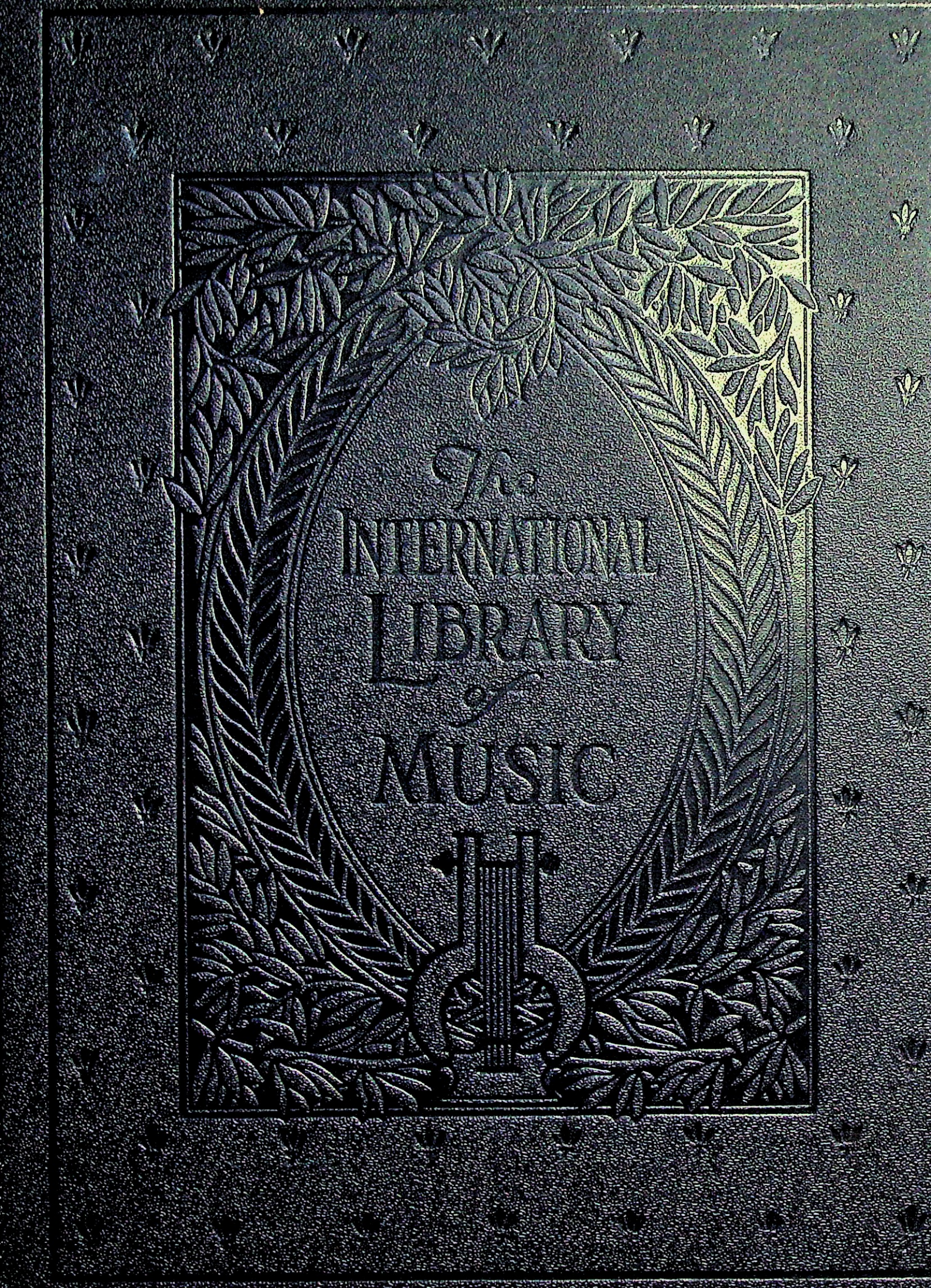
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STUDIES IN THE POSITIONS

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SECOND, THIRD AND FOURTH POSITIONS.

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STUDIES IN THE POSITIONS

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VOLUME V

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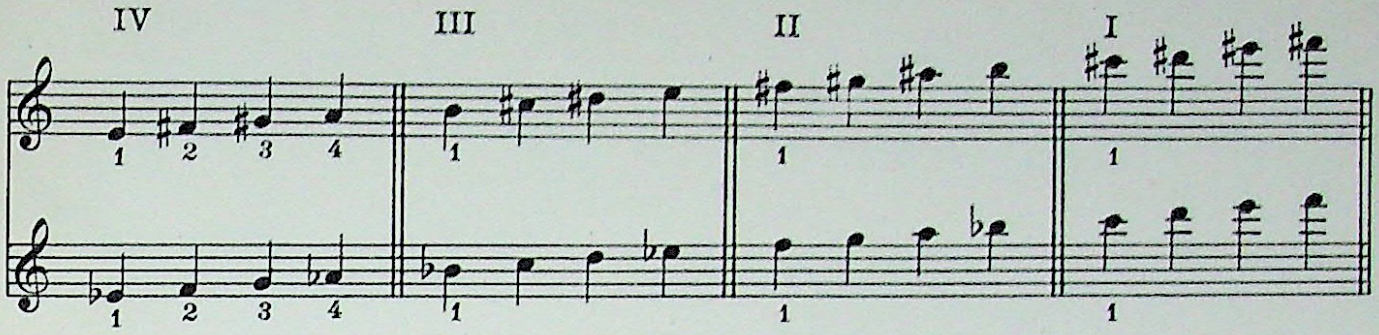
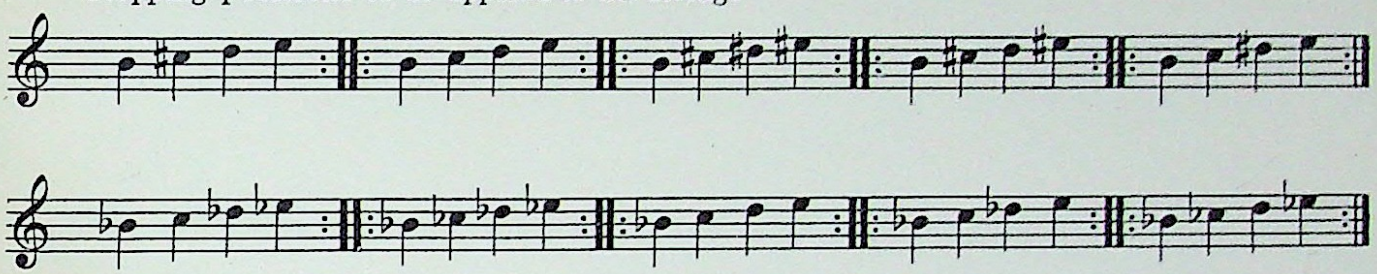
The Fifth Position

Technical formulas to be mastered in various styles of bowing, while also practising the studies which follow.

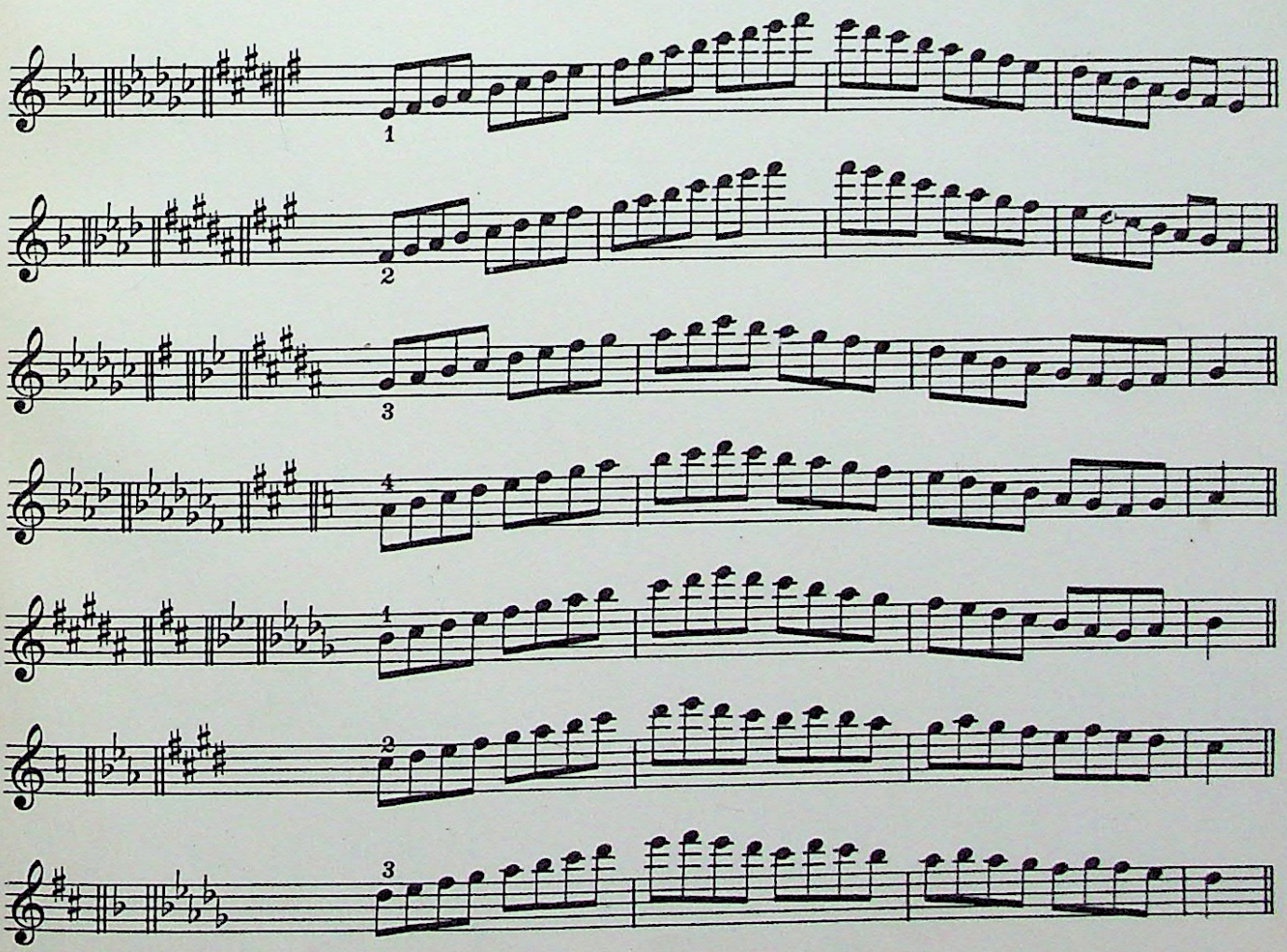


Stopping positions to be applied to all strings

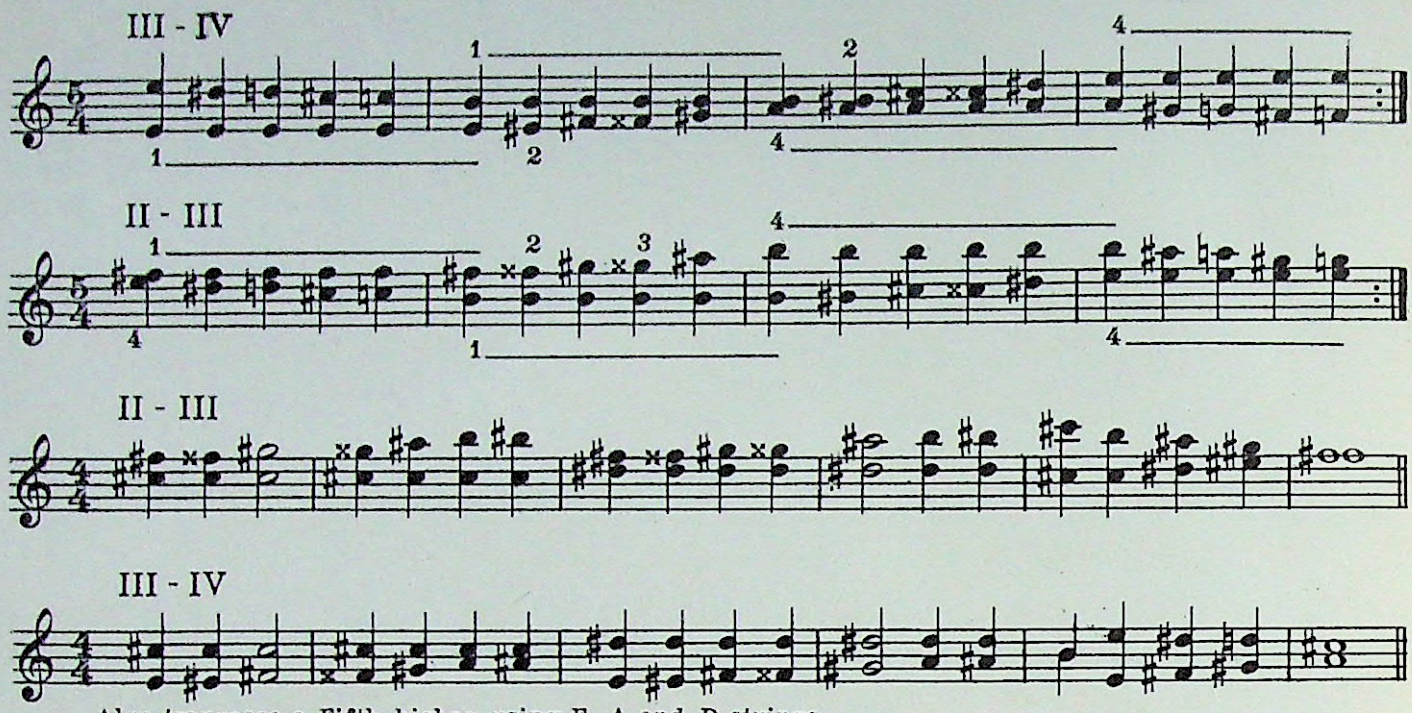


MAJOR AND MINOR SCALES IN ALL KEYS

Apply each signature to the following Scale form. Use both Harmonic and Melodic Minor.

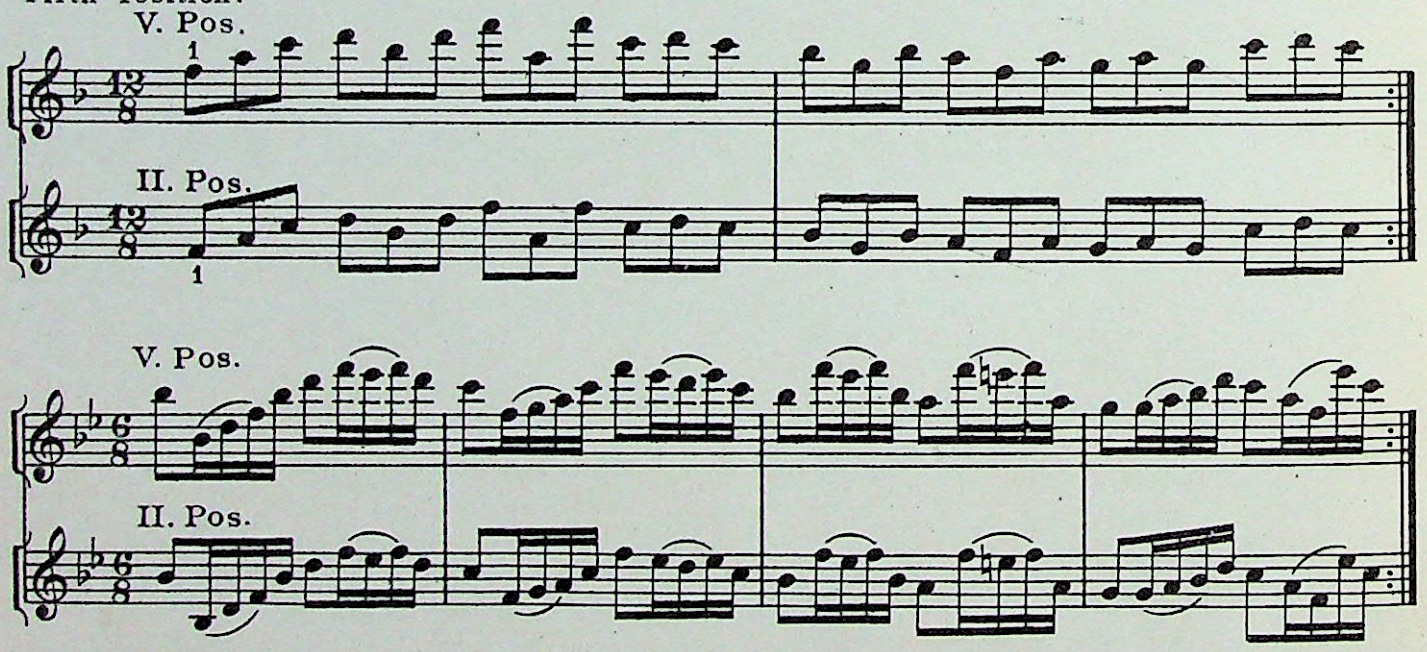


Double Stops. Intervals formed on adjoining Strings

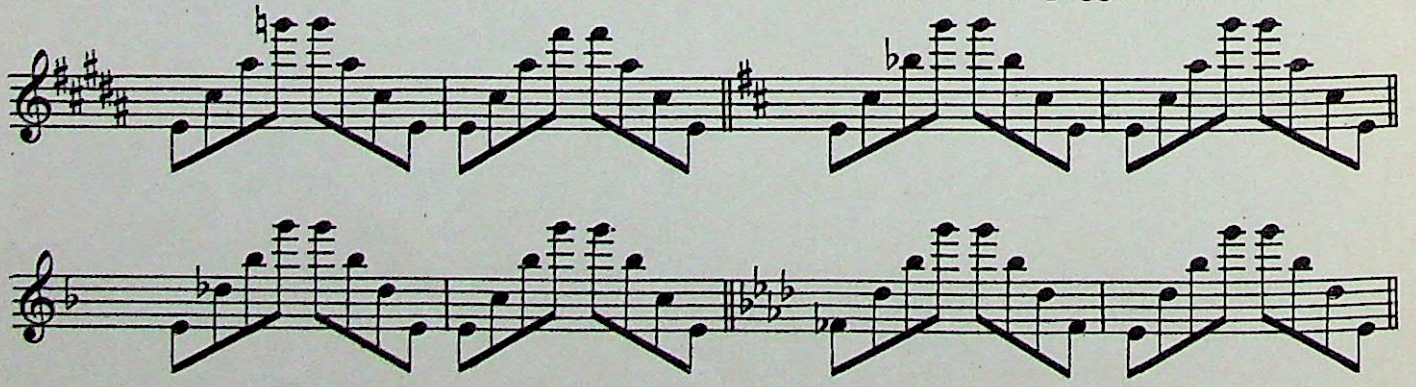


Also transpose a Fifth higher using E, A and D strings

Illustrating the Duplication of the Second Position Fingering an Octave Higher in the Fifth Position.

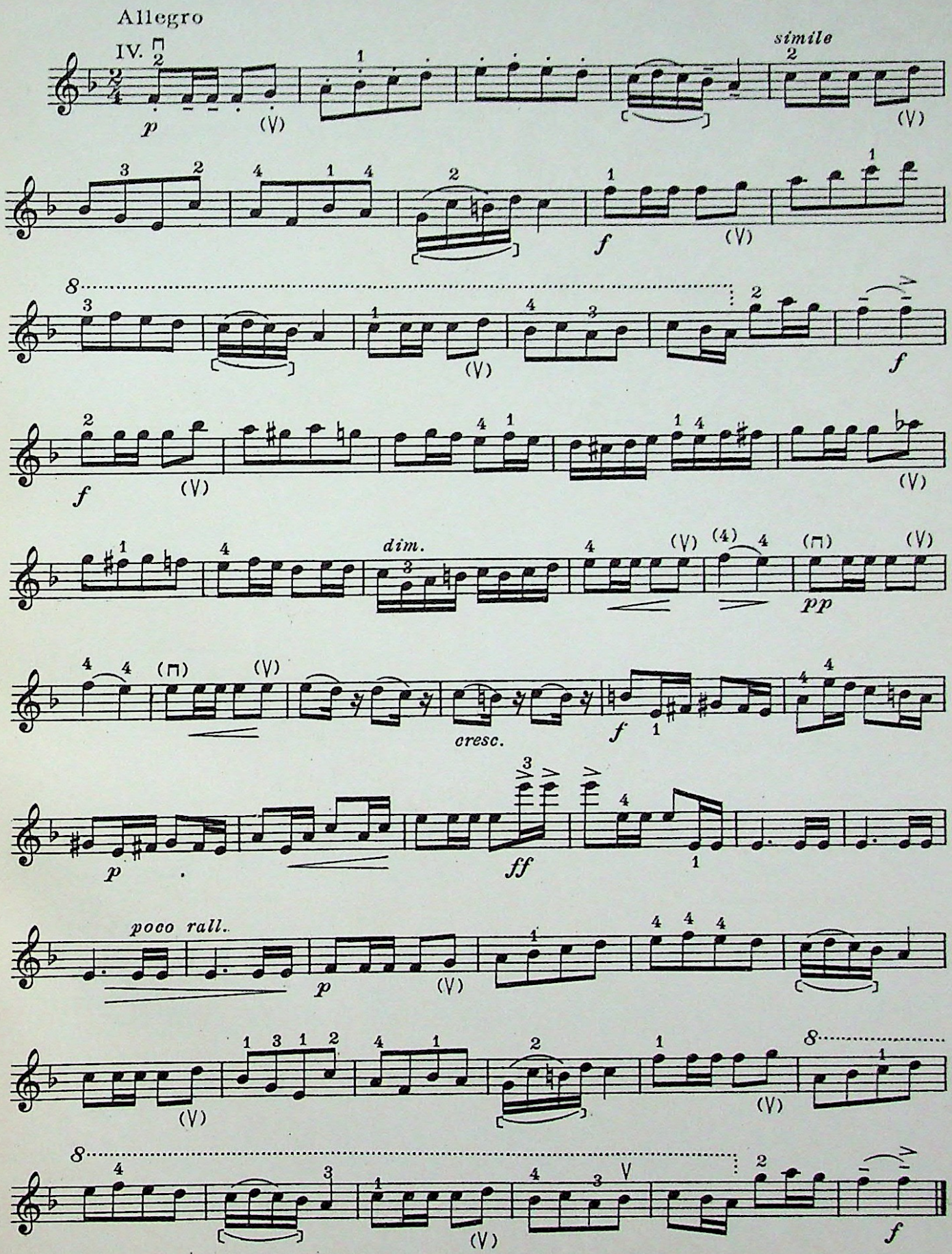


Four Resolutions of Diminished to Dominant Seventh Chord in Arpeggiated Form.



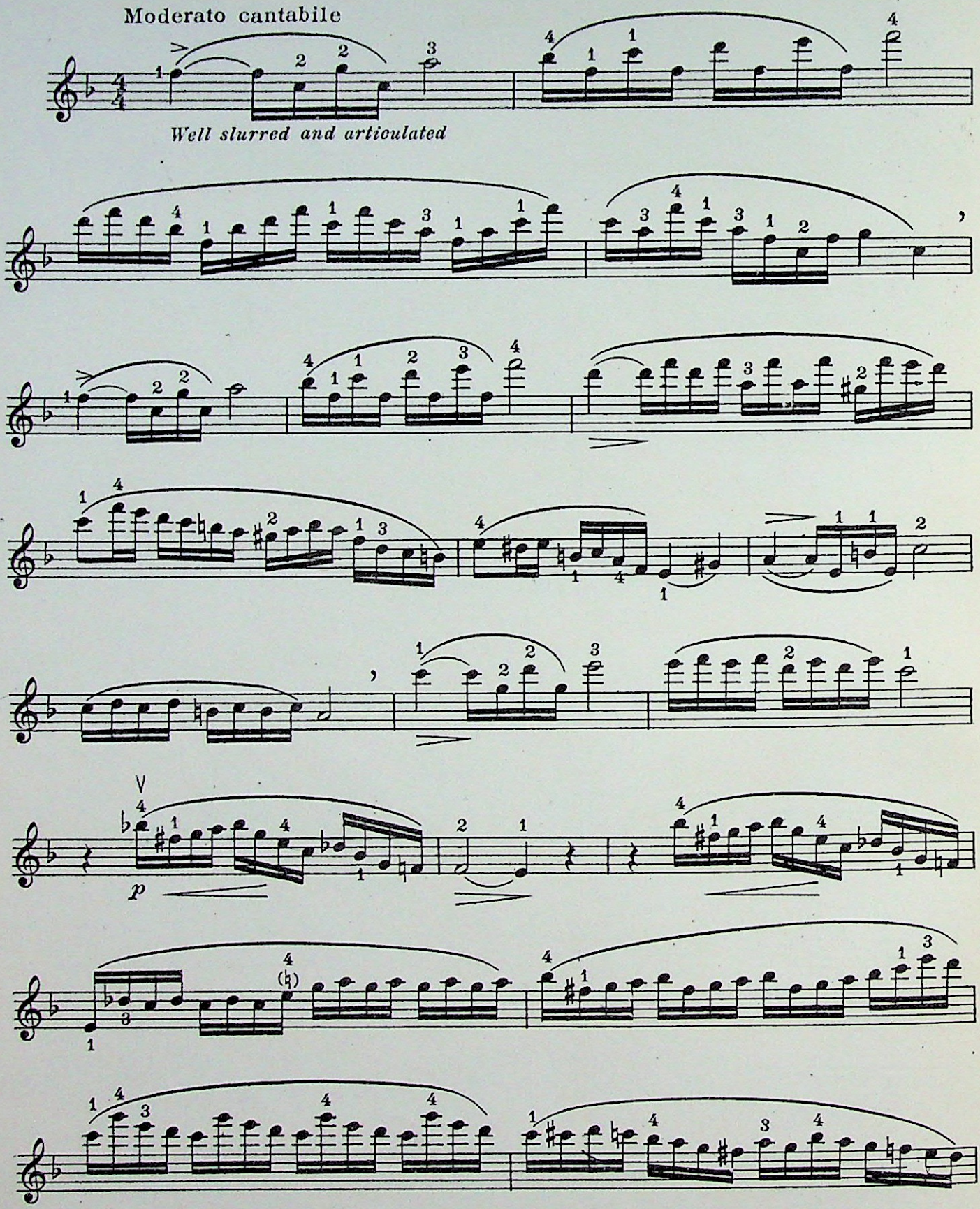
Studies Entirely in the Fifth Position

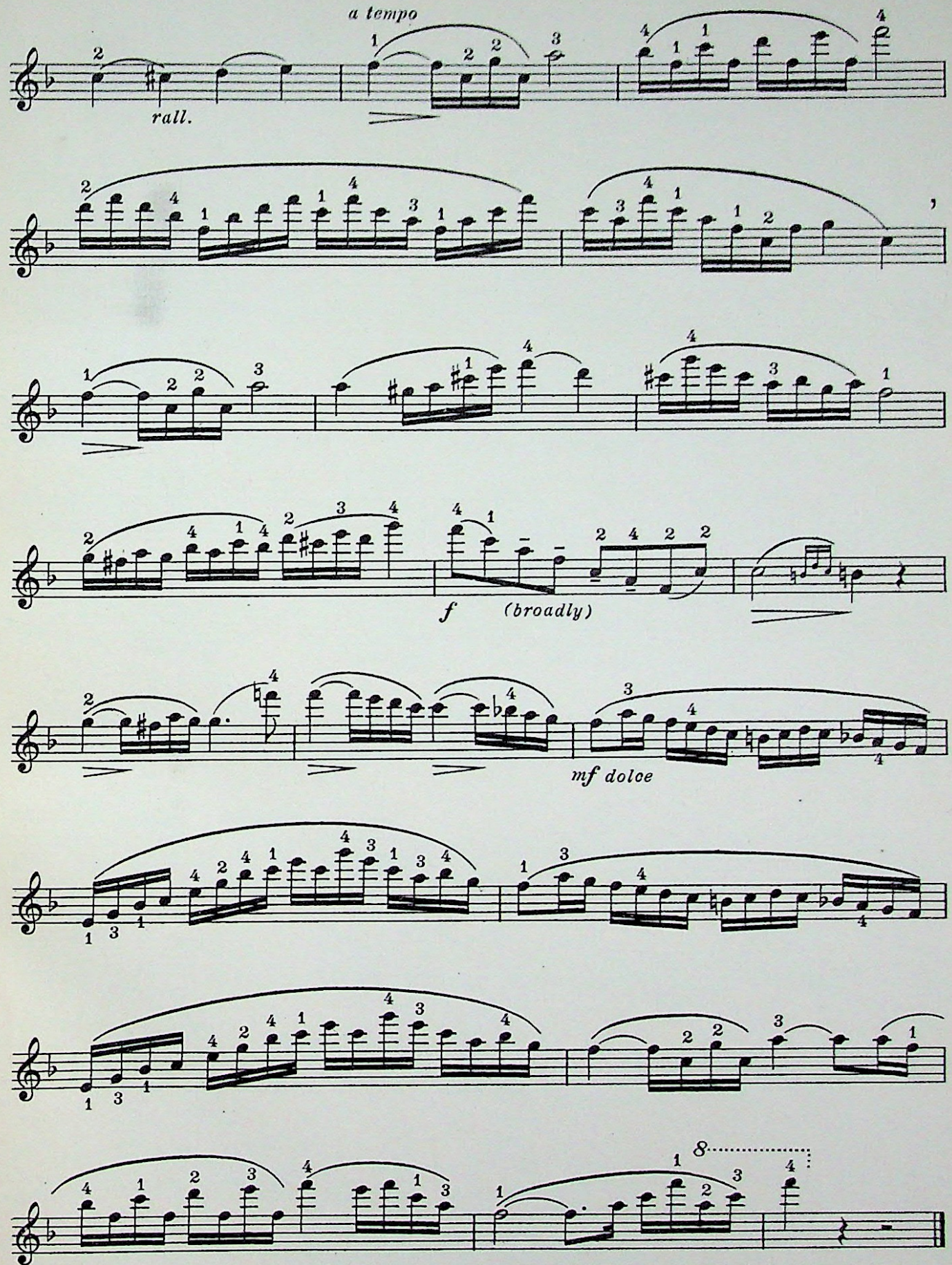
STUDY in the short decisive stroke, from the "Violin School." LOUIS SPOHR



STUDY in sostenuto tone production

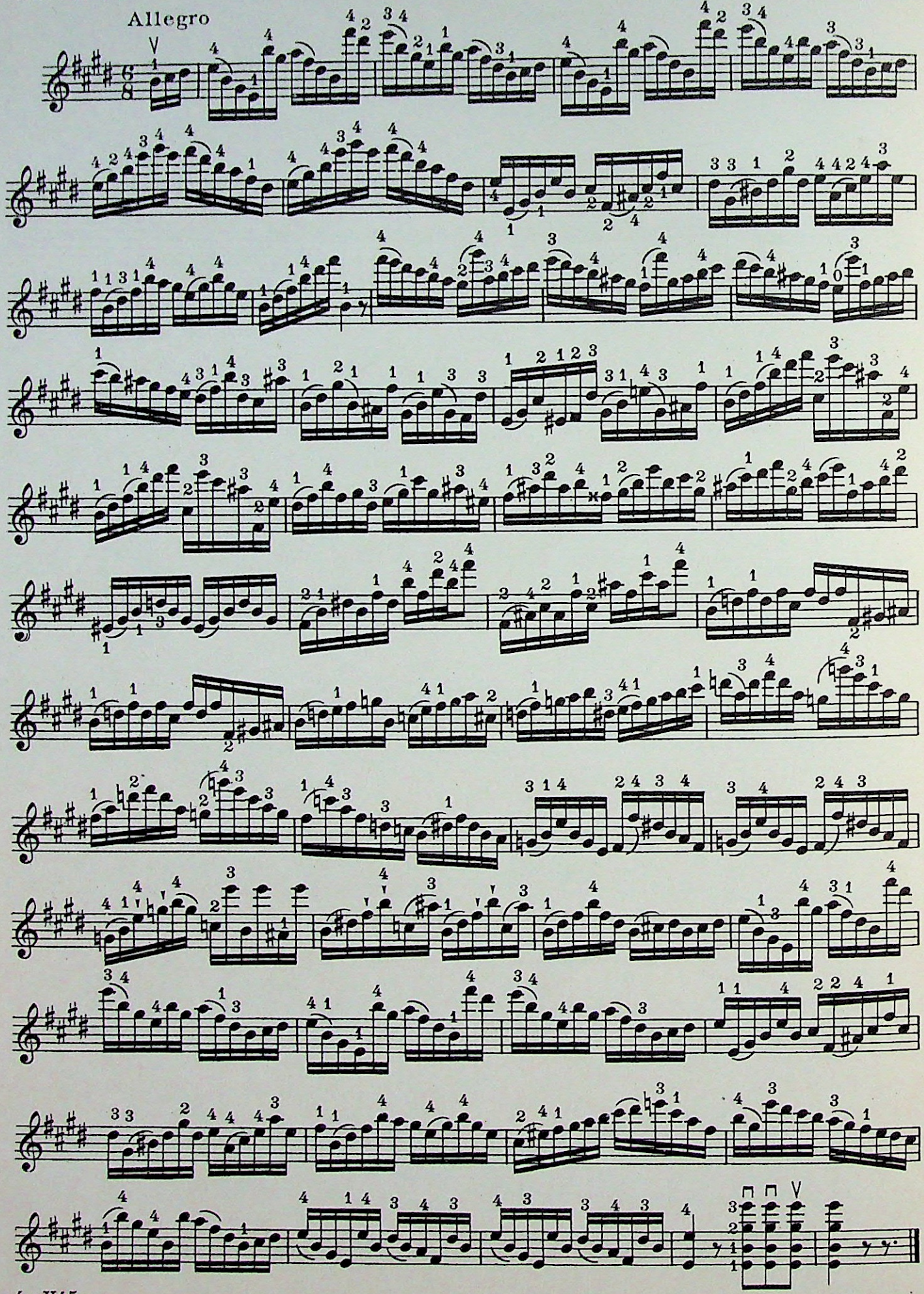
CH. DANCLA, Op.73, №8




a tempo
rall.
f
(broadly)
mf dolce
8

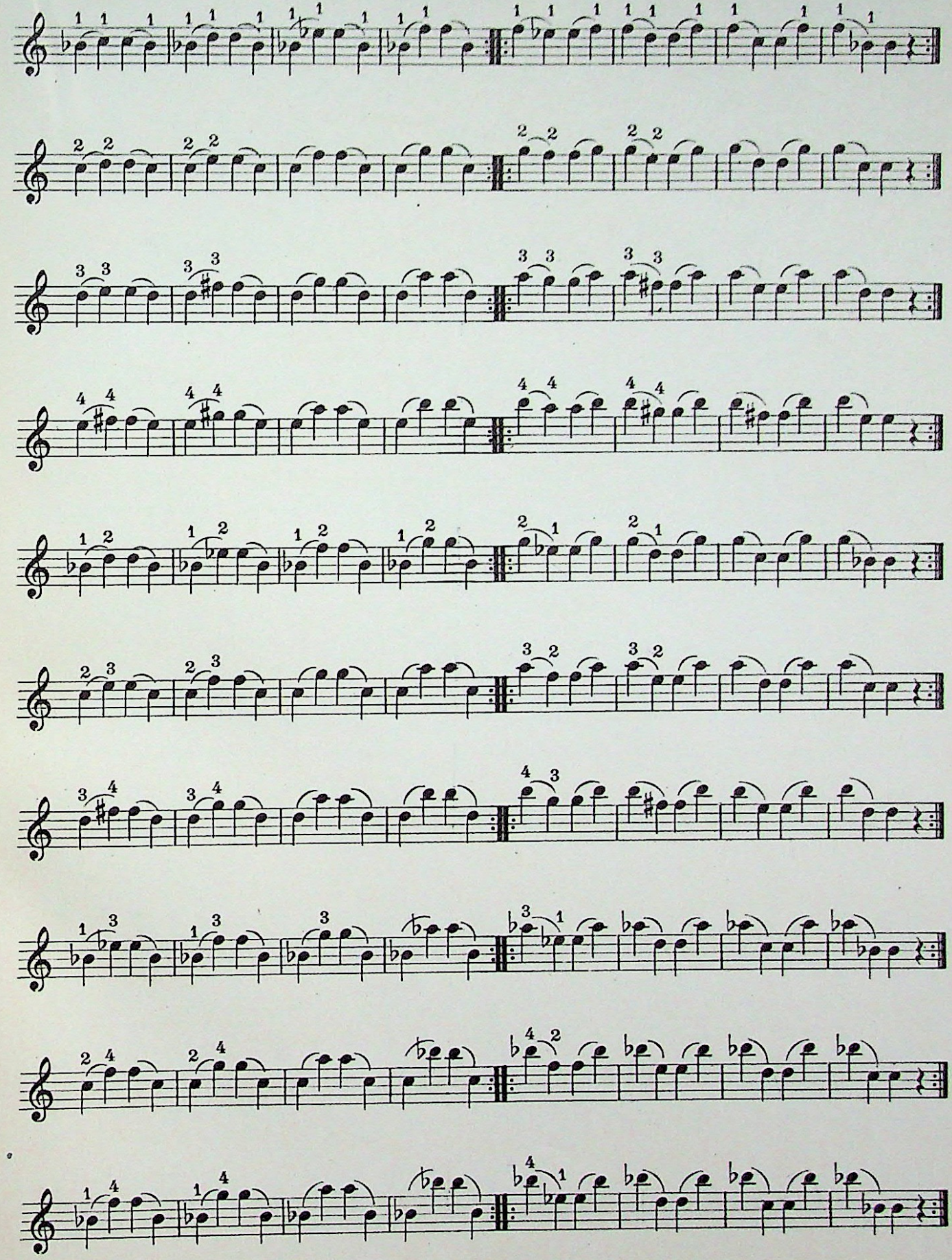
STUDY for the short sustained stroke in single strokes and slurred pairs, from Seven Divertissements.

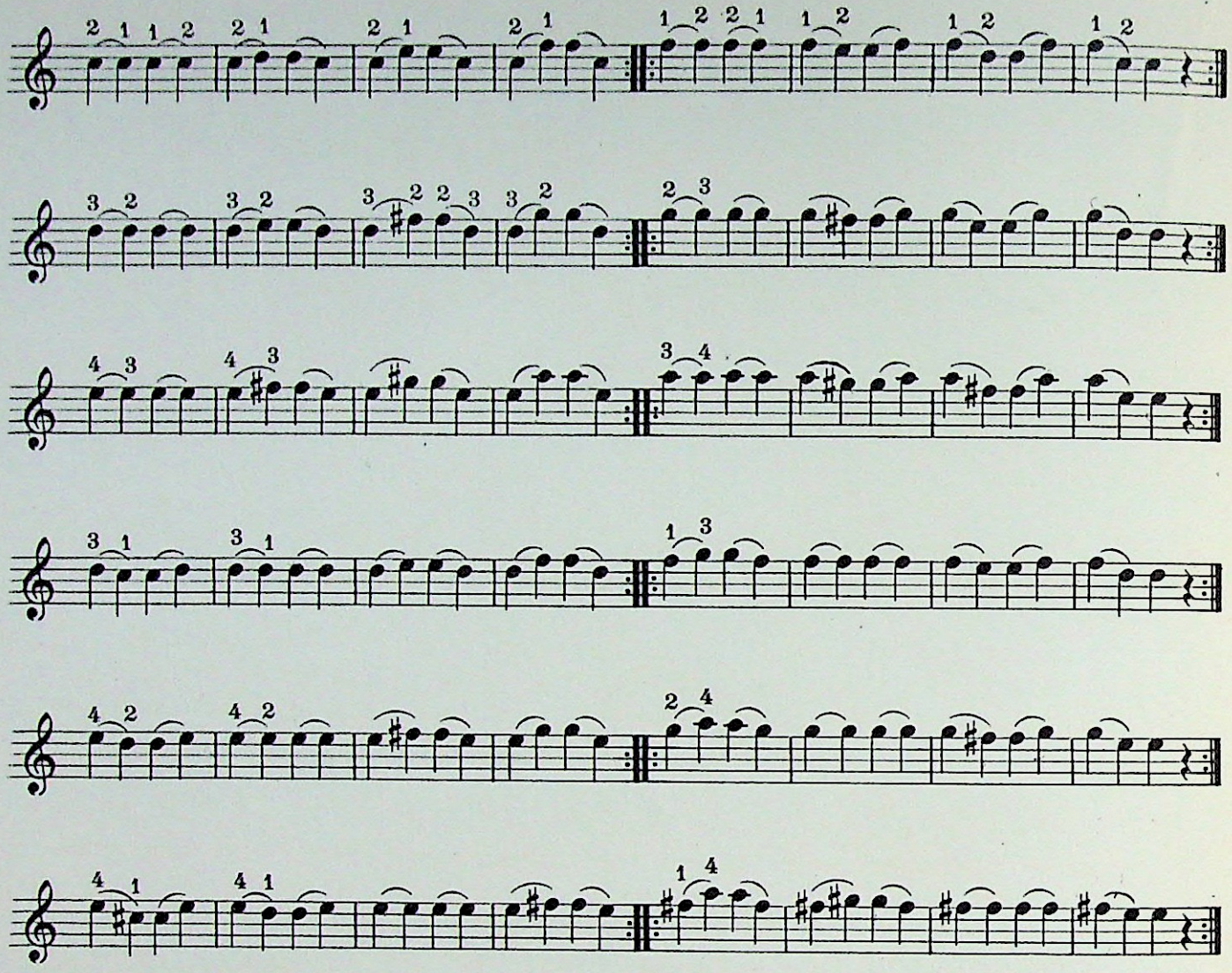
B. CAMPAGNOLI, Op. 18, No 5



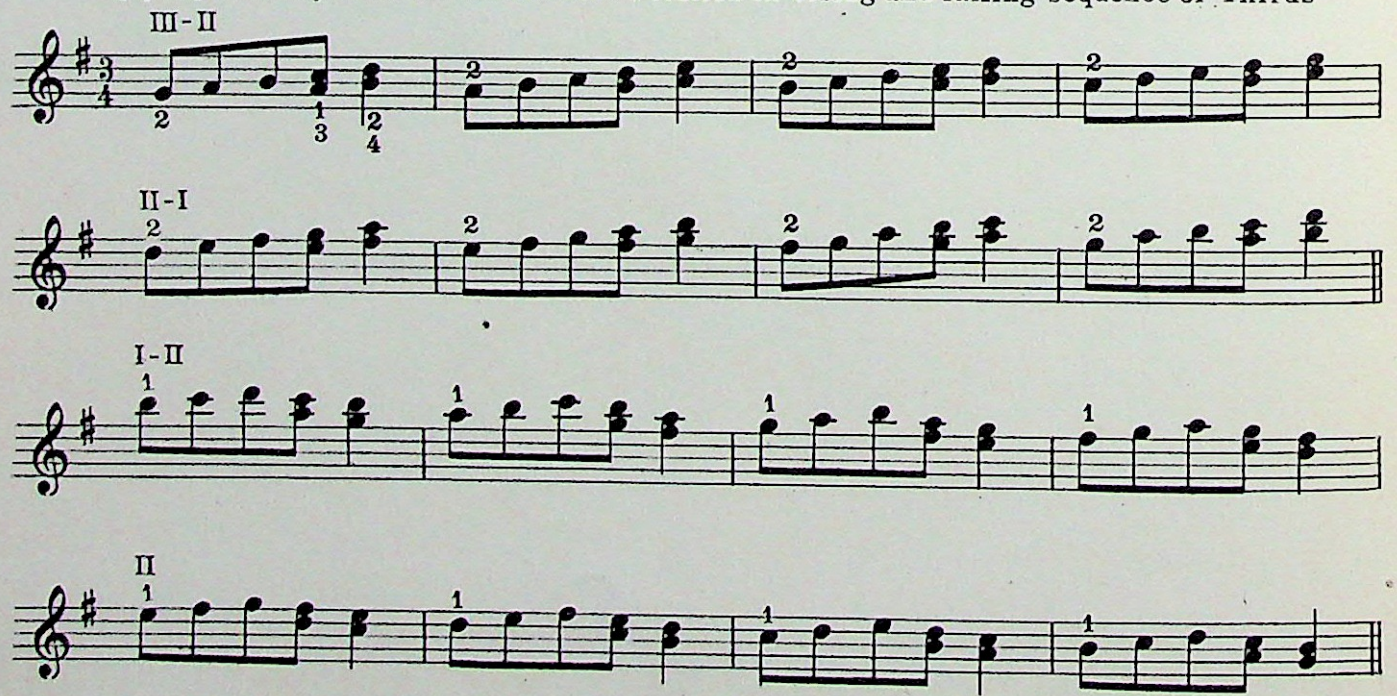
Shifting

From First, through Second, Third and Fourth Positions to the Fifth Position

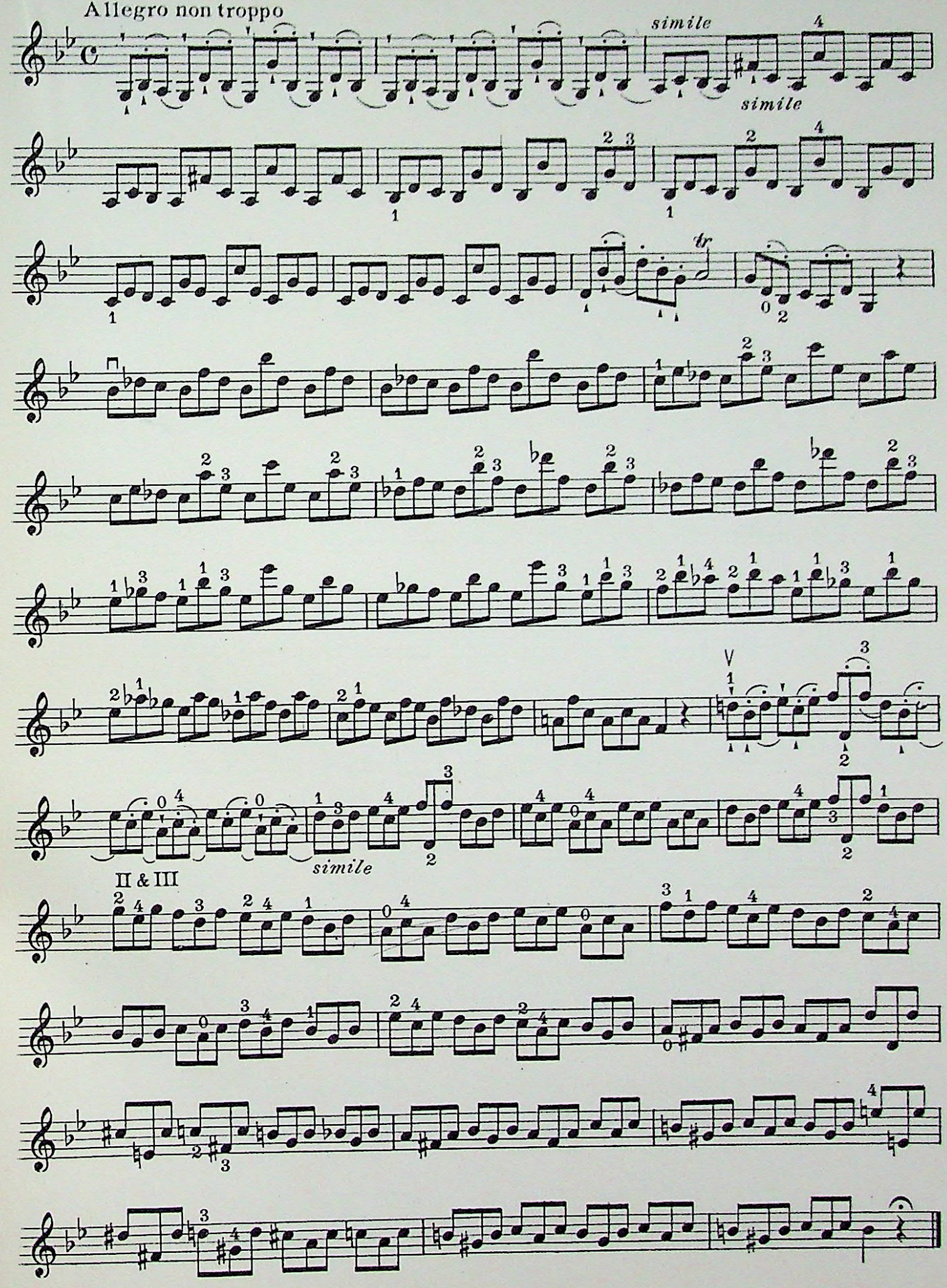




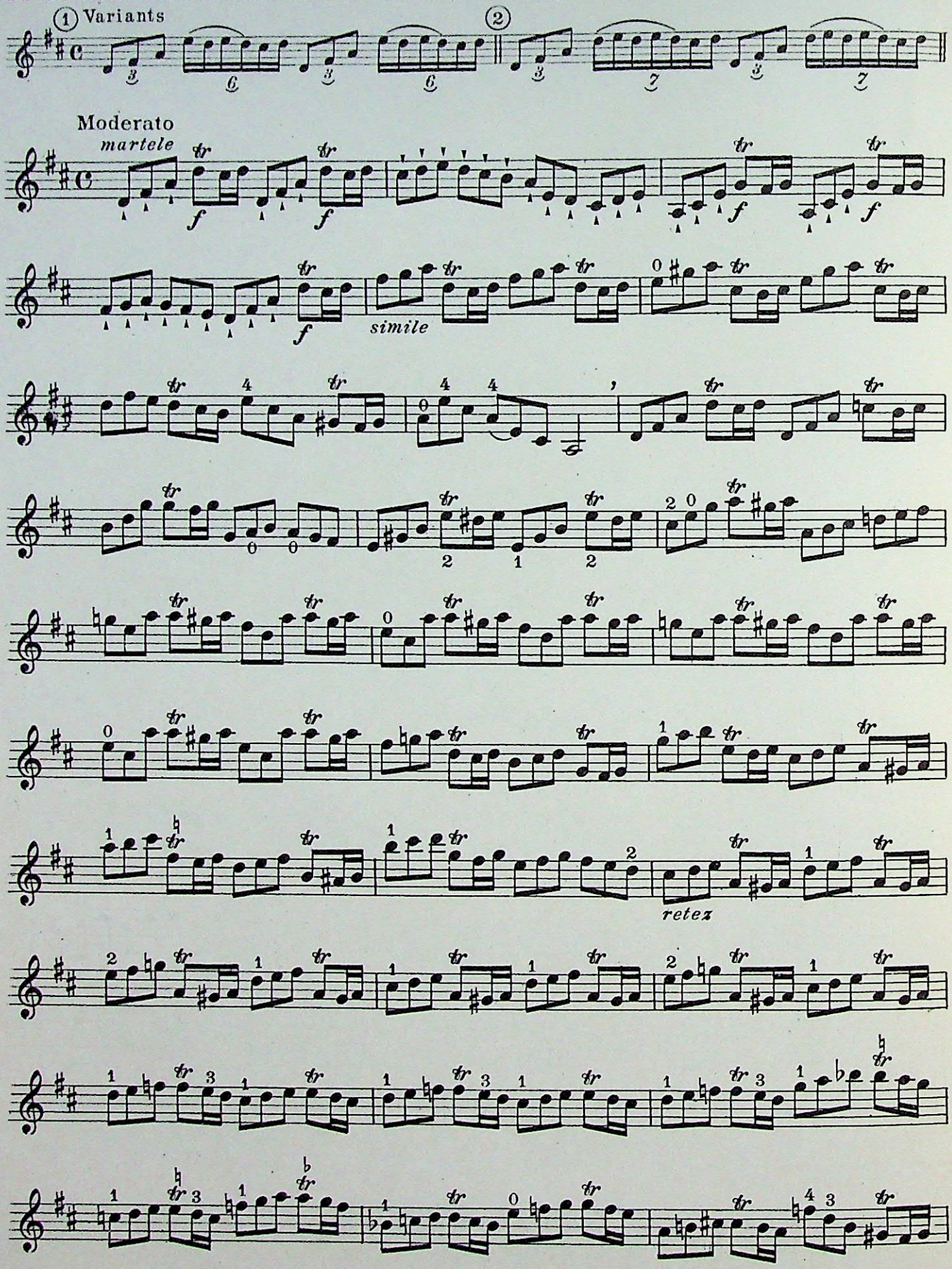
Shifting progressively from Second to Fifth Position in rising and falling sequence of Thirds

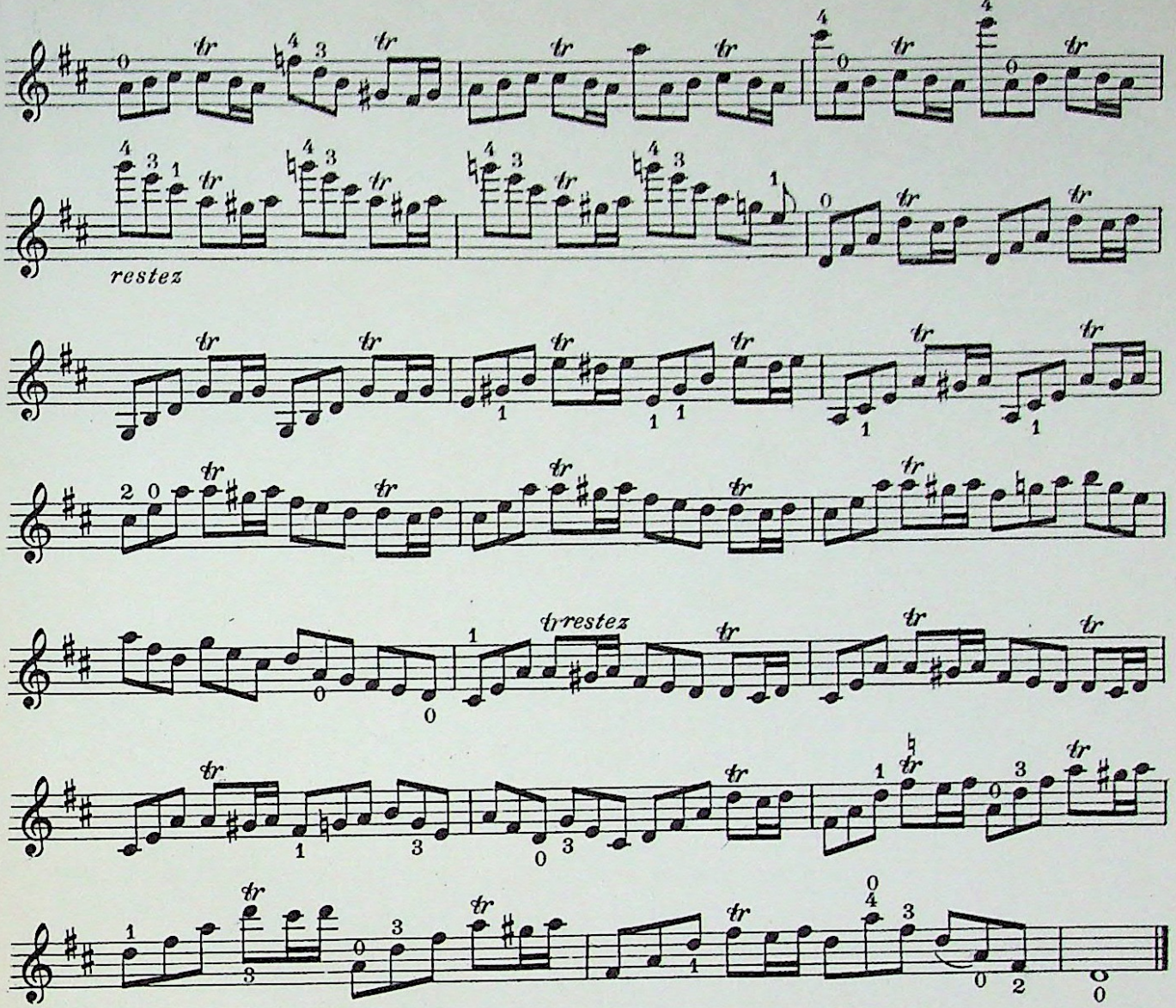


STUDY for the martelé and staccato, No.15, from Thirty-six Caprices F. FIORILLO

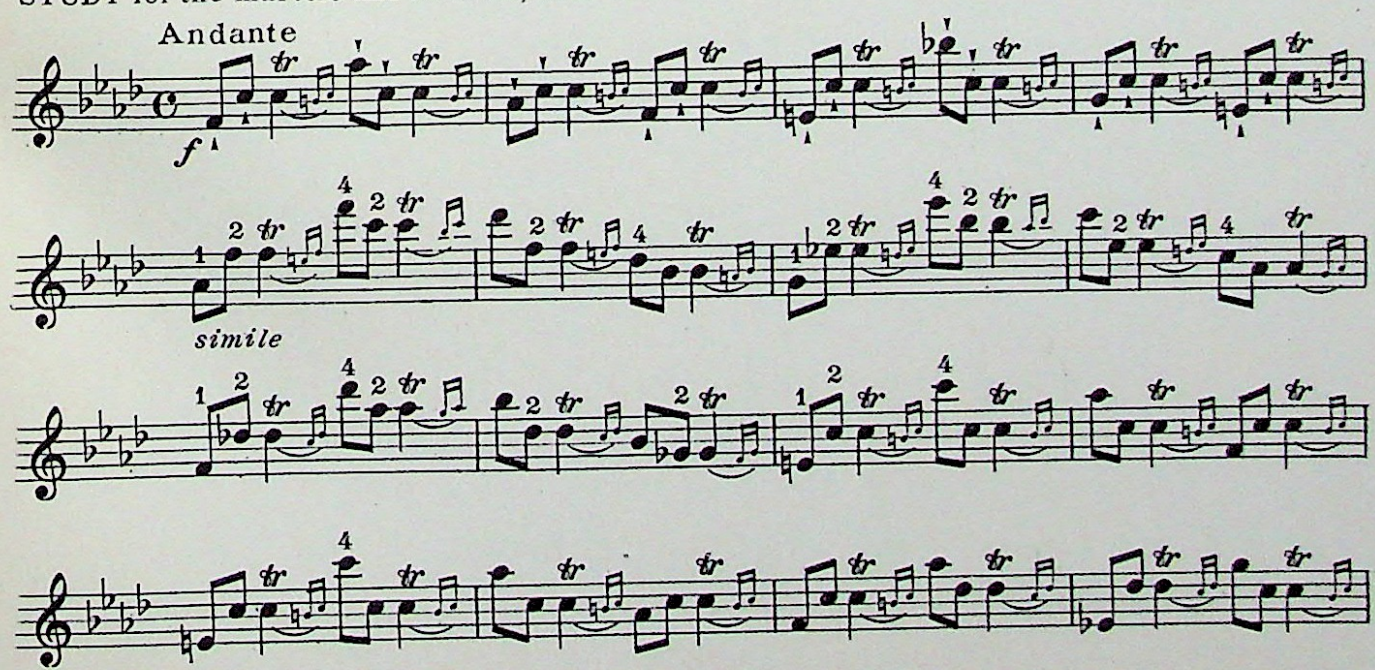


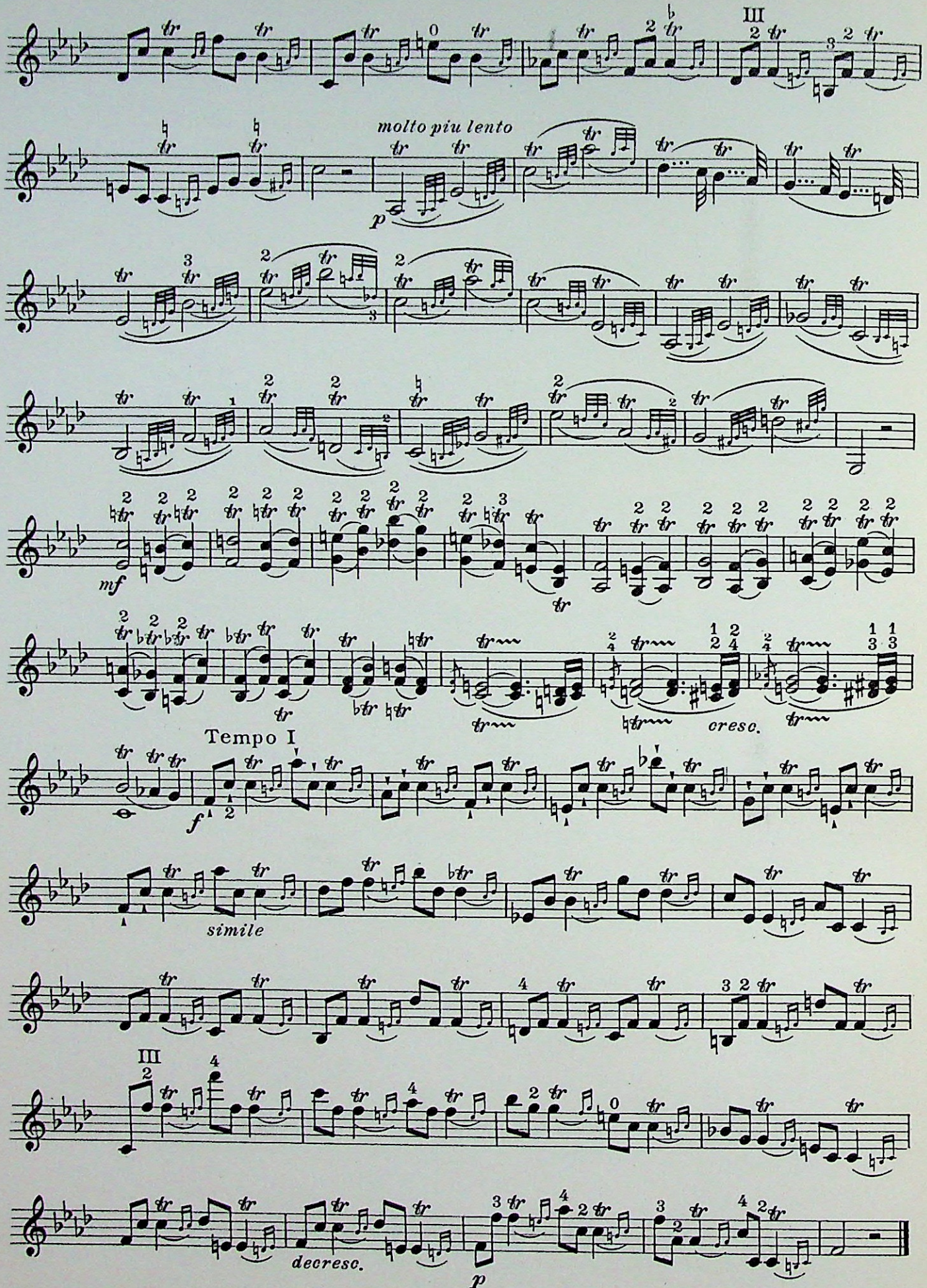
STUDY for the martelé and sustained stroke, No. 16, from Forty-two Studies — R. KREUTZER





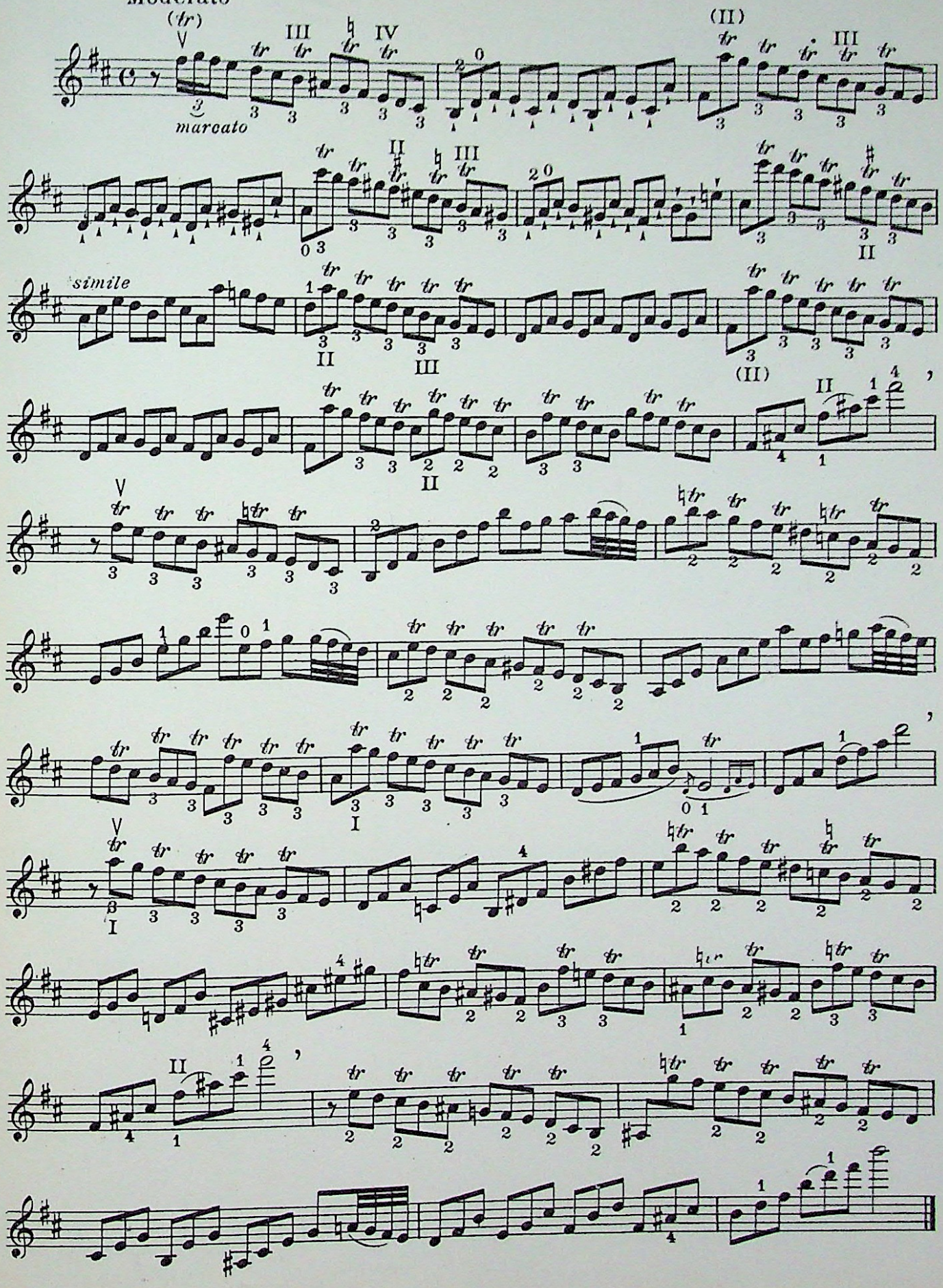
STUDY for the martelé and the trill, from Fifteen Studies HUBERT RIES Op. 26, No. 13




III
molto piu lento
p
mf
cresc.
Tempo I
f
simile
III
decresc.
p

STUDY in the decisive character, for shifting and the trill without ending. Nº 21, from Forty-two Studies.

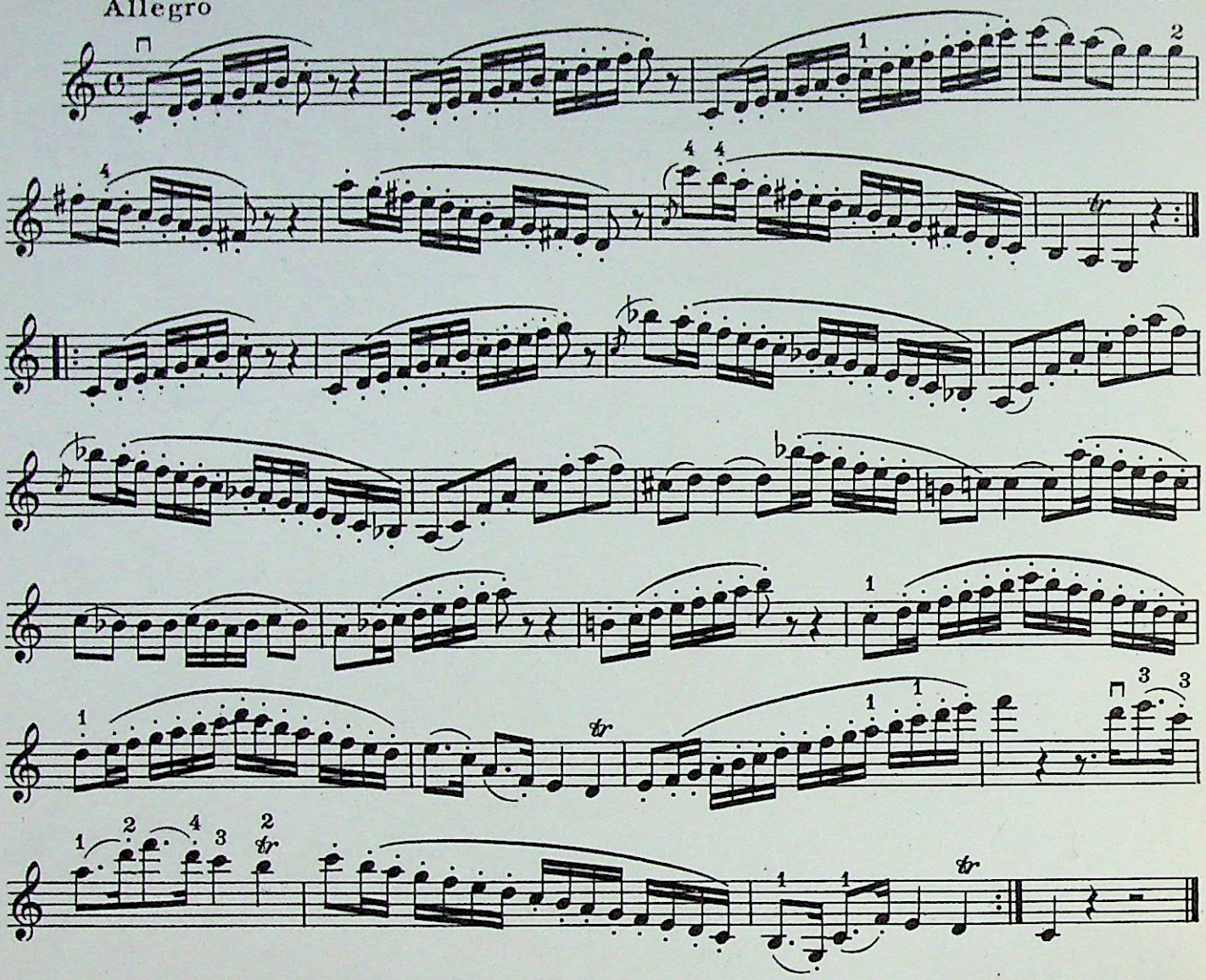
R. KREUTZER



STUDY for scale passages in staccato, Nº 3, from Thirty-six Studies

F. FIORILLO

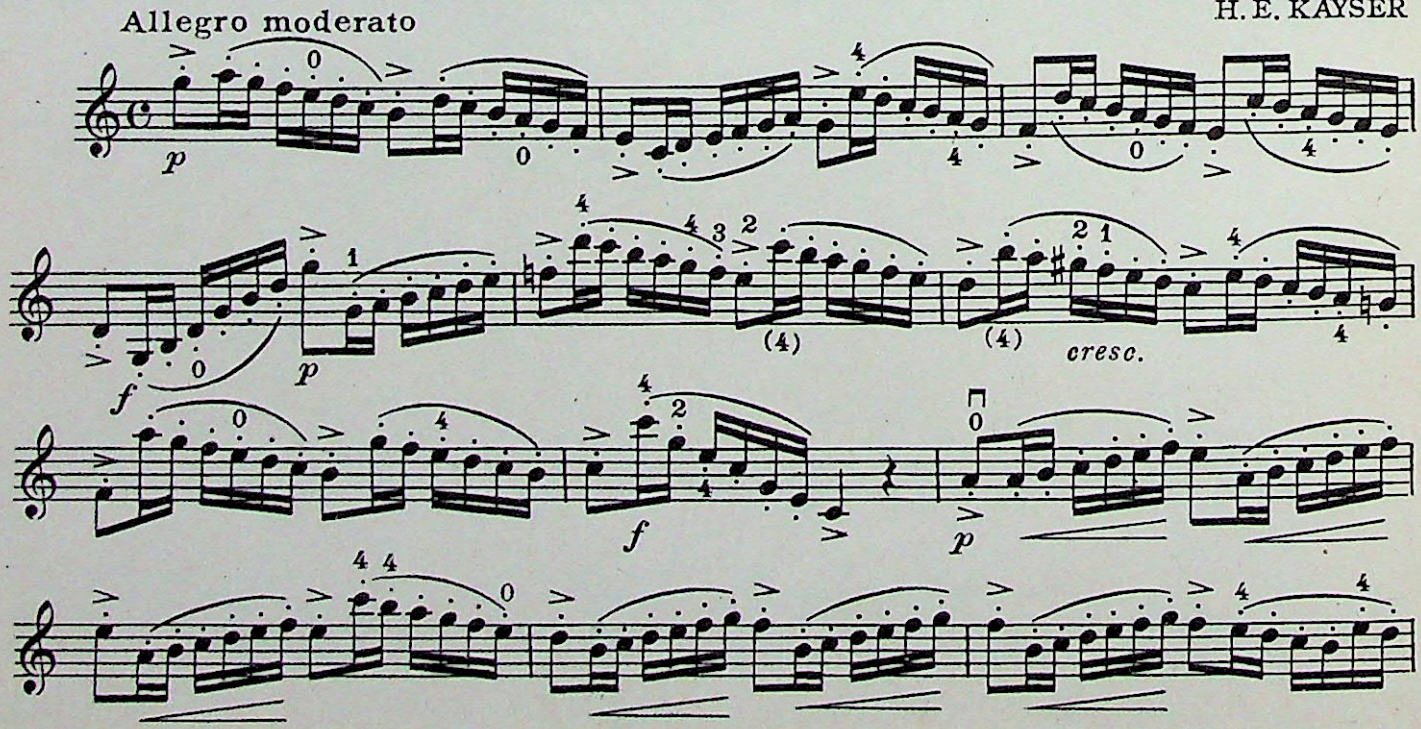
Allegro

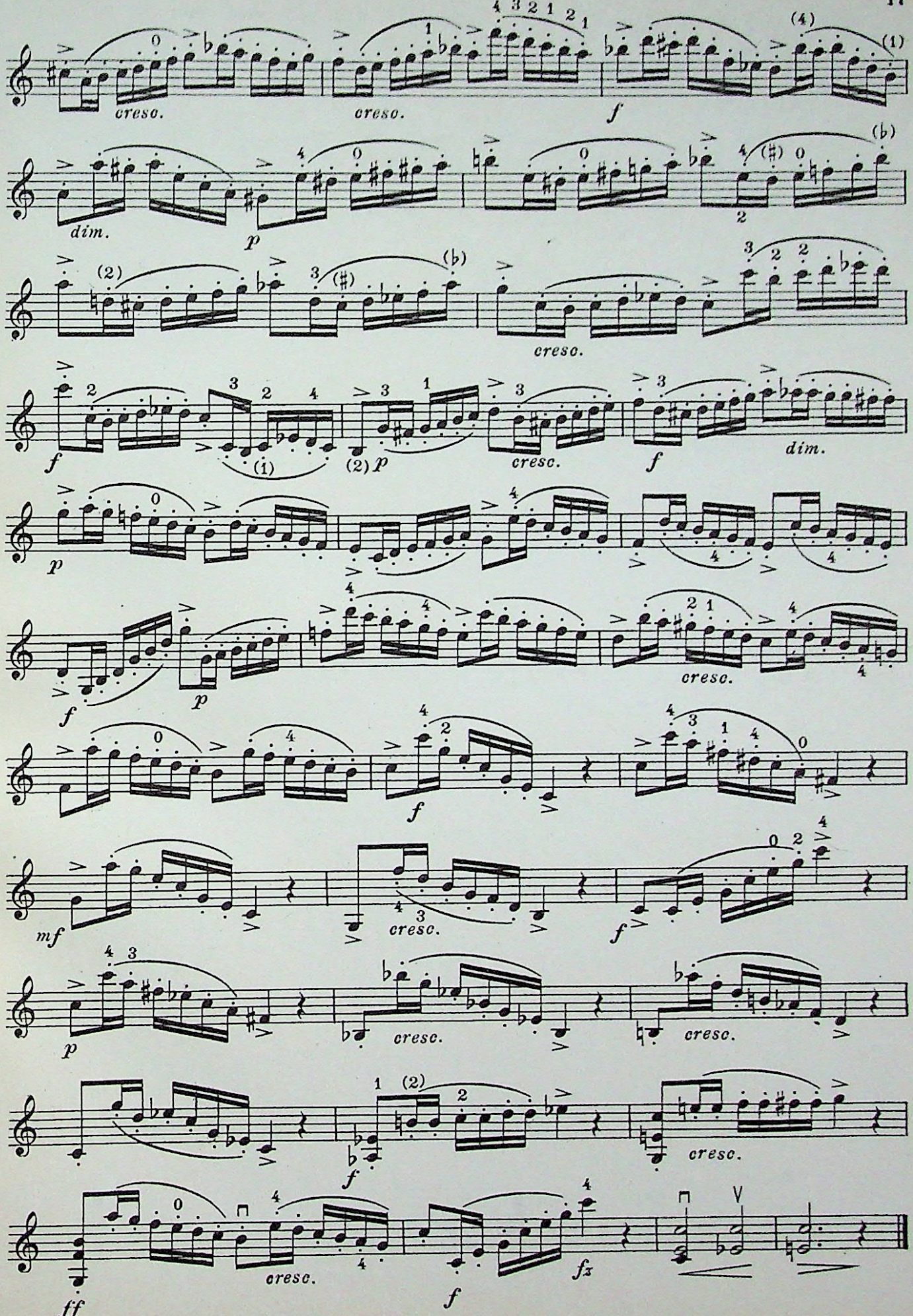


STUDY in staccato, Nº 33, from Thirty-six Studies.

H. E. KAYSER

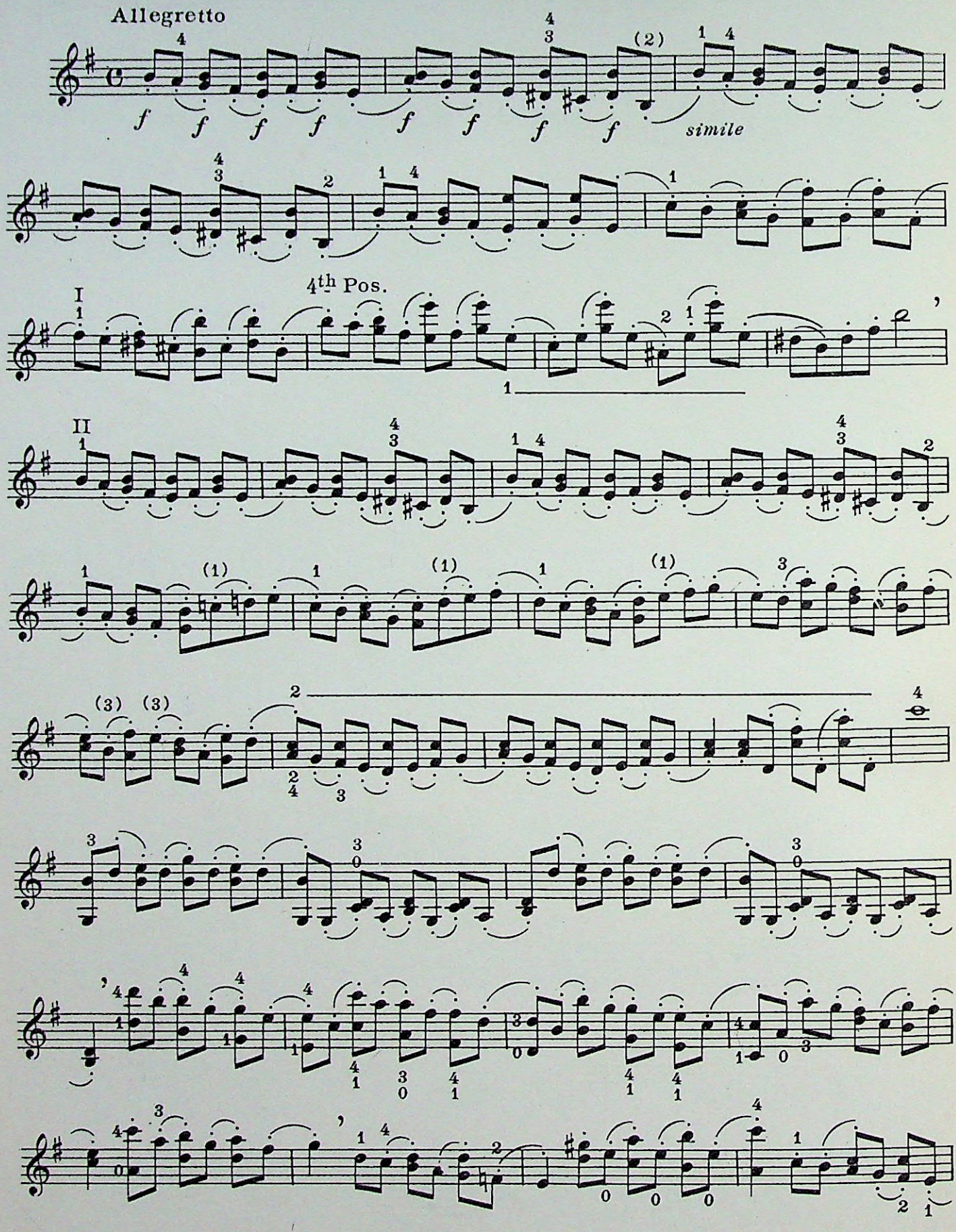
Allegro moderato

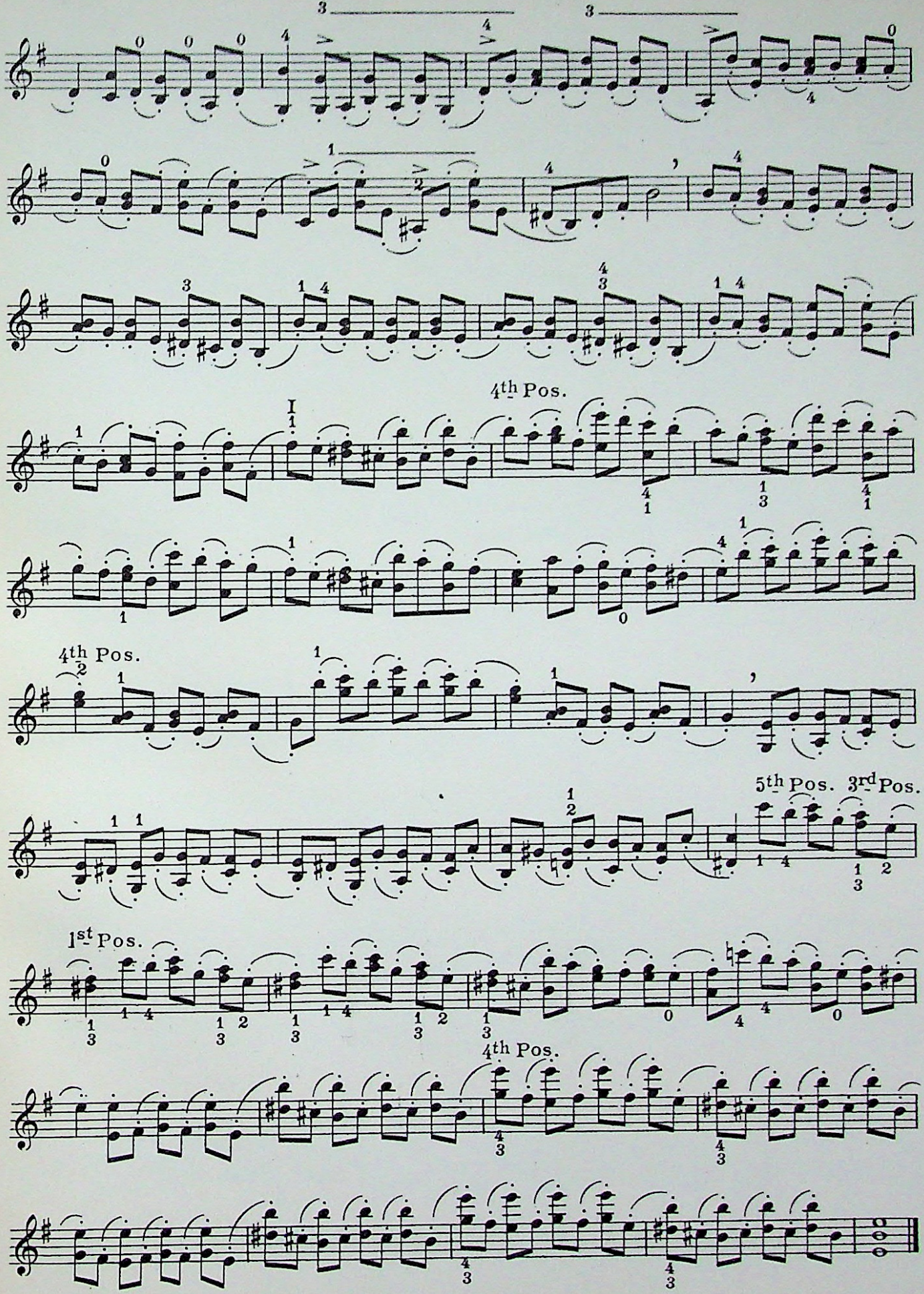



cresc.
cresc.
f
dim.
p
cresc.
f
dim.
p
f
p
cresc.
f
f
mf
cresc.
f
p
cresc.
cresc.
f
cresc.
ff
f
fz

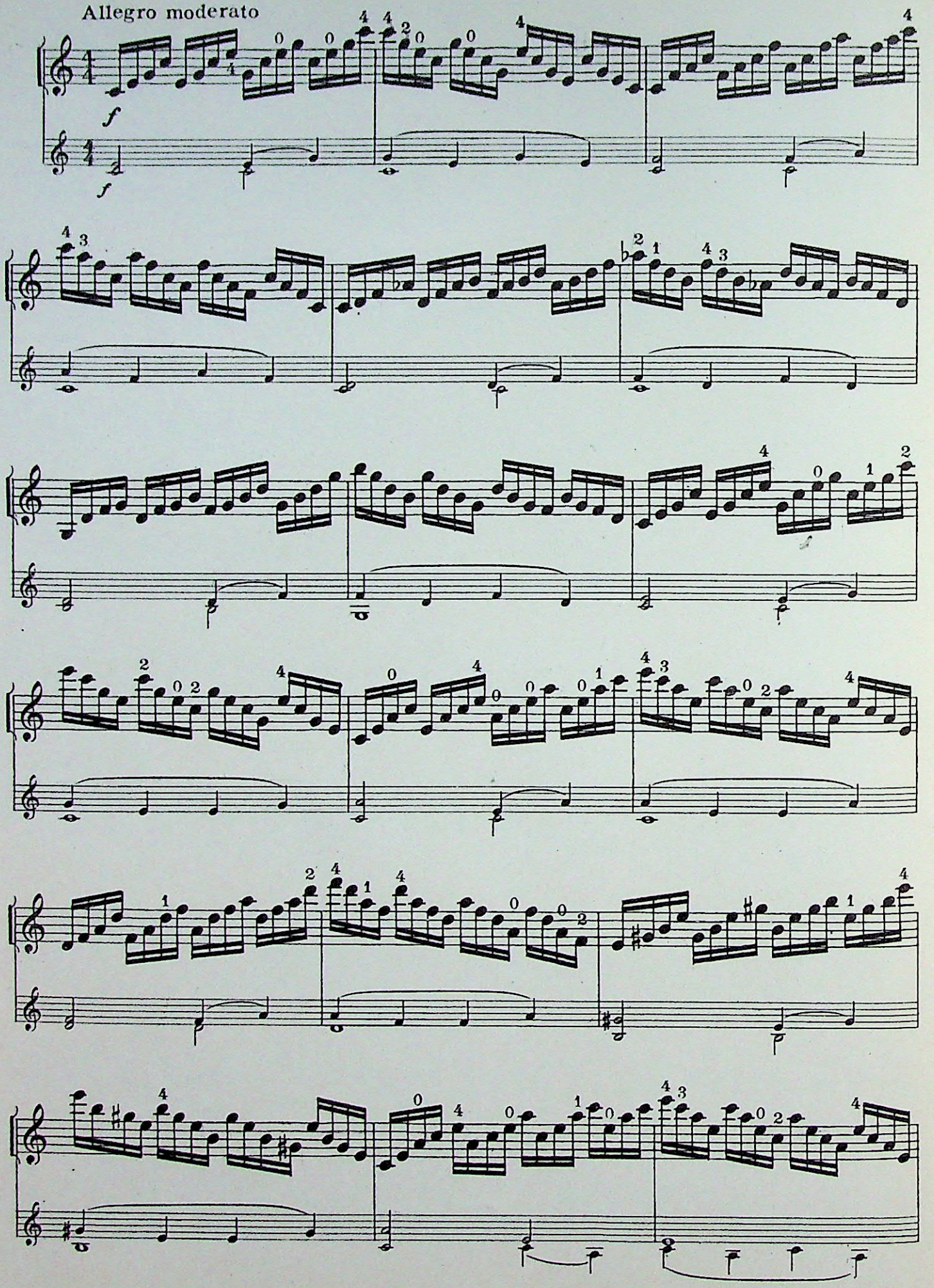
STUDY in Viotti Bowing, combining moving voice with reiterated tone; Nº 36, from Forty-two Studies or Caprices.

