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Violin Method

by
MAIA BANG

Part Four

THE FOURTH POSITION

The Fourth Position on the finger-board lies one second higher than does the Third Position, and is separated from the First Position by the interval of a fifth.

The position of the entire hand is approximately the same as in the Third Position, the thumb being placed directly opposite the 1st finger. Beginners may rest the hand very slightly against the body of the violin; later, however, it is preferable to keep the hand away from the instrument. By so doing hand and fingers gain greater freedom of action.

The 1st finger should be allowed, so far as possible, to lie as it is, in order to form an artificial saddle supporting and furthering intonation. Intonation should be controlled by comparison with the open strings (See Part Three, p.187)



FOURTH POSITION
(Front View)

LA CUARTA POSICIÓN
(Vista de frente)



FOURTH POSITION
(Rear View)

LA CUARTA POSICIÓN
(Vista posterior)

Str. {
1st Finger D
2nd Finger E
3rd Finger F#
4th Finger G

Primer dedo Re
Segundo dedo Mi
Tercer dedo Fa#
Cuarto dedo Sol

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Método de Violin

por
MAIA BANG

Cuarta Parte

LA CUARTA POSICION

La cuarta posición en el diapasón está una segunda mas alta que la tercera posición y está separada de la primera posición por un intervalo de quinta.

La posición de la mano es aproximadamente la misma que para la tercera posición, el pulgar se coloca directamente opuesto al 1er dedo.

Los principiantes pueden descansar la mano ligeramente contra la caja del Violin; sin embargo mas tarde es preferible mantener la mano fuera de todo contacto con el instrumento. De este modo la mano y dedos ganan en acción e independencia.

El primer dedo debe permitirse, cuanto sea posible, quedarse como está, para así de este modo formar una nuéz artificial en orden de asegurar la afinación. La afinación debe controlarse comparandose con las cuerdas al aire (vease tercera parte, p.187)

THE FOURTH POSITION

The first finger takes the place of the fourth finger (First Position):

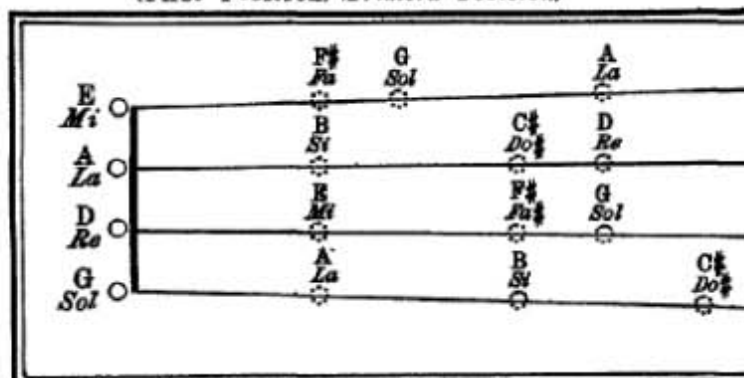
First Position *Primera Posición*



DIAGRAM

The diagram shows the stops on the four strings in the First and Fourth Position

(First Position) (*Primera Posición*)



EXPLANATION of the Fingering in the 4th Position
EXPLANACIÓN de los dedos en la 4ª Posición

E STRING

B (1st finger) C# (2nd fin.) D (3rd fin.) E (4th fin.)
Si (1er dedo) Do# (2o dedo) Re (3er dedo) Mi (4o dedo)

A STRING

E (1st finger) F# (2nd fin.) G (3rd fin.) A (4th fin.)
Mi (1er dedo) Fa# (2o dedo) Sol (3er dedo) La (4o dedo)

D STRING

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

G STRING

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

KEY OF D MAJOR

Observe the half-steps:

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

LA CUARTA POSICIÓN

El primer dedo toma la plaza del 4º dedo (primera posición)

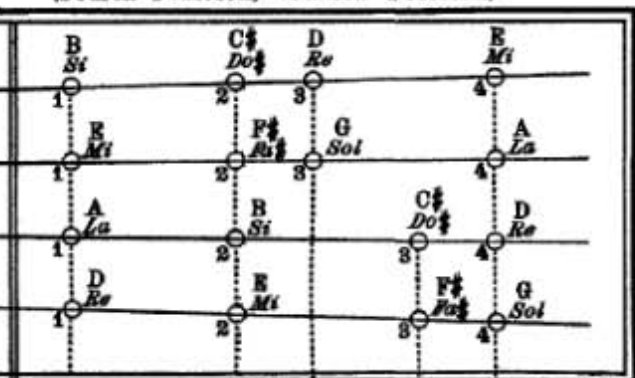
Fourth Position *Cuarta Posición*



DIAGRAMA

El diagrama demuestra las paradas de los dedos en las cuatro cuerdas Primera y Cuarta Posición

