

THE WIZARD VIOLINIST

A COLLECTION OF EFFECTIVE AND EASY TRICKS
HUMOROUS IMITATIONS ETC. FOR SOCIAL AND
POPULAR ENTERTAINMENTS.

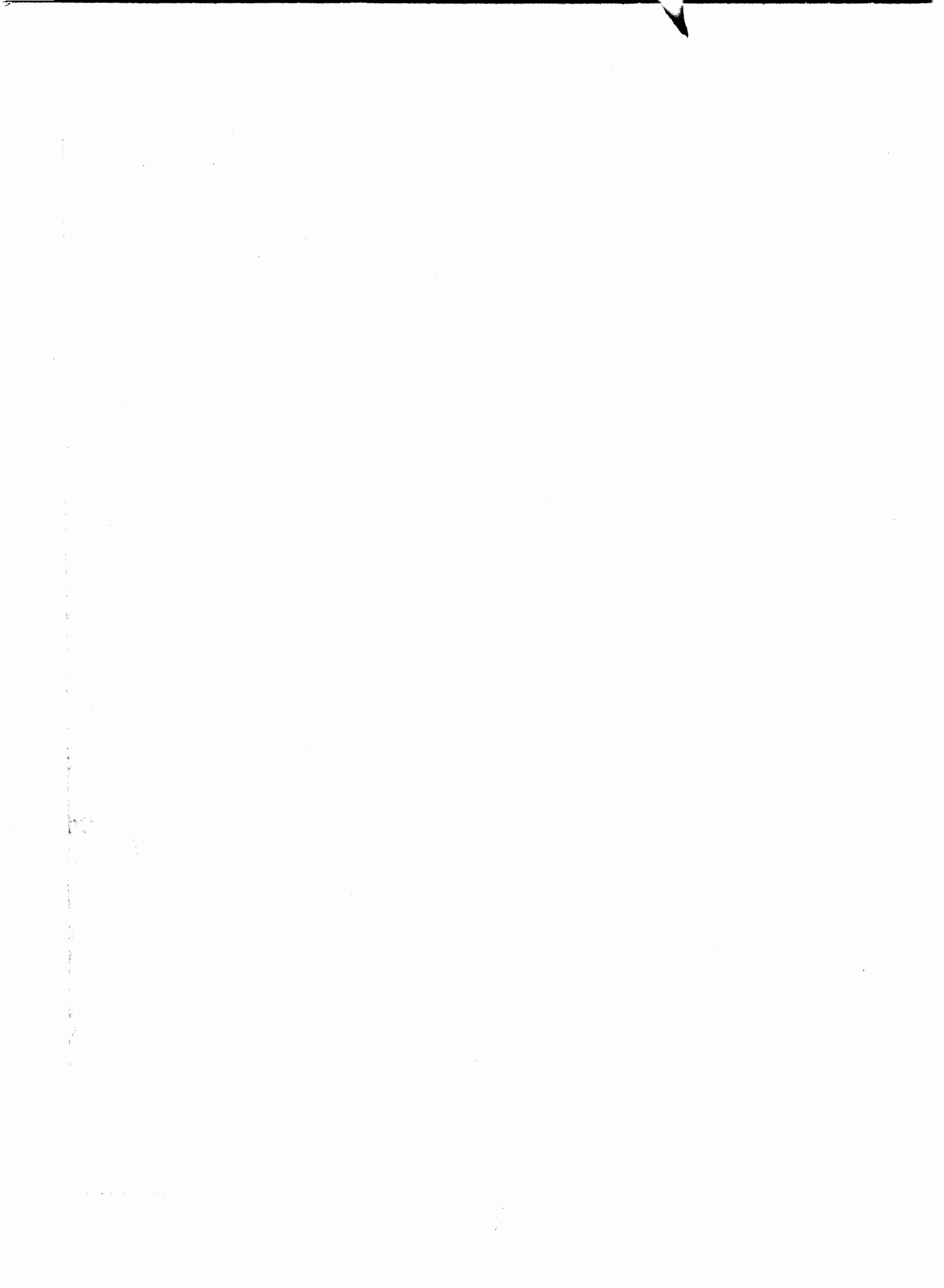
EDITED BY
ROLAND DE BEPTON



380 BOYLSTON ST.
BOSTON.

CARL FISCHER

CHICAGO.



