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Violin Method

by

MAIA BANG



Part Four

THE FOURTH POSITION

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

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

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



FOURTH POSITION
(Front View)

Método de Violin

por

MAIA BANG



Cuarta Parte

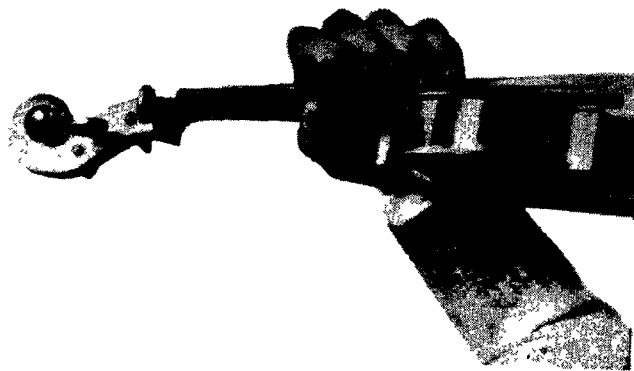
LA CUARTA POSICION

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

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

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

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



LA CUARTA POSICIÓN
(Vista de frente)

FOURTH POSITION
(Rear View)

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

LA CUARTA POSICIÓN
(Vista posterior)

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

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THE FOURTH POSITION

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

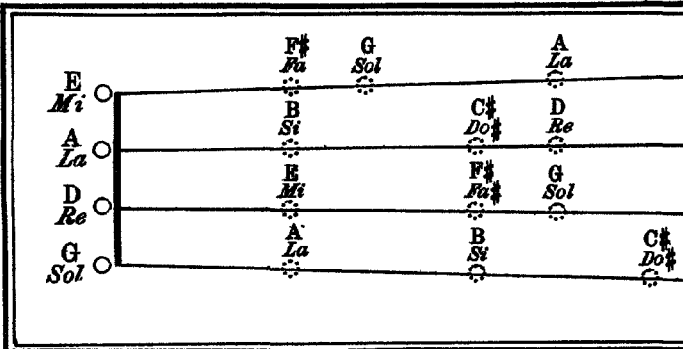
First Position *Primera Posición*



DIAGRAM

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

(First Position) (*Primera Posición*)



LA CUARTA POSICIÓN

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

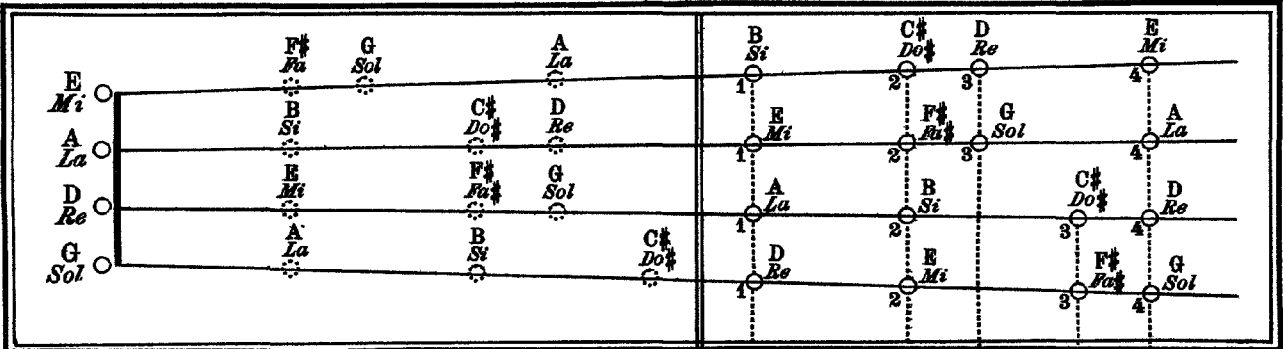
Fourth Position *Cuarta Posición*



DIAGRAMA

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

(Fourth Position) (*Cuarta Posición*)



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

E STRING

CUERDA MI

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

A STRING

CUERDA LA

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

D STRING

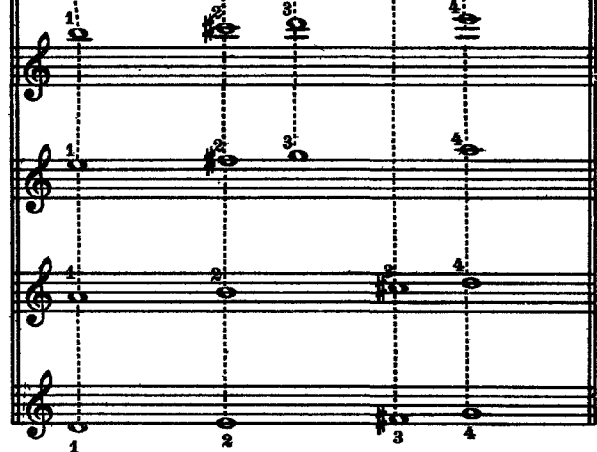
CUERDA RE

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

G STRING

CUERDA SOL

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



KEY OF D MAJOR

Observe the half-steps:

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

CLAVE DE RE MAYOR

Obsérvese los medios tonos:

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

EXERCISES IN THE POSITIONS

EJERCICIOS EN LAS POSICIONES

G STRING

CUERDA SOL

Fourth Position

Cuarta Posición

Pupil *Discipulo*
250
Teacher *Maestro*

a) b)

c)

a2) b2)

c2)

D STRING
Fourth Position

CUERDA RE
Cuarta Posición

a)

Pupil *Discipulo*
251

Teacher *Maestro*

Exercise a) consists of two staves. The top staff is for the Pupil (Discipulo) and the bottom staff is for the Teacher (Maestro). Both are in G major (one sharp) and 2/4 time. The exercise is divided into two parts, a) and b). Part a) shows a sequence of notes on the D string in fourth position, with fingerings 1, 2, and 3 indicated. Part b) continues the sequence with a bowing mark (v) above the notes.

c)

Exercise c) consists of two staves. The top staff is for the Pupil and the bottom staff is for the Teacher. Both are in G major and 2/4 time. The exercise is divided into two parts, c) and c2). Part c) shows a sequence of notes on the D string in fourth position, with fingerings 1 and 2 indicated. Part c2) continues the sequence with a bowing mark (v) above the notes.

a2)

b2)

Exercise a2) and b2) consists of two staves. The top staff is for the Pupil and the bottom staff is for the Teacher. Both are in G major and 2/4 time. The exercise is divided into two parts, a2) and b2). Part a2) shows a sequence of notes on the D string in fourth position, with fingerings 2, 3, and 4 indicated. Part b2) continues the sequence with a bowing mark (v) above the notes.

c2)

Exercise c2) consists of two staves. The top staff is for the Pupil and the bottom staff is for the Teacher. Both are in G major and 2/4 time. The exercise is divided into two parts, c2) and c2). Part c2) shows a sequence of notes on the D string in fourth position, with fingerings 2 and 3 indicated. Part c2) continues the sequence with a bowing mark (v) above the notes.

A STRING
Fourth Position

CUERDA LA
Cuarta Posición

Pupil
Discípulo

252

Teacher
Maestro

a) b)

c)

a2) b2)

c2)

E STRING
Fourth Position

CUERDA MI
Cuarta Posición

Pupil
Discípulo
253

Teacher
Maestro

a) Musical notation for exercise a). The top staff (Pupil) shows a sequence of notes in the E string, starting with a square fingering box above the first note. The bottom staff (Teacher) provides accompaniment with notes and fingerings (1, 2, 3, 2). A double bar line is present after the first measure.

c) Musical notation for exercise c). The top staff (Pupil) features a series of slurred eighth notes with a square fingering box above the first measure. The bottom staff (Teacher) provides accompaniment with notes and fingerings (1, 2, 2, 0).

a2) Musical notation for exercise a2). The top staff (Pupil) shows notes with a square fingering box above the first measure. The bottom staff (Teacher) provides accompaniment with notes and fingerings (2, 3, 4, 3, 2).

b2) Musical notation for exercise b2). The top staff (Pupil) features slurred eighth notes with a square fingering box above the first measure. The bottom staff (Teacher) provides accompaniment with notes and fingerings (1, 1).

c2) Musical notation for exercise c2). The top staff (Pupil) features a series of slurred eighth notes with a square fingering box above the first measure. The bottom staff (Teacher) provides accompaniment with notes and fingerings (2, 3).

EXERCISES IN THE FOURTH POSITION

EJERCICIOS EN LA CUARTA POSICIÓN

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

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

G STRING and D STRING

CUERDA SOL y CUERDA RE

a)

D STRING and A STRING

CUERDA RE y CUERDA LA

b)

A STRING and E STRING

CUERDA LA y CUERDA MI

c)

A STRING and E STRING

CUERDA LA y CUERDA MI

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

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

ETUDE

ESTUDIO

in the Fourth Position

en la Cuarta Posición

Allegretto con moto

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

Pupil
Discípulo

255

Teacher
Maestro

*) For embellishments see Part II, page 158.

