

Right Hand Culture

FOR

VIOLIN—VIOLA—AND
CELLO PLAYERS

By

PAUL SHIRLEY

EXPLANATORY DRAWINGS BY

FLORENCE L. SPAULDING

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— TO —

Anton Weir

CONCERTMASTER

— OF THE —

BOSTON SYMPHONY ORCHESTRA

PREFACE TO THE FIFTH EDITION

The kind reception accorded "*Right Hand Culture*" makes a new edition necessary only a few months after its publication; and in this connection the author wishes to thank Messrs. Fritz Kreisler, Efrem Zimbalist, Arthur Hartmann, and other distinguished artists for the tribute implied by their recognition and recommendation of the work.

It has been widely adopted for practical study use. It has been introduced at the New England Conservatory of Music—due to the kindness of that distinguished American composer and musician, Director George W. Chadwick—and in a number of other important conservatories and schools of music to an extent which has far exceeded the author's modest hopes.

"*Right Hand Culture*" is devoted to a neglected, though most valuable phase of string technic; yet in connection with its use the author would like to stress the following facts:—

Knowledge alone of any book, system or method is not in itself enough to secure the maximum of improvement: experience is needed to secure the desired result.

The illustrations are not intended to encourage the trying experiment of holding the fingers for any length of time in the positions indicated; but merely to show *how far* the various movements should be carried. Hence, though a certain exaggeration in their use is insisted upon, the very last aim of the exercises in question is not to develop acrobatic skill: their purpose is to condition genuine violin, viola or 'cello "playing" ability.

PAUL SHIRLEY

FOREWORD

It is well that the young aspirant to musical honors does not always realize the sum total of work which a life-time of effort may proportion. Yet, looking back over a period of twenty years of study, a musician might easily be at a loss to suggest even a small additional contribution to the over-abundance of study literature already extant.

I ask the matured violinist to recall how, in private, day in, day out, for hours at a time, his bow has glided over the strings—how a perfect rendering of even the simplest passage was attained only as a result of arduous struggle.

The first object of this little volume is to shorten these nerve-racking practice-hours, and to allow for a freer development of the student's ability. In addition, it aims to do away with much unnecessary practice on the part of the advanced violinist and 'cellist by means of right hand studies (see p. 9), a few minutes devoted to them daily keeping the right hand fit and ready for its task.

The point at issue is to call attention to the fact that not alone is the right hand entitled to as much consideration as the left; but that it is actually the "playing" hand. The making of music is a means of psychic expression, and the human voice is its ideally perfected