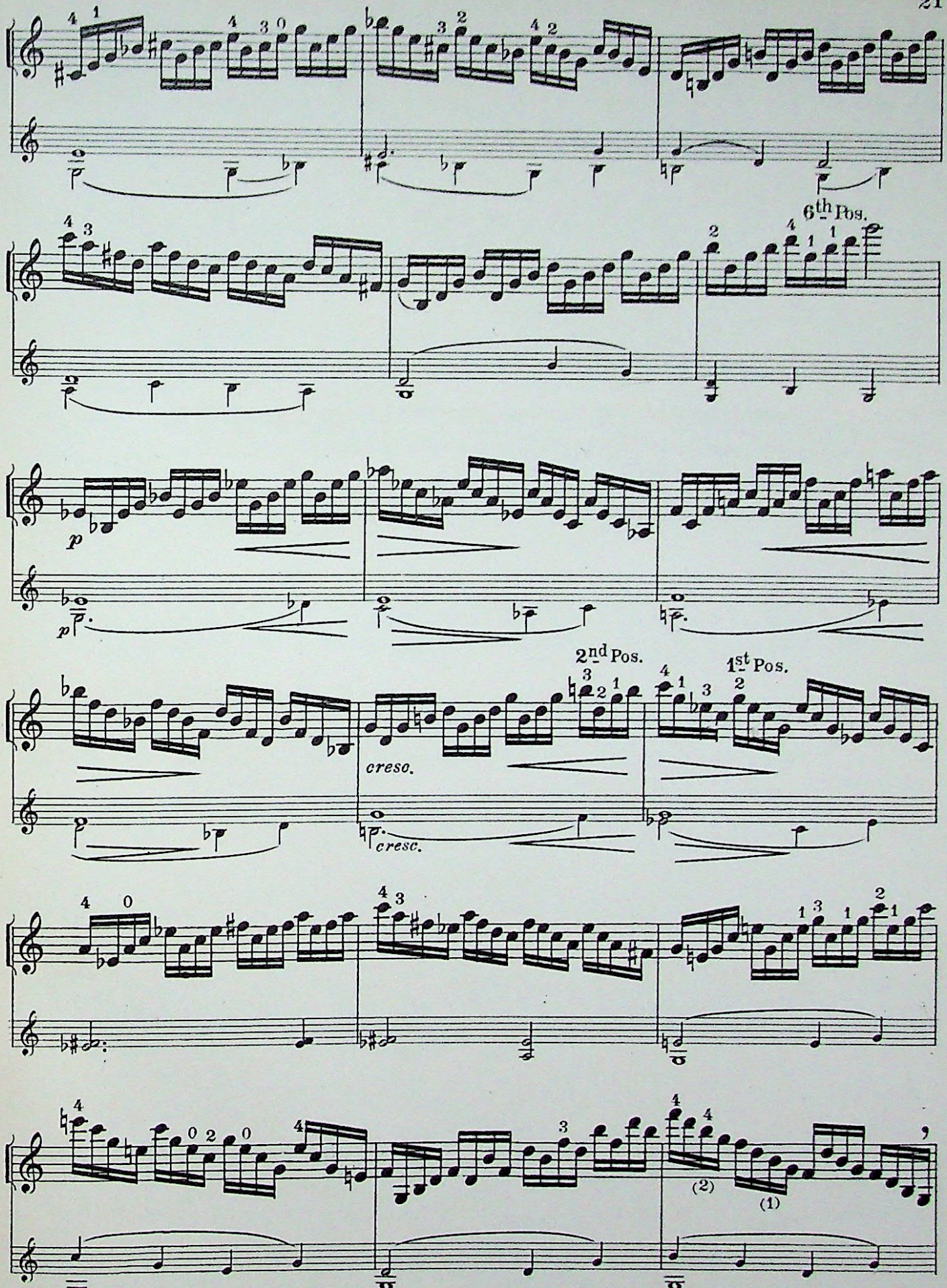
R. KREUTZER

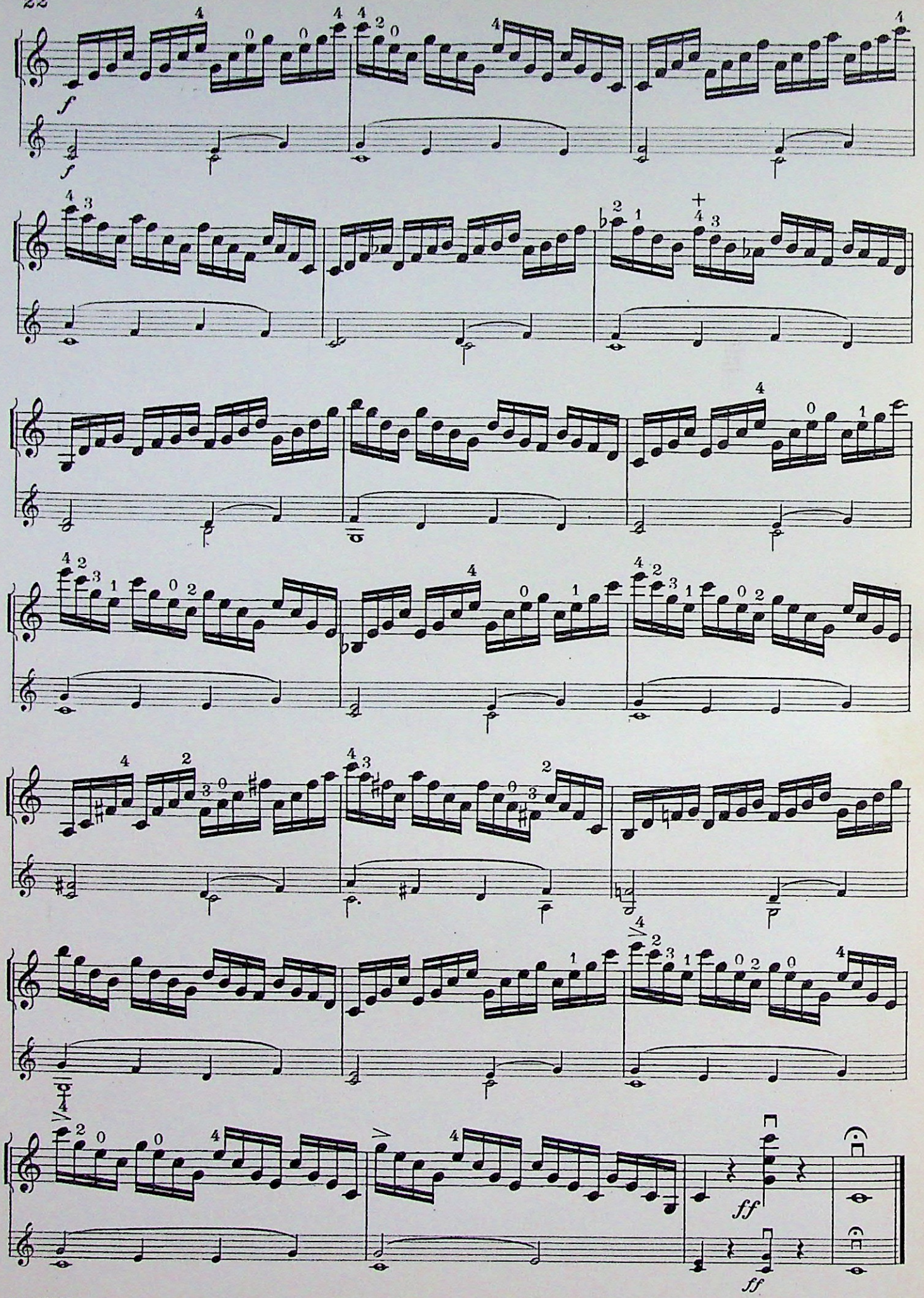



4th Pos.
4th Pos.
5th Pos. 3rd Pos.
1st Pos.
4th Pos.

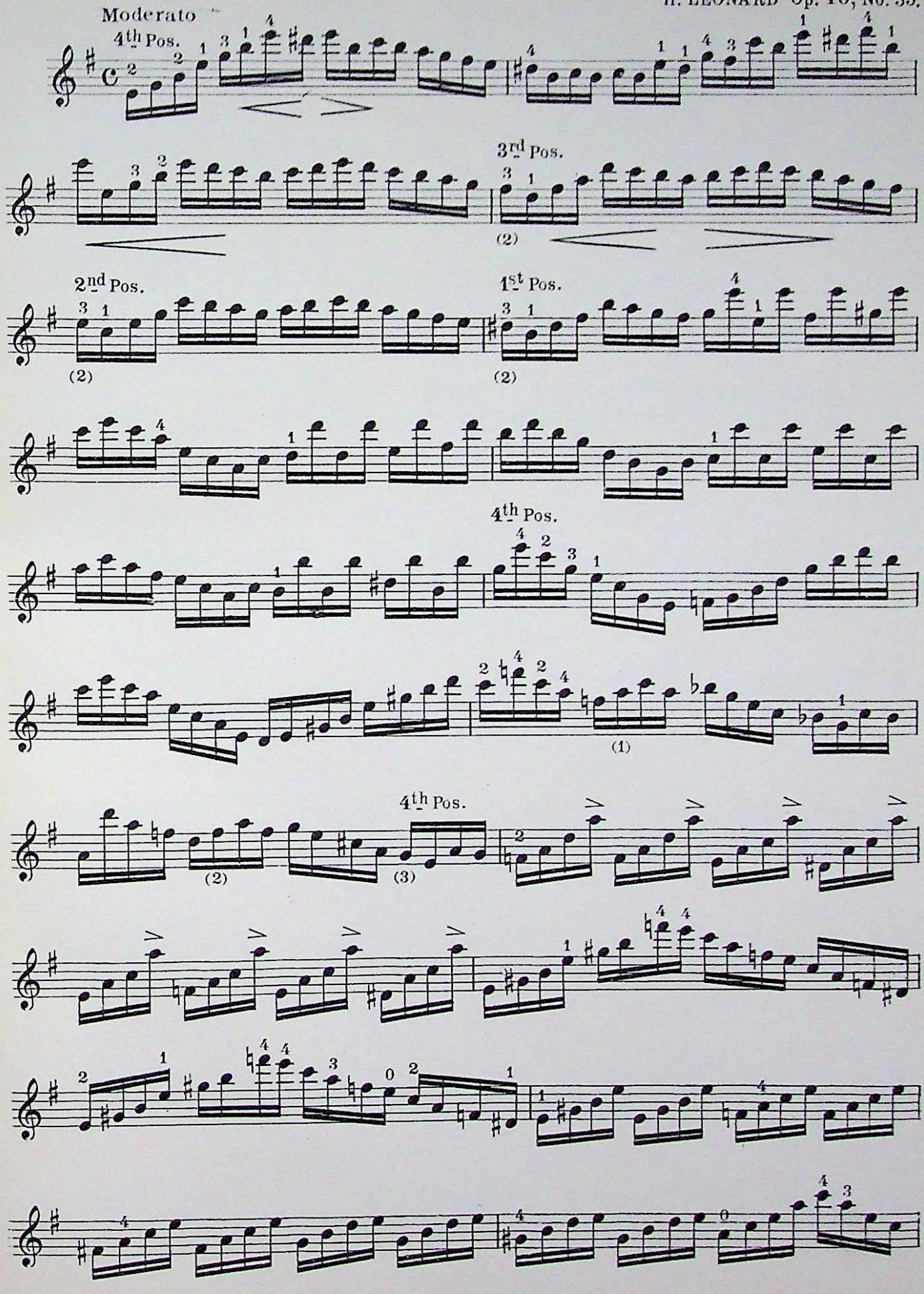
Allegro moderato

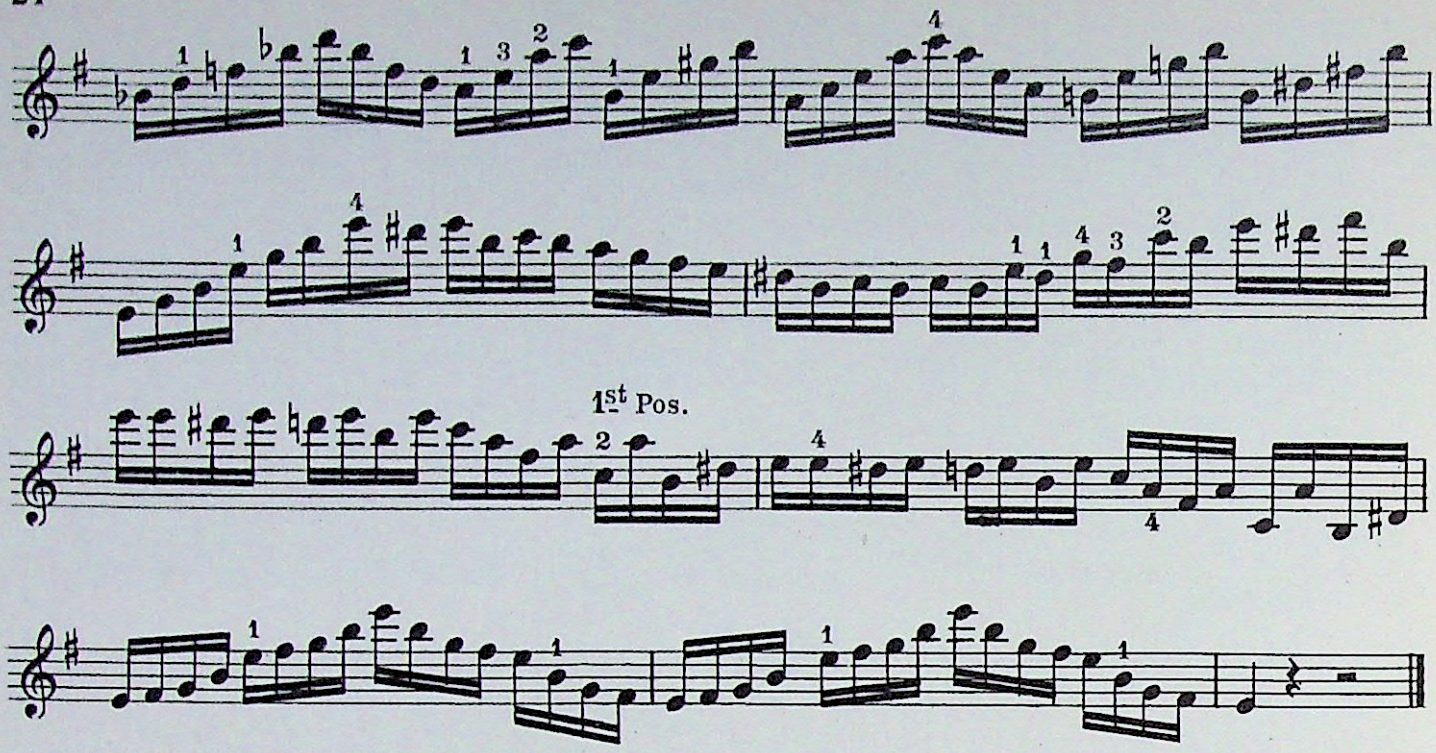



6th Pos.
p
p
2nd Pos.
1st Pos.
creso.
cresc.
(2)
(1)


f
f
ff
ff

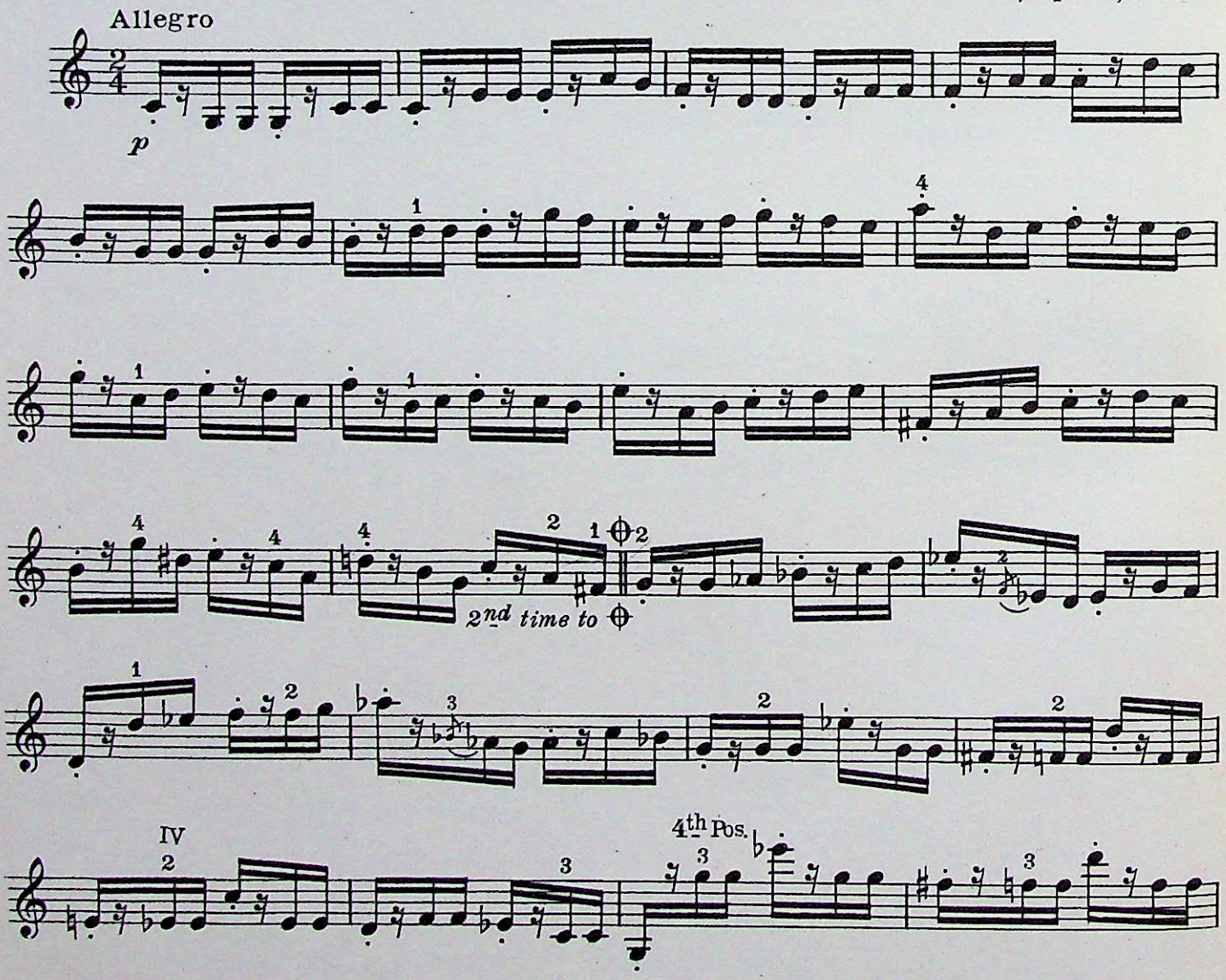
H. LEONARD Op. 40, No. 33.

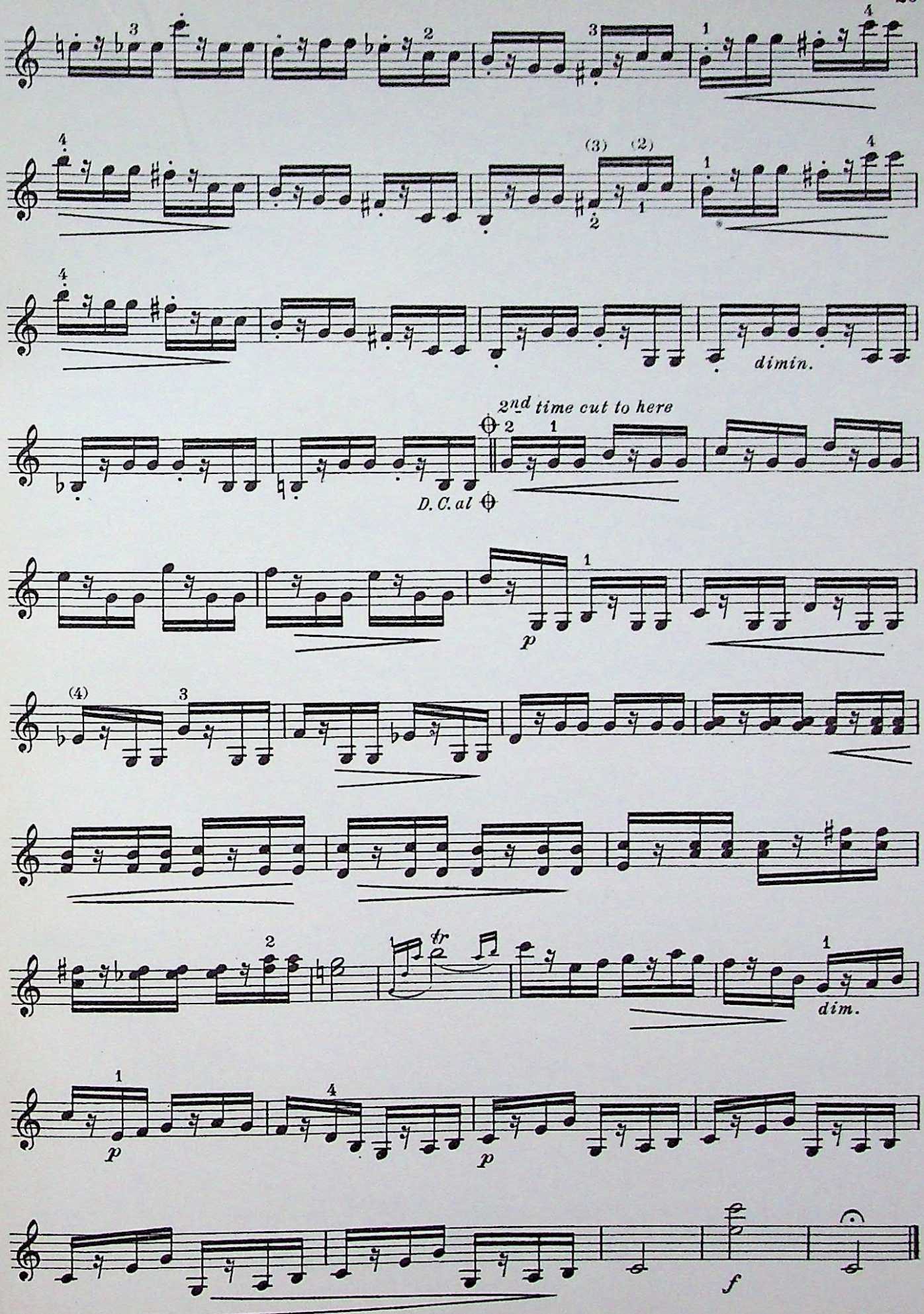




STUDY for the hand stroke

F. MAZAS, Op. 36, No. 51.

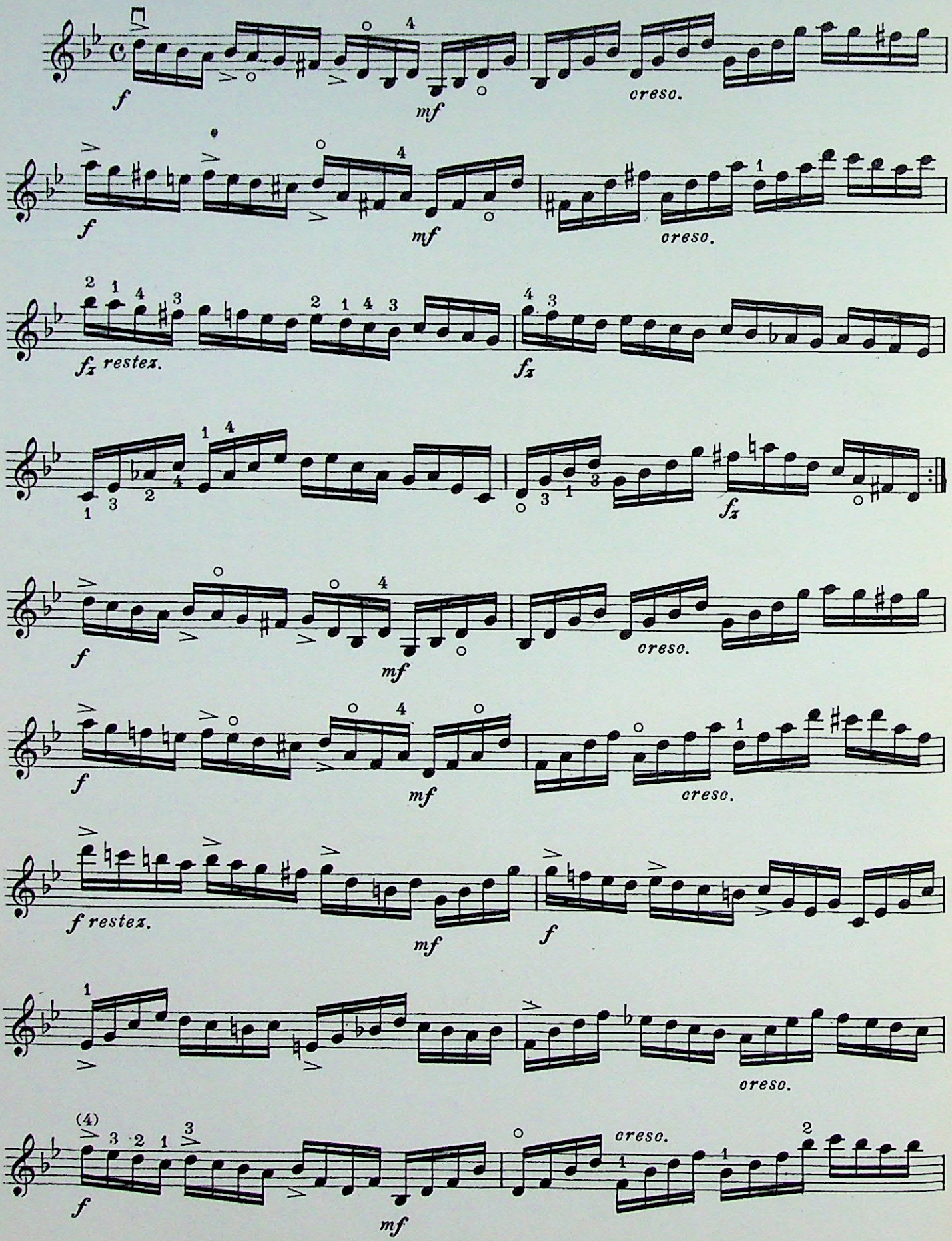


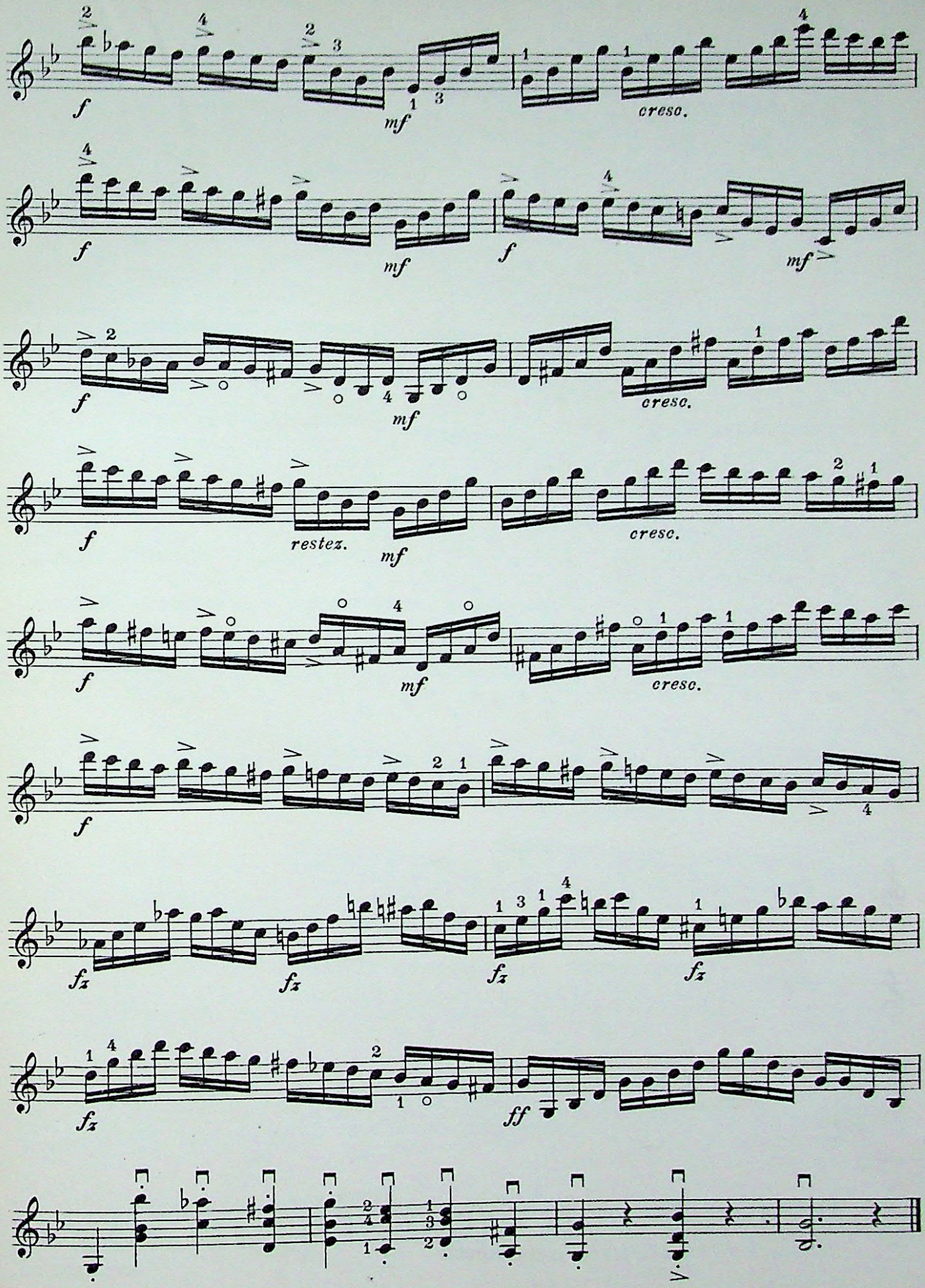

dimin.
2nd time cut to here
D.C. al
p
dim.
p
p
f

STUDY in accentuation and velocity in the short sustained stroke. No. 24, from Thirty six Studies.

Allegro assai

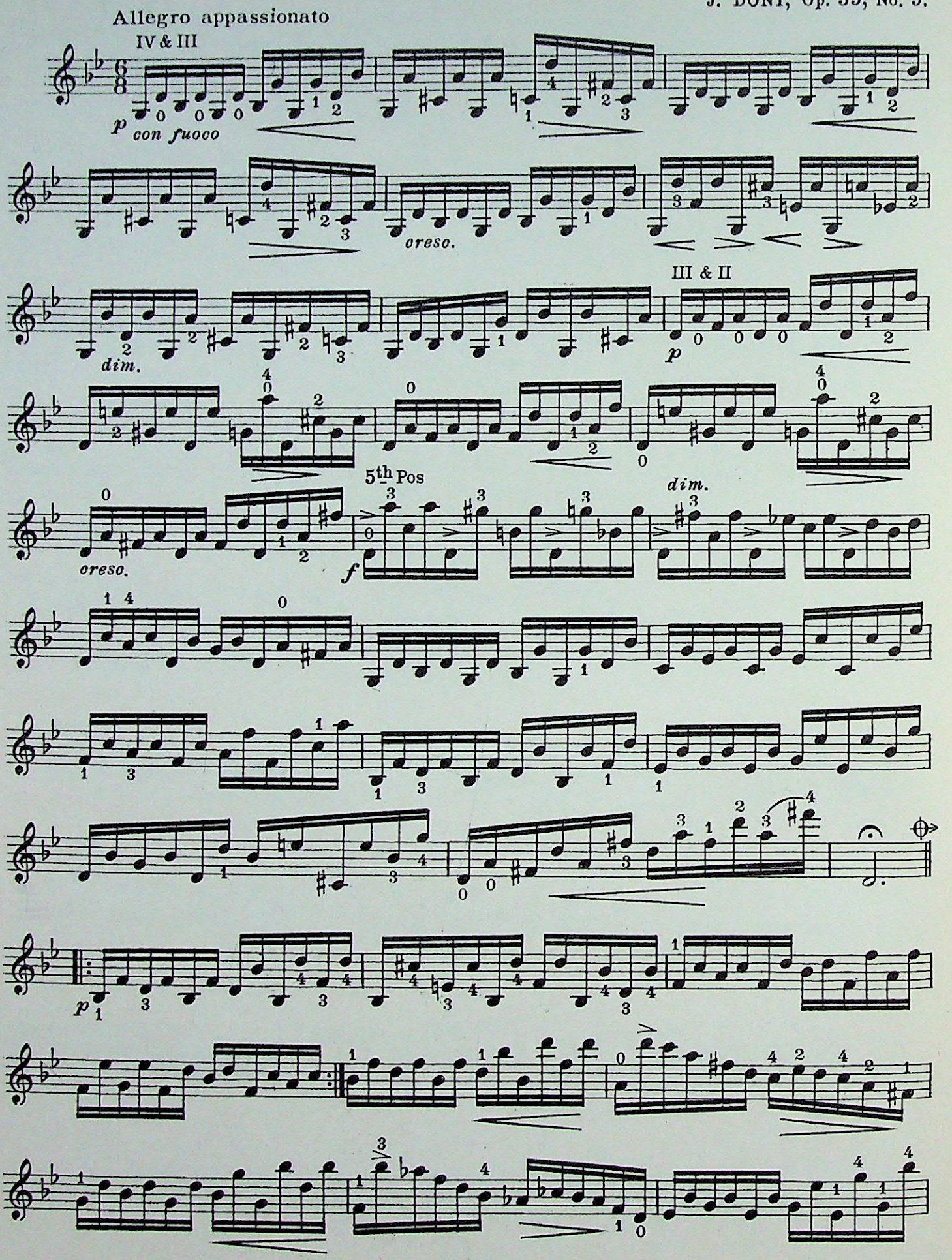
H. E. KAYSER



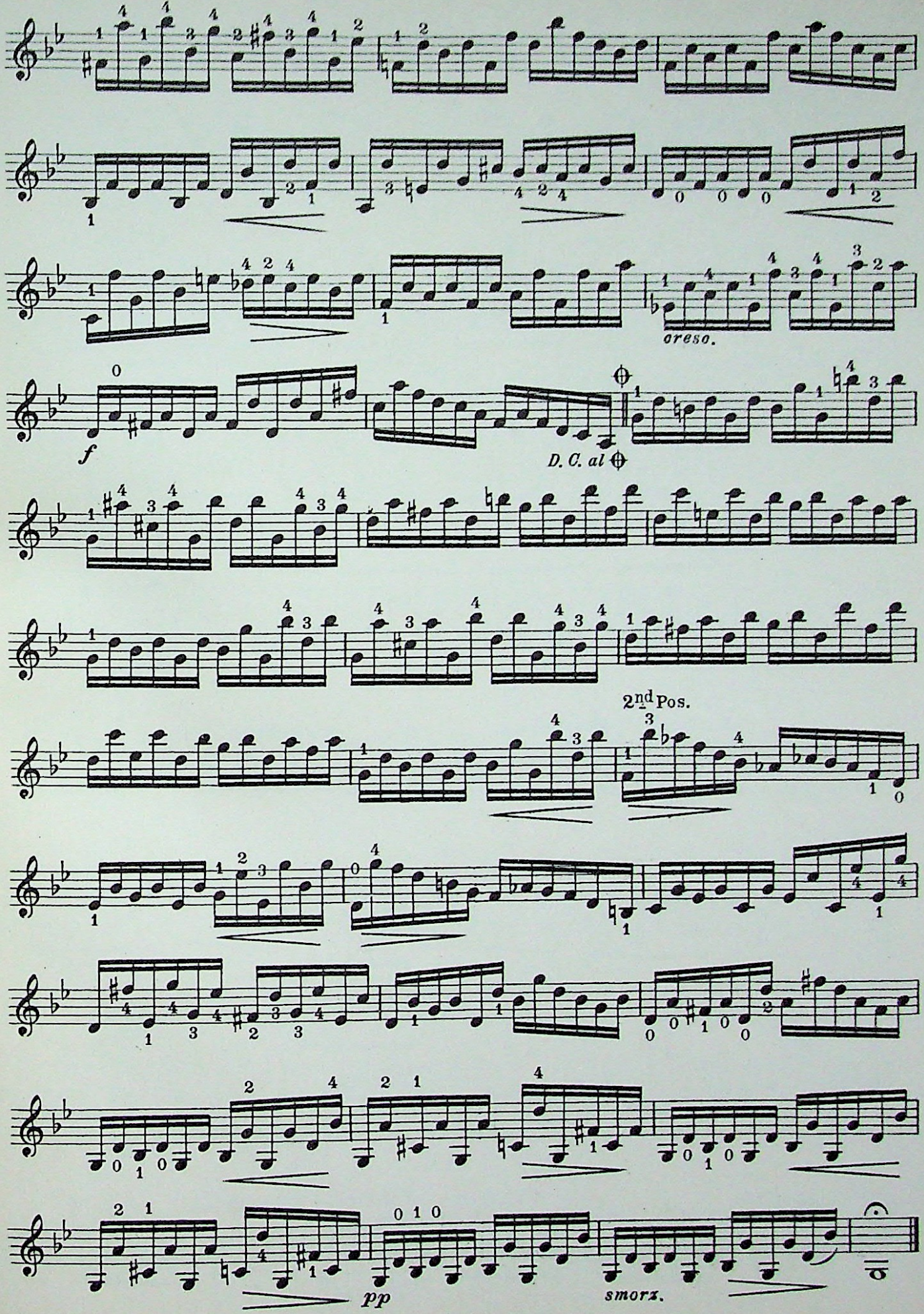

f
mf
cresc.
f
mf
f
mf
f
mf
cresc.
f
restez.
mf
cresc.
f
mf
cresc.
f
4
fz
fz
fz
fz
fz
ff

STUDY for sustained separate strokes, with upper third bow, with constant string crossings.

J. DONT, Op. 35, No. 5.

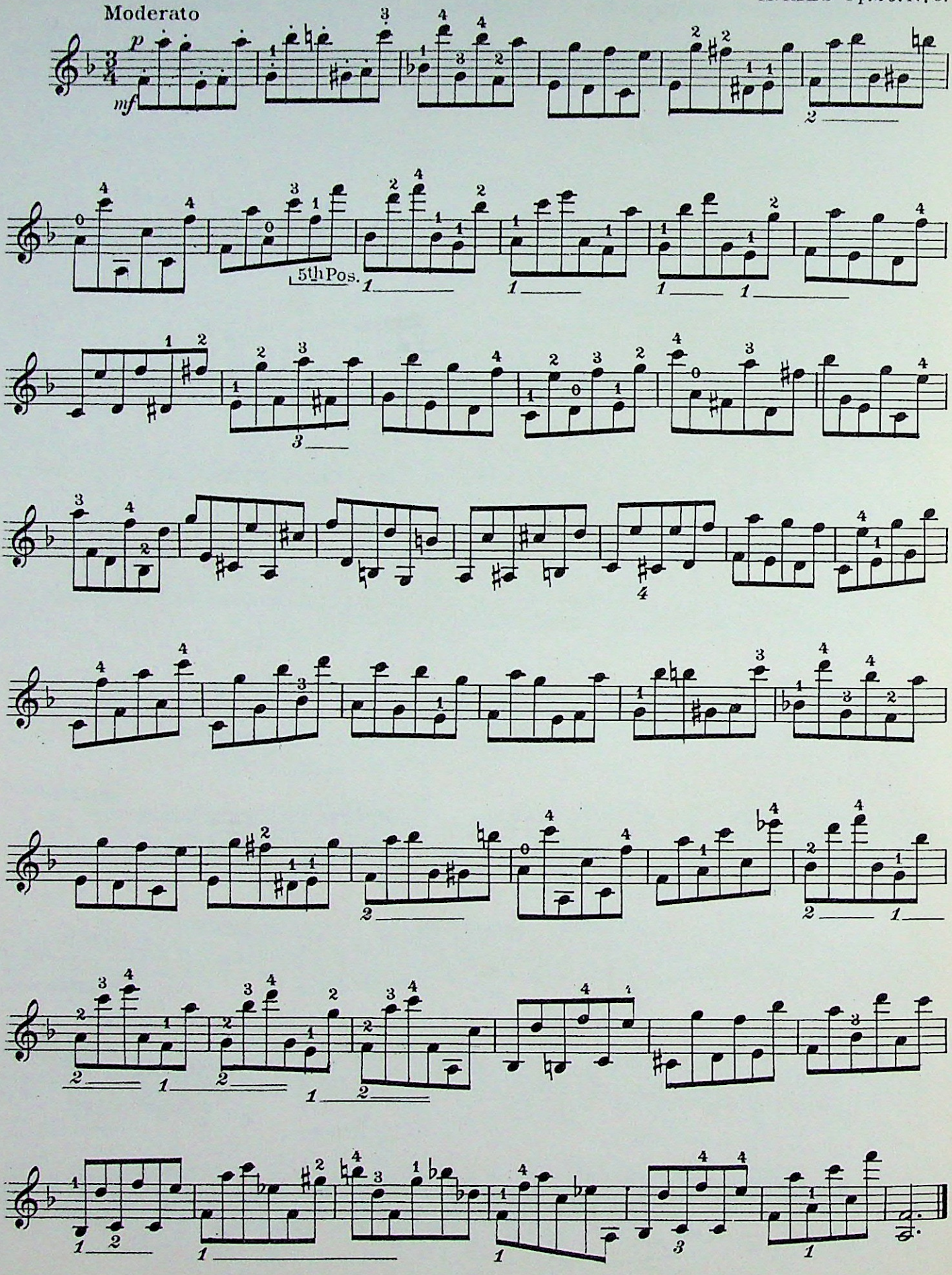


The second time, cut from ⊕ to ⊕


cresc.
f
D. C. al ⊕
2nd Pos.
pp
smorz.

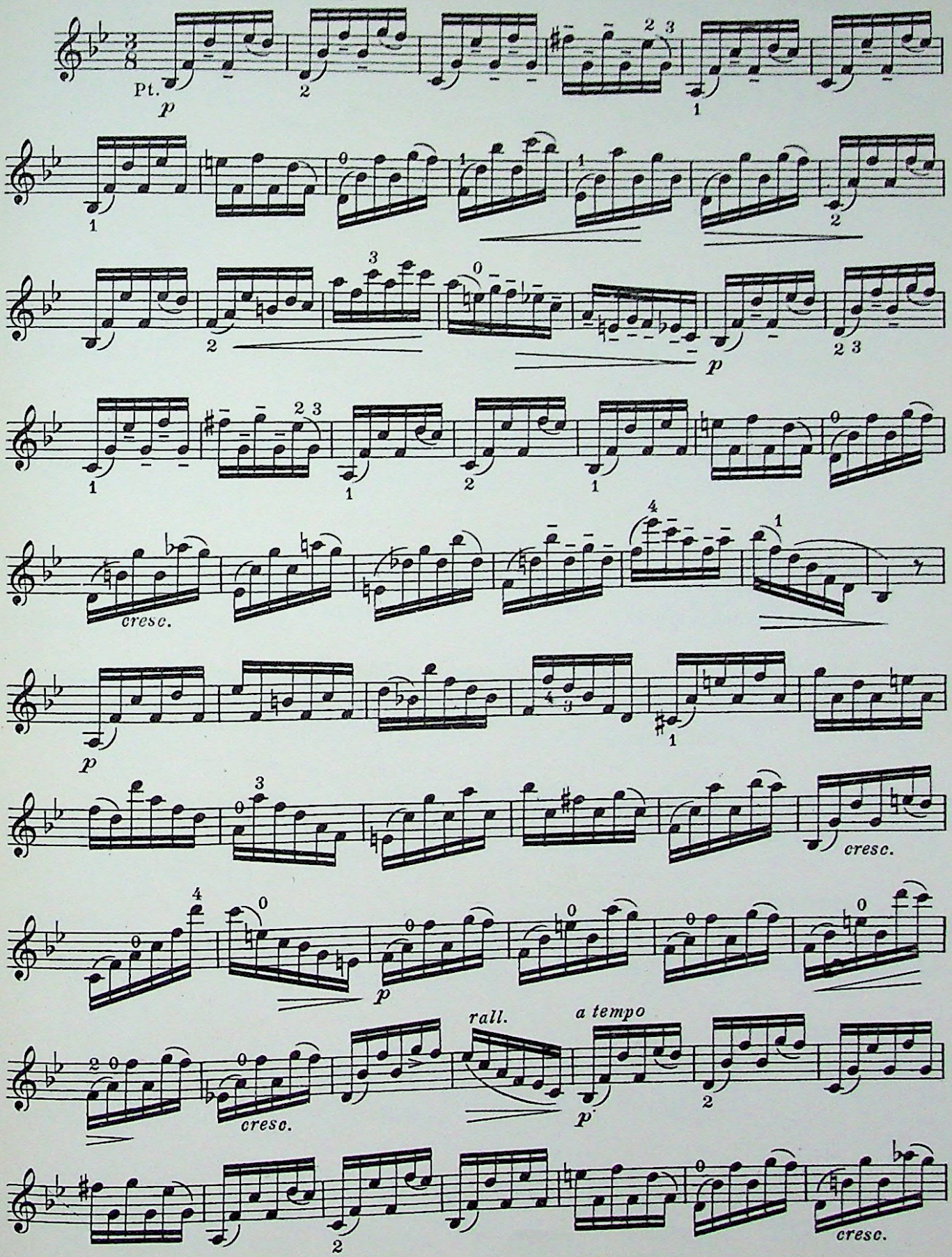
STUDY for the short sustained stroke, combining problems of shifting and of string crossing.

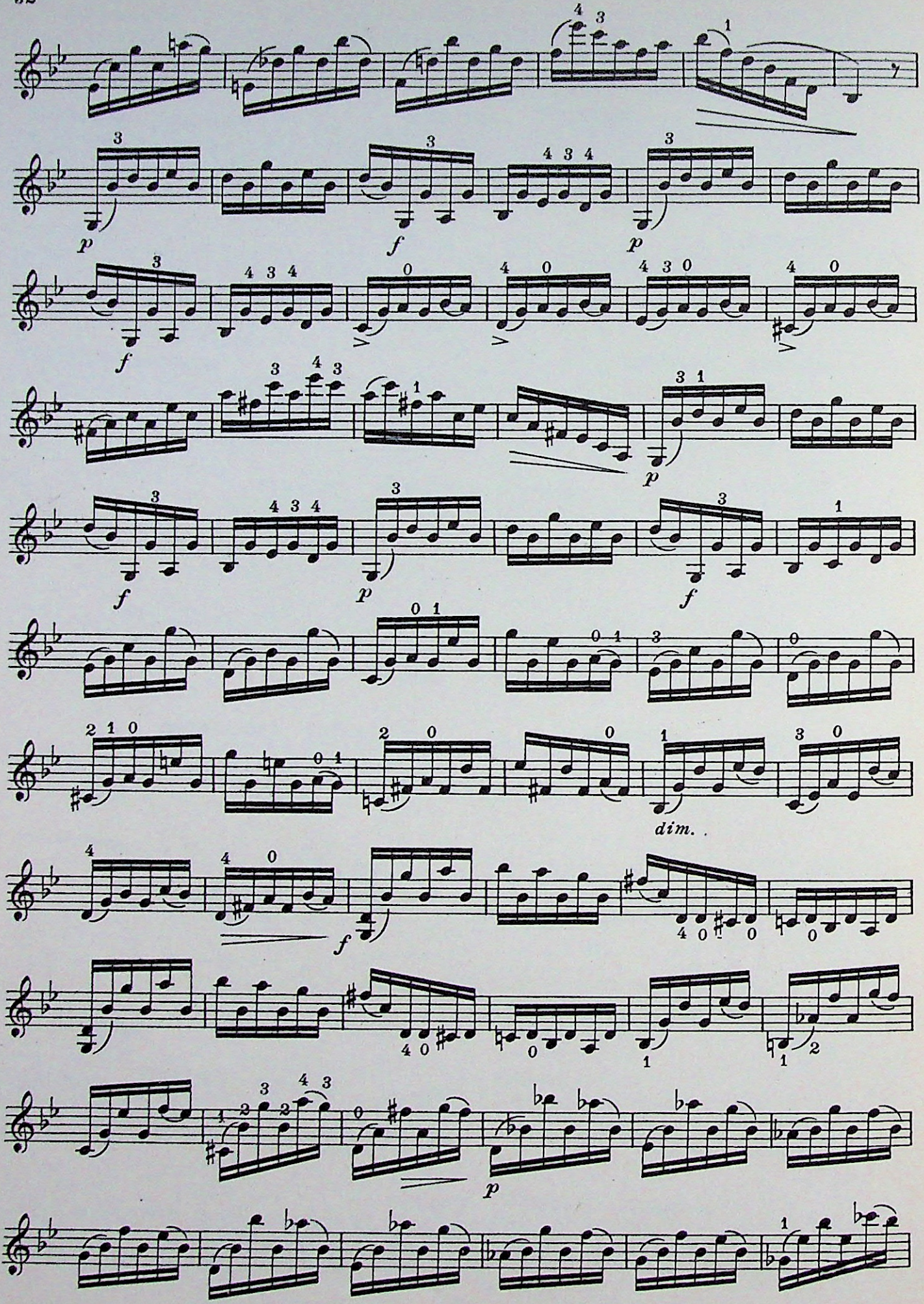
H. RIES Op. 26. No 9.

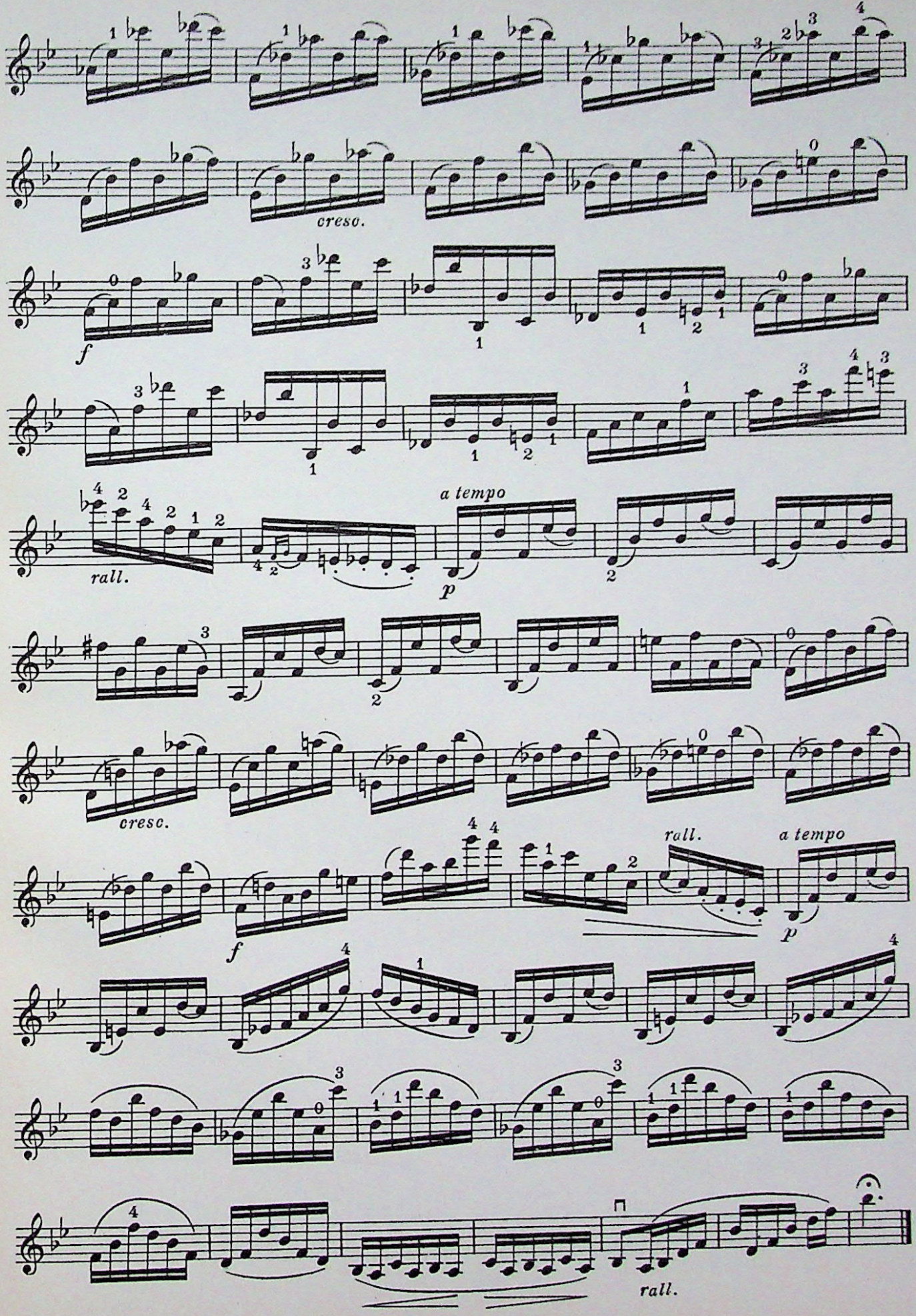


STUDY in the separation of melodic and harmonic tones. The subtlety of interpretation which lies in the choice of bowing will be illustrated by playing this study in separate short sustained strokes in comparison to its performance as notated.

Allegro ma non troppo — D. ALARD, Op. 53, №5

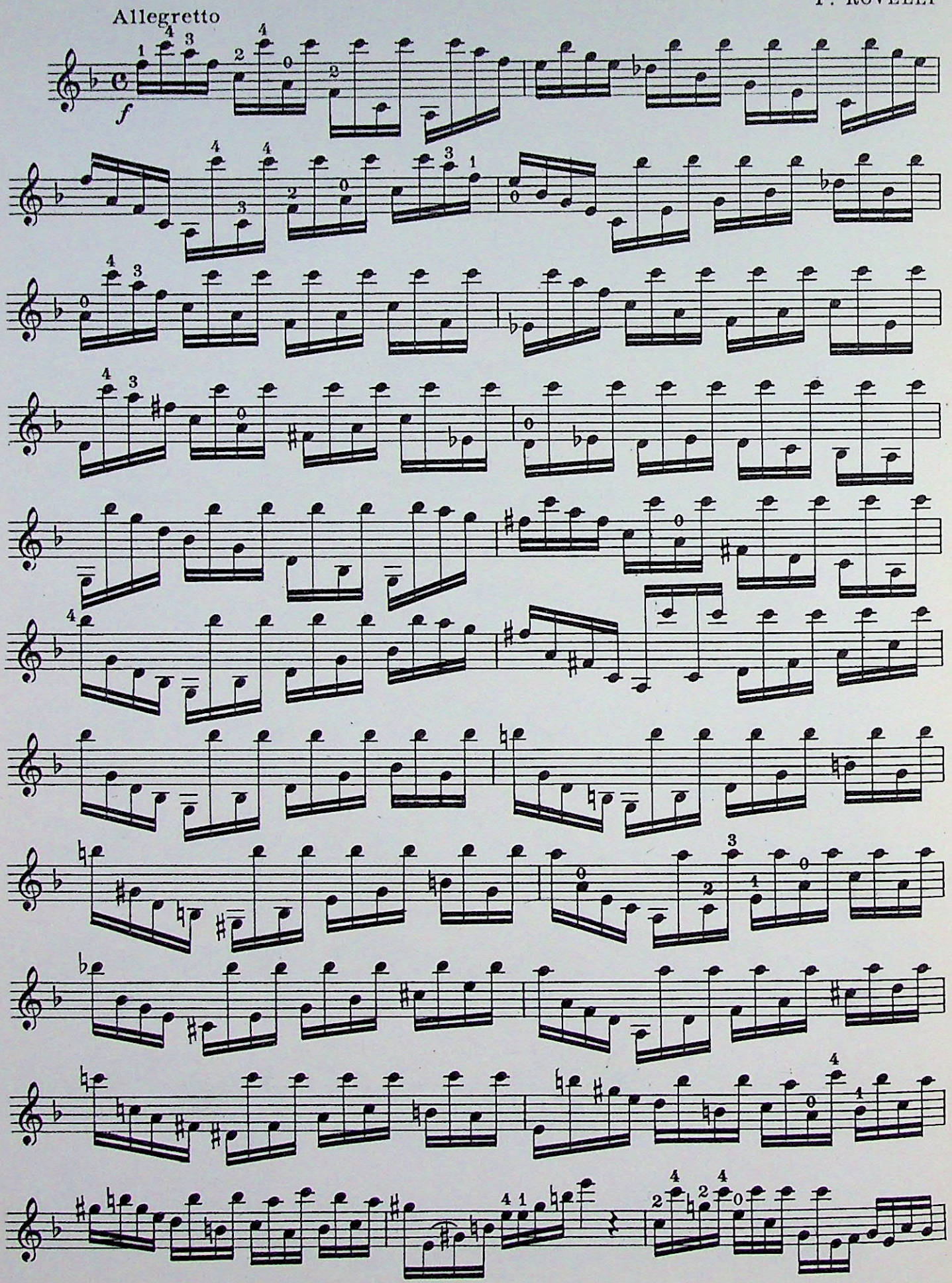


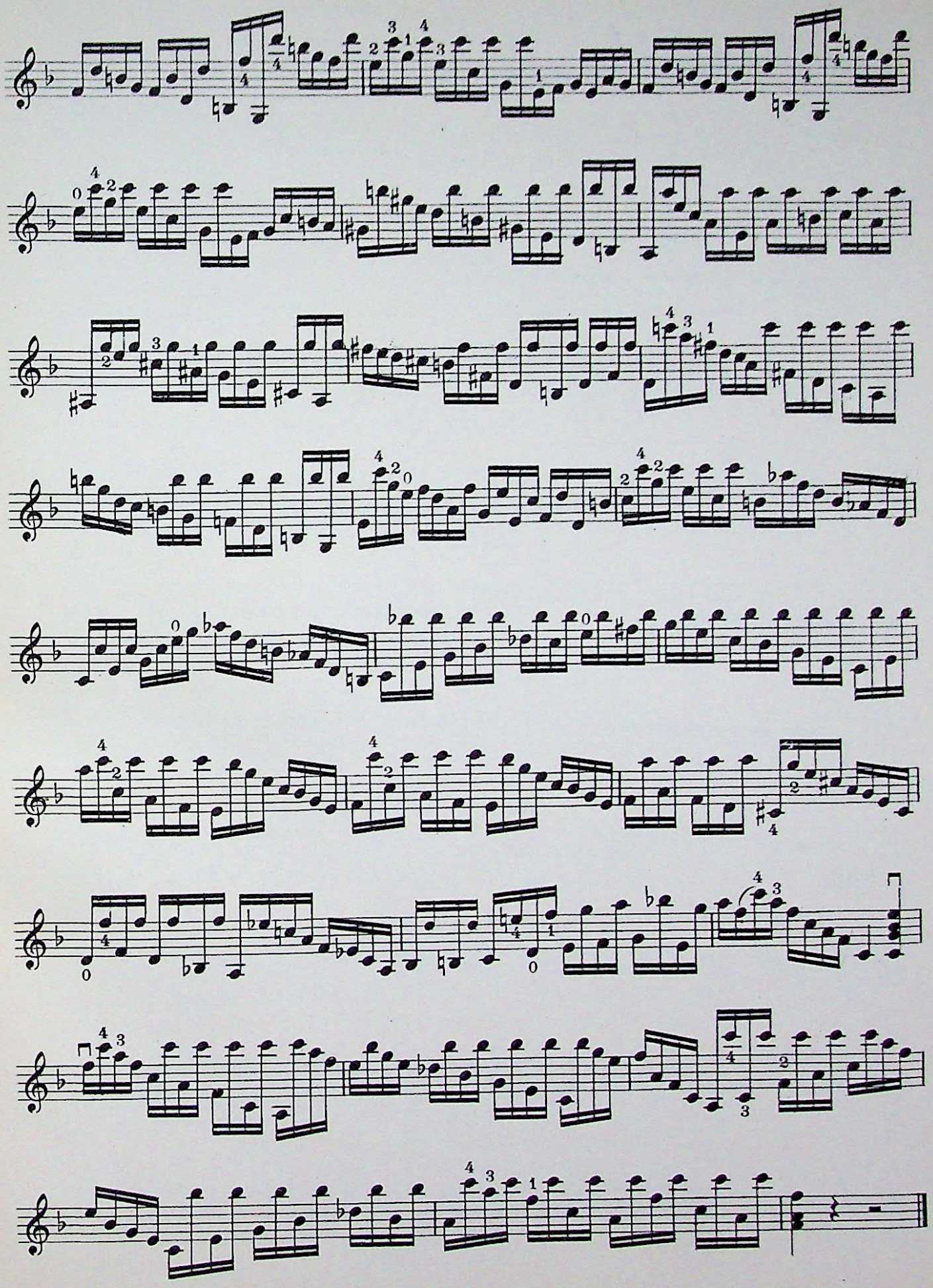

p
f
p
f
p
f
p
f
dim.
f
p


creso.
f
rall.
a tempo
p
cresc.
f
rall.
a tempo
p
rall.

34 STUDY for legato in sustained separate strokes, with wide crossings from a moving to a held tone. No. 2, from Twelve Caprices.

P. ROVELLI

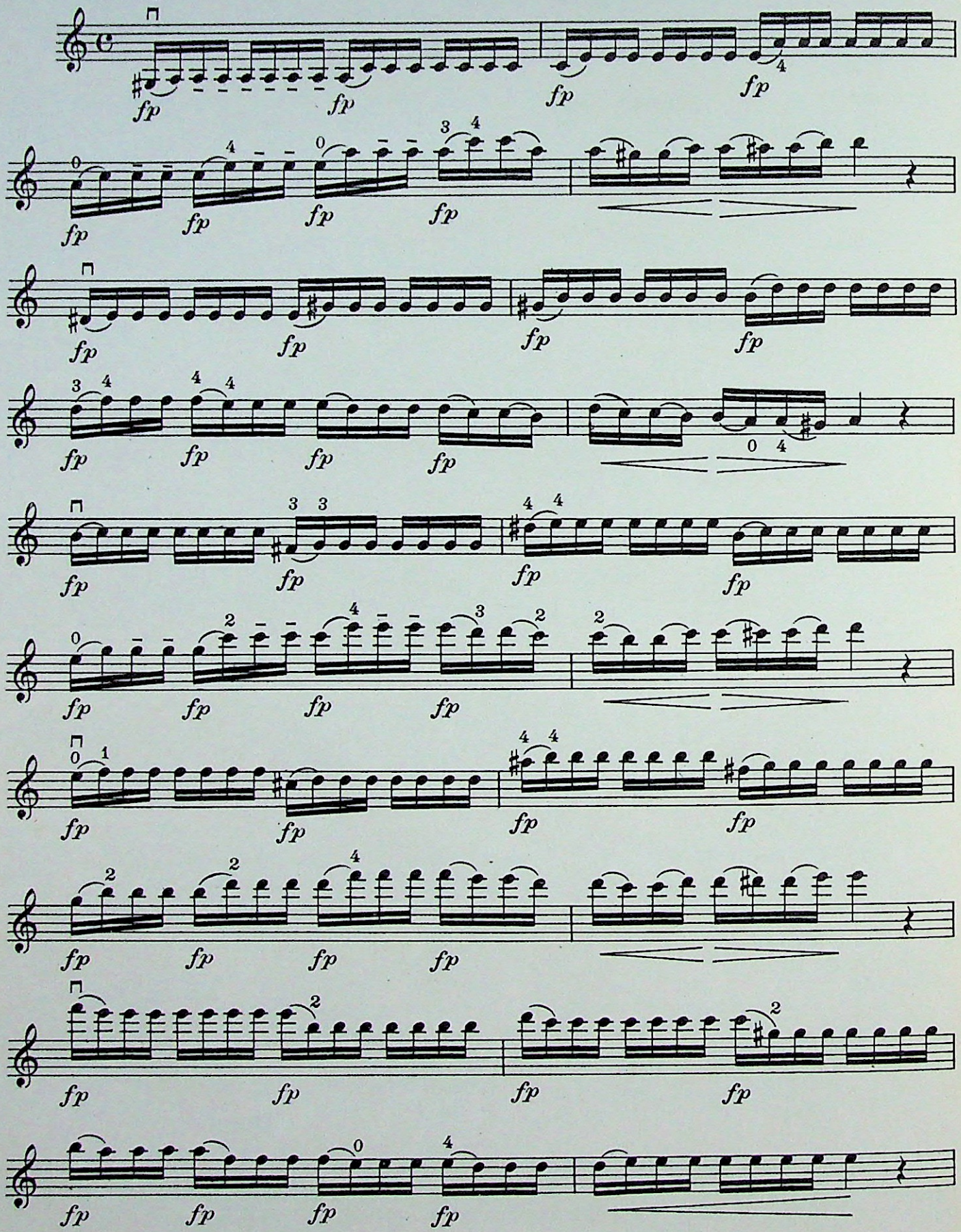


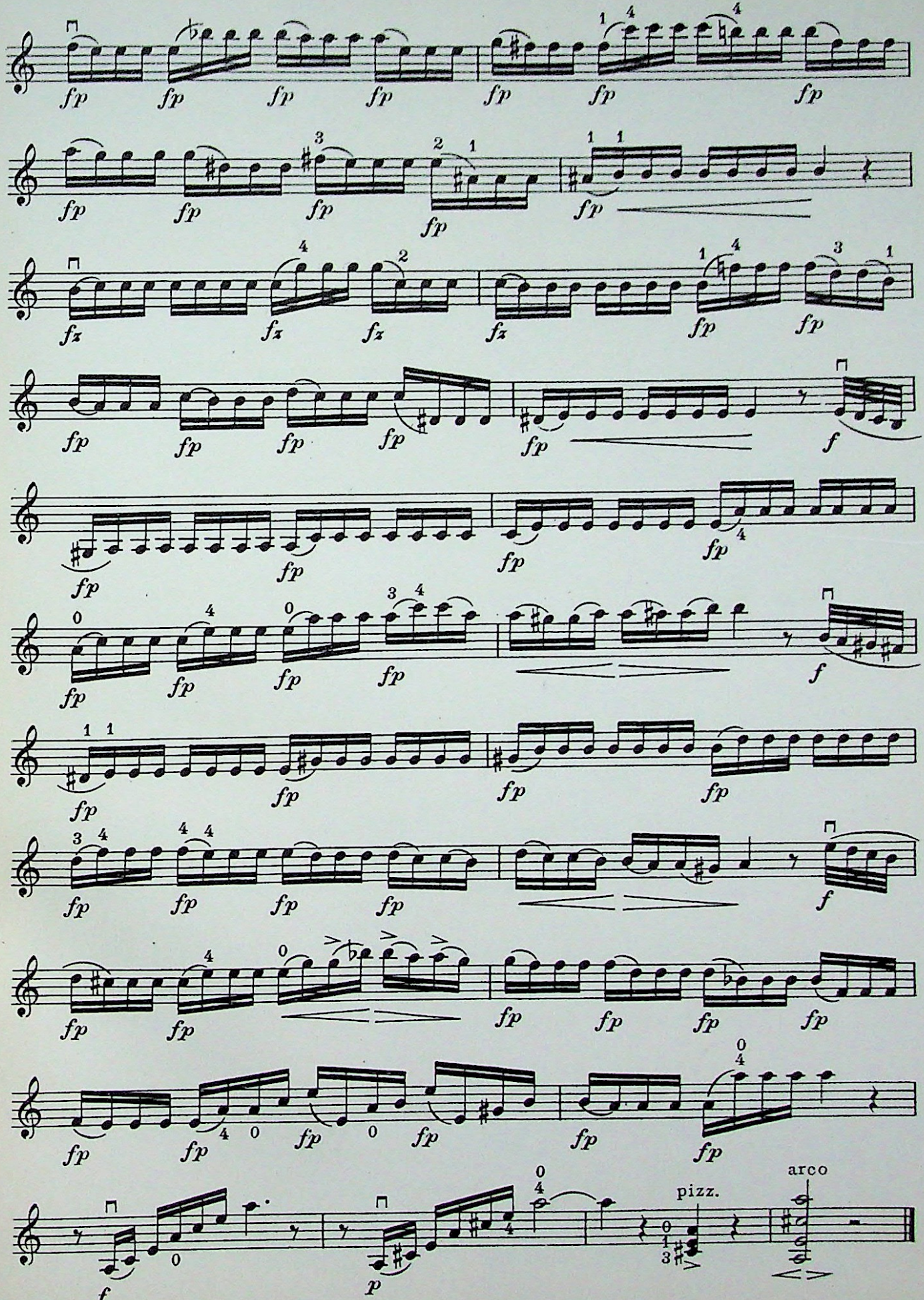


STUDY for rapid change of bow from upper to lower half, on the slurred pairs, with dynamic contrast. Nº 26, from Thirty-six Studies.

H. E. KAYSER

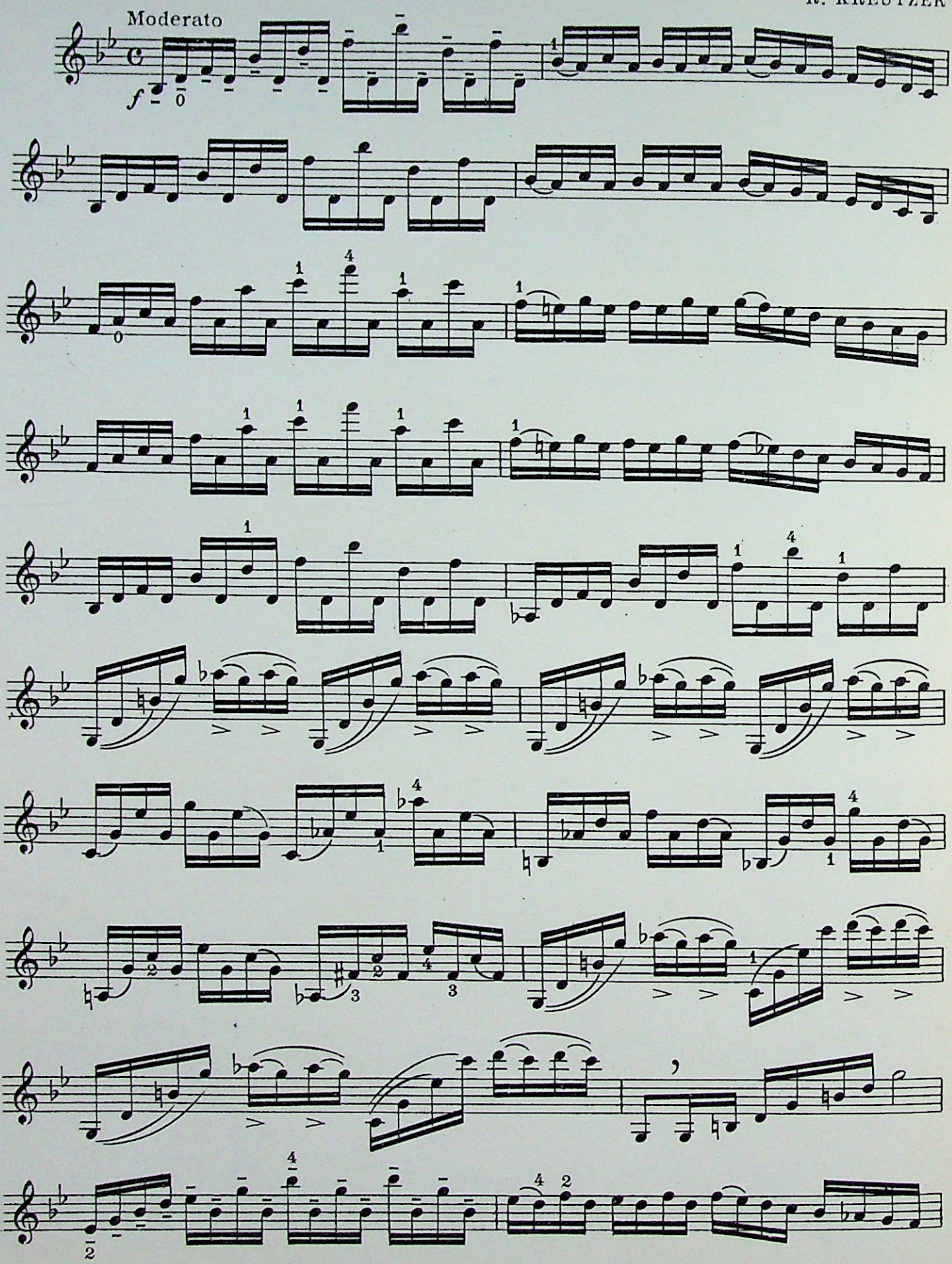
Allegro assai

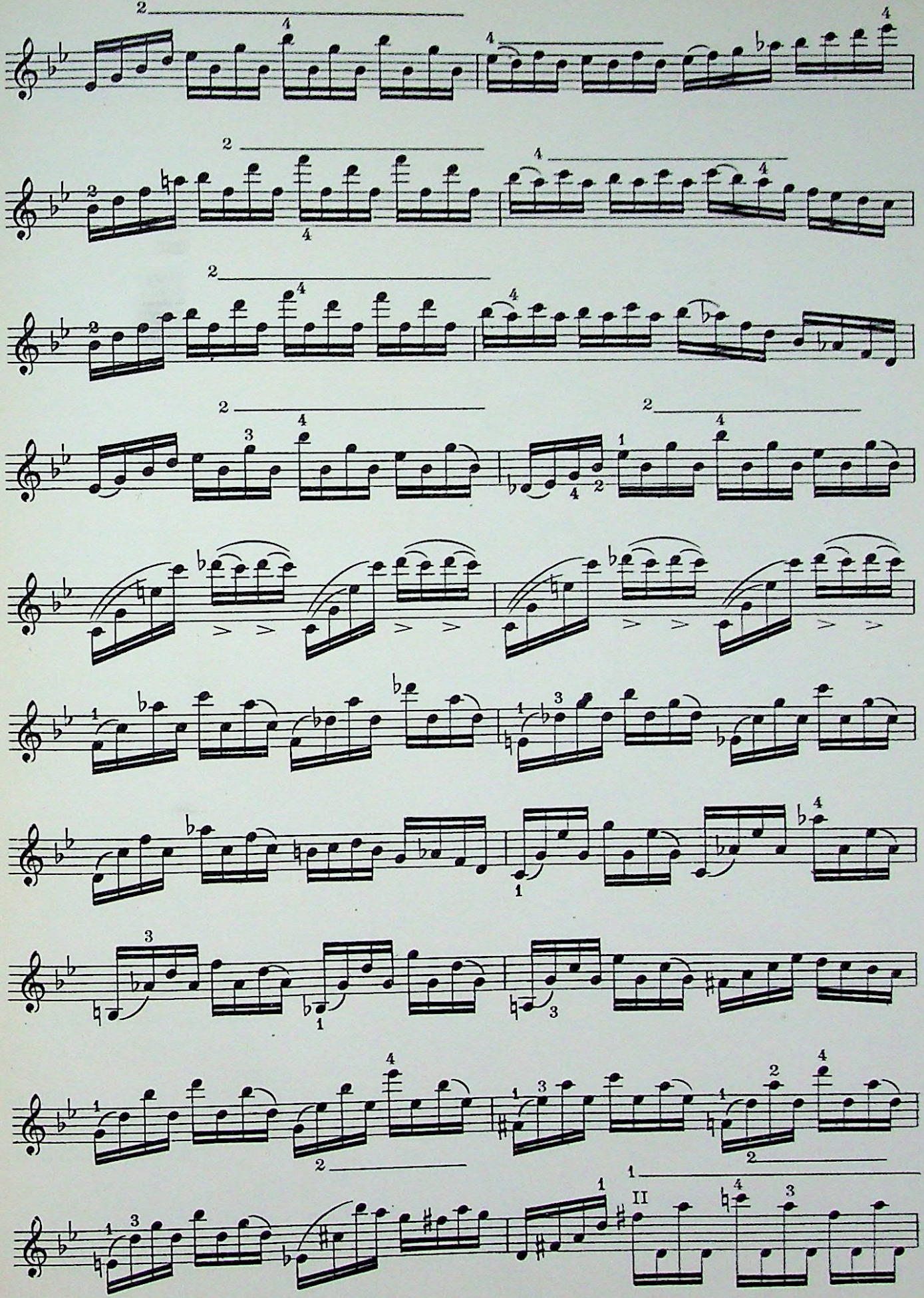


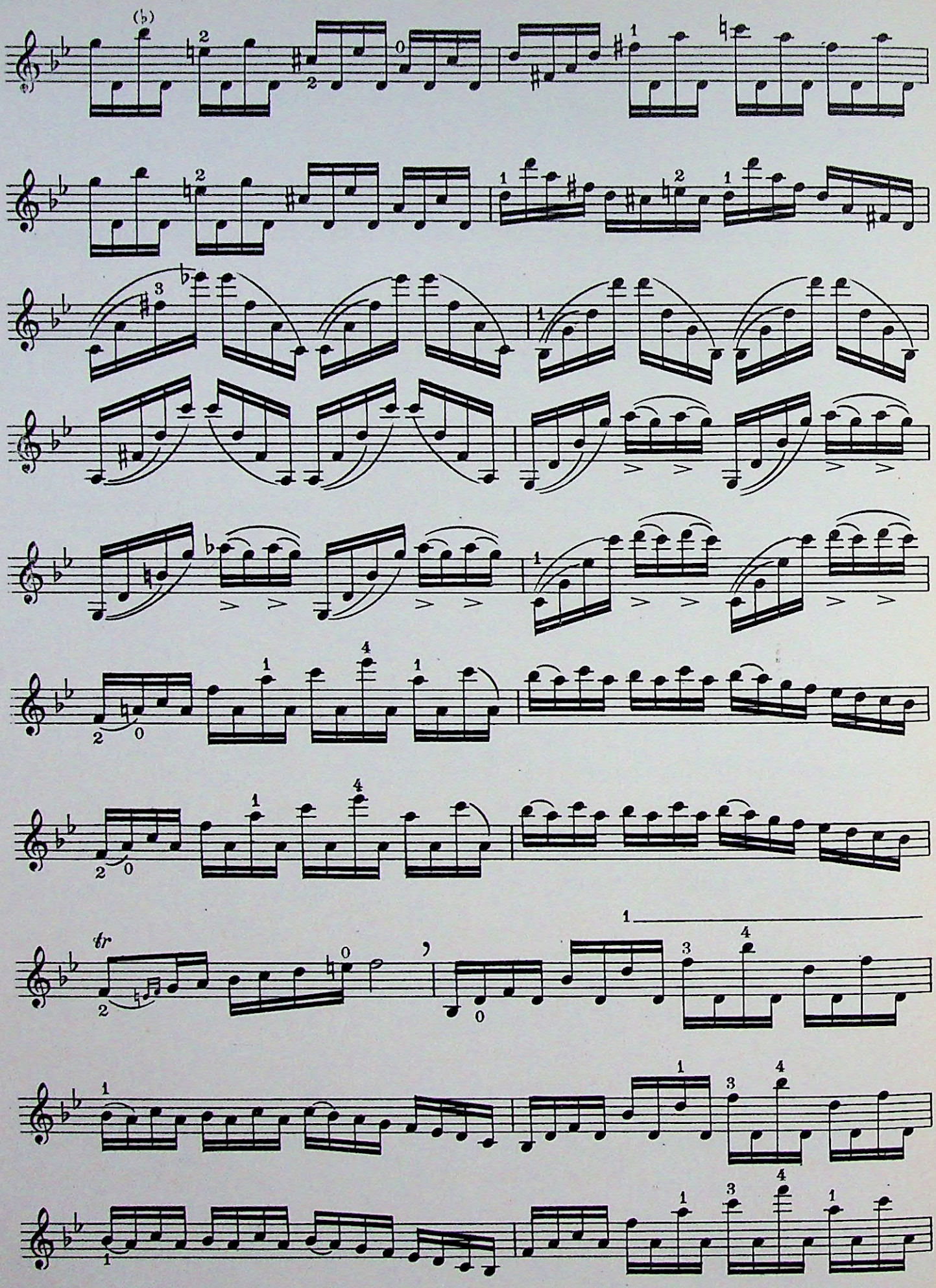

fp
f
p
pizz.
arco

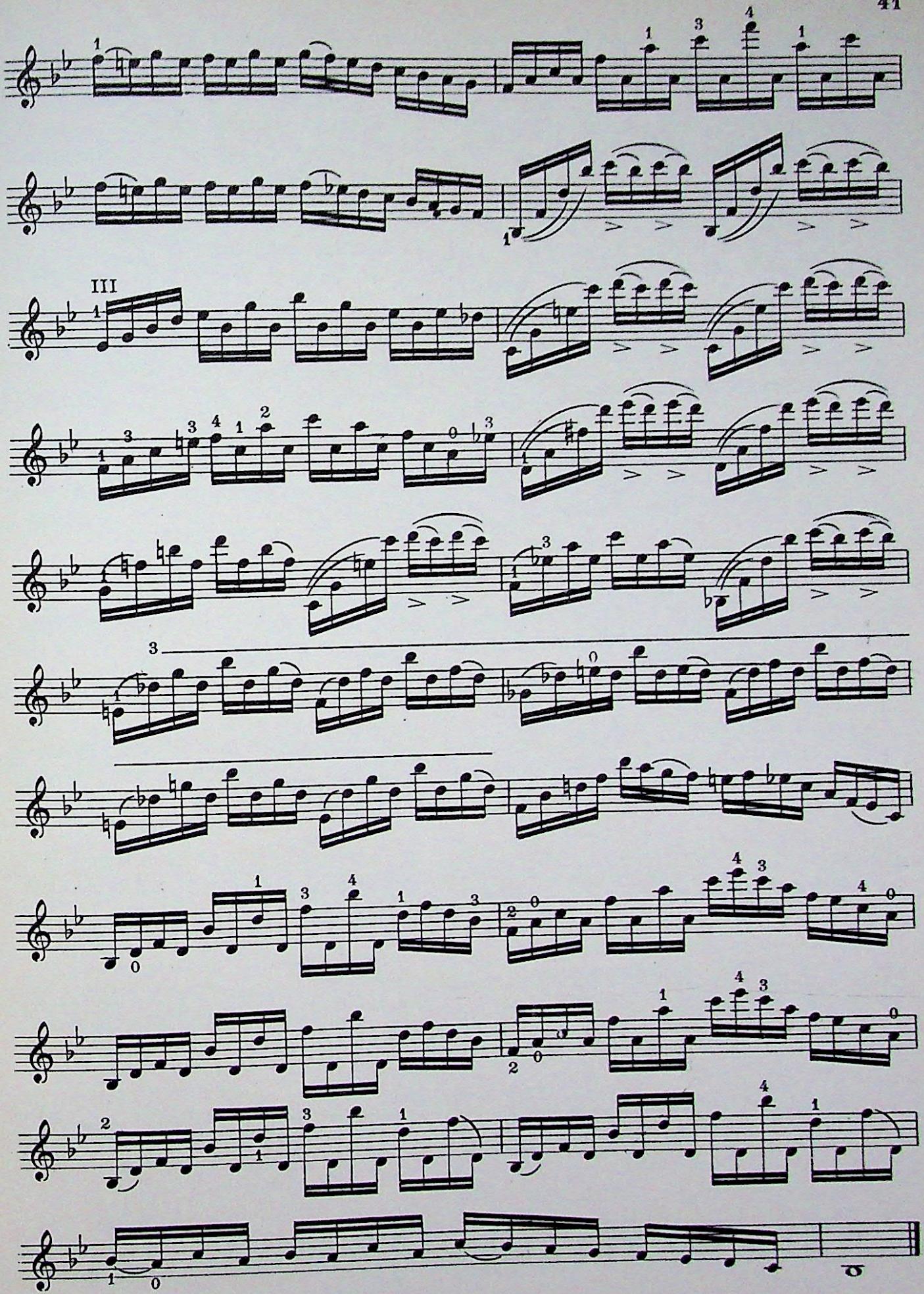
STUDY for legato in separate strokes, No. 30, from Forty-two Studies.

