

MAIA BANG VIOLIN METHOD

Provided with original exercises and suggestions by
LEOPOLD AUER

English and Spanish Text

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Part II	More Advanced Studies (O43)
Part III	Third and Second Positions (O44)
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Maia Bang
Violin Method
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Violin Method

by
MAIA BANG



Part Two

FLAT SCALES

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

B B flat E E flat A A flat D D flat
Si Si bemol Mi Mi bemol La La bemol Re Re bemol

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

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

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

Método De Violin

por
MAIA BANG



Segunda Parte

ESCALAS CON BEMOLES

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

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

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

SCALE OF F MAJOR

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


ESCALA DE FA MAYOR

Semitonos: La-Si \flat y Mi-Fa

Preparation:
Preparación:



Pupil
Discípulo
120
Teacher
Maestro



Also to be practised:
Se debe practicar también:



BROKEN CHORDS

ACORDES QUEBRADOS

121



*) Place the finger on both strings at once.

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

EXERCISES FOR DEVELOPING the Independence of the Fingers

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

MUTE NOTES WITH ONE FINGER

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

122

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

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

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

MUTE NOTES WITH TWO FINGERS

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

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

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

EJERCICIOS PARA DESAROLLAR la Independencia de los Dedos

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

NOTAS MUDAS CON UN DEDO

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

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

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

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

NOTAS MUDAS CON DOS DEDOS

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

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

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

THE POOR LITTLE PONY

EL POBRE CABALLITO

Edv. Grieg

Arr. by } M. B.

Arreglado por }

Allegretto

Pupil
Discipulo
128

Teacher
Maestro

mf

rit.

p a tempo

rit.

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

L. A.

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

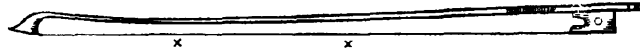
L. A.

THREE STUDIES
for Developing Freedom and Flexibility
of the Wrist

TRES ESTUDIOS
para Desarrollar la Libertad y Flexibilidad
de la Muñeca

I.

I.



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

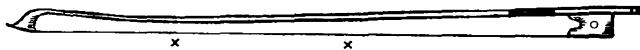
Muñeca flexible; también se debe practicar empleando el antebrazo, usándolo más cuando se toque despacio, menos cuando se toque con celeridad.

124 M.B.

**) Abbreviated notation
Notación abreviada*

II.
Supple Wrist!

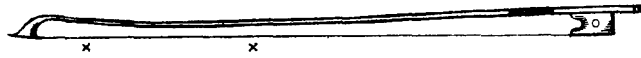
II.
Muñeca flexible!



125 M.B.

III.
Supple Wrist!

III.
Muñeca flexible!



At the Point of the Bow

En la punta del arco

M. B.

126

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

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

METRE

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

EL METRO

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

SHORT PREPARATORY EXERCISES
for illustrating Metre in its simplest form

SIGNS FOR INDICATION OF ACCENT

- strong, decided accent
- ∪ weak, unaccented

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

SIGNOS PARA INDICAR EL ACENTO

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

127

THE HERO OF THE NAVY
Norwegian Song

EL HÉROE DE LA MARINA
Canto Noruega

128

DUET - ETUDE

Be careful to watch the Rests and always
Count!

DUETO - ESTUDIO

Cuidado en la observación de los silencios
y siempre Cuentese!

Allegro Mortensen

Pupil *Discípulo*
129

Teacher *Maestro*

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

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

SYNCOPATED NOTES

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

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

REGULAR SYNCOPATION

130

a)

b)

c)

d)

NOTAS SINCCPADAS

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

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

SINCOPACIÓN REGULAR

MEDITATION

INTERRUPTED SYNCOPATION

MEDITACIÓN

SINCOPACIÓN INTERRUMPIDA

M. B.

Andante

Pupil
Discípulo
131

Teacher
Maestro

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

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

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

, No hay musica sin ritmo.

L. A.

DIXIE'S LAND
Southern Melody

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

Allegro

Arr. by } M. B.
Arreglada por }

Pupil
Discípulo

132

Teacher
Maestro

mf lively and gay

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

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

***) See page 117 about triplets.

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

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

***) Vease pag. 117 respecto a los tresillos.

SCALE OF D MINOR

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

ESCALA DE RE MENOR

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

Preparation: *Preparación:*

Pupil *Discípulo*
133

Teacher *Maestro*

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

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

BROKEN CHORDS

ACORDES QUEBRADOS

134

*) Place the finger on both strings at once.

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

FOLIES D'ESPAGNE

FOLIES D'ESPAGNE

CORELLI

Arr. by } M.B.
Arreglada por }

Adagio

Pupil
Discípulo
135
Teacher
Maestro

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

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

VARIATION

for Staccato Bowing
Allegro moderato

VARIACIÓN

para el Arqueo Staccato

Pupil
Discípulo
Teacher
Maestro

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

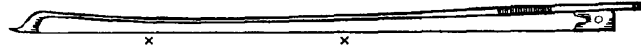
***) Place the finger on both strings at once.

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

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

PREPARATORY EXERCISES
for Barriolage and Arpeggio Bowing

EJERCICIOS PREPARATORIOS
para Arqueos de Cadencia y Arpeggio



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

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

Preparatory Exercises
Ejercicios Preparatorios

a) b) c) d)

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

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

ETUDE

ESTUDIO

Moderato M. B.

136

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

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

See page 125 for The Diminished Fifth.

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

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

Vease pag. 125 respecto á La Quinta disminuida.

SONG OF THE MOUNTAIN MAID

CANTO DE LA MONTANESA

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

Andante

Pupil
Discípulo

137

Teacher
Maestro

SCALE OF B \flat MAJOR

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

ESCALA DE SI \flat MAYOR

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

Preparation:
Preparación:

Pupil
Discípulo
138
Teacher
Maestro

Also to be practised:
Se debe practicar también:

BROKEN CHORDS

ACORDES QUEBRADOS

139

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

Rather dispense with practising al-together than to do so carelessly and im-properly.

L. A.

Estúdiense siempre de la manera cor-recta, pues los malos hábitos, que se ad-quieren con la práctica defectuosa, son despues casi imposibles de corregir.

Es preferible no practicar del todo, que hacerlo sin cuidado e impropiamen-te.

L. A.

THE STAR SPANGLED BANNER

LA BANDERA AMERICANA

Maestoso *)

Arreglada por M. H.

