/8 time, quarter notes, slurs.
- 25. 9/8 time, quarter notes, slurs.
- 26. 9/8 time, quarter notes, slurs.
- 27. 9/8 time, quarter notes, slurs.
- 28. 9/4 time, eighth notes, slurs, triplets.
- 29. 9/4 time, eighth notes, slurs, triplets.
- 30. 9/4 time, eighth notes, slurs, triplets.
- 31. 9/4 time, eighth notes, slurs, triplets.

Advanced forms of study in concentration and intonation follow. They embody a more frequent key change than is indicated in the foregoing portion of the study, and compel the ear to be consistently on the alert in the development of positive diatonic cognizance.

A. The key changes at the beginning and middle of the study:

C major



a minor



F major



d minor



B. The key changes with every other measure:

C major **a minor**



F major **d minor**



Bb major **etc.**



C. The key changes with every measure:

C major **a minor** **F major**



d minor **Bb major** **g minor**



Eb major **c minor** **A major** **etc.**



The following key successions are suggestive as patterns for study, but the student may invent more complicated combinations at will. In order that the actual tonality being played is established not only aurally but practically as well, adherence to the strict diatonic fingering is imperative. Enharmonic changes must not confuse the fingering of any scale.

- A.** C a F d B \flat g Eb c Ab f D \flat b \flat G \flat eb C \flat ab C \sharp a \sharp F \sharp d \sharp B g \sharp E c \sharp A f \sharp D b G e
- B.** a C d F g B \flat c Eb f Ab b \flat D \flat eb G \flat ab C \flat a \sharp C \sharp d \sharp F \sharp g \sharp B c \sharp E f \sharp A b D e G
- C.** C a G e D b A f \sharp E c \sharp B g \sharp F \sharp d \sharp C \sharp a \sharp C \flat ab G \flat eb D \flat b \flat Ab f Eb c B \flat g F d
- D.** a C e G b D f \sharp A c \sharp E g \sharp B d \sharp F \sharp a \sharp C \sharp ab C \flat eb G \flat b \flat D \flat f Ab c Eb g B \flat d F
- E.** B g \sharp B \flat g A f \sharp Ab f G e G \flat eb F d E c \sharp Eb c D b D \flat b \flat C a
- F.** A B Ab B \flat G A G \flat Ab F G E F \sharp Eb F D E D \flat Eb C D B C \sharp B \flat C
- G.** Relative minors of the foregoing.
- H.** Combine majors and minors of Examples F and G as illustrated in preceding exercises.

In conclusion, let it be stated that this first study, with its variations in tonality and rhythm, forms a complete foundation of scale technique in each position. The tonalities have been encountered from so many different angles that the student's comprehension of the finger board should be entirely accomplished. It cannot be overemphasized that mastery of this beginning exercise greatly enhances the achievement of results that the ensuing studies aim to attain.

THE SECOND STUDY

THE FINGER COMBINATIONS 1-2, 2-1, 2-3, 3-2, 3-4, 4-3, 4-1, AND 1-4, IN CHANGING POSITIONS

A scale study on two strings which embodies a change of position with the different fingerings designated as *a*, *b*, and *c*. In fingering *a*, the first and second fingers effect the change of position ascending and descending, respectively; in fingering *b*, the second and third fingers; and in fingering *c*, the third and fourth fingers. The last is excellent for strengthening the fourth finger.

No benefit is derived from practicing a hasty and abrupt change of position. In shifting, the change should be performed slowly, the fingers pressing firmly down on the string and gliding with definite assurance to the required note. All the following principles of study designated in the First Study apply here:

Tempi	Examples B and C in advanced key changes
Bowings	Rhythmic variations
Tonalities	

c) 1 2 3 4 3 4 1 2 3 4 3 4 3 4 3 4 3 2 1 4 3 4 3 2 1 2 3 4 3 4 1 2 3 4 3 4
 b) 1 2 3 2 3 4 1 2 3 2 3 4 3 4 3 2 3 2 1 4 3 2 3 2 1 2 3 2 3 4 1 2 3 2 3 4

a) 

3 4 3 4 3 2 etc.
 3 4 3 2 3 2 etc.



G string

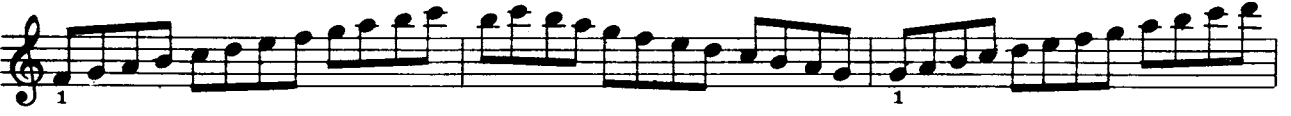






D string









THE THIRD STUDY

THE FINGER COMBINATIONS OF THE PRECEDING STUDY CONTINUED

By beginning this three-octave scale exercise on the seven diatonic degrees of the scale and employing the indicated fingerings based on those described as *a*, *b*, and *c* in the preceding study in all major and minor keys (see the First Study), the student will find that he utilizes practically all normal scale-passage position changes.

It is recommended that the fingerings be studied in their order for each degree of the scale, since the attempt to play through the seven-degree succession with one system of fingering is likely to overtax the shifting fingers. By changing the order more frequently the finger muscles are allowed to develop in a systematic and balanced measure.

An orderly arrangement in the change of keys is important also. The student may at first remain in one tonality throughout the entire study, then change with every line, and later vary the key with each fingering system. For suggestions he may refer to the plan adopted for advanced key changes in the First Study.

The firm and deliberate shifting of positions described in the Second Study is imperative here.

The musical score consists of five systems of a three-octave scale exercise in 4/4 time. Each system contains a treble clef staff with a scale and a bass clef staff with fingerings. The first system starts with a circled 'o' and a dashed line labeled 'etc.'. Fingerings are indicated by numbers 1-4 above or below notes. The piece concludes with a double bar line and a final note.

Study also in the following styles:

THE FOURTH STUDY

THE FINGER COMBINATIONS OF THE PRECEDING STUDY WITH SPECIAL EMPHASIS ON, AND TREATMENT OF, 1-4 AND 4-1

This exercise for developing strength and confidence in the fourth finger must be studied diligently in the designated positions and tonalities (see the First Study). The fourth finger should, at all times, be manipulated with energy and firmness. Following each four-note sequence, the inactive fingers are not to remain on the strings, as in preceding studies, but are actively raised.

The indicated rhythmic variations are of special significance in this particular study (p. 54).

Second position

Third position

Fourth position

Fifth position

Sixth position

Seventh position

1. 2. 3. etc.

4. 5. 6.

7. 8. 9.

10. 11. 12. 13.

For further examples see the First Study.

THE FIFTH STUDY

ALL PRECEDING FINGER COMBINATIONS, WITH SPECIAL EMPHASIS ON 1-3, 2-4, AND 3-1, 4-2

A study in broken thirds. All details of study indicated for the First Study apply here, i.e., tempi, key changes, rhythmic variations, etc.

$\text{♩} = 46$ etc.

$\text{♩} = 58$ etc.

♩ = 58

4 3 etc.

1 2 1 2 etc.

The musical score is written in 2/4 time with a tempo marking of ♩ = 58. It consists of ten staves of music. The first staff includes fingering numbers (1, 2, 1, 2) and articulation marks (accents) above the notes. The music is written in a treble and bass clef system. The piece concludes with a final double bar line and a fermata over the last note.

Second position

Musical notation for the second position exercise, showing two staves with a treble clef and a 12-string guitar tuning signature. The first staff starts with a '1' below the first note. Both staves end with 'etc.'

Third position

Musical notation for the third position exercise, showing two staves with a treble clef and a 12-string guitar tuning signature. The first staff starts with a '1' below the first note. Both staves end with 'etc.'

Fourth position

Musical notation for the fourth position exercise, showing two staves with a treble clef and a 12-string guitar tuning signature. The first staff starts with a '1' below the first note. The second staff begins with a treble clef. Both staves end with 'etc.'

Fifth position

Musical notation for the fifth position exercise, showing two staves with a treble clef and a 12-string guitar tuning signature. The first staff starts with a '1' below the first note. The second staff begins with a treble clef. Both staves end with 'etc.'

Sixth position

Musical notation for the sixth position exercise, showing two staves with a treble clef and a 12-string guitar tuning signature. The first staff starts with a '1' below the first note. The second staff begins with a treble clef. Both staves end with 'etc.'

Seventh position

Musical notation for the seventh position exercise, showing two staves with a treble clef and a 12-string guitar tuning signature. The first staff starts with a '1' below the first note. The second staff begins with a treble clef. Both staves end with 'etc.'

THE SIXTH STUDY

A SPECIAL TREATMENT OF FINGER COMBINATIONS 1-4, 2-4, AND 3-4

A study in finger dexterity and independence with position changes on each string. Practice in all major and minor keys (see First Study) with the inactive fingers remaining on the string at all times. The indicated rhythmic variations have far-reaching results (p. 58).

