

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 Posición

Franz Schubert
Arranged by M. B.

Allegretto

Pupil
Discípulo

268

Teacher
Maestro

mf

cresc.

a little slower

a tempo

f

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)

364

II P. III P. IV P. IV P. III P. II P. I P.

Detailed description: This section contains five staves of musical notation for the G string exercise 'a)'. The first staff is in treble clef with a key signature of one sharp (F#) and a 3/4 time signature. It begins with a square box containing a '1' and a small 'm' above it. The notation shows a sequence of eighth notes across five positions: I P., II P., III P., IV P., and back to I P. The second staff continues from the IV P. position. The third staff shows a sequence from IV P. to III P. to II P. The fourth and fifth staves complete the exercise, ending with a double bar line and repeat dots.

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 is in treble clef with a key signature of two sharps (F# and C#) and a 3/4 time signature. It begins with a square box containing a '0' and a small 'm' above it. The notation shows a sequence of eighth notes across four positions: I P., II P., III P., and IV P. The second staff continues from the IV P. position and ends with a double bar line and repeat dots.

IV P. III P. II P.

1 1

This staff shows the first three measures of the A string part. It begins with a 4-measure rest, followed by a quarter note on G4 (IV P.), a quarter note on A4 (III P.), and a quarter note on B4 (II P.).

I P.

1

This staff shows the next three measures. It starts with a quarter note on C5 (I P.), followed by a quarter note on D5, and a quarter note on E5.

A STRING

CUERDA LA

c)

I P. II P. III P.

0 1 1

This staff shows the first three measures of the A string part for exercise c). It begins with a whole rest (0), followed by a quarter note on G4 (I P.), a quarter note on A4 (II P.), and a quarter note on B4 (III P.).

IV P.

1

This staff shows the next three measures. It starts with a quarter note on C5 (IV P.), followed by a quarter note on D5, and a quarter note on E5.

IV P. III P. II P.

4 1 1

This staff shows the first three measures of the A string part. It begins with a 4-measure rest, followed by a quarter note on G4 (IV P.), a quarter note on A4 (III P.), and a quarter note on B4 (II P.).

I P.

1

This staff shows the next three measures. It starts with a quarter note on C5 (I P.), followed by a quarter note on D5, and a quarter note on E5.

E STRING

CUERDA MI

d)

I P. II P. III P.

0 1 1

This staff shows the first three measures of the E string part for exercise d). It begins with a whole rest (0), followed by a quarter note on G4 (I P.), a quarter note on A4 (II P.), and a quarter note on B4 (III P.).

IV P.

1

This staff shows the next three measures. It starts with a quarter note on C5 (IV P.), followed by a quarter note on D5, and a quarter note on E5.

IV P. III P. II P.

1 1 1

This staff shows the first three measures of the E string part. It begins with a 1-measure rest, followed by a quarter note on G4 (IV P.), a quarter note on A4 (III P.), and a quarter note on B4 (II P.).

I P.

1

This staff shows the next three measures. It starts with a quarter note on C5 (I P.), followed by a quarter note on D5, and a quarter note on E5.

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

Musical notation for the first system of 'Catina Bellina'. It consists of two staves: a treble clef staff for the Pupil and a bass clef staff for the Teacher. The key signature is one flat (B-flat) and the time signature is 3/8. The tempo is marked 'Allegretto'. The first measure of the Pupil staff has a 'V' above it and a '2' below it. The second measure has 'III C*' above it and a '2' below it. The third measure has a '2' below it. The fourth measure has a '2' below it. The fifth measure has a '3' below it and a 'V' above it. The sixth measure has a '4' above it and a 'V' above it. The dynamic marking 'mf' is placed below the first measure, and 'restes' is placed below the sixth measure.

Musical notation for the second system of 'Catina Bellina'. It consists of two staves. The Pupil staff has a '3' below the first measure, a 'V' above the second measure, and a '2' below the second measure. The Teacher staff has a '2' below the second measure. The third measure has 'III C' above it and a '2' below it. The fourth measure has 'II C' above it and a '2' below it. The fifth measure has a '1' below it. The sixth measure has a 'V' above it and a 'P' below it. The dynamic marking 'p' is placed below the sixth measure.

