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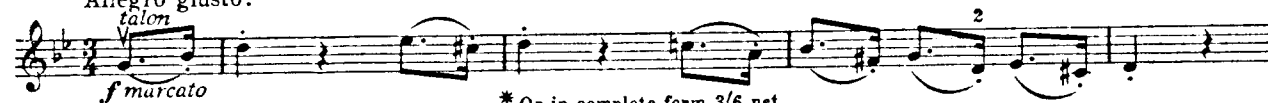
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NEW

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FOR  
YOUNG VIOLINISTS

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(FIRST-FINGER-FOUNDATION METHOD)

BY  
J. HULLAH BROWN

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## NOTE FOR TEACHERS

This book presents a system whereby comparative beginners, including children, may commence the simultaneous study of all the violin positions up to the seventh as soon as they are ready to leave the first position.

The system is that of repeating a given phrase, or 'pattern' passage up the fingerboard through the twelve chromatic placings of the first finger.

It breaks away entirely from the usually accepted method and order of teaching the positions in two important respects. First, by presenting all the positions (including the 'chromatic' positions) simultaneously. Secondly, by bringing this comprehensive position work within the scope of all students at a stage much earlier in their violinistic careers than has hitherto been considered in any way practicable.

The 'argument' upon which the system is based is, that if the student can play the pattern passage—that is, the first line of each exercise—in the first position with the hand correctly formed **and the passage in tune**, then the repetitions up the fingerboard are within his **physical** capacity.

It is true that the physical actions are not precisely identical throughout the positions, but the necessary adjustments of the fingers, hand and arm (being introduced by a gradual process), will be found to present far less difficulty than teachers who are new to the system will be inclined to imagine.

The initial difficulty will be **aural and intonational** rather than **physical**. Young students should, therefore, at first, only be allowed to make these excursions up the fingerboard when they can be accompanied on the piano, either in unison or in octaves, or, better still, with appropriate harmony.

For this purpose, harmonies are supplied to all of the present patterns—one being presented in full through the twelve keys—but it is obvious that space does not allow of the presentation in full for each pattern.

These harmonies have, therefore, been simplified with a view to the teacher transposing them through the keys, either in their simple form or with such free elaborations as those shewn in the specimen—an achievement which is both desirable and commendable.

As a guide to the manner in which it is intended the book should be used, I suggest that **it be given to all violin students as soon as they have settled fairly comfortably in the first position**—this condition being fulfilled in from one to three terms according to the age and natural aptitude of the pupil.

The teacher should then commence to experiment with the present system, not waiting for the pupil to acquire the customary amount of mastery of the first position, but tentatively introducing the new system, first, by stabilising a pattern in the first, third and fifth positions (see page 2) and then taking a pattern passage by chromatic repetition from the first to the third position (see page 4), then to the fifth, and subsequently to the seventh (see page 5).

This order should be considered as an essential part of the scheme, for although the ultimate aim of the system is the attainment of equal facility in all of the positions, **the normal first, third, fifth and seventh positions must still be regarded as the fundamental or basic positions.**

The normal second, fourth and sixth positions may then be regarded as subsidiary positions, and the remaining 'chromatic' positions as variants of the basic and subsidiary positions.

The intrinsic value of the system does not lie in its **immediate** results, but in the rich store of fingerboard dexterity and position, insight and mastery, which the young student is laying up for future achievement, while his main consideration is still the mastery of fundamental technique in the first position.

The system is undoubtedly revolutionary, and all earnest teachers are invited to ponder upon the enormous accumulative results which would be gained by a weekly repetition for, say, one year of the contents of this apparently elementary book.

It is my firm conviction that the present system of the simultaneous presentation of the twelve chromatic positions by parallel repetitions will become the recognised system of the future. I believe that modern music actually demands this modern technique, and while the system will present intonational difficulties for students who lack 'good ears,' this is far outweighed by the enormous possibilities which it opens up to all students who possess average ability, and especially to those with natural aptitude, gift or genius.

