

# MAIA BANG VIOLIN METHOD

*Provided with original exercises and suggestions by*  
LEOPOLD AUER

## **English and Spanish Text**

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# Violin Method

by  
MAIA BANG

## Part Four

### THE FOURTH POSITION

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

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

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



FOURTH POSITION  
(Front View)

LA CUARTA POSICIÓN  
(Vista de frente)

# Método de Violin

por  
MAIA BANG

## Cuarta Parte

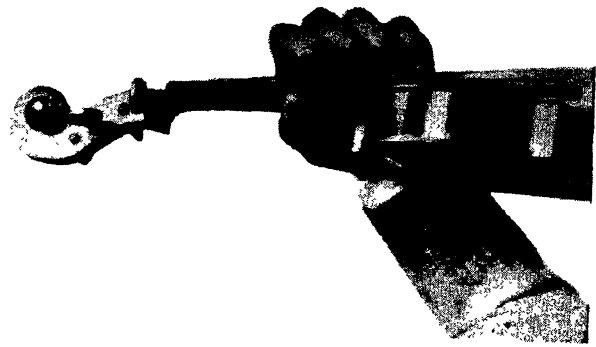
### LA CUARTA POSICION

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

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

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

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



FOURTH POSITION  
(Rear View)

LA CUARTA POSICIÓN  
(Vista posterior)

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

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

### THE FOURTH POSITION

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

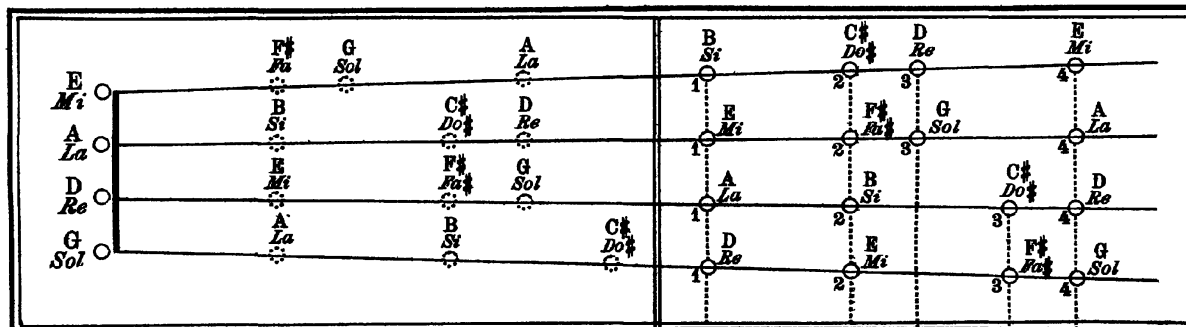
First Position *Primera Posición*



### DIAGRAM

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

(First Position) (*Primera Posición*)



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

#### E STRING

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

#### A STRING

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

#### D STRING

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

#### G STRING

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

### KEY OF D MAJOR

Observe the half-steps:

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

### LA CUARTA POSICIÓN

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

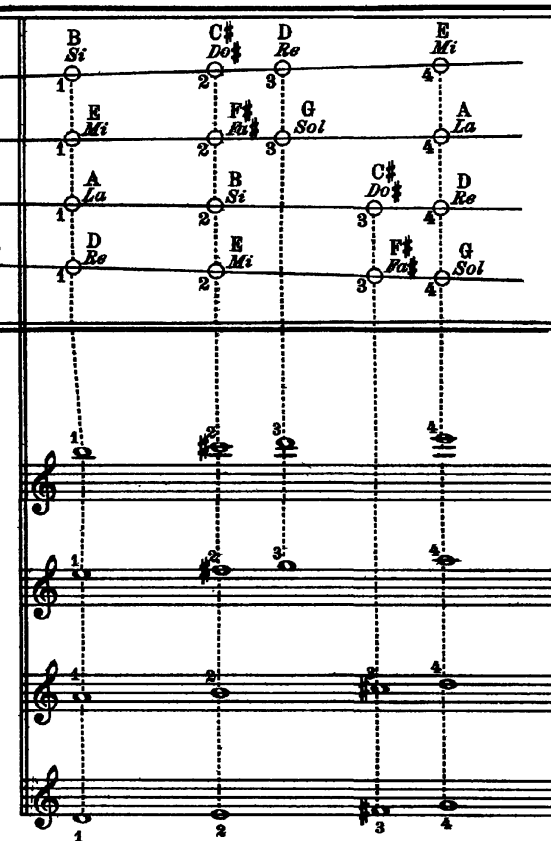
Fourth Position *Cuarta Posición*



### DIAGRAMA

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

(Fourth Position) (*Cuarta Posición*)



### CLAVE DE RE MAYOR

Obsérvese los medios tonos:

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



EXERCISES IN THE POSITIONS

EJERCICIOS EN LAS POSICIONES

G STRING  
Fourth Position

CUERDA SOL  
Cuarta Posición

Pupil  
Discipulo

250

Teacher  
Maestro

a) b)

c)

a2) b2)

c2)

D STRING  
Fourth Position

CUERDA RE  
Cuarta Posición

Pupil  
*Discipulo*  
**251**  
Teacher  
*Maestro*

a) b)

c)

a2) b2)

c2)

A STRING  
Fourth Position

CUERDA LA  
Cuarta Posición

Pupil  
*Discípulo*

252

Teacher  
*Maestro*

Musical notation for the first system, labeled 'a)' and 'b)'. It shows a pupil part with a treble clef and a teacher part with a bass clef. The key signature has two sharps (F# and C#). The pupil part has a first ending bracketed '1' and a second ending bracketed '2'. The teacher part has fingering numbers 1, 2, 3, 1, 2, 3.

c)

Musical notation for the second system, labeled 'c)'. It shows a pupil part with a treble clef and a teacher part with a bass clef. The key signature has two sharps. The pupil part has a first ending bracketed '1' and a second ending bracketed '2'. The teacher part has fingering numbers 1, 2, 3.

a2)

b2)

Musical notation for the third system, labeled 'a2)' and 'b2)'. It shows a pupil part with a treble clef and a teacher part with a bass clef. The key signature has two sharps. The pupil part has a first ending bracketed '2' and a second ending bracketed '3'. The teacher part has fingering numbers 1, 1, 2, 2, 1, 2.

c2)

Musical notation for the fourth system, labeled 'c2)'. It shows a pupil part with a treble clef and a teacher part with a bass clef. The key signature has two sharps. The pupil part has a first ending bracketed '2' and a second ending bracketed '3'. The teacher part has fingering numbers 1, 2, 3.

E STRING  
Fourth Position

CUERDA MI  
Cuarta Posición

Pupil  
*Discípulo*  
253  
Teacher  
*Maestro*

Exercise a) and b) are presented in a two-staff format. The upper staff is for the Pupil (Discípulo) and the lower staff is for the Teacher (Maestro). Both parts are in the key of D major (two sharps) and 4/4 time. Exercise a) consists of two measures: the first measure has a dotted half note on G4, and the second measure has a dotted half note on A4. Exercise b) consists of two measures: the first measure has a dotted half note on G4, and the second measure has a dotted half note on A4. Fingerings are indicated by numbers 1 and 2. A vertical bar line separates the two exercises.

Exercise c) is presented in a two-staff format. The upper staff is for the Pupil and the lower staff is for the Teacher. Both parts are in the key of D major and 4/4 time. Exercise c) consists of two measures: the first measure has a dotted half note on G4, and the second measure has a dotted half note on A4. Fingerings are indicated by numbers 1 and 2. A vertical bar line separates the two exercises.

Exercise a2) is presented in a two-staff format. The upper staff is for the Pupil and the lower staff is for the Teacher. Both parts are in the key of D major and 4/4 time. Exercise a2) consists of two measures: the first measure has a dotted half note on G4, and the second measure has a dotted half note on A4. Fingerings are indicated by numbers 1 and 2. A vertical bar line separates the two exercises.

Exercise b2) is presented in a two-staff format. The upper staff is for the Pupil and the lower staff is for the Teacher. Both parts are in the key of D major and 4/4 time. Exercise b2) consists of two measures: the first measure has a dotted half note on G4, and the second measure has a dotted half note on A4. Fingerings are indicated by numbers 1 and 2. A vertical bar line separates the two exercises.

Exercise c2) is presented in a two-staff format. The upper staff is for the Pupil and the lower staff is for the Teacher. Both parts are in the key of D major and 4/4 time. Exercise c2) consists of two measures: the first measure has a dotted half note on G4, and the second measure has a dotted half note on A4. Fingerings are indicated by numbers 1 and 2. A vertical bar line separates the two exercises.

EXERCISES IN THE FOURTH POSITION

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

G STRING and D STRING

EJERCICIOS EN LA CUARTA POSICIÓN

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

CUERDA SOL y CUERDA RE

254

a)

D STRING and A STRING

CUERDA RE y CUERDA LA

b)

A STRING and E STRING

CUERDA LA y CUERDA MI

c)

A STRING and E STRING

CUERDA LA y CUERDA MI

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

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

ETUDE

ESTUDIO

in the Fourth Position

en la Cuarta Posición

Allegretto con moto

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

Pupil  
Discípulo

255

Teacher  
Maestro

\*) For embellishments see Part II, page 158.

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

First system of musical notation, measures 1-3. The key signature is two sharps (F# and C#). The right hand features a melodic line with slurs and fingerings (1, 4, 2, 1). The left hand provides a bass accompaniment with slurs and fingerings (3, 4, 1, 2, 3, 4).

Second system of musical notation, measures 4-6. The right hand continues the melodic line with slurs and fingerings (4, 2, B, B, 4). The left hand has a dynamic marking of *mf* and includes slurs and fingerings (2, 4, 5, 1).

Third system of musical notation, measures 7-9. The right hand features a melodic line with slurs and fingerings (2, 4, 1, 4, 1). The left hand includes slurs and fingerings (3, 1, 4).

Fourth system of musical notation, measures 10-12. The right hand continues the melodic line with slurs and fingerings (1, 1). The left hand includes slurs and fingerings (1, 4).

Fifth system of musical notation, measures 13-15. The right hand features a melodic line with slurs and fingerings (4, 1, 1). The left hand includes slurs and fingerings (1, 2, 1, 2).

# I KNOW A LITTLE GIRL

Norwegian Folksong

Fourth Position

Andante

# YO CONOZCO A UNA NIÑITA

Canción Noruega

Cuarta Posición

Arranged by  
Arreglada por (M. R.)

Pupil  
Discípulo

256

Teacher  
Maestro

\*) Take the A and E on each string simultaneously, with the first finger.  
 \*\*) The above piece should be played in the Fourth Position, and must be regarded as an exercise in this position, since otherwise altogether different rules regarding its fingering - seeing that it is a song melody - would be in order.

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

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

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

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

## SCALE and BROKEN CHORD in E MINOR

Fourth Position

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

257

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

## ESCALA y ARPEGGIO en MI MENOR

Cuarta Posición



**ETUDE**  
Fourth Position

**ESTUDIO**  
Cuarta Posición

Moderato M. B.

Pupil *Disolpulo*  
258

Teacher *Maestro*

\*) Be careful; one and one half steps.  
 \*\*) Be careful here; observe the three half-steps.  
 \*\*\*) Place the 2nd finger on both strings at the same moment.

\*) Téngase cuidado; un y medio tono.  
 \*\*) Téngase cuidado aquí; obsérves los tres medios tonos.  
 \*\*\*) Póngase el segundo dedo al mismo momento en ambas cuerdas.

