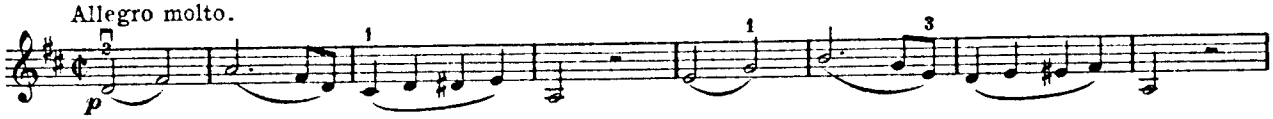
F. SCHUBERT. THREE SONATINAS.*

Op. 137. *(b)*

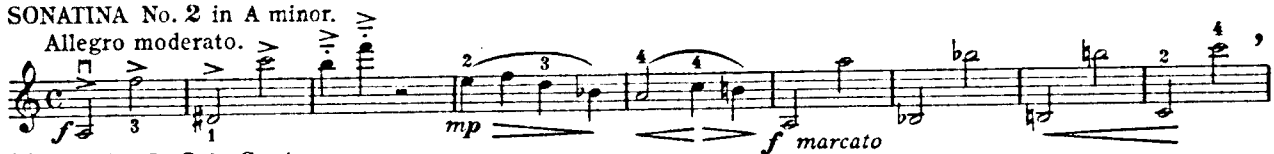
SONATINA No. 1 in D. — *Each 2/- net.*

Allegro molto.



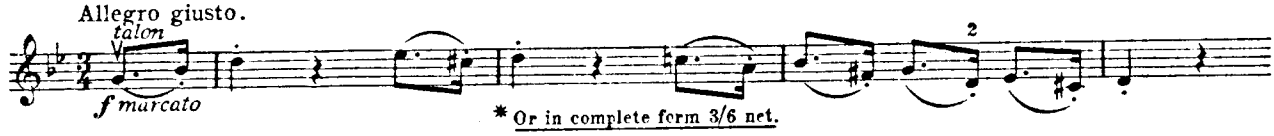
SONATINA No. 2 in A minor.

Allegro moderato.



SONATINA No. 3 in G minor.

Allegro giusto.

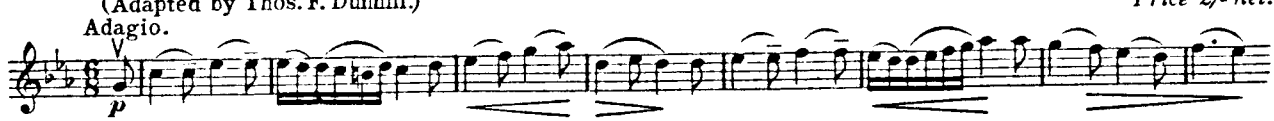


* Or in complete form 3/6 net.

SONATINA PER IL MANDOLINA. *(a)* — BEETHOVEN. *Price 2/- net.*

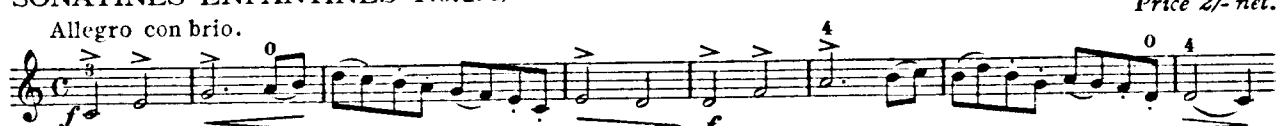
(Adapted by Thos. F. Dunhill.)

Adagio.



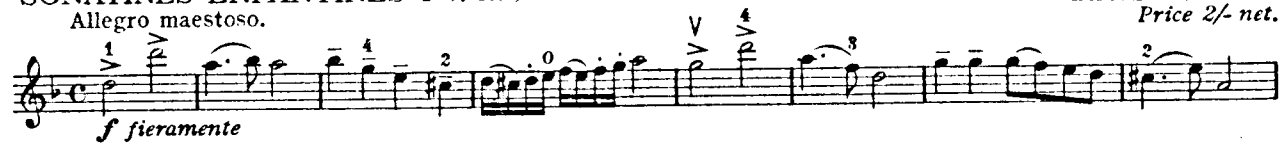
SONATINES ENFANTINES No. 1. *(b)* — BASIL ALTHAUS. *Price 2/- net.*

Allegro con brio.



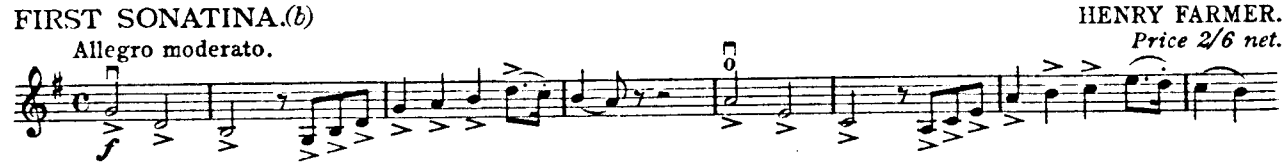
SONATINES ENFANTINES No. 2. *(b)* — BASIL ALTHAUS. *Price 2/- net.*

Allegro maestoso.



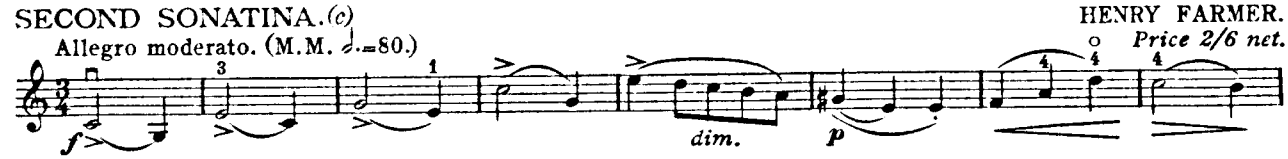
FIRST SONATINA. *(b)* — HENRY FARMER. *Price 2/6 net.*

Allegro moderato.



SECOND SONATINA. *(c)* — HENRY FARMER. *Price 2/6 net.*

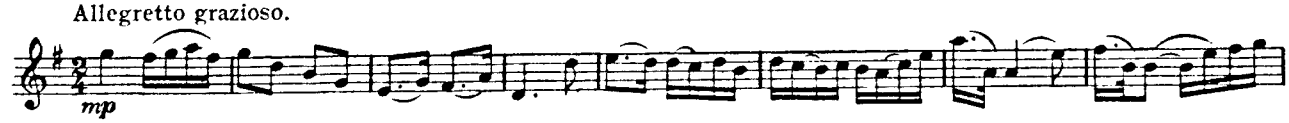
Allegro moderato. (M.M. ♩.=80.)



STUDENTS' CONCERTINOS. — J. HULLAH BROWN. *Price 2/6 net.*

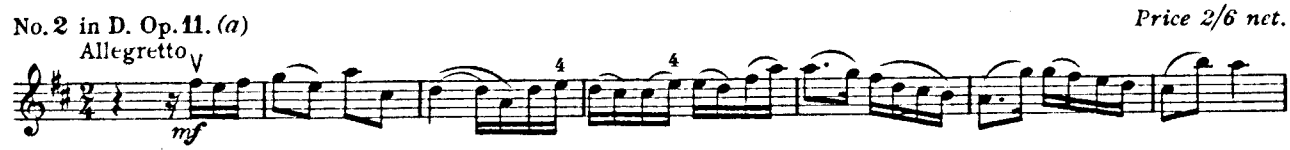
No. 1 in G. Op. 10. *(a)*

Allegretto grazioso.



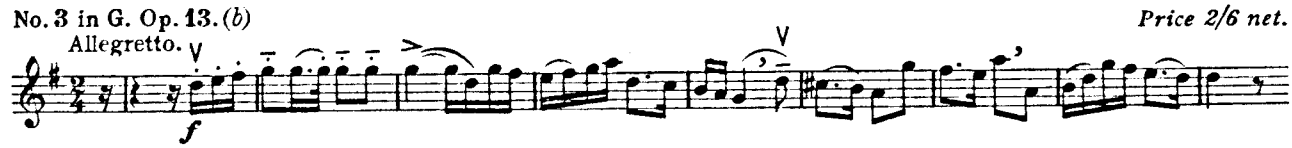
No. 2 in D. Op. 11. *(a)* — *Price 2/6 net.*

Allegretto



No. 3 in G. Op. 13. *(b)* — *Price 2/6 net.*

Allegretto.