C string

Four staves of musical notation for the C string. Each staff contains two measures of music, separated by a double bar line with repeat dots. The first measure of each staff features a sequence of eighth notes with slurs, and the second measure features a sequence of eighth notes with slurs. Fingerings are indicated by numbers 1 and 4. The first three staves are in a lower register, while the fourth staff is in a higher register.

G string

Two staves of musical notation for the G string. Each staff contains two measures of music, separated by a double bar line with repeat dots. The first measure of each staff features a sequence of eighth notes with slurs, and the second measure features a sequence of eighth notes with slurs. Fingerings are indicated by numbers 0 and 1. The first staff is in a lower register, and the second staff is in a higher register.

etc., to the seventh position as above on C string.

D string

One staff of musical notation for the D string. It contains three measures of music, separated by double bar lines with repeat dots. The first measure features a sequence of eighth notes with slurs, and the second and third measures feature a sequence of eighth notes with slurs. Fingerings are indicated by numbers 0 and 1. The staff is in a high register.

etc.

A string

One staff of musical notation for the A string. It contains three measures of music, separated by double bar lines with repeat dots. The first measure features a sequence of eighth notes with slurs, and the second and third measures feature a sequence of eighth notes with slurs. Fingerings are indicated by numbers 0 and 1. The staff is in a high register.

etc.

1. 2.

3. 4.

5. 6.

7. 8.

9. 10.

11. 12.

13. 3 3 14. 3 3

15. 3 16. 3 3

17. 3 3 3 18. 3 3 3

19. 20. 6 6


Ascending	A						
	D e s c e n d i n g						
I	I	VI	IV	IV	I	I	I
	b	6	6	b6	#5	dim.	b7
			4	4			
I	I	VI	IV	IV	I	I	I
	b	6	6	b6	#5	dim.	b7
			4	4			
VI	I	I	IV	IV	I	I	I
	6	b	6	b6	#5	dim.	b7
			4	4			
IV	I	I	VI	IV	I	I	I
	6	b	6	b6	#5	dim.	b7
			4	4			
IV	I	I	IV	IV	I	I	I
	b6	b	6	6	#5	dim.	b7
			4	4			
I	I	I	VI	IV	IV	I	I
	#5	b	6	6	b6	dim.	b7
			4	4			
I	I	I	VI	IV	IV	I	I
	dim.	b	6	6	b6	#5	b7
			4	4			
I	I	I	VI	IV	IV	I	I
	b7	b	6	6	b6	#5	dim.
			4	4			
B							
I	I	VI	IV	I	IV	I	I
	b	dim.	6	#5	b6	b7	
			4		4		
I	I	VI	IV	I	IV	I	I
	b	dim.	6	#5	b6	b7	
			4		4		
I	I	VI	IV	I	IV	I	I
	dim.	6	6	#5	b6	b7	
			4		4		
VI	I	I	IV	I	IV	I	I
	6		6	#5	b6	b7	
			4		4		
IV	I	I	VI	I	IV	I	I
	6		6	#5	b6	b7	
			4		4		
I	I	I	VI	IV	IV	I	I
	#5		6	6	b6	b7	
			4	4			
IV	I	I	VI	IV	I	I	I
	b6		6	6	#5	b7	
			4	4			
I	I	I	VI	IV	I	IV	I
	b7		6	6	#5	b6	4
			4	4			

A			B			C			A			B			C		
Third			Second			Third			Third			Second			Third		
Second			Third			Third			Second			Third			Third		
Third			Third			Second			Third			Third			Second		
2 3			2 4			1 3			1 2			1 3			4 2		
4 1			4 2			3 1			4 1			4 2			3 1		
3 4			3 0			2 4			3 4			3 0			2 4		
2 3			2 4			1 3			0 2			0 3			4 2		
1 2 3			2 4			1 3			1 2			1 3			4 2		
4 1			4 2			3 1			4 1			4 2			3 1		
3 4			3 1			2 4			3 4			3 1			2 4		
4 2 3			2 4			1 3											

Then the second octave, thus:

The minor triad, as the ascending triad, now precedes each of the other given triads, thus:

Repeat in second octave.

The ascending triad or chord from now on is designated thus:  and precedes *each* of the descending figures that follow.

Repeat in second octave.

Repeat in second octave.

Repeat in second octave.

Repeat in second octave.

Repeat in second octave.

Repeat in second octave.

F major

Repeat in the second octave. The extension of the fourth finger into the next position is an excellent study; thus:

etc.

Repeat in second octave.

Repeat in second octave.

Repeat in second octave.

Repeat in second octave.

Repeat in second octave.

Repeat in second octave.

Repeat in second octave.

B \flat major

E \flat major

Repeat in second octave.

A \flat major

D \flat major

Repeat in second octave.

G \flat major

First system of musical notation for G \flat major, featuring a treble and bass clef with a 2/4 time signature. The melody is written in the treble clef, and the bass line is in the bass clef. The key signature has two flats (B \flat and E \flat). The first system contains two staves of music with various note values and rests.

Second system of musical notation for G \flat major, continuing the melody and bass line from the first system.

B major

First system of musical notation for B major, featuring a treble and bass clef with a 2/4 time signature. The key signature has two sharps (F \sharp and C \sharp). The first system contains two staves of music.

Second system of musical notation for B major, continuing the melody and bass line.

E major

First system of musical notation for E major, featuring a treble and bass clef with a 2/4 time signature. The key signature has three sharps (F \sharp , C \sharp , and G \sharp). The first system contains two staves of music.

Second system of musical notation for E major, continuing the melody and bass line. The text "Repeat in second octave." is written to the right of the second staff.

A major

First system of musical notation for A major, featuring a treble and bass clef with a 2/4 time signature. The key signature has three sharps (F \sharp , C \sharp , and G \sharp). The first system contains two staves of music.

Second system of musical notation for A major, continuing the melody and bass line.

D major

First system of musical notation for D major, featuring a treble and bass clef with a 2/4 time signature. The key signature has two sharps (F \sharp and C \sharp). The first system contains two staves of music.

Second system of musical notation for D major, continuing the melody and bass line. The text "Repeat in second octave." is written to the right of the second staff.

G major

First system of musical notation for G major, featuring a treble and bass clef with a 2/4 time signature. The key signature has one sharp (F \sharp). The first system contains two staves of music.

Second system of musical notation for G major, continuing the melody and bass line.

THE EIGHTH STUDY

VARIOUS FINGER COMBINATIONS

A further study in intonation that features the augmented fourth and the diminished fifth in diminished chord formations. The chords are built on three chromatic degrees in each position and are altered enharmonically to vary the fingering and to compel mental focus on the intervals. They are classified into four groups—A, B, C, and D—according to the placement of the intervals as explained in the preceding study, thus:

- A. Third, third, second, third
- B. Third, second, third, third
- C. Second, third, third, third
- D. Third, third, third, second

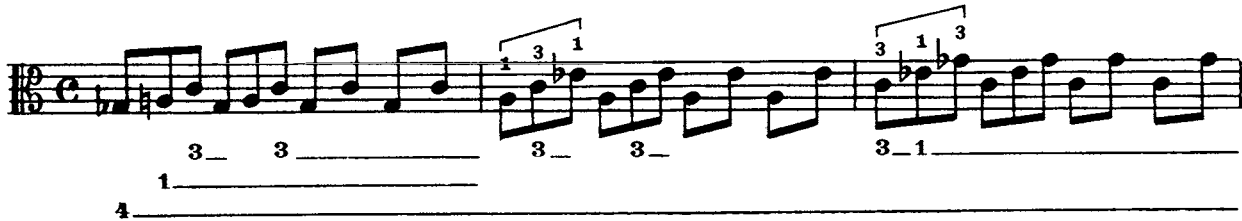
A simple enharmonic change transforms pattern A to D. Because the lowest tone of a chord begins the study of every position, each new pattern obviously does not always appear in alphabetical order.

Strict adherence to actual diatonic fingering is of the utmost importance in order that the intervalic grouping be definitely separated. Where it is practical, finger extensions—either forward with the fourth finger or backward with the first finger—are to be used.

All inactive fingers must be kept on the strings at all times.

This principle is especially beneficial during the playing of the augmented and diminished intervals by the same finger on two strings, where the necessary semitone change in finger position definitely requires a foundation from the inactive fingers. Furthermore, the muscles are compelled to stretch in one portion of the hand while they maintain an essential poise elsewhere.

For illustration:




When the inactive fourth finger is released instead of being held in position as indicated in the illustration, the muscles do not stretch and strengthen but are allowed to relax, and the beneficial effect is lost. The instance shown above is constantly occurring throughout the study with various finger combinations. Let the student not forget that the principle of maintaining previously manipulated but temporarily inactive fingers on the strings is the source of a solid technical foundation.

By eliminating the repetition of the triplet- and eighth-note figures (the second and fourth beat in each measure) an advanced study is created, thus:



Open strings are not to be played in this study.

A

The chord  Intervals: Third, third, second, third.