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

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

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

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

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

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

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

*Resbálese firmemente, manteniéndose el dedo*  
*en la cuerda*

G STRING

CUERDA SOL



D STRING

CUERDA RE



A STRING

CUERDA LA



E STRING

CUERDA MI



CHANGE FROM THE FIRST TO THE  
FOURTH POSITION

with Different Fingers

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

G STRING

CAMBIO DE LA PRIMERA Á LA  
CUARTA POSICIÓN

con diferentes dedos

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

CUERDA SOL

260

a)

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

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

2.....3.....2      2.....4.....2      3.....4.....\*) 3

Detailed description: This block contains the first set of exercises for the G string. It consists of two staves of music. The top staff is in treble clef with a key signature of one sharp (F#) and a common time signature (C). It contains three measures of music, each with a slur over two notes. The first measure is labeled '1st Finger to 2nd Finger' and has fingering '1.....2.....1'. The second measure is labeled '1st F. to 3rd F.' and has fingering '1.....3.....1'. The third measure is labeled '1st F. to 4th F.' and has fingering '1.....4.....1'. The bottom staff is in bass clef with a key signature of one sharp (F#) and a common time signature (C). It contains three measures of music, each with a slur over two notes. The first measure has fingering '2.....3.....2'. The second measure has fingering '2.....4.....2'. The third measure has fingering '3.....4.....\*) 3'. The number '260' is written to the left of the first staff.

D STRING

CUERDA RE

b)

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

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

Detailed description: This block contains the second set of exercises for the D string. It consists of two staves of music. The top staff is in treble clef with a key signature of one sharp (F#) and a common time signature (C). It contains three measures of music, each with a slur over two notes. The first measure has fingering '1.....2.....1'. The second measure has fingering '1.....3.....1'. The third measure has fingering '1.....4.....1'. The bottom staff is in bass clef with a key signature of one sharp (F#) and a common time signature (C). It contains three measures of music, each with a slur over two notes. The first measure has fingering '2.....3.....2'. The second measure has fingering '2.....4.....2'. The third measure has fingering '3.....4.....3'.

A STRING

CUERDA LA

c)

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

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

Detailed description: This block contains the third set of exercises for the A string. It consists of two staves of music. The top staff is in treble clef with a key signature of two sharps (F# and C#) and a common time signature (C). It contains three measures of music, each with a slur over two notes. The first measure has fingering '1.....2.....1'. The second measure has fingering '1.....3.....1'. The third measure has fingering '1.....4.....1'. The bottom staff is in bass clef with a key signature of two sharps (F# and C#) and a common time signature (C). It contains three measures of music, each with a slur over two notes. The first measure has fingering '2.....3.....2'. The second measure has fingering '2.....4.....2'. The third measure has fingering '3.....4.....3'.

E STRING

CUERDA MI

d)

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

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

Detailed description: This block contains the fourth set of exercises for the E string. It consists of two staves of music. The top staff is in treble clef with a key signature of two sharps (F# and C#) and a common time signature (C). It contains three measures of music, each with a slur over two notes. The first measure has fingering '1.....2.....1'. The second measure has fingering '1.....3.....1'. The third measure has fingering '1.....4.....1'. The bottom staff is in bass clef with a key signature of two sharps (F# and C#) and a common time signature (C). It contains three measures of music, each with a slur over two notes. The first measure has fingering '2.....3.....2'. The second measure has fingering '2.....4.....2'. The third measure has fingering '3.....4.....3'.

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

\* Las pequeñas notas auxiliares se omitirán en adelante

EXERCISES WITH CHANGE  
from First to Fourth Position

EJERCICIOS CON CAMBIO  
de la Primera á la Cuarta Posición

G STRING

CUERDA SOL

261 a)

D STRING

CUERDA RE

b)

A STRING

CUERDA LA

c)

E STRING

CUERDA MI

d)

G STRING

CUERDA SOL

262 a)

D STRING

CUERDA RE

b)

A STRING

CUERDA LA

c)

E STRING

CUERDA MI

d)

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

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

LITTLE HEDGE ROSE  
First, Third and Fourth Position

LA PEQUEÑA ROSA DESPRECIABLE  
Primera, Tercera y Cuarta Posicion

Franz Schubert  
Arranged by { M. B.  
Arreglada por {

**Allegretto**

Pupil Discipulo  
**263**  
Teacher Maestro

The first system of music is in G major (one sharp) and 2/4 time. It consists of two staves: a treble clef staff for the Pupil and a bass clef staff for the Teacher. The tempo is marked 'Allegretto' and the dynamic is 'mf'. The Pupil part features a melodic line with slurs and a final note with a fermata. The Teacher part provides a harmonic accompaniment with slurs and fingering numbers (1, 2, 0, 1) under the notes.

The second system continues the piece. It includes a 'V' (vibrato) marking above the Pupil staff and a 'cresc.' (crescendo) marking between the staves. The Pupil part has a fermata over the final note. The Teacher part includes slurs and fingering numbers (1, 2, 2, 4, 3, 1, 4, 2).

The third system features a 'C' (crescendo) marking above the Pupil staff and a 'a little slower' marking between the staves. The Pupil part has a fermata over the final note. The Teacher part includes slurs and fingering numbers (1, 2, 1, 1, 2, 1, 2, 1).

The fourth system is marked 'a tempo' and 'f' (forte). It includes a 'V' (vibrato) marking above the Pupil staff. The Pupil part has a fermata over the final note. The Teacher part includes slurs and fingering numbers (1, 2, 1, 2, 1, 2, 1, 2, 1).

EXERCISES FOR CHANGE OF POSITION

First, Second, Third and Fourth Positions  
Forward and Back

EJERCICIOS PARA EL CAMBIO DE POSICIÓN

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

G STRING

CUERDA SOL

a)

264

I P. II P. III P.

IV P.

IV P. III P. II P.

I P.

Detailed description: This section contains four staves of musical notation for the G string exercise 'a)'. The first staff starts with a treble clef, a key signature of one sharp (F#), and a common time signature (C). It contains a sequence of eighth notes. Above the staff, a square box indicates the first position. Further along, 'II P.' is written above the staff, with a '1' below the first note of that section. 'III P.' is written above the staff, with a '1' below the first note of that section. The second staff is labeled 'IV P.' above the staff, with a '1' below the first note. The third staff is labeled 'IV P.', 'III P.', and 'II P.' above the staff, with '1' below the first note of each section. The fourth staff is labeled 'I P.' above the staff, with a '1' below the first note. The notation includes various rhythmic values and rests, and ends with a double bar line.

D STRING

CUERDA RE

b)

I P. II P. III P.

IV P.

Detailed description: This section contains two staves of musical notation for the D string exercise 'b)'. The first staff starts with a treble clef, a key signature of one sharp (F#), and a common time signature (C). It contains a sequence of eighth notes. Above the staff, 'I P.' is written above the first note, with a '0' below it. Further along, 'II P.' is written above the staff, with a '1' below the first note of that section. 'III P.' is written above the staff, with a '1' below the first note of that section. The second staff is labeled 'IV P.' above the staff, with a '1' below the first note. The notation includes various rhythmic values and rests, and ends with a double bar line.

IV P. III P. II P.

I P.

This block contains the first two staves of musical notation for the A string exercise. The first staff shows measures 1-4 with fingerings IV P., III P., and II P. The second staff shows measure 5 with fingering I P.

A STRING

CUERDA LA

c) I P. II P. III P.

IV P.

IV P. III P. II P.

I P.

This block contains the next four staves of musical notation for the A string exercise. The third staff is labeled 'c)' and shows measures 5-7 with fingerings I P., II P., and III P. The fourth staff shows measure 8 with fingering IV P. The fifth staff shows measures 9-11 with fingerings IV P., III P., and II P. The sixth staff shows measure 12 with fingering I P.

E STRING

CUERDA MI

d) I P. II P. III P.

IV P.

IV P. III P. II P.

I P.

This block contains the next four staves of musical notation for the E string exercise. The seventh staff is labeled 'd)' and shows measures 1-3 with fingerings I P., II P., and III P. The eighth staff shows measure 4 with fingering IV P. The ninth staff shows measures 5-7 with fingerings IV P., III P., and II P. The tenth staff shows measure 8 with fingering I P.



# Two Italian Folksongs

## I

### CATINA BELLINA

Venetian Folksong

(First, Second, Third and Fourth Positions)

# Dos Canciones Italianas

## I

### CATINA BELLINA

Canción Veneziana

(Primera, Segunda, Tercera y Cuarta Posición)

Arranged by } M. B.  
Arreglada por }

**Allegretto**

Pupil Discipulo 265

Teacher Maestro

III C\*)

restes

III C II C III C

II C

mf cresc.

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

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

**II**  
**NU MAZZO DI SCIURE**  
 Venetian Folksong

(First, Second, Third and Fourth Positions)

**II**  
**NU MAZZO DI SCIURE**  
 Canción Veneciana

(Primera, Segunda, Tercera y Cuarta Posición)

Arranged by } M. B.  
 Arreglada por }

Moderato

Pupil  
 Discípulo  
**266**

Teacher  
 Maestro

The musical score is written for a violin and consists of five systems of music. Each system has a treble clef staff for the violin and a bass clef staff for the accompaniment. The first system is marked 'Moderato' and includes a 'Pupil' part with fingerings (1, 3, 4) and a 'Teacher' part with fingerings (4, 3, 3, 1, 0). The second system includes a first fingering (1) and a dynamic marking 'p'. The third system is marked 'III C' and includes a dynamic marking 'mf'. The fourth system includes a dynamic marking 'dim.' and a 'c. rit.' instruction. The fifth system is marked 'II C' and includes a dynamic marking 'c. rit.'. The score includes various musical notations such as slurs, accents, and fingerings.

\*) First finger on both strings simultaneously.

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

# STUDY

First, Second, Third  
and Fourth Position

# ESTUDIO

Primera, Segunda, Tercera, y  
Cuarta Posición

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

Allegro

Pupil  
Discipulo  
267

Teacher  
Maestro

The musical score is presented in two systems, each with a treble and bass staff. The first system begins with a treble staff containing a melodic line with slurs and fingerings (1, 1, 4). The bass staff provides a simple accompaniment. Dynamics include *p* and *cresc.*. The second system continues the melodic and accompaniment lines, with a dynamic marking of *mf*. Fingerings and slurs are used to guide the student through the piece.

First system of a piano score. The right hand features a melodic line with slurs and accents, starting with a *pp* dynamic. The left hand provides a rhythmic accompaniment. Fingerings are indicated with numbers 1, 2, 3, 4. A *cresc.* marking is present in the second measure.

Second system of the piano score. The right hand continues the melodic line with slurs. The left hand accompaniment includes various fingerings and rests.

Third system of the piano score. The right hand has a melodic line with slurs. The left hand accompaniment includes a *f* dynamic marking and complex fingerings.

Fourth system of the piano score. The right hand has a melodic line with slurs. The left hand accompaniment includes a *V* marking and complex fingerings.

Fifth system of the piano score. The right hand has a melodic line with slurs. The left hand accompaniment includes a *cresc.* marking and a *f* dynamic marking. The system concludes with a double bar line.

