

Maia Bang  
Violin Method  
Part III — 3rd and 2nd Positions

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## Violin Method

by  
MAIA BANG

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## Part Three

## THE POSITIONS

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

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

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

## Método de Violín

por  
MAIA BANG

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## Tercera Parte

## LAS POSICIONES

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

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

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

## THE THIRD POSITION

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

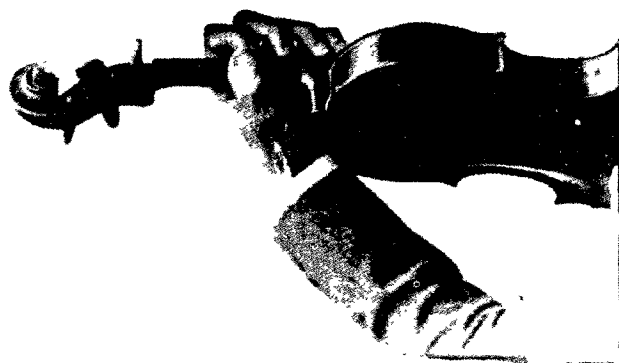
Make note of one peculiarity of the violin, that the *higher* one ascends the finger-board, in the direction of the bridge, the smaller become the stops or stretches (the whole-steps and half-steps) Especial attention should be paid to taking the half-steps, in the higher positions, close enough, one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

## LA TERCERA POSICION

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



THIRD POSITION  
(Front View)



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

**THE THIRD POSITION**

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

**LA TERCERA POSICIÓN**

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

First Position *Primera Posición*



Third Position *Tercera Posición*



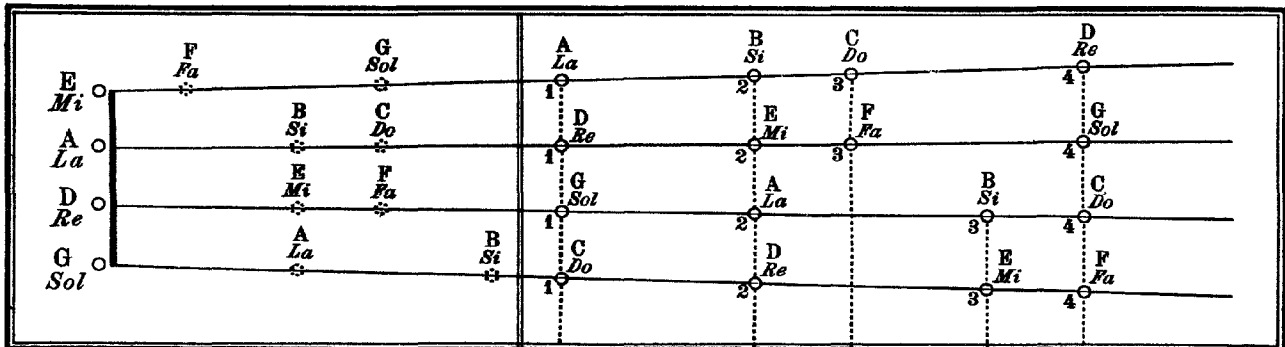
**DIAGRAM**

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

**DIÁGRAMA**

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

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



EXPLANATION of the Fingering in the 3rd Position

*EXPLANACIÓN de los dedos en la 3ª Posición*

**KEY OF C MAJOR**

---

*CLAVE DE DO MAYOR*

String	Notes	Fingerings
E STRING - CUERDA MI	A, B, C, D	A: (1st finger) La: (1er dedo) B: (2nd finger) Si (2º dedo) C: (3rd finger) Do (3er dedo) D: (4th finger) Re (4º dedo)
A STRING - CUERDA LA	D, E, F, G	D: (1st finger) Re (1er dedo) E: (2nd finger) Mi (2º dedo) F: (3rd finger) Fa (3er dedo) G: (4th finger) Sol (4º dedo)
D STRING - CUERDA RE	G, A, B, C	G: (1st finger) Sol (1er dedo) A: (2nd finger) La (2º dedo) B: (3rd finger) Si (3er dedo) C: (4th finger) Do (4º dedo)
G STRING - CUERDA SOL	C, D, E, F	C: (1st finger) Do (1er dedo) D: (2nd finger) Re (2º dedo) E: (3rd finger) Mi (3er dedo) F: (4th finger) Fa (4º dedo)

Notice the half-steps:

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

*Nótese los medios tonos:*

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

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

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

EXERCISES IN THE POSITIONS

EJERCICIOS EN LAS POSICIONES

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

L. A.

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

L. A.

G STRING

Third Position:

Keep the fingers down

CUARTA CUERDA

Tercera posición

*Manténgase los dedos pisando las cuerdas*



a)

Pupil  
Discipulo  
**201**

Teacher  
Maestro

c)

a 2)

b 2)

c 2)

**D STRING**  
Third Position

**CUERDA RE**  
*Tercera posición*

a) **Pupil**  
*Discípulo*  
**202**

**Teacher**  
*Maestro*

c)

a.2) **Pupil**  
*Discípulo*

**Teacher**  
*Maestro*

c.2)

**A STRING**  
Third Position

**CUERDA LA**  
*Tercera posición*

a) **Pupil**  
*Discípulo*  
**203**

**Teacher**  
*Maestro*

c)

1 2

Two staves of music. The top staff has a treble clef and a key signature of one flat. It contains a sequence of eighth notes with slurs, starting with a square box above the first note. The bottom staff has a bass clef and contains a sequence of eighth notes with slurs, including a sharp sign (#) under a note.

a 2)

b 2)

2 3 4 2 3

Two staves of music. The top staff has a treble clef and a key signature of one flat. It contains a sequence of eighth notes with slurs, starting with a square box above the first note. The bottom staff has a bass clef and contains a sequence of eighth notes with slurs, including a sharp sign (#) under a note.

c 2)

2 3

Two staves of music. The top staff has a treble clef and a key signature of one flat. It contains a sequence of eighth notes with slurs, starting with a square box above the first note. The bottom staff has a bass clef and contains a sequence of eighth notes with slurs, including a sharp sign (#) under a note.

E STRING  
Third Position

CUERDA MI  
Tercera posicion

a)

b)

1 2 3 4 2

Pupil  
Discipulo  
204  
Teacher  
Maestro

Two staves of music. The top staff has a treble clef and a key signature of one flat. It contains a sequence of eighth notes with slurs, starting with a square box above the first note. The bottom staff has a bass clef and contains a sequence of eighth notes with slurs, including a sharp sign (#) under a note.

e)

1 2 3 0 1 2

Two staves of music. The top staff has a treble clef and a key signature of one flat. It contains a sequence of eighth notes with slurs, starting with a square box above the first note. The bottom staff has a bass clef and contains a sequence of eighth notes with slurs, including a sharp sign (#) under a note.

Exercise a2) consists of two measures. The first measure has a treble clef, a 2/4 time signature, and a key signature of one sharp (F#). It contains a sequence of notes: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), B4 (quarter), A4 (quarter), G4 (quarter). The bass clef part has a 2-finger trill on G3 and a 3-finger trill on G3. Exercise b2) consists of two measures with the same treble clef and key signature. It contains a sequence of notes: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), B4 (quarter), A4 (quarter), G4 (quarter). The bass clef part has a 2-finger trill on G3 and a 3-finger trill on G3.

Exercise c2) consists of two measures. The first measure has a treble clef, a 2/4 time signature, and a key signature of one sharp (F#). It contains a sequence of notes: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), B4 (quarter), A4 (quarter), G4 (quarter). The bass clef part has a 2-finger trill on G3 and a 3-finger trill on G3. Exercise c2) consists of two measures with the same treble clef and key signature. It contains a sequence of notes: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), B4 (quarter), A4 (quarter), G4 (quarter). The bass clef part has a 2-finger trill on G3 and a 3-finger trill on G3.

**CROSSING THE STRINGS**  
in the Third Position

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

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

**PASANDO DE UNA CUERDA A OTRA**  
en la tercera posición

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

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

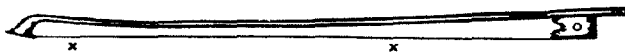
205

Exercise 205 consists of four measures. The first measure has a treble clef, a 2/4 time signature, and a key signature of one sharp (F#). It contains a sequence of notes: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), B4 (quarter), A4 (quarter), G4 (quarter). The bass clef part has a 4-finger trill on G3. The second measure has a treble clef, a 2/4 time signature, and a key signature of one sharp (F#). It contains a sequence of notes: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), B4 (quarter), A4 (quarter), G4 (quarter). The bass clef part has a 1-finger trill on G3. The third measure has a treble clef, a 2/4 time signature, and a key signature of one sharp (F#). It contains a sequence of notes: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), B4 (quarter), A4 (quarter), G4 (quarter). The bass clef part has a 3-finger trill on G3. The fourth measure has a treble clef, a 2/4 time signature, and a key signature of one sharp (F#). It contains a sequence of notes: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), B4 (quarter), A4 (quarter), G4 (quarter). The bass clef part has a 2-finger trill on G3.



EXERCISES IN THE THIRD POSITION

EJERCICIOS EN LA TERCERA POSICIÓN



206

a)   
 b)   
 c)   
 d)

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

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

DETACHÉ BOWING

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

ARQUEAMIENTO DETACHÉ

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



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

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

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

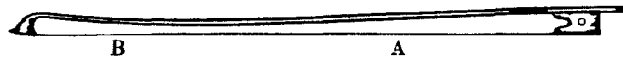
Este estilo de arqueamiento es tocado con la muñeca y antebrazo.

