1949

The history of the viola and an analysis of its literature

Clifford A. Brau
University of the Pacific

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THE HISTORY OF THE VIOLA AND AN ANALYSIS OF ITS LITERATURE

A Thesis
Presented to
the Faculty of the Department of Music
College of the Pacific

In Partial Fulfillment
of the Requirements for the Degree
Master of Arts

by
Clifford A. Brau
June 1949
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CHAPTER I

INTRODUCTION

The origin of the viola, like the violin, is still a puzzle to our musical historians and archaeologists. True, they realize that the first real viola and violin made its appearance on the musical horizon about the middle of the 16th century in Italy. And they know also that they did not spring into existence—to use a familiar phrase, like rabbits out of a magician's hat. Their gradual development from inferior forms of bow instruments is proved beyond doubt, and has been traced, more or less clearly, for centuries back, with the help of such instruments on monuments, bas reliefs, wood carvings, miniatures, etc., and occasional allusions to them in contemporary literature all collected by the untiring zeal of the antiquarian on the highways and byways of mediaeval Europe. But here—about the ninth century of our Era—all evidence, documentary and otherwise, for the existence of bow instruments ceases, and we are left to drift on a sea of conjecture as to their earlier whereabouts.¹

I. HYPOTHESIS ON ORIGIN OF STRING INSTRUMENTS

Not only are historians in doubt as to the fore-runner of the viola and violin, but their ideas on the subject seem to split them into two groups: those who

believe that since the viola and violin are bowed instruments their ancestry should be traced to find the first stringed instrument using a bow, and the second group maintains that it is the body of the instrument which determines its relationship to the violin family or some other string instrument family.

It seems necessary, therefore, in order to get a true picture of how the viola developed, that we familiarize ourselves with the stringed instruments which were both plucked and bowed.

II. EARLY RESEARCHES OF EGYPTIAN AND CHALDEAN RECORDS

Researches into Egyptian and Chaldean records of antiquities have uncovered an instrument with the nearest approach to the form of a viola to be an instrument, somewhat resembling a lute, provided with a fingerboard and one or two strings.2

Such a discovery was found in an obelisk in Rome, and representations of similar ones have since been found in Egypt, dating as far back as 1500–2000 B.C.3 It was called the Ravanastron, and historians inform us that it was ascribed to Ravana (Ravanon), a King of Ceylon, who

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2 Ibid.

3 Ibid., p. 3.
lived about 5000 B.C. 4

He was so great a musician, so the legend goes, that even Siva, the God of Darkness, was moved by his art. 5

The tone of the instrument, surprisingly enough, was by no means so bad as the miserable outward appearance of the instrument would lead one to suppose. It is soft, as if muted, ethereal, suggestive, if you will, of thought rather than emotion. 6

Since Ceylon is so close to India it seems entirely probable that the Ravanastron shortly migrated to India and was welcomed with open arms; however, we are hardly so much indebted to India for its manifold improvements and its ultimate appearance in Western Europe as a violin and family, as we are to two other ancient nations: the Persians and the Arabs.

It seems the Persians were a brother race of the old Aryans or Hindoos, and they both lived amicably together west of the Indus, until for some unknown reason (probably overpopulation) they separated—the Hindoos going East and South; the Persians going West and populating what is now Southern Europe.

While India was like a shy, beautiful maiden, who liked

4 Edmund Van Der Straeten, History of the Violon-Cello, the Viol Da Gamba, Their Precursors and Collateral Instruments, p. 1.
5 Ibid.
6 Ibid., p. 2.
to hide her beauty and her blushes before strangers and stay at home—and her music with her. Persia was a strong young eagle, a warrior who went abroad and got into fights with other nations, and was as often beaten as he emerged conqueror. But he carried music along with the sword, and music benefited in the change and turmoil of the camp. It is to Persia, therefore, that most of the improvements and the spreading of music in ancient times are due, and some little share of this Persian care for music and musical instruments fell doubtless also to bowed instruments.  

When the Ravanastrom and its crude companion, the bow, began its wanderings, and how after many vicissitudes and many alterations, it found its way along the weary path of time, through Persia to Arabia, where the musical historian sights it through his glasses and pilots it safely further, we cannot tell; but there is little doubt that a certain bowed instrument, the Rebab, ultimately migrated from Persia and Arabia into South-western Europe on its way to Kingship and to glory.

The Rebab, later known as the Rebec, was in use throughout Western Europe in the middle ages and according to some hypothesis was the parent of the Viol and the Violin. In order to eliminate confusion, it might be well at this time to state that this Rebec to which we have reference is identically the same instrument as the German Geige and the English Fiddle. It had an outline something like the Mandolin of which it was probably the parent. It was shaped like the half of a pear.

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7 Ibid., p. 23.
and was everywhere solid except at the two extremities, the upper of which was formed into a peg box identical with that still in use, and surmounted with a carved human head, the lower half was considerably cut down in level, thus leaving the upper solid part of the instrument to form a natural finger board. The portion thus cut down was scooped out and over the cavity thus formed was glued a short pine belly, pierced with two trefoil-shaped sound holes and fitted with a bridge and sound post. The player either rested the curved end of the instrument lightly against the breast, or else held it like the violin, between the chin and collar bone. It had three stout, gut strings, tuned like the lower strings of the Violin (a, d, g), and its tone was low and harsh.  

With the invasion of Spain in 711 A.D. by the Moors, the debate of "what instrument is the ancestor of the violin and viola" was started. The Arabian Rebab (Rebec) accompanied them on their militaristic endeavors, and it wasn't long until the small stringed instrument, played by plucking the strings, was the favorite instrument of the Troubadours of Spain, France, and Italy.

The Rebab when it arrived in Europe was unquestionably a plucked instrument, for nowhere in ancient writings can we find any proof that the peoples of the Eastern World played their music with the aid of a bow. This is veritably so in spite of the fable concerning Nero and the burning of Rome.

Nero may have plucked a Lyre, but he never bowed a Fiddle.  

---

After the Rebab was taken up by the Troubadours, it wasn't long until certain innovators of the time began playing it with a bow,

and it is generally conceded that bowing the fiddle became common toward the latter part of the eighth century. 10

Venantius Fortunatus, the poet, aided in creating confusion when, in 617 A.D., he wrote an ode in which he referred to the "obrotta Britanna." This reference, according to some individuals, was interpreted to mean the Welsh Grwth, a type of primitive lute.

No doubt this instrument was at first plucked, but as far as we are able to definitely trace its history, it was played with a bow. Therefore many look upon the Grwth as the father of the modern violin, and others who will not grant the complete title admit that the Grwth is the first instrument ever played with a bow. Even this honor should be enough to make the Welsh Grwth immortal. 11

Another school of thought will have neither of these hypotheses. They point out that while the Welsh Grwth and the Arabian Rebab were both played with a bow in the eighth century, neither has a sound chest like that of the violin and viola. They go on to state that, as distinguished from the lute, which as a sound board glued directly to an arched back without the intervening ribs, the violin and viola have ribs between the back and the sound

10 Ibid.
11 Ibid.
board.

'Both the Rebab and the Gruwh are lutes,' they maintain, and regardless of when they were first bowed, neither of them can qualify as the ancestor of the violin, for bowing has nothing to do with earmarking the violin lineage. 12

The Greek Kithara, judging on this basis, would be then the first violin, for it is the first instrument we know of which used a sound chest constructed with sound board and back separated by ribs. Admittedly, this instrument was not bowed by the ancient Greeks, but this point, according to the latter school of thought, is nonessential. The important fact is that in the construction of the Greek Kithara, we find the first sound chest of the Violin and Viola construction.

