

# MAIA BANG VIOLIN METHOD

*Provided with original exercises and suggestions by*  
LEOPOLD AUER

## **English and Spanish Text**

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Maia Bang  
Violin Method  
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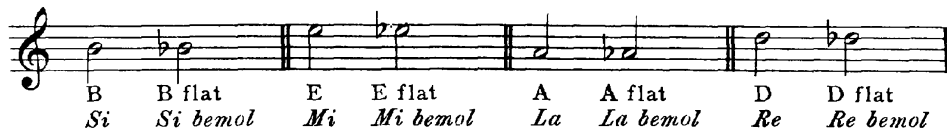
# Violin Method

by  
MAIA BANG

## Part Two

### FLAT SCALES

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



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

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

# Método De Violin

por  
MAIA BANG

## Segunda Parte

### ESCALAS CON BEMOLES

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

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

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

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

# SCALE OF F MAJOR

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

# ESCALA DE FA MAYOR

Semitonos: La-Si $\flat$  y Mi-Fa

Preparation: *Preparación:*

Pupil *Discípulo*  
120  
Teacher *Maestro*

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

# BROKEN CHORDS

# ACORDES QUEBRADOS

121

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

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

**EXERCISES FOR DEVELOPING  
the Independence of the Fingers**

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

**EJERCICIOS PARA DESARROLLAR  
la Independencia de los Dedos**

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

**MUTE NOTES WITH ONE FINGER**

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

**NOTAS MUDAS CON UN DEDO**

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

122

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

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

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

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

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

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

**MUTE NOTES WITH TWO FINGERS**

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

**NOTAS MUDAS CON DOS DEDOS**

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

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

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

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

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

THE POOR LITTLE PONY

EL POBRE CABALLITO

Allegretto

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

Pupil  
Discipulo  
128

Teacher  
Maestro

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

L. A.

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

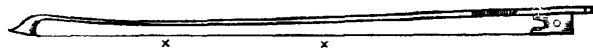
L. A.

THREE STUDIES  
for Developing Freedom and Flexibility  
of the Wrist

TRES ESTUDIOS  
para Desarrollar la Libertad y Flexibilidad  
de la Muñeca

I.

I.



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

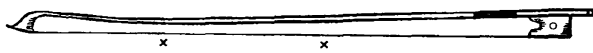
*Muñeca flexible; también se debe practicar empleando el antebrazo, usándolo más cuando se toque despacio, menos cuando se toque con celeridad.*

124 M. B.

\*) Abbreviated notation  
Notación abreviada

II.  
Supple Wrist!

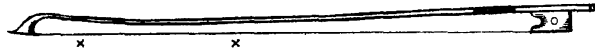
II.  
*Muñeca flexible!*



125 M. B.

III.  
Supple Wrist!

III.  
*Muñeca flexible!*



At the Point of the Bow

*En la punta del arco*

M. B.

126

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

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

METRE

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

EL METRO

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



SHORT PREPARATORY EXERCISES  
for illustrating Metre in its simplest form

SIGNS FOR INDICATION OF ACCENT

- strong, decided accent
- ∪ weak, unaccented

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

SIGNOS PARA INDICAR EL ACENTO

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

127

Part a) of exercise 127: A single staff in 2/4 time with a key signature of one flat. The melody consists of quarter notes: G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. There is a strong accent on the first G4 and weak accents on the other notes. A repeat sign follows, then part b) in 4/4 time with a key signature of one flat. The melody consists of quarter notes: G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. There is a strong accent on the first G4 and weak accents on the other notes.

Part c) of exercise 127: A single staff in 3/4 time with a key signature of one flat. The melody consists of quarter notes: G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. There is a strong accent on the first G4 and weak accents on the other notes. A repeat sign follows, then part d) in 3/8 time with a key signature of one flat. The melody consists of eighth notes: G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. There is a strong accent on the first G4 and weak accents on the other notes.

Part e) of exercise 127: A single staff in 6/8 time with a key signature of one flat. The melody consists of eighth notes: G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. There is a strong accent on the first G4 and weak accents on the other notes. A repeat sign follows, then part f) in 3/4 time with a key signature of one flat. The melody consists of quarter notes: G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. There is a strong accent on the first G4 and weak accents on the other notes.

THE HERO OF THE NAVY  
Norwegian Song

EL HÉROE DE LA MARINA  
*Canto Noruega*

128

Part 1 of exercise 128: A single staff in 2/4 time with a key signature of one flat. The melody consists of quarter notes: G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. There is a strong accent on the first G4 and weak accents on the other notes.

Part 2 of exercise 128: A single staff in 2/4 time with a key signature of one flat. The melody consists of quarter notes: G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. There is a strong accent on the first G4 and weak accents on the other notes.

DUET - ETUDE

Be careful to watch the Rests and always Count!

DUETO - ESTUDIO

Cuidado en la observación de los silencios y siempre Cuentese!

Allegro Mortensen

Pupil *Discípulo*  
129

Teacher *Maestro*

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

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

## SYNCOPATED NOTES

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

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

### REGULAR SYNCOPATION

130

a) b) c) d)

## NOTAS SINCCPADAS

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

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

### SINCOPACIÓN REGULAR

## MEDITATION

### INTERRUPTED SYNCOPATION

## MEDITACIÓN

### SINCOPACIÓN INTERRUMPIDA

Andante

Pupil *Discipulo*  
131  
Teacher *Muestro*

M. B.

*p* *mf* *f rit.*

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

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

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

No hay musica sin ritmo.

L. A.

DIXIE'S LAND  
Southern Melody

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

Allegro

Arr. by } M. B.  
Arreglada por }

Pupil  
Discípulo

**132**

*mf* lively and gay

Teacher  
Maestro

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

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

\*\*\* ) See page 117 about triplets.

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

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

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

## SCALE OF D MINOR

Half-steps: E-F and C#-D when ascending  
Bb-A and F - E when descending

## ESCALA DE RE MENOR

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

Preparation:  
*Preparación:*

Pupil  
*Discípulo*  
**133**

Teacher  
*Maestro*

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

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

## BROKEN CHORDS

## ACORDES QUEBRADOS

134

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

\*) Póngase el dedo en ambas cuerdas a la vez.

FOLIES D' ESPAGNE

FOLIES D' ESPAGNE CORELLI  
*Arr. by* } M.B.  
*Arreglada por* }

Adagio

Pupil  
*Discipulo*  
**135**  
 Teacher  
*Maestro*

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

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

VARIATION  
 for Staccato Bowing  
 Allegro moderato

VARIACIÓN  
 para el Arqueo Staccato

Pupil  
*Discipulo*  
 Teacher  
*Maestro*

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

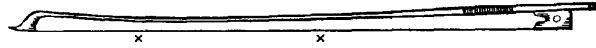
\*\*\*) Place the finger on both strings at once.