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

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

ETUDE IN THE THIRD POSITION

ESTUDIO EN LA TERCERA POSICIÓN



M. B.

Pupil  
*Discípulo*  
**207**

Teacher  
*Maestro*

Musical notation for the first system. The top staff is in treble clef with a C-clef (third position). The bottom staff is in bass clef. The music consists of eighth and quarter notes. Fingerings are indicated by numbers 1, 2, 3, and 4.

Musical notation for the second system. The top staff continues the melodic line with eighth and quarter notes. The bottom staff provides harmonic support with quarter and eighth notes. Fingerings are indicated by numbers 1-4.

Musical notation for the third system. The top staff features a sequence of notes with fingerings 4, 3, 4, 3, 2, 1, 4, 3, 2, 1, 2, 1, 4, 3, 2, 1, 4, 3, 2, 3. The bottom staff continues with quarter and eighth notes.

Musical notation for the fourth system. The top staff continues the melodic line. The bottom staff includes dynamic markings 'V' (Vibrato) and 'V' (Vibrato) under certain notes. Fingerings are indicated by numbers 1-4.

Musical notation for the fifth system. The top staff concludes the melodic line. The bottom staff includes dynamic markings 'V' (Vibrato) and 'V' (Vibrato) under certain notes. Fingerings are indicated by numbers 1-4.

THIRD POSITION  
THE BOY IN THE WOOD

TERCERA POSICION  
EL NIÑO EN EL BOSQUE

Tegnér  
Arranged by } M. B.  
Arreglado por }

Pupil  
Discípulo

208

Teacher  
Maestro

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

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

L. A.

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

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

L. A.

209

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

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

OLA GRUMSTULEN\*)

Third Position

Allegretto

Theme  
Tema

Pupil  
Discipulo

210

Teacher  
Maestro

OLA GRUMSTULEN\*)

Tercera posición

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

Theme  
Tema

\*) Cancion Norwega

\*) Lindeman: Norwegian Folksong

\*\*\*) See Fundamentals No. 3 page 186

2 4  
Theme  
Tema

3 1  
cresc.  
2 1  
4

TRV  
f p  
3 1  
Theme  
Tema

3 1  
cresc.  
1

TRV  
f sempre cresc. ff  
3 2 1 2 1

**THREE FUNDAMENTALS**  
for the Study of Musical Theory

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

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

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

**TRES FUNDAMENTOS**  
para el estudio de la teoría musical

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

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

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

**STUDIES**  
for the Control of Intonation

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

**ESTUDIOS**  
para controlar la afinación

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

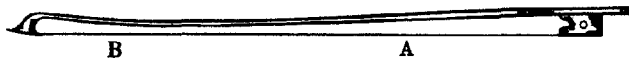
211

*Correct your intonation as soon as you notice you are at fault!*  
L. A.

*Corrija su afinación enseguida que note que este mal!*  
L. A.

**ETUDE**  
Third Position

**ESTUDIO**  
*Tercera Posición*



M. B.

Pupil  
*Discipulo*

212

Teacher  
*Maestro*

First system of musical notation. The right hand (treble clef) plays a sequence of eighth notes: G4, A4, B4, C5, D5, E5, F5, G5. The left hand (bass clef) plays a sequence of eighth notes: G3, F3, E3, D3, C3, B2, A2, G2. A finger number '2' is written above the first measure of the right hand.

Second system of musical notation. The right hand (treble clef) plays a sequence of eighth notes: G4, A4, B4, C5, D5, E5, F5, G5. The left hand (bass clef) plays a sequence of eighth notes: G3, F3, E3, D3, C3, B2, A2, G2. Finger numbers '1', '4', and '8' are written above the first, fourth, and eighth measures of the right hand, respectively.

Third system of musical notation. The right hand (treble clef) plays a sequence of eighth notes: G4, A4, B4, C5, D5, E5, F5, G5. The left hand (bass clef) plays a sequence of eighth notes: G3, F3, E3, D3, C3, B2, A2, G2. A dynamic marking 'p' (piano) is written below the right hand in the third measure.

Fourth system of musical notation. The right hand (treble clef) plays a sequence of eighth notes: G4, A4, B4, C5, D5, E5, F5, G5. The left hand (bass clef) plays a sequence of eighth notes: G3, F3, E3, D3, C3, B2, A2, G2. A dynamic marking 'cresc.' (crescendo) is written below the right hand in the second measure. Finger numbers '0', '2', '0', and '2' are written above the first, third, fifth, and seventh measures of the right hand.

Fifth system of musical notation. The right hand (treble clef) plays a sequence of eighth notes: G4, A4, B4, C5, D5, E5, F5, G5. The left hand (bass clef) plays a sequence of eighth notes: G3, F3, E3, D3, C3, B2, A2, G2. A dynamic marking 'f' (forte) is written below the right hand in the second measure. Finger numbers '2', '0', and '2' are written above the first, third, and fifth measures of the right hand.

First system of musical notation. The treble clef staff contains a melodic line with a piano (*p*) dynamic marking. The bass clef staff contains a supporting bass line. The key signature has one flat (B-flat).

Second system of musical notation. The treble clef staff contains a melodic line with a mezzo-forte (*mf*) dynamic marking. The bass clef staff contains a supporting bass line. First and second ending brackets are present in the treble staff.

Third system of musical notation. The treble clef staff contains a melodic line with a first ending bracket and a forte (*f*) dynamic marking. The bass clef staff contains a supporting bass line.

Fourth system of musical notation. The treble clef staff contains a melodic line with a piano (*p*) dynamic marking and a crescendo (*cresc.*) marking. The bass clef staff contains a supporting bass line.

Fifth system of musical notation. The treble clef staff contains a melodic line with a first ending bracket and a star (\*) marking. The bass clef staff contains a supporting bass line.

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

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



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

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

**GAVOTTE**  
(An old Dance)  
Third Position

**GAVOTA**  
(Baile Antiguo)  
Tercera Posición

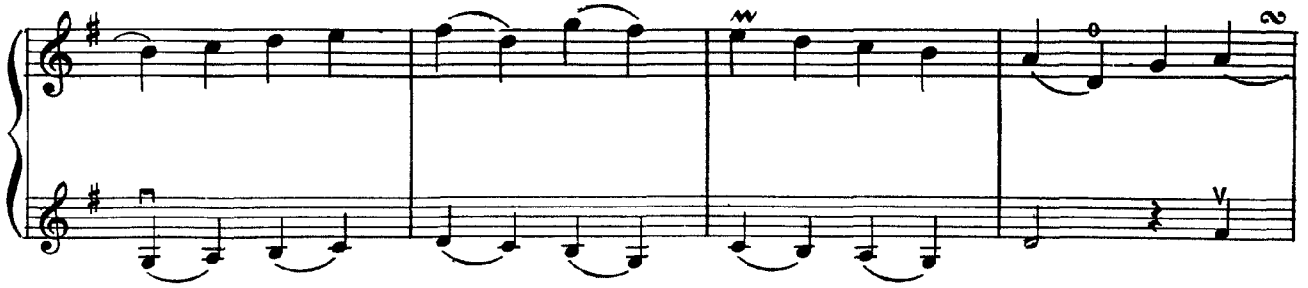
Händel  
Arranged by } M. B.  
Arreglada por }

**Allegro**

Pupil Discípulo **213**  
Teacher Maestro

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

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



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

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

### CHANGE OF POSITION

### CAMBIO DE POSICIÓN

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

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

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

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

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

THE SHIFT FROM FIRST TO THIRD POSITION

Using the Same Finger  
Forward and Back

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

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

EL CAMBIO DE PRIMERA Á TERCERA POSICIÓN

Usando el mismo dedo  
Hacia adelante y hacia atrás

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

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

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

214

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

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

## THE SHIFT FROM FIRST TO THIRD POSITION Using Various Fingers

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

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

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

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

## EL CAMBIO DE PRIMERA Á TERCERA POSICIÓN Usando Varios dedos

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

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

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

215

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

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

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

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

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

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

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

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

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

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

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

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

c)

d)

### INCORRECT CHANGE OF POSITION

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

### CAMBIO INCORRECTO DE POSICIÓN

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

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

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

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

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

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

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

**VARIOUS EXERCISES**

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

**VARIOS EJERCICIOS**

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

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

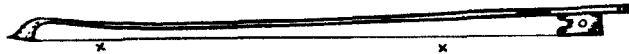
L. A.

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

L. A.

**G STRING**

**CUERDA SOL**



Separate bow

Separado arco

216

a)

**D STRING**

**CUERDA RE**

b)

**A STRING**

**CUERDA LA**

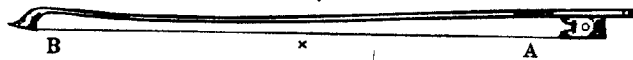
c)

E STRING

CUERDA MI

Two notes in one bow

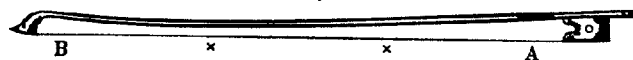
Dos notas en un arco



217

Three notes in one bow

Tres notas en un arco



218

\*) Place the fingers simultaneously on both strings

\*) Pongase los dedos al mismo instante en ambas cuerdas

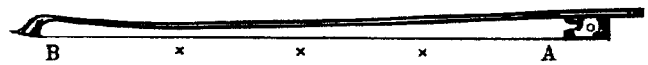
I<sup>c</sup> String Cuerdas

II<sup>c</sup> String Cuerdas

III<sup>c</sup> String Cuerdas

Four notes in one bow

Cuatro notas en un arco



219



## CHANGE OF POSITION

## Across the Strings

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

## CAMBIO DE POSICIÓN

## A través de las Cuerdas

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



## ADDITIONAL REMARKS

## With Regard to Change of Position

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

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

## ADICIONALES OBSERVACIONES

## Con referencia al cambio de posición

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

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

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

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

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

L.A.