One of the chief exponents propounding the later theory is Miss Kathleen Schlesinger. In her "Instruments of the Orchestra, and Precursors of the Violin Family," she traces the origin back to the Egyptian Kithara as an instrument possessing the three constituents of the violin: "belly and back lined by separate ribs." Her etymological deduction is clear, viz.:

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<tr>
<td>Egyptian</td>
<td>kithara</td>
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<tr>
<td>Assyrian</td>
<td>chetarah or ketharsh</td>
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<tr>
<td>Greek</td>
<td>kithara</td>
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<tr>
<td>Roman</td>
<td>oithara, also called fidicula</td>
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<tr>
<td>Spanish</td>
<td>vihuela de arco</td>
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<tr>
<td>French</td>
<td>vielle or viole</td>
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12 Ibid.
For the deduction of the formal development from the cithara to the guitar fiddle, Miss Schlesinger relies chiefly on the "Utrecht Psalter," an MS. of the ninth century, emanating from the famous school of Reims. Apparently the illustration of this MS. appears to be the work of Greek artists of the Smyrna school dating still further back. These illustrations picture the cithara proper with a bar across from arm to arm, then the cithara in transition with rounded off corners, and in order that the fingers of the musician could pluck the strings from both sides small openings were evident. The ribs had a decided inward curve, and its fretted neck appeared considerably prolonged above the sound body. One illustration of the instrument shows it being held across the chest from left to right resting against the right shoulder in the same manner as some of the large Viols da Braccio which we will later take up.\textsuperscript{14}

Taking the derivation of the name into consideration, plus the fact that the forms of the Kithara-Fiddle as shown in the Utrecht Psalter had their origin in the Greek

\textsuperscript{13} Edmund Van Der Straeten, \textit{History of the Violoncello}, p. 4.

\textsuperscript{14} Ibid.
parts of Asia Minor, we may believe,

as Miss Schlesinger points out in her book, that the
guitar-fiddle of the Provençal troubadours was
derived from those strange Kithara forms which were
introduced probably from the eastern countries during
the Middle Ages. 16

However interesting these philosophies on the origin
of the string instruments they must at this time be dis-
pensed with,

for in whatever light we try to view the subject of
the origin and early history of the violin family, we
cannot see clearly. It is like standing on a high
mount trying to distinguish objects in the valleys and
plains below over which evening has already rolled the
thick white featherbeds for the night. Here and there
a glimpse through the fog—a lighted window far, far
away, where Tradition sits spinning her eternal threads,
and that is all. 16

15 Ibid.
16 Ibid.
CHAPTER II

BOWED INSTRUMENTS OF THE RENAISSANCE PERIOD

The bowed instruments of the Renaissance period could be listed among four groupings: the true viols, the instruments with sympathetic strings, the Lyra, and the Rebecs.

I. TRUE VIOLS

The Viols, the aristocrats among Renaissance bowed instruments, were played in groups, or in consort, and were also used as solo instruments. Their use in consort being most popular, led to the common phrase, "a chest of Viols." The chest containing six instruments chosen from the wide variety of sizes in which the instrument was built. These sizes ranged from the smallest instrument known as the high descant or "Pardessus de Viole" to the Double Bass. They were usually equipped with six strings which could be moved for different tunings.¹

Constructing with high bodies from thin wood, and having small strings, the viols were played with a bow which arched away from the hair. They produced a reedy but not altogether unpleasant tone.

The early Viols had either a flat bridge or none at all, as in the case of Virdung's "Grosse Geige." The next step was the introduction of the corner blocks. They appeared at first in the forms of the fidel, and originated in Germany. In a picture by Hans Burgmair, of the procession of the Emperor Maximilian (1517) a Viol Fiedel shows only an upper corner block whereas Raphael in the sketch for his Apollo statue (fifteenth century) shows a viol with only a lower corner block. About the same period other instruments appeared with two corner blocks. The position and shape of the sound holes varied as much as the outlines of the instrument in the old "Fidels;" being sometimes four in number. These soundholes were of a crescent shape, two in the upper and two in the lower part of the table. Sometimes there was a center rosette in the center of the upper table and two crescent or "C" shaped soundholes near the center bouts. The bridge was likewise fixed in different places, sometimes in the upper part and sometimes in the lower part of the table, and not before the position of the soundholes was finally fixed between the center bouts, did the bridge receive its proper position.

Towards the end of the fourteenth century the name Viol was generally applied to this instrument. It was first used by the troubadours who called it Viul from the Latin "Fidula." The French altered the word to "Viol." Towards the end of the fifteenth century the Viol appeared in its perfect form which it retained with slight alterations during the following centuries.2

The tuning of these instruments presented a distinct problem to the performers. Since there was no fixed pitch in those days, the manner in which the instruments were tuned was unique. According to Agricola's instructions in his "Musica Instrumentalis" 1529 the musicians of the day would tighten the highest string of the descantus to as high

2 Van Der Straeten, op. cit., p. 8.
a pitch as would be possible without breaking it. The note which the open string would then produce represented the treble G and from this pitch the other strings on all instruments were tuned.\(^{3}\)

Of the instruments of the Viol family of the early middle ages was the Viola da Gamba, which was held in front of the body, and a smaller form which was supported on the shoulder. A decided preference for the handier, smaller form prevailed; however, with the beginning of the modern age the longing for a richer and more sombre coloring brought the larger form back into favor. It is, of course, self evident that the instrument had to undergo a thorough transformation before it could become a really practical instrument.

In its early mediaeval form the instrument was quite inadequate to the demands made upon it by the music of the fourteenth and fifteenth centuries, and only after a radical improvement in its construction did it succeed in regaining its supremacy over the other stringed instruments played with a bow.

First, in order to counter the strong pull of the strings, it adopted the backward-slanting head of the Rebec. While this reform had occasionally been made in the small Vielle of the fifteenth century, there is another which is entirely to the credit of the new age; the fundamental division of the body of the

\(^{3}\) Ibid.
instrument into an upper portion, a strongly waisted middle portion, and a lower portion. The shallow waisting of the fifteenth century Fiedel was no longer sufficient. To get at each string individually when the instrument was held between the knees, a far more pronounced waist was necessary, and thus originated the semicircular form of the middle bouts or ribs, with distinct corners, whose clear demarcation from the upper and lower parts of the instrument was at the same time consistent with the aesthetic sensibilities of the Renaissance. To make playing with the left hand easy and avoid the use of the higher positions, the Vielle, following the model of the lute, was given six strings, tuned in intervals of fourths and thirds. The string frets, too, which gave the left hand a better grip, were adopted from the lute. Once the main features were established, the further qualities of the new instrument emerged one by one. The flat back of the sounding-box was crowned with a human head; and the table was pierced by the old C-shaped sound-holes of the fiedel. Being held between the legs this new instrument was known as the viola da gamba, gamba being the Italian word for leg. In England it was usually just called the viol.4

The subdued, silvery and slightly nasal tone of the Viola da Gamba family told against it, however, in its contest with the violin and viola in the seventeenth century. We find that by the middle of the seventeenth century the only member of the family to retain

...any real importance was the prototype, the bass-viol da gamba (tuned in D, G, c, e, a, d), while the higher and the lower members, with the exception of the little pardessus de viole, a favourite in France, suffered a decline. This bass viol still enjoyed a certain popularity during the seventeenth century. In England and Germany, and above all in France, it was cultivated by the virtuosi, who, among other things, added a seventh string at the lower end of the range, and for greater ease of playing contrived a flatter back. These small improvements, however, were not

4 Bernard Miall, Musical Instruments, p. 150.
sufficient to preserve the instrument from decline. In the eighteenth century it became increasingly rare; and when in 1787 there occurred the death of Carl Friedrich Abel, the last of the Viol Virtuosi, the viola da gamba—in the words of Gerber, the great eighteenth century lexicographer—was buried with him.5

While the Vielle, which was held in front of the body, was transformed into the Viola da Gamba, under the influence of the Rebec and the Lute, the shouldered Vielle was also undergoing quite a transformation. It was, like the Viola da Gamba, sharply divided into an upper, center, and lower portion, and it also was given the Rebec peg-box, crowned with a scroll. It inherited its four strings from the Rebec; and since, in view of its smaller dimensions, the bridging of a larger interval between the strings offered no difficulties, it was tuned in fifths. This system of tuning had in certain small degree already been tried.