Pupil
Discípulo
140
Teacher
Maestro

Musical notation for the first system, featuring a treble clef with a key signature of two flats and a 3/4 time signature. The melody is marked with a 'V' (vibrato) and a dynamic of 'f' (forte).

Musical notation for the second system, including a piano part with a dynamic of 'p' (piano) and fingerings for the left hand (1, 2, 3, 4, 3, 2).

Musical notation for the third system, including a piano part with dynamics 'rit.' (ritardando) and 'a tempo' (return to tempo), and fingerings for the left hand (2, 3, 4, 2, 2).

*) With dignified majestic expression

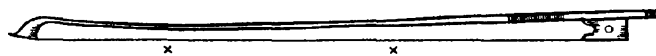
*) Con expresión dignificada y majestuosa

EXERCISES

for developing skill in bowing
and left hand dexterity

EJERCICIOS

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



141

Musical notation for exercise 141, consisting of two staves with a treble clef, a key signature of two flats, and a common time signature. The exercise features a sequence of eighth and sixteenth notes.

Also to be practised
Se debe practicar también:

Musical notation for bowing exercises, labeled a) through f). The notation includes various bowing techniques and fingerings.

Musical notation for bowing exercises with detailed instructions in Spanish. The exercises are labeled d), e), and f).

d) Down bow slowly, up bow quickly same length of the Bow
Despacio por abajo, aprisa hacia arriba pero con igual longitud de arco

e) same length of the bow
Aprisa por abajo y despacio hacia arriba con igual longitud de arco

f) w. b. t. a.

TRIPLETS

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

Triplets:
Tresillos:
Same value as:
Del mismo valor que

TRESILLOS

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

ETUDE

ESTUDIO

Pupil
Discipulo
142
Teacher
Maestro

Allegro
mf

M. B.

*) The 2nd finger to be placed on both strings for F and C at the same time.
 **) The 4th finger to be placed on both strings for E_b and B_b at the same time.
 ***) Da Capo (repeat) al Fine (to the end) means to repeat from the beginning and close with the measure marked Fine.

*) Póngase el segundo dedo en ambas cuerdas, al mismo tiempo, para Fa y Do.
 **) Póngase el cuarto dedo en ambas cuerdas, al mismo tiempo, para Mi_b y Si_b.
 ***) Da Capo (repite) al Fine (hasta el fin) quiere decir que se repita desde el principio y se acabe en el compás marcado Fine.

JUANITA
Old Spanish Melody

JUANITA
Antigua melodía española

Arr. by } M. B.
Arreglada por }

Allegretto

Pupil
Discipulo

143

Teacher
Maestro

The musical score is written for violin and piano. It consists of four systems of music. The first system shows the beginning with a treble clef, a key signature of one flat (B-flat), and a 3/4 time signature. The tempo is marked 'Allegretto' and the dynamics are 'mf'. The second system continues the melody and accompaniment. The third system features a dynamic change to 'p' and includes a triplet of eighth notes in the right hand. The fourth system concludes with a dynamic change to 'p' and a 'rit.' (ritardando) marking. The piano part includes various fingering numbers (1, 2, 3, 4) and articulation marks like 'V' (accents) and 'f' (forces).

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

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

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

L. A.

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

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

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

L. A.

SLURRED TRIPLETS

TRESILLOS LIGADOS

144 

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

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

Also to be practised:

Se debe practicar también:

a)  b)  c)  d)  e)

ROMANCE

ROMANZA

Pupil *Discípulo* **145** *mf**)  Teacher *Maestro* **145** *mf***) 

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







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

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

SCALE OF G MINOR

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

ESCALA DE SOL MENOR

Semitonos: La-Sib y Fa \sharp -Sol, ascendente
Mi \flat -Re y Sib-La, descendente

Preparation: *Preparación:*

Exercise a) shows an ascending scale from G4 to G5 with half-steps between A and B-flat, and F-sharp and G. Exercise b) shows a descending scale from G4 to G3 with half-steps between E-flat and D, and B-flat and A.

Pupil *Discípulo*
146
Teacher *Muestró*

The pupil part consists of whole notes on a treble clef staff. The teacher part consists of eighth notes on a treble clef staff, providing a rhythmic accompaniment.

A grand staff showing the piano accompaniment for exercise 146, with the right hand playing whole notes and the left hand playing eighth notes.

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

Exercise c) is a sixteenth-note scale starting with the instruction 'slowly / despacio'. Exercise d) is a sixteenth-note scale starting with the instruction 'quickly / aprisa'.

BROKEN CHORDS

ACORDES QUEBRADOS

147

Exercise 147 consists of two staves of broken chords. The first staff shows chords broken in a descending pattern, and the second staff shows chords broken in an ascending pattern.

RAVENS WEDDING IN CROWLAND

Norwegian Folk Song

LAS BODAS DEL CUERVO

Canção popular Noruega

Arr. by } M. B.
Arreglada por }

Andantino

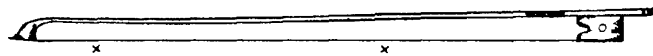
Pupil
Discipulo
148
Teacher
Maestro

THREE MINIATURE ETUDES
for the Bow

ETUDE I

TRES ESTUDIOS MINIATURAS
para el Arco

ESTUDIO I



M. B.

149

Keep finger down
No se levante el dedo

ETUDE II

ESTUDIO II

With Whole bow
Con todo el arco

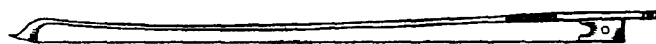
M. B.

150

ETUDE III

ESTUDIO III

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



151

*) Place the finger on both strings at once.

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

SCALE OF E \flat MAJOR

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

ESCALA DE MI \flat MAYOR

Semitonos: Sol-Lab y Re-Mib

Preparation: *Preparación:*

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

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

Pupil
Discípulo
152
Teacher
Maestro

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

BROKEN CHORDS

ACORDES QUEBRADOS

153

LA MARSEILLAISE

French National Hymn

LA MARSELLISA

Himno Nacional Francés

With martial and heroic expression
Con expresión guerrera y heroica

Rouget de Lisle
Arr. by M.B.
Arreglada por

Pupil
Discípulo
154
Teacher
Maestro

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

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

* From F to G^b is one-half step and requires close setting of the second and third fingers.