NEW

FINGERBOARD DEXTERITY

FOR

YOUNG VIOLINISTS

(FIRST-FINGER-FOUNDATION METHOD)

BY

J. HULLAH BROWN

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.

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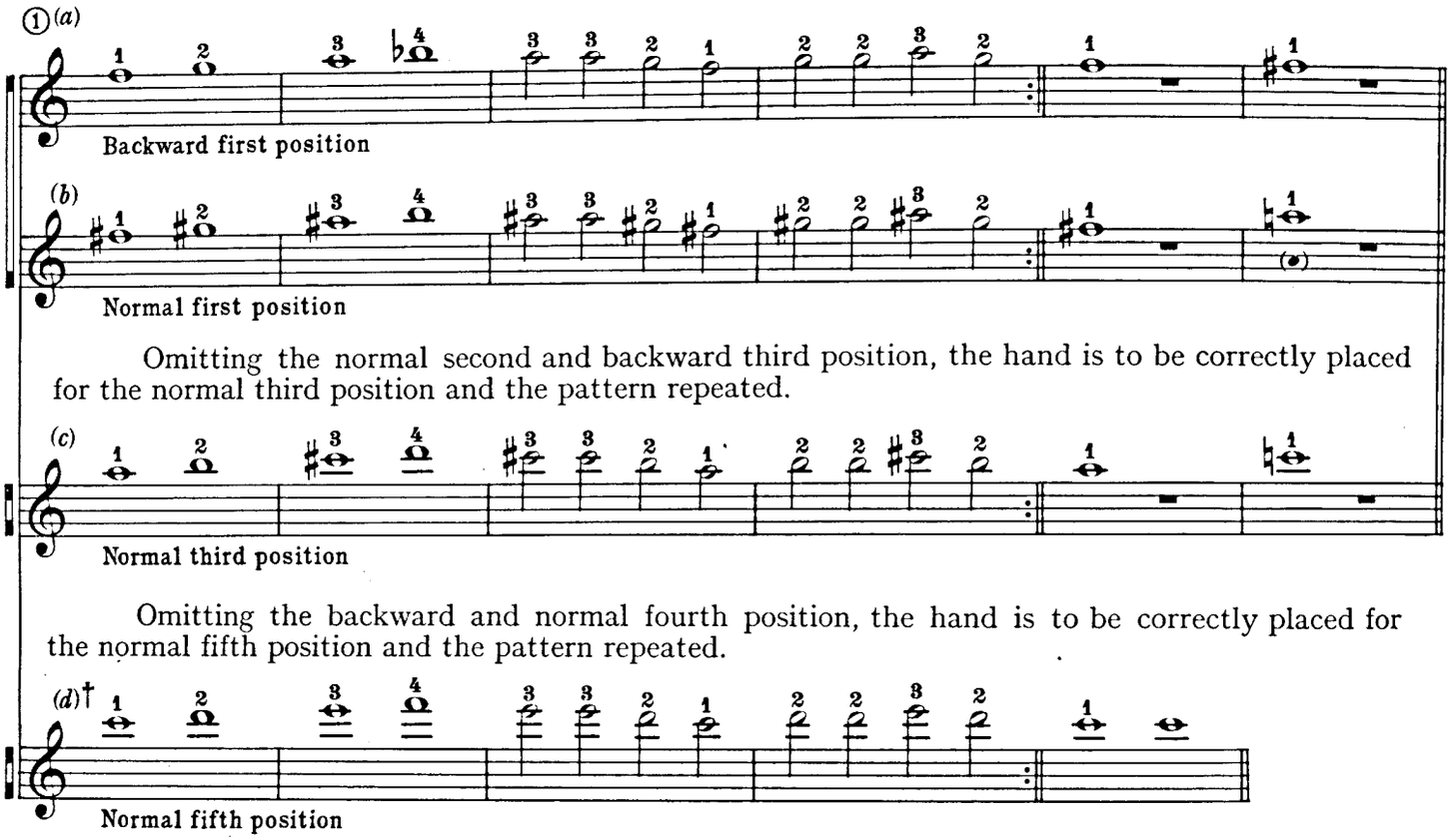
Preliminary Treatment of the 1st, 3rd and 5th Positions

For Beginners and Children

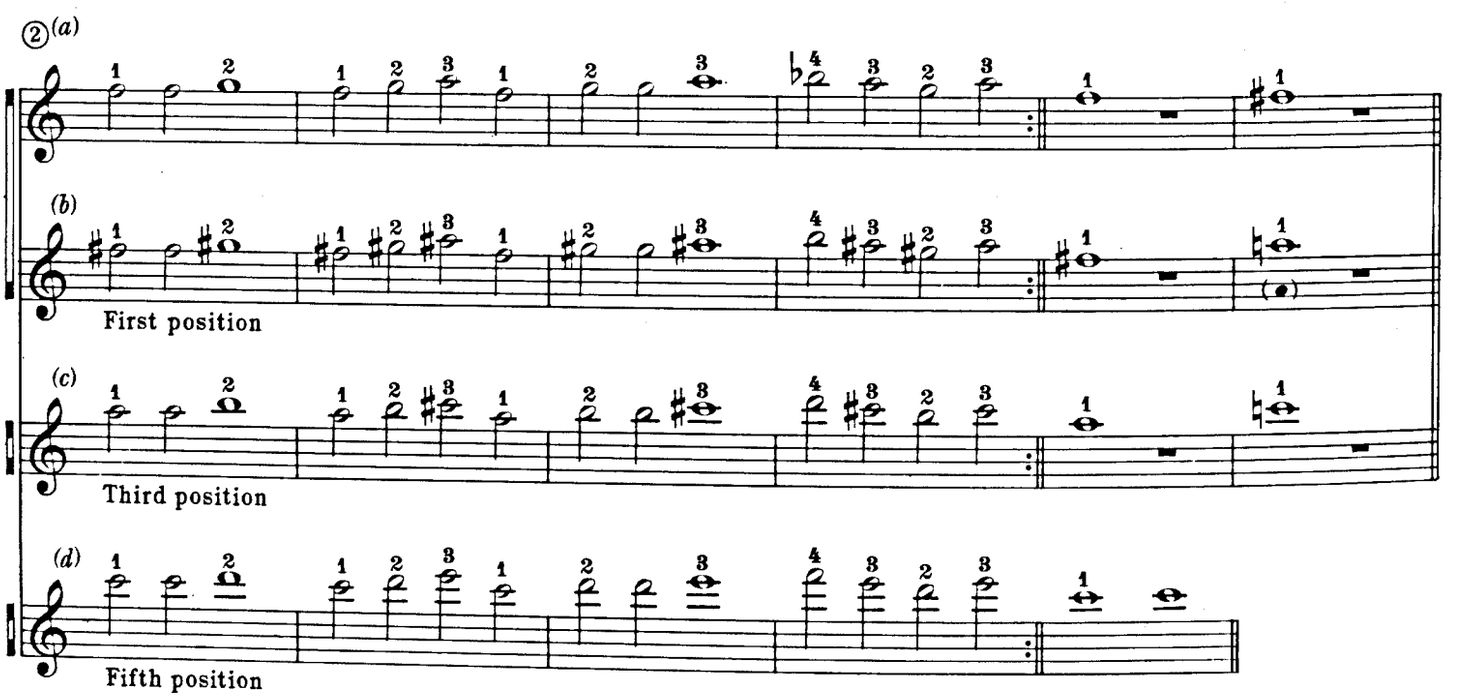
TO BE TREATED AS EXPERIMENTAL MATERIAL. All students should be encouraged to attempt the work on this page at the earliest possible moment in their violinistic careers. It should be persisted with, week by week, until it can be played perfectly in tune with the hand correctly formed in each position.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



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

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

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



† Teachers should note that initial vibrato is often most easily acquired in the Fifth position.

