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A

New and Complete Preceptor

For the

VIOLIN

With a favorite Selection of

AIRS, MARCHES &c.

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348

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Allen A. Brown

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VIOLIN 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.

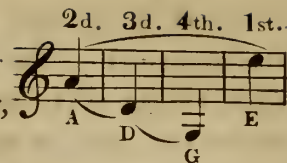
4th or largest String.....					3d String.....					2d String.....					1st or Treble String.....					
Fingers	0	1	2	3	4	0	1	2	3	4	0	1	2	3	4	0	1	2	3	4

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 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.

Scale of Flats, Sharps, and Naturals. The first staff shows the scale in G major (one sharp) and the second staff shows the scale in E minor (no sharps or flats). Fingerings are indicated by numbers 0-4 under the notes.

Staff 1 (G major): 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

Staff 2 (E minor): E E F F G G A A B B C C D

Fingerings for Staff 1: 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

Fingerings for Staff 2: 0 1 1 1 2 2 3 3 4 4

ON SHIFTING.

On Shifting. The first staff shows the half shift (4th String) and the second staff shows the whole shift (4th String). Fingerings are indicated by numbers 1-4 under the notes.

Staff 1 (Half shift): The half shift. 4th String. 3d. 2d. 1st.

Staff 2 (Whole shift): The whole shift. 4th String. 3d. 2d. 1st.

Fingerings for Staff 1: 1 2 3 4 1 2 3 4 1 2 3 4 1 2 3 4

Fingerings for Staff 2: 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.

									THE NOTE.
	Fourth String.								
									G
									D
									A
									E
First String.	B	#A	A	#G	G	F	#	1, Finger.	
Second String.		#D	D	#C	C	B			
Third String.		#G	G	#F	F	E			
Fourth String.		C	C	B	B	A			

2, Finger or half shift.
 3, Finger or whole shift.
 4, 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.


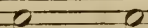




The best performers make use of the whole of their Bow, from the point to that part of it under and beyond the fingers.

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.

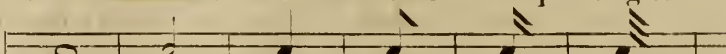
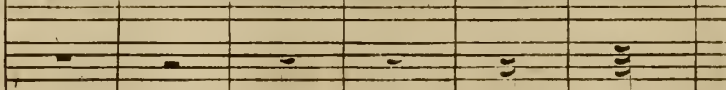
One of the principal beauties of the Violin is the swelling, or increasing and softening the sound, which is done by pressing the Bow on the Strings with the fore finger more or less; In playing long Notes the sound should be began soft and gradually swelling till the middle, and from thence, gradually 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.

1 Semibreve is equal in length of Time to		— Semibreve Rest.
2 Minims or		— Minim Rest.
4 Crotchets or		~ Crotchet Rest.
8 Quavers or		~ Quaver Rest.
16 Semiquavers or		≡ Semiquaver Rest.
32 Demisemiquavers		≡ Demisemiquaver R.






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


Notes.	
Rests.	


A Dot placed after a Note or Rest, makes it half as long again. Ex: $\text{semibreve} \cdot$ is equal to a Minim and Crotchet; or to three Crotchets, $\text{minim} \cdot$ is equal to $\text{crotchet} \cdot$ &c.




When a second Dot is added to the first, the second must be reckoned half as long as the first, Ex: $\text{crotchet} \cdot \cdot$ is equal to $\text{minim} \cdot$





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.

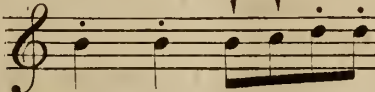
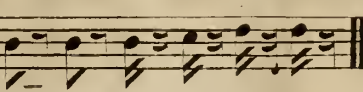
A figure three placed over any three notes thus  are called triplets, and are to be played in the Time of two of the same kind. A 6 placed over six notes, are to be played in the Time of four.

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.

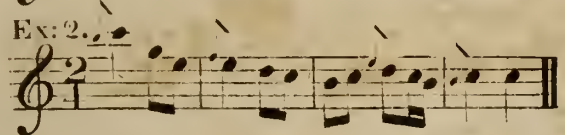
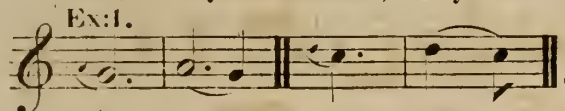
	Plain Shake.	Turned Shake.	Beat.	Passing Shake.	Plain Turn.
Written.					
Played.					
Written.					
Played.					

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

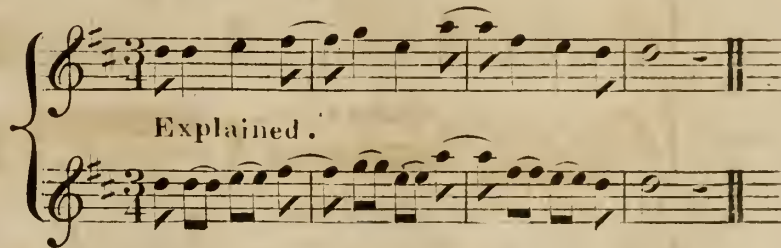
off the performance to the utmost advantage. See Ex: 1.

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.



SYNCO-PATION.



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:

Sharp third. Flat third. Sharp third. Flat third. Half notes.

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.

