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K. Marie Stolba

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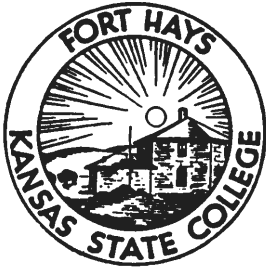
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A History of the Violin Étude
to About 1800
Volume II

fort hays studies—new series
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Hays, Kansas

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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 II

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Chapter V

VIOLIN METHODS AND INSTRUCTIONAL MATERIALS IN ENGLAND

The two interesting articles by David Boyden concerning the first English violin tutor¹ have been mentioned previously in connection with Geminiani's L'Art de jouer le violon (see Chapter III, page 59). At the close of his "Postscript," Professor Boyden tabulates "A Revised Bibliography of Treatises Devoted in Whole or in Part to Violin Instruction, published in England 1658-1731."² This is reproduced, with Professor Boyden's permission, in Appendix B, below. The list reveals the increase in the number of such publications between 1658, when the second edition of Playford's An Introduction to the Skill of Music was issued, and 1731, the date of "The Art of Playing on the Violin," as Part V of The Modern Music-Master [Prelleur].³ (The first edition of Playford's Introduction contained no music, but the nineteen subsequent editions did.) This second edition of Playford⁴ comprises two "books," the second

1. David D. Boyden, "Geminiani and the First Violin Tutor," Acta Musicologica XXXI (1959), 161-70; "A Postscript to 'Geminiani and the First Violin Tutor'," Acta Musicologica XXXII (1960), 40-47.
2. Boyden, Postscript, 45-47.
3. The music-printers Cluer and Dicey employed Prelleur, about 1730, to compile and edit an Introduction to Singing, and instructions for learning to play most instruments, according to Sir John Hawkins, A History of the Science and Practice of Music (London, 1776), 2 vols. (New York: Dover, 1963), II, 896.
4. John Playford, A Breif [sic] Introduction to the Skill of Musick: for Song and Viol (London: W. Godbid, 1658).

giving "Directions for the Playing on the Viol de Gambo, and also on the Treble-Violin"; by 1667, a third "book," "The Art of Descant," was added. The contents of the section pertaining to the violin remained much the same in all editions. In the twelfth edition of 1694, Book II contains "Instructions and Lessons both for the Bass-Viol and Treble-Violin."⁵ Within this second book is "A Brief Introduction to the Playing on the Treble-Violin," in which section Playford declares a didactic purpose. He writes:

The Treble-Violin is a chearful and spritely Instrument, and much practised of late, some by Book, and some without; which of these two is the best way, may easily be resolved: To learn to Play by Note or Ear, without Book, is the way never to Play more than what may be gain'd by hearing another Play, which may soon be forgot; but on the contrary, he which Learns and Practises by book according to the Gamut, (which is the True Rule for Musick) fails not, after he comes to be Perfect in those Rules, which guide him to Play more than ever he was taught or heard, and also to Play his Part in Consort, which the Other can never be capable of.⁶

Presentation of instructional rules is preceded by generalities concerning the violin, its tuning (both by "Eighths" and by "Fifths"),⁷ the absence of frets on the violin (and the necessity of placing six frets on the fingerboard to play in tune), and the realization of graces. While the "Table of Graces" is in notation, the examples in the remainder of

5. John Playford, An Introduction to the Skill of Musick, in Three Books, 12th ed., ed. Henry Purcell (London: E. Jones, 1694).

6. Ibid., 71-72.

7. Ibid., 75.

the discussion are in tablature (letters on a four-line staff, similar to the French lute tablature employed in England). The upper limit of the gamut is B, fourth finger on the E string; none of the tunes presented later in the volume extend beyond first position. Before proceeding to actual instruction, the author advertises some of his other books by referring the reader to

First and Second parts of Apollo's Banquet lately Published, containing the newest Tunes for the Violin, with the most usual French Dances used at Court and Dancing-Schools. And in the Book called The Dancing-Master, lately Reprinted, with large Additions of the newest Tunes of Dances now in use.⁸

This procedure was, of course, common at the time -- and later. "Some General Rules for the Treble-Violin" follow, and comprise: (1) how to hold the violin and bow, (2) fingering, (3) shifting, (4) simple up and down bowing, (5) some advice: "Lastly, in your Practice of any Lesson, play it slow at first, and by often Practice it will bring your Hand to a more swift motion."⁹ Pages 80-84 consist of "Short TUNES for the

8. Ibid. The books referred to are: John Playford, The English Dancing Master (1650) (London: Meller, 1933); John Playford, The English Dancing Master (1651), facsimile ed., ed. Margaret Dean-Smith (London: Schott, 1957); The Dancing Master. Vol. the Second. or Directions for Dancing Country-Dances, 4th ed. (London: W. Pearson, 1728). The English Dancing Master contains music for dance tunes notated on a single staff above the choreography; there is no instruction given for the violin. The Bibliography of the facsim. ed. by Dean-Smith says the latter book was compiled by John Young.

9. Playford, Introduction, 12th ed., 78.

TREBLE-VIOLIN by Letters and Notes," these tunes being "Maiden Fair," "The KING'S Delight," "Parthenia," all three being given in both notes and tablature, and "John Come Kiss: With Division to each strain" and "The Lark," the latter two being in notes only. From the foregoing analysis of the contents it can be seen that the book is instructional on an elementary level, is designed as preparation for performance of dance tunes, and contains neither exercises nor études.

Another Playford publication, The Division-Violin,¹⁰ contains, in addition to "A Choice Collection of Divisions to a Ground for the Treble-Violin," several preludes, some of which incorporate double and triple stopping, but nothing that could be considered an étude.

John Lenton's The Gentleman's Diversion or the Violin Explained is described by Van der Straeten:

Under the title, The Gentleman's Diversion or the Violin Explained, he published an instruction book, in oblong quarto, which appeared first in 1693, according to Stratton and Brown's British Musical Biography. At the end were some pieces of his composition.¹¹

Hawkins reports also on the second edition, which appeared in 1702 as The Useful Instructor on the Violin. This contained an appendix but

10. John Playford, The Division-Violin: containing A Choice Collection of Divisions to a Ground for the Treble-Violin (London: Printed by J. P., 1685).

11. Edmund van der Straeten, The Romance of the Fiddle (London: Rebman, 1911, 86.

lacked the airs.¹² Neither of the editions mentioned shifting, and range extended only to c"". Lenton gave "Directions for Ordering the Bow and Instrument," in which he cautioned the performer against holding the violin under the chin, as well as "against a most unaccountable practice, viz., the holding it so low as the girdle; which he says some do in imitation of the Italians: so that we must conclude he means that the violin should rest on the breast of the performer."¹³


Nolens volens. or You shall learn to play on the Violin whether you will or no.¹⁴ is believed to be the first extant violin tutor devoted solely to violin instruction; the only known surviving copy of it is in the Bodleian Library at Oxford.¹⁵ At present, its authorship is unknown; Boyden speculates as to the possibility of its being from the pen of either John Lenton or John Banister, but this is purely conjecture. The small oblong book treats of tuning, "flats and sharps," common and triple time, the "usual graces" (in this case, the beat +, the shake =, and the

12. Hawkins, op. cit., II, 770. (This may be located on the same pages in the 1853 edition, 3 vols., published in London by Novello.)

13. Ibid., II, 770-71.

14. 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 Practitioners on that Delightful Instrument. Digested in a more plain and easy method than any yet extant: Together with a choice Collection of Ayrs Compos'd by the most Ingenious Masters of ye Age (/London/ : Tho. Cross, 1695). From the scale on the microfilm, the book would appear to be about four inches high and about eight inches wide.

15. Boyden, Postscript, 45.

slur (), and bowing ("u" = up bow, "d" = down bow). As a tuning aid, a full-scale diagram of the violin fingerboard (fretted) is interleaved between pages three and four. The only music in this first section is examples; those showing proper bowing are marked with "u" or "d" over each note, but are labelled "example," and no verbal direction is given to practice them. Melodies for forty-one tunes -- mainly dances -- complete the volume. Among these is "A Suite of Ayres made by Mr. Courteville." The cover of Nolens volens can be seen in Volume I, Frontispiece, page ii.

Boyden discovered also a copy of the long-lost The Self-Instructor [sic] on the Violin, in the Liceo Musicale of Bologna, where it was reposing in the stacks under the title Metodo di violino. The Self-Instructor on the Violin.¹⁶ This is one of two extant copies; the second is an anthology titled The First, Second and Third Book of the Self-Instructor on the Violin and is in the Durham (England) Cathedral Library.¹⁷ The method book has an oblong format and contains thirty unnumbered pages -- nine are text with musical examples -- and there are

16. The Self-Instructor on the Violin, or The Art of Playing on that Instrument improv'd & made easy to ye meanest capacity by plain rules and directions together with a choice Collection of ye newest Tunes & Airs compos'd by ye most able Masters to which is added an excellent Solo by Mr. Courtiville, fairly Engraven on Copper Plattes (London: Printed for I. Miller, I. Walsh, I. Hare, 1695).

17. Boyden, Postscript, 41; Boyden, First Violin Tutor, 161, fn 2.

The 1713 edition of this work²² is very similar to The Self-Instructor in both shape and content. It comprises nineteen pages of text and nineteen pages of tunes, but contains neither exercises nor études. Later editions with the same title retain the text but provide different melodies.

Chapter III of The Compleat Musick-Master²³ concerns violin playing. The text resembles The Compleat Tutor. The "Easie Lessons for beginners on the Violin"²⁴ comprise one Rigadoon, one Ayre, and two Marches. There are no exercises or études.

In his article, "Geminiani and the First Violin Tutor," Boyden provides a thorough description and discussion of Part V of The Modern Music-Master or, the Universal Musician,²⁵ which section is titled "The Art of Playing on the Violin." Professor Boyden discusses also Peter

22. [John Banister], Never Before Publish'd The Compleat Tutor, to the Violin. The Fourth Book Containing very plain & easy Directions for Learners, with variety of ye newest & best tunes perform'd at ye Theatres, and all the Minuets, Borées, Trumpet-tunes & Marchs now in use. Compos'd by Several Eminent Masters: To which is added a Set of Preludes in all ye keys after a new maner by M^r Dean (London: Printed & Sold by Jno. Young, 1713).
23. The Compleat Musick-Master (London: "Printed by and for William Pearson," 1722).
24. Ibid., 44.
25. [Prelleur], The Modern Musick-Master or, the Universal Musician, containing. I. An Introduction to Singing. . . . II. Directions for playing on the FLUTE: . . . III. The Newest Method for Learners on the GERMAN FLUTE. . . . IV. Instructions upon the HAUTOBOY. . . .

Prelleur as the supposed but unnamed author of this tutor. There is a copy of The Modern Music-Master in the Music Library at the University of California (Berkeley). The work is of octavo size, and Prelleur comments in his Preface that the book shape is "more Acceptable to the Curious than the Antiquated manner of opening Length-ways since it is more convenient and beautiful, as having the Advantage of being an Ornament to a Library." Part V consists of forty-eight pages, nine of which are text, and an unnumbered interleaved fingering chart. After a brief introduction, the text deals with how to tune the violin, how to hold the instrument and play every note, flats and sharps, time and note values, the usual graces, and bowing in both common and triple time. The text follows closely that of Nolens volens. There are thirty complete pieces -- airs, tunes, operatic selections, and dances -- plus a Courteville sonata. There are no études. Professor Boyden has traced this section to Nolens volens, from which he states that it was pirated and published almost verbatim.²⁶

V. The Art of Playing on the Violin: with a New Scale Shewing how to Stop every Flat or Sharp NOTE, exactly in Tune, and where the SHIFTS of the Hand should be made. . . . VI. The HARPSICHORD. . . . ; With Rules for Attaining to Play a THOROUGH-BASS, In which is included A Large Collection of AIRS, and LESSONS. . . . with a Brief HISTORY of MUSICK. . . . To which is Added, A MUSICAL DICTIONARY. . . .
 (London: "The Printing-Office in Bow Church Yard," 1731).

26. Boyden, Postscript, 40.

Nolens volens passed through many editions, under various guises; thus its existence as a violin tutor was preserved for more than a century. The large number of violin tutors on the market indicates the popularity of the instrument in England during the eighteenth century; the inclusion of different compositions in the various editions points to amateur performers avid for new dance tunes; the complete disappearance to the point of extinction of twenty-seven out of forty editions is evidence that the music was used until worn out and then apparently discarded. Boyden believes that these tutors were intended to serve a dual purpose: for violin instruction and for social occasions, particularly those involving dancing. This is implied by the fact that all of the music contained in them is a single violin line unsupported by a thorough bass.²⁷ Professor Boyden commented on the long life of Nolens volens: "The fact that in one form or another the text of this unassuming work enjoyed a continuing sale for over a century is at once a tribute to the work itself, a commentary on the rise of the amateur, and impressive evidence of the elementary state of amateur violin playing throughout the 18th century."²⁸

Robert Crome's The Fiddle New Model'd²⁹ presents material

27. Ibid., 44.

28. Boyden, First Violin Tutor, 168.

29. Robert Crome, The Fiddle New Model'd or a useful Introduction for the Violin. Exemplified with familiar dialogues (London: J. Tyther, n.d. [174-?/]). This date is given in the card catalogue at the Music Library at the University of California (Berkeley). The British Union Catalogue gives "[c. 1750]" with editions ca. 1760 by Tyther, and with 1765 and 1785 editions published by Rutherford. (The British Union Catalogue of Early Music, ed. Edith B. Schnapper, published in London: Butterworths Scientific Publications, 1957, p. 241.)

similar to that in the other tutors, but in dialogue between master and scholar, and expanded through insertion of musical examples, principally minuets. The bowing "example" (p. 48) could be termed an exercise, and the jiggs for bowing (pp. 54-55) might be loosely construed to be études. The "Easy Lessons" to use the rules previously presented (pp. 64-70) take the form of airs, minuets, and a jigg, and might be placed in the same category, but this is debatable. Inclusion of these small forms as lessons differentiates this work from the run-of-the-mill tutors, however, and appears to be the first indication in English writings of a step toward the étude.

William Tans'ur wrote A New Musical Grammar, first published in 1746;³⁰ the seventh and final edition under this title was printed in 1829.³¹ The 1772 edition bore a different title: The Elements of Musick Display'd or: its Grammar. or Ground-Work made Easy: Rudimental, Practical. Philosophical. Historical. and Technical.³² This edition

30. William Tansur, A New Musical Grammar: or, the Harmonical Spectator containing All the useful Theoretical, Practical, and Technical Parts of Musick Being a New and Correct Introduction to All the Rudiments, Terms, and Characters, and Composition in all its Branches, with Several Scales for Musical Instruments and Philosophical Demonstrations on The Nature of Sound (London: Jacob Robinson, 1746). (Tans'ur and Tansur are both common spellings for this author's name.)
31. William Tansur, Senior, A Musical Grammar and Dictionary: or a General Introduction to the Whole Art of Music (London: Jones & Co., 1829).
32. William Tans'ur, Senior, The Elements of Music Display'd or: its Grammar. or Ground-Work made Easy: Rudimental, Practical, Philosophi-

describes the violin as "this curious and unfix'd Instrument" which was, above all others, "the fittest for Dancing"; presents instructions for its tuning and for proper practice, and notates a scale by means of letters and notes. Only first position notes are indicated; shifting is not mentioned, but extension of the notes on the E string is implied by the use of the ampersand after the letter "B" in the diagram of "The Gamut on the Four Strings." Tansur derived some of his instructions from Playford; compare the following quotation with Playford's advice in An Introduction to the Skill of Music (see above, page 146): "Play every Lesson or Tune, very slow at first; for a diligent Practice will bring your Hand to a more swift Motion."³³ The section on the violin was much the same in all three of these editions.

Geminiani's The Art of Playing on the Violin appeared in 1751.³⁴

gal. Historical, and Technical, in Five Books: containing; I. An universal INTRODUCTION to all the Rudiments of Music: II. Of Time . . . III. The Structure of Musical Instruments: With the Scale Applicable to Each . . . IV. The Theory of Sound . . . V. A New Musical Dictionary (London: Printed for Stanley Crowder, 1772).

33. Tansur, 1746 ed., 79. (For possible use of Tansur's works in America, see below, page 230.)
34. Francesco Geminiani, The Art of Playing on the Violin (London, 1751), facs. ed., ed. David D. Boyden (London: Oxford University Press, n.d. [1951?]).

Boyden regards it as "one of the first mature expositions of violin playing."³⁵

Within the scope of its relatively few pages is covered quite completely the technical groundwork necessary to cope with almost any violinistic problem of its time except those posed by certain special effects and by music requiring an exceptional virtuosity such as the Locatelli Caprices.³⁶

The treatise comprises a preface, nine pages of text, and fifty-one pages of music, consisting of twenty-four Esempi and twelve Compositions. Each paragraph of text is headed by the number of the Esempio to which it relates. Esempi VIII-XIII and XV-XVII are supplied with thorough-bass. Most of the musical examples are based on scales, even the theme and the major portion of its variations being given as Esempio IX. Esempio X (in C) is transposed into D for Esempio XI; the only difference in the violin part is in the last measure; the thorough-bass parts are entirely different, however. These two examples are études designed for mastery of shifting, but here, too, scales are much in evidence. Esempio XII is also an étude, on position changes. The text states that Esempio XIII "cannot be justly performed without having first well comprehended and often practised what is contained in the 18th Example." Esempio XVIII depicts proper execution of ornaments;

35. *Ibid.*, Introduction [v]. Text and music are separately numbered: the pages of text run from "[2]" to "[9]," and the music from 1 to 51. The twelve compositions begin in the middle of p. 33.

36. *Ibid.*

therefore, Essempio XIII is an étude designed for employment of ornaments. (See Plates XXXIX and XL, pp. 158-59, where these two Essempi are reproduced.) Essempio XXIII is an étude on double stops. Concerning the twelve Compositions with which the work concludes, Geminiani writes:

After the several Examples, I have added twelve Pieces in different Stiles for a Violin and Violoncello with a thorough Bass for the Harpsichord. I have not given any Directions for the performing them; because I think the Learner will not need any, the foregoing Rules and Examples being sufficient to qualify him to perform any Musick whatsoever.³⁷

(It should be noted in passing that although Geminiani wrote his Preface in English, he used his native Italian language in the Essempi.)