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

L. A.

FIRST LOSS

PRIMERA PÉRDIDA

Not fast *No deprisa*

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

Pupil  
Discipulo

220

Teacher  
Maestro

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

L. A.

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

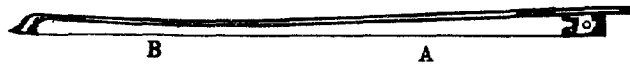
L. A.

ETUDE

(First and Third Position)

ESTUDIO

(Primera y Tercera Posición)



M. B.

Pupil  
Discípulo  
**221**  
Teacher  
Maestro

First system of musical notation. The upper staff is in treble clef with a key signature of two sharps (F# and C#) and a common time signature (C). It contains a melodic line with notes and rests, marked with fingering numbers 1 and 2. The lower staff is in bass clef with the same key signature and time signature, containing a bass line with notes and rests. The dynamic marking *mf* is placed between the staves.

Second system of musical notation. The upper staff continues the melodic line with notes and rests, marked with fingering numbers 2 and 1. The lower staff continues the bass line with notes and rests, marked with fingering numbers 4, 0, 4, 1, 3, 8. The dynamic marking *cresc.* is placed between the staves.

Third system of musical notation. The upper staff continues the melodic line with notes and rests, marked with fingering numbers 2 and 1. The lower staff continues the bass line with notes and rests, marked with fingering numbers 4 and V. The dynamic marking *f* is placed between the staves.

Fourth system of musical notation. The upper staff continues the melodic line with notes and rests, marked with fingering numbers 1, 1, 1, 0. The lower staff continues the bass line with notes and rests, marked with fingering numbers V. The dynamic marking *f* is placed between the staves.

Fifth system of musical notation. The upper staff continues the melodic line with notes and rests, marked with fingering numbers 1, 1, 1, 2. The lower staff continues the bass line with notes and rests, marked with fingering numbers V. The dynamic marking *decresc.* is placed between the staves.

**CHANGE OF BOW**

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

L.A.

**CAMBIO DE ARCO**

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

L. A.

FOURTEEN YEARS \*)

CATORCE AÑOS \*)

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

Andantino

Pupil  
*Discipulo*  
 222  
 Teacher  
*Maestro*

Refrain

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

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

HARMONICS

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

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

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

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

ARMÓNICOS

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

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

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

EXERCISES FOR HARMONICS

beginning with the Third Position

EJERCICIOS PARA LOS ARMONICOS

empezando por la tercera posición

223

EXERCISES FOR HARMONICS  
beginning with the First Position

EJERCICIOS PARA LOS ARMÓNICOS  
empezando por la primera posición

Forward and Back

*Hacia arriba y viceversa*

1st Finger and Harmonic

*1r Dedo y armónico*

a)

Musical notation for exercise a) in 2/4 time, first position. It consists of two staves. The first staff starts with a treble clef, a 2/4 time signature, and a key signature of one sharp (F#). The melody moves from G4 to A4, B4, C5, B4, A4, G4, then a repeat sign, then G4, A4, B4, C5, B4, A4, G4. The second staff continues the melody from G4 to A4, B4, C5, B4, A4, G4, then a repeat sign, then G4, A4, B4, C5, B4, A4, G4. Fingerings '1' are indicated below the notes. Harmonic circles with the number '4' are placed above the notes G4 and B4 in both staves.

2nd Finger and Harmonic

*2o Dedo y armónico*

b)

Musical notation for exercise b) in 2/4 time, first position. It consists of two staves. The first staff starts with a treble clef, a 2/4 time signature, and a key signature of one sharp (F#). The melody moves from A4 to B4, C5, B4, A4, G4, then a repeat sign, then A4, B4, C5, B4, A4, G4. The second staff continues the melody from A4 to B4, C5, B4, A4, G4, then a repeat sign, then A4, B4, C5, B4, A4, G4. Fingerings '2' are indicated below the notes. Harmonic circles with the number '4' are placed above the notes A4 and C5 in both staves.

3rd Finger and Harmonic

*3r Dedo y armónico*

c)

Musical notation for exercise c) in 2/4 time, first position. It consists of two staves. The first staff starts with a treble clef, a 2/4 time signature, and a key signature of one sharp (F#). The melody moves from B4 to C5, B4, A4, G4, then a repeat sign, then B4, C5, B4, A4, G4. The second staff continues the melody from B4 to C5, B4, A4, G4, then a repeat sign, then B4, C5, B4, A4, G4. Fingerings '3' are indicated below the notes. Harmonic circles with the number '4' are placed above the notes B4 and D5 in both staves.

4th Finger and Harmonic

*4o Dedo y armónico*

d)

Musical notation for exercise d) in 2/4 time, first position. It consists of two staves. The first staff starts with a treble clef, a 2/4 time signature, and a key signature of one sharp (F#). The melody moves from C5 to D5, C5, B4, A4, then a repeat sign, then C5, D5, C5, B4, A4. The second staff continues the melody from C5 to D5, C5, B4, A4, then a repeat sign, then C5, D5, C5, B4, A4. Fingerings '4' are indicated below the notes. Harmonic circles with the number '4' are placed above the notes C5 and E5 in both staves.



FIRST AND THIRD POSITION

with Harmonics

PRIMERA Y TERCERA POSICIÓN

con armonicos

225 a)

b)

c)

d)

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

L. A.

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

L. A.

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

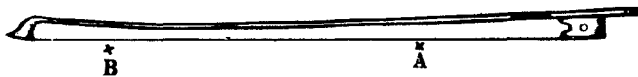
L. A.

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

L. A.

ETUDE IN THE FIRST AND THIRD POSITIONS  
with Harmonics

ESTUDIO EN LA PRIMERA Y TERCERA POSICIÓN  
con armónicos



M. B.

Pupil  
*Discípulo*

226

Teacher  
*Maestro*

The first system of musical notation consists of two staves. The top staff is for the Pupil and the bottom for the Teacher. Both are in G major (one sharp) and 3/4 time. The Pupil's part starts with a treble clef and a key signature of one sharp. The first measure has a 3/4 time signature and a 4 below the first note. The second measure has a 4/4 time signature and a 4 below the first note. The third measure has a 4 below the first note. The fourth measure has a 2 below the first note. The Pupil's part is marked *mf*. The Teacher's part starts with a treble clef and a key signature of one sharp. The first measure has a 3/4 time signature and a 4 below the first note. The second measure has a 4 below the first note. The third measure has a 4 below the first note. The fourth measure has a 2 below the first note.The second system of musical notation consists of two staves. The top staff is for the Pupil and the bottom for the Teacher. Both are in G major (one sharp) and 3/4 time. The Pupil's part starts with a treble clef and a key signature of one sharp. The first measure has a 4/4 time signature and a 4 below the first note. The second measure has a 4 below the first note. The third measure has a 4 below the first note. The fourth measure has a 4 below the first note. The Pupil's part is marked *mf*. The Teacher's part starts with a treble clef and a key signature of one sharp. The first measure has a 4 below the first note. The second measure has a 4 below the first note. The third measure has a 4 below the first note. The fourth measure has a 2 below the first note.The third system of musical notation consists of two staves. The top staff is for the Pupil and the bottom for the Teacher. Both are in G major (one sharp) and 3/4 time. The Pupil's part starts with a treble clef and a key signature of one sharp. The first measure has a 4/4 time signature and a 4 below the first note. The second measure has a 4 below the first note. The third measure has a 2 below the first note. The fourth measure has a 4 below the first note. The Pupil's part is marked *mf*. The Teacher's part starts with a treble clef and a key signature of one sharp. The first measure has a 4 below the first note. The second measure has a 4 below the first note. The third measure has a 4 below the first note. The fourth measure has a 2 below the first note.The fourth system of musical notation consists of two staves. The top staff is for the Pupil and the bottom for the Teacher. Both are in G major (one sharp) and 3/4 time. The Pupil's part starts with a treble clef and a key signature of one sharp. The first measure has a 4/4 time signature and a 4 below the first note. The second measure has a 4 below the first note. The third measure has a 4 below the first note. The fourth measure has a 4 below the first note. The Pupil's part is marked *mf*. The Teacher's part starts with a treble clef and a key signature of one sharp. The first measure has a 4 below the first note. The second measure has a 4 below the first note. The third measure has a 4 below the first note. The fourth measure has a 2 below the first note.

THE LARK

LA ALONDRA

Glinka

Arranged by } M. B.  
Arreglada por }

Andante

Pupil  
*Discípulo*  
227

Teacher  
*Maestro*

The musical score is written for a Pupil (Discípulo) and a Teacher (Maestro). It consists of five systems of two staves each. The key signature is G major (one sharp) and the time signature is 2/4. The tempo is marked 'Andante'. The first system is marked 'p' and includes fingerings 1, 2, 4, and 3. The second system is marked 'mf'. The third system is marked 'f' and 'p' with a dynamic hairpin. The fourth system includes fingerings 4, 4, 1, 3, 2, 1, 2, 3, 4, and 4. The fifth system is marked 'p' and includes fingerings 1, 2, 2, 1, and 2. The score concludes with a double bar line and a final chord.

