

MAIA BANG VIOLIN METHOD

Provided with original exercises and suggestions by
LEOPOLD AUER

English and Spanish Text

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Part III	Third and Second Positions (O44)
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Maia Bang
Violin Method
Part III — 3rd and 2nd Positions

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Violin Method

by
MAIA BANG

Part Three

THE POSITIONS

There are various positions which it is possible for the left hand to take on the fingerboard of the violin. As a general rule we employ *seven positions*, although there are eleven in all. These seven positions may be correctly divided into *principal positions*, the 1st, 3d, 5th and 7th, and *intermediate positions* the 2d, 4th and 6th. The three positions which are used more frequently than any others are the 1st, 3d and 5th. It is most important, however, to know *every* position thoroughly and completely, and to command it.

In Part One and Part Two of this method, the First or *Fundamental Position* has been exhaustively covered.

Among the positions which follow, the Third Position is the one which is first taken up, since it lies more easily within the grasp of the fingers than does the Second.

Método de Violín

por
MAIA BANG

Tercera Parte

LAS POSICIONES

Hay varias posiciones que la mano izquierda puede correr sobre el diapasón del Violin. Por regla general se emplean siete posiciones aunque entre todas son once. Estas siete posiciones pueden dividirse entre, posiciones principales la 1ª, 3ª, 5ª y 7ª y posiciones intermedias, la 2ª, 4ª y 6ª. Las tres posiciones que más se usan con frecuencia son la 1ª, 3ª y 5ª. Pero es necesario saberlas todas y dominarlas bien.

En la parte primera y segunda de este método, la primera o Fundamental Posición se ha explicada completamente

De las posiciones que siguen, la tercera es la que emprenderemos primero, debido á que es más fácil la colocacion de los dedos que en la segunda.

THE THIRD POSITION

In this position the whole hand is brought closer to the body of the violin, but does not rest against it. The 1st finger occupies exactly the same place that was taken by the 3d finger in the First Position. As far as possible this 1st finger should be allowed to remain in its place, in order to provide an artificial nut, supporting the intonation, and from which the whole and half-tones may be calculated and taken. The position of the hand as a whole is in every respect the same as in the First Position; the thumb opposite the first finger and beneath the neck of the violin — the hollow space between thumb and neck.

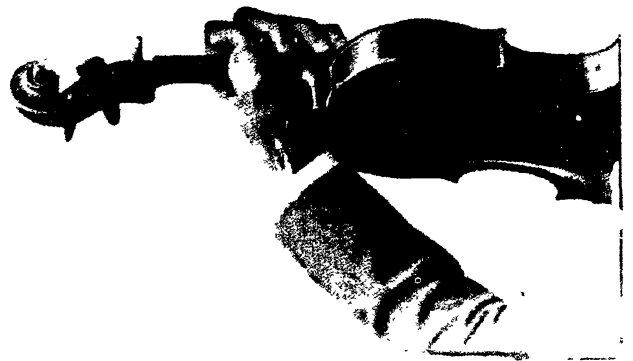
Make note of one peculiarity of the violin, that the higher one ascends the finger-board, in the direction of the bridge, the smaller become the stops or stretches (the whole-steps and half-steps) Especial attention should be paid to taking the half-steps, in the higher positions, close enough, one to the other.

LA TERCERA POSICION

En esta posición la mano se coloca mas cerca de la caja del Violin, pero sin descansar en ella. El primer dedo se coloca exactamente donde pertencia el 3º dedo en la primera posición. El primer dedo debe mantenerse en esta posición todo lo que sea posible y de éste modo hara el efecto de un talón artificial. para proteger la afinación y del cual los tonos y medios tonos deben calcularse y tomarse. La posición de la mano es exactamente la misma que para la primera posición; el pulgar opuesto al primer dedo - debajo el mango del Violin; el hueco entre el pulgar y el mango. Tomese nota de la peculiaridad del Violin, mientras se va ascendiendo en el diapason en dirección hacia el puente, más pequeña es la distansia en que deben colocarse los dedos (los tonos y medios tonos) Especial atención debe tenerse al colocar los medios tonos en las altas posiciones, muy pegados uno del otro.



THIRD POSITION
(Front View)



THIRD POSITION
(Rear View)
1st Finger C 2nd Finger D
3rd Finger E 4th Finger F
 on G String

THE THIRD POSITION

The first finger takes the place of the third inger (First Position).

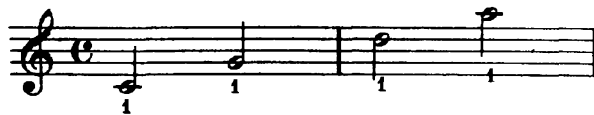
First Position *Primera Posición*



LA TERCERA POSICIÓN

El primer dedo se coloca en donde pertenecía el tercero (en la primera posición).

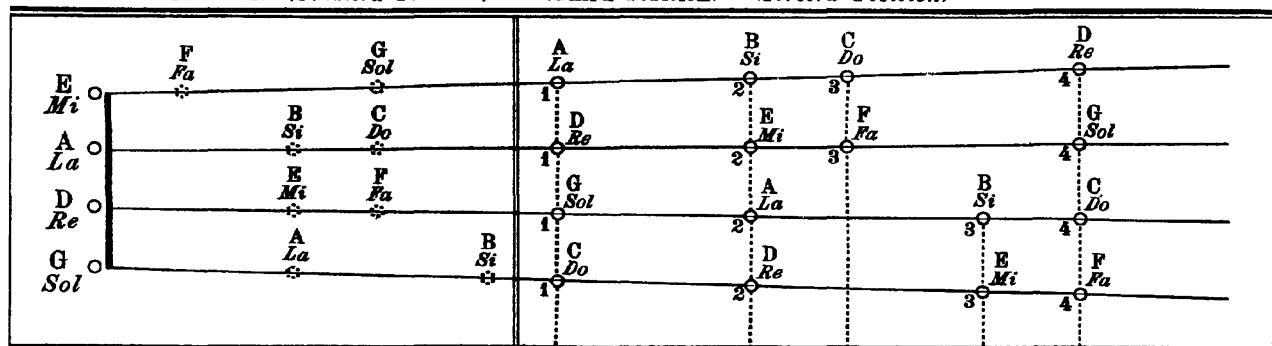
Third Position *Tercera Posición*



DIAGRAM

The stops on the four strings in the First and Third Positions

(First Position) (*Primera Posición*) (Third Position) (*Tercera Posición*)



DIÁGRAMA

Las paradas en las cuatro cuerdas en la Primera y Tercera Posición

EXPLANATION of the Fingering in the 3rd Position

EXPLANACIÓN de los dedos en la 3ª Posición

KEY OF
C MAJOR

CLAVE DE
DO MAYOR

E STRING — CUERDA MI

A STRING — CUERDA LA

D STRING — CUERDA RE

G STRING — CUERDA SOL

A: (1st finger) B (2nd finger) C (3rd finger) D (4th finger)
 La: (1er dedo) Si (2o dedo) Do (3er dedo) Re (4o dedo)

D: (1st finger) E (2nd finger) F (3rd finger) G (4th finger)
 Re: (1er dedo) Mi (2o dedo) Fa (3er dedo) Sol (4o dedo)

G: (1st finger) A (2nd finger) B (3rd finger) C (4th finger)
 Sol: (1er dedo) La (2o dedo) Si (3er dedo) Do (4o dedo)

C: (1st finger) D (2nd finger) E (3rd finger) F (4th finger)
 Do: (1er dedo) Re (2o dedo) Mi (3er dedo) Fa (4o dedo)

Notice the half-steps:

- E string: B - C = 2-3 finger
- A string: E - F = 2-3 finger
- D string: B - C = 3-4 finger
- G string: E - F = 3-4 finger

Learning the new fingering in the Third Position is merely a matter of memorizing.

Nótese los medios tonos:

- Cuerda Mi: Si - Do = 2-3 dedo*
- Cuerda La: Mi - Fa = 2-3 dedo*
- Cuerda Re: Si - Do = 3-4 dedo*
- Cuerda Sol: Mi - Fa = 3-4 dedo*

Para aprender los nuevos dedos en la tercera posición es cuestión de memoria solamente.

EXERCISES IN THE POSITIONS

EJERCICIOS EN LAS POSICIONES

The half-tones in the Third Position should be taken close to one another.

L. A.

Los medios tonos en la tercera posición deben tocarse con los dedos juntos.

L. A.

G STRING

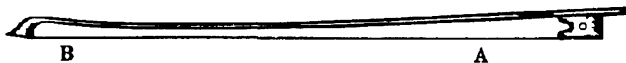
Third Position:

Keep the fingers down

CUARTA CUERDA

Tercera posición

Manténgase los dedos pisando las cuerdas



a)

Pupil
Discípulo
201
Teacher
Maestro

c)

a 2)

b 2)

c 2)

D STRING
Third Position

CUERDA RE
Tercera posición

Pupil
Discipulo
202
Teacher
Maestro

a) b)

c)

a2) b2)

c2)

A STRING
Third Position

CUERDA LA
Tercera posición

Pupil
Discipulo
203
Teacher
Maestro

a) b)

c)

1 2

Detailed description: This system shows a musical exercise labeled 'c)'. It consists of two staves. The upper staff has a treble clef and a key signature of one flat (B-flat). It contains a sequence of eighth notes, grouped into pairs and then into groups of four, with slurs over each group. Fingering numbers '1' and '2' are written below the first two notes. The lower staff has a bass clef and contains a sequence of eighth notes, also grouped into pairs and then into groups of four, with slurs. The key signature is one flat.

a 2)

b 2)

2 3 4

2 3

Detailed description: This system contains two exercises. Exercise 'a 2)' is on the left, with a treble clef and one flat key signature. It features a sequence of eighth notes with slurs and a dotted line indicating a continuation. Fingering numbers '2', '3', and '4' are shown. Exercise 'b 2)' is on the right, with a treble clef and one flat key signature, featuring a sequence of eighth notes with slurs and fingering numbers '2' and '3'. The lower staff of both exercises has a bass clef and one flat key signature.

c 2)

2 3

Detailed description: This system shows exercise 'c 2)', consisting of two staves. The upper staff has a treble clef and one flat key signature, with a sequence of eighth notes in pairs and groups of four, slurred together. Fingering numbers '2' and '3' are indicated. The lower staff has a bass clef and one flat key signature, with a sequence of eighth notes in pairs and groups of four, slurred together.

E STRING
Third Position

CUERDA MI
Tercera posición

Pupil
Discípulo
204
Teacher
Maestro

a)

b)

1 2 3

1 2

Detailed description: This system is for a pupil/teacher exercise. It has two staves. The upper staff has a treble clef and a C-clef (first position). Exercise 'a)' shows a sequence of eighth notes with slurs and a dotted line. Fingering numbers '1', '2', and '3' are shown. Exercise 'b)' shows a sequence of eighth notes with slurs and fingering numbers '1' and '2'. The lower staff has a bass clef and a C-clef, with a sequence of eighth notes and slurs.

c)

1 2

3 0 1 2

Detailed description: This system shows exercise 'c)', consisting of two staves. The upper staff has a treble clef and a C-clef, with a sequence of eighth notes in pairs and groups of four, slurred together. Fingering numbers '1' and '2' are indicated. The lower staff has a bass clef and a C-clef, with a sequence of eighth notes in pairs and groups of four, slurred together. Fingering numbers '3', '0', '1', and '2' are shown at the bottom.

B2) Musical notation for exercise B2). The piece is in 2/4 time. The first system shows a treble clef with notes on the G4, A4, B4, and C5 strings, and a bass clef with notes on the E3, F3, G3, and A3 strings. The second system shows a treble clef with notes on the G4, A4, B4, and C5 strings, and a bass clef with notes on the E3, F3, G3, and A3 strings. The key signature has one flat (Bb).

C2) Musical notation for exercise C2). The piece is in 2/4 time. The first system shows a treble clef with notes on the G4, A4, B4, and C5 strings, and a bass clef with notes on the E3, F3, G3, and A3 strings. The second system shows a treble clef with notes on the G4, A4, B4, and C5 strings, and a bass clef with notes on the E3, F3, G3, and A3 strings. The key signature has one flat (Bb).

CROSSING THE STRINGS
in the Third Position

Remember Professor Auer's important rule about crossing the strings (See Part One, p. 53, where it is discussed at length)

Do not lift the finger from one string, until the next finger drops on the neighboring string. Hence, both fingers must remain on the strings for a moment, at one and the same time.

PASANDO DE UNA CUERDA A OTRA
en la tercera posición

Recuérdese la regla importante del profesor Auer referente al cambio de cuerdas. mírese la p. 53 de la parte primera en donde se explica largamente.

No levante el dedo de la cuerda hasta que el otro esté colocado en la otra cuerda. Por lo tanto, ambos dedos deben permanecer en las cuerdas por un instante y uno separadamente.

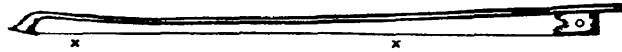
205

First system of exercise 205. Treble clef, 2/4 time, key signature of one flat. Notes: G4 (finger 1), A4 (finger 2), B4 (finger 3), C5 (finger 4). Bass clef notes: E3, F3, G3, A3. Fingerings are indicated above the notes.

