

MAIA BANG VIOLIN METHOD

Provided with original exercises and suggestions by
LEOPOLD AUER

English and Spanish Text

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Violin Method

by
MAIA BANG

Part Four

THE FOURTH POSITION

The Fourth Position on the finger-board lies one second higher than does the Third Position, and is separated from the First Position by the interval of a fifth.

The position of the entire hand is approximately the same as in the Third Position, the thumb being placed directly opposite the 1st finger. Beginners may rest the hand very slightly against the body of the violin; later, however, it is preferable to keep the hand away from the instrument. By so doing hand and fingers gain greater freedom of action.

The 1st finger should be allowed, so far as possible, to lie as it is, in order to form an artificial saddle supporting and furthering intonation. Intonation should be controlled by comparison with the open strings (See Part Three, p.187)

Método de Violin

por
MAIA BANG

Cuarta Parte

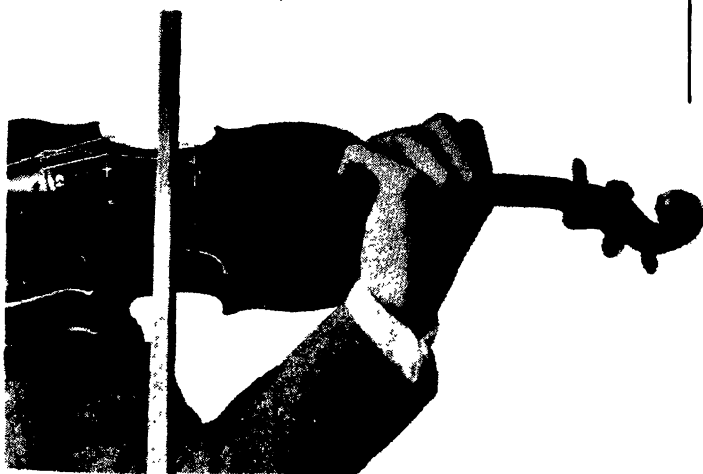
LA CUARTA POSICION

La cuarta posición en el diapason está una segunda mas alta que la tercera posición y está separada de la primera posición por un intervalo de quinta.

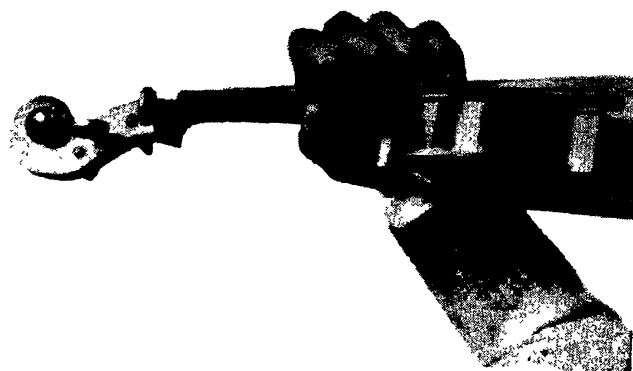
La posición de la mano es aproximadamente la misma que para la tercera posición, el pulgar se coloca directamente opuesto al 1er dedo.

Los principiantes pueden descansar la mano ligeramente contra la caja del Violin; sin embargo mas tarde es preferible mantener la mano fuera de todo contacto con el instrumento. De este modo la mano y dedos ganan en acción é independencia.

El primer dedo debe permitirse, cuanto sea posible, quedarse como está, para así de este modo formar una nuéz artificial en orden de asegurar la afinación. La afinación debe controlarse comparandose con las cuerdas al aire (vease tercera parte, p.187)



FOURTH POSITION
(Front View)



LA CUARTA POSICIÓN
(Vista de frente)

FOURTH POSITION
(Rear View)

Str. { 1st Finger D
2nd Finger E
3rd Finger F#
4th Finger G

LA CUARTA POSICIÓN
(Vista posterior)

Primer dedo Re
Segundo dedo Mi
Tercer dedo Fa#
Cuarto dedo Sol

THE FOURTH POSITION

The first finger takes the place of the fourth finger (First Position):

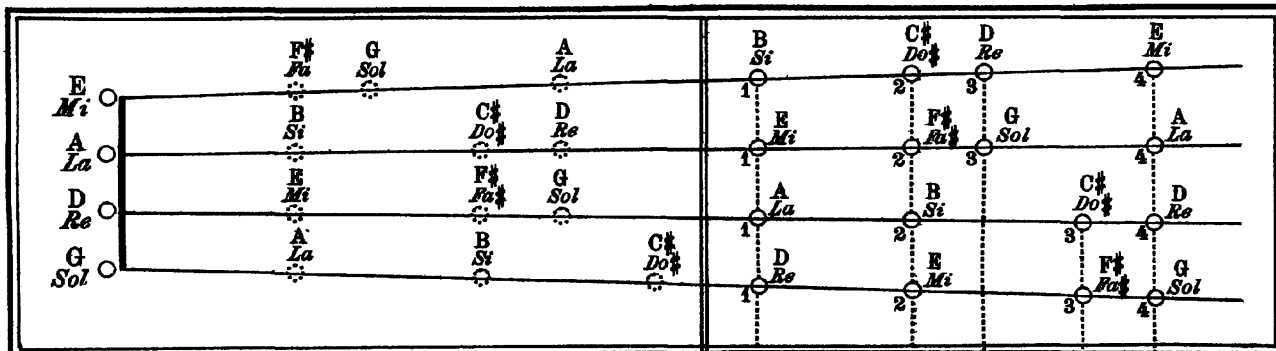
First Position *Primera Posición*



DIAGRAM

The diagram shows the stops on the four strings in the First and Fourth Position

(First Position) (*Primera Posición*)



EXPLANATION of the Fingering in the 4th Position
EXPLANACIÓN de los dedos en la 4ª Posición

E STRING

B (1st finger) C# (2nd fin.) D (3rd fin.) E (4th fin.)
Si (1er dedo) Do# (2o dedo) Re (3er dedo) Mi (4o dedo)

A STRING

E (1st finger) F# (2nd fin.) G (3rd fin.) A (4th fin.)
Mi (1er dedo) Fa# (2o dedo) Sol (3er dedo) La (4o dedo)

D STRING

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

G STRING

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

KEY OF D MAJOR

Observe the half-steps:

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

LA CUARTA POSICIÓN

El primer dedo toma la plaza del 4º dedo (primera posición)

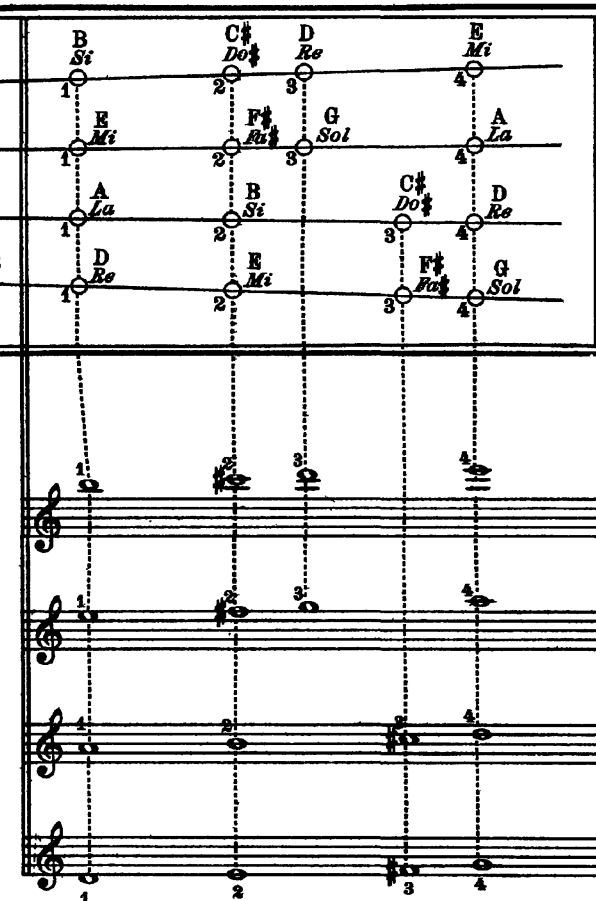
Fourth Position *Cuarta Posición*



DIAGRAMA

El diagrama demuestra las paradas de los dedos en las cuatro cuerdas Primera y Cuarta Posición

(Fourth Position) (*Cuarta Posición*)



CLAVE DE RE MAYOR

Obsérvese los medios tonos:

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

EXERCISES IN THE POSITIONS

EJERCICIOS EN LAS POSICIONES

G STRING
Fourth Position

CUERDA SOL
Cuarta Posición

Pupil
Discipulo

250

Teacher
Maestro

a) b)

c)

a2) b2)

c2)

D STRING
Fourth Position

CUERDA RE
Cuarta Posición

Pupil
Discipulo

251

Teacher
Maestro

a) b)

c)

a.2) b.2)

c.2)

A STRING
Fourth Position

CUERDA LA
Cuarta Posición

Pupil
Discípulo

252

Teacher
Maestro

a) b)

c)

a2) b2)

c2)

E STRING
Fourth Position

CUERDA MI
Cuarta Posición

Pupil
Discípulo
253
Teacher
Maestro

a) b)

Exercise a) consists of two measures. The first measure has a dotted line with the number '1' below it, indicating a first finger position. The second measure has a dotted line with the number '2' below it, indicating a second finger position. Exercise b) consists of two measures. The first measure has a dotted line with the number '1' below it, indicating a first finger position. The second measure has a dotted line with the number '2' below it, indicating a second finger position.

c)

Exercise c) consists of two measures. The first measure has a dotted line with the number '1' below it, indicating a first finger position. The second measure has a dotted line with the number '2' below it, indicating a second finger position.

a2)

Exercise a2) consists of two measures. The first measure has a dotted line with the number '2' below it, indicating a second finger position. The second measure has a dotted line with the number '3' below it, indicating a third finger position.

b2)

Exercise b2) consists of two measures. The first measure has a dotted line with the number '1' below it, indicating a first finger position. The second measure has a dotted line with the number '1' below it, indicating a first finger position.

c2)

Exercise c2) consists of two measures. The first measure has a dotted line with the number '2' below it, indicating a second finger position. The second measure has a dotted line with the number '2' below it, indicating a second finger position.

EXERCISES IN THE FOURTH POSITION

Keep the fingers down while crossing the strings (See Part Three, p.181)

G STRING and D STRING

EJERCICIOS EN LA CUARTA POSICIÓN

Mantengase los dedos abajo mientras se cruzan las cuerdas (véase parte tercera, p.181)

CUERDA SOL y CUERDA RE

254

a)

D STRING and A STRING

CUERDA RE y CUERDA LA

b)

A STRING and E STRING

CUERDA LA y CUERDA MI

c)

A STRING and E STRING

CUERDA LA y CUERDA MI

You must have entire control of the bow. Have the bow well in hand, and then use it. L. A.

Se debe tener el arco bien. Téngase bien en la mano y después úsese L. A.

ETUDE

ESTUDIO

in the Fourth Position

en la Cuarta Posición

Allegretto con moto

A. Loeschhorn
Arranged by } M. B
Arreglado por }

Pupil
Discípulo

255

Teacher
Maestro

The first system of musical notation consists of two staves. The top staff is for the Pupil (Discípulo) and the bottom staff is for the Teacher (Maestro). Both staves are in the key of D major (two sharps) and 3/4 time. The Pupil part begins with a treble clef and a key signature of two sharps. The first measure contains a quarter note G4 (fingered 4), a quarter note A4 (fingered 2), a quarter note B4 (fingered 4), and a quarter note C5 (fingered 1). The second measure contains a quarter note B4 (fingered 1), a quarter note A4 (fingered 2), and a quarter note G4 (fingered 4). The third measure contains a quarter note F#4 (fingered 3), a quarter note E4 (fingered 2), and a quarter note D4 (fingered 1). The fourth measure contains a quarter note C4 (fingered 1), a quarter note B3 (fingered 2), and a quarter note A3 (fingered 4). The fifth measure contains a quarter note G3 (fingered 1), a quarter note F#3 (fingered 2), and a quarter note E3 (fingered 4). The sixth measure contains a quarter note D3 (fingered 1), a quarter note C3 (fingered 2), and a quarter note B2 (fingered 4). The seventh measure contains a quarter note A2 (fingered 1), a quarter note G2 (fingered 2), and a quarter note F#2 (fingered 4). The eighth measure contains a quarter note E2 (fingered 1), a quarter note D2 (fingered 2), and a quarter note C2 (fingered 4). The Pupil part ends with a fermata over the final note. The Teacher part begins with a bass clef and a key signature of two sharps. The first measure contains a quarter note C2 (fingered 1), a quarter note D2 (fingered 2), and a quarter note E2 (fingered 4). The second measure contains a quarter note F#2 (fingered 1), a quarter note G2 (fingered 2), and a quarter note A2 (fingered 4). The third measure contains a quarter note B2 (fingered 1), a quarter note C3 (fingered 2), and a quarter note D3 (fingered 4). The fourth measure contains a quarter note E3 (fingered 1), a quarter note F#3 (fingered 2), and a quarter note G3 (fingered 4). The fifth measure contains a quarter note A3 (fingered 1), a quarter note B3 (fingered 2), and a quarter note C4 (fingered 4). The sixth measure contains a quarter note D4 (fingered 1), a quarter note E4 (fingered 2), and a quarter note F#4 (fingered 4). The seventh measure contains a quarter note G4 (fingered 1), a quarter note A4 (fingered 2), and a quarter note B4 (fingered 4). The eighth measure contains a quarter note C5 (fingered 1), a quarter note B4 (fingered 2), and a quarter note A4 (fingered 4). The Teacher part ends with a fermata over the final note. The dynamic marking *mf* is placed between the two staves.

The second system of musical notation consists of two staves. The top staff is for the Pupil and the bottom staff is for the Teacher. Both staves are in the key of D major and 3/4 time. The Pupil part begins with a treble clef and a key signature of two sharps. The first measure contains a quarter note G4 (fingered 1), a quarter note A4 (fingered 2), and a quarter note B4 (fingered 4). The second measure contains a quarter note C5 (fingered 1), a quarter note B4 (fingered 2), and a quarter note A4 (fingered 4). The third measure contains a quarter note G4 (fingered 1), a quarter note F#4 (fingered 2), and a quarter note E4 (fingered 4). The fourth measure contains a quarter note D4 (fingered 1), a quarter note C4 (fingered 2), and a quarter note B3 (fingered 4). The fifth measure contains a quarter note A3 (fingered 1), a quarter note G3 (fingered 2), and a quarter note F#3 (fingered 4). The sixth measure contains a quarter note E3 (fingered 1), a quarter note D3 (fingered 2), and a quarter note C3 (fingered 4). The seventh measure contains a quarter note B2 (fingered 1), a quarter note A2 (fingered 2), and a quarter note G2 (fingered 4). The eighth measure contains a quarter note F#2 (fingered 1), a quarter note E2 (fingered 2), and a quarter note D2 (fingered 4). The Pupil part ends with a fermata over the final note. The Teacher part begins with a bass clef and a key signature of two sharps. The first measure contains a quarter note C2 (fingered 1), a quarter note D2 (fingered 2), and a quarter note E2 (fingered 4). The second measure contains a quarter note F#2 (fingered 1), a quarter note G2 (fingered 2), and a quarter note A2 (fingered 4). The third measure contains a quarter note B2 (fingered 1), a quarter note C3 (fingered 2), and a quarter note D3 (fingered 4). The fourth measure contains a quarter note E3 (fingered 1), a quarter note F#3 (fingered 2), and a quarter note G3 (fingered 4). The fifth measure contains a quarter note A3 (fingered 1), a quarter note B3 (fingered 2), and a quarter note C4 (fingered 4). The sixth measure contains a quarter note D4 (fingered 1), a quarter note E4 (fingered 2), and a quarter note F#4 (fingered 4). The seventh measure contains a quarter note G4 (fingered 1), a quarter note A4 (fingered 2), and a quarter note B4 (fingered 4). The eighth measure contains a quarter note C5 (fingered 1), a quarter note B4 (fingered 2), and a quarter note A4 (fingered 4). The Teacher part ends with a fermata over the final note.

