

Maia Bang
Violin Method
Part V — Sixth and Seventh Positions

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Violin Method

by
MAIA BANG

Part Five

THE SIXTH POSITION

The Sixth Position is situated on the fingerboard at the interval of a second above the Fifth Position, and a seventh distant from the First Position.

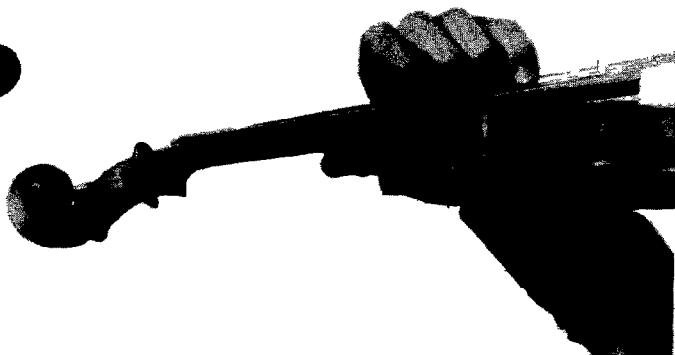
As regards the entire left hand, it is held somewhat higher above the fingerboard, with the thumb drawn somewhat further *under* the neck of the violin.

Allow the first finger to remain in position as long as possible, as a support for correct intonation. The higher one ascends the fingerboard, and the nearer one comes to the bridge, the smaller grow the stops. Half-tones in this position should be taken very close to one another.



SIXTH POSITION
(Front View)

SEXTA POSICIÓN
(Vista de Frente)



SIXTH POSITION
(Rear View)

SEXTA POSICIÓN
(Vista Posterior)

First Finger F
Second Finger G
Third Finger A
Fourth Finger B \flat

Primer Dedo Fa
Segundo Dedo Sol
Tercer Dedo La
Cuarto Dedo Si bemol

Método de Violín

por
MAIA BANG

Quinta Parte

LA SEXTA POSICIÓN

La sexta posición está situada en el diapasón en el intervalo de una segunda sobre la Quinta Posición, y una séptima distante de la Primera Posición.

Con referencia á la mano izquierda esa es mantenida algo más alta sobre el diapasón, moviendo el pulgar ligeramente debajo del mango del violín.

Déjese que el primer dedo se mantenga en posición lo más posible, como soporte á una correcta afinación. El más alto asciende en el diapasón, el más cerca viene hacia el puente, y el pequeño afirma las paradas. Los medios tonos en esa posición deben hacerse muy pegados de uno al otro.

In the Sixth Position certain notes are produced with the same fingering as in the Second Position, but played on the string below (see diagram).

In comparison with Fifth Position, the 1st finger in Sixth Position takes the place of 2nd finger in Fifth Position.

En la Sexta Posición ciertas notas son producidas con la misma digitación que en la Segunda Posición, pero son tocadas en la cuerda más abajo.

Comparándolo con la Quinta Posición, el primer dedo en la Sexta Posición toma el lugar del segundo dedo en la Quinta Posición.

The Fifth Position *La Quinta Posición*



The Sixth Position *La Sexta Posición*



DIAGRAM

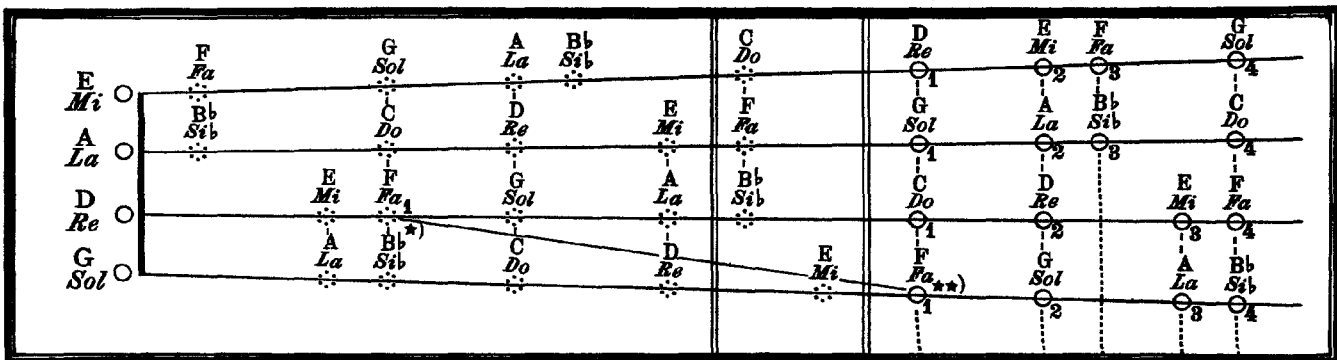
The stops on the four strings in the First and Sixth Position

DIÁGRAMA

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

(First Position) *(Primera Posición)*

(Sixth Position) *(Sexta Posición)*



Detailed explanation of the Fingering in the Sixth Position

Explicación detallada de la digitación en la Sexta Posición

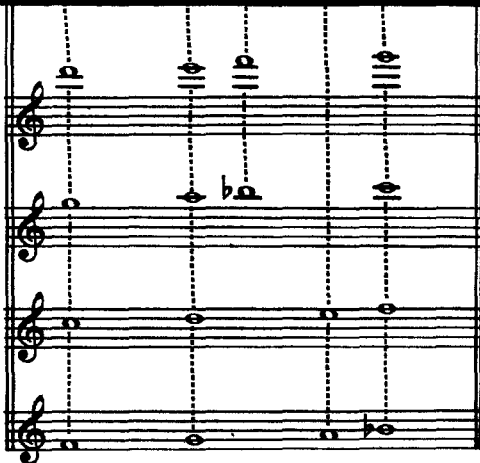
E STRING: D (1st finger) E (2nd finger) F (3rd finger) G (4th finger)
 CUERDA MI: *Re (1er dedo) Mi (2do dedo) Fa (3er dedo) Sol (4to dedo)*

A STRING: G (1st finger) A (2nd finger) Bb (3rd finger) C (4th finger)
 CUERDA LA: *Sol (1er dedo) La (2do dedo) Sib (3er dedo) Do (4to dedo)*

D STRING: C (1st finger) D (2nd finger) E (3rd finger) F (4th finger)
 CUERDA RE: *Do (1er dedo) Re (2do dedo) Mi (3er dedo) Fa (4to dedo)*

G STRING: F (1st finger) G (2nd finger) A (3rd finger) Bb (4th finger)
 CUERDA SOL: *Fa (1er dedo) Sol (2do dedo) La (3er dedo) Sib (4to dedo)*

KEY OF F MAJOR
 CLAVE DE FA MAYOR



The half tones are situated as follows:

- E string: E - F = second and third finger
- A string: A - Bb = second and third finger
- D string: E - F = third and fourth finger
- G string: A - Bb = third and fourth finger

Los medios tonos están situados como siguen:

- Cuerda Mi: Mi - Fa = segundo y tercer dedo*
- Cuerda La: La - Sib = segundo y tercer dedo*
- Cuerda Re: Mi - Fa = tercero y cuarto dedo*
- Cuerda Sol: La - Sib = tercero y cuarto dedo*

*) The first finger, Second Position, D String
 **) The first finger, Sixth Position, G String

*) *Primer dedo, Segunda Posición, Cuerda Re*
 **) *Primer dedo, Sexta Posición, Cuerda Sol*

SIXTH POSITION
G String

SEXTA POSICIÓN
Cuerda Sol

Pupil
Discípulo

300

Teacher
Maestro

SIXTH POSITION
D String

SEXTA POSICIÓN
Cuerda Re

Pupil
Discípulo

301

Teacher
Maestro

SIXTH POSITION
A String

SEXTA POSICIÓN
Cuerda. La

Pupil
Discípulo
302

Teacher
Maestro

EXERCISES IN THE SIXTH POSITION
G STRING and D STRING

EJERCICIOS EN LA SEXTA POSICIÓN
CUERDA SOL y CUERDA RE

304 a) **IV^c**

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

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

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

b) **III^c**

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

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

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

D STRING and A STRING

CUERDA RE y CUERDA LA

c) **III^c**

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

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

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

d)

A STRING and E STRING

CUERDA LA y CUERDA MI

e)

f)

ETUDE IN THE SIXTH POSITION

ESTUDIO EN LA SEXTA POSICIÓN

M. B.

Pupil
Discípulo

305

Teacher
Maestro

IVc

staccato sempre

1 2 3 1 4 1 3 1 4

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

Fine

1 2 3 4 1 4 3 3

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

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

Da Capo al Fine

PLAISIR d'AMOUR

(The Joys of Love)

Sixth Position

Andante moderato

PLACER DE AMOR

Sexta Posición

Padre Martini

Arranged by

Arreglada por { M. B.

Pupil
Discipulo

306

Teacher
Maestro

The musical score is written for violin and piano. It consists of two parts: 'PLAISIR d'AMOUR' and 'PLACER DE AMOR'. The key signature is one sharp (F#) and the time signature is 6/8. The tempo is 'Andante moderato'. The score includes various musical notations such as slurs, accents, and dynamic markings like *p* (piano) and *mf* (mezzo-forte). There are also performance instructions like *rit.* (ritardando) and *a tempo*. The score is divided into sections for the Pupil (Discipulo) and Teacher (Maestro). The Pupil part is marked with 'IIIc' and 'V' (Violin), while the Teacher part is marked with 'IIc' and 'V' (Violin). The score includes fingerings (1-4) and bowings (V) for both parts. The piece concludes with a final cadence and a *rit.* marking.

Here Professor Auer's "Finger and Bowing Exercises," p. 445 should be studied.

Aquí, los "Ejercicios para los Dedos y Arco" del Profesor Auer, Pag. 445 deben ser estudiados.

EXERCISES WITH CHANGE
 from Fifth to Sixth Position
 Using the Same Finger

EJERCICIOS CON CAMBIO
 Quinta á la Sexta Posición
 Usando el mismo dedo

G STRING

CUERDA SOL

307 a)

Two staves of music for the G string. The first staff shows a sequence of notes with fingerings: 1 2 1 1 1 2 1 1. The second staff shows a sequence of notes with fingerings: 2 2 3 2 2 2 3 2 2. Both staves include repeat signs and a double bar line.

D STRING

CUERDA RE

b)

Two staves of music for the D string. The first staff shows a sequence of notes with fingerings: 1 2 1 1 1 2 1 1. The second staff shows a sequence of notes with fingerings: 2 2 3 2 2 2 3 2 2. Both staves include repeat signs and a double bar line.

A STRING

CUERDA LA

c)

Two staves of music for the A string. The first staff shows a sequence of notes with fingerings: 1 1 2 1 1 1 2 1 1. The second staff shows a sequence of notes with fingerings: 2 2 3 2 2 2 3 2 2. Both staves include repeat signs and a double bar line.

E STRING

CUERDA MI

d)

Two staves of music for the E string. The first staff shows a sequence of notes with fingerings: 1 1 1 1 2 1 1. The second staff shows a sequence of notes with fingerings: 2 2 3 2 2 2 3 2 2. Both staves include repeat signs and a double bar line.

Using Various Fingers

Regarding change of position see Part III of this Method. Fifth to Sixth Position.

G STRING

308 a)

D STRING

b)

A STRING

c)

E STRING

d)

Usando varios dedos

Con referencia al cambio de posición véase la tercera parte de este método. Quinta a la Sexta Posición.

CUERDA SOL

CUERDA RE

CUERDA LA

CUERDA MI

EXERCISES WITH CHANGE
from Fourth to Sixth Position
Using the Same Finger

EJERCICIOS CON CAMBIO
Cuarta a la Sexta Posición
Usando el mismo dedo

G STRING

309 a)

D STRING

b)

A STRING

c)

E STRING

d)

Using Various Fingers
Fourth to Sixth Position

*Usando varios dedos
Cuarta á la Sexta Posición*

G STRING

CUERDA SOL

a)

Exercise a) for the G string (Cuierda Sol) in treble clef, key of D major (one sharp), and 2/4 time. The first staff shows a sequence of eighth notes: D4 (finger 1), E4 (finger 2), F#4 (finger 1), G4 (finger 2), A4 (finger 1), B4 (finger 2), C5 (finger 1), D5 (finger 2). This is followed by a repeat sign and a sequence of eighth notes: D5 (finger 2), E5 (finger 3), F#5 (finger 2), G5 (finger 3), A5 (finger 2), B5 (finger 3), C6 (finger 2), D6 (finger 3). The second staff continues with eighth notes: D5 (finger 3), E5 (finger 4), F#5 (finger 3), G5 (finger 4), A5 (finger 3), B5 (finger 4), C6 (finger 3), D6 (finger 4).

D STRING

CUERDA RE

b)

Exercise b) for the D string (Cuierda Re) in treble clef, key of D major (one sharp), and 2/4 time. The first staff shows a sequence of eighth notes: D4 (finger 1), E4 (finger 2), F#4 (finger 1), G4 (finger 2), A4 (finger 1), B4 (finger 2), C5 (finger 1), D5 (finger 2). This is followed by a repeat sign and a sequence of eighth notes: D5 (finger 2), E5 (finger 3), F#5 (finger 2), G5 (finger 3), A5 (finger 2), B5 (finger 3), C6 (finger 2), D6 (finger 3). The second staff continues with eighth notes: D5 (finger 3), E5 (finger 4), F#5 (finger 3), G5 (finger 4), A5 (finger 3), B5 (finger 4), C6 (finger 3), D6 (finger 4).

A STRING

CUERDA LA

c)

Exercise c) for the A string (Cuierda La) in treble clef, key of D major (one sharp), and 2/4 time. The first staff shows a sequence of eighth notes: D4 (finger 1), E4 (finger 2), F#4 (finger 1), G4 (finger 2), A4 (finger 1), B4 (finger 2), C5 (finger 1), D5 (finger 2). This is followed by a repeat sign and a sequence of eighth notes: D5 (finger 2), E5 (finger 3), F#5 (finger 2), G5 (finger 3), A5 (finger 2), B5 (finger 3), C6 (finger 2), D6 (finger 3). The second staff continues with eighth notes: D5 (finger 3), E5 (finger 4), F#5 (finger 3), G5 (finger 4), A5 (finger 3), B5 (finger 4), C6 (finger 3), D6 (finger 4).

E STRING

CUERDA MI

d)

Exercise d) for the E string (Cuierda Mi) in treble clef, key of D major (one sharp), and 2/4 time. The first staff shows a sequence of eighth notes: D4 (finger 1), E4 (finger 2), F#4 (finger 1), G4 (finger 2), A4 (finger 1), B4 (finger 2), C5 (finger 1), D5 (finger 2). This is followed by a repeat sign and a sequence of eighth notes: D5 (finger 2), E5 (finger 3), F#5 (finger 2), G5 (finger 3), A5 (finger 2), B5 (finger 3), C6 (finger 2), D6 (finger 3). The second staff continues with eighth notes: D5 (finger 3), E5 (finger 4), F#5 (finger 3), G5 (finger 4), A5 (finger 3), B5 (finger 4), C6 (finger 3), D6 (finger 4).

With regard to change from the lower positions First Second etc. to the Sixth, consult "Skips or Leaps," p. 397.

Con referencia al cambio en las posiciones bajas, Primero, Segundo etc., consulte "Omisiones y Saltos" Pag. 397.

SUOMI'S SONG

(Finnish)

CANCIÓN SUOMI

(First, Third, Fourth, Fifth and Sixth Positions) (Primera, tercera, cuarta, quinta y sexta Posición)

Friedrich Pacius
Arranged by M. B.
Arreglada por

Andante con moto ed molto espressivo

Pupil
Discipulo

311

Teacher
Maestro

First system of musical notation. The Pupil part (top staff) begins with a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. It contains several measures of music with fingerings (0, 1, 4, 2, 2) and a dynamic marking of *p*. The Teacher part (bottom staff) mirrors the Pupil part with fingerings (1, 3) and a dynamic marking of *p*. A *ritard.* marking is present in the final measure of the Pupil part.

Second system of musical notation. The Pupil part (top staff) includes a *ten.* marking and fingerings (4, 3, 2). The Teacher part (bottom staff) includes a *f* dynamic marking. The piano accompaniment (middle staves) features a *rit. e dim.* marking.

Third system of musical notation. The Pupil part (top staff) includes a *p* dynamic marking and fingerings (2, 1). The Teacher part (bottom staff) includes a *p* dynamic marking and fingerings (3, 2). The piano accompaniment (middle staves) includes a *p agitato* marking.

Fourth system of musical notation. The Pupil part (top staff) includes fingerings (3, 4, 2, 3, 2, 3). The Teacher part (bottom staff) includes fingerings (3, 2, 3, 2, 3) and a *f* dynamic marking. The piano accompaniment (middle staves) includes markings for *f molto espressivo et dim.*, *molto ritard.*, and *p*.

THE FUGUE

The fugue is a strict contrapuntal form of composition: It comprises a first voice or part, known as *Dux*, or the leader; and a second voice or part called *Comes*, or companion. In the beginning these voices are provided with a strict contrapuntal accompaniment, and gradually, by means of the so-called *stretto*, they are brought closer and closer one to the other. A very close *stretto* is accounted a decided work of art and indicates the climax of the fugue.

LA FUGA

La Fuga es una composición estrictamente contrapuntal, comprende una primera voz ó parte, conocida como Dux ó principal; y una segunda voz ó parte llamada Comes ó compañera.

En el principio éstas voces están proveidas con un estricto acompañamiento de contrapunto y gradualmente por medio del llamado Stretto se juntan poco a poco una con la otra. Un muy junto stretto, es considerado como una decidida obra de arte, indicando la culminación de la fuga.

