

3. Exercice pour le mouvement horizontal disjoint (maximum d'extension) du premier et second doigt.

3. Übung für die horizontale Bewegung mit getrenntem ersten und zweiten Finger (Cräftige Spannung).

3. Exercise for the horizontal movement using the greatest extension between the first and the second fingers.

On D and A

Tacet

On G and D

Tacet

4. Exercice pour le mouvement horizontal disjoint du troisième et quatrième doigt.

4. Übung für die horizontale Bewegung mit getrenntem dritten und vierten Finger.

4. Exercise for the horizontal movement of the third and the fourth fingers extended.

On D and A

On A and E

On G and D

5. Exercice pour le mouvement horizontal disjoint du second et troisième doigt.

5. Übung für die horizontale Bewegung mit getrenntem zweiten und dritten Finger.

5. Exercise for the horizontal movement of the second and third fingers extended.

On D and A

On G and D

6. Exercice pour le mouvement horizontal disjoint du premier et quatrième doigt.

6. Übung für die horizontale Bewegung mit getrenntem ersten und vierten Finger.

6. Exercise for the horizontal movement of the first and fourth fingers extended.

On D and A

On A and E

On G and D

III. Comment on doit travailler les gammes.

La gamme! Combien de violonistes considèrent le travail des gammes comme un vrai supplice! Peut-on dire que ce n'est pas avec raison, si on compte que la plupart d'entre eux, après des années de travail, n'arrivent pas à l'exécuter comme il faut.

Le point culminant dans l'étude des gammes est le démanché. Les Exercices du Chapitre I sont excellents comme préparation et pour donner l'élan nécessaire à l'exécution d'un trait ascendant ou descendant. Mais il y a aussi un démanché spécial que la gamme exige; c'est de celui-ci que nous nous occuperons dans le présent chapitre. C'est le démanché par degrés; il demande une grande souplesse SANS QUE L'ÉLAN NÉCESSAIRE À L'EXÉCUTION DU TRAIT ENTIER SOIT DIMINUÉ. Les gammes en double-corde exigent une technique différente; le chapitre suivant montrera la façon dont on pourra l'acquérir.

1. Exercice pour le démanché du premier et second doigt.

III. Wie man Tonleiter üben soll.

Viele Violinspieler betrachten die Tonleiterübungen als Qual. Und nach vielen Jahren intensiven Übens sind sie unfähig, eine solche fehlerfrei zu spielen.

Der Schwerpunkt des Tonleiterstudiums ist der Lagenwechsel. Die Übungen des ersten Kapitels sind vorzüglich, um die nötige Lebhaftigkeit des Hinauf- und Heruntergleitens des Armes zu erlangen. Doch die Tonleiter erfordert einen speziellen Lagenwechsel. Wir beschäftigen uns damit im vorliegenden Kapitel. Der Stufen-Lagenwechsel. Derselbe erfordert eine große Biegsamkeit ohne die Lebhaftigkeit der gesamten Passage zu beeinträchtigen.

Die Tonleitern in Doppelgriffen erfordern eine andere Technik. Im folgenden Kapitel zeige ich wie man dieselbe erlangt.

1. Übung für den Lagenwechsel vom ersten zum zweiten Finger.

III. How to practise the scales.

The scale! What torture the practice of scales is for most violinists! And rightly so, since after years and years of assiduous practice there are very few players who can play a scale properly.

The main point in the study of scales is shifting. The exercises of Chapter I are excellent for preparing the hand and giving the necessary "élan" for the execution of an ascending or descending passage. The scale, however, also demands a special shift: the shift by degrees. It requires great flexibility but WITHOUT IMPAIRING THE INITIAL "ÉLAN" WHICH IS NECESSARY FOR THE EXECUTION OF THE WHOLE PASSAGE.

The scales in double stops have a somewhat different technique. In the following chapter it will be shown how to acquire this technique.