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

L. A.

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

L. A.

BALLADE

BALLADE

Vieuxtemps

Arranged by } M. B.  
Arreglada por }

Pupil  
Discipulo

228

Teacher  
Maestro

3 0 1 2

*p*

3 3

0

1 2

3 3

2 4 3 3

2 2

*rit.* - - - -

V  
o  
a

4 4

1 4

*tempo* *f*

V V V

2 1 1 2

4 4 4 4

3 0 1 4

V V V

*p*

1 3 1

## THE SECOND POSITION

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

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

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

## LA SEGUNDA POSICION

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

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

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



SECOND POSITION  
(Front View)



SECOND POSITION  
(Rear View)

1<sup>st</sup> Finger B $\flat$       2<sup>nd</sup> Finger C  
3<sup>rd</sup> Finger D        4<sup>th</sup> Finger E $\flat$   
on G String

THE SECOND POSITION

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

LA SEGUNDA POSICIÓN

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

First Position *Primera Posición*



Second Position *Segunda Posición*



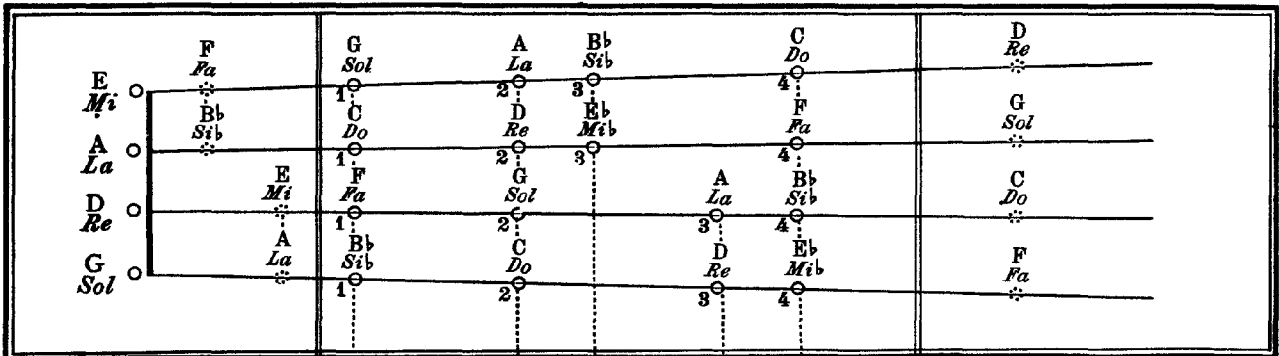
DIAGRAM

The steps on the four strings in the Second Position

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

DIÁGRAMA

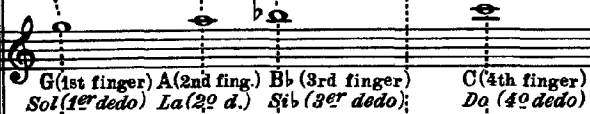
Las paradas de los dedos en las cuatro cuerdas en la Segunda Posición



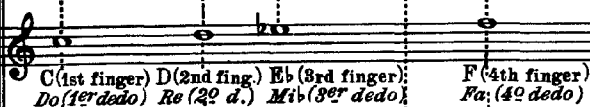
EXPLANATION of the fingering in the 2nd Position:

*EXPLANACIÓN de los dedos en la 2ª Posición:*

E STRING — CUERDA MI



A STRING — CUERDA LA



D STRING — CUERDA RE



G STRING — CUERDA SOL



KEY OF B $\flat$  MAJOR

CLAVE DE SI $\flat$  MAYOR

Note the half-steps:

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

*Notese los medios tonos:*

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

EXERCISES IN THE POSITIONS

G STRING

Second Position

EJERCICIOS EN LAS POSICIONES

CUERDA SOL

Segunda posición

a) b)

Pupil  
*Discipulo*

229

Teacher  
*Maestro*

c)

a 2) b 2)

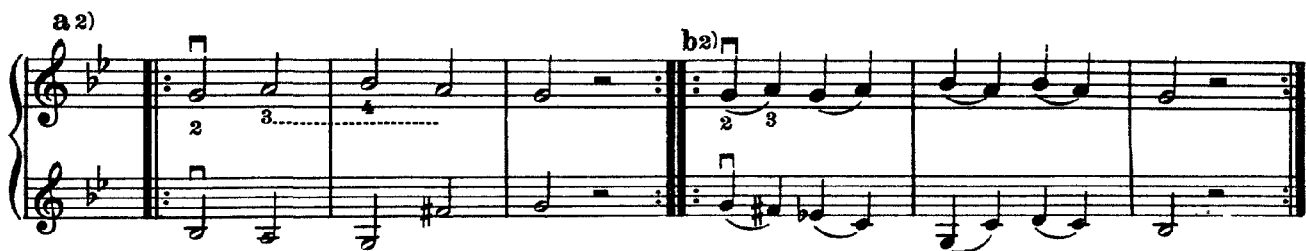
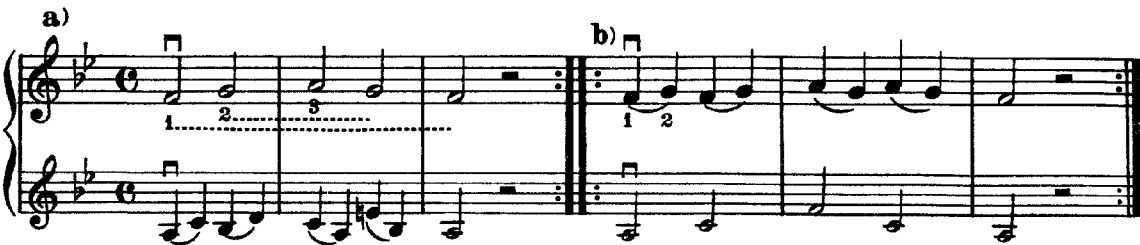
c 2)



**D STRING**  
Second Position

**CUERDA RE**  
*Segunda posició.*

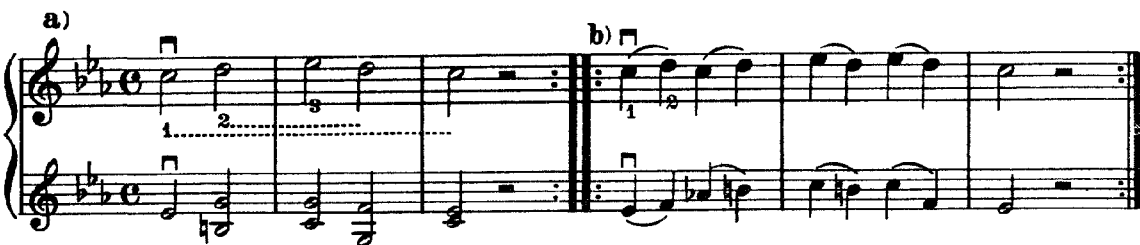
**Pupil**  
*Discípulo*  
**230**  
**Teacher**  
*Maestro*



**A STRING**  
Second Position

**CUERDA LA**  
*Segunda posició*

**Pupil**  
*Discípulo*  
**231**  
**Teacher**  
*Maestro*



a 2) b 2)  $\square$

2 3 2 3

c 2)

2 3 3

**E STRING**  
Second Position

**CUERDA MI**  
Segunda posición

Pupil  
Discípulo  
**232**  
Teacher  
Maestro

a) b)

1 2 3 1 2

c)

1 2 3 0

a 2) b 2)  $\square$

2 2 2 3

c 2)

2 3 3

EXERCISES IN THE SECOND POSITION

EJERCICIOS EN LA SEGUNDA POSICIÓN

233 a)

b)

c)

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

*Los dedos deben disciplinarse a caer sobre las cuerdas firmemente.*

*Power must come from the fingers (of left hand) not from the hand itself!*  
L. A.

*La presión debe venir de los dedos (de la mano izquierda) y no de la mano!*  
L. A.

SCALE AND BROKEN CHORD OF C MAJOR  
in the Second Position

ESCALA Y ARPEGGIO DE DO MAYOR  
en la segunda posición

234

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

Keep down the fingers  
*Mantiéngase los dedos abajo*

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

THE LITTLE WHITE LAMB

EL PEQUEÑO CORDERO BLANCO

Pupil  
*Discípulo*

235

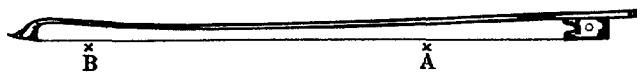
Teacher  
*Maestro*

*mf*

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

**ETUDE**  
Second Position

**ESTUDIO**  
Segunda posición



M. B.

Pupil  
*Discipulo*  
**236**

Teacher  
*Maestro*

The first system of music. The Pupil part (top staff) is in 6/8 time, starting with a *mf* dynamic. It features a melodic line with fingerings 1, 2, and 4. The Teacher part (bottom staff) provides harmonic support with chords and a melodic line.

The second system of music. The Pupil part continues the melodic line with fingerings 1 and 4. The Teacher part continues the harmonic accompaniment.

The third system of music. The Pupil part includes a measure with a fermata and fingerings 3, 2, 4, 1, 4. The Teacher part continues the accompaniment.

The fourth system of music. The Pupil part features a melodic line with fingerings 2, 4, 3, 2. The Teacher part continues the accompaniment.

The fifth system of music. The Pupil part concludes the piece with a melodic line and fingerings 4, 2. The Teacher part concludes the accompaniment.

**ANNIE LAURIE**  
Second Position

**ANNIE LAURIE**  
*Segunda posición*

Arranged by } M. B.  
Arreglada por }

Pupil  
*Discípulo*  
**237**  
Teacher  
*Maestro*

Musical notation for the first system, featuring a treble clef with a key signature of two flats and a common time signature. The music includes fingerings (3, 4, 3) and a dynamic marking of 'p'.

