

## Repertorio para mejorar la sincronización

1. Sincronización básica: dedo izquierdo al mismo tiempo que cambio de arco en la misma posición
2. Sincronización dentro de un arco con notas ligadas, entre el gesto de cambio del arco y el gesto de mano izquierda
3. Sincronización con o sin ligado, con cambios de posición
4. Sincronización entre dedos de la mano izquierda

*Ejercicios preparatorios para 1:* “Sirena”, ir cambiando de arcos y de notas en varios puntos de arco, empezando bajando o subiendo. (equivalente a Flesch, Urstudien, ignorando las redondas al lado)

Schradiack, School of violin technics libro 1, Ejercicio 1, con notas sueltas sobre poco arco, en varios lugares y empezando bajando o subiendo.

Flesch, Urstudien, numero IC (ignorar las redondas al lado)

*Ejercicios preparatorios para 2:* Subir y bajar los dedos con nota pedal, alternando dos cuerdas.

Schradiack, School of violin technics libro 1, Ejercicio 4.

Flesch, Urstudien, numero IIE

*Ejercicios preparatorios para 3:* Notas sueltas y ligadas con cambios de posición. Octavas de la escala.

Schradiack, School of violin technics libro 1, Ejercicio 11, nº4, 5, 6, 7, suelto y ligado.

Flesch, Urstudien, numero IIE



***Repertorio:***

- Dancla, Etude n°2, cuarta línea, suelto y ligado de a 4 notas (1.2.)
- Dancla, Etude n°22, 3 últimas líneas, suelto sin marcato y ligado de a 6 notas (1.2.)
- Mazas, Etude n°5, líneas 5 y 6, sueltas, ligadas de a 4, y de a 8 notas (1.2.3.)
- Kreutzer, Etude n°2, con todos golpes de arco propuestos (1.3.)
- Mazas, Etude n°20, ligado como escrito, y con tresillos sueltos (1.2.3.)
- Mazas, Etude n°21, suelto, sin marcato (1.3.)
- Mazas, Etude n°22 suelto, sin marcato (1.3.)
- Mazas, Etude n°29, Allegro non troppo, suelto y ligado de a 4 notas (1.2.3.)
- Kreutzer, Etude n°9, 6 líneas antes del fin, suelto, ligado de a 4, 8, y 12 notas (1.2.3.)
- Kreutzer, Etude n°23, sin ligados, tocando dos semi corcheas en vez de corcheas (1.3.)
- Kreutzer, Etude n°28 (1.2.3.)
- Kreutzer, Etude n°32 (2.3.4.)
- Kreutzer, Etude n°34 (1.2.3.4.)
- Kreutzer, Etude n°37 (1.2.3.4.)
- Rode, Caprice n°5 (1.2.3.)
- Rode, Caprice n°8 (1.3.4.)
- Rode, Caprice n°12 (1.2.3.4.)
- Wieniawski, concertó n°2, tercer movimiento (1.3.)
- Bach, Partita n°3, Preludio (1.3.4.)
- Glazunov, concertó, final de la cadenza (2.3.4.)

The same Exercise in Triplets.

22.

# 2.

h.B. Fr. Sp. M. Sp. Sp.

Sp. M. Sp. M. Fr. Sp. *fp fp fp fp*

*fp fp fp fp fz fz fz fz fz fz fz fz* Sp. Sp. Sp. Sp.

Sp. M. M.

V Sp. *v saltato*

*etc.*

## Allegro moderato.

0 0 4 4 0 4

4 0 0 4 0

0 4 0 4

10 4 0

0 1 1



$\text{♩} = 100-104$

Shifting.

20. *mf dolce* *Andantino.* *2da C.*

(Do not press the neck with the wrist while shifting.)

*cresc.*

*1ma C.* *2da C.* *3za C.* *3za C.*

*mf* *mf*

*2da C.* *1ma C.* *f*

*3za C.* *3za C.*

*dim.* *p* *mp*

*mf* *3za C.* *2da C.*

*cresc.* *f*

*3za C.* *4ta C.* *3za C.*

*dim.* *dim.* *Rit.*

# Flexibility of the Wrist.

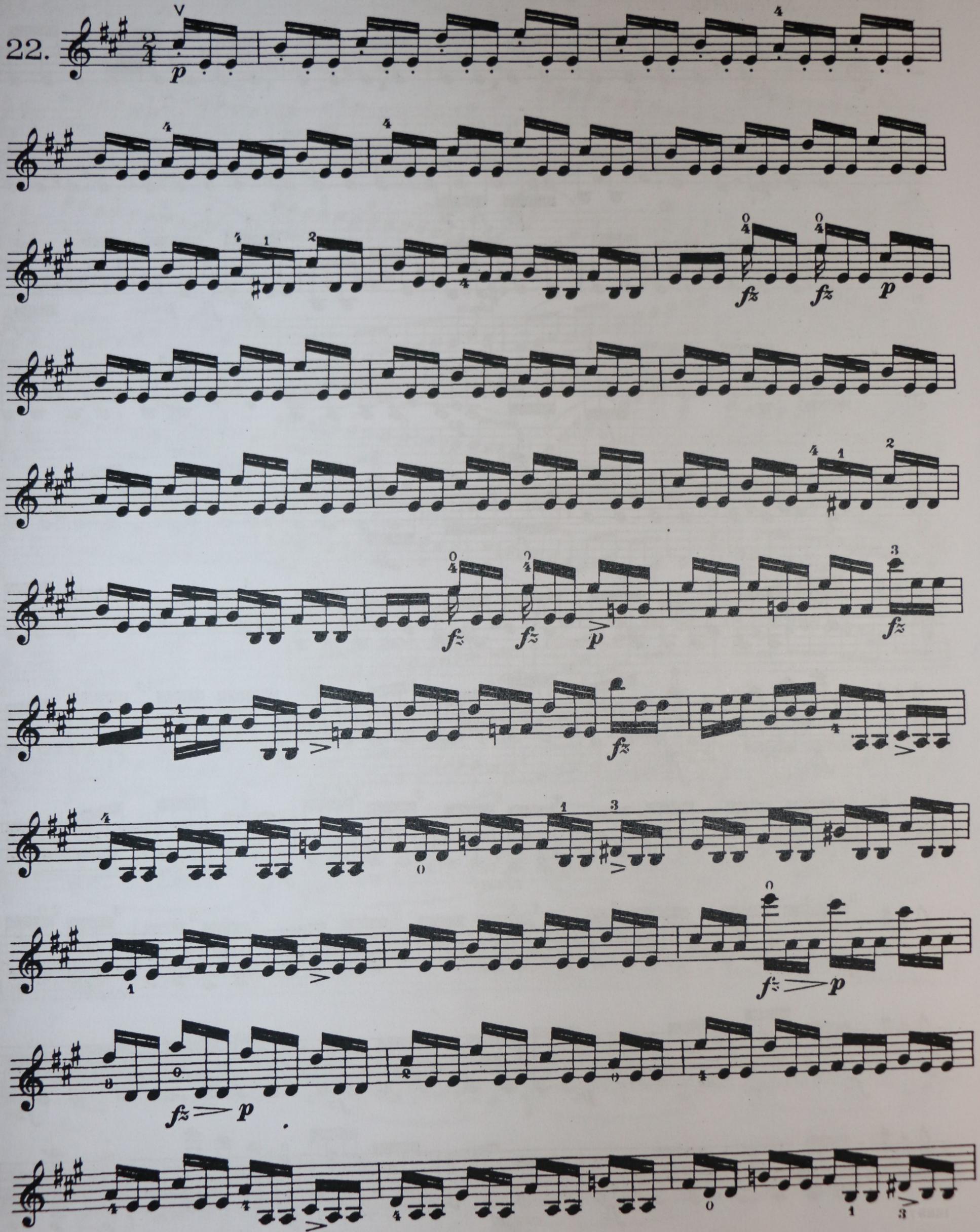
At the point. with short bows.

Allegretto.

21.

The musical score consists of ten staves of music in treble clef, key signature of two sharps (F# and C#), and 3/4 time signature. The piece is marked 'Allegretto' and begins with a dynamic of *p* (piano). The notation includes various rhythmic patterns, primarily eighth and sixteenth notes, often beamed together. Technical markings such as 'v' (accents), '4' (fingerings), and '0' (open strings) are present throughout. Dynamic markings vary, including *fz* (forzando), *f* (forte), *p* (piano), and *cresc.* (crescendo). The exercise concludes with a final *f* (forte) dynamic.

The same Exercise in Triplets.

22. 

The musical score for exercise 22 consists of 11 staves of music in G major (one sharp) and 2/4 time. The exercise is a continuous sequence of eighth-note triplets. The notation includes various dynamic markings: *p* (piano) at the beginning, *fz* (forzando) for accents, and *p* for piano. There are also accents (>) and slurs over some triplet groups. Fingerings are indicated by numbers 1, 2, and 3. Some staves have a '4' above a triplet, possibly indicating a fourth finger or a specific rhythmic grouping. The piece concludes with a final triplet marked with a '3' above it.

The Gossip.  
Allegro.

29. *mf* without quitting the string *p* over the fingerboard.

*mf* *f* Recit *più moderato*

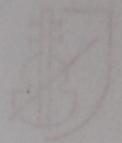
*f* *p* *dol.* *più mosso*

*f* *f#* *2e Cde rall.* *più mosso*

*f* *trem.* *cresc.* *a piacere*

Allegro non troppo.

*p* With middle of bow.



The musical score on this page consists of ten staves of music. The key signature is one flat (B-flat) and the time signature is common time. The notation includes various rhythmic patterns, slurs, and fingering numbers (1, 2, 3, 4, 0). The piece concludes with a double bar line and a fermata.



# 23.

$\text{♩} = 112$

Allegro.

The image shows a page of a violin school book with exercise number 23. The page is numbered 30 in the top left corner. At the top center, the page number '23.' is printed in a large, bold font. Below the page number, the tempo is marked 'Allegro.' and the metronome marking is  $\text{♩} = 112$ . The music is written on two staves, both in the treble clef and the key of B-flat major (two flats). The first staff begins with a fortissimo (*ff*) dynamic marking. The second staff begins with a fortissimo (*ff*) dynamic marking and a first finger fingering (*1*). The piece consists of a series of eighth-note patterns, often beamed in groups of four or six, with various articulations and slurs. There are several dynamic markings throughout, including *ff* and *cresc.* (crescendo). The piece concludes with a fermata over the final note.

*pp*

*poco a poco cre*

*ff*

# 28.

**Moderato.**

*mf largamente*

*f*

*mf*

*cresc.*

*mf cresc.*

*mp*

*mf*

*mp cresc.*

Moderato.