LITTLE TWO PART FUGUE

(First to Sixth Position)

PEQUEÑA FUGA EN DOS PARTES

(De la Primera á la Sexta Posición)

Not too slowly

Pupil *Discípulo*
312
 Teacher *Maestro*

p *Dux* *Comes* *p*

mf *Dux* *Comes* *f* *Dux*

pesante *rit.* *f*

1st Stretto *Primera Stretto*

2nd Stretto *Segunda Stretto*

The musical score is written for violin and piano. It consists of four systems of staves. The first system shows the beginning of the piece with the violin part (Dux) and piano accompaniment (Comes). The second system introduces the first stretto, where the voices are brought closer together. The third system shows the second stretto, further tightening the contrapuntal texture. The final system concludes with a *pesante* (heavy) section, a *rit.* (ritardando), and a final *f* (forte) chord.

THE VIBRATO

If we compare the effect of two instruments which differ one from the other as radically as the piano and the violin, we may say with entire correctness that the effect of the piano is an ideal one, that of the violin pathological. The violin, far more than any other instrument, is fitted for the immediate transmission of psychic moods, and one of its first means toward this end is the *vibrato*.

FORMATION OF THE VIBRATO

The *vibrato* is carried out by means of a tremulant movement of the fingers directed from the nut to the bridge. This movement results in a very slight deviation from pitch, and must not be carried out in too slow, or too flabby a way, nor in too rapid, nervous or restless a manner. The *main point* in the development of the *vibrato* is: that the *vibrato* be regular, and be produced by the fingers and the hand, and *not* with the arm and shoulder.*The *vibrato* may be produced to greater advantage when the other fingers do not remain on the strings.

*) See more about Vibrato: Supplement page 509.

USE OF THE VIBRATO

There are no fixed and set rules for the employment of the *vibrato*, yet it may be said that as a general thing the *vibrato* is mainly used in *cantabile* or singing passages on longer tones, but not on tones which are quite short, nor in purely technical passages or runs.

An excess of vibrato corresponds to too much dessert at a dinner, being cloying to the appetite. Nor is too little vibrato desirable, since it sounds cold and stiff. L. A.

EXERCISES IN VIBRATION

It is easier to play a *vibrato* with the 2d and 3d fingers than with the 1st and 4th.

Do not keep all the fingers down, but let only one finger rest upon the string at a time.

313

First Position (*Primera Posición*)
2nd and 3rd fingers
2o y 3o dedos

1st and 4th fingers
1o y 4o dedos

EL VIBRATO

Si comparamos el efecto de dos instrumentos, la diferencia del uno al otro es tan radical, como lo es el piano y el violin, podemos afirmar correctamente que el efecto del piano es ideal, y que el del violin patológico. El violin mucho más que cualquier otro instrumento, es adecuado para la inmediata transmisión de humor psíquico, y uno de los principales medios para ese fin es el vibrato.

FORMACIÓN DEL VIBRATO

*El vibrato se desarrolla por medio de un trémulo movimiento de los dedos, directo de la nuez al puente, Este movimiento resulta en un muy ligero desvío de entonación, no debiendo ejecutarse muy despacio ni muy flojo, tampoco de una manera muy rápida y nerviosa. El punto principal en el desenvolvimiento del vibrato es que el vibrato debe ser regulado y producido por los dedos y la mano, y no con el brazo y hombro.*El vibrato se produce con más ventaja cuando los otros dedos no pisan las cuerdas.*

*) Respecto al Vibrato vease también el Suplemento, pag. 509.

USO DEL VIBRATO

No existe ninguna regla para el uso del vibrato, pero debe advertirse que como regla general el vibrato es usado principalmente en pasajes cantantes (cantabile) ó en tonos largos, pero no en tonos que sean demasiado cortos ni en pasajes puramente técnicos.

Exceso de Vibrato es lo mismo que muchos postres en la comida, pues empalagan. Pero tampoco muy poco vibrato es deseable, pues resultaría frío y rígido. L. A.

EJERCICIOS EN VIBRACION

Es mucho más fácil tocar un vibrato con el segundo y tercer dedo que con el primero y cuarto.

No mantenga todos los dedos en el diapasón, sino deje que solamente un dedo reste sobre la cuerda a la vez.

E STRING

2nd and 3rd fingers
2o y 3o dedos

b)

Musical notation for E string exercise b) showing notes on the E string with vibrato markings. The notes are G4, A4, B4, C5, D5, E5, F5, G5.

CUERDA MI

1st and 4th fingers
1o y 4o dedos

Musical notation for Cuerdas MI exercise showing notes on the A string with vibrato markings. The notes are C4, D4, E4, F4, G4, A4, B4, C5.

D STRING

2nd and 3rd fingers
2o y 3o dedos

c)

Musical notation for D string exercise c) showing notes on the D string with vibrato markings. The notes are F4, G4, A4, B4, C5, D5, E5, F5.

CUERDA RE

1st and 4th fingers
1o y 4o dedos

Musical notation for Cuerdas RE exercise showing notes on the D string with vibrato markings. The notes are F4, G4, A4, B4, C5, D5, E5, F5.

G STRING

2nd and 3rd fingers
2o y 3o dedos

d)

Musical notation for G string exercise d) showing notes on the G string with vibrato markings. The notes are B3, C4, D4, E4, F4, G4, A4, B4.

CUERDA SOL

1st and 4th fingers
1o y 4o dedos

Musical notation for Cuerdas SOL exercise showing notes on the G string with vibrato markings. The notes are B3, C4, D4, E4, F4, G4, A4, B4.

Begin Vibrato exercises here, as they are easier to play in the:

THIRD POSITION

Empiézanse los ejercicios vibratos aquí, porque se ejecutan mas facilmente en la:

TERCERA POSICIÓN

A String

Cuerda La

All four fingers
Todos los dedos

314

a)

Musical notation for A string exercise a) showing notes on the A string with fingerings 2, 3, 1, 4 and vibrato markings. The notes are C4, D4, E4, F4, G4, A4, B4, C5.

E String

Cuerda Mi

b)

Musical notation for E string exercise b) showing notes on the E string with fingerings 2, 3, 1, 4 and vibrato markings. The notes are G4, A4, B4, C5, D5, E5, F5, G5.

D String

Cuerda Re

c)

Musical notation for D string exercise c) showing notes on the D string with fingerings 2, 3, 1, 4 and vibrato markings. The notes are F4, G4, A4, B4, C5, D5, E5, F5.

G String

Cuerda Sol

d)

Musical notation for G string exercise d) showing notes on the G string with fingerings 2, 3, 1, 4 and vibrato markings. The notes are B3, C4, D4, E4, F4, G4, A4, B4.

It goes almost without saying that the acquisition of a good vibrato takes time: the vibrato must be cultivated, and this is a matter not of days, but of weeks and months. Hence, later on, other tones should be practiced with the vibrato, scales in whole notes, for instance, and at first only in the lower positions.

Es natural que la adquisición de un buen Vibrato toma tiempo: El vibrato debe ser ejercitado, y eso no es una cosa de unos dias, sino de semanas y meses. Por lo tanto, más tarde otros tonos pueden estudiarse con el vibrato, escalas en notas enteros, por ejemplo, y primeramente sólo en las posiciones bajas.

In Music: Do not give stones in place of bread. Listen to the music within yourself, that your performance may be spiritually elevating.

M.B.

En la musica, no se debe ofrecer hueso a por queso. Escuchese á la musica, que hay adentro del corazon entonces la ejecucion resultará inspirada.

M.B.

HUNGARIAN DANCE

(Folk - Melody)

DANZA HÚNGARA

(Melodia Nacional)

Arranged after Brahms by } M. B.
Arreglada según Brahms por }

Poco sostenuto

Pupil
Discípulo
315
Teacher
Maestro

The musical score is written for violin and piano. It begins with a *Poco sostenuto* tempo. The violin part starts with a *p* dynamic and *molto espressivo* character. The piano accompaniment features a tremolo in the right hand and a steady bass line in the left hand. The score includes various performance instructions such as *cresc.*, *dim.*, *rit.*, *molto*, *f*, *pesante*, *molto espressivo*, *a tempo animato*, *stringendo*, *decresc.*, and *rit. e dim.*. Fingerings and bowings are indicated throughout. The piece concludes with a *rit. e dim.* instruction.

*) For tremolo see Supplementary Part, Chapter on Tremolo bowing. Page 480.

*) Para el Tremolo véase la parte suplementaria, el capítulo sobre Arqueamiento trémolo. Pag. 480

THE SEVENTH POSITION

The Seventh Position lies at the interval of a second higher on the fingerboard than does the Sixth Position, and one octave distant from the First Position.

As regards the position of the left hand, it is held high above the fingerboard, the thumb being drawn *under* the neck of the violin to such an extent that it assumes a horizontal position.

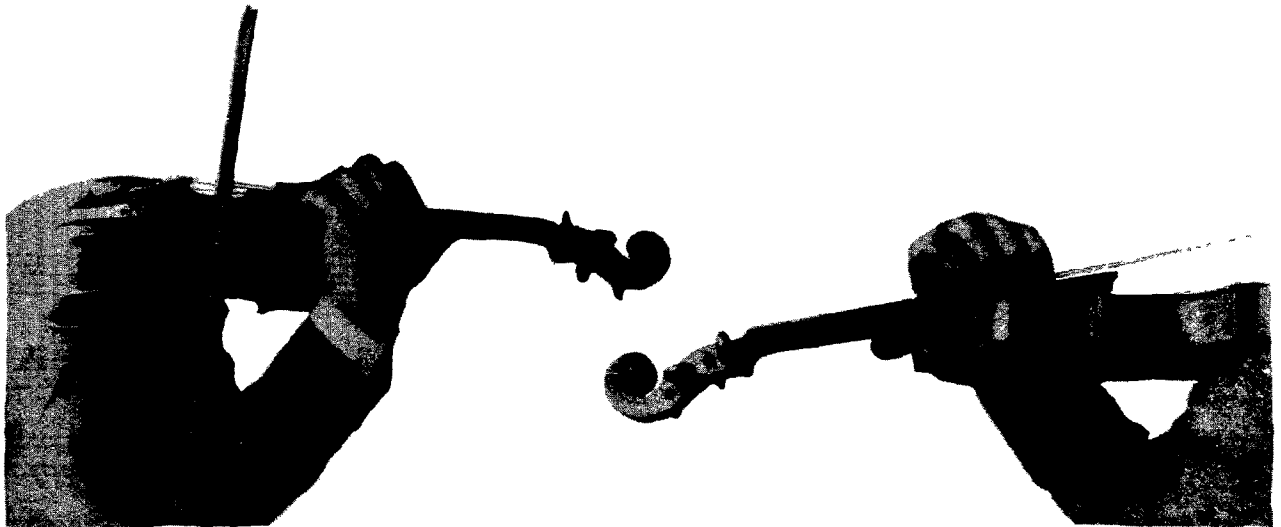
Remember the rule — already mentioned in connection with the other positions — to allow the first finger, whenever possible, to remain in place, in order to maintain a correct intonation. Take the half-tones *very* close one to the other.

LA SÉPTIMA POSICIÓN

La Séptima posición está situada en el diapason un intervalo de una segunda más alta que la Sexta Posición y una octava distante de la primera posición.

Con referencia á la posición de la mano izquierda, esa se sostiene más alta que el diapason y el pulgar debe ser movido bajo el mango del violin, á tal extremo que forme una posición horizontal.

Recuerde la regla ya mencionada en conexión con las otras posiciones, de permitir al primer dedo, siempre que sea posible, mantenerse en su lugar, y así conseguir una correcta entonación. Haga los medios tonos muy pegados del uno al otro.



SEVENTH POSITION
(Front View)

SÉPTIMA POSICIÓN
(Vista de Frente)

SEVENTH POSITION
(Rear View)

SÉPTIMA POSICIÓN
(Vista Posterior)

First Finger G
Second Finger A
Third Finger B
Fourth Finger C

*Primer Dedo Sol
Segundo Dedo La
Tercer Dedo Si
Cuarto Dedo Do*

In the Seventh Position certain notes are produced with the same fingering as in the Third position, but played on the string below (see diagram.)

In comparison with Sixth Position, the 1st. finger in Seventh Position takes the place of 2nd. finger in Sixth Position.

The Sixth Position *La Sexta Posición*



DIAGRAM

The stops on the four strings in the First and Seventh Position

En la Séptima Posición ciertas notas son producidas con la misma digitación que en la Tercera Posición, pero tocadas en la cuerda más abajo (véase el diagrama.)

Comparándolo con la Sexta Posición, el primer dedo en la Séptima Posición toma el lugar del segundo dedo en la Sexta Posición.

The Seventh Position *La Séptima Posición*

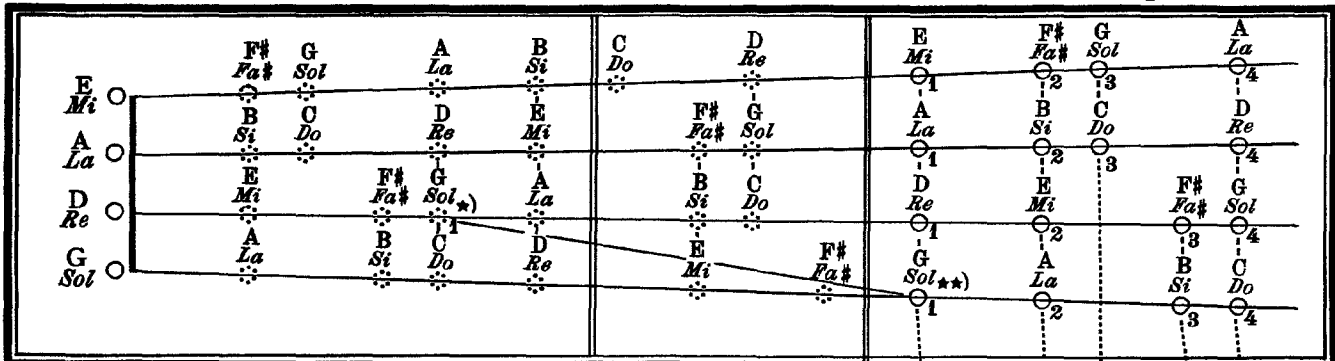


DIÁGRAMA

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

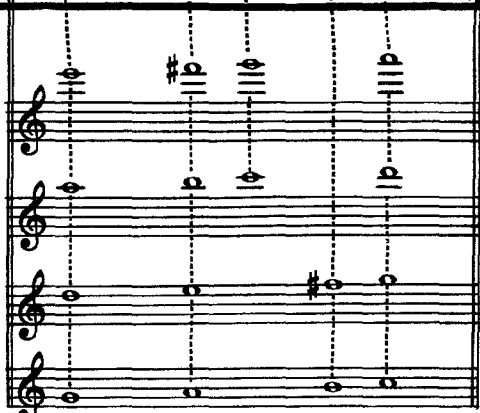
(First Position) *(Primera Posición)*

(Seventh Position) *(Séptima Posición)*



Detailed explanation of the Fingering in the Seventh Position
Explicación detallada de la digitación en la Séptima Posición

- KEY OF G MAJOR**
CLAVE DE SOL MAYOR
- E STRING: E (1st finger) F# (2nd finger) G (3rd finger) A (4th finger)
CUERDA MI: Mi (1er dedo) Fa# (2do dedo) Sol (3er dedo) La (4to dedo)
 - A STRING: A (1st finger) B (2nd finger) C (3rd finger) D (4th finger)
CUERDA LA: La (1er dedo) Si (2do dedo) Do (3er dedo) Re (4to dedo)
 - D STRING: D (1st finger) E (2nd finger) F# (3rd finger) G (4th finger)
CUERDA RE: Re (1er dedo) Mi (2do dedo) Fa# (3er dedo) Sol (4to dedo)
 - G STRING: G (1st finger) A (2nd finger) B (3rd finger) C (4th finger)
CUERDA SOL: Sol (1er dedo) La (2do dedo) Si (3er dedo) Do (4to dedo)



The half tones are situated as follows:
E string: F#-G= second and third fingers
A string: B-C= second and third fingers
D string: F#-G= third and fourth fingers
G string: B-C= third and fourth fingers

Los medios tonos están situados así:
Cuerda Mi: Fa# - Sol = segundo y tercer dedo
Cuerda La: Si - Do = segundo y tercer dedo
Cuerda Re: Fa# - Sol = tercer y cuarto dedo
Cuerda Sol: Si - Do = tercer y cuarto dedo

*) The first finger, Third Position, D String
**) The first finger, Seventh Position, G-String

*) *Primer dedo, Tercer Posición, Cuerda Re*
**) *Primer dedo, Séptima Posición, Cuerda Sol*

SEVENTH POSITION

G String

SEPTIMA POSICIÓN

Cuerda Sol

Pupil
Discípulo

316

Teacher
Maestro

First system of musical notation for exercise 316. The top staff is for the Pupil (Discípulo) and the bottom staff is for the Teacher (Maestro). The key signature is one sharp (F#) and the time signature is common time (C). The exercise is for the G string. The Pupil part features a melodic line with a triplet of eighth notes in the first measure, followed by a dotted line indicating a continuation of the pattern. The Teacher part provides a rhythmic accompaniment with eighth notes and rests.

Second system of musical notation for exercise 316. The Pupil part continues with a series of eighth notes, including a triplet of eighth notes in the second measure. The Teacher part continues with a rhythmic accompaniment, featuring a triplet of eighth notes in the second measure.

Third system of musical notation for exercise 316. The Pupil part continues with a series of eighth notes, including a triplet of eighth notes in the second measure. The Teacher part continues with a rhythmic accompaniment, featuring a triplet of eighth notes in the second measure.