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

This musical score consists of six systems of piano accompaniment. Each system contains a treble clef staff and a bass clef staff. The key signature is two sharps (F# and C#), and the time signature is 4/4. The score includes various musical notations such as notes, rests, slurs, and fingerings. Fingerings are indicated by numbers 1, 2, 3, and 4. Dynamics include *mf* (mezzo-forte) and *f* (forte). The piece concludes with a double bar line and repeat dots.

I KNOW A LITTLE GIRL

Norwegian Folksong

Fourth Position

Andante

YO CONOZCO A UNA NIÑITA

Canción Noruega

Cuarta Posición

Arranged by (M. B.)
Arreglada por

Pupil
Discípulo

256

Teacher
Maestro

Musical score for the first system, featuring a Violin part (V) and a Piano accompaniment. The Violin part is in 2/4 time, starting with a dynamic of *mf* and a tempo marking of *Andante*. The Piano part is in 2/4 time, starting with a dynamic of *f*. The score includes fingering numbers (1, 2, 3, 4) and a bowing mark (V).

Musical score for the second system, continuing the Violin and Piano parts. It includes a *p* dynamic marking and a bowing mark (V).

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

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

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

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

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

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

SCALE and BROKEN CHORD in E MINOR

Fourth Position

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

257

Musical score for the first system of the E minor scale and broken chord exercise. It features a single melodic line in E minor, starting with a dynamic of *f* and a tempo marking of *Andante*. The score includes fingering numbers (1, 2, 3, 4) and a bowing mark (V).

Musical score for the second system of the E minor scale and broken chord exercise, continuing the melodic line.

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

Musical score for the third system of the E minor scale and broken chord exercise, concluding the exercise.

ESCALA y ARPEGGIO en MI MENOR

Cuarta Posición

ETUDE

Fourth Position

ESTUDIO

Cuarta Posición

Moderato

M. B.

Pupil
Discípulo

258

Teacher
Maestro

*) Be careful; one and one half steps.

**) Be careful here; observe the three half-steps.

***) Place the 2nd finger on both strings at the same moment.

*) Téngase cuidado; un y medio tono.

**) Téngase cuidado aquí; obsérvese los tres medios tonos.

***) Póngase el segundo dedo al mismo momento en ambas cuerdas.

4 3 1 1 # # 8 1 3 #

mf

4 2 4 8 2 1 3 1 3 4 8 2 4

cresc.

f

*) Go back a half-step, A sharp and E natural must not meet, since they would produce a false relation.

Here Professor Auer's "Finger and Bowing Exercises", applied to the Fourth Position, should be studied, (See p. 350)

*) *Retrocédase medio tono, el La sostenido y Mi natural no deben encontrarse, puesto que ellas producen una falsa relación.*

Los "Ejercicios para los dedos y el arco" del Profesor Auer aplicados para la cuarta posición, deben estudiarse aquí (vease p. 350)

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

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

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

Resbálese firmemente, manteniéndose el dedo
en la cuerda

G STRING

CUERDA SOL

259

Exercise a) for the G string. It consists of four measures of music in treble clef with a key signature of one sharp (F#). The first measure starts with a half note G4 (finger 1), followed by quarter notes A4 (finger 1), B4 (finger 1), and C5 (finger 1). The second measure starts with a half note C5 (finger 2), followed by quarter notes B4 (finger 2), A4 (finger 2), and G4 (finger 2). The third measure starts with a half note G4 (finger 3), followed by quarter notes A4 (finger 3), B4 (finger 3), and C5 (finger 3). The fourth measure starts with a half note C5 (finger 4), followed by quarter notes B4 (finger 4), A4 (finger 4), and G4 (finger 4). Each measure is repeated twice, indicated by double bar lines with repeat dots.

D STRING

CUERDA RE

Exercise b) for the D string. It consists of four measures of music in treble clef with a key signature of one sharp (F#). The first measure starts with a half note D4 (finger 1), followed by quarter notes E4 (finger 1), F#4 (finger 1), and G4 (finger 1). The second measure starts with a half note G4 (finger 2), followed by quarter notes F#4 (finger 2), E4 (finger 2), and D4 (finger 2). The third measure starts with a half note F#4 (finger 3), followed by quarter notes E4 (finger 3), D4 (finger 3), and C#4 (finger 3). The fourth measure starts with a half note C#4 (finger 4), followed by quarter notes D4 (finger 4), E4 (finger 4), and F#4 (finger 4). Each measure is repeated twice, indicated by double bar lines with repeat dots.

A STRING

CUERDA LA

Exercise c) for the A string. It consists of four measures of music in treble clef with a key signature of one sharp (F#). The first measure starts with a half note A3 (finger 1), followed by quarter notes B3 (finger 1), C#4 (finger 1), and D4 (finger 1). The second measure starts with a half note D4 (finger 2), followed by quarter notes C#4 (finger 2), B3 (finger 2), and A3 (finger 2). The third measure starts with a half note C#4 (finger 3), followed by quarter notes B3 (finger 3), A3 (finger 3), and G#3 (finger 3). The fourth measure starts with a half note G#3 (finger 4), followed by quarter notes A3 (finger 4), B3 (finger 4), and C#4 (finger 4). Each measure is repeated twice, indicated by double bar lines with repeat dots.

E STRING

CUERDA MI

Exercise d) for the E string. It consists of four measures of music in treble clef with a key signature of one sharp (F#). The first measure starts with a half note E4 (finger 1), followed by quarter notes F#4 (finger 1), G4 (finger 1), and A4 (finger 1). The second measure starts with a half note A4 (finger 2), followed by quarter notes G4 (finger 2), F#4 (finger 2), and E4 (finger 2). The third measure starts with a half note G4 (finger 3), followed by quarter notes F#4 (finger 3), E4 (finger 3), and D#4 (finger 3). The fourth measure starts with a half note D#4 (finger 4), followed by quarter notes E4 (finger 4), F#4 (finger 4), and G4 (finger 4). Each measure is repeated twice, indicated by double bar lines with repeat dots.

CHANGE FROM THE FIRST TO THE FOURTH POSITION

with Different Fingers

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

CAMBIO DE LA PRIMERA Á LA CUARTA POSICIÓN

con diferentes dedos

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

G STRING

CUERDA SOL

260

a)

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

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

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

D STRING

CUERDA RE

b)

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

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

A STRING

CUERDA LA

c)

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

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

E STRING

CUERDA MI

d)

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

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

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

*) Las pequeñas notas auxiliares se omitirán en adelante

EXERCISES WITH CHANGE
from First to Fourth Position

EJERCICIOS CON CAMBIO
de la Primera á la Cuarta Posición

G STRING

CUERDA SOL

a)

261

D STRING

CUERDA RE

b)

A STRING

CUERDA LA

c)

E STRING

CUERDA MI

d)

G STRING

CUERDA SOL

a)

262

D STRING

CUERDA RE

b)

A STRING

CUERDA LA

c)

E STRING

CUERDA MI

d)

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

L. A.

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

L. A.

LITTLE HEDGE ROSE

First, Third and Fourth Position

LA PEQUEÑA ROSA DESPRECIABLE

Primera, Tercera y Cuarta Posicion

Franz Schubert
Arranged by M. B.
Arreglada por

Allegretto

Pupil
Discipulo

268

Teacher
Maestro

The first system of music consists of two staves. The upper staff is in treble clef with a key signature of two sharps (F# and C#) and a 2/4 time signature. It begins with a dynamic marking of *mf*. The lower staff is in bass clef with the same key signature and time signature. Fingerings are indicated with numbers 1, 2, 3, 4, and 0. A bowing mark 'V' is present above the first measure of the upper staff.

The second system continues the piece. It features a dynamic marking of *cresc.* (crescendo) in the middle of the system. The notation includes various bowing marks and fingerings. A 'V' with a '2' below it is placed above the first measure of the second system.

The third system includes a dynamic marking of *a little slower*. The notation shows a variety of rhythmic patterns and fingerings. A 'V' with a '3' below it is placed above the first measure of the third system.

The fourth system concludes the piece with a dynamic marking of *a tempo*. It features a final *f* (forte) dynamic marking. The notation includes various bowing marks and fingerings. A 'V' with a '2' below it is placed above the first measure of the fourth system.

EXERCISES FOR CHANGE OF POSITION

EJERCICIOS PARA EL CAMBIO DE POSICIÓN

First, Second, Third and Fourth Positions
Forward and Back

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

G STRING

CUERDA SOL

a)

D STRING

CUERDA RE

b)

IV P. III P. II P. I P.