The musical score consists of ten staves of music, all in treble clef and common time (C). The key signature is one sharp (F#). The music is characterized by a steady, rhythmic pattern of eighth notes, often grouped in pairs or fours and connected by slurs. Various fingerings are indicated by numbers 1-4 above or below notes. Some measures include triplets, with the number '3' written above the notes. The piece concludes with a final measure containing a whole note chord.



Allegretto.

A musical score for a piece titled "Allegretto". The score is written on ten staves of music. The key signature is two sharps (F# and C#), and the time signature is 2/4. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, often grouped in beams. There are several triplets and slurs throughout. Dynamics include *p*, *mf*, *cresc.*, *f*, *pp*, *f > p*, *dim.*, *p*, *Fr.*, *Sp.*, and *f*. Fingerings are indicated by numbers 1-4. The score concludes with a *p* dynamic and a *cresc.* marking.

Schradieck  
The School of Violin Technics  
Book1: Exercises for Promoting Dexterity in the various Positions

I.

Exercises On One String

1.

2.

3.

4.

5.

6.

7.

8.

9.

10.

11.

12.

The pupil should be careful in all the exercises to keep the hand perfectly quiet, letting the fingers fall strongly, and raising them with elasticity.

The tempo must be lessened or accelerated, according to the ability of the pupil, but is generally moderate.

13.

14.

15.

16.

17.

18.

19.

20.

21.

22.

23.

24.

25.



# III.

## Exercises on Two Strings.

1.

2.

3.

4.

5.

6.

7.

8.

9.

10.

11.

12.

13.

14.

15.

16.



10.

Exercise 10 consists of two staves of music. The first staff begins with a treble clef, a key signature of two sharps (F# and C#), and a common time signature. The melody is a continuous eighth-note scale starting on G4 and ascending to G5. The second staff continues the scale, ending with a double bar line and repeat dots.

11.

Exercise 11 consists of two staves of music. The first staff begins with a treble clef, a key signature of two sharps (F# and C#), and a common time signature. The melody is a continuous eighth-note scale starting on G4 and ascending to G5. The second staff continues the scale, ending with a double bar line and repeat dots.

12.

Exercise 12 consists of two staves of music. The first staff begins with a treble clef, a key signature of two sharps (F# and C#), and a common time signature. The melody is a continuous eighth-note scale starting on G4 and ascending to G5. The second staff continues the scale, ending with a double bar line and repeat dots.

13.

Exercise 13 consists of two staves of music. The first staff begins with a treble clef, a key signature of two sharps (F# and C#), and a common time signature. The melody is a continuous eighth-note scale starting on G4 and ascending to G5. The second staff continues the scale, ending with a double bar line and repeat dots.

14.

Exercise 14 consists of two staves of music. The first staff begins with a treble clef, a key signature of two sharps (F# and C#), and a common time signature. The melody is a continuous eighth-note scale starting on G4 and ascending to G5. The second staff continues the scale, ending with a double bar line and repeat dots.

15.

Exercise 15 consists of two staves of music. The first staff begins with a treble clef, a key signature of two sharps (F# and C#), and a common time signature. The melody is a continuous eighth-note scale starting on G4 and ascending to G5. The second staff continues the scale, ending with a double bar line and repeat dots.

16.

Exercise 16 consists of two staves of music. The first staff begins with a treble clef, a key signature of two sharps (F# and C#), and a common time signature. The melody is a continuous eighth-note scale starting on G4 and ascending to G5. The second staff continues the scale, ending with a double bar line and repeat dots.

# V.

## Exercises on Three Strings.

1.

2.

3.

4.

5.

6.

7.

8.

9.

10.

11.

12.

# VI.

## Exercises on Four Strings.

This page contains 11 numbered musical exercises for four strings, arranged in a single staff. Each exercise is written in treble clef with a key signature of one sharp (F#) and a common time signature (C). The exercises are as follows:

- Exercise 1:** Features a sequence of eighth-note chords, primarily using the 4th finger.
- Exercise 2:** Continues the eighth-note chord sequence with various fingering patterns.
- Exercise 3:** Similar to exercise 1, focusing on eighth-note chords.
- Exercise 4:** Includes a measure with a natural sign (0) on the string.
- Exercise 5:** Shows more complex fingering, including the 1st and 4th fingers.
- Exercise 6:** Features a sequence of eighth-note chords with specific fingering (4, 1, 4).
- Exercise 7:** Includes a measure with a natural sign (0) on the string.
- Exercise 8:** Continues the eighth-note chord sequence.
- Exercise 9:** Similar to exercise 1, focusing on eighth-note chords.
- Exercise 10:** Includes a measure with a natural sign (0) on the string.
- Exercise 11:** The final exercise, featuring a sequence of eighth-note chords with various fingering patterns.

# VII.

This musical score, labeled VII., is written for guitar in a key with one flat (B-flat) and a 3/4 time signature. It consists of nine numbered measures and a Coda section. The notation includes various rhythmic patterns, such as eighth and sixteenth notes, and rests. Measure 1 begins with a first ending bracket. Measures 2 through 9 contain complex rhythmic figures, including sixteenth-note runs and chords. Measure 9 features a sixteenth-note triplet. The Coda section at the end includes a second ending bracket and a final melodic phrase with fingerings 1, 2, and 1 indicated above the notes.

# VIII.

## Exercises in the Second Position.

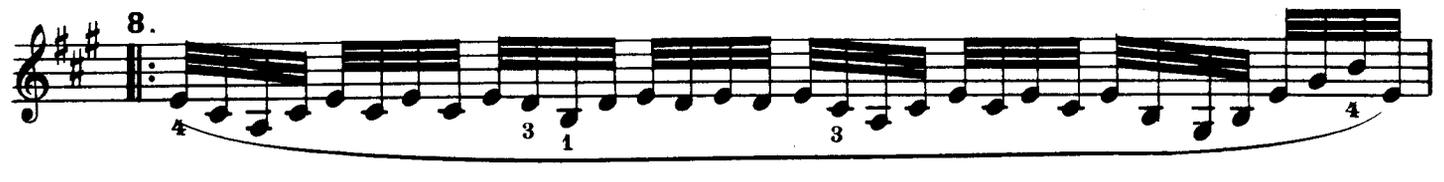
This page contains twelve musical exercises, each on a single staff. The exercises are numbered 1 through 12. Each exercise is written in a single staff with a treble clef and a key signature of one flat (B-flat). The exercises consist of various musical notations, including slurs, repeat signs, and fingering numbers (1, 2, 3, 4, 5). Exercise 1 is a simple eighth-note pattern. Exercises 2 through 11 are more complex, featuring slurs, repeat signs, and various rhythmic patterns. Exercise 12 is a simple eighth-note pattern. The exercises are arranged in a vertical column on the page.

1.   
 2.   
 3.   
 4.   
 5.   
 6.   
 7.   
 8.   
 9.   
 10.   
 11.   
 12.



7. 



8. 







9. 

10. 





# X.

## Exercises in the Third Position.

1.

2.

3.

4.

5. 

6. 



7. 



8. 

9. 

10. 

11. 



12. 



# XI.

## Exercises in the First, Second and Third Positions.

1.

2.

3.

4.

5.

6.

7.

8.

9.

10.

11.

12.

9. Musical staff 9.1: Treble clef, key signature of two flats (B-flat, E-flat), 4/4 time signature. The staff contains a sequence of eighth notes with a slur over the entire line. Fingerings 1 and 2 are indicated above the notes.

Musical staff 9.2: Treble clef, key signature of two flats, 4/4 time signature. Continuation of the eighth-note sequence from staff 9.1. Fingerings 1 and 2 are indicated.

10. Musical staff 10.1: Treble clef, key signature of two flats, 4/4 time signature. The staff contains a sequence of eighth notes with a slur. Fingerings 4, 2, and 2 are indicated.

Musical staff 10.2: Treble clef, key signature of two flats, 4/4 time signature. Continuation of the eighth-note sequence. Fingerings 4 and 2 are indicated.

Musical staff 10.3: Treble clef, key signature of two flats, 4/4 time signature. Continuation of the eighth-note sequence. Fingerings 3, 2, and 4 are indicated.

Musical staff 10.4: Treble clef, key signature of two flats, 4/4 time signature. Continuation of the eighth-note sequence. Fingerings 2 and 4 are indicated.

11. Musical staff 11.1: Treble clef, key signature of two flats, 4/4 time signature. The staff contains a sequence of eighth notes with a slur. Fingerings 4 and 3 are indicated.

Musical staff 11.2: Treble clef, key signature of two flats, 4/4 time signature. Continuation of the eighth-note sequence. Fingerings 3 and 4 are indicated.

12. Musical staff 12.1: Treble clef, key signature of two flats, 4/4 time signature. The staff contains a sequence of eighth notes with a slur. Fingerings 1 and 1 are indicated.

Musical staff 12.2: Treble clef, key signature of two flats, 4/4 time signature. Continuation of the eighth-note sequence. Fingerings 1 and 1 are indicated.

Musical staff 12.3: Treble clef, key signature of two flats, 4/4 time signature. Continuation of the eighth-note sequence. Fingerings 1 and 1 are indicated.

Musical staff 12.4: Treble clef, key signature of two flats, 4/4 time signature. Continuation of the eighth-note sequence. Fingerings 1 and 1 are indicated.

# XII.

## Exercises in the Fourth Position.

1.  $\frac{3}{4}$  1

2. 4 4 3 3 4

3.

4. 4

5.

6.

7. 4  $b^4$

8. 4  $b^1$  3 3

9. 4  $b^1$

10. 4

11. 

12. 

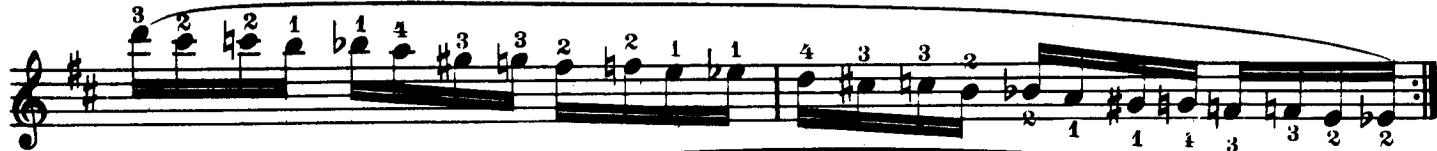
13. 



14. 



15. 



16. 

17. 



18. 

# XIII.

## Exercises on the First, Second, Third and Fourth Positions.

This page contains four sets of guitar exercises, numbered 1 through 4, written in D major (two sharps) and common time. Each exercise is presented on a single staff with a treble clef and a common time signature. The exercises are designed to practice various techniques and positions on the guitar.