R. KREUTZER







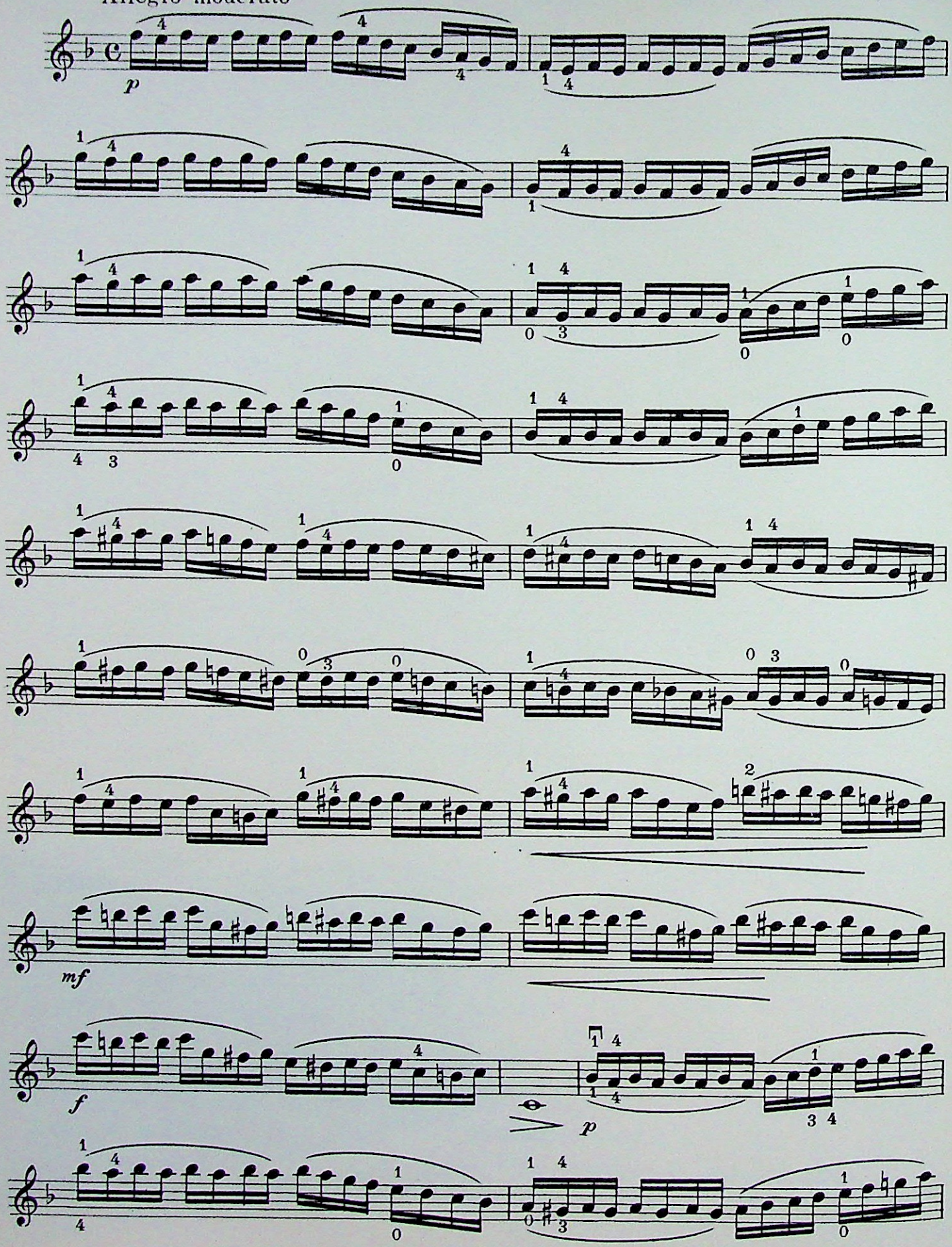


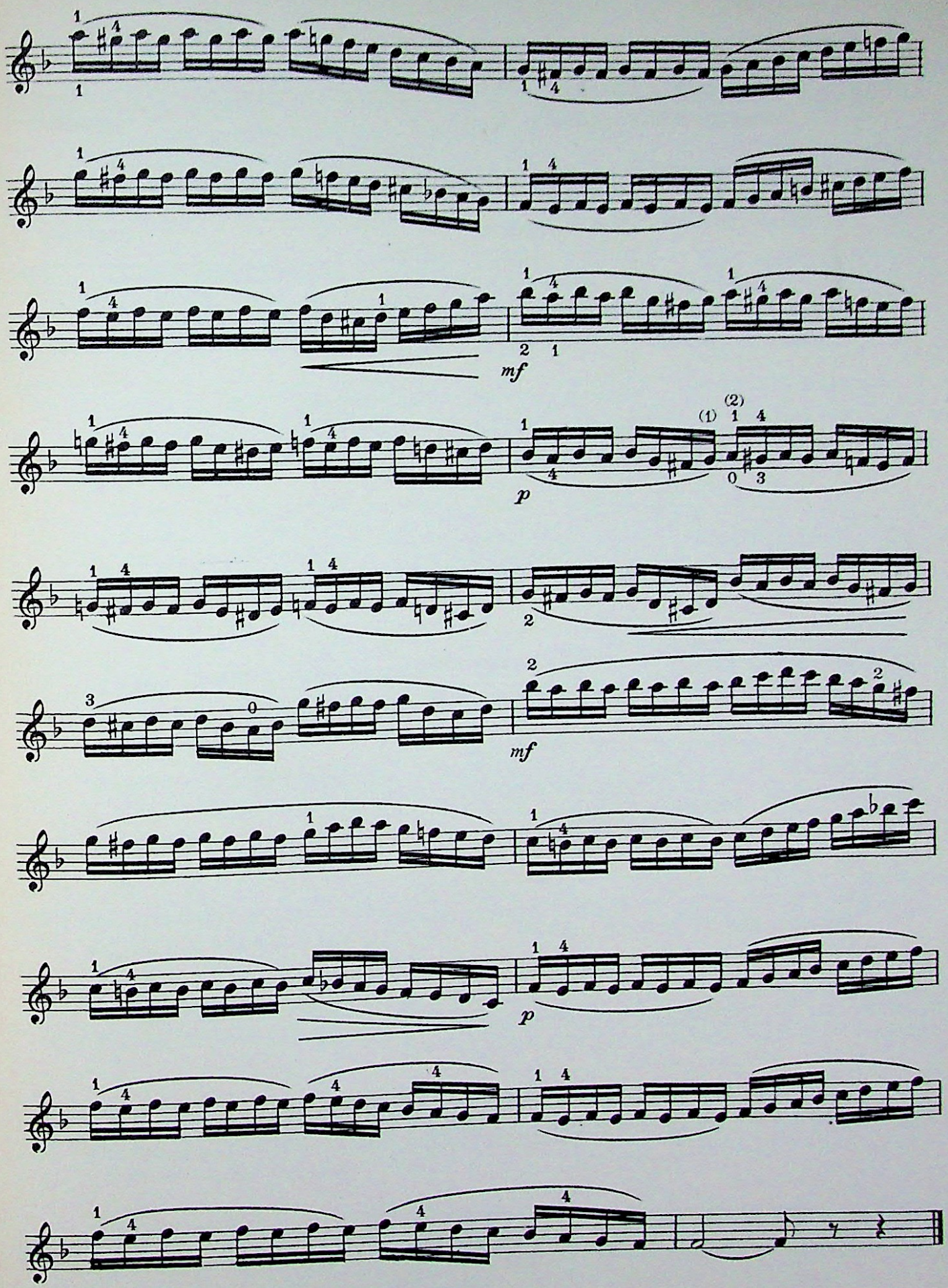
III

STUDY in string crossing on Seconds between the first and fourth fingers.

A. BLUMENSTENGEL Op. 33, No. 10.

Allegro moderato

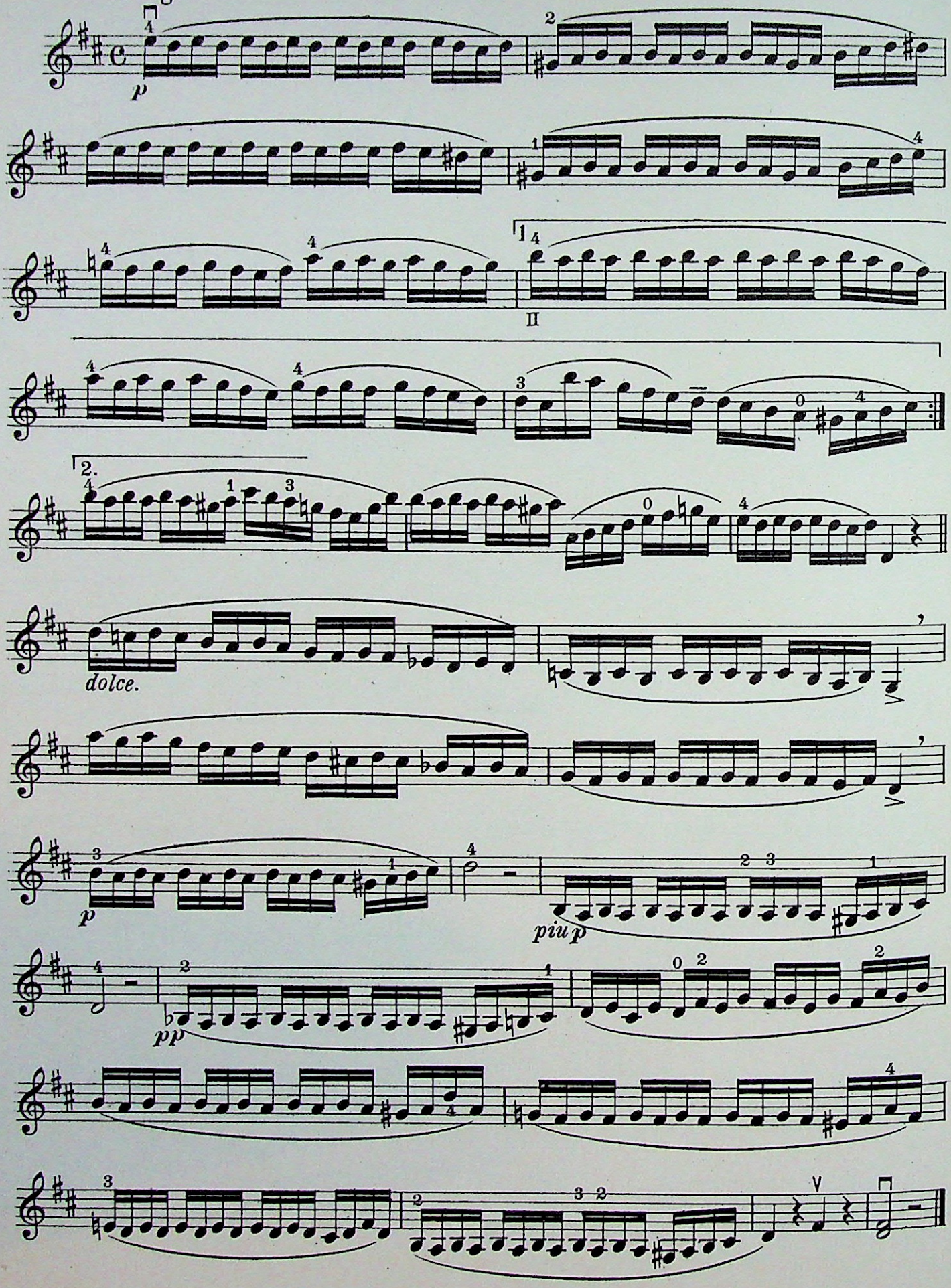



mf
p
mf
p

Study in Rapid Alternation; an exercise preparatory to the Trill with ending.

Allegro

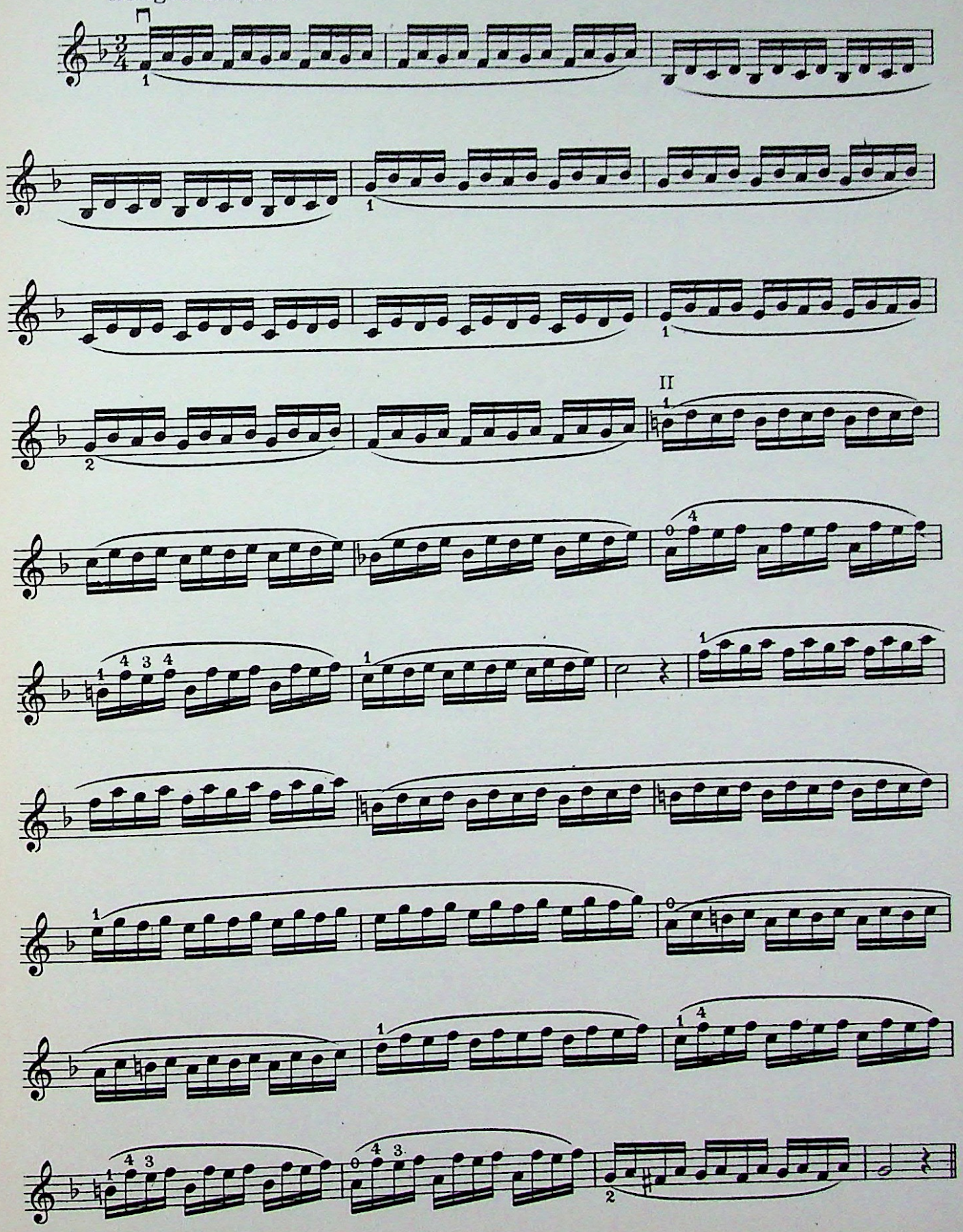
F. Mazas, Op. 36, No 13

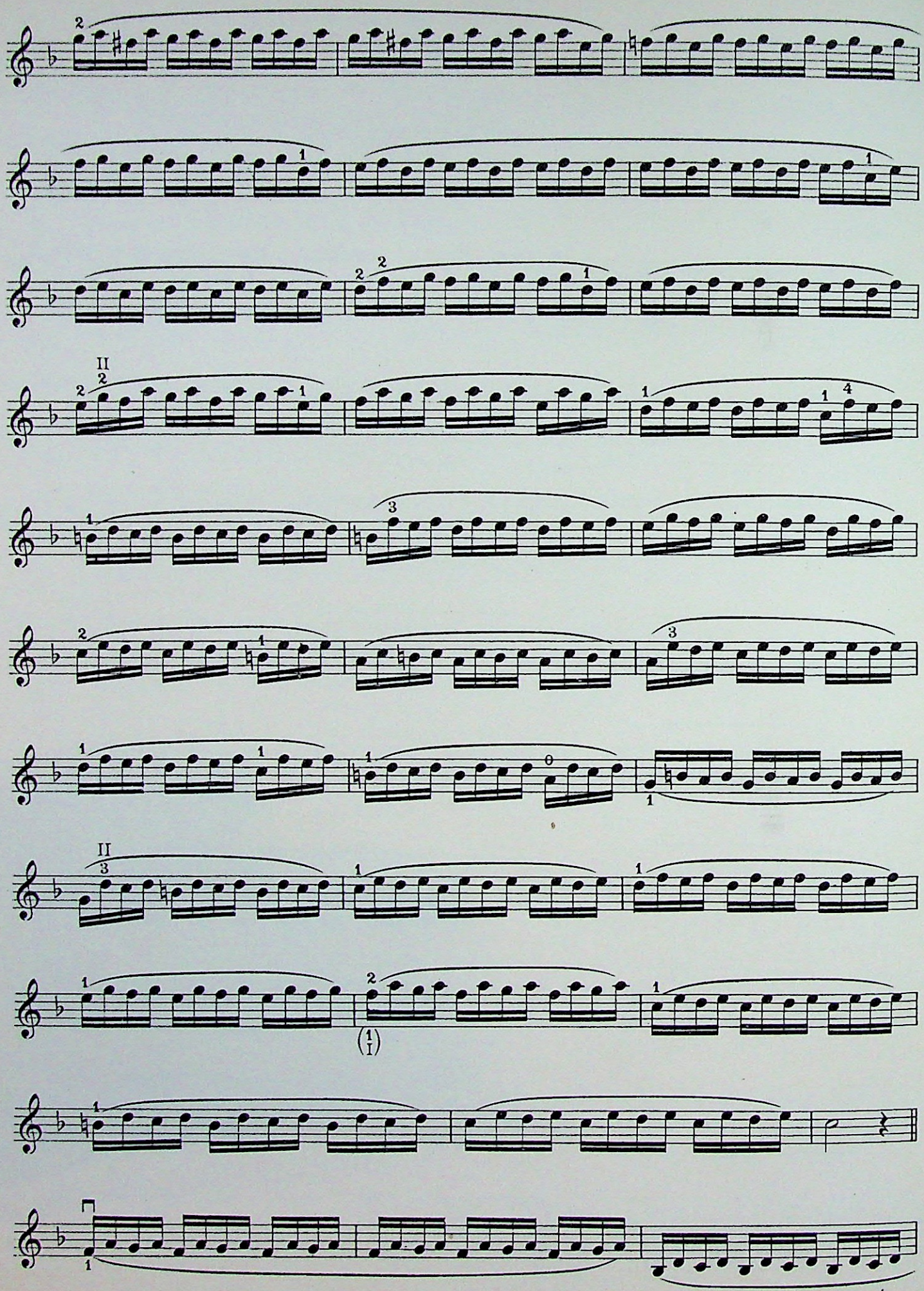


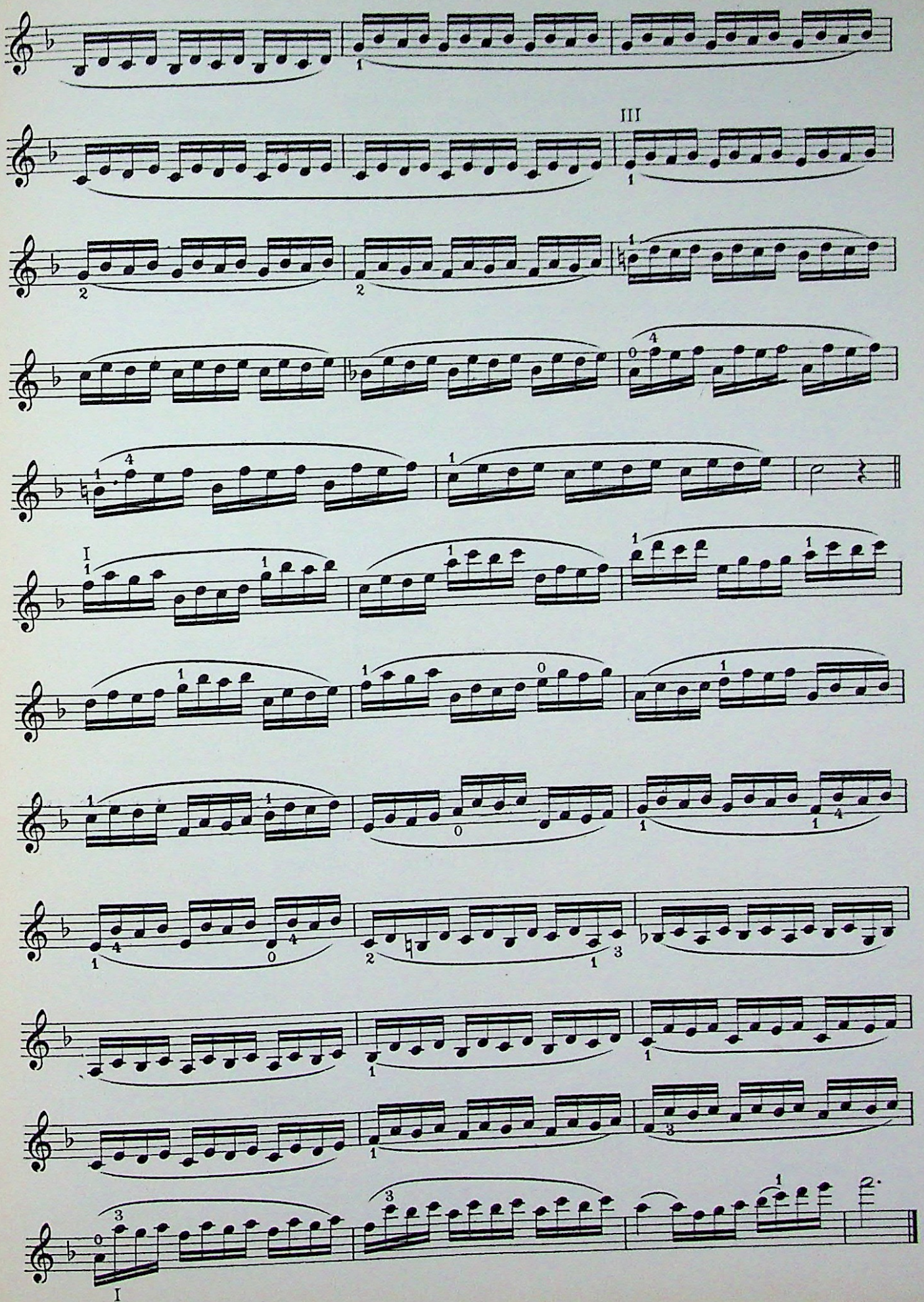
STUDY for the alternation of three tones; a Trill variant, the continuity of the motion not to be interrupted by shifting of position and change of playing level. № 9, from Forty two Studies.

Allegro moderato

R. KREUTZER

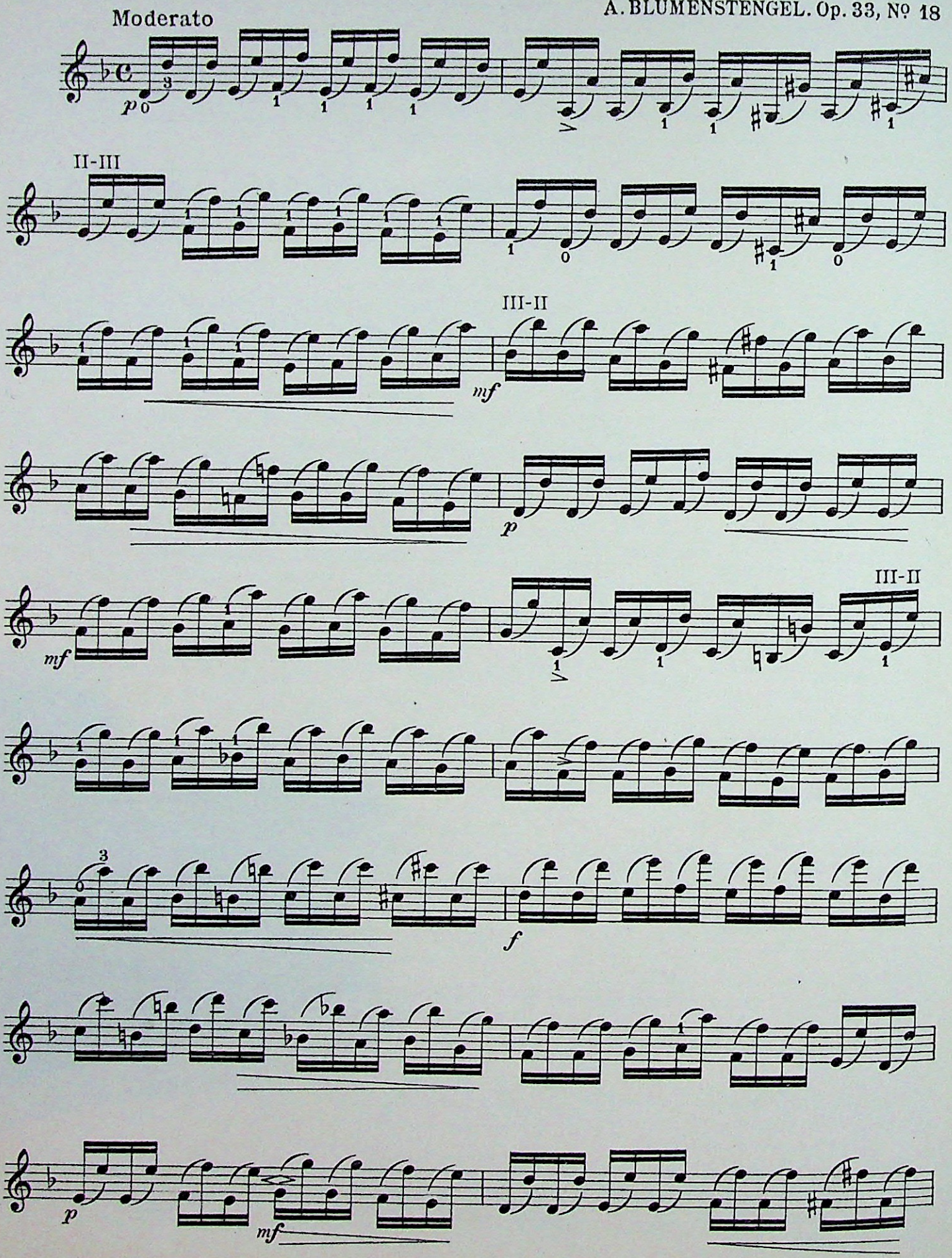


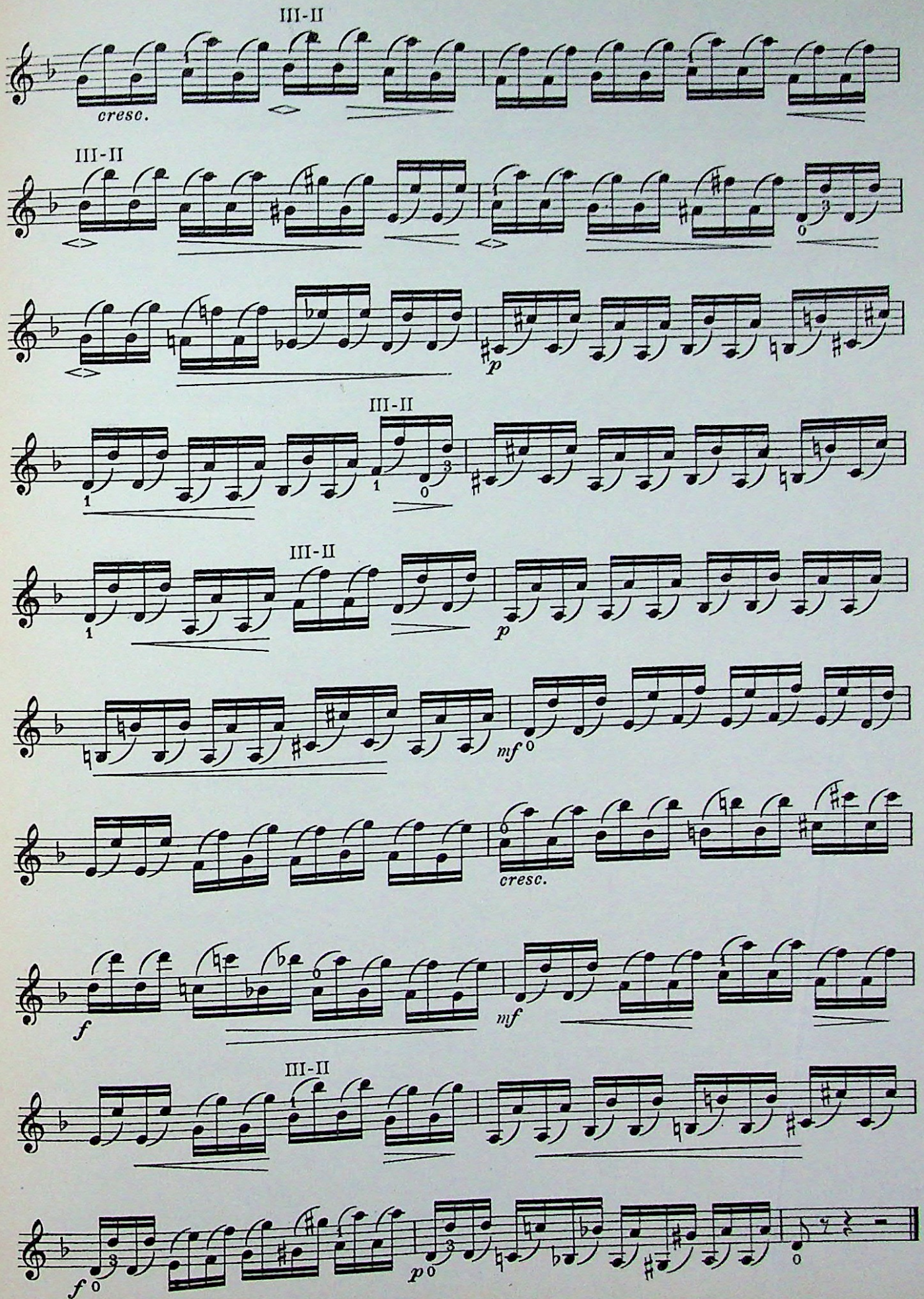




STUDY for string crossing and shifting on broken octaves.

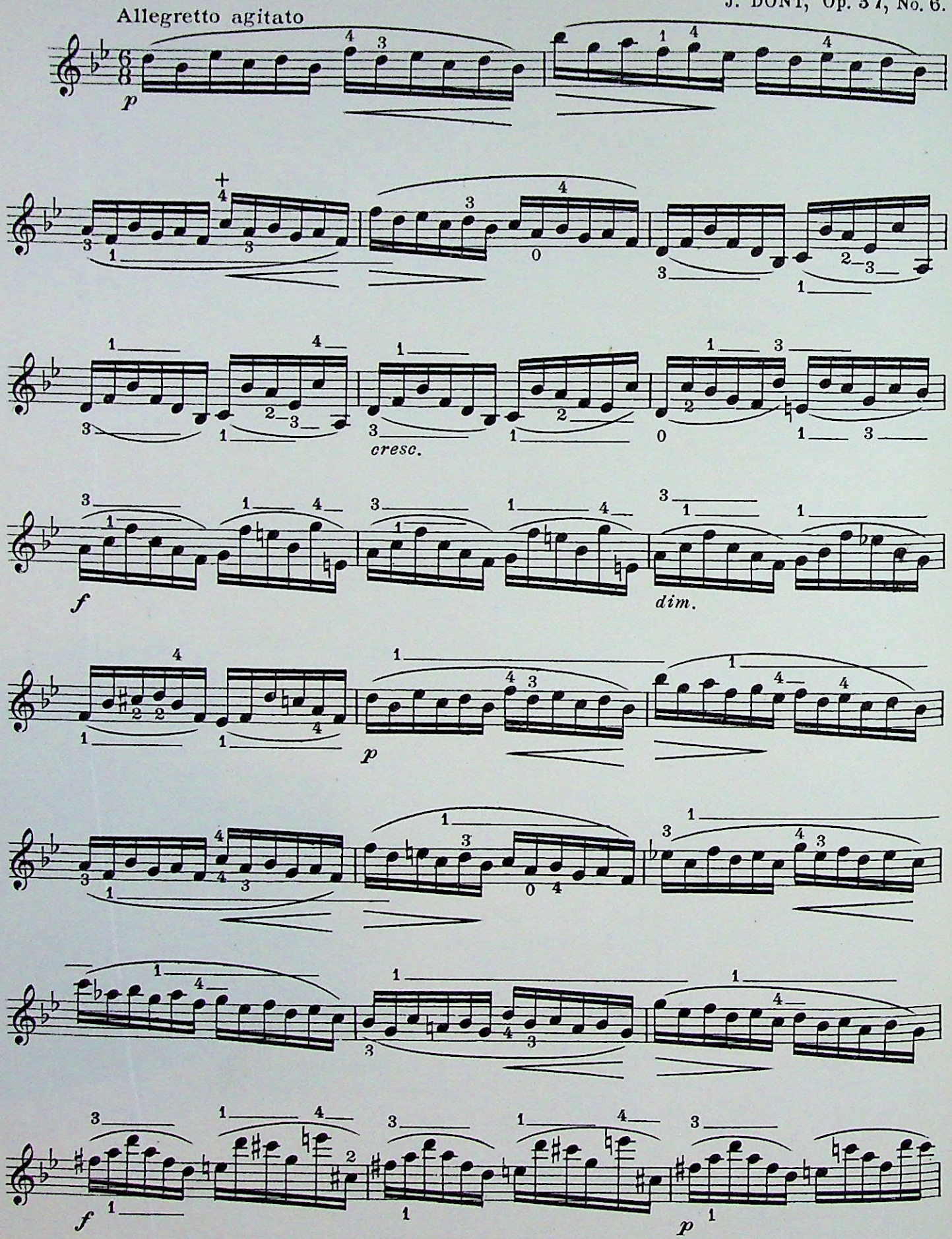
A. BLUMENSTENGEL. Op. 33, № 18

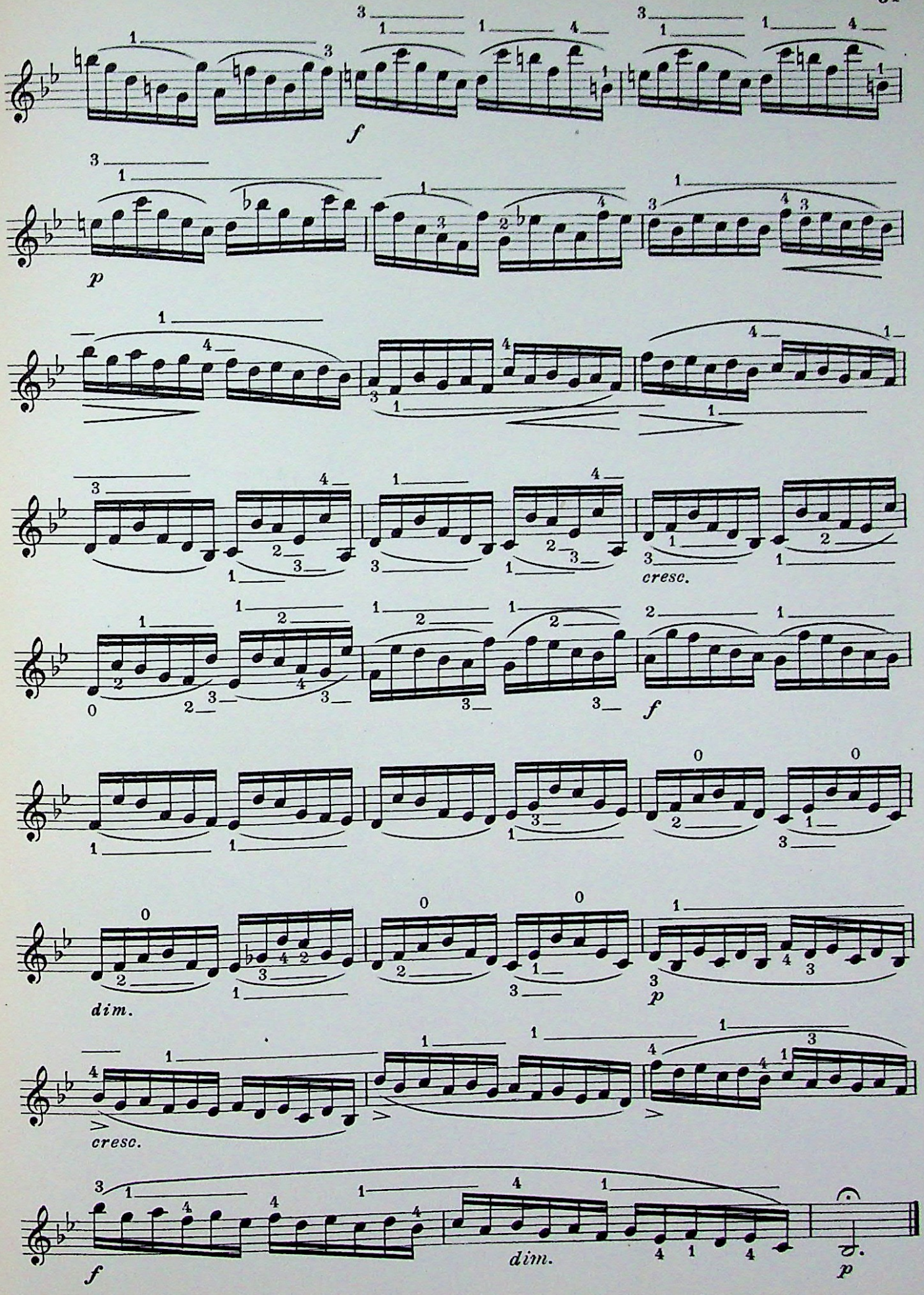



III-II
cresc.
III-II
III-II
p
III-II
p
mf
cresc.
f
mf
III-II
f
p

STUDY in tone values, outlining melody and harmony in a single voice.

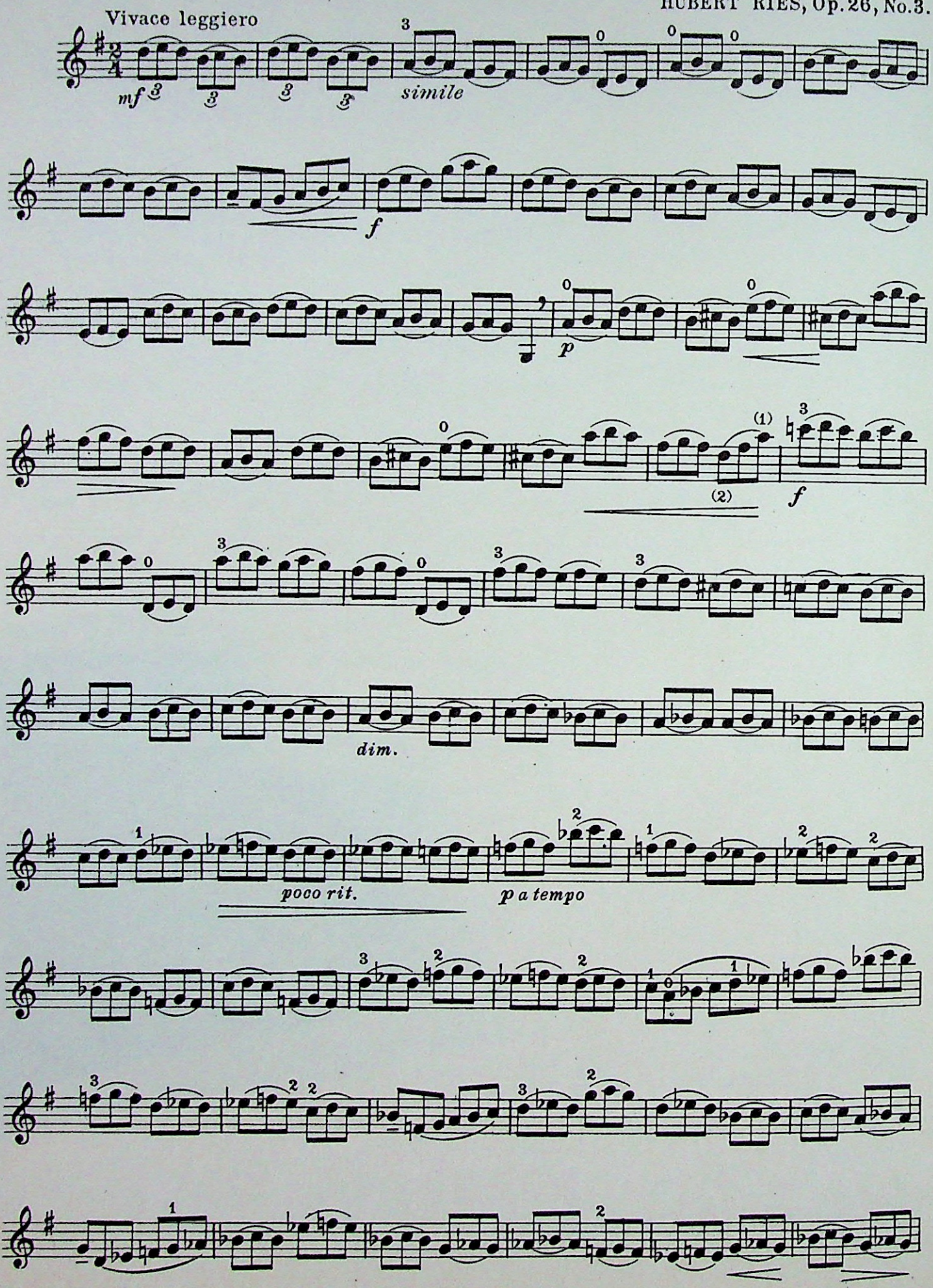
J. DONT, Op. 37, No. 6.

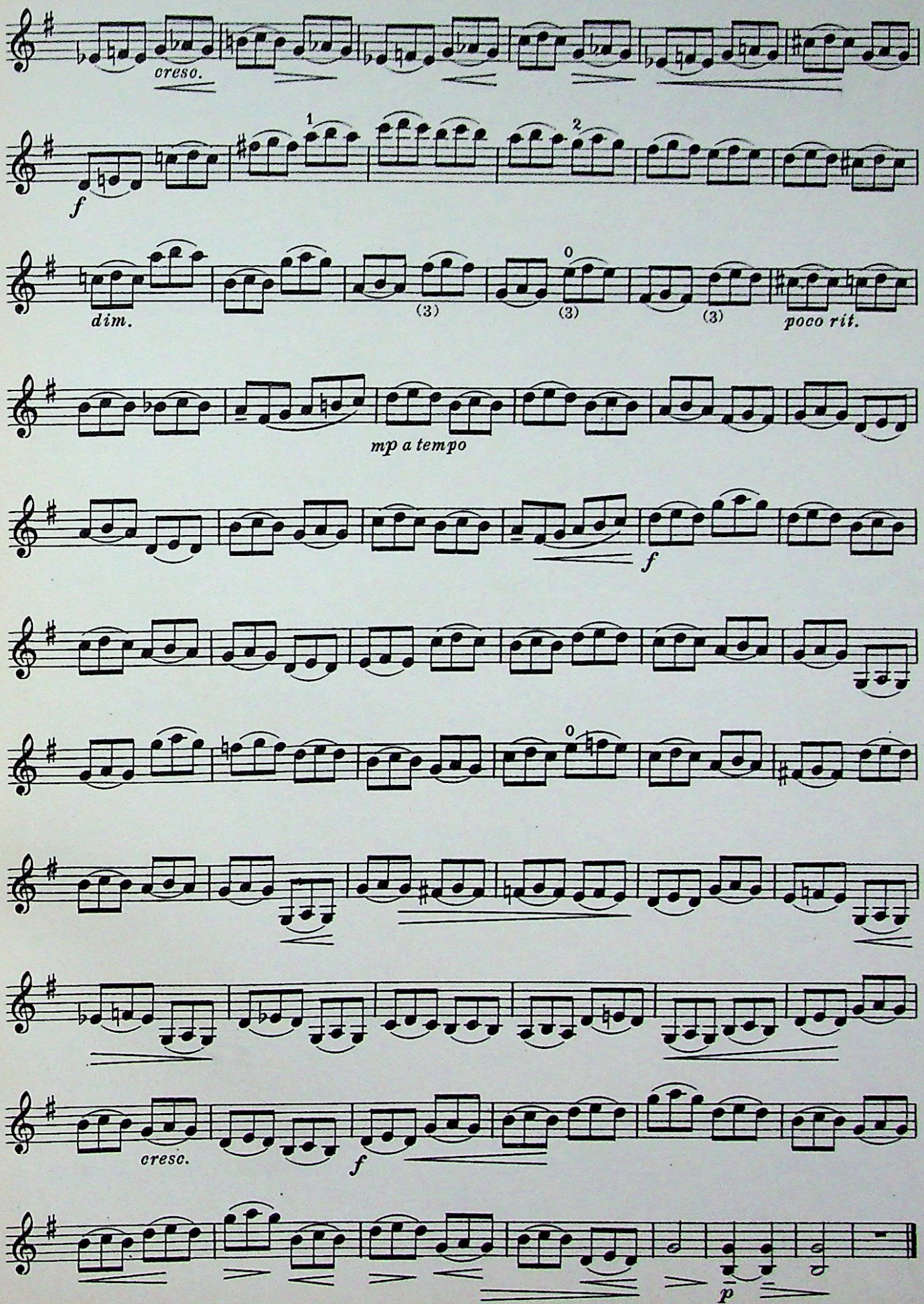



f
p
cresc.
f
dim.
p
cresc.
f
dim.
p

STUDY for the mordent.

HUBERT RIES, Op. 26, No. 3.

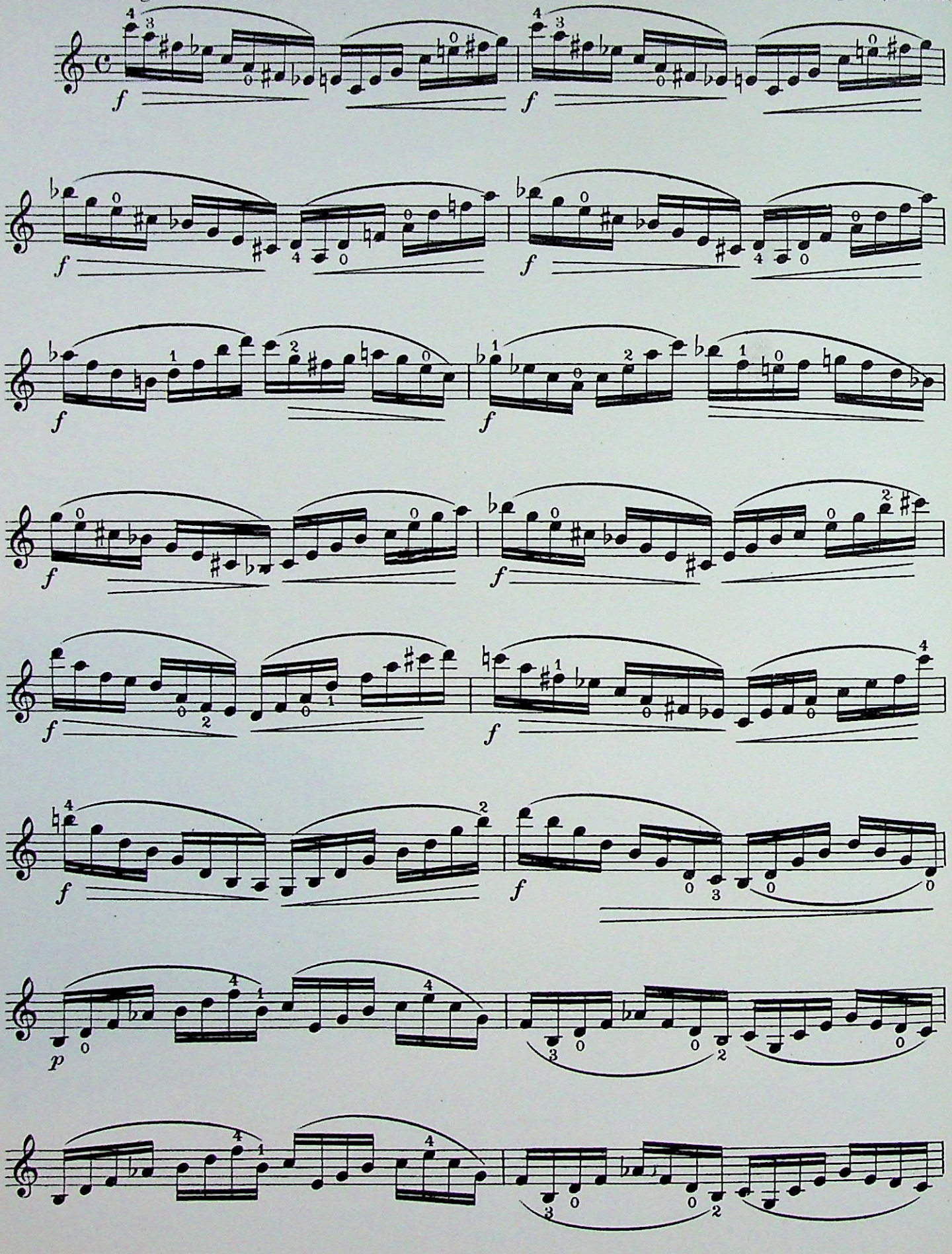


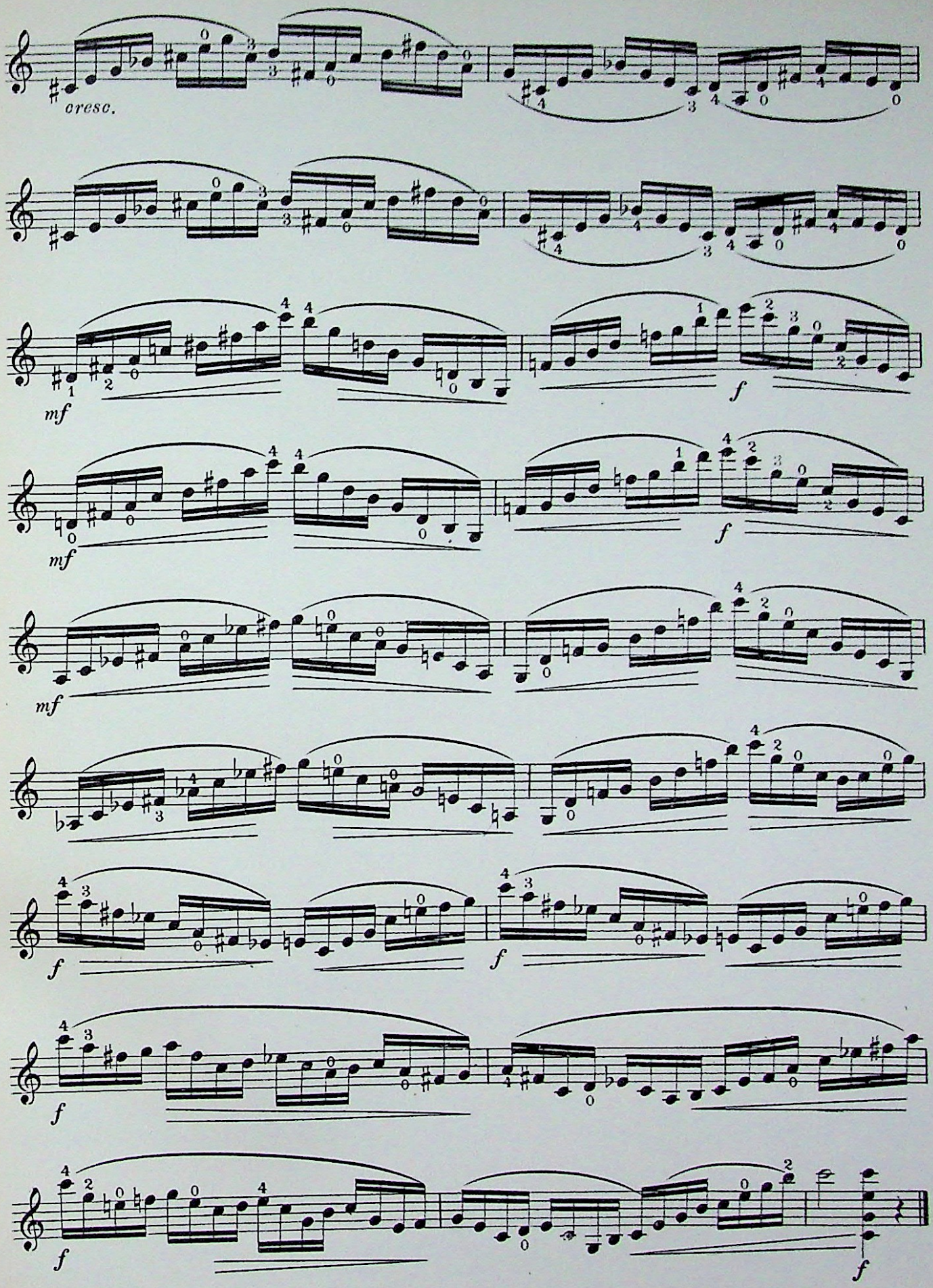

cresc.
f
1
2
dim.
(3)
0
(3)
(3)
poco rit.
mp a tempo
f
0
cresc.
f
p

STUDY in Diminished and Dominant Seventh Chords; from Twenty-four Exercises.

Allegro moderato

A BLUMENSTENGEL, Op. 33, No. 12.

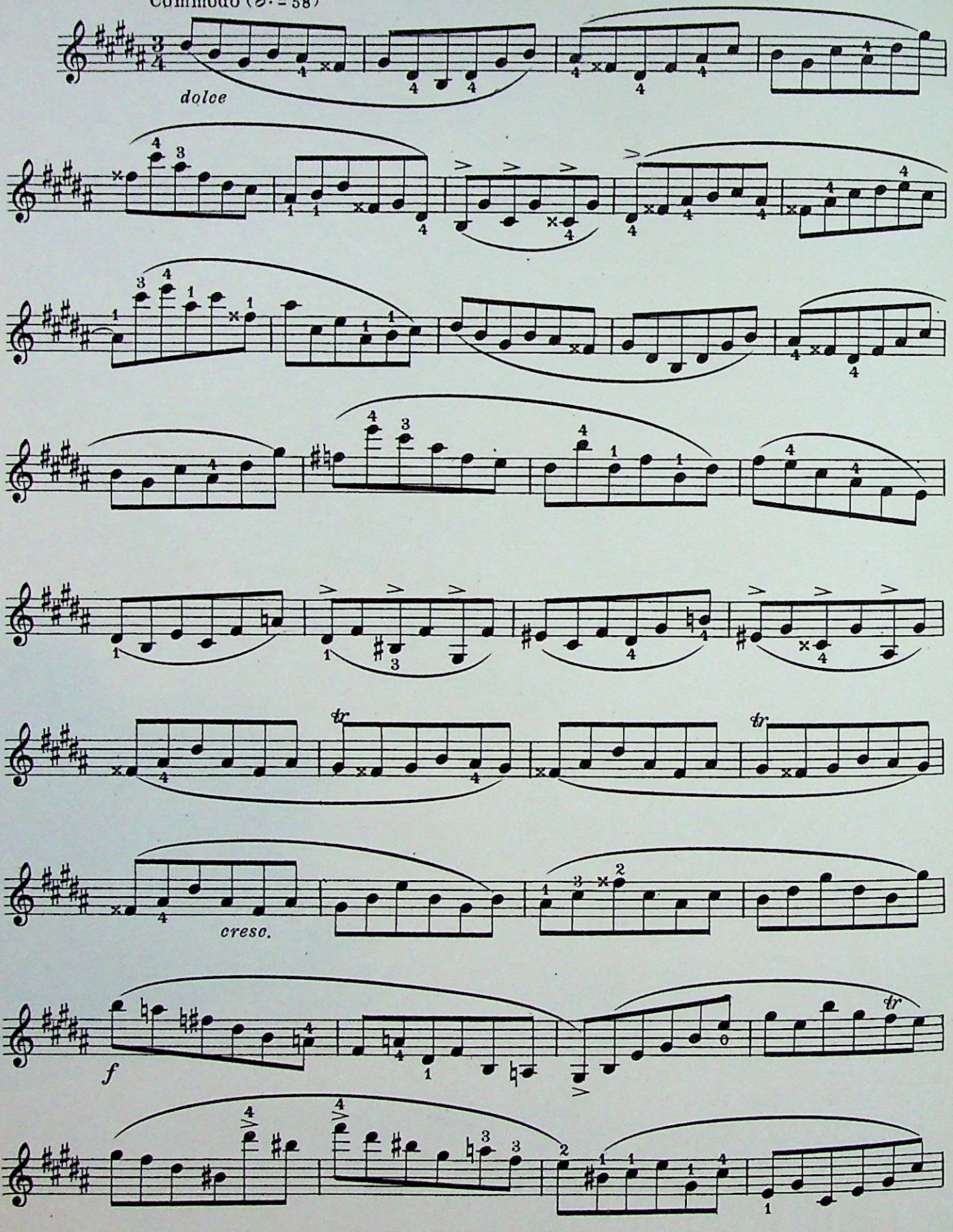


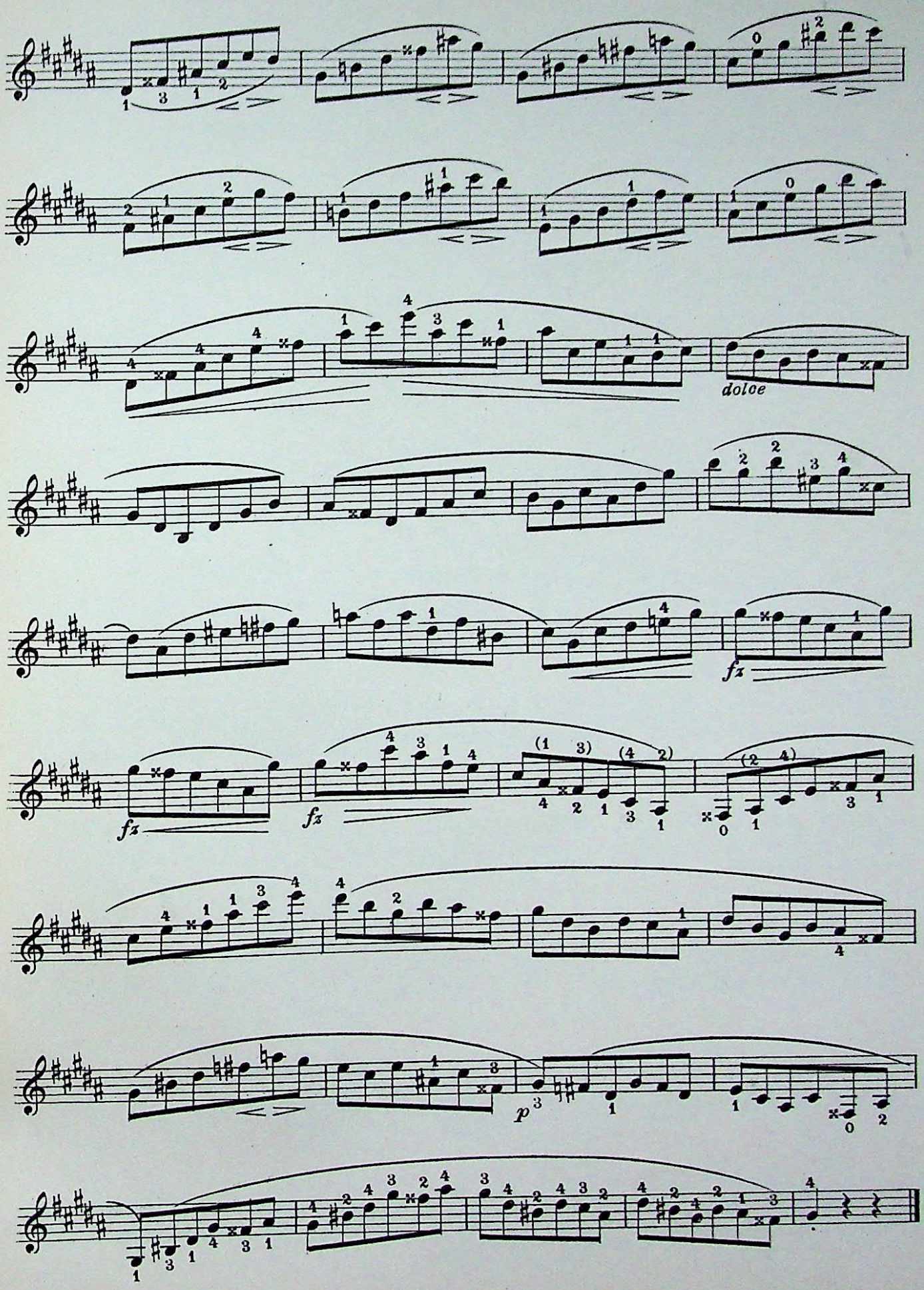

cresc.
mf
f
mf
f
mf
f
f
f
f

STUDY for the sustained stroke in long slurred groups.
No. 12, from Twenty-four Caprices.

P. RODE

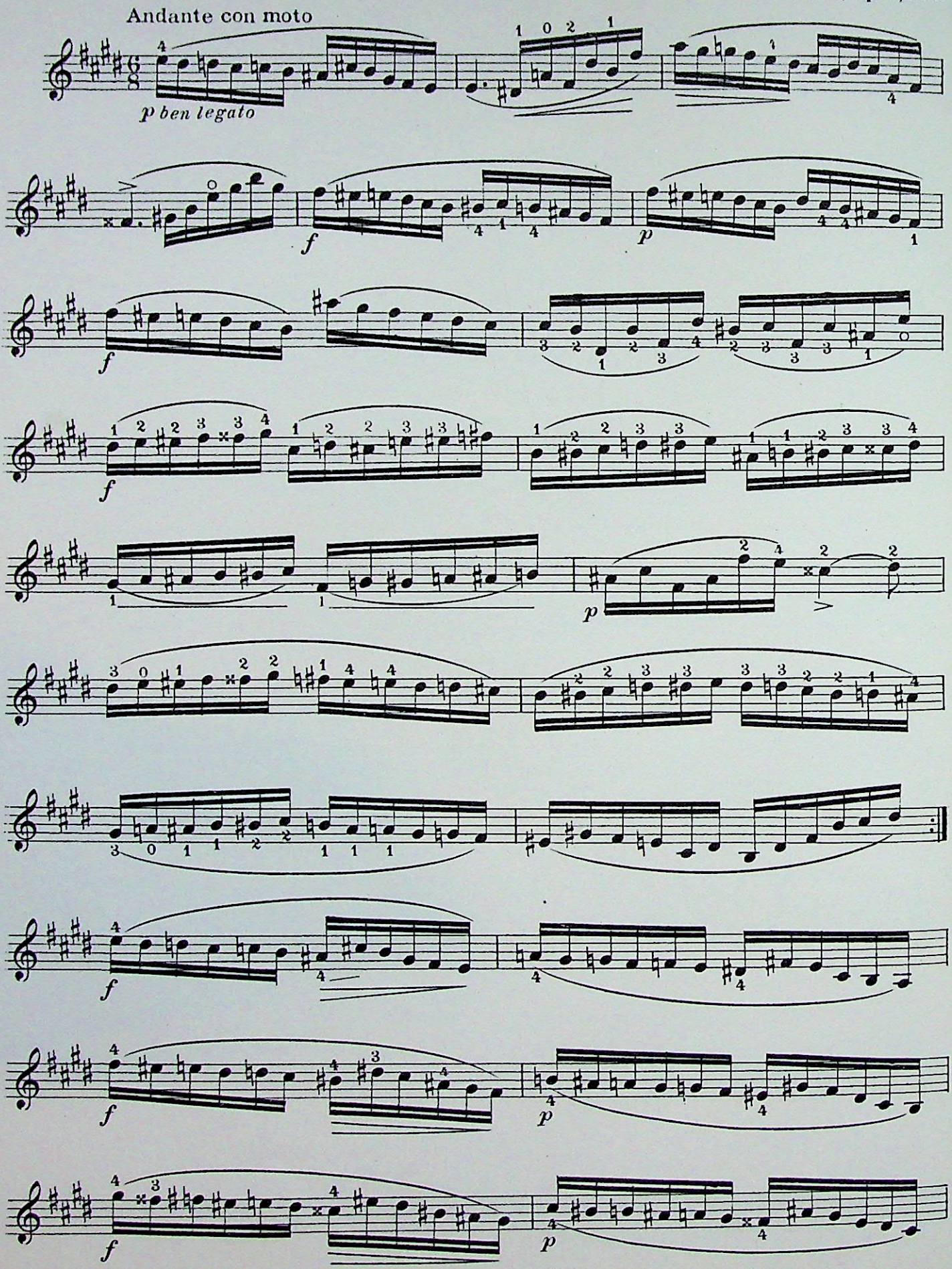
Commodo (𝅗𝅥. = 58)

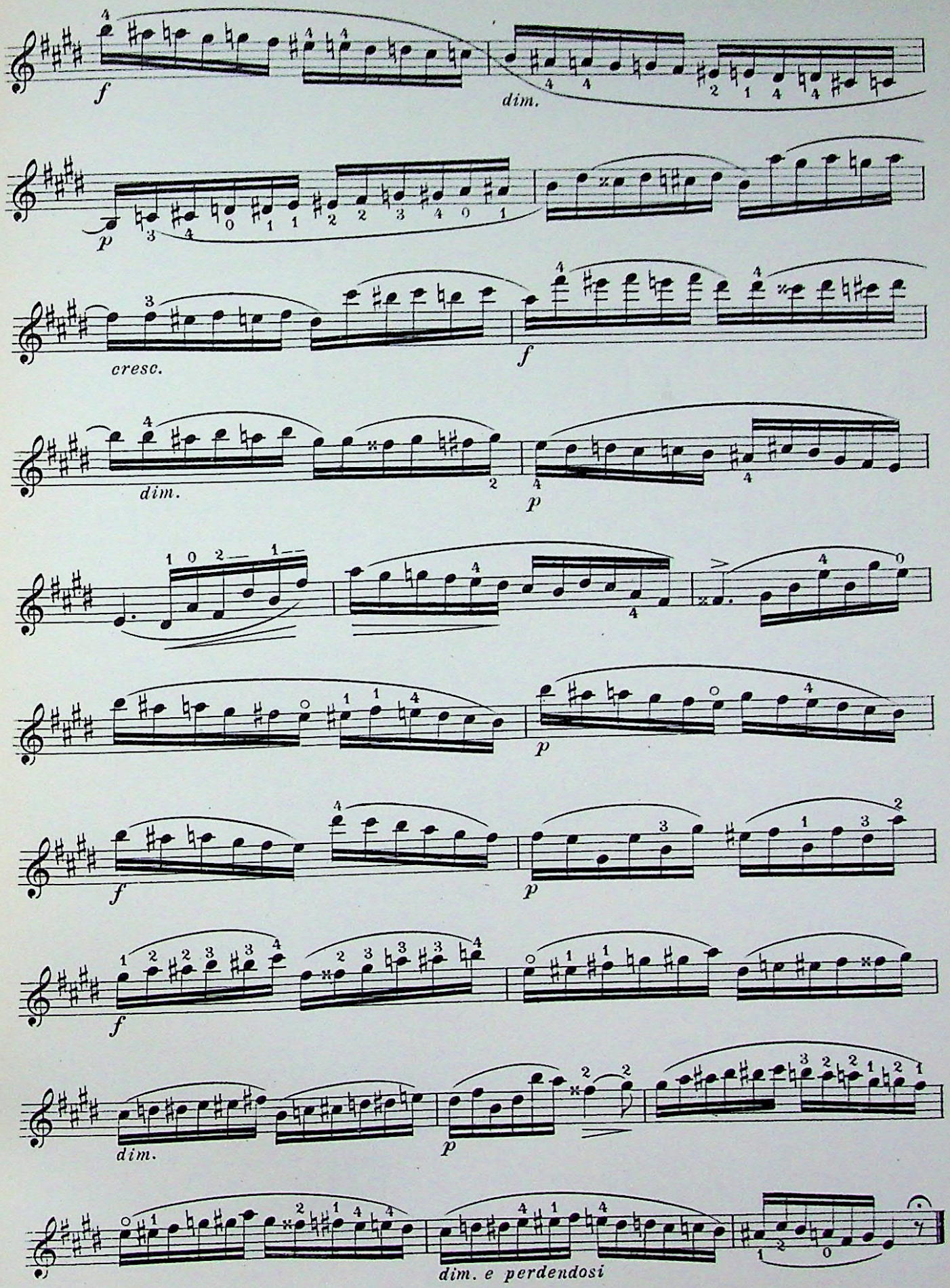



dolce
fz
fz
fz
p

STUDY in chromatic passage playing.

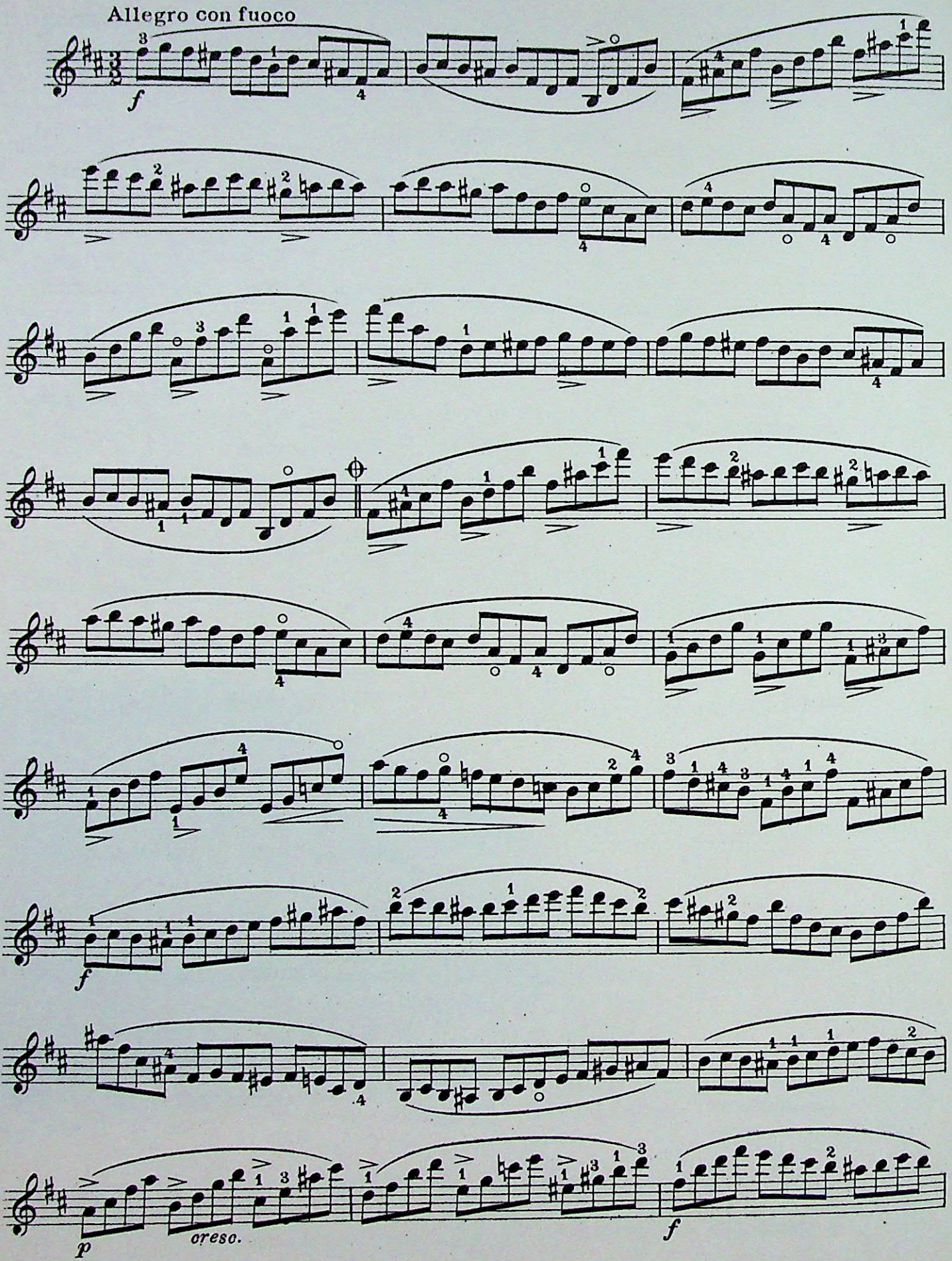
J. DONT, Op.37, №8.

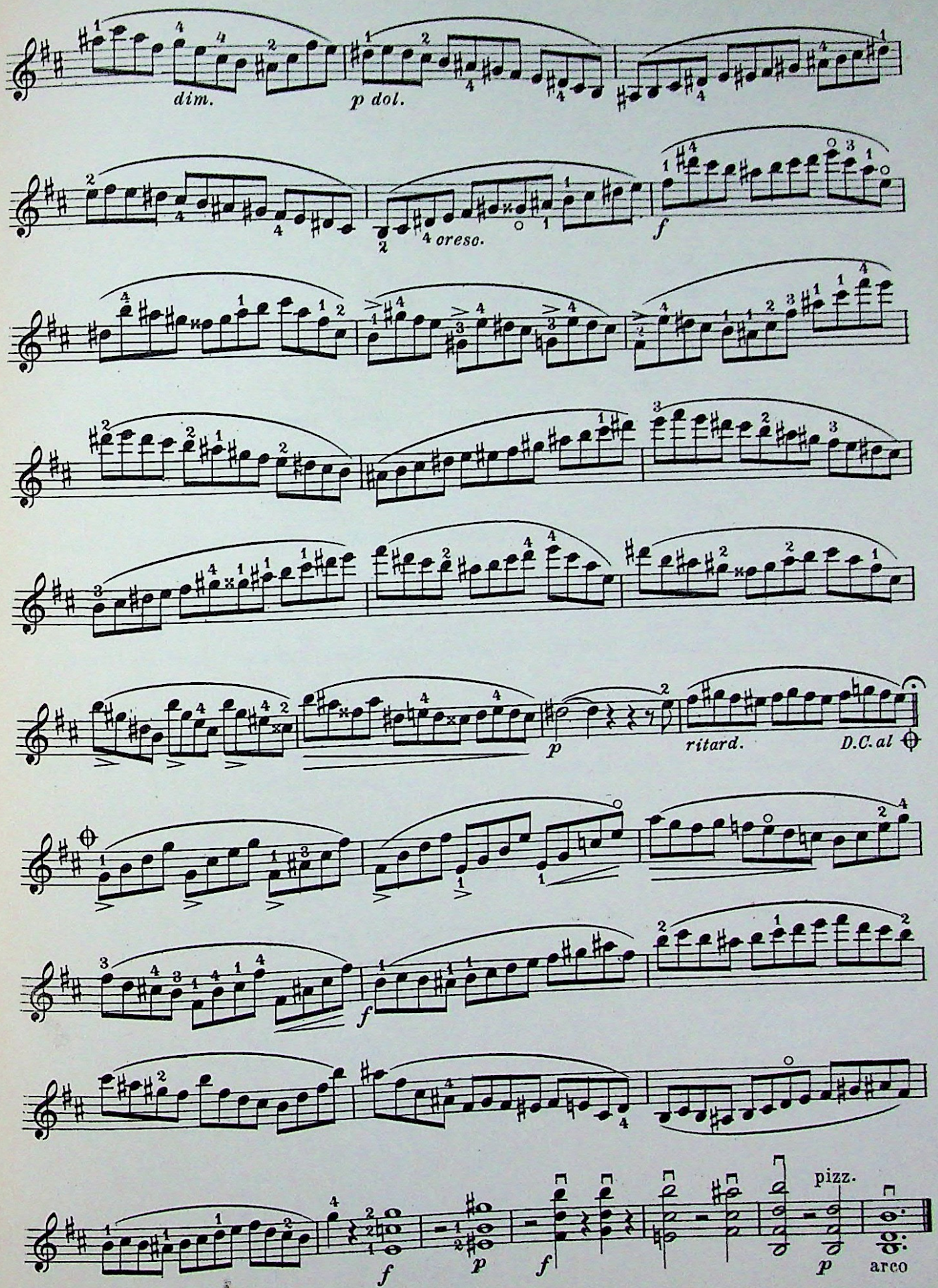



f
dim.
p
cresc.
f
dim.
p
p
f
p
f
dim.
p
dim. e perdendosi

STUDY in the sustained legato, the phrasing to indicate harmonic changes secured through strong accentuation, Nº 36, from Thirty-six Studies.

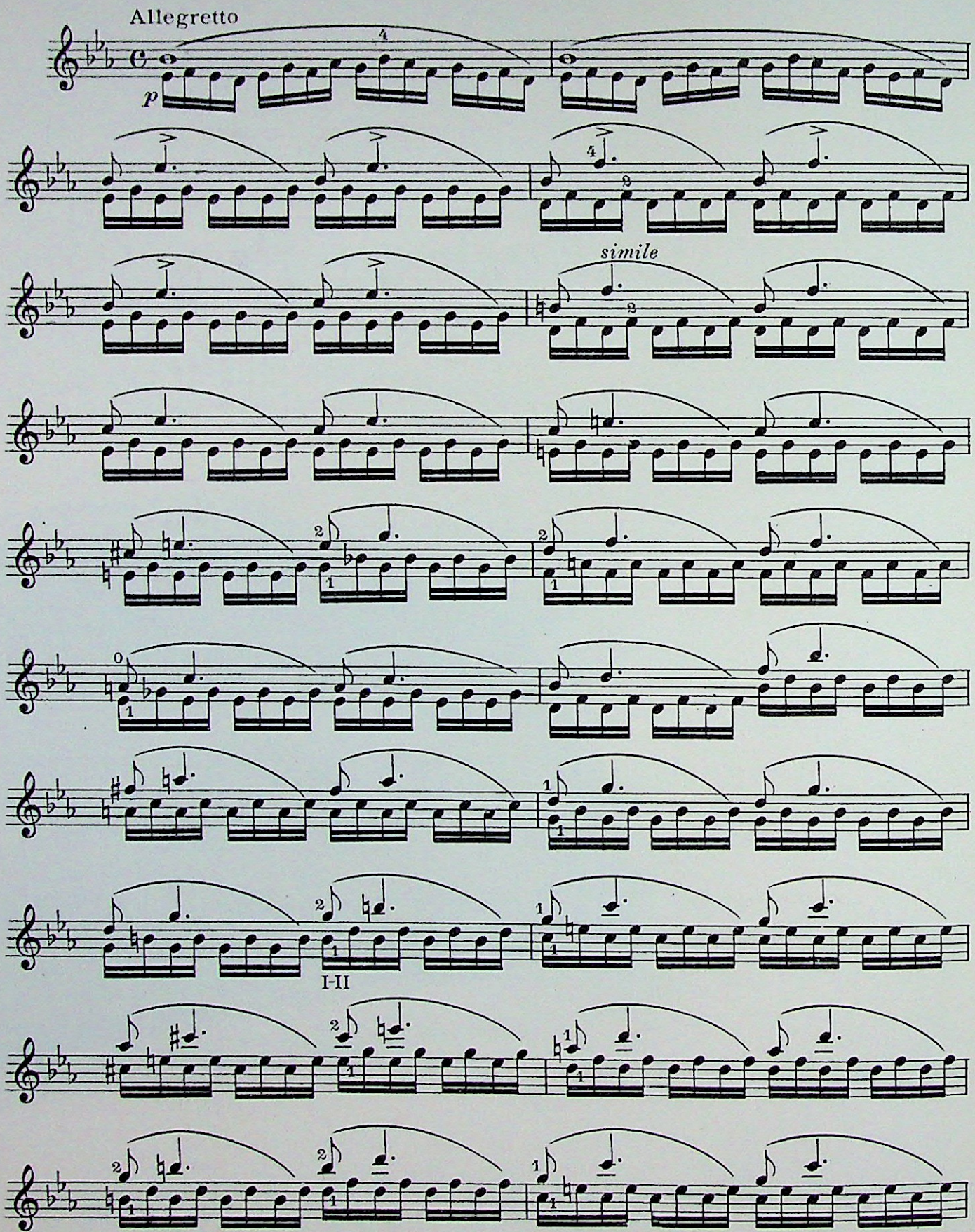
H.E. KAYSER

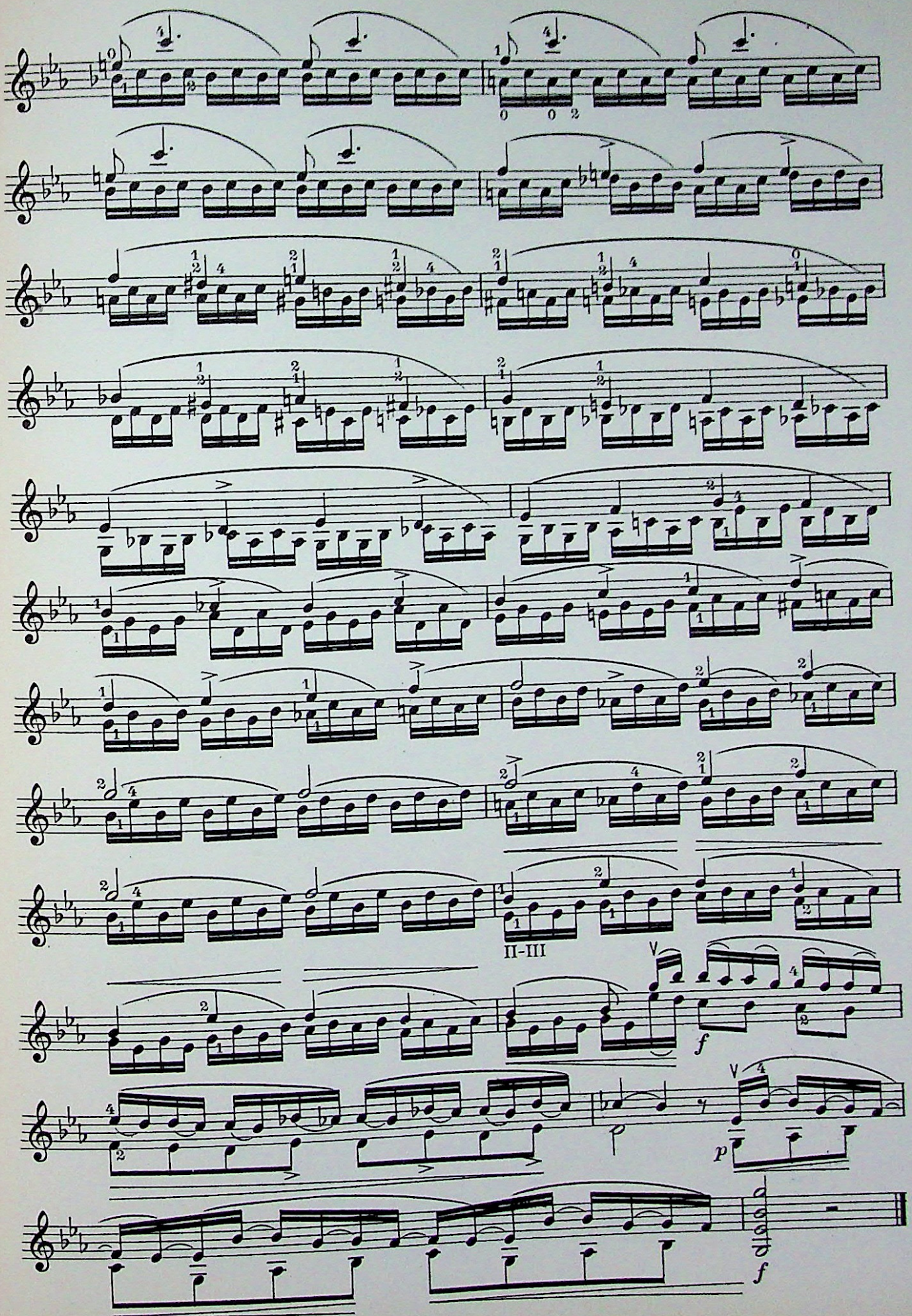



dim.
p dol.
oreso.
f
p
ritard.
D.C. al
f
f
p
f
p
pizz.
arco

STUDY in held tones against a rapidly moving figure. No. 1, from Twelve Caprices.

