


A PRACTICAL METHOD
FOR VIOLIN
BY
NICOLAS
LAOUREUX



FOUR PARTS

PART 1

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Laoureux
A Practical Method for Violin
Part 1

REPORT OF PROFESSOR CÉSAR THOMSON

TO

M. F.-A. GEVAERT

DIRECTOR OF THE ROYAL CONSERVATORY AT BRUSSELS

All Violin Methods hitherto published have the same fault: they proceed too rapidly, and do not explain with sufficient clearness.

Having examined the Method by M. Laoureux, I find that he has endeavored to correct these mistakes and has fully succeeded in doing so.

In his Preface, by means of a cleverly adapted series of movements, he teaches the pupil how to hold both bow and violin in a wholly correct manner. The first exercises with the bow are excellently graduated, and highly important to insure suppleness of the right arm and a fine quality of tone. For the left hand, M. Laoureux begins with the first finger and makes it practise a great variety of exercises; later he takes up the 2d, 3d and 4th fingers in the same way. Thus, while giving the pupil a thorough training, he avoids monotony in the exercises.

The same method is pursued throughout the course. New difficulties are always prepared by a series of practical exercises, and concluded by a Study containing a review of the technical points just practised. The various bowings are led up to by easy steps, and I am convinced that the pupil would understand the explanations even without the teacher's assistance.

Part II is devoted to the Positions. Beginners generally find them difficult to master, both on account of the different fingering and the changes of position. This difficulty, of which the other violin methods take no notice whatever, is forestalled by the author; from the first position he goes directly over to the third, and then comes back to the second, in which, lying as it does between the other two, the pupil soon feels at home. And in this way the author is enabled to in-

troduce immediately a good number of studies in shifting, and to emphasize the special use of each finger in manifold positions. In a word, the few pages devoted to these studies in shifting afford the pupil a complete view of the positions and the art of shifting. The progressive exercises, with similar fingerings in the first five positions, present the same advantages, and at the same time train the pupil's ear.

Double-stops receive special treatment in the Second Part. All the intervals are prepared, and the two tones are not played together until they have been exhaustively practised as melodic (broken) intervals. By this method the beginner's ear is not led astray, and he more readily acquires perfect precision of pitch.

This Violin Method is, in my opinion, the only one which so skilfully prepares the study of one of the chief difficulties of our instrument. Taken as a whole, this Method advances by very carefully considered gradations, and is, I think, the best adapted for its purpose of all the methods with which I am familiar, and calculated to do most excellent service in the cause of violin-teaching.

(Signed) CÉSAR THOMSON.

Supported by the opinion of such a renowned virtuoso and expert, I can only concur in the praise which he bestows on the author of this Violin Method, and approve and recommend the use of this extremely interesting work for instruction on the violin at the Royal Conservatory in Brussels.

(Signed) F.-A. GEVAERT.



Fig. I

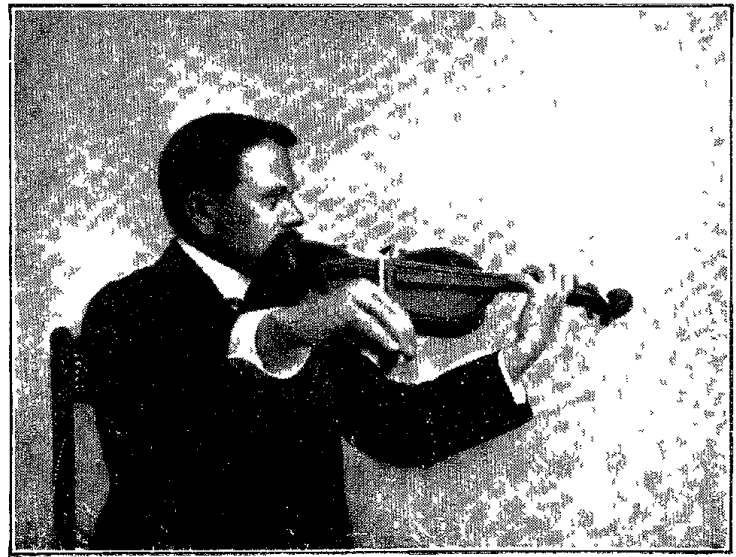


Fig. II



Fig. III



Fig. IV



Fig. V



Fig. VI

INTRODUCTION

GENERAL ATTITUDE

HOW TO HOLD THE VIOLIN

Before allowing the pupil to set bow to string, he should be familiarized with every detail requisite for a correct attitude, and with a systematic regulation of all the movements.

In general, the correct posture of the violinist consists in throwing the weight of the body on to the left leg, which should form a straight line with the well-poised head. The right foot, slightly and easily advanced, maintains the equilibrium of the body.

Before setting the violin in position the pupil's left shoulder must be padded with a small cushion, so that he may not have to raise it, but can, on the contrary, draw it back a little while throwing out the chest. The above advice is of vital importance in the matter of the pupil's physical development. A chinrest is likewise indispensable.

We will now suppose the pupil to be standing easily with arms hanging down at either side.

First movement. The pupil takes the violin, with its back towards him, by the end of the neck next the scroll, between the first joint of the thumb and the third joint of the forefinger of the left hand.

Second movement. He raises the left forearm to the height of the shoulder.

Third movement. He throws the left elbow slightly forward, away from the body, so that the neck of the violin rests on the palm of the hand.

Fourth movement. He raises the violin with the help of the right hand, and sets it under the left side of the chin, without lowering his head or pressing on the tailpiece, so that the instrument is gripped between collarbone and jawbone; the position of the nose will be in line with the D- and A-strings.

The teacher will take care to press the palm of the

hand away from the neck of the violin, so that it may form a straight line with the forearm; and to turn it to the left, so that the fingers may come over the strings. (Fig. 1.)

This position enables the player to hold the violin by the weight of his head alone, and without effort.

The pupil must take care not to thrust his head forward, as this would tend rather to lower the violin than to keep it steadily horizontal.

The body of the violin should slant downward to the right, so that when the pupil sets the bow, at the nut, on the G-string, the down-bow will describe a horizontal line from nut to point. (Fig. 2.)

HOW TO HOLD THE BOW

Before taking up the bow, lay a pencil on a table, and pick it up with the thumb and middle finger. (Fig. 4.)

Now bring down the other three fingers gently upon the pencil.

