MARK YAMPOLSKY

VIOLONCELLO TECHNIQUE

Edited by GORDON EPPERSON

UNIVERSAL

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UNIVERSAL MUSIC

Preface

The opportunity of offering this important work in violoncello pedagogy to an English-speaking public is yet another illustration of how much we have to gain from "cultural exchange." I do not know of another manual in the technical literature of cellists that so admirably combines brevity and comprehensiveness. Beyond this, however, Yampolsky accomplishes the still more difficult task of making the "dry bones" of our calling—scales and arpeggios—musically attractive in the settings he has provided for them.

What could easily have been a mechanical repitition of patterns from key to key has become, under the author's imaginative treatment, a richly-varied diet of rhythms and bowings. And where many manuals rely upon the teacher's ingenuity to multiply examples—a highly calculated risk—Yampolsky himself gives the variants in generous supply.

The author's introduction to the work states his aims lucidly. He is not rigid in prescribing the use to which the material of his book is to be put and he suggests that some teachers may wish to present the scales in a different "order." Well and good. I can foresee that others may wish to modify fingerings, particularly those who make greater use of "extensions" than Yampolsky; again, such changes are easily incorporated and will in no way lessen the value or wide usefulness of the book.

I therefore send it on as it came from his hands, confident that my enthusiasm for Yampolsky's admirable book will be shared by an increasing number of cellists who will find it an indispensable technical aid.

Gordon Epperson

Introduction

The study of scales and arpeggios in all their various bowed, fingered and rhythmic combinations is one of the major factors in the development of the technique of the right and left hands. The present volume aims to lighten the load and save time for the teacher by giving the student convenient material for daily work in these areas.

The collection includes scales; broken thirds; arpeggios of the tonic, subdominant, dominant seventh and diminished seventh chords, as well as augmented triads and "short" arpeggios; double stops in thirds, sixths, octaves, and tenths; triads and scales in chords.

Because various bowing, rhythmic, and finger combinations have been included, this book can to some extent replace etudes.

The keys are arranged in order of increasing complexity of signature: C Major and A Minor are followed by the keys with one accidental (G Major, E Minor, F Major, D Minor), leading to those with two sharps or flats (D Major, B Minor, B-flat Major, G Minor) and so on. This order, however, should by no means be thought of as obligatory and can be rearranged at the teacher's discretion. It is quite expedient, for example, during the study of a concerto or concert piece to practice the corresponding scale with its related material as given in this book and, at the same time, to incorporate the bowings and rhythms of the piece. Further, after studying each key at first in the simplest and most elementary bowings (as shown in C Major), it is beneficial to work out in each key the bowings and rhythms presented in this book with all the other keys.

The material presented here can be used, under the teacher's direction, not only in its fullest compass (four octaves), but also within the limits of three or even two octaves at earlier stages of the student's development. Harmonic minor scales have been omitted in order to keep the book to a reasonable size; but the student should play them, nevertheless, using (with rare exceptions) the fingerings of the melodic minor. It is important to note that the fingerings for double-stopped arpeggios are identical in the major and in the minor.

The accents in this volume are not intended to indicate a louder tone, but rather to aid in the attainment of rhythmic accuracy by means of a slight stress.

When a choice of fingerings is given, the scales should be practiced with both; but one should go on to the second fingering only after the first has been mastered.

Mark Yampolsky

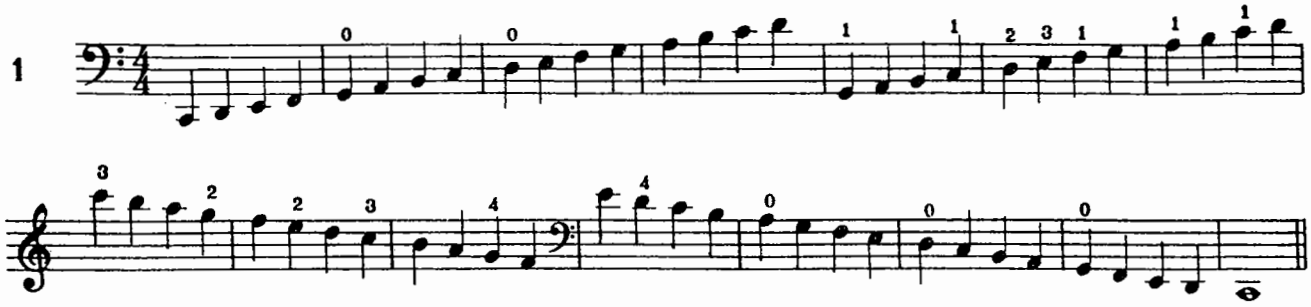
Abbreviations

W . . . Whole Bow
L . . . Lower Half
U . . . Upper Half
M . . . Middle
Pt. . . Point
Fr. . . Frog

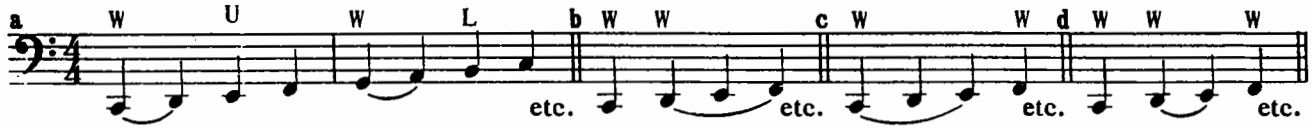
I . . . . A String
II . . . D String
III. . . G String
IV. . . C String

C MAJOR

1

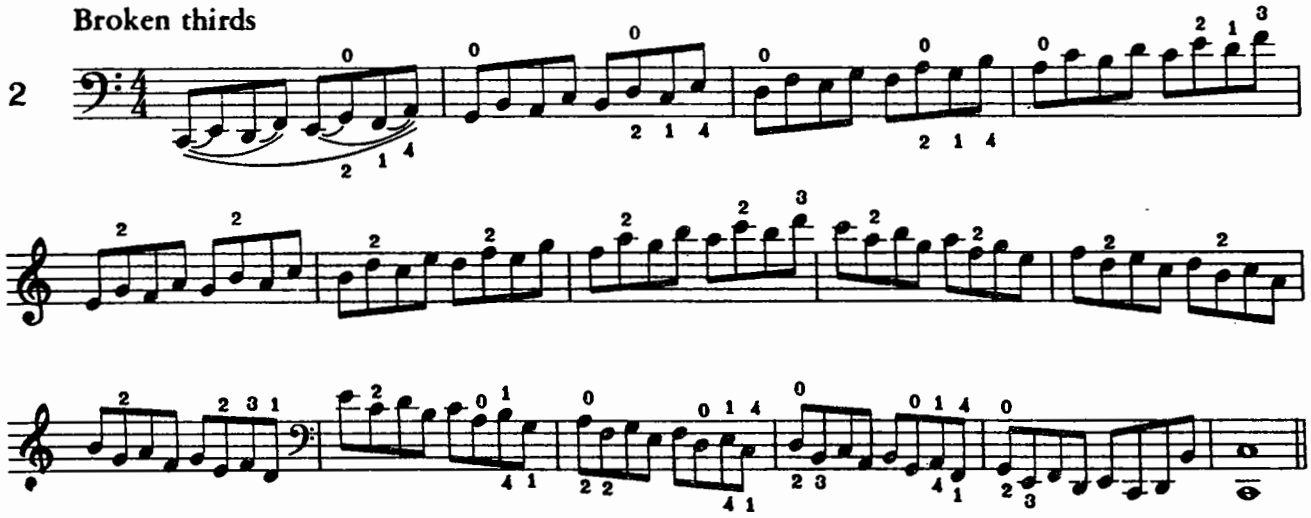


Bowing variants for No. 1



Broken thirds

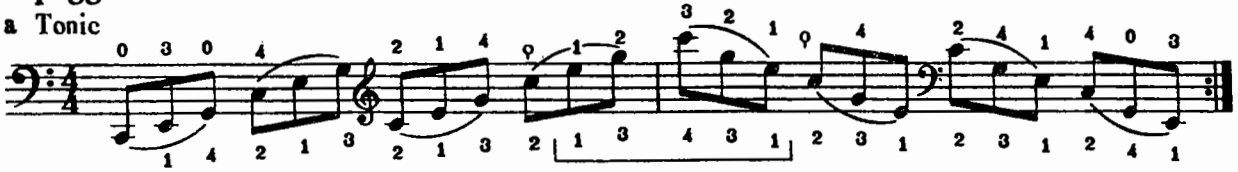
2



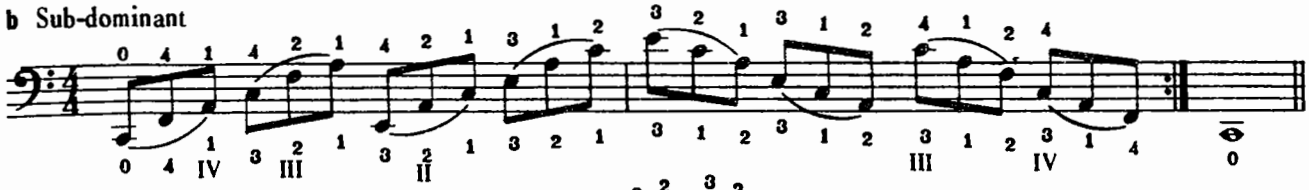
Arpeggios

a Tonic

3

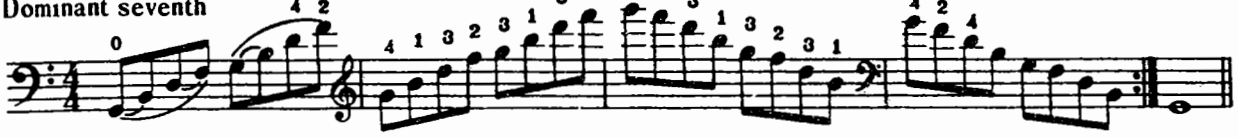


b Sub-dominant

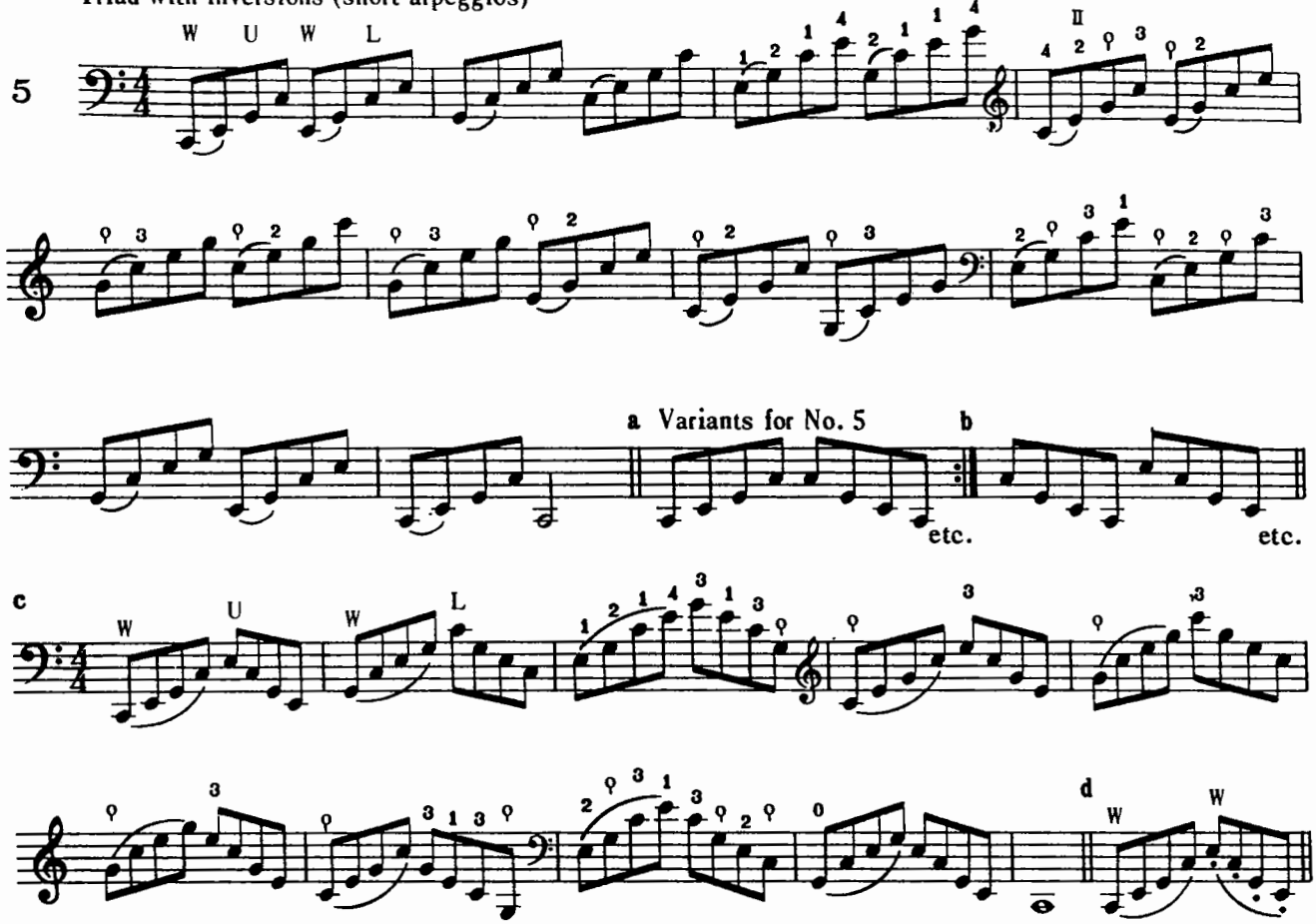


Dominant seventh

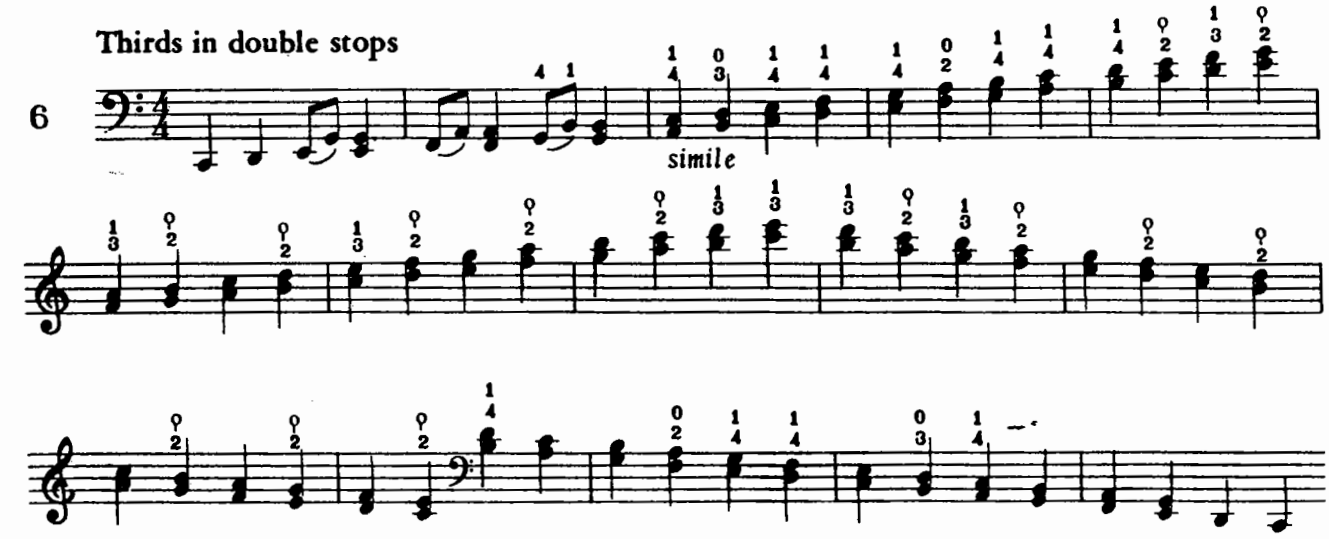
4



Triad with inversions (short arpeggios)

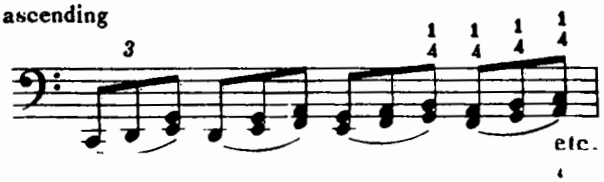


Thirds in double stops

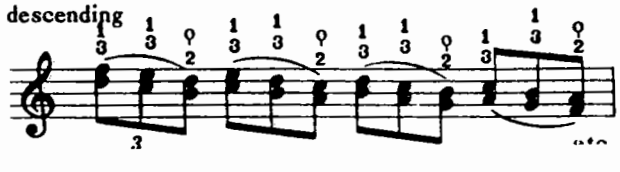


Additional exercises for No. 6

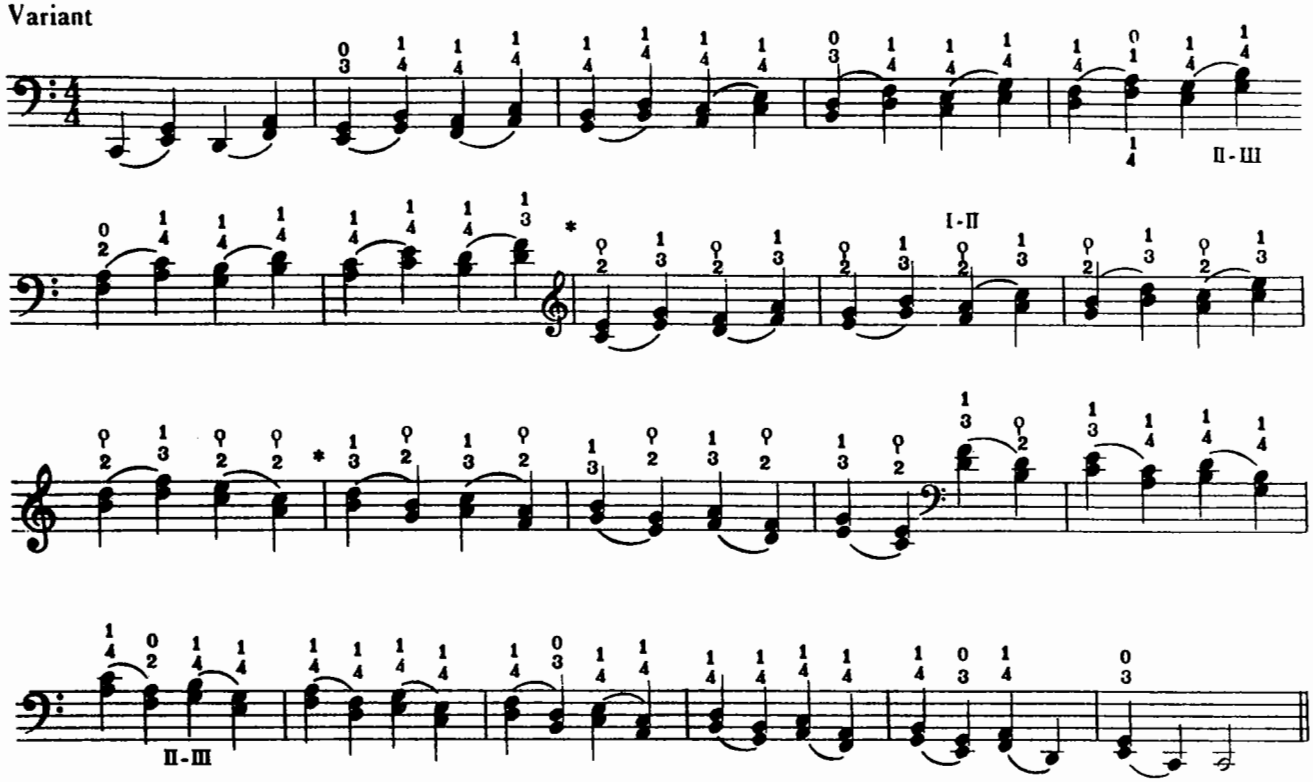
ascending



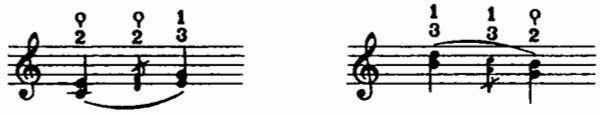
descending



Variant

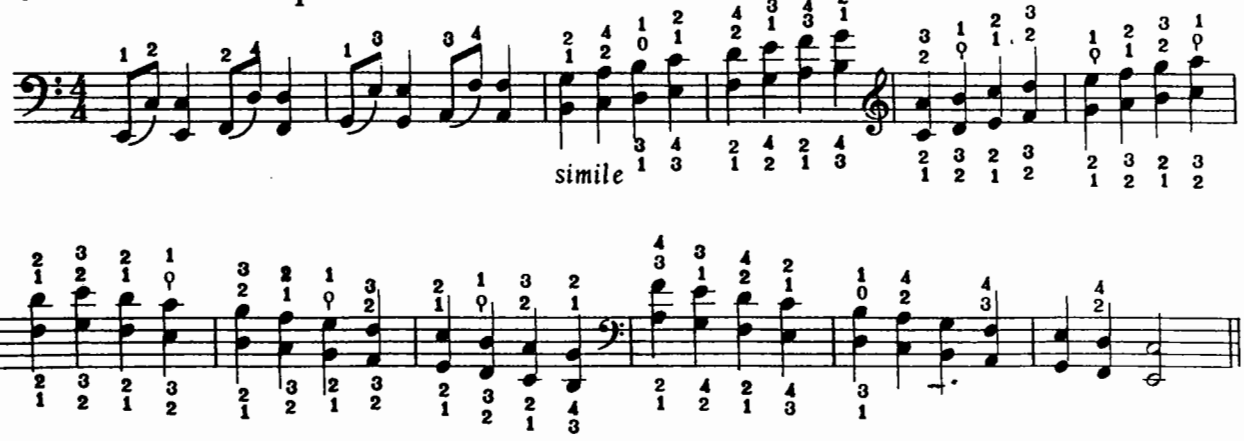


* *Note:* To avoid *glissando* and to secure an exact shift from $\frac{0}{2}$ to $\frac{1}{3}$ and from $\frac{1}{3}$ to $\frac{0}{2}$ make preparatory shifts, through the intermediate thirds, in this manner:



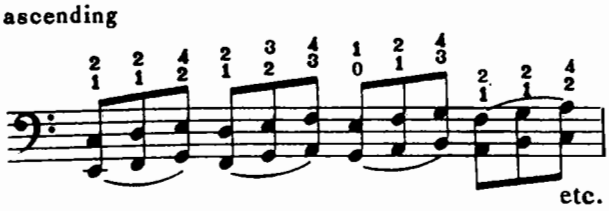
Sixths in double stops

7

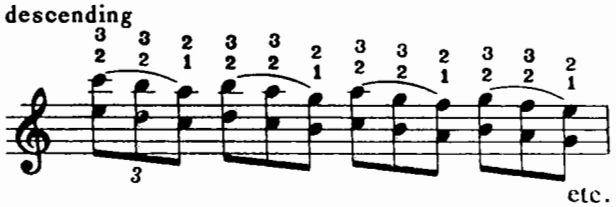


Additional exercises for No. 7

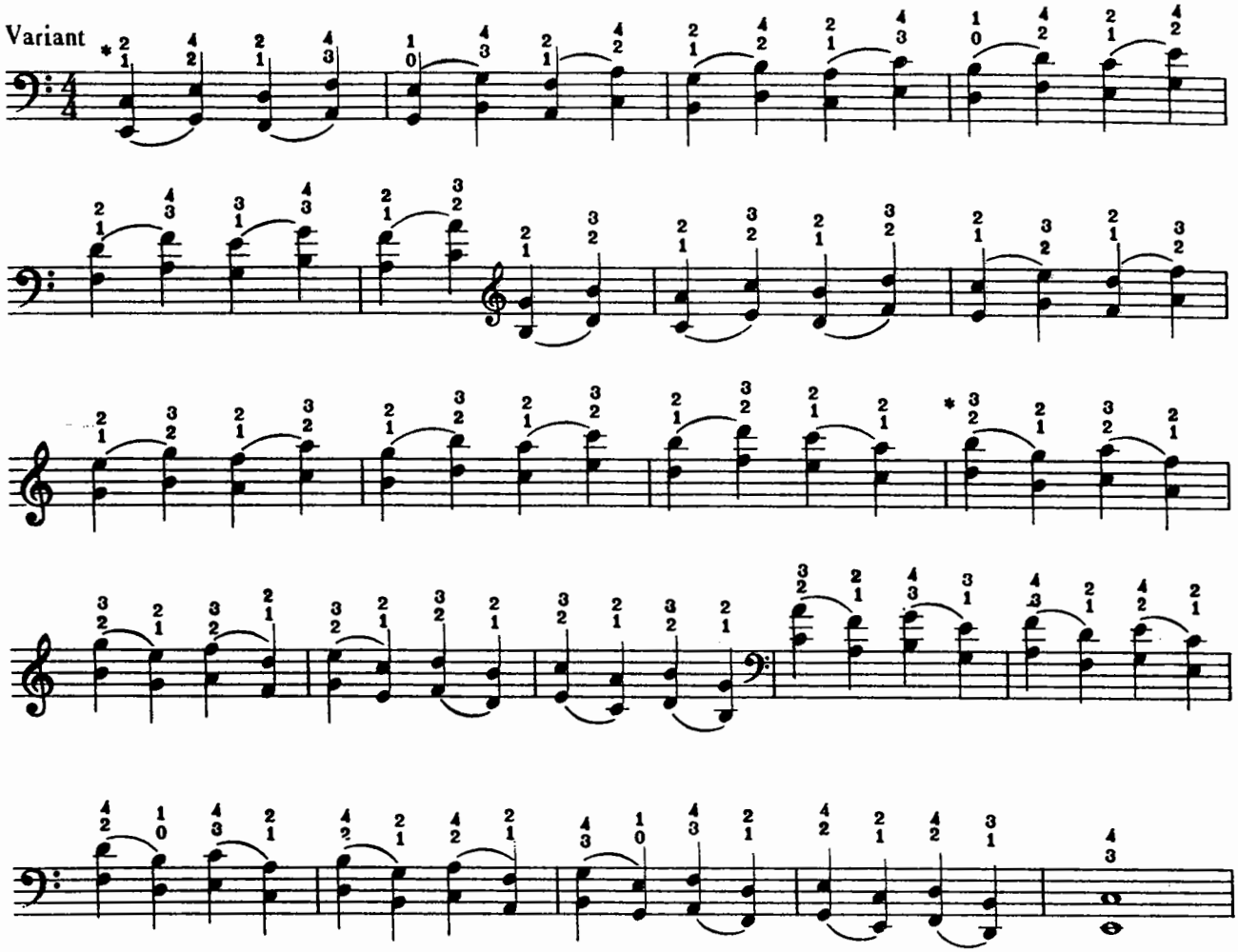
ascending



descending



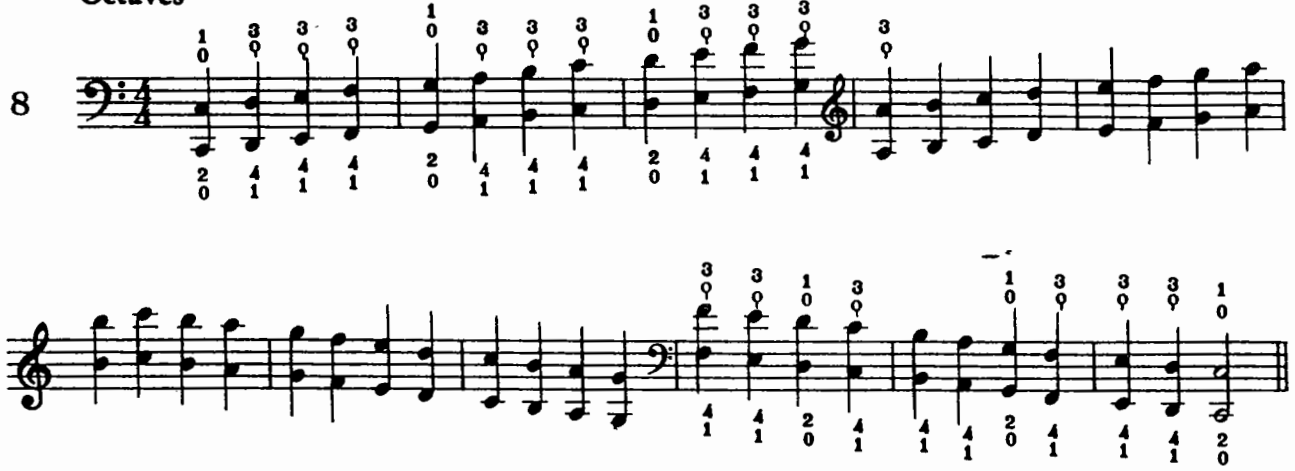
Variant



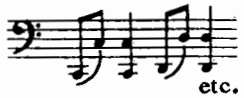
* *Note:* For security in shifting and exact intonation, move through the intermediate sixths in this manner:

Octaves

8

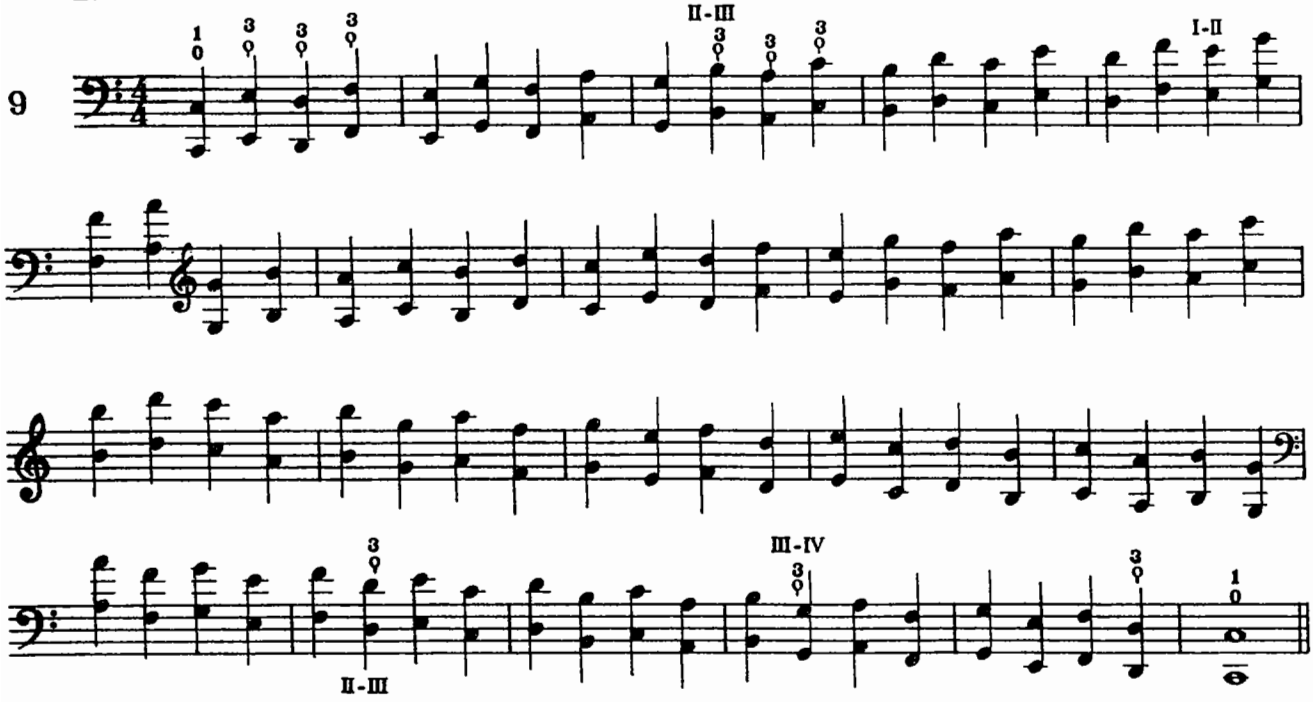


Note: To obtain correct intonation, prepare each double stop by playing the broken octave first:



Broken-thirds and octaves

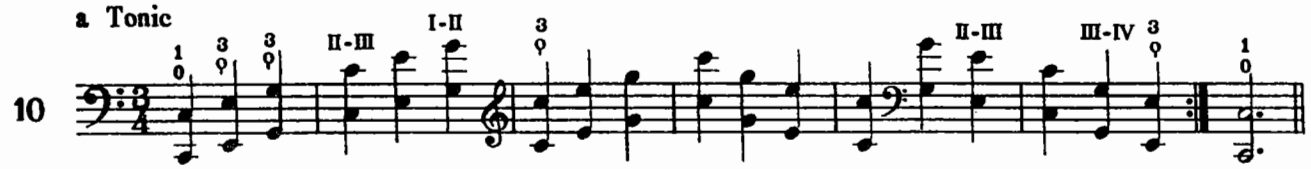
9



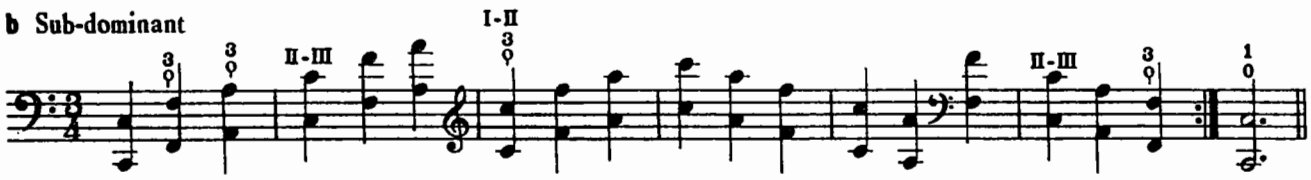
Octave arpeggios

a Tonic

10



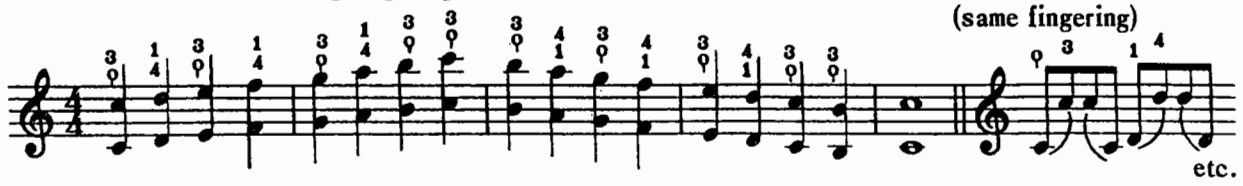
b Sub-dominant



Octave scale (alternating fingerings)

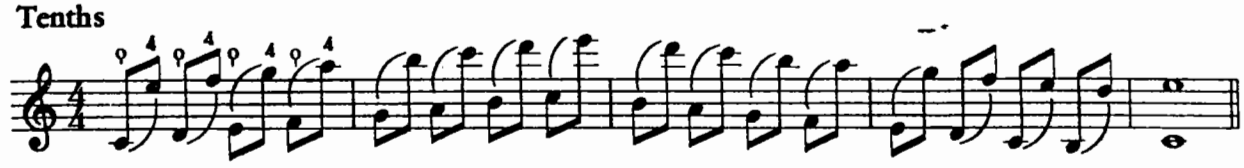
Broken octaves (same fingering)

11

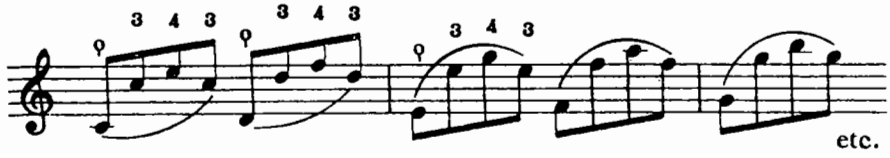


Tenths

12

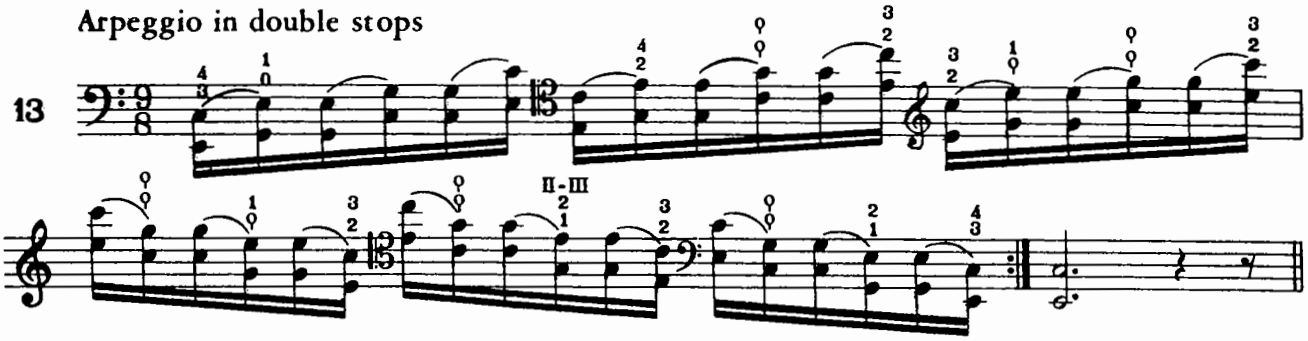


Arpeggiated variant



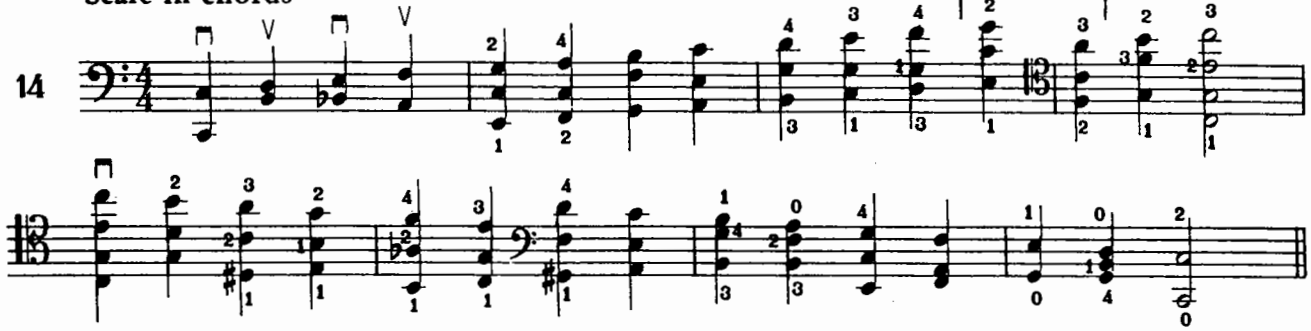
Arpeggio in double stops

13



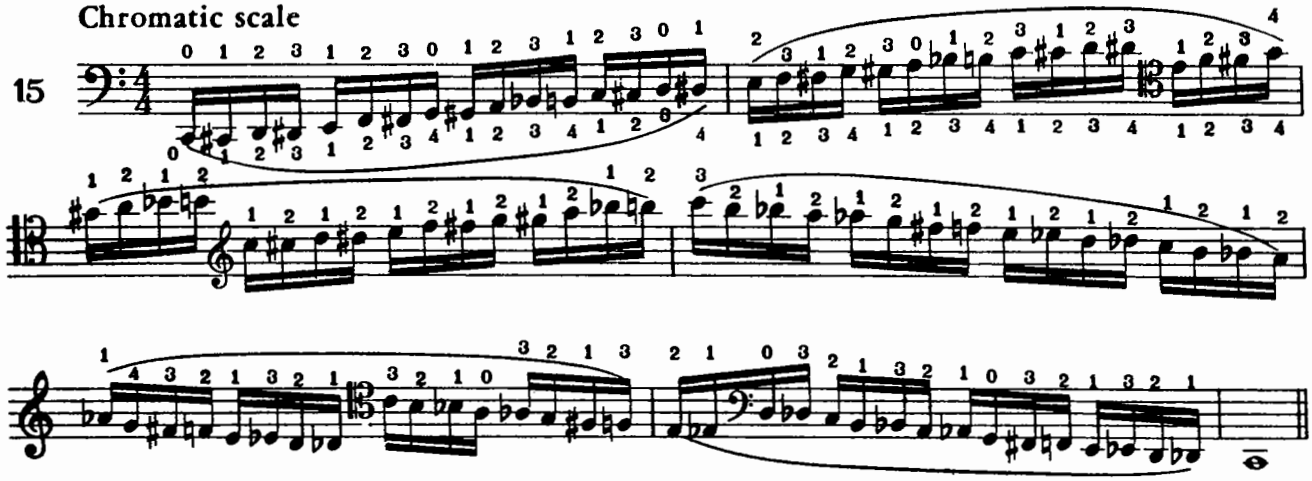
Scale in chords

14



Chromatic scale

15

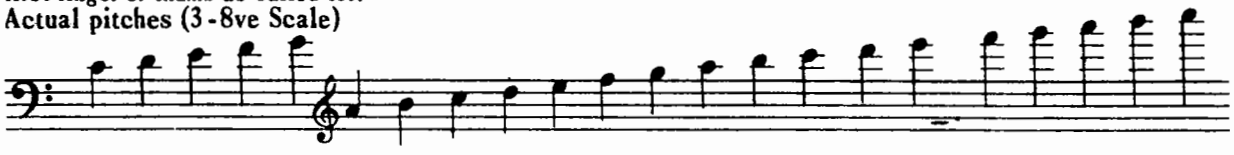


Scale in natural and artificial harmonics

Note: The "natural" harmonics are represented by round white notes and are produced by placing the finger lightly on the *indicated string* at the point shown; the "artificial" harmonics are represented by diamond-shaped notes and are sounded by placing the finger lightly on the string above the *firmly-pressed* tones (shown in black) played by first finger or thumb as called for.

