

The Secret of Perfect String Transfer

ONE OF PROFESSOR AUER'S MOST IMPORTANT RULES

Any bowing is relatively simple as long as the bow is used on *one* string only. It is when the bow is transferred to a *new* string that the difficulty arises. It can really be said that the *main problem* of Bow technique is embedded in the art of a perfect change of strings.

CHANGE OF STRINGS

In order to gain a smooth inaudible String Transfer, Prof. Auer recommended that *the finger, just used, should remain on the string until the bow has changed to the new string*, that is: A momentary and simultaneous resting of both fingers on two strings.

Prof. Auer claimed (and rightly so) that a perfect String Transfer *was impossible* without adhering to this important rule.

EXERCISES FOR STRING TRANSFERS

with stationery position of two fingers

Count: 1 2 3 4

47

The image shows four staves of musical notation for string transfer exercises. Each staff begins with a treble clef and a common time signature. The first staff is numbered '47' and includes a 'Count: 1 2 3 4' above the first measure. The exercises consist of eighth and sixteenth notes, often grouped in pairs or fours, with various fingerings (1-4) and bowing directions indicated by arrows. Vertical bar lines separate the measures, and some measures contain repeat signs. The exercises are designed to practice the technique of keeping a finger on the string during a string change.

String transfers with 2 notes to each bow



Count: 1 2 3 4

48

Musical notation for exercise 48, consisting of four staves of music in 4/4 time. The first staff starts with a count of 1 2 3 4. The notation includes various string transfers with two notes per bow, indicated by slurs and fingerings (0, 1, 2, 3, 4).

String transfers with 3 notes to each bow



Count: 1 2 3

49

Musical notation for exercise 49, consisting of four staves of music in 3/4 time. The first staff starts with a count of 1 2 3. The notation includes various string transfers with three notes per bow, indicated by slurs and fingerings (0, 1, 2, 3, 4).

String transfers with 4 notes to each bow



Count: 1 2 3 4

50

Musical notation for exercise 50, consisting of three staves of music. The first staff starts with a treble clef and a common time signature. It contains a sequence of notes with fingerings (0, 1, 3, 3, 0, 1, 0, 3, 0) and bowing marks. The second and third staves continue the sequence with similar fingerings and bowing marks.

The Doll

A. TÉGNÉR
Arranged by M. B.

In playful mood

Pupil

51

Teacher

Musical notation for 'The Doll', showing a duet between a Pupil and a Teacher. The Pupil part is in the upper staff and the Teacher part is in the lower staff. Both parts start with a treble clef and a common time signature. The Pupil part includes fingerings (3, 1, 4, 4, 0, 2, 3) and bowing marks. The Teacher part includes fingerings (2, 4, 0, 2, 3) and bowing marks.

Continuation of the musical notation for 'The Doll', showing the Pupil and Teacher parts. The Pupil part includes fingerings (2, 3, 4, 2, 4, 0, 2, 3) and bowing marks. The Teacher part includes fingerings (2, 4, 0, 2, 3) and bowing marks.

VARIETIES OF BOWING

- Practise: a) Separate bows
b) 2 notes in a bow
c) 4 notes in a bow

Always use the open string wherever the fourth finger is not marked.

FOURTH ETUDE

M. B.

Count: 1 2 3 4

52

In the following exercises the down-bow should be played *quickly* and the up-bow *slowly*, using this part of the bow: A-B, B-A

The Squirrel



Scherzando

Count: 1 2 3 1 2 3

Preparatory Exercise:

Count: 1 2 3

Pupil

53

Teacher

Henning

Correct Finger-action Across the Strings

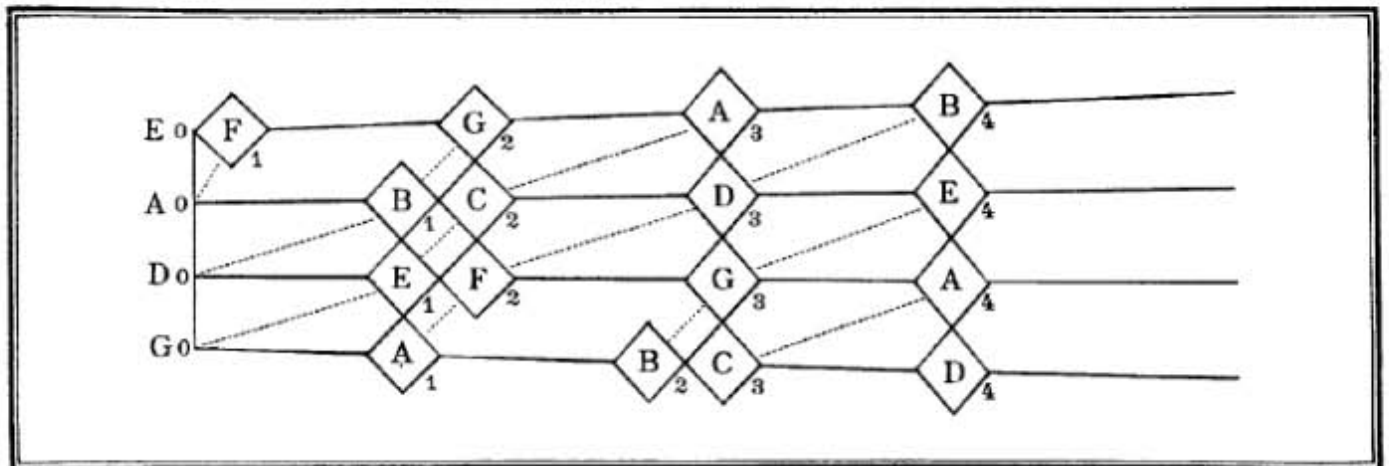
To learn how a correct finger-action *across the strings* is carried out, is of equal importance to knowing how a smooth and correct string transfer is to be carried out with the bow.

A correct Finger-action when crossing the strings calls for a *sideway movement* of the fingers. This sideway movement should be carried out with ease and freedom by the fingers, independent of the hand.

Do not move the Hand!
Move only the Fingers!

We have another movement of the hand: The *lengthwise movement*, which is considered in Part III.

It is also important to learn not only the exact position of each note on the 4 strings, but also *how* the different notes on the different strings *correspond to each other across the strings* as well as their correct fingering.



EXPLANATION

The above diagram clearly shows the position of each and every note on the 4 strings, as well as their relationship to each other and the appropriate fingering for them *across the strings*.

EXERCISES FOR B and F

The interval from B to F is a so-called *diminished fifth*, and as these two notes are not exactly opposite to each other on the violin fingerboard, their production with the same finger brings about a peculiar difficulty and necessitates particular care.

To play these notes, the finger must always be lifted after each note, and reset upon the neighboring string either higher or lower, as called for by the new note.

Practise the following exercises very slowly and carefully and remember to place the finger first before drawing the bow.

Part II, page 125, contains a marvellous fingering for diminished fifths. But a beginner should at first study this ordinary fingering.

Count: 1 2 3 4

55

FIFTH ETUDE

$\frac{6}{8}$ TIME

Count: 1 2 3 4 5 6

56

*) The 2nd finger should be raised and reset as explained as above.

SCALE OF A MINOR

Half steps: B-C and G \sharp -A when ascending
F-E and C - B when descending

Two secrets of how to gain perfect intonation:
 (1) *Play the half-steps as closely together as possible*
 (2) *Play a high leading tone - (the seventh tone)*
 L. A.

Preparation:

Count: 1 2 3 4

Pupil 57

Teacher

Also to be practised:

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

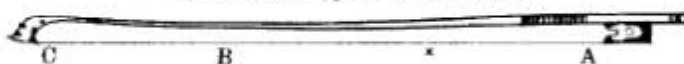
BROKEN CHORDS

Count: 1 2 3 4

58

NOTES OF DIFFERENT TIME-VALUE in one Bow

Half and Quarter Notes



For Down-bow: Use $\frac{2}{3}$ of the bow for the half note (A-B). Use $\frac{1}{3}$ of the bow for the quarter note (B-C) and reverse for Up-bow.