The range of the music in the method extends to a""; position work, double stopping, chordal arpeggiation, and other violin techniques are thoroughly covered in musical "examples" but the text divulges basic information too briefly:

In using Geminiani's work most violin pupils would need a good teacher without whom the problem of applying the basic principles of the text to the lengthy examples and the music would be too great for the average student's persistence and imagination.³⁸

Boyden's statement suggests, as does the treatise itself, that Geminiani intended his book for use with a master. The publication of this

37. *Ibid.*, Preface.

38. *Ibid.*, Introduction, viii.

Essempio XIII

The musical score is presented in three systems, each consisting of a treble and a bass staff. The first system begins with the tempo marking *Affettuoso*. The notation includes various musical symbols such as notes, rests, and accidentals. Fingerings are indicated by numbers 1 through 6 above or below the notes. The second system continues the piece with similar notation and fingerings. The third system concludes the piece with a *p.* (piano) marking and an *Ad.* (Adagio) marking. The score is set within a decorative, slightly irregular frame.

Essemp. XVIII

1.^o Trillo semplice

2.^o T. composto

3.^o Ap.^{ra} superiore

4.^o Ap.^{ra} inferiore

5.^o Tratten.^{to} sopra la Nota.

6.^o Il Simile

7.^o Staccato

8.^o Aqu.^{ta} e dim.^{to} piano.

9.^o Li Suono

10.^o forte for. pia.

11.^o Anticipa^{ta}

12.^o Separazione

13.^o Mord.^{ta}

14.^o Tremolo

treatise indicates that there were two levels of violin instruction in England at the middle of the eighteenth century -- a scholarly approach as well as self-tutoring.

Geminiani's études are important as a source of information on "style" or "taste" in playing the violin. To him, technique and expression were inseparable in the proper performance of a composition, and the music presented in The Art of Playing on the Violin may be considered études for style as well as études for various techniques of violin playing. His instructions on the "Ornaments of Expression, necessary to the playing in good Taste" (Example XVIII) reveal many things about the matter of style, and such phrases as "taking Care not to follow that wretched Rule of drawing the Bow down at the first Note of every Bar" (Example VIII), or "this Movement ought to be executed in such a Manner as to resemble an affecting Discourse" (Example XIII) show the importance Geminiani attached to style. He speaks of acquiring the ability to "render the Melody agreeable" in the same phrase with arriving at "a Facility in the Execution" (Example XVI). Geminiani wrote the following:

Men of purblind Understandings, and half Ideas may perhaps ask, is it possible to give Meaning and Expression to Wood and Wire; or to bestow upon them the Power of raising and soothing the Passions of rational Beings? But whenever I hear such a Question put, whether for the Sake of Information, or to convey Ridicule, I shall make no Difficulty to answer in the Affirmative, and without searching over-deeply into the Cause, shall think it sufficient to appeal to the Effect. Even in common Speech a

Difference of Tone gives the same Word a different Meaning. And with Regard to musical Performances, Experience has shewn that the Imagination of the Hearer is in general so much at the Disposal of the Master, that by the Help of Variations, Movements, Intervals and Modulation he may almost stamp what Impression on the Mind he pleases.³⁹

Geminiani's influence on violin playing should not be underestimated. His treatise was translated into several languages, and was published in many editions on the continent of Europe. (For French editions see above, p. 58; for a German edition, see p. 138.) An abstract of the treatise was published in the United States (see below, p. 230).

Writers of histories of violin playing do not mention any further didactic works or treatises in England dating before 1800, although it is known that Nolens volens was perpetuated in various forms and guises, and that Geminiani's name was used on tutors, at least until 1800. One such is: The Entire New and Compleat Tutor for the Violin Contain- ing the easiest and best Methods for Learners to obtain a Proficiency, with some useful Directions. Lessons. Graces. &c. . . . To which is added a favourite collection of airs, marches, minuets, song tunes, &c., by Geminiani.⁴⁰ The work was printed for John Preston in London, "where may be had a new Edition of Instructions for every Instrument," but the edition is without publication date. The thirty-four-page book gives instructions on the rudiments of violin playing and music on the first

39. Ibid., 8.

40. Geminiani, The Entire New and Compleat Tutor for the Violin. . . . (London: Printed for John Preston, n.d. [178-?/]).

twelve pages; melodies fill the remainder. Tuning directions call for pulling the E string up almost to the breaking point, then tuning by unisons, e.g., matching the fourth finger on the A string with the open E string, etc. If the violinist is unable to play in tune, he is advised to mark his fingerboard according to the guide provided for that purpose, so that his intonation problems will be solved. Other matters mentioned include: (1) explanation of clefs and time signatures, (2) rests and beating time, (3) bowing, (4) graces, including a "Table of Ornaments of Expression" (fourteen of them), (5) keys with "a flat third" and keys with "a sharp third," and (6) shifting. No études or exercises are included. Similar tutors appeared in the United States (see below, Chapter VII, p. 230).

Stephen Philpot (fl. 17--?) of Lewes in Sussex, One of His Majesty's Musicians in Ordinary, published An Introduction to the Art of Playing on the Violin.⁴¹ This work post-dates Geminiani, for the statement is made that, after Geminiani, the author would not attempt "a regular System of finished Rules."⁴² In addition to rudimentary

41. Stephen Philpot, An Introduction to the Art of Playing on the Violin, on an Entire New Plan, Calculated for Laying a Regular Foundation for Young Beginners, Explained by such Easy Rules and Principles as will enable a Scholar to acquire a proper Method for performing on that Instrument (London: Randall & Abell, n.d. [between 1766-71]). These dates are the period during which the firm of Randall & Abell was in operation in London, according to Frank Kidson, British Music Publishers, Printers, & Engravers (London: W. E. Hill & Sons, 1900), 108.

42. Philpot, op. cit., 13.

explanatory material, much music is presented for practice -- scales, exercises, and small pieces in binary form with stated didactic purposes. This latter group might be termed very simple études. Thorough-bass is supplied for the accompaniment. Fingerings and some bowings are indicated; the music rises to third position, but its simplicity substantiates the stated purpose of the work as a whole: the volume was intended for young beginners.

The Art of Bowing on the Violin calculated for the Practice & Improvement of Juvenile Performers,⁴³ by Joseph Gehot, consists of an Aria with thirty variations, each of which is concerned with a specific technical problem. The sixteen-measure Aria in D major is a symmetrical open binary form; a thorough-bass is provided. The first variations appear simple, but the technical problems increase in difficulty as the work progresses. This volume consists solely of music; no performance or practice instructions are given. Certainly this should be classed as an étude. The theme and excerpts from some of the variations given in Ex. 10, page 164, illustrate the handling of bowing problems.

Van der Straeten⁴⁴ and Baker's Biographical Dictionary⁴⁵ both list publication of The Complete Instructor for Every Instrument, by

43. Published in London, "Printed for G. Goulding" [178-?].

44. Edmund van der Straeten, "Gehot, Joseph," Grove's Dictionary, III, 588. Kenneth G. Evans, Instructional Materials for the Oboe, 1695-ca. 1800 (Ph.D. dissertation, University of Iowa, 1963), 42, cites the title as Complete Instructions FOR EVERY MUSICAL INSTRUMENT Containing a Treatise on Practical Music in General. TO WHICH

Aria con Variazioni

(Thema.)

Violin

[continuo]

Var. III.

Var. VIII.

Var. IX.

Var. XXVII.

Ex. 10. Gehot, Theme and Incipits of some Variations
from The Art of Bowing on the Violin.

Gehot, in 1790, but to date this work has not been available for examination.

Didactic works were published in England by Václav Pichl, Carlo Tessarini, and Bartolomeo Campagnoli, but because these composers published works in several countries, it was deemed best to group their compositions. Campagnoli's violin compositions are considered in Chapter VI, beginning on page 186; Tessarini's methods are discussed in the same chapter, on page 182; Pichl's works may be found in Chapter VII, commencing on page 223. Tessarini's method contains some études; both Campagnoli and Pichl wrote études.

From the foregoing discussion, it would appear that violin instruction in England remained on two levels. It seems probable, however, that the stature of the true Geminiani treatise influenced amateurs to study with a professional, rather than to rely solely on self-instruction, and that this fact, combined with the presence of Geminiani's pupils and foreign artists who concertized in England, raised the level of study material in demand.

IS ADDED THE SCALE OR GAMUT for Thirty Five Different Instruments; he dates the work "ca. 1792" and states that four of its fourteen pages are devoted to music instruction. Eugene E. Rousseau, Clarinet Instructional Materials from 1732 to ca. 1825 (Ph.D. dissertation, University of Iowa, 1962), 19, gives a similar description of the work, and the dating ca. 1790.

45. "Gehot, Joseph," Baker's Biographical Dictionary, 545.

Chapter VI

VIOLIN METHODS AND INSTRUCTIONAL MATERIALS IN ITALY

Violin methods seem to have been scarce in Italy during the seventeenth century. Riley's study¹ reports on two: (1) Aggiunta dello scolare di violino ed altri stromenti col basso continuo per l'organo by Francesco Rognone, published in Milan in 1614, which work Professor Boyden believes is now lost; and (2) Il scolaro per imparar a suonare di violino et altri stromenti by Gasparo Zanetti.² Although Riley states that the whereabouts of the latter work is unknown, research by Dragan Plamenac indicates that as late as 1941 the volume was in Glasgow.³ Moser also reported on a copy of the work and on an excerpt from the

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1. Maurice W. Riley, The Teaching of Bowed Instruments from 1511 to 1756 (Ph.D. dissertation, University of Michigan, 1954), 293.
 2. Gasparo Zanetti, Il scolaro di Gasparo Zannetti /sic/ per imparar a suonare il violino, et altri stromenti, nuovamente dato in luce. Que si contengono gli ven principi i dell' arte. Passi e mezzi. Saltarelli, Gagliarde, Zoppe, Balletti, Alemane, & Correnti, accompagnate con tutte le quattro parti cioe Canto, Alto, Tenore, i Basso (Milan: Carlo Camagno, 1645).
 3. Dragan Plamenac, "An Unknown Violin Tablature of the Early 17th Century," Papers of the American Musicological Society, 1941 (1946), 144-57.

manuscript which, at the time of his writing, was in possession of the Berlin Staatsbibliothek.⁴ Plamenac calls the Glasgow holding a "unique copy," and describes its contents as "a selection of popular dance-tunes set for a quartet of strings of the violin family, notated both in ordinary notation and in tablature."⁵ The microfilm copy at the University of California (Berkeley) Music Library was taken from the original in the Real Instituto Musicale, Florence. The title page of this copy has been reproduced in Plate XII, page 168. Plamenac believes this work to be probably the most important violin tablature in existence, particularly because it gives the melodies set for four instruments.⁶ The tablatures are of the Italian type, i.e., in numbers 0 1 2 3 4 on a four-line staff, with diatonic alteration indicated by a sharp or a flat -- a notation similar to Italian Renaissance lute tablature. (The lowest line in the tablature stands for the highest string.) Il scolaro consists of one hundred and forty-nine pages, and from the microfilm copy, it appears

4. Andreas Moser, Geschichte des Violinspiels (Berlin: Hesse, 1923), 62. Moser states erroneously that the date of publication was 1654. The manuscript examined by him was inherited by the Staatsbibliothek from the estate of W. Tappert.
5. Plamenac, op. cit., 145.
6. Georg Kinsky presents a similar tablature for a string quartet of "Geigen," in Geschichte der Musik in Bildern (Leipzig: Breitkopf & Härtel, 1929), 133. This was taken from H. Gerle, Musica und Tabulatur auff die Instrument der kleinen und grossen Geigen auch Lautten, 2d ed., Nürnberg, 1546. (See above, p. 102.) A transcription of the piece appears in Wilhelm Tappert, comp. & ed., Sang und Klang aus alter Zeit (Berlin: Leo Liepmannssohn, n.d.), 15.

PLATE XLI



Title page of Il scolaro by Zanetti

as though the volume has suffered water damage. Before the dance tunes are presented, there is discussion of "il vero modo per imparare a sonar di violino."⁷ The "Intavolatura" is explained by means of an example. The music for the quartets is set down in notes, in open score (Canto, Alto, Tenore, Basso) on the left-hand pages of the book and in tablature on the right-hand pages. (See Plates XLII-XLVIII, pp. 170-71.⁸) This publication contains no études.

The violin is discussed in the second volume of another work by Francesco Rognoni (fl. ?), Selva de varii passaggi.⁹ The music presented consists of scales, "cadences" (i.e., cadential passages), passaggi, and arrangements of vocal music, including "Susana D'orlando"¹⁰ and Palestrina's "Vestiva i colli."

7. Zanetti, op. cit., 2.

8. Ibid., 16, 17.

9. Francesco Rognoni Taegio, Selva de varii passaggi secondo l'uso moderno per cantare, & suonare con ogni sorte de stromenti, divisa in due parti, nella prima de quali si dimostra il modo di cantar polito, & con gratia: & la maniera di portar la voce accentuata, con tremoli, groppi, trilli, exclamationi, & passeggiare di grado in grado, salti di terza, quarta, quinta, sesta, ottava, & cadenze finali per tutte le parti, con diversi altri essempli, e motetti passeggiati: Cosa ancora utile à suonatori per imitare la voce humana. Nella seconda poi si tratta de passaggi difficili per gl'instromenti, del dar l'arcata, & liereggiare, portar della lingua, diminuir di grado in grado, cadenze finali, essempli con canti diminuiti, con la maniera di suonare alla bastarda, 2 vols. (Milan: Filippo Lomazzo, 1620).

10. Ibid., II, 63. This is yet another arrangement of the ubiquitous "Susanne un jour" by Orlando Lasso.

PLATE XLII



Zanetti, Saltarello detto l'Imperiale, in open score.

CANTO

L. 10

121

Riley seems to be correct in stating that there was no other known Italian manual for the violin printed in the seventeenth or early eighteenth century.

Francesco A. Bonporti (1672-1749) wrote ten Invenzioni a violino solo, which were published in Bologna in 1712. A later edition, published in Trent in 1713, bears on the reverse of the last page of one invention the following: "In Bologna - 1712 - per Giuseppe Silvani all' insegna del Violino."¹¹ The 1713 edition, which had simultaneous publication in Venice, by Giovanni Parone, had an additional title: "La Pace Solo," and was designated as Bonporti's "Opera X." The new title was a reference to the Peace of Utrecht, accomplished in that year, and this edition of the Inventiones bore a dedication to Count Schoenborn. Bach knew these compositions and copied some of them; in the forty-fifth volume of the old Bachgesellschaft edition there appear four inventions for violin and bass which correspond to Nos. II, V, VI, and VII of Bonporti's Op. 10. The error was discovered by Werner Wolffheim in 1911.¹²

11. Guglielmo Barblan, Un Musicista Trentino: Francesco A. Bonporti (1672-1749). La vita e le opere (Florence: Felice le Monnier, 1940-58), 102.
12. *Ibid.*, 29-30. Bach's manuscript, "IV Inventionen-Autogr.," was in a Berlin Library; for details, see *ibid.* Although it is not recorded that Bach possessed the fourth invention, in G minor, it is interesting to compare the first movement (Largo) with the Adagio of his solo violin sonata, in the same key, and to speculate to what extent Bach might have been influenced by the invention. Of course, the Bach work is much more complex than the Bonporti. It should be noted also that Bach later wrote "inventions" for his son's instruction.

The Inventions had later publication by Boivin in Paris¹³ and in 1725 by Roger in Amsterdam;¹⁴ there is also a modern edition of this work.¹⁵ The number of movements in each invention varies from four to six. In most of the inventions all movements are in the same key; each invention could be called a suite or a sonata. Some movements are given dance titles; others bear just an Italian tempo indication. Several movements are entitled "Capriccio." There seems to be some harmonic unification of the movements grouped to form an invention; in many instances, a movement appears to concentrate on a particular combination of rhythms, or to dwell on a certain type of bowing or rhythm. In the Roger edition there is no separation between the movements of an invention save for a double bar, but the movements are usually given their title or tempo indication; violin and continuo lines appear superposed on the same page. The musical worth of the Bonporti Inventions is apparent; the instructional value of the movements cannot be denied. For example, the Rizzarria (allegro assai) which constitutes the fourth movement of Invenzione Terza¹⁶ might be described as being in asymmetrical binary form,

13. Ibid., 103.

14. Antonio Buonporte, Inventioni a violino solo col basso continuo, Opera decima (Amsterdam: Estienne Roger, n.d. [1725/]). The microfilm copy examined was obtained from the British Museum, which has a copy of this edition.

15. Francesco Antonio Bonporti, Inventionen für Violine und Basso Continuo, Op. 10, 3 vols., ed. Franz Giegling (Kassel & Basel: Bärenreiter, 1950-55).

16. Ibid., I, 16.

and concerned with the technical problem of crossing strings using detached (in the sense of non-slurred) bowings. The Fantasia which immediately precedes it¹⁷ is concerned with the second position and the problem of slurring two notes located on adjacent strings. In similar fashion, most of the movements could be assigned a specific technical problem. In addition, each could serve as a study in style. It is the opinion of this writer that Bonporti composed his inventions for study purposes but cast the compositions into such a mold that each invention (or suite, or sonata) could be used for performance at a public or private gathering. With the latter in mind, he supplied a basso continuo. These inventions point again to the dual nature of early study materials for the violin, and may perhaps indicate a contributory factor to the lack of "methods" in Italy. The location of many violin "schools" in Italy and the presence there of outstanding violinist performer-teachers may have precluded the need for publication of methods. Many of the teachers were composers, and could create works which would not only develop technical facility, but would provide performance repertoire as well.

Giuseppe Tartini's L'Arte dell' arco o siano 50 variazioni per violino e sempre collo stesso basso sopra la più bella gavotta del Corelli: opera 5, was published in Naples by Marascalchi, ca. 1720.¹⁸

17. Ibid., I, 15.

18. Moser, op. cit., 264.

The theme is from the fourth movement of Corelli's Sonata Op. 5, No. 10:¹⁹

Gavotta Allegro



Ex. 11. Corelli, Gavotte, Theme of L'Arte dell'arco.