Actual pitches (3-8ve Scale)

16



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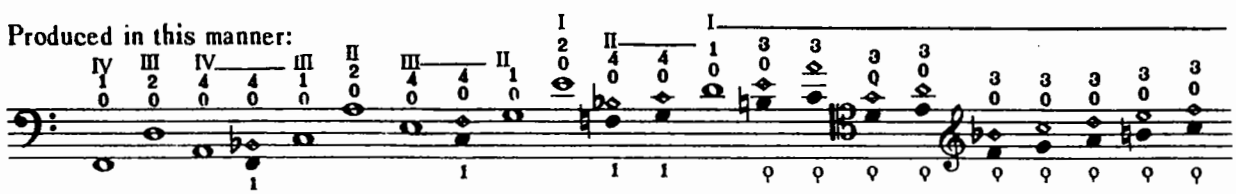
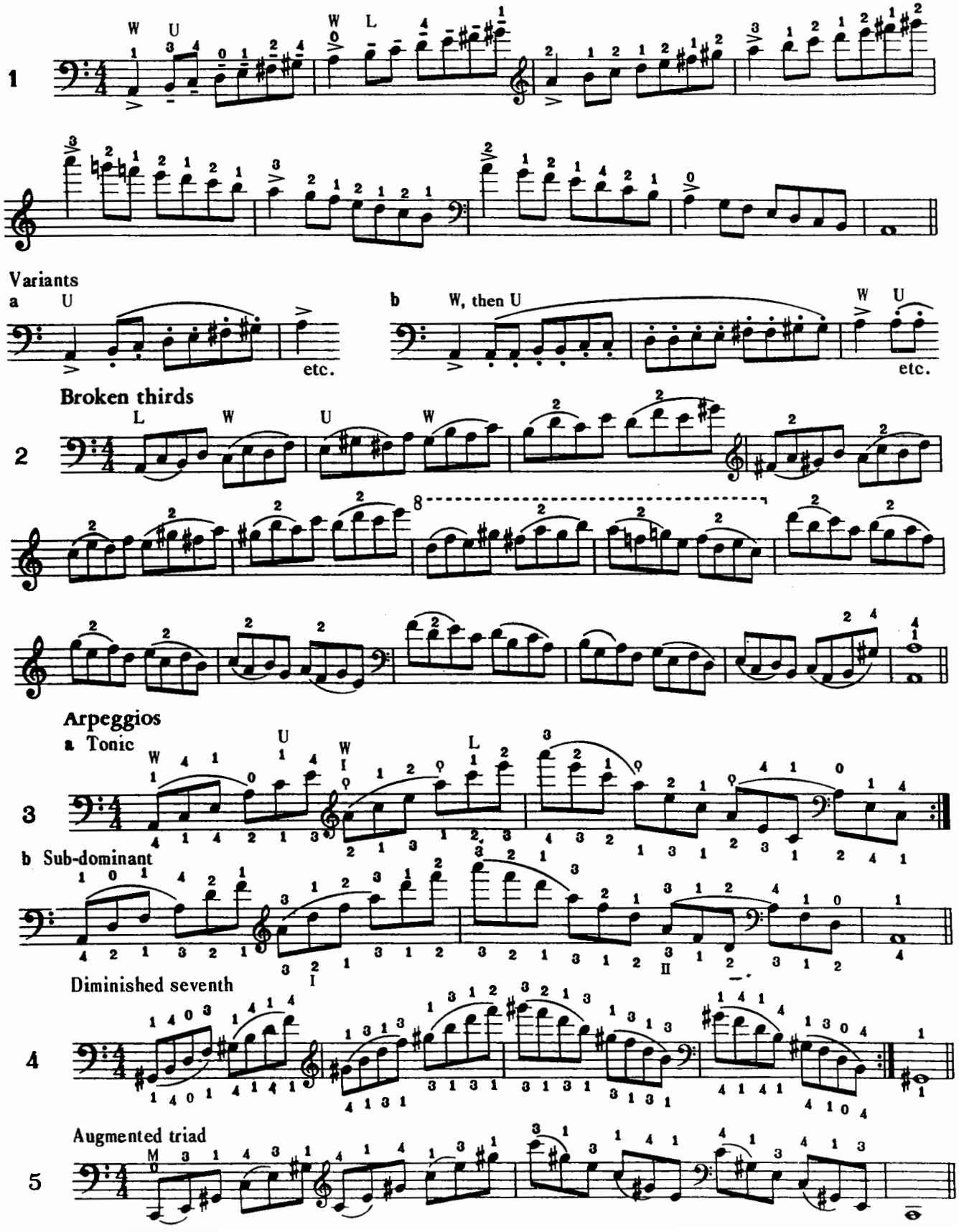


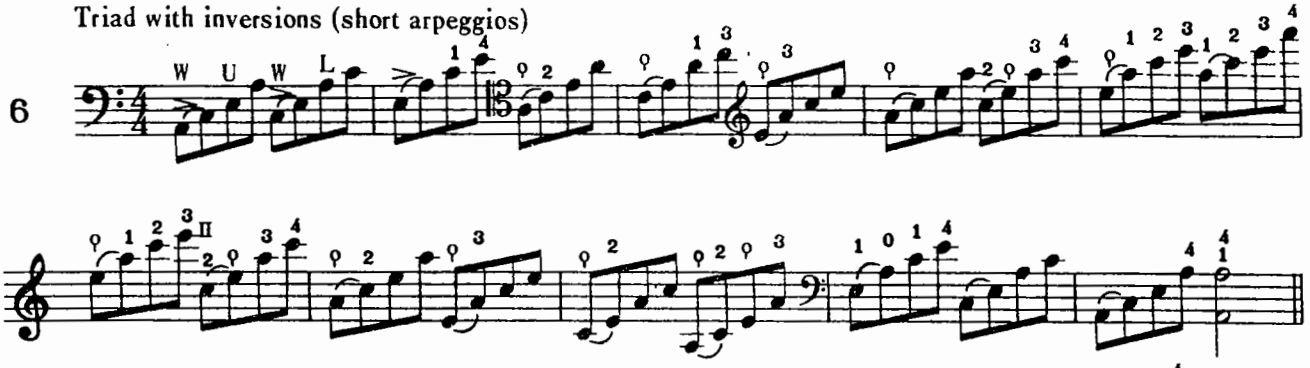
(Same fingerings descending)

A MINOR

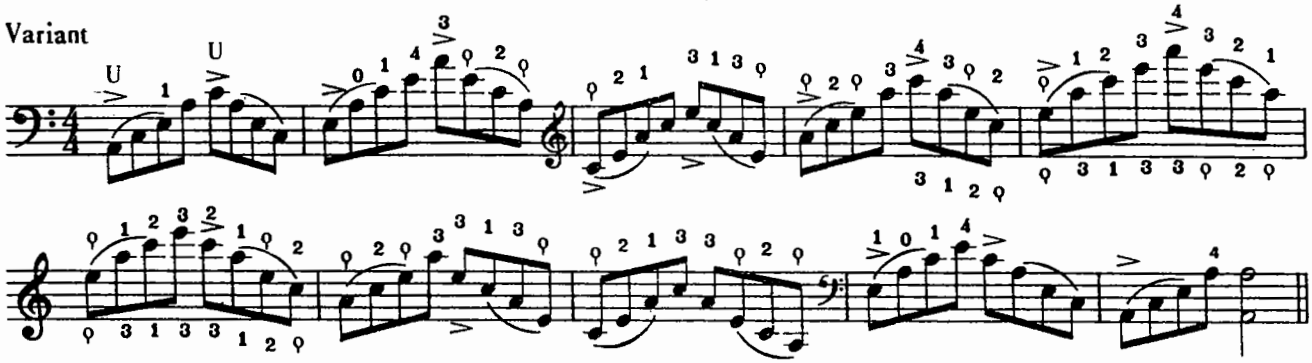

1
Variants
a U
etc.
b W, then U
etc.
Broken thirds
2
Arpeggios
a Tonic
3
b Sub-dominant
Diminished seventh
4
Augmented triad
5

Triad with inversions (short arpeggios)

6

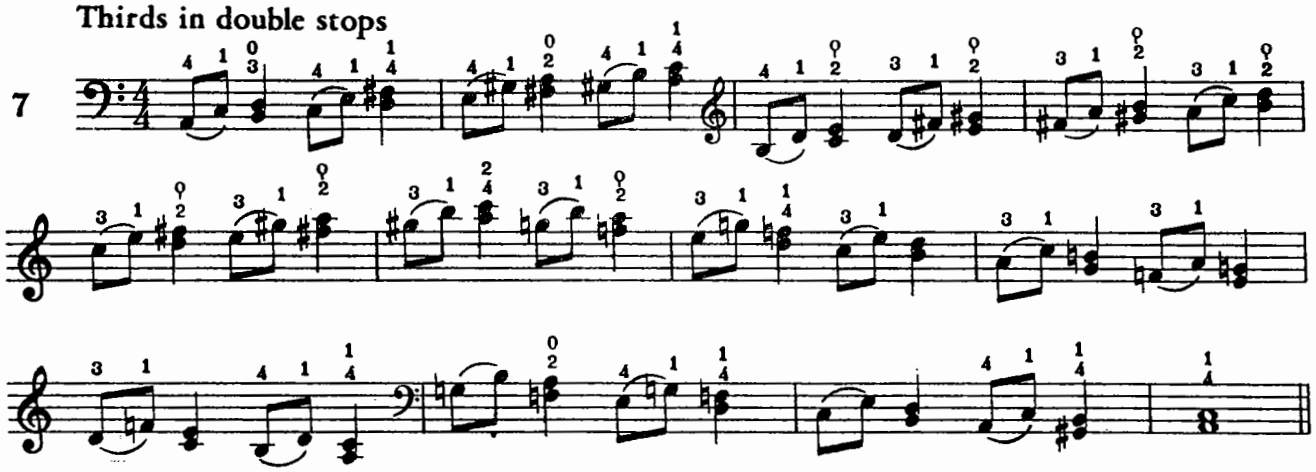


Variant



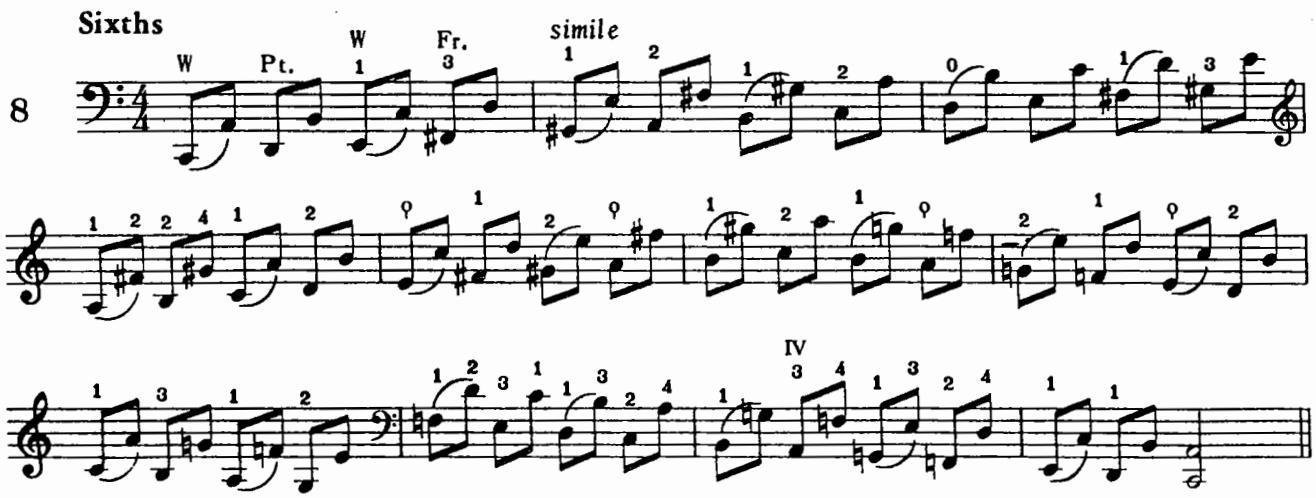
Thirds in double stops

7

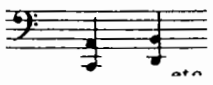


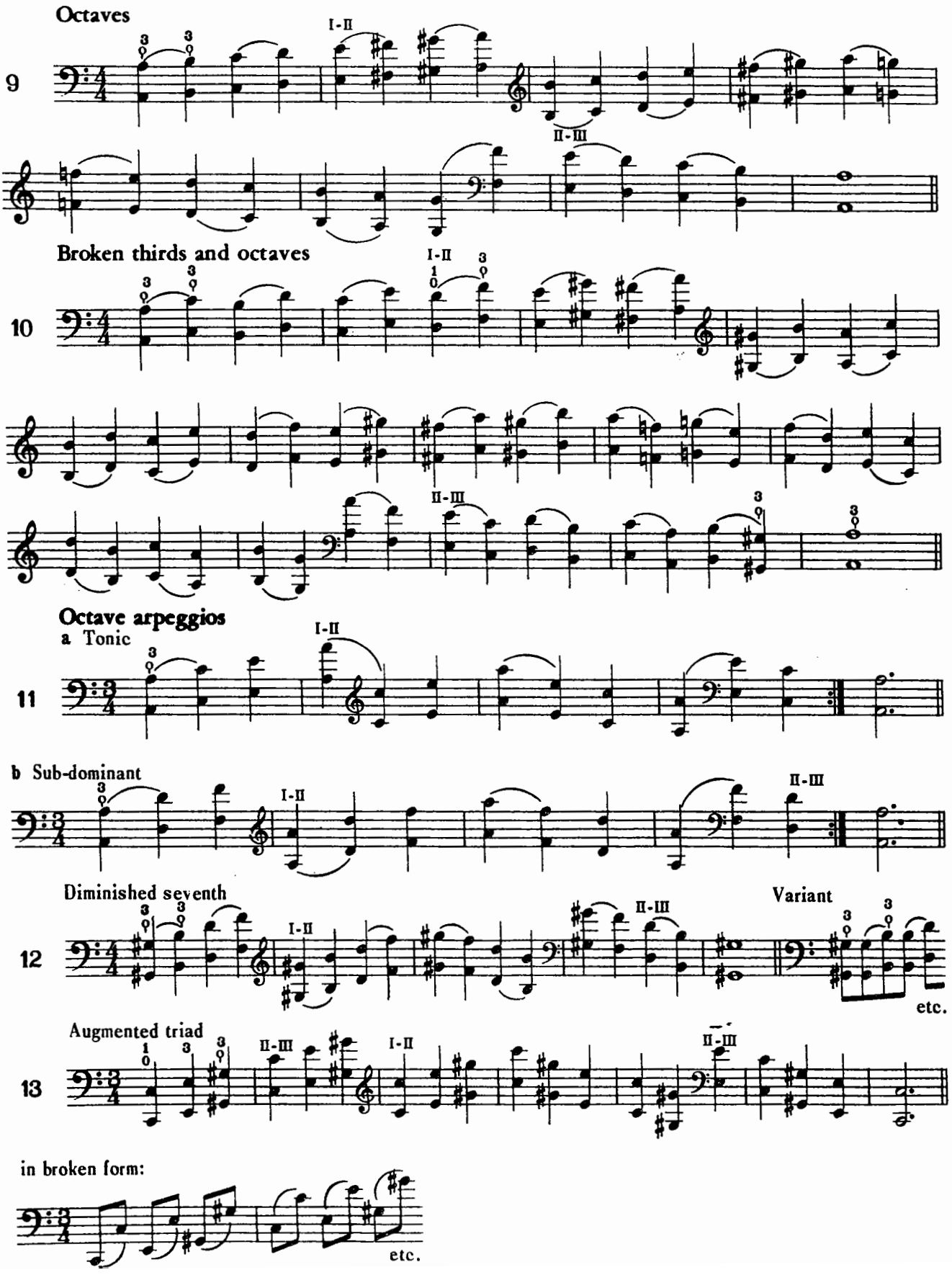
Sixths

8

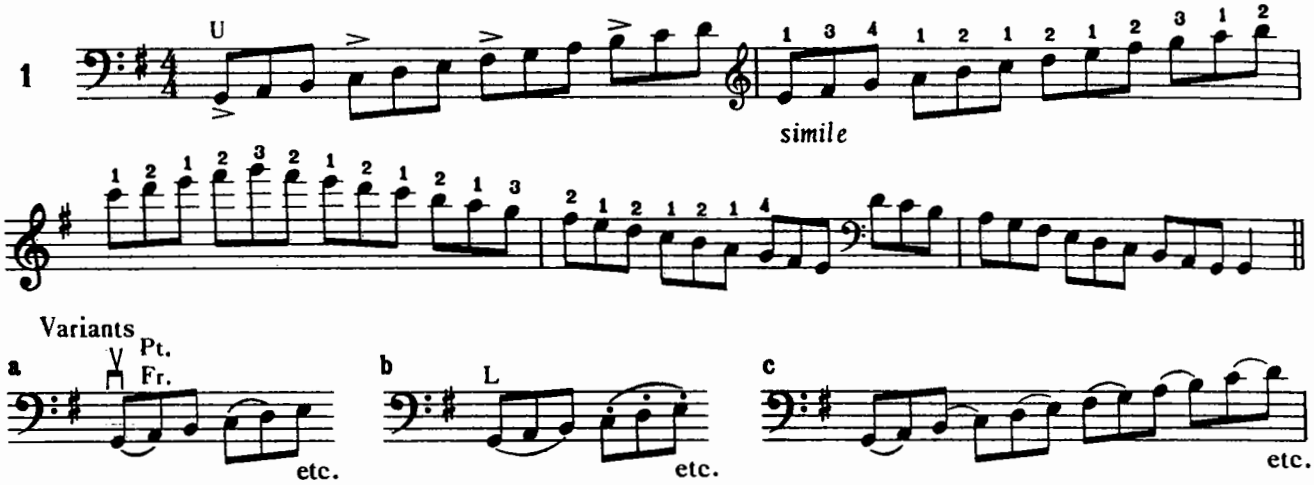


Note: For complete mastery of No. 8, these sixths should also be practiced as double stops:

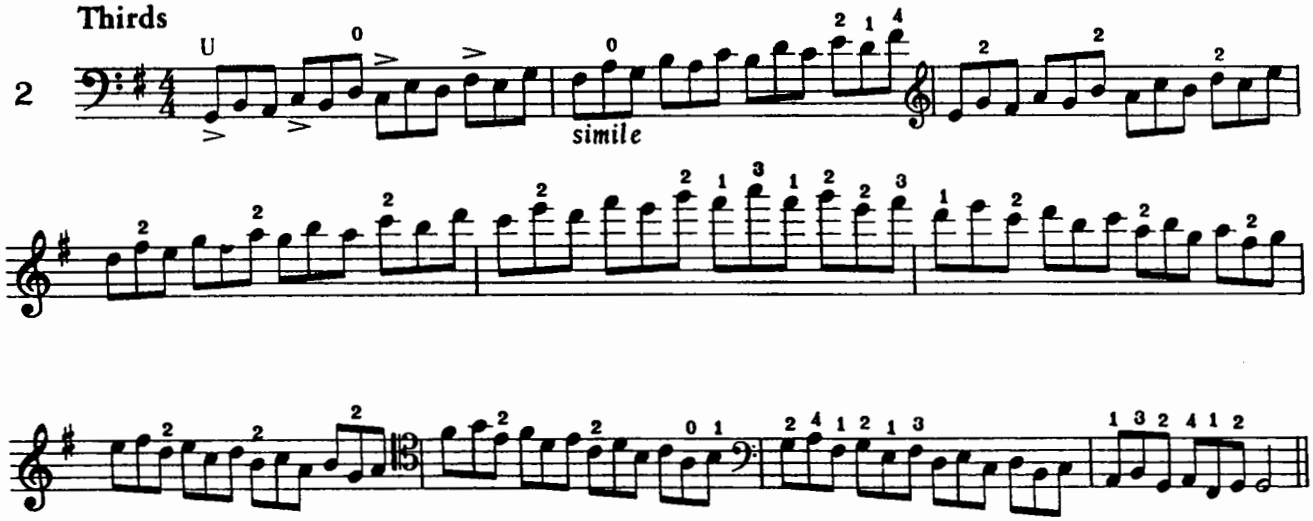


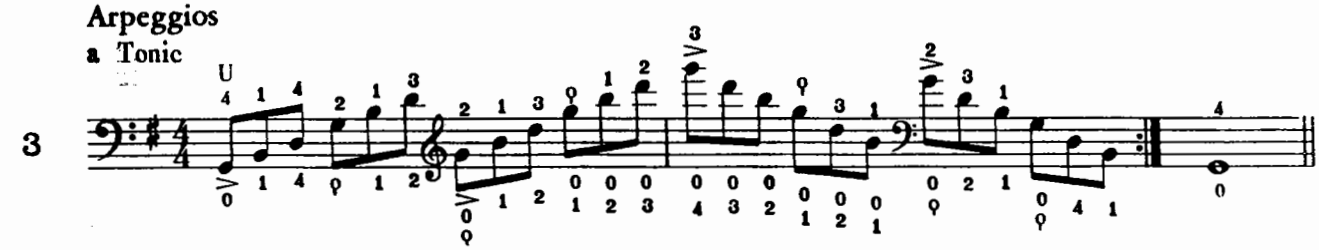

Octaves
9
I-II
II-III
Broken thirds and octaves
10
I-II
II-III
Octave arpeggios
a Tonic
11
I-II
b Sub-dominant
I-II
II-III
Diminished seventh
12
I-II
II-III
Variant
etc.
Augmented triad
13
II-III
I-II
II-III
in broken form:
etc.

G MAJOR

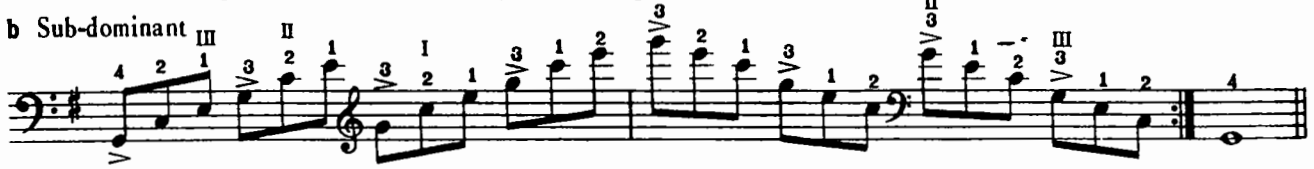


Note: Nos. 1, 2, and 3 should be played with a firm bow and secure grip (*forte*).

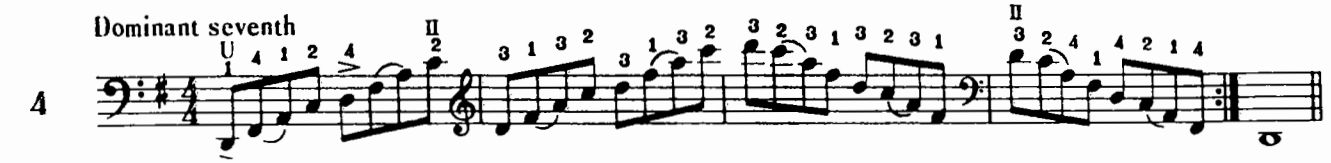




The lower fingering to be played entirely on G-string.

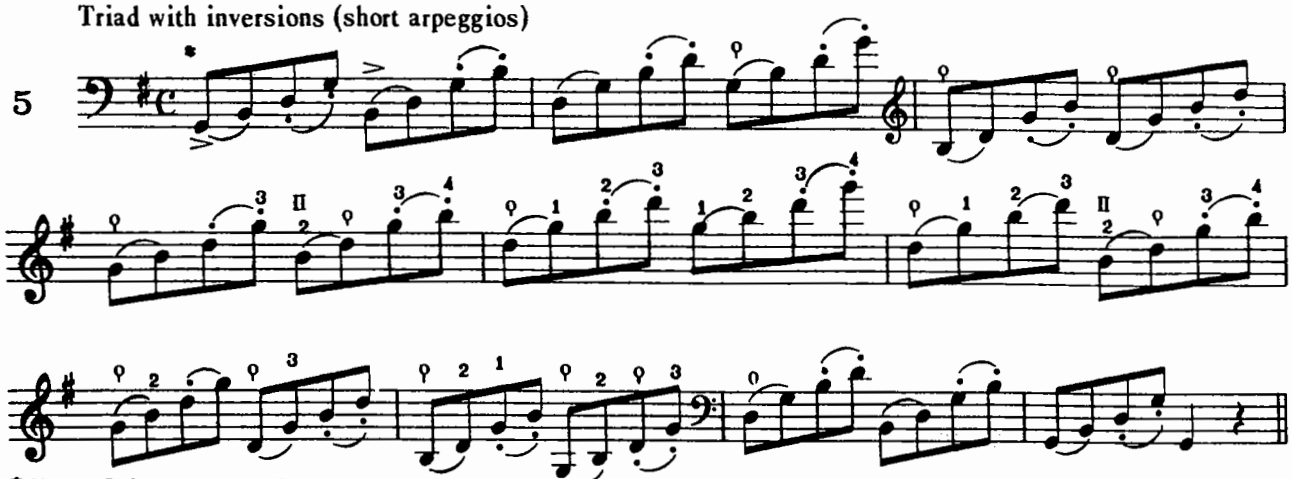


Use same fingerings on all strings.



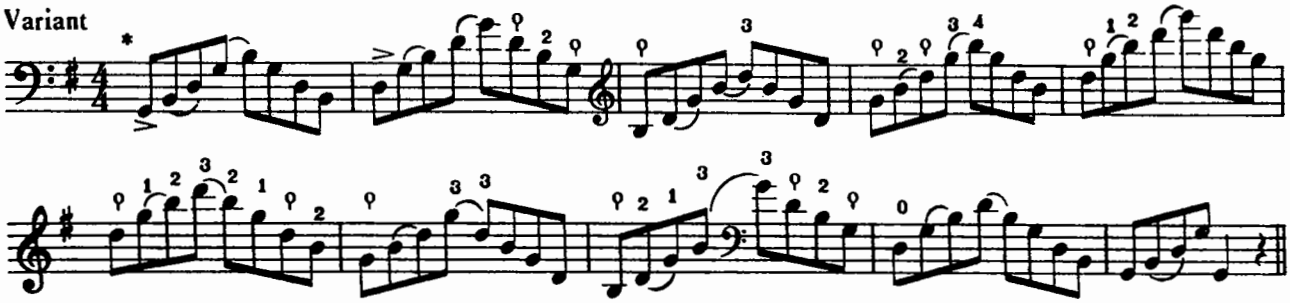
Triad with inversions (short arpeggios)

5



* *Note:* It is suggested that two bowing styles be used. 1) Lower half, with the shortened notes played "flying staccato" 2) Upper half, with a sharp martellato for staccato notes.

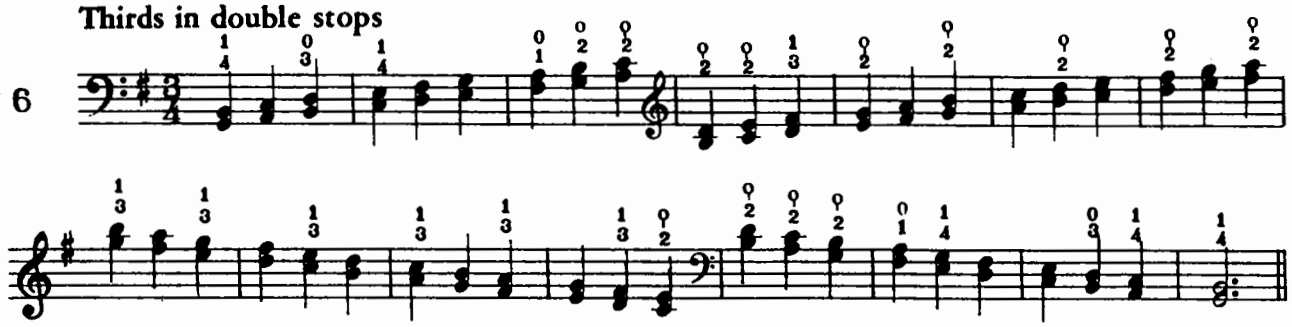
Variant



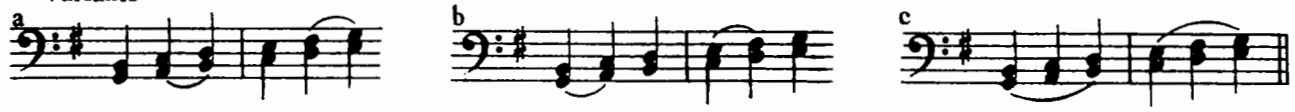
**Note:* Play these with short strokes in lower half, middle, and upper half of bow.

Thirds in double stops

6

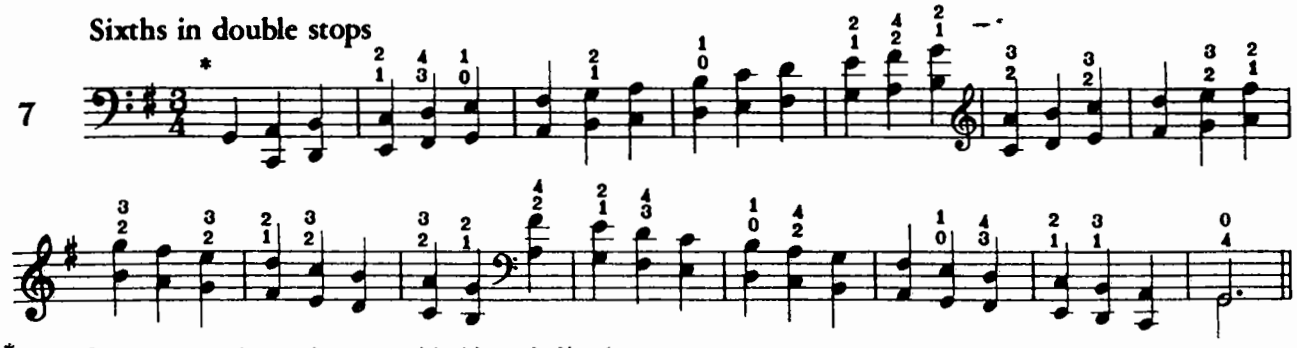


Variants



Sixths in double stops

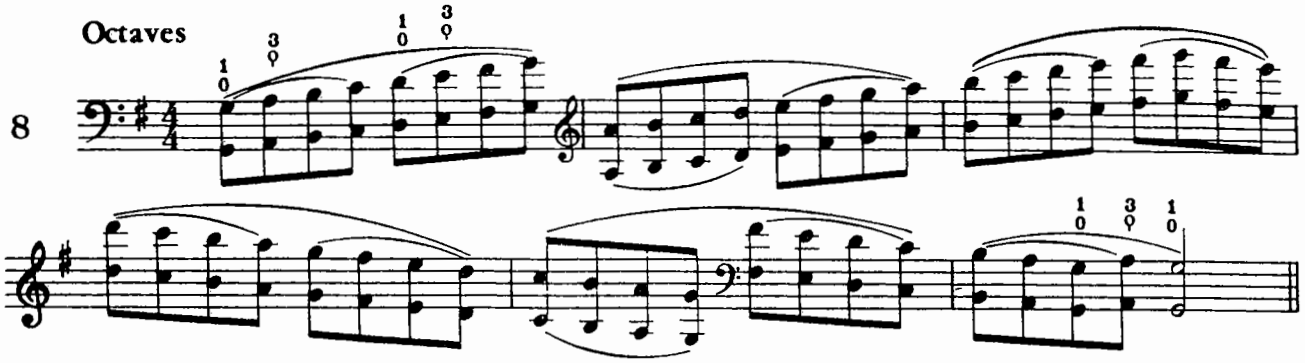
7



**Note:* Use same bowing variants as with thirds, in No. 6.

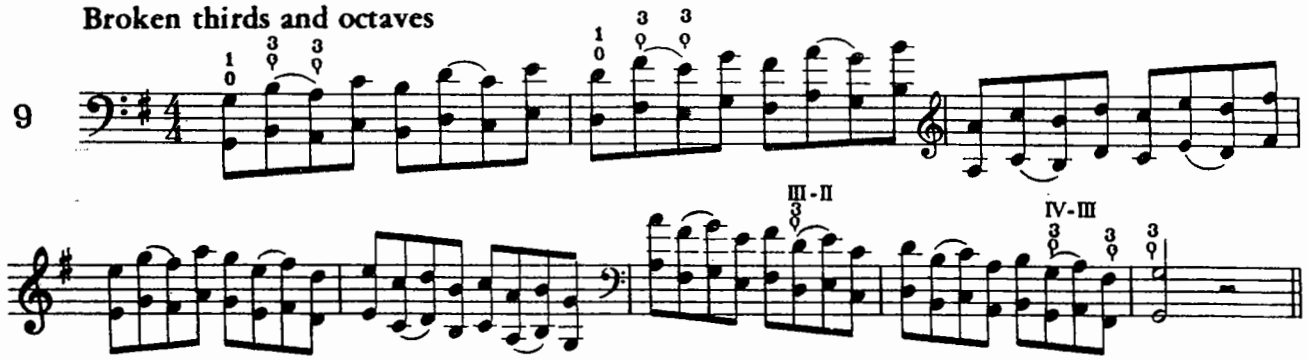
Octaves

8



Broken thirds and octaves

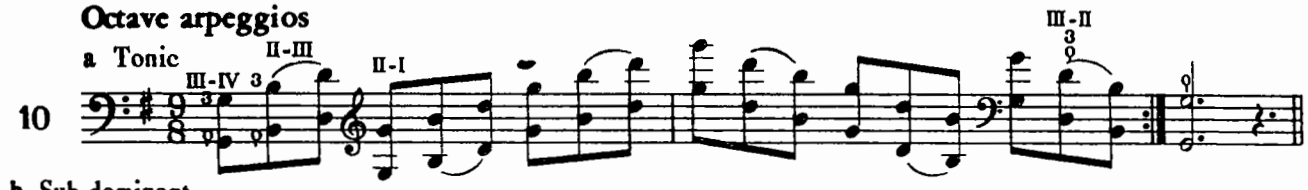
9



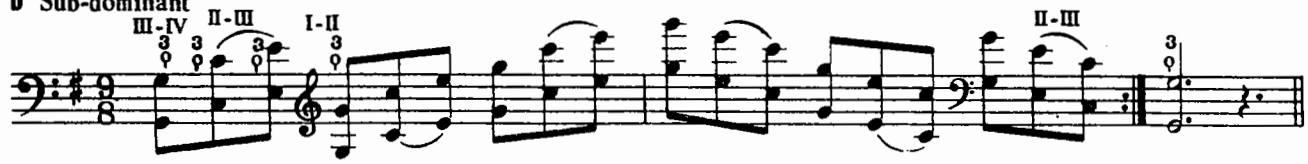
Octave arpeggios

a Tonic

10

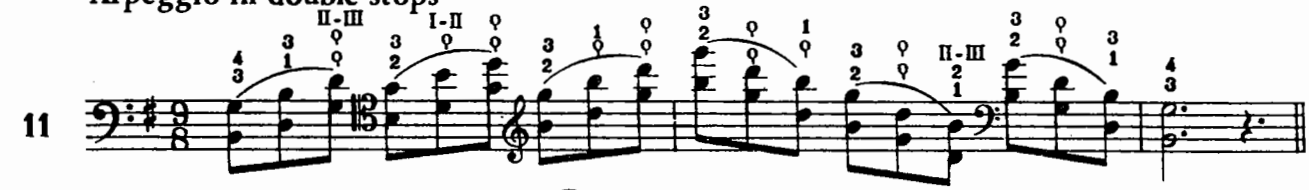


b Sub-dominant

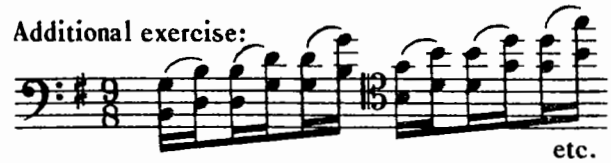


Arpeggio in double stops

11

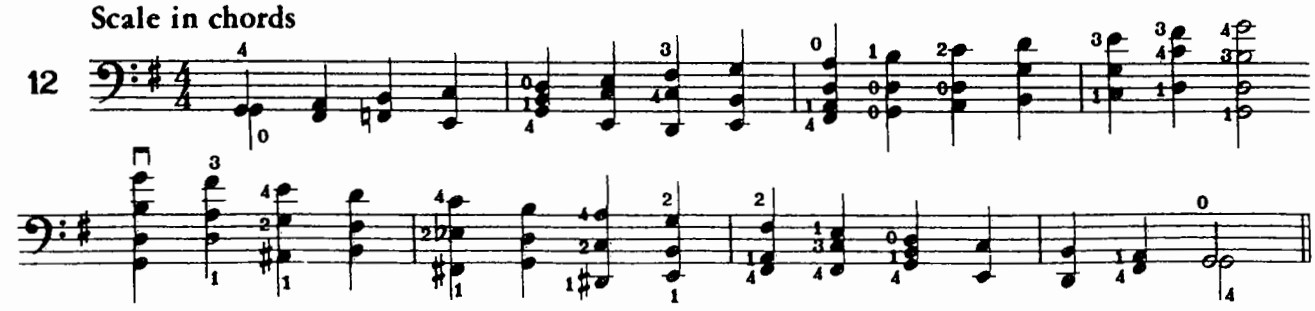


Additional exercise:



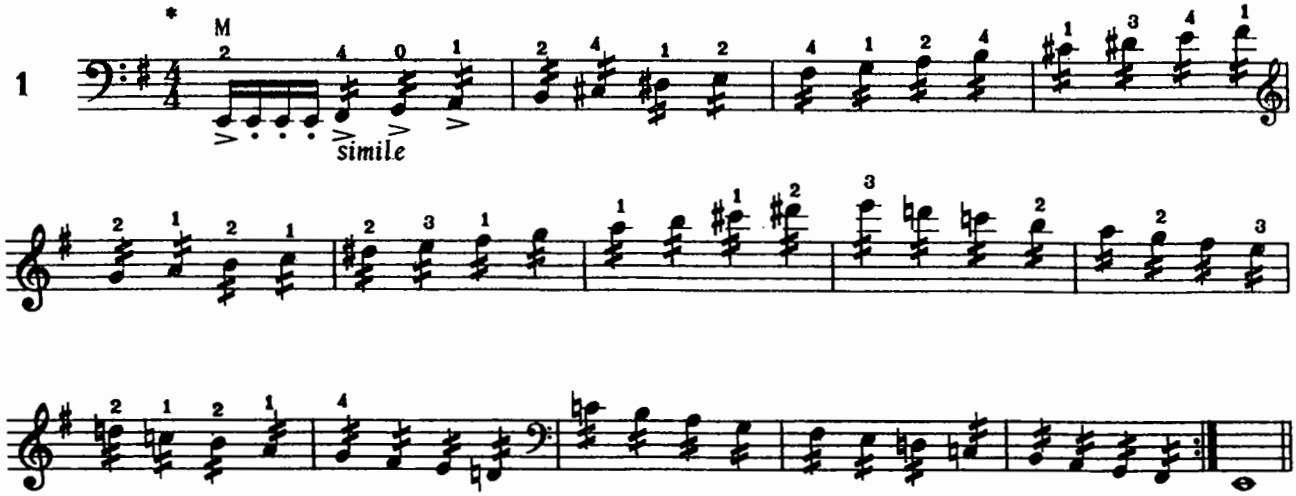
Scale in chords

12



E MINOR

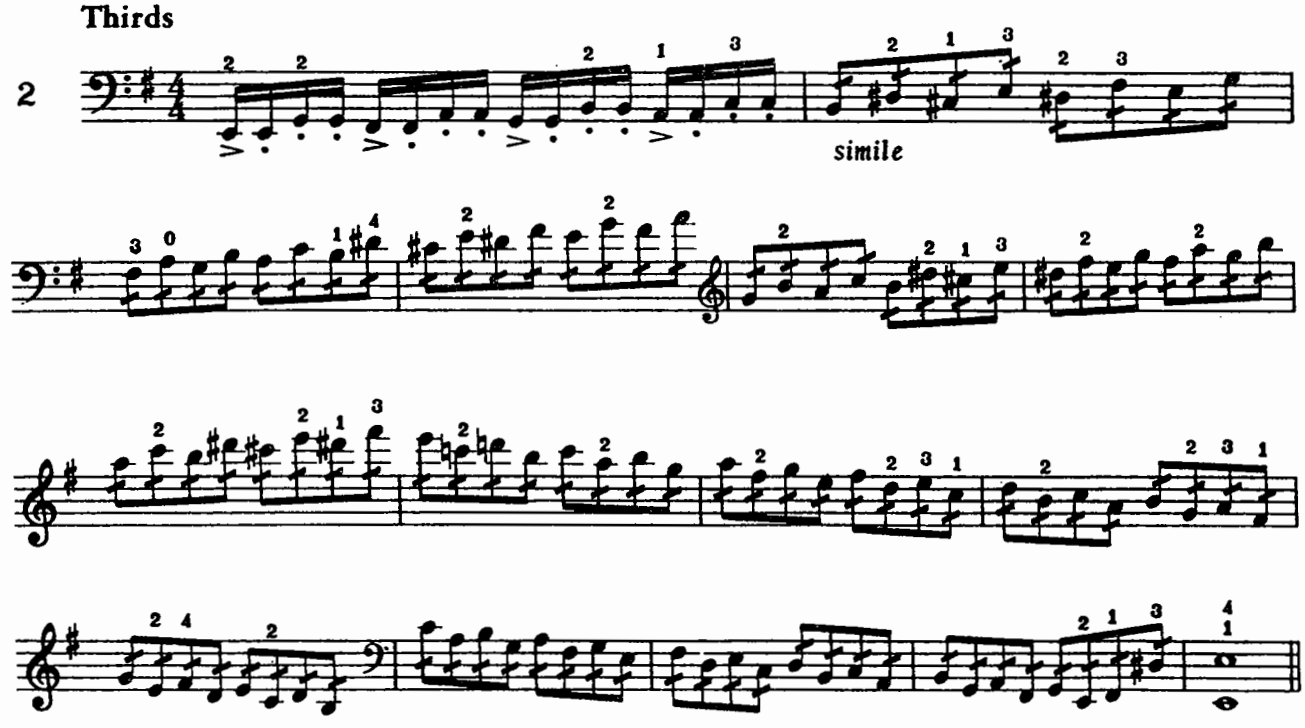
1



*Note: In a moderate tempo these exercises (1-6) should be played *spiccato*, the bow to be held lightly by thumb, index and little finger; at a faster tempo a short *detaché (sautillé)*, weighted with thumb, index and 3rd finger should be used.

Thirds

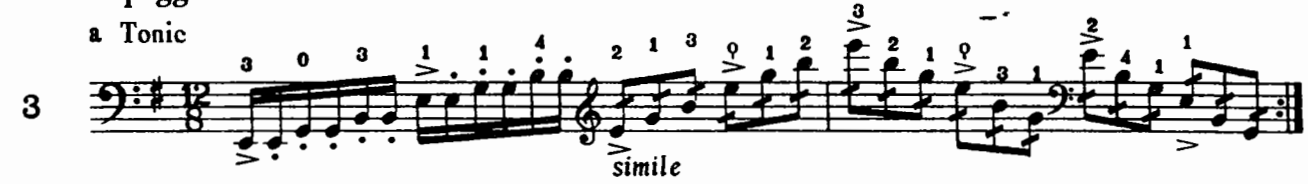
2



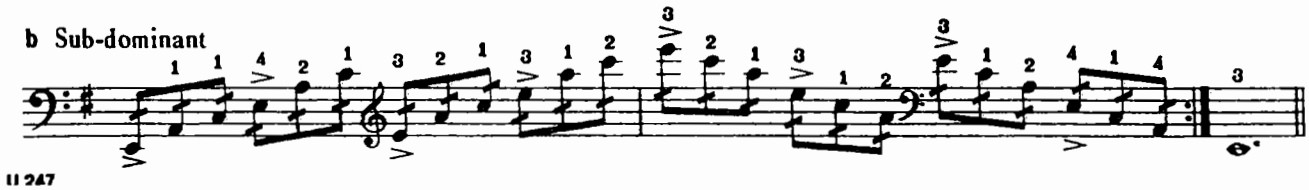
Arpeggios

a Tonic

3

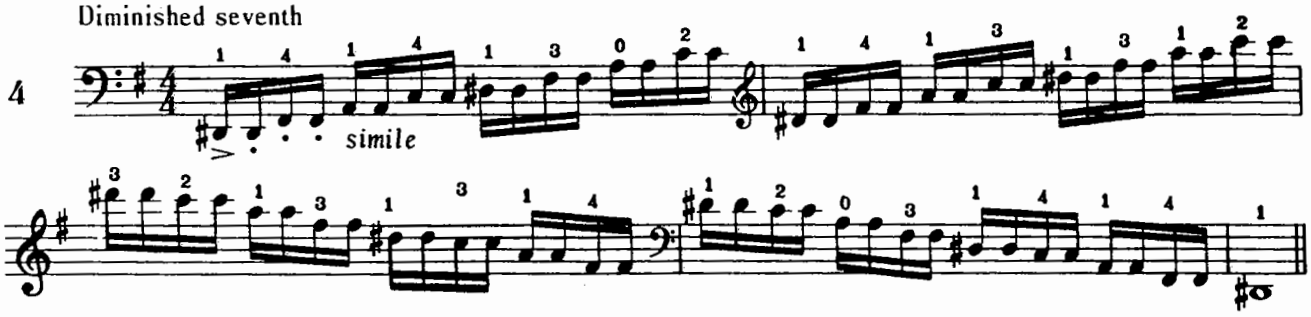


b Sub-dominant



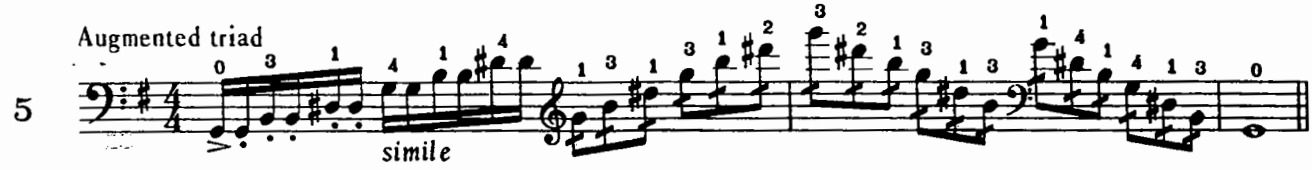
Diminished seventh

4



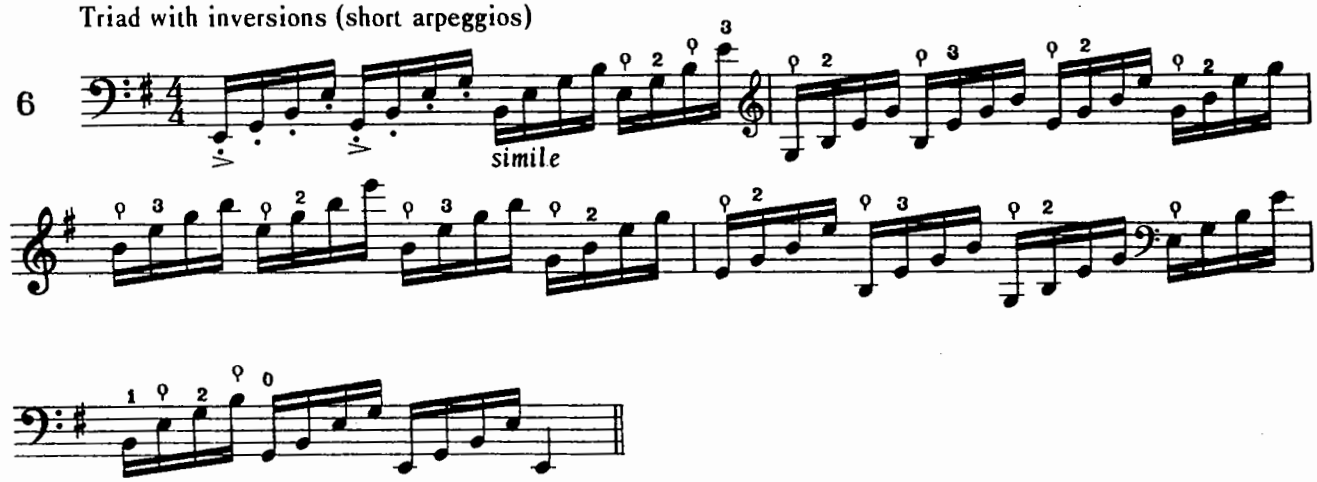
Augmented triad

5



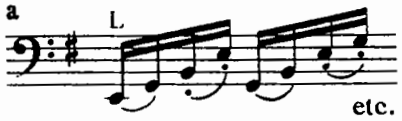
Triad with inversions (short arpeggios)

6

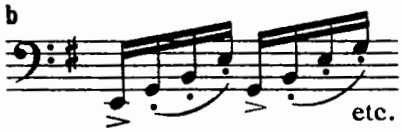


Variants

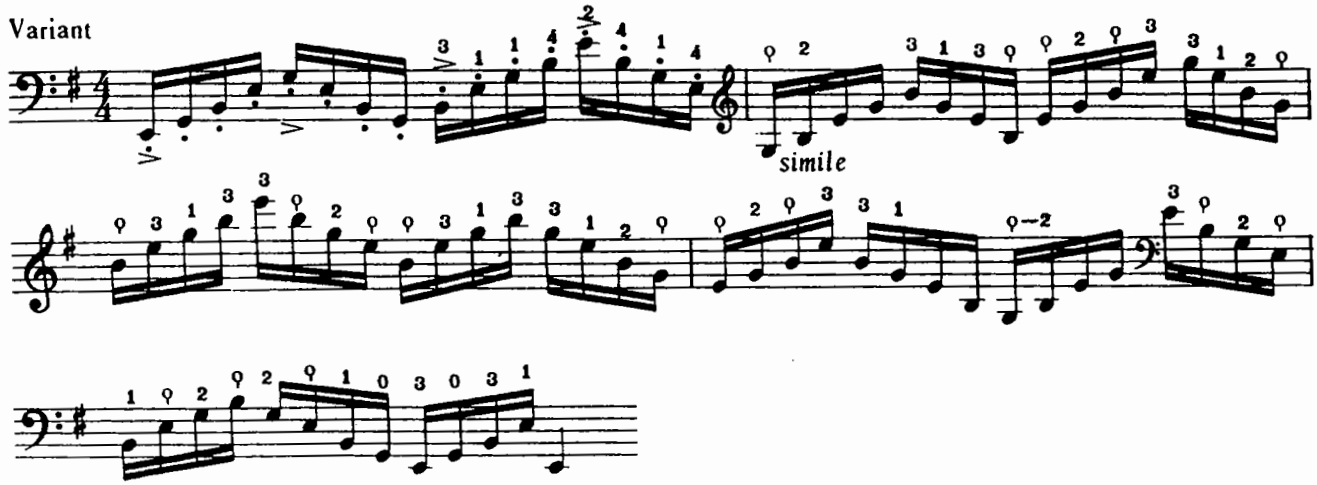
a



b



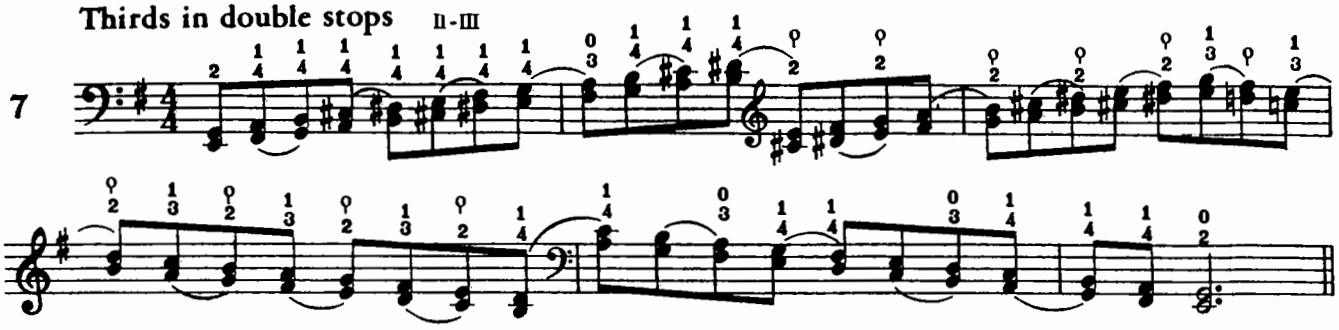
Variant



For supplementary exercises, see **a** and **b** above.

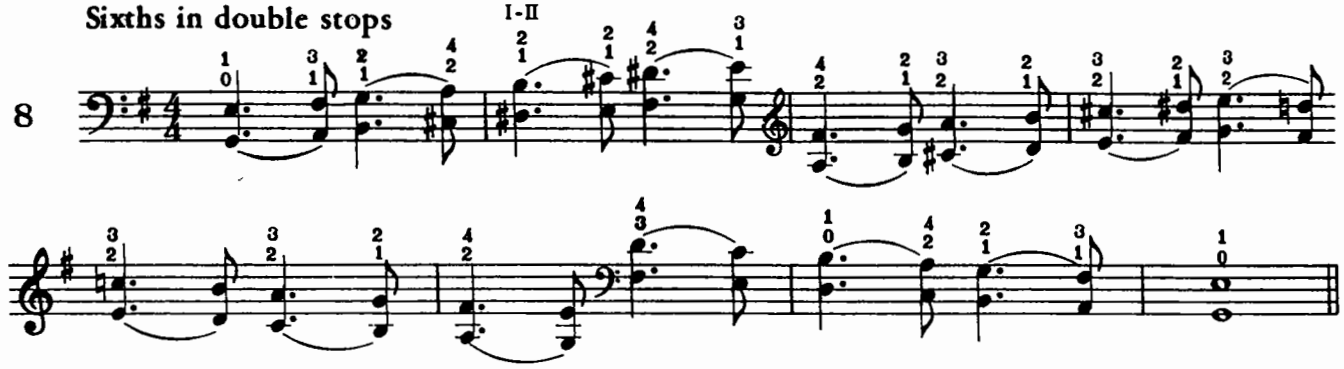
Thirds in double stops II-III

7



Sixths in double stops I-II

8

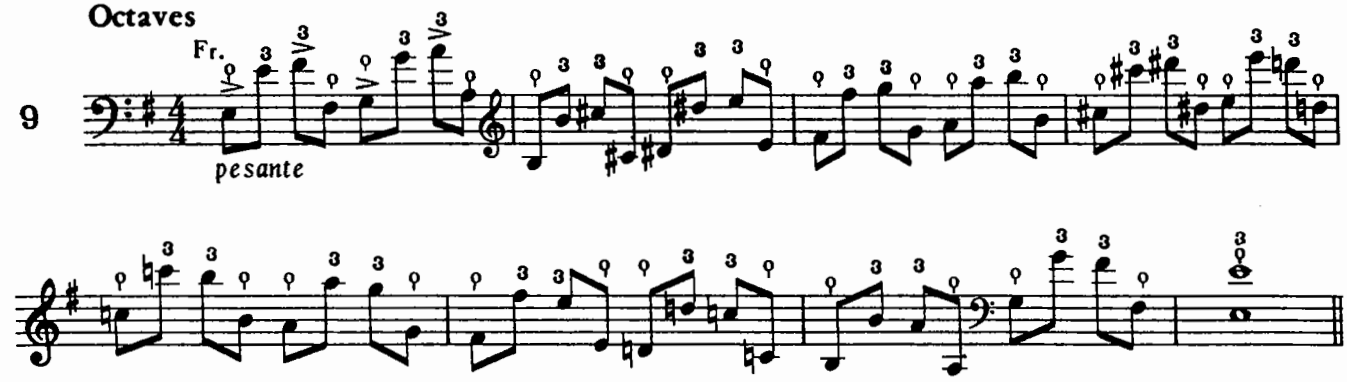


Octaves

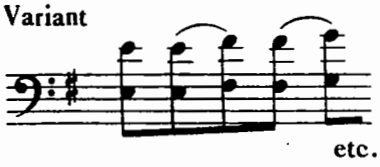
9

Fr.

pesante



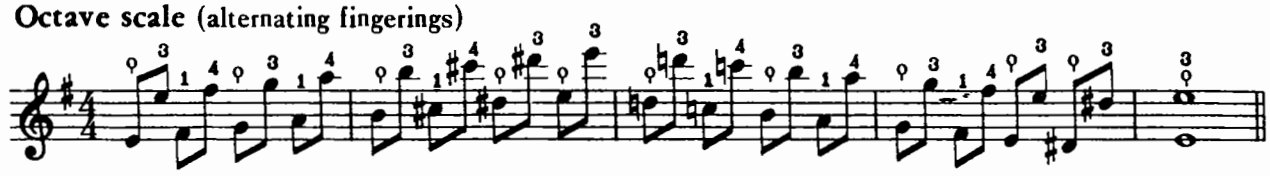
Variant



etc.