The third system of musical notation consists of two staves. The top staff is for the Pupil and the bottom staff is for the Teacher. Both staves are in the key of D major and 3/4 time. The Pupil part begins with a treble clef and a key signature of two sharps. The first measure contains a quarter note G4 (fingered 3), a quarter note A4 (fingered 2), and a quarter note B4 (fingered 4). The second measure contains a quarter note C5 (fingered 1), a quarter note B4 (fingered 2), and a quarter note A4 (fingered 4). The third measure contains a quarter note G4 (fingered 1), a quarter note F#4 (fingered 2), and a quarter note E4 (fingered 4). The fourth measure contains a quarter note D4 (fingered 1), a quarter note C4 (fingered 2), and a quarter note B3 (fingered 4). The fifth measure contains a quarter note A3 (fingered 1), a quarter note G3 (fingered 2), and a quarter note F#3 (fingered 4). The sixth measure contains a quarter note E3 (fingered 1), a quarter note D3 (fingered 2), and a quarter note C3 (fingered 4). The seventh measure contains a quarter note B2 (fingered 1), a quarter note A2 (fingered 2), and a quarter note G2 (fingered 4). The eighth measure contains a quarter note F#2 (fingered 1), a quarter note E2 (fingered 2), and a quarter note D2 (fingered 4). The Pupil part ends with a fermata over the final note. The Teacher part begins with a bass clef and a key signature of two sharps. The first measure contains a quarter note C2 (fingered 1), a quarter note D2 (fingered 2), and a quarter note E2 (fingered 4). The second measure contains a quarter note F#2 (fingered 1), a quarter note G2 (fingered 2), and a quarter note A2 (fingered 4). The third measure contains a quarter note B2 (fingered 1), a quarter note C3 (fingered 2), and a quarter note D3 (fingered 4). The fourth measure contains a quarter note E3 (fingered 1), a quarter note F#3 (fingered 2), and a quarter note G3 (fingered 4). The fifth measure contains a quarter note A3 (fingered 1), a quarter note B3 (fingered 2), and a quarter note C4 (fingered 4). The sixth measure contains a quarter note D4 (fingered 1), a quarter note E4 (fingered 2), and a quarter note F#4 (fingered 4). The seventh measure contains a quarter note G4 (fingered 1), a quarter note A4 (fingered 2), and a quarter note B4 (fingered 4). The eighth measure contains a quarter note C5 (fingered 1), a quarter note B4 (fingered 2), and a quarter note A4 (fingered 4). The Teacher part ends with a fermata over the final note.

*) For embellishments see Part II, page 158.

*) Véase la Parte II, pag. 158 para las notas de adorno

First system of musical notation. The right hand (treble clef) features a melodic line with slurs and fingerings (1, 4, 2). The left hand (bass clef) plays a rhythmic accompaniment with slurs and fingerings (3, 4, 1, 4, 3, 4). The key signature is two sharps (F# and C#).

Second system of musical notation. The right hand continues the melodic line with slurs and fingerings (4, 2, 8, 8, 4). The left hand has a dynamic marking of *mf* and includes slurs and fingerings (3, 4, 3, 1). The key signature remains two sharps.

Third system of musical notation. The right hand features a melodic line with slurs and fingerings (2, 4, 1, 4, 1). The left hand includes slurs and fingerings (3, 4, 1). The key signature remains two sharps.

Fourth system of musical notation. The right hand continues the melodic line with slurs and fingerings (1, 1). The left hand includes slurs and fingerings (1, 4). The key signature remains two sharps.

Fifth system of musical notation. The right hand features a melodic line with slurs and fingerings (4, 8, 1). The left hand includes slurs and fingerings (1, 2, 1). The key signature remains two sharps.

I KNOW A LITTLE GIRL

Norwegian Folksong

Fourth Position

Andante

YO CONOZCO A UNA NIÑITA

Canción Noruega

Cuarta Posición

Arranged by (M. B.)
Arregiada por

Pupil
Discípulo

256

Teacher
Maestro

*) Take the A and E on each string simultaneously, with the first finger.

***) The above piece should be played in the Fourth Position, and must be regarded as an exercise in this position, since otherwise altogether different rules regarding its fingering - seeing that it is a song melody - would be in order.

See Supplement of this Method with regard to the fingering of a song melody. (page 522)

*) Tómese el La y Mi con el primer dedo simultáneamente.

***) La pieza de arriba debe ejecutarse en la cuarta Posición y debe considerarse como un ejercicio en esta posición, cuanto que de otro modo todas las reglas respecto a los dedos (siendo una melodía) estarían en orden.

Véase el Suplemento de este método con referencia a los dedos para una melodía. (pag. 522)

SCALE and BROKEN CHORD in E MINOR

Fourth Position

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

257

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

ESCALA y ARPEGGIO en MI MENOR

Cuarta Posición

ETUDE
Fourth Position

ESTUDIO
Cuarta Posición

Moderato M. B.

Pupil *Discípulo*
258

Teacher *Maestro*

mf *p*

crescendo

p

- *) Be careful; one and one half steps.
 **) Be careful here; observe the three half-steps.
 ***) Place the 2nd finger on both strings at the same moment.

- *) Téngase cuidado; un y medio tono.
 **) Téngase cuidado aquí; obsérves los tres medios tonos.
 ***) Póngase el segundo dedo al mismo momento en ambas cuerdas.

CHANGE FROM THE FIRST TO THE
FOURTH POSITION
with the Same Finger

CAMBIO DE LA PRIMERA Á LA
CUARTA POSICIÓN
con el mismo dedo

Glide firmly, keeping the finger *on' the string!*

Resbálese firmemente, manteniéndose el dedo en la cuerda

G STRING

CUERDA SOL



D STRING

CUERDA RE



A STRING

CUERDA LA



E STRING

CUERDA MI



CHANGE FROM THE FIRST TO THE
FOURTH POSITION

with Different Fingers

Glide with the respective fingers from the First to the Fourth Position (and back), and then only introduce the new finger. (See Part III, p.191 regarding change of position).

G STRING

CAMBIO DE LA PRIMERA Á LA
CUARTA POSICIÓN

con diferentes dedos

Resbálese con el respectivo dedo de la primera á la cuarta posición (y hacia atrás) y despues solamente introduzcase el nuevo dedo. (Véase Tercera parte p.191 con referencia al cambio de posición).

CUERDA SOL

a)

1st Finger to 2nd Finger 1st F. to 3rd F. 1st F. to 4th F.

2nd F. to 3rd F. 2nd F. to 4th F. 3rd F. to 4th F.

D STRING

CUERDA RE

b)

1st F. to 2nd F. 1st F. to 3rd F. 1st F. to 4th F.

2nd F. to 3rd F. 2nd F. to 4th F. 3rd F. to 4th F.

A STRING

CUERDA LA

c)

1st F. to 2nd F. 1st F. to 3rd F. 1st F. to 4th F.

2nd F. to 3rd F. 2nd F. to 4th F. 3rd F. to 4th F.

E STRING

CUERDA MI

d)

1st F. to 2nd F. 1st F. to 3rd F. 1st F. to 4th F.

2nd F. to 3rd F. 2nd F. to 4th F. 3rd F. to 4th F.

*) The small helpnotes will be omitted from here on.

*) Las pequeñas notas auxiliares se omitirán en adelante

EXERCISES WITH CHANGE
from First to Fourth Position

EJERCICIOS CON CAMBIO
de la Primera á la Cuarta Posición

G STRING

CUERDA SOL

261

a)

D STRING

CUERDA RE

b)

A STRING

CUERDA LA

c)

E STRING

CUERDA MI

d)

G STRING

CUERDA SOL

262

a)

D STRING

CUERDA RE

b)

A STRING

CUERDA LA

c)

E STRING

CUERDA MI

d)

Always develop a good, clear tone. Do not throw the bow on the strings in your attack.

L. A.

Desenvuelva siempre un buen y claro tono. No tire el arco sobre las cuerdas cuando ataque.

L. A.

LITTLE HEDGE ROSE
First, Third and Fourth Position

LA PEQUEÑA ROSA DESPRECIABLE
Primera, Tercera y Cuarta Posición

Franz Schubert
Arranged by { M. B.
Arreglada por

Allegretto

Pupil
Discípulo

263

Teacher
Maestro

The first system of musical notation for 'Little Hedge Rose' consists of two staves. The upper staff is in treble clef with a key signature of two sharps (F# and C#) and a 2/4 time signature. It begins with a dynamic marking of *mf*. The lower staff is in bass clef with the same key signature and time signature. Fingerings are indicated by numbers 1, 2, 3, and 4. A 'V' symbol is placed above the first measure of the upper staff, and a '4 0' is placed above the final measure.

The second system of musical notation continues the piece. It features two staves with the same key signature and time signature. A *cresc.* marking is present in the middle of the system. The upper staff includes a 'V' symbol above the first measure and a fermata over the final measure. Fingerings are indicated throughout.

The third system of musical notation continues the piece. It features two staves with the same key signature and time signature. A *a little slower* marking is present in the middle of the system. The upper staff includes a fermata over the final measure. Fingerings are indicated throughout.

The fourth system of musical notation concludes the piece. It features two staves with the same key signature and time signature. A *a tempo* marking is present at the beginning. The upper staff includes a *f* dynamic marking and a fermata over the final measure. A 'V' symbol is placed above the first measure of the lower staff. Fingerings are indicated throughout.

EXERCISES FOR CHANGE OF POSITION

EJERCICIOS PARA EL CAMBIO DE POSICIÓN

First, Second, Third and Fourth Positions
Forward and Back

Primera, Segunda, Tercera y Cuarta Posición,
hacia adelante y hacia atrás

G STRING

CUERDA SOL

a)

264

II P. III P.

IV P.

IV P. III P. II P.

I P.

D STRING

CUERDA RE

b)

I P. II P. III P.

IV P.

IV P. III P. II P.

I P.

A STRING

CUERDA LA

c)

I P. II P. III P.

IV P.

IV P. III P. II P.

I P.

E STRING

CUERDA MI

d)

I P. II P. III P.

IV P.

IV P. III P. II P.

I P.

Two Italian Folksongs

I

CATINA BELLINA

Venetian Folksong

(First, Second, Third and Fourth Positions)

Dos Canciones Italianas

I

CATINA BELLINA

Canción Veneziana

(Primera, Segunda, Tercera y Cuarta Posición)

Arranged by } M. B.
Arreglada por }

Allegretto

Pupil
Discipulo
265

Teacher
Maestro

*The C following numerals is the abbreviation for corde or string.

*La C que sigue a los numeros es la abreviacion para corde o cuerda.

II
NU MAZZO DI SCIURE
 Venetian Folksong

(First, Second, Third and Fourth Positions)

II
NU MAZZO DI SCIURE
 Canción Veneciana

(Primera, Segunda, Tercera y Cuarta Posición)

Arranged by } M. B.
 Arreglada por }

Moderato

Pupil
Discípulo
266
 Teacher
Maestro

*) First finger on both strings simultaneously.

| *) El primer dedo en ambas cuerdas al mismo tiempo.

STUDY

First, Second, Third
and Fourth Position

ESTUDIO

Primera, Segunda, Tercera, y
Cuarta Posición

J. B. Cramer
Arranged by } M. B.
Arreglada por }

Allegro

Pupil
Discipulo
267

Teacher
Maestro

Musical notation for the first system, featuring a treble and bass staff with a key signature of one sharp (F#) and a 3/8 time signature. The music begins with a piano (*p*) dynamic and includes fingerings (1, 1, 1, 1, 4) and a crescendo (*cresc.*) marking.

Musical notation for the second system, continuing the piece with various fingerings (0, 2, 1, 8, 1, 4, 8, 8, 1, 8) and a mezzo-forte (*mf*) dynamic.

Musical notation for the third system, featuring a mezzo-forte (*mf*) dynamic and fingerings (0, 1, 1).

Musical notation for the fourth system, concluding the piece with fingerings (3, 4, 1, 1, 4).

First system of a musical score. The right hand (treble clef) features a complex melodic line with slurs and ties. The left hand (bass clef) plays a steady eighth-note accompaniment. The key signature has one sharp (F#). The first measure is marked *p*. The second measure is marked *cresc.*. Fingering numbers are present: 1 3 2 4 1 in the first measure of the right hand, and 1 3 2 1 1 in the second measure of the right hand.

Second system of the musical score. The right hand continues with a similar melodic pattern. The left hand accompaniment remains consistent. Fingering numbers include 1 4 2 4 2 1 in the first measure of the right hand, and 1 1 1 1 1 1 in the second measure of the right hand.

Third system of the musical score. The right hand has a more active melodic line. The left hand accompaniment includes some rests. Fingering numbers include 1 2 3 4 2 2 1 2 in the second measure of the right hand, and 1 1 2 2 1 2 0 3 4 2 3 4 in the third measure of the right hand.

Fourth system of the musical score. The right hand has a more active melodic line. The left hand accompaniment includes some rests. Fingering numbers include 1 3 1 1 2 in the first measure of the right hand, and 1 2 1 2 1 2 1 2 in the second measure of the right hand.

Fifth system of the musical score. The right hand has a more active melodic line. The left hand accompaniment includes some rests. The first measure is marked *cresc.*. The second measure is marked *f*. Fingering numbers include 1 2 3 4 2 2 1 2 in the first measure of the right hand, and 1 2 1 2 1 2 1 2 in the second measure of the right hand.

Change of bow must take place unnoticeably; as gently, quietly and flexibly as possible, and must be carried out by the wrist only. As regards change on the string: Do not raise the bow when changing at the nut! This is against every rule of violin playing.

L. A.

El cambio de arco debe hacerse desadvertido; lo mas suave, quieto y flexible posible y debe solamente desarrollarse con la muñeca. En cuanto á el cambio en las cuerdas No se levante el arco cuando se cambie en el talón. Esto es contra toda regla del arte de tocar el violín.

L. A.

DESDEMONA'S ARIA
from the
"Othello" Fantasy

ARIA DE DESDEMONA
de la
Fantasia de "Otelo"

Rossini - Ernst
Arranged by } M. B.
Arreglada por }

Andante non troppo

Pupil
Discípulo
268
Teacher
Maestro

DOUBLE STOPS

Double-stops on the violin lend great variety and richness to the sound, inasmuch as they add harmonies to the otherwise purely melodic voice of the instrument.

It is advisable for the pupil *not* to begin to study double-stops before his intonation is securely enough established for him to be able to play every individual tone in a clean and perfect manner. When playing double-stops he is obliged to distinguish between two different tones at one and the same time and control them; hence, if his intonation is not perfect in single tones it will be still less so when he is playing two tones.