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

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

DESDEMONA'S ARIA  
from the  
"Othello" Fantasy

ARIA DE DESDEMONA  
de la  
Fantasia de "Otelo"

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

Andante non troppo

Pupil  
Discípulo  
268  
Teacher  
Maestro

## DOUBLE STOPS

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

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

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

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

L. A.

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

L. A.

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

## DOBLES CUERDAS

*Las dobles cuerdas en el Violín dan gran variedad y riqueza al sonido, considerando que ellas añaden armonías a la pura melódica voz del Violín.*

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

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

L. A.

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

L. A.

*Consideraremos aquí las más simples dobles cuerdas otras se considerarán más extensamente en la quinta parte de este método.*

Lower Note on Open String

*Nota baja en la cuerda al aire*



269 a)

Musical staff a) in C major, 4/4 time. It begins with a whole note on the open string (C2), marked with a '0' below it. This is followed by a series of eighth notes: C3, D3, E3, F3, G3, A3, B3, C4, D4, E4, F4, G4, A4, B4, C5. The piece ends with a double bar line.

b)

Musical staff b) in C major, 4/4 time. It begins with a whole note on the open string (C2), marked with a '0' below it. This is followed by a series of eighth notes: C3, D3, E3, F3, G3, A3, B3, C4, D4, E4, F4, G4, A4, B4, C5. The piece ends with a double bar line.

e)

Musical staff e) in D major, 4/4 time. It begins with a whole note on the open string (D2), marked with a '0' below it. This is followed by a series of eighth notes: D3, E3, F#3, G3, A3, B3, C4, D4, E4, F#4, G4, A4, B4, C5. The piece ends with a double bar line.

d)

Musical staff d) in D major, 4/4 time. It begins with a whole note on the open string (D2), marked with a '0' below it. This is followed by a series of eighth notes: D3, E3, F#3, G3, A3, B3, C4, D4, E4, F#4, G4, A4, B4, C5. The piece ends with a double bar line.

e)

Musical staff e) in C major, 4/4 time. It begins with a whole note on the open string (C2), marked with a '0' below it. This is followed by a series of eighth notes: C3, D3, E3, F3, G3, A3, B3, C4, D4, E4, F4, G4, A4, B4, C5. The piece ends with a double bar line.

r)

Musical staff r) in C major, 4/4 time. It begins with a whole note on the open string (C2), marked with a '0' below it. This is followed by a series of eighth notes: C3, D3, E3, F3, G3, A3, B3, C4, D4, E4, F4, G4, A4, B4, C5. The piece ends with a double bar line.


Upper Note on Open String

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

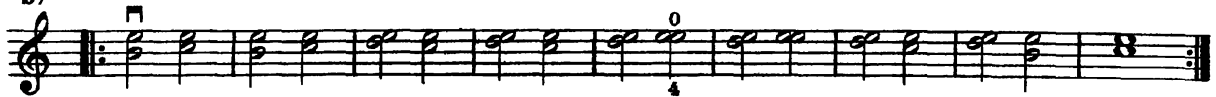
*Una nota con la cuerda al aire*

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

270 a)




b)



c)



d)



e)



f)





Mixed Double-Stops  
(With the whole bow)

*Dobles cuerdas mezcladas*  
(Con el arco entero)

271 Musical notation for exercise 271, part a). It consists of a single staff in treble clef with a key signature of one sharp (F#). The music is in 4/4 time and contains a sequence of mixed double-stops. Fingerings are indicated by numbers 1, 2, 4, and 3. There are two natural signs (0) above the notes in the final measure.

Musical notation for exercise 271, part b). It consists of a single staff in treble clef with a key signature of one sharp (F#). The music is in 4/4 time and contains a sequence of mixed double-stops. Fingerings are indicated by numbers 1, 2, 4, and 3. There are two natural signs (0) above the notes in the final measure.

Musical notation for exercise 271, part c). It consists of a single staff in treble clef with a key signature of one sharp (F#). The music is in 4/4 time and contains a sequence of mixed double-stops. Fingerings are indicated by numbers 1, 2, 4, and 3. There are two natural signs (0) above the notes in the final measure.

Slightly More Difficult Combinations  
of Double-Stops

*Leve combinación mas difícil  
de dobles cuerdas*

Practise: first a1), then a2) etc.

272 Musical notation for exercise 272, part a1). It consists of a single staff in treble clef with a key signature of one sharp (F#). The music is in 4/4 time and contains a sequence of double-stops. The title is *a1) Preparation - Preparación*.

Musical notation for exercise 272, part a2). It consists of a single staff in treble clef with a key signature of one sharp (F#). The music is in 4/4 time and contains a sequence of double-stops.

Musical notation for exercise 272, part a2). It consists of a single staff in treble clef with a key signature of one sharp (F#). The music is in 4/4 time and contains a sequence of double-stops. The title is *a2) Study - Estudio*.

*First pay attention to the lower-lying,  
lower-pitched note; by so doing the true  
intonation of the upper note will be more  
easily assured.* L. A.

*Pongase primero atención a las notas  
de abajo; haciendolo asi la exacta afinación  
de la nota de arriba sera mas facil de as-  
gurar.* L. A.

b1) Preparation - Preparación

b2) Study - Estudio

c1) Preparation - Preparación

c2) Study - Estudio

Two Double - Stops to One Bow | Dos dobles cuerdas para un arco

273 a)

b)

c)

Four Double - Stops to One Bow

*Cuatro dobles cuerdas para un arco*

Whole Bow

*Arco entero*

274

a)

b)

c)

d)

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

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

SCHERZO <sup>\*)</sup>

SQUERSO <sup>\*)</sup>

L. Schytte

Arranged by { M. B.  
Arreglado por }

Allegro moderato

Pupil  
Discípulo

275

Teacher  
Maestro

The musical score is presented in four systems. The first system shows the Pupil (Discípulo) and Teacher (Maestro) parts. The Pupil part is in treble clef, 3/4 time, with a key signature of two sharps (F# and C#). It begins with a quarter rest followed by a quarter note G4, then a quarter note A4, and a quarter note B4. The Teacher part is in bass clef, 3/4 time, with a key signature of two sharps. It begins with a quarter rest followed by a quarter note G3, then a quarter note A3, and a quarter note B3. The piano accompaniment is in grand staff, 3/4 time, with a key signature of two sharps. It begins with a quarter rest followed by a quarter note G3, then a quarter note A3, and a quarter note B3. The tempo is marked 'Allegro moderato' and the dynamics are 'mf'. The score includes various musical notations such as slurs, ties, and dynamic markings.

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

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

## THE FIFTH POSITION

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

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

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

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

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



FIFTH POSITION  
(Front View)

LA QUINTA POSICIÓN  
(Vista de frente)

## LA QUINTA POSICIÓN

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

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

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

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



FIFTH POSITION  
(Rear View)

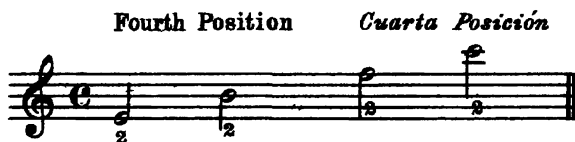
LA QUINTA POSICIÓN  
(Vista posterior)

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

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

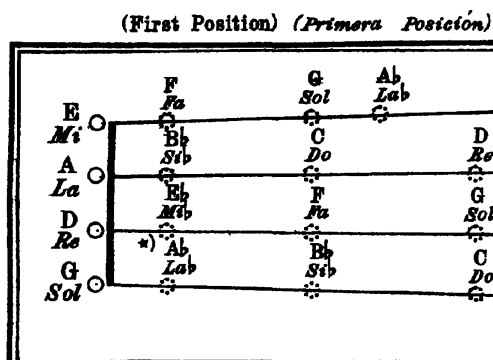
### THE FIFTH POSITION

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



### DIAGRAM

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



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

<b>E STRING</b>		<b>CUERDA MI</b>	
C (1st finger) Do (1er dedo)	D (2nd fin.) Re (2o dedo)	Eb (3rd fin.) Mib (3er dedo)	F (4th fin.) Fa (4o dedo)
<b>A STRING</b>		<b>CUERDA LA</b>	
F (1st finger) Fa (1er dedo)	G (2nd fin.) Sol (2o dedo)	Ab (3rd fin.) Lab (3er dedo)	Bb (4th fin.) Sib (4o dedo)
<b>D STRING</b>		<b>CUERDA RE</b>	
Eb (1st finger) Sib (1er dedo)	C (2nd fin.) Do (2o dedo)	D (3rd fin.) Re (3er dedo)	Eb (4th fin.) Mib (4o dedo)
<b>G STRING</b>		<b>CUERDA SOL</b>	
Eb (1st finger) Mib (1er dedo)	F (2nd fin.) Fa (2o dedo)	G (3rd fin.) Sol (3er dedo)	Ab (4th fin.) Lab (4o dedo)

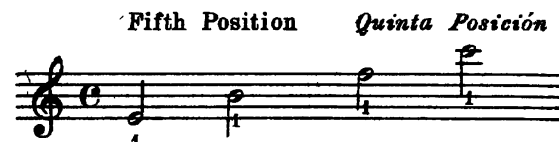
### KEY OF Eb MAJOR

Observe the half steps:

- E string: D - Eb = 2 - 3 finger
- A string: G - Ab = 2 - 3 finger
- D string: D - Eb = 3 - 4 finger
- G string: G - Ab = 3 - 4 finger

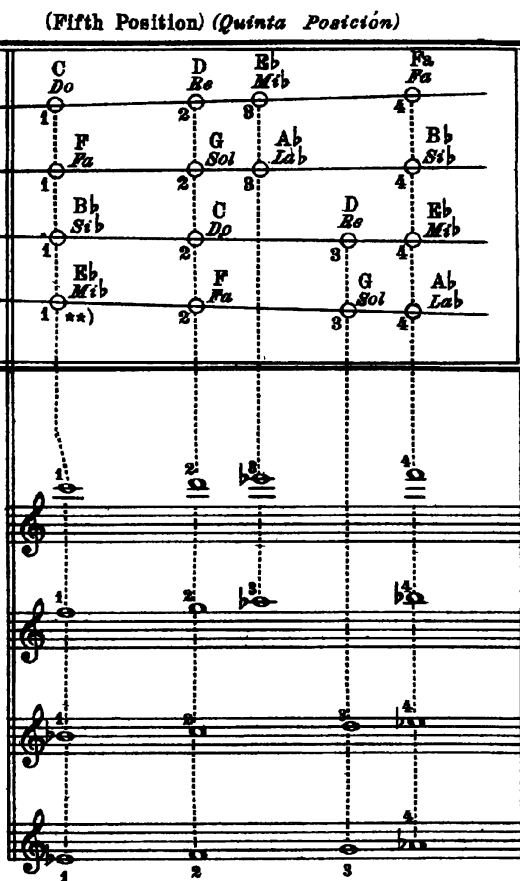
### LA QUINTA POSICIÓN

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



### DIÁGRAMA

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



### CLAVE DE MIb MAYOR

Obsérvese los medios tonos:

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

G STRING

Fifth Position

CUERDA SOL

Quinta Posición

Pupil  
*Discípulo*

276

Teacher  
*Maestro*

The first system of music consists of two staves. The top staff is for the Pupil and the bottom staff is for the Teacher. Both are in G major (one sharp) and 3/4 time. The Pupil part begins with a treble clef and a key signature of one sharp. The first measure contains a quarter note G5, followed by eighth notes A5, B5, and C6. A dashed line with the number '2' spans the second and third measures, indicating a slur. The second measure contains a quarter note D6, and the third measure contains a quarter note E6. The fourth measure contains a quarter note F#6. The fifth measure contains a quarter note G6. The sixth measure contains a quarter note F#6. The seventh measure contains a quarter note E6. The eighth measure contains a quarter note D6. The ninth measure contains a quarter note C6. The tenth measure contains a quarter note B5. The eleventh measure contains a quarter note A5. The twelfth measure contains a quarter note G5. The Teacher part begins with a treble clef and a key signature of one sharp. The first measure contains a quarter note G4, followed by eighth notes A4, B4, and C5. The second measure contains a quarter note D5, followed by eighth notes E5, F#5, and G5. The third measure contains a quarter note A5, followed by eighth notes B5, C6, and D6. The fourth measure contains a quarter note E6, followed by eighth notes F#6, G6, and A6. The fifth measure contains a quarter note B6, followed by eighth notes C7, D7, and E7. The sixth measure contains a quarter note F#7, followed by eighth notes G7, A7, and B7. The seventh measure contains a quarter note C8, followed by eighth notes D8, E8, and F#8. The eighth measure contains a quarter note G8, followed by eighth notes A8, B8, and C9. The ninth measure contains a quarter note D9, followed by eighth notes E9, F#9, and G9. The tenth measure contains a quarter note A9, followed by eighth notes B9, C10, and D10. The eleventh measure contains a quarter note E10, followed by eighth notes F#10, G10, and A10. The twelfth measure contains a quarter note B10, followed by eighth notes C11, D11, and E11. The system ends with a double bar line.