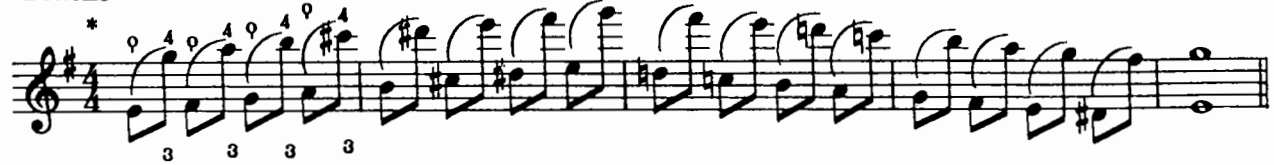
Octave scale (alternating fingerings)

10



Tenths

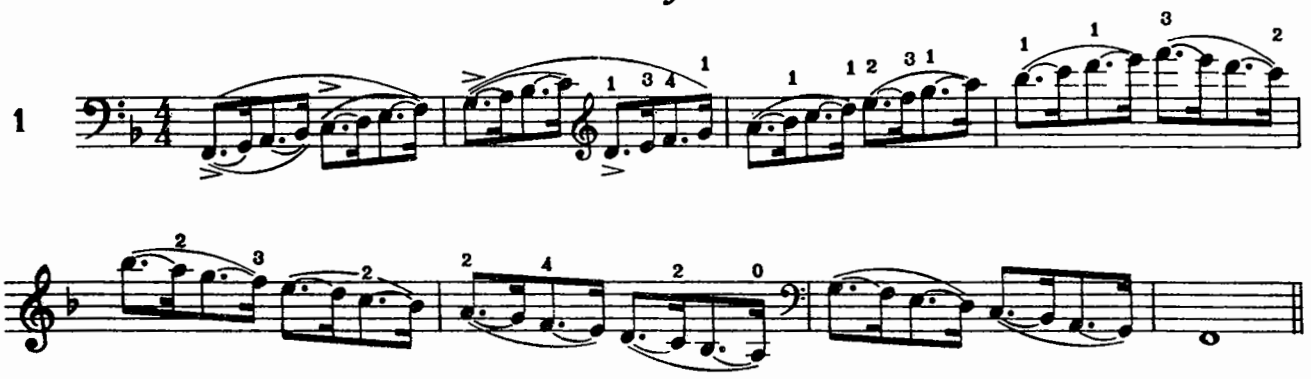
11



*For supplementary exercises, see C-major section, No. 12, (p. 7).

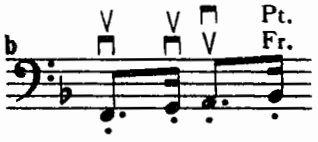
F MAJOR

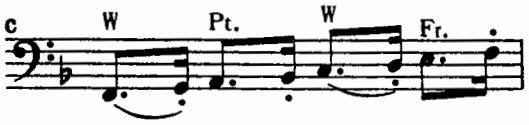
1



Variants

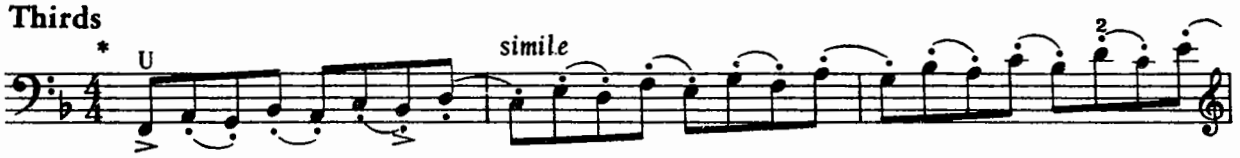
a W W



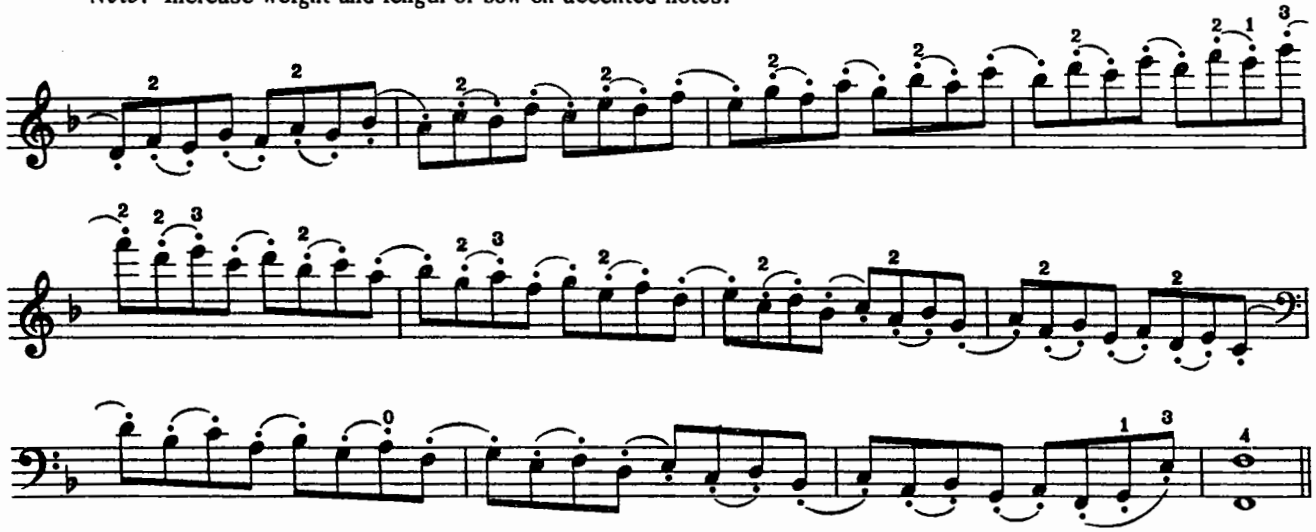


Thirds

2



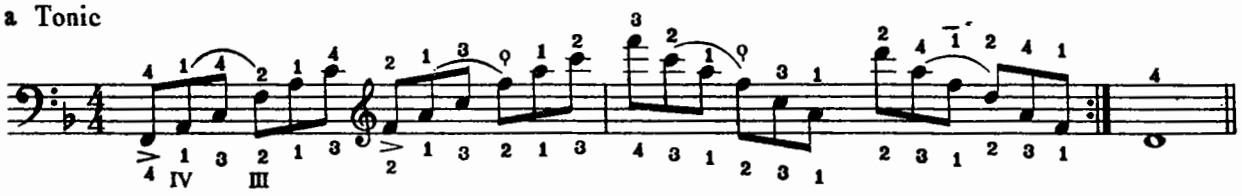
******Note*: Increase weight and length of bow on accented notes.



Arpeggios

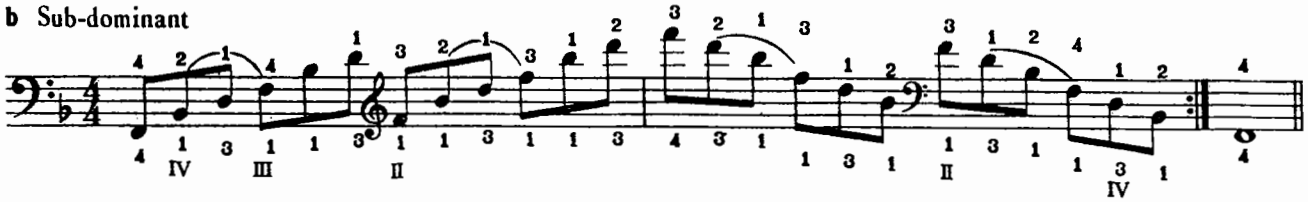
a Tonic

3



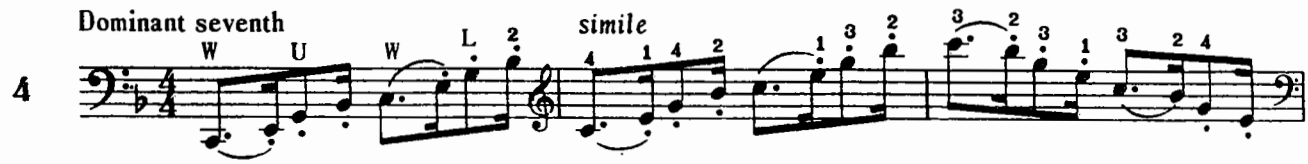
Variant

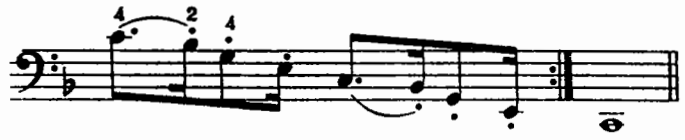
b Sub-dominant



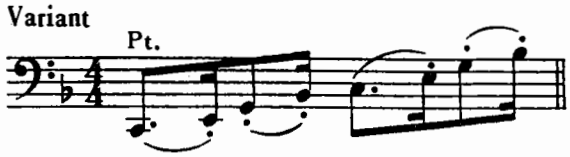
Dominant seventh

4



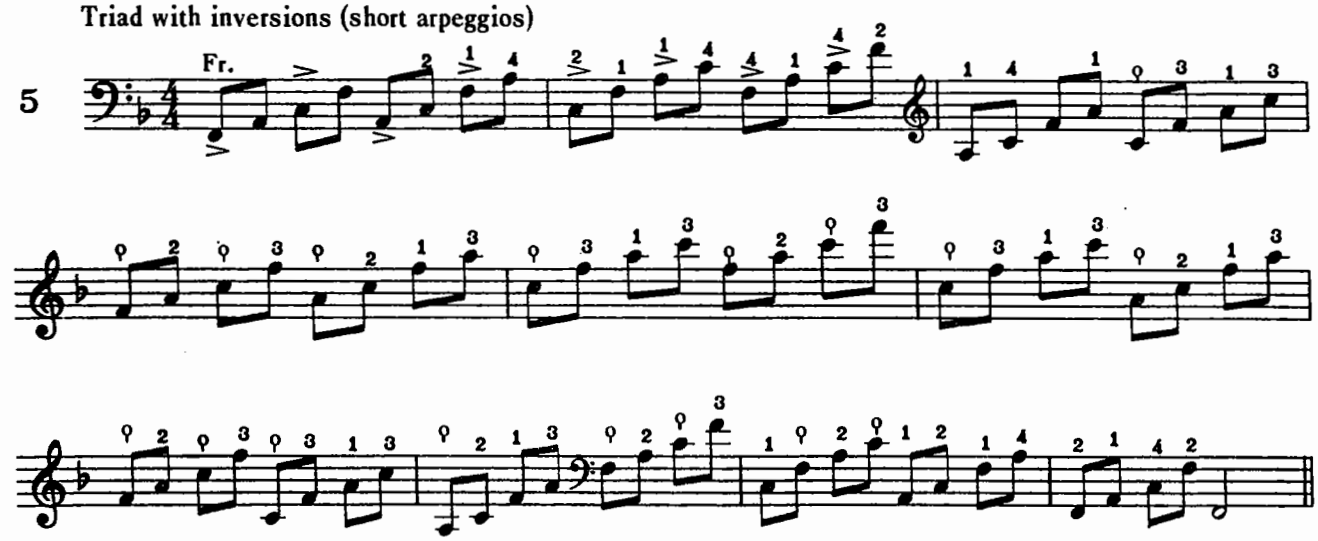


Variant

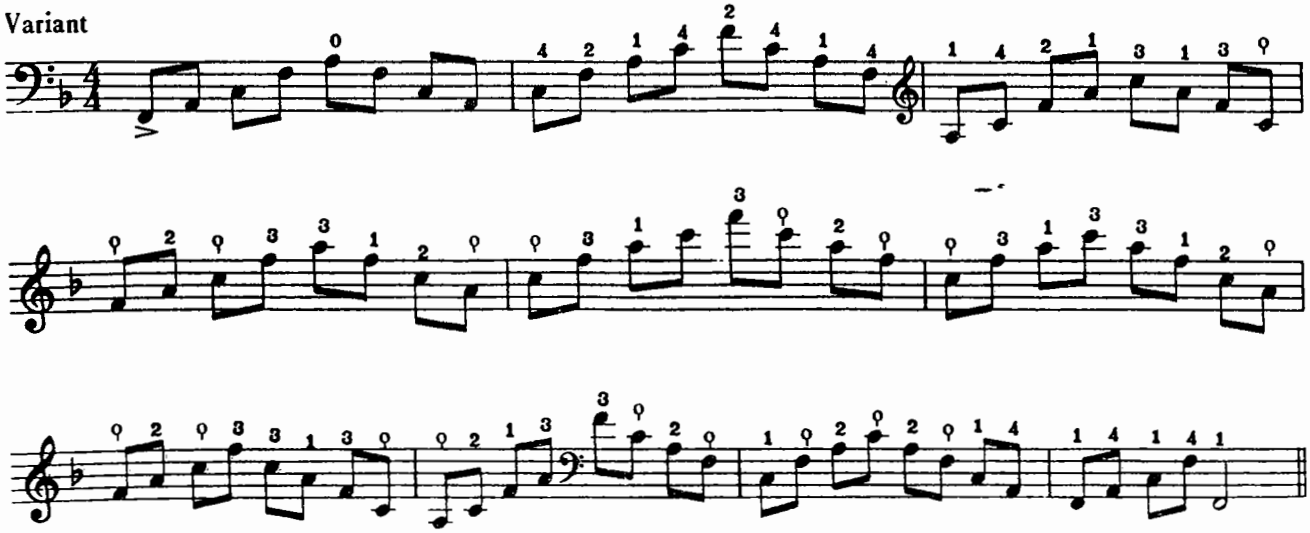


Triad with inversions (short arpeggios)

5

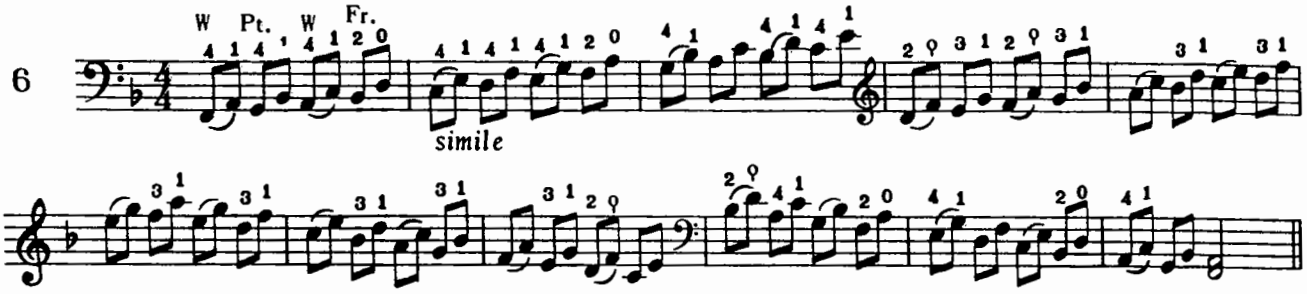


Variant



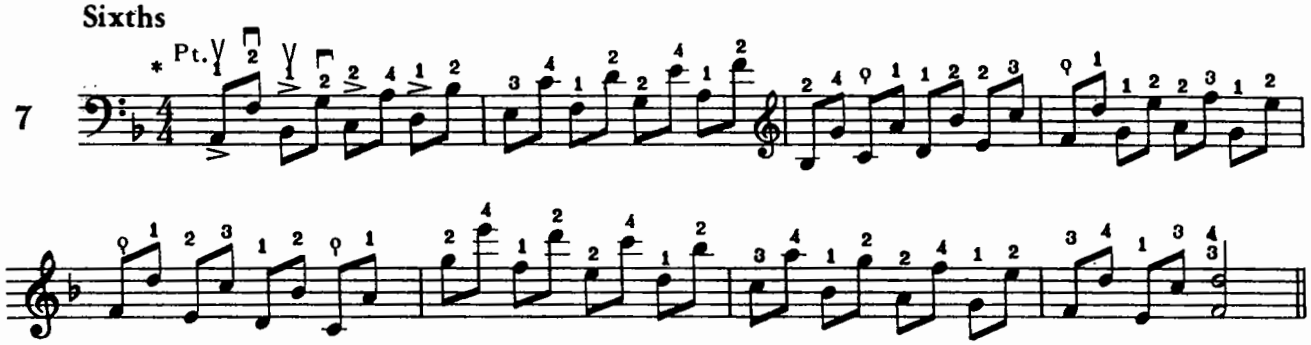
Thirds (double-stop fingerings)

6



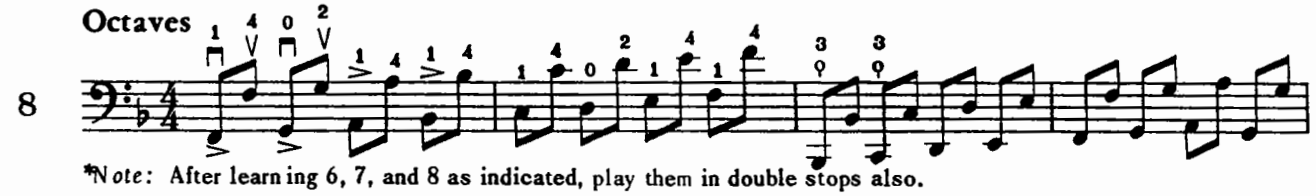
Sixths

7

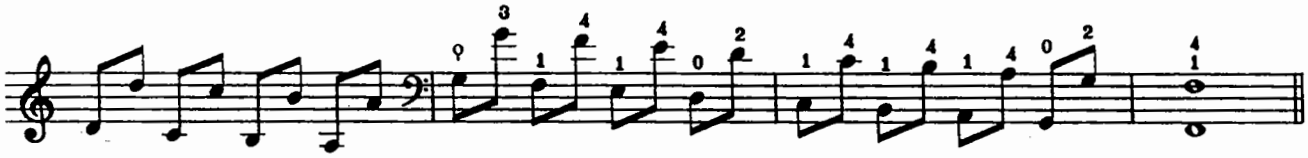


Octaves

8

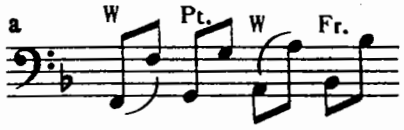


*Note: After learning 6, 7, and 8 as indicated, play them in double stops also.

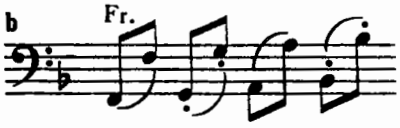


Variants

a

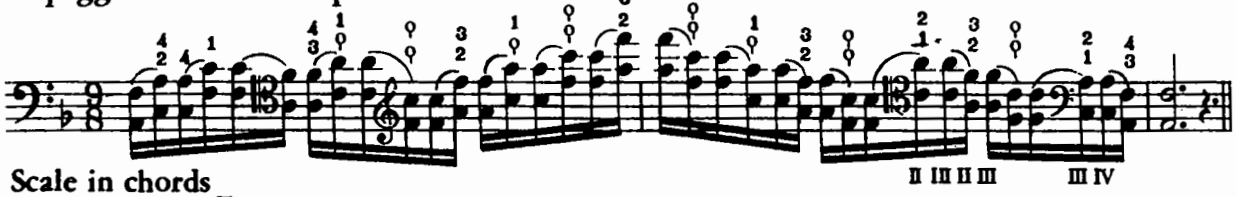


b



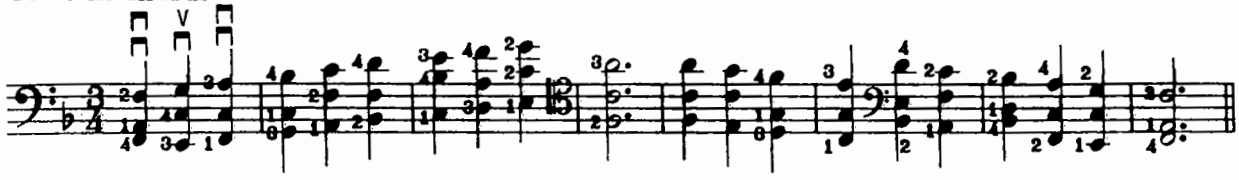
Arpeggio in double stops

9

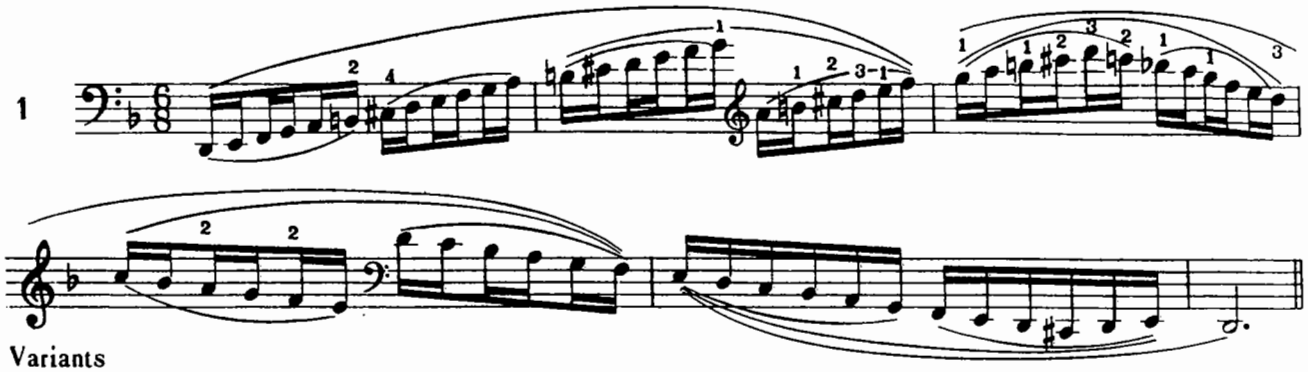


Scale in chords

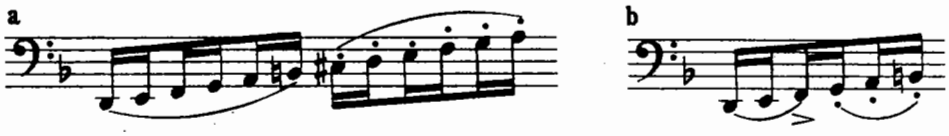
10



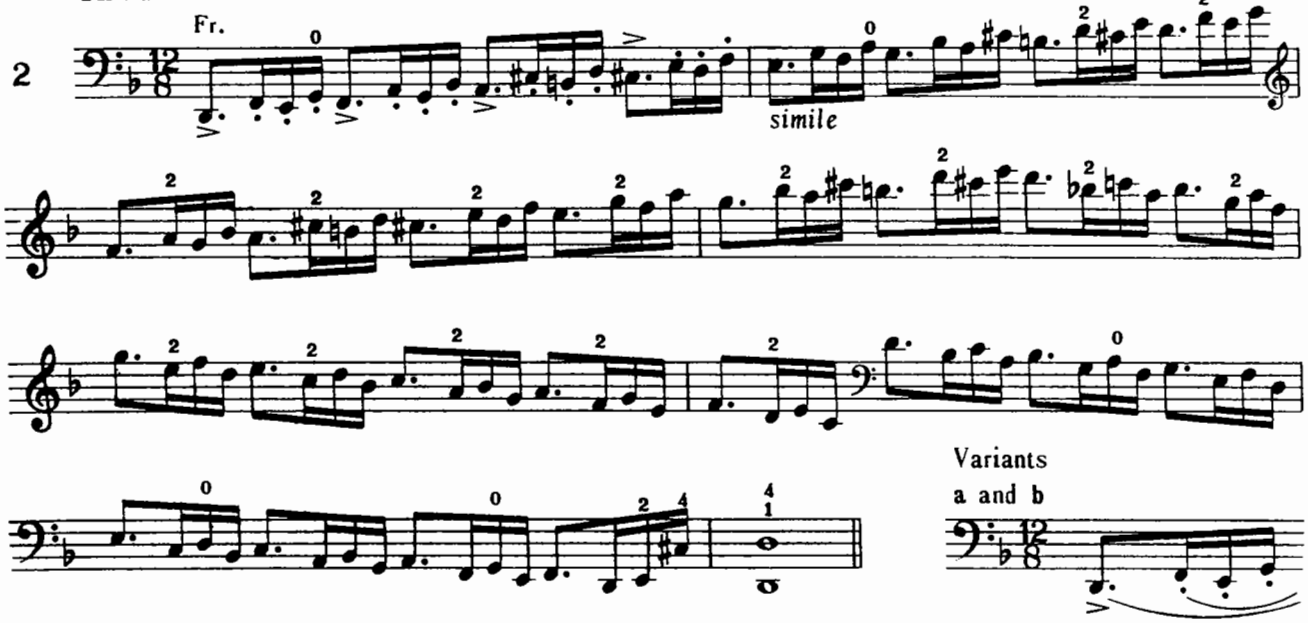
D MINOR



Variants

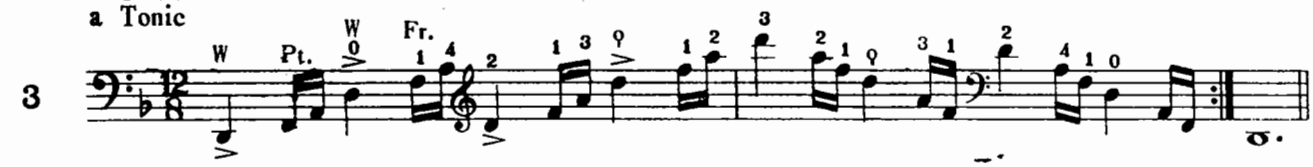


Thirds

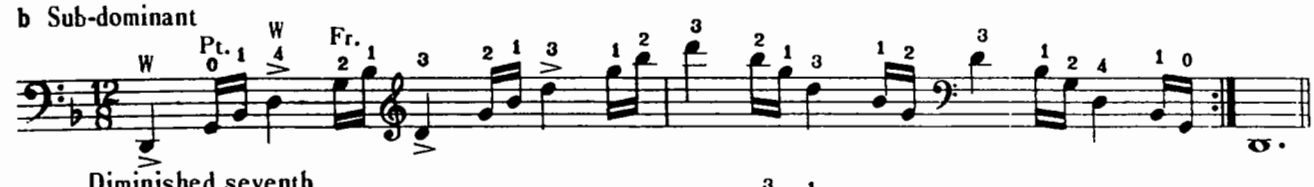


Arpeggios

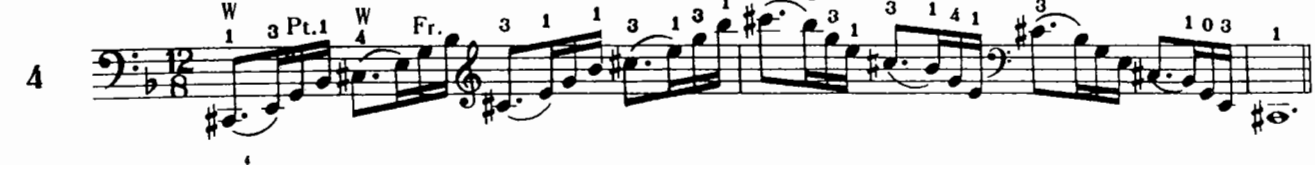
a Tonic



b Sub-dominant



Diminished seventh

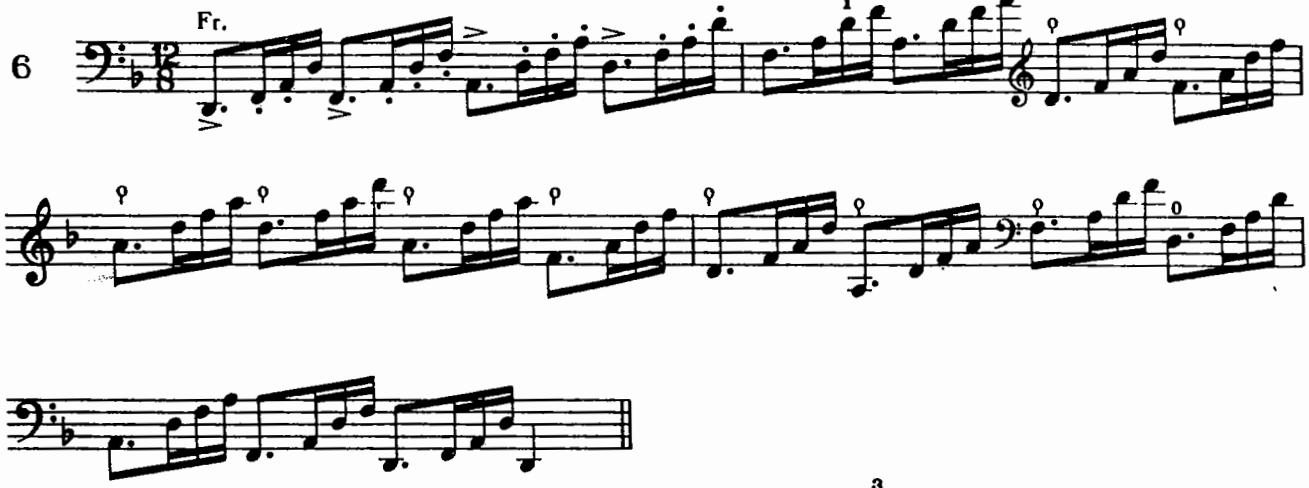


Augmented triad

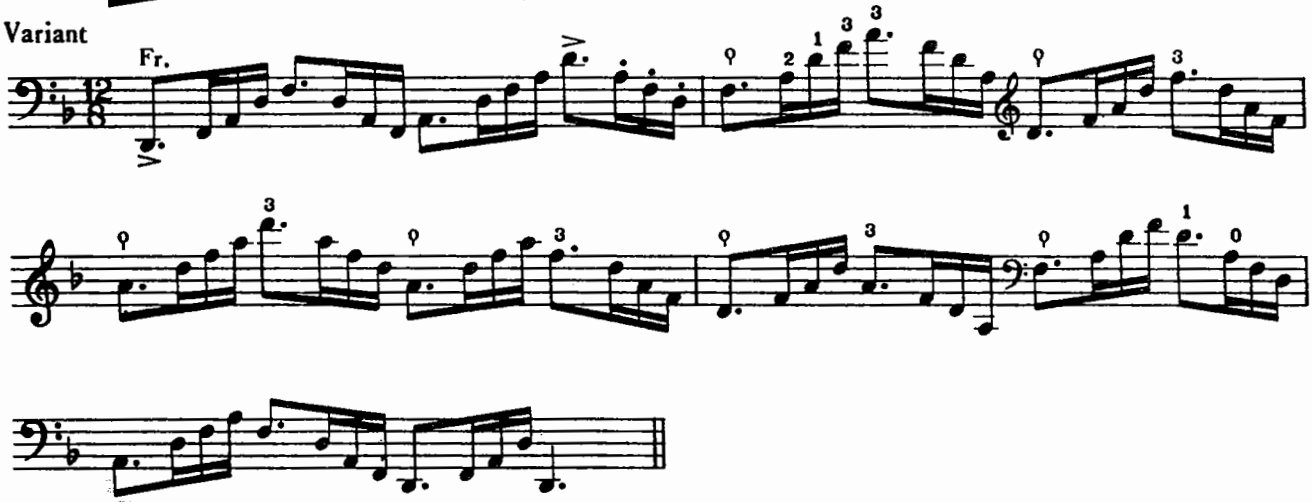
5

Triad with inversions (short arpeggios)

6

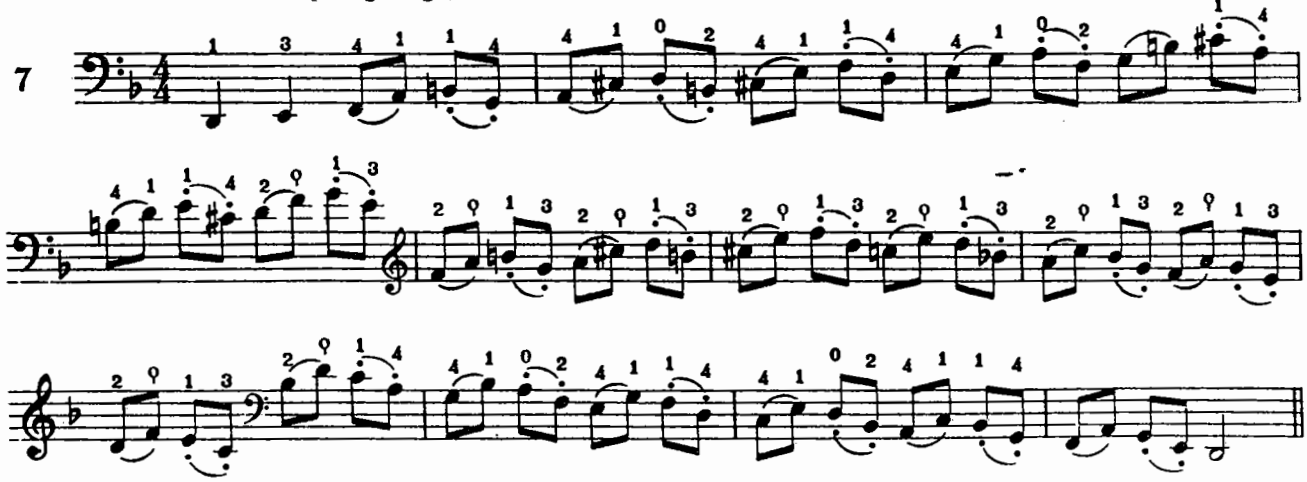


Variant



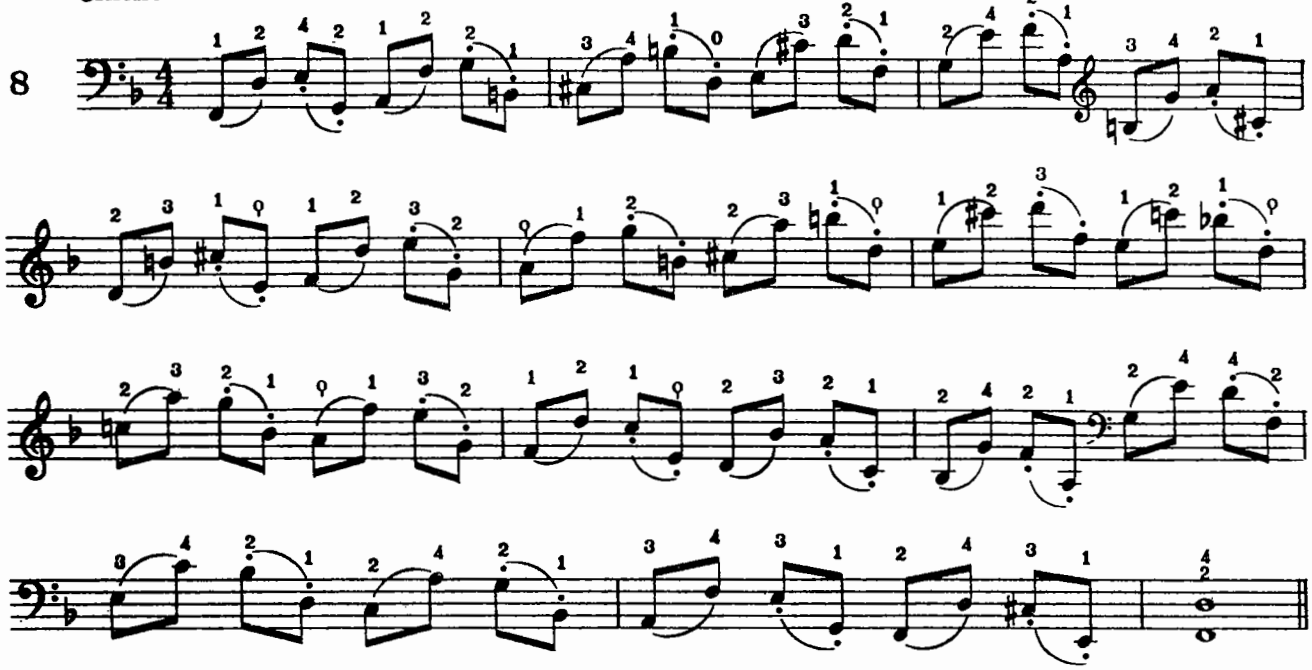
Thirds (double-stop fingerings)

7



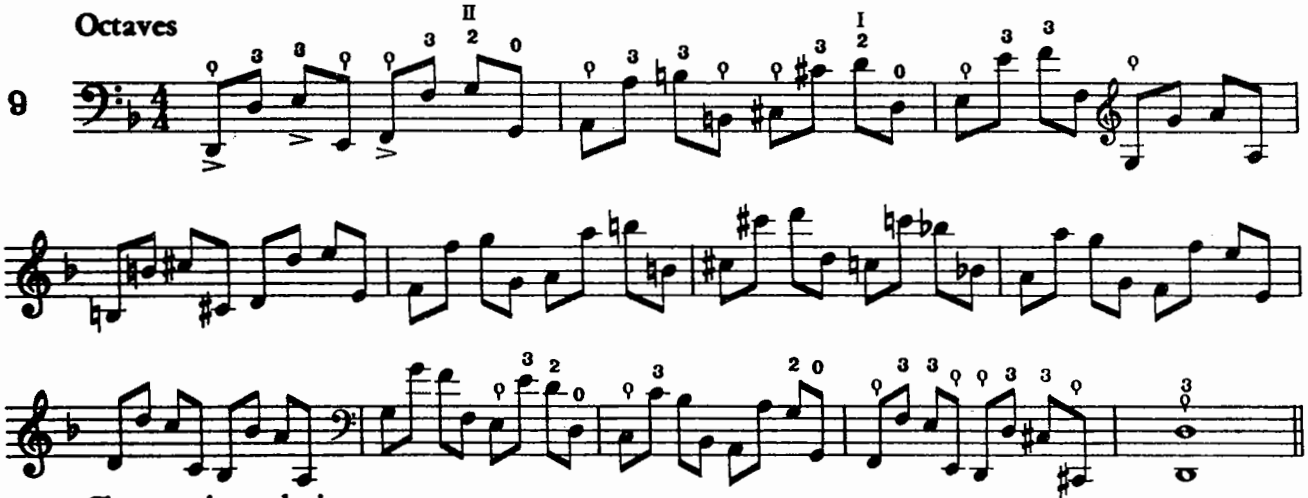
Sixths

8



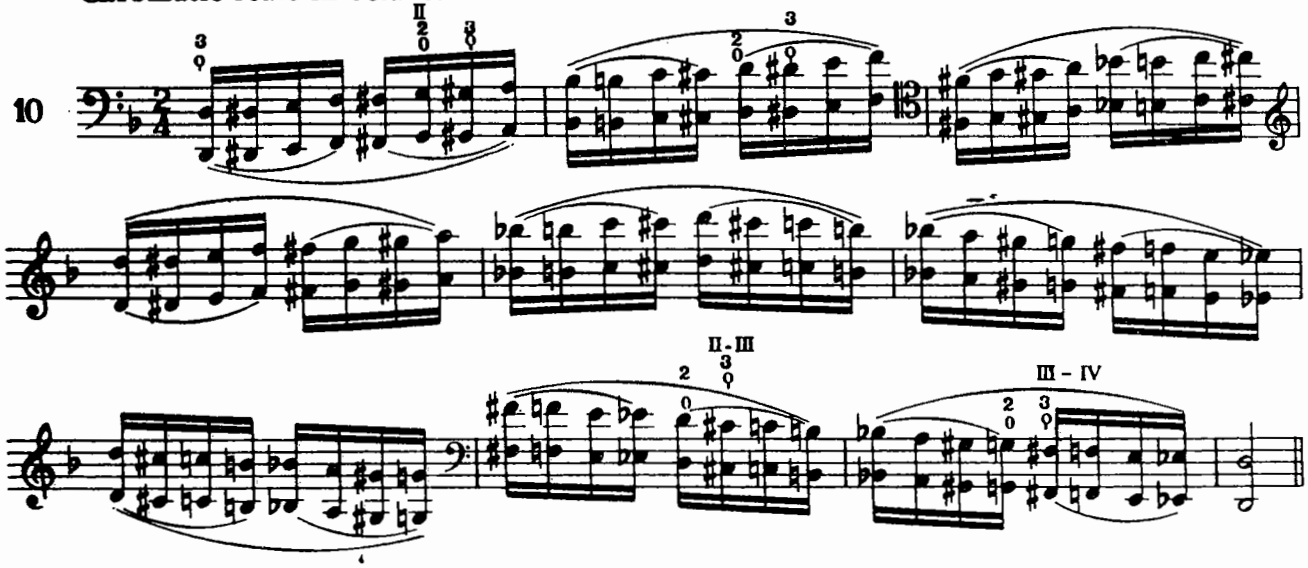
Octaves

9

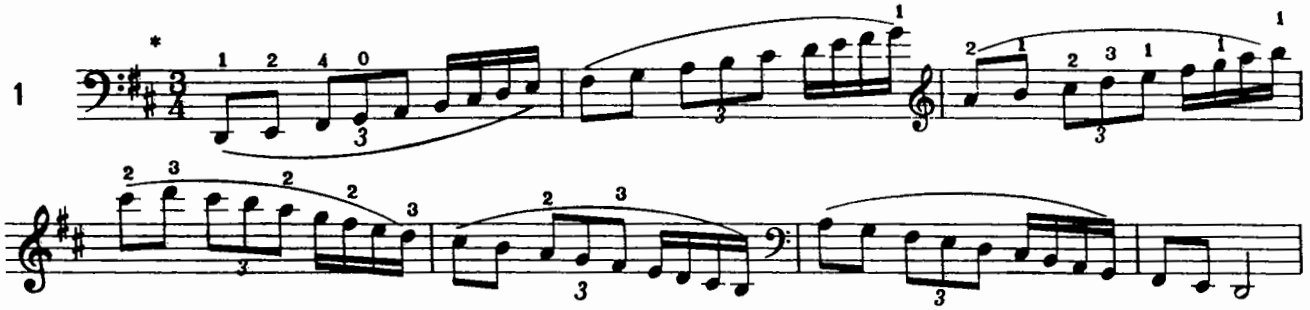


Chromatic scale in octaves

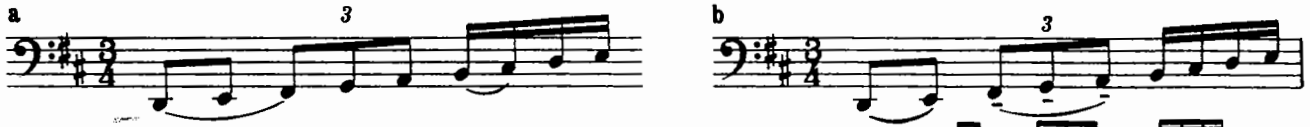
10



D MAJOR

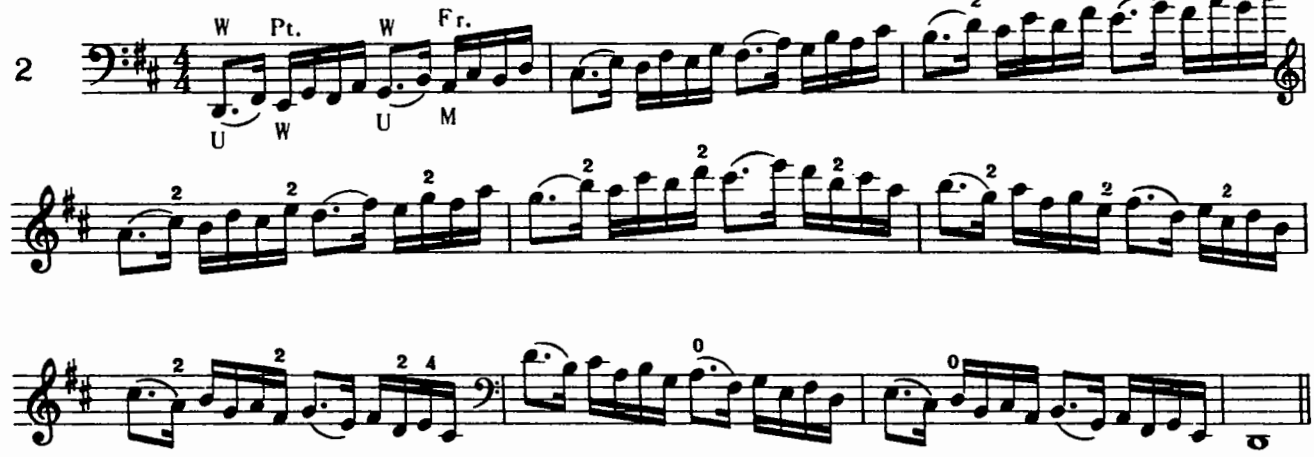


Variants



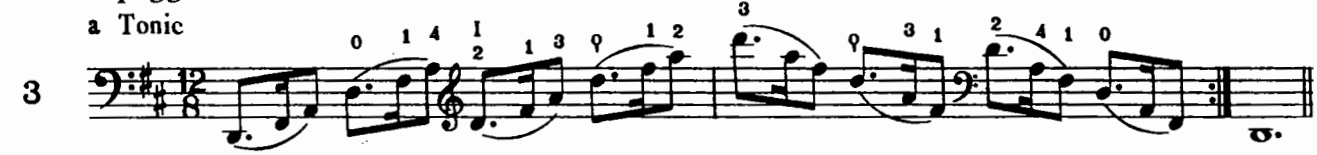
* *Note:* Pay special attention to rhythmic accuracy and to smoothness in transition from ♫ to ♫ to ♫