SEVENTH POSITION

D string

SÉPTIMA POSICIÓN

Cuerda Re

Pupil
Discípulo

317

Teacher
Maestro

First system of musical notation for exercise 317. The top staff is for the Pupil (Discípulo) and the bottom staff is for the Teacher (Maestro). The key signature is one sharp (F#) and the time signature is common time (C). The exercise is for the D string. The Pupil part features a melodic line with a triplet of eighth notes in the first measure, followed by a dotted line indicating a continuation of the pattern. The Teacher part provides a rhythmic accompaniment with eighth notes and rests.

Second system of musical notation for exercise 317. The Pupil part continues with a series of eighth notes, including a triplet of eighth notes in the second measure. The Teacher part continues with a rhythmic accompaniment, featuring a triplet of eighth notes in the second measure.

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#). It contains a series of eighth notes grouped in pairs, with slurs over each pair. The lower staff is in bass clef and contains a sequence of notes with fingerings: 4, 3, 4, 4.

The second system continues the piece. It features a double bar line in the middle. The upper staff has a slur over a group of notes with fingerings 2 and 3. The lower staff has fingerings 1, 1, 3, 2, 1. There is a 'V' marking above a note in the lower staff.

The third system continues the piece. The upper staff has a slur over a group of notes. The lower staff has fingerings 4, 2, 1, 3.

SEVENTH POSITION
A string

SÉPTIMA POSICIÓN
Cuerda La

This section is divided into two parts: 'Pupil' and 'Teacher'. The 'Pupil' part is on the upper staff, starting with a slur and fingerings 3, 1, 2. The 'Teacher' part is on the lower staff, starting with a slur and fingerings 1, 2. There is a double bar line between the two parts.

The final system of music consists of two staves. The upper staff has a slur over a group of notes. The lower staff has fingerings 4, 4, 2, 4.

The first system of the E String exercise consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a 2/4 time signature. It contains a sequence of eighth notes with slurs and accents. The lower staff is in bass clef with the same key signature and time signature, containing a sequence of eighth notes with slurs and accents. A dashed line with the number '3' above it spans across the first two measures of the lower staff.

The second system of the E String exercise consists of two staves. The upper staff continues the sequence of eighth notes with slurs and accents. The lower staff continues the sequence of eighth notes with slurs and accents, including a measure with a 'V' marking above it. A dashed line with the number '3' above it spans across the first two measures of the lower staff.

SEVENTH POSITION
E String

SÉPTIMA POSICIÓN
Cuerda Mi

Pupil
Discípulo
319
Teacher
Maestro

The third system of the E String exercise consists of two staves. The upper staff continues the sequence of eighth notes with slurs and accents. The lower staff continues the sequence of eighth notes with slurs and accents. A dashed line with the number '2' above it spans across the first two measures of the lower staff.

The fourth system of the E String exercise consists of two staves. The upper staff continues the sequence of eighth notes with slurs and accents. The lower staff continues the sequence of eighth notes with slurs and accents.

The fifth system of the E String exercise consists of two staves. The upper staff continues the sequence of eighth notes with slurs and accents. The lower staff continues the sequence of eighth notes with slurs and accents. A dashed line with the number '3' above it spans across the first two measures of the lower staff.

The sixth system of the E String exercise consists of two staves. The upper staff continues the sequence of eighth notes with slurs and accents. The lower staff continues the sequence of eighth notes with slurs and accents. A dashed line with the number '4' above it spans across the first two measures of the lower staff.

EXERCISES IN THE SEVENTH POSITION

EJERCICIOS EN LA SÉPTIMA POSICIÓN

G STRING and D STRING

CUERDA SOL y CUERDA RE

a)

IV^c

320

D STRING and A STRING

CUERDA RE y CUERDA LA

b)

III^c

A STRING and E STRING

CUERDA LA y CUERDA MI

c)

II^c

EASY STUDY IN THE SEVENTH POSITION | ESTUDIO FACIL EN LA SÉPTIMA POSICIÓN

M. B.

Pupil
Discipulo
321
Teacher
Maestro

REVERIE
Seventh Position

RÊVERIE
Séptima Posición

M. B.

Andante

Pupil
Discípulo

322

Teacher
Maestro

p *espressivo*

The musical score consists of two systems, each with two staves. The top staff of each system is for the Pupil (Discípulo) and the bottom staff is for the Teacher (Maestro). The music is in G major (one sharp) and 2/4 time. The tempo is 'Andante'. The score includes various musical notations such as notes, rests, and fingerings (1-4). Dynamic markings include *p* (piano), *cresc.* (crescendo), and *dim. e rit.* (diminuendo and ritardando). There are also performance instructions like 'pupil' and 'teacher'.

★ Note that from G Sharp to F natural is one and a half steps.

★ Nótese que de Sol sostenido á Fa natural hay un tono y medio.

Here Prof. Auer's "Finger and Bowing Exercises," Seventh Position, p.449, should be studied.

Aquí los "Ejercicios para los Dedos y el Arco del Profesor Auer para la Séptima Posición p.449 deben estudiarse.

EXERCISES WITH CHANGE

from Sixth to Seventh Position, Using the Same Finger as well as Others

EJERCICIOS CON CAMBIO

de la Sexta a la Séptima Posición Usando el mismo dedo, así como también los otros

(Regarding change of position, see Part III of this Method.) page 198.

(Con referencia al cambio de posición, véase la tercera parte de este método.) Pag.198.

A STRING

CUERDA LA

323

E STRING

CUERDA MI

b)

D STRING

CUERDA RE

c)

G STRING

CUERDA SOL

d)

EXERCISES WITH CHANGE

from Fifth to Seventh Position, Using the Same Finger as well as Others

EJERCICIOS CON CAMBIO

de la Quinta a la Séptima Posición Usando el mismo dedo, así como también los otros

A STRING

CUERDA LA

324

E STRING

CUERDA MI

b)

D STRING

CUERDA RE

c)

G STRING

CUERDA SOL

d)

(With regard to change from the lower-lying position (First, Second, etc.) to the Seventh Position consult "Skips and Leaps," P. 397.

(Con referencia al cambio de las posiciones bajas, Primero, Segundo etc., a La Séptima Posición, consulte "Omisiones y Saltos" Pag. 397.

THE LAST JOURNEY

Sing, Sailor, Oh!

"LA ULTIMA JORNADA"

Oh! Marinero, Canta

First to Seventh Positions

De la Primera á la Séptima Posición

E. Alneas
Arranged by } M. B.
Arreglada por }

Allegretto

Pupil
Discípulo
325
Teacher
Maestro

The musical score is written for Violin and Piano. It consists of five systems of music. The first system is for the Violin (V) and Piano (P). The Violin part starts with a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. The tempo is marked 'Allegretto'. The first measure is marked 'p' (piano). The second system continues the Violin and Piano parts, with the Piano part marked 'p rit.' and 'mf a tempo'. The third system features 'poco rit.' and 'a tempo' markings. The fourth system has 'p rit.' and 'f a tempo' markings. The fifth system concludes with 'decresc.', 'rit.', 'molto rit.', and 'e dim.' markings. The score includes various musical notations such as slurs, accents, and dynamic markings. The Piano part includes bass clef, chord symbols, and fingering numbers (1-4) for both hands.

RIGAUDON

In all Seven Positions, with *Spiccato*, *Barriolage* and Double - Stops. (The music of Grieg must be executed in well pronounced rhythm, and with marked accents.)

RIGODÓN

En las siete Posiciones, con *Spiccato*, *Barriolage* y *Dobles Cuerdas*. (La musica de Grieg debe ejecutarse en un ritmo bien definido y el acento bien marcado.)

E. Grieg

Arranged by } M. B.
Arreglada por }

Allegro con brio

Pupil
Discípulo
326
Teacher
Maestro

*) Short strokes at the frog

*) Cortos golpes de arco en el talón

The musical score consists of six systems of piano accompaniment. Each system has a treble and bass clef staff. The key signature is one sharp (F#). The first system starts with a dynamic of *p* and includes a short stroke at the frog marked with an asterisk. The second system features a *pp* dynamic and includes a four-fingered chord marked with a '4' and an accent. The third system continues with *pp* dynamics and includes several short strokes at the frog marked with an asterisk. The fourth system includes a *cresc. molto* marking and a fortissimo *f* dynamic. The fifth system includes a *f rubato* marking, followed by *un poco ritard.* and *a tempo*. The sixth system concludes with a *f* dynamic and includes a four-fingered chord marked with a '4' and an accent.

All seven positions have now been thoroughly covered. Learning a new fingering in the case of each new position, as has already been remarked, is merely a matter of memory.

Todas las siete posiciones se han ya ampliamente cubierto. Aprender nuevas digitaciones en el caso de cada posición como se ha descrito, es simplemente cuestión de memoria.

The most difficult position is one which we might be inclined to think the easiest - the First Position. L.A.

"La posición más difícil es la que estamos inclinados á creer que es la más fácil - La Primera Posición. L.A.

*) Short strokes at the frog

*) Cortos golpes de arco en el talón

FINGER - EXTENSION

EXTENSIÓN DE LOS DEDOS

Occasionally, without leaving the position in which one happens to be playing, it is possible to take a note with one finger in the neighboring position by stretching the finger in question. The hand, however, must not leave the position, and only the finger should be stretched, attention being paid to exact intonation.

Finger-extension necessitated in playing Double Stops, particularly unisons and tenths is more difficult than simple finger-extension. Fix the intonation of the lowest note firmly, then place the upper note.

Ocasionalmente sin abandonar la posición en la cual se está tocando, es posible tomar una nota con un dedo en la posición vecina estirando el dedo en cuestión. La mano, sin embargo, no debe abandonar la posición, y únicamente debe alargarse, y debe tomarse buena atención en mantener una exacta entonación.

Extensión de los dedos necesaria al tocar dobles cuerdas, particularmente unisonos y décimas, es más difícil que la simple extensión de dedos. Ponga la entonación de la nota más baja firmemente, y luego ponga la nota superior.



Illustration for Finger Extension
Ilustración para la Extensión de los Dedos

PREPARATORY EXERCISES FOR UNISONS

EJERCICIOS PREPARATORIOS PARA UNISONOS

D and A String:
Cuerda Re y La:

Preparation
Preparación



327



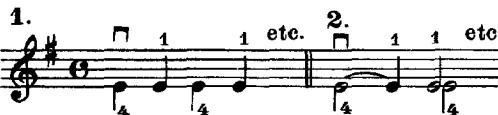
A and E String:
Cuerda La y Mi:

Preparation
Preparación



G and D String:
Cuerda Sol y Re:

Preparation
Preparación



With regard to Tenths see p. 421 of this Method.

Con referencia á las Décimas véase la p. 421 de este método

CONTRACTION OF THE FINGERS

CONTRACCION DE LOS DEDOS

Contraction is secured by bringing the fingers very close together; paying especial attention to the *purity* of the respective tones played. Most students, when contracting the fingers, are guilty of deviations from correct intonation, inasmuch as they do not take the half-steps *close enough*.

La contracción es conseguida poniendo los dedos muy juntos, poniendo especial atención en la pureza de los respectivos tonos que se toquen. Muchos estudiantes cuando contraen los dedos, son culpables de desviación del correcto tono visto que toman los medios tonos bastante pegados.

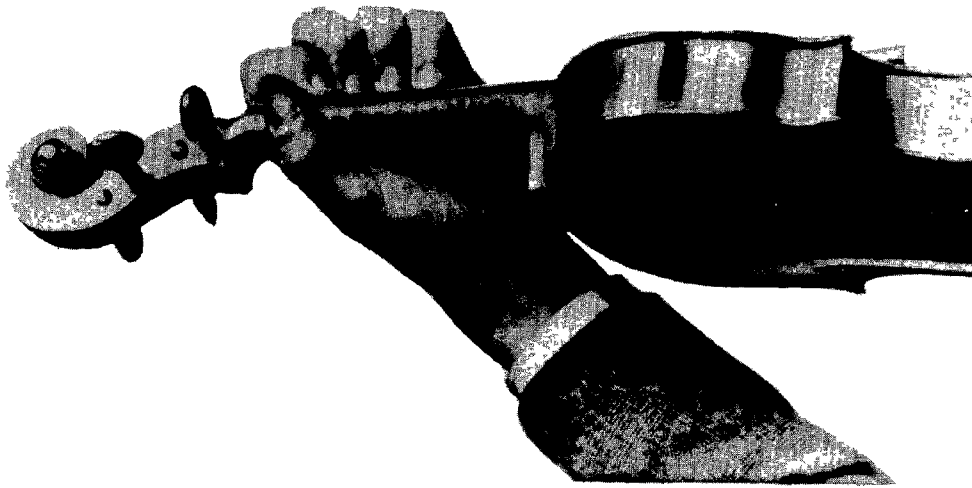


Illustration for Contraction of the Fingers

Ilustración para la Contracción de los Dedos

CONTRACTION

CONTRACCION

328

SKIPS AND LEAPS

Probably none of the more important desirable violin repertoire numbers are without their share of difficult skips and leaps. Hence, in order to develop a technique which ensures playing the correct notes, it is essential that the student know and follow the *principle* which will proportion this result.

HOW TO CARRY OUT THE LEAP

The first and most important thing is that the respective finger be *prepared* to strike.

What do we mean by "*prepared*"?

We mean that the finger in question should be *raised, stretched out, spread*, and this while the finger used immediately before it is still in action (somewhat like the bird whose wings are poised for flight). Then the finger which has just been used should glide *firmly* on the string, while the outstretched, prepared finger drops down on the tone in question as though through a circle. It is astonishing to observe with what sureness even the most difficult leaps may be successfully played if prepared in this manner.

Naturally the finger, hand and arm must move simultaneously. . . .



Illustration
How to carry out the Leap.

SALTOS Y TRASPASOS

Probablemente ningún número de los más importantes en el repertorio del violín está hecho con algún salto difícil, por lo tanto en orden de desarrollar una técnica que asegure tocar las notas correctamente, es esencial que el estudiante conozca y siga los principios que proporcionan este resultado.

COMO DEBE DESARROLLARSE EL SALTO

La primera y más importante cuestión es que el respectivo dedo debe prepararse para atacar. Que queremos decir con preparar?

Queremos decir que el dedo en cuestión debe de levantarse, estirarse y ensancharse y esto, mientras el dedo que ha de usarse inmediatamente, está aún en acción (algo parecido a un pájaro cuyas alas están preparadas para tomar vuelo.)

Después el dedo que se ha usado debe resbalar firmemente en la cuerda, mientras el dedo estirado y que está preparado, cae sobre la nota en cuestión, como si pasara por medio de un círculo. Es verdaderamente sorprendente observar con que regularidad se ejecutan los mas difíciles saltos si se preparan de este modo.

Naturalmente, el dedo, la mano y el brazo deben moverse simultáneamente. . . .

Ilustración
Como debe desarrollarse el Salto.

329

a) A String
Cuerda La

A and E String
Cuerda La y Mi

b) E String
Cuerda Mi

D String
Cuerda Re

c) D String
Cuerda Re

D and A String
Cuerda Re y La

G String
Cuerda Sol

d) G String
Cuerda Sol

G and D String
Cuerda Sol y Re

As is apparent, owing to this preparation of the finger, we have two different fingers carrying out different actions *simultaneously*.

We must not fall into the error of believing that this is simple and easy— on the contrary it must be studied and learned.

Como es aparente, debido a la preparaci3n del dedo, tenemos dos diferentes dedos desarrollando una acci3n diferente simultaneamente. No debemos caer en el error en creer de que 3ste es simple y f3cil, muy al contrario, debe estudiarse y aprenderse.

SCALES

Scales, tonalities and keys are the foundation of the entire system of music as it exists to-day; they are creations due to human genius, and are formed in accordance with natural laws as well as aesthetic principles. The scale-forms used to-day— our diatonic major and minor scales— represent in their present form, the result of hundreds, perhaps thousands of years of evolution from their primitive beginnings.

FINGERING FOR THREE-OCTAVE SCALES

When playing scales in three octaves, it is of the greatest importance that a practical and serviceable fingering be used. Any number of different fingerings exist, yet the author of this Method, after years of research and experiment (guided by a master violinist), has become convinced that the best among all fingerings is one which represents a combination of the Paganini and Schradieck fingerings, slightly altered. This fingering is uncommonly clear, logical, practical and easy to grasp.

ESCALAS

Escalas, tonalidades y claves son la fundaci3n del sistema musical entero, que hoy hay en existencia. Son creaciones debidas al genio humano, y son formadas de acuerdo con las leyes naturales asi como tambien con los principios artísticos.

Las formas de escalas usadas hoy nuestras diat3nicas mayores y menores— representadas en la presente forma, lo cual es el resultado de cientos y quiz3s miles de a3os de evolucion de sus principios primitivos.

DIGITACI3N PARA ESCALAS DE TRES OCTAVAS

Cuando se tocan escalas en tres octavas, es muy importante el uso de una digitaci3n pr3ctica y servicial. Cualquiera n3mero de diferente digitaci3n existe, m3s, la autora de 3ste m3todo despu3s de muchos a3os de investigaci3n y experimentos, (guiada por un gran viol3nista) se ha convencido que las mejores entre todas las digitaciones es la combinaci3n representada de Paganini y Schradieck ligeramente alterada. Esta digitaci3n es extraordinariamente clara, l3gica, pr3ctica y f3cil de coger.

SCALES IN THREE OCTAVES

With the Combined Paganini - Schradieck Fingering

Ascending: Beginning with 2nd. finger on the G String and first change of position on the A string.
 Descending: Use the 4th. and 2nd fingers.

1. Eight notes with one bow
2. Sixteen notes with one bow
3. The bowing indicated

ESCALAS EN TRES OCTAVAS

Con la digitacion combinada de Paganini-Schardieck

Ascendiendo: Empezando con el segundo dedo en la cuerda Sol y cambie la posición por primera vez en la cuerda La.