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

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

PREPARATORY EXERCISES  
for Barriolage and Arpeggio Bowing

EJERCICIOS PREPARATORIOS  
para Arqueos de Cadencia y Arpeggio



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

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

Preparatory Exercises  
Ejercicios Preparatorios

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

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

ETUDE

ESTUDIO

Moderato M. B.

136

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

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

See page 125 for The Diminished Fifth.

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

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

Vease pag. 125 respecto á La Quinta disminuida.

SONG OF THE MOUNTAIN MAID

CANTO DE LA MONTANESA

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

Andante

Pupil  
Discípulo

137

Teacher  
Maestro

SCALE OF B $\flat$  MAJOR

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

ESCALA DE SI $\flat$  MAYOR

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

Preparation:  
Preparación:

a)

b)

c)

d)



Pupil  
Discípulo

138

Teacher  
Maestro

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

a)

b)

c)

BROKEN CHORDS

ACORDES QUEBRADOS

139

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

*Rather dispense with practising altogether than to do so carelessly and improperly.*

L. A.

Estúdiense siempre de la manera correcta, pues los malos hábitos, que se adquieren con la práctica defectuosa, son despues casi imposibles de corregir.

Es preferible no practicar del todo, que hacerlo sin cuidado e impropiamente.

L. A.

THE STAR SPANGLED BANNER

LA BANDERA AMERICANA

Maestoso \*)

Arreglada por M. H.

Pupil  
Discipulo  
**140**  
Teacher  
Maestro

\*) With dignified majestic expression

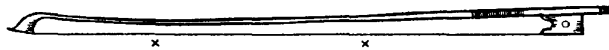
\*) Con expresión dignificada y majestuosa

EXERCISES

for developing skill in bowing  
and left hand dexterity

EJERCICIOS

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



141

Also to be practised  
Se debe practicar también:

Despacio por abajo, aprisa hacia arriba pero con igual longitud de arco | Aprisa por abajo y despacio hacia arriba con igual longitud de arco

## TRIPLETS

A Triplet is a group of three notes equal to the time value of two notes of like denomination. Their notation is shown below; as a rule the triplet is always marked with the numeral 3 above or below the group.

Triplets:  
Tresillos:

Same value as:  
Del mismo valor que

## TRESILLOS

Un tresillo es un grupo de tres notas iguales en valor de tiempo á dos notas de la misma denominación. Se escribe como se puede ver más abajo; por lo regular se marca siempre con el número 3 por arriba ó por abajo del grupo.

## ETUDE

## ESTUDIO

Allegro

Pupil  
Discípulo  
142  
Teacher  
Maestro

*mf*

M. B.

\*) The 2nd finger to be placed on both strings for F and C at the same time.

\*\*\*) The 4th finger to be placed on both strings for Eb and Bb at the same time.

\*\*\*) Da Capo (repeat) al Fine (to the end) means to repeat from the beginning and close with the measure marked Fine.

\*) Póngase el segundo dedo en ambas cuerdas, al mismo tiempo, para Fa y Do.

\*\*\*) Póngase el cuarto dedo en ambas cuerdas, al mismo tiempo, para Mi<sup>b</sup> y Si<sup>b</sup>

\*\*\*) Da Capo (repite) al Fine (hasta el fin) quiere decir que se repita desde el principio y se acabe en el compás marcado Fine.

JUANITA  
Old Spanish Melody

JUANITA  
*Antigua melodía española*

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

Pupil  
Discipulo  
**143**  
Teacher  
Maestro

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

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

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

L. A.

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

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

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

L. A.

SLURRED TRIPLETS

TRESILLOS LIGADOS

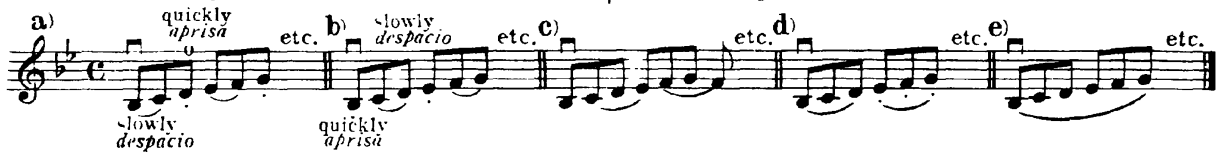




144 

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

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

Also to be practised:

Se debe practicar también:

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

ROMANCE

ROMANZA

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

145  Andante  
Pupil *mf*\*)  
Teacher *mf*\*\*) *p*



 *p* *simile*

 *rit.*

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

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

### SCALE OF G MINOR

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

### ESCALA DE SOL MENOR

Semitonos: La-Sib y Fa $\sharp$ -Sol, ascendente  
Mib-Re y Sib-La, descendente

Preparation: *Preparación:*

Exercise a) shows an ascending scale from G4 to G5 with half-steps between A and B-flat, and between F-sharp and G. Exercise b) shows a descending scale from G4 to G3 with half-steps between E-flat and D, and between B-flat and A. Both exercises are in 4/4 time and include fingering numbers (0, 1, 2, 3, 4).

Pupil *Discípulo*  
**146**  
Teacher *Maestro*

The pupil part is a single melodic line in G minor, G4 to G5. The teacher part is a piano accompaniment consisting of a steady eighth-note bass line and a treble line with chords and moving lines.

A detailed piano accompaniment for exercise 146, featuring a rhythmic bass line and a treble line with chords and melodic fragments.

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

Exercise a) is a short melodic phrase in G minor, G4 to G5, with half-steps between A and B-flat, and between F-sharp and G. It includes fingering numbers (0, 1, 2, 3, 4).

Exercise c) is a more complex melodic phrase in G minor, G4 to G5, featuring slurs and fingering numbers (0, 1, 2, 3, 4). It is marked with 'slowly' (*despacio*) and 'quickly' (*aprisa*).

### BROKEN CHORDS

### ACORDES QUEBRADOS

147

Exercise 147 consists of two lines of broken chords in G minor. The first line starts with a treble clef and a 3/4 time signature, showing chords broken in a descending pattern. The second line continues the pattern in a lower register.

RAVENS WEDDING IN CROWLAND  
Norwegian Folk Song

LAS BODAS DEL CUERVO  
Canción popular Noruega

Andantino

Arr. by } M. B.  
Arreglada por }

Pupil  
Discipulo  
**148**  
Teacher  
Maestro

Musical score for 'Ravens Wedding in Crowland' in G minor, 4/4 time, Andantino. It features a piano (p) accompaniment and a melody with a triplet of eighth notes in the first measure.

Musical score for the piano accompaniment of the first system, marked mezzo-forte (mf).

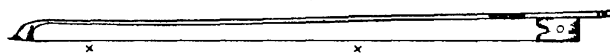
Musical score for the piano accompaniment of the second system, marked forte (f) and piano (p) for the final measure.