Thirds

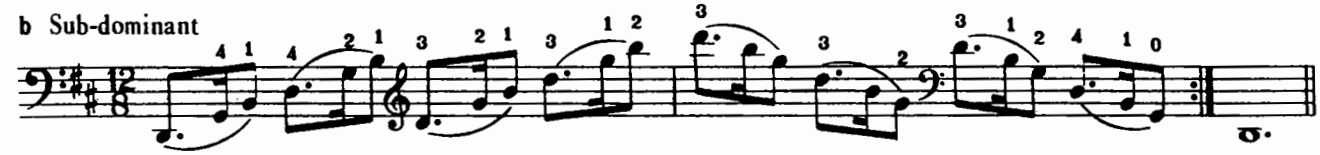


Arpeggios

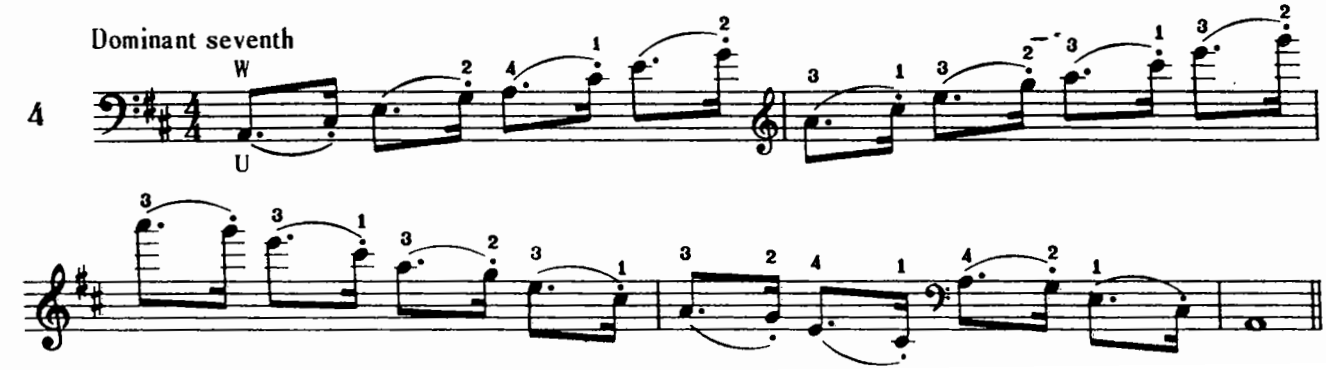
a Tonic



b Sub-dominant

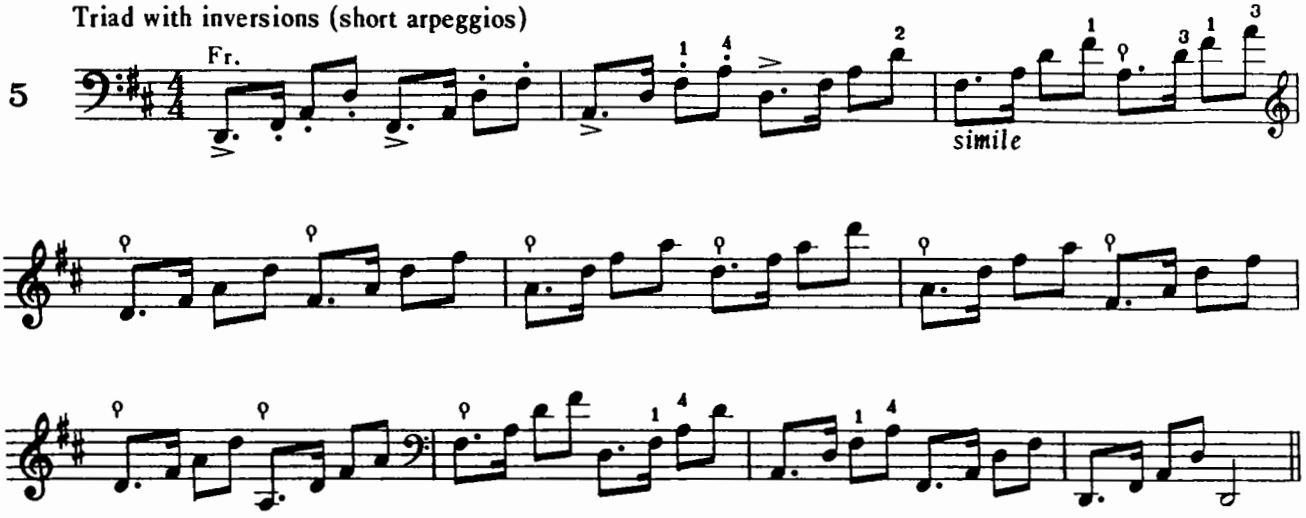


Dominant seventh

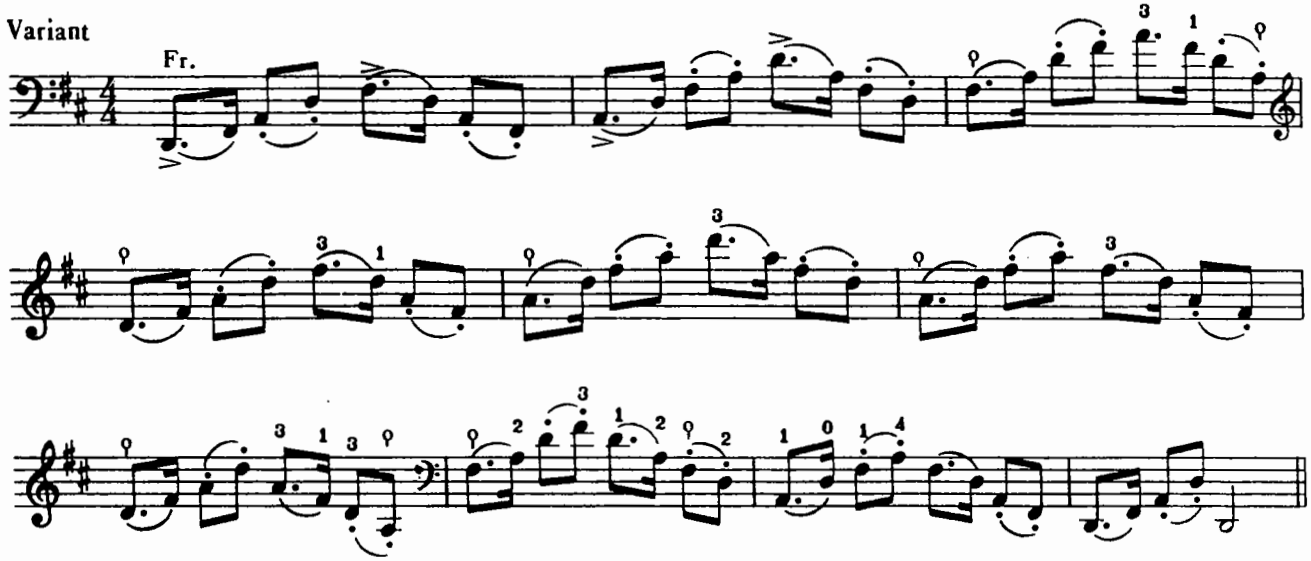


Triad with inversions (short arpeggios)

5

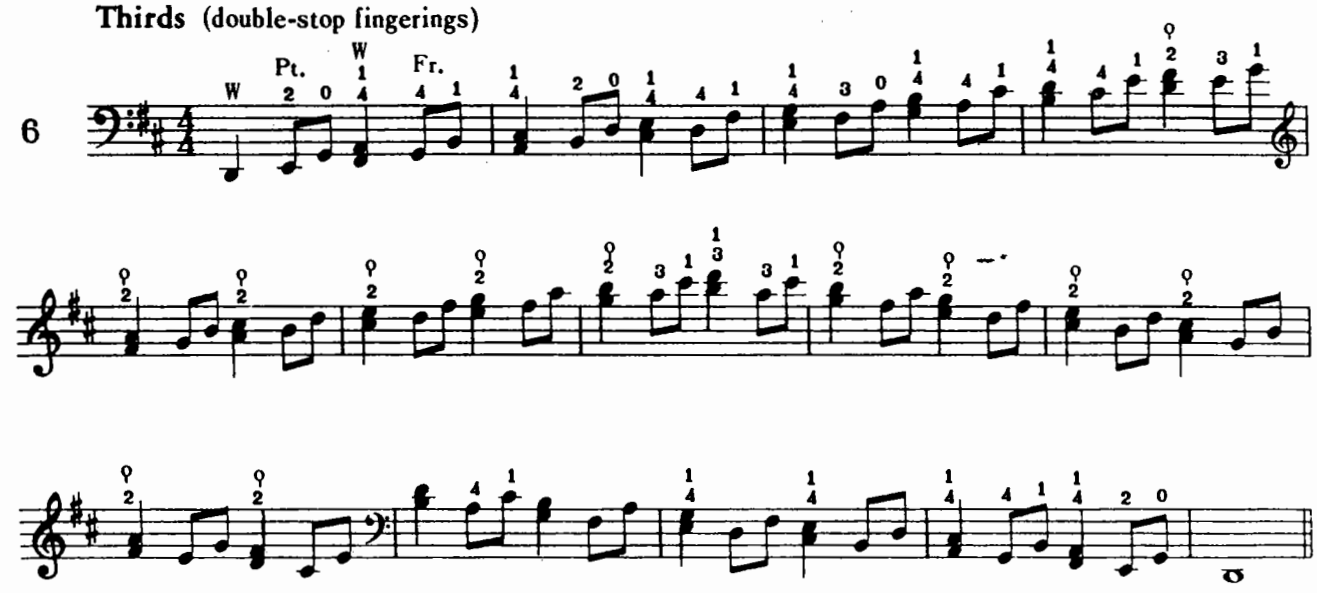


Variant



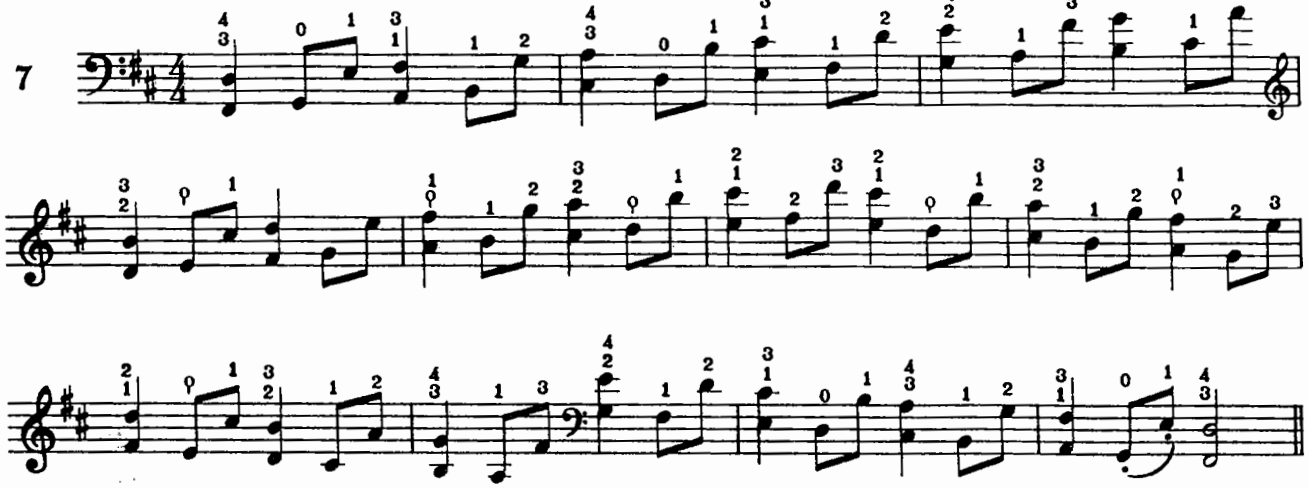
Thirds (double-stop fingerings)

6



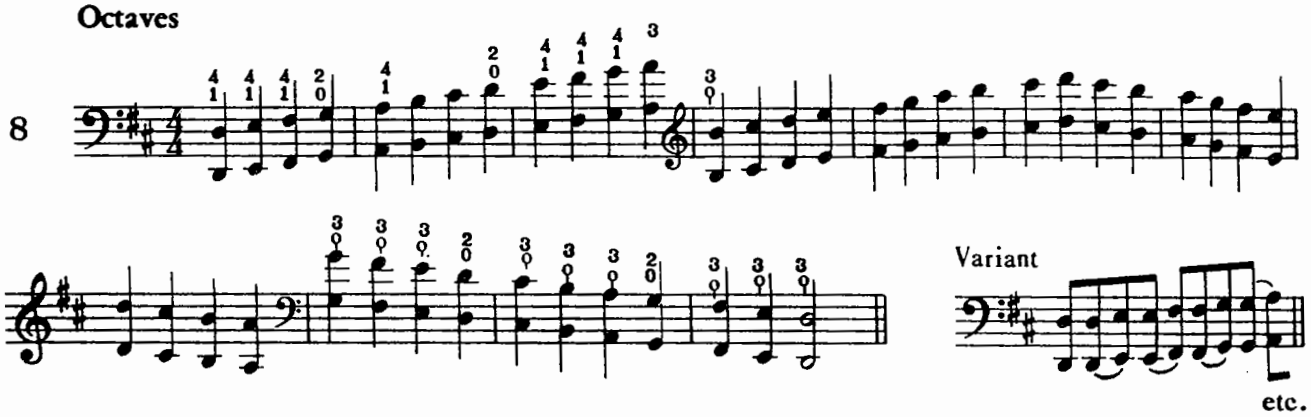
Sixths

7



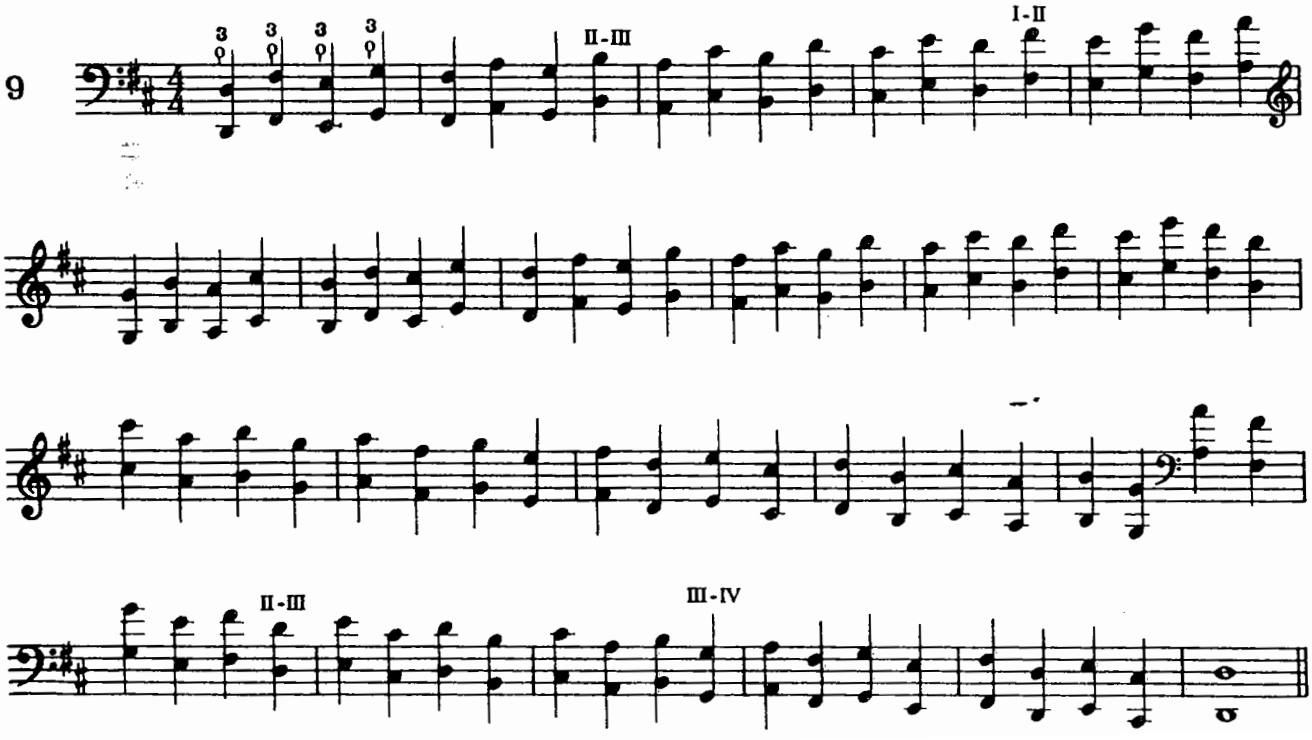
Octaves

8



Broken thirds and octaves

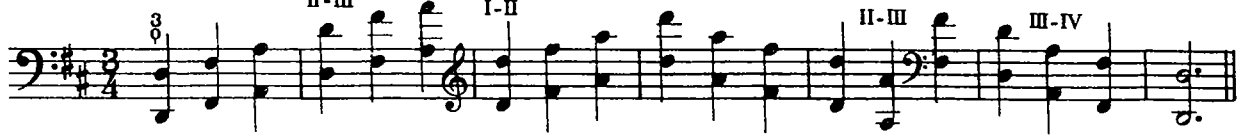
9



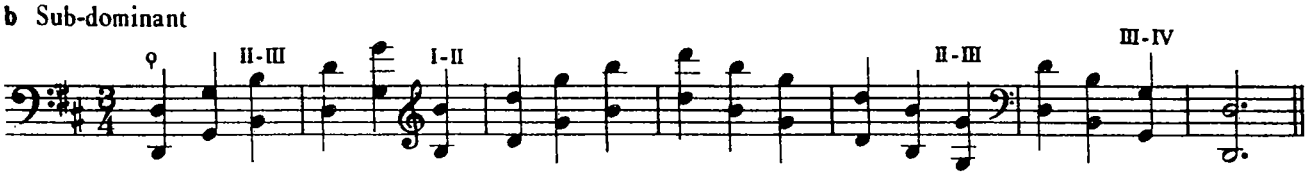
Octave arpeggios

a Tonic

10

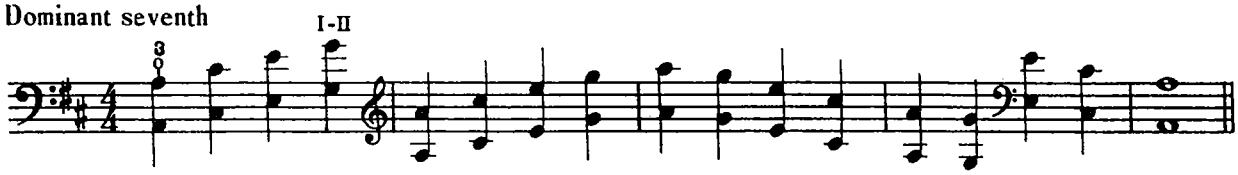


b Sub-dominant



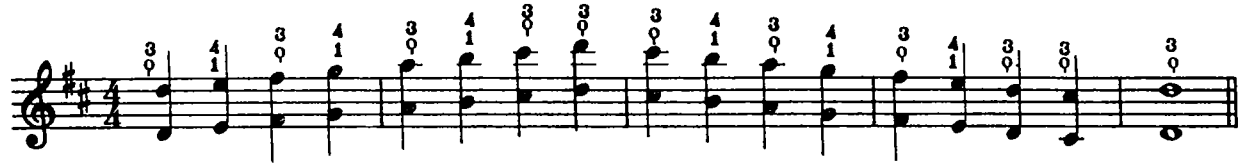
Dominant seventh

11



Octave scale (alternating fingerings)

12

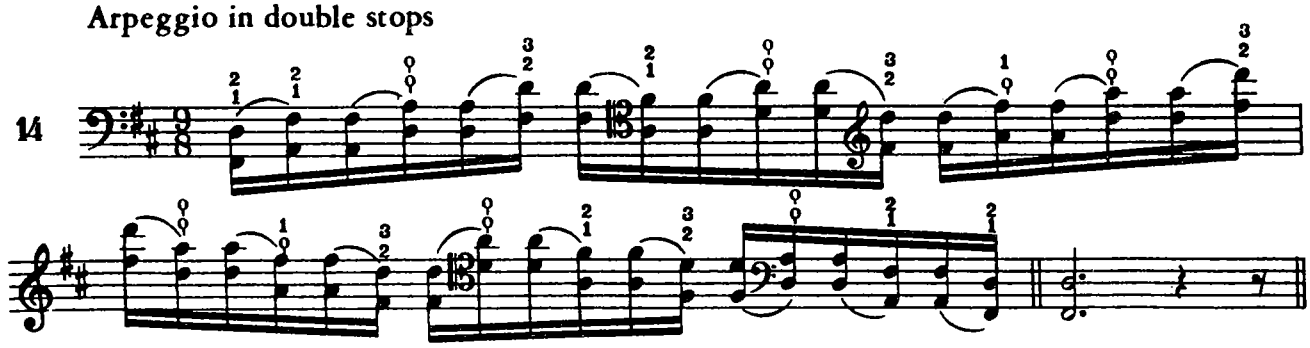


Tenths

13

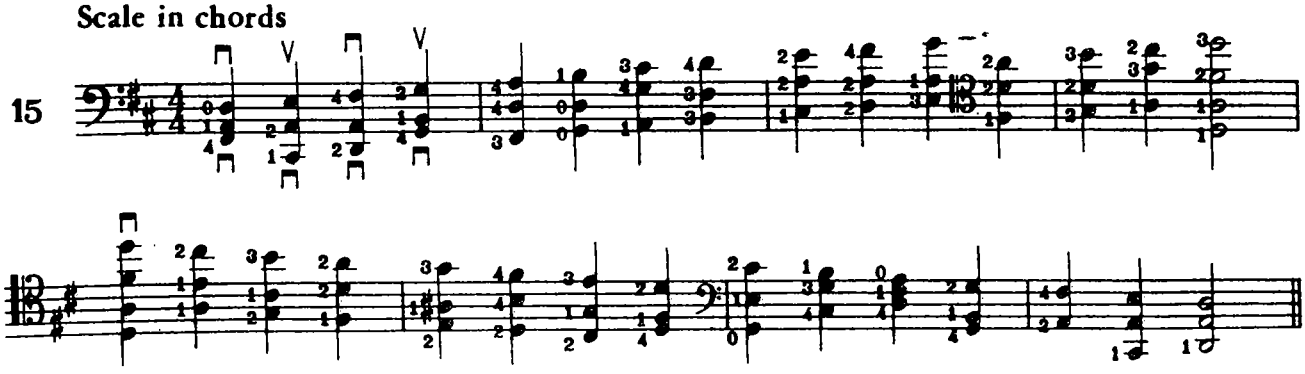
Arpeggio in double stops

14

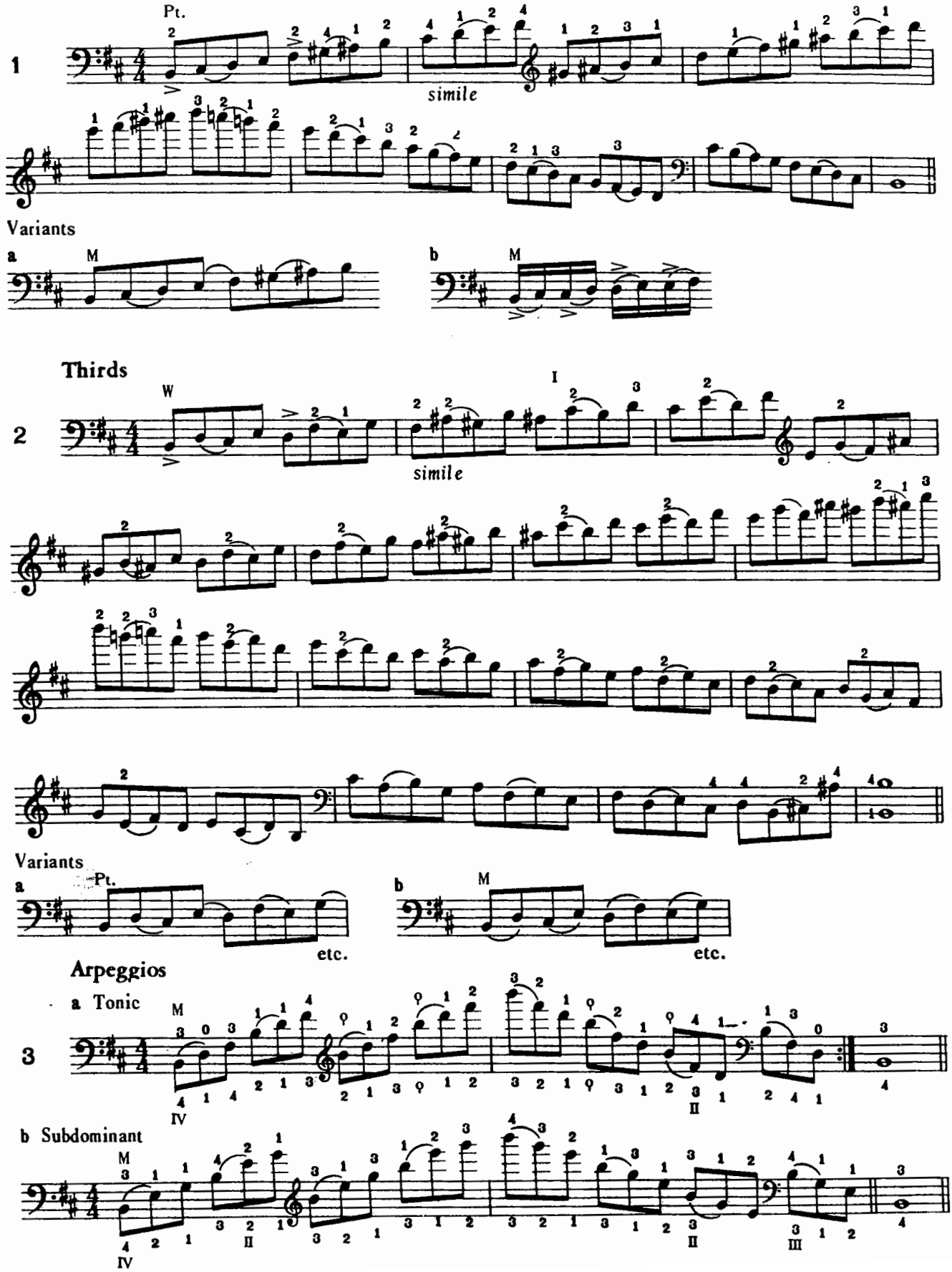


Scale in chords

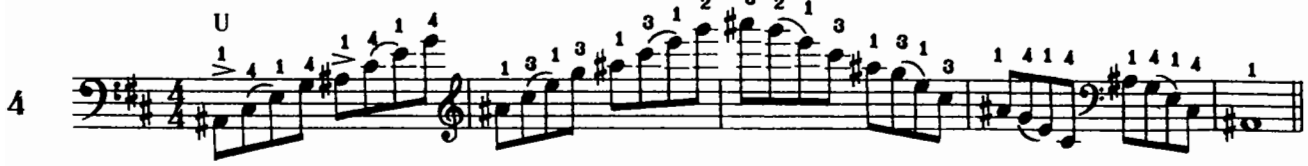
15



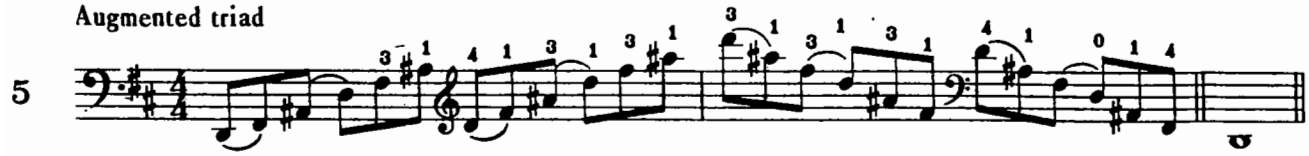
B MINOR


1
Pt.
simile
Variants
a
M
b
M
Thirds
2
W
I
simile
Variants
a
Pt.
etc.
b
M
etc.
Arpeggios
a Tonic
3
M
IV
II
b Subdominant
M
IV
II
II
III

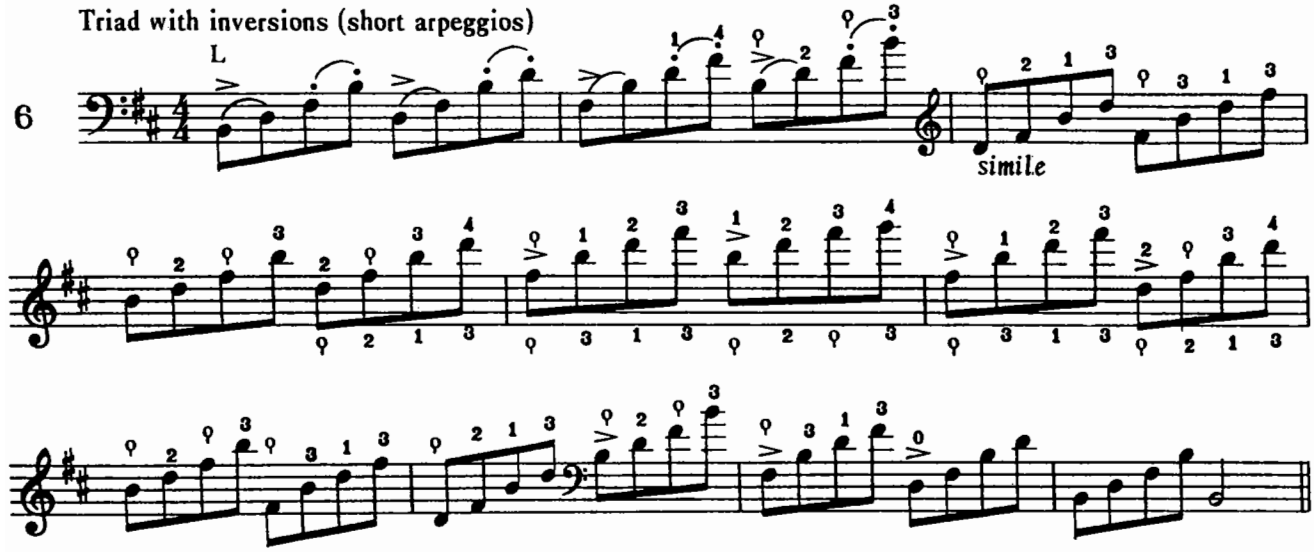
Diminished seventh



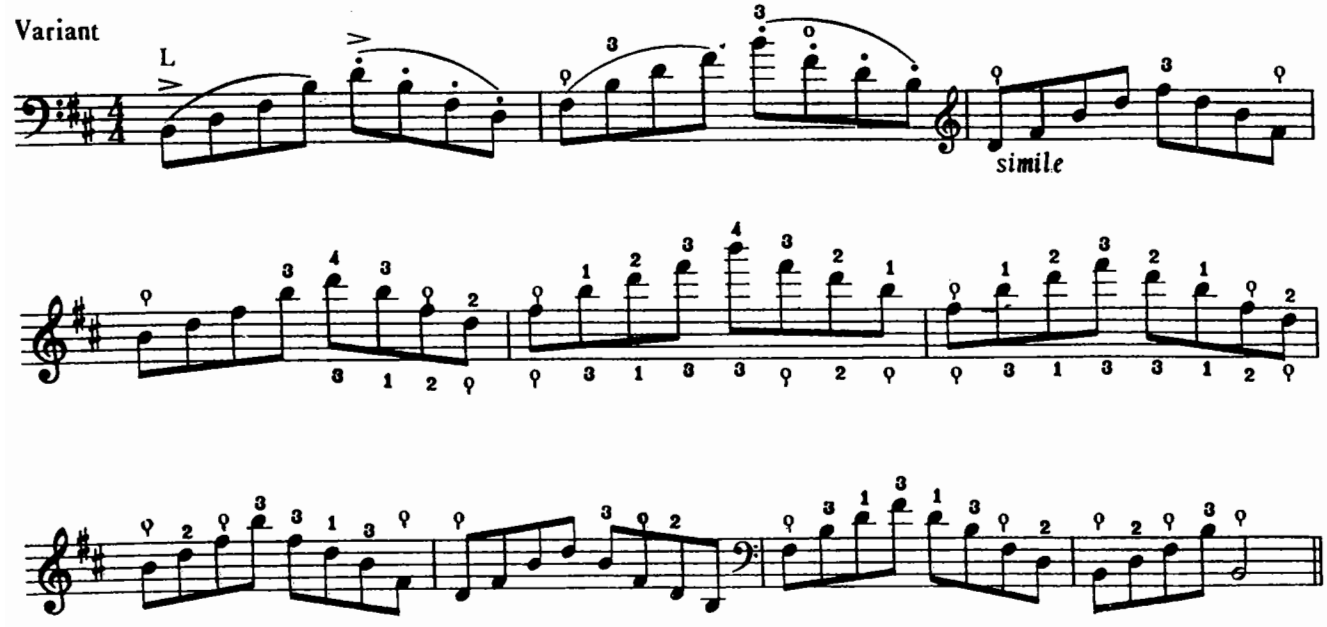
Augmented triad



Triad with inversions (short arpeggios)

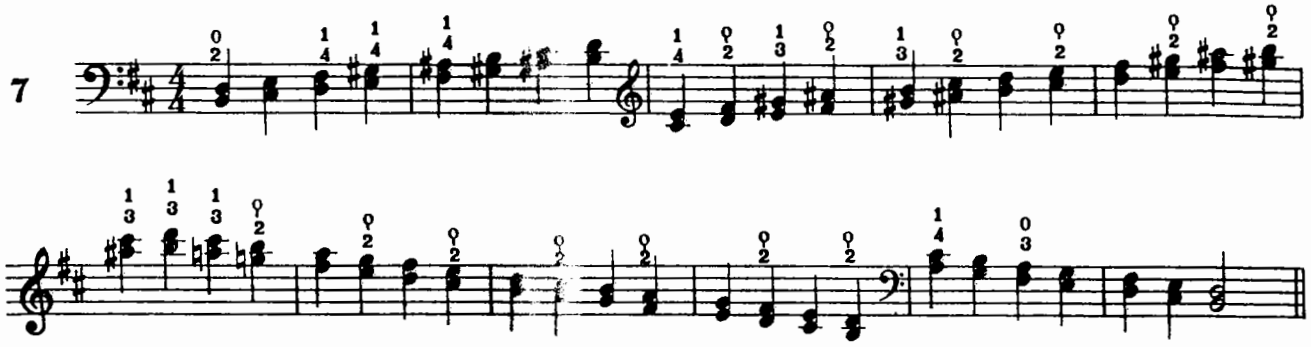


Variant



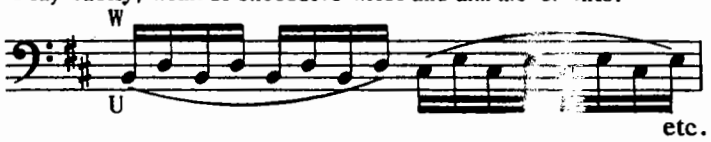
Thirds in double stops

7



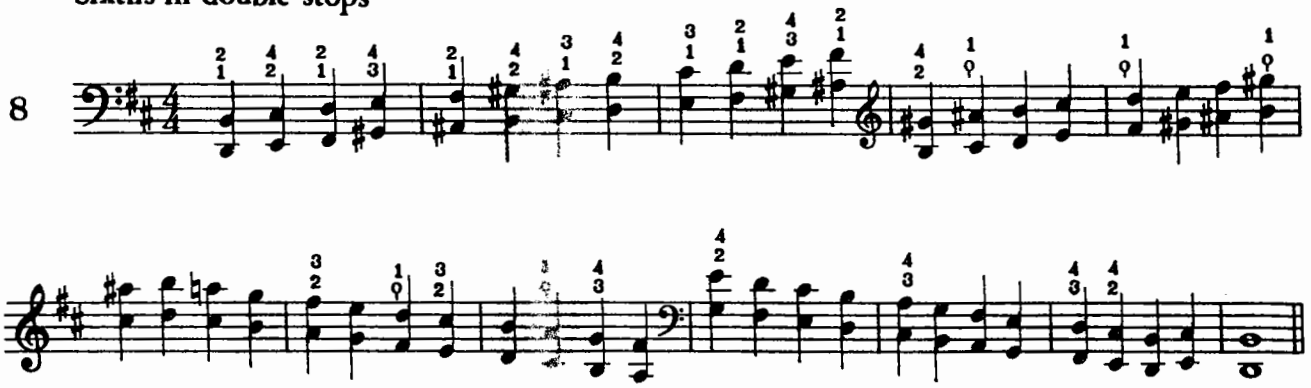
Additional exercise

Play easily, without excessive wrist and arm movements.



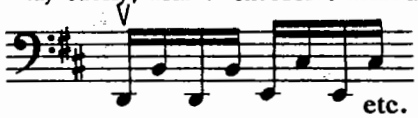
Sixths in double stops

8



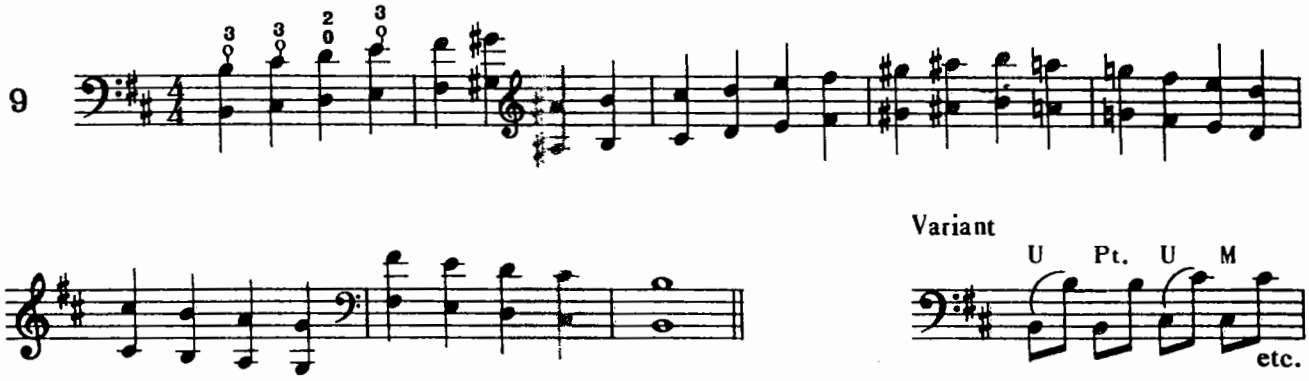
Additional exercise

Play easily, without excessive wrist and arm movements.

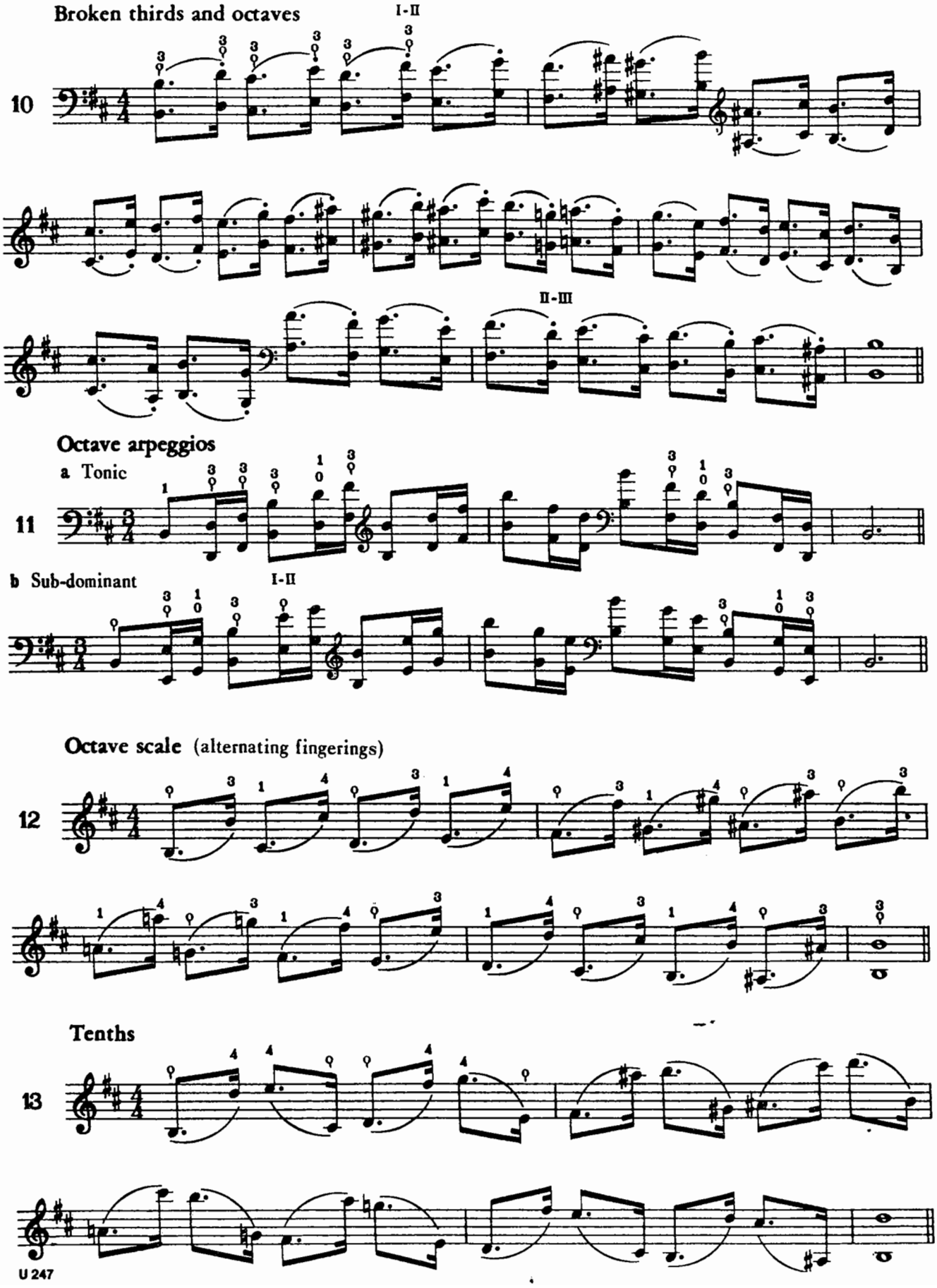


Octaves

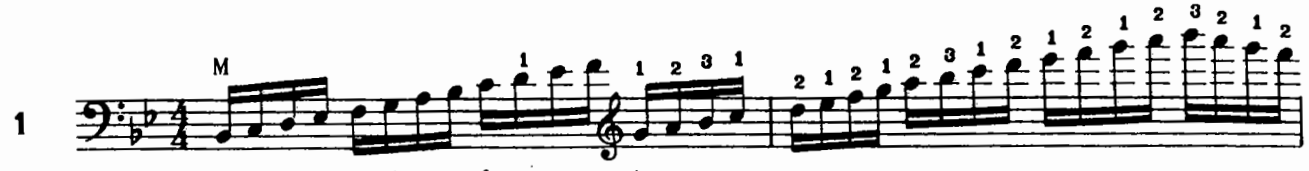
9



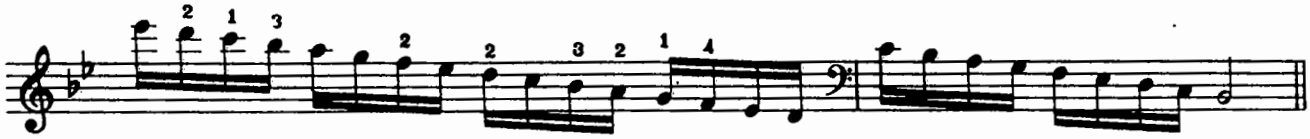
Variant


Broken thirds and octaves
I-II
10
II-III
Octave arpeggios
a Tonic
11
b Sub-dominant
I-II
Octave scale (alternating fingerings)
12
Tenths
13

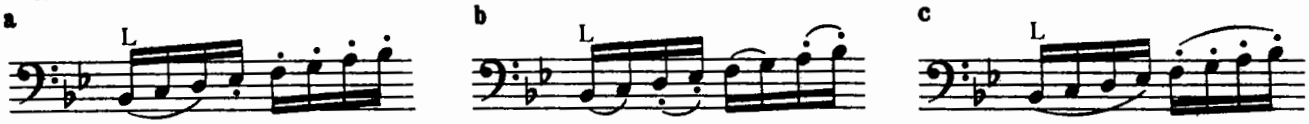
B-FLAT MAJOR



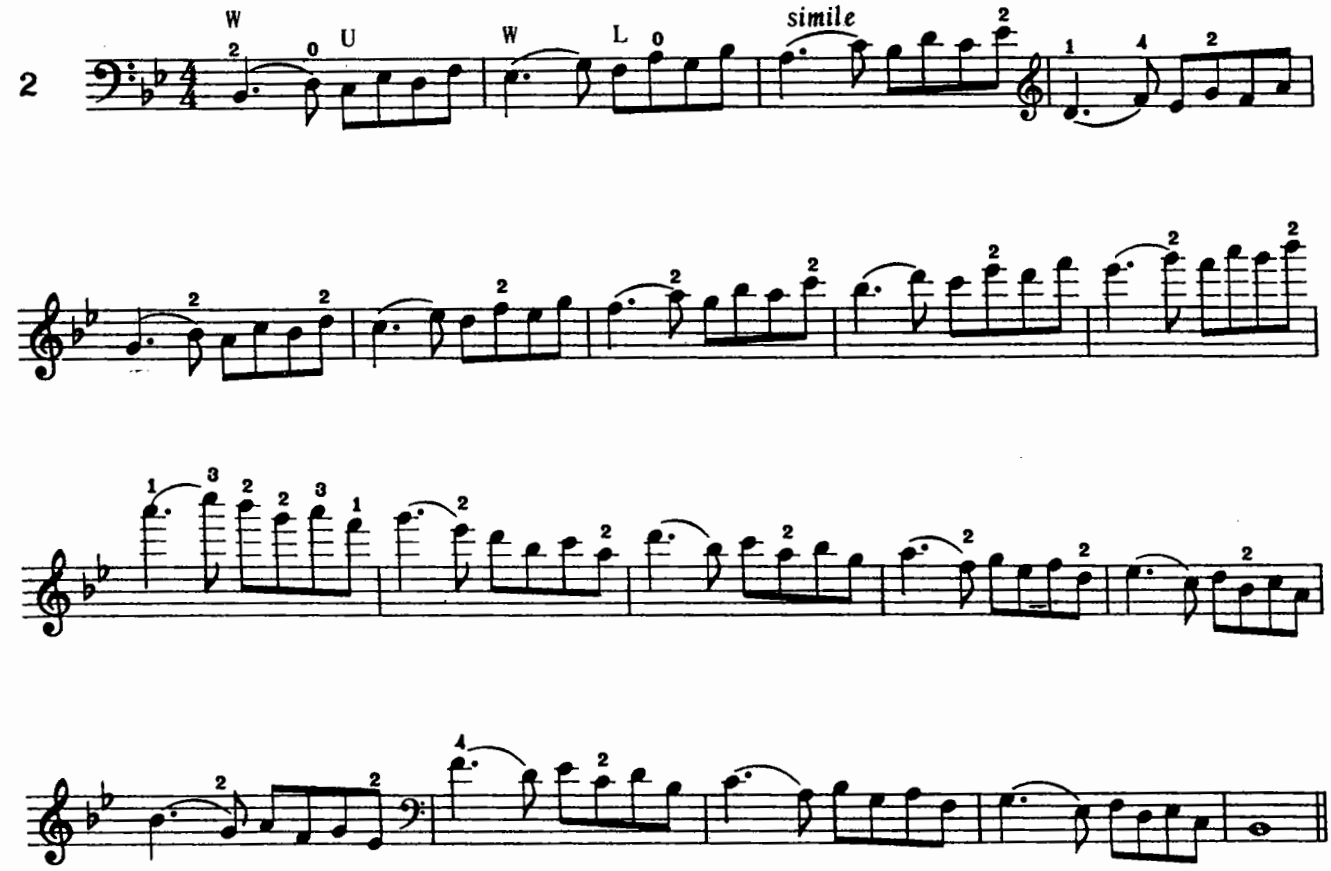
(Play lightly, both *detaché* and *spiccato*)