A STRING

CUERDA LA

c)

I P. II P. III P.

IV P.

IV P. III P. II P.

I P.

E STRING

CUERDA MI

d)

I P. II P. III P.

IV P.

IV P. III P. II P.

I P.

Two Italian Folksongs

Dos Canciones Italianas

I

I

CATINA BELLINA

CATINA BELLINA

Venetian Folksong

Canción Veneziana

(First, Second, Third and Fourth Positions)

(Primera, Segunda, Tercera y Cuarta Posición)

Arranged by } M. B.
Arreglada por }

Allegretto

Pupil
Discípulo
265

Teacher
Maestro

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

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

II
NU MAZZO DI SCIURE
 Venetian Folksong

(First, Second, Third and Fourth Positions)

II
NU MAZZO DI SCIURE
 Canción Veneciana

(Primera, Segunda, Tercera y Cuarta Posición)

Arranged by } M. B.
 Arreglada por }

Moderato

Pupil
 Discípulo
266
 Teacher
 Maestro

The musical score is presented in two systems. The first system consists of a violin part (top staff) and a piano accompaniment (bottom staff). The violin part begins with a 'V' marking and a first finger fingering. The piano accompaniment starts with a '4' fingering. The second system continues the piece, featuring a 'p' dynamic marking and a 'y' marking. The third system includes a 'III C' position change and a 'mf' dynamic marking. The fourth system shows a 'V' marking and a '1' fingering. The fifth system features a 'II C' position change and a 'dim. e rit.' marking. The score concludes with a final cadence.

*) First finger on both strings simultaneously.

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

STUDY

First, Second, Third
and Fourth Position

ESTUDIO

Primera, Segunda, Tercera, y
Cuarta Posición

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

Allegro

Pupil
Discipulo
267

Teacher
Maestro

p *cresc.*

The image displays six systems of musical notation for a violin piece. Each system consists of a treble clef staff and a bass clef staff. The music is written in a key signature of one sharp (F#) and a 4/4 time signature. The first system begins with a piano (*p*) dynamic and includes a *cresc.* (crescendo) marking. Fingerings are indicated by numbers 1-4 on the left hand and 1-2 on the right hand. The notation includes various rhythmic patterns, slurs, and accents. The sixth system concludes with a *cresc.* marking and a fermata over the final notes.

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

L. A.

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

L. A.

DESDEMONA'S ARIA

from the
"Othello" Fantasy

ARIA DE DESDEMONA

de la
Fantasia de "Otelo"

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

Andante non troppo

Pupil
Discípulo

268

Teacher
Maestro

DOUBLE STOPS

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

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

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

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

L. A.

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

L. A.

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

DOBLES CUERDAS

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

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

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

L. A.

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

L. A.

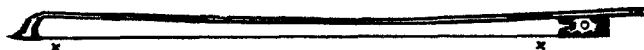
Consideraremos aqui las mas simples dobles cuerdas otras se consideraran mas extensamente en la quinta parte de este metodo.

Lower Note on Open String

Nota baja en la cuerda al aire

Whole Bow

Arco entero



269 a)

b)

c)

d)

e)

f)

Upper Note on Open String

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

Una nota con la cuerda al aire

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

270 a)

b)

c)

d)

e)

f)

b1) Preparation - Preparación

b2) Study - Estudio

c1) Preparation - Preparación

c2) Study - Estudio

Two Double - Stops to One Bow

Dos dobles cuerdas para un arco

273

Four Double - Stops to One Bow

Cuatro dobles cuerdas para un arco

Whole Bow

Arco entero

274

a)

b)

c)

d)

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

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

SCHERZO *)

SQUERSO *)

L. Schytte

Arranged. by } M. B.
Arreglado por }

Allegro moderato

Pupil
Discípulo

275

Teacher
Maestro

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

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

THE FIFTH POSITION

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

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

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

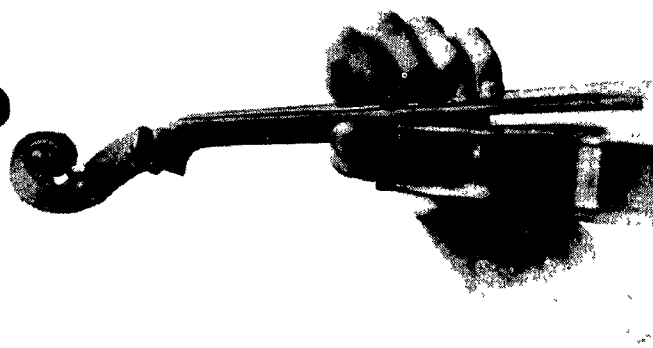
Remember that the stops, both whole-steps and half-steps, grow smaller and smaller the higher you move up the finger-board.

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



FIFTH POSITION
(Front View)

LA QUINTA POSICIÓN
(Vista de frente)



FIFTH POSITION
(Rear View)

LA QUINTA POSICIÓN
(Vista posterior)

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

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

LA QUINTA POSICIÓN

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

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

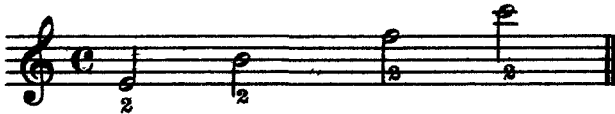
Recuerdese que en ambas paradas tonos y medios tonos la distancia va disminuyendo mas mientras se sube en el diapason

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

THE FIFTH POSITION

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

Fourth Position *Cuarta Posición*

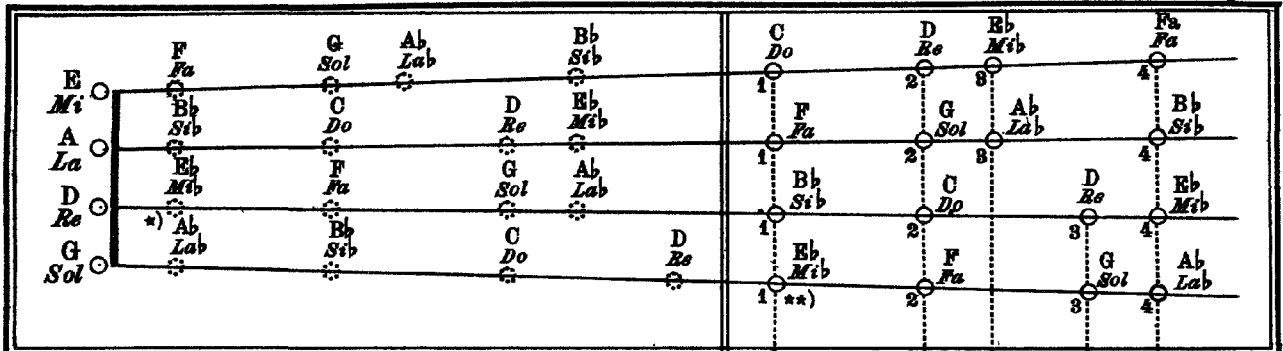


DIAGRAM

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

(First Position) *(Primera Posición)*

(Fifth Position) *(Quinta Posición)*



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

E STRING

CUERDA MI

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

A STRING

CUERDA LA

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

D STRING

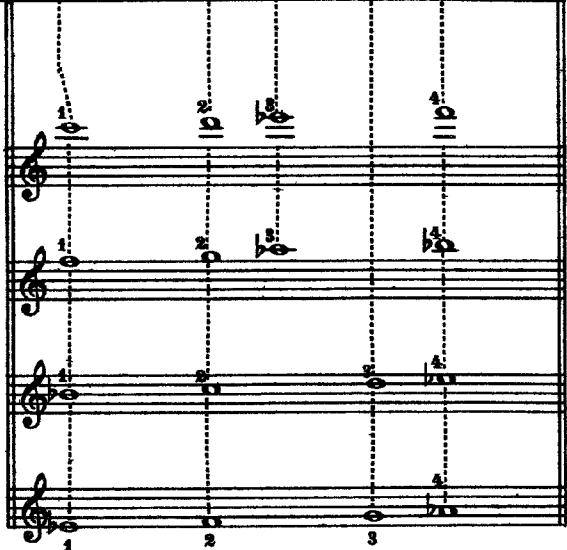
CUERDA RE

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

G STRING

CUERDA SOL

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



KEY OF E \flat MAJOR

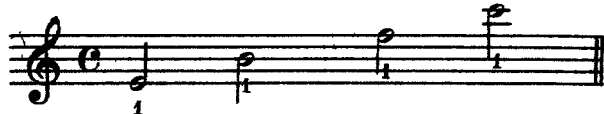
Observe the half steps:

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

LA QUINTA POSICIÓN

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

Fifth Position *Quinta Posición*



DIÁGRAMA

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

CLAVE DE MI \flat MAYOR

Observe los medios tonos:

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

G STRING

Fifth Position

CUERDA SOL

Quinta Posición

Pupil
Discípulo

276

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 G major (one sharp) and 3/4 time. The Pupil part begins with a treble clef and a key signature of one sharp. The first measure contains a half note G4, followed by quarter notes A4, B4, and C5. A dotted line with the number '1' is drawn under the first measure. The second measure contains quarter notes D5, E5, and F5. A dotted line with the number '2' is drawn under the second measure. The third measure contains quarter notes G5, A5, and B5. A dotted line with the number '3' is drawn under the third measure. The fourth measure contains a half note C6. A dotted line with the number '8' is drawn under the fourth measure. The system concludes with a double bar line and repeat signs.