The four fingers, at first curved naturally, are now advanced till nearly straight (the thumb retaining its position), with the forefinger further forward than the little finger; this throws the hand into a slightly oblique position, giving the precise shape for holding the bow properly. (Fig. 5.)

The teacher will hand the bow to the pupil so that the latter may grasp it as he held the pencil, between the thumb (which holds the stick at the nut) and middle finger. The pupil now brings the other fingers down upon the stick, without pressing too hard or stiffly; the forefinger is a trifle advanced, and he must take special care to keep the thumb slightly curved, so that it may not bend inward. (Fig. 6.)

The pupil has now to set his bow, at the nut, on the G-string. His right elbow should be close to his side; his wrist, gently curved upward, forms an

INTRODUCTION

almost straight line with his forearm. The entire breadth of the hair should rest on the string, and the bow must not be tilted sideways. (Fig. 3.)

The pupil is warned against that very common fault of beginners, the tilting of the stick toward the fingerboard with the hair aslant on the string. This position permits only a small portion of the hair to touch the string, and the slanting pull hurts the quality of the tone. It will readily be seen that a bow

set squarely on the string will bring all the hair into action, retain its balance, require less effort on the performer's part, and bring out a fuller, finer tone.

Our next move will be to get our first tone on the G-string. As we observed before, the pupil, in drawing his bow from nut to point, should describe a horizontal line, which is accomplished by letting the bow run deep in the waist (between the bouts), almost touching the edge of the violin.

Practical Method for the Violin

BY NICOLAS LAOUREUX

PART I

⌞ Down-bow, ∨ Up-bow

When the bow touches the string for the down-bow, at the nut, the wrist should be slightly raised, and gradually lowered as the bow travels towards the point; when the point is reached the wrist should be on a level with the forearm. (See Figs. III and II.)

Exercise 1 consists of two staves of music in common time (C). The first staff is marked with a dynamic of *mf*. Above the staff, a square symbol (⌞) is placed over the first measure, and an inverted V symbol (∨) is placed over the second measure. The notes are quarter notes on the G string (treble clef), with stems pointing downwards. The second staff is identical to the first, also marked with a dynamic of *mf*. Both staves end with the word "etc." to indicate continuation.

The teacher will have noticed during this exercise that the pupil tries to describe a horizontal line, but finds it difficult to draw his bow straight, that is to say, parallel to the bridge. It would be dangerous to allow the pupil to guide his bow unaided at the outset. The teacher should guide the bow by the screw, and lightly bear with his left hand upon the pupil's elbow, which will oblige the latter to play with his elbow close to his side, and to raise his wrist slightly on the up-bow.

Little by little, as the pupil allows the bow to be guided without stiffness, he may be left to play unassisted.

In passing from *G* to *D*, the pupil, during the rest, should slightly lower wrist. (For the *D*, *A* and *E* strings the elbow must be close to the side.)

Exercises 3, 4, 5, and 6 are musical exercises in common time (C). Exercise 3 consists of a single staff with quarter notes on the G string, alternating with rests. Exercise 4 consists of a single staff with quarter notes on the G string. Exercise 5 consists of a single staff with quarter notes on the G string, alternating with rests. Exercise 6 consists of a single staff with quarter notes on the G string, alternating with rests. Each exercise ends with the word "etc." to indicate continuation.

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7  *etc.*

8 

9 



10 

11 

12 

Lightly, not roughly, at the nut.

13 

14 

15 

16 



Lightly, with the whole length of the bow.



The eighth-note is to be played (1) from the middle to the point, slightly raising the wrist for the up-bow; reverse movement for the down-bow; (2) close to the nut, using very little bow, and solely with a wrist-movement, without moving the forearm.



A whole bow to the quarter-notes; from point to middle on the eighth-notes.



N.B. Fullness of tone depends upon its purity. Consequently, at the beginning, try to get a soft and pure tone; later, if you have flexibility, it will become large, and will remain beautiful.

The eighth notes, from nut to middle; a whole bow on the quarter-notes.

25

In the first measure take the eighths at the point; in the second, at the nut; and so forth.

26

For a long time the pupil will find it very difficult to restrain the speed of his bow on the long notes, especially when they are preceded by short ones. The following exercises will accustom him to use the bow according to the length of the note.

27

1st measure: Eighths at the point. 2^d measure: Eighths at the nut.

28

29

Take the eighth-notes at the point.

30

31

32

Take the eighth-notes at the nut.

33 

34 

35 

The Legato

In passing from one string to another adjacent string the pupil must lower or raise the hand by motion of the wrist only (lower it to reach a higher string, raise it for a lower string) without changing the elevation of the forearm.

36 

37 

38 



39 

40 

41 

THE LEFT HAND

Hold the neck, close to the string-box, loosely between the first joint of the thumb and the third of the forefinger, with the fourth finger well to the left toward the neck of the instrument. Bring the fingers over to the strings with the thumb opposite the forefinger. The hand should be practically in a direct line with the forearm.

The image displays six numbered musical exercises for the left hand of a violinist, arranged vertically. Each exercise is written on a single staff in treble clef with a common time signature (C). Fingerings are indicated by numbers 0, 1, and #1 above the notes. Exercise 1 includes a dynamic marking of *mf*. Exercises 2 and 3 feature double bar lines at the end of the staff, indicating the end of the exercise. Exercises 4, 5, and 6 also feature double bar lines at the end of the staff. The exercises consist of various rhythmic patterns and intervals, including eighth and sixteenth notes, and rests.

Take care that when the pupil puts down the second finger he does not raise the first, which he should find in place when descending.

7

8

9

10

Keep the fingers down while ascending.

11

12

1/2 tone

Keep the fingers down on the strings while ascending, so as to get the same notes coming down.

13

14

THE INTERVALS

The Second

Keep the fingers down, while ascending.

1

2

3

4

The beginning note should be accurately located, thus:

5

The Third

1

2

3

4

The beginning note should be accurately located, thus:

2

Scale of D major

3

Violin scale exercises for D major in 3/4 time. The exercises consist of seven staves of music. The first staff shows the ascending and descending scales with fingerings (0-3, 0-3, 0-2-1, 0-3-2-1, 0-2-1, 0-2-0-1, 0). The second staff continues with descending and ascending patterns. The third staff features eighth-note runs. The fourth and fifth staves include slurs and triplets. The sixth staff shows descending and ascending patterns with slurs.