J. HULLAH BROWN.

# Preliminary Treatment of the 1st, 3rd and 5th Positions

## For Beginners and Children

TO BE TREATED AS EXPERIMENTAL MATERIAL. All students should be encouraged to attempt the work on this page at the earliest possible moment in their violinistic careers. It should be persisted with, week by week, until it can be played perfectly in tune with the hand correctly formed in each position. When this has been achieved, the student may safely pass on to the chromatic repetitions as introduced in pattern number 8, page 4.

①(a)

Backward first position

Musical notation for Backward first position: Treble clef, G4 (1), A4 (2), B4 (3), Bb4 (4), A4 (3), G4 (2), F4 (1), G4 (2), A4 (2), B4 (3), A4 (2), G4 (1), F#4 (1).

(b)

Normal first position

Musical notation for Normal first position: Treble clef, G#4 (1), A#4 (2), B#4 (3), B4 (4), A#4 (3), G#4 (2), F#4 (1), G#4 (2), A#4 (2), B#4 (3), A#4 (2), G#4 (1), F#4 (1).

Omitting the normal second and backward third position, the hand is to be correctly placed for the normal third position and the pattern repeated.

(c)

Normal third position

Musical notation for Normal third position: Treble clef, G4 (1), A4 (2), B#4 (3), B4 (4), A#4 (3), G#4 (2), F#4 (1), G4 (2), A4 (2), B#4 (3), A4 (2), G4 (1), F#4 (1).

Omitting the backward and normal fourth position, the hand is to be correctly placed for the normal fifth position and the pattern repeated.

(d)†

Normal fifth position

Musical notation for Normal fifth position: Treble clef, G4 (1), A4 (2), B4 (3), B4 (4), A4 (3), G4 (2), F4 (1), G4 (2), A4 (2), B4 (3), A4 (2), G4 (1), F4 (1).

TO BE TREATED IN A SIMILAR MANNER AS PATTERN NUMBER ONE.

②(a)

First position

Musical notation for First position: Treble clef, G4 (1), A4 (2), B4 (3), A4 (2), G4 (1), F4 (1), G4 (2), A4 (2), B4 (3), A4 (2), G4 (1), F#4 (1).

(b)

Third position

Musical notation for Third position: Treble clef, G#4 (1), A#4 (2), B#4 (3), A#4 (2), G#4 (1), F#4 (1), G#4 (2), A#4 (2), B#4 (3), A#4 (2), G#4 (1), F#4 (1).

(c)

Fifth position

Musical notation for Fifth position: Treble clef, G4 (1), A4 (2), B4 (3), A4 (2), G4 (1), F4 (1), G4 (2), A4 (2), B4 (3), A4 (2), G4 (1), F4 (1).

(d)

Fifth position

Musical notation for Fifth position: Treble clef, G4 (1), A4 (2), B4 (3), A4 (2), G4 (1), F4 (1), G4 (2), A4 (2), B4 (3), A4 (2), G4 (1), F4 (1).

† Teachers should note that initial vibrato is often most easily acquired in the Fifth position.  
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# Preliminary Treatment of the 1st, 3rd and 5th Positions

## For More Advanced Students

The material on this and the following page shows the manner in which every pattern may be treated.

### First and Third Positions

③(a)

First position

(b)

Third position ♠

④(a)

First position

(b)

Third position ♠

⑤(a)

First position

(b)

Third position ♠

### First, Third and Fifth Positions

⑥(a)

First position

(b)

Third position

(c)

Fifth position

⑦(a)

First position

(b)

Third position

(c)

Fifth position

♠ Repeat in the Fifth position.

# Chromatic Repetition from the 1st to the 3rd Position

⑧(a)

First position

Normal second position

Backward third position

Third position

# Chromatic Repetition from the 1st to the 5th Position

⑨(a)

First position

Second position

Backward third position

Third position

Backward fourth position

Normal fourth position

Fifth position

# Piano Accompaniments ✓

True intonation is an essential element in artistic violin playing. Unlike the young pianist, the violin student is responsible for making his instrument play in tune. This is acknowledged to be a difficult problem, especially in the higher positions. These simple accompaniments are designed to facilitate accuracy in melodic interval playing by supplying an harmonic background. They should be constantly employed until the student's fingers have developed a strong sense of distance-relationship and his ear a delicate sense of intonation.

