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Preparing for **KREUTZER**

Vol. I
by HARVEY S. WHISTLER

An Intermediate Course of Violin Study
Based on the Famous Works of Kayser, Mazas,
Dont, De Beriot, Dancla, Blumenstengel, and
Other Masters of the Violin Repertoire

RUBANK®
HAL LEONARD

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(Published in Two Volumes)

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RUBANK®

 HAL LEONARD CORPORATION

7777 W. Bluemound Rd., P.O. Box 13819 Milwaukee, WI 53219



FOR DAILY PRACTICE
and for REVIEW

COMPREHENSIVE
COURSE OF STUDY

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EXERCISES FOR DAILY PRACTICE

Developing Bowing

WHISTLER

Détaché (Smooth, separate-bow legato) Breiter strich (Broad stroke, non-legato)

Two-note Legato

Four-note Legato

(1) UH (2) LH (3) WB (4) P (5) M (6) FR (7) UH (8) LH (9) WB
WB: Grand Détaché

**BASIC
BOWINGS
(ON THE STRING)**

Legato & Detached

Detached & Legato

Broad Stroke & Legato

Legato & Broad Stroke

WB P WB FR FR WB P WB

Broad Stroke-Legato

Preparation for Viotti Variant

Paganini Variant

Long Legato

(9) UH (10) WB (11) P (12) V

**PRE-STACCATO
BOWINGS
(ON THE STRING)**

Two-note Portato or Ondule'

Four-note Portato or Ondule'

Legato & Portato

Broad Stroke & Portato or Ondule'

(13) UH (14) WB (15) P (16) V

Marcato (Very short, detached)

Accented Variant

Martelé

Viotti Variant

(17) MB (18) UH (19) WB (20) M
WB: Grand Martelé

**STACCATO
BOWINGS
(ON THE STRING)**

Dotted 8th & 16th

Detached Dotted 8th & 16th

Detached Dotted 8th & 16th

Legato & Staccato

(21) UH (22) M (23) WB (24) V

At Point

At Frog

Short Single-bow Staccato

Long Single-bow Staccato

Alternate bow Staccato

Rapid Staccato

(25) UH (26) WB (27) P (28) V

**PRE-SPICCATO
BOWINGS
(OFF THE STRING)**

"Thrown stroke" which becomes slow Spiccato.

Détaché played fast becomes Sautillé or fast Spiccato.

(29) UH (30) WB

To develop Sautillé: Place hair flat on string; tilt stick slightly towards bridge. Increase tempo gradually until bow bounces with own accord. Practice this first on open strings.

May be played either (1) Slow Spiccato or (2) Sautillé

(31) UH (32) WB (33) P (34) V

**SPICCATO
BOWINGS
(BOUNCING)**

Two-note Saltato

Four-note Saltato

Two-note Ricochet

Three-note Ricochet

(35) UH (36) WB (37) P (38) V

Bow rebounds with own elasticity.

**STACCATO-
SPICCATO
BOWINGS
(BOUNCING)**

Parlando Style

Broad Stroke & Staccato

Legato & Staccato

Staccato Jeté

(39) UH (40) WB (41) P (42) V

Etude for Developing Bowing

KAYSER, Op. 20

To be memorized. All bowing variants of opposite page should be systematically applied to this etude.

The music is composed of 12 staves of sixteenth-note exercises. Each staff begins with a bowing variant (V, 0, or 4) and a finger (0, 1, 2, or 3). Fingerings are indicated above the notes. Measure numbers are placed above the staves at various points. The first staff starts with a V bowing and a 0 finger. Subsequent staves show various bowing and fingering patterns, such as 0, 4, 0, 1; 4, 0, 1, 0; 0, 1, 0, 4; etc. The music continues in this pattern through measure 39.

* $\widehat{4}$: Extend fourth finger while hand remains in same position.

Developing Finger Strength

EICHBERG
from the
METHOD FOR VIOLIN

◊= Fingers to be held down but not active in producing tones.

Practice slowly. Raise fingers in a deliberate manner. Listen carefully to intonation. Repeat each exercise several times.

Also practice (1) slurring each four notes, and (2) slurring each eight notes.

I

(A) V
(B) V
(C) V
(D) V

II

(A) V 4
(B) V 4
(C) V 4
(D) V 4

III

(A) V 4
(B) V 0
(C) V 4
(D) V 4

IV

(A) V 4
(B) V 4
(C) V 4
(D) V 4

V

(A) V 4
(B) V 4
(C) V 4
(D) V 4

VI

(A) V 4
(B) V 4
(C) V 4
(D) V 4

VII

(A) V 4
(B) V 4
(C) V 4
(D) V 4

VIII

(A) V 4
(B) V 4
(C) V 4
(D) V 4

IX

(A) V 4
(B) V 4
(C) V 4
(D) V 4

Developing Intonation

SCHRADIECK
from the
TECHNICAL VIOLIN SCHOOL

Also practice very slowly, using a separate bow for each tone. Repeat each line several times.

I V (3) 0

II V (3) 0

III V (3) 0

IV V (3) 0

V V (3) 0

VI V (3) 0

VII V (3) 0

VIII V (3) 0

IX V (3) 0

* 4 = Fourth finger extended.

Etudes In First Position

Etude in G

WEISS, Op. 80

To be played with broad strokes of the bow.

Also practice using (1) détaché bowings, as well as other basic variants, (2) selected staccato variants, and (3) selected spiccato variants.

(3)

(5) (7)

(9) (11)

(13) (15)

(17) (19)

(21) (23)

(25) (27)

(29)

(33) (35)

Etude in D

KAYSER, Op. 20

To be played in legato style.

Also practice with a separate bow for each note, using (1) détaché bowings, as well as other basic variants, (2) selected staccato variants, and (3) selected spiccato variants.

