

VIOLA FUNDAMENTALS BOOK

Prepared by Edward Klorman (after Heidi Castleman)

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Ondricek

The musical score consists of ten staves of handwritten notation. The first staff begins with a treble clef, a key signature of one flat (B-flat), and a 2/4 time signature. It contains a series of eighth notes. To the right of this staff, there are performance instructions: $\text{♩} = 80 / \text{♩} = 60$ and $\text{♩} = 80, 100, 120, 144$. Below these are the notes "2 bows per meas." and "1 bow per measure".

The second staff continues the eighth-note pattern in the same key and time signature.

The third staff changes the key signature to two sharps (D major) and continues the eighth-note pattern.

The fourth staff changes the key signature to three sharps (F# major) and continues the eighth-note pattern.

The fifth staff changes the key signature to three sharps (F# major) and includes dynamic markings: *mp* (mezzo-piano) and *III pos.* (third position).

The sixth staff changes the key signature to two flats (B-flat major) and continues the eighth-note pattern.

The seventh staff changes the key signature to two flats (B-flat major) and continues the eighth-note pattern.

The eighth staff changes the key signature to three flats (E-flat major) and includes a fingering marking "4" above the final note.

The ninth staff changes the key signature to two flats (B-flat major) and includes fingering markings "0" and "1" below the first two notes.

The tenth staff changes the key signature to two flats (B-flat major) and continues the eighth-note pattern.

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SCHOOL OF VIOLA TECHNIQUE

Erste Abtheilung.

Uebungen auf einer Saite.
Jede Uebung muss mindestens 4 mal wiederholt werden.

Transcribed by LOUIS PAGELS

1^{ère} Partie.

Exercices sur une corde.
Chaque Exercice doit être répété au moins quatre fois.

1^a Division.

Ejercicios en una cuerda.
Se habrá de repetir cada ejercicio á lo menos cuatro veces.

First Division.

Exercises on one string.
Every number to be repeated at least four times.

HENRY SCHRADIECK

Der Schüler muss bei sämtlichen Uebungen auf ruhige Haltung der Hand, auf energisches Niederfallen und elastisches Aufheben der Finger achten. Das Zeitmass, welches je nach der Fähigkeit des Schülers moderirt, oder beschleunigt werden kann,

A chaque exercice l'élève doit observer l'immobilité de la main, laisser tomber les doigts avec énergie et les lever avec élasticité. Le mouvement, qui pourra être modifié ou accéléré selon les aptitudes de l'élève, est tou-

El discípulo habrá de tener presente en todos los ejercicios que es preciso tener la mano tranquila, dejar caer los dedos con vigor y levantarlos con elasticidad. El movimiento que se puede modificar según la capacidad del discípulo, disminuyendo o

The pupil ought to attend all the exercises to a keeping the hand perfectly quiet, letting the fingers fall down strongly and raising them with elasticity. The movement according to the ability of the pupil must be lessened or accelerated, but is generally moderate.

Allegro.

The musical score consists of 12 staves of music. Each staff begins with a treble clef, a key signature of one flat (B-flat), and a 3/4 time signature. The music is characterized by rapid sixteenth and thirty-second note passages, frequently grouped with slurs. Fingerings (1-4) and accents are indicated throughout. The piece concludes with a double bar line and repeat dots at the end of the final staff.

15.

Allegro non troppo.

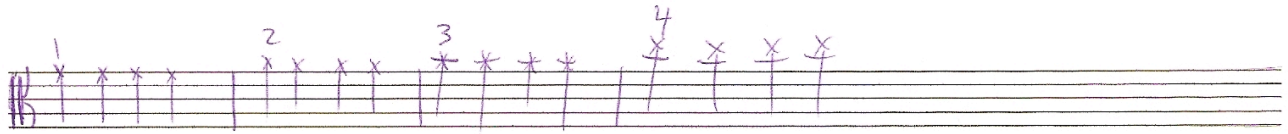
*) *marcato*

The musical score consists of ten staves of music. The first staff is marked with a treble clef, a key signature of two flats (B-flat and E-flat), and a common time signature. The tempo is 'Allegro non troppo' and the performance instruction is 'marcato'. The music features a complex rhythmic pattern of eighth and sixteenth notes, with frequent trills (tr) and slurs. Fingerings are indicated by numbers 1-4. There are several first endings (I) and a second ending (II) marked. The score concludes with a final cadence on the tenth staff.

VIBRATO ROUTINE

I. WARM - UP

Tap each finger on the bout in rhythms; release any tension or holding in the joints, so that the finger bounces or "sizzles" as it hits the bout.

