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A History of the Violin Étude to About 1800 Volume I

K. Marie Stolba
Fort Hays State University

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(Continued on inside back cover)
A History of the Violin Étude

to About 1800

Volume I

fort hays studies—new series

music series no. 3

december 1968
BIOGRAPHICAL SKETCH OF THE AUTHOR

Dr. K Marie Stolba has always been interested in the violin and its music. She earned a Bachelor of Arts degree with a major in music (violin) from Monmouth College and a Master of Arts degree from Colorado State College. Her advanced training in musicology was received at the University of Iowa from which school she was granted a Ph.D. in music in 1965. She joined the faculty at Fort Hays Kansas State College in 1967 as Assistant Professor of Music Literature, with teaching responsibilities in music history and music research.

Dr. Stolba is widely known as a violinist, author, and lecturer. Articles written by her have been published in national music journals, and she has presented research papers at several regional music conventions.
A History of the Violin Étude to About 1800

Volume I
NOLENS VOLENS

or

You shall learn to play on the Violin whether you will or no.

Being an new Introduction for the instructing of young Practicioners on that Delightful Instrument Digested in a more plain and easy method than any yet extant; Together with a choice Collection of Ayes Compos'd by the most Ingenious Masters of Age.

Printed and sold by Tho. Cotes, 1667.

Sold by Humphry Salter, Instrument-Seller, at the Sign of the Lute in St. Paul's Churchyard, and at the Dolphin and Crown near Charing Cross, Strand, and near the Fleece Tavern in the Straw. Sold also by Mr. Hare in Freeman's Yard near the Musick Instrument sellers, and in Holborn Conduit, and are to be had next door to the Greyhound Tavern at Bow. London, 1667, by Mr. Cotes, 1667.

Title page of Nolens Volens, reproduced here by permission of the Bodleian Library, Oxford, owners of the original.
PREFACE

Up to the present time, there has been no comprehensive history of the violin étude. Most editors of dictionaries and encyclopedias devote little, if any, space to the topic, and those who do are concerned mainly with keyboard études. Histories of violin playing touch upon the subject very lightly; biographical dictionaries are inclined to state merely that a composer wrote studies or didactic works, and the few articles actually listing specific works give few dates for them. There is no article under "étude" in Grove's Dictionary\textsuperscript{1} -- one is referred to "study," and Willi Apel\textsuperscript{2} bases his short article in the Harvard Dictionary upon a dissertation written in 1930 on the development of the piano étude. Hence, it can be seen that a study of the development of the violin étude is needed.

Maurice W. Riley's The Teaching of Bowed Instruments from 1511 to 1756\textsuperscript{3} is a study of the history, methods, and techniques of teaching the playing of bowed instruments between 1511, the date of

\begin{itemize}
\end{itemize}
Sebastian Virdung's *Musica getutscht*, and 1756, that of Leopold Mozart's *Versuch einer gründlichen Violinschule*. Riley's dissertation is of value for this present study in that it provides a bibliography of the important violin methods during those years; however, these methods must be examined anew for the present investigation, partly because of Riley's indiscriminate use of the words "exercise," "étude," and "study" to designate didactic violin music. This is understandable in view of the fact that the words are often used interchangeably, but for purposes of a study of the development of the étude as a musical composition, a more definitive terminology must be employed. It must be recognized, too, that Riley's prime concern was with the instructional principles presented, and their application, rather than with the proper classification of any music contained therein.

Peter Felix Ganz's *The Development of the Étude for Pianoforte*, one of the very few studies that have been made concerning the étude, traces the development of the piano étude from its origin as a practice piece to the attainment of its status (by about 1860) as an accepted concert work, with emphasis upon the compositions of Cramer and Clementi. A single concluding chapter treats of the principal étude composers of the following century. Ganz reviews two previous doctoral studies: (1) Roland Höffner, *Die Entwicklung der Spieltechnik der Schul-

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und Lehrwerke für Klavierinstrumente, completed at the University of Munich in 1937, which Ganz credited with saving him much research; and (2) Else Görk, Die Entwicklung der Klavierstüde von Mozart bis Liszt, unter besonderer Berücksichtigung der Methode des Klavierunterrichtes, done at the University of Vienna in 1930, which Ganz dismisses as being of little value other than for analyses of compositions. This is the work upon which Apel bases his article in the *Harvard Dictionary*, where the author's name is misspelled "Gork." Both studies are given as part of the bibliography for Willi Kahl's article in *WGG*. 5

The purpose of this study is to investigate and ascertain the history and the development of the étude as a specific form of didactic literature for the violin. All influential factors, both non-musical and musical, are considered; in a study of this type, however, more space is devoted to the musical than to the non-musical elements. This being the case, an investigation of instructional materials for the violin comprises the major portion of this writing. The period covered is from 1523 to around 1800.

A working terminology is defined. Contributory factors discussed include general world conditions, the change in social status of the musician, changes in the violinist's equipment, "schools" and conservatories, and early compositions for the violin. Thereafter, instruc-

tional materials are presented according to the country in which publication occurred, chronologically by date of publication in so far as this is feasible; the content of each method is presented briefly when such information is available. In those instances where a composer's works were published in several countries, his compositions are considered in a group and cross-references are made so that his activity in the various countries does not go unnoticed. Where primary sources, or microfilms or microcards of them, are obtainable, the contents are evaluated as to the presence of studës, but where sole evidence lies in secondary sources, no definite evaluation can be made.

All spellings have been retained as they occur in the sources; where words in a foreign language were misspelled or given antiquated spellings, or where accents have been omitted, these words have not been altered in any way, nor has the word "sic" been used, for in many cases "sic" would have had to be inserted after almost every word in a title or quotation.

The writer wishes to express her sincere gratitude to Professor Albert T. Luper, who gave generously of his time and experience in the guidance of this study, and to Professor E. Eugene Helm, whose suggestion that she "do something with the étude" has resulted in this writing. Dr. Helm also read the manuscript and offered valuable suggestions. The writer acknowledges her great debt to Dr. David D. Boyden, who graciously provided her with a selection of offprints of his articles.
and films, granted permission to use the list of English tutors he had compiled, answered questions, and made available for research the violin literature acquired by the University of California (Berkeley) Music Library. Great demands have been made upon that Music Library, and thanks are due to Dr. Vincent Duckles and Mrs. Harriet Nicewonger, and to the members of their staff. However, this research could not have been completed without the cooperation of the staffs of many libraries, and especially the staff of the Music Library of The University of Iowa. Other libraries who have permitted the use of their holdings include: The Music Division of The Library of Congress, Washington, D. C.; The British Museum; the Bodleian Library, Oxford; the Bibliothèque Nationale, Paris; the Bibliothèque du Conservatoire Royal, Brussels; the Kungliga Musikaliska Akademiens Bibliothek, Stockholm; Musikabteilung, Deutsche Staatsbibliothek, Berlin; Musikabteilung, Stiftung Preussisches Kulturbesitz, Staatsbibliothek, Marburg/Lahn; Biblioteca del Conservatorio di Musica, Naples; and Biblioteca del Conservatorio di Musica "Giuseppe Verdi," Milan. The staffs of these libraries, and their photoduplication agencies, have responded promptly to numerous requests.

Iowa City, Iowa
29 May 1965
Additional acknowledgments are needed for this Fort Hays Studies publication of the writer's doctoral dissertation which was completed at the University of Iowa during the summer of 1965. She wishes to express her appreciation to Mr. Marc Campbell and the staff of Forsyth Library, and to Mr. Leon Maxson and his staff at the Photography Laboratory at Fort Hays Kansas State College for their assistance in remaking the Plates for this printing.

Hays, Kansas
21 August 1968
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Before a study pertaining to the violin étude is possible, it is necessary to arrive at a working definition of the terminology to be used; in this case, the word "étude" must be defined and a conclusion reached as to its synonymity with, similarity to, or differentiation from "exercise." That is the purpose of this chapter.

"Étude" is a French word meaning "study,"¹ the derivation of which may be traced from the Latin roots "studium," the process of studying; "studere," to study, to strive after, to be zealous; and "tundere," to beat.² According to Oscar Éloch's Dictionnaire étymologique de la langue française, the French word has been in use since the twelfth century, but appeared during the fourteenth through sixteenth centuries as "estuide" and "estudie."³ Webster's Third New International Dictionary confirms this, but gives "estude" rather than "estuide," states the meaning to have been more "at study" than "study," and defines "étude" as "a


piece of music for the practice of some special point of technical execution. STUDY, EXERCISE; also: a composition built upon technical motion but played for its artistic value (concert)." The same source defines "study" as "a musical composition usually devoted entirely to a special problem of instrumental technique: ÉTUDE," and "exercise" as "a composition or work of art performed chiefly in order to practice or display a specific technical point or aspect (study in double stops) (finger exercise, bowing exercise)."

Grove's Dictionary lists nothing under "Étude" save a cross-reference to "Study," where the following definition is given:

An instrumental piece, usually of some difficulty and most often for a stringed keyboard instrument, designed in the first place as a technical exercise, but the better for having artistic value (e.g., Purcell's and Handel's Lessons, D. Scarlatti's esercizi, Paganini's violin capricci, or Chopin's études). . . . A study proper, be it only a mechanical exercise or a characteristic piece, is as a rule distinguished from all other musical forms by the fact that it is evolved from a single phrase or motif, be it of a harmonic or melodic character, upon which the changes are rung and which is designed to exercise the player on some special technical problem."

No bibliography is given.

Willi Apel, in the Harvard Dictionary, states that an étude is "a piece designed to aid the student of an instrument in the development of his mechanical and technical ability"; that it "is usually devoted entirely to one of the special problems of instrumental technique" -- scales, arpeggi, octaves, double stops, etc.; and that it is written in the form of a complete piece, as contrasted with finger-exercises, which are short formulae designed for repetition many times, either on the same pitch, or moving through the degrees of the scale. The concert étude is differentiated from an étude proper by being designated for purposes of both study and public performance, thereby combining technical difficulty with artistic quality. 8

The Larousse Grand dictionnaire states after the word "étude," "-- mus. Nom donné à des morceaux de musique gradués pour l'étude du chant ou d'un instrument." 9 The Riemann Lexikon differentiates between étude and exercise by stressing the musical quality of the former, and the lack of such quality in the latter. 10

Willi Kahl, in an article in MGÜ11 entitled "Etüde (frz. Etude,


engl. Study, ital. Studio," regards the étude as a study piece in free form, or two- or three-part song form, for various instruments, which piece is used for practice and perfection of technique. An étude deals with one technical problem (scale, arpeggio) or one motif or figure carried throughout the piece, and is to be distinguished from "Übung" (exercise) which is a mechanical piece or passage. Kahl subdivides the étude category into those designed purely for study and those for recital or concert. His article is primarily concerned with keyboard études and includes discussion of Handstücke, Tonstücke, Instructiven Übungstückchen, exercises, exercices, esercizi, studii, caprice, capriccio, and étude as they pertain to this medium.

Dufourcq and Nava describe "esercizio" as a vocal or instrumental musical fragment designed "to conquer" a technical difficulty, and "studio" as a kind of instrumental or vocal music composed for didactic purposes, originating in organ compositions entitled preludio, ricercare, or variation.12

Michel Brenet (Marie Bobillier) lists "estudio" as "a vocal or instrumental work composed for instruction, in which, under an artistic aspect, is presented an exercise for execution."13

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13. Michel Brenet (Marie Bobillier), "Estudio," Diccionario de la música, histórico y técnico, trans. and rev. José B. Humbert, J. Ricart Matas & Aurelio Capmany (Barcelona: Joaquín Gil, 1946), 190. It should be noted that this translation into English, and all others in this study, have been done by the author.
To Henri Vercheval, "étude" denotes a piece of music destined to develop in all degrees the technique of the instrument; an "étude de concert" is a work which contains technical difficulties, but which offers musical interest. "L'étude proprement dite" (the étude proper) is not submitted to any constructional rule, and remains in the exclusive domain of pedagogy. For "capriccio," Vercheval writes: "Caprice. Piece in free form, full of improvisation, of originality; many études bear the name Caprice. See Études." François Michel defines "capriccio" as a sixteenth-century term for character pieces "dans lesquelles le ou les thèmes d'imitation donnent lieu à des développements libres. . . ." This form passed successively through stages similar to those of canzona, ricercar, madrigal, and fantasia. Davie describes "capriccio" as "A short instrumental piece of undefined form, the composer being free to follow his fancy in this respect," and for him an étude is "a pianoforte piece designed to exploit some particular aspect of technique." Bachmann says that an étude is "A study or exercise similar

in style to the caprice."\(^\text{18}\)

The Murat-Sanders German-English Dictionary has this to say of "Übung": "1. (das Üben) exercising; (Auszüben) practice; . . . auf dem Klavier, practicing (or playing exercises) on the piano. . . . 3. exercise, study."\(^\text{19}\) However, Paul Hindemith refers to the music he entitled Übungen für Geiger\(^\text{20}\) as Études.

To date, the writer has been unable to find a definition of "matinée" in a musical connotation, although that name was used by Gaviniès for the caprices he composed ca. 1800.\(^\text{21}\) Likewise, Roman (1694-1758) titled a set of works Assaggi which the editors of these compositions translate as meaning "essays, experiments, studies."\(^\text{22}\) The name "perpetuum mobile" is sometimes used for instructive pieces, and this is defined by Vercheval as "Always in movement. Name given to certain pieces which, from beginning to end, employ only one single rapid value."\(^\text{23}\)

It can be seen from the foregoing that many terms have been

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used to denote an étude, and that the term has almost as many definitions as there are writers who gave it consideration. The confusion among compositions belonging to this genre existed for centuries; it was brought to public notice, for instance, in 1841, when an article entitled "Exercice und Etüde" appeared in the Allgemeine musicalische Zeitung. The author, K. B. von Hiltitz, mentioned the numerous works appearing as both exercises and études, many of which soon disappeared and were forgotten, and then he wrote of the necessity for a double nomenclature clarifying and distinguishing between exercice (or Übung) and étude (or Studie).

Criticism was made of the interchangeability of the terms, since the most trivial figure could make an exercise, but if art was lacking, a work was not a true étude. Similarly, a virtuoso should not be a machine, but an artist, and artists are formed through études rather than through exercises. Therefore, the author would have every musical composition of this genre labelled "Fingerübungen mit Geist (oder Etüden)" or "Fingerübungen ohne Geist (Exercices)."

Ganz seems to have arrived at the most conclusive definition of "étude" to date, namely, that the term "denotes a complete composition with pedagogic intent and content that features at least one consistently recurring problem of physiological, technical, or musical

25. Ibid., 211.
difficulty which requires of the player not only mechanical application, but proper study and correct interpretation as well."²⁶

For purposes of this writing, one minor addition will be made to Ganz's definition, so that herein the term "étude" will denote "a complete composition with both musical and pedagogic intent and content featuring at least one consistently recurring problem of physiological, technical, or musical difficulty which requires of the player not only mechanical application, but proper study and correct interpretation as well."

In contrast, an exercise is a chiefly mechanical note pattern of undetermined length which is designed for the player's familiarization with and drill on a certain specific technical aspect of his instrument, thereby furthering development of the player's physiological faculties; in other words, it is never, strictly speaking, a complete musical composition. Just as exercises may be of different types, depending on emphasis, i.e., finger exercises, or bowing exercises, so may études; the latter may be further subdivided into études (or études proper), school études, and concert études. Études proper are those compositions which appear as an entity unto themselves, either singly or grouped and published with other études; school études are those which are a part of a violin method in which they may appear along with scales, exercises, and pieces for performance; and a concert étude is one whose prime purpose is as a composition for public performance.

For exemplification of the étude proper, No. 3 of the Fiorillo Thirty-six Caprices\textsuperscript{27} has been selected. Analysis reveals a composition of open asymmetrical binary form, dealing with the technical problem of up-bow staccato, which is handled through the medium of the scale. The inherent musical value of the composition is apparent (see Plate II, page 10). Exercises can be seen from a glance at Sevcik, Op. 6, Part VII; No. 10 is given in Plate III, page 11.\textsuperscript{28} The concert étude might be illustrated by any of the Paganini Twenty-four Caprices.\textsuperscript{29}


\textsuperscript{29} Niccolò Paganini \textit{XXIV Caprices, together with Moto Perpetuo and Duo Merveille for Violin}, rev. Emil Krose (New York: Carl Fischer, 1912).
Chapter II
GENERAL FACTORS CONTRIBUTING TO THE DEVELOPMENT OF THE ŒTUDÉ

Discussions of specialized phases of musical activity often ignore consideration of general world conditions; this tends to give an impression of the activity's being cloistered, when quite often mundane conditions are an important factor. The development of the violin and its music, and particularly its didactic music, is a case in point. The centering of musical activity in royal and religious courts reflected the decentralization of government in Italy and in Germany. The rise of a more or less independent spirit leading from accordance of divine right to kings to a belief in human rights and brotherhood, exemplified in France in revolution, is reflected in the activities of the musical world.