4

Violin scale exercises for D major in 3/4 time. The exercises consist of seven staves of music. The first staff shows eighth-note runs with fingerings (0-1-2, 1-2-3, 2-1-0, 0-0-3, 0-1-0-3, 2). The second staff includes slurs and fingerings (3-4-4, 0-3-0-1, 0-1-2-1-0, 1-2-3, 4-0, 1-2-3). The third staff features slurs and fingerings (0-1-2-3, 0-1-2-3-4, 0-1, 2-3, 4-0, 1-2-3). The fourth staff includes slurs and fingerings (0-3-4, 0-1-2-3-4, 0-1, 2-3, 4-0, 1-2-3, 0-1). The fifth staff shows slurs and fingerings (3-0-1-0, 1-2-1-0, 1-2-3, 0-1, 0-3-2-3-4, 0). The sixth staff includes slurs and fingerings (3-0-1-0, 1-2-1-0, 1-2-3, 0-1, 2-3, 4-0, 1-2).

The Fourth

1

2

Detailed description of the musical score: The page contains two exercises, labeled '1' and '2'. Exercise 1 consists of six staves of music. The first five staves are in G major (one sharp) and contain various melodic and harmonic exercises with fingering numbers (0-4) written above the notes. The sixth staff is a repeat of the first staff. Exercise 2 consists of five staves of music, also in G major, featuring more complex melodic lines with many accidentals and specific fingering instructions. The notation includes treble clefs, a key signature of one sharp (F#), and a common time signature (C). The exercises are designed to develop technical skills such as fingering, bowing, and intonation.

The Fifth

Place the finger squarely on both strings at once.



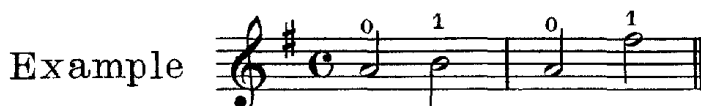
Diminished Fifth

The dimin. fifth, on account of the shifting of the finger, is made the subject of a special study. In all scales, in most passages, this shifting of the finger, which we shall call "false vis-à-vis," occurs; and if not done with precision, it affects the intonation.



The Sixth

The sixth has a fingering on two strings corresponding to the fingering of the second on one string.

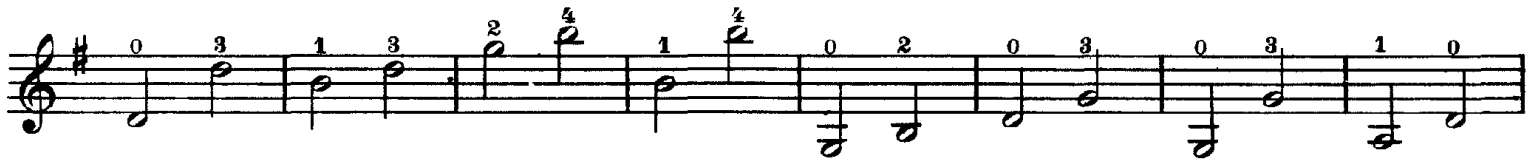


Sixths and fifths mixed.





Seventh and Octave



Review of the Intervals



Legato Notes

Use the whole bow, being careful to divide it into two equal parts, one for each note.

1

2

Two staves of musical notation in G major, 4/4 time. The first staff contains a sequence of eighth notes with fingerings 0, 4, 4. The second staff continues the sequence with fingerings 4, 4.

Divide the bow into three equal parts.

A series of ten staves of musical notation in G major, 3/4 time. The first staff is marked with a '3' and contains a sequence of eighth notes with fingerings 4, 4. The subsequent staves contain various rhythmic patterns and fingerings including 0, 4, 4, 0, 0, 0, 4, 4, 0, 3, 0, 4, 4, 4, 4, 0, 0, 4, 4.

Musical staff with treble clef, C major key signature, and common time signature. It contains a sequence of eighth notes with slurs and fingering numbers 0, 4, and 4.

Musical staff with treble clef, C major key signature, and common time signature. It contains a sequence of eighth notes with slurs and fingering numbers 4, 4, 4, and 4.

Andante

Musical staff with treble and bass clefs, 2/4 time signature, and C major key signature. It contains a sequence of eighth notes with slurs and fingering numbers 4, 4, 4, and 4.

Musical staff with treble and bass clefs, 2/4 time signature, and C major key signature. It contains a sequence of eighth notes with slurs and fingering numbers 4, 4, 4, and 4.

Musical staff with treble and bass clefs, 2/4 time signature, and C major key signature. It contains a sequence of eighth notes with slurs and fingering numbers 1, 4, 4, and 4.

Musical staff with treble and bass clefs, 2/4 time signature, and C major key signature. It contains a sequence of eighth notes with slurs and fingering numbers 4, 4, 4, and 4.

Musical staff with treble and bass clefs, 2/4 time signature, and C major key signature. It contains a sequence of eighth notes with slurs and fingering numbers 0, 4, 4, and 1.

Melodie

Andante

dolce

Scale of C Major

The following exercises in C major being rather difficult, it will be necessary to practise them at first detached, very slowly, and using the whole bow.

Preparation

Exercises on intervals with various bowings

1

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

2

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

3

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

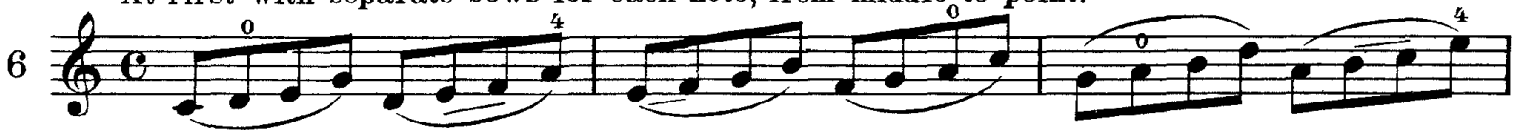
4



At first with separate bows for each note,



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



* Always dimin. Fifth.

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

8

9

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

10

11

Scales

C major

Two staves of musical notation for the C major scale. The first staff shows the scale in quarter notes, and the second staff shows it in eighth notes with slurs.

G major

Two staves of musical notation for the G major scale. The first staff shows the scale in quarter notes, and the second staff shows it in eighth notes with slurs.