Descendiendo: Use los dedos cuarto y segundo.

1. Ocho notas en un arco
2. Dieciséis notas en un arco
3. El arqueamiento indicado

C major
Do mayor

Second Position - *Segunda Posición*

330

A minor
La menor

First Position - *Primera Posición*

*) SCALES IN SHARPS

*) ESCALAS EN SOSTENIDOS

G major
Sol mayor

First Position - *Primera Posición*

E minor
Mi menor

Fourth Position - *Cuarta Posición*

D major
Re mayor

Third Position - *Tercera Posición*

B minor
Si menor

First Position - *Primera Posición*

*) Sharp keys sound brighter and clearer on the violin than flat keys. See Supplement page 524.

*) El sonido de las notas sostenidas en el violín es mas limpio y claro que el de las bemoles.

c)

A major
La mayor

First Position - *Primera Posición*

F# sharp minor
Mi sostenido menor

Fifth Position - *Quinta Posición*

d)

E major
Mi mayor

Fourth Position - *Cuarta Posición*

C sharp minor
Do sostenido menor

Second Position - *Segunda Posición*

e)

B major
Si mayor

First Position - *Primera Posición*

G sharp minor
Do sostenido menor

Half Position - *Media Posición*

f)

F sharp major
Fa sostenido mayor

Fifth Position - *Quinta Posición*

D sharp minor
Re sostenido menor

Third Position - *Tercera Posición*

SCALES IN FLATS

ESCALAS EN BEMOLES

1. 8 notes to a bow
2. 16 notes to a bow
3. The bowing indicated

1. 8 notas en un arco
2. 16 notas en un arco
3. El arqueo indicado

332 a)
F major
Fa mayor

Fifth Position - *Quinta Posición*

1b

D minor
Re menor

Third Position - *Tercera Posición*

b)

B flat major
Si bemol mayor

First Position - *Primera Posición*

2b

G minor
Sol menor

First Position - *Primera Posición*

c)

E flat major
Mi bemol mayor

Fourth Position - *Cuarta Posición*

3b

C minor
Do menor

Second Position - *Segunda Posición*

d)

A flat major
La bemol mayor

First Position - *Primera Posición*

F minor
Fa menor

Fifth Position - *Quinta Posición*

e)

D flat major
Re bemol mayor

Third Position - *Tercera Posición*

B flat minor
Si bemol menor

First Position - *Primera Posición*

f)

G flat major
Sol bemol mayor

Sixth Position - *Sexta Posición*

E flat minor
Mi bemol menor

Fourth Position - *Cuarta Posición*

BROKEN CHORDS IN THREE OCTAVES

When change of position takes place in broken chords, special care should be taken to see that the first finger strikes the respective note in a correct and clean-cut manner, for the first finger is the main factor in the shift. It is then far easier to place the other fingers, and their intonation cannot help being correct.

ARPEGGIOS EN TRES OCTAVAS

Cuando el cambio de posición ocurre en arpeggios, se debe poner particular atención que el primer dedo ataque la respectiva nota en correcto y claro tono, por cuanto el primer dedo es el principal factor en el salto. Es mucho más fácil colocar los otros dedos y su entonación no puede evitarse de que sea correcta.

C major
Do mayor

A minor
La menor

IN SHARPS

EN SOSTENIDOS

G major
Sol mayor

E minor
Mi menor

D major
Re mayor

B minor
Si menor

A major
La mayor

F# minor
Fa# menor

E major
Mi mayor

C# minor
Do# menor

B major
Si mayor

G# minor
Sol# menor

F sharp major
Fa sostenido mayor

D# minor
Re# menor

Two musical staves. The first staff is for F sharp major (Fa sostenido mayor) and the second for D# minor (Re# menor). Both staves feature a sequence of notes with fingerings (1, 2, 3, 4) and a '2' below the first measure. The first measure of each staff is labeled 'IVc'.

IN FLATS

EN BEMOLES

F major
Fa mayor

D minor
Re menor

Two musical staves. The first staff is for F major (Fa mayor) and the second for D minor (Re menor). Both staves feature a sequence of notes with fingerings (1, 2, 3, 4) and a '2' below the first measure. The first measure of each staff is labeled 'IVc'.

B flat minor
Si bemol menor

G minor
Sol menor

Two musical staves. The first staff is for B flat minor (Si bemol menor) and the second for G minor (Sol menor). Both staves feature a sequence of notes with fingerings (1, 2, 3, 4) and a '2' below the first measure. The first measure of each staff is labeled 'IVc'.

E flat major
Mi bemol mayor

C minor
Do menor

Two musical staves. The first staff is for E flat major (Mi bemol mayor) and the second for C minor (Do menor). Both staves feature a sequence of notes with fingerings (1, 2, 3, 4) and a '2' below the first measure. The first measure of each staff is labeled 'IVc'.

A flat major
La bemol mayor

F minor
Fa menor

Two musical staves. The first staff is for A flat major (La bemol mayor) and the second for F minor (Fa menor). Both staves feature a sequence of notes with fingerings (1, 2, 3, 4) and a '2' below the first measure. The first measure of each staff is labeled 'IVc'.

D flat minor
Re bemol menor

B flat minor
Si bemol menor

Two musical staves. The first staff is for D flat minor (Re bemol menor) and the second for B flat minor (Si bemol menor). Both staves feature a sequence of notes with fingerings (1, 2, 3, 4) and a '2' below the first measure. The first measure of each staff is labeled 'IVc'.

G flat major
Sol bemol mayor

E flat minor
Mi bemol menor

Two musical staves. The first staff is for G flat major (Sol bemol mayor) and the second for E flat minor (Mi bemol menor). Both staves feature a sequence of notes with fingerings (1, 2, 3, 4) and a '2' below the first measure. The first measure of each staff is labeled 'IVc'.

THIRDS, SIXTHS, OCTAVES AND TENTH

Together with the study of the scales and broken chords, the practice of thirds, sixths, octaves and tenths is an absolute and fundamental necessity for the development of the higher technique of the violin. Hence we cannot too urgently recommend that they be studied in the most thorough manner in all keys, and that the student master them completely.

As in the case of simple scales and broken chords, it goes without saying that these intervals are not all to be played at one time, indifferently. On the contrary, they are to be studied thoroughly and in succession, and only a few at a time.

THIRDS IN TWO OCTAVES

The difficulty in playing thirds, sixths and tenths lies in the fact that the respective stops of the two fingers do not always progress *equally*, for at times the one finger progresses a whole — step, while the other finger moves forward no more than a half — step. Hence the student should always, *mentally*, make sure of the exact position of the whole — and half — steps.

A good rule to observe when playing double-stops is to think *first* of the lower note and to control it, before paying attention to the upper one.

Many, perhaps, will find their work made easier if they remember that in the case of a major third — produced on two strings as a double — stop — the fingers are a whole — step and a half — step apart; and that, in the case of a minor third, they are two whole — steps apart.

TERCERAS, SEXTAS, OCTAVAS Y DÉCIMAS

Junto con el estudio de las escalas y arpeggios la práctica de terceras, sextas, octavas y décimas es de absoluta y fundamental necesidad, para el desenvolvimiento de la alta técnica del violín, así es que no podemos sino recomendar enfáticamente que se estudien de la manera más minuciosa en todas sus claves, y que el estudiante las domine completamente.

Como en el caso de escalas simples y arpeggios vá, sin decir que estos intervalos no deben ser tocados á un tiempo indiferentemente, todo lo contrario, deben ser estudiadas minuciosamente y en sucesión, y solamente pocas á la vez.

TERCERAS EN DOS OCTAVAS

La dificultad en tocar terceras, sextas y décimas está en el hecho que las respectivas paradas de los dos dedos no siempre progresan igualmente, pues hay veces que un dedo progresa un tono entero; mientras que el otro dedo no adelanta más que un medio tono, por lo tanto el estudiante debe siempre, mentalmente, estar seguro de la exacta posición de los tonos y medios tonos.

Una buena regla cuando se tocan dobles cuerdas, es pensar primero con la nota baja y controlarla, antes de poner atención con la nota alta.

Muchos, sin duda, encontrarán su estudio hacerlo más fácil si se acuerdan que en el caso de una tercera mayor, producida en dos cuerdas como doble cuerda, los dedos estarán un tono entero y medio tono aparte, y, en el caso de una tercera menor, estarán dos tonos enteros distantes.



Illustration for Playing Thirds

Ilustración para tocar Terceras

PREPARATION

for the Practice of Scales in Thirds

First practice all thirds in the following manner.

These scales in thirds could at first be played in *one octave* only.



PREPARACIÓN

para el Estudio de Escalas en Terceras

Primero practique todas las terceras de la manera siguiente.

Estas escalas en terceras pueden ser primeramente tocadas en una octava solamente.

THIRDS IN TWO OCTAVES

Practice: 1. With separate bow 2. Four notes to a bow. Notice the half-steps.

First set the pitch of lower tone accurately, then the higher may be taken.

TERCERAS EN DOS OCTAVAS

Practíquese: 1. Con arco separado 2. Cuatro notas en un arco. Note los medios tonos.

Primero haga que la nota baja esté afinada; y después haga la más alta.

C major
Do mayor



334

A minor
La menor



SHARPS

Use the same fingering given above for all the scales.

SOSTENIDOS

Use la misma digitación anteriormente para todas las escalas.

G major
Sol mayor



335

E minor
Mi menor



D major
Re mayor



B minor
Si menor



A major
La mayor



E major
Mi mayor



F# minor
Fa# menor



C# minor
Do# menor



B major
Si mayor



G# minor
Sol# menor



*) Use scales p.343, Part IV if necessary, adding the third above.

*) Usase las escalas pag. 343, Parte IV si necesario agregando la tercera por arriba.

SIXTHS

Playing sixths is excellent practice for strengthening the fingers of the left hand, in particular the 3rd and 4th fingers.

When playing sixths, one finger should always remain on the string, and not leave it, in order to establish the connection between the various sixths, that is, to play them *legato* or smoothly.

SEXTAS

Tocar Sextas es una práctica excelente para fortalecer los dedos de la mano izquierda, y particularmente el tercer y cuarto dedo.

Cuando se tocan sextas, un dedo debe permanecer siempre en la cuerda, sin levantarlo, para poder establecer de esta manera la conexión entre las varias sextas; es decir tocarlas legato o sea ligados.



Illustration for Playing Sixths

Ilustración para tocar Sextas

PREPARATION EXERCISE

for Scales in Sixths in Two Octaves

First practice all sixths in the following manner. Practice first in one octave only.

EJERCICIO PREPARATORIO

para Escalas es Sextas y en Dos Octavas

Primero practique todas las sextas de la manera siguiente.

Practique primero en una octava solamente.



SIXTHS IN TWO OCTAVES

Keep one finger on the string when shifting for the following sixth.

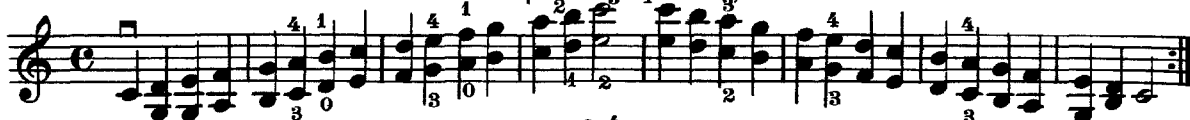
Practice first in one octave only: 1. Separate bow, 2. Four notes to a bow.

SEXTAS EN DOS OCTAVAS

Mantenga un dedo en la cuerda cuando cambie a la sexta siguiente.

Practique primero en una octava solamente: 1. Arco, Separado, 2. Cuatro notas en un arco.

C major
Do mayor



337

A minor
La menor



First set the pitch of lower tone accurately; then the higher may be taken.

Primero haga que la nota baja esté afinada; y después haga la más alta.

SHARPS

Use the same fingering as a -
bove for all the scales.

a) G minor / Sol mayor etc. *)
338 1#

E minor / Mi menor etc.

c) A major / La mayor etc.

F# minor / Fa# menor etc.

e) B major / Si mayor etc.

G# minor / Sol# menor etc.

SOSTENIDOS

Use la misma digitación anterior-
mente indicada para todas las escalas.

b) D major / Re mayor etc.

B minor / Si menor etc.

d) E major / Mi mayor etc.

C# minor / Do# menor etc.

FLATS

a) F major / Fa mayor etc.

D minor / Re menor etc.

c) Eb major / Mib mayor etc.

C minor / Do menor etc.

e) Db major / Reb mayor etc.

Bb minor / Sib menor etc.

BEMOLES

b) Bb major / Sib mayor etc.

G minor / Sol menor etc.

d) Ab major / Lab mayor etc.

F minor / Fa menor etc.

* Use scales p.343 Part IV if necessary, adding ² sixth above.

* Use las escalas de la p.343 Cuarta Parte, anadiendo, si es necesario la 6ª anterior.

OCTAVES

In order to facilitate correct intonation in octave playing, one must always watch the lowest note and emphasize it, in which case the higher note, its octave, is far more apt to be true to pitch. The upper note must conform to the lower one, not *vice versa*. In the case of ideally pure octaves, only *one* reinforced tone should be heard, in fact, and not *two* different tones.

OCTAVAS

En orden de facilitar una entonación correcta al tocar octavas, debe siempre de vigilar la nota baja y acentúela, en cuyo caso la nota alta, que es octava, es mucho más apta en estar á su verdadera afinación. La nota alta debe conformar con la nota baja, no vice versa. En el caso de octavas idealmente puras, unicamente un tono reforzado debe oirse, en efecto, y no dos tonos diferentes.



Illustration for Octave Playing

Ilustración para tocar Octavas

PREPARATORY EXERCISE

for Scales in Octaves (*Two Octaves*)

At first practice *all* octaves in the following manner.

Play at first in *one octave* only.



EJERCICIO PREPARATORIO

para Escalas en Octavas (*Dos Octavas*)

Primero, practique todas las octavas de la manera siguiente.

Toque primeramente en una octava solamente.

OCTAVES (*Two Octaves*)

Practice with: 1. Separate bow
2. Four notes to a bow

OCTAVAS (*Dos Octavas*)

Practiquese con: 1. Arco separado
2. Cuatro notas en un arco

C major
Do Mayor



340

A minor
La Menor



SHARPS

SOSTENIDOS

a) G major / Sol mayor etc.
 E minor / Mi menor etc.

341 1#

b) D major / Re mayor etc.
 B minor / Si menor etc.

2#

c) A major / La mayor etc.
 F# minor / Fa# menor etc.

3#

d) E major / Mi mayor etc.
 C# minor / Do# menor etc.

4#

e) B major / Si mayor etc.
 G# minor / Sol# menor etc.

5#

FLATS

BEMOLES

a) F major / Fa mayor etc.
 D minor / Re menor etc.

342 1b

b) Bb major / Sib mayor etc.
 G minor / Sol menor etc.

2b

c) Eb major / Mib mayor etc.
 C minor / Do menor etc.

3b

d) Ab major / Lab mayor etc.
 F minor / Fa menor etc.

4b

e) Db major / Reb mayor etc.
 Bb minor / Sib menor etc.

5b

*) Use scales p. 343, Part IV, if necessary, adding octave above.

*) Use las escalas de la p. 343 cuarta parte, agregando la arriba octava, si fuese necesario.

FINGERED OCTAVES

Fingered octaves are among the most effective means at our disposal for the development, strengthening and extension of the left hand. Hence it is very essential that they be practiced, while at the same time care should be taken not to over-exert or tire out the hand. As soon as the student feels the slightest pain in the hand, he must at once lay down the violin.

In the case of fingered octaves we abandon the parallel fingering employed for octaves in general, and use an alternation of the 1st and 3rd and the 2nd and 4th finger. Intonation is extremely difficult, hence attention should be paid, in first instance, to seeing that the lowest note, and then the higher note of the octave is true to pitch.

OCTAVAS DIGITADAS

Las octavas digitadas son una de las más efectivas maneras de que disponemos para el desenvolvimiento, fortaleza y extensión de la mano izquierda, Por lo tanto es muy esencial de que sean practicadas, pero al mismo tiempo debe tomarse cuidado de no esforzarse ó cansar la mano. Tan pronto como el estudiante sienta el más leve dolor en la mano, debe dejar inmediatamente el violín por un rato.

En el caso de octavas digitadas, abandonamos la digitación paralela empleada para las octavas en general, usando la alternación del primer y tercer dedo y también el segundo y cuarto dedo. La entonación es extremadamente difícil, por lo tanto atención debe tomarse, en primer lugar, en ver que la nota baja, y después la nota alta de la octava estén en tono.

G and D strings — Sol y Re cuerda

343

D and A strings — Re y La cuerda

b)

A and E strings — La y Mi cuerda

c)

G MAJOR SCALE

ESCALA DE SOL MAYOR

344

The fingered octaves should be practiced in this manner in all the keys.

Las octavas digitadas deben ser practicadas de esta manera en todas las claves.

BROKEN CHORDS IN OCTAVES

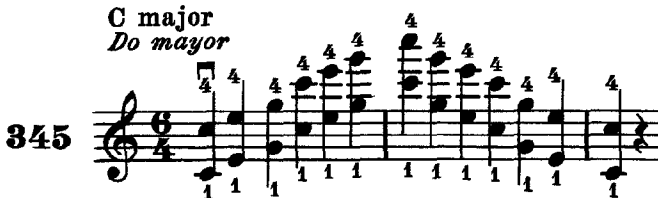
PREPARATORY EXERCISE

First practice *all* broken chords in the following manner:
Very difficult; at first in *one octave* only.