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The WIZARD VIOLINIST

*A Collection of Effective
and Easy Tricks, Humorous
Imitations, Etc., For Social
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Preface

Since the very earliest times of Violin playing, much pleasure has been derived from using the instrument for all kinds of imitative effects. While the stricter school of violin players has always been averse to using the Queen of instruments for what they consider as degrading purposes, not much harm can be done by indulging in such pleasantries within reason.

The following collection of Imitations, etc., has been compiled merely for popular entertainment purposes, and if played in the spirit in which they have been jotted down much amusement can be derived from them. Let us not forget that some of the greatest violinists at times entertained their audiences with astonishing little tricks, particularly Paganini, who it is said at one time nearly created a riot in one of his concerts by imitating the braying of an ass with astonishing cleverness.

In addition to the many humorous imitations, a number of tricky variations and special extracts from well-known violin solos have been included, all of which are intended as a humorous contribution to every violinist's repertoire.

The Wizard Violinist

▣ Down Bow
 ▽ Up Bow

No 1. Imitation of the Hurdy-Gurdy. English Style (Original Tune)

The melody to be played entirely on the second string. Two bows in each bar.

Remain in 3^d Pos.

To bring about the characteristic twangy effect, a small bunch of keys may be placed just behind the bridge, on the fourth string side.

Italian Style.

To be played entirely on the second and third strings.

No 2. A Lover's Serenade.

The notes marked **pizz.** should be firmly struck with the fingers of the right hand in imitation of a guitar accompaniment, while the melody is played throughout with the bow.

No 3. Imitation of Highland Bagpipes.

To be played entirely on the second and third strings. The effect can be greatly increased by commencing *pp* and gradually increasing to *ff*.

Moderato.

1. *D.S.*

2.

Con moto

Harmonies
On G and D Strings

On D String

No 4. A Hunting Scene

Introducing the quacking of ducks and crowing of cocks.

Allegro (Ducks Quacking) (Cock Crowing)

Play all three notes with the first finger by sliding it rapidly up the G string, and press the bow heavily on the string.

Chimes
Slow (Old Church clock striking the hour)

f dim.

f dim.

f dim.

f dim.

The Huntsman's Horn

Allegro

Musical score for "The Huntsman's Horn" in G major, 6/8 time. The score consists of five staves. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 6/8 time signature. It features a melody with various articulations (accents, slurs) and dynamics (f). The second staff includes an "Echo" section with dynamics *ppp* and *mf*, and a "Hunting Chorus 'Old Towler'" section. The third, fourth, and fifth staves continue the melody with detailed fingering (0-3) and dynamic markings.

No 5. The Blacksmith's Forge.

Clang of the hammer, while the Blacksmith sings "The Miller of the Dee"

Musical score for "The Blacksmith's Forge" in B-flat major, 6/8 time. The score consists of four staves. The first staff begins with a treble clef, a key signature of two flats (B-flat, E-flat), and a 6/8 time signature. It features a melody with various articulations (accents, slurs) and dynamics (*ff*, *mf*). The second, third, and fourth staves continue the melody with detailed fingering (0-3) and dynamic markings.

No 6. Imitation of the Braying of an Ass.

"Hee haw! Hee haw!" O Jerusalem)

Musical score for "Imitation of the Braying of an Ass" in C major, 4/4 time. The score consists of one staff. It features a melody with various articulations (accents, slurs) and dynamics (*f*).

The top C's to be played on the 2nd and 3rd strings simultaneously with decided up-bows, near the bridge; the low C's with down-bows on the G string.

№ 7. Cantabile from Dancla's 5th Air Varié *

"M. G." in the following movement stands for "Main gauche" the French for "Left Hand" and indicating that the double stop pizzicato notes are to be picked with an unemployed finger of the left hand, while the upper melody is being played with the bow.