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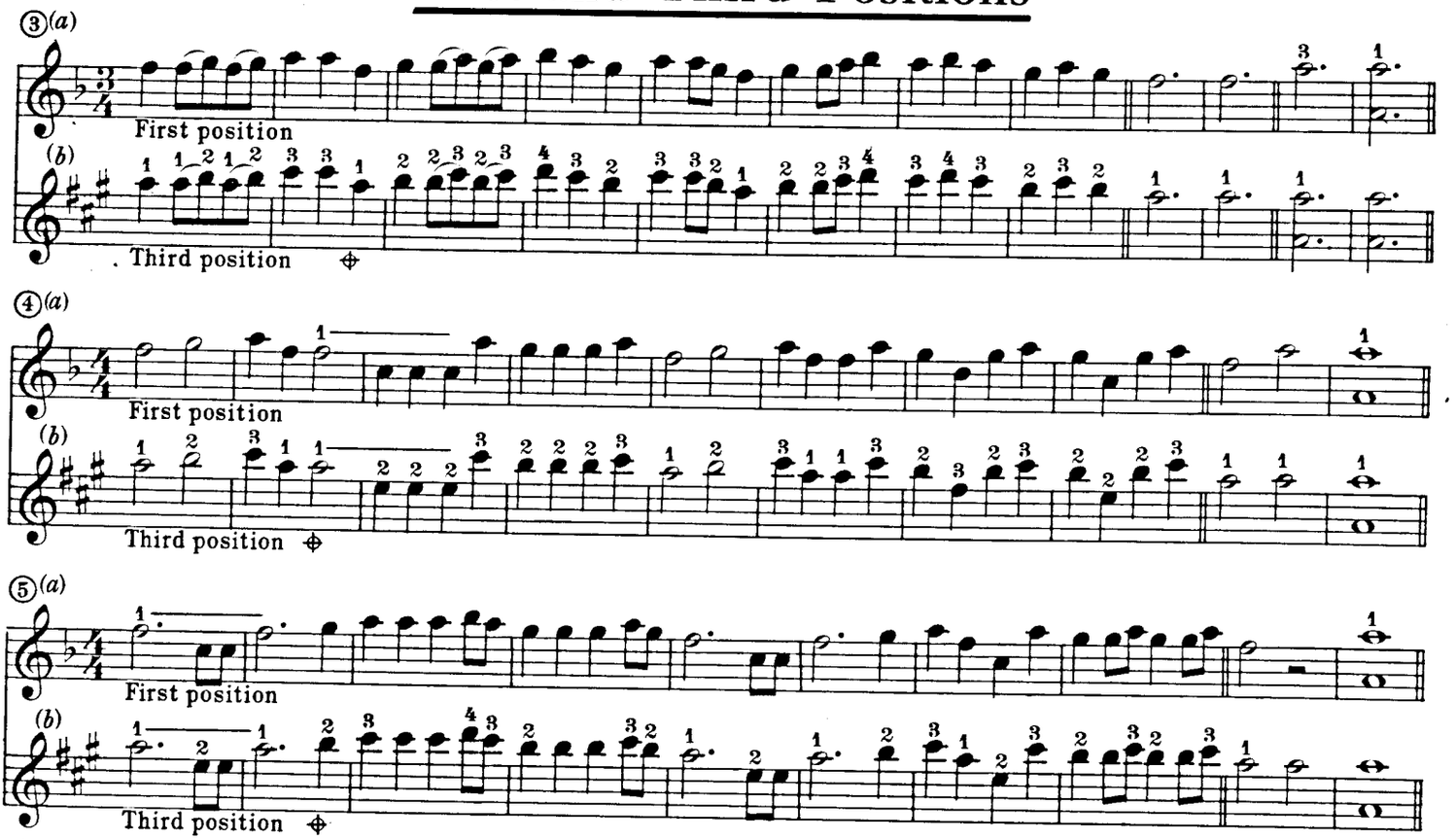
Preliminary Treatment of the 1st, 3rd and 5th Positions

