

# Shifting the Position and Preparatory Scale Studies, op. 8

## PREFATORY NOTE

**T**HE 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

## VORBEMERKUNG

**D**IE 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

## Lagenwechselübungen.

Bei dem Einüben dieser Beispiele wiederhole man in gemäßigtem Tempo:

- jeden einzelnen Takt,
- jeden Takt mit dem nächstfolgenden (1-2, 2-3, 3-4 usw)
- alle Takte, die auf derselben Saite angezeigt sind (im 1<sup>ten</sup> Beispiele Takte 1-6, 7-12, 13-18, 19-25),
- das ganze Beispiel in folgenden Tonarten, gebunden und gestossen:



## Shifting (Changing the Position).

When practising these exercises repeat in moderate tempo:

- Each measure separately;
- Each pair of successive measures together; for instance 1 with 2, 2 with 3, 3 with 4, etc.;
- 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;
- The entire exercise in the keys given below, both legato and *détaché*.



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.

Saite IV -

2.



The first system of exercise 3 consists of two staves. The top staff is in treble clef and contains five measures of music, each with a slur over a group of notes and a fingering number (1, 2, 3) below. The bottom staff is in bass clef and also contains five measures of music, each with a slur and a fingering number (1, 2, 3) below. A Roman numeral 'I' is placed above the fourth measure of the top staff.

3.

The second system of exercise 3 consists of five staves. The top staff is in treble clef and contains five measures of music, each with a slur and a fingering number (1, 4) below. The second staff is in bass clef and contains five measures of music, each with a slur and a fingering number (1, 4) below. The third staff is in bass clef and contains five measures of music, each with a slur and a fingering number (1, 4) below. The fourth staff is in treble clef and contains five measures of music, each with a slur and a fingering number (1, 4) below. The fifth staff is in bass clef and contains five measures of music, each with a slur and a fingering number (1, 4) below. Roman numerals 'IV', 'III', and 'II' are placed above the first, second, and third measures of the second staff, respectively.

4.

The first system of exercise 4 consists of five staves. The top staff is in treble clef and contains five measures of music, each with a slur and a fingering number (1, 4, 3) below. The second staff is in bass clef and contains five measures of music, each with a slur and a fingering number (1, 4) below. The third staff is in bass clef and contains five measures of music, each with a slur and a fingering number (1, 4) below. The fourth staff is in treble clef and contains five measures of music, each with a slur and a fingering number (1, 4) below. The fifth staff is in bass clef and contains five measures of music, each with a slur and a fingering number (1, 4) below. Roman numerals 'IV', 'III', and 'II' are placed above the first, second, and third measures of the second staff, respectively.

## 5.

Exercise 5 consists of five staves of music in common time. The first staff is marked with a Roman numeral IV and contains four measures of eighth-note patterns with fingerings 1, 3, 3, 1, 4, 3, 1, 3, 3, 1, 3, 3, 1, 3, 3, 1. The second staff is marked with III and contains four measures with similar patterns and fingerings. The third staff is marked with II and contains four measures. The fourth and fifth staves are marked with I and contain four measures each, featuring sixteenth-note runs with fingerings 1, 3, 3, 1, 4, 3, 1, 3, 3, 1, 3, 3, 1, 3, 3, 1.

## 6.

Exercise 6 consists of five staves of music in common time. The first staff is marked with a Roman numeral IV and contains four measures of eighth-note patterns with fingerings 1, 2, 4, 1, 2, 4, 1, 2, 4, 1, 2, 4, 1, 2, 4, 1. The second staff is marked with III and contains four measures with similar patterns and fingerings. The third staff is marked with II and contains four measures. The fourth and fifth staves are marked with I and contain four measures each, featuring sixteenth-note runs with fingerings 1, 2, 4, 1, 2, 4, 1, 2, 4, 1, 2, 4, 1, 2, 4, 1.

## 7.

Exercise 7 consists of two staves of music in common time. The first staff is marked with a Roman numeral IV and contains four measures of eighth-note patterns with fingerings 3, 2, 3, 3, 2, 3, 3, 2, 3, 3, 2, 3, 3, 2, 3, 3. The second staff is marked with III and contains four measures with similar patterns and fingerings.



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

8.

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

9.

## 10.

IV

III

II

I

## 11.

IV

III

II

I

## 12.

IV

III

II

I



## 13.

Exercise 13 consists of five staves of music in common time (C). The first staff is marked with a Roman numeral IV. Each staff contains four measures of music. The notes are primarily eighth and sixteenth notes, often beamed together. Fingering numbers (1, 2) are placed below the notes. Slurs are used to group notes across measures. The music shows a steady upward and downward motion across the staves.

## 14.

Exercise 14 consists of four staves of music in common time (C). The first staff is marked with a Roman numeral IV. Each staff contains four measures of music. The notes are primarily eighth and sixteenth notes, often beamed together. Fingering numbers (1, 2, 3, 4) are placed below the notes. Slurs are used to group notes across measures. The music shows a steady upward and downward motion across the staves.

## 15.

Exercise 15 consists of four staves of music in common time (C). The first staff is marked with a Roman numeral IV. Each staff contains four measures of music. The notes are primarily eighth and sixteenth notes, often beamed together. Fingering numbers (1, 2, 3, 4) are placed below the notes. Slurs are used to group notes across measures. The music shows a steady upward and downward motion across the staves.



