

MAIA BANG VIOLIN METHOD

Provided with original exercises and suggestions by
LEOPOLD AUER

English and Spanish Text

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Maia Bang
Violin Method
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Violin Method

by
MAIA BANG



Part Two

FLAT SCALES

The flat (b) placed before a note lowers it one-half tone, f. i. :-

B B flat E E flat A A flat D D flat
Si Si bemol Mi Mi bemol La La bemol Re Re bemol

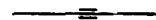
Flats will be used in all of the following scales, the construction of the latter being identical with that of the scales with sharps.

The descending order of the Major Scales with flats, occurring as they do, a *perfect fifth* apart, is shown in the following little diagram:

F Major <i>Fa mayor</i>	1 b	D Minor <i>Re menor</i>
B \flat Major <i>Si\flat mayor</i>	2 b	G Minor <i>Sol menor</i>
E \flat Major <i>Mi\flat mayor</i>	3 b	C Minor <i>Do menor</i>
A \flat Major <i>La\flat mayor</i>	4 b	F Minor <i>Fa menor</i>

Método De Violin

por
MAIA BANG



Segunda Parte

ESCALAS CON BEMOLES

El bemol (b) puesto delante de una nota la baja medio-tono, por ejemplo:

Se emplearán bemoles en todas las escalas que siguen; y dichas escalas se construyen del mismo modo que las escalas con sostenidos.

El orden descendente de las escalas mayores con bemoles, es por intervalos de una quinta perfecta, se puede ver en el pequeño diagrama que sigue:

SCALE OF F MAJOR

Half-steps: A - B \flat and E - F

ESCALA DE FA MAYOR

Semitonos: La-Si \flat y Mi-Fa

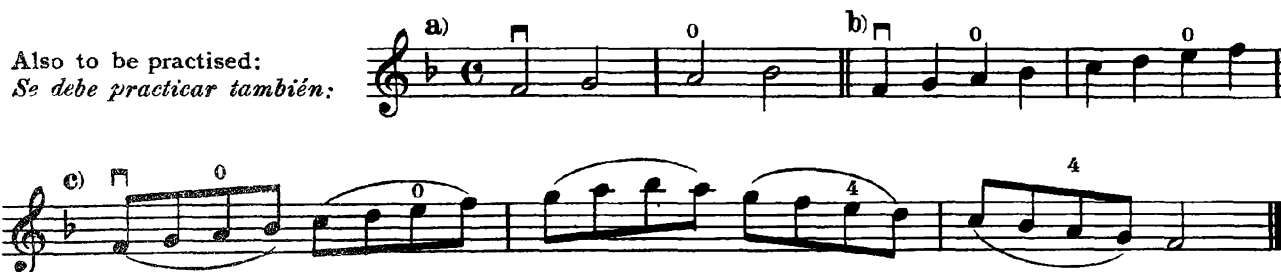
Preparation:
Preparación:



Pupil
Discípulo
120
Teacher
Maestro



Also to be practised:
Se debe practicar también:



BROKEN CHORDS

ACORDES QUEBRADOS

121



*) Place the finger on both strings at once.

*) *Se debe poner el dedo en ambas cuerdas a la misma vez.*

EXERCISES FOR DEVELOPING the Independence of the Fingers

The following exercises must be practised very slowly. The right placing of the mute notes demands particular attention, and the pupil must make sure of the absolutely correct position of the fingers stopping these notes.

MUTE NOTES WITH ONE FINGER

The first finger remains firmly set upon its respective note, which is not sounded, while playing with the second and third fingers.

122

The second finger as above, while playing with the third and fourth fingers.

The third finger as above, while playing with the first and second fingers.

The fourth finger as above, while playing with the open string and first finger

MUTE NOTES WITH TWO FINGERS

The first and second fingers remain firmly set upon their respective notes, which are not sounded, while playing with the third and fourth fingers.

The second and third fingers as above, while playing with the open string and first finger.

The third and fourth fingers as above, while playing with the first and second fingers.

EJERCICIOS PARA DESAROLLAR la Independencia de los Dedos

Los ejercicios que siguen se deben practicar muy despacio. La posición de los dedos que pisan las notas mudas debe ser correcta y demanda una atención particular; y el discípulo debe asegurarse de la posición absolutamente correcta de los dedos que pisan dichas notas.

NOTAS MUDAS CON UN DEDO

El primer dedo se mantiene apoyado firmemente sobre la nota respectiva, que no suena, mientras se toca con segundo y tercer dedo.

El segundo dedo se apoya, mientras se toca con el tercer y cuarto dedo.

El tercer dedo se apoya, mientras se toca con el primer y segundo dedo.

El cuarto dedo se apoya, mientras se toca en las cuerdas al aire y con el primer dedo.

NOTAS MUDAS CON DOS DEDOS

El primer y segundo dedo se quedan firmemente apoyados en sus notas respectivas, que no suenan, mientras se toca con el tercer y cuarto dedo.

El segundo y el tercer dedo se apoyan, mientras se toca en las cuerdas al aire y con el primer dedo.

El tercer y cuarto dedo se apoyan, mientras se toca con el primer y segundo dedo.

THE POOR LITTLE PONY

EL POBRE CABALLITO

Allegretto

Edv. Grieg
Arr. by } M. B.
Arreglado por }

Pupil
Discipulo
128

Teacher
Maestro

The musical score consists of five systems of two staves each. The first system includes the title, tempo, and arrangement information. The second system begins with a dynamic marking of *mf*. The third system contains a *rit.* (ritardando) marking. The fourth system contains a *p a tempo* (piano a tempo) marking. The fifth system concludes the piece with a final cadence.

Never force the tone by pressing with the bow. At first your efforts must be directed towards producing a soft and pure tone; its strength and volume will develop in time.
L. A.

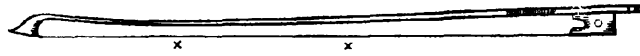
Nunca se fuerce el tono mediante presión del arco. Primeramente se debe empeñar el estudiante en producir un tono suave y puro; la fuerza y plenitud se desarrollarán con el tiempo.
L. A.

THREE STUDIES
for Developing Freedom and Flexibility
of the Wrist

TRES ESTUDIOS
para Desarrollar la Libertad y Flexibilidad
de la Muñeca

I.

I.



Supple wrist; also to be practised with use of fore-arm, more, when slowly, less, when quickly played!

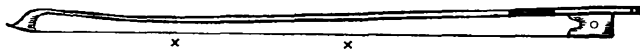
Muñeca flexible; también se debe practicar empleando el antebrazo, usándolo más cuando se toque despacio, menos cuando se toque con celeridad.

124 M.B.

* Abbreviated notation
Notación abreviada

II.
Supple Wrist!

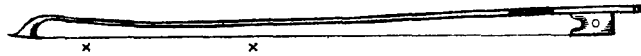
II.
Muñeca flexible!



125 M.B.

III.
Supple Wrist!

III.
Muñeca flexible!



At the Point of the Bow

En la punta del arco

M. B.

126

NOTE:- Correct manipulation of the Bow is one of the most important factors in violin playing and much more difficult to attain than technical dexterity of the left hand. It is on this account that the various Bowing Exercises such as those on pages 112, 113, 116, 121, 122, 127, 130, 131, 132, 133, 135, 136, 144 and 151 should be practised with *particular care* and *concentrated attention*.

NOTA:- *El manejo correcto del arco es un factor de los más importantes para tocar el violín, y mucho más difícil de adquirir que la destreza técnica de la mano izquierda. Por eso se deben practicar con cuidado particular y atención concentrada los diferentes ejercicios de arqueo, tales como los que se encuentran en las páginas 112, 113, 116, 121, 122, 127, 130, 131, 132, 133, 135, 136, 144 y 151.*

METRE

The general definition to be offered for this term is the symmetrical grouping of musical rhythms. Metre in music is the systematic manner in which the notes falling on certain beats of the measure are accented. Just as certain words are emphasized to a greater or lesser degree in poetry, the notes in music are played according to certain demands for establishing rhythm, and this is accomplished by playing *accented* (strong, decided) and *unaccented* (weak) notes on certain beats of the measure and in this way creating systematic rhythmic pulse and contrast.

EL METRO

La definición general de este término, que se puede ofrecer, es la siguiente: El metro es la agrupación simétrica de ritmos musicales. El metro, en la música, consiste en la manera sistemática, por la cual se acentúan más ó menos las notas, cayendo en ciertos tiempos del compás, exactamente como ciertas palabras en la poesía. Las notas se tocan de acuerdo con ciertas reglas para establecer el ritmo, y esto se obtiene tocando en ciertos tiempos del compás notas acentuadas (fuertes) y notas sin acentos (débiles), procurando de esta manera un ritmo sistemático y contraste.

SHORT PREPARATORY EXERCISES
for illustrating Metre in its simplest form

SIGNS FOR INDICATION OF ACCENT

- strong, decided accent
- ∪ weak, unaccented

PEQUEÑOS EJERCICIOS PREPARATORIOS
para ilustrar el Metro en su forma mas sencilla

SIGNOS PARA INDICAR EL ACENTO

- *acento fuerte, decidido*
- ∪ *débil, sin acento*

127

a) b) c) d) e) f)

THE HERO OF THE NAVY
Norwegian Song

EL HÉROE DE LA MARINA
Canto Noruega

128

DUET - ETUDE

Be careful to watch the Rests and always
Count!

DUETO - ESTUDIO

Cuidado en la observación de los silencios
y siempre Cuéntese!

Allegro Mortensen

Pupil
Discípulo

129

Teacher
Maestro

* Lift the bow from the string everytime this rest occurs and reset it carefully.

* Se debe levantar el arco de las cuerdas cada vez que esta pausa ocurre silencio y reponerlo con cuidado.

SYNCOPATED NOTES

When a note commences on a weak beat and is tied to the following strong beat, with the accent displaced from the strong to the weak one, it is said to be syncopated.

The following little exercises and pieces will illustrate *syncopation* in its simplest and most direct form.

REGULAR SYNCOPATION

130

a)

b)

c)

d)

NOTAS SINCCPADAS

Cuando una nota empieza en un tiempo débil y está ligada al tiempo fuerte que sigue, el acento, moviéndose del tiempo fuerte al tiempo débil, produce una nota sincopada.

Los pequeños ejercicios y piezas que siguen ilustran la sincopa en su forma más sencilla y directa.