Second system of exercise 205. Treble clef notes: G4 (finger 4), A4 (finger 1), B4 (finger 2), C5 (finger 3). Bass clef notes: E3, F3, G3, A3. Fingerings are indicated above the notes.

Third system of exercise 205. Treble clef notes: G4 (finger 3), A4 (finger 4), B4 (finger 1), C5 (finger 2). Bass clef notes: E3, F3, G3, A3. Fingerings are indicated above the notes.

Fourth system of exercise 205. Treble clef notes: G4 (finger 4), A4 (finger 3), B4 (finger 2), C5 (finger 1). Bass clef notes: E3, F3, G3, A3. Fingerings are indicated above the notes.



206

a)

b)

c)

d)

*) Keep the 1st finger on the string throughout the entire exercise.

*) Manténgase el primer dedo en la cuerda durante todo el ejercicio.

DETACHÉ BOWING

That part of the bow indicated (B-C) in the accompanying drawing is best adapted for the ordinary *detaché* stroke, which is very frequently used:

ARQUEAMIENTO DETACHÉ

La parte del arco indicada (B-C) en el siguiente grabado se usa para el *Detache ordinario*, que es el que mas frecuente se usa:



When we examine the construction of the violin bow, we will notice that the section marked A-B weighs the most, that marked C-D, the least. The most equally balanced and serviceable section of the bow is that marked B-C.

This style of bowing is played with the wrist and forearm.

Si examinamos la construcción del arco de Violín, notaremos que la sección marcada A-B es mayor que la C-D, y es para igualar el balance de la parte que se usa mas, marcada B-C.

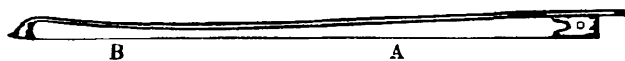
Este estilo de arqueamiento es tocado con la muñeca y antebrazo.

We cannot begin to play without using the wrist, and we cannot continue playing without using the forearm.
L. A.

No podemos empezar á tocar sin usar la muñeca y antebrazo.
L. A.

ETUDE IN THE THIRD POSITION

ESTUDIO EN LA TERCERA POSICIÓN



M. B.

Pupil
Discipulo
207

Teacher
Maestro

The first system of music. The Pupil part (top staff) is in treble clef, 3/4 time, and contains a sequence of eighth notes with fingerings: 1 2 3 4, 3 4 2 3, 1 2 3 4, 1 2, 3 4, 1 2. The Teacher part (bottom staff) is in bass clef and contains a sequence of eighth notes with fingerings: 1 2 3 4, 3 4 2 3, 1 2 3 4, 1 2, 3 4, 1 2.

The second system of music. The Pupil part (top staff) contains eighth notes with fingerings: 3 4, 3, 3 4, 1 2 3, 1, 4 1 2 3, 4, 1 2 3, 4, 1 2 3. The Teacher part (bottom staff) contains eighth notes with fingerings: 1 2 3 4, 3 4 2 3, 1 2 3 4, 1 2 3 4, 1 2 3 4, 1 2 3 4.

The third system of music. The Pupil part (top staff) contains eighth notes with fingerings: 4 3 4 3, 2 1 4 3, 2 1 2 1, 4 3 2 1, 4 3 2 3. The Teacher part (bottom staff) contains eighth notes with fingerings: 1 2 3 4, 1 2 3 4, 1 2 3 4, 1 2 3 4, 1 2 3 4.

The fourth system of music. The Pupil part (top staff) contains eighth notes with fingerings: 4 2 1 4, 3 2 1 4, 3 2 4 2, 1 2 3 4, 1 2 3 4. The Teacher part (bottom staff) contains eighth notes with fingerings: 1 2 3 4, 1 2 3 4, 1 2 3 4, 1 2 3 4, 1 2 3 4.

The fifth system of music. The Pupil part (top staff) contains eighth notes with fingerings: 4 3 4 3, 2 1 3 2, 3 4 1 2, 3 4 1 3, 2 1 2. The Teacher part (bottom staff) contains eighth notes with fingerings: 1 2 3 4, 1 2 3 4, 1 2 3 4, 1 2 3 4, 1 2 3 4.

THIRD POSITION
THE BOY IN THE WOOD

TERCERA POSICION
EL NIÑO EN EL BOSQUE

Tegnér
Arranged by } M. B.
Arreglado por }

Pupil
Discipulo
208

Teacher
Maestro

SCALE AND BROKEN CHORD OF D MAJOR
in the Third Position
Crossing all Four Strings

ESCALA Y ARPEGGIO DE DO MAYOR
en la tercera posición
Cruzando las cuatro cuerdas

Whenever you have a passage for crossing
the strings, down with your fingers!

L. A.

Siempre que se tenga un pasaje cruzando
las cuerdas, abajo con los dedos!

L. A.

209

1) 2 in one bow - 2 en un arco
2) then 4 in one bow - después 4 en un arco

1) 3 in one bow - 3 en un arco
2) then 6 in one bow - después 6 en un arco

OLA GRUMSTULEN*)

Third Position

Allegretto

Theme
Tema

OLA GRUMSTULEN*)

Tercera posición

Norwegian Folksong
Arranged by } M. B.
Arreglada por }

Pupil
Discipulo

210

Teacher
Maestro

*) Cancion Norwega

*) Lindeman: Norwegian Folksong

**) See Fundamentals No. 3 page 186

2 4
Theme
Tema

THREE FUNDAMENTALS for the Study of Musical Theory

1. Harmony is the art of combining musical sounds in chords, and of treating the chords thus formed according to certain rules.

2. Counterpoint means "point against point," i. e., "note against note" and is the art of supporting a melody (theme) by means of another melody, instead of by chords (harmonies).

3. Canon is a strict form of counterpoint, in which a second voice repeats or imitates the theme (*cantus firmus*) of the first voice.

TRES FUNDAMENTOS para el estudio de la teoría musical

1 *Armonía es el arte de combinar los sonidos musicales en acordes, y combinarlos bajo ciertas reglas.*

2 *Contra punto indica "punto contra punto" o "nota contra nota" y es el arte de mantener una melodía (Tema) por medio de otra, en lugar de acordes (armonías).*

3 *Cañón es una estricta forma de contrapunto, en la cual una segunda voz repite ó imita el tema (cantus Firmus) de la primera voz.*

STUDIES

for the Control of Intonation

Since all tones are firmly played in the Third Position, and the open strings - which make intonation much easier in the First Position, are not used, we cannot recommend too strongly that, whenever possible, the tones taken be compared with those of the open strings from time to time, and their purity tested as shown in the following example:

ESTUDIOS

para controlar la afinación

Puesto que todas las notas escritas en la tercera posición, y las cuerdas al aire (las cuales hacen la afinación en la primera posición más fácil) no se usan, recomendamos siempre que sea posible, que las notas se comparen con las cuerdas al aire, y probar de éste modo si están correctas, como se demuestra en el siguiente ejemplo:

211

Correct your intonation as soon as you notice you are at fault!

L. A.

Corrija su afinación enseguida que note que este mal!

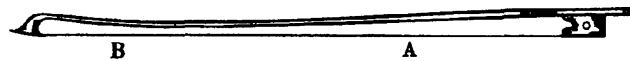
L. A.

ETUDE

Third Position

ESTUDIO

Tercera Posición



M. B.

Pupil
Discipulo

212

Teacher
Maestro

First system of musical notation. The right hand (treble clef) features a melodic line with a slur and a fermata over the first two measures. A finger number '2' is written below the first measure. The left hand (bass clef) plays a bass line with a slur and a fermata over the first two measures.

Second system of musical notation. The right hand (treble clef) has a melodic line with a slur and a fermata over the first two measures. Finger numbers '1', '4', and '3' are written below the first, second, and third measures respectively. The left hand (bass clef) plays a bass line with a slur and a fermata over the first two measures.

Third system of musical notation. The right hand (treble clef) has a melodic line with a slur and a fermata over the first two measures. The left hand (bass clef) plays a bass line with a slur and a fermata over the first two measures. A dynamic marking 'p' (piano) is present in the third measure of the right hand.

Fourth system of musical notation. The right hand (treble clef) has a melodic line with a slur and a fermata over the first two measures. Finger numbers '0', '2', and '2' are written below the first, second, and third measures respectively. The left hand (bass clef) plays a bass line with a slur and a fermata over the first two measures. A dynamic marking 'cresc.' (crescendo) is present in the second measure of the right hand.

Fifth system of musical notation. The right hand (treble clef) has a melodic line with a slur and a fermata over the first two measures. Finger numbers '2', '0', and '2' are written below the first, second, and third measures respectively. The left hand (bass clef) plays a bass line with a slur and a fermata over the first two measures. A dynamic marking 'V' (fortissimo) is present in the first measure of the left hand.

First system of a piano score. The right hand features a melodic line with a trill-like texture, starting on a high note and moving downwards. The left hand provides a simple harmonic accompaniment. A dynamic marking of *p* (piano) is present in the first measure. A hairpin crescendo is shown over the first two measures, and a hairpin decrescendo is shown over the last two measures.

Second system of the piano score. The right hand continues with a melodic line, marked with *mf* (mezzo-forte) and a first fingering (*1*). The left hand has a steady accompaniment. A second fingering (*2*) is indicated in the third measure of the right hand. A first fingering (*1*) is indicated in the fifth measure of the right hand.

Third system of the piano score. The right hand continues with a melodic line, marked with a first fingering (*1*). The left hand accompaniment continues. A dynamic marking of *f* (forte) is present in the fourth measure. A hairpin crescendo is shown over the third and fourth measures.

Fourth system of the piano score. The right hand continues with a melodic line, marked with *p* (piano) in the first measure. The left hand accompaniment continues. A dynamic marking of *cresc.* (crescendo) is present in the third measure, leading to a final *f* (forte) marking in the fifth measure.

Fifth system of the piano score, concluding the piece. The right hand continues with a melodic line, marked with an asterisk (*) in the second measure. The left hand accompaniment continues. The system ends with a double bar line.

*) Cuidado: $1\frac{1}{2}$ steps

*) Cuidado: $1\frac{1}{2}$ pasos

Do not raise your right shoulder and do not apply any shoulder pressure to the bow!
L. A.

No levante el hombro derecho y tampoco añada presión del hombro en el arco!
L. A.

GAVOTTE
(An old Dance)
Third Position

GAVOTA
(Baile An'iguo)
Tercera Posición

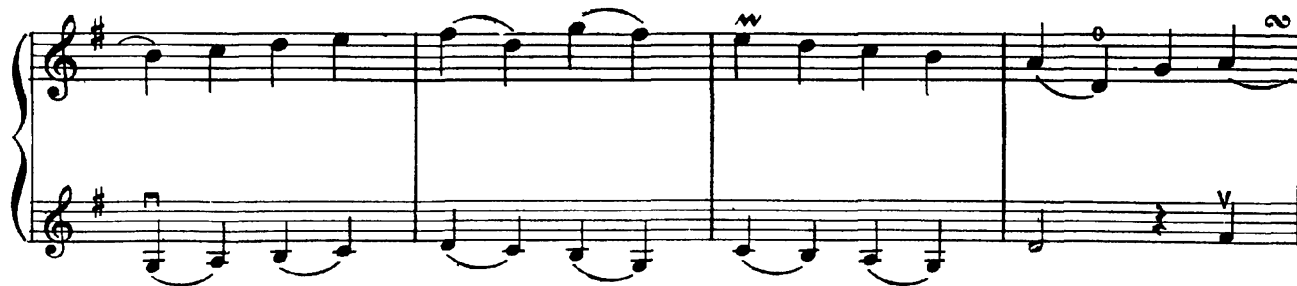
Händel
Arranged by } M. B.
Arreglada por }

Allegro

Pupil Discipulo **213**
Teacher Maestro

*) With regard to grace notes, see Part Two, p. 158, of this method.

*) Con relación a las notas de adorno, mírese la Parte Segunda, p. 158, de éste método.



Professor Auer's "Finger and Bowing Exercises," used in the *Third Position*, should be studied here. (See p. 254)

Los ejercicios para los "Dedos y el arco" del Profesor Auer usados en la tercera posición, deben estudiarse aquí (véase p. 254)

CHANGE OF POSITION

The change of position is one of the principal essentials of violin playing. Its importance cannot be exaggerated.

The manner in which the change of position is carried out on the violin shows the quality of the player at once. It betrays whether he is artist, musical and cultured, or an amateur, mistaken in his ideas and lacking good taste. In this connection, sliding from one position to another in an exaggerated manner and producing a whining combination of the intervals, is one of the worst faults which a player can be guilty of.

CAMBIO DE POSICIÓN

El cambio de posición es uno de los puntos esenciales en el Violín. Su importancia no puede exagerarse.

Por la forma en que se cambia de posición se demuestra, la calidad de Violinista enseguida, revela si es un artista, cultura musical, ó un aficionado, equivocado en sus ideas y falto de buen gusto.

En esta conexión, arrastrar de una posición a otra ó exagerar el modo de producir la combinación de los intervalos es una de las peores faltas que puede tener un Violinista.