① *w h h w h h w w w w, etc.*



etc.





B

The chord  Intervals: Third, second, third, third.






C

The chord  Intervals: Second, third, third, third.



A - D

The chord  Intervals: Third, third, second, third, or third, third, third, second




B

The chord  Intervals: Third, second, third, third.



C

The chord  Intervals: Second, third, third, third.



The preceding chord may be treated enharmonically for finger variation, thus:

a

Intervals: Third, third, second, third.

b

Intervals: Third, second, third, third.

c


Intervals: Second, third, third, third.

A - D (B \flat = C \flat)

The chord


Intervals: Third, third, second, third.

B

The chord  Intervals: Third, second, third, third.



C

The chord  Intervals: Second, third, third, third.



Second position

Enharmonic: To be studied as illustrated in preceding examples.

From now on, only the chords will be given in each position. The mode of study remains identical.

Second position

Musical notation for the second position, showing a sequence of chords and fingerings on a six-string guitar. The notation is in standard guitar notation (treble and bass clefs) with a key signature of one flat (Bb). The sequence consists of three measures, each containing a chord and its corresponding fingerings (1-4) for the strings.

Third position

Musical notation for the third position, showing a sequence of chords and fingerings on a six-string guitar. The notation is in standard guitar notation (treble and bass clefs) with a key signature of one flat (Bb). The sequence consists of six measures, each containing a chord and its corresponding fingerings (1-4) for the strings.

Fourth position

Musical notation for the fourth position, showing a sequence of chords and fingerings on a six-string guitar. The notation is in standard guitar notation (treble and bass clefs) with a key signature of one flat (Bb). The sequence consists of four measures, each containing a chord and its corresponding fingerings (1-4) for the strings.

Fifth position

Four staves of musical notation for Fifth position exercises. Each staff contains three measures of music, separated by repeat signs. The notation includes various fingerings (1-4) and accidentals (sharps, flats, naturals) across different keys and scales.

Sixth position

Four staves of musical notation for Sixth position exercises. Each staff contains three measures of music, separated by repeat signs. The notation includes various fingerings (1-4) and accidentals (sharps, flats, naturals) across different keys and scales.

Seventh position

Four staves of musical notation for Seventh position exercises. Each staff contains three measures of music, separated by repeat signs. The notation includes various fingerings (1-4) and accidentals (sharps, flats, naturals) across different keys and scales.

THE NINTH STUDY

THE FINGER COMBINATIONS 1 3, 3 4, 1 4, AND 4 1

A study of triads on one string for hand expansion and the development of strength and suppleness of the fourth finger. When, in using the customary 1 3 4 fingering, the stretch of the fourth finger may be too great for some hands in the first and second positions (especially in the minor keys when the augmented fifth occurs), substitution of the 1-2-4 fingering is recommended.

Study in all the major and minor keys.

C string

The C string exercises are presented in three staves. The first staff is in G major (one sharp) and the second is in G minor (no sharps or flats). Both are in 2/4 time. The first staff contains two measures of eighth-note triads with fingerings 1 3 4 and 1 3 4, followed by a measure with 'etc.' and a measure with 'etc. 1 3 4'. The second staff contains two measures of eighth-note triads with fingerings 1 3 4 and 1 3 4, followed by two measures with fingerings 1 3 4 and 1 3 4. The third staff contains four measures of eighth-note triads with fingerings 1 3 4, 1 3 4, 1 3 4, and 1 3 4.

G string

The G string exercises are presented in three staves. The first staff is in G major (one sharp) and the second is in G minor (no sharps or flats). Both are in 2/4 time. The first staff contains two measures of eighth-note triads with fingerings 1 3 4 and 1 3 4, followed by two measures with fingerings 1 3 4 and 1 3 4. The second staff contains two measures of eighth-note triads with fingerings 1 3 4 and 1 3 4, followed by two measures with fingerings 1 3 4 and 1 3 4. The third staff contains two measures of eighth-note triads with fingerings 1 3 4 and 1 3 4, followed by two measures with fingerings 1 3 4 and 1 3 4.

D string

Three staves of musical notation for the D string exercise. The first staff begins with a treble clef, a common time signature (C), and a key signature of one flat (B-flat). The notation consists of eighth-note patterns across three staves, with the number '1' indicating the starting fret for each measure.

A string

Three staves of musical notation for the A string exercise. The first staff begins with a treble clef, a common time signature (C), and a key signature of one flat (B-flat). The notation consists of eighth-note patterns across three staves, with the number '1' indicating the starting fret for each measure.

Study also the following on all strings and in the various keys:

Twelve numbered musical exercises, each on a single staff. The exercises are in common time (C) and the key signature of one flat (B-flat). Exercises 1, 2, and 3 are grouped together with a large slur and the word 'etc.' below them. Exercises 4 through 12 are individual patterns. Each exercise is numbered at the beginning of the staff.

THE TENTH STUDY

VARIOUS FINGER COMBINATIONS IN BROKEN CHORDS IN ONE POSITION

A development and actual continuation of the Seventh Study. The same chord sequence is employed, but a broader compass of every key is utilized during the playing of the different figures. Again, as in the Seventh Study, the descending figure varies from the ascending one. Two complete octaves are to be played where the extent of the position allows, as, in the first position, all keys from C to F#, the last requiring a fourth-finger extension; but from the key of G to B, inclusive, two entire octaves are not possible, and the figure is changed.

See the example in B^b, which has been written out in detailed form. Note especially the employment of the augmented fourth when each of the first six chord formations precedes the diminished chord. During his study of this entire exercise the student should again apply the additional diminished chords illustrated in the Seventh Study.

Except where specially designated, open strings are not used.

All inactive fingers are to remain on the strings wherever practical. See the Seventh Study.

The musical score consists of seven systems of music, each with a treble and bass staff. The first system includes fingerings 'w h h w h h etc.' and 'etc.' with a '4' above the notes. The second system includes a '3' above a note. The third system includes fingerings 'w h h w h h etc.', 'etc.', and '3 1' below notes. The fourth system includes a '4' above a note. The fifth system includes a '4' above a note. The sixth system includes a '4' above a note. The seventh system includes a '4' above a note. The score is written in B-flat major and features various broken chord patterns and fingerings.

The image displays ten staves of musical notation, each consisting of a treble clef staff and a bass clef staff. The notation includes various notes, rests, and fingerings. The first staff begins with a treble clef staff containing a whole note G4 and a bass clef staff with a whole note G3. The second staff features a treble clef staff with a quarter note G4, a quarter note A4, and a quarter note B4, followed by a bass clef staff with a quarter note G3, a quarter note A3, and a quarter note B3. The third staff starts with a treble clef staff containing a whole note G4 and a bass clef staff with a whole note G3. The fourth staff begins with a treble clef staff containing a whole note G4 and a bass clef staff with a whole note G3. The fifth staff starts with a treble clef staff containing a whole note G4 and a bass clef staff with a whole note G3. The sixth staff begins with a treble clef staff containing a whole note G4 and a bass clef staff with a whole note G3. The seventh staff starts with a treble clef staff containing a whole note G4 and a bass clef staff with a whole note G3. The eighth staff begins with a treble clef staff containing a whole note G4 and a bass clef staff with a whole note G3. The ninth staff starts with a treble clef staff containing a whole note G4 and a bass clef staff with a whole note G3. The tenth staff begins with a treble clef staff containing a whole note G4 and a bass clef staff with a whole note G3.

F major

From now on, the ascending groups are designated thus:



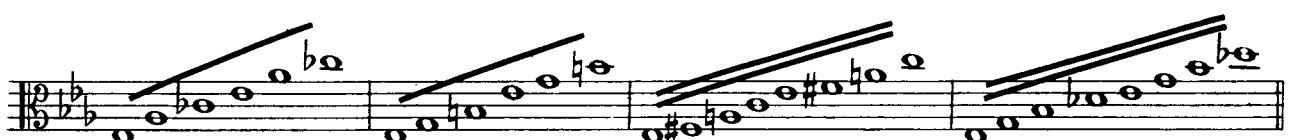
and the descending groups thus:



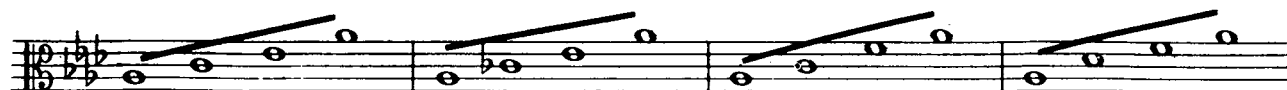
Each of the former precedes all but one (its counterpart) of the latter. See the Seventh Study for details.

