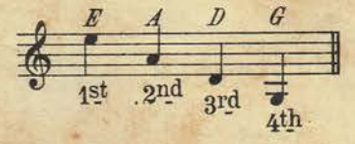
ON TUNING THE VIOLIN.

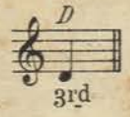
The four strings are named:–



To enable the student to tune these strings at once accurately, he should purchase Hawkes & Son's, *Omnicord or Violin tuner.*

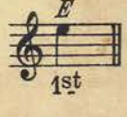
In time he will be able to depend upon his ear alone. After fixing the pitch-note:–

he must then tune



and then

and finally



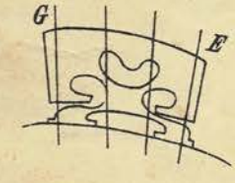
Great care must be taken to keep the Bridge in its proper position, *(i. e. upright)* this direction is most important.

The student will soon become accustomed to the sound of a fifth, that is the interval from one string to another, he will then tune in the following manner:–

ON HOLDING THE VIOLIN.

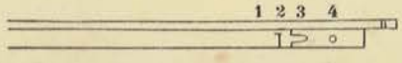
Hold the neck of the Violin between the lower joint of the first finger and the upper joint of the thumb, of the left hand, placing the lower part on the collar-bone, with the chin resting on the belly, to the left of the Tail-piece, the elbow must be held as far as possible under the Violin, towards the student's body, and the wrist well out, keeping the palm of the hand away from the neck, the fingers must be held directly over the strings, the first finger opposite the thumb.

The right side of the instrument, (i. e. the side on which the first or *E* string is placed,) should be the lowest:–



ON HOLDING THE BOW.

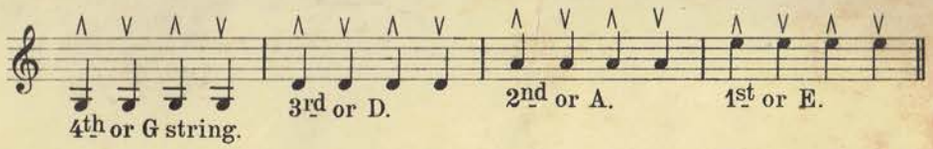
The stick must be held between the first joints of the fingers and the top of th thumb of the right hand:—



the first three fingers should be curved towards the end of the bow, the fourt resting lightly upon the stick, acting as a counter-balance to the first, whic should be pressed upon the stick, when force is required.

The hair of the bow should be placed upon the strings, in a direct line with and about one inch from, the bridge; bend the wrist upwards; keep the elbo down, and incline the stick towards the finger-board, now draw the bow, slowl in a downward direction, and allow the wrist to fall during the action, keepin the shoulder-joint quite still, then push the bow, slowly, in an upward directio and allow the wrist to rise during the action, to its former position.

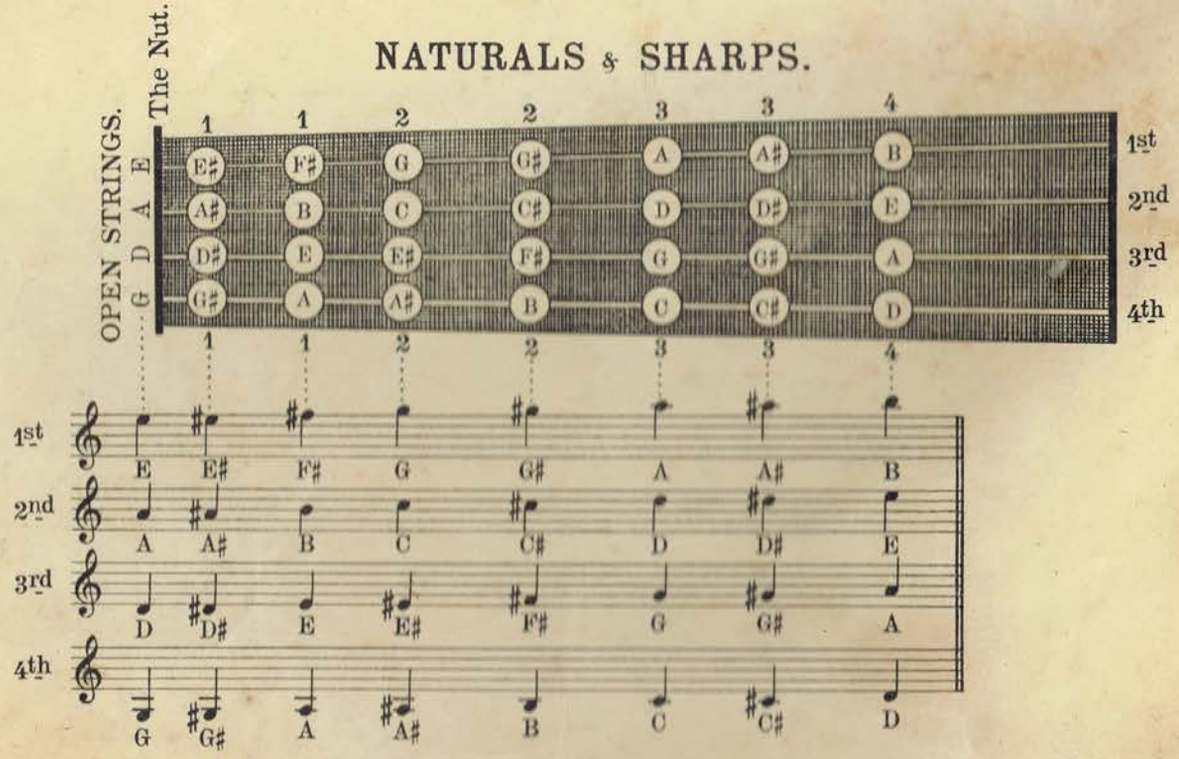
The following exercise in using the bow upon the *open* strings, may now b practised, begin with a down bow, marked thus:— ∧, then make an up bow ma ked:— ∨, and so on until a clear tone is obtained.



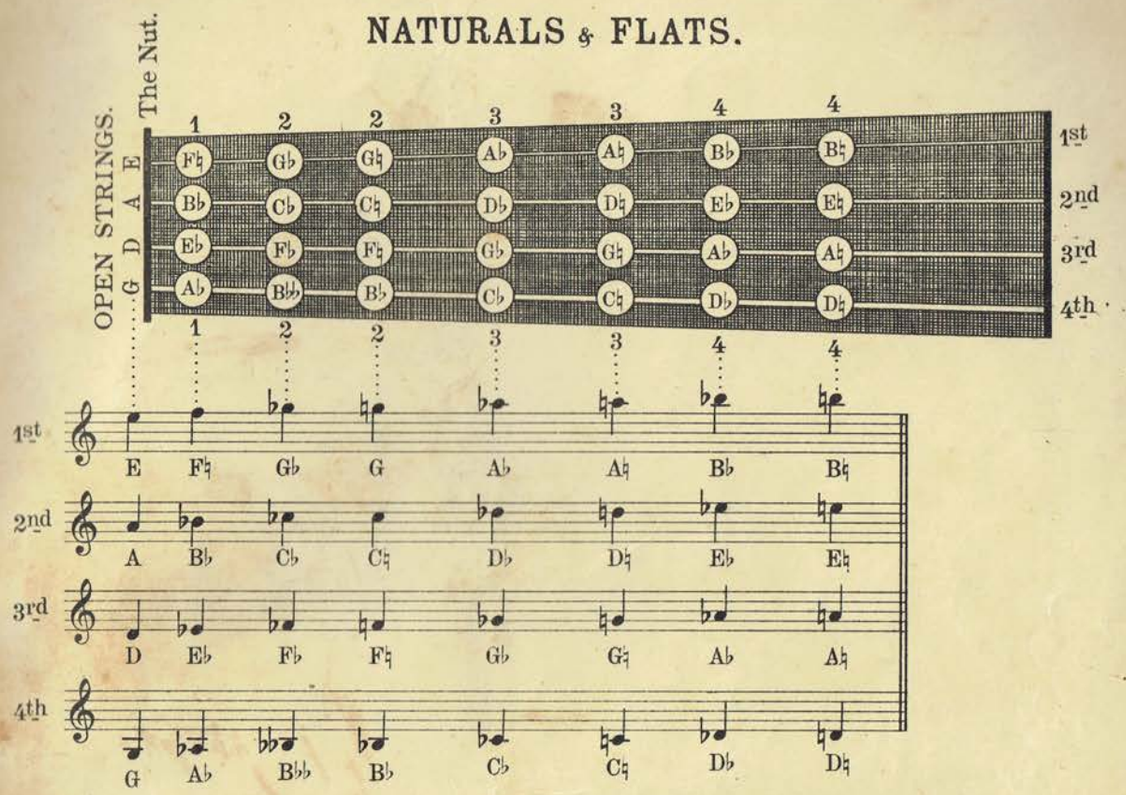
Use the full length of the bow for each note, without taking it off the strings.

ON FINGERING IN THE FIRST POSITION.

The figures denote which finger to use, in order to produce the stopped notes.



NATURALS & FLATS.



The first four stopped notes are made by placing the first finger near to the *nut,* the second four will be found about one inch from the *nut,* the second finger close to the first and so on, the ear is the best guide for this and should always be consulted.

The student may now proceed with the following scales and exercises in eight keys, major and minor, also a selection of popular Music.

Should the student wish to advance beyond the limits of this little work, we would recommend the purchase and study of Langey's Violin tutor, published by Hawkes & Son, Price 2/6 net.

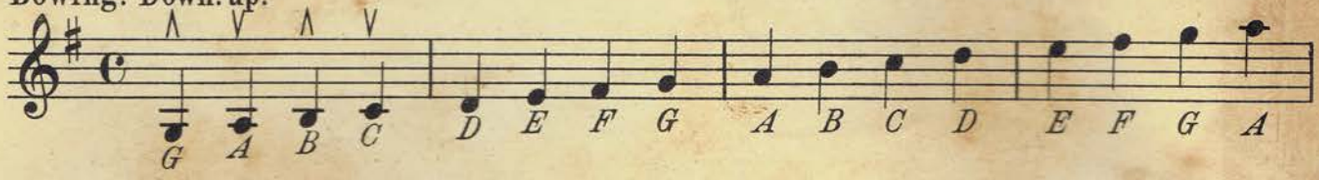
———— ✲ ————

EXERCISES IN THE VARIOUS KEYS.

THE KEY OF G MAJOR.

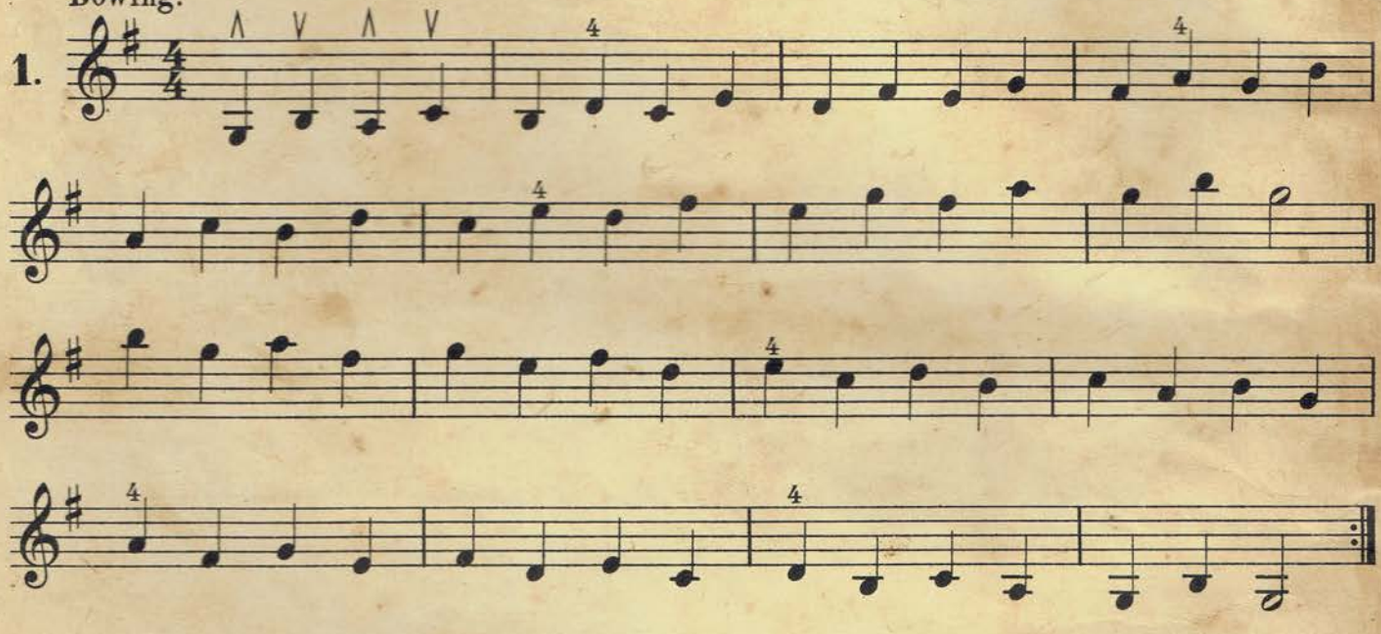
The Scale.