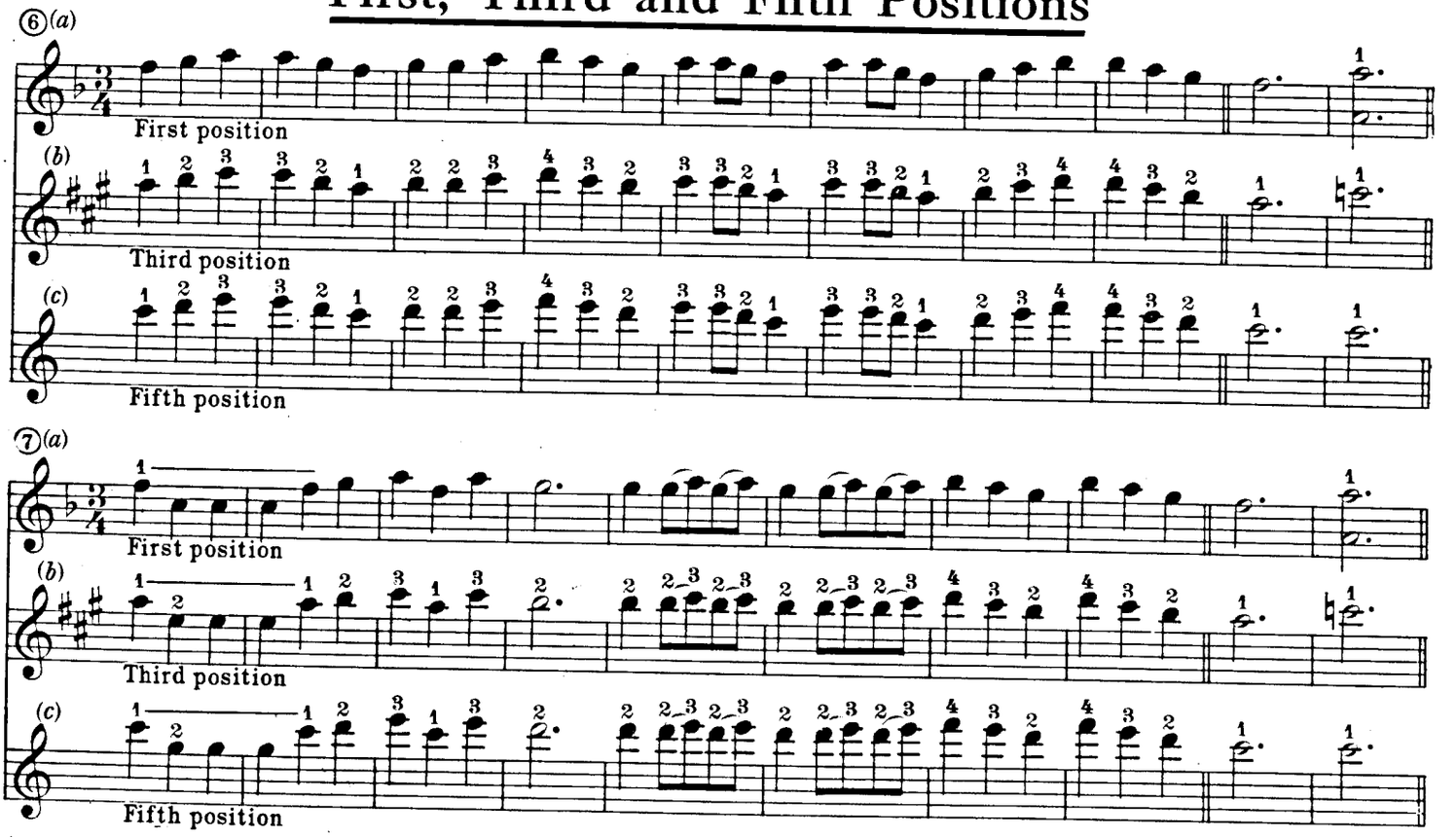
For More Advanced Students

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

First and Third Positions

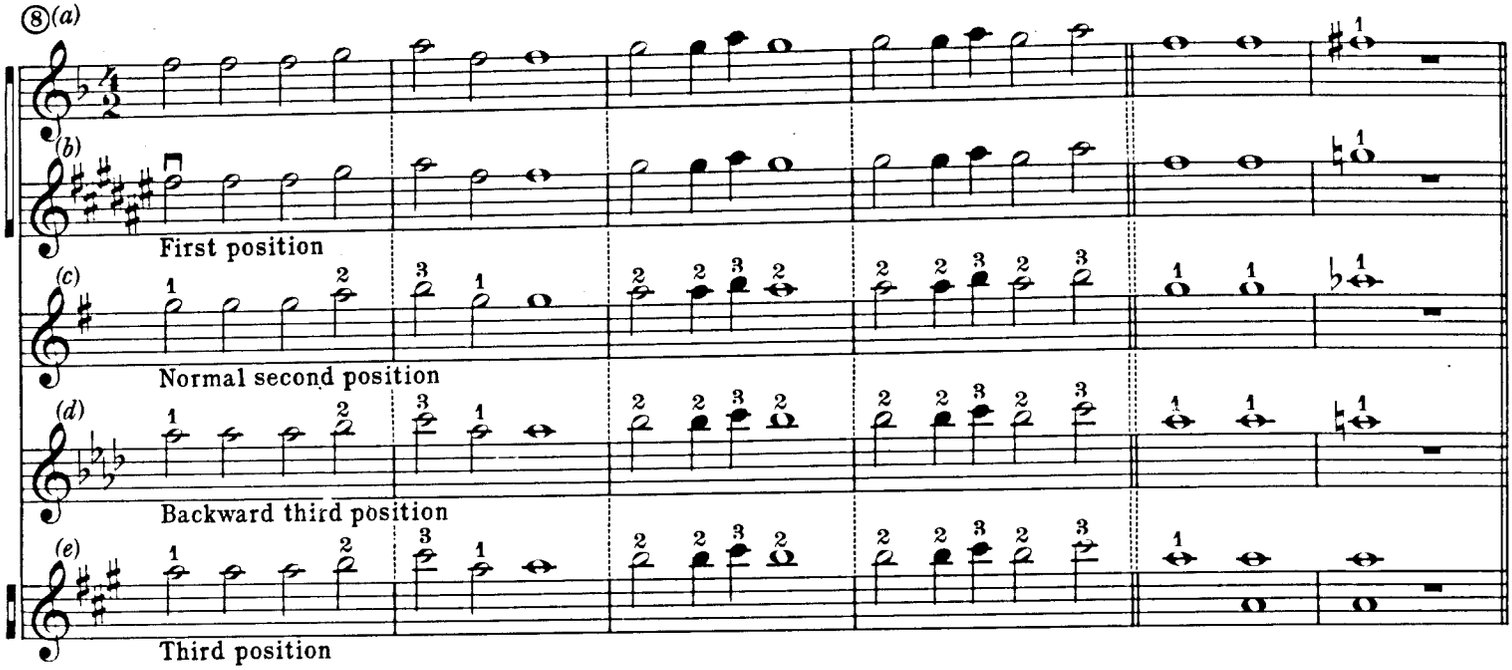


First, Third and Fifth Positions

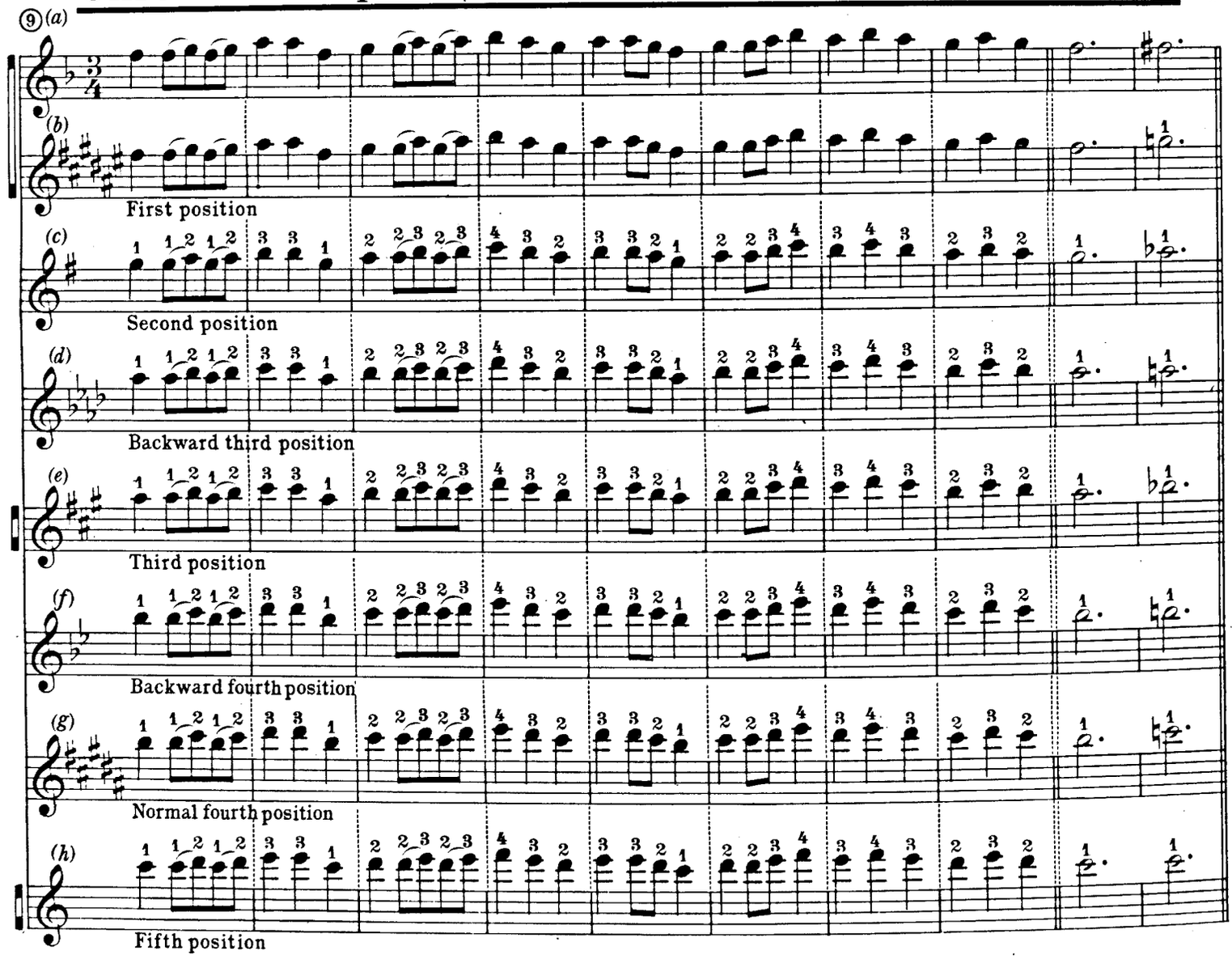


⊕ Repeat in the Fifth position.