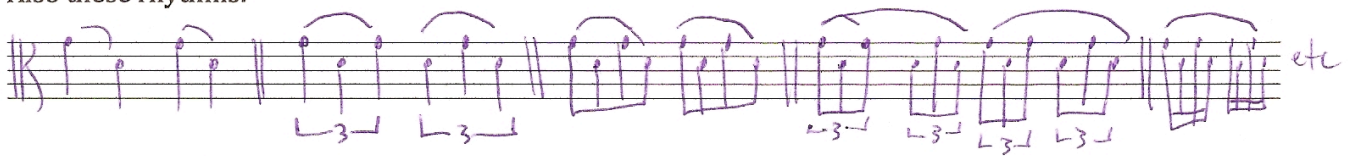


II. DROPPING $\text{♩} = 60 = 70$

Feel for a passive dropping of finger onto the string. Allow joints to be loose and springy, like "shock absorbers," so that the finger sizzles as it hits the string. (But: resist the temptation to **make** the sizzle happen; just **allow** it to happen over time.)

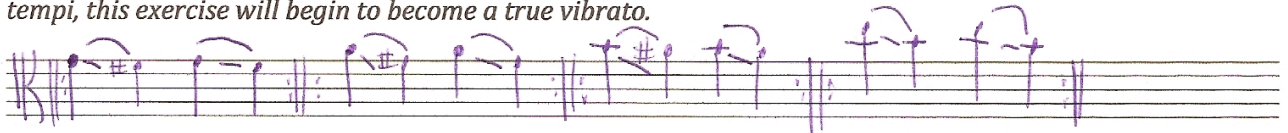


Also these rhythms:



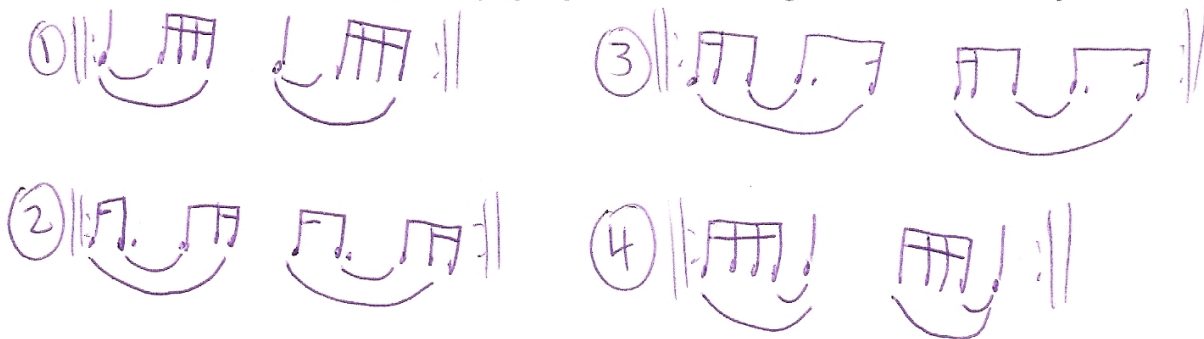
III. ROCKING $\text{♩} = 60 = 70$

Allow finger to rock up to pitch, and then passively rebound deeply below the pitch (about a $\frac{1}{2}$ step). Each time you rock up to pitch, it should feel like a dropping motion and it will create the **sizzle** feeling. At faster tempi, this exercise will begin to become a true vibrato.



IV. RHYTHMS $\text{♩} = 60 - 70$

To foster evenness of vibrato with each finger, practice the rocking exercise with these rhythms:



Castleman/Chiang/Rose Studio
Summer 1999

Shifting

Practice both Russian and French shifting

Use all finger combinations (1-2, 1-3, 1-4, 2-1, 2-2, 2-3, 2-4, etc.)

1. no tempo - a slow motion landing exactly where you hear the pitch

- overshooting a shift means the shift is out of control - shift slower
- no jerky motions
- land on the cushy part of the finger pad

2. Metronome at 60, 80, 100, 120, 144, 160

Handwritten musical notation for shifting practice on two staves. The top staff shows a sequence of notes with fingerings (1, 2, 2, 1, 2, 2, 1, ...) and various shift markings above the notes. The bottom staff shows a sequence of notes with fingerings (2-1, 1-2, 2-1, 1-2, ...) and shift markings below the notes.

OTAKAR SEVCIK

OPUS 8.

Shifting (Changing the Position)

Transcribed for Viola by

MAX ARONOFF

(1)

IV

III

II

I

(2)

IV

III

II

II

I

(9)

IV

III

II

I

(15)

IV

III

II

I

This musical score for exercise (15) consists of four systems of staves, labeled IV, III, II, and I from top to bottom. Each system contains two staves. The notation includes eighth and sixteenth notes, often beamed together, with various fingerings indicated by numbers 1-4. Slurs are used to group notes across measures. The exercise is written in a single melodic line across the systems.

(16)

B \flat

IV

III

This musical score for exercise (16) consists of two systems of staves, labeled IV and III from top to bottom. Each system contains two staves. The notation includes eighth and sixteenth notes, often beamed together, with various fingerings indicated by numbers 1-4. Slurs are used to group notes across measures. The exercise is written in a single melodic line across the systems.