Where only one complete octave is possible, as in the key of B \flat in this position, the figure is altered, thus:

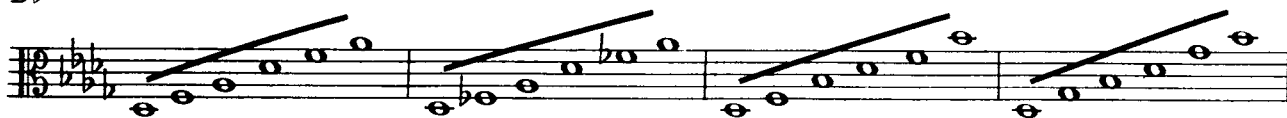




A \flat



D \flat



G \flat

First system of musical notation for G \flat . It consists of a treble and bass clef staff with a key signature of three flats. The treble staff contains a series of ascending eighth notes with a slur. The bass staff contains a series of descending eighth notes with a slur. A finger number '2' is written below the second note of the bass staff.

Second system of musical notation for G \flat . It consists of a treble and bass clef staff with a key signature of three flats. The treble staff contains a series of ascending eighth notes with a slur. The bass staff contains a series of descending eighth notes with a slur. Finger numbers '4' are written below the first and second notes of the bass staff.

Third system of musical notation for G \flat . It consists of a treble and bass clef staff with a key signature of three flats. The treble staff contains a series of ascending eighth notes with a slur. The bass staff contains a series of descending eighth notes with a slur. Finger numbers '4' and '2' are written above the first and second notes of the bass staff.

Fourth system of musical notation for G \flat . It consists of a treble and bass clef staff with a key signature of three flats. The treble staff contains a series of ascending eighth notes with a slur. The bass staff contains a series of descending eighth notes with a slur. Finger numbers '4' are written above the first, second, and third notes of the bass staff.

F \sharp

First system of musical notation for F \sharp . It consists of a treble and bass clef staff with a key signature of three sharps. The treble staff contains a series of ascending eighth notes with a slur. The bass staff contains a series of descending eighth notes with a slur.

Second system of musical notation for F \sharp . It consists of a treble and bass clef staff with a key signature of three sharps. The treble staff contains a series of ascending eighth notes with a slur. The bass staff contains a series of descending eighth notes with a slur. Finger numbers '4', '3', and '2' are written below the first, second, and third notes of the bass staff. There are 'x' marks above the second and third notes of the bass staff.

Third system of musical notation for F \sharp . It consists of a treble and bass clef staff with a key signature of three sharps. The treble staff contains a series of ascending eighth notes with a slur. The bass staff contains a series of descending eighth notes with a slur. Finger numbers '4', '2', '4', '3', and '1' are written above the first, second, third, fourth, and fifth notes of the bass staff.

Fourth system of musical notation for F \sharp . It consists of a treble and bass clef staff with a key signature of three sharps. The treble staff contains a series of ascending eighth notes with a slur. The bass staff contains a series of descending eighth notes with a slur. Finger numbers '4', '3', '4', '4', and '4' are written above the first, second, third, fourth, and fifth notes of the bass staff. There are 'x' marks above the second and fourth notes of the bass staff.

B

Musical notation for section B, measures 1-4. The notation is on a grand staff (treble and bass clefs) with a key signature of three sharps (F#, C#, G#) and a 12/8 time signature. The first two staves show chords with slurs and a '4' below the first measure. The third and fourth staves show eighth-note patterns with slurs and various fingering numbers (2, 3, 4) and an 'x' mark.

E

Musical notation for section E, measures 1-4. The notation is on a grand staff with a key signature of three sharps and a 12/8 time signature. The first two staves show chords with slurs and a '4' below the first measure. The third and fourth staves show eighth-note patterns with slurs and various fingering numbers (1, 2, 3, 4) and 'x' marks.

A

Musical notation for section A, measures 1-4. The notation is on a grand staff with a key signature of three sharps and a 12/8 time signature. The first two staves show chords with slurs and a '4' below the first measure. The third and fourth staves show eighth-note patterns with slurs and various fingering numbers (1, 2, 3, 4) and 'x' marks.

D

Musical notation for exercise D, consisting of four staves of music. The first two staves feature ascending and descending runs with slurs and various accidentals (sharps, flats, naturals). The third and fourth staves feature descending runs with slurs and various accidentals. The key signature is one sharp (F#).

G


Musical notation for exercise G, consisting of four staves of music. The first two staves feature ascending and descending runs with slurs and various accidentals (sharps, flats, naturals). The third and fourth staves feature descending runs with slurs and various accidentals. The key signature is one sharp (F#).

Second position


The image displays a musical score for guitar, specifically for the second position. It consists of ten systems, each containing two staves (treble and bass clefs). The notation includes various musical symbols such as notes, rests, and fingerings. The first system starts with a treble clef and a key signature of one flat (B-flat). The second system includes a key signature change to two flats (B-flat and E-flat). The third system features a key signature change to three flats (B-flat, E-flat, and A-flat). The fourth system includes a key signature change to two flats (B-flat and E-flat) and a '4' marking above a note. The fifth system starts with a key signature of two flats (B-flat and E-flat) and a '2' marking above a note. The sixth system includes a key signature change to three flats (B-flat, E-flat, and A-flat) and a '4' marking above a note. The seventh system includes a key signature change to two flats (B-flat and E-flat) and a '4' marking above a note. The eighth system includes a key signature change to three flats (B-flat, E-flat, and A-flat) and a '1' marking above a note. The ninth system includes a key signature change to two flats (B-flat and E-flat) and a '1' marking above a note. The tenth system includes a key signature change to three flats (B-flat, E-flat, and A-flat) and a '1' marking above a note. The score is written in a standard musical notation style, with notes and rests clearly visible on the staves.

etc. Same notes as in first position, but use second position fingering.

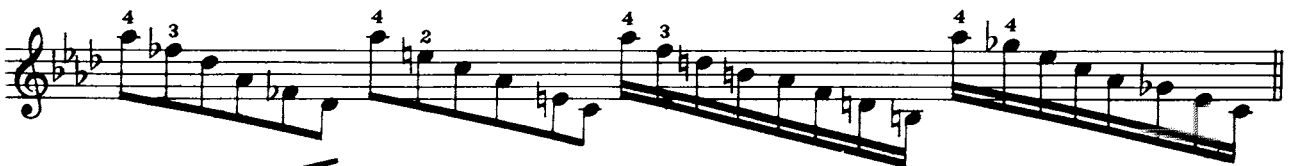
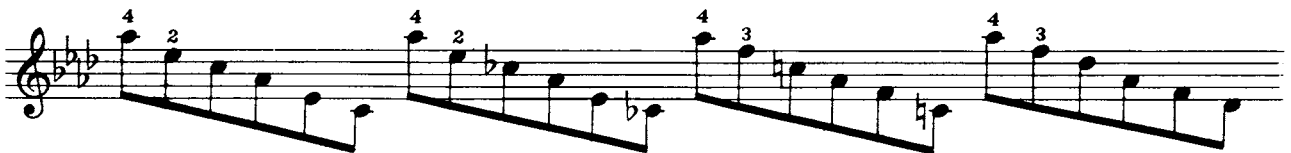
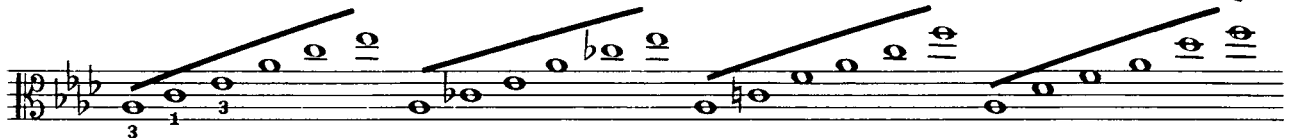
etc. Same as in first position.



etc., as in second position.



etc., as in second position.



etc. 

etc., as in second position.



etc. 

etc., as in second position.



etc. 

etc., as in second position.

etc. as in second position.

etc. as in second position.

Fourth position

etc. as in third position.

etc., as in third position.

etc., as in third position.

etc., as in third position.

etc., as in third position.

etc., as in third position.

etc., as in third position.

etc., as in third position.

etc., as in second and third positions.

Fifth position

etc., as in fourth position.

etc., as in fourth position.

etc., as in fourth position.

etc., as in third and fourth positions.

etc., as in fourth position.

etc., as in fourth position.

etc., as in third and fourth positions.

etc., as in fourth position.

etc., as in fourth position.

Sixth position

etc., as in fifth position.

etc., as in fourth and fifth positions.

etc., as in fourth and fifth positions.

4 2 4

3 1 3

3 2 4

3 2 4 2 1

3 4 2 4

etc.

etc., as in fifth position.

1 3 1 etc. 3 4 3 4 etc., as in fourth and fifth positions.

4 2 4

4 2 4 2 3 1

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

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

3 1 3 2 3 2

4 2 4 4 4

3 1 3

4 2 4 4 3 1

4 2 4 4 3 1

4 3 1 4 3 1 4 4 2 4

2 4 2 1 etc. 3 1 2 4 3 1 etc., as in fifth position.

Seventh Position

1 3 1 4 2 4 etc. 3 4 3 4 etc., as in fifth and sixth positions.

3 1 3 etc. 4 2 4 4 2 4 etc., as in sixth position.

2 4 2 1 etc. 3 1 2 4 etc., as in sixth position.