The second system of music consists of two staves. The top staff is for the Pupil and the bottom staff is for the Teacher. Both are in G major (one sharp) and 3/4 time. The Pupil part begins with a treble clef and a key signature of one sharp. The first measure contains a quarter note G5, followed by eighth notes A5, B5, and C6. The second measure contains a quarter note D6, followed by eighth notes E6, F#6, and G6. The third measure contains a quarter note A6, followed by eighth notes B6, C7, and D7. The fourth measure contains a quarter note E7, followed by eighth notes F#7, G7, and A7. The fifth measure contains a quarter note B7, followed by eighth notes C8, D8, and E8. The sixth measure contains a quarter note F#8, followed by eighth notes G8, A8, and B8. The seventh measure contains a quarter note C9, followed by eighth notes D9, E9, and F#9. The eighth measure contains a quarter note G9, followed by eighth notes A9, B9, and C10. The ninth measure contains a quarter note D10, followed by eighth notes E10, F#10, and G10. The tenth measure contains a quarter note A10, followed by eighth notes B10, C11, and D11. The eleventh measure contains a quarter note E11, followed by eighth notes F#11, G11, and A11. The twelfth measure contains a quarter note B11, followed by eighth notes C12, D12, and E12. The system ends with a double bar line.

The third system of music consists of two staves. The top staff is for the Pupil and the bottom staff is for the Teacher. Both are in G major (one sharp) and 3/4 time. The Pupil part begins with a treble clef and a key signature of one sharp. The first measure contains a quarter note G5, followed by eighth notes A5, B5, and C6. A dashed line with the number '2' spans the second and third measures, indicating a slur. The second measure contains a quarter note D6, and the third measure contains a quarter note E6. The fourth measure contains a quarter note F#6. The fifth measure contains a quarter note G6. The sixth measure contains a quarter note F#6. The seventh measure contains a quarter note E6. The eighth measure contains a quarter note D6. The ninth measure contains a quarter note C6. The tenth measure contains a quarter note B5. The eleventh measure contains a quarter note A5. The twelfth measure contains a quarter note G5. The Teacher part begins with a treble clef and a key signature of one sharp. The first measure contains a quarter note G4, followed by eighth notes A4, B4, and C5. The second measure contains a quarter note D5, followed by eighth notes E5, F#5, and G5. The third measure contains a quarter note A5, followed by eighth notes B5, C6, and D6. The fourth measure contains a quarter note E6, followed by eighth notes F#6, G6, and A6. The fifth measure contains a quarter note B6, followed by eighth notes C7, D7, and E7. The sixth measure contains a quarter note F#7, followed by eighth notes G7, A7, and B7. The seventh measure contains a quarter note C8, followed by eighth notes D8, E8, and F#8. The eighth measure contains a quarter note G8, followed by eighth notes A8, B8, and C9. The ninth measure contains a quarter note D9, followed by eighth notes E9, F#9, and G9. The tenth measure contains a quarter note A9, followed by eighth notes B9, C10, and D10. The eleventh measure contains a quarter note E10, followed by eighth notes F#10, G10, and A10. The twelfth measure contains a quarter note B10, followed by eighth notes C11, D11, and E11. The system ends with a double bar line.

The fourth system of music consists of two staves. The top staff is for the Pupil and the bottom staff is for the Teacher. Both are in G major (one sharp) and 3/4 time. The Pupil part begins with a treble clef and a key signature of one sharp. The first measure contains a quarter note G5, followed by eighth notes A5, B5, and C6. The second measure contains a quarter note D6, followed by eighth notes E6, F#6, and G6. The third measure contains a quarter note A6, followed by eighth notes B6, C7, and D7. The fourth measure contains a quarter note E7, followed by eighth notes F#7, G7, and A7. The fifth measure contains a quarter note B7, followed by eighth notes C8, D8, and E8. The sixth measure contains a quarter note F#8, followed by eighth notes G8, A8, and B8. The seventh measure contains a quarter note C9, followed by eighth notes D9, E9, and F#9. The eighth measure contains a quarter note G9, followed by eighth notes A9, B9, and C10. The ninth measure contains a quarter note D10, followed by eighth notes E10, F#10, and G10. The tenth measure contains a quarter note A10, followed by eighth notes B10, C11, and D11. The eleventh measure contains a quarter note E11, followed by eighth notes F#11, G11, and A11. The twelfth measure contains a quarter note B11, followed by eighth notes C12, D12, and E12. The system ends with a double bar line.

D STRING

Fifth Position

CUERDA RE

Quinta Posición

Pupil  
*Discípulo*

277

Teacher  
*Maestro*

The first system of music consists of two staves. The top staff is for the Pupil and the bottom for the Teacher. Both are in a key with two flats (B-flat and E-flat) and a common time signature. The Pupil part features a melodic line with a first ending bracket over the first two measures, followed by a second ending bracket over the next two measures. Fingering numbers 1, 2, and 3 are indicated below the first ending. The Teacher part provides a rhythmic accompaniment with eighth and quarter notes.

The second system continues the piece. The Pupil part has a melodic line with slurs over groups of notes. The Teacher part continues with a rhythmic accompaniment, including some rests and dynamic markings like 'v'.

The third system shows the Pupil part with a first ending bracket over two measures, followed by a second ending bracket over two measures. Fingering numbers 2, 3, and 4 are indicated below the first ending. The Teacher part continues with a rhythmic accompaniment.

The fourth system continues the piece. The Pupil part has a melodic line with slurs. The Teacher part continues with a rhythmic accompaniment, including dynamic markings like 'v'.



A STRING

Fifth Position

CUERDA LA

Quinta Posición

Pupil  
*Discípulo*

278

Teacher  
*Maestro*

The first system of music consists of two staves. The upper staff is for the Pupil and contains a melodic line with a slur over the first four measures and a dotted line with the number '3' above it. The lower staff is for the Teacher and contains a bass line with fingerings '2', '4', '4', '5', '1', '4', and '4' indicated below the notes.

The second system of music consists of two staves. The upper staff has a melodic line with a slur over the first four measures. The lower staff has a bass line with fingerings '3', '4', '1', '3', '4', and '4' indicated below the notes.

The third system of music consists of two staves. The upper staff has a melodic line with a slur over the first four measures and a dotted line with the number '4' above it. The lower staff has a bass line with fingerings '2', '3', and '4' indicated below the notes.

The fourth system of music consists of two staves. The upper staff has a melodic line with a slur over the first four measures. The lower staff has a bass line with fingerings '1', '1', and '3' indicated below the notes.

E STRING

Fifth Position

CUERDA MI

Quinta Posición

Pupil  
*Discípulo*

279

Teacher:  
*Maestro*

The first system of musical notation consists of two staves. The upper staff is for the pupil and contains a melodic line with several slurs and accents. Fingerings 1, 2, and 3 are indicated with dashed lines and dots below the notes. The lower staff is for the teacher and contains a bass line with notes and rests.

The second system of musical notation consists of two staves. The upper staff is for the pupil and contains a melodic line with several slurs. The lower staff is for the teacher and contains a bass line with notes and rests.

The third system of musical notation consists of two staves. The upper staff is for the pupil and contains a melodic line with several slurs and accents. Fingerings 2, 3, and 4 are indicated with dashed lines and dots below the notes. The lower staff is for the teacher and contains a bass line with notes and rests.

The fourth system of musical notation consists of two staves. The upper staff is for the pupil and contains a melodic line with several slurs. The lower staff is for the teacher and contains a bass line with notes and rests.

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

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

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

280

Musical exercise 280, part a) consists of a single staff in G major (one flat) and 2/4 time. It features a sequence of eighth notes with slurs and fingerings (1, 2, 3, 4) indicating bowing patterns. The exercise is divided into two measures by a double bar line.

b)

Musical exercise 280, part b) consists of a single staff in G major (one flat) and 2/4 time. It features a sequence of eighth notes with slurs and fingerings (1, 2, 3, 4) indicating bowing patterns. The exercise is divided into two measures by a double bar line.

c)

Musical exercise 280, part c) consists of a single staff in G major (one flat) and 2/4 time. It features a sequence of eighth notes with slurs and fingerings (1, 2, 3, 4) indicating bowing patterns. The exercise is divided into two measures by a double bar line.

**EXERCISES**  
 in the Fifth Position  
 G and D STRING

**EJERCICIOS**  
 en la Quinta Posición  
 CUERDA SOL y RE

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

281

Musical exercise 281, part a) consists of six staves in G major (one flat) and 2/4 time. Each staff contains a sequence of eighth notes with slurs and fingerings (1, 2, 3, 4) indicating bowing patterns. The exercises are divided into two measures by a double bar line.

D STRING and A STRING

CUERDA RE y CUERDA LA

b)

This section contains six staves of musical notation for the D and A strings. The music is written in a key signature of one flat (B-flat) and a common time signature (C). The notation includes various rhythmic values such as quarter, eighth, and sixteenth notes, along with rests. Fingerings are indicated by numbers 1 through 4 above the notes. The piece concludes with a double bar line and repeat dots.

A STRING and E STRING

CUERDA LA y CUERDA MI

c)

This section contains six staves of musical notation for the A and E strings. The music is written in a key signature of one flat (B-flat) and a common time signature (C). The notation includes various rhythmic values such as quarter, eighth, and sixteenth notes, along with rests. Fingerings are indicated by numbers 1 through 4 above the notes. The piece concludes with a double bar line and repeat dots.

ETUDE  
in the Fifth Position

ESTUDIO  
en la Quinta Posición

M. B.

Pupil  
*Discípulo*  
2 8 2  
Teacher  
*Maestro*

1 3 1 1 2 3 1  
*mf*  
3

4 1 1 3 1

1 4 3 1 4 4  
*f*

2 4 4 3 4 1 4  
*v*

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

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

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

Glide firmly and decidedly, keeping the  
finger on the string

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

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

G STRING

CUERDA SOL

283



Musical notation for the G string exercise. It consists of a single staff with a treble clef and a key signature of one sharp (F#). The exercise is divided into four measures, each containing a sequence of notes with fingerings (1, 2, 3, 4) and slurs. The notes are: G4 (1), A4 (1), B4 (1), C5 (1); D5 (2), E5 (2), F#5 (2), G5 (2); A5 (3), B5 (3), C6 (3), D6 (3); E6 (4), F#6 (4), G6 (4), A6 (4). Each measure ends with a double bar line and repeat dots.