Chromatic Repetition from the 1st to the 3rd Position



Chromatic Repetition from the 1st to the 5th Position

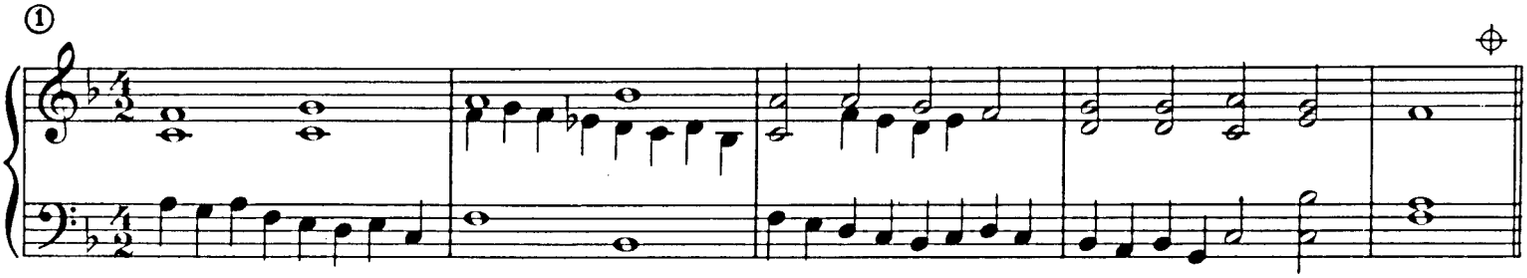


Piano Accompaniments

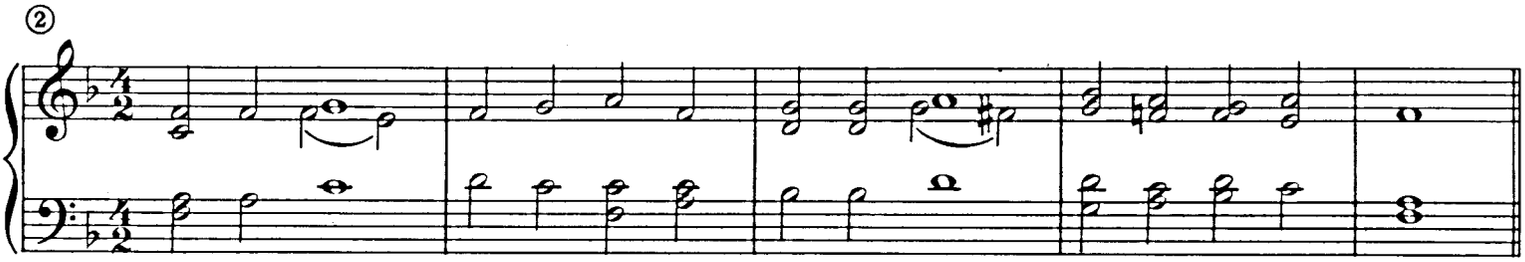
True intonation is an essential element in artistic violin playing. Unlike the young pianist, the violin student is responsible for making his instrument play in tune. This is acknowledged to be a difficult problem, especially in the higher positions. These simple accompaniments are designed to facilitate 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.