THE SHIFT FROM FIRST TO THIRD POSITION
Using the Same Finger
Forward and Back

Let the finger glide in a firm and definite manner *without raising it from the string*. The shift of position *must not be heard*. The hand must be led quietly, without pressing the neck of the violin. There should always be an open space beneath the neck, between the thumb and the 1st finger.*)

Lead hand and finger quietly back and forth from the First to the Third Position.

EL CAMBIO DE PRIMERA Á TERCERA POSICIÓN
Usando el mismo dedo
Hacia adelante y hacia atrás

Córrase el dedo de un modo definido sin levantarlo de la cuerda. El cambio de posición debe ser inaudible. La mano debe moverse quietamente sin apretar el mango del Violín. Siempre debe haber un espacio debajo del mango, entre el pulgar y primer dedo.)*

Muévase la mano y dedos quietamente de la Primera posición a la Tercera y viceversa.

1. Each note with separate bow - 1. Cada nota en arco separado
2. Two notes in one bow - 2. Dos notas en un arco



*) As regards the action of the thumb, see p 239

*) Con referencia a la acción del pulgar, vease p 239

THE SHIFT FROM FIRST TO THIRD POSITION Using Various Fingers

Here we begin to encounter the serious difficulties of the change of position, and one main rule of the greatest importance in this connection is the following:

Glide firmly with the finger in question from one to the other position, and do not place the new finger until you reach the position to which you are shifting.

This rule applies with equal force when changing position either upward or downward. The shift itself must take place in an *unnoticeable* manner; and no *glissando* should be audible while making it.

The small notes are merely intended to be of service in showing the movement of the respective fingers, that is, to show whither the finger is to slide, but they must not be heard.

EL CAMBIO DE PRIMERA Á TERCERA POSICIÓN Usando Varios dedos

Aquí empezaremos a encontrar las dificultades en el cambio de posición y una regla de gran importancia en conexión al cambio de posición es la siguiente:

Resbálese el dedo en acción firmemente de una posición á otra y no ponga el nuevo dedo hasta que haya llegado a la posición a que se cambia.

Esta regla lo mismo es aplicada cuando se sube que cuando se baja de posición. No debe notarse el cambio y tampoco el glissando debe ser audible. Las pequeñas notas estan escritas simplemente con intención de enseñar el movimiento de los dedos, esto es, enseñar hasta donde el dedo tiene que llevarse, pero ellas no deben ser audibles.

a) 1. each note separate bow - 1. cada nota en un separado arco
2. two notes in one bow - 2. dos notas en un arco

215

1.....* 2.....1
1st finger to 2nd finger
1r dedo al 2o dedo

1.....3.....1
1st finger to 3rd finger
1r dedo al 3er dedo

1.....4.....1
1st finger to 4th finger
1r dedo al 4o dedo

2.....3.....2
2nd finger to 3rd finger
2o dedo al 3er dedo

2.....4.....2
2nd finger to 4th finger
2o dedo al 4o dedo

3.....4.....3
3rd finger to 4th finger
3er dedo al 4o dedo

b)

1.....2.....1
1.....3.....1

1.....4.....1
2.....3.....2

2.....4.....2
3.....4.....3

* The 2nd finger must be placed at once, as soon as the 1st finger has reached the new position.

* El 2o dedo debe levantarse enseguida que el primero haya llegado a la nueva posición.

c)

d)

INCORRECT CHANGE OF POSITION

The principle of position-shift as shown in the following example is altogether incorrect:

CAMBIO INCORRECTO DE POSICIÓN

El cambio de posición como se demuestra en los siguientes ejemplos es enteramente incorrecto.

since in this case, as may be seen, we *glide up* with the new finger when making the shift, *instead* of first dropping this finger on the string upon arriving at the new position.

There are *three major sins* in violin playing, which the student should regard as taboo, to wit:

- 1 False intonation
- 2 Scraping
- 3 Incorrect change of Position (as described)

cuanto que en este caso, como se verá, se resbala hacia arriba con el mismo dedo, en lugar de primeramente poner el dedo en la cuerda cuando se llega a la nueva posición.

Hay tres grandes faltas en el Violín que el discípulo debe excluir y tener en nota:

- 1 Imperfecta entonación
- 2 Rascar
- 3 Incorrecto cambio de posición (como se) ha descrito)

VARIOUS EXERCISES
for Change of Position,
From the First to the Third
Position and Back

VARIOS EJERCICIOS
para el Cambio de posición
De la primera a la tercera
posición y viceversa

*In changing positions the respective
finger should be prepared in advance
to fall on the string.*

L. A.

Para el correcto cambio de posición los
dedos deben *prepararse* antes de caer
en la cuerda

L. A.

G STRING

CUERDA SOL



Separate bow

Separado arco

216 a) □

D STRING

CUERDA RE

b) □

A STRING

CUERDA LA

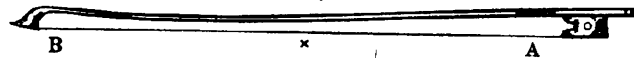
c) □

E STRING

CUERDA MI

Two notes in one bow

Dos notas en un arco



217

IIC String Cuerdas 0 1 2 2

IIC String Cuerdas 0 1 2 2

IC String Cuerdas 0 1 2 2

b)

IIC String Cuerdas 0 2 2

IC String Cuerdas 0 2 2

Three notes in one bow

Tres notas en un arco



218

IIC String Cuerdas 0 2 2

IC String Cuerdas 0 2 2

*) Place the fingers simultaneously on both strings

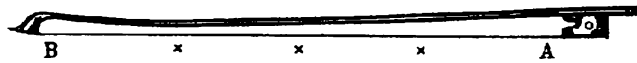
*) Pongase los dedos al mismo instante en ambas cuerdas

I^c String Cuerda
 II^c String Cuerda
 III^c String Cuerda

This section contains three staves of music for the first, second, and third strings. Each staff features a series of notes with various fingering numbers (1-4) and slurs. The first staff is labeled 'I^c String Cuerda', the second 'II^c String Cuerda', and the third 'III^c String Cuerda'. The notes are primarily eighth and sixteenth notes, often grouped in pairs or fours.

Four notes in one bow

Cuatro notas en un arco



219

This section contains six staves of music, beginning with measure 219. The music is written in treble clef with a key signature of one sharp (F#) and a common time signature (C). The notes are primarily eighth and sixteenth notes, often grouped in pairs or fours. The first staff has a measure number '219' at the beginning. The music includes various bowing techniques such as slurs, double stops, and trills, with fingering numbers (1-4) and slurs indicating specific techniques.

CHANGE OF POSITION

Across the Strings

The same principle applies here that applies to the shift on a single string: slide with the finger in question from one to the other position, and *then* set down the new finger.

CAMBIO DE POSICIÓN

A traves de las Cuerdas

Se usan las mismas reglas usadas para el cambio sobre una cuerda: resbálese con el dedo en acción de una posición á otra y luego pongase el nuevo dedo.



ADDITIONAL REMARKS

With Regard to Change of Position

We have already discussed the principle of position-change in detail. The main point in this connection is to have the shift take place in an *unnoticeable* manner.

This is the third important technical action on the violin which *must not be heard*.

ADICIONALES OBSERVACIONES

Con referencia al cambio de posición

Ya se ha discutido detalladamente los principios del cambio de posición. El punto principal en este asunto es, hacer el cambio del modo mas desadvertido.

Esta es la tercera acción importante en el Violín que no debe oírse.

1. Change of bow must not be heard (See Part One, p. 33, Wrist Movement)
2. Change of string must not be heard (See Part One, p. 53, Two Fingers Kept Simultaneously on the String)
3. Change of position must not be heard (See Part Three, p. 191-192)

1. *Cambio de arco no debe ser oído (véase la primera parte, p. 33, movimiento de muñeca)*
2. *Cambio de cuerda no debe ser oído (véase la primera parte, p. 53, mantengase los dedos simultaneamente sobre la cuerda)*
3. *Cambio de posición no debe ser oído (véase la tercera parte, p. 191-192)*

Violin playing in which change of bow, string or position is audible, is anything but a pleasure for a musically cultivated ear.

L.A.

El tocar oyendose el cambio de cuerda ó posición, es solamente agradable para un oído sin cultura musical.

L. A.

FIRST LOSS

PRIMERA PÉRDIDA

R. Schumann
Arranged by } M. B.
Arreglado por }

Not fast *No deprisa*

Pupil
Discipulo

220

Teacher
Maestro

First system of musical notation. Treble clef: quarter note G4, quarter note A4, quarter note B4, quarter note C5. Bass clef: quarter note G2, quarter note A2, quarter note B2, quarter note C3. Fingerings: 2, 3, 4, 3, 1, 2.

Second system of musical notation. Treble clef: quarter note G4, quarter note A4, quarter note B4, quarter note C5. Bass clef: quarter note G2, quarter note A2, quarter note B2, quarter note C3. Dynamics: *mf*, *rit.*. Fingerings: 1, V, V, V, V.

Third system of musical notation. Treble clef: quarter note G4, quarter note A4, quarter note B4, quarter note C5. Bass clef: quarter note G2, quarter note A2, quarter note B2, quarter note C3. Dynamics: *a tempo*, *f*, *p*. Fingerings: V, 4, 3, 2, 1, 2, 1, 2, 3, 2, 1, 3.

Fourth system of musical notation. Treble clef: quarter note G4, quarter note A4, quarter note B4, quarter note C5. Bass clef: quarter note G2, quarter note A2, quarter note B2, quarter note C3. Dynamics: *f*, *rit.*, *dim.*, *p*. Fingerings: 2, V, 1, 2, 1, 1, 1, 1.

The fingers of the left hand should be as strong as steel— the right hand light. This contrast in the division of work allotted the two hands is one which is hard to carry out, and which is again and again forgotten or slighted by the student.

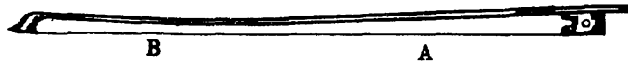
L. A.

Los dedos de la mano izquierda deben ser tan fuertes como el acero— la mano derecha ligera. Este contraste en la acción de las dos manos es muy difícil de llevarse á cabo y el cual es olvidado por el discípulo.

L. A.

ETUDE
(First and Third Position)

ESTUDIO
(Primera y Tercera Posición)



M. B.

Pupil
Discípulo
221
Teacher
Maestro

The first system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both are in the key of A major (two sharps). The music is in 2/4 time. The upper staff begins with a square box containing a vertical line, followed by a series of eighth notes. The lower staff begins with a square box containing a vertical line, followed by a series of eighth notes. Fingerings are indicated by numbers 1 and 2 above notes. The dynamic marking *mf* is placed between the staves.The second system of musical notation consists of two staves. The upper staff continues with eighth notes, with a fingering of 2 above a note. The lower staff continues with eighth notes, with a fingering of 4 above a note. A square box with a vertical line is present. The dynamic marking *cresc.* is written above the lower staff.The third system of musical notation consists of two staves. The upper staff continues with eighth notes, with a fingering of 2 above a note. The lower staff continues with eighth notes, with a fingering of 4 above a note. A square box with a vertical line is present. The dynamic marking *f* is written above the lower staff.

The fourth system of musical notation consists of two staves. The upper staff continues with eighth notes, with a fingering of 1 above a note. The lower staff continues with eighth notes, with a fingering of 4 above a note. A square box with a vertical line is present.

The fifth system of musical notation consists of two staves. The upper staff continues with eighth notes, with a fingering of 1 above a note. The lower staff continues with eighth notes, with a fingering of 4 above a note. A square box with a vertical line is present. The dynamic marking *decresc.* is written above the lower staff.

1 2 1

p *cresc.*

1 0 1 1 1

f

1

1 3

CHANGE OF BOW

Do not remove the bow from the string while changing. Shift on the string!

L.A.

CAMBIO DE ARCO

No se levante el arco de la cuerda mientras se cambia. Gírelo sobre la cuerda!

L. A.

FOURTEEN YEARS *)

CATORCE AÑOS *)

Swedish Folksong
 Arranged by } M.B.
 Arreglado por }

Andantino

Pupil
 Discipulo

222

Teacher
 Maestro

Refrain

*) A favorite song of Jenny Lind
 **) Like an echo

*) Canción favorita de Jenny Lind
 **) Como un eco

HARMONICS

If, at certain points of the finger-board we allow the finger to rest gently on the string, without pressing it down, we obtain a so-called harmonic. Harmonic tones have a tone color of their own, whose quality suggests the flute.

We will here touch only on the ordinary octave harmonics (For further particulars regarding harmonics see Part Five, of this method.)

Stretch the 4th finger, in the Third Position, one whole tone higher—exactly in the middle of the string, between the bridge and the nut—and the octave of the open string will result. No other finger should touch the string when playing harmonics.

A harmonic is indicated by the "harmonic mark," \circ (Not to be confused with open string cypher. \circ)

ARMÓNICOS

Si en ciertos lugares del diapasón colocamos el dedo muy suavement sobre la cuerda, sin apretar, obtendremos el sonido llamado armónico.