- Exercise 1:** A single line of music starting with a first-position scale (1-2-3-4) and ending with a descending scale (4-3-2-1).
- Exercise 2:** A single line of music starting with a first-position scale (1-2-3-4) and ending with a descending scale (4-3-2-1).
- Exercise 3:** A single line of music consisting of two measures. The first measure is a first-position scale (1-2-3-4) with a '3' marking under the first note. The second measure is a descending scale (4-3-2-1) with a '3' marking under the first note. The exercise is divided into three sections labeled I, II, and III.
- Exercise 4:** A single line of music consisting of two measures. The first measure is a first-position scale (1-2-3-4) with a '3' marking under the first note. The second measure is a descending scale (4-3-2-1) with a '3' marking under the first note. The exercise is divided into three sections labeled I, II, and III.

The exercises include various fingering numbers (1, 2, 3, 4) and position markings (I, II, III) to guide the student through the piece.

5.

III.

6.

II.

III.

7.

8.

9.

10.

# XIV.

## Exercises in the Fifth Position.

1. <sup>1-IV.</sup>

2.

3.

4.

5.

6.

7.

8.

9.

10.

11.

12.

13.

14.

# XV.

## Exercises passing through Five Positions.

1<sup>a</sup> IV.

III.

1<sup>b</sup> IV. III.

2. 1 1 2 2

3. 1 1 4 0 3 2

4. 0 1 1 0

5. 1 0 6. II 1 2 3

7. 1 1 8. 1 1 1 1

9. 1 1 10. II. 1 2

11. 1 1 12. 1 1 1

13. 1 2 4

14.

15.

16.IV.

17.

III.

# XVI.

Exercises in the Sixth Position.

1.

2.

3.

4.

4.

5.

5.

5.

6.

7.

8. 

9. 

10. 



11. 

12. 

13. 

14. 



15. 



16. 



This page of musical notation is for guitar and consists of ten staves. The key signature is three sharps (F#, C#, G#) and the time signature is 2/4. The notation features continuous sixteenth-note patterns, often with slurs and fingering numbers (1, 2, 3, 4) indicating fingerings. Section labels are placed throughout the piece: 'II.' at the top, '10. IV.' on the second staff, 'I.' and 'II.' on the third, 'IV.' and 'II.' on the fourth, 'III.' on the fifth, 'II.' on the sixth, 'I.' on the seventh, 'II.' on the eighth, 'III.' on the ninth, and 'IV.' on the tenth. The final staff is labeled '12.' and ends with a double bar line and a 'C' time signature. Some notes are marked with an 'x', likely indicating natural harmonics or specific playing techniques. The notation is dense and technical, typical of a guitar exercise or etude.

# XVIII.

## Exercises in the Seventh Position.

IV

1. *3* *3*

2.

3.

4.

5.

6.

7.

8.

9a

9b

10.

11.

12.

13.

14.

# XIX.

This page contains nine numbered musical exercises (1-9) for guitar, each consisting of two staves. The exercises are written in treble clef with a key signature of one sharp (F#) and a common time signature (C). The notation includes various trills (tr), slurs, and specific fingering instructions (1-4, 0, 2, 3).

- Exercise 1:** Labeled "1. IV." at the start. It features a series of trills with fingerings 1, 1, 1, 2, and 2.
- Exercise 2a:** Features trills with fingerings 2, 2, 2, 0, 3, and 2.
- Exercise 2b:** Labeled "II. I." at the start. It features trills with fingerings 1, 1, 1, and 1.
- Exercise 3:** Features trills with fingerings 3, 3, 3, 2, and 3.
- Exercise 4:** Features trills with fingerings 0, 1, 1, 1, and 1.
- Exercise 5:** Features trills with fingerings 4, 1, 1, 1, and 1.
- Exercise 6:** Features trills with fingerings 4, 4, 4, 4, 4, 4, 4, and 2.
- Exercise 7:** Features trills with fingerings 3, 0, 4, 4, 4, and 4.
- Exercise 8:** Labeled "IV." at the start. It features trills with fingerings 4, 4, 4, 4, 4, and 4.
- Exercise 9:** Labeled "IV." at the start. It features trills with fingerings 1, 1, 1, and 1.

This musical score is for guitar, featuring 17 numbered measures (10-17) and two variations (14a and 14b). The music is written in treble clef with a key signature of two sharps (F# and C#). The notation includes various trills (tr), ornaments (tr 3, tr 2), and fingerings (1, 2, 3, 4). Measure 10 starts with a trill and a triplet trill. Measure 11 has a trill and a triplet trill. Measure 12 features a trill and a triplet trill. Measure 13 is a first position exercise with a trill and a fourth finger trill. Measure 14a and 14b are variations of a trill exercise. Measure 15 includes a trill and a triplet trill. Measure 16 has a trill and a triplet trill. Measure 17 features a trill and a second finger trill. The score concludes with a final trill exercise.

# XX.

Allegro.

This musical score, titled "XX." and marked "Allegro.", consists of five numbered sections of piano and guitar notation. Each section is presented on two staves: a treble clef staff for the piano part and a bass clef staff for the guitar part. The notation includes various rhythmic patterns, slurs, and articulations. Fingerings are indicated by numbers 1-4 above notes, and guitar-specific techniques like natural harmonics (0) and slides are shown. Section 1 is in C major, while sections 2 through 5 are in B minor. Section 1 includes first and second endings. Section 2 includes first and second endings. Section 3 includes first and second endings. Section 4 includes first and second endings. Section 5 includes first and second endings. The score is a technical exercise for both instruments, focusing on finger independence and articulation.

This page of musical notation is for guitar and consists of ten staves of music. The notation includes various fretting techniques such as natural harmonics (indicated by '0'), artificial harmonics (indicated by numbers 1-4 above notes), and complex fingering patterns (indicated by numbers 1-4 above notes). The music is written in a key signature of two flats (B-flat and E-flat) and a 2/4 time signature. The notation includes slurs, ties, and repeat signs with first and second endings. The first staff begins with a natural harmonic on the 5th fret and includes a first ending. The second staff is marked with a '6.' and includes a first ending. The third staff includes a first ending and a second ending. The fourth staff is marked with a '7.' and includes a first ending. The fifth staff includes a first ending and a second ending. The sixth staff is marked with an '8.' and includes a first ending. The seventh staff includes a first ending. The eighth staff includes a first ending. The ninth staff includes a first ending. The tenth staff includes a first ending and a second ending. The page number '35' is located in the top right corner.

9.

Musical score for exercise 9, measures 1-12. The piece is in G-flat major (two flats) and 3/8 time. It features a melodic line with various ornaments and a bass line with chords and single notes. Fingerings are indicated by numbers 1-4. A first ending (1.) and a second ending (2.) are shown at the end of the exercise.

10.

Musical score for exercise 10, measures 1-12. The piece is in G-flat major (two flats) and 3/8 time. It features a melodic line with various ornaments and a bass line with chords and single notes. Fingerings are indicated by numbers 1-4. A first ending (1.) and a second ending (2.) are shown at the end of the exercise.

11.

Musical score for exercise 11, measures 1-12. The piece is in G-flat major (two flats) and 3/8 time. It features a melodic line with various ornaments and a bass line with chords and single notes. Fingerings are indicated by numbers 1-4. A first ending (1.) and a second ending (2.) are shown at the end of the exercise.

12.

*tranquillo*

Musical score for exercise 12, measures 1-12. The piece is in G-flat major (two flats) and 3/8 time. It features a melodic line with various ornaments and a bass line with chords and single notes. Fingerings are indicated by numbers 1-4. A first ending (1.) and a second ending (2.) are shown at the end of the exercise.



14. Allegro vivace.

This musical score for exercise 14, titled "Allegro vivace," consists of six staves of guitar notation. The key signature is three sharps (F#, C#, G#) and the time signature is 9/16. The piece begins with a 16-measure introduction. The first staff contains measures 1-4, featuring a triplet of eighth notes and a trill. The second staff contains measures 5-8, with a trill and a triplet. The third staff contains measures 9-12, including a first ending bracket and a trill. The fourth staff contains measures 13-16, with a triplet and a trill. The fifth staff contains measures 17-20, featuring a trill and a triplet. The sixth staff contains measures 21-24, including a trill and a triplet. The notation includes various fingerings (1-4), trills (tr), and triplets (3).

15. Energico.

This musical score for exercise 15, titled "Energico," consists of five staves of guitar notation. The key signature is three sharps (F#, C#, G#) and the time signature is 9/8. The piece begins with a 3-measure introduction. The first staff contains measures 1-4, with a triplet and a trill. The second staff contains measures 5-8, with a triplet and a trill. The third staff contains measures 9-12, with a triplet and a trill. The fourth staff contains measures 13-16, with a triplet and a trill. The fifth staff contains measures 17-20, with a triplet and a trill. The notation includes various fingerings (1-4), trills (tr), and triplets (3).



18.

19.

*broad*

Musical staff 1: Treble clef, key signature of two sharps (F# and C#), 3/4 time signature. The staff contains a sequence of notes with fingerings 0, 2, 1, 1, 1, 3, 1, 3, 1, 0. A repeat sign is at the end.

Musical staff 2: Treble clef, key signature of two sharps, 3/4 time signature. Starts with a measure number '20'. Features trills (tr) and fingerings 5, 3, 3, 1, 4, 4.

Musical staff 3: Treble clef, key signature of two sharps, 3/4 time signature. Features trills (tr) and a fingering 4.

Musical staff 4: Treble clef, key signature of two sharps, 3/4 time signature. Features trills (tr) and fingerings 2, 2, 2.

Musical staff 5: Treble clef, key signature of two sharps, 3/4 time signature. Features trills (tr) and fingerings 1, 1, 2, 1, 3, 3, 3.

Musical staff 6: Treble clef, key signature of two sharps, 3/4 time signature. Features trills (tr) and fingerings 1, 1, 1, 4, 1.

Musical staff 7: Treble clef, key signature of two sharps, 3/4 time signature. Features trills (tr) and fingerings 1, 4, 3.

Musical staff 8: Treble clef, key signature of two sharps, 3/4 time signature. Features trills (tr).

Musical staff 9: Treble clef, key signature of two sharps, 3/4 time signature. Features trills (tr) and fingerings 1, 1, 4, 0, 1, 1, 4.

Musical staff 10: Treble clef, key signature of two sharps, 3/4 time signature. Features trills (tr) and fingerings 1, 1, 2, 1, 2, 4.

Musical staff 11: Treble clef, key signature of two sharps, 3/4 time signature. Features trills (tr) and fingerings 4, 1, 2, 1, 1, 2, 1, 1, 2.