Practice: 1. Separate bow
2. Three notes to a bow

C major
Do mayor



The broken chords in octaves should be practiced in this manner in all the keys. (Use broken chords p. 153 Part II, if necessary, adding octave above.) See fine example in first movement of Beethoven Violin Concerto.

TENTHS

Tenths are the most difficult double-stops known to the violinist. It is not alone that in their case the fingers (as in thirds and sixths) progress in an unequal manner, but this is coupled with the necessity of a great extension (See "Finger Extension") of the hand. It is of the greatest importance that the student reflect carefully *where* the whole-steps and half-steps occur.

As in the case of the octaves, first see to it that the *lower* note is true to pitch. Stretch the hand well.

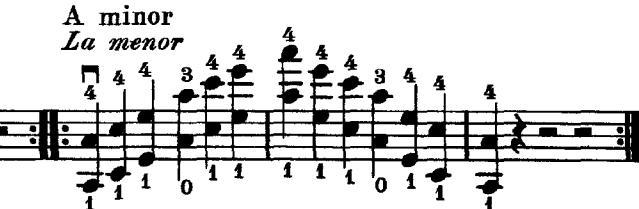
ARPEGGIOS EN OCTAVAS

EJERCICIO PREPARATORIO

Primero practique todos los arpeggios de la manera siguiente.
Muy difícil; primero en una octava solamente.

Practique: 1. Arco separado
2. Tres notas en un arco

A minor
La menor



Los arpeggios en octavas deben de practicarse de ésta manera en todas las claves. (Use los arpeggios de la p. 153 Segunda Parte, agregando la arriba octava, si fuesé necesario.) Vease el excelente ejemplo del primer movimiento del Violin Concerto de Beethoven.

DÉCIMAS

Décimas son las notas dobles más difíciles que se conocen para el violinista. No es solamente que en ese caso los dedos (como en terceras y sextas) progresen de una manera inigual, pero eso es aparejado con la necesidad de una gran extensión de la mano (véase "Extensión de los Dedos"). Es de una gran importancia que el estudiante refleje cuidadosamente donde los tonos enteros y los medios tonos ocurren.

Como en el caso de las octavas, primero haga que la nota baja sea á tóno. Estire bien la mano.

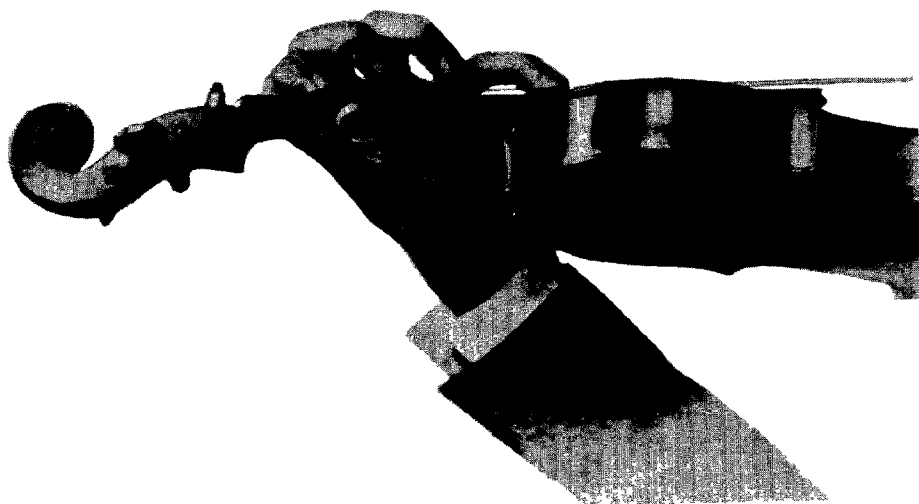


Illustration for Playing Tenths

Ilustración para tocar Décimas

PREPARATORY EXERCISE

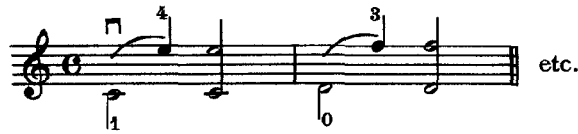
for Scales in Tenths (Two Octaves)

At first practice all tenths in the following manner.

EJERCICIO PREPARATORIO

para Escalas en Décimas (Dos Octavas)

Primeramente practique todas las décimas de la manera siguiente.



TENTHS

Tenths should be first practiced in one octave. Notice the marked half-steps — All others are whole-steps.

C major — Do mayor



A minor — La menor



DÉCIMAS

Décimas deben ser primeramente practicadas en una octava.

Note los medios tonos marcados — Todos los demás son tonos enteros.

SHARPS



347 1#



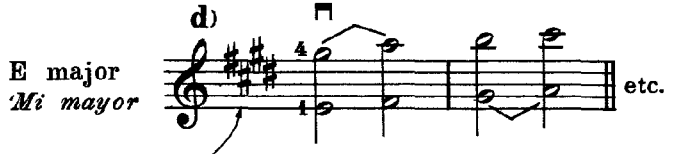
3#



SOSTENIDOS



2#



4#



*) Use scales p.343 Part IV, if necessary, adding tenths above.

Use las escalas de la p. 343 Cuarto parte, agregando si fuese necesario la decima de arriba.

e)

B major
Si mayor

5#

G# minor
Sol# menor

etc.

FLATS

BEMOLES

a)

F major
Fa mayor

3 4 8

D minor
Re menor

etc.

b)

Bb major
Si b mayor

2b

G minor
Sol menor

etc.

c)

Eb major
Mi b mayor

3b

E minor
Mi menor

etc.

d)

Ab major
La b mayor

4b

F minor
Fa menor

etc.

e)

Db major
Re b mayor

5b

Bb minor
Si b menor

etc.

THE THREE CHORDS
of the Diminished Seventh

The chord of the Diminished Seventh is formed on the seventh degree of the diatonic scale, and comprises that tone, a minor third, a diminished fifth and a diminished seventh, i. e., between each interval is a minor third. As a natural consequence of this rule for their formation, only three different chords of the diminished seventh exist, the fourth being merely a repetition of the first.

The violinist finds this chord of the diminished seventh extremely difficult because of its intonation, since no comparative *vis-à-vis* stop existing, the fingers are compelled to change their position incessantly. Hence this chord must be studied with great care and exactness.

LOS TRES ACORDES
de Séptima Disminuida

El acorde de Séptima Disminuida está formado en el Séptimo Grado de la Escala Diatónica, y comprende ese tono, una tercera menor, una quinta disminuida y una séptima disminuida; por ejemplo: entre cada intervalo hay una tercera menor. Como consecuencia general de esta regla para su formación, solamente tres diferentes acordes de séptimas disminuidas existen, la cuarta siendo meramente una repetición de la primera.

El violinista encuentra éste acorde de séptima disminuida extremadamente difícil á consecuencia de su entonación, por cuanto no hay comparativo vis-a-vis existente, los dedos están propuestos á cambiar su posición incesantemente. Por lo tanto éste acorde debe de estudiarse con mucho cuidado y exactitud.

Chords of the Diminished Seventh

Acordes de Séptimas Disminuidas

1st Chord 2nd Chord 3rd Chord
Primera Acorde Segundo Acorde Tercera Acorde

a)

The Broken Chord in Three Octaves

El Arpeggio en Tres Octavas

Practice 1. Four notes to one bow; 2. Six notes to one bow. 3. Twelve notes to one bow.

Practique 1. Cuatro notas en un arco; 2. Seis notas en un arco. 3. Doce notas en un arco.



The Broken Chord in Three Octaves

El Arpeggio en Tres Octavas



Practice 1. Four notes to one bow; 2. Six notes to one bow; 3. Twelve notes to one bow.

Practique 1. Cuatro notas en un arco; 2. Seis notas en un arco. 3. Doce notas en un arco.



The Broken Chord in Three Octaves

El Arpeggio en Tres Octavas



Practice 1. Four notes to one bow; 2. Six notes to one bow; 3. Twelve notes to one bow.

Practique 1. Cuatro notas en un arco. 2. Seis notas en un arco. 3. Doce notas en un arco

Examples of diminished seventh chords are to be found throughout all violin literature. See the concertos of Paganini, Mendelssohn, Wieniawski, Saint-Saëns, Glazounoff, etc.

Ejemplos de séptimas cuerdas disminuidas se encuentran en toda la literatura para violín. Véase en los conciertos de Saint-Saëns, Glazounoff, etc.

KREUTZER'S NINTH ETUDE

as taught by

PROFESSOR LEOPOLD AUER

(who used this Etude as a finger-exercise.)

The third and fourth fingers, in the hand of practically every violinist, are weaker than are the first two fingers. Since every one of the violinist's fingers, however, should be equally strong and powerful, it is the duty of each student to strengthen and develop his weaker fingers. Neglect to do so is immediately followed by an uneven manner of playing.

One of the best means of strengthening these weak fingers is Kreutzer's Etude N^o 9, practiced in the manner laid down and taught by Professor Auer, as follows: slowly and exerting great strength with each finger. If correctly practised in this way, this Etude is admirably calculated to make the weaker fingers strong and independent.

The 4th finger, placed on the upper octave, is a "mute" or "silent" note, and is only held firmly in position, but not played.

EL ESTUDIO N^o 9 DE KREUTZER

como lo ensena el

PROFESOR LEOPOLD AUER

(quien usaba este estudio como ejercicio para los dedos.)

El tercer y cuarto dedo, en la mano de casi todo los violinistas, son más débiles que los dos primeros dedos.

Debido á que cada uno de los dedos de un violinista deben ser fuertes y poderosos por igual, es el deber de cada estudiante de forticar y desenvolver sus dedos débiles. Falta de hacerlo es inmediata - mente seguido por una inigual manera de tocar.

Una de las mejores maneras de enfortalezcer éstos dedos débiles es tocando el estudio numer 9 de Kreutzer, estudiado de la manera expuesta y enseñada por el Profesor Auer, que es como sigue: Despacio y ejerciendo gran fuerza con cada dedo, si se practica correctamente de esta manera, este Estudio es admirablemente calculado para hacer que los dedos débiles se fortalezcan é independizen.

El cuarto dedo, colocado en la octava alta, hace una nota "muda" ó "silenciosa" y solamente es mantenido firmemente en posición, pero no tocada.

KREUTZER'S NINTH ETUDE

Abridged and provided with an accompanying 2nd Violin part by M. B.

With the whole bow

Slowly *Despacio*

4. mute*

Pupil
Discipulo

350

Teacher
Maestro

* Silent notes

* Notas mudas

4 | mute

4 | mute

4 | mute

cresc.

4 | mute

4 | mute

4 | mute

mf

4 | mute

4 | mute

The musical score is written for violin and piano. It consists of six systems of music. The violin part is in 4/4 time and features a series of sixteenth-note patterns, often with slurs and accents. The piano part provides harmonic support with chords and single notes. Key performance instructions include '4. mute' at the beginning of several phrases, 'dim.' (diminuendo) in the fifth system, and 'restez.' (cease playing) in the sixth system. Fingerings are indicated by numbers 1-4 above or below notes. The score concludes with a double bar line and a fermata over the final note.

CRADLE SONG

"CANCIÓN DE CUNA"

Johannes Brahms
 Arranged by } M. B.
 Arreglada por }

Teneramente, con moto

Pupil
 Discipulo

351

Teacher
 Maestro

There is music in all things, if man had ears. This Earth is but an echo of the spheres.
 Byron

"Hay música en todas las cosas, si los hombres tuvieran orejas. Esta tierra no es mas que un eco de las esferas."
 Byron

But in the mud and scum of things, There always, always something sings.
 Emerson

"Pero en el fango y escoria de las cosas hay siempre, siempre algo que canta!"
 Emerson

THE CHROMATIC SCALE in the Higher Positions

The chromatic scale has no distinguishing key or scale-color, and hence is really only a scale by courtesy. It may begin on any desired tone. Only one positively good fingering exists for the chromatic scale in the first Position (See Part II, No. 175) When we move to the higher positions, however, two fingerings are available, as follows:



Which one of these fingerings is to be used, and when, may be determined by the following explanation:

One valuable secret for controlling the correct playing of chromatic scales or passages, is to play them *rhythmically*, i. e., to accent or stress the rhythmic beat. Then the student will be in no danger of falling into a common error and one easily committed: playing one tone more or less than indicated; in order to avoid this and play correctly and naturally while playing chromatically, one should always use:

THE RHYTHMIC FINGERING

The rhythmic fingering amounts to changing the respective positions in rhythm, that is to say, together with the beat, as for instance:

EXAMPLE:



This example will make clear the meaning of the two fingerings given above, and show which is to be used and when. In the case of the first, the shift to the new position (the Second Position) is made on the accented G sharp. In the case of the second, the shift to the new position (the Third Position), is made on the accented A. In both cases the change of position coincides with the change of measure, that is to say, it is rhythmic.

LA ESCALA CROMÁTICA en las Posiciones Altas

La escala cromática no tiene clave clasificada ó escala de color, y de aquí que solamente existe una escala por cortesía. Puede empezar en cualquier tono deseable, y solamente una positiva y buena digitación existe para la escala cromática en la Primera Posición (Véase en la segunda Parte N.º 175). Cuando se mueve á las posiciones altas, hay sin embargo, dos digitaciones disponibles, como sigue:



Cual de estas digitaciones debe ser usada y cuando será determinada por la próxima explicación:

Un secreto valuable para controlar la correcta ejecución de escalas cromáticas ó pasajes, es tocarlas con ritmo eso es, acentuar el ritmo y acentuar el compás con fuerza. Entonces el estudiante no estará en el peligro de caer en un error común, el que es cometido fácilmente; tocando una nota más ó menos que lo indicado; para prevenir esto y tocar correctamente así como también natural cromáticamente, debe usarse siempre:

DIGITACIÓN RÍTMICA

La Digitación Rítmica vale en cambiar las respectivas posiciones en el ritmo, o lo que se quiere decir, al mismo tiempo que marque el compás, como por ejemplo:

EJEMPLO:

Este ejemplo hará clara la significación de las dos digitaciones expuestas antes, y demostrar cual es la que debe usarse y cuando. En el caso primero, el cambio á la nueva posición (Segunda Posición) es hecha en el acentuado Sol sostenido. En el segundo caso, el cambio á la posición nueva (Tercera Posición) es hecha en el acentuado La. En ambos casos el cambio de posición coincide con el cambio de medida, eso es, rítmico.

CHROMATIC SCALES
in Three Octaves, with
Fingering N^o 1
First Position

The slide between two notes played with the same finger should be inaudible.

ESCALAS CROMÁTICAS
en Tres Octavas con la
Digitación N^o 1
Primera Posición

Al resbalar entre dos notas tocadas con un mismo dedo, debe ser inaudible.

352

a)

1. First 4 notes to one bow.
2. Later, 12 notes to one bow.

1. Las cuatro primeras notas en un arco.
2. Después, 12 notas en un arco.

Fingering N^o 2

Digitación N^o 2

b)

1. First 4 notes to one bow.
2. Later, 12 notes to one bow.

1. Las cuatro primeras notas en un arco.
2. Después, 12 notas en un arco.

The accent should not be very strong nor marked. It is merely a case of feeling the pulse of the rhythm.

El acento no debe ser muy fuerte ni marcado. Es meramente el caso de tomar el pulso al ritmo.

THE FINGERING FOR CHROMATIC SCALES
in the Third Position

DIGITACIÓN PARA ESCALAS CROMÁTICAS
en la Tercera Posición

c)

FINGER EXERCISES

for Every Day in the Week
(The Violinist's "Daily Dozen")

It is probably superfluous to remark that finger exercises are an essential for strengthening the muscles of the fingers of the left hand. However, in order that the student may have the benefit of some little variety I have here, aside from the exercises by Professor Auer (See p.418), supplied additional ones, from which a choice may be made. The hand should be held quiet and the fingers only should move.

EJERCICIOS DE DEDOS

para cada día de la Semana
(La "Docena Diaria" del violinista.)

Es probablemente superfluo advertir que ejercicios de dedos es esencial para fortalecer los músculos de los dedos de la mano izquierda, sin embargo, para que el estudiante pueda acogerse al beneficio de un poco de variedad, he puesto aquí, aparte de los ejercicios del Profesor Auer (vease p 418) algunos adicionales, y de los cuales alguno se puede escoger. La mano debe permanecer quieta y únicamente los dedos deben moverse.

MONDAY

Slowly; every note clear and distinct.

353

a)

The exercise consists of three staves of music. The first staff is in C major, 4/4 time, starting with a treble clef and a common time signature. It features a sequence of eighth notes with slurs, starting on G4 and moving up to D5. The second staff continues the sequence, and the third staff concludes it with a final G4. A '1' above the first measure indicates the starting finger. A '*' in the first measure of the first staff indicates a specific fingering or bowing instruction.

LUNES

Despacio; cada nota clara y distinta.

TUESDAY

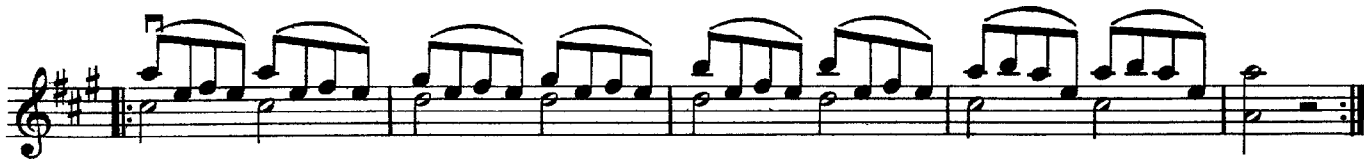
MARTES

b)

The exercise consists of two staves of music. The first staff is in D major, 4/4 time, starting with a treble clef and a common time signature. It features a sequence of eighth notes with slurs, starting on D4 and moving up to A4. The second staff continues the sequence. A '1' above the first measure indicates the starting finger. A '*' in the first measure of the first staff indicates a specific fingering or bowing instruction.