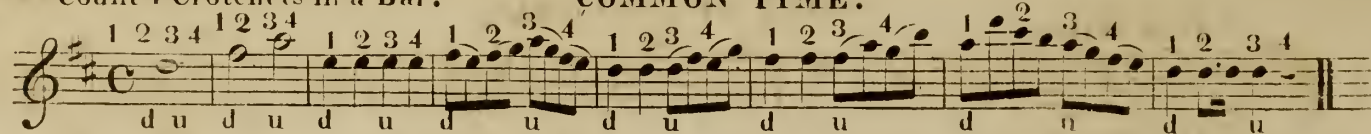
OF COUNTING and BEATING TIME.

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.

11 Count 4 Crotchets in a Bar.

COMMON TIME.



Count 2 Crotchets in a Bar.

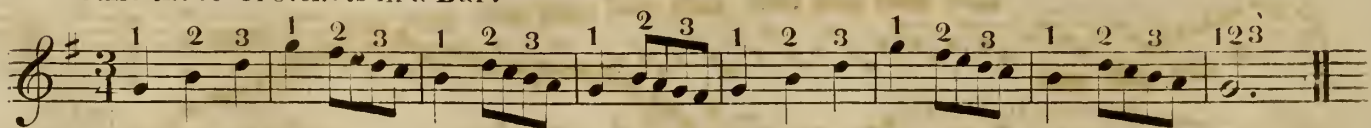


Count two in a Bar.

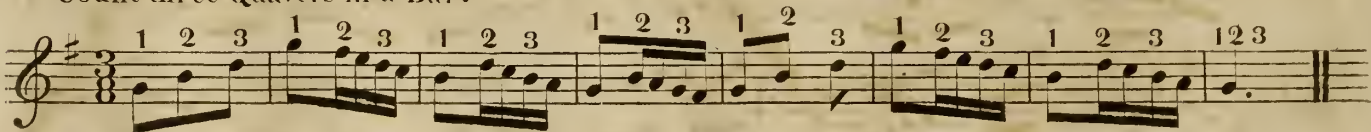


TRIPLE TIME.

Count three Crotchets in a Bar.



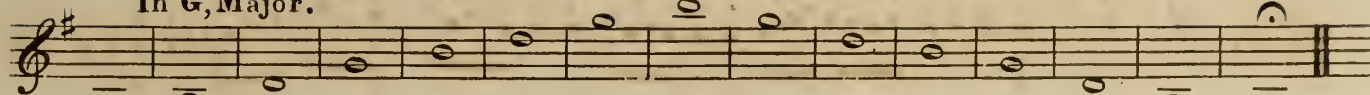
Count three Quavers in a Bar.



SCALE OF CONCORDS.

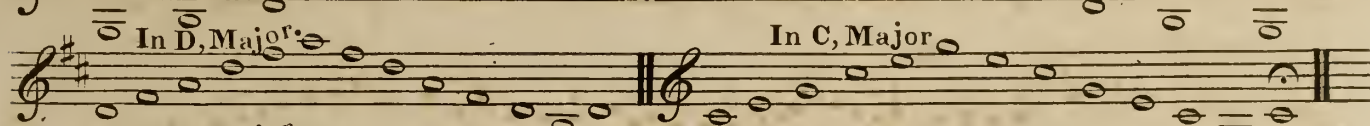
15

In G, Major.



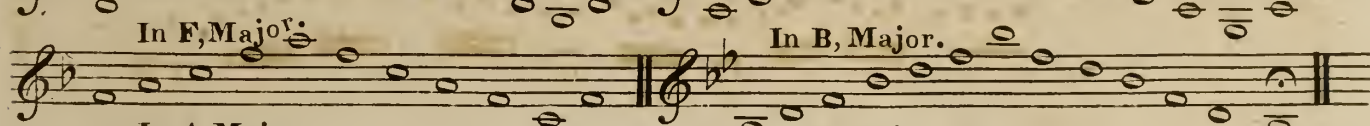
In D, Major.

In C, Major.



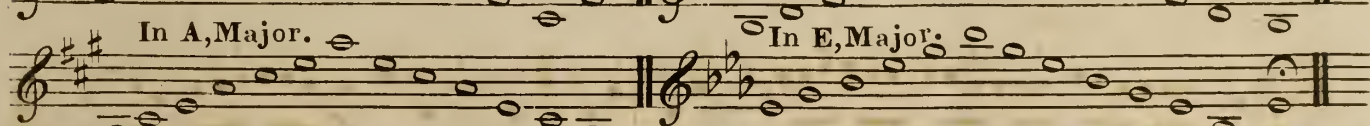
In F, Major.

In B, Major.

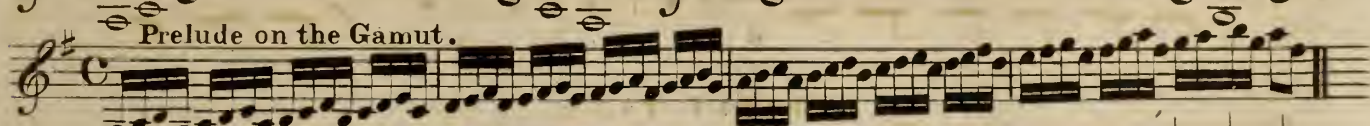


In A, Major.

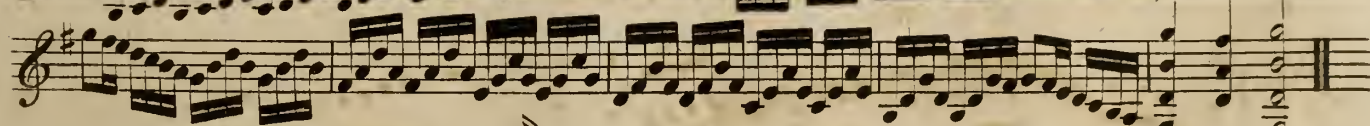
In E, Major.