Near the close of the century, the theme and thirty-eight of the variations were included by J. B. Cartier as No. 94 in his L'Art du violon. In later editions of the Cartier anthology all fifty variations appeared.²⁰ The Gavotte theme and a portion of the variations as given in L'Art du

19. Arcangelo Corelli, XII Sonata's or Solo's for a Violin a Bass Violin or Harpsichord (London: J. Walsh, n.d. [1706?]). This was the earliest edition of Corelli that could be located. Cf. with theme as published in Cartier's L'Art du violon, given in Plate XLIV, p. 177 below.
20. J. B. Cartier, L'Art du violon (Paris: Decombe, n.d. [ca. 1803]), 194. Cartier used J. B. Passeri's manuscript. See also Moser, op. cit., 264; Eitner, Quellen-Lexikon, IX, 358.

violon are reproduced in Plates XLIV and XLV, pp. 177-78.²¹ Baker's Biographical Dictionary reports that Tartini's work was included by Choron in Principes de composition and that André made a separate edition of L'Arte dell' arco.²² Several years after the original publication of the Tartini composition, Jean Cappel published in Vienna a separate edition entitled Caprices ou Étude du violon dédié aux amateurs par Tartini.²³ In the 1830's, an English edition was published by Robert Cocks.²⁴ In his Geschichte des Violinspiels, Moser devotes much space to discussion of Tartini. He comments that L'Arte dell' arco is not concerned solely with bowing problems, but that Tartini incorporated also fingerboard gymnastics to the utmost.²⁵ Examination of a modern edition of The Art

21. Cartier, op. cit., 39, 194.

22. "Tartini, Giuseppe," Baker's Biographical Dictionary, 1619. Eitner states that Choron's Principes was published in Paris by Le Duc in 1808 (Quellen-Lexikon, IX, 358).

23. Moser, op. cit., 263. Eitner, Quellen-Lexikon, IX, 358, reports this publication but gives no publication date.

24. Tartini, Giuseppe, Tartini's celebrated art of bowing for the Violin consisting of 50 Variations on a subject taken from Corelli's Solos with an accompaniment for a Bass (London: Robert Cocks, n.d. [183-?]). Dating given by University of California (Berkeley) Music Library.

25. Moser, loc. cit.

PLATE XLIV

N^o. 5.
GAVOTTE
DE CORRELL
qui s'est servi de Tartini
A TARTINI
pour l'art de L'archet
Edition d'Italie
1700

Allegro

Tartini, Theme of L'Arte dell' arco.

PLATE XLV

L'ART DE L'ARCHET
PAR TARTINI GRAVE SEREN MANUSCRIT DE L'AUTEUR
ANNOTÉ PAR J. B. PASSERI

Var. 1
Var. 2
Var. 3
Var. 4
Var. 5
Var. 6
Var. 7
Var. 8
Var. 9
Var. 10
Var. 11
Var. 12

Tartini, Excerpt from L'Art de l'archet.

of Bowing²⁶ discloses that the work is indeed demanding and one which requires of the violinist complete mastery of both fingerboard and bow. Each of the fifty variations is worthy of classification as a small étude; the composition in its entirety consists of a collection or set of études unified by the gavotte theme upon which they are based. The modern edition by Schirmer is without accompaniment; some of the other publications include a continuo line.²⁷

Baillot comments in the Preface to his L'Art du violon:

Son Arte de l'arco, rempli de détails qui prêtent encore plus à la variété d'expression qu'à la variété de l'Archet sous le rapport de ce que l'on entend aujourd'hui par effet, laisse tout à deviner à l'élève attendu qu'aucun signe, aucun accent marqué ne vient l'aider à en rendre non seulement le sens, mais le plus souvent même, le matériel.²⁸

Baillot says: "Tartini nous a laissé quelques conseils utiles, mais très peu étendus, dans une lettre adressée à M^{me} Sirmen relatée dans les notices de M^r Fayolle."²⁹

26. Giuseppe Tartini, The Art of Bowing for the Violin: Fifty Variations on a Gavotte by Corelli, ed. and rev. Leopold Lichtenberg (New York: G. Schirmer, 1909).

27. A bass is provided in Cartier, André, and Cocks editions; there is an accompaniment in the much-altered and incomplete version by Fritz Kreisler, titled Variations on a Theme by Corelli (Giuseppe Tartini) (New York: Foley, 1910).

28. Pierre Baillot, L'Art du violon (Paris: Heugel, n.d. [1834]), 2, fn.

29. Ibid.

The letter to which Baillot refers was penned by Tartini on March 5, 1760 to Signora Maddalena Lombardini (1735- ?).³⁰ It has been published, translated,³¹ and reprinted many times, as well as incorporated within other violin methods and histories of violin playing, for here, contained within the confines of a single letter, is an entire violin method, complete with musical examples. The letter is concerned mainly with bowing, and states that the principal study should be bowing, so that one makes oneself absolute mistress of the bow for any use whatsoever, in both legato and articulated passages.³² As for left-hand technique, Maddalena is instructed to select any violin part and practice

30. Maddalena Lombardini was a violinist, composer, and singer. She later married the violinist-conductor Ludovico Sirmen; both performed at the Paris Concert spirituel on Aug. 15, 1788. See accounts in Mercure de France; also Olga Rudge and Edward Heron-Allen, "Sirmen, Maddalena," Grove's Dictionary, VII, 821-22.
31. Giuseppe Tartini, Lettera del defonto Signor Giuseppe Tartini alla Signora Maddalena Lombardini, inserviente ad una importante lezione per i suonatori di violino, first published in Europa Letteraria, Venice, 1770, the year of Tartini's death; translated into English by Dr. Burney (London: Bremner, 1771); in French, published in the Journal de musique (Paris, 1773); in German by J. A. Hiller (Leipzig, 1783). All four of these versions are given in the Appendix to Giuseppe Tartini, Traité des agréments de la musique, ed. Erwin R. Jacobi (Celle and New York: Moeck, 1961).
32. The wording differs in all four versions of the letter; the interpretation given above is by the writer. The Italian reads: "Il di lei esercizio, e studio principale dev'essere l'arco in genere, cosicchè ella se ne faccia padrona assoluta a qualunque uso o sonabile o cantabile." (From Jacobi ed., 132.) It is possible, however, that Tartini meant "sonabile o cantabile" as music that can be played or music that can be sung.

it solely in one position, then in another, until proficiency is acquired in all positions. Her attention is directed to the movements entirely in sixteenth notes in the Corelli Sonatas, Op. V. The musical examples in the letter are designed as incipits of exercises (or possibly études) which the lady in question was undoubtedly able to finish composing herself. It is of interest to note that Moser calls this letter a "Violin-übung."³³

A manuscript in the Italian collection at the University of California (Berkeley) Music Library bears the title Libro de regole, ed esempi necessari per ben suonare³⁴ and is an Italian manuscript of Tartini's Traité des agréments. Shortly after the recent discovery of this, the more complete copy by Nicolai of Tartini's Regole per ben suonar il violino was found in Italy.³⁵ A facsimile of the latter was published by Jacobi as a supplement to his trilingual edition of the Traité.³⁶

33. Moser, op. cit., 284.

34. Giuseppe Tartini, Libro de regole, ed esempi necessari per ben suonare. MS It. 00987, University of California (Berkeley) Music Library.

35. The cover reads: "Regole per arrivare a saper ben suonar il violino, col vero fondamento di saper sicuramente tutto quello, che si fa; buono ancora a tutti quelli, ch'esercitano la musica siano cantanti, o suonatori date in luce dal celebre sig^r: Giuseppe Tartini per uso suo scolaro."

36. Tartini, Traité, ed. Jacobi, Supplement (Celle: Moeck, 1961).

The Nicolai manuscript contains a previously unknown two-page chapter on management of the bow, and a sixteen page appendix entitled "Collection of Various other Natural Figures for Natural Cadences and for Free Cadenzas."³⁷ The chapter on bowing amplifies the material contained in the letter to Maddalena Lombardini Sirmen. Jacobi suggests the hypothesis that no actual autograph of the Traité ever existed, that Tartini taught his pupils by the lecture method, and that these manuscripts represent the "class notes" taken by the students. This theory supplies another possible reason for the scarcity of published violin methods in Italy early in the century. Dr. Jacobi assumes the date of origin of Tartini's treatise to be between 1752 and 1756.³⁸

Carlo Tessarini was the author of Grammatica di musica, published in Rome in 1741, a work which was translated into both English and French.³⁹ A copy of the Italian edition was not available for examination. Riley states that the treatise contains a series of études arranged as duets, and practical exercises and duets for the study of

37. Erwin R. Jacobi, "G. F. Nicolai's Manuscript of Tartini's Regole per ben suonar il Violino," The Musical Quarterly XLVII/2 (Apr. 1961), 209.

38. Tartini, Traité, ed. Jacobi, 39.

39. The complete title is Grammatica di musica, insegna il modo facile e breve per bene imparare di sonare il violino, su la parte diviso in due libri con le sue figure lezioni, Toccate, per tutti li tuoni della musica, Op. 41. La Laurencie, L'Ecole, III, 27, fn 1, gives the title of the French edition as Nouvelle Méthode pour apprendre par théorie, dans un mois de temps à jouer du Violon.

"transporting" or shifting between positions.⁴⁰ Moser considers the writing of prime importance for performance practice during the first half of the eighteenth century; Tessarini included within it examples of cadenzas for closing sonatas and concerti.⁴¹

The 8^{va} marking in Ex. 12, below, with the textual indication that it is to be employed during the repetition, would carry the melody up to the seventh position.⁴²

Allegretto



Ex. 12. Tessarini, Octava passage from Grammatica di musica.

According to Moser, the music cited in Ex. 13, p. 184, is "die altesten mir bekannten Uebungen in der 2. Lage."⁴³ This does not mean that second position was not discussed in a violin method before 1741; Michel Cor-

40. Riley, op. cit., 307. The Edinburgh edition examined did not appear to be a complete translation, but did contain some études.

41. Moser, op. cit., 211.

42. Ibid., 213.

43. Ibid., 212-13.

Lezione al primo portamento



Ex. 13. Tessarini, Excerpts from studies in second position.

rette (see above, page 55) included in his L'École d'Orphée (1738) information on "toutes les différentes positions du violon" and presented examples in which position work was carried to the seventh position on the E string, and through the fourth position on the other strings. There are passages marked to be played in the second position, but there is no étude written entirely in the second position in Corrette's work.

An edition of A Musical Grammar appeared in Edinburgh in the 1760's,⁴⁴ but this does not appear to be a complete translation of the

44. Carlo Tessarini, A Musical Grammar which Teaches an easy and short Method of learning to play to Perfection the Violin in parts Divided in two Books With all the necessary Figures, Lessons, Sonnets, for the use of all that can possibly be expressed on the Violin (Edinburgh: Niel Stewart, n.d. [176-]).

original, especially in view of the fact that references are made to "Lessons" which are not included. Some of the Lessons which are given are études; most of these are in open binary form. The "Lesson with Transportation," i.e., shifting,⁴⁵ belongs in this category.

Another method by Tessarini was published in London in the same decade, this publication bearing the title An Accurate Method to Attain the Art of Playing ye Violin.⁴⁶ The volume is divided into three sections: Part I concerns the rudiments of music and of violin playing; Part II consists mainly of scales and short exercises; Part III deals with cadences and shifting. There are eight études, all in binary form, within the book.

A ten-page treatise titled Principj di musica, published anonymously in Florence, is presumed to have been written by Vincenzo Paneraj.⁴⁷

45. Ibid., 18.

46. Carlo Tessarini, An Accurate Method to attain the Art of Playing ye Violin with Graces in all the different Keys, how to make proper Cadences, and ye nature of all ye shifts with several Duets and Lessons for that Instrument (London: Peter Welcker, n.d. [176-?]).

47. [Vincenzo Paneraj], Principj di musica, nei quali oltre le antiche e solite regole vi sono aggiunte altre figure di note, schiarimento di chiavi, scale dei tuoni, lettura alla Francese, scale semplice delle prime regole del cimbalo, violino, viola, violoncello, contrabasso, oboè, e flauto (Florence: Giovanni Chiari, n.d. [177-]). Paneraj's authorship of a work of this description is confirmed by Enciclopedia della musica, ed. Claudio Sartori, 4 vols. (Milan: G. Ricordi, 1964), III, 368.

The only material for the violin presented in this book consists of three scales progressing from g to g^{'''}.

The Elementi Teorico-pratici di musica con un saggio sopra l'arte di suonare il violino analizzata (1791) of Francesco Galeazzi⁴⁸ is in two volumes, but only the first volume concerns the violin. This book consists of two hundred fifty-two pages of text, plus eleven folded leaves at the end (Tavola I to Tavola XI). The work is liberally sprinkled with examples and exercises, but there are less than a half-dozen little pieces (in binary form) which could be construed to be études. Two such may be found in the section on harmonics.⁴⁹

Campagnoli's Metodo per violino was first printed in Milan in 1797,⁵⁰ and was republished by Breitkopf & Härtel in 1827 as Nouvelle

48. Francesco Galeazzi, Elementi Teorico-pratici di musica con un saggio sopra l'arte di suonare il violino analizzata, ed a dimostrabili principi ridotta, opera utilissima a chiunque vuol applicare con profitto alla musica, e specialmente a' principianti, dilettranti e professori di violino, 2 vols. (Rome: Vol. I, Pilucchi Cracas, 1791; Vol. II, Michele Puccinelli, 1796).

49. Ibid., I, Tavola IX.

50. Bartolomeo Campagnoli, Metodo per violino, diviso in 5 parti e distribuito in 132 lezioni progressive per due violini e 118 studi per violino solo (Milan: F. Lucca, n.d.). According to Moser, op. cit., 277, publication date is 1797. Baker's Biographical Dictionary, 245-46, corroborates the Milan date.

méthode de la mécanique progressive du jeu de violon,⁵¹ with both French and German texts. An English edition, with the material arranged in a different order, appeared some years later.⁵² The method consists of five "books," in which are presented: (1) the elements of music, principal rules of intonation, bowing strokes; (2) double stops, chords, arpeggios, agréments, and trills; (3) the seven principal positions, rules for diminution and for ornamenting an Adagio, additional bowing strokes; (4) the art of playing à monocorde, harmonics, studies for surmounting "all difficulties"; (5) instructions, rules, and explanations for proper use of the foregoing four books. The instructional material in the method is arranged progressively as to difficulty. The "lezioni progressive per due violini" are usually in binary form. Some are like

51. Bartolomeo Campagnoli, Nouvelle méthode de la mécanique progressive du jeu de violon, divisée en 5 parties et distribuée en 132 leçons progressives per deux violons et 118 études pour un violon seul (Leipzig: Breitkopf & Härtel, n.d.). Moser, *op. cit.*, 277, gives date of 1827. Baker's Biographical Dictionary, 245, cites this as a different method from the Italian Metodo, and gives publication date as 1791, with 2d. ed., 1803. Microfilm copies of the work under both titles show that the method is the same, regardless of the title under which it appeared.
52. Bartolomeo Campagnoli, A New and Progressive Method on the Mechanism of Violin Playing Divided into 4 Parts with the requisite explanatory remarks and consisting of 132 Progressive Lessons for Two Violins and 118 Studies for one Violin only, trans. John Bishop (London: R. Cocks, n.d. [1856/]). Dating is from Eitner, Quellen-Lexikon, II, 296. (The English edition would have to be dated after publication of Louis Spohr's Violinschule, as the latter is advertised in the Campagnoli Method.) The "explanatory remarks" which appear first in the English publication are the same as "book" five of the Italian and German editions.

exercises, while others are *études*. Campagnoli's own distinction between a "*leçon*" and an "*étude*" seems to be that the latter are for unaccompanied violin. The "118 *Études*" mentioned in the title are not grouped together but are interspersed among the "*leçons*"; they are clearly labelled "*Étude*." Many of the studies for two violins are really *études* for one violin with accompaniment of a second violin. The didactic purpose of each study, if not specifically stated, is implied by the inclusion of the material in a section of the method which is concerned with a certain technical problem. The "*monocordo*" *études* (Items 200-4), as the name implies, are to be played on a single string.⁵³ Studies in this method cover eleven positions. Not all of the little pieces are original with Campagnoli: No. 63 is a Menuet by "Fischer"; No. 76 is by Corelli. Though not labelled, this latter is recognizable as the second *Allegro* (the fourth movement) of the *Sonata* in C major, Op. V, No. 3. The section on difference tones in connection with playing double stops is derived from the teaching of Tartini (*il terzo suono*).⁵⁴ Campagnoli's *Metodo* is lengthy -- there are one hundred and forty pages of music in the first four sections -- and it contains many *études*.

Campagnoli published also *Sept Divertissements composés pour l'exercice des sept principales positions*, Op. 18; no original publica-

53. Campagnoli, Milan edition, *op. cit.*, 113ff.

54. For Tartini's work with *il terzo suono* see Giuseppe Tartini, *Trattato di musica secondo la vera scienza dell'armonia* (Padua, 1754); Antonio Capri, *Giuseppe Tartini* (Milan: Garzanti, 1945).

tion date is available.⁵⁵ Each Divertissement (or Divertimento) is designed to familiarize the student with a specified position: all movements are to be played in the position designated. The compositions are arranged progressively from first through seventh positions. The works are for unaccompanied violin, and they are not easy. Some of them employ intricate double stopping. Each movement could rightfully be termed an étude; in a larger sense, each Divertissement is an étude. The didactic purpose is stated in the title of the work: "for the practice of the seven principal positions."

The title of another Campagnoli work, his Op. 12, proclaims its didactic purpose: XXX Préludes pour le violon seul dans tous les différens tons, majeurs et mineurs servant d'étude pour perfectionner l'intonation.⁵⁶ Each Prelude is followed by a two-measure "Echelle"


notated in chords but meant to be interpreted as arpeggiation, and a Transition which modulates into the key of the succeeding Prelude. A representative "echelle" and "transition" passage may be seen in Plate

XLVI, p. 190.⁵⁷ The entire volume could be played without a break. The

55. The following are among more recent editions: Bartolomeo Campagnoli, Seven Divertissements for Violin, Op. 18 (New York: Carl Fischer, 1912); B. Campagnoli, 7 Divertimenti, Op. 18, ed. Maxim Jacobsen (London: C. F. Peters, 1958). The latter edition has a different title on the first page: Sept Divertissements pour violon composés pour l'exercice des sept principales positions, Op. 18.