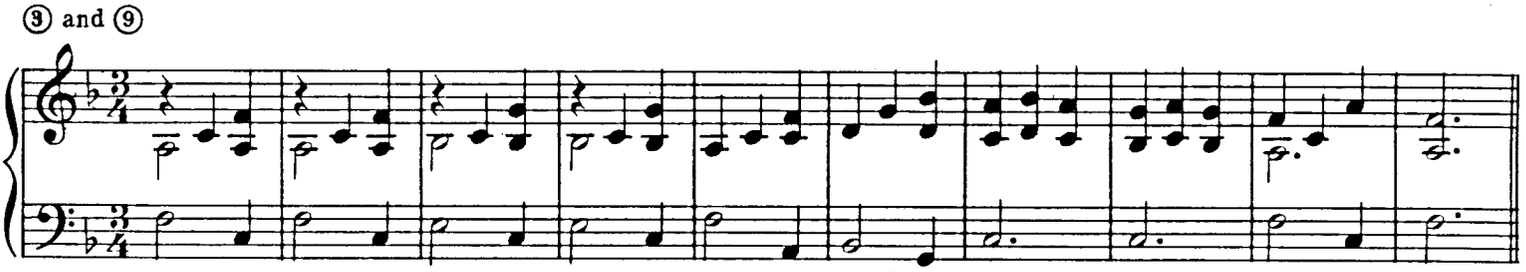
①



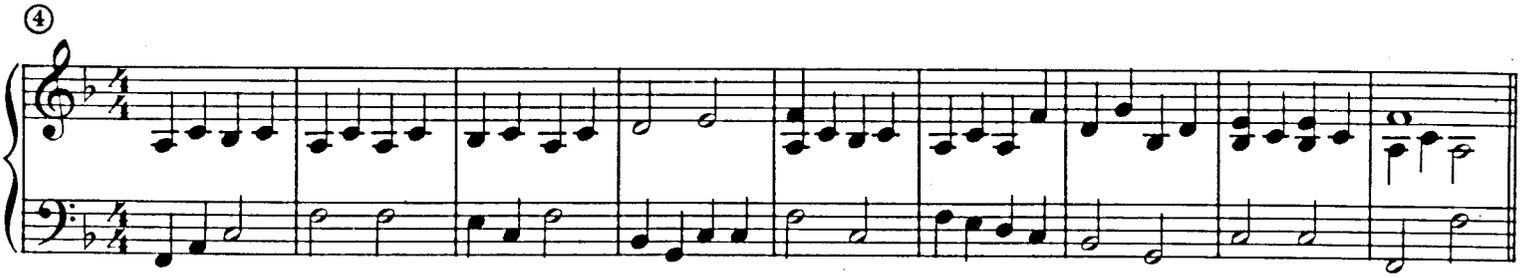
②



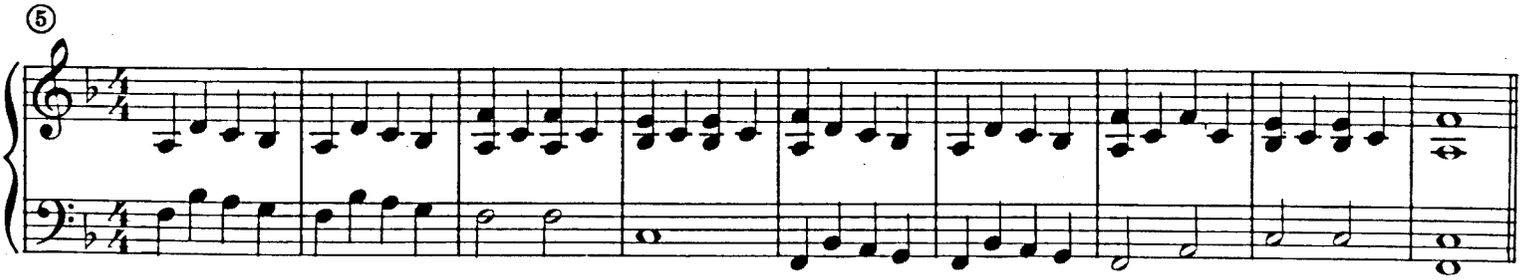
③ and ⑨



④



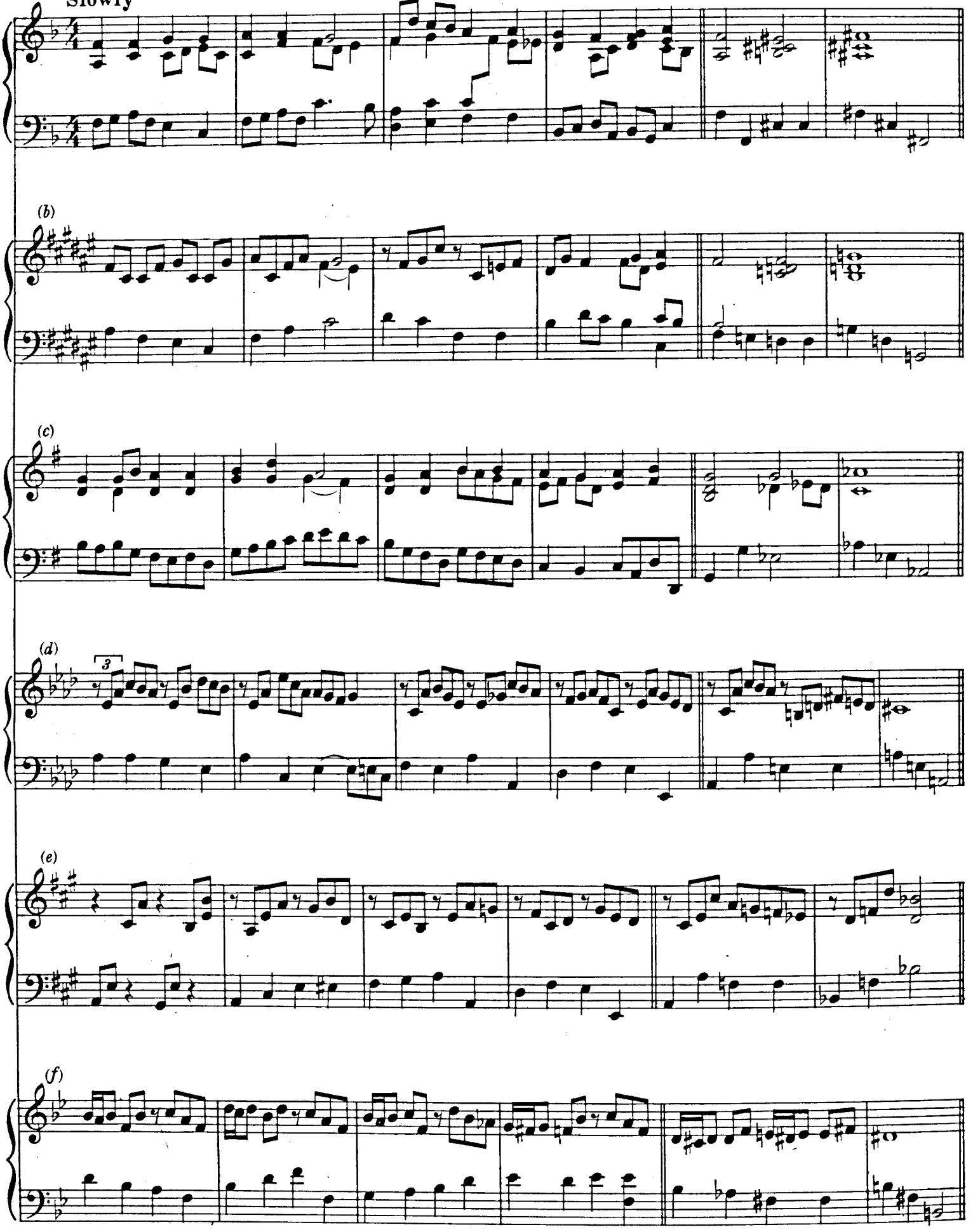
⑤



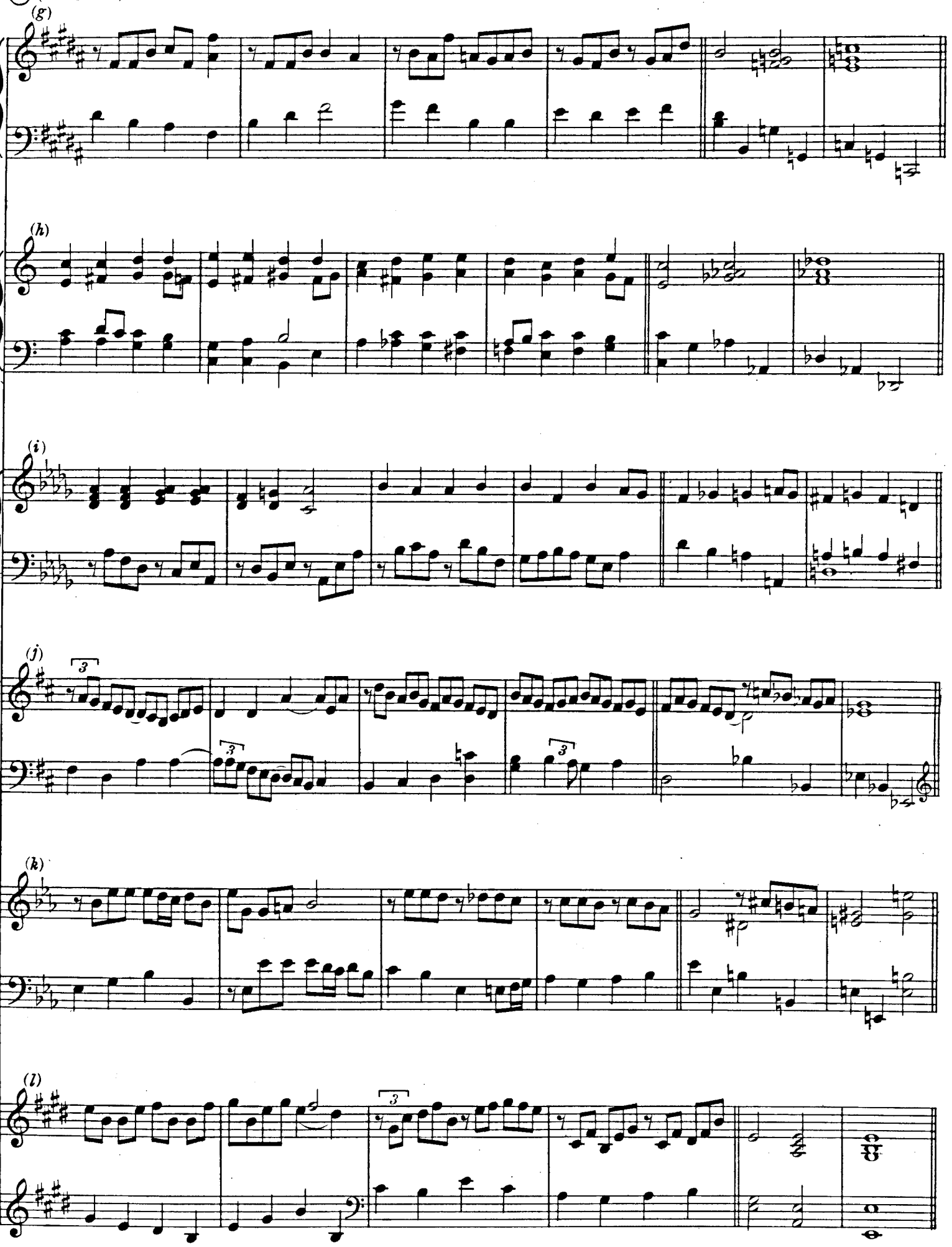
⊕ For the complete system of modulatory chords see accompaniment to No. 10, (a) to (l).

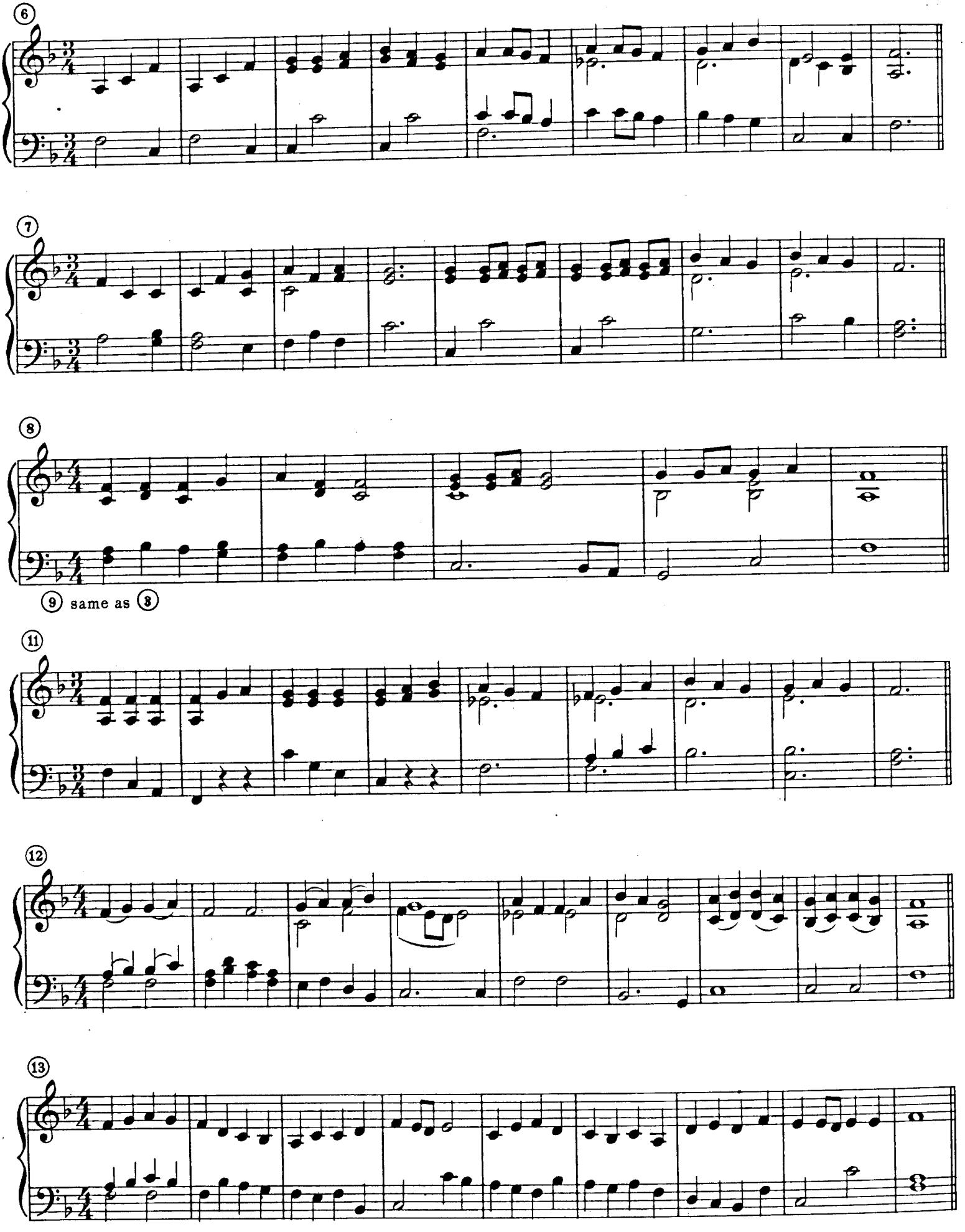
⑩(a) (Complete through the twelve keys)

