

The first system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both staves are in the key of D major, indicated by two sharps (F# and C#). The music features a series of eighth notes in the upper staff, many of which are marked with a 'V' above them, indicating a martelé stroke. The lower staff provides a harmonic accompaniment with quarter and eighth notes.

The second system continues the piece with two staves. The upper staff has several notes marked with 'V' and some with a double 'V' (VV), indicating a stronger martelé stroke. The lower staff continues with a steady accompaniment of quarter notes.

The third system shows further development of the melodic line in the upper staff, with various articulations including 'V' and 'VV'. The lower staff maintains the accompaniment pattern.

The fourth system concludes the piece. The upper staff features a final melodic phrase with 'V' and 'VV' markings. The lower staff ends with a final accompaniment chord. The piece concludes with a double bar line.

The Pugnani "Prelude" is a wonderful example for the grand *martelé* stroke, and is one of the most characteristic examples for this style of bowing to be found in the whole literature of the violin.

*El "Preludio" de Pugnani es un ejemplo admirable para el martelé grande y es uno de los ejemplos más característicos para este estilo de arqueamiento que puede encontrarse en toda la literatura del Violín.*

## THE THUMB

In playing the violin the thumb is of greatest importance, as without it the violin could not be held by the player.

As already mentioned in Part One (p. 21) of this Method, the violin should be held between the first joint of the thumb and the third joint of the forefinger. The most convenient position for the thumb to take in the first position, is directly opposite the first joint of the first finger, and this applies to the second, third and fourth positions as well. *Do not press* the thumb strongly against the neck of the violin - on the contrary, make sure that it is held loosely, and do not let it stick to the neck of the instrument.

The position of the thumb must be a natural one, and it must be held passably straight.

CORRECT



CORRECTO

This is the correct and convenient manner of holding the thumb for change of position.

*Esta es la correcta y conveniente manera de sujetar el pulgar para el cambio de posición.*

The thumb must not be held in a cramped or rigid manner, and if it is pressed too tightly against the neck of the violin, the flexibility of the hand is diminished, the whole mechanical action of the left hand is obstructed and becomes stiff and clumsy. Aside from this, the pressure of the thumb against the neck of the violin may greatly hinder ease and convenience in change of position.

## EL PULGAR

*Tocando el Violin, el dedo pulgar es de gran importancia y sin él, el Violin no podría sujetarse por el ejecutante.*

*Como ya se ha mencionado en la primera parte de este método, (p. 21) el Violin debe sujetarse entre la primera conyuntura del pulgar y la tercera del dedo índice. La posición mas conveniente del pulgar para tocar en la primera posición, es exactamente opuesto a la primera conyuntura del primer dedo y lo mismo se aplica a la segunda posición. No se apriete el pulgar contra el mango del Violin - muy al contrario, estése seguro de que se sostenga ligero y no se deje pegar al mango del instrumento.*

*La posición del pulgar debe ser natural y debe estar pasaderamente derecho.*

INCORRECT



INCORRECTO

This is not good. Here the thumb is bent inward to too great an extent, and is too stiff. Besides, when held thus, it is apt to touch the G string, which is strictly forbidden.

*Esta no esta bien. Aqui el pulgar está demasiado inclinado hacia dentro y es demasiado tieso. Además, cuando se sujeta así, es apto a tocar la cuarta cuerda, lo cual es estrictamente prohibido.*

*El pulgar no debe sujetarse de un modo rígido, pues si se aprieta demasiado contra el mango del Violin la flexibilidad de la mano es disminuida, la acción mecánica de la mano izquierda es destruida y se endurece. A parte de esto, la presión del pulgar contra el mango del Violin daña grandemente a la facilidad con que se debe cambiar de posición.*

### MOTTO

*"The strings, my lord, are false".*  
Shakespeare: "Julius Caesar"

### REFRAN

*"Las cuerdas, mi Dios, son falsas"*  
Shakespeare: "Julio César"

### HOW TO TUNE THE VIOLIN

Owing to the structure of the violin it is necessary to tune it frequently; for, in spite of all its great advantages, this is the great disadvantage of the instrument. The everlasting tuning of its strings is wearisome and monotonous; yet it is very essential.