0

(5) 4

(9)

V 1 1

0 0

(13) 0 4

V 0 2

(17) 2 0 4

V 0 2

4

(21) 4 4

V 0 0

(25) 0 0 0

V 4

(29) 0 4

V 0 4

4 0 2

(33) 4

V 0 4

0 0

(37) 0

V 4

4 0 2

(41) 4

V 4 0

0 0

(45) 4

V 0

0 4 0

P 0 0

Etude in F

KAYSER, Op. 20

Maintain a firm, steady bow throughout. Observe proper bow division at all times.

Whole Bow Point Whole Frog simile al fine

(5) *f*

(9)

(13)

(17)

(21)

(25)

(29)

(33)

(37)

(41)

Etude in B \flat

KAYSER, Op. 20

To be played in martelé style.

Also practice using (1) détaché bowings, as well as other basic variants, (2) selected staccato variants, and (3) selected spiccato variants.

(0)

(5)

(9)

(13)

(17)

(21)

(25)

(29)

(33)

Etude in A

KAYSER, Op. 20

To be played with broad strokes of the bow.

Also practice using (1) détaché bowings, as well as other basic variants, (2) selected staccato variants, and (3) selected spiccato variants.

The music is in 8/8 time, key of A major (two sharps). It consists of 16 staves of violin notation. Each staff contains numbered markings (e.g., 3, 5, 7, 9, 11, 13, 15, 17, 19, 21, 23, 25, 27, 29, 31, 33, 35, 37, 39, 41, 43, 45, 47, 49) above the staff, indicating specific bowing or articulation techniques. The music includes various bow strokes like V, 0, 4, and 1, as well as dynamic markings like mf.

Etude in E

To be played with spiccato bowing, using selected variants of same.

WOHLFAHRT, Op. 54

Also practice using (1) détaché bowings, as well as other basic variants, and (2) selected staccato variants.

The sheet music contains ten staves of sixteenth-note exercises. Measure numbers are placed above certain measures: (5), (9), (13), (17), (21), (25), (29), (33), (37), (41), (45), and (49). Bowing and articulation markings are present throughout the piece, including 'V' (spiccato), '0' (détaché), '4' (staccato), and '#'. The music is in E major (two sharps) and consists of sixteenth-note exercises.

Etude in E_b

DE BERIOT, Op. 102

To be played in legato style.

Also practice slurring only four notes in each bow.

Also practice using (1) détaché bowings, as well as other basic variants, (2) selected staccato variants, and (3) selected spiccato variants.

The sheet music contains ten staves of violin music. Each staff starts with a dynamic (p, V, 0, or 4) and a bowing style indicator (4 or 4). The staves are numbered 3, (5), (7), (9), (11), (13), (15), (17), (19), (21), (23), (25), (27), (29), (31), (33), (35), (37), and (39) from top to bottom. The music includes various bowing techniques such as détaché, slurs, and spiccato, with some notes accented.

Etude in A \flat

SPÖHR
from the
VIOLIN SCHOOL.

To be played in legato style. Maintain a smooth, steady tempo throughout.

The sheet music consists of 12 staves of violin notation, each starting with a treble clef and a key signature of A-flat major (two flats). The time signature varies between common time (indicated by '4') and 3/4 time. Measure numbers are placed above certain measures: (3), (5), (7), (9), (11), (13), (15), (17), (19), (21), (23), (26), (28), (30), (32), and (34). The music is divided into sections by large, curved, wavy lines. Each section begins with a vertical bar line and ends with a double bar line. Measures are separated by vertical bar lines. The notation includes various note values (eighth, sixteenth, thirty-second) and rests. Fingerings are indicated by small 'V' symbols above or below the strings. Articulation marks like dots and dashes are also present.

Position	Playing
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If difficulty is encountered in playing the studies on this page, the performer should turn at once to INTRODUCING THE POSITIONS, Vols. 1 & 2, by Harvey S. Whistler, and begin a more thorough review of the higher positions.

DE BERIOT, Op. 102

SECOND POSITION

THIRD POSITION

FOURTH POSITION

The image shows a musical score for a guitar in the 3rd position. The key signature is G major (one sharp). The first measure starts with a 'Prepare' instruction above the staff, followed by a treble clef, a 'C' indicating common time, and a sharp sign. The first measure consists of two eighth-note chords: a C major chord (G-B-D) followed by an F# major chord (D-A-C#). The second measure begins with a bass note 'B' (the 5th string) and continues with a series of eighth-note chords: D major (B-F#-A), E major (C#-G-B), and another D major. The third measure starts with a bass note 'E' (the 4th string) and continues with a series of eighth-note chords: A major (E-C#-G), B major (D-G-D), and another A major. The fourth measure starts with a bass note 'A' (the 3rd string) and continues with a series of eighth-note chords: E major (B-F#-A), F# major (D-A-C#), and another E major. The fifth measure starts with a bass note 'D' (the 2nd string) and continues with a series of eighth-note chords: B major (G-D-G), C# major (A-E-A), and another B major. The sixth measure starts with a bass note 'G' (the 1st string) and continues with a series of eighth-note chords: F# major (D-A-C#), E major (C#-G-B), and another F# major. The score concludes with a repeat sign and a section labeled 'IV pos.' at the bottom.

FIFTH POSITION

SIXTH POSITION

Prepare

V

p V

(2)

VI pos.

SEVENTH POSITION

VI

Prepare

V

(2)

3 1 1

VII pos.

Etudes In Higher Positions

Etude in C

DANCLA, Op. 52

To be played entirely in SECOND POSITION, using broad strokes of the bow.

Also practice using (1) détaché bowings, as well as other basic variants, (2) selected staccato variants, and (3) selected spiccato variants.

Etude No. 1 in G

MAZAS, Op. 36

To be played with broad strokes of the bow.

Also practice using (1) détaché bowings, as well as other basic variants, (2) selected staccato variants, and (3) selected spiccato variants.