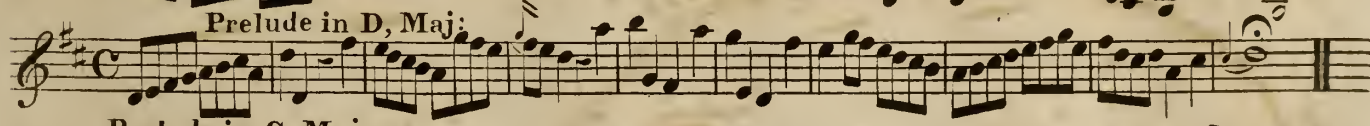
Prelude on the Gamut.



Prelude in D, Maj.



Prelude in C, Major.



A SHORT DICTIONARY OF MUSICAL TERMS.

Adagio, a slow movement.

Affettuoso, tenderly.

Allegro, quick.

Allegretto, slower than Allegro.

Andante, slow and distinct.

Andantino, slower than Andante.

Ad libitum, at pleasure.

Amoroso, amorously.

Assai, enough.

Bene placito, at pleasure.

Brillante, brilliant.

Bis, twice.

Crescendo, increase the sound.

Calando, diminish the sound.

Canzonetta, a common Air.

Con Furia, with fury.

Chasse, hunting style.

Chromatic, moving by semitones.

Cappriccio, extemporary.

Duetto, music in two parts.

Da Capo, begin again.

Dolce, sweetly.

Forte, or *f*, loud.

Fortissimo, or *ff*, very loud.

Fagotto, Bassoon.

Flauto, Flute.

Fine, the end.

Gavotta, a lively Air.

Grazioso, graceful.

Grave, the slowest time.

Lento, slow.

Largo, very slow.

Larghetto, a little faster.

Maestoso, majestic.

Meno, less.

Moderato, moderate.

Non troppo, not too much.

Obligato, expressly.

Octave, eight notes.

Piano, or *p*, soft.

Pianissimo, or *pp*, very soft.

Piu, more.

Poco, less.

Presto, quick.

Prestissimo, very quick.

Staccato, distinctly.

Siciliano, pastorale.

Subito, quickly.

Semitone, half tone.

Tacit, silent.

Tempo, time.

Trio, music in three parts.

Tromba, Trumpet.

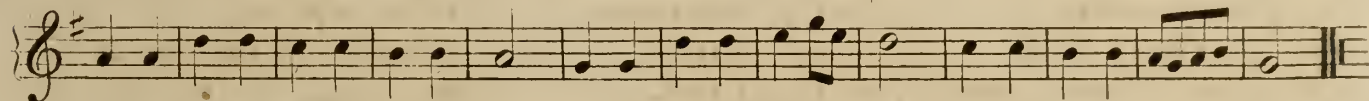
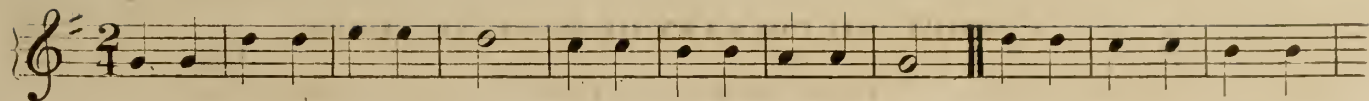
Tutti, all together.

Viola, a Tenor.

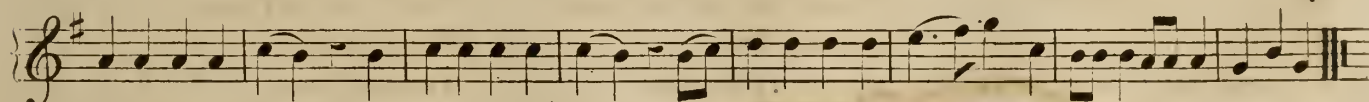
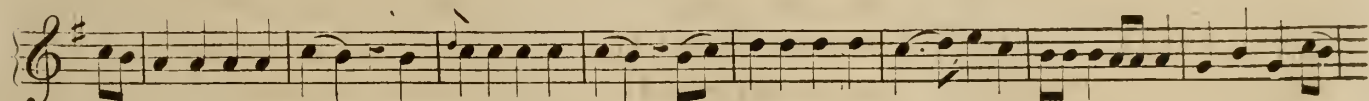
Vivace, with spirit.

Volti Subito, turn over quickly.

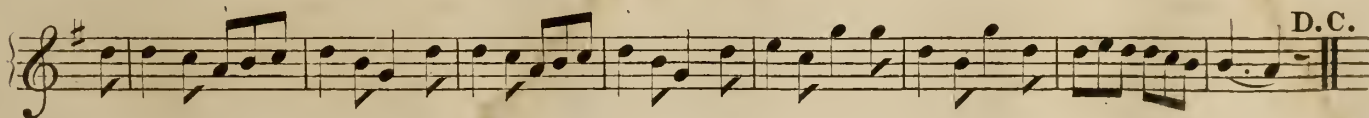
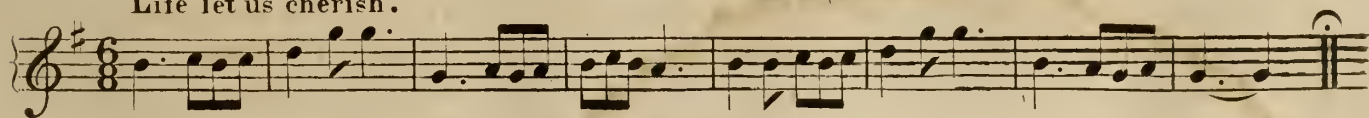
French Air.