THREE MINIATURE ETUDES  
for the Bow

TRES ESTUDIOS MINIATURAS  
para el Arco

ETUDE I

ESTUDIO I



149

M. B.

Keep finger down  
No se levante el dedo

Musical score for Etude I in G minor, 2/4 time. It features a melody with a triplet of eighth notes and four groups of four sixteenth notes.

Musical score for the piano accompaniment of Etude I.

Musical score for the piano accompaniment of Etude I.

ETUDE II

ESTUDIO II

With Whole bow  
Con todo el arco

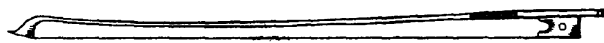
M. B.

150

ETUDE III

ESTUDIO III

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



151

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

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



SCALE OF E $\flat$  MAJOR

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

ESCALA DE MI $\flat$  MAYOR

Semitonos: Sol-Lab y Re-Mib

Preparation: *Preparación:*

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

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

Pupil *Discípulo*  
**152**  
Teacher *Maestro*

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

BROKEN CHORDS

ACORDES QUEBRADOS

**153**

# LA MARSEILLAISE

French National Hymn

# LA MARSELLÈSA

Himno Nacional Francés

With martial and heroic expression  
*Con expresión guerrera y heroica*

Rouget de l'Isle  
*Arr. by* M.B.  
 Arreglada por

Pupil  
*Discípulo*  
**154**  
 Teacher  
*Maestro*

The musical score is written for a single melodic line (treble clef) and a piano accompaniment (grand staff). The key signature has two flats (B-flat and E-flat), and the time signature is common time (C). The score consists of six systems of music. The first system includes dynamic markings of *f* and *mf*, and features a *V* (vibrato) marking above the first measure. The second system has *mf* and *f* markings. The third system has a *p* marking. The fourth system has a *f* marking. The fifth system has a *f* marking. The sixth system concludes with a double bar line and a *f* marking. The piano accompaniment consists of a steady eighth-note bass line in the left hand and a more active eighth-note melody in the right hand.

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

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

\* From F to G<sup>b</sup> is one-half step and requires close setting of the second and third fingers.

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

\* De Fa à Sol<sup>b</sup> hay un semitono, lo que demanda que el segundo y tercer dedo se pongan juntos.

## ADVANCED INTERVAL PROGRESSIONS

### The Diminished Fifth.

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

## PROGRESIÓN ADELANTADA DE INTERVALOS

### La Quinta disminuida

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

### The Augmented Second

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

### La Segunda aumentada

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

### EXERCISE

for Diminished Fifths and Augmented Seconds.

### EJERCICIO

para quintas disminuidas y segundas aumentadas

155

M.B.

THE SWALLOW  
Mexican Folksong

LA GOLONDRINA  
Canción popular mexicana

Introduction  
Moderato

Arr. by } M.B  
Arreglada por }

Pupil  
Discipulo  
156

Teacher  
Maestro

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

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

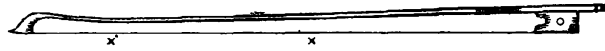
L. A.

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

L.A.

STACCATO - ETUDE

STACCATO - ESTUDIO



M. B.

Allegretto

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

157

LITTLE NANCY'S WALTZ

VALS DE ANITA

M. P.

Tempo di Valse

Pupil  
Discípulo  
**158**

Teacher  
Maestro

*p dolce*

*pizz. ad lib.*

*rit.* - - - *p a tempo*

*p*

*rit.* - - -

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

Téngase el violín bien levantado y en posición horizontal.

*dolce* = softly - suavemente

### SCALE OF C MINOR

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

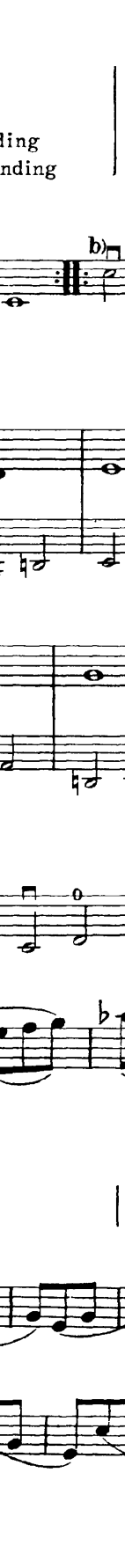
### ESCALA DE DO MENOR

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

Preparation: *Preparación:*



Pupil *Discípulo*  
**159**  
Teacher *Maestro*



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



### BROKEN CHORDS

Keep the fingers down

### ACORDES QUEBRADOS

Mantengase los dedos pisando las cuerdas

160



HE STAYS A-FAR  
A Ballad of Finland

VAGANDO LEJOS  
Balada de Finlandia

Andante Arr. by M. B.  
Arreglado por

Pupil *Discípulo*  
**161**  
Teacher *Maestro*

*p con suoni*

FINGER EXERCISES  
in connection with Legato Bowing

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

EJERCICIOS PARA LOS DEDOS  
en conexión con el arqueo ligado

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

162<sup>a</sup>

\*  $\frac{3}{2}$  time for first and third bowing variety.  
<sup>12</sup> time for second bowing variety only.

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



ETUDE

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

ESTUDIO

Practiquese con cuatro, seis y por ultimo doce notas en un arqueo

M. B.

162b

3.  
1.  
2. dolce simile

MENUET

MINUÉ

Händel

Arr. by } M. B.  
Arreglado por }

Moderato

Pupil Discipulo 163 Teacher Maestro

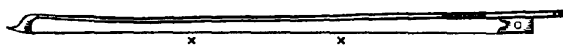
*mf*

2 2 V V rit.

## THE ROCKING BOW (Barriolage)

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

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

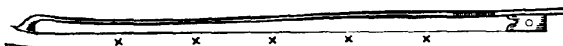


Todo el arco:-  $\frac{1}{3}$  parte para cada nota.

164 a)

b)

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



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

164 b)

b)

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

\* Para practicar: (a) 2 notas en un arqueo: (b) 3 notas en un arqueo: (c) 6 notas en un arqueo.

## ETUDE I

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

## ESTUDIO I

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

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

Todo el arco, la sexta parte para cada nota.

## ETUDE II

## ESTUDIO II

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

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

**LONGING**  
Norwegian Folk-Song

**ANSIAS**  
Canción popular Noruega

Arr. by } M. B.  
Arreglada por }

*Andante (slowly)*

Pupil  
Discípulo

**167**

Teacher  
Maestro

*mf espressivo*

*p*

*Adagio*

*f*

*rit.*

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

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

L. A.

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

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

L. A.

## ARPEGGIO BOWING

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

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

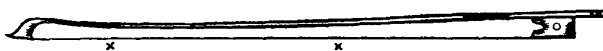
An important rule for arpeggio bowing: Place the necessary fingers upon the different strings simultaneously and keep them down firmly for the duration of the whole measure.