Variants



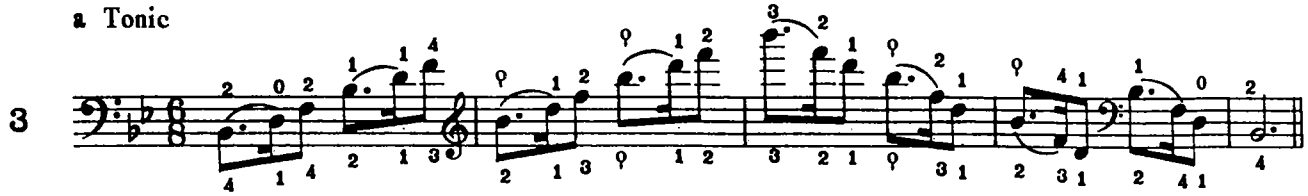
Thirds



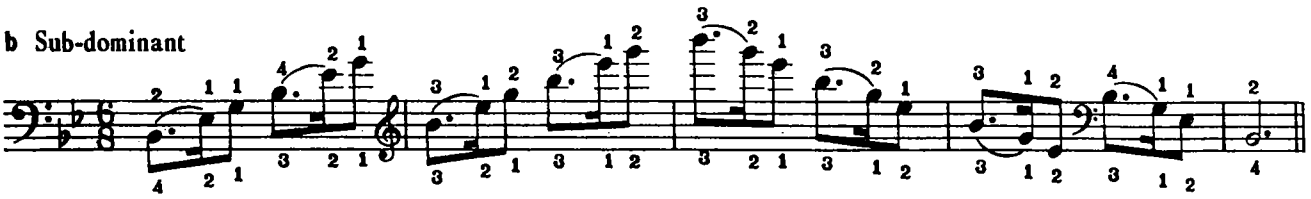
Arpeggios

a Tonic

3

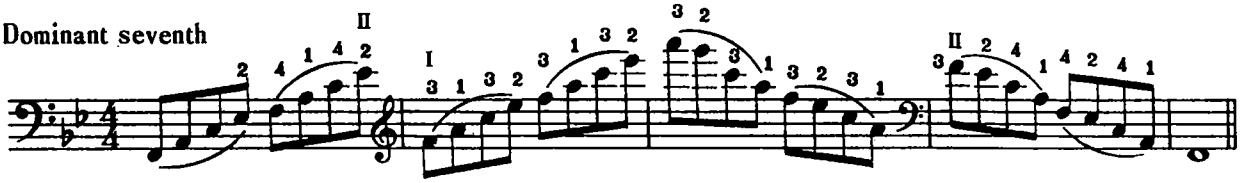


b Sub-dominant



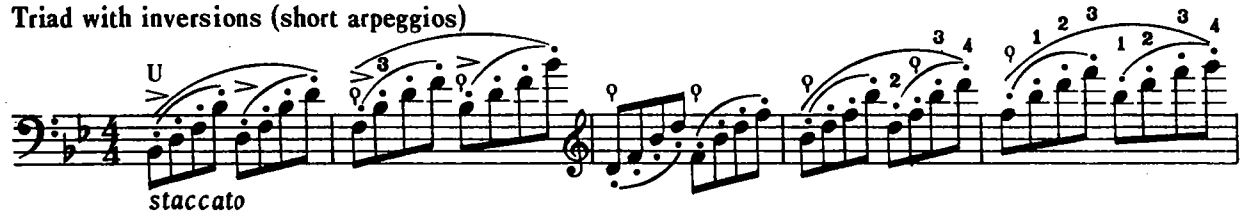
Dominant seventh

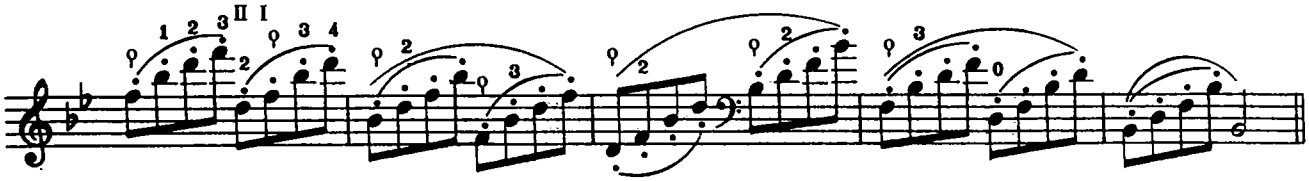
4



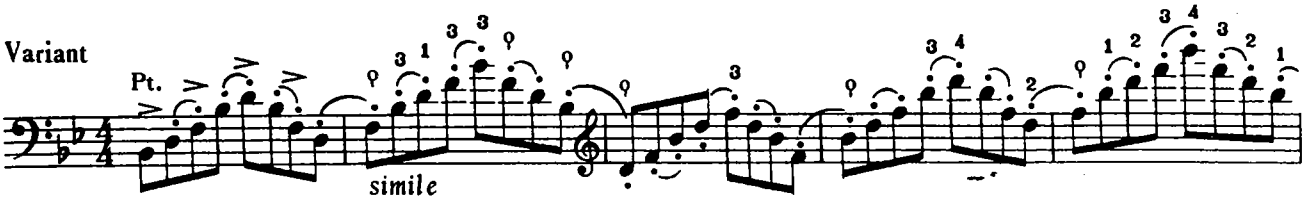
Triad with inversions (short arpeggios)

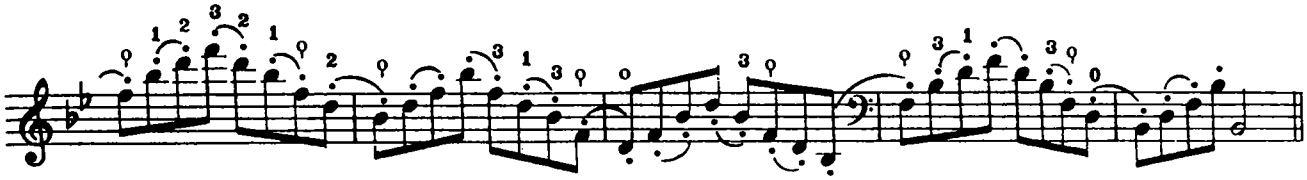
5





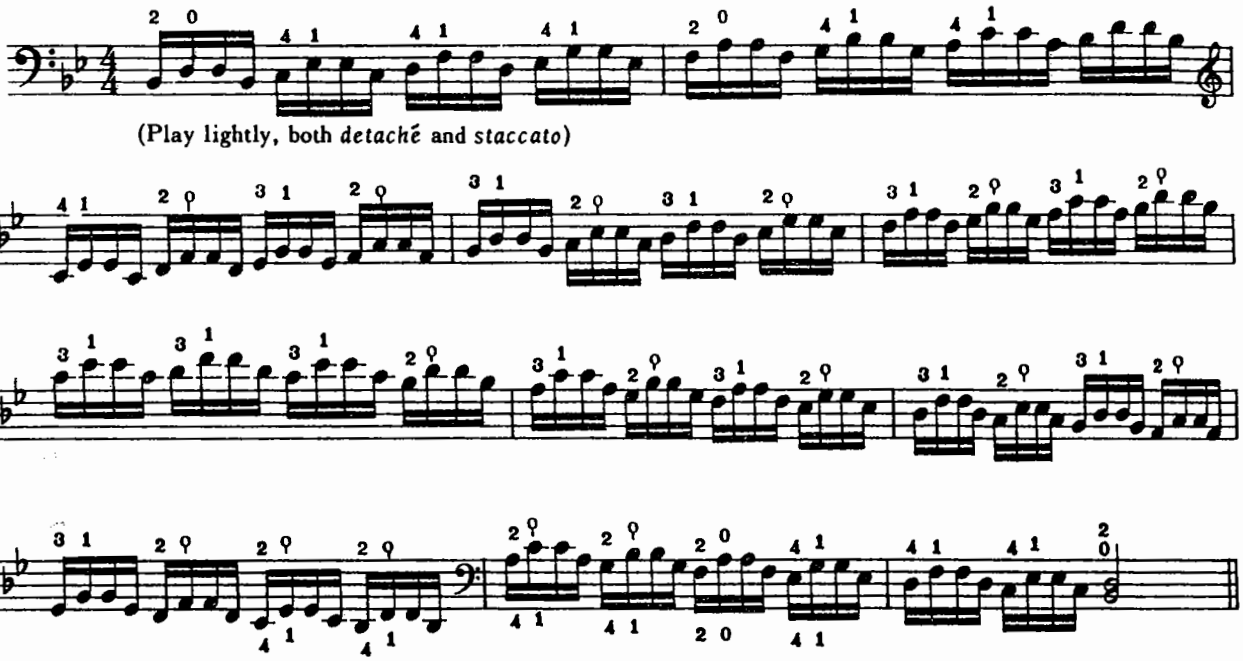
Variant





Thirds (double-stop fingerings)

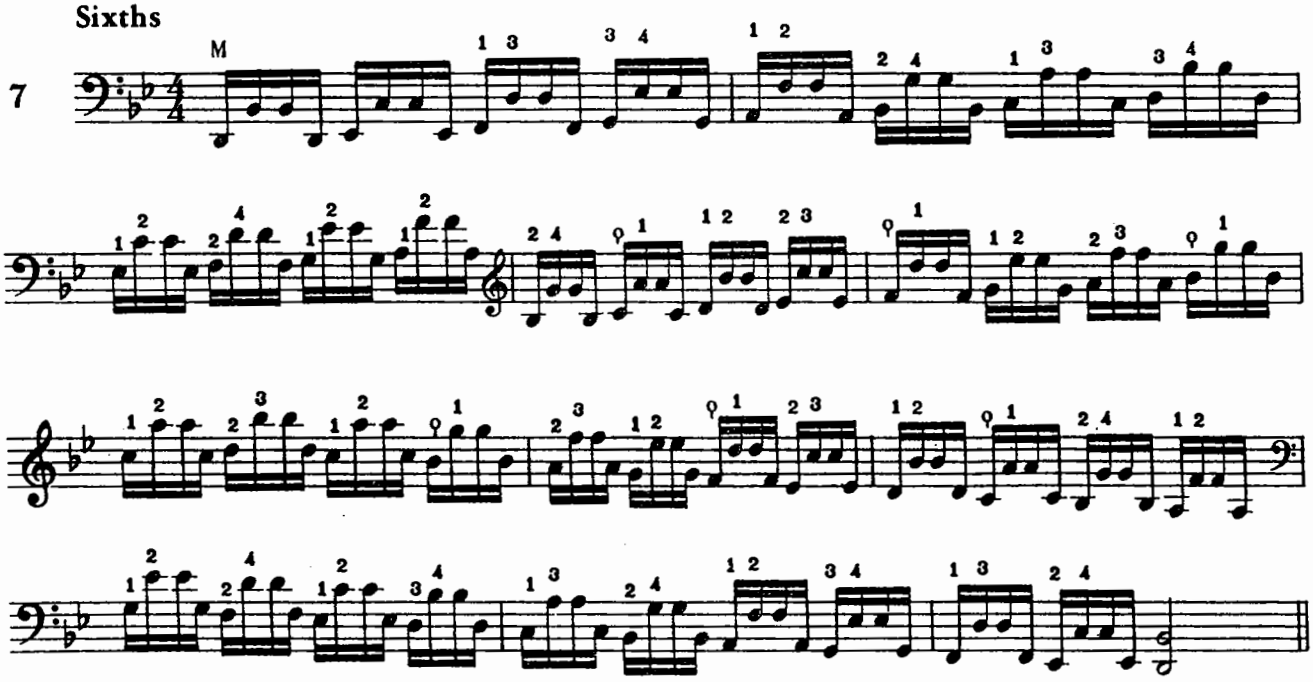
6



(Play lightly, both *detaché* and *staccato*)

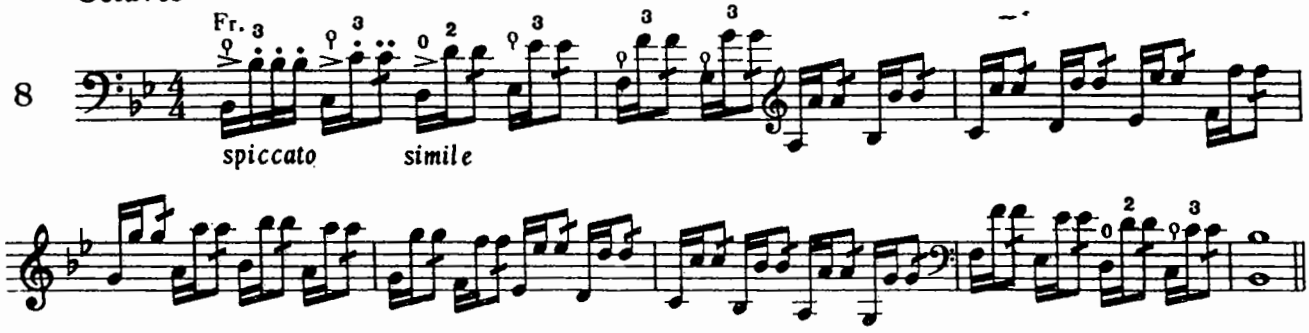
Sixths

7



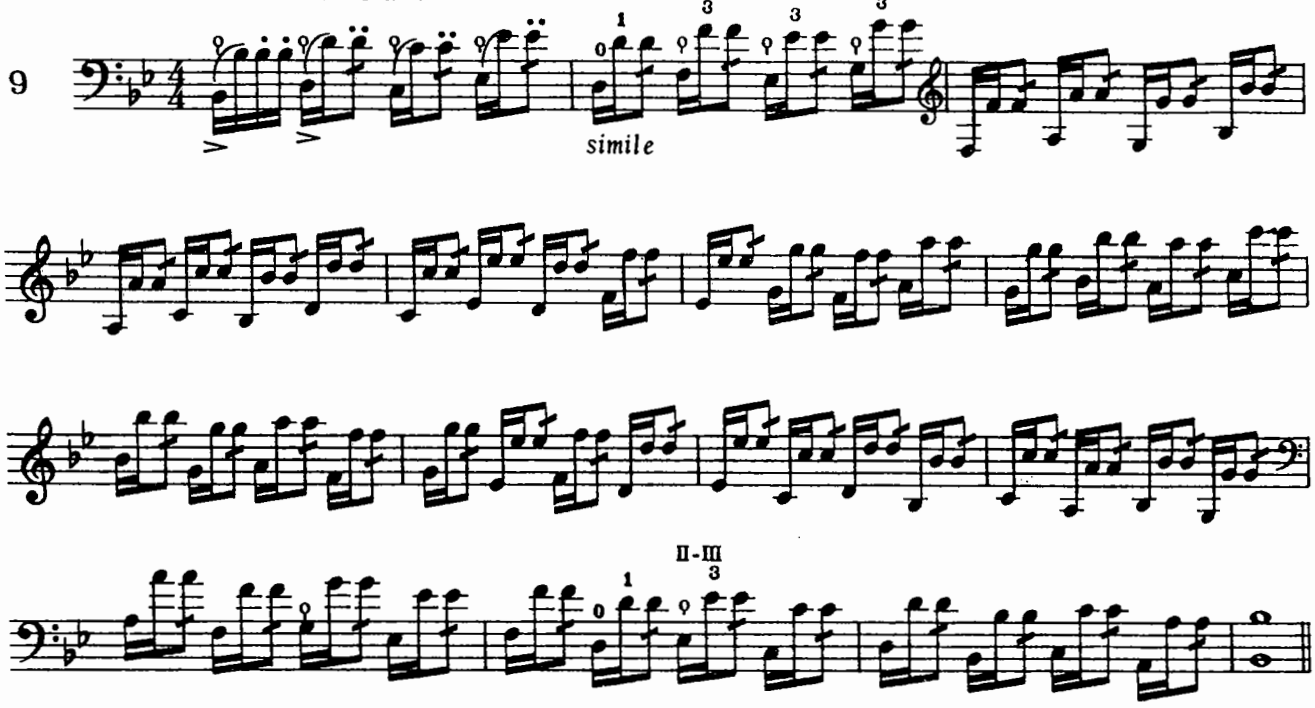
Octaves

8



Broken thirds and octaves

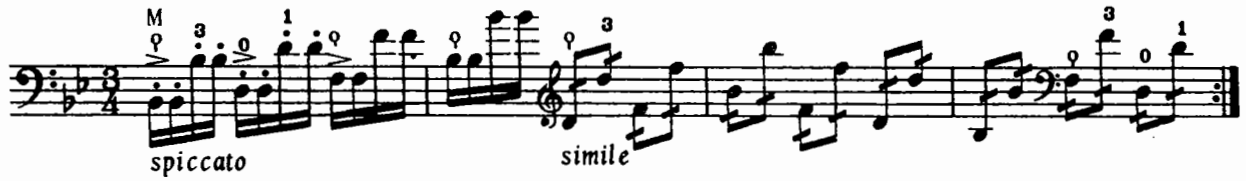
9



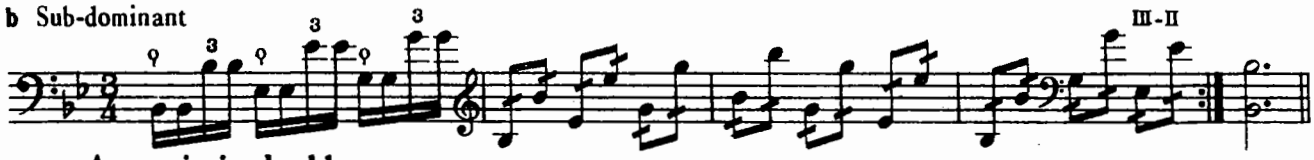
Octave arpeggios

a Tonic

10

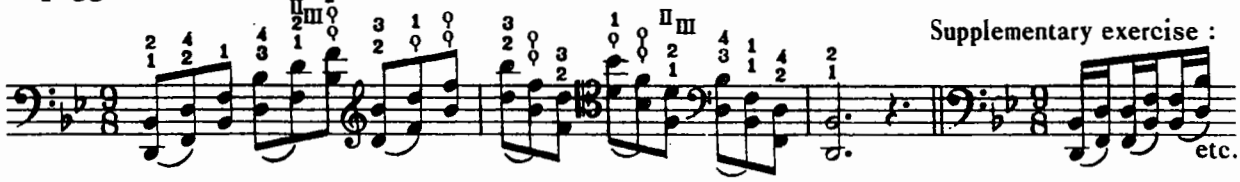


b Sub-dominant



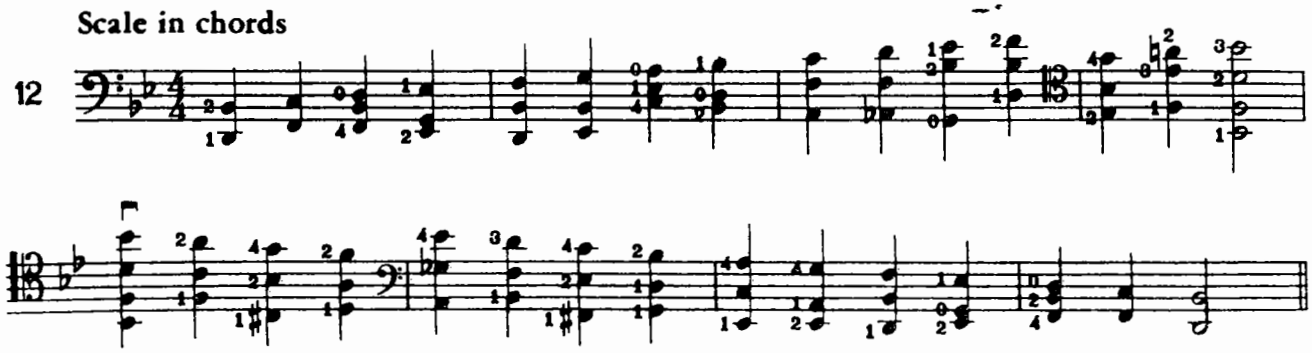
Arpeggio in double stops

11

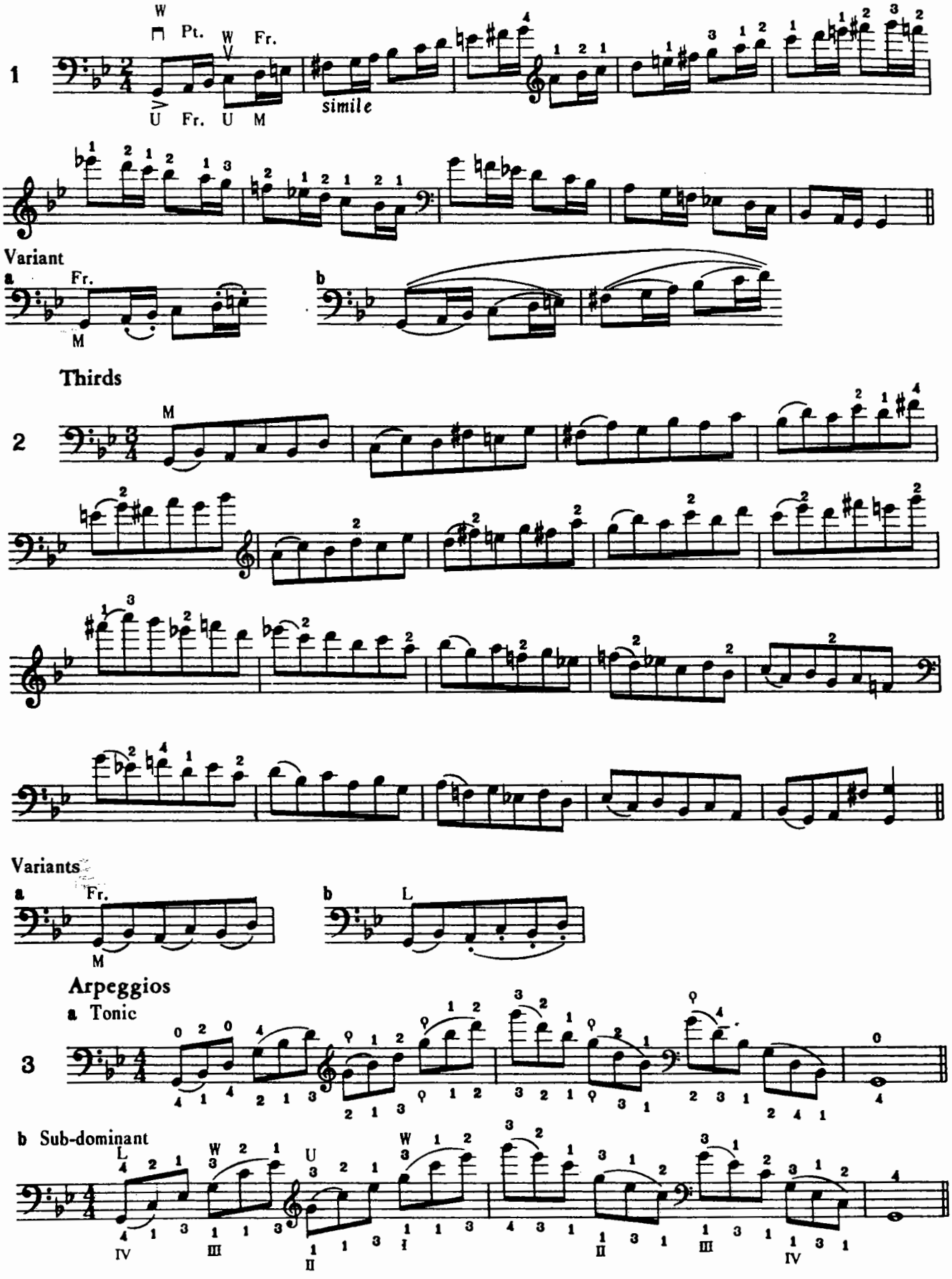


Scale in chords

12

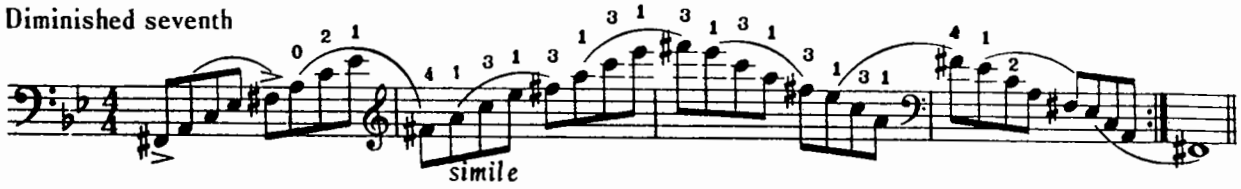


G MINOR


1
W
Pt.
W
Fr.
U
Fr.
U
M
simile
Variant
a
Fr.
M
b
Thirds
2
M
Variants
a
Fr.
M
b
L
Arpeggios
a Tonic
3
b Sub-dominant
L
W
U
W
IV
III
II
I
II
III
IV

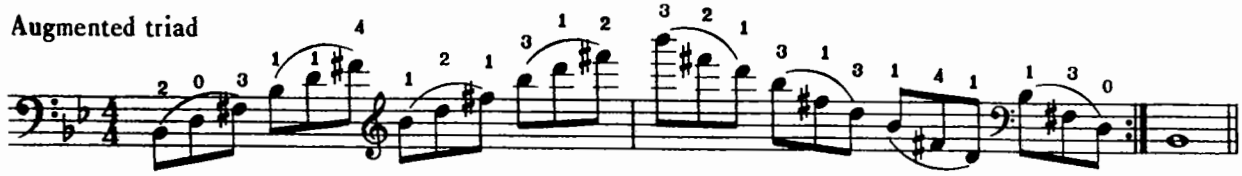
Diminished seventh

4



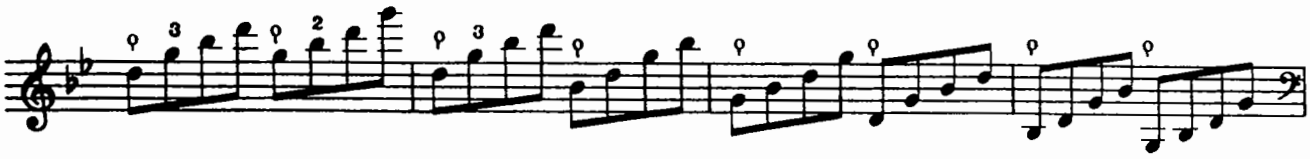
Augmented triad

5

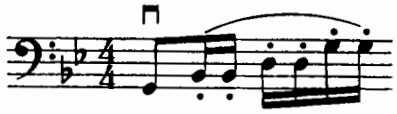


Triad with inversions (short arpeggios)

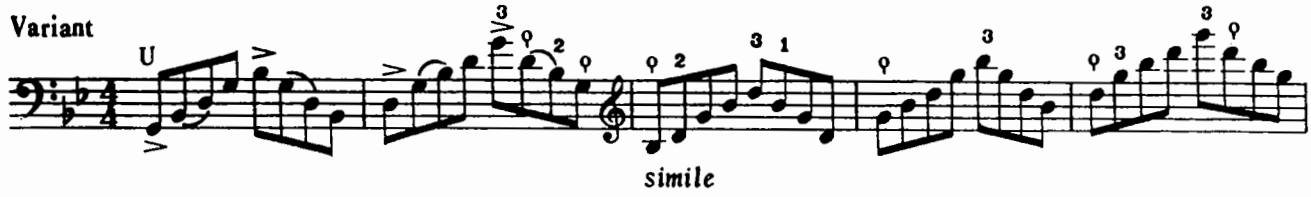
6

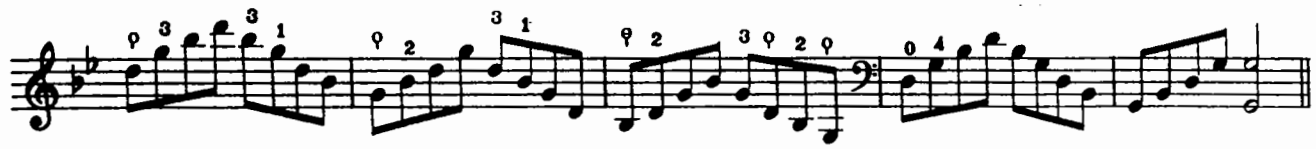


Variant



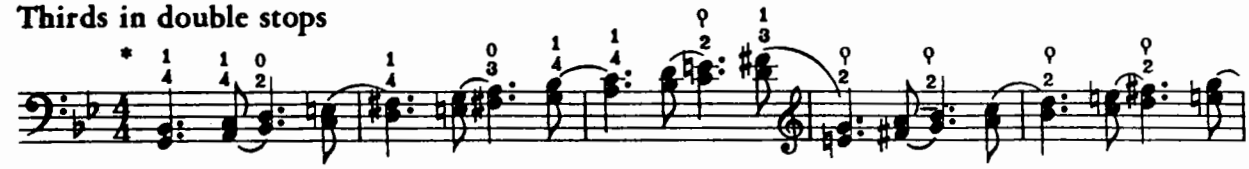
Variant

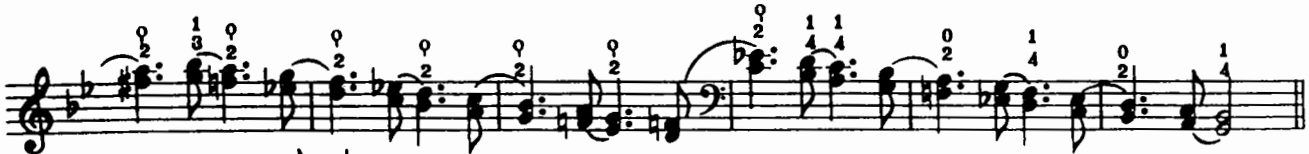




Thirds in double stops

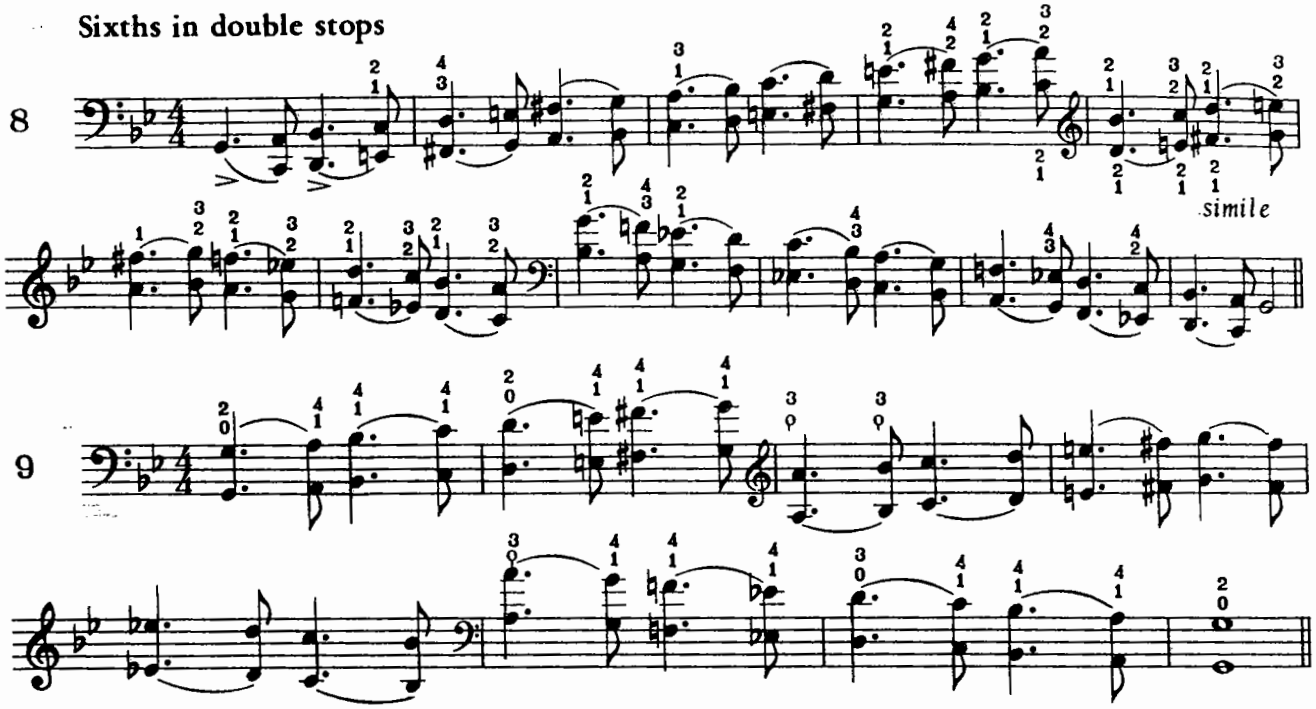
7



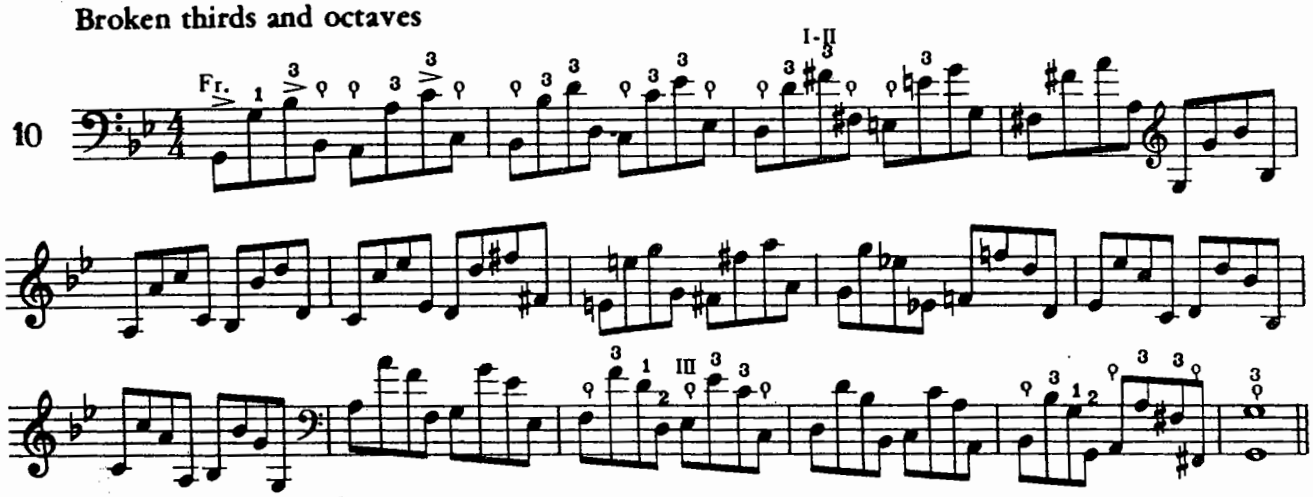


*Note: When moving from ♪ to ♩. it is recommended that the longer notes be attacked with an increase of bow speed. In this way the essential stress on the first and third beats of each measure is achieved.

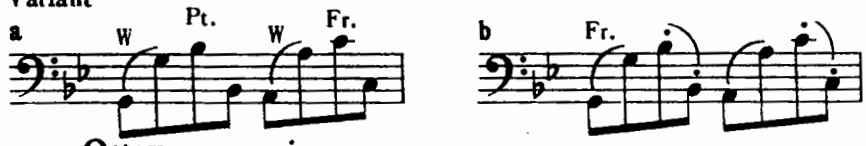
Sixths in double stops



Broken thirds and octaves

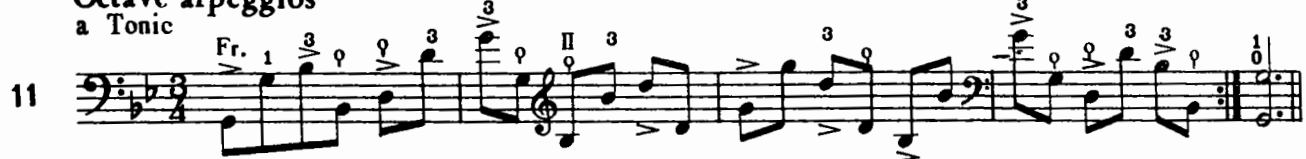


Variant

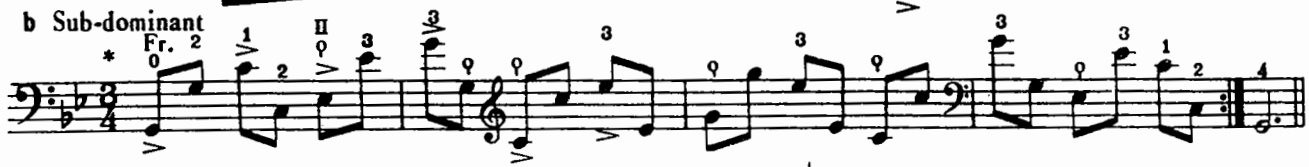


Octave arpeggios

a Tonic

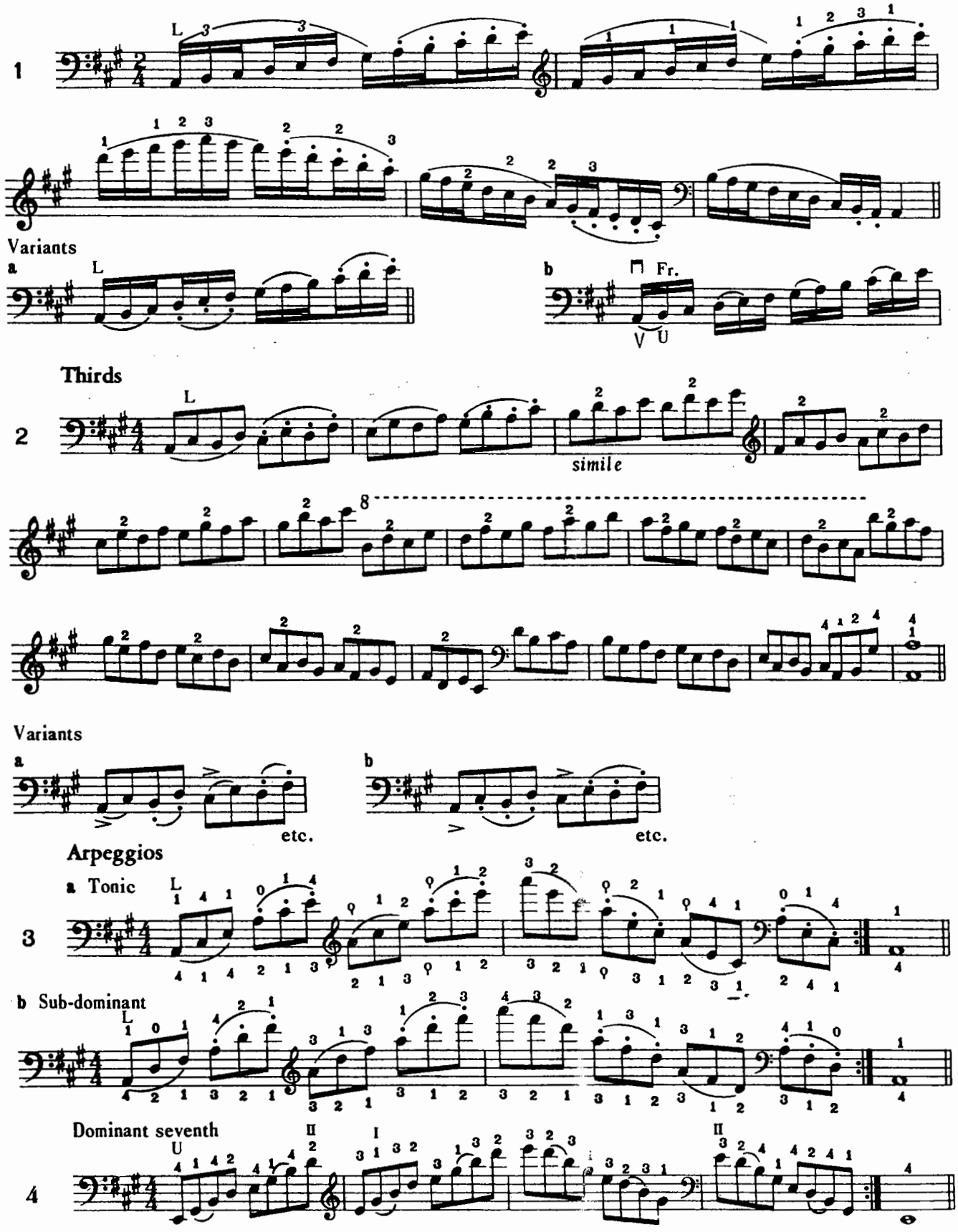


b Sub-dominant



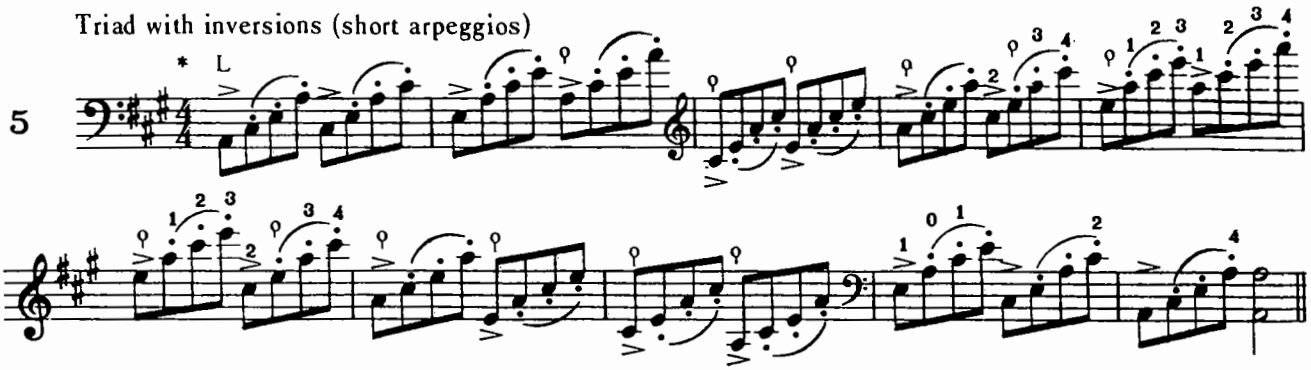
* At the beginning of this exercise the thumb should stop the D-string at E♭.

A MAJOR


1
Variants
a
b
Fr.
Thirds
2
simile
Variants
a
etc.
b
etc.
Arpeggios
a Tonic
3
b Sub-dominant
Dominant seventh
4

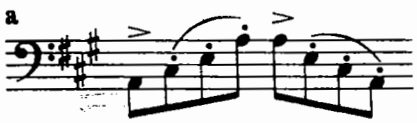
Triad with inversions (short arpeggios)

5

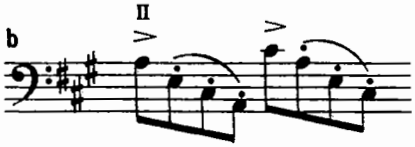


Variants

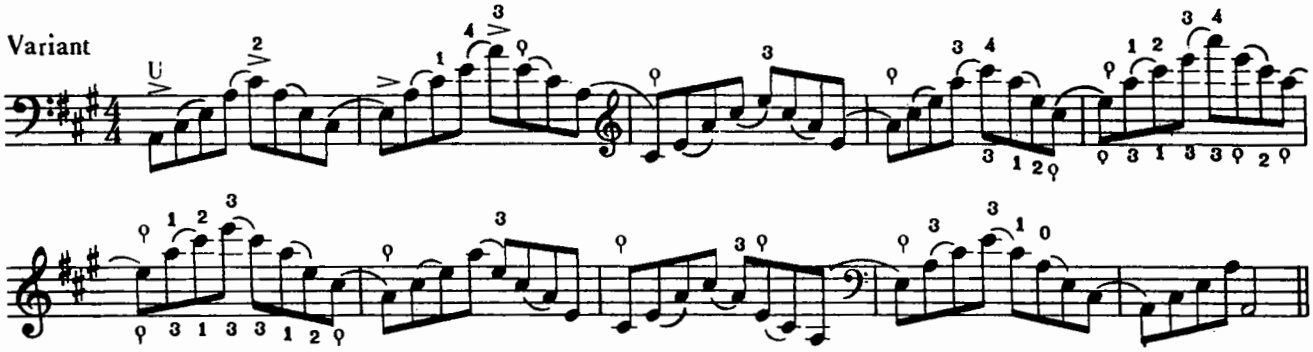
a



b

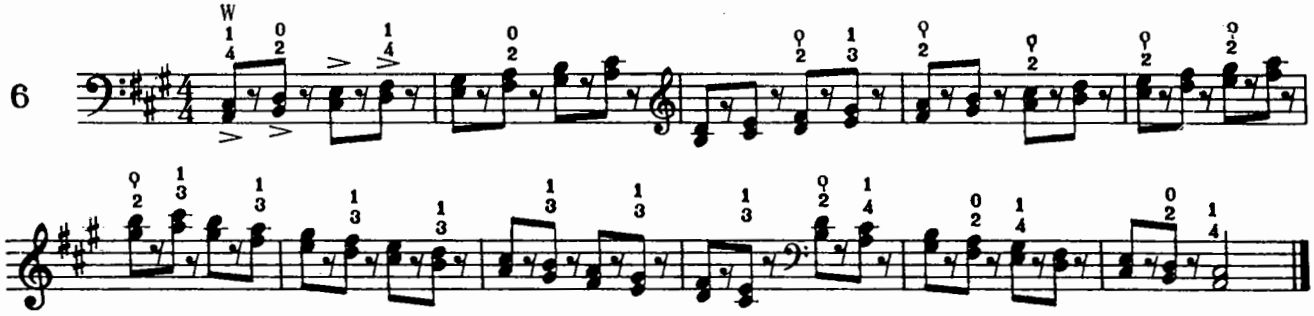


Variant



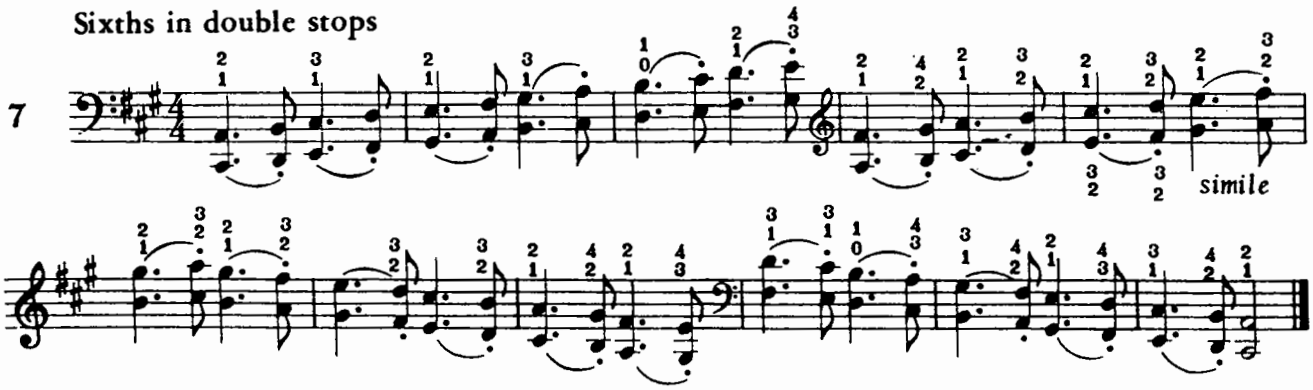
Thirds in double stops

6



Sixths in double stops

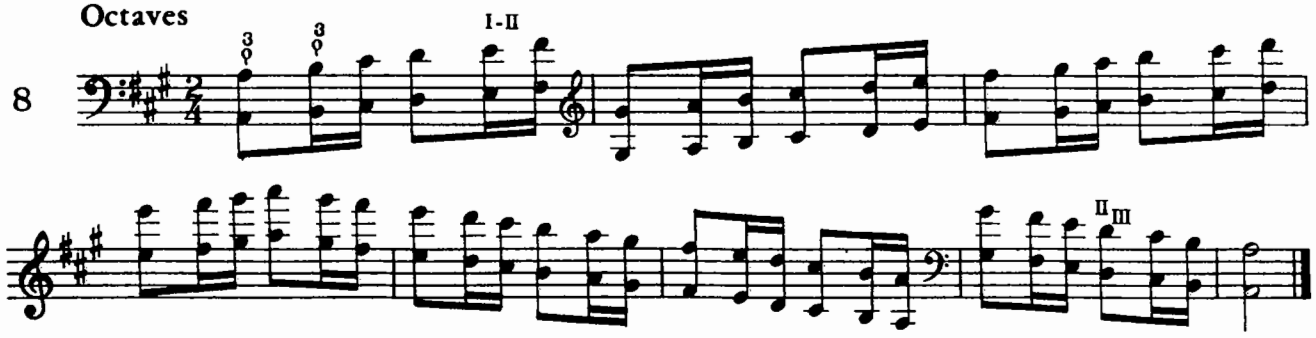
7



* *Note*: Play with the lower half of the bow, using "flying staccato;" or the upper half, using *martellato*.

