LAMOTTE
VIOLIN SCHOOL

Repertorio para aprender el cambio de posición

- Dancla, Etude nº20 (primera-tercera posición)
- Dancla, Etude nº19 (primera-segunda-tercera posición)
- Escalas y arpegios de do mayor, re bemol mayor, re mayor, en 2 octavas
- Sevcick op.8, gradualmente
- Mazas, Etude nº20
- Kreutzer, Etude nº3, a partir de la cuarta linea
- Kreutzer, Etude nº11
- Kreutzer, Etude nº12
- Schradieck, school of violin technics, nº8 a nº20, gradualmente y muy lento
- Fiorillo, Caprice nº31
- Fiorillo, Caprice nº14
- Fiorillo, Caprice nº22
- Escalas completas en 3 y 4 octavas
- Rode, Caprice nº3
- Rode, Caprice nº12
- Wieniawski, l'école moderne op.10, Etude nº2, "la vélocité"

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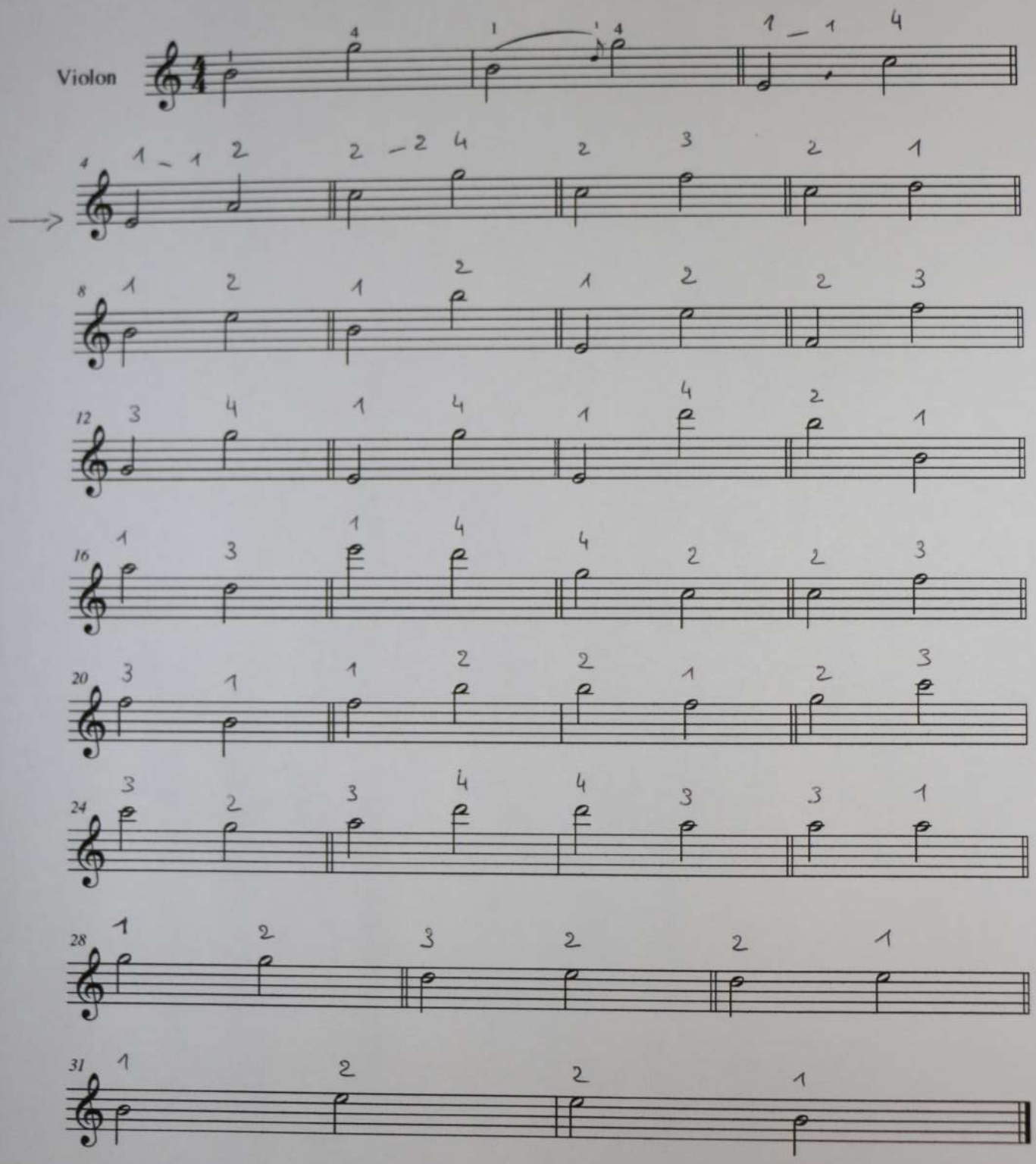
VIOLIN SCHOOL

Ejercicios de nota de paso

La nota de paso es: el dedo del cual venimos que va a la nueva posicion, de la cuerda inicial

ESTUDIANTE



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LAMOTTE
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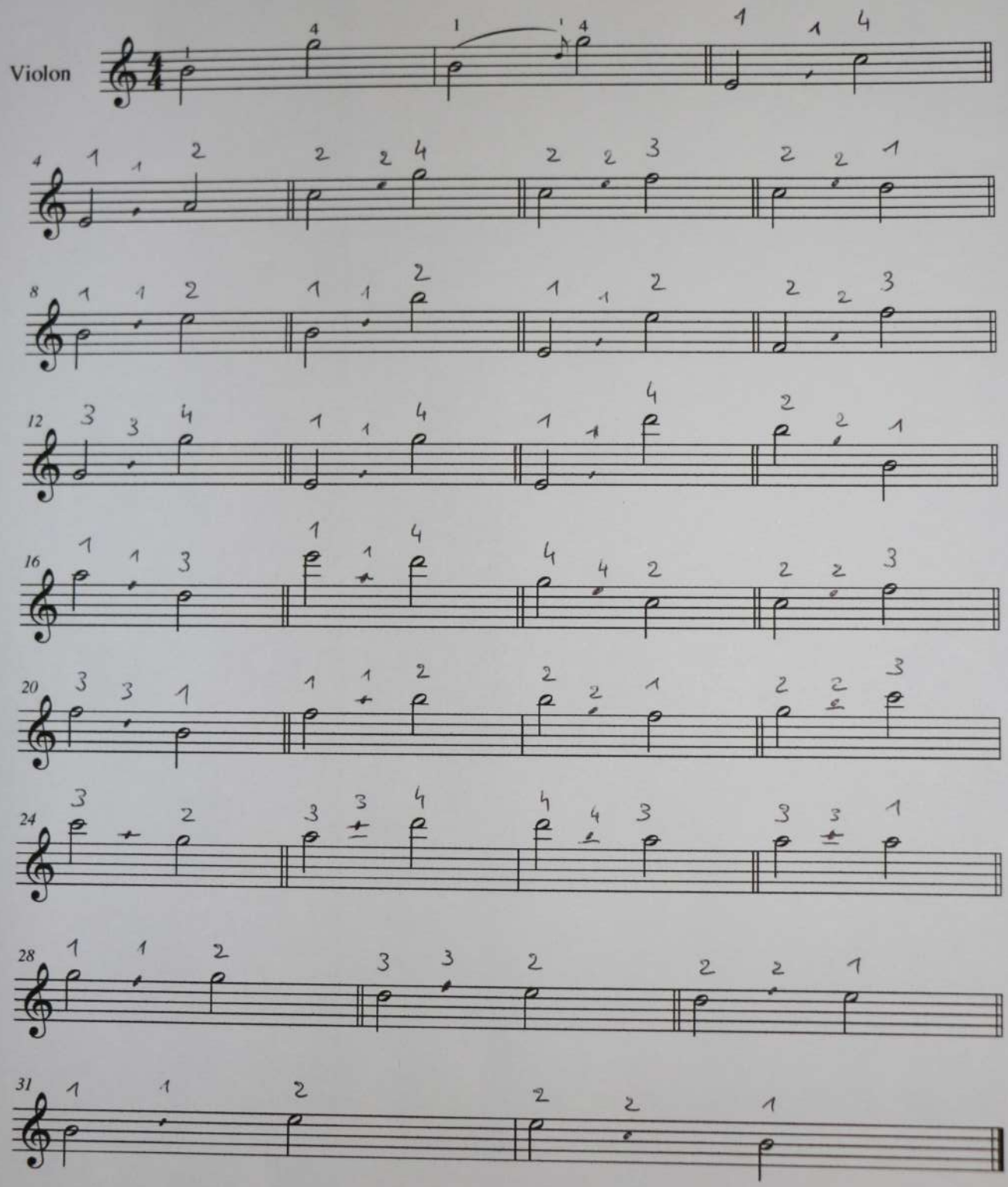
Ejercicios de nota de paso

La nota de paso es: el dedo del cual venimos que va a la nueva posicion, de la cuerda inicial

PROFESOR

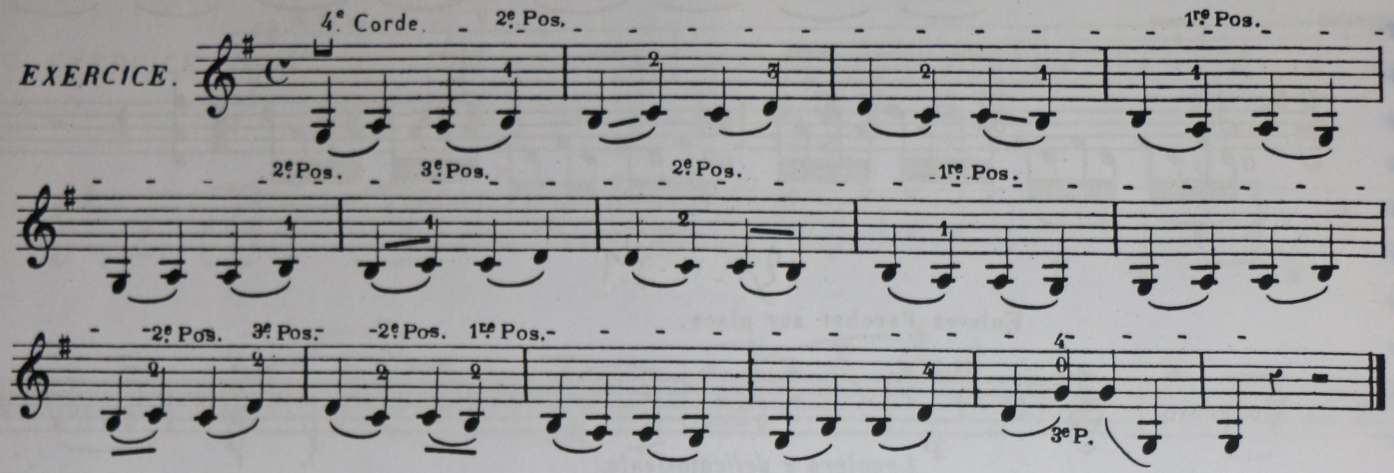


©

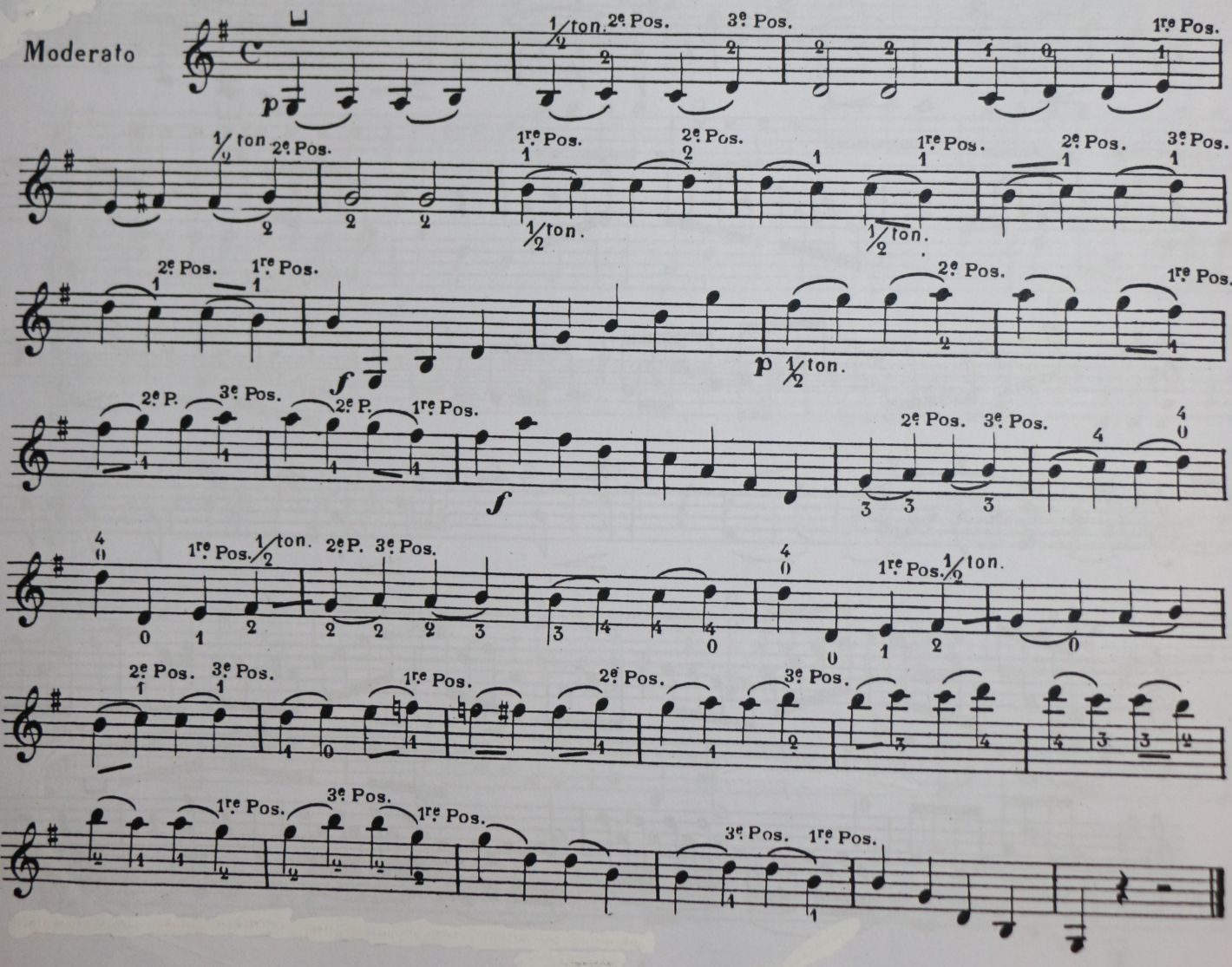
19e ÉTUDE.

POUR APPRENDRE A DÉMANCHER.

Pour que la main puisse passer facilement d'une position à l'autre, il faut toujours que la main et les doigts avancent ou reculent par un seul et même mouvement. Lorsque l'on veut avancer les doigts, on a souvent la mauvaise habitude de reculer la main: c'est un mouvement très vicieux.

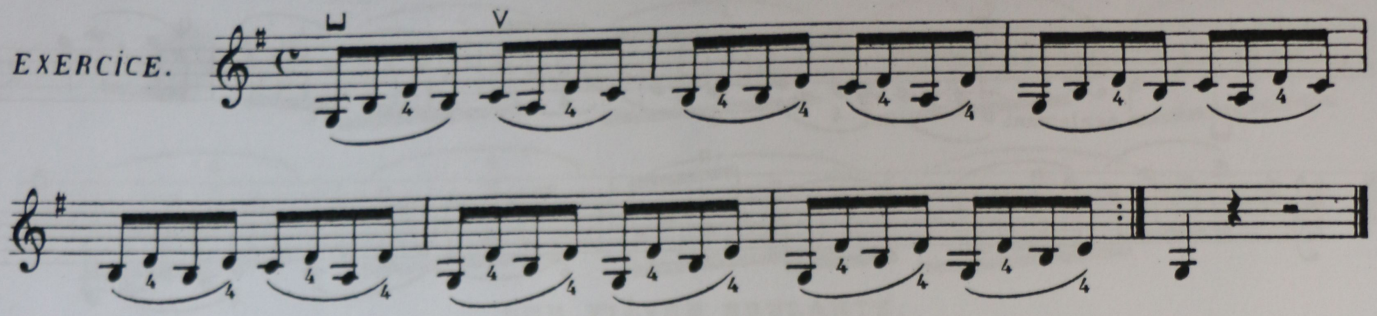


MÉLANGE DES 3 POSITIONS.



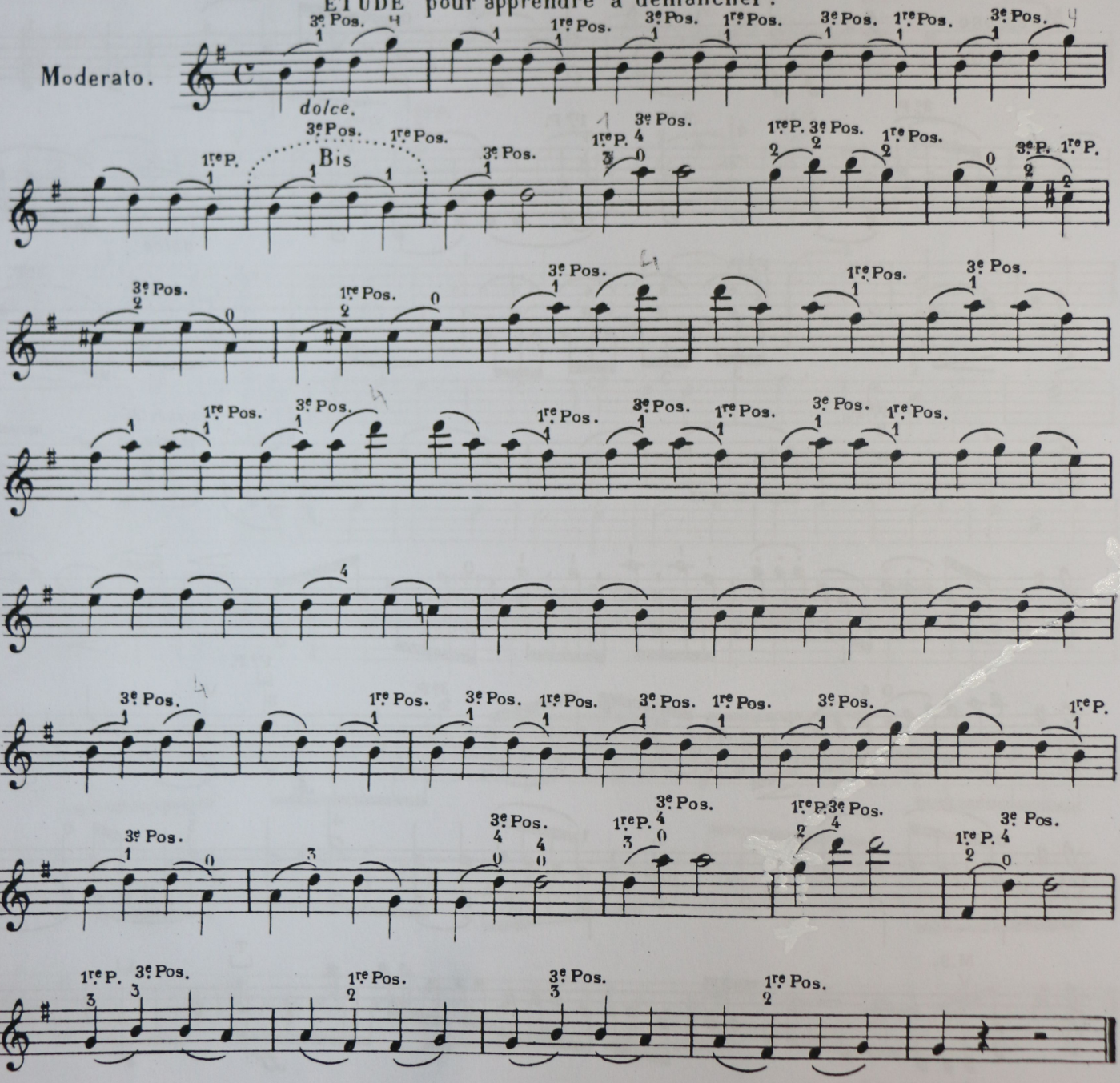
20e ÉTUDE.

EXERCICE.



ÉTUDE pour apprendre à démancher.

Moderato.



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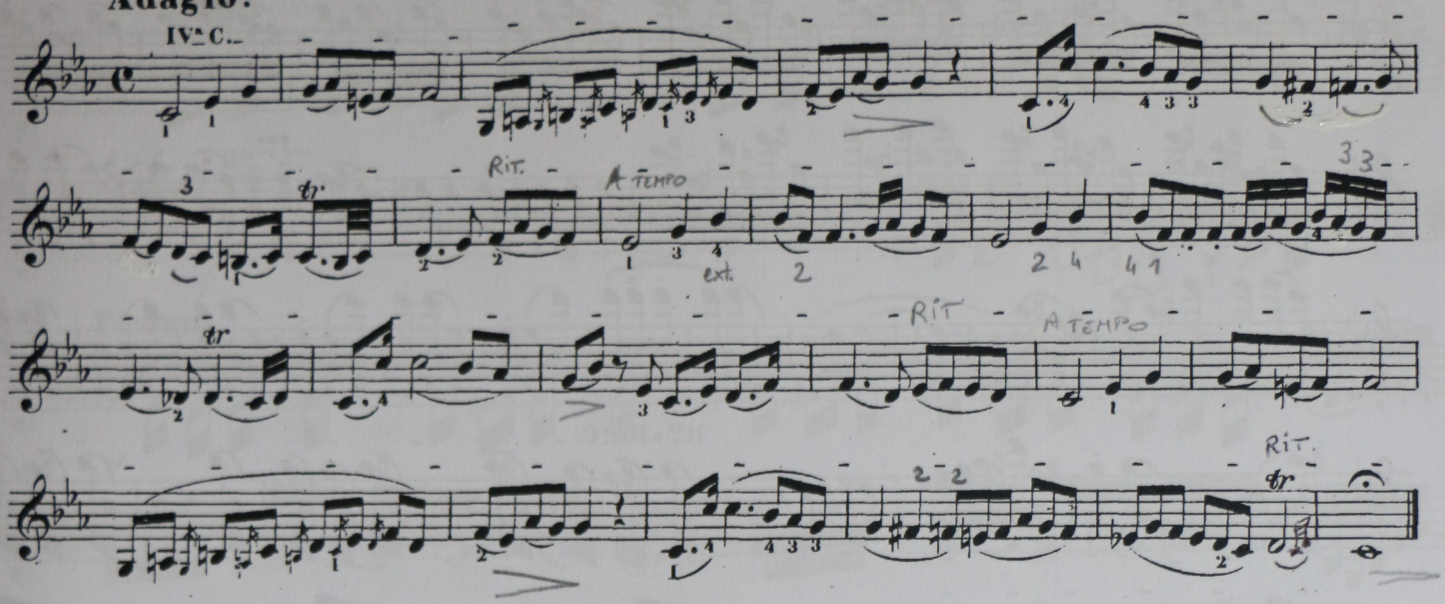
14.

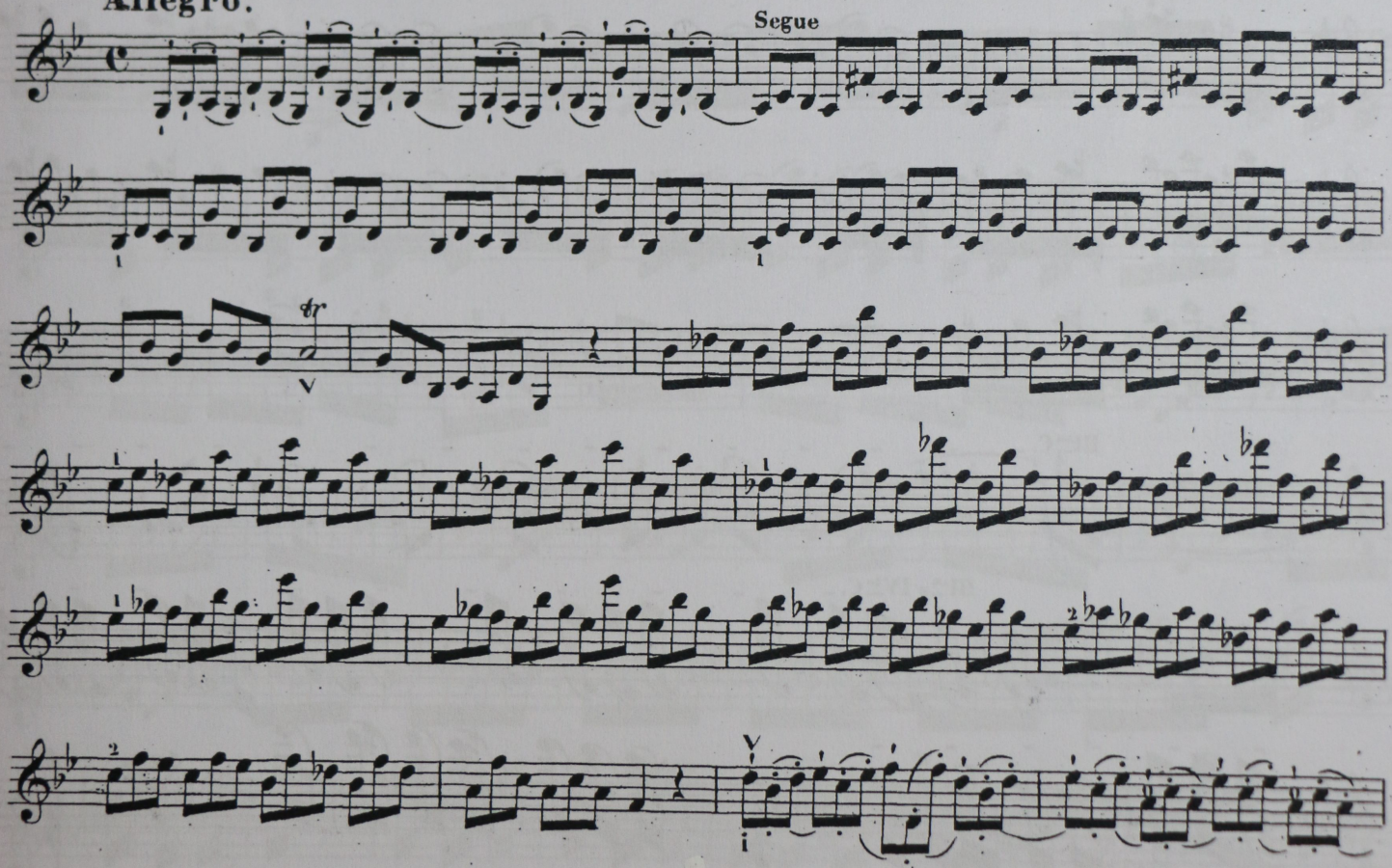
♩= 60

Adagio.



15.

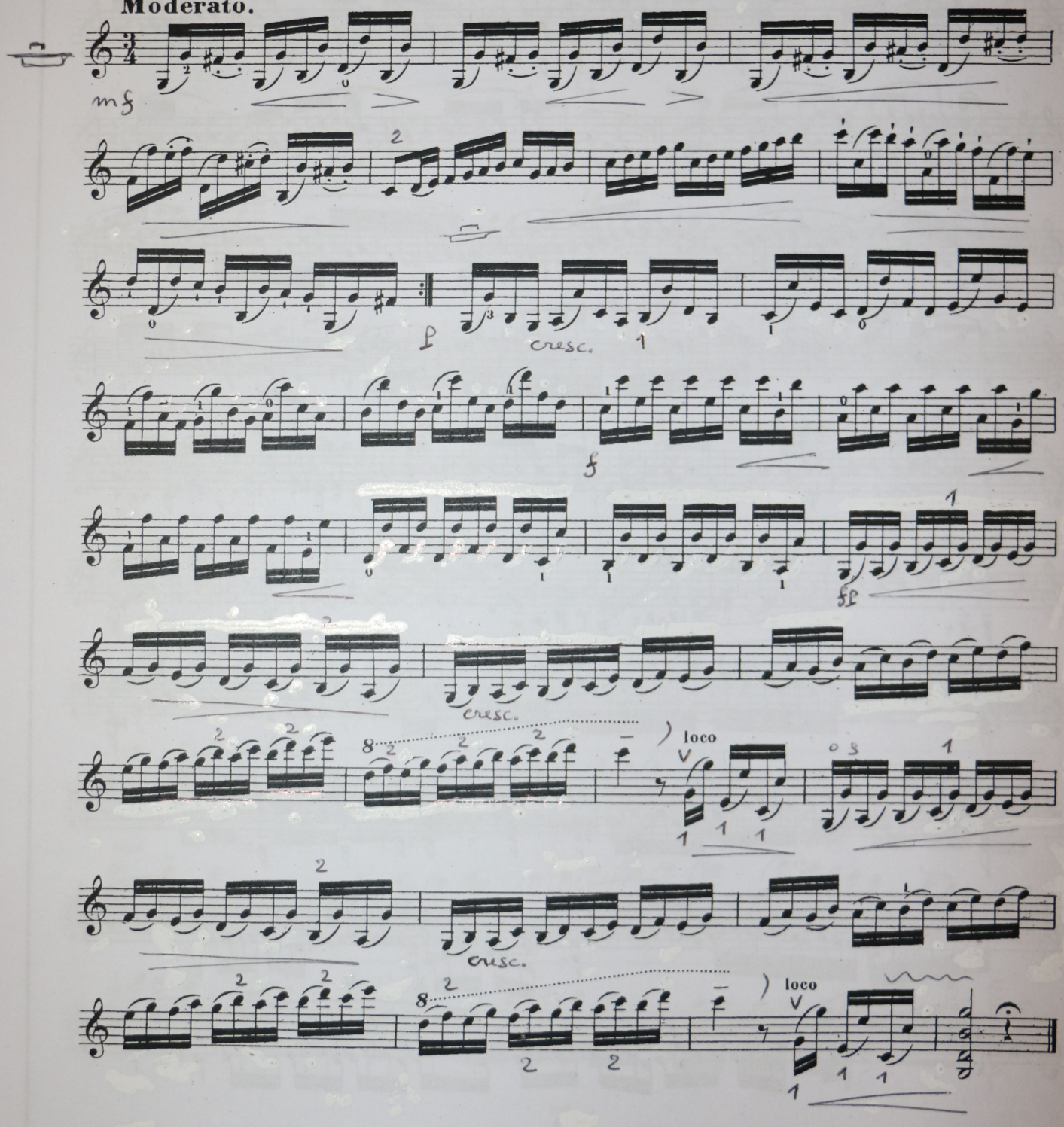
Allegro.