(Fourth Position) (*Cuarta Posición*)



CLAVE DE RE MAYOR

Obsérvese los medios tonos:

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

EXERCISES IN THE POSITIONS

EJERCICIOS EN LAS POSICIONES

G STRING

CUERDA SOL

Fourth Position

Cuarta Posición

Pupil
Discipulo

250

Teacher
Maestro

Exercise a) and b) are written for G string in fourth position. Exercise a) consists of two measures: the first measure has a dotted quarter note G4 (finger 1), an eighth note A4 (finger 2), and a dotted quarter note B4 (finger 3); the second measure has a dotted quarter note C5 (finger 1), an eighth note B4 (finger 2), and a dotted quarter note A4 (finger 3). Exercise b) consists of two measures: the first measure has a dotted quarter note G4 (finger 1), an eighth note A4 (finger 2), and a dotted quarter note B4 (finger 3); the second measure has a dotted quarter note C5 (finger 1), an eighth note B4 (finger 2), and a dotted quarter note A4 (finger 3). The teacher part for both exercises consists of a steady eighth-note accompaniment in the bass clef.

Exercise c) consists of two measures. The first measure has a dotted quarter note G4 (finger 1), an eighth note A4 (finger 2), and a dotted quarter note B4 (finger 3); the second measure has a dotted quarter note C5 (finger 1), an eighth note B4 (finger 2), and a dotted quarter note A4 (finger 3). The teacher part consists of a steady eighth-note accompaniment in the bass clef.

Exercise a2) and b2) are written for G string in fourth position. Exercise a2) consists of two measures: the first measure has a dotted quarter note G4 (finger 2), an eighth note A4 (finger 3), and a dotted quarter note B4 (finger 4); the second measure has a dotted quarter note C5 (finger 2), an eighth note B4 (finger 3), and a dotted quarter note A4 (finger 4). Exercise b2) consists of two measures: the first measure has a dotted quarter note G4 (finger 2), an eighth note A4 (finger 3), and a dotted quarter note B4 (finger 4); the second measure has a dotted quarter note C5 (finger 2), an eighth note B4 (finger 3), and a dotted quarter note A4 (finger 4). The teacher part for both exercises consists of a steady eighth-note accompaniment in the bass clef.

Exercise c2) consists of two measures. The first measure has a dotted quarter note G4 (finger 2), an eighth note A4 (finger 3), and a dotted quarter note B4 (finger 4); the second measure has a dotted quarter note C5 (finger 2), an eighth note B4 (finger 3), and a dotted quarter note A4 (finger 4). The teacher part consists of a steady eighth-note accompaniment in the bass clef.

D STRING
Fourth Position

CUERDA RE
Cuarta Posición

Pupil
Discipulo
251
Teacher
Maestro

a) b)

c)

a2) b2)

c2)

A STRING
Fourth Position

CUERDA LA
Cuarta Posición

Pupil
Discípulo

252

Teacher
Maestro

Musical notation for the first system, labeled 'a)' and 'b)'. 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 sharp (F#) and the time signature is common time (C). The Pupil part features a melodic line with slurs and fingerings (1, 2). The Teacher part provides harmonic accompaniment with chords and single notes. A double bar line separates the 'a)' and 'b)' sections.

Musical notation for the second system, labeled 'c)'. 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 sharp (F#) and the time signature is common time (C). The Pupil part features a melodic line with slurs and fingerings (1, 2). The Teacher part provides harmonic accompaniment with chords and single notes.

Musical notation for the third system, labeled 'a2)' and 'b2)'. 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 sharp (F#) and the time signature is common time (C). The Pupil part features a melodic line with slurs and fingerings (2, 3). The Teacher part provides harmonic accompaniment with chords and single notes. A double bar line separates the 'a2)' and 'b2)' sections.

Musical notation for the fourth system, labeled 'c2)'. 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 sharp (F#) and the time signature is common time (C). The Pupil part features a melodic line with slurs and fingerings (2, 3). The Teacher part provides harmonic accompaniment with chords and single notes.

E STRING
Fourth Position

CUERDA MI
Cuarta Posición

Pupil
Discípulo
253
Teacher
Maestro

Exercise a) and b) are the first system of the piece. Exercise a) consists of two measures of quarter notes in the right hand and eighth notes in the left hand. Exercise b) consists of two measures of eighth notes in the right hand and quarter notes in the left hand. Both exercises are in the key of D major and 2/4 time.

Exercise c) consists of two measures of eighth notes in the right hand and quarter notes in the left hand. It is in the key of D major and 2/4 time.

a2)

Exercise a2) consists of two measures of quarter notes in the right hand and eighth notes in the left hand. It is in the key of D major and 2/4 time.

b2)

Exercise b2) consists of two measures of eighth notes in the right hand and quarter notes in the left hand. It is in the key of D major and 2/4 time.

c2)

Exercise c2) consists of two measures of eighth notes in the right hand and quarter notes in the left hand. It is in the key of D major and 2/4 time.