D STRING

CUERDA RE



Musical notation for the D string exercise. It consists of a single staff with a treble clef and a key signature of one sharp (F#). The exercise is divided into four measures, each containing a sequence of notes with fingerings (1, 2, 3, 4) and slurs. The notes are: D4 (1), E4 (1), F#4 (1), G4 (1); A4 (2), B4 (2), C5 (2), D5 (2); E5 (3), F#5 (3), G5 (3), A5 (3); B5 (4), C6 (4), D6 (4), E6 (4). Each measure ends with a double bar line and repeat dots.

A STRING

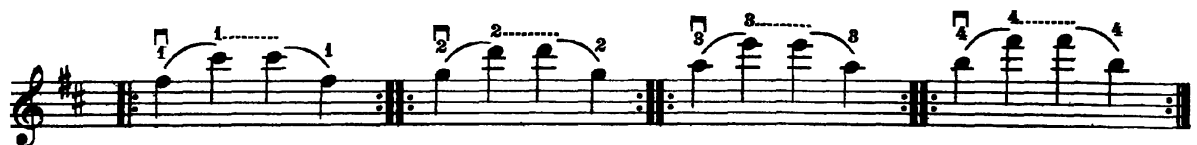
CUERDA LA



Musical notation for the A string exercise. It consists of a single staff with a treble clef and a key signature of two sharps (F# and C#). The exercise is divided into four measures, each containing a sequence of notes with fingerings (1, 2, 3, 4) and slurs. The notes are: A3 (1), B3 (1), C#4 (1), D4 (1); E4 (2), F#4 (2), G4 (2), A4 (2); B4 (3), C#5 (3), D5 (3), E5 (3); F#5 (4), G5 (4), A5 (4), B5 (4). Each measure ends with a double bar line and repeat dots.

E STRING

CUERDA MI



Musical notation for the E string exercise. It consists of a single staff with a treble clef and a key signature of two sharps (F# and C#). The exercise is divided into four measures, each containing a sequence of notes with fingerings (1, 2, 3, 4) and slurs. The notes are: E4 (1), F#4 (1), G4 (1), A4 (1); B4 (2), C#5 (2), D5 (2), E5 (2); F#5 (3), G5 (3), A5 (3), B5 (3); C#6 (4), D6 (4), E6 (4), F#6 (4). Each measure ends with a double bar line and repeat dots.

CHANGE FROM THE FIRST TO THE FIFTH POSITION  
with Different Fingers

CAMBIO DE LA PRIMERA Á LA QUINTA POSICIÓN  
con diferentes dedos

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

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

G STRING | CUERDA SOL

284

D STRING | CUERDA RE

A STRING | CUERDA LA

E STRING | CUERDA MI

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

\* Las pequeñas notas auxiliares se omitiran en adelante.



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

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

G STRING

CUERDA SOL

285

D STRING

CUERDA RE

A STRING

CUERDA LA

E STRING

CUERDA MI

G STRING

CUERDA SOL

286

D STRING

CUERDA RE

A STRING

CUERDA LA

E STRING

CUERDA MI

**MELODIOUS STUDY**  
(First, Third, Fifth Position)

**ESTUDIO MELODIOSO**  
(Primera, Tercera y Quinta Posición)

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

Pupil  
Discípulo  
287  
Teacher  
Maestro

**Allegro**

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

BERCEUSE

BERCEUSE

Alexander Grétchaninoff

Arranged by { M. B.  
Arreglada por

Andante con moto

Pupil  
Discipulo  
288  
Teacher  
Maestro

The musical score is written for violin and piano. The violin part is marked 'Pupil Discipulo' and the piano part is marked 'Teacher Maestro'. The tempo is 'Andante con moto'. The score is divided into six systems. The first system begins with a piano (*p*) dynamic. The second system features a mezzo-forte (*mf*) dynamic. The third system includes a fortissimo (*f*) dynamic. The fourth system returns to mezzo-forte (*mf*). The fifth system is marked piano (*p*). The sixth system concludes with a pianissimo (*pp*) dynamic, indicated by a double bar line and a fermata. The score includes various musical notations such as slurs, ornaments, and fingerings.

\*) See Supplement, Page 519

\*) Véase el suplemento, pag. 519.

## THE TRILL

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

### FORMATION OF THE TRILL

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

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

### BEGINNING THE TRILL

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

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

### ENDING THE TRILL

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

## EL TRINO

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

### FORMACION DEL TRINO

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

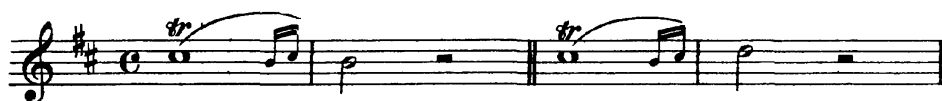
*El cuarto dedo es el menos adaptado para el trino; no obstante el trino debe practicarse con el 4º dedo, por cuanto algunas veces es necesario usarlo.*

### EMPEZANDO EL TRINO

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

### TERMINANDO EL TRINO

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



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



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

### INTONATION OF THE TRILL

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

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

### RAPIDITY OF THE TRILL

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

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

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

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

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

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

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

### ENTONACIÓN EN EL TRINO

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

### RAPIDÉZ DEL TRINO

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

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

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

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

## THE SIMPLE TRILL\*)

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

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

## EL TRINO SIMPLE\*)

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

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

### PREPARATION FOR THE TRILL

On the A String  
with 1st and 2nd Fingers

### PREPARACIÓN PARA EL TRINO

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

Two staves of musical notation in G major, 4/4 time. The first staff contains a sequence of quarter notes: G4, A4, B4, C5, B4, A4, G4, followed by a repeat sign and then a sequence of eighth notes: G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4, C4.

### THE TRILL EL TRINO

Two staves of musical notation in G major, 4/4 time. The first staff shows a trill on G4 (marked 'tr') and a trill on A4 (marked 'tr'), followed by a repeat sign and then a sequence of quarter notes: G4, A4, B4, C5, B4, A4, G4.

with 2nd and 3rd Fingers

con el 2o y 3r dedo

Preparation - Preparación

Two staves of musical notation in G major, 4/4 time. The first staff contains a sequence of quarter notes: G4, A4, B4, C5, B4, A4, G4, followed by a repeat sign and then a sequence of eighth notes: G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4, C4.

### THE TRILL EL TRINO

Two staves of musical notation in G major, 4/4 time. The first staff shows a trill on G4 (marked 'tr') and a trill on A4 (marked 'tr'), followed by a repeat sign and then a sequence of quarter notes: G4, A4, B4, C5, B4, A4, G4.

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

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

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

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

With the 3rd and 4th Fingers

Con el 3r y 4o dedo

Preparation - Preparación



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

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

Preparation - Preparación



With the 2nd and 3rd Fingers

Con el 2o y 3r dedo

Preparation - Preparación



With the 3rd and 4th Fingers

Con el 3r y 4o dedo

Preparation - Preparación



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

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

Preparation - Preparación



THE TRILL  
EL TRINO

With the 2nd and 3rd Fingers

Con el 2o y 3r dedo

Preparation - Preparación



THE TRILL  
EL TRINO

With the 3rd and 4th Fingers

Con el 3r y 4o dedo

Preparation - Preparación



THE TRILL  
EL TRINO



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

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

Preparation - *Preparación*



With the 2nd and 3rd Fingers

*Con el 2o y 3r dedo*

Preparation - *Preparación*



With the 3rd and 4th Fingers

*Con el 3r y 4o dedo*

Preparation - *Preparación*



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

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



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

Un perfectamente ejecutado trino, debe sonar como un timbre electrico

Andante Cantabile

Andante Cantabile

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

Pupil  
Discipulo  
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Teacher  
Maestro



First system of musical notation. The upper staff features a melodic line with trills (tr) and fingerings (1, 2, 3, 4, 5). The lower staff provides a harmonic accompaniment with fingerings (1, 2, 3, 4, 0). Dynamics include *p* and *cresc.*

Second system of musical notation. The upper staff has a melodic line with trills and fingerings (1, 2, 3, 4, 5). The lower staff has a rhythmic accompaniment with fingerings (1, 2, 3, 4). Dynamics include *f*.

Third system of musical notation. The upper staff has a melodic line with trills and fingerings (1, 2, 3, 4). The lower staff has a rhythmic accompaniment with fingerings (1, 2, 3, 4). Dynamics include *p*.

Fourth system of musical notation. The upper staff has a melodic line with trills and fingerings (1, 2, 3, 4). The lower staff has a rhythmic accompaniment with fingerings (1, 2, 3, 4). Dynamics include *f*.

Fifth system of musical notation. The upper staff has a melodic line with trills and fingerings (1, 2, 3, 4). The lower staff has a rhythmic accompaniment with fingerings (1, 2, 3, 4). Dynamics include *p* and *pp*.

Sixth system of musical notation, a small fragment at the bottom of the page. It shows a melodic line with a trill and fingerings (1, 2, 3, 4).

GRAVE  
From "The Devil's Trill"

GRAVE  
"Del Trino del Diablo"

Tartini

Arranged by { M. B.  
Arreglado por

Very slowly

Pupil  
Discípulo  
290

Teacher  
Maestro

The musical score is written in G minor (two flats) and 3/4 time. It is divided into four systems. The first system is for the Pupil (Discípulo) and Teacher (Maestro). The second and third systems are for the Teacher (Maestro). The fourth system is for the Pupil (Discípulo). The score includes various musical notations such as trills (tr), dynamics (forte, piano, decresc.), and fingerings (1-4). The tempo is marked "Very slowly".

## THE SPICCATO STROKE

(Springing Bow)

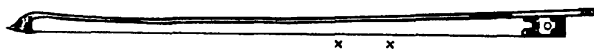
A graceful and charming variety of bowing is the so-called *spiccato* stroke; it is very largely used, and is productive of the most delicate and graceful effects.

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

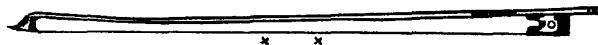
But there must be no effort to make the bow carry out this springing motion by main force. The bow will do so of its own accord when you play with that portion of it in which its center of gravity is located, that is to say, where it balances, and use a small, light movement of the wrist while playing.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

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

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



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



## EL ARQUEO SPICCATO

(Arco Saltando)

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

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

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

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

*En un tempo despacio, con corcheas,*

*El centro de gravedad en el arco esta situado:*

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

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



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

In a very rapid<sup>\*)</sup> *tempo*, with sixty - fourth notes, the bow's center of gravity lies:



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

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

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

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

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

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

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

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

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

\*) *Este spiccato muy rapido es también llamado Sautillé.*

## SPICCATO

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

## SPICCATO

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

291 a) Musical notation for exercise a) first staff: Treble clef, common time (C), starting with a square box containing a '3'. The first four measures show eighth notes with '3' written above them. The remaining measures show eighth notes with dots above them.

Musical notation for exercise a) second staff: Treble clef, common time (C), eighth notes with dots above them.

Musical notation for exercise a) third staff: Treble clef, common time (C), eighth notes with dots above them, ending with a double bar line.

b) Musical notation for exercise b) first staff: Treble clef, common time (C), starting with a square box containing a '3'. The first four measures show eighth notes with '3' written below them. The remaining measures show eighth notes with dots below them.

