

500 - 16 - 2000

A

New and Complete Preceptor

For the

VIOLIN

With a favorite Selection of

AIRS, MARCHES, &c.

BOSTON: Published by C. BRADLEE 135 Washington Street.

308

**M. 38.29

Allen A. Brown

April, 1915





Digitized by the Internet Archive
in 2014

<https://archive.org/details/newcompleteprece00unse>

VOLIN PRECEPTOR.

POSITION.

Hold the Violin with your left hand, about an Inch from the bottom of its head, which is generally called the Nut, and let it lie between the root of your Thumb and that of your fore finger, resting it on the Collar bone, the Tail piece rather on the left side of the Chin, bringing the hollow part of the arm, and the Elbow, quite under the Instrument, that the Fingers may the more readily cover the Strings.

METHOD OF HOLDING THE BOW.

The Thumb should be placed just above the Nut, the hair resting on the back of the Thumb, and the fingers on the outside of the bow, some little distance from each other, that thereby the whole length of the bow, may be commanded at pleasure.

SCALE OF THE GAMUT.

Having learned the proper manner of holding the Violin and Bow, the next thing to be learned is the Scale or Gamut as it is here subjoined, and the names and numbers of the notes by heart, then proceed to playing the Gamut up and down, drawing the Bow softly, and the whole length at each Note, stopping the fingers firm upon each string.

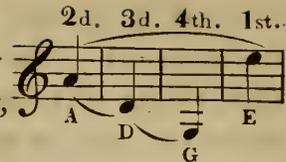
	4 th or largest String					3 ^d String					2 ^d String					1 st or Treble String				
Fingers	0	1	2	3	4	0	1	2	3	4	0	1	2	3	4	0	1	2	3	4

Names of the Notes G A B C D D E F G A A B C D E E F G A B

N B, The Notes marked for the 4th. or little finger make an Unison with the open note on the next string.

OF TUNING THE VIOLIN.

The Violin must be tuned by fifths in the following manner. Tune the Second String to A, open, by a tuning fork or other instrument, then the Third String a fifth lower is D, open, then the Fourth String a fifth lower than the third string, G, open, and the First String a fifth higher than the second string, E, open. Ex:



But if you cannot put the Violin in Tune by the help of the former directions, measure out the 7th. line or fret from the Nut, which is drawn across the Scale of the Finger board, and draw with a little Ink a line over the Finger board at the same distance from the Nut as that line, then screw up the Treble String to as high a pitch as it can moderately bear, and put your little finger on the aforesaid mark on the second string, and cause that string to give the same sound as the treble string when open, afterwards put your little finger on the same mark on the third string, and cause it to have the same sound as the second string when open, observe the same method with the fourth string.

OF FLATS AND SHARPS.

There are three Characters made use of in Music to denote Semitones, or half Notes; viz, a Flat \flat , a Sharp \sharp , and a Natural \natural . A Flat placed before any Note makes that note half a Tone lower; a Sharp makes it half a Tone higher; and a Natural restores any note made Flat or Sharp to its primitive state.

Flats and Sharps placed at the beginning of a piece of Music, affects all the notes on such line, or space, and their octaves through the piece unless contradicted by a Natural, which only operate in the Bar where it happens to be placed. The notes in the Bar following resume their first character if the Natural is discontinued.

The following is the Chromatic Scale, wherein all these half Notes are delineated, and at

the same time to shew with what fingers they are to be stopped, where the Cypher 0, is set ⁵ underneath it signifies that such a Note must be played open, the figure 1, is the first Finger, the figure 2, is the second Finger, the figure 3, is the third Finger and the figure 4, is the little Finger, but wheresoever you find a figure placed under a Note, and the same figure under the next, it denotes that the same finger must be stopped about half an Inch farther than it was before, it being only a Semitone apart.

SCALE OF FLATS, SHARPS, AND NATURALS.

G G A A B B C C D D D D E E F F G G A A A A B B C C D D E E

0 1 1 1 2 2 3 3 4 4 0 1 1 1 2 2 3 3 4 4 0 1 1 1 2 2 3 3 4 4

E E F F G G A A B B C C D

0 1 1 1 2 2 3 3 4 4 whole shifting.

ON SHIFTING.

The half shift. 4th String. 3^d. 2^d. 1st.

The whole shift. 4th String. 3^d. 2^d. 1st.