Great care is called for in the playing of double-stops, in order to *equalize* the tone of both strings. The hand must hold the bow firmly, otherwise the tones will not sound.

Double-stops must be played with a relaxed, flexible wrist, but with a broad bow. Do not be afraid of using plenty of bow!

L. A.

When playing simultaneously on two strings you must exert a greater pressure on the bow than when playing on one, but the pressure must come from the wrist only.

L. A.

We will here consider the simplest and easiest of the double-stops, others will be considered more at length in Part Five of this Method.

DOBLES CUERDAS

Las dobles cuerdas en el Violin dan gran variedad y riqueza al sonido, considerando que ellas añaden armonias a la pura melodica voz del Violin.

Se advierte al estudiante que no empiese el estudio de dobles cuerdas antes de que su afinación sea lo suficiente segura para tocar cada nota clara y de perfecto modo. Cuando toque dobles cuerdas está obligado a distinguir dos notas diferentes y cada una separadamente y controlarlas bien; por lo tanto, si su afinación no es perfecta en notas solas mucho menos lo sera cuando toque dos juntas. Mucho cuidado se requiere para tocar dobles cuerdas para que se iguale el tono en ambas cuerdas. La mano debe mantener el arco firme, de otro modo los tonos no sonarian parejos.

Dobles cuerdas deben tocarse con una muñeca reposada y flexible, pero con arco ancho. No se tema de usar mucho arco!

L. A.

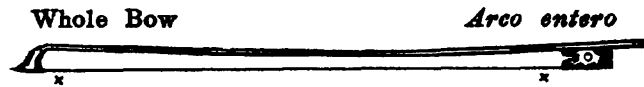
Cuando se toque simultaneamente en dos cuerdas se debe ejercer mas presión en el arco que tocando en una pero la presión debe venir solamente de la muñeca.

L. A.

Consideraremos aqui las mas simples dobles cuerdas otras se consideraran mas extensamente en la quinta parte de este método.

Lower Note on Open String

Nota baja en la cuerda al aire



269 a)

Musical staff a) in treble clef, C major, 4/4 time. It begins with a whole note on the open string (C2) marked with a 'c' below it. The rest of the staff contains a sequence of eighth notes: C2, D2, E2, F2, G2, A2, B2, C3, D3, E3, F3, G3, A3, B3, C4.

b)

Musical staff b) in treble clef, C major, 4/4 time. It begins with a whole note on the open string (C2). The rest of the staff contains a sequence of eighth notes: C2, D2, E2, F2, G2, A2, B2, C3, D3, E3, F3, G3, A3, B3, C4.

c)

Musical staff c) in treble clef, D major, 4/4 time. It begins with a whole note on the open string (D2). The rest of the staff contains a sequence of eighth notes: D2, E2, F#2, G2, A2, B2, C3, D3, E3, F#3, G3, A3, B3, C4.

d)

Musical staff d) in treble clef, D major, 4/4 time. It begins with a whole note on the open string (D2). The rest of the staff contains a sequence of eighth notes: D2, E2, F#2, G2, A2, B2, C3, D3, E3, F#3, G3, A3, B3, C4.

e)

Musical staff e) in treble clef, C major, 4/4 time. It begins with a whole note on the open string (C2). The rest of the staff contains a sequence of eighth notes: C2, D2, E2, F2, G2, A2, B2, C3, D3, E3, F3, G3, A3, B3, C4.

f)

Musical staff f) in treble clef, C major, 4/4 time. It begins with a whole note on the open string (C2). The rest of the staff contains a sequence of eighth notes: C2, D2, E2, F2, G2, A2, B2, C3, D3, E3, F3, G3, A3, B3, C4.

Upper Note on Open String

See to it that the hand does not touch the open E String!

Una nota con la cuerda al aire

Véase que la mano no toque la cuerda mi al aire!

a)

270

b)

4

c)

4

d)

4

e)

4

f)

4

b₁) Preparation - Preparación

Musical notation for exercise b₁, titled "Preparation - Preparación". It consists of two staves of music in G major. The first staff begins with a repeat sign and contains a sequence of eighth-note chords and single notes. The second staff continues the pattern, ending with a repeat sign.

b₂) Study - Estudio

Musical notation for exercise b₂, titled "Study - Estudio". It consists of one staff of music in G major, featuring a sequence of chords.

c₁) Preparation - Preparación

Musical notation for exercise c₁, titled "Preparation - Preparación". It consists of two staves of music in G major. The first staff begins with a repeat sign and contains a sequence of eighth-note chords and single notes. The second staff continues the pattern, ending with a repeat sign.

c₂) Study - Estudio

Musical notation for exercise c₂, titled "Study - Estudio". It consists of one staff of music in G major, featuring a sequence of chords.

Two Double - Stops to One Bow

Dos dobles cuerdas para un arco

273

Musical notation for exercise a), titled "Two Double - Stops to One Bow". It consists of one staff of music in G major, featuring a sequence of chords with fingerings 1, 2, 4, 2, 0, 2.

Musical notation for exercise b), titled "Two Double - Stops to One Bow". It consists of one staff of music in G major, featuring a sequence of chords with fingerings 1, 4, 2, 0, 2.

Musical notation for exercise c), titled "Two Double - Stops to One Bow". It consists of one staff of music in G major, featuring a sequence of chords with fingerings 1, 4, 2, 0, 2.

Whole Bow

Arco entero

274

a)

b)

c)

d)

Here Professor Auer's "Finger and Bowing Exercises" should be studied, applied to Double - Stopping (See p. 358)

Aquí deben estudiarse los "Ejercicios para los dedos y el arco" del profesor Auer, aplicados para las dobles cuerdas (vease p. 358)

SCHERZO ^{*)}

SQUERSO ^{*)}

L. Schytte

Arranged by } M. B.
Arreglado por }

Allegro moderato

Pupil
Discípulo

275

Teacher
Maestro

*) Scherzo: an instrumental piece of a light, piquant, humorous character.

*) Squerso: Una pieza instrumental ligera, picante y de caracter caprichoso.

THE FIFTH POSITION

The Fifth Position lies one second higher on the finger-board than does the Fourth Position, and is separated from the First Position by the interval of a sixth.

The position of the entire hand is somewhat higher than in the case of any of the positions thus far considered (First, Second, Third, and Fourth), and the thumb is drawn in somewhat under the neck of the violin.

Here, as in the case of the positions already considered, the 1st finger should be allowed to remain where it is, so far as at all possible, to serve as a support for intonation. Be sure to control the intonation, by comparison with the identical tones in the First Position.

Remember that the stops, both whole-steps and half-steps, grow smaller and smaller the higher you move up the finger-board.

The fingering for the Fifth Position on the three lower strings is identical with that of the First Position, only that the intervals are taken on each of the neighboring strings.



FIFTH POSITION
(Front View)

LA QUINTA POSICIÓN
(Vista de frente)



FIFTH POSITION
(Rear View)

LA QUINTA POSICIÓN
(Vista posterior)

G Str. { 1st Finger E \flat
2nd Finger F
3rd Finger G
4th Finger A \flat

Primer dedo Mi \flat
Segundo dedo Fa
Tercer dedo Sol
Cuarto dedo La \flat

LA QUINTA POSICIÓN

La Quinta Posición esta situada en el diapasón una segunda mas alta que la cuarta posición y esta separada de la primera por un intervalo de 6ª. La entera posición de la mano es algo mas alta que en el caso de las otras posiciones hasta aqui consideradas (Primera, Segunda, Tercera y Cuarta) y el pulgar es movido un poco debajo el mango del Violín.

Aqui, igual que en las otras posiciones hasta ahora mencionadas el primer dedo debe mantenerse donde está tanto como sea posible, para de este modo mantener la afinación. Estese segura de controlar la afinación, comparando con los tonos identicos en la primera posición.

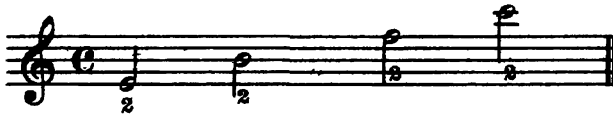
Recuerdese que en ambas paradas tonos y medios tonos la distancia va disminuyendo mas mientras se sube en el diapasón

La digitacion Para la Quinta Posición en las tres cuerdas bajas es identico que la de la Primera Posición solo que los intervalos se toman de las cuerdas vecinas.

THE FIFTH POSITION

The first finger takes the place of the second finger (Fourth Position);

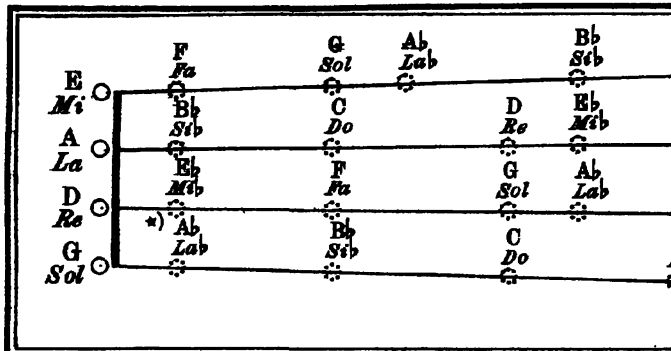
Fourth Position Cuarta Posición



DIAGRAM

The diagram shows the stops on the four strings in the First and Fifth Position

(First Position) (Primera Posición)



- a) The first finger, First Position, D string
El primer dedo, Primera Posición, Cuerda Re
 **) The first finger, Fifth Position, G string
El primer dedo, Quinta Posición, Cuerda Sol

E STRING

C(1st finger) D(2nd fin.) Eb(3rd fin.) F(4th fin.)
Do(1er dedo) Re(2o dedo) Mib(3er dedo) Fa(4o dedo)

A STRING

F(1st finger) G(2nd fin.) Ab(3rd fin.) Bb(4th fin.)
Fa(1er dedo) Sol(2o dedo) Lab(3er dedo) Sib(4o dedo)

D STRING

Bb(1st finger) C(2nd fin.) D(3rd fin.) Eb(4th fin.)
Sib(1er dedo) Do(2o dedo) Re(3er dedo) Mib(4o dedo)

G STRING

Eb(1st finger) F(2nd fin.) G(3rd fin.) Ab(4th fin.)
Mib(1er dedo) Fa(2o dedo) Sol(3er dedo) Lab(4o dedo)

KEY OF Eb MAJOR

Observe the half steps:

E string: D - Eb = 2 - 3 finger
 A string: G - Ab = 2 - 3 finger
 D string: D - Eb = 3 - 4 finger
 G string: G - Ab = 3 - 4 finger

LA QUINTA POSICIÓN

El primer dedo toma la plaza del 2º dedo
 (Cuarta Posición);

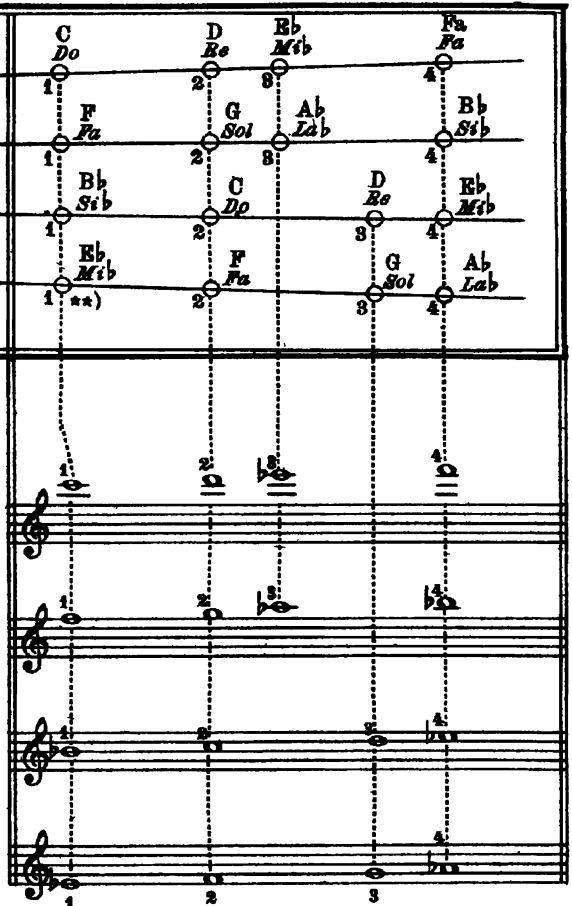
Fifth Position Quinta Posición



DIÁGRAMA

El diagrama demuestra las paradas en las cuatro cuerdas en la Primera Posición y Quinta Posición

(Fifth Position) (Quinta Posición)



CLAVE DE MIB MAYOR

Obsérvese los medios tonos:

Cuerda Mi: Re - Mib = 2 - 3 dedo
 Cuerda La: Sol - Lab = 2 - 3 dedo
 Cuerda Re: Re - Mib = 3 - 4 dedo
 Cuerda Sol: Sol - Lab = 3 - 4 dedo

G STRING

Fifth Position

CUERDA SOL

Quinta Posición

Pupil
Discípulo

276

Teacher
Maestro

D STRING

Fifth Position

CUERDA RE

Quinta Posición

Pupil
Discípulo

277

Teacher
Maestro

The first system of music consists of two staves. The upper staff is for the Pupil and the lower staff is for the Teacher. Both are in a key signature of one flat (B-flat) and a 2/4 time signature. The Pupil part begins with a square fingering box above the first measure, containing the number 1. A dashed line with the number 2 spans the second and third measures, and another dashed line with the number 3 spans the fourth and fifth measures. The Teacher part begins with a square fingering box above the first measure. The system concludes with a double bar line and repeat dots.

The second system of music consists of two staves. The upper staff is for the Pupil and the lower staff is for the Teacher. Both are in a key signature of one flat (B-flat) and a 2/4 time signature. The Pupil part features a square fingering box above the first measure and a slur over the first four measures. The Teacher part features a square fingering box above the first measure and a slur over the first four measures. The system concludes with a double bar line and repeat dots.

The third system of music consists of two staves. The upper staff is for the Pupil and the lower staff is for the Teacher. Both are in a key signature of one flat (B-flat) and a 2/4 time signature. The Pupil part begins with a square fingering box above the first measure, containing the number 2. A dashed line with the number 3 spans the second and third measures, and another dashed line with the number 4 spans the fourth and fifth measures. The Teacher part begins with a square fingering box above the first measure. The system concludes with a double bar line and repeat dots.

The fourth system of music consists of two staves. The upper staff is for the Pupil and the lower staff is for the Teacher. Both are in a key signature of one flat (B-flat) and a 2/4 time signature. The Pupil part features a square fingering box above the first measure and a slur over the first four measures. The Teacher part features a square fingering box above the first measure and a slur over the first four measures. The system concludes with a double bar line and repeat dots.

A STRING

Fifth Position

CUERDA LA

Quinta Posición

Pupil
Discípulo

278

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. Both are in a key signature of three flats (B-flat, E-flat, A-flat) and a 2/4 time signature. The upper staff contains a melodic line with slurs and accents. The lower staff contains a bass line with slurs and accents. Fingerings are indicated by numbers 1, 2, and 3. A double bar line is present in the middle of the system.

The second system of music consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both are in a key signature of three flats and a 2/4 time signature. The upper staff contains a melodic line with slurs and accents. The lower staff contains a bass line with slurs and accents. Fingerings are indicated by numbers 1, 2, 3, and 4. A double bar line is present in the middle of the system.