Cantabile

pizz.
m.g.

pizz.
m.g.

harmonics

cantabile

cresc.

pizz.
m.g.

pizz.
m.g.

harmonics

f

Facilité

V

* For complete edition of this well-known violin-solo see "5th Air Varié on a theme by Weigl" by Charles Dancla, Op. 89. Published by Carl Fischer, Cooper Square, New York City.

No 8. Air as played by Paganini.*

The top line is played with the bow while the notes of the lower line are played **pizzicato** with the unemployed fingers of the left hand, just as in the preceding number by Dancla.

Allegro molto

Air to be played with the bow.

Pizzicato Accompaniment for the left hand.

The musical score consists of five systems of two staves each. The top staff of each system is in treble clef and contains the melodic line, marked 'Air to be played with the bow'. The bottom staff is in treble clef and contains the accompaniment, marked 'Pizzicato Accompaniment for the left hand'. The tempo is 'Allegro molto'. The key signature has one sharp (F#). The score includes various musical notations such as slurs, accents, and dynamic markings like 'v' (forte) and '>' (accent). The accompaniment features a rhythmic pattern of eighth notes and rests.

* For complete edition of this famous violin solo see: "Merveille" Duo for one Violin, by Paganini. Published by Carl Fischer, Cooper Square, New York City.

A piano score consisting of three systems of two staves each. The music is written in treble and bass clefs. The first system features a melodic line in the right hand with eighth and sixteenth notes, and a bass line with chords and eighth notes. The second system continues the melodic and harmonic development. The third system concludes the piece with a final cadence in the right hand and sustained bass notes.

No 9. Imitation of a Country Fiddler playing an old Village Dance.

This number is to be played very quickly, the performer loudly marking time with his right foot at the commencement of each measure.

Allegro vivace

A fiddle score in treble clef with a key signature of one sharp (F#) and a 2/4 time signature. The piece is marked 'Allegro vivace'. It features a series of rhythmic patterns with many accents and slurs. Fingerings are indicated by numbers 1, 2, 3, and 0. The score includes a double bar line with repeat dots and ends with the instruction 'accel.'.

No 10. My Country, tis of Thee
National Anthem with Variations

Majestic.

Air. *mp*

with very firm bowing.

Var. 1.

Continue with same bowing as in first bar.

Var. 2. *mf*

simile (with same bowing)

Note: A very brilliant effect can be achieved by playing the first note of each triplet an octave higher; in doing this the first and fourth finger are required to stretch a tenth with every triplet; the fourth finger should not be raised, only the first in order that the open string may be sounded. The first bar as written below will illustrate such a change:

Maestoso.

In Harmonics.

Var. 3

*By playing this number entirely in the Second Position as marked, the hand need not be moved for any of the intervals.

Vivace.

Var. 4

The Austrian National Hymn (In Harmonics)

With a tricky Variation.

Single and Double Harmonics and Pizzicato for both Hands.

(By playing the following entirely in the Second Position as marked, the hand need not be moved for any of the intervals.)

Maestoso

Allegro assai *segue*

Var. *)

arco pizz. ar. p. arco pizz. arco pizz.

pizz. pizz. pizz. pizz. *Segue*

arco arco arco arco

rall. **ff** har.

*) Note:

All Chords marked with an + are to be struck pizzicato by the right hand. All notes marked with an o are to be played pizzicato by the left hand.

No 12. Imitation of an Echo*

Andante mosso

harm. echo harm. echo harm. echo echo echo

ff *ff* *ff*

1. 2. **Scherzando al tallone** echo echo

echo echo 1. echo echo 2.