Musical staff 12: Treble clef, key signature of two sharps, 3/4 time signature. Features trills (tr) and fingerings 1, 2, 1, 1, 2.

21.

The musical score consists of ten staves of music in treble clef, G major, and 3/4 time. The piece is marked with a '21.' at the beginning. The notation includes various rhythmic patterns, slurs, and fingerings. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The music is primarily composed of eighth and sixteenth notes, often grouped in pairs or fours. Slurs are used to indicate phrasing across multiple measures. Fingerings (1, 2, 3, 4) are indicated above notes to guide the performer. The score includes several triplet markings (3) and a double bar line with repeat dots. The final staff concludes with a double bar line and a key signature change to one flat (F major).



*spiccato*

This page of musical notation is for guitar, written in G major (one sharp) and 2/4 time. The piece is marked *spiccato*. It consists of ten staves of music. The notation is primarily composed of sixteenth and thirty-second notes, often beamed together in groups. Fingering numbers (1, 2, 3, 4) are placed above the notes to indicate fingerings. There are several accents (^) placed over notes. The piece is divided into sections: Section III. begins on the eighth staff, and Section II. begins on the ninth staff. A double bar line with a repeat sign is located at the end of the ninth staff. The music concludes on the tenth staff.

This page of musical notation is for guitar, written in G major (one sharp). It consists of ten staves of music. The notation includes various guitar-specific techniques such as triplets, slurs, and fingering numbers (1-4). Key annotations include "remain" and "at the nut". The piece concludes with a double bar line and a 2/4 time signature.

1

2

III.

remain

at the nut

2/4

This page of musical notation consists of 12 staves, all in treble clef and G major. The music is characterized by intricate rhythmic patterns, including triplets and sixteenth-note runs. Fingerings are indicated by numbers 1-5. A 'rit.' (ritardando) marking is present at the end of the 10th staff. The notation includes various ornaments and phrasing slurs.

Staff 1: Complex rhythmic patterns with triplets and sixteenth notes.

Staff 2: Continuation of the rhythmic patterns from the first staff.

Staff 3: Introduction of triplet markings (3) and fingerings (1, 2).

Staff 4: A measure with a fermata and a 'V' marking, followed by rhythmic patterns.

Staff 5: Rhythmic patterns with fingerings (1, 2, 3, 4).

Staff 6: Rhythmic patterns with fingerings (1, 2, 3, 4).

Staff 7: Rhythmic patterns with fingerings (1, 2, 3, 4).

Staff 8: Rhythmic patterns with fingerings (1, 2, 3, 4).

Staff 9: Rhythmic patterns with fingerings (1, 2, 3, 4).

Staff 10: Rhythmic patterns with fingerings (1, 2, 3, 4) and a 'rit.' marking.

Staff 11: Rhythmic patterns with fingerings (1, 2, 3, 4).

Staff 12: Rhythmic patterns with fingerings (1, 2, 3, 4).

This page of musical notation, page 47, contains 12 staves of music in G major. The notation is written for guitar and includes various fretting and fingering instructions. The music is organized into three systems of four staves each. The first system (staves 1-4) features a melodic line with a key signature of one sharp (F#) and a time signature of 4/4. The second system (staves 5-8) continues the melodic line with a key signature change to two sharps (F# and C#) in the fifth measure. The third system (staves 9-12) continues the melodic line with a key signature change to one sharp (F#) in the ninth measure. The notation includes various note values (quarter, eighth, and sixteenth notes), rests, and slurs. Fingering numbers (1, 2, 3, 4) are placed below the notes to indicate the left hand. Some notes are marked with a '5' above them, indicating the fifth fret. The music is written in a standard staff with a treble clef and a key signature of one sharp (F#).

This page of musical notation is for guitar, written in G major (one sharp). It consists of 12 staves of music, each containing a melodic line with various fret numbers and fingerings. The notation includes treble clefs, a key signature of one sharp (F#), and a common time signature (C). The music is organized into measures, with some measures containing multiple notes beamed together. Fingerings are indicated by numbers 1-4, and fret numbers are indicated by numbers 0-5. The piece concludes with a double bar line and a C-clef (bass clef) at the bottom right.

# URSTUDIEN

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In den letzten dreißig Jahren hat sich das Studienmaterial für die Geige in außerordentlichem Maße vermehrt. Nicht nur die ausführlichsten Methoden sind in ziemlicher Anzahl erschienen, es gibt auch wohl kaum einen noch so untergeordneten Zweig der Geigentechnik, der nicht in einer erschöpfenden Abhandlung bearbeitet worden wäre. Wenn ich es heute dennoch unternehme, die einschlägige Literatur um ein neues Werk zu vermehren, so geschieht dies nur, weil sich die vorliegenden Urstudien an eine bestimmte Kategorie von Geigern wenden, die von den Pädagogen bisher vollständig vernachlässigt worden war.

Die bis heute verfaßten Methoden und Etüden behandeln die gestellte Aufgabe in so ausführlicher Weise, daß es nur Geigern, die über mehrere Stunden am Tage verfügen, möglich ist, sie mit Aussicht auf Erfolg zu studieren. Es sind dies vorgeschrittene Schüler, sowie Geiger, die sich ausschließlich der Solistenlaufbahn widmen. Diese Kategorie bildet aber eine verschwindende Minorität unter den Violinisten. Die große Mehrheit derselben besteht ja bekanntlich aus Orchestermusikern, Lehrern und Dilettanten. Wer diese Fächer der musikalischen Betätigung kennt, weiß, daß deren Angehörige immer der Gefahr ausgesetzt sind, ihre mit schwerer Mühe erworbene Technik zu verlieren, weil es ihnen an der nötigen Übungszeit fehlt; denn selten verfügen sie über mehr als eine Stunde, die sie für ihre täglichen Studien verwenden können. Wenn man nun annimmt, daß davon die Hälfte auf Repertoirestudien, die gerade für den Moment notwendig sind, verwendet werden müssen, so bleibt dem

*Depuis une trentaine d'années le nombre des Etudes pour le Violon a augmenté dans des proportions extraordinaires. Des méthodes entières ont paru en grand nombre, et l'on cherchera en vain une branche, aussi secondaire qu'elle soit, de la Technique du Violon qui n'ait été traitée à fond dans plusieurs publications spéciales. Je n'aurais donc pas cherché à augmenter notre littérature d'une nouvelle oeuvre pédagogique, si je n'étais convaincu d'avoir, en l'écrivant, élargi quelque peu l'horizon de l'enseignement, puisqu'elle s'adresse à certaines catégories de violonistes, dont on ne s'était nullement soucié jusqu'à ce jour. —*

*Toutes les méthodes et études en usage donnent au sujet, qu'elles traitent une ampleur telle, qu'il faudrait disposer de plusieurs heures par jour, pour atteindre le but qu'elles se proposent. Or il n'y a guère que les élèves et les solistes, ne suivant que cette carrière, qui peuvent se permettre ce luxe.*

*La grande majorité des violonistes se compose par contre de musiciens d'orchestre, de professeurs et d'amateurs qui disposent très rarement de plus d'une heure par jour pour leurs études. Il faut bien en déduire une demie heure pour les exigences du répertoire, — il leur restera donc le même laps de temps pour conserver leur mécanisme. Il n'y a qu'un extrait complet de la Technique, comprimé dans une demie heure, qui pourrait leur faire atteindre ce but. Inutile de dire, qu'avec le matériel d'études existant, c'est chose impossible. C'est alors*

During the last thirty years the number of studies for the violin has increased to extraordinary proportions. Complete methods have appeared in great numbers, and one may look in vain for a branch of violin technic even of secondary importance, which has not been thoroughly treated in several special publications. I would not seek to augment our literature with a new pedagogic work were I not convinced in writing it, of enlarging the horizon of instruction, since this work is intended for certain categories of violinists who have up to the present time been completely neglected.

All the methods and studies now in use treat this subject with such amplitude, that it is necessary to devote several hours of study daily in order to obtain a satisfactory result. Only students and soloists to whom time is no object can indulge in such luxury.

On the other hand, the great majority of violinists who are composed of orchestral musicians, teachers and amateurs have rarely more than one hour daily at their disposal for studying purposes. One must employ one half hour for the exigencies of repertory—there remains but the same length of time to preserve their mechanism. There is not one complete technical work that with a half hour's study would enable them to attain this end. It is then that these troubled souls are seized with the wildest ideas. They dream of a single study, short yet good which will

Übenden nicht mehr als eine halbe Stunde für rein technische Studien übrig. Daß es bei dem gebräuchlichen ausführlichen Etüdenmaterial unmöglich ist, einen Auszug, der für die Erhaltung der Technik nötigen Übungen in eine, 30 Minuten nicht übersteigende Zeitdauer, hineinzuzwängen, weiß jeder, der sich in der unangenehmen Lage befindet, es vergeblich versucht zu haben. In ihrer Angst, Rückschritte zu machen, verfallen die Meisten auf die barocksten Ideen. Sie wollen um jeden Preis kurze Etüden herausfinden, deren Gebrauch ihnen alles andere ersetzen soll. Der eine beschäftigt sich ausschließlich mit Trillerstudien, der zweite mit Handgelenksübungen, während der dritte gar nur Flageolettöne und Pizzicati mit der linken Hand studiert. Die natürliche Folge dieses sinnlosen Tuns ist ein Rückgang des Könnens, der den Geiger in der ersten Zeit mit tiefem Schmerz erfüllt, dem entgegenzuarbeiten ihm jedoch durch die materiellen Umstände, in denen er sich befindet, meistens nicht gegeben ist. — Es ist für den Zuschauer wahrhaft betrübend, wenn er Musiker voller Begabung und Enthusiasmus langsam dem sicheren künstlerischen Untergange entgegengehen sieht. Sie sind sich wohl der bevorstehenden Katastrophe bewußt, aber sie kennen kein Mittel, um ihrem Schicksal zu entgehen. Nach einigen Jahren steriler Versuche tritt ein langsamer, aber sicherer Verfall ihrer Fähigkeiten ein. An Stelle der früheren Ideale und kühnen Hoffnungen tritt eine dumpfe Resignation, die dem Bewußtsein des Unvermögens entspringt, die eigenen Fähigkeiten zu entwickeln und deren Resultate zu erhalten.

In den vorliegenden Urstudien wurde zum ersten Male der Versuch gemacht, diesem Übelstande abzuhelfen, und den Orchestermusikern, Lehrern und vorgeschrittenen Dilettanten,\*) die höchstens eine halbe Stunde für ihre technischen Studien verwenden können, eine Reihe von Etüden zur Verfügung zu stellen, die einen Extrakt der gesamten Violintechnik bilden. Es sind die Materia-

\*) Auch konzertierende Künstler gehören während ihrer Reisen meistens in die gleiche Kategorie.