Rule One: *Tune quietly, softly!* Tuning is not pleasant to listen to; and the violin in general is more easily brought to ideal purity of pitch if the strings are touched softly, and not in a rough, noisy manner.

The following is a characteristic comment on the importance of a violin being tuned true to pitch:

When the violinist begins to play an instrument with strings which have not been properly tuned, he resembles a card - player to whom poor cards have been dealt at the beginning of the game. He is bound to lose it.

### COMO SE AFINA EL VIOLIN

*Debido a la construcción del Violín es necesario afinarlo frecuentemente, y a pesar de sus grandes ventajas ésta es una gran desventaja del instrumento. El continuo afinamiento de las cuerdas es fastidioso y monótono; sin embargo es muy esencial.*

*Regla Primera:* Afínese quietamente, suavemente! *No es muy agradable el oírse afinar y el Violín en general es más fácilmente afinado si las cuerdas se tocan suavemente y no brusco y ruidoso.*

*La siguiente es una característica comen - tación de la importancia de un Violín afinado correctamente:*

*Cuando el Violinista empieza a tocar un instrumento cuyas cuerdas no están propiamente afinadas, se parece a un jugador de cartas que le han dado malas cartas al principiar el juego. El está destinado a perder.*

### THE SORDINO

The Sordino or Mute is a small instrument attached to the upper part of the bridge, between the strings, and which materially dampens the sound of the strings. The best mute is a wooden one.

### LA SORDINA

*La sordina es un pequeño instrumento que se coloca en la parte alta del puente, entre las cuerdas, en la cuál materialmente depende el sonido de las cuerdas. La mejor sordina es la de madera.*

### SORDINO OR MUTE

### DE LA SORDINA



Wooden Mute (Front View)  
*Sordina de madera (Vista de Frente)*

Side View  
*Vista de Lado*

New Style Metal Mute  
*Nuevo Estilo Sordina de Metal*

In order to secure correct intonation in playing, it is most essential to use strings which are true in "fifths".

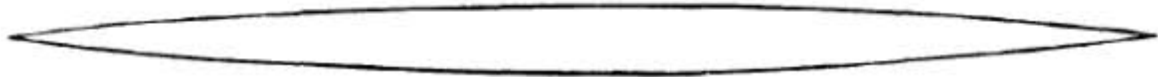
It is better to change a string than to practice on one which is not true.

A string's purity of intonation may be ascertained by holding it stretched out firmly at both ends, and causing it to vibrate by a touch of the finger. If the string vibrates equally, without a line being noticeable between the vibrations, then the string will produce "true fifths".

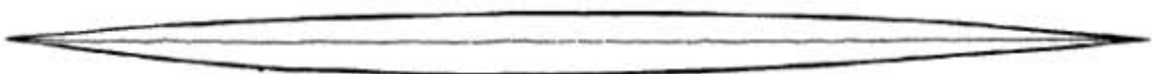
Position for testing the purity of a string:



Vibrations of a true string (Showing two perfectly curved lines)



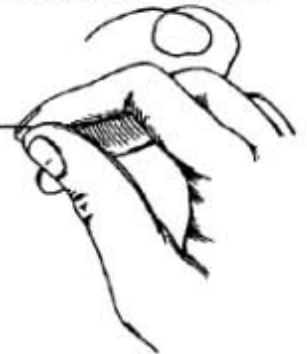
Vibrations of a false string (Showing an additional middle line)



*En orden de asegurar una correcta afinación es esencial el usar cuerdas que produzcan seguras "Quintas" Es mejor cambiar una cuerda que no practicar en una que no sea perfecta.*

*La pureza de entonación de una cuerda puede asertarse sujetándola y estirándola de ambos extremos y hacerla vibrar con un dedo. Si la cuerda vibra igualmente sin notarse una línea entre las vibraciones, entonces la cuerda produce "Quintas perfectas".*

*Posición para probar la pureza de las cuerdas:*



*Vibraciones de una cuerda pura (Demostrando dos perfectas líneas curvas)*

*Vibraciones de una cuerda falsa (Demostrando una línea adicional en el medio)*

It is of the utmost importance, from the very first beginning of the study of the violin -and this holds good of the study of music in general- to keep strict time and to play well in rhythm.