## EL ARQUEO ARPEGIADO

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

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

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



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

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

### Arpeggios Across Three Strings

### Arpeggios al través de tres cuerdas

168

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

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

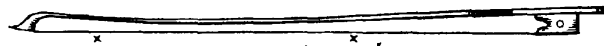
EXERCISE

EJERCICIO

Three staves of musical notation for Exercise 168. The first staff begins with a treble clef and a 6/8 time signature. The notation consists of arpeggiated patterns across four strings, with notes grouped by slurs and stems. The exercise is divided into two parts by a vertical line.

Arpeggios Across Four Strings

*Arpeggios sobre Cuatro Cuerdas*



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

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

169

Exercise 169 consists of eight staves of musical notation in 3/4 time. The first four staves are labeled a), c), e), and g), and the last four are labeled b), d), f), and h). Each staff contains arpeggiated patterns across four strings. The notation includes slurs, stems, and repeat signs. The exercise is divided into two parts by a vertical line.

EXERCISE

EJERCICIO

Exercise 170 consists of three staves of musical notation in 3/4 time. The notation features arpeggiated patterns across four strings, with notes grouped by slurs and stems. The exercise is divided into two parts by a vertical line.

# SCALE OF A $\flat$ MAJOR

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

# ESCALA DE LA $\flat$ MAYOR

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

Preparation: *Preparación:*

Preparation exercises a) and b) are shown on a single staff. Exercise a) consists of a sequence of eighth notes: C $\flat$ , D $\flat$ , E $\flat$ , F $\flat$ , G $\flat$ , A $\flat$ , B $\flat$ , C $\flat$ . Exercise b) consists of a sequence of eighth notes: D $\flat$ , E $\flat$ , F $\flat$ , G $\flat$ , A $\flat$ , B $\flat$ , C $\flat$ , D $\flat$ .

Preparation exercises c) and d) are shown on a single staff. Exercise c) consists of a sequence of eighth notes: E $\flat$ , F $\flat$ , G $\flat$ , A $\flat$ , B $\flat$ , C $\flat$ , D $\flat$ , E $\flat$ . Exercise d) consists of a sequence of eighth notes: F $\flat$ , G $\flat$ , A $\flat$ , B $\flat$ , C $\flat$ , D $\flat$ , E $\flat$ , F $\flat$ .

Pupil *Discípulo*  
**170**  
Teacher *Maestro*

The pupil and teacher parts are shown on two staves. The pupil part consists of a sequence of quarter notes: C $\flat$ , D $\flat$ , E $\flat$ , F $\flat$ , G $\flat$ , A $\flat$ , B $\flat$ , C $\flat$ . The teacher part consists of a sequence of quarter notes: D $\flat$ , E $\flat$ , F $\flat$ , G $\flat$ , A $\flat$ , B $\flat$ , C $\flat$ , D $\flat$ .

The pupil and teacher parts are shown on two staves. The pupil part consists of a sequence of quarter notes: E $\flat$ , F $\flat$ , G $\flat$ , A $\flat$ , B $\flat$ , C $\flat$ , D $\flat$ , E $\flat$ . The teacher part consists of a sequence of quarter notes: F $\flat$ , G $\flat$ , A $\flat$ , B $\flat$ , C $\flat$ , D $\flat$ , E $\flat$ , F $\flat$ .

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

Exercises a) and b) are shown on a single staff. Exercise a) consists of a sequence of quarter notes: C $\flat$ , D $\flat$ , E $\flat$ , F $\flat$ , G $\flat$ , A $\flat$ , B $\flat$ , C $\flat$ . Exercise b) consists of a sequence of quarter notes: D $\flat$ , E $\flat$ , F $\flat$ , G $\flat$ , A $\flat$ , B $\flat$ , C $\flat$ , D $\flat$ .

Exercise c) is shown on a single staff. It consists of a sequence of eighth notes: C $\flat$ , D $\flat$ , E $\flat$ , F $\flat$ , G $\flat$ , A $\flat$ , B $\flat$ , C $\flat$ . The notes are marked with 'Tip punta' and 'Whole bow Todo el arco'.

# BROKEN CHORDS

# ACORDES QUEBRADOS

171

Exercise 171 is shown on a single staff. It consists of a sequence of quarter notes: C $\flat$ , D $\flat$ , E $\flat$ , F $\flat$ , G $\flat$ , A $\flat$ , B $\flat$ , C $\flat$ .

A CRADLE SONG  
(Sleep, my little Prince!)

Do not overlook the rests!

CANCIÓN DE LA CUNA  
(Duerme, mi Principito!)

No se olvide las pausas!

Mozart

Arr. by } M. B.  
Arreglada por }

Andante

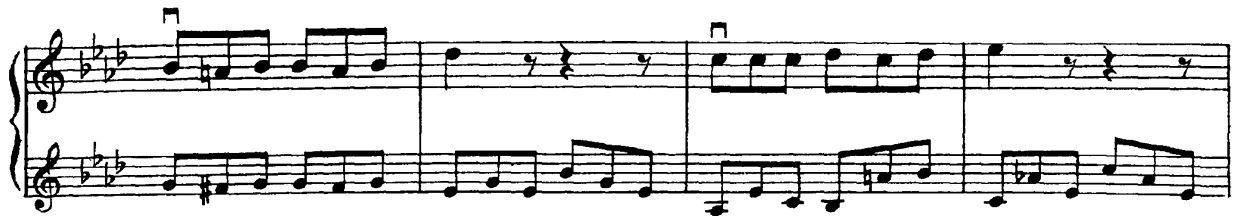
Pupil  
Discípulo

172

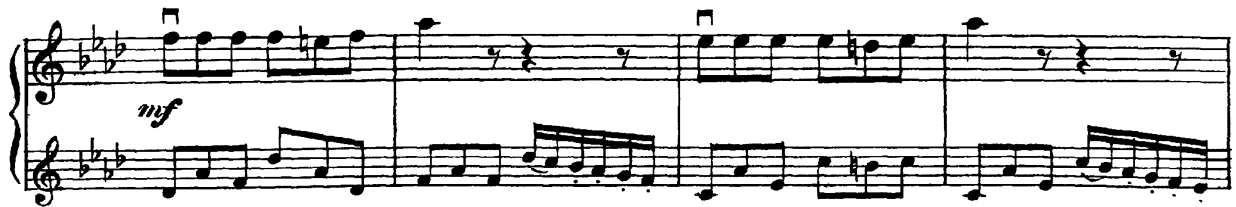
Teacher  
Maestro

*p* with tender feeling

*con ternura*




*mf*



*p*

*mf*

V



3.....

*p*

3.....