Count: 1 2 3

59

Dotted Quarter and Eighth Notes



For Down-bow: Use $\frac{3}{4}$ of the bow for the dotted quarter note (A-B). Use $\frac{1}{4}$ of the bow for the eighth note (B-C) Reverse for Up-bow.

Count: 1 & 2 & 3 & 4 &

60

THE RHYTHMIC PULSE
 which beats throughout this tune is:
 4 1 2 3, 4 1 2 3

It should be clearly understood that the rhythmic pulse is *not* 4, 1234, *but* 4 1 2 3. Before playing, count 4 1 2 3 -aloud- throughout the whole tune and see how exactly this rhythmic pulse fits to the very last measure.

Old French Song

Espressivo

Pupil
61

Teacher

SIXTH ETUDE

Use whole bow with supple wrist. Mind correct inward bend of your left arm.... (See *Ill. 14*)

Count: 1 2 3

62

SCALE OF G MAJOR

Half steps: B-C and F# - G

Preparation:

Count: 1 2 3 4

Pupil
63

Teacher

Also to be practised:

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

BROKEN CHORDS

Count: 1 2 3 4

Nearer My God to Thee

MASON
Arranged by M.B.

Slowly, with inmost feeling

Pupil
65

Teacher

Count: 1 2 3 4 1 2 3 4

EXERCISES FOR CROSSING THE STRINGS

(Key of G Major)

Count: 1 2 3 4



66



* The second finger must be placed upon both strings simultaneously.

** Diminished Fifths like these (F# to C) also referred to at times as *false vis a vis*, occur very frequently and particular attention must always be given to perfect intonation. The fingers must be lifted and reset as explained on page 57.

DETACHED NOTES IN ONE BOW

Dots under slurred notes signify, that these notes should sound detached within one stroke.

These notes, f. i.  are to be played 

These notes  are to be played 

To obtain this effect a momentary halt must be made between the two notes; but the bow must *not* be taken away from the string; it must simply be stopped and then started again.

Each note must be produced clearly and evenly.

WHOLE BOW

Count: 1 2 3 4

67 

Springtime

In gay mood

Quickly
 Slowly

J. Fröhlich

Pupil
 68

Teacher

Count: 3 4 1 2 3 4



0 2 2 3 0

v

*) 0 1 3-----3 1 2

v

Keep your Violin and Bow in perfect condition and spotlessly clean. M. B.

The Burgomaster

Swedish Song

A. TÉGNÉR
Arranged by M. B.

Humorously

Pupil 69

Teacher

Counts 1 2 3 4

3 4 4 1 0 3

4 4 0 v 0 2 4 1 3

2 0 4 3 1 3 2 3 0 2 4 3 2 0 4

*) The second finger to be lifted and reset as explained on the preceding page.

SKIPS ACROSS ONE OR TWO STRINGS

In skipping across one or two unused strings always hold the bow firmly in the hand and guide it across the strings with a loose wrist. L. A.

The skipped open strings must not be sounded.

70

Dolly's Little Minuet

Con moto (*In playful mood*) Henning

Pupil 71

Teacher

Count: 1 2 3

*) [1] First Ending [2] Second Ending. In repeating, the First Ending is omitted and the piece comes to a close with the Second Ending.

EXERCISES FOR CHANGE OF BOW

at the Nut and Tip, developing flexibility of the Wrist.

The following exercises are to be practised very near to nut or tip, with short, soft strokes of the bow. Only the *Wrist* is to be moved and the entire upper and lower arm must be held *absolutely quiet*.

EXERCISES ON ONE STRING

Count: 1 2 3 4
1) At Nut

72 a

2) At Tip

To be practised in the same manner at Nut and Tip.

EXERCISES ACROSS TWO STRINGS

Count: 1 2 3 4
1) At Nut

72 b

2) At Tip

This style of "Bowling" is *only* to be used for *exercising* purposes, such as the above.

Erwin Music Studio