






NOTES

Their Shape and Time-Value

There are different kinds of notes, each of a definite, precise time-value:

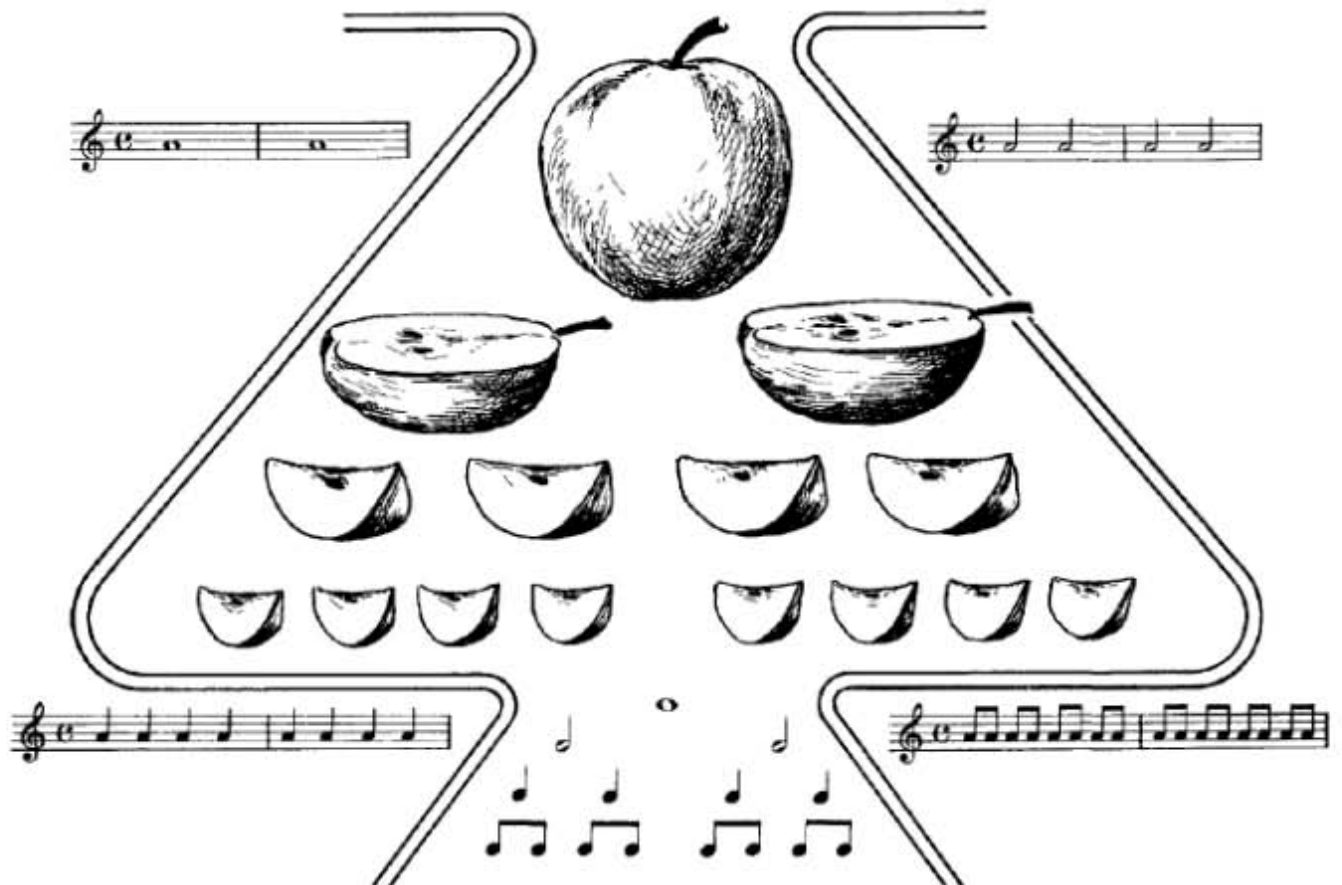
- Whole-Note..... 
- Half-Note..... 
- Quarter-Note..... 
- Eighth-Note..... 
- Sixteenth-Note..... 