P. ROVELLI

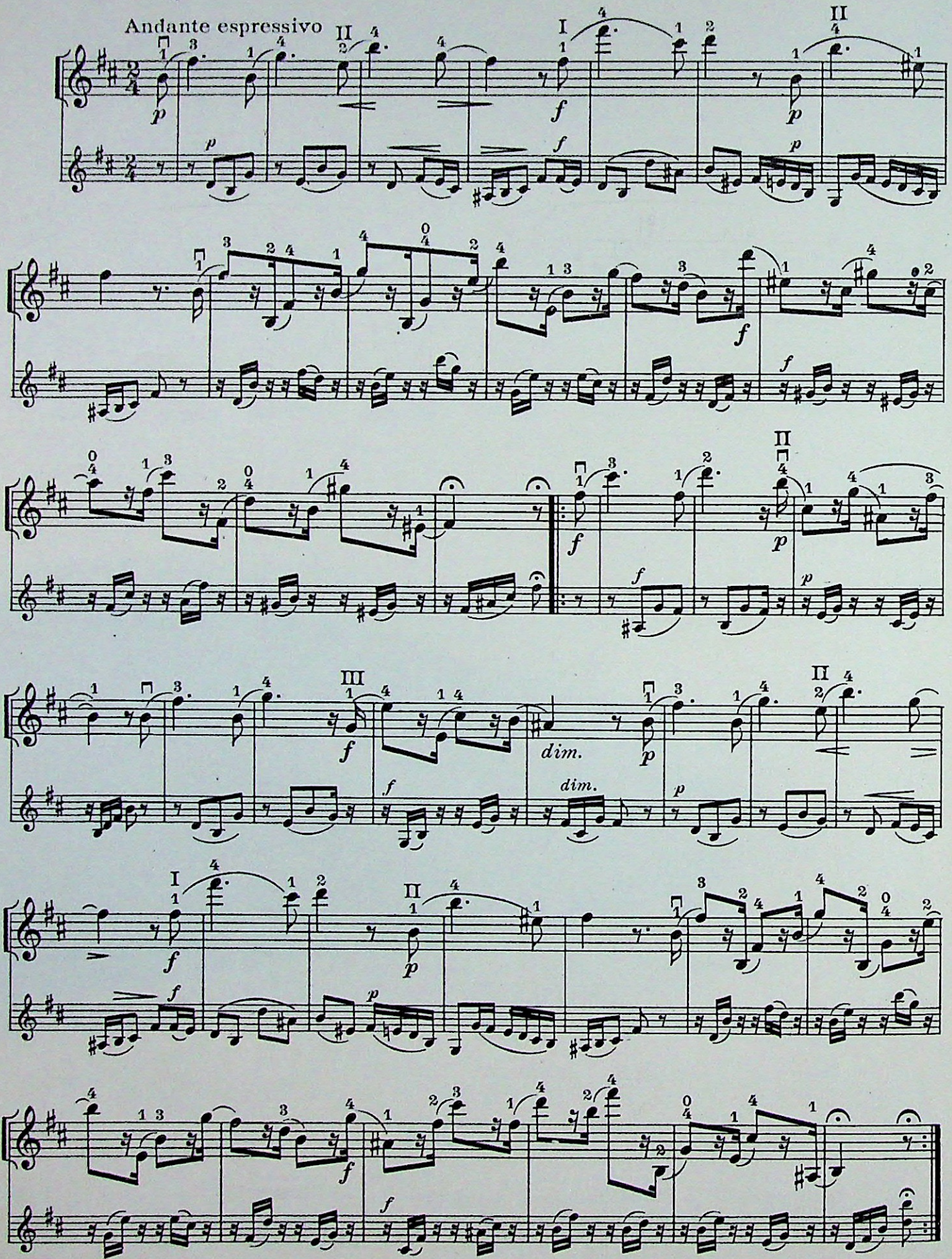



II-III
f
p
f

STUDY in shifting.

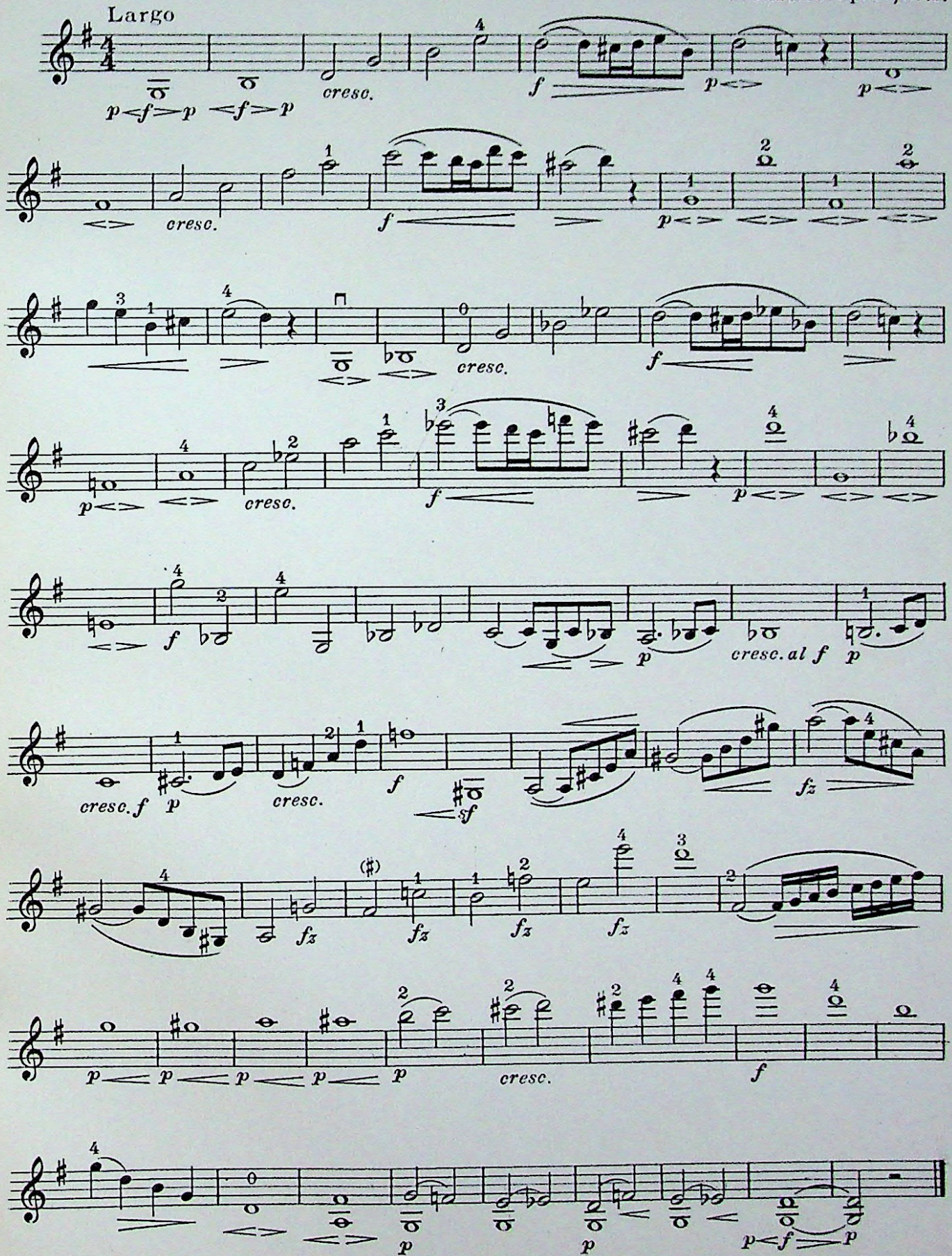
JACOB DONT Op.38,No.16

Andante espressivo



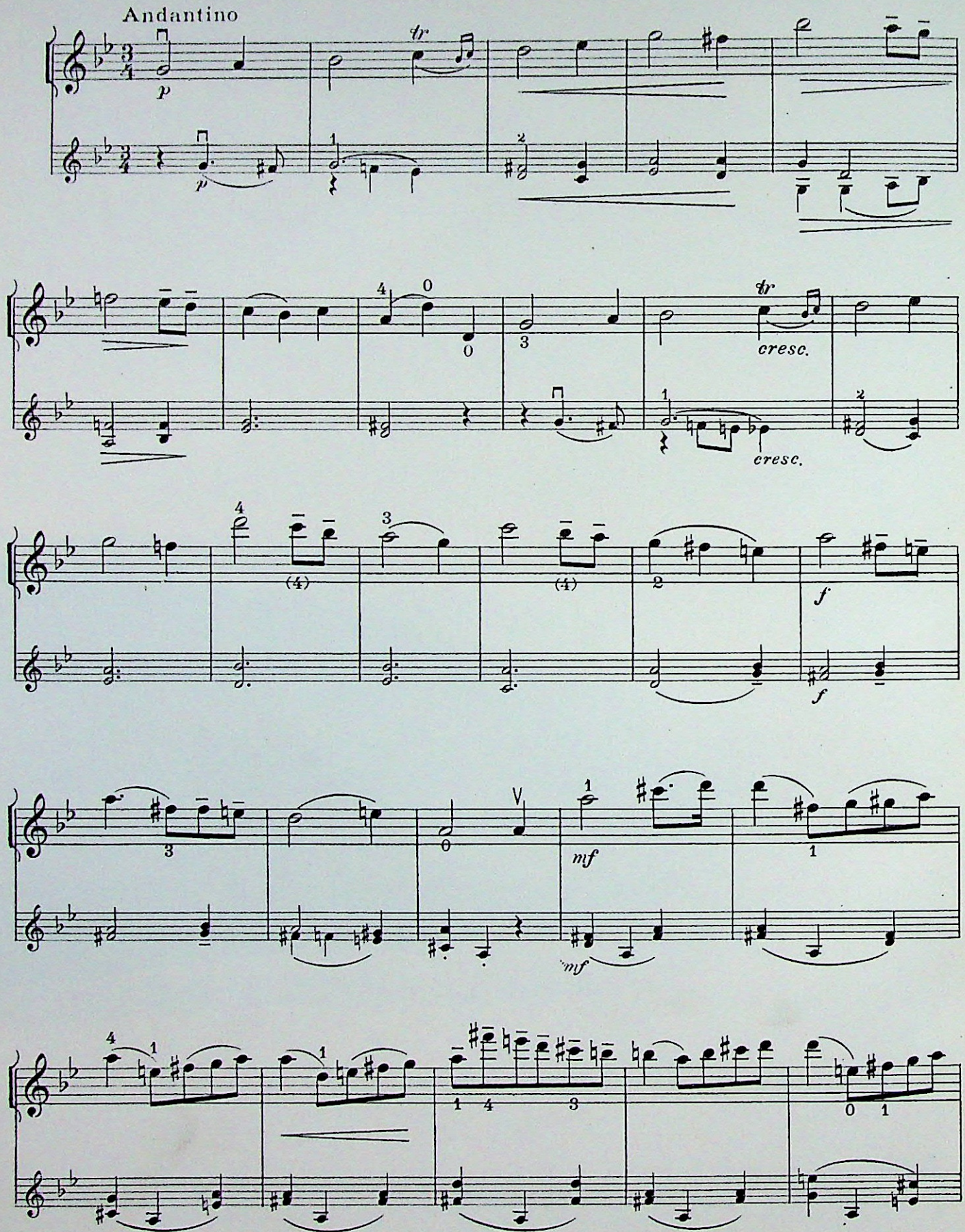
STUDY in dynamics

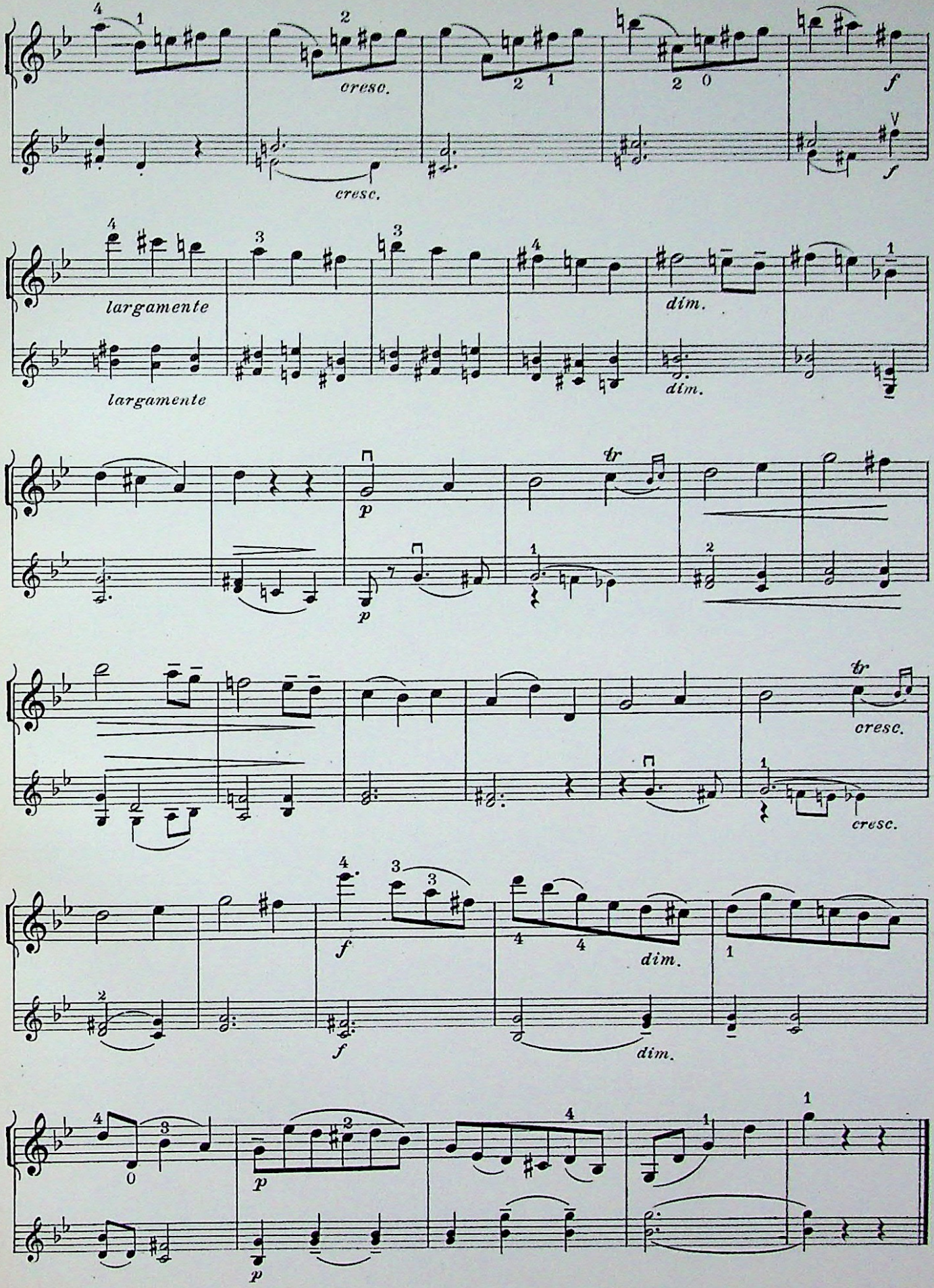
F. MAZAS. Op. 36, No. 1.



STUDY for the production of a singing tone. From Twenty Etudes.

JOSEPH BLOCH, Op. 11, No. 13.

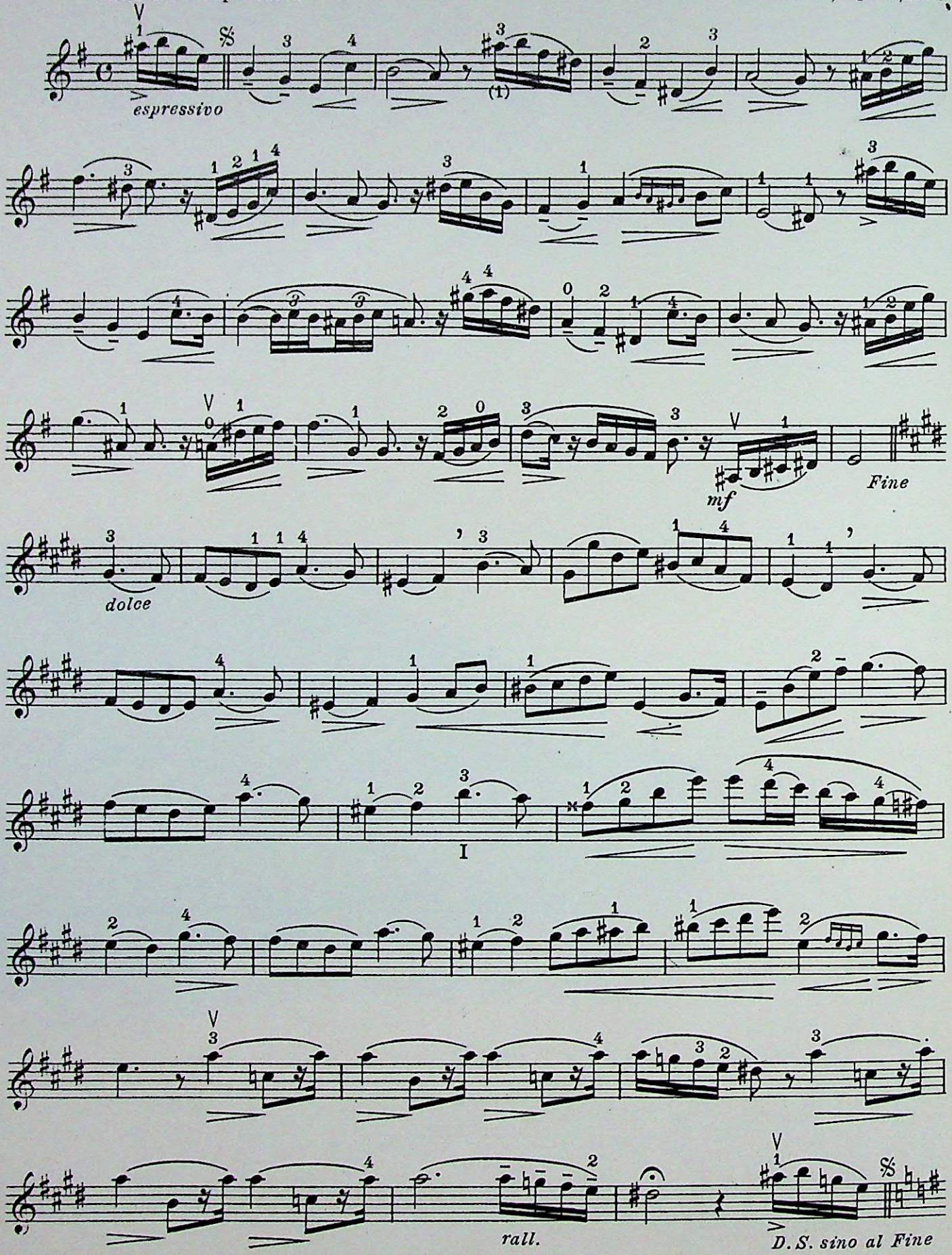



cresc.
cresc.
f
f
largamente
largamente
dim.
dim.
p
p
tr
cresc.
cresc.
f
f
dim.
dim.
p
p

STUDY for the cantilena

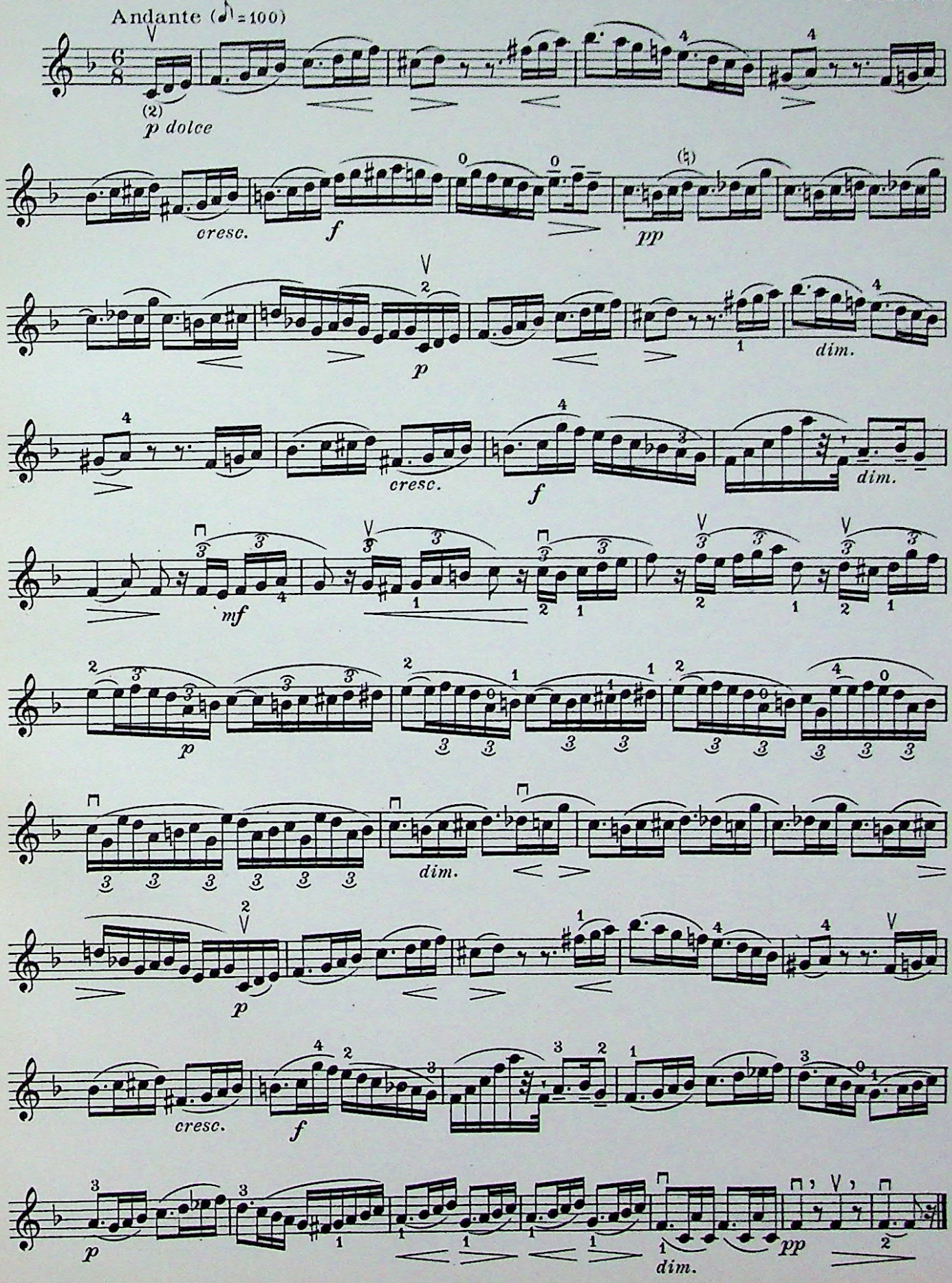
Andante espressivo

F. MAZAS, Op. 36, № 8



STUDY for the legato, from the "Violin School."

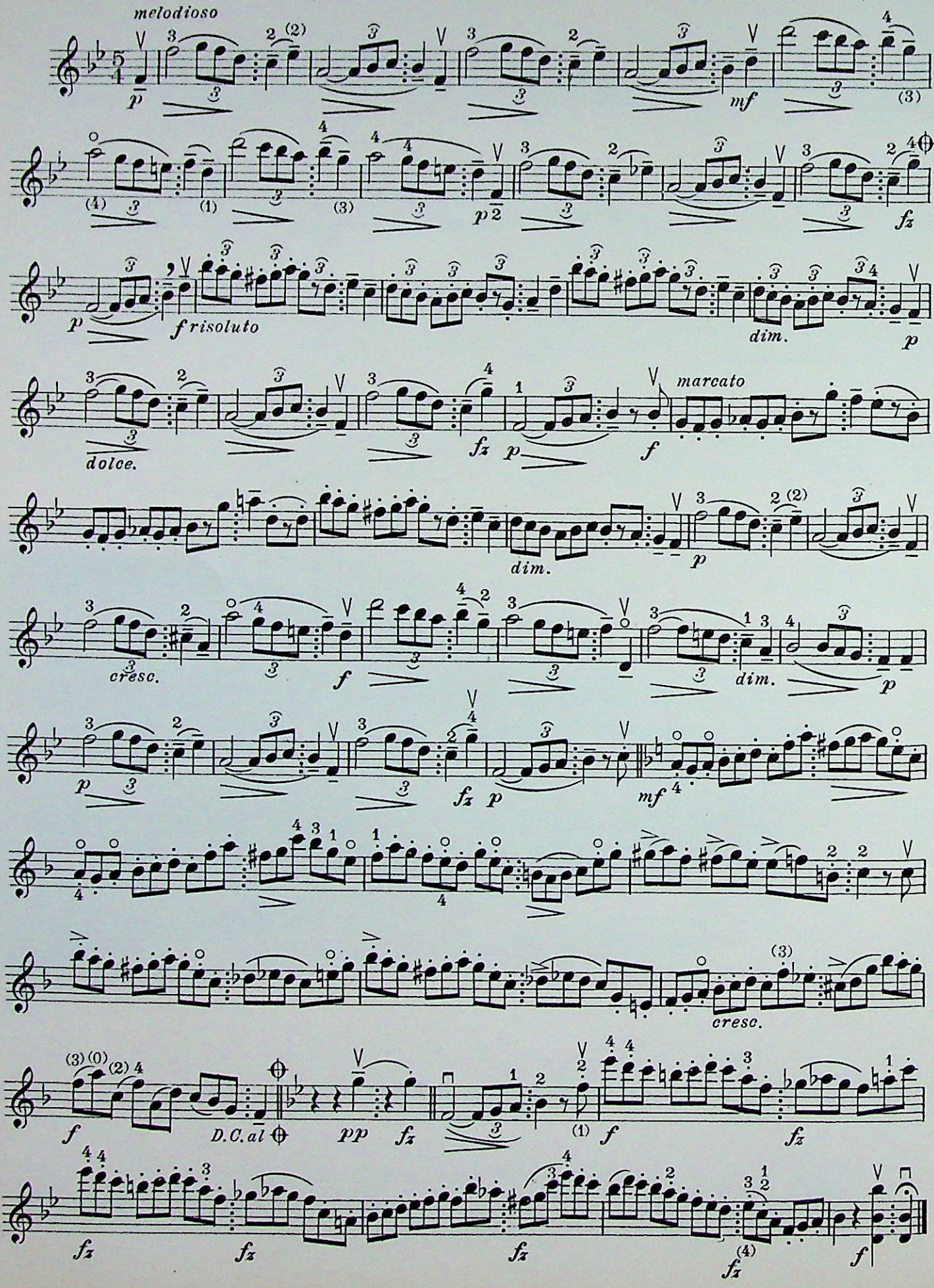
L. SPOHR



STUDY in double and triple rhythm combined.

Andante quasi Allegretto

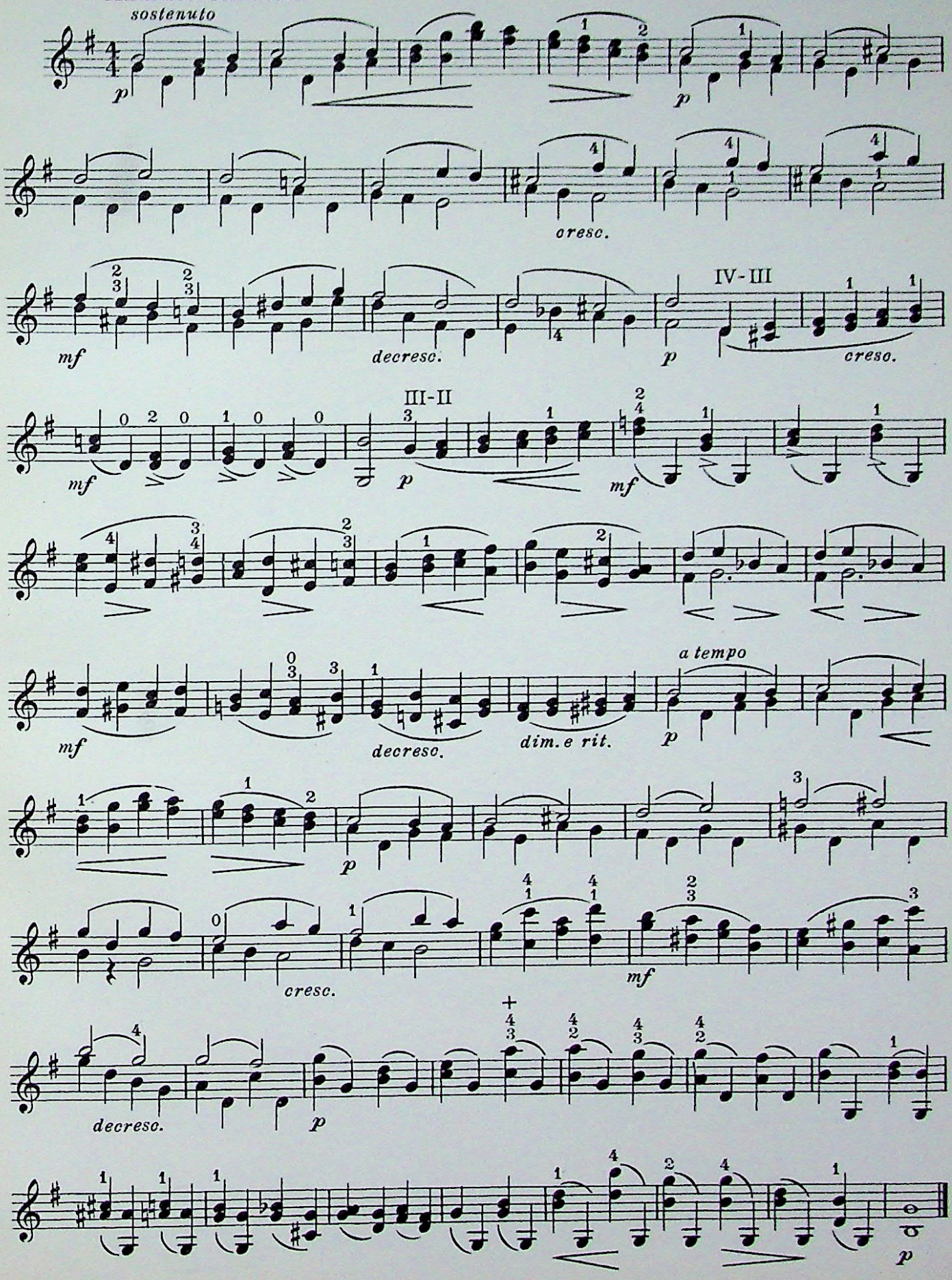
H. E. KAYSER, Op. 20, No. 17.



STUDY in double stops introducing crossings from string levels to intermediate levels.

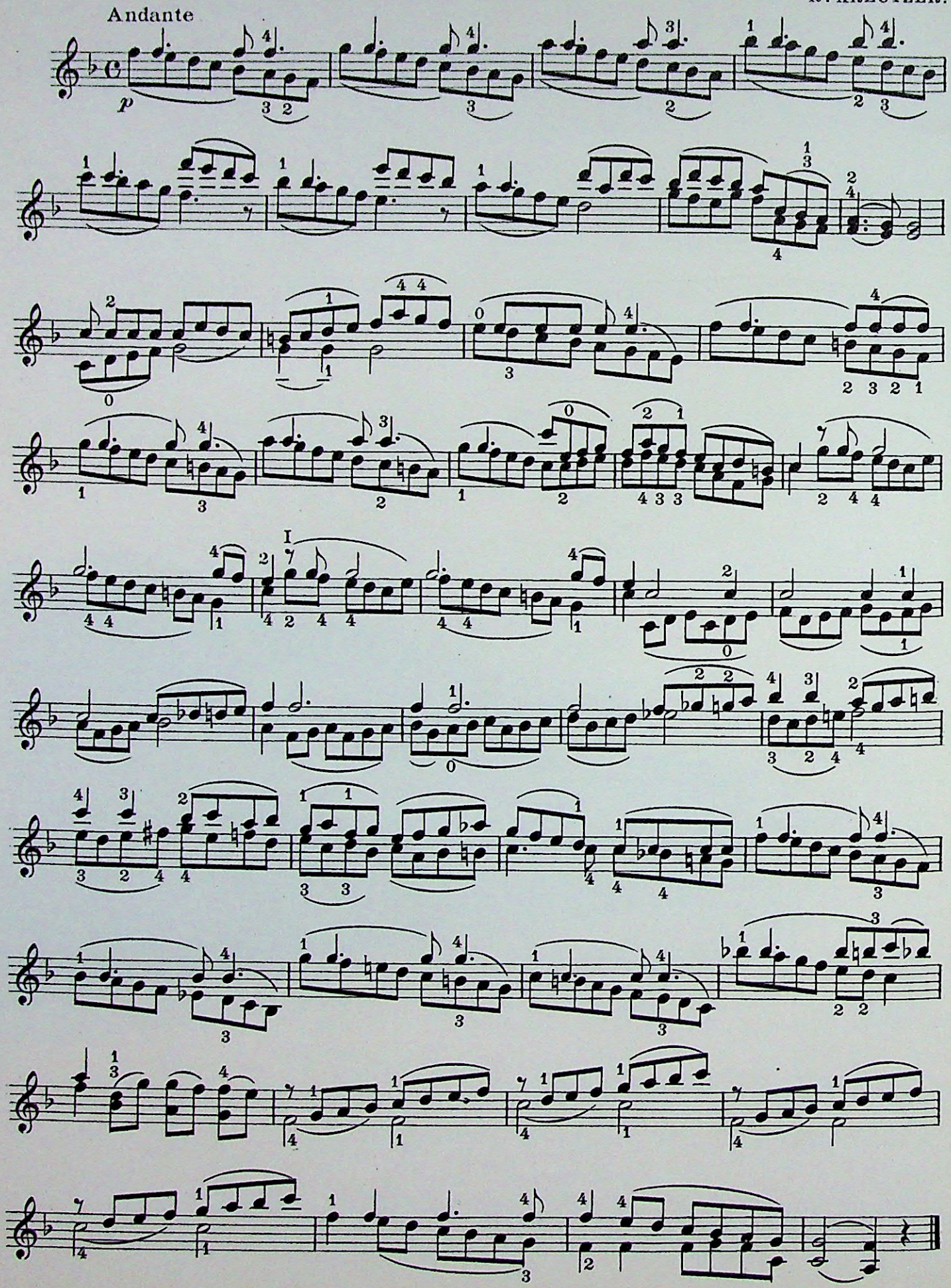
Andante con moto

HURBERT RIES, Op. 26, No. 11.



STUDY in double stopping, No. 32, from Forty-two Studies.

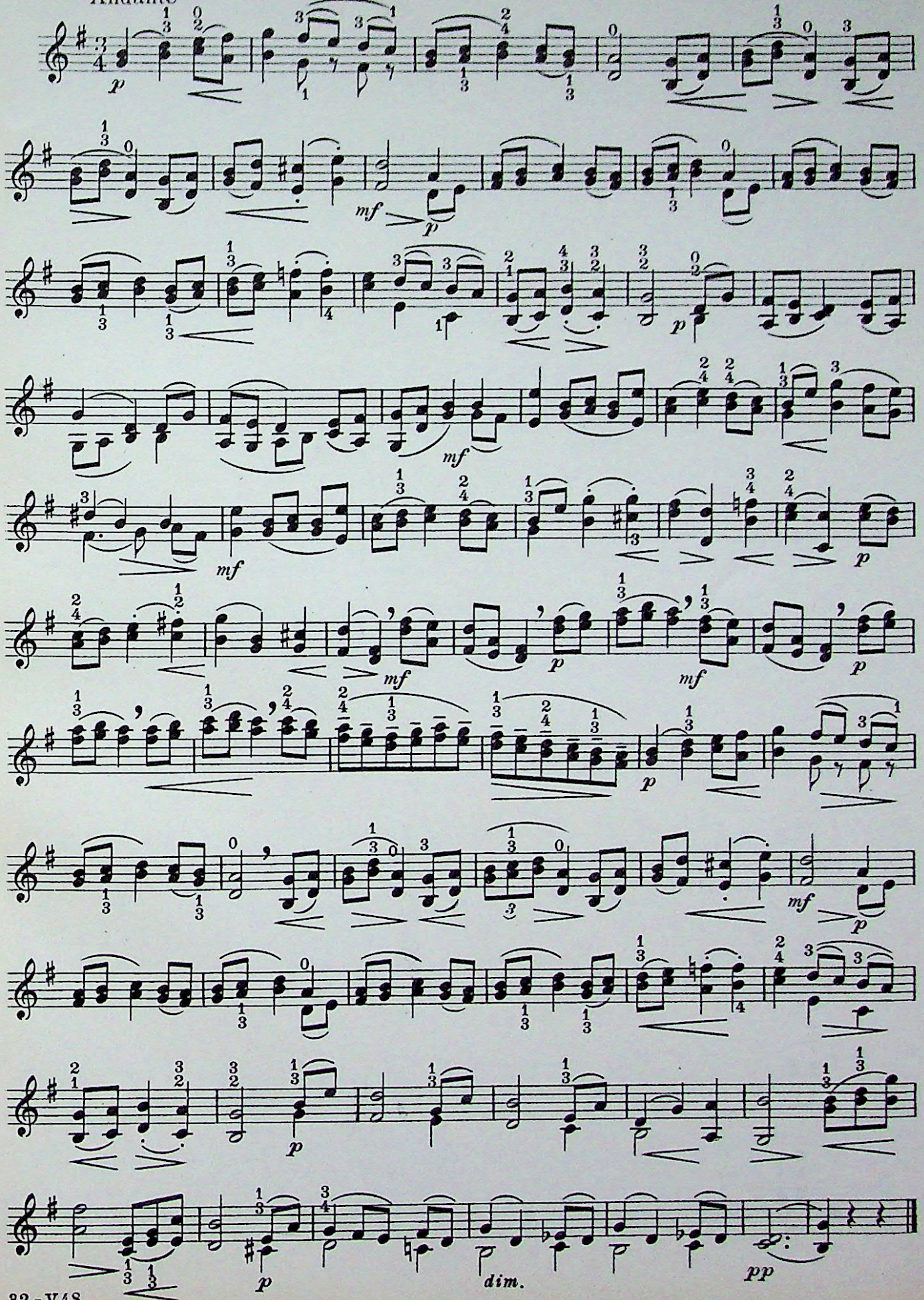
R. KREUTZER.



STUDY for double stopping.

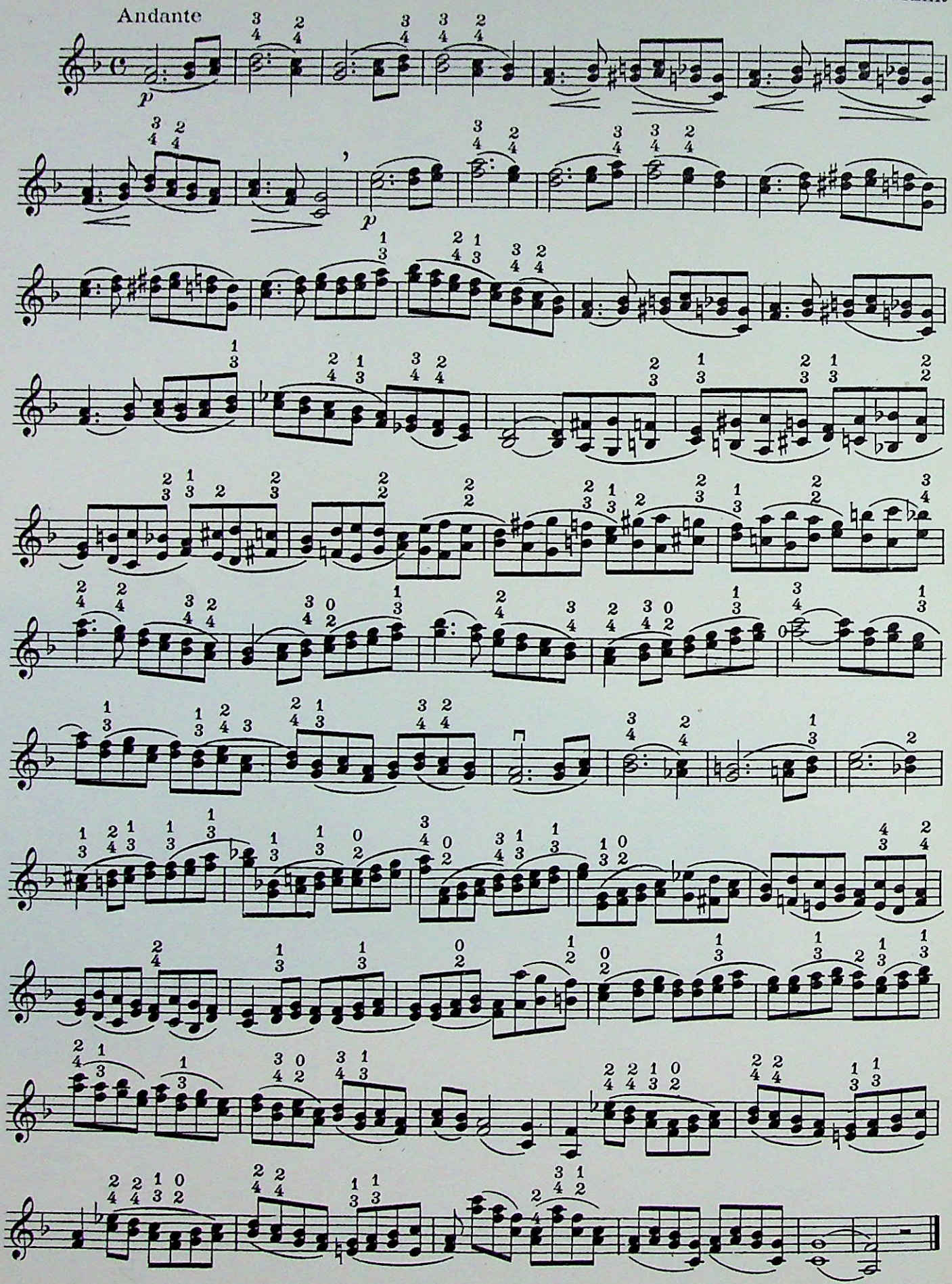
A. BLUMENSTENGEL, Op. 33, No. 24.

Andante



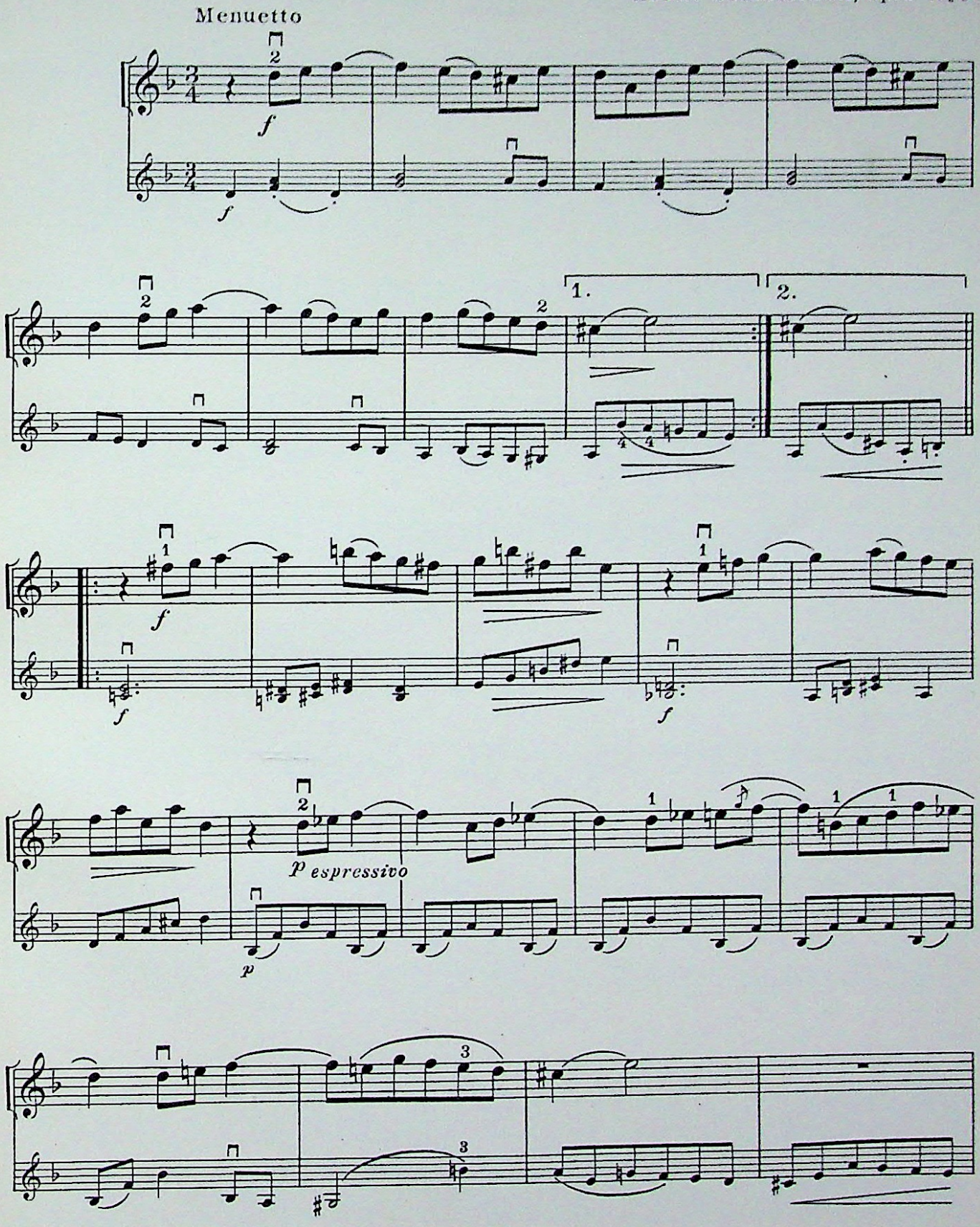
STUDY for double stopping in Thirds, Sixths and Octaves. Nº 33, from Forty-two Studies.

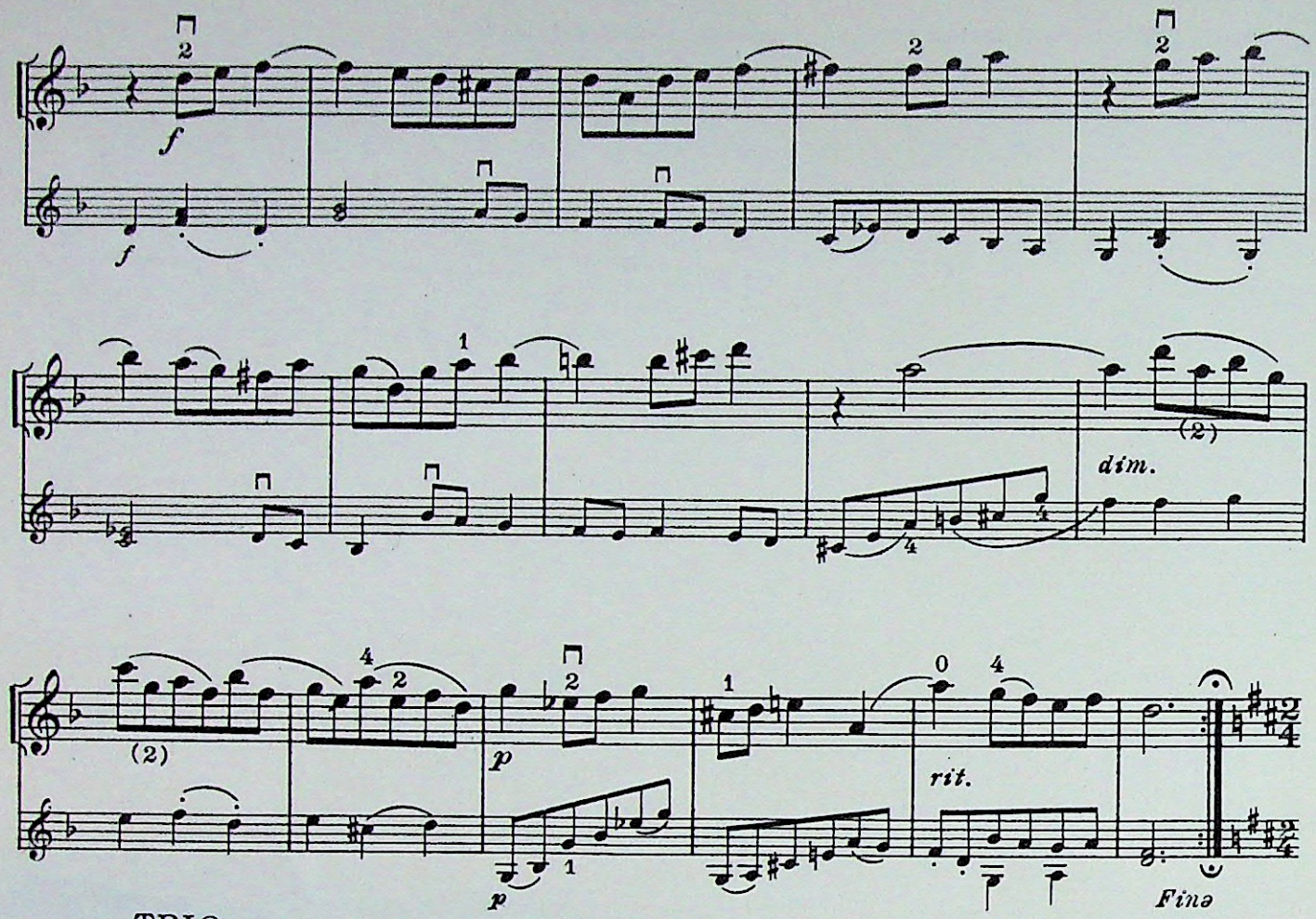
R. KREUTZER



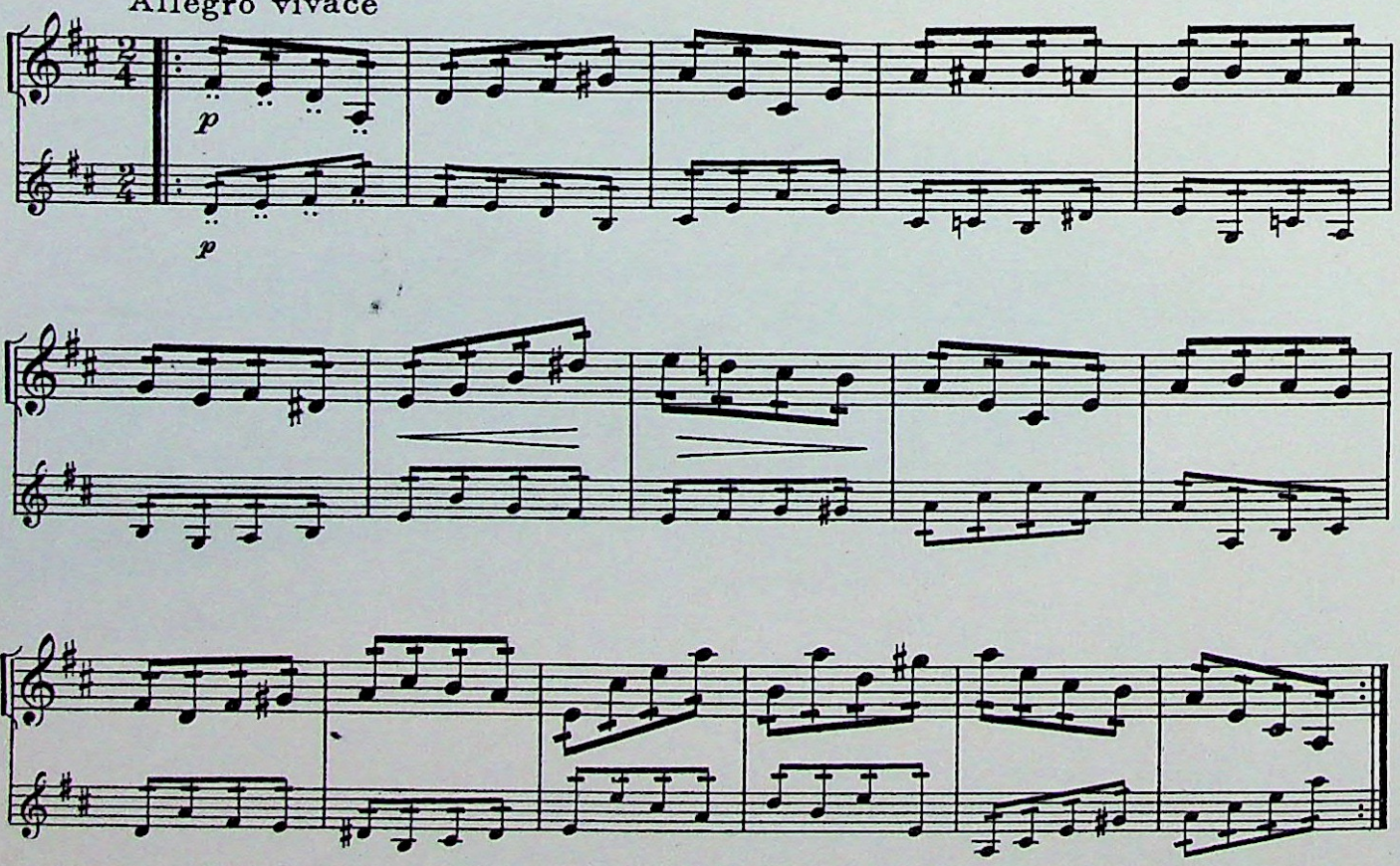
STUDY in contrasting styles, sustained and resilient.

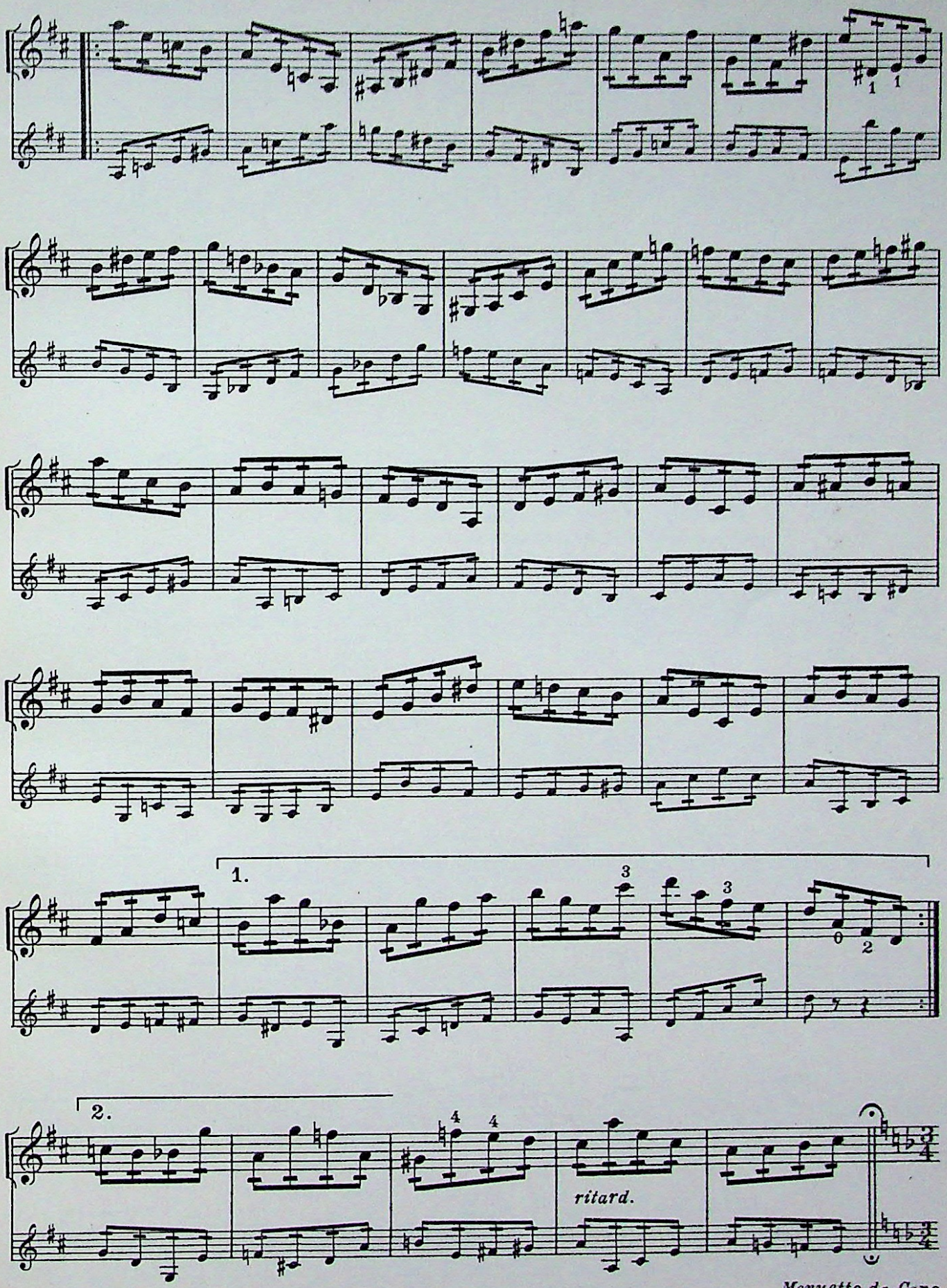
HENRY SCHRADIECK, Op. 2 No 8





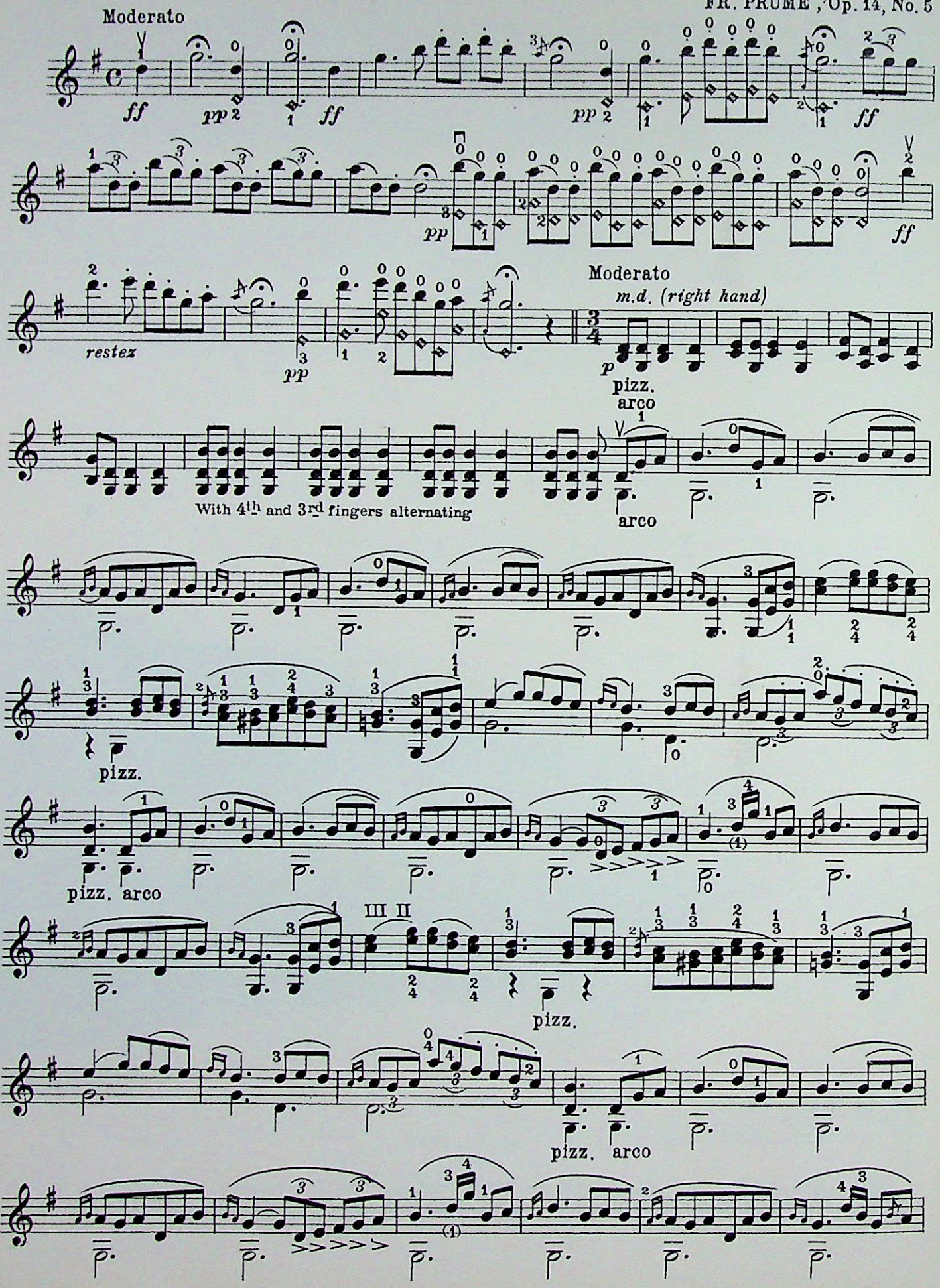
TRIO
Allegro vivace

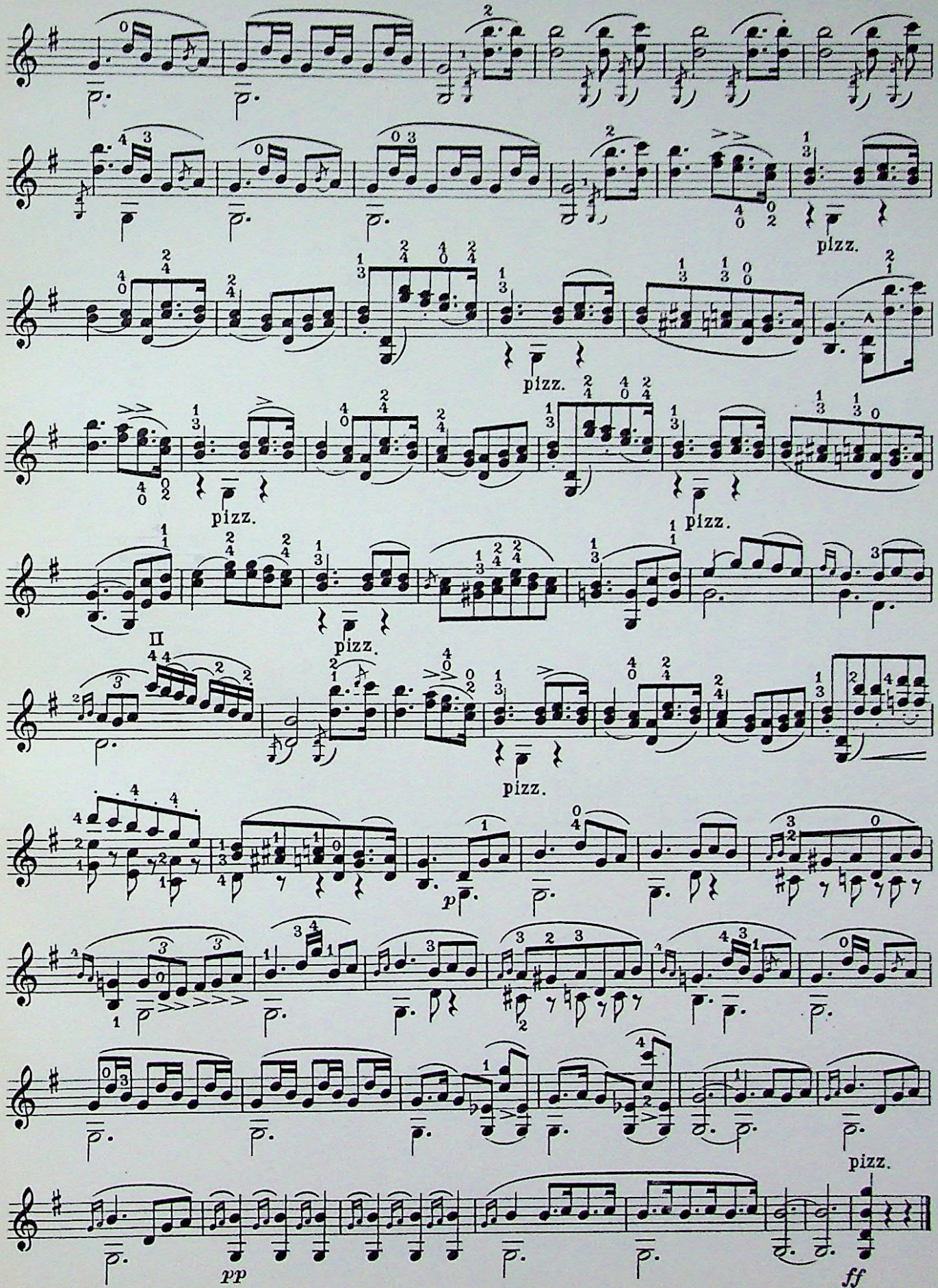



1.
2.
ritard.
Menuetto da Capo

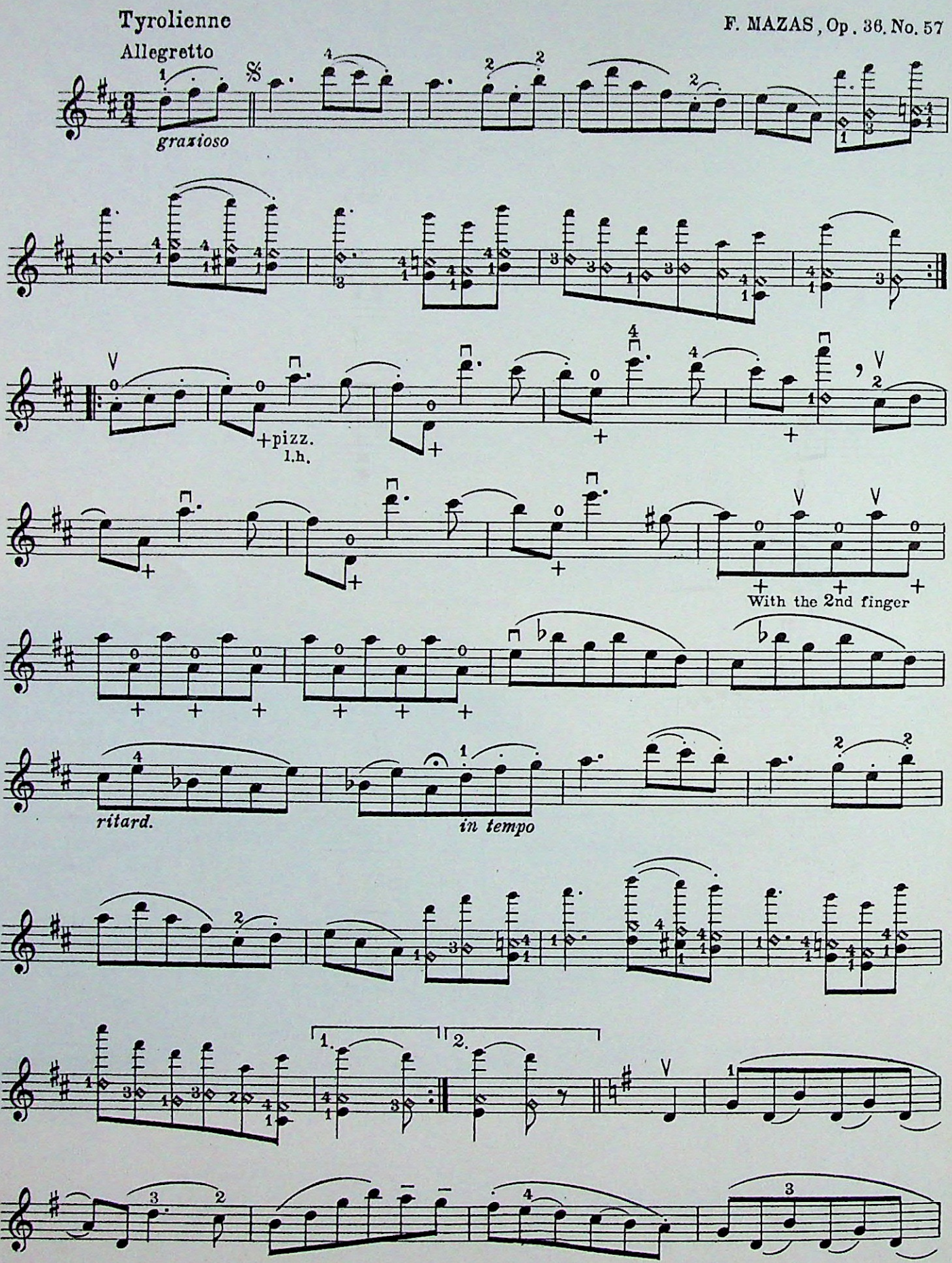
STUDY for harmonics, and for right and left hand pizzicato.

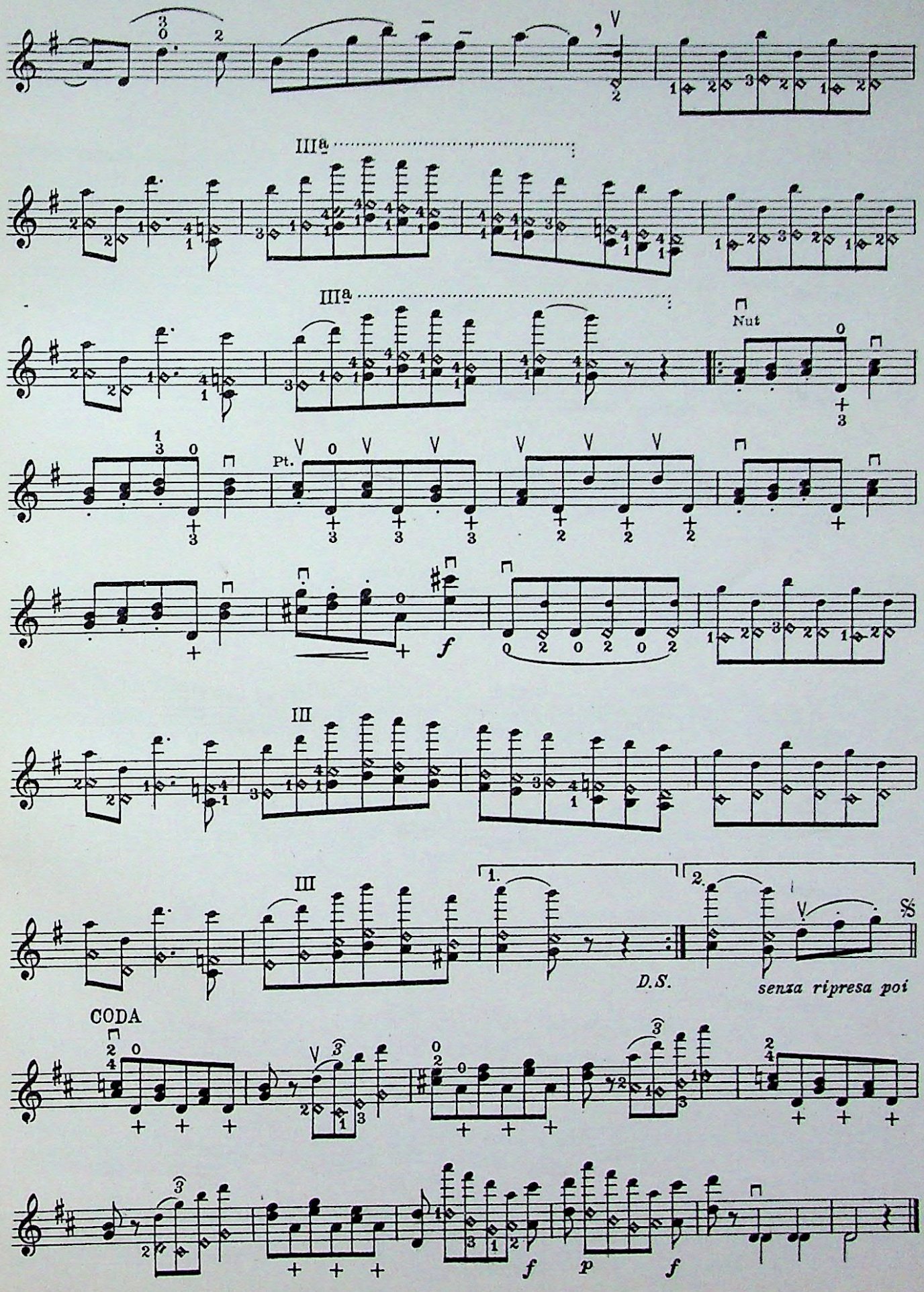
FR. PRUME, Op. 14, No. 5



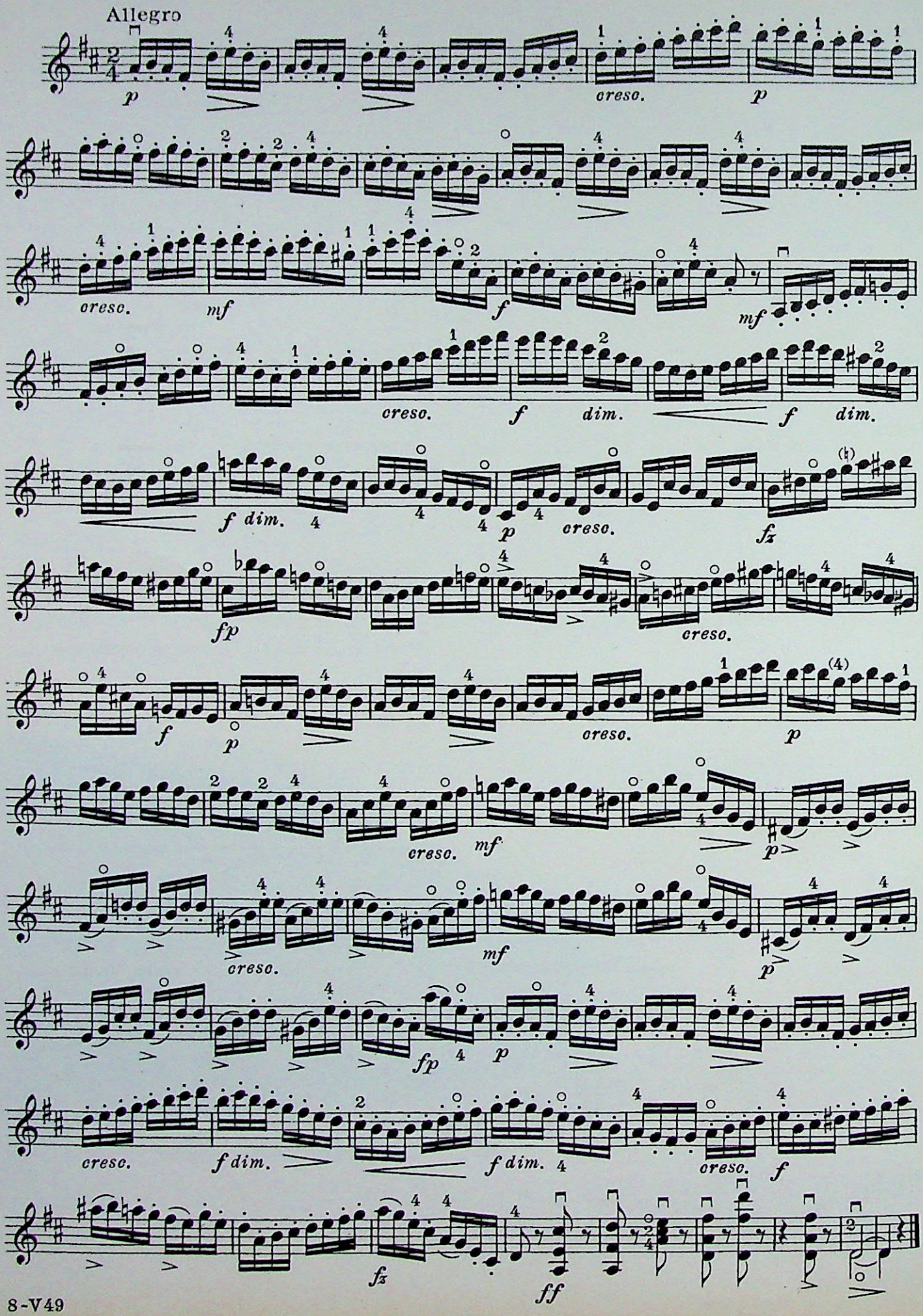

pizz.
pizz.
pizz.
pizz.
pizz.
II
p
pizz.
pp
ff

STUDY for harmonics, and for right and left hand pizzicato.



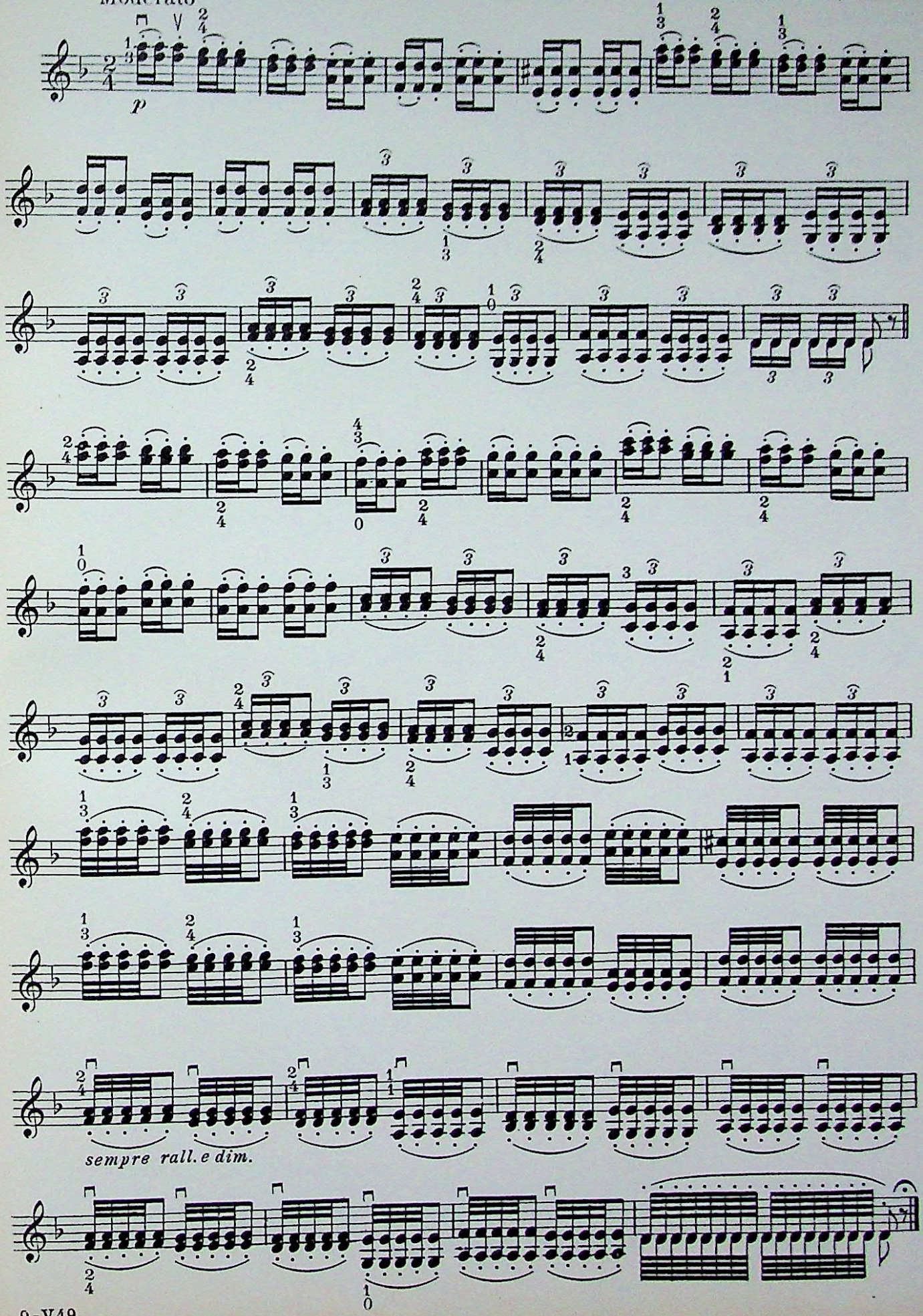

III
III
1.
2.
D.S.
senza ripresa poi
CODA
Nut
Pt.

STUDY in Spiccato, No. 29, from Thirty-six Studies — H. E. KAYSER



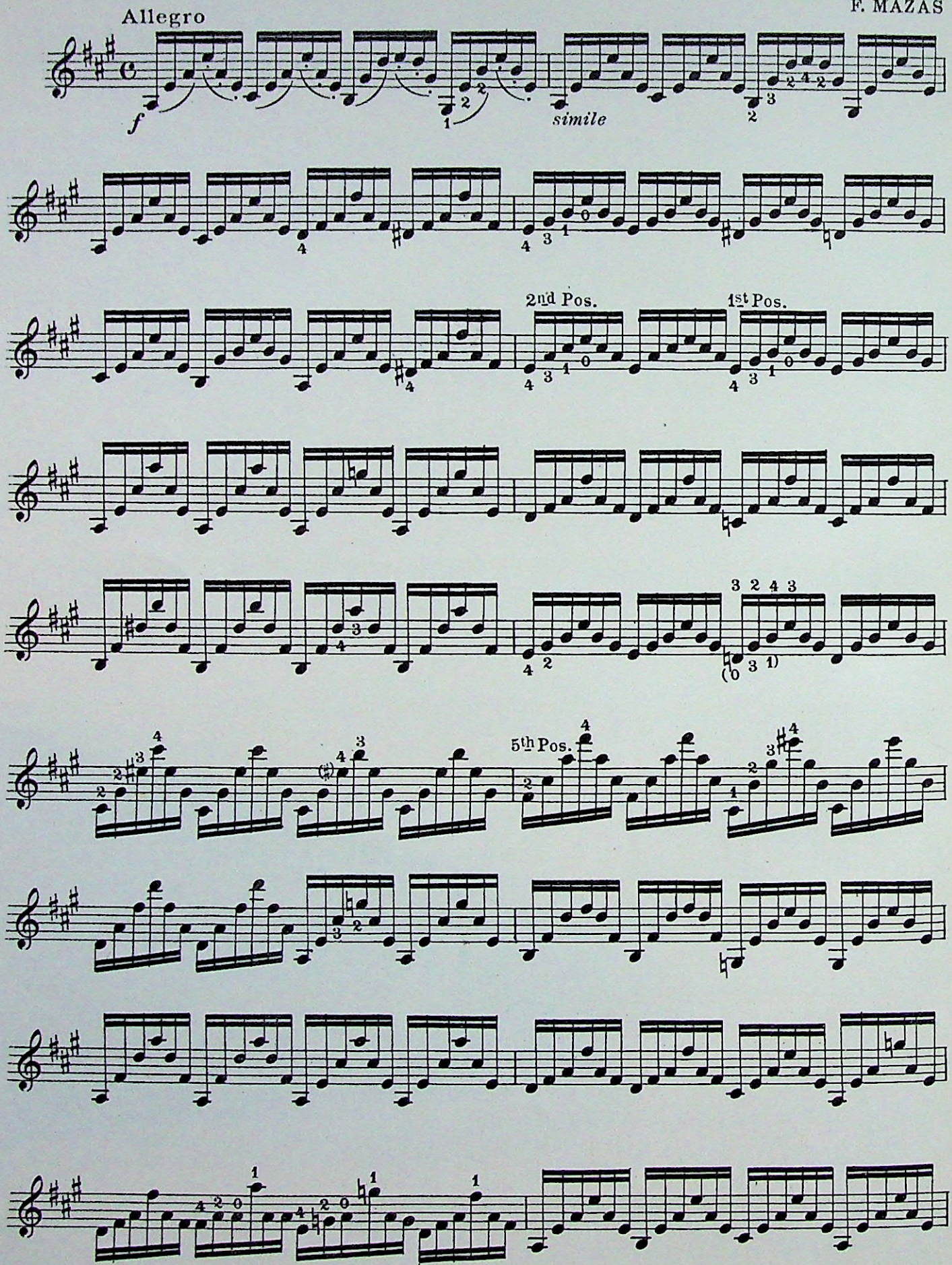
FR. PRUME, Op. 14, No. 4.