D major

Two staves of musical notation for the D major scale. The first staff shows the scale in quarter notes, and the second staff shows it in eighth notes with slurs.

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

First staff of wrist exercises in G major, 2/4 time. It includes fingerings: 0 0 1 0, 2 0 3 0, 2 0 1 0, 0, and slurs. A 'L' above the staff indicates a left-hand exercise.

Keep fingers down.

Second staff of wrist exercises in G major, 2/4 time. It includes fingerings: 0, 0 0 1 0, 2 0 3 0, 2 0 1 0, 0, and slurs. A 'L' above the staff indicates a left-hand exercise.

Third staff of wrist exercises in G major, 2/4 time. It includes fingerings: 2 0 1 0, 0, 0 0 1 0, 2 0 3 0, 2 0 1 0, 0, and slurs. A 'L' above the staff indicates a left-hand exercise.

Fourth staff of wrist exercises in G major, 2/4 time. It includes fingerings: 2 0 3 0, 2 0 1 0, 0, 0 0 1 0, 2 0 3 0, 2 4 1 4, 0, and slurs. A 'L' above the staff indicates a left-hand exercise.

Étude 1

Change strings by a movement of the wrist, without raising the elbow.

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

Andante

dolce

Scale of A major

f

Étude 2

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

Moderato

The musical score for Étude 2 is presented in two systems, each with a violin part on a single staff and a piano accompaniment on two staves. The key signature is three sharps (F#, C#, G#) and the time signature is common time (C). The tempo is marked "Moderato".

The score includes the following performance instructions and markings:

- dolce* (written in the piano part of the first system)
- rit.* (ritardando) markings in the violin part of the third and sixth systems.
- a tempo* markings in the violin part of the third and fourth systems.
- ritard.* (ritardando) markings in both the violin and piano parts of the sixth system.
- Tempo I^o** markings in both the violin and piano parts of the sixth system.

The violin part features a melodic line with slurs and fingering numbers (0, 1, 4). The piano part provides harmonic support with chords and moving lines, also featuring slurs and fingering numbers.

Andantino

The piano accompaniment consists of five systems of two staves each. The first system begins with a forte (*f*) dynamic. The second system continues the melodic and harmonic development. The third system features a *ritard.* (ritardando) marking followed by a return to *a tempo*. The fourth system includes a *fz.* (forzando) marking. The fifth system concludes the piece with a final cadence.

Exercise to be practised with whole bow, well sustained.

The exercise is written for violin and consists of three staves. The first staff begins with the instruction *sostenuto* and a '4' above the first measure, indicating a four-measure phrase. The second and third staves continue the exercise with similar '4' markings above various measures, indicating repeated four-measure phrases. The exercise is designed to be played with the whole bow and sustained.

Scale of G major

First system of the G major scale, starting on G4. The notation includes a treble clef, a key signature of one sharp (F#), and a common time signature (C). The scale is written in a single line with slurs and fingering numbers (1-4) indicating the sequence of notes.

E minor

First system of the E minor scale, starting on E4. The notation includes a treble clef, a key signature of one sharp (F#), and a common time signature (C). The scale is written in a single line with slurs and fingering numbers (1-4) indicating the sequence of notes.

Second system of the E minor scale, continuing from the first system. It includes slurs and fingering numbers (1-4) for the ascending and descending passages.

Air by Händel

Moderato

First system of the 'Air by Händel' piece. It features a treble clef, a key signature of one sharp (F#), and a common time signature (C). The tempo marking 'Moderato' is present. The notation includes a dynamic marking 'f' (forte) and a piano accompaniment in the lower register.

Second system of the 'Air by Händel' piece, continuing the melodic and accompanimental lines.

Third system of the 'Air by Händel' piece, showing further development of the musical themes.

Fourth system of the 'Air by Händel' piece, concluding the piece with a final cadence.

Syncopation *

Moderato

Three staves of musical notation for a syncopation exercise in C major, 2/4 time, marked Moderato. The first two staves are in common time (C), and the third staff is in 2/4 time. The melody consists of eighth and quarter notes with various syncopations, including ties across bar lines.

* (Syncopation is the tying of a weak beat to the following strong beat, effacing the accent naturally falling on the latter and usually shifting said accent to the naturally unaccented weak beat.)

Interrupted Syncopation

Three staves of musical notation for an interrupted syncopation exercise in C major, 2/4 time. The first two staves are in common time (C), and the third staff is in 2/4 time. The melody features syncopations with accents on the weak beats, and some notes are marked with a '4' above them, possibly indicating a fourth finger or a specific articulation.

Scale of A major

Three staves of musical notation for an A major scale exercise in C major, 2/4 time. The first staff is in common time (C) and the second and third staves are in 2/4 time. The scale is written in A major (two sharps). The first staff starts with a forte (*f*) dynamic. Fingerings are indicated by numbers 0, 1, 2, 3, 4 above the notes. The scale is played in a slurred, flowing manner.

Andantino

mf

ritard. *a tempo*

ritard. *a tempo*

The Chromatic Scale

This scale is awkward to play on the violin, on account of the semitone to be played with the same finger. It is important that from the very beginning the pupil should pass rapidly from the first note to the second without dragging the finger.

There are several different fingerings for the chromatic scale. However, as long as we remain in the first position, one of them will do; therefore, not to complicate the performance, we shall adopt the following.

The image displays a musical score for the chromatic scale in G major, first position, consisting of ten staves of music. The notation is written in treble clef with a common time signature (C). The scale is presented in both ascending and descending directions. Fingerings are indicated by numbers 0, 1, 2, 3, and 4 above the notes. The score includes various slurs and accents to guide the performer. The first staff shows the beginning of the scale with fingerings 0, 1, 1, 1. The second staff continues with fingerings 0, 1, 1, 1. The third staff uses fingerings 0, 1, 1, 2, 2, 2, 1, 1. The fourth staff uses fingerings 2, 2, 1, 1, 0, 1, 1, 2, 2, 2, 1, 1. The fifth staff uses fingerings 0, 1, 1, 2, 2, 2, 1, 1, 0, 1, 1, 2, 2, 2, 1, 1. The sixth staff uses fingerings 0, 1, 1, 2, 2, 0, 4, 3, 2, 2, 1, 1, 0, 1, 1, 2, 2, 3, 4, 3. The seventh staff uses fingerings 2, 2, 1, 1, 0, 1, 1, 2, 2, 3, 4, 3, 2, 2, 1, 1, 0, 1, 1, 2. The eighth staff uses fingerings 2, 3, 4, 3, 2, 2, 1, 1, 0, 1, 1, 2, 2, 3, 4, 3, 2, 2, 1, 1, 0, 1, 1, 2. The ninth staff uses fingerings 2, 3, 4, 3, 2, 2, 1, 1, 0, 1, 1, 2, 2, 3, 4, 3, 2, 2, 1, 1, 0, 1, 1, 2. The tenth staff uses fingerings 2, 3, 4, 3, 2, 2, 1, 1, 0, 1, 1, 2, 2, 3, 4, 3, 2, 2, 1, 1, 0, 1, 1, 2.