(1)

(3)

(5)

(7)

(9)

(11)

(13)

(15)

(17)

Etude No. 2 in G

DONT, Op. 37

To be played in legato style.

Also practice using but one bow for each complete measure. Maintain a smooth, steady tempo throughout.

(3)

(5)

(7)

(9)

f

(11)

(13)

(15)

(17)

(19)

(21)

(23)

(25)

(27)

(29)

(31)

(33)

(35)

Etude No. 1 in D

KAYSER, Op. 20

To be played with spiccato bowing, using selected variants of the same.

Also practice using (1) détaché bowings, as well as other basic variants, and (2) selected staccato variants.

The sheet music contains 12 staves of musical notation for violin. The key signature is one sharp. Measures are numbered above the staff. The notation includes various bowing and fingering markings such as 'V' for spiccato, '4' for a specific bowing variant, '0' for a different variant, and '1' for a third variant. Measures are numbered from 1 to 41 above the staff. The music is divided into sections by vertical dashed lines.

* 1 : Draw back first finger while hand remains in same position.

Etude No. 2 in D

MAZAS, Op. 36

To be played with broad strokes of the bow.

Also practice using (1) détaché bowings, as well as other basic variants, (2) selected staccato variants, and (3) selected spiccato variants.

The music is divided into nine measures, each starting with a specific bowing instruction:

- (1) Measure 1: V (détaché bowing)
- (3) Measure 2: 1 (staccato variant)
- (5) Measure 3: V (détaché bowing)
- (7) Measure 4: 1 (staccato variant)
- (9) Measure 5: V (détaché bowing)
- (11) Measure 6: 4 0 (staccato variant)
- (13) Measure 7: 2 (spiccato variant)
- (15) Measure 8: 0 (staccato variant)
- (17) Measure 9: V (détaché bowing)
- (19) Measure 10: 2 (staccato variant)

Etude No. 1 in F

BLUMENSTENGEL, Op. 33

To be played in a firm, forceful manner.

Also practice using selected spiccato variants.

3 (3) V
 5 (5) V
 7 (7) V
 9 (9) V
 11 (11) V
 13 (13) V
 15 (15) V
 17 (17) V
 19 (19) V
 21 (21) V
 23 (23) V
 25 (25) V
 27 (27) V

I pos.
 V pos.

Etude No. 2 in F

DONT, Op. 37

To be played in a firm, forceful manner.

Also practice using selected spiccato variants.

The sheet music consists of ten staves of musical notation. The first staff starts with a measure number 3. Subsequent staves are labeled with measure numbers 5, 7, 9, 11, 13, 15, 17, 19, 21, 23, and 25. Fingerings are indicated above the notes, and bows are shown with vertical lines and arrows. Position markers (I pos., II pos., III pos., IV pos.) are placed below certain staves. The music is in common time (indicated by '3'). The notation includes eighth and sixteenth note patterns.

Etude No. 1 in B_b

MAZAS, Op. 36

To be played in martelé style.

Also practice using (1) détaché bowings, as well as other basic variants, (2) selected staccato variants, and (3) selected spiccato variants.

The sheet music for Etude No. 1 in B_b features 25 measures of violin music. The key signature is B_b major. The music is divided into measures by vertical bar lines. Above each bar line, a measure number is written in parentheses. The first measure starts with a downward stroke over a note, followed by a series of eighth-note pairs. Measures 2 through 4 show a pattern of eighth-note pairs with various bowing markings. Measure 5 begins with a forte dynamic (fz) and includes a downward stroke over a note. Measures 6 through 8 continue the eighth-note pairs with different bowing patterns. Measure 9 starts with fz and includes a downward stroke over a note. Measures 10 through 12 continue the eighth-note pairs with different bowing patterns. Measure 13 starts with fz and includes a downward stroke over a note. Measures 14 through 16 continue the eighth-note pairs with different bowing patterns. Measure 17 starts with fz and includes a downward stroke over a note. Measures 18 through 20 continue the eighth-note pairs with different bowing patterns. Measure 21 starts with fz and includes a downward stroke over a note. Measures 22 through 24 continue the eighth-note pairs with different bowing patterns. The final measure (25) starts with fz and includes a downward stroke over a note.

Etude No. 2 in B \flat

MAZAS, Op. 36

To be played in legato style. Maintain a smooth, steady tempo throughout. All shifting should be inaudible.

3 V 4 3 4
 4 2 0 0 1
 7 0 0 0 0
 9 1 2 0 0
 11 1 2 0 0
 13 1 2 0 0
 15 0 4 4 0 0
 17 0 0 0 0
 19 0 0 0 0
 21 0 1 1 1 0
 23 2 0 0 0
 25 1 0 0 0 3 V 4
 0 1 0 0 0 0 1
 27 0 1 0 0 0 0 4
 29 0 1 0 0 0 0 0 ff

Etude No. 1 in A

DONT, Op. 37

To be played in legato style. Maintain a smooth, steady tempo throughout.

Sheet music for guitar, 10 staves:

- Staff 1: Measure 2, II pos. (reste), V
- Staff 2: Measure 3, I pos. (reste), V
- Staff 3: Measure 5, I pos. (reste), V
- Staff 4: Measure 7, V
- Staff 5: Measure 9, V
- Staff 6: Measure 11, II pos. (reste), V
- Staff 7: Measure 13, V
- Staff 8: Measure 15, I pos. (reste), V
- Staff 9: Measure 17, V
- Staff 10: Measure 19, V

Etude No. 2 in A

WEISS, Op. 80

To be played in a smooth, flowing style, with a light accent on each principal note following an embellishment.

Etude No. 1 in E_b

SPOHR
from the
VIOLIN SCHOOL

To be played in legato style. The withdrawal of the fourth finger from the extension should be accomplished, in each instance, with as much smoothness as possible, using a rapid, light portamento movement.