The cosmopolitanism and enlightenment of the eighteenth century are witnessed in the presence of men like Voltaire at the court of Frederick the Great, and Metastasio at Vienna's imperial court; in Italian musicians working in courts in Germany, Spain, England, and France; in despots themselves participating actively in cultural activities, as did Frederick the Great of Prussia, Catherine the Great of Russia, Joseph II of Austria, and Louis XIV of France. The general rise of the middle class to an influential position brought with it the popularization of art and learning, treatises written in the vernacular, novels and plays depicting ordinary people with everyday emotions, literature becoming
prosaic, and finally, the emergence of public concerts. This reflection of general mundane conditions in the history of music and other arts is related to a study of the development of the violin étude in the popularization of the art of violin playing to the extent that as music printing increased, instructional materials found their place on the market, and developed from mere statements of principles to methods containing exercises for practice, and finally, to books of études.

Changing Social Status of the Musician

The violin and its player had to travel a long road before the place was reached where a man like Samuel Johnson was willing to say of it:

There is nothing in which the power of art is shown so much as in playing on the fiddle. In all other things we can do something at first; any man will forge a bar of iron if you give him a hammer; not so well as a smith, but tolerably; and make a box, though a clumsy one; but give him a fiddle and a fiddle-stick, and he can do nothing. 1

The low social status of the musician can be traced beyond the days of the jongleurs and minstrels to the ancient custom of keeping musicians at Gallic courts for the dual purpose of being table companions for and reciting the praises of the rulers. The jongleurs and their

successors were never very highly regarded. Such titles as King of the Minstrels, King of the Fiddles, and Roi des violons carried with them no kingly social prestige.

Guilds were formed as early as the thirteenth century.

Like the rest of the tiers état, the musicians were organized in guilds, corporations, or unions which rigidly regulated musical training, defined the rights, prerogatives, and responsibilities of their members, and saw to it that a high standard was maintained. Expulsion from the corporation because of poor musicianship was tantamount to ruin.

In Germany, guilds were patterned after the craftsman organizations. String players were less "noble" than wind players, and trumpeters took precedence over all musicians. Municipal councils were established in free cities, which passed ordinances regulating musical employment, created musical offices, and owned sets of instruments.

Pincherle traces the use of violins in France back to February 3, 1529. His investigation reveals that violinists were invariably asso-

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3. Manfred F. Bukofzer, Music in the Baroque Era (New York: W. W. Norton, 1947), 404-5. For further discussion, see ibid., 404-6; also, Paul Henry Lang, Music in Western Civilization (New York: W. W. Norton, 1941), 166-67.


ciated with the fêtes of the nobility, but did not occupy a particularly brilliant social position. He believes that the early lack of esteem was due to a brusque increase in sonority which was especially noticeable in the unperfected instrument, and also due to obstacles encountered in attempted mastery of "the awkward technique of an entirely new and very difficult instrument."⁶

The cause of the violin was abetted somewhat by the importation of Amati instruments by Henri IV and the emigration of Baltazarini from Piedmont to the Court of Catherine de' Medici. There he formed a band of twenty violons du roi, the nucleus of the famous Vingt-quatre of later years, that group which Mersenne praised, yet in the same breath relegated to dance and ballet use:

Et ceux qui ont entendu les 24. Violons de Roy, adouffent qu'ils n'ont jamais rien ouy de plus ravissant ou de plus puissant: de la vient que cet instrumont est le plus propre de tous pour faire danser, comme l'on experimente dans les balets, & par tout ailleurs. Or les beautes & les gentillessos que l'on pratique dessus sont en si grand nombre, que l'on le peut préférer à tous les autres instrumens, car les coups de son archet sont parfois si ravissans, que l'on n'a point de plus grâd mescontentement que d'en entendre le fin, particulièrement lors qu'ils sont mesloz des tremblemens & des flattemens de la main gauche, qui contraignent les Auditeurs de confesser que le Violon est le Roy des instrumens.⁷

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⁶ Ibid., 195.

⁷ Marin Mersenne, Harmonie universelle (Paris: Sebastien Cramoisy, 1636), Book IV, 177.
The Roi des ménestriers, the Roi des violons, and after them the court
music master Lully, ruled musicians with an iron hand, but the violin-
list's condition remained humble until after the introduction of the
sonata in France. Gradually, through the successes of Guignon (the
last Roi des violons), Anet, Leclair, Gaviniès, and Viotti, through the
Concert spirituel and private concerts, and through virtuoso acclaim,
the violin won the social status formerly denied it in France.

In England, the situation was much the same. Until the pe-
riod of the restoration, the violin was held in low regard, and was
"seldom found in less humble hands than those of fiddlers at fairs, and
such like itinerant caterers of melody for the populace." Sir William
Rothenstein's sketch, "The Fiddler of the Bampton-in-the-Bush Morris
Dancers," is an illustration of such a performer, and may be seen in

8. See Robert Donington, "Violin Playing," Grove's Dictionary, VIII,
   813; William S. Newman, The Sonata in the Baroque Era (Chapel Hill:

9. For complaints against the rise of the violin, see Hubert Le Blanc,
   Defense de la basse de viole contre les entreprises du violon et les
   pretensions du violoncel (Amsterdam: Pierre Mortier, 1740). See
   also F. J. Fétis, "Le Blanc, Hubert," Biographie universelle des mu-

10. See Thomas Mace, Musick's Monument (1676), facsimile ed. (Paris:
    Editions du Centre National de la Recherche Scientifique, 1958),
    256; John Wilson, ed., Roger North on Music (1695-1728) (London:
    Novello, 1959), 300; Anthony a Wood, The Life and Times of Anthony
    a Wood (London: Wishart, 1921), 75.

Plate IV, page 18. English acceptance of the violin appeared to coincide with the general esteem for Italian music and the consequent distaste for French which occurred at the close of the reign of Charles II:

To raise it into favorable regard, and to stimulate the efforts of our native professors, successive importations of foreign talent (chiefly from Italy) were required, and supplied.

The passion for the instrument led to publication of numerous "tutors" and to what appears to be a "do-it-yourself" movement in violin instruction in England during the last half of the eighteenth century.

In Germany, too, the violin had its difficulties. The minstrel shown in Plate V, page 19, seems comparable with England's wandering musicians. The instrument appears to have found success through use at court, but a probing glance discloses the lot of the court musician to have been little more than servitude, wherein he wore livery and served his master in a capacity of which musicianship was but one facet.

The association of the musician with drinking can be grasped readily from the illustration on page 20, in which the "Jolly Musician"

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German Minstrel fingering with thumb.
The Jolly Musician
(From painting by G. von Honthorst)
clutches instrument and bow in his left hand, while raising aloft in his right a glass from which it seems apparent that he has already quaffed.

Italy seems to have been the only country actively supporting the violin from its inception, mainly through the churches and royal chapels. Cultural centers existed in decentralized Italy at Papal Rome, at Venice under Doge rule, the Estense Republic of Modena, Florence of the Medicis, Farnese Parma, Mantua, the Kingdom of Naples, and Bologna; and music was an important part of the cultural activity. "The Church, like a good mother (be it with an eye not oblivious of her own glorification), lent everywhere a helping hand to spread its use and joy. Some of the larger churches were genuine nurseries of instrumental music." Churches employed instrumentalists as well as singers, owned instruments, and compiled libraries of music composed within their confines. Saint Anthony's at Padua in Tartini's time employed sixteen singers and twenty-four instrumentalists, and used the violin in connection with celebration of the Mass. The basilica of San Petronio in Bologna fostered what was probably the most important of all schools. Here, under the leadership of Maurizio Cazzati as Maestro di cappella, the orchestra was increased and the playing of stringed instruments was encouraged to such a degree that many violinists from other parts of Italy converged to make Bologna the recognized center of violin playing during the last quarter of the

seventeenth century. There "arose the first professional preparatory school of composer-virtuoso violinists whose names have come down to us." 17 These names include Bassani, G. B. Vitali, and Torelli.

Though Corelli's name can be found in the annals of Bolognese history, his influence emanated from the Sistine Chapel in Rome, where he worked under the benevolence of Cardinal Ottoboni, nephew of Pope Gregory VIII, to crystallize the Baroque sonata form and to refine violin playing. This refinement was necessary because of the extent to which virtuosity was expanding. Even in the early days of its history, the violin was not without virtuoso champions. They can be traced from Carlo Farina (1600-1644) through Heinrich Biber (1644-1704) and Locatelli (1695-1764) and others to the pinnacle of Paganini (1782-1840). Each of the aforementioned left works which have been considered at least partly didactic: Farina's Capriccio stravagante (see Fig. 1, p. 23) 18 has an appendix explaining how to reach the higher notes and describing the proper execution of the imitations ("Il Pifferino," "Lira Variata," etc.) which created such furor then, though similar imitations can be found in the works of Vivaldi and others; Biber's unaccompanied violin sonatas, and particularly his famous Passacaglia, are considered the

17. Georges Piccoli, Trois siècles de l'histoire du violon, 1617-1917 (Nice: Georges Delrieu, 1954), 22. ("... surgit la première pepinibre de compositeurs-virtuoses violonistes dont les noms soient parvenus jusqu'à nous.")

Fig. 1. Excerpt from Farina, Caprice stravagante.
most important precursors of J. S. Bach's celebrated six, and especially of the Chaconne: Locatelli's Twenty-four Caprices are now separately published as Études, but appeared originally by twos in conjunction with his twelve concerti; Paganini's Caprices are now also taught as Études. While violin virtuosity has been decried as legerdemain and exploitation, it had in its favor in the late seventeenth and early eighteenth centuries the arousing of public interest in the instrument -- an interest not merely passive, but active to the degree that the great demand for training required publication of instructional material designed both for self-help and for use with a master.

Yet the reputation of the violin and violinists needed the stabilizing and refinement which came from Corelli.

If, throughout the history of music for the violin, there be conceded the coexistence of two tendencies, one intrinsically musical, the other oriented toward acrobatic technique, everything which pertains to the first evolves within Corelli's sphere. . . . He alone called the necessary halt at the point when the chaotic and fortuitous discoveries of undeveloped virtuosity ran the risk of giving free rein to charlatanism.

Simple as it was, his discipline guaranteed the future of the violin.19

Cartier says in his Preface to the French edition of the Corelli Sonatas, Op. V: "Cez sonates doivent être regardées par ceux qui se destinent à l'art du violon comme leur rudiment: tout s'y trouve, l'art, le goût

et le savoir..."20 Arteaga pays similar tribute to Corelli:

La superiorité dans son art et la facilité de se plier aux goûts divers des deux nations italienne et française procurèrent à Corelli un nom immortel dans toute l'Europe, quoique le nombre très restreint de ses productions nous ait remis en mémoire la déclaration de Zephyr: Dipingo adagio perché dipingo per tutti i secoli (Je peins lentement parce que je peins pour tous les siècles).21

In summary, it can be said that the change in social status of the musician from a position of low esteem to that of an artist, and the accordance of public acclaim to violinists, whether of the stature of true artistry or charlatanistic virtuosity, served to bring about popular desire for instruction, and the demand for didactic material resulted in the publication of "Principles" and "Methods."

The Violinist's Equipment

There have been many speculations as to the true origin of the violin. Vidal tells us that subtle changes began to be made in viols near the end of the fifteenth century, which gradually brought complete and definitive re-formation, culminating in the violin22 -- though more

20. J. B. Cartier, as quoted in Arthur Pougin, Le Violon, les violonistes et la musique de violon du XVIe au XVIIIe siècle (Paris: Fischbacher, 1924), 75. (No date of publication for the Cartier edition of the Corelli sonatas has been located.)

21. Arteaga, as quoted in ibid., 72.

recent sources, such as Sachs, do not give the violin a definite ancestry. Grillet writes: "C'est en cherchant à donner du brillant et de l'éclat à la sonorité du pardessus de viole, ou violino piccolo alla francese, que la forme définitive du violon fut trouvée." Final form of the instrument has been credited to the Amatis but this form was brought to perfection in the hands of the Cremonese, Stradivari, who experimented with sonorities to the extent that even the cuttings in the body of the bridge were designed with this in mind; it was through his efforts that the arch in the lower half of the bridge was abandoned for the bar supported by feet. During the eighteenth century, bridge height was raised approximately one-twelfth of an inch, with a higher arch, and a greater slope to the E-string side, a change which Heron-Allen says increased string pressure by seven pounds. Changes occurred in the instrument itself, and in its fittings: While the outline and fourteen-inch body length remained constant, the neck of the instrument was flattened somewhat, narrowed about one-eighth of an inch and extended

23. Curt Sachs, The History of Musical Instruments (New York: W. W. Norton, 1940), 355. It should be noted that since this dissertation was written David D. Boyden's The History of Violin Playing from its Origins to 1761 has been published (London: Oxford, 1965) wherein the violin is traced to the rebec, the fiddle, and the lira da braccio.


one-fourth to three-eighths of an inch in length. At mid-eighteenth
century, the fingerboard was about two and one-half inches shorter than
it is today; it extended to approximately the seventh position, which
would account for the upper limits of left-hand technique prior to 1750,
from which date a lengthening process began that culminated in attain-
ment of present fingerboard length shortly after 1800. 28 (Plate VII,
page 28, 29 and Plate VIII, page 29, 30 illustrate short fingerboards;
the latter plate also shows comparison between Leopold Mozart’s own vi-
olin and that of his grandchildren.) With this change came also elimina-
tion of the wedge formerly inserted between fingerboard and neck to ad-
just the general height of the fingerboard to conform with that of the
bridge. This change permitted the fingerboard to assume its present
alignment almost parallel to the neck of the instrument. 31 Alteration
of fingerboard and neck brought with them a lengthening of strings, which,
along with the half-tone rise in pitch that occurred at approximately the
same time, caused an increase of from five to seven pounds in combined
horizontal tension on the instrument, making a total pressure on the
bridge of from 20 to 24.6 pounds, according to Löhlein. 32


30. Farga, op. cit., between pages 144-45. The portrait of Leopold
Mozart is on the title page of his violin treatise; the instrument
which belonged to his grandchildren is in possession of the Mozartem
in Salzburg.

31. Boyden, op. cit. 32. Löhlein, as quoted in ibid.
Instrumenta chordae (Mersenne).
Comparison of fingerboard length of Leopold Mozart's violin with that of his grandchildren.
Two general types of strings were in use, thick and thin, and each player had his personal preference (DeCourcy\textsuperscript{33} informs us that Paganini preferred very thin ones); however, no evidence of gauged strings has been located prior to Spohr's mention of them in his \textit{Violinschule} (1832).\textsuperscript{34} Spohr devotes several paragraphs to discussion of proper size of strings, and states:

When the Violinist has once found out the right size for his set of strings he must always abide by it, for frequent alternations of larger or smaller strings are prejudicial alike to instrument and player. He should, therefore, only purchase strings of a size which he knows to be adapted to his instrument. In choosing them let him use a gauge, and not depend upon the eye, which is easily deceived, and does not give the requisite security for a uniform stringing. A gauge consists of a metal plate (silver or brass), having a graduated slit, lettered for each string. . . . If the string is passed into the gauge, its size will be ascertained at that point where it becomes gently wedged.\textsuperscript{35}

Spohr's illustration of the gauge is reproduced in Fig. 2, page 31.\textsuperscript{36}

Inside the violin, the bass bar was made longer and heavier. Before the early nineteenth century the instrument had no chin rest; Spohr claimed in 1832 that he had invented this fitting ten years previously.\textsuperscript{37} His model was placed in the center of the instrument, cover-


\textsuperscript{35} \textit{Ibid.}

\textsuperscript{36} \textit{Ibid.}, Plate I, unnumbered.

\textsuperscript{37} \textit{Ibid.}, 4.
Fig. 2. Spohr's String Gauge.
ing the tailpiece, and was called a "violin holder" (see Fig. 3, page 33). Final placement of the chin rest in its common modern-day position occurred as a result of standardization of holding the violin with one's chin to the left of the tailpiece.