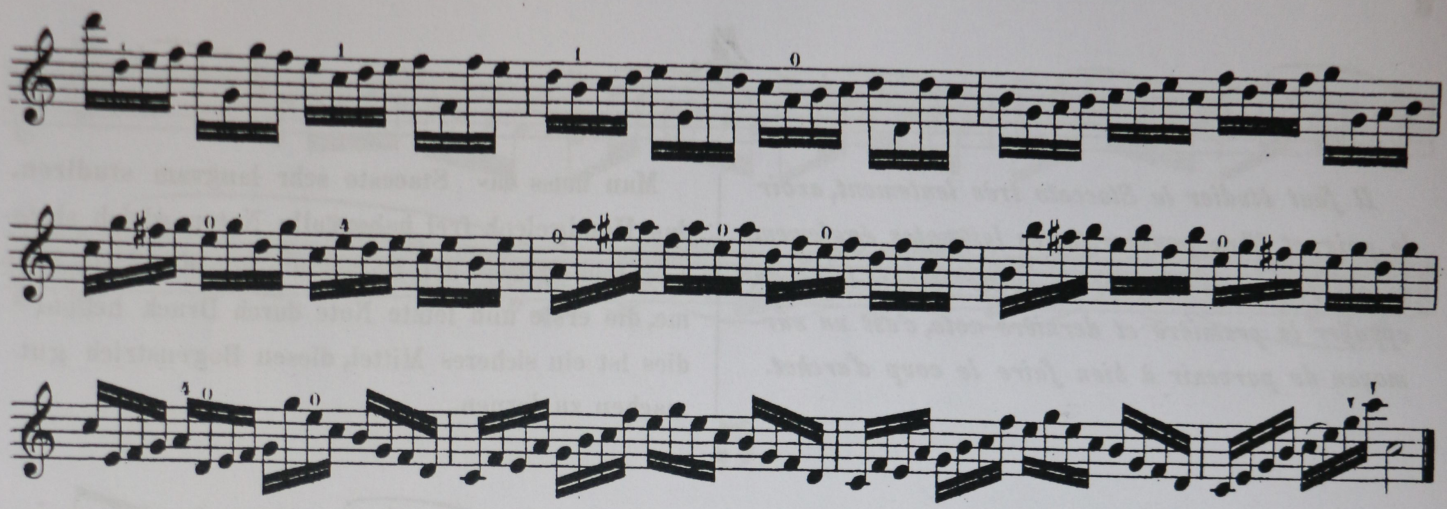


31.

♩= 76

Moderato.



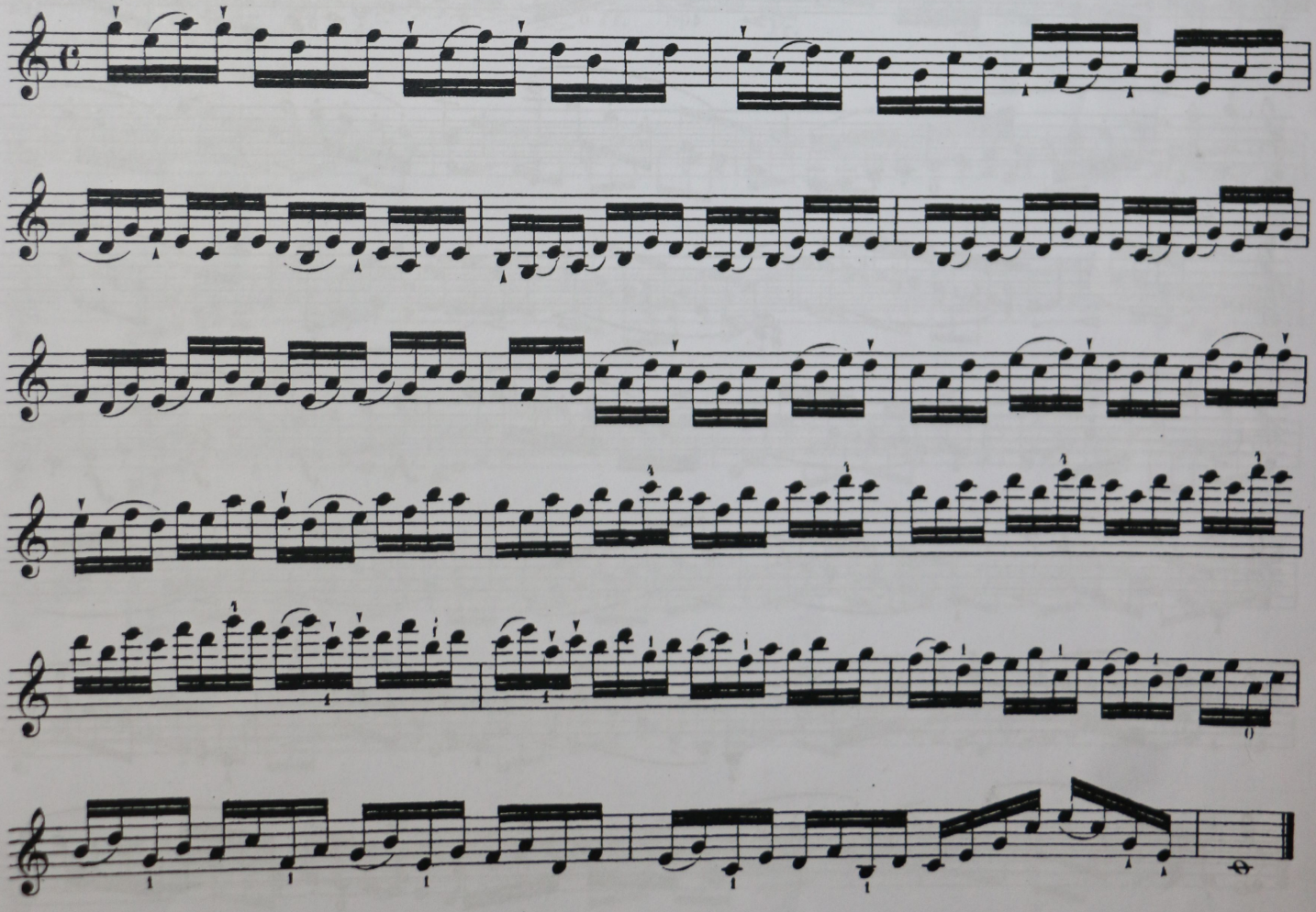


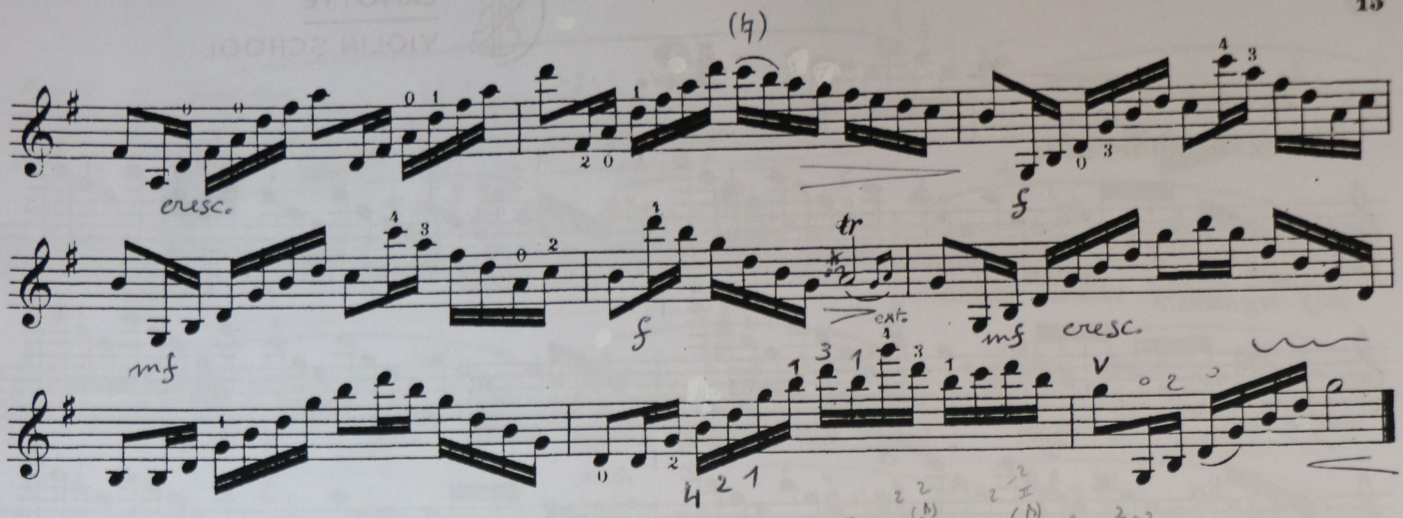
3.

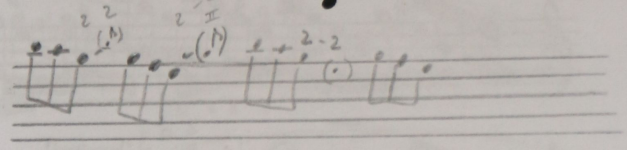
Cette Etude peut se travailler avec les mêmes coups d'archet de la précédente.

Diese Uebung kann mit denselben Stricharten wie die vorige, geübt werden.

Allegro moderato.



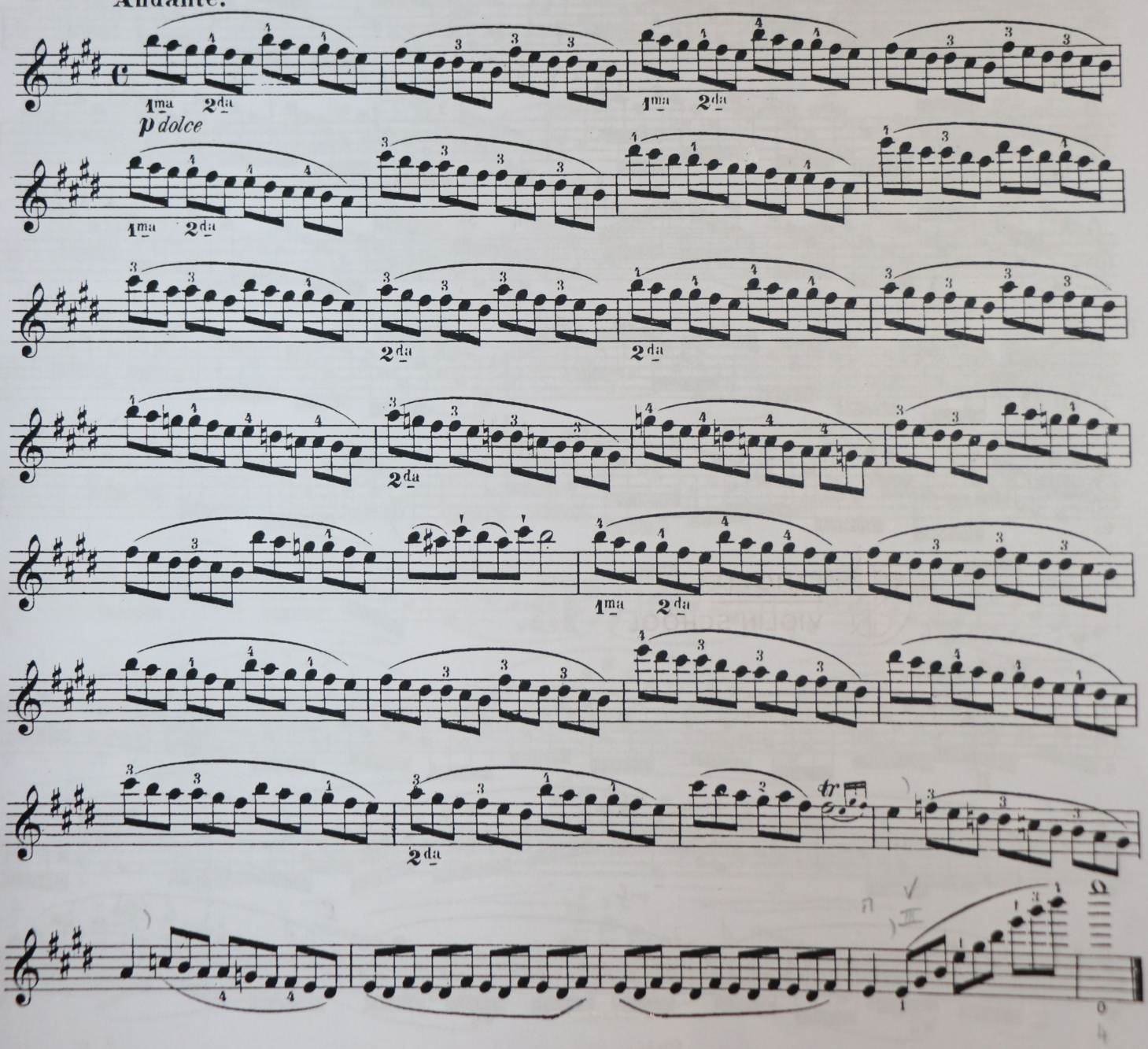




11.

♩= 96

Andante.



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VIOLIN SCHOOL

12.

♩= 76

Allegro moderato.

f largamente

ten.

loco

LAMOTTE
VIOLIN SCHOOL

13.

♩= 92-96

Moderato.

p

mf

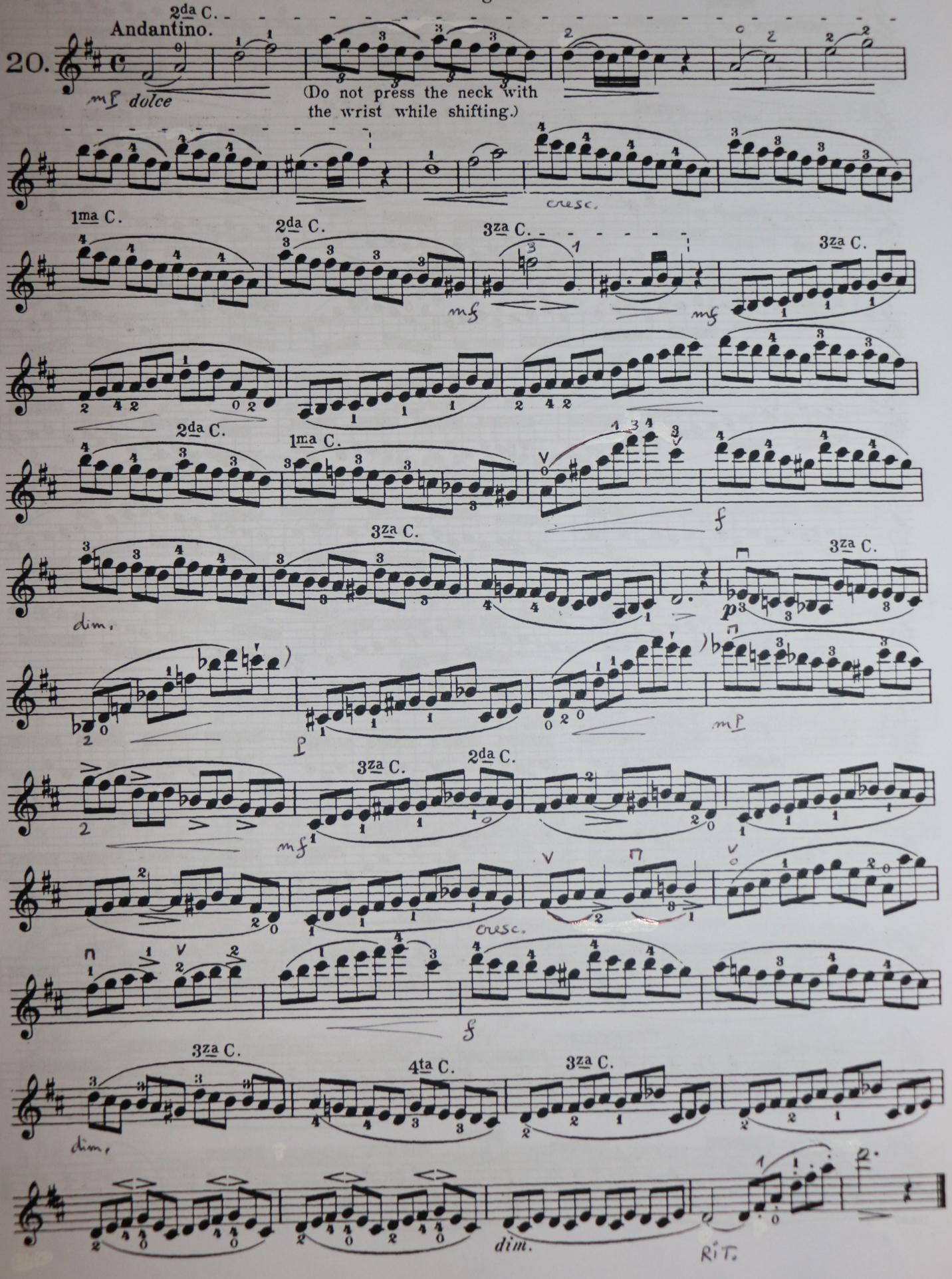
cresc.

LAMOTTE
VIOLIN SCHOOL

♩= 100-104

Shifting.

20. Andantino.



This study should be played in the second position.

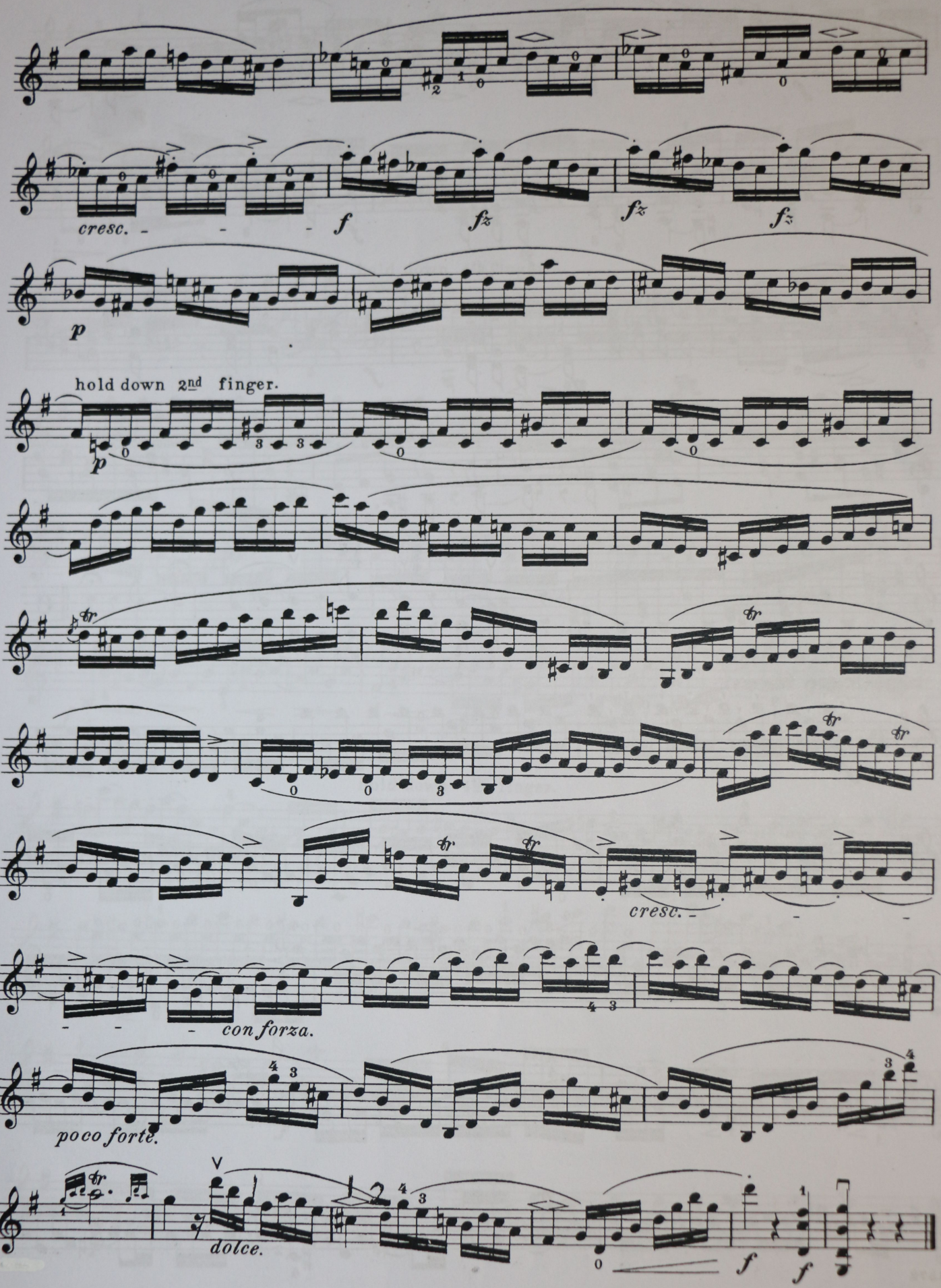
Commodo. (♩= 120)

3.

dolce legato.

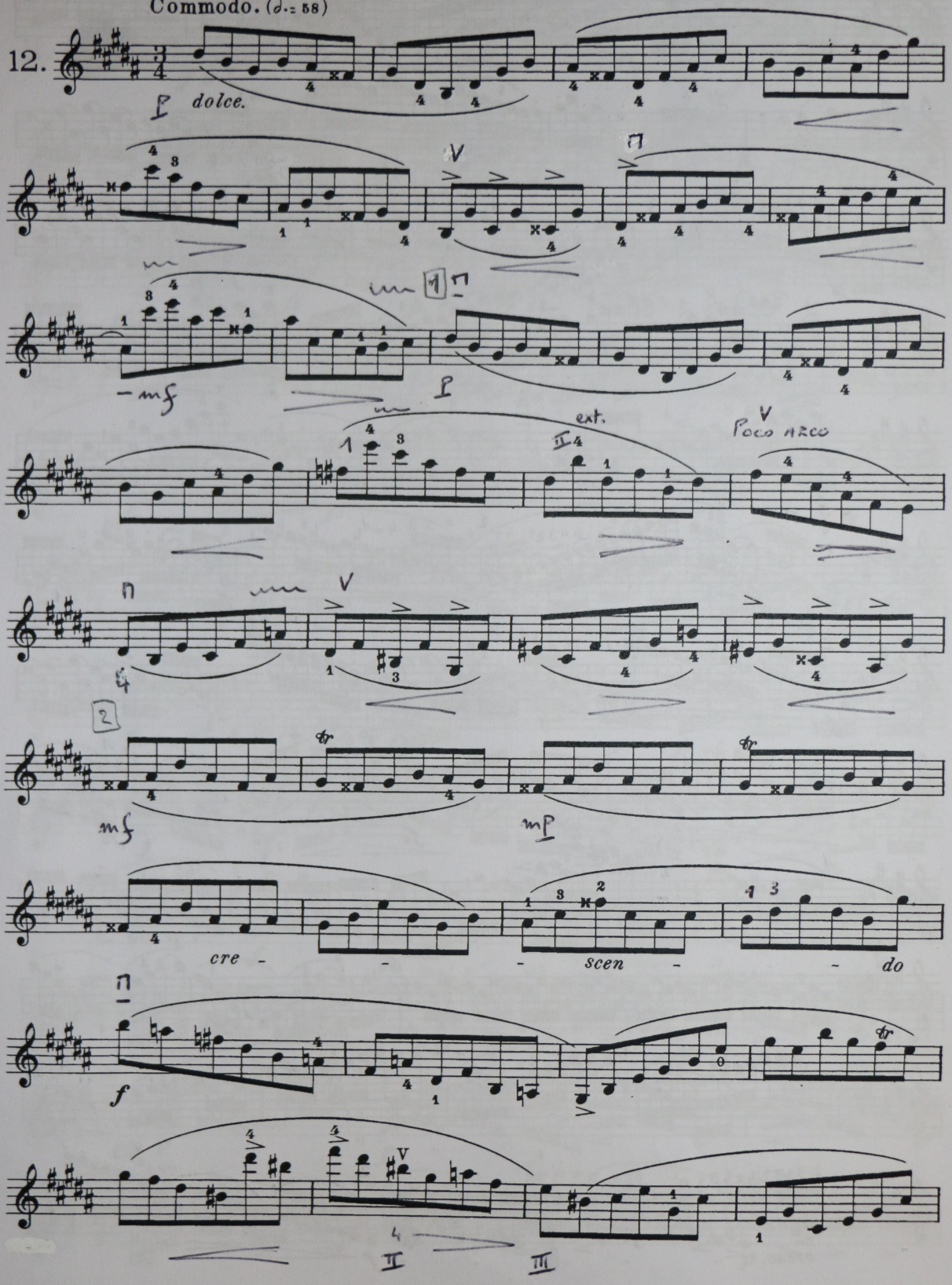
p

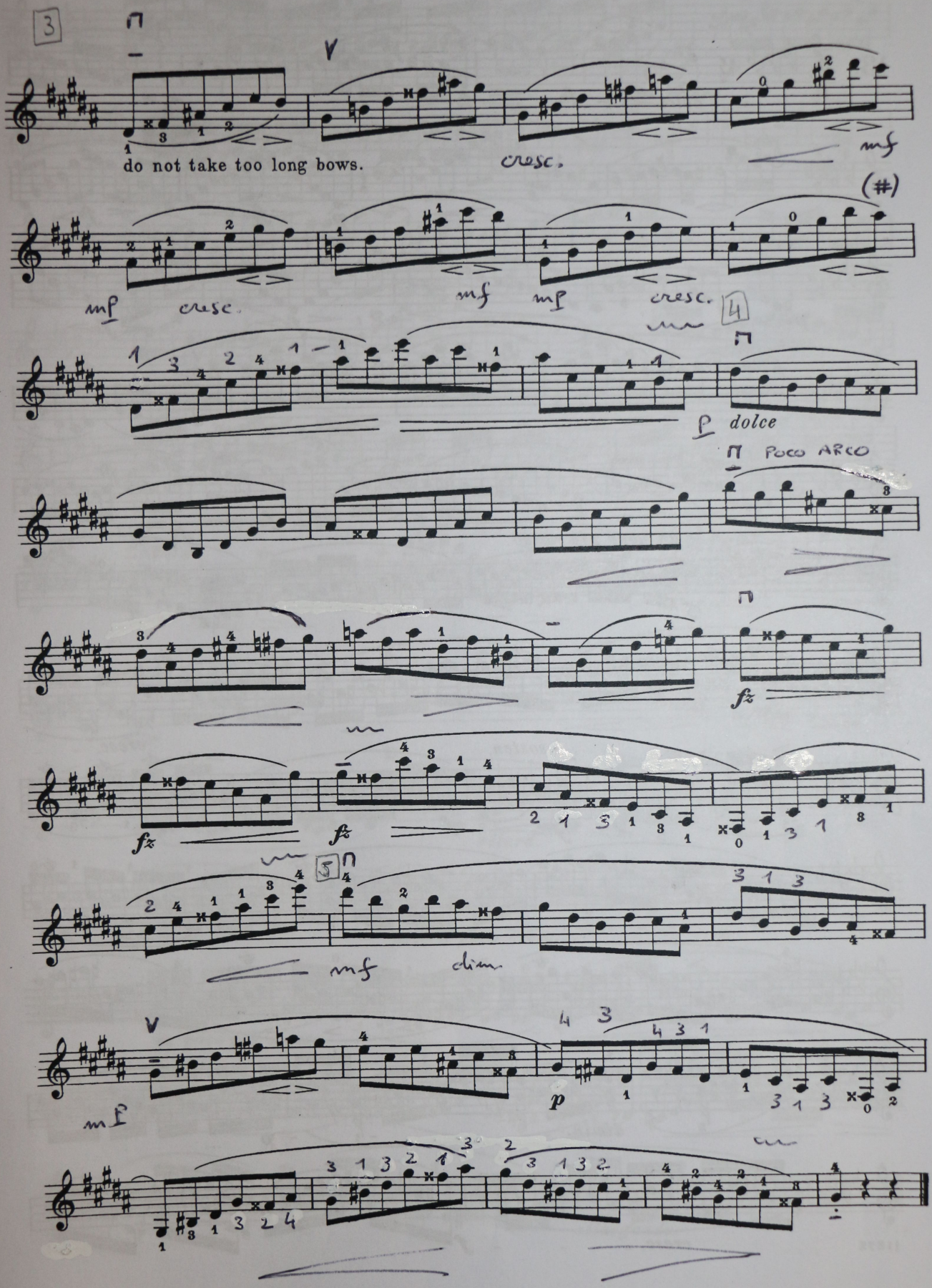
hold down 2nd finger.


cresc.
f
fz
fz
fz
p
hold down 2nd finger.
p
cresc.
con forza.
poco forte.
dolce.
f
f

Commodo. (♩.= 58)

12.




3
do not take too long bows.
cresc.
mf
(#)
mf
cresc.
mf
mf
cresc.
4
p dolce
POCO ARCO
fz
fz
fz
5
mf
dim.
mf
p

Schirmer's Library of Musical Classics

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O. ŠEVČÍK

OP. 8

SHIFTING (CHANGING THE POSITION)

AND

PREPARATORY SCALE-STUDIES

FOR THE

VIOLIN

EDITED BY

PHILIPP MITTELL

NEW YORK : G. SCHIRMER

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VORBEMERKUNG

DIE Hauptschwierigkeit in diesen Übungen besteht darin, die Verbindungen der Lagen so zu bewerkstelligen, dass dieselben kaum hörbar sind. Besondere Schwierigkeiten bietet der Wechsel von den höheren nach den tieferen Lagen. Um diesen Wechsel glatt zu machen, halte man die Violine mit dem Kinne fest und versuche, beim Lagenwechsel den Daumen der linken Hand so wenig wie möglich zu benutzen. Später sollen diese Übungen sogar ohne Hilfe des Daumens geübt werden, wobei der Daumen unter dem Hals der Geige gehalten wird.

Es ist von grossem Nutzen, wenn man diese Übungen zuerst gestossen, dann in mässigem Tempo gebunden übt.

DER HERAUSGEBER

PREFATORY NOTE

THE chief difficulty in these exercises consists in shifting (changing the position) so smoothly that it is hardly perceptible. Shifting downward, from a higher to a lower position, offers peculiar difficulties. In order to effect it smoothly, hold the violin firmly with the chin, and try to use the thumb as little as possible when shifting. Later these exercises are even to be practised without using the thumb, which is then held under the neck of the instrument.

It is highly beneficial to practise these exercises *détaché* at first, and then legato in moderate tempo.

THE EDITOR

Lagenwechselübungen.

Bei dem Einüben dieser Beispiele wiederhole man in gemässigtem Tempo:

a) jeden einzelnen Takt,

b) jeden Takt mit dem nächstfolgenden (1-2, 2-3, 3-4 u.s.w.)

c) alle Takte, die auf derselben Saite angezeigt sind (im 1ten Beispiele Takte 1-6, 7-12, 13-18, 19-25),

d) das ganze Beispiel in folgenden Tonarten, gebunden und gestossen:

Shifting (Changing the Position).