56. Bartolomeo Campagnoli, XXX Préludes pour le violon seul (Leipzig: Breitkopf & Härtel; Milan: Artaria, n.d.).

57. Ibid., 2.

first Prelude is in the key of C major, the second in A minor, and the compositions proceed thus through the keys until the signature of seven sharps is dealt with in both major and minor aspects. At this point, before continuing the procession through the flat keys, the composer provides several Preludes in "anonyme" (= synonymous) keys, as, for example, Prelude No. 15, which is written with a signature of seven sharps but bears the notation "Ton Anonyme a Re  majeur oder Übersetzt Des. dur."⁵⁸ The fifteenth Prelude and a portion of the sixteenth are given in Plate XLVII, p. 192.⁵⁹ The transition following the D minor Prelude, No. XXX, brings the work full circle to C major. This is a volume of études. The compositions require use of the higher positions, and in many instances specific fingerings are marked. In this connection the explanatory note for the first Prelude is of interest since it clarifies also fingerings marked in some early manuscripts of violin music:⁶⁰

"N.B. Toutes le Notes marqués du N^o 5 sexecutent par l'extension du quatrieme doigt sans changer de Position."⁶¹

58. *Ibid.*, 12.

59. *Ibid.*

60. Andreas Moser wrote in Geschichte des Violinspiels (p. 63) of the use of the figure "5" in the violin tablatures in the Italian manuscript then known as Nr. 33748 among the holdings of the German Museum in Nürnberg; apparently it was an early custom to denote fourth-finger extension by the number five.

61. Campagnoli, Préludes, op. cit., 1.

PLATE XLVII

12

1. Anonyme a Mo. D. majeur.
Moderato

Nr 15.
1. D. Dur
1. D. majeur

Gamm.

Transition

Nr 16
Alc. Mol
1. S. mineur

Vivace

1. Anonyme a Sil. min. D. moll.

101

Campagnoli's Opus 10, Six Fugues pour le violon seul, also had simultaneous publication in Milan and Leipzig.⁶² These compositions could serve dual purposes of instruction and performance and were probably used by Campagnoli in his own teaching. No didactic purpose is stated in the publication, however.

Moser lists also among Campagnoli's compositions: Raccotta di 101 pezzi facili e progressivi pel Violino, Op. 20, published by Breitkopf & Härtel; these are mentioned also by Eitner, but no copy of them could be obtained.⁶³ Paul David states that Campagnoli's "greatest claim to fame lies in his fine 41 'Caprices pour l'alto viola.'"⁶⁴

Moser gives passing mention to the following: (1) Studio di violino delle partite di Raimondi; (2) Thirty-six Caprices for Violin by Federigo Fiorillo; (3) Esercisi per violino solo composti e dedicati ai Sign. Dilettanti da J. B. Polledro, primo violino al servizio S. M. il Re di Sassonia; (4) 36 Caprices by Lolli. Neither the Raimondi nor Polledro works have been located.

The Fiorillo Thirty-six Caprices⁶⁵ are true études, technically

62. Bartolomeo Campagnoli, Six Fugues, Op. 10 (Leipzig: Breitkopf & Härtel; Milan: Artaria, n.d.).

63. Moser, op. cit., 277; Eitner, Quellen-Lexikon, II, 296.

64. Paul David, "Campagnoli, Bartolomeo," Grove's Dictionary, II, 30. Publication of these caprices was by Breitkopf & Härtel, Leipzig, according to Eitner, Quellen-Lexikon, II, 296; no date is given. The Caprices are Campagnoli's Opus 22.

65. Federigo Fiorillo, Thirty-Six Studies or Caprices for the Violin, ed. Henry Schradieck (New York: G. Schirmer, 1895).

difficult, and so arranged in the volume that each leads harmonically into the next. Length of the études varies from four lines to two pages; number three may be seen in Plate II, p. 10, above. Since the études of Fiorillo are a part of the teaching repertoire of the present day, they will be discussed below, in Chapter VIII, p. 233.

As to Antonio Lolli (1730-1802), Eitner also lists Trentasei (36) Capricci per Violino in manuscript as being in the Milan Conservatory Library.⁶⁶ This is confirmed by Albert Mell.⁶⁷ Examination of the Lolli manuscript reveals that it does indeed contain thirty-six caprices, all of which are études, but these caprices are identical with those which have been known for years as the Thirty-six Caprices by Fiorillo. Since the prime concern of this dissertation is the presence of études rather than their authorship, for the present it can be stated only that the Thirty-six Caprices of Fiorillo and the Trentasei Capricci of Lolli are one and the same. One of the caprices (No. 3) from the Lolli manuscript is reproduced in Plate XLVIII, p. 195.⁶⁸

A second manuscript of the same caprices was located at Naples. This bears the title Studio per violino divisi in trentasei capricci da

66. Robert Eitner, "Lolli, Antonio," Quellen-Lexikon, VI, 213.

67. Albert Mell, "Lolli, Antonio," Die Musik in Geschichte und Gegenwart, VIII, 1133.

68. Mons^r Lolli, 36 Capricci, in manuscript at Biblioteca del Conservatorio Musica "Giuseppe Verdi," Milan, Italy, Caprice 3.



Caprice 3 from Milan manuscript attributed to Lolli.

Federigo Fiorillo, and was copied in 1853 by Achille Longo for his own use, according to information in the manuscript. A portion of a page from this manuscript is given in Plate XLIX, p. 197.⁶⁹

Neither of the early published editions of the Fiorillo Caprices which were examined by this writer bear publication dates, nor is any date assigned to this work in biographical accounts which list Fiorillo's compositions. Fiorillo has no other instructional works to his credit. Lolli's École pour violon⁷⁰ was published in Paris around 1793. This method opens with "observations necessaires pour executer l'Ecole suivante"⁷¹ wherein Lolli describes briefly the proper position of instrument and bow and stresses that the performer's body be in a position "aisée et naturelle."⁷² The first three pages of music comprise short exercises; the balance of the method consists of études for which verbal instructions are given. That these études were not written for beginners can be seen from Plate L, p. 198.⁷³ Second violin, viola, and violoncello parts exist for all of the exercises and études, but none of these parts are supplied with the instructions presented in the Violino Primo folio.

Among the manuscripts in the Italian collection of string music

69. Federigo Fiorillo, Studio per violino, in manuscript at Biblioteca del Conservatorio di Musica, Naples, Caprice 3.

70. Oeuvre XI (Paris: Le Duc [1793?]). 71. Ibid., 1.

72. Ibid. 73. Ibid., 8.



Portion of folio from Longo's manuscript, showing Fiorillo's Caprice 3.

PLATE L

Adagio. Solo a Primo **VIOLINO PRIMO**

Comme il rapier et vainqueur en balissant

SPERILLO

A l'usage vaine archer plus que tout pour le danger sans

Pouvois grande comme il est écrit

15

Lolli, Two études from L'École pour violon.

acquired in 1958 by the University of California (Berkeley) Music Library are two which might be considered to be of dual status, i.e., as being both *étude* and concert music. Manuscript It. 00392 contains Sei Divertimenti per violino solo by Nicoletto Squazin detto Mestre.⁷⁴ These divertimenti are one-movement compositions for unaccompanied violin and would be apt for study purposes. The other manuscript, which is anonymous,⁷⁵ is entitled Variazione a violino e basso, and consists of a theme and forty variations, each of which deals with one specific technical problem. The sixteen-measure theme in F major is in open binary form and is labelled "Minuetto." The general construction of this work is reminiscent of Tartini's L'Arte dell'arco but is much less difficult.⁷⁶ Such material as this is hard to classify. There can be no doubt that the variation form was a boon to composers writing for instructional purposes, for the form lends itself to concentration on one specific problem of either fingerboard or bowing technique in each variation, without reduction of purely musical content of the composition as a whole.

74. 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), 193, state that they are unable to identify this composer or attempt dating of the composition.

75. MS It. 01033 in Italian Manuscript Collection of Eighteenth-Century Instrumental Music at the University of California (Berkeley) Music Library.

76. A second copy of this Variazione (untitled, and with only twenty-eight variations, arranged in a different order) exists in MS 01062, Fragments, Quarto, Unidentified. The manuscript is dated "23 Luglio del 65" -- presumably 1765.

Moser mentions MS 15861, 50 und 60 Capriccio's für Violino solo. Liv. 1 u. 2, which he had found in the Musikabteilung of the Berlin Staatsbibliothek.⁷⁷ Eitner also lists this manuscript.⁷⁸ In the Geschichte des Violinspiels, Moser considers these one hundred and ten caprices as being products of Nardini's pen, and believes that the first book derived from the years of study with Tartini, when Nardini was learning about range and technical problems. Moser's interest was aroused to the extent that he edited a portion of this manuscript.⁷⁹ In the Preface to his edition, Moser writes:

The first volume . . . (Caprices 1-50), rather suggests an original intention of publication: the strictly maintained order of two Fugues following each group of five Caprices; the position, as the last but one in the series, of the only piece involving scordatura; and last of all, as a final climax, an amazing composition elaborated by what seem like chains of quartertones and so forth.⁸⁰

Examination of a microfilm of Manuscript 15861⁸¹ does not corroborate all of Moser's findings. Books I and II of the manuscript are by different scribes. The first volume does give the impression of having been pre-

77. Moser, op. cit., 273.

78. Robert Eitner, "Nardini, Pietro," Quellen-Lexikon, VII, 144.

79. Pietro Nardini, 30 Capricien für Violine allein, ed. Andreas Moser (Berlin: Hesse, 1925).

80. Ibid., unnumbered, Preface, in English.

81. Manuscript 15861. Liv. 1 u. 2, holdings of Musikabteilung, Staatsbibliothek der Stiftung Preuss. Kulturbesitz (ehem. Preus. Staatsbibliothek Berlin), Marburg/Lahn.

pared with publication in mind, and the fugues are in groups of two, but the caprices are not in groups of five. The first two fugues are the fourth and fifth compositions in the volume; thereafter, two fugues follow each group of four caprices, up through No. 35 (Fuga), and the last fugues in the volume are compositions Nos. 42 and 43. There is no written indication that the forty-ninth composition requires scordatura; in the opinion of this writer, the caprice would require tuning the E string down a whole tone, to d". A portion of this caprice has been reproduced in Plate LI, p. 202.⁸² On Plates LII and LIII, pp. 203-4, are given a portion of the eighth caprice from Moser's edition⁸³ and a portion of the fugue in the manuscript from which his edition was made.⁸⁴

Florizel von Reuter was also interested in the manuscript, and was able to identify a number of caprices in the second volume as Locatelli compositions.⁸⁵ In addition, Caprice No. 47 of Volume 2 is identifiable as a portion of J. S. Bach's Chaconne from the D minor Partita for violin alone.

In a footnote to his discussion of Stamitz in Geschichte des Violinspiels, Moser mentions a manuscript of sixty caprices in possession

82. Ibid., Liv. I, No. 49.

83. Nardini, Moser ed., No. 3.

84. Nardini, MS, Liv. I, No. 10.

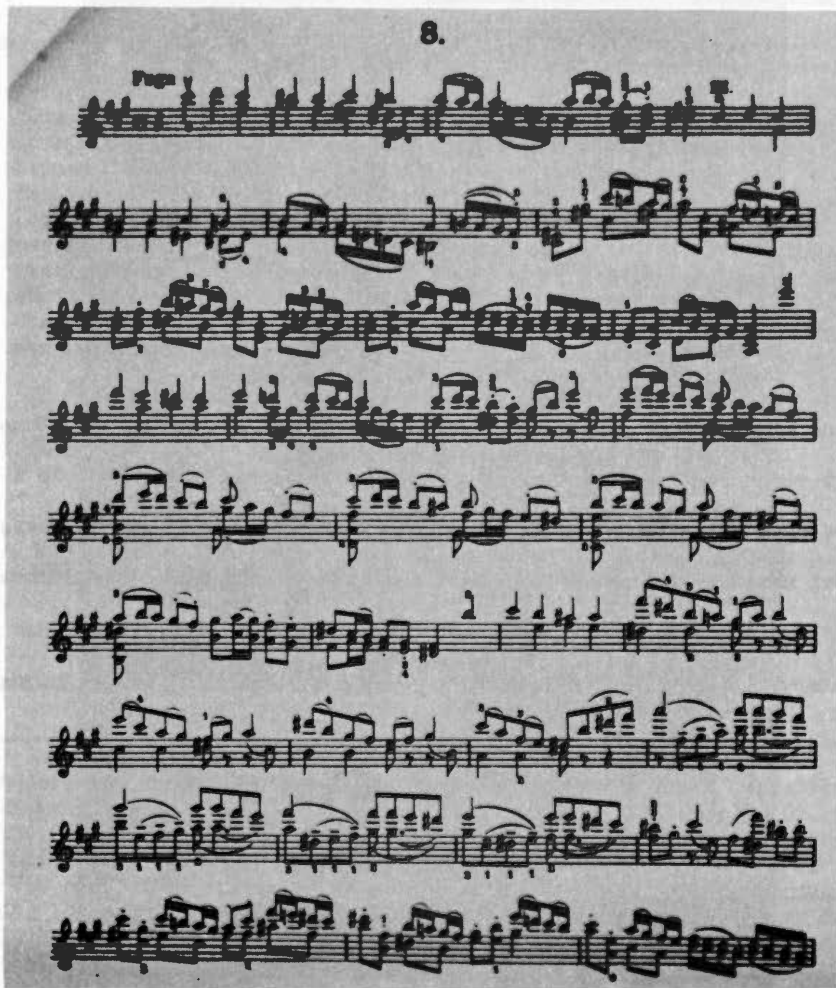
85. Florizel von Reuter, "Zur Frage der angeblichen 110 Capricen v. Nardini," Signalen für die Musik-Welt, Nr. 25 (Berlin: June, 1925). See also Zeitschrift für Musikwissenschaft, 8 (1925/26), 604.

PLATE LI



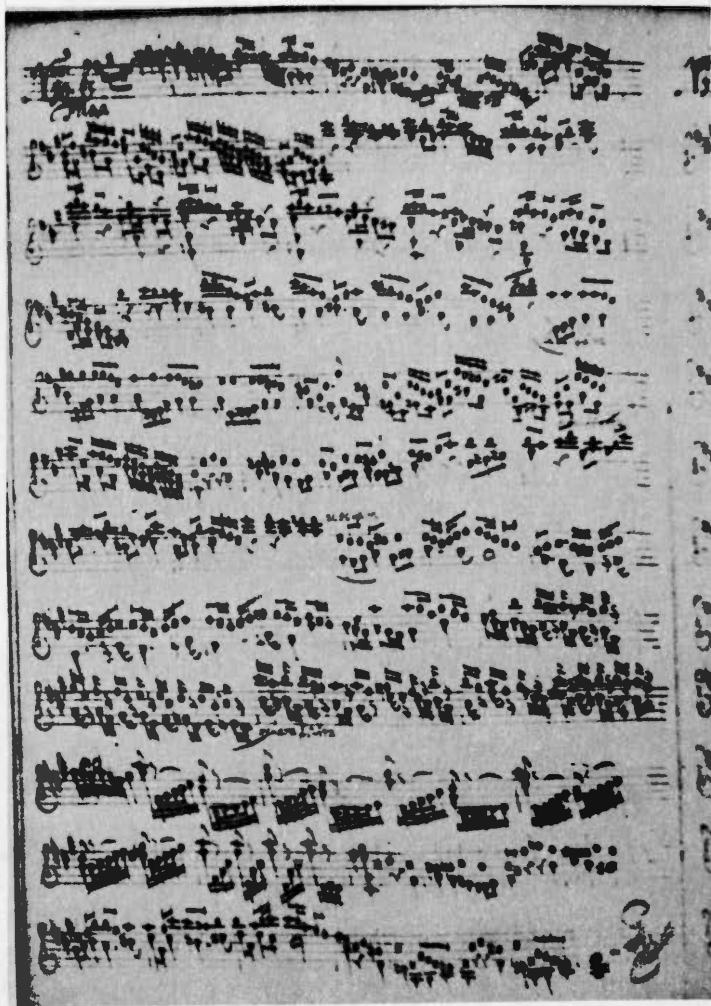
Excerpt from Caprice 49, Nardini MS 15861, Liv. 1.

PLATE LII



Excerpt from Moser's edition of Nardini Caprice 8.

PLATE LIII



Excerpt from Caprice 10, Nardini MS 15861, Liv. 1.

of the Gesellschaft der Musikfreunde in Vienna which was designated as belonging to Stamitz. Moser quotes the following passage from Riemann's Preface to the sixteenth Jahrgang of Denkmäler deutscher Tonkunst. Zweite Folge:

"Die als par Stamitz bezeichneten 60 Caprizen (Mspt.) im Archiv der Gesellschaft der Musikfreunde in Wien rühren von keinem der drei Stamitze her, mögen aber vielleicht aus dem Besitz von Karl Stamitz stammen. 16 Nummern sind von P. Locatelli (aus dessen 24 Caprices), einzelne in stark veränderter Fassung Da der Stil aller annähernd derselbe ist, sind vielleicht alle von Locatelli. Aber Nr. 47 ist ein merkwürdig embryonale Fassung von J. S. Bachs grosser d-moll-Chaconne!" (Riemann auf S. XX der Einleitung zum 16. Jahrgg. der Deutschen Denkmäler.)⁸⁶

Riemann's description of the Vienna manuscript appears appropriate to Liv. 2 of the Berlin manuscript, also. It seems strange that Moser did not associate Riemann's description with the Berlin manuscript attributed to Nardini, especially in view of the fact that Moser edited works from this manuscript. The thirty compositions selected and published as 30 Capricien für Violine allein were caprices which Moser felt certain

86. Moser, op. cit., 345, fn 2. Moser did not give an exact quotation. Riemann listed "Nos. 1, 2, 6, 7, 11, 14, 18, 19, 23, 25, 31, 32, 33, 35, 36, 52" as being by Locatelli. Riemann's closing sentence reads: "Leider ist das Ganze eine an Fehlern reiche Abschrift, die wohl um 1750 oder etwas später zu setzen sein mag." Mannheimer Kammermusik des 18. Jahrhunderts, II. Teil, Sechzehnter Jahrgang, Denkmäler der Tonkunst in Bayern (Denkmäler deutscher Tonkunst. Zweite Folge) (Leipzig: Breitkopf & Härtel, 1915).

were genuinely by Nardini.⁸⁷ The caprices so edited are études. All but one are two pages long; Caprice 9 is four pages in length. The inherent musical value of each composition is apparent, as are also the technical problems. Moser wrote:

I consider that they achieve an excellence in the art of writing for the instrument which fully justifies comparison with the most daring and advanced works by Bach and Locatelli. Both for study and concert use their revival ought seriously to be considered.⁸⁸

Around the beginning of the nineteenth century, Ricordi published a Metodo completo per il violino by Luigi Tonelli.⁸⁹ This work is divided into two sections: Part I discusses the mechanics of violin playing, and particularly, the intonation of both major and minor scales, the appoggiatura, trill, mordent, and "all things for beautiful melody";⁹⁰

87. Nardini, Moser ed., unnumbered Preface. Moser gives the impression that his selection was limited to the first volume of the manuscript; comparison discloses, however, that the entire manuscript was involved. For example, Moser's No. 18 is the fourth caprice in volume two of the manuscript. Karl Brückner reviewed Moser's edition in Zeitschrift für Musikwissenschaft, 8 (1925/26), 604, and referred to F. von Reuter's attribution of some of the caprices in the manuscript to Locatelli. This review initiated polemics between Brückner and Hans Joachim Moser, who was defending his father. (Andreas Moser died before his edition appeared in print.) See ZfMw, 8, (1926/26), 662-64 for this discussion.