Musical notation for the second system, continuing the piece with various note values and slurs.

Musical notation for the third system, including a 'V' marking above the staff and fingerings (4, 1).

Musical notation for the fourth system, featuring a '4' fingering and a slur.

Musical notation for the fifth system, including fingerings (1, 3) and a dynamic marking of 'p'.

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

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

**THE CHANGE**

from First to Second Position  
using the same finger

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

**EL CAMBIO**

de la primera á la segunda posición  
usando el mismo dedo

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

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

a)

238

b)

c)

d)

**THE CHANGE**

from First to Second Position  
using different fingers

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

**EL CAMBIO**

de la primera á la segunda posición  
usando diferentes dedos

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

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

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

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

a)

239

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

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

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

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

\* Estas notas pequeñas (guiadoras) no se debe oír

b)

c)

d)

SEQUENCES<sup>\*)</sup>

in the

First, Second and Third Positions

MODULACIÓN<sup>\*)</sup>

en la

Primera, Segunda y Tercera posición

240

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

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



This page contains ten staves of violin sheet music in G major (one sharp). The music is a continuous exercise with various fingering and position markings:

- Staff 1: II P. (1), III P. (1), I P. (0)
- Staff 2: II P. (1), III P. (1)
- Staff 3: I P. (0), II P. (1)
- Staff 4: III P. (1), III P. (4), II P. (1)
- Staff 5: I P. (1)
- Staff 6: III P. (4), II P. (1), I P. (1)
- Staff 7: III P. (4), II P. (1), I P. (1)
- Staff 8: III P. (4), II P. (1)
- Staff 9: I P. (1)

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

L. A.

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

L. A.

ETUDE IN THE FIRST,  
SECOND AND THIRD POSITION

ESTUDIO EN LA PRIMERA,  
SEGUNDA Y TERCERA POSICIÓN

Mixed bowings

M. B.

Pupil  
*Discípulo*

241

*mf*

Teacher  
*Maestro*

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

quickly — *rapido*

slowly — *lento*

The first system of music consists of two staves. The upper staff is for the violin, starting with a treble clef and a key signature of two sharps (F# and C#). It begins with a quarter rest, followed by a quarter note G4, a quarter note A4, and a quarter note B4. A bracket groups these three notes, with a '3' above it indicating a triplet. This is followed by a series of eighth notes: G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4, C4. The lower staff is for the piano, starting with a treble clef and the same key signature. It begins with a quarter rest, followed by a quarter note G3, a quarter note A3, and a quarter note B3. This is followed by a series of quarter notes: C4, D4, E4, F#4, G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4, C4.

The second system of music consists of two staves. The upper staff is for the violin, starting with a treble clef and a key signature of two sharps. It begins with a quarter rest, followed by a quarter note G4, a quarter note A4, and a quarter note B4. A bracket groups these three notes, with a '4' above it indicating a quartet. This is followed by a series of eighth notes: G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4, C4. The lower staff is for the piano, starting with a treble clef and the same key signature. It begins with a quarter rest, followed by a quarter note G3, a quarter note A3, and a quarter note B3. This is followed by a series of quarter notes: C4, D4, E4, F#4, G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4, C4.

The third system of music consists of two staves. The upper staff is for the violin, starting with a treble clef and a key signature of two sharps. It begins with a quarter rest, followed by a quarter note G4, a quarter note A4, and a quarter note B4. A bracket groups these three notes, with a '1' above it indicating the first finger. This is followed by a series of eighth notes: G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4, C4. The lower staff is for the piano, starting with a treble clef and the same key signature. It begins with a quarter rest, followed by a quarter note G3, a quarter note A3, and a quarter note B3. This is followed by a series of quarter notes: C4, D4, E4, F#4, G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4, C4.

The fourth system of music consists of two staves. The upper staff is for the violin, starting with a treble clef and a key signature of two sharps. It begins with a quarter rest, followed by a quarter note G4, a quarter note A4, and a quarter note B4. A bracket groups these three notes, with a '2' above it indicating the second finger. This is followed by a series of eighth notes: G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4, C4. The lower staff is for the piano, starting with a treble clef and the same key signature. It begins with a quarter rest, followed by a quarter note G3, a quarter note A3, and a quarter note B3. This is followed by a series of quarter notes: C4, D4, E4, F#4, G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4, C4.

The fifth system of music consists of two staves. The upper staff is for the violin, starting with a treble clef and a key signature of two sharps. It begins with a quarter rest, followed by a quarter note G4, a quarter note A4, and a quarter note B4. A bracket groups these three notes, with a '3' above it indicating the third finger. This is followed by a series of eighth notes: G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4, C4. The lower staff is for the piano, starting with a treble clef and the same key signature. It begins with a quarter rest, followed by a quarter note G3, a quarter note A3, and a quarter note B3. This is followed by a series of quarter notes: C4, D4, E4, F#4, G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4, C4.

# LAST NIGHT

(First, Second and Third Position)  
with harmonics

# LA NOCHE PASADA

(Primera, Segunda y Tercera posición)  
con armonicos

H. Kjerulf  
Arranged by } M. B.  
Arreglada por }

Allegretto

Pupil  
*Discipulo*  
242  
Teacher  
*Maestro*

The first system of music for 'LAST NIGHT' consists of two staves. The upper staff is in treble clef with a key signature of two sharps (F# and C#) and a 3/4 time signature. It begins with a violin (V) marking and a dynamic of piano (p). The lower staff is in bass clef with the same key signature and time signature. It features a bass line with fingerings 4, 3, 4, 1 and a dynamic of piano (p). The music is in 3/4 time and includes various note values and slurs.

The second system of music continues the piece. The upper staff has a dynamic of piano (p) and includes fingerings 2, 4, 1, 2, 4, 1. The lower staff has a dynamic of piano (p) and includes fingerings 4, 1, 2, 1, 2, 4, 1. The music continues with slurs and various note values.

The third system of music features a dynamic of mezzo-forte (mf). The upper staff includes fingerings 4, 3, 4, 2, 4, 1. The lower staff includes fingerings 4, 10, 4, 4. The music continues with slurs and various note values.

The fourth system of music includes a violin (V) marking at the end of the upper staff. The upper staff has a dynamic of mezzo-forte (mf) and includes fingerings 4, 1, 1, 1, 1, 1. The lower staff has a dynamic of mezzo-forte (mf) and includes fingerings 1, 1, 4, 1, 1. The music continues with slurs and various note values.

The fifth system of music concludes the piece with a dynamic of *dim. rit.* (diminuendo and ritardando). The upper staff includes fingerings 1, 2, 1, 1, 3, 2, 4. The lower staff includes fingerings 3, 1, 1, 1, 1, 1. The music ends with a double bar line and a final chord.

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

L. A.

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

L. A.

ETUDE IN THE FIRST,  
SECOND AND THIRD POSITION

ESTUDIO EN LA PRIMERA,  
SEGUNDA Y TERCERA POSICIÓN

*Allegretto*

Dont \*)

Pupil  
Discípulo  
**243**  
Teacher  
Maestro

The musical score consists of two systems, each with a Pupil part (top staff) and a Teacher part (bottom staff). The key signature is G major (one sharp) and the time signature is 2/4. The tempo is marked *Allegretto*. The Pupil part features a melodic line with slurs and fingerings (1, 2, 0, 1). The Teacher part provides a rhythmic accompaniment with slurs and a *V* (breath mark) above the notes. The first system ends with a *p* dynamic marking. The second system includes a *cresc.* (crescendo) marking. The score concludes with a final flourish in the Pupil part.

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

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

First system of musical notation, measures 1-3. The music is in D major (two sharps) and 4/4 time. The upper staff features a melodic line with slurs and a first finger (1) fingering. The lower staff provides a simple harmonic accompaniment.

Second system of musical notation, measures 4-6. The music continues in D major. The upper staff has a melodic line with slurs and a first finger (1) fingering. The lower staff has a harmonic accompaniment. A dynamic marking of *p* (piano) is present at the beginning of the system.

Third system of musical notation, measures 7-9. The music continues in D major. The upper staff has a melodic line with slurs and fingerings 1, 2, 0, 1, 1. The lower staff has a harmonic accompaniment with a dynamic marking of *mf* (mezzo-forte) in the second measure.

Fourth system of musical notation, measures 10-12. The music continues in D major. The upper staff has a melodic line with slurs and fingerings 1, 2, 1. The lower staff has a harmonic accompaniment with a dynamic marking of *v* (accrescendo) in the third measure.

Fifth system of musical notation, measures 13-15. The music continues in D major. The upper staff has a melodic line with slurs and fingerings 1, 0, 1. The lower staff has a harmonic accompaniment.

First system of musical notation, measures 1-3. The music is in treble and bass clefs with a key signature of two sharps (F# and C#). The first staff (treble clef) contains a melodic line with slurs and fingerings: measure 1 has a '2' above the first note, measure 2 has '0' and '1' above the first two notes, and measure 3 has '1' above the first note and '2' above the last note. The second staff (bass clef) contains a supporting line with slurs and a 'v' marking above the first note.

Second system of musical notation, measures 4-6. The first staff (treble clef) continues the melodic line with slurs. The second staff (bass clef) continues the supporting line with slurs and a 'v' marking above the first note.

Third system of musical notation, measures 7-9. The first staff (treble clef) features slurs and fingerings: measure 7 has a '1' below the first note, measure 8 has '2' below the first and second notes, and measure 9 has '1 2 3 1 1' below the first five notes. The second staff (bass clef) continues the supporting line with slurs and a 'v' marking above the first note.