Slowly



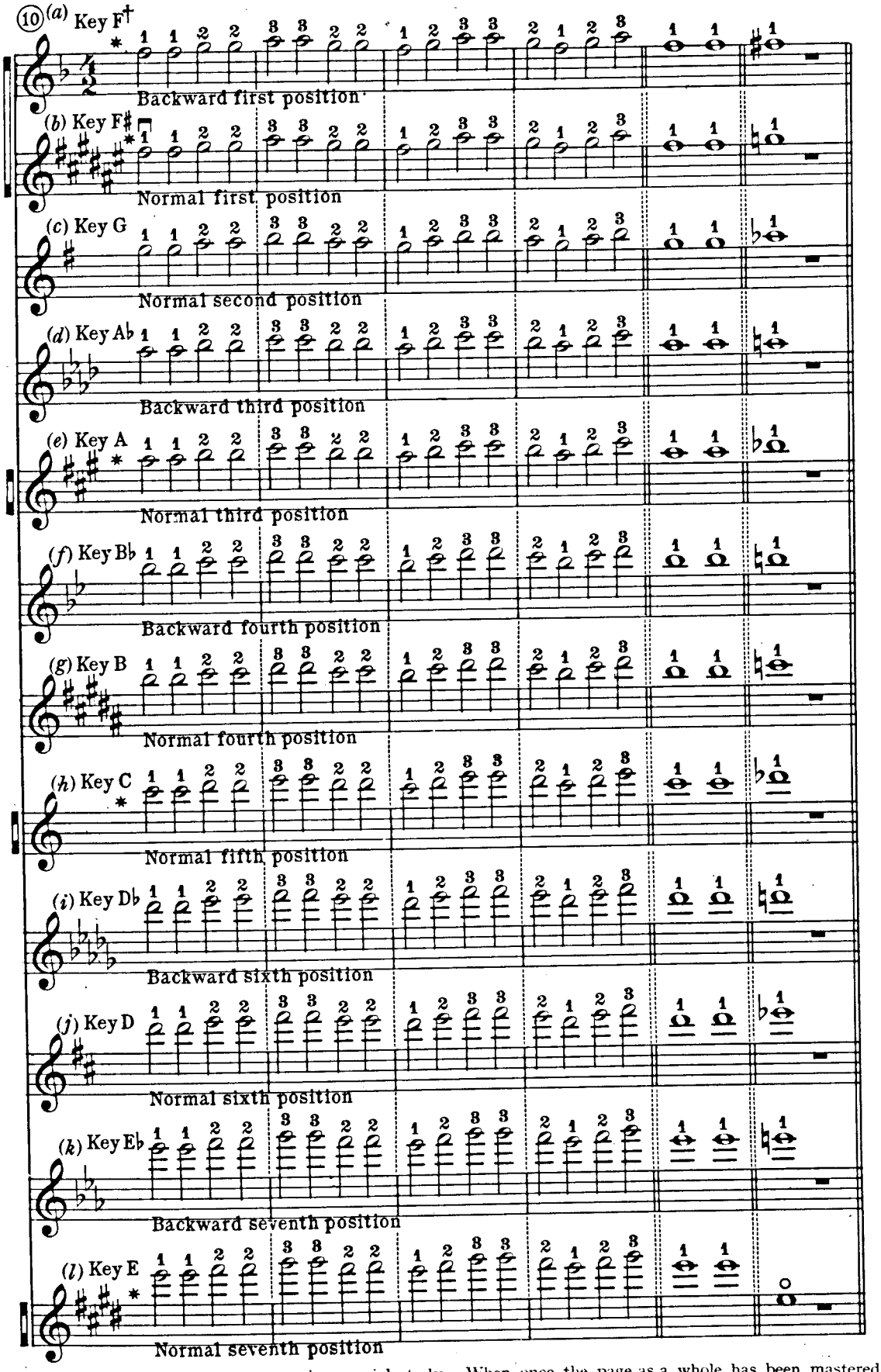
⑩ (continued)




6
7
8
9 same as 8
11
12
13

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.



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♯) 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.

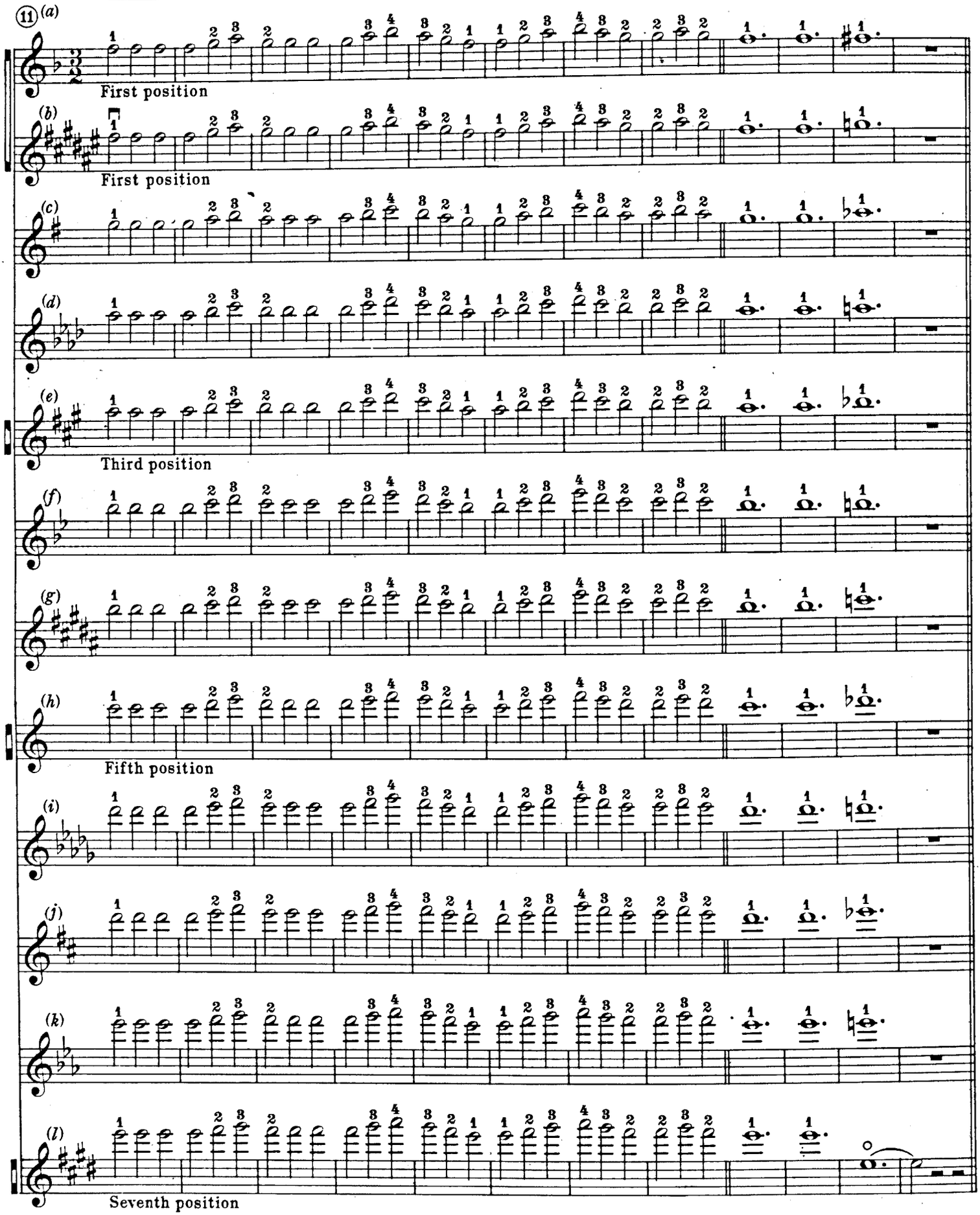
From here onwards the contact between the thumb and the neck must be adjusted to suit the needs of the fingers. The thumb must not break contact with the neck.