The third system of music consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both are in a key signature of three flats and a 2/4 time signature. The upper staff contains a melodic line with slurs and accents. The lower staff contains a bass line with slurs and accents. Fingerings are indicated by numbers 2, 3, and 4. A double bar line is present in the middle of the system.

The fourth system of music consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both are in a key signature of three flats and a 2/4 time signature. The upper staff contains a melodic line with slurs and accents. The lower staff contains a bass line with slurs and accents. Fingerings are indicated by numbers 1 and 3. A double bar line is present in the middle of the system.

E STRING

Fifth Position

CUERDA MI

Quinta Posición

Pupil
Discípulo

279

Teacher:
Maestro

D STRING and A STRING

CUERDA RE y CUERDA LA

b)

Musical score for D and A strings, labeled 'b)'. It consists of six staves of music in a key signature of one flat (B-flat) and a common time signature (C). The notation includes various rhythmic values (quarter, eighth, and sixteenth notes) and rests. Fingerings are indicated by numbers 1-4 above or below the notes. The piece concludes with a double bar line and repeat dots.

A STRING and E STRING

CUERDA LA y CUERDA MI

c)

Musical score for A and E strings, labeled 'c)'. It consists of six staves of music in a key signature of one flat (B-flat) and a common time signature (C). The notation includes various rhythmic values (quarter, eighth, and sixteenth notes) and rests. Fingerings are indicated by numbers 1-4 above or below the notes. The piece concludes with a double bar line and repeat dots.

ETUDE

in the Fifth Position

ESTUDIO

en la Quinta Posición

M. B.

Pupil
Discípulo

282

Teacher
Maestro

1 3 1 1 2 3 1

mf

4 1 1 3 1

1 4 3 1 4 4

2 4 4 3 4 1 4

First system of musical notation. Treble clef: 3 1 2 4 2 3 1 2 1. Bass clef: 1 2. Includes a dashed line for a bowing stroke.

Second system of musical notation. Treble clef: 1 2 2 3 1 4 1 3. Bass clef: 1. Includes a dashed line for a bowing stroke.

Third system of musical notation. Treble clef: 2 4 1 1 1 2 1 4 3 2 3 2 1 2 3. Bass clef: 1. Includes a dashed line for a bowing stroke.

Fourth system of musical notation. Treble clef: 4 4 1 3 1 2 4 1 3 1 4 1 1. Bass clef: 1 3 1. Includes a dashed line for a bowing stroke.

Fifth system of musical notation. Treble clef: 2 4 4 4 1 3 4 1. Bass clef: 1 3 4 1. Includes a dashed line for a bowing stroke.

Here Professor Auer's "Finger and Bowing Exercises," applied to the Fifth Position, should be studied, (See p. 354).

Los "Ejercicios para los dedos y el arco" del Profesor Auer aplicados para la quinta posición, deben estudiarse aquí (véase p. 354).

CHANGE FROM THE FIRST TO THE
FIFTH POSITION
with the Same Finger

Glide firmly and decidedly, keeping the
finger on the string

CAMBIO DE LA PRIMERA Á LA
QUINTA POSICIÓN
con el mismo dedo

*Resbálese firme y decididamente, manteniendo
el dedo pisando la cuerda*

G STRING

CUERDA SOL



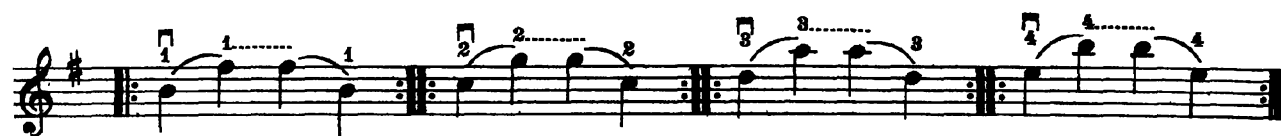
D STRING

CUERDA RE



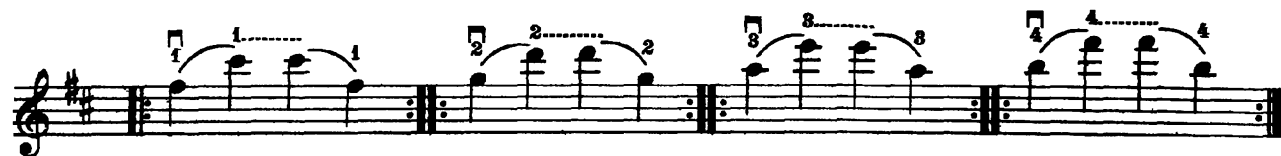
A STRING

CUERDA LA



E STRING

CUERDA MI



CHANGE FROM THE FIRST TO THE
FIFTH POSITION
with Different Fingers

CAMBIO DE LA PRIMERA Á LA
QUINTA POSICIÓN
con diferentes dedos

Glide with the respective fingers from the First to the Fifth Position, (and back) and then only introduce the new finger. With regard to change of position. (see p.191, Part Three.)

Resbálese con el respectivo dedo de la primera á la quinta Posición (y viceversa) y después solamente introduzcase el nuevo dedo. Con respecto al cambio de posición. (vease p. 191, Tercera Parte.)

G STRING

CUERDA SOL

284

D STRING

CUERDA RE

A STRING

CUERDA LA

E STRING

CUERDA MI

*) The small helpnotes will be omitted from here on.

*) Las pequeñas notas auxiliares se omitiran en adelante.

EXERCISES IN CHANGE
from First to Fifth Position
(First, Third, Fifth Positions)

EJERCICIOS CON EL CAMBIO
de la Primera á la Quinta Posición
(Primera, Tercera y Quinta Posición)

G STRING

CUERDA SOL

285

D STRING

CUERDA RE

A STRING

CUERDA LA

E STRING

CUERDA MI

G STRING

CUERDA SOL

286

D STRING

CUERDA RE

A STRING

CUERDA LA

E STRING

CUERDA MI

MELODIOUS STUDY

(First, Third, Fifth Position)

ESTUDIO MELODIOSO

(Primera, Tercera y Quinta Posición)

Stephen Heller
Arranged by } M. B.
Arreglada por }

Pupil
Discipulo
287
Teacher
Maestro

Allegro
mf

cresc.

* Play carefully: gauge the exact distance between F# and G# | * Toques cuidadosamente: cuente la exacta distancia entre Fa# y Sol #

BERCEUSE

BERCEUSE

Alexander Gretchaninoff

Arranged by
Arreglada por { M. B.

Andante con moto

Pupil
Discípulo
288
Teacher
Maestro

*) See Supplement, Page 519

*) Véase el suplemento, pag. 519.

THE TRILL

The trill is one of the most brilliant ornaments at the disposal of the violinist, and a beautiful, equalized trill animates the violinist's playing in the highest degree, while at the same time enriching and adorning it.

FORMATION OF THE TRILL

The trill is formed by the rapid and equalized repetition of a principal note and the second (auxiliary note) immediately above it. It is usually played in one bow-stroke, and, as a rule, is indicated by the abbreviation "tr," placed above the principal note. When trilling, one finger remains on the string, pressing it down firmly, while *only* the finger taking the note above moves. This finger, however, must fall on the string, strongly and with great regularity, yet without any stiffness.

A trill is seldom formed on an open string with the 1st finger, save in the case of double-stops. It is best carried out with the 2nd or 3rd finger. The 4th finger is the one least adapted for the trill; yet the trill must also be practiced with this finger, since it is sometimes necessary to employ it.

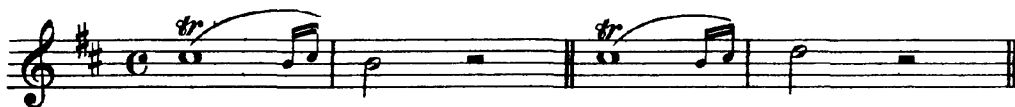
BEGINNING THE TRILL

It is a rule that the trill begins with the principal note and ends with it. If the trill is to begin with the auxiliary note, the fact must be specifically indicated.

A sharp, flat, or natural sign, placed above the "tr," *tr*, *tr*, *tr*, denotes that the auxiliary tone should be played as a sharp, flat or natural, as the sign may indicate.

ENDING THE TRILL

The trill usually ends with a species of turn, which serves to connect the trill with the tone following it. This turn is carried out with the same bow-stroke used for the trill itself, and should be clearly audible.



EL TRINO

El trino es uno de los mas brillantes ornamentos à la disposición del Violinista, un bello y parejo trino anima la ejecución del Violinista à un alto grado, mientras que al mismo tiempo lo adorna y enriqueze.

FORMACION DEL TRINO

El trino se forma con la rapida y pareja repetición de la nota principal y la segunda (nota auxiliar) inmediata sobre ella. Se toca usualmente en un golpe de arco y como regla es indicado por la abreviación "tr" colocada encima de la nota principal. Cuando se ejecuta el trino un dedo permanece en la cuerda, pisandola firmemente, mientras solo el dedo que toma la nota encima es movido. Este dedo debe caer sobre la cuerda firmemente y con mucha seguridad, no obstante sin ninguna tesura. El trino rara vez se forma en la cuerda al aire con el primer dedo, salvo en el caso de dobles cuerdas. Se ejecuta mejor con el 2º y 3º dedo.

El cuarto dedo es el menos adaptado para el trino; no obstante el trino debe practicarse con el 4º dedo, por cuanto algunas veces es necesario usarlo.

EMPEZANDO EL TRINO

*Es una regla que el trino empieza con la nota principal y termina con ella. Si el trino debe empezar con la nota auxiliar, ello debe especificarse. Un sostenido, bemol ó natural colocado encima del "tr," *tr*, *tr*, *tr* denota que la nota auxiliar debe tocarse como sostenida, bemol ó natural segun como el signo indique.*

TERMINANDO EL TRINO

El trino usualmente termina con una especie de grupeto que sirve para conectar el trino con el tono que a él le sigue. El grupeto se ejecuta con el mismo golpe de arco que se ha usado para el trino y debe ser claramente audible.

Aside from this variety of close, there are different variants, among which the three most important are:



They are alternately employed according to the style and character of the composition in which the trill occurs.

INTONATION OF THE TRILL

We have whole-tone trills and half-tone trills. When playing whole-tone trills in which the second above the principal note is a whole-tone distant from it—see to it that the whole-tone, in the course of your trilling, does not gradually *diminish*.

The same holds good for the half-tone trill in which the second lies a half-step above the principal note. See to it that this half-tone does not gradually grow *higher*. There are also, though they are but seldom used, trills of one and a half tones.

RAPIDITY OF THE TRILL

The trill should be played from beginning to end at an equal rate of speed.

There is one exception to this rule: it may happen, in the case of an extended trill, that the player begins quite slowly in order gradually to move over into a more rapid tempo. The student, however, should not make a practice of doing this but should only have recourse to it when it is in keeping with the character of the composition.

Beginners must guard against attempting to play the trill too rapidly; the fingers must first be trained.

In general the principle may be laid down that a half-tone trill should not be played as rapidly as a whole-tone trill, since the ear cannot as readily grasp the difference between the notes of a smaller interval as it can between those of a larger one.

The trills on the low strings G and D may also be played somewhat more slowly than those on higher strings - A and E,- since the lower pitched strings vibrate more slowly than do the higher pitched ones.

Aparte de estas varias maneras de terminar, existen otras, entre las tres mas importantes son:

Ellas se usan alternativamente con acorde al estilo y caracter de la composición en la cual el trino ocurre.

ENTONACIÓN EN EL TRINO

Tenemos trinos de tonos enteros y trinos de medio tono. Cuando se toca un trino de un tono entero en el cual la segunda nota sobre la principal dista de esta de un tono - véase que el curso del trino no disminuya gradualmente. Lo mismo debe cuidar se en el trino en el cual la segunda nota sobre la principal dista de medio tono - véase que el medio tono no suba gradualment. También hay, aunque se usan con poca frecuencia trinos de un tono y medio.

RAPIDÉZ DEL TRINO

El trino debe tocarse desde el principio hasta el final con la misma velocidad.

Hay una excepción para esta regla: puede suceder, en el caso de un extenso trino, que el ejecutante empiece bastante despacio y gradualmente páse á un tiempo mas rapido. Sin embargo el estudiante no debe acostumbrarse hacer esto, pues solo debe recurrir a ello cuando sea para ponerse con el caracter de la composición.

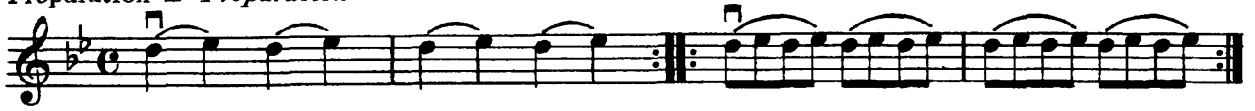
Los principiantes deben guardarse de tocar los trinos demasiado rápidos, los dedos deben primeramente entrenarse. En general debe infundirse que el trino de medio tono no debe tocarse tan rápido como los de tono entero, debido á que el oído no puede coger tan rápidamente la diferencia entre las notas de pequeño intervalo como coge las de mayor.

Los trinos en las cuerdas bajas Sol y Re deben tambien tocarse un poco mas despacio que los de las cuerdas altas La y Mi debido á que en las notas bajas las cuerdas vibran mas despacio que en las altas.

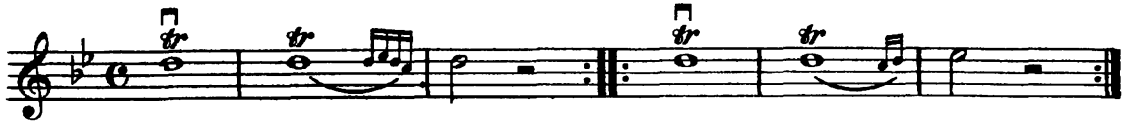
With the 3rd and 4th Fingers

Con el 3r y 4o dedo

Preparation - Preparación



THE TRILL
EL TRINO



On the E String
With the 1st and 2nd Fingers

En la cuerda Mi
Con el 1r y 2o dedo

Preparation - Preparación



THE TRILL
EL TRINO



With the 2nd and 3rd Fingers

Con el 2o y 3r dedo

Preparation - Preparación



THE TRILL
EL TRINO



With the 3rd and 4th Fingers

Con el 3r y 4o dedo

Preparation - Preparación



THE TRILL
EL TRINO



On the D String
With the 1st and 2nd Fingers

En la cuerda Re
Con el 1r y 2o dedo

Preparation - *Preparación*



THE TRILL
EL TRINO



With the 2nd and 3rd Fingers

Con el 2o y 3r dedo

Preparation - *Preparación*



THE TRILL
EL TRINO



With the 3rd and 4th Fingers

Con el 3r y 4o dedo

Preparation - *Preparación*



THE TRILL
EL TRINO



On the G String
With the 1st and 2nd Fingers

En la cuerda Sol
Con el 1r y 2o dedo

Preparation - *Preparacion*



With the 2nd and 3rd Fingers

Con el 2o y 3r dedo

Preparation - *Preparación*



With the 3rd and 4th Fingers

Con el 3r y 4o dedo

Preparation - *Preparación*



The trill must end on the same note
on which it began.