II

II

a) Musical notation for exercise II, part a). It consists of two measures of music in treble clef, 2/4 time. The first measure contains a chromatic scale from G4 to G5 with fingering 0 1 0 1. The second measure contains a chromatic scale from G5 to G4 with fingering 1 2 2. A double bar line with repeat dots is between the two measures.

b) Musical notation for exercise II, part b). It consists of two measures of music in treble clef, 2/4 time. The first measure contains a chromatic scale from G4 to G5 with fingering 1 2 2. The second measure contains a chromatic scale from G5 to G4 with fingering 2 2 1 0. A double bar line with repeat dots is between the two measures.

c) Musical notation for exercise II, part c). It consists of two measures of music in treble clef, 2/4 time. The first measure contains a chromatic scale from G4 to G5 with fingering 2 3 3 4. The second measure contains a chromatic scale from G5 to G4 with fingering 0 1 2 3 4 3 2 1 0. A double bar line with repeat dots is between the two measures.

d) Musical notation for exercise II, part d). It consists of two measures of music in treble clef, 2/4 time. The first measure contains a chromatic scale from G4 to G5 with fingering 0 1 2 3 4 3 2 1 0. The second measure contains a chromatic scale from G5 to G4 with fingering 0 1 2 3 4 3 2 1 0. A double bar line with repeat dots is between the two measures.

III

III

a) Musical notation for exercise III, part a). It consists of two measures of music in treble clef, 2/4 time. The first measure contains a chromatic scale from G4 to G5 with fingering 0 1 0 1. The second measure contains a chromatic scale from G5 to G4 with fingering 0. A double bar line with repeat dots is between the two measures.

b) Musical notation for exercise III, part b). It consists of two measures of music in treble clef, 2/4 time. The first measure contains a chromatic scale from G4 to G5 with fingering 1 2 2. The second measure contains a chromatic scale from G5 to G4 with fingering 2 2. A double bar line with repeat dots is between the two measures.

c) Musical notation for exercise III, part c). It consists of two measures of music in treble clef, 2/4 time. The first measure contains a chromatic scale from G4 to G5 with fingering 2 3 3 4. The second measure contains a chromatic scale from G5 to G4 with fingering 0 1 2 3 4 3 2 1 0. A double bar line with repeat dots is between the two measures.

d) Musical notation for exercise III, part d). It consists of two measures of music in treble clef, 2/4 time. The first measure contains a chromatic scale from G4 to G5 with fingering 0 1 2 3 4 3 2 1 0. The second measure contains a chromatic scale from G5 to G4 with fingering 0 1 2 3 4 3 2 1 0. A double bar line with repeat dots is between the two measures.

IV

IV

a) Musical notation for exercise IV, part a). It consists of two measures of music in treble clef, 2/4 time. The first measure contains a chromatic scale from G4 to G5 with fingering 0 1 0 1. The second measure contains a chromatic scale from G5 to G4 with fingering 0. A double bar line with repeat dots is between the two measures.

b) Musical notation for exercise IV, part b). It consists of two measures of music in treble clef, 2/4 time. The first measure contains a chromatic scale from G4 to G5 with fingering 1 2 2. The second measure contains a chromatic scale from G5 to G4 with fingering 2 2. A double bar line with repeat dots is between the two measures.

c) Musical notation for exercise IV, part c). It consists of two measures of music in treble clef, 2/4 time. The first measure contains a chromatic scale from G4 to G5 with fingering 2 3 3 4. The second measure contains a chromatic scale from G5 to G4 with fingering 0 1 2 3 4 3 2 1 0. A double bar line with repeat dots is between the two measures.

d) Musical notation for exercise IV, part d). It consists of two measures of music in treble clef, 2/4 time. The first measure contains a chromatic scale from G4 to G5 with fingering 0 1 2 3 4 3 2 1 0. The second measure contains a chromatic scale from G5 to G4 with fingering 0 1 2 3 4 3 2 1 0. A double bar line with repeat dots is between the two measures.

THE CHROMATIC SCALE

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

LA ESCALA CROMÁTICA

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

175 Musical notation for 'THE CHROMATIC SCALE' exercise. It consists of three staves of music in treble clef, 2/4 time. The first staff shows a chromatic scale from G4 to G5 with fingering 1 2 3 4 0 and a 'simile' marking. The second staff shows a chromatic scale from G5 to G4 with fingering 1 2 3 4 3 2 1 0. The third staff shows a chromatic scale from G4 to G5 with fingering 1 0 4 3 2 1 0 4 3 2 1. A double bar line with repeat dots is at the end of the third staff.

CHROMATIC STUDY

ESTUDIO CROMÁTICO

Allegro

Blumenthal

Pupil  
Discípulo  
176

Teacher  
Maestro

The musical score is written for a Pupil (Discípulo) and a Teacher (Maestro). It consists of five systems of staves. The Pupil part is in treble clef, and the Teacher part is in bass clef. The time signature is 2/4. The tempo is marked Allegro. The key signature is one flat (B-flat major or D minor). The score includes various musical notations such as notes, rests, slurs, and fingerings. The dynamics range from *mf* (mezzo-forte) to *p* (piano). The piece concludes with a final chord marked with a 'V'.

First system of a musical score. The right-hand staff (treble clef) contains a melodic line with slurs and fingerings: 2-3, 4 0 1-2-3 4, 0 1-2. The left-hand staff (bass clef) contains a bass line with a key signature of one sharp (F#) and a common time signature (C). The dynamic marking *p* is present.

Second system of the musical score. The right-hand staff continues the melodic line with slurs and fingerings: 1-2, 3 4 0 1-2, 3 4 0 1, 3 4 0. The left-hand staff continues the bass line. The dynamic marking *p* is present.

Third system of the musical score. The right-hand staff has slurs and fingerings: 2-3 3, 4, 1. The left-hand staff continues the bass line. The dynamic marking *mf* is present.

Fourth system of the musical score. The right-hand staff has slurs and fingerings: 1-2. The left-hand staff continues the bass line. The dynamic marking *f* is present.

Fifth system of the musical score. The right-hand staff has slurs and fingerings: 3 4 0 1, 3 4 0 1. The left-hand staff continues the bass line. The system concludes with a double bar line.

CHROMATIC PASSAGES  
and Broken Chords

PASAJES CROMÁTICOS  
y Acordes Quebrados

O. Nováček

177

Musical score for exercise 177, featuring chromatic passages and broken chords in 6/8 time. The score consists of three staves with various fingering numbers (0, 1, 2, 3, 4) and slurs.

PETITE VALSE

PEQUEÑO VALS

Tempo di Valse

A. Henselt

Arr. by M.B.

Pupil  
Discípulo  
178  
Teacher  
Maestro

Musical score for 'Petite Valse' and 'Pequeño Vals' in 3/4 time. The score includes dynamic markings like *p grazioso*, *mf*, and *p*, and a *rit.* marking. It features various fingering numbers and slurs.