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

* De Fa á Sol^b hay un semitono, lo que demanda que el segundo y tercer dedo se pongan juntos.

ADVANCED INTERVAL PROGRESSIONS

The Diminished Fifth.

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

PROGRESIÓN ADELANTADA DE INTERVALOS

La Quinta disminuida

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

The Augmented Second

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

La Segunda aumentada

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

EXERCISE

for Diminished Fifths and Augmented Seconds.

EJERCICIO

para quintas disminuidas y segundas aumentadas

155

M.B.

THE SWALLOW
Mexican Folksong

LA GOLONDRINA
Canción popular mejicana

Introduction
Moderato

Arr. by } M.B
Arreglada por }

Pupil
Discipulo
156

Teacher
Maestro

Musical notation for the introduction, featuring a treble clef with a key signature of two flats and a common time signature. The melody includes triplets and a dynamic marking of *f*. The bass line consists of chords and single notes.

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

Musical notation for the first system of the main piece, featuring a treble clef with a key signature of two flats and a common time signature. The melody includes a dynamic marking of *mf* and a *cresc.* marking. The bass line includes a dynamic marking of *f*.

Musical notation for the second system of the main piece, featuring a treble clef with a key signature of two flats and a common time signature. The melody includes a dynamic marking of *f*.

Musical notation for the third system of the main piece, featuring a treble clef with a key signature of two flats and a common time signature. The melody includes markings for *slowly despacio* and *quickly aprisa*, and a dynamic marking of *f*.

Musical notation for the fourth system of the main piece, featuring a treble clef with a key signature of two flats and a common time signature. The melody includes a dynamic marking of *f* and a *rit.* marking.

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

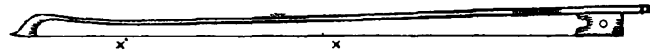
L. A.

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

L.A.

STACCATO - ETUDE

STACCATO - ESTUDIO



M. B.

Allegretto

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

157

mf

The musical score consists of seven staves of music in G major (one sharp). The first staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The tempo is marked 'Allegretto' and the dynamic is 'mf'. The music features a series of eighth and sixteenth notes, often beamed together, with slurs and accents. The second staff continues the melodic line. The third and fourth staves show more complex rhythmic patterns with slurs and accents. The fifth staff continues the melodic development. The sixth staff includes a section marked 'slowly despacio' with a 'V' symbol, followed by a section marked 'quicky aprisa'. The seventh staff concludes the piece with a final cadence.

LITTLE NANCY'S WALTZ

VALS DE ANITA

M. R.

Tempo di Valse

Pupil
Discipulo

158

Teacher
Maestro

p dolce
pizz. ad lib.

rit. - *p a tempo*

p *rit.*

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

dolce = softly - suavemente

Téngase el violín bien levantado y en posición horizontal.

SCALE OF C MINOR

ESCALA DE DO MENOR

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

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

Preparation: *Preparación:*




a) b) c)

Pupil
Discipulo

159

Teacher
Maestro



Also to be practised:
Se debe practicar tambien:



a) b) c)

BROKEN CHORDS

Keep the fingers down

ACORDES QUEBRADOS

Mantengase los dedos pisando las cuerdas

160



HE STAYS A-FAR
A Ballad of Finland

VAGANDO LEJOS
Balada de Finlandia

Arr. by } M.B.
Arreglado por }

Andante

Pupil
Discípulo
161
Teacher
Maestro

FINGER EXERCISES
in connection with Legato Bowing

EJERCICIOS PARA LOS DEDOS
en conexión con el arqueo ligado

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

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

*) $3/2$ time for first and third bowing variety.

$12/8$ time for second bowing variety only.

*) El compás de $3/2$ se debe emplear para la primera y tercera variedad de arqueo.
El compás de $12/8$ se debe emplear solo para la segunda variedad de arqueo.

ETUDE

ESTUDIO

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

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

M. B.

162

3.
2. dolce simile

1 2

MENUET

MINUÉ

Händel

Arr. by } M. B.
Arreglado por }

Moderato

Pupil
Discipulo
163
Teacher
Maestro

mf

rit. - - - -

V V

THE ROCKING BOW (Barriolage)

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

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

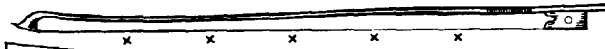


Todo el arco:- $\frac{1}{3}$ parte
para cada nota.

164^a

b)

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



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

164^b

b)

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

★ Para practicar: (a) 2 notas en un arco: (b) 3 notas
en un arco: (c) 6 notas en un arco.

ETUDE I

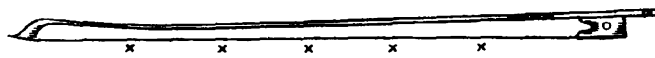
ESTUDIO I

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

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

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

Todo el arco, la sexta parte para cada nota.



165 *mf* M. B.

ETUDE II

ESTUDIO II

166 *Moderato* M. B.

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

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

LONGING
Norwegian Folk-Song

ANSIAS
Canción popular Noruega

Arr. by } M. B.
Arreglada por }

167

Pupil
Discípulo

Teacher
Maestro

Andante (slowly)

mf espressivo

p

Adagio

rit.

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

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

L. A.

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

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

L. A.

ARPEGGIO BOWING

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

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

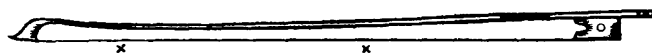
.. An important rule for arpeggio bowing: Place the necessary fingers upon the different strings simultaneously and keep them down firmly for the duration of the whole measure.

EL ARQUEO ARPEGIADO

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

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

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



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

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

Arpeggios Across Three Strings

Arpeggios al través de tres cuerdas

168

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

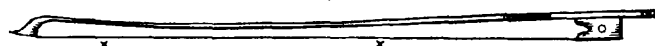
*) Tocarse estos ejercicios tambien en los tres cuerdas Re, La, Mi una quinta mas alta como escrita, usando *F#* en la cuerda de Mi.

EXERCISE

EJERCICIO

Arpeggios Across Four Strings

Arpeggios sobre Cuatro Cuerdas



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

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

169

EXERCISE

EJERCICIO

SCALE OF A \flat MAJOR

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

ESCALA DE LA \flat MAYOR

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

Preparation: *Preparación:*

Preparation exercises a) and b) are written on a single treble clef staff. Exercise a) consists of a sequence of eighth notes: C \flat , D \flat , E \flat , F, G, A \flat , B \flat , C. Exercise b) consists of a sequence of eighth notes: C, D, E, F, G, A, B, C. Both exercises are repeated twice.