A general outline of the changes which took place in bow construction may be seen from a glance at the "Display of the Successive Ameliorations of the Bows of the 17th and 18th Centuries" which is shown in Plate IX, page 34. The Bassani bow is equipped with a crémaillère (French for "pot hook"), a notched metal strip fastened to the stick above a movable frog to which was attached a band of metal that could be looped over any of the notches, thus regulating tension. This was only one of many ways of regulating tension prior to perfection of the screw. Although the Corelli bow shown appears to be screw-equipped, Roda states that this fitting was uncommon before 1750, and that the knob on Corelli's bow is more apt to be just a curving. It is probable that early eighteenth-century bows were notched or had wedge-arrangements for tightening the hair; another speculation is that the tension was set, and when it slackened, the bow was rehaired. Muffat, in the Preface to

38. Ibid., Plate I, unnumbered.

39. Fétis, Notice of Stradivari, as printed in Joseph Roda, Bows for Musical Instruments of the Violin Family (Chicago: Wm. Lewis & Son, 1959), 44.

40. Ibid., 45.
Fig. 3. Spohr's "Violin holder."
Display of the Successive Ameliorations of the Bows of the Seventeenth and Eighteenth Centuries.
Florilegium Secundum, wrote of "les Français en serrant le crin avec le pouce"; this may have been for tension purposes.  

The violin bow attained its present form through the successful experiments of François Tourte (1747-1835), in the 1780's. He redesigned the head, making it higher and heavier to prevent the hair from touching the stick when pressure was applied at the tip, but restored balance by loading the nut with metal inlays. The change to concave curvature of the stick was accompanied by increased length, the extent of which can be seen by comparison of the twenty-inch length of free bow hair around 1700 with the twenty-five-and-one-half-inch length set as standard by Tourte about eighty years later. He selected Pernambuco wood for the stick as the ideal material for combined elasticity and strength, and tapered the stick gradually to the point, without benefit of means of calibration, producing the inward curve (cambre) to achieve necessary elasticity when the hair was tightened. It was Jean-Baptiste Vuillaume (1798-1875) who, through calibration of the perfect Tourte bows, arrived at a mathematical formula for the gradation. Donington says, "When the Tourte bow is unstrung, the taper forms a logarithmic curve the ordinates of which increase in arithmetical proportion and the abscissas in geometrical proportion."  

Tourte flattened the hair to a ribbon, keeping


perfect flatness at the frog through use of a metal ferrule which also served to hold the tongue of the slide in place; he fit the frog into the stick, and perfected the screw-eye and screw for adjustment of tension. Weight of the bow was standardized at approximately two ounces, whereas the early eighteenth-century bow was considerably lighter. The only improvements on his work have been the underslide for the frog, invented by his French contemporary François Lupot, Jr. (1774–1837), the indentation of the channel and track of the frog in the bow, done by Vuillaume, and the combination of rear and upper heel plates into one right-angular metal part. 43

These major constructional changes in the bow and the alterations of the violin rendered more approachable those "arctic zones of the eternal rosin" and the "saltatorial elasticity" of which Hindemith wrote.44 Virtuoso exploration of the lengthened neck and fingerboard and of the improved bow created a demand for study material incorporating the new bowing techniques and fingerboard mastery in the higher positions; hence, in instructional materials there may be witnessed an increased complexity, culminating eventually in the composition and consequent publication of didactic works designed for use by advanced stu-

43. Roda, op. cit., 53.

Baillot summed it up neatly when he said:

Depuis 300 ans, on n'a rien changé à l'ensemble de la Structure du Violon; mais ses proportions intérieures ont reçu, depuis le siècle dernier, quelques modifications qu'ont entraîné l'élévation du Diapason, le renversement et la longueur du manche, et l'augmentation de la grosseur des cordes, suites naturelles d'un plus grand développement dans l'exécution. 45

"Schools" — The Master-to-Pupil Approach

It has been mentioned previously that the guilds were patterned organizationally after those of the craftsmen, requiring preliminary apprenticeship and journeyman training of all who would become masters; such apprenticeship usually entailed installation of the pupil in the home of the master, with services being mutually given for each other's benefit. The development of schools of violin playing bears direct relation to these unions. Although guilds were on the wane at the time of the emergence of the violin, their influence can be seen in the master-pupil relationship of the schools of violin playing wherein instruction was handed down by word of mouth and by demonstration — a situation in which notated or written pedagogic material would naturally have been considered superfluous by many masters who preferred to assign as practice difficult passages from sonatas. Tartini wrote to Signora Maddalena

Lombardini:

Per acquistar poi questa leggerezza di polso, da cui viene la velocità dell' arco, sarà cosa ottima, che suoni ogni giorno qualche fuga del Corelli tutta di semicrome, e queste fughe sono tre nell' Opera quinta a Violino solo, anzi la prima è nella prima sonata per Dlasolrè. 46

That the master-pupil approach was a success can be seen from the chronological table (Fig. 4, page 3947) showing the descent of violin playing from the time of Corelli, founder of the Roman School. Yet as time passed, and instruction books began to be published, the authors revealed in their prefaces the fact that they had written rules or composed music for didactic purposes, as did Leopold Mozart:

Many years have passed since I wrote down the following rules for those who came to me for instruction in Violin Playing. I often wondered greatly that nothing had been published as a guide to so popular and, for the greater part of music, so indispensable an instrument as the violin, in view of the fact that a sound foundation, and in particular some rules for special bowings, coupled with good taste, have long been needed. 48

The successful concert tours of true artists and virtuosi increased the


47. Table modeled after Stoeving, op. cit., between pages 304-5.

Fig. 4. Chart showing Master-Pupil descent of Violin playing since founding of Roman School. Similar charts may be seen in Appendix A.
popularity of the violin with the rising middle class; their purchase of the few "tutors" or methods which had appeared served to set in action the law of supply and demand, so that more instructional material was published, until in England, for example, the "do-it-yourself" trend held full sway.

Consideration must be given to the prevalence among artists (and violin makers) of guarding well their stock in trade. No doubt many master teachers felt similarly, preferring to reveal their technical secrets to their pupils orally or by demonstration, or choosing, as did Paganini, to carry these treasures with them into the tomb. Such reluctance on the part of masters teaching under the "apprentice system" could account for the delay in publication of études or other study material until the last years of their lives, as was the case with the "old" Gaviniès, or even posthumous publication, as with the Bendas.

**Conservatories**

Until the end of the eighteenth century, the study of music was of two main types: that obtained by those wealthy enough to afford private tuition, and that given to talented poor as training in choirs and chapels of churches or royal courts. The establishment of special institutions for musical training was the result of the desire for musical knowledge on the part of the rising middle class; however, the name "conservatory" was derived from that of the Italian orphanages or foundling hospitals (conservatorio or ospedale) wherein musically
talented inmates were trained for musical service at church or court. The first such institution was the Conservatorio Santa-Maria di Loreto, founded in 1537 at Naples. Others of the same type dating from the sixteenth century are the Conservatorio della Pietà de' Turchini, the Conservatorio de' Poveri di Gesù Cristo, in Naples, and L'Ospedale della Pietà and L'Ospedale dei Mendicanti, in Venice. "Conservatory" is defined in Grove's Dictionary as "A special kind of institution offering musical education in all its branches, of which the Conservatoire de Paris may be regarded as the prototype." The famed Paris school was an outgrowth of L'École Royale de Chant which opened April 1, 1784 under the direction of Gossec, but its formal establishment as a free school of music was by the Convention Nationale of August 3, 1795, with an original intent of providing free, or almost free, tuition in music for all gifted pupils without distinction as to rank or social position. In this one can see the hand of the revolutionaries who created the Republic; as the democratic idea of music education expanded throughout Europe, the Paris Conservatoire became the model for similar institutions, established in Milan (1807), Naples (1808), Prague (1811), Brussels


(1813), Florence (1814), Vienna (1817), London (1822), The Hague (1826), Liège (1827), Ghent (1833), Leipzig (1843), and elsewhere. 52

The faculty of the Conservatoire de Paris in March, 1800, included Sarrette as director, five Inspectors of Tuition, thirty First-class Professors, and forty Second-class Professors, and the faculty roster reveals the names of the four leaders of violin playing at the time: Gaviniès, Rode, Kreutzer, and Baillot. 53 Members of the faculty were commissioned to draw up courses of study, and the Méthodes du Conservatoire were the result. Baillot served as general editor for both cello and violin methods, and formulated the Méthode du violon in conjunction with Rode and Kreutzer. Both of the latter were composers of études or caprices which were incorporated into the course of violin study at the Conservatoire, according to the Catalogue des auteurs dont les compositions servent à l'enseignement dans les classes du violon du Conservatoire. 54 From this it may be deduced that the Conservatoire and its demands for study material directly influenced the growth of the étude as a form. Excerpts from the Regulations and Deliberations of the Administration of the Conservatoire were sometimes printed in the prefatory material to methods; such was the case when the admin-

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54. Baillot, op. cit., 275, prints the catalogue.
J. B. Cartier's *L'Art du violon* described the establishment of the Conservatoire in this way:

En 1793, on réunit tout ce que la France avait de plus illustre en compositeurs, chanteurs et instrumentistes, et le Conservatoire de France, ce monument de notre gloire musicale s'élève sur les fondemens de l'ancienne Ecole de Chant. Les documents épars, les théories diverses et quelquefois contradictoires, les principes professés par chaque maître, tout est rassemblé, examiné, épuré, et l'on forme le code universel de la musique, cette doctrine claire dans ses éléments, méthodique autant que rapide dans sa progression, et dont les résultats sont certains.

Early Compositions for the Violin

That early compositions for the violin tended to resemble vocal writing may readily be seen from a glance at Wasielewski's *Instrumental-Sätze* in which he presents compositions dating from 1593 to 1709. The first example, that work dating from 1593, is entitled *Canzon da sonare a 4*, by F. Maschera; the violin parts do not extend beyond first position, and performance technique is extremely simple. Those compositions dating from around 1630 appear to be considerably more complex, no doubt reflecting to some degree the influence of such a virtuoso as Farina, whose solo techniques are exhibited in the *Capriccio stravagante* (a portion of which was shown above, page 23). The Sonatas by Giovanni

55. For further discussion, see below, page 86.


Battista Fontana\textsuperscript{58} incorporate cadenza-like passages which are in some instances only one gradation removed from vocal melismas. Both simple and complex can be viewed at mid-century, and sometimes in the works of the same composer; this is the case with Neri, some of whose compositions are also to be found in the above-mentioned \textit{Instrumentalsätze} (pages 32-38). Later in the century, the range climbs to third position, note values become smaller, skips are wider, rhythms become more complicated, and, as in Torelli's solo sonata, shown on page 64 of the \textit{Instrumentalsätze}, passages are written in double stops. The same development can be seen from a glance through the HAM collection of music examples: Giovanni Gabrieli's \textit{Sonata pian' e forte} shows the violin being treated vocally and simply;\textsuperscript{59} Johann H. Schein's ensemble writing is much the same;\textsuperscript{60} but the solo writing of Fontana\textsuperscript{61} employs more complicated rhythms, sixteenth- and thirty-second-note values in the written-out portions, and adagios which are undoubtedly meant to be fully embellished. Early virtuoso handling of the violin can be seen in the works of Biagio Marini (though this is virtuoso treatment of a more restrained type than that of Farina's imitations), in two sonatas given by Schering in the

\textsuperscript{58} Ib\textit{id.}, 21-24.


\textsuperscript{60} Ib\textit{id.}, II, 27-28.

\textsuperscript{61} Ib\textit{id.}, II, 28-30.
The sonatas by Biber which are known as the "Biblical Sonatas" are technically demanding and employ scordatura.

The increased technical demands of the music being written for the violin aroused in people the desire to know more fully the resources of the instrument, thus creating also the desire for increased technical training. In reality, this interest served to set in motion a circle which not only caused the development of the instrument to full capacity, but also resulted in the formation of "schools" and, later, conservatories, finally coming back to the music being composed -- particularly, the instructive music composed in the form of études or caprices.


Chapter III

VIOLIN METHODS AND INSTRUCTIONAL MATERIALS IN FRANCE

While Jambe de Fer's *Epitome musicale*, published in 1556, is the first known work with specific instructions for the violin, it treats of the instrument in a derogatory manner, and does little more than describe the violin, complain about its tone, and relegate those who play it to subaltern social strata.

Le violon est fort contraire à la viol. premier, Il n'a que quatre cordes, lesquelles s'accordent à la quinte de l'une à l'autre, & en chaque desdictes cordes y a quatre tons, en force & manière qu'en quatre cordes il a autant de tons que la viole en a en cinq. Il est en forme de corps plus petit, plus plat, & beaucoup plus rud en son, il n'a nulle taste par ce que les doigts se touchent quasi de ton en ton en toutes les parties.

Nous appelons violes c'elles desquelles les gentils hommes, marchantz, & autres gens de vertus passent leur temps. . . . L'autre sorte s'appelle violon & c'est celuy duquel lon use en dancerie communément, & à bonne cause: car il est plus facile d'accorder, pour ce que la quinte est plus douce à ouyr que n'est la quarte. Il est aussi plus facile à porter, qu'est chose fort necessaire, mesme en étudiant quelques noces, ou mommerie.

He further states that those who play it do so only to make a living.


2. Ibid., 61-62.

3. Ibid., 62-63.
This disparagement is all the more incongruous (though factual) when one considers that Lyons was long regarded as le berceau du violon because of Duiffoprugcar's residence there. Riley\textsuperscript{4} states that the copy of this work preserved in the Bibliothèque of the Paris Conservatoire is the only one extant.\textsuperscript{5}

The earliest French writing that can be construed to be a violin method is contained within Marin Mersenne's Harmonie universelle (1636), in the first four propositions in Book IV of "The Books on Instruments."\textsuperscript{6} Proposition I explains the shape, material, parts, tuning, range, and use of the violin, and here Mersenne sets forth his didactic purpose:

\begin{quote}
Or je veux icy expliquer la maniere d'en jouer en perfection, afin de joindre la Pratique à la Theorie, & que ceux que désirent toucher cet instrument sans l'ayde d'aucun Maistre, puissent faire tout ce qu'il leur plaira dessus ses quatres chordes.\textsuperscript{7}
\end{quote}

Proposition II explains the manner of playing the violin as "de mettre chaque doigt sur les endroits de la touche pour jouer toutes sortes de pieces de Musique tant par B mol que par h quarre."\textsuperscript{8} Here the author


5. That copy, presumably now incorporated in the Music Division of the Bibliothèque Nationale, formerly bore the shelf mark No. 17355.


7. Ibid., 181. 8. Ibid.
states the range of the instrument to be a nineteenth, which would require extension of the fourth finger on the top string; that is, if the fourth finger is extended "closer to the bridge than the position of the B mi, it makes the C sol ut fa, and then the D la re sol." It is possible that this extension to d'" would cause shifting of the hand; hence, there might be rudimentary position work. Proposition III is filled with praise for the violin and gives instructions for practicing on a single tone, on scales, and finally on ornaments. No musical examples or ornaments are given for this, however. The section on the violin concludes with a five-part instrumental Fantaisie by Henri le Jeune.

The next didactic violin literature in France does not appear until publication, presumably late in 1711 or early in 1712, of Montéclair's Méthode facile pour apprendre a jouer du violon. Although the work itself was not dated, as seems to have been the case with many of

9. Ibid., 182.

10. Ibid., 187-89. Concerning ornaments, Mersenne describes specifically "tremblemens" and "battement du doigt" but mentions also "les mignardises" and "tous les mouvements différents qui enrichissent les airs."

11. There is an anonymous note inscribed at the bottom of the title page, in the right-hand corner, "Sur la fin de 1711 ou au commencement de 1712," which apparently was there at the time La Laurencie inspected the method since he cites this information as though it were printed on the title page. See Lionel de la Laurencie, L'École française de violon de Lully à Viotti, 3 vols. (Paris: Delagrave, 1922-24), III, 2. It should be noted that the Music Library, University of California, Berkeley, has "1720?" on its catalogue card.