The sheet music consists of 12 staves of violin notation. Each staff begins with a treble clef, a key signature of one flat (E♭), and a common time signature. The music is divided into measures by vertical bar lines. Fingerings are indicated above the notes, primarily using the numbers 1, 3, 4, and 5. Bowing is marked with 'V' and horizontal dashes indicating the direction of the bow. Measure numbers are placed at the beginning of certain staves: (1) at the start of the first staff, (3) at the start of the second staff, (5) at the start of the third staff, (7) at the start of the fourth staff, (9) at the start of the fifth staff, (11) at the start of the sixth staff, (13) at the start of the seventh staff, (15) at the start of the eighth staff, (17) at the start of the ninth staff, (19) at the start of the tenth staff, (21) at the start of the eleventh staff, (23) at the start of the twelfth staff, (27) at the start of the thirteenth staff, (29) at the start of the fourteenth staff, (31) at the start of the fifteenth staff, (33) at the start of the sixteenth staff, (35) at the start of the seventeenth staff, and (37) at the start of the eighteenth staff.

Etude No. 2 in E_b

Detailed description: This section contains three musical examples. The first example, labeled '(1)' and 'At Point', shows a series of detached notes: a dotted eighth note followed by a sixteenth note, then another dotted eighth note followed by a sixteenth note. The second example, labeled '(2)' and 'At Frog', shows a similar pattern but with a slight change in stroke direction. The third example, labeled '(3)' and 'Middle of Bow', shows a more complex pattern involving multiple strokes per note.

KAYSER, Op. 20

The dotted eighth note should be broad in effect, and the sixteenth note that follows, short and abrupt.

A page of guitar tablature showing 12 measures of music. The tablature uses a six-string guitar neck with a standard tuning (E-A-D-G-B-E). Measures 1-4 show a rhythmic pattern of eighth and sixteenth notes. Measures 5-8 continue this pattern with some variations. Measures 9-12 introduce more complex patterns, including a section starting at measure 11 where the strings are muted (indicated by a '0' below the string). Measures 13-16 show a continuation of the rhythmic patterns. Measures 17-20 introduce a new section with different patterns. Measures 21-24 continue this section. Measures 25-28 introduce another new section. Measures 29-32 continue this section. Measures 33-36 introduce yet another new section. Measures 37-40 continue this section. Measures 41-44 introduce a final section. Measures 45-48 conclude the piece.

Etude No. 1 in E

MAZAS, Op. 36

Practice slowly at first. Septuplets should be grouped as indicated by brackets (). Maintain a steady tempo throughout; do not retard speed on septuplet groupings.

Sheet music for Etude No. 1 in E major, Op. 36 by Mazas. The page contains 18 measures of guitar tablature. Measure 1 starts with a V pick and a 7th position note. Measures 2-4 show various septuplet groupings with brackets. Measure 5 is labeled '(5)'. Measures 6-7 show more septuplets. Measure 8 is labeled '(8)'. Measures 9-10 show more septuplets. Measure 11 is labeled '(11)'. Measure 12 is labeled '(12)'. Measures 13-14 show more septuplets. Measure 15 is labeled '(15)'. Measures 16-17 show more septuplets. Measure 18 is labeled '(18)'. The music includes dynamic markings like 'V' and '8va...', and position markings like '7', '4', '3', '2', '1', '0', and 'I pos.'. Brackets group septuplets in measures 2-4, 6-7, 9-10, 13-14, and 16-17.

Etude No. 2 in E

BOWING VARIANTS

Detached Dotted 8th & 16th	Detached Dotted 8th & 16th	Advanced Viotti Variant
(1)  At Point IV pos.	(2)  At Frog IV pos.	(3)  Middle of Bow IV pos.

SPOHR
from the
VIOLIN SCHOOL

To be played entirely in FOURTH POSITION. The dotted eighth note should be broad in effect, and the sixteenth note that follows, short and abrupt.



The sheet music contains 12 staves of violin notation. Each staff begins with a bowing variant symbol (V or a square with a diagonal line) followed by a number from 1 to 33. Below each staff, a sequence of numbers (e.g., 4, 1, 2, 1, 2, 2, 2, 4, 3) indicates fingerings. The music consists of continuous eighth and sixteenth note patterns, primarily in fourth position, with occasional shifts in position indicated by the fingering numbers.

Etude No. 1 in A_b

KAYSER, Op. 20

Shifting of positions should be inaudible throughout.

Also practice with a separate bow for each note, using (1) selected staccato variants, and (2) selected spiccato variants.

The sheet music consists of 17 numbered measures of violin notation. The key signature is A_b (two flats). The time signature is common time (indicated by 'C'). Measure numbers are placed above the first note of each measure. Measure 1 starts with a square bow stroke followed by a downward bowing arrow. Measures 2 through 7 show various bowing patterns, including horizontal strokes and curved bows. Measures 8 through 12 continue with different bowing techniques. Measures 13 through 17 conclude the etude. The music includes several grace notes and slurs, typical of violin technique exercises.

Etude No. 2 in A_b

SITT, Op. 32

To be played entirely in FOURTH POSITION. The tone should commence distinctly and remain free and unhampered throughout.

The image displays ten staves of musical notation for guitar, arranged vertically. The notation is in common time and uses a treble clef. The key signature changes frequently, indicated by a mix of sharps and flats. Various performance markings are present, including slurs, grace notes, and dynamic markings like *V*, *(3)*, *(5)*, *(7)*, *(9)*, *(11)*, *(13)*, *(15)*, *(17)*, *(19)*, *(22)*, *(24)*, and *(26)*. Fingerings are also indicated above the staff. The first staff includes the instruction "IV pos. (reste z)" with a circled "1". The last staff ends with a forte dynamic *fz* and a three-finger strumming pattern.