11

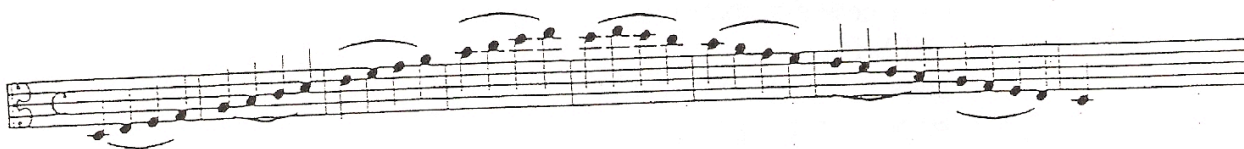
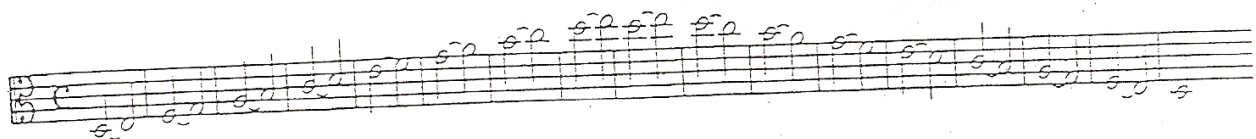
II

I

This musical score for exercise (16) continues with two systems of staves, labeled II and I from top to bottom. Each system contains two staves. The notation includes eighth and sixteenth notes, often beamed together, with various fingerings indicated by numbers 1-4. Slurs are used to group notes across measures. The exercise is written in a single melodic line across the systems.

I. Suggested bowings for practicing of one position scales:

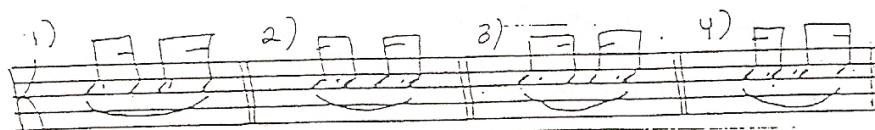
Tempo markings: $\text{♩} = 40-80$



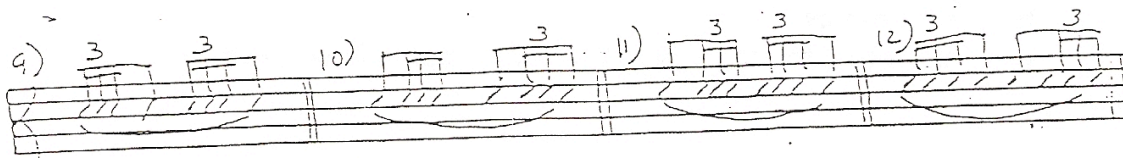
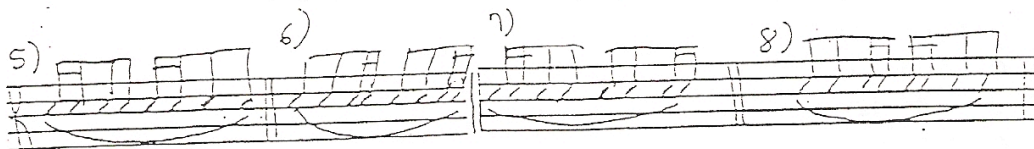
II. RHYTHMS (ELLEN ROSE, ONE POSITION SCALES)

Do the following rhythms in the first 5 positions only:

a. Qtr=90



b. Qtr= 60



LEFT HAND PATTERNS ASPEN '99

The TOTAL APPLICATION OF FINGER PATTERNS CASTLEMAN/KOOB

There are four finger patterns used in the major keys:

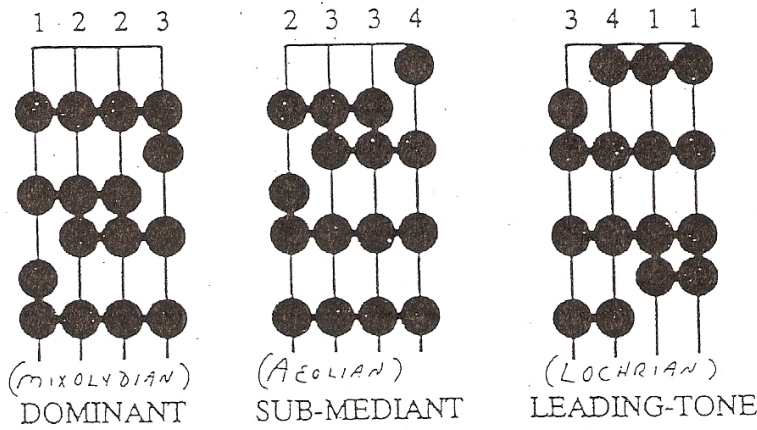
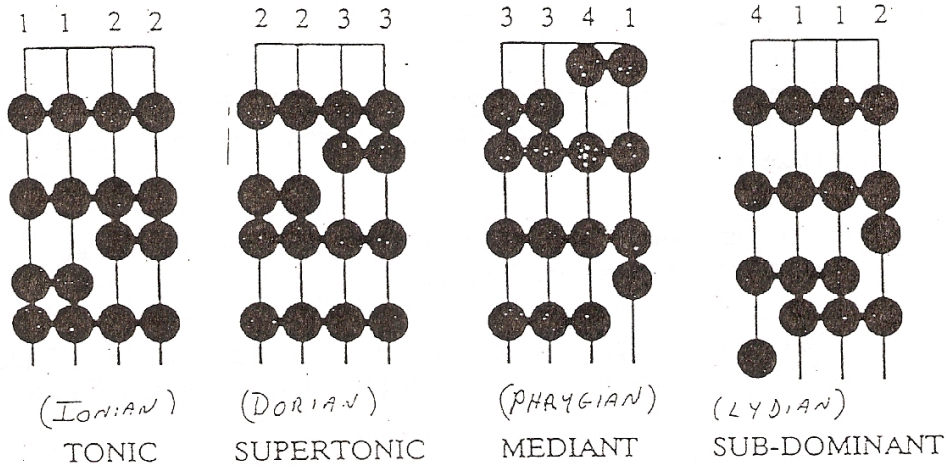
finger pattern	finger number with spacing	scale degree of first finger
#1	1 2 3 ^ 4	I, V
#2	1 2 ^ 3 4	ii, vi
#3	1 ^ 2 3 4	iii, vii
#4	1 2 3 4	IV

