

Method for the Violin

Part I

AUTHOR'S PREFACE.

De Bériot

The results obtained during more than thirty years, in the education of the pupils whom I have had the pleasure of training, constrain me, in some degree, to publish the fundamental principles of my method of instruction.

This work is the fruit of experience as well as of thought. And inasmuch as these principles have been the means of developing so many talented pupils, the labor involved in satisfying my love of perfection has been amply rewarded.

I take pride in paying tribute to the study of the violin, by presenting a system which is based upon new ideas. Without pretending to have attained all that is possible in the art of teaching, I am convinced that I have materially advanced this art by simplifying the educational process.

The present work is divided into three parts, the first and second of which are devoted to the technics of the instrument; the third, to style. Of late years, violinists have been possessed with the feverish ambition to exhibit extraordinary technical skill, often diverting the instrument from its true mission—the noble mission (of imitating the human voice) which has earned for it the glory of being termed “the king of instruments.”

The prestige resulting from the display of prodigious technical attainments is, almost always, acquired at the expense of a beautiful quality of tone, perfect intonation, rhythmical

accuracy, and, particularly, purity of style.

The excessive work required to overcome these difficulties is calculated to discourage greatly all amateurs. And the eccentricities which, for an instant, dazzle and fascinate, have not, by far, the charm and attraction of melody. Therefore, it is my intention not only to develop the technics of the violin, but also to preserve its true character: which is, to reproduce and express all the sentiments of the soul.

For this reason, I have taken the music of song as a starting-point, both as a model and a guide. Music is the soul of language, whose sentiment it reveals by means of expansion; just as language assists in comprehending the import of music. Music being essentially a language of sentiment, its melodies are always imbued with a certain poetic sense—an utterance, either real or imaginary, which the violinist must constantly bear in mind, so that his bow may reproduce its accents, its prosody, its punctuation. Briefly, he must cause his instrument to speak.

Yet one word. I will not outline the didactic virtues which my work may be found to contain. It has been my endeavor to assign everything to its proper place, so that every study shall be presented at the proper moment. Earnest thought should guide the pupil in the study of my method, so that, ultimately, he may become, if not a great violinist, at least an artist of taste and considerable ability.

GENERAL REMARKS.

The course adopted in the first part of this method aims to neglect not one of the essential elements of violin technics. These elements are presented in brief, melodious forms, in order to disguise their dryness as much as possible and render them attractive to the pupil.

The chief elements of violin-playing consist of the different tonalities, the various positions, the bowing, double-stopping, etc.

I do not wish to give any one of the primary difficulties undue importance. On the contrary, I have endeavored to give them all equal prominence, utilizing only that which is indispensable to practical teaching. Thus, I have not gone beyond keys of four sharps or four flats, so that the pupil may always have at his disposal the open strings, comparison with which will be necessary to insure purity of intonation. Also, I have considered it advisable to stop at the 5th position, believing that to be quite sufficient for this first, elementary part.

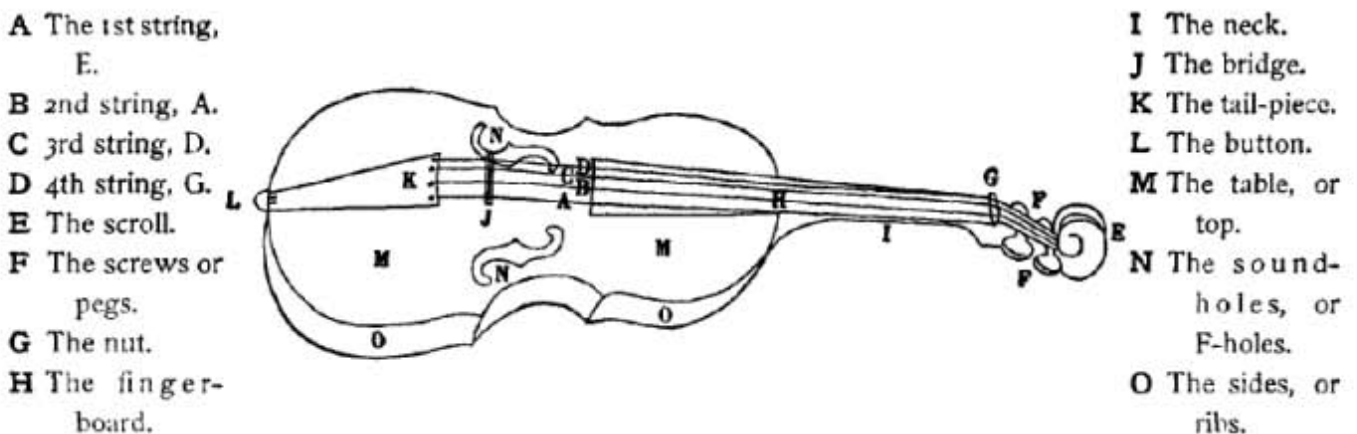
That the progress of bowing may be neither slow nor neglected through a uniformity of exercises, I have considered it advisable to vary the character of the scales, without, however, increasing the difficulty of fingering. This need not prevent the pupil from playing all the scales in whole notes whenever the teacher considers this desirable.