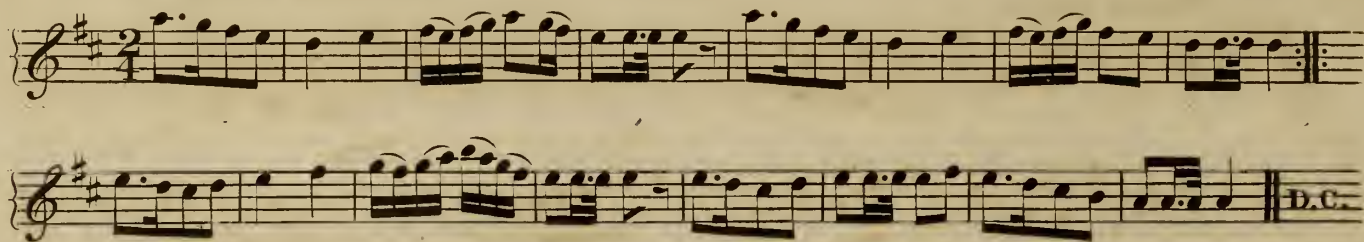
Away with Melancholy.



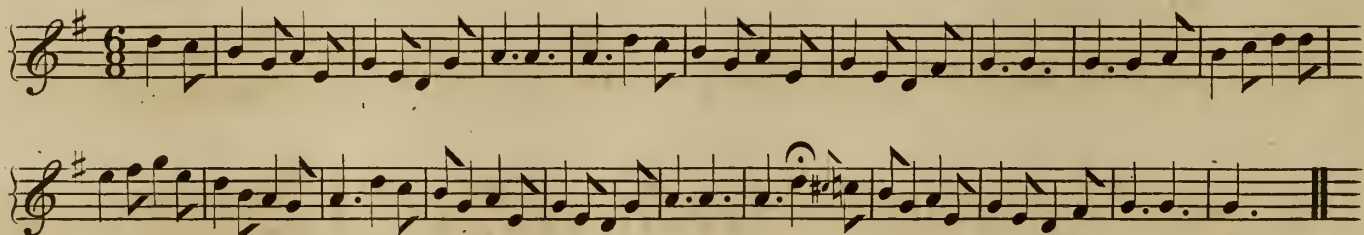
Life let us cherish.



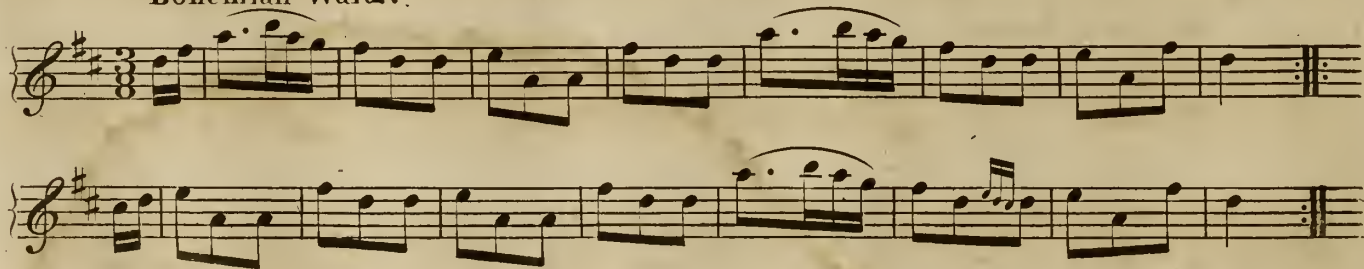
March in Blue Beard.



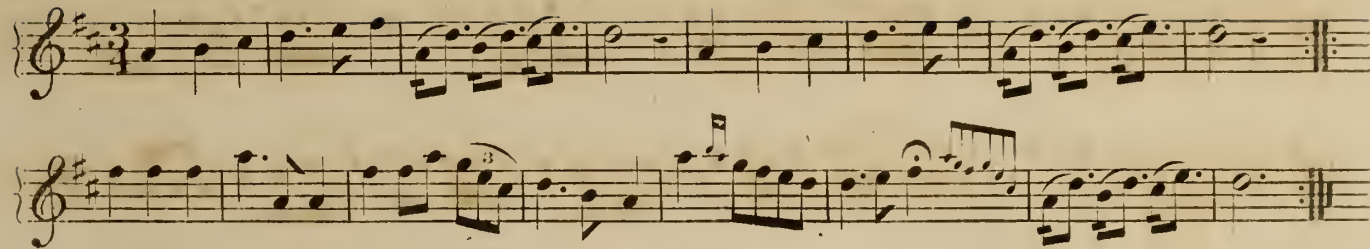
Love's Young Dream.



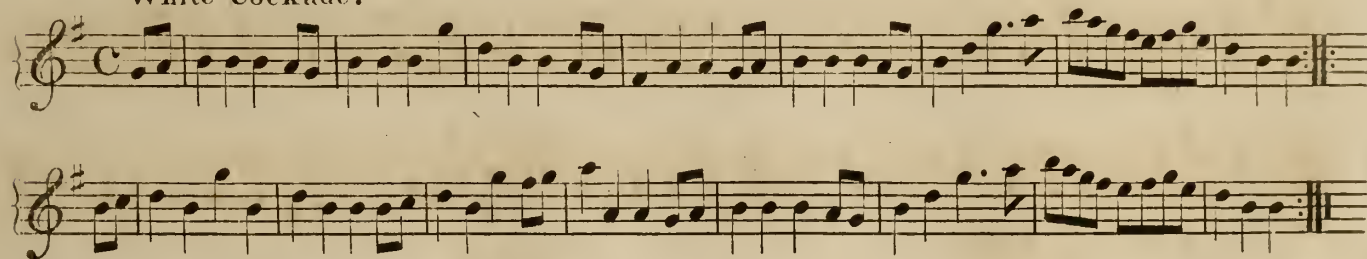
Bohemian Waltz.