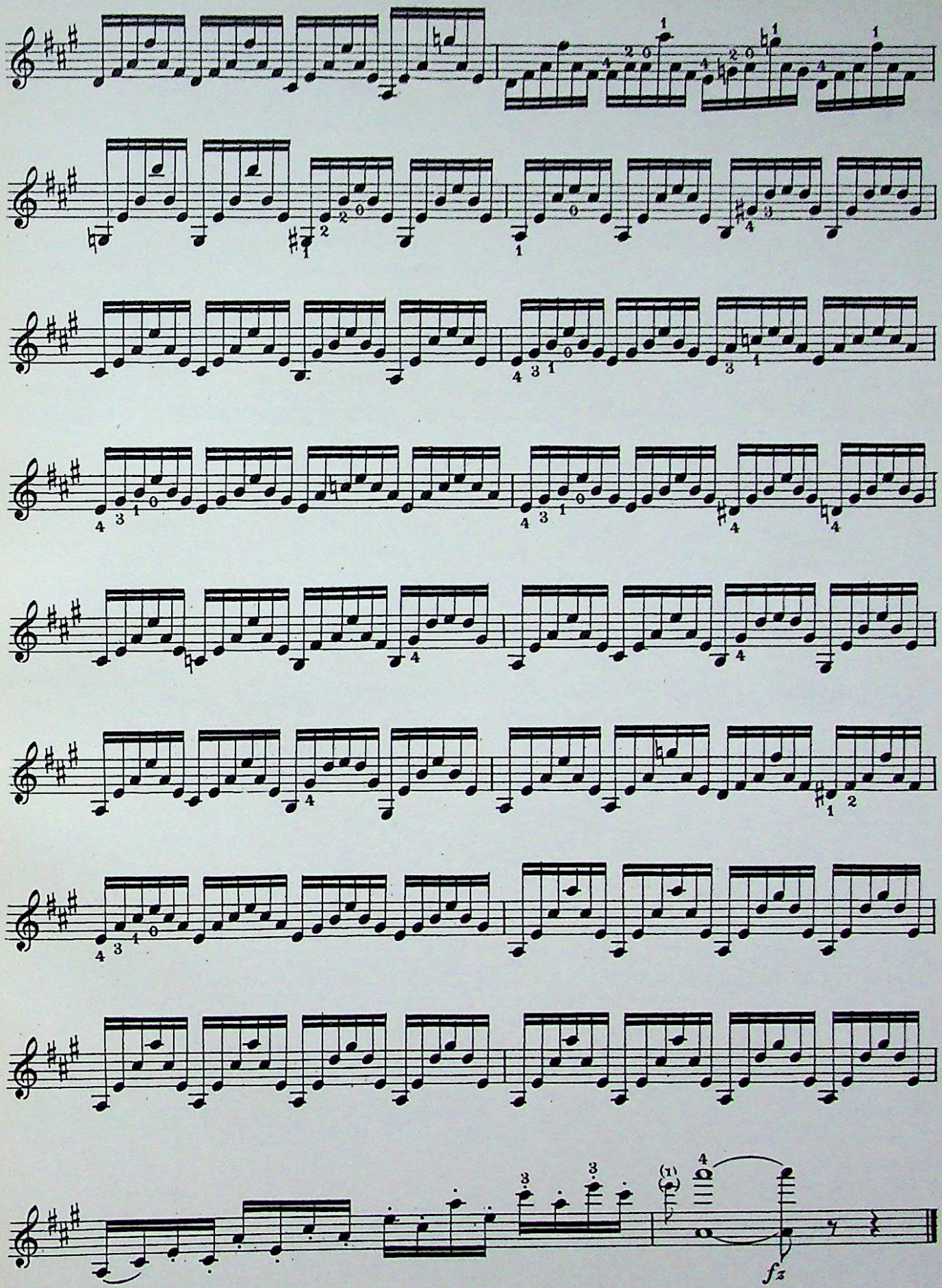
Moderato



STUDY in arpeggiated chords combining alternate legato and resilient groups. Nº 73, from Seventy-six Studies.

F. MAZAS

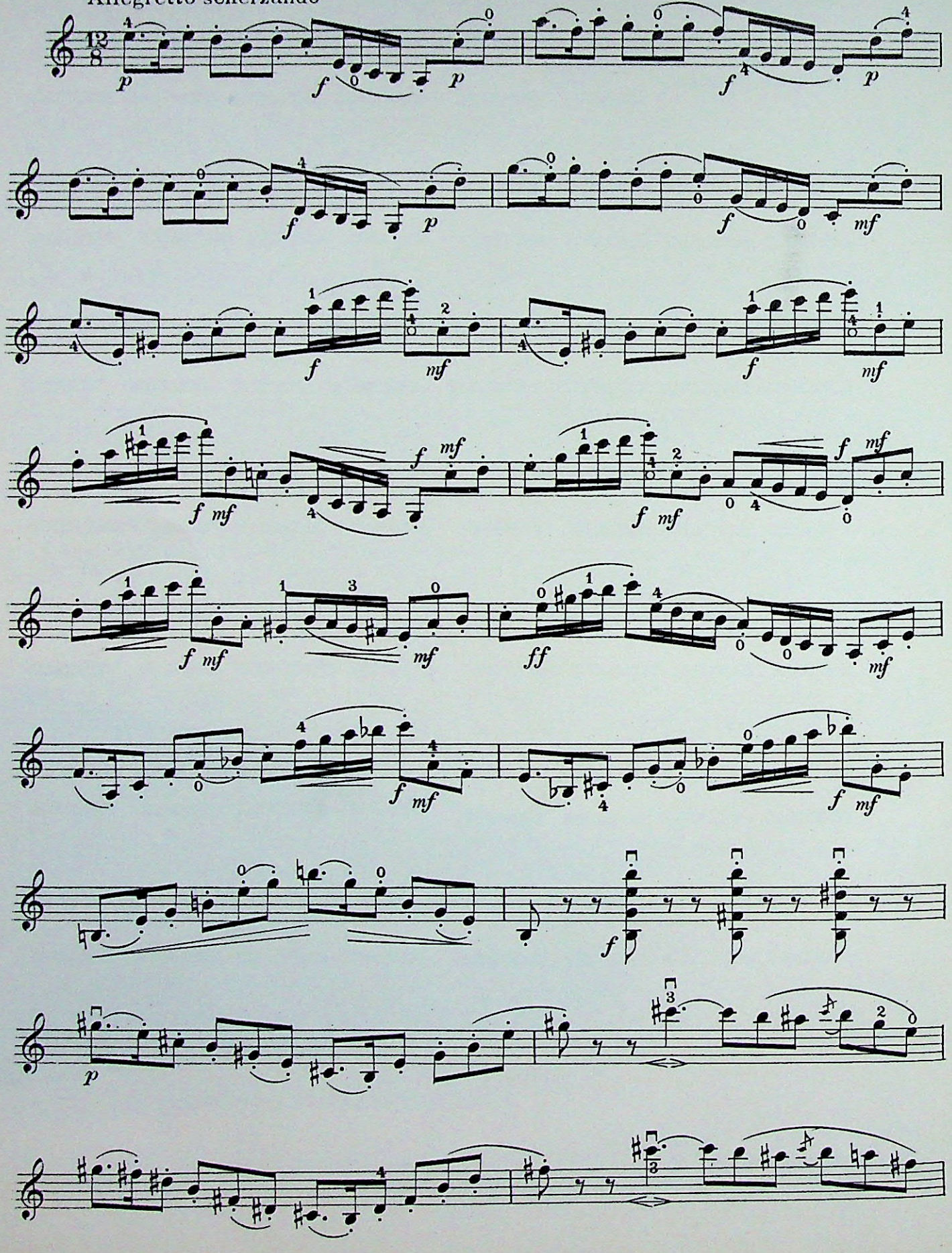


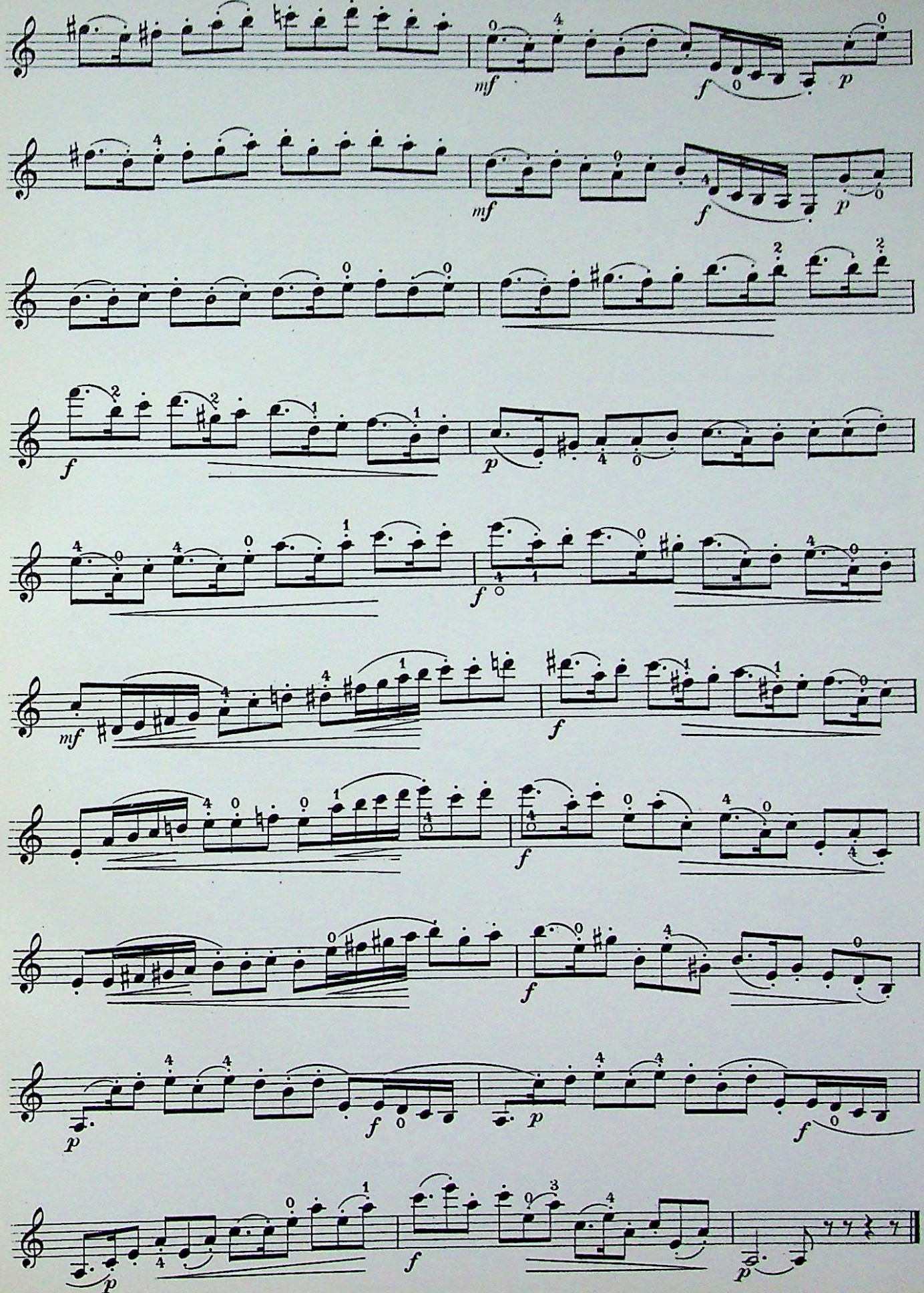

(1)
fz

STUDY in style, combining resilient and non-resilient bowings

A. BLUMENSTENGEL Op. 33, No 16

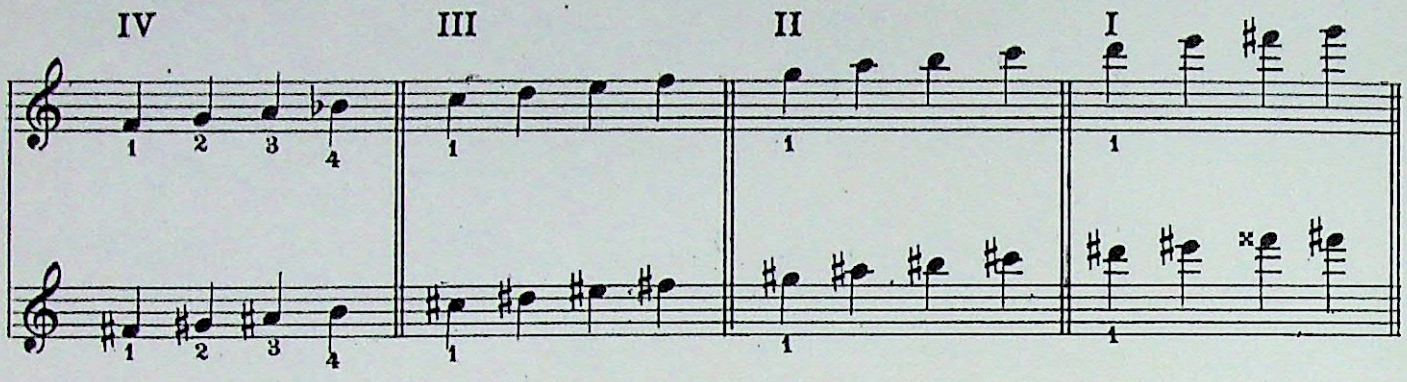
Allegretto scherzando



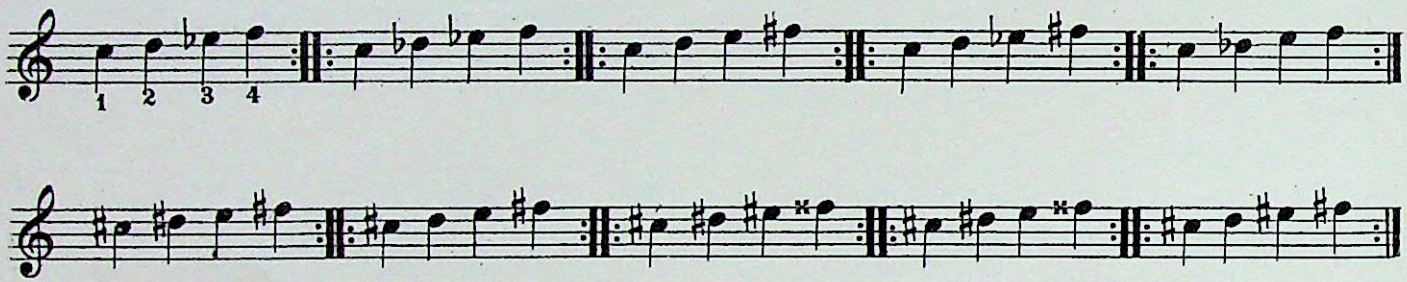

mf
f
p
mf
f
p
f
p
f
p
mf
f
f
f
f
p
f
p
f
p
f

THE SIXTH POSITION

Technical formulas to be mastered in various styles of bowing while also practising the studies which follow.

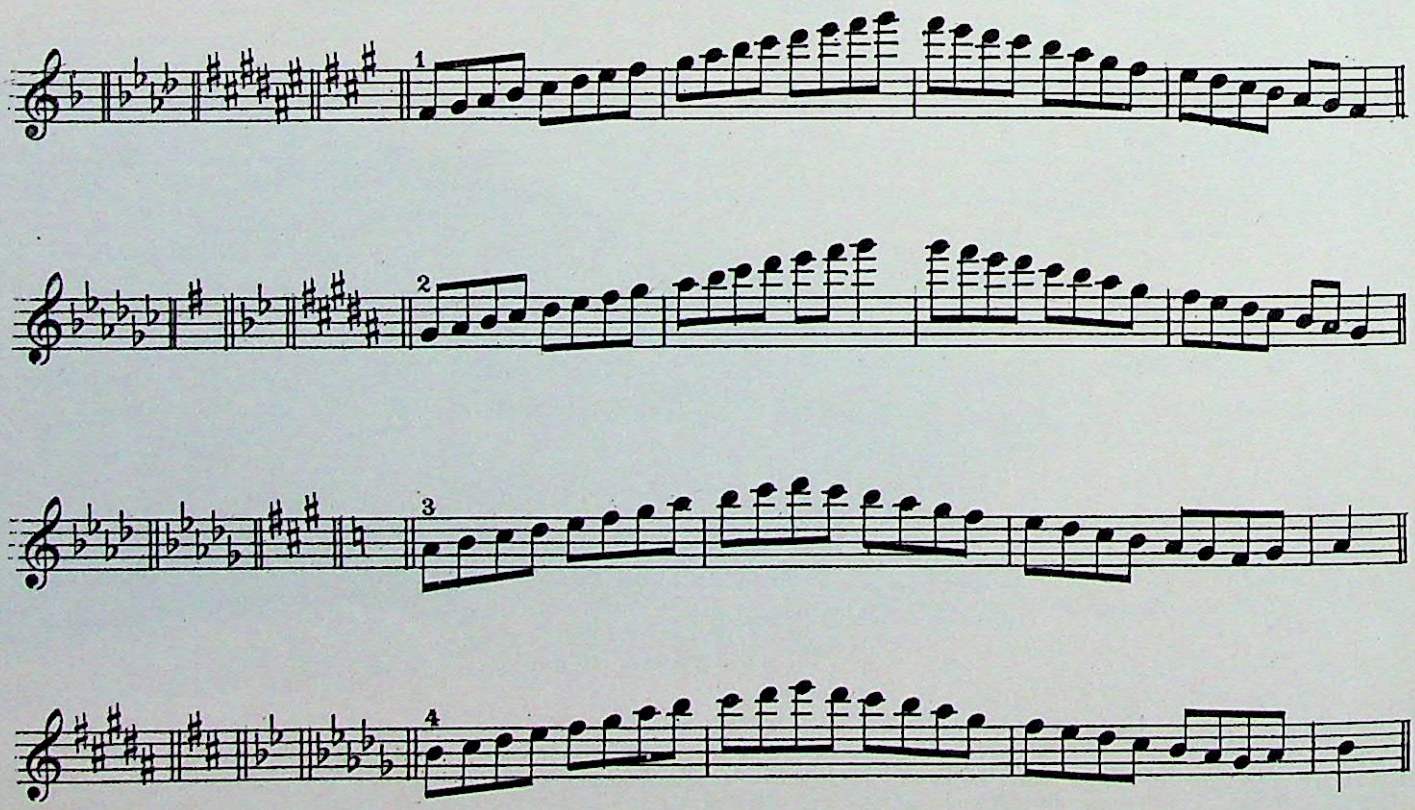


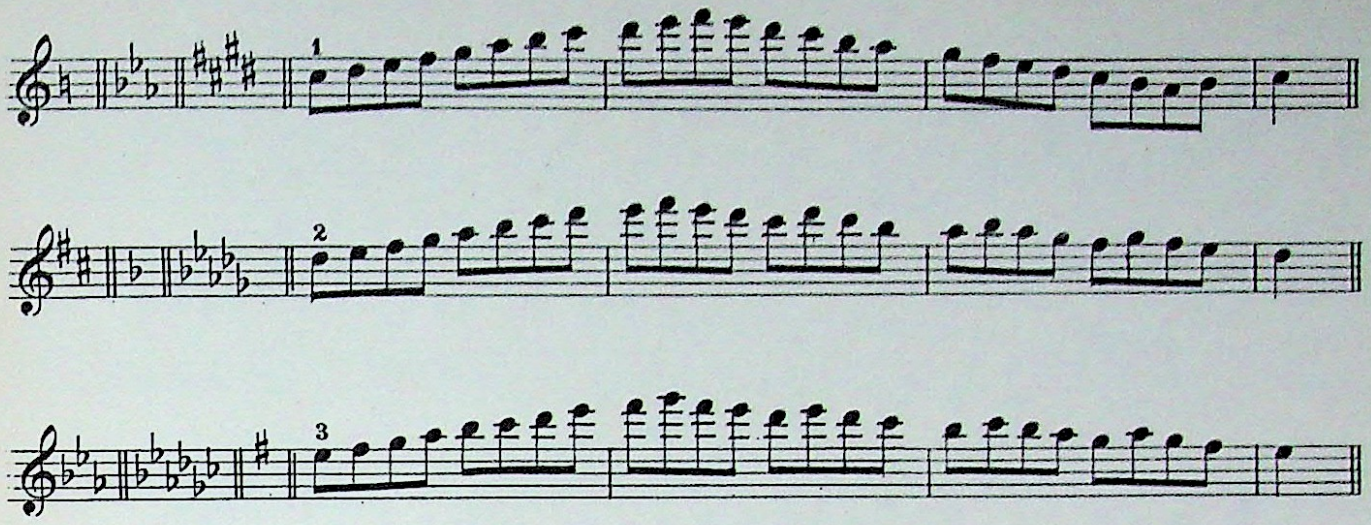
Other Stopping Positions to be applied to all Strings



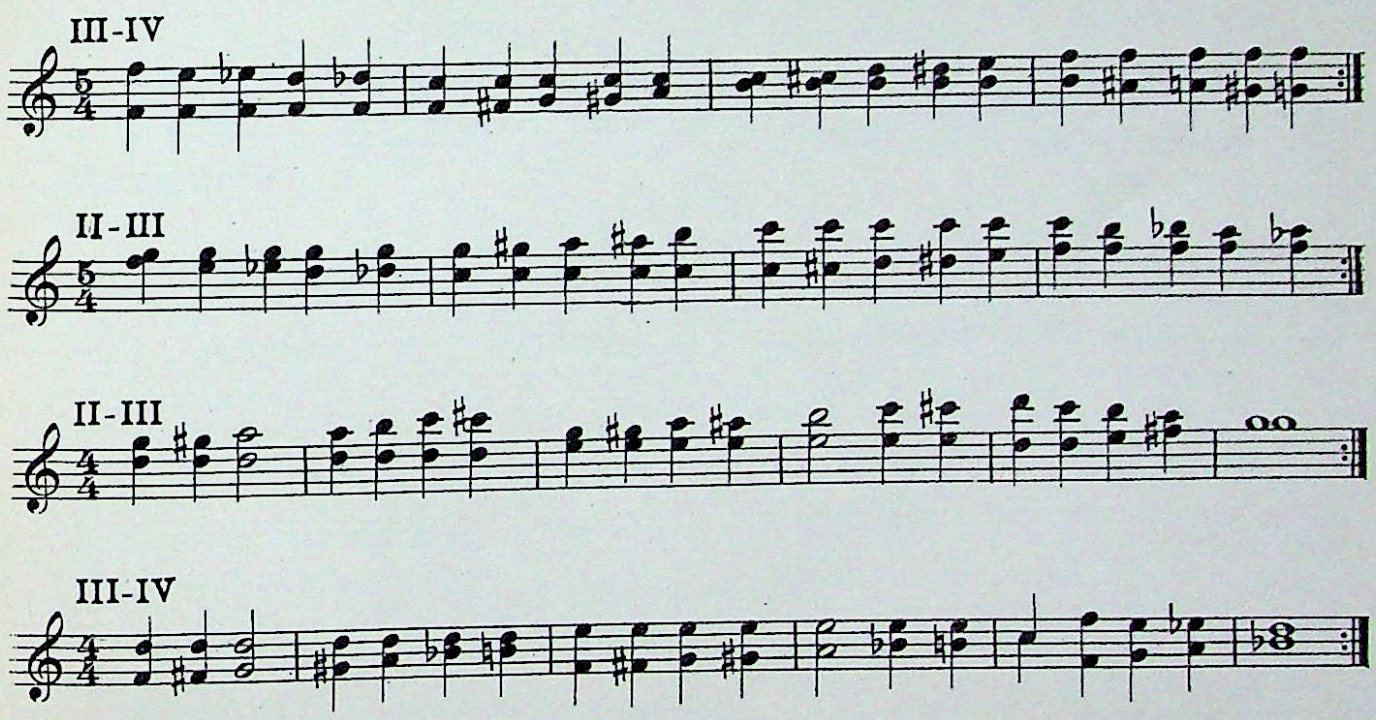
Major and Minor Scales in all Keys

Apply each signature to the following Scale form. Use both Harmonic and Melodic Minor

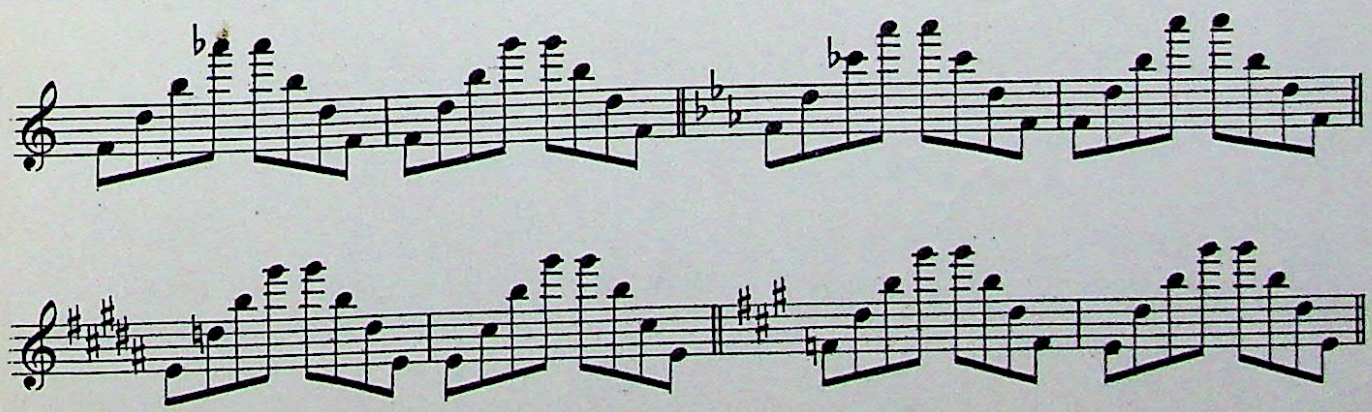




Double Stops. Intervals formed on adjoining Strings



The Four Resolutions of a Diminished to Dominant Seventh Chord in Arpeggiated Form.

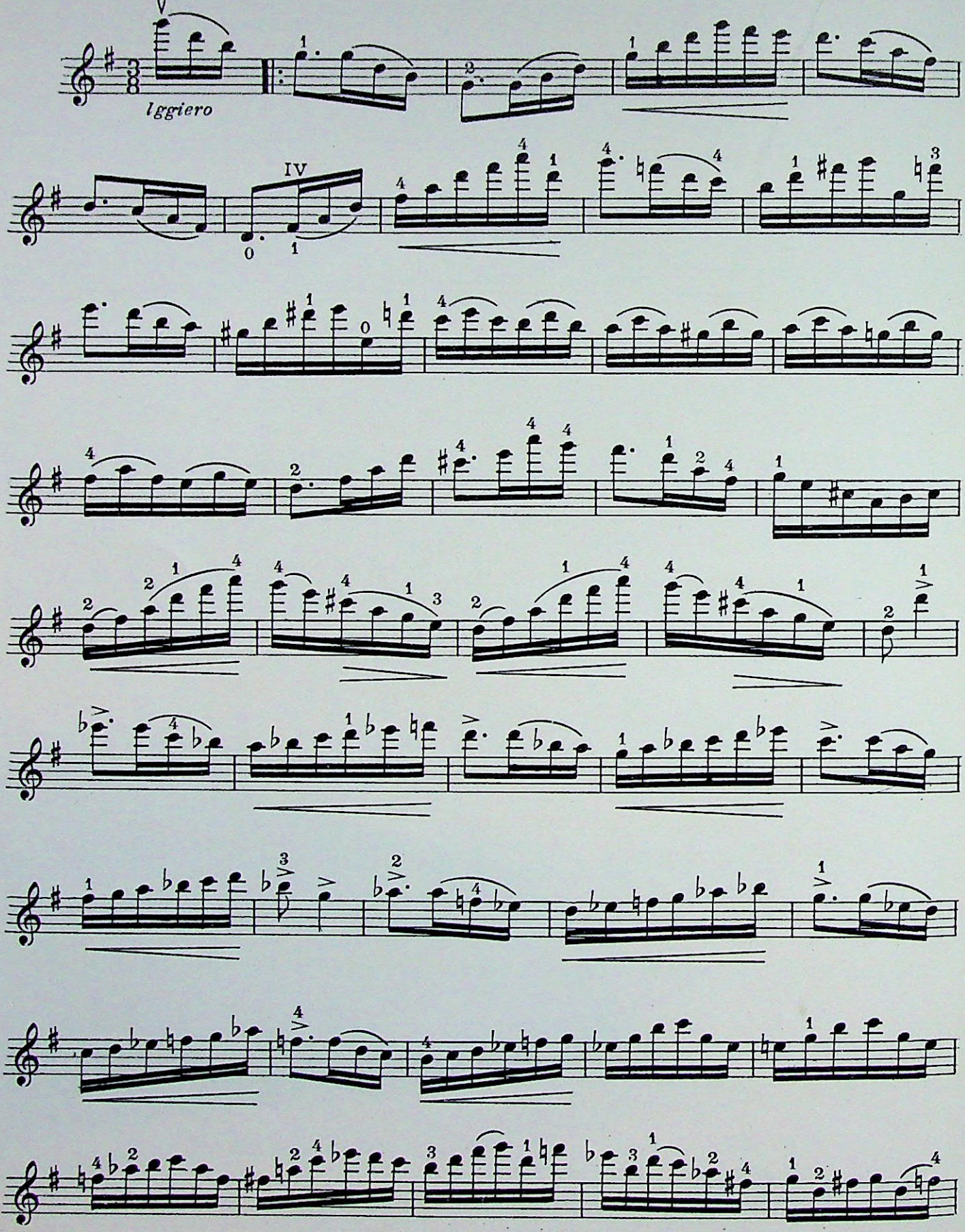


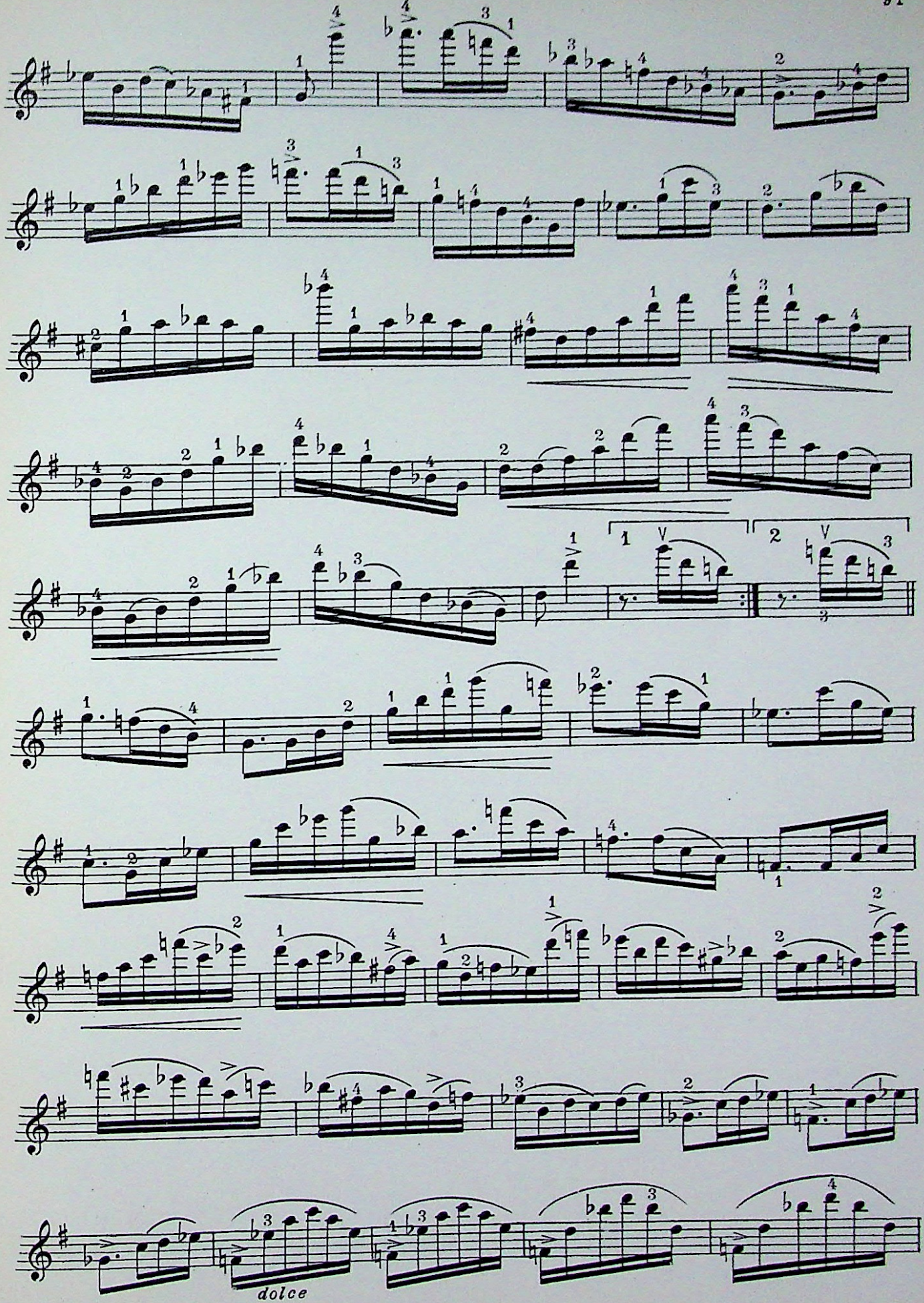
STUDIES ENTIRELY IN THE SIXTH POSITION

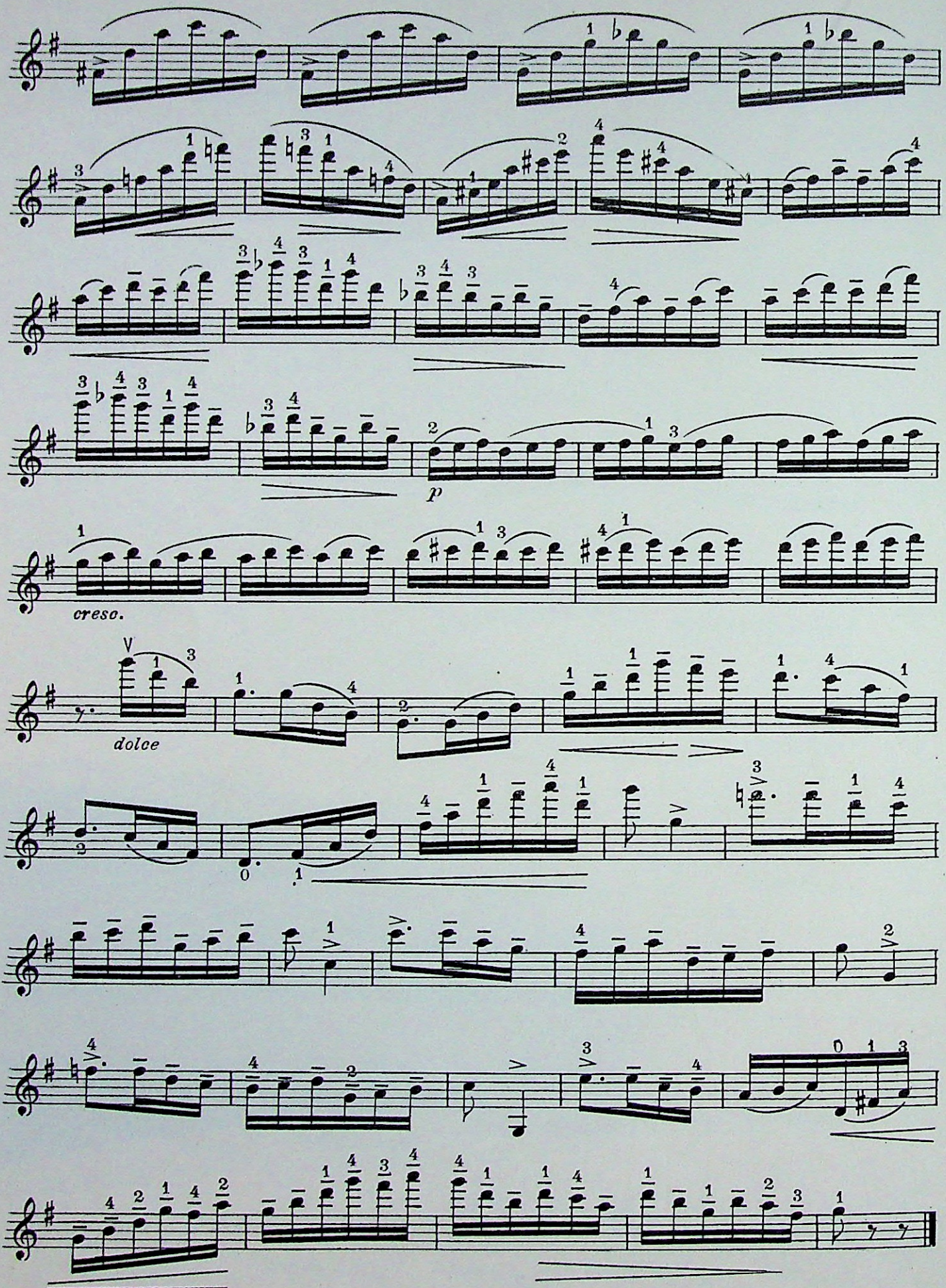
STUDY in style

Allegretto

H. LEONARD Op. 44, No. 17.



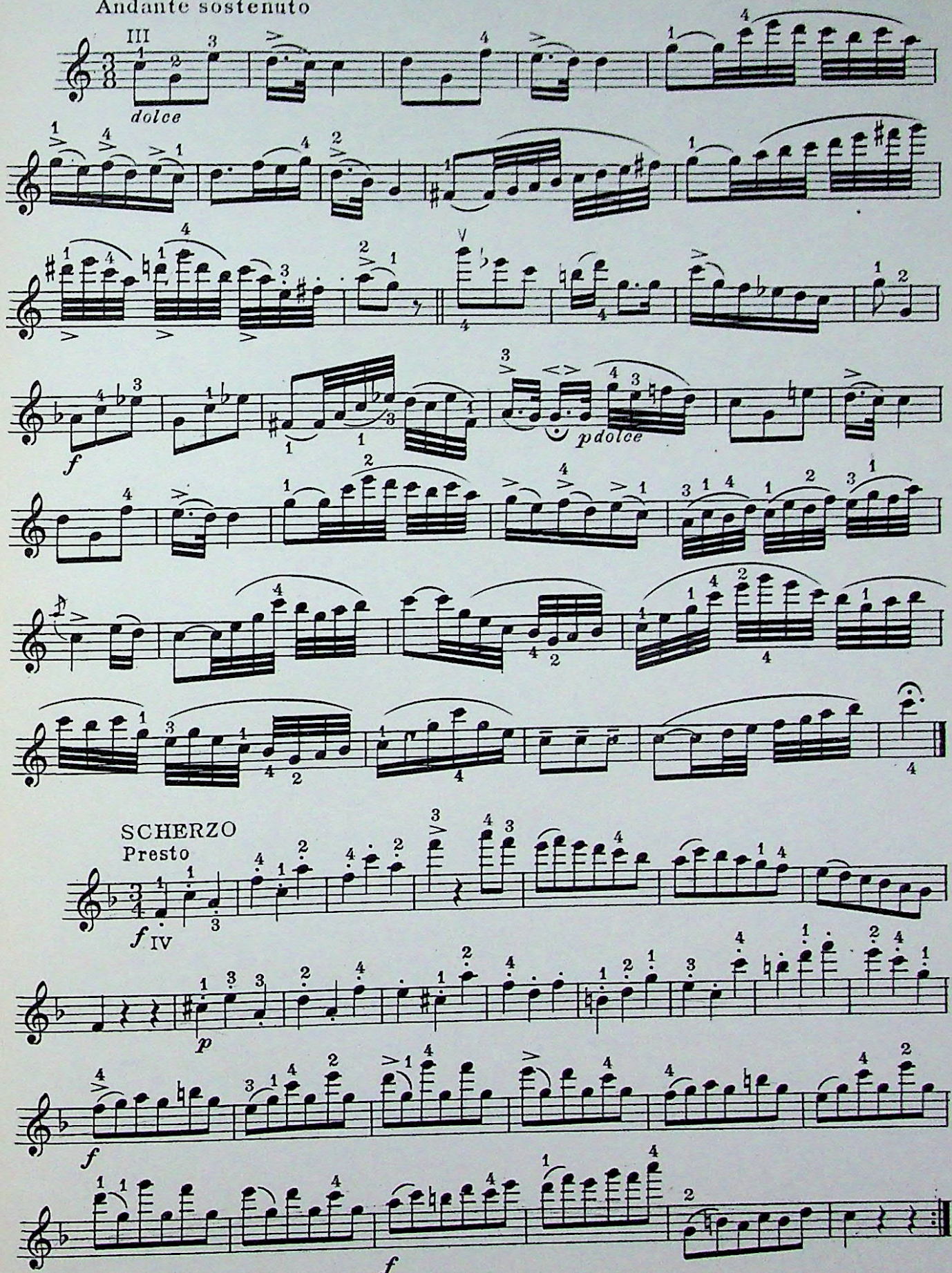

dolce

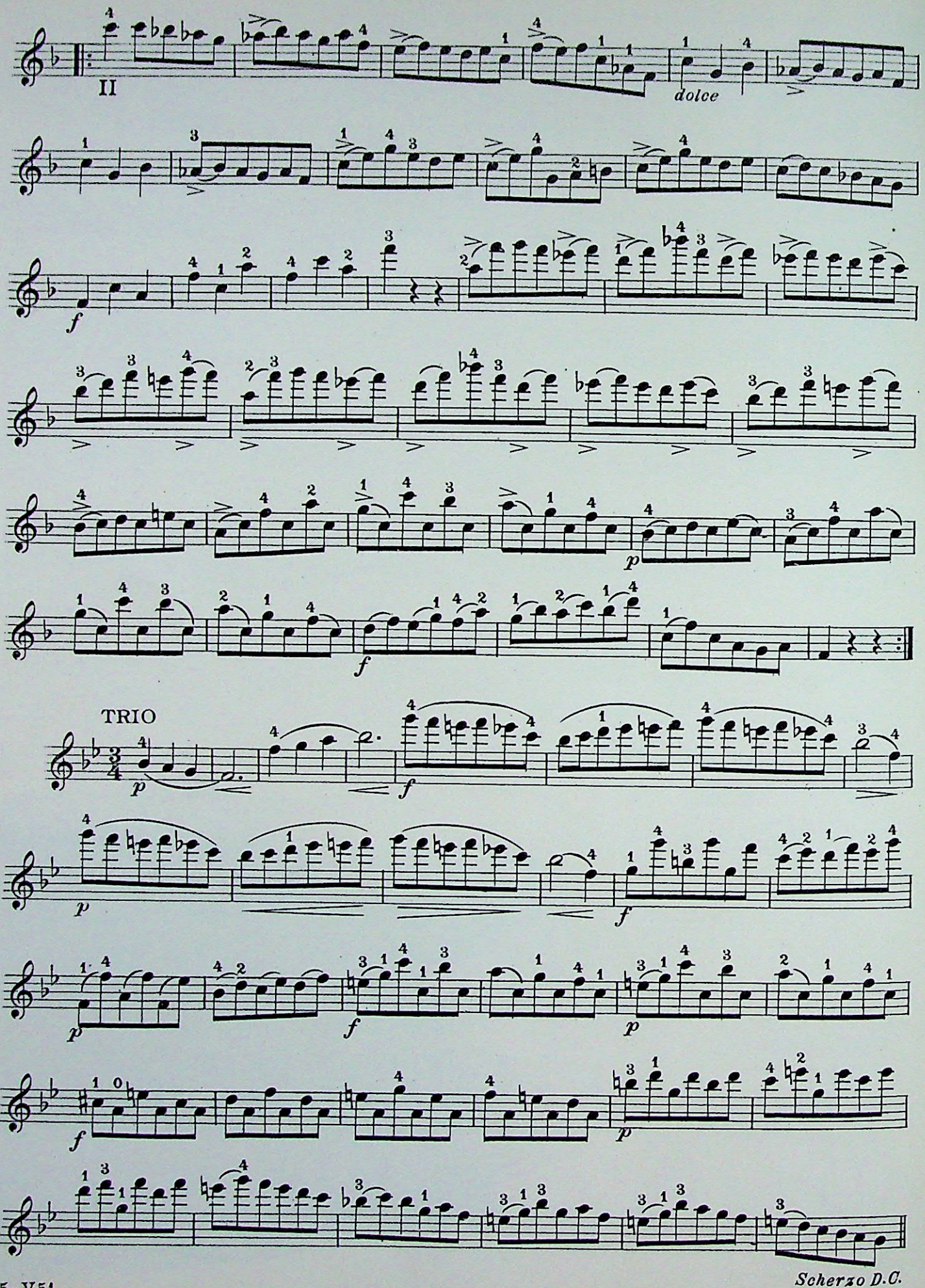

p
cresc.
dolce

STUDY in style, No. VI. from Seven Divertissements.

B. CAMPAGNOLI

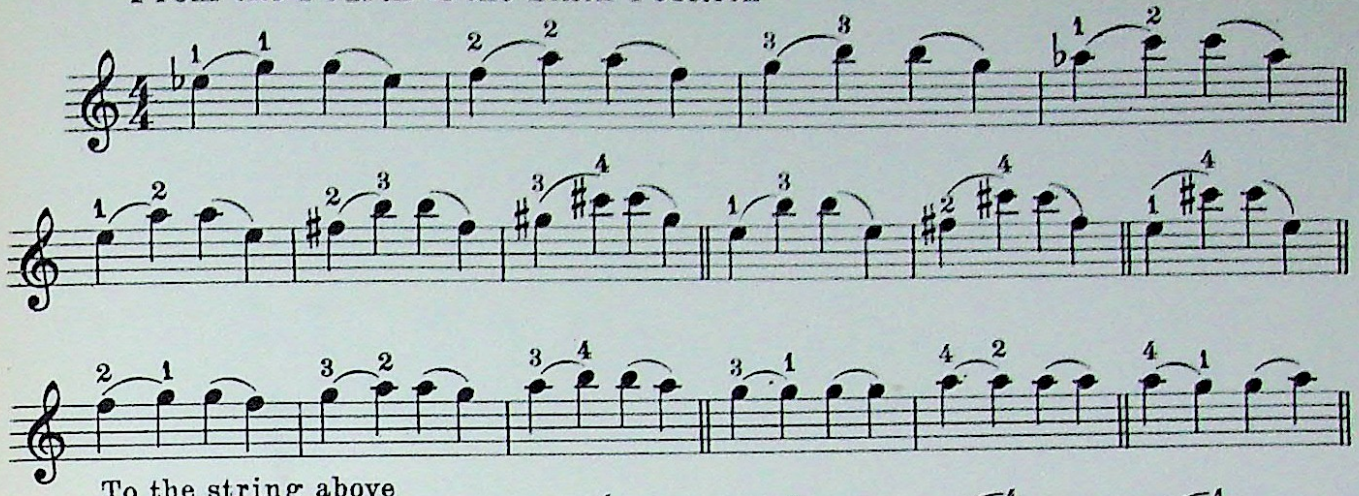
Andante sostenuto



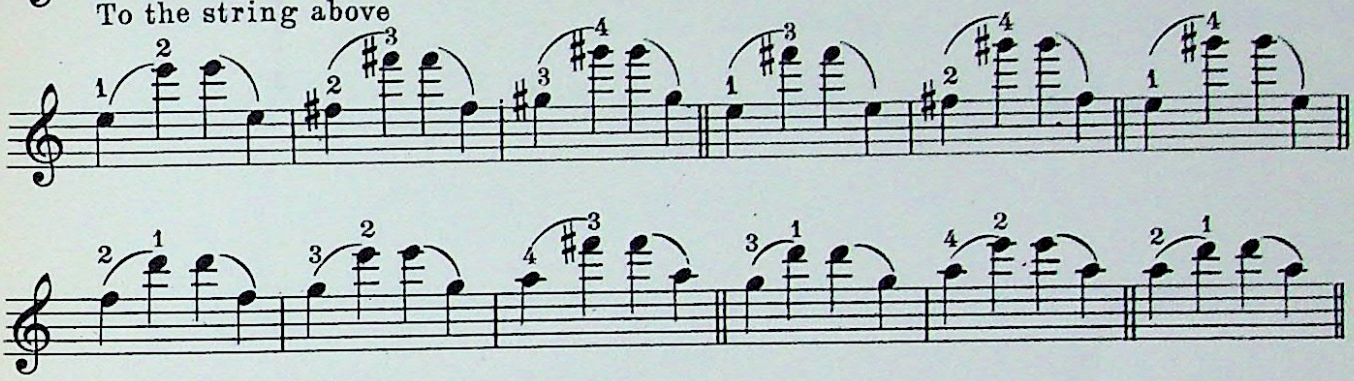

II
dolce
f
p
f
TRIO
p
f
p
f
p
f
p
f
p
Scherzo D.C.

Shifting

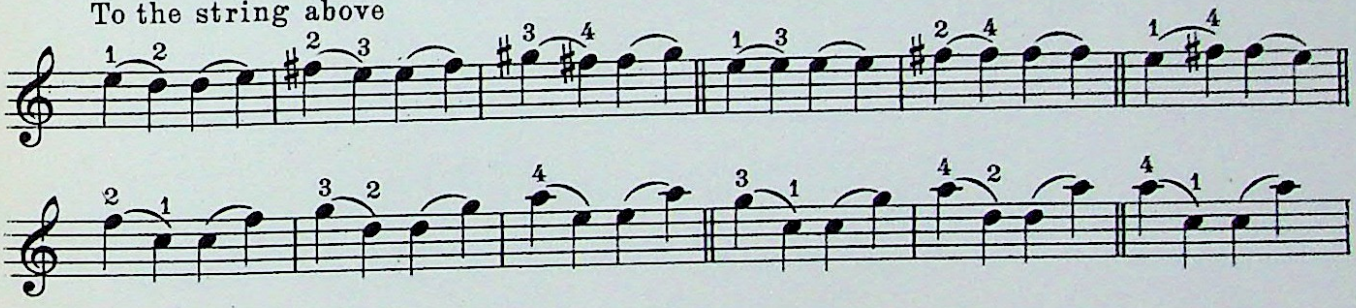
From the Fourth to the Sixth Position



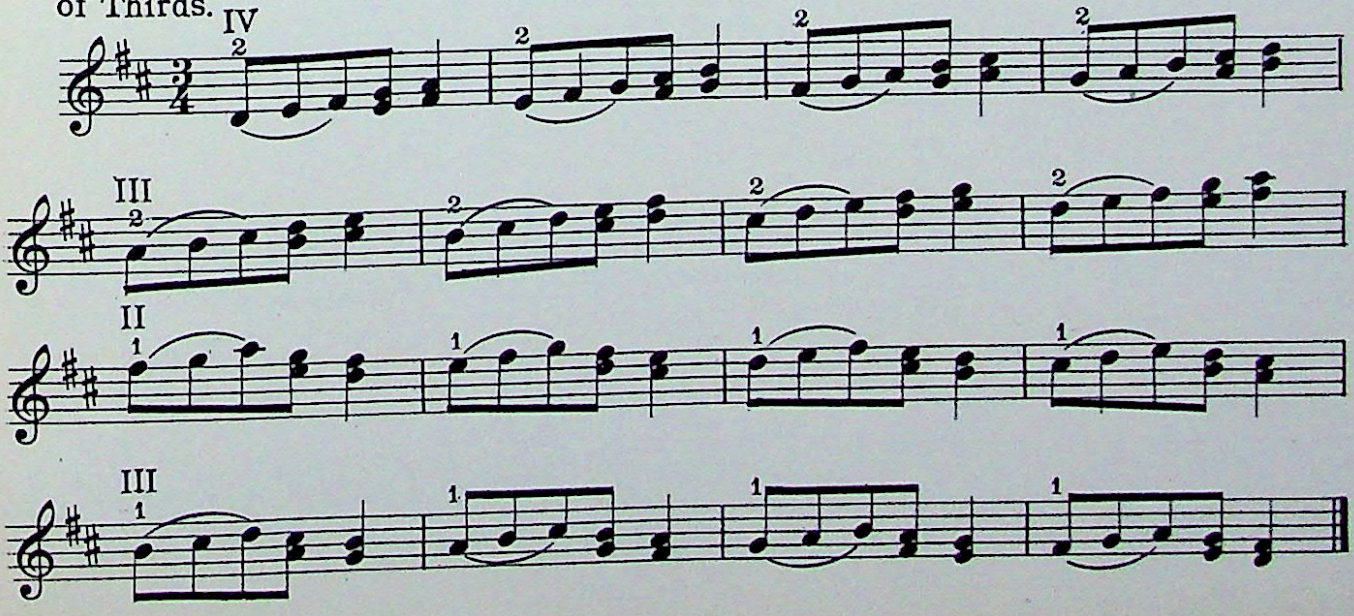
To the string above



To the string above

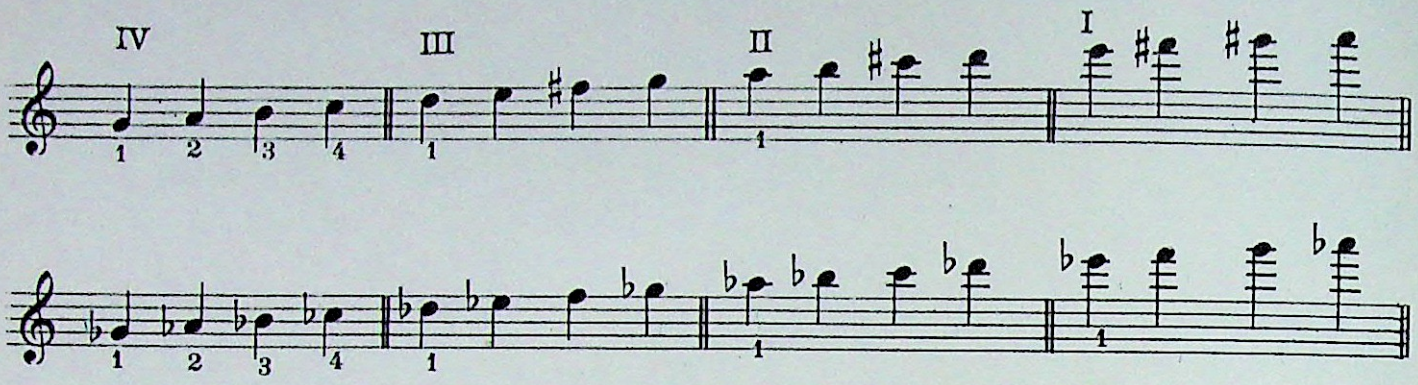


Shifting progressively from Third to Sixth Position in rising and falling sequence of Thirds.

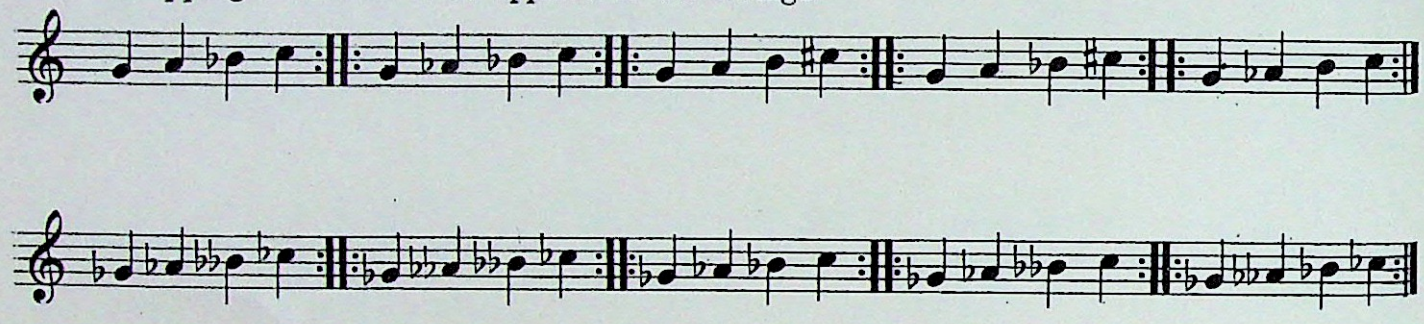


THE SEVENTH POSITION

Technical formulas to be mastered in various styles of bowing, while also practicing the studies which follow

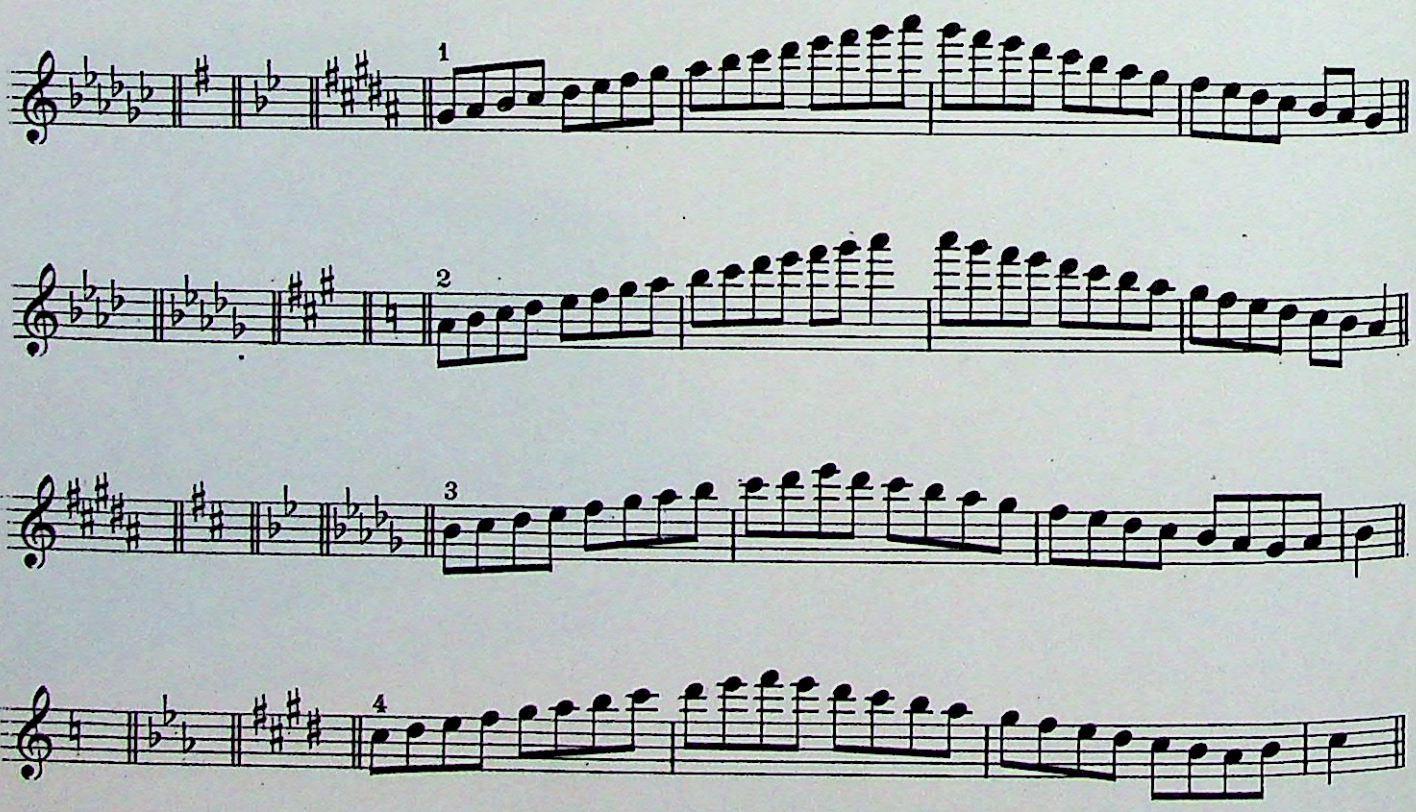


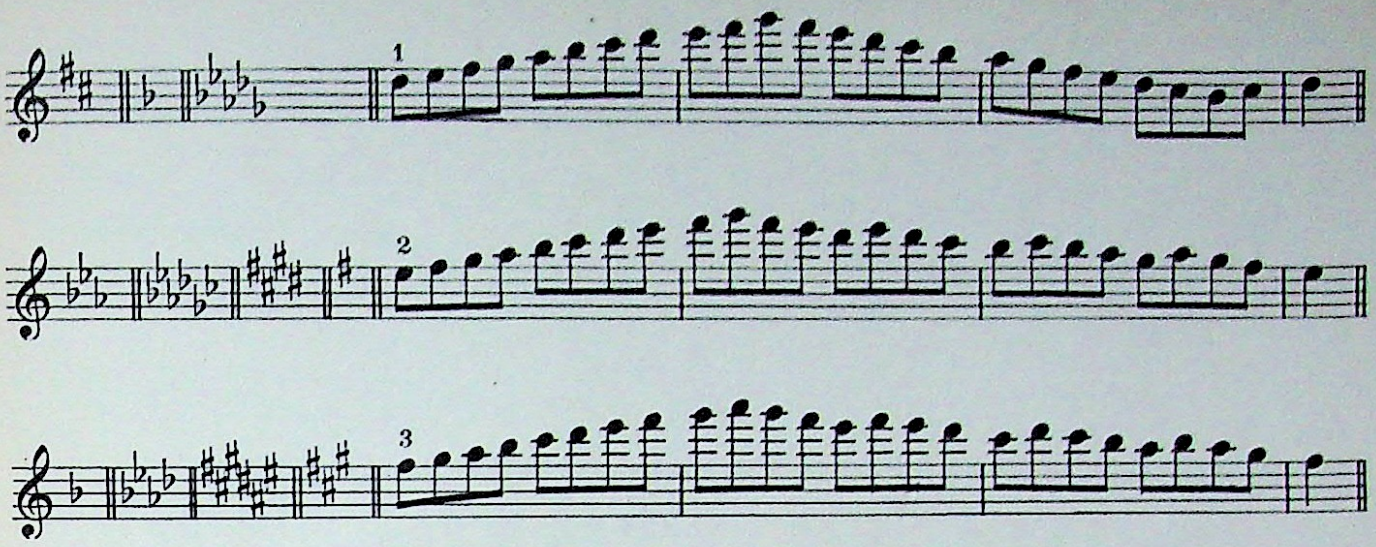
Other Stopping Positions to be applied to all strings



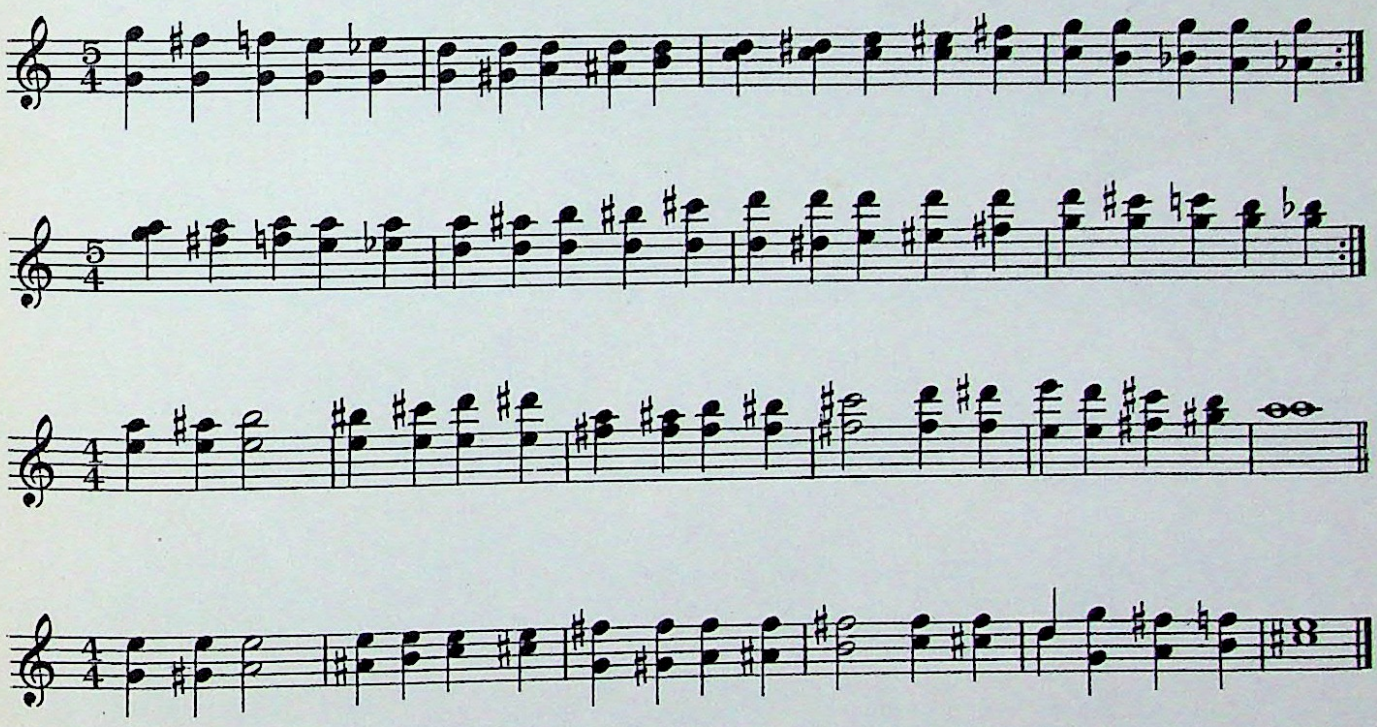
MAJOR AND MINOR SCALES IN ALL KEYS

Apply each signature to the following scale form. Use both Harmonic and Melodic Minor

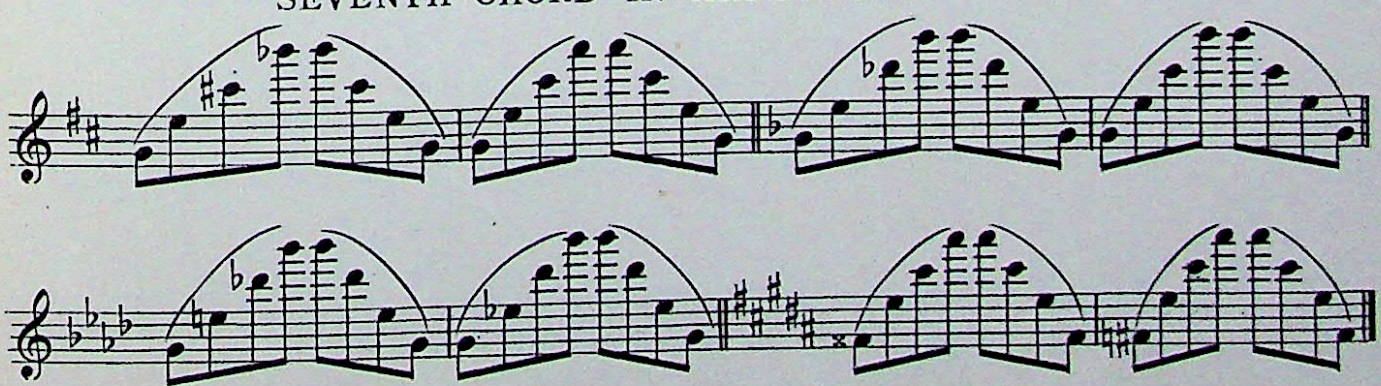




DOUBLE STOPS: Intervals formed an adjoining strings.



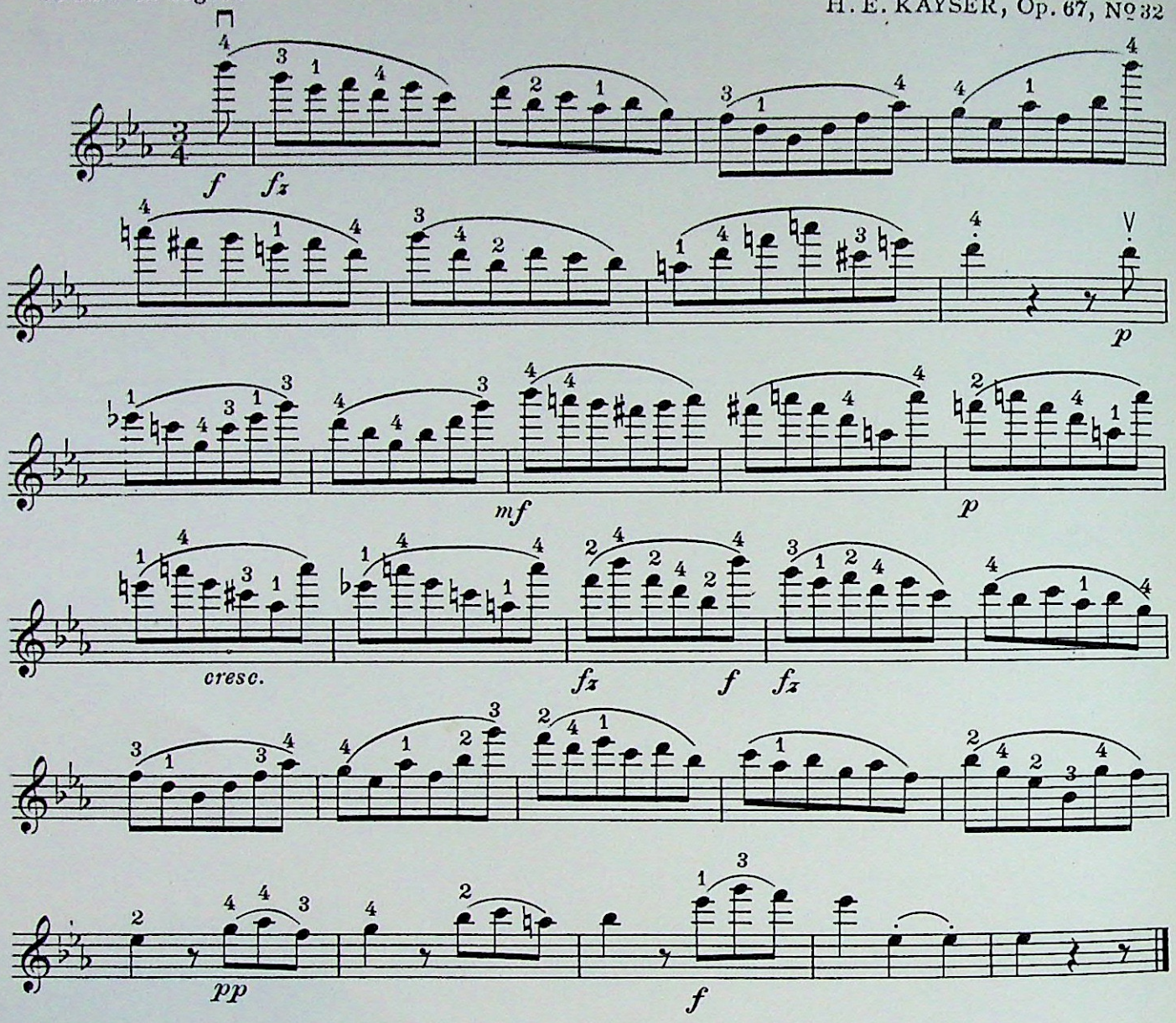
THE FOUR RESOLUTIONS OF A DIMINISHED SEVENTH CHORD IN ARPEGGIATED FORM



STUDIES ENTIRELY IN THE SEVENTH POSITION

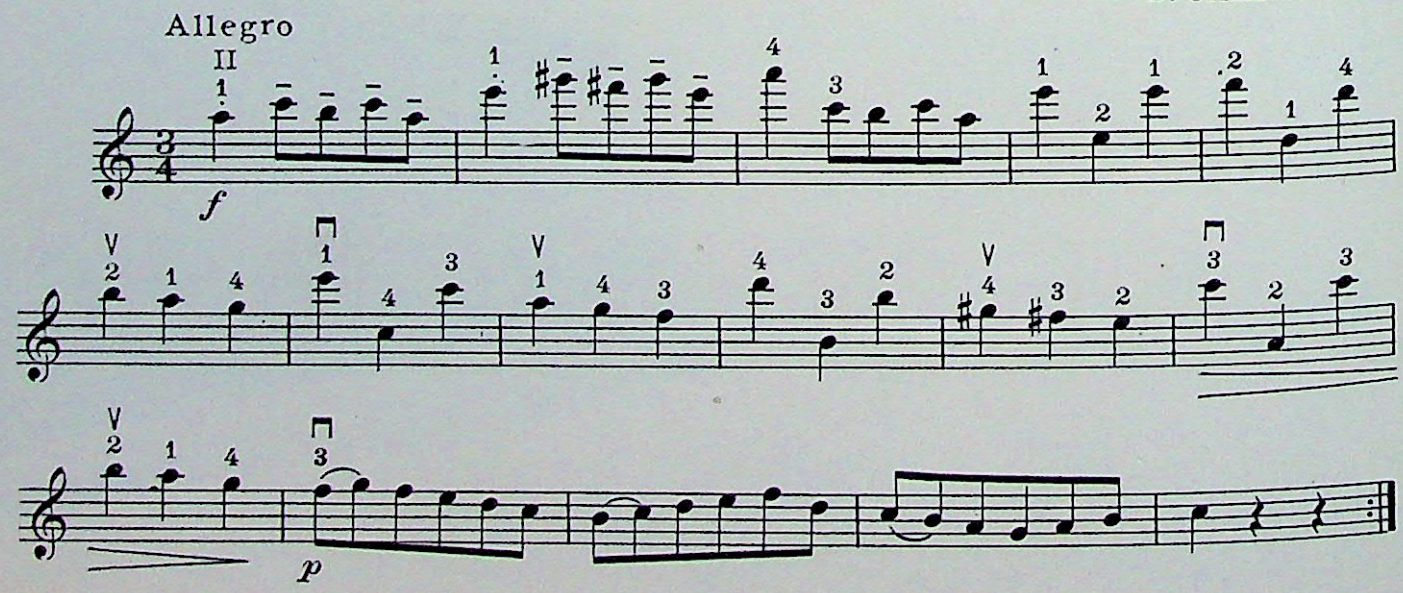
STUDY in legato

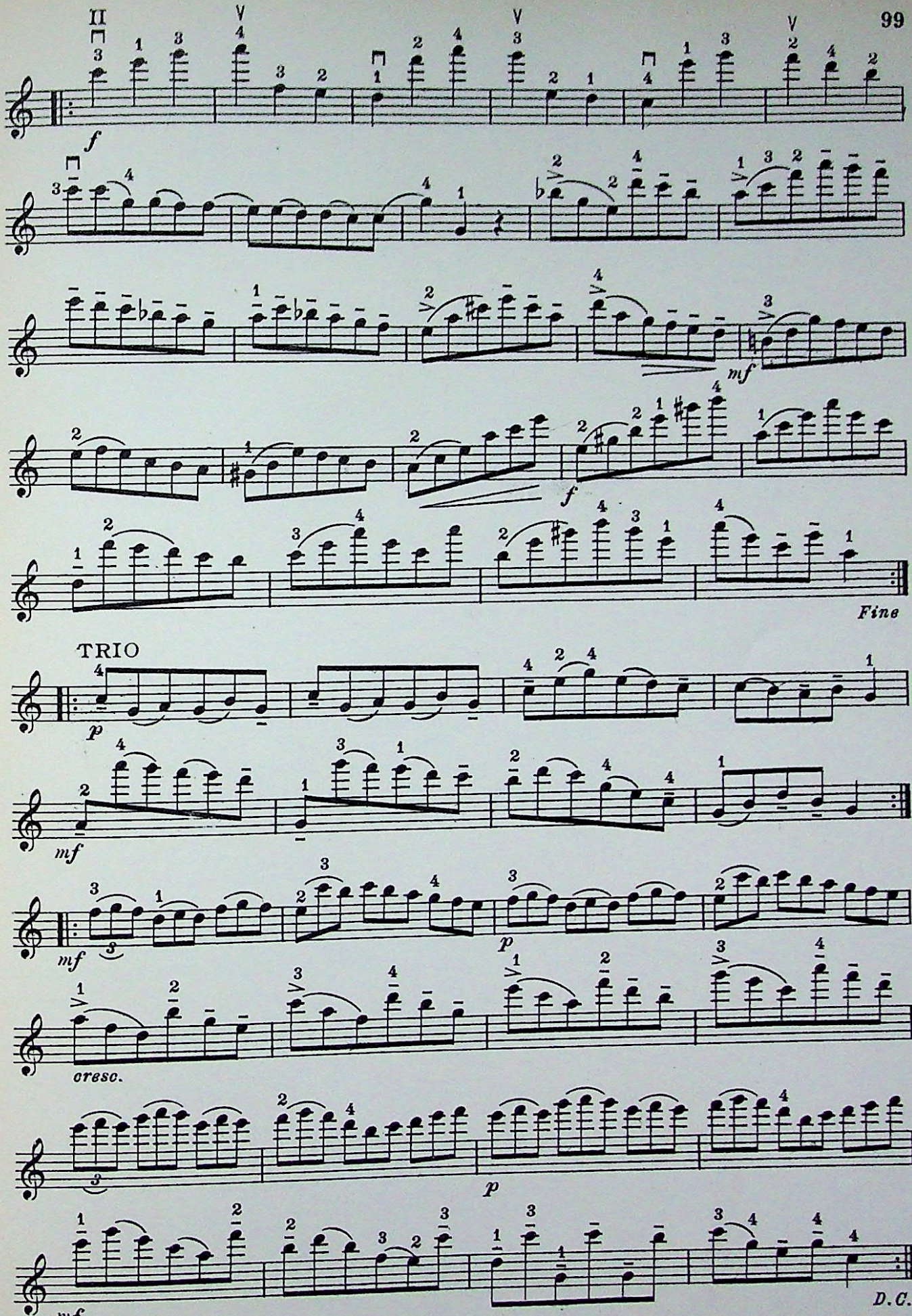
H. E. KAYSER, Op. 67, No 32



STUDY for style, No VII from Seven Divertissements.

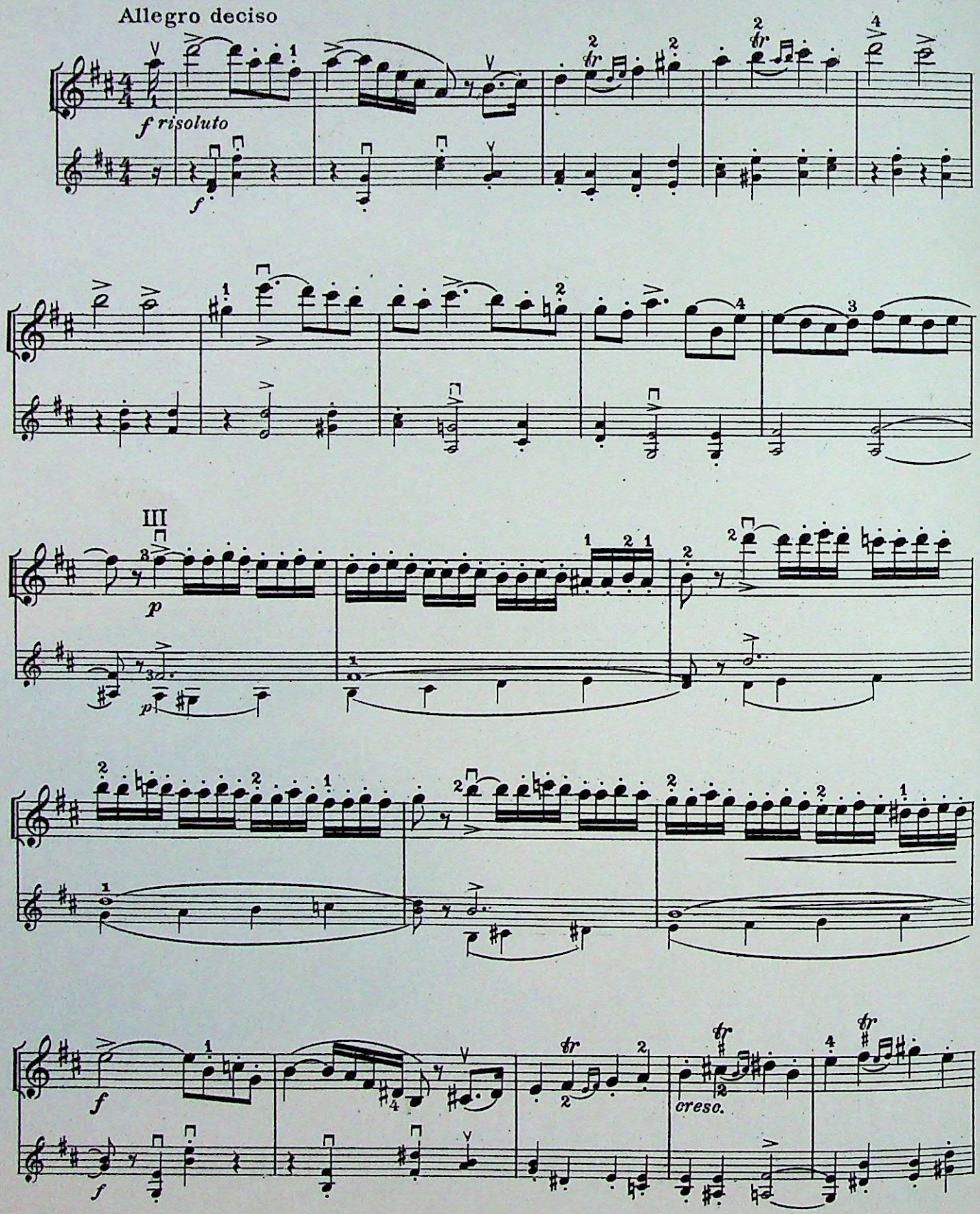
B. CAMPAGNOLI

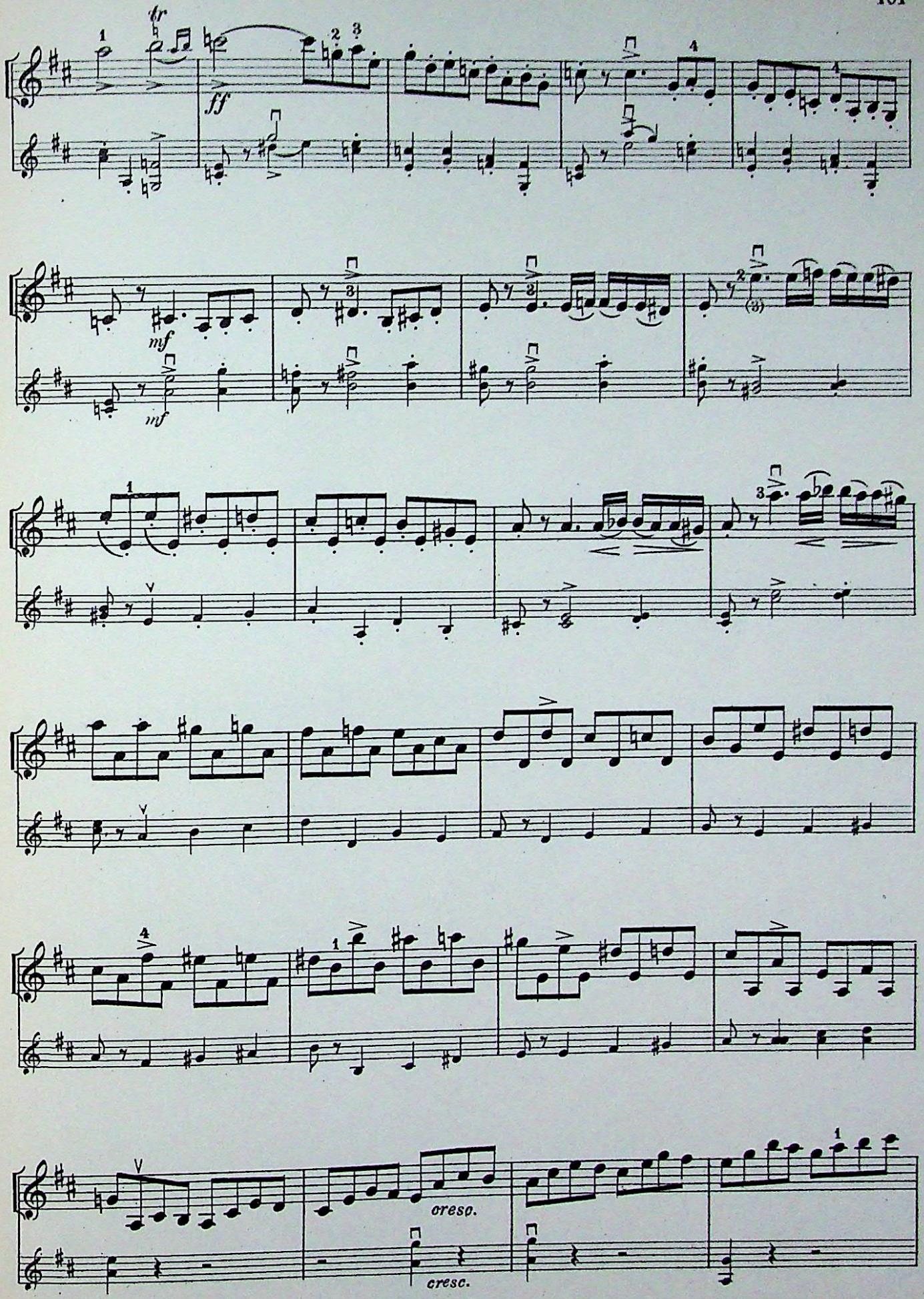


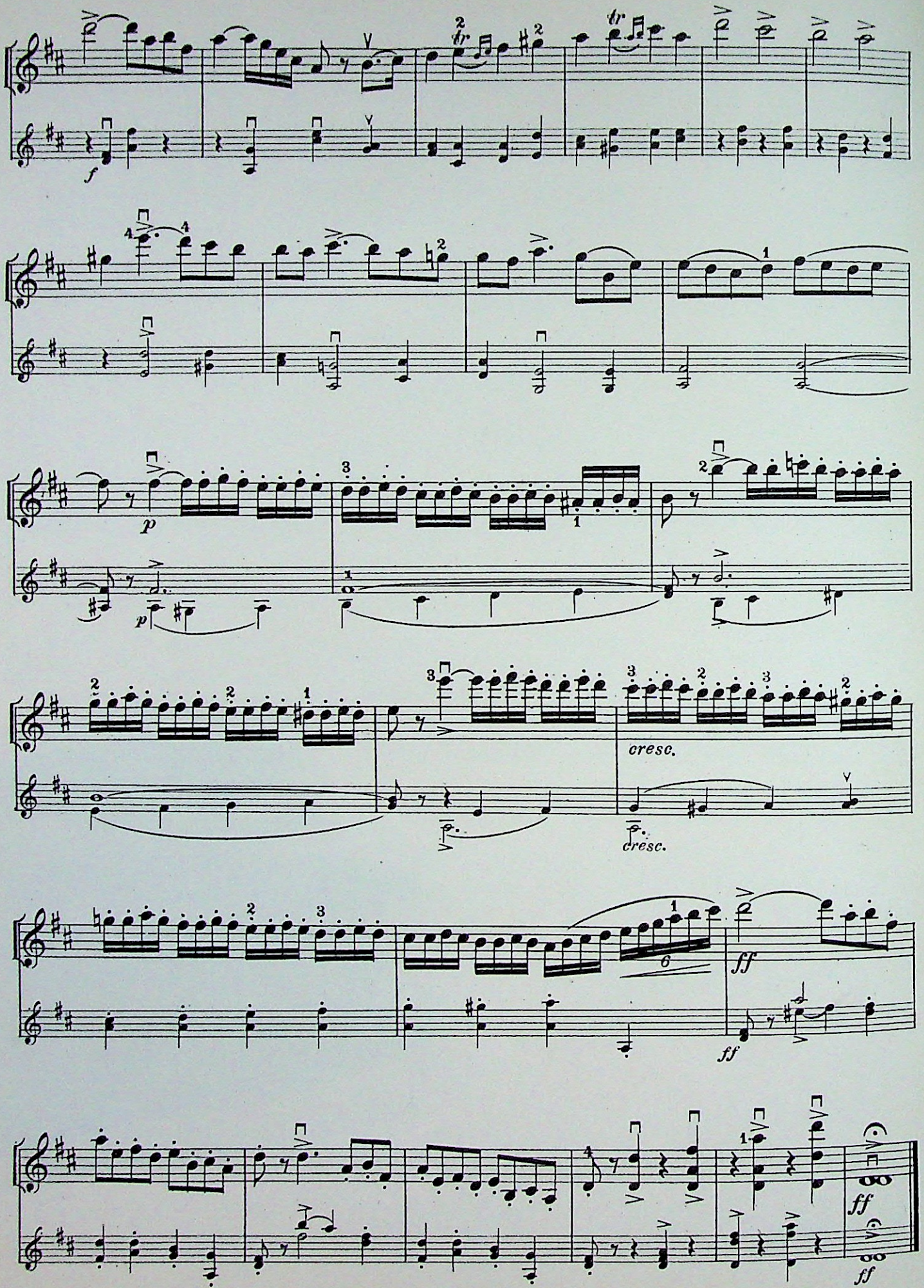

f
mf
f
Fine
TRIO
p
mf
mf
p
cresc.
p
mf
D.C.