*que ces âmes en peine sont saisies des idées les plus saugrenues. Ils cherchent l'étude rêvée, courte et bonne, pouvant suppléer à toutes les autres, telle la pierre des sages réunissant toutes les vertus. L'un croit trouver son salut dans les exercices de trille, l'autre ne travaille que son poignet et il y en a même qui voient dans les sons harmoniques et les pizzicatis de la main gauche le fin fond du savoir violonistique. De toutes ces études, qui n'en sont guère, il ne peut résulter qu'une décadence continue de la Technique, dont l'artiste ne peut manquer de s'apercevoir bientôt.*

*Y a-t-il rien de plus triste que ce spectacle des jeunes espoirs et de l'enthousiasme juvénile, finissant par se changer en une sorte de sombre résignation, impuissante d'aller à l'encontre du marasme final, ou tout ce que l'artiste a acquis par son talent et son travail doit sombrer sans appel?*

*Dans les présentes «Urstudien» (pour lesquels l'Auteur a vainement cherché un mot français exprimant le sens voulu) on a essayé pour la première fois de remédier à cet état déplorable des choses, en offrant à tous les violonistes, ne disposant que d'une demie heure par jour pour leurs études de mécanisme, c'est à dire aux professeurs, aux artistes de l'orchestre ainsi qu'aux amateurs d'une certaine force,\*) une série d'exercices, formant*

\*) Les solistes en voyage appartiennent le plus souvent à la même catégorie.

unite all the virtues, and supplant all other studies. One believes that he has found salvation in trill exercises, another practises only the wrist movement, and there are still others who see only in harmonics and pizzicati of the left hand the greatest depth of violinistic knowledge. From all such studies there can result only continued technical decadence which the artist cannot fail to perceive.

Is there anything sadder than this spectacle of young hopes and juvenile enthusiasm falling into a sort of hopeless resignation, helpless to struggle against the final collapse, when all that the artist has acquired by his talent and work must be irretrievably lost?

In these "Urstudien" (for which the translator has vainly sought to find a suitable English word explaining the desired meaning) the author has tried for the first time to remedy this deplorable state of affairs, by offering to all violinists who have but one half hour daily at their disposal for their mechanical studies, that is to say to teachers orchestral musicians as well as amateurs of ability\*) a series of exer-

\*) Also concertising solists, when travelling, belong to this category.

lien, auf denen der allgemeine Mechanismus der Violine sich in seinen tausenderlei Spielarten aufbaut — Urstudien.

Das von mir bereits im Jahre 1900 erdachte System fußt auf rein anatomischer Grundlage; es wurde seither von mir und meinen Schülern, wenn es uns aus irgendeinem Grunde unmöglich war, regelmäßig zu studieren, erprobt. \*)

Ich habe mich bisher immer gesträubt, die Ergebnisse meiner technischen Untersuchung der Allgemeinheit zugänglich zu machen, und erst in der letzten Zeit wurde ich von Freunden durch den Hinweis dazu bestimmt, daß es sich in diesem Falle nicht bloß um ein pädagogisches, sondern vor allem um ein philanthropisches und soziales Werk handle.

Wenn es mir in den nachfolgenden Zeilen gelungen ist, meinen im Orchester und Lehrfache wirkenden Kollegen die Möglichkeit zu bieten, ihr mit so großen Opfern erworbenes Können zu erhalten und zu vergrößern, so wäre ich durch das Bewußtsein, zur Verbesserung der sozialen Stellung, sowie des seelischen Wohlbefindens des Musikertums mein Scherflein beigetragen zu haben, für die aufgewandte Mühe reichlich entschädigt.

\*) Eine Beeinflussung durch „Die Physiologie der Bogenführung“ von Dr. Steinhausen hat bei mir nicht stattgefunden.

*un extrait condensé du mécanisme du violon. C'est la matière brute, de laquelle ressortent toutes les variantes infinies dont la technique est susceptible.*

*Il y avait déjà une dizaine d'années que j'avais combiné ce système, sans songer à le publier. Je me bornais à m'en servir moi-même, quand je voulais pour une raison quelconque (surtout en voyage) réduire mon travail à un minimum sans rétrograder. Le fait, qu'il est basé uniquement sur l'anatomie des deux bras, et qu'il ne contient rien, qui ne soit foncièrement naturel, dans le vrai sens du mot, pourrait expliquer le succès avec lequel il avait toujours été pratiqué par les quelques élèves auxquels j'en avais fait part.*

*Ce sont eux, qui ont insisté, à ce que j'en fasse profiter le grand public des violonistes, en alléguant comme raison principale, que je n'avais pas le droit de garder uniquement à mon usage personnel le remède d'un mal, à peu près universel.*

*Si je leur ai cédé, c'est dans l'espoir que cette publication servira à améliorer non seulement le mécanisme de mes collègues, mais aussi leur santé morale et physique si défavorablement impressionné par la crainte de déchoir. Je serais heureux si l'étude de ce petit cahier servirait à leur conserver leur technique, acquise au prix du travail de tant d'années. —*

cises forming a condensed extract of the mechanism of the violin. It comprises the elements from which the entire general violin technic in its infinite number of variations is built up.

This system was compiled ten years before I thought of publishing it. I used it for my own practising when for one reason or another (especially while traveling) I wished to reduce my work to a minimum without retrograding. The fact that this system is based solely on the anatomy of the two arms, and that it contains nothing that is not essentially natural in the true sense of the word, may explain the success with which it has been practised by the several pupils to whom I have given it.

It is these pupils who have insisted that I publish it, giving as their principal reason, that I had not the right to withhold for my personal use a remedy for an evil almost universal.

I have acceded to their request, in the hope that this publication will serve to improve not only the technic of my colleagues, but also their physical and moral well being so greatly depressed by the fear of failure. I should be happy, if the study of this little work will help to preserve their technic which was acquired at the price of years of labour.



## I.

**Theoretical Part.)\***

1) The exercises enumerated under this heading are based on the axiom that in order to preserve one's mechanism (not to increase it), it is sufficient to repeat every day in a given manner and in a given time all the primary movements of the arms and hands by which the mechanism is produced.

These movements give to the various parts of the arm and hand the flexibility which is indispensable to good violin playing.

A violinist is in good condition for playing when he has acquired th. flexibility; he is in poor condition (not mentioning purely psychical reasons) when certain parts of his arms and hands are stiff. In order to play a passage well it is first necessary to be in good physical condition; then comes the question of proper practicing.

\*) I am intentionally avoiding all reference to complicated or intricate anatomical explanations, as these may easily be found in general instruction books or works on specialized subjects. My explanatory remarks have therefore been couched in language intelligible to all. My designations of the various movements of the arm and hands are all based upon the naming of the joints from which such movements emanate, taking for granted that my readers are acquainted with the action of all the muscles and sinews, while the various movements are being carried out.

**Theoretischer Teil.)\***

Die im praktischen Teil notierten Übungen fassen auf dem Grundsatz, dass es zur Erhaltung (wohlverstanden nicht zur Vergrößerung) des einmal vorhandenen Könnens genügt, alle ursprünglichen primitiven Bewegungen, aus denen sich die gesamte Technik zusammensetzt, in absoluter Vollständigkeit jeden Tag, einzeln, in einer gewissen Form und in bestimmter Anzahl zu wiederholen.

Die auf diesem fundamentalen Grundsatz basierenden Etüden bewirken, wenn sie genau in der vorgeschriebenen Weise ausgeführt werden, jene Geschmeidigkeit der Muskeln, Sehnen und Gelenke, welche die unerlässliche Vorbedingung für die wirkungsvolle Anwendung der Technik auf das Studium der Konzertliteratur sowie für eine zweckentsprechende Stellung derselben im Dienste der Kunst überhaupt ist. Denn jede, auch die anscheinend komplizierteste Passage besteht bei näherer Betrachtung nur aus einigen der nachfolgenden Urbewegungen. Sie verhalten sich zur Technik wie der ungeschliffene Diamant zum geschliffenen, wie das Rohmaterial zu den Gebrauchsgegenständen, die daraus gemacht werden. Was die Geiger gemeinhin Mangel an Disposition nennen, ist nichts weiter als Mangel an kraftvoller Ge-

\*) Ich vermeide es mit Absicht, mich in komplizierte anatomische Erläuterungen einzulassen, die ja schliesslich aus jedem einschlägigen Lehrbuch zu ersehen sind. Die Ausdrücke, deren ich mich in meinen Darlegungen bediene, sollen weniger wissenschaftlicher, als vielmehr gemeinverständlicher Art sein. Ich will daher die verschiedenen Arm- und Handbewegungen nach den Gelenken, aus denen sie hervorgebracht werden, benennen, in der stillschweigenden Voraussetzung, dass der Leser die Anteilnahme der Muskeln und Sehnen an diesen Bewegungen kennt.

**Partie th'orique.)\***

*Les exercices énumérées ci-dessous sont basées sui l'axiome, qu'il suffit pour conserver son mécanisme (non pas pour l'augmenter, bien entendu) de répéter régulièrement tous les jours d'une certaine façon et dans une certaine mesure tous les mouvements primitifs des bras et mains au moyen desquels est produit le mécanisme. Ces mouvements donneront aux différentes parties des deux bras et mains la souplesse indispensable pour bien jouer du violon. Les violonistes disent ils ont acquis cette souplesse —ils sont dans la possession de tous leurs moyens.*

*Par contre la mauvaise disposition (je ne parle naturellement pas d'une indisposition purement psychique) est toujours la conséquence d'une raideur de certaines parties des bras et des mains. Pour bien faire un trait, il faut avant tout que la disposition physique soit bonne, ce n'est qu'ensuite que vient la question du bon travail.*

\*) L'auteur tient avant tout à expliquer ses idées dans une langue accessible à tout le monde. Il évitera donc exprès toutes les explications purement anatomiques. Tout le monde sait que les différents mouvements des bras et des mains par lesquels on produit ce qui est appelé le mécanisme, sont dus à la coopération des muscles, tendons et articulations. Cependant par manière de simplification les différents mouvements ne seront désigné par l'auteur que par le nom de l'articulation du moyen de laquelle ils se produisent.

Upon close examination of these Basic Studies (Urstudien) it will be seen that they contain all the anatomical movements which are employed in playing the most complicated passages. They constitute the raw material from which the intelligent artist will produce a work of art.

### I. Exercises for the left hand.\*)

The entire mechanism of the left hand consists of five primary movements. (To be practiced without the bow!)

