

Maia Bang  
Violin Method  
Part 1 — Elementary

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# — AUTHOR'S PREFACE —

Inspired by that most prominent of all modern violin pedagogues, Professor Leopold Auer, with whom I had the great opportunity of studying in Petrograd, I conceived the idea to write, as clearly as possible, a Violin Method wherein Prof. Auer's new and unconventional teaching principles would be set forth and thus made available for the teaching fraternity.

I have, ever since earliest childhood, had a rapt interest in that most marvelous of all instruments, the Violin. My constant desire to acquaint myself with every phase of violin playing led me to investigate a great variety of methods, and for many years, I devoted myself to the thorough study of the "German School" in Leipzig, the "Belgian School" and "French School" in Paris and Geneva, and finally the "Russian School" in Petrograd. To the latter I came at the most opportune time, when Prof. Auer's classes were attended by some of his most gifted young violin prodigies.

The opportunities to profit through the advice of this master, the intellectual uplift gained through personal contact and the remarkable results I achieved through his entirely original teaching proved a revelation to me and I realized 'ere long how much in advance his teaching principles those of all other pedagogues with whom I had studied.

When the great European war forced the Master to leave Russia and come to the United States, I grasped the wonderful opportunity to follow him as his assistant teacher; and it was here I wrote the "Maia Bang Violin Method," published in seven volumes. The work covers every phase of violin teaching and violin playing from the very beginning to the highest artistic realization. Into this method has been introduced Prof. Auer's most important instructive principles, not only as a developing feature, but so closely fitted to the exercise material as to prove of the utmost benefit to the student.

In arranging for a well-graded plan of development in this method, I followed one of the most important principles of my illustrious master: to combine purely technical with musical needs at all times by providing a liberal, progressive amount of technical material and relieving it with melodious little pieces designed to interest the pupil and accustom his ear to pleasing and gratifying musical impressions from the very start.

Practical experience proves to every teacher how irksome a task it is to teach the elementary principles of violin playing, and I have long since arrived at the conclusion that in order to succeed we must present every instructive principle and every technical problem in as clear and simple a manner as possible. To this end I would advise the following procedure of practice:

With exercises of pieces offering difficulties for both fingers and bow, *the task for mastering the technical details should be divided*, owing to the fact that it is a difficult problem for young pupils to *concentrate simultaneously* upon such different work as the right and left hand are called upon to execute. In other words: the entire attention of the pupil should be concentrated at first upon the *fingers of the left hand*—using a separate bow for each note—and only when comparative surety in intonation and finger action have been gained should he play with the marked bowings. For instance:

Practice at first with separate bow to each note:



and later on with the bowing as marked:



This system of practising will bring about rapid and satisfactory results and should be employed throughout the entire method.

Before closing I beg to refer in brief to the responsibilities and nerve-racking duties of our violin teachers. Only through their devotion and conscientious work can we look forward to the artistic development of our future soloists, discriminating amateurs, and last but not least, of those important members of symphonic organizations such as first and second violinists and viola players.

The violin teacher in truth is one of the fundamental pillars of musical development and if in the presentation of this new method I have succeeded in lightening his arduous and trying duties to even a partial extent, I shall find myself amply rewarded.

The admirable art of violin playing demands long, incessant and pains-taking application and in closing let me recall the old Latin proverb, applicable alike to violin playing as to all the other arts:

*Per aspera ad astra!*  
(Through bolts and bars to the stars!)

MAIA BANG.



## Preface to the Revised Edition

It is a great pleasure to offer this new, revised edition of my popular Violin Method, made possible through the courtesy of my esteemed publisher.

Naturally—nothing has been changed either in plan or general layout of my method—I have only brought it up to date and made it more accurate and concise.

More than 300,000 copies of this method have been sold—what a pleasure to see one's work so appreciated and used. I hope it may continue to be of great use and help to my dear friends, the violin teachers, in their strenuous and important work.

*Maia Bang*

270 RIVERSIDE DRIVE  
NEW YORK CITY

January 5<sup>th</sup> 1919

Dear Miss Bang,

I have read and re-read Your Violin-School with great interest and recognize with pleasure how thoroughly You have been guided by my own teaching principles and how completely and clearly You have presented them in the book. — I consider the method an excellent one for beginners and sincerely hope that it will find the deserved sympathy and support of teachers who, from the start, wish to lead their pupils along the real and sure road of violin playing.

Believe me Yours most sincerely

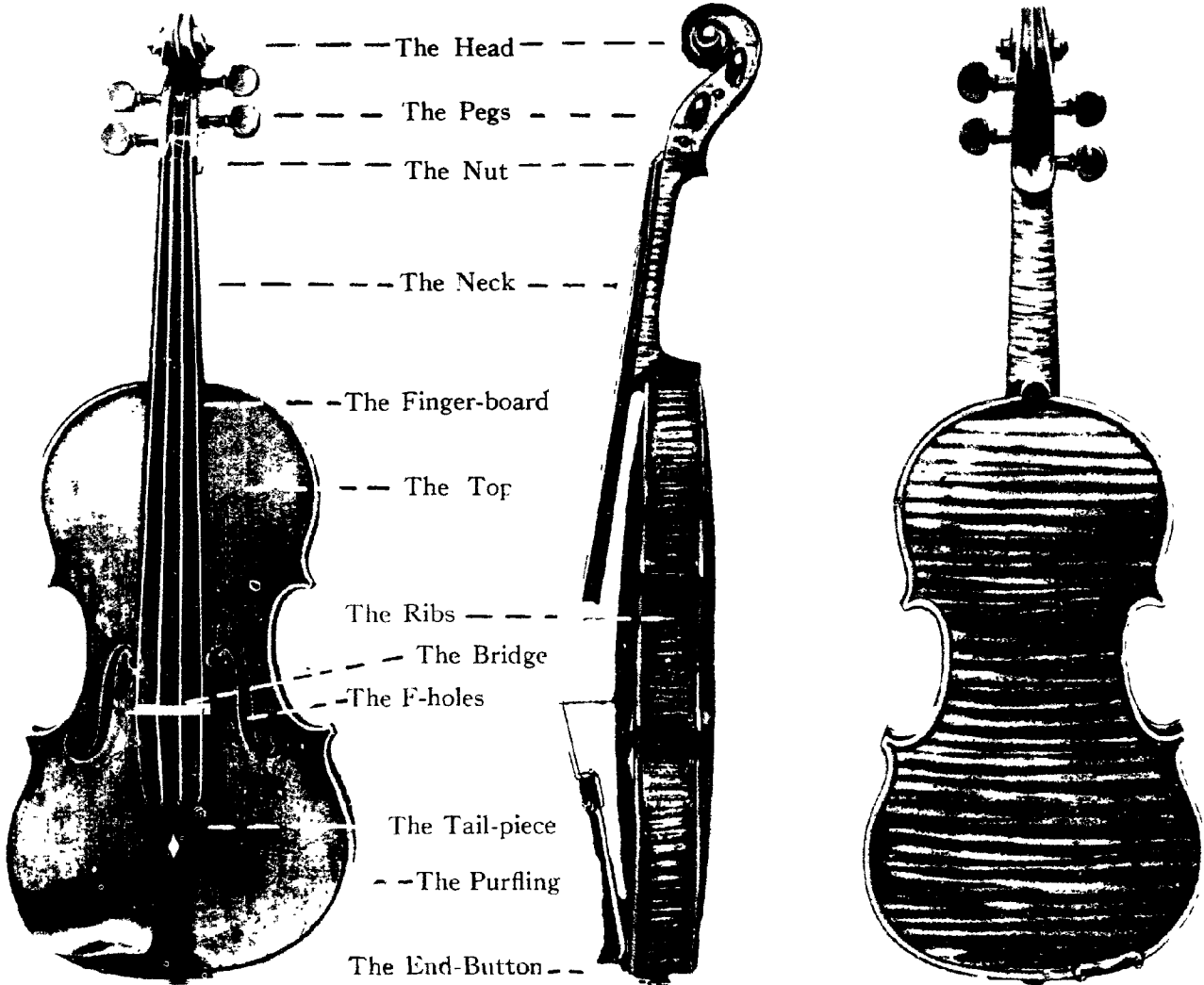
L. Puer

# THE VIOLIN and ITS COMPONENT PARTS

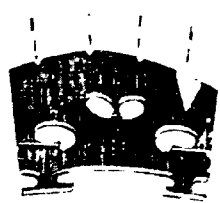
Front View  
The Top  
(Made of Pine wood)

Side View  
The Ribs  
(Made of Maple wood)

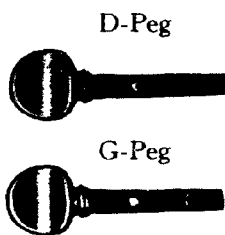
Back View  
The Back  
(Made of Maple wood)



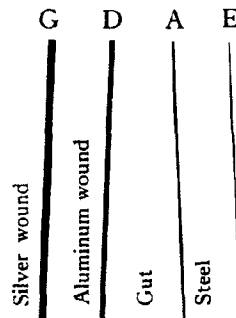
G D A E



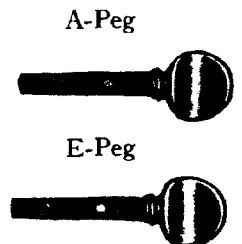
The Bridge



The Pegs



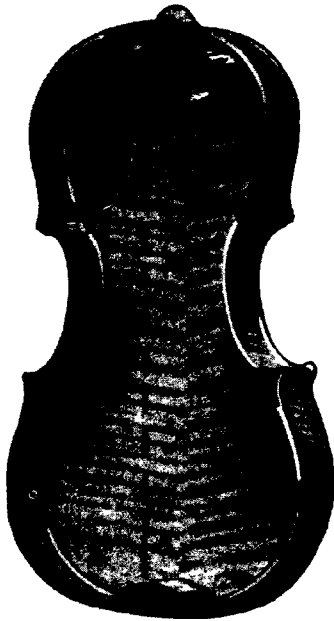
The Strings



A-Peg

E-Peg

## COMPONENT PARTS OF THE VIOLIN (continued)



Inside of the Violin  
with Top removed



The Bass-bar  
(dotted line inside the Violin shows position of Bass-bar under the top)

THE INSIDE of the Violin is like an empty box with a number of small corner-blocks placed at the top, bottom and sides, stabilizing the different parts of the Violin.

It also has a lining which follows the contour of the instrument.

THE BASS-BAR is a narrow strip of wood glued against the inner surface of the top and running parallel with the outside G-string. It serves to strengthen the top under the heavy pressure of the thickest string on the Violin (the G-string) and equalize the vibrations.

THE SOUND-POST is a small round wooden prop set inside the Violin, between the Top and Back, just behind the right foot of the bridge. Its function is to brace the Top against the pressure of the strings, transmitting as well as regulating their vibrations. It is through this little prop that the whole body of the Violin is rendered resonant. Owing to its great influence upon the tone of the Violin it is rightly called "l'âme du Violon", (the soul of the Violin).

THE END BUTTON sets in the lower end of the ribs of the violin and serves the purpose of holding the Tail-piece to which it is fastened with a strand of heavy gut.



The Sound-post

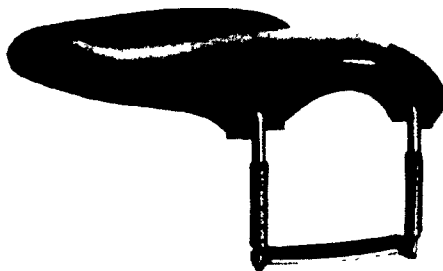


The End-button

THE CHIN-REST should have two different purposes:

1. Its first purpose *should be* to enable the Violin player to hold the Violin firmly and securely.
2. Its second purpose should be to protect the top of the Violin from being touched by the chin of the player.

According to the latest scientific research, the Violin loses more of its tonal volume when being touched on the top than on the back.

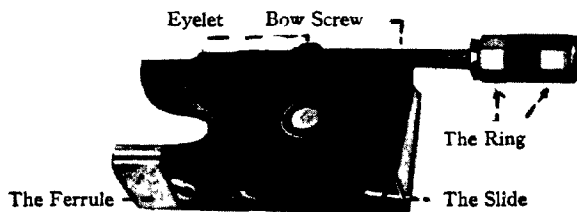


The Chin-Rest

# THE BOW and ITS COMPONENT PARTS



THE STICK of the bow is made of *Pernambuco* wood. It is ordinarily round, but occasionally octagonal.