The #1 finger pattern occurs when the first finger plays the tonic or dominant note of the scale; #2 when the first finger plays the supertonic or submediant; #3 when the first finger plays the mediant or leading tone; and #4 when the first finger plays the sub-dominant.

Because the strings are tuned in fifths, in a major key the sequence of finger patterns within a position, playing from low to high, will always proceed according to the order shown below:

Scale degrees: I V ii vi iii vii IV/ I V...

FINGER PATTERN STATIONS: MAJOR KEYS



() = CHURCH MODE

Finger pattern	by finger number	by scale degree
#1	1 2 3 ^4	I ii iii ^IV / <u>V</u> vi vii ^I
#2	1 2 ^3 4	ii iii ^IV V / <u>vi</u> vii ^I ii
#3	1 ^2 3 4	iii ^IV V vi / <u>vii</u> ^I ii iii
#4	1 2 3 4	<u>IV</u> V vi vii

— Underlined note played by first finger

This page may be detached and placed for student/teacher convenience.

One Position Scales: Broken Thirds

Suggested Bowings for Practicing One Position Scales in Broken Thirds:

Tempo markings: $\text{♩} = 40-60$ = goal tempo

① Practice in the 3 following tempi

Three staves of handwritten musical notation for broken thirds scales. The first staff shows a scale with a dotted quarter note followed by an eighth note, with a slur over the eighth notes. The second staff shows a scale with a quarter note followed by an eighth note, with a slur over the eighth notes. The third staff shows a scale with a quarter note followed by an eighth note, with a slur over the eighth notes. Each staff includes a treble clef and a key signature of one sharp (F#).

② Practice in A major in 2nd + 4th positions

Two staves of handwritten musical notation for broken thirds scales in A major. The first staff shows a scale in the 2nd position, and the second staff shows a scale in the 4th position. Both staves include a treble clef and a key signature of two sharps (F# and C#).

③ Know if 3rds are major or minor

④ Keep string crossings smooth.

Four staves of handwritten musical notation for broken thirds scales in A major. The first two staves show scales in the 2nd and 4th positions. The third and fourth staves show scales in the 2nd and 4th positions, respectively, with a treble clef and a key signature of two sharps (F# and C#).

Scale Fingerings For The Viola

All scales consist of twenty-four notes ascending and twenty-four notes descending. In order to have this scale system contain twenty-four notes, you must repeat the top note of the scale as you descend.

Not

The scales are to be played in 4/4 time with the rhythms indicated in the box below.

Scale Rhythms, Slurred Series ♩ = 50

Subdivisions of Triplets

Start the first four notes of the C major and C minor scales as indicated in example 1 and finish the scale as indicated in example 2. The G major and G minor scales will start on the open G string and will follow these same patterns.

Ex. 1: starting the C scale.

Ex. 2: ending the C scale

All of the remaining scales will start on the tonic note (example 3) and the ending note pattern is shown in example 4.

Ex. 3: starting the D scale.

Ex. 4: ending the D scale

Heidi Castleman

SCALE AND ARPEGGIO FINGERINGS FOR THE VIOLA

C major
02101234 12-1234 1234 12-12344 (all major scales descend
with the same fingerings)

C string majors (Db-F#)
1321234 1234 12-1234 123-12344

G major
02101234 12-1234 123-123-12344

G string majors (Ab-B)
1321234 123-1234 123-123-12344

SLURRED SERIES (♩ = 60)

24 - 3 beats per bow
8 notes in each beat

The diagram shows a series of musical notes on a staff, illustrating a slurred series. It includes a sequence of notes with slurs, a triplet of notes, and a sequence of notes with slurs and triplets. Below the notation, it specifies '24 - 3 beats per bow' and '8 notes in each beat'.