Count: 1 2 3 4 1 2 3 4 1 2 3 4 1 2 3 4 1 2 3 4



In $\frac{4}{4}$: 1 Whole-note 2 Half-notes 4 Quarter-notes 8 Eighth-notes 16 Sixteenth-notes






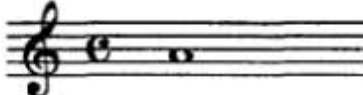




An apple divided into equal parts will illustrate how the whole-note can be divided:



The diagram shows a central apple being divided into two halves, then into four quarters, and finally into sixteen sixteenths. Musical staves are placed around the apple to show the corresponding note values: a whole note (one apple), two half notes (two halves), four quarter notes (four quarters), eight eighth notes (eight eighths), and sixteen sixteenth notes (sixteen sixteenths).

RESTS

The rest indicates a pause or interval of silence between two tones. Its time value corresponds exactly with that of the similarly named note:

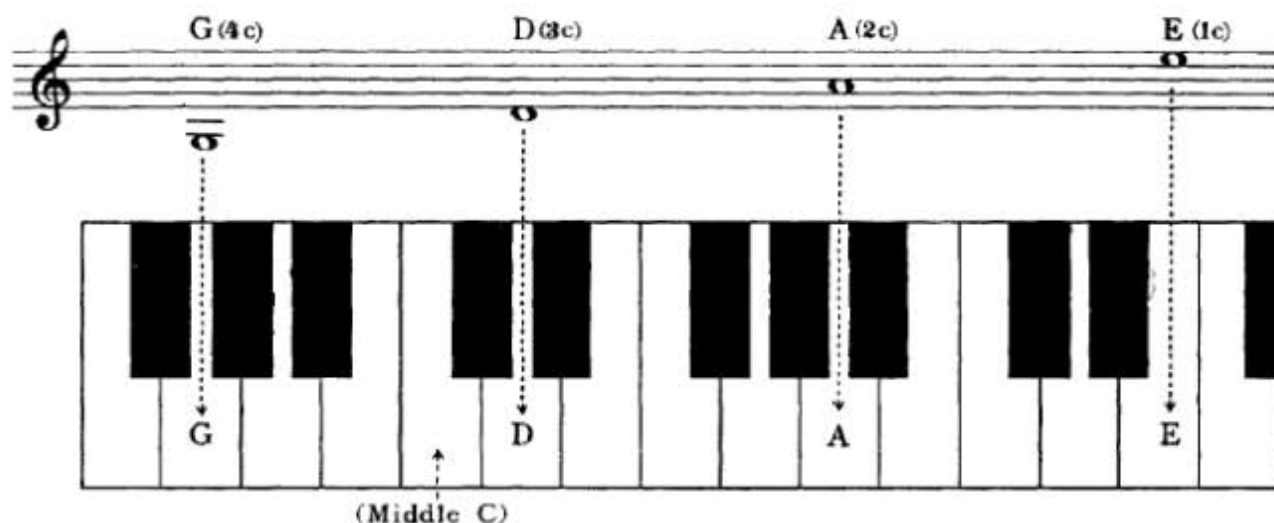
Whole-rest	Half-rest	Quarter-rest	Eighth-rest	Sixteenth-rest
				
Whole-note	Half-note	Quarter-note	Eighth-note	Sixteenth-note
				

Notes

Rests

*A rest is as important as a note!
Never overlook a rest but count it accurately! M.B.*

THE FOUR STRINGS OF THE VIOLIN



C means corda: String. ▮ indicates Down-Bow. V indicates Up-Bow. ○ indicates Open String.