2 4 2 1 3 1 etc. 4 1 etc., as in sixth position.

1 3 1 4 etc. 2 4 2 4 etc., as in sixth position.

etc., as in sixth position.

etc., as in sixth position.

etc., as in sixth position.

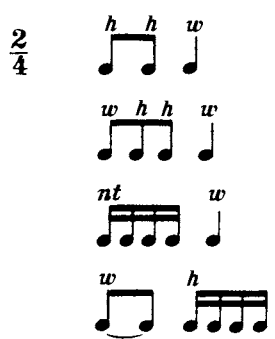
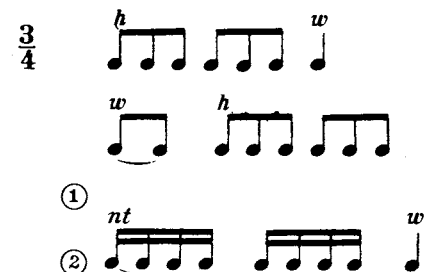

etc., as in fifth and sixth positions.

THE ELEVENTH STUDY

VARIOUS FINGER COMBINATIONS IN CHANGE OF POSITIONS

A treatment of broken chords beginning successively on the seven diatonic degrees of the scale. The manifold repetition of each measure of the descending figures is especially beneficial in the development of assurance in striking unprepared high tones.

All the major and minor (harmonic form) keys must be studied. The latter constitute a noteworthy study in intonation on the degrees where the diminished fourth occurs. Strict adherence to the designated bowings is imperative, thus:

$\frac{2}{4}$ 	$\frac{3}{4}$ 	<p><i>h</i> = half-bow</p> <p><i>w</i> = whole bow</p> <p><i>nt</i> = nut</p> <p><i>pl</i> = point</p>
	$\frac{4}{4}$ 	



The study consists of four staves of musical notation. Each staff begins with a key signature change (indicated by a double bar line and a sharp sign) and a time signature change. The notation includes broken chords, descending eighth-note figures, and sixteenth-note patterns. Fingerings (1-4) and bowings (h, w, nt, pl) are indicated throughout. The staves are arranged in a sequence of 2/4, 3/4, 4/4, and 3/4 time signatures.

This page of musical notation is arranged in eight horizontal staves, each containing a sequence of musical phrases. The notation is primarily for guitar, as evidenced by the presence of a low E string (6th line) in the first staff and various chordal textures. The time signatures vary across the staves: 2/4, 3/4, 4/4, and 3/4. The key signatures are mostly one flat (B-flat major/D minor), with some changes to natural (C major/F minor) and two flats (E-flat major/A-flat minor). Fingerings are indicated by numbers 1-4 above or below notes. Some phrases include triplets and dynamic markings like 'p' (piano) and 'D' (diminuendo). The notation is dense with slurs and repeat signs, indicating a complex and technically demanding piece.

① 2 4 2 2 2 1 2 1 1 3 1 1 3 1 1 3

② 1 3 1 1 6 1 1 3 1 1 3

The image displays two systems of musical exercises, labeled 'a' and 'b', arranged in a vertical sequence. Each system consists of three staves: a bass line (bottom), a treble line (middle), and a guitar-specific line (top) showing fret numbers and fingering. The exercises are in 2/4 time and feature complex fingering patterns, including slurs and repeated sequences. The first system (a and b) starts with a circled 'a' and 'b' above the first two staves. The second system also starts with a circled 'a' and 'b' above its first two staves. The notation includes various rhythmic values, accidentals, and dynamic markings like 'D3'.

Important to note are the fingering systems designated as *a* and *b*.



THE TWELFTH STUDY

VARIOUS FINGER COMBINATIONS IN CHANGE OF POSITIONS

Broken chords over three octaves—the final development of the seventh and tenth studies. The descending figure again varies from the ascending one according to the formula of the Seventh Study.

Above all, the change of position must be performed with deliberation and assurance. A hasty, uncertain change that terminates in a nervous alteration of the tone is a certain indication of deficiency in poise, self-possession, and reserve. Persistent practice in slow, deliberate shifting, with firm pressure applied to the strings, will eventually develop into positive position changes—certainly a vital side of a string-player's technical equipment.

The plan of study is illustrated in detail with the tonic major ascending. Thereafter the indicated ascend-

ing figure  precedes the descending figures 

as in the seventh and tenth studies.

The different systems of fingerings include irregularities in position-shifting. These are purposely indicated in order that all modes of position changes be studied and not only those which employ customary and commonly termed "practical" fingerings. No obstacle is present, then, when artistic interpretation demands an unusual position change, for a practical fingering is not always a musical fingering.



The musical score consists of four systems of music. The first system shows an ascending scale with fingerings 1, 2, 3 above the notes and bowing directions w., h., h., w., h., h. below. The second system shows a descending scale with fingerings 4, 4, 1, 1, 1 below. The third system shows a descending scale with fingerings 4, 2, 3, 1, 1, 2, 4, 1, 2, 1, 3, 1, 2, 1 below. The fourth system shows a descending scale with fingerings 4, 3, 1, 1, 4, 2, 3, 1, 4, 2, 3, 1, 4, 2, 3, 1, 4, 2, 3, 1 below. The score ends with 'etc.'

The musical score consists of six systems, each with two staves. The first staff of each system is in bass clef, and the second is in treble clef. The music features various rhythmic patterns and fingerings, with some notes marked with 'o' for ornaments. Fingerings are indicated by numbers 1-4 above or below notes.

From now on, the ascending and descending figures are grouped separately. The mode of study continues as illustrated above.

The musical score consists of three systems, each with two staves. The first staff of each system is in bass clef, and the second is in treble clef. The music features various rhythmic patterns and fingerings, with some notes marked with 'o' for ornaments. Fingerings are indicated by numbers 1-4 above or below notes.

Musical staff with treble clef, 3/4 time signature. The staff contains a sequence of eighth and quarter notes with various fingerings indicated by numbers 1-4. The key signature changes from one flat to one sharp.

Musical staff with treble clef, 3/4 time signature. The staff contains a sequence of eighth and quarter notes with various fingerings indicated by numbers 1-4. The key signature changes from one sharp to one flat.

Musical staff with bass clef, 3/4 time signature. The staff contains a sequence of eighth and quarter notes with various fingerings indicated by numbers 1-4. The key signature changes from one flat to one sharp.

Musical staff with bass clef, 3/4 time signature. The staff contains a sequence of eighth and quarter notes with various fingerings indicated by numbers 1-4. The key signature changes from one sharp to one flat.

Musical staff with bass clef, 3/4 time signature. The staff contains a sequence of eighth and quarter notes with various fingerings indicated by numbers 1-4. The key signature changes from one flat to one sharp.

Musical staff with treble clef, 3/4 time signature. The staff contains a sequence of eighth and quarter notes with various fingerings indicated by numbers 1-4. The key signature changes from one sharp to one flat.

Musical staff with treble clef, 3/4 time signature. The staff contains a sequence of eighth and quarter notes with various fingerings indicated by numbers 1-4. The key signature changes from one flat to one sharp.

This page of musical notation is arranged in ten horizontal staves, each containing a line of music. The notation includes various musical symbols such as notes, rests, and bar lines. Fingerings are indicated by numbers 1, 2, 3, and 4 above the notes. Some notes are marked with a 'D' above them, likely indicating a natural harmonium. The music is written in a key signature of one flat (B-flat) and a 2/4 time signature. The notation is complex, featuring many slurs, ties, and dynamic markings. The staves are connected by horizontal lines, suggesting a continuous melodic line or a specific guitar technique. The overall appearance is that of a technical exercise or a piece of music designed to challenge a guitarist's finger dexterity and precision.

This page of musical notation is for guitar and consists of ten staves. The music is written in a key with three flats (B-flat major or D-flat minor) and a 4/4 time signature. The notation includes treble and bass clefs, various chord diagrams, and fingerings. The music is divided into several sections, some of which are marked with letters: 'A' appears at the end of the fifth staff and the beginning of the tenth staff; 'D' appears above the second staff and the eighth staff. The notation features a variety of melodic lines and chordal textures, with some sections marked with letters like 'A', 'D', and 'A'.

This page of musical notation is divided into ten systems, each containing a bass staff and a treble staff. The notation is highly technical, featuring numerous fingerings (numbers 1-4) and complex rhythmic patterns, including many triplets. The key signature starts with two flats (B-flat and E-flat) and changes to two sharps (F-sharp and C-sharp) in the lower systems. The music is written in a style typical of advanced guitar instruction or performance pieces.

This page of musical notation is for guitar and consists of ten staves. The first five staves are in treble clef, and the last five are in bass clef. The music is written in a key signature of three sharps (F#, C#, G#). The notation includes various fretting techniques such as natural harmonics (indicated by 'o'), slides (indicated by a diagonal line), and bends (indicated by a curved line). Fingerings are indicated by numbers 1-4 above or below notes. Chord diagrams are shown as small grids with letters D, G, and C. The music is divided into measures by vertical bar lines, with some measures containing multiple notes or chords. The overall style is technical and focused on intricate fretwork.