A violin exercise consisting of three staves of music. The first staff contains a sequence of notes with fingerings: 1 1 2, 2 3 4, 0, 1 1 2 2, 3 4 0 1, 1 2 3. The second staff continues with fingerings: 4 0 1 1, 2 2 3 3, 4 3 3 2, 2 1 1 0, 4 3 2 2. The third staff concludes with fingerings: 1 1 0 4, 3 2 2 1, 1 0 4 3, 2 2 1 1, 0.

The Martelé

To prepare the pupil for this bowing we begin with the "grand détaché," which will enable him to attack each note properly and separate it from the next one.

Use the whole bow; attack at nut and point, with a rest after each note.

(This bowing consists of the following elements: First, a definite, though not heavy, pressure of the bow on the string without motion; second, a very rapid stroke of the whole bow, at the same time releasing the pressure; third, the bow comes to an absolute stop, without pressure, acting as a damper to the string.

N. B. A test of the proper setting of the bow on the string before the stroke is, that the string may be moved laterally an appreciable amount by the "bite" of the bow on the string, without sounding the note.)

Grands détachés

A series of five staves of music for "Grands détachés" in G major. The first staff begins with a forte (*f*) dynamic and a series of eighth notes. The second staff is marked "segue" and contains a sequence of eighth notes. The following three staves continue with similar rhythmic patterns of eighth notes, ending with a double bar line.

Scale of F[♯] major

A single staff of music showing the scale of F major (one flat) in C-clef, starting with a forte (*f*) dynamic. The scale is written in eighth notes with slurs over the ascending and descending lines.

D minor

A single staff of music showing the scale of D minor (two flats) in C-clef, starting with a forte (*f*) dynamic. The scale is written in eighth notes with slurs over the ascending and descending lines.

A single staff of music showing a fragment of a scale, likely D minor, in C-clef, starting with a forte (*f*) dynamic. It begins with a quarter rest followed by eighth notes.

ÉTUDE ON THE GRAND DÉTACHÉ

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

Moderato

1

f

segue

1 0 3 4 1 1 1

3 4 1 1 1

GRANDS DÉTACHÉS

Every note detached, using the whole bow

Moderato

2

segue

The image displays a musical score for a violin exercise titled "GRANDS DÉTACHÉS". The score is written for two staves, likely representing the violin and a piano accompaniment. The tempo is marked "Moderato". The key signature is one sharp (F#), and the time signature is common time (C). The score consists of six systems of music. The first system includes a measure with a fermata and a measure with a "segue" instruction. The music features a series of detached notes, primarily eighth and sixteenth notes, with a consistent rhythmic pattern. The piano accompaniment consists of chords and single notes that support the violin line. The overall style is classical and technical, focusing on bow control and articulation.

THE MARTELE

From middle to point, each note detached

Scale of D minor

Allegretto

segue

ÉTUDE

“Martelé” from Middle to Point

Allegretto

f

segue

segue

First system of musical notation, consisting of two staves. The upper staff features a melodic line with eighth-note patterns and a 'V' marking above the fourth measure. The lower staff provides a harmonic accompaniment with chords and eighth-note figures.

Second system of musical notation, consisting of two staves. The upper staff continues the melodic line with eighth-note patterns. The lower staff continues the harmonic accompaniment with chords and eighth-note figures.

Third system of musical notation, consisting of two staves. The upper staff features a melodic line with eighth-note patterns and a '1' marking above the fifth measure. The lower staff provides a harmonic accompaniment with chords and eighth-note figures.

Fourth system of musical notation, consisting of two staves. The upper staff features a melodic line with eighth-note patterns and a '4' marking above the first measure. The lower staff provides a harmonic accompaniment with chords and eighth-note figures.

Fifth system of musical notation, consisting of two staves. The upper staff features a melodic line with eighth-note patterns and a '4' marking above the first measure. The lower staff provides a harmonic accompaniment with chords and eighth-note figures.

Sixth system of musical notation, consisting of two staves. The upper staff features a melodic line with eighth-note patterns. The lower staff provides a harmonic accompaniment with chords and eighth-note figures.

Staccato Notes in the Same Bow

Each note detached, as in the martelé.

Allegretto

The musical score is written for violin in G major (one sharp) and 2/4 time. It begins with a forte (*f*) dynamic and a tempo marking of *Allegretto*. The first staff contains several measures with staccato notes, some marked with 'U' (up-bow) and 'V' (down-bow), and a *segue* instruction. The following staves feature a variety of rhythmic exercises, including eighth and sixteenth notes, often grouped with slurs and accents. The score concludes with a final measure marked with a '0' (open string).

ÉTUDE

Staccato and Détaché

Allegretto

whole bow

The musical score is written for violin and piano accompaniment. It consists of six systems of music. The first system includes the tempo marking 'Allegretto' and the instruction 'whole bow'. The key signature is one sharp (F#) and the time signature is 3/4. The score features a variety of rhythmic patterns, including eighth and sixteenth notes, often grouped with slurs. The piano accompaniment provides harmonic support with chords and moving lines. Fingerings are indicated by numbers 0, 1, and 4. The piece concludes with a final cadence in the sixth system.

It happens very often that the pupil, when performing the "martelé," forces the tone and stiffens the right arm. The following exercises will help to overcome this tendency by affording a momentary respite in which the arm can be relaxed.

sustain the tone

1

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

2

3

4

point nut



The following study may be practised in three different ways:.

- (1) Slowly, using the whole bow for each note.
- (2) Quicker, in the middle of the bow; all the notes detached, but sustained.
- (3) With the bowing as indicated, the eighth-notes detached at the point.