Rhythm in music may be compared to the bones of the human body, around which everything else is built. Without bones the body would be no more than a jellylike mass.

*There can be no music without rhythm!*

L. A.

It is true that everyone has the sense of rhythm developed to a greater or lesser degree. Not only does our heart beat rhythmically, not only do we walk in rhythm, but each one of us, to a certain extent, possesses a general feeling for rhythm. This rhythmic sense, however, is marked in a very different manner in the case of different individuals. Some possess a very powerful sense of rhythm, while in the case of others the sense of rhythm is weak. Yet a weak sense of rhythm is capable of decided development, and may be strengthened by means of conscientious and attentive work.

In the case of beginners, rhythm is best developed and controlled *by counting*. One should demand of each pupil that he count conscientiously and attentively. When a pupil brings a piece to his lesson full of rhythmic mistakes, it is a clear sign that he is disorderly and thoughtless, and that he has practiced without counting. *This must positively not be allowed.*

Mozart himself is the author of a most characteristic and valuable comment regarding this point. Writing to his father about a talented young girl, whom he had heard play the piano, he says:

"She will never learn the most difficult and necessary part of music -that is *time*- because from her earliest youth on she has been used to playing *out of time!*"

*Es de mucha importancia, desde el verdadero principio del estudio del Violín (y esto mantiene bien el estudio de música en general) mantener estricta medida y tocar bien en ritmo.*

*El ritmo en música puede compararse con los huesos del cuerpo humano que todo lo demás está construido en su alrededor. Sin huesos el cuerpo no sería más que una masa de jalea.*

No puede existir música sin ritmo

L. A.

*Es cierto que cada uno tiene un sentido distinto del ritmo. No solamente nuestro corazón late rítmicamente, no solamente caminamos con ritmo sino que cada uno de nosotros hasta cierto punto, poseemos un sentimiento general por el ritmo. Este sentido rítmico, como quiera que sea es marcado de muy diferentes modos depende en la diferente individualidad. Algunos poseen un ritmo muy poderoso. Sentido del Ritmo: Mientras en algunos casos el ritmo es pobre. Sin embargo un sentido pobre de ritmo es apto a desarrollarse por medio de eficaz y atento trabajo.*

*En el caso de un principiante el ritmo se desarrolla y controla mejor contando. Uno debe pedir de cada alumno que cuente cuidadosamente y muy atento. Cuando un discípulo lleva una pieza o lección llena de equivocaciones rítmicas es la mejor prueba de que es desordenado en sus estudios y que ha estudiado sin contar. Esto positivamente no debe permitirse.*

*El mismo Mozart es autor de las más características y valiosas recomendaciones referente a este punto. Escribiendo una vez a su padre sobre una muchacha con talento a quien él había oído tocar el piano decía:*

*"Ella nunca aprenderá la parte más difícil y necesaria de la música -que es tiempo- porque desde su temprana edad se ha acostumbrado a tocar fuera de tiempo!"*

## Technical Supplement

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



Specially written for Part II of this Method  
by  
PROFESSOR LEOPOLD AUER  
and Adapted and Varied for this Part III  
by the Author



DAILY EXERCISES  
for the Second and Third Positions  
and Martelé Bowing

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

A particular suggestion as to how these Daily Exercises are to be practised is of importance. It is to be understood at the very outset, that all of them are not to be practised every day, one after the other. Quite to the contrary, the student should plan his study in systematic manner, for while studying the third position, the Daily Exercises for this position (page 254), and while studying the second position, the respective Daily Exercises for the second position (page 244) should be taken up simultaneously.