*) Practise 2 notes to a bow at first, slowly, then 4 notes.

*) *Practíquese 2 notas en cada arqueo, lentamente al principio, y despues 4 notas.*



WEDNESDAY

MIERCOLES



THURSDAY

JUEVES



FRIDAY

VIERNES



SATURDAY

SABADO

f)

The musical score consists of six staves of music. The first staff is in C major, 4/4 time, starting with a forte (f) dynamic. It features a series of eighth-note chords. The second staff continues the melody in C major. The third staff changes to D major. The fourth staff continues in D major. The fifth and sixth staves feature a more complex rhythmic pattern with accents on the notes.

ACCENTS

An accent is a pressure or emphasis given a certain note, either in order to indicate its position in the measure, or its relative importance with regard to the composition. Accents lend great life and meaning to playing, and should *never* be overlooked. An accent should be clearly audible even in places where a *piano* is indicated. It might be mentioned that an accent must occur *at once*, at the very beginning of the respective bow-stroke, and not increase, in the middle of the stroke.

*You must feel and express the
rhythmical accent.* L. A.

*Playing without accentuation is
like soup without salt.* L. A.

ACENTOS

El acento es una presión ó acentuación dada a cierta nota, para indicar su posición en la medida ó bien de relativa importancia con respecto á la composición. Los acentos dan vida y significación cuando se toca, y nunca deben ser olvidados. Un acento debe ser claramente audible hasta en lugares donde se indique piano. Debo mencionar que un acento debe ocurrir enseguida en el mismo principio del respectivo golpe de arco, y no lo aumente cuando llegue en medio.

Debe usted sentir y expresar el
acento rítmico. L. A.

Tocar sin acentuación es como
sopa sin sal. L. A.

SCHERZO

Take notice of the importance of the accents in this composition.

SCHERZO

Tome note de la importancia de los acentos en esta composición.

L. van Beethoven
 Arranged by } M. B.
 Arreglada por }

Allegro

Pupil
 Discipulo

354

Teacher
 Maestro

The musical score is presented in two systems, each with a Pupil (Discipulo) staff and a Teacher (Maestro) staff. The key signature is B-flat major (two flats) and the time signature is 3/4. The tempo is marked 'Allegro'. The score includes various musical notations such as notes, rests, slurs, and accents. Dynamics include *p* (piano), *mf* (mezzo-forte), and *cresc.* (crescendo). Fingerings are indicated by numbers 1, 2, 3, 4, and 0. The score is divided into measures by vertical bar lines, with some measures containing multiple beams or slurs. The Pupil staff is written in a single treble clef, while the Teacher staff is written in a grand staff (treble and bass clefs).

SFORZATO

The word *sforzato* means "forced," and is an accent which must be indicated with greater vigor than the ordinary one. Care should be taken not to "scratch" when making it: use plenty of bow.

The *vibrato* employed in connection with the *sforzato* gives it a more violent effect.

SFORZATO

La palabra sforzato significa "forzado" y es un acento que debe indicarse con mucho más vigor que el usual. Debe tomarse cuidado, sin embargo, de no "rascar" cuando se haga: use mucho arco.

El vibrato empleado en conjunción con el sforzato dà al mismo un efecto más violento.

In playing the violin, one should always know the "Why" and "Wherefore" of things; otherwise one may be successful on one occasion and not on another. L. A.

Tocando el violin, uno debe siempre saber el "Porqué" y "Por cual motivo" de las cosas; de lo contrario uno puede ser afortunado en una ocasión y no en otra. L. A.

DIFFERENT VARIETIES OF THE TRILL

- The Broken Trill (*Brisée*)
- Inverted Trill
- Chain of Trills
- Double Trill
- Accompanied Trill

THE BROKEN TRILL

The broken trill (*brisée*) is the name given a number of short trills interrupted by ordinary tones. Broken trills may occur either in ascending or descending passages. When ascending, broken trills are played *with* an afterbeat, when descending *without* an afterbeat.

DESCENDING BROKEN TRILL

Notation
Notación

355 a)

Execution
Ejecución

Notice the accent

Note el acento

ASCENDING BROKEN TRILL
with After-Beat*

Notation
Notación

Execution
Ejecución

Notice the accents, which are most important, since:

1. A trill *must* end with its principal note.
2. The melody must be heard through all trills and ornaments.

Note los acentos que son muy importantes, por cuanto:

1. Un trino debe acabar con su nota principal.
2. La melodía debe ser audible á través de todos los trinos y ornamentos.

Always let the melody stand out in any trills, chords and ornaments.

L. A.

Deje siempre que la melodía sobresalga en cualquier trino, acordes y ornamentos.

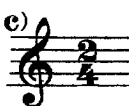



L. A.

It is also possible to carry out ornamental trills in another manner by producing what might be called the "quintuple trill." This trill cannot, however, be used for dotted notes.

It is played in the following manner:

Es posible también hacer trinos ornamentales de otra manera produciendo lo que se puede llamar un "trino quintuplo." Este trino, sin embargo, no puede usarse en notas punteadas.

Es tocado de la manera siguiente:

	QUINTUPLE TRILL	TRINO QUINTUPLO
Notation <i>Notación</i>	c) 	
Execution <i>Ejecución</i>		

Here the accent should fall on the first note. The quintuple trill is very artistic, and at times to be preferred to the broken trill, as for instance, in the following example:

Aquí el acento debe caer en la primera nota. El trino quintuplo es muy artístico, y algunas veces más preferible que el trino separado como en el ejemplo siguiente:

ALLEGRO
("The Devil's Trill" Sonata)

ALLEGRO
(Sonata "El Trino del Diablo")

Notation <i>Notación</i>	d) 				Tartini
Broken trill <i>Trino separado</i>					
Quintuple trill <i>Trino quintuplo</i>					

Here both varieties of trill may be used; I prefer the quintuple trill as being more artistic and animated.

Aquí ambas variedades de trinos pueden usarse; yo prefiero el trino quintuplo por ser más artístico y animado.

These shorter varieties of trill should be played very distinctly and strictly in time, without any dragging. They must not be allowed to disturb the rhythmic precision of a composition nor cause the tempo to drag.

Tres cortas variedades de trino deben ser tocadas muy claramente y estrictamente a tiempo y sin arrastrar. No debe permitirse que estorben la precisión rítmica de una composición, ni causar que el compás decaiga.

INVERTED TRILL

The inverted trill is usually used in a very rapid tempo, since it is shorter and hence more easily played than the broken trill. Regarding the inverted trill, see "The Mordent" (Part II, p 159). It should be played clearly and distinctly.

e)

Notation
Notación

Execution
Ejecución

TRINO INVERTIDO

El trino invertido es usualmente usado en un "tempo" muy rápido, por cuanto es más corto y por lo tanto más fácilmente tocado que un trino separado. Con referencia al trino invertido, véase "Los Mordentes" Pag. 159 de la Segunda Parte. Debe ser tocado claramente y preciso.

TRILL ON DOTTED NOTES
(played without an after-beat)

Here - as in every other case where no specific indications to the contrary are given - *begin* the trill and *end* it on the *principal tone*.

TRINO EN NOTAS PUNTEADAS
(tocado sin contra tiempo)

Aquí, lo mismo que en cualquier otro caso, mientras no se especifique lo contrario, empiece el trino y acábelo en la nota principal.

THE CHAIN OF TRILLS

The chain of trills is the name given a direct sequence of trills. As a rule they are played *without* after-beats, and only the *last* trill of the series ends with an after-beat.

LA CADENA DE TRINOS

Cadena de Trinos es el nombre dado á una serie de trinos. Como regla, éstos son tocados sin contra-tiempo, y unicamente el último trino de las series terminan á contra tiempo.

f)

What is probably the most beautiful chain of trills ever written is to be found toward the end of the first movement of Beethoven's immortal Violin Concerto.

Lo que es, probablemente, la más hermosa Cadena de Trinos jamás escritos, puede encontrarse hacia el final del primer movimiento del immortal Concierto de violín de Beethoven.

THE ACCOMPANIED TRILL

Of the greatest effect is the accompanied trill - in which a naturally progressing trill is at the same time accompanied or followed by another voice. Here the following rules should be observed:

1. The playing of the accompanying note must coincide with that of the principal note of the trill.
2. The trill must progress without interruption throughout its entire course.

EL TRINO ACOMPAÑADO

El trino acompañado es de un gran efecto, en el cual un trino que progresa natural es al mismo tiempo acompañado ó seguido por otra voz. Aquí, las reglas siguientes deben ser observadas:

1. *Al tocar la nota acompañante ésta debe de coincidir con la nota principal del trino.*
2. *El trino debe progresar sin interrupción á traves de su curso entero.*

ACCOMPANIED TRILL

TRINO ACOMPAÑADO

M. B.

The musical score consists of three systems of music. Each system has two staves: the top staff is for the 'Pupil Discípulo' and the bottom staff is for the 'Teacher Maestro'. The key signature is one sharp (F#) and the time signature is 3/4. The first system is marked '1)' and shows the beginning of the trill. The second system is marked '2)' and '3)' and shows the continuation of the trill. The third system is marked '1)' and shows the end of the trill. The trill is performed on the G4 note of the treble clef. The accompanying voice is a simple harmonic progression in the bass clef.

A brilliant accompanied trill may be found in Tartini's "The Devil's Trill" Sonata.

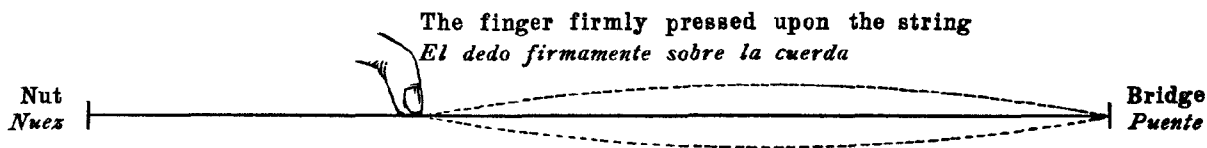
Un trino acompañado muy brillante se encontrará en la sonata de Tartini "El Trino del Diablo."

HARMONICS

An effect which can be produced only on the violin (and other string instruments), is that of the harmonics or flageolet-tones, which have a glassy timbre, now brilliant and radiant, again as tender and delicate as velvet. Harmonics make a peculiarly ethereal impression, and are able to conjure forth the most unanticipated and wonderful effects.

As we have already mentioned in Part III, a harmonic tone is produced by allowing the finger to rest loosely upon the string, which causes the string to vibrate in two or more equal parts.

This must be thoroughly understood. In ordinary playing, as a rule, if we press the finger firmly upon the string, the string vibrates from the spot pressed down, to the bridge:



When, in playing harmonics, we lay the finger loosely upon the string, and apply the bow, the entire string will vibrate but in sections as follows:

Quando se tocan armónicos, se pone el dedo flojamente sobre la cuerda, y entonces se pone el arco, la cuerda entera vibrará en secciones, como sigue:



There are two kinds of harmonics:

1. Natural Harmonics
2. Artificial Harmonics

Hay dos clases de Armónicos:

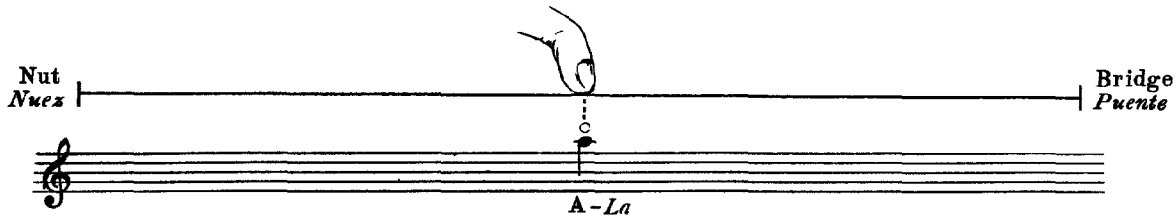
1. *Armónicos Naturales*
2. *Armónicos Artificiales*

NATURAL HARMONICS

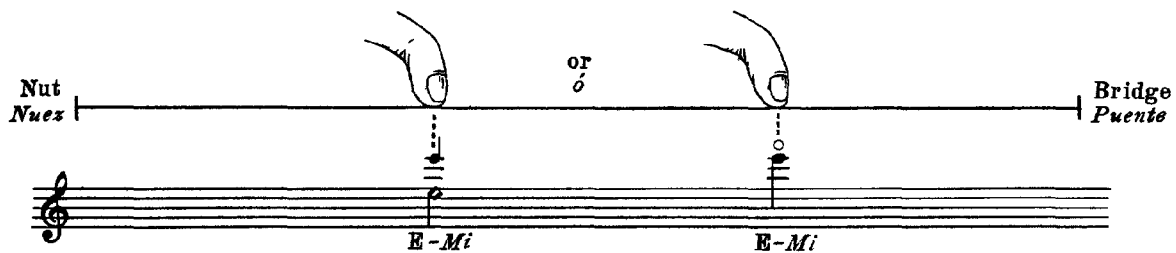
In the case of natural harmonics, only *one* finger is used to produce the flageolet-tone, and does so in the following ways:

1. The string is divided into *two equal parts*, and when the finger is placed on the string as shown in the illustration, we obtain the octave (flageolet-eighth.)

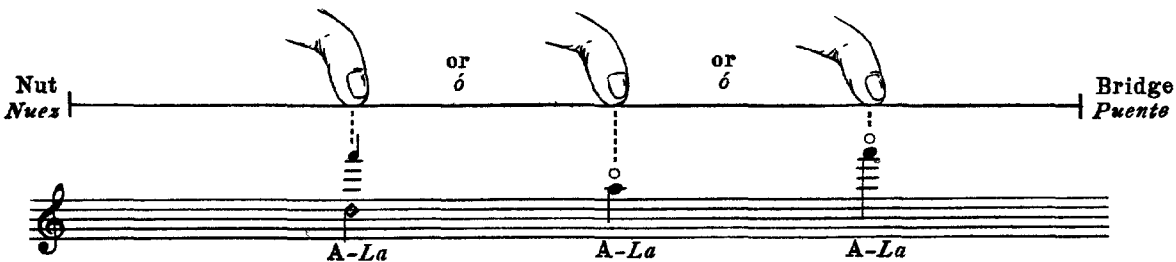
A STRING



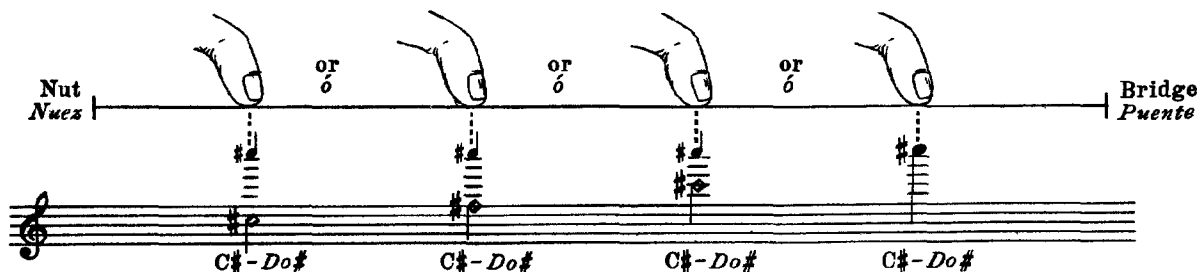
2. When we divide the string into *three equal parts*, we obtain the interval of the twelfth (octave plus fifth), as follows:



3. When we divide the string into *four equal parts*, we obtain the interval of the fifteenth (octave plus octave) as follows:



4. When we divide the string into *five equal parts*, we obtain the interval of the seventeenth (octave plus tenth), as follows:



ARMÓNICOS NATURALES

En el caso de armónicos naturales, únicamente un dedo es usado para producir el tono lángido, y también se hace lo mismo en los casos siguientes:

1. *La cuerda está dividida en dos partes iguales, y cuando el dedo es puesto sobre la cuerda, según se indica en la ilustración, se obtiene la octava (Octava - lángida)*

CUERDA LA

2. *Cuando se divide la cuerda en tres partes iguales, se obtiene el intervalo de la duodécima (Octava más una quinta) como sigue:*

3. *Cuando se divide la cuerda en cuatro partes iguales, se obtiene el intervalo de la decimoquinta (Octava más una quinta) como sigue:*

4. *Cuando se divide la cuerda en Cinco partes iguales, se obtiene el intervalo de la decimo-séptima (Octava más una quinta) como sigue:*

The same divisions may be made for the other strings, and we may obtain the following intervals:

Las mismas divisiones se puede hacer para las otras cuerdas, y se obtendrán los intervalos siguientes:

E STRING

CUERDA MI

In 2 parts : E <i>En 2 partes : Mi</i>	In 3 parts : B <i>En 3 partes : Si</i>	In 4 parts : E <i>En 4 partes : Mi</i>	In 5 parts : G# <i>En 5 partes : Sol#</i>
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D STRING

CUERDA RE

In 2 parts : D <i>En 2 partes : Re</i>	In 3 parts : A <i>En 3 partes : La</i>	In 4 parts : D <i>En 4 partes : Re</i>	In 5 parts : F# <i>En 5 partes : Fa#</i>
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G STRING

CUERDA SOL

In 2 parts : G <i>En 2 partes : Sol</i>	In 3 parts : D <i>En 3 partes : Re</i>	In 4 parts : G <i>En 4 partes : Sol</i>	In 5 parts : B <i>En 5 partes : Si</i>
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**THE MOST GENERALLY USED
NATURAL HARMONICS**

When playing harmonics, contrary to the ordinary rule, which instructs us to keep the fingers on the strings, the other fingers should be quickly removed. Two fingers should never rest on the string at the same time, since in that case no tone will be produced. Harmonics are indicated by means of the following signs \circ or \diamond . Where the \circ is used, the tone sounds as written; when the \diamond is used, it sounds much higher; the small notes appearing above the harmonics showing the *actual sound* of the tone.