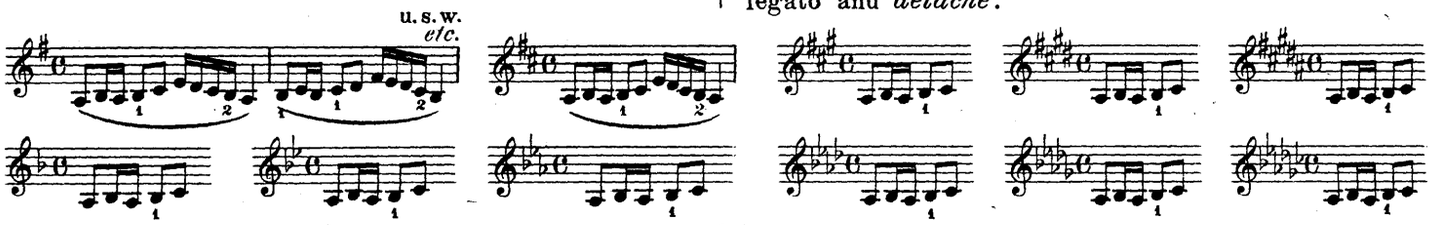
When practising these exercises repeat in moderate tempo:

(a) Each measure separately;

(b) Each pair of successive measures together; for instance 1 with 2, 2 with 3, 3 with 4, etc.;

(c) All groups of measures marked as to be played on the same string; – in the 1st Exercise measures 1 to 6, 7 to 12, 13 to 18, 19 to 25;

(d) The entire exercise in the keys given below, both legato and *détaché*.



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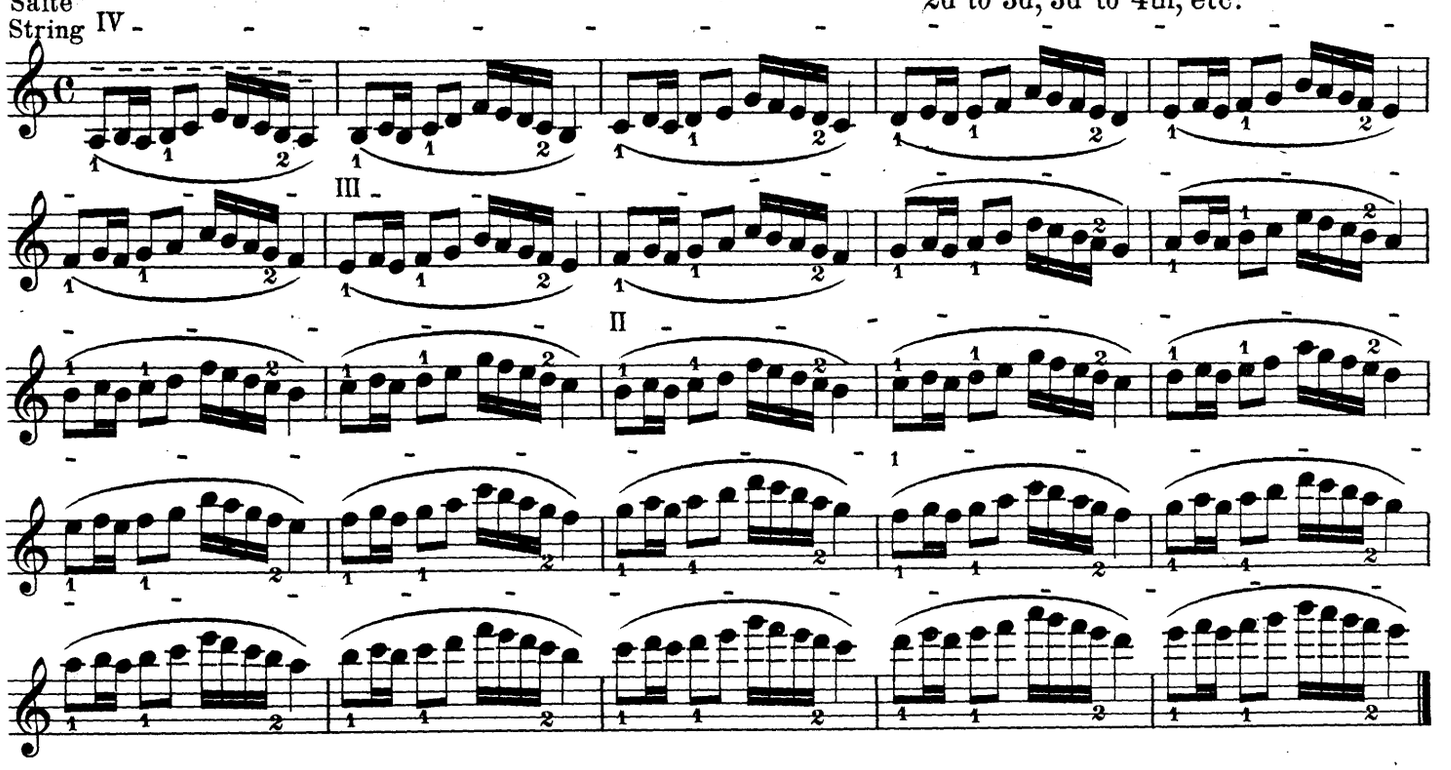
Wechsel der Lagen: 1-2, 2-3, 3-4 u.s.w.

Changes of position: From 1st to 2d, 2d to 3d, 3d to 4th, etc.



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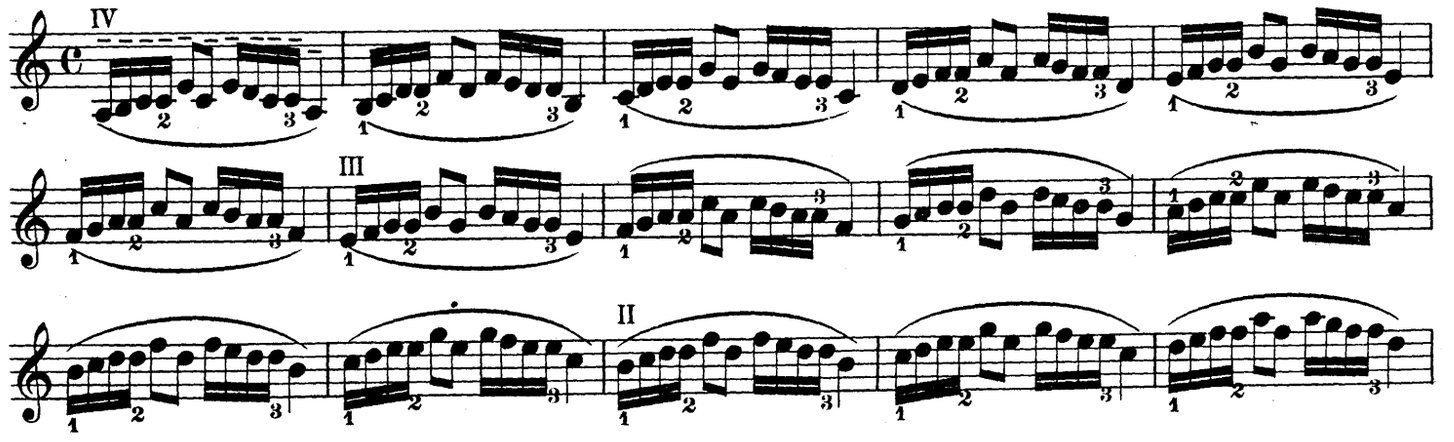

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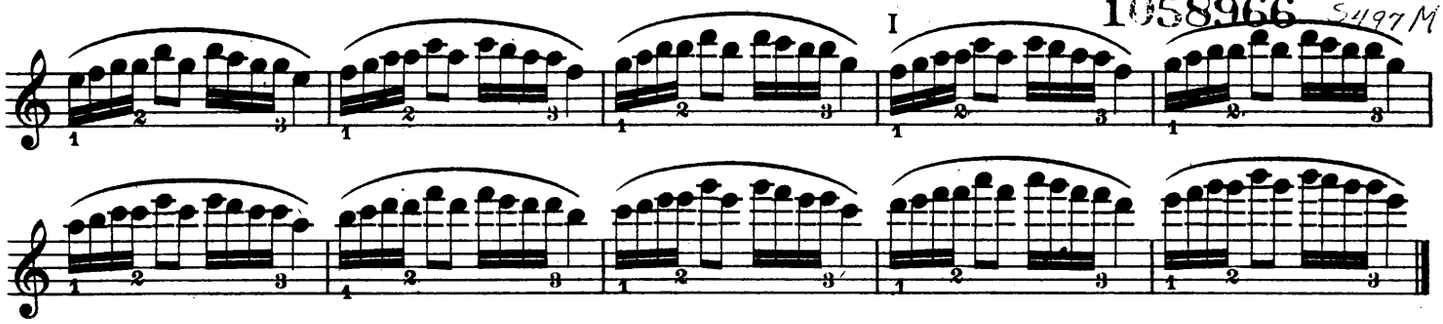
M1
775
S497M
1058966



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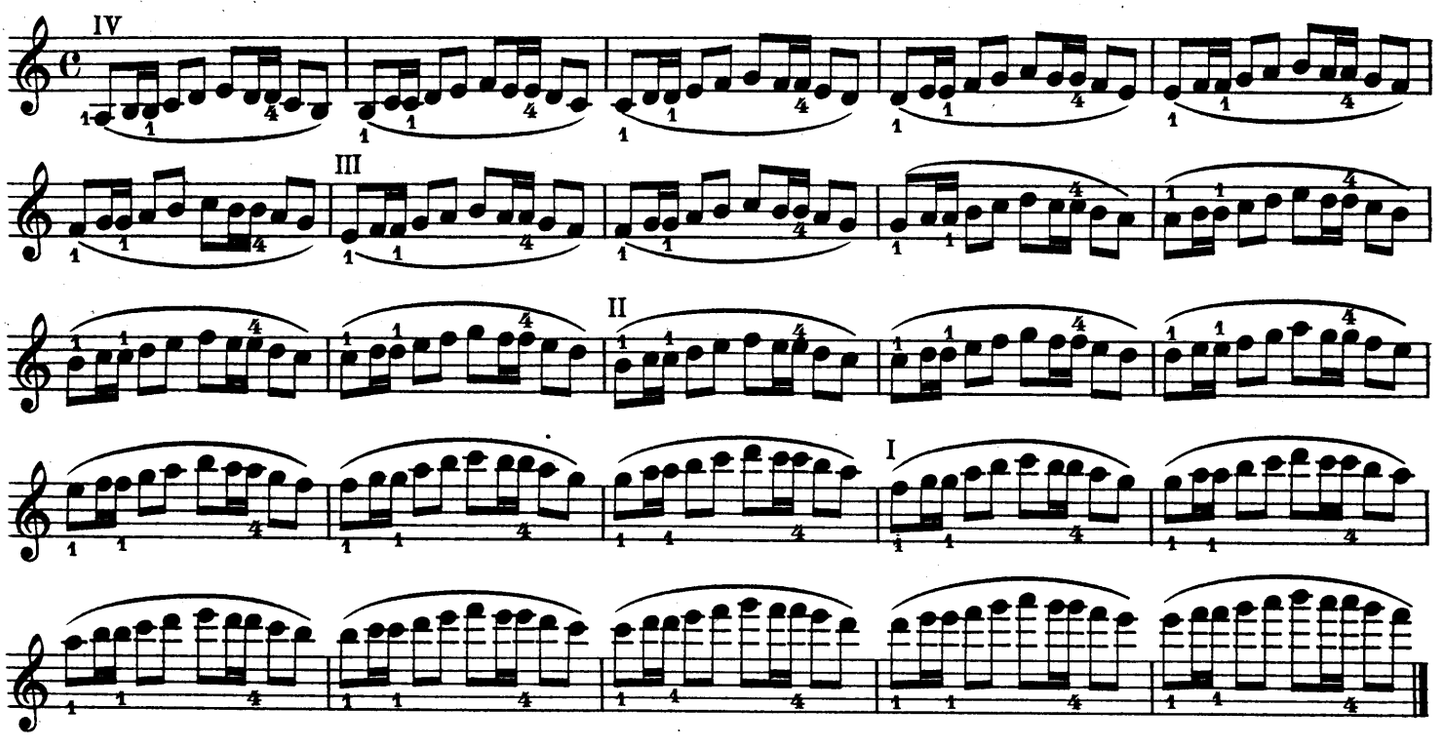

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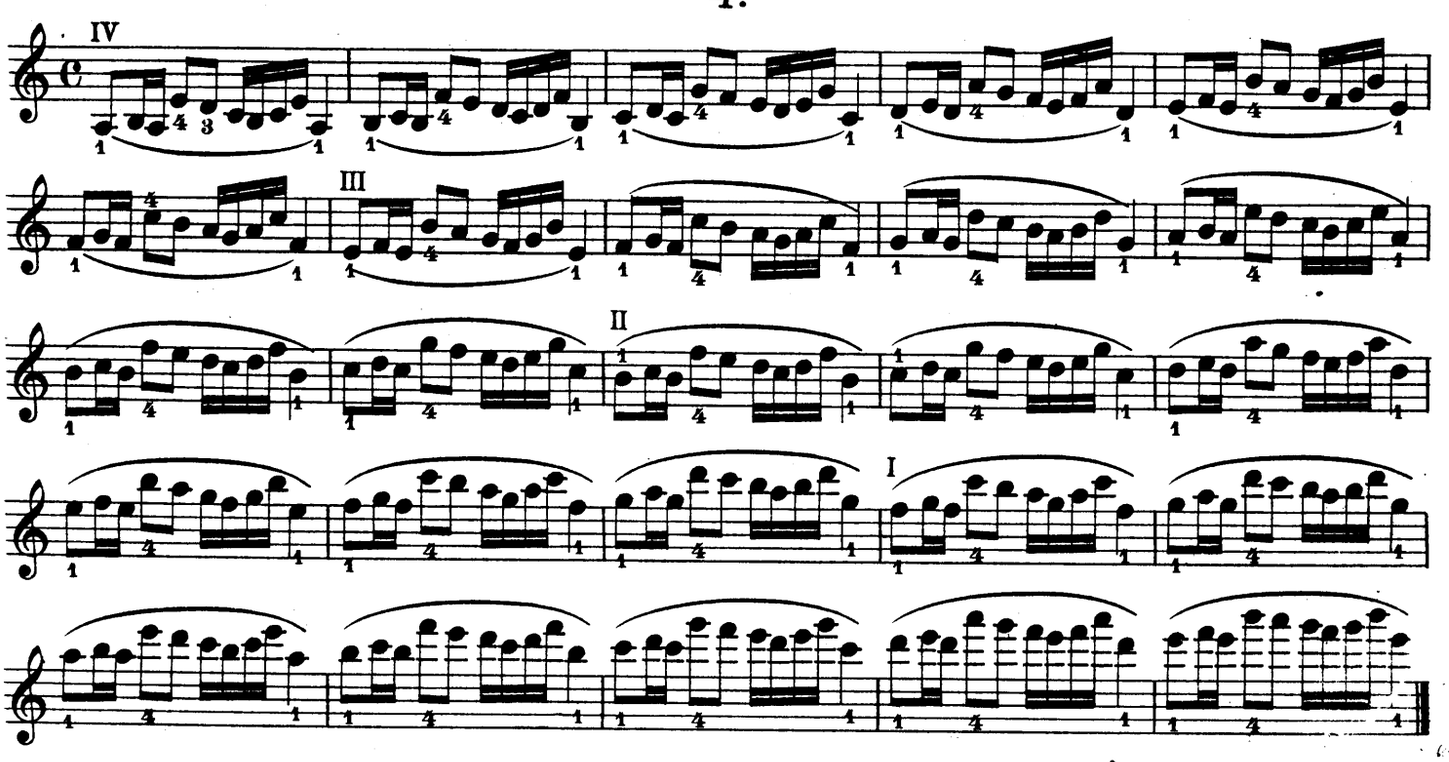

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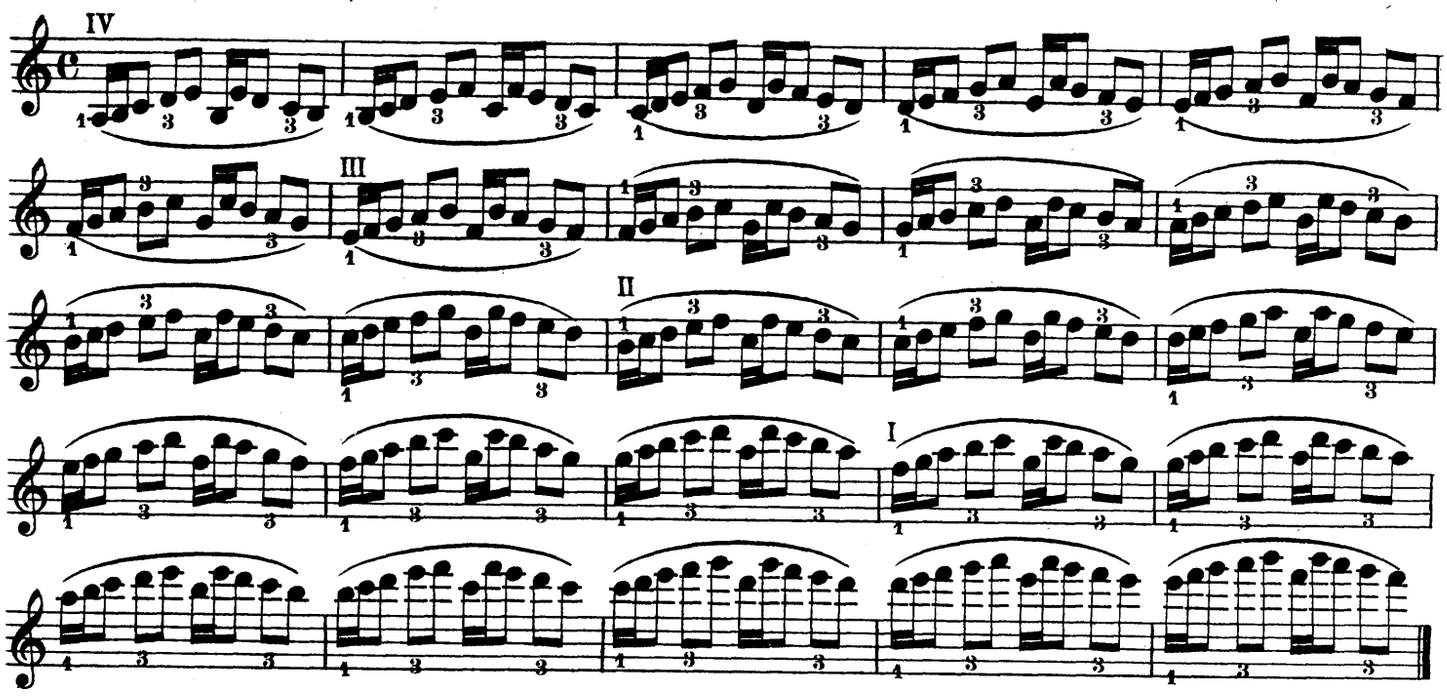

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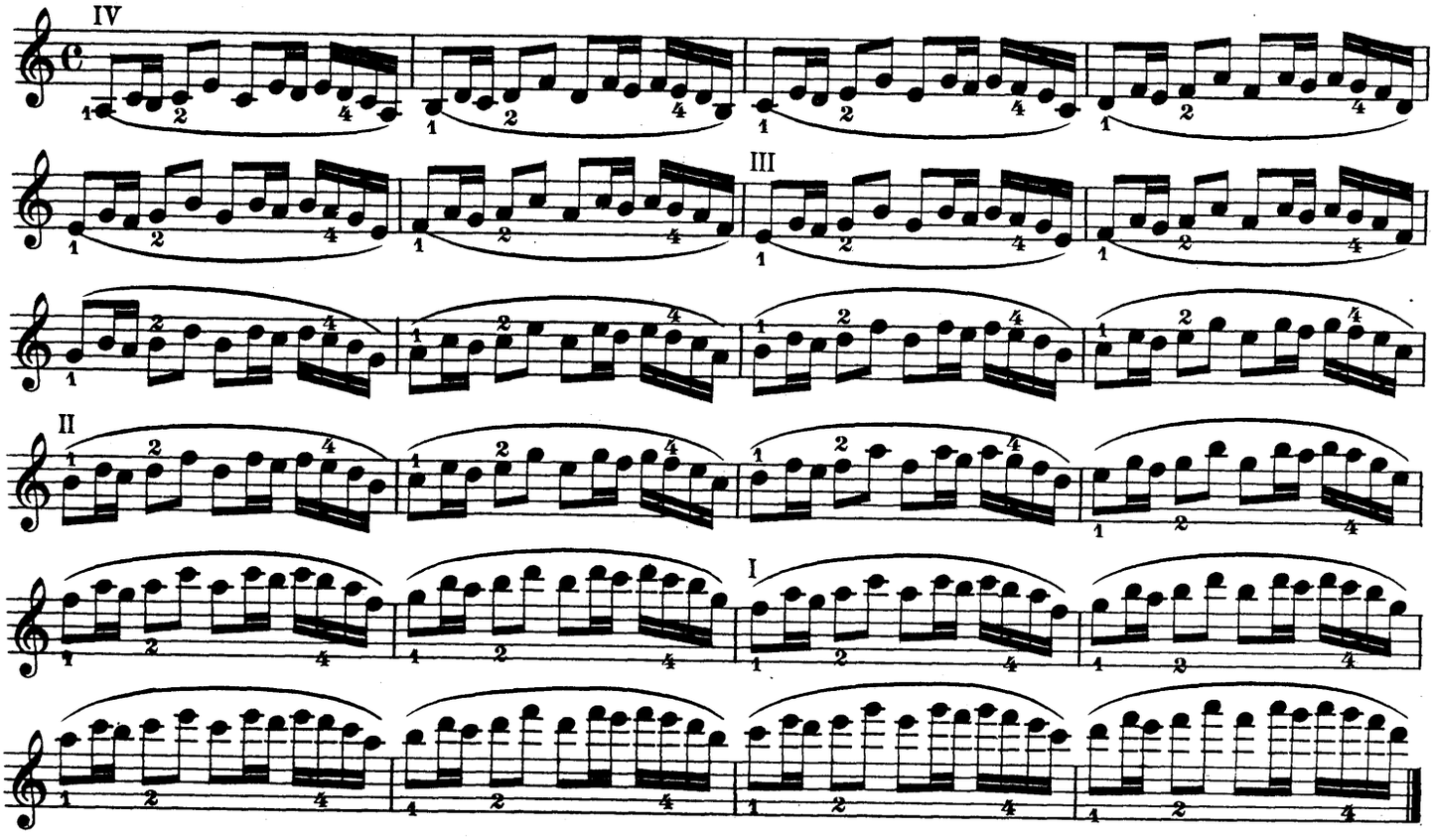

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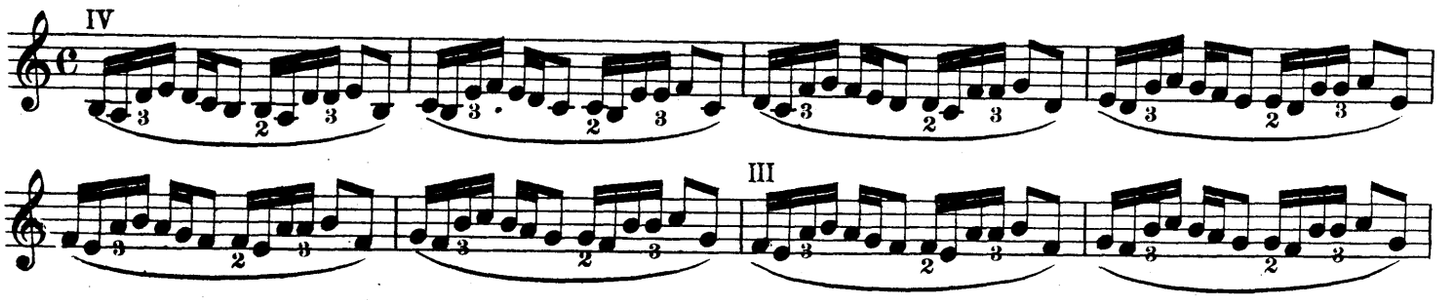
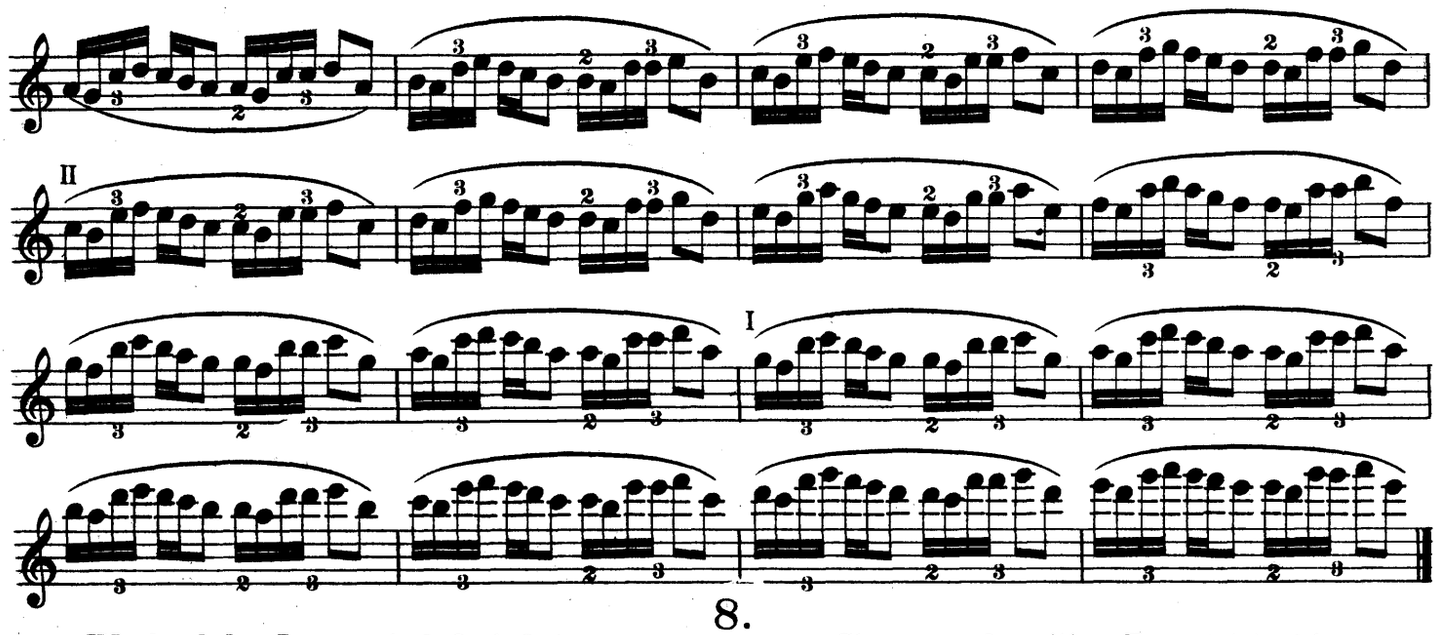
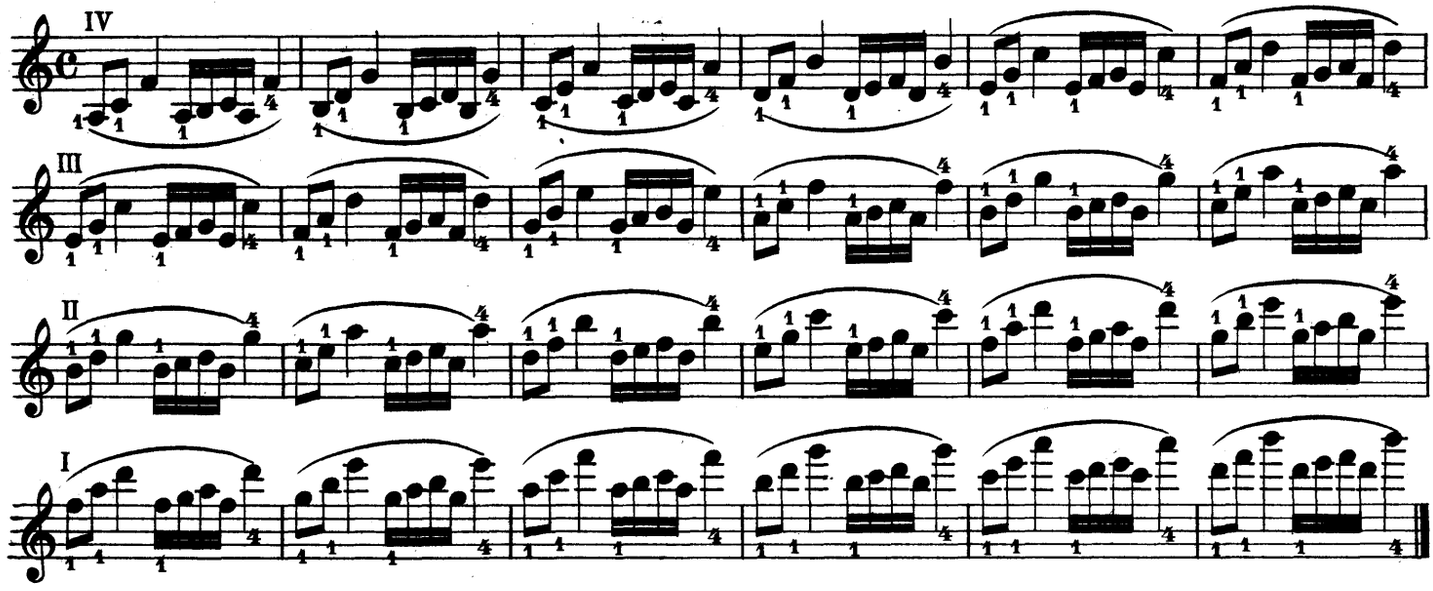




8.

Wechsel der Lagen: 1-3, 2-4, 3-5 u.s.w.

Changes of position: From 1st to 3d, 2d to 4th, 3d to 5th, etc.