This page of musical notation is for guitar, written in treble clef with a key signature of one sharp (F#) and a 12/8 time signature. The music is organized into ten staves, each containing a melodic line with various fingerings indicated by numbers 1-4. The notation includes double bar lines and some chordal textures. The piece concludes with a final double bar line.

This page of musical notation is for guitar and is divided into two main systems. The upper system consists of two staves in a double bass clef (C2 and C3), representing the bass and tenor registers. The lower system consists of a single staff in a treble clef (C4), representing the guitar's upper register. The key signature is one sharp (F#), and the time signature is common time (C).

The notation includes various musical elements:

- Chords and Arpeggios:** Numerous chords and arpeggiated figures are shown, often with fingerings (1-4) and slurs.
- Scales and Sequences:** Several scale-like passages are present, particularly in the treble clef, with detailed fingerings.
- Accents and Dynamics:** Accents are used to highlight specific notes, and dynamic markings like *mf* and *f* are present.
- Rehearsal Marks:** Vertical lines with numbers (1, 2, 3, 4) indicate the start of new sections.

THE THIRTEENTH STUDY

BROKEN CHORDS ON EACH STRING, DESIGNED TO DEVELOP ASSURANCE IN INDIVIDUAL FINGER-GLIDING

Simultaneously with a study of broken chords on each string, designed to develop assurance in individual finger-gliding, an opportunity is provided for dextrous hand-shifting, for, despite the fact that the finger itself performs the shift, the entire hand (as explained on p. 5 of the Introduction) must move into the actual position indicated by the fingering. With the hand held well around to insure constant freedom and poise, the changes must be performed deftly and assuredly. If at all present in one's playing, the faulty cramped posture in the higher positions caused by straight fingers gliding ahead of the hand must be corrected in this study. All the principles of proper shifting that have been discussed in preceding studies are to be kept in mind here.

The top note of each figure is purposely repeated to provide a point of repose, where the muscles may momentarily relax and regain their composure before beginning the downward shift.

Advanced variations of the study follow:

a) Major ascending, relative minor descending:



b) Major and relative minor ascending; succeeding major and relative minor descending (the key changes with every beat). Wherever the full compass of a figure is impractical during the key changes (see second measure E^b to C), the common tone is repeated.



Bowings: $\left. \begin{array}{l} \textcircled{1} \\ \textcircled{2} \\ \textcircled{3} \end{array} \right\}$

A string

(a) 1 2 1 2

(b) 1 2 1 2

(c) 1 3 1 2
2 4 2

(d) 1 3 1 2
2 4 2

(e) simile

(f) simile

(g) 1 2 1 2
1 3 4 2 1 1 3 4 1 1

(h) 1 2 1 2
1 3 4 1 2 1 3 4 1 2

D string

The image displays a musical score for the D string, consisting of eight staves of music. The notation includes treble clefs, a key signature of one flat (B-flat), and a 2/4 time signature. The score is divided into two main sections by a double bar line with repeat dots. The first section contains four measures, and the second section contains four measures. Each measure is annotated with specific fingering numbers (1, 2, 3, 4) and articulation marks such as slurs and accents. The first staff includes circled letters (a, b, c, d) and the word "simile" in two places. The second staff features open circles (o) above certain notes. The subsequent staves continue the melodic and technical progression with various fingering patterns and articulation. The final staff concludes with a double bar line and repeat dots.

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

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

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

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

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

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

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

G string

The musical score for the G string consists of eight systems of notation. Each system is written on a grand staff (treble and bass clefs) and includes a key signature change and a time signature change. The notation features a series of ascending and descending eighth-note patterns, often with slurs. Fingerings are indicated by numbers 1, 2, 3, and 4. Dynamics include accents and the word "simile".

System 1: Key signature: one flat (B-flat). Time signature: 2/4. Starts with an open G string (o) and a 1 2 fingering. Includes "simile" dynamics. Ends with a 2 1 fingering.

System 2: Key signature: two flats (B-flat, E-flat). Time signature: 2/4. Starts with a 1 2 fingering. Includes "simile" dynamics. Ends with a 2 1 fingering.

System 3: Key signature: three flats (B-flat, E-flat, A-flat). Time signature: 2/4. Starts with a 1 2 fingering. Includes "simile" dynamics. Ends with a 2 o fingering.

System 4: Key signature: four flats (B-flat, E-flat, A-flat, D-flat). Time signature: 2/4. Starts with a 1 2 fingering. Includes "simile" dynamics. Ends with a 2 o fingering.

System 5: Key signature: four flats (B-flat, E-flat, A-flat, D-flat). Time signature: 2/4. Starts with a 1 2 fingering. Includes "simile" dynamics. Ends with a 2 1 fingering.

System 6: Key signature: four flats (B-flat, E-flat, A-flat, D-flat). Time signature: 2/4. Starts with a 1 2 fingering. Includes "simile" dynamics. Ends with a 1 2 fingering.

System 7: Key signature: four flats (B-flat, E-flat, A-flat, D-flat). Time signature: 2/4. Starts with a 1 2 fingering. Includes "simile" dynamics. Ends with a 1 2 fingering.

System 8: Key signature: four flats (B-flat, E-flat, A-flat, D-flat). Time signature: 2/4. Starts with a 1 2 fingering. Includes "simile" dynamics. Ends with a 2 1 fingering.

Staff 1: Musical notation with a treble clef, a key signature of two sharps (F# and C#), and a 2/4 time signature. The staff contains a melodic line with slurs and fingerings (1, 2, 3, 4) above and below the notes. The piece concludes with a double bar line and repeat dots.

Staff 2: Musical notation with a treble clef, a key signature of two sharps (F# and C#), and a 2/4 time signature. The staff contains a melodic line with slurs and fingerings (1, 2, 3, 4) above and below the notes. The piece concludes with a double bar line and repeat dots.

Staff 3: Musical notation with a treble clef, a key signature of two sharps (F# and C#), and a 2/4 time signature. The staff contains a melodic line with slurs and fingerings (1, 2, 3, 4) above and below the notes. The piece concludes with a double bar line and repeat dots.

Staff 4: Musical notation with a treble clef, a key signature of two sharps (F# and C#), and a 2/4 time signature. The staff contains a melodic line with slurs and fingerings (1, 2, 3, 4) above and below the notes. The piece concludes with a double bar line and repeat dots.

Staff 5: Musical notation with a treble clef, a key signature of two sharps (F# and C#), and a 2/4 time signature. The staff contains a melodic line with slurs and fingerings (1, 2, 3, 4) above and below the notes. The piece concludes with a double bar line and repeat dots.

Staff 6: Musical notation with a treble clef, a key signature of two sharps (F# and C#), and a 2/4 time signature. The staff contains a melodic line with slurs and fingerings (1, 2, 3, 4) above and below the notes. The piece concludes with a double bar line and repeat dots.

Staff 7: Musical notation with a treble clef, a key signature of two sharps (F# and C#), and a 2/4 time signature. The staff contains a melodic line with slurs and fingerings (1, 2, 3, 4) above and below the notes. The piece concludes with a double bar line and repeat dots.

C string

The image displays a musical score for the C string, consisting of eight systems of notation. Each system is written on a grand staff (treble and bass clefs) and includes fingerings (numbers 1-4) and dynamics such as *simile*. The notation features slanted lines indicating string bends or vibrato. The first system includes the word *simile* above the staff. The second system includes *simile* below the staff. The eighth system includes the word *simile* above the staff. The score is organized into four pairs of systems, with each pair containing two systems of notation.

1 2 1 2 1 2 1 1 2 2 1 1 2 2 1

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

1 2 2 1 1 2 1 2 1 2 1 2

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

1 2 1 2 1 2 1 2 1 2 1 2

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

1 2 1 2 1 2 1 2 1 2 1 2

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

1 2 2 1 1 2 1 2 1 2 1 2

1 3 4 4 3 1 1 1 3 4 3 4 1 1

1 2 2 1 1 2 1 2 1 2 1 2

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

1 2 2 1 1 2 1 2 1 2 1 2

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

THE FOURTEENTH STUDY

FINGER PERCUSSION IN CHANGE OF POSITIONS

The fingering systems are important and should be carefully followed. The tempi and rhythmic styles are progressively graded as to rapidity of finger movement and frequency of position changes. Beginning with Variation 12, the reversed order of the moving figures presents interesting material for more advanced study.

The rhythmic styles of the first eleven variations apply to the last three examples also.

VARIATIONS

1.  etc.

2.  etc.

3.  etc.

4.  etc.

5.  etc.

6.  etc.

7.  etc.

8.



etc.

9.



etc.

10.



etc.

11.



etc.

12.



etc.

13.



etc.

14.



etc.

15.



etc.

