

Maia Bang
Violin Method
Part III — 3rd and 2nd Positions

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Violin Method

by
MAIA BANG

Part Three

THE POSITIONS

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

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

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

Método de Violín

por
MAIA BANG

Tercera Parte

LAS POSICIONES

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

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

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

THE THIRD POSITION

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

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



THIRD POSITION
(Front View)

Erwin Music Studio

LA TERCERA POSICION

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



THIRD POSITION
(Rear View)

1st Finger C 2nd Finger D
3rd Finger E 4th Finger F
on G String

THE THIRD POSITION

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

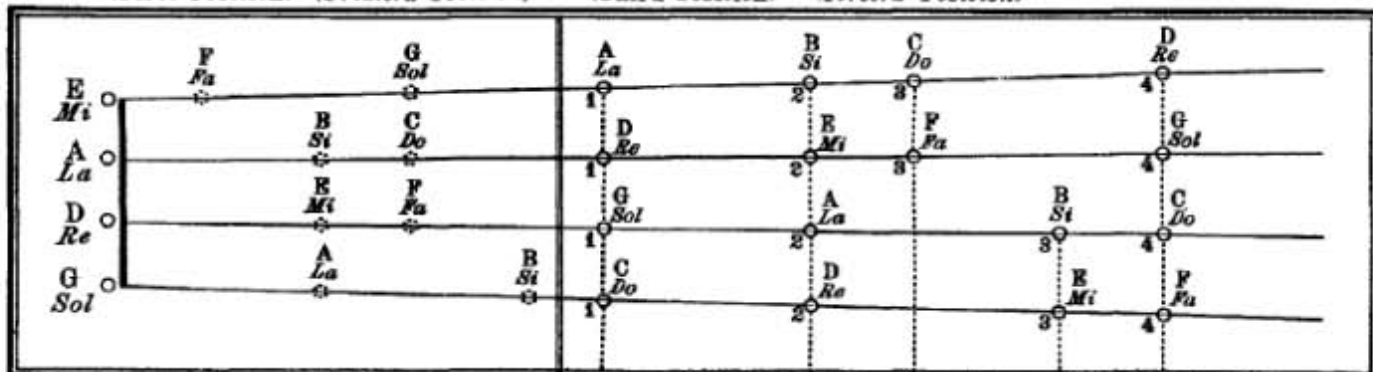
First Position *Primera Posición*



DIAGRAM

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

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



EXPLANATION of the Fingering in the 3rd Position

EXPLANACIÓN de los dedos en la 3ª Posición

KEY OF
C MAJOR

CLAVE DE
DO MAYOR

E STRING — CUERDA MI

A STRING — CUERDA LA

D STRING — CUERDA RE

G STRING — CUERDA SOL

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

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

G (1st finger) A (2nd finger) B (3rd finger) C (4th finger)
Sol (1er dedo) La (2o dedo) Si (3er dedo) Do (4o dedo)

C (1st finger) D (2nd finger) E (3rd finger) F (4th finger)
Do (1er dedo) Re (2o dedo) Mi (3er dedo) Fa (4o dedo)

Notice the half-steps:

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

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

LA TERCERA POSICIÓN

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

Third Position *Tercera Posición*



DIÁGRAMA

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

Nótese los medios tonos:

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

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

EXERCISES IN THE POSITIONS

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

L. A.

G STRING

Third Position:

Keep the fingers down

EJERCICIOS EN LAS POSICIONES

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

L. A.

CUARTA CUERDA

Tercera posición

Manténgase los dedos pisando las cuerdas



a) Pupil Discipulo 201 Teacher Maestro

c)

a 2) b 2)

c 2)

D STRING
Third Position

CUERDA RE
Tercera posición

Pupil
Discípulo
202
Teacher
Maestro

a) b)

c)

a2) b2)

c2)

A STRING
Third Position

CUERDA LA
Tercera posición

Pupil
Discípulo
203
Teacher
Maestro

a) b)

c)

1 2

Detailed description: This system shows the first exercise, labeled 'c)'. It consists of two staves. The upper staff has a treble clef and a key signature of one flat (B-flat). It contains a sequence of eighth notes, grouped into pairs and then into groups of four, with slurs over each group. The lower staff has a bass clef and contains a sequence of eighth notes, also grouped into pairs and then into groups of four, with slurs. A first ending bracket is shown above the first two measures of the upper staff, and a second ending bracket is shown below the first two measures of the lower staff. The exercise concludes with a double bar line.

a 2)

b 2)

2 3 4 2 3

Detailed description: This system shows two exercises, 'a 2)' and 'b 2)'. Exercise 'a 2)' is on the left, with a treble clef and a key signature of one flat. It features a sequence of eighth notes, with a dotted line indicating a slur over measures 2, 3, and 4. Exercise 'b 2)' is on the right, with a treble clef and a key signature of one flat. It features a sequence of eighth notes, with a slur over measures 2 and 3. Both exercises have corresponding bass clef staves with eighth notes and slurs. Each exercise concludes with a double bar line.

c 2)

2 3

Detailed description: This system shows exercise 'c 2)'. It consists of two staves. The upper staff has a treble clef and a key signature of one flat. It contains a sequence of eighth notes, grouped into pairs and then into groups of four, with slurs. The lower staff has a bass clef and contains a sequence of eighth notes, also grouped into pairs and then into groups of four, with slurs. A first ending bracket is shown above the first two measures of the upper staff, and a second ending bracket is shown below the first two measures of the lower staff. The exercise concludes with a double bar line.

E STRING
Third Position

CUERDA MI
Tercera posicion

Pupil
Discipulo
204
Teacher
Maestro

a)

b)

1 2 3 4 5

Detailed description: This system shows two exercises, 'a)' and 'b)'. Exercise 'a)' is on the left, with a treble clef and a key signature of one flat. It features a sequence of eighth notes, with a dotted line indicating a slur over measures 1, 2, and 3. Exercise 'b)' is on the right, with a treble clef and a key signature of one flat. It features a sequence of eighth notes, with a slur over measures 4 and 5. Both exercises have corresponding bass clef staves with eighth notes and slurs. Each exercise concludes with a double bar line.

c)

1 2 3 0 1 2

Detailed description: This system shows exercise 'c)'. It consists of two staves. The upper staff has a treble clef and a key signature of one flat. It contains a sequence of eighth notes, grouped into pairs and then into groups of four, with slurs. The lower staff has a bass clef and contains a sequence of eighth notes, also grouped into pairs and then into groups of four, with slurs. A first ending bracket is shown above the first two measures of the upper staff, and a second ending bracket is shown below the first two measures of the lower staff. The exercise concludes with a double bar line.

CROSSING THE STRINGS
in the Third Position

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

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

PASANDO DE UNA CUERDA A OTRA
en la tercera posición

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

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

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a)

b)

c)

d)

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

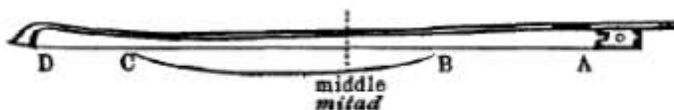
a) Manténgase el primer dedo en la cuerda durante todo el ejercicio.

DETACHÉ BOWING

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

ARQUEAMIENTO DETACHÉ

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



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

This style of bowing is played with the wrist and forearm.

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

Este estilo de arqueamiento es tocado con la muñeca y antebrazo.

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

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

ETUDE IN THE THIRD POSITION

ESTUDIO EN LA TERCERA POSICIÓN



M. B.

Pupil
Discípulo
207

Teacher
Maestro

THIRD POSITION
THE BOY IN THE WOOD

TERCERA POSICION
EL NIÑO EN EL BOSQUE

Tegnér
Arranged by } M. B.
Arreglado por }

Pupil
Discípulo
208
Teacher
Maestro

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

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

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

L. A.

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

L. A.

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

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

OLA GRUMSTULEN*)

Third Position

OLA GRUMSTULEN*)

Tercera posición

Allegretto

Theme
Tema

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

Pupil
Discipulo

210

Teacher
Maestro

*) Canción Noruega

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

2 4
Theme
Tema

THREE FUNDAMENTALS for the Study of Musical Theory

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

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

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

TRES FUNDAMENTOS para el estudio de la teoría musical

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

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

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

STUDIES

for the Control of Intonation

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

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Correct your intonation as soon as you notice you are at fault!

L. A.

Corrija su afinación enseguida que note que este mal!

L. A.

ETUDE

Third Position

ESTUDIO

Tercera Posición



M. B.

Pupil
Discipulo

312

Teacher
Maestro

Erwin Music Studio

First system of musical notation. The right hand (treble clef) plays a sequence of eighth notes: G4, A4, B4, C5, B4, A4, G4. The left hand (bass clef) plays a sequence of eighth notes: G3, A3, B3, C4, B3, A3, G3. A fermata is placed over the first two measures of the right hand. A dynamic marking of *f* is present at the beginning.

Second system of musical notation. The right hand (treble clef) plays a sequence of eighth notes: G4, A4, B4, C5, B4, A4, G4. The left hand (bass clef) plays a sequence of eighth notes: G3, A3, B3, C4, B3, A3, G3. A fermata is placed over the first two measures of the right hand. A dynamic marking of *f* is present at the beginning.

Third system of musical notation. The right hand (treble clef) plays a sequence of eighth notes: G4, A4, B4, C5, B4, A4, G4. The left hand (bass clef) plays a sequence of eighth notes: G3, A3, B3, C4, B3, A3, G3. A fermata is placed over the first two measures of the right hand. A dynamic marking of *p* is present at the beginning.

Fourth system of musical notation. The right hand (treble clef) plays a sequence of eighth notes: G4, A4, B4, C5, B4, A4, G4. The left hand (bass clef) plays a sequence of eighth notes: G3, A3, B3, C4, B3, A3, G3. A fermata is placed over the first two measures of the right hand. A dynamic marking of *cresc.* is present at the beginning.

Fifth system of musical notation. The right hand (treble clef) plays a sequence of eighth notes: G4, A4, B4, C5, B4, A4, G4. The left hand (bass clef) plays a sequence of eighth notes: G3, A3, B3, C4, B3, A3, G3. A fermata is placed over the first two measures of the right hand. A dynamic marking of *f* is present at the beginning.

First system of musical notation, featuring a treble and bass staff. The treble staff contains a melodic line with a crescendo hairpin. The bass staff contains a bass line. A piano (*p*) dynamic marking is present.

Second system of musical notation, featuring a treble and bass staff. The treble staff contains a melodic line with a mezzo-forte (*mf*) dynamic marking and first finger fingering (1). The bass staff contains a bass line.

Third system of musical notation, featuring a treble and bass staff. The treble staff contains a melodic line with a first finger fingering (1) and a forte (*f*) dynamic marking. The bass staff contains a bass line.

Fourth system of musical notation, featuring a treble and bass staff. The treble staff contains a melodic line with a piano (*p*) dynamic marking, a crescendo (*cresc.*) hairpin, and a forte (*f*) dynamic marking. The bass staff contains a bass line.

Fifth system of musical notation, featuring a treble and bass staff. The treble staff contains a melodic line with a first finger fingering (1) and a sharp sign (#). The bass staff contains a bass line.

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

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