Preparation exercises c) and d) are written on a single treble clef staff. Exercise c) consists of a sequence of eighth notes: C, D, E, F, G, A, B, C. Exercise d) consists of a sequence of eighth notes: C, D, E, F, G, A, B, C. Both exercises are repeated twice.

Pupil *Discípulo*
170
Teacher *Maestro*

The Pupil and Teacher parts are written on a grand staff (treble and bass clefs). The Pupil part consists of a sequence of whole notes: C, D, E, F, G, A, B, C. The Teacher part consists of a sequence of eighth notes: C, D, E, F, G, A, B, C.

The Pupil and Teacher parts are written on a grand staff (treble and bass clefs). The Pupil part consists of a sequence of whole notes: C, D, E, F, G, A, B, C. The Teacher part consists of a sequence of eighth notes: C, D, E, F, G, A, B, C.

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

Exercises a) and b) are written on a single treble clef staff. Exercise a) consists of a sequence of eighth notes: C, D, E, F, G, A, B, C. Exercise b) consists of a sequence of eighth notes: C, D, E, F, G, A, B, C. Both exercises are repeated twice.

Exercise c) is written on a single treble clef staff. It consists of a sequence of eighth notes: C, D, E, F, G, A, B, C. The notes are grouped into pairs, with the first note of each pair marked 'Tip' and 'punta'. The second note of each pair is marked 'Whole bow' and 'Todo el arco'.

BROKEN CHORDS

ACORDES QUEBRADOS

171

Exercise 171 is written on a single treble clef staff. It consists of a sequence of eighth notes: C, D, E, F, G, A, B, C. The notes are grouped into pairs, with the first note of each pair marked 'Tip' and 'punta'. The second note of each pair is marked 'Whole bow' and 'Todo el arco'.

A CRADLE SONG
(Sleep, my little Prince!)

Do not overlook the rests!

CANCIÓN DE LA CUNA
(Duerme, mi Príncipe!)

No se olvide las pausas!

Mozart

Arr. by } M. B.
Arreglada por }

Andante

Pupil
Discípulo
172
Teacher
Maestro

p with tender feeling
con ternura

mf

p

p

THE PEASANT WOMAN AND HER ROD
Norwegian Folk-Song

LA ALDEANA Y SU CAYÁDO
Canción popular Noruega

Allegro

Arr. by } M. B.
Arreglada por }

Pupil
Discípulo
173
Teacher
Maestro

CHROMATIC INTERVALS

Chromatic intervals are very difficult to play in tune upon the Violin as the neighboring half steps of any interval, either higher or lower, are generally played with *the same finger*. On this account particular attention must be given to the intonation. In moving the finger up or down for the necessary half-step, it should glide with precision and must never be lifted. Do not move the hand, only the fingers.

INTERVALOS CROMÁTICOS

Es muy difícil tocar los intervalos cromáticos en el violín de manera afinada porque los semitonos vecinos de cualquier intervalo; más arriba ó más abajo generalmente se tocan con el mismo dedo. Por eso se debe fijar atención especial en la entonación. Cuando sube ó baje el dedo para el semitono, debe moverse suavemente y con precisión y nunca debe alzarse. No se mueva la mano, solamente los dedos.

I

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


I


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


174


II

II

a) 


b) 


c) 


d) 


III

III

a) 


b) 


c) 


d) 


IV

IV

a) 

b) 

c) 

d) 

THE CHROMATIC SCALE

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

LA ESCALA CROMÁTICA

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

175 

CHROMATIC STUDY

ESTUDIO CROMÁTICO

Allegro

Blumenthal

Pupil
Discípulo
176

Teacher
Maestro

The musical score is written in common time (C) and consists of five systems of two staves each. The top staff is for the Pupil (Discípulo) and the bottom staff is for the Teacher (Maestro). The piece is marked 'Allegro' and 'mf' (mezzo-forte). The key signature has one flat (B-flat). The score includes various musical notations such as slurs, ties, and fingering numbers (1-4, 0). The piece concludes with a double bar line and repeat signs.

p

mf

CHROMATIC PASSAGES
and Broken Chords

PASAJES CROMÁTICOS
y Acordes Quebrados

O. Nováček

177

Musical score for exercise 177, featuring chromatic passages and broken chords in 6/8 time. The score consists of three staves. The first staff contains a melodic line with fingerings 2, 1, 0, 4, 3, 2, 1 and slurs over groups of notes. The second and third staves contain broken chords and accompaniment. The key signature has one flat (Bb) and the time signature is 6/8.

PETITE VALSE

PEQUEÑO VALS

Tempo di Valse

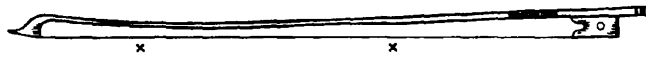
A. Henselt
Arr. by M.B.

Pupil
Discipulo
178
Teacher
Maestro

Musical score for exercise 178, a waltz by A. Henselt, featuring chromatic passages and broken chords. The score is in 3/4 time and includes dynamic markings such as *p* *grazioso*, *mf*, and *rit.*. The score consists of four systems of staves. The first system includes a treble clef staff with a 'v' marking and fingerings 2, 3, 4, 0, 4, 3, 2, and a bass clef staff. The second system has fingerings 1, 0, 3, 2, 3 and a *mf* marking. The third system has fingerings 1, 0, 4, 2. The fourth system has a *p* marking and a *rit.* marking. The key signature has one flat (Bb).

BOWING
and left hand exercises

EJERCICIOS DE ARQUEO
y para la mano izquierda



179

Also to be practised:

Se debe practicar también:

ENHARMONIC CHANGES

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

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

*) Careful attention to the Up-bow!

CAMBIOS ENARMÓNICOS

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

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

*) Atención cuidadosa á la subida del arco!