Musical notation for exercise b) second staff: Treble clef, common time (C), eighth notes with dots below them.

Musical notation for exercise b) third staff: Treble clef, common time (C), eighth notes with dots below them, ending with a double bar line.

c) Musical notation for exercise c) first staff: Treble clef, common time (C), starting with a square box containing a '3'. The first four measures show eighth notes with '3' written above them. The remaining measures show eighth notes with dots above them.

Musical notation for exercise c) second staff: Treble clef, common time (C), eighth notes with dots above them.

Musical notation for exercise c) third staff: Treble clef, common time (C), eighth notes with dots above them, ending with a double bar line.

d)

Exercise d) consists of three staves of music in C major, 6/8 time. The first staff features a treble clef, a common time signature, and a key signature of one sharp (F#). It begins with a square box above the first measure. The melody is a continuous eighth-note pattern: C4-D4-E4-F4-G4-A4-B4-C5, followed by a descending eighth-note pattern: C5-B4-A4-G4-F4-E4-D4-C4. The second and third staves continue this pattern, with the third staff ending with a double bar line and repeat dots.

e)

Exercise e) consists of three staves of music in D major, 6/8 time. The first staff features a treble clef, a common time signature, and a key signature of two sharps (F# and C#). It begins with a square box above the first measure. The melody is a continuous eighth-note pattern: D4-E4-F#4-G4-A4-B4-C5, followed by a descending eighth-note pattern: C5-B4-A4-G4-F#4-E4-D4. The second and third staves continue this pattern, with the third staff ending with a double bar line and repeat dots.

f)

Exercise f) consists of two staves of music in D major, 6/8 time. The first staff features a treble clef, a common time signature, and a key signature of two sharps (F# and C#). It begins with a square box above the first measure. The melody is a continuous eighth-note pattern: D4-E4-F#4-G4-A4-B4-C5, followed by a descending eighth-note pattern: C5-B4-A4-G4-F#4-E4-D4. The second staff continues this pattern, with a '4' above the fourth measure, and ends with a double bar line and repeat dots.

g)

Exercise g) consists of two staves of music in D major, 6/8 time. The first staff features a treble clef, a common time signature, and a key signature of two sharps (F# and C#). It begins with a square box above the first measure. The melody is a continuous eighth-note pattern: D4-E4-F#4-G4-A4-B4-C5, followed by a descending eighth-note pattern: C5-B4-A4-G4-F#4-E4-D4. The second staff continues this pattern, with a '4' below the fourth measure, and ends with a double bar line and repeat dots.



Three *Spiccato* Studies

*Tres estudios para el Spiccato*

I

I

M. B.

Pupil  
*Discípulo*

292

Teacher  
*Maestro*



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



First system of a piano score. The right hand features a continuous eighth-note melody. The left hand plays a simple accompaniment. The word *cresc.* is written in the first measure of the right hand.

Second system of the piano score. The right hand continues with eighth-note patterns, including some beamed sixteenth notes. The left hand accompaniment remains consistent.

Third system of the piano score. The right hand melody includes fingerings 1, 0, 3, 2, and 0. The left hand features a long, sustained chord in the final measure, indicated by a horizontal line and a fermata.

Fourth system of the piano score. The right hand continues with eighth-note patterns. The left hand accompaniment includes a slur over two measures and a key signature change to one sharp (F#) in the final measure.

Fifth system of the piano score, concluding the piece. The right hand melody ends with a final note, and the left hand accompaniment concludes with a final chord.

Three *Spiccato* Studies

*Tres estudios para el Spiccato*

II

II

M. B.

Pupil  
*Discípulo*  
**293**  
Teacher  
*Maestro*

*p*

V

V

pp  
V

System 1: Treble and bass staves. Treble clef, key signature of one sharp (F#). The right hand plays a sequence of eighth notes: F#4, G4, A4, B4, C5, B4, A4, G4, F#4. The bass clef accompaniment consists of quarter notes: F#3, G3, A3, B3, C4, B3, A3, G3, F#3.

0 1 0 2 0 3 0 4 0 1 0 cresc.

System 2: Treble and bass staves. Treble clef, key signature of one sharp (F#). The right hand plays a sequence of eighth notes with fingerings: F#4 (1), G4 (0), A4 (1), B4 (0), C5 (2), B4 (0), A4 (3), G4 (0), F#4 (4), G4 (0), A4 (1), B4 (0). The bass clef accompaniment consists of quarter notes: F#3, G3, A3, B3, C4, B3, A3, G3, F#3.

3 2 4 3 1

System 3: Treble and bass staves. Treble clef, key signature of one sharp (F#). The right hand plays a sequence of eighth notes with fingerings: F#4 (3), G4 (2), A4 (4), B4 (3), C5 (1), B4, A4, G4, F#4. The bass clef accompaniment consists of quarter notes: F#3, G3, A3, B3, C4, B3, A3, G3, F#3.

1 3 2 4

System 4: Treble and bass staves. Treble clef, key signature of one sharp (F#). The right hand plays a sequence of eighth notes with fingerings: F#4 (1), G4 (3), A4 (2), B4 (4), C5, B4, A4, G4, F#4. The bass clef accompaniment consists of quarter notes: F#3, G3, A3, B3, C4, B3, A3, G3, F#3.

4

System 5: Treble and bass staves. Treble clef, key signature of one sharp (F#). The right hand plays a sequence of eighth notes with fingerings: F#4 (4), G4, A4, B4, C5, B4, A4, G4, F#4. The bass clef accompaniment consists of quarter notes: F#3, G3, A3, B3, C4, B3, A3, G3, F#3.

Three *Spiccato* Studies

*Tres estudios para el Spiccato*

III

III

ETUDE

ESTUDIO

M. B.

Pupil  
*Discipulo*

294

Teacher  
*Maestro*

*p*

*cresc.*

*détaché*

*p spiccato*

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

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

RONDO

RONDO

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

Allegretto

Pupil  
Discípulo

295

Teacher  
Maestro

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

\*) Remember the *détaché* stroke for the *f*, the *spiccato* for the *p*.

\*\*\*) Trill without afterbeat.

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

\*) Recuerdese el golpe *détaché* para los *f*, y el *spiccato* para los *p*.

\*\*\*) Trino empezando el compás

## CHORDS

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

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

## TRIAD CHORDS

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

Written:  
*Escrito*



Played:  
*Ejecutado*



## ACORDES

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

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

## ACORDES DE TRES TONOS

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



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

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

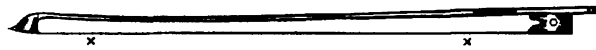


When playing chords pay particular attention to the intonation, for it is, naturally, far more difficult to play three or four tones simultaneously in perfect pitch than it is to play a single tone.

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

Use plenty of bow

*Úsese mucho arco*



This should be played in two different ways:  
1. Down - bow, up - bow, down - bow  
2. Down - bow only, each time taking the bow from the strings and beginning again at the nut.  
First practice the chords slowly, then somewhat more rapidly. The two groups of chords should follow one upon the other rather rapidly.

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

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

## THE FOUR-TONE CHORD

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

Written:  
Escrito:

Played:  
Ejecutado:

1) Incorrect  
Incorrecto

2) Incorrect  
Incorrecto

3) Incorrect  
Incorrecto

4) Incorrect  
Incorrecto

5) Incorrect  
Incorrecto

Written:  
Escrito:

Played:  
Ejecutado:

Here practice as follows :

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

## EL ACORDE DE CUATRO TONOS

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

Aquí practíquese como sigue :

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

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

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



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

L. A.

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

L. A.

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

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

## ACCOMPANIMENT

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

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

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

L. A.

## ACOMPAÑAMIENTO

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

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

L. A.

MINUET

MINUÉ

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

Tempo di Minuetto

Pupil  
*Discípulo*  
**296**  
Teacher  
*Maestro*

The musical score is written for a single instrument, likely a violin or flute, in 3/4 time. It consists of five systems of two staves each. The first system is marked 'p' (piano) and 'mf' (mezzo-forte). The second system is marked 'mf'. The third system is marked 'mf'. The fourth system is marked 'p' and 'mf'. The fifth system is marked 'rit.' (ritardando) and ends with a double bar line. The score includes various musical notations such as notes, rests, slurs, and fingerings (e.g., 3 1 2 0 4, 1 3 0 3, 3 1 2 0 2, 3 1 2 0 2, 4 4 3, 1 3 2, 3 2 1 3, 1 2 1 4 3 2, 1 3 1 0). There are also dynamic markings like 'p', 'mf', and 'rit.'.

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

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

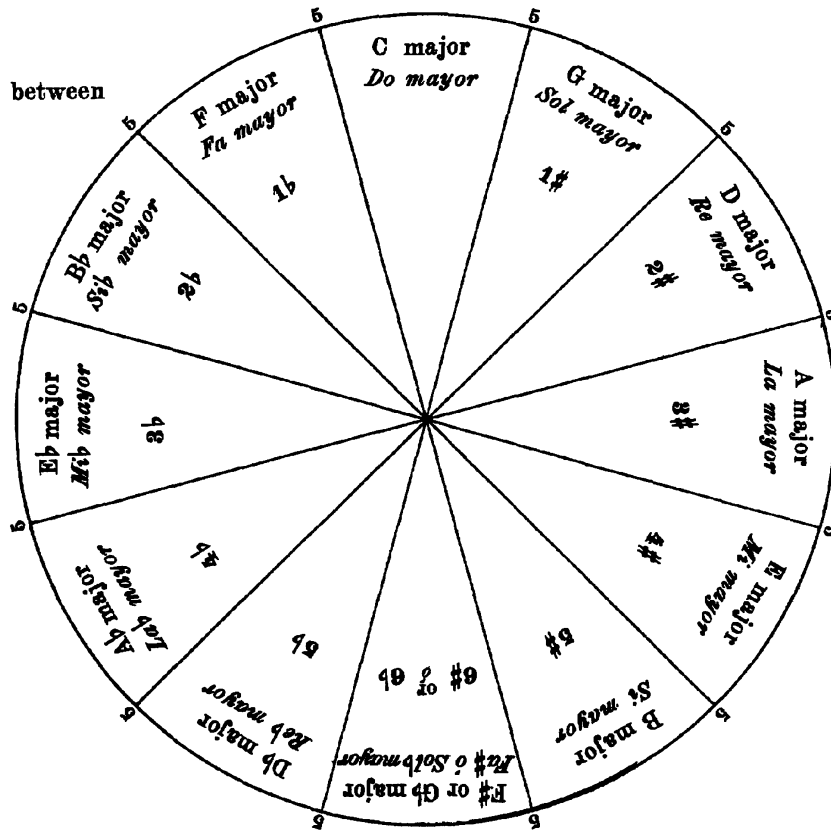
**THE CIRCLE OF FIFTHS**  
Through all the Keys

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

**EL CIRCULO DE QUINTAS**  
a través de todas las claves

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

A perfect fifth between each scale!



**THE ORDER OF THE ACCIDENTALS**

The accidentals *always* occur in the same order:

The order of Sharps:

*El orden de los sostenidos:*

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

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

**EL ORDEN DE LAS ALTERACIONES**

Las alteraciones *siempre* ocurren en el mismo orden:

The order of Flats:

*El orden de los bemoles:*

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

TWO-OCTAVE SCALES

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

Scales lead to a perfected technique!

Cultivate the scales!  
Do not neglect practicing them carefully!