The second 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 G major and 3/4 time. The Pupil part begins with a treble clef and a key signature of one sharp. The first measure contains a half note G4, followed by quarter notes A4, B4, and C5. The second measure contains quarter notes D5, E5, and F5. The third measure contains quarter notes G5, A5, and B5. The fourth measure contains a half note C6. The system concludes with a double bar line and repeat signs.

The third 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 G major and 3/4 time. The Pupil part begins with a treble clef and a key signature of one sharp. The first measure contains a half note G4, followed by quarter notes A4, B4, and C5. A dotted line with the number '2' is drawn under the first measure. The second measure contains quarter notes D5, E5, and F5. A dotted line with the number '3' is drawn under the second measure. The third measure contains quarter notes G5, A5, and B5. A dotted line with the number '4' is drawn under the third measure. The fourth measure contains a half note C6. The system concludes with a double bar line and repeat signs.

The fourth 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 G major and 3/4 time. The Pupil part begins with a treble clef and a key signature of one sharp. The first measure contains a half note G4, followed by quarter notes A4, B4, and C5. The second measure contains quarter notes D5, E5, and F5. The third measure contains quarter notes G5, A5, and B5. The fourth measure contains a half note C6. The system concludes with a double bar line and repeat signs.

D STRING

Fifth Position

CUERDA RE

Quinta Posición

Pupil
Discípulo

277

Teacher
Maestro

Musical notation for the first system. The Pupil part (upper staff) features a melodic line with slurs and fingerings 1, 2, 3. The Teacher part (lower staff) provides a harmonic accompaniment with slurs.

Musical notation for the second system. The Pupil part (upper staff) continues the melodic line with slurs. The Teacher part (lower staff) includes slurs and a 'v' marking.

Musical notation for the third system. The Pupil part (upper staff) includes slurs and fingerings 2, 3, 4. The Teacher part (lower staff) features slurs.

Musical notation for the fourth system. The Pupil part (upper staff) continues with slurs. The Teacher part (lower staff) includes slurs and 'v' markings.

A STRING

Fifth Position

CUERDA LA

Quinta Posición

Pupil
Discípulo

278

Teacher
Maestro

Musical notation for the first system. The Pupil part (top staff) is in treble clef with a key signature of two flats and a common time signature. It features a sequence of notes with fingerings 1, 2, 3 and a slur. The Teacher part (bottom staff) is in bass clef with the same key signature and time signature, providing accompaniment with fingerings 2, 4, 4, 4, 4, 1, 4, 4.

Musical notation for the second system. The Pupil part (top staff) continues with a slur. The Teacher part (bottom staff) has fingerings 3, 4, 4, 1, 4, 4.

Musical notation for the third system. The Pupil part (top staff) has fingerings 3, 4 and a slur. The Teacher part (bottom staff) has fingerings 2, 4, 4, 4, 4, 4, 4, 4.

Musical notation for the fourth system. The Pupil part (top staff) has a slur. The Teacher part (bottom staff) has fingerings 1, 1, 3.

E STRING

Fifth Position

CUERDA MI

Quinta Posición

Pupil
Discípulo

279

Teacher:
Maestro

Musical notation for the first system. The Pupil part (top staff) features a melodic line with fingerings 1, 2, and 3 indicated. The Teacher part (bottom staff) provides a harmonic accompaniment. The key signature is G minor (two flats) and the time signature is 3/4.

Musical notation for the second system. The Pupil part continues with a melodic line featuring slurs and accents. The Teacher part continues with a harmonic accompaniment. The key signature and time signature remain the same.

Musical notation for the third system. The Pupil part includes fingerings 2, 3, and 4. The Teacher part continues with a harmonic accompaniment. The key signature and time signature remain the same.

Musical notation for the fourth system. The Pupil part continues with a melodic line. The Teacher part continues with a harmonic accompaniment. The key signature and time signature remain the same.

Keep the fingers down as much as possible, especially while crossing the strings See *Parts One and Three about crossing the strings*, pages: 53 and 198-199.

Manténgase los dedos abajo. Tanto como sea posible. Especialmente cuando se cruzan las cuerdas Véase parte primera y tercera respecto el cruce de las cuerdas, *paginas 53 y 198-199.*

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

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

280

b)

c)

EXERCISES
in the Fifth Position
G and D STRING

EJERCICIOS
en la Quinta Posición
CUERDA SOL y RE

a) 1.) Separate bow - 1.) Arco separado
2.) Two in one bow - 2.) Dos en un arco

281

D STRING and A STRING

CUERDA RE y CUERDA LA

b)

This section contains six staves of musical notation for the D string and A string. The music is in G major (one flat) and common time. Each staff includes fingerings (1-4) and bowing directions (up and down bows). The exercises consist of various rhythmic patterns and intervals, including eighth and sixteenth notes, and some triplet figures.

A STRING and E STRING

CUERDA LA y CUERDA MI

c)

This section contains six staves of musical notation for the A string and E string. The music is in G major (one flat) and common time. Each staff includes fingerings (1-4) and bowing directions (up and down bows). The exercises consist of various rhythmic patterns and intervals, including eighth and sixteenth notes, and some triplet figures.

ETUDE

in the Fifth Position

ESTUDIO

en la Quinta Posición

M. B.

Pupil
Discípulo

2 8 2

Teacher
Maestro

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

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

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

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

Glide firmly and decidedly, keeping the
finger on the string

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

G STRING

CUERDA SOL

283



Musical notation for the G string exercise. It consists of four measures of music on a single staff. The first measure starts with a square box above the first note, followed by a slur over three notes with a '1' above the first. The second measure has a slur over three notes with a '2' above the first. The third measure has a slur over three notes with a '3' above the first. The fourth measure has a slur over three notes with a '4' above the first. Each measure ends with a double bar line and repeat dots.

D STRING

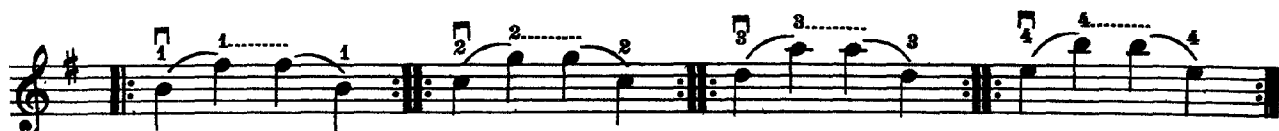
CUERDA RE



Musical notation for the D string exercise. It consists of four measures of music on a single staff. The first measure starts with a square box above the first note, followed by a slur over three notes with a '1' above the first. The second measure has a slur over three notes with a '2' above the first. The third measure has a slur over three notes with a '3' above the first. The fourth measure has a slur over three notes with a '4' above the first. Each measure ends with a double bar line and repeat dots.

A STRING

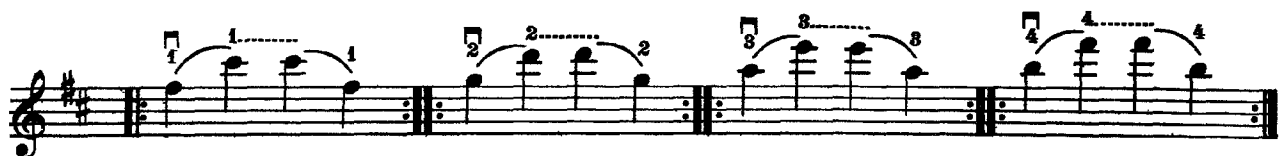
CUERDA LA



Musical notation for the A string exercise. It consists of four measures of music on a single staff. The first measure starts with a square box above the first note, followed by a slur over three notes with a '1' above the first. The second measure has a slur over three notes with a '2' above the first. The third measure has a slur over three notes with a '3' above the first. The fourth measure has a slur over three notes with a '4' above the first. Each measure ends with a double bar line and repeat dots.

E STRING

CUERDA MI



Musical notation for the E string exercise. It consists of four measures of music on a single staff. The first measure starts with a square box above the first note, followed by a slur over three notes with a '1' above the first. The second measure has a slur over three notes with a '2' above the first. The third measure has a slur over three notes with a '3' above the first. The fourth measure has a slur over three notes with a '4' above the first. Each measure ends with a double bar line and repeat dots.