THE WALTZ OF DESIRE

EL VALS DEL DESEO

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

Valse lente *)

Pupil
Discípulo

180

Teacher
Maestro

p dolce

mf

mf

**)

1 2

*) Valse lente = Slow Valse tempo
**) C flat like B natural, use 1st Finger

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

SCALE OF F MINOR

Half-steps: G - Ab and E - F when ascending
Db - C and Ab - G when descending

ESCALA DE FA MENOR

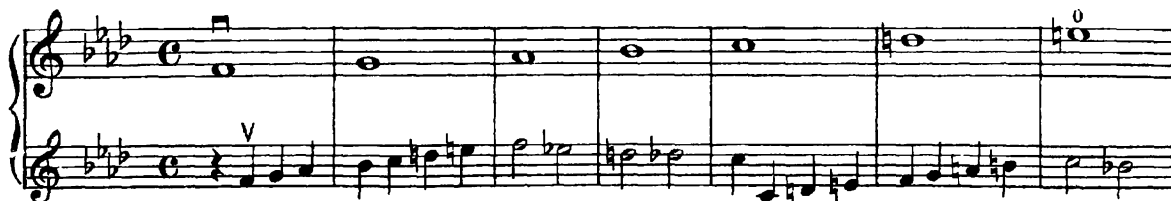
Semitonos: Sol - Lab y Mi - Fa ascendente
Reb - Do y Lab - Sol descendente

Preparation:
Preparación:



The preparation exercise is written on a single treble clef staff in F minor. It consists of three parts: (a) an ascending scale from F to C with slurs and fingerings; (b) a descending scale from C to F with slurs and fingerings; and (c) a combined ascending and descending scale with slurs and fingerings.

Pupil
Discípulo
181
Teacher
Maestro



Exercise 181 is presented as a piano exercise. It features a treble clef staff with a key signature of two flats (F minor) and a common time signature. The right hand plays a simple harmonic accompaniment of the F minor scale, while the left hand plays a more complex accompaniment with slurs and fingerings.



This block shows the piano accompaniment for exercise 181, consisting of two staves (treble and bass clefs) in F minor. The right hand plays a simple harmonic accompaniment of the F minor scale, while the left hand plays a more complex accompaniment with slurs and fingerings.

Also to be practised:
Se debe practicar también:



Additional practice exercises are shown on a single treble clef staff in F minor. They include: (a) an ascending scale from F to C with slurs and fingerings; (b) a descending scale from C to F with slurs and fingerings; and (c) a combined ascending and descending scale with slurs and fingerings.

BROKEN CHORDS

ACORDES QUEBRADOS

182



Exercise 182 is written on a single treble clef staff in F minor. It consists of a sequence of broken chords (triads) in F minor, with slurs and fingerings.

TONAL SHADING

Increase and Decrease of Tone Crescendo and Decrescendo

The ability to vary and produce every possible degree of tonal shading is entirely dependent upon the capable manipulation of the bow; with aid of the latter the Violin can vie most successfully with the human voice, in point of vocal quality and expressive feeling, as illustrated by the indescribable charm and glowing tonal beauty which the finished artist imparts to his playing. Three principal varieties of tonal shading are to be taken up with the following exercises:

I.

Forte at the Nut *Piano* at the Tip

Be careful not to scratch while starting at the Nut. Use the wrist for increasing.

MATICES DEL TONO

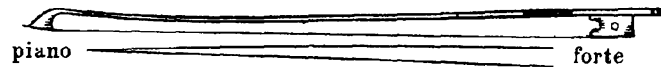
Aumento y disminución del tono Crescendo y Decrescendo

La habilidad de variar y producir todos los grados de matices de los tonos, depende enteramente de la inteligencia de manejar el arco. Con la ayuda de éste, el violín puede competir con el mayor suceso con la voz humana en cuanto á su calidad melodiosa y sentimiento expresivo, que se ilustra por el indescriptible encanto y la hermosura colorida del tono, que el artista perfecto comunica á sus sonidos. Tres variedades principales de matices tonal deben estudiarse en los siguientes ejercicios:

I.

Forte en el talón *Piano* en la punta
Cuidese de no rascar principiando en el talón.
Use la muñeca para crecer.

Count: 8



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Whole bow
Toda la longitud del arco

a) *f* nut talón tip punto *p* nut talón *f* *p*

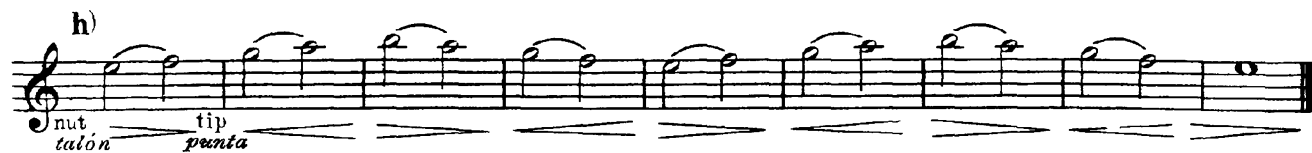
b) nut talón tip punto

c) nut talón tip punto

d) nut talón tip punto

e) Whole bow
Toda la longitud del arco

f) nut talón tip punto

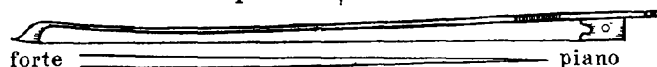


II.

Piano at the Nut *Forte* at the Tip

II.

Piano en el talón *Forte en la punta*



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

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



Whole bow
e) *Arqueo entero*

nut talón tip punta

f) *Arqueo entero*

nut talón tip punta

g) *Arqueo entero*

nut talón tip punta

h) *Arqueo entero*

nut talón tip punta

III.

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

piano ————— forte ————— piano

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

III.

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

piano ————— forte ————— piano

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

a)

b)

c)

d)

A RUSSIAN FOLKSONG

Oh Mother scold me not
Because I love him.

CANCIÓN POPULAR RUSA

No me regañes madre
Esque le amo.

Arr. by } M. B.
Arreglado por }

Andante

Pupil
Discípulo

184

Teacher
Maestro

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

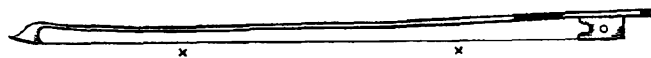
* Dynamic Signs: signs which indicate the varying and contrasting degrees of intensity or loudness in musical tones.

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

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

ETUDE
Saccade Bowing

ESTUDIO
El arqueo saccade



M. B.

185

THE POOR ORPHAN CHILD

EL POBRE HUÉRFANO

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

Pupil
Discípulo
186
Teacher
Maestro

Lento

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

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

RECAPITULATION

of all major and minor scales
taken up thus far.