Play all scales :

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

ESCALAS DE DOS OCTAVAS

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

Escalas conducen á la perfecta técnica!

Cultivese las escalas!  
no se olvide de practicarlas cuidadosamente!

Toquese todas las escalas :

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

2nd Position - 2a Posición

C major  
Do mayor

297

A minor  
La menor

SCALES IN SHARPS

ESCALAS EN SOSTENIDOS

298 a

G major  
Sol mayor

1 sharp  
1 sostenido

E minor  
Mi menor

D major  
Re mayor

2#

B minor  
Si menor

c)

A major  
*La mayor*

F# minor  
*Fa menor*

d)

E major  
*Mi mayor*

C# minor  
*Do# menor*

2nd Position - 2a Posición

e)

B major  
*Si mayor*

G# minor  
*Sol# menor*

1/2 Position - 1/2 Posición

### SCALES IN FLATS

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

Play all scales

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

### ESCALAS EN BEMOLES

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

Tóquese todas las escalas

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

299 a

F major  
*Fa mayor*

1 Flat  
*1 Bemol*

D minor  
*Re menor*



b)

B $\flat$  major  
Sib mayor

G minor  
Sol menor

This exercise consists of two staves. The top staff is in B $\flat$  major (Sib mayor) and the bottom staff is in G minor (Sol menor). Both staves feature a sequence of eighth notes with slurs and fingerings. The top staff has a '0' at the beginning and a '4' at the end. The bottom staff has a '0' at the beginning and a '4' at the end. A bracket labeled '2 $\flat$ ' connects the two staves.

c)

E $\flat$  major  
Mi $\flat$  mayor

C minor  
Do menor

This exercise consists of two staves. The top staff is in E $\flat$  major (Mi $\flat$  mayor) and the bottom staff is in C minor (Do menor). Both staves feature a sequence of eighth notes with slurs and fingerings. The top staff has a '1' at the beginning and a '3' at the end. The bottom staff has a '2' at the beginning and a '3' at the end. A bracket labeled '3 $\flat$ ' connects the two staves.

d)

A $\flat$  major  
La $\flat$  mayor

F minor  
Fa menor

This exercise consists of two staves. The top staff is in A $\flat$  major (La $\flat$  mayor) and the bottom staff is in F minor (Fa menor). Both staves feature a sequence of eighth notes with slurs and fingerings. The top staff has a '1' at the beginning and a '4' at the end. The bottom staff has a '1' at the beginning and a '2' at the end. A bracket labeled '4 $\flat$ ' connects the two staves.

e)

D $\flat$  major  
Re $\flat$  mayor

B $\flat$  minor  
Si $\flat$  menor

This exercise consists of two staves. The top staff is in D $\flat$  major (Re $\flat$  mayor) and the bottom staff is in B $\flat$  minor (Si $\flat$  menor). Both staves feature a sequence of eighth notes with slurs and fingerings. The top staff has a '2' at the beginning and a '2' at the end. The bottom staff has a '0' at the beginning and a '2' at the end. A bracket labeled '5 $\flat$ ' connects the two staves.

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

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

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

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

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

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

LIST OF THE PRINCIPAL TERMS  
USED IN MODERN MUSIC  
With their Abbreviations and Explanations

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

LISTA DE LAS PRINCIPALES PALABRAS  
USADAS EN LA MUSICA MODERNA  
con las abreviaciones y explicaciones

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

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

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

## Technical Supplement

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

Specially written for Part II of this Method

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

### DAILY EXERCISES

for the Fourth and Fifth Positions  
Double Stops and Spiccato Bowing

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

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

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

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

## Suplemento Tecnico

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

Especialmente escritos para la IIª Parte de este Metodo

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

### EJERCICIOS DIARIOS

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

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

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

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

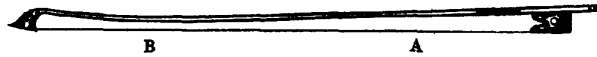
*Estudiandose con cuidado de este modo el estudiante ganara confianza y seguridad en las posiciones altas, en adición a velocidad y desarrollo de su arqueamiento.*

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

Use the marked section of the bow

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

Use la sección marcada del arco



Musical notation for the main exercise with fingerings: 4 4 3 3 2 2 1\*) 2 2 3 3 4 4. A dashed line below the staff is labeled with a star and the number 1.

The same fingering should be used for all variations

Los mismos dedos deben usarse para todas las variaciones

I Var. Musical notation for the first variation, marked *simile*.

II Var. III Var. IV Var. V Var. Musical notation for variations II through V. Below the notation are instructions for each variation:

A to B: Two shorter strokes at B	B to A: Two shorter strokes at A	Two short strokes at A.	Two short strokes at B.
A á la B: Dos cortos golpes de arco en B	B á la A: Dos cortos golpes de arco en A	Dos cortos golpes de arco en A.	Dos cortos golpes de arco en B.
		A á la B	B á la A

FOURTH POSITION:  
D and A String

CUARTA POSICIÓN:  
Cuerdas Re y La

Musical notation for the main exercise in the fourth position with fingerings: 4 4 3 3 2 2 1\*) 2 2 3 3 4 4. A dashed line below the staff is labeled with a star and the number 1.

I Var. Musical notation for the first variation, marked *simile*.

II Var. III Var. IV Var. V Var. Musical notation for variations II through V. Below the notation are instructions for each variation:

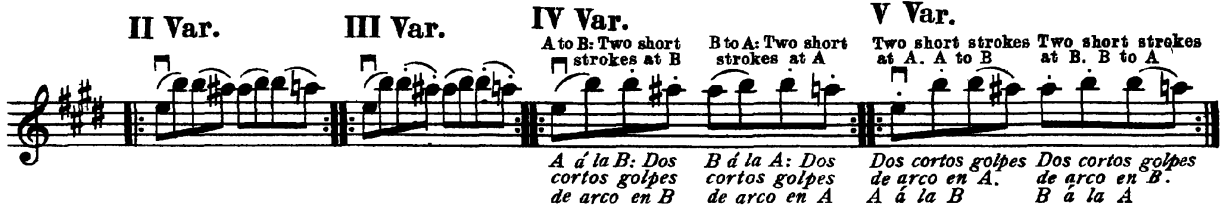
A to B: Two shorter strokes at B	B to A: Two shorter strokes at A	Two short strokes at A.	Two short strokes at B.
A á la B: Dos cortos golpes de arco en B	B á la A: Dos cortos golpes de arco en A	Dos cortos golpes de arco en A.	Dos cortos golpes de arco en B.
		A á la B	B á la A

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

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

FOURTH POSITION  
A and E String

CUARTA POSICIÓN  
Cuerdas La y Mi

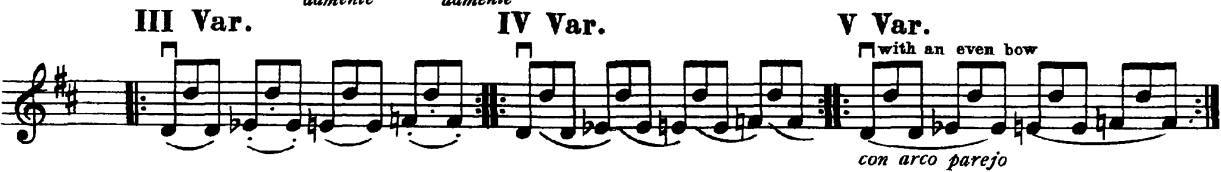
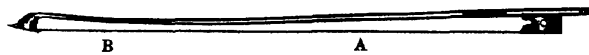


\*) Place first finger on both strings at the same time

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

FOURTH POSITION  
Exercise Two: G and D String

CUARTA POSICIÓN  
Ejercicio Dos: Cuerdas Sol y Re



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

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

FOURTH POSITION  
D and A String

CUARTA POSICIÓN  
Cuerdas Re y La

Same fingering | Los mismos dedos

**I Var.** | **II Var.**

*despacio rabi- despacio rabi-  
damente damente*

**III Var.** | **IV Var.** | **V Var.**

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

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



FOURTH POSITION  
A and E String

CUARTA POSICIÓN  
Cuerdas La y Mi

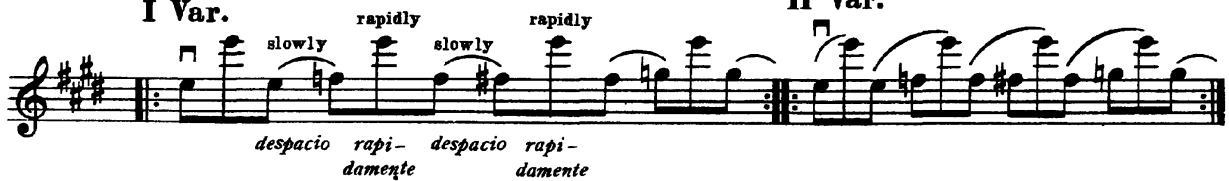


Same fingering

Los mismos dedos

I Var.

II Var.



III Var.

IV Var.

V Var.

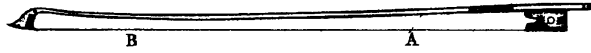


\*) Let the fourth finger strike both strings simultaneously.  
\*\*) Let the first finger strike both strings simultaneously.

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

FIFTH POSITION  
Exercise One: G and D String

QUINTA POSICIÓN  
Ejercicio Uno: Cuerdas Sol y Re



Musical notation for the main exercise in G major, 4/4 time. The melody consists of eighth notes across the G and D strings. Fingerings are indicated above the notes: 4, 4, 3, 3, 2, 2, 1\*) for the first four notes, and 2, 2, 3, 3, 4, 4 for the last six notes. A dotted line below the first four notes is labeled with a star and the number 1.

**I Var.** Same fingering | **II Var.** Los mismos dedos  
rapidly slowly rapidly slowly  
rapida- despacio rapida- despacio  
mente mente

**III Var.** A to B: Two short strokes at B | B to A: Two short strokes at A  
A á la B: Dos cortos golpes de arco en B | B á la A: Dos cortos golpes de arco en A

**IV Var.** | **V Var.** Equalised bowing throughout  
Arqueamiento muy igualado  
rapidly slowly rapidly slowly  
rapida- despacio rapida- despacio  
mente mente

FIFTH POSITION  
D and A String

QUINTA POSICIÓN  
Cuerdas Re y La

Musical notation for the main exercise in D major, 4/4 time. The melody consists of eighth notes across the D and A strings. Fingerings are indicated above the notes: 4, 4, 3, 3, 2, 2, 1\*) for the first four notes, and 2, 2, 3, 3, 4, 4 for the last six notes. A dotted line below the first four notes is labeled with a star and the number 1.

**I Var.** Same fingering | **II Var.** Los mismos dedos\*)  
rapidly slowly rapidly slowly  
rapida- despacio rapida- despacio  
mente mente

**III Var.** A to B: Two short strokes at B | B to A: Two short strokes at A  
A á la B: Dos cortos golpes de arco en B | B á la A: Dos cortos golpes de arco en B

**IV Var.** | **V Var.** Equalised bowing throughout  
Arqueamiento muy igualado  
rapidly slowly rapidly slowly  
rapida- despacio rapida- despacio  
mente mente

\*) Let the first finger strike both strings simultaneously

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

FIFTH POSITION  
A and E String

QUINTA POSICIÓN  
Cuerdas La y Mi



\*) 1.....