SINCOPACIÓN REGULAR

MEDITATION INTERRUPTED SYNCOPATION

MEDITACIÓN SINCOPACIÓN INTERRUMPIDA

Andante

Pupil
Discípulo
131

Teacher
Maestro

M. B.

The very life and pulse of music are dependent upon rhythmic precision. Therefore, give it your unflinching attention at all times.

Il n'y a pas de la musique sans rythme. (There can be no music without rhythm.) L. A.

El alma y la pulsación de la música dependen de la precisión rítmica. Por esto, siempre se debe concentrar una gran atención a él.

, No hay musica sin ritmo.

L. A.

DIXIE'S LAND
Southern Melody

LA TIERRA DE DIXIE
Melodía de los Estados del Sur (E.U.A.)

Allegro

Arr. by } M. B.
Arreglada por }

Pupil
Discípulo

132

Teacher
Maestro

mf lively and gay

*) > *Accent sign*, means that the note should be emphasized in two ways: through decided pressure of the left hand fingers upon the strings and slightly increased pressure of the bow. (See Part V, page 426.)

***) Place the finger on both strings at once.

****) See page 117 about triplets.

*) > *Signo de acento*, quiere decir que se debe acentuar la nota de dos maneras: por presión determinada de los dedos de la mano izquierda sobre las cuerdas, y con una presión algo aumentada del arco. (Véase la parte V pag. 426.)

***) Se debe poner el dedo en ambas cuerdas a la misma vez.

****) Véase pag. 117 respecto a los tresillos.

SCALE OF D MINOR

Half-steps: E-F and C \sharp -D when ascending
B \flat -A and F - E when descending

ESCALA DE RE MENOR

Semitonos: Mi-Fa y Do \sharp -Re ascendente
Sib-La y Fa-Mi descendente

Preparation: *Preparación:*

Pupil *Discípulo*
133

Teacher *Maestro*

Also to be practised: *Se debe practicar también:*

*) Down Bow slowly, Up Bow quickly.
Bujada del arco, despacio; Subida del arco, prontamente

BROKEN CHORDS

ACORDES QUEBRADOS

134

*) Place the finger on both strings at once.

*) Póngase el dedo en ambas cuerdas á la vez.

FOLIES D'ESPAGNE

FOLIES D'ESPAGNE

CORELLI

Arr. by } M.B.
Arreglada por }

Adagio

Pupil
Discípulo
135
Teacher
Maestro

Musical notation for the first system of 'Folies d'Espagne'. It consists of two staves: a treble clef staff for the right hand and a bass clef staff for the left hand. The key signature has one flat (B-flat) and the time signature is 3/4. The piece is marked 'Adagio' and 'mf'. The right hand part features a melodic line with slurs and fingerings (4, 4, 0, 4, 4). The left hand part provides harmonic support with chords and single notes.

Musical notation for the second system of 'Folies d'Espagne'. It continues the two-staff format. The right hand part includes a 'p' dynamic marking and a 'ritard.' (ritardando) marking. The piece concludes with a final cadence in the right hand.

Always remember not to move the hand, only the fingers; also pay careful attention to the Up-Bow L. A.

Acuérdese siempre de no mover la mano, sino solamente los dedos; y también ponga mucha atención al arco hacia arriba. L. A.

VARIATION

for Staccato Bowing
Allegro moderato

VARIACIÓN

para el Arqueo Staccato

Pupil
Discípulo
Teacher
Maestro

Musical notation for the first system of the Variation. It features a treble clef staff with a melodic line of eighth notes and a bass clef staff with a rhythmic accompaniment. The key signature has one flat and the time signature is 3/4. The piece is marked 'Allegro moderato'. Fingerings (4, 4) are indicated above the notes.

Musical notation for the second system of the Variation. The right hand part includes a 'p' dynamic marking and a double asterisk (**) marking above the first measure. The left hand part continues with a steady accompaniment.

Musical notation for the third system of the Variation. The right hand part includes a 'rit.' (ritardando) marking. The piece concludes with a final cadence in the right hand.

*) This note C (♯) demands special stretching of the fourth finger, as its position is one-half step higher than B (♯) the highest note in the First Position. Do not move the hand away from its usual position.

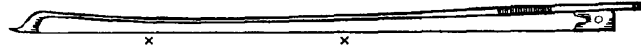
***) Place the finger on both strings at once.

*) Esta nota, Do (♯) demanda una extensión especial del cuarto dedo, visto que su posición está medio- tono más alto que Si (♯) la nota más alta en la Primera Posición. No se mueva la mano de su posición acostumbrada.

***) Póngase el dedo en ambas cuerdas á la vez.

PREPARATORY EXERCISES
for Barriolage and Arpeggio Bowing

EJERCICIOS PREPARATORIOS
para Arqueos de Cadencia y Arpeggio



Draw the Bow back and forth across two strings, quietly, with even division of the bow length, and particular attention to the Up-bow.

Pase el arco pacificamente hacia arriba y abajo al través de dos cuerdas, dividiendo igualmente la longitud del arco, y con atención particular al arqueo hacia arriba.

Preparatory Exercises
Ejercicios Preparatorios

a) b)

c) d)

Practise the following Etude slowly and at first with detached up-bow.

El siguiente estudio debe practicarse despacio y al principio con arqueo hacia arriba destacado.

ETUDE

ESTUDIO

Moderato M. B.

136

*) F# in this particular case is stopped with the 3rd finger (one-half step below G) in order to allow the 2nd finger to remain on C.

***) E natural in this particular case is stopped with the 2nd finger (one-half step below F) in order to allow the 1st finger to remain on Bb.

See page 125 for The Diminished Fifth.

*) Fa# en este caso particularmente se sostiene con el tercer dedo (medio-tono debajo de Sol) para permitir que el segundo dedo se mantenga sobre el Do.

***) Mi natural, en este caso particularmente se sostiene con el segundo dedo (medio-tono debajo de Fa) para permitir que el primer dedo se mantenga sobre el Sib.

Vease pag. 125 respecto á La Quinta disminuida.

SONG OF THE MOUNTAIN MAID

CANTO DE LA MONTANESA

Waldemar Thrane
Arr. by } M. B.
Arreglada por }

Andante

Pupil
Discípulo

137

Teacher
Maestro

SCALE OF B \flat MAJOR

Half-steps: D - E \flat and A - B \flat

ESCALA DE SI \flat MAYOR

Semitonos; o medios tonos: Re-Mi \flat y La-Si \flat

Preparation:
Preparación:

Pupil
Discípulo
138
Teacher
Maestro

Also to be practised:
Se debe practicar también:

BROKEN CHORDS

ACORDES QUEBRADOS

139

Always practise in the right way, as poor and faulty methods of playing may be acquired through incessant endeavor and such thorough practise that it will be well-nigh impossible to correct them u-gain. Therefor:-

Rather dispense with practising al-together than to do so carelessly and im-properly.

L. A.

Estúdiense siempre de la manera cor-recta, pues los malos hábitos, que se ad-quieren con la práctica defectuosa, son despues casi imposibles de corregir.

Es preferible no practicar del todo, que hacerlo sin cuidado e impropiamen-te.

L. A.

THE STAR SPANGLED BANNER

LA BANDERA AMERICANA

Maestoso *)

Arreglada por M. H.

Pupil
Discípulo
140
Teacher
Maestro

First system of musical notation for 'The Star Spangled Banner', featuring a treble clef and a bass clef. The key signature has two flats (B-flat and E-flat), and the time signature is 3/4. The music begins with a dynamic marking of *f* and includes a *V* (vibrato) marking over the first few notes.

Second system of musical notation, continuing the piece. It includes a piano (*p*) dynamic marking and a *V* marking. The bass line features fingerings: 1, 2, 3, 1, 2, 4, 3, 2.

Third system of musical notation, concluding the piece. It includes a *rit.* (ritardando) marking followed by a *u tempo* (ad libitum) marking. The bass line has fingerings: 2, 3, 4, 2, 2.

*) With dignified majestic expression

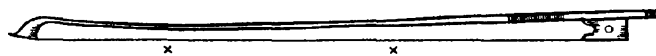
*) Con expresión dignificada y majestuosa

EXERCISES

for developing skill in bowing
and left hand dexterity

EJERCICIOS

para desarrollar habilidad en el arqueo
y destreza de la mano izquierda



Musical notation for exercise 141, consisting of two staves. The first staff is in treble clef and the second in bass clef. The key signature has two flats and the time signature is common time (C). The exercise features a series of eighth notes and quarter notes, with a *V* marking and fingerings 4 and 4.

Also to be practised
Se debe practicar también:

Musical notation for bowing exercises, consisting of a single staff in treble clef with a key signature of two flats and common time. The exercise is divided into six parts labeled a) through f). Above the staff, labels indicate bowing techniques: 'w.b. tip' (with bow tip), 'w.b. nut' (with bow nut), and 't.a.' (talon). Below the staff, labels indicate the starting point: 'punta' (tip), 'talon' (nut), and 'punta t.a.' (tip and nut).

Musical notation for bowing exercises, consisting of a single staff in treble clef with a key signature of two flats and common time. The exercise is divided into three parts labeled d), e), and f). Part d) is labeled 'Down bow slowly, up bow quickly same length of the Bow'. Part e) is labeled 'Down bow quickly, up bow slowly same length of the bow'. Part f) is labeled 'w: b. t. a.'. Below the staff, descriptive text in Spanish reads: 'Despacio por abajo, aprisa hacia arriba pero con igual longitud de arco' and 'Aprisa por abajo y despacio hacia arriba con igual longitud de arco'.

JUANITA
Old Spanish Melody

JUANITA
Antigua melodía española

Arr. by } M. B.
Arreglada por }

Allegretto

Pupil
Discipulo

143

Teacher
Maestro

The musical score is written for violin and piano. The pupil part (top staff) is in treble clef, 3/4 time, with a key signature of one flat (B-flat). It begins with a dynamic marking of *mf* and includes various note values, rests, and articulation marks (V). The teacher part (bottom staff) is in bass clef, 3/4 time, with the same key signature. It provides accompaniment with chords, arpeggios, and fingerings (1-4, 2-3, 2-3-4). Dynamics range from *mf* to *f* and *p*. The piece concludes with a *rit.* (ritardando) marking.

Bow pressure from the shoulder will not help to increase your tonal volume; produced in such a way the tone will always be scratchy.

Always remember that tone production is entirely dependent upon the wrist as well as upon the strong and decided pressure of the left hand fingers, and your efforts at the beginning should be directed towards the production of a pure and singing tone, rather than tonal volume.

Tonal quality constitutes one of the most important essentials of violin playing.