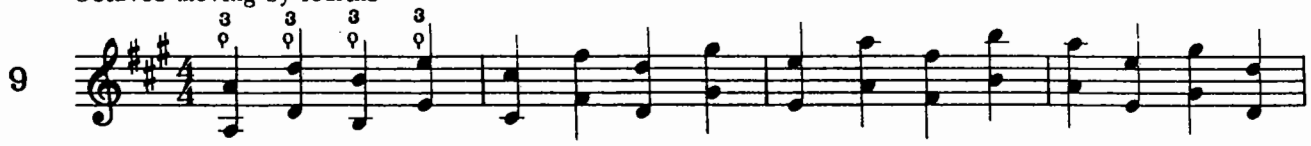
Octaves

8

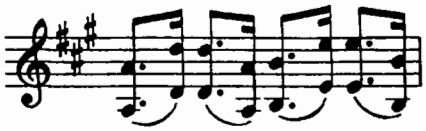


Octaves moving by fourths

9

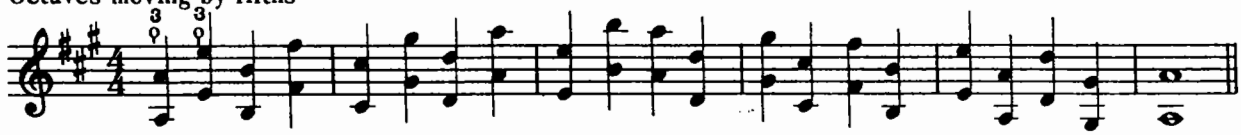


Supplementary exercise:



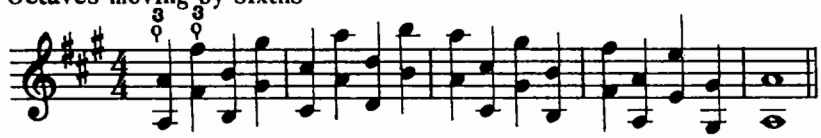
Octaves moving by fifths

10

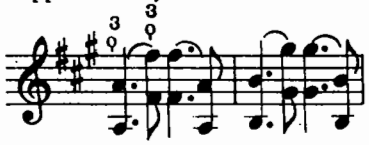


Octaves moving by sixths

11

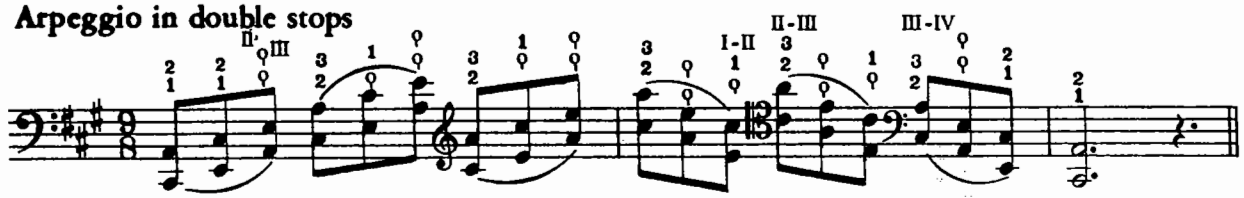


Supplementary exercise:

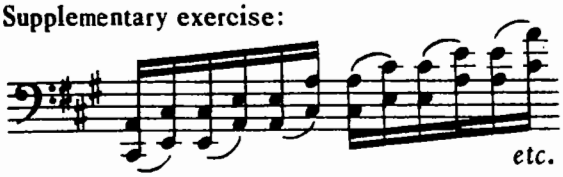


Arpeggio in double stops

12

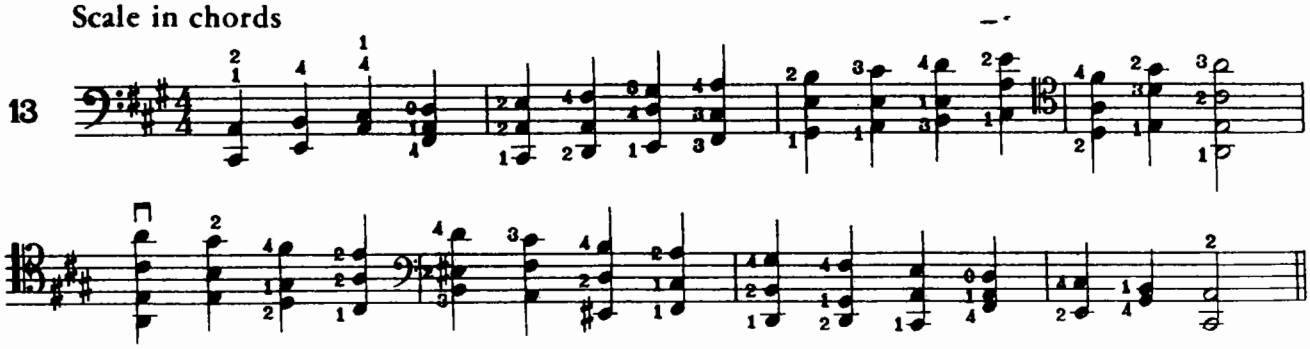


Supplementary exercise:

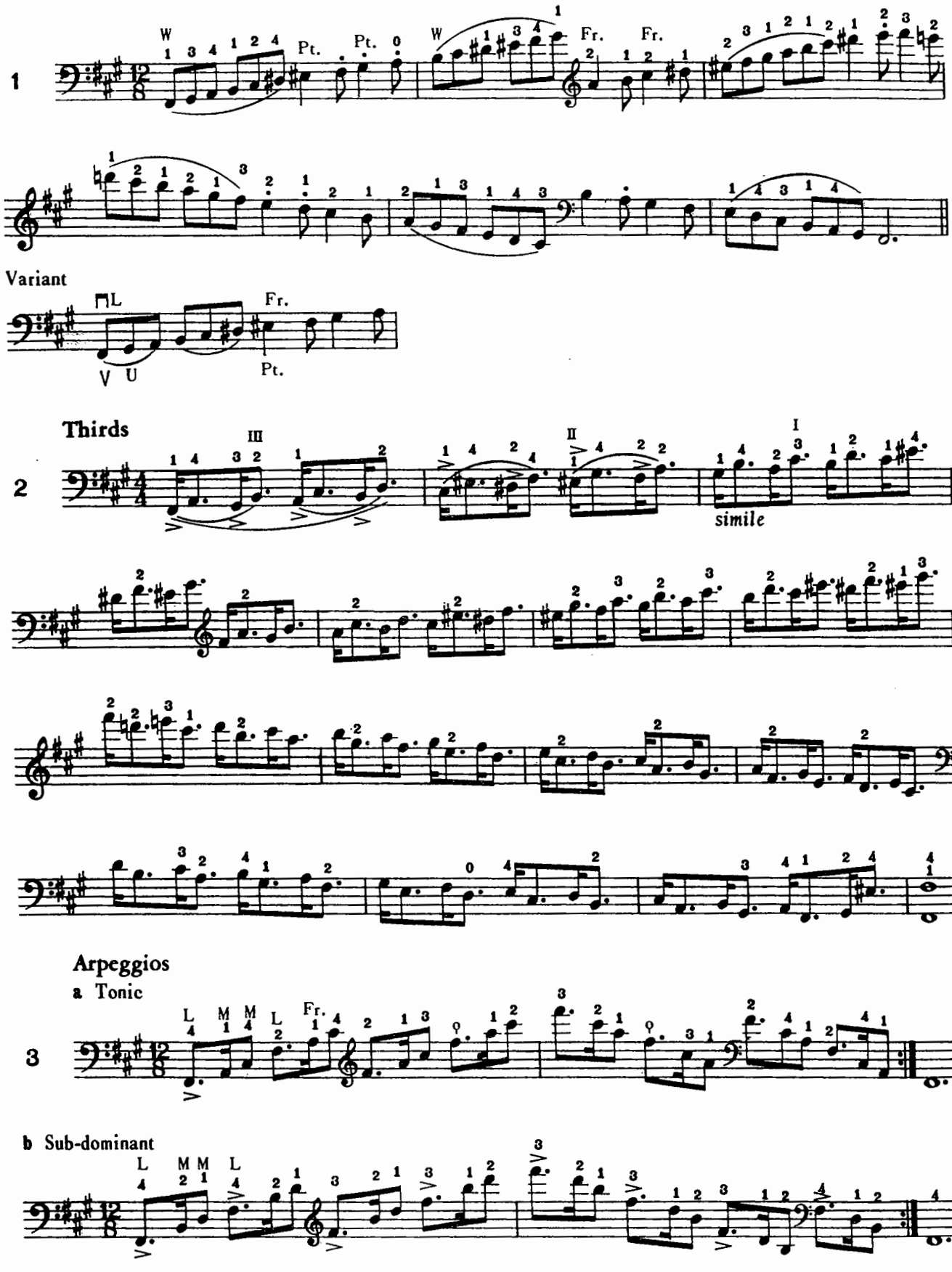


Scale in chords

13

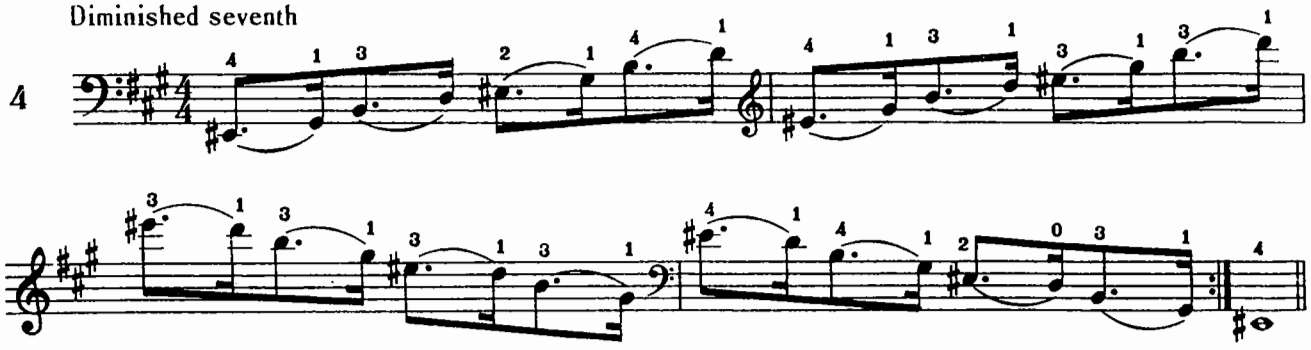


F-SHARP MINOR



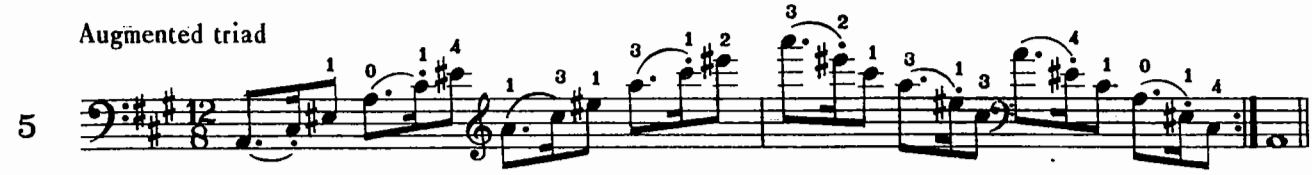
Diminished seventh

4



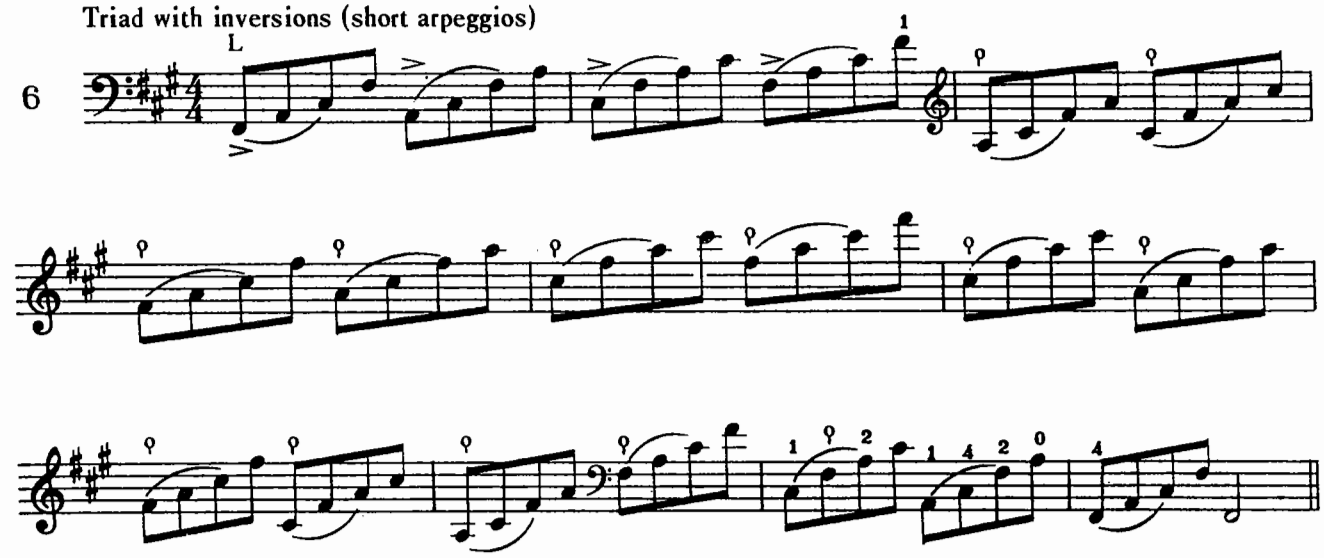
Augmented triad

5

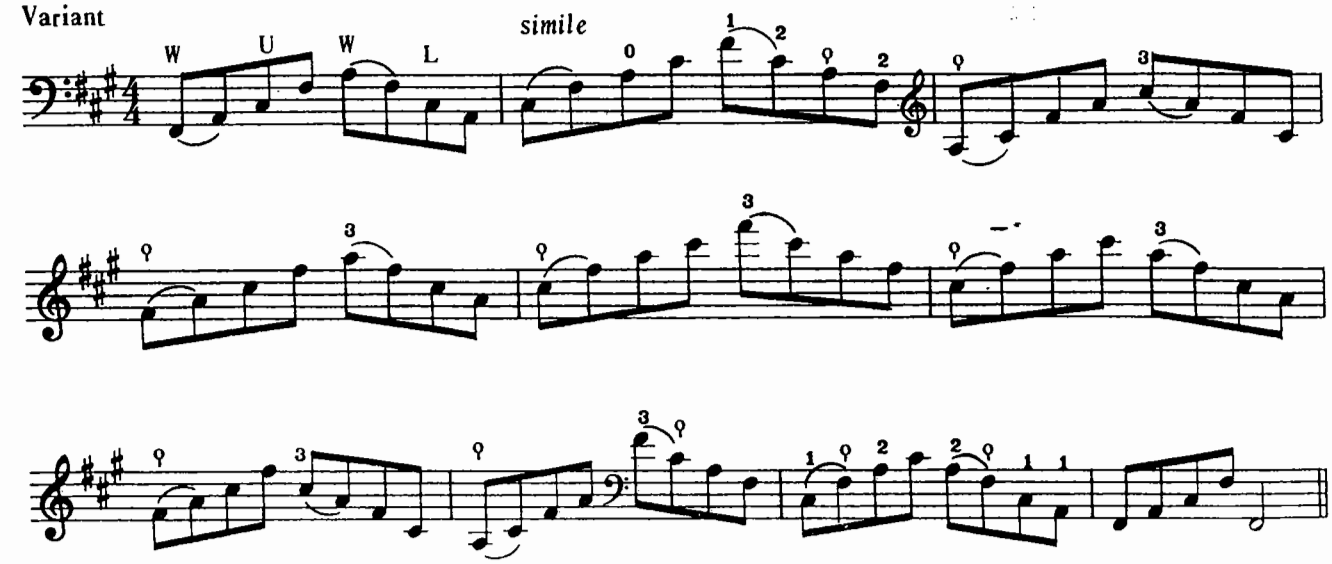


Triad with inversions (short arpeggios)

6

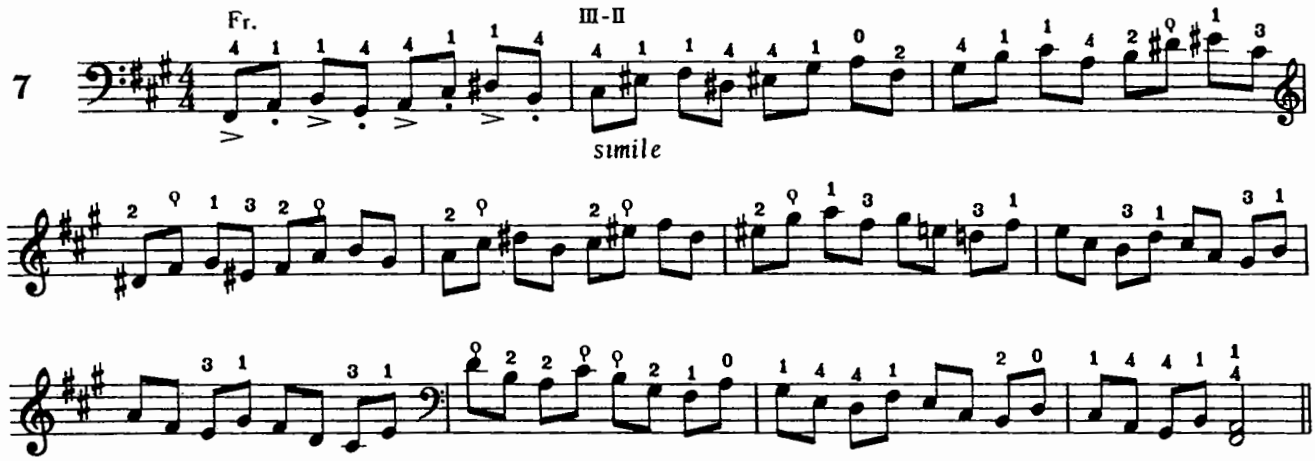


Variant



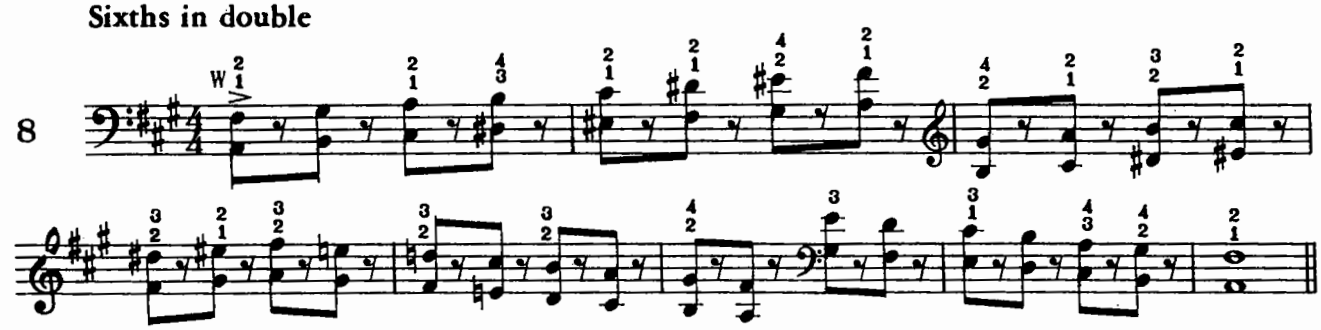
Thirds (double-stop fingerings)

7



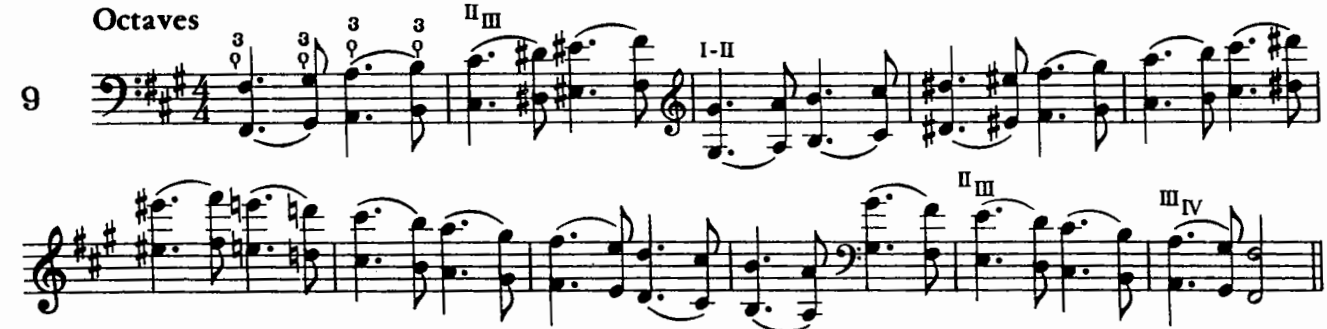
Sixths in double

8



Octaves

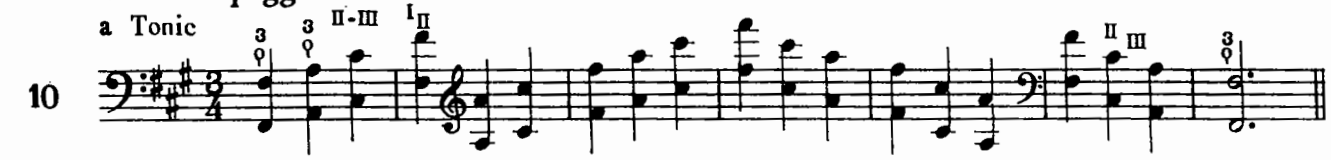
9



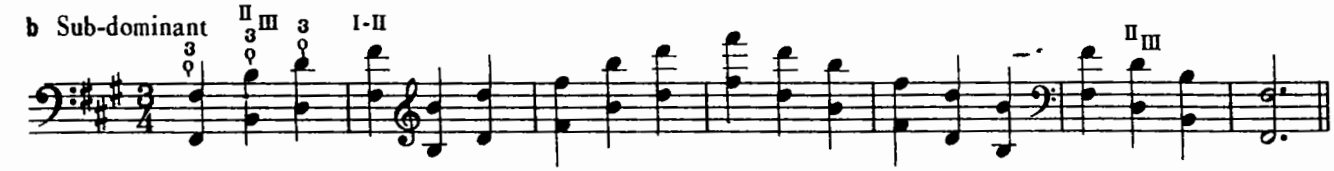
Octave arpeggios

a Tonic

10

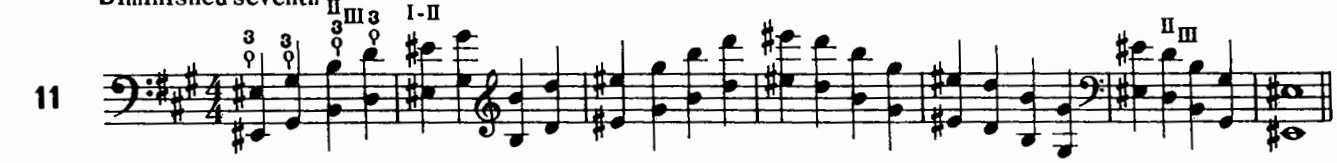


b Sub-dominant



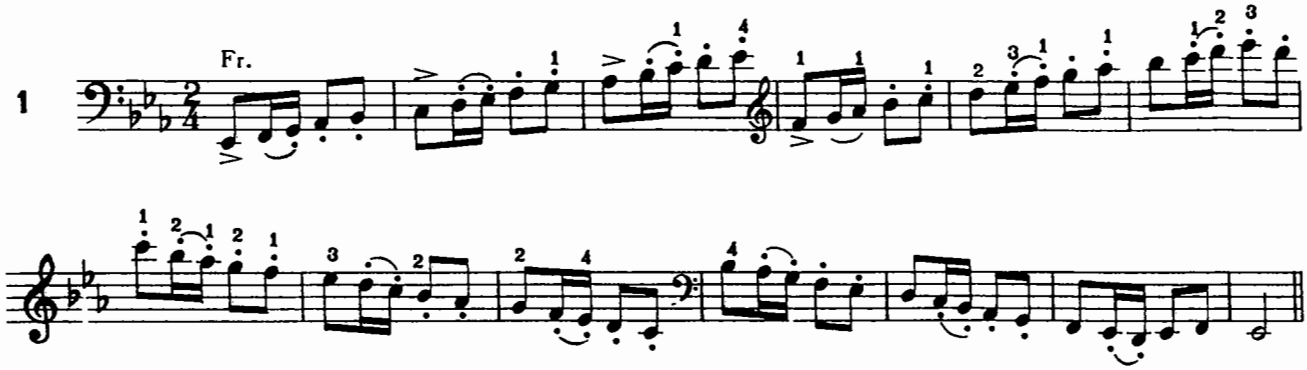
Diminished seventh

11

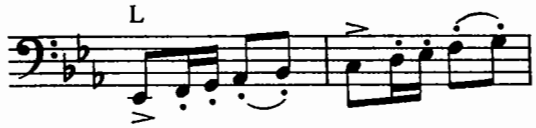


E-FLAT MAJOR

1

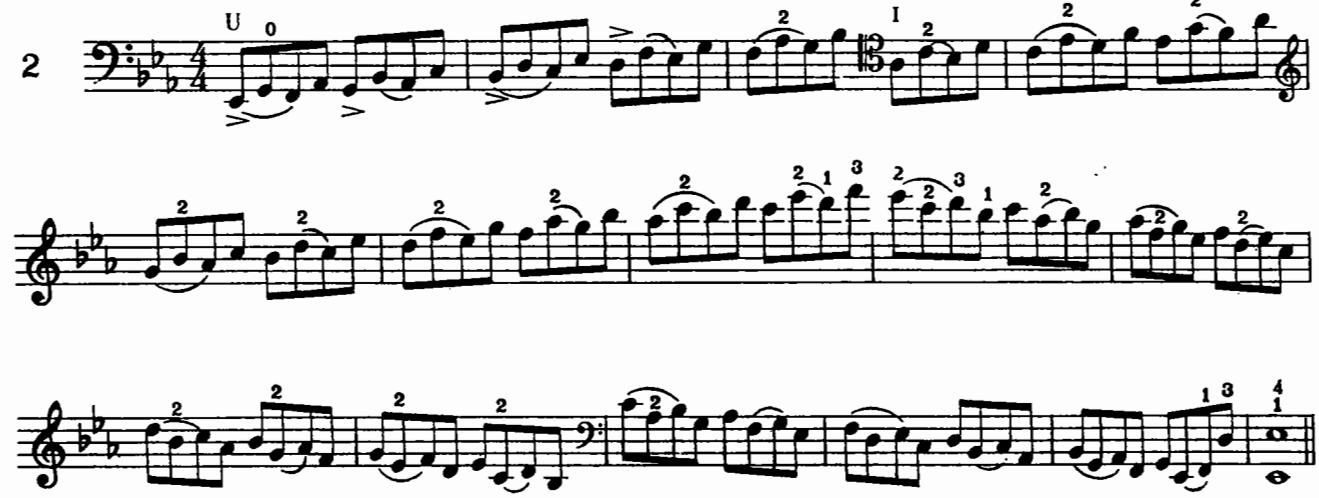


Variant



Thirds

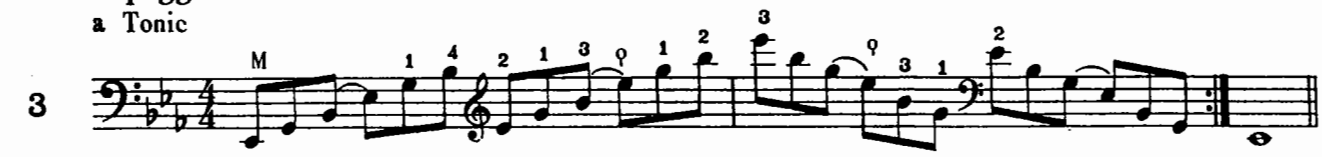
2



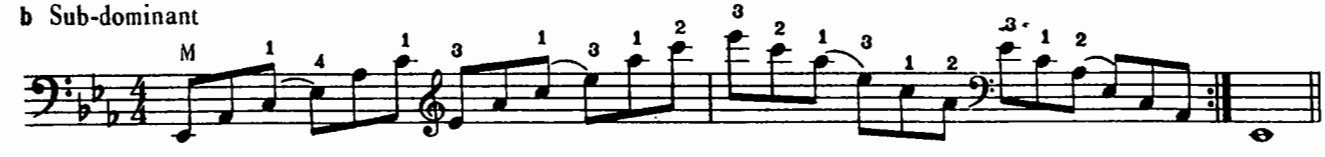
Arpeggios

a Tonic

3

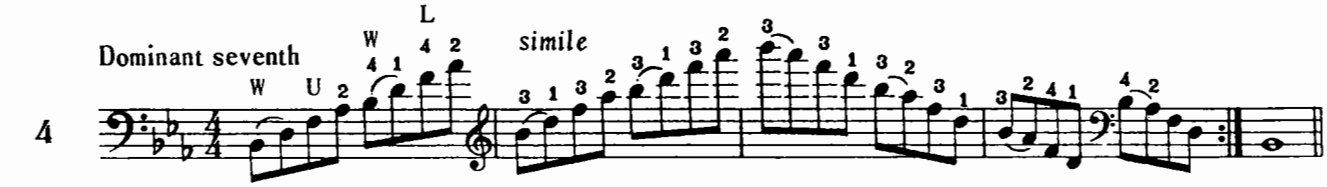


b Sub-dominant

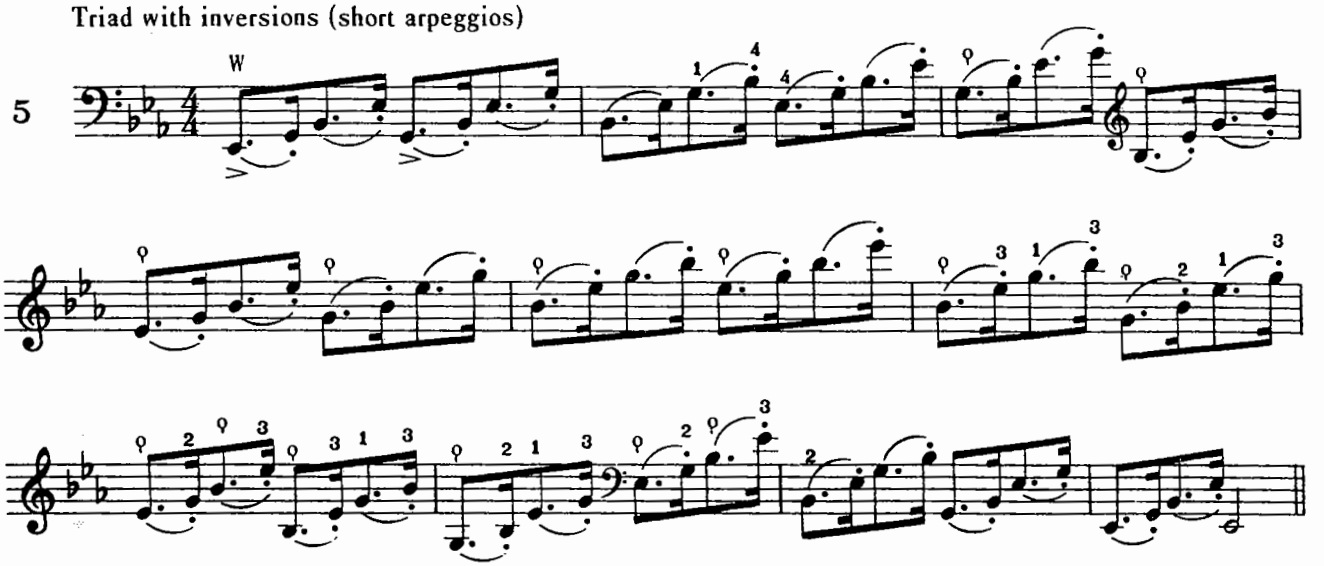


Dominant seventh

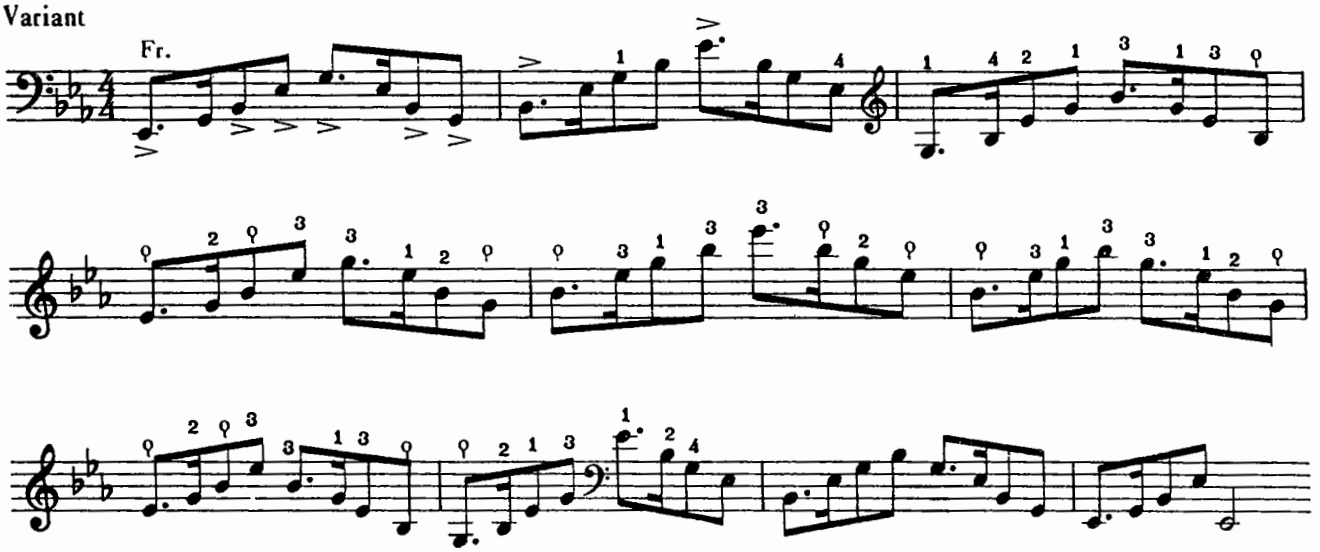
4



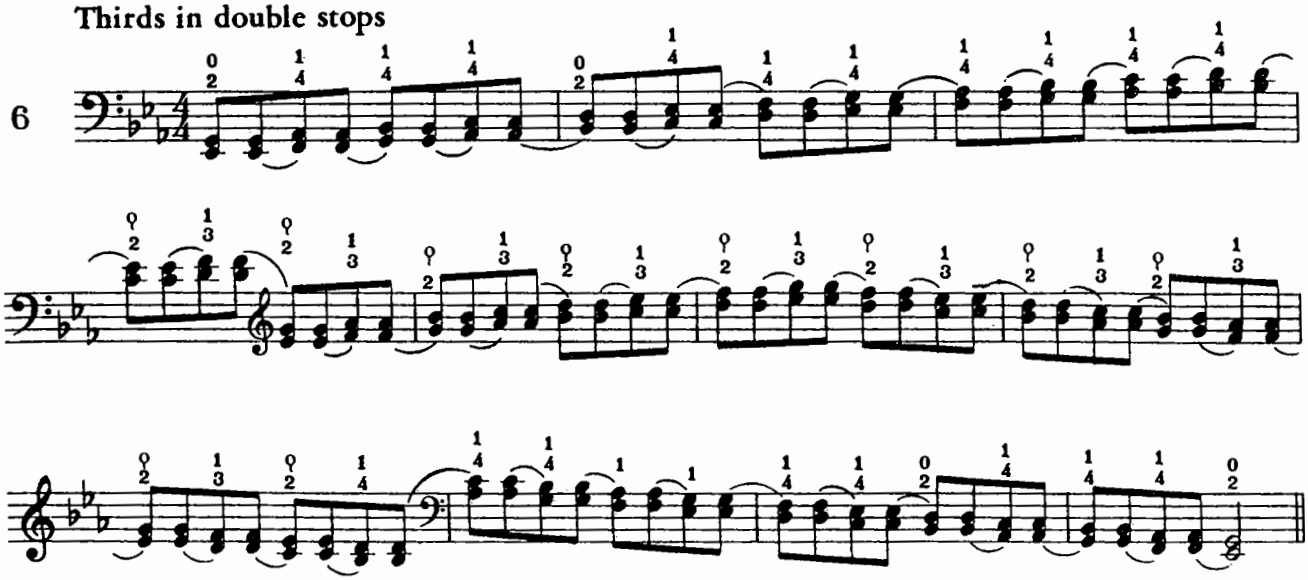
Triad with inversions (short arpeggios)



Variant

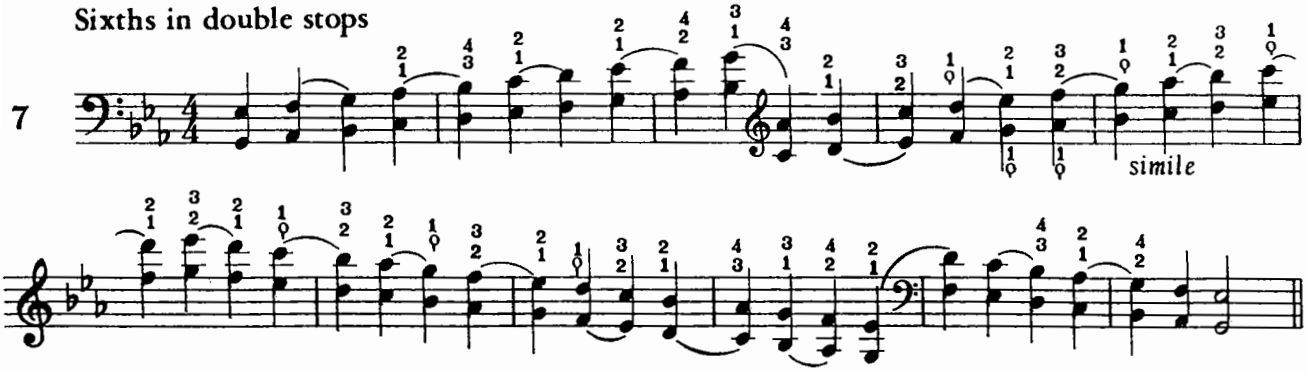


Thirds in double stops



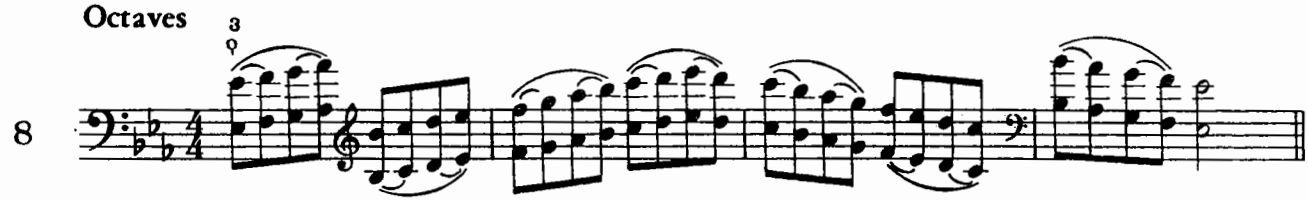
Sixths in double stops

7



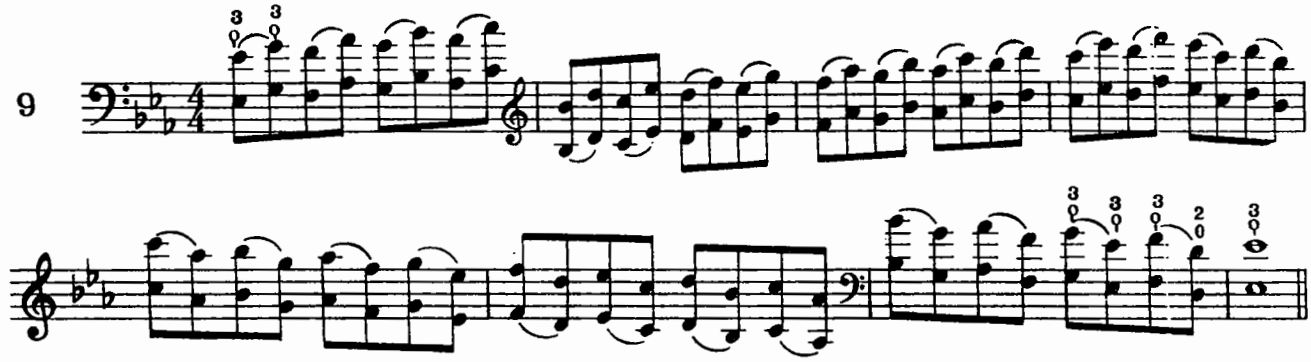
Octaves

8



Broken thirds and octaves

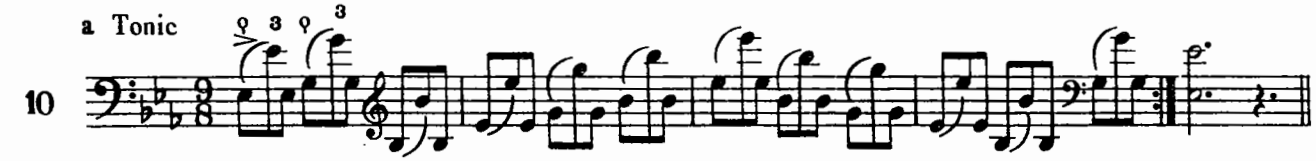
9



Octave arpeggios

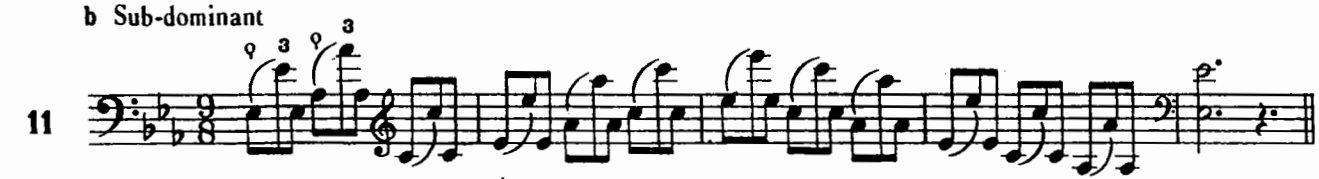
a Tonic

10



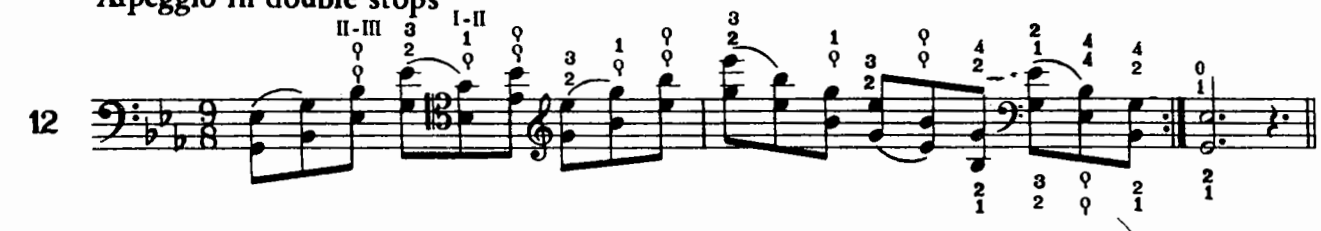
b Sub-dominant

11



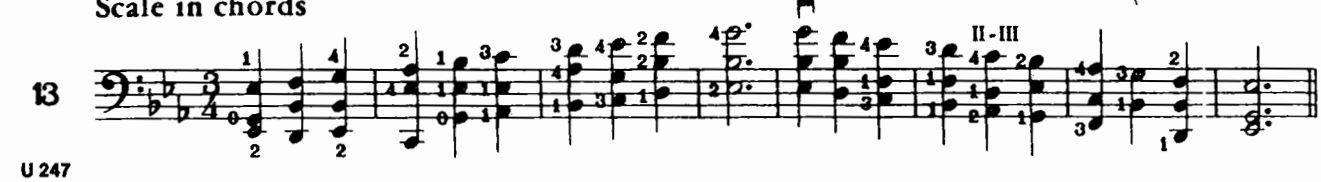
Arpeggio in double stops

12



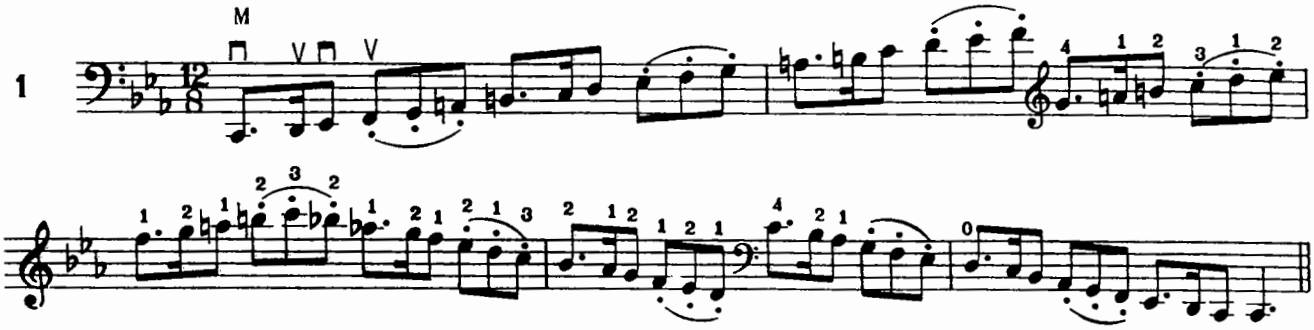
Scale in chords

13



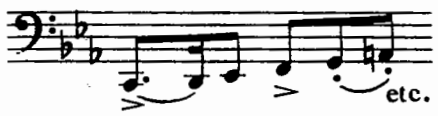
C MINOR

1

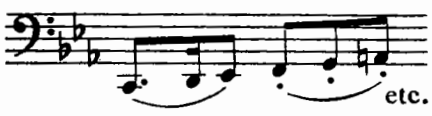


Variants

a

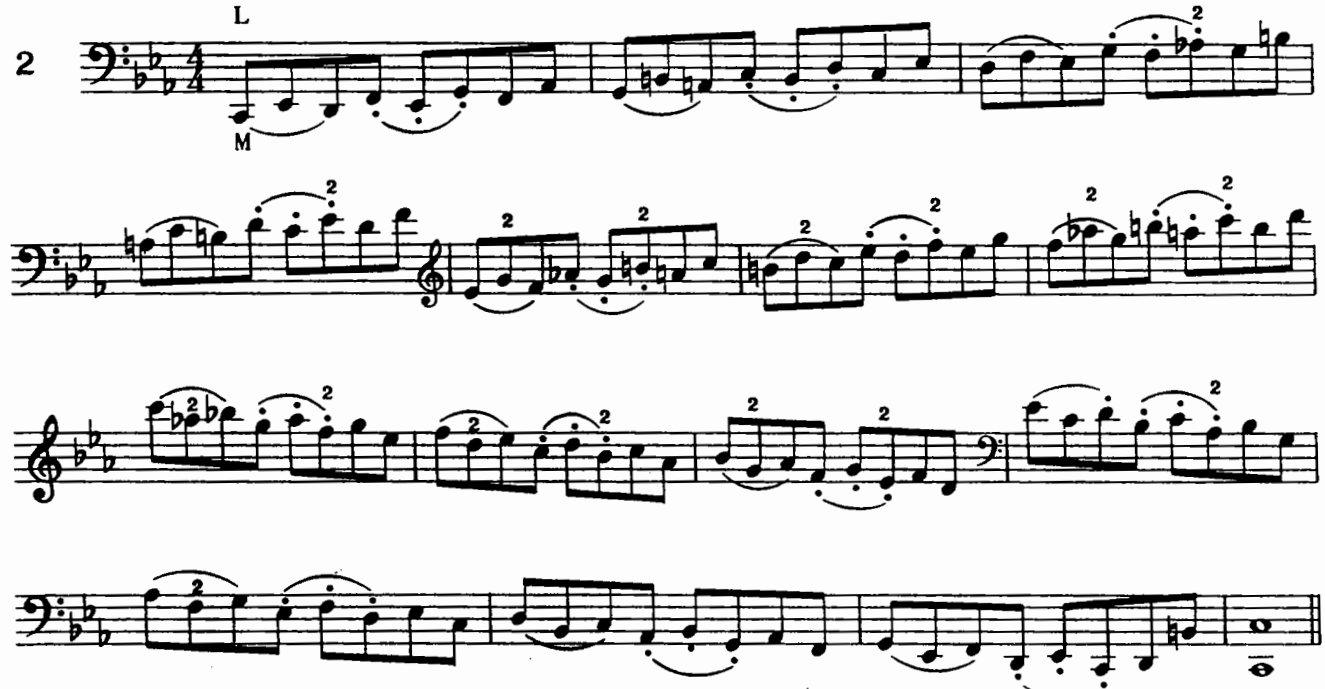


b



Thirds

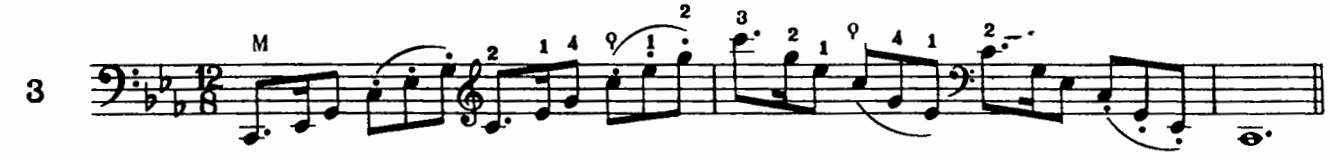
2



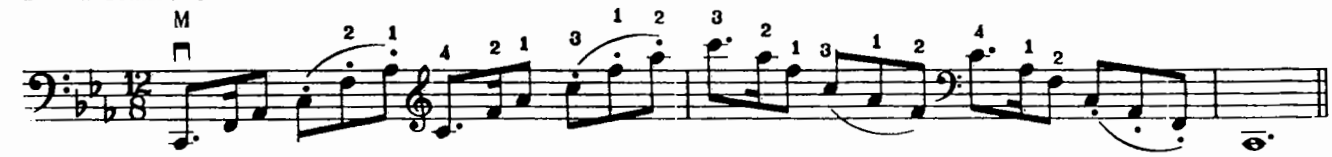
Arpeggios

a Tonic

3

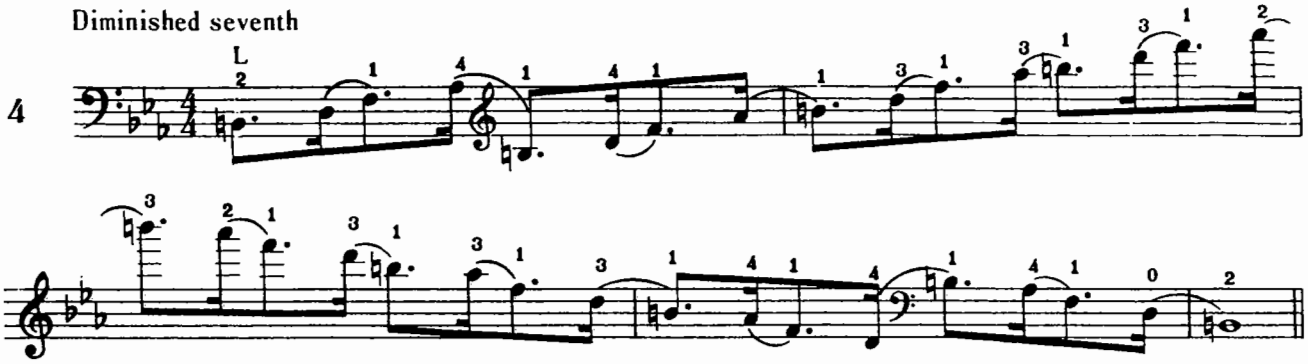


b Sub-dominant



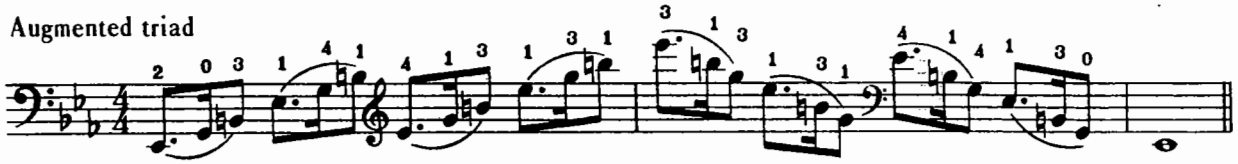
Diminished seventh

4



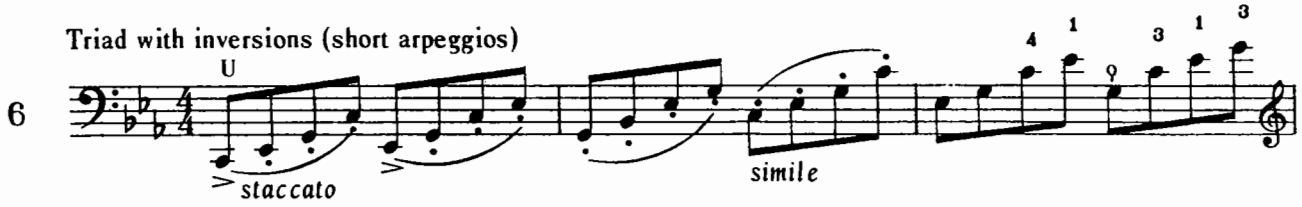
Augmented triad

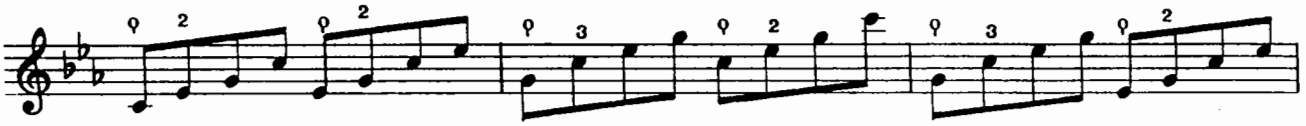
5

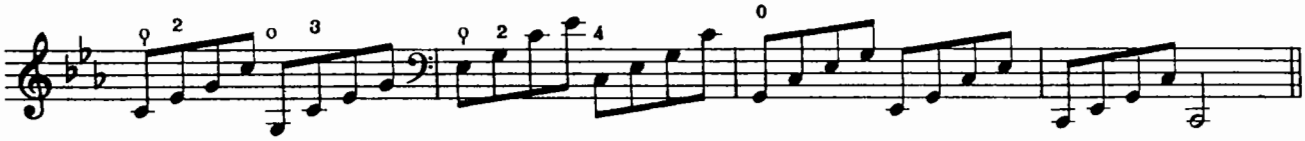


Triad with inversions (short arpeggios)