**LOS ARMÓNICOS NATURALES
MAS GENERALMENTE USADOS**

Cuando se tocan armónicos, contrario á la regla general, que nos instruye á mantener los dedos en las cuerdas, los otros dedos deben ser inmediatamente levantados. Dos dedos nunca deben permanecer en la cuerda á un mismo tiempo, cuando que en ese caso no se produciria tono alguno. Los armónicos se indican por medio de los signos \circ ó \diamond . Cuando el signo \circ es usado, el tono suena como está escrito; cuando el signo \diamond es usado, suena mucho más alto; las pequeñas notas que aparecen sobre los armónicos demuestran el sonido actual del tono.

Use plenty of bow and a gentle stroke

Use mucho arco y golpe suave

A STRING

CUERDA LA

The musical notation consists of two staves. The top staff is for the A string and the bottom staff is for the LA string. Both staves are in treble clef with a common time signature. The notation shows various natural harmonics indicated by circles (\circ) and diamonds (\diamond). Small notes above the circles and diamonds represent the actual sound of the harmonics. The notes are grouped into measures with fingerings indicated by numbers 1, 2, 3, and 4.

E STRING

CUERDA MI

D STRING

CUERDA RE

G STRING

CUERDA SOL

Harmonics have a very delicate nature, and hence must be delicately and tenderly handled. Let your bow-stroke be soft, but do not fail to use plenty of bow!

L. A.

Los armónicos tienen una naturaleza muy delicada, así es que hay que tratarlos delicadamente y tiernamente. Deje que su golpe de arco sea suave, y no falte de usar mucho arco.

L. A.

ARTIFICIAL HARMONICS

Artificial harmonics are produced with two different fingers, of which the first presses down the string firmly, while the second lies loosely on the string. The first finger in this instance serves as an artificial, moveable nut, and hence, in this manner, harmonics may be formed on any desired tone. A main rule in the formation of artificial harmonics is that the *first* finger press down the string *very firmly* and *very strongly*.

ARMÓNICOS ARTIFICIALES

Los armónicos artificiales son producidos con dos diferentes dedos, de los cuales el primero aprieta la cuerda firmemente, mientras el otro permanece muy flojo sobre la cuerda. En este caso el primer dedo sirve como una artificial y movediza nuez, así es que de este modo pueden ser formados armónicos en cualquier tono deseable. Una regla importante en la formación de armónicos artificiales es que el primer dedo apriete la cuerda muy firmemente y fuertemente.

Artificial harmonics may be formed with:

1. The Fourth
2. The Fifth
3. The Major Third
4. The Minor Third
5. The Octave

1. ARTIFICIAL HARMONICS
with the Fourth

Armónicos artificiales pueden ser formados en:

1. *Una cuarta*
2. *Una quinta*
3. *Una Tercera Mayor*
4. *Una Tercera Menor*
5. *Una Octava*

1. ARMÓNICOS ARTIFICIALES
con la Cuarta

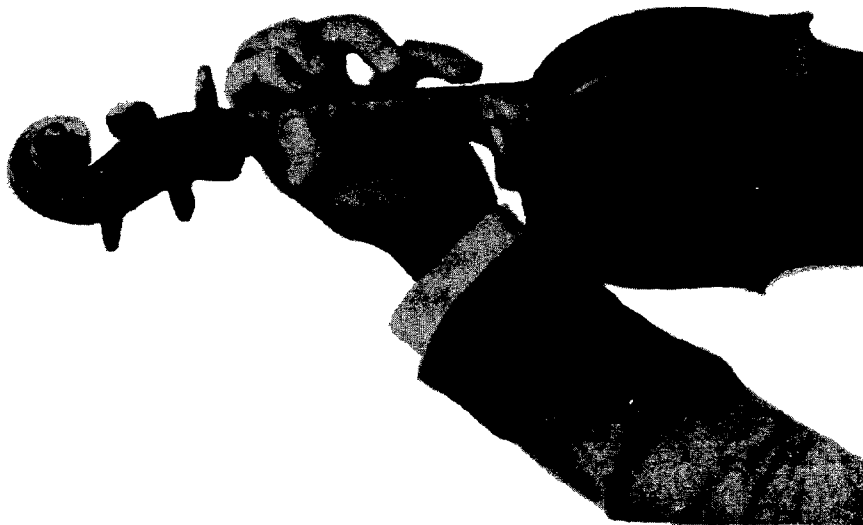


Illustration for Artificial Harmonics with the Fourth

Ilustración para Armonicos Artificiales con la Cuarta

These harmonics are those most commonly used, and also the easiest to execute. They are produced by means of the first finger (firm) and the fourth finger (loose), the latter a fourth distant from the former. The sound-effect is that of a double octave higher than the first note.

Estos armónicos son los más comunmente usados, asi como tambien los más fáciles de ejecutar. Son producidos por medio del primer dedo (firme) y el cuarto dedo (flojo), el último una cuarta distante del primero. El efecto del sonido es de una doble-octava más alta que la primera nota.

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<p>A string — <i>Cuerda La</i></p> <p>Effect <i>Efecto</i></p>	<p>E string — <i>Cuerda Mi</i></p> <p>8—</p>
<p>D string — <i>Cuerda Re</i></p> <p>Effect <i>Efecto</i></p>	<p>G string — <i>Cuerda Sol</i></p>

THE G MAJOR SCALE
IN HARMONICS

ESCALA DE SOL MAYOR
EN ARMONICOS

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Effect
Efecto

Celebrated harmonic passages are to be found in Wieniawski's "Souvenir de Moscou," Paganini's "Caprice in A Minor," the Tschaikovsky Violin Concerto, the Saint-Saëns Violin Concerto in B Minor, etc.

Pasajes de armónicos muy celebrados se encontrarán en el "Souvenir de Moscow" de Wieniawski, "Capricho en La Menor" de Paganini, en el Concierto para violín de Tschaikowsky, en el Concierto para Violín en Si Menor de Saint-Saëns, etc.,

2. ARTIFICIAL HARMONICS
with the Fifth

2. ARMONICOS ARTIFICIALES
con la Quinta

These harmonics are somewhat more difficult to play than the harmonics with the fourth. They are produced by means of the 1st finger (firm) and the 4th finger (loose), the latter one fifth distant from the former. The sound effect is that of a duodecima (fifth plus octave) higher, hence they sound a fourth lower than harmonics played with the fourth.

Estos armónicos son algo más difícil de tocar que los armónicos con la cuarta. Son producidos por medio del primer dedo (firme) y el cuarto dedo (flojo), El último una quinta distante que el primero. El efecto del sonido es de una duodecima (quinta más una octava) alta, así es que suenan una cuarta más baja que los armónicos tocados con la cuarta.

G string — Cuerda Sol

D string — Cuerda Re

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Effect
Efecto

A string — Cuerda La

E string — Cuerda Mi

3. ARTIFICIAL HARMONICS with the Major Third

These harmonics are produced by means of the 1st finger (firm) and the 3rd finger (loose), the latter a major third distant from the former. The sound effect is that of two octaves and a major third higher, hence a major third higher than the harmonics with the interval of a fourth. These harmonics respond more easily on the lower strings than on the higher ones.

3. ARMÓNICOS ARTIFICIALES con una Tercera Mayor

Estos armónicos son producidos por medio del primer dedo (firme) y el tercer dedo (flojo), la última una tercera mayor distante del primero. El efecto del sonido es el de dos octavas y una tercera mayor mas alta que los armónicos con el intervalo de la cuarta. Estos armónicos responden muchu más facilmente en las cuerdas bajas que en las altas.

G string — *Cuerda Sol* D string — *Cuerda Re*

Effect *Efecto*

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A string — *Cuerda La* E string — *Cuerda Mi*

4. ARTIFICIAL HARMONICS with the Minor Third

These harmonics are very difficult to produce, and for this reason are but very little used. The sound-effect is that of two octaves and a perfect fifth higher, hence a fifth higher than the harmonics with the interval of a fourth, and a minor third higher than the artificial harmonics with the major third. They are produced by means of the 1st finger (firm), and the 3rd finger (loose) the latter a minor third distant from the former.

4. ARMÓNICOS ARTIFICIALES con una Tercera Menor

Estos armónicos son muy difíciles de producir, y por ésta razón son poco usados. El efecto del sonido es de dos octavas y una quinta perfecta alta, ó sea una quinta más alta que los armónicos con el intervalo de la cuarta, y una tercera menor más alta que los armónicos artificiales con la tercera mayor. Son producidos por medio del primer dedo (firme) y el tercer dedo (flojo) éste último una tercera menor distante del primero.

G string — *Cuerda Sol* D string — *Cuerda Re* A string — *Cuerda La*

Effect *Efecto*

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On the E string these harmonics attain so high a pitch that they are no longer agreeable to the ear.

Estos armónicos hechos en la cuerda Mi alcanzan á un tono tan alto que ya no son agradables al oído.

5. ARTIFICIAL HARMONICS

with the Octave

Only a very large hand, and one which is trained to carrying out great stretches, is at all able to form these harmonics in the lower positions. They are very seldom used, and then only in the very high positions.*

These harmonics are formed by means of the 1st finger (firm), and the 4th finger (loose), the latter one octave distant from the former. In producing this harmonic the 4th finger must be *very much extended* in order to reach the octave. The sound-effect is exactly an octave higher.

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G string
Cuerda Sol

D string
Cuerda Re

A string
Cuerda La

E string
Cuerda Mi

Effect
Efecto

A famous violinist, who is renowned for the wonderful, soft and velvety quality of his harmonics, has called my attention to the fact that the D string *cannot* support as strong a bow-pressure for harmonics as can the E string. This is a remarkable exception to the rule which generally obtains in playing.

DOUBLE HARMONICS

Double harmonics, in which two harmonics sound simultaneously, are very difficult to execute, and distinctly belong in the highest realm of violin virtuosity. If it is difficult and dangerous at times, in the case of a simple harmonic, to produce a tone when the finger does not strike the exact place with mathematical accuracy, it may be imagined how much more difficult it is to do this in the case of two harmonics, played at the same time. In order to do so two, three and four fingers have to be used at the same time.

* See Popper-Auer: "Spinning Song," p. 6, where this variety of artificial harmonic (with the octave), occurs eight times in succession.

5. ARMONICOS ARTIFICIALES

con la Octava

*Unicamente una mano muy grande, y una que esté amaestrada á llevar á cabo grandes extensiones, es capaz de hacer éstos armónicos en las posiciones bajas. Son muy raramente usados, y unicamente en las posiciones muy elevadas.**

Estos armónicos son hechos por medio del primer dedo, (firme) y el cuarto dedo (flojo) el último una octava distante del primero. Al producir este armónico, el cuarto dedo debe estar muy estirado para poder llegar á la octava. El efecto del sonido es exacto á una octava alta.

Un violinista famoso, quien es muy renombrado por sus admirables, suaves y aterciopelados armónicos, ha llamado mi atención al hecho que la cuerda Re no puede soportar tan fuerte presión de arco para los armónicos que la cuerda Mi puede soportar. Esta es una excepción remarcable á la regla que generalmente se obtiene tocando.

ARMÓNICOS DOBLES

Armonicos dobles, en los cuales dos armónicos suenan simultaneamente, son muy dificiles de ejecutar, y pertenecen distintivamente en el dominio de la más alta virtuosidad del violin. Si es difícil y peligroso algunas veces en el caso de un armónico simple de producir una nota cuando el dedo no golpea en el lugar exacto con precisión matemática, se puede imaginar cuánto más difícil es hacerlo en el caso de dos armónicos tocados á un mismo tiempo. Para poderlo hacer, dos, tres y cuatro dedos deben usarse á un mismo tiempo.

* Véase Popper-Auer "Spinning Song" Canción de Hilandera" p. 6 donde esta variedad de armónicos artificiales (con la octava) ocurre ocho veces en sucesión.