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

Lento

1

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

Allegretto

2

1st time \square 2nd time \vee

1st time \square 2nd time \vee

2nd time

The staccato note short and well marked. Use about one inch of bow for the eighth-note, the bow to come to an absolute stop after the quarter-note. At the nut lighten the pressure of the bow on the string.

Moderato

3

This page contains ten staves of violin practice music in G minor. The exercises are as follows:

- Staff 1:** Quarter notes with slurs, including a fourth finger (4) exercise.
- Staff 2:** Quarter notes with slurs, including a fourth finger (4) exercise.
- Staff 3:** Eighth notes with slurs, including a fourth finger (4) exercise.
- Staff 4:** Quarter notes with slurs, including a fourth finger (4) exercise.
- Staff 5:** Quarter notes with slurs, including a fourth finger (4) exercise.
- Staff 6:** Quarter notes with slurs, including a fourth finger (4) exercise.
- Staff 7:** Quarter notes with slurs, including a fourth finger (4) exercise.
- Staff 8:** Quarter notes with slurs, including a fourth finger (4) exercise and a zero (0) exercise.
- Staff 9:** Quarter notes with slurs, including a fourth finger (4) exercise and a zero (0) exercise.
- Staff 10:** Quarter notes with slurs, including a fourth finger (4) exercise.

Étude

Allegro moderato

1

Musical score for exercise 1, featuring a single melodic line in 6/8 time. The piece is marked **Allegro moderato** and begins with a forte (*f*) dynamic. The score consists of nine staves of music. The first staff starts with a treble clef, a key signature of two flats (B-flat and E-flat), and a 6/8 time signature. The melody is primarily composed of eighth and sixteenth notes, often beamed together. There are several slurs and accents throughout. Fingerings are indicated by numbers 1-4 above notes. A trill is marked with a circled 'tr' above a note in the fifth staff. The piece concludes with a double bar line.

Allegro moderato

2

Musical score for exercise 2, featuring a single melodic line in 2/4 time. The piece is marked **Allegro moderato** and begins with a forte (*f*) dynamic. The score consists of four staves of music. The first staff starts with a treble clef, a key signature of two flats (B-flat and E-flat), and a 2/4 time signature. The melody is primarily composed of eighth notes with a consistent rhythmic pattern. There are several slurs and accents throughout. Fingerings are indicated by numbers 1-4 above notes. A trill is marked with a circled 'tr' above a note in the third staff. The piece concludes with a double bar line.

The first section of the exercise consists of four staves of music. The key signature is G minor (one flat) and the time signature is 6/8. The music features a consistent eighth-note rhythmic pattern across all staves, with various slurs and accents. The first staff includes a first ending bracket and a second ending marked with a 'b' (basso). The second staff has a '4' above the first measure, indicating a four-measure phrase. The fourth staff concludes with a double bar line.

Allegro

The second section of the exercise begins with a 3-measure rest, followed by ten staves of music. The tempo is marked 'Allegro'. The key signature remains G minor and the time signature is 6/8. The music continues with eighth-note patterns, incorporating slurs and accents. The first staff of this section starts with a '3' above the rest. The second staff has a '4' above the first measure. The third staff has a '4' above the first measure and a '0' above the second measure. The fourth staff has a '4' above the first measure and a '0' above the second measure. The fifth staff has a '4' above the first measure and a '0' above the second measure. The sixth staff has a '4' above the first measure and a '0' above the second measure. The seventh staff has a '4' above the first measure and a '0' above the second measure. The eighth staff has a '4' above the first measure and a '0' above the second measure. The ninth staff has a '4' above the first measure and a '0' above the second measure. The tenth staff has a '4' above the first measure and a '0' above the second measure. The section concludes with a double bar line.

Till now we have made no mention of the shading of the tone, which requires of the pupil a certain amount of familiarity with the use of the bow. He should now practise the varying pressure and rate of motion of his bow in the crescendo and diminuendo from nut to point and from point to nut.

Lento

f *p* *f* *p* *f* *p* *f*
p *f* *p* *f* *p* *f* *p* *f*
p *f* *p* *f* *p* *f* *p* *f*
p *f* *p* *f* *p* *f* *p*

Lento

f *p* *f* *p* *f* *p* *f* *p*
f *p* *f* *p* *f* *p* *f*
f *p* *f* *p* *f* *p* *f*
f *p* *f* *p* *f* *p* *f*

Lento

p *f* *p* *f* *p* *f*
p *f* *p* *f* *p* *f*
p *f* *p* *f* *p* *f*
p *f* *p* *f* *p* *f*

Various Exercises in Extension and on Intervals Difficult in Intonation

(Extension consists in reaching to a note lying outside of or beyond those normally found in the position in which the hand is playing, and is used only by the 4th and (less frequently) 1st fingers, the 4th finger reaching to notes above the normal position, the 1st to those below. The following exercises deal only with extensions for the 4th finger.)

1

2

3

4

Put all the fingers down at the same time.

1

2

Four staves of musical notation for Major and Harmonic Minor Scales. The first staff shows a sequence of scales with fingering numbers (1, 2, 3, 4) and a 4/3 ratio. The second staff shows a sequence of scales with a sharp key signature. The third and fourth staves show a sequence of scales with various key signatures and a 4/3 ratio.

Major and Harmonic Minor Scales

Eight staves of musical notation for Major and Harmonic Minor Scales. The first staff shows a sequence of scales with a 4/4 ratio. The second and third staves show a sequence of scales with a 4/4 ratio. The fourth and fifth staves show a sequence of scales with a 4/4 ratio. The sixth and seventh staves show a sequence of scales with a 4/4 ratio. The eighth staff shows a sequence of scales with a 4/4 ratio.

MELODIE

Andante (Count 3 to a measure.)

The first system of the piece consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a 3/8 time signature. It begins with a piano (*p*) dynamic, followed by a mezzo-forte (*mf*) section, and ends with a piano (*p*) section. The lower staff is in bass clef with the same key signature and time signature, providing a harmonic accompaniment with sustained chords.

The second system continues the piece. The upper staff features a forte (*f*) dynamic section with various articulations, including slurs and accents. The lower staff continues the harmonic accompaniment with sustained chords.

The third system shows a dynamic shift from piano (*p*) to mezzo-forte (*mf*). The upper staff has a melodic line with slurs and accents, while the lower staff provides a steady harmonic accompaniment.