12. M. P. de Montéclair, Méthode facile pour apprendre a jouer du violon avec un abréviation des principes de musique nécessaires pour cet instrument (Paris: Chez l'Auteur / 1711-12?).
the early instructional materials, the Privilège du Roi was granted to Michel Pignolet de Montéclair on May 20, 1709, and was valid for twelve years; since, however, Sébastien de Brossard received a printed copy of the Méthode on May 18, 1712, publication must have occurred sometime between these dates. 13 A ten-page Abregé des principes de musique nécessaires pour cet instrument precedes the Méthode facile, which deals with the instrument and its tuning, how it should be held, the practice of shifting, les agréments, and the manner of bowing "sans faire crier la corde." 14 In connection with the Méthode, examples are presented in the form of small compositions -- Rondeau, Rigaudon, Bourée, Sarabande, Canarie, etc. -- illustrative of problems to be encountered in playing such dance music. No indication is given as to whether these small pieces were borrowed or whether the author composed them expressly for inclusion in his work, but it is evident that their contents are appropriate to various technical problems. For example, each note in the "Rondeau" given on page 12 is marked for bowing ("T" = "tirez," down bow; "P" = "poussez," up bow); the "Bourée" on the same page exemplifies the syncope, has each note fingered, and bears the superscription: "Il ne faut donner qu'un coup d'archet pour toutes les nottes que la Tenté ou Liaison


14. Montéclair, op. cit., 3. The bow is to be held in the right hand, "les quatre doits posez sur le bois et le pouce dessous la hausse qui élève le crin."
embrasse"; the "Sarabande" on page 15 uses agréments. Each dance form exemplifies a specific didactic purpose which Montéclair has expressly indicated; this would be sufficient for étude classification. The Méthode was never intended for self-instruction, but for use with a teacher:

Le Maître, l'application de l'Ecolier, l'expérience et le gout donneront une connaissance plus étendue des différents coups d'archet et de plusieurs autres choses; c'est pour quoi je passe aux Airs à deux Violons afin que l'Ecolier jouant en partie avec son Maître, puisse l'imiter dans le toucher et s'assurer de la mesure. 15

The foregoing statement is raison d'être for five pages of music for two violins, for which no didactic purpose is given. 16 At the conclusion of the Méthode facile Montéclair provides advance advertisement for a new book:

Ceux qui voudront s'instruire à fond dans la musique pourront se servir de ma nouvelle Méthode ou les Principes sont extrêmement détaillés et où ils trouveront douze Leçons travaillées dans le gout des Sonates, qu'ils pourront jouer à deux Violons. Le prix est de 4 livres. 17

This new Méthode was not available for examination; La Laurencie states that the work was not really a method and that the twelve sonata-style lessons are violin duets. 18

15. Ibid., 18. 16. Ibid., 19-23.
17. Ibid., 24. 18. La Laurencie, op. cit., 96.
In 1725 Sébastien de Brossard presented his catalogued collection of manuscripts and notes for a universal history of music, together with some of his own books and music, to King Louis XV, in consideration of an annuity for himself and his niece.\textsuperscript{19} The collection was stamped "Bibliothèque Royale," but subsequently (1726) was transferred to the Bibliothèque Nationale; it constitutes some of the rarest holdings of that library.\textsuperscript{20} Included are fragments of an untidy manuscript in handwriting smeared and often obliterated, with much scratching-out and many marginal entries bearing mute witness to the cogitations and efforts of its author. This manuscript, dating from about 1712, has been catalogued as "Fragments d'un méthode de violon" and comprises nineteen unnumbered sheets, every other one of which is blank.\textsuperscript{21} Chapter I of the method proper commences at page 8 and is preceded by seven pages dealing with scales and clefs. From the fragments of manuscript remaining, it would appear that its author's intent was for this second section -- that specifically referring to the violin -- to treat of: (1) the parts of the violin and their use, (2) tuning the strings, (3) holding the instrument and the proper position of the hand and the fingers, (4) an explanation

\textsuperscript{19} Marie Louise Pereyra, "Brossard, Sébastien de," \textit{Grove's Dictionary}, I, 963-64.


\textsuperscript{21} Or so it appears in the microfilm reproduction. The date 1712 is conjectured from the date of Brossard's correspondence with Ballard concerning Montéclair's method (May 18, 1712). For further discussion, see La Laurencie, \textit{op. cit.}, III, 2-3.
of the fingerboard and how to locate and finger the notes on it, (5) bowing, and (6) executing all the ornaments. The manuscript was broken off, however, after the first four of these chapters were completed. No music whatsoever appears in the surviving remnants of manuscript, nor is any indication given that inclusion of any such was contemplated. It is known that Brossard regarded other matters as more important than the completion of this work; he commented in his manuscript Catalogue:

J'avais commencé à y travailler mais d'autres affaires de plus grosse conséquence m'étant survenues, je n'eus pas le temps d'achever cet ouvrage. On trouvera, cependant, que j'avais déjà fait un manuscrit dans le même paquet où est la méthode du sieur de Montéclair. Ce qui pourra servir à ceux qui voudront se donner la peine de travailler sur le même sujet. 22

A notation made by J. B. Cartier on the Brossard manuscript reads as follows: "Cet ouvrage est attribué à Montéclair, mais je le crois de Brossard, Maître de chapelle à Meaux et à Strasbourg." 23

The next method to be put on the market in France was that of Pierre Dupont, whose Principes de violon par demandes et par réponse was published chez l'auteur, A.P.D.R., 1718. 24 It was a work which the author

22. Sébastien de Brossard, Catalogue (manuscript), 351, as quoted in La Laurencie, op. cit., III, 3.

23. For further discussion, see La Laurencie, op. cit., III, 3 fn.

24. Pierre Dupont, Principes de violon par demandes et par réponse par lequel toutes personne, pourront apprendre deux mêmes a jouer du dit instrument (Paris: Chez l'Auteur, 1718). Note: Although both the catalogue card and the box containing the microfilm at the Music Library, University of California, Berkeley, list this as by Henri Bonaventura Dupont and the date as 1713, the Privilège printed in the
claimed was written in response to popular demand for a method to follow his Principes de musique that had appeared the previous year. The Principes de violon contains lessons for bowing, proper realization of graces, and learning the melodic intervals from thirds through octaves, but double stops and positions are ignored. According to La Laurencie, Pincherle observed that the methods of both Montéclair and Dupont were addressed to a special clientele -- "futurs joueurs de danses ou de pièces en style français" -- and that such musicians had no need for complicated bowings. From one of the dialogues presented by Dupont it is apparent that his principles were not intended to be hard and fast rules:

D. Est on obligé d'observer toutes les règles du coup d'archet.

R. Oui, lorsque l'on prend ce que cela vous facilite de trouver le goût des airs, mais quand l'on sait l'on prend t'elle lissence et libertez que l'on juge à propos.

Riley states that Dupont "furnishes seven études illustrating the playing of intervals," but in his next sentence Riley speaks of these as "exer-

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book clearly gives the author's name as Pierre Dupont. The date on the title page reads "M.DCC.XVIII" and the Privilège bears date "Août 10, 1717" with permission to engrave registered Sept. 23, 1717. Such inclusions could not be in a work printed in 1713.

25. La Laurencie, op. cit., III, 11-12. Since La Laurencie gives no documentation for Pincherle's opinions, it is presumed that the observations were made in a conversation or a letter.


27. Riley, op. cit., 100.
cises." This writer would concur with the term "exercises" if Dupont intended that these lines of music be played; however, it would appear that Dupont presented the music on the right-hand side of the divided pages to exemplify the explanation of intervals set forth on the left-hand side. There is some music in the Principes which might be loosely construed to be études, however, inasmuch as rules for particular bowings are provided for the nine dance forms on pages 6, 7, and 8. For example, the "Rigadoon" on page 7 appears opposite "Explication du coup d'archet du Rigadoon" and bears the familiar "T" and "P" markings; but the accompanying dialogue discusses merely how to play the pieces and never instructs the questioner to play them.

There was a lapse of twenty years before another instructional work for the violin appeared in France. In mentioning this, La Laurencie comments:

Chose singulière, c'est au moment où notre école de violon dessine le plus énergiquement la progression de ses moyens musicaux et techniques que les méthodes se font plus rares. . . . C'est que, vers cette époque, le violon est entré décidément dans les moeurs et qu'on a cessé de le considérer, parmi les amateurs, comme un de bas étage. . . .

Montéclair's Principes de musique (1736), 29 a book of general

28. La Laurencie, op. cit., III, 12.

29. Michel Pignolet de Montéclair, Principes de musique (Paris: Chez l'Auteur /1736/).
principles of music, does no more than chart the extent of violin range (from g to b”). The work is filled with musical examples and contains some clavier music, but nothing specifically violinistic.

Michel Corrette, who composed instruction books for many musical instruments, published the first of his violin methods in Paris in 1738. Its short main title, *L'École d'Orphée*, 30 harks back to the ancients, and its subtitle, like others of the period, is long: "Méthode pour apprendre facilement a jouer du violon dans le goût francois et italien avec des principes de musique et beaucoup de leçons à I, et II violons: Ouvrage utile aux commençants et a ceux qui veulent parvenir à l'execution des sonates, concerto, pieces par accords et pieces a cordes ravellées." The five chapters of Part I, the "Principes de musique," are concerned with general principles, an explanation of symbols used, and rhythmic peculiarities; Part II, the actual method, is divided into six chapters dealing with: (1) holding the violin, (2) various ways of holding the bow, (3) the range of the violin, (2) use of the left hand, (5) cadences (trills), and (6) positions. Riley reports that in Chapter Two Corrette refers the pupil to his "études" in another section of the book; 31 La Laurencie mentions a similar

   See the discussion of another work of Corrette's, beginning on p. 73.
reference, but without using the word "étude," and quotes the following incipit:\textsuperscript{32}

Ex. 1. La Laurencie's quotation from \textit{L'École d'Orphée}.

The line of music referred to appears (along with others similar in scope) in Chapter V, and comprises altogether the following passage:\textsuperscript{33}

Ex. 2. Corrette, Bowing étude.

The line given above is the most musical of several presented in exemplification of various types of bowing. Most of these passages seem to this

\textsuperscript{32} La Laurencie, \textit{op. cit.}, III, 17.

\textsuperscript{33} Corrette, \textit{op. cit.}, 34.
writer to be in the category of bowing exercises; étude characteristics are present in the line cited, and it should be construed to be a miniature étude. This section on "Cadences" includes also portions titled *Leçons pour apprendre à jouer du violon dans le goût français,* and, similarly, *dans le goût italien,* both of which include material somewhat like études in character, as, for example, *Prélude pour s'exercer à pousser deux fois.* No indication is given as to whether the short preludes, minuets, and other dance forms were composed by Corrette expressly for this book, but it is likely that they were borrowed for exemplification of specific techniques. The compositions in simple binary form incorporated into this chapter are all given appropriate bowing markings, and each piece is devoted to one technical problem; therefore, the compositions are simple études, regardless of whether or not they are from Corrette's own pen. *L'Ecole d'Orphée* has the distinction of being the first French violin method to discuss scordatura, or *cordes ravivelées,* of which Corrette has five examples: in each he presents first the tuning (Accord) as a chord, followed by the composition or compositions utilizing it. Two menuets necessitate *g-d'-a'-d'* tuning; there is a "Fanfare" in *g-d'-a'-c*; a "Concerto" with *g-b-a'-e*; and a "Rondeau" using *a-e'-a'-e*. These compositions could quite easily be termed études, scordatura constituting the technical problem. Apparently Corrette made

34. Ibid., 13ff. 35. Ibid., 27ff.
36. Ibid., 13. 37. Ibid., 39-41.
some impression pedagogically, for his pupils were dubbed "les &nachorttes" by Gavinibs, a fact which biographers seldom omit.

No other violin methods were published in France before 1750, and those that appeared shortly thereafter were translations of foreign writings. The year 1752 witnessed two of these: *The Art of Playing on the Violin*, by Geminiani, originally published in London in 1751, and the section on violin playing in J. J. Quantz's *Versuch einer Anweisung die Flöte traversiere zu spielen*. The French edition of the Geminiani work contains a picture of its author playing on the violin, which picture is not in the English edition, and the translation omits the Preface which is in the English original. In the French editions, the musical examples are inserted in the appropriate places in the text rather than being grouped into a concluding section, as was the case in the original edi-


40. M. Geminiani, *L'Art du violon* (Paris: La Chevardière, n.d.). The 1752 date is given by La Laurencie, op. cit., III, 22, and by Eitner, *Quellen-Lexikon*; Boyden also cites these references in his Introduction to the facsim. ed., x. The cover of the French edition published by La Chevardière is reproduced on the cover of Boyden's facsimile edition. The microcard copy at the University of Iowa shows the pub-
tion. When Geminiani's book was published in London, England was in the throes of a "do-it-yourself" epidemic of learning to play the violin, and although Geminiani has been long and loudly accused of being a participant, David Boyden has exonerated him. Geminiani did not write for the musical amateur, nor was he concerned with the development of the virtuoso; rather, his aim was the perfection of the violinist as an artist. He wrote:

The Art of playing the Violin consists . . . in executing every Piece with Exactness, Propriety, and Delicacy of Expression according to the true Intention of Musick. But as the imitating the Cock, Cuckoo, Owl, and other Birds; or the Drum, French Horn, Tromba-Marina, and the like; and also sudden Shifts of the Hand from one Extremity of the Finger-board to the other, accompanied with Contortions of the Head and Body, and all other such Tricks rather belong to the Professors of Legerdemain and Posture-masters than to the Art of Musick, the Lovers of that Art are not to expect to find any thing of that Sort in this Book. But I flatter myself they will find in it whatever is Necessary for the Institution of a just and regular Performer on the Violin.

The music contained in the first French edition is almost identical with that in the original, which is discussed below, in Chapter V, page 155.


The "Nouvelle Édition" published by the house of Sieber, fils,\textsuperscript{43} differs considerably from the original edition. The title page bears the information that the work was "Composée primitivement par le Célèbre F. Geminiani et nouvellement Rédigée, Augmentée, Expliquée et enrichie de nouveaux exemples, préludes, Airs et Duos gradués pour éclaircir et faciliter l'instruction et mettre évidemment en pratique les principes de cet excellent maître." At the end of this edition, six "Compositions" have been added, each with a didactic purpose, as follows:\textsuperscript{44}

1. Pour Aprendre à tirer et pousser également l'Archet en le détachant dans la vitesse.
2. Pour la variété dit coulé et du détaché dans la vitesse.
3. Pour l'étude de la double corde compliquée.
4. Autre étude dans le même genre.
5. Pour l'étude de toutes les difficultés réunies.
6. De la différente manièrè de jouer les arpèges sur des accords composés de trois ou quatre sons sur 18 variations numérotées par ordre et les quelles l'Élève peut s'instruire à fond de toutes les manières de faire les arpèges.

The last item consists of a three-measure chordal theme, and the number of variations is nineteen, not eighteen. The source of these six works remains a mystery; they are neither in the original English publication nor in the other two French editions examined by this writer. It is her conjecture that they are not by Geminiani.

\textsuperscript{43} F. Geminiani, L'Art du violon ou Méthode raisonnée pour apprendre à bien jouer de cet instrument (Paris: Sieber, fils, n.d.) The University of California (Berkeley) Music Library card catalogue gives a date of 1813 for this book; Professor Boyden’s Introduction to the facsimile edition gives a date of 1803, based on Eitner, Quellen-Lexikon.

\textsuperscript{44} Ibid., 80-89.
La Laurencie includes the Quantz method in his discussion, but Reilly\(^45\) believes that its value in France was negligible in view of the fact that France had the Hotteterre and other flute methods and that the French translation was made at Quantz's instigation and was published in Berlin simultaneously with the original edition (1752). The violin method is included in the *Versuch* as Section II of Chapter XVII, in both German and French editions. From the description of the work given by La Laurencie, it would appear that the French translation is identical with the original in content and format.

La traduction française de son *Versuch die Flûte traversière zu spielen* parut en 1752, et cet ouvrage, rempli des détails les plus minutieux et des précriptions les plus méticuleuses, consacre la section II du chapitre XVII à l'étude serrée du jeu et de l'interprétation sur le violon. Divisée en trente-cinq paragraphes, cette section II constitue, sans contredit, l'analyse la plus complète et la plus précise qui ait été faite, aux environs de 1750, de l'esthétique de l'exécution.\(^46\)

A copy of the French translation was not available for examination at this time; the original edition is discussed in Chapter IV, page 114.

The first important French pedagogic work for the violin after mid-century appeared in 1761 when Joseph-Barnabé Saint-Sevin, known as L'Abbé le fils, published his *Principes du violon pour apprendre le*........


\(^46\) La Laurencie, *op. cit.*, III, 39.
doigté de cet instrument, et les différents agréments dont il est sus-
ceptible, a method described by La Laurencie as "un véritable synthèse
de l'art du violon vers 1760," and deemed by him the most important
published in France before Cartier's *L'Art du violon* (1798). Besides
discussing the usual phases of violin playing dealt with by his compa-
triots, L'Abbé's work has the distinction of being the first French
violin method to discuss thoroughly and to present rules for the tech-
nique of double stopping, and to treat at length the matter of harmonics.
Harmonics had been discussed and employed by Mondonville in his *Les sons
harmoniques, sonates à violon seul, avec b.c.*, Op. 4, published simul-
taneously in Paris and Lille, around 1738. In the "Avertissement" to
the sonatas, Mondonville demonstrates the principle of harmonic produc-
tion, and indicates that his use of harmonics is as a means of facili-
tating -- not enriching -- violin playing, thus enabling a performer to
avoid perilous and uncomfortable shifts. Mondonville seems to have been
the first to use harmonics on the violin and to notate them. He

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47. Paris: Chez des Lauriers, n.d. [1760]. Saint-Sevin published his
works under the name L'Abbé; he acquired the name L'Abbé le fils
because his father wore the small collar of a church musician and
was called L'Abbé.