L. A.

La presión de arco, dada desde el hombro, no ayudará a aumentar el volumen de sonido, pues producido de este modo siempre resultará un tono áspero.

Tengase siempre presente que la producción del sonido depende enteramente de la muñeca y también de la fuerte y decidida presión de los dedos de la mano izquierda, y los principiantes debie esforzarre en producir un tono puro y cantante, en lugar de un gran volumen de sonido.

La calidad del tono constituye una de las partes más importantes del arte de tocar el violín.

L. A.

SLURRED TRIPLETS

TRESILLOS LIGADOS

144 

Remember! First the fingers, then the Bow. L. A.

Acuérdese! Primeramente los dedos, después el arco. L. A.

Also to be practised:

Se debe practicar también:

a)  b)  c)  d)  e) 

ROMANCE

ROMANZA

Pupil *Discipulo* **145** *Teacher Maestro* 

L. Auer
Arr. by M.B.
Arreglada por

Andante







*) Place the finger on both strings at once.
**) Piano accompaniment begins on first of measure.

*) Póngase el dedo en ambas cuerdas al mismo tiempo.
**) El acompañamiento de piano empieza con la nota primera del compás.

SCALE OF G MINOR

Half-steps: A-B \flat and F \sharp -G when ascending
E \flat -D and B \flat -A when descending

ESCALA DE SOL MENOR

Semitonos: La-Si \flat y Fa \sharp -Sol, ascendente
Mi \flat -Re y Si \flat -La, descendente

Preparation: *Preparación:*

Exercise a) shows an ascending scale from G4 to G5 with half-steps between A and B-flat, and F-sharp and G. Exercise b) shows a descending scale from G4 to G3 with half-steps between E-flat and D, and B-flat and A.

Pupil *Discípulo*
146
Teacher *Muestró*

The pupil part consists of whole notes on a treble clef staff. The teacher part consists of eighth notes on a treble clef staff, providing a rhythmic accompaniment.

Piano accompaniment for exercise 146, featuring a bass line with eighth notes and a treble line with whole notes.

Also to be practised: *Se debe practicar también:*

Additional practice exercises c) and d). Exercise c) is marked 'slowly / despacio' and features a treble clef staff with eighth notes. Exercise d) is marked 'quickly / aprisa' and features a treble clef staff with eighth notes.

BROKEN CHORDS

ACORDES QUEBRADOS

147

Exercise 147, 'Broken Chords', consists of two staves of eighth notes. The first staff has triplets of eighth notes, and the second staff continues the rhythmic pattern.

RAVENS WEDDING IN CROWLAND

Norwegian Folk Song

LAS BODAS DEL CUERVO

Canção popular Noruega

Arr. by } M. B.
Arreglada por }

Andantino

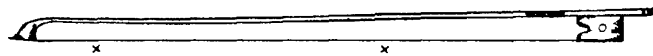
Pupil
Discipulo
148
Teacher
Maestro

THREE MINIATURE ETUDES
for the Bow

TRES ESTUDIOS MINIATURAS
para el Arco

ETUDE I

ESTUDIO I



M. B.

149

Keep finger down
No se levante el dedo

ETUDE II

ESTUDIO II

With Whole bow
Con todo el arco

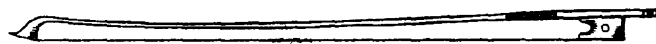
M. B.

150

ETUDE III

ESTUDIO III

Play the Down-Bow slowly
Toque la bajada del arco suave
The Up-Bow quickly
Rapido arqueo hacia arriba



151

M. B.

*) Place the finger on both strings at once.

*) Póngase el dedo en ambas cuerdas á la misma vez.

SCALE OF E \flat MAJOR

Half-steps: G-A \flat and D-E \flat

ESCALA DE MI \flat MAYOR

Semitonos: Sol-Lab y Re-Mib

Preparation: *Preparación:*

Hold the Violin perfectly quiet and always in the same correct position! Don't move the violin, only the bow!

Tengase el violín perfectamente quieto y siempre en la misma posición correcta! No se mueve el violín, sino solamente el arco!

Pupil
Discípulo
152
Teacher
Maestro

Also to be practised: *Se debe practicar también:*

BROKEN CHORDS

ACORDES QUEBRADOS

153

LA MARSEILLAISE

French National Hymn

LA MARSELLISA

Himno Nacional Francés

With martial and heroic expression
Con expresión guerrera y heroica

Rouget de Lisle
Arr. by M.B.
Arreglada por

Pupil
Discípulo
154
Teacher
Maestro

The musical score is written for a single melodic line on a treble clef staff and a piano accompaniment on a grand staff (treble and bass clefs). The key signature has two flats (B-flat and E-flat), and the time signature is common time (C). The score consists of six systems of music. The first system begins with a forte (f) dynamic and includes a 'v' marking above the first measure. The second system starts with a mezzo-forte (mf) dynamic and includes 'v' markings above the first and fourth measures. The third system includes a piano (p) dynamic marking. The fourth system includes a 'v' marking above the first measure and a '*' marking above the second measure. The fifth system includes a 'v' marking above the first measure and a forte (f) dynamic marking at the end. The sixth system concludes with a 'v' marking above the first measure and a first ending bracket under the final two measures.

Never practise with too strong a tone and particularly not at the nut of the bow. In practising forte the tone is apt to become rough and especially so when nearing the Nut, where the pressure of the hand is naturally increased through its raised position.
L. A.

See Supplement, page 526, No. 2. (Parte Suplementaria)

* From F to G^b is one-half step and requires close setting of the second and third fingers.

Nunca se debe practicar con un tono demasiado fuerte, y en particular no debe hacerse tampoco en el talón del arco. Practicando fuerte el tono está propenso a volverse áspero, especialmente cuando se elega cerca del talón, donde se aumenta por su naturaleza la presión de la mano debido á su posición elevada.
I. A.

* De Fa á Sol^b hay un semitono, lo que demanda que el segundo y tercer dedo se pongan juntos.

ADVANCED INTERVAL PROGRESSIONS

The Diminished Fifth.

In order to develop purity of intonation it is most advisable to practise *diminished fifths* (also known as "False vis-a-vis," (one half tone less than the perfect fifth) as frequently as possible. One of Prof. Auer's rules in this respect is, "the diminished fifth must never be played with the same finger."

PROGRESIÓN ADELANTADA DE INTERVALOS

La Quinta disminuida

Para desarrollar pureza de entonación es conveniente practicar las quintas disminuidas (que también se llaman falsos "vis a vis," semitono menos que la quinta perfecta) siempre que sea posible. Una regla del Profesor Auer referente a éste asunto es que "la quinta disminuida nunca se debe tocar con el mismo dedo."

The Augmented Second

The study of "Augmented Seconds" is equally important as an aid towards purity of intonation. This interval represents a distance of "one whole and one half step" between the respective fingers, and demands an unusually wide stretch.

La Segunda aumentada

El estudio de las "Segundas aumentadas" es de igual importancia como para ayuda en conseguir pureza de entonación. Este intervalo representa la distancia de un tono y medio entre los dedos respectivos, y demanda una extensión más larga de lo ordinario.

EXERCISE

for Diminished Fifths and Augmented Seconds.

EJERCICIO

para quintas disminuidas y segundas aumentadas

155

M.B.

THE SWALLOW
Mexican Folksong

LA GOLONDRINA
Canción popular mejicana

Introduction
Moderato

Arr. by } M.B
Arreglada por }

Pupil
Discipulo
156

Teacher
Maestro

Musical notation for the introduction, featuring a treble and bass staff. The treble staff contains a melodic line with triplet rhythms and a dynamic marking of *p*. The bass staff provides a harmonic accompaniment with a dynamic marking of *f*. The key signature is two flats (B-flat and E-flat) and the time signature is common time (C).

(The Swallow)
(La Golondrina)
tip
à la punta

Musical notation for the first system of the main piece, including a piano (*p*) dynamic marking and a crescendo (*cresc.*) marking. The treble staff features a melodic line with a dynamic marking of *mf*. The bass staff provides a harmonic accompaniment. The key signature is two flats and the time signature is common time.

Musical notation for the second system of the main piece. The treble staff continues the melodic line with a dynamic marking of *f*. The bass staff provides a harmonic accompaniment. The key signature is two flats and the time signature is common time.

Musical notation for the third system of the main piece, featuring "slowly despacio" and "quickly aprisa" markings. The treble staff contains a melodic line with a dynamic marking of *f*. The bass staff provides a harmonic accompaniment. The key signature is two flats and the time signature is common time.

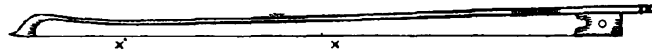
Musical notation for the fourth system of the main piece, ending with a ritardando (*rit.*) marking. The treble staff contains a melodic line with a dynamic marking of *f*. The bass staff provides a harmonic accompaniment. The key signature is two flats and the time signature is common time.

Whenever playing or practising remember
that your brain must always be as active as
your fingers. L. A.

Al tocar ó practicar, téngase presente que
el cerebro debe estar siempre tan activo como
los dedos. L.A.

STACCATO - ETUDE

STACCATO - ESTUDIO



M. B.

Allegretto

Do not forget to place the fingers first, then the bow
*No se olvide de colocar primero el dedo y despues
pasar el arco.*

157

mf

*slowly
despacio*

*quicky
aprisa*

LITTLE NANCY'S WALTZ

VALS DE ANITA

M. R.

Tempo di Valse

Pupil
Discipulo
158
Teacher
Maestro

p dolce
pizz. ad lib.

p

rit. - - *p a tempo*

p

rit. - -

Hold the Violin well up and pointed in a horizontal direction.

Téngase el violín bien levantado y en posición horizontal.

dolce = softly - suavemente

SCALE OF C MINOR

ESCALA DE DO MENOR

Half-steps: D-E \flat and E \flat -C when ascending
A \flat -G and E \flat -D when descending

Semitonos: Re - Mi \flat y Si \flat - Do, ascendente
La \flat - Sol y Mi \flat - Re descendente

Preparation: *Preparación:*




a) b) c)

Pupil
Discípulo

159

Teacher
Maestro



Also to be practised:
Se debe practicar tambien:



a) b) c)

BROKEN CHORDS

Keep the fingers down

ACORDES QUEBRADOS

Mantengase los dedos pisando las cuerdas

160



HE STAYS A-FAR
A Ballad of Finland

VAGANDO LEJOS
Balada de Finlandia

Arr. by } M.B.
Arreglado por }

Andante

Pupil
Discípulo
161
Teacher
Maestro

Musical score for 'He Stays A-Far' in B-flat major, 3/4 time, Andante. The score is for a Pupil (Discípulo) and Teacher (Maestro). The piece is numbered 161. The tempo is marked 'Andante'. The score consists of two systems of music. The first system has a treble clef and a bass clef. The second system also has a treble clef and a bass clef. The first system is marked 'p con suoni' and the second system is marked 'mf' and 'p rit'.