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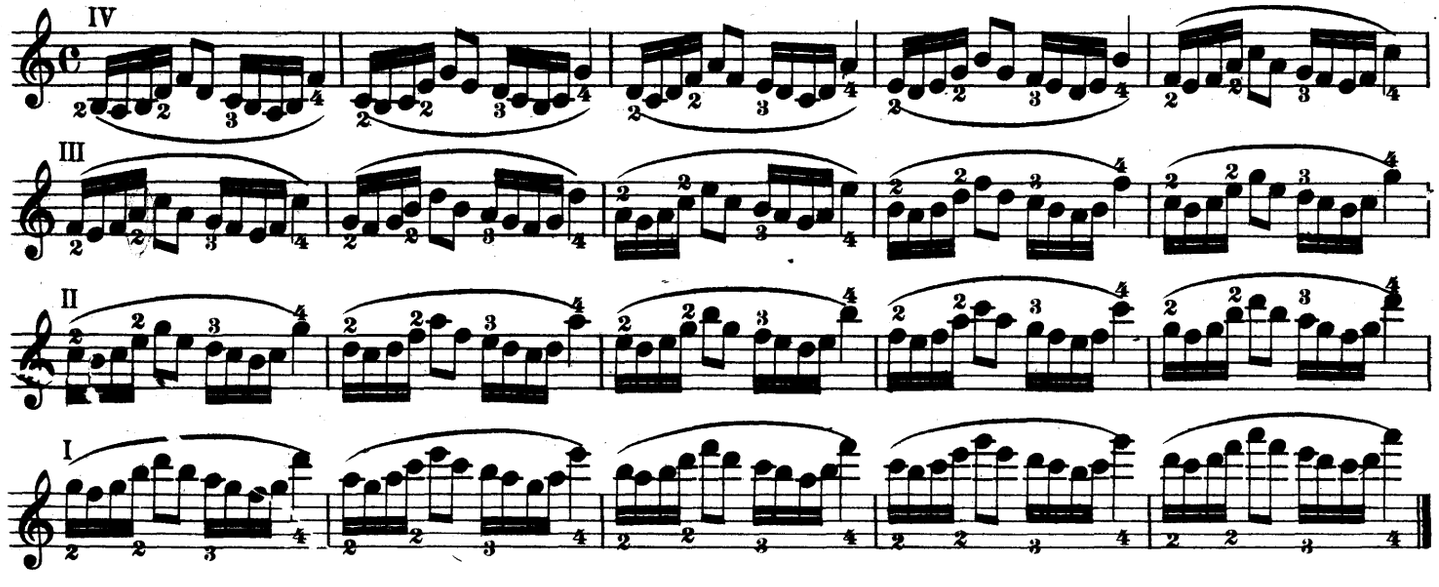

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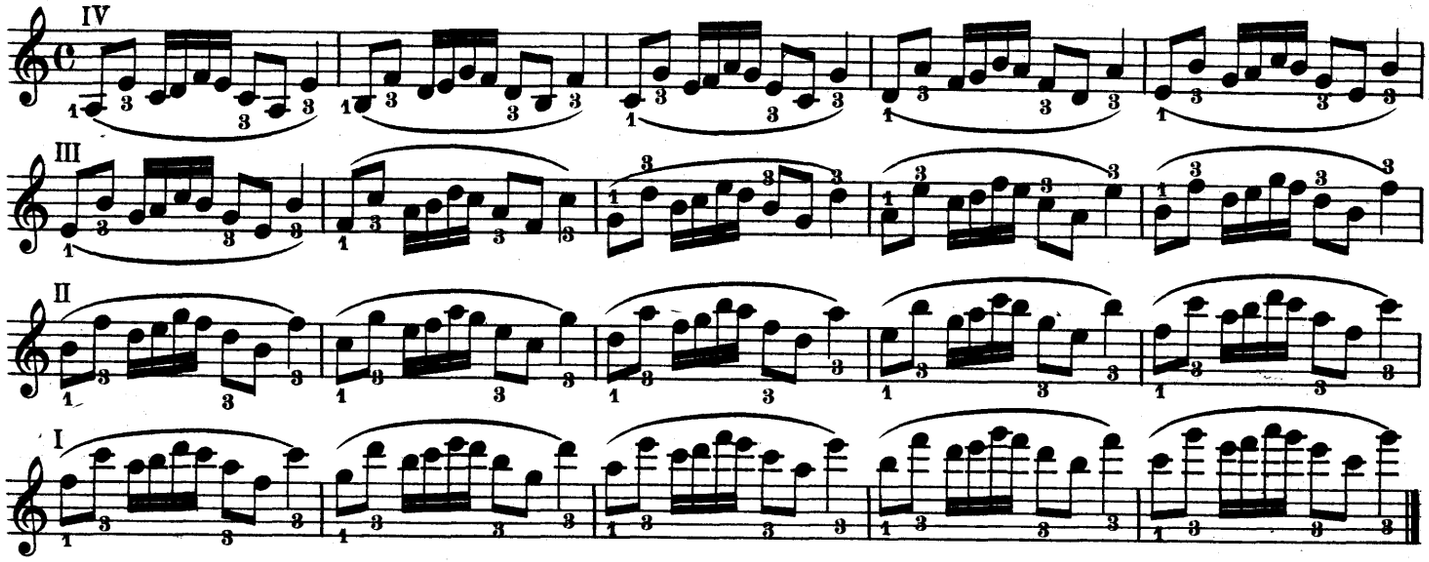

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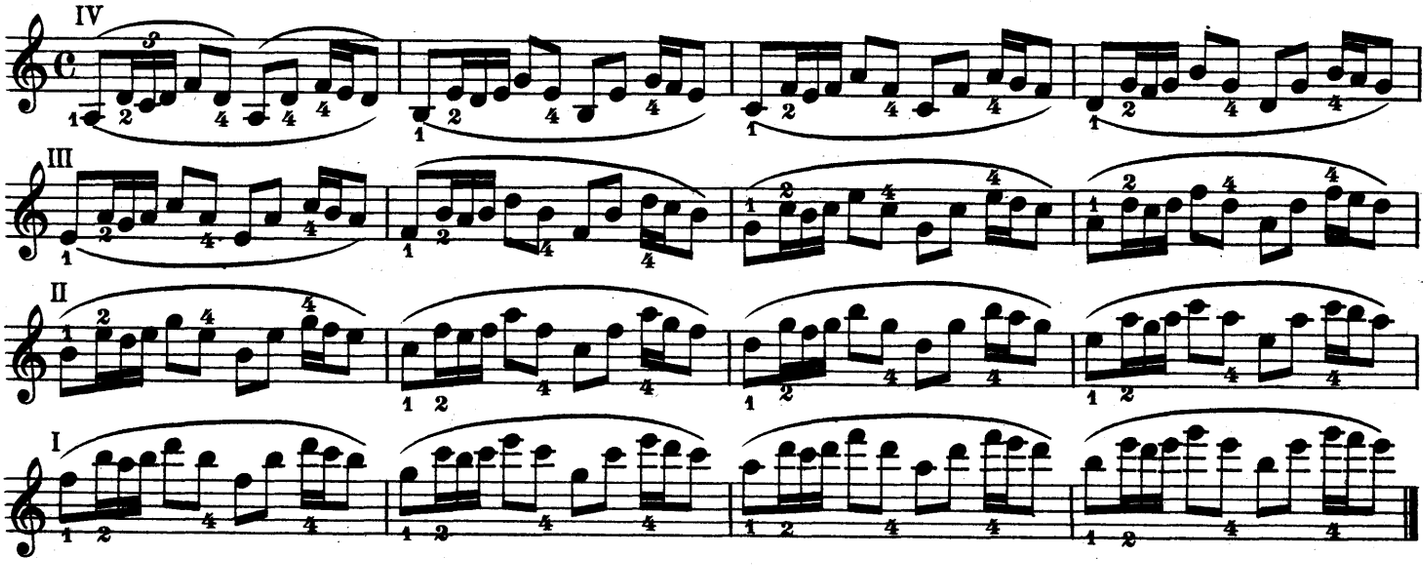

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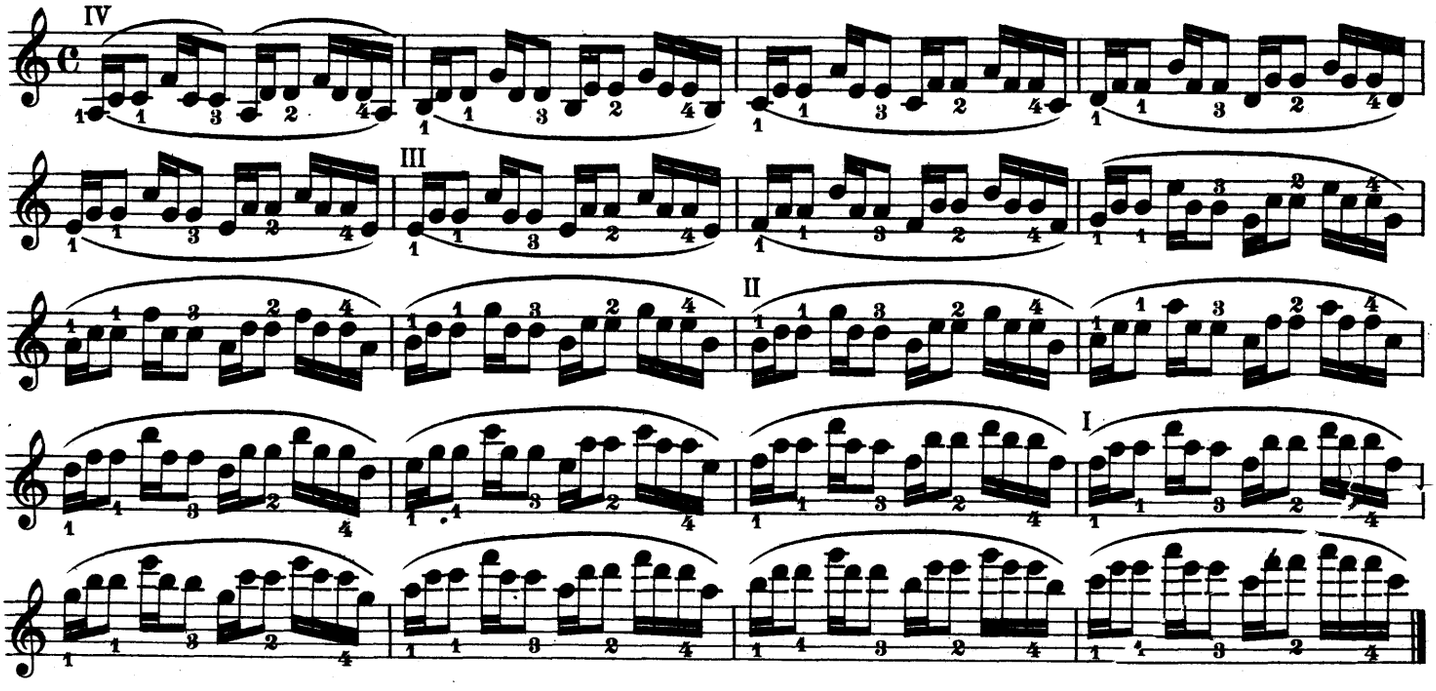

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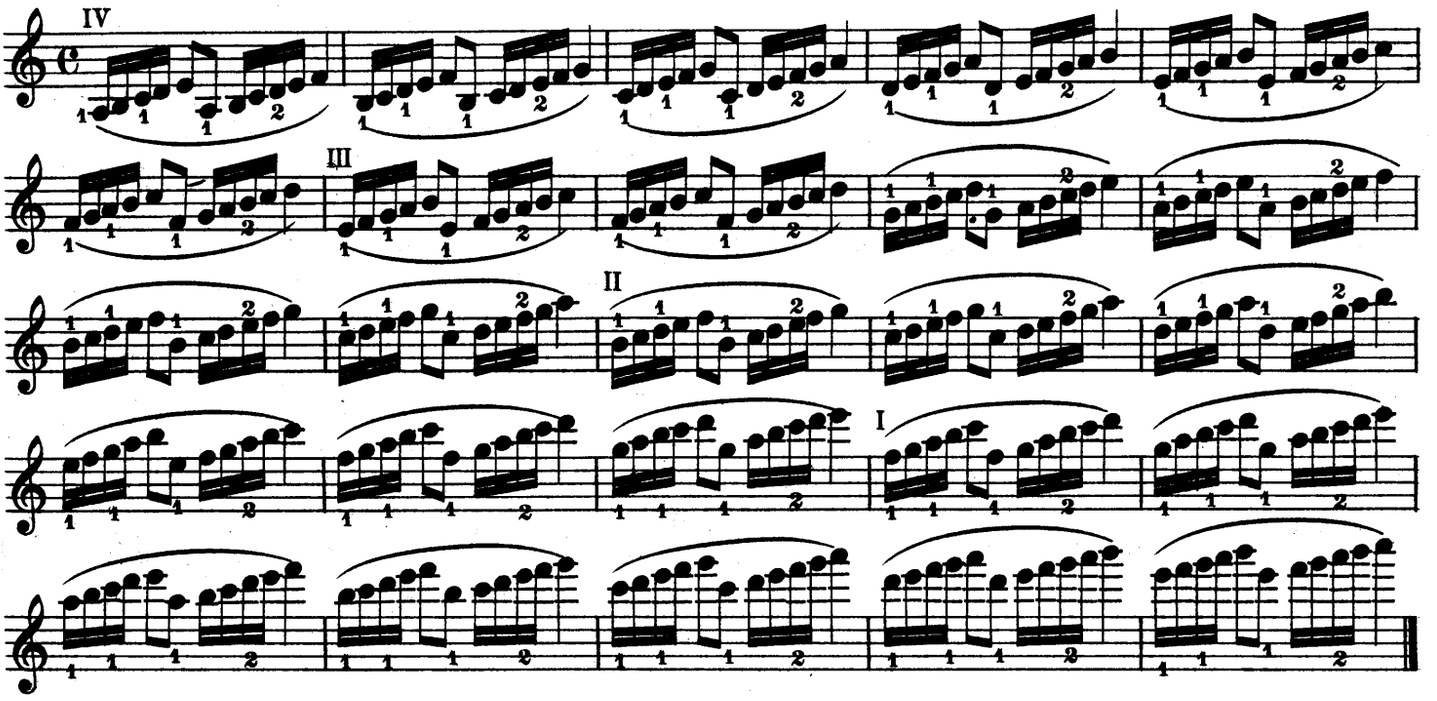

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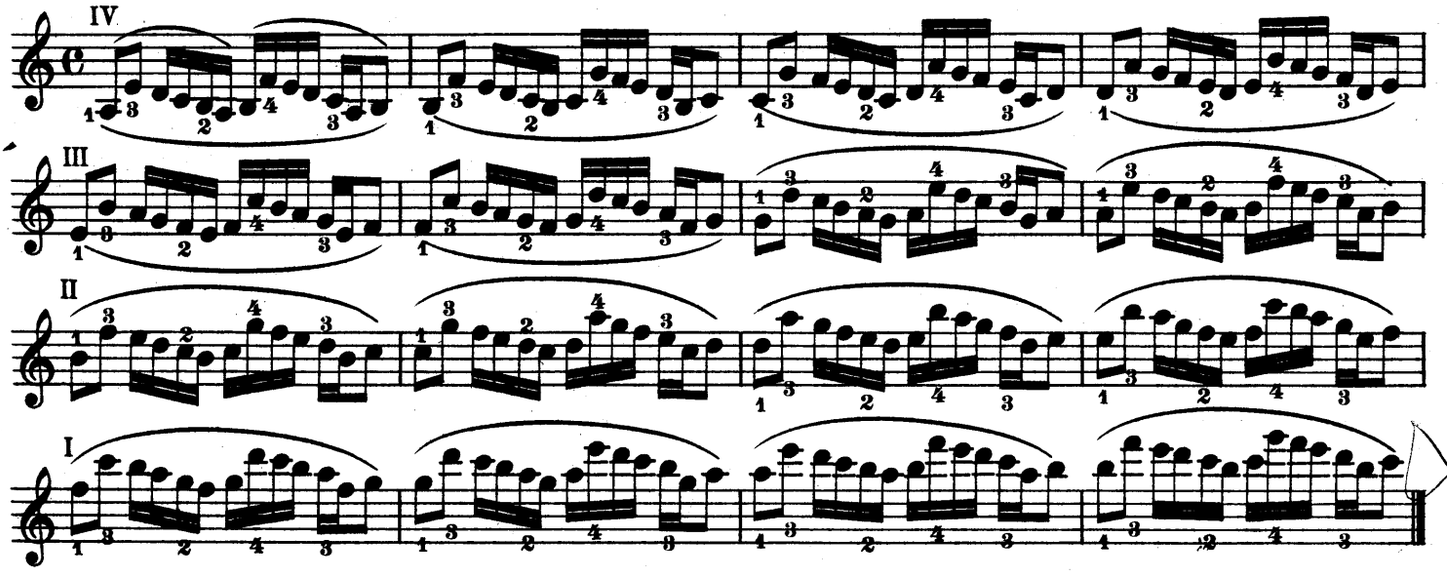

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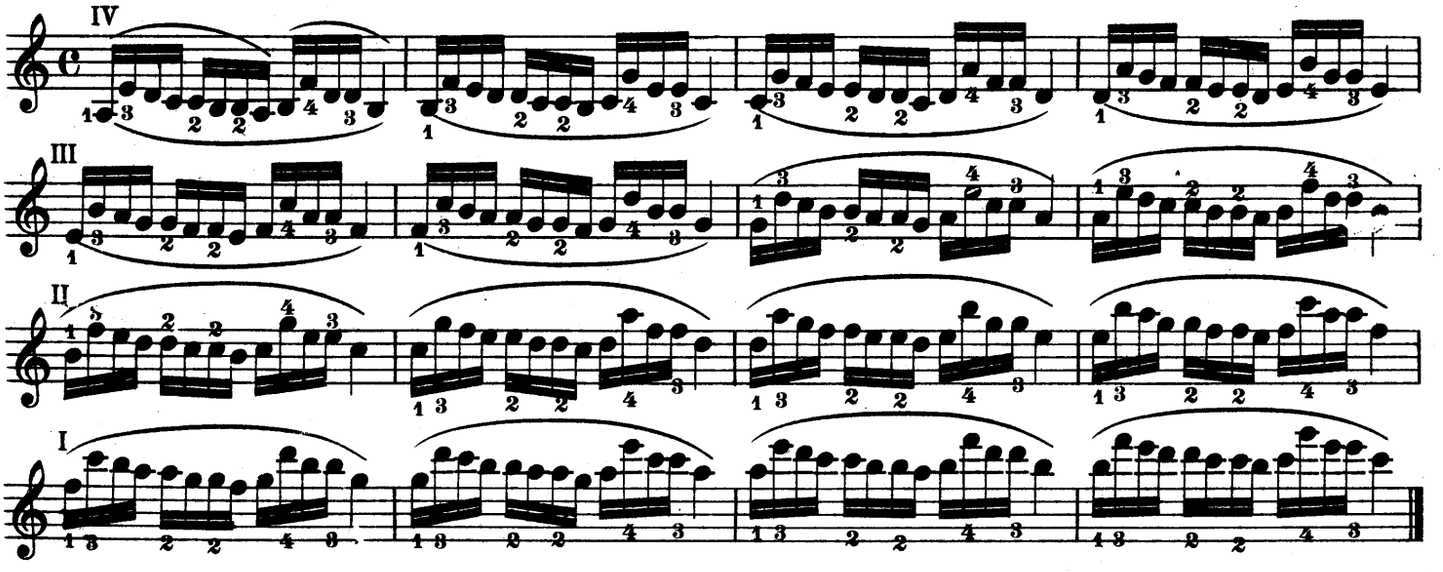
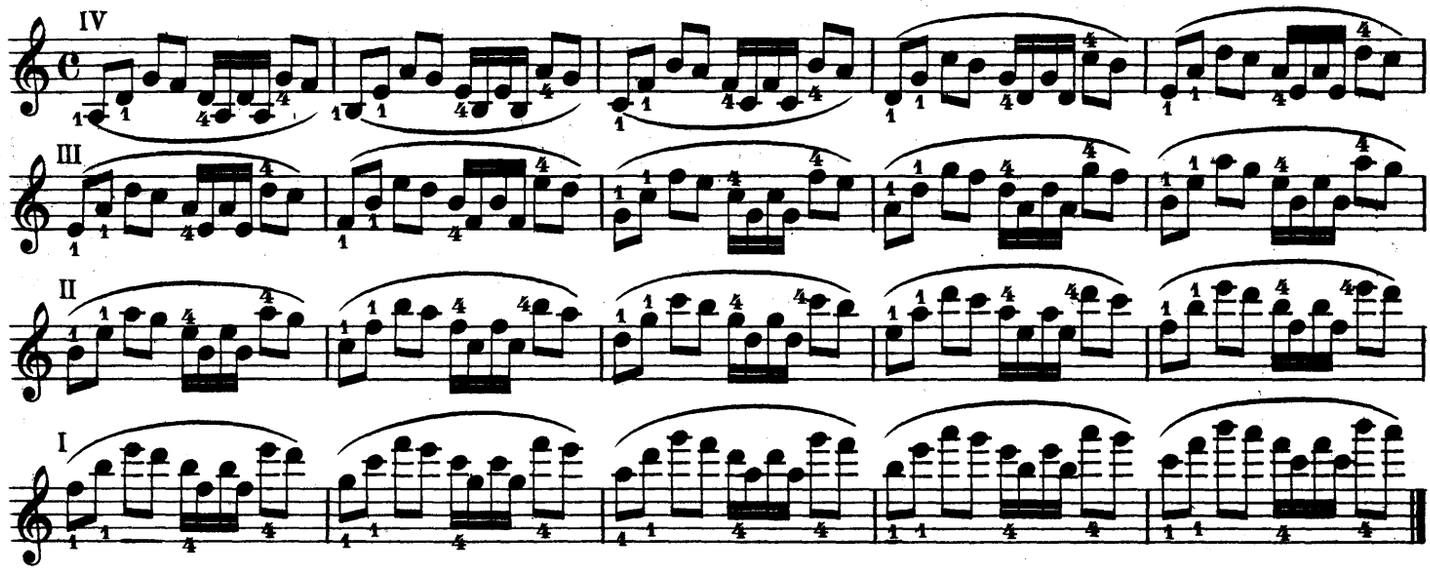


16.

Wechsel der Lagen: 1-4, 2-5, 3-6 u.s.w.

Changes of position: From 1st to 4th, 2d to 5th, 3d to 6th, etc.



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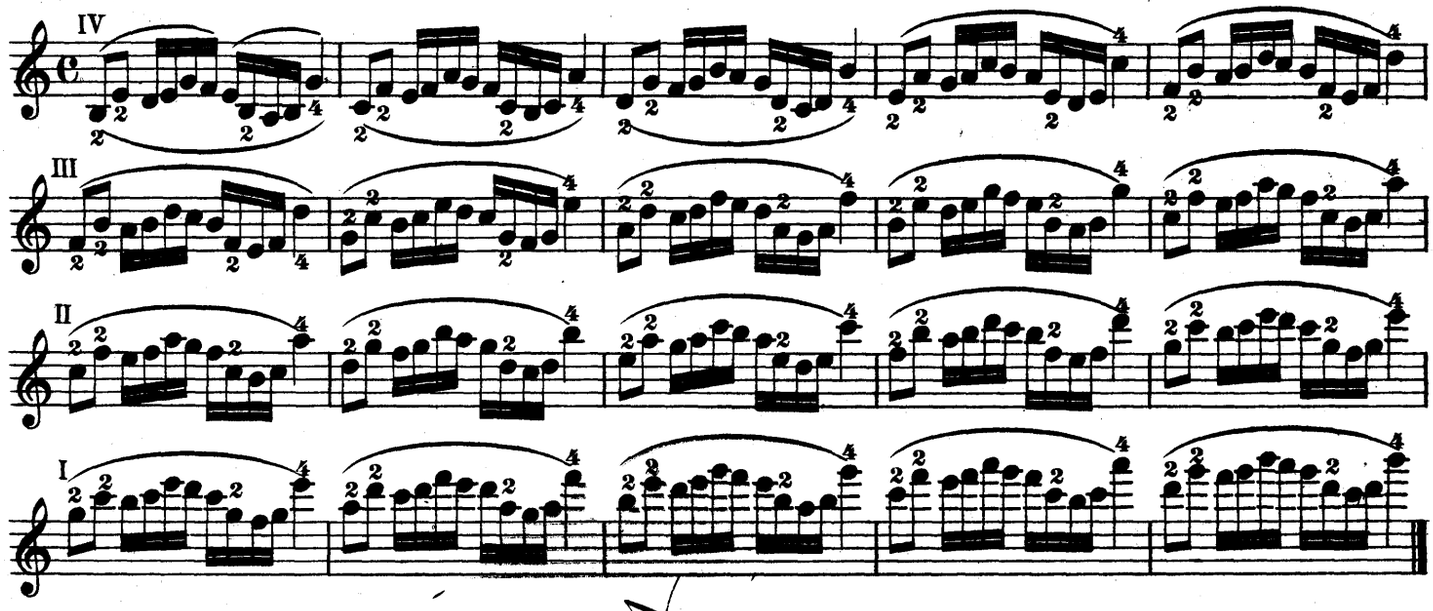

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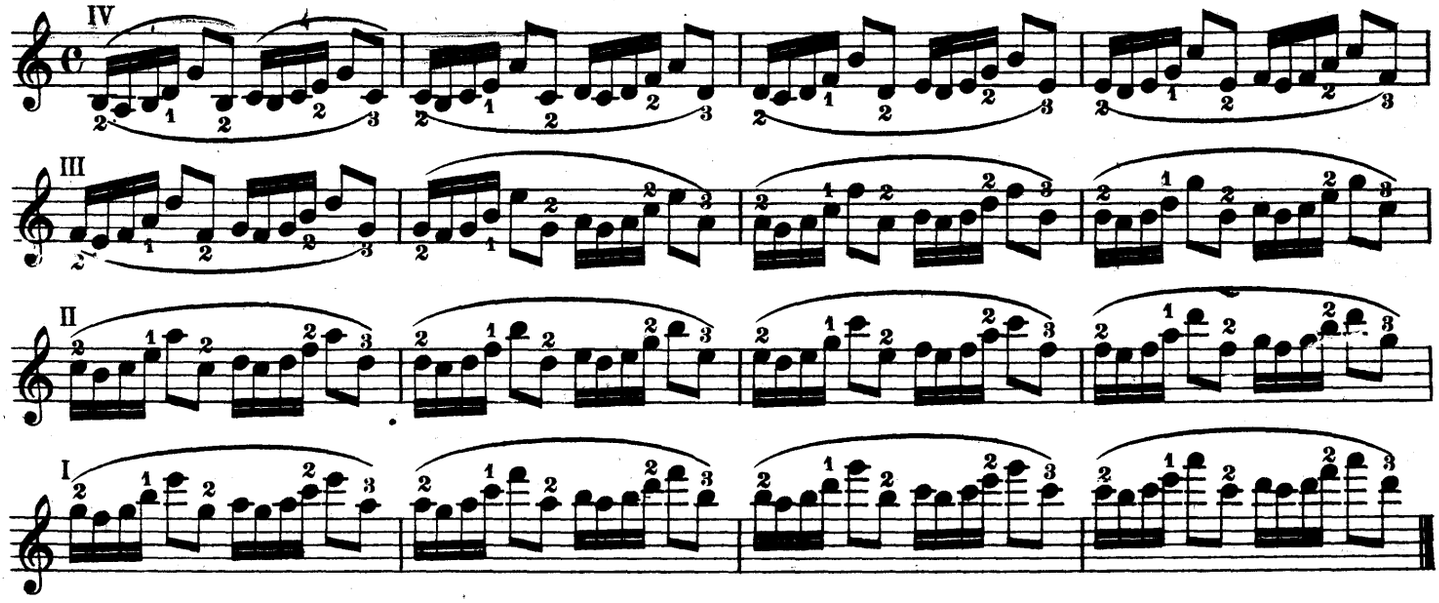

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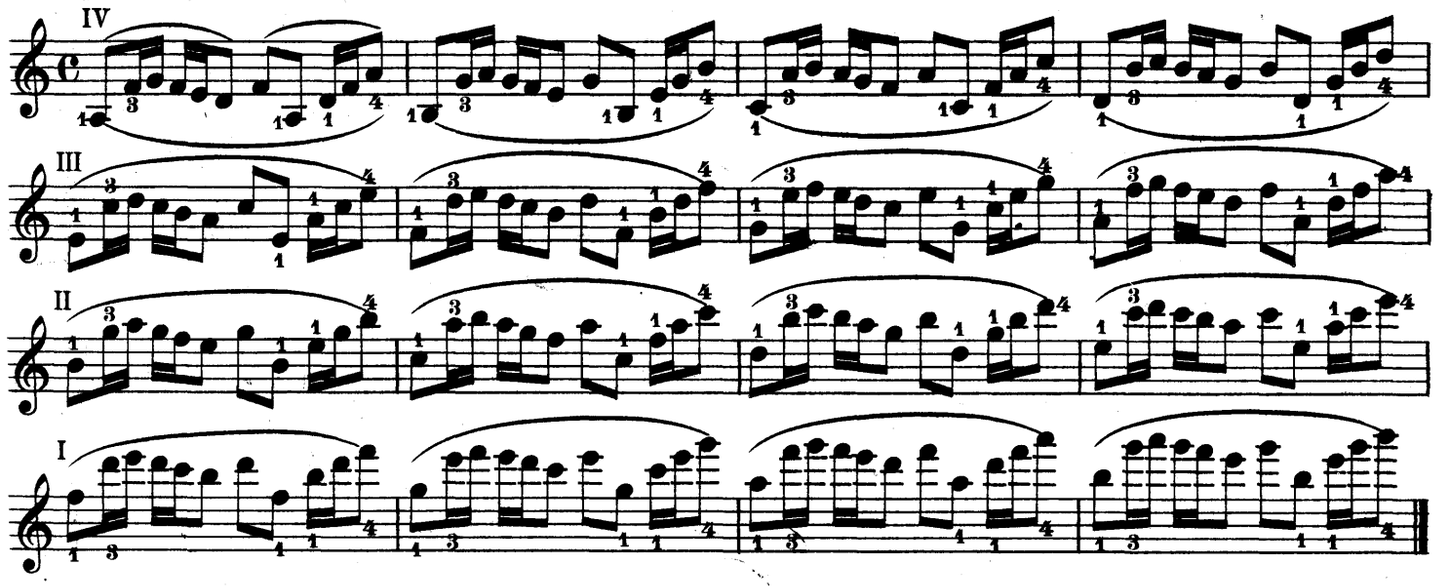