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

16.

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

Exercise 16 consists of four staves, labeled I, II, III, and IV. Each staff contains a sequence of notes with slurs and fingerings. The notes are primarily eighth and sixteenth notes, often grouped in pairs or fours. The fingerings are indicated by numbers 1, 2, 3, and 4. The exercise is written in a common time signature (C).

17.

Exercise 17 consists of four staves, labeled I, II, III, and IV. Each staff contains a sequence of notes with slurs and fingerings. The notes are primarily eighth and sixteenth notes, often grouped in pairs or fours. The fingerings are indicated by numbers 1, 2, 3, and 4. The exercise is written in a common time signature (C).

18.

Exercise 18 consists of four staves, labeled I, II, III, and IV. Each staff contains a sequence of notes with slurs and fingerings. The notes are primarily eighth and sixteenth notes, often grouped in pairs or fours. The fingerings are indicated by numbers 1, 2, 3, and 4. The exercise is written in a common time signature (C).



## 19.

Exercise 19 consists of four staves of music in 4/4 time. The first staff is marked with a Roman numeral IV and contains four measures of music with slurs and fingerings (1, 3, 4, 1, 1, 4, 1, 1, 4). The second staff is marked with III and contains four measures with slurs and fingerings (1, 3, 4, 1, 1, 4, 1, 1, 4). The third staff is marked with II and contains four measures with slurs and fingerings (1, 3, 4, 1, 1, 4, 1, 1, 4). The fourth staff is marked with I and contains four measures with slurs and fingerings (1, 3, 4, 1, 1, 4, 1, 1, 4).

## 20.

Exercise 20 consists of five staves of music in 4/4 time. The first staff is marked with a Roman numeral IV and contains four measures of music with slurs and fingerings (1, 3, 1, 3, 1, 3, 1, 3). The second staff is marked with III and contains four measures with slurs and fingerings (1, 3, 1, 3, 1, 3, 1, 3). The third staff is marked with II and contains four measures with slurs and fingerings (1, 3, 1, 3, 1, 3, 1, 3). The fourth staff is marked with I and contains four measures with slurs and fingerings (1, 3, 1, 3, 1, 3, 1, 3). The fifth staff is marked with I and contains four measures with slurs and fingerings (1, 3, 1, 3, 1, 3, 1, 3).

## 21.

Exercise 21 consists of four staves of music in 4/4 time. The first staff is marked with a Roman numeral IV and contains four measures of music with slurs and fingerings (2, 4, 1, 4, 2, 4, 1, 4). The second staff is marked with III and contains four measures with slurs and fingerings (2, 4, 1, 4, 2, 4, 1, 4). The third staff is marked with II and contains four measures with slurs and fingerings (2, 4, 1, 4, 2, 4, 1, 4). The fourth staff is marked with I and contains four measures with slurs and fingerings (2, 4, 1, 4, 2, 4, 1, 4).

Exercise 22 consists of four staves, labeled I, II, III, and IV. Each staff contains a series of rhythmic patterns, primarily eighth and sixteenth notes, often grouped in pairs or fours. The patterns are highly technical, involving rapid runs and slurs. Fingerings are indicated by numbers 1-4 below the notes. The exercise is written in a common time signature (C).

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

23.

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

Exercise 23 consists of four staves, labeled I, II, III, and IV. The rhythmic patterns are similar to exercise 22 but include changes in position (fingerings) as indicated by the text. The patterns involve eighth and sixteenth notes with various slurs and accents. Fingerings are indicated by numbers 1-4. The exercise is written in a common time signature (C).

24.

Exercise 24 consists of four staves, labeled I, II, III, and IV. The rhythmic patterns are similar to the previous exercises but feature a different fingering scheme, primarily using the second finger (2). The patterns involve eighth and sixteenth notes with various slurs and accents. Fingerings are indicated by the number 2. The exercise is written in a common time signature (C).



## 25.

IV

III

II

I

Exercise 25 consists of four staves, labeled I, II, III, and IV. Each staff contains four measures of music. The music is written in treble clef with a common time signature (C). The patterns are based on eighth notes, with many groups of three notes beamed together and marked with a '3' (triplets). Slurs are used to group the notes across measures. The overall texture is a rhythmic exercise with a steady eighth-note pulse.

## 26.

bIV

a)

III

II

I

Exercise 26 consists of four staves, labeled I, II, III, and IV. Each staff contains four measures of music. The music is written in treble clef with a common time signature (C). The patterns are based on eighth notes, with many groups of three notes beamed together and marked with a '3'. Slurs are used to group the notes across measures. Fingering numbers (1, 2, 3) are indicated below the notes. The overall texture is a rhythmic exercise with a steady eighth-note pulse.

## 27.

IV

III

II

I

Exercise 27 consists of four staves, labeled I, II, III, and IV. Each staff contains four measures of music. The music is written in treble clef with a common time signature (C). The patterns are based on eighth notes, with many groups of four notes beamed together and marked with a '4'. Slurs are used to group the notes across measures. Fingering numbers (1, 4, 5) are indicated below the notes. The overall texture is a rhythmic exercise with a steady eighth-note pulse.