Meno mosso

sostenuto

1. 2. 3. 3. 3. 2. 3. 3.

echo echo echo echo echo echo al tallone

ff *dolce* *ff* *dolce*

echo echo echo echo 1. 2. 2.

f *velate* *velate* *f* *pvelate* *f* *p*

v pizz. arco pizz. v pizz. arco pizz. arco pizz. pizz. pizz. pizz. v pizz.

ff *p* *f* *p* *f* *p* *f* *p*

v pizz. pizz. v pizz. pizz. pizz. pizz. pizz. v + pizz.

f *p* *f* *p* *f* *p* *f* *p* *f* *p* *f*

* For complete edition of this very effective Violin Solo see "The Echo" (L' Eco) Rondo Capriccioso by A.D. Agostino, Op. 33. Published by Carl Fischer, Cooper Square, New York City.

No 13. The Ploughboy's Dream

Early Morning in the Country,
with Imitation of Birds, Animals, etc.

Introd.

f harm.

pp *dim.*

Sound - ly sleeps the hap - py plough - boy, &c.

rall.

pizz. *f* **Imitation of snoring.**

Press heavily with the bow and hang a bunch of keys, or anything that will make a jarring sound, against the bridge.

arcò Loud - ly snores the dream - ing plough - boy.

Imitation of a cuckoo. **Snoring** *8va*.....

Play each note lightly, like a Harmonic *f* *mp* **Birds Singing in the Trees.**
(Played on A-string)

8va..... *f* *mp* *8va*.....

Cock crowing *ff* *dim.* *dim.* **Hen clucking over an egg.** *p* *f*

Dog barking. Press the bow heavily. *ff* *ff*

Cow Bleating over its Calf.

Hen Clucking over another Egg.

Slide the forefinger rapidly along the G string, letting the [sound gradually die away.

Musical notation for Cow Bleating and Hen Clucking. The first part shows a melodic line with a sliding finger effect on the G string, followed by a rhythmic clucking pattern.

Cock Crowing.

Musical notation for Cock Crowing, featuring a rhythmic pattern with dynamic markings such as *f*, *ff*, and *dim.*

Recollections of the Fair. A wandering mountebank playing an old English air on a Hurdy-gurdy. Played in a slow, droning fashion

Musical notation for Recollections of the Fair, consisting of two staves of slow, droning music with a mix of arco and pizzicato sounds.

The Village Bells.

The notes marked arco are played with the bow; those marked pizz are struck with a finger of the left hand.

Musical notation for The Village Bells, starting with a dynamic marking of *f* and alternating between arco and pizzicato notes.

Musical notation for The Village Bells, continuing the sequence with dynamic markings like *p* and *Harm.*

Musical notation for The Village Bells, including instructions like "pizz. with right hand" and "pizz." with dynamic markings.

Clash of Bells.

Echo (put mute on bridge)

(Take off mute)

Musical notation for Clash of Bells, featuring a dynamic marking of *ff* and instructions like "pp remain in position" and "pizz." with a dynamic marking of *f*.

Musical notation for Clash of Bells, including dynamic markings like *pp*, *fff*, and *Harm.*

Cat Mewing.

Slide finger on the A string
Slow

Dog Barking.

Press heavily with the bow.
Allegro

Musical notation for 'Cat Mewing' and 'Dog Barking'. The first staff shows a melodic line for 'Cat Mewing' with a dynamic marking of *p*. The second staff shows a rhythmic, repetitive pattern for 'Dog Barking' with a dynamic marking of *ff*.

Cuckoo.

Play each note lightly like a harmonic

Blackbirds in the trees.

Musical notation for 'Cuckoo' and 'Blackbirds in the trees'. The first staff shows a series of notes with fingerings (0) for 'Cuckoo' with a dynamic marking of *mf slow*. The second staff shows a more complex melodic line for 'Blackbirds in the trees' with a dynamic marking of *f*.

Cuckoo in the distance.

With mute.

Horse Neighing.

Played wholly on D string, by sliding with one finger
Moderato

Musical notation for 'Cuckoo in the distance' and 'Horse Neighing'. The first staff shows a series of notes with a dynamic marking of *ppp*. The second staff shows a melodic line for 'Horse Neighing' with a dynamic marking of *ff*.

Continuation of the 'Horse Neighing' musical notation, showing a melodic line with a dynamic marking of *ff*.

The Ploughboy Awakes.