FINGER EXERCISES
in connection with Legato Bowing

EJERCICIOS PARA LOS DEDOS
en conexión con el arqueo ligado

Firm and decided setting of the fingers, even division of the Bow, and starting with groups of four, then six and finally twelve notes in one bow.

Póngase los dedos en las cuerdas de una manera firme y decidida, dividiendo el arqueo igualmente, empiece con un grupo de cuatro notas en un solo arqueo enego con seis y ultimamente con doce.

Musical score for finger exercises, numbered 162a. The score is in B-flat major, 3/4 time. It consists of four systems of music, labeled a), b), c), and d). Each system shows a sequence of notes with fingerings indicated above them. The first system is marked 'simile'. The second system is marked 'b)'. The third system is marked 'c)'. The fourth system is marked 'd)'. The score is for a Pupil (Discípulo) and Teacher (Maestro).

*) $3\frac{1}{2}$ time for first and third bowing variety.
12₈ time for second bowing variety only.

*) El compás de $3\frac{1}{2}$ se debe emplear para la primera y tercera variedad de arqueo.
El compás de $12\frac{1}{8}$ se debe emplear solo para la segunda variedad de arqueo.

ETUDE

ESTUDIO

To be practised with four, six and finally twelve notes in one bow.

Practíquese con cuatro, seis y por ultimo doce notus en un arqueo

M. B.

162

3.¹
2. *dolce* *simile*

1 2

MENUET

MINUÉ

Händel

Arr. by } M. B.
Arreglado por }

Moderato

Pupil
Discipulo
163
Teacher
Maestro

mf

2 2

V V *rit.*

THE ROCKING BOW (Barriolage)

The undulating movements of the Bow necessary for crossing the strings as demanded in the following studies, must be produced and controlled by the wrist and fore-arm and played with the greatest evenness. Use the whole bow, but move it only to such an extent as will enable the clean transfer from one string to another. Draw the bow quietly.

Whole Bow:- $\frac{1}{3}$ part
for each note.

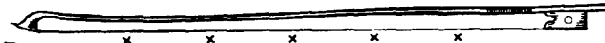


Todo el arco:- $\frac{1}{3}$ parte
para cada nota.

164^a

b)

Whole Bow:- $\frac{1}{6}$ part
for each note.



Todo el arco:- $\frac{1}{6}$ parte
para cada nota.

164^b

b)

★ To be practised: (a) 2 notes in one bow:
(b) 3 notes in one bow: (c) 6 notes in one bow.

★ Para practicar: (a) 2 notas en un arco: (b) 3 notas
en un arco: (c) 6 notas en un arco.

ETUDE I

Both etudes I and II to be practised with loose wrist, whole bow, even pressure at every point of the bow, from nut to tip, and at first with various bowings as illustrated under A, B and C.

ESTUDIO I

Los estudios I y II deben practicarse con la muñeca ligera, con todo el arco y una presión igual en cada parte de éste, desde el talón hasta la punta, usando primero los arquez ilustrados en A, B y C.

a) *etc.* b) *etc.* c) *etc.* slowly despacio quickly aprisa

Whole bow: — $\frac{1}{6}$ part for each note.

Todo el arco, la sexta parte para cada nota.

165 *mf* M. B.

ETUDE II

ESTUDIO II

a) *etc.* b) *etc.* c) *etc.* slowly despacio quickly aprisa

166 *Moderato* M. B.

*) The second finger to be placed on F and C at the same time.

*) Póngase el segundo dedo en Fa y Do al mismo tiempo.

LONGING
Norwegian Folk-Song

ANSIAS
Canción popular Noruega

Arr. by } M. B.
Arreglada por }

167

Pupil
Discípulo

Teacher
Maestro

Andante (slowly)

mf espressivo

p

Adagio

rit.

Do not exert too much pressure upon the bow! It stops the vibration of the strings and ruins the tone.

The tone production must be as free and pure as that of a human voice!

L. A.

No fuerce demasiada la presión del arco! Suspended la vibración de las cuerdas y arruina el tono.

La producción del tono debe ser tan puro y libre como la de la voz humana!

L. A.

ARPEGGIO BOWING

The literal meaning of "Arpeggio" is "to harp" or "in harp-like fashion" In violin playing it denotes the production of the intervals of a broken chord with the bow passing rapidly across the strings. Arpeggios occur in manifold varieties across three and four strings. The Rocking Bow (Barriolage) already met with on page 132 will serve as an excellent preparation for arpeggio bowing.

The bow should sweep across the strings quietly, without unnecessary movements of the arm or wrist and every note must be produced clearly and evenly.

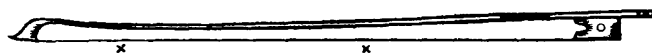
.. An important rule for arpeggio bowing: Place the necessary fingers upon the different strings simultaneously and keep them down firmly for the duration of the whole measure.

EL ARQUEO ARPEGIADO

El sentido exacto de "arpeggio" es "arpear" ó "como en manera de arpa." Tocando el violín, lo indica la producción de los intervalos de un acorde quebrado, pasando el arco por las cuerdas rápidamente. Los arpeggios ocurren con gran variedad en tres ó cuatro cuerdas. El arqueo oscilatorio (Barriolage), que ya se encuentra en la página 132, sirve como preparación excelente para el arqueo arpegiado.

Pásese el arco despacio al pasar de una cuerda á otra, sin movimientos superfluos del brazo ó de la muñeca, produciendo cada nota clara e igual.

Póngase simultaneamente los dedos necesarios en las diferentes cuerdas y mantengalos firmemente en la misma posición durante el compás entero, es una regla importante para el arqueo arpegiado.



Use part of bow as marked; special attention to even division and the Up-bow.

Use la parte del arco indicada, dando atención especial á la división igual, y la subida del arco.

Arpeggios Across Three Strings

Arpeggios al través de tres cuerdas

168

*) Play these exercises also on 3 upper strings (D, A, E) a fifth higher than written, using "f#" on E string.

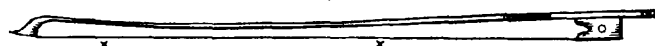
*) Tocarse estos ejercicios tambien en los tres cuerdas Re, La, Mi una quinta mas alta como escrita, usando Fa# en la cuerda de Mi.

EXERCISE

EJERCICIO

Arpeggios Across Four Strings

Arpeggios sobre Cuatro Cuerdas



Use part of the Bow-as marked and always remember its equal division.

Úsese la marcada parte del arco, y siempre recuérdese de la división igual.

169

EXERCISE

EJERCICIO

SCALE OF A \flat MAJOR

Half-steps: C - D \flat and G - A \flat

ESCALA DE LA \flat MAYOR

Semitonos: Do - Re \flat y Sol - La \flat

Preparation: *Preparación:*

Exercise a) shows a scale starting on C \flat (B \flat) in the bass clef, moving up stepwise. Exercise b) shows a scale starting on C \flat (B \flat) in the bass clef, moving up stepwise, with a repeat sign at the end.

Exercise c) shows a scale starting on C \flat (B \flat) in the bass clef, moving up stepwise. Exercise d) shows a scale starting on C \flat (B \flat) in the bass clef, moving up stepwise, with a repeat sign at the end.

Pupil *Discípulo*
170
Teacher *Maestro*

The Pupil part consists of a single line of music in the treble clef, starting on C \flat (B \flat) and moving up stepwise. The Teacher part consists of a single line of music in the bass clef, starting on C \flat (B \flat) and moving up stepwise.

The Pupil part consists of a single line of music in the treble clef, starting on C \flat (B \flat) and moving up stepwise. The Teacher part consists of a single line of music in the bass clef, starting on C \flat (B \flat) and moving up stepwise.

Also to be practised: *Se debe practicar también:*

Exercise a) shows a scale starting on C \flat (B \flat) in the bass clef, moving up stepwise. Exercise b) shows a scale starting on C \flat (B \flat) in the bass clef, moving up stepwise, with a repeat sign at the end.

Exercise c) shows a scale starting on C \flat (B \flat) in the bass clef, moving up stepwise. The notation includes markings for 'Tip punta' and 'Whole bow Todo el arco'.

BROKEN CHORDS

ACORDES QUEBRADOS

171

The exercise consists of a single line of music in the treble clef, starting on C \flat (B \flat) and moving up stepwise.

A CRADLE SONG
(Sleep, my little Prince!)

Do not overlook the rests!

CANCIÓN DE LA CUNA
(Duerme, mi Príncipe!)

No se olvide las pausas!

Mozart

Arr. by } M. B.
Arreglada por }

Andante

Pupil
Discípulo
172
Teacher
Maestro

p with tender feeling
con ternura

mf

p *mf*

p

THE PEASANT WOMAN AND HER ROD
Norwegian Folk-Song

LA ALDEANA Y SU CAYÁDO
Canción popular Noruega

Allegro

Arr. by } M. B.
Arreglada por }

Pupil
Discípulo
173
Teacher
Maestro

CHROMATIC INTERVALS

Chromatic intervals are very difficult to play in tune upon the Violin as the neighboring half steps of any interval, either higher or lower, are generally played with *the same finger*. On this account particular attention must be given to the intonation. In moving the finger up or down for the necessary half-step, it should glide with precision and must never be lifted. Do not move the hand, only the fingers.

INTERVALOS CROMÁTICOS

Es muy difícil tocar los intervalos cromáticos en el violín de manera afinada porque los semitonos vecinos de cualquier intervalo; más arriba ó más abajo generalmente se tocan con el mismo dedo. Por eso se debe fijar atención especial en la entonación. Cuando sube ó baje el dedo para el semitono, debe moverse suavemente y con precisión y nunca debe alzarse. No se mueva la mano, solamente los dedos.

I

Each note with a separate bow at first; then two notes to a bow and finally four notes to a bow.

I

Al principio tóquese cada nota en un arqueo separado; despues dos notas en un arqueo y por ultimo cuatro notas en un arqueo.


174


a) b)


c) d)


II

II

a) 

b) 

c) 


d) 

III

III

a) 


b) 


c) 


d) 


IV

IV

a) 

b) 

c) 

d) 

THE CHROMATIC SCALE

LA ESCALA CROMÁTICA

Each note with a separate bow at first; then two notes to a bow and finally four notes to a bow.