STUDY in style, applying the long and short decisive strokes and the spiccato, from Twenty-four Studies.

JOS. BLOCH, Op. 11, No 10



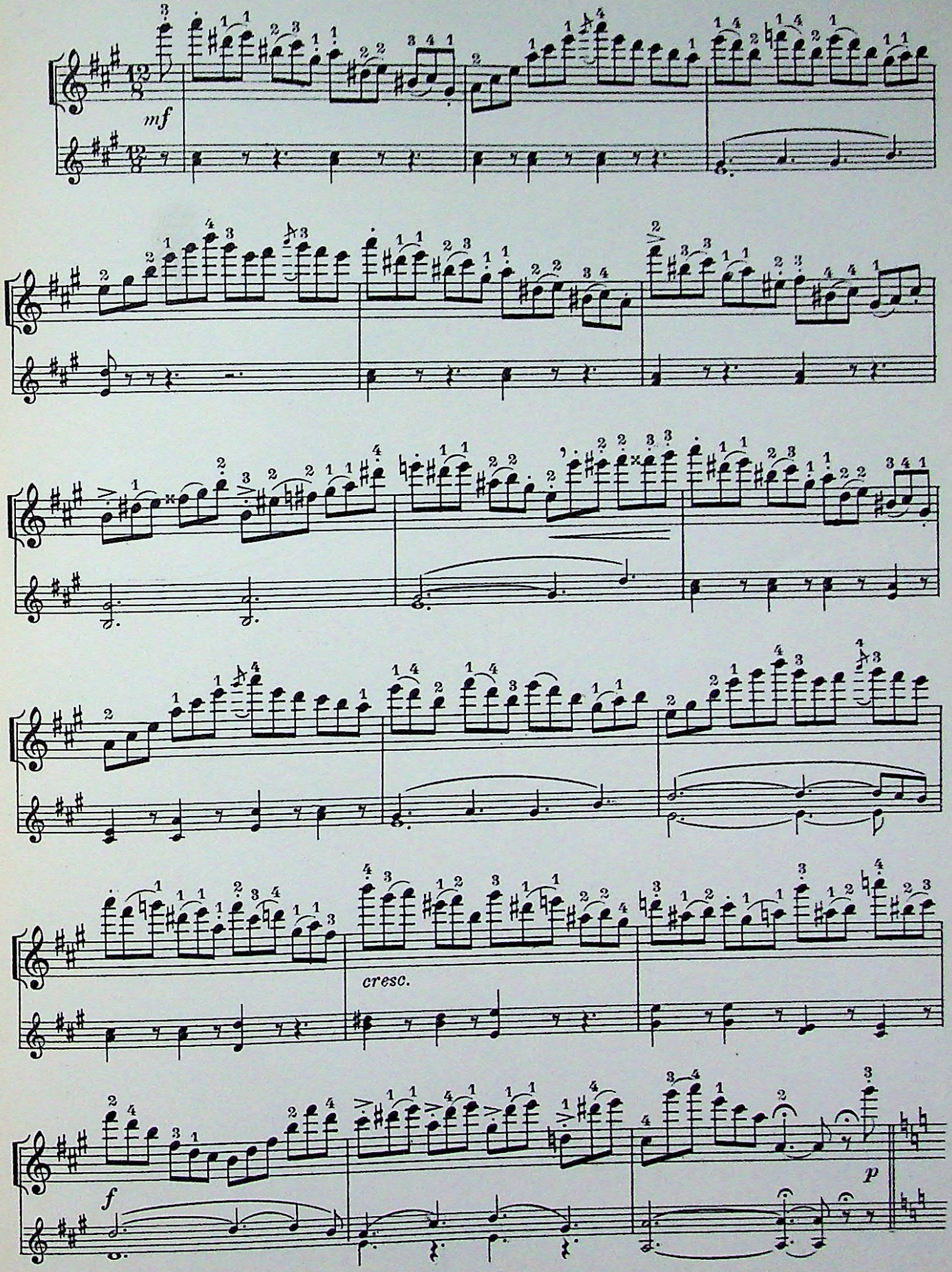

tr
ff
mf
mf
cresc.
cresc.

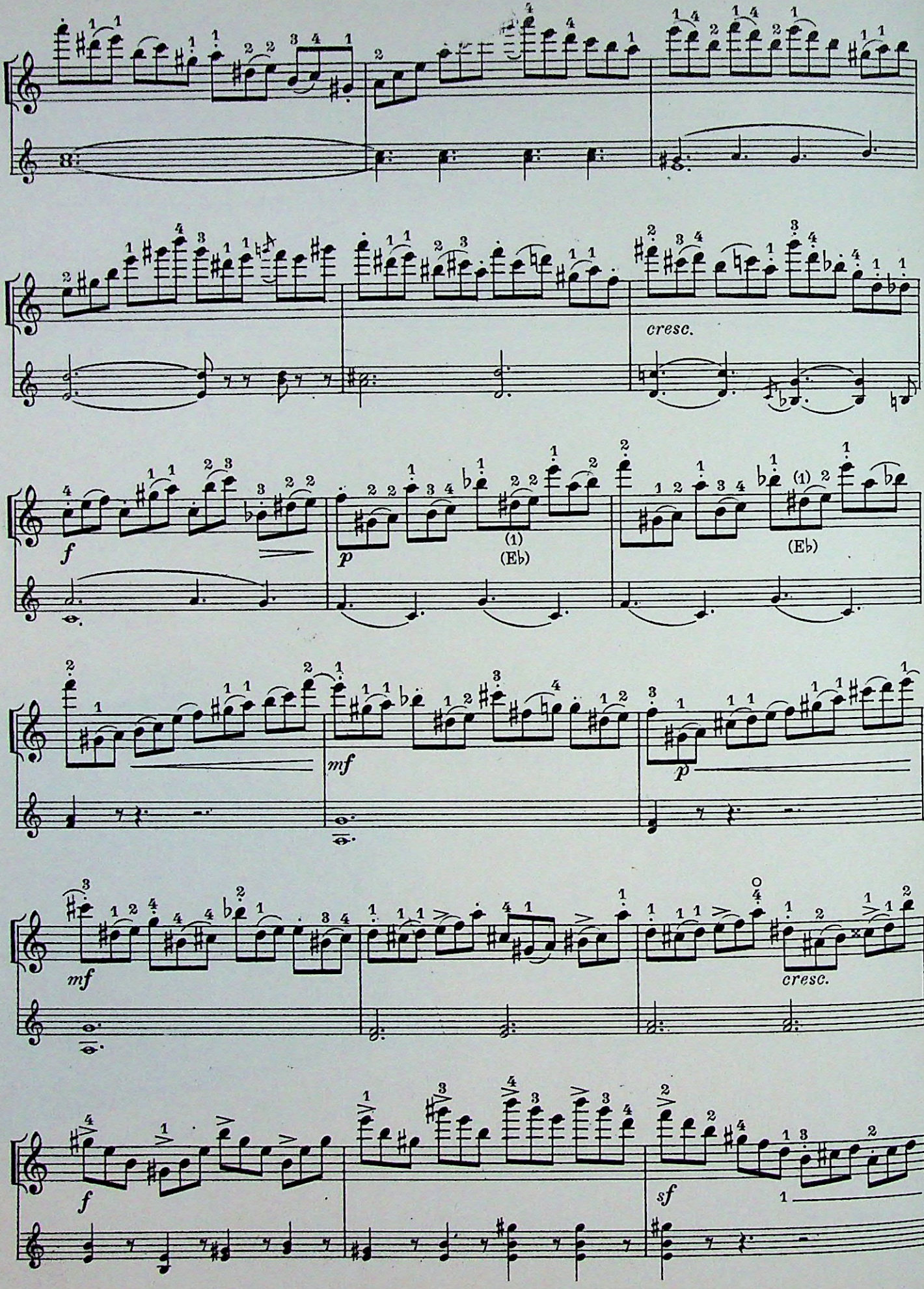

f
p
p
cresc.
cresc.
ff
ff
ff
ff

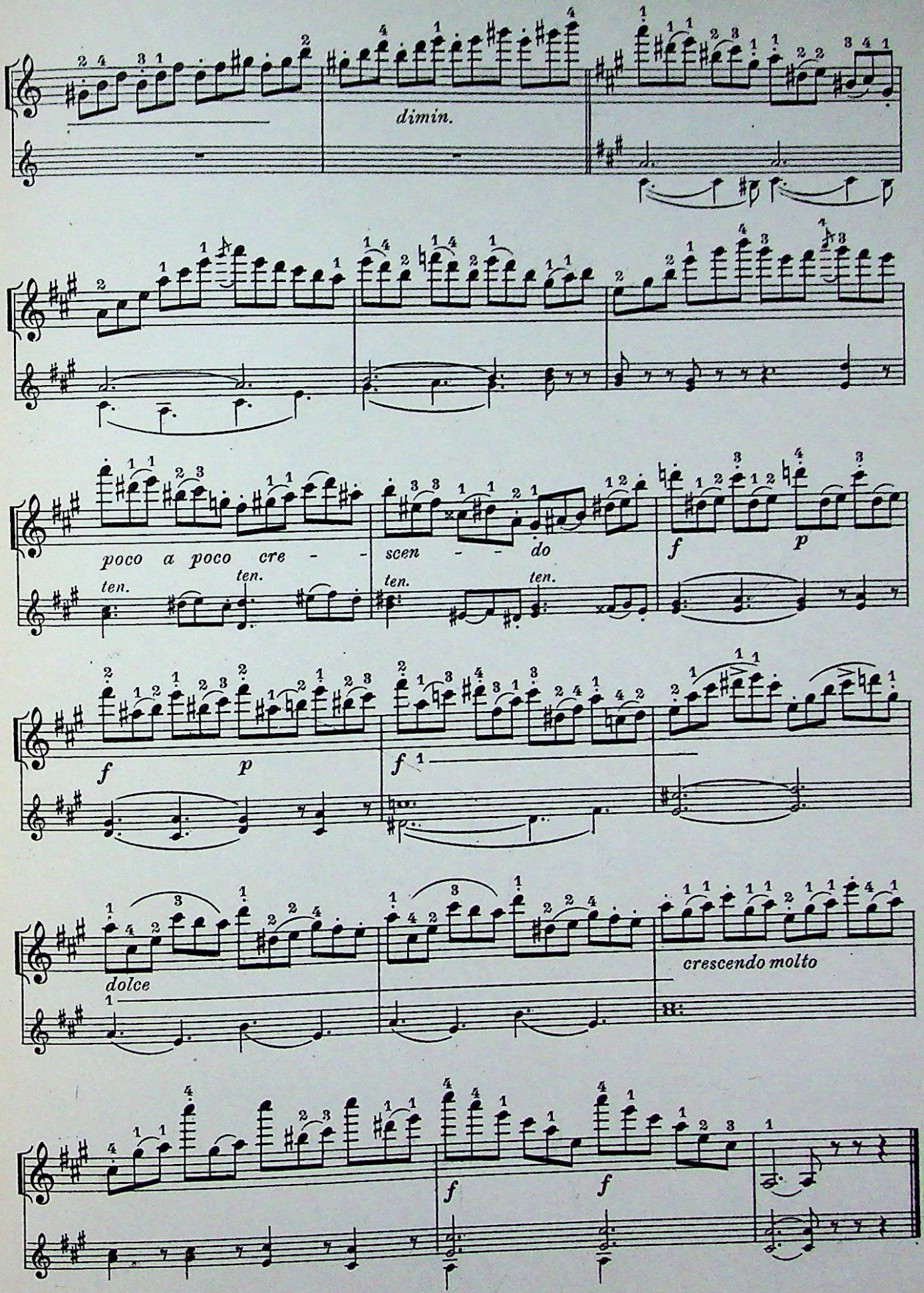
STUDY in chromatic finger action, with appoggiatura and changing tones.

Moderato

HANS BENDA Op.45,No.89.

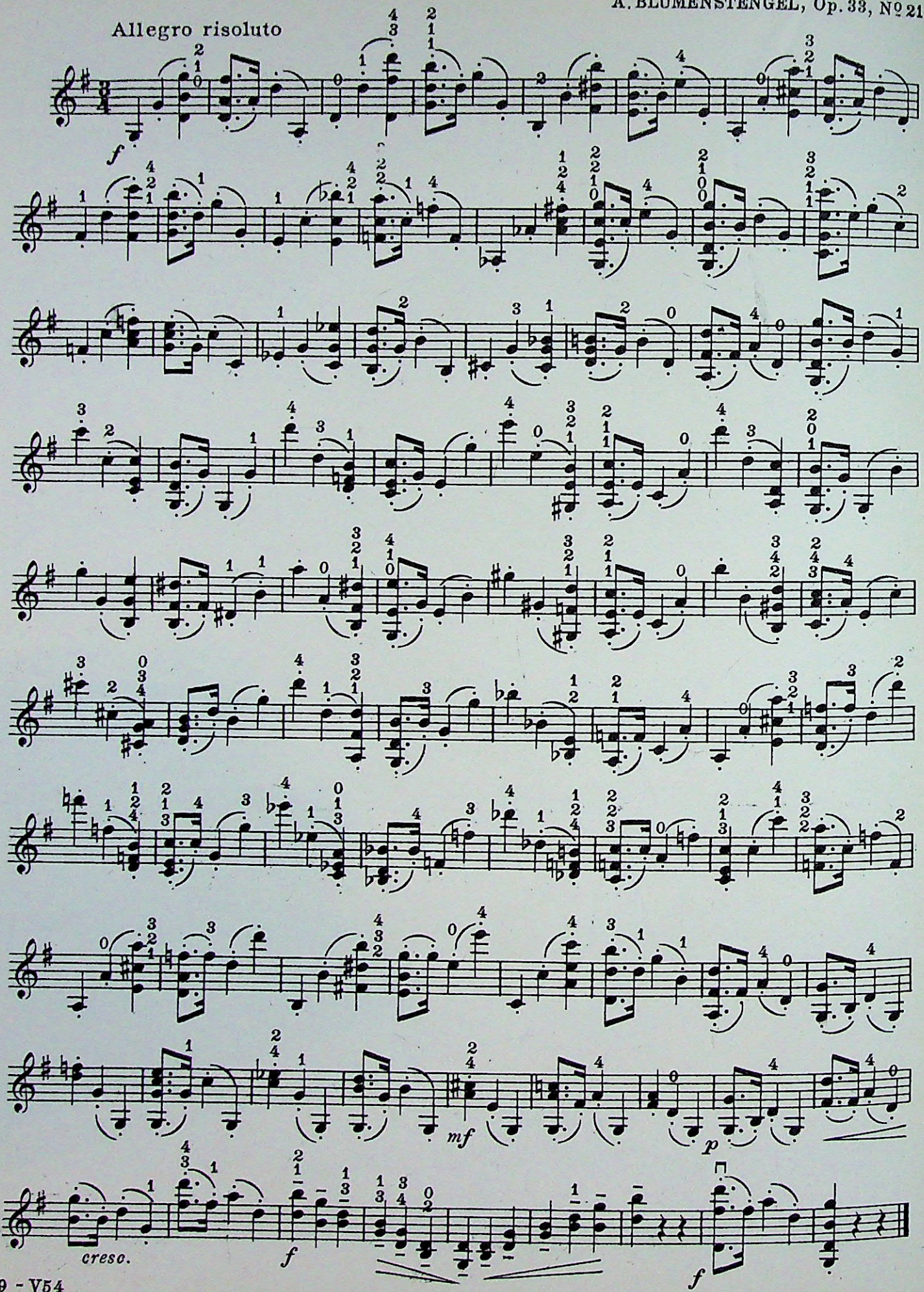



cresc.
f
p
(1)
(Eb)
(1)
(Eb)
mf
p
mf
cresc.
f
sf


dimin.
poco a poco cre - -
ten.
ten.
scen - - do
ten.
ten.
f
p
f
p
f
dolce
crescendo molto
f
f

STUDY in the decisive style

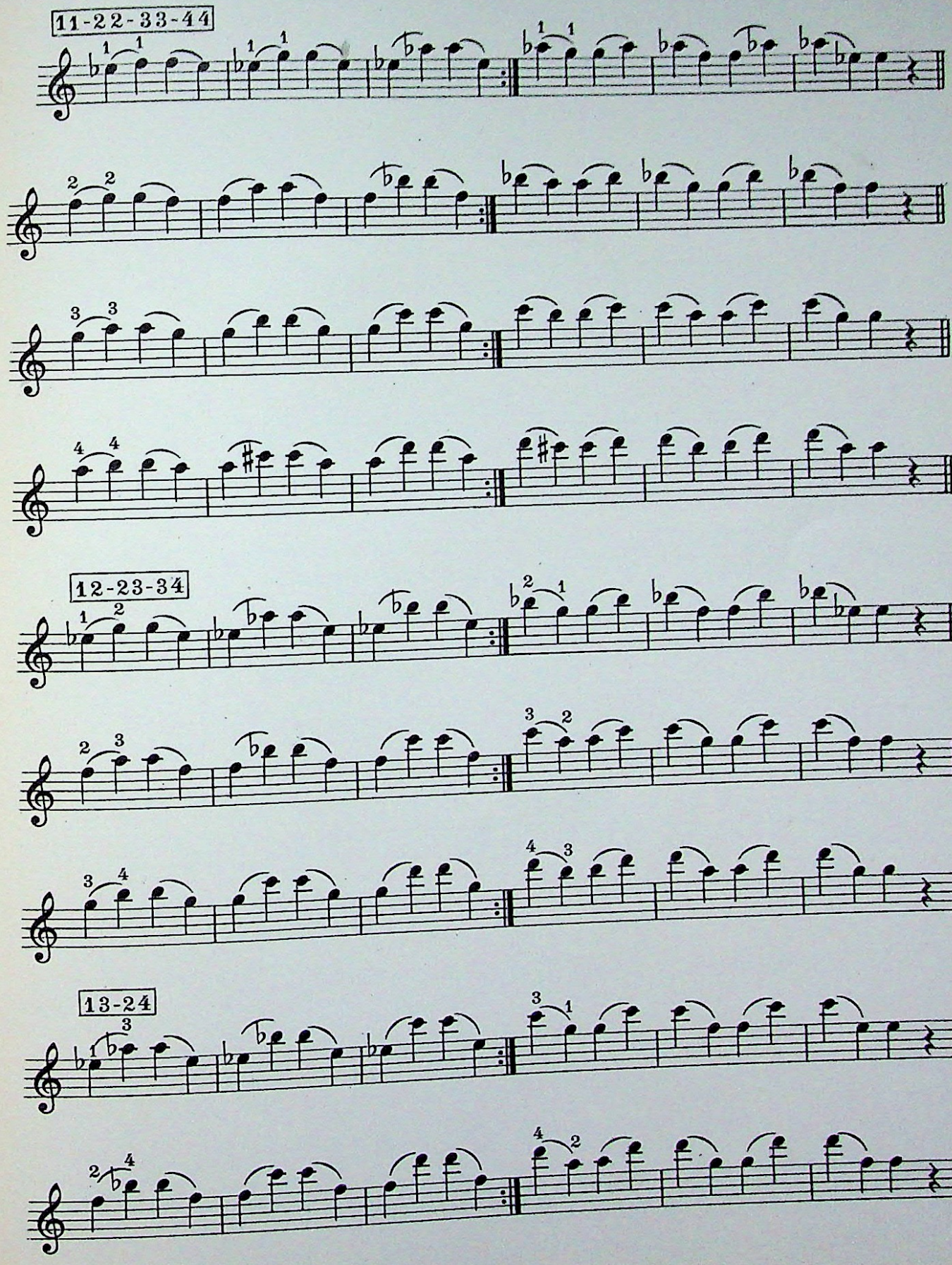
A. BLUMENSTENGEL, Op. 33, № 21



Shifting

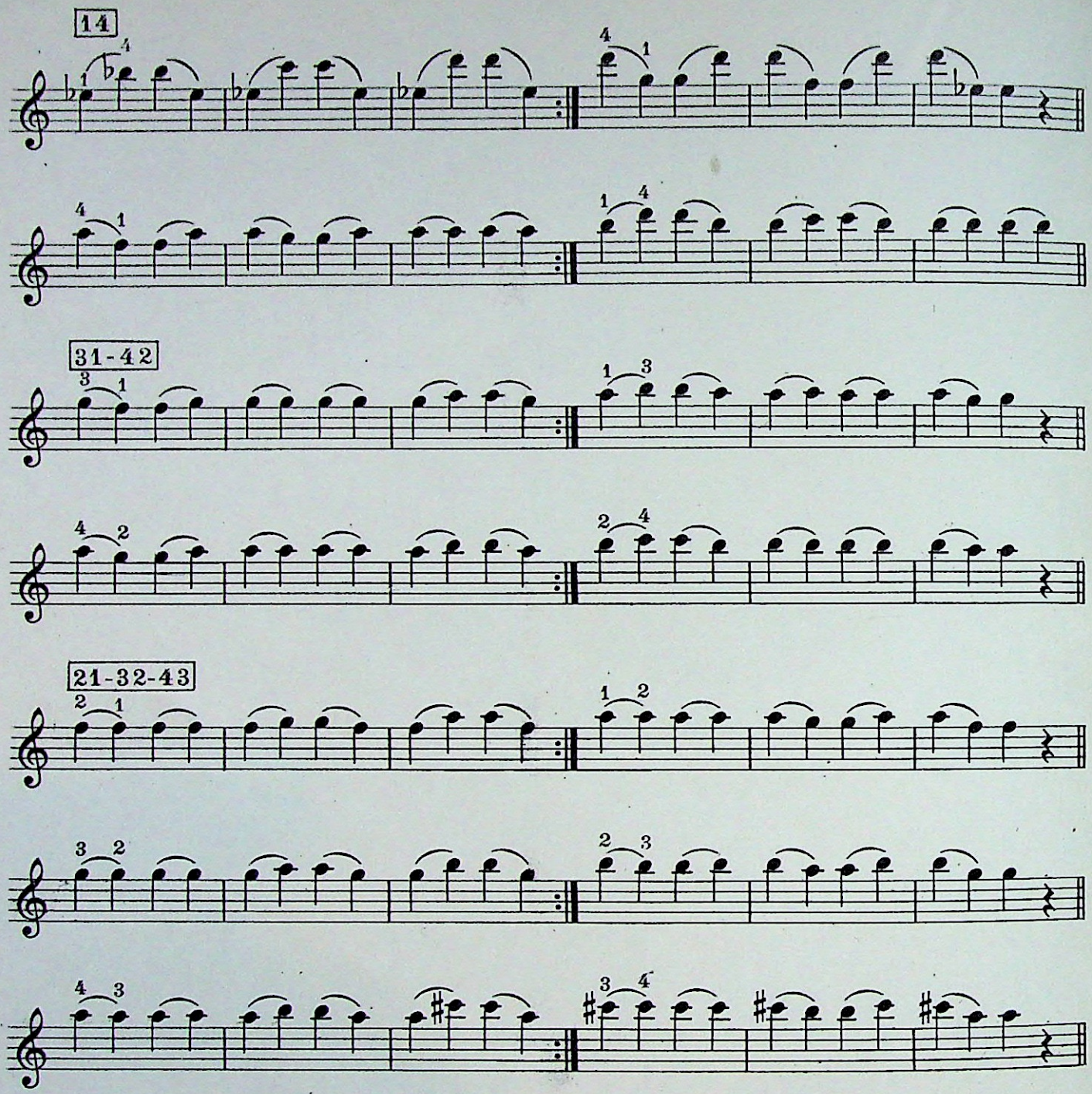
From the Fourth, through the Fifth and Sixth Positions, to the Seventh Position

11-22-33-44

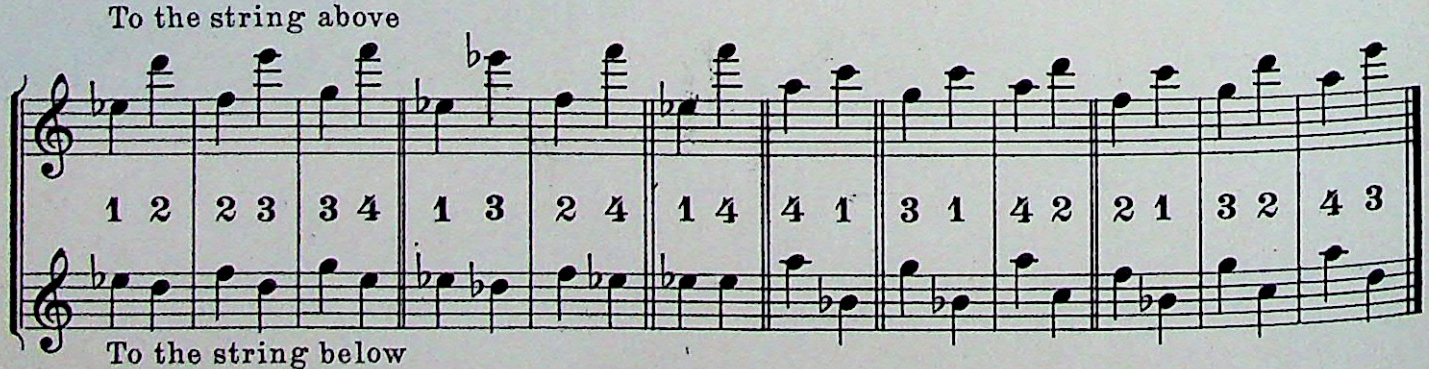


12-23-34

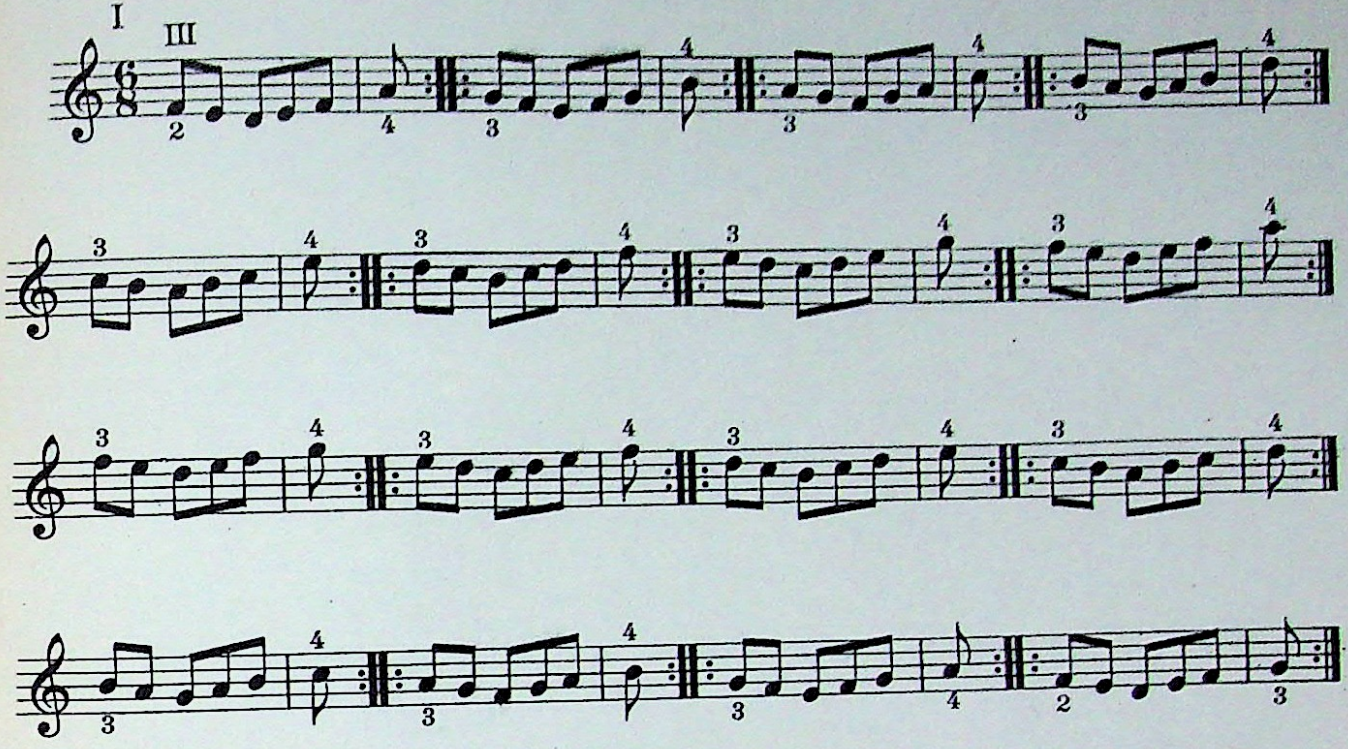
13-24



These 16 shifts on the A string may be repeated on the D string; then continue the 12 two-finger shifts to the adjoining strings above and below, thus:

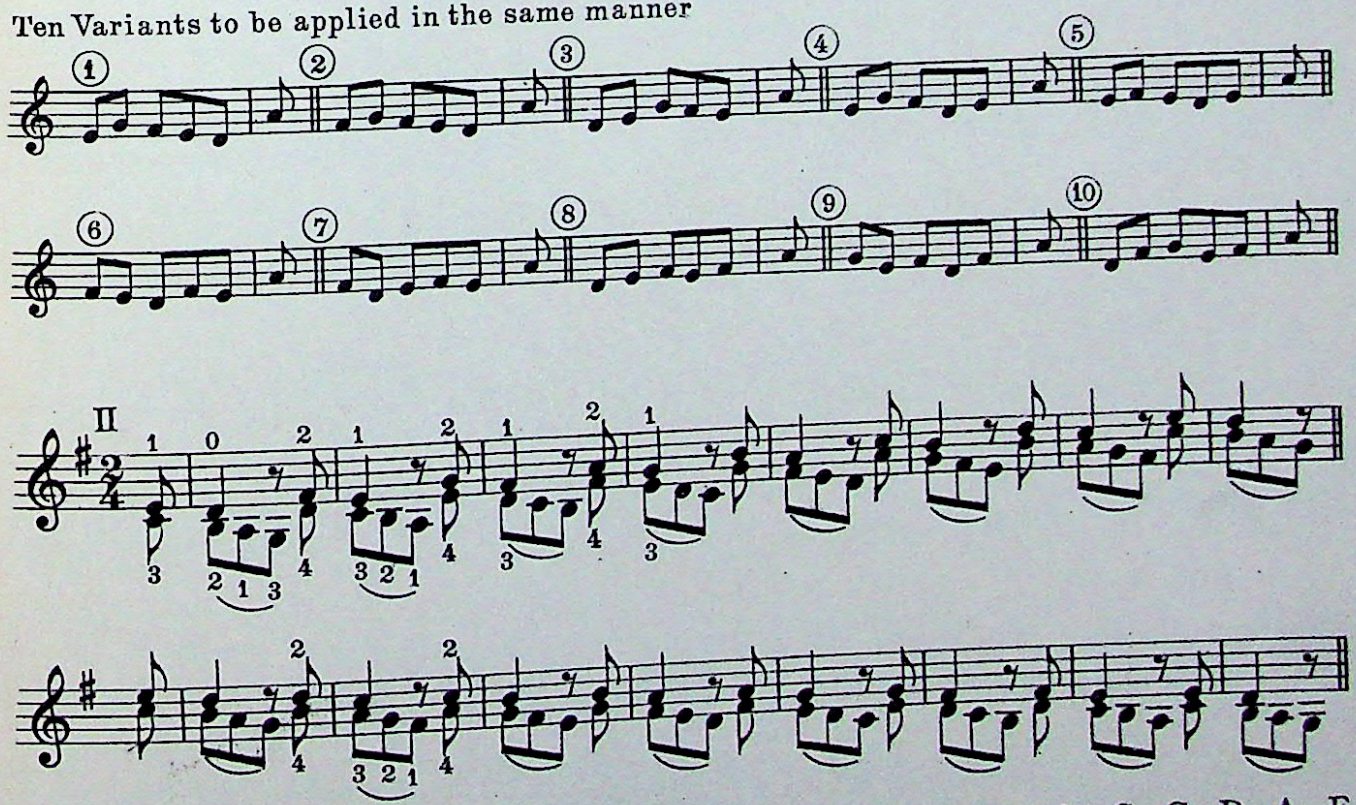


Exercises for Shifting through all Positions from the First to the Seventh



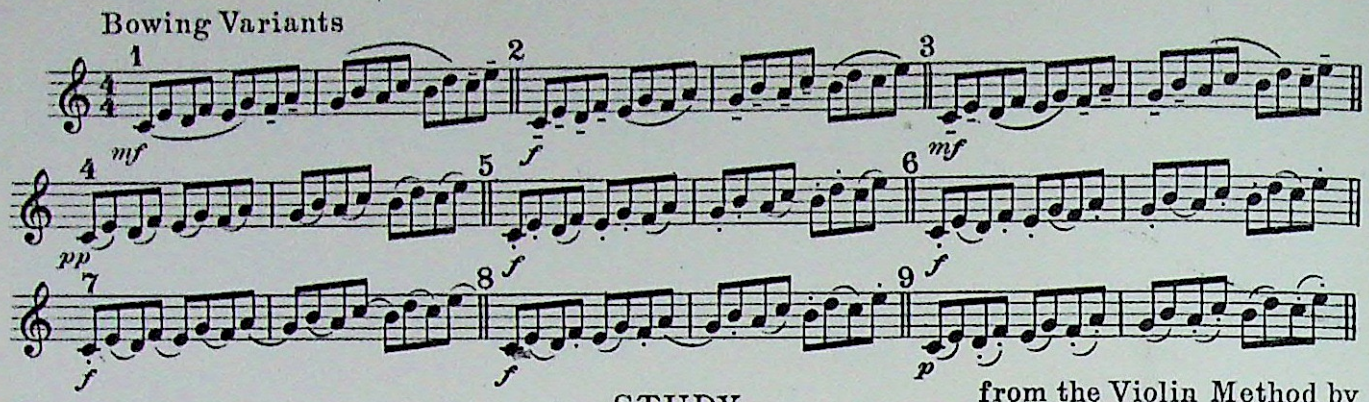
Change the signature to one sharp and repeat; again to two sharps, continuing with the Keys of D, A, E♭, B♭ and F major. Repeat on the G string in F, C, G, D, A♭, E♭ and B♭; on the A string, in C, G, D, A, E, B♭ and F; on the E string in C, G, D, A, E, B and F.

Ten Variants to be applied in the same manner



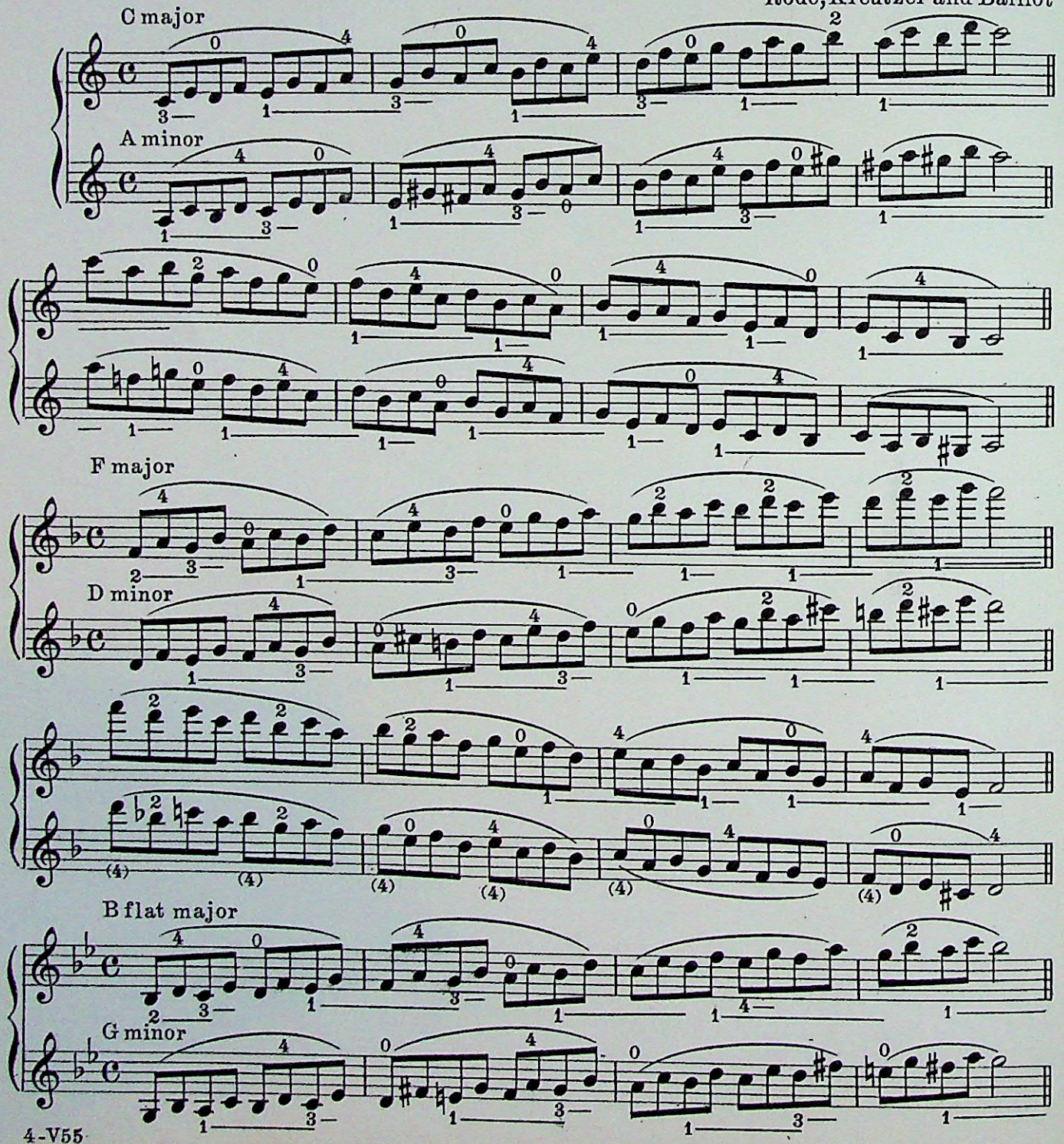
Repeat in Keys of G, D, F, B♭ and E♭. Also on A and D strings, in C, G, D, A, F and B♭ and on E and A strings, in C, G, D, A, E and F.

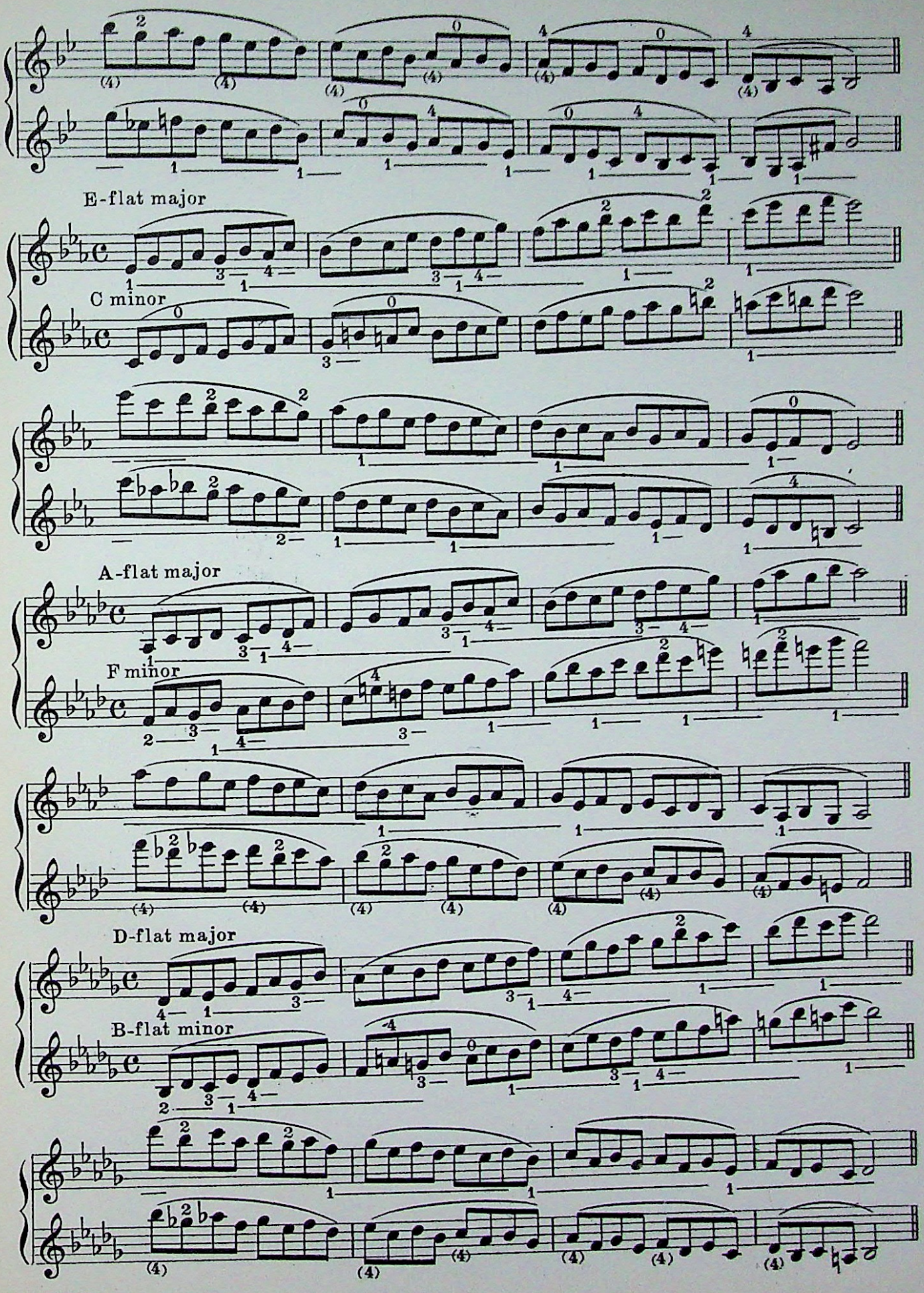
Major and Minor Scales in Broken Thirds

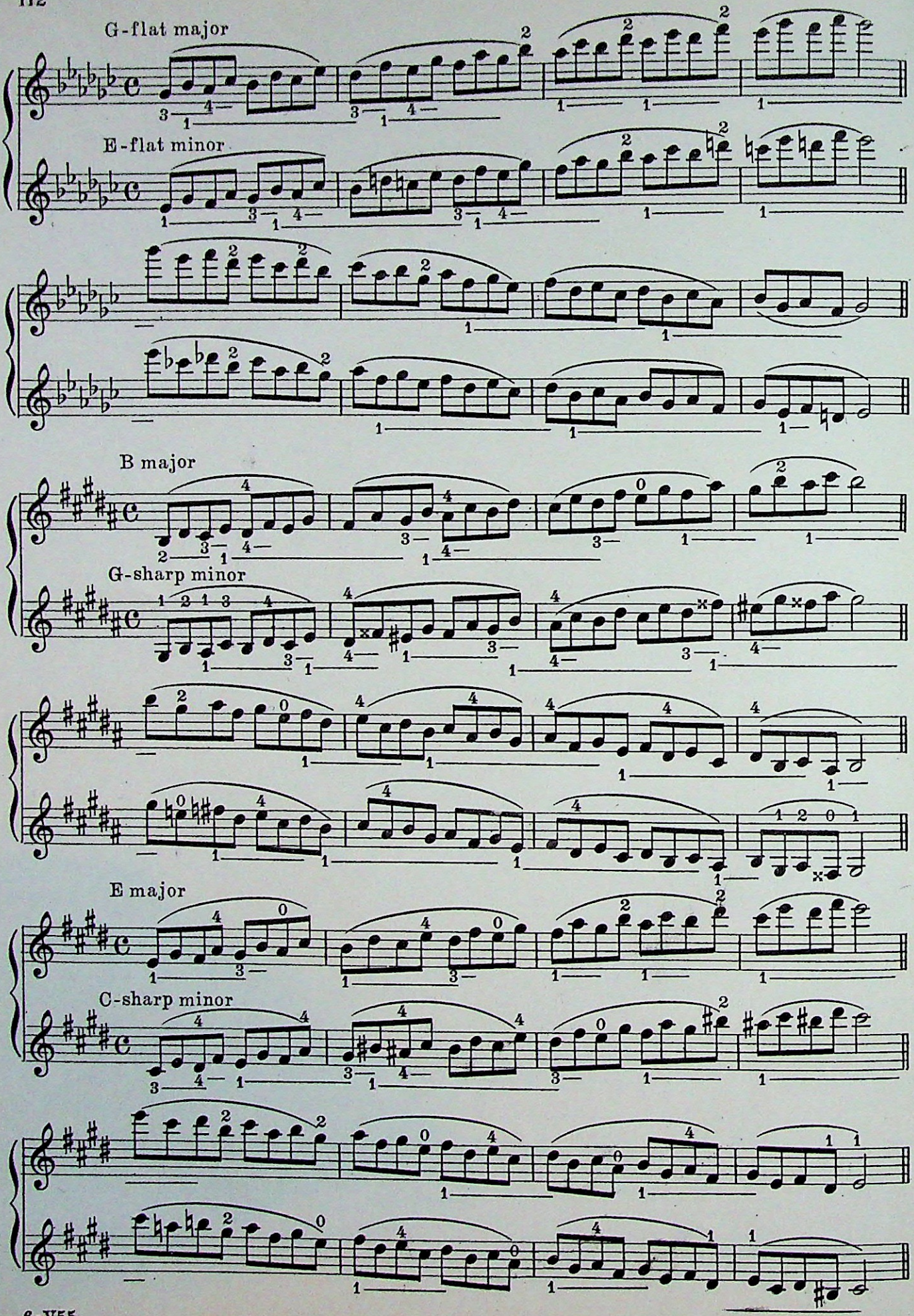


STUDY

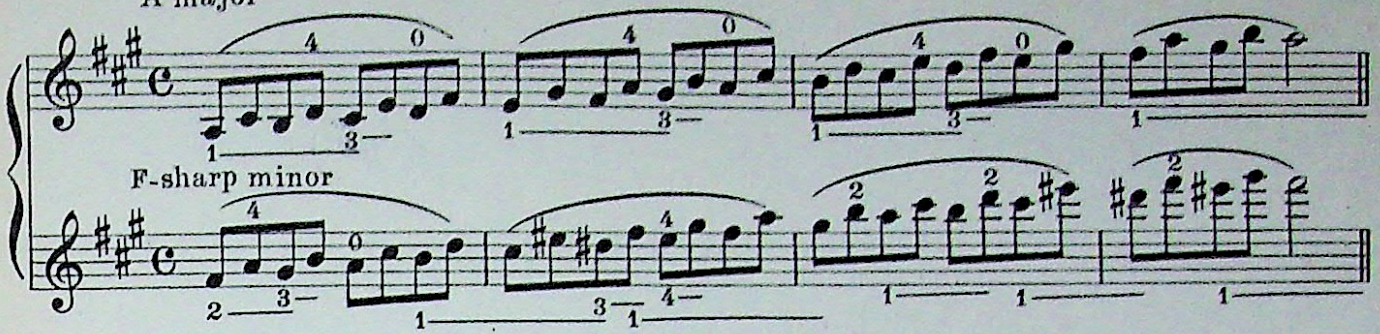
from the Violin Method by
Rode, Kreutzer and Baillot



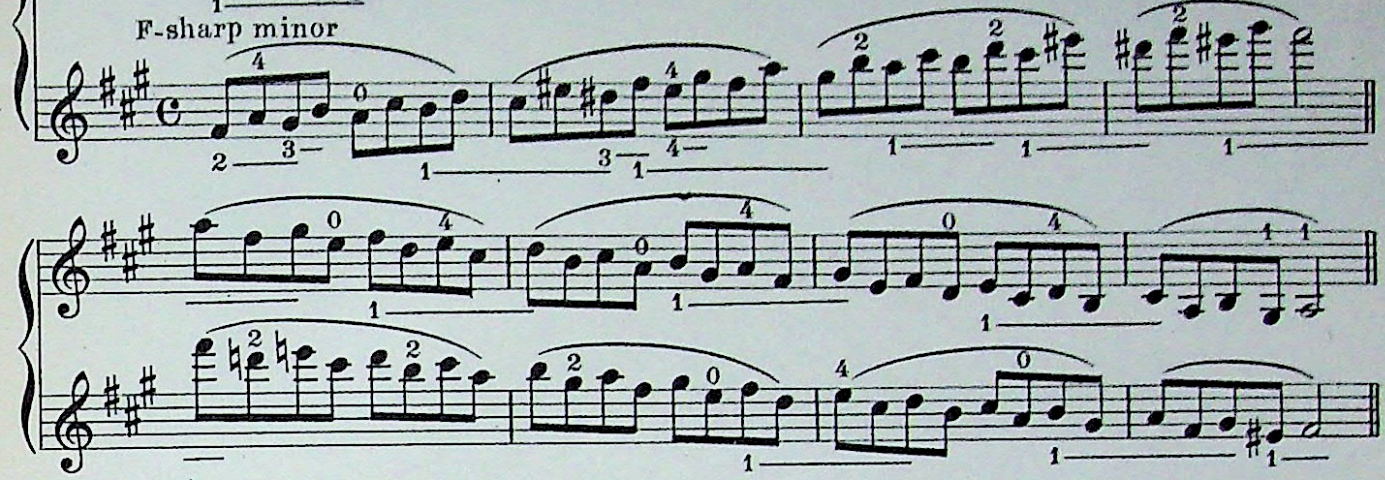

E-flat major
C minor
A-flat major
F minor
D-flat major
B-flat minor


G-flat major
E-flat minor
B major
G-sharp minor
E major
C-sharp minor

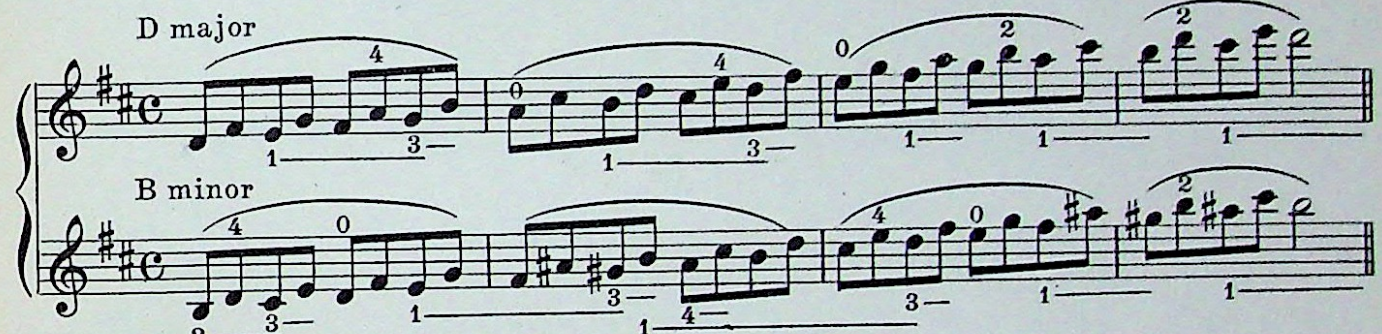
A major



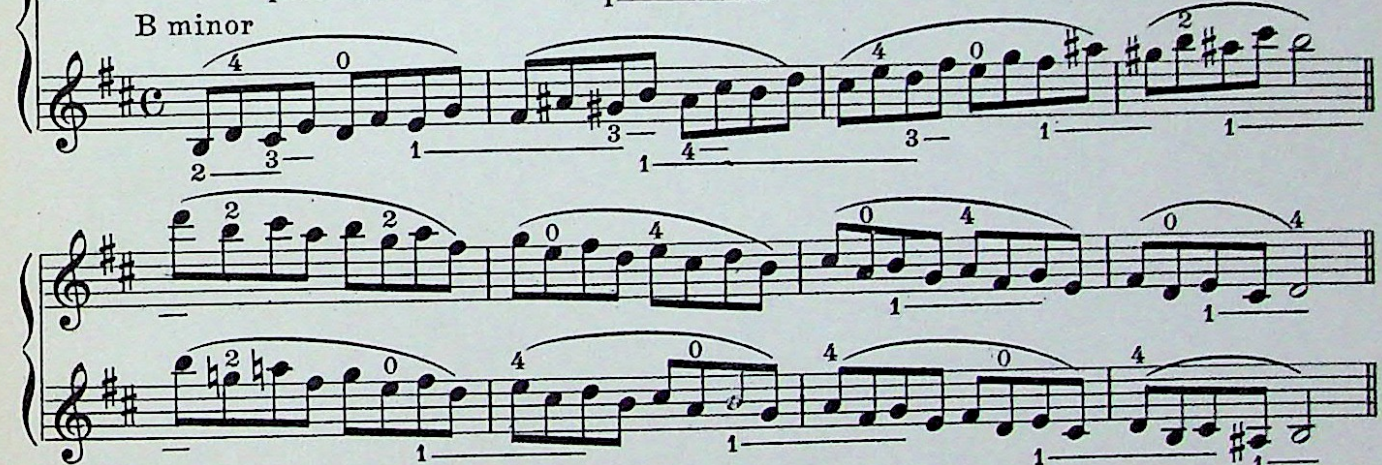
F-sharp minor



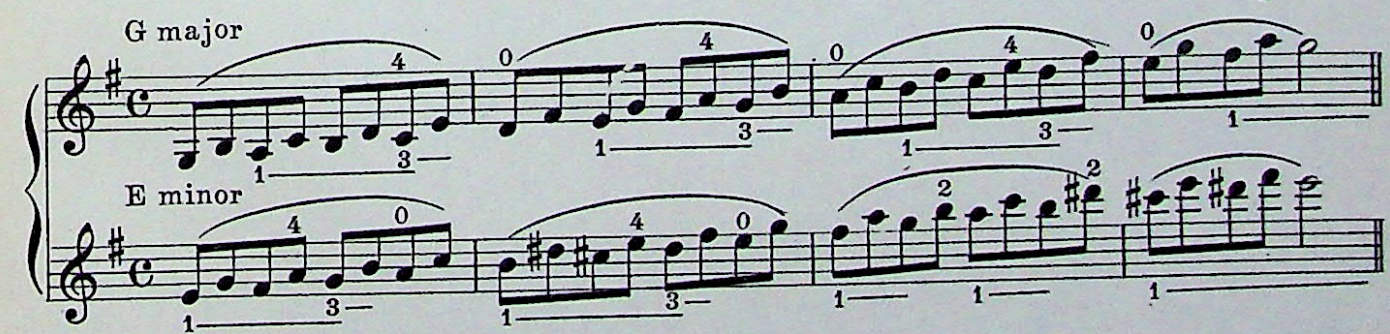
D major



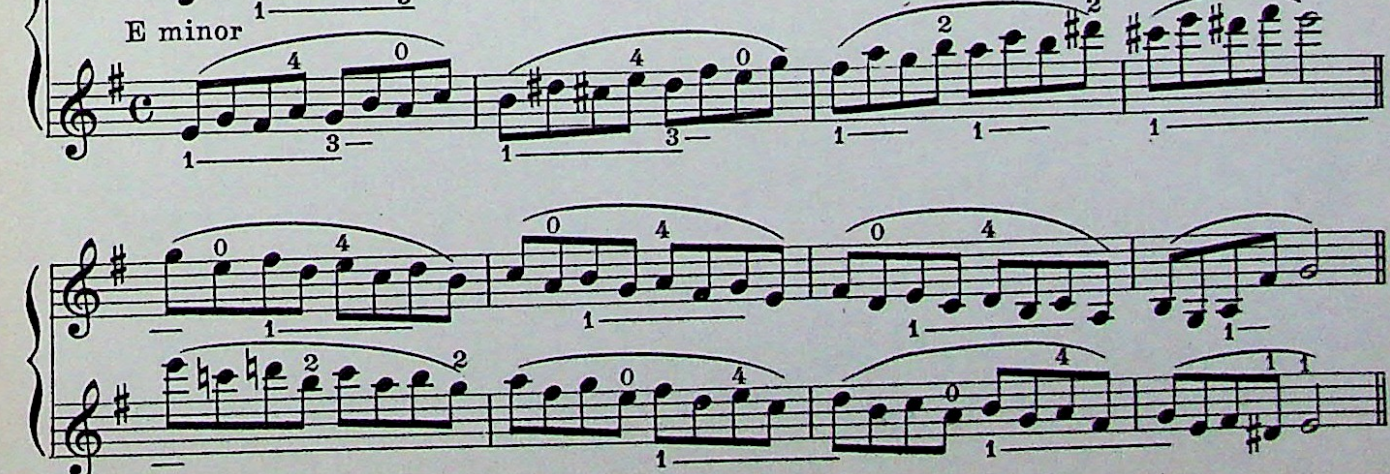
B minor



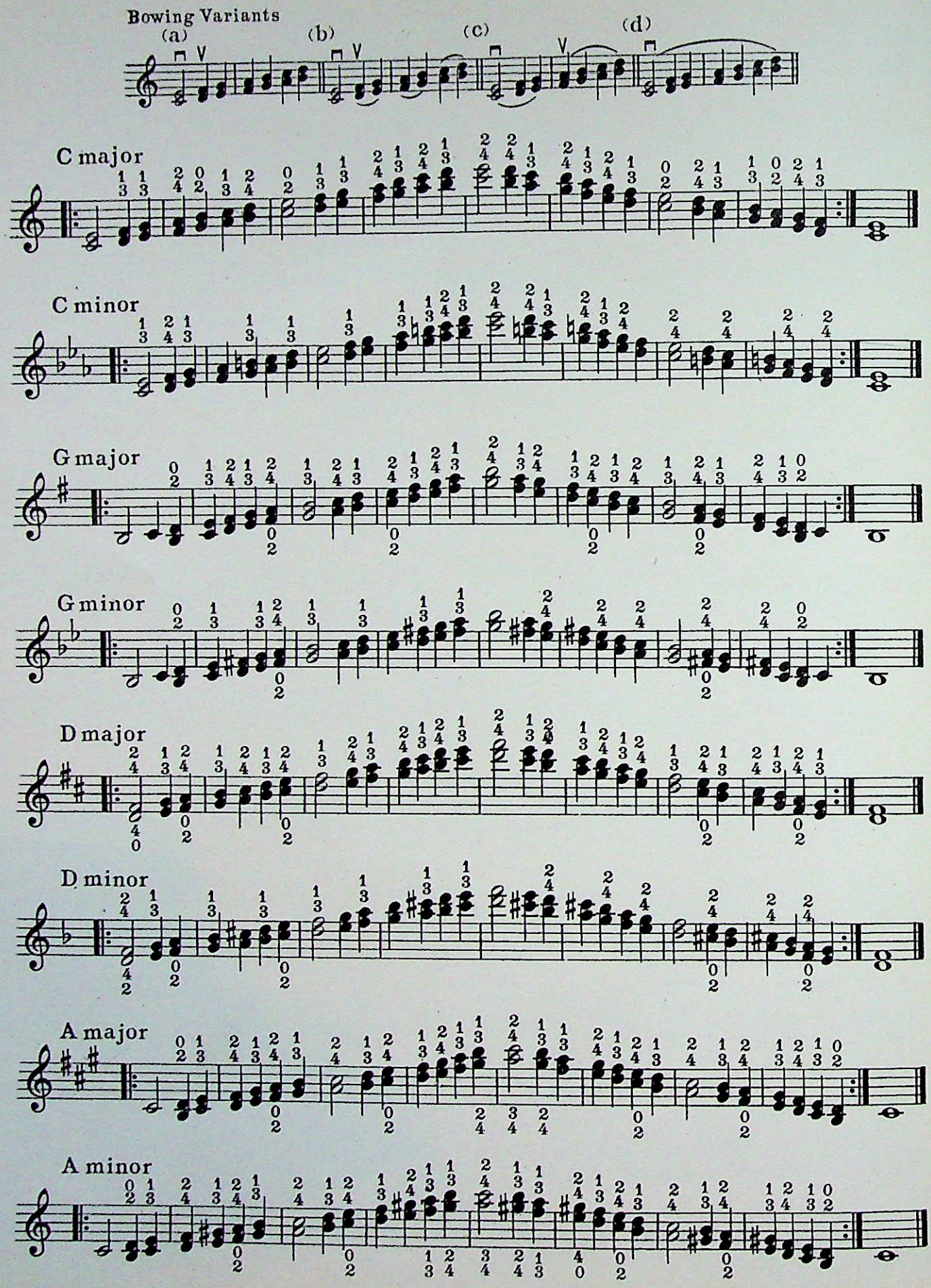
G major

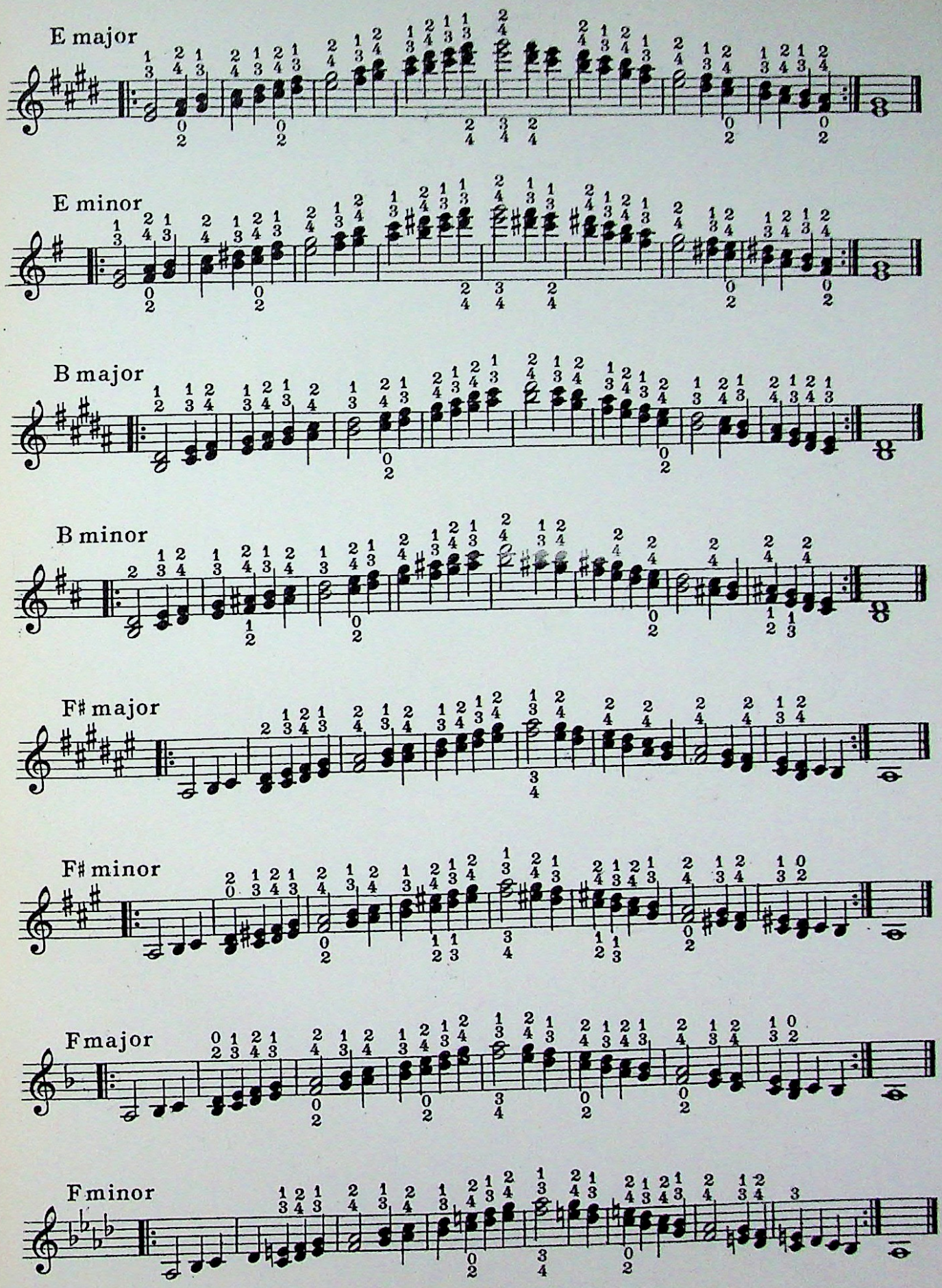


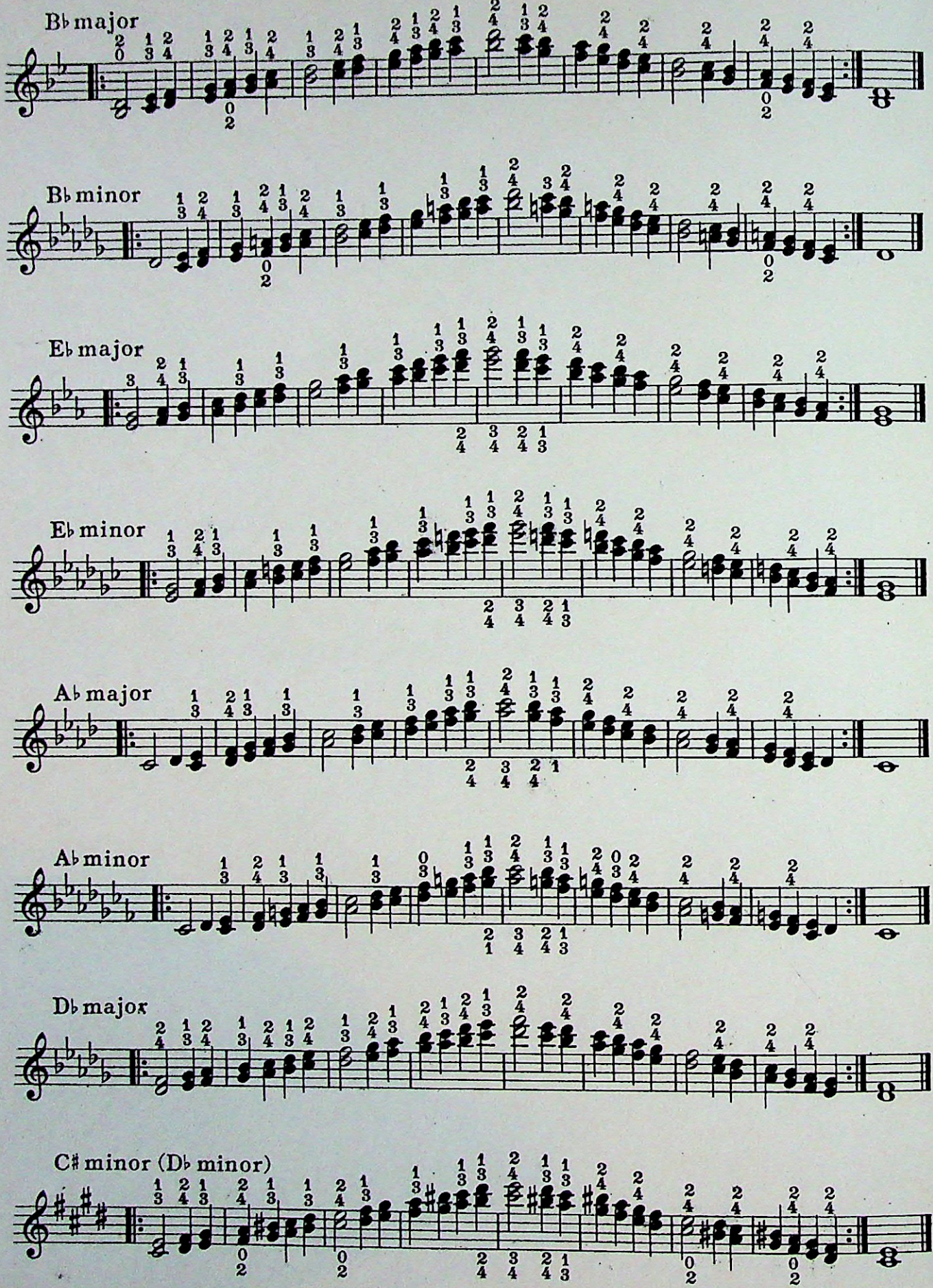
E minor



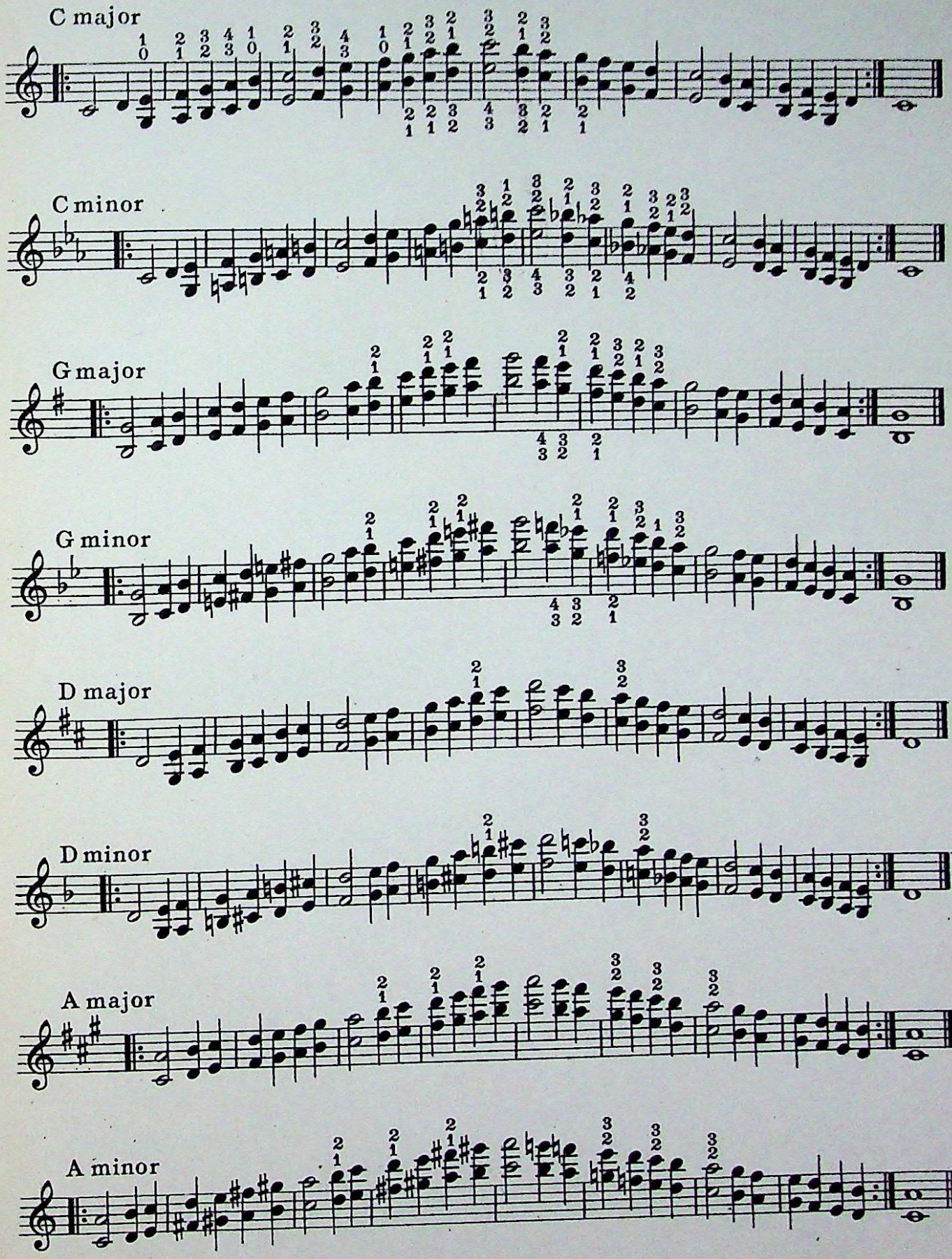
Major and Harmonic Minor Scales in Thirds

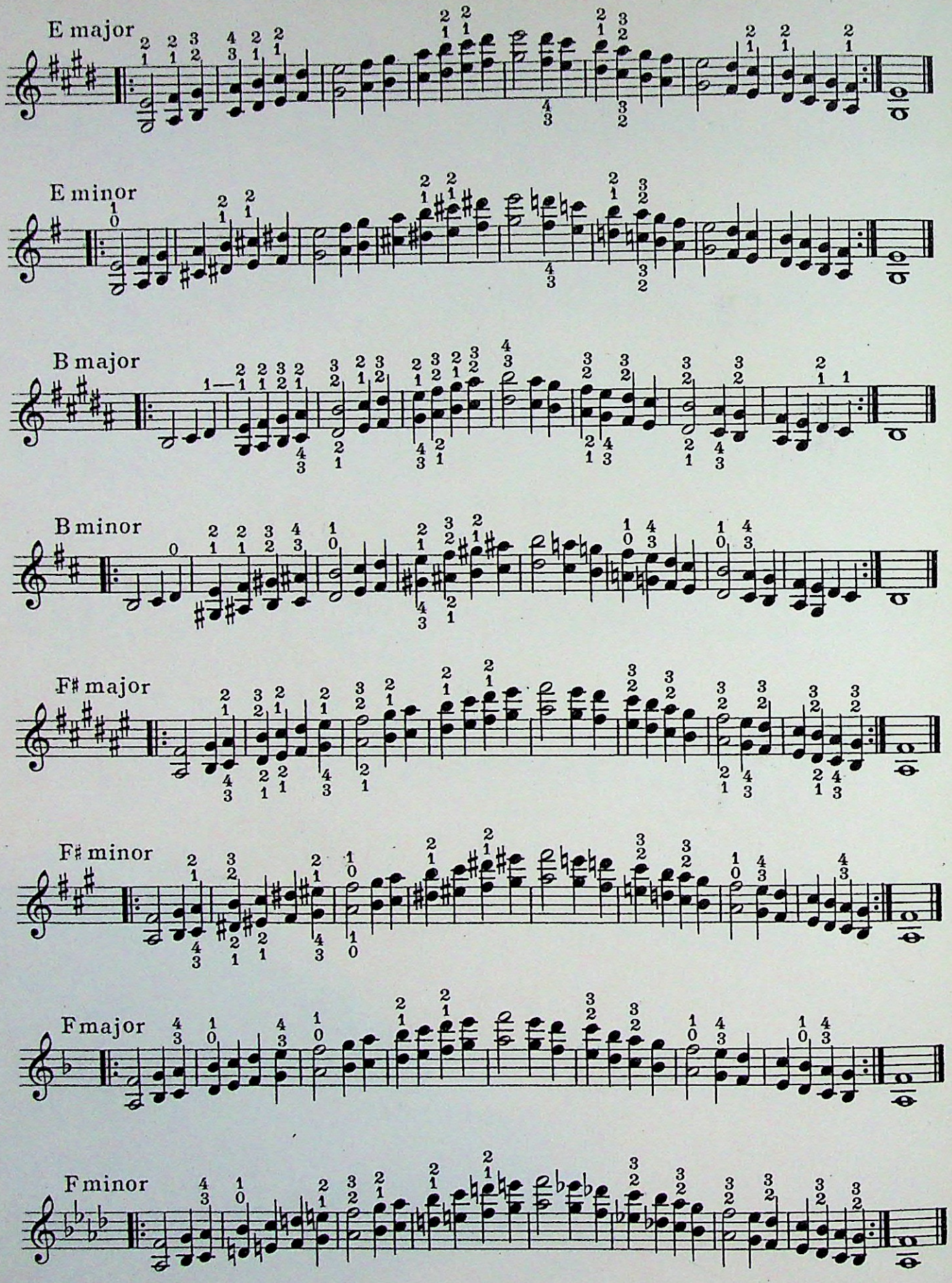


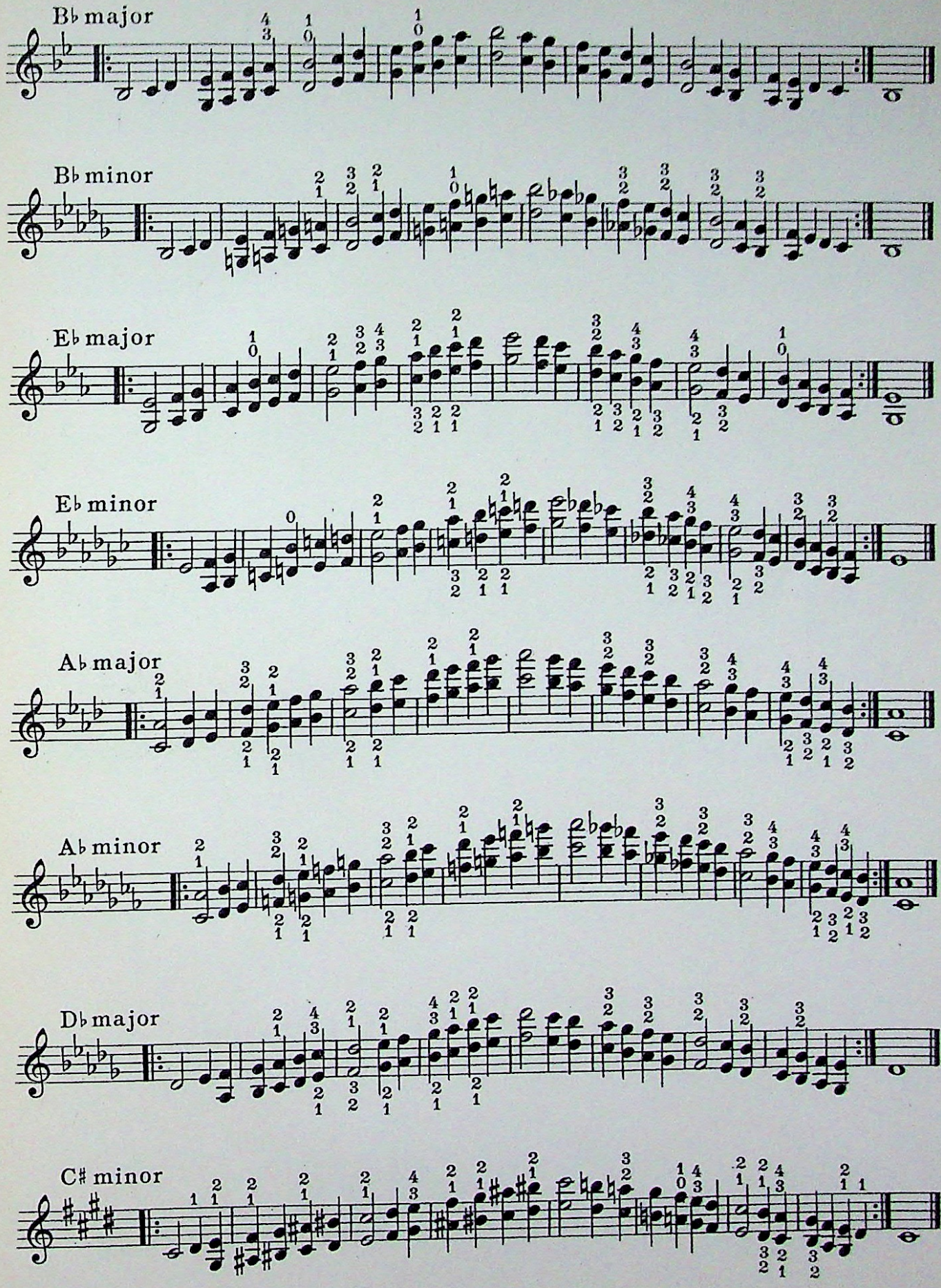

E major
E minor
B major
B minor
F♯ major
F♯ minor
F major
F minor


B♭ major
B♭ minor
E♭ major
E♭ minor
A♭ major
A♭ minor
D♭ major
C♯ minor (D♭ minor)

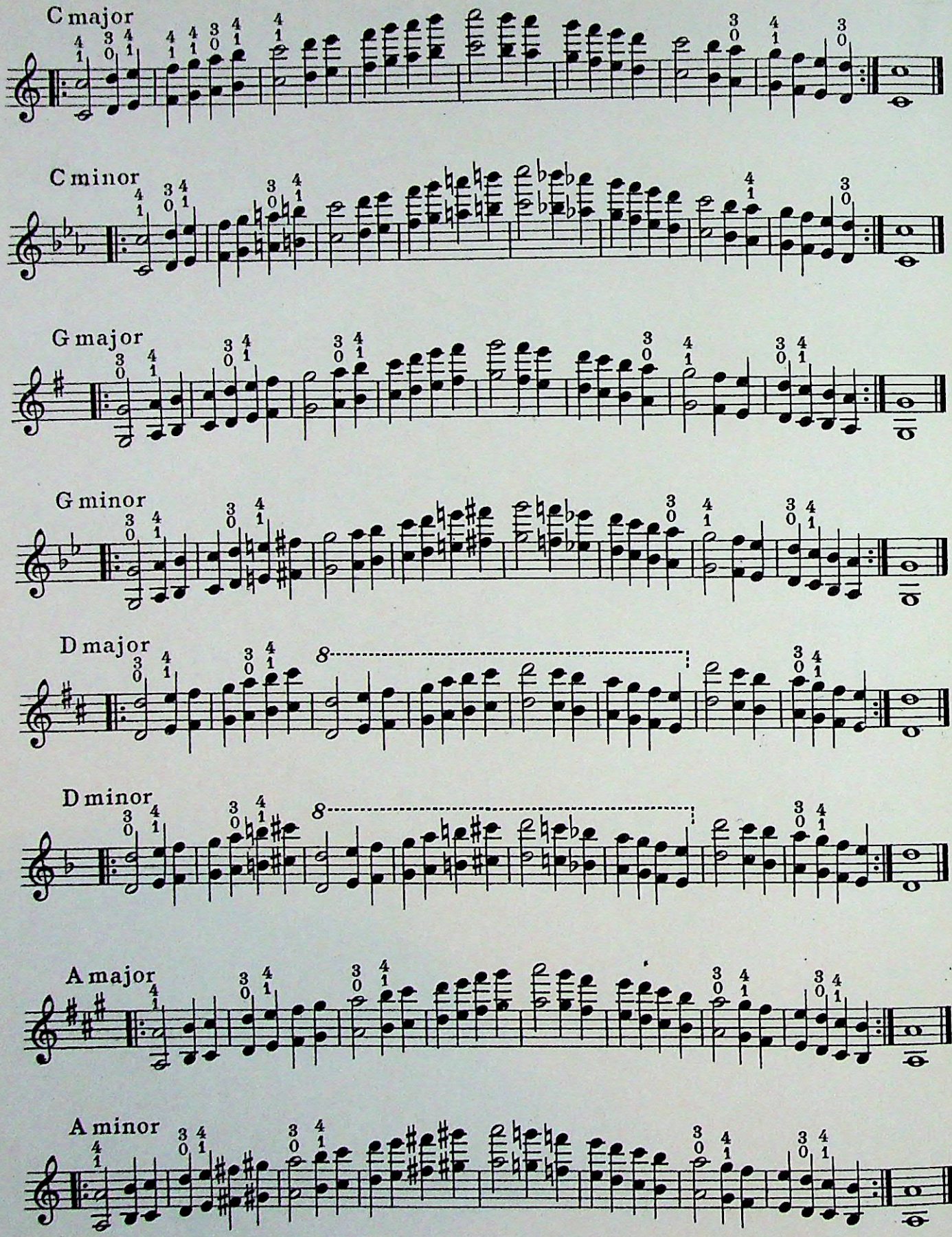
Major and Melodic Minor Scales in Sixths