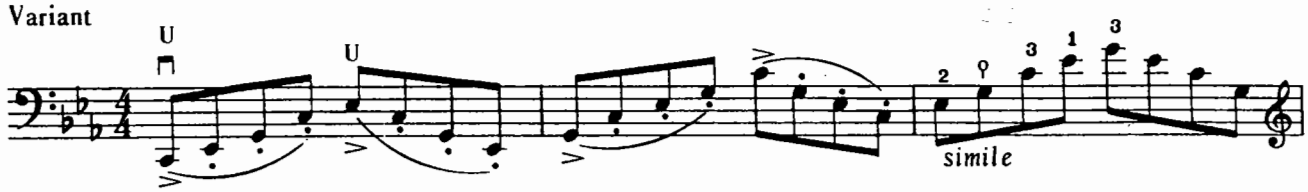
6

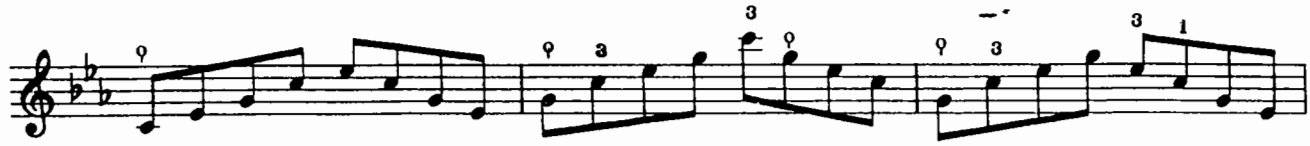


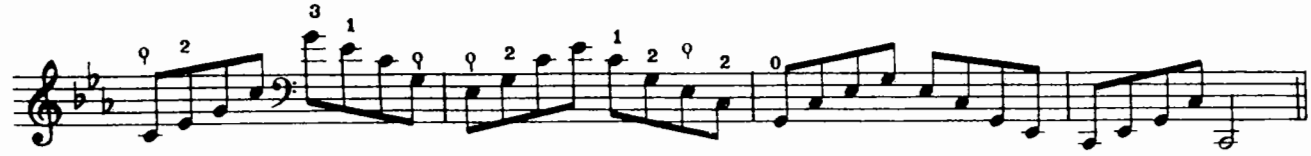




Variant

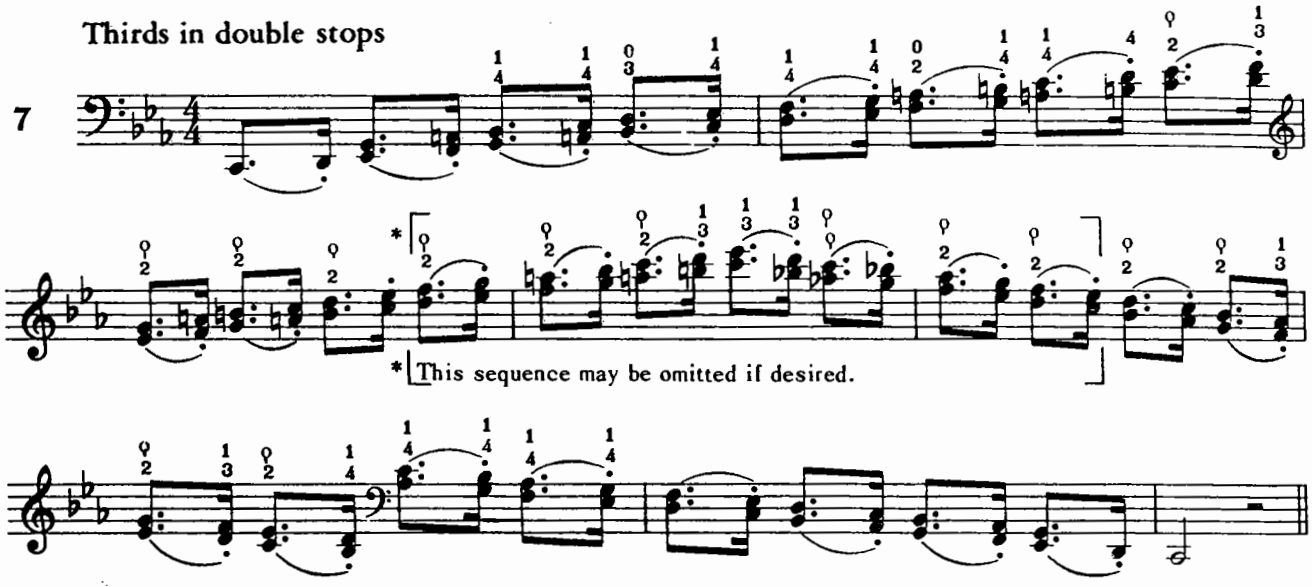






Thirds in double stops

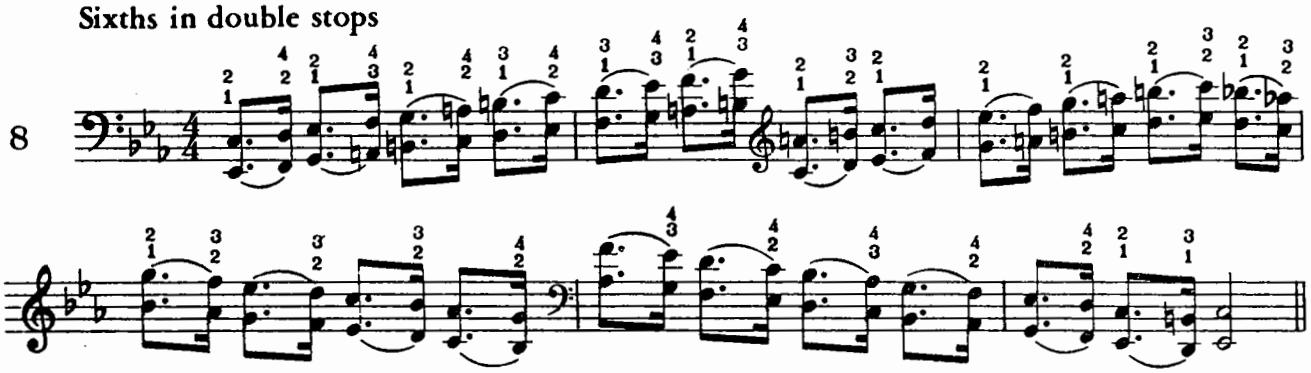
7



*This sequence may be omitted if desired.

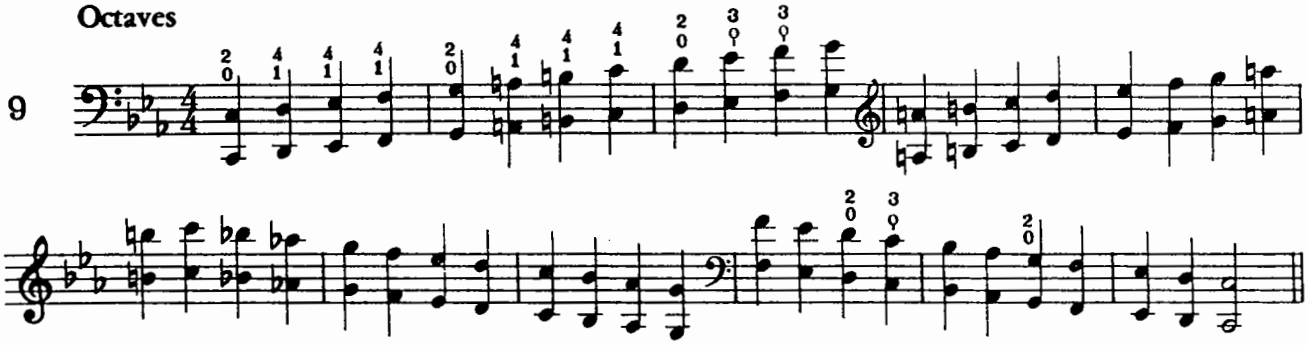
Sixths in double stops

8



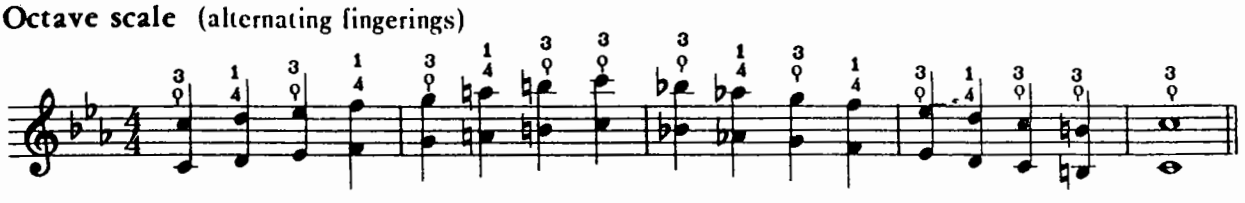
Octaves

9



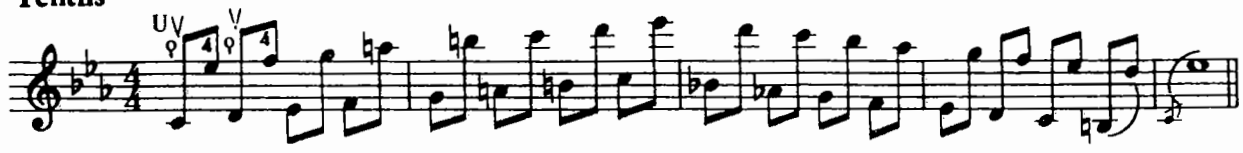
Octave scale (alternating fingerings)

10



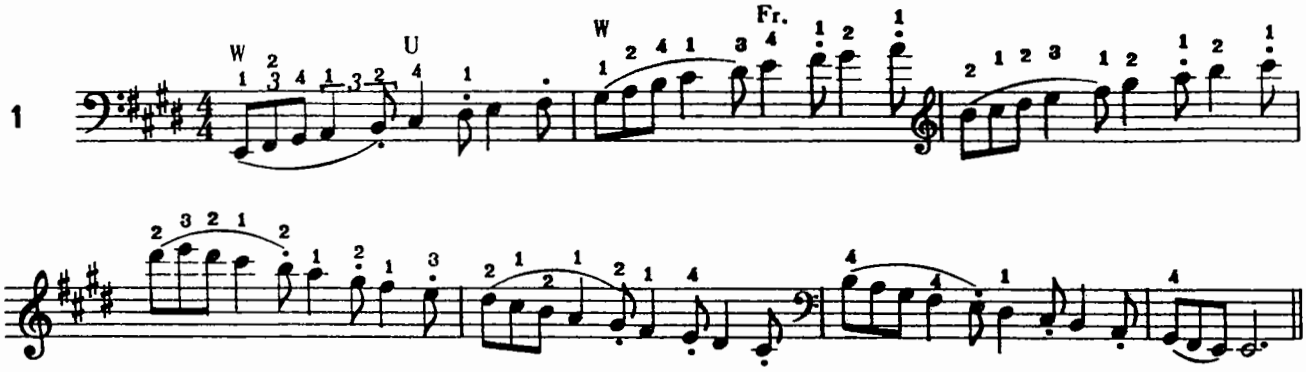
Tenths

11



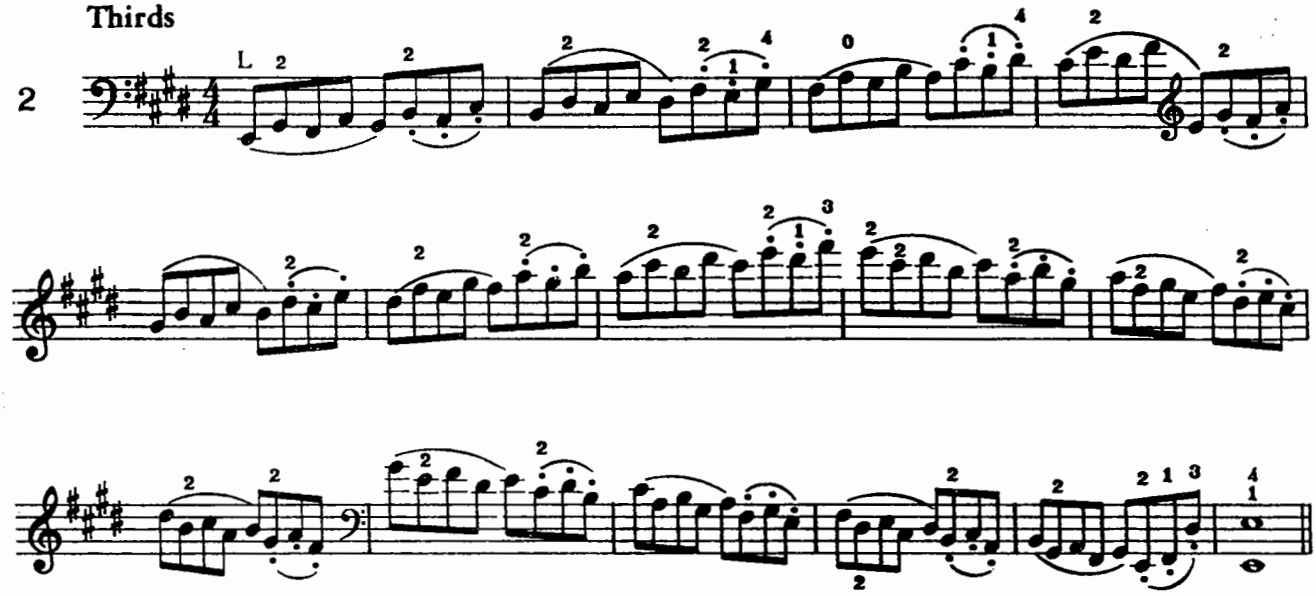
E MAJOR

1



Thirds

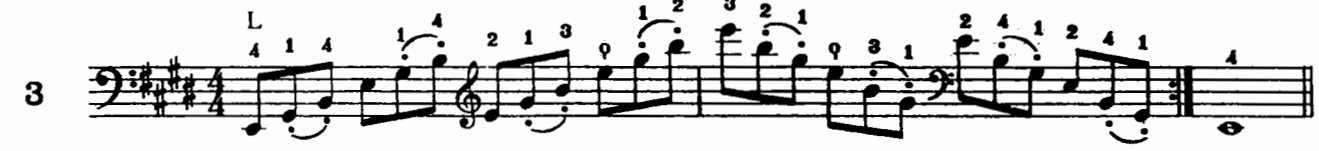
2



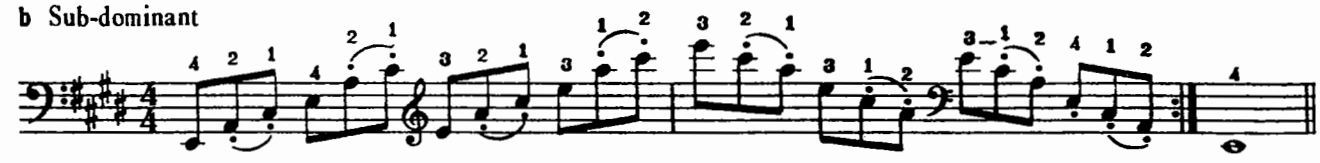
Arpeggios

a Tonic

3

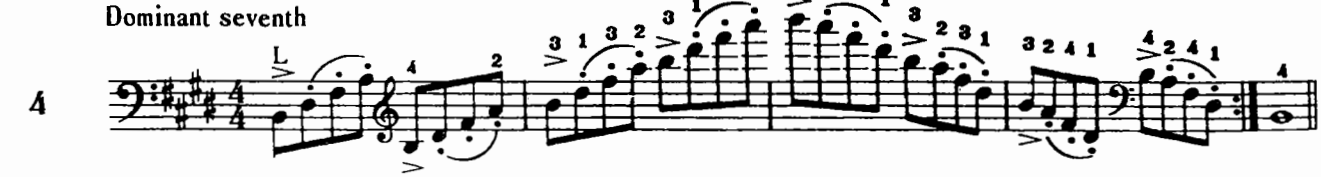


b Sub-dominant



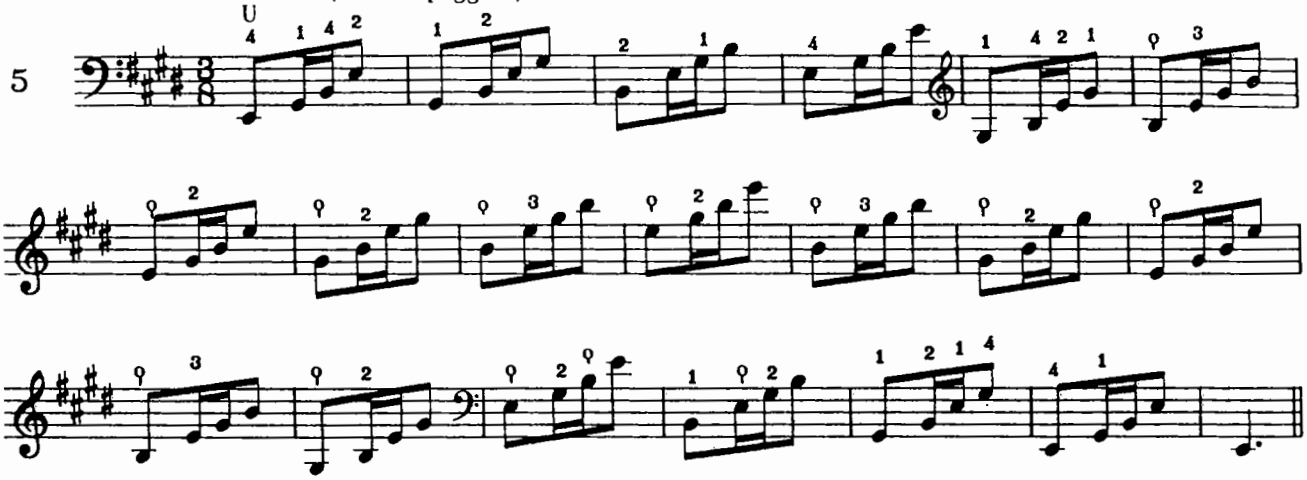
Dominant seventh

4

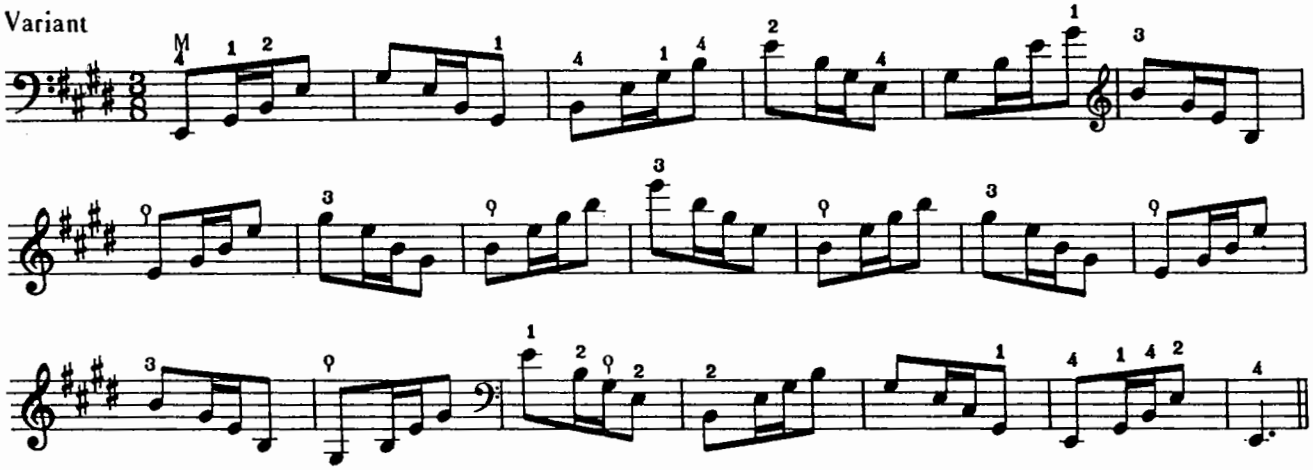


Triad with inversions (short arpeggios)

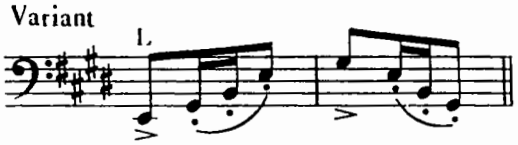
5



Variant

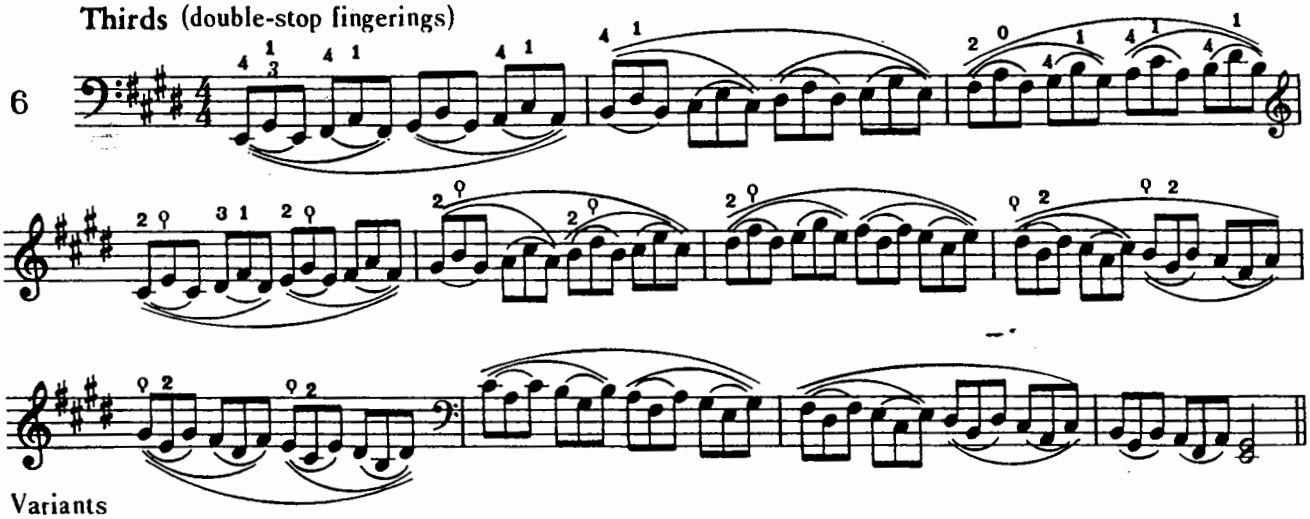


Variant



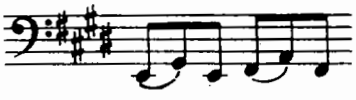
Thirds (double-stop fingerings)

6

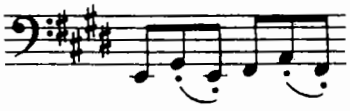


Variants

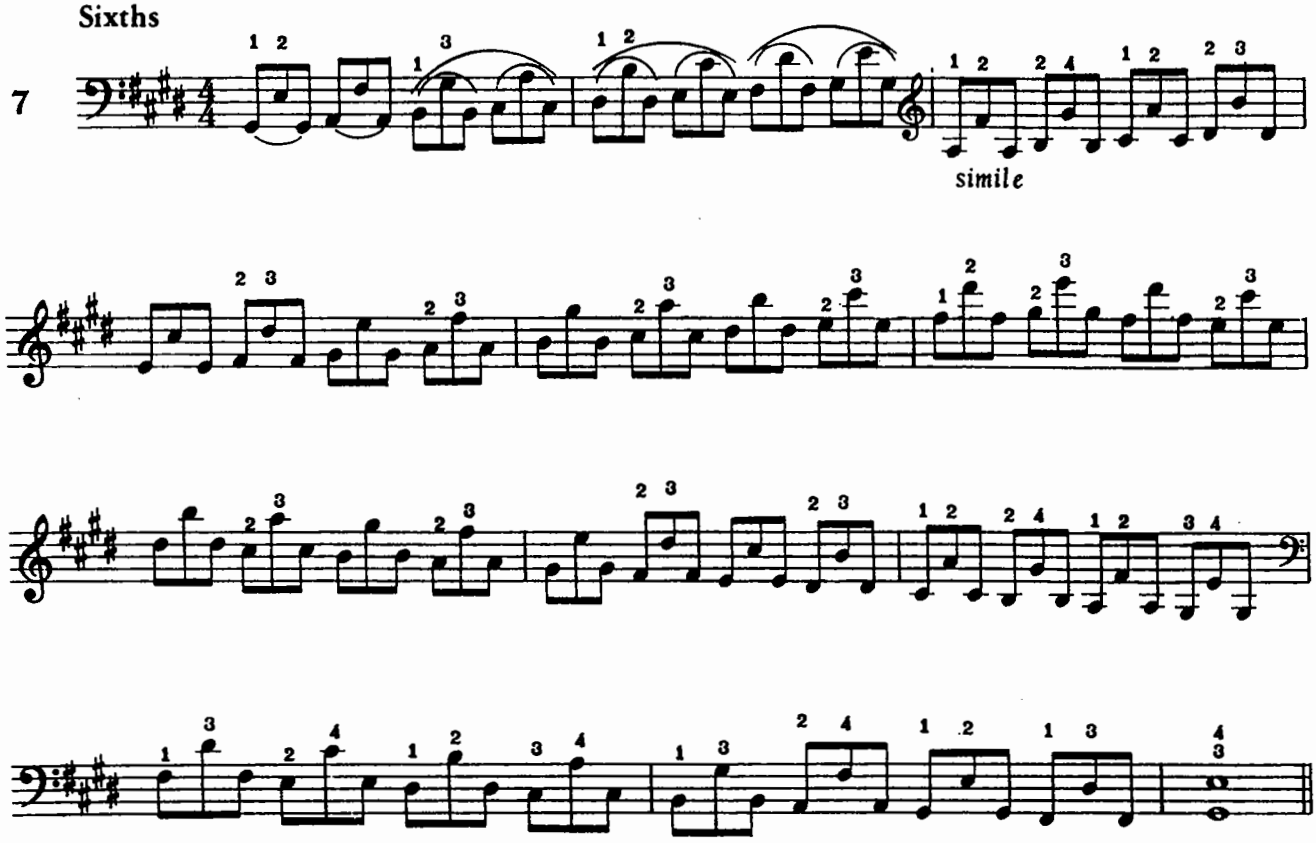
a



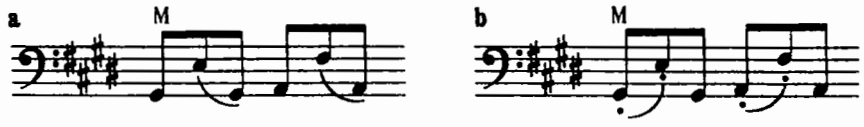
b



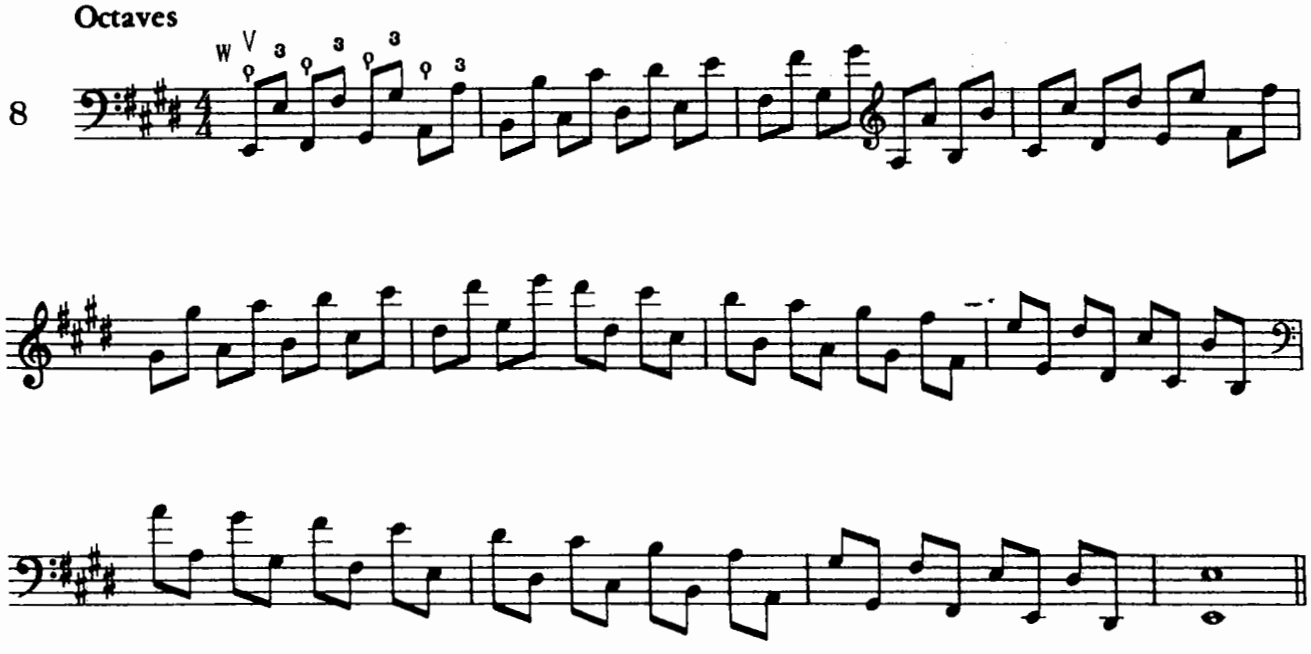
Sixths



Variants

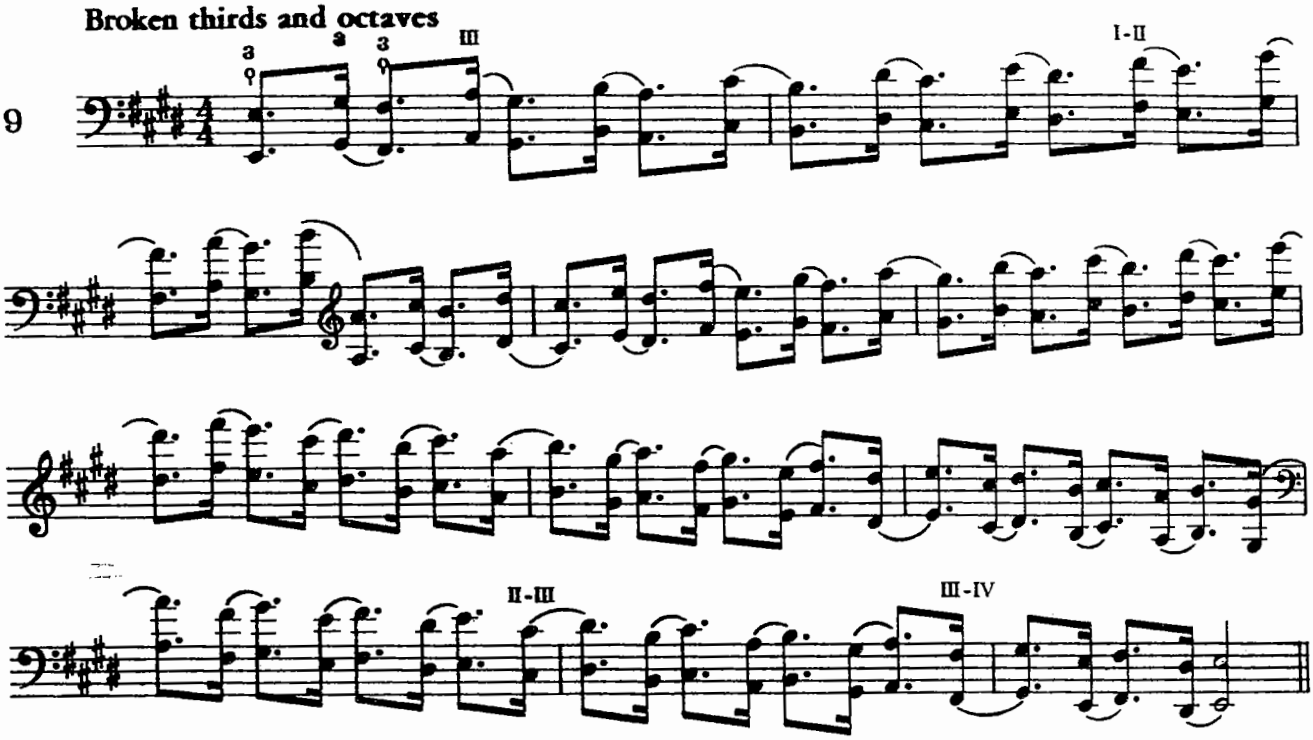


Octaves



Broken thirds and octaves

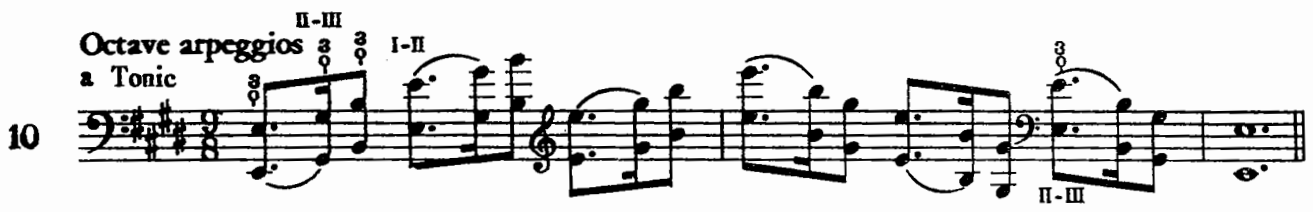
9



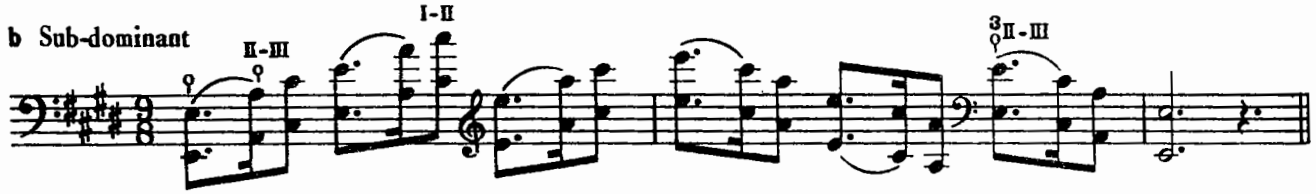
Octave arpeggios

a Tonic

10

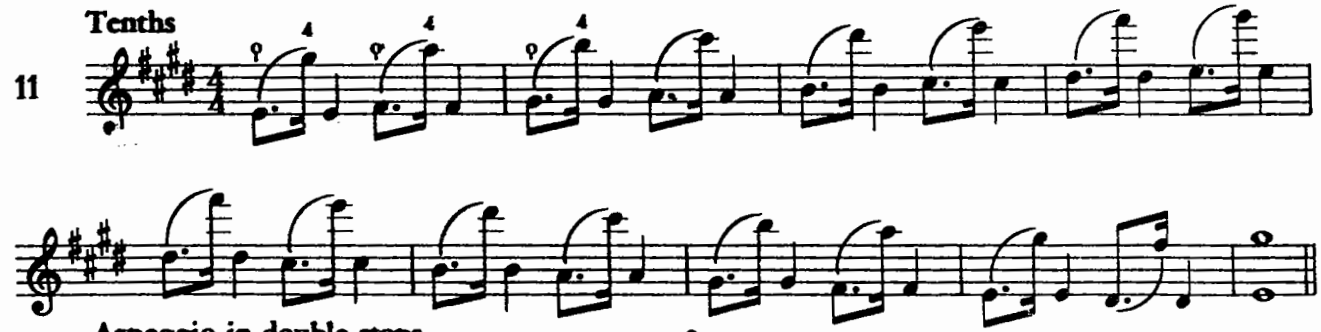


b Sub-dominant



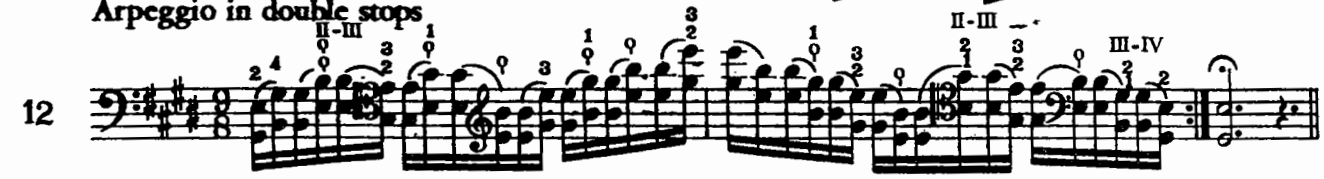
Tenths

11



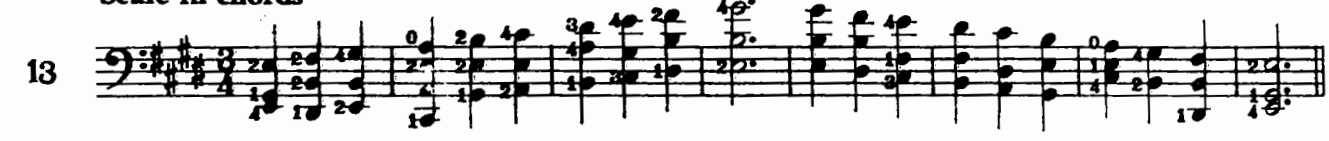
Arpeggio in double stops

12

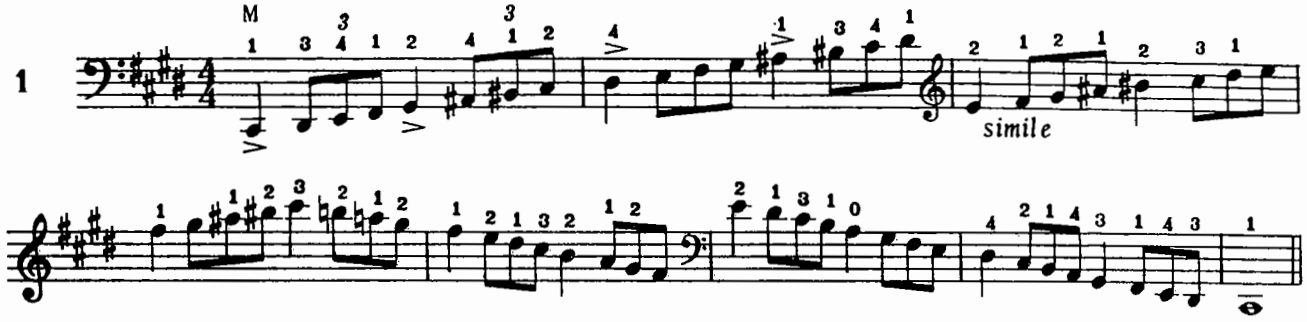


Scale in chords

13

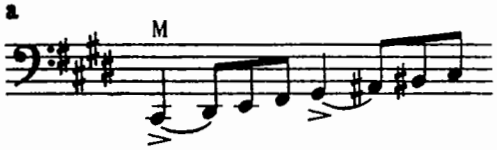


C-SHARP MINOR

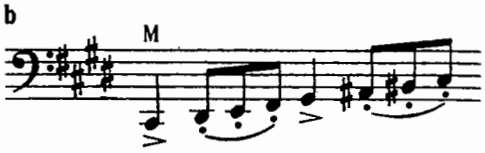


Variants

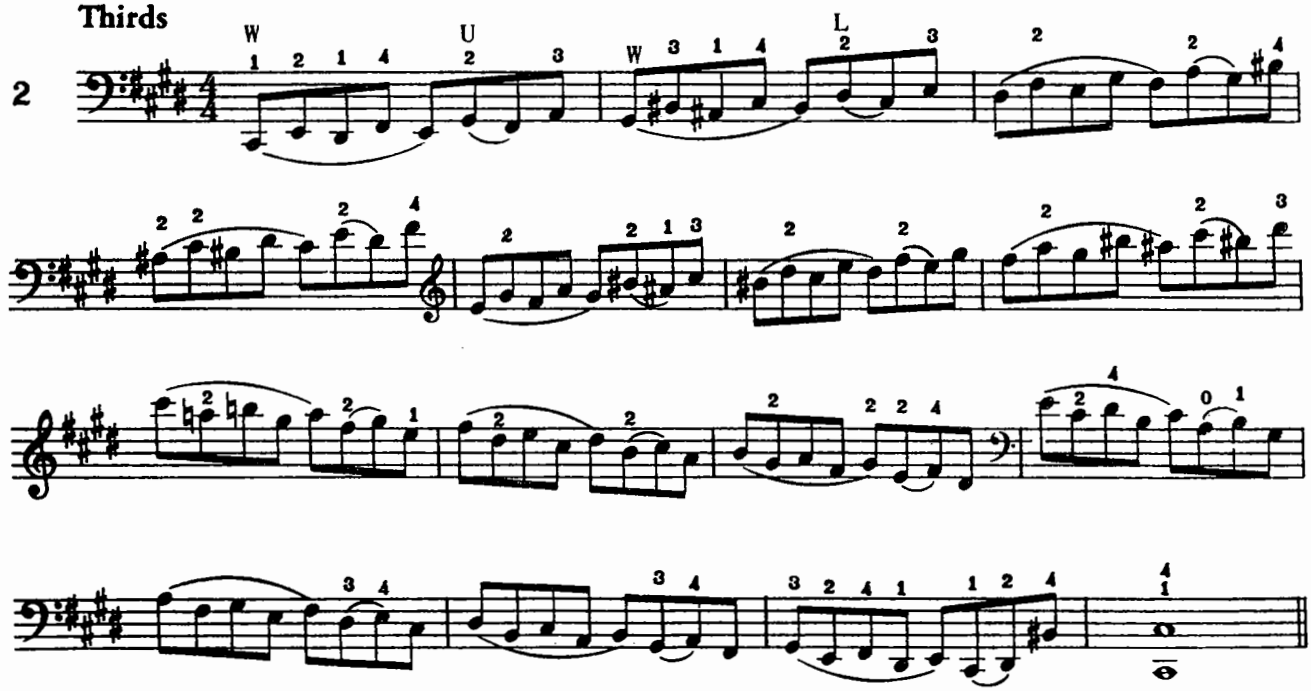
a



b

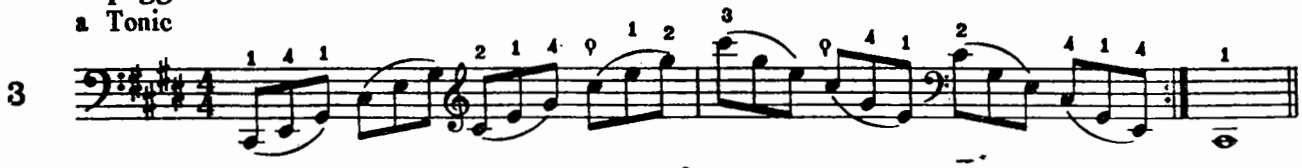


Thirds

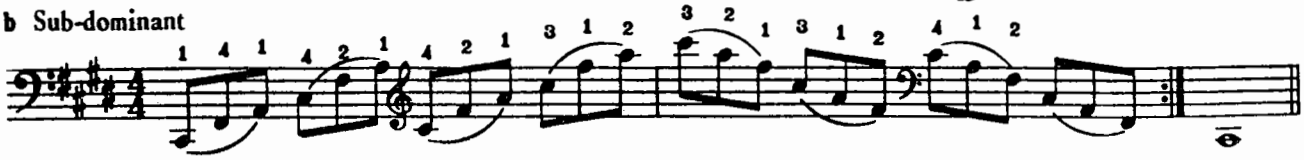


Arpeggios

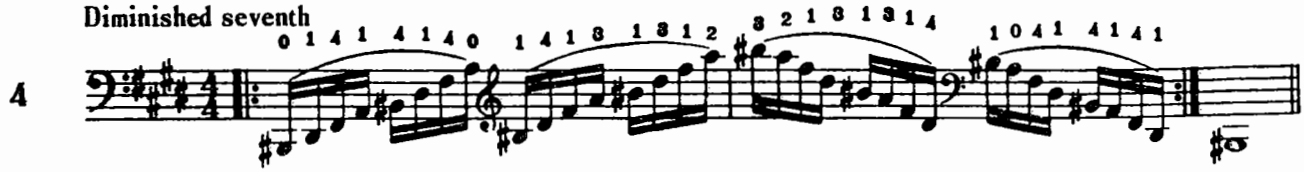
a Tonic



b Sub-dominant

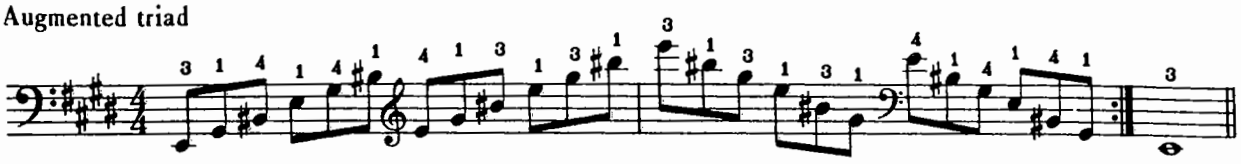


Diminished seventh



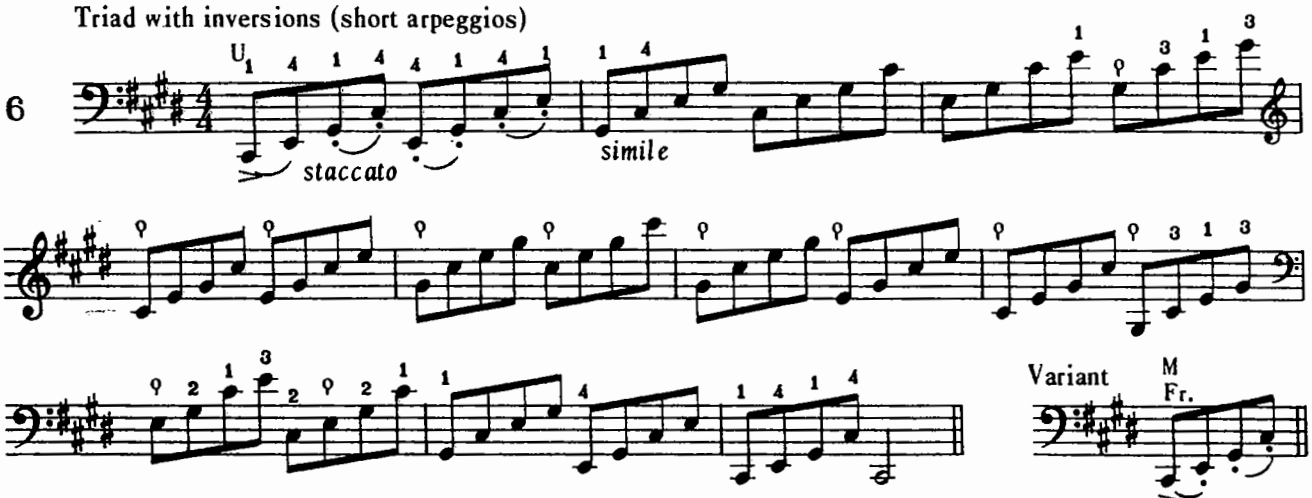
Augmented triad

5

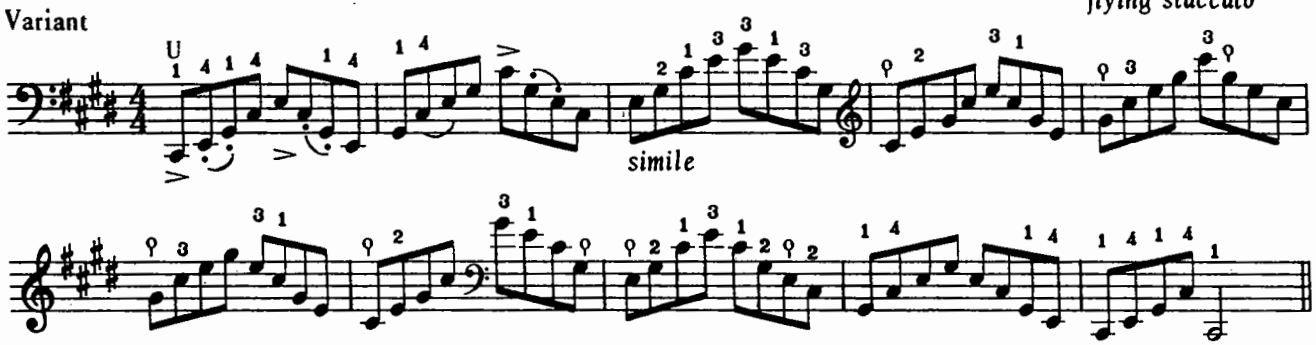


Triad with inversions (short arpeggios)