Bowing: Down. up.



Bowing:

1.



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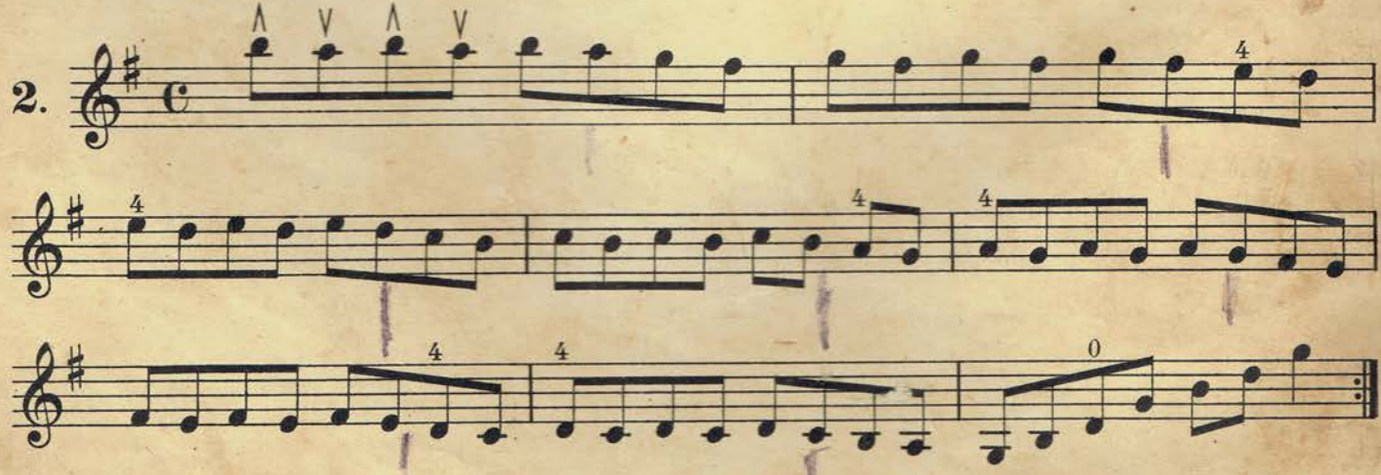
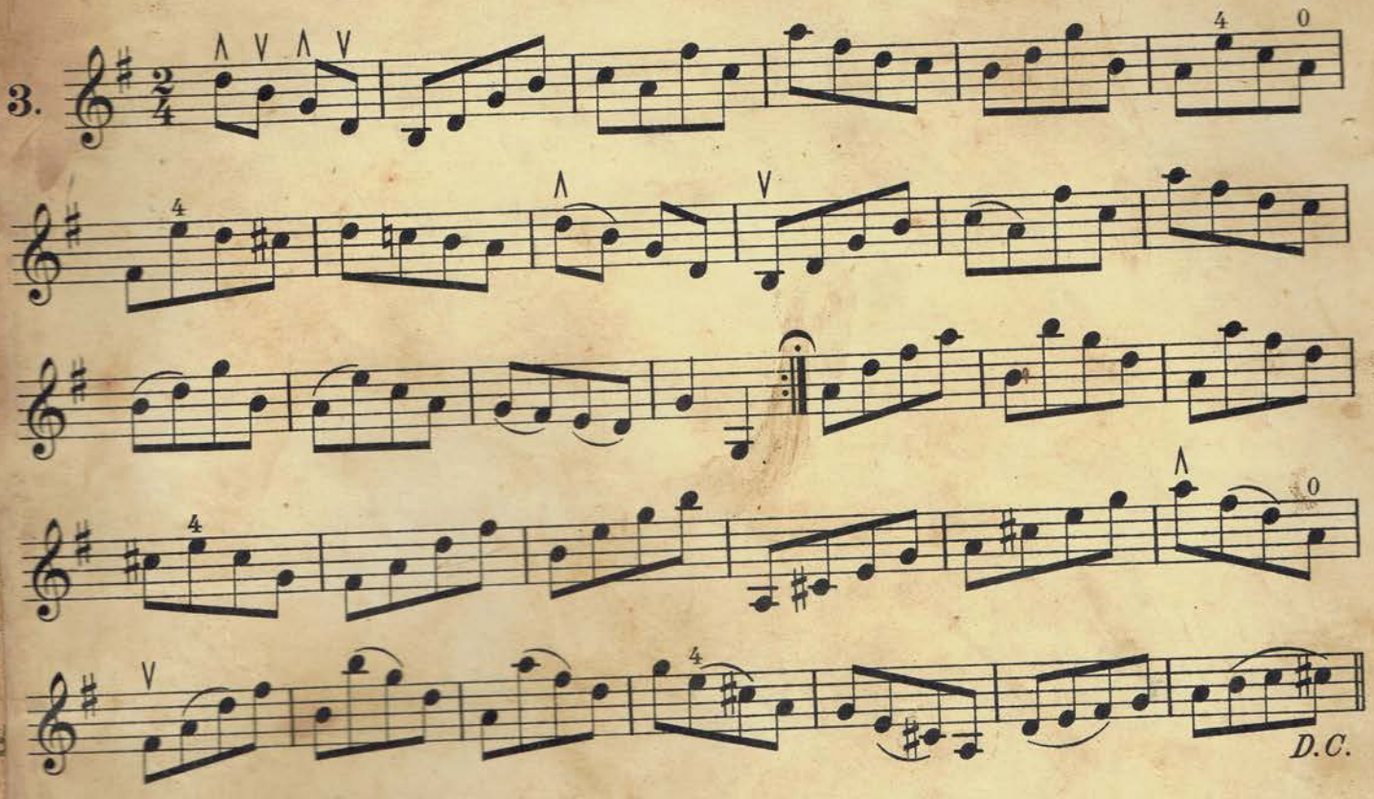


3.

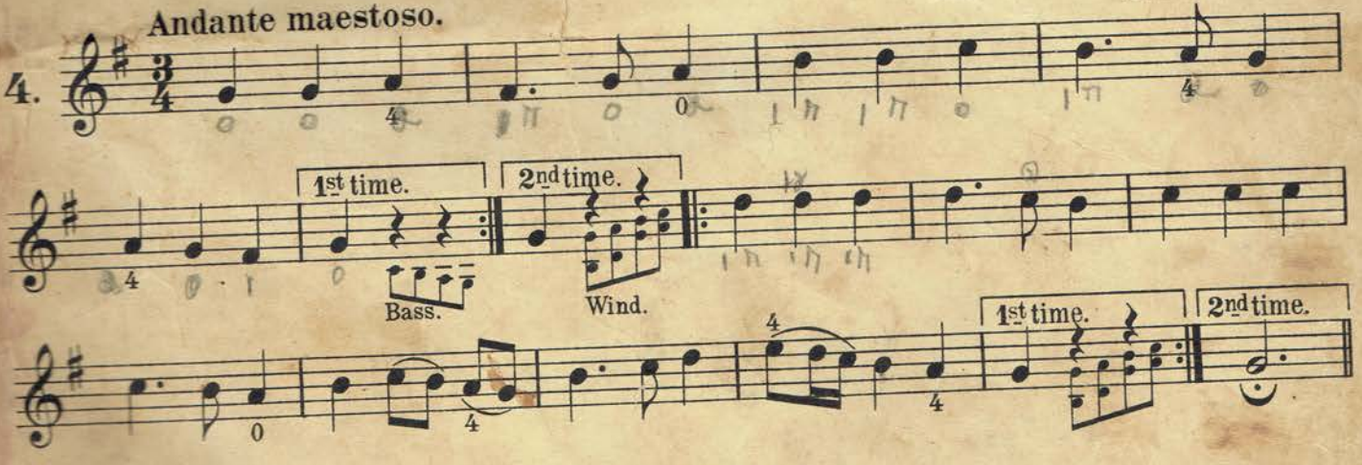


GOD SAVE THE KING.

HENRY CAREY.

Andante maestoso.

4.

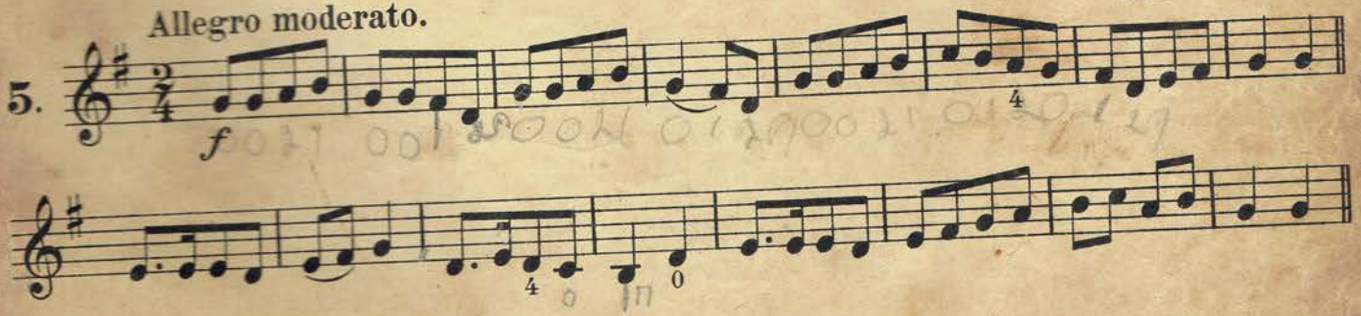


YANKEE DOODLE.

AMERICAN AIR.

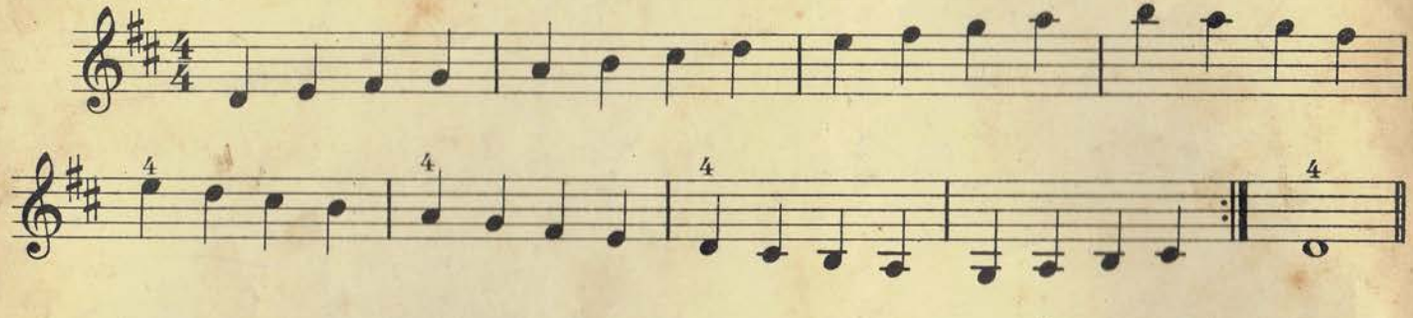
Allegro moderato.

5.



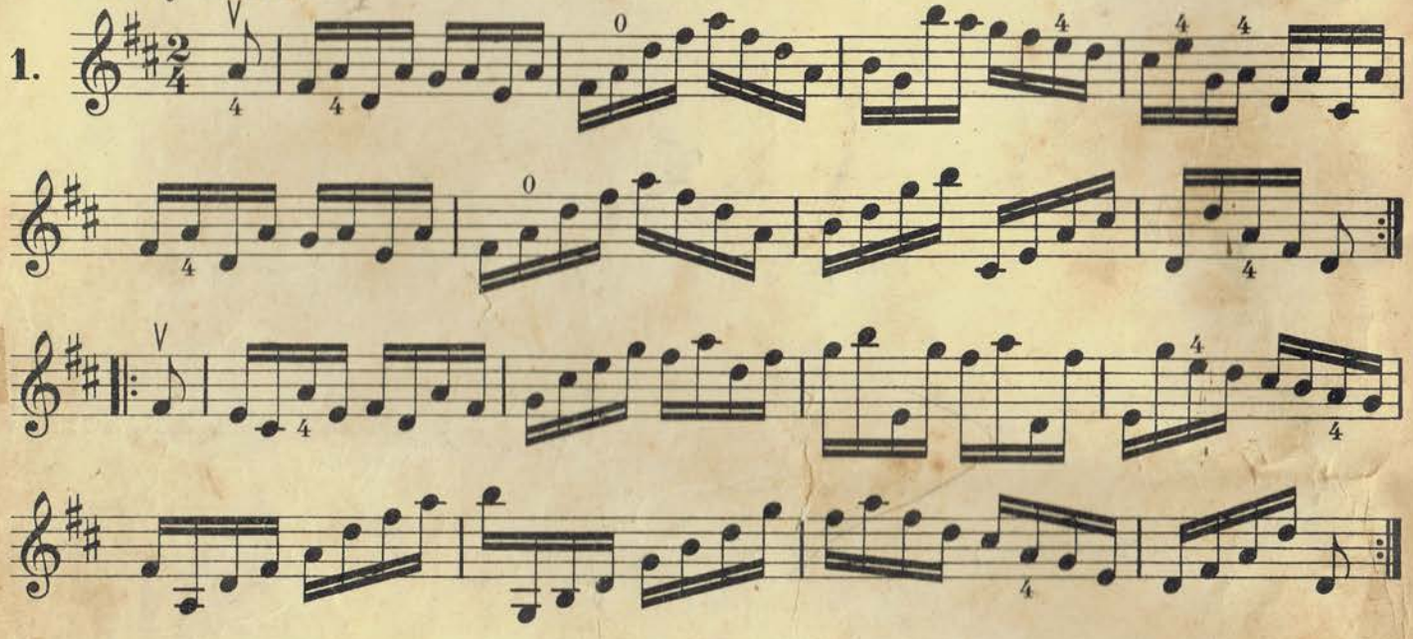
THE KEY OF D MAJOR.