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.

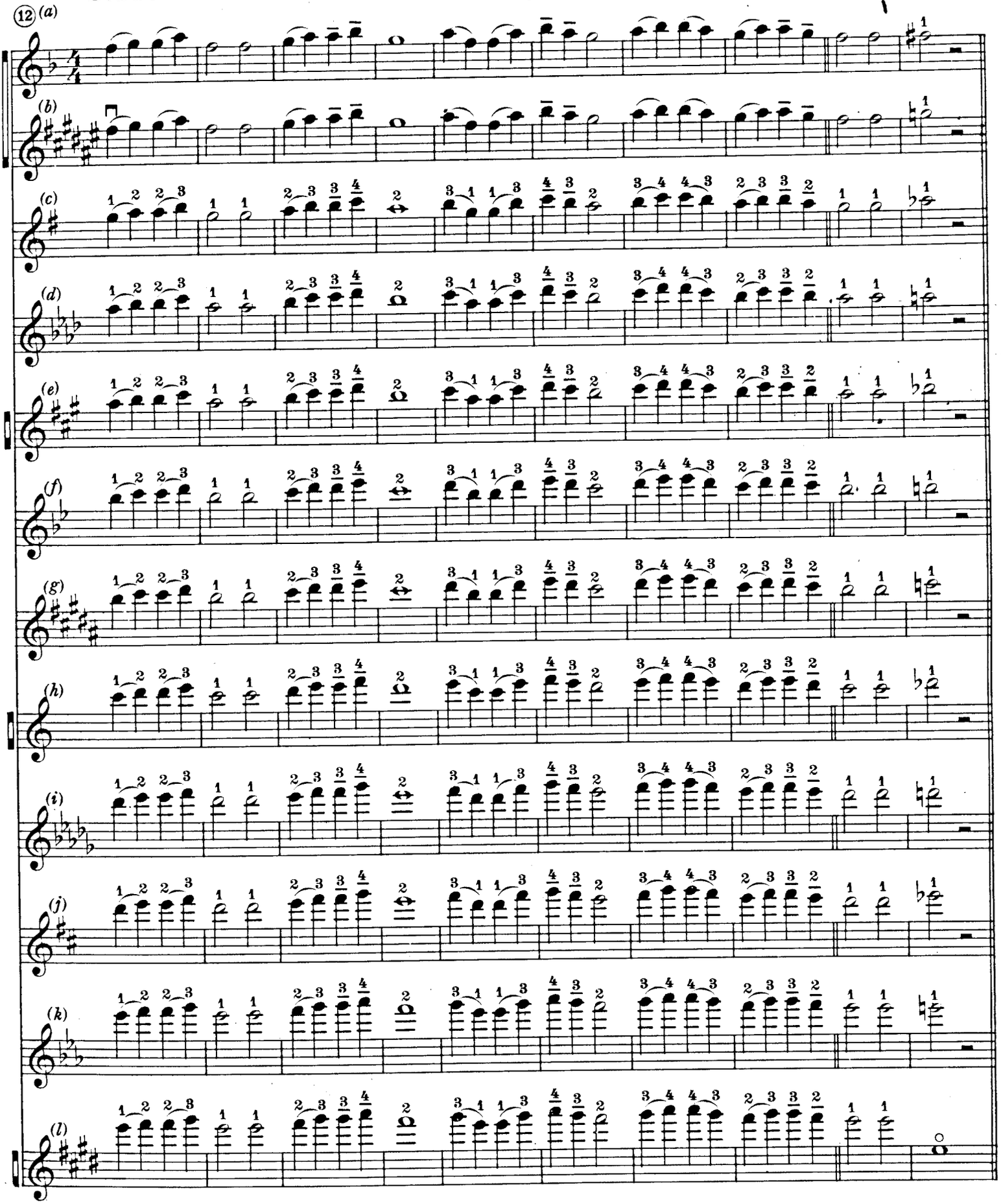
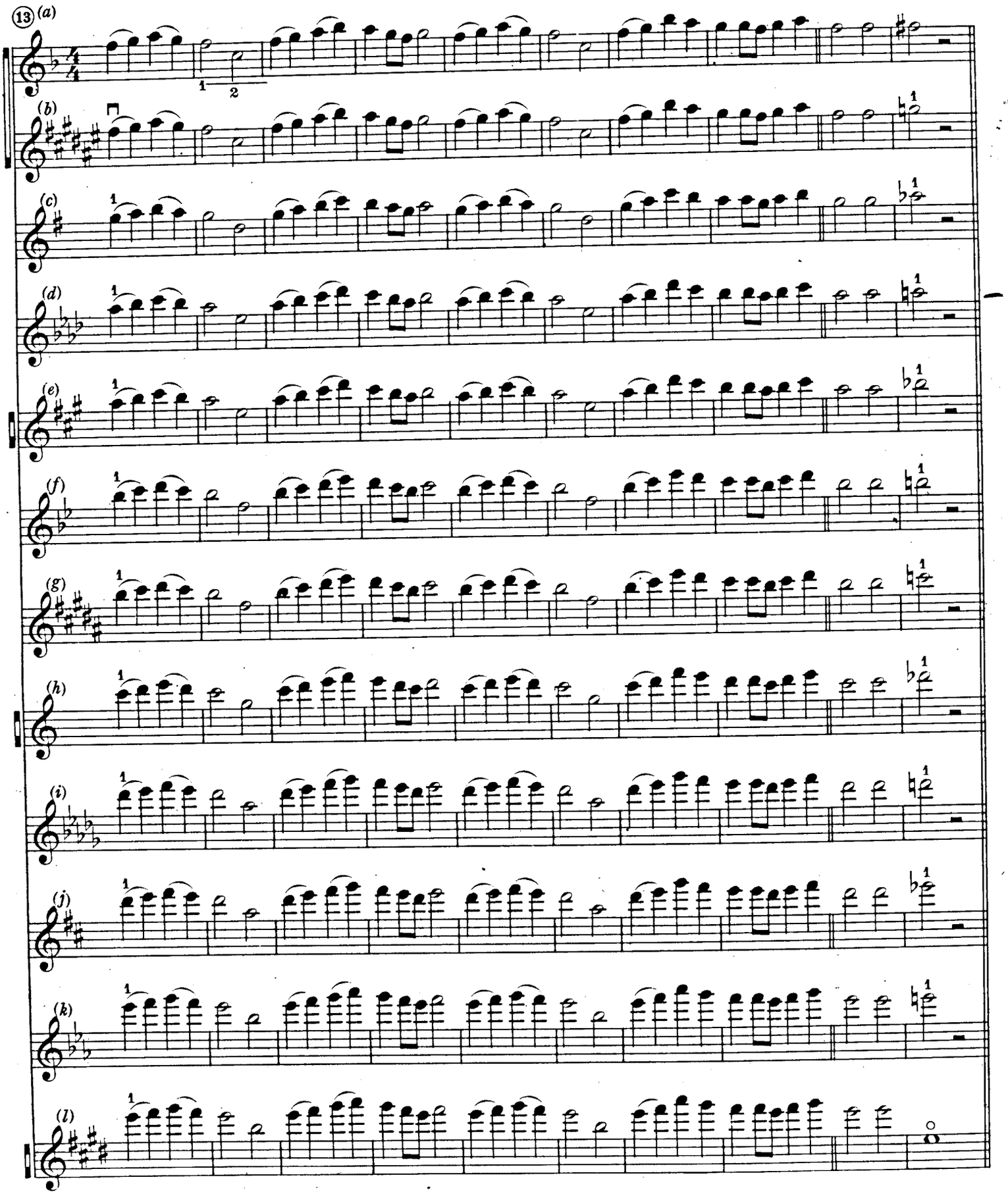
† Keys and key signatures should be memorised.

The Fourth Finger Through the Twelve Keys



A Pattern with Slurs

Students should Name all the Keys and Describe all Positions



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