Fourth system of musical notation, measures 10-12. The first staff (treble clef) features slurs and fingerings: measure 10 has '1' above the first note and '3' above the second note, measure 11 has '3' above the first note, and measure 12 has '2' above the first note. The second staff (bass clef) continues the supporting line with slurs and a 'v' marking above the first note.

Fifth system of musical notation, measures 13-15. The first staff (treble clef) features slurs and fingerings: measure 13 has '1' above the first note, measure 14 has '1' above the first note and '2' above the second note, and measure 15 has '2' above the first note. The second staff (bass clef) continues the supporting line with slurs and a 'v' marking above the first note.

# THE SPANISH DANCER

(First, Second and Third Position)

# LA DANZANTE ESPAÑOLA

(Primera, Segunda y Tercera posicion)

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

Tempo di Valse

Pupil  
*Discipulo*

244

Teacher  
*Maestro*

*mf*  
pizz.,

*p*

arco

\*) About Accent see Part V, Page 426

\*) Respecto al acentuar vease la parte V pagina 426



First system of musical notation, measures 1-4. The key signature is one sharp (F#). The first staff (treble clef) begins with a piano (*p*) dynamic. The second staff (bass clef) is marked *pizz.* (pizzicato). Measure 4 contains a second finger (2) fingering in the right hand.

Second system of musical notation, measures 5-8. The first staff features a violin (*V*) entry with a *p* dynamic. The second staff is marked *arco* (arco) and *pizz.* (pizzicato). Measure 8 contains a first finger (1) fingering in the right hand.

Third system of musical notation, measures 9-12. The first staff has a violin (*V*) entry with a *p* dynamic. The second staff is marked *arco* (arco) and *pizz.* (pizzicato). Measure 12 ends with a mezzo-forte (*mf*) dynamic. Measure 9 contains a fourth finger (4) fingering in the right hand.

Fourth system of musical notation, measures 13-16. The first staff has a first finger (1) fingering in the right hand. The second staff has a fourth finger (4) fingering in the right hand. Measure 16 contains a second finger (2) fingering in the right hand.

Fifth system of musical notation, measures 17-20. The first staff has a violin (*V*) entry with a *f* dynamic. The second staff is marked *arco* (arco) and *pizz.* (pizzicato). Measure 20 contains a second finger (2) fingering in the right hand.

Sixth system of musical notation, measures 21-24. The first staff has a second finger (2) fingering in the right hand. The second staff has a fourth finger (4) fingering in the right hand. Measure 24 contains a second finger (2) fingering in the right hand. The system concludes with an *arco* (arco) marking.

## THE MARTELÉ

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

There are two different kinds of *martelé* bowing:

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

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

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

## THE SHORT MARTELÉ

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

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

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

## EL MARTELÉ

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

*Hay dos distintas clases de martelé:*

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

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

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

## EL MARTELÉ CORTO

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

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

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

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

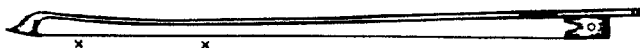
The *martelé* should be taken at a moderate tempo, and in general must not be played too fast.

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

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

## THE SHORT MARTELÉ

## EL MARTELÉ CORTO



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

245

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

b)

c)

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

L. A.

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

L. A.

246 a)

Musical score for exercise 'a)' in 6/8 time, consisting of four staves of music. The first staff starts with a treble clef, a key signature of one sharp (F#), and a 6/8 time signature. The music features eighth-note patterns with various fingerings and accents. The second staff has a key signature change to two sharps (F# and C#). The third and fourth staves continue the exercise with more complex rhythmic patterns and fingerings.

b)

Musical score for exercise 'b)' in 6/8 time, consisting of four staves of music. The first staff starts with a treble clef, a key signature of one sharp (F#), and a 6/8 time signature. The music features quarter-note patterns with various fingerings and accents. The second and third staves continue the exercise with more complex rhythmic patterns and fingerings. The fourth staff has a key signature change to two sharps (F# and C#).

ETUDE FOR SHORT  
MARTELÉ BOWING

ESTUDIO PARA EL ARQUEO  
CORTO MARTELÉ



M. B.

Pupil  
*Discipulo*  
247  
Teacher  
*Maestro*

The first system of music consists of two staves. The top staff is for the Pupil and the bottom staff is for the Teacher. Both are in 2/4 time. The Pupil part starts with a forte (f) dynamic and features a sequence of eighth notes on the G string, with fingerings 4 and 0 indicated. The Teacher part provides a rhythmic accompaniment with eighth notes on the D string.

The second system continues the piece. The Pupil part has fingerings 2 and 3 indicated. The Teacher part continues with eighth notes on the D string.

The third system continues the piece. The Pupil part has fingerings 2 and 3 indicated. The Teacher part continues with eighth notes on the D string.

The fourth system continues the piece. The Pupil part has fingerings 2 and 3 indicated. The Teacher part continues with eighth notes on the D string.

The fifth system continues the piece. The Pupil part has fingerings 4 and 0 indicated. The Teacher part continues with eighth notes on the D string.

First system of musical notation. The treble clef staff contains a sequence of notes with fingerings: 1, 2, 3, #4, 1, 2, 3, #4, 0, 1, 2, 3, 4, 0, 1, 2, 3, 4. The bass clef staff contains a sequence of notes with fingerings: 1, 2, 3, 4, 1, 2, 3, 4, 1, 2, 3, 4, 1, 2, 3, 4.

Second system of musical notation. The treble clef staff contains a sequence of notes with fingerings: 1, 2, b3, 1, 2, 3, #4, 1, 2, 3, #4, 1, 2, 3, #4, 1, 2, 3, #4. The bass clef staff contains a sequence of notes with fingerings: 1, 2, 3, 4, 1, 2, 3, 4, 1, 2, 3, 4, 1, 2, 3, 4.

Third system of musical notation. The treble clef staff contains a sequence of notes with fingerings: #1, 2, 3, 4, 1, 2, 3, 4, 1, 2, 3, 4, 1, 2, 3, 4, 1, 2, 3, 4. The bass clef staff contains a sequence of notes with fingerings: 1, 2, 3, 4, 1, 2, 3, 4, 1, 2, 3, 4, 1, 2, 3, 4.

Fourth system of musical notation. The treble clef staff contains a sequence of notes with fingerings: #1, 2, 3, 4, 1, 2, 3, 4, 1, 2, 3, 4, 1, 2, 3, 4, 1, 2, 3, 4. The bass clef staff contains a sequence of notes with fingerings: 1, 2, 3, 4, 1, 2, 3, 4, 1, 2, 3, 4, 1, 2, 3, 4.

Fifth system of musical notation. The treble clef staff contains a sequence of notes with fingerings: 1, 2, 3, 4, 1, 2, 3, 4, 1, 2, 3, 4, 1, 2, 3, 4, 1, 2, 3, 4. The bass clef staff contains a sequence of notes with fingerings: 1, 2, 3, 4, 1, 2, 3, 4, 1, 2, 3, 4, 1, 2, 3, 4.

Sixth system of musical notation. The treble clef staff contains a sequence of notes with fingerings: 0, 1, 2, 3, 4, 1, 2, 3, 4, 1, 2, 3, 4, 1, 2, 3, 4, 1, 2, 3, 4. The bass clef staff contains a sequence of notes with fingerings: 1, 2, 3, 4, 1, 2, 3, 4, 1, 2, 3, 4, 1, 2, 3, 4.

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

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

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

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

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

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

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

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

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

**GRAND MARTELÉ**  
With the whole bow

**MARTELÉ GRANDE**  
Con el arco entero

248

As written:—*Se escribe*

As played:—*Se toca*

As written:—*Se escribe*

As played:—*Se toca*

Two musical exercises for violin. Exercise b) consists of two staves of music in G major, 2/4 time, featuring a sequence of eighth notes with accents and slurs. Exercise c) also consists of two staves of music in G major, 2/4 time, with a similar rhythmic pattern and accents.

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

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

ETUDE FOR GRAND  
MARTELÉ BOWING

ESTUDIO PARA EL ARQUEO  
MARTELÉ GRANDE

Not quickly *No deprisa* M. B.

Pupil  
Discipulo  
249  
Teacher  
Maestro

Two musical exercises for violin. Exercise b) consists of two staves of music in G major, 2/4 time, featuring a sequence of eighth notes with accents and slurs. Exercise c) also consists of two staves of music in G major, 2/4 time, with a similar rhythmic pattern and accents.