The Scale.



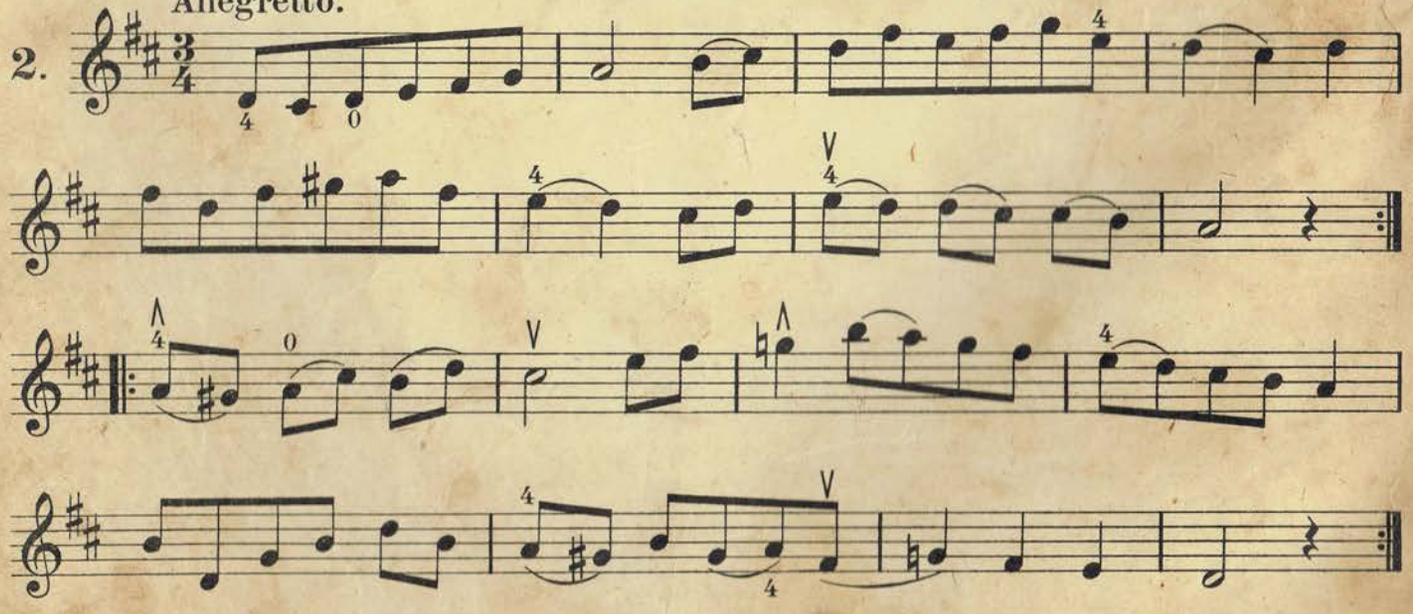
Slowly at first.

1.



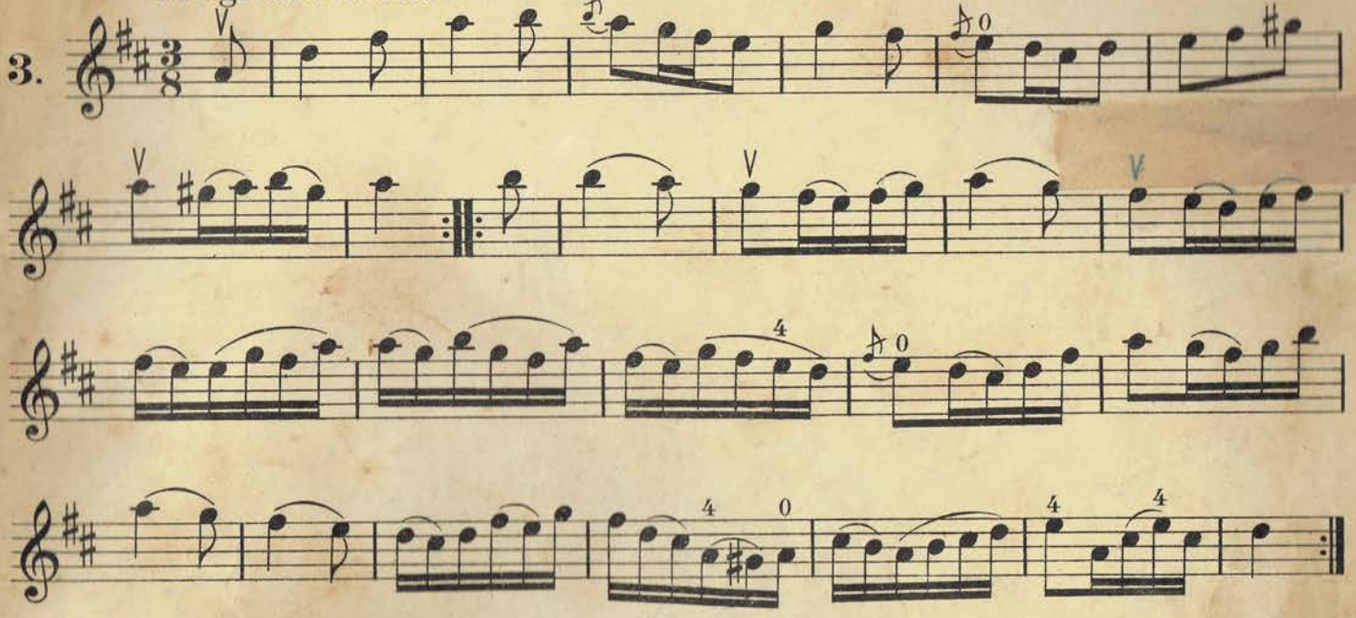
Allegretto.

2.



Allegro moderato.

3.

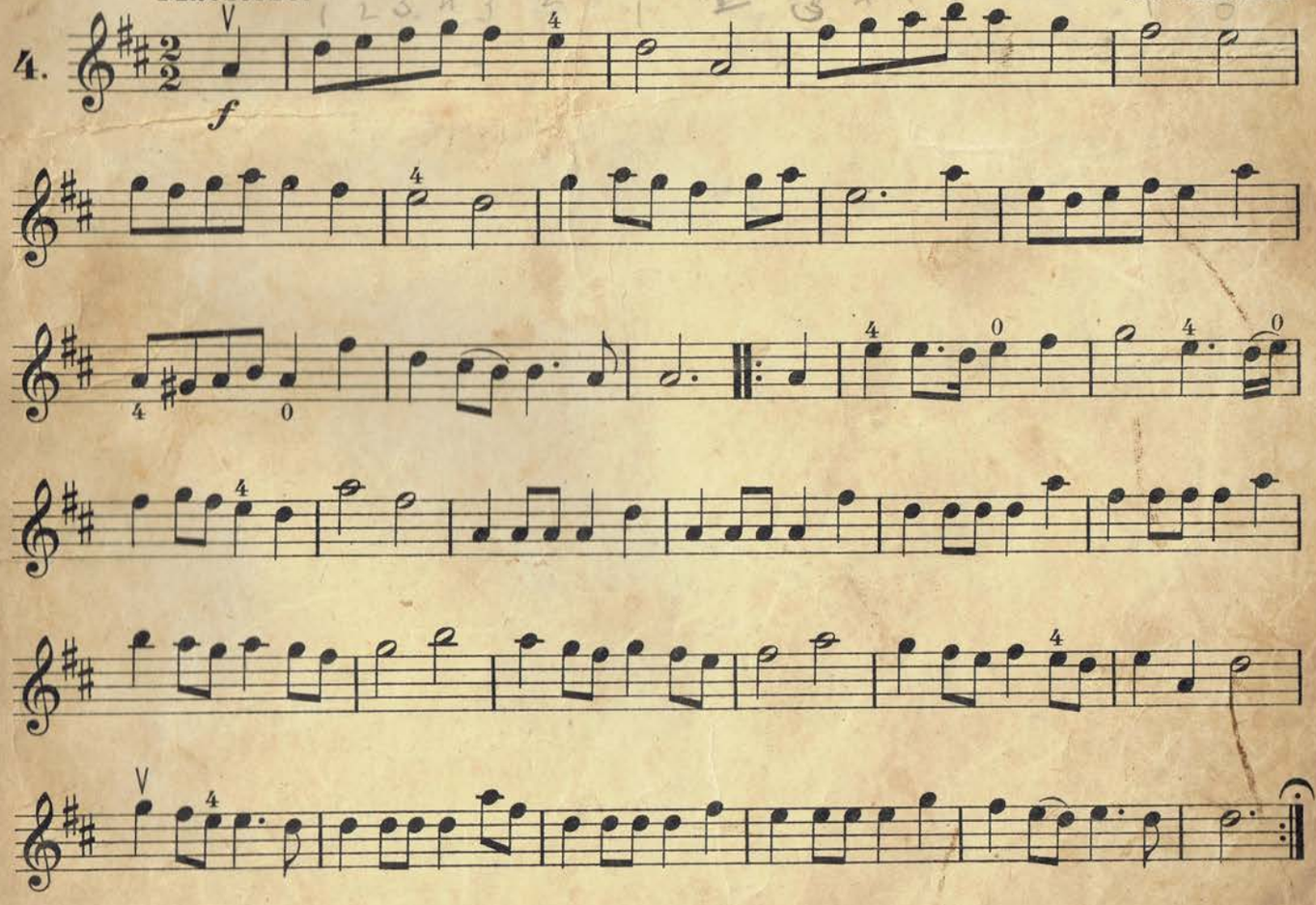


MARCH FROM THE "OCCASIONAL OVERTURE."

Maestoso. G. F. HANDEL.

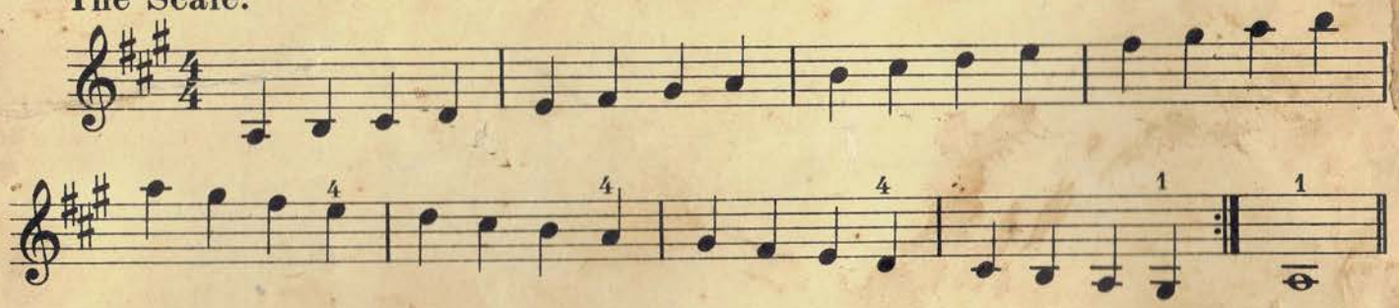
4.

f



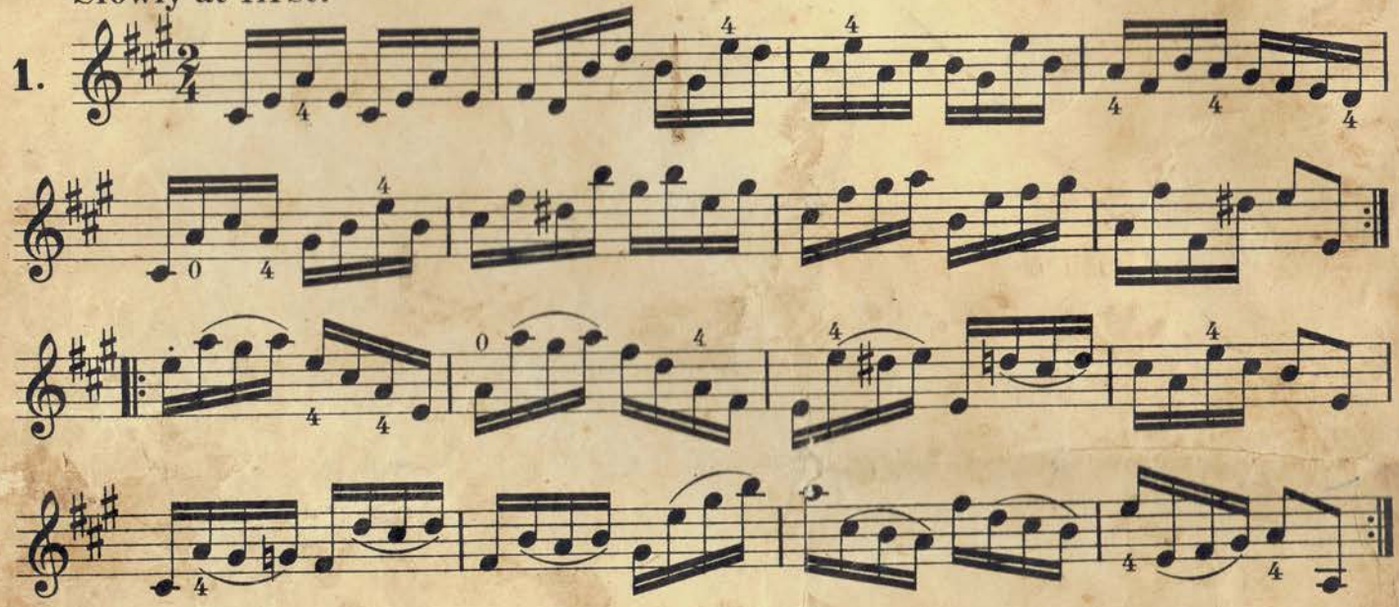
THE KEY OF A MAJOR.