They have been kept simple in form in order to render their transposition an easy matter, and all teachers of this system will materially assist their pupils by repeating these accompaniments through the required series of keys, either in their simple form or with greater elaboration.

①

Musical notation for accompaniment 1, measures 1-5. The piece is in 3/4 time with a key signature of one flat (B-flat). The right hand features a melodic line with eighth and quarter notes, while the left hand provides a steady bass line with quarter notes. A circled cross symbol is located in the top right corner of the staff.

②

Musical notation for accompaniment 2, measures 1-5. The piece is in 3/4 time with a key signature of one flat (B-flat). The right hand has a melodic line with quarter and eighth notes, and the left hand has a bass line with quarter notes.

③ and ⑨

Musical notation for accompaniments 3 and 9, measures 1-10. The piece is in 3/4 time with a key signature of one flat (B-flat). The right hand features a melodic line with quarter and eighth notes, and the left hand has a bass line with quarter notes.

④

Musical notation for accompaniment 4, measures 1-10. The piece is in 4/4 time with a key signature of one flat (B-flat). The right hand has a melodic line with quarter and eighth notes, and the left hand has a bass line with quarter notes.

⑤

Musical notation for accompaniment 5, measures 1-10. The piece is in 4/4 time with a key signature of one flat (B-flat). The right hand has a melodic line with quarter and eighth notes, and the left hand has a bass line with quarter notes.

II

10(a) (Complete through the twelve keys)  
Slowly

Exercise 10(a) in B-flat major, 4/4 time, marked 'Slowly'. The piece consists of two staves. The right hand plays a sequence of chords and intervals, while the left hand provides a steady bass line. The key signature has two flats (B-flat and E-flat).

Exercise 10(b) in C major, 4/4 time. The key signature has no sharps or flats. The piece consists of two staves with a similar structure to 10(a).

Exercise 10(c) in D major, 4/4 time. The key signature has two sharps (F# and C#). The piece consists of two staves.

Exercise 10(d) in E-flat major, 4/4 time. The key signature has three flats (B-flat, E-flat, and A-flat). The piece features a triplet in the right hand in the first measure. It consists of two staves.

Exercise 10(e) in F major, 4/4 time. The key signature has one flat (B-flat). The piece consists of two staves.

Exercise 10(f) in G major, 4/4 time. The key signature has one sharp (F#). The piece consists of two staves.

⑩ (continued)

(g)

Musical notation for system (g). The system consists of two staves. The upper staff is in treble clef with a key signature of three sharps (F#, C#, G#) and a 7/8 time signature. It features a melodic line with eighth and sixteenth notes. The lower staff is in bass clef with the same key signature and time signature, providing a harmonic accompaniment with eighth and sixteenth notes. A fermata is placed over the final measure of the system.

(h)

Musical notation for system (h). The system consists of two staves. The upper staff is in treble clef with a key signature of two sharps (F#, C#) and a 7/8 time signature. It features a melodic line with eighth and sixteenth notes. The lower staff is in bass clef with the same key signature and time signature, providing a harmonic accompaniment with eighth and sixteenth notes. A fermata is placed over the final measure of the system.

(i)

Musical notation for system (i). The system consists of two staves. The upper staff is in treble clef with a key signature of two flats (Bb, Eb) and a 7/8 time signature. It features a melodic line with eighth and sixteenth notes. The lower staff is in bass clef with the same key signature and time signature, providing a harmonic accompaniment with eighth and sixteenth notes. A fermata is placed over the final measure of the system.

(j)

Musical notation for system (j). The system consists of two staves. The upper staff is in treble clef with a key signature of three sharps (F#, C#, G#) and a 7/8 time signature. It features a melodic line with eighth and sixteenth notes, including a triplet of eighth notes. The lower staff is in bass clef with the same key signature and time signature, providing a harmonic accompaniment with eighth and sixteenth notes, including a triplet of eighth notes. A fermata is placed over the final measure of the system.