L. A.

El trino debe terminar con la misma
nota que empieza

L. A.



A perfectly executed, ideal trill must sound like
an electric bell

Un perfectamente ejecutado trino, debe sonar
como un timbre electrico

Andante Cantabile

Andante Cantabile

L. Spohr

Arranged by { M. B.
Arreglado por

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Maestro



GRAVE
From "The Devil's Trill"

GRAVE
"Del Trino del Diabolo"

Tartini

Arranged by { M. B.
Arreglado por

Very slowly

Pupil
Discipulo
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Teacher
Maestro

THE SPICCATO STROKE

(Springing Bow)

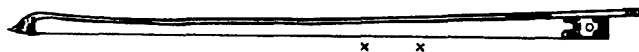
A graceful and charming variety of bowing is the so-called *spiccato* stroke; it is very largely used, and is productive of the most delicate and graceful effects.

Professor Auer defines the *spiccato* as a manner of bowing which is in reality nothing more than a short light *détaché*, which thus turns into the *spiccato*. In contrast to the *détaché*, however, in which the bow must always remain on the strings, the bow in the *spiccato* leaves the strings only for a little between each note, so that, so to speak, the bow is always "springing" back and forth upon the strings.

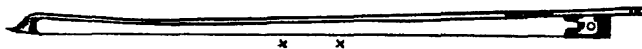
But there must be no effort to *make* the bow carry out this springing motion by main force. The bow will do so of its own accord when you play with that portion of it in which its center of gravity is located, that is to say, where it balances, and use a small, light movement of the wrist while playing. Hence it is *not* necessary to *compel* the bow to carry out this leaping or springing motion, since the elasticity of the stick itself is sufficient to secure the desired result.

It is most important to find the actual place in which the bow's center of gravity is located, since this point is not a fixed one, but shifts in accordance with the varying degrees of the *tempo*. The following general rules, however, may be here adduced:

In a slow *tempo*, with eighth notes,
The bow's center of gravity lies:



In a somewhat more rapid *tempo*, with sixteenth notes, the bow's center of gravity lies:



EL ARQUEO SPICCATO

(Arco Saltando)

El spiccato es un gracioso y fascinante golpe de arco, el es muy frecuentemente usado y produce los mas delicados y graciosos efectos.

El Profesor Auer describe el spiccato como un modo de arqueamiento el cual no es en realidad mas que un corto y ligero detache, convirtiendose asi en spiccato En contraste al detache en el cual el arco debe siempre permanecer en las cuerdas, el arco en el spiccato deja las cuerdas solo por un instante entre cada nota, asi pues, el arco siempre "salta" hacia arriba y hacia abajo sobre las cuerdas. Pero no debe existes esfuerzo para que el arco haga este salto por gran fuerza. El arco lo hara por su misma cuenta cuando se toque con la porción de el, en la cual su centro de gravedad esta situado, eso es, donde él valanse a y se usa un pequeno y ligero movimiento de muñeca mientras se toque.

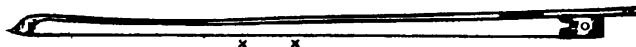
Por lo tanto no es neusario obligar al arco á llevar a caba este salto o impulso cuanto que la elasticidad del arco por si solo es suficiente para asegurar el resultado deseado.

Es. mucho mas importante encontrar el lugar en el arco, en donde el centro de gravedad esta situado, debido a que este punto no esta fijado, pues cambia con acuerdo a la velocidad del Tiempo. Las siguientes reglas generales, como quiera que sea pueden aqui exponerse:

*En un tempo despacio, con corcheas,
El centro de gravedad en el arco esta situado:*

En un tempo algo mas rapido, con semi - corcheas, El centro de gravedad en el arco esta situado:

In a rapid *tempo*, with thirty-second notes, the bow's center of gravity lies:



En un tempo rapido, con fusas El centro de gravedad en el arco esta situado:

In a very rapid ^{*)}*tempo*, with sixty - fourth notes, the bow's center of gravity lies:



En un tempo muy rapido:) con semi fusas El centro de gravedad en el arco esta situado:*

As may be seen the bow's balancing point lies in its lower portion in slow *tempos*, and the center of gravity continues to move to the upper part of the bow, the point, the more rapid the *tempo* becomes.

The *spiccato* must be free and light; and the bow should be held somewhat more lightly than usual; yet it must always be under the player's control. Do not use much bow in playing *spiccato*, but at the same time take care not to use too little.

In conclusion, one of Professor Auer's characteristic rules is worth remembering: The *spiccato* can exist only when playing *piano*, in fortes the *détaché* must always be used.

Como se habia visto el punto de balanceo en el arco esta situado en la parte baja, para los tempos despacio y el punto de gravedad continua mas hacia la parte alta del arco la punta, mientras mas rapido el tempo se convierte.

El spiccato debe ser suelto y ligero; y el arco debe sujetarse algo mas ligero que usualmente; pero siempre tiene que estar bajo el control del ejecutante.

No se use mucho arco tocando spiccato pero al mismo tiempo tengase cuidado de no usar demasiado poco.

En conclusión, una de las reglas mas características del profesor Auer que vale recordarla: El spiccato puede solamente existir cuando se toca piano, en pasajes fuertes siempre debe usarse el detaché.

*) This very rapid Spiccato is also called *Sautillé*.

*) *Este spiccato muy rapido es también llamado Sautillé.*

SPICCATO

The *spiccato* is usually indicated by dots above or under the notes as follows....

SPICCATO

El spiccato es usualmente indicado por puntos debajo ó encima las notas como sigue.

a)

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b)

c)

d)

Exercise d) consists of three staves in C major, 6/8 time. The first staff features a melody with eighth-note triplets and a final quarter rest. The second and third staves provide a bass accompaniment with eighth-note patterns, ending with a quarter rest.

e)

Exercise e) consists of three staves in D major, 6/8 time. The first staff features a melody with eighth-note patterns and a final quarter rest. The second and third staves provide a bass accompaniment with eighth-note patterns, ending with a quarter rest.

f)

Exercise f) consists of two staves in D major, 6/8 time. The first staff features a melody with eighth-note patterns and a final quarter rest. The second staff provides a bass accompaniment with eighth-note patterns, ending with a quarter rest.

g)

Exercise g) consists of two staves in D major, 6/8 time. The first staff features a melody with eighth-note patterns and a final quarter rest. The second staff provides a bass accompaniment with eighth-note patterns, ending with a quarter rest.

Three *Spiccato* Studies

Tres estudios para el Spiccato

I

I

M.B.

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Maestro

*p**)

*) It would do good to practise this study also in Triplets:
Sería bien practicar este estudio también en triplicados:

First system of musical notation. The treble clef staff contains a melodic line with a *cresc.* marking. The bass clef staff contains a bass line. The key signature has two sharps (F# and C#).

Second system of musical notation. The treble clef staff includes fingerings 1, 0, 3, and 2. The bass clef staff continues the bass line.

Third system of musical notation. The treble clef staff includes fingerings 0 and 4. The bass clef staff features a long note with a slur and a fermata. The key signature changes to one sharp (F#).

Fourth system of musical notation. The treble clef staff includes fingerings 4 and 3. The bass clef staff includes a slur and a fingering 1. The key signature changes to two sharps (F# and C#).

Fifth system of musical notation. The treble clef staff continues the melodic line. The bass clef staff continues the bass line. The system concludes with a double bar line.

Three *Spiccato* Studies

Tres estudios para el Spiccato

II

II

M. B.

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pp
V

0 1 0 2 0 3 0 4 0 1 0
cresc.

Three *Spiccato* Studies

Tres estudios para el Spiccato

III

III

ETUDE

ESTUDIO

M. B.

Pupil
Discipulo

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Teacher
Maestro

p

cresc.

détaché

p spiccato

Here study Professor Auer's Daily Exercises (Spiccato) p. 361

Estudiese aquí los ejercicios diarios del Prof. Auer (Spiccato) p. 361

RONDO

RONDO

W. A. Mozart
 Arranged by } M. B.
 Arreglado by }

Allegretto

Pupil
 Discipulo

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Teacher
 Maestro

Paganini's "Moto Perpetuo" is a famous composition for *spiccato* bowing.

- * Remember the *détaché* stroke for the *f*, the *spiccato* for the *p*.
- ** Trill without afterbeat.

El "Movimiento Perpetuo" de Paganini es una famosa composición para el *spiccato*.

- * Recuerdese el golpe *détaché* para los *f*, y el *spiccato* para los *p*.
- ** Trino empezando el compas

CHORDS

The violin in the main is a typically homophonous instrument, admirably calculated for the reproduction of singable, unison melodies. At the same time its ability to express harmonies in two or more voices does away with monotony and one-sidedness, and adds richness and fullness to violin playing.

Double-stops have already been discussed (p. 294); we will here deal specifically with chords.

TRIAD CHORDS

Since, owing to the arched bridge, it is impossible to play three tones on the violin at one and the same time, unless the tones in question be produced in a forced manner, the tones have to be divided. In making this division the guiding principle to be remembered is that *no one tone should ever sound by itself, alone*, even for a single moment. The thing to do is to play the tones *two and two together*, that is to say: first play the *lower* and the *middle* tone, then the *middle* and the *higher* tone, as follows:

Written:
Escrito



Played:
Ejecutado



ACORDES

El Violin es el tipico instrumento homófono, admirablemente calculado para la producción de cantantes, melodias unisonas. Al mismo tiempo su habilidad para expresar armonias en dos ó más voces se aparta de la monotonía de simple melodia aumentando riqueza y brillantes al ejecutante del Violin.

Dobles cuerdas se han ya discutido en la (p. 294); aqui trataremos solamente de especificar acordes.

ACORDES DE TRES TONOS

Debido al puente arqueado, es imposible tocar tres notas en el Violin al mismo tiempo, a menos que las notas se produzcan de una manera forzada, los tonos deben dividirse. En haciendo esta división la guía principal que debe recordarse es que ningun tono debe sonar solo, ni siguiera por un simple instante. La cuestion es tocar los tonos dos y dos juntos eso es; primero tocar el mas bajo y el del medio y después el del medio y el alto como sigue:

Do not begin by playing one tone and then two tones, or two tones and then one tone, as follows:

No empiese tocando un tono y después dos tonos ó dos tonos y después uno, como sigue.



When playing chords pay particular attention to the intonation, for it is, naturally, far more difficult to play three or four tones simultaneously in perfect pitch than it is to play a single tone.

Quando se toquen acordes pongase particular atención a la entonación, puesto que es, naturalmente, mucho más difícil tocar tres ó cuatro tonos simultaneamente en perfecta afinación que lo es tocando tonos sueltos.

Use plenty of bow

Úsese mucho arco



Written:
Escrito:



Played:
Ejecutado:



This should be played in two different ways:
1. Down - bow, up - bow, down - bow
2. Down - bow only, each time taking the bow from the strings and beginning again at the nut.

First practice the chords slowly, then somewhat more rapidly. The two groups of chords should follow one upon the other rather rapidly.

*Esto debe tocarse de dos distintos modos:
1 Arco hacia abajo, hacia arriba, hacia abajo
2 Arco hacia abajo solamente, cada vez quitando el arco de las cuerdas y empezando otra vez en la nuez.*

Primeramente practíquese los acordes despacio, después algo más deprisa. Los dos grupos de acordes deben seguirse uno tras otro bastante rápidamente.

THE FOUR-TONE CHORD

The same principle which regulates the playing of the triad chords holds good for four-tone chords, i. e., that the chord be played in two sections. Yet in the case of the four tone chords the middle note is not played twice, as is done when playing the triad chords. Since four may be equally divided into two parts, two tones fall to each part, as follows :

EL ACORDE DE CUATRO TONOS

Los mismos principios que regulan la ejecución del acorde de tres tonos continúan siendo buenos para los acordes de cuatro tonos, i. e., que el acorde debe tocarse en dos secciones. Sin embargo en el caso de acordes de cuatro tonos la nota del medio no se toca dos veces, como en el de tres. Cuanto que cuatro deben igualmente dividirse entre dos partes, dos tonos quedan en cada parte, como sigue :

Written:
Escrito:

Played:
Ejecutado:

1) Incorrect
Incorrecto

2) Incorrect
Incorrecto

3) Incorrect
Incorrecto

4) Incorrect
Incorrecto

5) Incorrect
Incorrecto

Written:
Escrito:

Played:
Ejecutado:

Here practice as follows :

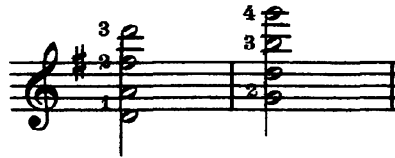
1. Only with down-bow
2. Down-bow, up-bow, down-bow

Aquí practíquese como sigue :

1. *Solamente con arco hacia abajo*
2. *Arco hacia abajo, hacia arriba, hacia abajo*

When playing chords in the higher positions, it is sometimes very difficult to play the double-stops in fifths. Bear the following in mind:

Cuando se toquen acordes en las posiciones altas resultan a veces muy difícil tocar las dobles cuerdas en quintas. Llévese lo siguiente en la mente:



When playing double-stops in perfect fifths, an exception is made, and it is permissible to let the respective finger fall flatly on the strings, since the finger-cushion, especially in the higher positions, is as a rule not broad enough to cover both strings.

L. A.

Cuando se toquen dobles cuerdas en quintas perfectas, se hace una excepción y es permitir al respectivo dedo caer sobre la cuerda *planamente*, debido á que en las posiciones altas la distancia que divide una cuerda de la otra es demasiado grande para poderlas abarcar.

L. A.

The great Norwegian violinist Ole Bull played four-tone chords in an interesting manner. He cut the bridge of the violin quite straight at the top, and was thus able to make all four strings sound at the same time. The effect of the four strings playing in unison is said to have been wonderful, and have sounded like the organ; yet because of the flat bridge it was, in general, impossible to use the violin for playing of any other kind.

El gran Violinista Noruego Ole Bull tocaba acordes de cuatro notas de una manera muy interesante. El corto el puente del Violin bastante derecho en la cima y así de este modo hacía sonar las cuatro cuerdas a la vez. El efecto que producían las cuatro cuerdas al unísono, se dice era maravilloso y sonaba igual que un órgano; pero era solo debido al puente bajo, en general, es imposible usar el Violin para tocar de otro modo.

ACCOMPANIMENT

The very nature of the violin makes it a melody instrument, an instrument which carries the melodic line; yet it happens, on occasion, that the violin assumes the rôle of a secondary or accompanying instrument in ensemble playing, while another instrumental voice carries the melody. When this is the case the violin must step into the background, and must adapt itself altogether to the instrument which carries the melody. The accompaniment figures should always be played with absolute regularity and in an equalized manner.

The violin sounds best when accompanied by other string instruments. The related tones and sounds in that case vibrate sympathetically with the violin and all that is played becomes richer and more sonorous. The piano as an accompanying instrument is also, because of practical reasons, very usable and useful. When playing with the piano, however, particular attention should be paid to securing exactness of pitch between the two instruments. As is a matter of common knowledge, the piano is "well tempered," i. e., it is not tuned to an ideal purity of pitch, but its tuning is slightly modified in order to make the enharmonic tones absolutely equal. This is not the case with the violin. Hence:

Since the piano cannot adapt itself to the violin, the violin, in ensemble playing, must adapt itself to the tempered piano.