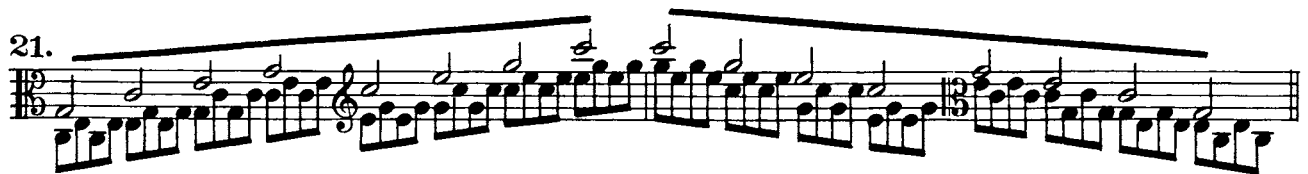
16.  etc.

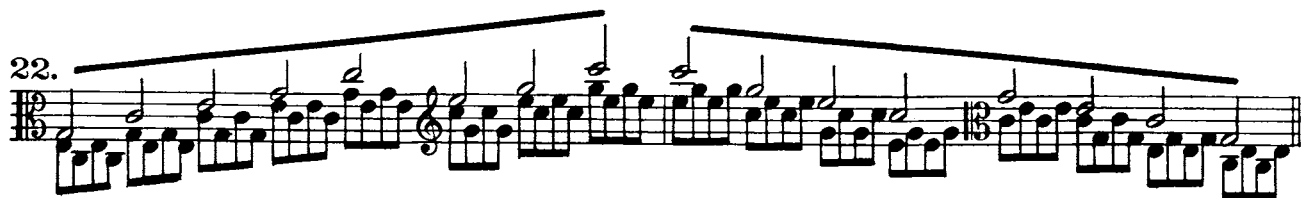
17.  etc.

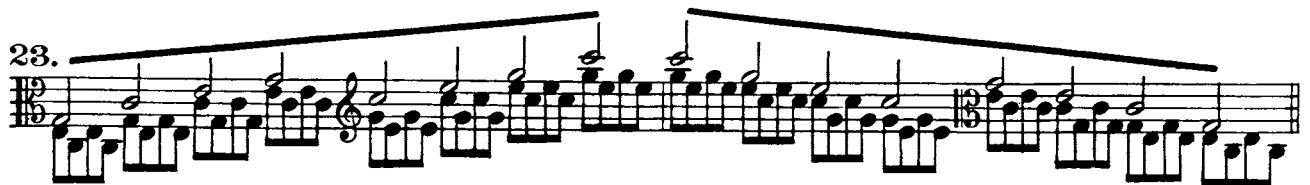
18.  etc.

19. 

20. 

21. 

22. 

23. 

①

②

(1 3)

(1 3)

First system of musical notation. It consists of a treble clef staff with a key signature of two flats (B-flat and E-flat) and a 2/4 time signature. The melody is written in eighth notes. Below the staff, there are two lines of fingering numbers (1, 2, 3, 4) corresponding to the notes above. The system ends with a double bar line and repeat dots.

Second system of musical notation, continuing the melody from the first system. It features the same treble clef, key signature, and time signature. The notation includes eighth notes and rests, with corresponding fingering numbers below. The system concludes with a double bar line and repeat dots.

Third system of musical notation. The notation continues with eighth notes and rests, accompanied by fingering numbers. The system ends with a double bar line and repeat dots.

Fourth system of musical notation. The notation continues with eighth notes and rests, accompanied by fingering numbers. The system ends with a double bar line and repeat dots.

Fifth system of musical notation. The notation continues with eighth notes and rests, accompanied by fingering numbers. The system ends with a double bar line and repeat dots.

Sixth system of musical notation. The notation continues with eighth notes and rests, accompanied by fingering numbers. The system ends with a double bar line and repeat dots.

First musical staff with treble and bass clefs, key signature of two flats, and 16/8 time signature. It features a melodic line with various fingerings (1-4) and a bass line with chords and fingerings.

Second musical staff, continuing the piece with similar notation and fingerings.

Third musical staff, continuing the piece with similar notation and fingerings.

Fourth musical staff, continuing the piece with similar notation and fingerings.

Fifth musical staff, continuing the piece with similar notation and fingerings.

Sixth musical staff, continuing the piece with similar notation and fingerings.

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

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

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

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

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

2 3 2 4 2 2 4 2 2 4 2 2 4 2 2 4 2 2 4 2 2 4 2 2 4 2 2 4 2 2 4 2

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

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

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

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

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

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

APPENDIX

THE following list of teaching and study material for the viola and viola d'amore obviously does not represent a complete catalogue of available compositions for these instruments. It is, however, a representative glossary of more than two hundred important examples in the literature, which affords ample working material for all practical purposes. In the section of graded viola studies and exercises several compositions of identical technical advancement but varied in style are given. It was not deemed necessary to grade the methods and schools (which naturally begin with fundamental essentials) or the uniformly difficult orchestral studies. The sonatas, suites, and concertos are nearly all for the advanced students, while most of the shorter pieces fall into the intermediate grade.

Since the vast majority of viola students are already violin-players, and because familiar context is not inductive to advancement in actual finger-board cognizance but rather, on account of subsequent laxity in concentration, retards the student's progress in a new field, transcriptions from violin literature are omitted. Some standard cello arrangements are included. Numerous compositions that still exist in libraries and collections in original and extremely old editions (i.e., prior to 1860) have been revised and re-edited in recent editions. In order to facilitate obtaining the literature, the following list has been edited, giving only the modern publishers according to the recent and highly authoritative catalogue of viola and viola d'amore literature by Professor Wilhelm Altmann, director of the music division of the Prussian State Library, and his colleague, the eminent scholar, Professor Walim Borissowsky.

VIOLA

SCHOOLS—METHODS

Composer	Title	Publisher	Composer	Title	Publisher
Bruni	School	Schott; <i>also</i> Paxton <i>and</i> Russian State Edition	Lütgen	Progressive Method	Augener
			Martinn	Method	Costallat
Cavallini	Method	Ricordi	Naumann	Complete Method	Universal
Firket	Practical Method	Schott	Rehbaum	Method	Lienau
Gebauer	Method	Lemoine	Ritter	Method	Rühle
Hofmann	Method	Hofmeister	Sitt	Practical Method	Peters; <i>also</i> Fischer
Hermann	Studies	Schott	Szeremi	Theoretical and	Roznyai
Kayser	New Method	Cranz		Practical Method	

STUDIES—EXERCISES—SOLOS

ELEMENTARY—INTERMEDIATE

Gifford	12 Studies	Augener	Palaschko	{ 25 Melodious Studies 12 Studies, Op. 55 24 Easy Studies, Op. 86	Ricordi
Hofmann	First Studies, Op. 86	Peters			Steingraber
Kayser	36 Studies, Op. 43	Cranz			Schott
Meyer	45 Studies	Benjamin			
			Praeger	18 Easy Exercises	Schott
			Szeremi	24 Progressive Studies, Op. 56	Roznyai

INTERMEDIATE—ADVANCED

Bach	Suites (cello)	Merseburger; <i>also</i> Schirmer	Hoffmeister	12 Studies	Peters
Beltran	12 Caprices	Union musical	Kauder	Small Suite	Universal
		española	Kreuz	Scales and Arpeggios	Augener
Borissowsky	4 Classic Studies	Russian State Edition	Lestan	24 Progressive Studies	Union musical española
Bruni	25 Studies	Breitkopf; <i>also</i> Fischer <i>and</i> Augener	Lifschey	Daily Technical Studies	Schirmer
Campagnoli	41 Caprices	Peters; <i>also</i> Litloff	Ney	Preludes (in all keys)	Costallat
Cavallini	24 Studies (in all keys)	Costallat; <i>also</i> Lafleur	Palaschko	{ 24 Melodic Studies, Op. 77 25 Melodic Studies, Op. 92	Leduc
Dessauer	Scales	Schott			Vieux
Gifford	Technical Studies	Augener	Willaume	Noce bretonne	Du Wast
Hermann	Preparatory Studies, Op. 22	Breitkopf	Windspurger	Ode (in c minor)	Schott

ADVANCED—DIFFICULT

Composer	Title	Publisher	Composer	Title	Publisher
Blumenthal	Grand Caprice	Cranz	Raphael	Sonata, Op. 7	Breitkopf
Engelman	Trauer Sonate	Breitkopf	Reger	3 Suites (g min., E maj., and e min.)	Peters
Hermann	Concert Studies	Breitkopf	Rychlík	Sonata (with violin)	Urbánek
Hindemith	Sonatas, Op. 11 and 25	Schott	Sauzay	Harmonic Studies	Costallat
Kaminski	Prelude and Fugue	Peters	Schloming	24 Studies	Benjamin
Litninskij	Sonata	Universal	Steiner	Viola Technic	Universal
Palaschko	{ 20 Studies, Op. 36 15 Studies, Op. 66 10 Artist Studies. Op. 44	Kistner	Vycpálek	Suite, Op. 21	Schott
		Schott			
		Zimmermann			