88. Nardini, Moser ed., Preface. Regardless of authorship, the caprices are études, and provide good study material.

89. Published in Milan: Ricordi, n.d. [18--].

90. Ibid., unnumbered Preface.

Part II, directed to one "with the genius of execution,"⁹¹ is concerned with all the artifices of bowing, all the positions, ornaments, cadenzas, and "modulations." In the first part, the lessons take the form of theme and variations (usually three), each lezione being preceded by a two-octave scale in the appropriate key. A second violin part is provided for each lesson. The studies in Part II comprise twenty lengthy capricci, which should be considered études. The first of these caprices is prefaced by a twelve-measure Preludio Grave. Each caprice is connected with its successor by an unmeasured modulatory passage. The twenty-fifth caprice bears resemblance to Nardini's Sonata enigmatica: written on two staves, the music conveys the erroneous impression that the work is for accompanied violin, whereas the soloist plays both lines, thereby providing his own accompaniment.⁹²

Some of the manuscripts in the collection of eighteenth-century Italian instrumental music at the University of California (Berkeley) Music Library contain capricci. It was the suggestion of Dr. Vincent Duckles that these capricci be examined for this study. The capricci, like most lengthy cadenzas, bear some resemblance to études in that they include sections which appear to be the working-out of a technical problem, but it would seem that the caprices were designed for

91. Ibid.

92. A portion of the Nardini Sonata enigmatica, as printed in Cartier, op. cit., No. 148, is reproduced in Plate LIV, p. 208; a portion of Tonelli's Caprice 25 is given in Plate LV, p. 209 (from Metodo, p. 40).

PLATE LV

Capr. 25.
GRAVE.

*Il Cant. di qua ha
indulgenti e luttuosi
suoi due stamenti.*

801 M

Excerpt from Tonelli, Caprice 25.

technical display and not for study. Each seems appropriate to the concerto in which it is included. Perhaps some of these capricci should be termed concert études, however, when they are viewed in the light of Jacobi's interpretation of the word "capriccio" as used in Tartini's time:

In relation to Tartini's remark in his chapter on Cadenze Artificiali (free cadenzas) that the free cadenzas in fashion in his day were better designated by the word "capriccio" than by "cadenza": . . . Tartini is in no way referring to an ambiguity of the word "cadenza," he is opposing the then usual "capriccio" to the then usual "cadenza," which was only a short improvisation, performed in accordance with definite basic rules, while the capriccio was a long and independent piece, a sort of "concert etude" -- two forms that fundamentally had nothing to do with each other, and that Locatelli, for example, in his solo concertos L'Arte del violino (1733) uses, each by its own name (in various cases he prescribes after the "capriccio" a "cadenza" or a "cadenza ad lib."). Tartini wished to guard against a person's performing the cadenza in the manner of a capriccio, unless the latter was specifically indicated; he wished in fact to emphasize the difference between the two forms.⁹³

Therefore, it would appear that those cadenza-like passages in the concertos which are specifically designated as capricci should be regarded as concert études, even though these passages fit logically into the concertos as cadenzas. There is differentiation in the marking of cadenza-like passages in the Tartini concertos in the Berkeley manuscript collection; this differentiation has been preserved in the listing in

93. Jacobi, G. F. Nicolai's Manuscript, op. cit., 219. The passage to which Jacobi refers is in Tartini, Traité, 117-18, and Supplement, 37.

the Duckles-Elmer catalogue. For example, in the listing of Tartini concertos, Item 80 contains a sixty-measure passage marked "capriccio," Item 62 calls for a "cadenza," and Item 36 has an unmarked passage which the cataloguers have conjectured to be a capriccio.⁹⁴

The concert études of the Italian Locatelli were published in Amsterdam, and are considered below on page 217. Geminiani did his work mainly in England, and is discussed in Chapter V, p. 155.

Although violin methods, as such, were not published to any great extent in Italy, that country was rich in violin literature for instruction. Études were written by Italians, both at home and abroad, and the contributions of Italian violinist-composers have remained in the teaching repertoire up to the present time.

94. Duckles and Elmer, op. cit., 348, 344, 338.

Chapter VII

VIOLIN METHODS AND INSTRUCTIONAL MATERIALS IN OTHER COUNTRIES

Sweden

Johan Helmich Roman (1694-1758) was an accomplished violinist, active as teacher and performer until increasing deafness caused him to forego the latter activity. He was a versatile composer, but the majority of his works remained unpublished at the time of his death. Two of his works were published during his lifetime, one of these being Assaggio à violino solo dated 1740.¹ Ingmar Bengtsson² states that Roman valued all his assaggi and planned to have them printed, but that his plans were abandoned, probably for economic reasons.

An unique specimen of a first printing with two movements in G minor on two pages (31.5 x 20.5 cm) is preserved in the library of the Royal Academy of Music. This printing . . . is furnished with the following remarks: "This is a sonata from the exercises for the violin by the late Court Intendant

1. The other published work was XII Sonatas for flute, viola da gamba and harpsichord (1727); a copy of this is in the Bibliothèque du Conservatoire Royal de Musique, Brussels. See also Kathleen Dale, "Roman, Johan Helmich," Grove's Dictionary of Music and Musicians, 5th ed., 10 vols., ed. Eric Blom (New York: St. Martin's Press, Inc., 1954-61), VII, 214. Miss Dale gives the Assaggio as being "for violin (or viola) solo."
2. Johan Helmich Roman, Assaggi à violino solo, ed. Ingmar Bengtsson & Lars Frydén (Stockholm: Almqvist & Wiksell, 1958), xiii.

and conductor Doctor Roman, published in print by himself, but subsequently withdrawn, so that copies are rather rare," and the dating "Stockholm the 26th June 1740."³

Bengtsson states that these "remarks" are unconfirmed other than as to authorship, which is verified by an advertisement in Stockholms Post Tidningar, May 12, 1740. This advertisement refers to "a beautiful musical piece or so-called assaggio a violino solo" and advises the reader that it is "intended to continue with such work in the keys most in vogue."⁴ It should be noted that in the quotation inset above the work is referred to as "a sonata from the exercises for the violin," terminology which might be interpreted as indicative of use of the compositions called assaggi as study material and in concert.

Most of the assaggi are presumed to have been composed before 1740, probably in the 1730's. Bengtsson writes further:

In his "assaggi" with several movements (essays, experiments, studies) and small pieces of the nature of études for solo violin he left a contribution to the 18th century repertoire for unaccompanied violin that is probably without parallel as regards quantity. Many of these are musically rich compositions, and they must still be acknowledged to have great didactic value, not least for the study of the violin playing and technique of the late baroque. From the stylistic point of view they have little in common with J. S. Bach's compositions for solo violin, with which, moreover, Roman was not acquainted. Rather, it appears that Geminiani was one of his chief models; there are, too, certain resemblances with Locatelli's violin style and G. Ph. Telemann's "fantasias" for the instrument.⁵

3. Ibid., vi.

4. Ibid.

5. Ibid.

Bengtsson and Lars Frydén are co-editors of six of Roman's Assaggi a violino solo, published in 1958 as Volume I of Monumenta Musicae Svecicae.⁶ A lengthy bilingual (English and German) preface by the editors is followed by three pages of examples drawn from these assaggi with suggestions for their authentic rendition. Four of the six assaggi have four movements; the others, two. The second and fourth movements of "Assaggio I" in G minor are provided in two versions: according to a manuscript of Brant⁷ and according to the original printed version. The majority of the works appear at first glance to be concerned primarily with problems of double stopping and chordal arpeggiation; a study of the compositions reveals the presence of other technical difficulties. It is apparent that these were not designed for beginners.

Examination of the microfilm of two manuscripts of the Assaggi in the Roman Collection at the Royal Swedish Academy of Music⁸ discloses that Roman's Assaggi exist in considerable quantity;⁹ that the six assaggi published by Bengtsson and Frydén do not appear in consecutive order in the manuscripts examined; that they are not numbered by the

6. Miss Cari Johansson, Librarian, Kungl. Musikaliska Akademiens Bibliotek, Stockholm, states in a letter to the writer that publication of more of Roman's works is planned in the Monumenta Musicae Svecicae series.
7. Per Brant (1714-67) was Roman's pupil, colleague, and successor as conductor of the Royal Orchestra at Stockholm. His collection of Roman's music (in manuscript) is the most important source of the assaggi, according to Bengtsson. See Roman, op. cit., vi.
8. Johan Helmich Roman, Music for violin in manuscripts catalogued as MAB: Ro nr 60 and nr 61 at the Royal Swedish Academy of Music, Stockholm.

original scribe, but such numbering of the assaggi as appears (in light Roman numerals) was done by a later hand. There are gaps in the manuscript which seem to be due (1) to incomplete composition of an assaggio with space being left for later insertion of movement or movements, (2) to the incomplete copying or incomplete composition of movements, which break off abruptly after six or eight measures, the balance of the folio being left blank, or (3) to the loss of whole pages, probably in the fire¹⁰ which destroyed many of Roman's compositions. The blotchy condition of several manuscript leaves suggests that they suffered water damage at some time, but the notation remains quite clear. The number of movements varies; there is no evidence that the composer intended each assaggio to contain a certain number of movements. In fact, some assaggi have only one of them. Although it is possible to consider each "movement" as a study or étude in itself, the grouping of two or more compositions in the same or related keys but with a different meter would seem to indicate that a sonata or partita was intended also. No verbal performance instructions are provided. Rather, the notation reveals Roman's assumption that the performer would be familiar with the contemporary practice and style of playing, not only in enlarging an Adagio passage consisting of six or eight triple-stop half notes, or supplying an improvised cadenza where a fermata appears in mid-staff, but in knowing

9. There are more than twenty multi-movement compositions.

10. At the University of Åbo in 1827, according to Kathleen Dale, op. cit., 214.

how to arpeggiate properly a chord notated like the one in the following passage:¹¹



Ex. 14. Roman, Excerpt from Assaggio, showing six-note chord frequently employed in the assaggi.

Another requirement is that of being able to read music written in several clefs (common for well-trained musicians then). Much switching of clefs is done in an effort to avoid the use of ledger lines. Roman often used a large "O" followed by the figure "2" plus a restatement of the key signature in the bass clef (but without the use of the symbol for the bass clef) to indicate that the notes must be transposed an octave higher in performance. Thus, the composer spared himself the inconvenience of writing ledger lines, and placed the burden of transposition upon the performer. A photograph of a folio from this manuscript showing the beginning

11. Roman, MS MAB: Ro nr 60, folio 70.

of a movement with these notational peculiarities is given on page 218.¹²

The fact that Roman selected the word "assaggi" for the title of these compositions would suggest a didactic purpose for them, yet the grouping of the movements as in a sonata or suite is indicative of their use for performance. The Assaggi should be considered études. The compositions have much to offer an advanced student, not only in the mastery of technical difficulties, but in matters of style, interpretation, and the performance practices of that era. The works are of high musical quality but are not of the same stature as Bach's sonatas and partitas for unaccompanied violin. It is unfortunate that Roman's plans for publication of the Assaggi had to be abandoned; perhaps in some preface the composer might have revealed his aim.

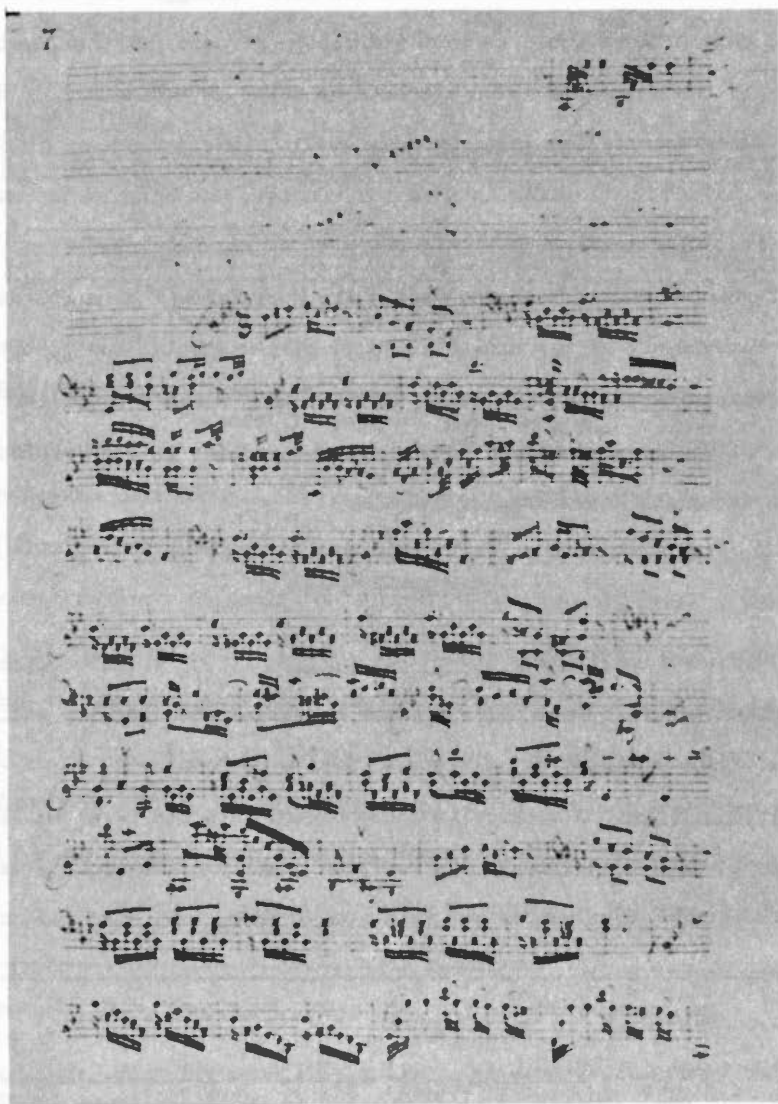
The Low Countries

Pietro Locatelli's L'Arte del violino (1733)¹³ was published in Amsterdam, where he resided and where he established regular public concerts. This composition consists of twelve concerti with twenty-four capricci ad libitum. A caprice is incorporated into the first and last movements of each concerto, in the position usually allotted to a cadenza. These are concert caprices rather than study works, but, like cadenzas,

12. Ibid., folio 7.

13. Pietro Locatelli, L'Arte del violino. XII Concerti cioè violino solo. con XXIV capricci ad libitum. che si potrà finire al segno (Amsterdam: Carlo le Cene, n.d.). The microfilm copy of this work at the University of California (Berkeley) Music Library is catalogued as dating from 1733.






PLATE LVI



Roman, Beginning of a movement from an Assaggio.

they bear some resemblance to études. Some of the caprices contain cadenzas, however. Each concerto would be complete without the caprices. The latter are usually in free form, yet some are rounded and exhibit characteristics of binary form without being formally divided as binary. The technical advancement of the Locatelli caprices is comparable with Paganini's work. When these capricci from L'Arte del violino are viewed in the light of Tartini's use of the word "capriccio," as this is interpreted by Jacobi (see above, p. 210), they must be considered concert études.

A volume entitled Méthode de la musique et du violon by P. Signoretti was published at The Hague in 1777.¹⁴ Only the second part of this book is concerned with the violin. Information is presented on how to hold the instrument and use the bow; scales and intervals are explained, as are also various signs used in music:

Point d'orgue	Guidon	Renvoi	Reprise
	 or 		

In the discussion, references are made to examples which are found at the conclusion of Part II. Six of these take the form of eleven-measure leçons which are musically dull. Three pages of exercises conclude the work.

14. This was published by Frères Williams. According to Arthur Pougin, Le Violon (Paris: Fischbacher, 1924), 104, Signoretti's given name was Giuseppe. The "P." before his surname on the title page may possibly mean that he was a priest.

Spain and Portugal

The Portuguese claim that the oldest method for the violin is Agostinho da Cruz's Lyra de Arco ou Arte de tanger rabeca, which was published in Lisbon in 1639.¹⁵ The copy of this book formerly in the National Library at Madrid was presumed to be an unicum. Since the method seems not to have survived, the Portuguese claim that it is "the first method of its kind ever published in any country"¹⁶ cannot be refuted.