Solamente aqui explanaremos el ordinario armónico de octava (adicional a estos armónicos véase la quinta parte) Estírese el cuarto dedo, en la tercera posición, un tono más alto, (exacto en el medio de la distancia entre la nuez y el puente) y obtendremos el armónico de la cuerda al aire. Ningun otro dedo debe tocar la cuerda cuando se tocan armónicos.

El armónico es indicado con la "marca de armonico," \circ (No se confunda con la cuerda al aire también indicado \circ)

EXERCISES FOR HARMONICS

beginning with the Third Position

EJERCICIOS PARA LOS ARMÓNICOS

empezando por la tercera posición

223

a)

b)

EXERCISES FOR HARMONICS
beginning with the First Position

EJERCICIOS PARA LOS ARMÓNICOS
empezando por la primera posición

Forward and Back
1st Finger and Harmonic

Hacia arriba y viceversa
1r Dedo y armónico

a)

224

Two staves of music in 2/4 time. The first staff shows a sequence of notes: G4, A4, B4, C5, B4, A4, G4. The second staff shows the corresponding harmonics: G4, A4, B4, C5, B4, A4, G4. The number '1' is written below the notes in both staves to indicate the first finger.

2nd Finger and Harmonic

2o Dedo y armónico

b)

Two staves of music in 2/4 time. The first staff shows a sequence of notes: A4, B4, C5, B4, A4. The second staff shows the corresponding harmonics: A4, B4, C5, B4, A4. The number '2' is written below the notes in both staves to indicate the second finger.

3rd Finger and Harmonic

3r Dedo y armónico

c)

Two staves of music in 2/4 time. The first staff shows a sequence of notes: B4, C5, B4, A4, G4. The second staff shows the corresponding harmonics: B4, C5, B4, A4, G4. The number '3' is written below the notes in both staves to indicate the third finger.

4th Finger and Harmonic

4o Dedo y armónico

d)

Two staves of music in 2/4 time. The first staff shows a sequence of notes: C5, B4, A4, G4, F4. The second staff shows the corresponding harmonics: C5, B4, A4, G4, F4. The number '4' is written below the notes in both staves to indicate the fourth finger.

FIRST AND THIRD POSITION

with Harmonics

PRIMERA Y TERCERA POSICIÓN

con armonicos

225 a)

b)

c)

d)

Use intelligence while practising just as much as your fingers! Think while you are practising.

L. A.

Use su inteligencia mientras practique igual que sus dedos! *Piense* mientras practique.

L. A.

One must understand why it is just as important to practice with intelligence as with the fingers. The reason is that all the various important rules must be remembered and followed when practising. There is no purpose in practising something and learning it incorrectly.

L. A.

Uno debe comprender *porque* es tan importante practicar con la inteligencia igual que con los dedos. La razón es que todas las reglas importantes deben de *recordarse* y *seguirse* cuando se practica. No hay utilidad en estudiar algo y aprenderlo incorrectamente.

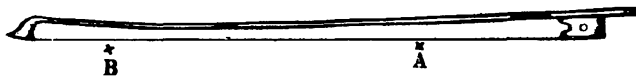
L. A.

ETUDE IN THE FIRST AND THIRD POSITIONS

with Harmonics

ESTUDIO EN LA PRIMERA Y TERCERA POSICIÓN

con armónicos



M. B.

Pupil
Discípulo

226

Teacher
Maestro

THE LARK

LA ALONDRA

Glinka

Arranged by } M. B.
Arreglada por }

Andante

Pupil
Discipulo
227

Teacher
Maestro

The musical score is written in G major (one sharp) and 2/4 time, marked 'Andante'. It consists of five systems of music, each with a treble and bass staff. The first system is labeled 'Pupil' (Discipulo) and 'Teacher' (Maestro). The second system is marked *mf*. The third system is marked *f* and *p*. The fourth system has a crescendo hairpin. The fifth system is marked *p*. The score includes various musical notations such as slurs, ties, and fingerings (1-4). The piece concludes with a final cadence in the fifth system.

Pay strict attention in every case to the correct (the indicated) bowing, and see that you use it. If you neglect to do so you will always be in trouble.

L. A.

Ponga estricta atención en el correcto arqueo (como este indicado) y véase de que lo use. Si se descuida de fijarse en ello siempre se verá en dificultad.

L. A.

BALLADE

BALLADE

Vieuxtemps

Arranged by } M. B.
Arreglada por }

Pupil
Discípulo

228

Teacher
Maestro

The musical score is written for a single melodic line, divided into Pupil and Teacher parts. It features various musical notations including slurs, accents, and dynamic markings such as *mf* and *f*. The score includes detailed fingering and bowing instructions, such as 'V' for bowing and numbers 1-4 for fingering. The piece is in G minor and 3/4 time, with a tempo marking of 'Vieuxtemps'.

3 0 1 2

p

3 3

1 2 2 4

3 3 3 3

2 2 V

rit. - - - - - 0

a

tempo V 4/4 V

f

2 1 1 1 4 4 4 4

3 0 1 V

p

V V

2

THE SECOND POSITION

The Second Position is situated on the fingerboard midway between the First and the Third Positions; and will now be easy for the student to grasp, since he already controls both the other positions.

In the Second Position the entire hand is raised the interval of *one second* above the First Position. The position of the hand is the same as for the First and Third Positions, the thumb lies opposite the first finger, and there should be the same hollow space between the thumb and the neck of the violin, beneath the latter.

As in the Third Position, the first finger, here too, should as far as possible be allowed to remain in position, in order to form an artificial nut to support the intonation.

LA SEGUNDA POSICION

La segunda posición está situada en el diapason entre la primera y tercera posición y sera ahora más fácil para el estudiante debido á que ya domina las otras dos posiciones.

En la segunda posición la mano se sube un intervalo de una segunda sobre la primera posición. La posición de la mano es la misma que para la 1ª y 3ª posición el pulgar frente al primer dedo y debe haber el mismo hueco entre el pulgar y el mango del.

Violin, debajo del mismo. Igual que en la tercera posición, el primer dedo, debe mantenerse todo lo que sea posible en posición á fin de formar una nuez artificial para asegurar la afinación.



SECOND POSITION
(Front View)



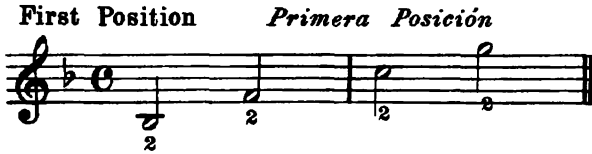
SECOND POSITION
(Rear View)
1st Finger B \flat 2nd Finger C
3rd Finger D 4th Finger E \flat
on G String

THE SECOND POSITION

The first finger takes the place of the second finger (First Position).

LA SEGUNDA POSICIÓN

El primer dedo toma la plaza del segundo (primera posición).



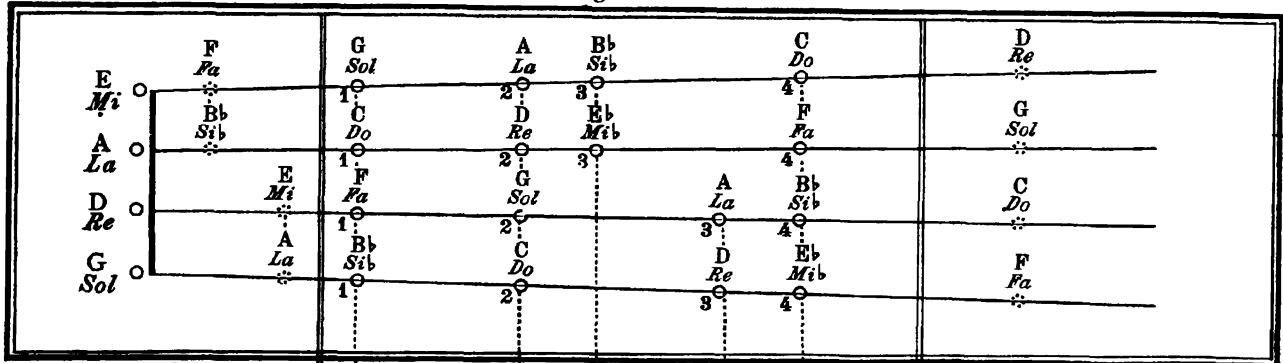
DIAGRAM

The steps on the four strings in the Second Position

(First Position) (Primera Posición) (Second Position) (Segunda Posición)

DIÁGRAMA

Las paradas de los dedos en las cuatro cuerdas en la Segunda Posición



EXPLANATION of the fingering in the 2nd Position:

EXPLANACIÓN de los dedos en la 2ª Posición:

E STRING - CUERDA MI

G (1st finger) A (2nd fing.) B \flat (3rd finger) C (4th finger)
Sol (1er dedo) La (2o d.) Si \flat (3er dedo) Do (4o dedo)

A STRING - CUERDA LA

C (1st finger) D (2nd fing.) E \flat (3rd finger) F (4th finger)
Do (1er dedo) Re (2o d.) Mi \flat (3er dedo) Fa (4o dedo)

D STRING - CUERDA RE

F (1st finger) G (2nd finger) A (3rd fing.) B \flat (4th fing.)
Fa (1er dedo) Sol (2o dedo) La (3er d.) Si \flat (4o d.)

G STRING - CUERDA SOL

B \flat (1st finger) C (2nd finger) D (3rd fing.) E \flat (4th fing.)
Si \flat (1er dedo) Do (2o dedo) Re (3er d.) Mi \flat (4o d.)

KEY OF B \flat MAJOR

CLAVE DE SI \flat MAYOR

Note the half-steps:

- E string: A - B \flat = 2-3 finger
- A string: D - E \flat = 2-3 finger
- D string: A - B \flat = 3-4 finger
- G string: D - E \flat = 3-4 finger

Notese los medios tonos:

- Cuerda Mi: La - Si \flat = 2-3 dedo
- Cuerda La: Re - Mi \flat = 2-3 dedo
- Cuerda Re: La - Si \flat = 3-4 dedo
- Cuerda Sol: Re - Mi \flat = 3-4 dedo

EXERCISES IN THE POSITIONS

G STRING
Second Position

EJERCICIOS EN LAS POSICIONES

CUERDA SOL
Segunda posición

Pupil
Discípulo

239

Teacher
Maestro

a) b)

c)

a 2) b 2)

c 2)

D STRING
Second Position

CUERDA RE
Segunda posición.

Pupil
Discípulo
230
Teacher
Maestro

a) b)

c)

a2) b2)

c2)

A STRING
Second Position

CUERDA LA
Segunda posición

Pupil
Discípulo
231
Teacher
Maestro

a) b)

c)

a2) b2) \square

c2)

E STRING
Second Position

CUERDA MI
Segunda posición

Pupil *Discípulo*
232
Teacher *Maestro*

a) b) \square

c)

a2) b2) \square

c2)

233 a)

b)

c)

The fingers should be trained to fall firmly on the strings.

Los dedos deben disciplinarse a caer sobre las cuerdas firmemente.

Power must come from the fingers (of left hand) not from the hand itself!

L. A.

La presión debe venir de los dedos (de la mano izquierda) y no de la mano!

L. A.

SCALE AND BROKEN CHORD OF C MAJOR
in the Second Position

ESCALA Y ARPEGGIO DE DO MAYOR
en la segunda posición

234

1.) 2 in one bow - 2 en un arco
2.) 4 in one bow - 4 en un arco

Keep down the fingers
Manténgase los dedos abajo

1.) 8 in one bow - 3 en un arco
2.) 6 in one bow - 6 en un arco

THE LITTLE WHITE LAMB

EL PEQUEÑO CORDERO BLANCO

Pupil
Discipulo

235

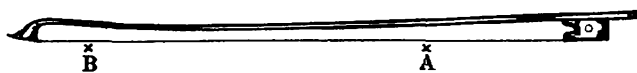
Teacher
Maestro

mf

Arranged by } Tegnér.
Arreglada por } M. B.

ETUDE
Second Position

ESTUDIO
Segunda posición



M. B.

Pupil
Discipulo
236

Teacher
Maestro

The first system of musical notation. The Pupil part (top staff) is in 6/8 time, starting with a dynamic marking of *mf*. It features a melodic line with fingerings 1 and 2. The Teacher part (bottom staff) provides harmonic support with chords and single notes.

The second system of musical notation. The Pupil part continues the melodic line with fingerings 1, 2, 4, and 1. The Teacher part continues with harmonic accompaniment.

The third system of musical notation. The Pupil part includes fingerings 4, 3, 2, 4, 1, and 4. The Teacher part continues with harmonic accompaniment.

The fourth system of musical notation. The Pupil part includes fingerings 4, 1, 1, 2, 4, 3, and 2. The Teacher part continues with harmonic accompaniment.

The fifth system of musical notation. The Pupil part includes fingerings 4 and 2. The Teacher part continues with harmonic accompaniment.

ANNIE LAURIE
Second Position

ANNIE LAURIE
Segunda posición

Arranged by } M. B.
Arreglada por }

Pupil
Discípulo
237
Teacher
Maestro

The first system of music consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has two flats (B-flat and E-flat). The time signature is common time (C). The music begins with a piano (*p*) dynamic marking. The upper staff contains a melodic line with fingerings 3, 4, and 8 indicated above notes. The lower staff provides a harmonic accompaniment.