TUNING OF THE FOUR STRINGS

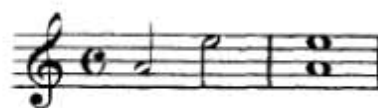
The Four Strings are tuned in so-called *Perfect Fifths*. A perfect Fifth is an interval of five (5) diatonic degrees, counted from the first note (*prime*) in a scale.



G to D is a Perfect Fifth

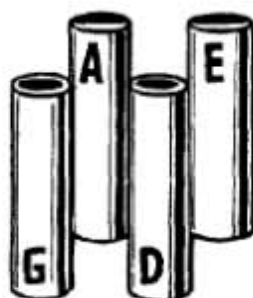


D to A is a Perfect Fifth



A to E is a Perfect Fifth

It is of the utmost importance that the Violin be properly tuned. As correct tuning of the Violin by ear is difficult for a beginner, the Violin may at first be tuned with the aid

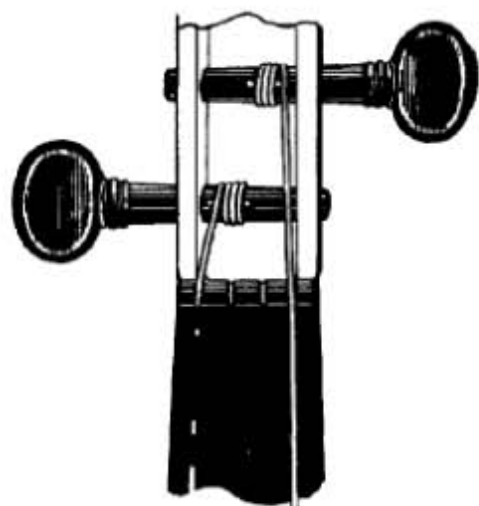


Tuning Pipe

of a piano or a tuning pipe. As soon as possible, the pupils should be taught to tune their own Violins by ear. This is one of the reasons why *Ear-training* should begin early.

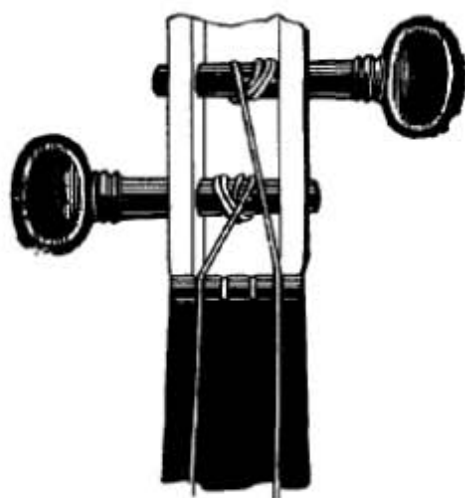
Always tune very softly. (*piano*), L.A.

HOW TO ATTACH THE STRINGS CORRECTLY



Correct

The above illustration shows clearly *how* the strings should be attached and wound around the pegs.



Incorrect

The above illustration shows clearly *how not* to attach the strings and wind them around the pegs.

The pegs should always be in good condition, should fit *exactly* and should respond to the slightest touch of the player.

If the pegs begin to stick and do not work easily, they should be taken out—one at a time—and be rubbed with a little soap if too tight, or with a little chalk if too loose.



Adjustor for the Steel E String

RECAPITULATION

1. Stand erect, with shoulders well back and chest forward; the weight of your body resting on the left foot.
2. Do not let your Violin sag but keep it in a straight, horizontal position.
3. Draw your bow mid-way between bridge and fingerboard, straight across the string; the *point of contact must never vary* and the direction in which it is drawn must always be *parallel* to the bridge.
4. In changing from down-bow to up-bow, or from up-bow to down-bow, move the wrist.
5. Play in exact time giving the precise value to each note. Train your sense of rhythm incessantly through correct and proper counting.
6. Be sure that your Violin is perfectly tuned.
7. The music must be placed exactly in line with your eyes, the height to be regulated by the necessary raising or lowering of the music stand.
8. Good bodily health is of the utmost advantage to a violinist. Above all, students should accustom themselves to well-regulated breathing while practising, remembering that inhaling of ozone will cause the blood to circulate more freely and in this way bring about the healthiest and most active condition of both body and mind.