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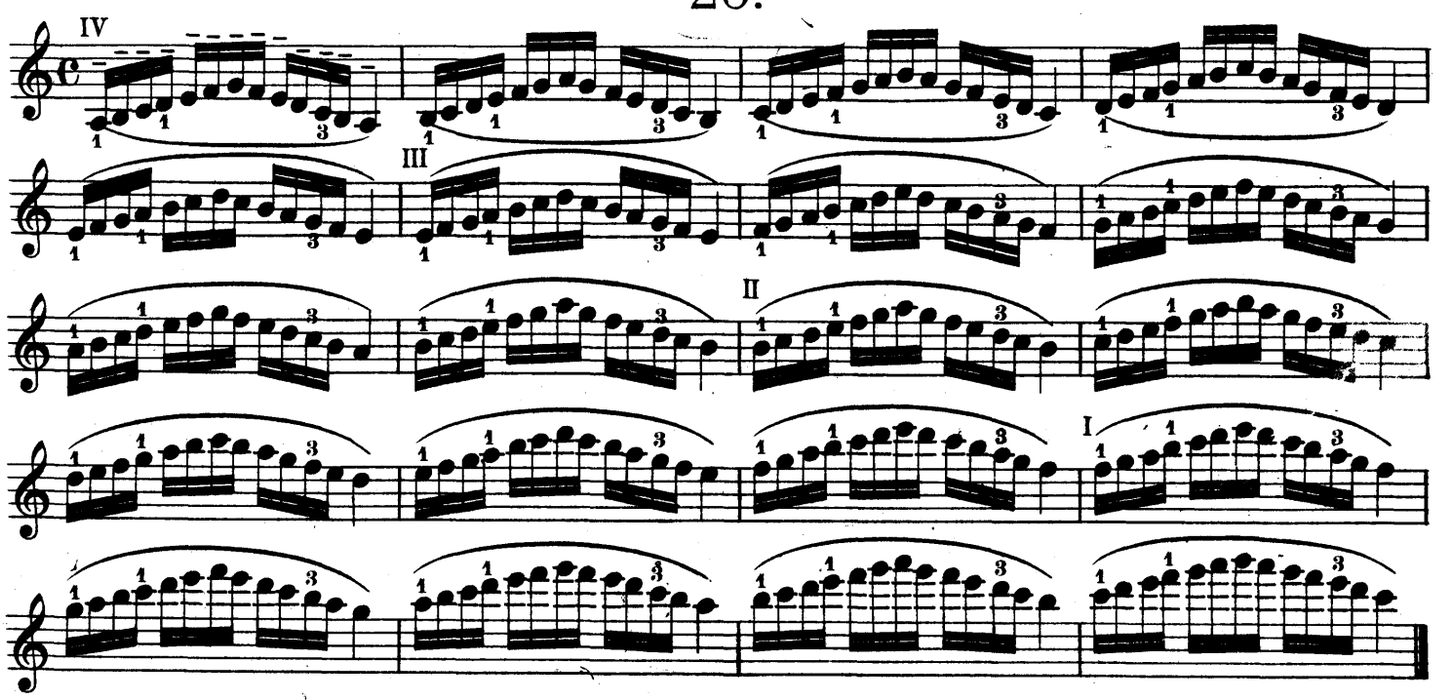

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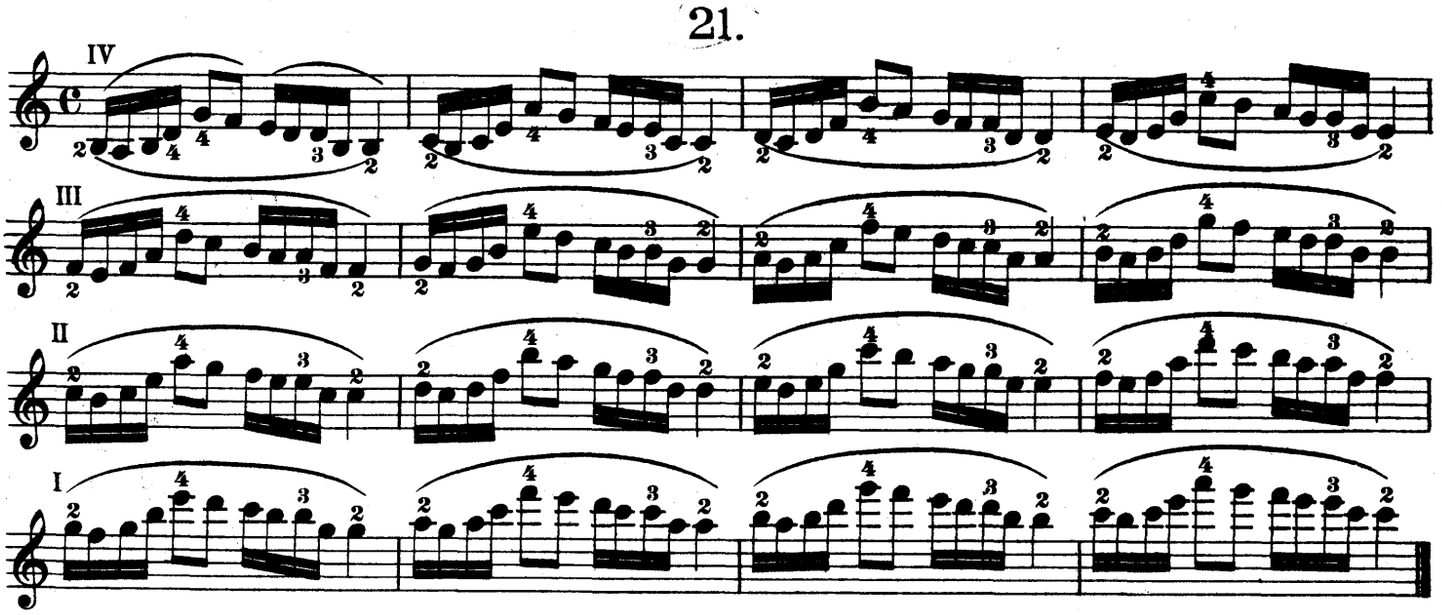

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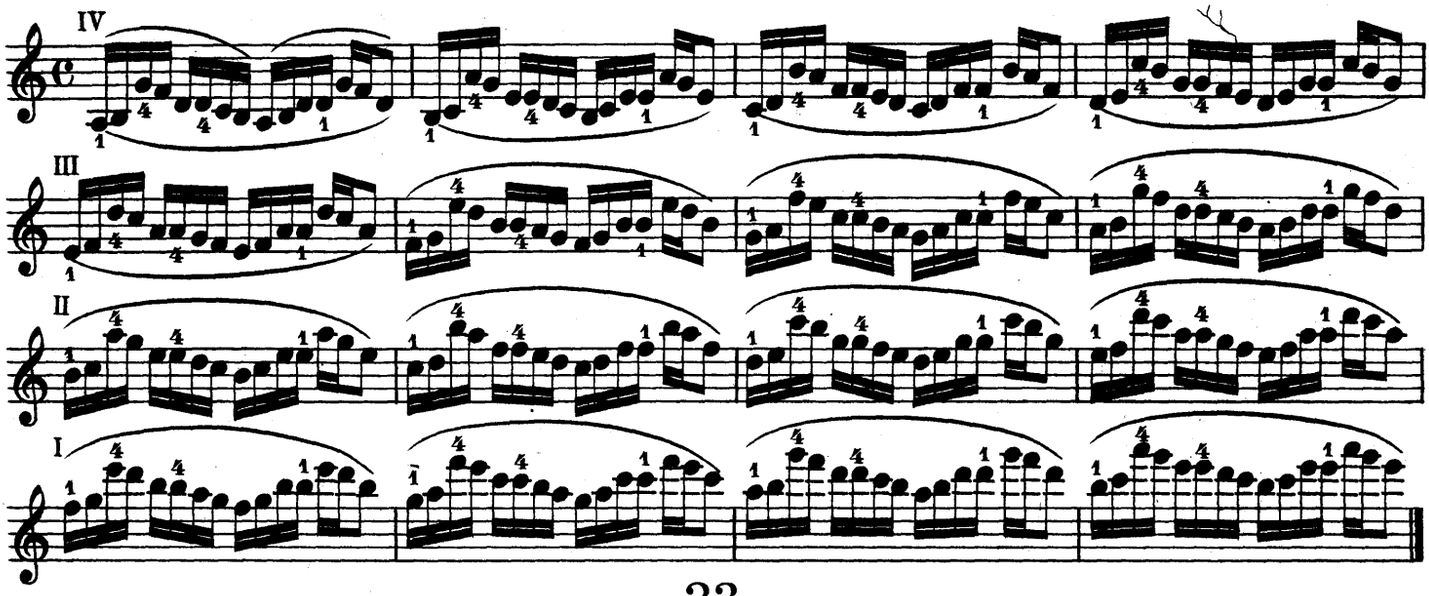
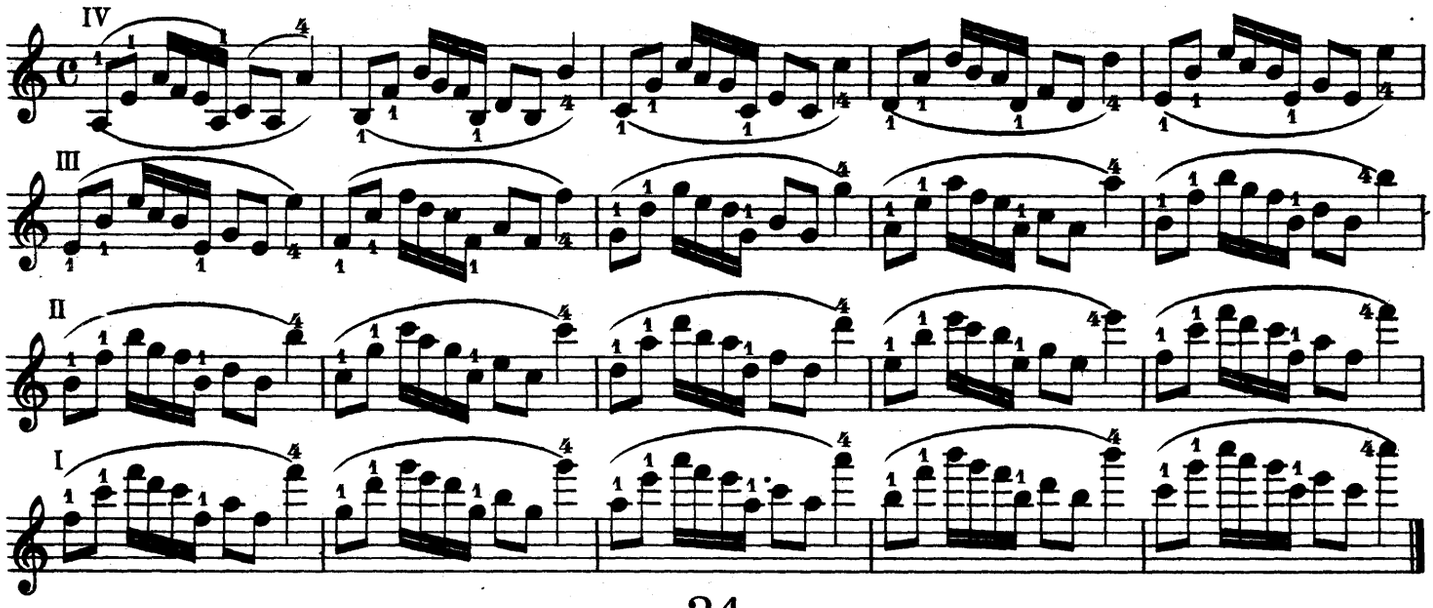


23.

Wechsel der Lagen: 1-5, 2-6, 3-7 u.s.w.

Changes of position: From 1st to 5th, 2d to 6th, 3d to 7th, etc.



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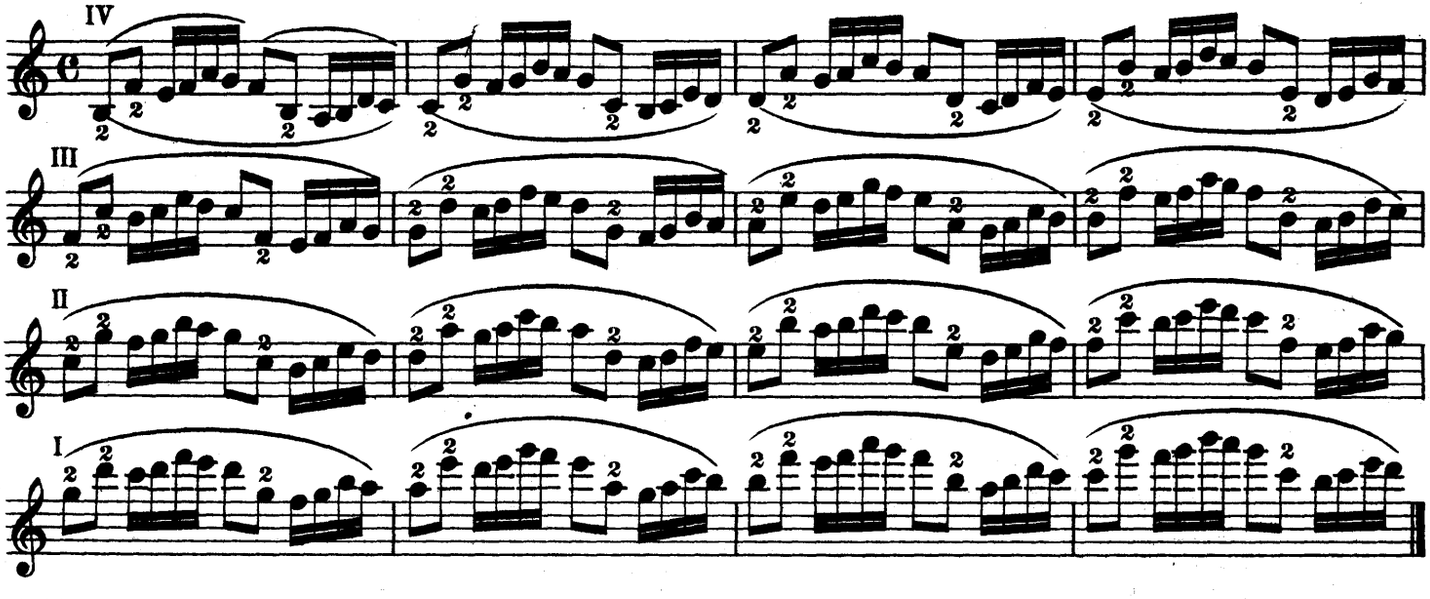

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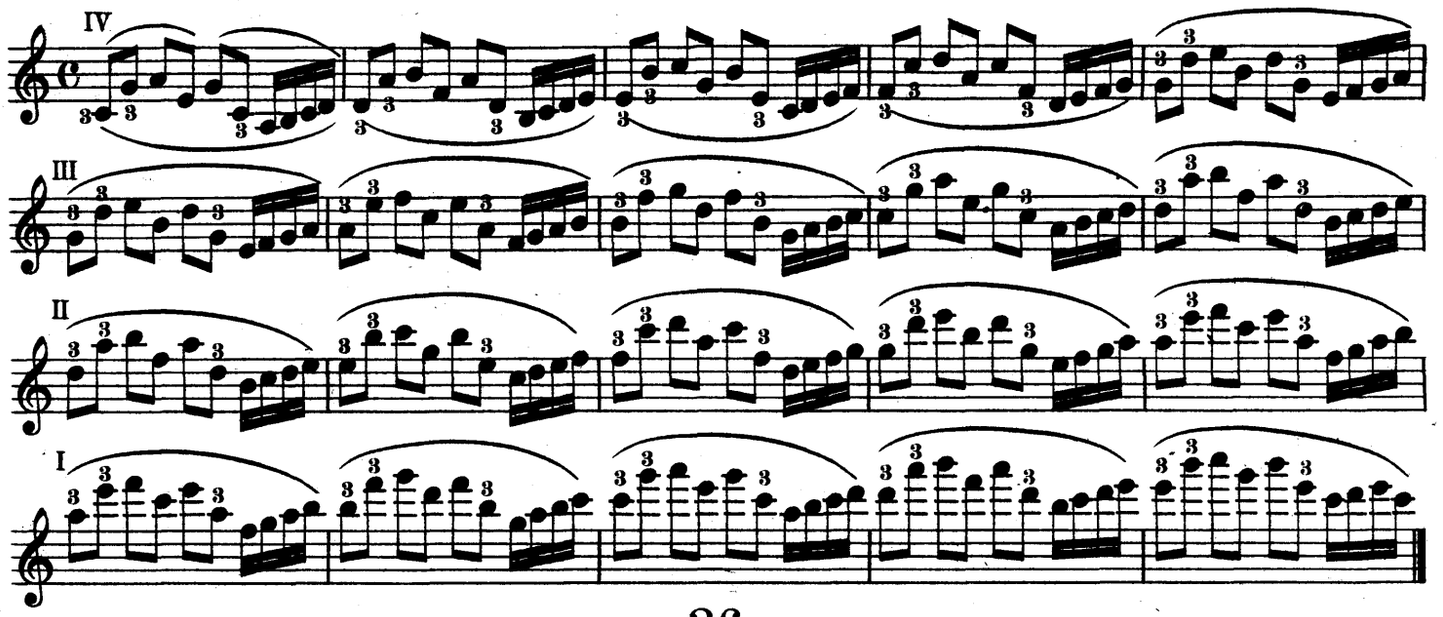

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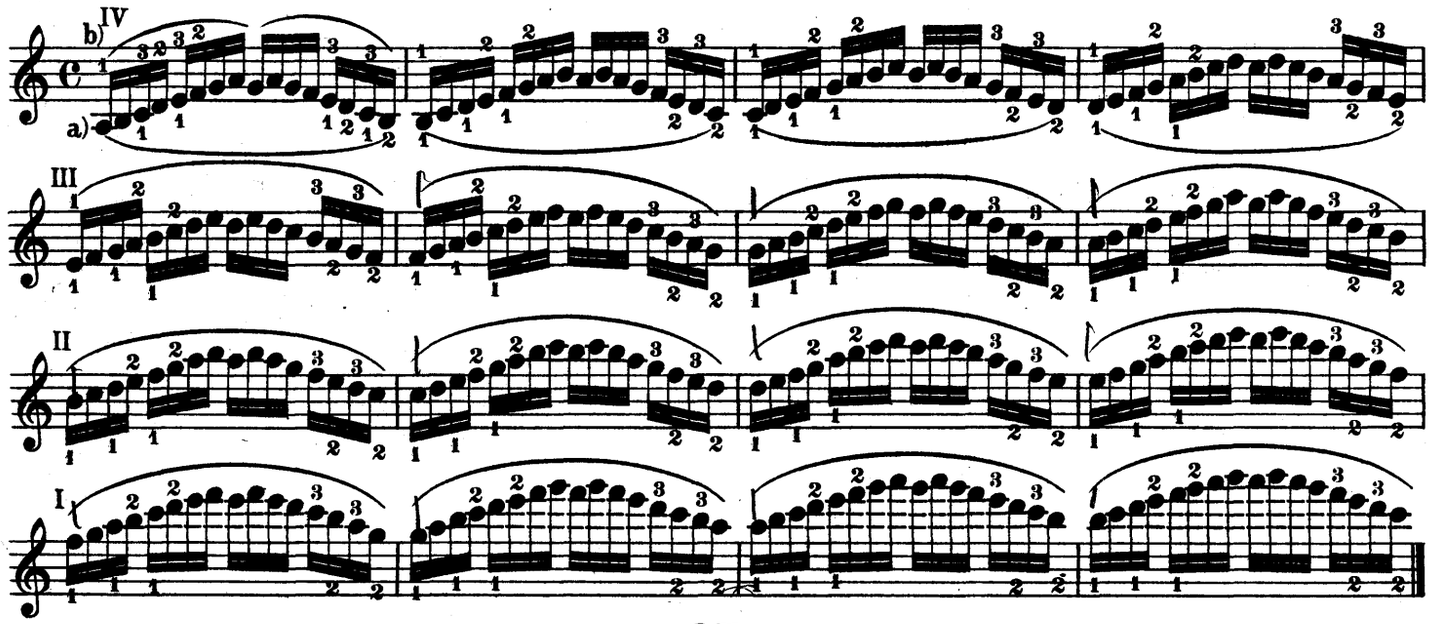

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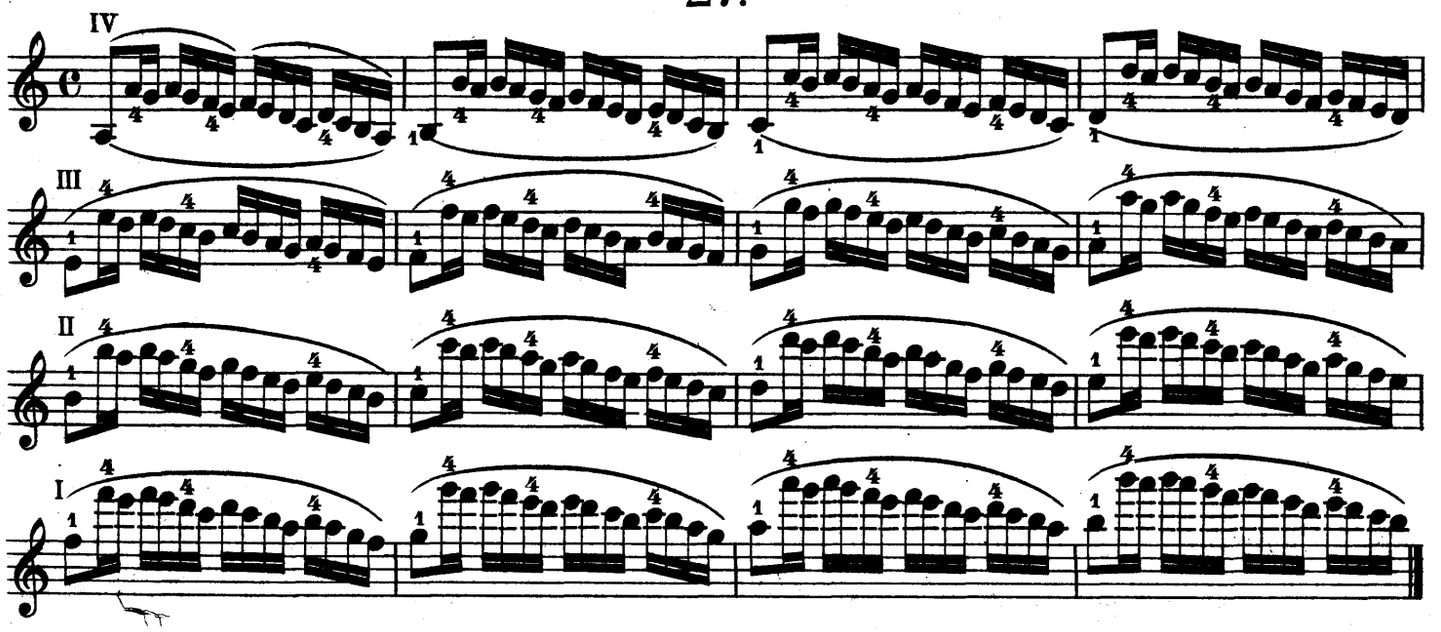

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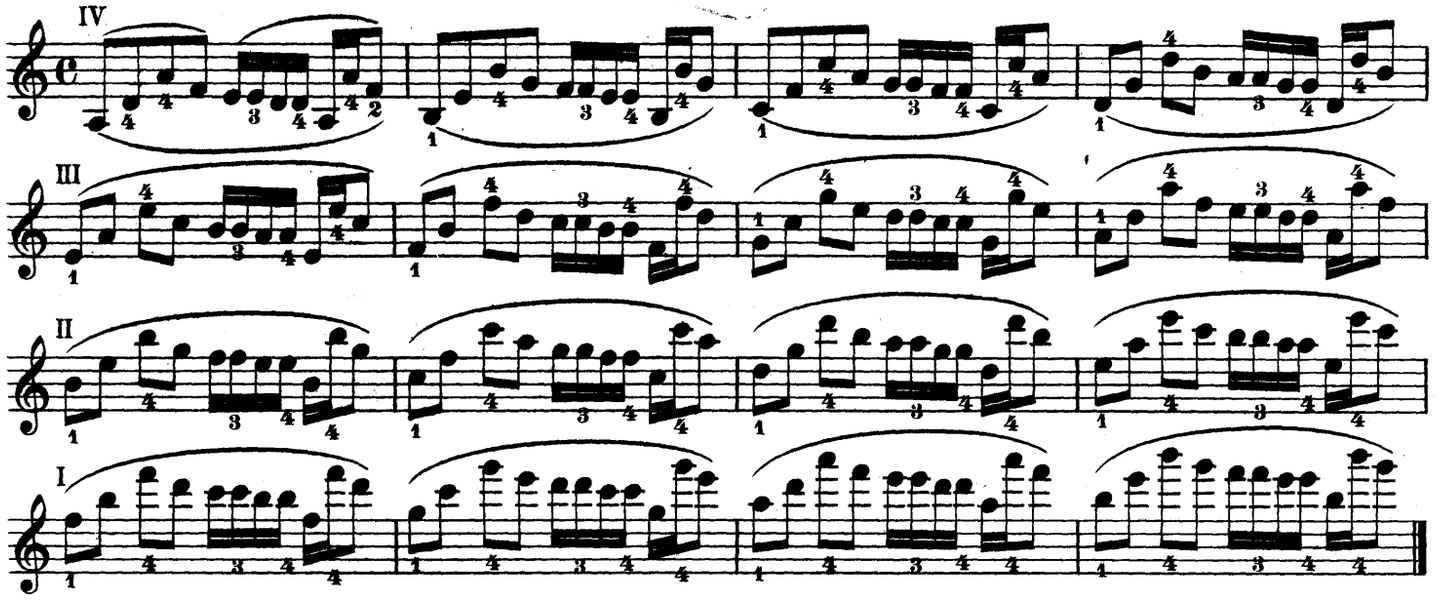
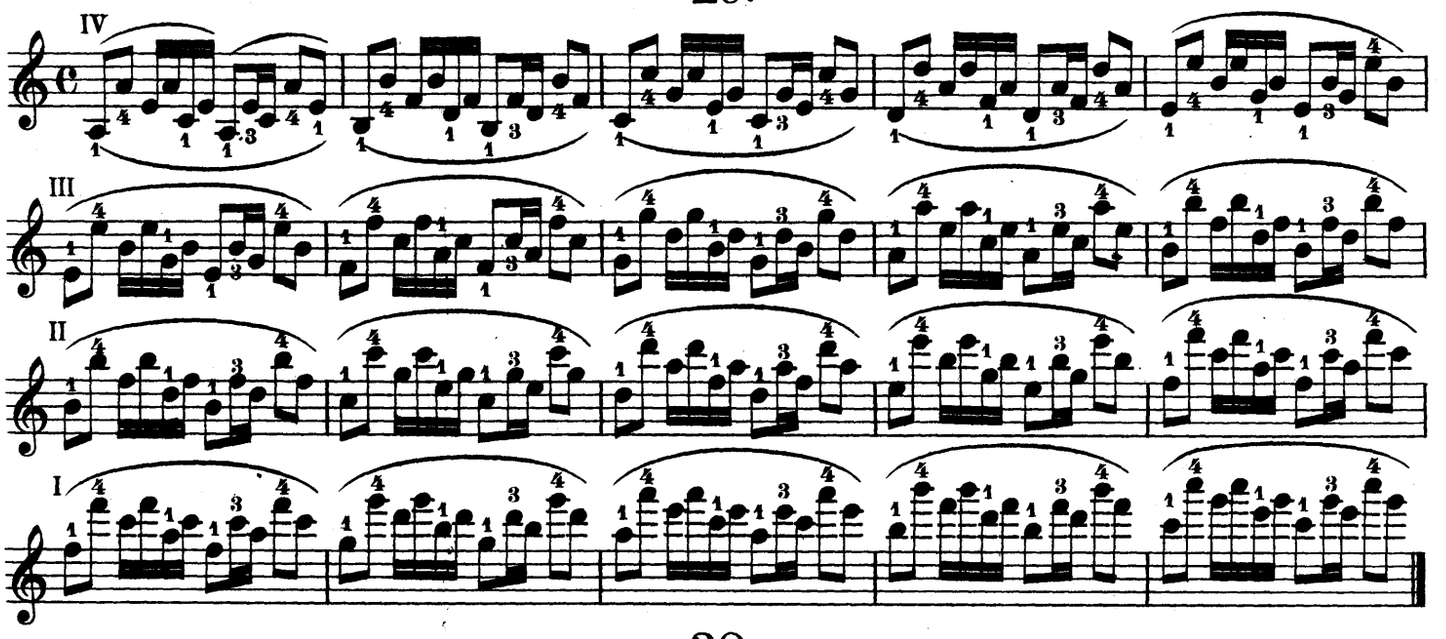


29.