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

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

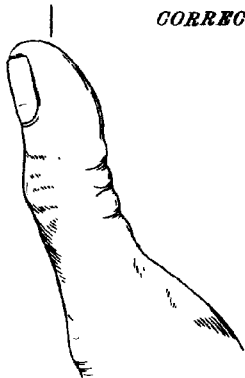
## THE THUMB

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

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

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

CORRECT



*CORRECTO*

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

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

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

## EL PULGAR

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

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

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

INCORRECT



*INCORRECTO*

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

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

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

**MOTTO**

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

**REFRAN**

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

**HOW TO TUNE THE VIOLIN**

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

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

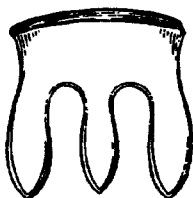
The following is a characteristic comment on the importance of a violin being tuned true to pitch:

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

**THE SORDINO**

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

**SORDINO OR MUTE**



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



Side View  
*Vista de Lado*

**COMO SE AFINA EL VIOLIN**

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

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

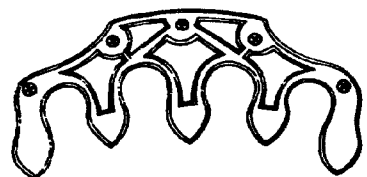
*La siguiente es una característica comen - tación de la importancia de un Violin afinado correctamente:*

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

**LA SORDINA**

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

**DE LA SORDINA**



New Style Metal Mute  
*Nuevo Estilo Sordina de Metal*

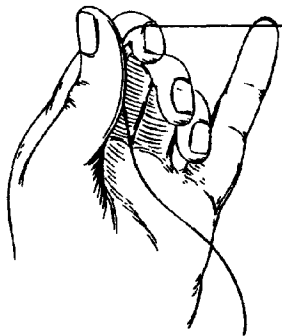
## THE STRINGS

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

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

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

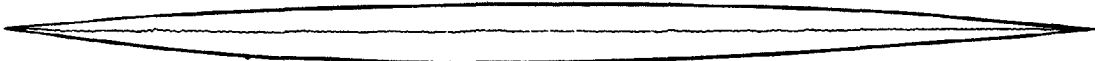
Position for testing the purity of a string:



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



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

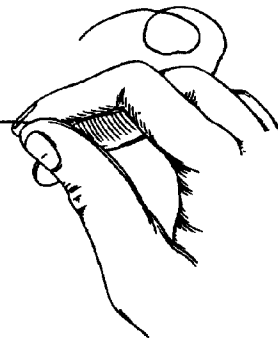


## LAS CUERDAS

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

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

*Posición para probar la pureza de las cuerdas:*



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

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

## TIME

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

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

*There can be no music without rhythm!*

L. A.

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

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

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

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

## LA MEDIDA

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

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

No puede existir música sin ritmo

L. A.

*Es cierto que cada uno tiene un sentido distinto del ritmo. No solamente nuestro corazón late rítmicamente, no solamente caminamos con ritmo sino que cada uno de nosotros hasta cierto punto, poseemos un sentimiento general por el ritmo. Este sentido rítmico, como quiera que sea es marcado de muy diferentes modos depende en la diferente individualidad. Algunos poseen un ritmo muy poderoso. Sentido del Ritmo: Mientras en algunos casos el ritmo es pobre. Sin embargo un sentido pobre de ritmo es apto á desarrollarse por medio de eficaz y atento trabajo.*

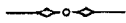
*En el caso de un principiante el ritmo se desarrolla y controla mejor contando. Uno debe pedir de cada alumno que cuente cuidadosamente y muy atento. Cuando un discípulo lleva una pieza ó lección llena de equivocaciones rítmicas es la mejor prueba de que es desordenado en sus estudios y que ha estudiado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

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

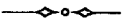
*"Ella nunca aprenderá la parte más difícil y necesaria de la música -que es tiempo- porque desde su temprana edad se ha acostumbrado a tocar fuera de tiempo!"*

## Technical Supplement

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



Specially written for Part II of this Method  
by  
PROFESSOR LEOPOLD AUER  
and Adapted and Varied for this Part III  
by the Author



DAILY EXERCISES  
for the Second and Third Positions  
and Martelé Bowing

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

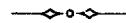
A particular suggestion as to how these Daily Exercises are to be practised is of importance. It is to be understood at the very outset, that all of them are not to be practised every day, one after the other. Quite to the contrary, the student should plan his study in systematic manner, for while studying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

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

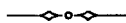
In studying them with exacting care in this manner the student will gain confidence and security in the various higher positions, in addition to speedy and expert development of his bowing.

## Suplemento Técnico

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



Especialmente escritos para la IIª Parte de este Método  
por el  
PROFESOR LEOPOLDO AUER  
y adaptados y variados para esta Parte III  
por la autora



EJERCICIOS DIARIOS  
para la segunda y tercera posición  
y arqueamiento "martelé"

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

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

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

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

DAILY FINGER AND BOWING EXERCISES  
for the Second Position

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

First Exercise: G String and D String

Primer ejercicio: Cuerda Sol y cuerda Re

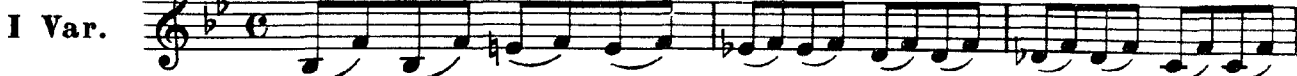
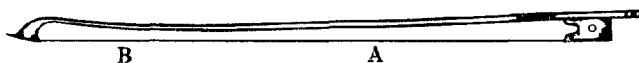


Use the same fingers for all the variations.

Use los mismos dedos para todas las variaciones.

Use this section of the bow:

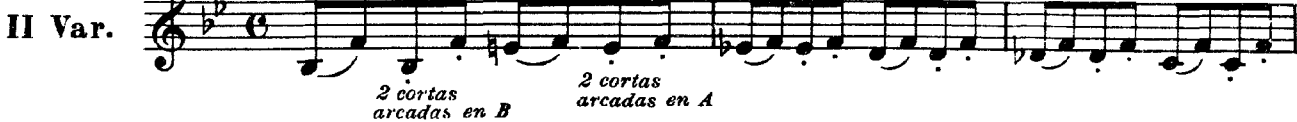
Use esta sección del arco:



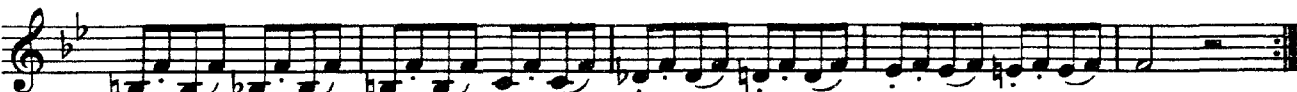
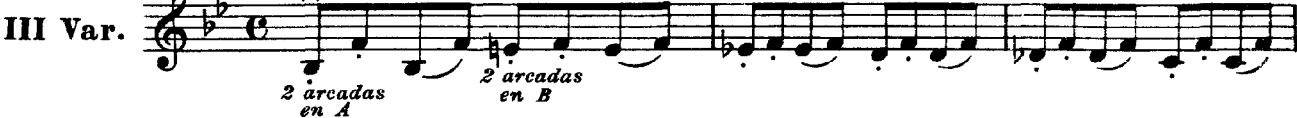
Keep the first finger down — Mantenga el primer dedo abajo



Use bow: A - B 2 short strokes at B B - A 2 short strokes at A etc.  
Use arco:



Use bow: 2 strokes at A      2 strokes at B      B - A etc.  
Use arco:



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

IV Var.

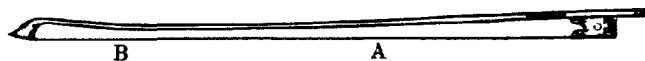
V Var.

SECOND POSITION

First Exercise: D String and A String

SEGUNDA POSICIÓN

Primer ejercicio: Cuerda Re y cuerda La



Same fingering — *Los mismos dedos*

I Var.

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

\*) 1st Finger on both strings simultaneously

\*) 1r Dedo en ambas cuerdas simultaneamente



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

II Var.

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

III Var.

IV Var.

V Var.

SECOND POSITION

First Exercise: A String and E String

SEGUNDA POSICIÓN

Primer ejercicio: Cuerda La y cuerda Mi



Same fingering — *Los mismos dedos*



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



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



\*1st Finger on both strings simultaneously

\*1r Dedo en ambas cuerdas simultaneamente

V Var.

SECOND POSITION

Second Exercise: G String and D String

SEGUNDA POSICIÓN

Segundo ejercicio: Cuerda Sol y cuerda Re

Use same fingering - Use los mismos dedos

I Var.

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

3 in one bow: 3 separate:  
slowly                      quick

II Var.

3 en un arco 3 separadas  
despacio                      deprisa

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

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

III Var.

quickly *deprisa*      slowly *despacio*

IV Var.

slowly *despacio*      slowly *despacio*  
quick *deprisa*      quick *deprisa*

V Var.

slowly *despacio*      slowly *despacio*  
quick *deprisa*      quick *deprisa*

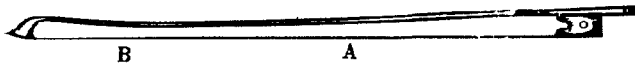
SECOND POSITION

SEGUNDA POSICIÓN

Second Exercise: D String and A String

Segundo ejercicio: Cuerda Re y cuerda La

Musical notation for the main exercise in second position, showing two staves with notes and fingerings. The first staff has fingerings: 4, 1, 2, 3, 2, 3, 4, 1, 2, 3, 4, 2, 4, 3, 4, 3, 4. The second staff has fingerings: 1, 1, 2, 3, 4, 1, 4, 1, 3, 1, 3, 1, 2, 1, 2, 1.



Same fingering - *Los mismos dedos*

I Var.

Musical notation for the first variation, showing three staves with notes and fingerings. The first staff has fingerings: 3, 3. The second and third staves show the continuation of the exercise.

II Var.

Musical notation for the second variation, showing three staves with notes and dynamic markings. The first staff has dynamic markings: slowly *despacio*, quickly *deprisa*, slowly *despacio*, quickly *deprisa*. The second and third staves show the continuation of the exercise.

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

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

III Var.

quick *deprisa*    slowly *despacio*    quick *deprisa*    slowly *despacio*

IV Var.

slowly *despacio*    slowly *despacio*  
quick *deprisa*    quick *deprisa*

V Var.

quick *deprisa*    slowly *despacio*    slowly *despacio*  
quick *deprisa*

SECOND POSITION

SEGUNDA POSICIÓN

Second Exercise: A String and E String

Segundo ejercicio: Cuerda La y cuerda Mi

The main exercise consists of two staves of music. The first staff begins with a treble clef and a common time signature. It features a sequence of eighth notes across two strings (A and E). Fingerings are indicated by numbers 1 through 4, with some notes marked with a 4th finger (4\*) and a 1st finger (1\*\*). The second staff continues the exercise with similar rhythmic patterns and fingerings, including a first ending bracket labeled '1'.