c minor
02101234 12-1234 1234 123-1234// 432-321-321 4321 4321 43210210

c# minor
1321234 1234 123-1234 123-1234// 432-321 4321-4321 4321 4321321

C string minors
1321234 1234 123-1234 123-1234// 432-321-4321 4321 4321 4321321



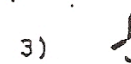

F major
02101234 12-1234 123-123-12344// 432-321-4321-321 4321 43210210





G string minors
1321234 123-1234 123-123-12344// 432-321-321-321 4321 4321-21321

Common Scale Routines

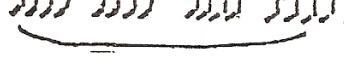

1a. Slurred Series slower tempo

"Slurred Series" $\text{♩} = 50$

1)  2)  3)  4) 

5)  6)  7)  8) 

Play the following scales 2x:

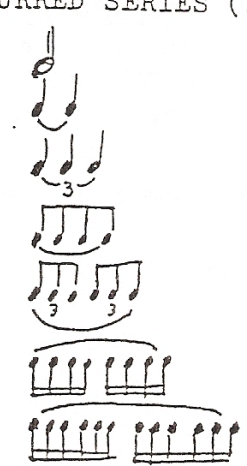
7)  8) 

From Ellen Rose, Scale, Arpeggio and Double Stop System, (to be published)

1b. Slurred Series faster tempo


2. Detache Series

SLURRED SERIES ($\text{♩} = 60$)



24 - 3 beats per bow
8 notes in each beat

DETACHE SERIES ($\text{♩} = 60$)



etc.

etc.

etc.

etc.

etc.

etc.

Common Scale Routines (continued)

3. Slurred and Separate Series

	WB	UH	WB	LH	
2					etc
4					
6					
8					whole scale 2x
11			same		
24			24 strokes then repeat scale		
	accent		↓	descent	

4. Spiccato Series

♩ = 60, 80, 100, 120

Play at each tempo with:

- a) 4 strokes/pitch
- b) 2 strokes/pitch
- c) 1 stroke/pitch

5. Detache and Sautille Series

♩ = 60-88

- a) Detache
- b) Detache
- c) Sautille

Viola Scales Self-help Manual

tempo

group pulses in measures
focus on how your playing lines up with the metronome

posture

stance should be roughly shoulder-wide
try standing with left foot slightly forward and the right foot back
place most of your weight above the right foot
knees should be relaxed and slightly bent
the crown of your head should be over your tail bone
feel as if your body is suspended from your head, as if a marionette
keeping the soft palette flexible and the jaw relaxed is helpful (especially in high positions)

breathing

from diaphragm
physical actions best work best if happen on the exhalation
diaphragm and shoulder blades are the major sources of power
inhaling produces a “hanging” sensation and is a helpful preparation for bow changes and difficult shifts

sense of touch

for both hands, thumbs and all fingers should feel soft; keep fingers lightly down, or at least near the string
the space within your hands should feel round; rounded thumb and finger joints are helpful
depth and volume of sound should be achieved by releasing the weight of the arms
leverage (angle at which you apply the weight) is also important

shifting

release finger as if to harmonic before shift
think late, light and slow for shifts (i.e., relaxed shifts!)
through third position forearm closes
above third upper arm comes around (left elbow moves to right to prepare)
depending on your hand and instrument, around 7th, your hand must come above the bout
depending on your hand and instrument, around 9th, your thumb may have to come up the fingerboard's side
when descending from positions where your thumb is on the fingerboard side, have the thumb lead the shifts; otherwise have the radius bone lead the shift

bow balance

make sure ring finger envelops frog
at frog balance of forearm is on ulna bone and pinky (index should be light enough to lift off)
by second 1/4 of bow, rotation toward radius has begun
by last 1/4 of bow, balance is on index finger and radius bone; a relaxed shoulder is important; the wrist should be level or above the hand and elbow

Heidi Castleman,
The Juilliard School

Arpeggio Series (3 octaves):

Minor tonic (i)

Major tonic (I)



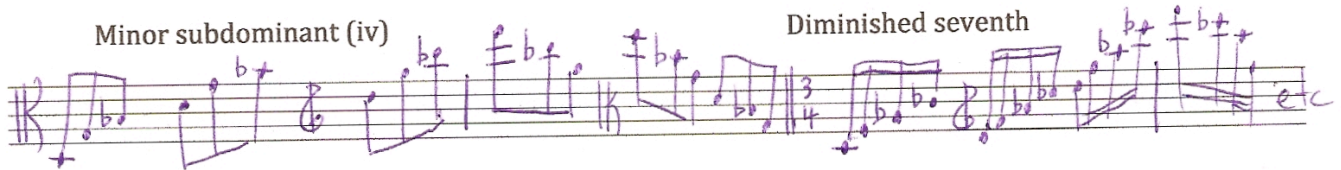
Submediant (vi)

Major subdominant (IV)

