

FIRST AND THIRD POSITION  
with Harmonics

PRIMERA Y TERCERA POSICIÓN  
con armonicos

225

a)

b)

c)

d)

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

L. A.

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

L. A.

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

L. A.

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

L. A.

ETUDE IN THE FIRST AND THIRD POSITIONS  
with Harmonics

ESTUDIO EN LA PRIMERA Y TERCERA POSICIÓN  
con armónicos



M. B.

Pupil  
*Discipulo*  
**226**  
Teacher  
*Maestro*

*Erwin Music Studio*

THE LARK

LA ALONDRA

Glinka

Arranged by } M. B.  
Arreglada por }

Andante

Pupil  
Discipulo

227

Teacher  
Maestro

The musical score is written for two parts: Pupil/Discipulo and Teacher/Maestro. It is in G major and 2/4 time, marked 'Andante'. The score is divided into five systems, each with a treble and bass staff. Dynamics include p, mf, and f. Fingerings and articulation marks are present throughout.

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

L. A.

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

L. A.

### BALLADE

### BALLADE

Vieuxtemps

Arranged by M. B.  
Arreglada por

Pupil  
Discipulo

228

Teacher  
Maestro

The musical score is written for a Pupil (Discipulo) and a Teacher (Maestro). It consists of four systems of music. The Pupil part is written on a single staff, and the Teacher part is written on a single staff. The music is in G minor, 3/4 time. The Pupil part includes various bowing techniques (V), dynamics (mf), and fingering (1-4). The Teacher part includes fingering (1-4) and bowing techniques (V). The score is marked with 'I' and 'V' at the end of the first system.

First system of musical notation, measures 1-3. The piece is in 4/4 time with a key signature of two flats (B-flat and E-flat). The right hand starts with a piano (*p*) dynamic. Fingerings are indicated: 3 for the first measure, 0 for the second, and 1 for the third. Trills are marked with '3' and '9' in the second and third measures. A slur covers the first two measures of the right hand.

Second system of musical notation, measures 4-7. The right hand continues with trills and slurs. Fingerings 1, 2, 3, and 4 are shown. A slur covers the first two measures of the right hand.

Third system of musical notation, measures 8-11. The right hand features a long slur across measures 8 and 9. Measure 10 includes a *rit.* (ritardando) marking. The system ends with a fermata over a note in measure 11. Fingerings 2, 2, and 0 are indicated.

Fourth system of musical notation, measures 12-15. The right hand begins with a *tempo* marking and a *f* (forte) dynamic. It includes a *V* (accents) marking and a  $\frac{4}{4}$  time signature change. Fingerings 1, 4, 1, and 2 are shown. A slur covers the first two measures of the right hand.

Fifth system of musical notation, measures 16-19. The right hand features a *p* (piano) dynamic and a *V* marking. A slur covers the first two measures of the right hand. The system concludes with a double bar line and a  $\frac{1}{2}$  time signature change.

## THE SECOND POSITION

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

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

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

## LA SEGUNDA POSICION

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

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

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



SECOND POSITION  
(Front View)



SECOND POSITION  
(Rear View)

1<sup>st</sup> Finger B<sup>b</sup>      2<sup>nd</sup> Finger C  
3<sup>rd</sup> Finger D      4<sup>th</sup> Finger E<sup>b</sup>  
on G String

*Erwin Music Studio*

## THE SECOND POSITION

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

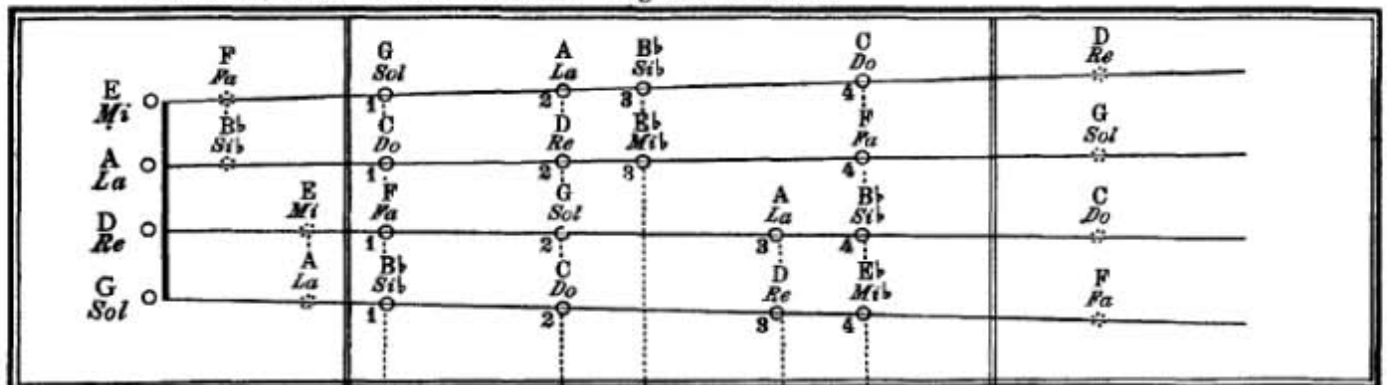
### First Position *Primera Posición*



### DIAGRAM

The steps on the four strings in the Second Position

(First Position) (Second Position) (*Segunda Posición*)



EXPLANATION of the fingering in the 2nd Position:

*EXPLANACIÓN de los dedos en la 2ª Posición:*

E STRING - CUERDA MI

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

A STRING - CUERDA LA

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

D STRING - CUERDA RE

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

G STRING - CUERDA SOL

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

KEY OF B $\flat$  MAJOR

CLAVE DE SI $\flat$  MAYOR

Note the half-steps:

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

Notese los medios tonos:

- Cuerda Mi: La - Si $\flat$  = 2-3 dedo
- Cuerda La: Re - Mi $\flat$  = 2-3 dedo
- Cuerda Re: La - Si $\flat$  = 3-4 dedo
- Cuerda Sol: Re - Mi $\flat$  = 3-4 dedo

EXERCISES IN THE POSITIONS

G STRING  
Second Position

EJERCICIOS EN LAS POSICIONES

CUERDA SOL  
*Segunda posición*

Pupil  
*Discípulo*

229

Teacher  
*Maestro*

a) b)

c)

a 2)

b 2)

c 2)



D STRING  
Second Position

CUERDA RE  
Segunda posición.

Pupil  
Discípulo  
**230**  
Teacher  
Maestro

a) b)

c)

a2) b2)

e2)

A STRING  
Second Position

CUERDA LA  
Segunda posición

Pupil  
Discípulo  
**231**  
Teacher  
Maestro

a) b)

c)

a2)

c2)

**E STRING**  
Second Position

**CUERDA MI**  
Segunda posición

Pupil  
Discipulo  
**232**  
Teacher  
Maestro

a)

c)

a2)

c2)



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

*Los dedos deben disciplinarse a caer sobre las cuerdas firmemente.*

*Power must come from the fingers (of left hand) not from the hand itself!*

L. A.

*La presión debe venir de los dedos (de la mano izquierda) y no de la mano!*

L. A.

SCALE AND BROKEN CHORD OF C MAJOR  
in the Second Position

ESCALA Y ARPEGGIO DE DO MAYOR  
en la segunda posición

234

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

Keep down the fingers  
*Manténgase los dedos abajo*

1.) 8 in one bow - 8 en un arco  
2.) 6 in one bow - 6 en un arco

THE LITTLE WHITE LAMB

EL PEQUEÑO CORDERO BLANCO

Pupil  
Discipulo

235

Teacher  
Maestro

*mf*

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

ETUDE  
Second Position

ESTUDIO  
Segunda posición



M. B.

Pupil  
*Discipulo*  
236

Teacher  
*Maestro*

The first system of musical notation. The top staff is for the Pupil (Discipulo) and the bottom staff is for the Teacher (Maestro). The key signature has one flat (B-flat) and the time signature is 6/8. The Pupil part begins with a dynamic marking of *mf* and includes fingerings 1 and 2. The Teacher part provides a harmonic accompaniment.

The second system of musical notation, continuing the Pupil and Teacher parts. The Pupil part features a melodic line with fingerings 1 and 4. The Teacher part continues with a steady accompaniment.

The third system of musical notation. The Pupil part includes a triplet of eighth notes and fingerings 2, 4, and 2. The Teacher part continues with a consistent accompaniment.

The fourth system of musical notation. The Pupil part features a melodic line with fingerings 1, 2, 4, 2, and 1, and a dynamic marking of *f*. The Teacher part continues with a consistent accompaniment.

The fifth system of musical notation, concluding the piece. The Pupil part includes fingerings 1, 2, and 1. The Teacher part continues with a consistent accompaniment.

ANNIE LAURIE  
Second Position

ANNIE LAURIE  
Segunda posición

Arranged by } M. B.  
Arreglada por }

Pupil  
Discípulo  
237  
Teacher  
Maestro

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

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

**THE CHANGE**  
from First to Second Position  
using the same finger

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

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

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

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

238

a)

b)

c)

d)

**THE CHANGE**  
from First to Second Position  
using different fingers

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

**EL CAMBIO**  
de la primera á la segunda posición  
usando diferentes dedos

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

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

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

239

a)

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

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

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

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

\* Estas notas pequeñas (guiadoras) no se debe oír

b)

c)

d)

SEQUENCES<sup>\*)</sup>  
in the  
First, Second and Third Positions

MODULACIÓN<sup>\*)</sup>  
en la  
Primera, Segunda y Tercera posición

240

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

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