50. Marpurg was in error, however, when he wrote: "Er ist der Erfinder
der so genannten sons harmoniques oder sons de flageolet auf der Vio-
line." *Historisch-Kritische Beyträge zur Aufnahme der Musik* (Ber-
lin: J. J. Schützen, 1754), I, 469.
notated harmonics in the following manner:\textsuperscript{51}

\begin{center}
\includegraphics[width=0.8\textwidth]{harmonics.png}
\end{center}

Ex. 3. Mondonville's method of notating harmonics.

L'Abbé placed a small circle above a note which was to be produced as a natural harmonic; artificial harmonics were indicated by placing a square hollow note beneath the note bearing the circle. The section of the Principes dealing with harmonics culminates in a twenty-eight-measure Menuet in the key of G, written entirely in that medium. This is reproduced in Plate X, p. 64.\textsuperscript{52}

All sections of L'Abbé's eighty-one-page work are amply supplied with musical examples and exercises marked with fingerings and bowings. Many small pieces in binary form, written in various major and

\begin{itemize}
  \item \textsuperscript{51} Andreas Moser, \textit{Geschichte des Violinspiels} (Berlin: Hesse, 1923), 378. A similar notation, from "Allegro" of Sonata II, \textit{Les sons harmoniques}, is quoted in La Laurencie, \textit{op. cit.}, I, 429.
  \item \textsuperscript{52} L'Abbé, \textit{op. cit.}, 73.
\end{itemize}
On peut encore trouver autrement des Sons Harmoniques, mais les Gammes précédentes suffisent pour jouer en Sons Harmoniques dans tous les tons Majeurs et Mineurs.

Pour Cadencer un Son Harmonique, il ne faut point appuyer le Doigt de la Note que l'on emprunte pour faire la Cadence.

L'Abbé, Menuet in harmonics.
minor keys, incorporate technical difficulties to be studied, each of the compositions being marked for one specific technical problem. For example, the didactic purpose is stated in the title of the Rondeau pour apprendre à faire des Coulés. 53 All bowings are marked, and the student is instructed "Voyez la page 16," where detailed instructions are given for the coulé. The Rondeau is in the key of G minor, in ABABA form. After page 44, the number of small musical compositions with a definite form increases, and these pieces become more complex; from this point, the leçons change functionally from exercises to études. Typical of the material presented are the Leçons in Plates XI-XIII, pp. 66-68. 54 There can be no doubt that L'Abbé's work contains true études and that it contains them in greater volume than its precursors.

A work entitled Réflexions sur la musique et la vraie manièbre de l'exécuter sur le violon was published in Paris in 1763. 55 Its author, M. Brijon, considering auditors as well as executants, took the stand that all music has a definite aesthetic or programmatic aim which must be sought out and preserved in its rendition. 56 To him, music was not an art of the élite but should be tasted and appreciated by everyone.

53. Ibid., 5.

54. Ibid., 47, 49, 57. The double stems on the first two notes of the Allegro would seem to indicate simultaneous use of open A-string and the marked third finger on the D-string.

55. The work was published chez l'auteur.

L'Abbé, Leçon dans le Ton de La Tierce Mineure.
L'Abbé, Leçon dans le Ton de Re Tierce Mineure.
L'Abbé, Legon dans le Ton de Sol, Tierce Mineure.
Brijon presents his actual instruction material after lengthy discussions devoted to (1) comparison of French, German, and Italian music and their respective styles and (2) the importance of phrasing and repos in music. Each piece of music should be executed "in its true genre and according to the character of expression which is proper to it." Pro- per execution depends on the manner of drawing the bow, and on phrasing. The instructional material concerns the proper holding and manipulation of violin and bow. There is no music in the corpus of the thirty-two-page treatise; reference is made infrequently to eleven pages of musical examples given as the concluding section of the book. Sandwiched between the treatise and the examples are five "Articles" titled "Principes de musique"; these Articles concern the notation of violin music. Nothing in the final section is very musical. There is a little bowing study in F which appears in two transpositions, an Air détaché and a Mouvement de minuet. If compared with the études presented by L'Abbé two years earlier, Brijon's material would be found wanting.

Brijon considers music as a language. A perusal of his "Article I. Réflexions préliminaires sur la musique en général" gives the impression that he delighted in the preservation of metaphors. A sonata is an "ode en musique, ... un concerto devient un dialogue entre diverse interlocuteurs auxquels un seul fait face, ... et les contradictions

qui en résultent forme alors un combat musical entre le solo et le
tutti." 59

According to Alfred Einstein, Valentin Roeser's translation of
Leopold Mozart's violin method was published in Paris around 1770. 60 The
title of it reads:

Méthode raisonnée Pour apprendre à Jouer du Violin Composée
Par Léopold Mozart Compositeur et Directeur de la Musique de
Monseigneur l'Archévéque de Saltzbourg Traduite de l'Allemand
en Français par Valentin Roeser Musicien de S.A.S. Monseigneur
le Duc d'Orléans. On trouvera à la fin de cette Méthode XII
Petits Duo et un Caprice faciles à la portée des Commençants.
A Paris Chez Mr. Le Menu, . . . 61

La Laurencie does not discuss the translation of the Mozart treatise. A
copy of this work was available, 62 and comparison was made with the Knocker
translation of Mozart's Versuch into English. This revealed that the
Roeser version was only a partial translation, much having been deleted
from the original. Furthermore, it was found that the French "transla-
tion" contained some things not found in the Knocker translation, par-

59. Ibid., 2.
60. Alfred Einstein, Preface to Leopold Mozart, A Treatise on the Funda-
61. Ibid. Arthur Pougin, Le Violon (Paris: Fischbacher, 1924), 264,
gives the same date of publication as Einstein, but cites the pub-
lisher as Boyer.
62. Leopold Mozart, Méthode raisonnée pour apprendre à jouer du violon,
traduite de l'allemand en français par Valentin Roeser (Paris: Chez
Naderman, A.P., n.d.). Apparently this was not from the first print-
ing, either, though the card catalogue in the Music Library of the
University of Iowa has this copy dated conjecturally as 1770.
particularly the "XII petits duo et un caprice faciles et à portée des commençants" which appear at the conclusion of Roeser's edition. The "Caprice," for unaccompanied violin, is definitely an étude; of the twelve duos, Nos. III, IV, and VIII could be so termed, as they deal, respectively, with how to perform a canon, various ways to bow the pattern, and triplets. The small "pieces" in Chapters IV and VI which are discussed below in Chapter IV (page 117) and which are called études in that section are included in the same chapters of this French version. Many of the examples given in the original edition are shortened by one or two measures in the Roeser version; in a few cases, however, Roeser has added a measure or two to complete a bit of music left unfinished by Mozart. In format the French version is arranged in three parts: Part I presents bowing rules, and comprises five chapters; Part II, dealing with positions, is three chapters in length; Part III, concerning les agréments, consists of four chapters. The twelve duos and the caprice conclude the work. Much textual material has been omitted from the work by Roeser, but what is presented appears to be an accurate translation.

In 1771, Pietro Denis published his translation of Tartini's treatise on ornaments as Traité des agréments de la musique. For many years, it was believed that no Italian version of the treatise survived;

in 1960, however, two Italian manuscripts were discovered. This treatise will be discussed, along with Tartini's other didactic works, in Chapter VI, page 181.

In April, 1771, the *Mercure de France* published *Manière de grader un violon*, by one "M. prof. de philos. à Beauvais,"64 who protested against the routine in violin teaching, with particular reference to the loss of time entailed in study of the placement of fingers on the fingerboard. Though this article does not contain a violin method, it shows its author's interest in violin instruction. His theory was formulated according to mathematical principles of acoustics pertaining to string division; by the reasoning that each string was divisible into two octaves of twelve semi-tones each, he deduced that the fingerboard could be divided into six equal parts, which should be marked upon it, thus ensuring perfect intonation with a minimum of time spent in instruction.65 Of course, his error was in failure to recognize spatial differentiation between tones. His work must be relegated to the status of a mere curiosity.

The *Nouveau principes de musique* by Jean-Théodore Tarade was published in 1774, but according to La Laurencie,66 the only portion of it preserved is the brief extract concerning bowing of equal and unequal notes that is cited in Cartier's *L'Art du violon*. Tarade is also repre-

64. *Mercure de France*, April, 1771, II, 188-92. See also La Laurencie, *op. cit.*, III, 74-75, for further discussion of this article and reply made to it in a later issue of the *Mercure*.

65. *Mercure*, *ibid*.

66. La Laurencie, *op. cit.*, III, 75.
sented by some scales in the Cartier book. L'Art du violon has been examined, and the Tarade contributions to it contain no études.

Michel Corrette's second violin method, L'Art de se perfectionner dans le violon,\textsuperscript{67} was designed as a sequel to his L'École d'Orphée. The author states clearly that the work is not intended for beginners:

\begin{quote}
Je suppose qu'on soit déjà capable de jouer sa partie dans un concert; mais il n'en faut pas rester là. Pour parvenir à l'excellence du violon, il faut jouer des solos, comme sonates, concertos, ou symphonies concertantes, où beaucoup d'auteurs se distinguent présentement.\textsuperscript{68}
\end{quote}

Though Corrette discusses the fundamentals of violin playing to some degree, a large portion of the book is designed for virtuosity and the presentation of tours de force. Runs mount high on the E string; one octave passage must be executed in high positions:\textsuperscript{69}

\begin{center}
\includegraphics[width=\textwidth]{octave_passage.png}
\end{center}

Ex. 4. Corrette, octave passage.

\textsuperscript{67} The work was published in Paris: Chez l'Auteur, 1782.

\textsuperscript{68} Corrette, L'Art de se perfectionner, 1.

\textsuperscript{69} Ibid., 8. It is possible that Corrette intended this passage to be performed on the D and A strings. The marking "D:" is used in two ways: as meaning D string, and as meaning "doigt."
The one- and two-line Preludes in the most-used keys, both major and minor, of which Ex. 5 is typical, get rather complicated technically, but are of negligible musical value.

![Musical notation]

Ex. 5. Corrette, Prelude. 70

Some of the Preludes are merely variations of Ex. 5, above; others are entirely different. Many pages of music are included for practice, but these are drawn from compositions of famous violinists: selections from Abaco, Alberti, Albinoni, and Corelli, a Birkenstock sonata, a Locatelli Caprice, and at page 62 a Hornpipe from a Handel concerto. 71 Corrette includes his own menuet, Le Coucou (avec Rossignol), 72 in one portion of which appears the admonition: "pour s'exercer à faire 70 coups d'archet en poussant." The advice which Corrette gives as a parting shot is most

70. Ibid., 10.

71. La Laurencie, op. cit., III, 82, states that this Hornpipe was used by Handel to test his violinists.

72. Corrette, L'Art, 90.
amusing. Boxed at the bottom of the lower right-hand corner of the last page -- that bearing the table of contents -- appears the following:

**Avis**

Ceux qui trouveront des Leçons trop difficiles peuvent mettre sur le numéro de la page à la Loterie Royale, jusqu'à ce que la Leçon soit assurée par ce moyen il gagneront de deux côtés.

Prends au Temple de la fortune
Numéro trois, neuf et vingt-sept
Par une chance qui commença,
Tu gagneras un Terne sec. 73

In October, 1786, Bornet l'aîné published the first edition of his *Nouvelle méthode de violon et de musique*. 74 The work does just what the title says -- presents musical principles in conjunction with a violin method -- by stating a principle and supplying exercises for its application, based on scales. Music makes up the major portion of the method -- fifty-five out of eighty-two pages -- and comprises selections from operas, airs by other composers, and five pages of music from Bornet's own pen. Of these five, at least one, *Leçon pour apprendre à faire des accords et se familiariser avec ce qu'on nomme la double*

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73. Ibid., last page of book, not numbered.

74. Bornet l'aîné, *Nouvelle méthode de violon et de musique dans laquelle on a observé toutes les gradations nécessaires pour apprendre ces deux arts ensemble* (Paris: Chez l'auteur, 1786). A second edition came out in 1799. Though the copy in the University of Iowa Music Library bears no date, it is catalogued as being from the first printing. (The writer has been unable to ascertain Bornet's given name.)
corde,\textsuperscript{75} seems to have sufficient musical value to permit it to be classified as an étude. This may be seen on pages 77-78, as Plates XIV and XV. The Allegro molto on page 77 of Bornet's book is in asymmetrical rounded binary form, and is a working-out of sixteenth notes and the \( \text{\textlinear} \) figure in arpeggi and scales; on page 75 is a three-part alternating form concerned with triplets. Both of these seem somewhat dull musically. The Allegro for study of bateries (see Plate XV, p. 78),\textsuperscript{76} and the studies on arpeggiation of three- and four-note chords, degenerate to mere exercises. It cannot be denied, however, that the method contains one, and possibly three, études. La Laurencie does not discuss Bornet's method but merely states that its second edition (1799) is the last French method prior to that of Baillot.

No publication date is available for the \textit{Méthode pour le violon}\textsuperscript{77} written by Antonio Bartolomeo Bruni (1751-1821), nor was this method available for examination. La Laurencie\textsuperscript{78} describes the \textit{Méthode} as: (1) being in two parts, (2) giving advice similar to that imparted by Baillieux in his \textit{Méthode raisonnée} (see below, page 92), and (3) containing both exercises and études. La Laurencie writes:

\begin{quote}
... arrivons aux études proprement dites, études consacrées aux syncopes, aux agréments, aux cadences, aux doubles et
\end{quote}

\textsuperscript{75} Ibid., 78-79. \textsuperscript{76} Ibid., 79.

\textsuperscript{77} Gaetano Cesari, Lionel de la Laurencie, \textit{et al.}, \textit{Antonio Bartolomeo Bruni} (Turin: S. Lattes, 1931), 178, fn 1, gives full title as "\textit{Méthode pour le violon composée sur l'alphabet musical de M.me Duhan, par M. Bruni, A Paris, Aux Deux Lyres, chez M.me Duhan et C.ie. ...}" but gives no date of publication.

\textsuperscript{78} Ibid., 179-80.
Bornet, *Leçon à faire des Accords*
Leçon
Pour s'Exercer à faire des Passages que l'on nomme Bateries toujours sur deux Cordes Alternativement...

Allegro

Bornet, (a) Leçon à faire des Accords (concl.)
(b) Leçon s'Exercer à faire . . . Bateries.
triples cordes, aux doubles trilles, puis aux différents coups d'archet et aux doigters relatifs à chacune des positions. Nous signalerons un exercice "pour allonger les doigts" (p. 36) qui contient toute la technique, si utile, des extensions.

Bruni's Caprices & Airs variés en forme d'étude\textsuperscript{80} comprise twenty-nine études which require use of the first seven positions. Caprices and varied airs are intermingled in the volume, and all are études. This publication was followed by Cinquante études.\textsuperscript{81} All of these fifty études are binary in structure, and musicality has not been sacrificed for pedagogy. There is much position work, sometimes requiring abrupt and awkward shifts; double stopping seems to be stressed. Harmonics are sometimes used, but only simple, i.e., natural, ones. In view of the advanced character of this work, it seems a bit strange to find no mention or employment of artificial or double harmonics.

The name Durieu appears opposite the date 1796 in a list of

\textsuperscript{79} Ibid., 180.

\textsuperscript{80} M. Bruni, Caprices & Airs variés en forme d'étude pour un violon seul (Paris: Imbault, n.d.) \textsuperscript{[1787]}. La Laurencie, in Cesari, op. cit., 181, fn 1, states that publication was announced by the Gazette de France of 20 Feb. 1787, then by the Calendrier musical universel of 1788, giving publication date of April, 1787.