EXERCISES FOR DAILY PRACTICE

Developing Finger Velocity

Also practice each exercise using (1) a separate bow for each note, (2) slurring FOUR notes in each bow, and (3) slurring EIGHT notes in each bow.

DANCLA, Op. 74

I

(2) V

(3) □

(4) V

(5) □

(6) V

DANCLA, Op. 74

Remain in 2nd position throughout.

(2) V

(3) □

(4) V

(5) □

(6) V

DANCLA, Op. 74

(2) V

(3) □

(4) V

(5) □

(6) V

D String A String E String

Developing Finger Flexibility

Finger flexibility is a requisite in trill playing. It will not develop with its own accord, but rather must be acquired through certain routine practice procedures. The exercises given below, which were devised by the famous Polish violinist, Henri Wieniawski, will aid materially in developing this dexterity. However, these exercises must be practiced at a slow tempo, with the finger producing the upper tone in each instance raised in a deliberate manner and returned accurately to the fingerboard. Fingers not actively engaged in producing the tones indicated must be held down at all times.

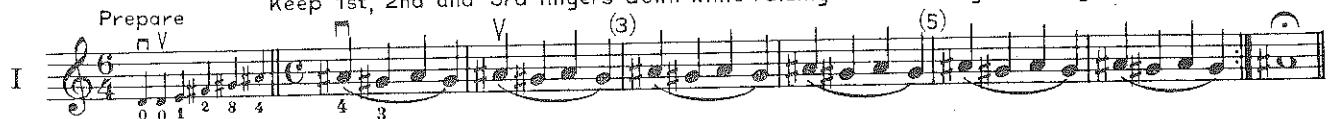
BASIC STUDIES

WIENIAWSKI

Also practice similar exercises on the G String and the A String.

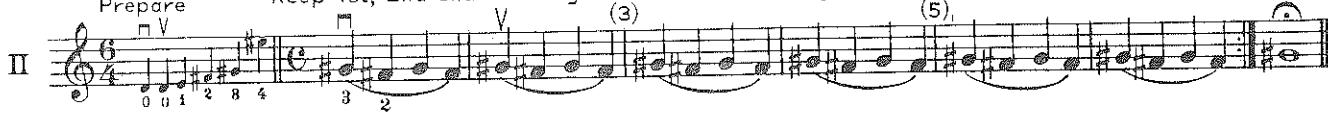
Keep 1st, 2nd and 3rd fingers down while raising and lowering 4th finger.

Prepare  V (3) (5)



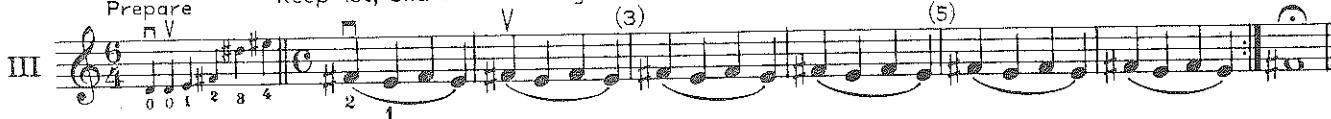
Keep 1st, 2nd and 4th fingers down while raising and lowering 3rd finger.

Prepare  V (3) (5)



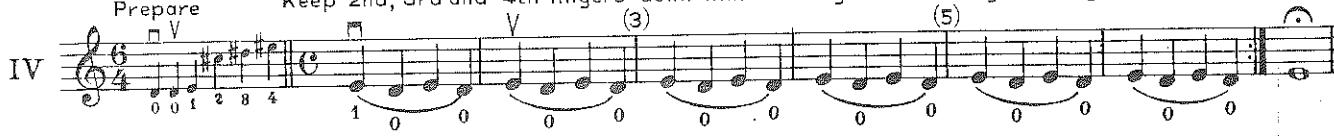
Keep 1st, 3rd and 4th fingers down while raising and lowering 2nd finger.

Prepare  V (3) (5)



Keep 2nd, 3rd and 4th fingers down while raising and lowering 1st finger.

Prepare  V (3) (5)



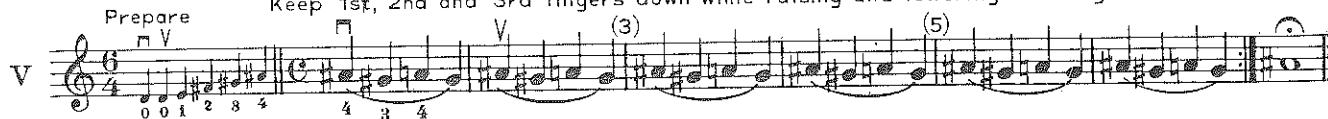
VARIANTS ON BASIC STUDIES

WIENIAWSKI

Also practice similar exercises on the G String and the A String.

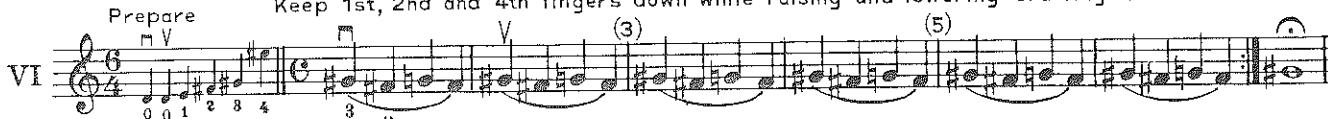
Keep 1st, 2nd and 3rd fingers down while raising and lowering 4th finger.

Prepare  V (3) (5)



Keep 1st, 2nd and 4th fingers down while raising and lowering 3rd finger.

Prepare  V (3) (5)



Keep 1st, 3rd and 4th fingers down while raising and lowering 2nd finger.

Prepare  V (3) (5)



Keep 2nd, 3rd and 4th fingers down while raising and lowering 1st finger.

Prepare  V (3) (5)



EXERCISES FOR REVIEW

Trill Playing

WHISTLER

BASIC STUDIES

Practice similar exercises on the A, D & G strings.