## THE FROG AND ITS PARTS

THE FROG of the bow is made of Ebony. Fine bows are mounted with silver or gold. *The hairs* are horse hairs.

Before using the bow tighten the hair by means of the screw in order to impart the necessary tension to the stick. This tension, however, must never be so great as to cause the stick to become straight; the latter should always remain slightly bent towards the hair. *Before playing*, the hair should be rubbed with a moderate amount of rosin, and *after playing*, the hair should invariably be loosened. When the hair becomes worn out, or shiny, and refuses to retain the rosin, it must be renewed.

## Always Keep Your Violin and Bow in Perfect Condition and Spotlessly Clean!

Great importance attaches to the size of the violin and bow with which a beginner starts. Both must neither be *too large* nor *too small* and a mistake in this respect is liable to increase the difficulties of the pupil to a very considerable extent. To make sure, the teacher should always select the violin and bow, as he or she is best qualified to judge of the practical needs of the beginner.

When you come for a lesson:

"Don't Make Excuses!  
Make Good!"

(Remark by Professor Leopold Auer)

The above is one of the first of Prof. Leopold Auer's teaching principles and remarks to be applied to the general instructive plan of this Method; others of equal importance are mentioned throughout this Method in his customary concise, authoritative manner and always signed with his initials: L.A.

The Authoress

# HOW TO HOLD THE VIOLIN CORRECTLY

1. Stand erect, with weight of the body resting on the left foot. (See illustration 12, p. 15)

*Stand erect, perfectly quiet, with freedom and ease, and always hold your shoulders well to the rear. Such a position will enable freer breathing and better tone production. L.A.*

2. Bend the *left arm* well toward the *right*, in order to enable your fingers to fall upon the strings from above and with the necessary surety and strength; in fact your elbow must be drawn under the instrument to such an extent that you can see a little part of it. (See Ill. 1, p. 13). Never hold the elbow towards the left. Also remember, that the Violin *should never* be held in position by the left hand—only by collar-bone and jaw-bone. The hand should always be free and independent for the purpose of playing.

3. Hold the violin in a *horizontal* and slanting position—the right side lower than the left, place it upon the collarbone and hold it firmly in position with the jaw-bone upon the chin-rest. (See Ill. 2, p. 13)

*Hold the Violin well up in front of you and in such a manner that the top of the instrument will face the listener. Such a position will enable the tone to leave the F holes in a direct line towards the listener, without detriment to its volume or quality. L.A.*

4. *Never* use your left shoulder to support the instrument and hold the latter *firmly in position* with aid of the collar and jaw-bone *only* (see Ill. 4, p. 13). In fact do not allow the Violin to touch your shoulder or use a cushion to support the instrument, as such methods will invariably muffle the tone.

*Drawing up of the left shoulder as well as the use of a cushion for supporting the Violin is absolutely wrong and both methods will tend to muffle the tone. A cushion will rob the Violin of a third of its tonal volume. L.A. \*)*

5. The *fore-arm, wrist and hand* should form a *straight line*. (See Ill. 7, p. 14) Do not bend the wrist either too far out or too far inward, so as not to touch the body of the violin. Hold the *neck* of the Violin between the first joint of the thumb and the third joint of the fore-finger and *never* forget that there must be a very noticeable space between the thumb and neck. (See Ill. 8, p. 14) In addition, do not *press* the thumb against the neck of the Violin.

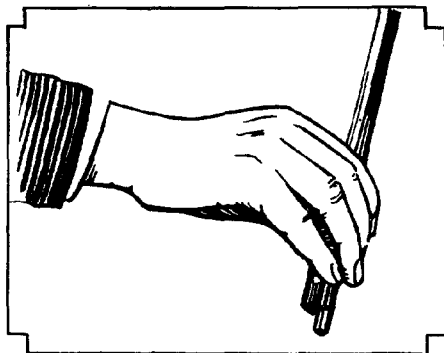
\*It should be remembered here that this remark by Prof. Auer was intended for his *artist pupils* of whom he always asked the height of perfection. Beginners and amateurs should not take this request too literally. Pupils' necks differ; a pupil with a short neck needs no cushion while a pupil with a longer neck does need one. Use your own judgment.

It also seems that Prof. Auer somewhat overestimated the harm of using a cushion. Modern scientific experiments show, that while the violin may be robbed a little of its tonal volume by using a cushion, this loss does not amount to as much as a third of its volume.

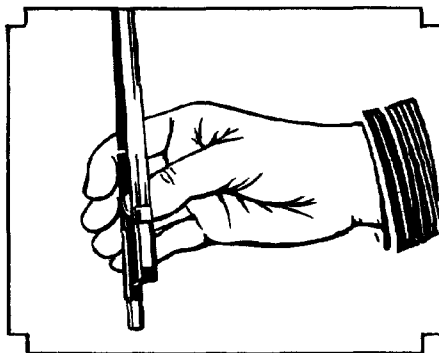


# HOW TO HOLD THE BOW CORRECTLY

1. Place the thumb of the right hand, slightly curved, close to the nut, beneath the stick and opposite to the middle finger, with the other fingers placed side by side on the bow within touch of each other.

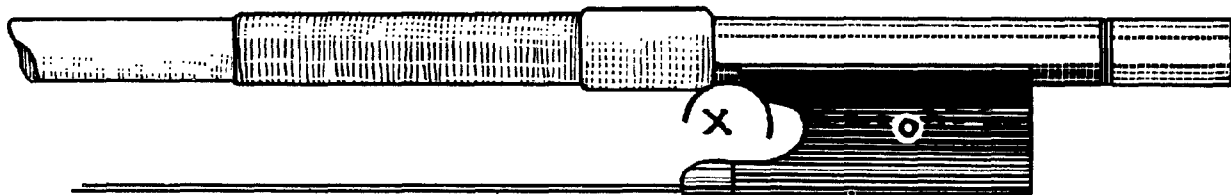


(Also, See Ill. 5, p. 14)

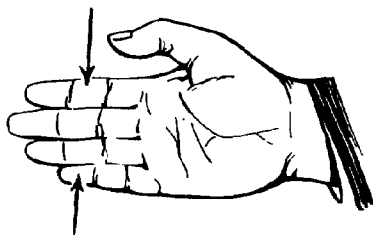


(Also, See Ill. 6, p. 14)

2. The thumb must be placed simultaneously against the nut and the stick at the point marked (X) on the bow:



3. The bow must lie in a slanting position between the first and second joints of the index finger and between the end and the first joint of the little finger. (*Russian School*).



4. Hold the bow firmly but in doing so, the thumb and fingers *must never be strained*, and should not touch the hair of the bow.



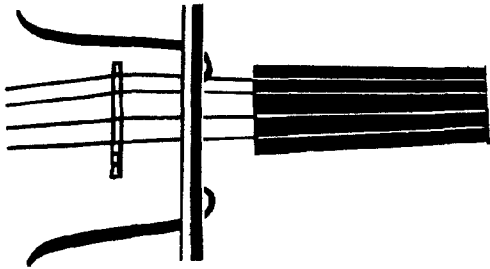
(End View of Bow position at the Frog)

5. Never forget that next to the fingers and the arm itself, the *wrist* is the most important factor for ultimate mastery of bowing. To play with a *stiff* or *cramped* wrist will not bring satisfactory results in violin playing as a *loose* and *flexible* wrist is one of the main essentials of correct and artistic bowing.

# HOW TO DRAW THE BOW CORRECTLY

1. The bow should be drawn *straight* across the string, *parallel to the bridge* and midway between the bridge and the fingerboard. It should be drawn evenly, touching only one string at a time.

2. The *wrist* should be entirely *loose* and *flexible*, capable of moving with absolute ease. In fact, the bow can not be drawn *straight* across the string without raising the wrist at the frog and lowering the wrist at the tip.



A supple, flexible wrist enables the production of a beautiful, singing tone, while a stiff and inflexible wrist invariably produces a tone of harsh, unmusical quality. L.A.

3. The change of bow should not be noticed but be done as inaudibly as possible, and here again a loose wrist is required. In fact, mastery of this most important requirement would be impossible without a flexible and pliant wrist.

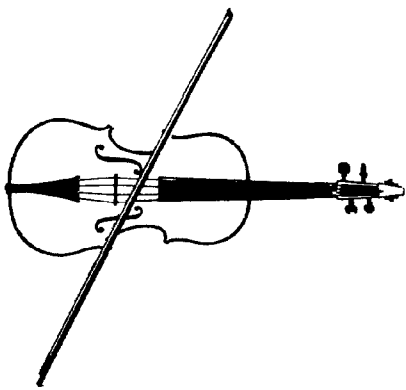


Fig. A—Incorrect

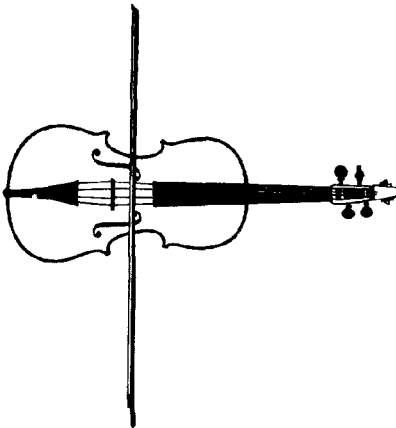


Fig. C—Correct

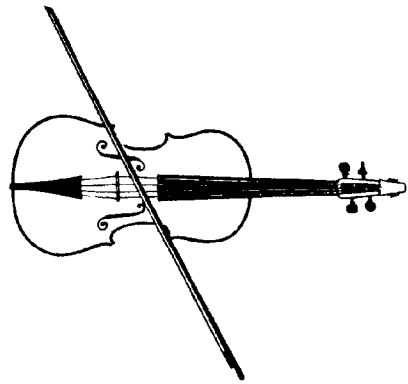


Fig. B—Incorrect

4. The bow should never be drawn in a direction *too far backward* (Fig. A) or *too far forward*, (Fig. B) but always in a straight line, parallel to the bridge. (Fig. C)

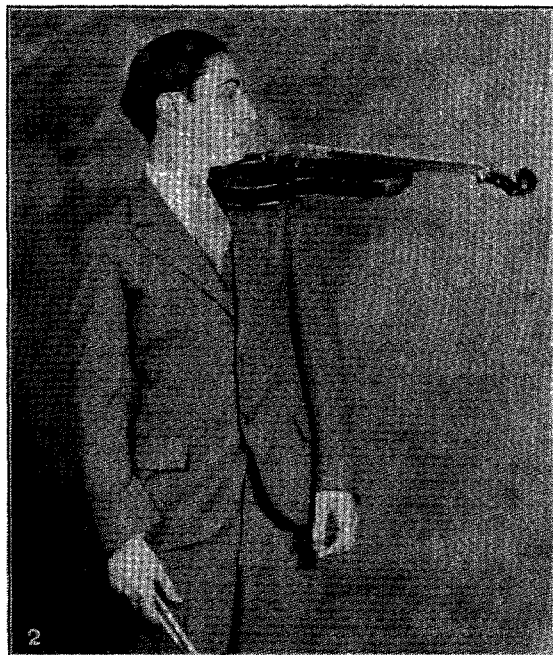
5. The lower arm and wrist should always be moved to and fro with natural freedom and simultaneous action. Do not hold the *elbow* too near the body and also beware of holding it too high. When playing upon the G string the elbow must always, and quite naturally, be held considerably higher than when playing upon the E string. The faulty method of forcing or pressing the bow with the aid of the shoulder in order to produce a more voluminous tone, will never result in anything else but scratching; and this method must be severely condemned.