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TABLE OF THE SIGNS AND WORDS EMPLOYED IN THIS WORK.

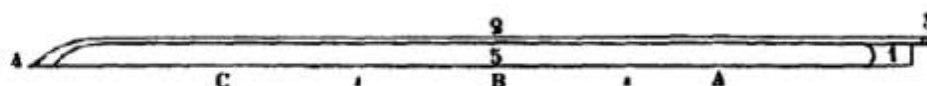
▭	Down-bow.
∇	Up-bow.
<i>p</i> <i>Piano</i> or <i>Dolce</i>	Soft.
<i>pp</i> <i>Pianissimo</i> or <i>Dolcissimo</i>	Very soft.
<i>f</i> or <i>Forte</i>	Loud.
<i>ff</i> or <i>Fortissimo</i>	Very loud.
<i>mf</i> or <i>Mezzo forte</i>	Less loud.
◀ <i>Crescendo</i> or <i>Cres.</i>	Increasing in sound.
▶ <i>Diminuendo</i> or <i>Dim.</i>	Diminishing in sound.
••••	Short, detached bowing.
.	Bold, detached bowing from the middle of the bow.
<i>Pizzicato</i> or <i>Pizz.</i>	To pluck with the finger.
<i>tr.</i>	Trill.
<i>D. C.</i> <i>Da Capo</i>	Repeat from the beginning.
⤿ Slur	All the notes under this sign to be played in one bow.

EXTERIOR PARTS OF THE VIOLIN.



PARTS OF THE BOW.

- 1** The nut.
- 2** The stick.
- 3** The screw.
- 4** The tip, or point.
- 5** The hair.



DIVISIONS OF THE BOW.

- A** At the nut, 1st third.
- B** The middle, 2nd third.
- C** The point, 3rd third.



Fig. I. A front view of the entire position. Note the turn of the violin to the left, the downward tilt of its right rim, and the horizontal direction of the strings. The left elbow is thrust in front of the breast as required to enable the fingers to govern the tones in the first position on the G-string (a, b, c, d). Two positions of the right arm are drawn, showing the limits of its elevation and depression, as when playing on the outside strings.

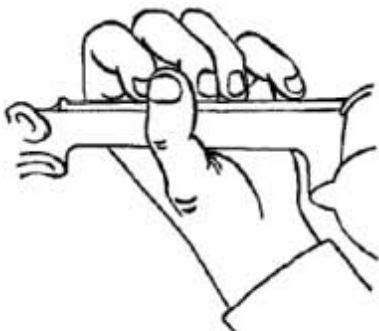


Fig. II. Correct position of the thumb and fingers in the first position, stopping the G-string at a, b, c and d.

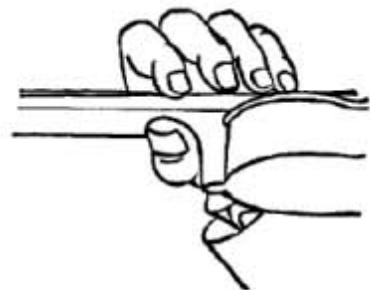


Fig. III. Correct position of the thumb and fingers in the fourth position, stopping the G-string at d, e, f and g.

(NOTE.—These cuts are taken from "The Technique of Violin Playing, by Karl Courvoisier."—NEW YORK: G. SCHIRMER.)

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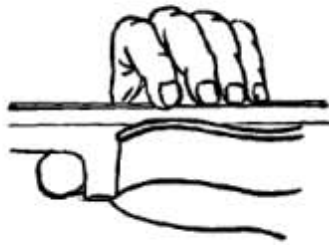


Fig. IV Correct position of the thumb and fingers in the seventh position, stopping the G-string at g, a, b and c.

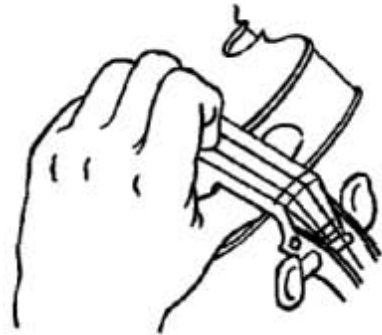


Fig. V. Front view of the correct position of the thumb and fingers in the fourth position, stopping the A-string at e, f, g and a.