I

II

PREPARATORY STUDIES

Play each .32nd note with as much rapidity as possible, the trill finger rebounding with elasticity and speed. Gradually increase tempo until each exercise becomes a trill. It does not matter how many notes a trill contains; the greater the number of notes, the better the trill will sound. Repeat each line many times.

Practice similar exercises on the A, D & G strings.

III

IV

V

VI

VII

VIII

Trill Etudes

Trill Etude in C

(Whole Note and Half-Note Trills)

WOHLFAHRT, Op. 45

Play as many notes as possible in each trill. Raise trill finger with rapid light action.

Also practice each trill starting with the principal note, disregarding the acciaccatura.

Trill Etude in F

(Quarter-Note Trills)

WEISS, Op. 80

Play as many notes as possible in each trill. Raise trill finger with rapid, light action.

Also practice each trill starting with the principal note, disregarding the acciaccatura.

The score consists of ten staves of music for a single melodic line. Each staff begins with a treble clef and a key signature of one sharp (F#). The music is in common time. The score is divided into measures by vertical bar lines and numbered from 1 to 25 above the staff. Measure 1 starts with a quarter note followed by a trill (tr) over the next three notes. Measures 2-3 continue this pattern. Measure 4 begins with a half note followed by a trill over the next three notes. Measures 5-6 continue this pattern. Measure 7 begins with a quarter note followed by a trill over the next three notes. Measures 8-9 continue this pattern. Measure 10 begins with a half note followed by a trill over the next three notes. Measures 11-12 continue this pattern. Measure 13 begins with a quarter note followed by a trill over the next three notes. Measures 14-15 continue this pattern. Measure 16 begins with a half note followed by a trill over the next three notes. Measures 17-18 continue this pattern. Measure 19 begins with a quarter note followed by a trill over the next three notes. Measures 20-21 continue this pattern. Measure 22 begins with a half note followed by a trill over the next three notes. Measures 23-24 continue this pattern. Measure 25 begins with a quarter note followed by a trill over the next three notes.

Trill Etude in B_b

WEISS, Op. 80

Play as many notes as possible in each trill. Raise trill finger with rapid, light action.

The image displays ten staves of musical notation for a wind instrument, such as a trumpet or flute. The music is written in common time with a key signature of one flat. Each staff begins with a dynamic instruction (e.g., 'V', 'tr.', 'br.') and includes fingerings indicated by small numbers above or below the notes. The notation consists of sixteenth-note patterns and grace notes. Measure numbers are provided at the start of each staff: (1), (3), (5), (7), (9), (11), (13), (15), (17), (19), (21), (23), (25), (27), (29), (31), (33), (35), and (37). The music shows a variety of performance techniques, including trills, grace notes, and dynamic markings like 'V' and 'tr.'

Trill Etude No. 1 in E_b

KAYSER, Op. 20

Play as many notes as possible in each trill. Raise trill finger with rapid, light action.

Handwritten musical score for Trill Etude No. 1 in E♭, Op. 20 by Kayser. The score consists of ten staves of music for a single melodic line. Each staff begins with a treble clef, a key signature of one flat, and a common time signature. The music is divided into measures numbered 1 through 41. Each measure contains a continuous trill, indicated by a 'tr' symbol above the staff and a circled '0' below it. The trills are performed over various note heads, primarily eighth and sixteenth notes. Fingerings are marked above the staff at the start of each trill, showing the initial finger position (e.g., 0, 1, 2, 3) and the subsequent rapid movement to the next finger (e.g., 1 to 2, 2 to 3). Measure numbers are placed above the staff at the beginning of each measure.

Trill Etude No. 2 in E♭

MAZAS, Op. 36

Play as many notes as possible in each trill. Raise trill finger with rapid, light action.

Sheet music for Trill Etude No. 2 in E♭, Op. 36 by Mazas. The music is in E♭ major, 4/4 time, and consists of 12 staves of musical notation. Each staff begins with a dynamic instruction (e.g., f, ff) and ends with a repeat sign. The music features continuous sixteenth-note patterns with various trill markings (tr, tr., tr., etc.) and fingerings (e.g., 0, 1, 2, 3, 4). Measure numbers are indicated above the staff at the beginning of each line: (1), (3), (5), (7), (9), (11), (13), (15), (17), (19), (21), (23), (25), (27), (29), (31), (33), (35), (37), (39), (41), (43), (44). The music concludes with a final dynamic ff.

EXERCISES FOR REVIEW

Double-Stop Playing

ALARD, Op. 10

If difficulty is encountered in playing the studies of this page, the performer should turn at once to the comprehensive work, DEVELOPING DOUBLE-STOPS, by Harvey S. Whistler, and begin a thorough study of this phase of violin technic.

Equal pressure should be exerted by each finger when playing two tones simultaneously. Likewise, equal bow pressure should be used for each tone.

THIRDS

I

FOURTHS

II

FIFTHS

III

SIXTHS

IV

SEVENTHHS

V

OCTAVES

VI

Etudes In Double-Stops

Double-Stop Etude No. 1 in G

DE BERIOT, Op. 102

To be played in legato style. Care should be taken to see that equal finger and bow pressures are used when producing each tone of the intervals.

Double-Stop Etude No. 2 in G

ALARD, Op. 10

To be played in legato style. Care should be taken to see that equal finger and bow pressures are used when producing each tone of the intervals.

mf

(5)

(9)

(13)

(17)

E & A

(21)

(25)

(29)

(33)

E & A

(37)

(41)

(45)

(49)

(53)

1 pos. $\frac{1}{2}$

2 pos. $\frac{2}{1}$

3 pos. $\frac{3}{2}$

1 pos. $\frac{1}{2}$

2 pos. $\frac{2}{1}$

3 pos. $\frac{3}{2}$

Double-Stop Etude No. 3 in G

WOHLFAHRT, Op. 74

To be played in legato style. Care should be taken to see that equal finger and bow pressures are used when producing each tone of the intervals.