CHANGE FROM THE FIRST TO THE FIFTH POSITION
with Different Fingers

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

CAMBIO DE LA PRIMERA Á LA QUINTA POSICIÓN
con diferentes dedos

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

G STRING

CUERDA SOL

284

D STRING

CUERDA RE

A STRING

CUERDA LA

E STRING

CUERDA MI

* The small helpnotes will be omitted from here on.

* Las pequeñas notas auxiliares se omitiran en adelante.

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

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

G STRING

CUERDA SOL

285

D STRING

CUERDA RE

A STRING

CUERDA LA

E STRING

CUERDA MI

G STRING

CUERDA SOL

286

D STRING

CUERDA RE

A STRING

CUERDA LA

E STRING

CUERDA MI

MELODIOUS STUDY

(First, Third, Fifth Position)

ESTUDIO MELODIOSO

(Primera, Tercera y Quinta Posición)

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

Pupil
Discípulo
287
Teacher
Maestro

Allegro

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

BERCEUSE

BERCEUSE

Alexander Gr6tchaninoff

Arranged by { M. B.
Arreglada por

Andante con moto

Pupil
Discipulo
288
Teacher
Maestro

First system of musical notation, including treble and bass clefs, notes, rests, and dynamic markings like *p*.

Second system of musical notation, including treble and bass clefs, notes, rests, and dynamic markings like *mf*.

Third system of musical notation, including treble and bass clefs, notes, rests, and dynamic markings like *f*.

Fourth system of musical notation, including treble and bass clefs, notes, rests, and dynamic markings like *mf*.

Fifth system of musical notation, including treble and bass clefs, notes, rests, and dynamic markings like *p*.

Sixth system of musical notation, including treble and bass clefs, notes, rests, and dynamic markings like *mp*.

*) See Supplement, Page 519

*) Vase el suplemento, pag. 519.

THE TRILL

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

FORMATION OF THE TRILL

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

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

BEGINNING THE TRILL

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

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

ENDING THE TRILL

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

EL TRINO

El trino es uno de los mas brillantes ornamentos á la disposici3n del Violinista, un bello y parejo trino anima la ejecuci3n del Violinista á un alto grado, mientras que al mismo tiempo lo adorna y enriqueze.

FORMACION DEL TRINO

El trino se forma con la rapida y pareja repetic3n de la nota principal y la segunda (nota auxiliar) inmediatea sobre ella. Se toca usualmente en un golpe de arco y como regla es indicado por la abreviaci3n "tr" colocada encima de la nota principal. Cuando se ejecuta el trino un dedo permanece en la cuerda, pisandola firmemente, mientras solo el dedo que toma la nota encima es movido. Este dedo debe caer sobre la cuerda firmemente y con mucha seguridad, no obstante sin ninguna tesura. El trino rara vez se forma en la cuerda al aire con el primer dedo, salvo en el caso de dobles cuerdas. Se ejecuta mejor con el 2º y 3º dedo.

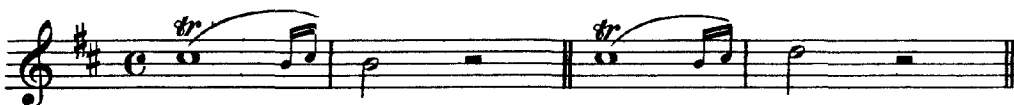
El cuarto dedo es el menos adaptado para el trino; no obstante el trino debe practicarse con el 4º dedo, por cuanto algunas veces es necesario usarlo.

EMPEZANDO EL TRINO

*Es una regla que el trino empieza con la nota principal y termina con ella. Si el trino debe empezar con la nota auxiliar, ello debe especificarse. Un sostenido, bemol 3 natural colocado encima del "tr" *tr*, *tr*, *tr* denota que la nota auxiliar debe tocarse como sostenida, bemol 3 natural segun como el signo indique.*

TERMINANDO EL TRINO

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



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



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

INTONATION OF THE TRILL

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

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

RAPIDITY OF THE TRILL

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

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

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

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

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

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

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

ENTONACIÓN EN EL TRINO

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

RAPIDÉZ DEL TRINO

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

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

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

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

THE SIMPLE TRILL*)

Practice slowly and distinctly. Use only the fingers in the trill movements, not the hand.

*) In addition there are various other kinds of trill: the inverted mordent, the broken trill, the chain of trills, the double-trill, the accompanied trill, etc., which are all considered in Part Five of this Method.

EL TRINO SIMPLE*)

Practiquese despacio y claramente. En el trino use solamente los dedos, no la mano.

*) *En adición hay además otras clases de trinos: el mordente invertido, el trino quebrado, la cadena de trinos, el doble trino, acompañamiento de trino etc. etc los cuales estan todos tratados en la Quinta parte de este método.*

PREPARATION FOR THE TRILL

On the A String
with 1st and 2nd Fingers

PREPARACIÓN PARA EL TRINO

En la cuerda La
con el 1r y 2o dedo



THE TRILL
EL TRINO



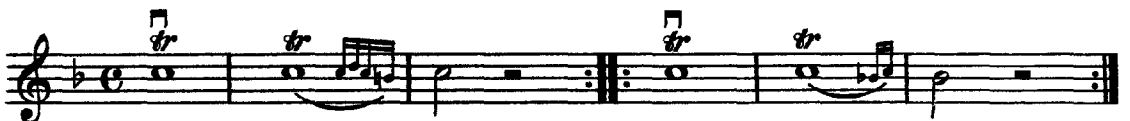
with 2nd and 3rd Fingers

con el 2o y 3r dedo

Preparation — Preparación



THE TRILL
EL TRINO



The trill must be played with the finger, not with the hand.

The trill must sound clear and bright. It is only an ornament, and must be played very evenly, and evenly rather than quickly L. A.

El trino debe tocarse con el dedo y no con la mano.

El trino debe sonar claro y brillante. Es solo un adorno y debe tocarse muy parejo parejo mas que deprisa L. A.

With the 3rd and 4th Fingers

Con el 3r y 4o dedo

Preparation — Preparación



THE TRILL
EL TRINO



On the E String

With the 1st and 2nd Fingers

En la cuerda Mi

Con el 1r y 2o dedo

Preparation — Preparación



THE TRILL
EL TRINO



With the 2nd and 3rd Fingers

Con el 2o y 3r dedo

Preparation — Preparación



THE TRILL
EL TRINO



With the 3rd and 4th Fingers

Con el 3r y 4o dedo

Preparation — Preparación



THE TRILL
EL TRINO



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

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

Preparation — *Preparación*



THE TRILL
EL TRINO



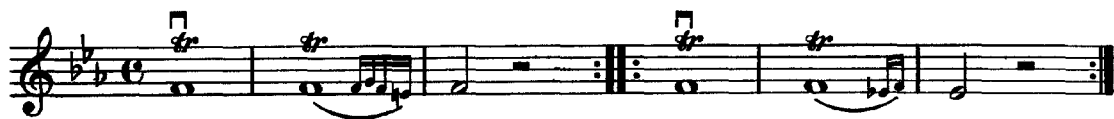
With the 2nd and 3rd Fingers

Con el 2o y 3r dedo

Preparation — *Preparación*



THE TRILL
EL TRINO



With the 3rd and 4th Fingers

Con el 3r y 4o dedo

Preparation — *Preparación*



THE TRILL
EL TRINO



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

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

Preparation — *Preparación*



With the 2nd and 3rd Fingers

Con el 2o y 3r dedo

Preparation — *Preparación*



With the 3rd and 4th Fingers

Con el 3r y 4o dedo

Preparation — *Preparación*



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

El trino debe terminar con la misma nota que empieza L. A.



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

Un perfectamente ejecutado trino, debe sonar como un timbre electrico

Andante Cantabile

Andante Cantabile

L. Spohr
Arranged by { M. B.
Arreglado por

Pupil
Discipulo
289
Teacher
Maestro



This musical score is for a piece in G major, 2/4 time. It consists of six systems of music, each with a violin part and a piano accompaniment. The first system begins with a piano (*p*) dynamic and includes trills (*tr*) and fingerings (1, 2, 3, 4). The second system features a forte (*f*) dynamic and includes a *cresc.* (crescendo) marking. The third system returns to a piano (*p*) dynamic. The fourth system features a forte (*f*) dynamic. The fifth system features a piano (*p*) dynamic. The sixth system features a pianissimo (*pp*) dynamic and includes a trill (*tr*) and a fingering (2). A final system at the bottom left shows a trill (*tr*) and a fingering (2) with an asterisk (*) indicating a specific technique.