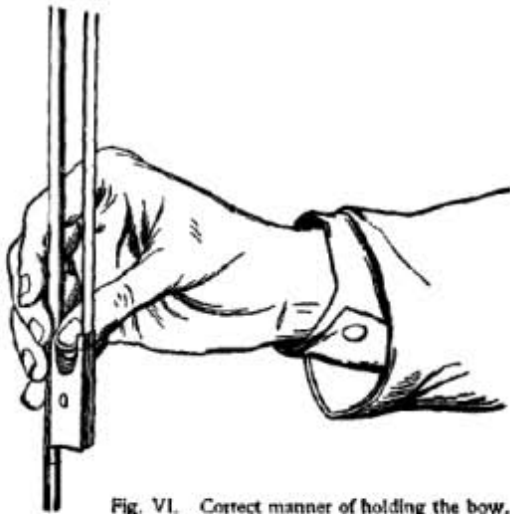


Fig. VI. Correct manner of holding the bow.

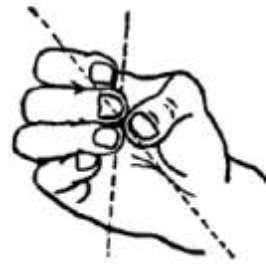


Fig. VII. Showing the relative positions of the thumb and fingers

(NOTE.—These cuts are taken from "The Technique of Violin Playing, by Karl Courvoisier."—NEW YORK: G. SCHIRMER.)

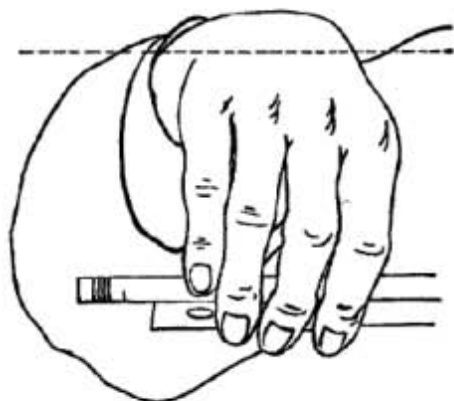


Fig. VIII. Correct position of the hand and wrist showing the parallel between the axis of the joint and the bow.



Fig. IX. Incorrect position of the wrist, the hand tilted downward toward the left.



Fig. X. Variations in the position of the right arm in executing a stroke; *a*, at the point of the bow; *b*, in the middle; *c*, at the nut. The extremes of the bow are indicated by corresponding letters. The left hand is in the first position, the fingers stopping the *E*-string at *f*, *g*, *a*, *b*.

(NOTE.—These cuts are taken from "The Technique of Violin Playing, by Karl Courvoisier,"—NEW YORK: G. SCHIRMER.)

Charles De Beriot – Method for Violin, Part I
MUSICAL TERMS EMPLOYED IN THIS WORK.

- Adagio.* A slow movement.
- Andante.* A moderately slow movement, between Adagio and Allegretto.
- Andantino.* Slower than Andante (but more often used in the reverse sense).
- Allegro.* Lively, brisk, rapid.
- Allegretto.* Moderately fast. Faster than Andante, slower than Allegro.
- Animato.* Animated, spirited.
- Brillante.* Brilliant, showy, sparkling.
- Cantabile.* In a singing manner.
- Canto.* The vocal or instrumental part (usually the highest) bearing the melody.
- Coda.* A passage finishing a movement.
- Con delicatezza.* Refined, delicately.
- Con espressione.* With expression.
- Con sentimento.* With feeling, expressively.
- Crescendo (cresc.).* Increasing the power of tone.
- Diminuendo (dim.).* Diminishing the power of tone.
- Dolce (dol.).* Sweet, soft.
- Energico.* Energetic, vigorous.
- Fieramente.* Wildly, boldly.
- Forte (f).* Loud, strong.
- Fortissimo (ff).* Extremely loud or forcible.
- Grazioso.* Graceful, elegant.
- Largamente.* In a broad manner.
- Lento.* Slow. A tempo between Andante and Largo.
- Maestoso.* Majestic, dignified.
- Maggiore.* Major.
- Moderato.* At a moderate rate of speed.
- Piano (p).* Soft.
- Pianissimo (pp).* Very soft.
- Più.* More.
- Poco.* A little.
- Rallentando (rall.).* Gradually growing slower
- Risoluto.* Energetic, strongly marked.
- Sempre.* Always, continually.
- Semplice.* Simple, unaffected.
- Sostenuto (sost.).* Sustained, prolonged.
- Spianato.* Even, tranquil.