Only three Spanish publications relative to the violin have been located. The first of these, Pablo Minguet y Irol's Reglas. y advertencias generales que enseñan el modo de tañer todos los instrumentos mejores. y mas usuales¹⁷ is described by Anglés as "one of the

15. Albert T. Luper, "The Music of Portugal," in Gilbert Chase, The Music of Spain (New York: W. W. Norton, 1941), 281.
16. Albert T. Luper, ed., An Exhibit of Music and Materials on Music Early and Rare (Iowa City: State University of Iowa, 1953), 29. The work of the Italian Rognone which antedates that of da Cruz is also believed to be lost (see p. 166); Mersenne's "method" has survived, however, but may be of a different type.
17. Pablo Minguet y Irol, Reglas. y advertencias generales que enseñan el modo de tañer todos los instrumentos mejores. y mas usuales. como la Guitarra. Tiple. Vandola. Cythara. Clavicordio. Organo. Harpa. Psalterio. Pandurria. Violin. Flauta Traversera. Flauta Dulce. y la Flautilla. con varios tañidos. danzas. contradanzas. y otras cosas semejantes. demostradas. y figuradas en Catalán. y Francés. para que qualquier Aficionado las pueda comprehender con mucha facilidad. y fin Maestro: con una breve explicación de como el Autor los aprendió. que está al bolver de esta hoja (Madrid: Joaquin Ibarra, 1754). The violin is treated in unnumbered folios 53 to 58.

most complete of its kind in Spain and presents the theory of the instruments jointly with the practical part."¹⁸ This work consists of sixty-two unnumbered folios; there is a special title page for the section on the violin which begins with folio 53. The instructions presented are very brief and rudimentary; there are no études.

Arte. y puntual explicación del modo de tocar el violin bears no publication date, but Joseph Herrando's dedication of his work is dated April 21, 1756.¹⁹ Herrando presents the rudiments of violin playing first, then sets forth examples, exercises, and lecciones. In many of these the bowing is marked, symbols used being "o" (arco abajo = down bow) and "a" (arco arriba = up bow). Many lecciones are really études; in some the musical value is negligible, but the instructive purpose is present, and the lessons consist of more than mere reiteration.

18. Higinio Anglés, La música española desde la edad media hasta nuestros días. Catálogo de la exposición histórica celebrada en conmemoración del primer centenario del nacimiento del maestro Felipe Pedrell (Barcelona: Biblioteca Central, 1941), 51. According to Anglés, there was a second edition of Minguet's work in 1774 (Ibid., 52).
19. Dominus Joseph Herrando, Arte. y puntual explicación del modo de tocar el violin con perfección. y facilidad. siendo muy vtil. para cualquiera que aprenda así aficionado como professor aprovechandose los maestros en la enseñanza de sus discipulos. con mas brevedad y descanso ([Paris: 1756 or -57?_]). The Real Privilegio dated at Madrid 26 February 1757 refers to the book which was printed in Paris. The work consists of 3 unnumbered and 35 numbered pages. Gilbert Chase, op. cit., 119, refers to Herrando by the Spanish name José.

tions of a finger pattern or scale passage. The studies vary in length from twelve to ninety-five measures, the longest being an arpeggiation étude with an indication for a cadenza at measure ninety-four.²⁰ Some of the position studies given on pages 29-31 are technically difficult; others are exercises. This instruction book indicates that the Spanish were keeping pace with other European countries in the publication of teaching material for the violin.

In the Prontuario musico. para el instrumentista de violon. y cantor²¹ Don Fernando Ferandiere devotes ten pages to the violin, which he considers a good instrument for supporting voices. He writes also of the Spanish not having written caprices like those of Locatelli, and speaks of the reasons for the scarcity of printed music in Spain and particularly the high cost of it. The principles of music are presented; four styles of bowing are mentioned: "suelto, ligado, stacado, y picado." According to Ferandiere, one of the secrets of violin playing is to play softly when repeating a passage, and in Allegros, when repeating for the second time, to play in echo style, bowing close to the bridge, so it will seem as though it is another instrument which is answering.²² Very little music is given; the few complete compositions are pieces

20. Ibid., 33.

21. Don Fernando Ferandiere, Prontuario musico. para el instrumentista de violin. y cantor (Malaga: Impresor de la Dignidad Episcopal, 1771).

22. Ibid., 27.

which, if performed in accordance with the "Secretos del Violin," could be considered études for style.

Bohemia

Wenceslas, or Václav, Pichl (1741-1804) published his music in many countries, and left compositions in manuscript; for this reason, it seemed best to group his works and consider Pichl in the country of his nationality, Bohemia.

Among the holdings of the Milan Conservatory is a manuscript titled Capriccio à guisa d'arpeggio per violino solo.²³ The caprice is one hundred and five measures long, with an indication that the first eighty-three measures are to be repeated. In range, the composition covers the first three positions, and fingerings are supplied for some of the position work. This caprice was probably used for teaching purposes, and should be considered an étude. The writer has compared this manuscript with Pichl's Op. 19, and finds that the manuscript and Caprice IX, Op. 19, are identical.

It seems highly probable that Pichl intended his Opus 11 as instructional material. The theme of this Andante for the Violin with

23. Wenceslas Pichl, Capriccio à guisa d'arpeggio per violino solo del Sig.^r Wenceslas Pichl, manuscript at Biblioteca del Conservatorio di Musica "Giuseppe Verdi," Milan.

100 Variations²⁴ may be seen as "Variazione 1" given in Plate LVII, page 225.²⁵ Each of the hundred variations is eight measures long, and the variations are arranged on each page so that they may be easily compared (see Plate LVII, p. 225). The unfigured bass line is on the bottom staff of each page. The brevity of the variations, their placement upon the page, the confinement of each variation to a single technical problem or musical style, lends credence to the supposition that this is study material. Each variation constitutes a miniature étude; the work as a whole should be termed an étude. Two of the variations are remarkable for use of symbols having connotations which are the opposite of those in use today, namely, the "o" and "+" used as symbols for pizzicato and harmonics, respectively. Variations 54 and 57, shown in Plate LVIII, p. 226, are self-explanatory.²⁶

The conclusion that the Andante for the Violin with 100 Variations is study material was borne out by the examination of a slim volume entitled Studies for the Violin Calculated for the Improvement of

24. W. Pichl, Andante for the Violin with 100 Variations, Op. 11 (London: R. Birchall, n.d. [ca. 1795/]). Dating is from The British-Union Catalogue of Early Music, 2 vols., ed. Edith B. Schnapper (London: Butterworths Scientific Publications, 1957), II, 783. This catalogue lists also Cento variazioni sulla scala del basso fermo per esercizio del violino [Op. 11/ (Naples: Luigi Marescalchi [1787/]).

25. Pichl, Andante, 2.

26. Ibid., 7.

2 Variazione Andantino Variato

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Pichl, Variations 1-10 from Andante for the Violin with 100 Variations.

7

51 *Cantabile*

52 *Staccato*

53 *Sotto Voce*

54 *Le note seguita con ai suoni o arr. unico*

55

56

57 *La nota seguita e sempre Pizzicata*

58

59 *alla Zingaresca*

60

Pichl, Variations 51-60 from Andante for the Violin with 100 Variations.

Practitioners in General, by Pichl.²⁷ The Andantino theme is identical with that of the Andante, as is also the basso continuo line which appears at the bottom of the last page of the Studies. This publication includes only sixty-five of the variations, and the lay-out is not the same as that in the Birchall edition. Instead, the variations succeed each other with only heavy double bars and numbers to indicate the conclusion of one variation and the beginning of another. The variations do not follow the same order as in the Birchall edition, but seem to have been selected at random. The explanatory notes are brief -- "Alla zingarese," "sotto voce," "dolce," "staccato"; there is no preface.

The Douze Caprices a violon seul which comprise Pichl's Opus 19 appear to be études.²⁸ The caprices are fingered and seem to be arranged in order of increasing difficulty, although none of the compositions are easy. Caprice IX and the Capriccio à guisa d'arpeggio per violino solo in manuscript at Milan (see above, p. 223) have been compared and found to be identical. Caprice XI, Larghetto. con sordina, contains passages similar to those concluding the second Fiorillo study

27. Vincelas Pichl, Studies for the Violin Calculated for the Improvement of Practitioners in General (London: W. Boag, n.d.). Boag was in business between 1790-ca. 1825, according to Frank Kidson, British Music Publishers, Printers, and Engravers (London: W. E. Hill & Sons, 1900), 14. This volume of Studies is dated "[1800]" at the University of California (Berkeley) Music Library.

28. Wenceslas Pichl, Douze Caprices a violon seul (Berlin: J. J. Hummel, n.d.). The work bears publisher's number 942, which dates the work ca. 1796, according to Otto Erich Deutsch, Musikverlags Nummern (Berlin: Merseburger, 1961), 16.

-- sustained trills with eighth notes to be touched upon lightly.²⁹

Pichl's Opus 21, XII Capricci a violino solo,³⁰ was apparently published in two parts, but only the Parte Prima was available for examination. This publication consists of the same music as the composer's Opus 19, the twelve caprices discussed in the preceding paragraph.

The Preface to the modern edition of Pichl's Sei fughe con un preludio fugato per un violino solo³¹ seems to indicate that these fugues were written as study material. The Preface stresses the importance of Pichl's caprices and fugues as preparatory material for the study of Rode caprices and Bach sonatas.³² The six fugues and the fugato prelude

29. Ibid., 24.

30. Wenceslao Pichl, XII Capricci a violino solo. Opera XXI. Parte Prima ("A Bronsvic nel magazzino di musica nella strada chiamata di Höhe; In Amborgo da Günter e Böhme," n.d.). Gracian Černušák mentions "12 Capricci A" and "12 Capricci B" which would indicate that a second part to the Caprices was written. (Černušák, "Pichl, Wenzel," Grove's Dictionary, VI, 759-60.) The microfilm copy of Part I was obtained from Musikabteilung, Deutsche Staatsbibliothek, Berlin.

31. Václav Pichl, Sei fughe con un preludio fugato per un violino solo, ed. Jan Racek (Prague: Orbis, 1951). Title page just inside the cover reads: "Šest fug a fugované preludium pro sólové housle." The Preface indicates that early editions were published by Artaria (Vienna), Imbault (Paris), in Budapest, and in Wolfenbüttel in a collection of "Études" for solo violin. The Fugues are listed in Imbault's catalogue of 1800-01 under "Sonates et Exercices pour le Violon" (C. Johansson, French Music Publishers' Catalogues of the Second Half of the Eighteenth Century, 2 vols., Stockholm: Almqvist & Wiksells, 1955, II, Facs. 42).

32. The Preface is trilingual: Bohemian, Russian, and French. The French is not an exact translation of the Bohemian, which emphasizes particularly the caprices and fugues. The French reads: "Il faut mentionner comme un document très important des efforts artistiques de Pichl sur-

mentioned in the title are preceded by an Entrata which is related thematically and tonally to the prelude. Fugues I and II, in D minor and D major, respectively, seem to have some thematic relationship. With the exception of a few strategically placed full chords, and two passages indicated for arpeggiation, this music is written almost entirely in double stops.

Dalmatia

Dragan Plamenac located a manuscript written in Dalmatia ca. 1625 which contained violin tablatures. This Intavoladure del Violino di Sigr. Gabriele Peruanco da Lesina was in a codex belonging to the Archives of the Yugoslav Academy of Sciences and Arts in Zagreb, Yugoslavia, and bore their library mark I. a. 44.³³ Only three pages of the codex -- pages 98r, 98v, and 99r -- contained melodies written in Italian violin tablature, without rhythmic indications. The figure "4" was used only on the highest string, which is the lowest line of the

tout ses caprices, fugues, sonates et variations pour violon seul qui furent plusieurs fois réédités. On souligne toujours leur importance pour la préparation des violonistes pour les études de Rode et des sonates de Bach non seulement quant à leurs problèmes techniques mais encore quant à la richesse des idées musicales, de la forme, de la profondeur et la fraîcheur de leur expression musicale."

33. Dragan Plamenac. "An Unknown Violin Tablature of the Early 17th Century," Papers of the American Musicological Society, 1941 (1946) 144-57.

tablature. The melodies do not extend beyond the first position. "Bar" lines are used, but merely to suggest caesuras in the melody; there is no time signature, and rests are also lacking. The seven pieces intabulated are dance and popular tunes of Italian origin which were in vogue between the years 1580 to 1630. Two of these, "Spagnoletta," and "Pass e mezzo" are in Zanetti's Il scolaro (see above, p. 166).

The United States of America

The English violin tutors and Geminiani's treatise were known in America. An Abstract of Geminiani's Art of Playing on the Violin³⁴ was printed in Boston in 1769. The writing deals with the position of the hand and fingers, the position of the violin, management of the bow, "the Places of the Thumb in Shifts," fingering, "Good Taste," ornaments, and "other characters" such as the slur and the pause. There is no music for practice in this fourteen-page book.

It is probable that William Tans'ur's A New Musical Grammar (see above, p. 154) had American editions; John Tasker Howard reports on editions of other writings by Tans'ur being published in Newburyport in 1755.³⁵

34. An Abstract of Geminiani's Art of Playing on the Violin. and of another Book of Instructions for playing in a true Taste on the Violin. German Flute. Violoncello. and the thorough Bass on the Harpsichord. with some additions. Containing the most necessary Rules to attain to a perfection on those Instruments (Boston: John Boyles, 1769). No statement is made as to where Geminiani stops and "another Book" starts.

35. John Tasker Howard, Our American Music, 3d ed. (New York: Crowell, 1946), 16-17.

Around 1800, Samuel Holyoke's The Instrumental Assistant was published.³⁶ The violin section of the work is similar to the English tutors, but is more comprehensive. Shifting is carried to the sixth position; the fourth position seems to be skipped, however. ("Half shift," "whole shift," "double shift," and "last shift" are notated in scales.) The "Lesson of Intervals for the Bow" is a series of ascending and descending scales in melodic thirds; some fingerings are indicated. Three pages of "Introductory Lessons"³⁷ present eight small compositions which might be considered études; each seems to concentrate on one particular facet of violin playing. Most of this music is notated for treble and bass; Nos. V, VI, and VIII have two treble lines and bass. All of these pieces are in binary form, and no instructions are given for their study. The volume concludes with sixty-five compositions for performance. Included are "Handel's Gavot," "Handel's Water Piece," "March in the Water Music," "Stamitz's Air," "Heathen Mythology," and a "Sonata." The Table of Contents, found at the end of the book, carries the following notation: "Instructors may perhaps find some abridgement of their labors, should they see proper to introduce this book among their scholars."

36. Samuel Holyoke, The Instrumental Assistant. Containing Instructions for the Violin, German-Flute, Clarionett, Bass-Viol., and Hautboy, Compiled from late European publications. Also A Selection of favorite Airs, Marches, &c. Progressively Arranged, and adapted for the use of Learners. Vol. I. (Exeter, New Hampshire: H. Ranlet, n.d.). The date 1800 is conjectured on the catalogue card for the microfilm copy at the University of Iowa.

37. Ibid., 22-24.

A second volume of The Instrumental Assistant was published in 1807.³⁸ This was designed as a supplement to the first book, and contains instructions for the French horn and Bassoon, but consists mainly of music. Some of this music resembles an orchestral score. The "First Masonic March"³⁹ is scored for "Clarionett e Vio. 1mo," "Clarionett e Vio. 2do," "Corno, 1mo," "Corno, 2 do," and "Basso." All parts are scored in the key of C. Similar scoring is given for the "Second Masonic March."⁴⁰ The only lines of music specifically marked for violin in this second volume appear in the orchestrations.

38. Samuel Holyoke, comp., The Instrumental Assistant: Volume II. Containing a Selection of Minuets, Airs, Duettos, Rondos and Marches: with Instructions for the French-horn and Bassoon (Exeter, N. H.: Ranlet & Norris, 1807).

39. Ibid., 42.

40. Ibid., 50.

Chapter VIII

EARLY ÉTUDES IN PRESENT-DAY TEACHING REPERTORY

Several volumes of caprices or studies which had initial publication in the late eighteenth or early nineteenth centuries have come to be considered standard instructional material for developing the technical facility of violinists. Among these volumes are works by Fiorillo, Gaviniès, Mazas, Rode, and Rovelli. This chapter will not constitute an attempt to prove what is already an established fact -- that these compositions are true études; neither will an effort be made to identify each étude with a specific technical problem and thus catalogue the compositions. Rather, it has been deemed more profitable to review the contents of the volumes in general and to compare modern editions of these études with original editions or manuscripts, in so far as these sources are available.

Fiorillo

The Thirty-six Caprices by Fiorillo have been reviewed in several editions and in manuscript. What is perhaps most striking is the fidelity of the modern publication, edited by Henry Schradieck,¹

1. Federigo Fiorillo, Thirty-six Studies or Caprices for the Violin, ed. Henry Schradieck (New York: G. Schirmer, 1895).

to the manuscript, and more especially, to that manuscript which is listed in the holdings of the Biblioteca del Conservatorio di Musica "Giuseppe Verdi" in Milan as 36 Capricci per violino by Lolli.² Two early editions of the Caprices were examined. One was published by Imbault and bore no publication date, but was catalogued with a conjectured date of 1808;³ in the other copy, all publication data were missing.⁴ The latter edition is bound in a wallpaper-like cover and bears a label reading: "Studio f Violino / per / Gaet^o Pensa / op^a 3" with the name "Fiorillo" inked in. There is no title page. The volume is one-half inch larger in height and one-fourth inch wider than the Imbault edition; the construction of the French language used differs orthographically and grammatically in these two publications.

One variance in the copies of this work is in the numbering of the Caprices. In the published editions, Caprice 35 consists of both an Adagio in E-flat major and the Moderato assai in C minor into which this Adagio progresses; the Lolli manuscript numbers the Adagio 35 and

2. Mons^r Lolli, 36 Capricci per violino, in manuscript at Biblioteca del Conservatorio di Musica "Giuseppe Verdi," Milan.

3. F. Fiorillo, Étude pour le violon formant 36 caprices, Oeuvre III^e (Paris: Imbault, n.d. [1808?_/]). Dating is by Music Library, University of California (Berkeley). The work is listed in Imbault catalogues in Johansson, op. cit., II, Facs. App. 15, Facs. 112, in the years 1796 and "1800 or 1801?" also.

4. This copy was not catalogued but was kept in the office of Dr. Vincent Duckles, Music Library, University of California (Berkeley), at the time it was studied.

the Moderato 36. The word "FINIS" is written at the end of Caprice 36 in the manuscript. The Arpeggio studies comprising Caprice 36 in the published versions constitute the last page of the manuscript and bear no number.

The fingering and bowing indications in the Schradieck edition were compared closely with those given in the manuscript attributed to Lolli. Fingering indications were found to be identical; bowing changes occurred in fewer than a half-dozen instances and constituted addition of slurs or different placement of them in the modern publication. Since there is no indication that the manuscript is the composer's autograph, there is always the possibility of a scribal error in the manuscript, as well as editorial changes. Likewise, the two early editions exhibited minor discrepancies with each other, and with the Schradieck edition, but these were in the nature of slight bowing changes and verbal instructions to the performer. One instance of the latter occurred with reference to Caprice 14, an étude designated in the modern edition to be played entirely on the G string. Although the fingering given in the manuscript is identical with that in Schradieck's edition, there are places where interpretation could imply that the passage be played in third position on the D string. In the Imbault edition, there is the following additional instruction for the study of this Caprice:

(Nota.) Ce morceau peut se jouer successivement sur chaque corde, en transposant d'une Quinte. On l'exécutera d'abord

comme il est noté en Ut mineur; puis en Sol sur la 3^e corde; ensuite en Re mineur sur la 2^e corde, et enfin en La mineur sur la chanterelle.⁵

This notation does not appear in any of the other versions examined.

Little has been written to indicate that Fiorillo was himself a teacher, and as a performer he seems to have devoted his energies more to the mandolin and the viola than to the violin, yet these caprices indicate that their composer knew well the intricacies and problems of violin playing. In range, the caprices cover the fingerboard. There seems to be no predilection for any specific technical problems to the exclusion of others; it could be said that the composer sought to cover all technical problems of his time. These Caprices are never dull; musicality is at a high level and is enhanced by intricacies of fingering and bowing which occur at times in the polyphonic writing of double-stopped passages or in the inclusion of graces. These are études for style and expression as well as études for technique.

It is strange that La Laurencie takes no cognizance of the Fiorillo Caprices or of their composer, although Fiorillo is reputed to have played at the Concert spirituel. In fact, both Fiorillo and Lolli were active in Paris at the Concert spirituel, and La Laurencie records the performances of Lolli in the French capital. Both of these composers are reported to have been in St. Petersburg in 1777, and the

5. Fiorillo, Imbault ed., op. cit., 13.

names of both of them appear consecutively in the column headed "Sonate et Air varié pour violon" in the 1788(?)⁶ catalogue of the Paris publisher Sieber. According to accounts by Andreas Moser, Robert Eitner, and the articles in MGG,⁷ both men composed thirty-six caprices for the violin -- which an examination reveals to be exactly the same music.

Gavinîs

No manuscript version of the Gavinîs Matinées⁸ was available, but an early publication by Imbault⁹ was located at the Paris Bibliothèque Nationale among the holdings which were at one time a part of the Bibliothèque Royale. Apparently the manuscript is no longer extant, for the Imbault publication is that which was examined by La Laurencie for use in his L'École française de violon.¹⁰ The Imbault edition was com-

6. Carl Johansson, French Music Publishers' Catalogues of the Second Half of the Eighteenth Century, 2 vols. (Stockholm: Almqvist & Wiksells, 1955), II, Facs. 114. The conjectured date of "1788(?)" is given to the catalogue by Miss Johansson.
7. Andreas Moser, Geschichte des Violinspiels (Berlin: Hesse, 1923), 288; Robert Eitner, "Lolli, Antonio," Quellen-Lexikon, VI, 212-13; "Fiorillo, Federigo," Quellen-Lexikon, III, 459-60; Albert Mell, "Lolli," Die Musik in Geschichte und Gegenwart, VIII, 1132-33; Ursula Lehmann, "Fiorillo," Die Musik in Geschichte und Gegenwart, IV, 258-59.
8. Pierre Gavinîs, Twenty-four Studies (Matinées) for the Violin, ed. Leopold Lichtenberg (New York: G. Schirmer, 1908).
9. P. Gavinîs, Les Vingt-quatre matinées . . . Exercices pour le violon (Paris: Imbault, n.d. [ca. 1800/]). This is the date of a catalogue of Imbault works, a facsimile of which is in Johansson, op. cit., II, 42.

pared with the Schirmer publication edited by Lichtenberg. Notation was found to be identical with the exception of final chords; in the early publication full chords are written:¹¹



Ex. 15. Manner of notation of final chords
in Imbault edition of Matinées.

but in this modern edition final chords are notated in the following ways:¹²



Ex. 16. Various ways of notating final chords
in Schirmer edition of Matinées.

10. Lionel de la Laurencie, L'École française de violon, 3 vols. (Paris: Delagrave, 1922-24), III, 300, fn 1.

11. Gaviniès, Imbault ed., op. cit., 11.

12. Gaviniès, Schirmer ed., op. cit., 11, 15, 43.

There is discrepancy also in the use of the dot (.) and the wedge ('); both signs are used in the early edition, thus indicating that a difference in bowing stroke was desired, but in the modern edition the wedge has been deleted and the dot substituted. Leopold Mozart makes a distinction between the two markings, as follows:

It happens also that under the circle [i.e., the slur] or, if the circle be under the notes, over the same, dots are written under or over the notes. This signifies that the notes lying within the slur are not only to be played in one bow-stroke, but must be separated from each other by a slight pressure of the bow. . . . If, however, instead of dots small strokes [i.e., wedges] be written, the bow is lifted at each note, so that all these notes within the slur must be taken in one bow but must be entirely separated from each other.

A composer often writes notes which he wishes to be played each with a strongly accented stroke and separated one from another. In such cases he signifies the kind of bowing by means of little strokes [wedges] which he writes over or under the notes.¹³

Geminiani also mentions the note marked with a wedge, or a stroke, as being a staccato, "where the Bow is taken off the Strings at every Note."¹⁴ Donington writes as follows:

At the end of the baroque period, . . . the dot was beginning to be used to show a lighter, less abrupt staccato than the

13. Leopold Mozart, A Treatise on the Fundamental Principles of Violin Playing (1756), trans. Editha Knecker, with an Introduction by Alfred Einstein, 2d ed. (London: Oxford University Press, 1951), 45, 47.
14. Francesco Geminiani, The Art of Playing on the Violin (1751), facsim. ed., ed. David D. Boyden (London: Oxford University Press, n.d. [1951?]), 8.

dash. Quantz and Leopold Mozart reflect this new tendency.

. . . Joachim Quantz, Essay, Berlin, 1752, XVII, ii, 5:
 "When the dash appears instead of the dot [under a slur]
 the notes must be strongly emphasised in one bow stroke.
 [When there is no slur] the notes with dashes must be cut
 short, but those with dots, merely made with a short bow-
 stroke, and held on."¹⁵

The modern edition has a verbal direction for spiccato playing in several passages where no indication for such rendition is made in the early publication. One instance of this occurs in Matinée 22.¹⁶ Such directions as "in the middle of the bow"¹⁷ do not appear in the Imbault edition.

Gaviniès designed his studies for perfection of the mechanics of the left hand and for suppleness of the bow. In range the studies do not extend beyond e''' ; the area most favored lies in fourth through seventh positions. Importance seems to be attached to extensions, to passage-work in higher positions requiring use of all four strings, and to changing strings with undulating bow. (See examples 17,¹⁸ 18,¹⁹ and 19,²⁰ on page 241.) The studies often require displacement of the left hand -- not merely backward extension of first finger or upward extension of fourth, but displacement of both at the same time, or of all fingers

15. Robert Donington, The Interpretation of Early Music (London: Faber & Faber, 1963), 409.

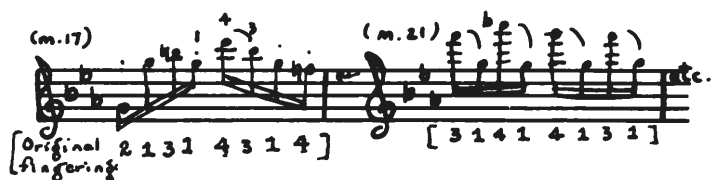
16. Gaviniès, Schirmer ed., op. cit., 44.

17. Ibid., 4.

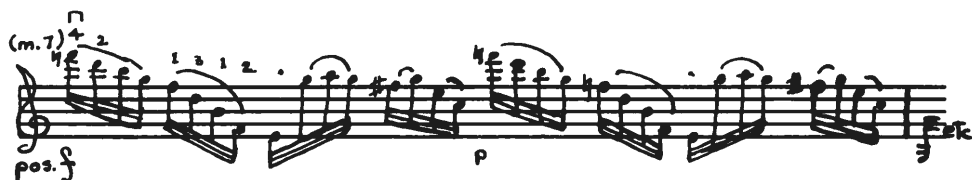
18. Ibid., Matinée 2, meas. 17 and 21.

19. Ibid., Matinée 3, meas. 7.

20. Ibid., Matinée 12, meas. 5-7; Matinée 3, meas. 1.



Ex. 17. Excerpt from Matinée showing extension of fingers required.



Ex. 18. Excerpt from Matinée requiring position work across all four strings.



Ex. 19. Excerpt from Matinée requiring string-crossing with undulating bow.

from normal position both by stretching and cramping. Gaviniès called for specific fingerings; the ones marked in the modern edition are those designated by the composer, but they are not the complete fingerings indicated by Gaviniès. In the Imbault edition, entire measures are marked with explicit fingerings, and where Gaviniès desired position work on a specific string, he indicated not only the string to be used, but the fingering also, in such a manner as: $\frac{3^e}{1^{er} d.}$ meaning third string, or D, first finger.

La Laurencie considers the Matinées a landmark in the history of violin playing: "Ce recueil d'études marque une date capitale dans l'histoire de la technique du violon."²¹ His description of the Matinées is worthy of note:

Nous observerons que, d'une manière générale, les Matinées de Gaviniès ne consistent pas, comme les Études de Kreutzer, en pièces comportant d'un bout à l'autre le même genre de difficultés, ou nécessitant le même coup d'archet. Elles sont variées, et présentent plutôt le caractère de Caprices dans lesquels le violoniste enregistre un certain nombre de traits de portée pédagogique, et diverses sortes de coups d'archet. Il y insère aussi les dispositifs thématiques qui lui sont familiers et que nous avons signalés à plusieurs reprises dans le reste de son oeuvre. . . . Sans doute, elles sont assez massives et de figuration continue, chacune d'elles se proposant l'étude d'un ou de plusieurs genres de traits et de coups d'archet. Mais, outre que l'association de ces divers genres de traits apporte déjà un élément de variété, elles n'ont pas la monotonie des Études de Kreutzer.²²

21. La Laurencie, op. cit., II, 328.

22. Ibid., II, 330.

Kreutzer

The Études of Rodolphe Kreutzer (1766-1831) probably appeared on the market in France shortly before 1800. This conjecture is based on the fact that the September 1800 edition of Intelligenz-Blatt in the Allgemeine musikalische Zeitung²³ lists publication of a new edition of the Études, by Breitkopf & Härtel.

One of the Kreutzer Études²⁴ does not go beyond first position (No. 5); several lie within the bounds of the first three positions. There are those, however, which extend into higher realms. Technically, the Kreutzer studies are designed to cope with most of the problems of fingering and bowing with which the violinist will be confronted in the performance literature for the instrument. In degree of difficulty, these études rank slightly below the Rode Caprices; in musicality, too, the Caprices of both Rode and Fiorillo and the Gaviniès Matinées outrank the works of Kreutzer. Some of the latter études can become quite boring, as, for example, No. 9. Suggestions of alternate bowing patterns to be used in practicing several of the études can be an asset to both student

23. In Vol. III (1800/01), Intelligenz-Blatt XX, col. 85, the works are listed under title of the French publication, Étude ou Caprices pour le violon.

24. Rodolphe Kreutzer, Forty-two Studies or Caprices for the Violin, ed. and rev. Edmund Singer (New York: G. Schirmer, 1923); also, Forty-two Studies for the Violin, ed. Benjamin Cutter (Philadelphia: Oliver Ditson, 1901); also, 42 Studies or Caprices for the Violin, ed. Emil Kross (New York: White-Smith, 1885). The latter is bilingual, in English and German.

and teacher when used properly. Such patterns can also make études a bore, if the student is forced to drill on one study until it has been mastered in all of the suggested bowings. When so taught, these études are but a step away from exercises.

There are divergent opinions as to whether Kreutzer wrote forty or forty-two études. Many authors credit him with forty-two; Benjamin Cutter writes:

Kreutzer died, in Geneva, June 6, 1831, probably unaware that his most lasting work would prove to be this set of "Forty Studies." The other two Studies were added some twenty-five years ago by a French reviser, to make the work a trifle more complete.²⁵

Rode

It is probable that the Twenty-four Caprices by Pierre Rode²⁶ (1774-1830) appeared early in the nineteenth century, but in view of Rode's association with Kreutzer and Baillot in the task of formulating the course of study for violinists in the newly-formed Paris Conservatoire, his études should be considered.

Rode wrote a caprice in each of the twenty-four major and minor keys. In the David edition of this work, the caprices are arranged pro-

25. Kreutzer, Ditson, op. cit., Preface, unnumbered.

26. Pierre Rode, Twenty-four Caprices (Studies) for the Violin in the 24 Major and Minor Scales, ed. Ferdinand David (New York: G. Schirmer, 1895).

gressively, commencing with C major, then A minor, proceeding through the sharp keys, then through the flat keys, and concluding with a study in D minor. Musical quality is always apparent, and when properly performed the compositions sound like caprices rather than studies. While this may be said also about the Fiorillo and Gaviniès études, the statement would not hold true for all of the Kreutzer études. Unfortunately, a microfilm copy of neither a manuscript nor an early edition of the Rode works could be obtained for examination.

In general, the Rode Caprices cover the same ground as the Fiorillo and Gaviniès compositions. The concentration of study in the Rode études lies mainly in the first five positions, with only occasional excursions into sixth and seventh. A majority of the Caprices are monophonic, but double stopping and chordal playing are not neglected. Like the Gaviniès and Fiorillo studies, these études were designed for the more advanced student.

Rovelli

Pietro Rovelli (1793-1838), young Italian pupil of Kreutzer, also contributed to étude literature. The Twelve Caprices which constitute his Opera 3 and 5 are published together in the modern edition.²⁷ These études could be used profitably by the violinist needing practice in finger independence and in extension of first finger downward out of

27. Pietro Rovelli, Twelve Caprices for the Violin, Op. 3 and 5, ed. Leopold Lichtenberg (New York: G. Schirmer, 1903).

position as well as extension of fourth finger upward. Many of these studies necessitate extended and distorted position of the left hand. Bowing technique is not neglected, but emphasis seems to be placed upon mastery of fingerboard technique. Although key signatures do not extend beyond three flats or three sharps (both C major and A minor are omitted), the caprices are liberally endowed with accidentals. The compositions are challenging and musically interesting; they deal effectively with the technical problems for which they were designed. Instructions for practice are lacking. In view of the fact that Rovelli is reported to have found violin teaching distasteful,²⁸ it is plausible that the violinist wrote these Caprices for greater mastery of his own technical problems; nevertheless, the possibility that the works were composed and used by him for instruction should not be ruled out.

Mazas

The 75 Melodious and Progressive Studies for the Violin²⁹ which constitute the Opus 36 of Jacques Féréol Mazas (1782-1849) are separated according to degree of difficulty into three books: Suite I: Etudes

28. Richard Aldrich, in ibid., Biography, unnumbered.

29. Jacques Féréol Mazas, 75 Melodious and Progressive Studies for the Violin, ed. A. Schulz (New York: White-Smith, n.d.). This is a trilingual edition, in French, German, and English.

spéciales. Suite II: Études brillantes, and Suite III: Études d'artistes. There are thirty studies in the first book, twenty-seven in the second, and eighteen in the third. In the modern edition, each "Suite" is published in a separate book. In the Paris edition published by Le Duc, each "Suite" is printed in three books, which would make a total of nine books for the complete set of études.³⁰

The études are musical, and many of them bear titles, such as Mélodie,³¹ Pathétique,³² or Tarentelle.³³ The technical problem with which a composition is concerned is usually identified, and instructions for practice are given at the beginning of each étude, additional comments being supplied wherever needed in the body of the composition. No directions are given for those études concerned mainly with style or expression, such as the Romance.³⁴ Comparison of modern and early editions was hampered somewhat by the inability to examine an early version

30. F. Mazas, 30 Études spéciales pour le violon d'une marche progressive et spéciale à chaque difficulté de l'Instrument. et formant un corps d'ouvrage propre à l'Éducation du Violoniste, divisées en 3 suites, Op. 36. (Paris: Alphonse Le Duc, n.d.). Études brillantes pour le Violon d'une marche progressive. . . . (Paris: Le Duc, n.d.)

31. Ibid., No. 31, II, 2-3.

32. Ibid., No. 58, III, 3.

33. Ibid., No. 65, III, 24.

34. Ibid., I, 18.

of Suite II; this was missing from the microfilm copy examined, and efforts to procure a microfilm copy of a complete set of the seventy-five études in the same early edition (or the manuscript) have been unsuccessful. However, a comparison was made of the editions of Suites I and III, and the following discrepancies noted: In the Le Duc edition, the so-called "broad" (-) marks were never used, but such markings appear often in the modern edition. Lack of these marks in the early edition can only mean that the composer did not desire their employment, for a type of "broad" mark was mentioned by Geminiani as signifying "that the Notes are to be play'd plain and the Bow is not to be taken off the Strings";³⁵ he discusses also where this type of bowing (and marking) was good and where it was bad.³⁶ In the Paris publication a distinction is made between the dot placed over or under a note (·) and the wedge ('), but in the modern edition the wedge finds no place, and the dot seems to be used indiscriminately. (See discussion above, page 239, for another instance of this.) Original fingerings have been adhered to, and only rarely has a change been made in the bowing. Minor alterations have been made in the modern version which in no way change the instructions for proper rendition of the études: deletion of the words "sons ⁴harm." and substitution of the "o" under a designated fourth finger marking (⁴ o); and use of modern bowing indications (v , r) instead of "P" and "T" or "poussez" and "tirez." It is unfortunate that a microfilm

35. Geminiani, op. cit., 8-9.

36. Ibid., 27, 30-31.

copy of the manuscript was not available for comparison.