Always play naturally and without unnecessary grimaces, gesticulations or movements. L.A.

Exercises on Open Strings

A STRING



Count: 1 2 3 4 (*quarter notes*)

1

*) Keep bow quiet on the string, while counting the rest.



Count: 1 2 3 4 (*half and quarter notes*)



Count: 1 2 3 4 (*whole, half and quarter notes*)

E STRING



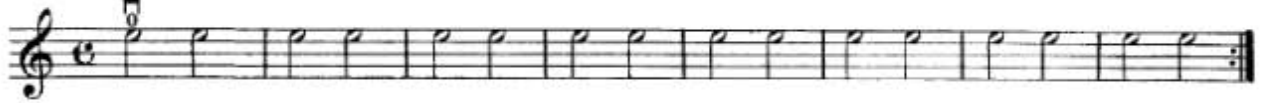
Count: 1 2 3 4



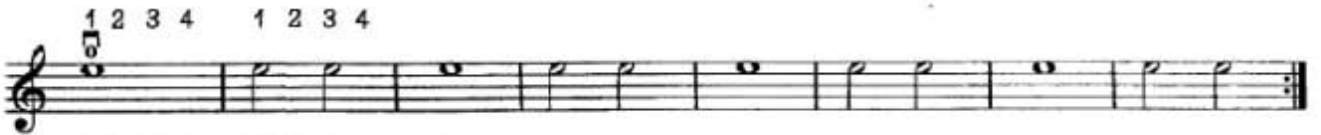
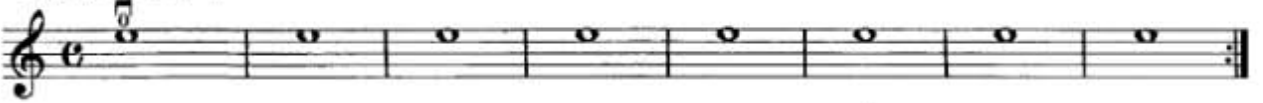
*) Keep bow quiet on the string while counting the rest.



Count: 1 2 3 4



Count: 1 2 3 4



D STRING



Count: 1 2 3 4



*) Keep bow quiet on the string, while counting the rest.



Count: 1 2 3 4



Count: 1 2 3 4



G STRING



Count: 1 2 3 4

4

The first exercise consists of three staves of music in 4/4 time. The top staff begins with a treble clef, a common time signature, and a '4' above the staff. It contains a sequence of eighth notes. The middle staff contains a sequence of eighth notes with 'V' (vibrato) markings above certain notes. The bottom staff contains a sequence of eighth notes with rests above certain notes.

*) Keep bow quiet on the string, while counting the rest.



Count: 1 2 3 4

The second exercise consists of three staves of music in 4/4 time. The top staff begins with a treble clef, a common time signature, and a 'Count: 1 2 3 4' above the staff. It contains a sequence of eighth notes. The middle staff contains a sequence of eighth notes with '1 2 3 4' and '1 2 3 4' above the first two measures. The bottom staff contains a sequence of eighth notes with '1 2 3 4' above the first measure and 'V' (vibrato) markings above certain notes.



Count: 1 2 3 4

The third exercise consists of three staves of music in 4/4 time. The top staff begins with a treble clef, a common time signature, and a 'Count: 1 2 3 4' above the staff. It contains a sequence of eighth notes with 'V' (vibrato) markings above certain notes. The middle staff contains a sequence of eighth notes with '1 2 3 4' and '1 2 3 4' above the first two measures, and 'V' (vibrato) markings above certain notes. The bottom staff contains a sequence of eighth notes with '1 2 3 4' and '1 2 3 4' above the first two measures, and 'V' (vibrato) markings above certain notes.