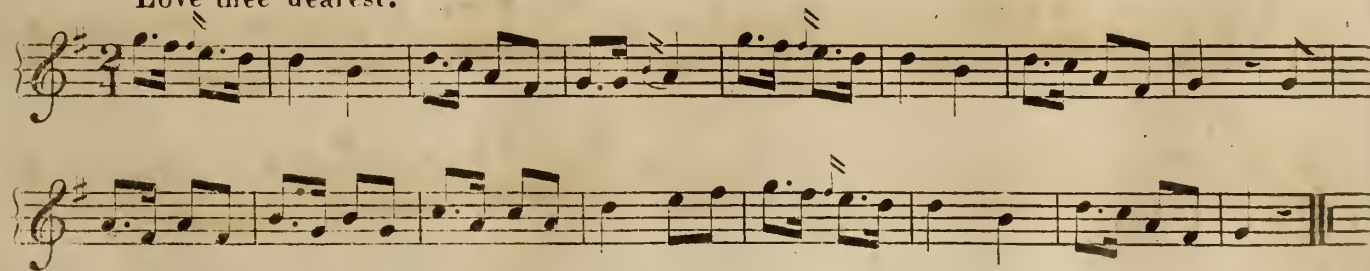
Robin Adair.



White Cockade.



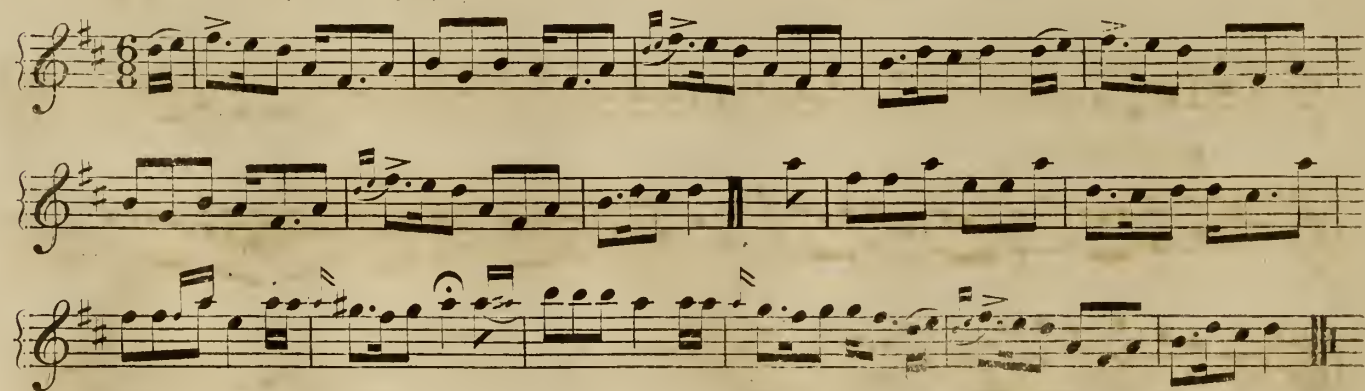
Love thee dearest.



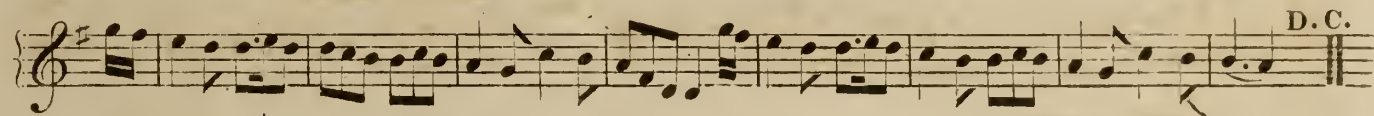
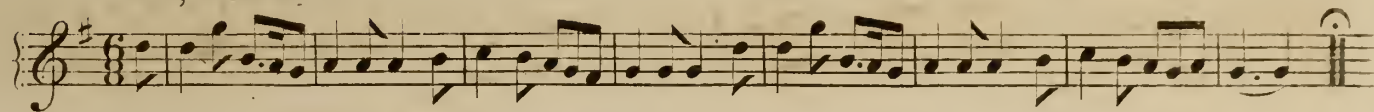
College Hornpipe.



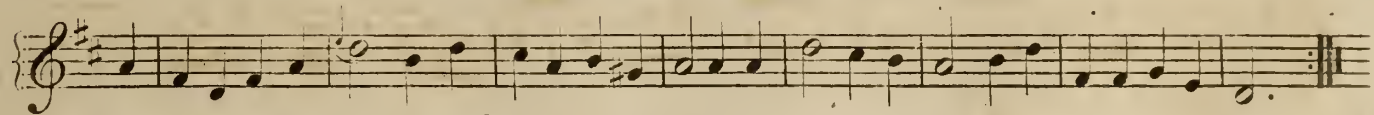
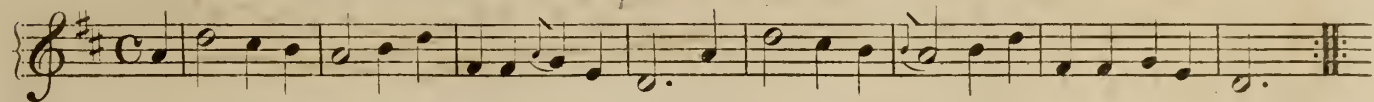
Kinlock of Kinlock.