Musical notation for 'The Ploughboy Awakes'. The first staff shows a series of notes with a dynamic marking of *ff*. The second staff shows a melodic line with a dynamic marking of *f pizz.*

The Ploughboy going to his work singing an old English air.

Vivace

Musical notation for 'The Ploughboy going to his work singing an old English air'. The first staff shows a series of notes with a dynamic marking of *f*.

Continuation of the 'The Ploughboy going to his work' musical notation, showing a melodic line with a dynamic marking of *f*.

Continuation of the 'The Ploughboy going to his work' musical notation, showing a melodic line with a dynamic marking of *f*.

Neighing of a Horse.

Played as before.

Musical notation for 'Neighing of a Horse'. The first staff shows a melodic line with a dynamic marking of *ff*. The second staff shows a melodic line with a dynamic marking of *ff*.

End of Dream

No 14. Imitation of Cathedral Chimes.

The notes marked pizzicato are played on the open string with the left hand, while the melody is played with the [bow.

Moderato

Morning Hymn with bell ringing at intervals.

No 15. Imitation of a Windmill.

Allegretto

No 16. The Approach, Passing By and gradual disappearance of a Stage Coach.

Imitation of horses galloping in the distance.

Allegro moderato

Put mute on bridge

ppp *pp*

Take off mute.

p *mf*

Approach of Stage Coach.

f

Post Horn.

ff

mf

2nd time *p*

mp

dim.

pp *ppp*

pppp

pppp

No 17. Venetian Gondola Song,
(With imitation Guitar Accompaniment)

The small notes marked *pizzicato* are struck with the forefinger of the right hand in imitation of a guitar. The melody throughout is played with the bow, as indicated by the word *arco*.

Lento

The score for 'Venetian Gondola Song' is written in G major and 12/8 time. It consists of five staves of music. The first staff begins with a *mf* dynamic and includes fingerings (3, 2, 1) and a *v* (breath mark). The second staff continues with *pizz.* and *arco* markings. The third staff features a *f* dynamic and more complex fingerings. The fourth staff includes a *rall.* (ritardando) and *ff* (fortissimo) dynamic. The fifth staff concludes with various *pizz.* and *arco* markings.

No 18. The Mocking Bird.*
(With a tricky Variation)

Moderato espressivo

The score for 'The Mocking Bird' is in G major and 4/4 time. It features a main melody and a variation section. The first staff starts with a *mf* dynamic. The second staff includes a variation with first and second endings. The third and fourth staves show the main melody with a *2nd time in Harmonics ad lib.* instruction. The fifth staff continues the main melody with first and second endings.

*For complete edition of this brilliant Solo see "Concert Variations on The Mocking Bird" by Roland de Berton, Op.35. Published by Carl Fischer, Cooper Square, New York City.

Moderato

A tricky solo number in which a bird in a tree is cleverly imitated by a melody and trills in Harmonics

Allegro maestoso.

The musical score is written for a single melodic line in treble clef, 2/4 time, with a key signature of three sharps (F#, C#, G#). It begins with a tempo marking of 'Allegro maestoso.' and a rehearsal mark '24'. The piece is marked 'Pfte.' (Pflöte) and includes a 'Cadenza ad lib.' section. The score features a variety of musical effects and techniques:

- Effect:** A small inset shows a sequence of notes with a 'tr' (trill) marking.
- Flautato:** Several passages are marked 'p flautato' or 'fl.', indicating a flute-like sound.
- Trills:** Numerous trills are marked with 'tr' and often accompanied by fingering numbers (1-2, 3, 4).
- Harmonics:** The piece is characterized by 'trills in Harmonics', where the notes are played with a specific fingering to create a shimmering, ethereal quality.
- Dynamic Range:** The score uses a wide range of dynamics, from piano (*p*) to fortissimo (*f*), with crescendos and decrescendos.
- Tempo Changes:** The tempo shifts from 'Allegro maestoso' to 'Allegretto' (marked '1-2'), then to 'a tempo', and finally to 'rit.' (ritardando) and 'dim.' (diminuendo).
- Articulation:** The piece includes 'p grazioso' (piano and graceful) and 'rit. fl.' (ritardando flute) markings.
- Rehearsal Marks:** The score is divided into several systems, with a final section containing two first endings (1. and 2.).