I. A. Falling movement.

I. B. Side movement. (Chromatic scales—extensions.)

I. C. Movement for fingering chords.

I. D. Thumb movement. (Descent from third to first position. See Fig. 5 and 6 in the practical part.)

I. E. Combined movement of wrist and elbow which is produced by placing the fingers on the four strings and sliding from the first position to the highest. (Primary movement for changing position.)

These studies require 15 minutes. They suffice to limber the left hand.

### II. Exercises for the right arm.

The mechanism of the right arm is composed of six primary movements.

\*) To better understand the application of the theory, it would be well in reading that follows to consult the study in the practical part which has reference to the theoretical explanation, and which is correspondingly marked.

schmeidigkeit des körperlichen Instruments, verbunden mit der, aus dieser Gewissheit resultierenden seelischen Depression. Das Gefühl jedoch, im Besitze seiner körperlichen Hilfsmittel zu sein, wird auch gleichzeitig (gleichsam als Wechselwirkung) die gute psychische Disposition (Machtgefühl — Lustgefühl) hervorrufen. All die höheren Eigenschaften, deren Besitz erst den wahren Künstler ausmachen, können sich nur auf der materiellen Grundlage einer guten körperlichen Disposition entfalten.

### I. Übungen für die linke Hand.\*)

Die gesamte Technik der linken Hand lässt sich auf 5 Urbewegungen zurückführen: (Dieselben sollen unbedingt ohne Zuhilfenahme des Bogens, also lautlos gemacht werden!)

I. A. Die Fallbewegung.

I. B. Die seitlichen Bewegungen, wie sie in chromatischen Skalen und bei Streckungen gebraucht werden.

I. C. Die Akkordbewegungen.

I. D. Die Daumenbewegung, die das Zurückgehen des Daumens von der dritten in die erste Lage darstellt. (S. Fig. 5 und 6, im praktischen Teil.)

I. E. Die kombinierte Bewegung des Hand- und Ellbogengelenks, die dann entsteht, wenn man mit den Fingern auf den 4 Saiten von der ersten Lage in die höchsten Lagen hin und zurückgleitet. (Urprinzip des Lagenwechsels.)

Die im praktischen Teil nach diesen Prinzipien ausgeschriebenen Übungen übersteigen nicht die Dauer von 15 Minuten. Nach gewissenhafter Absolvierung derselben wird die linke Hand vollständig spielfertig sein.

### II. Übungen für den rechten Arm.

Die Technik des rechten Arms besteht aus 6 Urbewegungen:

\*) Die Nummerierung der Übungen im praktischen Teil entspricht derjenigen, die deren Aufzählung im theoretischen Teil vorangeht. Es wird gut sein, zum näheren Verständnis der gebräuchlichen Ausdrücke schon bei erstmaligem Durchlesen die entsprechende Nummer im praktischen Teil zu konsultieren.

*En examinant de près les "Urstudien" l'on verra, qu'elles contiennent tous les mouvements anatomiques, qui servent à produire même les traits les plus compliqués. Elles constituent la matière brute, qui servira à l'artiste intelligent à former l'oeuvre d'art.*

### I. Exercices de la main gauche.\*)

*Le mécanisme entier de la main gauche ne se compose que de cinq mouvements primitifs. (A faire sans archet!)*

*I. A. Mouvement tombant.*

*I. B. Mouvement de côté (gammes chromatiques—extensions).*

*I. C. Mouvement des accords.*

*I. D. Mouvement du pouce. (Descente de la III. en I. position, voir Fig. 5 et 6 dans la partie pratique.)*

*I. E. Mouvement combiné des articulations du poignet et du coude, qui se produit, quand on glisse de la I. position, jusqu'à la position la plus élevée, en posant les doigts sur les quatre cordes. (Mouvement primitif du changement de position.)*

*Ces études auront la durée de 15 minutes. Elles suffisent pour l'assouplissement de la main gauche.*

### II. Exercices du bras droit.

*Le mécanisme du bras droit se compose de six mouvements primitifs.*

*\*) Pour comprendre de suite l'application de la théorie l'on fera bien en lisant ce qui suit, de consulter l'Étude de la partie pratique se rapportant à l'explication théorique et pourvu du même Numéro que cette dernière.*

8 II. A. Almost horizontal movement of the upper part of the arm. (Detached strokes at the nut.)

II. B. Circular or rotary movement of the upper part of the arm from the shoulder. (Crossing string at the point.\*)

II. C. Almost horizontal movement of the fore-arm. (Detached strokes at the middle and point.)

II. D. Circular or rotary movement of the fore-arm from the elbow. (Rapid crossing of strings at the nut.)

II. E. Vertical movement of the wrist. (Quick crossing of the strings at the point, springing bow at the middle, rapid detached stroke at the nut\*\*.)

II. F. Finger movement. (This movement, as also the resulting bowing, will require a short explanation, as I believe it is unknown to many of the readers.)

Of all the parts of the right arm, only the fingers are in direct contact with the bow which is the means by which we transmit our most subtle intentions to the strings. It goes without saying, that the finger joints of the right hand must be considerably more supple than all the other parts of the arm.

Unfortunately this fundamental rule is neglected by the great majority of violinists who for the most part practice their wrist exercises with stiff finger joints.

\*) To practice this exercise well, one must abandon the antediluvian belief that the upper part of the arm must be held lower than the hand.

\*\*\*) Some violinists will be surprised at not seeing the horizontal and circular movement of the wrist mentioned. The Franco-Belgian school to which the author belongs does not recognize the value of this movement. The adepts of this school use only the vertical movement, which to them seems sufficient to produce all the forms of bowing from the wrist, including the crossing of strings at the nut. The partisans of other schools may, however study Nos. II. E, 1, 2 and 3, according to their own methods.

II. A. Quasi-horizontale Bewegung des Oberarms im Schultergelenk (Détaché am Frosch).

II. B. Rollbewegung des Oberarms im Schultergelenk (Saitenwechsel an der Spitze.\*)

II. C. Quasi-horizontale Bewegung des Unterarms im Ellbogengelenk. (Détaché von der Mitte bis zur Spitze.)

II. D. Rollbewegung des Unterarms im Ellbogengelenk (rascher Saitenwechsel am Frosch).

II. E. Vertikale Bewegung der Hand im Handgelenk (rascher Saitenwechsel an der Spitze, Spiccato in der Mitte, rascher "Détaché am Frosch.\*\*)

II. F. Fingerstrich. (Dieses Wort, wie die Sache selbst dürfte für viele Leser etwas Neues bedeuten und verlangt daher eine kurze Erläuterung. Von allen Teilen, aus denen der rechte Arm besteht, kommen allein die Finger in unmittelbare Berührung mit dem Bogen, der doch unsere feinsten Intentionen den Saiten übermitteln soll. Ist es da nicht selbstverständlich, dass die Fingergelenke noch bedeutend geschmeidiger sein müssen als alle Anderen? Trotzdem werden leider gerade diese meistens vollständig vernachlässigt und die Handgelenkübungen mit steifen Fingern ausgeführt. Dies ist absolut verwerflich.)

Die Fingergelenksübungen, auf deren Bedeutung ich nicht nach-

\*) Voraussetzung für die richtige Ausführung dieser Übung ist natürlich, dass der Saitenwechsel an der Spitze ausschließlich durch das Schultergelenk gemacht wird und dass der Ausübende die Unsinnigkeit der Jahrhundertalten Gewohnheit, den Oberarm tiefer als die Hand zu halten, längst eingesehen hat.

\*\*\*) Viele werden sich wundern, dass ich die horizontale und die Drehbewegung des Handgelenks nicht erwähne; dies kommt daher, weil die Franco-Belgische Schule, welcher auch der Verfasser angehört, die Opportunität dieser Bewegung nicht anerkennt und alle durch das Handgelenk bedingten Bogenstriche mittels einer Bewegung von oben nach unten, oder umgekehrt, hervorbringt. Die Anhänger der seitlichen und kreisförmigen Bewegung des Handgelenks können jedoch die auf II. E. bezüglichen Übungen auch in der ihnen geläufigen Weise machen.

II. A. Mouvement presque horizontal de l'arrière bras. (Détaché au talon.)

II. B. Mouvement circulaire ou roulant de l'arrière bras dans l'articulation de l'épaule. (Changement de corde à la pointe.\*)

II. C. Mouvement presque horizontal de l'avant bras. (Détaché du milieu à la pointe.)

II. D. Mouvement circulaire ou roulant de l'avant bras dans l'articulation du coude. (Changement rapide de corde au talon.)

II. E. Mouvement vertical du poignet.\*\*\*) (Changement rapide de corde à la pointe, sauté au milieu, détaché rapide au talon.)

II. F. Mouvement des doigts (le mouvement ainsi que le coup d'archet, qui en résulte demande une courte explication, car je suppose qu'il sera inconnu à un certain nombre de mes lecteurs.)

Parmi toutes les parties qui composent le bras droit il n'y a que les doigts qui soient en communication absolument directe avec l'archet, qui lui même à la haute mission de transmettre nos intentions les plus subtiles aux cordes. Il va sans dire, que les articulations des doigts de la main droite devraient être encore bien plus assouplis que toutes les autres parties du bras. Malheureusement cette règle fondamentale est négligé par la grande majorité des violonistes, qui font la plupart du temps leurs exercices d'upoignet avec les doigts raidis, ce qui est franchement mauvais.)

\*) Pour bien faire cet exercice, il faut avoir complètement abandonné la croyance antediluvienne, que l'arrière bras doit être tenu plus bas que la main!

\*\*\*) Certains violonistes seront surpris, de ne pas voir mentionné le mouvement horizontal et circulaire du poignet. Cela provient de ce que l'école franco-belge, à laquelle l'auteur appartient, ne reconnaît pas la valeur de ce mouvement. Ses adeptes ne se servent que du mouvement vertical, qui leur paraît suffisant pour produire tous les coups d'archet dérivant du poignet, y compris le changement d'archet au talon. Les partisans des autres écoles pourront cependant travailler les No. II. E, 1, 2 & 3, de la manière, à laquelle ils ont été habitués.