Al principio tóquese cada nota en un arqueo separado; despues dos notas en un arqueo, y por ultimo cuatro en un arqueo.

175 





p

2 3 4 0 1 2 3 4 0 1 2

1 2 3 4 0 1 2 3 4 0 1 3 4 0

mf

2 3 3 4 1

1 2

3 4 0 1 3 4 0 1

CHROMATIC PASSAGES
and Broken Chords

PASAJES CROMÁTICOS
y Acordes Quebrados

O. Nováček

177

Musical score for exercise 177, featuring chromatic passages and broken chords in 6/8 time. The score consists of three staves. The first staff contains a melodic line with fingerings 2, 1, 0, 4, 3, 2, 1 and slurs over groups of notes. The second and third staves show broken chords and arpeggiated figures.

PETITE VALSE

PEQUEÑO VALS

Tempo di Valse

A. Henselt

Arr. by M.B.

Arreglado por M.B.

Pupil
Discipulo

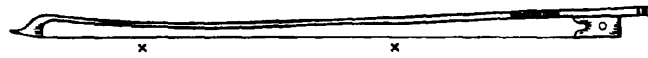
178

Teacher
Maestro

Musical score for exercise 178, a waltz in 3/4 time. The score consists of four systems of two staves each. The first system includes the tempo marking 'Tempo di Valse', dynamics 'p grazioso', and fingerings 2, 3, 4. The second system includes dynamics 'mf' and fingerings 1, 0, 3, 2. The third system includes dynamics 'p' and fingerings 1, 0, 4, 2. The fourth system includes the marking 'rit.' and fingerings 2. The score features various musical notations including slurs, ties, and dynamic markings.

BOWING
and left hand exercises

EJERCICIOS DE ARQUEO
y para la mano izquierda



179

Also to be practised:

Se debe practicar también:

ENHARMONIC CHANGES

The use of accidentals such as sharps (#) and flats (b), for raising and lowering any given tone at will, also enables the so-called "Enharmonic Change", in which two different tones are rendered identical in pitch through use of either of the above-mentioned accidentals. For instance:

CAMBIOS ENARMÓNICOS

El uso de las alteraciones accidentales, talés como los sostenidos (#) y bemoles (b), para subir ó bajar voluntariamente cualquier tono, también facilita, lo que se llama el "Cambio Enarmónico", en el cual dos tonos diferentes llegan á ser idénticos en la entonación por el uso de cualquiera de las alteraciones arriba citadas. Por ejemplo:

The tuning of a well-tempered piano renders these notes absolutely identical, although the perfection of intonation possible upon the Violin, enables an infinitesimal difference between the various intervals; for instance:

La entonación de un Piano bien afinado produce estas notas absolutamente idénticas, aunque la entonación perfecta, en el violín, facilita una infinitesimal diferencia entre los varios intervalos. Por ejemplo:

*) Careful attention to the Up-bow!

*) Atención cuidadosa á la subida del arco!

THE WALTZ OF DESIRE

EL VALS DEL DESEO

Beethoven
Arr. by } M.B.
Arreglado por }

Valse lente *)

Pupil
Discípulo

180

Teacher
Maestro

*) Valse lente = Slow Valse tempo
**) C flat like B natural, use 1st Finger

*) Tiempo de vals despacio
**) Do bemol igual que Si natural; úsese el primer dedo!

SCALE OF F MINOR

Half-steps: G - Ab and E - F when ascending
Db - C and Ab - G when descending

ESCALA DE FA MENOR

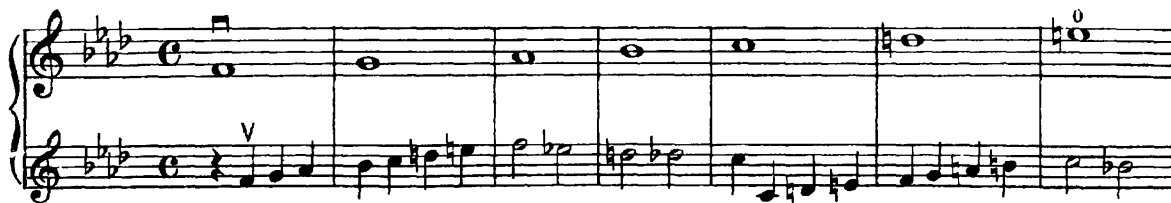
Semitonos: Sol - Lab y Mi - Fa ascendente
Reb - Do y Lab - Sol descendente

Preparation:
Preparación:



The preparation exercise consists of a single staff in F minor. It is divided into three sections: (a) an ascending scale from F to Ab, (b) a descending scale from Ab to F, and (c) a combined ascending and descending scale. Slurs and accents are used to indicate phrasing and emphasis.

Pupil
Discípulo
181
Teacher
Maestro



Exercise 181 is presented as a piano exercise. It features a grand staff with a treble clef and a bass clef. The right hand plays a simple harmonic accompaniment, while the left hand plays the F minor scale. A 'v' marking is present above the first measure of the left hand.



This block shows the piano accompaniment for exercise 181, consisting of two staves. The right hand plays a simple harmonic accompaniment, while the left hand plays the F minor scale.

Also to be practised:
Se debe practicar también:



Additional practice exercises are provided in a single staff in F minor. They include: (a) an ascending scale from F to Ab, (b) a descending scale from Ab to F, and (c) a combined ascending and descending scale. Slurs and accents are used to indicate phrasing and emphasis.

BROKEN CHORDS

ACORDES QUEBRADOS

182



Exercise 182 is a piano exercise in F minor, numbered 182. It features a single staff with a treble clef. The exercise consists of a sequence of broken chords, with slurs and accents indicating the phrasing.

g)

nut talón tip punta

h)

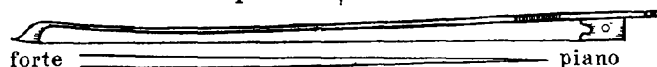
nut talón tip punta

II.

Piano at the Nut Forte at the Tip

II.

Piano en el talón Forte en la punta



Due to its natural construction the bow is heaviest at the nut, and lightest at the tip; in consequence and during the actual process of playing the bow will be much weaker at the tip than at the nut, where the natural weight of the hand, increased through its raised position, tends to add considerably to that of the bow. In order to equalize this difference, the following exercise, one of the most serviceable for this purpose, is to be practised *piano* at the nut, *forte* at the tip. It is highly recommended by Prof. Auer, for strengthening and developing the student's bowing ability.

Debido á su construcción natural, el arco pesa más hacia el talón que hacia la punta. Por consiguiente, al tocar, natural, el arco es más débil en la punta que hacia el talón, donde el peso natural de la mano aumenta por su posición elevada, Para contrarrestar esta diferencia, el siguiente ejercicio, uno de los más útiles para este propósito, debe ser practicado Piano en el talón y Forte en la punta. El Profesor Auer lo recomienda altamente para el desarrollo del arqueo del estudiante.

a) Whole bow Arqueo entero

nut talón tip punta

b)

nut talón tip punta

c)

nut talón tip punta

d)

nut talón tip punta

Whole bow
e) *Arqueo entero*

nut talón tip punta

f) *Arqueo entero*

nut talón tip punta

g) *Arqueo entero*

nut talón tip punta

h) *Arqueo entero*

nut talón tip punta

III.

*Piano at the Nut and Tip
Forte at the Middle*

piano ————— forte ————— piano

When once the first two varieties (I and II.) have been fairly mastered, this third variety (crescendo and decrescendo in the same bow) will present fewer difficulties.

III.

*Piano en el talón y en la punta
Forte en el medio del arco*

piano ————— forte ————— piano

Una vez que las primeras dos variedades (I y II) se hayan dominado esta tercera variedad (crescendo y decrescendo en el mismo arqueo) presentará menos dificultad.

a)

b)

c)

d)

A RUSSIAN FOLKSONG

Oh Mother scold me not
Because I love him.

CANCIÓN POPULAR RUSA

No me regañes madre
Esque le amo.

Arr. by } M. B.
Arreglado por }

Andante

Pupil
Discípulo
184
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. The key signature has two flats (B-flat and E-flat), and the time signature is 3/4. The tempo is marked 'Andante'. The first measure of the upper staff has a 'V' (accrescendo) marking above it. The first measure of the lower staff has a 'p' (piano) marking below it. The second measure of the lower staff has an 'espressivo' marking below it. The system ends with a 'V' marking above the final note of the upper staff.

The second system of musical notation 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, and the time signature is 3/4. The first measure of the upper staff has a 'f' (forte) marking below it. The system ends with a 'mf' (mezzo-forte) marking below the final note of the upper staff.

The third system of musical notation 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, and the time signature is 3/4. This system contains a continuous eighth-note accompaniment in the bass staff.

The fourth system of musical notation 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, and the time signature is 3/4. The first measure of the upper staff has a 'f' (forte) marking below it. The second measure of the upper staff has a 'p' (piano) marking below it. The third measure of the upper staff has a 'rit.' (ritardando) marking below it. The system ends with a double bar line.

Never overlook the different dynamic signs,* as well as the phrasing and expression marks. L. A.

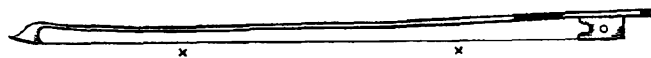
*) Dynamic Signs: signs which indicate the varying and contrasting degrees of intensity or loudness in musical tones.

Nunca olvide los diferentes signos de matices, *) igualmente que los signos de fraseo y de expresión. L. A.

*) Signos de matices: signos que indican los varios grados de intensidad ó fuerza en los tonos musicales.

ETUDE
Saccade Bowing

ESTUDIO
El arqueo saccade



M. B.

185

THE POOR ORPHAN CHILD

EL POBRE HUÉRFANO

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

Pupil
Discípulo
186
Teacher
Maestro

Lento

*) Diminished fifth.
Do not use the same finger.

*) Quintas disminuidas.
Que no se use el mismo dedo.

RECAPITULATION

of all major and minor scales
taken up thus far.

Make a standing rule of practising at least
one scale every day. It is *the sure road towards*
technical facility.

RESUMEN

de todas las escales mayores y menores
hasta ahora encontradas.

Hagase una regla constante de practicar por
lo menos una escala cada día. Es la vía segura
hacia la facilidad técnica.