The sheet music contains eight staves of double-stop exercises. Each staff starts with a dynamic 'V' and a bowing instruction. Fingerings are shown above the notes, such as '1 3' or '(3)' for the first note of an interval. The etude includes various bowing techniques like 'V' (downbow), 'V-' (upbow), and 'V-' (upbow). Measures are numbered from 1 to 35 above the staff.

Double-Stop Etude in D

ALARD, Op. 10

The accompaniment figuration, indicated by the lower notes, should be brought out in a distinct manner, while the melody is sustained as much as possible.

(0)

(5)

(9)

(13)

(15)

(17)

(19)

(23)

(25)

(27)

(31)

Double-Stop Etude in A

SITT, Op. 32

Also practice using a separate bow for each interval. Care should be taken to see that equal finger and bow pressures are used when producing each tone of the intervals.

The etude consists of 12 staves of musical notation for bowed string instruments. Each staff begins with a treble clef, a key signature of one sharp (A major), and a common time signature. The music is divided into measures by vertical bar lines. Each measure contains two notes, which are double stops. The first note of each double stop is indicated by a square bow head symbol, and the second note is indicated by a downward-pointing V symbol. Measure numbers are placed above the staff at the beginning of each measure. Fingerings are shown as small numbers above or below the notes. In some measures, there are additional markings such as '0' over a note, a circled '2' over a note, a circled '3' over a note, a circled '4' under a note, and a circled '5' over a note. Measures include: (3), (5), (7), (9), (11), (13), (15), (17), (19), (21), (23), (25), (27), (29), (31), (33), (35), (37), (39), (41), and (43).

Double-Stop Etude in C

BLUMENSTENGEL, Op. 33

Transferring from down bow to up bow, and vice versa, should be carried out as smoothly as possible, and changes of fingering should not interfere with the smooth, legato style of execution.

The sheet music contains 12 staves of violin notation. Each staff begins with a tempo marking (V) and a dynamic (e.g., p , f). Fingerings are indicated above the notes, such as 1, 2, 3, 4, 0, 1, 2, 3, 4, 5. Measure numbers are placed above certain staves: (5), (9), (13), (21), (25), (29), (33), (37), (41), (45), (49), (53), and (57). A dynamic marking "cresc." is located in the middle of the third staff. The music is in common time and consists of sixteenth-note patterns.

Double-Stop Etude in F

BLUMENSTENGEL, Op. 33

Practice slowly and maintain a steady tempo throughout. Equal bow pressure should be applied to both parts.

The sheet music consists of two staves of musical notation. The top staff is in common time (indicated by 'C') and the bottom staff is in common time (indicated by 'C'). Both staves begin in F major (indicated by a 'F' with a sharp sign). The music is divided into 20 measures, numbered (1) through (20) above each measure. Measure (1) starts with a single note followed by a sixteenth-note pattern. Measures (2) through (10) feature double stops (two notes played simultaneously) with various fingerings (e.g., 1-2, 1-3, 2-3, 0-1, 0-2, 1-0, 2-0, 3-0). Measures (11) through (15) continue with double stops and fingerings. Measures (16) through (20) show more complex patterns, including measures with three notes per beat and a measure ending with a fermata over a single note.

Double-Stop Etude in B_b

WOHLFAHRT, Op. 45

To be played in legato style. Care must be taken to see that equal finger and bow pressures are used when producing each tone of the intervals. Changes in fingering should not interfere with the over-all sustained effect.

Double-Stop Etude in E_b

LEONARD, Op. 21

To be played in a smooth, sustained manner. All double-stop shifting should be as inaudible as possible. Changes in fingering should not interfere with the over-all sustained effect.

The sheet music consists of 12 staves of musical notation for a string instrument, likely violin or cello. The music is in E-flat major (two flats) and common time (indicated by 'C'). The first staff begins with a whole note followed by a half note. Subsequent staves show various double-stop patterns and shifts. Fingerings are indicated above the notes, such as '1' and '2' or '3' and '4'. Measure numbers are placed above certain measures: (5), (9), (13), (18), (21), (25), (29), (33), (37), (41), (45), (49), (53), and (57). The notation includes various弓 (bowing) and vibrato markings. The music ends with a final measure number 57.

Etude No. 1 in Prepared Octaves

BLUMENSTENGEL, Op. 33

Practice slowly. Listen carefully to both tones of the octave to be sure they are in tune with each other before playing them together. Keep 1st and 4th fingers permanently down unless other fingering is necessary.

The music is composed of 12 staves of music for prepared octaves. Each staff begins with a dynamic instruction: (1) V, (2) D&A, (3) simile, (4) (5) G&D, (6) (7) D&A, (8) (9) A, (10) (11) D&A, (12) (13) (14) (15) G&D, (16) (17) V, (18) (19) A&E, (20) (21) (22) (23) D&A, (24) (25) A&E, (26) (27) (28) (29) D&A, (30) (31) (32) (33) V, (34) (35) (36) (37) A&E, (38) (39) (40) (41) D&A, (42) (43) (44) (45) A&E, (46) (47) (48) (49) D&A, (50) E&A, V. Fingerings are indicated below the notes: (1) 0 3, (2) 1 4, (3) 1 4, (4) 1 4, (5) 0 3, (6) 1 4, (7) 1 4, (8) 1 4, (9) 1 4, (10) 0 3, (11) 0 3, (12) 0 3, (13) 0 3, (14) 0 3, (15) 0 3, (16) 0 3, (17) 0 3, (18) 0 3, (19) 0 3, (20) 0 3, (21) 0 3, (22) 0 3, (23) 0 3, (24) 0 3, (25) 0 3, (26) 0 3, (27) 0 3, (28) 0 3, (29) 0 3, (30) 0 3, (31) 0 3, (32) 0 3, (33) 0 3, (34) 0 3, (35) 0 3, (36) 0 3, (37) 0 3, (38) 0 3, (39) 0 3, (40) 0 3, (41) 0 3, (42) 0 3, (43) 0 3, (44) 0 3, (45) 0 3, (46) 0 3, (47) 0 3, (48) 0 3, (49) 0 3, (50) 0 1.