In the following manner we will proceed to produce a martelé stroke with only the fingers. The movement consists of two parts. Extend the fingers (Fig. 1), then bend them as far as possible (Fig. 2). The student must be able to do these two movements readily with-

drücklich genug hinweisen kann, sind auch in vorgeschrittenerem Alter leicht zu erlernen, wenn man folgendermassen vorgeht: Es handelt sich bei dieser Bewegung um ein Strecken (Fig. 1) und Krümmen (Fig. 2) der 5 Finger, die ohne Zuhilfenahme des Handge-

*Voici de quelle façon l'on doit procéder pour arriver à pouvoir faire un martelé rien qu'avec les doigts. Le mouvement se compose de deux parties: étendre les doigts tout droit (Fig. 1) les recroqueviller sur eux-mêmes (Fig. 2). L'élève doit avant tout savoir bien*

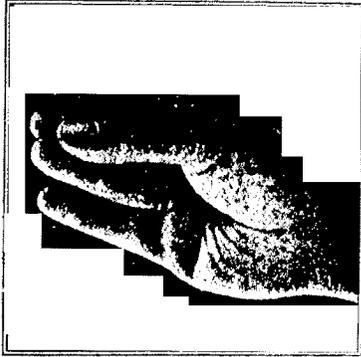


Fig. 1.

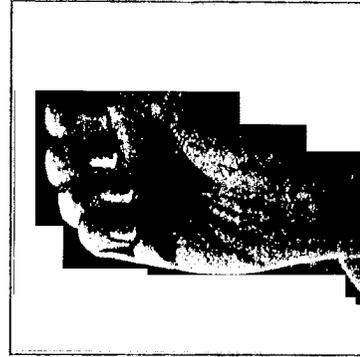


Fig. 2.

out the bow, after which he will practice the five following exercises, using a different one each day.

a) Stretching and contracting of the fingers while holding the bow horizontally, with the hair uppermost and the stick resting against the middle joint of the index finger.

b) The same exercise with the bow held vertically (Fig. 3 and 4).

lenks einen kleinen Marteléstrich hervorbringen sollen.

Der Schüler muss vorerst diese Übungen ohne Bogen vollkommen ausführen können, hierauf macht er die nachfolgenden 5 Übungen (an jedem Tage eine Neue):

a) Strecken und Krümmen der Finger mit dem Bogen in der Hand, wobei derselbe horizontal, jedoch mit den Haaren nach oben gehalten werden muss, so dass die Stange im Mittelglied des Zeigefingers ruht.

*faire ces deux mouvements sans archet, ensuite il fera les 5 exercices suivants (une nouvelle tous les jours):*

*a) Étendre et recroqueviller les doigts, l'archet en main, horizontalement, mais avec les crins en haut, de sorte que l'archet repose dans le creux de l'index.*

*b) Le même exercice avec l'archet tenu verticalement (Fig. 3 & 4).*

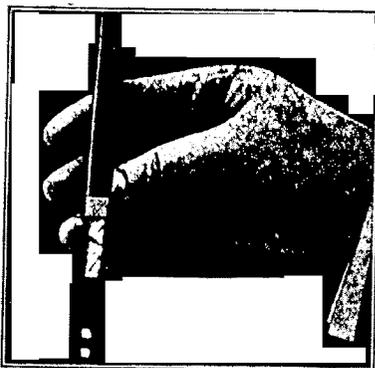


Fig. 3.



Fig. 4.

c) Repeat the movement with the bow held horizontally with the hair downwards. (The aim of this gradation which becomes more

b) Dieselbe Übung, jedoch mit vertikal gehaltenem Bogen (Fig. 3 und 4).

c) die gleiche Übung mit hori-

*c) Idem l'archet tenu horizontalement, les crins en bas. (Le but de cette progression de plus en plus difficile, est d'habituer peu à peu le*

and more difficult is to accustom the little finger to the important part it is called upon to play in this particular stroke. Very frequently it will glide off the stick; this however, must not be minded, as the muscles will become strengthened in a very short time and the shortcoming will practically remedy itself. It is well understood that only the tip of the little finger should touch the bow, otherwise it will have no freedom of action for practicing these movements.\*)

d) Martelé stroke at the middle of bow with the fingers.

e) The same at the nut.

When one is able to execute this stroke at the nut, the exercises indicated under II. F in the practical part will be sufficient to keep him in practice.

\*) This particular stroke of the fingers is the only one which is never employed independently. It is made use of only in co-operation with the wrist stroke (in vertical direction) and the fingers, in order to enable a smooth and correct change of strings at the nut.

zontalem Bogen, Haare nach unten. (Der Zweck dieser Gradation ist, den kleinen Finger nach und nach an die ungeheuer schwierige Rolle, die ihm bei diesen Bewegungen zugeteilt ist, zu gewöhnen. In der ersten Zeit wird derselbe immer nach ganz kurzer Zeit von der Stange abgleiten, doch lasse man sich dadurch nicht beirren, da die Muskulatur sich nach relativ kurzer Zeit derart kräftigt, dass der erwähnte Übelstand von selbst verschwindet. Selbstverständlich muss der kleine Finger mit der äussersten Spitze auf dem Bogen ruhen, da er sonst keine Bewegungsfreiheit auf der Bogenstange besitzen kann.\*)

d) Fingerstrich Martelé auf der leeren Saite in der Mitte des Bogens.

e) Fingerstrich Martelé auf der leeren Saite am Frosch.

Ist man einmal imstande, den Fingerstrich am Frosch hervorzu- bringen, so genügen die im praktischen Teil unter II. F ange- gebenen täglichen Übungen, um die e i n m a l gewonnene Fingergeschmeidigkeit nicht mehr zu verlieren.

\*) Der Fingerstrich ist der einzige, der nie selbständig angewandt wird. Er ist eine Hilfsbewegung, die den Zweck hat, den Bogenwechsel am Frosch durch ein Zusammenwirken des Handgelenks (in vertikaler Richtung) und der Finger hervorzu- bringen.

*petit doigt au rôle extrêmement important, qu'il est appelé à jouer dans ce coup d'archet. Les premiers temps il ne cessera de glisser de la baguette, jusqu'à ce que ses muscles soient devenu suffisamment forts pour pouvoir le maintenir sur l'archet. Il est bien entendu que le petit doigt ne touchera l'archet que par son bout extrême, car autrement il n'aurait aucune liberté pour faire les mouvements en question. \*)*

*d) Coup d'archet des doigts martelé au milieu.*

*e) Idem au talon.*

*Quand on sera arrivé à pouvoir exécuter ce coup d'archet au talon, il suffira des exercices indiqués sous II. F. dans la partie pratique pour ne plus en perdre l'habitude.*

\*) *Ce coup d'archet est le seul, qui ne soit employé isolément. Il n'existe que par sa coopération avec le coup d'archet du poignet, et à eux deux ils opèrent un changement d'archet correct au talon.*



## Practical Part.

Basic Studies (Urstudien) for the left hand (without bow).

Three of the fingers must remain upon the intervals represented by whole notes. The active finger, however, should be raised as high as possible, and should fall upon the string with elastic surety, minus any possible stiffness and with no greater strength of pressure than its own weight and velocity of movement produces. All exercises must be practiced very slowly, otherwise they will miss their intended purpose entirely.

## Praktischer Teil.

*Urstudien für die linke Hand (ohne Zuhilfenahme des Bogens).*

*NB. Die Finger müssen auf den Tönen, die durch die ganzen Noten dargestellt sind, liegen bleiben. Der active Finger soll hingegen so hoch wie möglich gehoben werden, elastisch ohne Steifheit niederfallen, und darf auf die Saite keinen stärkeren Druck ausüben, als den, der durch sein Eigengewicht gegeben ist.*

*Alle Übungen müssen sehr langsam ausgeführt werden sonst würden sie ihren Zweck vollständig verfehlen.*

## Partie Pratique.

Urstudien pour la main gauche (sans se servir de l'archet).

Les doigts ne doivent pas quitter les notes figurées par les rondes. Par contre il faudra lever le doigt qui exécute le mouvement aussi haut que possible, le laisser retomber sans aucune raideur sur la corde, en n'y exerçant qu'une pression légère, provenant de son propre poids.

Les exercices suivants doivent être faits très lentement, sans quoi ils ne produiraient pas l'effet voulu.

### I A.

The musical score for 'I A.' consists of eight staves of music. Each staff begins with a treble clef and a 4/8 time signature. The music consists of eighth-note patterns with rests, often marked with a '4' above the staff. The patterns vary in starting notes and fingerings, with some including a '0' (open string) or a '4' (fourth finger).



Duration: 3 minutes.

Dauer: 3 Minuten

Durée: 3 min.

This exercise must be repeated in the following manner: Instead of leaving the finger playing the lower of the sixteenth notes, raise it immediately when striking the higher note. This procedure is similar to that of a pianist playing a trill (shake) on the piano. In this way the number of movements is doubled without loss of time.

*Vorstehende Übung wird nun auf folgende Weise wiederholt: Statt die untere Note der Sechzehntel liegen zu lassen, hebe man den betreffenden Finger immer wieder auf, sobald die obere Note gegriffen wird, etwa so wie man am Klavier einen Triller macht. Die Anzahl der Fingerübungen wird hierdurch in der gleichen Zeit verdoppelt.*

Cet exercice doit être répété de suite de la façon suivante: Au lieu de laisser le doigt figurant la note inférieure des doubles croches sur la corde, il faut au contraire le lever, dès que l'on n'en a pas besoin—c'est à dire quand on prend la double croche de haut—un procédé analogue à celui du pianiste qui fait un trille au piano. Par ce moyen le nombre des mouvements des doigts est dédoublé sans perte de temps.

Duration: 3 minutes.

Dauer: 3 Minuten.  
1 min

Durée: 3 min.

## I D.

In order not to tire the fingers continue with The thumb exercise from the third to the first position in the following manner: When the hand is in the third or fourth position (the hand may be pressed closely against the violin) the thumb must first of all be held in a natural manner. (Fig. 5.) Now let the thumb descend to the first position in such a way that without moving the hand, the thumb will find itself placed almost horizontally under the neck of the violin. (Fig. 6.) Repeat this exercise twenty four times. (3 x 8).

*Um auszuruhen, folgt die Daumenbewegung von der 3. in die 1. Lage. Dieselbe wird auf folgende Weise ausgeführt: Die Hand ruht in der 3. oder 4. Lage (sie darf an den Geigenkörper angelehnt werden). Der Daumen wird vertical gehalten, wie untenstehende Abbildung zeigt (Fig. 5). Nun schiebt man den Daumen, ohne die Lage der Hand zu verändern, in die 1. Lage zurück, so dass er beinahe unter dem Hals der Geige in eine horizontale Linie zu liegen kommt. (Fig. 6.) Diese Bewegung ist 24 mal, (3 x 8) zu wiederholen.*

Pour ne pas fatiguer les doigts, on continuera par l'exercice du pouce de la III. en I. position. On l'exécute de la manière suivante: La main étant en III. ou IV. position (on peut l'appuyer au Violon) on tient d'abord le pouce tout droit (Fig. 5). Ensuite on le fait descendre en I. position sans bouger la main, de sorte qu'il se trouve placé horizontalement presque entièrement sous le manche. (Fig. 6.) On répète ce mouvement 24 fois (3 x 8).