Same fingering — *Los mismos dedos*

I Var.

The first variation (I Var.) is presented in three staves. It maintains the same fingering as the main exercise but changes the rhythmic values and phrasing. The first staff starts with a treble clef and common time. The second and third staves show more complex rhythmic patterns, including slurs and repeat signs.

II Var.

The second variation (II Var.) is presented in three staves. It features dynamic markings: *slowly despacio* and *quick deprisa*. The first staff includes these markings above the notes. The second and third staves continue the variation with slurs and repeat signs, maintaining the same fingering as the main exercise.

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

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

III Var. *quick deprisa* *slowly despacio*

IV Var. *slowly despacio* *quick deprisa*

V Var. *quick deprisa* *slowly despacio*



DAILY FINGER AND BOWING EXERCISES  
for the Third Position

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

First Exercise: G String and D String

Primer ejercicio: Cuerda Sol y cuerda Re

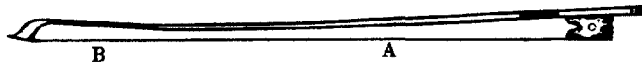


Use the same fingering for *all* the variations

Use los mismos dedos para todas las variaciones

Use this part of the bow:

Use esta parte del arco:



I Var. *simile*  
Keep the first finger down — Mantenga el primer dedo abajo

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

II Var.

III Var.

\*) 1st Finger on both strings simultaneously

\*) 1r Dedo en ambas cuerdas simultaneamente

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

IV Var.

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

V Var.

THIRD POSITION

First Exercise: D String and A String

TERCERA POSICIÓN

Primer ejercicio: Cuerda Re y cuerda La



Same fingering — *Los mismos dedos*

I Var.

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

\*) 1st Finger on both strings simultaneously

\*) 1r Dedo en ambas cuerdas simultaneamente

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

II Var.

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

III Var.

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

IV Var.

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

V Var.

THIRD POSITION

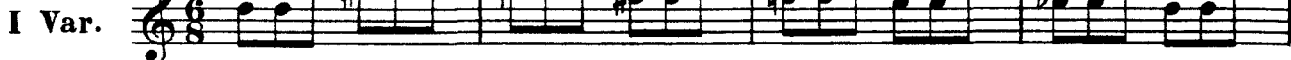
TERCERA POSICIÓN

First Exercise: A String and E String

Primer ejercicio: Cuerda La y cuerda Mi



Same fingering — *Los mismos dedos*



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



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



1<sup>st</sup> Finger on both strings simultaneously

1<sup>o</sup> Dedo en ambas cuerdas simultaneamente

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

IV Var.

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

V Var.

THIRD POSITION

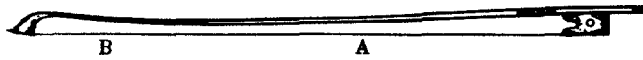
Second Exercise: G String and D String

TERCERA POSICIÓN

Segundo ejercicio: Cuerda Sol y cuerda Re

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

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



**I Var.**

1 slowly  
*1 despacio*

3

1 slowly  
*1 despacio*

3

3 quick  
*3 deprisa*

3 quick  
*3 deprisa*

The first variation consists of four staves of music. The first staff begins with a treble clef and a common time signature. It contains two measures of eighth notes, each marked '1 slowly 1 despacio' with a '3' above it. This is followed by two measures of sixteenth notes, each marked '3 quick 3 deprisa'. The second and third staves continue the sixteenth-note pattern, and the fourth staff concludes with a double bar line and repeat dots.

**II Var.**

The second variation consists of four staves of music. The first staff begins with a treble clef and a common time signature. It contains two measures of eighth notes, each marked '1 slowly 1 despacio' with a '3' above it. This is followed by two measures of sixteenth notes, each marked '3 quick 3 deprisa'. The second and third staves continue the sixteenth-note pattern, and the fourth staff concludes with a double bar line and repeat dots.

**III Var.**

1 slowly  
*1 despacio*

3

1 slowly  
*1 despacio*

3

3 quick  
*3 deprisa*

3 quick  
*3 deprisa*

The third variation consists of four staves of music. The first staff begins with a treble clef and a common time signature. It contains two measures of eighth notes, each marked '1 slowly 1 despacio' with a '3' above it. This is followed by two measures of sixteenth notes, each marked '3 quick 3 deprisa'. The second and third staves continue the sixteenth-note pattern, and the fourth staff concludes with a double bar line and repeat dots.

The first system consists of two staves of music. The top staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). It contains a sequence of eighth and sixteenth notes, some beamed together. The bottom staff continues the melodic line with similar rhythmic patterns.

IV Var. 

The first staff of the fourth variation (IV Var.) is in treble clef, common time, and one sharp key signature. It features a series of eighth notes, some with slurs and accents.

The second staff of the fourth variation continues the melodic line with eighth notes and slurs.

The third staff of the fourth variation continues the melodic line with eighth notes and slurs.

The fourth staff of the fourth variation continues the melodic line with eighth notes and slurs.

V Var. 

The first staff of the fifth variation (V Var.) is in treble clef, common time, and one sharp key signature. It features eighth notes with slurs and accents. The tempo markings *slowly despacio* and *quick deprisa* are placed above and below the notes respectively.

The second staff of the fifth variation continues the melodic line with eighth notes and slurs.

The third staff of the fifth variation continues the melodic line with eighth notes and slurs. It includes a triplet of eighth notes marked with a '3' above the notes.

The fourth staff of the fifth variation continues the melodic line with eighth notes and slurs.





II Var.

Two staves of musical notation for Variation II. The first staff begins with a treble clef, a common time signature (C), and a key signature of one flat (B-flat). The melody consists of eighth notes, many of which are beamed in pairs and have slurs above them. The second staff continues the melody, ending with a double bar line and repeat dots.

Two staves of musical notation for Variation II. The third staff begins with a repeat sign and continues the melody. The fourth staff concludes the variation with a double bar line and repeat dots.

III Var.

Two staves of musical notation for Variation III. The first staff begins with a treble clef, a common time signature (C), and a key signature of one flat (B-flat). The melody features eighth notes with slurs. Above the first two measures, the instruction "1 slowly 1 despacio" is written. Above the next two measures, "1 slowly 1 despacio" is written. Below the first two measures, "3 quick 3 deprisa" is written. Below the next two measures, "3 quick 3 deprisa" is written. The second staff continues the melody, ending with a double bar line and repeat dots.

Two staves of musical notation for Variation III. The third staff begins with a repeat sign and continues the melody. The fourth staff concludes the variation with a double bar line and repeat dots.

IV Var.  Musical staff for IV Var. first line, treble clef, 6/8 time signature, starting with a key signature of one flat.

 Musical staff for IV Var. second line, treble clef, 6/8 time signature, ending with a double bar line and repeat dots. Musical staff for IV Var. third line, treble clef, 6/8 time signature, starting with a repeat sign and a key signature change to one sharp. Musical staff for IV Var. fourth line, treble clef, 6/8 time signature, ending with a double bar line and repeat dots.

V Var.  Musical staff for V Var. first line, treble clef, 6/8 time signature, starting with a key signature of one flat. Performance markings: *slowly despacio* above the first two measures and *quick deprisa* below the last two measures.

 Musical staff for V Var. second line, treble clef, 6/8 time signature, ending with a double bar line and repeat dots. Musical staff for V Var. third line, treble clef, 6/8 time signature, starting with a repeat sign and a key signature change to one sharp. Musical staff for V Var. fourth line, treble clef, 6/8 time signature, ending with a double bar line and repeat dots.



**II Var.**

**III Var.**



**MARTELÉ**

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

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

L.A.

**MARTELÉ**

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

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

L.A.

First Exercise: G String and D String

Primer ejercicio: Cuerda Sol y cuerda Re

**SHORT MARTELÉ**

**MARTELÉ CORTO**



**GRAND MARTELÉ**

**MARTELÉ GRANDE**



Musical notation for the exercises, including the main exercise and four variations (I Var. to IV Var.).

The notation consists of six staves of music. The first four staves are the main exercise, and the last two are variations. Fingerings are indicated by numbers 1, 2, 3, and 4 below the notes. Accents are shown as triangles above the notes. The key signature has one sharp (F#).

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

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

MARTELÉ

D String and A String

MARTELÉ

Cuerda Re y cuerda La

MARTELÉ

A String and E String

MARTELÉ

Cuerda La y cuerda Mi

\*) 3rd Finger on both strings

\*) 3r Dedo en ambas cuerdas

I Var. II Var.

III Var. IV Var.

MARTELÉ

MARTELÉ

Second Exercise: G String and A String

Segundo ejercicio: Cuerda Sol y cuerda La

Same Fingering — los mismo dedo

I Var. II Var.

III Var. IV Var.

\*) 1st Finger on both strings

\*) 1r Dedo en ambas cuerdas



MARTELÉ

D String and A String

MARTELÉ

Cuerda Re y cuerda La

1\*)

I Var. II Var.

III Var. IV Var.

MARTELÉ

A String and E String

MARTELÉ

Cuerda La y cuerda Mi

1

I Var. II Var.

III Var. IV Var.

\*) 1st Finger on both strings

\*) 1r Dedo en ambas cuerdas