6. And finally: The straining of muscles and ligaments of both the left and right hands, fingers, wrists, arms and shoulders, through stiff or cramped exertions on the part of the player, must be *absolutely avoided* and all movements must be carried out with natural freedom and pliancy. Remember: "*There should be no effort in art.*"

**Photographic Illustrations**  
-of-  
**HOW TO HOLD THE VIOLIN**



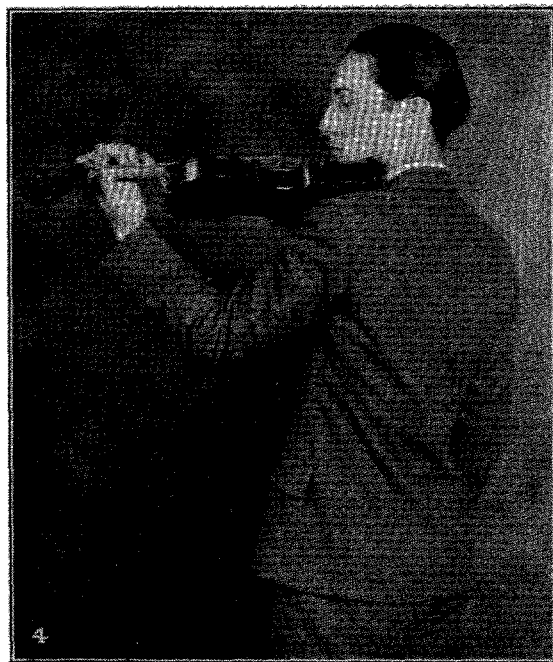
**No. 1. FRONT VIEW**  
Left arm bent inward.



**No. 2. FRONT VIEW**  
The violin held in horizontal position only by aid of the jawbone and collar-bone.

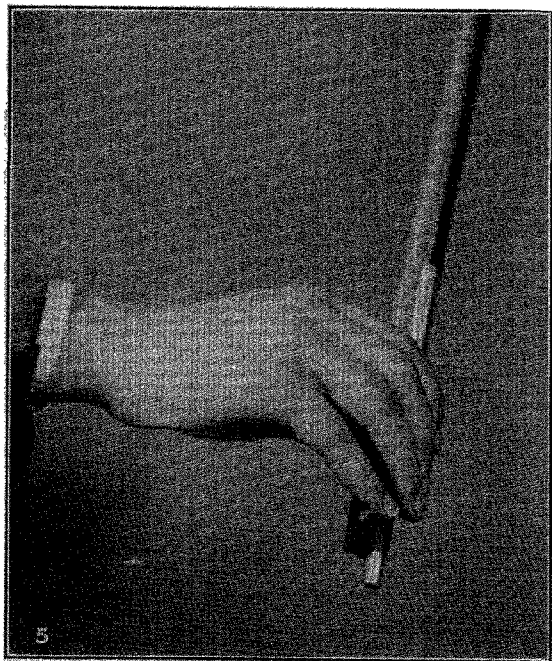


**No. 3. REAR VIEW**  
The violin held in correct position.

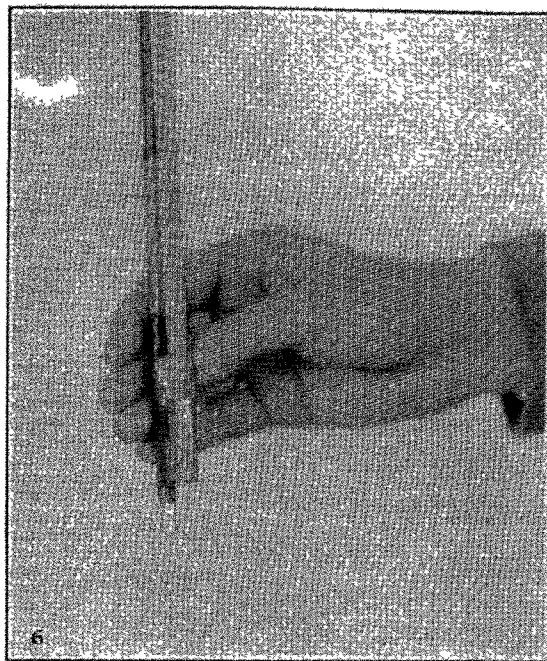


**No. 4. REAR VIEW**  
The violin, left arm and hand in correct position.

◆ **HOW TO HOLD THE BOW** ◆  
**Left Hand and Arm Positions**



No. 5. FRONT VIEW  
Right Hand holding the bow.



No. 6. VIEW from INSIDE  
Right Hand holding the bow.



No. 7. FRONT VIEW  
Left Hand and Arm forming a straight line.



No. 8. SIDE VIEW  
Open space underneath the neck, between the thumb and first finger.

## HOW TO DRAW THE BOW



No. 9. FRONT VIEW

Correct position of the right hand while playing with the TIP of the bow.



No. 10. FRONT VIEW

Correct position of the right hand while playing with the MIDDLE of the bow.



No. 11. FRONT VIEW

Correct position of the right hand while playing at the NUT (Frog) of the bow.



No. 12. FRONT VIEW

Correct position in general.  
The body rests on the left foot.



# HOW TO DRAW THE BOW



No. 13. CORRECT POSITION  
Viewed from the right side.



No. 14. CORRECT POSITION  
Viewed from the left side.



No. 15. CORRECT POSITION  
Rear view.



No. 16. CORRECT POSITION  
Front (face) view.

# THE SIMPLEST RUDIMENTS OF MUSIC

## Notes: Their Names and Notation

Musical sounds are represented on paper by means of *Notes*, named after the first seven letters of the alphabet:

A B C D E F G

These Notes are written on the five Lines and in the four Spaces of the *Staff*.

The Five Lines:

The Four Spaces:

In addition the Notes are also written *upon* and *between* shorter Lines *above* and *below* the Staff, known as *Leger Lines*:

Leger-lines above

Leger-lines below

The G or Violin Clef

is always placed at the beginning of the Staff. It encircles the second line (G) and establishes the pitch.



The Names of the Notes on the Five Lines:

(Remember: Every Good Boy Deserves Fun)

The Names of the Notes in the Four Spaces:

(Remember: Face!)

The Names of the Notes below the Staff:

The Names of the Notes above the Staff:

The names of the Notes in succession:

The *Sharp* (#) raises a note one half tone.

The *Flat* (b) lowers a note one half tone.

The *Natural* (♮) places a note into its original position.

# THE STAFF, BARS, MEASURES and TIME

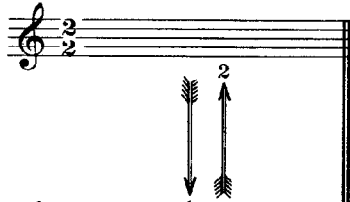
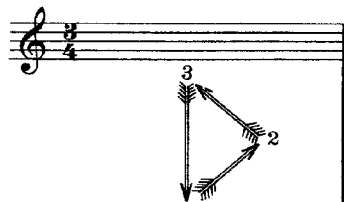

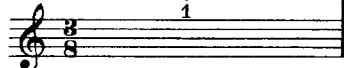
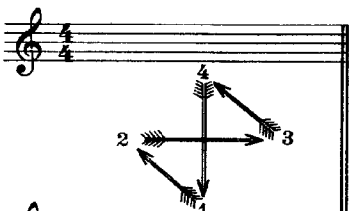
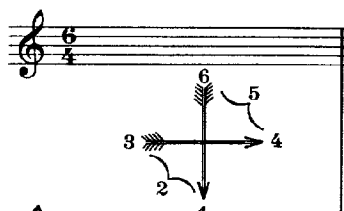
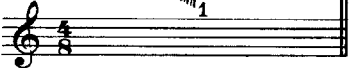
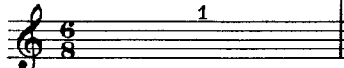
The **STAFF**:—the name for the 5 lines and 4 spaces.

**BARS**:—the vertical lines which divide the Staff into *Measures*.

**MEASURES**:—the systematized division of the Staff according to *Time*.

**TIME** is marked at the beginning of a piece of music in fractional numbers.

There are many different kinds of Time. The following illustrate some of the principal varieties.

<p>Two-Two Time:</p> 	<p>Three-Four Time:</p> 
<p>Two-Four Time:</p> 	<p>Three-Eight Time:</p> 
<p>Four-Four Time:</p> 	<p>Six-Four Time:</p> 
<p>Four-Eight Time:</p> 	<p>Six-Eight Time:</p> 

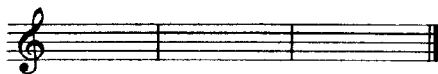
The arrows in each of the above diagrams indicate the Up, Down or Side movements, for beating time with the hand, just as the director of an orchestra would use.

The upper number, known as the *numerator*, establishes the *number* of beats in each measure.

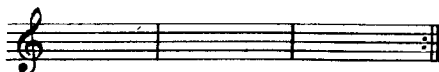
The lower number, known as the *denominator*, establishes the *note-value* of each beat.

*Always count according to the Numerator. M.B.*

At the end of a piece, a heavy double-line serves as the sign of conclusion:



When necessary to repeat a part, or a whole section of a piece the repetition sign is used:








# 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 ..... 

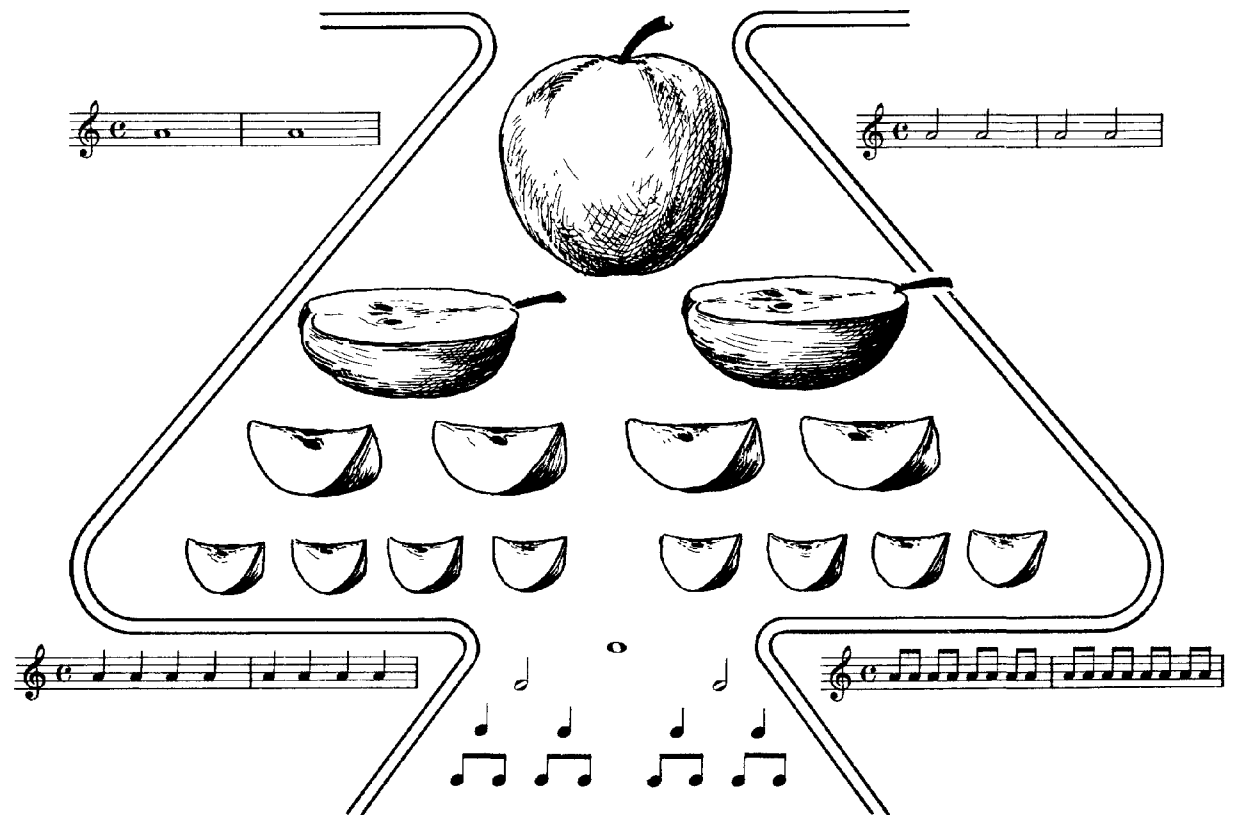
Sixteenth-Note ..... 

