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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 system proved a revelation to me and I realized ere long how much in advance his teaching principles were to 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 painstaking application and in closing let me recall the old Latin proverb, applicable alike to violin playing as to all the other arts:

*Pet 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*

## 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. 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*.

### 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.

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.

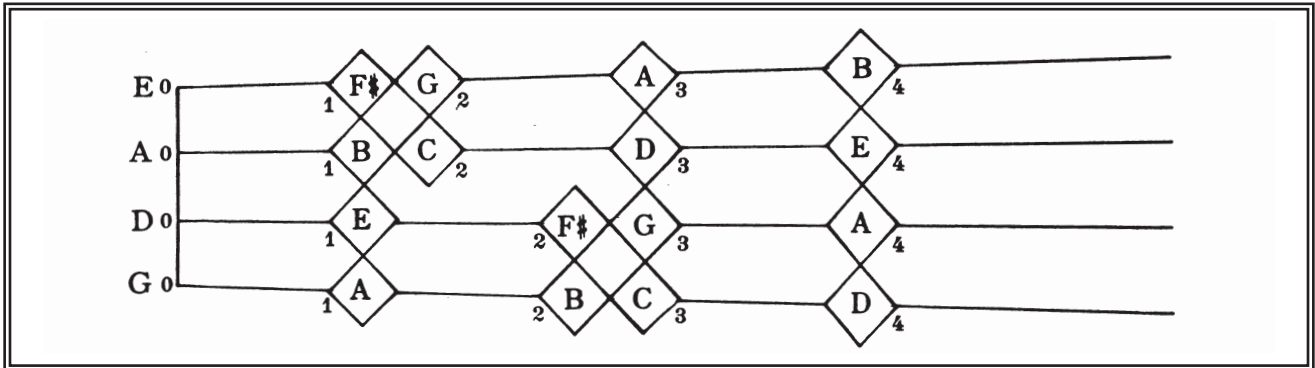
# Whole-Steps and Half-Steps

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

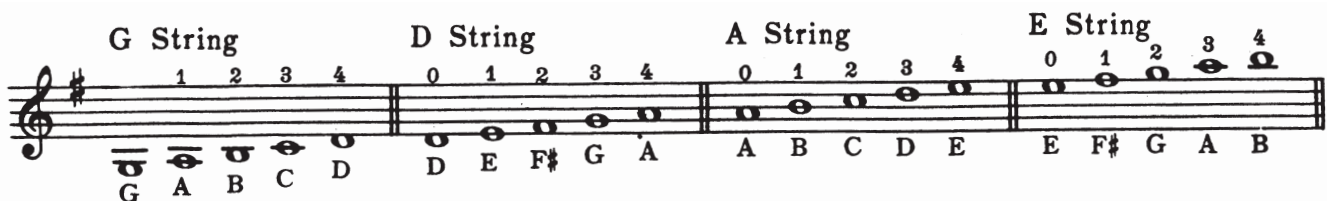


## EXPLANATION OF THE DIAGRAM

E String:                      A String:                      D String:                      G String:

<b>E to F#</b> whole-step	<b>A to B</b> whole-step	<b>D to E</b> whole-step	<b>G to A</b> whole-step
<b>F# to G</b> <u>half-step</u>	<b>B to C</b> <u>half-step</u>	<b>E to F#</b> whole-step	<b>A to B</b> whole-step
<b>G to A</b> whole-step	<b>C to D</b> whole-step	<b>F# to G</b> <u>half-step</u>	<b>B to C</b> <u>half-step</u>
<b>A to B</b> whole-step	<b>D to E</b> whole-step	<b>G to A</b> whole-step	<b>C to D</b> 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 33 and 34)  
 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 unfailingly  
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 ensure 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.