The Scale.

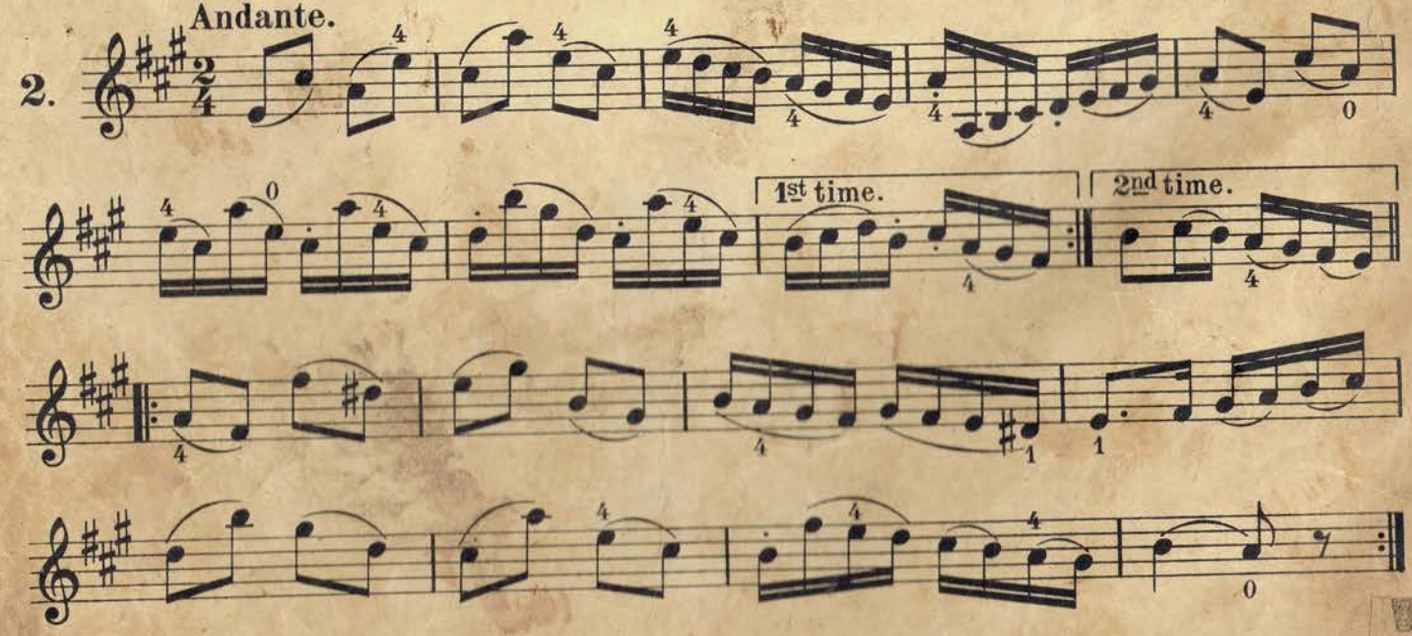


Slowly at first.

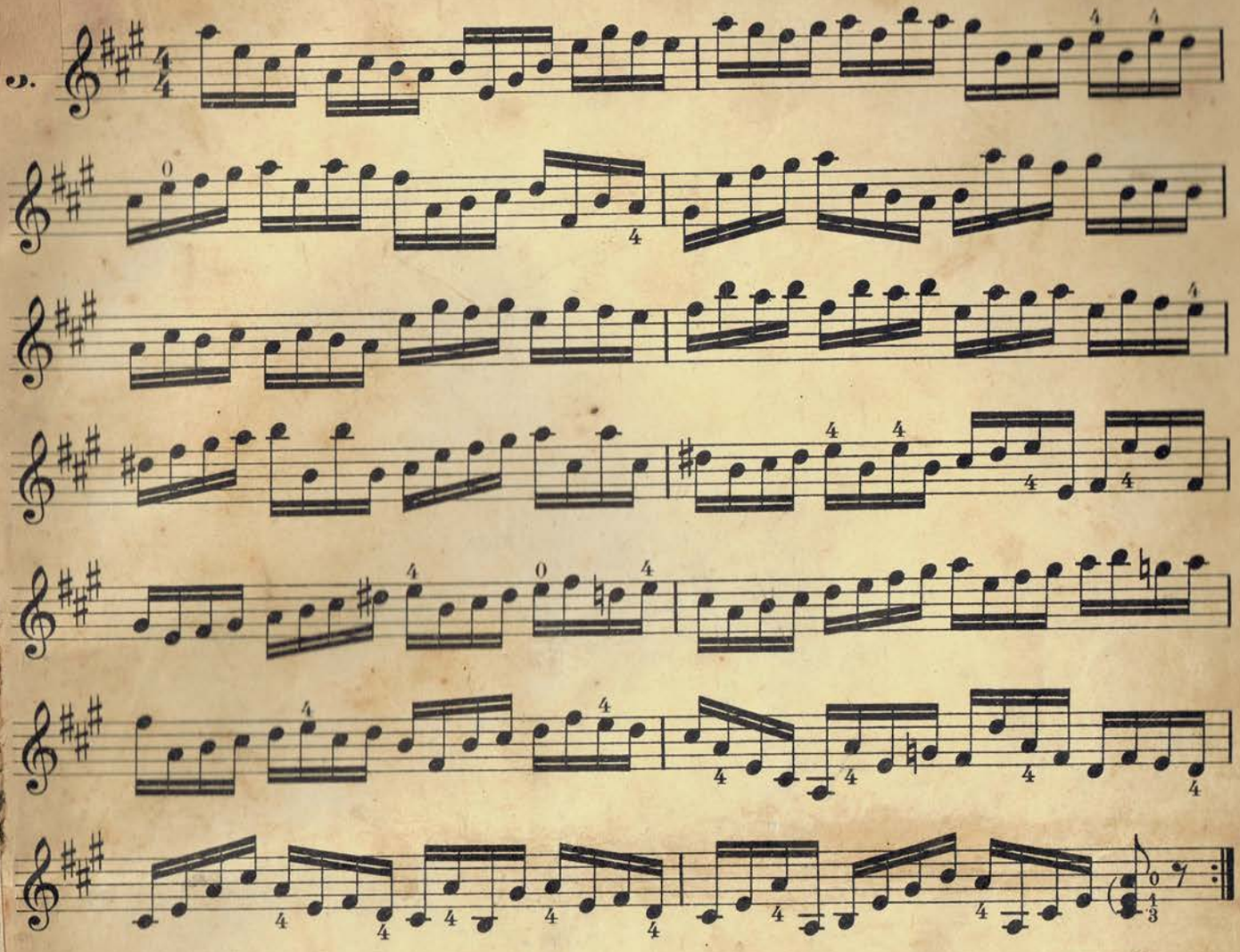
1.



2. **Andante.**



3.

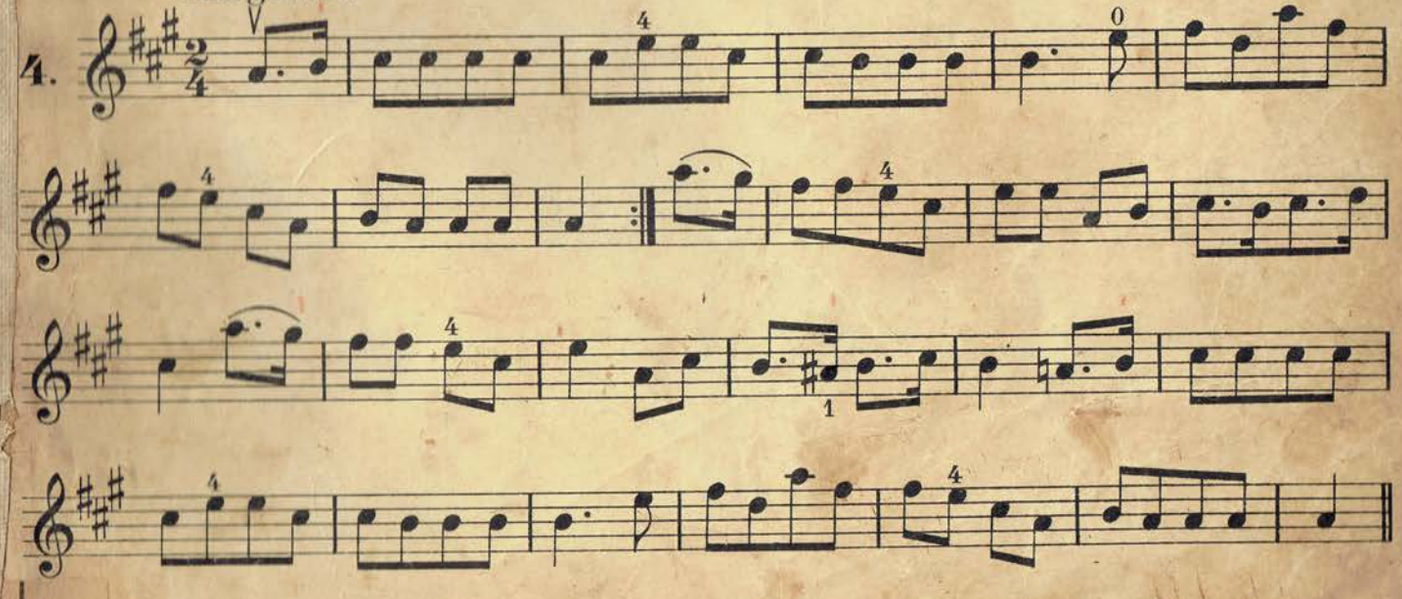


WEARING OF THE GREEN.

IRISH AIR.

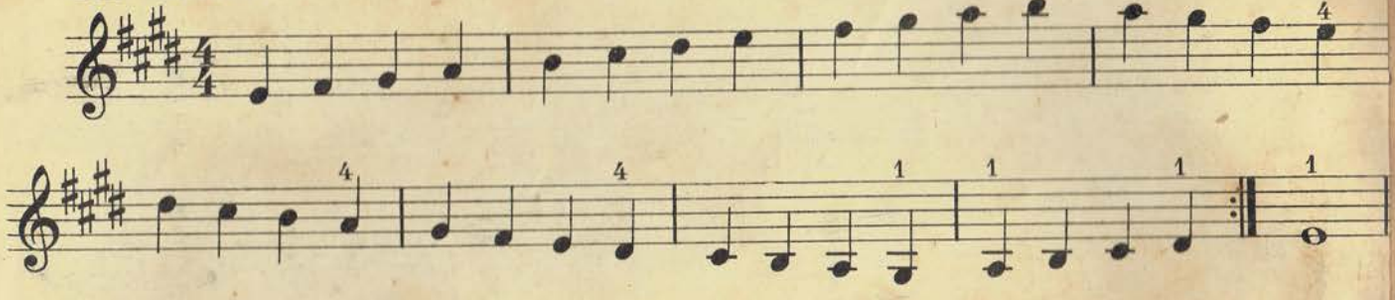
Allegretto.

4.