Etude No. 1 in Octaves

53

BLUMENSTENGEL, Op. 33

Practice slowly. Do not proceed from one octave to the next until the intonation is correct.

Also practice sustaining each octave for (1) two counts, and (2) four counts.

Also practice (1) slurring each two octaves, and (2) slurring each complete measure.

The sheet music consists of 12 staves of musical notation for a single string instrument, likely a violin or cello. Each staff is in common time and uses a treble clef. The music is divided into measures by vertical bar lines. Above each measure, there is a measure number. The notes are represented by dots on the staff, with vertical stems extending either upwards or downwards. Some notes have horizontal dashes through them, indicating they are muted. The music is annotated with various fingerings and performance instructions:

- Fretting:** Fingering numbers (e.g., 0, 1, 2, 3) are placed below the staff to indicate which finger should be used on each note.
- Performance Instructions:** Various labels are placed above the staff to provide guidance:
 - D&A**: Double and Alternating strokes.
 - G&D**: Grand and Double strokes.
 - A&E**: Alto and Elevation strokes.
 - (simile)**: A bracketed instruction indicating a change in technique.
 - V**: A vertical stroke symbol.
 - m**: A muted symbol.
 - b**: A bowing symbol.
 - L**: A legato symbol.
 - A**: An articulation symbol.
 - U**: An upward bowing symbol.
 - U**: A downward bowing symbol.
 - ;**: A fermata symbol.
- Measure Numbers:** Measure numbers are placed above the staff at the beginning of each measure, ranging from (7) to (59).

Etude No. 2 in Prepared Octaves

KAYSER, Op. 20

Practice slowly. Listen carefully to both tones of the octave to be sure they are in tune with each other before playing them together. Keep 1st and 4th fingers permanently down unless other fingering is necessary.

The music is composed of ten staves of musical notation for prepared octaves. The notation uses a treble clef and common time. Fingerings are indicated by numbers above or below the notes, often enclosed in boxes labeled "G&D" or "D&A". Dynamics like "V" and "0 3" are also present. The etude begins with a "simile" instruction and includes fingerings such as (1) and (4) in the first staff. Subsequent staves include fingerings (3), (5), (7), (9), (11), (13), (15), (17), (19), (21), (23), (25), (27), (29), (31), (33), (35), (37), (39), (41), (43), (45), (47), and (49).

Etude No. 2 in Octaves

KAYSER, Op. 20

Practice slowly. Do not proceed from one octave to the next until the intonation is correct.

Also practice sustaining each octave for (1) two counts, and (2) four counts.

Also practice (1) slurring each two octaves, and (2) slurring each complete measure.

The sheet music contains 12 staves of musical notation for two hands. The music is in common time and consists of eighth-note patterns. Measure numbers are indicated above the staves. Various fingerings and performance instructions are included, such as 'simile' and 'G&D' (Gedanken und Druck). The music spans multiple octaves, with hand positions marked by '3' and '0' below the staves.

Octave-Finale

(A Melodic Study)

WOHLFAHRT, Op. 54

Practice slowly. Do not proceed from one octave to the next until the intonation is correct.

The sheet music consists of 12 staves of melodic study for guitar, arranged in three columns of four staves each. The music is in common time and treble clef. Fingerings and articulations are indicated throughout the piece. Measures are numbered 1 through 45. The first staff begins with a measure labeled 'simile'.

- Staff 1:** Measures 1-4. Fingerings: 4, 1; 4, 1; 4, 1; 4, 1. Articulation: V.
- Staff 2:** Measures 5-8. Fingerings: 5, 1; 5, 1; 5, 1; 5, 1. Articulation: V.
- Staff 3:** Measures 9-12. Fingerings: 7, 1; 7, 1; 7, 1; 7, 1. Articulation: V.
- Staff 4:** Measures 13-16. Fingerings: 9, 1; 9, 1; 9, 1; 9, 1. Articulation: V.
- Staff 5:** Measures 17-20. Fingerings: 11, 1; 11, 1; 11, 1; 11, 1. Articulation: V.
- Staff 6:** Measures 21-24. Fingerings: 13, 1; 13, 1; 13, 1; 13, 1. Articulation: V.
- Staff 7:** Measures 25-28. Fingerings: 15, 1; 15, 1; 15, 1; 15, 1. Articulation: V.
- Staff 8:** Measures 29-32. Fingerings: 17, 1; 17, 1; 17, 1; 17, 1. Articulation: V.
- Staff 9:** Measures 33-36. Fingerings: 19, 1; 19, 1; 19, 1; 19, 1. Articulation: V.
- Staff 10:** Measures 37-40. Fingerings: 21, 1; 21, 1; 21, 1; 21, 1. Articulation: V.
- Staff 11:** Measures 41-44. Fingerings: 23, 1; 23, 1; 23, 1; 23, 1. Articulation: V.
- Staff 12:** Measures 45-48. Fingerings: 25, 1; 25, 1; 25, 1; 25, 1. Articulation: V.

Accompaniment chords are indicated in boxes above the staves:

- Measures 1-4: D&A
- Measures 5-8: A&E
- Measures 9-12: D&A
- Measures 13-16: A&E
- Measures 17-20: D&A
- Measures 21-24: A&E
- Measures 25-28: D&A
- Measures 29-32: G&D
- Measures 33-36: D&A
- Measures 37-40: A&E
- Measures 41-44: D&A
- Measures 45-48: G&D