EXERCISES
for combination of all the four strings

Count: 1 2 3 4,

5

Count: 1 2 3 4,

Count: 1 2 3 4,

Count: 1 2 3 4,

Count: 1 2 3 4,

Ensemble playing should be cultivated from the very beginning; it is of great value in developing musicianship in the pupil. Part 7 page 3 contains a piano accompaniment to "Marching to School." Study every tune with piano.

Marching to School

In gay mood

Count: 1 2 3 4,

M. B.

Pupil

6

Teacher

EXERCISE

for gaining firmer control of the bow

Be careful to exert *even* pressure upon *both* strings.

Count: 1 2 3 4

Count: 1 2 3 4

Count: 1 2 3 4

Count: 1 2 3 4

POSITION AND ACTION of the Fingers of the Left Hand

As may be seen from the pictorial illustrations and explanatory remarks, the fingers of the left hand should be held above the fingerboard in a natural and curved position, and for the actual stopping of the notes *only the tips* of the fingers, where the sensory nerves are located, should touch the strings. To do this correctly, and enable all the fingers to be kept above the finger-board, ready to fall into place with the necessary strength and precision, requires an upright attitude of the hand and correct position of the elbow alluded to in preceding instructions, and as a further necessary detail, short trimming of all the finger nails. (See Part VI, page 513.)

For the very first attempts at setting the fingers it should be remembered that the finger in use should touch only one string at a time.

Fingering for violin music is marked as follows:-

- 0 indicates use of an open string.
- 1 indicates use of the first or index finger.
- 2 indicates use of the second or middle finger.
- 3 indicates use of the third or ring finger.
- 4 indicates use of the fourth or little finger.

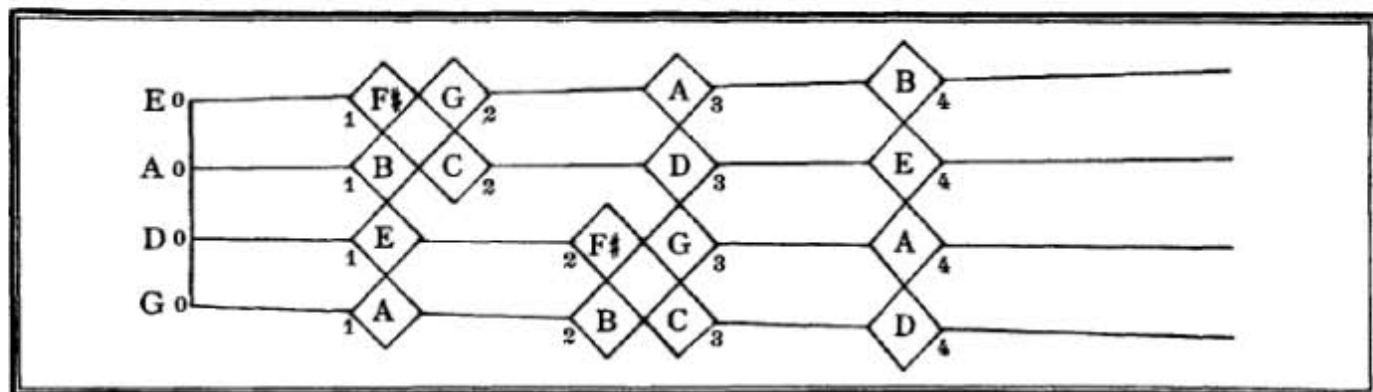
Whole-Steps and Half-Steps

There are two different ways of placing the fingers on the strings as shown on the following diagram.