From the family Lyra da Braccio the Viola da Braccio received two

not very striking, but none the less acoustically and esthetically important contributions: the valuting of the table or belly and the back, and the slight over-hang of both back and belly over the ribs. A new feature was the f-shaped sound holes, the result of combining two G's facing in opposite directions; thus, even before the middle of the sixteenth century, there was a new stringed instrument with alto-soprano range, supported on the shoulder—the Viola da Braccio, Braccio being the Italian word for arm. In England the instrument was generally known as the Viola. The Viola da Braccio, too, gave rise to a family of instruments. Working upwards, we find towards the end of the

5 Ibid.
century a descant instrument described as a diminutive Violino, while smaller still and used above all in Germany, was the Quart-Geige or Violino Piccolo, only 15 to 19 inches in length. 6

The Violino Piccolo was the smallest of the Viola da Braccio Family. It was of relatively little importance in the seventeenth century, for with the improvement of the high positions of the violin, which had by this time come into its own, its thin, feeble, tone was no longer enjoyed and in "1756 Leopold Mozart, in his Violinschule, rightly described the Violino Piccolo as having been superseded." 7

The true bass of the Viola da Braccio family, known as the Bassett, or Fasso di Camera, was provided with five or six strings, and in size came between the Violoncello and the Double Bass. 8

Much rarer was the Viola da Spalla. It also was an instrument of the Bass Family, was much smaller than the Bassett in size, and was fastened to the breast with a strap. 9

II. INSTRUMENTS WITH SYMPATHETIC STRINGS

Next on our list is the group of instruments with

6 Ibid., p. 152.
7 Ibid.
8 Ibid., p. 154.
9 Ibid.
sympathetic strings. The Baryton, or Viola di Bordone, a seventeenth and eighteenth century form of the Viola Bastarda was essentially a chamber instrument of a soft and pleasing tone which offered the performer the advantage of supplying its own accompaniment yet not permitting the artist the opportunity of any technical display.

It had besides the ordinary Gamba strings running over the fingerboard, from eight to twenty and more metal strings running over a separate bridge and through the open neck of the instrument, where they could be plucked with the thumb of the left hand to supply a bass accompaniment to a melody played by the four fingers on the strings running over the finger-board. 10

Since this pizzicato and arco had to be played simultaneously, the extreme difficulty of performance which resulted was enough to prevent any considerable distribution of the instrument; however, it did achieve a certain importance during the second half of the eighteenth century, thanks to

the music-loving Prince Esterhazy who was himself a performer on this instrument. At the Prince's court the violinist Luigi Tommasini, and above all Josef Haydn, wrote duets and trios, and other pieces of chamber music, in which the Baryton played a decisive part. Although it was not widely distributed, this instrument held its own with great tenacity. When the nineteenth century was well advanced, S. L. Friedel, of Berlin, was able to make his reputation as a Baryton player. 11

11 Van Der Straeten, op. cit., p. 195.
A variant of the Bass Viol was the Viola Bastarda (a Viol da Gamba) which in size stood between the Lyra Viol (a small kind of Gamba) and the Bass Viol.12

From this statement the rather evident conclusion may be reached that it was called the Bastard Viol or Viola Bastarda.

According to tradition, this instrument, known in England as the Lyro-Viol, was provided by Daniel Farrant, at the beginning of the seventeenth century, with a characteristic of Oriental and particularly of Indian stringed instruments: resonance-strings of fine wire were stretched beneath the finger-board, where they sounded sympathetically as soon as a note was produced by the bow on the strings proper which contained among its harmonics the note to which the resonance-string was tuned. This delicate ethereal accompaniment, which lent a peculiar charm to the tone of the instrument, was further heightened by the rose pierced in the table.13

Invented, according to tradition in the middle of the seventeenth century in England, was the alto of the Viola Bastarda, the Viola D'Amore. This instrument, very much like the Baryton, was frequently made with a highly fantastic contour, had five to seven strings proper (usually tuned d, f#, a, d, f#, a, d,),14 together with an equal number of resonance strings. The sympathetic strings' soft vibration gave a peculiarly affecting quality to the tone, which made the instrument a particular favorite.

13 Miall, op. cit., p. 150.
14 Ibid., p. 151.
during the eighteenth century. Vivaldi wrote a concerto for it; Bach employed it several times in his works; and even in Mozart's day there still existed a celebrated virtuoso in the person of Karl Stamitz, who died in 1801. The Viola D'Amore had no frets on the fingerboard, was held under the chin, and was primarily a serenading instrument.  

Since the Viola D'Amore (in Germany, Liebergeige) has been carried down through the ages to our own times, although rarely used, perhaps we should look into its construction a little more deeply. It is slightly larger in size than the Viola and boasts of fourteen strings, seven played and seven sympathetic. The upper strings which are bowed are tuned in thirds and fourths according to the D Major Triad. The sympathetic strings are accordingly similarly tuned. Since the Viola D'Amore is tuned in the key of D Major, it is evident that should a piece modulate from the key of D and its related sharp keys into flat keys, the sympathetic strings will be silent or only sympathetic when the harmonies occasionally permit. The keys best suited to the instrument are D, A, and G major, and B, F#.  

15 Ibid.  
and E minor.17

As would be expected, the difficulties of keeping
the instrument in tune with its fourteen strings would keep
the performer in a constant state of anxiety throughout any
performance.

The tone-color of the Viola D'Amore is somewhat similar
to that of a Viola, though more mysterious and
spirituelle in atmosphere, due to the sympathetic
vibrations of the understrings. Arpeggios and large
chords of the selection are easily performed in almost
any variety of tempo, and a peculiar loveliness of
effect results in melody passages.18

From the Viola D'Amore, with its set of resonating
strings, we move to investigate one of the oldest string
family instruments, the Lyre.

III. LYRES

Lyres differ from most string instruments in that
most string instruments have bodies and necks:

instead of a neck the Lyres have a yoke-shaped frame
consisting of two arms and a crossbar that projects
from the upper side of the body. The strings are
stretched over the frontal soundboard and are fastened
to the crossbar.19

The Lyre is first depicted on Sumerian art works
about 3000 B.C., as resting on the ground and standing

17 Ibid., p. 53.
18 Ibid.
19 Curt Sachs, The History of Musical Instruments, p. 78.
higher than a seated man. The strings, eight or eleven in number, were tightened in the same way in which modern Ethiopians secure their Lyre strings; they were twisted round about the crossbar and knotted, and could be tightened by means of small pieces of wood wedged into the twisted strings. The strings were plucked with both hands. 20

Lyres, like most of the other stringed instruments, varied in different parts of Europe, and we find that they can be divided into four main types.

1. Plucked strings, deadened from the back, parallel sides, 5-6 strings.
2. Plucked strings, grasped over the top, waisted outline, 4-6 strings.
3. Bowed strings, stopped by reaching through strings, parallel sides, 3-6 strings.
4. Bowed strings, grasped over the top, waisted outline, 3-6 strings. 21

IV. REBECs

Finally the instrument which probably contributed most to the development of the Viola was an instrument belonging to the Rebec class. The early Rebec's had no ribs, a convex back, and absolutely flat sound board. 22 Its tone was that of a hard nasal quality and was played mostly

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20 Ibid.
21 Ibid., p. 266.
Bride and groom proceeded to church to the sound of the Rebec and Tambourine. It was so well known that it even supplied a malicious popular allusion, "Dry as a Rebec." 24

As early as 1528 some Rebes had begun to abandon their oriental shape, while retaining other of their characteristic features.

Agricola gave two sets of woodcuts illustrating the "kleinen geigen," one depicting the usual Rebec shape, the other one the shape of the "grossen geigen" or Viola. This seemed to be the first evidence of blending the two types. 25

About 1535 an Italian painter, Gaudenzio Ferrari, decorated the cupola of the Saronno cathedral with a large fresco representing a celestial concert. Among the crowd of playing and singing angels, three are playing a consort of "violette da braccio senza tasti" with three strings in the true shape of the present violin family, with shallow ribs, pointed corners, round shoulders, a depression running near the edge, FF holes, and a scroll. Moreover, the alto-tenor is played in the third or fourth position. 26

The Violini Ordinari da Braccio gradually was considered to be the three stringed equivalent to our present day Viola.

23 Ibid.
24 Ibid.
26 Ibid., p. 357.
CHAPTER III

METHODS FOR VIOLA

First Lessons on the Viola, Albert G. Mitchell, Oliver Ditson, Publisher.

Like all method books this method begins by naming the notes and giving the time values of them. After the introduction of the various clefs, it begins with very simple exercises, which become progressively difficult for the beginning student. After completion of the book, the student is familiar with double stops (thirds and sixths) trills with 1st, 2nd, and 3rd fingers; various dotted rhythms, and accompanying bowing difficulties. The method is very fine for older students; however, I question its usefulness in the grammar schools since it is quite difficult for small students to achieve the finger dexterity that the method tries to develop. It would be better for the students to develop a great sense of appreciation with a simpler method than try to master the exercises in this book.