ORCHESTRAL STUDIES

Fritsche	Orchestral Studies	André; <i>also</i> Schott	{ Symphonic Studies (Steiner) Operatic Studies (Gentz) Orchestral Studies	Universal	
Hermann	Orchestral Studies	Breitkopf		Universal	
Pagels	Orchestral Studies	Schmidt			
Ritter	Orchestral Studies	Hofmeister	Szeremi	High School of Viola-playing	Peters Rozsnyai
			Vieux	10 Orchestral Studies	Leduc

VIOLA AND PIANO

Akimenko	Romance	Belaieff	Gerster	Concertino	Schott
Arends	Concertino	Jurgenson	Ghebart	Concerto, Op. 55	Costallat
Ariosti	6 Sonatas	Schott	Graun	Sonatas (B maj. and F maj.)	Breitkopf
Bach	{ 3 Sonatas (viola da gamba) Concerto (b min.)	Breitkopf; <i>also</i> Ricordi	Händel	Concerto (b min.)	Eschig; <i>also</i> Schott
		Schirmer	Haydn	Concerto (cello)	Breitkopf; <i>also</i> Universal
Bantock	Sonata	Chester	Hellmesberger	Cadenzas	Universal
Bax	Fantasy	Murdoch	Herrmann	Variations	Zimmermann
Berlioz-Liszt	Harold in Italy	Joubert	Herzogenberg	Legenden	Peters
Bloch	Suite	Universal; <i>also</i> Schirmer	{ Sonata (F maj.), Op. 4 Concerto, Op. 36 Second Concerto Der Schwanendreher Trauermusik	Schott	
Bossi	Romance	Breitkopf		Schott	
Bowen	Sonatas (c min. and F maj.)	Schott			
Brahms	{ Sonatas (f min. and E ^b maj.) Canzone	Breitkopf	Hindemith	Der Schwanendreher	Schott
		Schott	Honegger	Sonata	Sirene
Bruch	{ Romance Catalane	Breitkopf	Ibert	Aria	Leduc
		Schott	Ingelbrecht	{ Prelude et saltarelle Nocturne	Mathot
Bussèr	Appassionata	Enoch		{ Impromptu Hebrew Melodies, Op. 9	Leduc
Casadesus	Morceau de concert	Mercier	Variations		Breitkopf; <i>also</i> Augener
Clarke	Sonata	Chester		Jongen	Allegro appassionato
Collet	Rapsodie castellane	Senart	Jullien	Concert Piece	Simrock
Cools	Poème	Eschig	Juon	Sonatas, Op. 15 and 82	Lienau
Dale	{ Fantasy Suite	Schott	Klengel	6 Pieces	Breitkopf
		Novello	Kornauth	Sonata, Op. 3	Universal; <i>also</i> Doblinger
Dittersdorf	Sonata	Hofmeister	Kreuz	Concerto, Op. 20	Augener
Elgar	Concerto (cello)	Novello	Kryzanowski	Elegie	Salabert
Enesco	Concert Piece	Enoch	Lalo	Concerto (cello)	Bote and Bock
Farjeon	Andante et allegro	Schott	Loeffler	2 Rhapsodies (with oboe)	Schirmer
Fauré	Elegie	Hammelle			
Ferir	{ Le Menetrier Mazurka	Schott			
		Schott			
Firket	Concert Piece	Schott			
Forsyth	{ Concerto (g min.) Chanson celtique	Schott			
		Schott			
Fortner	Concertino	Schott			
Garcin	Concertino	Lemoine			

VIOLA AND PIANO—Continued

Composer	Title	Publisher	Composer	Title	Publisher
Marcello	{ Sonata (G maj.) Sonata (e min.)	Schott	Sitt	{ Concert Piece, Op. 46 Concerto, Op. 68	Eulenburg Eulenberg
Marx	Concerto, Op. 20	Schott		Concert Piece, Op. 119	Hofmeister
Milhaud	Concerto	Universal			
Monteux	{ Arabesque Melodie	Salabert Salabert	Stamitz	{ Concerto, No. 2 Concerto (D maj.)	Günther Breitkopf
Mozart	Concertante (with violin)	Peters	Steiner	{ Concerto, Op. 44 Concerto, Op. 43	Universal Cranz
Müller-Zürich	Concerto, Op. 24	Schott	Strube	Sonata	Schirmer
Niverd	Concertino roman- tique	Nicosias	Szeremi	{ Concerto, Op. 6 Concerto, Op. 57	Roznyai Roznyai
Raphael	Sonata, Op. 13	Breitkopf	Turina	Scène andalouse (with string quartet and piano)	Mathot
Reinecke	3 Fantasy Pieces	Breitkopf	Vierné	2 Pieces: Evening; Legende	Leduc
Ritter	{ Concert Fantasy, No. 1	Kistner			
	{ Concert Fantasy, No. 2	Kistner			
Rolla	Concerto	Günther	Volkman	Romance	Breitkopf
Rubinstein	Sonata (f min.)	Breitkopf; <i>also</i> Hamelle	Walker	Sonata (C maj.)	Schott
Rüdiger	Concerto, Op. 1	Simrock	Walton	Concerto	Oxford Press
Rust	Sonata	Günther	Weber	Andante and Rondo	Schott
Saint-Saëns	Concerto (cello)	Durand	Wermann	2 Pieces	Hug
Scharwenka	Sonata	Breitkopf	Williams	Suite	Oxford Press
			Wostenholme	Allegretto	Novello

VIOLA D'AMORE

SCHOOLS—METHODS

Casadesus	Technique de la viole d'amour	Salabert	Král	Anleitung zum SpieÙe der Viole d'amour	Cranz
Goldis	Schule für Viole d'amour	Weinberger	Shirley	The Study of the Viole d'amour	Fischer

CONCERTOS—SONATAS—SUITES

(WITH PIANO OR HARPSICHORD)

Ariosti	Sonata, No. 2	Durand	Loeillet	3 Sonatas (D maj., g min., B♭ maj.)	Lemoine
Benda	Sonata	Günther	Martinides	Divertimento	Günther
Boer	Suite in Ancient Style (viola d'amore solo)	Günther	Pergolesi	Siciliano	Günther
Casadesus	24 Preludes	Salabert	Petzold	{ Partita (A maj.) Partita (F maj.)	Günther Günther
Couperin	Sonata	Eschig	Rust	Sonata	Günther
Fuchs	Concerto	Günther	Schulz	{ Concerto (g min.) Partita	Günther Günther
Ganspeck	Suite	Günther	Sigwart	Sonata	Günther
Ganswind	Concerto	Günther	Stamitz	{ Sonata (D maj.) Sonata, No. 3	Schott Günther
Hammer	Sonata	Peters		{ Concerto, No. 2	Günther
Hindemith	{ Kleine Sonate Concerto (with cham- ber orchestra)	Schott Schott	Teleman	Concerto	Günther
			Vivaldi	{ Concerto (a min.) Concerto (D maj.)	Günther Günther
Hoffmeister	Divertimento, No. 2	Günther	With	Divertimento	Günther
Hornicke	Concerto	Günther			
Hummel	Fantasia	Günther			
Lach	{ 7 Suites (in D) Sonatas, Nos. 2 and 3	Günther Günther			

SHORT PIECES

Bach	Andante	Günther	Haydn	Sketches (2 minuets)	Günther
Boisdeffre	Reverie	Hamelle	Locatelli	Aria	Günther
Gossec	Tambourin	Günther	Lully	Arioso	Günther
Gretry	Pas gracieux et menuett	Muraille	Marais	Air	Günther
			Martini	Menuett	Günther

SHORT PIECES—*Continued*

Composer	Title	Publisher	Composer	Title	Publisher
Milandre	Andante et menuetto	Durand	van Waelfelghem	Romance	Durand
Rust	Aria con variazioni	Günther	Walter	3 Small Pieces (with celeste)	Günther
Schneider	Solitude	Schott			

ENSEMBLE

Biber	Partita for 2 Viols d'Amour	Günther	Loeillet	Trios (in b min., G maj.) for Viols d'Amour, Viols de Gambe, and Harpsichord	Lemoine
Brentner	Concerto for Viols d'Amour, 2 Oboes, Lute, and Bass	Günther	Raimund	Trio for Viols d'Amour, Viols de Gambe, and Harpsichord	Günther
Geier	Small Suite in Ancient Style for Viols d'Amour and Viols de Gambe	Günther	Rust	Duo for Viols d'Amour and Viols de Gambe	Günther
	Sonata for Viols d'Amour and Bass	Günther	Teleman	Trio for Viols d'Amour, Flute, Piano	Günther
Lach	Trio for Viols d'Amour, Viols de Gambe, and Piano	Günther	Vitali	Suite for 2 Viols d'Amour, Harp, Viols de Gambe and Bass	Günther
	Quartet for Viols d'Amour, Viols de Gambe, Viols da Braccio, Piano	Günther	Vivaldi	Double Concerto for Viols d'Amour, Flute, and Harpsichord	Günther
Locatelli	Quintet for Quinton, Viols d'Amour, Viols de Gambe, Bass de Viols, and Piano	Günther			
	Trio for Viols d'Amour, Flute, and Piano	Günther			