GRAVE
From "The Devil's Trill"

GRAVE
"Del Trino del Diablo"

Tartini

Arranged by { M. B.
Arreglado por

Very slowly

Pupil
Discipulo
290

Teacher
Maestro

THE SPICCATO STROKE

(Springing Bow)

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

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

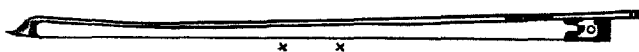
But there must be no effort to make the bow carry out this springing motion by main force. The bow will do so of its own accord when you play with that portion of it in which its center of gravity is located, that is to say, where it balances, and use a small, light movement of the wrist while playing.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

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

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



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



EL ARQUEO SPICCATO

(Arco Saltando)

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

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

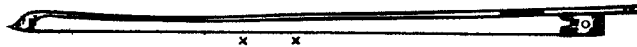
Por lo tanto no es neusario obligar al arco á llevar a caba este salto o impulso cuanto que la elasticidad del arco por si solo es suficiente para asegurar el resultado deseado.

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

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

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

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



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

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



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

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

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

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

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

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

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

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

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

*) Este spiccato muy rapido es también llamado Sautillé.

SPICCATO

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

SPICCATO

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

291 a)

b)

c)

d)

Exercise d) consists of three staves of music in C major, 6/8 time. The first staff begins with a square box containing a '1' and contains a sequence of eighth notes with slurs. The second and third staves continue this sequence, with the third staff ending with a double bar line and repeat dots.

e)

Exercise e) consists of three staves of music in D major, 6/8 time. The first staff begins with a square box containing a '1' and contains a sequence of eighth notes with slurs. The second and third staves continue this sequence, with the third staff ending with a double bar line and repeat dots.

f)

Exercise f) consists of two staves of music in D major, 6/8 time. The first staff begins with a square box containing a '1' and contains a sequence of eighth notes with slurs. The second staff continues this sequence, with a '4' written above the staff, and ends with a double bar line and repeat dots.

g)

Exercise g) consists of two staves of music in D major, 6/8 time. The first staff begins with a square box containing a '1' and contains a sequence of eighth notes with slurs. The second staff continues this sequence, with a '4' written below the staff, and ends with a double bar line and repeat dots.

Three *Spiccato* Studies

Tres estudios para el Spiccato

I

I

M. B.

Pupil
Discípulo

292

Teacher
Maestro

The first system of music shows the beginning of the study. It consists of two staves: a treble clef staff for the Pupil and a bass clef staff for the Teacher. The key signature is two sharps (F# and C#), and the time signature is 3/4. The Pupil's part starts with a piano (*p*) dynamic marking and a series of eighth notes. The Teacher's part provides a simple harmonic accompaniment.

The second system continues the study. The Pupil's part features a first finger (*1*) fingering on the eighth notes. The Teacher's part continues with the same accompaniment.

The third system continues the study. The Pupil's part features a second finger (*2*) fingering on the eighth notes. The Teacher's part continues with the same accompaniment.

The fourth system continues the study. The Pupil's part features a fourth finger (*4*) fingering on the eighth notes. The Teacher's part includes a 'V' marking (likely for *Vibrato*) on the first note of the second measure. The system ends with a double bar line.

The fifth system continues the study. The Pupil's part features a first finger (*1*) fingering on the eighth notes. The Teacher's part continues with the same accompaniment.

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

The footnote shows a triplet exercise in the same key signature and time signature. It consists of a single treble clef staff with three eighth notes beamed together, each with a '3' below it, indicating a triplet.

First system of musical notation. The upper staff (treble clef) contains a melodic line with eighth notes and slurs. The lower staff (bass clef) contains a bass line with quarter notes and slurs. The word *cresc.* is written in the first measure of the upper staff.

Second system of musical notation. The upper staff features a melodic line with fingerings 1, 0, 3, and 2 indicated above the notes. The lower staff continues the bass line with quarter notes and slurs.

Third system of musical notation. The upper staff has a melodic line with fingerings 0, 4, and 0. The lower staff features a bass line with a long note in the final measure that is circled.

Fourth system of musical notation. The upper staff has a melodic line with fingerings 4 and 2. The lower staff has a bass line with a slur and a double bar line. A key signature change to one sharp (F#) is indicated at the end of the system.

Fifth system of musical notation. The upper staff has a melodic line with slurs. The lower staff has a bass line with quarter notes and slurs. The system concludes with a double bar line.

Three *Spiccato* Studies

Tres estudios para el Spiccato

II

II

M. B.

Pupil
Discípulo

293

Teacher
Maestro

The first system of music consists of two staves. The upper staff is for the Pupil and the lower staff is for the Teacher. Both are in G major and 2/4 time. The Pupil part begins with a square box over the first measure, followed by a series of eighth notes with accents. The Teacher part starts with a 'V' (Violin) marking and provides a rhythmic accompaniment.

The second system continues the piece. The Pupil part includes fingerings 2, 3, and 1 under the first three notes. The Teacher part continues with a steady accompaniment.

The third system shows the Pupil part with a '4' marking above the first measure and a '2' above the second measure. The Teacher part continues with a steady accompaniment.

The fourth system features the Pupil part with fingerings 1, 2, 3, and 3 above the notes. The Teacher part continues with a steady accompaniment.

The fifth system shows the Pupil part with a '2' above the first measure. The Teacher part includes a 'V' marking and continues with a steady accompaniment.

pp
V

cresc.

Three *Spiccato* Studies

Tres estudios para el Spiccato

III

III

ETUDE

ESTUDIO

M. B.

Pupil
Discípulo

294

Teacher
Maestro

The musical score consists of four systems of music. The first system shows the beginning of the piece with a piano (*p*) dynamic. The second system continues the melodic and harmonic development. The third system features a crescendo (*cresc.*) and includes a fermata over a measure. The fourth system concludes with a *p spiccato* marking and includes a *détaché* section. The score is written for a Pupil and a Teacher, with the Pupil part on a single staff and the Teacher part on a grand staff (treble and bass clefs).

The image displays a musical score for Viola and Violin. The score is organized into five systems, each consisting of two staves. The top staff of each system is for the Viola, and the bottom staff is for the Violin. The music is written in G minor (one flat) and 3/4 time. The first system shows a Viola part with sixteenth-note patterns and a Violin part with a simple harmonic accompaniment. The second system introduces fingerings (1, 2, 4, 3, 4) and a 'V' marking for spiccato in the Violin part. The third system continues the Viola's melodic line while the Violin part features a sustained harmonic line. The fourth system shows the Viola part concluding with a double bar line. The fifth system shows the Viola part concluding with a double bar line and a final chord.

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

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

RONDO

RONDO

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

Allegretto

Pupil
 Discípulo
 295
 Teacher
 Maestro

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

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

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

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

CHORDS

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

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

TRIAD CHORDS

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

Written:
Escrito



Played:
Ejecutado



ACORDES

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

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

ACORDES DE TRES TONOS

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

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

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

Incorrect — *Incorrecto* Incorrect — *Incorrecto*

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

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

Use plenty of bow

Úsese mucho arco



Written: *Escrito:*

Played: *Ejecutado:*

This should be played in two different ways:

1. Down - bow, up - bow, down - bow
2. Down - bow only, each time taking the bow from the strings and beginning again at the nut.

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

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

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

THE FOUR-TONE CHORD

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

Written :
Escrito :

Played :
Ejecutado :

1) Incorrect
Incorrecto

2) Incorrect
Incorrecto

3) Incorrect
Incorrecto

4) Incorrect
Incorrecto

5) Incorrect
Incorrecto

Written :
Escrito :

Played :
Ejecutado :

Here practice as follows :

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

EL ACORDE DE CUATRO TONOS

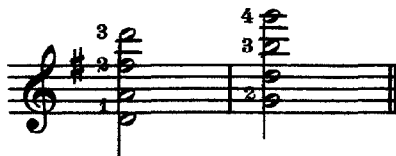
Los mismos principios que regulan la ejecución del acorde de tres tonos continúan siendo buenos para los acordes de cuatro tonos, i. e., que el acorde debe tocarse en dos secciones. Sin embargo en el caso de acordes de cuatro tonos la nota del medio no se toca dos veces, como en el de tres. Cuanto que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

Aquí practíquese como sigue :