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

If you cannot readily attain to stop in tune, you may then have recourse to the ensuing Example, wherein the Strings of the Violin are represented and divided into Frets, and is to be done as follows, Mark out the lines or frets with a pair of Compases, either with ink or bits of paper, and paste it on the Finger board of your Violin at the same distance as Example, thus you will easily discern every Note, and with a little practice learn how to stop in tune to a very great nicety.

SCALE OF THE FINGER BOARD.

Fourth String.		C ¹	C	B	B ²	A	A ¹	G	THE NUT.
Third String.		C [#]	G	F [#]	F	E	E ²	D	
Second String.		G [#]	D	C [#]	C	B	B ²	A	
First String.	B ⁴	A [#]	A	G [#]	G	F [#]	F ¹	E	
			3, Finger or whole shift.		2, Finger or half shift.		1, Finger.		

ON BOWING.

The motion is to proceed from the joints of the wrist and elbow, in playing quick Notes,

but in playing long Notes where the Bow is drawn from one end to the other, the joint of the shoulder is also a little employed, the Bow must always be drawn parallel to the Bridge, which cannot be done if it is held stiff.

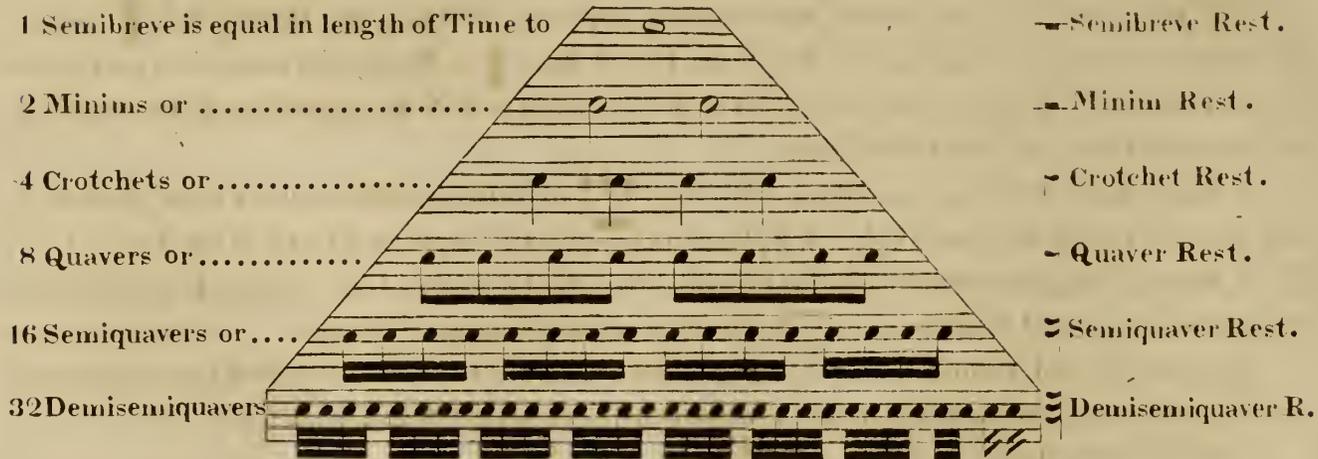
The best performers make use of the whole of their Bow, from the point to that part of it under and beyond the fingers.

In an up Bow the hand is bent a little downward from the joint of the wrist, when the Nut approaches the Strings, and the wrist is immediately straightened or the hand rather a little bent back or upwards as soon as the Bow is began to be drawn down again.

One of the principal beauties of the Violin is the swelling, or increasing and softening the sound, which is done by pressing the Bow on the Strings with the fore finger more or less; In playing long Notes the sound should be began soft and gradually swelling till the middle, and from thence, gradually softened till the end, and lastly, particular care must be taken to draw the Bow smooth from one end to the other without interruption, for on this principally and keeping the Bow always parallel with the Bridge, and pressing it only with the fore finger upon the string with discretion, depends the fine tone of the Instrument.

There are three sorts of Clifs in Music—but as the Treble or G Clif thus  is always used for the Violin, I shall take notice of it only.

Characters of the NOTES and RESTS and the Proportion they bear to each other.



Silence is denoted by a Rest or Rests which are to be counted the same as their corresponding notes would be if performed.



A Dot placed after a Note or Rest, makes it half as long again. Ex: ♩ · is equal to a Minim and Crotchet; or to three Crotchets, — · is equal to — — &c.