The instructional value of the volumes of études considered in this chapter is attested by their continued use for more than a century. Some of them have had wider employment than others: the Kreutzer études have been the daily bread of many violinists. Certain of the Kreutzer études have become so familiar that even non-musicians recognize their melodies (particularly, No. 2). Some of these études have been transposed, adapted, or arranged as studies for other stringed instruments and even for wind instruments. Perhaps the Rovelli Caprices are the ones least used today, though they have much to offer to the more advanced student.

Chapter IX

CONCLUSION

The history of the violin étude did not follow the same lines in all countries, but a somewhat similar skeletal framework can be located in France, Germany, and Italy. Early writings about the violin were descriptive and without music for practice. When, around 1700, methods and tutors began to be written, small dance pieces were included, and these were usually in binary form. As the violin increased in popularity and esteem during the course of the eighteenth century, an interested public desired instruction, and more methods were published; these became more comprehensive, both as to verbal and musical content. Not only was more music included, but the compositions were of greater length, and were selected (or designed) to cope with technical difficulties. By mid-century, page-long études were a part of some methods, and before the century closed, several books composed solely of études had been published.

In France, Jambe de Fer's Epitome musicale (1556) looked down on the violin; eighty years later, Mersenne praised the instrument and included a method (without practice music) in his Harmonie universelle. Montéclair's Méthode facile (ca. 1712) was intended for use with a teacher but was concerned with the problems encountered in playing a

sarabande or canarie. Popular demand was cited by Dupont as raison d'être for publication of his Principes de violon (1718). Corrette incorporated études or leçons into his L'École d'Orphée (1738); these were usually short -- sometimes only one line long -- but were musical and had a didactic purpose, which in some cases was "taste." Minuets and dance pieces in binary form were included also. The year after Geminiani's treatise was published in London, a French translation appeared in Paris (1752); translations of the Quantz and Mozart treatises also circulated in France. The last half of the century witnessed the production of more methods; probably the most important of these were by L'Abbé le fils, and Cartier. Cartier's L'Art du violon (1798), separating principles and music according to French, German, and Italian "schools," illustrates the importance attached to performance in the proper "taste" or style; this element of expression was not neglected in the études included in methods written by others.

In Germany, the virtuoso violinist Farina notated some tours de force with instructions for their proper rendition (1627); Daniel Hizler (Der Neuen Musica, 1615) and Johann Herbst (Musica practica, 1642) did little more than describe the violin. Georg Falck's Anleitung zum Violin (1688) and Daniel Merck's Compendium musicae (1695) present material comparable to that contained in the English tutors. Both Rudimenta panduristae (1754), written by "einem aufrichtigen Musik-Freund," and the Versuch of Leopold Mozart (1756) contained some examples

In England, didactic material was concentrated in tutors. The first edition of Playford's Introduction contained no music, but the later editions did. Nolens volens (1695), believed to be the first extant tutor devoted solely to violin instruction, was perpetuated in many guises well into the eighteenth century. The music in these tutors consisted mainly of dance tunes. It was about the middle of the eighteenth century before Crome included in his Fiddle New Model'd material that was a step further toward the étude. Soon afterwards, in 1751, Geminiani's The Art of Playing on the Violin presented both exercises and études; this was a true exposition of violin playing, and the études in it were for style and expression as well as for technical problems. Philpot's An Introduction to the Art of Playing on the Violin . . . Calculated for Laying a Regular Foundation for Young Beginners employed small pieces in binary form for instructive purposes; Gehot's The Art of Bowing on the Violin (178-) and Pichl's Andante for the Violin with 100 Variations (published in England ca. 1795) were études in theme-and-variation form.

An Abstract of Geminiani's treatise, without music, was printed in Boston, New England, in 1769; The Instrumental Assistant of Holyoke (ca. 1800) provided instructional material similar to that in the English tutors.

In the Scandinavian and Iberian peninsulas, a line of étude development could not be traced. The Spanish and Portuguese produced methods, beginning with da Cruz (1639). Herrando's Arte y puntual

explicacion del modo de tocar el violin (1756 or -57) was comparable in scope with methods in other European countries, and contained both exercises and études. No books of études were found in Spain and Portugal. In Sweden there were the Assaggi of Roman (1730-40), but no methods were located.

Besides being used for instruction, études developed as concert pieces. The capricci in the concertos of Tartini, if these capricci are viewed in the light of Jacobi's interpretation of the word "capriccio" as used by the Paduan violinist, are concert études. Locatelli's capricci were regarded as separate compositions, to be performed with or apart from his concerti, ad libitum.

Two factors seem to have remained somewhat constant throughout the early history of the violin étude: the use of binary form, and the employment of the term and the genre known as "caprice." The first solo with instructions given for performance (or practice) was Farina's Capriccio stravagante (1627); Walther included capricci in his Hortulus chelicus (1688); there were caprices in Speer's Grund-richter unter-richte (1697). Small pieces included in methods were sometimes called caprices. Most of the books of études published between 1787 and 1810 have the word "caprice" in their titles or subtitles; concert études appeared as capricci, in the concertos of Tartini, Locatelli, and in the Twenty-four Caprices of Paganini.

The dance tunes in the tutors and the stylized dances included

in the early methods were usually in binary form; the small études in later treatises and methods often employed this form. All of Bruni's Cinquante études (ca. 1795) are in binary form, and this same construction can be found in some of the études in the standard repertoire, though in these later books the études are not exclusively cast in this mold. Perhaps the binary influence carries over into those études which appear as two movements to be played without a break, some of which appear in the works of Rode, Fiorillo, and others.

But the caprice was not the only type of composition in which the étude appeared. From the time of Tartini's L'Arte dell' arco (1720), the variation form provided fertile ground for études. Campagnoli, Pichl, Gehot, Romberg, and others wrote études in this manner. The Assaggi of Roman were written in sonata form; Stamitz and Campagnoli used Divertimenti, in form very similar to that of the sonata. Corrette and Pichl used preludes; Pichl wrote some fugues, and Bonporti, like Bach, wrote inventions (1712). It does not seem strange that the Italian works were not entitled études (with the exception of those written by Fiorillo and Bruni who were working in France), when one considers the fact that one of the greatest Italian masters -- Tartini -- instructed his pupils to practice passages from sonatas (and especially Corelli sonatas). Both Pichl and Campagnoli can be traced to Tartini's "school."

The étude had no form which could be considered exclusively its own. The fact that it could be cast in many forms usually regarded

as belonging to performance works may indicate that some of the études in the repertoire for instruction should be heard in public performance.

Nor was the étude confined to technical problems. Equally important was the matter of style or taste or expression. Études for these purposes were included in many instruction books; style, expression, and taste were important features of the publications of Brijon, Geminiani, Cartier, and others. The fact that Cartier's L'Art du violon (1798) was divided into three sections -- for the French, Italian, and German "schools" -- is an indication of the importance attached to performance of compositions in the appropriate style. Robert Schumann, writing in the Neue Zeitschrift für Musik² in 1836, states that in a sense every piece of music is an étude, but that a typical étude demands a didactic purpose or a definite aim, such as the conquering of an individual difficulty of technical, rhythmical, expressive, or interpretative character, and that if there are varied difficulties within the piece, it belongs to the caprice type.

This present study indicates that the word "étude" was used in didactic literature for the violin more than a decade before it was employed in piano literature. Although Ganz³ cites the use of the word

2. Robert Schumann, "Étuden," "Review of J. P. Pixis. Exercices en forme de Valses. Oeuvr. 80. Livr 1. 2. à 12 Gr. -- Kistner," Neue Zeitschrift für Musik, IV (1836), 16.

3. Peter Felix Ganz, The Development of the Etude for Pianoforte (Ph.D. dissertation, Northwestern University, 1960).

"étude" in violin literature as commencing ca. 1800, Bruni's Caprices & Airs variés en forme d'études had publication in 1787, and Fiorillo also used the word in connection with his Opus 3. Ganz reports that the first piano work bearing the title "Étude" was the Étude de Clavecin of Cramer (1799),⁴ and mentions that violin études were published at about this same time; but both violin and flute études preceded those for the piano by at least a dozen years. Ganz writes: "Musical periodicals of the eighteenth century make no mention nor use of the word étude until 1799,"⁵ and gives as the first to do so the Allgemeine musikalische Zeitung, Vol. II (1799/1800), Intelligenz-Blatt I, col. 2. The Intelligenz-Blatt actually includes a catalogue of works recently published or to be published by Breitkopf & Härtel. One can find the word "étude" used in French music publishers' catalogues in the 1780's -- Detel's (Dotel's ?) Étude for flute appears in Sieber's catalogue for 1786, and Fiorillo's Étude for the violin is listed in that publisher's catalogue for 1788.⁶

The history of the violin étude and that of the piano étude have similarities. The dissertation by Roland Häfner, as reviewed by Ganz, shows that the piano étude developed through the use of the variation, toccata (in which category "capriccio" was included), prelude, and Handstücke, and in methods, before emerging as an étude in its own

4. Ibid., 21.

5. Ibid., 15.

6. Carl Johansson, French Music Publishers' Catalogues of the Second Half of the Eighteenth Century, 2 vols. (Stockholm: Almqvist & Wiksells, 1955), II, 113, 114.

right. By substituting "capriccio" for "toccata," and "stylized dance forms and compositions for style and expression" for "Handstücke," the list would be converted to show the musical forms used by the violin étude, which appeared fully developed by 1787. The piano études of Cramer and Clementi have become standard teaching material, as have the violin études of Fiorillo, Kreutzer, and Gaviniès; and the concert études of Liszt, like the Paganini Caprices, still find a place on the recital and concert programs of today's artists.

APPENDIX B

The following list, "A Revised Bibliography of Treatises devoted in whole or in part to Violin Instruction, published in England 1658-1731," was compiled by David D. Boyden, and published at the conclusion of his article "A Postscript to 'Geminiani and the First Violin Tutor'," in Acta Musicologica XXXII (1960), 45-47. The list is reproduced here with Professor Boyden's permission. One correction should be made in this list: For item 8, the correct reference is "Arber III, 123," and in the listing in the May 1699 Term Catalogue the name of one publisher is spelled "Crosse" and his address given as "Catherine-wheel Court" (see above, page 150).

A Revised Bibliography of Treatises devoted in whole or in part
to Violin Instruction, published in England 1658-1731.

Abbreviations:

"SMITH" = WILLIAM C. SMITH: *A Bibliography of the Musical works published by John Walsh during the years 1695-1720* (London, 1948).

"ARBER" = EDWARD ARBER: *Term Catalogues*, (London, 3 Vols., 1903-1906).

* = no copy known to me.

1. JOHN PLAYFORD, *An Introduction to the Skill of Musick*. Original edition, London, 1654 (19th ed., 1730). There is no violin section in PLAYFORD's first edition but the edition of 1658 (second revised edition?) includes a part entitled "Playing on the Treble Violin." Copy of the 1658 edition in the British Museum.
- * 1 A. *Ductor ad Pandorum; Or, a Tutor for the Treble Violin*, announced in *The Loyal Protestant and True Domestick Intelligence*, May 30, 1682. Sold by JOHN CROUCH.
2. T. CROSS, *Violin Tutor* (1685) and
3. *Nolens Volens* (1693), both mentioned in EITNER's (Q.-L.) article "Courteville," are both unquestionably erroneous versions of No. 5 below. See comment in the "Postscript."
- * 2 A. *Clark's Introduction to the Violin*, announced in the *London Gazette*, Nov. 24, 1687.
- * 4. JOHN LENTON, *The Gentleman's Diversion or the Violin Explained* (1693), announced in *The Gentleman's Journal*, Dec. 1693. See also E. VAN DER STRAETEN, *Romance of the Fiddle*, London, 1911, p. 86. For the second edition (1702), see No. 12 below.
5. T. CROSS, *Nolens Volens* (1695). Mentioned in HENRY DAVEY, *History of English Music*, London, second ed., 1921, p. 300. See also ARBER, II, 524. Copy in the Bodleian Library, Oxford. The subject of this "Postscript."
6. *The Self-Instructor on the Violin* (London, WALSH, MILLER, and HARE, 1695). The subject of the article, SMITH No. 1.
- * 7. *The Second Book of the Self-Instructor on the Violin* (London, WALSH, HARE, and MILLER, 1697). Announced in the *London Gazette*, May 24, 1697. See comment in this "Postscript."
8. JOHN BANISTER, *The Compleat Tutor to the Violin* (London, J. YOUNG, 1699). Announced in the *Post Boy*, Jan. 28, 1699. According to Arber III, 109, this work is listed in the May 1699 Term Catalogue and it was printed by YOUNG and T. CROSS. VAN DER STRAETEN (*op. cit.*, p. 88-9) is mistaken in the date 1698. The title page (only) of this tutor is extant. It is in the British Museum, Bagford Collection (Harl. 5936).
- * 9. *The Third Book of the Self-Instructor* (London, HARE, 1699). Advertised in *Post Boy*, Dec. 26, 1699. See comment in this "Postscript."

- The First, Second, and Third Book of the Self-Instructor* (London, HARE, 1700). Issued as a collection of all three books. Copy in the Durham Cathedral Library. See note in this "Postscript."
- * 9 B. [BANISTER] *The Compleat Tutor*. Book 2. 1700 (J. YOUNG). Announced in the *Post Boy*, Nov. 9, 1700. See also ARBER III, 214.
 - * 10. *Musical Recreations: or the whole Art and Mystery of playing on the Violin* (London, HARE and WALSH, Oct. 1701). SMITH No. 64.
 - * 11. *Nolens Volens, The Second Book for the Violin* (London, WALSH and HARE, Dec. 1701) SMITH No. 72.
 - * 11 A. [BANISTER] *The Compleat Tutor*. Book 3. 1702. Sold by J. YOUNG with a set of Preludes "in all the keys after a new manner. Composed by Tho. Dean." Announced in the *Daily Courant*, May 11, 1702. See also ARBER III, 299, 309, and 335.
 - * 12. JOHN LENTON, *The useful Instructor on the Violin* (1702). Second edition of No. 4 above, with an appendix but without the airs. This information comes from JOHN HAWKINS, *A General History* (reprint of 1875, Vol. II, p. 770). No copy extant. The Swedish composer and violinist, J. H. ROMAN (1694–1758) owned a copy at one time but by 1955 it had disappeared (see INGMAR BENGTSSON, *J. H. Roman*, Uppsala, 1955, p. 66).
 - * 13. *Nolens Volens, the Third Book for the Violin* (London, WALSH, HARE, and MILLER, 1704). SMITH No. 158.
 - * 13 A. [T. B.] *Compleat Musick-Master*, 1704. See comment in this "Postscript."
 - * 13 B. [T. B.] *Compleat Musick-Master*, second edition. 1707.
 - * 13 C. [BANISTER] *The Compleat Tutor . . . The Fourth Book*, 1707. See ARBER III, 554. Also a set of Preludes by Mr. DEAN. Printed by J. YOUNG. Can this be *The Compleat Tutor for the Violin* by THEO. DEAN, 1707, referred to by ARNOLD DOLMETSCH in his *The Interpretation of the Music . . .*, p. 347.
 - * 14. *The 4th Book of the Musical Recreation; or the whole Art of playing on the Violin* (London, HARE and WALSH, 1706). SMITH No. 288.
 - * 15. *The 4 Books [sic] of Nolens Volens, or the Art of Playing on the Violin* (London, WALSH and HARE, 1709). SMITH No. 306.
 - * 16. *The New Violin-Master; or the whole Art of Playing on that Instrument* (London, HARE, WALSH and P. RANDALL, Dec. 1709). SMITH No. 336.
 - * 16 A. *Book of Instruction for the Violin*. Announced in the *Post Man*, Nov. 12, 1709. Perhaps this is Book I of *The Violin Master* of which No. 16 (above) may possibly be a pirated version.
 - * 16 B. *Second Book of the Violin Master*. Announced in the *Post Man*, Feb. 7, 1710.
 - * 16 C. *Third Book of the Violin Master Improved*. Announced in the *Post Man*, April 14, 1711.
 - * 17. *Nolens Volens; or the most compleat Tutor to the Violin* (London, WALSH and HARE, 1712). SMITH No. 424. Presumably the fifth book of *Nolens Volens*.
 - * 18. *The 6th Book of Nolens Volens, or the most compleat Tutor to the Violin* (London, WALSH and HARE, 1713). SMITH No. 442.
 - 19. *The Compleat Tutor to the Violin. The Fourth Book*. 1713. To which is added a set of Preludes in all the keys after a new manner by Mr. DEAN. YOUNG and RAWLINS. T. CROSS, Jr., engraver. Copy in the Euing Collection, Glasgow University Library. See comment in this "Postscript." Same as the "Fourth" Book of 1707.
 - * 20. *Nolens Volens the 7th Book, or the most compleat Tutor to the Violin* (London, WALSH, 1715). SMITH No. 472.

- * 21. *Nolens Volens the 8th Book* (London, WALSH and HARE, 1716). SMITH No. 487.
- * 22. *The Compleat Tutor to the Violin* (London, WALSH and HARE, 1717). SMITH No. 515.
- * 23. *The Compleat Tutor to the Violin, 3d [sic] Book* (London, WALSH and HARE, 1719). SMITH No. 562. Since the first book of this series (WALSH and HARE) appeared in 1717, the third book of 1719 was quite likely prefaced by a "second" book of 1718. This "second" book should not be confused with the "second" book of the BANISTER *Compleat Tutor* (YOUNG) of 1700. Cf. No. 9B above.
- * 24. *Books for Learners on the Violin* (London, WALSH, c. 1721). SMITH No. 621.
- 25. "T. B. [THOMAS BROWN], *Compleat Musick-Master* (London, 3rd ed., 1722). Copy in the British Museum. See comment in this "Postscript."
- 26. *The 6th Book of the Compleat Tutor to the Violin* (London, WALSH and HARE, 1723). Copy in the British Museum. No SMITH number, the latter stopping at 1720. See comment in this "Postscript."
- 27. *The Compleat Tutor to the Violin—The Fifth Book* (London, J. YOUNG, 1727). Copy in the British Museum. See comment in this "Postscript."
- 28. JOHN PLAYFORD, *Introduction to the Skill of Musick* (19th ed., 1730). See comment to No. 1. above.
- 29. *The Art of Playing on the Violin, Part V of The Modern Musick-Master* (London, 1730/31). See commentary in the article and in this "Postscript."

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