Preparatory Exercises
in
Bowling on the Open Strings.

The first difficulty experienced in the employment of the bow is to avoid a scraping sound produced by the weight of the wrist on the strings — more especially in the up-stroke when the hand approaches the violin.

of the hair, conducting the bow with uniform pressure both in the down- and the up-stroke, and by inclining it slightly towards the fingerboard.

A pause should be observed after each note, so that the teacher may correct the position of the arm, the wrist and the fingers.

This is corrected by utilizing only a small quantity

1st Lesson.

Very slowly.

The musical score consists of ten staves of music in G major (one sharp) and 4/4 time. The first staff begins with a 'v' (violin) marking. The exercises include: 1) A sequence of quarter notes on the open strings (G, B, D, G, B, D, G, B, D, G). 2) A sequence of quarter notes on the open strings (G, B, D, G, B, D, G, B, D, G) with a fermata over the final G. 3) A sequence of quarter notes on the open strings (G, B, D, G, B, D, G, B, D, G) with a fermata over the final G. 4) A sequence of quarter notes on the open strings (G, B, D, G, B, D, G, B, D, G) with a fermata over the final G. 5) A sequence of quarter notes on the open strings (G, B, D, G, B, D, G, B, D, G) with a fermata over the final G. 6) A sequence of quarter notes on the open strings (G, B, D, G, B, D, G, B, D, G) with a fermata over the final G. 7) A sequence of quarter notes on the open strings (G, B, D, G, B, D, G, B, D, G) with a fermata over the final G. 8) A sequence of quarter notes on the open strings (G, B, D, G, B, D, G, B, D, G) with a fermata over the final G. 9) A sequence of quarter notes on the open strings (G, B, D, G, B, D, G, B, D, G) with a fermata over the final G. 10) A sequence of quarter notes on the open strings (G, B, D, G, B, D, G, B, D, G) with a fermata over the final G.

Preparatory Exercises
for
The Left Hand.

The fingers should be held in readiness for play - one inch. This will enable them to fall with precision and elasticity.

2nd Lesson.

Moderato.



Down bow ▯
Up bow ▽

When touching the string, the fingers must assume neither a flat nor a perpendicular position. They should be nicely curved, so as to avoid contact with

adjacent strings and the interruption of their vibration.

3rd Lesson.

Lento.

The musical score consists of 12 staves of music in treble clef, marked 'Lento'. The first staff begins with a treble clef, a common time signature, and a 'Lento.' tempo marking. The music is written in a single melodic line. Fingerings are indicated by numbers 0, 1, 2, 3, and 4 below the notes. Bowing directions are indicated by a square symbol (down bow) and a triangle symbol (up bow) below the notes. The score includes various rhythmic patterns, including eighth and sixteenth notes, and rests. The final measure of each staff ends with a fermata.

Sustained Tones.

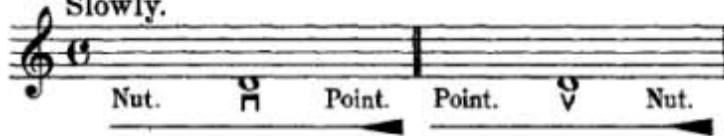
Before beginning the scales, the pupil's attention must be directed to a fault against which he should constantly be on his guard. At the termination of the

stroke, in sustained tones, he is generally affected with a nervous impulse to begin the new stroke before the completion of the preceding one. Thus:

4th Lesson.

Defective Bowing.

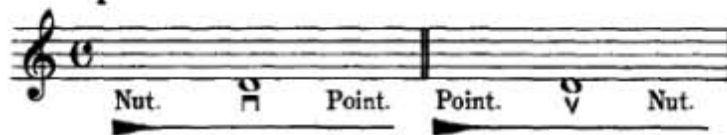
Example.
Slowly.



This fault can be remedied by slightly accentuating the beginning of the stroke, and by diminishing

its speed towards the termination of the tone. Thus:

Example.



To acquire pure intonation, it is necessary to compare the note produced, with the open strings. The notes D, A and E are, therefore, repeated; so that,

playing one with the fourth finger and the other with the open string, faulty intonation can always be rectified.

Air.
Andante.

5th Lesson.

Employment of the Fingers in Ascending and Descending Scales.

Either in ascending or descending the scales, the employment of the fingers is regulated by the scales themselves. But when the latter extend over several strings, the fingers must abandon their positions successively, and prepare to fall upon the next string.