BOWING  
and left hand exercises

EJERCICIOS DE ARQUEO  
y para la mano izquierda



179

Also to be practised:

Se debe practicar también:

a) b) c) d) e)

quickly  
aprisa

slowly  
despacio

ENHARMONIC CHANGES

CAMBIOS ENARMÓNICOS

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

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

is identical with  
*es lo mismo que*

is identical with  
*es lo mismo que*

is identical with  
*es lo mismo que*

is identical with  
*es lo mismo que*

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

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

to be stopped slightly higher than  
*se debe parar algo más alto que*

slightly higher than  
*un poquito más alto que*

\*) Careful attention to the Up-bow!

\*) Atención cuidadosa à la subida del arco!

THE WALTZ OF DESIRE

EL VALS DEL DESEO

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

Valse lente \*)

Pupil  
Discípulo

180

Teacher  
Maestro

*p dolce*

*p*

*mf*

*mf*

*mf*

1 2

\*) Valse lente = Slow Valse tempo  
\*\*) C flat like B natural, use 1<sup>st</sup> Finger

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

### SCALE OF F MINOR

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

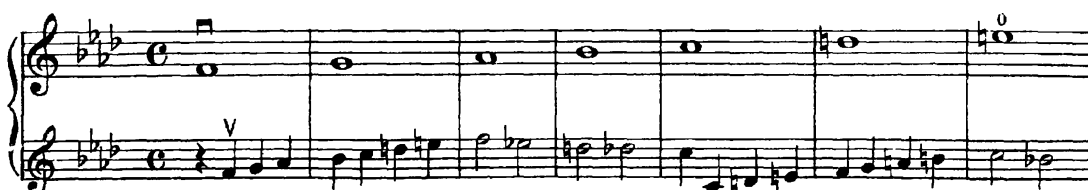
### ESCALA DE FA MENOR

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

Preparation:  
*Preparación:*



Pupil  
*Discípulo*  
**181**  
Teacher  
*Maestro*



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



### BROKEN CHORDS

### ACORDES QUEBRADOS

182







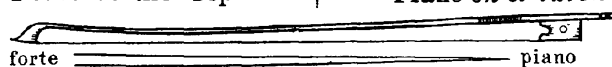


II.

*Piano* at the Nut *Forte* at the Tip

II.

*Piano en el talón* *Forte en la punta*



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

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



Whole bow  
e) *Arqueo entero*

nut talón tip punta

f) *Arqueo entero*

nut talón tip punta

g) *Arqueo entero*

nut talón tip punta

h) *Arqueo entero*

nut talón tip punta

III.

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

piano ————— forte ————— piano

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

III.

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

piano ————— forte ————— piano

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

a)

b)

c)

d)

A RUSSIAN FOLKSONG

Oh Mother scold me not  
Because I love him.

CANCIÓN POPULAR RUSA

No me regañas madre  
Es que le amo.

Arr. by } M. B.  
Arreglado por }

Andante

Pupil  
Discípulo

184

Teacher  
Muestro

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

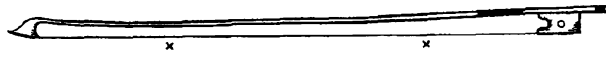
\*) Dynamic Signs: signs which indicate the varying and contrasting degrees of intensity or loudness in musical tones.

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

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

ETUDE  
Saccade Bowing

ESTUDIO  
El arco saccade



M. B.

185

THE POOR ORPHAN CHILD

EL POBRE HUÉRFANO

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

Lento

Pupil  
Discípulo  
186  
Teacher  
Maestro

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

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

### RECAPITULATION

of all major and minor scales  
taken up thus far.

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

### RESUMEN

de todas las escales mayores y menores  
hasta ahora encontradas.

Hagase una regla constante de practicar por  
*lo menos una escala cada dia.* Es la via segura  
hacia la facilidad técnica.

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C Major - Do mayor      A Minor - La menor



The image shows two musical staves. The first staff is for C Major (Do mayor) and the second is for A Minor (La menor). Both scales are written in treble clef with a common time signature. The C Major scale starts on middle C and the A Minor scale starts on A. Both scales are played with a four-finger fingering pattern, indicated by the number '4' under the notes.

### SHARP SCALES

### ESCALAS CON SOSTENIDOS

G Major - Sol mayor      E Minor - Mi menor



The image shows two musical staves. The first staff is for G Major (Sol mayor) and the second is for E Minor (Mi menor). Both scales are written in treble clef with a common time signature. The G Major scale starts on G and the E Minor scale starts on E. Both scales are played with a four-finger fingering pattern, indicated by the number '4' under the notes.

D Major - Re mayor      B Minor - Si menor



The image shows two musical staves. The first staff is for D Major (Re mayor) and the second is for B Minor (Si menor). Both scales are written in treble clef with a common time signature. The D Major scale starts on D and the B Minor scale starts on B. Both scales are played with a four-finger fingering pattern, indicated by the number '4' under the notes.

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



The image shows two musical staves. The first staff is for A Major (La mayor) and the second is for F# Minor (Fa# menor). Both scales are written in treble clef with a common time signature. The A Major scale starts on A and the F# Minor scale starts on F#. Both scales are played with a four-finger fingering pattern, indicated by the number '4' under the notes.

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



The image shows two musical staves. The first staff is for E Major (Mi mayor) and the second is for C# Minor (Do# menor). Both scales are written in treble clef with a common time signature. The E Major scale starts on E and the C# Minor scale starts on C#. Both scales are played with a four-finger fingering pattern, indicated by the number '4' under the notes.

### FLAT SCALES

### ESCALAS CON BEMOLES

F Major - Fa mayor      D Minor - Re menor



The image shows two musical staves. The first staff is for F Major (Fa mayor) and the second is for D Minor (Re menor). Both scales are written in treble clef with a common time signature. The F Major scale starts on F and the D Minor scale starts on D. Both scales are played with a four-finger fingering pattern, indicated by the number '4' under the notes.

Bb Major - Sib mayor      G Minor - Sol menor



The image shows two musical staves. The first staff is for Bb Major (Sib mayor) and the second is for G Minor (Sol menor). Both scales are written in treble clef with a common time signature. The Bb Major scale starts on Bb and the G Minor scale starts on G. Both scales are played with a four-finger fingering pattern, indicated by the number '4' under the notes.

Eb Major - Mib mayor      C Minor - Do menor



The image shows two musical staves. The first staff is for Eb Major (Mib mayor) and the second is for C Minor (Do menor). Both scales are written in treble clef with a common time signature. The Eb Major scale starts on Eb and the C Minor scale starts on C. Both scales are played with a four-finger fingering pattern, indicated by the number '4' under the notes.

Ab Major - Lab mayor      F Minor - Fa menor



The image shows two musical staves. The first staff is for Ab Major (Lab mayor) and the second is for F Minor (Fa menor). Both scales are written in treble clef with a common time signature. The Ab Major scale starts on Ab and the F Minor scale starts on F. Both scales are played with a four-finger fingering pattern, indicated by the number '4' under the notes.