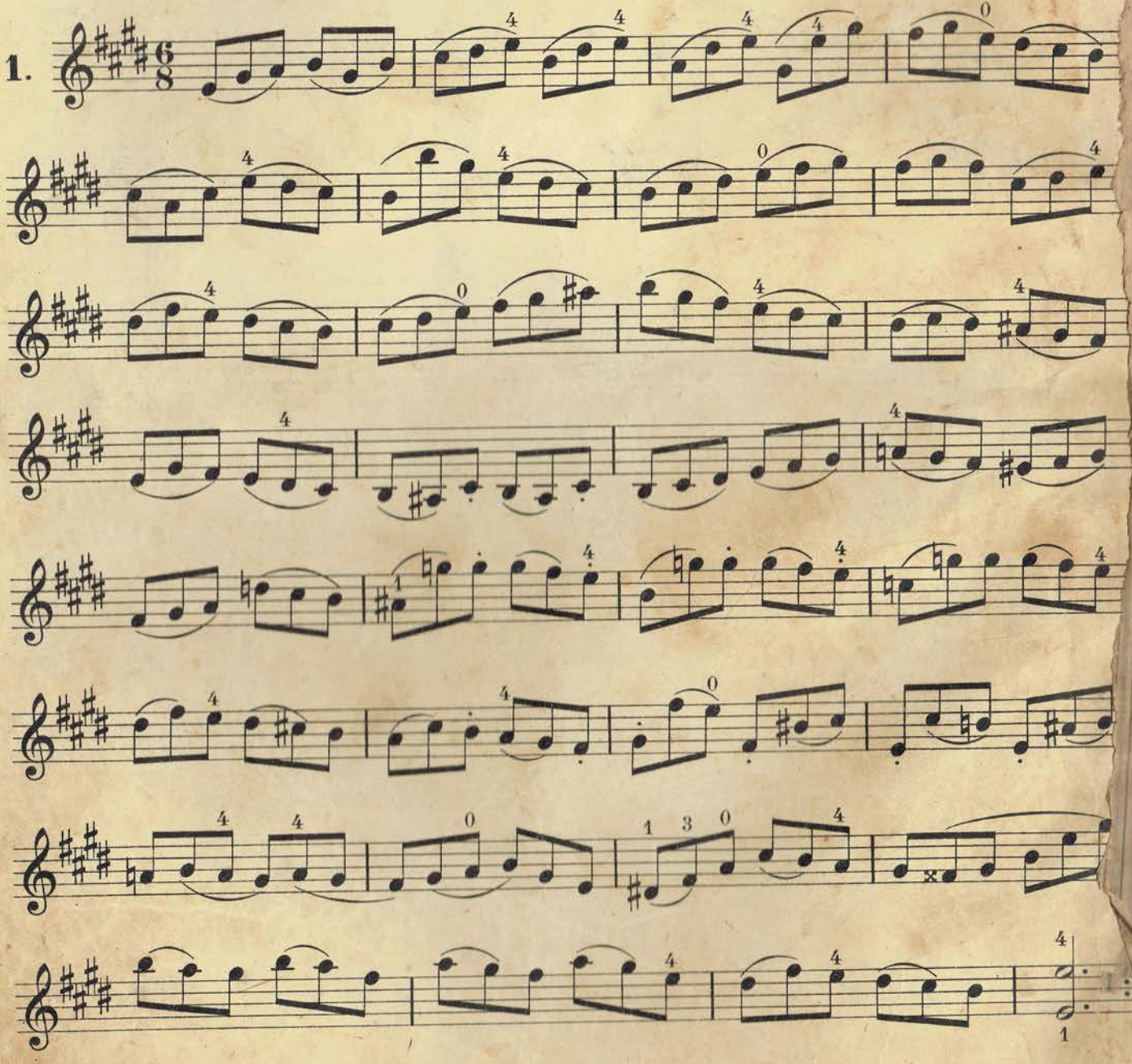


THE KEY OF E MAJOR.

The Scale.

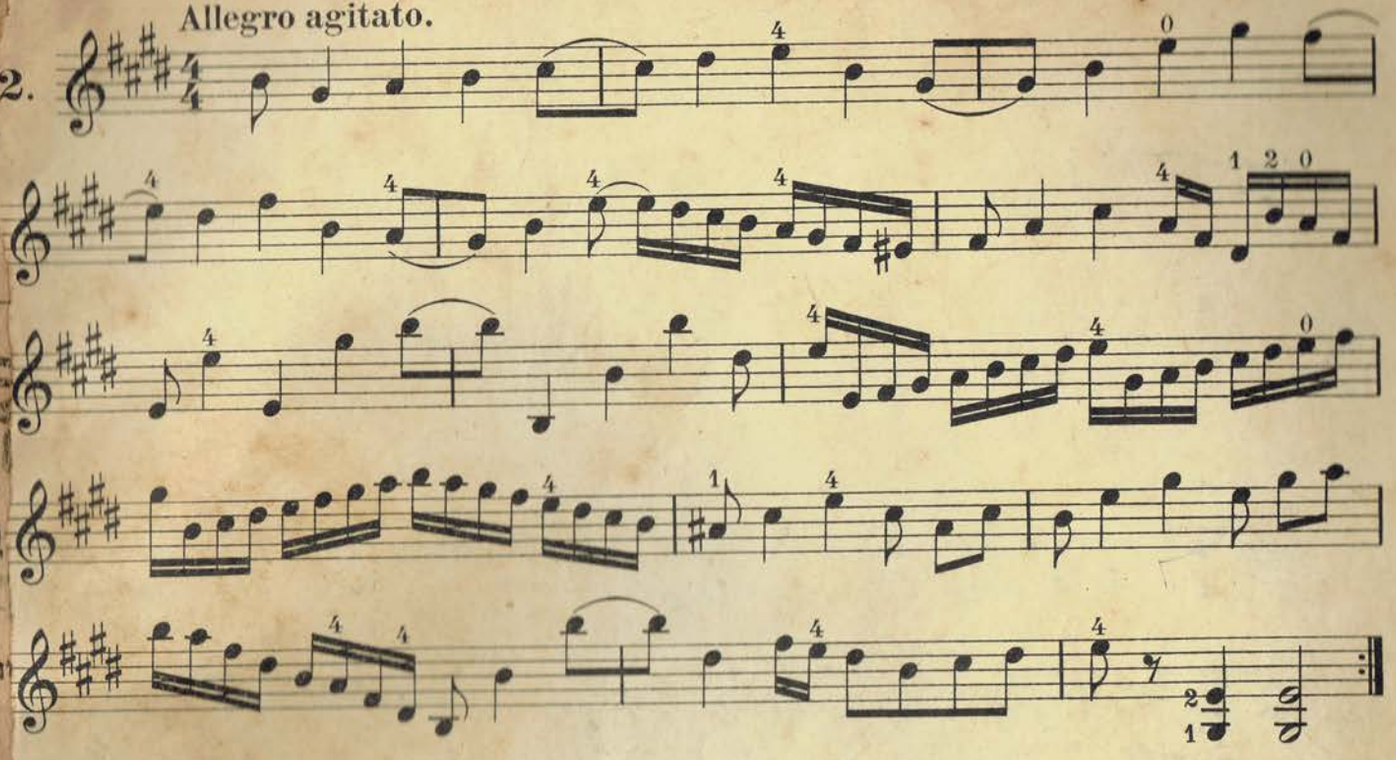


1.



Allegro agitato.

2.



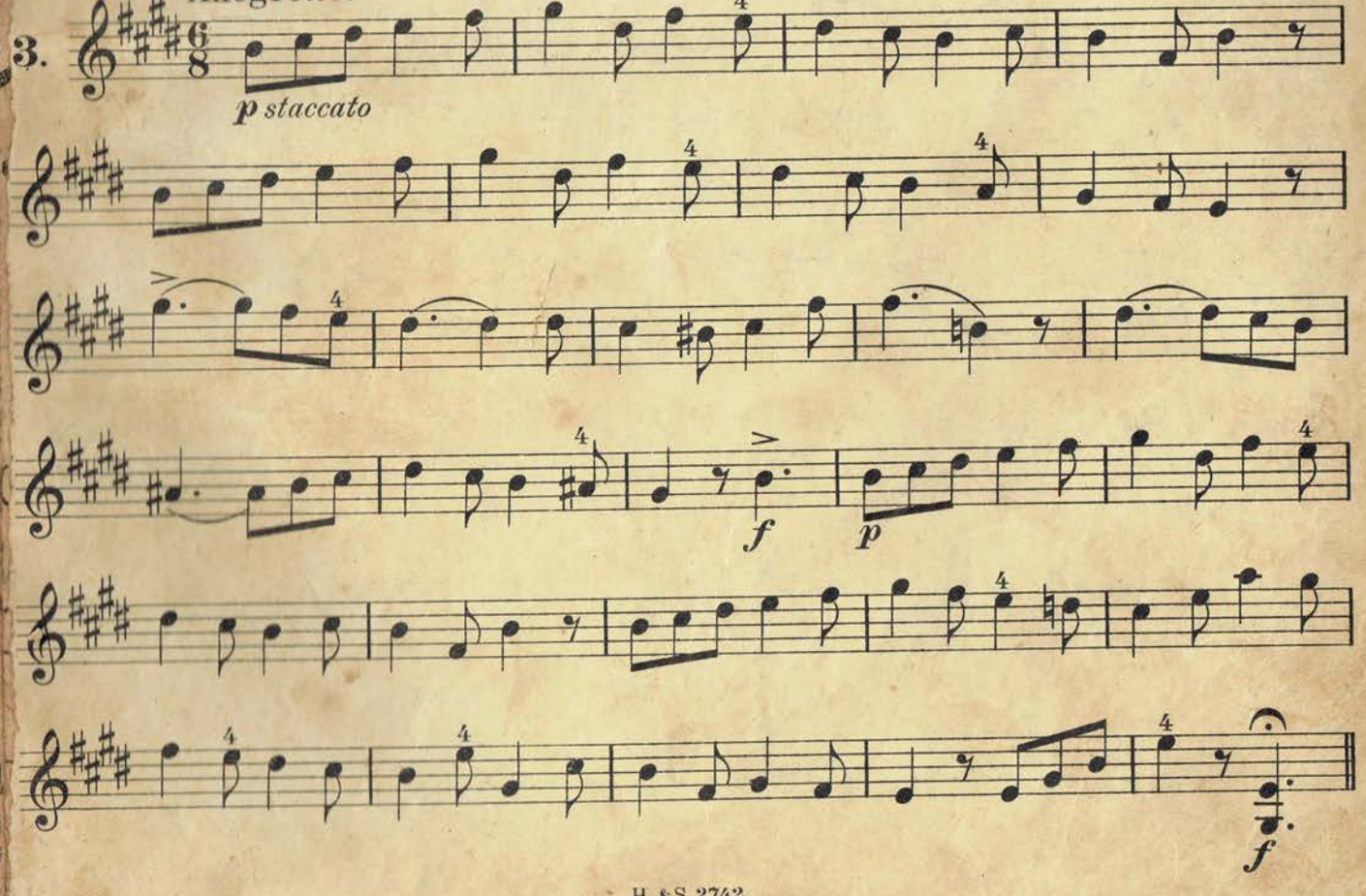
HAPPY AND LIGHT OF HEART.

M. W. BALFE.

Allegretto.

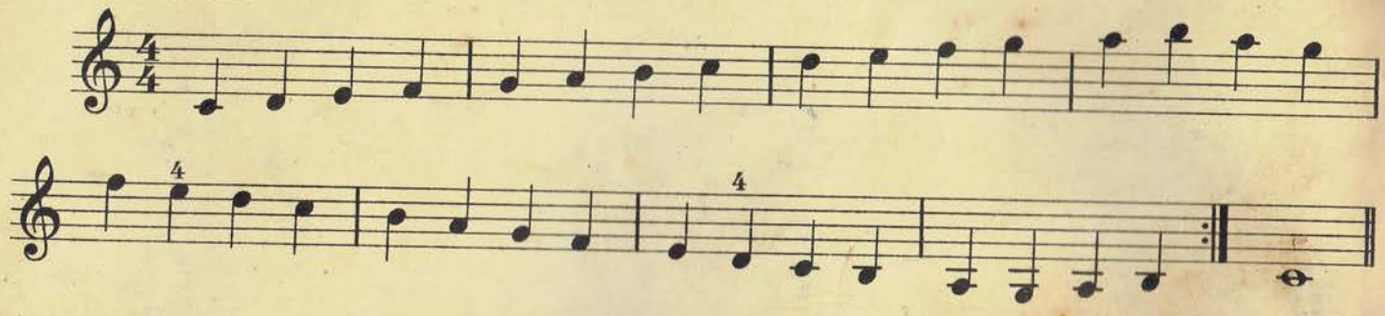
3.