\textsuperscript{81} B. Bruni, Cinquante études pour le violon, formant la 2\textsuperscript{me} partie (Paris: Sieber, n.d.) \textsuperscript{[ca. 1795}, according to library card catalogue, University of Iowa Music Library.\textsuperscript{]} The work is listed as "50 Exercice" in Sieber's catalogue of ca. 1801; see Cari Johansson, French Music Publishers' Catalogues (Stockholm: Almquist & Wiksell, 1955), II, 117.
"Ouvrages didactiques et méthodes" compiled by La Laurencie, but no method by Durieu is discussed by La Laurencie. The microfilm copy of a Méthode de violon by M. Durieu has been dated conjecturally as from 1799. The book, seventy-six pages in length, is well supplied with musical examples, scales, exercises, semi-studies, and études. Rudiments of music and violin playing take up the first twelve pages, and musical examples are well sprinkled throughout; in the remainder of the volume, scales, exercises and études are inserted wherever they seem appropriate. The sixteen measures exemplifying eighth notes is a semi-stude and of little musical value, but the next study, dealing with sixteenth notes, is a sixteen-measure étude in G; immediately thereafter appear two more small études, again in G, dealing with triple and duple time, respectively. The Exemples shown in Plate XVI, p. 81, are typical of the scales which fill the next few pages of the method. On pages 32-37 there are twelve leçons; all of these are études, generally in closed binary form, all sixteen measures long, each with a definitely stated pedagogic purpose. In all cases but one, this purpose is either for rhythm or for bowing; the exception is Leçon propre a former le gout (see Plate XVII, p. 82). Études for style and taste are an important

82. La Laurencie, L’école, III, 246.
83. M. Durieu, Méthode de violon (Paris: Chez l’Auteur [1799?]). This date is suggested on the catalogue card for the microfilm copy in the Music Library of the University of California (Berkeley).
84. Ibid., 15. 85. Ibid., 21.
86. Ibid., 36.
Durieu, *Examples of intervals.*
Durieu, Lécon for style (taste).
part of methods; many of the small pieces included in didactic works could be considered études for style. The *Leçon pour apprendre à couler et détacher les notes* 87 in C, is concerned with the following bowing problem:

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\begin{center}
\includegraphics[width=0.5\textwidth]{example.png}
\end{center}
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The *Leçon pour lier les nottes* 88 in G, deals with the figure

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\begin{center}
\includegraphics[width=0.5\textwidth]{example.png}
\end{center}
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while the two *Leçons* on page 37 are concerned with dotted notes. Portions of these *Leçons* may be seen in Plate XVIII, p. 84. 89

The final section of the work (pp. 42-76) deals with scales and various scale patterns through a three-octave span, each scale being followed by two compositions in the same key. Were there just one of these scale studies, perhaps it could have been termed a semi-étude, its purpose being scale mastery; however, the repetition of this sixty-three-measure scale study (or an abridged version of it) in transposition after each two compositions on the next thirty-five pages reduces the original study to exercise status.

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Durieu, Leçons pour apprendre à pointer les Croches.
Bernardus Lorenziti is the author of *Principes ou Nouvelle méthode de musique pour apprendre facilement à jouer du violon suivis de douze duos progressifs*, published probably in 1798. After discussing rudiments, he provides scales and various exercises to exemplify the study of the principles. In the method no distinction is made between exercises and études; some that are termed "exercice" should properly be named "étude," and there are others, like the forty-two-measure composition on pages 28-29, that commence like an exercise but sound more like an étude by the middle of the piece. The "Exercice avec le tremblement de trois notes" is an étude on trills (see Ex. 6, below).

Ex. 6. Lorenziti, étude on trills.

90. Published in Paris by the Frères Gaveaux, n.d. According to La Laurencie, *L'école*, III, 75, this work was announced in the *Journal de Paris* of nonidi 19 pluviôse an VI (7 Feb. 1798), p. 578.

91. Lorenziti, *op. cit.*, 27.
The *Douze duos progressifs*, with which the *Principes* concludes, are didactic and can be coordinated with material in the method itself, although no instructions are given for so doing. The twelfth duo, *Gamme en variation*, is so composed that the scale is absorbed into the texture and is not apparent save in occasional half-measure runs. Most of the variations concentrate on one rhythmic feature, one type of note pattern, and one particular style of bowing; thus it would seem that étude characteristics are present. This is not an étude, however, since the repetition of a note pattern at different pitch levels tends to become mechanical, and makes each variation an exercise.

The year 1798 witnessed publication of two other violin methods, the first of which was Jean-Baptiste Cartier's *L'Art du violon*. Although the work itself is not dated, two excerpts from the *Regulations and Deliberations of the Administration of the Conservatoire* bound just inside the front cover of the copy examined provide this information. The first, dated "18 germinal an 6 de la République Française, une et indivisible," and signed by Duret as President of the Administration of the Conservatoire, is formal acceptance of the dedication of the work to the Conservatoire; the second, dated 13 floréal an 6, signed by the seven

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92. Ibid., 42.

93. J. B. Cartier, *L'Art du violon ou division des écoles choisies dans les sonates italienne, française et allemande précédée d'un abrégé des principes pour cet instrument* (Paris: Decome [1798]).

94. The microfica copy at the University of Iowa is catalogued with the dating "[18--]." The copy filmed bears on its cover a label from
violin professors, with Gaviniés's name heading the list, constitutes acceptance of the work itself by the Conservatoire, praises it as a collection of rare and precious compositions, and by implication places it in the instructional repertoire of the Conservatoire.

The book is divided into three sections: Part I, the Abridged Principles, consisting of examples and precepts from Geminiani (representing the Italians), Mozart (representing the Germans), and Tarade and L'Abbé (representing the French); Part II, which begins with nine scales from each of the three schools, and presents music for study; Part III, a collection of one hundred and forty compositions, most of which were in Cartier's personal library. Each composition is headed by its title and composer's name; for published works, the edition or place and date of publication is often given; for manuscripts, the owner or location of the copy is stated. That the collection has been justly titled L'Art du violin may be seen from this section, for here is assembled a gallery.

Chez le Duc; a portion of the label has been peeled away, and the letters "Chez DEC" which are revealed indicate that publication was actually by Decombe. (If this edition was actually published by Le Duc, it would be dated 1803, as the label bears the address of the firm at that time; see Johansson, op. cit., I, 88.) The book at the University of California is from the third edition, published by Decombe in 1804. (Le Duc and Decombe may have had joint rights.)

95. Some of this music was taken from Geminiani's The Art of Playing on the Violin.

96. The title of the work is derived from a statement made in the Preface: "c'est l'art de violon, ce que serait à l'art de la peinture une galerie formée des plus beaux Tableaux des Raphael's, des Rubens..."
including such works as Tartini's *L'Arte dell' arco* (with just the first thirty-eight variations, however), and his Devil's Trill Sonata, which Baillot had in manuscript and contributed; Corelli *Sonatas*, Op. V, Nos. 3, 7, and 12 (*La Folia*); J. S. Bach's *Fuga* in C major (from the fifth of the *Sonatas and Partitas*); plus compositions of many of the greatest violinists of France, Italy, and Germany. There are études in this work, but they cannot be credited to Cartier, for at no time does he present his own work but prefers to make a statement or present an example under the shadow of someone else's glory; he always gives in parentheses the name of the true author or composer. The étude presented in conjunction with the principles of harmonics is a menuet borrowed from L'Abbé le fils (see Plate X, p. 64, and Plate XIX, p. 89); its examination in this source further substantiates the belief that L'Abbé's *Principes de violon* contains true études. Other compositions could be classified as études, such as the Johann Stamitz *Divertimento* which appears to be

97. See Moser, *op. cit.*, 264, for further discussion. All fifty of the variations of *L'Art de l'archet* were present in the later editions of *L'Art du violon* examined. In the third edition, this work is found commencing on p. 194. The manuscript used by Cartier was owned by J. B. Passeri. See discussion beginning below, p. 174.

98. Cartier footnotes this work as follows: "(+) Cette Pièce est Très rare; Je la dois à BAILLOT. Son amour Pour les belles productions de TARTINI, L'a décidé à m'en faire le sacrifice." Cartier, *op. cit.*, 3d ed., 307.

Les Sons Harmoniques qui se font par le moyen de deux Doits peuvent être Précis ou Ramolissées.

**Gamme Chromatique**

---

**Gamme Diatonique,**

notée de Sons qui se trouvent les uns par le moyen d'un seul Doit, les autres par le moyen de deux.

---

On peut encore trouver autrement des Sons Harmoniques, mais les sons qui sont suffisants pour jouer en Sons Harmoniques dans tous les Sons Majeurs et Mineurs.

Pour Cadencer un Son Harmonique, il ne faut point appuyer le Doit de la Note que l'on emprunte pour faire la Cadence.

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Cartier, Principles of harmonics borrowed from L'Abbé.
a technical study (see Plate XX, p. 91)\textsuperscript{100} and the \textit{Theme and Variations} by Moria\textsuperscript{101} wherein each variation is concerned with a specific technical problem. There is no doubt, of course, as to the \\textit{studie qualification} of Tartini's \textit{L'Arte dell' arco}.

One interesting inclusion in the second (and later) editions of \textit{L'Art du violon} is an \textit{Adagio} by Tartini, presented first as written, i.e., \textit{sans agrément}, on the top staff on four double-size fold-out sheets; below, on eighteen different staves, are printed eighteen different embellishments of it, so arranged that the measures parallel each other, thus permitting easy comparison.\textsuperscript{102} This is reprinted in Donington's recent book on interpretation.\textsuperscript{103} While the inclusion of an \textit{Adagio} embellished in this fashion was unusual in a published collection, the writing of such variously embellished versions on parallel staves was not unusual for Tartini, as an investigation of the Italian manuscripts recently acquired by the Music Library of the University of California (Berkeley) will confirm.\textsuperscript{104}

100. \textit{Ibid.}, 318.

101. The details of Moria's life could not be ascertained. He performed with success at the Concert spirituel, and has been called Gaviniés's most promising pupil. See Pougin, \textit{op. cit.}, 230; La Laurencie, \textit{L'École}, II, esp. 282; accounts of performances at Concert spirituel in Mercure de France after 1757.

102. Cartier, \textit{op. cit.}, 336. This was originally engraved on one plate, but was cut into sections rather than being printed and bound as a long gate-fold plate.

103. Robert Donington, \textit{The Interpretation of Early Music} (London: Faber & Faber, 1963), 534–37. Here the music has been reduced in size to eliminate folded pages.
PLATE XX

PIECES A VIOLON SKUL

Divertimento II
Par Stamitz
Edition de Paris

J. Stamitz, Divertimento (from Cartier).
The second French instruction book for the violin published in 1798, and the last one of the eighteenth century, was, according to La Laurencie, Antoine Bailleux's Méthode raisonnée. La Laurencie states that it was published in June, 1798. However, the microfilm copy of this work in the Music Library at the University of California (Berkeley) is catalogued as 1796. La Laurencie comments that this method reveals both the progress of the technique and the evolution of the style of musical works during the century. The work is dedicated "aux Jeunes Élèves," and commences with six pages of Principes de musique wherein, in addition to the usual rudiments, Bailleux divides music into diatonic, chromatic, and enharmonic, explaining the latter as music proceeding by quarter tones and being a division of tones by commas. The Méthode de violon commences midway through page six and is concerned with the manner

104. See Vincent Duckles and Minnie Elmer, Thematic Catalog of a Manuscript Collection of Eighteenth-Century Italian Instrumental Music in the University of California Berkeley, Music Library (Berkeley: University of California Press, 1963), 296-355. The presence of embellished versions is indicated in the catalog.

105. La Laurencie, L'École, III, 82. However, when referring to this work in Cesari, op. cit., 180, La Laurencie gives the date as 1793. It should be noted also that Fétis states the date as 1779, with a new edition in 1798, in Biographie universelle, I, 218.

106. Antoine Bailleux, Méthode raisonnée pour apprendre à jouer du violon avec le doigté de cet instrument et les différents agréments dont il est susceptible, précédée par principes de musique (Paris: Chez l'Auteur, [1796]).

107. La Laurencie, L'École, ibid.
of holding the violin and bow, the tuning of the violin, scale studies (none of which are "enharmonic" despite the consideration given this subject earlier in the book), and a very well-developed section on agrément. This is followed by four pages of pieces, ten pages of Leccons (several of which are Études), and twelve easy duets. Most of the Études are in binary form, both open and closed, varying in length from thirty to seventy-one measures; most of them have definitely-stated instructive purposes, of which the following is typical:

Quand une mesure est composée de quatre notes dont la première et la troisième sont pointées, on les exprimes détachées chacune de son coup d'archet particulier, de façon que la double croche doit être passée très vivement et un peu plus tard qu'à l'ordinaire.108

Études from this method are given in Plates XXI and XXII, pp. 94 and 95.109

At some time during the late eighteenth century Michel Woldemar, pupil of Antonio Lolli (see Chapter VI, p. 194), published his Grande méthode ou Étude élémentaire pour le violon.110 The author first divides music into four categories: "la théorie, la pratique, la Vocale, et l'Instrumentale," classifying as instrumental music "celle qui vivifie

110. Michel Woldemar, Grande méthode ou Étude élémentaire pour le violon contenant un grand nombre de gammes toutes les positions du violon, et leur docteur, tous les coups d'archet anciens et nouveaux L'Échelle enharmonique moderne, fugues, des exemples d'après les plus maîtres, &c. Seconde édition augmentée de 15 leçons faciles (Paris: Chez Hanry, n.d. [17--]).
Bailleux, Legon in G major.
PLATE XXII

Leçon
Pour apprendre à faire le coup d'Archet articulé

Faire ce coup d'Archet, le pouce doit être très libre, et doit seul articuler avec une égale chaîne de ces notes. C'est en les poussant, c'est en les tenant.

Exemple

Bailleux, Leçon for articulated bowing.
The elements of music and the rudiments of violin playing are presented briefly. Thirty-nine pages are concerned with scales of all imaginable types, including scales with special affects (such as scales expressing anger), enharmonic or quarter-tone scales, scales which serve as accompaniment to song, "des gammes dites du diable," and scales in which successive notes lie two octaves apart. (Examples of these scales are given in Plates XXIII-XXV, pp. 97-99.) The last fifty pages of the method present exercises, five fugues, a Polonaise, a Romance, and six études. Of the latter, one is concerned with harmonics; another, titled "Le Nouveau Labyrinthe Harmonique," is a caprice in arpeggios; a third is named "Caprice en archet varié"; the fourth, called "Monocorde," has the subtitle, "Étude de la 4ᵉ corde"; the fifth is a caprice en cordes sautées (skipping strings); and the sixth is a theme with sixteen variations. Apparently the variations were intended to familiarize the student with various bowings associated with a particular concert artist, for groups of measures are not only marked with specific bowings, but bear the name of a violinist, such as Viotti, Rode, Mestrino, and others. (See Plate XXVI, p. 100.)

Pincherle writes of a Méthode de violon by J. B. Viotti, which

111. Ibid., "Avertissement," unnumbered. 112. Ibid., 44.
113. Ibid., 32, 34. 114. Ibid., 65.
Woldemar, Enharmonic scale.
Woldemar, "Des gammes dites du diable."
Dans cette gamme il faut faire toutes les notes d'étude du premier doigt et celles d'échauffement avec le trilleur par extension et technique donnée avant la quatrième.

GAMMES chromatiques des cadences dite du diable.

FIN DES GAMMES DU TIELOM

Woldemar, Scales in trills "dite du diable."
Woldemar, Excerpt from étude in variations.
survives as sketches published in facsimile in the Méthode théorique et pratique de violon by Habeneck. Pincherle quotes the Viotti method in Feuilles d'histoire du violon, and expresses the opinion that the senile script places the writing in the last years of Viotti's life. Although this dating would place the method beyond the scope of the present investigation, mention is made of the work because of Pincherle's remark: "Il ne semble pas qu'on s'en soit avisé souvent," with reference to the Habeneck work of which the Viotti Méthode is a part. As presented by Pincherle, the method is without music.

Some of the works of the Bohemian Václav Pichl were published in Paris; these are discussed below in Chapter VII, beginning at page 223. Carlo Tessarini's Grammatica di musica, which had a French translation, is considered in Chapter VI, pp. 182ff. The Caprices of Poirillo, published in Paris, have found a place in the standard étude repertoire, and are considered in Chapter VIII, p. 233.


116. Pincherle, ibid.
Chapter IV

VIOLIN METHODS AND INSTRUCTIONAL MATERIALS IN GERMANY

According to Alfred Einstein, the Nuremberg lutenist Hans Gerle was the author of a Violinschule published in 1532. This publication was titled Musica Teutsch. auf die Instrument der grossen und kleinen Geigen, auch Lauten, and was not concerned with instruction for the violin.