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



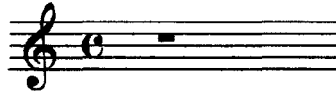
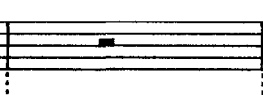




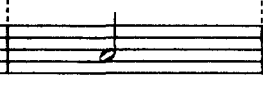



In  $\frac{4}{4}$ : 1 Whole-note   2 Half-notes   4 Quarter-notes   8 Eighth-notes   16 Sixteenth-notes

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

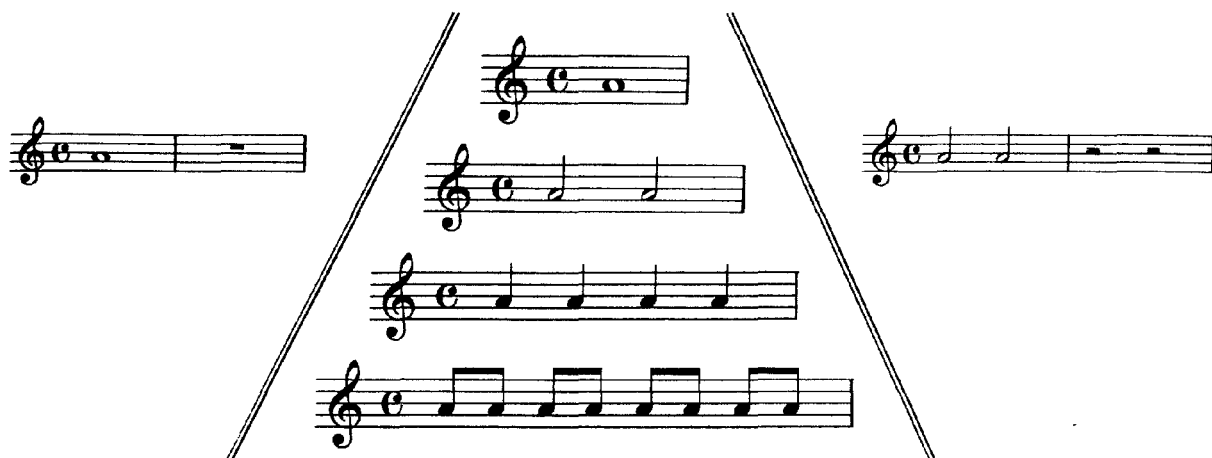


# RESTS

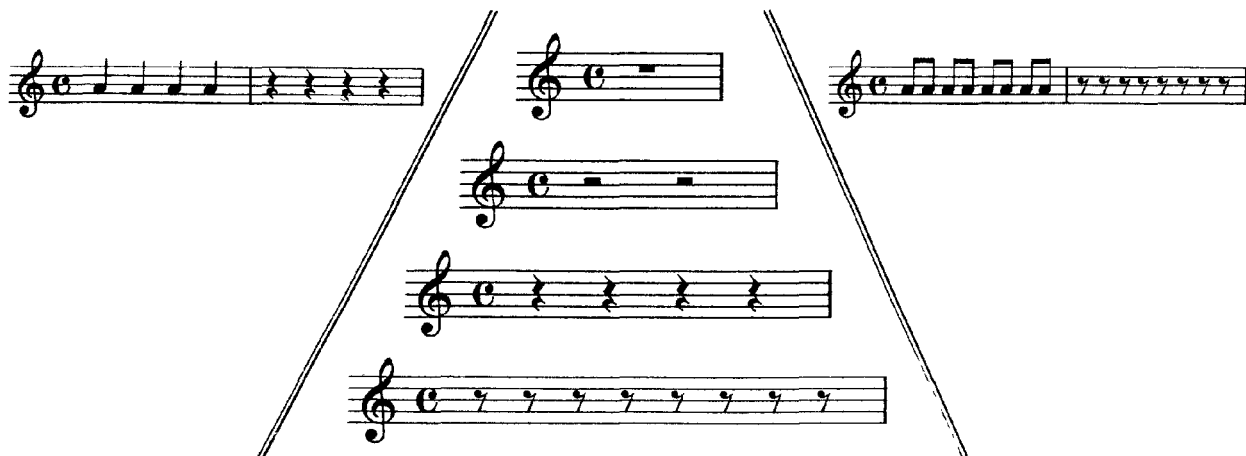
The rest indicates a pause or interval of silence between two tones. Its time value corresponds exactly with that of the similarly named note:

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

## Notes

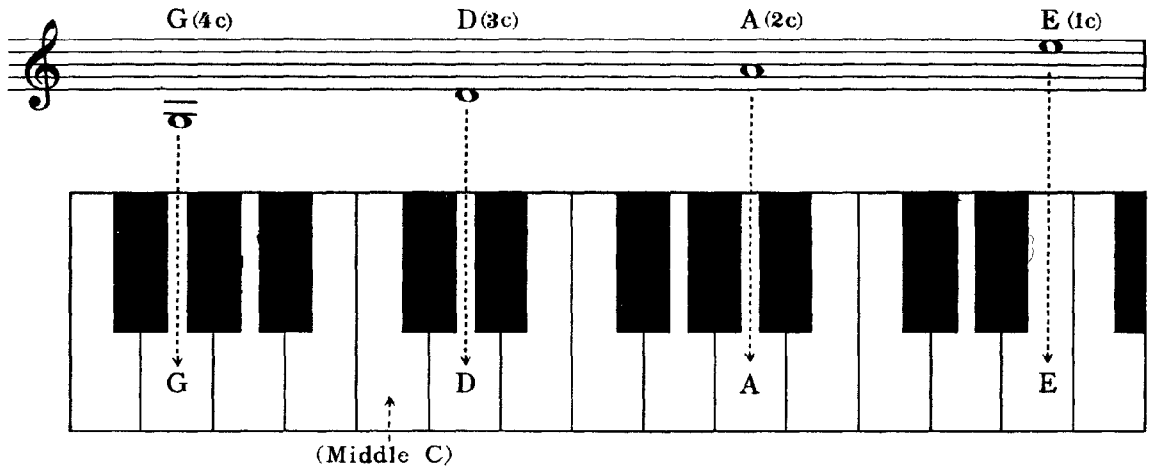


## Rests



*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

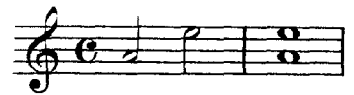
The Four Strings are tuned in so-called *Perfect Fifths*. A perfect Fifth is an interval of five (5) diatonic degrees, counted from the first note (*prime*) in a scale.



G to D is a Perfect Fifth

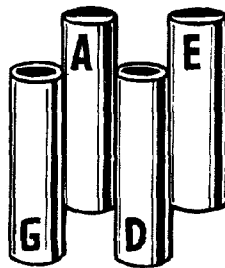


D to A is a Perfect Fifth



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

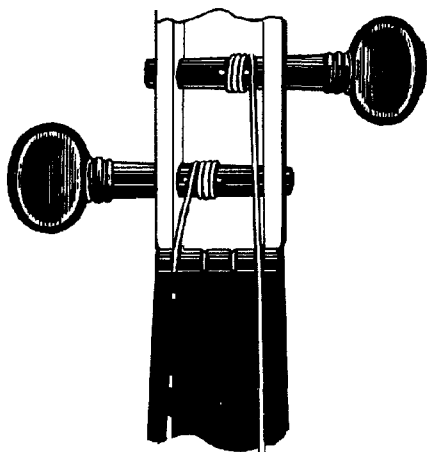


Tuning Pipe

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.

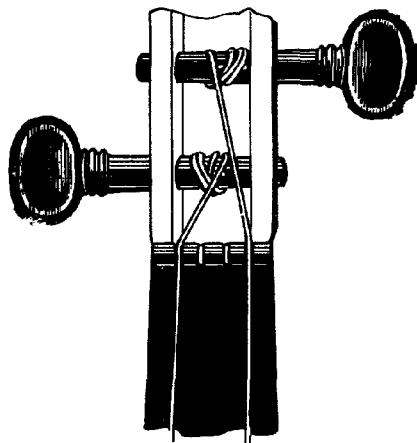
Always tune very softly. (*piano*), L.A.

# HOW TO ATTACH THE STRINGS CORRECTLY



*Correct*

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



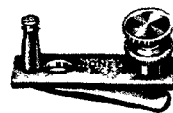
*Incorrect*

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.

## RECAPITULATION



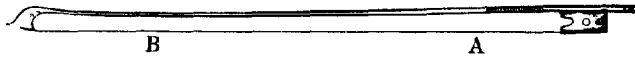
Adjustor for the Steel E String

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

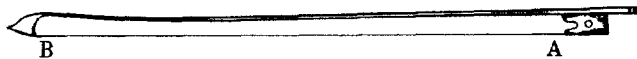
The first exercise consists of three staves of music. The first staff shows a continuous sequence of quarter notes on the A string, starting from the open string (labeled '0'). The second and third staves show a sequence of quarter notes with rests. Above the notes are fingerings '1 2 3 4' and '1 2 3 4'. Above the rests are 'V' and 'V'. A small asterisk with a note is placed above the first note of the second staff.

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



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

The second exercise consists of three staves of music. The first staff shows a sequence of half notes on the A string, starting from the open string (labeled '0'). The second and third staves show a sequence of quarter notes with rests. Above the notes are fingerings '1 2 3 4' and '1 2 3 4'. Above the rests are 'V' and 'V'.



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

The third exercise consists of three staves of music. The first staff shows a sequence of whole notes on the A string, starting from the open string (labeled '0'). The second and third staves show a sequence of quarter notes with rests. Above the notes are fingerings '1 2 3 4' and '1 2 3 4'. Above the rests are 'V' and 'V'.

# E STRING



Count: 1 2 3 4

2

1 2 3 4

1 2 3 4

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



Count: 1 2 3 4

1 2 3 4 1 2 3 4

1 2 3 4



Count: 1 2 3 4

1 2 3 4 1 2 3 4

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

# D STRING



Count: 1 2 3 4



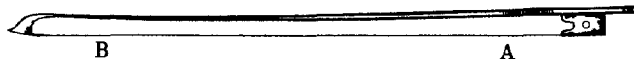
1 2 3 4



1 2 3 4



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



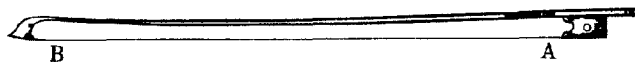
Count: 1 2 3 4



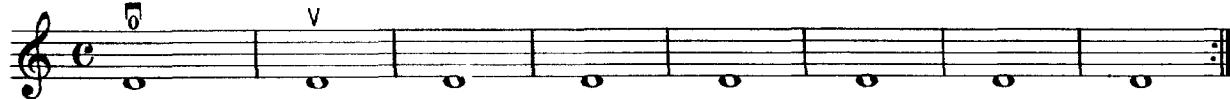
1 2 3 4 1 2 3 4



1 2 3 4



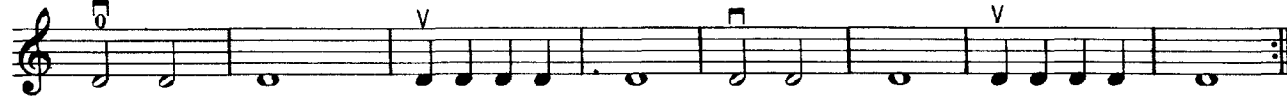
Count: 1 2 3 4



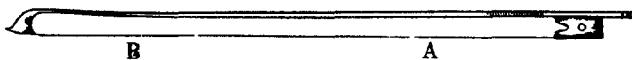
1 2 3 4 1 2 3 4



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



# G STRING



Count: 1 2 3 4

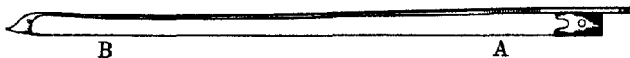
4

Staff 1: Treble clef, 4/4 time signature. The exercise consists of a continuous eighth-note pattern on the G string. A count '1 2 3 4' is written above the first measure.

Staff 2: Treble clef, 4/4 time signature. The exercise consists of eighth notes with rests. Bowing marks 'V' are placed above the notes. A count '1 2 3 4' is written above the first measure.