1. Exercise for shifting from first to second finger.

The image shows six staves of musical notation for violin scales. Each staff contains a sequence of notes with various fingering numbers (1, 2, 3, 4) and shifting symbols (I, II, III, IV) written above or below the notes. The scales are written in treble clef with a key signature of one sharp (F#). The exercises focus on shifting from the first to the second finger, as indicated by the section headers. The notation includes slurs, accents, and specific fingering instructions for each note.

2. Exercice pour le démanché
du second et troisième doigt.

2. Übung für den Lagenwechsel
vom zweiten zum dritten Finger.

2. Exercise for shifting from
second to third finger.

3. Exercice pour le démanché du troisième et quatrième doigt.

3. Übung für den Lagenwechsel vom dritten zum vierten Finger.

3. Exercise for shifting from third to fourth finger.

The musical score consists of ten staves, each containing a sequence of notes with fingerings (I, II, III, IV) and slurs. The music is in a key with two sharps (D major or F# minor) and a 4/4 time signature. The exercises focus on shifting between the third and fourth fingers. The fingerings are indicated by Roman numerals I, II, III, and IV. The notes are grouped into slurs, and the exercises are designed to be played in a specific sequence.

4. Exercice pour le démanché du premier et troisième doigt.

4. Übung für den Lagenwechsel vom ersten zum dritten Finger.

4. Exercise for shifting from first to third finger.

The image displays ten staves of musical notation for guitar, arranged in a single column. Each staff contains four measures of music. The key signature is G major (one sharp). The notation includes various fingering techniques and fingerings, indicated by numbers 1-4. The measures are grouped by Roman numerals (I, II, III, IV) below the staff lines. The music consists of eighth and sixteenth notes, often beamed together, with some measures featuring triplets or slurs. The overall style is that of a technical exercise or a short piece for guitar.

5. Exercice pour le démanché du second et quatrième doigt.

5. Übung für den Lagenwechsel vom zweiten zum vierten Finger.

5. Exercise for shifting from second to fourth finger.

The image displays a page of guitar sheet music, page 36, featuring ten systems of two staves each. The top staff of each system contains a melodic line with various fingerings and slurs. The bottom staff contains a bass line with chord diagrams and fingerings. Roman numerals (I, II, III, IV) are placed below the bass line to indicate chord positions. The music is in a key with three sharps (F#, C#, G#) and a 4/4 time signature.

6. Exercice pour le démanché du premier et quatrième doigt.

6. Übung für den Lagenwechsel vom ersten zum vierten Finger

6. Exercise for shifting from first to fourth finger.

The musical notation consists of ten staves, each containing three measures of music. The notes are connected by slurs, and there are various fingerings indicated by numbers 1, 2, 3, 4 below the notes. Some measures have Roman numerals (I, II, III, IV) below them, indicating fret positions. The key signature changes across the staves, starting with one flat and moving through various combinations of flats and sharps. The exercise focuses on shifting from the first to the fourth finger.

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The image displays ten staves of musical notation for guitar, arranged in a vertical column. Each staff contains three measures of music. The notation includes treble clefs, key signatures (mostly one flat), and various musical symbols such as accidentals, slurs, and dynamic markings. Fingerings are indicated by numbers 1-4 below the notes. Some notes have a 'b' above them, indicating bends. The music is written in a style typical of guitar tablature or fingerings for a specific piece.

This page contains ten staves of musical notation for guitar, likely for a piece in a minor key. Each staff is divided into three measures. The notation includes various fretting techniques and fingerings, indicated by numbers (1-4) and letters (I-IV) below the notes. The music features a mix of eighth and sixteenth notes, often beamed together, and includes slurs and accents. The key signature has one flat (B-flat), and the time signature is 4/4. The staves are arranged in a vertical sequence, with each staff containing three measures of music. The first staff starts with a B-flat and a 'p' dynamic marking. The notation is dense, with many notes and complex fingerings. The letters I-IV likely refer to barre positions or specific fingering patterns. The overall style is that of a technical guitar exercise or a piece of music designed to showcase advanced fretting techniques.

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Il sera bon de travailler cet exemple aussi en mineur mélodique et harmonique.