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

RESUMEN

de todas las escales mayores y menores
hasta ahora encontradas.

Hagase una regla constante de practicar por
lo menos una escala cada día. Es la vía segura
hacia la facilidad técnica.

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C Major - *Do mayor* A Minor - *La menor*

SHARP SCALES

ESCALAS CON SOSTENIDOS

G Major - *Sol mayor* E Minor - *Mi menor*

D Major - *Re mayor* B Minor - *Si menor*

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

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

FLAT SCALES

ESCALAS CON BEMOLES

F Major - *Fa mayor* D Minor - *Re menor*

Bb Major - *Sib mayor* G Minor - *Sol menor*

Eb Major - *Mib mayor* C Minor - *Do menor*

Ab Major - *Lab mayor* F Minor - *Fa menor*

BROKEN CHORDS

in all keys taken up thus far

At first three then six notes in a bow.

ACORDES QUEBRADOS

en todas las llaves hasta ahora consideradas

Al principiar tres notas y despues seis notas en un arqueo.

C Major - *Do mayor*

A Minor - *La menor*

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SHARPS

SOSTENIDOS

G Major - *Sol mayor*

E Minor - *Mi menor*

D Major - *Re mayor*

B Minor - *Si menor*

A Major - *La mayor*

F# Minor - *Fu# menor*

E Major - *Mi mayor*

C# Minor - *Do# menor*

FLATS

BEMOLES

F Major - *Fa mayor*

D Minor - *Re menor*

Bb Major - *Si b mayor*

G Minor - *Sol menor*

Eb Major - *Mi b mayor*

C Minor - *Do menor*

Ab Major - *La b mayor*

F Minor - *Fa menor*

1*)

2**)

SCALE OF B MAJOR

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

ESCALA DE SI MAYOR

Semitonos: Re# - Mi y La# - Si

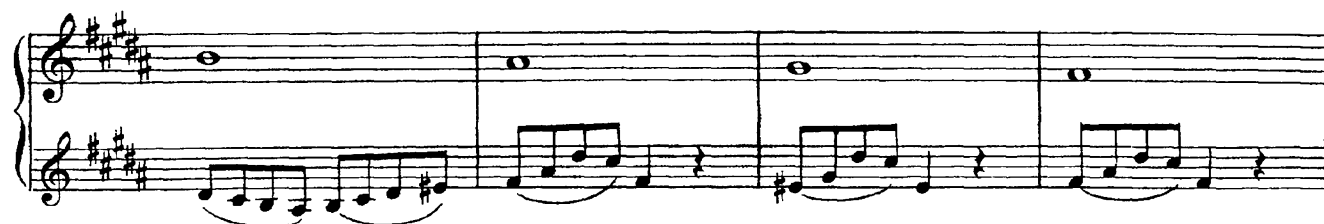
Preparation: *Preparación:*



c) d)



Pupil
Discípulo
189
Teacher
Maestro



THE HALF - POSITION

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

LA MEDIA POSICIÓN

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

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Half Step
Semitono

a) b) c) d) e) f) g) h)

SCALE OF G# MINOR

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

ESCALA DE SOL# MENOR

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

Preparation: *Preparación:*

a) Half Position - *Semiposición.*

b)

c)

d)

Pupil *Discipulo*

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Teacher *Maestro*

SCALE OF D# MAJOR

Half-steps: F - G# and C - D#
First Position (no longer Half Position)

ESCALA DE RE# MAYOR

Semitonos: Fa-Sol# y Do-Re#
Primera posición (no mas la mediana)

Preparation: *Preparación:*

a)

b)

c)

Pupil *Discipulo*

192

Teacher *Maestro*

SCALE OF B \flat MINOR

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

ESCALA DE SI \flat MENOR

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

Preparation: *Preparación:*

Exercise a) shows an ascending scale from C to B \flat with half-steps between C and D \flat , and A and B \flat . Exercise b) shows a descending scale from B \flat to C with half-steps between G \flat and F, and D \flat and C.

Pupil *Discípulo*
193
Teacher *Muestro*

The pupil exercise is in B \flat minor, 4/4 time. The right hand plays a simple harmonic accompaniment with chords and single notes. The left hand plays a more complex accompaniment with eighth and sixteenth notes.

The first system of the piano accompaniment features a treble clef with a simple harmonic accompaniment and a bass clef with a more complex accompaniment.

The second system of the piano accompaniment continues the harmonic and melodic lines from the first system.

The third system of the piano accompaniment concludes the piece with a final chord in the right hand and a melodic line in the left hand.

EMBELLISHMENTS OR GRACE NOTES

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

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

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



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

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



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



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

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

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

NOTAS DE ADORNO

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

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

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

Played - Se toca

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

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

Played - Se toca

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

Played - Se toca

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

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

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

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



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

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

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

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



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

Played - se toca

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



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

Played - se toca

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

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

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

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

THE LONG APPOGGIATURA (♩) |

LA APOYATURA LARGA (♩)

Preparation - Preparación

Notation
Notación

Manner of playing
Manera de tocar

DOTTED - PUNTEADA

Notation
Notación

Manner of playing
Manera de tocar

SERENADE

SERENATA

Haydn

Arr. by } M.B.
Arreglada por }

Andante cantabile

Pupil
Discipulo
194
Teacher
Maestro

THE SHORT APPOGGIATURA (♩) |

LA APOYATURA CORTA (♩)

Preparation - Preparacion

Notation
Notación

Manner of playing
Manera de tocar

TURKISH MARCH

MARCHA TURCA

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

Allegretto

Pupil
Discipulo
195^a
Teacher
Muestro

The first system of music consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has one flat (B-flat) and the time signature is 2/4. The music begins with a piano (*p*) dynamic marking. The melody in the upper staff is characterized by eighth and sixteenth notes, often beamed together. The bass staff provides a steady accompaniment with quarter and eighth notes.

The second system continues the piece with two staves. The upper staff has a mezzo-forte (*mf*) dynamic marking. The melodic line in the upper staff shows some chromatic movement and includes a trill-like figure. The bass staff continues with a consistent rhythmic accompaniment.

The third system features two staves. The upper staff has the lyrics "cre - - scen - - do" written below the notes. The music continues with similar rhythmic patterns and dynamics as the previous systems.