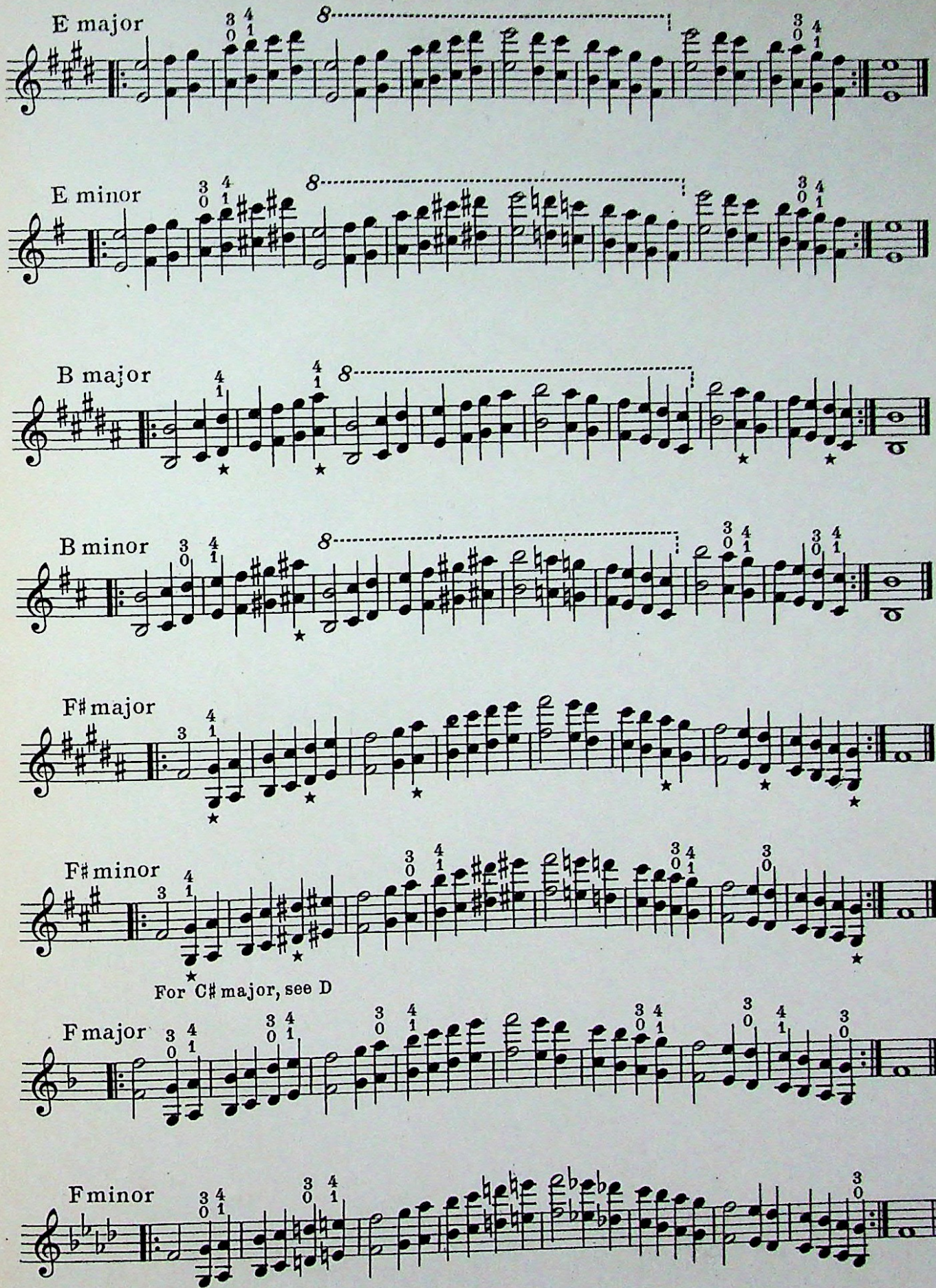



E major
E minor
B major
B minor
F♯ major
F♯ minor
F major
F minor

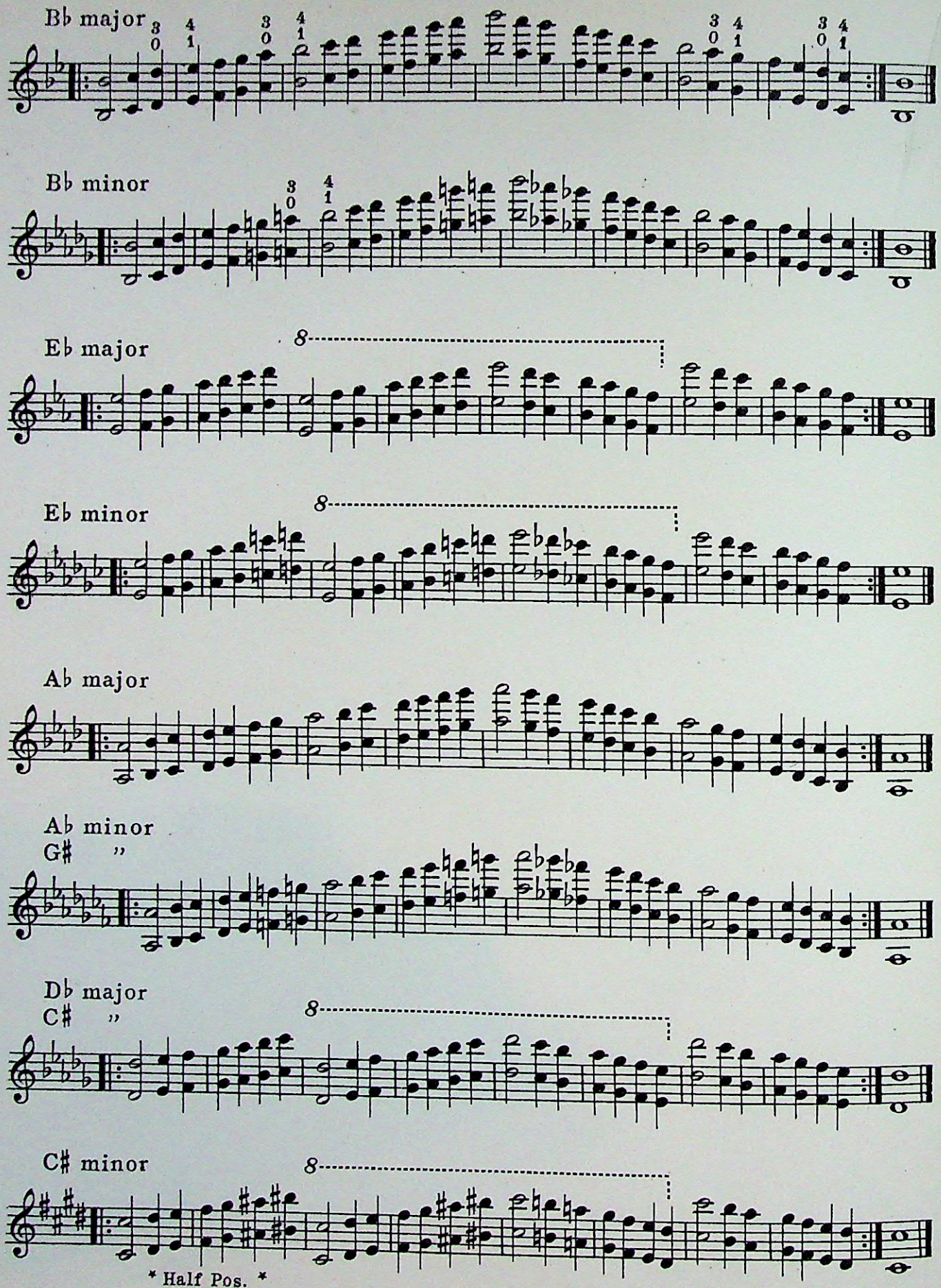

B♭ major
B♭ minor
E♭ major
E♭ minor
A♭ major
A♭ minor
D♭ major
C♯ minor

Major and Melodic Minor Scales in Octaves



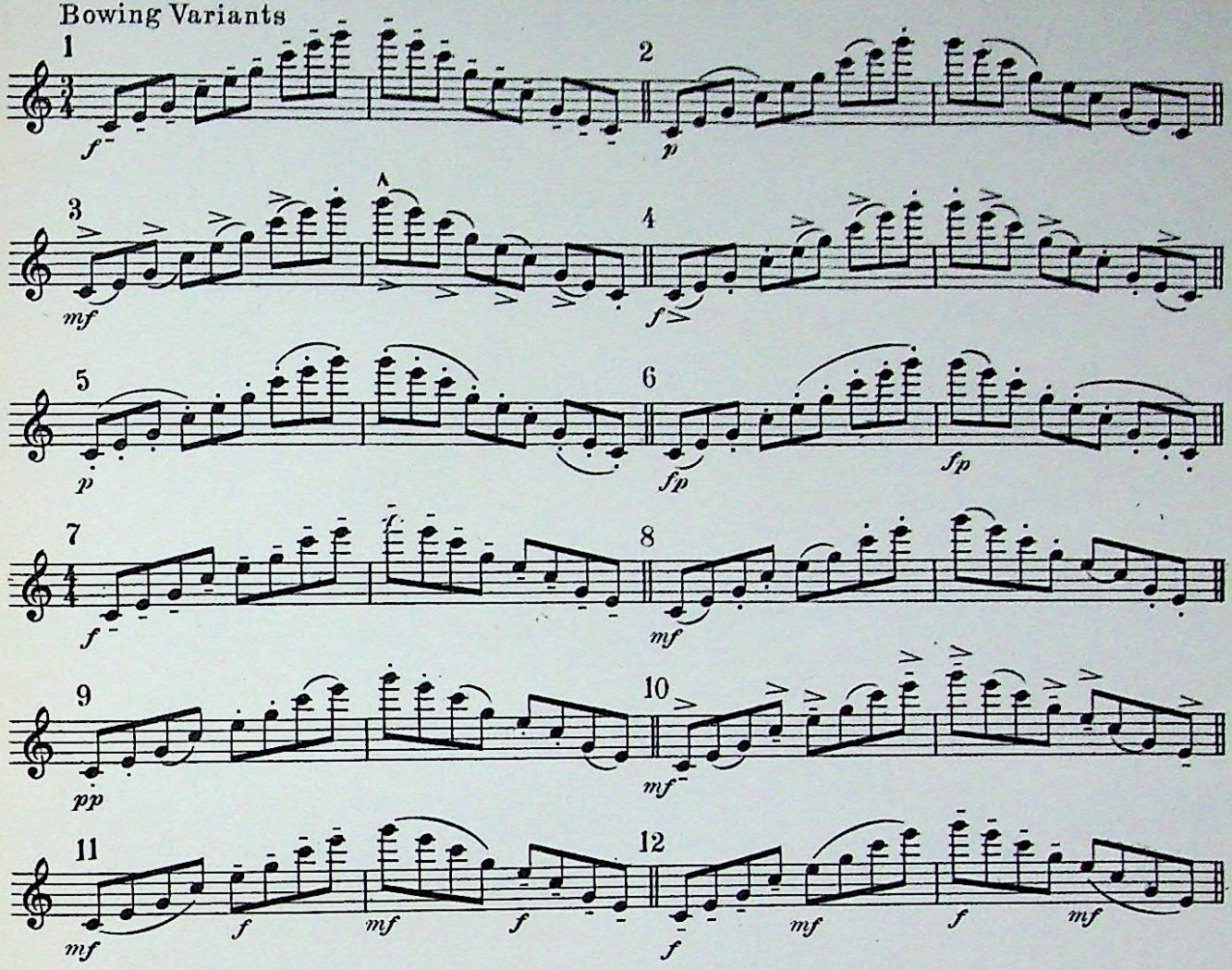


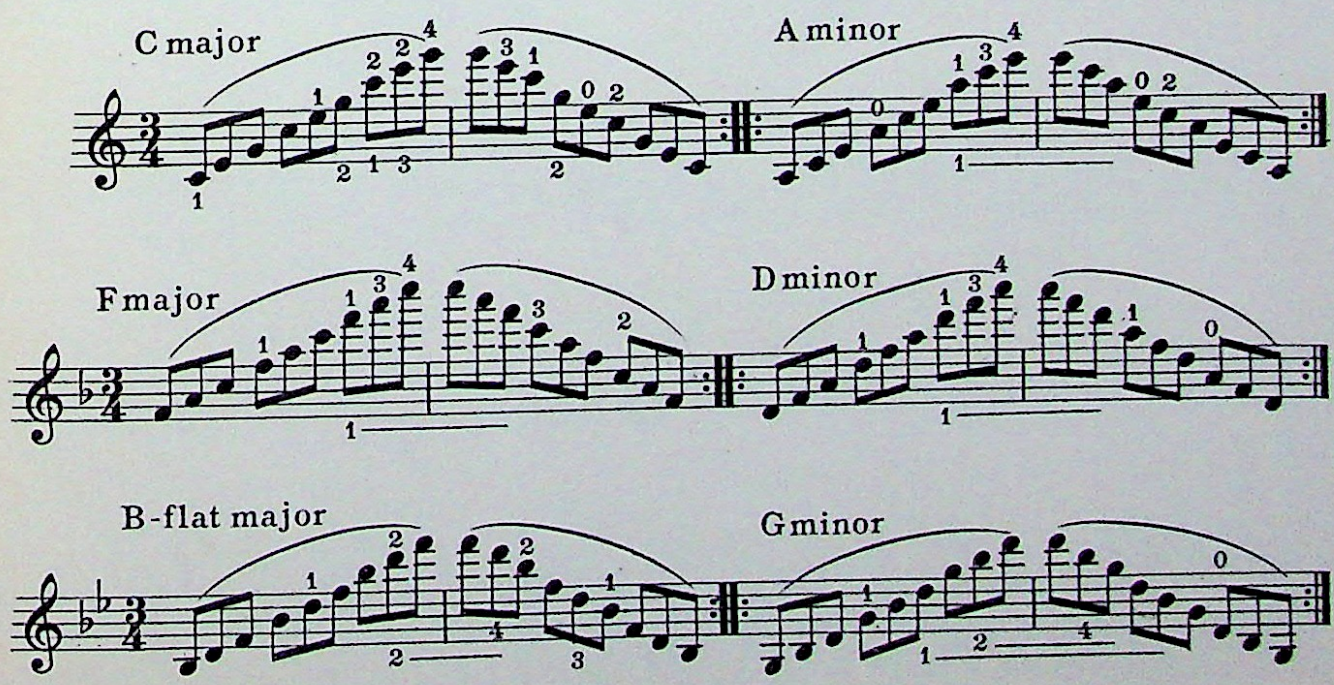
★ Half Position

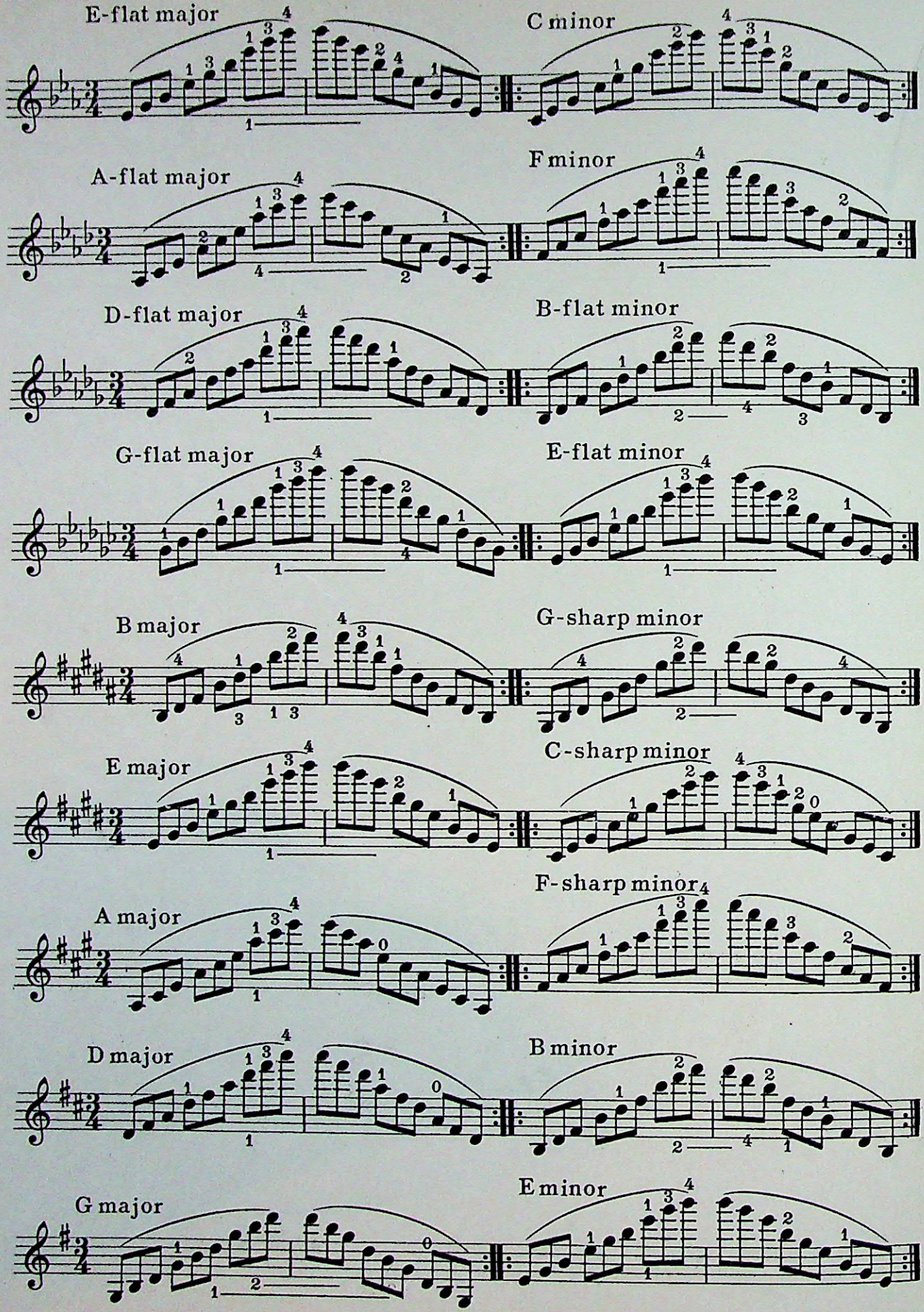

B♭ major
B♭ minor
E♭ major
E♭ minor
A♭ major
A♭ minor
G♯ ”
D♭ major
C♯ ”
C♯ minor
* Half Pos. *
or 4th Pos.

Broken Major and Minor Triads

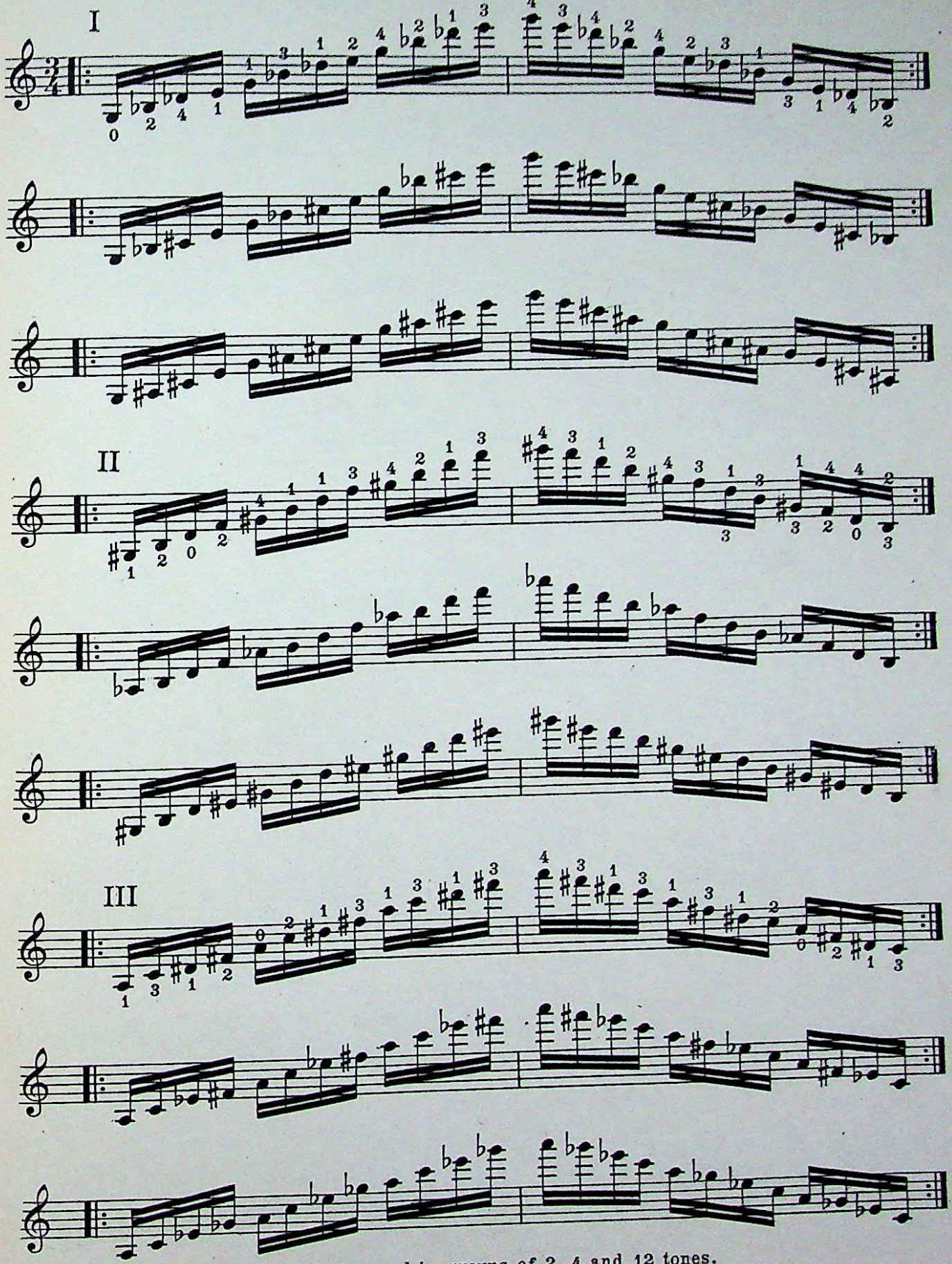
Bowing Variants






E-flat major
C minor
A-flat major
F minor
D-flat major
B-flat minor
G-flat major
E-flat minor
B major
G-sharp minor
E major
C-sharp minor
A major
F-sharp minor
D major
B minor
G major
E minor

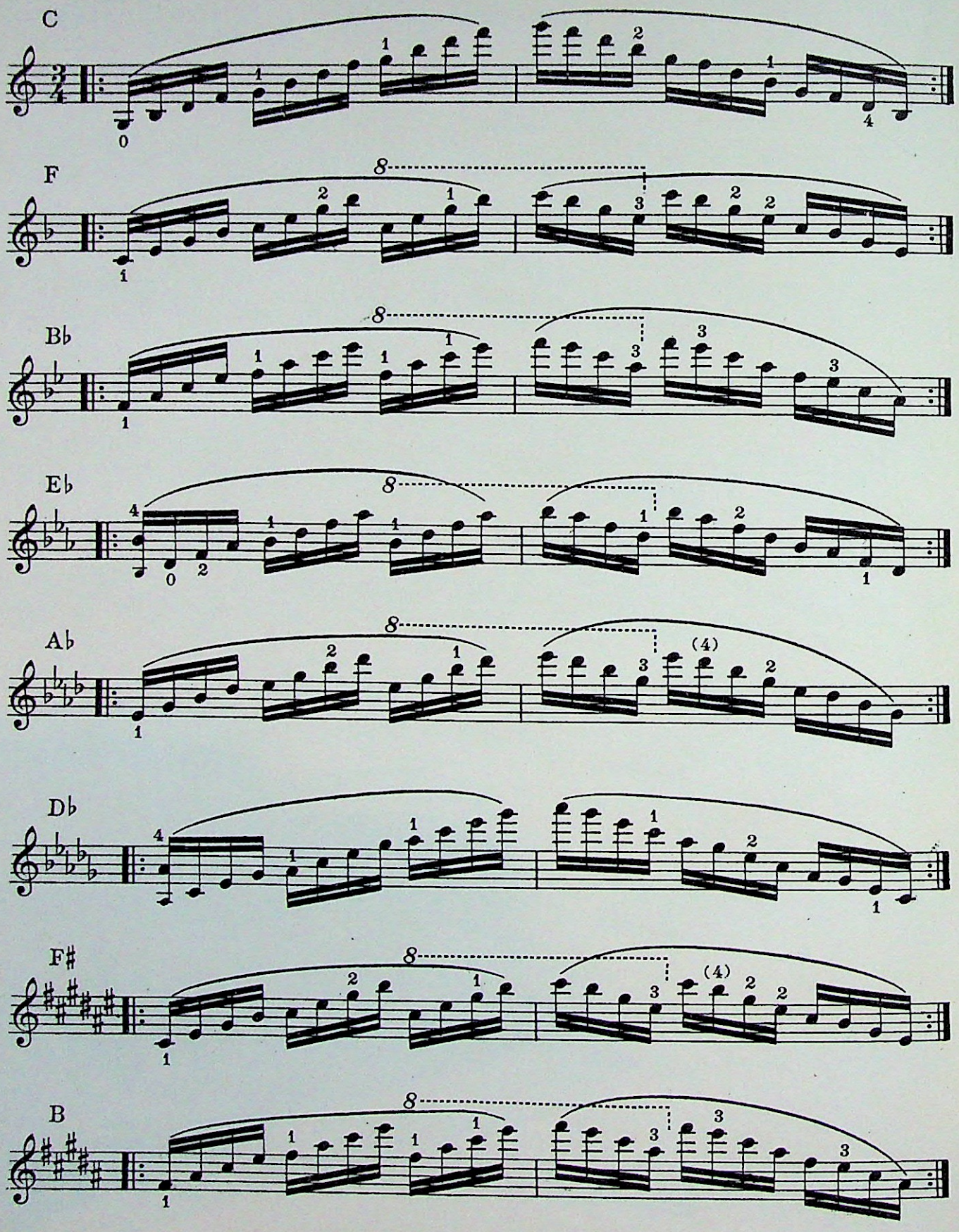
Broken Diminished Seventh Chords

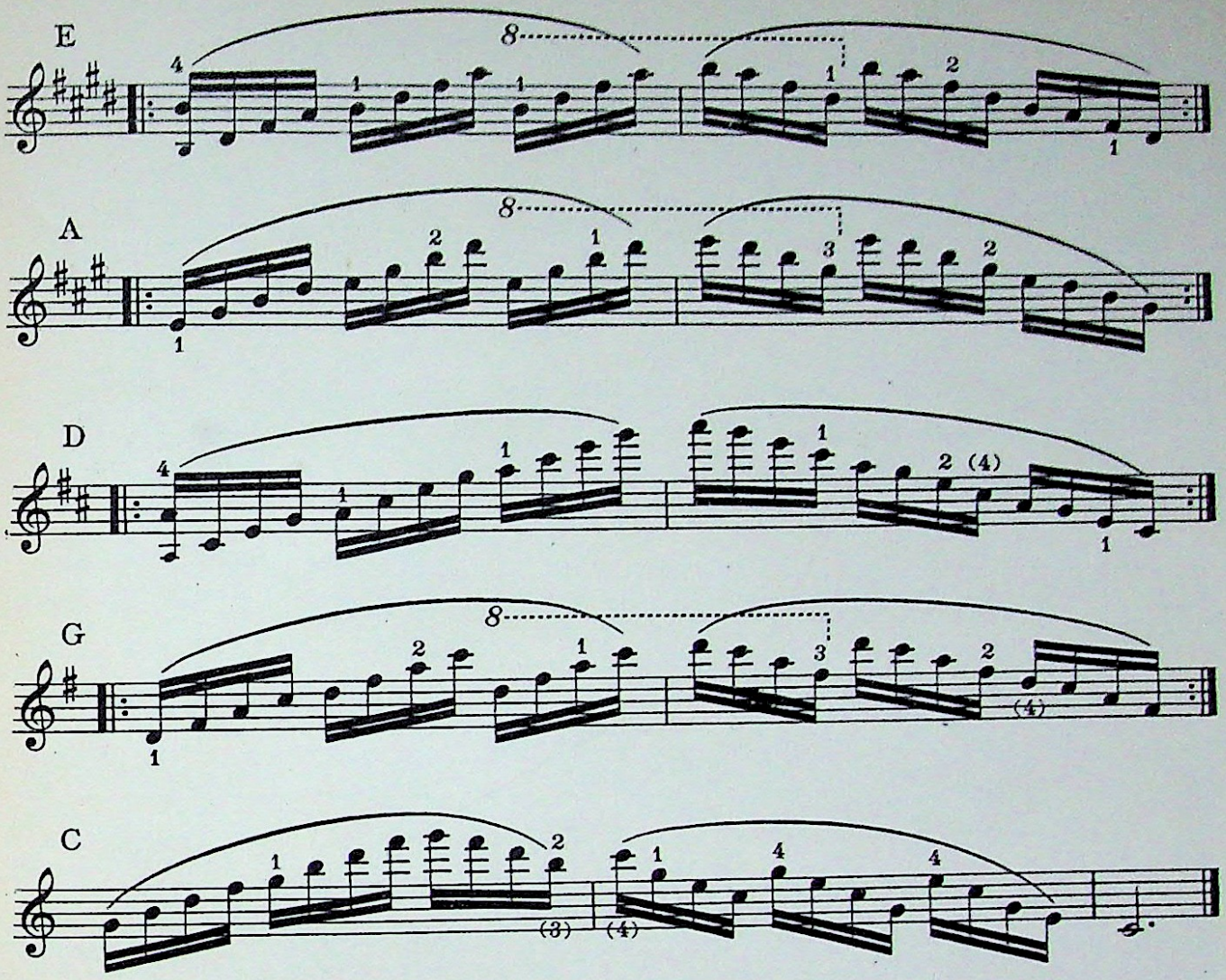


Practise in separate strokes and in groups of 2, 4 and 12 tones.

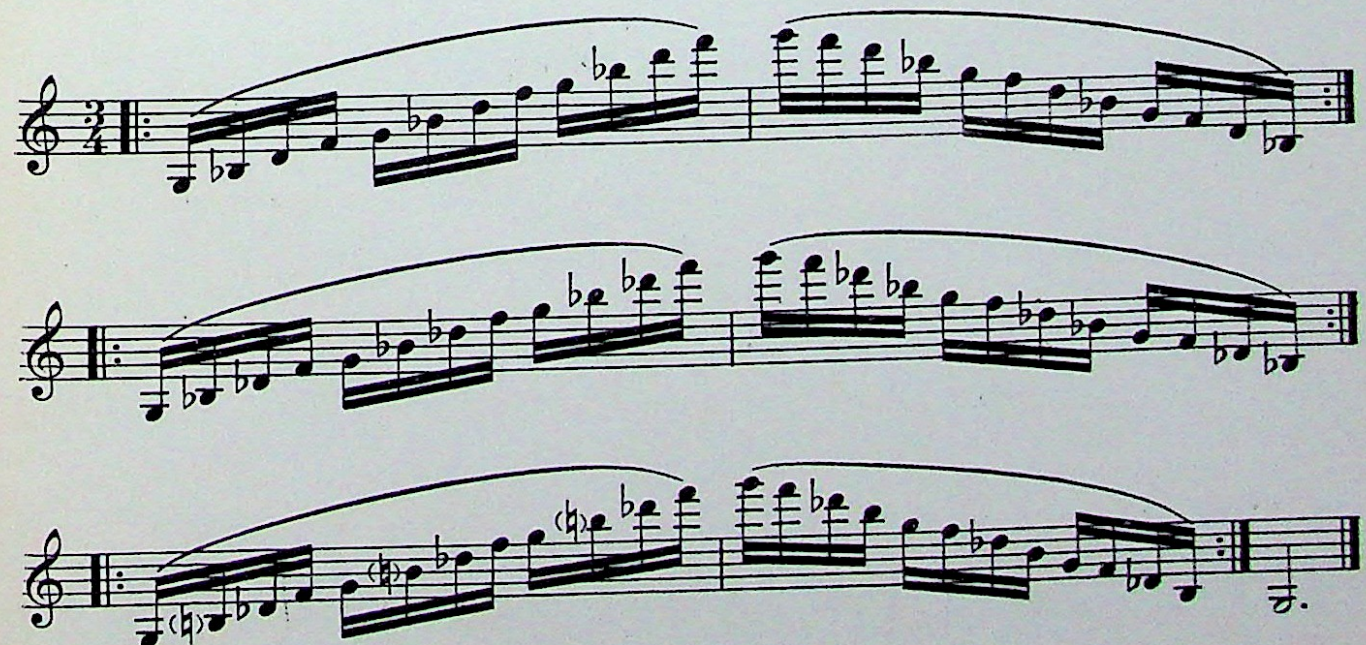
Broken Dominant Seventh Chords

Through the Circle of Fifths





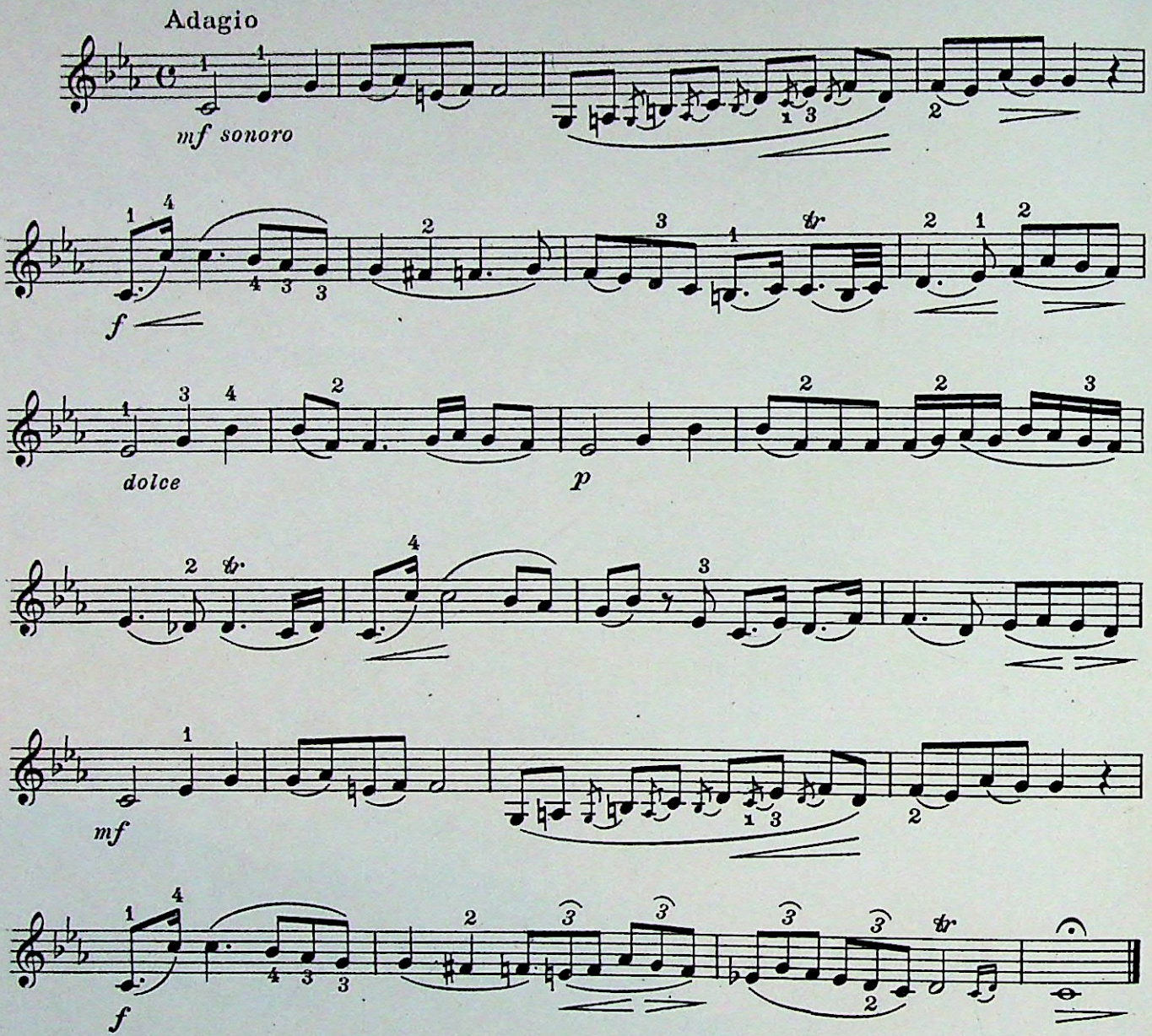
Secondary Seventh Chords



Transpose through all twelve Keys in an ascending chromatic series

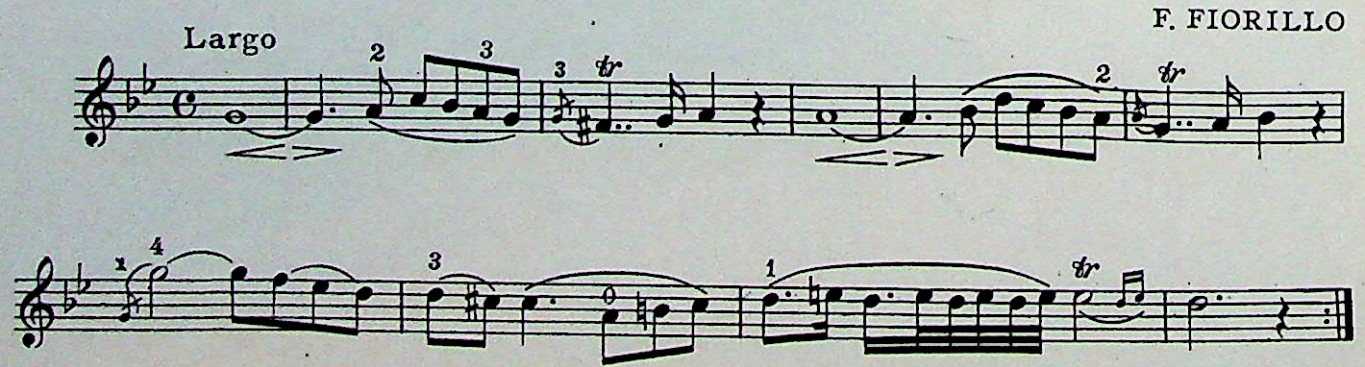
STUDY for sonority on the G string, Nº 14, from Thirty-six Caprices.

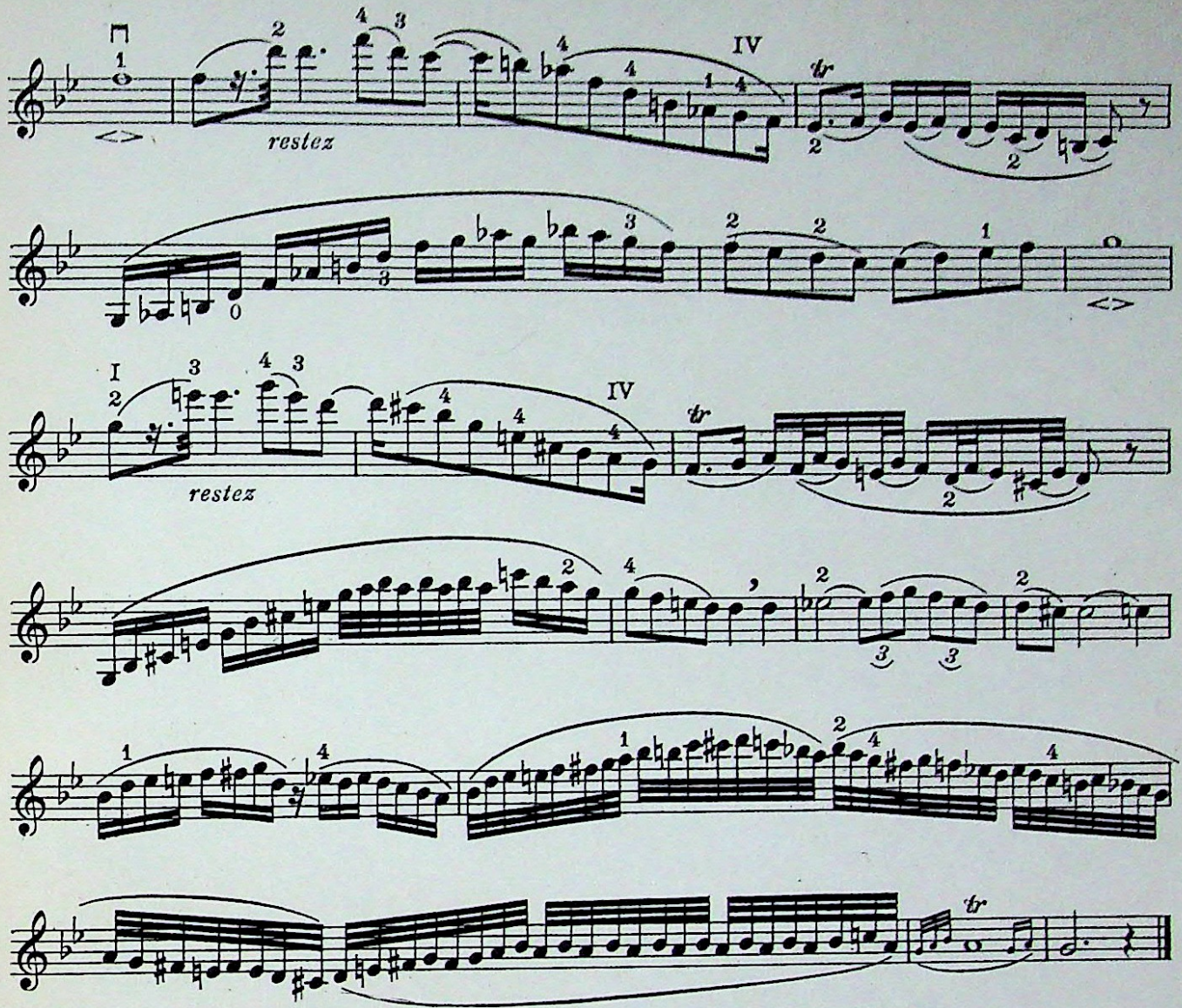
F. FIORILLO



STUDY for rhythmic cantabile, Nº 8, from Thirty-six Caprices.

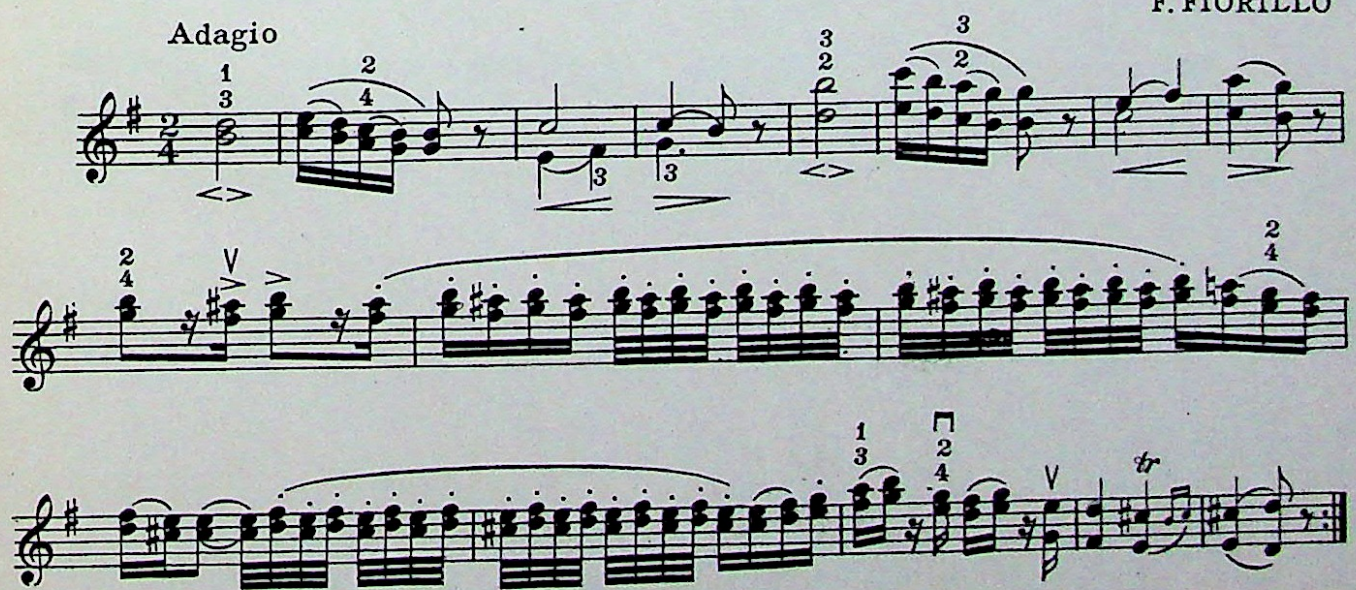
F. FIORILLO

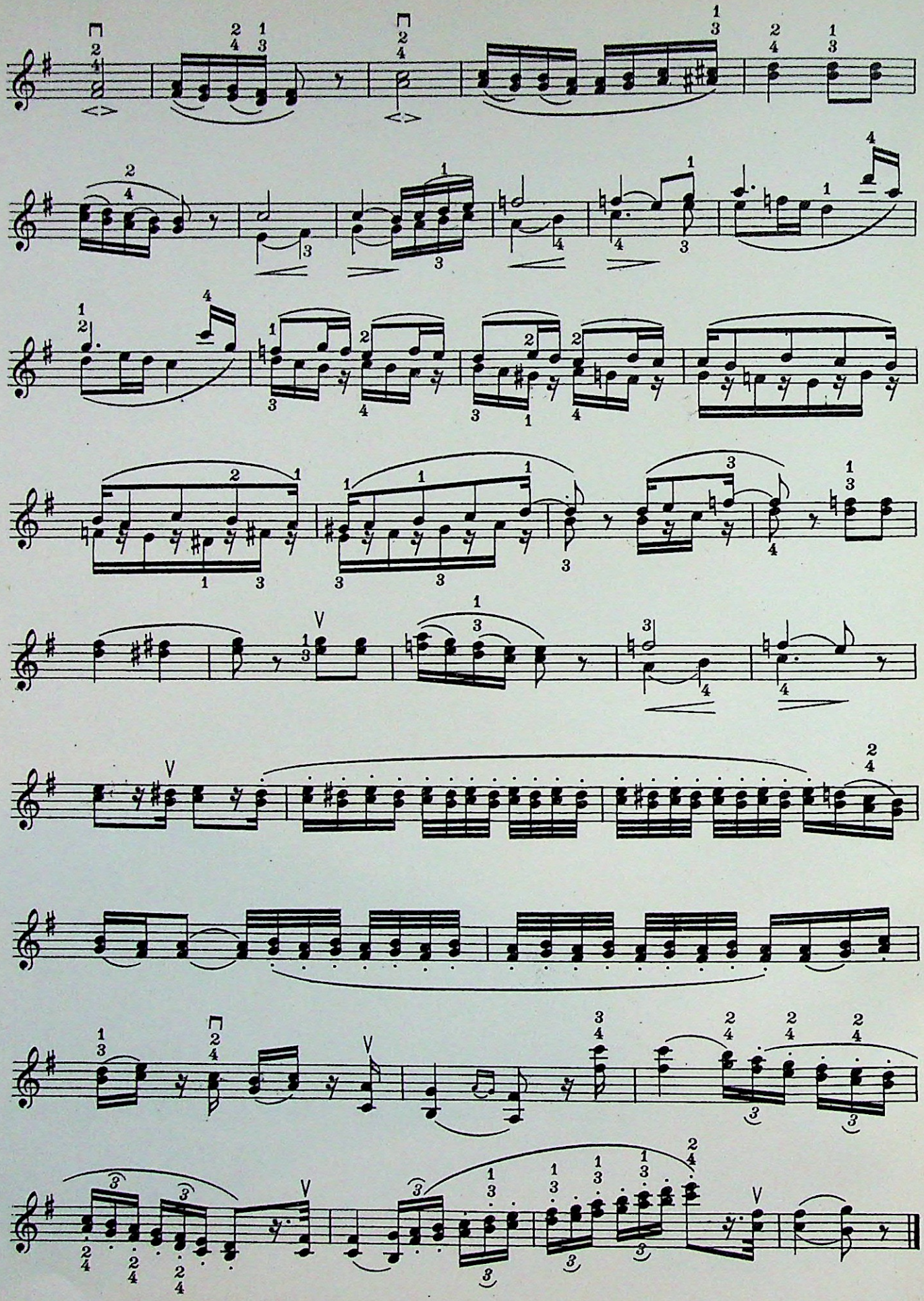


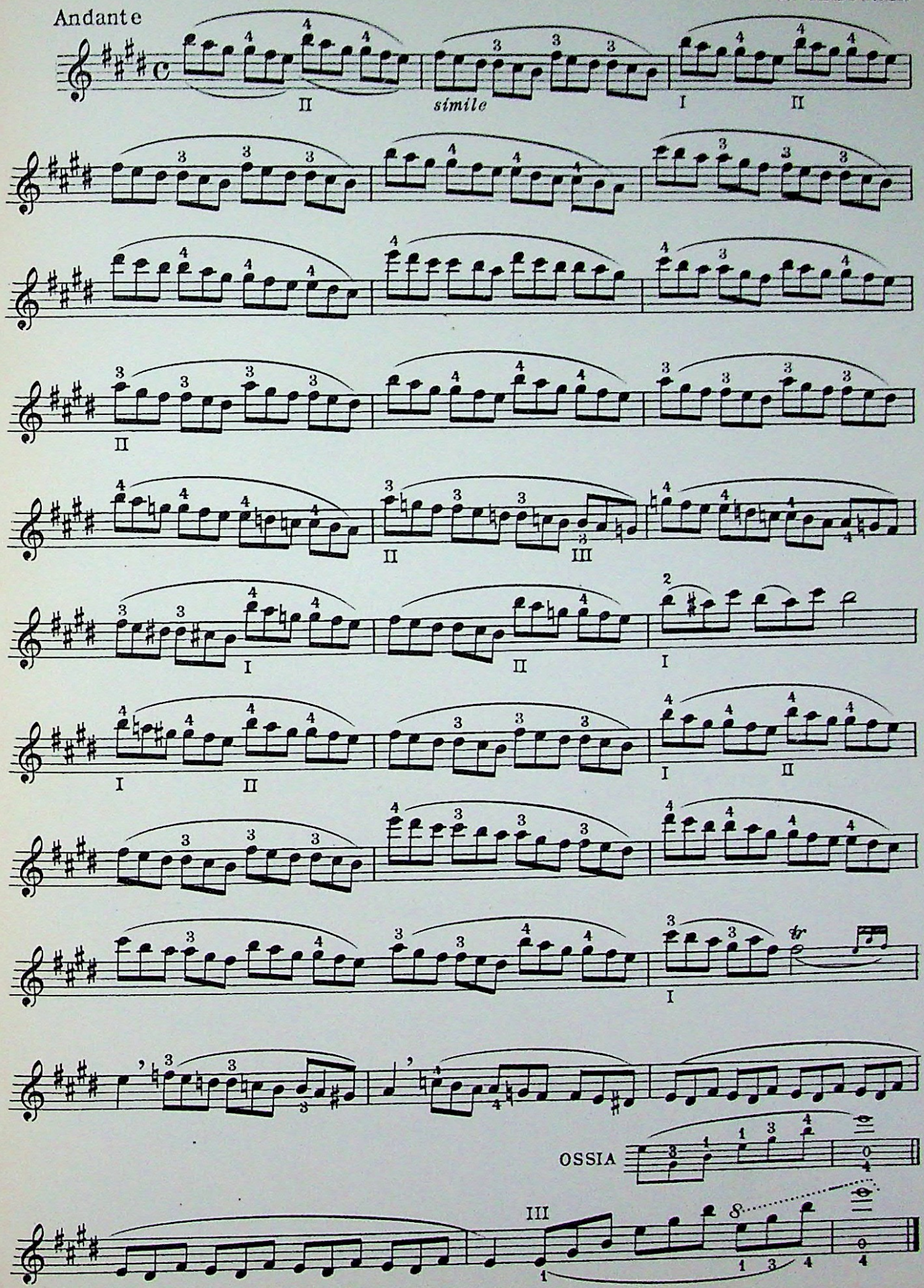


STUDY in double stops, Nº 17, from Thirty-six Caprices.

F. FIORILLO

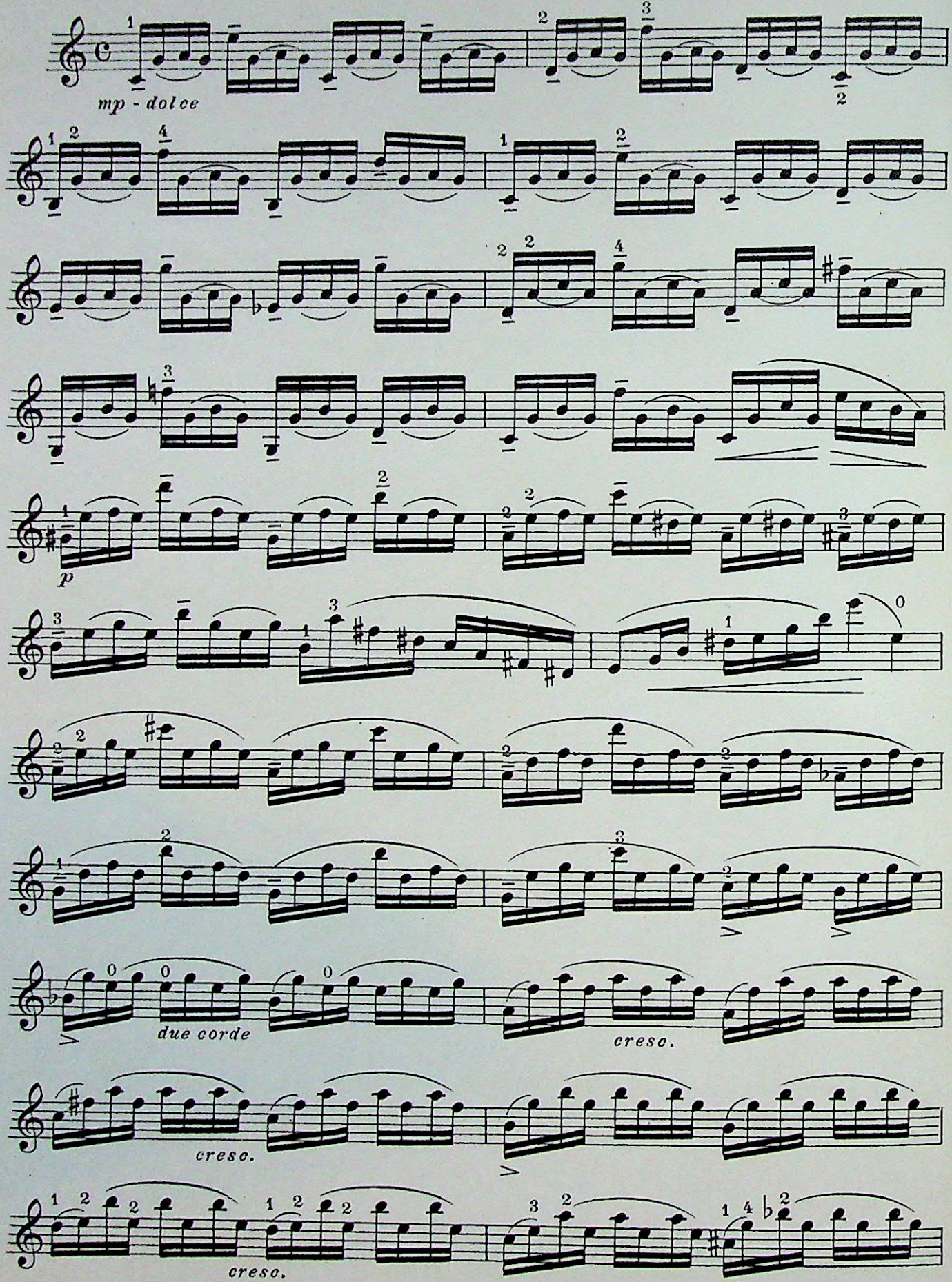


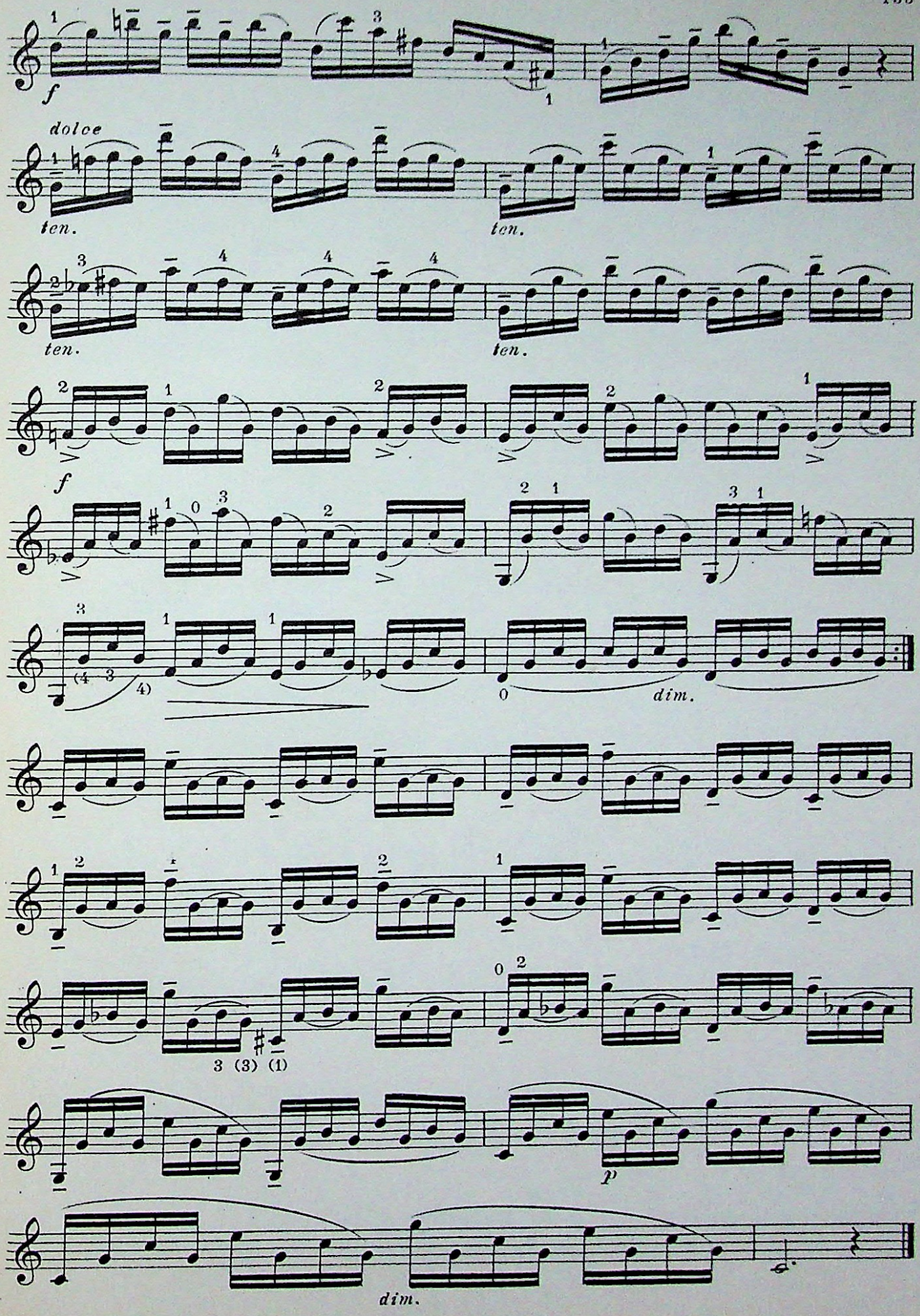



Andante
simile
OSSIA

STUDY for rapid down-stroke and slow up-stroke

H. LEONARD, Op. 46, No. 9

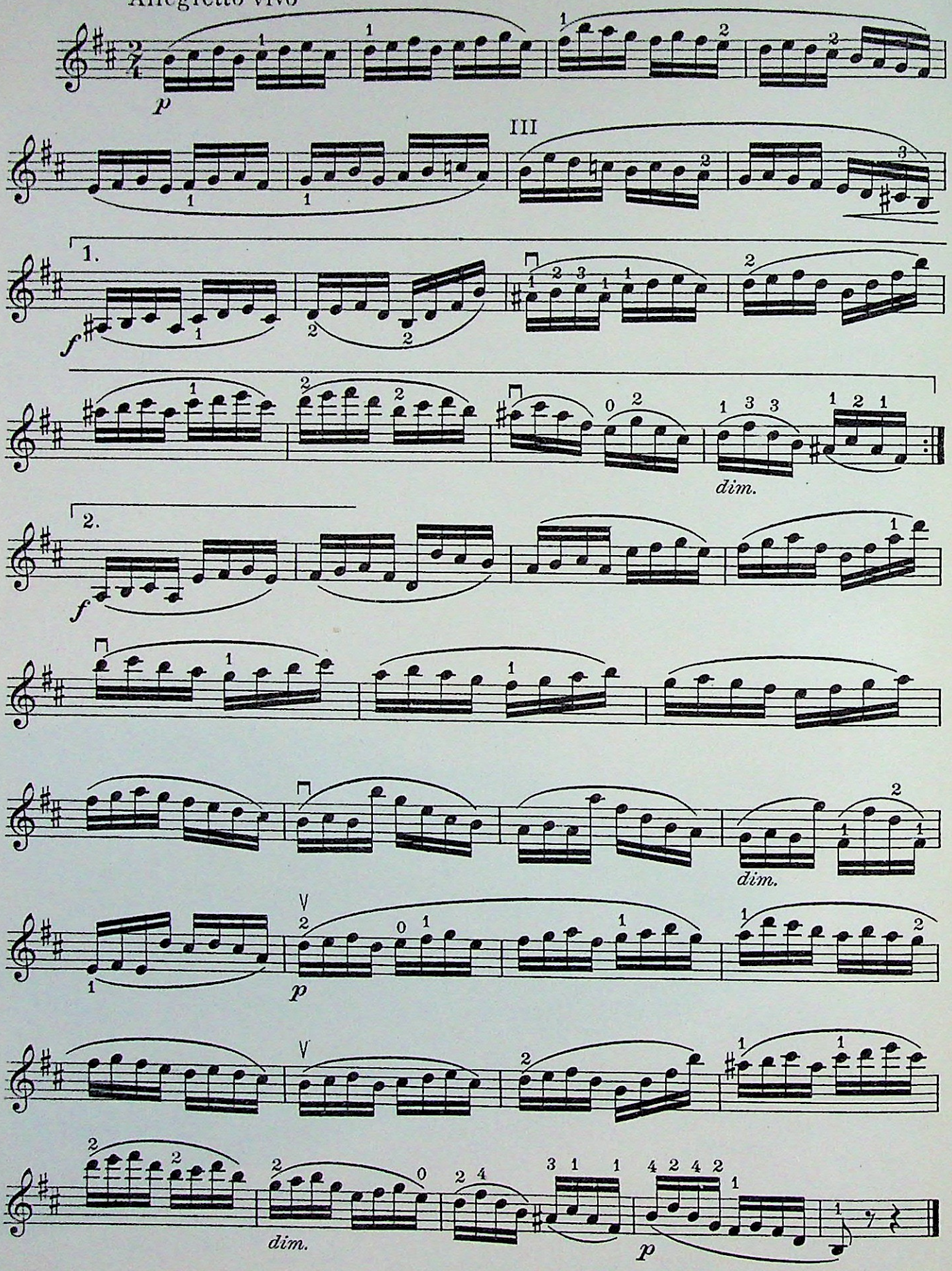



f
dolce
ten.
ten.
ten.
ten.
f
dim.
3 (3) (1)
p
dim.

STUDY in Shifting with Sequential Fingering

JACOB DONT, Op. 38, № 11

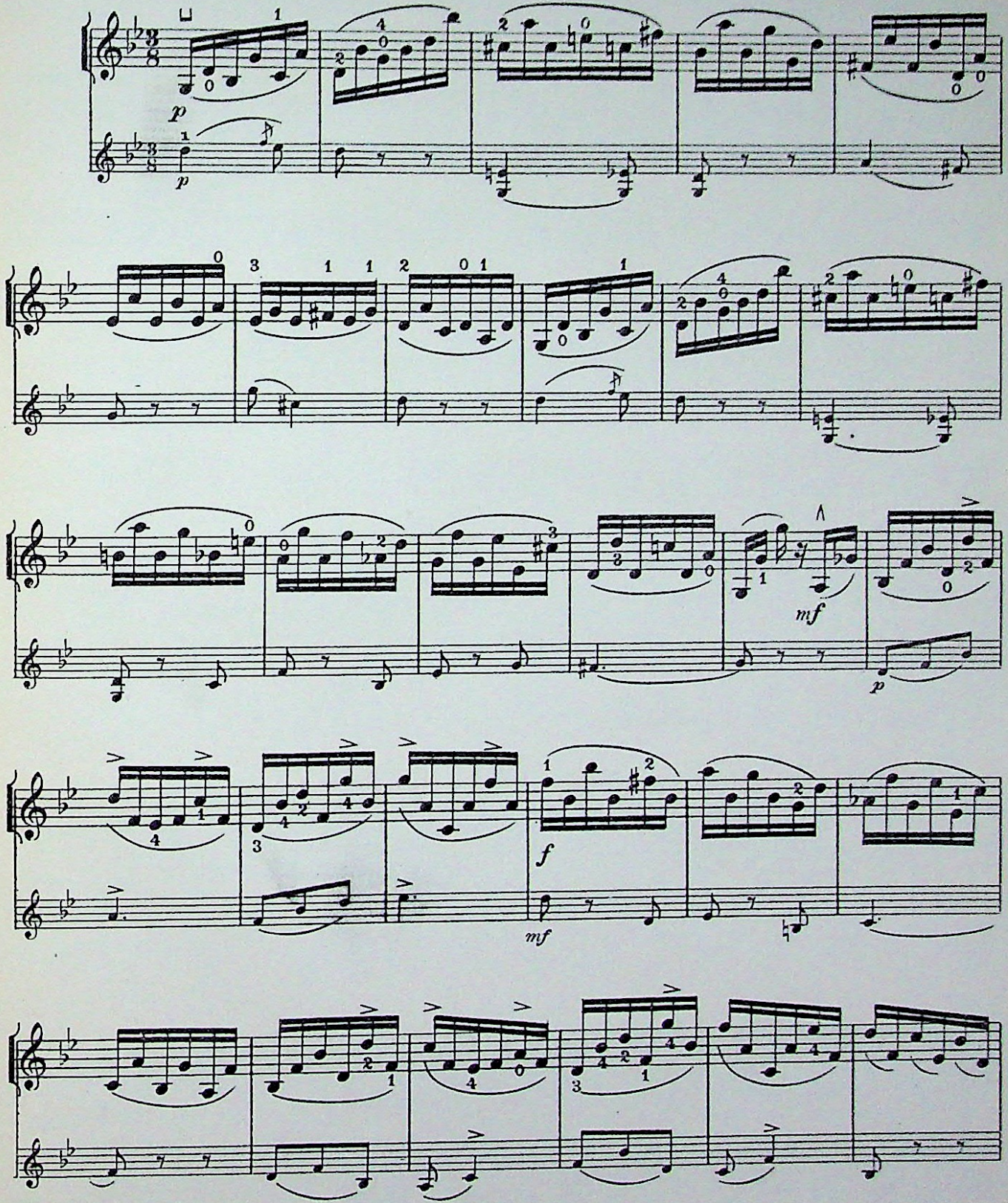
Allegretto vivo

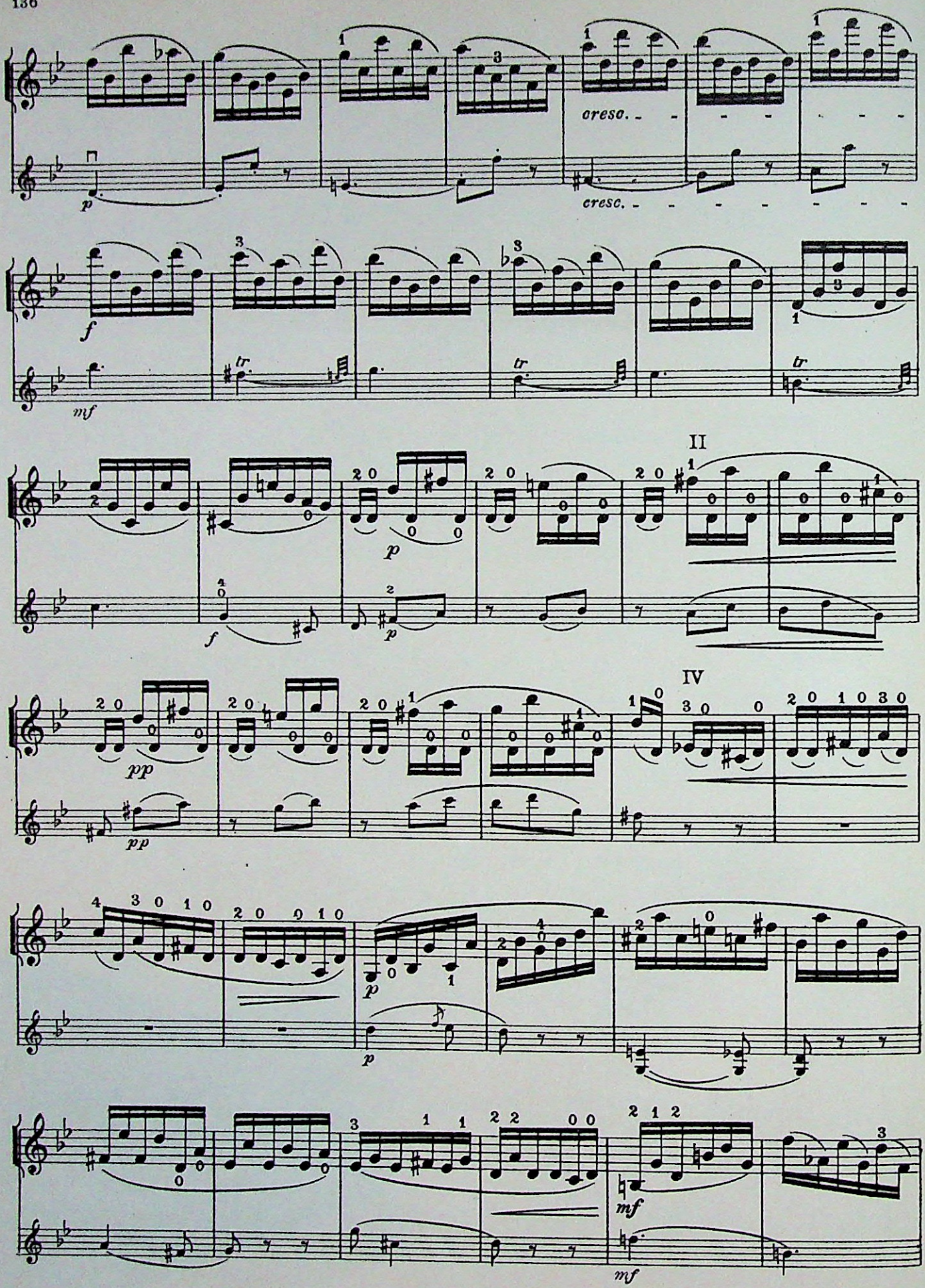


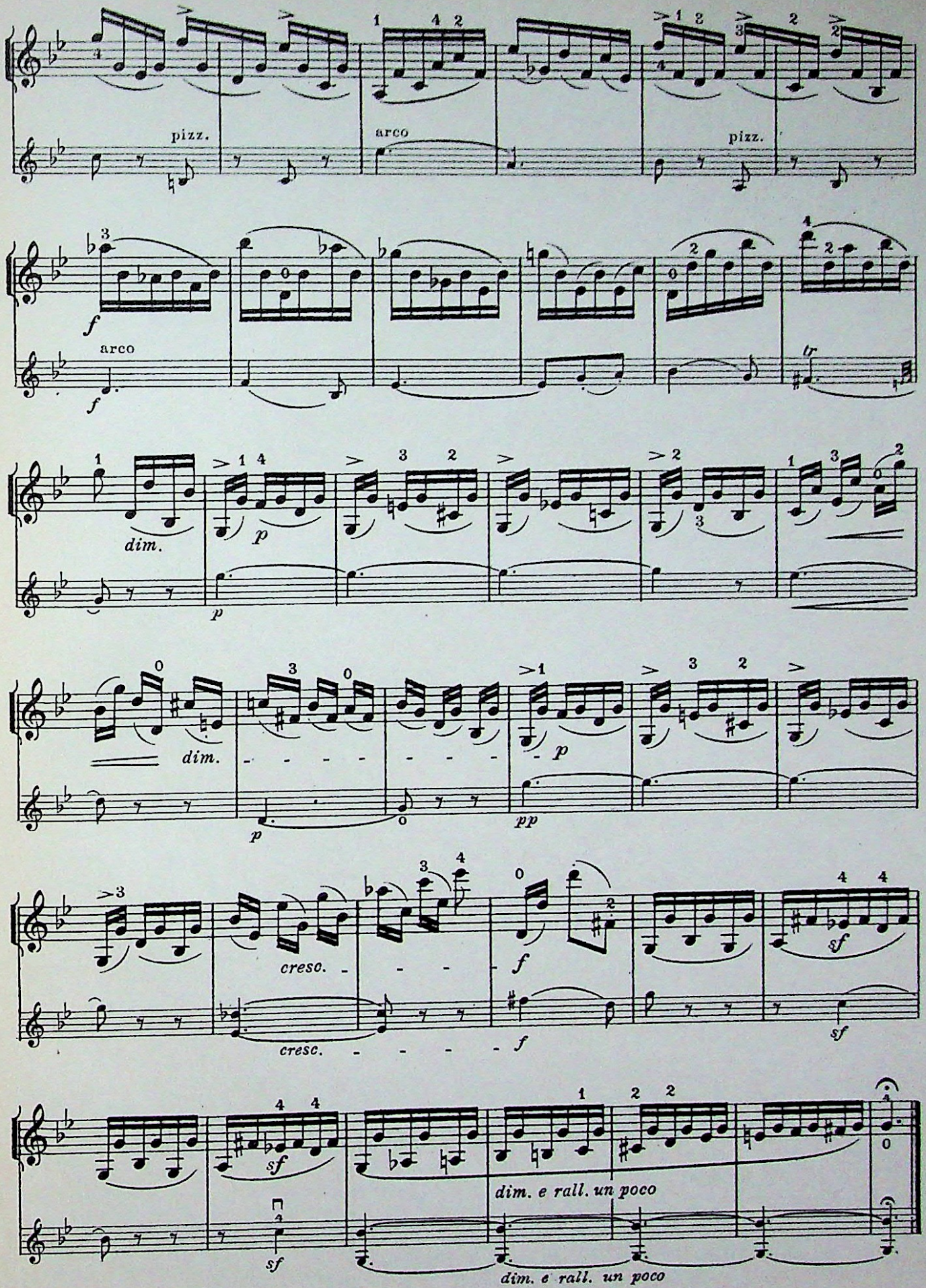
STUDY for continuous string crossing in Double Stop Fingering wherein no two consecutive notes are to be played on the same string. No.2, from Twenty Artistic Concert Studies of moderate difficulty.

Allegro assai (♪ = 148)

J.W. MONASTERIO

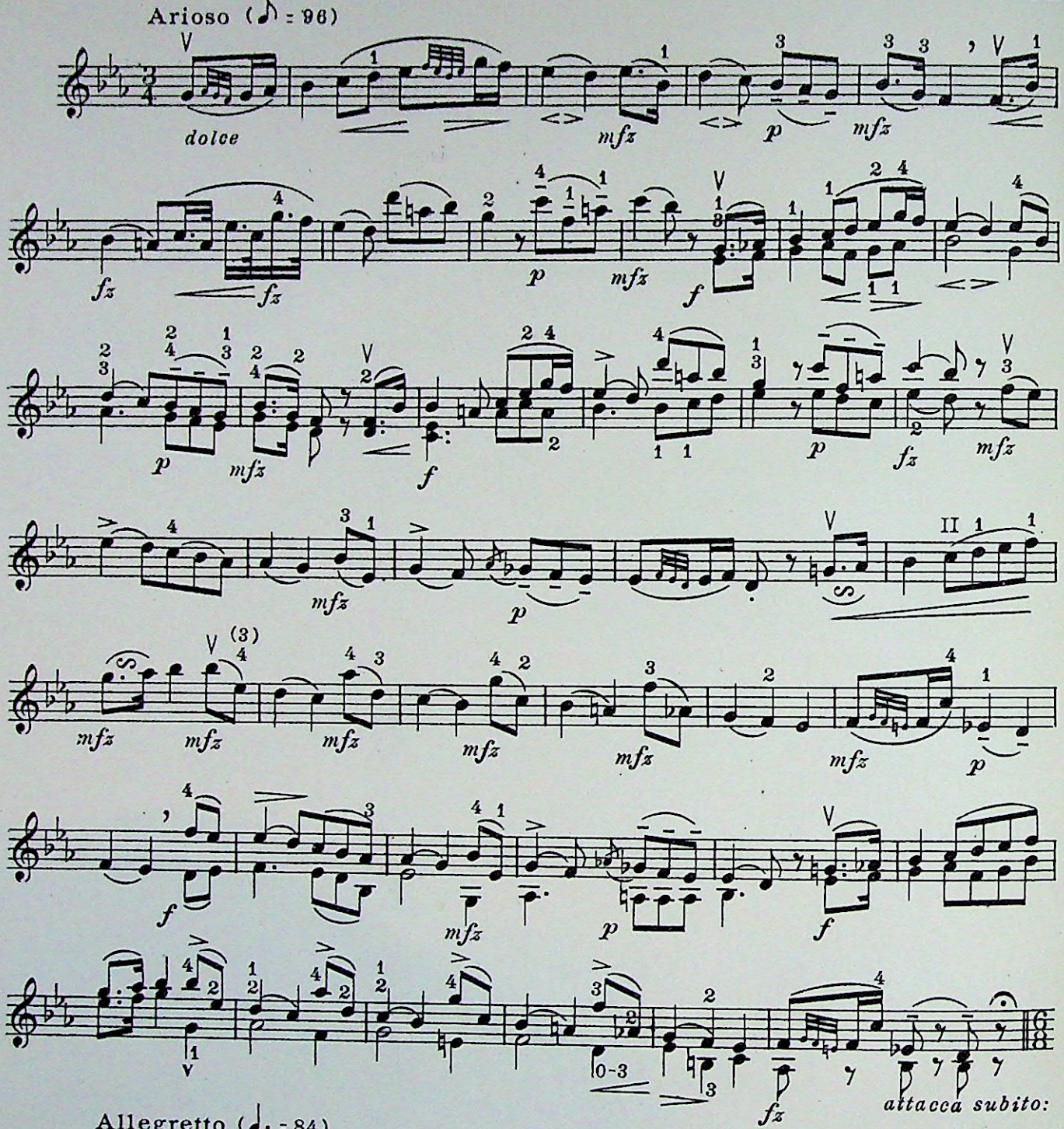


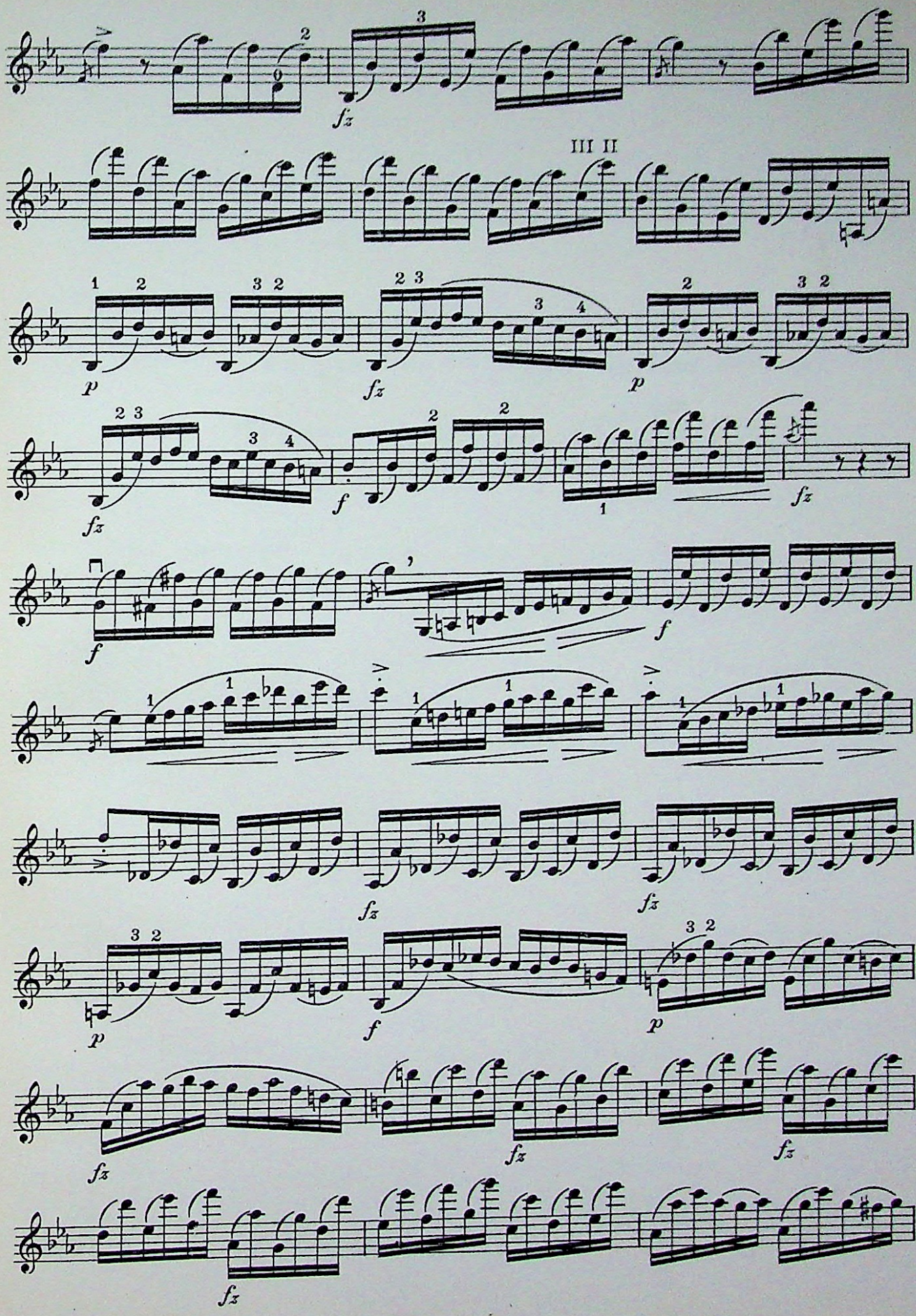

cresc.
cresc.
II
IV

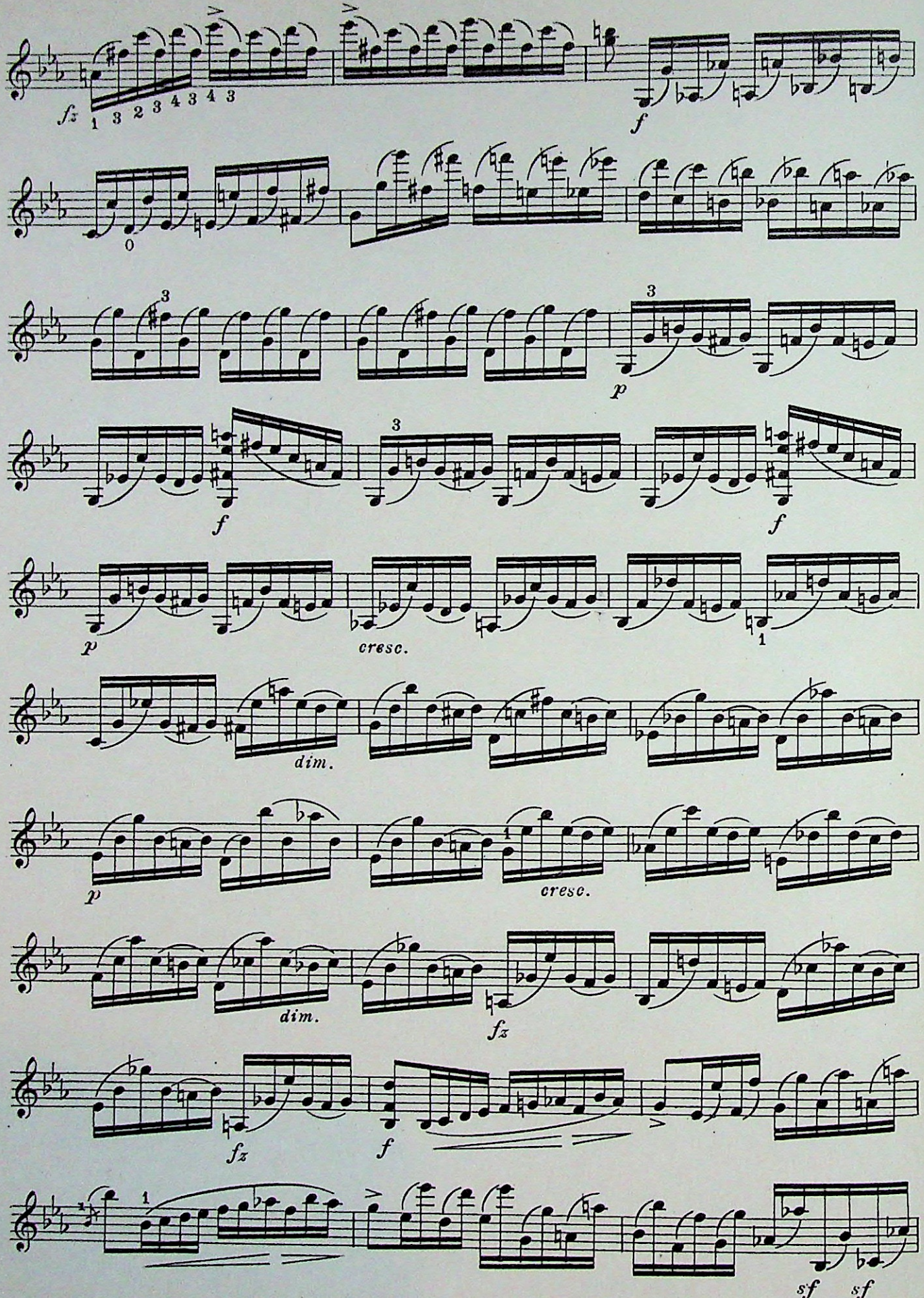

pizz.
arco
pizz.
f
arco
f
dim.
p
p
dim.
p
pp
cresc.
cresc.
f
f
sf
sf
sf
dim. e rall. un poco
dim. e rall. un poco

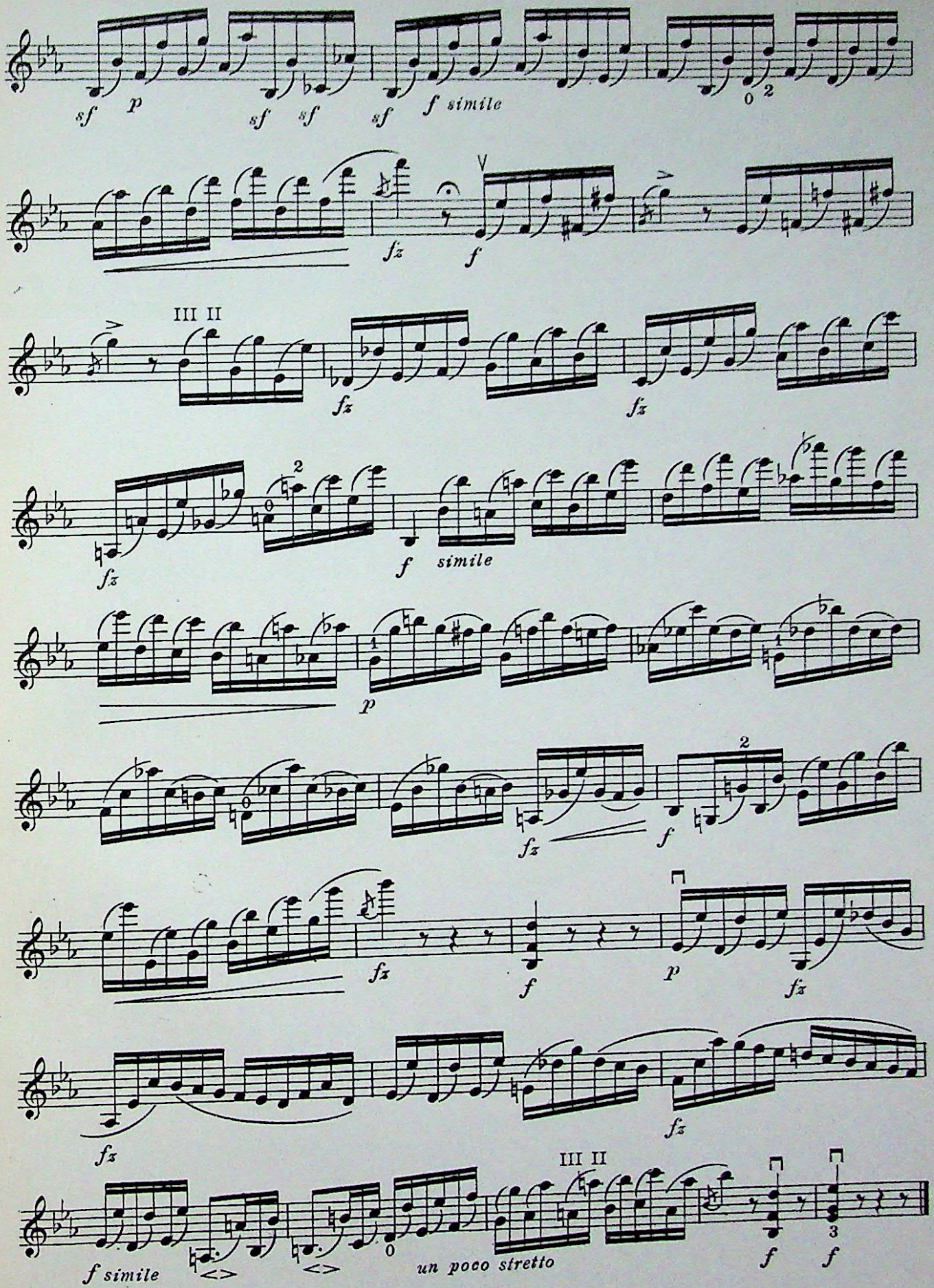
STUDY in string crossing and broken octaves, with Introduction in cantabile style, No19, from Twenty-four Caprices.