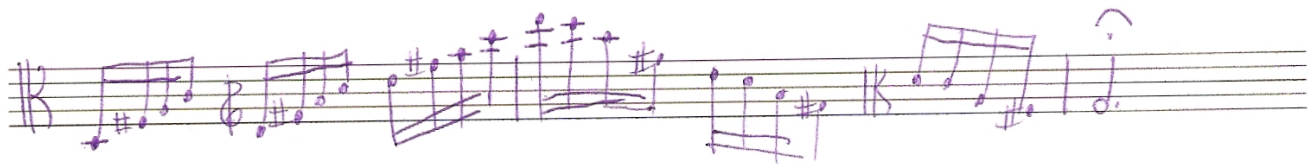


Minor subdominant (iv)

Diminished seventh



Dominant seventh (V7/IV)



- ① Tempi! ♩ = 60 (slur two beats), 90 (slur 3 beats), and 120 (slur 3 beats)
- ② Practicing with stops => one group as unit (isolate groups that are difficult)
- ③ Also rhythms: $\square \square \square$ and $\square \square \square \square$
- ④ Gesture: feel whole arpeggio as one musical gesture; phrase to the top

Arpeggios- C (use the same fingering for Major and minor

i and I 020-131-1314// 131-131-02
vi 021-132-1324// 231-2313-2 ..
IV and iv 031-142-1424// 241-24131
dim. 7 0241-1342 41-134// 31-4203131420
dom. 7 020231-1342-134// 31-243131-242

Db and D

i and I 13142-142-14// 1-312-2413
vi 13242-131(34)// (3)1-312423
IV and iv 142-142-1424// 241-241-24
dim. 7 134241-1342-134// 31-3142-14243
dom. 7 131342-1342-134// 31-3142-24313

Eb-B

i and I 2421-132-13(4)// 31-413-124
vi 2431-142-1(34)// (3)1-423-134
IV and iv 2131-131-13(4)// 31-424131
dim. 7 24131-1342-1(234)// (32)1-4243-1314
dom. 7 24241-1312-1(234)// (32)1-43131424

dashes = shifts
extensions are circled
Use the melodic form of the minor scale

Perfect Fourths - Exercise A

1) P4 on C & G strings

2) P4 on G & D strings

3) P4 on D & A strings

Perfect Fourths - Exercise B

1) P4 on C & G strings

2) P4 on G & D strings

3) P4 on D & A strings

Perfect Fourths - Exercise C

1) P4 on C & G strings

2) P4 on G & D strings

3) P4 on D & A strings

Octaves

1) P8 on C & G strings

Musical notation for P8 on C & G strings in 4/4 time. The bass clef staff shows a sequence of double stops: C2-G2, C3-G3, C4-G4, C5-G5, C6-G6, C7-G7, C8-G8, C9-G9, C10-G10, C11-G11, C12-G12. Fingerings are indicated as 4-1, 4-1, 2, 3, 4.

2) P8 on G & D strings

Musical notation for P8 on G & D strings in 4/4 time. The treble clef staff shows a sequence of double stops: G2-D2, G3-D3, G4-D4, G5-D5, G6-D6, G7-D7, G8-D8, G9-D9, G10-D10, G11-D11, G12-D12. Fingerings are indicated as 4-1, 4-1, 2, 3, 4.

3) P8 on D & A strings

Musical notation for P8 on D & A strings in 4/4 time. The treble clef staff shows a sequence of double stops: D2-A2, D3-A3, D4-A4, D5-A5, D6-A6, D7-A7, D8-A8, D9-A9, D10-A10, D11-A11, D12-A12. Fingerings are indicated as 4-1, 4-1, 2, 3, 4.

Octaves and Perfect Fourths - Exercise A

1) P8-P4 on C & G strings

Musical notation for P8-P4 on C & G strings in 4/4 time. The bass clef staff shows a sequence of double stops: C2-G2, C3-G3, C4-G4, C5-G5, C6-G6, C7-G7, C8-G8, C9-G9, C10-G10, C11-G11, C12-G12. Fingerings are indicated as 4-1, 1/2, 2, 3, 4, 4-1.

2) P8-P4 on G & D strings

Musical notation for P8-P4 on G & D strings in 4/4 time. The bass clef staff shows a sequence of double stops: G2-D2, G3-D3, G4-D4, G5-D5, G6-D6, G7-D7, G8-D8, G9-D9, G10-D10, G11-D11, G12-D12. Fingerings are indicated as 4-1, 1/2, 2, 3, 4, 4-1.

3) P8-P4 on D & A strings

Musical notation for P8-P4 on D & A strings in 4/4 time. The treble clef staff shows a sequence of double stops: D2-A2, D3-A3, D4-A4, D5-A5, D6-A6, D7-A7, D8-A8, D9-A9, D10-A10, D11-A11, D12-A12. Fingerings are indicated as 4-1, 1/2, 2, 3, 4.

Octaves and Perfect Fourths - Exercise B

1) P8-P4 on C & G strings

Musical notation for P8-P4 on C & G strings in 4/4 time. The bass clef staff shows a sequence of double stops: C2-G2, C3-G3, C4-G4, C5-G5, C6-G6, C7-G7, C8-G8, C9-G9, C10-G10, C11-G11, C12-G12. Fingerings are indicated as 4-1, 2/3, 2, 3, 4, 4-1.