Rhythm Master, Adam Lesinsky, Gamble Hinged Music Company.

This method also begins by naming the notes, giving time values, and indicating note values. It is definitely classed in the "old school" method. It is extremely uninteresting. The pupil plays on the D string for eight long pages, after which he moves to the A string for two pages, then for 3 more pages the pupil combines the eight notes he has learned. After struggling through all this he is privileged to move on to the G string and C string. If used as a supplement to another good method, it does have value in that it has good exercises developing rhythm.

Rubank Elementary Method, Rubank, Inc.

This method is, surprisingly enough, also poor. The illustrations which it presents in showing the pupil how to hold the Viola are of the old school, and if followed would indeed require a man of great talent to play successfully using the positions which the method shows. The exercises are dull and uninteresting.
Music Educator's Basic Method, Henry Sopkin, Carl Fischer, Inc.

The explanation of how to hold the viola is positively hilarious. Sopkin maintains that the neck of the viola should be held "between the first joint of the thumb and the third joint of the fore finger." In such a cramped position no one could play with any freedom whatever. The exercises are quite similar to those of the Rubank method. The exception is that in the Sopkin method the open strings are treated first, then first fingers on all the strings, etc. A great improvement over the other methods are the inclusion of many duets between pupil and teacher. Some duets should have been included for two pupils. The method ends with very valuable scale practices in the back.

From Violin to Viola, Harvey S. Whistler, Rubank, Inc.

This method has been created in an endeavor to aid the student who wishes to play both the viola and the violin. It is confined to the first position, and starts very simply with open strings. It is a progressive course of study, beginning with eight exercises in the key of C, 5 in G, 5 in F, 6 in D, 4 in B, 4 in A, 3 in E. Also included is one bowing study.

New and Revised Edition of Celebrated Tutors, Otto Langey, Carl Fischer, Inc.

This method starts well with the study of the open strings but very soon the student finds himself trying to play music that is much too difficult for him. The studies include arpeggios, thirds, sixths, octaves, and spiccato bowing studies. It is a good supplementary book for the intermediate student, but not good for the beginner. Some of the exercises seem to be more readily adaptable for the clarinet than for the viola.

Rhythm Master, Book Two, Adam P. Lesinsky, Gamble Hinged Music Company.

This method is the continuation of the preceding book and does not contain any technical difficulties and limits itself to a study of rhythm. Easy songs are contained in the back of this book and seem to be the only redeeming factor of it. Used as a supplement to another better book, it can be useful, but used alone it does not develop the student musically.
Rhythm Master, Book Three, Adam P. Lesinsky, Gamble Hinged Music Company.

The third book of the group begins to advance the student in his bowing. The rhythms become more difficult and the combination of these rhythms and the bowing difficulties make the method more interesting. It also includes songs in the back of the book which the student will enjoy.

Bruni's Method for the Viola, Revised, Henry Tolhurst, W. Paxton and Company, Ltd.

This group of studies is excellent for the student who after two years of violin playing decides to undertake the viola. The study includes exercises in arpeggios, double stops, staccato bowing, and difficult spiccato bowing while changing strings. Also included are exercises in changing to different positions in order to familiarize the student with the fingerboard.

Practical Viola Method, Hans Sitt, W. F. Ambrosio, Carl Fischer, Inc.

This method is also good only for the violin pupil who has studied at least two years. The first studies are easy and familiarize the student with all seven positions on the viola. It includes scale exercises in all of the keys, exercises in broken thirds, triads, diminished seventh chords, chromatic scale, trills, turns, mordents, double stops, chords, and arpeggios.

Rubank Intermediate.

This method introduces the first, second, and third positions of the viola. It includes the minor and major scales, staccato and martele bowing, arpeggios, turns, and various exercises to develop flexibility of the left hand. It is a very interesting method.

Imperial Method, E. Moffenhauer, John Chorah Company.

This method includes exercises in the first, second, third, fourth and fifth positions. With the exception of the exercises in sixths and thirds, and the chromatic scales the method seems to be more readily adaptable for the clarinet. Other types of studies included are exercises in trills, triplets, and turns.
The Study of the Viola, Harry Schloiming, Anton J. Benjamin (Germany).

This method is also very good for a student who has had at least two years preparation on the violin. It introduces the first, second, and third positions, exercises in thirds, sixths, and octaves. The book is very good for developing the left hand and bow arm. The method continues with exercises in the keys of A minor, E minor, D minor, B minor, G minor, F# minor and C minor. My only criticism with this method would be that a pupil would of necessity be required to have at least two years background in violin instruction.
CHAPTER IV

STUDIES FOR VIOLA

Foundation Studies for Viola, Book Two, Wohlfahrt, Carl Fischer, Inc.

The viola studies by Wohlfahrt are very good. The study begins with five studies in the third position. After the student has mastered these he continues in the first and third positions for 22 more studies. Three studies utilizing the first, second, and third positions conclude the book. These studies are a prerequisite to good orchestral playing, and after completing this book, the student should have no difficulty in playing in any orchestra (high school level) in America.

Twelve Modulatory Studies, Lifschey, G. Schirmer.

These studies are more difficult than the Wohlfahrt. Each study modulates through 11 keys. The emphasis of the studies seems to be on the various scales, chordal exercises, various type bowings (spiccato, sautille, etc.) Given dilligent attention by the student, they will improve his playing tremendously.

Double Stop Studies, Lifschey, G. Schirmer.

With exercises written in the key of "G", this book gives the impression that it is a simple method; however, this idea is far from being correct. The exercises start simply enough, but they rapidly become more difficult. Exercises include thirds, sixths, and octaves with accidentals occurring in modulations written in the exercise. The last exercises are devoted to chords and harmonies. Used alone, they would not have great value, but used as supplementary material in connection with every day practice they have great value.

Twenty-five Studies (Revised Ambrosio), A. B. Bruni, Carl Fischer, Inc.

A very melodic presentation of advanced studies. Most of the exercises are freshly written (theme and variation form), and the student receives the impression that he is not playing exercises but pieces. The exercises alternate between technic for the left hand
to double stops for the left hand, (these are all in slow tempo so that the student may concentrate on tone and intonation) and exercises for development of the bow arm.

Scale and Arpeggio Studies, Book One, Lifschey, G. Schirmer.

The entire book is confined to the first position. It begins with scales in all the keys, and then offers various bowing patterns for the preceding scales. Lifschey then presents major and minor arpeggios, followed by modulatory scales and more arpeggios.

Specific Technical Exercises, D. C. Downis, Opus 23.

The material in these studies comprises only six pages, but they are filled with a wealth of material. Musically speaking they do not add anything to a player’s style, but technically speaking, they are very valuable. Used in small doses, they have tremendous possibilities. The “exercises” contain scales, then scales in thirds, sixths, octaves, tenths. The exercises that enable a student to become familiar with the fingerboard are excellent, consisting of two octave jumps and various finger exercises. Also included are exercises for developing the left hand pizzicato and finger and bow exercises using four string chords. In conclusion, these exercises are excellent when used in conjunction with other studies. Used alone, they will frustrate all musical endeavors by their dullness.

Technical Studies, F. Herman, International.

These studies are approximately on the same difficulty level as the Lifschey Modulatory studies, although they are much more interesting. Exercises for the left hand seem to be the forte of the method, including double stops.

Hoffmeister Studies, (G. Herrmann), International.

The Hoffmeister studies present approximately the same difficulty as the preceding Herman Studies. They are, however, more melodious and should be undertaken first. Each exercise will include double stops, spiccato bowing, staccato bowing, and fingerings in high positions.
V. Bakaleinikoff.

These studies are not as melodic as the preceding two studies, but they are good for the student who needs work on playing in difficult keys. The exercises work from six sharps to the key of C and modulate back to the six flats.

Svencensky Dort, Opus 33, G. Schirmer.

This book contains twenty progressive exercises with second viola accompaniment. It is much easier than Bakaleinikoff's Method and includes studies for the development of the staccato, spiccato, and left hand finger dexterity.