Staff 3: Treble clef, 4/4 time signature. The exercise consists of eighth notes with rests. A count '1 2 3 4' is written above the first measure.

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

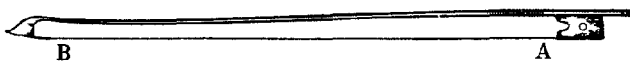


Count: 1 2 3 4

Staff 4: Treble clef, 4/4 time signature. The exercise consists of quarter notes on the G string. A count '1 2 3 4' is written above the first measure.

Staff 5: Treble clef, 4/4 time signature. The exercise consists of quarter notes with rests. Counts '1 2 3 4' and '1 2 3 4' are written above the first and second measures respectively.

Staff 6: Treble clef, 4/4 time signature. The exercise consists of quarter notes with rests. A count '1 2 3 4' is written above the first measure.



Count: 1 2 3 4

Staff 7: Treble clef, 4/4 time signature. The exercise consists of half notes on the G string. A count '1 2 3 4' is written above the first measure.

Staff 8: Treble clef, 4/4 time signature. The exercise consists of quarter notes with rests. Counts '1 2 3 4' and '1 2 3 4' are written above the first and second measures respectively.

Staff 9: Treble clef, 4/4 time signature. The exercise consists of quarter notes with rests. Counts '1 2 3 4' and '1 2 3 4' are written above the first and second measures respectively.



## 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

7

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.

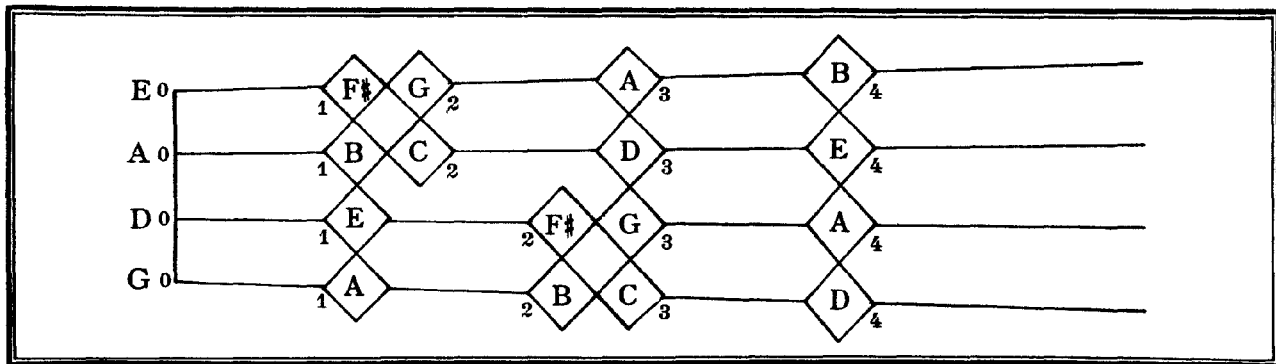
# Whole-Steps and Half-Steps

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

# 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.

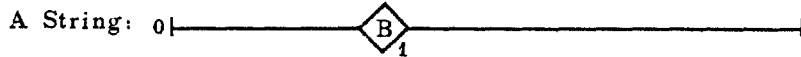
*The Change of the Bow* should not be heard.

*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.

# A STRING

## 1st Finger



Count: 1 2 3 4      b      a      b      a

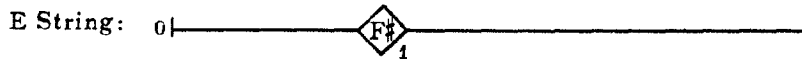
Count: 1 2 3 4

Count: 1 2 3 4

For quarter, half and whole-notes *use the bowing exactly* as marked on page 25 for Exercises on Open Strings.

# E STRING

## 1st Finger



Count: 1 2 3 4      f#      e      f#      e

Count: 1 2 3 4

Count: 1 2 3 4

The 1st finger is placed alike on the A-E-D-G strings.

### D STRING



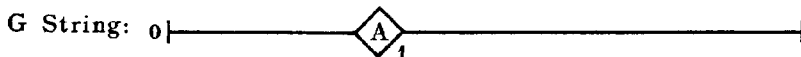
Count: 1 2 3 4

Count: 1 2 3 4

Count: 1 2 3 4

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

### G STRING



Count: 1 2 3 4

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



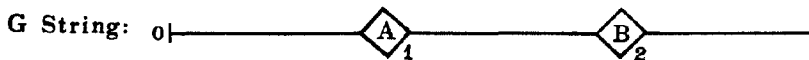
Count: 1 2 3 4

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

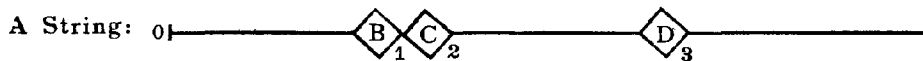
The 2nd finger is placed alike on the D and G strings.

### A FUNDAMENTAL RULE for beginners

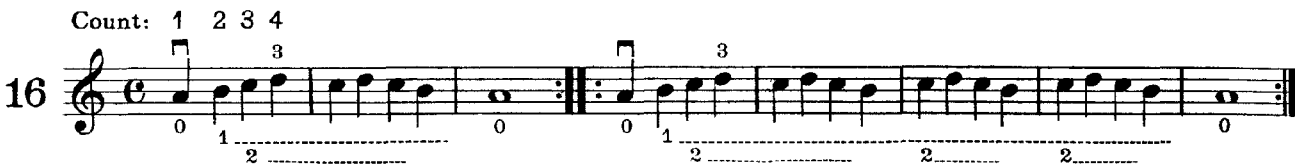
The fingers must remain upon the strings wherever and whenever possible! Never *lift a finger* unless obliged to do so.



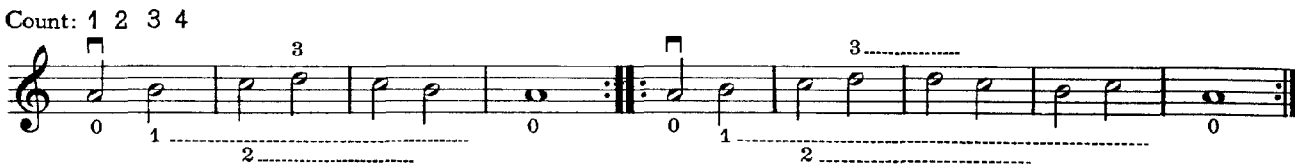
## A STRING 3rd Finger



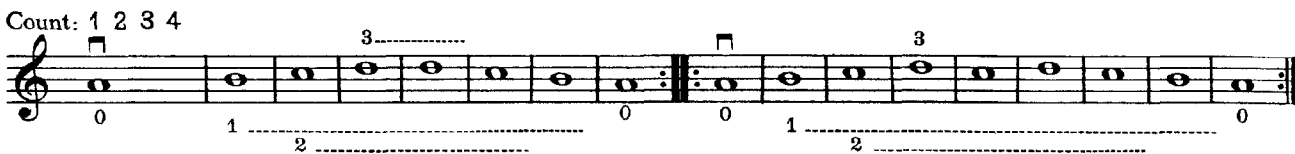
Count: 1 2 3 4

16 

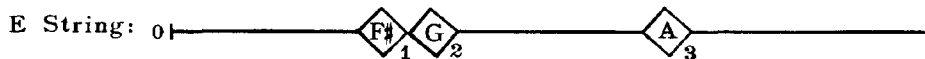
Count: 1 2 3 4



Count: 1 2 3 4



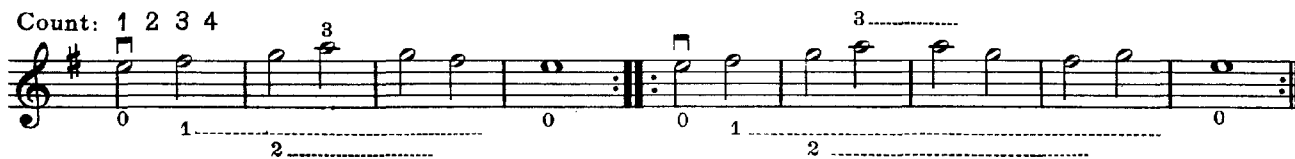
## E STRING



Count: 1 2 3 4

17 

Count: 1 2 3 4

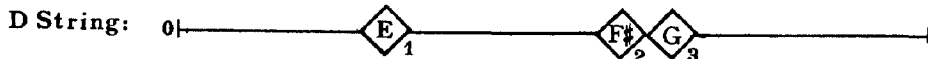


Count: 1 2 3 4



Watch the intonation! Play in tune!  
The 3rd finger is placed alike on all four strings.

## D STRING



Count: 1 2 3 4

18

Count: 1 2 3 4

Count: 1 2 3 4

## G STRING



Count: 1 2 3 4

19

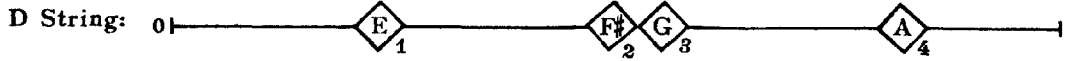
Count: 1 2 3 4

Count: 1 2 3 4

The 3rd finger is placed alike on all four strings.  
Play in strict rhythm and count!



### D STRING



Count: 1 2 3 4 4

22

Count: 1 2 3 4

Count: 1 2 3 4

### G STRING



Count: 1 2 3 4

23

Count: 1 2 3 4

Count: 1 2 3 4

The 4th finger is placed alike on all four strings.

# EXERCISES FOR CROSSING AND CONNECTING THE FOUR STRINGS

Count: 1 2 3 4

24

0 1 2 1 0 1 2 1 0  
e a

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

0 1 2 1 0 1 2 1 0 0 1 2 3 0 1 2 3 0  
a d a d

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

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

## EXERCISES IN QUARTER NOTES

Count: 1 2 3 4 1 2 3 4

25

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

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

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

26

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

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

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



## F NATURAL

**F** natural on the E String is a half-step from the open string. Bend 1st finger well to the left and place it very closely to the nut.

### E STRING 1st Finger

Count: 1 2  
E String: 0 | F<sub>1</sub>

### E STRING 2nd Finger

E String: 0 | F<sub>1</sub> | G<sub>2</sub>

Count: 1 2

### E STRING 3rd Finger

E String: 0 | F<sub>1</sub> | G<sub>2</sub> | A<sub>3</sub>

Count: 1 2 3

### E STRING 4th Finger

E String: 0 | F<sub>1</sub> | G<sub>2</sub> | A<sub>3</sub> | B<sub>4</sub>

Count: 1 2 3

Stretch the 4th finger well up to B.





*The secret of all technical skill:  
Practise Slowly! L.A.*

## Second Little Etude

$\frac{3}{4}$  TIME

In this etude in  $\frac{3}{4}$  time the down bow is used on the first note of every other measure.

Count: 1 2 3, 1 2 3,

33

## The Ring

Use the same length of bow for the quarter-notes as for half-notes. Draw the bow slowly for the Down-Bow and quickly and lightly for the Up-Bow.

Count: 1 2 3

Preparatory Exercise:

Count: 1 2 3

Pupil

Teacher

*When crossing strings do not raise the finger with which you have just played, until the next finger has been placed in position.*

L.A.

# The Cricket

$\frac{4}{4}$  TIME

Count: 1 2 3 4

HENNING

Pupil

35

Imitating a cricket!

Teacher

## FOURTH FINGER OR OPEN STRING

The above three notes may be played either on the open strings, or with the 4th finger on either G, D or A strings.

36

*The rule is: Use the open string for ascending, the fourth finger for descending scales or passages or when the note in question allows of resting on the string.*

L. A.

# The Scale

A scale is a succession of ascending and descending notes. There are two kinds of scales:

Diatonic and Chromatic

The diatonic scale may be either

**MAJOR** or **MINOR**

*The Major Scale* consists of:

2 Whole-steps and 1 Half-step

3 Whole-steps and 1 Half-step

Whole-steps:

C Major:

Half-steps:

The Major scale can be formed from every tone and derives its name from the first note.

## THE MINOR SCALE

The Major scale has its parallel Minor scale, the key-note of which is found one whole and one-half tones (a minor third) lower than the key-note of the Major Scale.