187

C Major - *Do mayor* A Minor - *La menor*

SHARP SCALES

ESCALAS CON SOSTENIDOS

G Major - *Sol mayor* E Minor - *Mi menor*

D Major - *Re mayor* B Minor - *Si menor*

A Major - *La mayor* F# Minor - *Fa# menor*

E Major - *Mi mayor* C# Minor - *Do# menor*

FLAT SCALES

ESCALAS CON BEMOLES

F Major - *Fa mayor* D Minor - *Re menor*

Bb Major - *Sib mayor* G Minor - *Sol menor*

Eb Major - *Mib mayor* C Minor - *Do menor*

Ab Major - *Lab mayor* F Minor - *Fa menor*

BROKEN CHORDS

in all keys taken up thus far

At first three then six notes in a bow.

ACORDES QUEBRADOS

en todas las llaves hasta ahora consideradas

Al principiar tres notas y despues seis notas en un arqueo.

C Major - *Do mayor*

A Minor - *La menor*

188

SHARPS

SOSTENIDOS

G Major - *Sol mayor*

E Minor - *Mi menor*

D Major - *Re mayor*

B Minor - *Si menor*

A Major - *La mayor*

F# Minor - *Fu# menor*

E Major - *Mi mayor*

C# Minor - *Do# menor*

FLATS

BEMOLES

F Major - *Fa mayor*

D Minor - *Re menor*

Bb Major - *Si b mayor*

G Minor - *Sol menor*

Eb Major - *Mi b mayor*

C Minor - *Do menor*

Ab Major - *La b mayor*

F Minor - *Fa menor*

1*)

2**)

SCALE OF B MAJOR

Half-steps: D#-E and A#-B

ESCALA DE SI MAYOR

Semitonos: Re# - Mi y La# - Si

Preparation: *Preparación:*



c) d)



Pupil
Discípulo
189
Teacher
Maestro



THE HALF - POSITION

Thus far, only the *First Position* representing the fundamental and principal basis of all position playing, has been employed. In addition to the First, there are many other positions employed in Violin playing. For present purposes only one additional position *the Half Position* will be taken up, while the rest will be discussed at length in Parts III, IV and V of this method. For playing in the Half Position the left hand must be placed somewhat lower, than for the *First*, holding it considerably nearer to the peg box. The first finger must be placed very close to the nut (or saddle) one-half step, and the second finger close to the first, one whole step distance from the open string. The difference in fingering on each of the four strings, is illustrated in the following examples:-

LA MEDIA POSICIÓN

Hasta ahora se ha empleado unicamente la Primera Posición, la cual es la base fundamental y principal para tocar en las demas posiciones. Además de la Primera, hay otras posiciones que se usan en el violín. Por el momento vamos á considerar solamente una posición adicional, la Media Posición mostrando las otras en la 3ª, 4ª y 5ª parte de este método. Para tocar en la media posición se pone la mano izquierda algo más baja que para la primera posición, acercandola considerablemente á la caja de las clavijas. El primer dedo se pone muy cerca de la cejuela, un semitono, y el segundo dedo cerca del primero, un tono de la cuerda al aire. La diferencia en la digitación en cada una de las cuatro cuerdas se demuestra en los ejemplos siguientes:-

190

Half Step
Semitono

a) $\overset{1}{\square}$ 2 3 4 3 2 1

b) $\overset{1}{\square}$ 2 3 4 3 2 1

c) $\overset{1}{\square}$ 2 3 4 3 2 1

d) $\overset{1}{\square}$ 2 3 4 3 2 1

e) $\overset{1}{\square}$ 2 3 4 3 2 1

f) $\overset{1}{\square}$ 2 3 4 3 2 1

g) $\overset{1}{\square}$ 2 3 4 3 2 1

h) $\overset{1}{\square}$ 2 3 4 3 2 1

SCALE OF G# MINOR

Half-steps: A#-B and F#-G# when ascending
E - D# and B - A# when descending

ESCALA DE SOL# MENOR

Semitonos: La#-Si y Fa#-Sol# ascendente
Mi-Re# y Si - La# descendente

Preparation: *Preparación:*

a) Half Position - *Semiposición.*

b)

c)

d)

Pupil *Discipulo*

191

Teacher *Maestro*

SCALE OF D# MAJOR

Half-steps: F - G# and C - D#
First Position (no longer Half Position)

ESCALA DE RE# MAYOR

Semitonos: Fa-Sol# y Do-Re#
Primera posición (no mas la mediana)

Preparation: *Preparación:*

a)

b)

c)

Pupil *Discipulo*

192

Teacher *Maestro*

SCALE OF B \flat MINOR

Half-steps: C - D \flat and A - B \flat when ascending
G \flat - F and D \flat - C when descending

ESCALA DE SI \flat MENOR

Semitonos: Do - Re \flat y La - Si \flat ascendente
Sol \flat - Fa y Re \flat - Do descendente

Preparation: *Preparación:*

Exercise a) shows an ascending scale from C to B \flat in C minor, with half-steps between C and D \flat , and A and B \flat . Exercise b) shows a descending scale from B \flat to C, with half-steps between G \flat and F, and D \flat and C. Both exercises are in 2/4 time and include repeat signs.

Pupil *Discípulo*
193
Teacher *Muestro*

The pupil exercise is in B \flat minor (three flats) and 2/4 time. It consists of two staves: a treble clef staff with a single whole note chord (B \flat major triad) and a bass clef staff with a descending eighth-note scale from G \flat to C.

The first system of piano accompaniment features a treble clef staff with a whole note chord (B \flat major triad) and a bass clef staff with a descending eighth-note scale from G \flat to C.

The second system of piano accompaniment features a treble clef staff with a whole note chord (B \flat major triad) and a bass clef staff with a descending eighth-note scale from G \flat to C.

The third system of piano accompaniment features a treble clef staff with a whole note chord (B \flat major triad) and a bass clef staff with a descending eighth-note scale from G \flat to C.

EMBELLISHMENTS OR GRACE NOTES

Vocal and instrumental music can be enhanced and beautified to a great extent through the introduction of so-called ornaments or embellishments, which, while not essential to the melody or harmony of a composition, imbue it with an indescribable amount of grace and enlivening beauty. Embellishments have been used since the very start of music; authoritatively they can be traced back as far as two-hundred and fifty years and Philip Emanuel Bach, son of the great Johann Sebastian Bach, was the first to collect and systematize them.

For the immediate purposes of the beginner the following Grace notes are to be considered: (1) The *long* and (2) the *short Appoggiatura*.*) These embellishments occur as single grace notes immediately before a principal note as follows:-

1 The *long Appoggiatura* written as a small quarter or eighth note preceeding its main note:-



As will be seen from the above the duration of the small note properly corresponds to its time-value if written as a large note, and taking half the value of its following note.

If the *long Appoggiatura* occurs before a dotted note it takes two-thirds of the latter's time value:-



2 The *short Appoggiatura* written as a small eighth or sixteenth note with a slanting stroke through the hook:-



As illustrated in the above the small note in this case is played swiftly, and receives only a very slight portion of the principal note's time-value, regulated in turn by the speed of the movement.

The *appoggiatura* before a note must occur exactly upon the beat, not in advance of it.

*) This word is derived from the Italian "appoggiare" and means: *To lean on*. It takes the accent from the following note.

NOTAS DE ADORNO

La música vocal e instrumental se puede embellecer y hermostrar mucho por medio de adornos, los cuales, aunque no siendo esenciales para la melodía ó armonía de una composición, le dan una gracia indescrípible y una hermosa animada. Los adornos se han empleado desde el principio de la música. Autoritativamente se puede acusar el uso de los mismos hace doscientos cincuenta años, y Felipe Emanuelo Bach, hijo del célebre Juan Sebastiano Bach, fué el primero en coleccionarlos, y sistema ticarlos.

Para los primeros propósitos del principiante deben considerarse los siguientes adornos: (1) La apoyatura larga y (2) la apoyatura breve.*) Estos adornos ocurren en la forma de notas de adorno sueltas inmediatamente antes de su nota principal, como sigue:

1 La apoyatura larga se escribe como una pequeña negra ó corchea precedente á su nota principal:-

Played - Se toca

Como se vé arriba la duración de la nota pequeña es conforme á su valor escrito como nota larga, tomando la mitad del valor de la nota que sigue:

Cuando la apoyatura larga precede una nota con puntillo toma dos terceras partes del valor de la última:

Played - Se toca

2 La apoyatura breve se escribe en forma de una pequeña corchea ó semicorchea, con una rayita oblicura que atraviese el corchete:

Played - Se toca

Como se demuestru arriba, en este caso se toca la nota pequeña ligeramente y quita de la nota principal solamente una muy insignificante parte de su valor, que se arregla por la rapidez del movimiento.

Es absolutamente necesario que la apoyatura antes de una nota ocurra exactamente en su tiempo propio, y que no se anticipe.

*) Esta palabra es derivada del Italiano "appoggiare" y quiere decir acentuarse esta. Y toma el acento de la siguiente nota.

3 The *Double Appoggiatura* written in form of two or more small sixteenth notes before a principal note: -



Such groups are played very rapidly, with the accent on the first small notes and the duration subtracted from the time-value of the principal notes.

La apoyatura doble se escribe en forma de dos ó más semicorcheas antes de la nota principal:

Tal grupo se debe tocar muy rápido, con el acento en las primeras notas pequeñas, y se debe abstraer su duración del valor de las notas principales.

4 The *Mordent* (♯) a group of grace notes in which the principal note alternates with the higher auxiliary as follows:-



4 El mordente (♯) es un grupo de notas de adorno en el cual la nota principal alterna con sus notas auxiliares de arriba como sigue:

Played - se toca

5 The *Turn*, (∞) a group of four grace notes consisting of a principal note (twice played) with its higher and lower auxiliary, each played once. The sign is placed either over or after a note, while a chromatic sign (♯ ♭) over or under the turn-sign alters the higher or lower auxiliary note respectively.



5 El grupeto (∞) es un grupo de cuatro notas de adorno, constando de una nota principal, (que se toca dos veces) y de dos notas auxiliares, una más alta y otra más baja de la principal, y las cuales cada una se toca una vez. El signo se pone encima, ó después de la nota y un signo cromático, (♯ ♭) puesto encima ó debajo del signo del grupeto, cambia la nota auxiliar de arriba ó de abajo respectivamente.

Played - se toca

It should be remembered that the slow, moderate or rapid tempo in which a piece is played affects the playing of grace notes to a very marked extent.

For a piece in slow tempo the turn would be played rapidly: 32nd notes, whereas for a piece in rapid tempo it would be played much slower: 16th notes.