p staccato



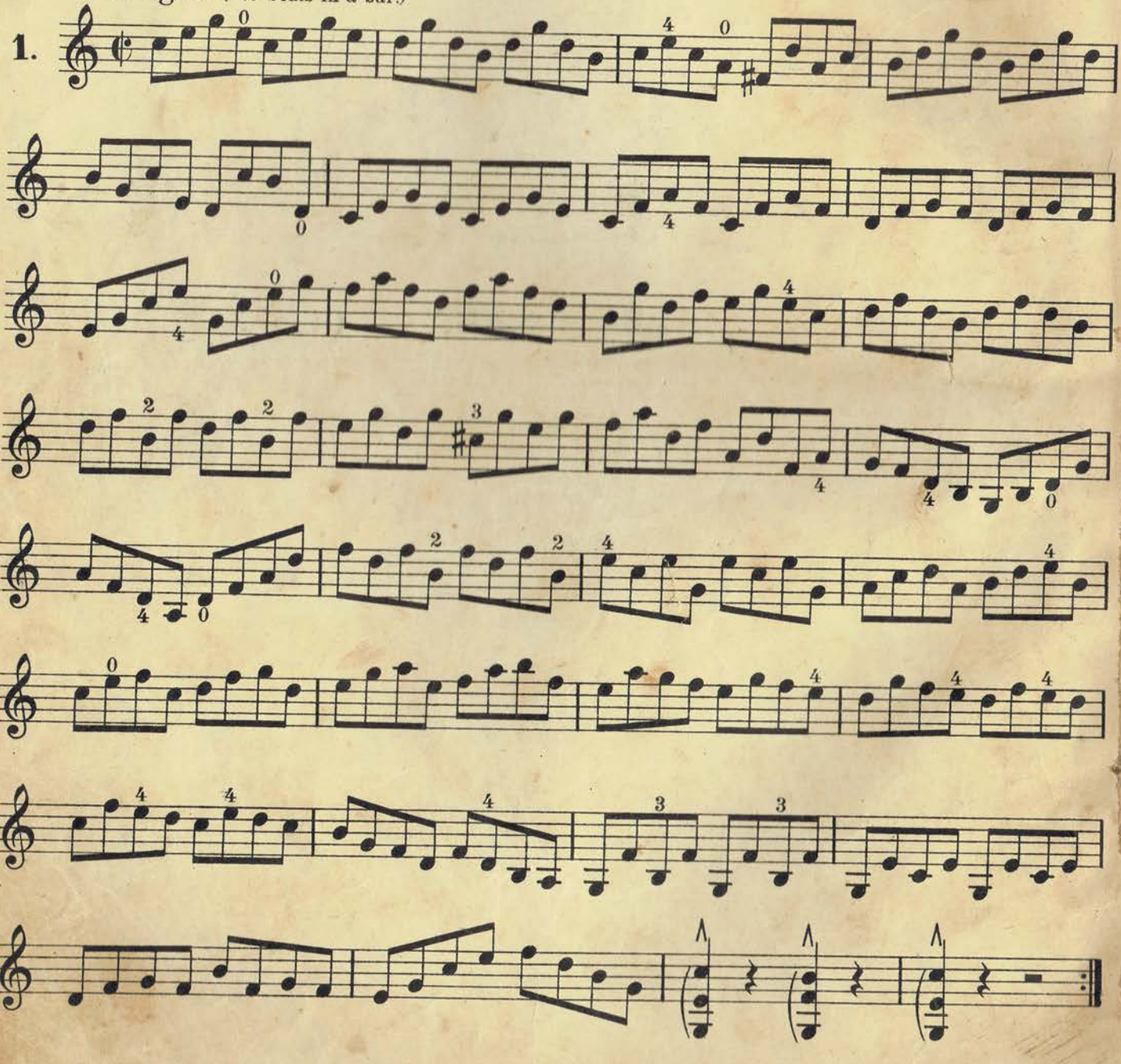
THE KEY OF C MAJOR.

The Scale.



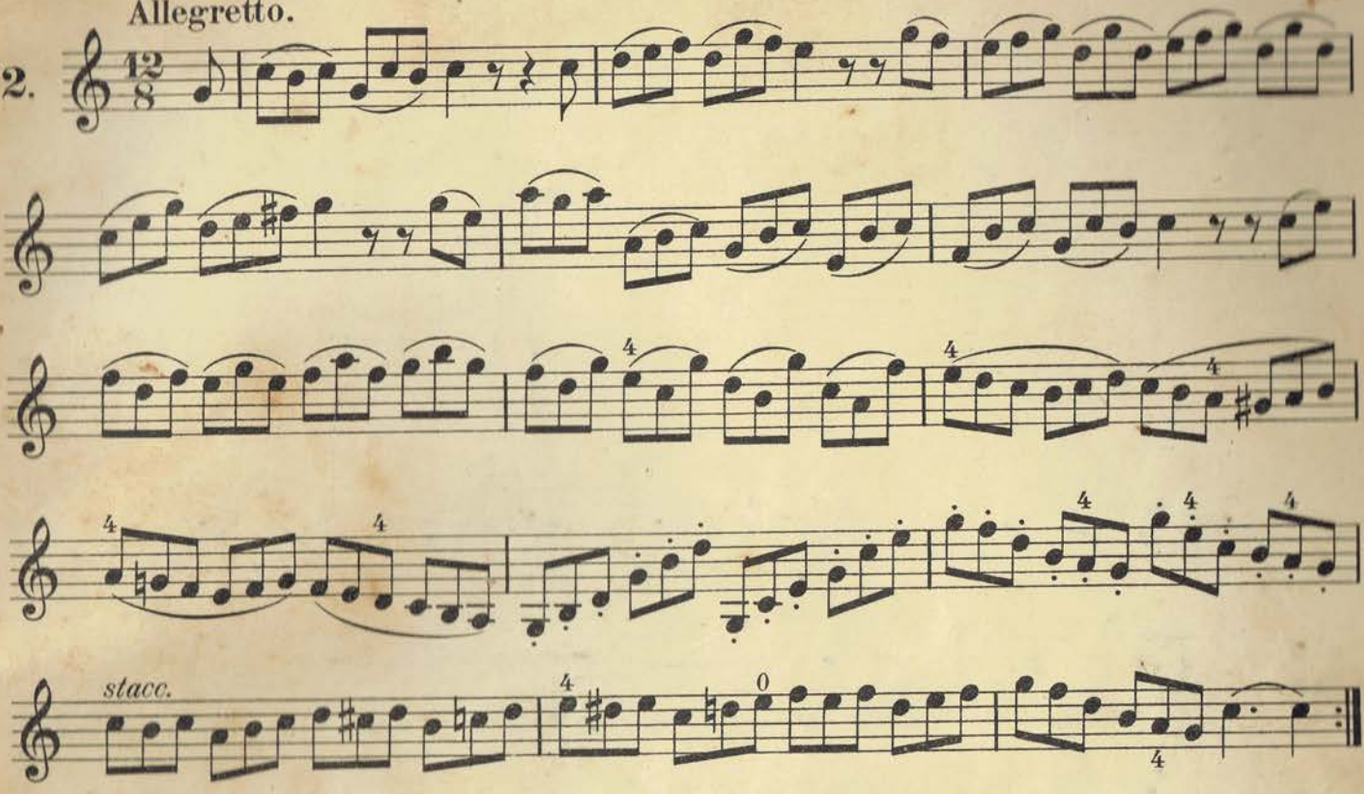
Allegro. (two beats in a bar.)

1.



Allegretto.

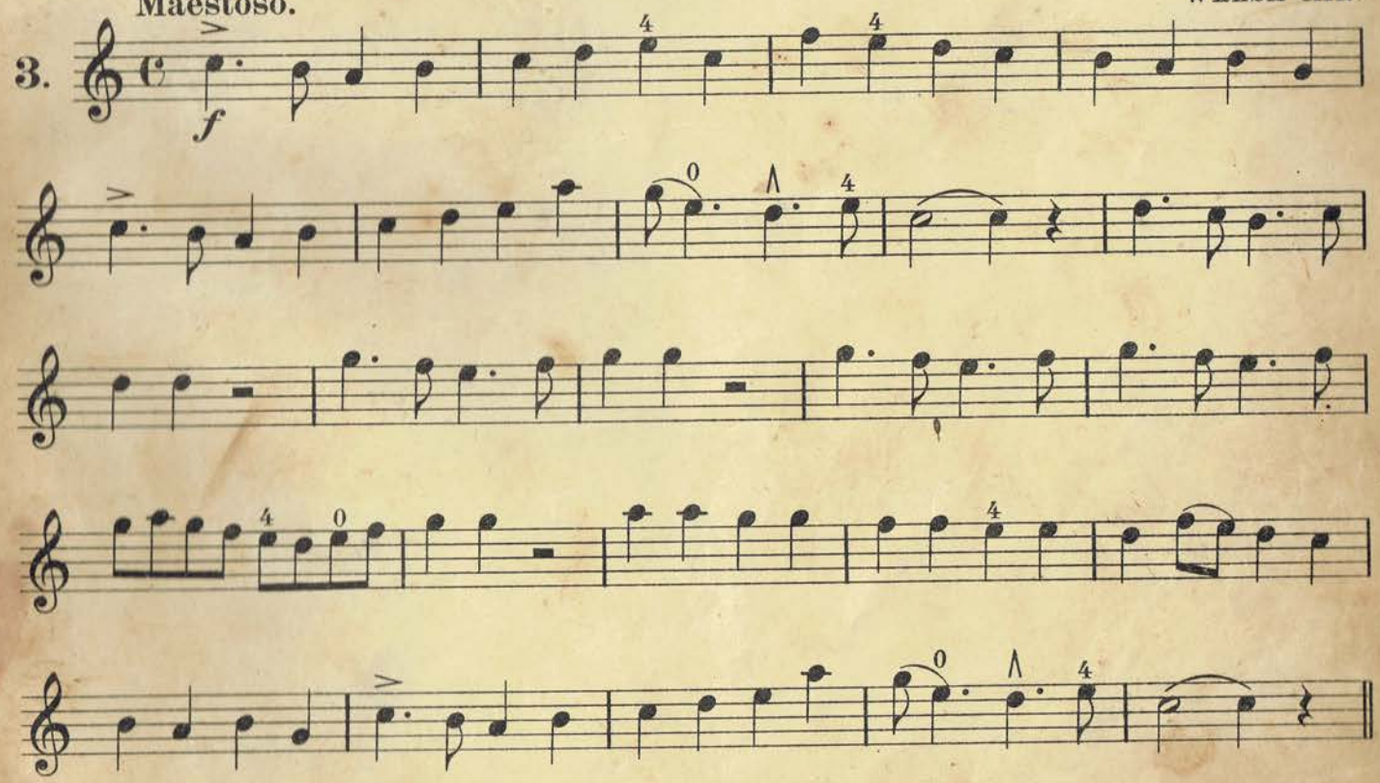
2.



THE MARCH OF THE MEN OF HARLECH.

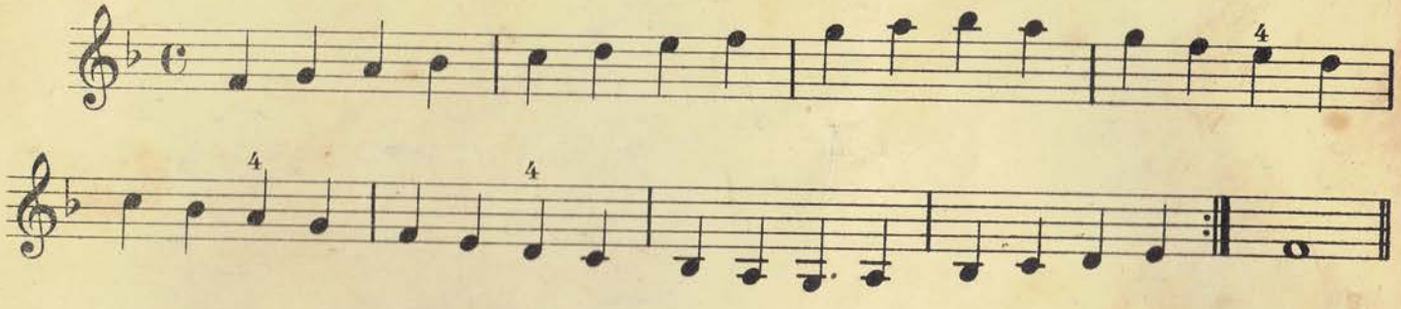
Maestoso. WELSH AIR.

3.



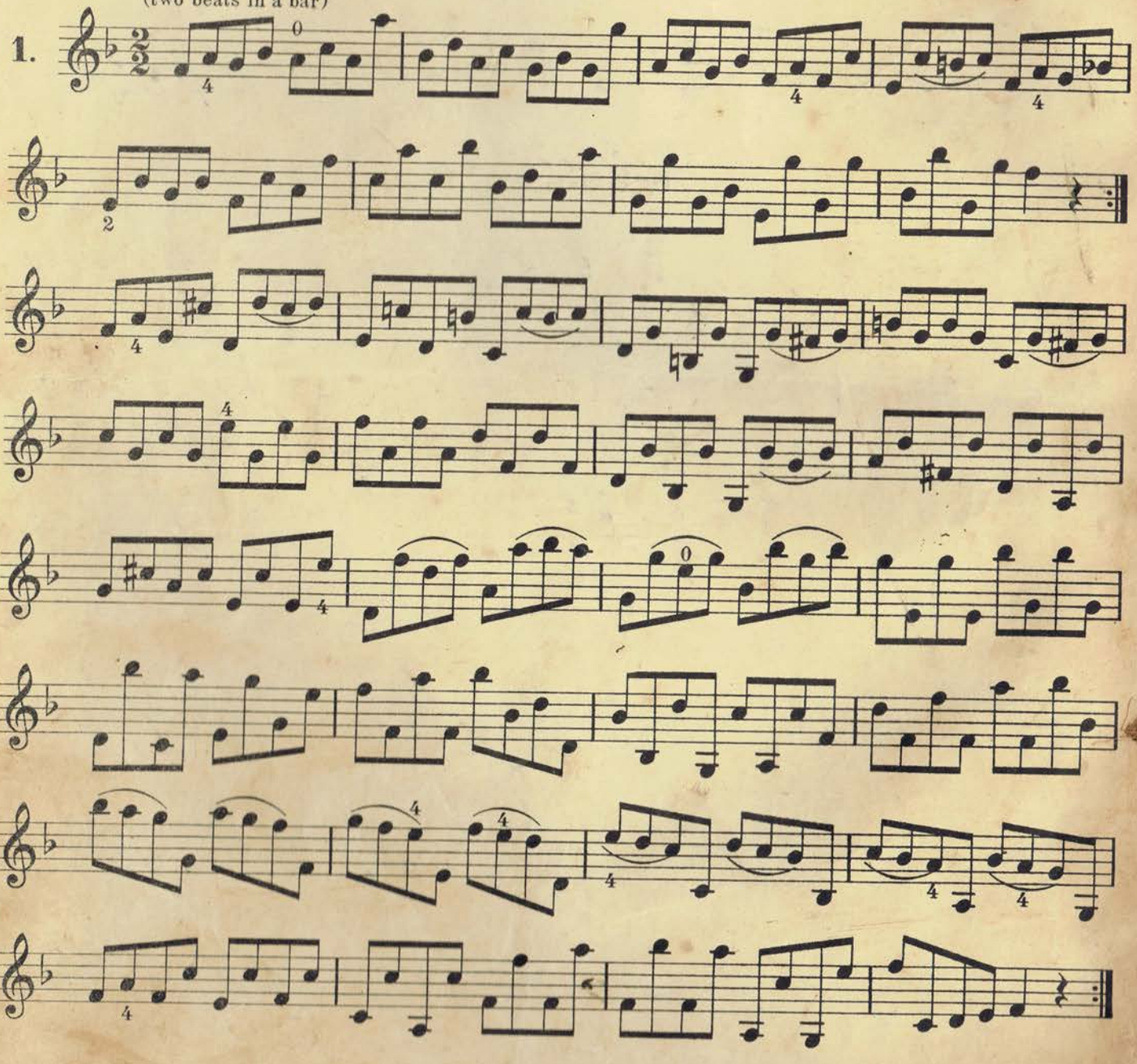
THE KEY OF F MAJOR.