The Minor scale is different in its ascending and descending form:

It consists of:

1 Whole-step and 1 Half-step

4 Whole-steps and 1 Half-step

2 Whole-steps and 1 Half-step

2 Whole-steps and 1 Half-step

1 Whole-step

ascending

descending

Whole-steps:

Half-steps:

In the playing of both the Major and Minor Scale it is necessary to play certain of the important steps somewhat *sharper* or *flatter* than others in order to emphasize the character of the scale more decidedly. Therefore mind the following rule:

*Play a high third and a high seventh  
(the leading tone) in the Major Scale.  
Play a low third and a high seventh  
in the Minor Scale. L.A.*



# Seymour

Peacefully

C. M. v. WEBER  
Arranged by M. B.

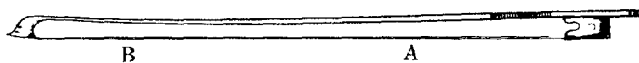
Count: 1 2 3 4

Pupil  
39  
Teacher

## EIGHTH NOTES

To be played with supple wrist and with the part of Bow as marked (from A to B)

## THIRD ETUDE



Count: 1 2 3 4 M. B.

# Merry-Go-Round

Lively

Count: 1 2

Arranged by M. B.

Pupil  
41

Teacher

## DOTTED NOTES

A *Dot* placed after a note prolongs its time-value by half.

Play the Down-bow slowly, and the Up-bow quickly, using the same length of bow, up and down.

42

Count: 1 2 3 4

Down-bow quickly, Up-bow slowly

Count: 1 2 3 4

Count: 1 2 3

Down-bow slowly, Up-bow quickly

Count: 1 & 2 & 3 & 4 &

Count: 1 & 2 & 3 &

# America

With dignity

Arranged by M. B.

Pupil 43

\*) *tenuto*

\*) *simile*

Count: 1 2 3 1 2 3

Teacher

*simile*

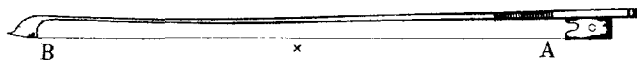
## LEGATO PLAYING The Slur

*Legato* means the playing of a number of notes or a passage in a smooth and connected manner, with no break between the notes. The sign for such playing is the so-called *slur*, a curved line drawn over or under the notes, signifying that they are to be played *legato* and indicating to the Violinist that they are to be played *in one bow*.

For this kind of playing particular care must be given to the *equal division of the bow*, f. i. :-

- With 2 notes to one bow:  
Divide the bow into *two parts*
- With 3 notes to one bow:  
Divide the bow into *three parts*
- With 4 notes to one bow:  
Divide the bow into *four parts*

## SLURRED NOTES ON ONE STRING 2 notes in one bow



Exactly one-half of the bow for each note

Count: 1 2 3 4

44

\*) *Tenuto* means sustained, *simile* or *segue* means to continue in the same manner

Two staves of musical notation. The first staff shows a sequence of notes with fingerings 1, 2, 3, 4, 3, 2, 1, 0. The second staff shows a sequence of notes with fingerings 0, 1, 2, 3, 4, 3, 2, 1, 0. Both staves have slurs over groups of three notes, indicating a triplet bow stroke.

3 notes in one bow



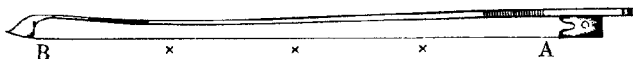
Exactly one-third of the bow for each note

Count: 1 2 3

45

Four staves of musical notation. The first staff is in 3/4 time and shows a sequence of notes with fingerings 1, 2, 3, 4, 3, 2, 1, 0. The second staff shows a sequence of notes with fingerings 0, 1, 2, 3, 4, 3, 2, 1, 0. The third and fourth staves show a sequence of notes with fingerings 0, 1, 2, 3, 4, 3, 2, 1, 0. All staves have slurs over groups of four notes, indicating a quadruplet bow stroke.

4 notes in one bow



Exactly one-quarter of the bow for each note

Count: 1 2 3 4

46

Four staves of musical notation. The first staff is in common time and shows a sequence of notes with fingerings 1, 2, 3, 4, 3, 2, 1, 0. The second staff shows a sequence of notes with fingerings 0, 1, 2, 3, 4, 3, 2, 1, 0. The third and fourth staves show a sequence of notes with fingerings 0, 1, 2, 3, 4, 3, 2, 1, 0. All staves have slurs over groups of four notes, indicating a quadruplet bow stroke.



# 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.

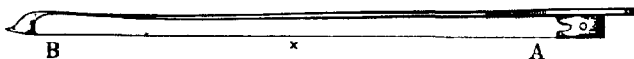
### EXERCISES FOR STRING TRANSFERS

with stationery position of two fingers

47

Count: 1 2 3 4

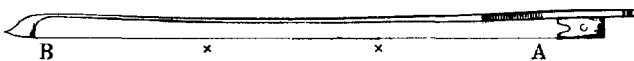
### String transfers with 2 notes to each bow



Count: 1 2 3 4

48

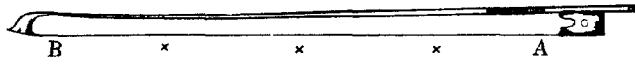
### String transfers with 3 notes to each bow



Count: 1 2 3

49

### String transfers with 4 notes to each bow



Count: 1 2 3 4

50

### The Doll

A. TÉGNÉR  
Arranged by M. B.

In playful mood

Pupil

51

Teacher

### 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

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

## 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.

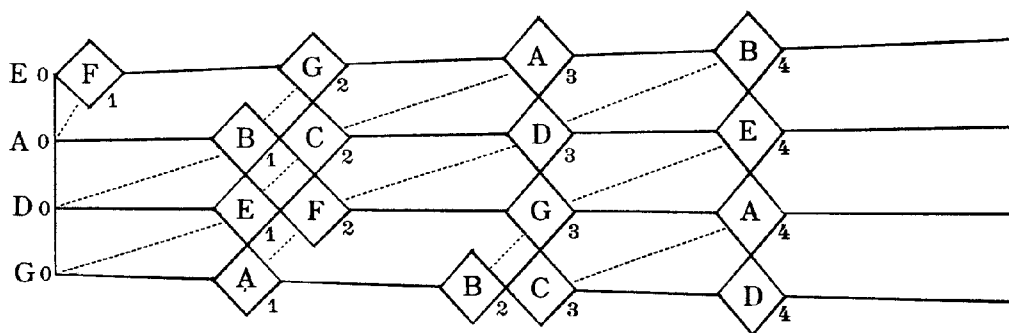
A correct Finger-action when crossing the strings calls for a *sideway movement* of the fingers. This sideway movement should be carried out with ease and freedom by the fingers, independent of the hand.

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*.

## RELATIVE DISTANCES

between notes on neighboring strings, as indicated  
with dotted lines on the diagram, are as follows:-

On G and D Strings:

G- E = a whole step  
A- F = a *half step*  
B- G = a *half step*  
C- A = a whole step

On D and A Strings:

D- B - whole step  
E- C - *half step*  
F- D- whole step  
G- E- whole step

On A and E Strings:

A- F = *half step*  
B- G = *half step*  
C- A = whole step  
D- B = whole step

Count: 1 2 3 4

54

## 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

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



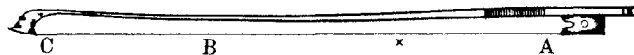
## BROKEN CHORDS

58

Count: 1 2 3 4

### NOTES OF DIFFERENT TIME-VALUE in one Bow

#### Half and Quarter Notes

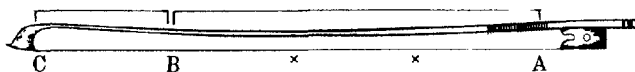


For Down-bow: Use  $\frac{2}{3}$  of the bow for the half note (A-B). Use  $\frac{1}{3}$  of the bow for the quarter note (B-C) and reverse for Up-bow.

59

Count: 1 2 3

#### 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.

60

Count: 1 & 2 & 3 & 4 &

# 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 *III. 14*)

62

Count: 1 2 3

### SCALE OF G MAJOR

Half steps: B-C and F# - G

Preparation:

63

Count: 1 2 3 4

Pupil

Teacher

Also to be practised:

Count: 1 2 3 4



Count: 1 2 3 4



Count: 1 2 3 4



## 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 

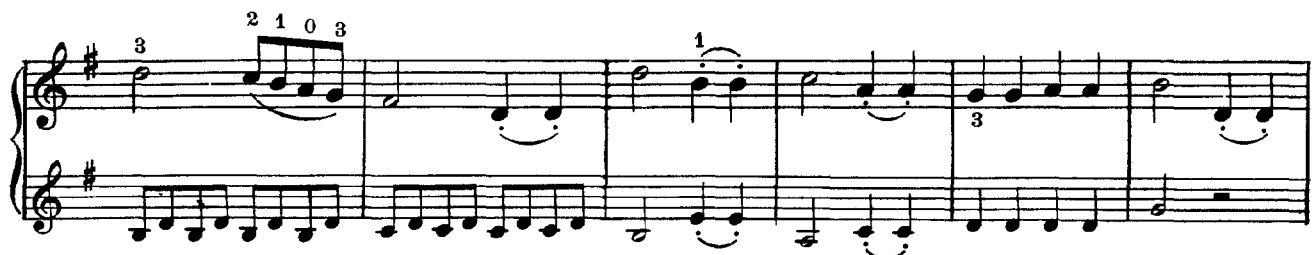
## Springtime

In gay mood

Pupil 

68

Teacher 



0 2 2 3 0

\*)

\*)

0 1 3-----3 1 2

*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

Count: 1 2 3 4

Teacher

1 3 2 4 4 1 0 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

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

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



## DYNAMIC SIGNS

*Dynamic Signs* are used for indicating the varying and contrasting degrees of loudness or intensity in musical tones.

The most necessary of these for the young player are two indications, expressed through means of Italian words: *Forte* and *Pianno*.

*Forte* (abbreviated *f*) meaning *loud*

*Pianno* (abbreviated *p*) meaning *softly*

*Forte* is produced on the violin through slightly increased pressure upon the bow and by playing nearer to the bridge. For *Pianno*, the pressure upon the bow must be diminished and the playing done somewhat nearer to the fingerboard. Also see Part VI, pages 518, 519.

*For playing piano be sure to remember that the fingers of the left hand must never play softly. Piano passages in particular require unusually strong and powerful setting of the fingers, but the bow, must be drawn delicately and very smoothly.*

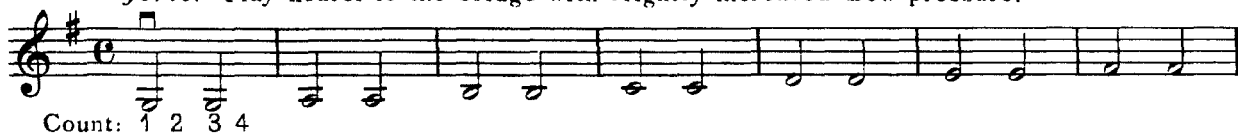
L. A.

If produced in this way the tone of the instrument, even in the softest *piano* will speak clearly and carry to the greatest distance. Expert mastery of these radically different dynamic actions of both hands is a rare achievement and constitutes one of the most advanced problems of the high school of violin playing. See Part VI, page 453.

*Never overlook the dynamic signs but follow them exactly* M. B.

## EXERCISES for different Dynamic Expressions

*forte*: Play nearer to the bridge with slightly increased Bow-pressure.



Count: 1 2 3 4



*piano*: Play nearer to the fingerboard with diminished Bow-pressure.



# Duet <sup>\*)</sup>

**Marcato**

Count: 1 2 3 4

**Pleyel**

Pupil  
73

Teacher

<sup>\*)</sup> *Duet* or *Duo*, a composition for two instruments, or for two voices.

<sup>\*\*)</sup> The little line ( $\text{d}$ ) signifies that the note should be played with a long sustained stroke of the bow.