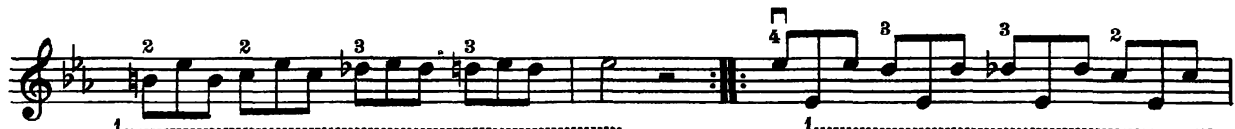
I Var. Same fingering | II Var. *Los mismos dedos*  
rapidly slowly rapidly slowly  
rapida- despacio rapida- despacio  
mente mente

III Var. A to B: Two short strokes at B B to A: Two short strokes at A | IV Var. V Var.  
rapidly slowly rapidly slowly  
rapida- despacio rapida- despacio  
mente mente

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

FIFTH POSITION  
Exercise Two: G and D String

QUINTA POSICIÓN  
Ejercicio Dos: Cuerdas Sol y Re



I Var. Same fingering | II Var. III Var. *Los mismos dedos*  
2 short strokes at A: A to B: 4 short strokes at B: B to A: 4 short strokes at A A to B: Two short strokes at B. B to A: Two short strokes at B. B to A

IV Var. V Var.  
Whole bow: Two short strokes at tip Whole bow: Two short strokes at nut 1 Two short strokes at nut 2 Whole bow 1 Two short stroke at tip 2 Whole bow

Arco entero: Dos cortos golpes en la punta Arco entero: Dos cortos golpes en la nuez 1 Dos cortos golpes en la nuez 2 Arco entero 1 Dos cortos golpes en la punta 2 Arco entero

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

\*) Dejesse que el primer dedo pise ambas cuerdas simultaneamente  
\*\*) Dejesse que el cuarto dedo pise ambas cuerdas simultaneamente

FIFTH POSITION  
D and A String

QUINTA POSICIÓN  
Cuerdas Re y La

Same fingering

Los mismos dedos

**I Var.**  
Two short strokes at A  
A to B: Four short strokes at B

**II Var.**  
B to A: Four short strokes at A

**III Var.**  
A to B: Two short strokes at B; B to A: strokes at B; B to A

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

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

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

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

**IV Var.**  
Whole bow: Two short strokes at tip  
Whole bow: Two short strokes at nut

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

*Arco entero: Dos cortos golpes en la punta*

*Arco entero: Dos cortos golpes en la nuez*

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

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

\*) Let the fourth finger strike both strings simultaneously | ★) Dejese que el cuarto dedo pise ambas cuerdas simultaneamente  
 \*\*) Let the first finger strike both strings simultaneously | \*\*) Dejese que el primer dedo pise ambas cuerdas simultaneamente

FIFTH POSITION  
A and E String

QUINTA POSICIÓN  
Cuerdas La y Mi

Same fingering

<p><b>I Var.</b></p> <p><i>Dos cortos golpes de arco en A A á la B: Cuatro cortos golpes de arco en B</i></p>	<p><b>II Var.</b></p> <p>Two short strokes at A A to B: Four short strokes at B</p> <p><i>B á la A: Cuatro cortos golpes de arco en A</i></p>	<p><b>III Var.</b></p> <p><i>Los mismos dedos</i></p> <p>A to B: Two short strokes at B: B to A A to B: Two short strokes at B: B to A</p> <p><i>A á la B: Dos cortos golpes de arco en B B á la A</i></p>
<p><b>IV Var.</b></p> <p>Whole bow: Two short strokes at tip</p> <p><i>Arco entero: Dos cortos golpes en la punta</i></p>	<p>Whole bow: Two short strokes at nut</p> <p><i>Arco entero: Dos cortos golpes en la nuez</i></p>	<p><b>V Var.</b></p> <p>1 Two short strokes at nut. 2 Whole bow</p> <p><i>1 Dos cortos golpes en la nuez. 2 Arco entero en la punta. 2 Arco entero</i></p>

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

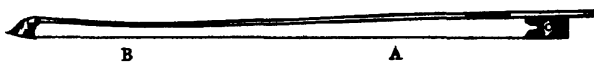
\* Dejese que el cuarto dedo pise ambas cuerdas simultaneamente  
\*\* Dejese que el primer dedo pise ambas cuerdas simultaneamente

DOUBLE - STOPS  
G and D String

DOBLES - CUERDAS  
Cuerdas Sol y Re

With the whole bow, down and up

Con el arco entero, hacia abajo y hacia arriba



I Var.

II Var.

III Var.

IV Var.

V Var.

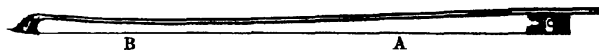
On the D and A String

*En las cuerdas Re y La*

With the whole bow

*Con el arco entero*

The main piece consists of two staves of music. The first staff contains eight measures of music, each starting with a quarter rest followed by a quarter note. The notes and fingerings are: D4 (0), E4 (4), F#4 (3), G4 (3), A4 (2), B4 (2), C5 (1), and D5 (1). The second staff contains eight measures of music, each starting with a quarter rest followed by a quarter note. The notes and fingerings are: D4 (0), C#4 (1), B4 (1), A4 (2), G4 (2), F#4 (3), E4 (3), and D4 (4). The piece concludes with a double bar line and repeat dots.



**I Var.**

The first variation consists of three staves of music. Each staff contains eight measures of music, each starting with a quarter rest followed by a quarter note. The notes and fingerings are: D4 (0), E4 (4), F#4 (3), G4 (3), A4 (2), B4 (2), C5 (1), and D5 (1). The piece concludes with a double bar line and repeat dots.

**II Var.**

**III Var.**

The second and third variations are presented on a single staff of music. Each variation consists of eight measures of music, each starting with a quarter rest followed by a quarter note. The notes and fingerings are: D4 (0), E4 (4), F#4 (3), G4 (3), A4 (2), B4 (2), C5 (1), and D5 (1). The piece concludes with a double bar line and repeat dots.

**IV Var.**

**V Var.**

The fourth and fifth variations are presented on a single staff of music. Each variation consists of eight measures of music, each starting with a quarter rest followed by a quarter note. The notes and fingerings are: D4 (0), E4 (4), F#4 (3), G4 (3), A4 (2), B4 (2), C5 (1), and D5 (1). The piece concludes with a double bar line and repeat dots.

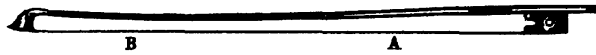
On the A and E String

*En las cuerdas La y Mi*

With the whole bow

*Con el arco entero*

The main piece consists of two staves of music in treble clef. The first staff contains seven measures of music, each starting with an accent (a small square) over the first note. Fingerings are indicated by numbers 1-4 below the notes. The second staff contains seven measures, also starting with an accent, and ending with a double bar line and repeat dots.



**I Var.**

The first variation (I Var.) consists of three staves of music in treble clef. The first staff begins with a repeat sign and an accent over the first note. The second and third staves continue the melodic line with various rhythmic patterns and accidentals.

**II Var.**

**III Var.**

The second and third variations (II Var. and III Var.) are presented on a single staff of music in treble clef. The second variation starts with a repeat sign and an accent. The third variation begins with a double bar line and a repeat sign.

**IV Var.**

**V Var.**

The fourth and fifth variations (IV Var. and V Var.) are presented on a single staff of music in treble clef. The fourth variation starts with a repeat sign and an accent. The fifth variation begins with a double bar line and a repeat sign.

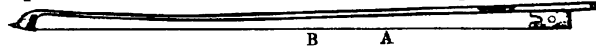


**SPICCATO**  
(On one string only, the G string)

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

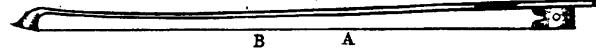
For spiccato use the marked portion of the bow

Para spiccato use la marcada porción de arco



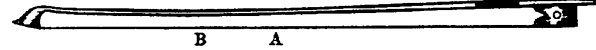
For a more rapid spiccato

Para mas rapido spiccato



For a very rapid spiccato

Para muy rapido spiccato



**PLAIN SPICCATO**

**SIMPLE SPICCATO**



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

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

On the D String

With regard to bowing, see p. 361

*En la cuerda RE*

*Con referencia al arqueo véase p. 361*

The main exercise consists of two staves of music. The first staff is in treble clef with a common time signature (C). It contains a sequence of sixteenth-note patterns across the D string, starting with a natural D and moving through various chromatic and diatonic intervals. The second staff continues the pattern, ending with a double bar line and repeat dots.

I Var. II Var.

Two variations of the exercise. Variation I (I Var.) is a single staff of sixteenth-note patterns. Variation II (II Var.) is a single staff of sixteenth-note patterns, similar to the first but with different chromatic inflections.

III Var. IV Var.

Two variations of the exercise. Variation III (III Var.) is a single staff of sixteenth-note patterns. Variation IV (IV Var.) is a single staff of sixteenth-note patterns, continuing the chromatic and diatonic exploration.

V Var. VI Var.

Two variations of the exercise. Variation V (V Var.) is a single staff of sixteenth-note patterns. Variation VI (VI Var.) is a single staff of sixteenth-note patterns, showing further chromatic movement.

VII Var. VIII Var.

Two variations of the exercise. Variation VII (VII Var.) is a single staff of sixteenth-note patterns. Variation VIII (VIII Var.) is a single staff of sixteenth-note patterns, concluding the series of variations for the D string.

On the A String

With regard to bowing, see p. 361

*En la cuerda LA*

*Con referencia al arqueo véase p. 361*

The main exercise for the A string consists of two staves of music. The first staff is in treble clef with a common time signature (C). It contains a sequence of sixteenth-note patterns across the A string, starting with a natural A and moving through various chromatic and diatonic intervals. The second staff continues the pattern, ending with a double bar line and repeat dots.

<p>I Var.</p> 	<p>II Var.</p> 
<p>III Var.</p> 	<p>IV Var.</p> 
<p>V Var.</p> 	<p>VI Var.</p> 
<p>VII Var.</p> 	<p>VIII Var.</p> 

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

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




<p>I Var.</p> 	<p>II Var.</p> 
<p>III Var.</p> 	<p>IV Var.</p> 
<p>V Var.</p> 	<p>VI Var.</p> 
<p>VII Var.</p> 	<p>VIII Var.</p> 

SPICCATO FOR TWO STRINGS

(G and D string)

With regard to bowing, see p. 361

SPICCATO PARA DOS CUERDAS

(Sol y Re)

Con referencia al arqueo, véase p. 361

The main piece consists of four staves of music. The first staff begins with a treble clef and a common time signature. It features a series of eighth-note patterns across the G and D strings. The second staff continues the pattern with some chromatic movement. The third staff includes a first ending bracket with a '1' below it and a fourth ending bracket with a '4' above it. The fourth staff concludes the piece with a final cadence.

Four variations of the main piece are provided, labeled I Var. through IV Var. Each variation is presented on a single staff. I Var. and II Var. are the first two variations, followed by III Var. and IV Var. Each variation maintains the spiccato character but introduces different rhythmic and melodic elements.

On the D and A String

With regard to bowing, see p. 361

En las cuerdas RE y LA

Con referencia al arqueo, véase p. 361

The second piece consists of three staves of music. The first staff begins with a treble clef and a common time signature. It features a series of eighth-note patterns across the D and A strings. The second staff continues the pattern with some chromatic movement. The third staff includes a first ending bracket with a '1' below it and a fourth ending bracket with a '4' above it. The piece concludes with a final cadence.