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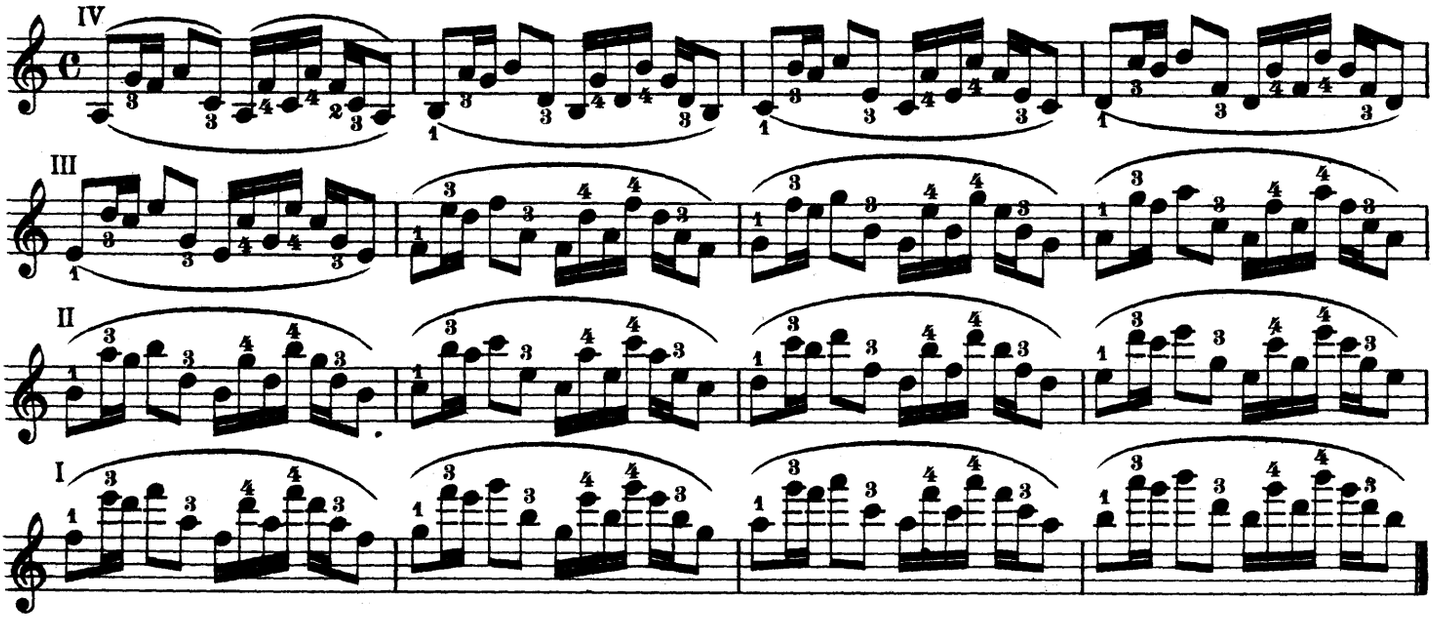

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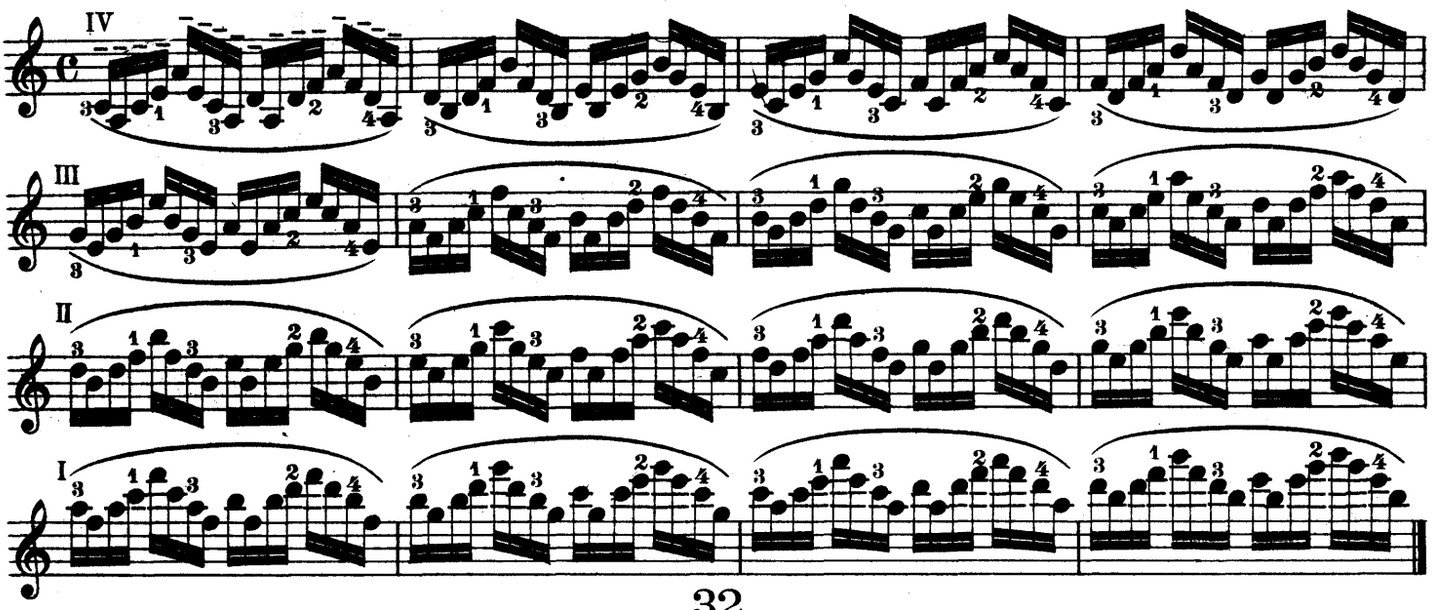
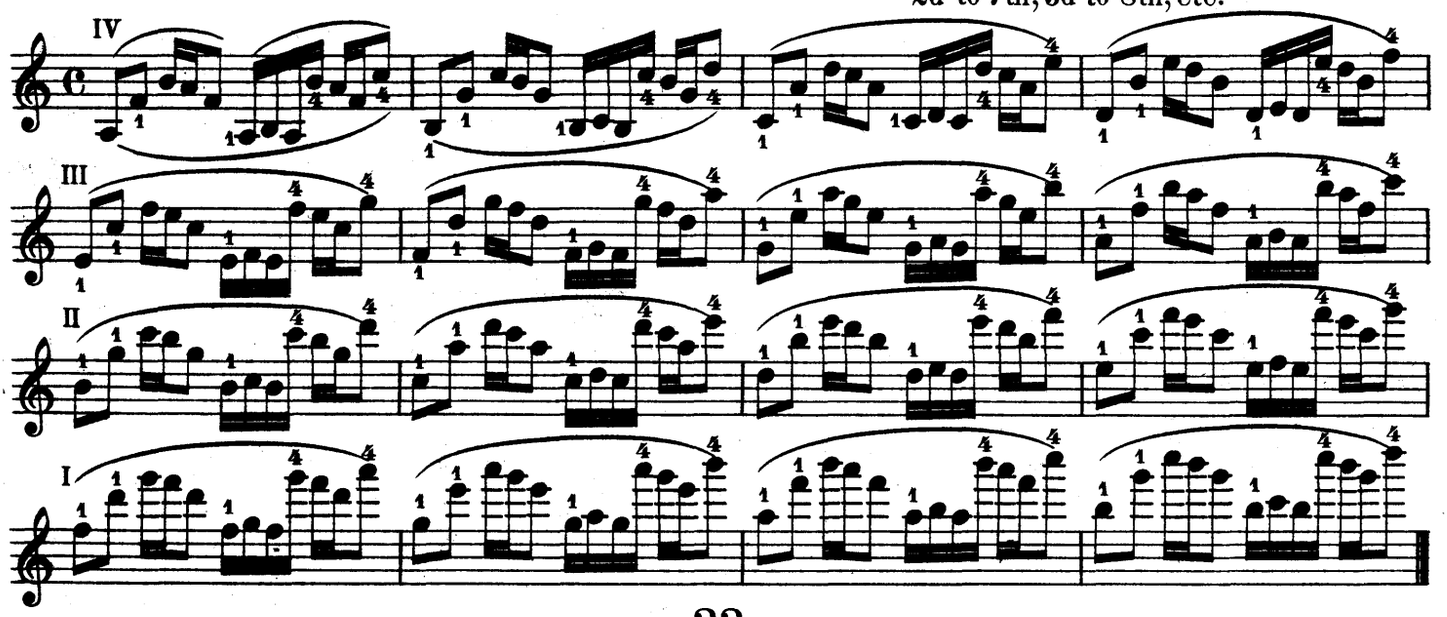


32.

Wechsel der Lagen: 1-6, 2-7, 3-8 u.s.w.

Changes of position: From 1st to 6th, 2d to 7th, 3d to 8th, etc.



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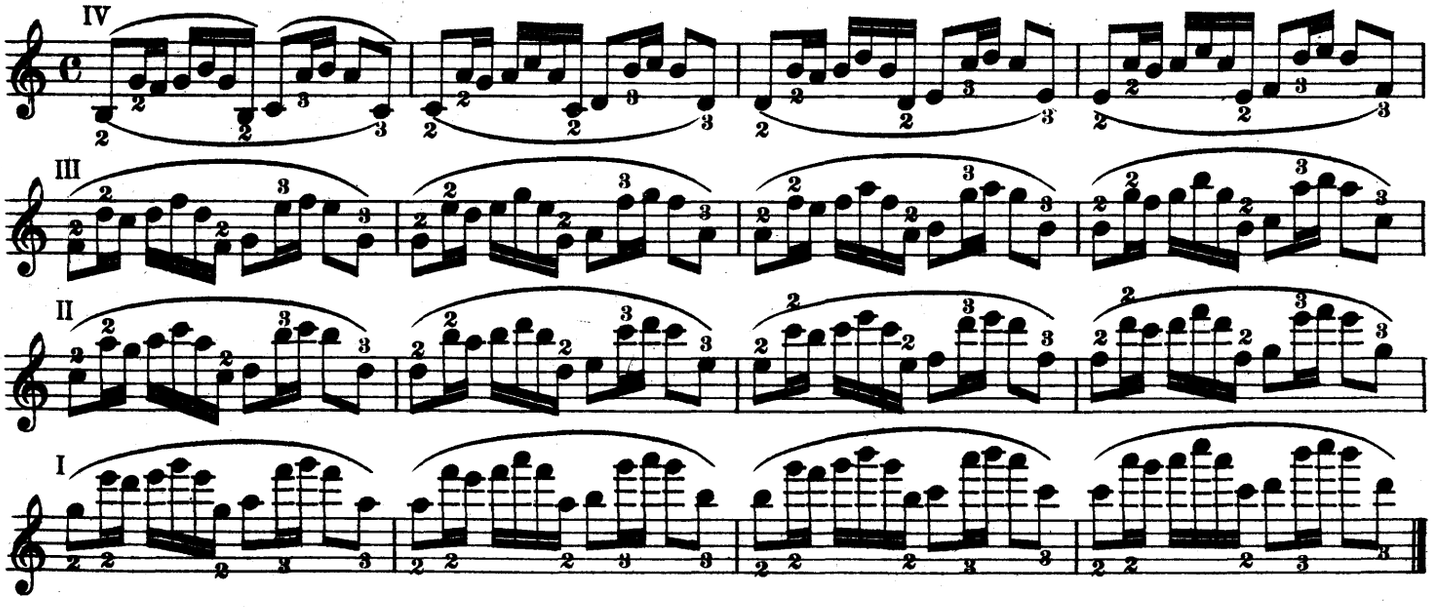

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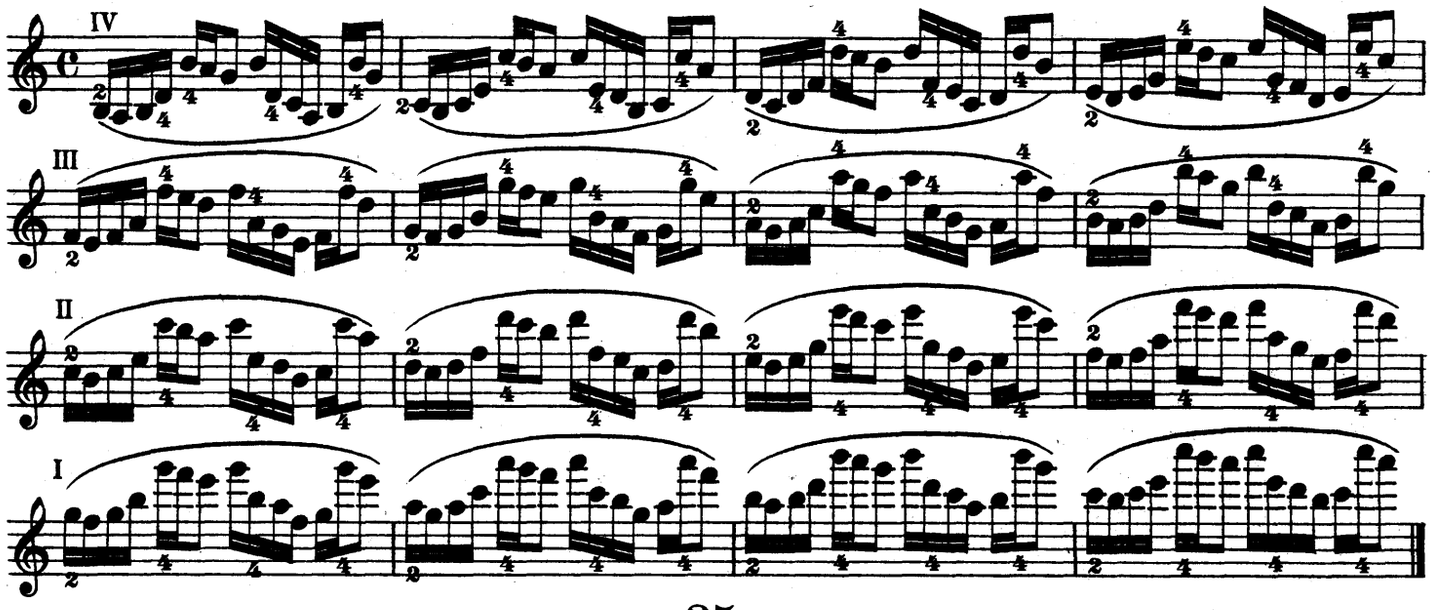

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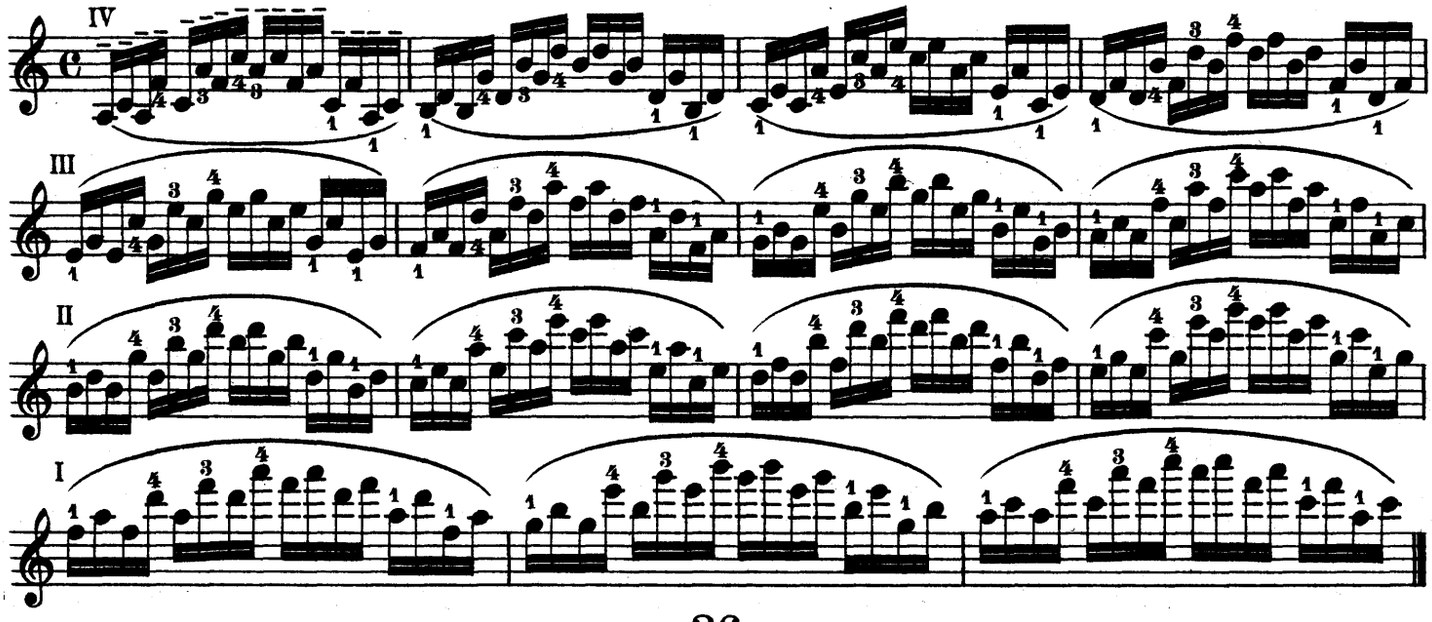

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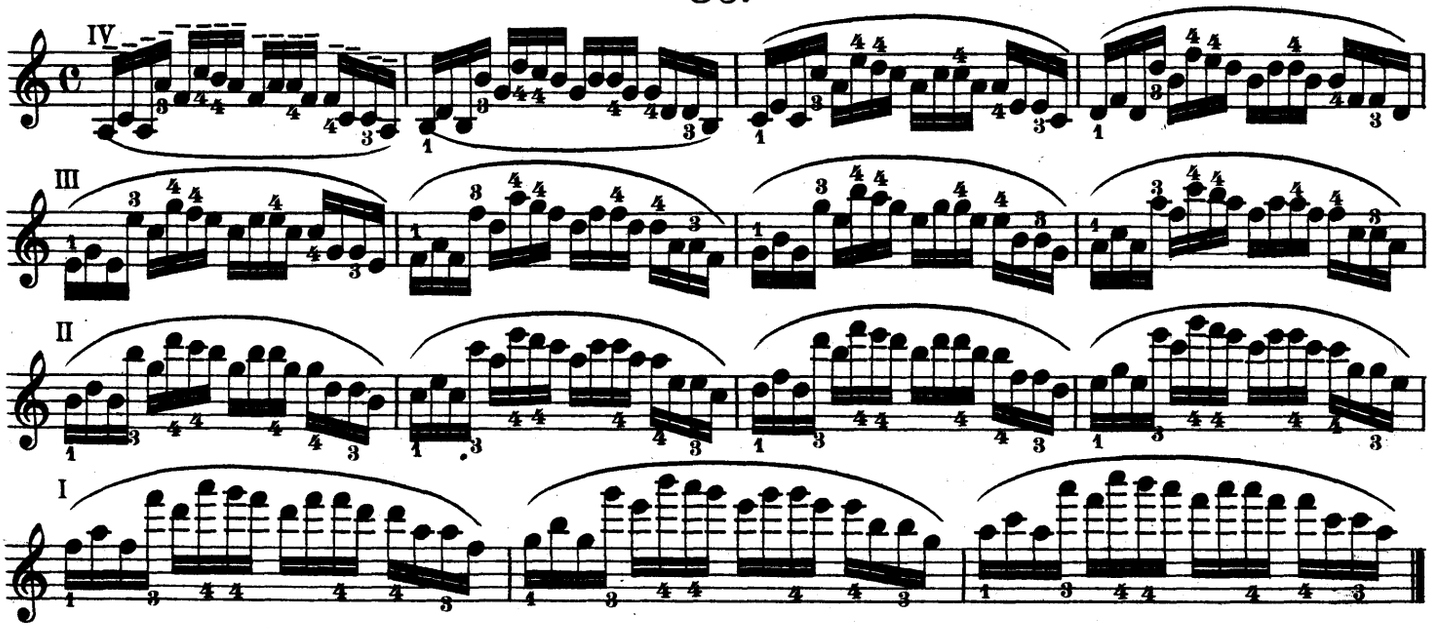

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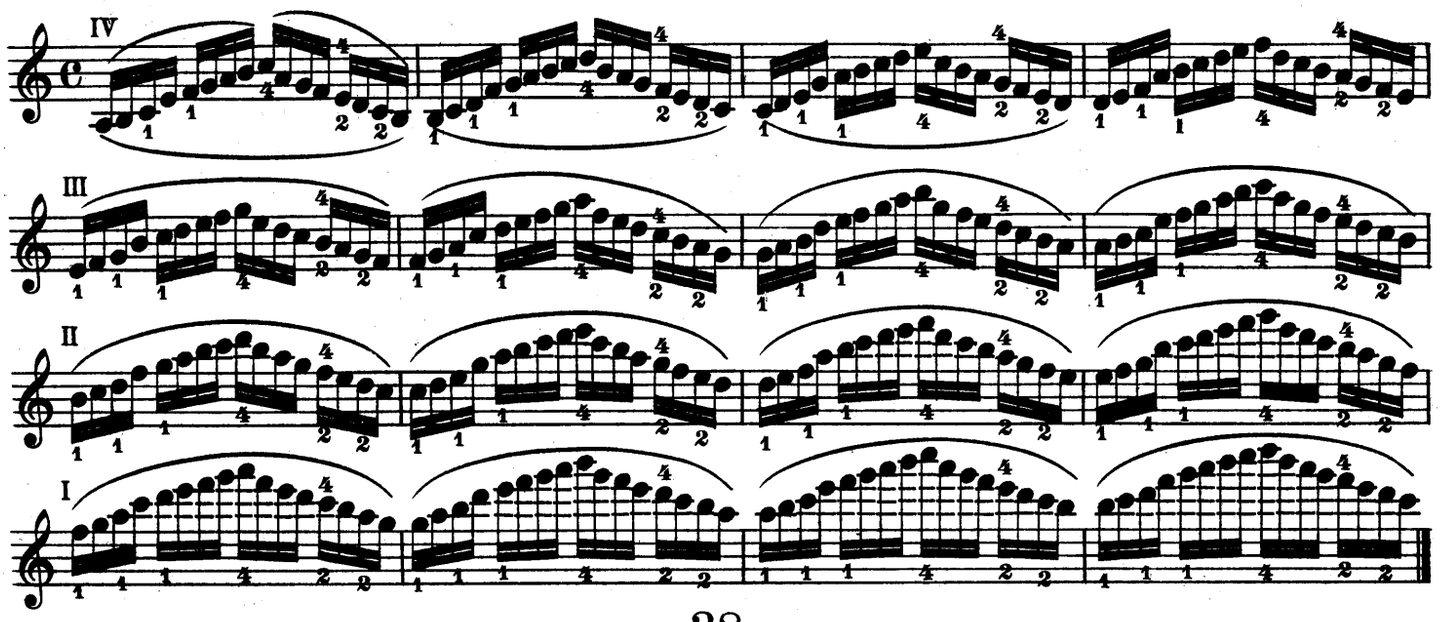
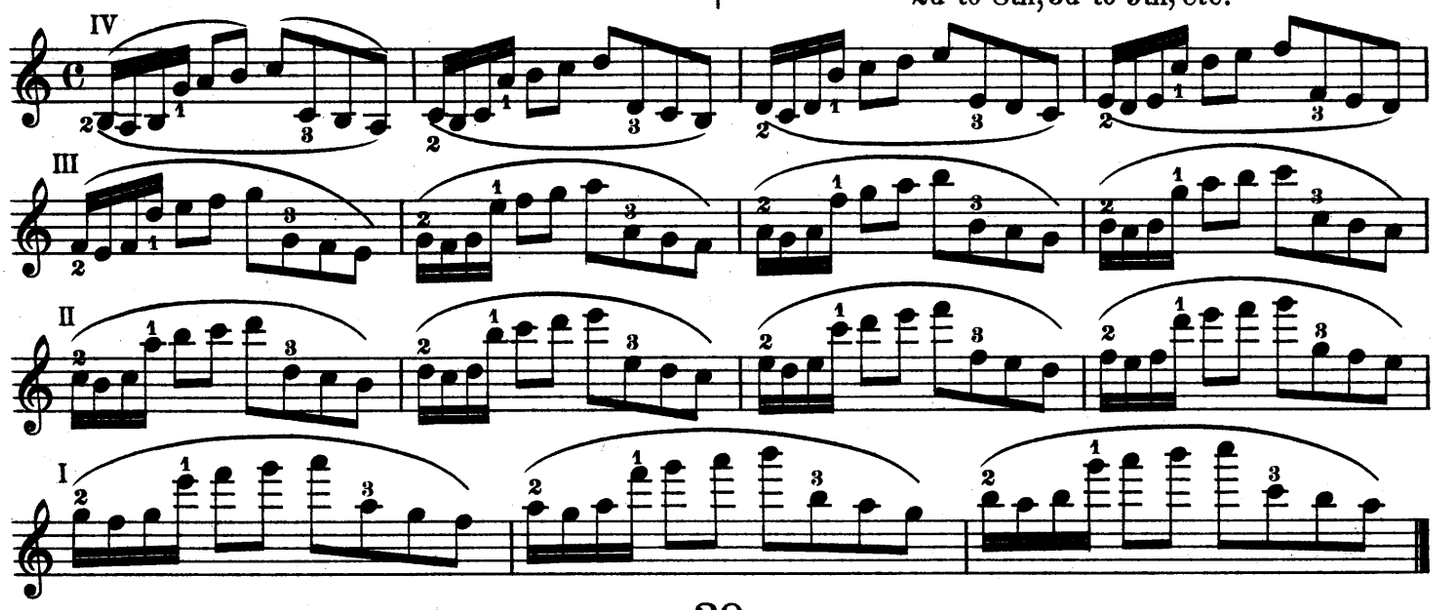


38.

Wechsel der Lagen: 1-7, 2-8, 3-9 u.s.w.

Changes of position: From 1st to 7th, 2d to 8th, 3d to 9th, etc.



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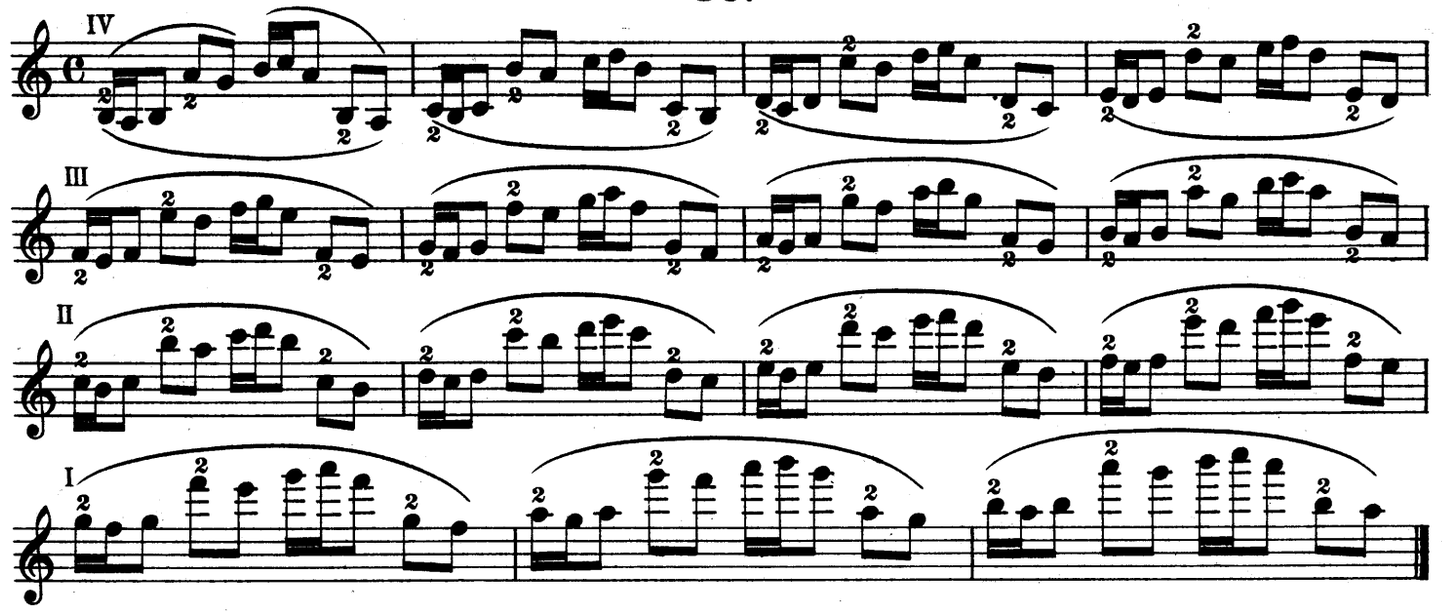

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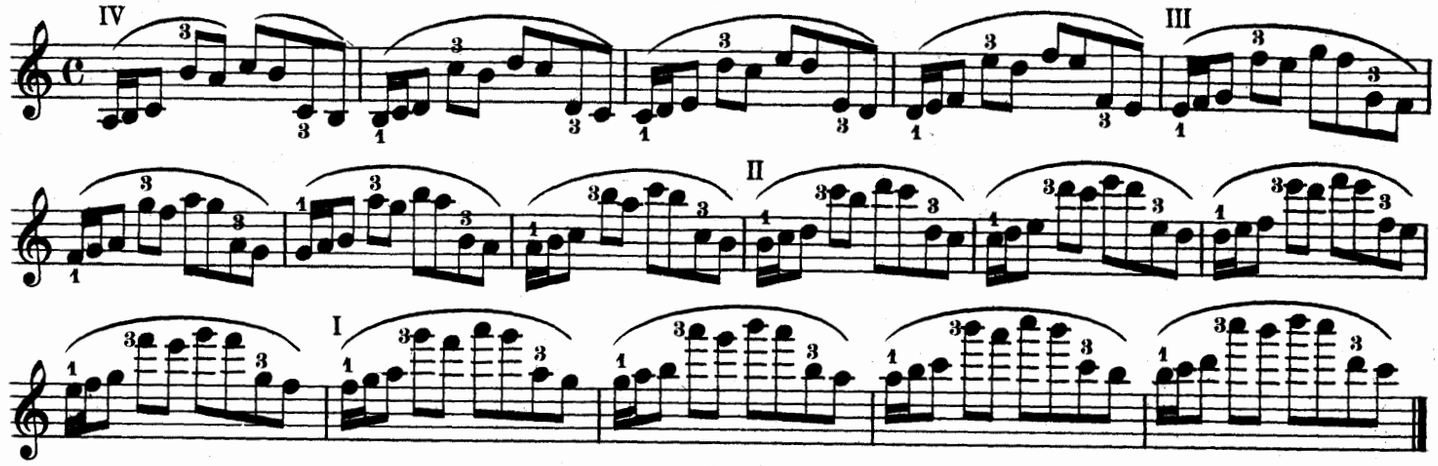

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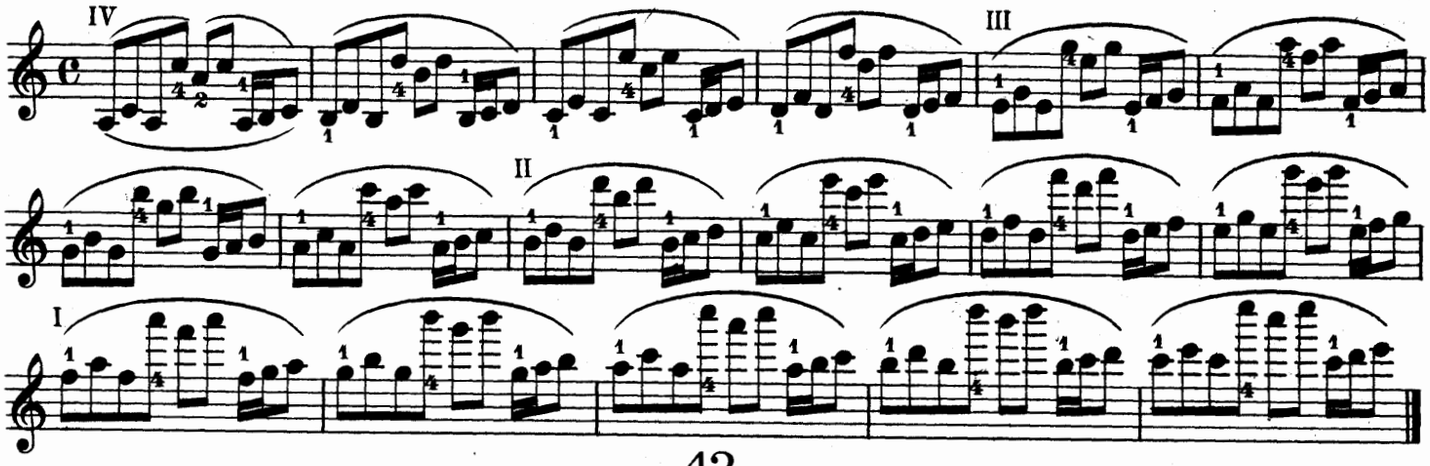

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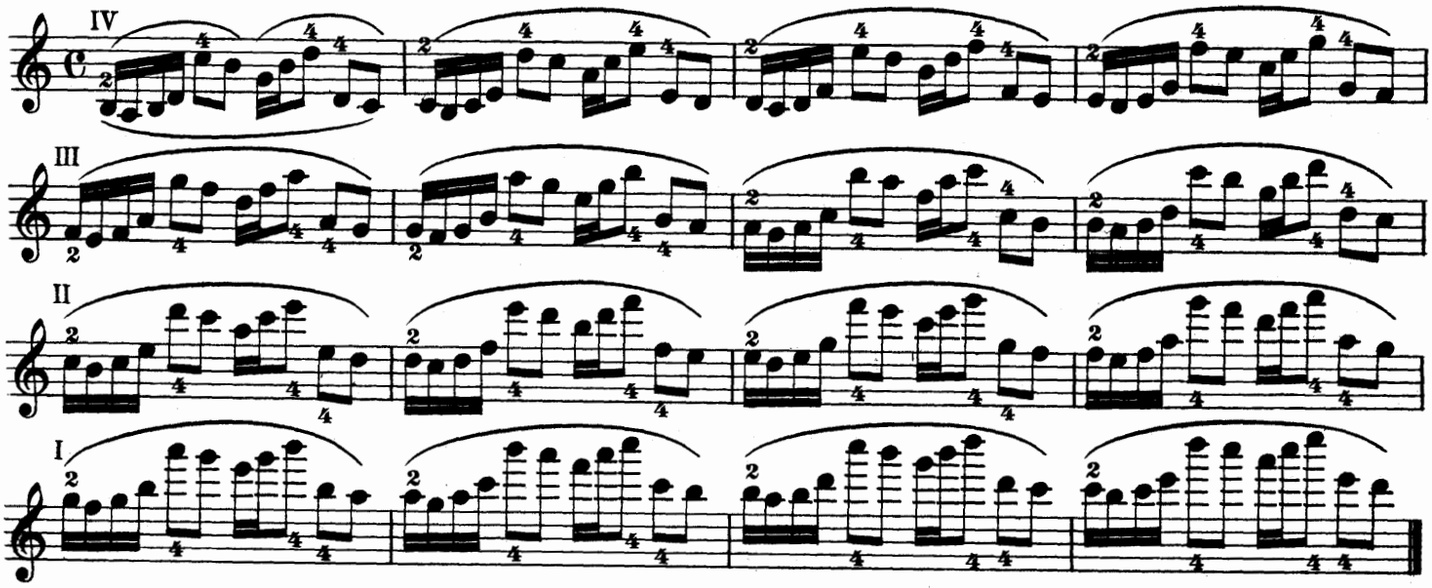