The fourth system features a forte (*f*) dynamic section. The upper staff has a melodic line with slurs and accents, and the lower staff continues the harmonic accompaniment.

The fifth system begins with a piano (*p*) dynamic. The upper staff has a melodic line with slurs and accents, and the lower staff provides a steady harmonic accompaniment.

The sixth system continues the piece with a melodic line in the upper staff and harmonic accompaniment in the lower staff. The notation includes slurs and accents throughout.

The musical score is written for violin and piano in G major (one sharp) and 2/4 time. It consists of six systems of music. The first system features a violin line with a *cresc.* marking and a piano accompaniment. The second system includes markings for *ritard.*, *dim.*, *ritard.*, *a tempo*, and *p a tempo*. The third system shows a violin line with slurs and a piano accompaniment. The fourth system features a violin line with slurs and a piano accompaniment. The fifth system includes markings for *mf* and *f*. The sixth system begins with a *p* marking and ends with a double bar line. The piano part throughout consists of chords and simple rhythmic patterns, often with slurs.

On the Study of Chords

(Preparing them by arpeggios comprising the same notes.)

Broken Sixths

Keep the fingers down until the end of each measure.

The musical score consists of three exercises, each in G major (one sharp) and 2/4 time. Exercise 1 is marked with a '1' and includes a '4' above the fourth measure and a '0' above the eighth measure. Exercise 2 is marked with a '2'. Exercise 3 is marked with a '3'. Each exercise is presented on three staves: the first staff shows the arpeggiated broken sixths, the second staff shows the broken sixths with slurs, and the third staff shows the broken sixths with slurs and fingerings. Exercise 1 starts on the G string (open), Exercise 2 starts on the D string (open), and Exercise 3 starts on the G string (open). The exercises are designed to prepare the student for playing broken sixths by practicing the individual notes in an arpeggiated pattern.

Violin exercise consisting of six staves of music in G major (one sharp) and 2/4 time. The first four staves feature eighth-note patterns with slurs and accents. The fifth and sixth staves feature chords with slurs.

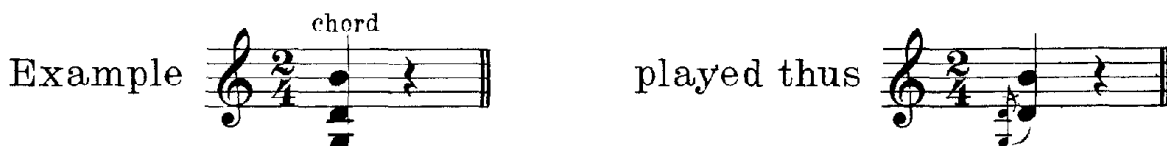
Arpeggios

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

Violin exercise consisting of four staves of arpeggiated chords in G major (one sharp) and 2/4 time. Each staff shows a sequence of chords with slurs, demonstrating string changes.

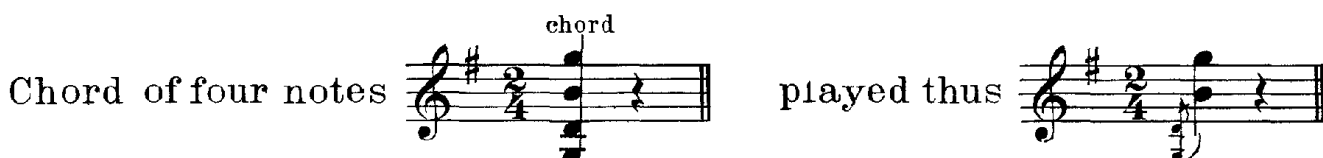
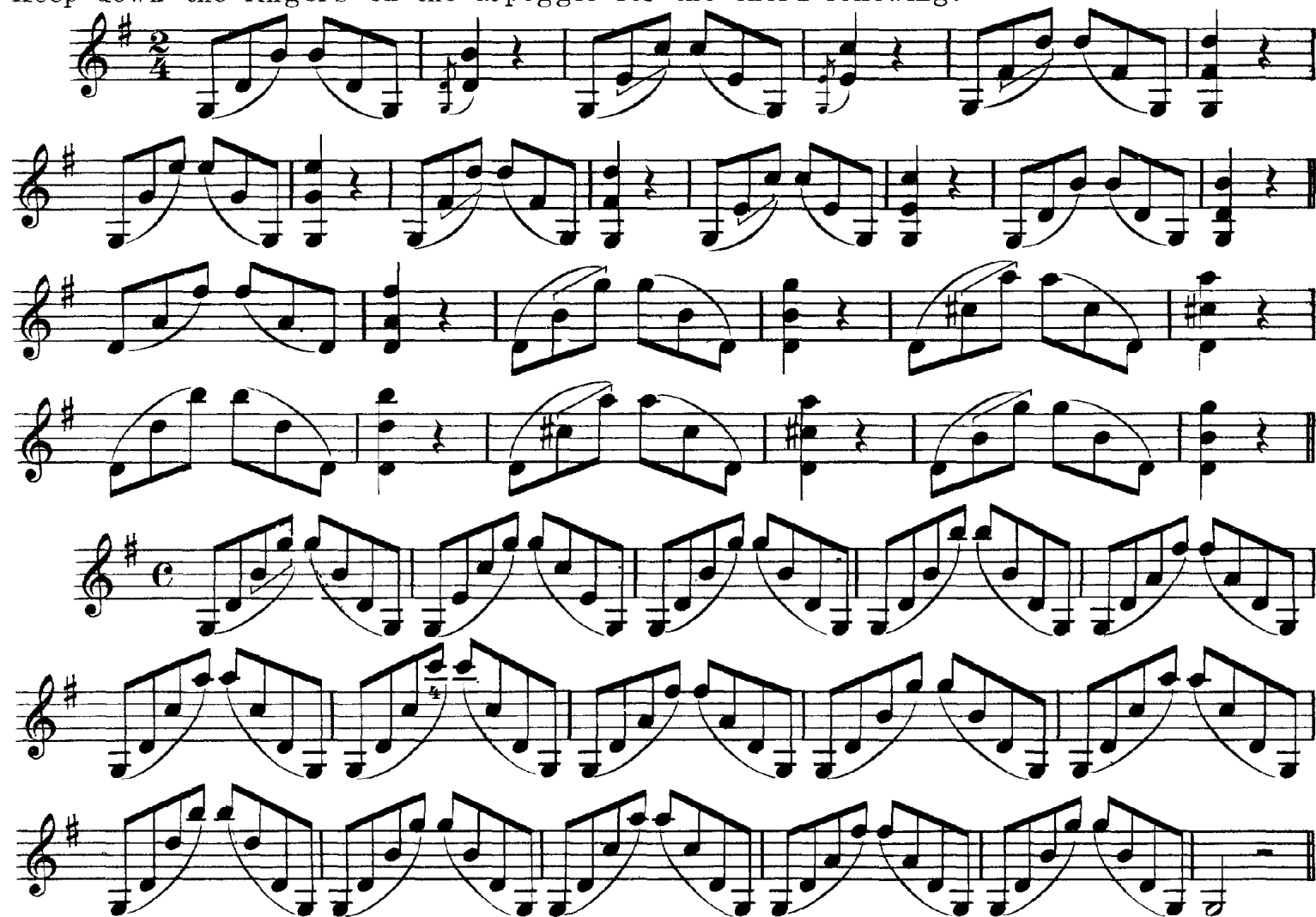