L. A.

ACOMPAÑAMIENTO

La naturaleza del Violín lo hace un instrumento puramente melódico, un instrumento que sostiene la línea melódica; no obstante suele; en ocasiones tocando en conjunto tomar la parte de un instrumento acompañante mientras otro instrumento ó voz lleva la melodía. Cuando este es el caso el Violín debe retroceder hacia el último término y debe adaptarse completamente al instrumento que lleva la melodía. Las figuras de acompañamiento deben siempre tocarse con absoluta regularidad y de una manera igual. El Violín suena mejor cuando está acompañado por instrumentos de cuerda, Los tonos y sonidos conexos en ese caso vibran simpatéticamente con la melodía y lo que se toca resulta más rico y sonoro. El Piano como instrumento para acompañar es también por razones prácticas, muy usado y conveniente. Cuando se toca con el piano de cualquier modo, particular atención debe ponerse en asegurar la exacta afinación entre los dos instrumentos. Como es sabido el Piano está "bien afinado" i, e no se afina a un tono ideal, pero su afinación está ligeramente modificada en orden de hacerlos tonos enarmónicos absolutamente iguales. Este no es el caso con el Violín. Por lo tanto:

Cuanto que el Piano no puede adaptarse al Violín, el violin tocando en conjunto debe adaptarse a la afinación del Piano.

L. A.

MINUET

MINUÉ

L. Spohr
Adapted by { M. B.
Adaptado por

Tempo di Minuetto

Pupil
Discípulo

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Teacher
Maestro

3 1 2 0 4

1 3 0 3

p

mf

3 1 2 0 2

mf

f

4 4 3

p

3 1 2

0

mf

3 2 1 3

1 2 1 4 3 2

1 3 1 0

rit.

"Music oft hath such a charm to make bad good, and good provoke to harm."
Shakespeare

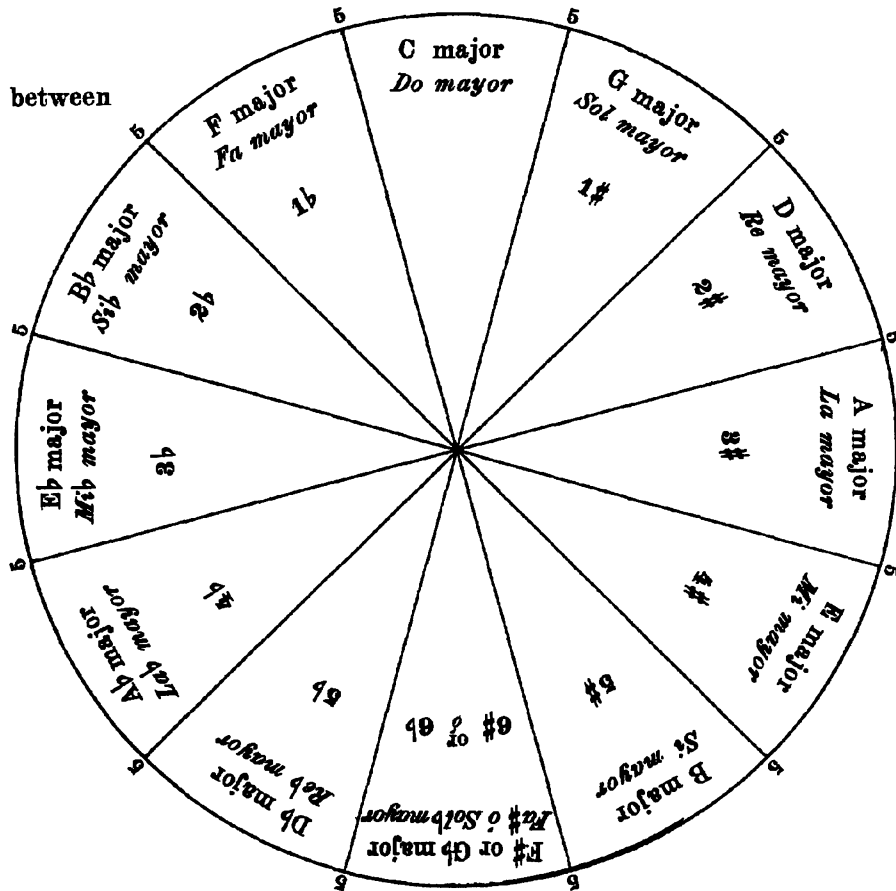
La música tiene á veces tanto encanto que hace de los malos buenos, y buenos provocar el daño.
Shakespeare

THE CIRCLE OF FIFTHS

Through all the Keys

In an ascending order of succession, the scales are a perfect fifth distant one from the other. Beginning with C major, a perfect fifth, for instance, carried through all the subsequent keys will ultimately lead back to C major.

A perfect fifth between each scale!



EL CIRCULO DE QUINTAS

a través de todas las claves

En orden ascendiente de sucesión, las escalas estan todas divididas una de la otra por una distancia de quinta. Empezando por Do mayor, por ejemplo, una quinta perfecta, llevada por todas las subsecuentes claves terminaria ultimamente otra vez en Do mayor.

THE ORDER OF THE ACCIDENTALS

The accidentals *always* occur in the same order:

The order of Sharps:



1	2	3	4	5	6	7
F	C	G	D	A	E	B
7	6	5	4	3	2	1

The order of Flats:



The fourth accidental, whether sharp or flat, will *always* be D.

EL ORDEN DE LAS ALTERACIONES

Las alteraciones *siempre* ocurren en el mismo orden:

La cuarta alteración, sea sostenido ó bemol siempre a de ser Re.

TWO-OCTAVE SCALES

To be played in the First, Second, Third, Fourth and Fifth Positions

Scales lead to a perfected technique!

Cultivate the scales!

Do not neglect
practicing them
carefully!

Play all scales :

1. Four notes to one bow
2. Then eight notes to one bow

ESCALAS DE DOS OCTAVAS

Deben tocarse en la Primera, Segunda, Tercera y Cuarta Posición

Escalas conducen á la perfecta técnica!

Cultivese las escalas!

no se olvide
de practicarlas
cuidadosamente!

Toquese todas las escalas :

1. Cuatro notas en un arco
2. Después ocho notas en un arco

2nd Position — 2ª Posición

C major
Do mayor

297

A minor
La menor

SCALES IN SHARPS

ESCALAS EN SOSTENIDOS

298 a

G major
Sol mayor

1 sharp
1 sostenido

E minor
Mi menor

D major
Re mayor

2#

B minor
Si menor

c)

A major
La mayor

3#

F# minor
Fa menor

d)

E major
Mi mayor

4#

C# minor
Do# menor

2nd Position - 2a Posición

e)

B major
Si mayor

5#

G# minor
Sol# menor

1/2 Position - 1/2 Posición

SCALES IN FLATS

To be played in the First, Second, Third, Fourth and Fifth Positions

Play all scales

1. Four notes to one bow.
2. Then eight notes to one bow.

ESCALAS EN BEMOLES

Deben tocarse en la Primera, Segunda, Tercera, Cuarta y Quinta Posición

Tóquese todas las escalas

1. Cuatro notas en un arco.
2. Despues ocho notas en un arco.

299 a

F major
Fa mayor

1 Flat
1 Bemol

D minor
Re menor

b) **B \flat major**
Sib mayor

G minor
Sol menor

c) **E \flat major**
Mib mayor

C minor
Do menor

d) **A \flat major**
Lab mayor

F minor
Fa menor

e) **D \flat major**
Reb mayor

B \flat minor
Sib menor

I here wish to recommend, in the most emphatic manner, that the Violinist—to—be do not confine himself to his more specifically violinistic development, but that he develop his musical instincts at the same time. To this end he should begin to study the theory of music, harmony, counterpoint, form and musical history as soon as possible. Reading at sight should also be cultivated, as well as ensemble playing. As may have been noticed, a second violin part has been added to the pieces throughout this method—wherever appropriate—and a piano accompaniment to all the little compositions contained in the method is now available. The second violin part, or the piano accompaniment, need not always be played by the teacher; but the little duets in question should be played when opportunity offers with some fellow—student as well.

I should also like to call attention to the great importance of ear training. The violinist, seeing that he himself has to produce the various tones on the violin, should allow no opportunity to pass which will further the more intensive development of his auditory and tactile senses, and to increase their keenness and delicacy.

In conclusion, it might be said that no matter what the student undertakes in the way of practical or theoretical daily—work, he should do it in a reliable, attentive and orderly manner. The good old American saying: "What you put into a job is what you make of it" is true. Where nothing has been sown, there is nothing to reap.

Aquí quiero recomendar de la manera mas energica, que los Violinistas - (que han de ser) - no se limiten simplemente al desarrollo especial del Violín, sino que también cultiven al mismo tiempo instinto musical. Para este fin debe empezar el estudio de teoria de la música, harmonia, contrapunto, forma é historia de la música lo más pronto posible. Leer à primera vista debe también cultivarse igual que tocar en conjunto. Como se habia notado un segundo Violín se ha añadido á las piezas de este método—donde quiera que ha estado apropiado—y acompañamiento de Piano adaptable a todas las composiciones contenidas en éste método son ahora disponibles. Esta parte de segundo Violín ó acompañamiento de piano no necesita ser siempre tocada por el maestro; pero los pequeños duetos en cuestión deben tocarse siempre que se ofresca una oportunidad con algun compañero de estudio.

También quiero llamar la atención de la importancia de cultivar el oído. El Violinista teniendo él que producir los distintos tonos en el Violín no debe dejar pasar ninguna oportunidad en que pueda desarrollar sus sentidos auditorios y aumentar su agudeza y delicadeza.

En conclusión; puede decirse que no importa cuanto el estudiante emprenda diariamente en trabajos practicos ó teoricos practicos, debe hacerlo de un modo seguro y atento. El viejo refrán Americano que dice: "Lo que se pone en el trabajo es lo que se saca de él" es verdad, Donde nada se ha sembrado, nada se puede recojer.

LIST OF THE PRINCIPAL TERMS
USED IN MODERN MUSIC

With their Abbreviations and Explanations

A	.to, in or at; <i>a tempo</i> , in time
<i>Accelerando (accel.)</i>	Gradually increasing the speed
<i>Accent</i>	Emphasis on certain parts of the measure
<i>Adagio</i>	Slowly, leisurely
<i>Ad libitum (ad lib.)</i>	At pleasure; not in strict time
<i>A due (a 2)</i>	To be played by both instruments
<i>Agitato</i>	Restless, with agitation
<i>Al or Alla</i>	In the style of
<i>Alla Marcia</i>	In the style of a March
<i>Allegretto</i>	Diminutive of allegro; moderately fast, lively; faster than <i>andante</i> ; slower than <i>allegro</i>
<i>Allegro</i>	Lively; brisk, rapid
<i>Allegro assai</i>	Very rapidly
<i>Amoroso</i>	Affectionately
<i>Andante</i>	In moderately slow time
<i>Andantino</i>	Diminutive of <i>andante</i> ; strictly slower than <i>andante</i> , but often used in the reverse sense
<i>Anima, con Animato</i>	With animation
<i>A piacere</i>	At pleasure; equivalent to <i>ad libitum</i>
<i>Appassionato</i>	Impassioned
<i>Arpeggio</i>	A broken chord
<i>Assai</i>	Very; <i>Allegro assai</i> , very rapidly
<i>A tempo</i>	In the original tempo
<i>Attacca</i>	Attack or begin what follows without pausing
<i>Barcarolle</i>	A Venetian boatman's song
<i>Bis</i>	Twice, repeat the passage
<i>Bravura</i>	Brilliant; bold; spirited
<i>Brillante</i>	Showy, sparkling, brilliant
<i>Brio, con</i>	With much spirit
<i>Cadenza</i>	An elaborate, florid passage introduced as an embellishment
<i>Cantabile</i>	In a singing style
<i>Canzonetta</i>	A short song or air
<i>Capriccio a</i>	At pleasure, ad libitum
<i>Cavatina</i>	An air, shorter and simpler than the aria, and in one division, without Da Capo
<i>Chord</i>	The harmony of three or more tones of different pitch produced simultaneously
<i>Coda</i>	A supplement at the end of a composition
<i>Col or con</i>	With
<i>Crescendo (cresc.)</i>	Swelling; increasing in loudness
<i>Da or dal</i>	From
<i>Da Capo (D.C.)</i>	From the beginning
<i>Dal Segno (D.S.)</i>	From the sign (♯)
<i>Decrescendo (decresc.)</i>	Decreasing in strength
<i>Diminuendo (dim.)</i>	Gradually softer
<i>Divisi</i>	Divided, each part to be played by a separate instrument
<i>Dolce (dol.)</i>	Softly, sweetly
<i>Dolcissimo</i>	Very sweetly and softly
<i>Dominant</i>	The fifth tone in the major or minor scale
<i>Duet or Duo</i>	A composition for two performers
E	And
<i>Elegante</i>	Elegant, graceful
<i>Energico</i>	With energy, vigorously
<i>Enharmonic</i>	Alike in pitch, but different in notation
<i>Espressivo</i>	With expression
<i>Finale</i>	The concluding movement
<i>Fine</i>	The end
<i>Forte (f)</i>	Loud
<i>Forte-piano (fp)</i>	Accent strongly, diminishing instantly to piano
<i>Fortissimo (ff)</i>	Very loud
<i>Forzando (fs>)</i>	Indicates that a note or chord is to be strongly accented
<i>Forza</i>	Force of tone
<i>Fuoco, con</i>	With fire; with spirit
<i>Giocoso</i>	Joyously; playfully
<i>Giusto</i>	Exact; in strict time
<i>Grandioso</i>	Grand; pompous; majestic
<i>Grave</i>	Very slow and solemn
<i>Grazioso</i>	Gracefully
<i>Harmony</i>	In general, a combination of tones, or chords, producing music
<i>Key note</i>	The first degree of the scale, the tonic
<i>Largamente</i>	Very broad in style
<i>Larghetto</i>	Slow, but not so slow as Largo; nearly like Andantino
<i>Largo</i>	Broad and slow; the slowest tempo-mark
<i>Legato</i>	Smoothly, the reverse of staccato
<i>Ledger-line</i>	A small added line above or below the staff
<i>Lento</i>	Slow, between Andante and Largo
<i>Listesso tempo</i>	In the same time, (or tempo)
<i>Loco</i>	In place. Play as written, no longer an octave higher or lower
Ma	But
<i>Ma non troppo</i>	Lively, but not too much so
<i>Maestoso</i>	Majestically; dignified
<i>Maggiore</i>	Major Key
<i>Marcato</i>	Marked

LISTA DE LAS PRINCIPALES PALABRAS
USADAS EN LA MUSICA MODERNA
con las abreviaciones y explicaciones