Seveik Otokar, Opus 8, Transcribed by Max Aronoff, Elkan Vogel.

All the material in this method is aimed at the development of the left hand. Various types of finger exercises and shifting exercises comprise the studies. It is a good book if used as supplementary material, but the student will not gain much musical value if he uses it exclusively.

Seveik Otokar, Opus 1, Max Aronoff, Elkan Vogel.

This study although easier and confined to the first position is identical in dullness with the preceding study. It is aimed at developing the dexterity of the left hand.

Twenty-Five Technical Exercises, Louis Svencensky, G. Schirmer.

Most of these exercises modulate through all the keys and present problems for the left hand which include thirds, fifths, runs, staccato, whole bow staccato. It is a difficult study for an advanced pupil.

Scale System, Carl Flesch, Carl Fischer, Inc.

These studies afford the student excellent scale material to practice. The studies include thirds, sixths, octaves, tenths, fingered octaves, and harmonics through all of the keys, starting with C, F, B♭, etc. to C♯ and ending again with C.
Daily Technical Studies, S. Lifschey, G. Schirmer.

These studies are excellent when used with other material. Used alone they are uninteresting, including exercises for tone production, left hand flexibility and finger strengthening, improving trills, and scale studies.

Wagner Orchestral Studies.

Forty One Caprices, Campagnoni, Lifschey, G. Schirmer.

These studies are fine for the advanced student. They are very difficult and include all types of exercises except exercises on harmonics and fingered harmonics. Very difficult.

Very little literature, comparatively speaking, has been written for the viola. The majority of its literature has been transcribed from violin and cello music and consequently, is not particularly suited for the instrument.

Similarly, literature which has been written expressly for the viola, has been written with the intention that it be performed by accomplished viola players. That being the case the intermediate student finds it difficult indeed to find suitable literature to play.

In its early beginnings, the viola was used only in the orchestra, and then it merely doubled the bass or second violin parts; however, with the arrival of Bach and Handel, greater importance was given the instrument and with the quartets of Haydn and Mozart, the viola developed a distinct individuality.
CHAPTER V

VERY DIFFICULT SELECTIONS

Bloch, Ernst, Suite Viola and Piano, G. Schirmer.

This is the difficult Suite with which Mr. Bloch won the Coolidge award in 1919. It is composed of four major movements which are subdivided into various smaller parts.

The first movement is comprised of sections marked Lento, Allegro, and Largamente. Technically it is not too difficult, but requires the full, rich tone which is so characteristic of Bloch's music.

Movement No. two is marked Allegro Ironico and Grave. The Allegro section is quite difficult and includes very difficult spiccato bowings, col lengno, and double stops. The Grave section includes fingered harmonics which are in the high positions of the instrument, and also very difficult string crossings which must be executed smoothly.

The third movement, marked Lento, is not technically difficult but requires a smooth tone muted.

The fourth and last movement includes sections marked Molto vivo, Largamente, Animato, Presto, Largamente, Molto Vivo. This movement includes about all the difficulties a violist may encounter technically. It includes very difficult double stops high on the A and D strings, difficult chromatic runs, melodic runs that enter the very high positions, heavily accented (fff) notes, and very difficult skips in positions.

Hindemith, Paul, Sonata, Opus 11, No. 4, Associated.

This very difficult sonata is to be "played without pauses between movements."

The first movement marked Fantasy is quite difficult and includes a cadenza and many chromatic runs from the low C string to the high positions on the A string.

The second movement is in the style of a theme and variation. In the key of G⁰ the theme is quiet and simple like a folk song. The meter changes quite
regularly from 2/4 to 3/4 and back.

Variation 1. Marked Lisseso Tempo and in 6/8 the section is marked with a great deal of chromatic movement; however, the skips in positions are not too difficult.

Variation 2. Marked "Rather capricious" and in 2/4 this variation is filled with difficult accidentals plus grace notes which must be executed in a sharp, crisp manner. The sixteenth notes are prevalent throughout the variation.

Variation 3. Marked Faster and Very Flowing this variation is written in 4/4 meter, but is executed in cut time. After a short exposition of the beginning of the theme the meter is changed from two beats to three beats as in the preceding theme.

Variation 4. Marked "Still Faster" and in 3/2 meter this variation is filled with syncopation. Technically, however, it is not too difficult.

Finale is the marking for the last movement of this sonata. It also is in the form of a theme and variation and is marked "Alla Breve" and marked "Very Fast." Very difficult chromatic runs and skips with numerous arpeggios and metric signature changes prevail throughout. Technically, this is the most difficult movement of a very difficult sonata.

Creston, Paul, Suite, Pro Art Publications.

The first movement of the Suite is merely marked prelude and is in 5/4 time. It is very difficult, having chords of 3 tones, double stops in thirds, sixths, and octaves, and chromatic runs throughout.

Caprice is the marking for the second movement and it is in 3/4 time. This movement includes up bow spiccato, mordents, trills, grace notes, and difficult spiccato bowings.

The third movement is marked Air, and is not technically difficult. It should be played slowly and requires a smooth, flowing tone.

The final movement is marked Tarantella and is in 6/8 time. The movement is characterised by many chromatic runs in triplets from high positions on the
A string to low notes on the G string. Also presenting difficulties are the changes of accent which requires a relaxed and flexible bow arm.

Strube, Gustave, Sonata, G. Schirmer.

The first movement of this Sonata is marked Quasi Adagio and is not too difficult for the virtuoso player. It contains a few three tone triads and simple double stops which usually involve an open string.

Un Poco Adagio is the marking of the second movement which, like the first movement is not too difficult. The movement alternates between 6/8, 4/8, 3/8, and 9/8, and includes simple arpeggios.

The Finale, marked Un Poco Vivo, is quite difficult and involves the use of all the positions from the 1/2 position to the sixth. The last page of the movement is extremely difficult and would require much practice from the advanced student.


This selection is very difficult to perform and requires an artist's technique to accomplish it. Chromatic scales starting on the D string and ending high on the A string are very numerous. Various type double stops are in order and many scale passages and arpeggios leading up to the seventh position, plus very difficult triplet figures tend to make this selection extremely difficult.

Berezowsky, Nicolai, Concerto, Boosey Hawkes.

The introduction to this concerto is divided into Recitativo and Variations. Played in cut time, rapid octave jumps from the low G string to the eighth position of the A string tend to make this a difficult first movement.

The second movement, marked Allegretto Rubato, is in 3/4 and difficult finger skips and fingered harmonics present a difficult problem to anyone undertaking the work.

Andante Sostenuto, the third movement marking, is difficult only in that it requires a smooth tone that should be executed in the third, fifth, and sixth positions.
The technique required to play the final movement, Allegro Con Moto Con Brio, almost necessitates a Pagini to perfect it. All measures are filled with technical problems and it would be excellent study material for the advanced student.

Busser, Henry, Appassionato, Emooh and Sons, London.

This piece marked 4/4 and in the key of C# minor is very difficult throughout its four pages. It contains difficult triads and double stops, triplets to keep the right hand busy, and a few spiccato runs.

Haufrectht, Herbert, Blues Prelude and Fugue, Joseph Patelson Music House.

This solo and the solos immediately following represent "pioneer work for the viola and are designed to extend the technic of the instrument using its entire range."

The Prelude is played in a slow 4/4 meter. It is not difficult technically although it requires the use of high positions.

The Fugue is very difficult. It also is in 4/4 and is played Moderately Fast. The Fugue contains numerous glissandos, syncopations (which the viola player of the classical school will find quite difficult to play correctly), double stops in high positions, and frequent skips from the first position to the sixth and seventh positions.

Vitali, Tammaso Antonio, Ciaacoma, Schirmer.

This composition represents one Mass of Technique. It includes very difficult double stops, quadruple stops, chords played in triplet rhythms, chromatic and melodic passages and runs, and position skips from the first to the eighth position.

Musorgsky, Hopak, International.

This selection is a Ukrainian Dance and is marked Allegretto Scherzando. It is in G Major, 2/4, and includes very difficult runs, chords, and double stops. Also included to amaze the listener and player alike left hand pizz. places and rapid octaves.
Kabalevsky, Dmitry, Improvisation, Deed Music Corporation.