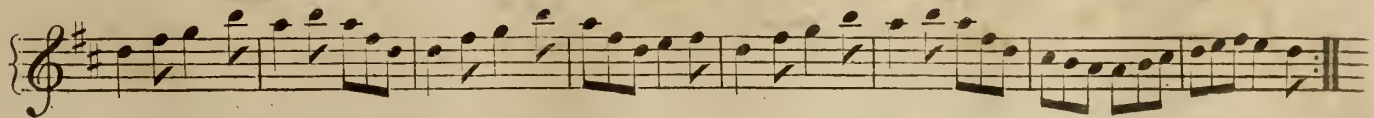
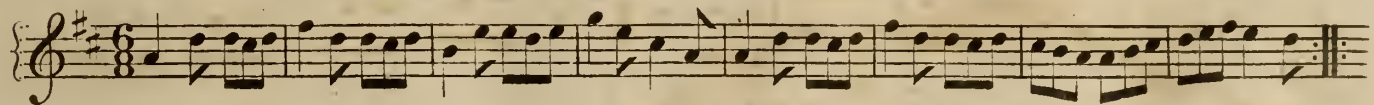
Air, in Rosina.



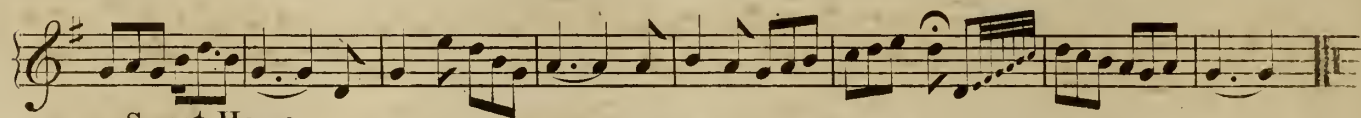
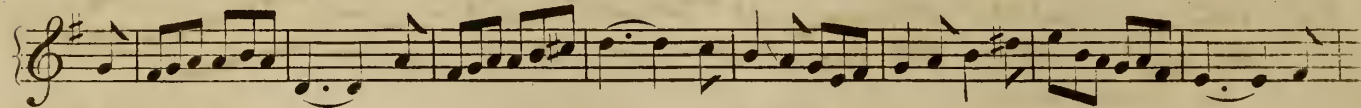
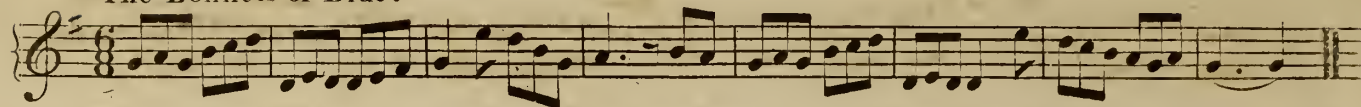
The Blue Bells of Scotland.



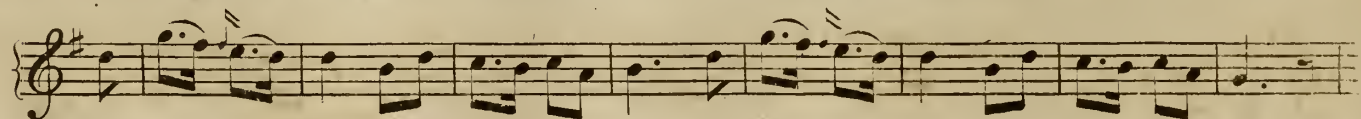
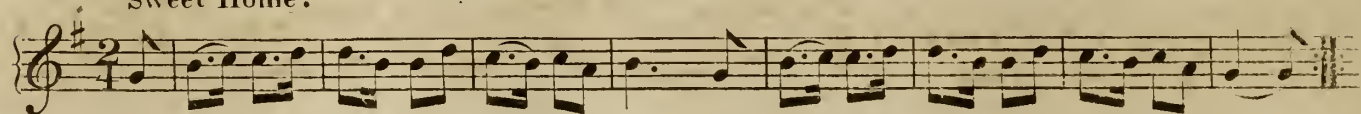
Paddy Carey.



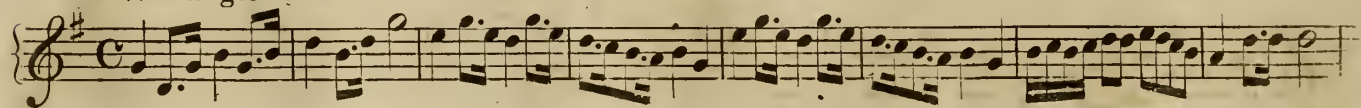
The Bonnets of Blue.



Sweet Home.