2) P8-P4 on G & D strings

Musical notation for P8-P4 on G & D strings in 4/4 time. The bass clef staff shows a sequence of double stops: G2-D2, G3-D3, G4-D4, G5-D5, G6-D6, G7-D7, G8-D8, G9-D9, G10-D10, G11-D11, G12-D12. Fingerings are indicated as 4-1, 2/3, 2, 3, 4, 4-1.

3) P8-P4 on D & A strings

Musical notation for P8-P4 on D & A strings in 4/4 time. The treble clef staff shows a sequence of double stops: D2-A2, D3-A3, D4-A4, D5-A5, D6-A6, D7-A7, D8-A8, D9-A9, D10-A10, D11-A11, D12-A12. Fingerings are indicated as 4-1, 2/3, 2, 3, 4.

Octaves and Perfect Fourths - Exercise C

1) P8-P4 on C & G strings

Musical notation for Exercise C, Part 1: P8-P4 on C & G strings. Bass clef, 4/4 time. Four measures of double stops. Fingerings: 4/1, 3/4, 2, 3, 4/1.

2) P8-P4 on G & D strings

Musical notation for Exercise C, Part 2: P8-P4 on G & D strings. Bass clef, 4/4 time. Four measures of double stops. Fingerings: 4/1, 3/4, 2, 3, 4/1.

3) P8-P4 on D & A strings

Musical notation for Exercise C, Part 3: P8-P4 on D & A strings. Treble clef, 4/4 time. Four measures of double stops. Fingerings: 4/1, 3/4, 2, 3, 4.

Octaves and Perfect Fourths - Combination Exercise

1) P8-P4 on C & G strings

Musical notation for Combination Exercise, Part 1: P8-P4 on C & G strings. Bass clef, 4/4 time. Four measures of double stops with slurs. Fingerings: 4/1, 3/4, 1/2, 2/3, 4/1.

2) P8-P4 on G & D strings

Musical notation for Combination Exercise, Part 2: P8-P4 on G & D strings. Bass clef, 4/4 time. Four measures of double stops with slurs. Fingerings: 4/1, 3/4, 1/2, 2/3, 4/1.

3) P8-P4 on D & A strings

Musical notation for Combination Exercise, Part 3: P8-P4 on D & A strings. Treble clef, 4/4 time. Four measures of double stops with slurs. Fingerings: 4/1, 3/4, 1/2, 2/3, 4.

The Ultimate Combination, and torture, Exercise (ascending)

1) C & G strings

Musical notation for C & G strings, ascending exercise. The staff shows a sequence of double stops in 4/4 time. Fingerings are indicated above the notes: 1/2, 3/0, 0/1, 0/2, 1/3, 2/4, 4/1, 3/2, 1/3, 2/4. The exercise is marked with a '1' at the beginning and a '4' at the end.

2) G & D strings

Musical notation for G & D strings, ascending exercise. The staff shows a sequence of double stops in 4/4 time. Fingerings are indicated above the notes: 1/2, 3/0, 2/1, 0/2, 1/3, 2/4, 4/1, 3/2, 1/3, 2/4. The exercise is marked with a '1' at the beginning and a '4' at the end.

3) D & A strings

Musical notation for D & A strings, ascending exercise. The staff shows a sequence of double stops in 4/4 time. Fingerings are indicated above the notes: 1/2, 3/0, 2/1, 0/2, 1/3, 2/4, 4/1, 3/2, 1/3, 2/4. The exercise is marked with a '1' at the beginning and a '6' at the end.

The Ultimate Combination, and torture, Exercise (descending)

1) D & A strings

Musical notation for D & A strings, descending exercise. The staff shows a sequence of double stops in 4/4 time. Fingerings are indicated above the notes: 2/4, 1/3, 3/2, 4/1, 2/3, 1/3, 0/2, 2/1, 3/0, 1/2. The exercise is marked with a '1' at the beginning and a '4' at the end.

2) G & D strings

Musical notation for G & D strings, descending exercise. The staff shows a sequence of double stops in 4/4 time. Fingerings are indicated above the notes: 2/4, 1/3, 3/2, 4/1, 2/3, 1/3, 0/2, 2/1, 3/0, 1/2. The exercise is marked with a '1' at the beginning and a '4' at the end.

3) C & G strings

Musical notation for C & G strings, descending exercise. The staff shows a sequence of double stops in 4/4 time. Fingerings are indicated above the notes: 2/4, 1/3, 3/2, 4/1, 2/3, 1/3, 0/2, 2/1, 3/0, 1/2. The exercise is marked with a '1' at the beginning and a '4' at the end.

BOWING: DIFFERENT STROKES...