G and D STRING

CUERDAS SOL y RE

a) Effect Efecto

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Musical notation for G and D strings, section a). The notation is on a single staff with a treble clef and a common time signature (C). It shows a sequence of notes with double harmonic effects indicated by diamond symbols. The notes are: G4, A4, B4, C5, D5, E5, F5, G5, A5, B5, C6, D6, E6, F6, G6, A6, B6, C7, D7, E7, F7, G7, A7, B7, C8, D8, E8, F8, G8, A8, B8, C9, D9, E9, F9, G9, A9, B9, C10, D10, E10, F10, G10, A10, B10, C11, D11, E11, F11, G11, A11, B11, C12, D12, E12, F12, G12, A12, B12, C13, D13, E13, F13, G13, A13, B13, C14, D14, E14, F14, G14, A14, B14, C15, D15, E15, F15, G15, A15, B15, C16, D16, E16, F16, G16, A16, B16, C17, D17, E17, F17, G17, A17, B17, C18, D18, E18, F18, G18, A18, B18, C19, D19, E19, F19, G19, A19, B19, C20, D20, E20, F20, G20, A20, B20, C21, D21, E21, F21, G21, A21, B21, C22, D22, E22, F22, G22, A22, B22, C23, D23, E23, F23, G23, A23, B23, C24, D24, E24, F24, G24, A24, B24, C25, D25, E25, F25, G25, A25, B25, C26, D26, E26, F26, G26, A26, B26, C27, D27, E27, F27, G27, A27, B27, C28, D28, E28, F28, G28, A28, B28, C29, D29, E29, F29, G29, A29, B29, C30, D30, E30, F30, G30, A30, B30, C31, D31, E31, F31, G31, A31, B31, C32, D32, E32, F32, G32, A32, B32, C33, D33, E33, F33, G33, A33, B33, C34, D34, E34, F34, G34, A34, B34, C35, D35, E35, F35, G35, A35, B35, C36, D36, E36, F36, G36, A36, B36, C37, D37, E37, F37, G37, A37, B37, C38, D38, E38, F38, G38, A38, B38, C39, D39, E39, F39, G39, A39, B39, C40, D40, E40, F40, G40, A40, B40, C41, D41, E41, F41, G41, A41, B41, C42, D42, E42, F42, G42, A42, B42, C43, D43, E43, F43, G43, A43, B43, C44, D44, E44, F44, G44, A44, B44, C45, D45, E45, F45, G45, A45, B45, C46, D46, E46, F46, G46, A46, B46, C47, D47, E47, F47, G47, A47, B47, C48, D48, E48, F48, G48, A48, B48, C49, D49, E49, F49, G49, A49, B49, C50, D50, E50, F50, G50, A50, B50, C51, D51, E51, F51, G51, A51, B51, C52, D52, E52, F52, G52, A52, B52, C53, D53, E53, F53, G53, A53, B53, C54, D54, E54, F54, G54, A54, B54, C55, D55, E55, F55, G55, A55, B55, C56, D56, E56, F56, G56, A56, B56, C57, D57, E57, F57, G57, A57, B57, C58, D58, E58, F58, G58, A58, B58, C59, D59, E59, F59, G59, A59, B59, C60, D60, E60, F60, G60, A60, B60, C61, D61, E61, F61, G61, A61, B61, C62, D62, E62, F62, G62, A62, B62, C63, D63, E63, F63, G63, A63, B63, C64, D64, E64, F64, G64, A64, B64, C65, D65, E65, F65, G65, A65, B65, C66, D66, E66, F66, G66, A66, B66, C67, D67, E67, F67, G67, A67, B67, C68, D68, E68, F68, G68, A68, B68, C69, D69, E69, F69, G69, A69, B69, C70, D70, E70, F70, G70, A70, B70, C71, D71, E71, F71, G71, A71, B71, C72, D72, E72, F72, G72, A72, B72, C73, D73, E73, F73, G73, A73, B73, C74, D74, E74, F74, G74, A74, B74, C75, D75, E75, F75, G75, A75, B75, C76, D76, E76, F76, G76, A76, B76, C77, D77, E77, F77, G77, A77, B77, C78, D78, E78, F78, G78, A78, B78, C79, D79, E79, F79, G79, A79, B79, C80, D80, E80, F80, G80, A80, B80, C81, D81, E81, F81, G81, A81, B81, C82, D82, E82, F82, G82, A82, B82, C83, D83, E83, F83, G83, A83, B83, C84, D84, E84, F84, G84, A84, B84, C85, D85, E85, F85, G85, A85, B85, C86, D86, E86, F86, G86, A86, B86, C87, D87, E87, F87, G87, A87, B87, C88, D88, E88, F88, G88, A88, B88, C89, D89, E89, F89, G89, A89, B89, C90, D90, E90, F90, G90, A90, B90, C91, D91, E91, F91, G91, A91, B91, C92, D92, E92, F92, G92, A92, B92, C93, D93, E93, F93, G93, A93, B93, C94, D94, E94, F94, G94, A94, B94, C95, D95, E95, F95, G95, A95, B95, C96, D96, E96, F96, G96, A96, B96, C97, D97, E97, F97, G97, A97, B97, C98, D98, E98, F98, G98, A98, B98, C99, D99, E99, F99, G99, A99, B99, C100, D100, E100, F100, G100, A100, B100, C101, D101, E101, F101, G101, A101, B101, C102, D102, E102, F102, G102, A102, B102, C103, D103, E103, F103, G103, A103, B103, C104, D104, E104, F104, G104, A104, B104, C105, D105, E105, F105, G105, A105, B105, C106, D106, E106, F106, G106, A106, B106, C107, D107, E107, F107, G107, A107, B107, C108, D108, E108, F108, G108, A108, B108, C109, D109, E109, F109, G109, A109, B109, C110, D110, E110, F110, G110, A110, B110, C111, D111, E111, F111, G111, A111, B111, C112, D112, E112, F112, G112, A112, B112, C113, D113, E113, F113, G113, A113, B113, C114, D114, E114, F114, G114, A114, B114, C115, D115, E115, F115, G115, A115, B115, C116, D116, E116, F116, G116, A116, B116, C117, D117, E117, F117, G117, A117, B117, C118, D118, E118, F118, G118, A118, B118, C119, D119, E119, F119, G119, A119, B119, C120, D120, E120, F120, G120, A120, B120, C121, D121, E121, F121, G121, A121, B121, C122, D122, E122, F122, G122, A122, B122, C123, D123, E123, F123, G123, A123, B123, C124, D124, E124, F124, G124, A124, B124, C125, D125, E125, F125, G125, A125, B125, C126, D126, E126, F126, G126, A126, B126, C127, D127, E127, F127, G127, A127, B127, C128, D128, E128, F128, G128, A128, B128, C129, D129, E129, F129, G129, A129, B129, C130, D130, E130, F130, G130, A130, B130, C131, D131, E131, F131, G131, A131, B131, C132, D132, E132, F132, G132, A132, B132, C133, D133, E133, F133, G133, A133, B133, C134, D134, E134, F134, G134, A134, B134, C135, D135, E135, F135, G135, A135, B135, C136, D136, E136, F136, G136, A136, B136, C137, D137, E137, F137, G137, A137, B137, C138, D138, E138, F138, G138, A138, B138, C139, D139, E139, F139, G139, A139, B139, C140, D140, E140, F140, G140, A140, B140, C141, D141, E141, F141, G141, A141, B141, C142, D142, E142, F142, G142, A142, B142, C143, D143, E143, F143, G143, A143, B143, C144, D144, E144, F144, G144, A144, B144, C145, D145, E145, F145, G145, A145, B145, C146, D146, E146, F146, G146, A146, B146, C147, D147, E147, F147, G147, A147, B147, C148, D148, E148, F148, G148, A148, B148, C149, D149, E149, F149, G149, A149, B149, C150, D150, E150, F150, G150, A150, B150, C151, D151, E151, F151, G151, A151, B151, C152, D152, E152, F152, G152, A152, B152, C153, D153, E153, F153, G153, A153, B153, C154, D154, E154, F154, G154, A154, B154, C155, D155, E155, F155, G155, A155, B155, C156, D156, E156, F156, G156, A156, B156, C157, D157, E157, F157, G157, A157, B157, C158, D158, E158, F158, G158, A158, B158, C159, D159, E159, F159, G159, A159, B159, C160, D160, E160, F160, G160, A160, B160, C161, D161, E161, F161, G161, A161, B161, C162, D162, E162, F162, G162, A162, B162, C163, D163, E163, F163, G163, A163, B163, C164, D164, E164, F164, G164, A164, B164, C165, D165, E165, F165, G165, A165, B165, C166, D166, E166, F166, G166, A166, B166, C167, D167, E167, F167, G167, A167, B167, C168, D168, E168, F168, G168, A168, B168, C169, D169, E169, F169, G169, A169, B169, C170, D170, E170, F170, G170, A170, B170, C171, D171, E171, F171, G171, A171, B171, C172, D172, E172, F172, G172, A172, B172, C173, D173, E173, F173, G173, A173, B173, C174, D174, E174, F174, G174, A174, B174, C175, D175, E175, F175, G175, A175, B175, C176, D176, E176, F176, G176, A176, B176, C177, D177, E177, F177, G177, A177, B177, C178, D178, E178, F178, G178, A178, B178, C179, D179, E179, F179, G179, A179, B179, C180, D180, E180, F180, G180, A180, B180, C181, D181, E181, F181, G181, A181, B181, C182, D182, E182, F182, G182, A182, B182, C183, D183, E183, F183, G183, A183, B183, C184, D184, E184, F184, G184, A184, B184, C185, D185, E185, F185, G185, A185, B185, C186, D186, E186, F186, G186, A186, B186, C187, D187, E187, F187, G187, A187, B187, C188, D188, E188, F188, G188, A188, B188, C189, D189, E189, F189, G189, A189, B189, C190, D190, E190, F190, G190, A190, B190, C191, D191, E191, F191, G191, A191, B191, C192, D192, E192, F192, G192, A192, B192, C193, D193, E193, F193, G193, A193, B193, C194, D194, E194, F194, G194, A194, B194, C195, D195, E195, F195, G195, A195, B195, C196, D196, E196, F196, G196, A196, B196, C197, D197, E197, F197, G197, A197, B197, C198, D198, E198, F198, G198, A198, B198, C199, D199, E199, F199, G199, A199, B199, C200, D200, E200, F200, G200, A200, B200, C201, D201, E201, F201, G201, A201, B201, C202, D202, E202, F202, G202, A202, B202, C203, D203, E203, F203, G203, A203, B203, C204, D204, E204, F204, G204, A204, B204, C205, D205, E205, F205, G205, A205, B205, C206, D206, E206, F206, G206, A206, B206, C207, D207, E207, F207, G207, A207, B207, C208, D208, E208, F208, G208, A208, B208, C209, D209, E209, F209, G209, A209, B209, C210, D210, E210, F210, G210, A210, B210, C211, D211, E211, F211, G211, A211, B211, C212, D212, E212, F212, G212, A212, B212, C213, D213, E213, F213, G213, A213, B213, C214, D214, E214, F214, G214, A214, B214, C215, D215, E215, F215, G215, A215, B215, C216, D216, E216, F216, G216, A216, B216, C217, D217, E217, F217, G217, A217, B217, C218, D218, E218, F218, G218, A218, B218, C219, D219, E219, F219, G219, A219, B219, C220, D220, E220, F220, G220, A220, B220, C221, D221, E221, F221, G221, A221, B221, C222, D222, E222, F222, G222, A222, B222, C223, D223, E223, F223, G223, A223, B223, C224, D224, E224, F224, G224, A224, B224, C225, D225, E225, F225, G225, A225, B225, C226, D226, E226, F226, G226, A226, B226, C227, D227, E227, F227, G227, A227, B227, C228, D228, E228, F228, G228, A228, B228, C229, D229, E229, F229, G229, A229, B229, C230, D230, E230, F230, G230, A230, B230, C231, D231, E231, F231, G231, A231, B231, C232, D232, E232, F232, G232, A232, B232, C233, D233, E233, F233, G233, A233, B233, C234, D234, E234, F234, G234, 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F258, G258, A258, B258, C259, D259, E259, F259, G259, A259, B259, C260, D260, E260, F260, G260, A260, B260, C261, D261, E261, F261, G261, A261, B261, C262, D262, E262, F262, G262, A262, B262, C263, D263, E263, F263, G263, A263, B263, C264, D264, E264, F264, G264, A264, B264, C265, D265, E265, F265, G265, A265, B265, C266, D266, E266, F266, G266, A266, B266, C267, D267, E267, F267, G267, A267, B267, C268, D268, E268, F268, G268, A268, B268, C269, D269, E269, F269, G269, A269, B269, C270, D270, E270, F270, G270, A270, B270, C271, D271, E271, F271, G271, A271, B271, C272, D272, E272, F272, G272, A272, B272, C273, D273, E273, F273, G273, A273, B273, C274, D274, E274, F274, G274, A274, B274, C275, D275, E275, F275, G275, A275, B275, C276, D276, E276, F276, G276, A276, B276, C277, D277, E277, F277, G277, A277, B277, C278, D278, E278, F278, G278, A278, B278, C279, D279, E279, F279, G279, A279, B279, C280, D280, E280, F280, G280, A280, B280, C281, D281, E281, F281, G281, A281, B281, C282, 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ADDITIONAL REMARKS

Anent the Holding of the Violin and the Bow

HOLDING THE VIOLIN

In Part I of this Method the correct manner of holding the violin has been explained in detail, i. e.; namely, that it should be held firmly in position without the support of the shoulder or the use of a cushion, relying only upon the collarbone and jawbone.

This is, of course, the absolutely ideal manner in which the instrument should be held; yet every teacher knows that compromises must be made. Many, for instance, find it extremely difficult (and for some it is an out and out impossibility) owing to an unfavorable formation of their neck, to hold the violin in the ideal way. It is especially difficult for girls, since the bones of the neck are not as a rule, as strong and well-proportioned as is the case of boys.

Since it is of importance, however, that the violin especially during changes of position be held firmly and quietly in place, without the support of the left hand, I would recommend that students who (after having taken all possible pains) are unable to hold the violin without a cushion should be allowed to use one.

Yet "artist pupils," who are to play in public, cannot be excused from the ideal manner of holding the violin; they must be able to do so without a cushion or the support of the shoulder.

HOLDING THE BOW

The correct manner of holding the bow also has been described in Part I, p. 22. Here we should like to call attention to the fact that each and every hand is differently formed, and that this being the case, there will be as many different ways of holding the bow. Certain players find it more convenient to hold the bow out somewhat, others do not. Hence every teacher should control and correct the individual manner in which the individual pupil holds his bow. The main thing is to see to it that the bow lies comfortably and conveniently in the hand, so that the player has it well within his grasp at all times and is able to control it without difficulty and use it with freedom and ease.

OBSERVACIONES ADICIONALES

de Como se Sujeta el violin y el Arco

SUJETANDO EL VIOLIN

En la Parte Primera de éste método se ha explicado en detalle de la manera correcta que el violin debe sujetarse; como por ejemplo, que debe ser sujetado firmemente en posición sin el soporte del hombro ó uso de cojín, contando solamente con los huesos del cuello y quijada.

Esta es, naturalmente, la manera ideal y absoluta que el instrumento debe ser sujetado; sin embargo cada profesor sabe que compromisos deben hacerse. Muchos, por ejemplo, encuentran extremadamente difícil (y que para muchos es una imposibilidad) debido á la poco favorable formación de su cuello, sostener el violin de la manera ideal. Es especialmente difícil para niñas por cuanto los huesos del cuello, por regla, no son tan fuertes y bien proporcionados como los de muchachos.

Ya que es importante, sin embargo, que el violin, especialmente durante los cambios de posición, sea sostenido firmemente y quietamente en su lugar, sin el soporte de la mano izquierda, recomendaré que los estudiantes (después de haber probado todas las maneras) se vean imposibilitados a sujetar el violin, deben ser permitidos á usar un cojín.

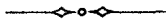
Pero de todas maneras, los "alumnos-artistas" que deben tocar ante público, no pueden ser excusados si no sujetan el violin de la manera ideal; deben procurar de hacerlo sin la almoadilla ó soporte del hombro.

SUJETANDO EL ARCO

La manera correcta de sujetar el arco también se ha descrito en la Parte Primera P. 22. Aquí también debemos llamar la atención al hecho de que cada mano es diferentemente formada, y siendo éste el caso, habrá muchas maneras distintas de sujetar el arco. Algunos encuentran más conveniente de sujetar el arco hacia afuera, otros no. Así es que cada profesor debe controlar y corregir la manera individual que cada uno de sus discípulos sujeta el arco. El caso principal es que el arco se sostenga comodamente y convenientemente en la mano, para que el que toque lo tenga bien á su alcance en todas las ocasiones y que pueda controlarlo sin dificultad usándolo con libertad y facilidad.

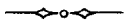
Technical Supplement

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



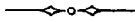
Specially written for Part II of this Method
by

PROFESSOR LEOPOLD AUER
and Adapted and Varied for this Part V
by the Author



DAILY EXERCISES

for the Sixth and Seventh Positions.



DAILY FINGER
AND BOWING EXERCISES
for the

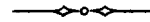
SIXTH POSITION

First Exercise: G and D String

Use the marked section of the bow

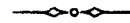
Suplemento Técnico

Consistiendo en una serie de ejercicios diarios
para inducir flexibilidad en los dedos de
la mano izquierda y destreza en
varios estilos de arqueo.



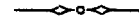
Especialmente escritos para la IIª Parte de este Metodo
por el

PROFESOR LEOPOLDO AUER
adaptados y variados para esta Parte V
por la autora



EJERCICIOS DIARIOS

para la Sexta y Séptima posición

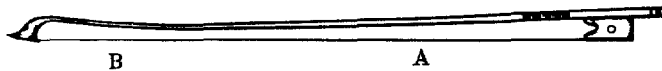


EJERCICIOS DIARIOS
PARA LOS DEDOS Y ARCO
en la

SEXTA POSICIÓN

Primer Ejercicio: Cuerdas Sol y Re

Use la sección del arco marcada



The same fingering should be used for all variations

Los mismos dedos deben usarse para todas las variaciones

I Var.

II Var.

III Var.

IV Var.

V Var.

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

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

SIXTH POSITION:
D and A String

SEXTA POSICIÓN:
Cuerdas Re y La

*) 1-----

Same fingering

La misma Digitación

I Var.

II Var.

III Var.

A á la B

Golpe cortos al B

Golpes cortos a A

A á la B

IV Var.

V Var.

Tres Notas
Despacio A á la B

Una
Deprisa B á la A

Tres Notas
Despacio A á la B

Una
Deprisa B á la A

Una
Deprisa A á la B

Tres Notas
Despacio B á la A

A á la 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

SIXTH POSITION
A and E String

SEXTA POSICION
Cuerdas La y Mi

*) 1-----

Same fingering

La misma Digitación

I Var.

II Var.

III Var.

A á la B

Golpes Cortos al B

Golpes Cortos a A

A á la B

IV Var.

V Var.

Tres Notas
Despacio A á la B

Deprisa
B á la A

A á la B

B á la A

Deprisa
A á la B

Tres Notas
Despacio A á la B

A á la B B á la A

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

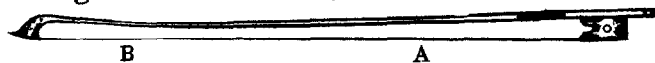
*) Colóquese el primer dedo en ambas cuerdas al mismo tiempo

SECOND EXERCISE

SIXTH POSITION
G and D String

SEGUNDO EJERCICIO

SEXTA POSICIÓN
Cuerdas Sol y Re



I Var. Short strokes at A *Golpes Cortos a A* **II Var.** Quickly *Deprisa* **III Var.** Quickly Slowly Quickly Slowly Quickly *Deprisa Despacio Deprisa Despacio Deprisa*

IV Var. Quickly *Deprisa* **V Var.** Quickly Slowly Quickly Slowly *Deprisa Despacio Deprisa Despacio*

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

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

SIXTH POSITION
D and A String

SEXTA POSICIÓN
Cuerdas Re y La

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

*) Déjese que el cuarto dedo pise ambas cuerdas simultáneamente.
**) Déjese que el primer dedo pise ambas cuerdas simultáneamente.

Same fingering

La misma Digitación

I Var.

Short strokes at A
Golpes Cortos a A

II Var.

Short strokes at A
Golpes Cortos a A

III Var.

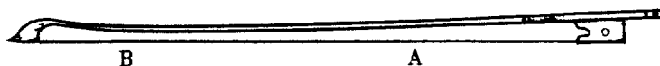
Quickly Quickly Quickly Quickly
Deprisa Deprisa Deprisa Deprisa

IV Var.

Quickly
Deprisa

V Var.

Quickly Quickly Slowly Quickly Slowly
Deprisa Despacio Deprisa Despacio



SIXTH POSITION
A and E String

SEXTA POSICIÓN
Cuerdas La y Mi

Same fingering

La misma Digitación

I Var.

Short strokes at A
Golpes Cortos a A

II Var.

Short strokes at A
Golpes Cortos a A

III Var.

Quickly Quickly Slowly Quickly Slowly Quickly
Deprisa Deprisa Despacio Deprisa Despacio Deprisa

IV Var.

Quickly
Deprisa

V Var.

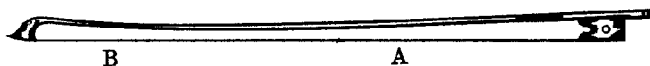
Quickly Quickly Slowly Quickly Slowly
Deprisa Despacio Deprisa Despacio

*) 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

SEVENTH POSITION
First Exercise: G and D String

SÉPTIMA POSICIÓN
Primer Ejercicio: Cuerdas Sol y Re



1.

Same fingering

Los misma Digitación

I Var.

II Var.

III Var.

IV Var.

V Var.

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

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

SEVENTH POSITION
D and A String

SÉPTIMA POSICIÓN
Cuerdas Re y La

1.

Same fingering

Los misma Digitación

I Var.

II Var.

III Var.

IV Var.

V Var.

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

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

SEVENTH POSITION
A and E String

SÉPTIMA POSICIÓN
Cuerdas La y Mi

Same fingering

I Var.

II Var.

III Var. *La misma Digitación*
Slowly

IV Var.

V Var.

Quickly

Slowly

Four short strokes at A

Despacio

Despacio

Despacio

Despacio

Deprisa Despacio

Cuatro golpes cortos a A

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

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

SECOND EXERCISE
SEVENTH POSITION
G and D String

SEGUNDO EJERCICIO
SÉPTIMA POSICIÓN
Cuerdas Sol y Re

Same fingering

I Var.

II Var.

III Var. *Los misma Digitación*

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 simultáneamente
**) Déjese que el primer dedo pise ambas cuerdas simultáneamente

SEVENTH POSITION
D and A String

SÉPTIMA POSICIÓN
Cuerdas Re y La

I Var. Same fingering II Var. III Var. *La misma Digitación*

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

SEVENTH POSITION
A and E String

SÉPTIMA POSICIÓN
Cuerdas La y Mi

I Var. Same fingering II Var. III Var. *La misma Digitación*

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