This composition begins with ten measures of viola sola unaccompanied. It should be played in a Rubato tempo with various accelerandos. After the accompaniment enters to accompany the struggling violist a mad rampage ensues through double stops, triads, four tone chords, and rapid pizzicato passages. After devoting hours to the learning of this composition, one wonders if all the trouble was from a musical standpoint worthwhile.

Vitetta, Marius, Etude Caprice No. 1, Joseph Patelson Music House.

This composition in E minor is also very difficult. It includes various forms of double stops, difficult spiccato bowing while crossing strings, thrown bow passages, rapid octave passages, and rapid up bow staccato passages.

Chopin-Vardi, Nocturne in G# Minor, Joseph Patelson Music House.

Marked Lento con Gran Espressione, this composition is not nearly as difficult as the few preceding ones. It contains double stops from the first to the fifth positions, and includes a short cadenza which is composed of scale patterns.

Russotto, Leo, Novelette, Witmark and Sons.

This composition is again intended to display the virtuoso technique of the performer. It contains very difficult spiccato bowings and numerous passages in which the performer plays his spiccato in one bow A La Hora Staccato. It does, however, allow the performer the privilege of playing not higher than the fifth position.

Russotto, Leo, Poeme, Witmark and Sons.

In the key of D♭ Major and marked 4/4 Appassionato, this composition makes use of all the positions to the seventh. Filled with accidentals, it presents quite a problem to the performer on his first attempt at sight reading. Difficult arpeggios and scale passages prevail throughout and when the key changes from five flats to five sharps, the player must be alert and have considerable ability in playing in accidentals.
Freed, Isadore, Rhapsody, Carl Fischer, Inc.

This composition is played in a very fast tempo and the meter changes from 4/4 to 5/4 to 6/4 to 2/4 continually. It contains many chromatic scale passages, and includes difficult octaves, thirds, and sixths.

Harris, Roy, Soliloquy and Dance, G. Schirmer.

The Soliloquy is played in a slow tempo and utilizes the first to the seventh positions. It contains few double stops and is of medium difficulty. The dance, however, is in a fast 6/8 meter, and is very difficult. It contains fast sixteenth notes in triplet rhythms, and various passages in thirds, fourths, fifths, and sixths, and octaves.

Mozart, W., Clarinet Concerto in A Major, International.

Allegro
This movement has the identical introduction for viola which Mozart used for his clarinet concerto. Much of the movement includes scale passages in spiccato and melodious arpeggios which sound difficult but thanks to skillful arranging lie well in the fingers.

Adagio (D Major)
This movement is very melodious and contains a few chromatic passages. These passages are not difficult technically, but nevertheless requires constant attention in order to play smoothly.

Rondo
The final movement played in an Allegro tempo requires a clear, light spiccato. The movement does contain a few difficult passages, but after these are mastered the entire movement should have been learned.
CHAPTER VI

DIFFICULT SELECTIONS FOR THE ADVANCED STUDENT

Strube, Gustave, Sonatina, G. Schirmer.

This composition presents many difficulties to the person undertaking its mastery. Many accidentals are present and the string crossings presented are difficult to execute smoothly. The last movement is the most difficult of the three and is composed of difficult scale passages, very rapid bowing (thirty-second notes), rapid staccato passages, and difficult spiccatto passages.

Bach, J. S., Suite No. 4 in E\textsuperscript{b}.

Although this suite can be played in the first position, it is not as simple as one would be lead to believe. Composed of seven movements, it is typical of Bach's polyphonic style, and is excellent to aid the performer in developing his staccato, tone, spiccatto, and in perfecting his double stops.

Hammer, Xaver, Sonata in D Major, Elkan Vogel.

This Sonata also presents double stop difficulties in the form of thirds, sixths, and octaves, and tenths. Difficult runs are very prevalent, and arpeggio type spiccatto bowing requires the utmost of coordination between the fingers of the left hand and the bow arm.

Handel, G., Cello Sonata in G Minor, International.

This composition makes use of all the positions from one to five. It is very melodic and presents a small amount of spiccatto bowing, and some three tone chords.

Forst, Rudolph, Homage to Ravel, Elkan Vogel.

Marked Andantino and in the key of G Major, this selection is forever changing meter. It begins in 3/8 and rapidly changes to 4/8 and back again. The composition can be played in the first and the third positions and has a few chromatic runs.

Tschaikovsky, Peter, Nocturne, International.

Written in common time, in the key of F Major, and
marked Andante Sentimentale, this composition is excellent for tone production and shifting in positions. The player should use the first, second, third, fifth, and seventh positions in order to play it smoothly. Also present are double stops (sixths), and fairly difficult arpeggios and scale passages.

Ernst, Opus 10, Elegie, Paxton Music House.

This composition requires the performer to use the first, third, and fifth positions. It is written in the key of C minor and is marked Adagio. Double stops seem to be the most difficult aspect of the selection, and the performer will find the octaves, thirds, and sixths on the D and A strings difficult.

Minkler, Frank, Le Erotic, Gamble Hinge.

This selection, marked Allegro, utilizes the first and third position with occasional stretches of the fourth finger for harmonics. There seems to be only one difficult run in the entire piece and only two measures of easy sixth double stops are present.

Mozart, W., Divertimento in C Major, Elkan Vogel Company.

Divided into four movements, this composition can be played in the first and third positions; however, in the slow moving Adagio movement, beauty would be added by shifting to the fifth position for some notes. The composition is in the clear Mozartian style and includes many turns. It must be played lightly and delicately. The final movement marked Rondo is the most difficult and includes difficult string crossings in arpeggio passages.

Busch, Carl, Country Dance, Oliver Ditson.

This composition in the key of D Major is composed of thirds and sixths almost throughout. It is marked Allegro and is in Common time. Along with the double stops for the left hand are some spiccato passages to increase the difficulty.

Raff, J., Cavatina, Carl Fischer.

In common time and marked "Larghetto quasi Andantino" this composition in D Major presents difficult octave double stops. It makes use of the players facility in
the first, second, third, and fourth positions.

Glazunov, Elegy, Opus 44, International.

Requiring a flowing tone, this composition in the key of G Minor is quite melodious. It is marked Allegretto and is in 9/8 time. For its entire two pages the player must exercise a smooth flowing tone.

Bach, J. S., Gavotte in A Major, Oxford University Press.

This selection affords the advanced student the possibility of merging a smooth tone with medium difficult double stops and moderately difficult spiccato bowing. It is played in cut time.


Emphasizing very difficult double stops throughout, this is an excellent work to improve intonation and strengthen the fingers of the left hand. It is one of the few works written for viola unaccompanied.

Toch, Divertimento, Opus 37, No. 2, Associated Music Publishers.

Divided into three sections, this work is difficult for the advanced student. The first section marked Vivace Molto presents difficult rhythms and many meter changes.

The second movement marked Adagio is in 5/8 time and also presents difficult rhythms plus double stops.

The third movement marked "Dashing and Carefree" has lots of scale passages to learn; however, once these passages are mastered, the movement will have been learned and to the listener will sound much more difficult than it actually is.

Fuleihan, Anis, Recitative and Sicilienne, G. Schirmer, Inc.

The Recitative is much longer and more difficult than the Sicilienne, and incidentally is more interesting to play. The majority of the Recitative is written without measure bars and the interpretation is left up to the performer. The accompaniment limits itself to the playing of an occasional chord. The Sicilienne is in 6/8 and is marked Allegretto. It does not present any technical difficulty and should not be difficult for
the advanced student.

Veracini, Largo, International.

This composition presents no technical difficulties; however, to facilitate playing the soloist must at some time during the composition play in all of the five positions. He must, of course, have a round, relaxed tone throughout.

Foster-Heifetz, Jeannie With The Light Brown Hair, Carl Fischer, Inc.

This composition like many others has been arranged for every conceivable instrument. It is above average in difficulty, ranging from the first position to the seventh and includes a small cadenza. Also included are double stops which tend to enhance the melody.

Bach, J. S., Prelude in A Major (From Solo Violin Partita in E Major), Oxford University Press.

Marked Allegro and in 3/4 meter, this solo has difficult sixteenth note passages through its entirety. It requires a great deal of left hand dexterity and smooth bow crossings. The positions used range from the first to the fifth.

Clarke, Rebecca, Passacaglia (Old English Tune), G. Schirmer.