Detache

Martele

Colle

Staccato

Spiccato (dropped vs. carried)

Sautille

Legato

Portato

OTHER ASPECTS:

Spoken playing

Cantabile playing

Unequal bowings

Vertical Arc vs. Horizontal Arc

Speed / Weight / Contact Point exercises

Allegro moderato

2

5

This section contains six systems of guitar tablature for exercise 2. Each system consists of a treble clef staff with a key signature of one flat and a common time signature. The tablature is written in a rhythmic pattern of eighth notes. Fingering numbers (1-4) are placed above the notes, and fret numbers (0-4) are placed below the strings. Some notes have a circled number below them, likely indicating a specific fingering or technique. The exercise concludes with a double bar line.

Allegro moderato

3

This section contains five systems of guitar tablature for exercise 3. Each system consists of a treble clef staff with a key signature of one flat and a common time signature. The tablature is written in a rhythmic pattern of eighth notes. Fingering numbers (1-4) are placed above the notes, and fret numbers (0-4) are placed below the strings. The exercise concludes with a double bar line.

KREUTZER

6.

[rectangle exercise]

COLLE frog middle tip

Moderato. Martelé.

Moderato
martelé

martelé LH VH mHT WB

[also
staccato 2-u/bow]

staccato

4.

ON THE STRING - I. = 62, 70, 78 - Variations 36, 42, 45
 20
 Brush strokes / more chopped

7

Chacun de ces 91 exemples doit être successivement appliqué à l'exercice. Jouez également cet exercice dans la 5e position (Voir No.9) dans les différents coups d'archet.

Each of the 91 examples to be practised throughout the whole exercise. To be also practised in the 5th position (see No.9) in the various bowings.

Die ganze Übung ist in 91 Varianten zu spielen - ebenso in der 5. Lage (siehe Übung Nr. 9) in den verschiedenen Stricharten.

ON THE STRING - I. = 52, 60, 68 - VARIATIONS 37, 56, 57

Allegretto

The 'Allegretto' section consists of four staves of music. The first staff is in 6/8 time and features a sequence of eighth notes with various bowing and fingering markings, including a '4' and an 'O'. The second staff continues the sequence with similar markings, including a '4' and an 'O'. The third and fourth staves show further variations of the eighth-note pattern with different bowing and fingering instructions.

91 exemples différents de coups d'archet. | 91 examples in various bowings. | 91 Beispiele in den verschiedenen Stricharten.

This section contains 35 numbered examples of various bowing techniques, arranged in six staves. Examples 1-6 are in 6/8 time with a tempo of ♩ = 66. Examples 7-13, 14-20, 21-25, and 30-35 are in 6/8 time with a tempo of ♩ = 168. Each example is accompanied by specific bowing markings such as 'W', 'H', 'N', 'P', and 'V', along with accents and slurs. Examples 26-29 are also in 6/8 time with a tempo of ♩ = 168.

Coups d'archet.

Jouez également cet exercice dans la 7e position (Voir exercice No. 10) dans les différents exemples de coups d'archet.

Bowings.

Practise this exercise also in the 7th position (see exercise No. 10) in the various examples of bowings.

verschiedener Stricharten.

Spielen diese Übung auch in der 7. Lage (siehe Übung Nr. 10) in den verschiedenen Stricharten.

Allegro moderato

and of Marcellé

des devoirs Chapter 1 det. chap. 2, audited

*f 1111
♩ = 60
1937*

différents exemples de coups d'archet.

214 examples of various bowings.

214 Beispiele verschiedener Stricharten.

Bowing Exercise

Duport

Viola

Variations Duport Bowing Exercise (after Jeffrey Irvine)

- 1) Soft colle at the frog (slow)
- 2) Staccato, 4 repetitions per note, 16 notes per bow
- 3) Spiccato, 4 repetitions per note, then 2, then 1
- 4) Slurred, eight notes per bow, smooth string crossings
- 5) Soft colle with rhythms:

a) b) c)

- 6) Staccato using $\frac{1}{2}$ or $\frac{1}{4}$ of the bow
- 7) Bowing variations:

a) b) =>

transcribed by J. VIELAND

Allegro vivace

- ① play $\text{♩} = 140$
- ② play with a rising sound
- ③ learn through first ending

NICCOLO PAGANINI

p e sempre spiccato

The musical score is written for a single melodic line in G major and 2/4 time. It begins with a dynamic marking of *p* and the instruction "e sempre spiccato". The tempo is marked "Allegro vivace" with a metronome marking of $\text{♩} = 140$. The score contains several first endings (marked 'A') and second endings (marked 'B'). Dynamic markings include *p*, *f*, *cresc.*, and *mf*. The piece is characterized by rapid sixteenth-note passages, trills, and various fingerings and bowings.

This page of musical notation is for a double bass, written in 2/4 time. It consists of ten systems of music, each with a treble and bass staff. The notation includes various dynamics such as *crusc.*, *f*, *p*, and *decrease.*, along with articulation marks like accents and slurs. Fingering is indicated by numbers 1-4 and 0. The piece features several key signatures, including C major, B-flat major, and D major. The final system includes a fingering sequence: 4 1 2 3 2 1 2 4 2 1, followed by the instruction $\frac{1}{2}$ pos.