**BROKEN CHORDS**  
 in all keys taken up thus far  
 At first three then six notes in a bow.

**ACORDES QUEBRADOS**  
 en todas las llaves hasta ahora consideradas  
 Al principiarse tres notas y despues seis notas en un  
 arco.

C Major - *Do mayor*

A Minor - *La menor*

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**SHARPS**

**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*

**FLATS**

**BEMOLES**

F Major - *Fa mayor*

D Minor - *Re menor*

Bb Major - *Sib mayor*

G Minor - *Sol menor*

Eb Major - *Mib mayor*

C Minor - *Do menor*

Ab Major - *Lab mayor*

F Minor - *Fa menor*

1\*) 2\*\*)

# SCALE OF B MAJOR

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

# ESCALA DE SI MAYOR

Semitonos: Re# - Mi y La# - Si

Preparation: *Preparación:*

a) b) c) d)

Pupil  
*Discípulo*  
**189**  
Teacher  
*Maestro*



## THE HALF - POSITION

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

## LA MEDIA POSICIÓN

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

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Half Step  
Semitono

a)  $\frac{1}{2}$  step interval between 1st and 2nd fingers.

b)  $\frac{1}{2}$  step interval between 1st and 2nd fingers.

c)  $\frac{1}{2}$  step interval between 1st and 2nd fingers.

d)  $\frac{1}{2}$  step interval between 1st and 2nd fingers.

e)  $\frac{1}{2}$  step interval between 1st and 2nd fingers.

f)  $\frac{1}{2}$  step interval between 1st and 2nd fingers.

g)  $\frac{1}{2}$  step interval between 1st and 2nd fingers.

h)  $\frac{1}{2}$  step interval between 1st and 2nd fingers.

### SCALE OF G# MINOR

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

### ESCALA DE SOL# MENOR

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

Preparation: *Preparación:*

a) Half Position - *Semiposición.*

b)

c)

d)

Pupil *Discípulo*

191

Teacher *Maestro*

### SCALE OF Db MAJOR

Half-steps: F - Gb and C - Db  
First Position (no longer Half Position)

### ESCALA DE REb MAYOR

Semitonos: Fa - Solb y Do - Reb  
Primera posición (no mas la mediana)

Preparation: *Preparación:*

a)

b)

c)

Pupil *Discípulo*

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Teacher *Maestro*

# SCALE OF B $\flat$ MINOR

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

# ESCALA DE SI $\flat$ MENOR

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

Preparation: *Preparación:*

a) b) c) d)

Pupil *Discípulo*  
**193**  
Teacher *Muestro*

## EMBELLISHMENTS OR GRACE NOTES

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

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

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



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

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



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



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

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

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

## NOTAS DE ADORNO

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

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

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

Played - Se toca

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

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

Played - Se toca

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

Played - Se toca

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

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

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

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



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

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

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

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



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

Played - se toca

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



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

Played - se toca

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

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

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

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

THE LONG APPOGGIATURA (♩) |

LA APOYATURA LARGA (♩)

Preparation - Preparación

Notation  
Notación  
Manner of playing  
Manera de tocar

a)

DOTTED - PUNTEADA

Notation  
Notación  
Manner of playing  
Manera de tocar

b)

SERENADE

SERENATA

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

Andante cantabile

Pupil  
Discipulo  
194  
Teacher  
Maestro

THE SHORT APPOGGIATURA (♩) |

LA APOYATURA CORTA (♩)

Preparation - Preparacion

Notation  
Notación  
Manner of playing  
Manera de tocar

TURKISH MARCH

MARCHA TURCA

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

Allegretto

Pupil  
Discípulo  
195<sup>a</sup>  
Teacher  
Maestro

The musical score is written for piano and voice. It begins with a piano introduction in the right hand, marked *p*. The vocal line enters with the lyrics "cre - - scen - - do". The score includes various dynamics such as *f* (forte), *mf* (mezzo-forte), and *p* (piano), as well as articulations like *decresc.* and *decrescendo*. There are also numerical markings (3, 4) above notes, likely indicating fingerings or accents. The piece concludes with a final piano passage marked *p*.

O SOLE MIO!  
(Oh my Sun!)

Italian Folk Song

Canción Popular Italiana

Arr. by } M. B.  
Arreglada por }

Pupil  
Discipulo  
195b  
Teacher  
Maestro

The musical score is written in G major (one sharp) and 2/4 time. It consists of seven systems of music, each with a vocal line on a treble clef staff and a piano accompaniment on a grand staff (treble and bass clefs). The tempo is marked 'Andante' at the beginning. Dynamics include *mf* (mezzo-forte), *p* (piano), *f rit.* (forte ritardando), and *a tempo*. The score includes various musical notations such as slurs, ties, and articulation marks (accents and staccato). The piano part features a consistent rhythmic accompaniment of eighth notes. The vocal line is melodic and expressive, with some notes marked with a 'v' for vocal emphasis. The piece concludes with a final cadence in the piano part.



THE MORDENT (mw)

EL MORDENTE (mw)

Preparation *Preparación*

As written *Se escribe*

As played *como se toca*

MINUET

MINUÉ

Schubert

Arr. by } M. B.  
Arreglado por }

Moderato  
*Molto legato*

Pupil *Discipulo*  
**196**  
Teacher *Maestro*

*p*

*decres.*

*mf*

*rit.*

*a tempo*

*p*

*dim.*

\*) Be careful! 3 halfsteps!

\*) Cuidado! 3 medios pasos!

ORDINARY TURN

EL GRUPETO SIMPLE

Preparation - Preparación

a)

As written  
*Se escribe*

As played  
*Se toca*

THE TURN (∞)  
Turn with dotted notes

EL GRUPETO (∞)  
El grupeto en notas con puntillo

Preparation - Preparación

b)

As written  
*Se escribe*

As played  
*Se toca*

ADAGIO

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

Mozart  
Arr. by M. B.  
Arreglado por

Pupil  
*Discípulo*  
197  
Teacher  
*Maestro*

*p*

*cresc.*

*p*

*cresc.*

*fs*

*dim.*

*p*

\* *fs* = Forzando = strongly accented - fuertemente acentuado

PRACTICAL USE OF THE TURN  
the short and double appoggiatura

USO PRÁCTICO DEL GRUPETO  
la apoyatura corta y doble

GIPSY MARCH

MARCHA DE GITANOS

Weber

Pupil  
*Discipulo*  
**198**  
Teacher  
*Muestro*

THE TURN  
IN THE EVENING

LA VUELTA  
POR LA NOCHE

Andante

M. B.

Pupil  
*Discipulo*  
**199**  
Teacher  
*Muestro*

THE MORDENT  
IN THE MORNING  
Duet

EL MORDENTE  
EN LA MAÑANA  
Duetto

M. B.

Allegretto

Pupil  
Discípulo  
200

Teacher  
Maestro

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

Goethe

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

Goethe

★) The theme in relief!

★★) Accompaniment in background!

See Part IV, page 340

El tema pronunciado

El acompañamiento quieto

Véase Cuarta Parte, pag. 340

## Technical Supplement

Consisting of a series of  
**DAILY EXERCISES**  
for gaining  
**FLEXIBILITY**  
of the  
**LEFT HAND FINGERS**  
and  
**DEXTERITY**  
in  
**VARIOUS STYLES OF BOWING**

— — — — —  
Specially written for this  
**ELEMENTARY METHOD**  
by

**Professor LEOPOLD AUER**

## Suplemento Técnico

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

— — — — —  
Especialmente escrito para este  
**MÉTODO ELEMENTAL**  
por el

**Profesor LEOPOLDO AUER**

### DAILY EXERCISES for the left hand and bow

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

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

### A LITTLE STUDY on the G string



### EJERCICIOS DIARIOS para la mano izquierda y el arco

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

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

### PEQUEÑO ESTUDIO en la cuerda de Sol

The same little study as shown in the following varied form in groups of sixteenth notes may be practised with benefit for strengthening of the left-hand fingers and bow control.

To be practised at first with four then eight and finally sixteen notes in one bow.

4 Notes in one Bow

Draw the bow quite slowly, allotting one-quarter of the bow length to each note.

8 Notes in one Bow

Draw the bow even more slowly, allotting one-eighth of the bow length to each note.

16 Notes in one Bow

The bow to be drawn as slowly as possible, allotting one-sixteenth of the bow length to each note. When as many as sixteen notes are to be played in one bow, the latter must be used very economically, therefore: Draw the bow very slowly and particularly so at the start.

M. B.

*El estudio que se presenta en la siguiente forma variada en grupos de semicorcheas, se practique con beneficio para corroborar los dedos de la mano izquierda y el dominio del arco.*

*Practíquese primeramente con cuatro, después con ocho y por fin con diez y seis notas en un arqueo.*

4 Notas en un Arqueo

*Pásese el arco despacio, concediendo á cada nota una cuarta parte del arco.*

8 Notas en un Arqueo

*El arco debe pasarse todavía más despacio, permitiendo solamente una octava parte del arco entero para cada nota.*

16 Notas en un Arqueo

*El arco debe pasarse lo más despacio posible, y se concede solamente una decimosexta parte del arco para cada nota. Tocando diez y seis notas en un arqueo, éste debe usarse muy económico: por consiguiente hay que pasar el arco muy despacio, y particularmente al empezar.*

M. B.

a)

The exercise consists of three staves of music. The first staff shows a group of 4 notes per bow stroke, the second staff shows a group of 8 notes per bow stroke, and the third staff shows a group of 16 notes per bow stroke. The notes are in a C major scale on the D string.

A LITTLE STUDY  
on the D string

PEQUEÑO ESTUDIO  
en la cuerda de Re

b)

The exercise consists of a single staff of music with fingerings indicated below the notes. The notes are in a C major scale on the D string.

Varied Bowings (See note to (a))

Arqueos variados (Vease nota (a))

b)

The exercise consists of three staves of music with varied bowings indicated by slurs and accents. The notes are in a C major scale on the D string.



Bowing Exercises by  
 Professor Leopold Auer  
 CHROMATIC PROGRESSIONS  
 in scale form across two strings.

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

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

*Ejercicios para el arco, del  
 Profesor Leopoldo Auer  
 PROGRESIONES CROMÁTICAS  
 en forma de escala sobre dos cuerdas.*

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

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

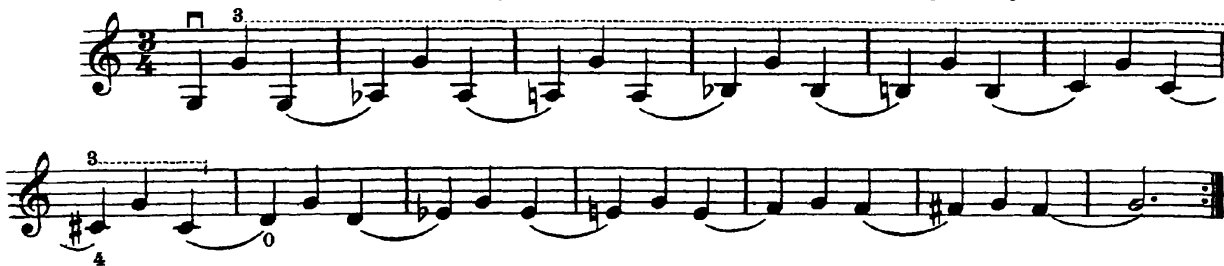


On the G and D strings (Ascending)

Dow-bow slowly  
 Up-bow quickly and with energy

*En las cuerdas de Sol y Re (ascendiendo)*

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



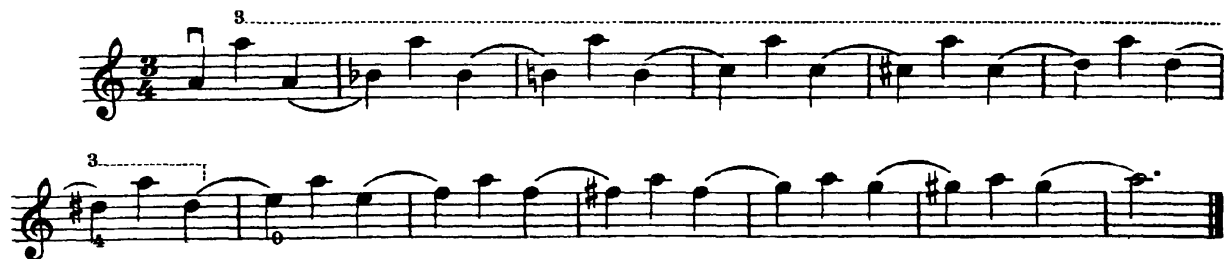
On the D and A strings (Ascending)

*En las cuerdas de Re y La (ascendiendo)*



On the A and E strings (Ascending)

*En las cuerdas de La y Mi (ascendiendo)*







## A Short History of the Violin

### Its famous Makers and Players

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

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

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

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

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

## Breve Historia del Violín

### y de sus Fabricantes y Virtuosos Afamados

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

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

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

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

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

### STRADIVARIUS

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

(Wasielowsky)

The History of Violin Playing

### STRADIVARIUS

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

(Wasielowsky)

Historia del arte de tocar Violín

### THE VIOLIN BOW

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

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

### EL ARCO DE VIOLÍN

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

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

### TOURTE

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

(H. Saint - George)

Bows and Bow-Makers

### TOURTE

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

(H. Saint - George)

Los arcos y sus fabricantes