In the key of C Minor and marked Grave, thus tune affords the soloist the opportunity of displaying his tone. It includes some difficult double stops and triads which are difficult to play. The player must play in the first, second, third, and fifth positions.

Skryabin, A., Prelude, International.

This very short prelude in C# Minor is marked Andante 3/4. Technically it is not difficult, although the player must familiarize himself with the Scriabin style of composition. The entire Prelude can be played in the first, third, and fifth positions.

Read, Gardner, Poem, Carl Fischer, Inc.

In the key of E Minor and in 5/4 meter, this composition is of medium difficulty. It can be played in
the first, second, and third positions, and with the exception of two difficult four tone chords and awkward fourth finger stretches, is not too difficult.

Sammons, Albert, Reve d'Enfant, Hawkes and Son.

Utilizing the positions one to five, this composition is interesting. It is in the key of B Flat Major and is marked 2/4 Lento. It includes one chromatic run and a few difficult spiccato passages in the Animato section.


This composition is marked Andantino and is in 6/8 meter. It compels the performer to use the first, second, third, fourth, and fifth positions, and double stops are rather sparingly used.

Borodkin, A. E., Synco Rhythmicon, M. Witmark and Sons.

This selection is written in the popular idiom and includes a section entitled Blues. It utilizes the first to the fifth positions, and makes excellent use of glissandos, double stops, and chromatic runs. Technically, it is not too difficult, and if one is familiar with the playing of synchopations, this piece should not be difficult.


This beautiful composition is only difficult in respect to its double stops which are prevalent throughout. It makes use of the player's ability to play in positions by requiring him to use the first, third, fifth, and sixth positions.
CHAPTER VII

EASY SELECTIONS FOR THE ADVANCED STUDENT


This composition is written in the key of C Major and utilizes the first and third positions. It is marked Lento and is excellent for the student who needs work on his tone quality.

Fontaine, Jules, L'Aveu, J. R. Lafleur and Son Ltd., London.

This composition in the key of F Major is also very fine for developing the tone of the individual player. It is marked Moderato and makes excellent use of shifting possibilities from the first position to the third and fifth positions.

Schubert, Franz, Three Minuets, Elkan Vogel.

Moderato

This Minuet in the key of C# Minor is confined to the first position and is quite easy.

Allegretto

This Minuet is in the key of D Major and is composed of easy sixths and some moderately easy spiccato bowing.

Moderato

The final Minuet is in the key of A Major and makes use of the first and third positions. It contains some spiccato bowings in easy scale passages.


Marked Andantino and in the key of F Minor, this composition in 6/8 time is confined to the first position and is easy.

Chausson, Interlude, Arranged by Katims, International Music Company.

Written in the key of D Minor, the composition allows the player to exercise his tone in the first, third, and fifth positions. The piece is in 3/4 meter and does not contain any double stops.
Written very simply in the key of F Major, this piece involves the use of the first, third and fifth positions. The piece is very easy and allows the student to concentrate on good tone production. Quite melodic.


Written in E Minor and marked Andante, this selection involves the use of all the positions from the first to the fifth. The player must use a mute and it is interesting to note how a viola's tone is changed when muted.

Scott, Alicia, Bercouuse.

Marked Andante Con Moto, this selection in 3/4 time in the key of A Major is quite melodic. It involves the first, third, and fifth positions, and requires a legato portamento style tone.

Delius, Caprice, Tertis, Boosey Hawkes.

The meter of this composition varies from 3/4 to 4/4. Marked Moderato, the player must exercise a flowing tone and be familiar with the first, third, fifth, and sixth positions.

Delius, Frederick, Serenade, Tertis, Boosey Hawkes.

The meter of this selection is in 6/4. Marked Con Moto Moderato, it involves the use of the first, third, and fifth positions. The piece requires perfect control of the right hand since it requires a triple piano and a sustained tone.

Kesnar, Shadow Picture.

F# Minor, 3/4 time, Andante Con Moto. This piece involves the use of the first and third positions.

Woodhouse, Charles, Reverie, Hawkes and Son, London.

F Major, 3/4 time. This selection involves the use of the first, third, and fifth positions. Although the middle section of the selection is filled with accidentals, it does not contain any double stops and is relatively simple.
Walthew, Richard H., Regret and Conversation Galante.

C Minor, 4/4 time, Andantino Grazioso quasi Allegretto. This piece, written to utilize the first, second, and third positions, allows the right hand the practice of bowing easy sixteenth notes for the left hand. It requires a light bow arm.

Kessner, Maurits, Meditation, International.

Although the middle section is composed of triplets, and the left hand technic must be advanced to play in the first, third, and second positions, it is very appealing to a student and he can develop his tone with it.

Forest, Rudolf, Melancholie D'Amour.

A Major, 3/4 time, Moderato, First and third positions. This piece is good for the beginning student who needs work on sixths. It is quite melodious and also slow so that he can listen to his tone and intonation of his double stops.

Faure, G., Lamento, Katima, International.

C Minor, Common time, first, fourth, and fifth positions. This selection is a trifle more difficult than the preceding ones, but it is slow and will help the tone.

Duke, John, Melody in E♭, Elkan Vogel Company.

Andantino, 3/4 time, first, third, and fifth positions. This selection is good for developing a sustained tone in crossing strings. It is quite slow and melodious.

Debussy, Romance, Katima, International.

D Major, 4/4 time, first, third, (harmonic fourth finger in fourth position). This piece utilizes the whole tone scale and is very interesting melodically. It is marked Lento moderato e Pensiero and although it is shorter than the other pieces mentioned, it is quite pretty and fun to play.

Kessner, Maurits, Puppet Dance, J. Fischer and Brothers.

Allegro, 2/4 time. This selection utilizes the first and third positions. A good, light spiccatto is needed
in order to play it well and for this reason it would be good for the student whose right hand has a tendency toward stiffness.

Kesnarr, Maurit, Frivolity, J. Fischer and Brothers.

In 3/4 time, this piece is very good for the bowing arm. The right hand must cross two strings smoothly in order to make the tune sound well.

Bohm, Carl, Perpetual Motion No. 6, Suite Three, Carl Fischer, Inc.

G Major, 2/4 time. This piece is centered on the developing of the spiccatto. Students like it because it gives the listener the impression that it is quite difficult, while in reality all it requires is a relaxed left hand.


First, third and fifth positions, D Minor, 3/4 time. This piece is good for the development of the tone and should not be difficult if the student has mastered smooth string crossings.

Fibisch, Poem, Carl Fischer, Inc.

D Minor, 6/8 time, first, third, and fifth positions. This tune, written for every instrument imaginable, is one that is liked by all students. It is very good for developing tone.

Gossec, F. J., Gavotte.

D Major, G, first position. This piece is excellent for the student who has had preliminary studies on spiccatto bowing. It is very melodic and if the student has had a previous introduction to spiccatto bowing he should perform it comparatively easily.

Kesnarr, Maurits, In Memoriam, J. Fischer and Brothers.

D Minor, Common time.

Kesnarr, Maurits, Americana, Gamble Hinged.

G Major. Marked Allegro Moderato and in 2/4 time, this selection is quite easy for the student having a background in the first position. The entire piece is
in the first position and any first year student should be able to play its lifting strains.

Johannes Brahms, Berceuse, Edited by S. Deery.

E Minor. This piece utilizes the third position and allows the fourth finger to stretch and play harmonics. It is marked Andante, is in 2/4 time and requires a smooth tone. Otherwise, the selection is easy.

Tenaglia, Franz, Aria, Oliver Ditson.

C Minor and C Major. This is a very easy selection utilizing the first and third positions. It is marked Andante, is in 3/4 time and is excellent for developing a flowing tone.

Godard, Benjamin, Berceuse, Carl Fischer, Inc.

E Minor. Marked Andantino and changing from 3/4 to 4/4 meter, this is a very flowing piece of music, including a small cadenza which is not too difficult for the intermediate student and the first, third, and fifth positions. This piece is quite charming and most students enjoy it.


An excellent piece for the student to acquaint himself with the great works of Bach; however, after he had perfected the intense tone required of the composition, he probably will consider his time poorly spent since he will surely like the organ rendition better.

Goltermann, George, Andante (Cantilena from A Minor Cello Concerto), Carl Fischer, Inc.