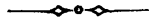
A	.á, en ó a, <i>a tempo</i> , en tiempo
<i>Accelerando (accel.)</i>	gradualmente aumentar la velocidad
<i>Accent</i>	Acentuar ciertas partes del compas
<i>Adagio</i>	Despacio, con sosiego
<i>Ad libitum (ad lib.)</i>	A placer, no en exacto tiempo
<i>A due (a 2)</i>	Debe tocarse con ambos instrumentos
<i>Agitato</i>	Inquieto, con agitación
<i>Al ó Alla</i>	En el estilo de
<i>Alla Marcia</i>	En el estilo de una Marcha
<i>Allegretto</i>	Diminuto de allegro; moderadamente deprisa, ligeramente mas deprisa que andante; más de- (espacio que allegro)
<i>Allegro</i>	Libre, animado, rapido
<i>Allegro assai</i>	muy rapidamente
<i>Amoroso</i>	Afeccionado
<i>Andante</i>	En tiempo moderadamente despacio
<i>Andantino</i>	Diminuto de andante; estrictamente mas despacio que andante, pero a menudo usado en reverso sentido
<i>Anima, con Animato</i>	Con animación
<i>A piacere</i>	A placer, equivaliendo a <i>ad libitum</i>
<i>Appassionato</i>	Apasionado
<i>Arpeggio</i>	Arpegio
<i>Assai</i>	muy, <i>allegro assai</i> , muy rapido
<i>A tempo</i>	En el tiempo original
<i>Attacca</i>	Ataquese ó empiezesse lo que sigue sin pausa
<i>Barcarolle</i>	Canción de un barquero Veneciano
<i>Bis</i>	Dos veces, repítase el pasaje
<i>Bravura</i>	Brillante; intrepido; espirituoso
<i>Brillante</i>	Suntuoso, esplendoroso, brillante
<i>Brio, con</i>	Con mucho espíritu
<i>Cadenza</i>	Un elaborado pasaje floreado introducido como embellecimiento
<i>Cantabile</i>	En un estilo cantante
<i>Canzonetta</i>	Una canción o corto aire
<i>Capriccio a</i>	A placer, ad libitum
<i>Cavatina</i>	Un aire más corto y simple que una aria y en una división sin Da capo
<i>Chord</i>	La armonía de tres o más tonos de diferentes sonidos producidos simultaneamente
<i>Coda</i>	Un suplemento al final de una composición
<i>Col ó con</i>	con
<i>Crescendo (cresc.)</i>	aumentar; creciendo en sonoridad
<i>Da ó dal</i>	Desde
<i>Da Capo (D.C.)</i>	Desde el principio
<i>Dal Segno (D.S.)</i>	Desde la señal (♯)
<i>Decrescendo (decresc.)</i>	Decreciendo en fuerza
<i>Diminuendo (dim.)</i>	Suavizar gradualmente
<i>Divisi</i>	Dividido, cada parte debe tocarse por un distinto instrumento
<i>Dolce (dol.)</i>	Delicado; Dulce
<i>Dolcissimo</i>	Muy dulce y suave
<i>Dominant</i>	El quinto tono de una escala mayor o menor
<i>Duet ó Duo</i>	Una composición para dos ejecutantes
E	y
<i>Elegante</i>	Elegante, gracioso
<i>Energico</i>	Con energía, vigorosamente
<i>Enharmonic</i>	Igual en afinación pero diferente en notación
<i>Espressivo</i>	Con expresión
<i>Finale</i>	El movimiento final
<i>Fine</i>	El Final
<i>Forte (f)</i>	Fuerte
<i>Forte-piano (fp)</i>	Acento fuerte y disminuyendo instantaneamente a piano
<i>Fortissimo (ff)</i>	Muy fuerte
<i>Forzando (fs>)</i>	Indica que la nota ó acorde debe acentuarse fuertemente
<i>Forza</i>	Fuerza de tono
<i>Fuoco, con</i>	Con fuego; Con espíritu
<i>Giocoso</i>	Alegremente; juguetón
<i>Giusto</i>	Exacto; en estricto tiempo
<i>Grandioso</i>	Grande; pomposo; majestuoso
<i>Grave</i>	Muy despacio y solemne
<i>Grazioso</i>	Gracioso
<i>Harmony</i>	En general, una combinación de tonos ó acordes produciendo la Música
<i>Key note</i>	El primer grado de una escala, la tonica
<i>Largamente</i>	Muy ancho en estilo
<i>Larghetto</i>	Despacio, pero no tanto como Largo, casi como andante
<i>Largo</i>	Ancho y despacio; El tiempo más despacio
<i>Legato</i>	Lisamente; el reverso de staccato
<i>Ledger-line</i>	Una pequeña línea adicional encima ó debajo del
<i>Lento</i>	Despacio; entre Andante y Largo (pentagrama)
<i>Listesso tempo</i>	En el mismo tiempo (ó tempo)
<i>Loco</i>	En el lugar. Toquese como está escrito no más en octava alta o baja
Ma	Pero
<i>Ma non troppo</i>	Libremente pero no mucho
<i>Maestoso</i>	Majestuoso; Dignamente
<i>Maggiore</i>	Clave Mayor
<i>Marcato</i>	Marcado

Meno Less
Meno mosso Less quickly
Messo Half; moderately
Messo piano (mp) Moderately soft
Minors Minor Key
Moderato Moderately. *Allegro moderato*, moderately fast
Molto Much; very
Morendo Dying away
Mosso Equivalent to rapid. *Più mosso*, quicker
Moto Motion. *Con moto*, with animation
Non Not
Notation The art of representing musical sounds by means of written characters
Obbligato An indispensable part
Opus (Op.) A work
Ossia Or; or else, Generally indicating an easier method
Ottava (8va) To be played an octave higher
Pause (∩) The sign indicating a pause or rest
Perdendosi Dying away gradually
Piacere, a At pleasure
Pianissimo (pp) Very softly
Piano (p) Softly
Più More
Più Allegro More quickly
Più tosto Quicker
Poco or un poco A little
Poco a poco Gradually, by degrees; little by little
Poco più mosso A little faster
Poco meno A little slower
Poco più A little faster
Poi Then; afterwards
Pomposo Pompous; grand
Prestissimo As quickly as possible
Presto Very quick; faster than *Allegro*
Primo (1^{mo}) The first
Quartet A piece of music for four performers
Quasi As if; in the style of
Quintet A piece of music for five performers
Rallentando (rall.) Gradually slower
Replica Repetition. *Senza replica*, without repeats
Rinforzando With special emphasis
Ritardando (rit.) Gradually slower and slower
Risoluto Resolutely; bold; energetic
Ritenuato In slower time
Scherzando Playfully; sportively
Secondo (2^{do}) The second singer, instrumentalist or part
Segue Follow on in similar style
Semplice Simply; unaffectedly
Senza Without. *Senza sordino* without mute
Sforzando (sf) Forcibly; with sudden emphasis
Simile or Simili In like manner
Smorzando (smorz.) Diminishing in sound. Equivalent to *Morendo*
Solo For one performer only. *Soli*; for all
Sordino A mute. *Con sordino*, with the mute
Sostenuto Sustained; prolonged
Sotto Below; under. *Sotto voce*, in a subdued tone
Spirito Spirit. *con Spirito* with spirit
Staccato Detached; separate
Stentando Dragging or retarding the tempo
Stretto or stretta An increase of speed. *Più stretto* faster
Subdominant The fourth tone in the diatonic scale
Syncopation Change of accent from a strong beat to a weak one
Tacet "Is silent" Signified that an instrument or vocal part, so marked, is omitted during the movement or number in question
Tempo Movement; rate of speed
Tempo primo Return to the original tempo
Tenuto (ten) Held for the full value
Thema or Theme The subject or melody
Tonic The key-note of any scale
Tranquillo Quietly
Tremolando, Tremolo A tremulous fluctuation of tone
Trio A piece of music for three performers
Triplet A group of three notes to be performed in the time of two of equal value in the regular rhythm
Troppo Too; too much, *Allegro, ma non troppo*, not too quickly
Tutti All; all the instruments
Un A, one, an
Una corda On one string
Variatione The transformation of a melody by means of harmonic, rhythmic and melodic changes and embellishments
 Veloce Quick, rapid, swift
Vibrato A wavering tone-effect, which should be sparingly used
Vivace With vivacity; bright; spirited
Vivo Lively; spirited
Volti Subito V. S. Turn over quickly

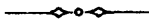
Meno menos
Meno mosso menos Despacio
Messo medio; moderadamente
Messo piano (mp) moderadamente Despacio
Minore clave menor
Moderato moderadamente. *Allegro moderato*, moderadamente deprisa
Molto muy; mucho
Morendo muriendo
Mosso Equivalente a rapido. *Più mosso*, mas deprisa
Moto Moción. *Con moto*, con animación
Non No
Notation El arte de representar los sonidos musicales por medio de caracter escrito
Obbligato Una parte indispensable
Opus (Op.) Obra
Ossia O; ó algo, generalmente indicado como metodo mas facil
Ottava (8va) Tocarse una octava alta
Pause (∩) El signo una pausa o descanso
Perdendosi muriendo gradualmente
Piacere, a A placer
Pianissimo (pp) muy suavemente
Piano (p) Suavemente
Più mas
Più Allegro mas deprisa
Più tosto Deprisa
Poco ó un poco Un poco
Poco a poco Gradualmente, por grados; poco a poco
Poco più mosso Lo mas deprisa posible
Poco meno Un poco mas despacio
Poco più Un poco mas deprisa
Poi Despues; despues
Pomposo Pomposo; grande
Prestissimo Tan despacio como sea posible
Presto Muy deprisa; mas deprisa que allegro
Primo (1^{mo}) El Primero
Quartet Una pieza musical para cuatro ejecutantes
Quasi Como si; en el estilo de
Quintet Una pieza de musica para cinco ejecutantes
Rallentando (rall.) Gradualmente despacio
Replica Repetición *Senza replica*, sin repetición
Rinforzando Con especial enfasis
Ritardando (rit.) Gradualmente despacio y despacio
Risoluto Resoluto; Ancho; Energico
Ritenuato En tiempo despacio
Scherzando Juguésón; esportivo
Secondo (2^{do}) El segundo; cantante, instrumentalista o parte
Segue Sigase en el similar estilo
Semplice Simple; sin afectación
Senza Sin. *Senza Sordino*, Sin Sordina
Sforzando (sf) Fuertemente con repentino enfasis
Simile or Simili De manera igual
Smorzando (smorz.) Disminuyendo en sonido. Equivalente a *morendo*
Solo Para un ejecutante solo. *Soli*; para todos
Sordino Sordina, Con Sordino, con la sordina
Sostenuto Sostenido; prolongado
Sotto Bajo, mas abajo, *Sotto voce*
Spirito Espiritu, con Spiritu, con espíritu
Staccato Detachado; separado
Stentando Reteniendo el tiempo
Stretto ro stretta Crecer la velocidad, *Più stretto* mas deprisa
Subdominant El cuarto tono de la escala diatonica
Syncopation Cambia de acénto de fuerte a mas suave
Tacet "Is silent" Significa que el instrumento o parte vocal, marcada así, es omitida durante el movimiento o numero en cuestion
Tempo Movement; Grado de velocidad
Tempo primo Vuelvase al Tempo original
Tenuto (ten) Sostengase todo su valor
Thema ó Theme El Tema ó Melodia
Tonic La tonica de cualquier escala
Tranquillo Quietamente
Tremolando, Tremolo Una temblante agitación de tono
Trio Una pieza de musica para tres ejecutantes
Triplet Un grupo de tres notas que deben ejecutarse con el mismo tiempo que se ejecutarían dos del mismo valor
Troppo Demaciado; *Allegro, ma non troppo*, no tan deprisa
Tutti Todos; Todos los instrumentos
Un A, uno, y
Una corda En una cuerda
Variatione La transformación de una melodía por medio de armonía, cambios de ritmo y embellecimiento
 Veloce Deprisa, rapido, veloz
Vibrato Un efecto de tono ondeado, que debe usarse muy cautamente
Vivace Con vivacidad; reluciente; espíritoso
Vivo Vivas; espíritoso
Volti Subito V. S. Vuelve otra vez rapidamente

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 IV
by the Author



DAILY EXERCISES
for the Fourth and Fifth Positions
Double Stops and Spiccato 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.

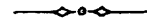
A particular suggestion as to how these Daily Exercises are to be practised is of importance. It is to be understood at the very outset, that all of them are not to be practised every day, one after the other. Quite to the contrary, the student should plan his study in systematic manner, for while studying the fourth position, the Daily Exercises for this position (page 350 and while studying the fifth position, the respective Daily Exercises for the fifth position (page 354) 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 Tecnico

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 Metodo
por el
PROFESOR LEOPOLDO AUER
adaptados y variados para esta Parte IV
por la autora



EJERCICIOS DIARIOS
para la Cuarta y Quinta posición
Dobles-Cuerdas y Arco Saltando

Los excelentes ejercicios para los dedos y el arco proveidos por el Prof. Auer para la II parte de este método se encontrarán otra vez en el siguiente suplemento tecnico en variada forma habiendose probado admirablemente 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 cuarta posición, los ejercicios diarios para esta posición (pagina 350) y mientras estudiando la Quinta posición (pagina 354) deben tomarse simultaneamente.

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

Estudiandose 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
FOURTH POSITION
Exercise One: G and D String
Use the marked section of the bow

EJERCICIOS DIARIOS
PARA LOS DEDOS Y EL ARCO
para la
CUARTA POSICIÓN
Ejercicio Uno: Cuerdas Sol y Re
Use la sección marcada del arco



Musical notation for the main exercise, showing a sequence of notes with fingerings: 4, 4, 3, 3, 2, 2, 1*) 2, 2, 3, 3, 4, 4. A first finger placement marker is shown above the first note.

The same fingering should be used for all variations

Los mismos dedos deben usarse para todas las variaciones

I Var.
Musical notation for the first variation, starting with a first finger placement marker and the word *simile* below the staff.

II Var. **III Var.** **IV Var.** **V Var.**

A to B: Two shorter strokes at B B to A: Two shorter strokes at A Two short strokes at A. A to B Two short strokes at B. B to A

A á la B: Dos cortos golpes de arco en B B á la A: Dos cortos golpes de arco en A Dos cortos golpes de arco en A. A á la B Dos cortos golpes de arco en B. B á la A

FOURTH POSITION:
D and A String

CUARTA POSICIÓN:
Cuerdas Re y La

Musical notation for the main exercise in the fourth position, identical to the first exercise but for the D and A strings.

I Var. *simile*

Musical notation for the first variation in the fourth position.

II Var. **III Var.** **IV Var.** **V Var.**

A to B: Two shorter strokes at B B to A: Two shorter strokes at A Two short strokes at A. A to B Two short strokes at B. B to A

A á la B: Dos cortos golpes de arco en B B á la A: Dos cortos golpes de arco en A Dos cortos golpes de arco en A. A á la B Dos cortos golpes de arco en B. B á la A

*) Place first finger on both strings at the same time

*) Colóquese el primer dedo en ambas cuerdas al mismo tiempo

FOURTH POSITION
A and E String

CUARTA POSICIÓN
Cuerdas La y Mi

*) 1.....

I Var. *simile*

II Var. **III Var.** **IV Var.** **V Var.**

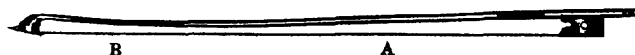
A to B: Two short strokes at B B to A: Two short strokes at A Two short strokes at A. A to B Two short strokes at B. B to A

A á la B: Dos cortos golpes de arco en B B á la A: Dos cortos golpes de arco en A Dos cortos golpes de arco en A. A á la B Dos cortos golpes de arco en B. B á la A

*) Place first finger on both strings at the same time *) Colóquese el primer dedo en ambas cuerdas al mismo tiempo

FOURTH POSITION
Exercise Two: G and D String

CUARTA POSICIÓN
Ejercicio Dos: Cuerdas Sol y Re



Same fingering **) Los mismos dedos **)

I Var. slowly rapidly slowly rapidly **II Var.**

despacio rapi- despacio rapi-
damente damente

III Var. **IV Var.** **V Var.** with an even bow

con arco parejo

*) Let the fourth finger strike both strings simultaneously *) Déjese que el cuarto dedo pise ambas cuerdas simultaneamente
**) Let the first finger strike both strings simultaneously **) Déjese que el primer dedo pise ambas cuerdas simultaneamente

FOURTH POSITION

D and A String

CUARTA POSICIÓN

Cuerdas Re y La

Same fingering

Los mismos dedos

I Var.