The second system continues the piece. It features a fermata over the final note of the first measure in the upper staff. The notation continues across two staves with various rhythmic patterns and slurs.

The third system includes a trill (marked with a 'V') in the upper staff. Fingerings 4 and 1 are indicated above notes. The lower staff continues with a steady accompaniment.

The fourth system features a trill (marked with a 'V') in the upper staff and a fermata over the final note. The notation continues across two staves.

The fifth system concludes the piece. It features fingerings 1 and 3 indicated above notes in the upper staff. The lower staff ends with a final chord.

In this connection study Professor Auer's "Finger and Bowing Exercises", applying them to the Second Position (p. 244)

En ésta conexión estúdiese los estudios de Ejercicios para dedos y arco del prof. Auer aplicados en la segunda posición (p. 244)

THE CHANGE

from First to Second Position
using the same finger

Glide firmly with the finger, without raising it
from the string (See p. 192)

EL CAMBIO

de la primera á la segunda posición
usando el mismo dedo

*Córrase firmemente el dedo, sin levantarlo de
la cuerda (vease p. 192)*

1. Each note with separate bow — 1. Cada nota en arco separado
2. Two notes in one bow — 2. Dos notas en un arco

238

a)

b)

c)

d)

THE CHANGE

from First to Second Position
using different fingers

Glide firmly with the finger in question from
the First to the Second Position, and only place
the new finger when reaching the latter (See p. 193)

EL CAMBIO

de la primera a la segunda posición
usando diferentes dedos

*Córrase firmemente el dedo en acción de la
primera a la segunda posición, y solamente co-
lóquese el nuevo dedo cuando se haya llegado a
la misma (vease p. 193)*

1. Each note with separate bow
2. Two notes in one bow
1st finger to 2nd finger
1r dedo al 2o dedo

1. Cada nota en arco separado — 2. Dos notas en un arco
1st finger to 3rd finger
1r dedo al 3r dedo

- 1st finger to 4th finger
1r dedo al 4o dedo

239

a)

2nd finger to 3rd finger
2o dedo al 3r dedo

2nd finger to 4th finger
2o dedo al 4o dedo

3rd finger to 4th finger
3r dedo al 4o dedo

* These small notes (guiding notes) must not be heard

* Estas notas pequeñas (guiadoras) no se debe oír

b)

c)

d)

SEQUENCES*)
in the
First, Second and Third Positions

MODULACIÓN*)
en la
Primera, Segunda y Tercera posición

240

III Position I Position II Position

*) A sequence is any repetition, oftener than twice in succession, of a melodic motive or figure.

*) *Modulación es cualquier repetición, de un motivo ó figura melódica.*

II P. III P. I P.

I P. II P.

III P. III P. II P.

I P.

III P. II P. I P.

III P. II P. I P.

III P. II P.

I P.

In the transition from one string to another the bow should not stand still. You must keep it moving, give it leeway, so that you secure a perfect legato.

L. A.

En el cambio de cuerda á otra el arco no debe permanecer inmóvil. Mantengalo en movimiento de este modo asegurará un legato perfecto.

L. A.

ETUDE IN THE FIRST,
SECOND AND THIRD POSITION

ESTUDIO EN LA PRIMERA,
SEGUNDA Y TERCERA POSICIÓN

Mixed bowings M. B.

Pupil *Discípulo*

241 *mf*

Teacher *Maestro*

Down Bow quickly - *Arco hacia abajo deprisa*
Up Bow slowly - *Arco hacia arriba despacio*

quickly - *rapido*

slowly - *lento*

The first system of music consists of two staves. The treble staff begins with a 3-measure triplet of eighth notes, marked with a '3' and a bracket. The bass staff has a 'V' marking under the first measure. The key signature is two sharps (F# and C#).

The second system continues the piece. The treble staff has fingering numbers 2, 4, 4, 3, 1, 3, 2, and 4. The bass staff has a 'V' marking. A dotted line is drawn above the treble staff. The key signature remains two sharps.

The third system shows a 1-measure triplet in the treble staff. The bass staff has several slurs. The key signature is two sharps.

The fourth system features a 2-measure triplet in the treble staff and a 4-measure triplet. The bass staff has slurs. The key signature is two sharps.

The fifth system contains a 3-measure triplet in the treble staff and a 1-measure triplet. The bass staff has slurs. The key signature is two sharps.

LAST NIGHT

(First, Second and Third Position)
with harmonics

LA NOCHE PASADA

(Primera, Segunda y Tercera posición)
con armonicos

H. Kjerulf

Arranged by } M. B.
Arreglada por }

Allegretto

Pupil
Discípulo

242

Teacher
Maestro

The musical score is presented in a grand staff format, consisting of a treble clef staff and a bass clef staff. The key signature is one sharp (F#) and the time signature is 3/4. The piece begins with a dynamic marking of *p* (piano) and a *V* (vibrato) marking above the first note. The score is divided into five systems. The first system includes fingering numbers (1-4) and a *p* dynamic. The second system includes a *mf* (mezzo-forte) dynamic. The third system includes a *V* marking. The fourth system includes a *dim. rit.* (diminuendo and ritardando) marking. The score concludes with a double bar line. The piece is titled 'LAST NIGHT' and 'LA NOCHE PASADA' and is arranged by M. B. for H. Kjerulf's work.

Not alone in the transition from one string to another, but in legato passages in general, the bow must not be allowed to rest between the different notes, else the legato is lost.

L. A.

No solamente en la transición de una cuerda á otra, sino que en los pasajes *legato* en general, el arco no debe ser permitido pararse entre las diferentes notas, sino el *legato* es perdido.

L. A.

ETUDE IN THE FIRST,
SECOND AND THIRD POSITION

ESTUDIO EN LA PRIMERA,
SEGUNDA Y TERCERA POSICIÓN

Dont *)

Allegretto

Pupil
Discípulo
243
Teacher
Maestro

*) Dont was the teacher of Professor Auer during 1856 and 1857.

*) Dont fué maestro del profesor Auer durante 1856 y 1857.

First system of musical notation. The right hand features a melodic line with slurs and a fingering '1' above the first measure. The left hand provides a simple accompaniment.

Second system of musical notation. The right hand continues the melodic line. The left hand accompaniment is marked with a piano dynamic (*p*).

Third system of musical notation. The right hand has slurs and fingerings '1', '2', '0', and '1'. The left hand accompaniment is marked with a mezzo-forte dynamic (*mf*).

Fourth system of musical notation. The right hand has slurs and fingerings '1' and '2'. The left hand accompaniment includes a 'V' marking above a note in the third measure.

Fifth system of musical notation. The right hand has slurs and fingerings '1', '0', and '1'. The left hand accompaniment continues with slurs and fingerings.

First system of musical notation. The treble clef staff contains a sequence of eighth notes with fingerings 2, 0, 1, 1, 1, 1, 1, 2. The bass clef staff contains a sequence of eighth notes with a 'v' marking above the first note.

Second system of musical notation. The treble clef staff contains a sequence of eighth notes with fingerings 1, 1, 1, 1, 1, 1, 1, 1. The bass clef staff contains a sequence of eighth notes with a 'v' marking above the first note.

Third system of musical notation. The treble clef staff contains a sequence of eighth notes with fingerings 1, 2, 2, 1, 2, 3, 1, 1. The bass clef staff contains a sequence of eighth notes with a 'v' marking above the first note.

Fourth system of musical notation. The treble clef staff contains a sequence of eighth notes with fingerings 1, 2, 2, 2, 2, 2, 2, 2. The bass clef staff contains a sequence of eighth notes with a 'v' marking above the first note.

Fifth system of musical notation. The treble clef staff contains a sequence of eighth notes with fingerings 1, 2, 2, 2, 2, 2, 2, 2. The bass clef staff contains a sequence of eighth notes with a 'v' marking above the first note.

THE SPANISH DANCER

(First, Second and Third Position)

LA DANZANTE ESPAÑOLA

(Primera, Segunda y Tercera posición)

Vincenzo di Chiara
Arranged by } M.B.
Arreglada by }

Tempo di Valse

Pupil
Discípulo
244

Teacher
Maestro

The musical score is written for piano and is divided into two systems. The first system consists of two staves: the upper staff is for the Pupil (Discípulo) and the lower staff is for the Teacher (Maestro). The key signature is one flat (B-flat) and the time signature is 3/4. The tempo is marked 'Tempo di Valse'. The first system begins with a dynamic marking of *mf* and includes a 'pizz.' (pizzicato) instruction in the lower staff. The second system continues the piece and includes a dynamic marking of *p* (piano) and an 'arco' (arco) instruction in the lower staff. The score features various musical notations such as slurs, accents, and fingerings (e.g., 1, 2, 3, 4). A double bar line with repeat dots is present in the second system. The piece concludes with a final cadence in the second system.

*) About Accent see Part V, Page 426

*) Respecto al acentuar vease la parte V pagina 426

First system of musical notation. The right hand (treble clef) starts with a piano (*p*) dynamic and features a series of half notes and quarter notes, with a second ending bracket over the final two measures. The left hand (bass clef) plays a steady eighth-note accompaniment, marked *pizz.* (pizzicato).

Second system of musical notation. The right hand continues with half notes and quarter notes, including a fourth ending bracket. The left hand features a section marked *arco* (arco) with a *p* dynamic, followed by a *pizz.* section. Fingerings (1, 2, 3, 4) are indicated above notes.

Third system of musical notation. The right hand includes a *mf* (mezzo-forte) dynamic section. The left hand has an *arco* section with a *p* dynamic and a *pizz.* section. Fingerings (1, 2, 3, 4) are indicated.

Fourth system of musical notation. The right hand features a second ending bracket. The left hand continues with eighth-note accompaniment.

Fifth system of musical notation. The right hand includes a fourth ending bracket. The left hand has an *arco* section with a *f* (forte) dynamic and a *pizz.* section. Fingerings (1, 2, 3, 4) are indicated.

Sixth system of musical notation. The right hand features a fourth ending bracket. The left hand has an *arco* section with a *f* dynamic. The system concludes with a double bar line.

THE MARTELÉ

A most effective and characteristic bowing is the so-called *martelé* (hammered-stroke) The name is derived from the French word *martel*, meaning hammer, and signifies that every tone is to sound like a short blow from a hammer, firm and vigorous.

There are two different kinds of *martelé* bowing:

- 1 The short *martelé*
- 2 The grand or broad *martelé*

(In the French and Belgian schools of violin-playing the broad *martelé* is known as the *Grand détaché rapide et accentuée*; yet since this *Grand détaché* is in reality nothing else than a *martelé*, carried out with a full stroke of the bow, (a whole bow), the Russian violin school has adopted the name of *Grand martelé* for this variety of bowing.)

Playing *martelé* is admirable practice for the development of bowing.

THE SHORT MARTELÉ

We will consider the *Short martelé* in the first instance, because it is easier to execute than the *Grand martelé*.

The short *martelé* is played at the point of the bow. The bow is used to give a very powerful, energetic accent (*sfs*) in a rapid and elastic thrust, and then suddenly stops short on the string, thus at once checking the vibrations of the latter, and causing the tone to break off abruptly. The *pause* or *break* thus brought about *between each note and its successor must not be too short*, since otherwise the *martelé* stroke loses its character. The bow must not leave the string. In the attack, which must sound like the short stroke of a hammer, care must be taken not to scratch. The tone should not be broken and dry.

The short *martelé* is mainly played from the wrist, and offers splendid practice for the development of the wrist muscles.

EL MARTELÉ

Un sumamento efectivo y característico golpe de arco es el llamado martelé (golpe de martillo) El nombre es derivado de la palabra Francesa martel, indicando martillo, y significando que cada nota debe sonar como un pequeño golpe de martillo firme y vigoroso.

Hay dos distintas clases de martelé:

- 1 *El corto martelé*
- 2 *El grande ó ancho martelé*

En la escuela de Violín Francesa y Belga el ancho martelé es conocido como el grand détaché rapide et accentuée, sin embargo este Grand détaché no es en realidad más que un martelé, ejecutado con un entero golpe del arco, la escuela Rusa ha adoptado el nombre de Grand martelé para ésta variedad de arco.

Tocando martelé es una práctica admirable para el desarrollo del arqueo.

EL MARTELÉ CORTO

Consideraremos el martelé corto como el primer ejemplo, debido a que es más fácil de ejecutar que el martelé grande.

El martelé corto se toca en la punta del arco. El arco debe dar un muy potente y energético acento (sfs) en su rápido y elástico ataque y después repentinamente pararse en la cuerda, esto con una sola vibración de la misma, causando la rotura del tono bruscamente. La pausa o separación entre cada nota y sucesor no debe ser muy corta, puesto que de otro modo el martelé perdería su carácter. El arco no debe separarse de la cuerda. En el ataque, el cual debe sonar como un corto golpe de martillo, debe tomarse cuidado de no rascar. El tono no debe ser roto y seco.

El martelé corto es principalmente tocado con la muñeca y ofrece una práctica espléndida para el desarrollo de los músculos de la muñeca.

The fingers must develop all their power, and the up-bows must be well marked.