1. Whole-steps, taken somewhat apart.
2. Half-steps, taken closely together.

DIAGRAM OF THE VIOLIN FINGER-BOARD

showing the four strings, distances between whole and half steps, names of notes and fingers with which the notes are taken



EXPLANATION OF THE DIAGRAM

E String:	A String:	D String:	G String:
E to F# whole-step	A to B whole-step	D to E whole-step	G to A whole-step
F# to G <u>half-step</u>	B to C <u>half-step</u>	E to F# whole-step	A to B whole-step
G to A whole-step	C to D whole-step	F# to G <u>half-step</u>	B to C <u>half-step</u>
A to B whole-step	D to E whole-step	G to A whole-step	C to D whole-step

- Notice that:
- 1st Finger is placed alike on all 4 strings
 - 2nd Finger is placed alike on 2 strings and 2 strings (see pages 35 and 36)
 - 3rd Finger is placed alike on all 4 strings
 - 4th Finger is placed alike on all 4 strings

The musical notation shows the four strings of the violin: G String, D String, A String, and E String. Each string is shown with a sequence of notes and fingerings. For example, the G string starts with G (open), then A (finger 1), B (finger 2), C (finger 3), and D (finger 4). The D string starts with D (open), then E (finger 1), F# (finger 2), G (finger 3), and A (finger 4). The A string starts with A (open), then B (finger 1), C (finger 2), D (finger 3), and E (finger 4). The E string starts with E (open), then F# (finger 1), G (finger 2), A (finger 3), and B (finger 4). The notation uses a treble clef and a key signature of one sharp (F#).

Professor Auer's Two Most Important Principles

concerning FINGER and BOW PRESSURE

1. CORRECT ACTION OF THE LEFT HAND FINGERS

The fingers should stop the strings with *exceedingly strong pressure*, but without stiffening or cramping the hand or fingers.

The pupil should gradually strengthen and develop the fingers, so that they will fall upon the strings like individual little hammers.

Thoroughly developed and completely trained left hand fingers should be as strong and unflinchingly certain, as though made of iron. L. A.

2. CORRECT ACTION OF THE BOW ARM

The bow should be drawn lightly and smoothly over the strings without any rough or heavy pressure.

This calls for a different dynamic pressure from the two hands:

- a) Strong Finger pressure
- b) Light Bow pressure

The Wrist should be free and flexible to insure free movements of the arm.

The Change of the Bow should not be heard.

Ideal perfection in this detail of bowing requires that the change itself be made with utmost smoothness and without the slightest sound or scratching noise. To gain this perfection requires constant use of a flexible wrist. L. A.

These two principles of Professor Auer, together with holding the violin without a cushion constitute the most important of his scientific discoveries in connection with the art of violin playing; it cannot be mastered with ease, but if finally gained through unceasing effort and toil, it will result in the production of that luscious, wonderful tonal quality for which all the foremost disciples of the Auer School have earned such world-wide fame.

D STRING

D String: 0 |-----◇ E 1 |-----|

Count: 1 2 3 4

10

Count: 1 2 3 4

Count: 1 2 3 4

Place the finger first, then draw the bow. L.A.

G STRING

G String: 0 |-----◇ A 1 |-----|

Count: 1 2 3 4

11

Count: 1 2 3 4

Count: 1 2 3 4

The 1st finger is placed alike on all four strings.

A STRING 2nd Finger



Count: 1 2 3 4

12

Count: 1 2 3 4

Count: 1 2 3 4

Keep 1st finger down for the length of the dotted lines.

E STRING



Count: 1 2 3 4

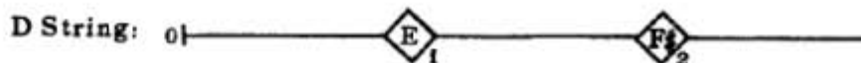
13

Count: 1 2 3 4

Count: 1 2 3 4

Do not press with the bow! Draw it lightly!
The 2nd finger is placed alike on the A and E strings.

D STRING



Count: 1 2 3 4

14

Count: 1 2 3 4

Count: 1 2 3 4

G STRING



Count: 1 2 3 4

15

Count: 1 2 3 4

Count: 1 2 3 4

The 2nd finger is placed alike on the D and G strings.

A FUNDAMENTAL RULE for beginners

The fingers must remain upon the strings wherever and whenever possible! Never *lift a finger* unless obliged to do so.