(k)

Musical notation for system (k). The system consists of two staves. The upper staff is in treble clef with a key signature of two flats (Bb, Eb) and a 7/8 time signature. It features a melodic line with eighth and sixteenth notes. The lower staff is in bass clef with the same key signature and time signature, providing a harmonic accompaniment with eighth and sixteenth notes. A fermata is placed over the final measure of the system.

(l)

Musical notation for system (l). The system consists of two staves. The upper staff is in treble clef with a key signature of three sharps (F#, C#, G#) and a 7/8 time signature. It features a melodic line with eighth and sixteenth notes, including a triplet of eighth notes. The lower staff is in bass clef with the same key signature and time signature, providing a harmonic accompaniment with eighth and sixteenth notes, including a triplet of eighth notes. A fermata is placed over the final measure of the system.



⑥

Musical notation for exercise 6, measures 1-8. The piece is in 3/4 time with a key signature of one flat (B-flat). The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a steady accompaniment of quarter notes.

⑦

Musical notation for exercise 7, measures 1-8. The piece is in 3/4 time with a key signature of one flat. The right hand has a more active melodic line with frequent sixteenth notes, and the left hand has a simple bass line.

⑧

Musical notation for exercise 8, measures 1-8. The piece is in 4/4 time with a key signature of one flat. The right hand plays a series of chords and dyads, while the left hand has a simple bass line.

⑨ same as ⑧

⑪

Musical notation for exercise 11, measures 1-8. The piece is in 3/4 time with a key signature of one flat. The right hand has a melodic line with some rests, and the left hand has a bass line with some rests.

⑫

Musical notation for exercise 12, measures 1-8. The piece is in 4/4 time with a key signature of one flat. The right hand has a melodic line with eighth notes, and the left hand has a bass line with eighth notes.

⑬

Musical notation for exercise 13, measures 1-8. The piece is in 4/4 time with a key signature of one flat. The right hand has a melodic line with eighth notes, and the left hand has a bass line with eighth notes.

# Introductory Pattern for the Initial Mastery of the Complete System

To be accompanied on the piano in unison, octaves or in harmony. For complete harmony, see piano part.

⑩ (a) Key F<sup>†</sup> \* 1 1 2 2 3 3 2 2 1 2 3 3 2 1 2 3 1 1 1

Backward first position

(b) Key F<sup>†</sup> \* 1 1 2 2 3 3 2 2 1 2 3 3 2 1 2 3 1 1 1

Normal first position

(c) Key G 1 1 2 2 3 3 2 2 1 2 3 3 2 1 2 3 1 1 1

Normal second position

(d) Key A<sup>b</sup> 1 1 2 2 3 3 2 2 1 2 3 3 2 1 2 3 1 1 1

Backward third position

(e) Key A \* 1 1 2 2 3 3 2 2 1 2 3 3 2 1 2 3 1 1 1

Normal third position

(f) Key B<sup>b</sup> 1 1 2 2 3 3 2 2 1 2 3 3 2 1 2 3 1 1 1

Backward fourth position

(g) Key B 1 1 2 2 3 3 2 2 1 2 3 3 2 1 2 3 1 1 1

Normal fourth position

(h) Key C \* 1 1 2 2 3 3 2 2 1 2 3 3 2 1 2 3 1 1 1

Normal fifth position

(i) Key D<sup>b</sup> 1 1 2 2 3 3 2 2 1 2 3 3 2 1 2 3 1 1 1

Backward sixth position

(j) Key D 1 1 2 2 3 3 2 2 1 2 3 3 2 1 2 3 1 1 1

Normal sixth position

(k) Key E<sup>b</sup> 1 1 2 2 3 3 2 2 1 2 3 3 2 1 2 3 1 1 1

Backward seventh position

(l) Key E \* 1 1 2 2 3 3 2 2 1 2 3 3 2 1 2 3 1 1 1

Normal seventh position

Hand in normal attitude. Note that the first finger remains down for the whole series.