The violin was described by Michael Praetorius in De Organographia (1619), the second volume of his Syntagma musicum: a woodcut


of the violin appears in his Theatrum instrumentorum seu sciatographia of 1620.4

One of the first virtuoso violinists active in Germany was the Italian Carlo Farina, who imitated barking dogs, cackling hens, Spanish guitars, and other things in his bid for fame, and notated some of his tricks in his Capriccio stravagante (1627).5 Andreas Moser considers this work the earliest German instructive work for the violin.6 He based this premise on the fact that Farina included with the music written instructions explaining exactly how the performer could achieve the special effects. Moser quotes from these directions and from the composition in his Geschichte des Violinspiels.7 A portion of Farina's caprice is given above on page 23.

A few years earlier, Daniel Hitzler made brief mention of Geigen in the Appendix to his Extrait aus der neuen Musica oder Singkunst.8 His writing contained no music for the instrument, however.

4. Michael Praetorius, Theatrum instrumentorum (Wolfenbüttel, 1620), facsim. ed., in ibid., XXI.
5. Edmund Van der Straeten, "Farina, Carlo," Grove's Dictionary, III, 23, states that the Capriccio stravagante is from Ander Teil neuer Gazliarden, but gives no publisher. Moser, op. cit., 95, says that the caprice was subtitled "ein kurzwelliges Quadrilbet von allerhand seltzamen Inventionen, dergleichen im Druck nie gesehen worden."
6. Moser, op. cit., describes the work as "den ersten, wenn auch noch recht kindlichen Versuch."
7. Ibid., 96–97.
8. Daniel Hitzler, Extrait aus der Neuen Musica oder Singkunst (Nürnberg: Abraham Wagenmann, 1623). Othmar Wessely, "Hitzler, Daniel," Die Musik in Geschichte und Gegenwart, VI, 493–95, lists also Neue Musica,
"Violino, discant Geige" was also listed by Johann Andreas Herbst in the first edition (1642) of his *Musica practica sive instructio pro symphoniaicis*. The second edition (1658) was titled *Musica moderna practica overo Maniera del buon canto*. His examples of diminution for such instruments "als Violinen und Cornetten" are by Francesco Rognoni (see below, page 169) and consist of a six-note scale passage with eleven variations in unmeasured music. These appear to be merely examples of diminution patterns. The material is virtually the same in both editions.

Two publications in 1688 are worthy of note. Shortly before his death, Georg Falck (*ca.*, 1630–1689) published *Idea boni cantoris*; das ca. 1615, and *Neue Musica oder Singkunst* (Tübingen: Werlin, 1628); neither of these works were available.


ist: Getreu und grundliche Anleitung in which volume an Anleitung zum Violin is included. The material in this section is similar to that in Nolens volens (1695; see below, Chapter V, page 148), except that Falck mentions both third and sixth positions. Perhaps both Nolens volens and The Self-Instructor (see Chapter V, page 149) are indebted to Falck for their material. Musical examples are given but there are no exercises or études.

In the same year, J. J. Walther published Hortulus chelicus, which Riley credits with being the first known violin method written for advanced students, the first to dispense with the usual discussion of fundamentals before introducing musical "exercises," and the first written by a violin virtuoso. On this last point, he is in disagreement with Moser (see Farina, above, page 103). Hortulus chelicus consists of a one-page preface in Latin, and one hundred and twenty-eight pages of music incorporating all types and levels of rhythmic and technical


13. Ibid., 186-93.


difficulties. Eighteen of the twenty-eight compositions are suites; three are airs with variations. Number XVII, "Gara di duo violini in uno," appears to be a trio sonata, with the violin part written on two staves but playable on one violin, and antedates the Sonata enigmatique by Nardini (see below, page 208). A portion of Walther's "Gara" is given in Plate XXVII, page 107. Many sections of the pieces in Hortulus chalicus could be regarded as études, but no one composition seems to be devoted to one or even two technical or rhythmic problems; therefore, the étude character must be regarded as secondary to the overall musical quality of the compositions. Yet, the preface reveals an instructional (or quasi-instructional) purpose, for Walther wrote that the musical amateurs desiring to become artists could find the way to perfection through the curious pieces in his well-planted violinistic garden. It is possible that these are études for style. The instruction material is inherent in the music itself; Walther provides no verbal assistance. Riley comments, "Since the instruction material is contained in the music itself, this work foreshadows the widespread modern practice of teaching from music literature." If any of the compositions contained in Hortulus chalicus are to be considered études, the capricci should be; in fact, the presence of capricci is significant for this study.

Walther, Excerpt from "Gara di duo violini in uno."
Capricci di 50 mutationi sopra un soggetto may be the first instance after Farina's Capriccio stravagante of a capriccio being used for an instructive purpose; thus, it may be a link in a chain to true études, most of which appear to have been published with such titles as "Caprices or Études." A portion of these Capricci will be found in Plate XXVIII, page 109.

Daniel Merck's Compendium musicæ instrumentalis chalicae (1695) is mainly text with short musical examples. The book appears to have been written for either beginning students or for self-instruction. Although Riley considers this the most complete set of instructions for the beginner found in any German treatise published up to the time that Georg Wagenseil brought out his Rudimenta panduristae (1754), the instructional material is quite rudimentary. Coverage is similar to that of Nolens volens, but includes instruction for viola, viola da gamba, and bass, as well as violin, and treats violin positions through the fourth. Examples for bowing are marked with "N" ("Niderzug" = down bow) and "A" ("Aufzug" = up bow). No étude or exercise music is included.

20. Ibid., 118.


22. Riley, op. cit., 262. Rudimenta panduristae was published anonymously, and it has been conjectured that Wagenseil was the author. See below, page 116.
Walther, Excerpt from Capricci di 50, mutationi sopra un soggetto.
Daniel Speer's *Grund-richtiger kurz leicht und nöthiger Unterricht* appeared in two editions, in 1687 and 1697. The latter version contains the fullest treatment of the violin. The instructional material is elementary. Two trios for violins are included, which Riley states are probably the first to be written for three violins without continuo; he believes that their apparent purpose was to illustrate the range and difficulty of violin music. Speer states his purpose for including the trios as being: "Hierbey seynd ein paar Exempel mit 3. Violin, worauszu ersehen wie hoch und tieff auch auf was Manier eine Violin zu tractiren. Koenen ohne Fundament ludirt werden weil ein Bassett in solchem Satz sich befindet." The fact that each of these trios is entitled "Capriccio" adds another link to the chain of instructive capricci leading to études. The trios are written on three staves, with the parts aligned but not bracketed together. The upper range is carried to d"; the music appears to be homophonic with interchange of parts, two violins usually in duet

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against the third. A portion of one of these caprices is given in Ex. 7, page 112.

The Preface to Georg Muffat's *Florilegium Secundum für Streichinstrumente* (1698)\(^{27}\) is given in Latin, German, Italian, and French, and contains within it the rudiments of a violin method designed to ensure performance, in the Lullian manner, of the suites comprising the main body of the volume. "Les principaux secrets" which Muffat proposes "pour vous decouvrir icy en peu de mots" consist of (1) exact intonation, sharp- ing high enough and flatting low enough; (2) conformity of bowing, and use of proper technique; (3) steady tempo and proper beat; (4) particular attention to repetitions, interpretation, and dance style; (5) tuning before the audience arrives, and once tuned, remaining quiet until the performance begins; and (6) proper realization of ornaments. The Preface concludes with five pages of examples taken from the context of the ensuing suites, and while it is conceivable that they were placed in this position for isolated practice before attempted rendition of the compositions, they must be considered here as mere examples, and the Preface regarded as a "method" sans exercices.

In 1732, Joseph Friederich Bernhard Casper Majer published a work bearing the lengthy title:

Museum musicum theoretico practicum, das ist Neu-eröffneter theoretisch und practischer Music-Saal, darinnen gelehret wird


Ex. 7. Speer, Transcription of excerpt from "Capricio" for three violins.

A second edition of this work was published in 1741.29 The treatise appears to have been pirated from Falck (see above, page 104),30 with the exception that Majer does not mention sixth position. Majer discusses the use of the violin in choral music31 and devotes three pages to the instrument in the section on bowed string instruments.32 Here he includes a sketch of the violin, and music for two scales progressing between g and a". (One scale ascends, the other descends.)

Musicus AUTOIDSAKTOS (Autodidaktos), written by Johann


32. Ibid., 1732 ed., 75-77.
Philipp Eisel and published in 1738,\textsuperscript{33} was a general treatise to be used for self-instruction in singing and in playing various instruments. Six pages of it are devoted to the violin. The title page of the writing says:


Section II of this work poses and answers twelve questions regarding fundamentals of violin playing, e.g., holding the instrument, clefs used, strings, fingering, etc., but the only music is that for two scales ascending to \( e'' \).

Inserted in J. J. Quantz's \textit{Versuch einer Anweisung die Flüte traversière zu spielen}\textsuperscript{34} (1752) is a violin method -- one which must be classified as containing virtually no practice music. (For consideration of the French translation of this work, see above, Chapter III, p. 61.)

\textsuperscript{33} Johann Philipp Eisel, \textit{Musicus Autodidaktos} (Erfurt: Johann Michael Funck, 1738).

Chapter XVII is entitled "Of the Duties of Those who Accompany or Execute the Accompanying or Ripieno Parts Associated with a Concertante Part," and Section II of the chapter treats "Of the Ripieno and Violinists in Particular." That Quantz was fully cognizant of violin technique is apparent from a perusal of this section, for, after brief consideration of what constitutes a properly equipped instrument, the statements are made that the matter of bow-stroke is of chief importance; that "through it the sound is drawn from the instrument well or poorly, the notes receive their life . . ."; that "the bow-stroke provides the means for achieving musical articulation, and for varying a single idea in diverse ways . . ."; and that "no matter how accurately and truly you stop the strings, how well the instrument sounds, or how good the strings are, it naturally follows that, with regard to execution, the bow-stroke is of central importance."35 The next sixteen pages (the major portion of the "method") are devoted to explanation of various types of bowings, with illustrative musical examples. The remainder of the section is concerned with ornaments and their relation to the apportionment of bow-stroke, as well as their proper realization, an explanation of Italian tempo terminology, arpeggiation of three- and four-note chords, proper treatment of a figure with anacrusis, the use of sordini and pizzicato, fingering, and mezzo manico (shifting). In connection with the latter, Quantz presents an

example which he requests the reader to try; other than this, the only music given is for illustrative purposes. In paragraph 11, however, he instructs the violinist to "practice a Gigue or a Canarie in six-eight time" with varied bowings, i.e., changing the alternation of up and down with each rendition, thereby obtaining such bowing proficiency that an unusual passage will not find him hampered by rules.

A writing entitled *Rudimenta panduristae* appeared anonymously (from "einem aufrichtigen Musik-Freund") in 1754, but is generally believed to have been written by Georg Wagenseil. The forty-nine pages of this treatise contain material ranging from rudiments to left-hand technique in the seventh position. Riley claims that this is the most comprehensive German violin tutor prior to Leopold Mozart's, and it is comprehensive; yet examination reveals that it contains no instructive material on advanced bowing technique or on ornaments, although some ornaments appear in the music. Those bits of music called "exempel" are musical and very like études. The three examples given in the section dealing with "false fifths" are not very musical but are illus-

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tative of the principle that different finger patterns are needed to cope with playing such things as a b-natural (first finger on the A string) in juxtaposition to f-natural (first finger on the E string).

An étude from *Rudimenta panduristae* is given in Plate XXIX, page 118.\(^{39}\)

Two years later there was published in Augsburg the celebrated *Versuch einer gründlichen Violinschule*, by Leopold Mozart, a work which was to have several editions and many translations.\(^{40}\) This *Treatise on the Fundamental Principles of Violin Playing*\(^ {41}\) embodies descriptions or studies of (1) stringed instruments, with particular reference to the violin; (2) musical notation, including "time-measure" and duration of notes and rests; (3) many aspects of bowing, and, as a result of skillful bowing, good tone production; (4) the triplet figure; (5) the positions and shifting; (6) embellishments, both symbolized and improvised; and (7) in the final chapter, "Reading music correctly, and in particular, of Good Execution."\(^ {42}\) An ample supply of musical examples serves to

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Rudimenta panduristae. Excerpt from Étude in second position.
clarify the principles, and occasionally Mozart presents "an example to be practised conscientiously according to the given rules." This practice material can be relegated to the category of finger exercises, as can be seen from the following example:

Ex. 8. Mozart, Exercise for study of shifting.

In Chapter IV, "Of the Order of the Up and Down Strokes," there are several small compositions which may be classed as études. The instructive purpose of these is proper use of up and down strokes; the various

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43. Ibid., 139. 44. Ibid., 140.
figures are marked with the paragraph number of the principle applicable. Not all of the little pieces included in the chapter may be so classified, however, for in some of them the musical value has been spoiled by a wrong turn or an incompleted phrase, which one suspects is intentional in the light of Mozart's remarks: "Here are the pieces for practice. The more distasteful they are the more am I pleased, for that is what I intended to make them."\(^45\) The examples which qualify as études may be found in paragraph 38,\(^46\) and the first four in paragraph 39;\(^47\) the compositions in paragraph 39 are in binary form. The first piece of music in Chapter VI is also an étude.\(^48\)

Both David Boyden\(^49\) and Erwin Jacobi\(^50\) have pointed out that Leopold Mozart copied parts of his treatise from Tartini's famous Traité des agréments. The extent of this was not apparent until the discovery of the two Italian manuscripts of Tartini's treatise brought to light material not included in Pietro Denis's publication of the Tartini work. A comparison of parts of Mozart's Versuch with the facsimile of the Nicolai manuscript of Regole per ben suonar il Violino reveals that this is indeed the case. (Compare, for example, the chapter on the trill or some

\(^{45}\) Ibid., 88.  
\(^{46}\) Ibid., 38.  
\(^{47}\) Ibid., 89-92.  
\(^{48}\) Ibid., 104.  
of the musical examples which have been transposed.) Other portions of the Mozart work find their source in Tartini writings: the material and musical examples explaining the use of difference tones for checking the intonation of double stops are based on the teaching of the "great Italian master" (whose name Mozart does not mention).

Johann Stamitz (1717-1757) wrote Deux divertissements en duo pour un violon seul sans basse which were published posthumously, in 1762, by Huberty. These have been edited by Emanuel Zetl in and published in a modern edition entitled Two Divertimenti in Two Parts for One Unaccompanied Violin. In the preface to the modern edition, Josef Marx cites publication by Christoph Toricella in Vienna around 1787.

51. Mozart, Moser facsim. ed., 221. Mozart's words were: "Und ein grosser italienischer Meister lehret seine Schüler so." Though these words were used in connection with the trill, they are applicable to other portions of the treatise. Tartini claimed he discovered il terzo suono, the difference tone, in 1714, but his findings were not published until 1754, in Trattato di musica secondo la vera scienza dell'armonia. For further discussion, see Antonio Capri, Giuseppe Tartini (Milan: Garzanti, 1945).


54. Marx states erroneously that original publication was by Toricella. The date was based on the fact that Toricella's earliest publication of music was in 1782, and the Divertimenti bore his publication No. 38. Alard included the Divertimenti in his series Les Maîtres Classiques du Violon, as Nos. 5 and 35 (Leipzig: B. Schott's Söhnen 1863-84), according to William S. Newman, The Sonata in the Classic Era (Chapel Hill: University of North Carolina Press, 1963), 330.
and reproduces the title page from an edition by Schott's, in Mainz, without date. A movement from each of the Divertimenti was included by J. B. Cartier in his L'Art du violon (see above, pages 88-89); a portion of the Allegro moderato, as it appeared in the Cartier anthology, may be seen in Plate XX, page 91. The two divertimenti are sonata-like in form, each being composed of four movements: Andante-Allegro-Menueatto-Fuga Solo, and Allegro moderato-Andante-Allegro-Menueatto. Most of the movements have étude characteristics, and are seemingly concerned with one or two specific technical problems, but clothe these with music of worth. It is noteworthy that the fussy dynamic markings usually associated with Stamitz and the Mannheim School are lacking in the two facsimile pages reproduced in the modern edition; such figures as the triplet sixteenth notes of the style galant are much in evidence, however. This is not easy music, and was probably performed as well as taught by its composer. It is difficult to know whether to class these Divertimenti as études in sonata form or as sonatas colored by étude characteristics. Dr. Vincent Duckles believes, as does the writer, that the sonata took on étude characteristics (just as the variation form provided fertile ground for the working out of technical problems), but in the absence of specific designation by the composers as to their original intention for particular compositions, one can only speculate as to which element took precedence. In the case of these Divertimenti, the writer prefers to

55. J. B. Cartier, L'Art du violon (Paris: Decombe, 1798), includes the Fugue from the first Divertimento and the first movement of the second Divertimento.
take a borderline stand; it seems possible that the movements most like études in character were originally written as technical studies, and then later the menuetto and fuga movements were added to "round out" a sonata form, for performance.\textsuperscript{56}

Kürzinger's \textit{Getreuer Unterricht zum singen mit Manieren, und die Violin zu spielen} (1763)\textsuperscript{57} was written in dialogue. The violin method is the second section of the treatise, and is titled \textit{Getreuer Unterricht die Violin zu spielen}. Beginning with the question, "Was ist ein Violin?", the instrument is described, notation for it is discussed, and each note on each string is presented and described individually. Then bowing and shifting are considered. At this point, small pieces are presented for application of the principles. There are some twelve of these compositions in the violin section of the treatise. Many of them might be called miniature études, as they have a didactic purpose and are concerned with a specific problem; they are not very musical, however. It should be noted that Kürzinger never instructs the reader to practice these pieces, nor are bowings indicated other than by verbal instruction; fingerings appear only in connection with \textit{die Applikatur} (shifting, or the positions), which is treated through our fourth (but for him, \textit{der dritte}) position.