The *martele* should be taken at a moderate tempo, and in general must not be played too fast.

Los dedos deben desarrollar todo su fuerza y el arco hacia arriba debe ser bien marcado.

El martelé debe tomarse a un tiempo moderado y en general no debe tocarse muy deprisa.

THE SHORT MARTELE

EL MARTELE CORTO



245

a) Written: - *Se escribe* Played: - *Se toca*

Written: - *Se escribe* Played: - *Se toca*

b)

c)

Play the martelé with the point of the bow, vigorously. Accent it! The up-bow should be especially emphasized.

L. A.

Tóquese el martelé con la punta del arco, vigorosamente. Acentúelo! La arcada hacia arriba debe ser especialmente marcada.

L. A.

246 a)

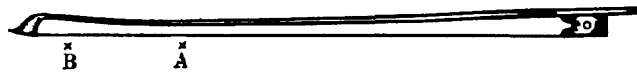
Exercise 246a consists of four staves of music in 6/8 time. The first staff is in G major. The second and third staves are in A major. The fourth staff is in A major with a key signature change to two sharps (F# and C#). The music features eighth and sixteenth notes with various fingerings and accents.

b)

Exercise 246b consists of four staves of music in 6/8 time. The first staff is in G major. The second and third staves are in A major. The fourth staff is in A major with a key signature change to two sharps (F# and C#). The music features eighth and sixteenth notes with various fingerings and accents.

ETUDE FOR SHORT
MARTELÉ BOWING

ESTUDIO PARA EL ARQUEO
CORTO MARTELÉ



M. B.

Pupil
Discipulo
247

Teacher
Maestro

The first system of musical notation. The top staff is for the Pupil (Discipulo) and the bottom staff is for the Teacher (Maestro). Both are in 3/4 time. The Pupil part starts with a dynamic marking 'f' and includes fingerings 4 and 0, and bowing marks 'v'. The Teacher part consists of quarter notes with bowing marks 'v'.

The second system of musical notation. The Pupil part includes fingerings 2 and 3, and bowing marks 'v'. The Teacher part continues with quarter notes and bowing marks 'v'.

The third system of musical notation. The Pupil part continues with quarter notes and bowing marks 'v'. The Teacher part continues with quarter notes and bowing marks 'v'.

The fourth system of musical notation. The Pupil part continues with quarter notes and bowing marks 'v'. The Teacher part continues with quarter notes and bowing marks 'v'.

The fifth system of musical notation. The Pupil part includes fingerings 4 and 0, and bowing marks 'v'. The Teacher part continues with quarter notes and bowing marks 'v'.

Professor Auer's "Finger and Bowing Exercises", applied to the short *martelé* (p. 267), should be studied here.

Los "Ejercicios para los dedos y el arco" del profesor Auer aplicados en el *martelé corto* (p. 267) deben estudiarse aquí.

THE GRAND OR BROAD MARTELÉ
(Grand Detaché rapide et accentuée)

The *grand martelé* is brilliantly effective, and is carried out with the whole bow. As in the case of the *short martelé*, a vigorous accent is given at the attack, the bow is then drawn in an elastic and rapid manner across the string, and is brought to an abrupt stop, so that a well-defined pause occurs between one note and the other. The difficulty lies in using the bow parallel with the bridge. The tone produced should not be harsh or rough. Scratching should also be avoided in the attack.

The *grand martelé* is more difficult to carry out than the *short martelé*, since the bow is heavier at the nut and hence, when the attack by down bow stroke is made, tends to produce a rough and scratchy tone. When attacking use the wrist.

When properly carried out this *martelé* stroke furnishes a splendid exercise for developing a loose, supple wrist movement, and gives one's playing breadth and swing.

EL GRANDE Ó ANCHO MARTELÉ
(Gran Detaché rapide et accentuée)

El martelé grande es brillantemente efectivo y se desarrolla con el arco entero. Igual que en el caso de martelé corto, al ataque se le dá un vigoroso acento y el arco es movido despues sobre las cuerdas elasticamente y rápido y es inducido á una parada seca, de tal manera que una bien definida pausa debe ocurrir entre una nota y otra. La dificultad consiste en el uso del arco paralelo con el puente. El tono que se produzca no debe ser aspero y duro. El rascar también debe evitarse al atacar.

El martelé grande es mas difícil de desarrollar que el martelé corto, debido a que el arco es mas pesado en el talón, por lo tanto, cuando se ataca hacia abajo hay tendencia a producir un tono rasposo. Cuando se ataque úsese la muñeca. Cuando éste martelé se desarrolla correctamente constituye un espléndido ejercicio para desarrollar un ligero y flexible movimiento de muñeca y dá al mismo tiempo libertad y balance.

GRAND MARTELÉ
With the whole bow

MARTELÉ GRANDE
Con el arco entero

248

a) As written: - *Se escribe* As played: - *Se toca*

As written: - *Se escribe* As played: - *Se toca*

The grand *martelé* is best adapted for use in the lower positions on the violin. It is not so well adapted for the higher ones, in which it is apt to sound forced and rough owing to the greater tension of the strings.

ETUDE FOR GRAND
MARTELÉ BOWING

El martelé grande se adapta mejor para usarlo en las posiciones bajas del Violín. No se adapta para las notas agudas en las cuales es propenso á sonar forzado y úspero debido a la grán tención de las cuerdas.

ESTUDIO PARA EL ARQUEO
MARTELÉ GRANDE

M. B.

Not quickly *No deprisa*

Pupil
Discípulo
349
Teacher
Maestro

The Pugnani "Prelude" is a wonderful example for the grand *martelé* stroke, and is one of the most characteristic examples for this style of bowing to be found in the whole literature of the violin.

El "Preludio" de Pugnani es un ejemplo admirable para el martelé grande y es uno de los ejemplos más característicos para este estilo de arqueamiento que puede encontrarse en toda la literatura del Violín.

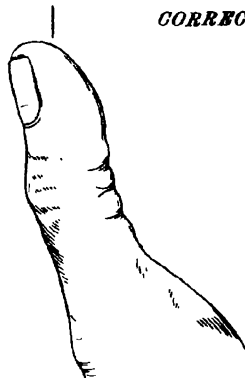
THE THUMB

In playing the violin the thumb is of greatest importance, as without it the violin could not be held by the player.

As already mentioned in Part One (p. 21) of this Method, the Violin should be held between the first joint of the thumb and the third joint of the forefinger. The most convenient position for the thumb to take in the first position, is directly opposite the first joint of the first finger, and this applies to the second, third and fourth positions as well. *Do not press* the thumb strongly against the neck of the violin - on the contrary, make sure that it is held loosely, and do not let it stick to the neck of the instrument.

The position of the thumb must be a natural one, and it must be held passably straight.

CORRECT



CORRECTO

This is the correct and convenient manner of holding the thumb for change of position.

Esta es la correcta y conveniente manera de sujetar el pulgar para el cambio de posición.

The thumb must not be held in a cramped or rigid manner, and if it is pressed too tightly against the neck of the violin, the flexibility of the hand is diminished, the whole mechanical action of the left hand is obstructed and becomes stiff and clumsy. Aside from this, the pressure of the thumb against the neck of the violin may greatly hinder ease and convenience in change of position.

EL PULGAR

Tocando el Violin, el dedo pulgar es de gran importancia y sin él, el Violin no podría sujetarse por el ejecutante.

Como ya se ha mencionado en la primera parte de este metodo, (p. 21) el Violin debe sujetarse entre la primera conyuntura del pulgar y la tercera del dedo indice. La posición mas conveniente del pulgar para tocar en la primera posición, es exactamente opuesto á la primera conyuntura del primer dedo y lo mismo se aplica a la segunda posición. No se apriete el pulgar contra el mango del Violin - muy al contrario, estése seguro de que se sostenga ligero y no se deje pegar al mango del instrumento.

La posición del pulgar debe ser natural y debe estar pasaderamente derecho.

INCORRECT



INCORRECTO

This is not good. Here the thumb is bent inward to too great an extent, and is too stiff. Besides, when held thus, it is apt to touch the G string, which is strictly forbidden.

Esta no esta bien. Aquí el pulgar está demasiado inclinado hacia dentro y es demasiado tieso. Además, cuando se sujeta así, el es apto a tocar la cuarta cuerda, lo cual es estrictamente prohibido.

El pulgar no debe sujetarse de un modo rígido, pues si se aprieta demasiado contra el mango del Violin la flexibilidad de la mano es disminuida, la acción mecánica de la mano izquierda es destruida y se endurece. A parte de esto, la presión del pulgar contra el mango del Violin daña grandemente á la facilidad con que se debe cambiar de posición.

MOTTO

"The strings, my lord, are false".
Shakespeare: "Julius Caesar"

REFRAN

"Las cuerdas, mi Dios, son falsas"
Shakespeare: "Julio César"

HOW TO TUNE THE VIOLIN

Owing to the structure of the violin it is necessary to tune it frequently; for, in spite of all its great advantages, this is the great disadvantage of the instrument. The everlasting tuning of its strings is wearisome and monotonous; yet it is very essential.

Rule One: *Tune quietly, softly!* Tuning is not pleasant to listen to; and the violin in general is more easily brought to ideal purity of pitch if the strings are touched softly, and not in a rough, noisy manner.

The following is a characteristic comment on the importance of a violin being tuned true to pitch:

When the violinist begins to play an instrument with strings which have not been properly tuned, he resembles a card - player to whom poor cards have been dealt at the beginning of the game. He is bound to lose it.

COMO SE AFINA EL VIOLIN

Debido a la construcción del Violin es necesario afinarlo frecuentemente, y á pesar de sus grandes ventajas ésta es una gran desventaja del instrumento. El continuo afinamiento de las cuerdas es fastidioso y monótono: sin embargo es muy esencial.

Regla Primera: Afínese quietamente, suavemente! *No es muy agradable el oírse afinar y el Violín en general es más fácilmente afinado si las cuerdas se tocan suavemente y no brusco y ruidoso.*

La siguiente es una característica comen - tación de la importancia de un Violin afinado correctamente:

Cuando el Violinista empieza á tocar un instrumento cuyas cuerdas no están propiamente afinadas, se parece á un jugador de cartas que le han dado malas cartas al principiar el juego. El está destinado á perder.

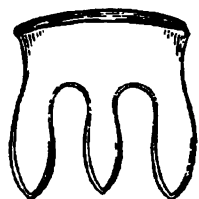
THE SORDINO

The Sordino or Mute is a small instrument attached to the upper part of the bridge, between the strings, and which materially dampens the sound of the strings. The best mute is a wooden one.

LA SORDINA

La sordina es un pequeño instrumento que se coloca en la parte alta del puente, entre las cuerdas, en la cuál materialmente depende el sonido de las cuerdas. La mejor sordina es la de madera.

SORDINO OR MUTE



Wooden Mute (Front View)
Sordina de madera (Vista de Frente)



Side View
Vista de Lado



New Style Metal Mute
Nuevo Estilo Sordina de Metal

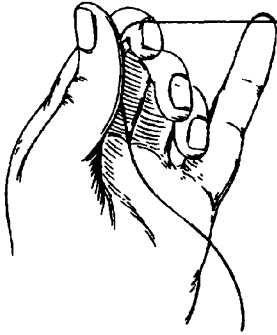
THE STRINGS

In order to secure correct intonation in playing, it is most essential to use strings which are true in "fifths".

It is better to change a string than to practice on one which it not true.

A string's purity of intonation may be ascertained by holding it stretched out firmly at both ends, and causing it to vibrate by a touch of the finger. If the string vibrates equally, without a line being noticeable between the vibrations, then the string will produce "true fifths".

Position for testing the purity of a string:



Vibrations of a true string (Showing two perfectly curved lines)



Vibrations of a false string (Showing an additional middle line)

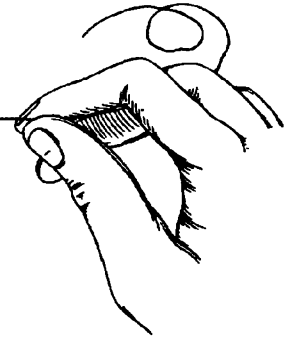


LAS CUERDAS

En orden de asegurar una correcta afinación es esencial el usar cuerdas que produzcan seguras "Quintas" Es mejor cambiar una cuerda que no practicar en una que no sea perfecta.

La pureza de entonación de una cuerda puede asertarse sujetándola y estirándola de ambos extremos y hacerla vibrar con un dedo. Si la cuerda vibra igualmente sin notarse una línea entre las vibraciones, entonces la cuerda produce "Quintas perfectas".

Posición para probar la pureza de las cuerdas:



Vibraciones de una cuerda pura (Demostrando dos perfectas líneas curvas)

Vibraciones de una cuerda falsa (Demostrando una línea adicional en el medio)

TIME

It is of the utmost importance, from the very first beginning of the study of the violin -and this holds good of the study of music in general- to keep strict time and to play well in rhythm.

Rhythm in music may be compared to the bones of the human body, around which everything else is built. Without bones the body would be no more than a jellylike mass.

There can be no music without rhythm!