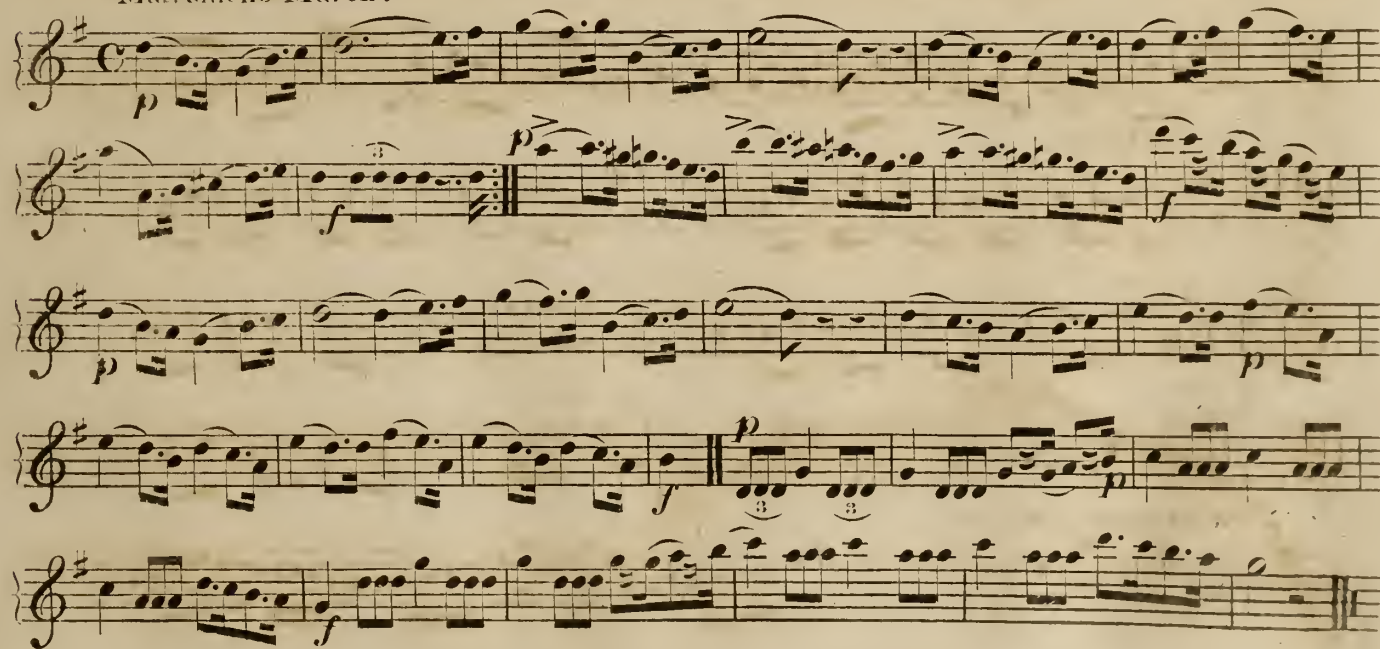
*Espres:*

Washington's March.





Massaniello March.

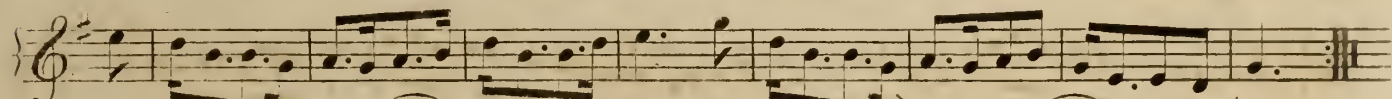
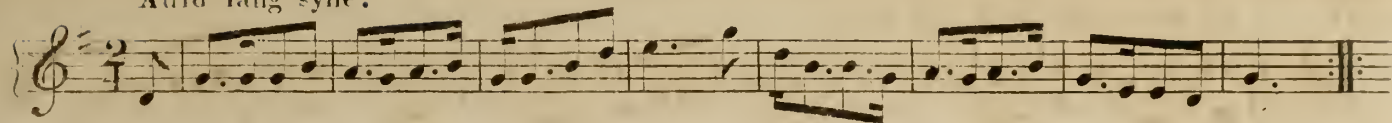


La Sonnambula Quick Step.

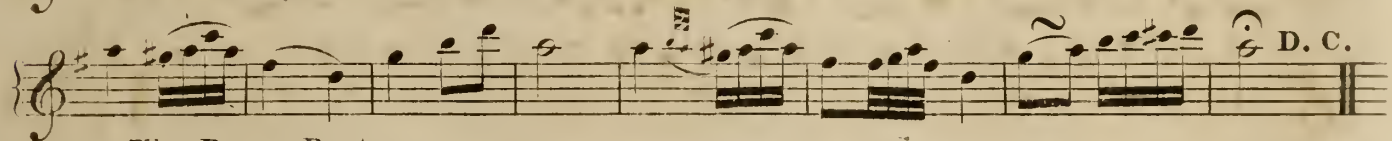
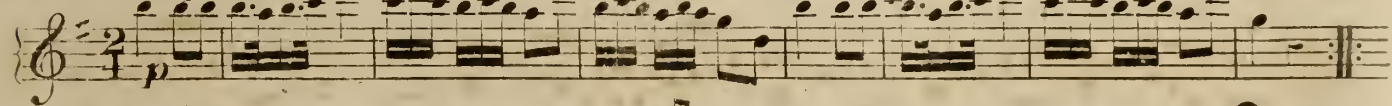
Three staves of music for 'La Sonnambula Quick Step'. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 6/8 time signature. It contains a series of eighth and sixteenth notes, starting with a piano (*p*) dynamic. The second staff continues the melody, featuring a forte (*f*) dynamic, a piano (*p*) dynamic, and a fortissimo (*ff*) dynamic, ending with a double bar line and the instruction 'D. C.'. The third staff provides a harmonic accompaniment with chords and single notes, marked with first and second endings (1. and 2.) and concluding with a double bar line and 'D. C.'.

Tivolian Waltz.