El estudiante debe tomar en cuenta que el movimiento lento, moderado ó rápido, en el cual se toca la composición, afecta altamente en la manera de tocar los adornos.

El grupeto se toca rápidamente en una composición con movimiento lento: en fusas, y viceversa, si la obra está escrita en movimiento rápido, el grupeto se toca mucho más despacio: en semicorcheas.

THE LONG APPOGGIATURA (♩) |

LA APOYATURA LARGA (♩)

Preparation - Preparación

Notation
Notación

Manner of playing
Manera de tocar

DOTTED - PUNTEADA

Notation
Notación

Manner of playing
Manera de tocar

SERENADE

SERENATA

Haydn
Arr. by }
Arreglada por } M. B.

Andante cantabile

Pupil
Discípulo
194
Teacher
Maestro

THE SHORT APPOGGIATURA (♩) |

LA APOYATURA CORTA (♩)

Preparation - Preparación

Notation
Notación

Manner of playing
Manera de tocar

TURKISH MARCH

MARCHA TURCA

Beethoven
Arr. by } M. B.
Arreglada por }

Allegretto

Pupil
Discipulo
195^a
Teacher
Muestro

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 one flat (B-flat) and the time signature is 2/4. The music begins with a piano (*p*) dynamic marking. The melody in the upper staff is characterized by eighth and sixteenth notes, often beamed together. The bass staff provides a steady accompaniment with quarter and eighth notes.

The second system continues the piece with two staves. The upper staff has a mezzo-forte (*mf*) dynamic marking. The melodic line in the upper staff shows some chromatic movement, with notes like G-sharp and A-sharp appearing. The bass staff continues with a consistent rhythmic accompaniment.

The third system features two staves. The upper staff has the lyrics "cre - scen - do" written below the notes. The melody in the upper staff is more active, with many sixteenth notes. The bass staff continues with a steady accompaniment.

The fourth system consists of two staves. The upper staff has a forte (*f*) dynamic marking. A triplet of eighth notes is indicated above the upper staff. The melody in the upper staff is more rhythmic and energetic. The bass staff continues with a steady accompaniment.

The fifth system consists of two staves. The upper staff has a decrescendo hairpin leading to a forte (*f*) dynamic marking, which then transitions to a mezzo-forte (*mf*) dynamic marking. The melody in the upper staff is more melodic and expressive. The bass staff continues with a steady accompaniment.

The sixth system consists of two staves. The upper staff has a decrescendo hairpin leading to a piano (*p*) dynamic marking. The melody in the upper staff is more melodic and expressive. The bass staff continues with a steady accompaniment.

O SOLE MIO!

(Oh my Sun!)

Italian Folk Song

Canción Popular Italiana

Arr. by M. B.
Arreglada por

Pupil
Discipulo
195b
Teacher
Maestro

The musical score is written in G major (one sharp) and 2/4 time. It begins with a tempo marking of *Andante*. The piano accompaniment starts with a *mf* dynamic. The vocal line includes a *V* (voice) marking and a *mf* dynamic. The score features several dynamic markings: *mf*, *p*, *f rit.*, and *a tempo*. There are also tempo changes to *a tempo* and *rit.*. The piece concludes with a *V* marking and a *p* dynamic. The score is arranged for a single piano and a single voice.

THE MORDENT (w)

EL MORDENTE (w)

Preparation *Preparación*

As written
Se escribe

As played
como se toca

MINUET

MINUÉ

Schubert

Arr. by } M. B.
Arreglado por

Moderato
Molto legato

Pupil
Discipulo
196
Teacher
Maestro

*) Be careful! 3 halfsteps!

*) Cuidado! 3 medios pasos!

ORDINARY TURN

EL GRUPETO SIMPLE

Preparation - Preparación

a)

As written
Se escribe

As played
Se toca

THE TURN (∞)
Turn with dotted notes

EL GRUPETO (∞)
El grupeto en notas con puntillo

Preparation - Preparación

b)

As written
Se escribe

As played
Se toca

ADAGIO

(From the 7th Piano Sonata) (De la 7ª Sonata)

Mozart
Arr. by } M. B
Arreglado por }

Pupil
Discipulo
197
Teacher
Maestro

p *cresc.*

p

cresc. *fz* *dim.* *p*

*) *fz* = Forzando = strongly accented - fuertemente acentuado

PRACTICAL USE OF THE TURN
the short and double appoggiatura

USO PRÁCTICO DEL GRUPETO
la apoyatura corta y doble

GIPSY MARCH

MARCHA DE GITANOS

Weber

Pupil
Discípulo
198
Teacher
Muestro

First system of musical notation for 'Gipsy March'. It consists of two staves: a treble clef staff for the Pupil and a bass clef staff for the Teacher. The time signature is 2/4. The key signature has one flat (B-flat). The music features a melody with a double appoggiatura (marked with a '2' and a slur) and a short appoggiatura (marked with a '1' and a slur). The dynamic marking is *p* (piano). There are also accents (>) and slurs over various notes.

Second system of musical notation for 'Gipsy March', continuing from the first system. It consists of two staves: a treble clef staff for the Pupil and a bass clef staff for the Teacher. The dynamic marking is *mf* (mezzo-forte). The notation includes various rhythmic values, slurs, and accents.

THE TURN
IN THE EVENING

LA VUELTA
POR LA NOCHE

Andante

M. B.

Pupil
Discípulo
199
Teacher
Muestro

First system of musical notation for 'The Turn in the Evening'. It consists of two staves: a treble clef staff for the Pupil and a bass clef staff for the Teacher. The time signature is common time (C). The key signature has three flats (B-flat, E-flat, A-flat). The music is marked *mf* (mezzo-forte) and *Andante*. It features a melody with a double appoggiatura (marked with a '2' and a slur) and a short appoggiatura (marked with a '1' and a slur). There are also accents (>) and slurs over various notes.

Second system of musical notation for 'The Turn in the Evening', continuing from the first system. It consists of two staves: a treble clef staff for the Pupil and a bass clef staff for the Teacher. The notation includes various rhythmic values, slurs, and accents.

Third system of musical notation for 'The Turn in the Evening', continuing from the second system. It consists of two staves: a treble clef staff for the Pupil and a bass clef staff for the Teacher. The dynamic marking is *p* (piano). The notation includes various rhythmic values, slurs, and accents, ending with a *rit.* (ritardando) marking.

THE MORDENT
IN THE MORNING
Duet

EL MORDENTE
EN LA MAÑANA
Dueto

M. B.

Allegretto

Pupil
Discípulo
200

Teacher
Maestro

A man should hear a little music, read a little poetry, and see a fine picture every day of his life, in order that worldly cares may not obliterate the sense of the beautiful which God has implanted in the human soul.

Goethe

Todo hombre debiera oír algo de música, leer un poco de poesía y ver un buen cuadro cada día de su vida, para que las preocupaciones de la vida no destruyan el sentimiento para lo bello que Dios ha puesto en el alma humana.

Goethe

a) The theme in relief!

***) Accompaniment in background!

El tema pronunciado

El acompañamiento quieto

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 this
ELEMENTARY METHOD
by

Professor LEOPOLD AUER

Suplemento Técnico

Consistente en una serie de
EJERCICIOS DIARIOS
para conseguir la
FLEXIBILIDAD
de los
DEDOS DE LA MANO IZQUIERDA
y la
DESTREZA
en los
VARIOS ESTILOS DEL ARQUEO

—•—
Especialmente escrito para este
MÉTODO ELEMENTAL
por el

Profesor LEOPOLDO AUER

DAILY EXERCISES
for the left hand and bow

The following daily exercises for the G, D, A and E strings are to be practised with smooth and clinging strokes; the up-bow should always be well marked and particular attention must be given to strong pressure of the left hand fingers, particularly the fourth.

For the bowing varieties in groups of four, eight and sixteen notes, the object must be to obtain absolutely even tone production and complete control of the bow in passing from string to string.

A LITTLE STUDY
on the G string

EJERCICIOS DIARIOS
para la mano izquierda y el arco

Los ejercicios diarios que siguen, para las cuerdas de Sol, Re, La y Mi, se deben practicar con un arqueo suave y pegado, la subida del arco siempre bien marcada, y dando atención particular a la presión fuerte de los dedos de la mano izquierda, en especialmente al cuarto dedo.

El objeto de las variedades de arcos en grupos de cuatro, ocho y diez y seis notas, es el de obtener absoluta igualdad en el tono y de perfeccionar el dominio del arco al pasar de una cuerda à otra.

PEQUEÑO ESTUDIO
en la cuerda de Sol



A LITTLE STUDY
on the A string

PEQUEÑO ESTUDIO
en la cuerda de La

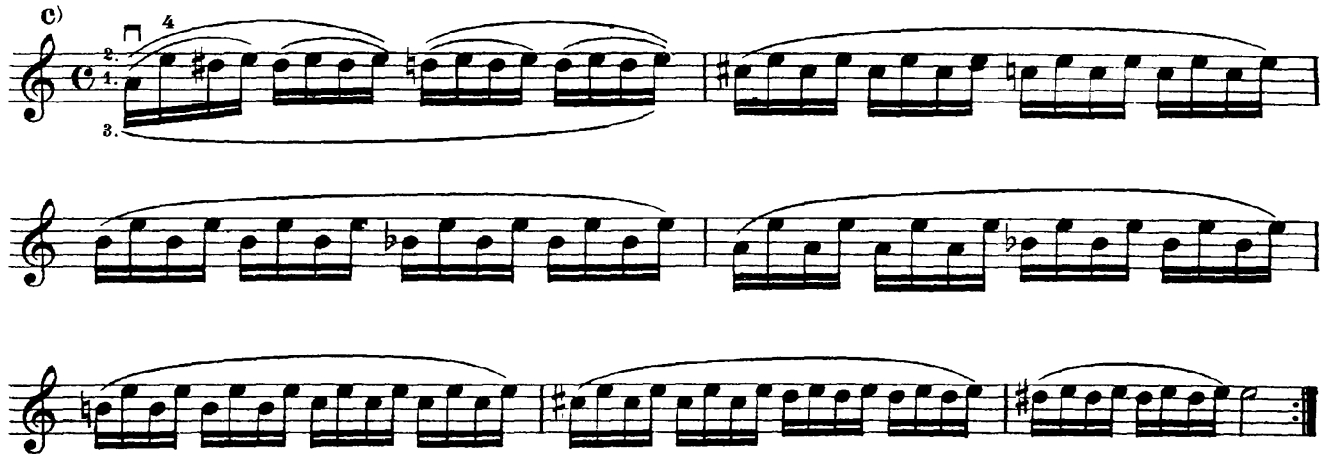
c)



Varied Bowings (See note to (a))

Arqueos variados (Véase nota (a))

c)



A LITTLE STUDY
on the E string

PEQUEÑO ESTUDIO
en la cuerda de Mi

d)



Varied Bowings (See note to (a))

Arqueos variados (Véase nota (a))

d)



Bowing Exercises by
Professor Leopold Auer
CHROMATIC PROGRESSIONS

in scale form across two strings.