When a second Dot is added to the first, the second must be reckoned half as long as the first, Ex: ♩ .. is equal to ♩ ♩ ♩

OF VARIOUS MARKS .

The Bar thus  divides the Music into equal portions of Time; the Double Bar,  marks the end of a strain, or conclusion of a Piece; the Dotted Bars  or  signifies that such a part is to be played twice over. A Slur  drawn over or under any number of Notes signifies that the sound is to be continued from one note to the other.

A figure three placed over any three notes thus  are called triplets, and are to be played in the Time of two of the same kind. A 6 placed over six notes, are to be played in the Time of four.

A Pause  signifies that all the performers stop short a moment, in order to join again with the greater effect, and is often set over the finishing note of a song or lesson .

A Swell  and Diminish  and often united  the first is executed by commencing soft and increasing the tone, the second by commencing loud and diminishing it.

Abbreviations, thus  is played as  and  as  &c.

Staccato marks, thus  or  signify that the Notes over which they are placed should be performed with spirit, and in an unconnected manner. See Ex:

Written . Played .

Ex: 

OF SHAKES AND GRACES.

A Shake is one of the principal embellishments in Music if well performed, but should not be so frequently and injudiciously used as is often the case. A Shake is the articulate sound of two notes put in equal motion. A Turned Shake is composed of three diatonic notes, the first of which is called the preparative note, and the two last its resolution. The Beat is made by first playing the note or half note below; Shakes and Graces must be played in proper time.

Plain Shake. Turned Shake. Beat. Passing Shake. Plain Turn.

Written.

Played.

Inverted. Turn after a Dot.

Written.

Played.

The image displays musical notation for seven different ornaments. Each ornament is presented in two staves: 'Written' and 'Played'.
 1. **Plain Shake**: Written as two eighth notes with a double slash above; Played as a rapid sixteenth-note tremolo.
 2. **Turned Shake**: Written as a quarter note with a sharp sign and a grace note above; Played as a sixteenth-note tremolo starting on the sharp note.
 3. **Beat**: Written as a quarter note with a double slash above; Played as a sixteenth-note tremolo on the note below.
 4. **Passing Shake**: Written as a quarter note with a grace note above, followed by two eighth notes; Played as a sixteenth-note tremolo on the first note, followed by the two eighth notes.
 5. **Plain Turn**: Written as a quarter note with a wavy line above; Played as a sixteenth-note tremolo on the note below.
 6. **Inverted**: Written as a quarter note with a wavy line above; Played as a sixteenth-note tremolo on the note below.
 7. **Turn after a Dot**: Written as a quarter note with a dot and a wavy line above; Played as a sixteenth-note tremolo on the note below.

The Appoggiatura is a small Note prefixed to a larger one, which is not reckoned in the time of the Bar, but is borrowed from the following Note; there are two sorts, the greater and the lesser; the greater Appoggiatura is used in slow movements, and if properly performed, sets

off the performance to the utmost advantage. See Ex: 1.

The less Appoggiatura is chiefly made use of in quick movements; and when it occurs, is always slurred immediately into the Note it belongs; it is also placed at the beginning of a Lesson or piece of music, to take off that harsh and disagreeable effect which it otherwise would have, were it not for the aforesaid Note. See Ex: 2.

Written, Played. Written, Played.



SYNCOPATION.



Explained.



OF TRANSPOSITION and KEYS.

Transposition is the removing any Tune or Air into a higher or lower key, within the compass of the Instrument.—By a Key, is meant the fundamental Note of a Tune, which is always the last Note in the Bass, and generally in the Air, or principal Treble; There are but two determined keys, the Major Key, and Minor Key. A Key is not denominated Flat or Sharp by the Flat or Sharp at the beginning, but from the third above the Key Note, being a Flat or Sharp third.

In order to know a Sharp, and a Flat Third, you must observe that a Sharp third consists of five half notes or semitones, and a Flat third of four. See Ex:

Ex:

1 2 3 4 5 1 2 3 4 1 2 3 4 5 1 2 3 4 Half notes.

Sharp third. Flat third. Sharp third. Flat third.

TABLE OF TRANSPOSITION.

Major, or Sharp Keys.

G A B \sharp B C D E \sharp E F

Minor, or Flat Keys.

G A B \flat B C D E F F \sharp

Examples of Major and Minor Keys.

G — Sharp third. A — Sharp third. B — Sharp third.