The fourth system consists of two staves. The upper staff has a forte (*f*) dynamic marking. A triplet of eighth notes is indicated in the upper staff. The bass staff continues with its accompaniment.

The fifth system consists of two staves. The upper staff has a *decreso.* (decrescendo) marking. The dynamic markings *f* and *mf* are present. The music features four-measure rests in the upper staff.

The sixth system consists of two staves. The upper staff has a *decrecendo* marking. The dynamic marking *p* (piano) is present. The piece concludes with a final cadence in the upper staff.

O SOLE MIO!

(Oh my Sun!)

Italian Folk Song

Canción Popular Italiana

Arr. by M. B.
Arreglada por

Pupil
Discipulo
195b
Teacher
Maestro

The musical score is written in G major (one sharp) and 2/4 time. It begins with a tempo marking of *Andante*. The piano accompaniment starts with a mezzo-forte (*mf*) dynamic. The score includes several dynamic markings: *mf*, *p*, *f rit.*, and *a tempo*. There are also performance instructions such as *rit.* and *frit.*. The score is divided into systems, each with a vocal line on a single staff and a piano accompaniment on two staves. The piece concludes with a final cadence.

THE MORDENT (w)

EL MORDENTE (w)

Preparation *Preparación*

As written
Se escribe

As played
como se toca

MINUET

MINUÉ

Schubert

Arr. by }
Arreglado por } M. B.

Moderato
Molto legato

Pupil
Discipulo

196

Teacher
Maestro

*) Be careful! 3 halfsteps!

*) Cuidado! 3 medios pasos!

ORDINARY TURN

EL GRUPETO SIMPLE

Preparation - Preparación

a)

As written
Se escribe

As played
Se toca

THE TURN (∞)
Turn with dotted notes

EL GRUPETO (∞)
El grupeto en notas con puntillo

Preparation - Preparación

b)

As written
Se escribe

As played
Se toca

ADAGIO

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

Mozart
Arr. by } M. B
Arreglado por }

Pupil
Discipulo
197
Teacher
Maestro

p *cresc.*

p *p*

cresc. *fz* *dim.* *p*

*) *fz* = Forzando = strongly accented - fuertemente acentuado

PRACTICAL USE OF THE TURN
the short and double appoggiatura

USO PRÁCTICO DEL GRUPETO
la apoyatura corta y doble

GIPSY MARCH

MARCHA DE GITANOS

Weber

Pupil
Discípulo
198
Teacher
Muestro

First system of musical notation for 'Gipsy March'. It consists of two staves: a treble clef staff for the Pupil and a bass clef staff for the Teacher. The time signature is 2/4. The key signature has one flat (B-flat). The Pupil part starts with a dynamic marking of *p* and includes a double appoggiatura (marked with a double infinity symbol ∞) and a short appoggiatura (marked with a single infinity symbol ∞). The Teacher part provides a harmonic accompaniment with chords and single notes.

Second system of musical notation for 'Gipsy March', continuing from the first system. The Pupil part continues with the same melodic line and includes a double appoggiatura. The Teacher part continues with the accompaniment. The dynamic marking *mf* is present at the beginning of this system.

THE TURN
IN THE EVENING

LA VUELTA
POR LA NOCHE

Andante

M. B.

Pupil
Discípulo
199
Teacher
Muestro

First system of musical notation for 'The Turn in the Evening'. It consists of two staves: a treble clef staff for the Pupil and a bass clef staff for the Teacher. The time signature is common time (C). The key signature has three flats (B-flat, E-flat, A-flat). The Pupil part starts with a dynamic marking of *mf* and includes a double appoggiatura. The Teacher part provides a harmonic accompaniment.

Second system of musical notation for 'The Turn in the Evening', continuing from the first system. The Pupil part continues with the melodic line and includes a double appoggiatura. The Teacher part continues with the accompaniment.

Third system of musical notation for 'The Turn in the Evening', continuing from the second system. The Pupil part continues with the melodic line and includes a double appoggiatura. The Teacher part continues with the accompaniment. The dynamic marking *p* is present, and the system ends with a *rit.* (ritardando) marking.

THE MORDENT
IN THE MORNING
Duet

EL MORDENTE
EN LA MAÑANA
Dueto

M. B.

Allegretto

Pupil
Discípulo
200

Teacher
Maestro

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

Goethe

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

Goethe

a) The theme in relief!

***) Accompaniment in background!

El tema pronunciado

El acompañamiento quieto

Technical Supplement

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

—•—
Specially written for this
ELEMENTARY METHOD
by

Professor LEOPOLD AUER

Suplemento Técnico

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

—•—
Especialmente escrito para este
MÉTODO ELEMENTAL
por el

Profesor LEOPOLDO AUER

DAILY EXERCISES
for the left hand and bow

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

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

A LITTLE STUDY
on the G string

EJERCICIOS DIARIOS
para la mano izquierda y el arco

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

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

PEQUEÑO ESTUDIO
en la cuerda de Sol



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

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

4 Notes in one Bow

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

8 Notes in one Bow

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

16 Notes in one Bow

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

M. B.

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

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

4 Notas en un Arqueo

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

8 Notas en un Arqueo

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

16 Notas en un Arqueo

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

M. B.

a)

Musical notation for 'A LITTLE STUDY on the D string'. It consists of three staves of music in treble clef, common time (C). The first staff has a treble clef and a '1' above the first note. The second staff has a bass clef. The third staff has a bass clef. The music is a sequence of sixteenth notes, grouped into four, eight, and sixteen notes per bow. Fingering numbers (1-4) are indicated below the notes.

A LITTLE STUDY
on the D string

PEQUEÑO ESTUDIO
en la cuerda de Re

b)

Musical notation for 'PEQUEÑO ESTUDIO en la cuerda de Re'. It consists of one staff of music in treble clef, common time (C). The music is a sequence of sixteenth notes, grouped into four, eight, and sixteen notes per bow. Fingering numbers (1-4) are indicated below the notes.

Varied Bowings (See note to (a))

Arqueos variados (Vease nota (a))

b)

Musical notation for 'Arqueos variados'. It consists of three staves of music in treble clef, common time (C). The first staff has a treble clef and a '1' above the first note. The second staff has a bass clef. The third staff has a bass clef. The music is a sequence of sixteenth notes, grouped into four, eight, and sixteen notes per bow. Fingering numbers (1-4) are indicated below the notes.