## SCALE OF E MINOR

Half-steps: F#-G and D#-E when ascending  
C - B and G - F# when descending

Preparation:

Count: 1 2 3 4

Pupil 74

Teacher

Also to be practised:

Count: 1 2 3 4      Count: 1 2 3 4

## BROKEN CHORDS

Count: 1 2 3

75

An important rule: *Always have the finger firmly placed on the string, before playing. Every new note should first be secured by the finger; then draw the bow.* L. A.

## Think of God in Your Youth

Norwegian Anthem  
Arranged by M. B.

Religioso (*Slowly*)

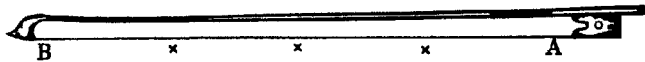
Pupil 76

Teacher

Count: 4

*p*





Whole bow giving one-quarter length to each of the quarter notes.

### 4th VARIATION

### 5th VARIATION

Down-bow slowly, Up-bow quickly

### 6th VARIATION

Up-bow quickly, Down-bow slowly

*Always remember that the bow should be held firmly with a loose wrist and not with loose fingers and a stiff wrist. Do not move the fingers, only the wrist.*

L. A.

This instruction "to hold the bow firmly" must not be misunderstood.

It does not mean a stiff and immovable grip upon the bow, which calls for rigid muscular tension from wrist to shoulder, but simply that it should rest securely within the fingers, that the player has complete control of it at all times, and that the loose, flexible movement of the wrist will never be interfered with.

# Black Roses

Both sad and gay

Be careful to observe the exact time value of the rests as they occur in this piece; be sure to *count* correctly.

Count: 1 2 3 half-step

Pupil 78

Teacher

M. B.

Detailed description: This block contains the first system of the piece. It features two staves: a top staff for the Pupil and a bottom staff for the Teacher. The key signature is one sharp (F#) and the time signature is 3/4. The Pupil's part includes fingerings (1, 2, 3, 0, 2, 1) and bowing marks (V). The Teacher's part includes fingerings (V) and bowing marks (V). The piece is marked with a piano (*p*) dynamic.

Detailed description: This block contains the second system of the piece. It features two staves: a top staff for the Pupil and a bottom staff for the Teacher. The Pupil's part includes fingerings (3, 1, V, 3, V, 0, 1, 3, 3, V, 1, 2) and bowing marks (V). The Teacher's part includes fingerings (V) and bowing marks (V). The piece is marked with a piano (*p*) dynamic.

Detailed description: This block contains the third system of the piece. It features two staves: a top staff for the Pupil and a bottom staff for the Teacher. The Pupil's part includes fingerings (4, 1, 2, V, 3) and bowing marks (V). The Teacher's part includes fingerings (V) and bowing marks (V). The piece is marked with a piano (*p*) dynamic.

## SCALE OF D MAJOR

Half-steps: F#-G and C#-D

Preparation:

Detailed description: This block shows a preparation scale for D Major. It consists of a single staff with a treble clef and a common time signature. The scale is played in a descending direction, starting from D5 and ending on D4. The notes are D, C#, B, A, G, F#, E, D. The piece is marked with a piano (*p*) dynamic.

Count: 1 2 3 4

Pupil 79

Teacher

Detailed description: This block contains the first system of the D Major scale exercise. It features two staves: a top staff for the Pupil and a bottom staff for the Teacher. The key signature is two sharps (F# and C#) and the time signature is common time. The Pupil's part includes fingerings (1, 2, 3, 4, 0) and bowing marks (V). The Teacher's part includes fingerings (4) and bowing marks (V). The piece is marked with a piano (*p*) dynamic.

Detailed description: This block contains the second system of the D Major scale exercise. It features two staves: a top staff for the Pupil and a bottom staff for the Teacher. The Pupil's part includes fingerings (4) and bowing marks (V). The Teacher's part includes fingerings (V) and bowing marks (V). The piece is marked with a piano (*p*) dynamic.

Also to be practised:

Detailed description: This block shows an additional practice scale for D Major. It consists of a single staff with a treble clef and a common time signature. The scale is played in a descending direction, starting from D5 and ending on D4. The notes are D, C#, B, A, G, F#, E, D. The piece is marked with a piano (*p*) dynamic.

Count: 1 2 3 4

Count: 1 2 3 4

Count: 1 2 3 4

## THE D MAJOR TRIAD (In varied form)



*Remember the most important of all requirements:- Always to play in tune.* M.B.

## EXERCISE IN THE KEY OF D MAJOR



## TEMPO MARKS

As all pieces are not played in the same tempo, certain words and terms (mostly of Italian origin) are provided with which the pace or speed of a movement is indicated and with the aid of which the absolute time-value of the notes is established.

In a general way there are four principal groups of tempo-marks in use, descriptive of:

- (1) Slow tempo
- (2) Quick tempo
- (3) Accelerating of speed
- (4) Slackening of speed

The principal tempo marks necessary for present requirements of a beginner are included in the following list:-

Adagio	slow
Andante	moderately slow
Andantino	a little quicker than andante
Moderato	at a moderate rate of speed
Allegretto	moderately fast, lively
Allegro	lively, brisk
Presto	rapid; very quickly
Ritardando	} growing slower and slower
Rallentando	
Ritenuto	
à tempo	} return to the original tempo
Tempo primo	

Also see Part IV, page 347

*Never overlook the tempo marks, but follow them exactly!*  
M.B.

# Rustic Dance

Count: 1 2 3

**Allegro** (*Gaily and humorously*)

Arranged by M.B.

Pupil  
81

Teacher

\*) Lindeman: Norwegian Folksongs.



# Intervals

The difference in pitch between two tones is called an interval. For a beginner it is sufficient to learn the following intervals:-

Prime      Second      Third      Fourth      Fifth      Sixth      Seventh      Eighth

As may be clearly seen:

1. The interval between two notes of the same degree is a *Prime*
2. The interval between two notes of different degrees is a *Second*
3. The interval between three notes is a *Third*
4. The interval between four notes is a *Fourth*
5. The interval between five notes is a *Fifth*
6. The interval between six notes is a *Sixth*
7. The interval between seven notes is a *Seventh*
8. The interval between eight notes is a *Octave*

It cannot be stressed *too much* how important is the study of intervals for the violinist to be.

The ability to recognize an interval when it occurs, the so called Interval Recognition should be especially cultivated as it greatly helps developing the violin pupil's musical sense and also enables to memorize better and more easily.

*When practising remember that you must do so slowly and slowly and again slowly! in order that you may have sufficient time to consider and think about each note and each bow before actually playing.*

L. A.

## SECONDS

Count: 1 2 3 4

82

## THIRDS

## FOURTHS

Keep the fingers down while crossing strings

## FIFTHS

## SIXTHS

Keep the fingers down

## SEVENTHS

Keep the fingers down

## OCTAVES

\*) Lying exactly opposite to each other on adjacent strings, perfect fifths are always taken with the same finger; excepting of course when they occur on the open strings.

The finger stopping these intervals should always be placed simultaneously upon the two strings.

# The Big Crow

Norwegian Folk Song

Allegretto (*Lightly and gaily*)

Arranged by M. B.

Pupil 83

Teacher

Particular care to be taken with the bowing in this piece. In some of the measures f.i. \*) the Down-Bow is to be played *rather slowly* and the Up-Bow *much quicker*; then again this is reversed at \*\*) where the Down-Bow must be played *quickly* and the Up-Bow *much slower*.

## EXERCISES FOR CROSSING THE STRINGS

Count: 1 2 3 4

84

\*) 1st Finger on both strings

\*) The first finger placed simultaneously upon both strings and held down until end of dotted line.

\*\*\*) Alternate raising and re-setting of the second finger as previously explained on pages 59 and 64.

# Minuet

Down-Bow to be drawn more rapidly than the Up-Bow

W. A. MOZART  
(composed in his Fourth Year)  
Arranged by M. B.

*Allegretto (Spirited)*

Count:  $\frac{1}{3}$  1 2 3 1 2 3

Pupil 85

Teacher

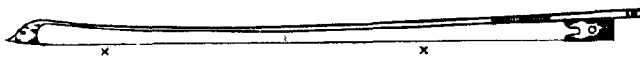
\*) First finger placed on both strings simultaneously.

\*\*\*) Place first finger on (D#) one-half tone lower than E and then glide up to E without raising the finger.

# BOWING EXERCISES

across two strings for wrist development

To be practised with this length of the bow.



Count: 1 2 3 4

86

## A Norwegian Valdres Dance

*Allegretto (With vigor)*

Arranged by M. B.

Pupil  
87  
Teacher

\*) See author's Preface, page 7.

# SCALE OF B MINOR

Half-steps: C#-D and A#-B when ascending  
G-F# and D-C# when descending

Preparation: 

half step down



Count: 1 2 3 4

Pupil 

88

Teacher 



Count: 1 2 3 4

Count: 1 2 3 4

Also to be practised: 

Count: 1 2 3 4



## VARIED TRIAD IN B MINOR

89

Count: 1 2 3 4

Musical notation for 'Varied Triad in B Minor' on two staves. The key signature is B minor (two sharps). The first staff starts with a treble clef and a common time signature. Above the first four measures, the counts '1 2 3 4' are written. Fingerings are indicated by numbers 1-4 above the notes. The second staff continues the melody. The piece ends with a double bar line.

An Important Rule: *Use the Bow sparingly at the start of long sustained notes; as a rule beginners will always draw the Bow too quickly at the start and then find that there is hardly any Bow left with which to end the tone.* M.B.

## The Orient

A Swedish Folksong

Andantino (*Sorrowfully and longingly*)

Arranged by M.B.

Count: 3 4 1 2 3 4

Pupil 90

Teacher

Musical notation for 'The Orient' for Pupil and Teacher. The key signature is B minor. The tempo is Andantino. The Pupil part starts with a treble clef and a common time signature. The first measure has a 'p' (piano) dynamic. The Teacher part is on a lower staff. Fingerings and bowing marks (V) are present. The piece ends with a double bar line.

Musical notation for 'The Orient' (continued). The Pupil part continues with a 'V' bowing mark. The Teacher part continues with a '4' fingering. The piece ends with a double bar line.

Musical notation for 'The Orient' (continued). The Pupil part has a 'cresc.' (crescendo) dynamic. The Teacher part has a '4' fingering. The piece ends with a double bar line.

Musical notation for 'The Orient' (continued). The Pupil part has a 'p' (piano) dynamic and a 'rit.' (ritardando) marking. The Teacher part has a '1' fingering. The piece ends with a double bar line.

## SIXTEENTH NOTES

Comparison of the Sixteenth Note with other Notes met with thus far:

16 Sixteenths to one whole note

8 Sixteenths to one half note

4 Sixteenths to one quarter note

2 Sixteenths to one eighth note

The image shows two staves of music. The top staff contains rhythmic patterns: a whole note, a half note, a quarter note, and an eighth note, each preceded by a group of 16, 8, 4, and 2 sixteenth notes respectively. The bottom staff shows the corresponding single notes: a whole note, a half note, a quarter note, and an eighth note.

*Devote special attention to the Up-Bow, as from nature it is weaker than the Down Bow. Therefore, in order to strengthen it and impart to it the freedom and swing of the down-bow, the notes should be played more heavily and with extra strength.*

L.A.

Use the wrist



Count: 1 2 3 4

91

0

4

4

4

4

The image contains four staves of musical notation for violin practice. The first staff starts with a treble clef, a key signature of one sharp (F#), and a common time signature (C). It begins with a square box containing the number '0' and a quarter note, followed by a series of sixteenth notes. Above the staff, the counts '1', '2', '3', and '4' are written. The second staff continues the sixteenth-note pattern. The third staff shows a different rhythmic pattern of sixteenth notes. The fourth staff continues with another pattern of sixteenth notes. The number '4' appears below the staff at the end of the second, third, and fourth staves.

Correct use of the lower right arm will impart breadth and strength to your general tone production. See Prof. Auer's remark, Part III, page 182.



## SEVENTH ETUDE

Count: 1 2 3 4

92

M.B.

*Pay strict attention to the time! Count! and always play in tune.*  
M. B.

There is Music in the air, There is Music everywhere

Moderato *Espressivo, but in strict rhythm*

M.B.

Pupil 93

Teacher

Count: 1 & 2 & 3 & 4 &

\*) The third finger having moved beyond its usual position for the preceding A# must be drawn back again before placing it on this D.