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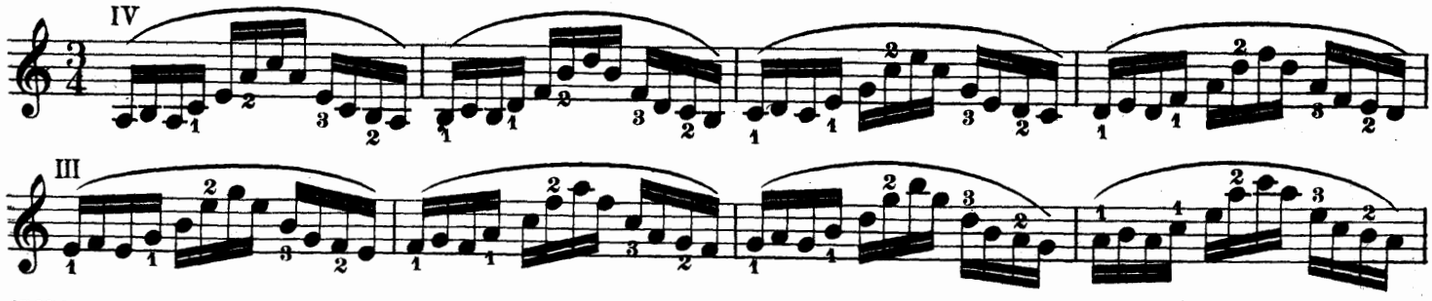

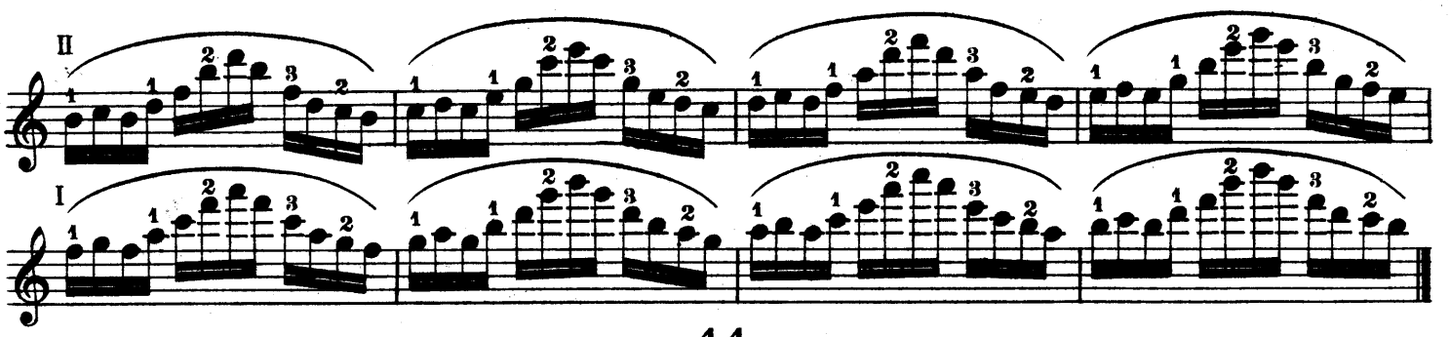

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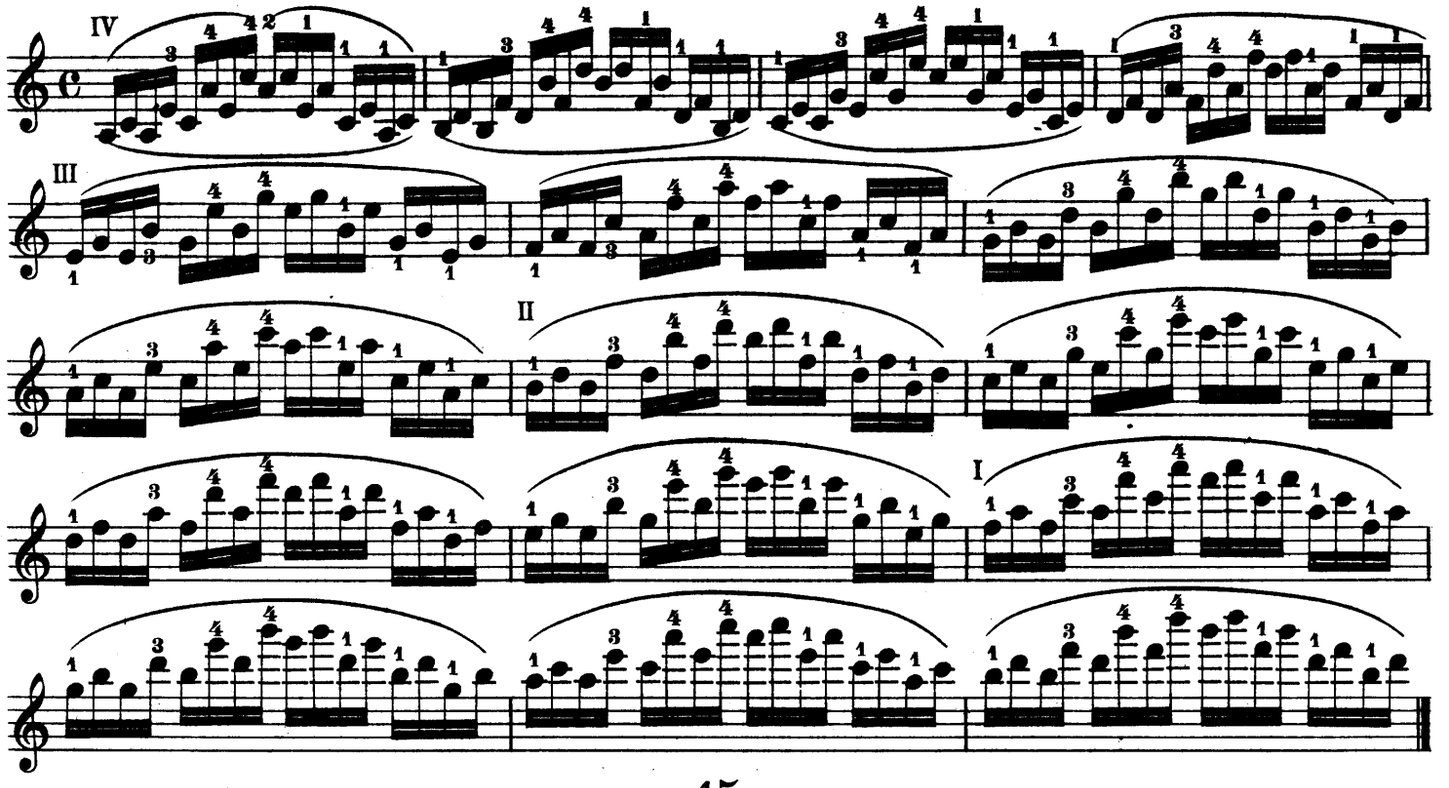

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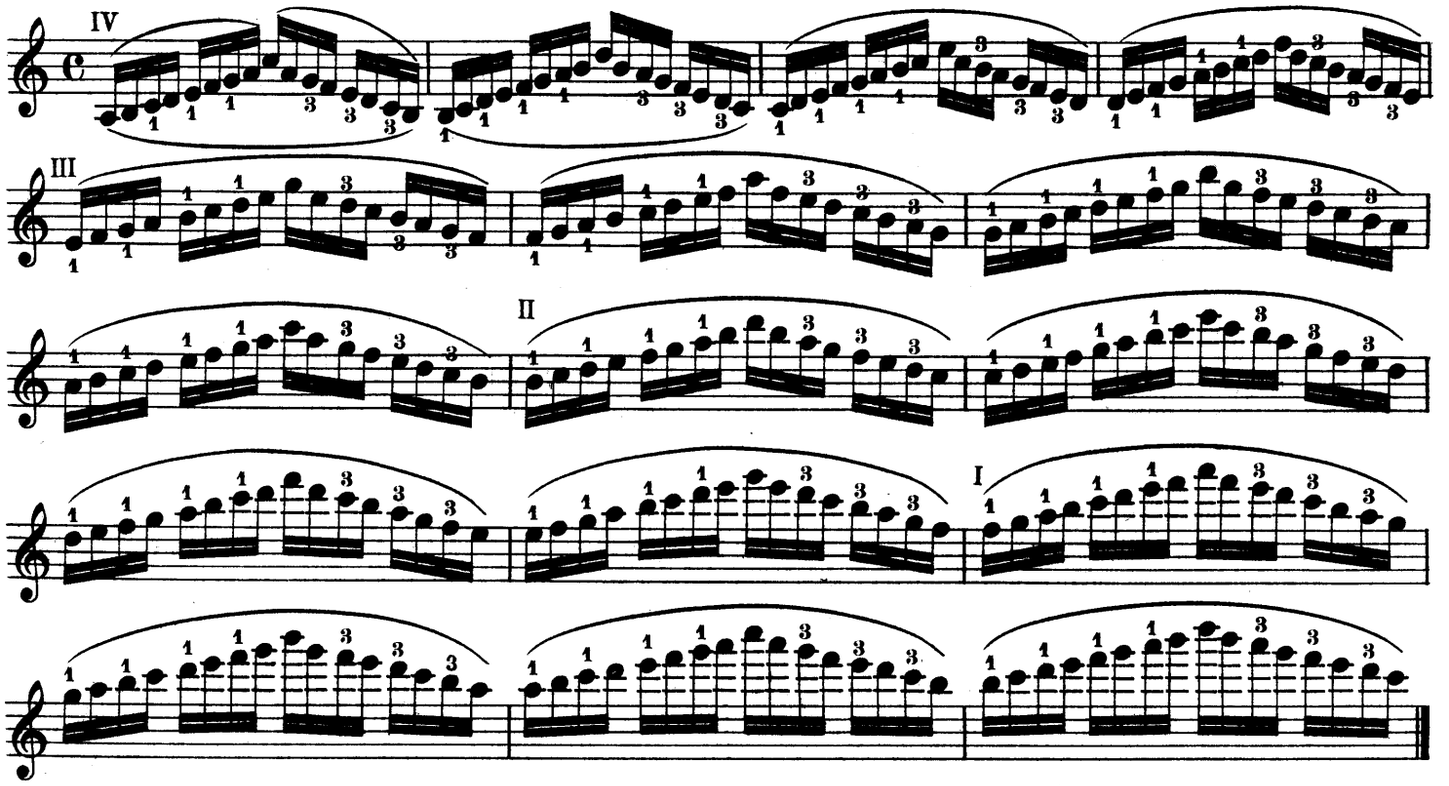

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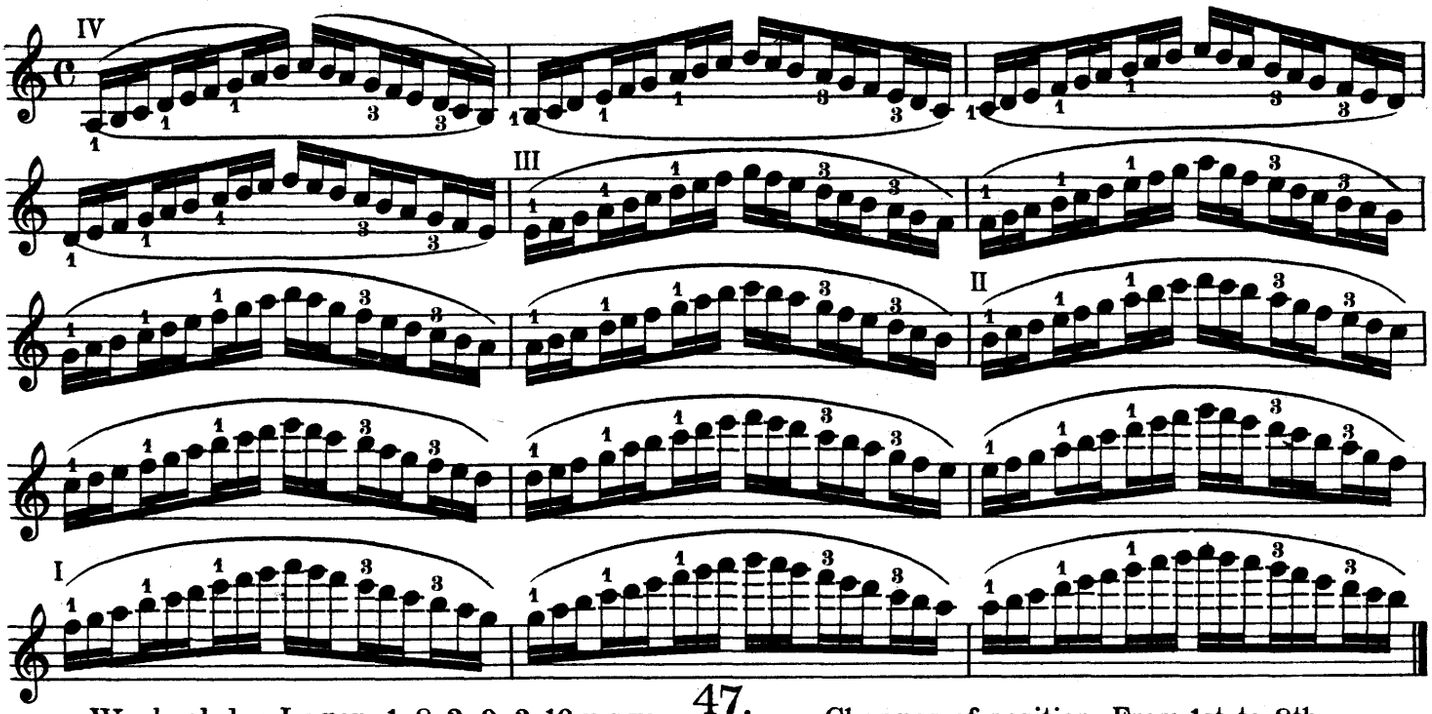
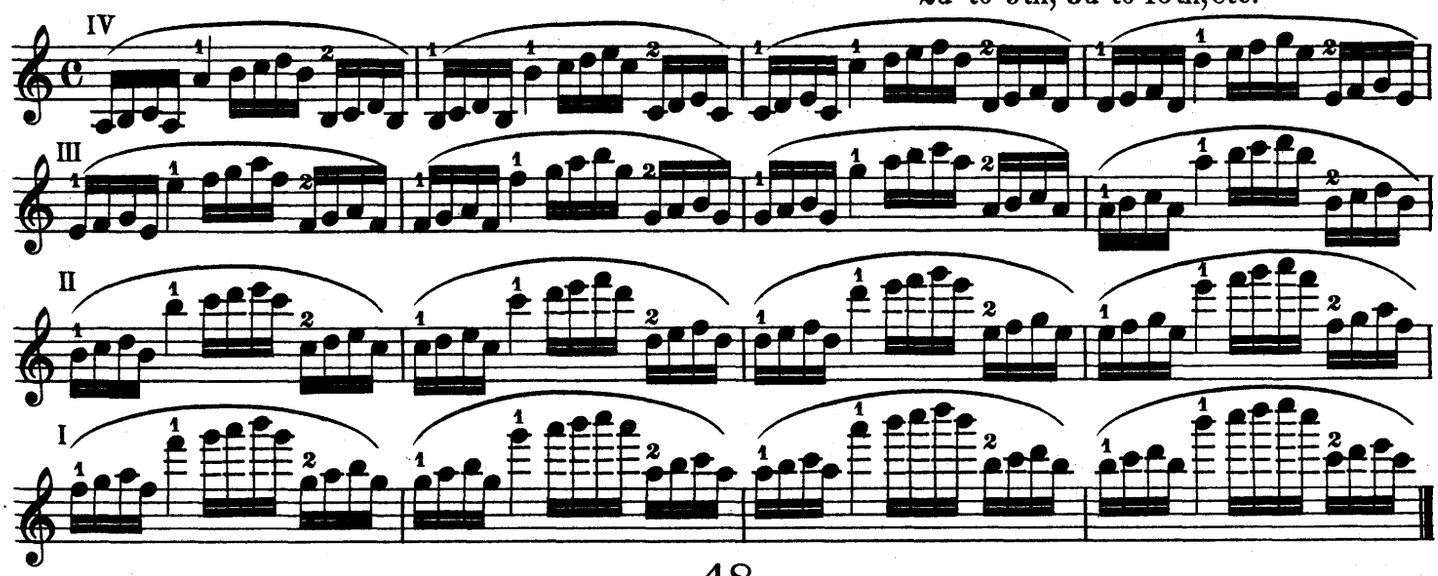


47.

Wechsel der Lagen: 1-8, 2-9, 3-10 u.s.w.

Changes of position: From 1st to 8th, 2d to 9th, 3d to 10th, etc.



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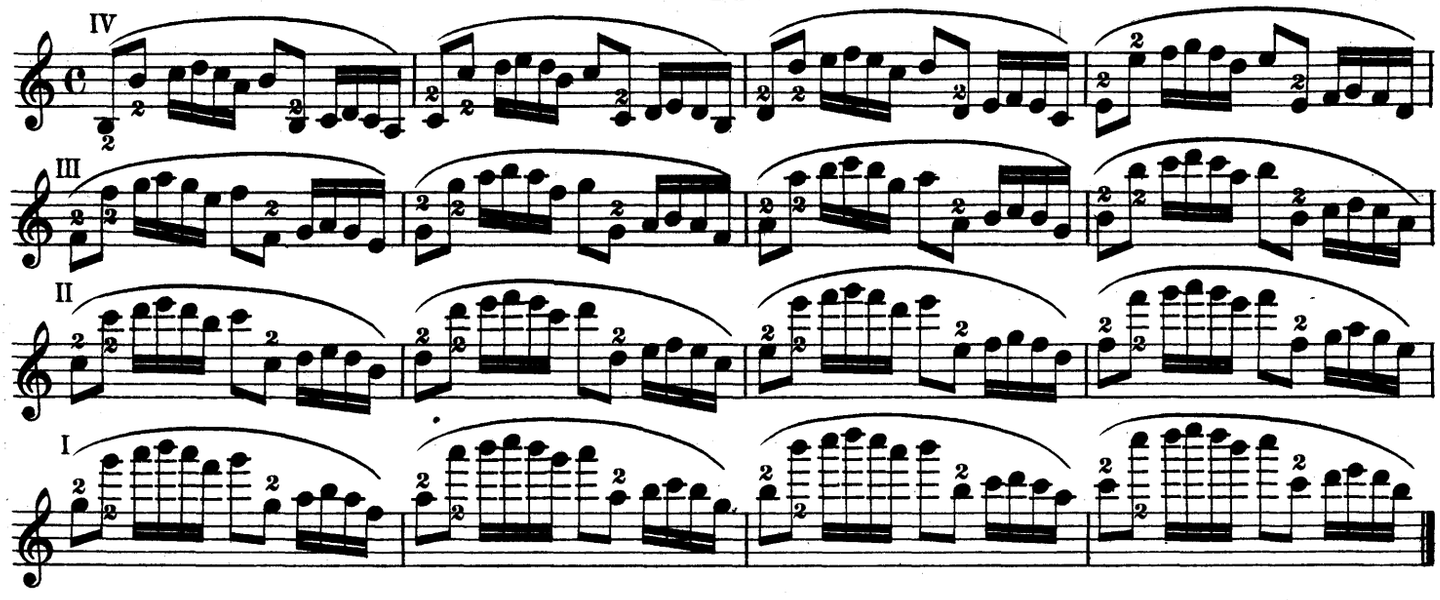

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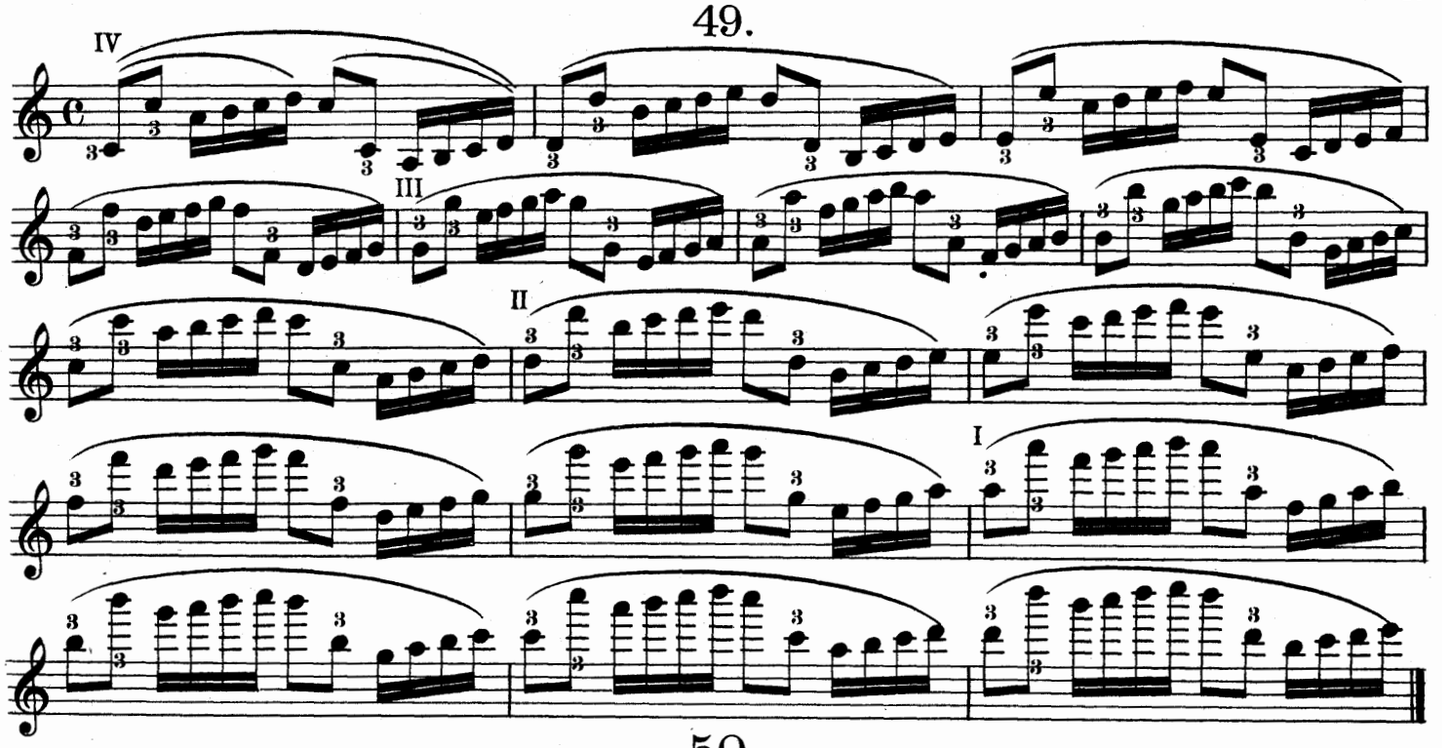

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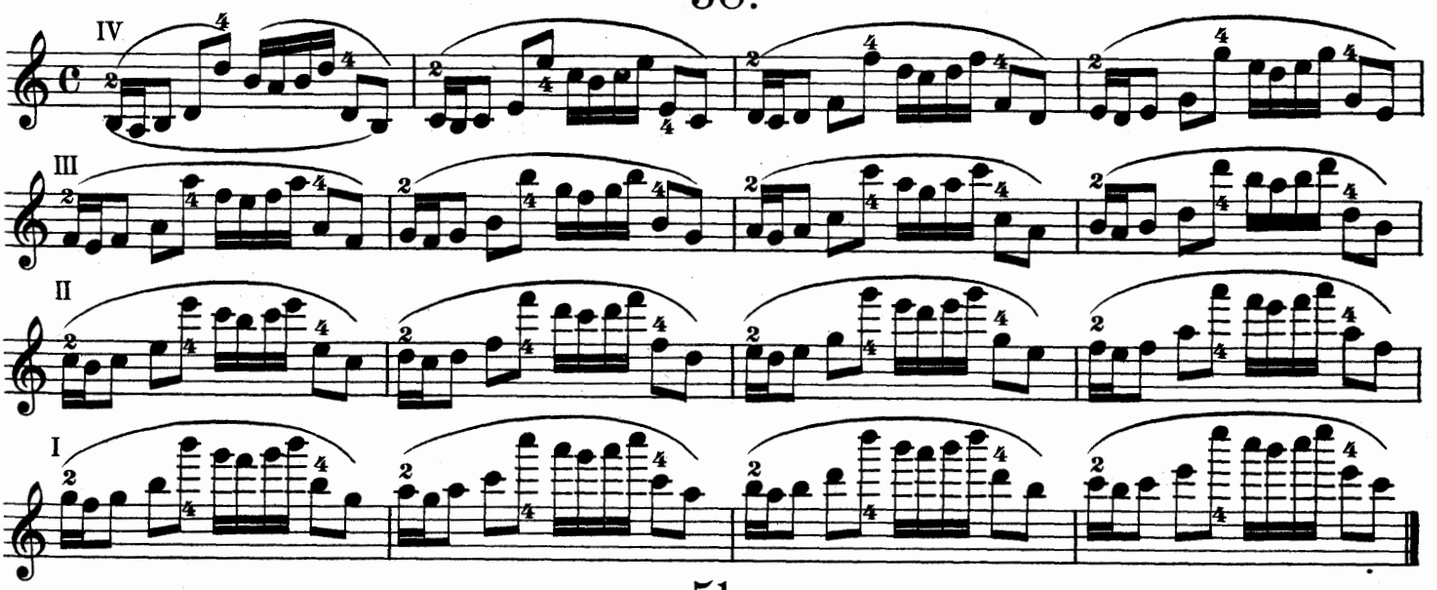

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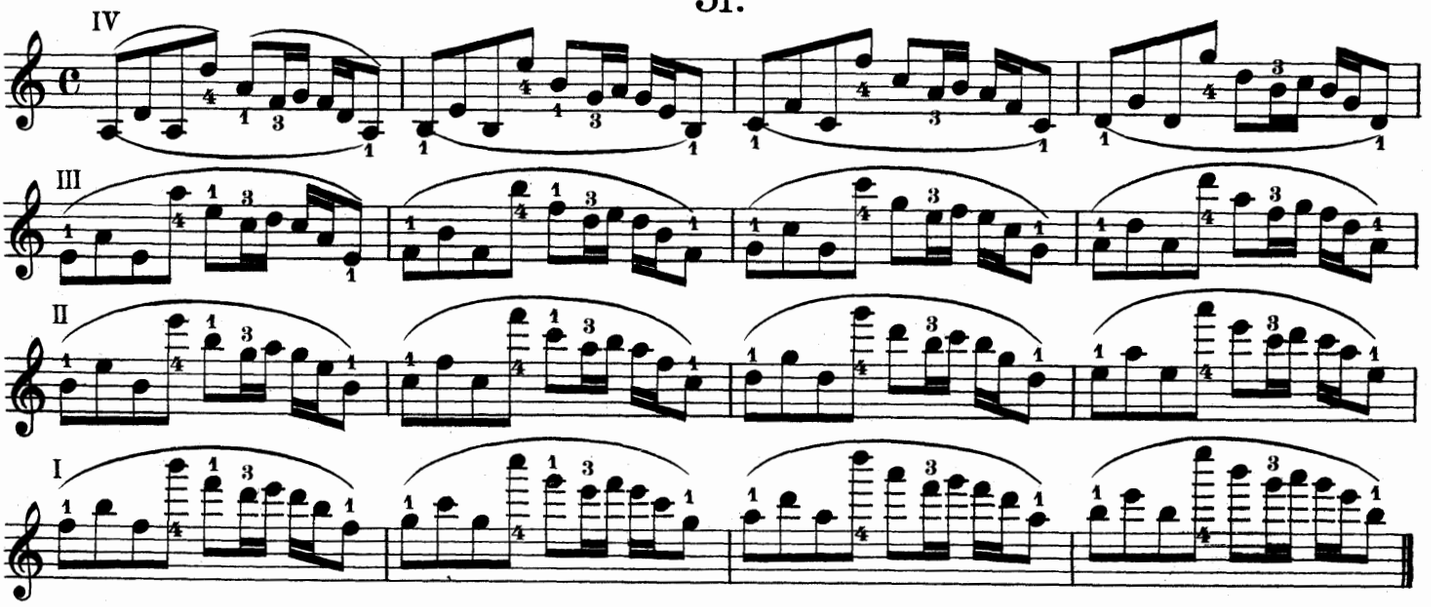

