



# *Method for the Violin*

## Part I

### AUTHOR'S PREFACE.

The results obtained during more than thirty years, in the education of the pupils whom I have had the pleasure of training, constrain me, in some degree, to publish the fundamental principles of my method of instruction.

This work is the fruit of experience as well as of thought. And inasmuch as these principles have been the means of developing so many talented pupils, the labor involved in satisfying my love of perfection has been amply rewarded.

I take pride in paying tribute to the study of the violin, by presenting a system which is based upon new ideas. Without pretending to have attained all that is possible in the art of teaching, I am convinced that I have materially advanced this art by simplifying the educational process.

The present work is divided into three parts, the first and second of which are devoted to the technics of the instrument; the third, to style. Of late years, violinists have been possessed with the feverish ambition to exhibit extraordinary technical skill, often diverting the instrument from its true mission—the noble mission (of imitating the human voice) which has earned for it the glory of being termed “the king of instruments.”

The prestige resulting from the display of prodigious technical attainments is, almost always, acquired at the expense of a beautiful quality of tone, perfect intonation, rhythmical

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accuracy, and, particularly, purity of style.

The excessive work required to overcome these difficulties is calculated to discourage greatly all amateurs. And the eccentricities which, for an instant, dazzle and fascinate, have not, by far, the charm and attraction of melody. Therefore, it is my intention not only to develop the technics of the violin, but also to preserve its true character: which is, to reproduce and express all the sentiments of the soul.

For this reason, I have taken the music of song as a starting-point, both as a model and a guide. Music is the soul of language, whose sentiment it reveals by means of expansion; just as language assists in comprehending the import of music. Music being essentially a language of sentiment, its melodies are always imbued with a certain poetic sense—an utterance, either real or imaginary, which the violinist must constantly bear in mind, so that his bow may reproduce its accents, its prosody, its punctuation. Briefly, he must cause his instrument to speak.

Yet one word. I will not outline the didactic virtues which my work may be found to contain. It has been my endeavor to assign everything to its proper place, so that every study shall be presented at the proper moment. Earnest thought should guide the pupil in the study of my method, so that, ultimately, he may become, if not a great violinist, at least an artist of taste and considerable ability.