\*\*\*) Move the first finger back one-half step for the A# and forward again to B, without raising the finger.

*Never practise when you are tired.*  
L. A.

You must be wide awake and use all your faculties when practising.

# Seven Women

## Oriental Song

*Allegretto con parlando e doloroso*  
Count: 1 2 1 2

Arranged by M.B.

Pupil 94

Teacher

*p a tempo*

\*) Sustained bowing

*Always practise your technical exercises softly*  
L.A

### SCALE OF A MAJOR

Half-steps: C#-D and G# - A

Preparation:

Pupil 95

Teacher

Count: 1 2 3 4

Also to be practised:

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

Count: 1 2 3 4

and back again

### BROKEN CHORDS

96

Count: 1 2 3

## Carry Me Back To Old Virginny

(Plantation Song)

*Allegro moderato con sentimento*

E. P. CHRISTY  
Arranged by M. B.

97

Pupil

Teacher

Count: 6 1 2 3 4 5 6

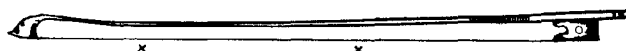
# Staccato Bowing

Staccato—an Italian word—indicates that the notes should be played short and separated from each other by soundless rests.

Staccato is marked by small dots over or under the notes and is produced on the violin by a short bow stroke and then a sudden stop of the bow. During this pause the bow should remain *silently on the string*, whereby the vibrations of the string are stopped, the tone abruptly broken off and the short staccato effect obtained.

Too short a stroke should not be used and the wrist should be loose and very flexible.

## ILLUSTRATION FOR STACCATO BOWING

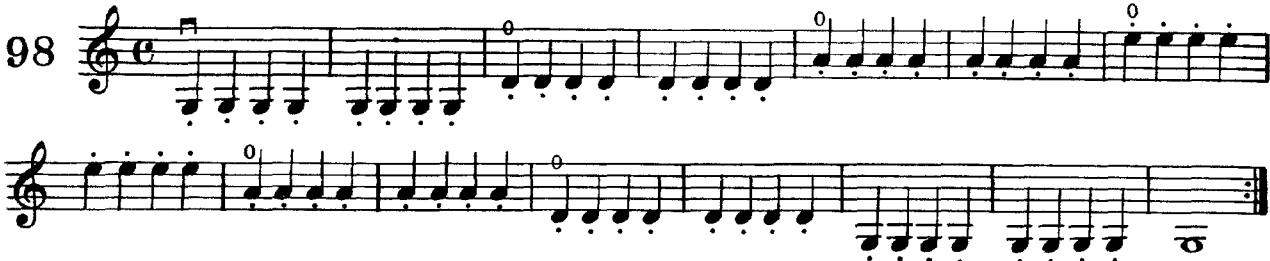


are to be played:



Count: 1 2 3 4

## EXERCISES FOR STACCATO BOWING



Count: 1 2 3 4

## STACCATO EXERCISE No. 1



### STACCATO EXERCISE No. 2

Count: 1 2 3 4

99

### STACCATO EXERCISE No. 3

Count: 1 2 3 4

Practise also beginning with Up-Bow

*Watch the intonation and listen to your own playing as attentively as possible. M. B.*

### COMBINATION of legato and staccato bowing

Count: 1 2 3 4

### THEME

100

### 1st VARIATION

Down-Bow slowly, Up-Bow quickly. Use same length of the Bow up and down

Musical notation for the 1st Variation, consisting of three staves of music in G major and 2/4 time. The first staff starts with a 'V' marking above the first measure. The second and third staves continue the melodic line with various bowing and fingering markings.

### 2nd VARIATION

Down-Bow quickly, Up-Bow slowly

Musical notation for the 2nd Variation, consisting of three staves of music in G major and 2/4 time. The first staff has a 'V' marking above the second measure. The second and third staves continue the melodic line with various bowing and fingering markings.

### 3rd VARIATION

Staccato at the point of the bow

Musical notation for the 3rd Variation, consisting of three staves of music in G major and 2/4 time. The first staff has 'W.B.' and 'Tip' markings above the first and second measures. The second and third staves continue the melodic line with various bowing and fingering markings.

# Happy School Days

Allegretto

L. Spohr

Count: & 1 & 2 & 0

Pupil

101

Teacher

The musical score is written for Pupil and Teacher parts. The Pupil part is in treble clef with a key signature of two sharps (F# and C#) and a 2/4 time signature. The Teacher part is in bass clef with the same key signature and time signature. The score consists of six systems of two staves each. Dynamics include *f* (forte), *p* (piano), and *rit.* (ritardando). Articulations include accents and slurs. Fingerings are indicated by numbers 1-4. A count-off is provided at the beginning: & 1 & 2 & 0. A specific instruction is marked with an asterisk: \*) *decresc.* *p*. The piece concludes with a repeat sign and a final cadence.

*Remember that you must hold the bow firmly and play with a loose wrist and not contrarily hold the bow loosely and play with a stiff wrist.* L. A.

\*) Observe raising and resetting of the 3rd finger.

# SCALE OF F# MINOR

Half-steps: G#-A and E#-F# when ascending  
D-C# and A-G# when descending

## Preparation:

Musical notation for the preparation exercise, showing a scale in F# minor with fingerings and accents.

Count: 1 2 3 4

Pupil

102

Teacher

Musical notation for the pupil and teacher parts of exercise 102, showing a scale in F# minor.

Musical notation for the continuation of exercise 102, showing a scale in F# minor.

Count: 1 2 3 4

Count: 1 2 3 4

Also to be practised:

Musical notation for the 'Also to be practised' section, showing a scale in F# minor.

Musical notation for the continuation of the 'Also to be practised' section, showing a scale in F# minor.

## BROKEN CHORDS

Count: 1 2 3 4

103

Musical notation for exercise 103, showing broken chords in F# minor.

Musical notation for the continuation of exercise 103, showing broken chords in F# minor.



# DOTTED EIGHTHS

Legato

104

Count: 1 & 2 & 3 & 4 &

# EIGHTH ETUDE

105

Count: 1 & 2 & 3 &

M. B.

\*) E# (leading-note) is one-half-step lower than the F#. Move 1st finger back to E# and glide up to F# without raising the finger.

*Always practise with careful attention to every detail. Violin playing is a very complicated matter and requires your every thought and complete concentration!*

L. A.

(Also see Part VI, page 525).

# DOTTED EIGHTHS

Staccato

are to be played:

Observe a momentary rest between the two notes. Do not lift the bow from the string and mark the staccato note well.

Count: 1 & 2 & 3 & 4 &

106

To be practised in a similar way on all strings.

## NINTH ETUDE

Count: 1 & 2 & 3 &

107

*Remember the necessary up-right attitude of your left hand and correct position of the arm and wrist. See illustration 1 page 13.*

M. B.

# The Boy and the Girl

Norwegian Folk Song

Andantino

Count: 3 & 1 & 2 & 3 &

Arranged by M.B.

Pupil

108

Teacher

Musical score for 'The Boy and the Girl' in E major, 3/4 time. The score is for Pupil 108 and Teacher. It features a melody in the right hand and a bass line in the left hand. The tempo is Andantino. The score includes dynamic markings such as *mf* and *p rit.*, and articulation like *semplice*. Fingerings are indicated with numbers 0-4. The count is 3 & 1 & 2 & 3 &. The piece concludes with a *p rit.* marking.

## SCALE OF E MAJOR

Half-steps: G#-A and D#-E

Preparation:

Preparation scale for E major in 4/4 time. The scale is written in a single staff. It starts with a 4-measure rest, followed by the ascending scale: E4, F#4, G#4, A4, B4, C#5, D5, E5. This is followed by a double bar line and the descending scale: E5, D5, C#5, B4, A4, G#4, F#4, E4. The scale ends with a double bar line.

Count: 1 2 3 4

Pupil and Teacher parts for the E major scale. The Pupil part (top staff) shows the scale in a single staff with a 4-measure rest at the beginning. The Teacher part (bottom staff) shows the scale in a single staff with a 4-measure rest at the beginning. The count is 1 2 3 4.

Pupil and Teacher parts for the E major scale with double sharps. The Pupil part (top staff) shows the scale in a single staff with a 4-measure rest at the beginning. The Teacher part (bottom staff) shows the scale in a single staff with a 4-measure rest at the beginning. The count is 1 2 3 4. A double sharp (\*) is indicated above the G# and D# notes.

\*) The double sharp (\*) raises a note one-whole step.

Count: 1 2 3 4

Count: 1 2 3 4

Also to be practised:

Practical exercises for the E major scale. The first exercise is a single staff with a 4-measure rest, followed by the ascending scale: E4, F#4, G#4, A4, B4, C#5, D5, E5. The second exercise is a single staff with a 4-measure rest, followed by the descending scale: E5, D5, C#5, B4, A4, G#4, F#4, E4. The count is 1 & 2 & 3 & 4 &.

## BROKEN CHORDS

Count: 1 2 3 4

110

Broken chords exercise in E major, 4/4 time. The exercise is written in a single staff. It starts with a 4-measure rest, followed by the ascending scale: E4, F#4, G#4, A4, B4, C#5, D5, E5. This is followed by the descending scale: E5, D5, C#5, B4, A4, G#4, F#4, E4. The count is 1 2 3 4. Fingerings are indicated with numbers 0-4.

\*) See Prof. Auer's remark on next page.

*Every individual note of a scale is of equal importance! Therefore bear each note in mind as you play it and make sure of its perfect production.*

L. A.

*This rule holds good only when practising slowly.*

M. B.

## Home, Sweet Home

BISHOP

Arranged by M. B.

Moderato (*With tender feeling*)

Pupil  
111

Count: *mf* 4

Teacher

## The March of Spain

Allegro moderato (*Tempo di Marcia*)

Arranged by M. B.

Pupil  
112

Count: 1 2 1 2

Teacher

# Correct Principles for the Practise of FINGER EXERCISES

1. Strong Finger-pressure
2. Soft Bow-pressure
3. Practise *piano*
4. Practise slowly
5. Move the fingers only. The *hand* must remain quiet.

Practise here: 1) Separate Bowing. 2) Two notes in a bow. 3) Four notes in a bow.

Count: 1 2 3 4

113

The sheet music for exercise 113 is written in G major (one sharp) and common time (C). It consists of ten staves of music. The first two staves show separate bowing exercises with notes grouped by bow strokes. The third staff is marked 'simile' and shows two notes per bow. The remaining staves show four notes per bow. The exercise concludes with a double bar line and repeat signs.

# Old Pilgrims Song

Beautiful is the Earth

Arranged by M.B.

Andante (With feeling and peacefully)

Count: 1 2 3 4

Pupil 114

Teacher

\*) *mf*: half-loud, between forte and piano.

## SCALE OF C# MINOR

Half-steps: D#-E and B#-C# when ascending  
A-G# and E-D# when descending

Preparation:

\*) Stretch 4th finger. \*\*) Be careful here. B# is taken very high—about the same as C natural.

Count: 1 2 3 4

Pupil 115

Teacher

Count: 1 2 3 4

Count: 1 2 3 4

Also to be practised:

## BROKEN CHORDS

Count: 1 2 3

116

# CROSSING THE STRING

and preparation for the Etude

Slowly

Conut: 1 2 3 4

117

half step Two fingers on both strings simultaneously

Two fingers on both strings simultaneously

Observe the raising and resetting of the first finger

half step

Observe the raising and resetting of the third finger

## TENTH AND LAST ETUDE

for development of supple wrist movements.

Use liberal bow length.

M. B.

118

Count: 1 2 3

4 half step

1

1

1

1

# Dear Old Mother

EDV. GRIEG  
Arranged by M. B.

Allegretto (*With sentiment*)

Count: 6 1 2 3 4 5 6

Pupil 119

Teacher

## SHARP SCALES

taken up thus far:

G Major	1#	E Minor
D Major	2#	B Minor
A Major	3#	F# Minor
E Major	4#	C# Minor

It is very easy for violin players to remember the order of these Major Scales, owing to the fact that they are named in the same order as the four strings of the Violin.

In their ascending succession they are a *perfect fifth* apart.