A LITTLE STUDY
on the A string

PEQUEÑO ESTUDIO
en la cuerda de La

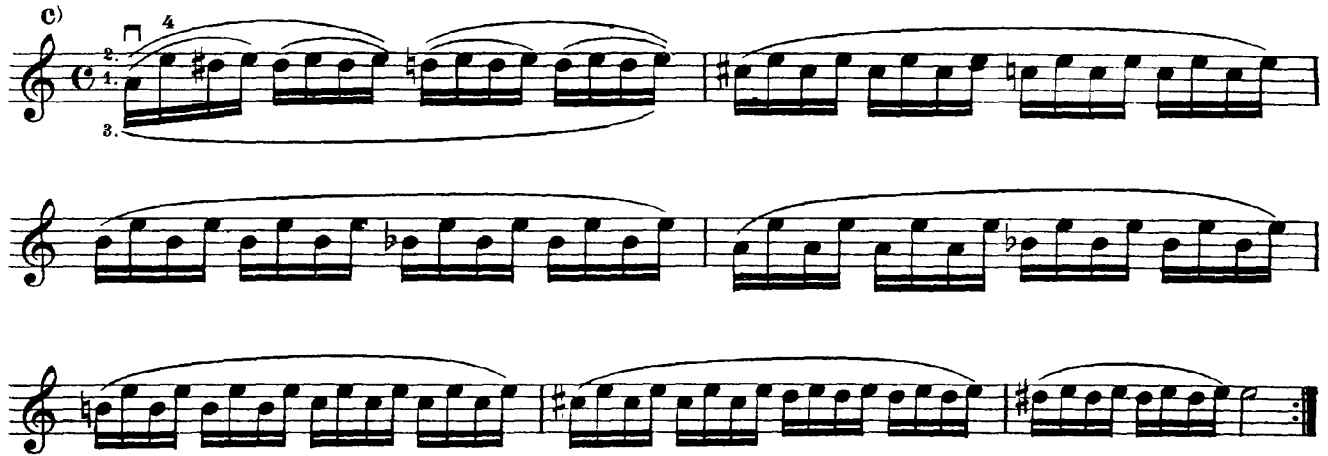
c)



Varied Bowings (See note to (a))

Arqueos variados (Véase nota (a))

c)



A LITTLE STUDY
on the E string

PEQUEÑO ESTUDIO
en la cuerda de Mi

d)



Varied Bowings (See note to (a))

Arqueos variados (Véase nota (a))

d)



Bowing Exercises by
Professor Leopold Auer
CHROMATIC PROGRESSIONS

in scale form across two strings.

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

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

*Ejercicios para el arco, del
Profesor Leopoldo Auer
PROGRESIONES CROMÁTICAS*

en forma de escala sobre dos cuerdas.

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

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



On the G and D strings (Ascending)

Dow-bow slowly
Up-bow quickly and with energy

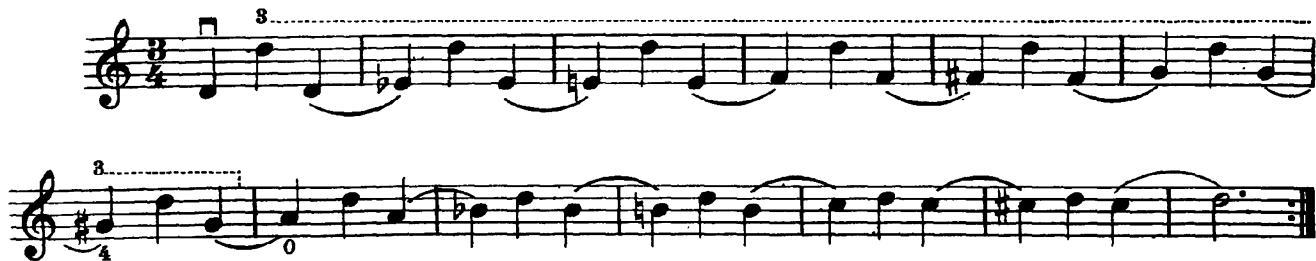
En las cuerdas de Sol y Re (ascendiendo)

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



On the D and A strings (Ascending)

En las cuerdas de Re y La (ascendiendo)



On the A and E strings (Ascending)

En las cuerdas de La y Mi (ascendiendo)



With quick energetic down-bow.

Con bajada del arco rápida y enérgica.

On the E and A strings (Descending)

En las cuerdas de Mi y La (descendiendo)

Two staves of musical notation in 3/4 time. The first staff starts with a 'v' (down-bow) and contains a descending melodic line with slurs and accents. The second staff continues the line, ending with a repeat sign and a fermata.

On the A and D strings (Descending)

En las cuerdas de La y Re (descendiendo)

Two staves of musical notation in 3/4 time. The first staff starts with a 'v' and contains a descending melodic line with slurs and accents. The second staff continues the line, ending with a repeat sign and a fermata.

On the D and G strings (Descending)

En las cuerdas de Re y Sol (descendiendo)

Two staves of musical notation in 3/4 time. The first staff starts with a 'v' and contains a descending melodic line with slurs and accents. The second staff continues the line, ending with a repeat sign and a fermata.

SLURRED AND DETACHED NOTES
on all strings for gaining even tone,
uniform control at every point
of the bow and
rhythmic precision.

NOTAS LIGADAS Y DESTACADAS
en todas las cuerdas, para ganar igualdad de tono,
dominio uniforme en cada
parte del arco y
precisión rítmica.

Three staves of musical notation in 3/4 time with a key signature of one sharp (F#). The notation features slurred and detached notes, with a 'v' marking the start of the first staff. The piece concludes with a repeat sign and a fermata.

A Short History of the Violin

Its famous Makers and Players

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

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

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

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

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

Breve Historia del Violín

y de sus Fabricantes y Virtuosos Afamados

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

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

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

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

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

STRADIVARIUS

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

(Wasielowsky)

The History of Violin Playing

STRADIVARIUS

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

(Wasielowsky)

Historia del arte de tocar Violín

THE VIOLIN BOW

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

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

TOURTE

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

(H. Saint-George)

Bows and Bow-Makers

EL ARCO DE VIOLÍN

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

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

TOURTE

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

(H. Saint-George)

Los arcos y sus fabricantes