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

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

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



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

L. A.

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

L. A.

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

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

ACCOMPANIMENT

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

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

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

L. A.

ACOMPAÑAMIENTO

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

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

L. A.

MINUET

MINUÉ

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

Tempo di Minuetto

Pupil
Discipulo
296
Teacher
Maestro

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

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

THE CIRCLE OF FIFTHS

Through all the Keys

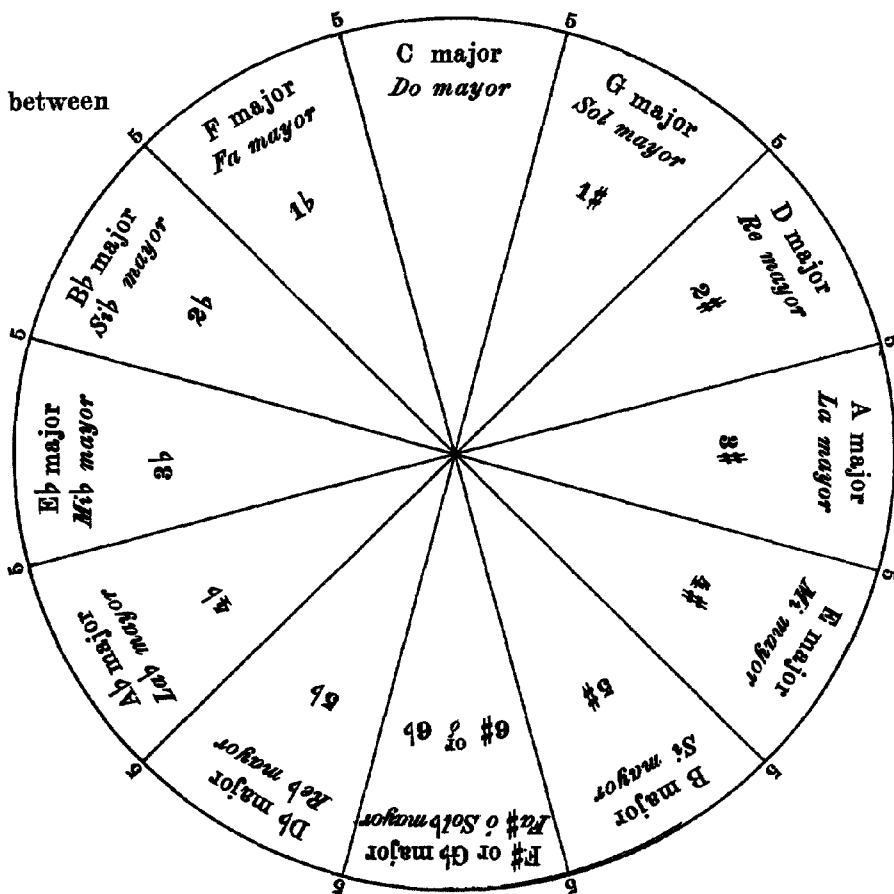
In an ascending order of succession, the scales are a perfect fifth distant one from the other. Beginning with C major, a perfect fifth, for instance, carried through all the subsequent keys will ultimately lead back to C major.

EL CIRCULO DE QUINTAS

a través de todas las claves

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

A perfect fifth between each scale!



THE ORDER OF THE ACCIDENTALS

The accidentals *always* occur in the same order:

The order of Sharps:



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

The order of Flats:



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

EL ORDEN DE LAS ALTERACIONES

Las alteraciones siempre ocurren en el mismo orden:

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

TWO-OCTAVE SCALES

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

Scales lead to a perfected technique!

Cultivate the scales!

Do not neglect practicing them carefully!

Play all scales :

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

ESCALAS DE DOS OCTAVAS

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

Escalas conducen a la perfecta técnica!

Cultivense las escalas!
no se olvide de practicarlas cuidadosamente!

Toquese todas las escalas :

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

2nd Position — 2a Posición

C major
Do mayor

297

A minor
La menor

SCALES IN SHARPS

ESCALAS EN SOSTENIDOS

298 a

G major
Sol mayor

1 sharp
1 sostenido

E minor
Mi menor

b)

D major
Re mayor

2#

B minor
Si menor

c)

A major
La mayor

3#

F# minor
Fa menor

d)

E major
Mi mayor

4#

C# minor
Do# menor

2nd Position - 2a Posición

e)

B major
Si mayor

5#

G# minor
Sol# menor

1/2 Position - 1/2 Posición

SCALES IN FLATS

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

Play all scales

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

ESCALAS EN BEMOLES

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

Tóquese todas las escalas

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

299 a

F major
Fa mayor

1 Flat
1 Bemol

D minor
Re menor

b)

B \flat major
Sib mayor

2 \flat

G minor
Sol menor

c)

E \flat major
Mib mayor

3 \flat

C minor
Do menor

d)

A \flat major
Lab mayor

4 \flat

F minor
Fa menor

e)

D \flat major
Reb mayor

5 \flat

B \flat minor
Sib menor

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

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

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

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

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

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

LIST OF THE PRINCIPAL TERMS
USED IN MODERN MUSIC

With their Abbreviations and Explanations

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

LISTA DE LAS PRINCIPALES PALABRAS
USADAS EN LA MUSICA MODERNA

con las abreviaciones y explicaciones

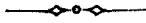
A	.á, en ó a, <i>a tempo</i> , en tiempo
<i>Accelerando (accel.)</i>	.gradualmente aumentar la velocidad
<i>Accent</i>	.Acentuar ciertas partes del compas
<i>Adagio</i>	.Espacio, con sosiego
<i>Ad libitum (ad lib.)</i>	.A placer, no en exacto tiempo
<i>A due (a 2)</i>	.Debe tocarse con ambos instrumentos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

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

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

Technical Supplement

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



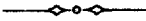
Specially written for Part II of this Method

by

PROFESSOR LEOPOLD AUER

and Adapted and Varied for this Part IV

by the Author



DAILY EXERCISES

for the Fourth and Fifth Positions
Double Stops and Spiccato Bowing

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

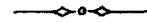
A particular suggestion as to how these Daily Exercises are to be practised is of importance. It is to be understood at the very outset, that all of them are not to be practised every day, one after the other. Quite to the contrary, the student should plan his study in systematic manner, for while studying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

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

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

Suplemento Tecnico

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



Especialmente escritos para la IIª Parte de este Metodo

por el

PROFESOR LEOPOLDO AUER

adaptados y variados para esta Parte IV

por la autora



EJERCICIOS DIARIOS

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

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

Una particular indicación en cuanto como estos ejercicios diarios deben practicarse es de importancia. Es de comprender desde buen principio, que, todos ellos no deben practicarse diariamente, uno tras otro, muy al contrario, el estudiante debe planear el estudio sistemáticamente por cuanto estudiando la cuarta posición, los ejercicios diarios para esta posición (pagina 350) y mientras estudiando la Quinta posición (pagina 354) deben tomarse simultáneamente.

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

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

DAILY FINGER
AND BOWING EXERCISES
for the
FOURTH POSITION
Exercise One: G and D String

Use the marked section of the bow

EJERCICIOS DIARIOS
PARA LOS DEDOS Y EL ARCO
para la
CUARTA POSICIÓN
Ejercicio Uno: Cuerdas Sol y Re

Use la sección marcada del arco



Musical notation for the main exercise. The staff shows a sequence of notes with fingerings: 4, 4, 3, 3, 2, 2, 1*) above the notes. Below the staff, there is a dashed line with a small square and the number 1, indicating the starting point of the bow section.

The same fingering should be used for all variations

Los mismos dedos deben usarse para todas las variaciones

I Var.

Musical notation for Variation I. The staff shows a sequence of notes with a *simile* marking below the staff.

Musical notation for Variation II, showing a sequence of notes.

II Var.

III Var.

IV Var.

V Var.

Musical notation for Variations II, III, IV, and V. Each variation is shown as a sequence of notes with specific bowing instructions above them.

A to B: Two shorter strokes at B

B to A: Two shorter strokes at A

Two short strokes at A, A to B

Two short strokes at B, B to A

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

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

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

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

FOURTH POSITION:
D and A String

CUARTA POSICIÓN:
Cuerdas Re y La

Musical notation for the main exercise in the fourth position. The staff shows a sequence of notes with fingerings: 4, 4, 3, 3, 2, 2, 1*) above the notes. Below the staff, there is a dashed line with a small square and the number 1, indicating the starting point of the bow section.

I Var.

Musical notation for Variation I in the fourth position. The staff shows a sequence of notes with a *simile* marking below the staff.

Musical notation for Variation II in the fourth position, showing a sequence of notes.

II Var.

III Var.

IV Var.

V Var.

Musical notation for Variations II, III, IV, and V in the fourth position. Each variation is shown as a sequence of notes with specific bowing instructions above them.

A to B: Two shorter strokes at B

B to A: Two shorter strokes at A

Two short strokes at A, A to B

Two short strokes at B, B to A

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

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

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

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

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

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

FOURTH POSITION
A and E String

CUARTA POSICIÓN
Cuerdas La y Mi

I Var.

II Var.

III Var.

IV Var.

V Var.

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

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

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

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

FOURTH POSITION
Exercise Two: G and D String

CUARTA POSICIÓN
Ejercicio Dos: Cuerdas Sol y Re



Same fingering **) Los mismos dedos **)

I Var.

II Var.

slowly rapidly slowly rapidly

despacio rapi-damente despacio rapi-damente

III Var.