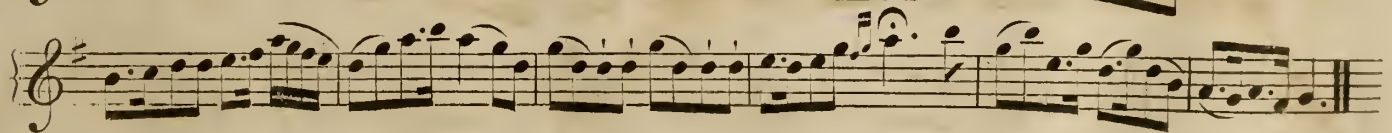
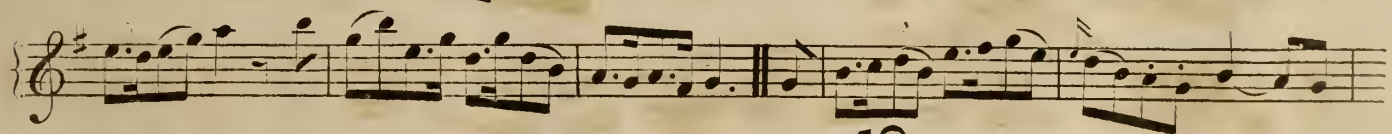
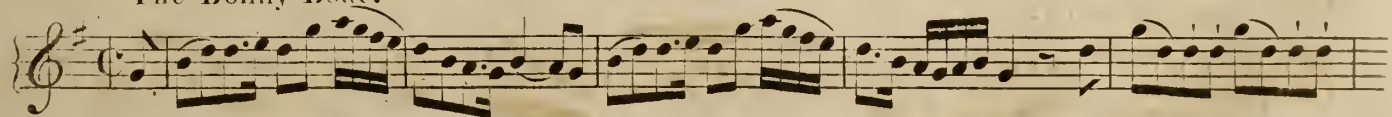
Three staves of music for 'Tivolian Waltz'. The first staff is in treble clef with a key signature of one sharp (F#) and a 3/8 time signature, featuring triplet markings. The second staff continues the melody with triplet markings. The third staff begins with a 'Dol:' (Dolce) marking and includes first and second endings (1. and 2. D. C.) before concluding with a double bar line.



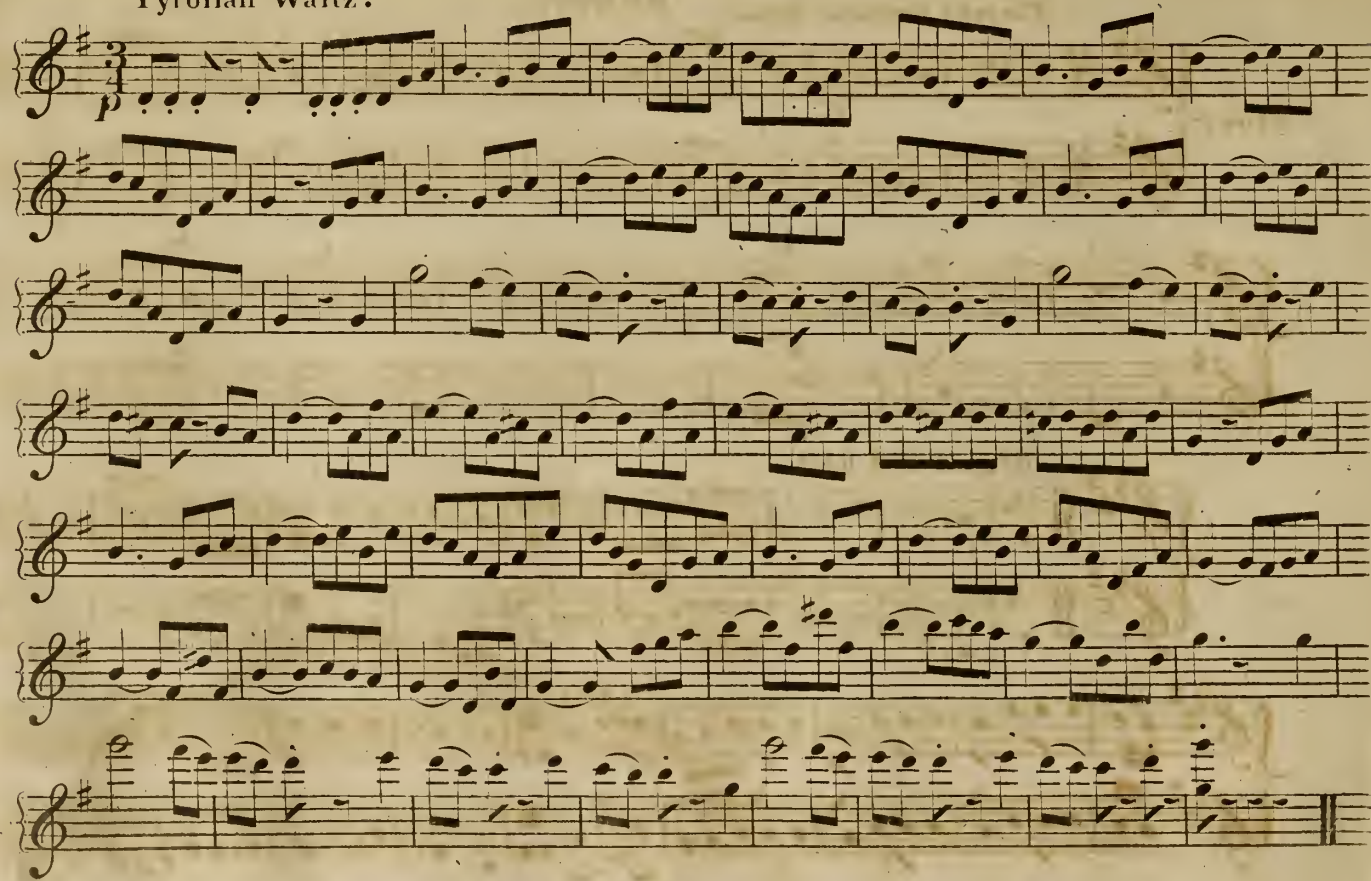
Di Tanti Palpiti.



The Bonny Boat.



Tyrolian Waltz.



Slow.

Begone dull Care.