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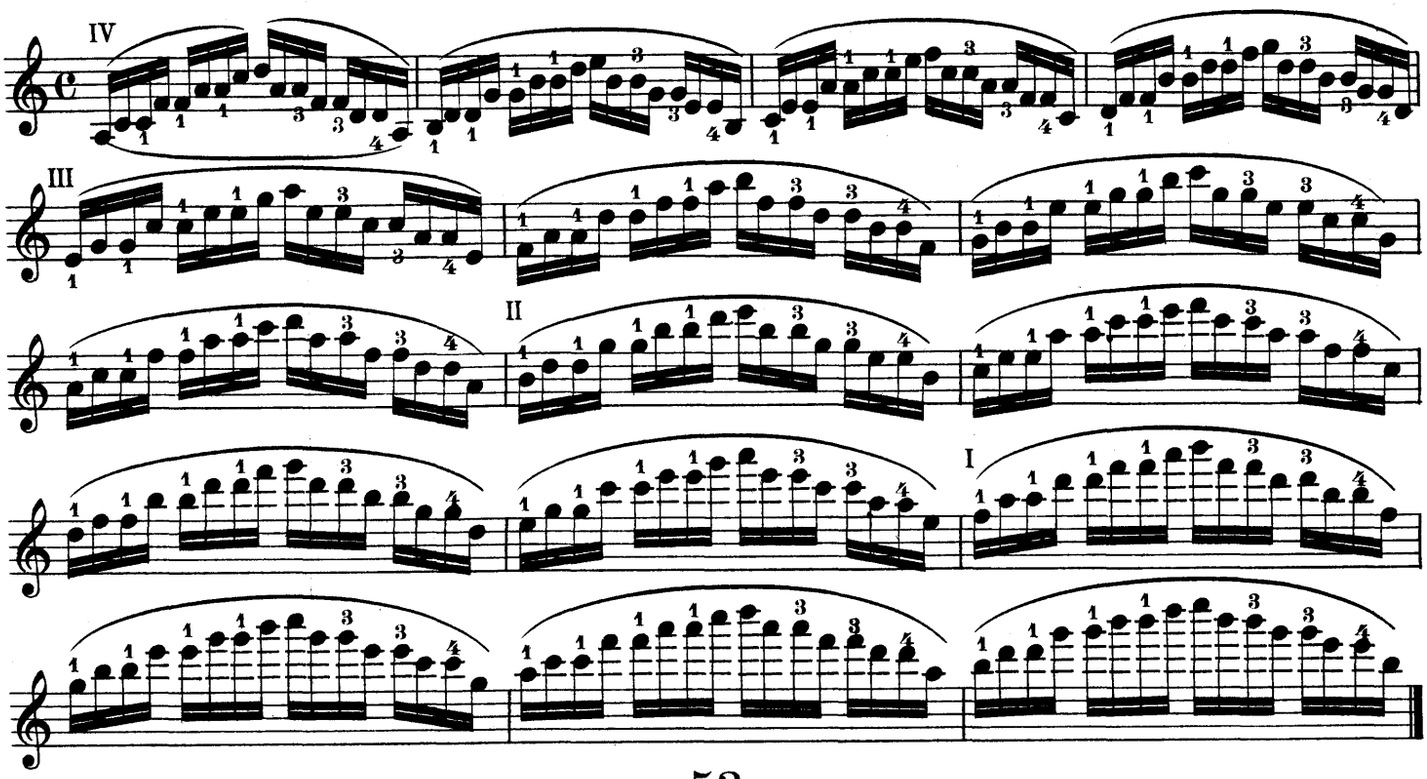
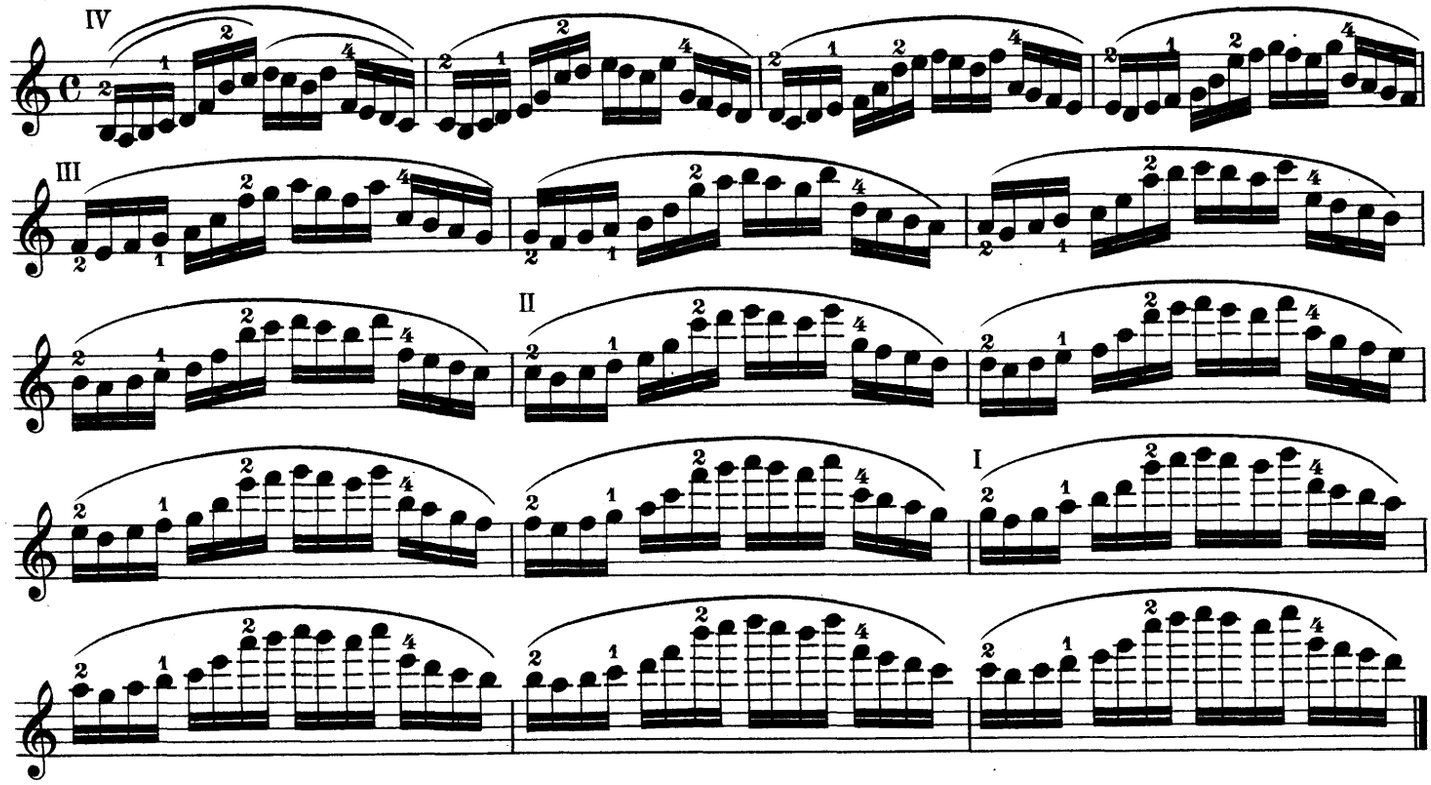
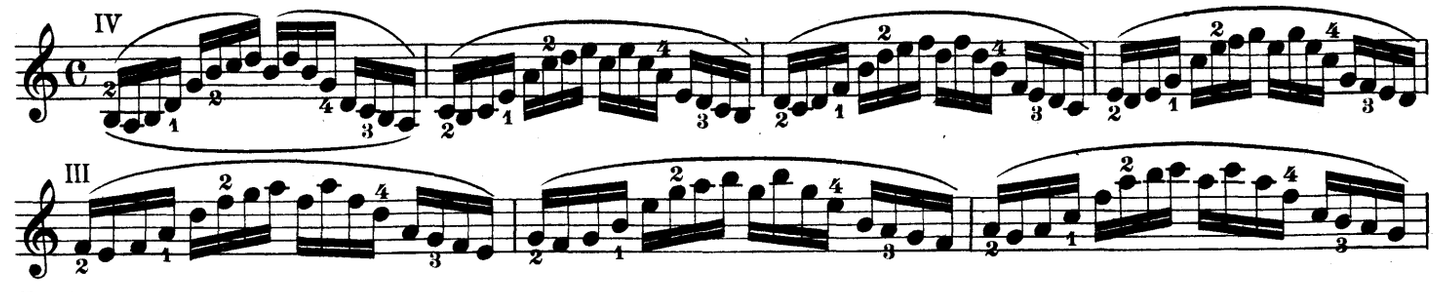
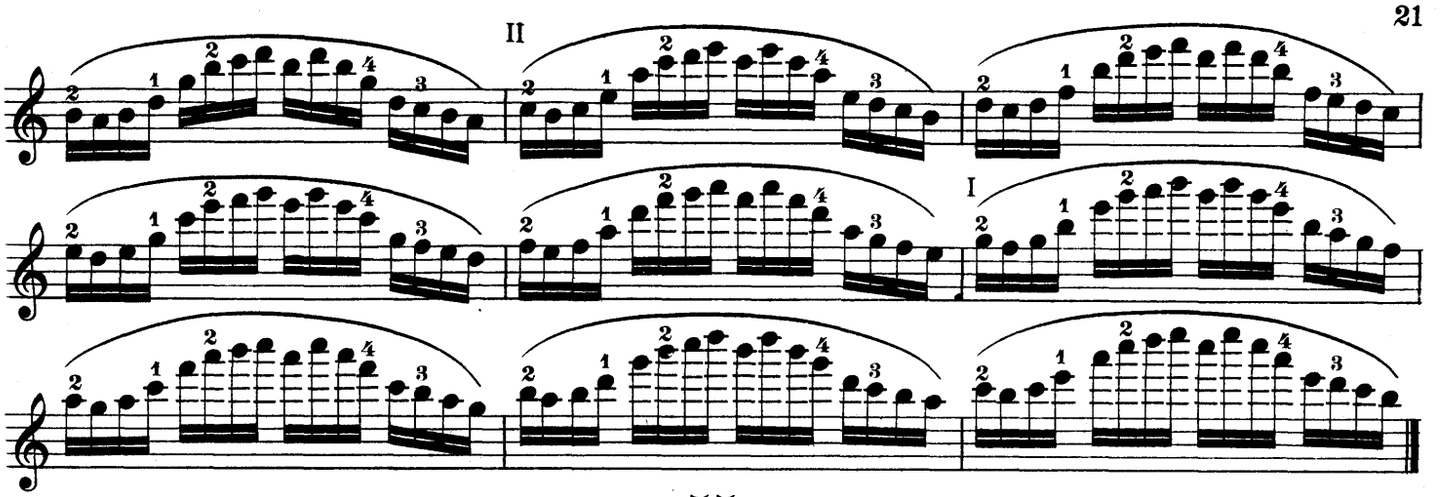


53.



54.





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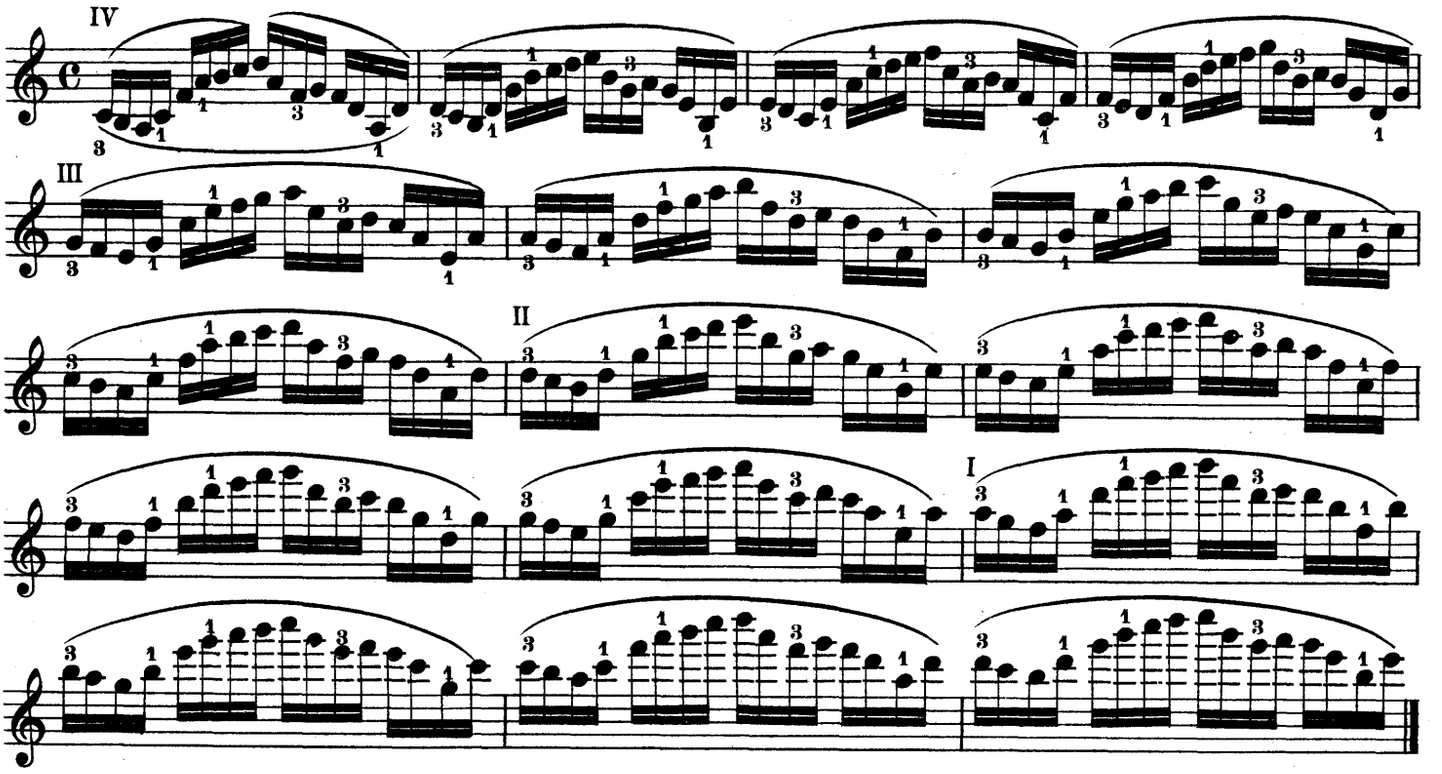

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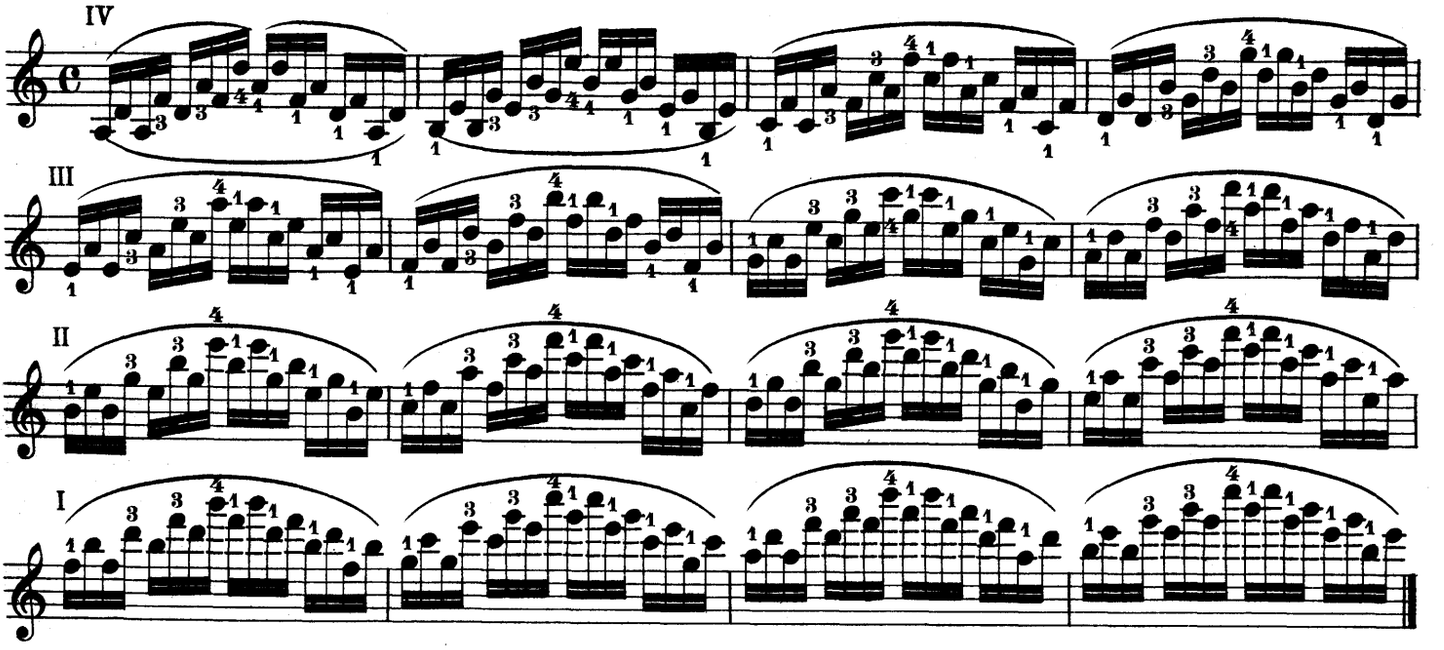
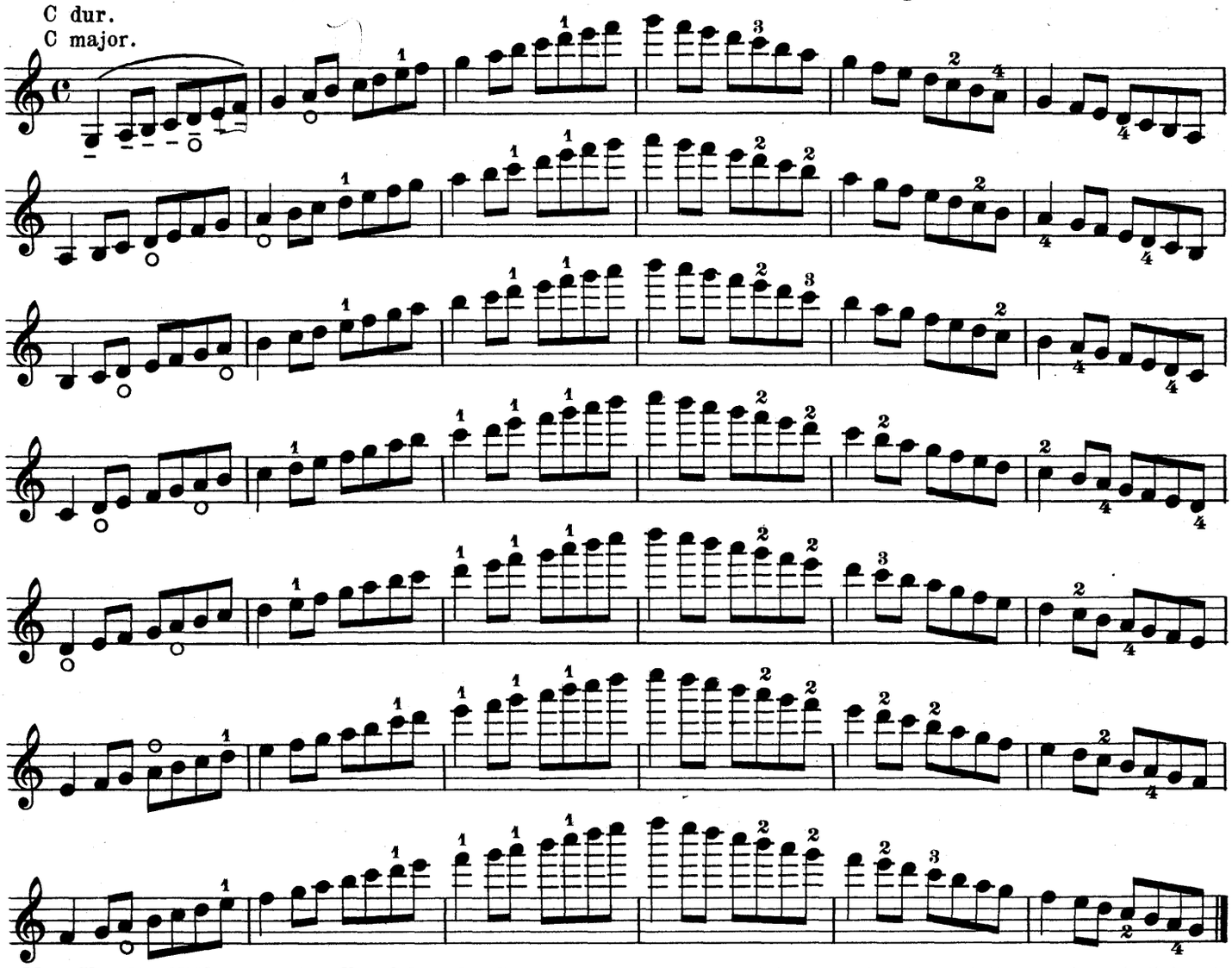


57.

Tonleitern durch 3 Oktaven. | Scales Throughout 3 Octaves.

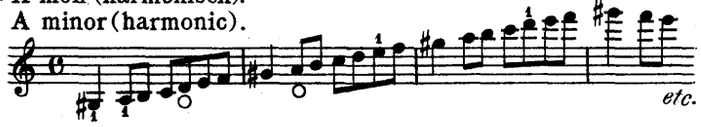
C dur.
C major.



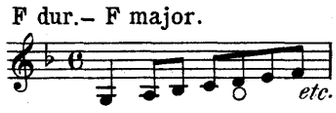
Man übe die NNº 57-59 in allen folgenden Tonarten, gebunden und gestossen:

Practise Nºs 57-59 in all the following keys, both legato and *détaché*.

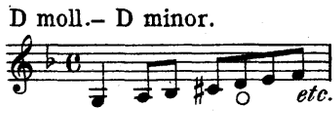
A moll (harmonisch).
A minor (harmonic).



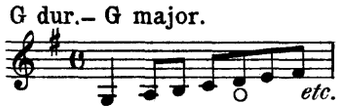
F dur.– F major.



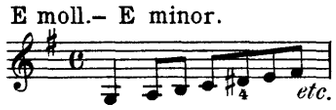
D moll.– D minor.



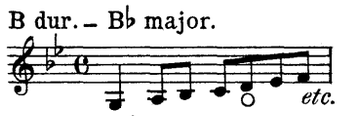
G dur.– G major.



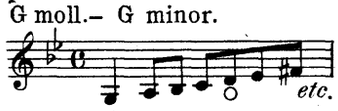
E moll.– E minor.



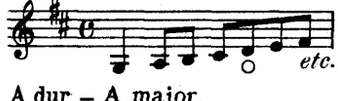
B dur.– B♭ major.



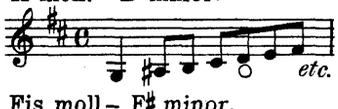
G moll.– G minor.



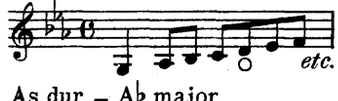
D dur.– D major.



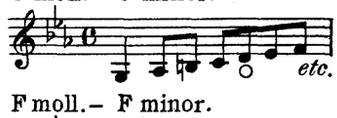
H moll.– B minor.



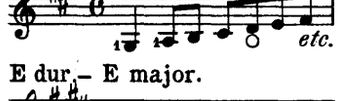
Es dur.– E♭ major.



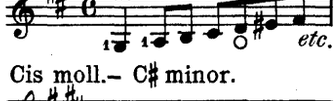
C moll.– C minor.



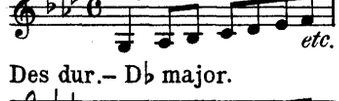
A dur.– A major.



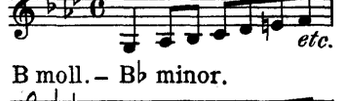
Fis moll.– F♯ minor.



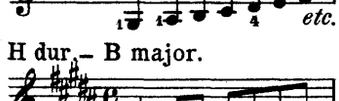
As dur.– A♭ major.



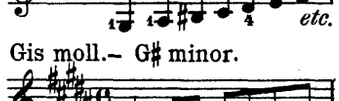
F moll.– F minor.



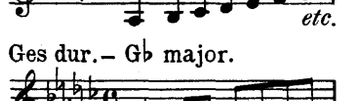
E dur.– E major.



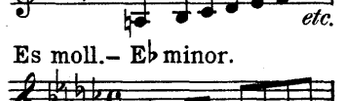
Cis moll.– C♯ minor.



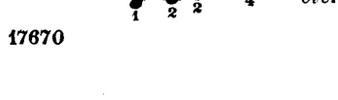
Des dur.– D♭ major.



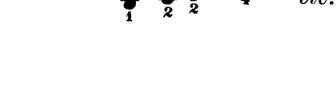
B moll.– B♭ minor.



H dur.– B major.



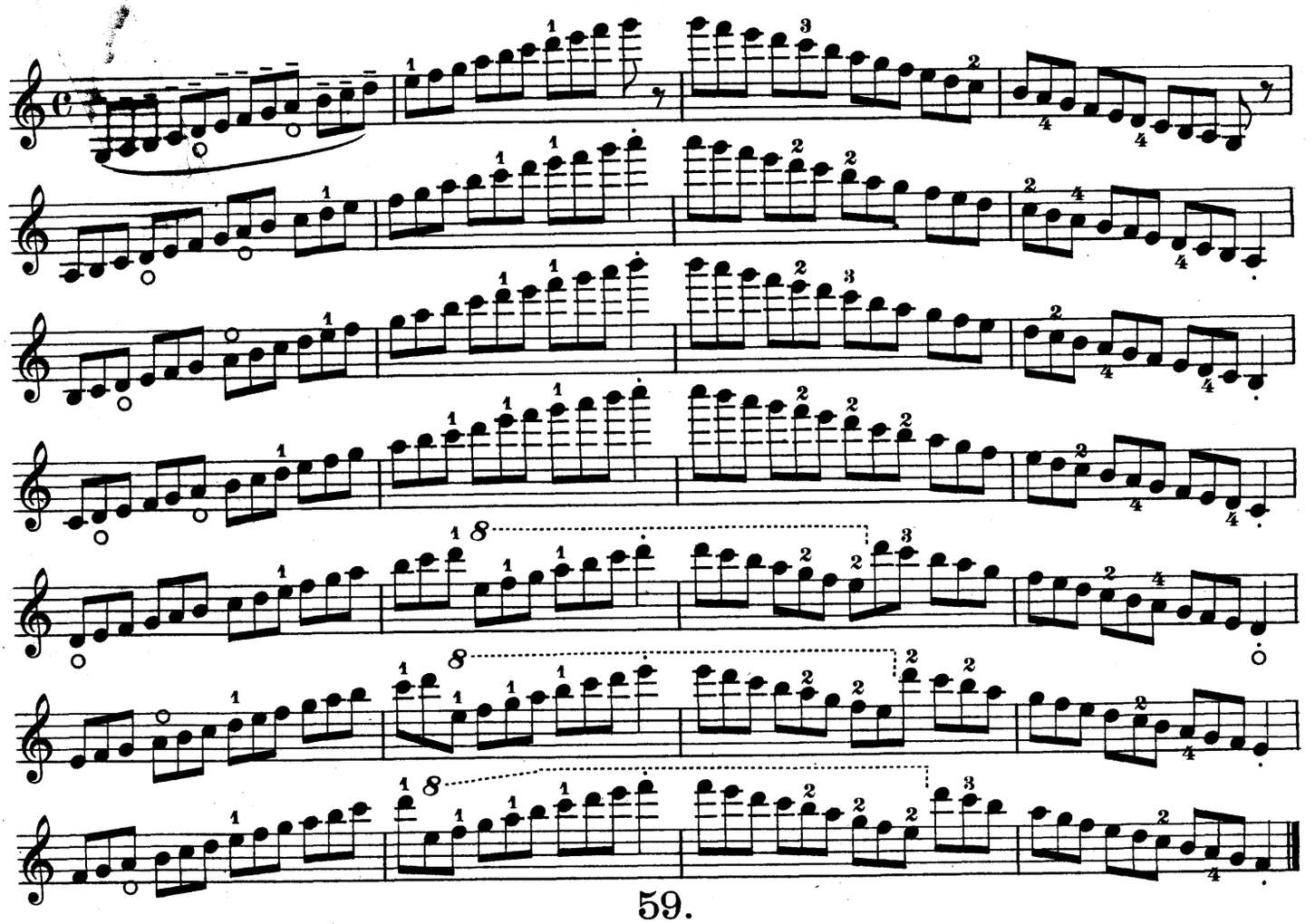
Gis moll.– G♯ minor.



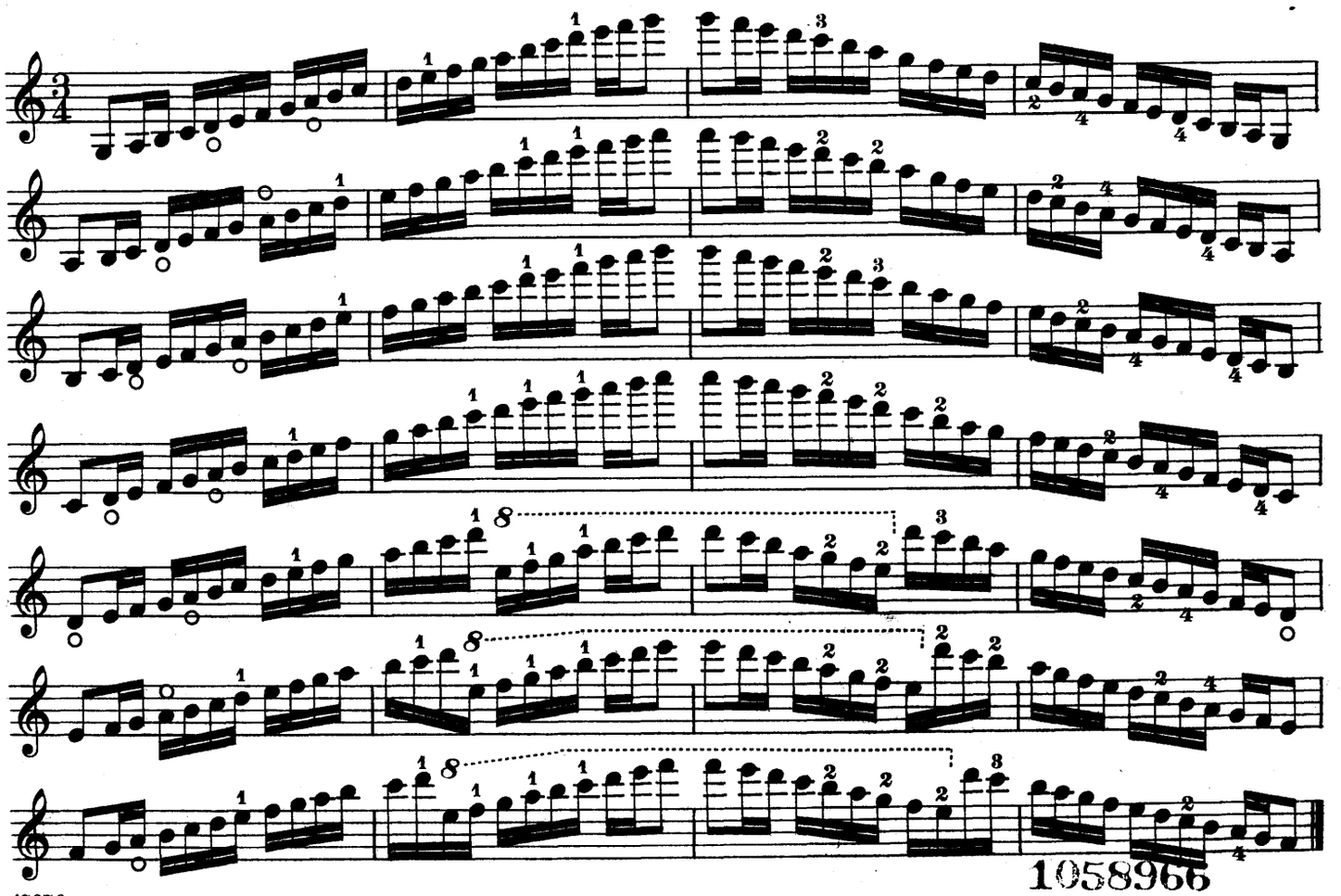
Ges dur.– G♭ major.

Es moll.– E♭ minor.

58.



59.



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