The Scale.



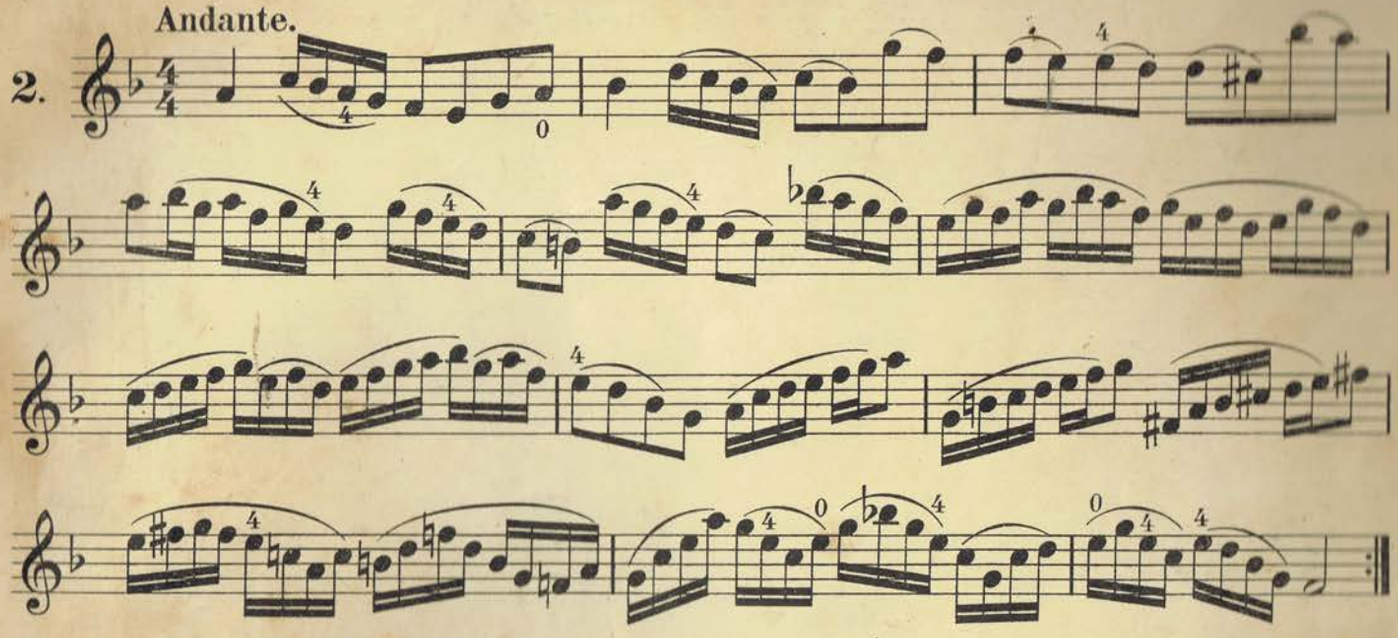
(two beats in a bar)

1.



Andante.

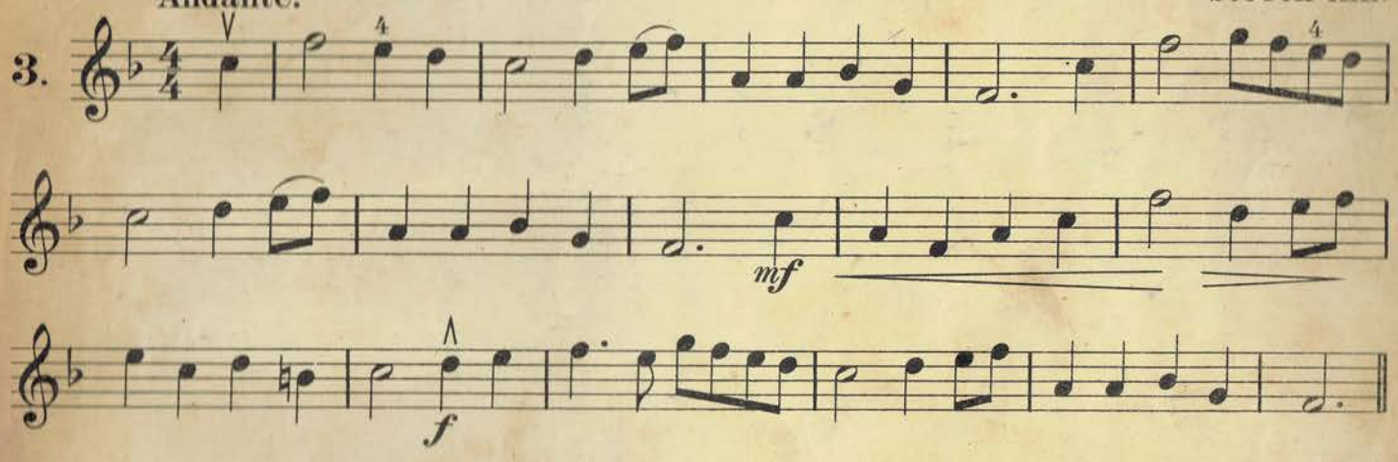
2.



THE "BLUE-BELL" OF SCOTLAND.

Andante. SCOTCH AIR.

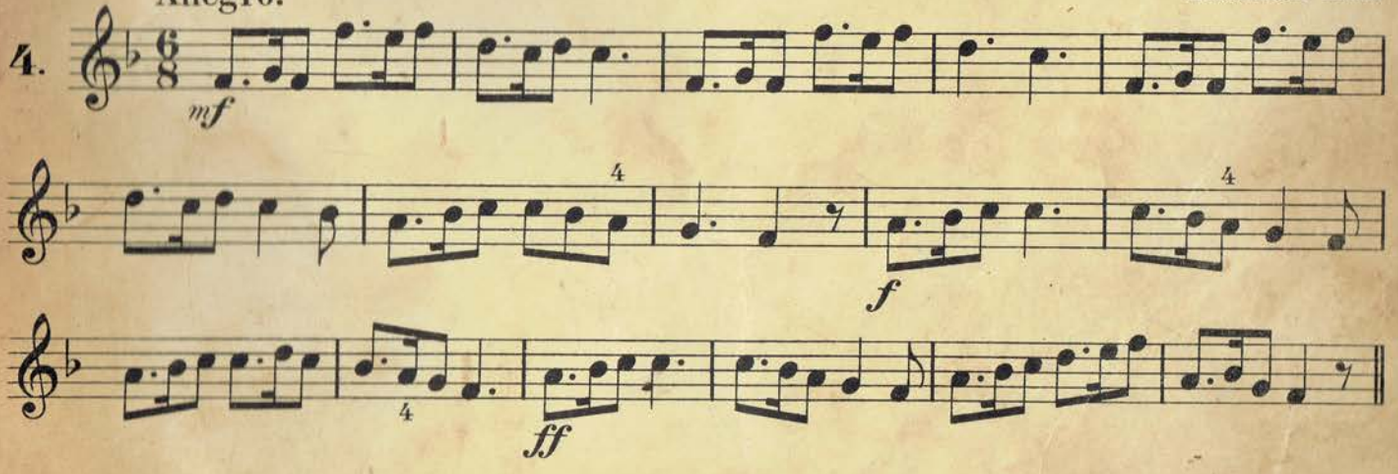
3.



HERE'S TO THE MAIDEN.

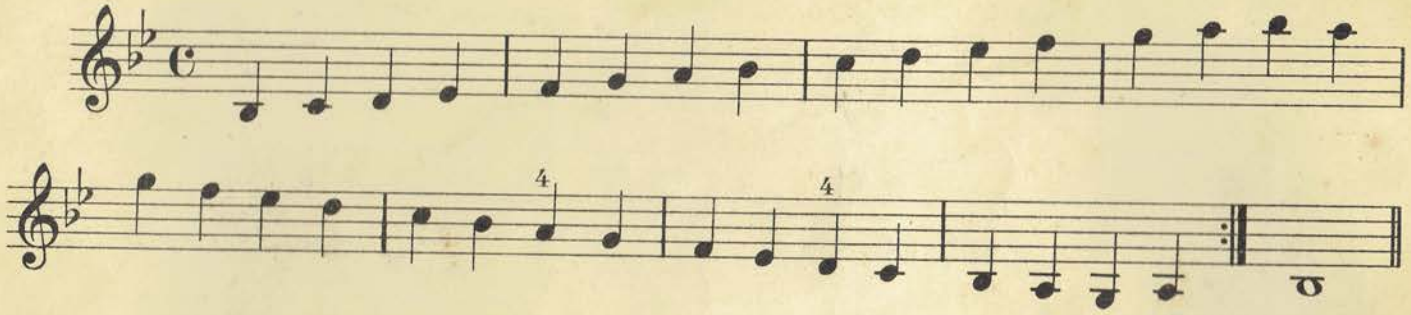
Allegro. ENGLISH AIR.

4.



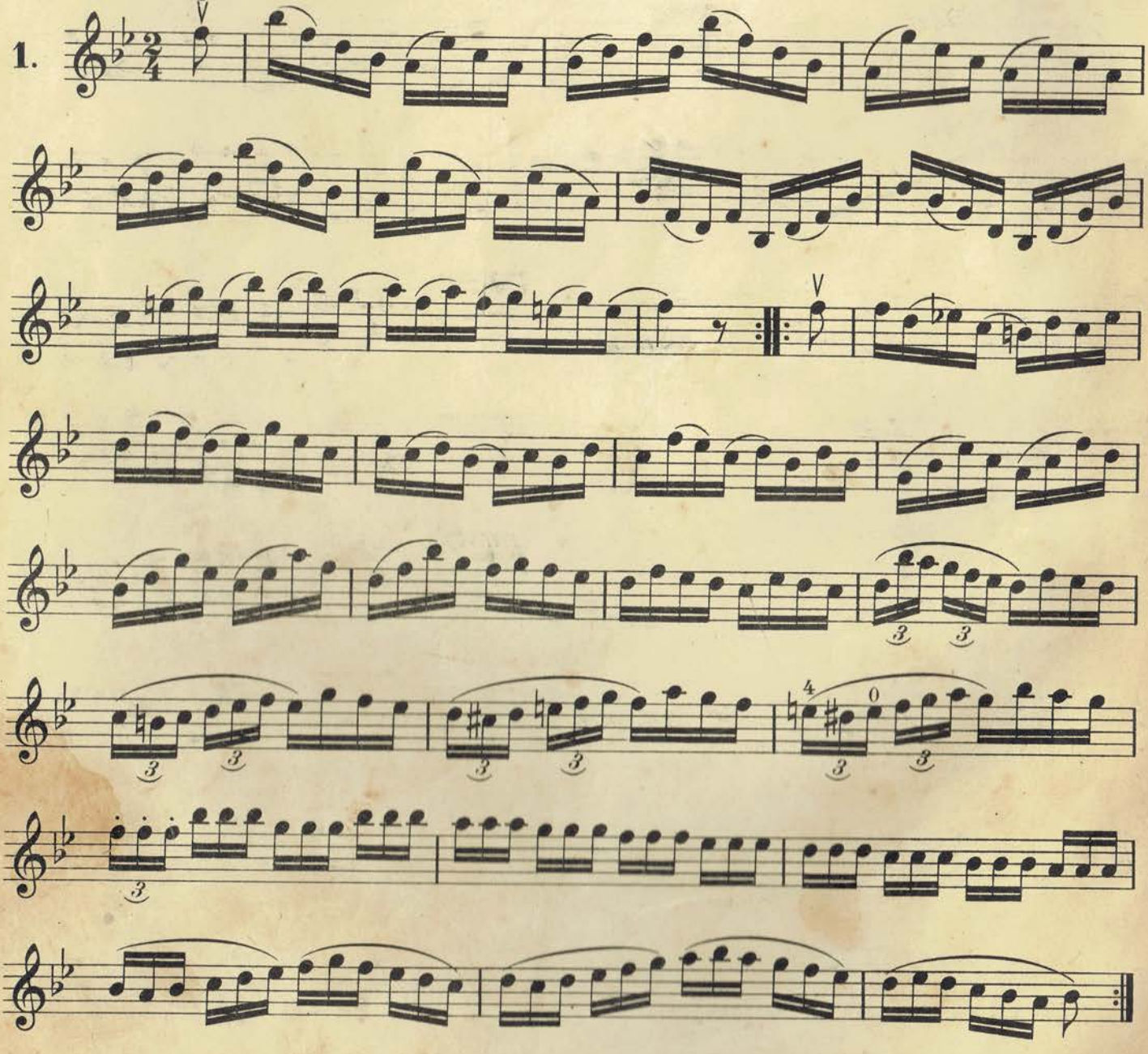
THE KEY OF B♭ MAJOR.