\textsuperscript{56} In an age when musical compositions were written in sets of six or twelve, it seems unusual for Stamitz to have written only two of these Divertimenti.

\textsuperscript{57} Ignatz Franz Xaver Kürzinger, \textit{Getreuer Unterricht zum singen mit Manieren, und die Violin zu spielen} (Augsburg: Johann Jacob Lotter, 1763).
Löhlein's Anweisung zum Violinspielen, published in 1774, describes the instrument and bow, how to hold and manipulate them, how to stand while playing (even to correct placement of one's feet), and the notation for the instrument. Scales are explained and illustrated. Short musical examples are given for illustration of the text, especially in the sections concerning bowing and the graces. Of interest is Löhlein's use of scansion (see Plate XXX, page 125). The composer felt that the musical accents should fit the poetry and that proper bowing was important in conveying the musical accent. In explanation of his bowing markings, he wrote: "Gehet das spitzige Ende aufwärts ( bölümü, so wird der Aufstrich darunter verstanden; steht es aber unterwärts ( bölüm), so bedeutet es den Niederstrich." Therefore, bü = up bow, and b = down bow.

The twenty-four duets which comprise approximately half the volume are called "Beyspielen," but all are in binary form, all are of musical worth, and each is supplied with a paragraph or note explaining its problems and technical peculiarities. Though these are more like pieces than études in character -- the musical worth being more apparent than the technical problems -- it cannot be denied that they have defi-


59. Ibid., 53.
60. Ibid., 52.
61. Ibid., 58ff.
Vom Absbielen der Noten und vom Paußren.

D, wenn ich doch noch Jungling war, wie frohlich wolte ich seyn!
oder:

D Jungling, lern aus der Geschäfte, die dich vielleicht zu Tränen bringt.


s. 77.

Nun wollen wir einige Beispiele im ungeraden oder Trippeltritte sehen:

Ermutert zur Freude, ihr silbernen Töne! be singet, und zie.

Dieses Beispiel kann auch in geradem Takte stehen.

Ermutert zur Freude, ihr silbernen Töne! be singet und zie.

Löhlein, Excerpt from Anweisung showing scansion and bowing markings used.
nite étude characteristics, and perhaps should be classified as études. They are definitely more than "Beyspielen." Löhlein's tenth example, an Allegro, is reproduced on pages 127-130. 62

Two years later, J. F. Reichardt published Über die Pflichten des Ripien-Violinisten. 63 The rudiments of violin playing are omitted from this treatise, and concern is centered upon "guten vollen Ton," "sicheren und gelenkigen Bogen," "Flüsigkeit und Sicherheit in der Fingersetzung," and ornamentation. Reference is made to both the Mozart and Quantz treatises. There is a good discussion of the duties of a ripieno violinist -- some of this sounds a good deal like Quantz -- and much practical information on ornamentation and on violin playing in general, but no études are contained in the treatise.

Ignaz Schweigl designed his Verbesserte Grundlehre der Violin 64 for use with a music teacher, and provided a second violin part for the music presented. The method was written for beginners and contains the usual rudiments of violin playing. Some of the small compositions in binary form which are included in the book are not very melodious but have a didactic purpose; others resemble rudimentary études but the technical problems seem to be almost lacking. Some compositions appear

62. Ibid., 68-71.


PLATE XXXI

X. Allegro.

Elfter Abschnitt.

Läblein, Beyspiel X, Violin I.
Vom Abspielen der Noten, und vom Pausieren.

genug ist, die Zeit eines Drittels von der Triole zu bezeichnen. Die haben bisher in der Musik noch kein Zeichen, welches bey Viereln, Achteln, oder Sechszehntels-Triolen das richtige Maass des Stillestandens bestimmt, und es verursacht öfters bey den ausführten Ausführern eine Verspätung, welche dem guten Geftange eines Stückes hinderlich ist. Diesem Uebel könne ja leicht abgeholfen werden: Die Componisten dürfen nur die Pausen, welche einen Theil der Triole bestimmen sollen, mit einem Striche bezeichnet, zum Beispiele: \( \text{r} \) \( \text{r} \) \( \text{r} \) so ist die ganze Sache richtig. Nun sehet aber noch immer ein Zeichen zween Theilen einer Triole zu bestimmen: Man könnte es unmässiglich bey Viereln-Triolen so: \( \text{r} \) \( \text{r} \) \( \text{r} \), bey Achteln-Triolen \( \text{f} \), und bey Sechszehntels-Triolen \( \text{f} \), machen, so ware diesem Mangel auch abgeholfen. Bey \( \text{r} \) achtet man durch Halte eines leeren Satte wieder in die ordentliche Lage. Dieses Vorteils bedient man sich aber nicht alle, wenn er sich daranhet, um aus der Applicatur zu gehen. Dieses Beyspiel hätte also zweyelley, oder vermischte Applicatur.

Lählein, Conclusion of Beyspiel X, Violin II, and conclusion of instructions.
to be just "pieces," and still others constructed in a definite musical form utilize a repeated finger pattern or phrase to such an extent that the music degenerates to exercises. Several of the compositions are études only by virtue of the fact that their purpose is to teach one to play in second (or another) position. In a postscript, Schweigl states that he hoped to write a second book to supply what was lacking in this one. The second volume appeared nine years later, 65 and contains four sections: (1) "Anweisung, das Flagoletto (i.e., harmonics) durch alle Töne zu spielen"; (2) "Gute Concert-Auszüge auf zwey Violinen mit Fermata"; (3) "Die Art, wie man mit der gebundenen Violine zu spielen pflegt"; and (4) "Wie man sich den Basso selbstben accompanirt." The major portion of the book is concerned with harmonics; the anonymous compositions forming Part Two utilize harmonics, and are études. Scales and pieces are interspersed, the scale usually being pertinent to the piece or pieces which follow it. Schweigl's method of notating harmonics is shown on the page from his Grundlehre der Violin reproduced in Plate XXXV, page 132. 66 The "/" and similar markings indicate the position in which the note is to be played, i.e., one dot means first position, two dots second, etc. Fingering is indicated by figures; a natural harmonic is given one figure, and an artificial has two figures (e.g., ) marked over a single note which is the "Grundton." Schweigl remarks that the violin is a tuneful instru-


66. Ibid., 3.
Schweigl, Excerpt from instructions for playing harmonics.
ment, but that it takes a person five or six years to become proficient at playing it; that this is often the fault of parents' failure to provide a good foundation; that it is difficult to secure a good instruction book, and that providing a good instruction book is the purpose of his Grundlehre. On pages 40-45 of his method, Schweigl writes for the "gebundene Violin." The word "gebundene" as used by Schweigl does not mean "fretted," but rather that the tuning of the violin is "controlled" and that it is in scordatura. This scordatura concerns the whole violin, not just one string. Each string is tuned a half-tone higher; this permits the violinist to play natural harmonics in flat keys since the raised open string can be used as "Grundton." The music is notated with the violin part written in a sharp key which is a half-tone lower in pitch than the accompaniment, which is written in a flat key. For example, the violin part is written in the key of D, and the accompaniment is written in the key of E-flat. A composition which is to be played entirely in harmonics (including the trill) is reproduced in Plate XXXVI, page 134. An étude playable on a violin which is not in scordatura is reproduced in Plate XXXVII, page 135. Schweigl included in this method instructions for self-accompaniment on the violin. An excerpt from one of the compositions to be played in this manner is shown in Plate XXXVIII, p. 136.

67. Ibid., 39. 68. Ibid., 42.
69. Ibid., Pt. 2, p. 3. 70. Ibid., 45.
Schweigl, Composition for "Gebundene Violin."
Schweigl. *Adagio* to be played in harmonics.
Johann Adam Hiller's small volume entitled *Anweisung zum Violinspielen*\(^\text{71}\) appeared in 1792, but in content and structure it seems pre-Mozartian. The main body of the treatise consists of statements of principles with illustrative musical examples; the work as a whole may be divided into three sections, plus an appendix or lexicon of musical terms. These three sections present (1) a general description of string instruments, (2) the violin method, and (3) die Manieren, or ornaments. The method itself seems to have no clear-cut organization, which may be seen from a list of its contents in order of appearance: (a) holding of the violin and bow; (b) names of the notes and how to find them on the violin; (c) fingering of diatonic and chromatic scales through the third position (der dritten Lage); (d) note types and values, beating time, and "anderen hierher gehördenen Dingen"; (e) bowing, being mainly concerned with proper use of up and down bow, or "hinauf" ("n" = "nauf") and "herunter" ("r" = "runter") respectively;\(^\text{72}\) and (f) shifting, through the fifth position. In connection with shifting, short, fingered examples and scales are given. No music is presented for actual practice or performance.

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71. Johann Adam Hiller, *Anweisung zum Violinspielen, für Schulen, und zum Selbstunterrichte* (Leipzig: Breitkopf, 1792). Hiller adds a note of humor from time to time with such comments as "In Utopia möchte das seyn; aber in Deutschland --!" (p. 4), or, "In den weichen Tonleitern gibt es eine kleine confusion." (p. 16)

72. *Ibid.*, 33-42. There is one musical example, two measures long, illustrating various bow markings.
In the 1790's, German editions of Geminiani's treatise were in circulation. One such was the *Gründliche Anleitung oder Violin Schule ou Fundament pour le Violon*.\(^{73}\) Comparison with the London publication discloses that the title of this German edition is not the only part of it that is garbled, for there are omissions from and alterations and mix-ups in the "essempi." Furthermore, the German publication contains no Preface.

Andreas Moser mentions instructive works which other historians of violin playing seem to ignore. He calls attention to the Foreword to Friedrich Wilhelm Rust's *3. Solosonate für Violin mit Begleitung einer Zweiten*, which states that the sonata is to be played entirely on the E string, but that it is to be transposed and practiced on the other three strings also, so that through this work the violinist will acquire facility of the left hand in all the positions.\(^{74}\) This would seem to cause the work to qualify as an étude or quasi-étude. Sir George Grove\(^{75}\) writes that this was Rust's last composition; Moser quotes a note which reads: "geschrieben während meiner letzten Krankheit im Verlaufe der


74. Moser, *op. cit.*, 336. It should be noted that Moser quotes this from the 1853 edition of the sonata, and it is possible that the matter of transposition was added by an editor. Nevertheless, it shows that the sonata was used like an étude.

ersten Wochen des Februar 1796." This sonata has not been available for examination.

Moser mentions the inclusion of one bowing étude by Franz Adam Veichtner (1740-1836) in a Recueil d'exercices published by Breitkopf & Härtel, but he does not reveal the publication date of this collection.77

Andreas Jakob Romberg (1767-?) composed Études ou trois sonates pour un violon, Op. 32. Moser terms the Adagio cantabile of the second sonata a superior exercise ("eine vortreffliche Übung") in double stopping; the last movement of this sonata utilizes fingered octave passages culminating in double trills in octaves. The following example is taken from this movement, "Variations on a theme by Stegmann":78

Ex. 9. Romberg, Fingered octaves and trills.

76. Moser, op. cit., 333. Moser states that this is "an der Spitze" but does not make it clear on what the note appears.

77. Ibid., 339.

78. Ibid., 341. Moser calls this "die frühesten gedruckten Fingersatz- oktaven und Oktaventriller."
According to Moser, two publications were issued by Hoffmeister & Kühnel in Leipzig entitled: *Etudes de Violon ou Caprices. Oeuvre posthume de Messieurs François et Joseph Benda, cédévant maîtres de concert du Roi de Prusse.* Date of publication is not given, nor is date of composition, but the word "posthume" in the title places their publication after 1804, the date of death of Joseph Benda. However, that portion of the caprices written by Franz Benda must be dated as originating before 1786, for that was the date of his death. In *Geschichte des Violinspiels,* Andreas Moser quotes a lengthy passage written by Reichardt in Schletterer's *Sammlung musikalischer Vortrage* to the effect that Franz Benda, at the time of his greatest splendor as an artist, wrote his caprices as suitable studies for the many pupils who came from all over Europe to study with him. His intent was to present the problems of finger placement and bowing in order of increasing difficulty; the clear and meaningful execution of one study should form a solid foundation for the understanding and mastery of the next. Reichardt felt that it was "shameful for Germany" that no complete edition of the Bendas' *Violinschule* exists. Reichardt recognized that attempts had been made, but felt that what existed was full of errors, was incomplete, and by no means expressed the intent and purpose of the Bendas.


years, Joseph Müller-Elßtau published a "facsimile edition" of the caprices, but, like his forerunners, he does not present the complete Violinschule desired by Reichardt. In the Vorwort to his edition, Müller-Elßtau credits authorship of the compositions in the edition to Franz Benda; the publisher's Vorrede states that the Hoffmeister & Kühnel publication did not contain all of the "Nachlass von Studien für die Violin" written by Franz Benda, and that his Exercices are included in the "facsimile" edition. These latter compositions were published as Exercices progressifs pour le violon composés par Franc. Benda. Livre III. in Leipzig by A. Kühnel, according to Müller-Elßtau. Andreas Moser describes the Hoffmeister & Kühnel publication of the Caprices as containing in the first volume sixteen of Franz Benda's original studies, of which two were revised by Ferdinand David and given keyboard accompaniment for use in his Hochschule; the second volume comprised twelve compositions by Joseph Benda. Apparently this second volume of the Hoffmeister & Kühnel edition has been omitted from the modern reprint. Müller-Elßtau's "Faksimile-Ausgabe der Erstdrucke" is actually a composite edition; the editor seems to have formed his "Teil I" from Franz Benda's Exercices progressifs pour le violon, and to have used as "Teil II" those Caprices which had original publication as Livre I of Études de violon ou Caprices. He does not state clearly that this is


82. Moser, op. cit., 324.
what he has done, however, and it has not been possible for the writer to verify this assumption. Although Müller-Hlattau states that "Die handschriftliche Überlieferung der Capricen war dagegen sehr ausgedehnt," all attempts to procure a microfilm copy of either of the published editions by the Leipzig firms or of manuscripts of these works for examination have proven unsuccessful.

Examination of the Müller-Hlattau edition discloses that these compositions are indeed études of varying lengths and degrees of difficulty. Many of the études in the second part are in double or triple stops; several are very difficult. The caprices are musical, and most of them are in binary form. In tonality, the volume covers the whole extent of keys. Müller-Hlattau says: "Die Sammlung ist kein Etudenwerk in Sinne des 19. Jahrhunderts, sondern eine Folge geistvoller Stücke." 83 J. F. Reichardt stated that the Caprices were used to instruct him. 84 Actually, the Caprices are the "ingenious compositions" Müller-Hlattau considers them to be, but they are also études.

Although Wasielewski 85 discusses the Bendas at length and considers their pedagogic activity, he makes no mention of any caprices or études. He describes their many compositions as being a treasure chest of examples for the study of difficult bowings, but cites no specific

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works. Alfred Loewenberg mentions many caprices by Franz Benda, "the greater part of which remained in manuscript," but has little to say about Joseph.

Václav Pichl composed works for violin instruction, some of which were published in Germany. Pichl's works will be considered below, commencing on page 223. Bartolomeo Campagnoli also published his works in several countries, including Germany, and his instructive materials for the violin will be considered in Chapter VI, commencing on page 186.

The history of the violin étude followed somewhat similar lines in Germany and France, and around the beginning of the nineteenth century, true études were being published in both countries.

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Chart B. Showing Master-Pupil descent of Violin playing.
Chart C. Showing Master-Pupil descent of Violin playing.
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No. 5. J. C. Denious: Public Servant and State Promoter of Southwestern Kansas by Larry Lane. October 1968.

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