II Var.

III Var.

IV Var.

V Var.

*) Let the fourth finger strike both strings simultaneously
 **) Let the first finger strike both strings simultaneously

*) Déjese que el cuarto dedo pise ambas cuerdas simultaneamente
 **) Déjese que el primer dedo pise ambas cuerdas simultaneamente

FOURTH POSITION

A and E String

CUARTA POSICIÓN

Cuerdas La y Mi

Same fingering

Los mismos dedos

I Var.

II Var.

III Var.

IV Var.

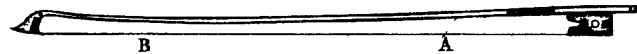
V Var.

*) Let the fourth finger strike both strings simultaneously.
 **) Let the first finger strike both strings simultaneously.

*) Dejese que el cuarta dedo pise ambas cuerdas simultaneamente.
 **) Dejese que el primer dedo pise ambas cuerdas simultaneamente.

FIFTH POSITION
Exercise One: G and D String

QUINTA POSICIÓN
Ejercicio Uno: Cuerdas Sol y Re



Musical notation for the main exercise in G major, 4/4 time. The melody consists of eighth and quarter notes. Fingering numbers (4, 4, 3, 3, 2, 2, 1*) are placed above the notes. A dotted line below the staff is labeled with a star and the number 1.

I Var. Same fingering

II Var. Los mismos dedos
rapidly slowly rapidly slowly

Musical notation for variations I and II. Variation I is marked 'Same fingering'. Variation II is marked 'Los mismos dedos' and includes dynamic markings 'rapidamente' and 'despacio'.

III Var.

IV Var.

V Var. Equalised bowing throughout
Arqueamiento muy igualado
rapidly slowly rapidly slowly

Musical notation for variations III, IV, and V. Variation III includes instructions 'A to B: Two short strokes at B' and 'B to A: Two short strokes at A'. Variation V includes dynamic markings 'rapidamente' and 'despacio'.

FIFTH POSITION
D and A String

QUINTA POSICIÓN
Cuerdas Re y La

Musical notation for the main exercise in D major, 4/4 time. The melody consists of eighth and quarter notes. Fingering numbers (4, 4, 3, 3, 2, 2, 1*) are placed above the notes. A dotted line below the staff is labeled with a star and the number 1.

I Var. Same fingering

II Var. Los mismos dedos *)
rapidly slowly rapidly slowly

Musical notation for variations I and II. Variation II includes dynamic markings 'rapidamente' and 'despacio'.

III Var.

IV Var.

V Var. Equalised bowing throughout
Arqueamiento muy igualado
rapidly slowly rapidly slowly

Musical notation for variations III, IV, and V. Variation III includes instructions 'A to B: Two short strokes at B' and 'B to A: Two short strokes at A'. Variation V includes dynamic markings 'rapidamente' and 'despacio'.

*) Let the first finger strike both strings simultaneously

*) Déjese que el primer dedo pise ambas cuerdas simultaneamente

FIFTH POSITION
A and E String

QUINTA POSICIÓN
Cuerdas La y Mi

*) 1.....

I Var. Same fingering

II Var. Los mismos dedos
rapidly slowly rapidly slowly

III Var.

A to B: Two short strokes at B

B to A: Two short strokes at A

IV Var.

V Var.

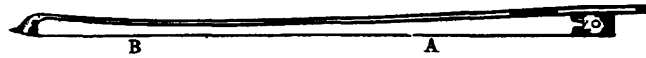
rapidly slowly rapidly slowly

A á la B: Dos cortos golpes de arco en B B á la A: Dos cortos golpes de arco en A

rapida- despacio rapida- despacio mente mente

FIFTH POSITION
Exercise Two: G and D String

QUINTA POSICIÓN
Ejercicio Dos: Cuerdas Sol y Re



1.....

1.....

1.....

I Var. Same fingering

II Var.

2 short strokes at A: A to B: 4 short strokes at B: B to A: 4 short strokes at A

III Var. Los mismos dedos

A to B: Two short strokes at B. B to A: Two short strokes at B. B to A

IV Var.

Whole bow: Two short strokes at tip

Dos cortos golpes de arco en A: A á la B: A á la B: Dos cortos golpes de arco en B: B á la A Cuatro cortos golpes en A

Whole bow: Two short strokes at nut

V Var.

1 Two short strokes at nut 2 Whole bow

1 Two short stroke at tip 2 Whole bow

Arco entero: Dos cortos golpes en la punta

Arco entero: Dos cortos golpes en la nuez

1 Dos cortos golpes en la nuez 2 Arco entero

1 Dos cortos golpes en la punta 2 Arco entero

*) Let the first finger strike both strings simultaneously
**) Let the fourth finger strike both strings simultaneously

*) Dejese que el primer dedo pise ambas cuerdas simultaneamente
**) Dejese que el cuarto dedo pise ambas cuerdas simultaneamente

FIFTH POSITION
D and A String

QUINTA POSICIÓN
Cuerdas Re y La



Same fingering

Los mismos dedos

I Var.

II Var.

Two short strokes at A
A to B: Four short strokes at B

B to A: Four short strokes at A

III Var.

A to B: Two short strokes at B: B to A: Two short strokes at A



Dos cortos golpes de arco en A
A a la B: Cuatro cortos golpes de arco en B

B a la A: Cuatro cortos golpes de arco en A

A a la B: Dos cortos golpes de arco en B:
B a la A

A a la B: Dos cortos golpes de arco en B:
B a la A

IV Var.

Whole bow: Two short strokes at tip

Whole bow: Two short strokes at nut

V Var.

1. Two short strokes at nut. 2. Whole bow

1. Two short strokes at tip. 2. Whole bow



Arco entero: Dos cortos golpes en la punta

Arco entero: Dos cortos golpes en la nuez

1. Dos cortos golpes en la nuez. 2. Arco entero

1. Dos cortos golpes en la punta. 2. Arco entero

*) Let the fourth finger strike both strings simultaneously
**) Let the first finger strike both strings simultaneously

*) Dejese que el cuarto dedo pise ambas cuerdas simultaneamente
**) Dejese que el primer dedo pise ambas cuerdas simultaneamente

FIFTH POSITION
A and E String

QUINTA POSICIÓN
Cuerdas La y Mi

Same fingering
I Var.

II Var.

Two short strokes at A
A to B: Four short strokes at B

B to A: Four short strokes at A

Los mismos dedos
III Var.

A to B: Two short strokes at B: B to A: Two short strokes at B: B to A

Dos cortos golpes de arco en A
A á la B: Cuatro cortos golpes de arco en B

B á la A: Cuatro cortos golpes de arco en A

A á la B: Dos cortos golpes de arco en B

A á la B: Dos cortos golpes de arco en B
B á la A

IV Var.

Whole bow: Two short strokes at tip

Whole bow: Two short strokes at nut

V Var.

1 Two short strokes at nut. 2 Whole bow

1 Two short strokes at tip. 2 Whole bow

Arco entero: Dos cortos golpes en la punta

Arco entero: Dos cortos golpes en la nuez

1 Dos cortos golpes en la nuez. 2 Arco entero

1 Dos cortos golpes en la punta. 2 Arco entero

*) Let the fourth finger strike both strings simultaneously
**) Let the first finger strike both strings simultaneously

*) Dejes que el cuarto dedo pise ambas cuerdas simultaneamente
**) Dejes que el primer dedo pise ambas cuerdas simultaneamente

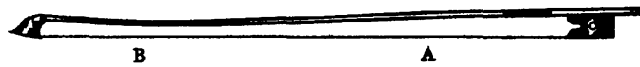
DOUBLE - STOPS
G and D String

DOBLES - CUERDAS
Cuerdas Sol y Re

With the whole bow, down and up

Con el arco entero, hacia abajo y hacia arriba

Musical notation for the main piece, consisting of two staves of double stops on the G and D strings. The first staff has a treble clef and a common time signature. The notes are: G4 (0), A4 (4), B4 (0), C5 (0), D5 (0), E5 (0), F5 (0), G5 (0). The second staff has a treble clef and a common time signature. The notes are: G4 (0), A4 (0), B4 (1), C5 (1), D5 (2), E5 (2), F5 (3), G5 (3), A5 (4). Fingering numbers are indicated below the notes.



I Var.

Musical notation for the first variation (I Var.), consisting of three staves of double stops on the G and D strings. The first staff has a treble clef and a common time signature. The notes are: G4 (0), A4 (4), B4 (0), C5 (0), D5 (0), E5 (0), F5 (0), G5 (0). The second and third staves continue the sequence with various fingering and bowing patterns.

II Var.

III Var.

Musical notation for the second and third variations (II Var. and III Var.), consisting of one staff of double stops on the G and D strings. The first staff has a treble clef and a common time signature. The notes are: G4 (0), A4 (4), B4 (0), C5 (0), D5 (0), E5 (0), F5 (0), G5 (0). The second and third staves continue the sequence with various fingering and bowing patterns.

IV Var.

V Var.

Musical notation for the fourth and fifth variations (IV Var. and V Var.), consisting of one staff of double stops on the G and D strings. The first staff has a treble clef and a common time signature. The notes are: G4 (0), A4 (4), B4 (0), C5 (0), D5 (0), E5 (0), F5 (0), G5 (0). The second and third staves continue the sequence with various fingering and bowing patterns.

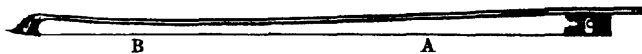
On the D and A String

En las cuerdas Re y La

With the whole bow

Con el arco entero

The main exercise consists of two staves of music. The first staff contains a sequence of chords and intervals with fingerings: 4, 3, 3, 2, 2, 1, 1. The second staff continues the sequence with fingerings: 1, 1, 2, 2, 3, 3, 4.



I Var.

Variation I consists of three staves of music. The first staff begins with a repeat sign and contains a sequence of notes. The second and third staves continue the melodic line with various intervals and accidentals.

II Var.

III Var.

Variations II and III are presented on a single staff. Variation II is the first part, and Variation III is the second part, both featuring melodic lines with slurs and repeat signs.

IV Var.

V Var.

Variations IV and V are presented on a single staff. Variation IV is the first part, and Variation V is the second part, both featuring melodic lines with slurs and repeat signs.

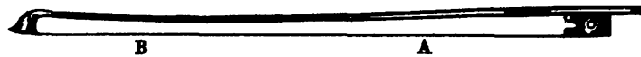
On the A and E String

En las cuerdas La y Mi

With the whole bow

Con el arco entero

The main piece consists of two staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. It contains a sequence of chords and notes with fingerings: 4, 8, 3, 2, 2, 1, 1. The second staff continues the sequence with fingerings: 1, 1, 2, 2, 3, 3, 4. The piece concludes with a double bar line and repeat dots.



I Var.

The first variation consists of three staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. It features a sequence of notes and chords with various articulations. The second and third staves continue the melodic and harmonic development of the variation, ending with a double bar line and repeat dots.

II Var.

III Var.

The second and third variations are presented on a single staff of music. The second variation (II Var.) starts with a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. It features a sequence of notes and chords with various articulations. The third variation (III Var.) continues the sequence, ending with a double bar line and repeat dots.

IV Var.

V Var.

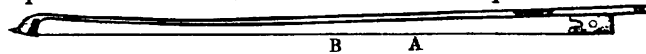
The fourth and fifth variations are presented on a single staff of music. The fourth variation (IV Var.) starts with a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. It features a sequence of notes and chords with various articulations. The fifth variation (V Var.) continues the sequence, ending with a double bar line and repeat dots.

SPICCATO
(On one string only, the G string)

SPICCATO
(En una sola cuerda, la cuerda SOL)

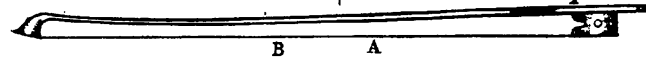
For spiccato use the marked portion of the bow

Para spiccato use la marcada porción de arco



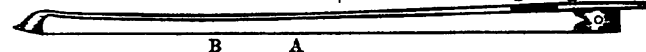
For a more rapid spiccato

Para mas rapido spiccato



For a very rapid spiccato

Para muy rapido spiccato



PLAIN SPICCATO

SIMPLE SPICCATO



I Var.

II Var.



III Var.

IV Var.



MIXED SPICCATO *)

SPICCATO MEZCLADO *)

V Var.

VI Var.



VII Var.

VIII Var.



*) Try to produce the mixed *spiccato* with the same part of the bow employed for *legato* and *spiccato*, playing the two *legato* notes a little slower.

*) Procúrese producir el *spiccato mezclado* con la misma parte del arco usado para el *legato* y *spiccato* tocando las dos notas *legato* un poco mas despacio.

On the D String

With regard to bowing, see p. 361

En la cuerda RE

Con referencia al arqueo véase p. 361



I Var.

II Var.



III Var.

IV Var.



V Var.

VI Var.



VII Var.

VIII Var.



On the A String

With regard to bowing, see p. 361

En la cuerda LA

Con referencia al arqueo véase p. 361



I Var. II Var.

Musical notation for variations I and II on the E string. Each variation consists of a single staff with a treble clef and a common time signature. The music features a sequence of eighth notes with various accidentals (sharps and naturals) and repeat signs.

III Var. IV Var.

Musical notation for variations III and IV on the E string. Each variation consists of a single staff with a treble clef and a common time signature. The music features a sequence of eighth notes with various accidentals and repeat signs.

V Var. VI Var.

Musical notation for variations V and VI on the E string. Each variation consists of a single staff with a treble clef and a common time signature. The music features a sequence of eighth notes with various accidentals and repeat signs.

VII Var. VIII Var.

Musical notation for variations VII and VIII on the E string. Each variation consists of a single staff with a treble clef and a common time signature. The music features a sequence of eighth notes with various accidentals and repeat signs.

On the E String
With regard to bowing, see p. 361

En la cuerda MI
Con referencia al arqueo, véase p. 361

Musical notation for the first variation on the E string, consisting of a single staff with a treble clef and a common time signature. The music features a sequence of eighth notes with various accidentals.Musical notation for the second variation on the E string, consisting of a single staff with a treble clef and a common time signature. The music features a sequence of eighth notes with various accidentals.

I Var. II Var.

Musical notation for variations I and II on the E string. Each variation consists of a single staff with a treble clef and a common time signature. The music features a sequence of eighth notes with various accidentals and repeat signs.

III Var. IV Var.

Musical notation for variations III and IV on the E string. Each variation consists of a single staff with a treble clef and a common time signature. The music features a sequence of eighth notes with various accidentals and repeat signs.

V Var. VI Var.

Musical notation for variations V and VI on the E string. Each variation consists of a single staff with a treble clef and a common time signature. The music features a sequence of eighth notes with various accidentals and repeat signs.

VII Var. VIII Var.

Musical notation for variations VII and VIII on the E string. Each variation consists of a single staff with a treble clef and a common time signature. The music features a sequence of eighth notes with various accidentals and repeat signs.

SPICCATO FOR TWO STRINGS

(G and D string)

With regard to bowing, see p. 361

SPICCATO PARA DOS CUERDAS

(Sol y Re)

Con referencia al arco, véase p. 361

1 4 4 1

I Var. II Var.

III Var. IV Var.

On the D and A String

With regard to bowing, see p. 361

En las cuerdas RE y LA

Con referencia al arco, véase p. 361

1 4 1