The Scale.



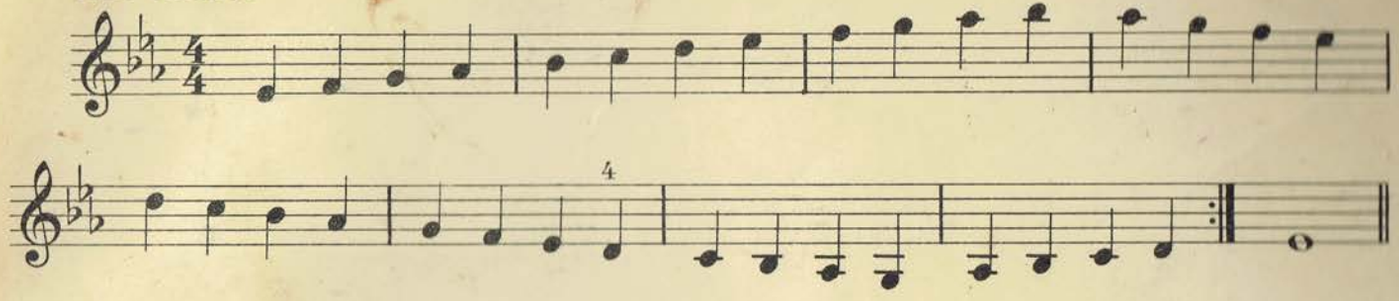
Allegretto.

1.

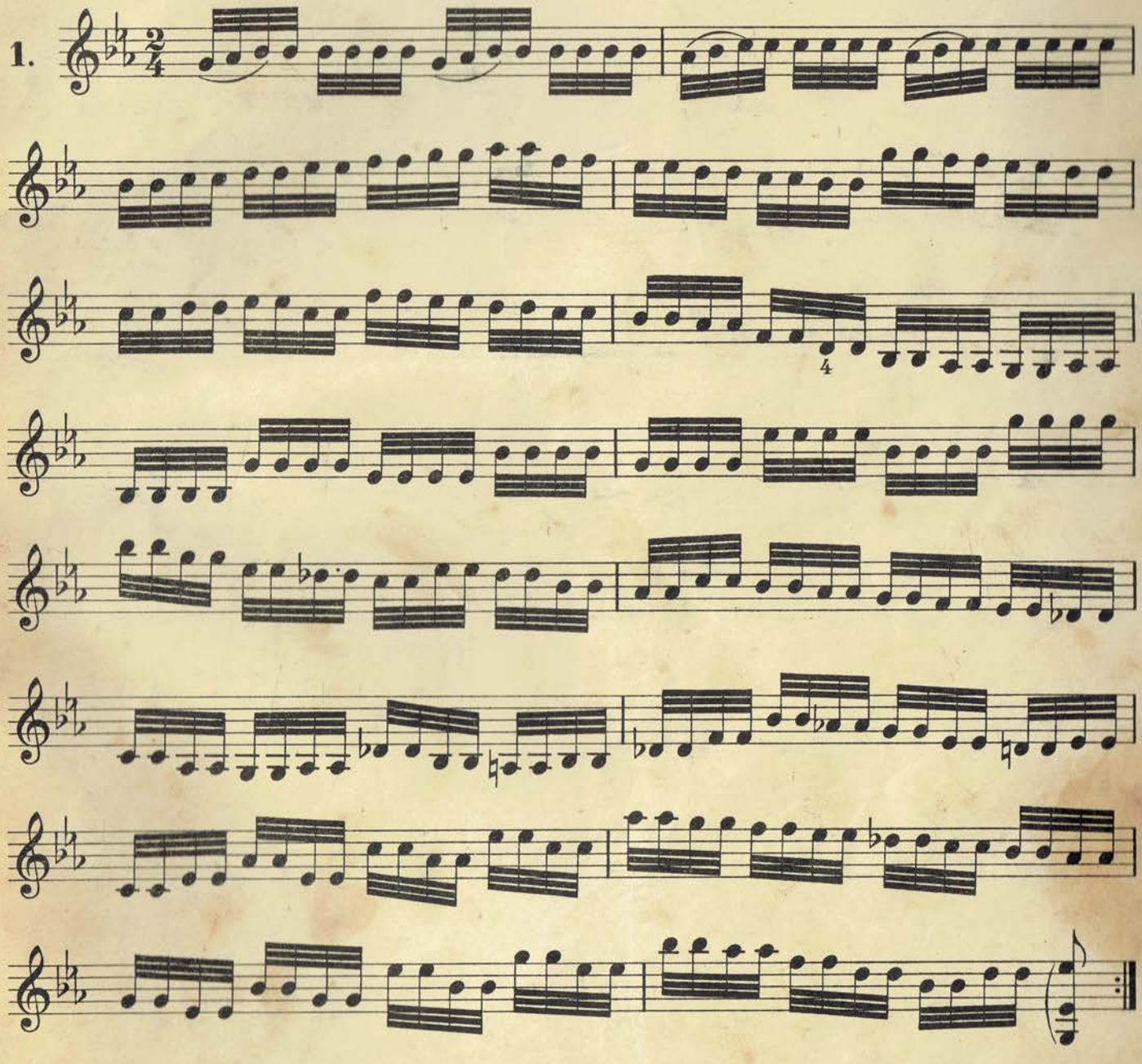


THE KEY OF E♭ MAJOR.

The Scale.

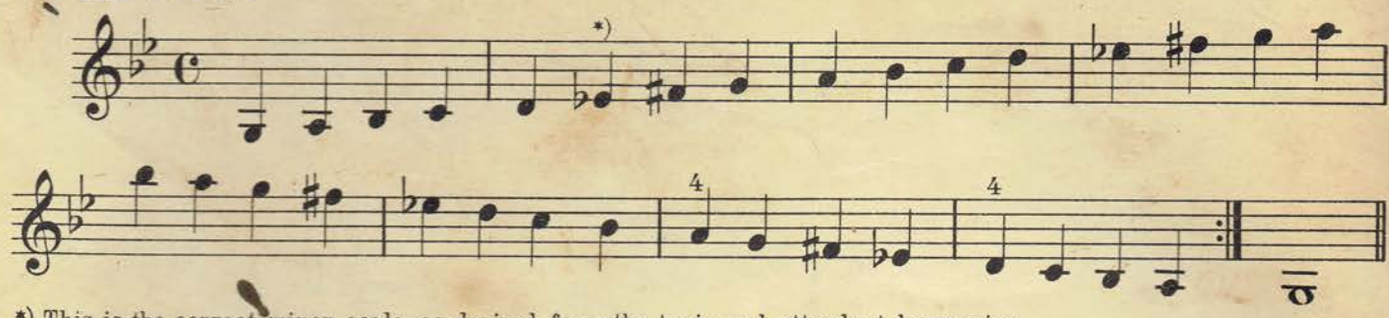


1.



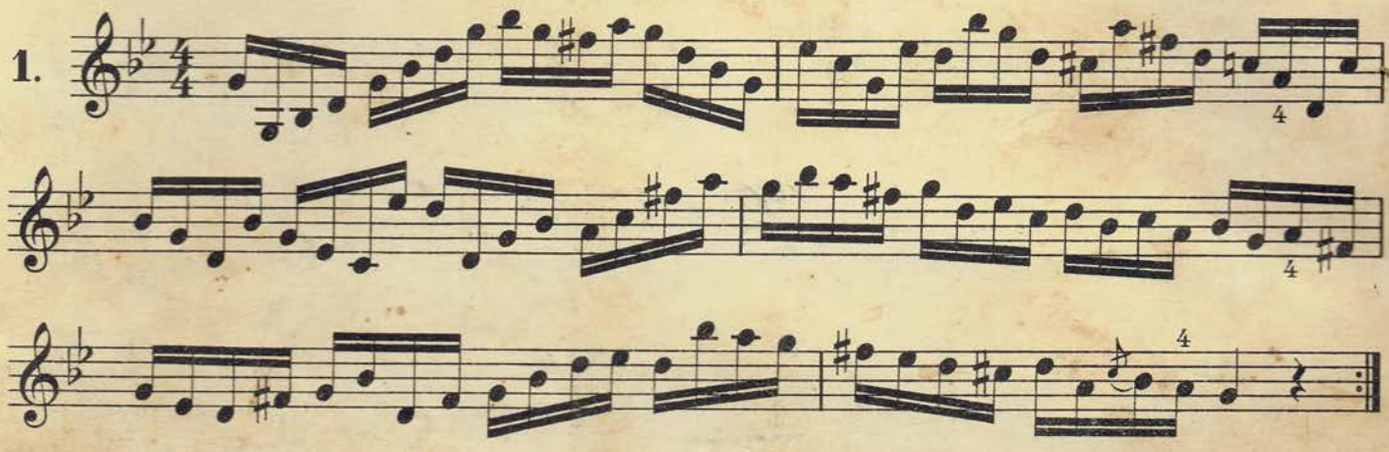
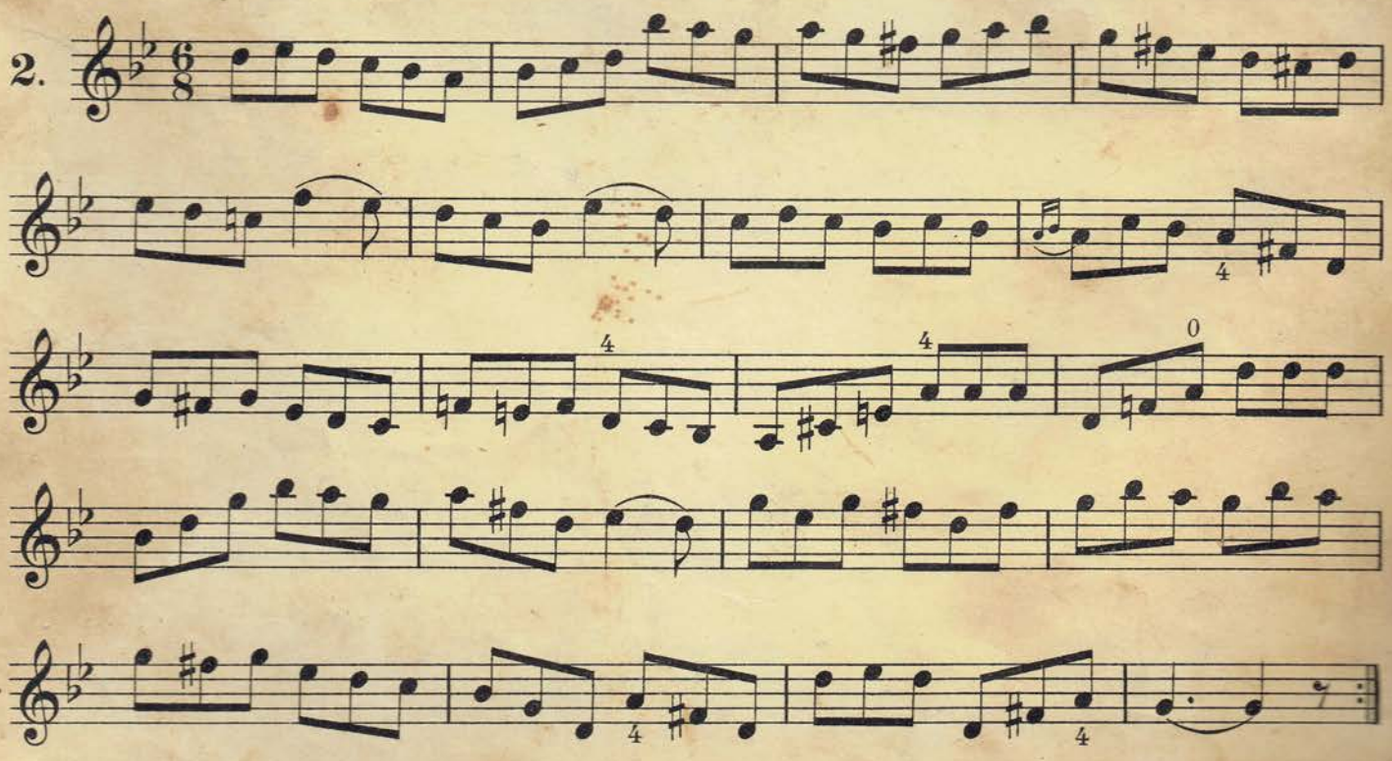
THE KEY OF G MINOR.

The Scale.



*) This is the correct minor scale, as derived from the tonic and attendant harmonies.

1.



2.