*) For complete edition of this famous solo see "The Bird in the Tree," Caprice Burlesque by M. Hauser, Op. 34. Published by Carl Fischer, Cooper Square, New York City.

No 19(b). Cadenza and Ending from "The Bird in the Tree."

(See Foot Note to No 19(a))

The musical score is written for a single melodic line in treble clef, with a key signature of three sharps (F#, C#, G#) and a 2/4 time signature. It begins with a *ff* dynamic and features several trills (*tr*) and triplet markings (1, 1, 1). A measure rest of 16 measures is indicated. The section is divided into *Tutti* and *Cadenza.Solo.* sections. The *Cadenza.Solo.* section includes the instruction *flautato ad lib.* and a *p* dynamic. The piece then transitions through *Oh! Susanna* (marked *p*) and *Yankee Doodle* (marked *poco rit.* and *p*). A section marked *8va* (octave) is shown with a diagram of a violin string and a *4ta Corda* (4th string) instruction. The final section is marked *Presto* and *f*, consisting of a dense, rhythmic pattern of chords and triplets, ending with a triplet of eighth notes.

No 20. Duet for One Violin
by H. Leonard.*)

Andante

The musical score is written for a single violin in G major (one sharp) and 3/4 time. It begins with the tempo marking 'Andante'. The first staff starts with a forte (*f*) dynamic, followed by a decrescendo (*dim.*) to pianissimo (*pp*). The second staff continues with a decrescendo (*dim.*) and a piano (*p*) dynamic. The third staff features a piano (*p*) dynamic and a decrescendo (*dim.*). The fourth staff includes a crescendo (*cresc.*) and a dolce (*dolce*) marking. The fifth staff has a forte (*f*) dynamic and a rallentando (*rall.*) marking. The sixth staff begins with a decrescendo (*dim.*) and a piano (*p*) dynamic. The seventh staff features a piano (*p*) dynamic and a decrescendo (*dim.*). The eighth staff includes a piano (*p*) dynamic and a decrescendo (*dim.*). The ninth staff has a piano (*p*) dynamic and a decrescendo (*dim.*). The tenth staff features a piano (*p*) dynamic and a decrescendo (*dim.*). The eleventh staff includes a piano (*p*) dynamic and a decrescendo (*dim.*). The twelfth staff concludes with a piano (*p*) dynamic and a decrescendo (*dim.*) to pianissimo (*pp*).

*) For complete edition of this famous violin solo see: "Souvenir de Haydn" by H. Leonard. Published by Carl Fischer, Cooper Square, New York City

No 21. Duet for One Violin

by H. Léonard.*)

Andante con moto

espress.

sostenuto

cresc.

dim.

f

rall.

Pressez.

dim.

a tempo

poco rall.

sostenuto

L.H. pizz.

animato

cresc.

ff

sostenuto

poco rall.

p

dim.

pizz.

poco rall.

L.H.

* For complete edition of this well-known solo see: "Souvenir de Bade" by H. Léonard. Published by Carl Fischer, Cooper Square, New York City.

No 22. See the Conquering Hero Comes.*)

Maestoso

Musical score for 'See the Conquering Hero Comes' in G major, 3/4 time. The score consists of four staves of music. It features a variety of rhythmic patterns, including triplets and sixteenth notes, and dynamic markings such as *f* (forte), *mf* (mezzo-forte), and *f* (forte) again. Fingerings are indicated by numbers 1-4 above or below notes. The piece concludes with a final chord.

No 23. My Old Kentucky Home.*)

Andante espressivo

Musical score for 'My Old Kentucky Home' in G major, 3/4 time. The score consists of four staves of music. It is characterized by a slower tempo and expressive phrasing. Dynamic markings include *dolce*, *p* (piano), and *pp* (pianissimo). The score includes various ornaments like vibrato and grace notes, and complex fingerings. The piece ends with a *pp* dynamic marking.

*) For numerous other arrangements of popular, folks and natural songs in this style see **School of Double Stop Playing** by Simon Heilbron, which contains 25 such melodies, all specially arranged in the first position. Published by Carl Fischer, Cooper Square, New York City.

No 24. A Curious Duet for Two Violins

by Mestrino.

In this unique little composition the first violin starts at one end, while the second violin starts at the other. The music should be placed on a small table, the players standing opposite to each other.

1st Violin

Allegro moderato

Allegro moderato

2nd Violin


by Mestrino.

No 24. A Curious Duet for Two Violins

No 25. The Carnival of Venice

with

Tricky Variations by Paganini, Ernst and Dancla.

In the following original variations by Paganini the Violin is tuned one-half tone higher as follows: 

Thema. Allegretto



An easy Variation in Natural Harmonics:



A difficult Variation in which the Echo is imitated by means of Double-Stop Harmonics.

The musical score is written on a single treble clef staff in a key of three sharps (F#, C#, G#). It consists of five systems of music. The first system begins with a series of eighth notes, followed by double-stop harmonics indicated by a circled '8'. The second system continues this pattern with more double-stop harmonics. The third system features a section labeled 'segue' with a slur over a series of notes, and the instruction 'On 2 Strings' below it. The fourth and fifth systems continue with double-stop harmonics and slurred passages. Fingerings are indicated by numbers 1, 2, 3, and 4. The score is a technical exercise for string players, focusing on double-stop harmonics and imitating an echo effect.

A brilliant Variation for tricky bowing, mingled with pizzicato for the left hand, by Dancla.

Vivo e leggiero

Musical score for 'Vivo e leggiero' in G major, 6/8 time. The score consists of four staves. The first staff begins with an 'arco' instruction and features a melodic line with trills (tr) and a triplet of eighth notes. The second staff continues the melodic line with trills and includes a 'pizz.' instruction for the left hand. The third and fourth staves are primarily accompaniment for the left hand, featuring a mix of 'pizz.' and 'arco' techniques. The piece concludes with a triplet of eighth notes and a final note on the fourth staff.

Another Dancla Variation in which the Melody (in harmonics) is accompanied by pizzicato single and double stops for the left hand.

Musical score for a Dancla Variation in G major, 6/8 time. The score consists of four staves. The first staff features a melodic line in harmonics ('harm.') and includes 'arco' and 'pizz.' instructions. The second and third staves are primarily accompaniment for the left hand, featuring 'pizz.' and 'arco' techniques. The fourth staff continues the accompaniment and ends with a 'rall.' instruction.

In the following Variations by Ernst the Violin is also to be tuned as in the Paganini Variations. (One half-tone higher.)

A Difficult Variation in Harmonics on the G String.

This musical score consists of four staves of music in G major (one sharp). The first staff begins with a first finger position (1) and features a melodic line with various ornaments. The second staff contains a complex harmonic exercise with many notes marked with a '3', indicating triplets. The third and fourth staves continue the melodic and harmonic patterns, with the fourth staff ending with a final cadence.

A humorous Variation in Harmonics and Double Stops.

This musical score is divided into two parts: 'A String' and 'G String'. The 'A String' part is indicated by a dashed line above the first staff. The score features a variety of dynamic markings: *p* (piano), *ff* (fortissimo), and *f* (forte). The tempo and mood are marked as *scherzando e rubato*. The music is characterized by frequent double stops and complex harmonic structures. The first staff includes fingerings '1 1' and '0 0'. The score spans six staves, with the final staff concluding the piece.

A Variation in which the violinist supplies a tremolo accompaniment to the melody.

A musical score in treble clef with a key signature of two sharps (F# and C#). The melody is written on a single staff with a series of slurs and accents. Below the staff, there are three systems of chordal accompaniment, each consisting of a block of notes representing a tremolo effect. The notes are grouped in a way that suggests a continuous, vibrating accompaniment.