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

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

## Suplemento Técnico

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



Especialmente escritos para la IIª Parte de este Método  
por el  
PROFESOR LEOPOLDO AUER  
y adaptados y variados para esta Parte III  
por la autora



EJERCICIOS DIARIOS  
para la segunda y tercera posición  
y arqueamiento "martelé"

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

*Una particular indicación en cuanto como estos ejercicios diarios deben practicarse es de importancia. Es de comprender desde buen principio, que, todos ellos no deben practicarse diariamente, uno tras otro, muy al contrario, el estudiante debe planear el estudio sistemáticamente por cuanto estudiando la tercera posición, los ejercicios diarios para esta posición (pagina 254) y mientras estudiando la segunda posición (pagina 244) deben tomarse simultáneamente.*

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

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

DAILY FINGER AND BOWING EXERCISES  
for the Second Position

EJERCICIOS DIARIOS PARA LOS DEDOS Y EL ARCO  
en la segunda posición

First Exercise: G String and D String

Primer ejercicio: Cuerda Sol y cuerda Re



Use the same fingers for all the variations.

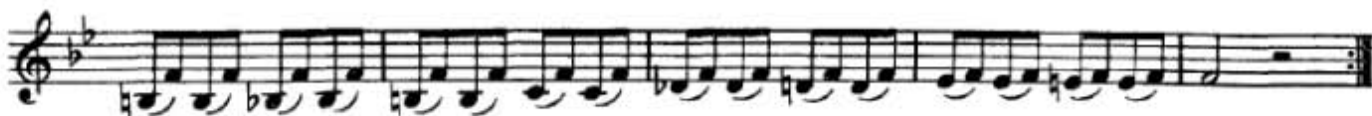
Use los mismos dedos para todas las variaciones.

Use this section of the bow:

Use esta sección del arco:



I Var. Keep the first finger down - Mantenga el primer dedo abajo



II Var. Use bow: A - B 2 short strokes at B B - A 2 short strokes at A etc.  
Use arco: 2 cortas arcadas en B 2 cortas arcadas en A



III Var. Use bow: 2 strokes at A A - B 2 strokes at B B - A etc.  
Use arco: 2 arcadas en A 2 arcadas en B



\* 1<sup>st</sup> Finger on both strings simultaneously  
\* 1<sup>o</sup> Dedo en ambas cuerdas simultáneamente



SECOND POSITION

First Exercise: D String and A String

SEGUNDA POSICIÓN

Primer ejercicio: Cuerda Re y cuerda La



Same fingering - *Los mismos dedos*



Keep the first finger down - *Mantenga el primer dedo abajo*



\*) 1st Finger on both strings simultaneously

\*) 1r Dedo en ambas cuerdas simultaneamente



II Var.

Use bow: A - B 2 strokes at B  
 Use arco: B - A 2 strokes at A

2 golpes en B 2 golpes en A

III Var.

Use bow: 2 strokes at A  
 Use arco: A - B 2 strokes at B B - A

2 golpes en A 2 golpes en B

IV Var.

V Var.

SECOND POSITION

First Exercise: A String and E String

SEGUNDA POSICIÓN

Primer ejercicio: Cuerda La y cuerda Mi



Same fingering - *Los mismos dedos*



\*1st Finger on both strings simultaneously

\*1r Dedo en ambas cuerdas simultaneamente

V Var.

SECOND POSITION

Second Exercise: G String and D String

SEGUNDA POSICIÓN

Segundo ejercicio: Cuerda Sol y cuerda Re

Use same fingering - Use los mismos dedos

I Var.

Use same part of the bow: A - B - Use la misma parte del arco: A - B

3 in one bow: 3 separate:  
slowly quick

II Var.

3 en un arco 3 separadas  
despacio deprisa

\* 4th Finger on both strings  
\*\* 1st Finger on both strings

\* 4º Dado en ambas cuerdas  
\*\* 1º Dado en ambas cuerdas

III Var. *quickly deprisa* *slowly despacio*

IV Var. *slowly despacio* *quick deprisa* *slowly despacio* *quick deprisa*

V Var. *quick d. prisa* *slowly despacio* *quick deprisa* *slowly despacio*

*Erwin Music Studio*

SECOND POSITION

Second Exercise: D String and A String

SEGUNDA POSICIÓN

Segundo ejercicio: Cuerda Re y cuerda La

The main musical notation consists of two staves. The top staff is in treble clef with a key signature of one flat (B-flat) and a 4/4 time signature. It contains a sequence of eighth and sixteenth notes with various fingerings indicated above the notes: 4, 3, 2, 1, 4, 1, 4, 2, 4, 2, 4, 3, 4, 3, 4. The bottom staff is also in treble clef with the same key signature and time signature, containing a sequence of eighth and sixteenth notes with fingerings indicated below: 1, 1, 2, 3, 2, 1, 4, 1, 4, 1, 3, 1, 3, 1, 2, 1, 2, 1.



Same fingering - *Los mismos dedos*

I Var.

The first variation consists of three staves of musical notation. The first staff has two triplet markings (indicated by a '3' and a bracket) over groups of three notes. The key signature remains one flat and the time signature is 4/4.

II Var.

The second variation consists of three staves of musical notation. The first staff has four dynamic markings above the notes: 'slowly despacio', 'quickly deprisa', 'slowly despacio', and 'quickly deprisa'. The key signature remains one flat and the time signature is 4/4.

\*) 4th Finger on both strings  
 \*\*) 1st Finger on both strings

\*) 4to Dedo en ambas cuerdas  
 \*\*) 1er Dedo en ambas cuerdas

III Var. *quick deprisa* *slowly despacio* *quick deprisa* *slowly despacio*

Musical score for Variation III, consisting of three staves. The first staff begins with a treble clef, a key signature of one flat (B-flat), and a common time signature (C). The music is marked with 'quick deprisa' and 'slowly despacio' in alternating measures. The second staff continues the melodic line with similar markings. The third staff features a more rhythmic, eighth-note pattern. A repeat sign is present at the end of the second staff.

IV Var. *slowly despacio* *quick deprisa* *slowly despacio* *quick deprisa*

Musical score for Variation IV, consisting of three staves. The first staff begins with a treble clef, a key signature of one flat (B-flat), and a common time signature (C). The music is marked with 'slowly despacio' and 'quick deprisa' in alternating measures. The second staff continues the melodic line with similar markings. The third staff features a more rhythmic, eighth-note pattern. A repeat sign is present at the end of the second staff.

V Var. *quick deprisa* *slowly despacio* *quick deprisa* *slowly despacio*

Musical score for Variation V, consisting of three staves. The first staff begins with a treble clef, a key signature of one flat (B-flat), and a common time signature (C). The music is marked with 'quick deprisa' and 'slowly despacio' in alternating measures. The second staff continues the melodic line with similar markings. The third staff features a more rhythmic, eighth-note pattern. A repeat sign is present at the end of the second staff.

SECOND POSITION

Second Exercise: A String and E String

SEGUNDA POSICIÓN

Segundo ejercicio: Cuerda La y cuerda Mi

The main musical notation consists of two staves. The first staff begins with a treble clef and a common time signature. It contains a sequence of eighth notes with various accidentals (sharps, flats, naturals) and fingerings (1, 2, 3, 4, 1, 2, 3, 4, 1, 2, 3, 4). A dashed line above the staff indicates a fingering pattern: 4, 1, 4, 1, 4. The second staff continues the sequence with similar notes and fingerings, including a first finger on both strings (\*\*). A dashed line below the staff indicates a fingering pattern: 1, 2, 1, 2, 1, 2, 1.

Same fingering - *Los mismos dedos*

I Var.

The first variation consists of three staves of music. The first staff starts with a treble clef and a common time signature. The second and third staves continue the melodic line with various accidentals and fingerings. The piece concludes with a double bar line and repeat dots.

II Var.

The second variation consists of three staves of music. Above the first staff, there are dynamic markings: "slowly despacio" and "quick deprisa" repeated twice. The music features slurs over groups of notes. The piece concludes with a double bar line and repeat dots.

\*) 4th Finger on both strings  
 \*\*) 1st Finger on both strings

\*) 4to Dedo en ambas cuerdas  
 \*\*) 1r Dedo en ambas cuerdas

III Var.

quick *deprisa* slowly *despacio*

IV Var.

slowly *despacio* quick *deprisa*

V Var.

quick *deprisa* slowly *despacio*