EXERCISES IN THE FOURTH POSITION

Keep the fingers down while crossing the strings (See Part Three, p.181)

G STRING and D STRING

254 a)

D STRING and A STRING

b)

A STRING and E STRING

c)

EJERCICIOS EN LA CUARTA POSICIÓN

Mantengase los dedos abajo mientras se cruzan las cuerdas (véase parte tercera, p.181)

CUERDA SOL y CUERDA RE

CUERDA RE y CUERDA LA

CUERDA LA y CUERDA MI

A STRING and E STRING

CUERDA LA y CUERDA MI

You must have entire control of the bow. Have the bow well in hand, and then use it. L.A.

Se debe tener el arco bien. Téngase bien en la mano y después úsese L.A.

ETUDE

ESTUDIO

in the Fourth Position

en la Cuarta Posición

Allegretto con moto

A. Loeschhorn
Arranged by } M.B
Arreglado por }

Pupil
Discípulo

255

Teacher
Maestro

The first system of the etude consists of two staves. The top staff is for the Pupil (Discípulo) and contains a melodic line in treble clef with a key signature of two sharps (F# and C#). It starts with a forte (f) dynamic and includes fingerings 4, 2, 4, 1, and 3. The bottom staff is for the Teacher (Maestro) and contains a rhythmic pattern in treble clef with a mezzo-forte (mf) dynamic, consisting of eighth notes beamed in pairs.

The second system continues the etude. The top staff (Pupil) has a melodic line with fingerings 1, 2, 3, 4, 1, 2, 3, 4, 1, and 2. The bottom staff (Teacher) continues the rhythmic pattern with eighth notes. A crescendo hairpin is shown between the two staves.

The third system concludes the etude. The top staff (Pupil) has a melodic line with fingerings 3, 2, 4, 1, and 2. The bottom staff (Teacher) continues the rhythmic pattern with eighth notes. The piece ends with a fermata over the final note.

* For embellishments see Part II, page 158.

* Véase la Parte II, pag. 158 para las notas de adorno

The first system of musical notation consists of two staves. The upper staff is in treble clef with a key signature of three sharps (F#, C#, G#). It contains a melodic line with eighth and sixteenth notes, including fingerings 1, 4, 2, and 1. The lower staff is in bass clef with a key signature of three sharps, featuring a bass line with eighth notes and fingerings 4, 1, 4, and 4.

The second system of musical notation consists of two staves. The upper staff continues the melodic line with fingerings 4, 2, 8, 8, and 4. The lower staff continues the bass line with fingerings 4, 1, 1, and 1. A dynamic marking of *mf* is present in the second measure of the lower staff.

The third system of musical notation consists of two staves. The upper staff continues the melodic line with fingerings 2, 4, 1, 4, and 1. The lower staff continues the bass line with fingerings 1, 1, 1, and 1. A dynamic marking of *f* is present in the third measure of the lower staff.

The fourth system of musical notation consists of two staves. The upper staff continues the melodic line with fingerings 1, 1, 1, and 1. The lower staff continues the bass line with fingerings 1, 1, 1, and 1.

The fifth system of musical notation consists of two staves. The upper staff continues the melodic line with fingerings 4, 1, 1, and 1. The lower staff continues the bass line with fingerings 1, 1, 1, and 1. The system concludes with a double bar line.

I KNOW A LITTLE GIRL

Norwegian Folksong

Fourth Position

YO CONOZCO A UNA NIÑITA

Canción Noruega

Cuarta Posición

Andante

Arranged by { M. B.
Arreglada por

Pupil Discipulo 256

Teacher Maestro

Musical score for 'I Know a Little Girl' in E minor, 3/4 time. It features two staves: the top staff for the Pupil (Discipulo) and the bottom staff for the Teacher (Maestro). The tempo is marked 'Andante'. The piece starts with a dynamic of *mf* and ends with *f*. There are fingering numbers (1, 2, 3, 4) and a 'V' marking above the first staff. The key signature has one flat (B-flat).

Continuation of the musical score for 'I Know a Little Girl'. It shows the Pupil and Teacher parts continuing through several measures. The Pupil part has a dynamic of *p* and includes a 'V' marking. The Teacher part continues with a steady accompaniment. The piece concludes with a final cadence.

*) Take the A and E on each string simultaneously, with the first finger.

***) The above piece should be played in the Fourth Position, and must be regarded as an exercise in this position, since otherwise altogether different rules regarding its fingering - seeing that it is a song melody - would be in order.

See Supplement of this Method with regard to the fingering of a song melody. (page 522)

*) Tómese el La y Mi con el primer dedo simultáneamente.

