

Håndstilling

Kvinter



The Art of

Playing on the

V I O L I N

Containing

*All the Rules necessary to attain to
a Perfection on that Instrument, with
great variety of Compositions, which
will also be very useful to those who
study the Violoncello, Harpsichord &c.*

Composed by

F. Geminiani

Opera. IX.

LONDON. MDCCLI.

I

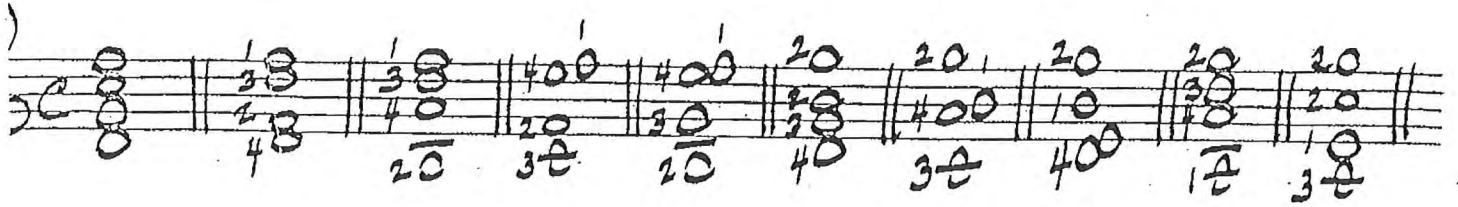
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The second system of the exercise is written on a single staff with a treble clef. It contains eight measures of music, each featuring a specific eighth-note pattern with fingerings indicated above the notes. The patterns are as follows:

- Measure 1: $\frac{2^a}{4} \frac{1^a}{3} \frac{2^a}{4} \frac{1^a}{3}$
- Measure 2: $\frac{1^a}{4} \frac{2^a}{3} \frac{1^a}{4} \frac{2^a}{3}$
- Measure 3: $\frac{2^a}{4} \frac{1^a}{3} \frac{2^a}{4} \frac{1^a}{3}$
- Measure 4: $\frac{1^a}{4} \frac{2^a}{3} \frac{1^a}{4} \frac{2^a}{3}$
- Measure 5: $\frac{2^a}{4} \frac{1^a}{3} \frac{2^a}{4} \frac{1^a}{3}$
- Measure 6: $\frac{1^a}{4} \frac{2^a}{3} \frac{1^a}{4} \frac{2^a}{3}$
- Measure 7: $\frac{2^a}{4} \frac{1^a}{3} \frac{2^a}{4} \frac{1^a}{3}$
- Measure 8: $\frac{1^a}{4} \frac{2^a}{3} \frac{1^a}{4} \frac{2^a}{3}$

Campagnoli Chords

Variants by Josef Gingold



♯ = Keep fingers down



Var 3.



Go on to next Chord using the same pattern.

Introduction

There have been so many exercise books written for the violin that it may seem appropriate to justify yet another one. This one has evolved gradually over the years. Many original ideas have been deleted, and new ones added by a process of trial and error. At this stage I cannot conceive any new approach to developing double-stop technique that is more than a rehatching of concepts that have been thoroughly laid out by such revered pedagogues as Ševčík and Korguof.

Perhaps the most valid argument for a new book would be that as new music is written for the violin there is bound to be a need for new approaches that would facilitate the new technical and musical challenges that confront the performers. However, we must be careful not to completely abandon the old, tried and true technical methods because our performers must be able to handle all the problems found in the music of the past as well as the future.

So what exactly do I hope the student that *carefully* studies these exercises will accomplish? Perhaps the most important accomplishment is the development of a strong left hand that is set up so that the fingers rise and drop consistently landing on the same part of the finger. The first joint of each will hopefully develop strength and flexibility while the thumb gently supports the side of the neck without tension. These exercises, when practiced slowly and carefully, should also help to develop a keen sense of pitch and intonation.

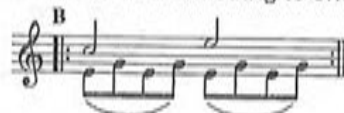
I have found it helpful to introduce each position in which a pattern is to be done by first placing the fingers on the notes that are to be played. One at a time, each finger is then slowly extended up half a step and returned back to its original position four times using only the first joint of the finger. This is to ensure that the first joint of each finger is flexible. Once again, the fingers are placed on the original notes to be used. The fingers are then all lifted together to the surface of the string and pressed down together to the fingerboard. This is also done approximately four times. The purpose of this is to allow the fingers to memorize their positions on the fingerboard. We are now ready to do the actual exercise.

In the double-stop exercises that follow on page 5, the first two lines in each position are basically finger exercises. These are divided into seven finger patterns. The basic routine used in each pattern is as follows:

A) An introduction in which the notes of the pattern are introduced:



B) Four notes on the bottom string to one note on the top:



C) Four notes on the top string to one note on the bottom:



D) Two notes on the bottom string to one note on the top:



E) Two notes on the top string to one note on the bottom:



F) The notes going in the same direction:



G) The notes going in opposite directions:

