

MAIA BANG VIOLIN METHOD

Provided with original exercises and suggestions by
LEOPOLD AUER

English and Spanish Text

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Part II	More Advanced Studies (O43)
Part III	Third and Second Positions (O44)
Part IV	Fourth and Fifth Positions (O45)
Part V	Sixth and Seventh Positions (O46)
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Maia Bang
Violin Method
Part III — 3rd and 2nd Positions

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Violin Method

by
MAIA BANG

Part Three

THE POSITIONS

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

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

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

Método de Violín

por
MAIA BANG

Tercera Parte

LAS POSICIONES

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

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

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

THE THIRD POSITION

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

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



THIRD POSITION
(Front View)

LA TERCERA POSICION

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



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

THE THIRD POSITION

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



LA TERCERA POSICIÓN

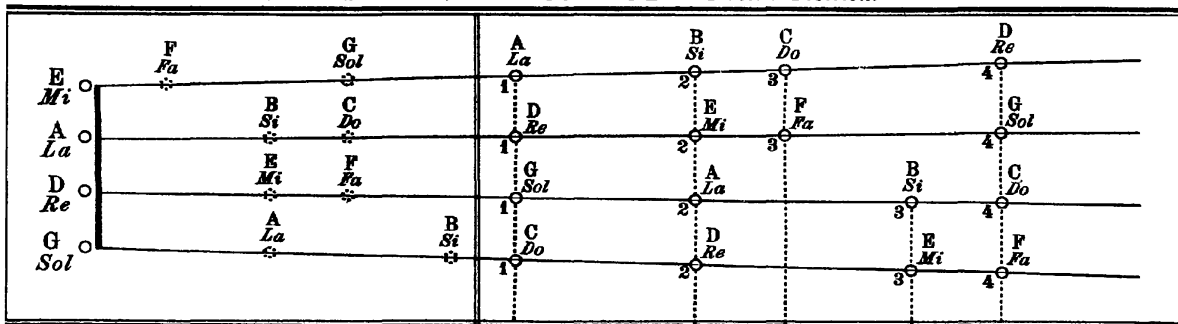
El primer dedo se coloca en donde pertenecía el tercero (en la primera posición).



DIAGRAM

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

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



DIÁGRAMA

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

EXPLANATION of the Fingering in the 3rd Position

EXPLANACIÓN de los dedos en la 3ª Posición

<p>KEY OF C MAJOR</p> <hr/> <p>CLAVE DE DO MAYOR</p>	E STRING - CUERDA MI	A (1st finger) <i>La (1er dedo)</i>	B (2nd finger) <i>Si (2º dedo)</i>	C (3rd finger) <i>Do (3er dedo)</i>	D (4th finger) <i>Re (4º dedo)</i>
	A STRING - CUERDA LA	D (1st finger) <i>Re (1er dedo)</i>	E (2nd finger) <i>Mi (2º dedo)</i>	F (3rd finger) <i>Fa (3er dedo)</i>	G (4th finger) <i>Sol (4º dedo)</i>
	D STRING - CUERDA RE	G (1st finger) <i>Sol (1er dedo)</i>	A (2nd finger) <i>La (2º dedo)</i>	B (3rd finger) <i>Si (3er dedo)</i>	C (4th finger) <i>Do (4º dedo)</i>
	G STRING - CUERDA SOL	C (1st finger) <i>Do (1er dedo)</i>	D (2nd finger) <i>Re (2º dedo)</i>	E (3rd finger) <i>Mi (3er dedo)</i>	F (4th finger) <i>Fa (4º dedo)</i>

Notice the half-steps:

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

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

Nótese los medios tonos:

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

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

EXERCISES IN THE POSITIONS

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

L. A.

G STRING

Third Position:

Keep the fingers down

EJERCICIOS EN LAS POSICIONES

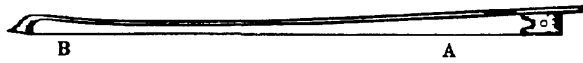
Los medios tonos en la tercera posición deben tocarse con los dedos juntos.

L. A.

CUARTA CUERDA

Tercera posición

Manténgase los dedos pisando las cuerdas



a)

Pupil
Discípulo
201

Teacher
Maestro

c)

a 2)

b 2)

c 2)

D STRING
Third Position

CUERDA RE
Tercera posición

Pupil
Discípulo
202
Teacher
Maestro

a) b)

c) c2)

a2) b2)

c2) c2)

A STRING
Third Position

CUERDA LA
Tercera posición

Pupil
Discípulo
203
Teacher
Maestro

a) b)

c)

1 2

Detailed description: This system shows a piano exercise labeled 'c)'. It consists of two staves. The upper staff has a treble clef and a key signature of one flat (B-flat). It contains a sequence of eighth notes with slurs, starting with a square box above the first note. Fingering numbers '1' and '2' are written below the first two notes. The lower staff has a bass clef and contains a sequence of eighth notes with slurs, starting with a square box above the first note. A sharp sign is placed below the first note of the lower staff.

a 2)

b 2)

2 3 4 2 3

Detailed description: This system shows two piano exercises. The first is labeled 'a 2)' and the second 'b 2)'. Both have two staves. The upper staff has a treble clef and a key signature of one flat. Exercise 'a 2)' has a sequence of eighth notes with slurs, starting with a square box above the first note. Fingering numbers '2', '3', and '4' are written below the first three notes. Exercise 'b 2)' has a sequence of eighth notes with slurs, starting with a square box above the first note. Fingering numbers '2' and '3' are written below the first two notes. The lower staff for both exercises contains a sequence of eighth notes with slurs, starting with a square box above the first note.

c 2)

2 3

Detailed description: This system shows a piano exercise labeled 'c 2)'. It consists of two staves. The upper staff has a treble clef and a key signature of one flat. It contains a sequence of eighth notes with slurs, starting with a square box above the first note. Fingering numbers '2' and '3' are written below the first two notes. The lower staff has a bass clef and contains a sequence of eighth notes with slurs, starting with a square box above the first note.

E STRING
Third Position

CUERDA MI
Tercera posición

Pupil
Discípulo
204
Teacher
Maestro

a)

b)

1 2 3 1 2

Detailed description: This system shows two piano exercises labeled 'a)' and 'b)'. To the left of the staves, the text 'Pupil Discípulo 204 Teacher Maestro' is written. Exercise 'a)' has two staves. The upper staff has a treble clef and a key signature of one flat. It contains a sequence of eighth notes with slurs, starting with a square box above the first note. Fingering numbers '1', '2', and '3' are written below the first three notes. Exercise 'b)' has two staves. The upper staff has a treble clef and a key signature of one flat. It contains a sequence of eighth notes with slurs, starting with a square box above the first note. Fingering numbers '1' and '2' are written below the first two notes. The lower staff for both exercises contains a sequence of eighth notes with slurs, starting with a square box above the first note.

e)

1 2 3 0 1 2

Detailed description: This system shows a piano exercise labeled 'e)'. It consists of two staves. The upper staff has a treble clef and a key signature of one flat. It contains a sequence of eighth notes with slurs, starting with a square box above the first note. Fingering numbers '1' and '2' are written below the first two notes. The lower staff has a bass clef and contains a sequence of eighth notes with slurs, starting with a square box above the first note. Fingering numbers '3', '0', '1', and '2' are written below the first four notes.

a2) Musical notation for exercise a2), showing a sequence of notes with fingerings 2 and 3. b2) Musical notation for exercise b2), showing a sequence of notes with fingerings 2 and 3.

c2) Musical notation for exercise c2), showing a sequence of notes with fingerings 2 and 3.

CROSSING THE STRINGS
in the Third Position

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

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

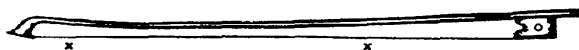
PASANDO DE UNA CUERDA A OTRA
en la tercera posición

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

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

205

Musical notation for exercise 205, consisting of four staves. Each staff shows a sequence of notes with fingerings (1, 2, 3, 4) and string crossings. The notation includes slurs and dotted lines indicating the timing of the string changes.



206

a)
 b)
 c)
 d)

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

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

DETACHÉ BOWING

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

ARQUEAMIENTO DETACHÉ

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



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

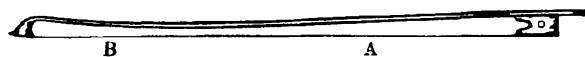
Si examinamos la construcción del arco de Violín, notaremos que la sección marcada A-B es mayor que la C-D, y es para igualar el balance de la parte que se usa mas, marcada B-C. Este estilo de arqueamiento es tocado con la muñeca y antebrazo.

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

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

ETUDE IN THE THIRD POSITION

ESTUDIO EN LA TERCERA POSICIÓN



M. B.

Pupil
Discípulo
207
Teacher
Maestro

The first system of musical notation. The top staff is for the Pupil (Discípulo) and the bottom staff is for the Teacher (Maestro). Both are in treble clef with a common time signature. The Pupil part consists of a sequence of eighth notes: 1 2 3 4, 3 4 2 3, 1 2 3 4, 1 2 3 4, 1 2 3 4. The Teacher part consists of a sequence of eighth notes: 1 2 3 4, 3 4 2 3, 1 2 3 4, 1 2 3 4, 1 2 3 4. There are some rests and ties in the Teacher part.

The second system of musical notation. The top staff is for the Pupil and the bottom staff is for the Teacher. The Pupil part continues with eighth notes: 3 4 2 3, 1 2 3 4, 1 2 3 4, 4 1 2 3, 4 1 2 3, 4 1 2 3. The Teacher part continues with eighth notes: 1 2 3 4, 3 4 2 3, 1 2 3 4, 1 2 3 4, 1 2 3 4.

The third system of musical notation. The top staff is for the Pupil and the bottom staff is for the Teacher. The Pupil part continues with eighth notes: 4 3 4 3, 2 1 4 3, 2 1 2 1, 4 3 2 1, 4 3 2 1, 4 3 2 1. The Teacher part continues with eighth notes: 1 2 3 4, 3 4 2 3, 1 2 3 4, 1 2 3 4, 1 2 3 4.

The fourth system of musical notation. The top staff is for the Pupil and the bottom staff is for the Teacher. The Pupil part continues with eighth notes: 4 2 1 4, 3 2 1 4, 3 2 4 2, 1 2 3 4, 1 2 3 4, 1 2 3 4. The Teacher part continues with eighth notes: 1 2 3 4, 3 4 2 3, 1 2 3 4, 1 2 3 4, 1 2 3 4.

The fifth system of musical notation. The top staff is for the Pupil and the bottom staff is for the Teacher. The Pupil part continues with eighth notes: 4 3 4 3, 2 1 3 2, 3 4 1 2, 3 4 1 3, 2 1 2, 2. The Teacher part continues with eighth notes: 1 2 3 4, 3 4 2 3, 1 2 3 4, 1 2 3 4, 1 2 3 4.

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

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

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

THIRD POSITION
THE BOY IN THE WOOD

TERCERA POSICION
EL NIÑO EN EL BOSQUE

Tegnér
Arranged by } M. B.
Arreglado por }

Pupil
Discípulo
208
Teacher
Maestro

mf

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

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

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

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

209

1) 2 in one bow - 2 en un arco
2) then 4 in one bow - despues 4 en un arco

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

OLA GRUMSTULEN*)
Third Position

Allegretto
Theme
Tema

OLA GRUMSTULEN*)
Tercera posición

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

Pupil
Discipulo
210
Teacher
Maestro

*) Cancion Noruega

*) Lindeman: Norwegian Folksongs ***) See Fundamentals No. 3 page 186

Theme
Tema

THREE FUNDAMENTALS for the Study of Musical Theory

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

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

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

TRES FUNDAMENTOS para el estudio de la teoría musical

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

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

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

STUDIES

for the Control of Intonation

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

ESTUDIOS

para controlar la afinación

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

211

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

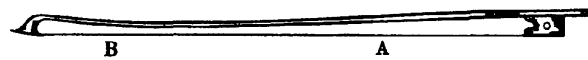
Corrija su afinación enseguida que note que este mal! L. A.

ETUDE

Third Position

ESTUDIO

Tercera Posición



Pupil
Discipulo
212
Teacher
Maestro

M. B.

First system of musical notation. The right hand (treble clef) features a melodic line with a slur and a fermata over the first two measures, marked with a '2' and a dotted line. The left hand (bass clef) provides a harmonic accompaniment with a slur and a fermata over the first two measures.

Second system of musical notation. The right hand (treble clef) has a melodic line with a slur and a fermata over the first two measures, marked with a '1' and a dotted line. The left hand (bass clef) has a simple accompaniment. The third measure of the right hand is marked with a '4' and a dotted line, and the fourth measure with a '3' and a dotted line.

Third system of musical notation. The right hand (treble clef) has a melodic line with a slur and a fermata over the first two measures. The left hand (bass clef) has a simple accompaniment. The third measure of the right hand is marked with a 'p' (piano) dynamic.

Fourth system of musical notation. The right hand (treble clef) has a melodic line with a slur and a fermata over the first two measures, marked with a '0'. The left hand (bass clef) has a simple accompaniment. The word 'cresc.' (crescendo) is written in the middle of the system.

Fifth system of musical notation. The right hand (treble clef) has a melodic line with a slur and a fermata over the first two measures, marked with a '2 0 2'. The left hand (bass clef) has a simple accompaniment. The word 'V' (fortissimo) is written in the first measure of the left hand.

First system of musical notation. The treble staff contains a melodic line with a piano (*p*) dynamic marking. The bass staff provides a harmonic accompaniment. A crescendo hairpin is visible in the first measure.

Second system of musical notation. The treble staff begins with a mezzo-forte (*mf*) dynamic marking. It includes first and second ending brackets in the first two measures. The bass staff continues the accompaniment.

Third system of musical notation. The treble staff features a forte (*f*) dynamic marking. A crescendo hairpin is present in the second measure. The bass staff continues the accompaniment.

Fourth system of musical notation. The treble staff starts with a piano (*p*) dynamic marking and ends with a forte (*f*) dynamic marking. A crescendo hairpin spans across the system. The bass staff continues the accompaniment.

Fifth system of musical notation, concluding the piece with a double bar line. The treble staff has a melodic line with a sharp sign (#) in the second measure. The bass staff provides the final accompaniment.

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

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

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

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

GAVOTTE
(An old Dance)
Third Position

GAVOTA
(Baile Antiguo)
Tercera Posición

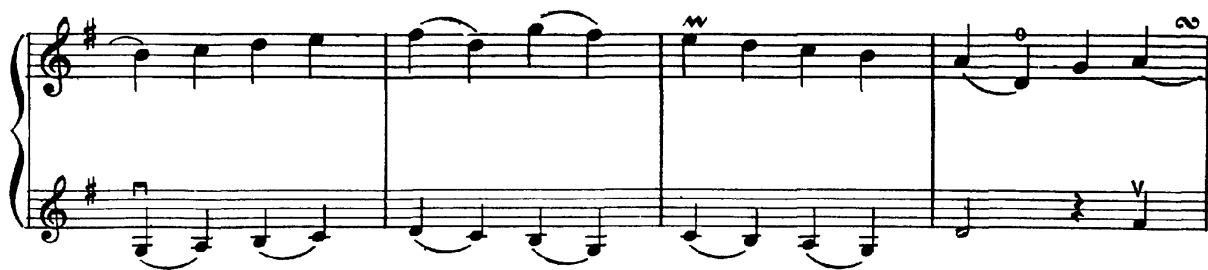
Händel
Arranged by } M. B.
Arreglada por }

Allegro

Pupil
Discípulo
213
Teacher
Maestro

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

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



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

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

CHANGE OF POSITION

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

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

CAMBIO DE POSICIÓN

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

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

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

THE SHIFT FROM FIRST TO THIRD POSITION
Using the Same Finger
Forward and Back

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

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

EL CAMBIO DE PRIMERA Á TERCERA POSICIÓN
Usando el mismo dedo
Hacia adelante y hacia atrás

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

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

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



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

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

THE SHIFT FROM FIRST TO THIRD POSITION
Using Various Fingers

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

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

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

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

EL CAMBIO DE PRIMERA Á TERCERA POSICIÓN
Usando Varios dedos

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

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

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

215

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

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

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

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

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

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

b) 3.....4.....3
3rd finger to 4th finger
3er dedo al 4o dedo

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

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

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

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

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

c)

d)

INCORRECT CHANGE OF POSITION

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

CAMBIO INCORRECTO DE POSICIÓN

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

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

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

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

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

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

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

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

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

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

L. A.

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

L. A.

G STRING

CUERDA SOL



Separate bow

Separado arco



D STRING

CUERDA RE



A STRING

CUERDA LA

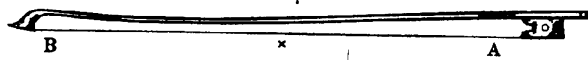


E STRING

CUERDA MI

Two notes in one bow

Dos notas en un arco

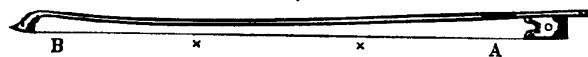


217

b)

Three notes in one bow

Tres notas en un arco



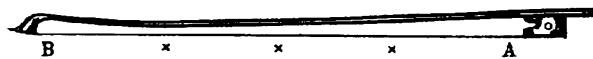
218

* Place the fingers simultaneously on both strings

* Pongase los dedos al mismo instante en ambas cuerdas

Four notes in one bow

Cuatro notas en un arco



219

CHANGE OF POSITION

Across the Strings

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

CAMBIO DE POSICIÓN

A traves de las Cuerdas

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



ADDITIONAL REMARKS

With Regard to Change of Position

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

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

ADICIONALES OBSERVACIONES

Con referencia al cambio de posición

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

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

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

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

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

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

FIRST LOSS

PRIMERA PÉRDIDA

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

Not fast *No deprisa*

Pupil *Discipulo*
220
Teacher *Maestro*

First system of musical notation. Treble clef: notes with fingerings 4, 3, 1, 2. Bass clef: notes with fingerings 2, 3, V, V, V.

Second system of musical notation. Treble clef: notes with fingerings 1, V. Bass clef: notes with fingerings V, V, V. Dynamics: *mf*, *rit.*, *f*.

Third system of musical notation. Treble clef: notes with fingerings V, 4, 1, 4. Bass clef: notes with fingerings 3, 2, 1, 2, 2, 1, 3, 3. Dynamics: *a tempo*, *f*, *p*.

Fourth system of musical notation. Treble clef: notes with fingerings V, 4, 3. Bass clef: notes with fingerings 2, 3, 2, 1, 1, 1, 1. Dynamics: *f*, *rit.*, *dim.*, *p*.

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

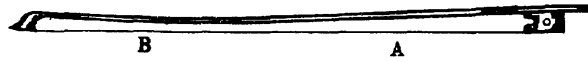
L. A.

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

L. A.

ETUDE
(First and Third Position)

ESTUDIO
(Primera y Tercera Posición)



M. B.

Pupil
Discípulo
221
Teacher
Maestro

The first system of musical notation. The top staff is for the Pupil (Discípulo) and the bottom staff is for the Teacher (Maestro). Both are in G major (one sharp) and 3/4 time. The Pupil part starts with a square box above the first measure, followed by a series of eighth notes with fingerings 1, 2, and 1. The Teacher part starts with a square box above the first measure and plays a similar eighth-note pattern.

The second system of musical notation. The Pupil part continues with eighth notes and fingerings 2, 1, 2, 1. The Teacher part continues with eighth notes and fingerings 4, 0, 4, 3. A 'cresc.' marking is placed above the Pupil staff in the third measure.

The third system of musical notation. The Pupil part continues with eighth notes and fingerings 2, 1. The Teacher part continues with eighth notes and fingerings 4, V. A 'f' marking is placed above the Pupil staff in the third measure.

The fourth system of musical notation. The Pupil part continues with eighth notes and fingerings 1, 1, 1, 0. The Teacher part continues with eighth notes and fingerings V. A 'V' marking is placed above the Pupil staff in the first measure.

The fifth system of musical notation. The Pupil part continues with eighth notes and fingerings 1, 1, 2. The Teacher part continues with eighth notes and fingerings V. A 'decresc.' marking is placed above the Pupil staff in the second measure.

1 2 1

p *cresc.*

1 0 1

f

1

1 3

CHANGE OF BOW

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

L.A.

CAMBIO DE ARCO

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

L. A.

FOURTEEN YEARS *)

CATORCE AÑOS *)

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

Andantino

Pupil
Discipulo
222
Teacher
Maestro

Refrain

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

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

HARMONICS

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

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

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

A harmonic is indicated by the "harmonic mark," \circ (Not to be confused with open string cypher. 0)

ARMÓNICOS

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

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

El armónico es indicado con la "marca de armónico," \circ (No se confunda con la cuerda al aire también indicado 0)

EXERCISES FOR HARMONICS beginning with the Third Position

EJERCICIOS PARA LOS ARMÓNICOS empezando por la tercera posición

223

a)

b)

EXERCISES FOR HARMONICS
beginning with the First Position

EJERCICIOS PARA LOS ARMÓNICOS
empezando por la primera posicion

Forward and Back

Hacia arriba y viceversa

1st Finger and Harmonic

1r Dedo y armónico

a)

224

Exercise a) consists of two staves of music in 2/4 time. The first staff shows a sequence of notes: G4 (quarter), F4 (quarter), E4 (quarter), D4 (quarter), C4 (quarter), B3 (quarter), A3 (quarter), G3 (quarter). The second staff shows a sequence of notes: G4 (quarter), F4 (quarter), E4 (quarter), D4 (quarter), C4 (quarter), B3 (quarter), A3 (quarter), G3 (quarter). Fingering is indicated by '1' under the notes. Harmonic circles are shown above the notes in the first staff.

2nd Finger and Harmonic

2o Dedo y armónico

b)

Exercise b) consists of two staves of music in 2/4 time. The first staff shows a sequence of notes: G4 (quarter), F4 (quarter), E4 (quarter), D4 (quarter), C4 (quarter), B3 (quarter), A3 (quarter), G3 (quarter). The second staff shows a sequence of notes: G4 (quarter), F4 (quarter), E4 (quarter), D4 (quarter), C4 (quarter), B3 (quarter), A3 (quarter), G3 (quarter). Fingering is indicated by '2' under the notes. Harmonic circles are shown above the notes in the first staff.

3rd Finger and Harmonic

3r Dedo y armónico

c)

Exercise c) consists of two staves of music in 2/4 time. The first staff shows a sequence of notes: G4 (quarter), F4 (quarter), E4 (quarter), D4 (quarter), C4 (quarter), B3 (quarter), A3 (quarter), G3 (quarter). The second staff shows a sequence of notes: G4 (quarter), F4 (quarter), E4 (quarter), D4 (quarter), C4 (quarter), B3 (quarter), A3 (quarter), G3 (quarter). Fingering is indicated by '3' under the notes. Harmonic circles are shown above the notes in the first staff.

4th Finger and Harmonic

4o Dedo y armónico

d)

Exercise d) consists of two staves of music in 2/4 time. The first staff shows a sequence of notes: G4 (quarter), F4 (quarter), E4 (quarter), D4 (quarter), C4 (quarter), B3 (quarter), A3 (quarter), G3 (quarter). The second staff shows a sequence of notes: G4 (quarter), F4 (quarter), E4 (quarter), D4 (quarter), C4 (quarter), B3 (quarter), A3 (quarter), G3 (quarter). Fingering is indicated by '4' under the notes. Harmonic circles are shown above the notes in the first staff.

FIRST AND THIRD POSITION
with Harmonics

PRIMERA Y TERCERA POSICIÓN
con armonicos

225 a)

b)

c)

d)

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

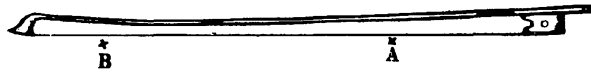
Use su inteligencia mientras practique igual que sus dedos! *Piense* mientras practique.
L. A.

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

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

ETUDE IN THE FIRST AND THIRD POSITIONS
with Harmonics

ESTUDIO EN LA PRIMERA Y TERCERA POSICIÓN
con armónicos



M. B.

Pupil
Discípulo
226
Teacher
Maestro

THE LARK

LA ALONDRA

Glinka

Arranged by } M. B.
Arreglado por }

Andante

Pupil
Discípulo
227

Teacher
Maestro

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

L. A.

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

L. A.

BALLADE

BALLADE

Vieuxtemps
 Arranged by } M. B.
 Arreglada por }

Pupil
 Discipulo

228

Teacher
 Maestro

First system of a piano score. The right hand features a melodic line with a triplet of eighth notes, followed by a half note, and then a triplet of eighth notes with fingerings 1 and 2. The left hand plays a steady eighth-note accompaniment. The dynamic marking *p* is present.

Second system of the piano score. The right hand continues with a melodic line, including a triplet of eighth notes with fingerings 1 and 2, and another triplet with fingerings 2, 3, and 4. The left hand maintains the eighth-note accompaniment.

Third system of the piano score. The right hand has a melodic line with a fermata over the first two measures. The left hand continues with the eighth-note accompaniment. A *rit.* (ritardando) marking is present, followed by a fermata and a *o a* (crescendo) marking.

Fourth system of the piano score. The right hand features a melodic line with a fermata over the first two measures. The left hand continues with the eighth-note accompaniment. The dynamic marking *tempo* is present, followed by a *f* (forte) marking. A *V* (volta) marking is present at the end of the system.

Fifth system of the piano score. The right hand has a melodic line with a fermata over the first two measures. The left hand continues with the eighth-note accompaniment. A *V* (volta) marking is present at the beginning of the system, followed by a *p* (piano) marking. The system concludes with a double bar line.

THE SECOND POSITION

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

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

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

LA SEGUNDA POSICION

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

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

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



SECOND POSITION
(Front View)



SECOND POSITION
(Rear View)
1st Finger B \flat 2nd Finger C
3rd Finger D 4th Finger E \flat
on G String

THE SECOND POSITION

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

LA SEGUNDA POSICIÓN

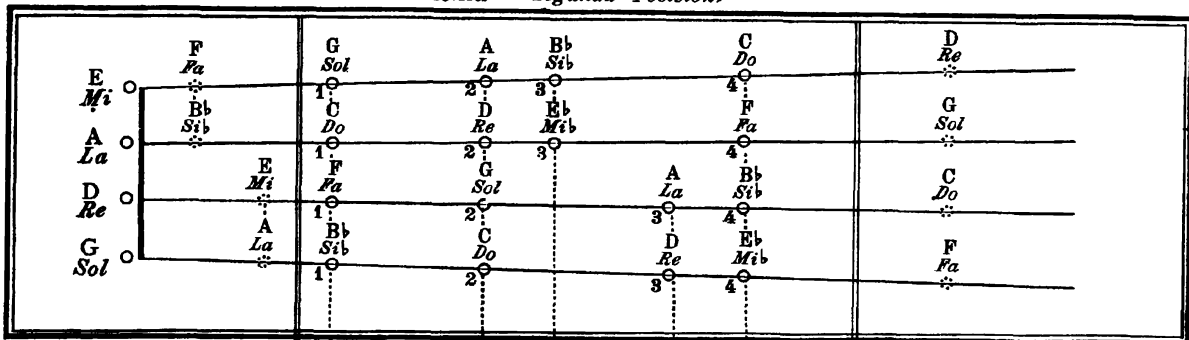
El primer dedo toma la plaza del segundo (primera posición).



DIAGRAM

The steps on the four strings in the Second Position

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



DIÁGRAMA

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

EXPLANATION of the fingering in the 2nd Position:

EXPLANACIÓN de los dedos en la 2ª Posición:

E STRING - CUERDA MI

G (1st finger) A (2nd fing.) B \flat (3rd finger) C (4th finger)
Sol (1er dedo) La (2o d.) Sib (3er dedo) Do (4o dedo)

A STRING - CUERDA LA

C (1st finger) D (2nd fing.) E \flat (3rd finger) F (4th finger)
Do (1er dedo) Re (2o d.) Mib (3er dedo) Fa (4o dedo)

D STRING - CUERDA RE

F (1st finger) G (2nd finger) A (3rd fing.) B \flat (4th fing.)
Fa (1er dedo) Sol (2o dedo) La (3er d.) Sib (4o d.)

G STRING - CUERDA SOL

B \flat (1st finger) C (2nd finger) D (3rd fing.) E \flat (4th fing.)
Sib (1er dedo) Do (2o dedo) Re (3er d.) Mib (4o d.)

KEY OF B \flat MAJOR

CLAVE DE SI \flat MAYOR

Note the half-steps:

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

Notese los medios tonos:

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

EXERCISES IN THE POSITIONS

G STRING
Second Position

EJERCICIOS EN LAS POSICIONES

CUERDA SOL
Segunda posición

a) b)

Pupil
Discipulo

229

Teacher
Maestro

c)

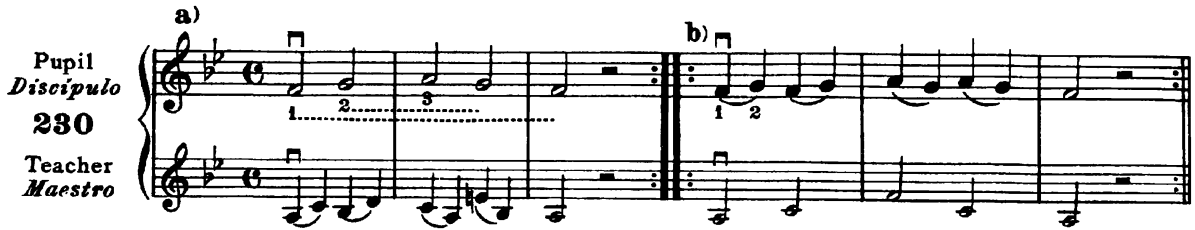
a 2) b 2)

c 2)


D STRING
Second Position

CUERDA RE
Segunda posición

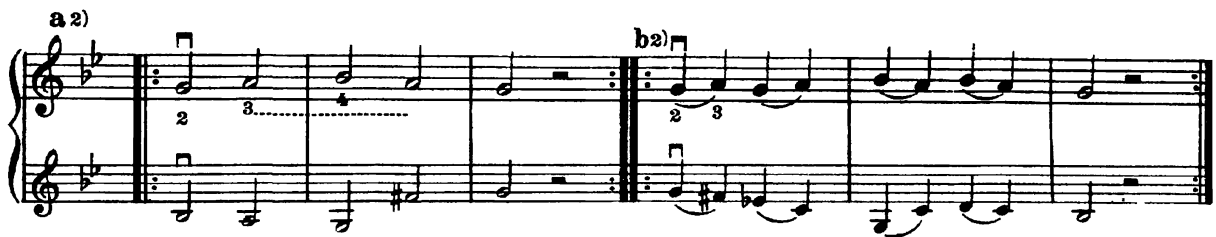
Pupil
Discípulo
230
Teacher
Maestro



c)



a 2)



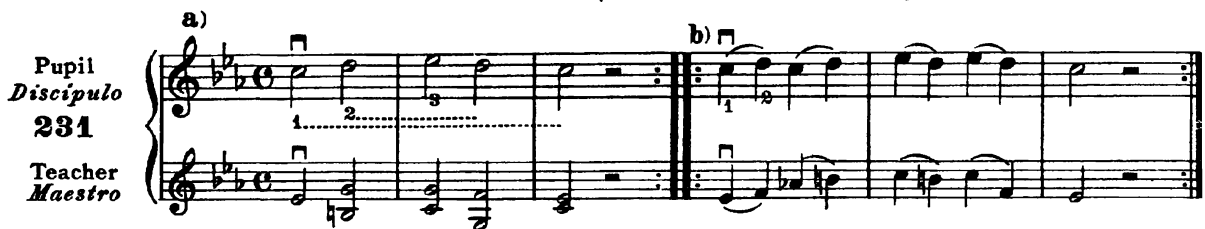
c 2)



A STRING
Second Position

CUERDA LA
Segunda posición

Pupil
Discípulo
231
Teacher
Maestro



c)



a2) b2)

c2)

E STRING
Second Position

CUERDA MI
Segunda posición

Pupil *Discípulo*
232
Teacher *Maestro*

a) b)

c)

a2) b2)

c2)

233

a)

b)

c)

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

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

Los dedos deben disciplinarse a caer sobre las cuerdas firmemente.

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

SCALE AND BROWN CHORD OF C MAJOR
in the Second Position

ESCALA Y ARPEGIO DE DO MAYOR
en la segunda posición

234

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

Keep down the fingers
Manténgase los dedos abajo

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

THE LITTLE WHITE LAMB

EL PEQUEÑO CORDERO BLANCO

Pupil
Discípulo

235

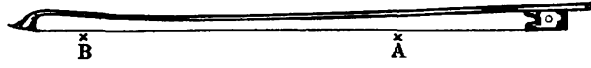
Teacher
Maestro

mf

Arranged by } Tegné:
Arreglada por } M. B.

ETUDE
Second Position

ESTUDIO
Segunda posición



M. B.

Pupil
Discípulo
236
Teacher
Maestro

ANNIE LAURIE
Second Position

ANNIE LAURIE
Segunda posición

Arranged by } M. B.
Arreglada por }

Pupil
Discípulo
237
Teacher
Maestro

The musical score is presented in five systems, each with a treble and bass clef staff. The key signature is two flats (B-flat and E-flat), and the time signature is 3/4. The first system includes dynamic markings 'p' and 'p', and fingering numbers 3, 4, and 3. The second system features a 'V' marking above the first measure. The third system includes 'V' markings above the first and last measures, and fingering numbers 4 and 1. The fourth system has a '4' marking above the first measure. The fifth system includes fingering numbers 1, 3, and 1. The score concludes with a double bar line.

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

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

THE CHANGE
from First to Second Position
using the same finger

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

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

238

a)

b)

c)

d)

EL CAMBIO
de la primera á la segunda posición
usando el mismo dedo

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

THE CHANGE
from First to Second Position
using different fingers

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

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

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

239

a)

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

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

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

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

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

* Estas notas pequeñas (guiadoras) no se debe oír

b)

c)

d)

SEQUENCES*)
in the
First, Second and Third Positions

MODULACIÓN*)
en la
Primera, Segunda y Tercera posición

240

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

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

II P. 1 III P. 1 I P. 0

II P. 1 III P. 1

I P. 0 II P. 1

III P. 1 III P. 4 II P. 1

I P. 1

III P. 4 II P. 1 I P. 1

III P. 4 II P. 1 I P. 1

III P. 4 II P. 1

I P. 1

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

L. A.

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

L. A.

ETUDE IN THE FIRST,
SECOND AND THIRD POSITION

ESTUDIO EN LA PRIMERA,
SEGUNDA Y TERCERA POSICIÓN

Mixed bowings M. B.

Pupil *Discípulo*

241 *mf*

Teacher *Maestro*

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

quickly - *rapido*

slowly - *lento*

The first system of music consists of two staves. The upper staff is in treble clef and contains a series of eighth-note patterns. It begins with a 'V' (accents) and a '3' (triplets) above the first few notes. The tempo changes from 'quickly - rapido' to 'slowly - lento' in the middle of the system. The lower staff is in bass clef and contains a simple accompaniment of quarter and eighth notes.

The second system continues the piece. The upper staff has several fingering numbers (2, 4, 4, 3, 1, 8, 2, 1, 2, 4) and a 'V' (accents) marking. The lower staff also has a 'V' (accents) marking. The tempo remains 'slowly - lento'.

The third system features a first fingering ('1') marking above a group of notes in the upper staff. The lower staff continues with its accompaniment.

The fourth system includes second ('2') and fourth ('4') fingering markings above notes in the upper staff. The lower staff continues with its accompaniment.

The fifth system includes third ('3') and first ('1') fingering markings above notes in the upper staff. The lower staff continues with its accompaniment.

LAST NIGHT

(First, Second and Third Position)
with harmonics

LA NOCHE PASADA

(Primera, Segunda y Tercera posición)
con armonicos

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

Allegretto

Pupil
Discípulo
242

Teacher
Maestro

The first system of music for 'LAST NIGHT' consists of two staves. The upper staff is in treble clef with a key signature of two sharps (F# and C#) and a 3/4 time signature. It begins with a 'V' (vibrato) marking and contains several notes with slurs and accents. The lower staff is in bass clef with the same key signature and time signature, featuring a 'p' (piano) dynamic marking and various fingerings (1, 2, 3, 4) and slurs. The system concludes with a fermata over the final note.

The second system continues the piece. The upper staff features a '2' marking above a note and a '4' marking above another. The lower staff includes fingerings (4, 1, 2) and slurs. The system ends with a fermata.

The third system continues the piece. The upper staff has a '4' marking above a note and a 'mf' (mezzo-forte) dynamic marking. The lower staff includes fingerings (4, 0, 4) and slurs. The system ends with a fermata.

The fourth system continues the piece. The upper staff has a '4' marking above a note and a 'V' marking above the final note. The lower staff includes fingerings (1, 1, 4) and slurs. The system ends with a fermata.

The fifth system concludes the piece. The upper staff has a '1' marking above a note and a '4' marking above the final note. The lower staff includes fingerings (2, 2, 1, 1) and slurs. The system ends with a fermata. The dynamic marking 'dim. rit.' (diminuendo, ritardando) is placed above the final measures.

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

L. A.

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

L. A.

ETUDE IN THE FIRST,
SECOND AND THIRD POSITION

ESTUDIO EN LA PRIMERA,
SEGUNDA Y TERCERA POSICIÓN

Allegretto Dont ^{*)}

Pupil
Discípulo
243

Teacher
Maestro

The musical score consists of two systems. Each 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 D major (two sharps) and the time signature is 2/4. The tempo is marked 'Allegretto'. The Pupil part features a melodic line with slurs and fingerings (1, 2, 0, 1). The Teacher part provides a bowing pattern with 'V' marks. The score includes dynamics like 'p' and 'cresc.' and a 'Dont' signature.

^{*)} Dont was the teacher of Professor Auer during 1856 and 1857.

^{*)} Dont fué maestro del profesor Auer durante 1856 y 1857.

First system of musical notation, featuring a treble and bass staff. The treble staff contains a melodic line with slurs and a fingering '1'. The bass staff contains a bass line with slurs.

Second system of musical notation, featuring a treble and bass staff. The treble staff contains a melodic line with slurs. The bass staff contains a bass line with slurs and a dynamic marking *p*.

Third system of musical notation, featuring a treble and bass staff. The treble staff contains a melodic line with slurs and fingerings '2', '0', and '1'. The bass staff contains a bass line with slurs and a dynamic marking *mf*.

Fourth system of musical notation, featuring a treble and bass staff. The treble staff contains a melodic line with slurs and fingerings '1' and '2'. The bass staff contains a bass line with slurs and a dynamic marking *v*.

Fifth system of musical notation, featuring a treble and bass staff. The treble staff contains a melodic line with slurs and fingerings '1' and '0'. The bass staff contains a bass line with slurs.

First system of musical notation. The treble clef staff contains a melodic line with slurs and fingerings: 2, 0, 1, 1, 2. The bass clef staff contains a bass line with slurs and a fermata.

Second system of musical notation. The treble clef staff contains a melodic line with slurs. The bass clef staff contains a bass line with slurs and a fermata.

Third system of musical notation. The treble clef staff contains a melodic line with slurs and fingerings: 1, 2, 2, 1, 2, 3, 1, 1. The bass clef staff contains a bass line with slurs and a fermata.

Fourth system of musical notation. The treble clef staff contains a melodic line with slurs and fingerings: 1, 3, 2. The bass clef staff contains a bass line with slurs and a fermata.

Fifth system of musical notation. The treble clef staff contains a melodic line with slurs and fingerings: 1, 2. The bass clef staff contains a bass line with slurs and a fermata.

THE SPANISH DANCER
(First, Second and Third Position)

LA DANZANTE ESPAÑOLA
(Primera, Segunda y Tercera posición)

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

Tempo di Valse

Pupil
Discipulo
244

Teacher
Maestro

*) About Accent see Part V, Page 426

*) Respecto al acentuar vease la parte V pagina 426

p
pizz.

p
arco
pizz.

p
arco
pizz.
mf

2

f
arco
pizz.

f
arco
2

THE MARTELÉ

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

There are two different kinds of *martelé* bowing:

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

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

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

THE SHORT MARTELÉ

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

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

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

EL MARTELÉ

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

Hay dos distintas clases de martelé:

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

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

Tocando martelé es una práctica admirable para el desarrollo del arqueamiento.

EL MARTELÉ CORTO

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

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

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

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

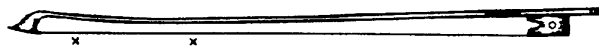
The *martelé* should be taken at a moderate tempo, and in general must not be played too fast.

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

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

THE SHORT MARTELÉ

EL MARTELÉ CORTO



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



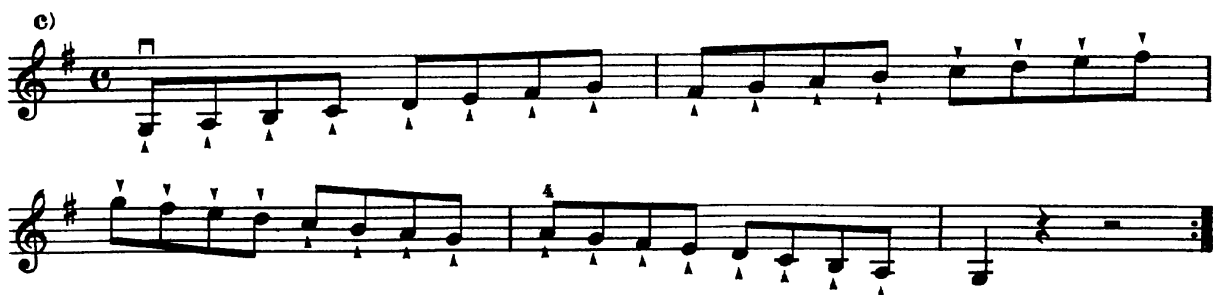
Written: - *Se escribe* Played: - *Se toca*



b)



c)



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

L. A.

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

L. A.

246 a)

The first staff of exercise a) is in 6/8 time with a key signature of one sharp (F#). It begins with a square box containing the letter 'Q'. The melody consists of eighth notes with stems pointing down, and each note has a small triangle below it. The exercise concludes with a double bar line and repeat signs.

The second staff of exercise a) is in 6/8 time with a key signature of two sharps (F# and C#). It begins with a square box containing the letter 'Q'. The melody consists of eighth notes with stems pointing down, and each note has a small triangle below it. The exercise concludes with a double bar line and repeat signs.

The third staff of exercise a) is in 6/8 time with a key signature of three sharps (F#, C#, and G#). It begins with a square box containing the letter 'Q'. The melody consists of eighth notes with stems pointing down, and each note has a small triangle below it. The exercise concludes with a double bar line and repeat signs.

The fourth staff of exercise a) is in 6/8 time with a key signature of four sharps (F#, C#, G#, and D#). It begins with a square box containing the letter 'Q'. The melody consists of eighth notes with stems pointing down, and each note has a small triangle below it. The exercise concludes with a double bar line and repeat signs.

b)

The first staff of exercise b) is in 6/8 time with a key signature of one sharp (F#). It begins with a square box containing the letter 'V'. The melody consists of eighth notes with stems pointing down, and each note has a small triangle below it. The exercise concludes with a double bar line and repeat signs.

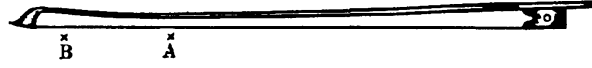
The second staff of exercise b) is in 6/8 time with a key signature of two sharps (F# and C#). It begins with a square box containing the letter 'V'. The melody consists of eighth notes with stems pointing down, and each note has a small triangle below it. The exercise concludes with a double bar line and repeat signs.

The third staff of exercise b) is in 6/8 time with a key signature of three sharps (F#, C#, and G#). It begins with a square box containing the letter 'V'. The melody consists of eighth notes with stems pointing down, and each note has a small triangle below it. The exercise concludes with a double bar line and repeat signs.

The fourth staff of exercise b) is in 6/8 time with a key signature of four sharps (F#, C#, G#, and D#). It begins with a square box containing the letter 'V'. The melody consists of eighth notes with stems pointing down, and each note has a small triangle below it. The exercise concludes with a double bar line and repeat signs.

ETUDE FOR SHORT
MARTELÉ BOWING

ESTUDIO PARA EL ARQUEO
CORTO MARTELÉ



M. B.

Pupil
Discipulo
247
Teacher
Maestro

The first system of musical notation. The top staff is for the Pupil (Discipulo) and the bottom staff is for the Teacher (Maestro). Both are in treble clef with a common time signature. The Pupil part begins with a forte 'f' dynamic and features a series of eighth-note chords with downward bow strokes. The Teacher part provides a rhythmic accompaniment with quarter notes and rests.

The second system of musical notation, continuing the Pupil and Teacher parts. The Pupil part includes fingerings '2' and '3' above notes. The Teacher part continues with a steady accompaniment.

The third system of musical notation. The Pupil part continues with eighth-note chords and downward bow strokes. The Teacher part continues with quarter notes and rests.

The fourth system of musical notation. The Pupil part continues with eighth-note chords and downward bow strokes. The Teacher part continues with quarter notes and rests.

The fifth system of musical notation, the final system on the page. The Pupil part concludes with eighth-note chords and downward bow strokes. The Teacher part concludes with quarter notes and rests.

First system of musical notation, featuring a treble staff with notes and fingerings (1-4) and a bass staff with notes and fingerings (1-4).

Second system of musical notation, featuring a treble staff with notes and fingerings (1-4) and a bass staff with notes and fingerings (1-4).

Third system of musical notation, featuring a treble staff with notes and fingerings (1-4) and a bass staff with notes and fingerings (1-4).

Fourth system of musical notation, featuring a treble staff with notes and fingerings (1-4) and a bass staff with notes and fingerings (1-4).

Fifth system of musical notation, featuring a treble staff with notes and fingerings (1-4) and a bass staff with notes and fingerings (1-4).

Sixth system of musical notation, featuring a treble staff with notes and fingerings (1-4) and a bass staff with notes and fingerings (1-4).

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

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

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

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

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

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

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

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

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

GRAND MARTELÉ
With the whole bow

MARTELÉ GRANDE
Con el arco entero

248

a) As written:—*Se escribe* As played:—*Se toca*

As written:—*Se escribe* As played:—*Se toca*

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

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

ETUDE FOR GRAND
MARTELÉ BOWING

ESTUDIO PARA EL ARQUEO
MARTELÉ GRANDE

M. B.

Not quickly *No deprisa*

Pupil
Discípulo
249
Teacher
Maestro

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

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

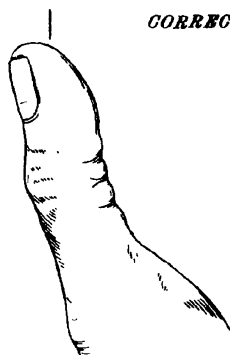
THE THUMB

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

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

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

CORRECT



CORRECTO

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

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

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

EL PULGAR

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

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

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

INCORRECT



INCORRECTO

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

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

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

MOTTO

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

REFRAN

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

HOW TO TUNE THE VIOLIN

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

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

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

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

COMO SE AFINA EL VIOLIN

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

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

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

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

THE SORDINO

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

LA SORDINA

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

SORDINO OR MUTE



Wooden Mute (Front View)
Surdina de madera (Vista de Frente)



Side View
Vista de Lado

DE LA SORDINA



New Style Metal Mute
Nuevo Estilo Sordina de Metal

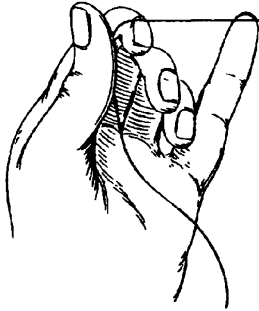
THE STRINGS

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

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

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

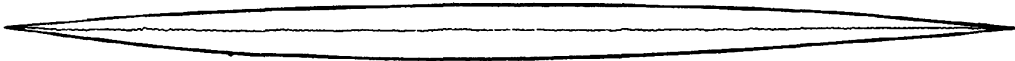
Position for testing the purity of a string:



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



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

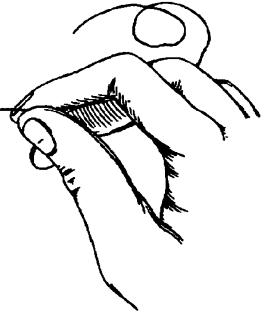


LAS CUERDAS

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

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

Posición para probar la pureza de las cuerdas:



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

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

TIME

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

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

There can be no music without rhythm!
L. A.

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

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

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

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

LA MEDIDA

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

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

No puede existir música sin ritmo
L. A.

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

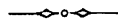
En el caso de un principiante el ritmo se desarrolla y controla mejor contando. Uno debe pedir de cada alumno que cuente cuidadosamente y muy atento. Cuando un discípulo lleva una pieza o lección llena de equivocaciones rítmicas es la mejor prueba de que es desordenado en sus estudios y que ha estudiado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

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

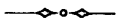
"Ella nunca aprenderá la parte más difícil y necesaria de la música -que es tiempo- porque desde su temprana edad se ha acostumbrado a tocar fuera de tiempo!"

Technical Supplement

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



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



DAILY EXERCISES
for the Second and Third Positions
and Martelé Bowing

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

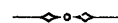
A particular suggestion as to how these Daily Exercises are to be practised is of importance. It is to be understood at the very outset, that all of them are not to be practised every day, one after the other. Quite to the contrary, the student should plan his study in systematic manner, for while studying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

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

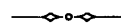
In studying them with exacting care in this manner the student will gain confidence and security in the various higher positions, in addition to speedy and expert development of his bowing.

Suplemento Técnico

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



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



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

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

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

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

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

DAILY FINGER AND BOWING EXERCISES
for the Second Position

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

First Exercise: G String and D String

Primer ejercicio: Cuerda Sol y cuerda Re

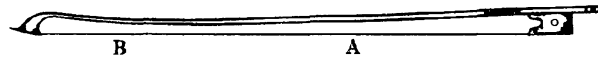


Use the same fingers for all the variations.

Use los mismos dedos para todas las variaciones.

Use this section of the bow:

Use esta sección del arco:



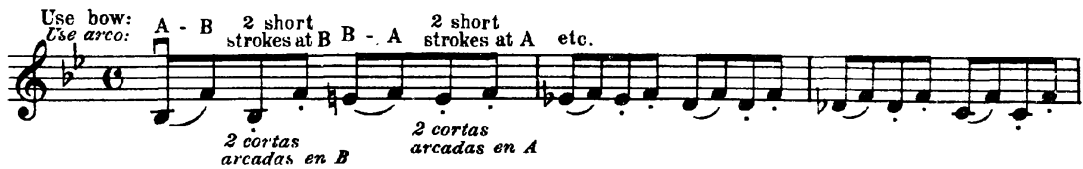
I Var.



Keep the first finger down - Mantenga el primer dedo abajo



II Var.



III Var.



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

IV Var. 



V Var. 

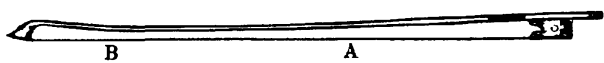


SECOND POSITION

First Exercise: D String and A String

SEGUNDA POSICIÓN

Primer ejercicio: Cuerda Re y cuerda La

Same fingering - *Los mismos dedos*

I Var. 

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



* 1st Finger on both strings simultaneously

* 1r Dedo en ambas cuerdas simultaneamente

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

II Var. 

2 golpes en B *2 golpes en A*



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

III Var. 

2 golpes en A *2 golpes en B*



IV Var. 



V Var. 

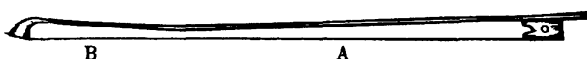


SECOND POSITION

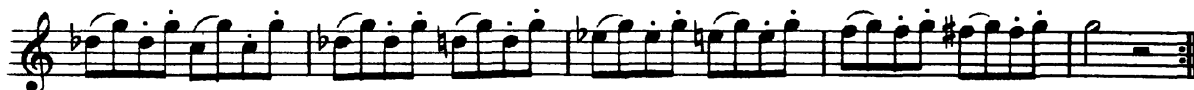
First Exercise: A String and E String

SEGUNDA POSICIÓN

Primer ejercicio: Cuerda La y cuerda Mi



Same fingering - *Los mismos dedos*



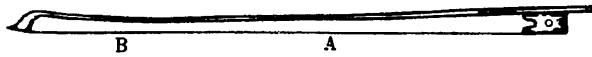
*1st Finger on both strings simultaneously

| *1r Dedo en ambas cuerdas simultaneamente

V Var.

SECOND POSITION
Second Exercise: G String and D String

SEGUNDA POSICIÓN
Segundo ejercicio: Cuerda Sol y cuerda Re



Use same fingering - Use los mismos dedos

I Var.

Use same part of the bow: A - B - Use la misma parte del arco: A - B
3 in one bow: 3 separate:
slowly quick

II Var.

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

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

III Var. *quickly deprisa* *slowly despacio*

IV Var. *slowly despacio* *quick deprisa* *slowly despacio* *quick deprisa*

V Var. *quick deprisa* *slowly despacio* *quick deprisa* *slowly despacio*

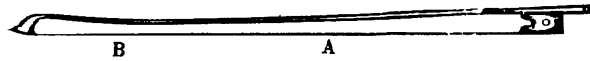
SECOND POSITION

SEGUNDA POSICIÓN

Second Exercise: D String and A String

Segundo ejercicio: Cuerda Re y cuerda La

The main exercise consists of two staves of music in 4/4 time. The first staff contains a sequence of eighth notes with fingerings: 4, 2, 2, 3, 4, 4, 4, 2, 4, 2, 4, 3, 4, 3, 4. The second staff contains a sequence of eighth notes with fingerings: 1, 3, 2, 2, 2, 4, 1, 4, 1, 3, 1, 3, 1, 2, 1, 2, 1.



Same fingering - *Los mismos dedos*

I Var.

The first variation consists of three staves of music in 4/4 time. The first staff has fingerings 3 and 3. The second and third staves continue the rhythmic pattern.

II Var.

The second variation consists of three staves of music in 4/4 time. The first staff has dynamic markings: slowly *despacio*, quickly *deprisa*, slowly *despacio*, quickly *deprisa*. The second and third staves continue the rhythmic pattern.

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

* 4^{to} Dedo en ambas cuerdas
 ** 1^{er} Dedo en ambas cuerdas

III Var. *quick deprisa* *slowly despacio* *quick deprisa* *slowly despacio*

Musical score for Variation III, consisting of three staves. The first staff begins with a treble clef, a key signature of one flat (B-flat), and a common time signature (C). The music is marked with 'quick deprisa' and 'slowly despacio' in alternating sections. The second and third staves continue the melodic line with various rhythmic patterns and articulations.