***) La pieza de arriba debe ejecutarse en la cuarta Posición y debe considerarse como un ejercicio en esta posición, cuanto que de otro modo todas las reglas respecto a los dedos (siendo una melodía) estarían en orden.

Véase el Suplemento de este método con referencia a los dedos para una melodía. (pag. 522)

SCALE and BROKEN CHORD in E MINOR

ESCALA y ARPEGGIO en MI MENOR

Fourth Position

Cuarta Posición

- 1.) 2 in one bow - 1.) 3 en un arco
2.) 4 in one bow - 2.) 4 en un arco

257

Musical score for 'SCALE and BROKEN CHORD in E MINOR' (Exercise 257). It is in E minor, 3/4 time, and played in the fourth position. The score consists of a single staff with a treble clef. It begins with a broken chord (E-G-B) and proceeds with a scale. There are bowing and fingering instructions: '1.) 2 in one bow - 1.) 3 en un arco' and '2.) 4 in one bow - 2.) 4 en un arco'. The piece ends with a double bar line.

Continuation of the musical score for 'SCALE and BROKEN CHORD in E MINOR'. It shows the scale continuing through several measures, with various bowing and fingering markings.

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

Continuation of the musical score for 'SCALE and BROKEN CHORD in E MINOR'. It shows the scale continuing through several measures, with various bowing and fingering markings. The piece concludes with a final note.

ETUDE
Fourth Position

ESTUDIO
Cuarta Posición

Moderato M.B.

Pupil
Discípulo

258

Teacher
Maestro

- *) Be careful; one and one half steps.
- **) Be careful here; observe the three half-steps.
- ***) Place the 2nd finger on both strings at the same moment.

- *) Téngase cuidado; un y medio tono.
- **) Téngase cuidado aquí; obsérves los tres medios tonos.
- ***) Póngase el segundo dedo al mismo momento en ambas cuerdas.

*) Go back a half-step, A sharp and E natural must not meet, since they would produce a false relation.

Here Professor Auer's "Finger and Bowing Exercises", applied to the Fourth Position, should be studied, (See p. 350)

*) *Retrocédase medio tono, el La sostenido y Mi natural no deben encontrarse, puesto que ellas producen una falsa relación.*

Los "Ejercicios para los dedos y el arco" del Profesor Auer aplicados para la cuarta posición, deben estudiarse aquí (véase p. 350)

Erwin Music Studio

CHANGE FROM THE FIRST TO THE
FOURTH POSITION
with the Same Finger

Glide firmly, keeping the finger on the
string!

CAMBIO DE LA PRIMERA Á LA
CUARTA POSICIÓN
con el mismo dedo

*Resbálese firmemente, manteniéndose el dedo
en la cuerda*

G STRING

CUERDA SOL



D STRING

CUERDA RE



A STRING

CUERDA LA



E STRING

CUERDA MI



CHANGE FROM THE FIRST TO THE
FOURTH POSITION

with Different Fingers

Glide with the respective fingers from the First to the Fourth Position (and back), and then only introduce the new finger. (See Part III, p.191 regarding change of position).

CAMBIO DE LA PRIMERA Á LA
CUARTA POSICIÓN

con diferentes dedos

Resbálese con el respectivo dedo de la primera á la cuarta posición (y hacia atrás) y despues solamente introduzcase el nuevo dedo. (Vease Tercera parte p.191 con referencia al cambio de posicion).

G STRING

CUERDA SOL

260

a)

1st Finger to 2nd Finger 1st F. to 3rd F. 1st F. to 4th F.

1.....2.....1 1.....3.....1 1.....4.....1

2.....3.....2 2.....4.....2 3.....4.....3

D STRING

CUERDA RE

b)

1.....2.....1 1.....3.....1 1.....4.....1

2.....3.....2 2.....4.....2 3.....4.....3

A STRING

CUERDA LA

c)

1.....2.....1 1.....3.....1 1.....4.....1

2.....3.....2 2.....4.....2 3.....4.....3

E STRING

CUERDA MI

d)

1.....2.....1 1.....3.....1 1.....4.....1

2.....3.....2 2.....4.....2 3.....4.....3

*) The small helpnotes will be omitted from here on.

*) Las pequeñas notas auxiliares se omitirán en adelante

EXERCISES WITH CHANGE
from First to Fourth Position

EJERCICIOS CON CAMBIO
de la Primera á la Cuarta Posición

G STRING

CUERDA SOL

261 a)

D STRING

CUERDA RE

b)

A STRING

CUERDA LA

c)

E STRING

CUERDA MI

d)

G STRING

CUERDA SOL

262 a)

D STRING

CUERDA RE

b)

A STRING

CUERDA LA

c)

E STRING

CUERDA MI

d)