If, however, the notes of the ascending scale

are to be repeated in the *descending* scale (on one string) the fingers must remain on the string to insure perfect intonation and also to avoid unnecessary activity. But these observations apply only to passages requiring a certain degree of rapidity, as in the following illustration.

Example.

But in playing very long notes, the application of this principle would only result in the useless expenditure of pressure and energy, and might possible cramp the hand.

If, after playing the scale beginning G-A-B-C-D, we are to return to the first finger, on A, it is this finger that must be kept in place.

Example.

If we are to return to the **second** finger, it is this finger that must remain on the string.

Example.

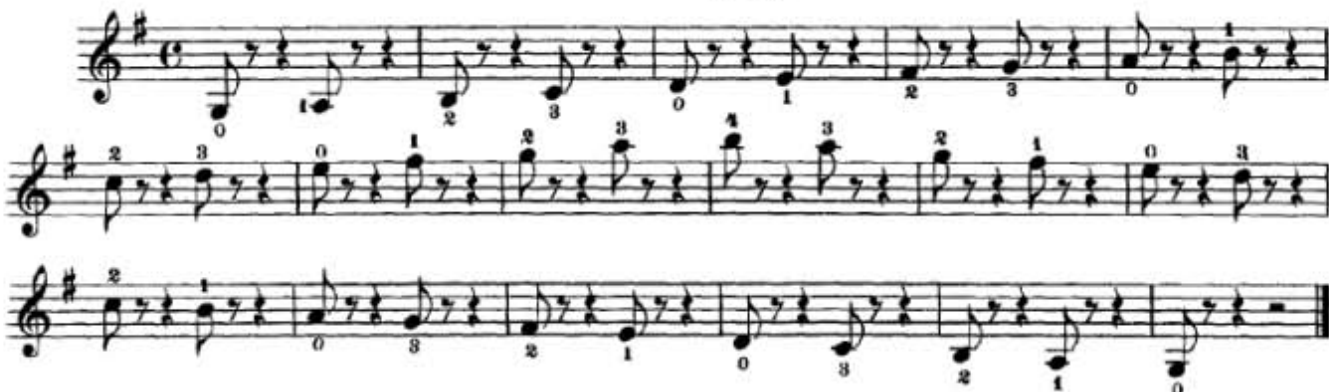
Likewise the third finger:



The Scale in conjunction with Sharp, Detached Bowing.

Draw the bow from the nut to the point, rapidly and energetically. A pause must be made after

each stroke, during which all pressure must be released and the bow remain perfectly motionless on the string.



The 1st Position.

These preliminary scales and exercises must be practised slowly, sustaining the notes to their fullest time-value, and without lifting the bow from the strings unless otherwise directed. Keeping the fingers sufficiently close together in the half-tones will be the first difficulty encountered. In order to fix the pupil's attention on this point, these intervals have been indicated, in the first exercises, by the

letters "h-t" - (half tone.)

Before beginning a scale, the pupil should curve the fingers nicely, at a distance of about one inch above the string, neither separating them widely nor pressing them close together. The fundamental note must be played in perfect tune before proceeding to the next note.

Scales in the First Position.



A minor.

h.

t. h.t.

h.t. q.

h.t.

G major.

h.t.

h.t. q.

h.t. q.

h.t.

E minor.

D major.

u.t.

B minor.

dolce

h.t.

h.t.

h.t.

h.t.

h.t.

h.t.

h.t.

Use the whole bow for each half-note, and only half of the bow for the quarter-notes.

A major.

Musical score for the A major section, consisting of six systems of two staves each. The notation includes treble and bass clefs, a key signature of three sharps (F#, C#, G#), and a common time signature (C). The music features a variety of rhythmic patterns, including quarter notes, eighth notes, and sixteenth notes. Performance instructions such as "h.t." (half the bow) and "segue" are present. Fingering numbers (0, 4) are indicated above certain notes. The section concludes with a double bar line.

F# minor.

Musical score for the F# minor section, consisting of three systems of two staves each. The notation includes treble and bass clefs, a key signature of three sharps (F#, C#, G#), and a common time signature (C). The music features a variety of rhythmic patterns, including quarter notes, eighth notes, and sixteenth notes. Performance instructions such as "h.t." (half the bow) are present. Fingering numbers (0, 4) are indicated above certain notes. The section concludes with a double bar line.

Use the whole bow in the up-stroke.

E major.



Use the whole bow in the down-stroke

C# minor.



The same Scales in flats.

F major.

D minor.

Bb major.