G — Flat third. A — Flat third. B — Flat third.

OF TIME .

There are two sorts of Time, viz: Common which consists of two, or four equal parts in a Bar: and Triple Time which consists of three parts in a Bar,—each of which is either Simple or Compound, and the Sign denoting it, is placed after the Clef at the beginning of every Composition.

Simple Common Time, is denoted by any of the following Signs or Figures C. C. $\frac{2}{4}$.

Compound Common Time is denoted by $\frac{6}{8}$. or $\frac{6}{4}$. or $\frac{12}{8}$. or $\frac{12}{4}$.

Simple Triple Time, is denoted by $\frac{3}{2}$. $\frac{3}{4}$. or $\frac{3}{8}$. Compound Triple Time by $\frac{9}{4}$. or $\frac{9}{8}$.

The figures made use of to denote the Time, refer to the Semibreve, the lower numbershews how many parts the Semibreve is divided into, and the upper number how many of such parts are taken to fill up the Bar: Ex: $\frac{2}{4}$ denotes, that the Semibreve is divided into four parts, viz: four Crotchets; and that two of them are taken for each Bar; $\frac{3}{8}$ denotes that the Semibreve is divided into eight parts viz: eight Quavers, and that three of them are taken to complete a Bar.

OF COUNTING and BEATING TIME .

In both Common and Triple Time the foot goes down at the first note in each Bar; the only difference being in the rising thereof. In Common Time the foot is half down and half up in the Bar. In Triple Time the foot is down two thirds of a Bar, and up the last third. See Examples.

The letter d, shews where the foot must go down; and the u, where it must rise.

Count 4 Crotchets in a Bar.

COMMON TIME.

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

d u d u d u d u d u d u d u d u d u

Count 2 Crotchets in a Bar.

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

d u d u d u d u d u d u d u d u

Count two in a Bar.

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

d u d u d u d u d u d u d u d u

TRIPLE TIME.

Count three Crotchets in a Bar.

1 2 3 1 2 3 1 2 3 1 2 3 1 2 3 1 2 3 1 2 3

d u d u d u d u d u d u d u d u

Count three Quavers in a Bar.

1 2 3 1 2 3 1 2 3 1 2 3 1 2 3 1 2 3 1 2 3

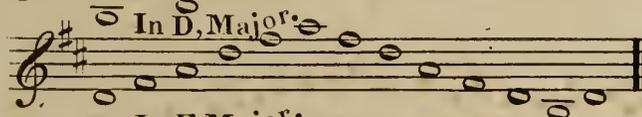
d u d u d u d u d u d u d u d u

SCALE OF CONCORDS.

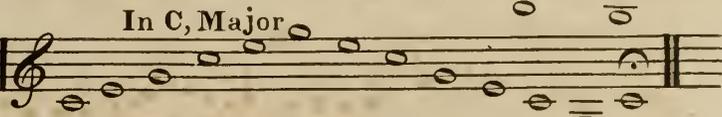
In G, Major.



In D, Major.



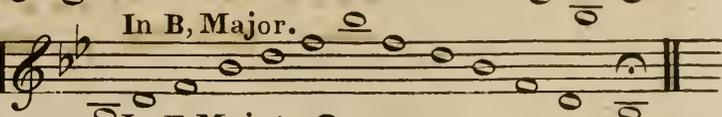
In C, Major



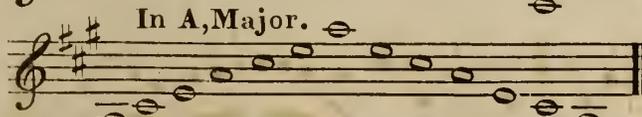
In F, Major.



In B, Major.



In A, Major.



In E, Major.



Prelude on the Gamut.



Prelude in D, Maj.



Prelude in C, Major.



A SHORT DICTIONARY OF MUSICAL TERMS.