L. A.

It is true that everyone has the sense of rhythm developed to a greater or lesser degree. Not only does our heart beat rhythmically, not only do we walk in rhythm, but each one of us, to a certain extent, possesses a general feeling for rhythm. This rhythmic sense, however, is marked in a very different manner in the case of different individuals. Some possess a very powerful sense of rhythm, while in the case of others the sense of rhythm is weak. Yet a weak sense of rhythm is capable of decided development, and may be strengthened by means of conscientious and attentive work.

In the case of beginners, rhythm is best developed and controlled *by counting*. One should demand of each pupil that he count conscientiously and attentively. When a pupil brings a piece to his lesson full of rhythmic mistakes, it is a clear sign that he is disorderly and thoughtless, and that he has practiced without counting. *This must positively not be allowed.*

Mozart himself is the author of a most characteristic and valuable comment regarding this point. Writing to his father about a talented young girl, whom he had heard play the piano, he says:

"She will never learn the most difficult and necessary part of music -that is *time*- because from her earliest youth on she has been used to playing *out of time!*"

LA MEDIDA

Es de mucha importancia, desde el verdadero principio del estudio del Violín (y esto mantiene bien el estudio de música en general) mantener estricta medida y tocar bien en ritmo.

El ritmo en música puede compararse con los huesos del cuerpo humano que todo lo demás está construido en su alrededor. Sin huesos el cuerpo no sería más que una masa de jalea.

No puede existir música sin ritmo

L. A.

Es cierto que cada uno tiene un sentido distinto del ritmo. No solamente nuestro corazón late rítmicamente, no solamente caminamos con ritmo sino que cada uno de nosotros hasta cierto punto, poseemos un sentimiento general por el ritmo. Este sentido rítmico, como quiera que sea es marcado de muy diferentes modos depende en la diferente individualidad.

Algunos poseen un ritmo muy poderoso. Sentido del Ritmo: Mientras en algunos casos el ritmo es pobre. Sin embargo un sentido pobre de ritmo es apto a desarrollarse por medio de eficaz y atento trabajo.

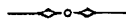
En el caso de un principiante el ritmo se desarrolla y controla mejor contando. Uno debe pedir de cada alumno que cuente cuidadosamente y muy atento. Cuando un discípulo lleva una pieza o lección llena de equivocaciones rítmicas es la mejor prueba de que es desordenado en sus estudios y que ha estudiado sin contar. Esto positivamente no debe permitirse.

El mismo Mozart es autor de las más características y valiosas recomendaciones referente a éste punto. Escribiendo una vez a su padre sobre una muchacha con talento a quien él había oído tocar el piano decía:

"Ella nunca aprenderá la parte más difícil y necesaria de la música -que es tiempo- porque desde su temprana edad se ha acostumbrado a tocar fuera de tiempo!"

Technical Supplement

Consisting of a Series of Daily Exercises
for gaining Flexibility of the Left
Hand Fingers and Dexterity in
Various Styles of Bowing



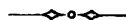
Specially written for Part II of this Method

by

PROFESSOR LEOPOLD AUER

and Adapted and Varied for this Part III

by the Author



DAILY EXERCISES

for the Second and Third Positions
and Martelé Bowing

The excellent Finger and Bowing Exercises provided by Prof. Auer for Part II of this Method, will be met with again in the following Technical Supplement in varied form, as they have proven themselves admirably adapted as preliminary instructive material for the higher positions, as well as for varied bowings of every kind.

A particular suggestion as to how these Daily Exercises are to be practised is of importance. It is to be understood at the very outset, that all of them are not to be practised every day, one after the other. Quite to the contrary, the student should plan his study in systematic manner, for while studying the third position, the Daily Exercises for this position (page 254), and while studying the second position, the respective Daily Exercises for the second position (page 244) should be taken up simultaneously.

It is to be particularly impressed upon the pupil that too many of the Variations should not be taken up at the same time, five every day being sufficient, and that they should always be practised *slowly* and *carefully*.

In studying them with exacting care in this manner the student will gain confidence and security in the various higher positions, in addition to speedy and expert development of his bowing.

Suplemento Técnico

Consistiendo en series de ejercicios diarios
para ganar flexibilidad en los dedos de
la mano izquierda y destreza en
varios estilos de arqueamiento



Especialmente escritos para la IIª Parte de este Método

por el

PROFESOR LEOPOLDO AUER

y adaptados y variados para esta Parte III

por la autora



EJERCICIOS DIARIOS

para la segunda y tercera posición
y arqueamiento "martelé"

Los excelentes ejercicios para los dedos y el arco proveídos por el Prof. Auer para la II parte de este método se encontrarán otra vez en el siguiente suplemento técnico en variada forma habiéndose probado admirable manera preliminar para las posiciones altas igualmente que para varios arqueamientos de varias formas.

Una particular indicación en cuanto como estos ejercicios diarios deben practicarse es de importancia. Es de comprender desde buen principio, que, todos ellos no deben practicarse diariamente, uno tras otro, muy al contrario, el estudiante debe planear el estudio sistemáticamente por cuanto estudiando la tercera posición, los ejercicios diarios para esta posición (pagina 254) y mientras estudiando la segunda posición (pagina 244) deben tomarse simultáneamente.

Debe estar particularmente impreso en el estudiante que no deben tomarse muchas de las variaciones a un tiempo, cinco cada día es suficiente y ellas deben siempre practicarse despacio y cuidadosamente.

Estudiándose con cuidado de este modo el estudiante ganara confianza y seguridad en las posiciones altas, en adición a velocidad y desarrollo de su arqueamiento.

DAILY FINGER AND BOWING EXERCISES
for the Second Position

EJERCICIOS DIARIOS PARA LOS DEDOS Y EL ARCO
en la segunda posición

First Exercise: G String and D String

Primer ejercicio: Cuerda Sol y cuerda Re

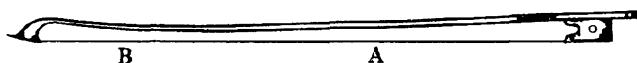


Use the same fingers for all the variations.

Use los mismos dedos para todas las variaciones.

Use this section of the bow:

Use esta sección del arco:



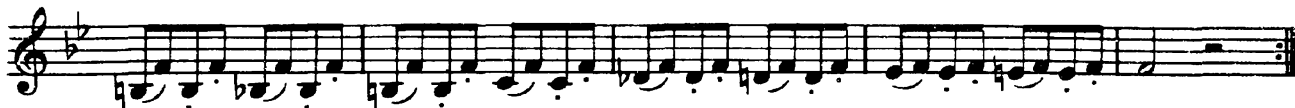
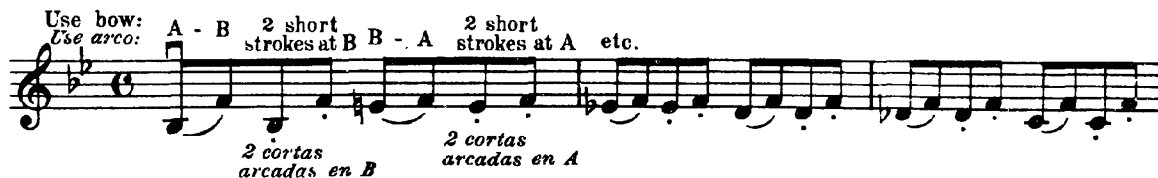
I Var.



Keep the first finger down - Mantenga el primer dedo abajo



II Var.



III Var.



*1) 1st Finger on both strings simultaneously
*1) 1^o Dedo en ambas cuerdas simultaneamente

IV Var. 



V Var. 

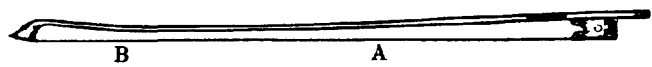


SECOND POSITION

First Exercise: D String and A String

SEGUNDA POSICIÓN

Primer ejercicio: Cuerda Re y cuerda La

Same fingering - *Los mismos dedos*


I Var. 


Keep the first finger down - *Mantenga el primer dedo abajo*



*) 1st Finger on both strings simultaneously

*) 1r Dedo en ambas cuerdas simultaneamente

Use bow: A - B 2 strokes at B B - A 2 strokes at A
 Use arco:  2 golpes en B 2 golpes en A

II Var. 

Use bow: 2 strokes at A A - B 2 strokes at B B - A
 Use arco:  2 golpes en A 2 golpes en B

III Var. 

IV Var. 

V Var. 

SECOND POSITION

First Exercise: A String and E String

SEGUNDA POSICIÓN

Primer ejercicio: Cuerda La y cuerda Mi



Same fingering - *Los mismos dedos*



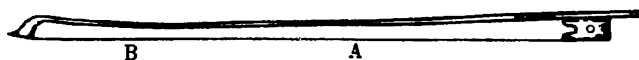
*1st Finger on both strings simultaneously

*1r Dedo en ambas cuerdas simultaneamente

V Var.

SECOND POSITION
Second Exercise: G String and D String

SEGUNDA POSICIÓN
Segundo ejercicio: Cuerda Sol y cuerda Re



Use same fingering - Use los mismos dedos

I Var.

Use same part of the bow: A - B - Use la misma parte del arco: A - B

3 in one bow: 3 separate:
slowly quick

II Var.

3 en un arco 3 separadas
despacio deprisa

*) 4th Finger on both strings
**) 1st Finger on both strings

*) 4to Dedo en ambas cuerdas
**) 1º Dedo en ambas cuerdas

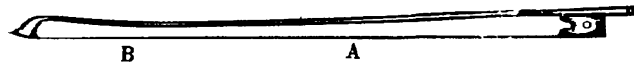
III Var. *quickly deprisa* *slowly despacio*

IV Var. *slowly despacio* *quick deprisa* *slowly despacio* *quick deprisa*

V Var. *quick deprisa* *slowly despacio* *quick deprisa* *slowly despacio*

SECOND POSITION
 Second Exercise: D String and A String

SEGUNDA POSICIÓN
 Segundo ejercicio: Cuerda Re y cuerda La



Same fingering - *Los mismos dedos*

I Var.

II Var.

*) 4th Finger on both strings
 **) 1st Finger on both strings

*) 4th Dedo en ambas cuerdas
 **) 1st Dedo en ambas cuerdas

III Var. *quick deprisa* *slowly despacio* *quick deprisa* *slowly despacio*

This variation consists of three staves of music. The first staff begins with a treble clef, a key signature of one flat (B-flat), and a common time signature (C). It contains four measures of music, each with a dynamic marking above it: 'quick deprisa', 'slowly despacio', 'quick deprisa', and 'slowly despacio'. The second staff continues the melody with similar phrasing and includes a repeat sign. The third staff provides a bass line accompaniment, primarily using eighth and sixteenth notes.

IV Var. *slowly despacio* *slowly despacio* *quick deprisa* *quick deprisa*

This variation consists of three staves of music. The first staff begins with a treble clef, a key signature of one flat (B-flat), and a common time signature (C). It contains four measures of music, each with a dynamic marking above it: 'slowly despacio', 'slowly despacio', 'quick deprisa', and 'quick deprisa'. The second staff continues the melody with similar phrasing and includes a repeat sign. The third staff provides a bass line accompaniment, primarily using eighth and sixteenth notes.

V Var. *quick deprisa* *slowly despacio* *quick deprisa* *slowly despacio*

This variation consists of three staves of music. The first staff begins with a treble clef, a key signature of one flat (B-flat), and a common time signature (C). It contains four measures of music, each with a dynamic marking above it: 'quick deprisa', 'slowly despacio', 'quick deprisa', and 'slowly despacio'. The second staff continues the melody with similar phrasing and includes a repeat sign. The third staff provides a bass line accompaniment, primarily using eighth and sixteenth notes.

SECOND POSITION
 Second Exercise: A String and E String

SEGUNDA POSICIÓN
 Segundo ejercicio: Cuerda La y cuerda Mi

The main musical notation consists of two staves. The first staff has a treble clef and a key signature of one flat (B-flat). It contains a sequence of eighth notes with various fingerings: 1, 2, 2, 3, 3, 4*, 1, 4, 4, 2, 4, 2, 4, 3, 4, 3, 4. The second staff has a bass clef and a key signature of one flat. It contains a sequence of eighth notes with fingerings: 4, 3, b3, 2, b2, 1**, 4, 1, 4, 1, 3, 1, 3, 1, 2, 1, 2, 1. There are repeat signs and first endings indicated by dashed lines.

Same fingering - *Los mismos dedos*

I Var.

The first variation consists of three staves of music. The first staff has a treble clef and a key signature of one flat. The second and third staves have a bass clef and a key signature of one flat. The music features eighth notes with slurs and repeat signs.

II Var.

The second variation consists of three staves of music. The first staff has a treble clef and a key signature of one flat. The second and third staves have a bass clef and a key signature of one flat. Above the first staff, the markings "slowly despacio" and "quick deprisa" are placed over pairs of notes. The music features eighth notes with slurs and repeat signs.