To execute a chord of three notes, first play the two lower ones together; then tilt the bow and play the two upper ones.



It is obvious that this division must be done so rapidly as to pass almost unnoticed. Later, one may even play the three notes simultaneously; but at the beginning this would be too difficult for the pupil.

Keep down the fingers on the arpeggio for the chord following.



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

staccato

ÉTUDE

Review of the various arpeggios
Moderato

Moderato

Largamente

Three staves of music in G major, 2/4 time. The first staff contains a melodic line with eighth and sixteenth notes. The second and third staves provide a harmonic accompaniment with chords and moving bass lines.

ÉTUDE

Study in Accompaniment-form
Andante

Four systems of piano accompaniment for a study in C major, 4/4 time. Each system consists of a treble and bass staff. The treble staff features a melodic line with slurs and ties. The bass staff provides a harmonic accompaniment with chords and moving bass lines. Fingerings are indicated with numbers 1-4. A piano dynamic (*p*) is marked at the beginning.

First system of musical notation, measures 1-2. The right hand (treble clef) plays a melodic line with slurs and accents. The left hand (bass clef) provides harmonic support with chords and single notes. Dynamics include *f* and *p*. Fingering numbers 0, 1, 2, 3 are indicated.

Second system of musical notation, measures 3-4. The right hand continues the melodic line. The left hand features chords and single notes. Dynamics include *f* and *p*. Fingering numbers 0, 2 are indicated.

Third system of musical notation, measures 5-7. The right hand has a melodic line with slurs. The left hand has chords and single notes. Dynamics include *f* and *p*. Performance markings include *diminuendo* and *ritard.*. Fingering numbers 0, 1, 2, 4 are indicated.

Fourth system of musical notation, measures 8-10. The right hand has a melodic line with slurs. The left hand has chords and single notes. Dynamics include *p*. Performance marking includes *a tempo*. Fingering numbers 4, 2, 0, 3 are indicated.

Fifth system of musical notation, measures 11-13. The right hand has a melodic line with slurs. The left hand has chords and single notes. Dynamics include *p*. Performance marking includes *dim.*. Fingering numbers 2, 3 are indicated.

Sixth system of musical notation, measures 14-16. The right hand has a melodic line with slurs. The left hand has chords and single notes. Dynamics include *pp*. Performance marking includes *ritard.*. Fingering numbers 3, 3, 4 are indicated.

The Saltato

The Saltato, or light staccato on one spot, is derived from the Springing Bow.



This bowing must be executed only with the wrist, at the lower third of the bow; lifting the stick as for the springing bow, keeping on the same spot without running on towards the nut.

In order to keep the bow in the same place, the pupil is obliged to make almost the same movement of the wrist as is required for executing the springing bow; the only difference being that, on the down-stroke, the bow is lifted from the string. In the following exercise the quarter-note begins near the nut and uses about a third of the bow. This makes it necessary, after the last note of each measure (played with the up-stroke), to let the up-stroke continue after the bow has left the string, so as to attain the proper starting-point for beginning the quarter-note.

1 

2 

THE SPRINGING BOW

The part of the bow to be used for the springing bow is of great importance, as it is not sufficient for the pupil to execute this bowing from the wrist, but also necessary that the bow should rebound of its own accord. Whereas, in a slow tempo, such as the eighth-note in an Allegretto, the bow easily rebounds at the lower third, for the triplet-eighth in the same tempo you must let it descend a little towards the middle, and for the sixteenth, quite to the middle. It remains for the pupil to find the place at which he can most easily execute this bowing.

Lightly, lifting the stick from the string.

segue

Advance the bow a little towards the middle.

Allegretto

At the middle

Allegretto

Violin study score for "At the middle" in G major, 2/4 time, Allegretto tempo. The score consists of eight staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. The music is a continuous eighth-note pattern. The second staff continues the pattern. The third staff continues the pattern. The fourth staff continues the pattern. The fifth staff begins with a fermata over the first note, followed by the eighth-note pattern. The sixth staff continues the pattern. The seventh staff continues the pattern. The eighth staff continues the pattern and ends with a final note.

Study on the Springing Bow

Lower third of bow.

Allegretto

Violin study score for "Study on the Springing Bow" in G major, 6/8 time, Allegretto tempo. The score consists of three staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 6/8 time signature. The music is a continuous eighth-note pattern. The second staff continues the pattern. The third staff continues the pattern and ends with a final note.

The image displays a page of violin sheet music, identified as Part 1 of a practical method by Nicolas Laoureux. The music is written in G major (one sharp) and consists of 12 staves. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The notation includes various rhythmic values such as quarter, eighth, and sixteenth notes, as well as rests. Some measures contain a '4' above the staff, likely indicating a specific rhythmic pattern or exercise. The music progresses through several measures on each staff, with some measures containing accidentals (flats and naturals) and dynamic markings. The final staff concludes with a double bar line and a fermata over the final notes.

Study on the Springing Bow

At the middle.

Allegretto

The score is written for violin in G minor (two flats) and 2/4 time. It begins with a dynamic marking of *mf*. The tempo is marked **Allegretto**. The piece consists of 11 staves of music. The first staff starts with a '2' above the first measure. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. Technical markings include '4' and '0' above notes in several measures, and '2' and '4' below notes in others. The piece concludes with a fermata on the final note.