Musical notation for the third system of 'Catina Bellina'. It consists of two staves. The Pupil staff has a '3' below the first measure, a '2' below the first measure, a '1' below the first measure, a '2' below the second measure, a 'V' above the second measure, and a '2' below the second measure. The Teacher staff has a '2' below the second measure. The third measure has 'II C' above it. The dynamic marking 'p' is placed below the fifth measure.

Musical notation for the fourth system of 'Catina Bellina'. It consists of two staves. The Pupil staff has a '1' above the first measure, a 'V' above the second measure, and a '1' below the second measure. The Teacher staff has a '1' below the second measure. The dynamic marking 'mf cresc.' is placed below the first measure.

*)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

a) First finger on both strings simultaneously.

a) 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
Discípulo
267

Teacher
Maestro

First system of musical notation. The treble staff begins with a piano (*p*) dynamic marking. The bass staff includes a *cresc.* (crescendo) instruction. Fingerings are indicated with numbers 1, 2, 3, and 4.

Second system of musical notation. The treble staff contains complex fingering patterns such as 1 4 2 4 2 1 and 1 1 1. The bass staff continues with rhythmic accompaniment.

Third system of musical notation. The treble staff begins with a forte (*f*) dynamic marking. The bass staff includes detailed fingering instructions like 1 2 3 1 2 3 1 2 and 1 1 2 3 1 2 0 3 4 3 3 4.

Fourth system of musical notation. The treble staff has a piano (*p*) dynamic marking. The bass staff includes articulation marks such as *v* (accents) and *p* (piano) and fingering numbers like 1 2 1 2 1 2.

Fifth system of musical notation. The treble staff begins with a forte (*f*) dynamic marking. The bass staff includes a *cresc.* (crescendo) instruction and ends with a final flourish marked with a *f* dynamic.

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 Violin dan gran variedad y riqueza al sonido, considerando que ellas añaden armonías a la pura melódica voz del Violin.

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



289 a)

Musical staff a) in treble clef, starting with a C-clef. It shows a sequence of notes on a single string, starting with a whole note C4 (open string) and followed by eighth notes: C4, D4, E4, F4, G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. A fermata is placed over the final C4 note.

b)

Musical staff b) in treble clef, starting with a C-clef. It shows a sequence of notes on a single string, starting with a whole note C4 (open string) and followed by eighth notes: C4, D4, E4, F4, G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. A fermata is placed over the final C4 note.

c)

Musical staff c) in treble clef, starting with a C-clef. It shows a sequence of notes on a single string, starting with a whole note C4 (open string) and followed by eighth notes: C4, D4, E4, F4, G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. A fermata is placed over the final C4 note.

d)

Musical staff d) in treble clef, starting with a C-clef. It shows a sequence of notes on a single string, starting with a whole note C4 (open string) and followed by eighth notes: C4, D4, E4, F4, G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. A fermata is placed over the final C4 note.

e)

Musical staff e) in treble clef, starting with a C-clef. It shows a sequence of notes on a single string, starting with a whole note C4 (open string) and followed by eighth notes: C4, D4, E4, F4, G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. A fermata is placed over the final C4 note.

f)

Musical staff f) in treble clef, starting with a C-clef. It shows a sequence of notes on a single string, starting with a whole note C4 (open string) and followed by eighth notes: C4, D4, E4, F4, G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. A fermata is placed over the final C4 note.

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 a)

b)

c)

Slightly More Difficult Combinations
of Double-Stops

Leve combinación mas difícil
de dobles cuerdas

Practise: first a1), then a2) etc.

a1) Preparation - Preparación

272

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 así la exacta afinación de la nota de arriba sera mas facil de asegurar.

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)

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 (vease p. 358)

SCHERZO *)

SQUERSO *)

L. Schytte

Arranged, by { M. B.
Arreglado por }

Allegro moderato

Pupil
Discípulo

275

Teacher
Maestro

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

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

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Erwin Music Studio

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)



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 M \flat
Segundo dedo Fa
Tercer dedo Sol
Cuarto dedo La \flat

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 6 a . 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.