Adagio, a slow movement.	Duetto, music in two parts.	Octave, eight notes.
Affettuoso, tenderly.	Da Capo, begin again.	Piano, or <i>p</i> , soft.
Allegro, quick.	Dolce, sweetly.	Pianissimo, or <i>pp</i> , very soft.
Allegretto, slower than Allegro.	Forte, or <i>f</i> , loud.	Piu, more.
Andante, slow and distinct.	Fortissimo, or <i>ff</i> , very loud.	Poco, less.
Andantino, slower than Andante.	Fagotto, Bassoon.	Presto, quick.
Ad libitum, at pleasure.	Flauto, Flute.	Prestissimo, very quick.
Amoroso, amorously.	Fine, the end.	Staccato, distinctly.
Assai, enough.	Gavotta, a lively Air.	Siciliano, pastorale.
Bene placito, at pleasure.	Grazioso, graceful.	Subito, quickly.
Brillante, brilliant.	Grave, the slowest time.	Semitone, half tone.
Bis, twice.	Lento, slow.	Tacit, silent.
Crescendo, increase the sound.	Largo, very slow.	Tempo, time.
Calando, diminish the sound.	Larghetto, a little faster.	Trio, music in three parts.
Canzonetta, a common Air.	Maestoso, majestic.	Tromba, Trumpet.
Con Furia, with fury.	Men, less.	Tutti, all together.
Chasse, hunting style.	Moderato, moderate.	Viola, a Tenor.
Chromatic, moving by semitones.	Non troppo, not too much.	Vivace, with spirit.
Cappriccio, extemporary.	Obligato, expressly.	Volti Subito, turn over quickly.

French Air.

Two staves of musical notation for the 'French Air' section. The first staff is in treble clef with a 3/4 time signature. The second staff is in treble clef with a key signature of one sharp (F#).

Away with Melancholy.

Three staves of musical notation for the 'Away with Melancholy' section. The first staff is in treble clef with a common time signature. The second and third staves are in treble clef with a key signature of one sharp (F#).

Life let us cherish.

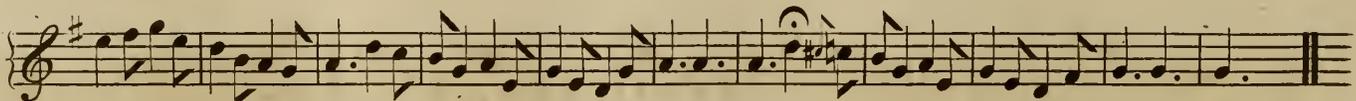
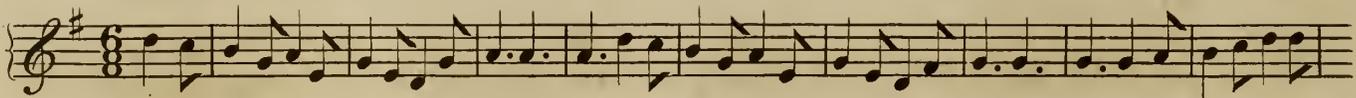
Two staves of musical notation for the 'Life let us cherish' section. The first staff is in treble clef with a 6/8 time signature. The second staff is in treble clef with a key signature of one sharp (F#).

D.C.

March in Blue Beard.



Love's Young Dream.



Bohemian Waltz.



Robin Adair.



White Cockade.



Love thee dearest.



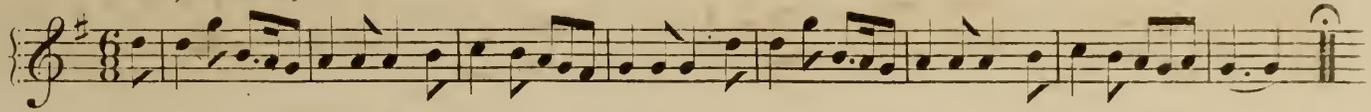
College Hornpipe.

Musical score for "College Hornpipe" in 2/4 time, G major. The score consists of three staves. The first staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The melody features a triplet of eighth notes in the second measure. The second staff contains a repeat sign. The third staff concludes the piece with a double bar line.

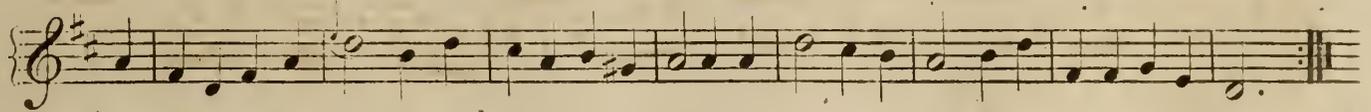
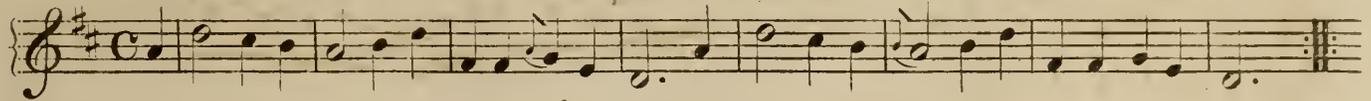
Kinlock of Kinlock.