In the key of E Major and in 3/4 meter, this composition utilizes the first, and third positions. It requires a flowing tone and when properly executed is a beautiful song for any type audience.

Henry Purcell, Aria, International.

Marked Lento Expressivo and in 3/4 meter, this selection in E Minor is another excellent piece for the student with a facility of the first, third, and fifth positions. A smooth tone is the only prerequisite.
Tchaikovsky, Peter, Chanson Triste, Carl Fischer, Inc.

Written in the key of G minor, and utilizing the first and third positions, this composition is another beautiful tune suitable for church work. Like the preceding numbers, it is not difficult and should be learned easily.

Scott, Alicia, Berceuse, Boosey and Company.

In the key of A Major, this selection, marked Andante con Moto, is slightly more difficult than the preceding selections. It requires a light bow arm in order to execute light staccato passages which are interspersed between first and third position.

Van Biene, Auguste, The Broken Melody, Carl Fischer, Inc.

Marked Andante Con Molto Espressione, this piece is interesting from the student's standpoint. The viola and piano accompaniment suddenly stop after a diminished seventh chord has been sounded. The selection is of fairly easy material and makes use of the first, third and fifth positions. A few double stops are present, however, they are not difficult.

Debussy, Claude, Beau Soir, International.

Marked Andante Ma Non Troppo and in 3/4 meter, this selection in E Minor is very melodic. It is not to be played too rapidly and requires the use of the third and fifth positions.

Russotto, Leo, Arioso, Witmark and Sons.

This composition is very easy and is in the first and third positions. It is in D Major, has 6/8 meter and is marked Andante.

Schubert, Franz, Allegretto, Boosey Hawkes.

In G Major and utilizing the first, third, fifth with occasional shifts to the second position, this selection is slightly more difficult than the preceding ones. However, few harmonics are present to worry the player, and no double stops are in order.

Kesner, Maurits, Festival Frolic, Gamble Sunged Music Co.

Marked Allegro and with the meter signature of 2/4,
this selection requires a light spiccato bowing. The student should have fun in playing this selection and must use the first and third positions.

Kesaris, Maurits, Evening Campfire, Boosey Hawkes.

The middle section of this composition is the most difficult of its three divisions. Written in the key of G Major, it utilizes the first and third positions.

Kesaris, Maurits, In Memoriam, Boosey Hawkes.

This composition, in D Minor marked Andante, is very fine for the student's tone. He must exercise care in his string crossings and in his shifting from first to third position.


This selection utilizes the first, third, and fifth positions, and to the casual observer would appear to be quite difficult; however, the only difficulty involved would be the student's ability to familiarize himself with the procedure of playing in five flats.

Schumann, Robert, Opus 23 No. 4, Nachtstuck, Oliver Ditson.

The player will find this selection to be easy, although it does necessitate playing in the first, third, and fifth positions. It is in the key of F Major and is good for developing the tone.

Kell, Frederick, A Graceful Tune, Hawkes and Sons.

In Tempo de Minuet and in F Major, this composition should intrigue any student. It requires a delicate spiccato bowing throughout, and after learning it, the student will really find it to be "A Graceful Tune."

Tschaikovsky, Peter, None But The Lonely Heart, Oliver Ditson.

Tschaikovsky's well known tune makes use of the first to the fifth positions and is good for developing the tone.

Rubenstein, Anton, Romance, Sam Fox Publishing Company.

This is a very easy arrangement of Rubenstein's very
lovely composition. However, it is not suited for the viola. Only the G string and G string are utilized. Obviously, it has been arranged for every known instrument and the ranges of the instruments were undoubtedly overlooked in the haste of the arrangements.

Granados, Orientale (Spanish Dance No. 2), International.

Marked Andante 3/4 meter, this composition is more difficult than most in this list. It makes use of the first, third, and fifth positions, and has some fine phrases making use of fingered harmonics.

Tschaikowsky, Peter, Nocturne D Minor, International.

This composition is excellent for the student's tone. It is marked Andante Sentimentale and uses all positions from one to five. The only double stops in evidence are a few easy sixths.

Fauré, G., Lamento, International.

This selection in G Minor and marked Andante, is excellent to get the student acquainted with the modern idiom. The melody is beautiful and the piano accompaniment naturally enhances the melody. The selection calls for the use of the first, third, fourth, and fifth positions.

Kell, Frederick, Moods, Boosey and Hawkes.

This composition is interesting since it makes use of syncopations with sixteenth notes. It is in G Minor and in 6/8 time; however, most of the composition is in the first position, with very little of it in the third.

Weiller, Ernest, Priere, Enoch and Company (Paris).

In D Minor and marked Andante Maestoso, this composition allows the performer to play in all the positions from one to seven. It is quite simple to play and with the proper tone quality sounds beautiful.

Rimsky-Korsakov, N., Song of India, Carl Fischer, Inc.

This well known tune makes use of the viola player's proficiency of the first and third positions; however, the selection loses something when played on the viola.
Mendelssohn, F., Spring Song, Carl Fischer, Inc.

This composition also does not lend itself to being performed on a viola. It makes the performer make use of all the positions from one to five, but after he has perfected the tone and plays in public, one has the impression he should have forgotten to buy that particular selection.

Wagner, Richard, Evening Star, Carl Fischer, Inc.

This composition similarly does not lend itself to being played on the viola; however, it does sound better than the preceding selection.

Rebikoff, W., Without Thee, Carl Fischer, Inc.

In D Major and marked Andante Cantabile in 2/4 time, this selection is relatively simple. The entire number can be played in the first position, and the player can easily concentrate on his tone since the number does not contain any double stops and the player need not worry about intonation.

Bach, E., Spring's Awakening, Carl Fischer, Inc.

In the key of F Major, this composition makes use of positions one to five. The entire selection contains only two notes which can be played on the C string and for this reason many teachers will avoid it since the G string must also be played on.

Schumann, R., Schlummerlied, Hawkes and Son.

This composition entirely eliminates the D string and C string. Although it utilizes all the positions from one to five, the composition loses its effect by being played on only the upper two strings.
CHAPTER VIII

SELECTIONS FOR THE BEGINNING STUDENT

Kovacs, Charles, Happy Days Waltz, Carl Fischer, Inc.

This selection in G Major is for the student who has played on all the open strings and has used his first finger on all the strings.

Massenet, J., Melodie, Carl Fischer, Inc.

This selection in 2/4 meter is easy for a student who has been playing about six months.

Kesnair, Minuet Antique, J. Fischer and Brothers.

This composition in 3/4 meter and marked moderato is quite interesting. The first section is in the minor mode, while the second section is in the tonic major.

Oemler, On the Lake, Carl Fischer, Inc.

This selection is entirely rhythmic. The player bows all the rhythms and does not have to worry about intonation if his strings are in tune.

Aletter, W., Melodie, Carl Fischer, Inc.

Marked Moderato and in the key of D Major, this easy composition has many changes in dynamics and is excellent for developing the student's tone.

Schlemuller, Hugo, Our Soldiers March, International.

This selection is good for the student who is being introduced to the staccato form of bowing. Half the tune is staccato and the other half legato.

Kesnair, M., Melody, J. Fischer and Brothers.

In the key of G Major and marked allegretto, this selection is good to coordinate the right hand bowing and the left hand fingers with various dotted rhythms.

Franklin, Howard, Moonlight on the River, Carl Fischer, Inc.

This composition in 6/8 time is very easy. It is
mostly in half notes and whole notes so that any person who has studied for one half a year should be able to perform it.

Schlemuller, Hugo, A Prayer, Carl Fischer, Inc.

Another composition in whole and half notes, this composition in the key of E Minor is also easy.

Aletter, W., Petite Gavotte, Carl Fischer, Inc.

This is a good selection to begin a student on double stops. They are all in sixths and all involve an open string. Also the piece has some easy spiccato bowings.

Mascagni, P., Siciliana, Carl Fischer, Inc.

This selection in F Minor is excellent to aid the student in improving his tone. It is in 6/8 meter and is quite easy.

Schlemuller, Hugo, A Song, Carl Fischer, Inc.

In the key of G Major, this composition is equally as simple as the preceding one and also is excellent to develop the tone.
BIBLIOGRAPHY
A. BOOKS