Move the whole hand in its normal attitude to the new placing. The third finger must remain above the string for the whole series.

Move the whole hand in its normal attitude.

The hand may here retain its normal attitude (as for an outward second position—first finger on G<sup>#</sup>) or the wrist may touch the bouts.

The wrist here touches the bouts. The hand and arm must be properly adjusted and the position established as a basic position.

The thumb begins to draw downwards, and the arm and elbow more underneath the violin. The first finger (base joint) breaks contact with the neck.

The pad of the thumb makes contact with the neck. From here onwards the hand and arm must be adjusted so as to bring the fingers well over the string.

To be established as a basic position. 'Stop' the fingers firmly in the higher positions. Bring the bow closer to the bridge but do not *press* it on the string, *float* it.

From here onwards the contact between the thumb and the neck must be adjusted to suit the needs of the fingers. The thumb must not break contact with the neck.

These positions may be awkward for small students, especially if their instruments are too large for them. Care must be taken not to force these positions unduly. They may be taken provided that the thumb does not break contact with the neck and that the fingers can be held well over the string.

\* These basic positions are to receive special study. When once the page as a whole has been mastered, students should be required to commence in any position.

† Keys and key signatures should be memorised.

# The Fourth Finger Through the Twelve Keys

(11) (a)

First position

First position

Third position

Fifth position

Seventh position

The musical score consists of 12 staves, each representing a different key signature and position. Each staff begins with a treble clef and a key signature. The exercises are as follows:

- (a) First position, C major: 1 2 3 2 3 4 3 2 1 1 2 3 4 3 2 2 3 2 1 1 1 1.
- (b) First position, D major: 1 2 3 2 3 4 3 2 1 1 2 3 4 3 2 2 3 2 1 1 1 1.
- (c) First position, E major: 1 2 3 2 3 4 3 2 1 1 2 3 4 3 2 2 3 2 1 1 1 1.
- (d) First position, F major: 1 2 3 2 3 4 3 2 1 1 2 3 4 3 2 2 3 2 1 1 1 1.
- (e) Third position, G major: 1 2 3 2 3 4 3 2 1 1 2 3 4 3 2 2 3 2 1 1 1 1.
- (f) Third position, A major: 1 2 3 2 3 4 3 2 1 1 2 3 4 3 2 2 3 2 1 1 1 1.
- (g) Third position, B major: 1 2 3 2 3 4 3 2 1 1 2 3 4 3 2 2 3 2 1 1 1 1.
- (h) Fifth position, C major: 1 2 3 2 3 4 3 2 1 1 2 3 4 3 2 2 3 2 1 1 1 1.
- (i) Fifth position, D major: 1 2 3 2 3 4 3 2 1 1 2 3 4 3 2 2 3 2 1 1 1 1.
- (j) Fifth position, E major: 1 2 3 2 3 4 3 2 1 1 2 3 4 3 2 2 3 2 1 1 1 1.
- (k) Fifth position, F major: 1 2 3 2 3 4 3 2 1 1 2 3 4 3 2 2 3 2 1 1 1 1.
- (l) Seventh position, G major: 1 2 3 2 3 4 3 2 1 1 2 3 4 3 2 2 3 2 1 1 1 1.

# A Pattern with Slurs

Students should Name all the Keys and Describe all Positions

12 (a)

The image displays a musical score for guitar, consisting of 12 staves labeled (a) through (l). Each staff contains a sequence of notes with slurs, representing a specific pattern in a particular key and position. The keys are: (a) D major, (b) E major, (c) F# major, (d) G major, (e) A major, (f) B major, (g) C major, (h) D major, (i) E major, (j) F# major, (k) G major, and (l) A major. The patterns are designed to be played in the first position, with the first note of each staff being the tonic of the key. The notes are connected by slurs, and some are accompanied by fingerings (1-4) and accents. The score is written in a single system with a treble clef and a 4/4 time signature.

# A Pattern with the Second Finger Passing over to the A String

⑬ (a)

(b)

(c)

(d)

(e)

(f)

(g)

(h)

(i)

(j)

(k)

(l)