*) 4th Finger on both strings
 **) 1st Finger on both strings

*) 4to Dedo en ambas cuerdas
 **) 1r Dedo en ambas cuerdas

III Var. *quick deprisa* *slowly despacio*

IV Var. *slowly despacio* *quick deprisa*

V Var. *quick deprisa* *slowly despacio*

DAILY FINGER AND BOWING EXERCISES
for the Third Position

EJERCICIOS DIARIOS PARA LOS DEDOS Y EL ARCO
en la tercera posición

First Exercise: G String and D String

Primer ejercicio: Cuerda Sol y cuerda Re

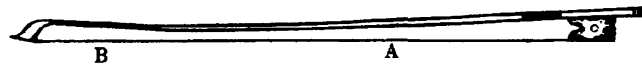


Use the same fingering for *all* the variations

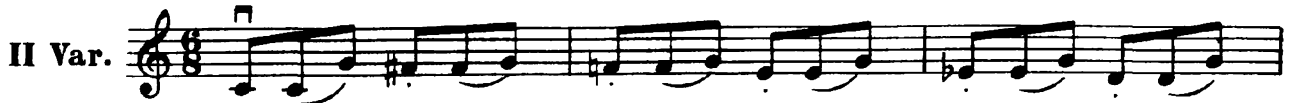
Use los mismos dedos para todas las variaciones

Use this part of the bow:

Use ésta parte del arco:



Down bow quickly - Arca hacia abajo deprisa
Up bow slowly - Arca hacia arriba despacio



*) 1st Finger on both strings simultaneously

*) 1r Dedo en ambas cuerdas simultaneamente

Down bow quickly - *Arco hacia abajo deprisa*
Up bow slowly - *Arco hacia arriba despacio*



Down bow slowly - *Arco hacia abajo despacio*
Up bow quickly - *Arco hacia arriba deprisa*

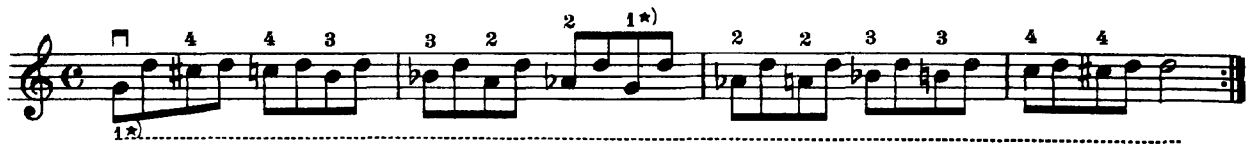


THIRD POSITION

First Exercise: D String and A String

TERCERA POSICIÓN

Primer ejercicio: Cuerda Re y cuerda La



Same fingering - *Los mismos dedos*



Keep the first finger down - *Mantenga el primer dedo abajo*



*) 1st Finger on both strings simultaneously

*) 1r Dedo en ambas cuerdas simultaneamente

Down bow quickly - *Arco hacia abajo deprisa*
Up bow slowly - *Arco hacia arriba despacio*

II Var.

Down bow quickly - *Arco hacia abajo deprisa*
Up bow slowly - *Arco hacia arriba despacio*

III Var.

Down bow quickly - *Arco hacia abajo deprisa*
Up bow slowly - *Arco hacia arriba despacio*

IV Var.

Down bow slowly - *Arco hacia abajo despacio*
Up bow quickly - *Arco hacia arriba deprisa*

V Var.

THIRD POSITION

First Exercise: A String and E String

TERCERA POSICIÓN

Primer ejercicio: Cuerda La y cuerda Mi



Same fingering - *Los mismos dedos*

I Var.



Keep the first finger down - *Mantenga el primer dedo abajo*



Down bow quickly - *Arco hacia abajo deprisa*
Up bow slowly - *Arco hacia arriba despacio*

II Var.



III Var.



1st Finger on both strings simultaneously

1^o Dedo en ambas cuerdas simultaneamente

Down bow quickly - *Arco hacia abajo deprisa*
 Up bow slowly - *Arco hacia arriba despacio*

IV Var. 



Down bow slowly - *Arco hacia abajo despacio*
 Up bow quickly - *Arco hacia arriba deprisa*

V Var. 



THIRD POSITION

Second Exercise: G String and D String

TERCERA POSICIÓN

Segundo ejercicio: Cuerda Sol y cuerda Re





*) 4th Finger on both strings
 **) 1st Finger on both strings
 Use the same fingering for all these variations

*) 4to Dedo en ambas cuerdas
 **) 1r Dedo en ambas cuerdas
 Use los mismos dedos para todas las variaciones



I Var. *1 slowly 1 despacio* *3* *1 slowly 1 despacio* *3*
3 quick 3 deprisa *3 quick 3 deprisa*

II Var.

III Var. *1 slowly 1 despacio* *1 slowly 1 despacio*
3 quick 3 deprisa *3 quick 3 deprisa*



THIRD POSITION

Second Exercise: D String and A String

TERCERA POSICIÓN

Segundo ejercicio: Cuerda Re y cuerda La

The main exercise consists of three staves of music. The first staff contains a sequence of eighth notes with fingerings: 1 3, 2 3, 2 3, 3 3, 3, 4*, 1, 1. The second staff continues with fingerings: 2, 2, 3, 3, 1. The third staff includes fingerings: 2, 1**, 4, 4, 3, 3, 2, 2, 1, 1.



Same fingering - *Los mismos dedos*

1 slowly
1 despacio

1 slowly
1 despacio

I Var.

The first variation consists of two staves of music. The first staff has dynamic markings: 3 quick / 3 deprisa and 3 quick / 3 deprisa. The second staff continues the melodic line.

The second and third variations consist of two staves each, continuing the melodic and rhythmic patterns of the exercise.

*) 4th Finger on both strings
**) 1st Finger on both strings


*) 4to Dedo en ambas cuerdas
**) 1r Dedo en ambas cuerdas

II Var.

III Var.
1 slowly
1 despacio
3 quick
3 deprisa

IV Var. 



V Var. 



THIRD POSITION

Second Exercise: A String and E String

TERCERA POSICIÓN

Segundo ejercicio: Cuerda La y cuerda Mi

1 2 2 3 3 4*) 1 1

2 2 3 3 4 4 3 3 2

2 1**) 4 4 3 3 2 2

1 1 1 1 1 1



Same fingering - *Los mismos dedos*

1 slowly
1 despacio

1 slowly
1 despacio

I Var.

3 quick
3 deprisa

3 quick
3 deprisa

*) 4th Finger on both strings
**) 1st Finger on both strings

*) 4to Dedo en ambas cuerdas
**) 1r Dedo en ambas cuerdas

II Var.

Musical notation for Variation II, consisting of four staves of music. The first staff begins with a treble clef and a common time signature (C). The music features a sequence of eighth-note chords, each beamed together and marked with a slur. The key signature changes from one flat (B-flat) to one sharp (F#) and back to one flat (B-flat). The second and fourth staves end with a double bar line and repeat dots. The third staff begins with a repeat sign.

III Var.

Musical notation for Variation III, consisting of four staves of music. The first staff begins with a treble clef and a common time signature (C). The music features a sequence of eighth-note chords, each beamed together and marked with a slur. The key signature changes from one flat (B-flat) to one sharp (F#) and back to one flat (B-flat). The second and fourth staves end with a double bar line and repeat dots. The third staff begins with a repeat sign.

3 quick
3 deprisa

3 quick
3 deprisa

1 slowly
1 despacio

1 slowly
1 despacio

IV Var.

Musical notation for Variation IV, consisting of four staves of music. The first staff begins with a treble clef, a common time signature (C), and a key signature of one flat (B-flat). The melody is characterized by eighth-note patterns with slurs. The second staff continues the melody with similar eighth-note patterns. The third staff features a repeat sign at the beginning and continues the eighth-note patterns. The fourth staff concludes the variation with a final cadence.

V Var.

Musical notation for Variation V, consisting of four staves of music. The first staff begins with a treble clef, a common time signature (C), and a key signature of one flat (B-flat). The melody features eighth-note patterns with slurs. Performance markings are present: "slowly *despacio*" is written above the first two measures, and "quick *deprisa*" is written below the next two measures. The second staff continues the melody with eighth-note patterns. The third staff features a repeat sign at the beginning and continues the eighth-note patterns. The fourth staff concludes the variation with a final cadence.

MARTELÉ

These exercises may be practiced in *short martelé* as well as in *grand martelé*.

Play the martelé with the point of the bow, in a vigorous, accented manner. Give the up-bow a strong additional accent.

L.A.

MARTELÉ

Estos ejercicios deben practicarse en corto martelé igual que en martelé grande.

Tóquese el martelé con la punta del arco, de un modo accentuado y vigoroso. Déle al arco hacia arriba un acento más fuerte.

L.A.

First Exercise: G String and D String

Primer ejercicio: Cuerda Sol y cuerda Re

SHORT MARTELÉ

MARTELÉ CORTO



GRAND MARTELÉ

MARTELÉ GRANDE



I Var. **) II Var.

III Var. IV Var.

*) 3rd Finger on both strings
**) Use same fingering

*) 3r Dedo en ambas cuerdas
**) Use el mismo dedo

MARTELÉ

D String and A String

MARTELÉ

Cuerda Re y cuerda La

The musical score for the first section consists of six staves. The first four staves show a main melody with various fingerings (1, 2, 3, 4, 0) and accents. The fifth and sixth staves are labeled 'I Var.', 'II Var.', 'III Var.', and 'IV Var.' respectively, each showing a variation of the main melody with different fingerings and accents.

MARTELÉ

A String and E String

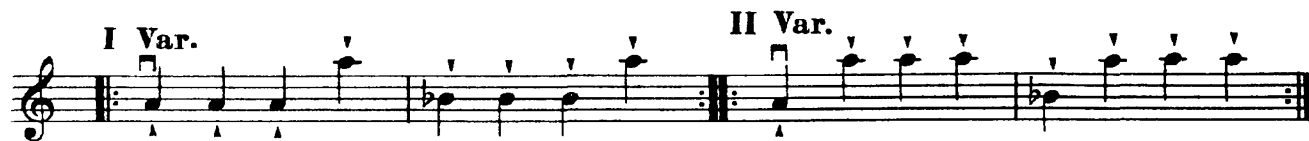
MARTELÉ

Cuerda La y cuerda Mi

The musical score for the second section consists of two staves. The first staff shows a main melody with various fingerings (1, 2, 3) and accents. The second staff shows a variation of the main melody with different fingerings and accents.

*) 3rd Finger on both strings

*) 3r Dedo en ambas cuerdas



MARTELÉ

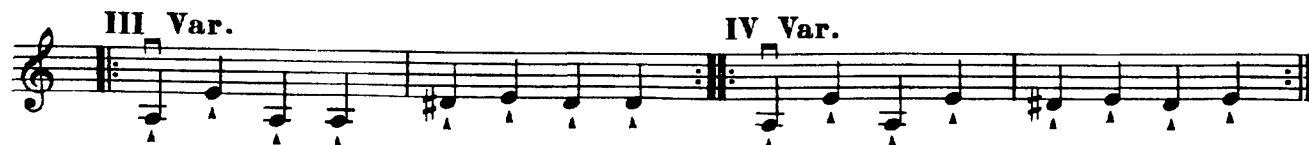
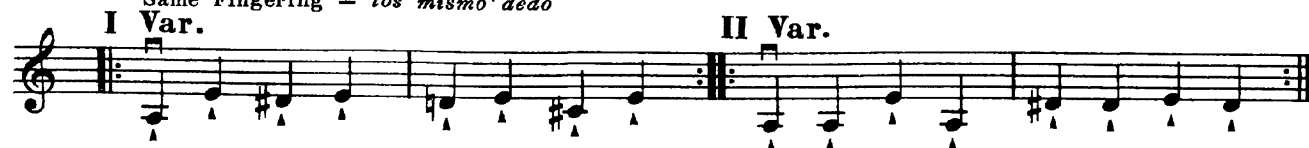
Second Exercise: G String and A String

MARTELÉ

Segundo ejercicio: Cuerda Sol y cuerda La



Same Fingering - los mismo dedo



*) 1st Finger on both strings

*) 1r Dedo en ambas cuerdas

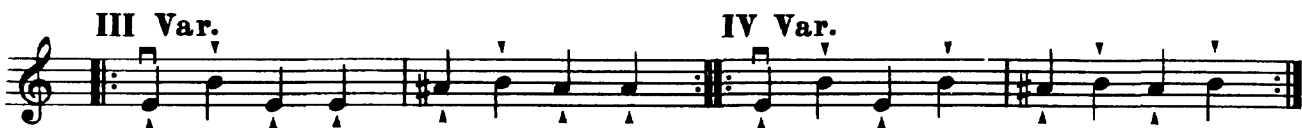
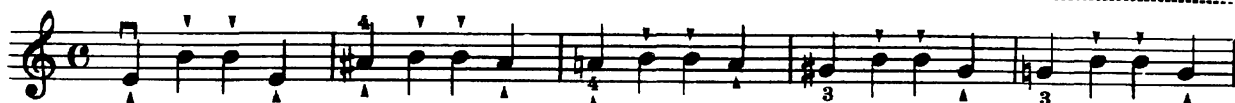
MARTELÉ

D String and A String

MARTELÉ

Cuerda Re y cuerda La

1*)



MARTELÉ

A String and E String

MARTELÉ

Cuerda La y cuerda Mi

1



*) 1st Finger on both strings

*) 1r Dedo en ambas cuerdas