Diese Übung soll auch in Moll melodisch und harmonisch gespielt werden.

This exercise should be practised in melodic and harmonic minor.

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IV. La technique de la double corde.

Les difficultés spéciales de la double-corde sont la JUSTESSE et le DÉMANCHÉ. Pour la première, nous conseillons de travailler tous les exemples suivants dans tous les tons majeurs et mineurs; en ce qui concerne le démanché les exercices que j'ai choisis sauront aplanir toutes les difficultés même les plus compliquées de la double corde. Une maîtrise absolue tout le long de la touche serait le fruit de celui qui aurait travaillé mes exercices.

IV. Doppelgrifftechnik.

Die Hauptschwierigkeit der Doppelgriffe ist die Treffsicherheit und der Lagenwechsel. Um erstere zu erlangen, sollen folgende Übungen in allen Moll- und Dur-Tonarten geübt werden. Die vorliegenden Lagenwechselübungen nach Vorschrift gespielt, tragen dazu bei, die Schwierigkeiten der Doppelgriffe zu überwinden. Der Erfolg dieser Übungen ist eine große Fertigkeit in Doppelgriffspiel auf allen Saiten und in allen Lagen. —

IV. The technique of double stop playing.

The special difficulties of the double stops are intonation and shifting. For the development of shifting in double stops the following exercises will give the player an absolute control over the entire fingerboard, no matter how intricate the double stops may be. To improve the intonation, the exercises should be practised in all major and minor keys, both melodic and harmonic.

I. OCTAVES et DIXIÈMES.

A. OCTAVES.

On G and D

On D and A

On A and E

I. OKTAVEN und DECIMEN.


A. OCTAVEN.

I. OCTAVES and TENTHS.

A. OCTAVES.

On G and D

2. a)  b)  c) 

d)  e) 

f)  g) 

h)  i) 

On D and A


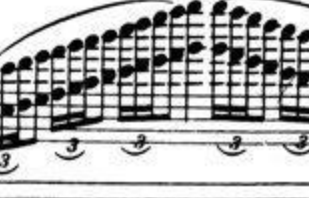
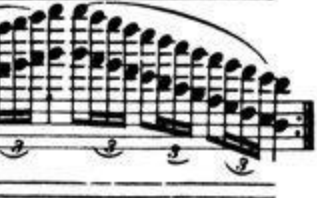
2. a)  b)  c) 

d)  e) 

f)  g) 

h)  i) 

On A and E

2. a)  b)  c) 

d) e) f) g) h) i)

Exercice
cordes.

pour le passage des

Übung für Oktaven beim Saiten-
wechsel.

Exercise in Octaves with chang-
ing strings.

1. a) b) c) 2.a) b) c)

On G - D
and D - A

III II II III
IV III III IV
 III II III
IV III IV
 III II III II III
IV III IV III IV
 III II III
IV III IV
 III II III II III
IV III IV III IV

1. a) b) c) 2.a) b) c)

On D - A
and A - E

II I II II
III II III
 II I II II
III II III
 II I II II
III II III
 II I II II
III II III
 II I II II
III II III
 II I II II
III II III

B. DIXIÈMES.

B. DECIMEN.

B. TENTHS.

On G and D

1. a) b) c) d) e) f) g) h)

On D and A

1. a) b) c) d) e) f) g) h)

On A and E

1. a) b) c) d) e) f) g) h)

On G and D

2. a) b) c) d) e) f) g) h) i)

2. a) b) c) d) e) f) g) h) i) j)

On D and A

On A and E

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Exercice pour le passage des cordes. | **Übung** für Decimen beim Saitenwechsel. | **Exercise** in Tenths with changing strings.

On G - D and D - A

On D - A and A - E

2. TIERCES et
OCTAVES DOIGTÉES.

A. TIERCES.

2. TERZEN und FINGERSATZ-
OKTAVEN.

A. TERZEN.

2. THIRDS and FINGERED
OCTAVES.

A. THIRDS.

On G and D