With one finger firmly held in position (for ascending scale) and with strong, energetic up-bow.

Also to be practised in the following varied forms on all strings; both ascending and descending.
M. B.

*Ejercicios para el arco, del
Profesor Leopoldo Auer
PROGRESIONES CROMÁTICAS*

en forma de escala sobre dos cuerdas.

Tóquese, manteniendo un dedo firmemente en posición (para la escala ascendente) con arco hacia arriba fuerte y enérgico.

Las varias formas siguientes deben practicarse en las cuatro cuerdas; tanto ascendente como descendente.
M. B.



On the G and D strings (Ascending)

Dow-bow slowly
Up-bow quickly and with energy

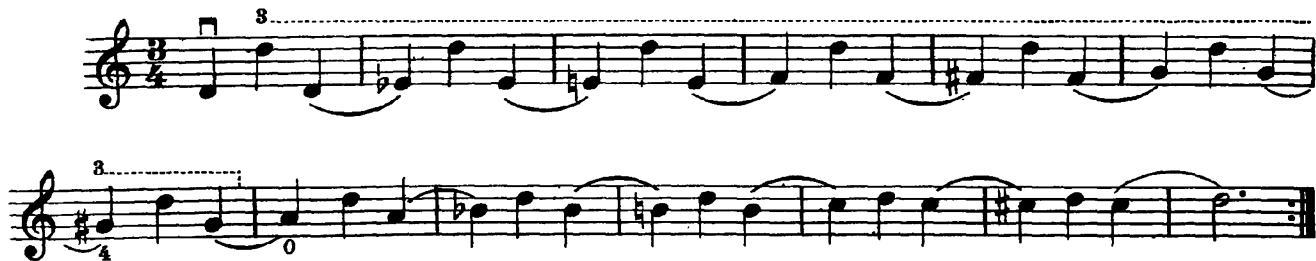
En las cuerdas de Sol y Re (ascendiendo)

*Despacio el arco hacia abajo
La subida del arco aprisa y con energia*



On the D and A strings (Ascending)

En las cuerdas de Re y La (ascendiendo)



On the A and E strings (Ascending)

En las cuerdas de La y Mi (ascendiendo)



With quick energetic down-bow.

Con bajada del arco rápida y enérgica.

On the E and A strings (Descending)

En las cuerdas de Mi y La (descendiendo)

Musical notation for the first exercise, consisting of two staves. The first staff starts with a treble clef, a 3/4 time signature, and a key signature of one sharp (F#). It contains a descending melodic line with slurs and a 'v' marking above the first note. The second staff continues the line, ending with a double bar line and repeat dots.

On the A and D strings (Descending)

En las cuerdas de La y Re (descendiendo)

Musical notation for the second exercise, consisting of two staves. The first staff starts with a treble clef, a 3/4 time signature, and a key signature of one sharp (F#). It contains a descending melodic line with slurs and a 'v' marking above the first note. The second staff continues the line, ending with a double bar line and repeat dots.

On the D and G strings (Descending)

En las cuerdas de Re y Sol (descendiendo)

Musical notation for the third exercise, consisting of two staves. The first staff starts with a treble clef, a 3/4 time signature, and a key signature of one sharp (F#). It contains a descending melodic line with slurs and a 'v' marking above the first note. The second staff continues the line, ending with a double bar line and repeat dots.

SLURRED AND DETACHED NOTES
on all strings for gaining even tone,
uniform control at every point
of the bow and
rhythmic precision.

NOTAS LIGADAS Y DESTACADAS
en todas las cuerdas, para ganar igualdad de tono,
dominio uniforme en cada
parte del arco y
precisión rítmica.

Musical notation for the fourth exercise, consisting of three staves. The first staff starts with a treble clef, a 3/4 time signature, and a key signature of one sharp (F#). It contains a series of slurred and detached notes. The second and third staves continue the exercise, ending with a double bar line and repeat dots.

A Short History of the Violin

Its famous Makers and Players

The violin, justly designated as the Queen of Instruments, owes its enormous popularity not only to the large variety of tonal color which it possesses, but also to the fact that its quality resembles that of the human voice more perfectly than that of any other instrument.

The violin is said to have assumed its present form rather suddenly in the sixteenth century, and it is claimed that the old Lutes made by certain makers such as Kerlino, Dardelli, and particularly Gaspard Duiffoprugear of Bologna were the immediate forerunners of the violin as we know it.

Among the earliest of famous Italian makers were Gasparo da Salò (Brescia, 1555 - 1610,) and John Paul Maggini, (also of Brescia, 1590-1640).

The art of violin making reached its highest point of perfection towards the end of the 17th and at the beginning of the 18th century in a little Italian town named Cremona, where such makers as Nicholas Amati, Peter - and Joseph Guarneri del Jesu, Jean Baptiste Guadagnini, Carlo Bergonzi, Dominic Montagnana, Francesco Ruggieri, Jacobus Stainer, (a Tyrolean who lived in Cremona for a time) and the greatest of all, the illustrious Antonius Stradivari, created their imperishable master-pieces.

Time has proven that a fine old violin is even more than a work of art - it is an inspiration, the nearest thing to perfection ever fashioned by the hand of man, and it is the one thing which all the powers of human inventiveness and genius have been unable to improve upon in the slightest degree in over two centuries of constant endeavor.

Breve Historia del Violín

y de sus Fabricantes y Virtuosos Afamados

El Violín, justamente llamado el Rey de los instrumentos, debe su inmensa popularidad no solamente á la gran variedad de color tonal que posee, sino también al hecho de que la calidad de su tóno se asemeja más al timbre de la voz humana que al de cualquier otro instrumento.

Se afirma que el violín adquirió su forma actual en el siglo dieciséis, de una manera casi repentina, y que los antiguos laudes contruidos por ciertos artistas, tales como Kerlino, Dardelli y particularmente Gaspar Duiffoprugear de Boloña, fueron los inmediatos precursores del Violín de hoy en día.

Entre los primeros fumosos fabricantes italianos están Gaspar da Salò (Brescia, 1555 - 1610) y Juan Pablo Maggini, también de Brescia (1590-1640).

El arte de construir Violines llegó al más alto grado de perfección á fines del siglo diecisiete y principios del dieciocho, en un pequeño pueblo italiano, llamado Cremona, donde artistas como Nicolás Amati, Pedro-y José Guarneri del Jesu, Juan Bautista Guadagnini, Carlos Bergonzi, Domingo Montagnana, Francisco Ruggieri, Jacobo Stainer (un tirolés que vivió algún tiempo en Cremona) y el más grande de todos, el célebre Antonio Stradivarius, criaron sus imperecederas obras maestras.

El tiempo ha probado que un buen violín antiguo es aún más que una obra de arte: es una inspiración, el objeto más cercano á la perfección, que jamás haya hecho la mano del hombre, y es la única cosa que las fuerzas inventivas y el genio humano han sido incapaces de mejorar en el menor detalle, durante dos siglos de constantes esfuerzos.

STRADIVARIUS

His violins are soulful creations capable of unfolding incomparable charms. Their tone is of singing quality, voluminous, noble and at the same time sweet, smooth and flexible, reminiscent at times of the human voice and of wind-instruments such as the flute, clarinet, oboe and french horn. In addition the volume of this tone is remarkably concentrated and its inherent intensive energy imbues it with marvelous carrying properties.

(Wasielowsky)

The History of Violin Playing

STRADIVARIUS

Sus violines son creaciones del alma, capaces de desarrollar encantos incomparables. La tonalidad de los mismos es cantante, voluminoso, noble y al mismo tiempo dulce, suave y flexible y recuerda á veces la voz humana y de instrumentos de aire, tales como la flauta, el clarinete, el oboe y el corno francés. Además, el volumen del tono es concentrado en un grado muy notable, y su energía intensa e inherente le da calidades maravillosas para transmitir el sonido.

(Wasielowsky)

Historia del arte de tocar Violín

THE VIOLIN BOW

Illustrations of Bows used for ancient string instruments show that at first they were of almost semi-circular shape and not provided with any apparatus for loosening or tightening the hair. Gradually this style underwent manifold transformations until it finally assumed its present-day straight shape in the perfect specimens produced by François Tourte (Paris, 1747-1835). He finally established the proper length of the violin bow, fixed the requisite height of the stick from the head and nut, and counteracted the weight of the head by the ornamentations in silver, gold, etc., with which the nut of a bow is loaded.

Other famous bow makers were J. B. Vuillaume, Jacques Lafleur, François Lupot, A. Sartory, F. N. Voirin, Charles Bazin, John Dodd, James Tubbs, Bausch, Peccate, etc.

TOURTE

What a marvellous thing a fine Tourte is! It seems to increase the player's dexterity of manipulation to an extraordinary extent. Tourte! Superior alike to his predecessors and successors he towers above them on the pedestal of his incomparable genius.

(H. Saint-George)

Bows and Bow-Makers

EL ARCO DE VIOLÍN

Ilustraciones de arcos para los antiguos instrumentos de cuerdas demuestran que éstos al principio fueron de una forma semicircular, y que no tenían cualquier aparato para aflojar ó templar las cerdas. Este estilo pasó gradualmente muchas transformaciones, hasta que por fin adquirió la forma recta de hoy día en los perfectos modelos producidos por Francisco Tourte (Paris, 1747-1835). Este maestro estableció longitud propia para el arco de violín, fijó la altura necesaria del talón a la punta, y equilibró el peso de la punta por medio de adornos de plata, de oro, etc., el cual recarga el talón del arco.

Otros famosos artistas fabricantes de arcos fueron: J. B. Vuillaume, Jaime Lafleur, Francisco Lapot, A. Sartory, F. N. Voirin, Carlos Bazin, Juan Dodd, Jaime Tubbs, Bausch Peccate, etc.

TOURTE

Qué maravilloso es un arco Tourte! Parece que aumenta la destreza del tocador de una manera extraordinaria. Tourte! Superior tanto á sus predecesores como á sus sucesores, el los predomina en el pedestal de su genio incomparable.

(H. Saint-George)

Los arcos y sus fabricantes