IV Var.

V Var.

with an even bow

con arco parejo

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

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

FOURTH POSITION

D and A String

CUARTA POSICIÓN

Cuerdas Re y La

I Var. Same fingering

Los mismos dedos

III Var.

IV Var.

V Var.

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

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

FOURTH POSITION
A and E String

CUARTA POSICIÓN
Cuerdas La y Mi

Musical staff with notes and fingerings: 1, 2, 2, 3, 3, 4*); 1, 1

Musical staff with notes and fingerings: 2, 2, 3, 3

Musical staff with notes and fingerings: 1, 1**)

Musical staff with notes and fingerings: 3, 3, 2, 2

Same fingering

Los mismos dedos

I Var.

II Var.

Musical staff with dynamics: slowly, rapidly, slowly, rapidly

despacio rapi- despacio rapi-
damente damente

III Var.

IV Var.

V Var.

Musical staff with notes and slurs for variations III, IV, and V

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

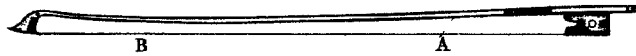
* *Dejese que el cuarta dedo pise ambas cuerdas simultaneamente.*
** *Dejese que el primer dedo pise ambas cuerdas simultaneamente.*

FIFTH POSITION

Exercise One: G and D String

QUINTA POSICIÓN

Ejercicio Uno: Cuerdas Sol y Re



Musical notation for the main exercise in G minor, 4/4 time. The melody consists of eighth and quarter notes. Fingerings are indicated above the notes: 4, 4, 3, 3, 2, 2, 1*) for the first measure, and 2, 2, 3, 3, 4, 4 for the second measure. A dotted line below the first measure is labeled *) 1.

Same fingering
I Var.

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

Musical notation for variations I and II. Variation I is marked with a repeat sign. Variation II includes dynamic markings: *rapidamente* and *despacio*.

III Var.

IV Var.

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

Musical notation for variations III, IV, and V. Variation III includes instructions: *A to B: Two short strokes at B* and *B to A: Two short strokes at A*, with Spanish equivalents *A á la B: Dos cortos golpes de arco en B* and *B á la A: Dos cortos golpes de arco en A*. Variation V includes dynamic markings: *rapidamente* and *despacio*.

FIFTH POSITION

D and A String

QUINTA POSICIÓN

Cuerdas Re y La

Musical notation for the main exercise in G minor, 4/4 time. The melody consists of eighth and quarter notes. Fingerings are indicated above the notes: 4, 4, 3, 3, 2, 2, 1*) for the first measure, and 2, 2, 3, 3, 4, 4 for the second measure. A dotted line below the first measure is labeled *) 1.

Same fingering

Los mismos dedos *)

I Var.

II Var.
rapidly slowly rapidly slowly

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

III Var.

IV Var.

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

Musical notation for variations III, IV, and V. Variation III includes instructions: *A to B: Two short strokes at B* and *B to A: Two short strokes at A*, with Spanish equivalents *A á la B: Dos cortos golpes de arco en B* and *B á la A: Dos cortos golpes de arco en B*. Variation V includes dynamic markings: *rapidamente* and *despacio*.

*) Let the first finger strike both strings simultaneously

*) Déjese que el primer dedo pise ambas cuerdas simultaneamente

FIFTH POSITION
A and E String

QUINTA POSICIÓN
Cuerdas La y Mi

*) 1.....

Same fingering

I Var.

II Var. rapidly

Los mismos dedos

slowly rapidly slowly

rapida- mente despacio

rapida- mente despacio

III Var.

A to B: Two short strokes at B

B to A: Two short strokes at A

IV Var.

V Var. rapidly

slowly rapidly slowly

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

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

rapida- mente

despacio

rapida- mente

despacio

FIFTH POSITION
Exercise Two: G and D String

QUINTA POSICIÓN
Ejercicio Dos: Cuerdas Sol y Re



1.....

1.....

1.....

1.....

1.....

Same fingering

I Var.

II Var.

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

III Var. Los mismos dedos

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

IV Var.

Whole bow: Two short strokes at tip

Whole bow: Two short strokes at nut

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

1 Two short stroke at tip 2 Whole bow

Arco entero: Dos cortos golpes en la punta

Arco entero: Dos cortos golpes en la nuez

1 Dos cortos golpes en la nuez 2 Arco entero

1 Dos cortos golpes en la punta 2 Arco entero

*) Let the first finger strike both strings simultaneously

*) Dejes que el primer dedo pise ambas cuerdas simultaneamente

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

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

FIFTH POSITION
D and A String

QUINTA POSICIÓN
Cuerdas Re y La

Same fingering

Los mismos dedos

I Var.

II Var.

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

B to A: Four short strokes at A

III Var.

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

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

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

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

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

IV Var.

Whole bow: Two short strokes at tip

Whole bow: Two short strokes at nut

V Var.

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

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

Arco entero: Dos cortos golpes en la punta

Arco entero: Dos cortos golpes en la nuez

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

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

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

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

FIFTH POSITION
A and E String

QUINTA POSICIÓN
Cuerdas La y Mi

Same fingering

I Var.

II Var.

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

III Var.

A to B: Two short strokes at B: B to A strokes at B: B to A
Los mismos dedos

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

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

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

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

IV Var.

Whole bow: Two short strokes at tip

Arco entero: Dos cortos golpes en la punta

Whole bow: Two short strokes at nut

Arco entero: Dos cortos golpes en la nuez

V Var.

1 Two short strokes at nut. 2 Whole bow

1 Dos cortos golpes en la nuez. 2 Arco entero

1 Two short strokes at tip. 2 Whole bow

1 Dos cortos golpes en la punta. 2 Arco entero

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

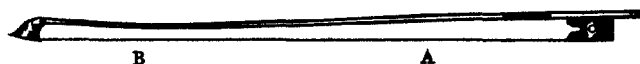
* Dejes que el cuarto dedo pise ambas cuerdas simultaneamente
** Dejes que el primer dedo pise ambas cuerdas simultaneamente

DOUBLE - STOPS
G and D String

DOBLES - CUERDAS
Cuerdas Sol y Re

With the whole bow, down and up

Con el arco entero, hacia abajo y hacia arriba



I Var.



II Var.

III Var.



IV Var.

V Var.



On the D and A String

En las cuerdas Re y La

With the whole bow

Con el arco entero



I Var.



II Var.

III Var.



IV Var.

V Var.

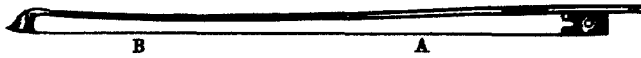


On the A and E String

En las cuerdas La y Mi

With the whole bow

Con el arco entero



I Var.



II Var.

III Var.



IV Var.

V Var.

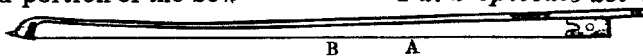


SPICCATO
(On one string only, the G string)

SPICCATO
(*En una sola cuerda, la cuerda SOL*)

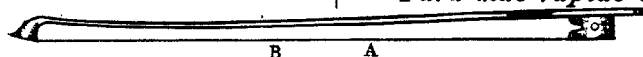
For spiccato use the marked portion of the bow

Para spiccato use la marcada porción de arco



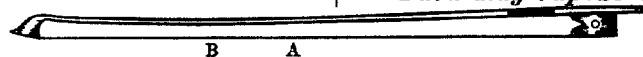
For a more rapid spiccato

Para mas rapido spiccato



For a very rapid spiccato

Para muy rapido spiccato



PLAIN SPICCATO

SIMPLE SPICCATO



I Var.

II Var.



III Var.

IV Var.



MIXED SPICCATO *)

SPICCATO MEZCLADO *)

V Var.

VI Var.



VII Var.

VIII Var.



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

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

On the D String

With regard to bowing, see p. 361

En la cuerda RE

Con referencia al arqueo véase p. 361



I Var.

II Var.



III Var.

IV Var.



V Var.

VI Var.



VII Var.

VIII Var.



On the A String

With regard to bowing, see p. 361

En la cuerda LA

Con referencia al arqueo véase p. 361



I Var. **II Var.**

III Var. **IV Var.**

V Var. **VI Var.**

VII Var. **VIII Var.**

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

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

I Var. **II Var.**

III Var. **IV Var.**

V Var. **VI Var.**

VII Var. **VIII Var.**

SPICCATO FOR TWO STRINGS

(G and D string)

With regard to bowing, see p. 361

SPICCATO PARA DOS CUERDAS

(Sol y Re)

Con referencia al arqueo, véase p. 361



I Var.

II Var.



III Var.

IV Var.



On the D and A String

With regard to bowing, see p. 361

En las cuerdas RE y LA

Con referencia al arqueo, véase p. 361