Musical score for "Kinlock of Kinlock" in 6/8 time, G major. The score consists of three staves. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 6/8 time signature. The melody is characterized by eighth and sixteenth notes with accents. The second staff contains a repeat sign. The third staff concludes the piece with a double bar line.

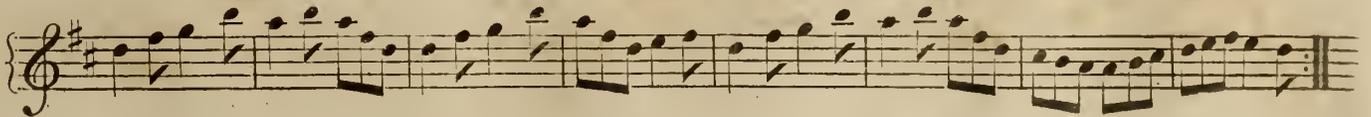
Air, in Rosina.



The Blue Bells of Scotland.



Paddy Carey.



The Bonnets of Blue.



Sweet Home.

*Espres:*

Washington's March.





Massaniello March.



La Sonnambula Quick Step.

Musical score for "La Sonnambula Quick Step" in G major, 6/8 time. The score consists of three systems of staves. The first system has a treble clef and a piano (*p*) dynamic. The second system has a treble clef and dynamics of *f* and *ff*, ending with a double bar line and the instruction *f* D. C. The third system has a treble clef and includes first and second endings, marked with "1." and "2." respectively, ending with a double bar line and the instruction D. C.

Tivolian Waltz.

Musical score for "Tivolian Waltz" in G major, 3/8 time. The score consists of three systems of staves. The first system has a treble clef and includes triplets, marked with "3". The second system has a treble clef and includes triplets, marked with "3". The third system has a treble clef, a *Dol:* (Dolce) dynamic, and includes first and second endings, marked with "1." and "2. D. C." respectively, ending with a double bar line.

Auld lang syne.

Musical staff for the first system of 'Auld lang syne'. It features a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. The melody consists of eighth and sixteenth notes, ending with a double bar line and repeat dots.

Musical staff for the second system of 'Auld lang syne', continuing the melody from the first system.

Di Tanti Palpiti.

Musical staff for the first system of 'Di Tanti Palpiti'. It features a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. The melody is marked with a piano (*p*) dynamic and includes several triplets. It ends with a double bar line and repeat dots.

Musical staff for the second system of 'Di Tanti Palpiti', continuing the melody with triplets and ending with a double bar line and repeat dots.

D. C.

The Bonny Boat.

Musical staff for the first system of 'The Bonny Boat'. It features a treble clef, a key signature of one sharp (F#), and a common time signature. The melody is characterized by sixteenth-note patterns and ends with a double bar line and repeat dots.

Musical staff for the second system of 'The Bonny Boat', continuing the melody with sixteenth-note patterns.

Musical staff for the third system of 'The Bonny Boat', concluding the piece with a double bar line and repeat dots.

Tyrolian Waltz.

A musical score for a Tyrolian Waltz, page 26. The score is written for a piano and consists of eight staves. The first seven staves are for the right hand, and the eighth staff is for the left hand. The music is in 3/4 time and G major. The first staff begins with a piano (p) dynamic marking. The piece features a mix of eighth and sixteenth notes, often beamed together, and includes various ornaments such as grace notes and mordents. The left hand part in the final staff is characterized by a steady eighth-note accompaniment. The score concludes with a double bar line.

Slow.

The first system of the duet consists of two staves. The key signature is one sharp (F#) and the time signature is 2/4. The tempo is marked 'Slow.' The melody is simple and hymn-like, with a final double bar line and repeat dots.

The second system continues the duet with two staves. It includes dynamic markings of *tr* (trill) above and below the notes in the second and fourth measures of the system. The key signature remains one sharp (F#) and the time signature is 2/4.

Begone dull Care.

The third system is in 6/8 time and features a key signature of three sharps (F#, C#, G#). The melody is more rhythmic and includes sixteenth notes. It concludes with a double bar line and repeat dots.

The fourth system continues the 6/8 piece with two staves. The melody is more rhythmic and includes sixteenth notes. It concludes with a double bar line and repeat dots.