P. RODE



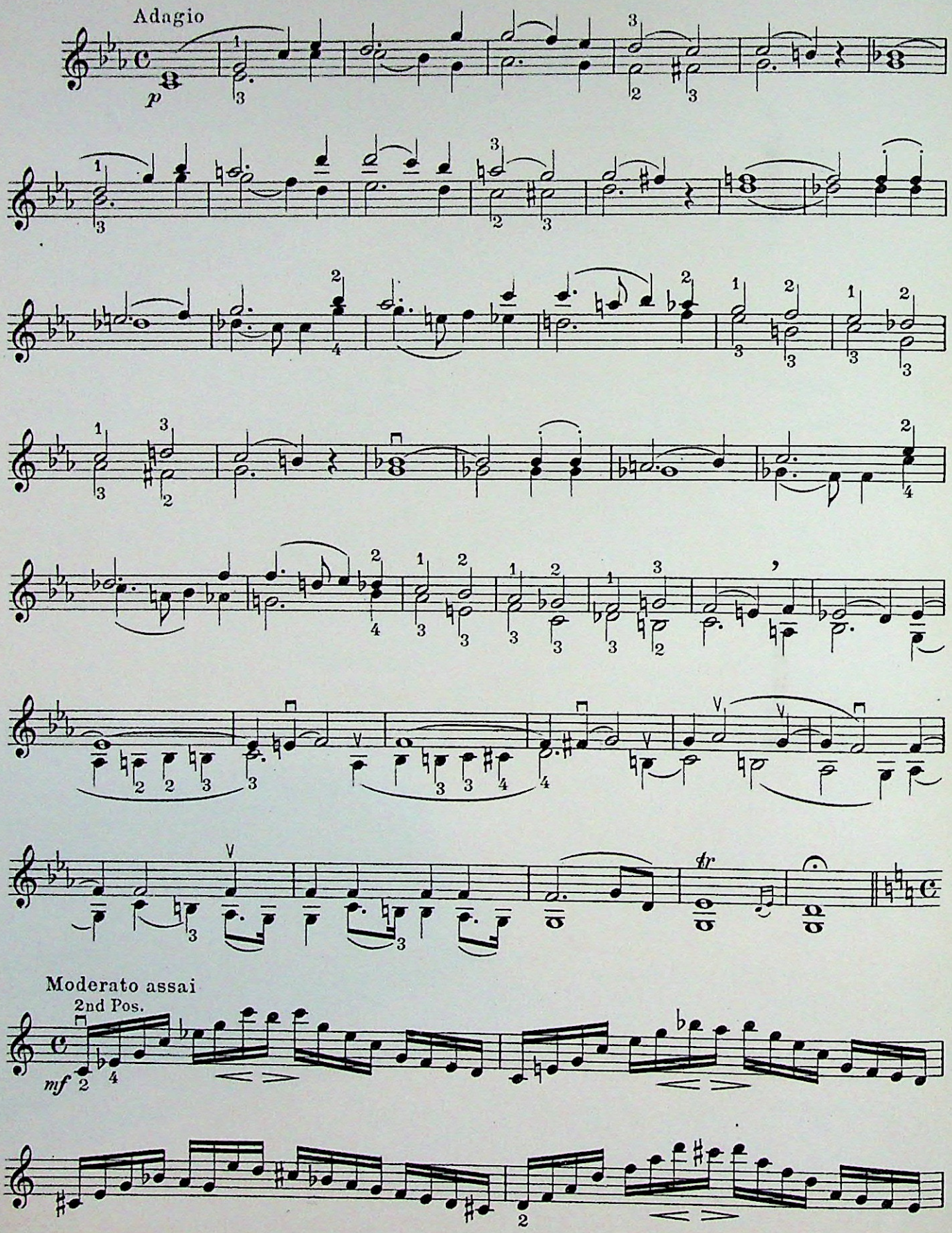

fz
III II
p
fz
p
fz
f
fz
f
f
fz
fz
p
f
p
fz
fz
fz
fz

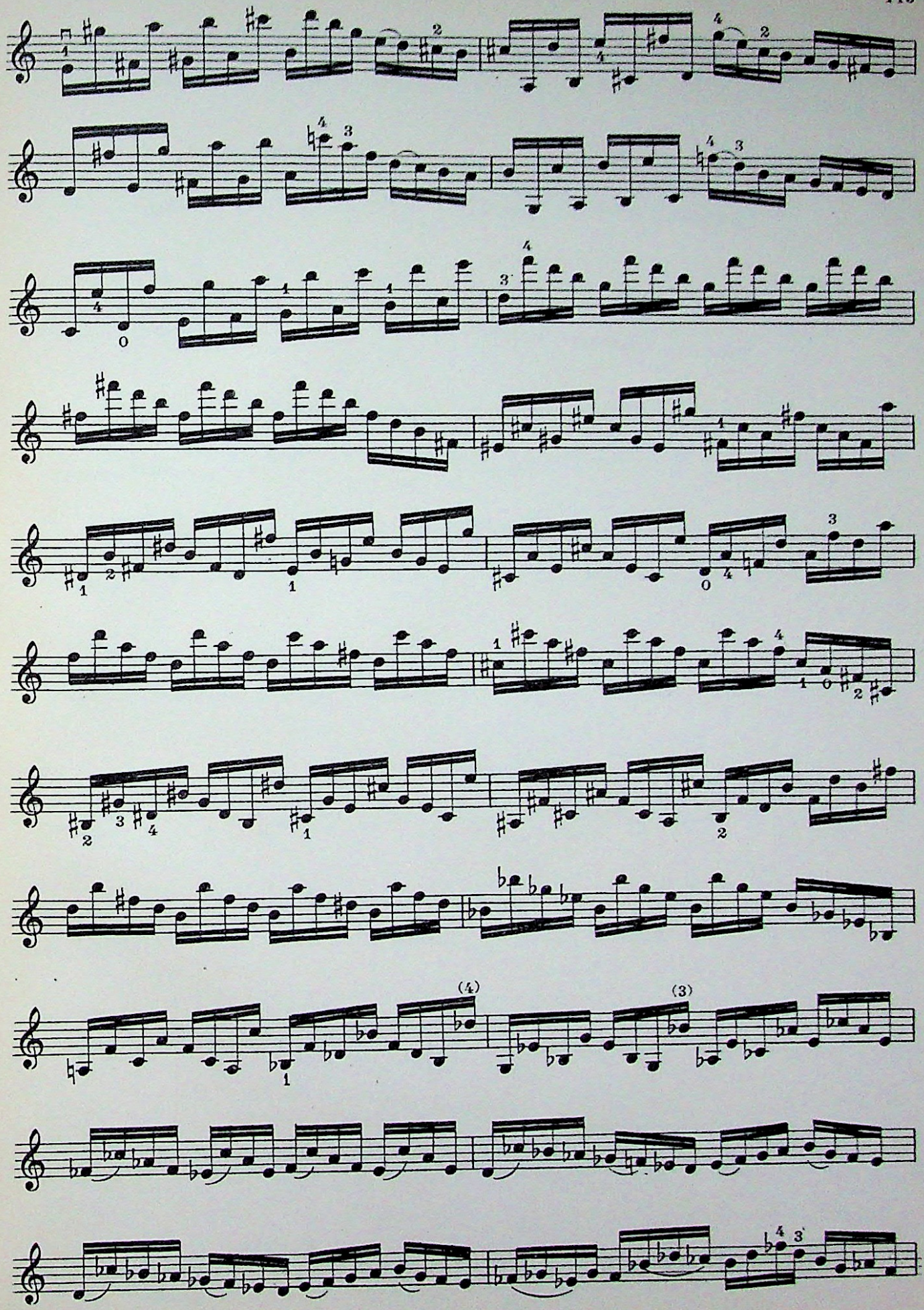

fz
1 3 2 3 4 3 4 3
f
0
3
p
3
f
f
p
cresc.
1
dim.
p
1
cresc.
dim.
fz
fz
f
1
sf sf

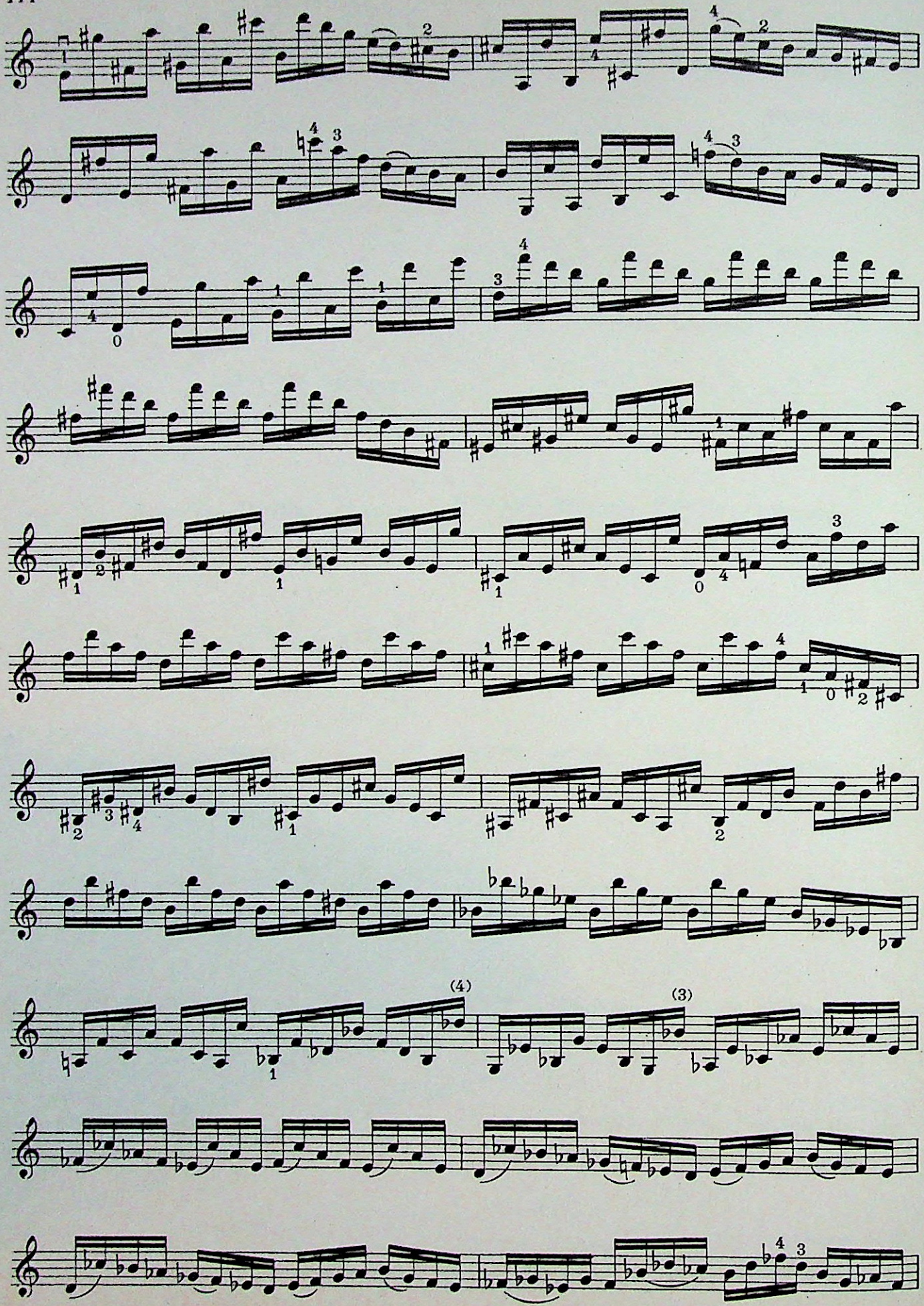

sf p sf sf sf f simile
fz f
III II fz fz
fz f simile
p
fz f
fz f p fz
fz
f simile un poco stretto f f

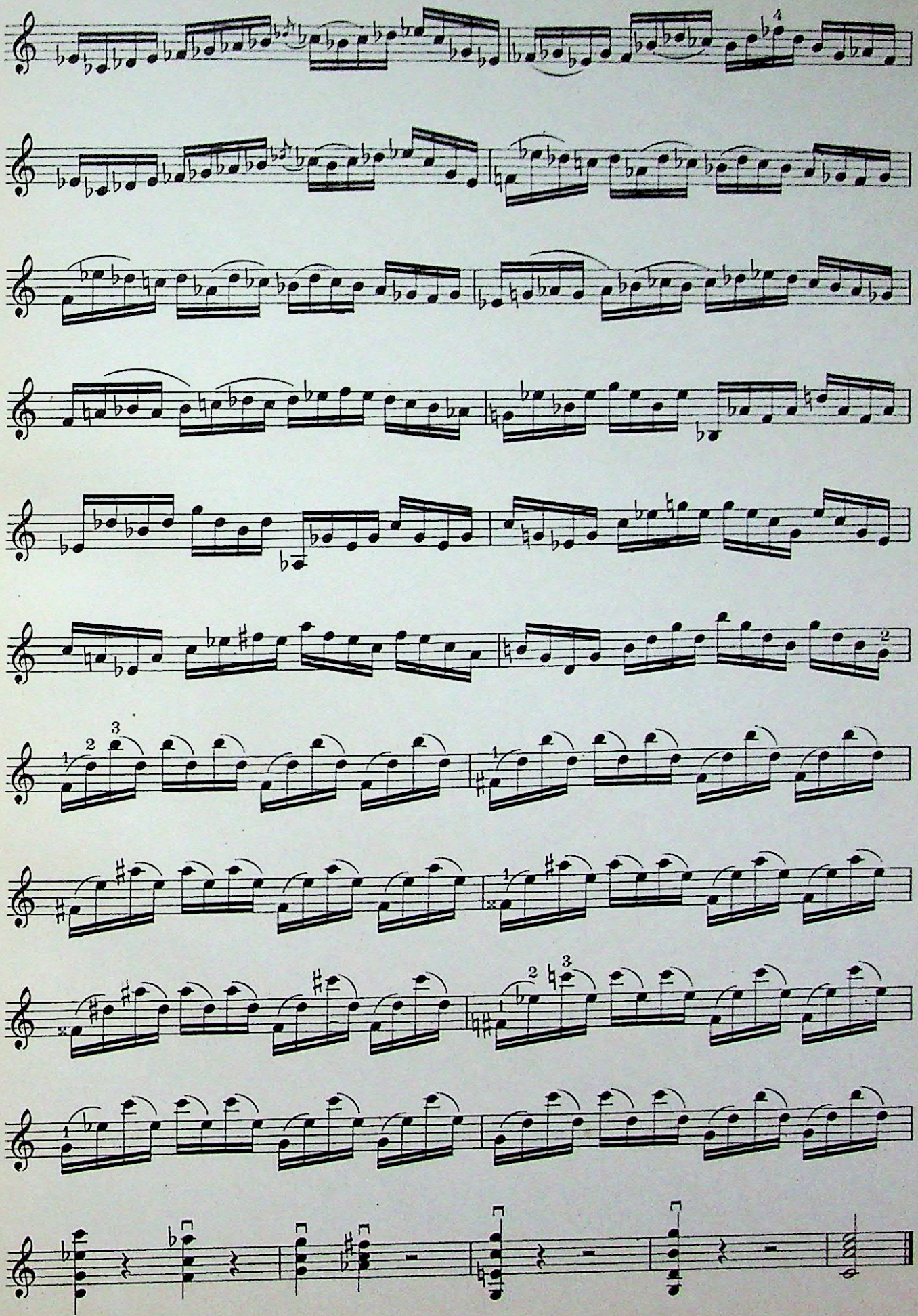
STUDY for the short sustained stroke in broken Chords and Octaves. With Introduction in sustained style Nº 35 from 36 studies

F. FIORILLO





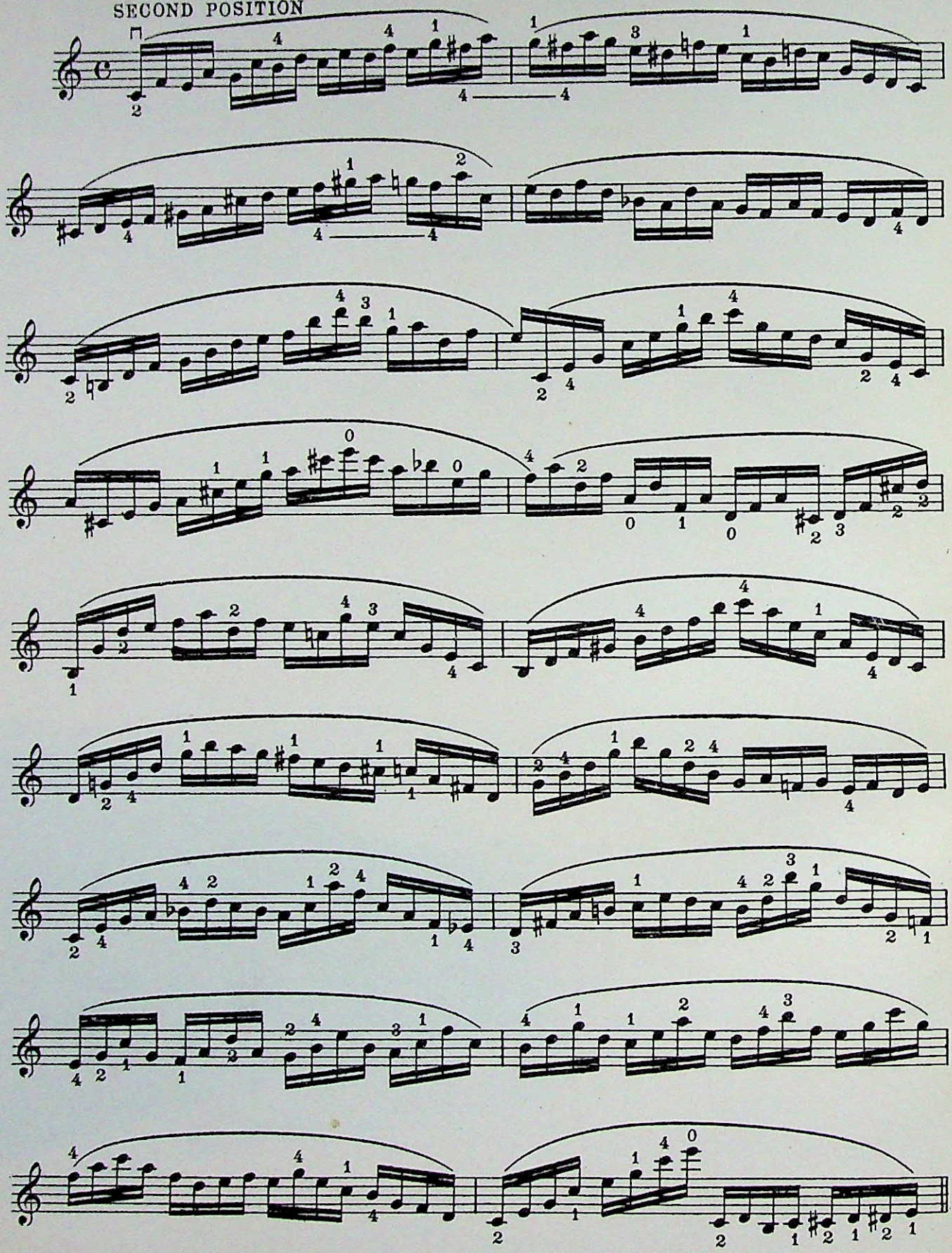


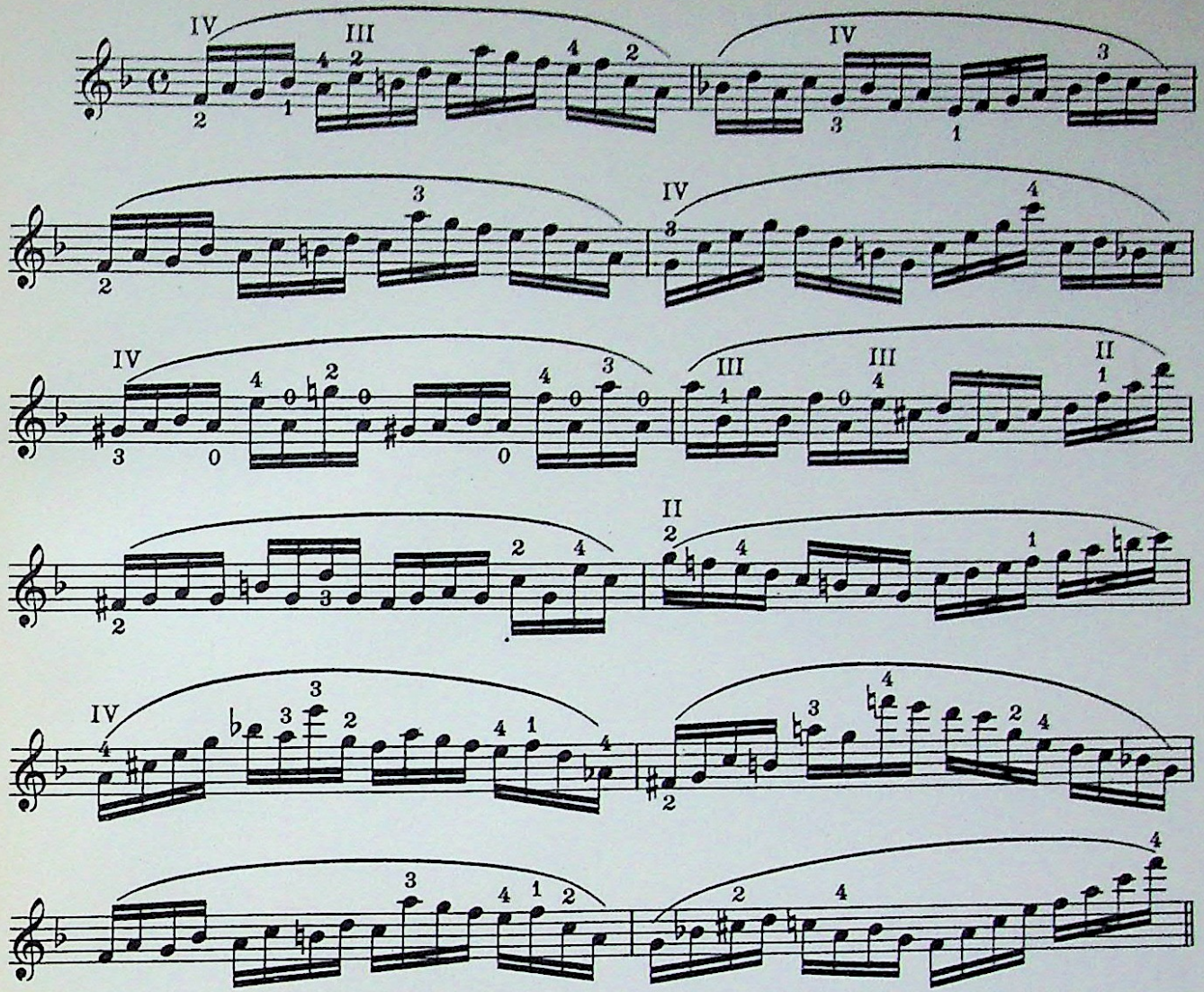


HENRI PETRI, Op. 9, № 5

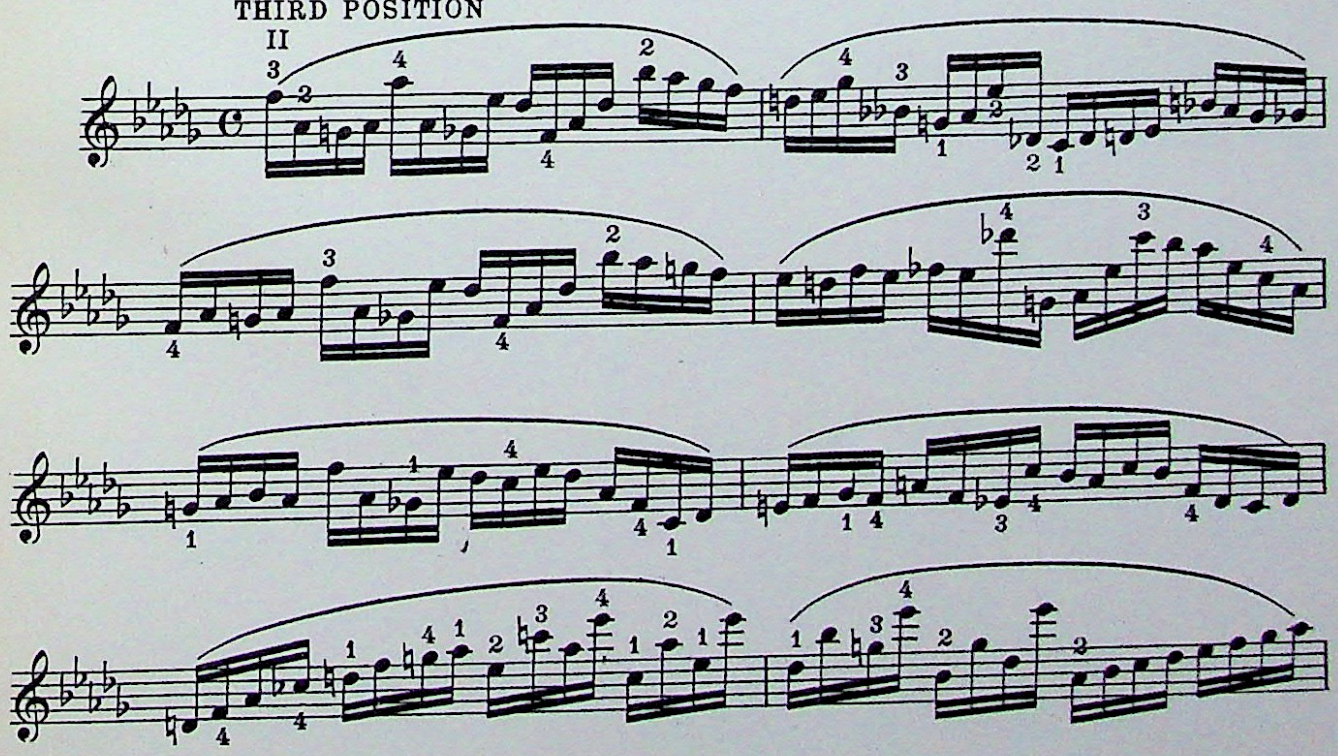
Allegro ma non troppo

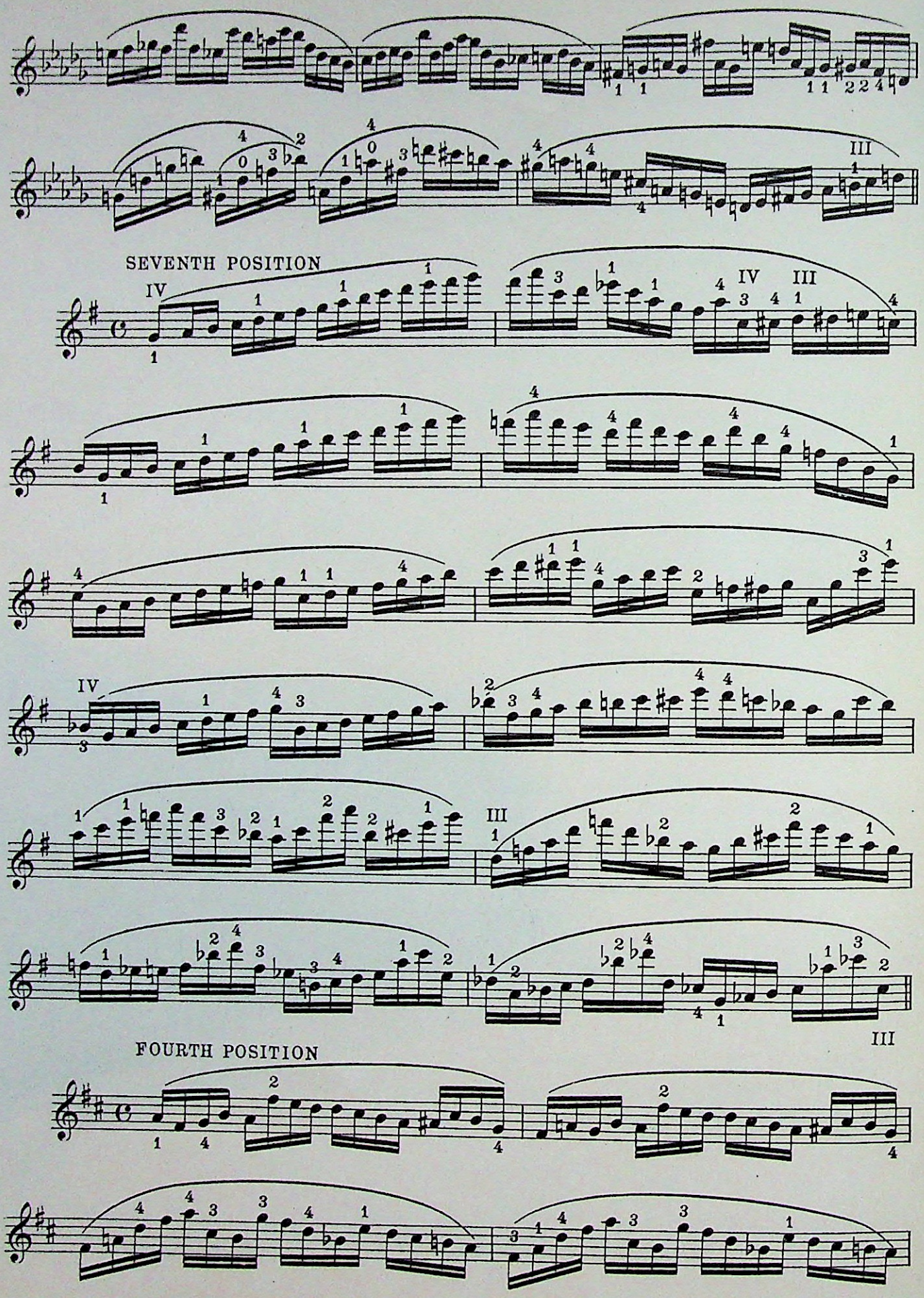
SECOND POSITION

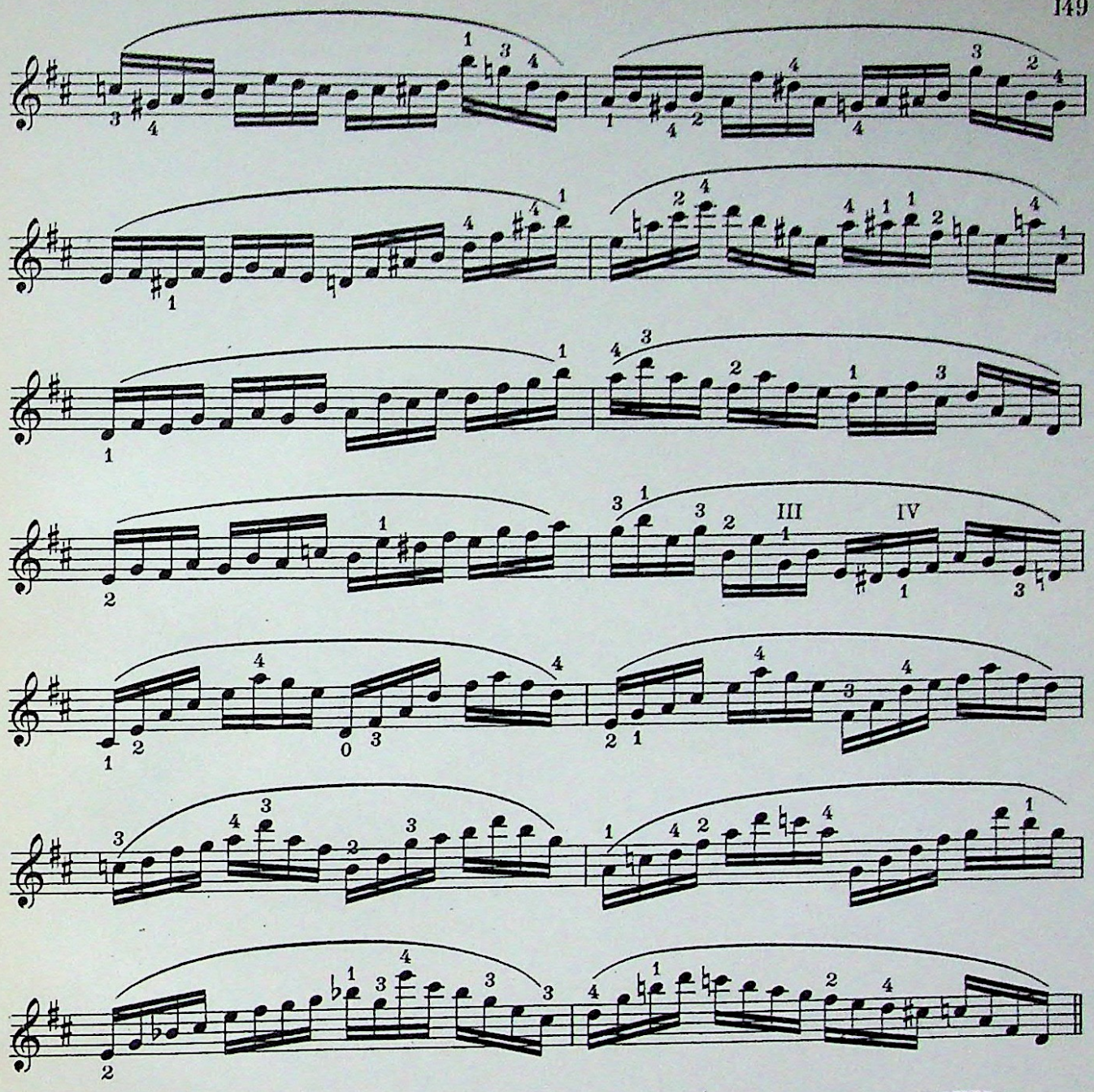




THIRD POSITION




SEVENTH POSITION
FOURTH POSITION



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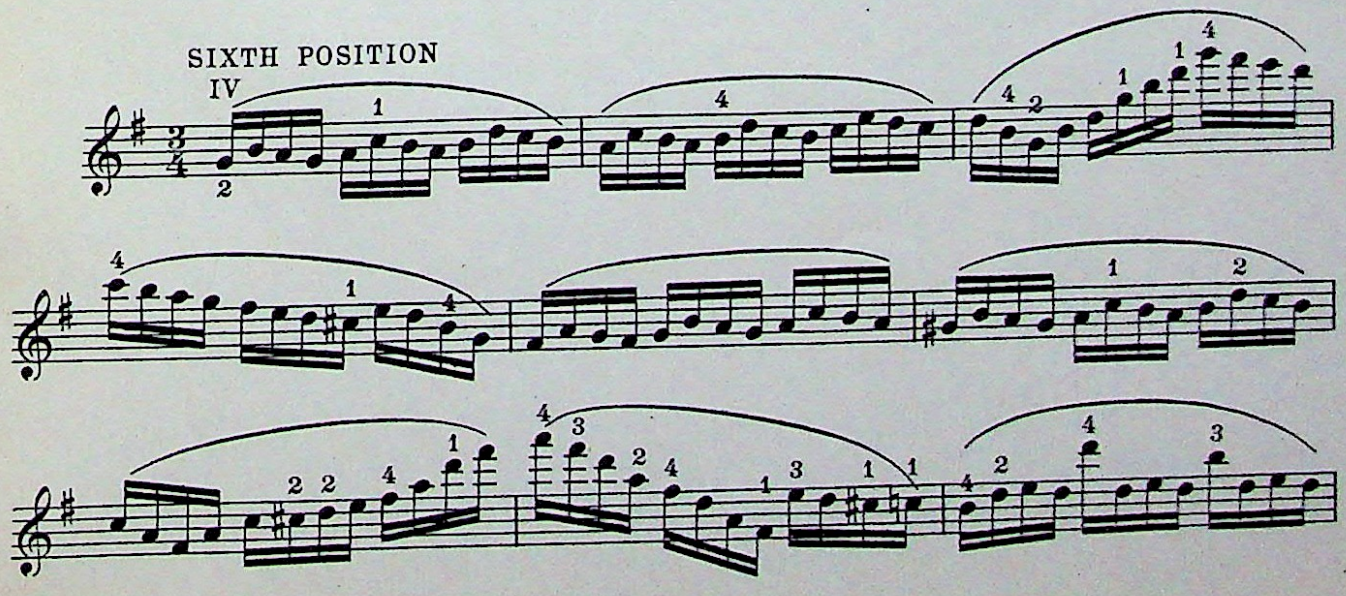
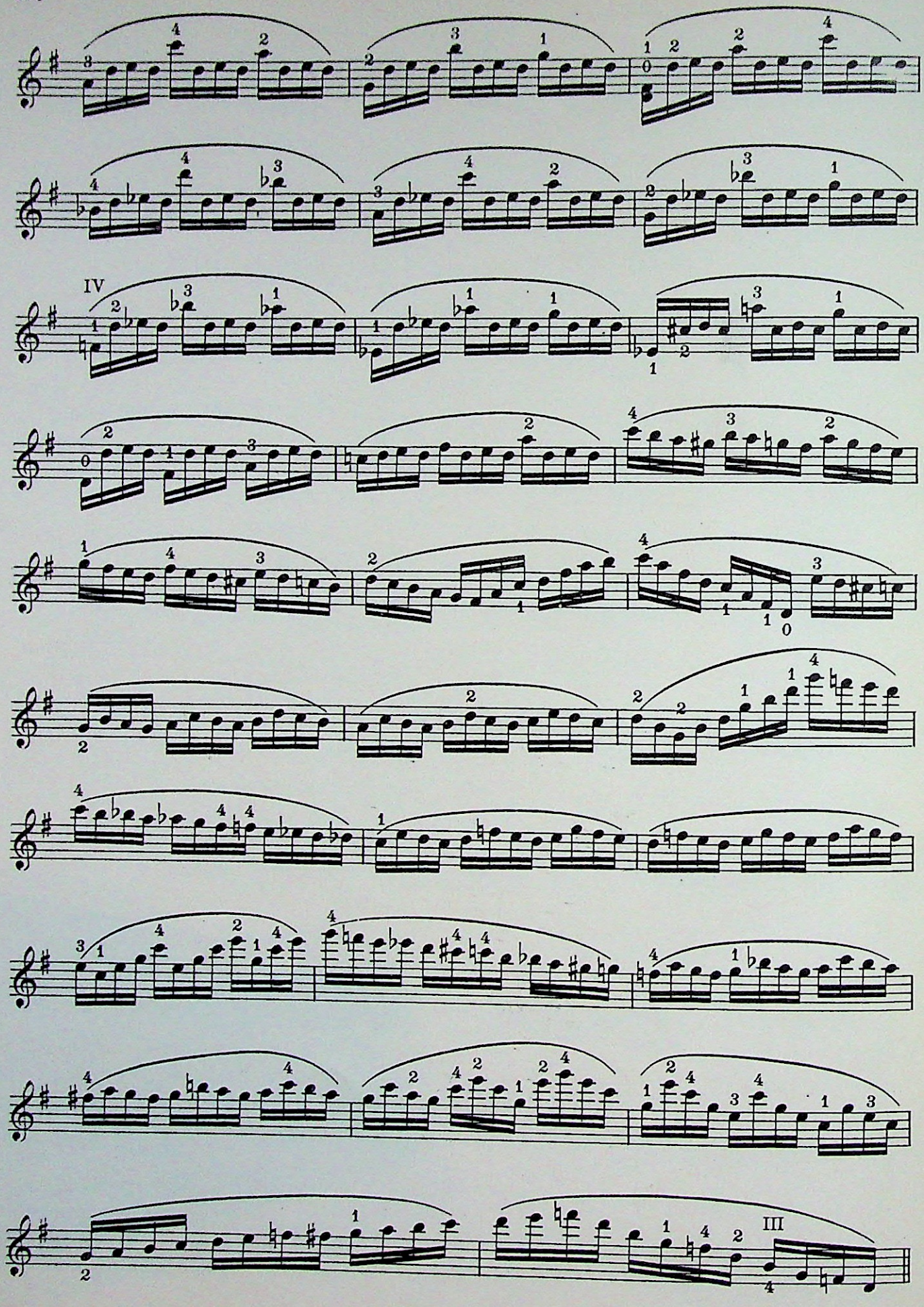
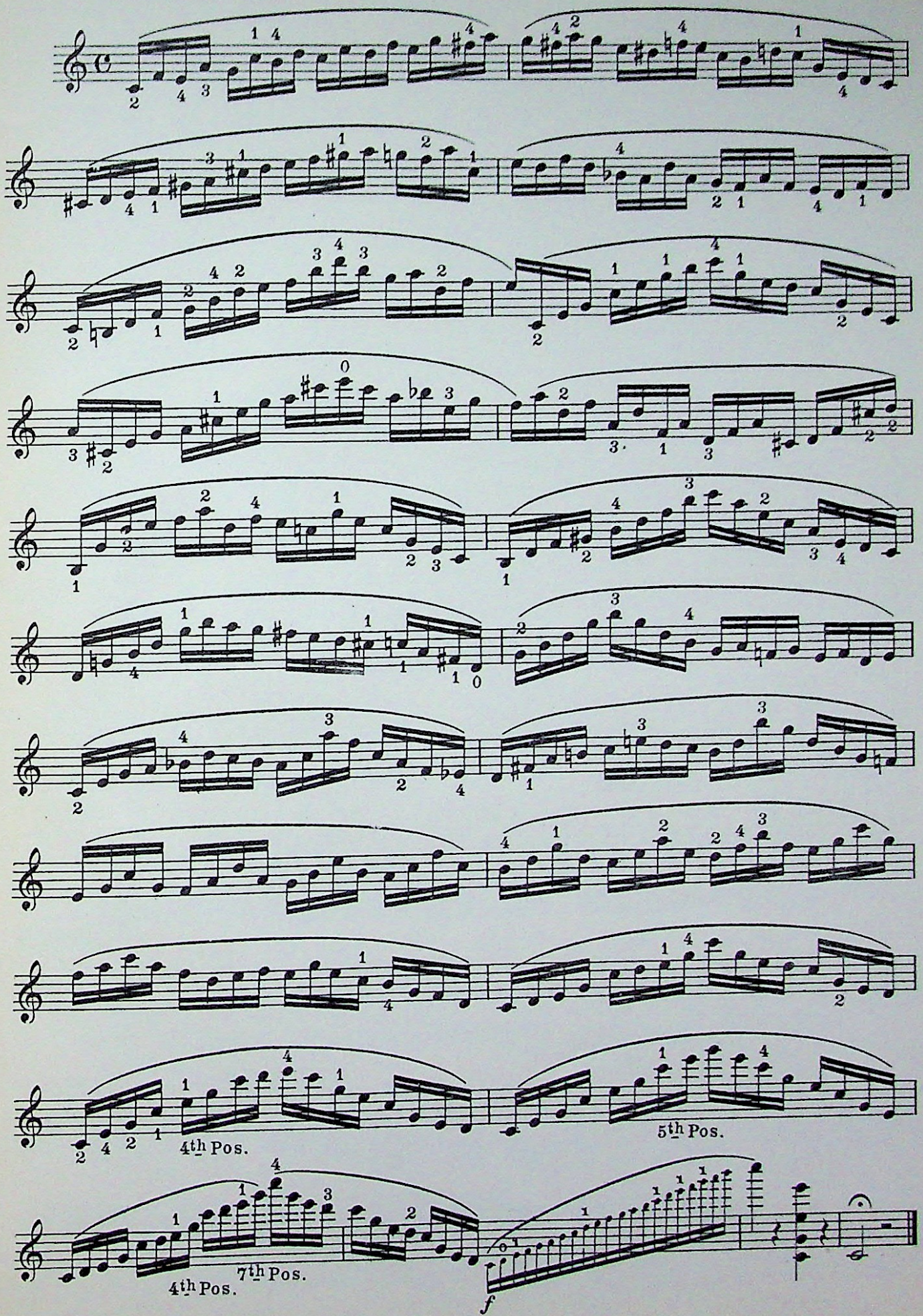
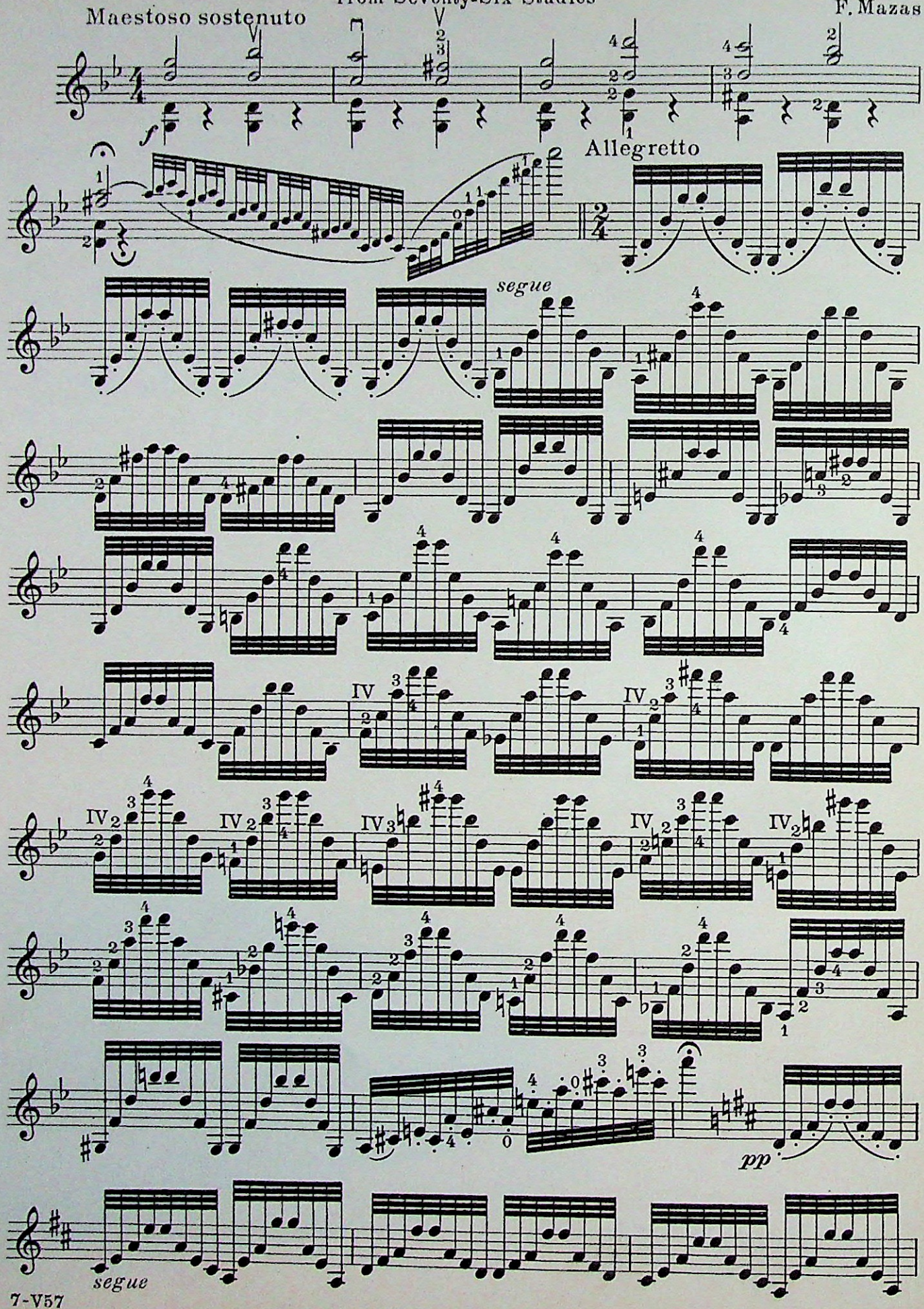


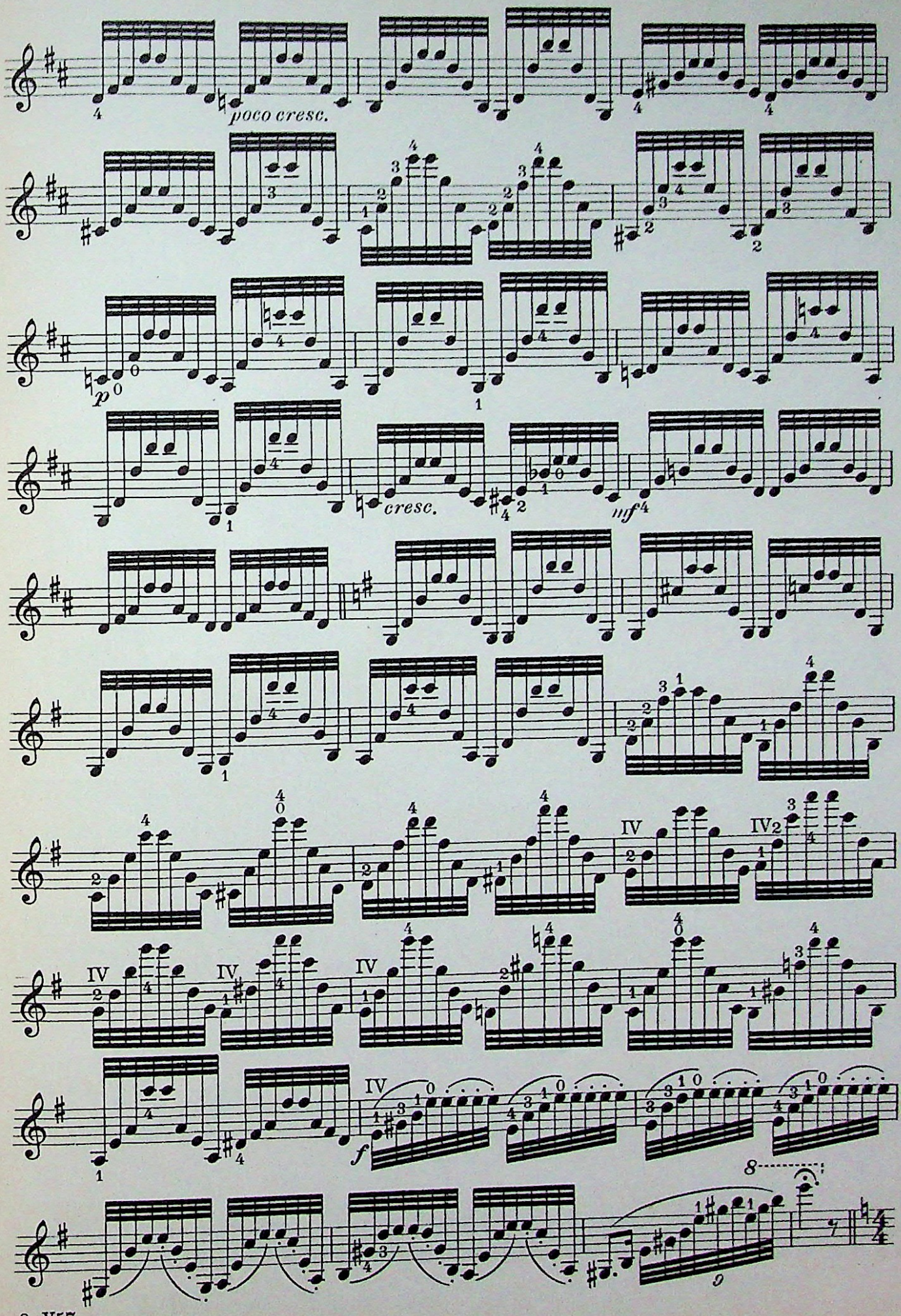

IV
III

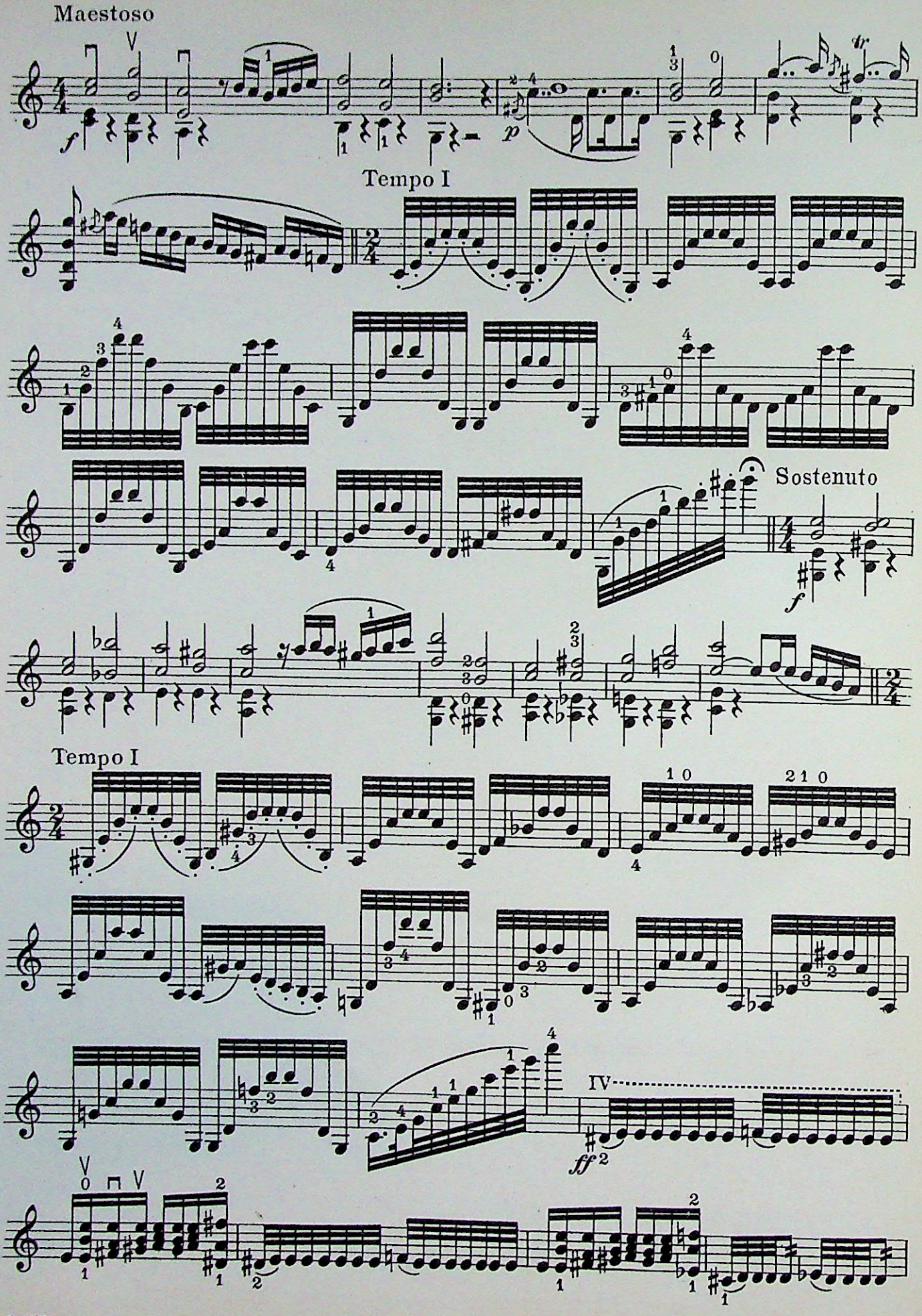

4th Pos.
5th Pos.
4th Pos.
7th Pos.
f

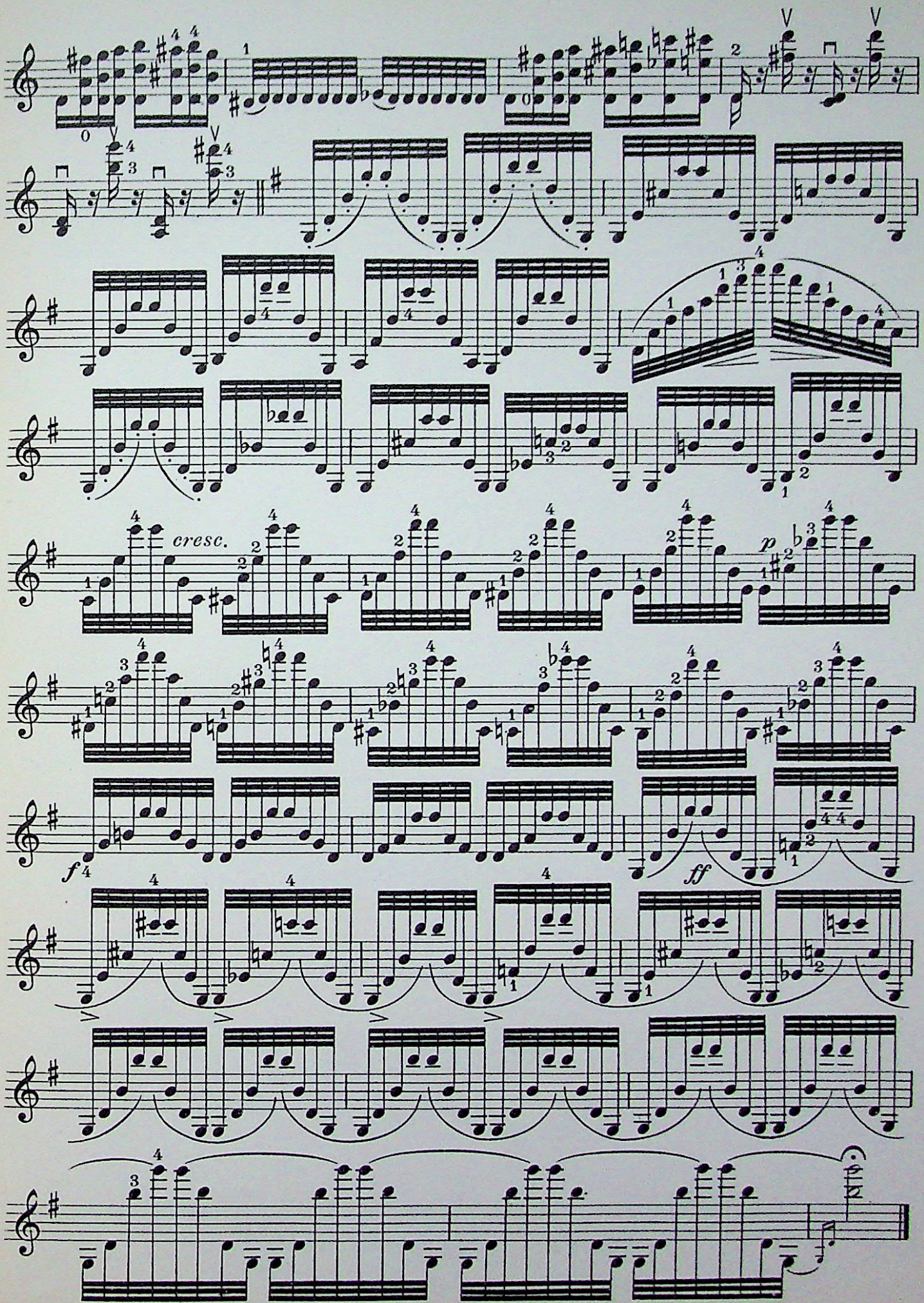
STUDY for resilient arpeggiated chords in four voices. No 75,
from Seventy-Six Studies

F. Mazas



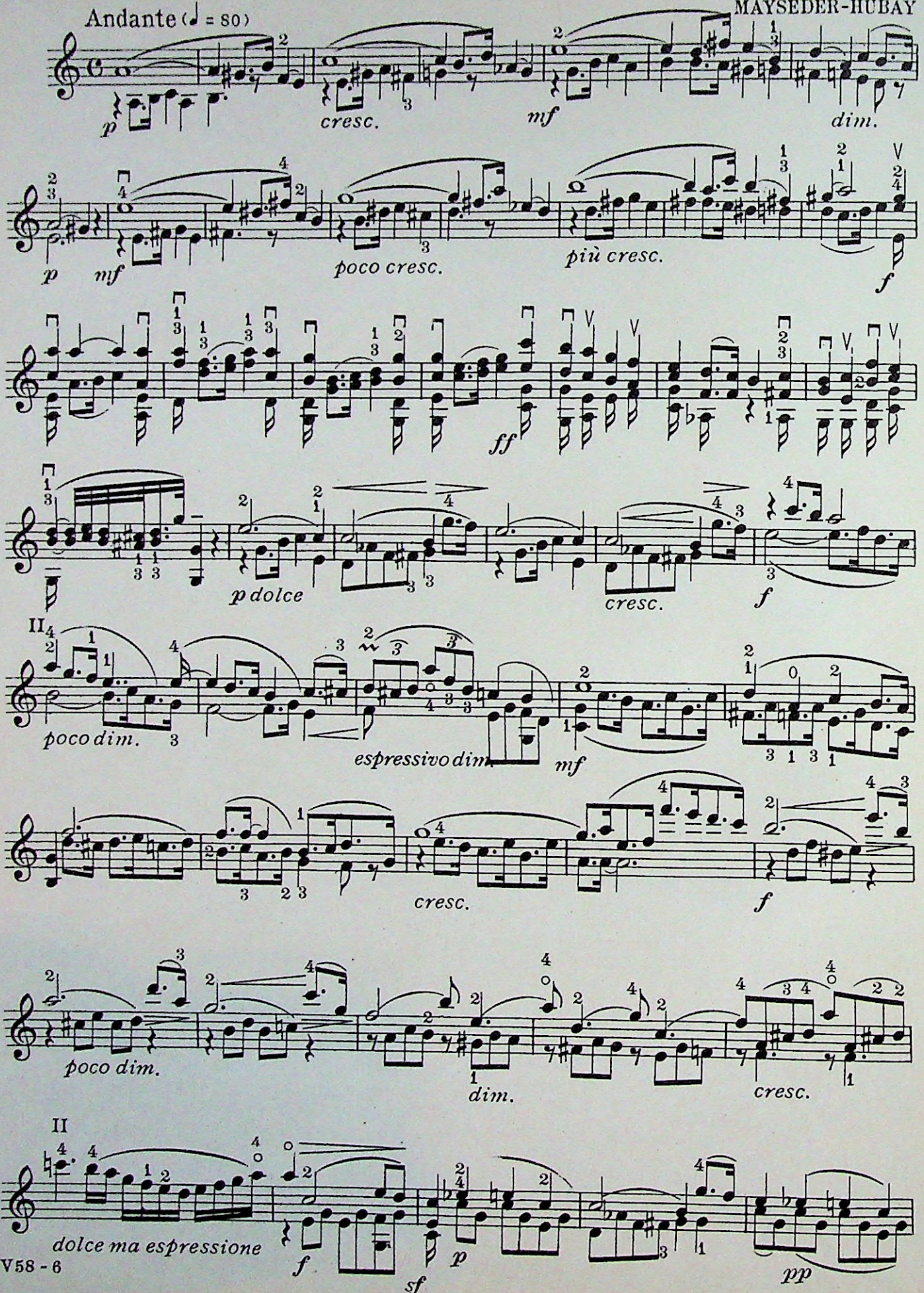

poco cresc.
p
cresc.
mf
IV
IV2
f
8
9

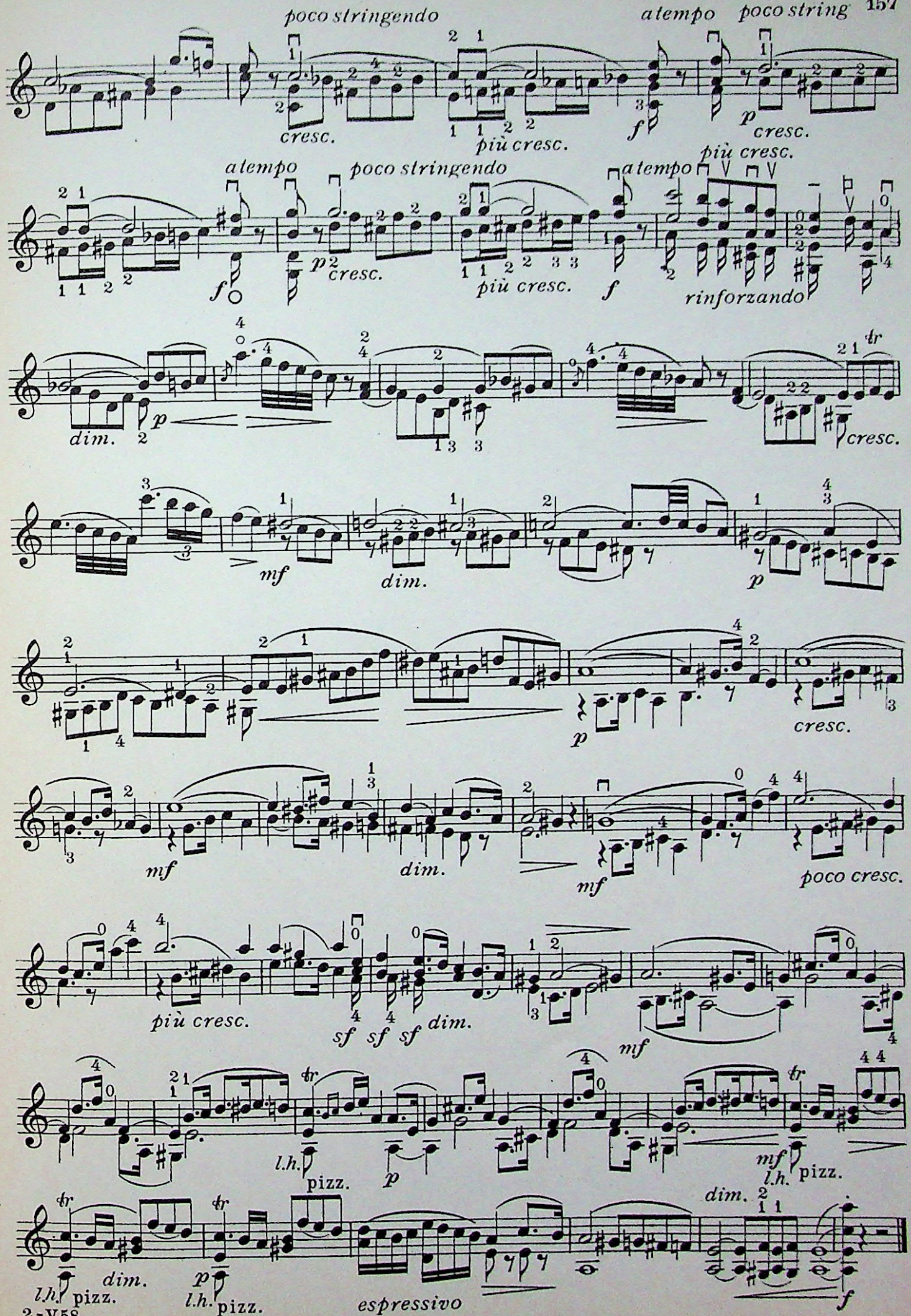

Maestoso
Tempo I
Sostenuto
Tempo I
IV


cresc.
p
f
ff

STUDY in the polyphonic style, preparatory to Bach. from Six Etudes.

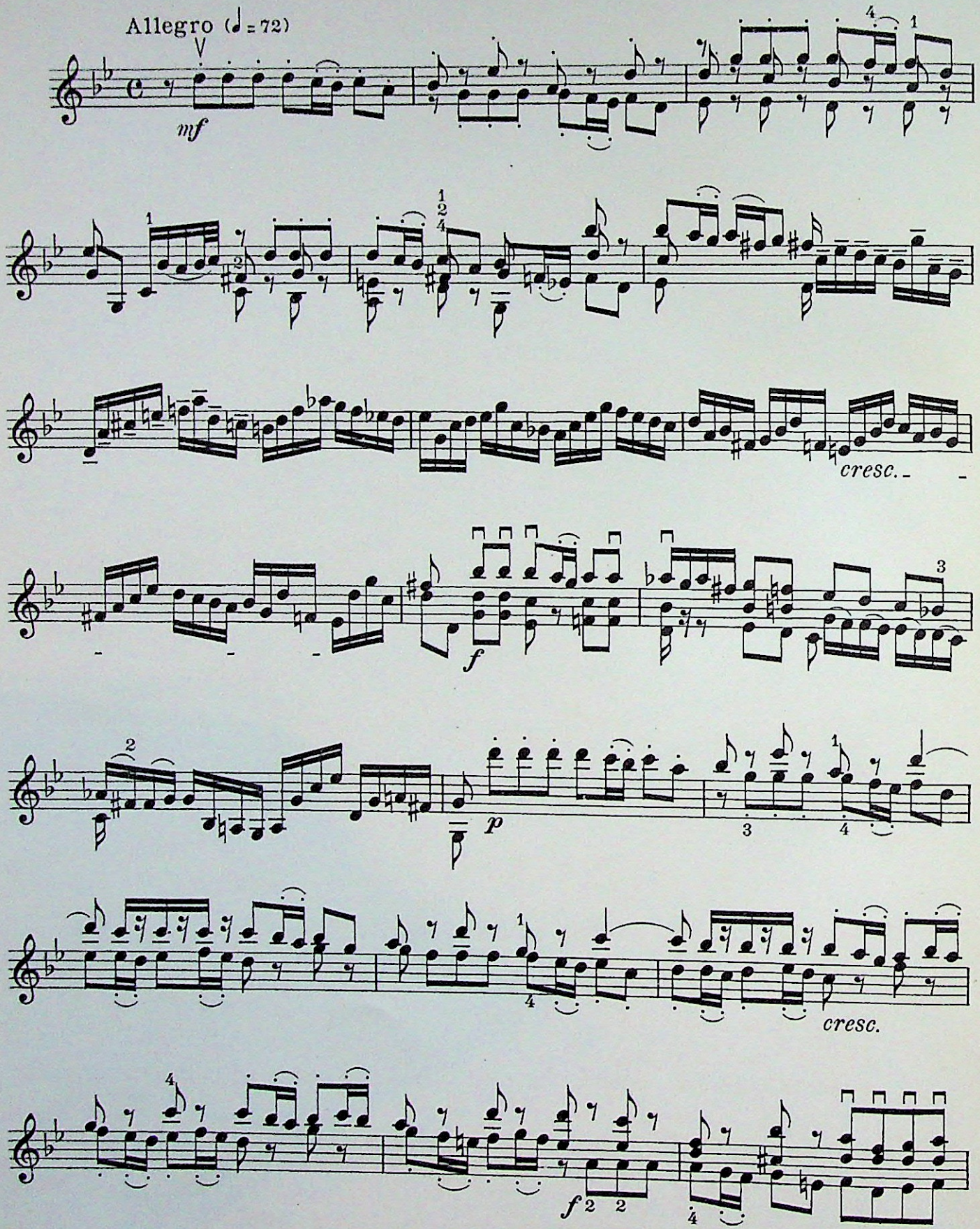
MAYSEDER-HUBAY

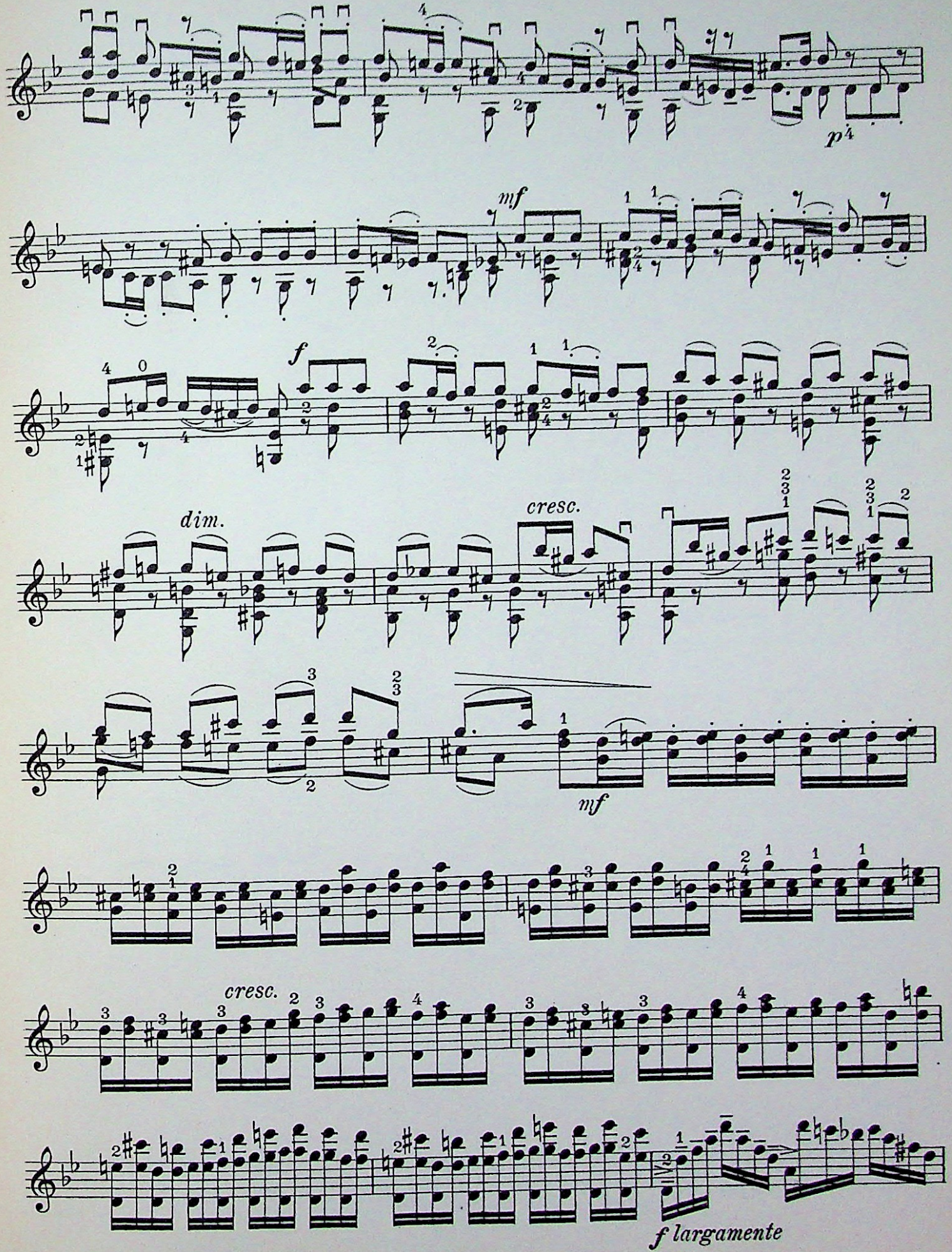


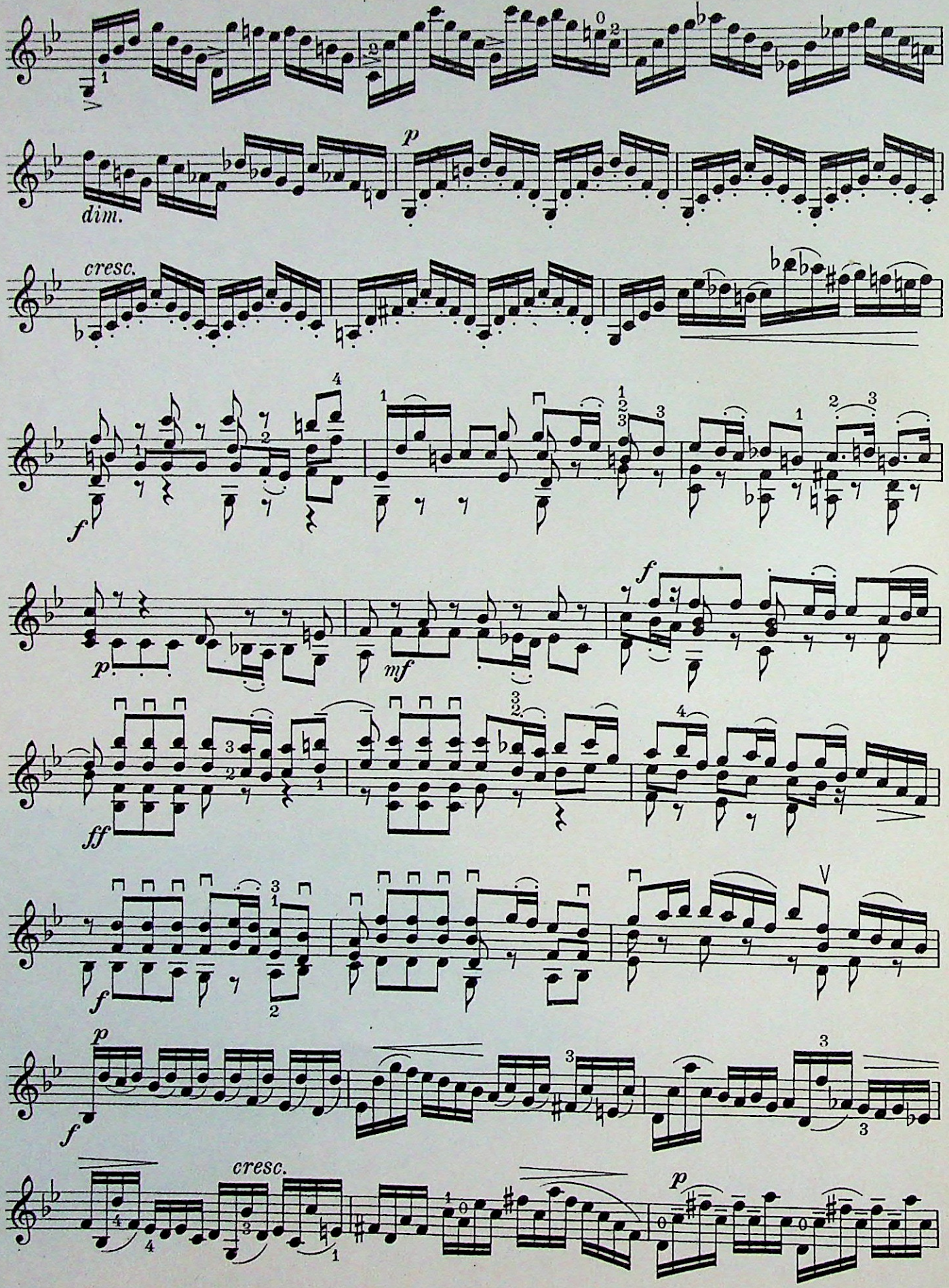

poco stringendo
a tempo
poco string
cresc.
più cresc.
a tempo
poco stringendo
a tempo
più cresc.
rinforzando
dim.
cresc.
mf
dim.
cresc.
mf
dim.
poco cresc.
più cresc.
sf sf sf dim.
mf
l.h. pizz.
mf l.h. pizz.
dim.
l.h. pizz.
l.h. pizz.
espressivo

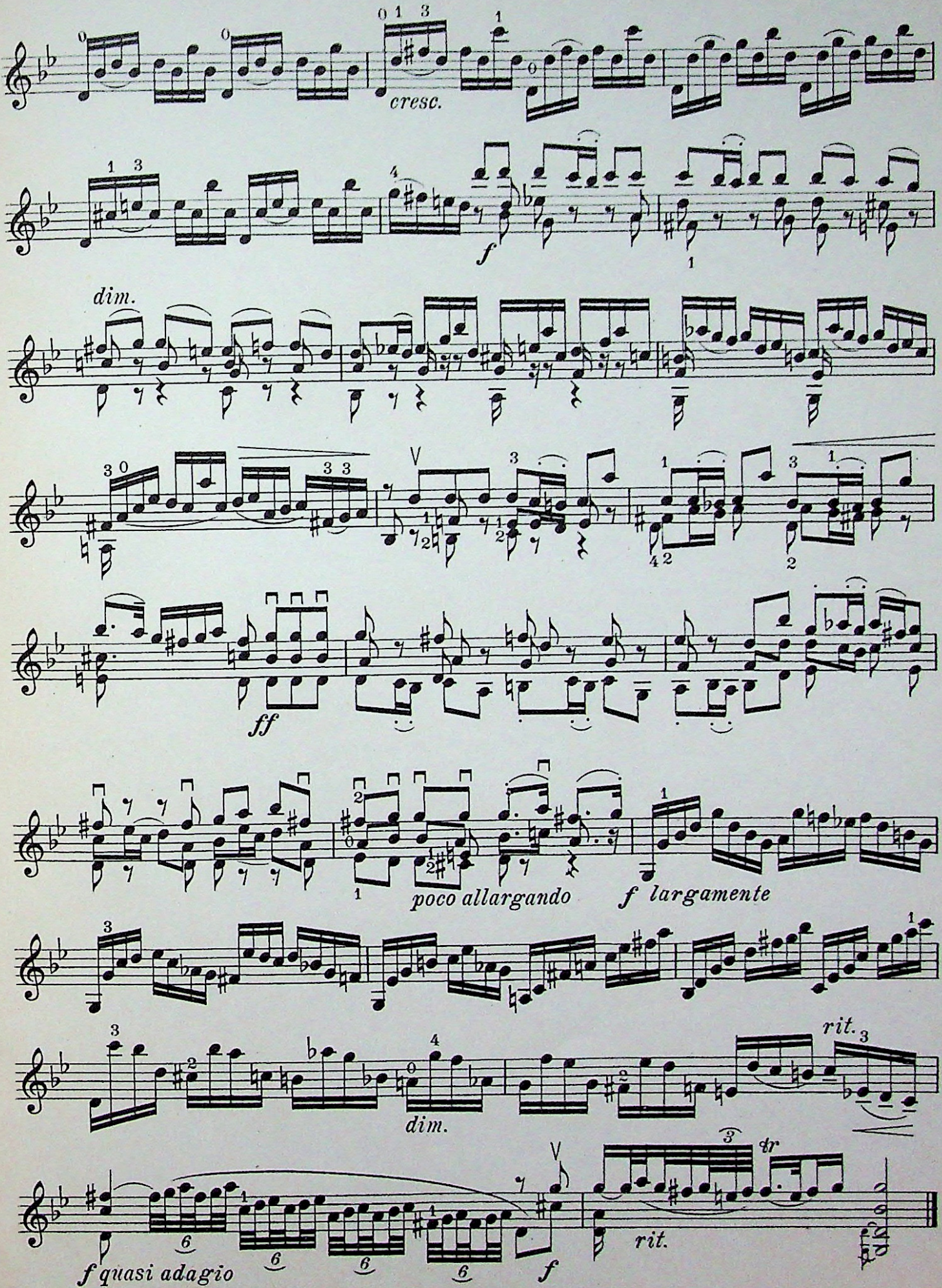
Fugue
From Sonata I

J. S. Bach




p
mf
f
dim.
cresc.
mf
cresc.
f largamente


dim.
p
cresc.
f
p
mf
f
ff
f
p
f
cresc.
p


cresc.
f
dim.
ff
poco allargando
f largamente
rit.
dim.
rit.
f quasi adagio
f

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VOLUME V

STUDIES IN THE POSITIONS, PART III

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