A Variation in which a second part in pizzicato notes is played simultaneously with the melody.

A musical score in treble clef with a key signature of two sharps. The top staff is labeled "arco segue" and contains a melodic line with slurs and accents. The bottom staff is labeled "pizz. segue" and contains a series of short, vertical notes representing pizzicato accompaniment. The two parts are played simultaneously.

A trill Variation in which the open E String must be constantly heard.

A musical score in treble clef with a key signature of two sharps. The top staff features a melodic line with a trill indicated by a wavy line above the notes. The bottom staff shows a series of notes, with the first note being an open E string (indicated by a '0' below the note). The notes are grouped with slurs and accents.

108711

The last of the Ernst Variations, consisting of brilliant pizzicato, arco and staccato passages.

The musical score is written on a single treble clef staff with a key signature of three sharps (F#, C#, G#). It consists of ten lines of music. The first line begins with a treble clef, a key signature of three sharps, and a common time signature. The first two measures are marked 'pizz.' (pizzicato) and contain eighth-note chords with stems pointing down. The third measure is marked 'arco' and contains a quarter note with a stem pointing up. This pattern of alternating pizzicato and arco passages continues through the first four lines. The fifth line features a long, sweeping melodic line with a fermata over the first measure, marked with a forte 'f' dynamic. The sixth line continues with more pizzicato passages. The seventh line is another long, sweeping melodic line with a fermata, also marked with a forte 'f' dynamic. The eighth line returns to pizzicato passages. The final two lines, labeled 'Coda', feature staccato passages with eighth-note chords and stems pointing down, ending with a final quarter note.

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Instructive violin publications for very young children are exceedingly scarce, and this *Juvenile Violin Method*, specially designed for children from five to about eight years of age, should become very popular. It sets forth the most important principles of bowing, rhythm and fingering in a very simple manner, in order that the child may progress slowly but surely. One of the main ideas involved is that the child should master one principle before going to the next, making this method, as a whole, a practical stepping stone to more pretentious works. Contains special exercising material for each string and well-graded studies for string transfers, which make this *Juvenile Violin Method* well worth while for daily practice, even after the teacher has passed on to another book.

PRICE, 75 CENTS



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BY
FREDERICK W. ORTMANN

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The Municipal Loose Leaf Violin Method
by
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A Course of Systematic Violin Teaching for Class or Private Instruction as employed by F.W. Ortmann in the After-School Violin Classes in the Public Schools of New York City Organized with the consent of the Board of Education and approved by DR. FRANK R. BELM, Director of Music.

LESSON I.
Violin Chart Establishes the point of view, the normal line.
Pick notes of the System

The Staff consists of Five Lines and Four Spaces
Violin Chart Establishes the point of view, the normal line.
Pick notes of the System

As there are seven lines on the violin they may be represented on the 4 lines and 4 spaces, each as follows: lines and spaces are represented, which are placed above and below the staff.

Added Lines and Spaces

Pick names of added lines and spaces

Representation of the range of notes from the lowest to the highest in the first position

Notes and Rests commonly used showing their relative duration.

Whole note Half note Quarter note Eighth note Sixteenth note Thirty-second note

A rest is a character that indicates a period of silence measured by the hand of rest.

Whole rest Half rest Quarter rest Eighth rest Sixteenth rest Thirty-second rest

Duration and Value of the Notes

A whole note equals a half note or a quarter note or an eighth note or a sixteenth note or a thirty-second note

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PUBLISHED IN TWO PARTS

The ideas and principles embodied in this Violin School are highly original and their instructive properties and benefits are worked out in entirely different fashion than in other methods. Edward Mollenhauer, who was acknowledged as one of the most brilliant violin players of his time, claimed that while a large number of elementary instruction books for the violin had been written by great masters, not one of them pointed the way to practical progress for either the pupil or teacher. The main benefits of this Mollenhauer School are to be sought in its concise, practical and progressive features, and the drawbacks of other methods, such as incessant first position studies, constant repetitions, skipping about for suitable material or substitution of different exercises, is entirely done away with.

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