Duration: 1 minute.

Dauer: 1 Minute.

Durée: 1 min.



EXERCISE for Stretching.

Streckbewegung.

Exercice de l'extension.

The fingers must remain on the whole notes while the sixteenth notes are slurred with a glissando; the finger playing the glissando, naturally, must not leave the string.

Gymnastic exercising of this kind will evidently be new to many violinists and will tire their hand very quickly. One cannot repeat too often how extremely dangerous it is, not to heed nature's warning in continuing to practice without resting.

It is best to relax the arm frequently in order that the circulation of the blood may again become regular. In about thirty seconds the fatigue will disappear. Most injuries to the hand, which have spoiled many a career, have been caused by disregard of this fundamental rule.

*Die Finger bleiben auf den ganzen Noten liegen, während die Sechzehntel durch ein glissando miteinander verbunden werden, so dass selbstverständlich auch bei ihnen der Finger die Saite nicht verlassen darf.*

*Nachstehende gymnastische Übung dürfte den meisten Geigern neu sein. Daher wird die Hand sehr bald ermüden. Es kann nicht eindringlich genug davon abgeraten werden, dieser Warnung, welche uns die Natur sendet, Trotz zu bieten und weiter zu arbeiten.*

*Am besten lässt der Geiger den ganzen Arm sinken, so dass wieder rasch eine normale Blutcirculation hergestellt wird, worauf das Gefühl der Müdigkeit nach Verlauf einer halben Minute verschwunden sein wird. Beinahe alle Krankheiten der Hände sind eine Folge der Missachtung dieser elementaren Regel.*

Les doigts restent sur les rondes, tandis que les doubles croches sont reliées entre elles par un glissando, de sorte que le doigt qui glisse, ne doit naturellement pas non plus quitter la corde.

Cette sorte de gymnastique sera nouvelle pour beaucoup de violonistes, ce qui expliquera la fatigue dont la main sera bientôt saisie. On ne pourra jamais trop répéter qu'il est extrêmement dangereux, de mépriser cet avertissement que nous envoie la nature et de continuer le travail. Ce qu'il y a de mieux à faire, c'est de laisser retomber le bras complètement, de façon à ce que la circulation du sang redevienne régulière. Au bout d'une demie minute la fatigue aura disparue. Les différentes maladies des mains, qui ont brisé tant de carrières, sont presque toujours la conséquence du mépris de cette règle fondamentale.

I B.

Duration: 4 minutes.

Dauer: 4 Minuten.

Durée: 4 min.

## I E.

We now come to the combined exercise of the Wrist and the Elbow.

This is how to execute it:  
Take the following chord:

*Hierauf folgt die kombinierte Handgelenk- und Ellbogengelenk-Übung.*

*Diese wird auf nachfolgende Weise ausgeführt:*

*Man greife folgenden Accord:*

and (without leaving the strings) slide to:

*gleite (ohne die Finger von den Saiten zu haben) bis zu folgendem Accord:*

then return to the first chord. Repeat the exercise 16 times (2 x 8). In this way the arm and hand will be well prepared for the changing of positions treated in Study N<sup>o</sup> II combined with different bowings.

Duration: 1/2 minute.

*und wieder zurück. Diese Übung wiederhole man 16 mal (2 x 8). Hierdurch wird der Arm und die Hand für den Lagenwechsel, welcher in N<sup>o</sup> II in Verbindung mit verschiedenen Stricharten eingehend geübt wird, vorbereitet.*

Dauer: 1/2 Minute.

Nous arrivons à l'exercice combiné du Poignet et du Coude.

Voici comment on l'exécute:  
Prenez l'accord suivant:

glissez (sans quitter les cordes) jusqu'à

et retournez de nouveau au premier accord.

Répétez l'exercice 16 fois (2 x 8). De cette façon le bras et la main seront bien préparées pour le changement de positions, traité par l'Etude N<sup>o</sup> II combinée avec différents coups d'archet.

Durée: 1/2 min.

The studies for the left hand are concluded with an exercise in which the chord movement is to be practiced in the following three varieties:

*Die Übungen für die linke Hand schliessen mit der Accordbewegung die in folgende drei Übungen zerfällt:*

Nous finissons le travail de la main gauche par L'Exercice des accords divisé en trois Etudes.

# I C.

The musical score for exercise I C consists of eight staves of music. Each staff contains a sequence of chords with rhythmic markings (slashes) and some are marked with a '4' indicating a four-measure phrase. The exercise is written in treble clef with a key signature of one flat (B-flat).

Duration: 4 minutes.

*Dauer: 4 Minuten.*

Durée: 4 min.

Basic Studies (Urstudien) for  
bowing technic.

*Urstudien zur Technik der  
Bogenführung.*

Urstudien du mécanisme de  
l'archet

16

At the nut.

*Am Frosch.*

Au talon.

## II A.

Four staves of musical notation in 4/4 time. The first staff is in G major, the second in G minor, and the third and fourth in G major. Each staff contains a melodic line with fingerings (1-4) and bowing marks (8). A bracket labeled 'G string - G Saite - IV corde' spans the first two staves. The music consists of eighth-note patterns with various fingerings and bowing techniques indicated by '8' and slurs.

From the middle to the point.

*Mitte bis Spitze.*

Du milieu à la pointe.

## II C.

Four staves of musical notation in 4/4 time. The first staff is in G major, the second in G minor, and the third and fourth in G major. Each staff contains a melodic line with fingerings (1-4) and bowing marks (8). The music consists of eighth-note patterns with various fingerings and bowing techniques indicated by '8' and slurs.

Finger movement at the nut.

*Fingerstrich am Frosch.*

Coup d'archet des doigts au talon.

## II F.

Two staves of musical notation in 4/4 time. The first staff is in G major, and the second is in G minor. Each staff contains a melodic line with fingerings (1-4) and bowing marks (8). The music consists of eighth-note patterns with various fingerings and bowing techniques indicated by '8' and slurs.

In the middle with the wrist.

Mitte mit Handgelenk.

Au milieu et du poignet.

II E.

G string  
IV corde

At the point with the wrist.

Spitze mit Handgelenk.

A la pointe et du poignet.

At the nut with the wrist.

Am Frosch mit dem Handgelenk.

Au Talon du poignet.

sempre

Whole bow.

Mit ganzem Bogen.

Tout l'archet.

The image shows three staves of musical notation. The top staff begins with a 'V' marking above the first measure. The middle staff has an '8' marking above the first measure. The bottom staff begins with a 'V' marking above the first measure and ends with a 'V' marking above the final measure. The notation consists of eighth and sixteenth notes, with some measures containing triplets. Fingering numbers (3, 4, 8, 4, 8, 4) are written below the notes in the first few measures of each staff.

Duration: 5 minutes.

Dauer: 5 Minuten.

Durée: 5 min.

Alternately, with the scales it would be well to play Etude N<sup>o</sup> VII in Sevcik's Opus 1, Book III., at the same time being careful to apply the bowing as marked in the scales, very rigorously.

*Am besten dürfte sein wenn man abwechselnd mit den vorstehenden Tonleitern die Übung N<sup>o</sup> 7 aus Sevciks Schule der Violintechnik Heft III vornimmt, wobei man nicht versäumen darf, die den Tonleitern beigefügten Streicharten genau estens zu copieren.*

On fera bien de jouer alternativement avec les gammes, l'Etude N<sup>o</sup> VII du III. cahier de la grande Méthode de Sevcik, tout en ayant soin d'y appliquer rigoureusement les coups d'archet marqués aux gammes.

## II D.

At the nut with very little bow.

Am Frosch mit sehr wenig Bogen.

Au talon avec très peu d'archet.

The image shows four staves of musical notation. Each staff contains a series of notes with a percentage symbol (%) above them, indicating bowing techniques. The notation is primarily eighth and sixteenth notes, with some measures containing triplets. The staves are arranged in a 2x2 grid.

Duration: 2 minutes.

Dauer: 2 Minuten.

Durée: 2 min.

## II B.

In order to keep the shoulder-joint in supple condition, practice this exercise at the extreme tip, with little bow.

*Um das Schultergelenk geschmeidig zu erhalten, wird diese Übung an der äussersten Spitze mit sehr wenig Bogen wiederholt.*

Pour assouplir l'articulation de l'épaule, on répétera cette étude à l'extrême pointe avec très peu d'archet.

Duration: 2 minutes.

Dauer: 2 Minuten.

Durée: 2 min.

II E.

Duration: 2 minutes.

*Dauer: 2 Minuten.*

Durée: 2 min.

As concluding material, an Etude in which the six primary strokes, already practiced individually, have been united. Tied measures to be practiced with whole bow, detached measures and groups of two or three tied notes alternately at the tip and nut.

*Zum Schluss eine Etüde, welche die sechs einzeln geübten Urstriche in ein Ganzes zusammenfasst.*

*Die gebundenen Takte sind mit ganzem Bogen, die gestossenen und zu 2 oder 3 gebundenen Noten abwechselnd an der Spitze und am Frosch zu spielen.*

Pour finir on jouera l'Etude suivante qui réunit les six coups d'archets primitifs, que l'on vient de travailler séparément. Les notes liées pendant une mesure entière se jouent sur tout l'archet, celles détachées et liées à deux ou à trois, à la pointe ou au talon.

20 On all the 4 strings.

Auf den 4 Saiten.

Sur les 4 cordes.

The first section consists of five staves of music. The first staff begins with a treble clef and a common time signature. It features a series of eighth-note patterns with various fingerings (0, 4) and accidentals. The second staff continues with similar patterns, including a 4-fingered chord. The third staff introduces a key signature change with a flat (b) and includes a 0-fingered note. The fourth and fifth staves continue the intricate string patterns with various accidentals and fingerings.

At the middle.  
*In der Mitte.*  
Au milieu.

The middle section consists of two staves. The first staff starts with a treble clef and a common time signature, featuring a 2-fingered note. The second staff continues with a similar melodic line, including various accidentals and fingerings.

Whole bow. — *Ganzer Bogen.* — Tout l'archet.

The final section consists of two staves. The first staff begins with a treble clef and a key signature of one sharp (F#). It features a 2-fingered note and a 0-fingered note. The second staff continues with a similar melodic line, including various accidentals and fingerings.

Middle.  
*Mitte.*  
 Milieu.

Whole bow.  
*Ganzer Bogen.*  
 Tout l'archet.

Duration: 4 minutes.

Dauer: 4 Minuten.

Durée: 4 min.