IV Var. *slowly despacio* *quick deprisa* *slowly despacio* *quick deprisa*

Musical score for Variation IV, consisting of three staves. The first staff begins with a treble clef, a key signature of one flat (B-flat), and a common time signature (C). The music is marked with 'slowly despacio' and 'quick deprisa' in alternating sections. The second and third staves continue the melodic line with various rhythmic patterns and articulations.

V Var. *quick deprisa* *slowly despacio* *quick deprisa* *slowly despacio*

Musical score for Variation V, consisting of three staves. The first staff begins with a treble clef, a key signature of one flat (B-flat), and a common time signature (C). The music is marked with 'quick deprisa' and 'slowly despacio' in alternating sections. The second and third staves continue the melodic line with various rhythmic patterns and articulations.

SECOND POSITION

Second Exercise: A String and E String

SEGUNDA POSICIÓN

Segundo ejercicio: Cuerda La y cuerda Mi

Same fingering - *Los mismos dedos*

I Var.

II Var.

slowly quick slowly quick
despacio deprisa despacio deprisa

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

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

III Var.

quick *deprisa* slowly *despacio*

IV Var.

slowly *despacio* quick *deprisa*

V Var.

quick *deprisa* slowly *despacio*

DAILY FINGER AND BOWING EXERCISES
for the Third Position

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

First Exercise: G String and D String

Primer ejercicio: Cuerda Sol y cuerda Re

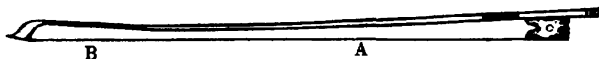


Use the same fingering for *all* the variations

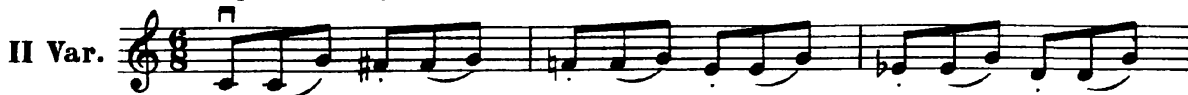
Use los mismos dedos para todas las variaciones

Use this part of the bow:

Use esta parte del arco:



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



* 1st Finger on both strings simultaneously

* 1r Dedo en ambas cuerdas simultaneamente

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



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



THIRD POSITION

First Exercise: D String and A String

TERCERA POSICIÓN

Primer ejercicio: Cuerda Re y cuerda La



Same fingering - *Los mismos dedos*



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



*) 1st Finger on both strings simultaneously

*) 1r Dedo en ambas cuerdas simultaneamente

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



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



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



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



THIRD POSITION

First Exercise: A String and E String

TERCERA POSICIÓN

Primer ejercicio: Cuerda La y cuerda Mi



Same fingering - *Los mismos dedos*



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



Down bow quickly - *Arco bacia abajo deprisa*
Up bow slowly - *Arco bacia arriba despacio*



1st Finger on both strings simultaneously

1^o Dedo en ambas cuerdas simultaneamente

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

IV Var. 



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

V Var. 



THIRD POSITION

Second Exercise: G String and D String

TERCERA POSICIÓN

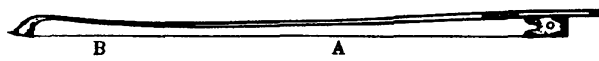
Segundo ejercicio: Cuerda Sol y cuerda Re





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

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



I Var. *1 slowly 1 despacio* *3* *1 slowly 1 despacio* *3*
3 quick 3 deprisa *3 quick 3 deprisa*

II Var. *3* *3*

III Var. *1 slowly 1 despacio* *3* *1 slowly 1 despacio* *3*
3 quick 3 deprisa *3 quick 3 deprisa*

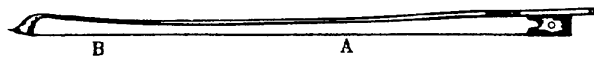


THIRD POSITION

Second Exercise: D String and A String

TERCERA POSICIÓN

Segundo ejercicio: Cuerda Re y cuerda La



Same fingering — *Los mismos dedos*

I Var.

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

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

II Var. 

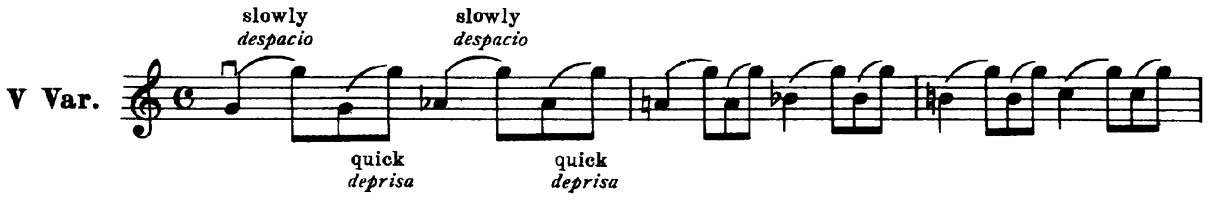


III Var. 
1 slowly 1 despacio
3 quick 3 deprisa



IV Var. 



V Var. 
slowly *despacio* slowly *despacio*
quick *deprisa* quick *deprisa*



THIRD POSITION

Second Exercise: A String and E String

TERCERA POSICIÓN

Segundo ejercicio: Cuerda La y cuerda Mi



Same fingering - *Los mismos dedos*

1 slowly
1 despacio

I Var.

3 quick
3 deprisa

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

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

II Var. 



III Var. 

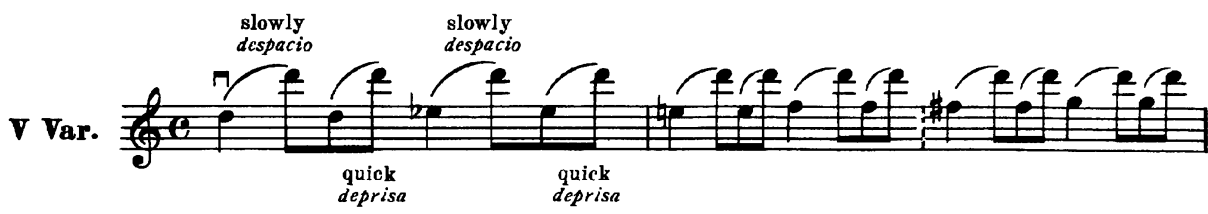
3 quick 3 quick
3 deprisa 3 deprisa

1 slowly 1 slowly
1 despacio 1 despacio



IV Var. 



V Var. 



MARTELÉ

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

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

L.A.

MARTELÉ

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

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

L.A.

First Exercise: G String and D String

Primer ejercicio: Cuerda Sol y cuerda Re

SHORT MARTELÉ

MARTELÉ CORTO



GRAND MARTELÉ

MARTELÉ GRANDE



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

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

MARTELÉ
D String and A String

MARTELÉ
Cuerda Re y cuerda La

MARTELÉ
A String and E String

MARTELÉ
Cuerda La y cuerda Mi

*) 3rd Finger on both strings

*) 3r Dedo en ambas cuerdas

Musical score for the first exercise, featuring a main melody and four variations (I Var. to IV Var.) in treble clef. The main melody includes fingerings (1, 2, 3, 4) and accents (v). The variations are labeled I Var., II Var., III Var., and IV Var.

MARTELÉ

Second Exercise: G String and A String

MARTELÉ

Segundo ejercicio: Cuerda Sol y cuerda La

Musical score for the second exercise, featuring a main melody and four variations (I Var. to IV Var.) in treble clef. The main melody includes fingerings (1, 2, 3, 4) and accents (v). The variations are labeled I Var., II Var., III Var., and IV Var.

Same Fingering - los mismo dedo

*) 1st Finger on both strings

*) 1r Dedo en ambas cuerdas

MARTELÉ
D String and A String

MARTELÉ
Cuerda Re y cuerda La

1*)

I Var. II Var.

III Var. IV Var.

MARTELÉ
A String and E String

MARTELÉ
Cuerda La y cuerda Mi

1

I Var. II Var.

III Var. IV Var.

*) 1st Finger on both strings

*) 1r Dedo en ambas cuerdas