6

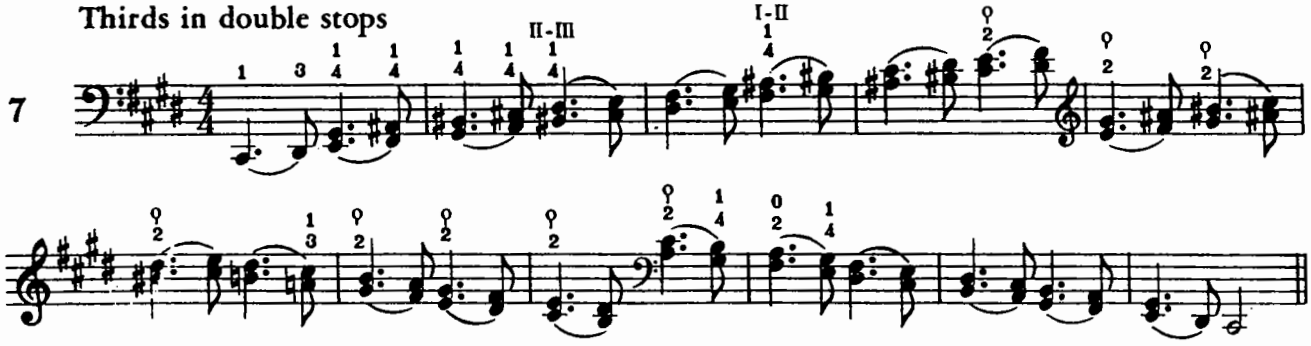


Variant



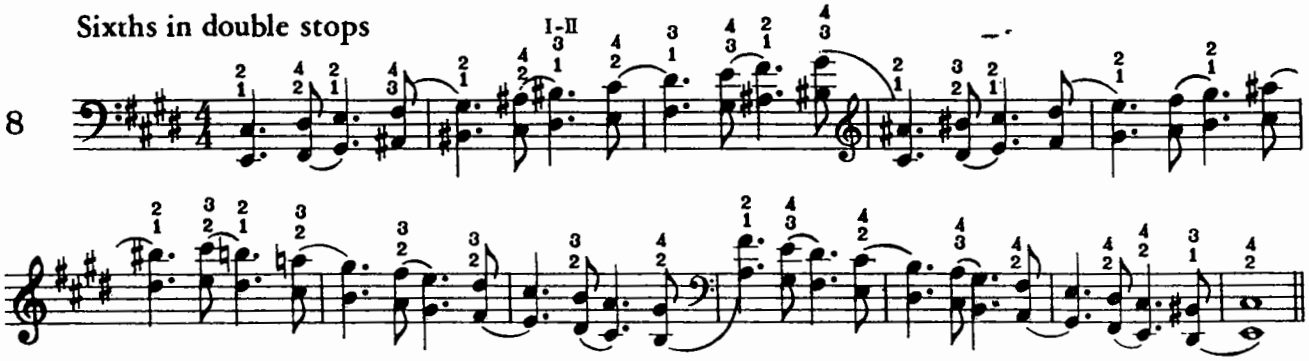
Thirds in double stops

7



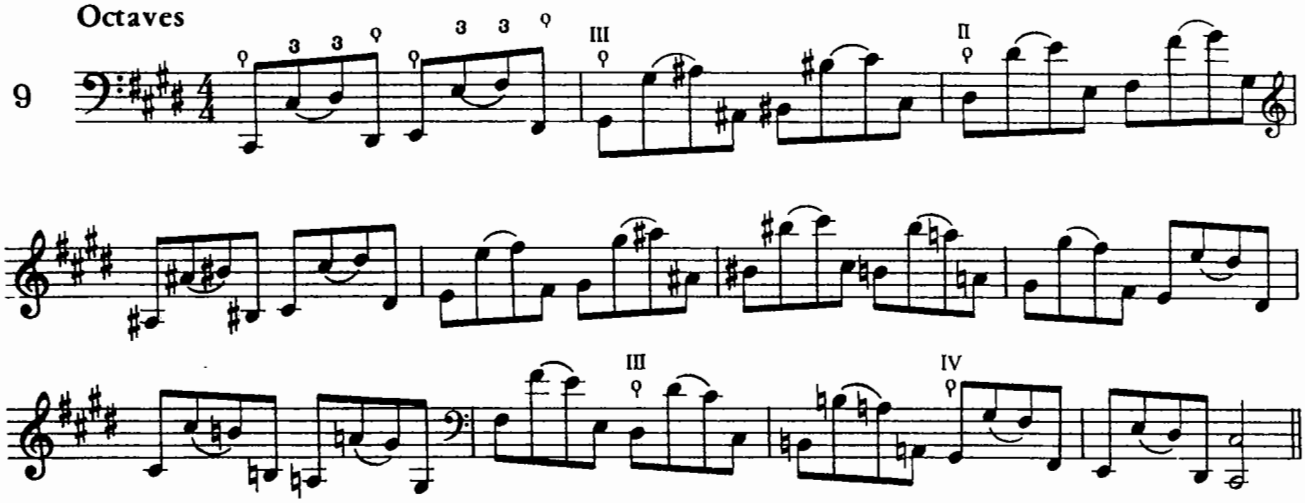
Sixths in double stops

8



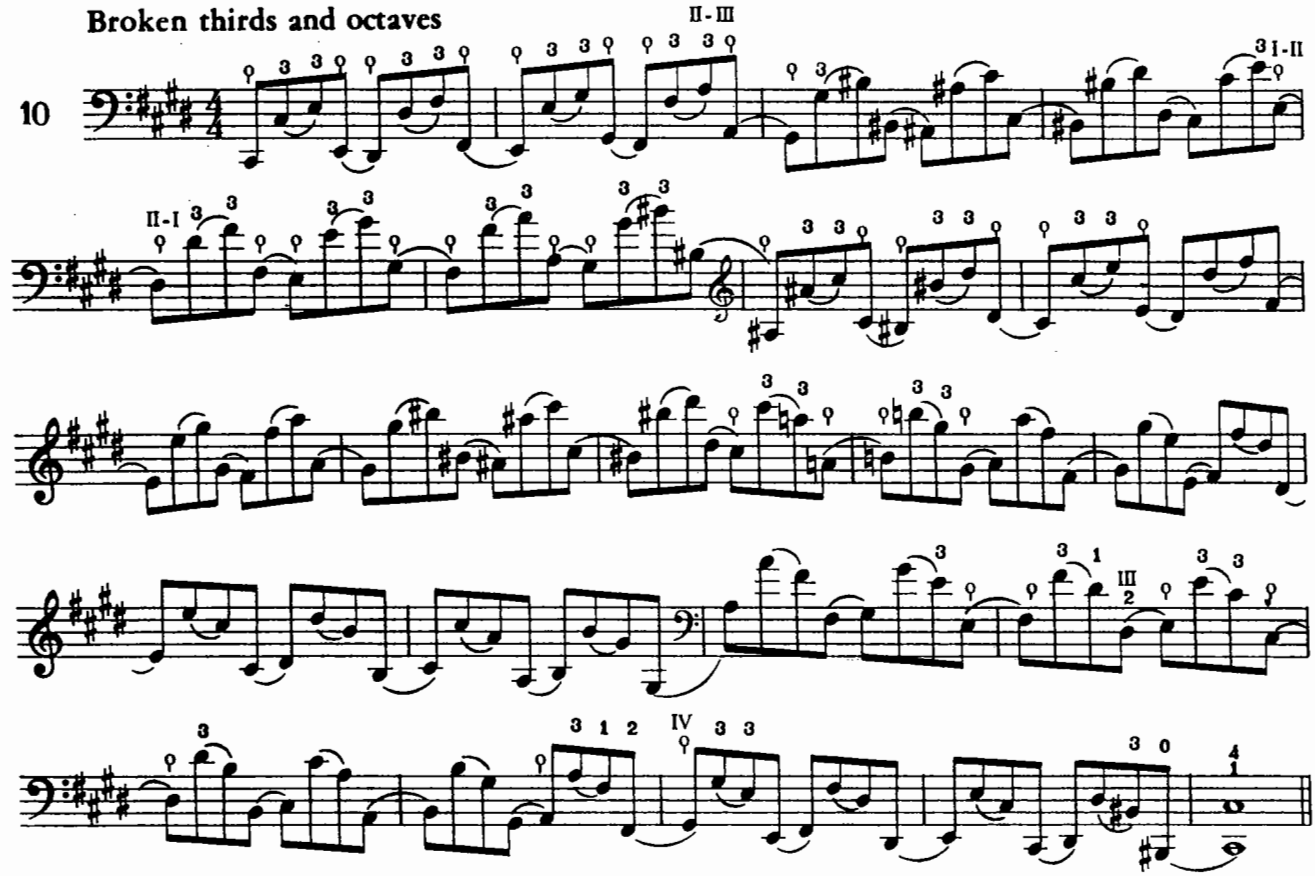
Octaves

9



Broken thirds and octaves

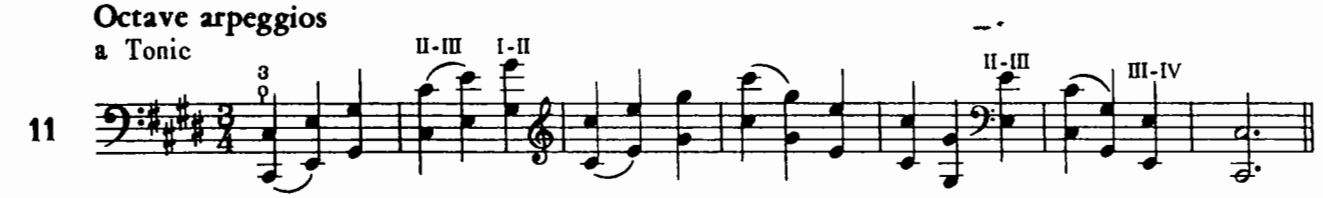
10



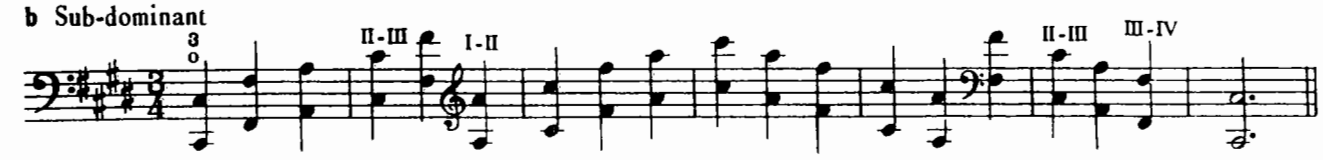
Octave arpeggios

a Tonic

11

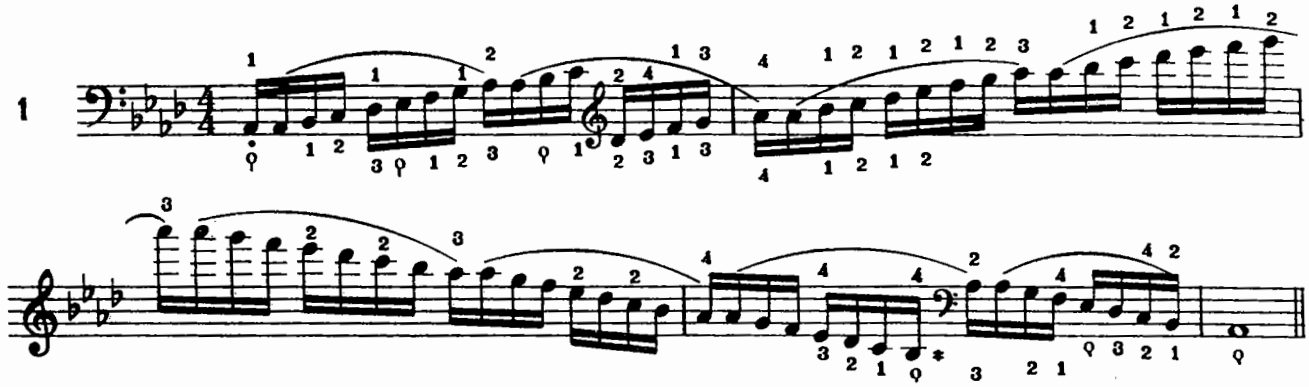


b Sub-dominant



A-FLAT MAJOR

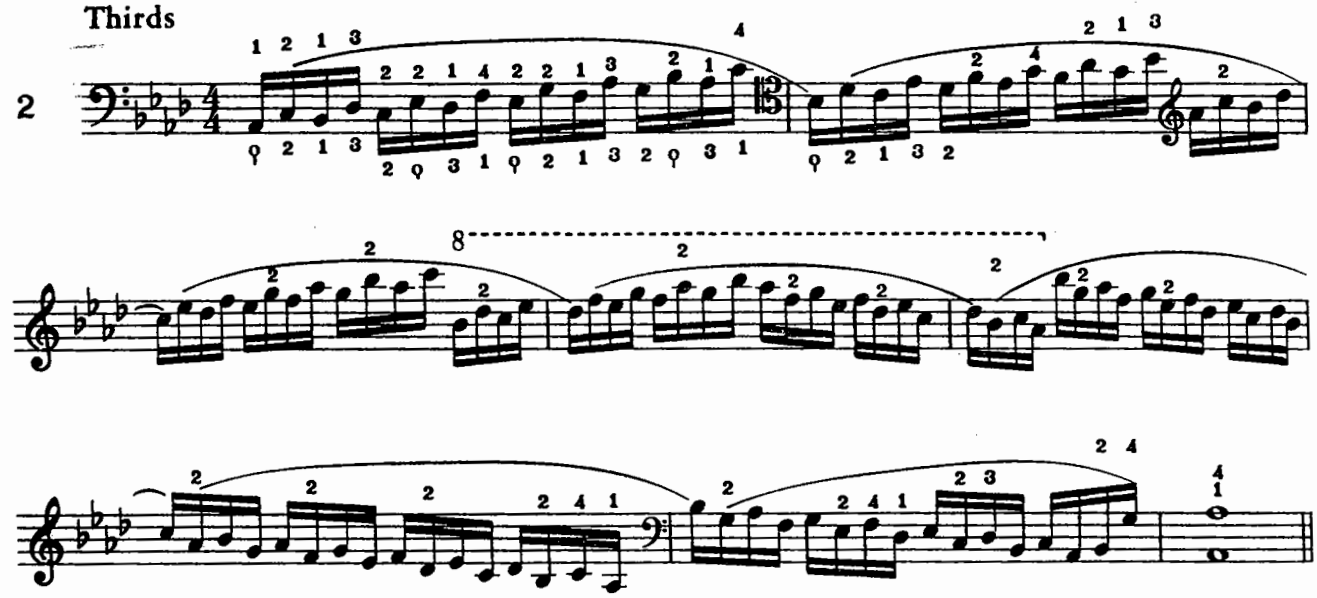
1



* When using lower fingering prepare the thumb on B♭ as the 3rd finger reaches the preceding E♭.

Thirds

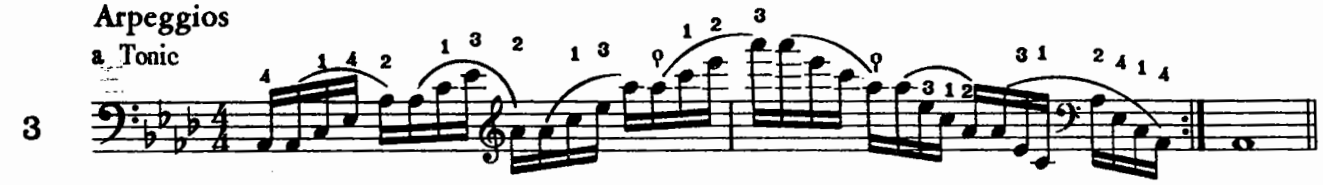
2



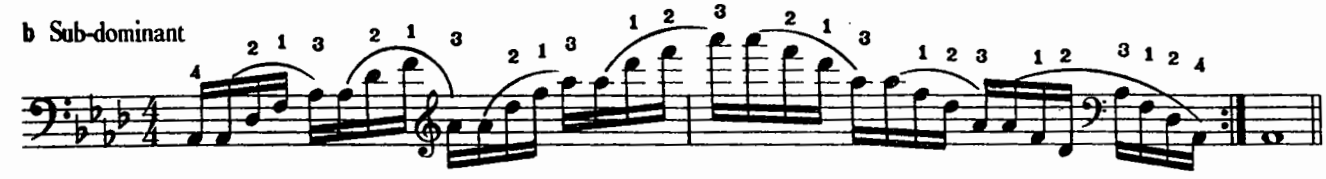
Arpeggios

a Tonic

3

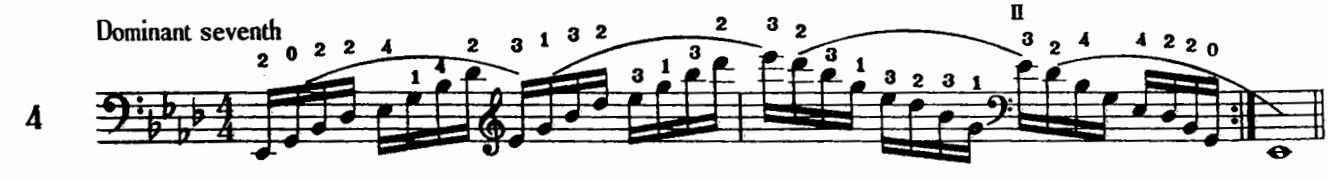


b Sub-dominant



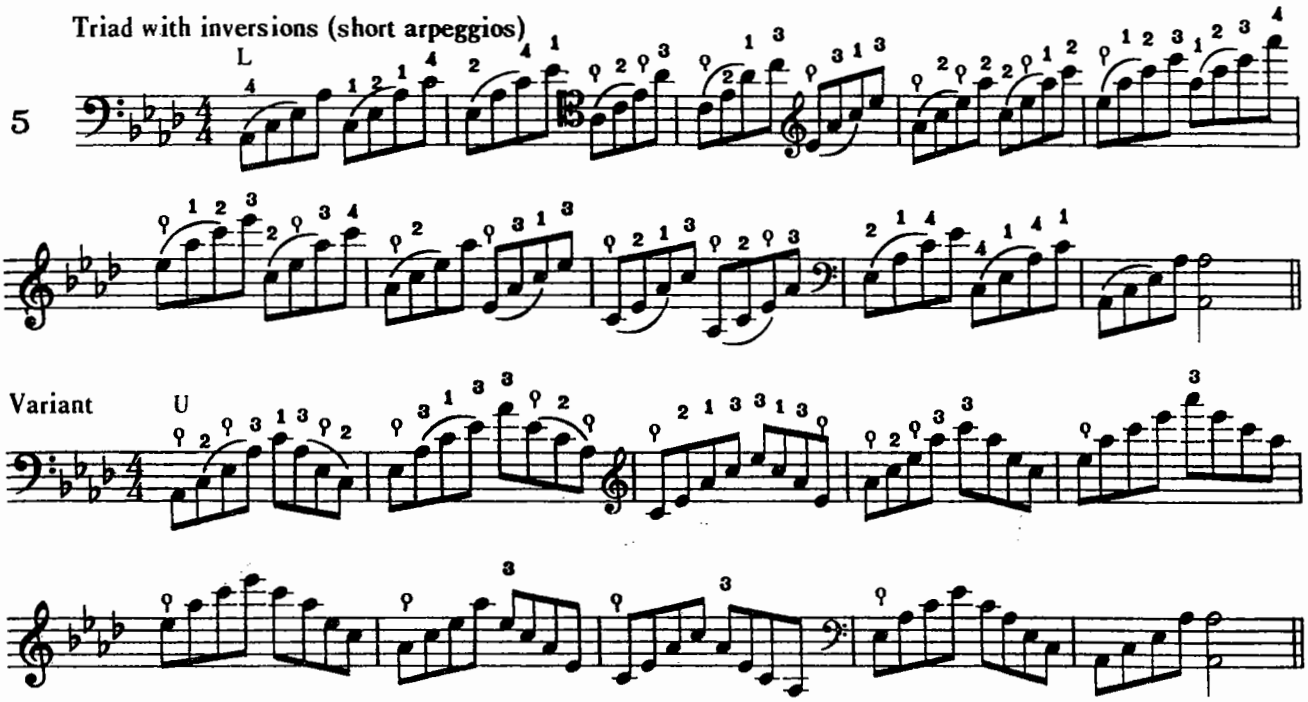
Dominant seventh

4



Triad with inversions (short arpeggios)

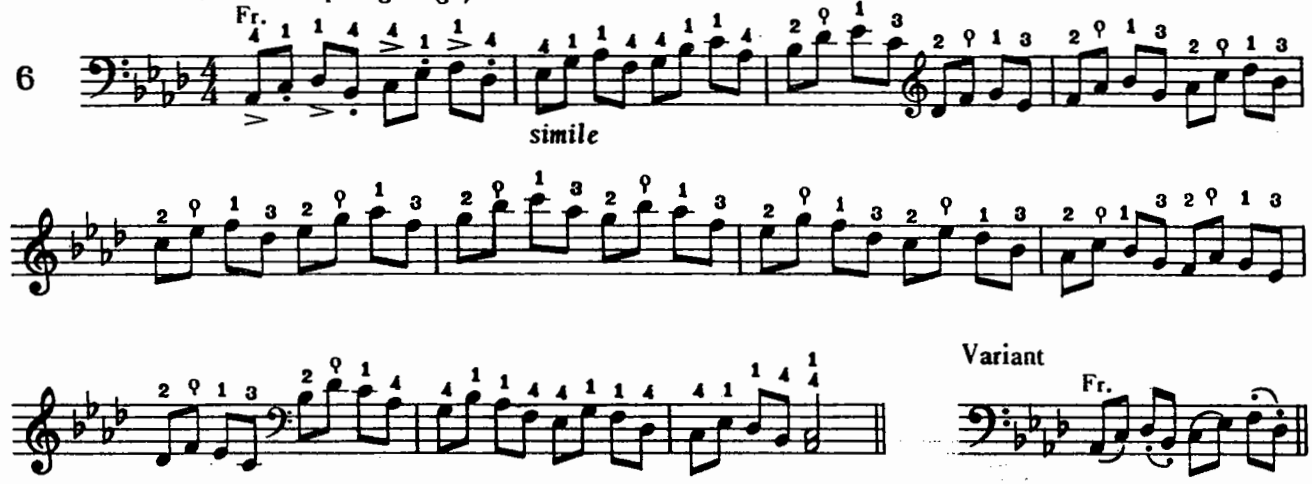
5



Variant

Thirds (double-stop fingerings)

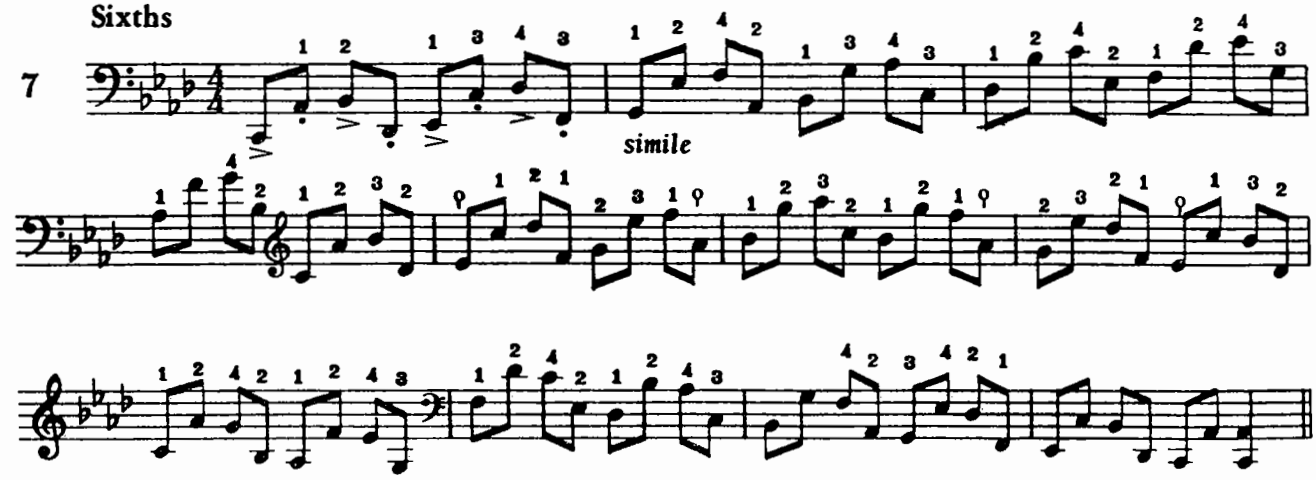
6

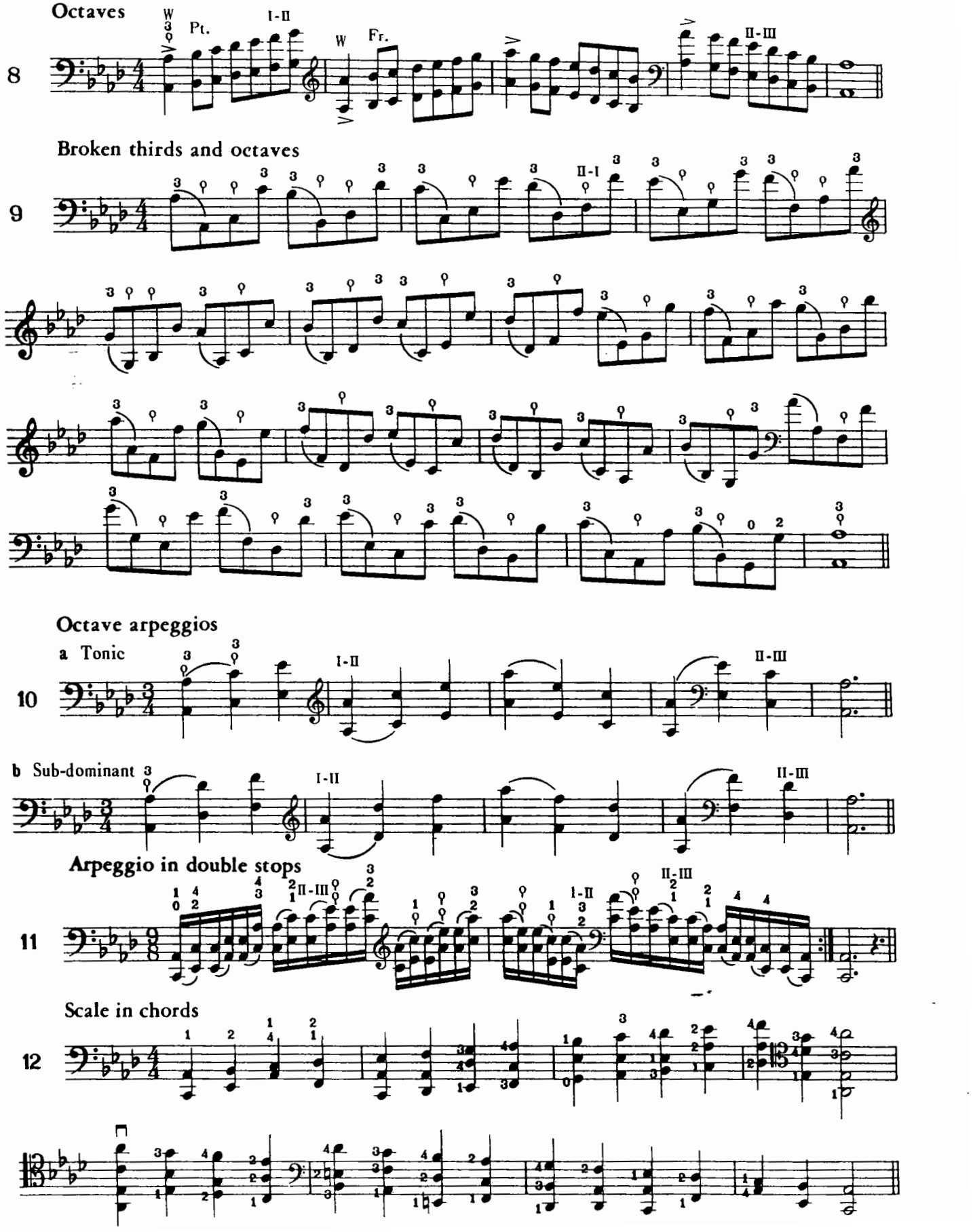


Variant

Sixths

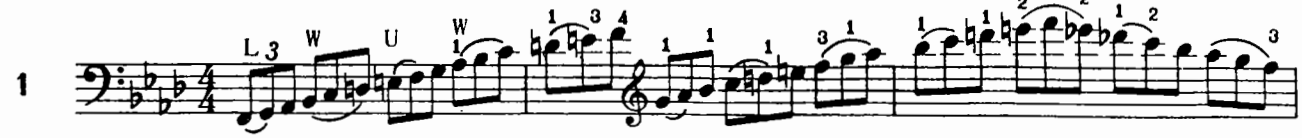
7

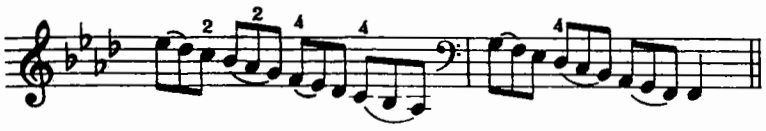



Octaves
8
W
Pt.
I-II
W
Fr.
II-III
Broken thirds and octaves
9
II-I
Octave arpeggios
a Tonic
10
I-II
II-III
b Sub-dominant
I-II
II-III
Arpeggio in double stops
11
II-III
I-II
II-III
Scale in chords
12

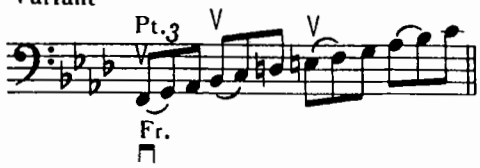
F MINOR

1



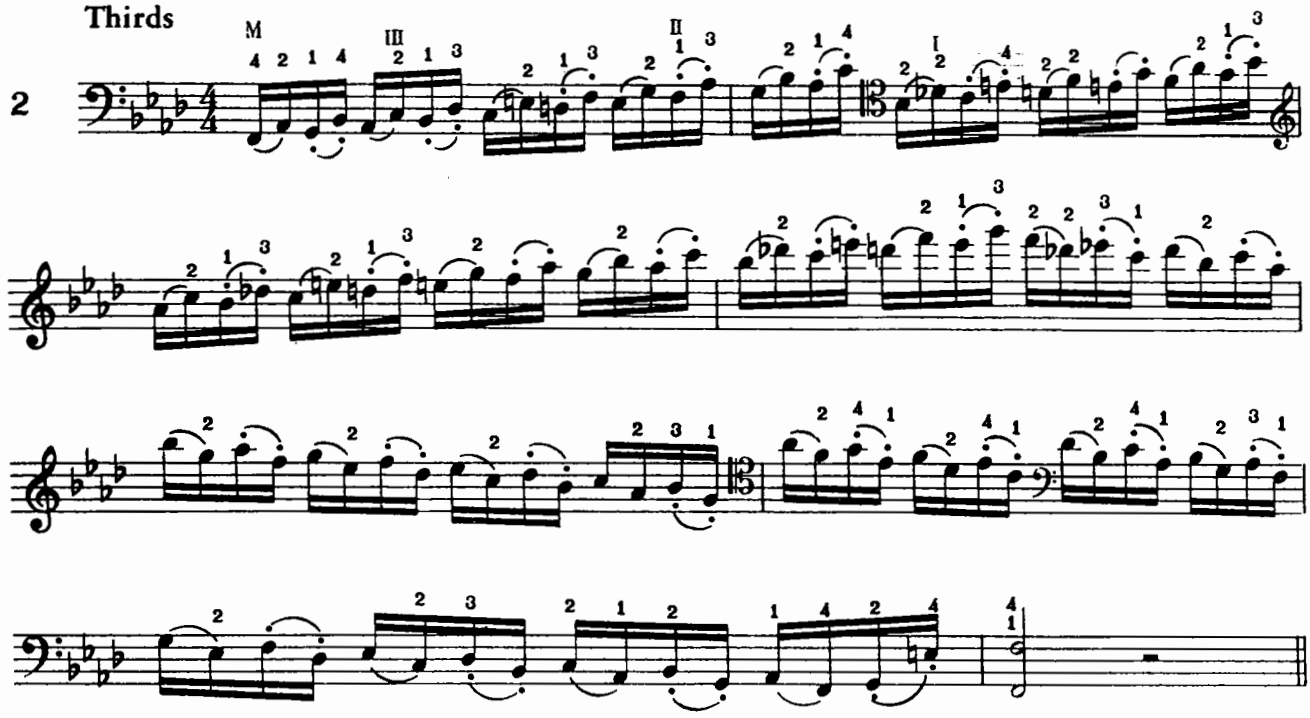


Variant



Thirds

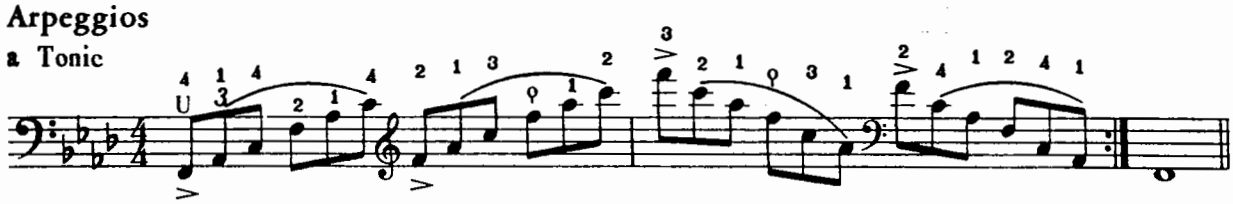
2



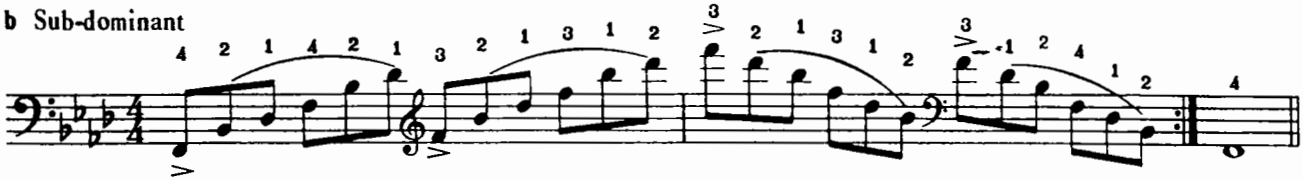
Arpeggios

a Tonic

3

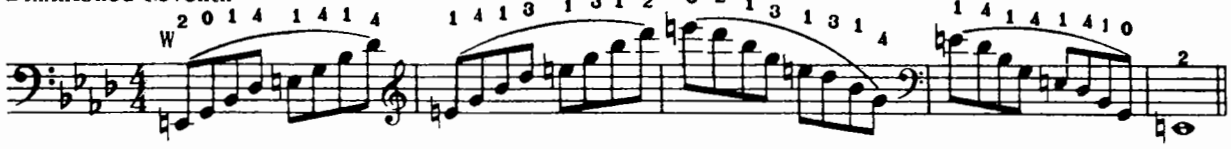


b Sub-dominant



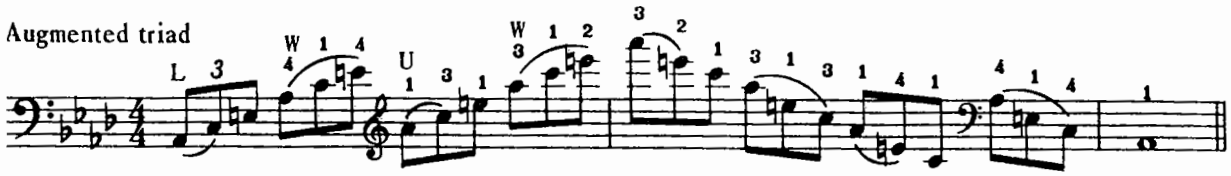
Diminished seventh

4



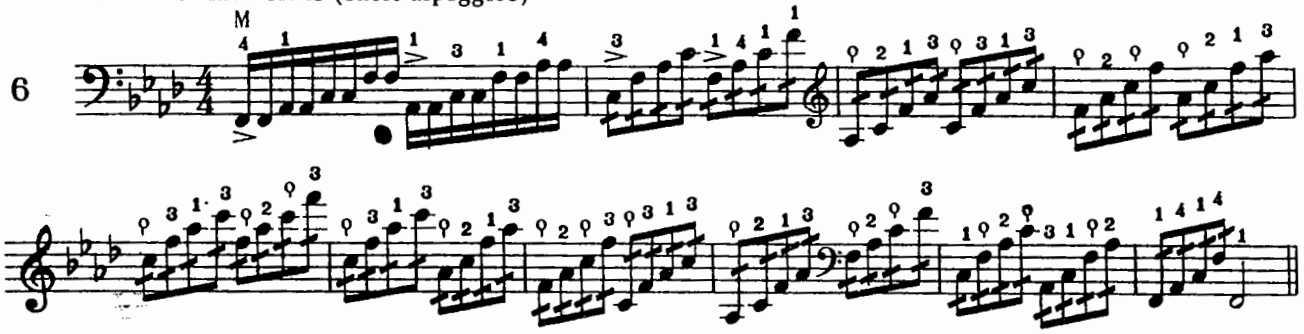
Augmented triad

5

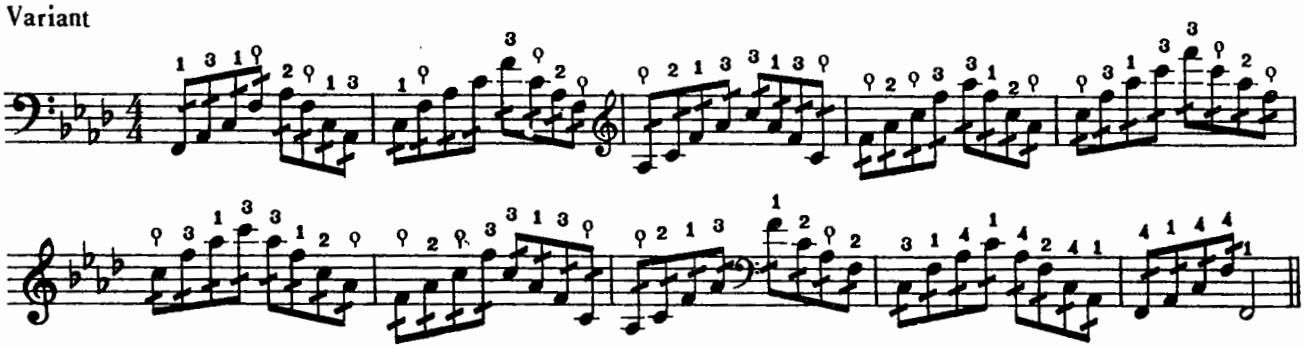


Triad with inversions (short arpeggios)

6

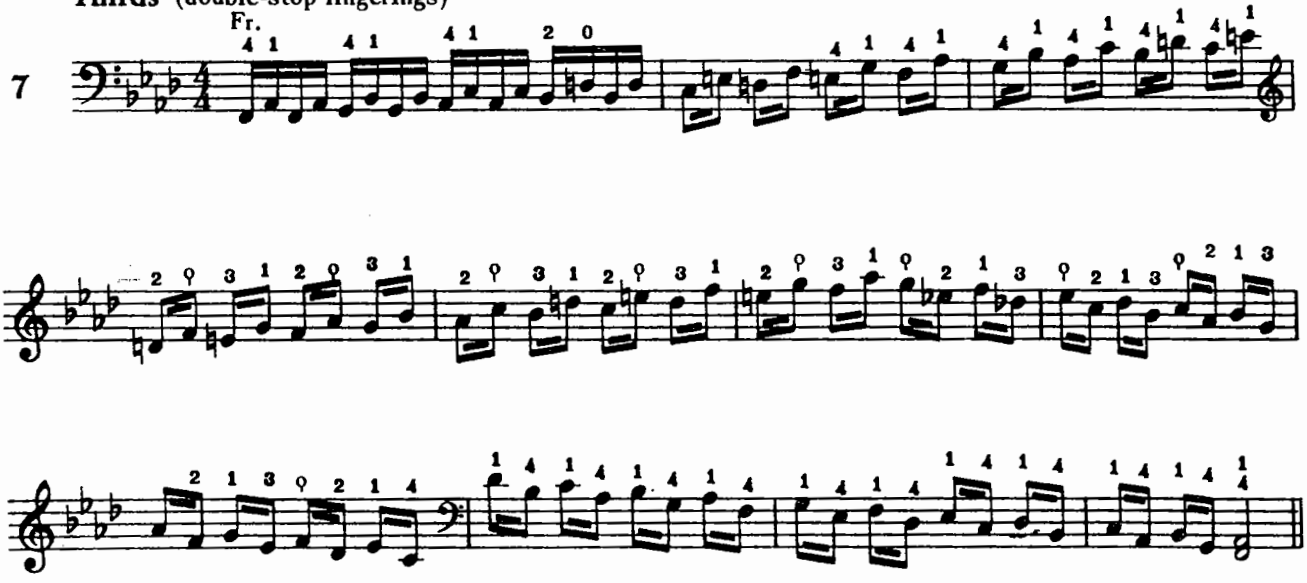


Variant

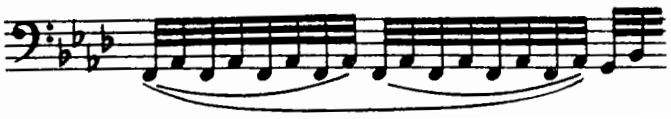


Thirds (double-stop fingerings)

7

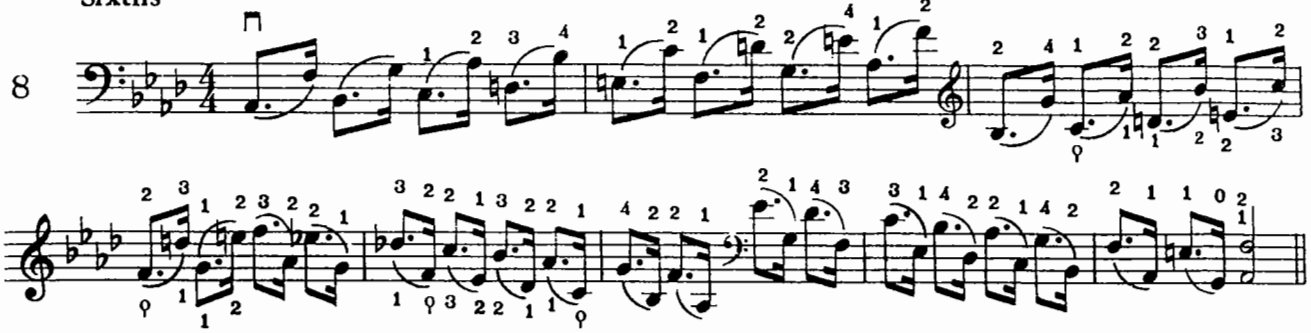


Variant



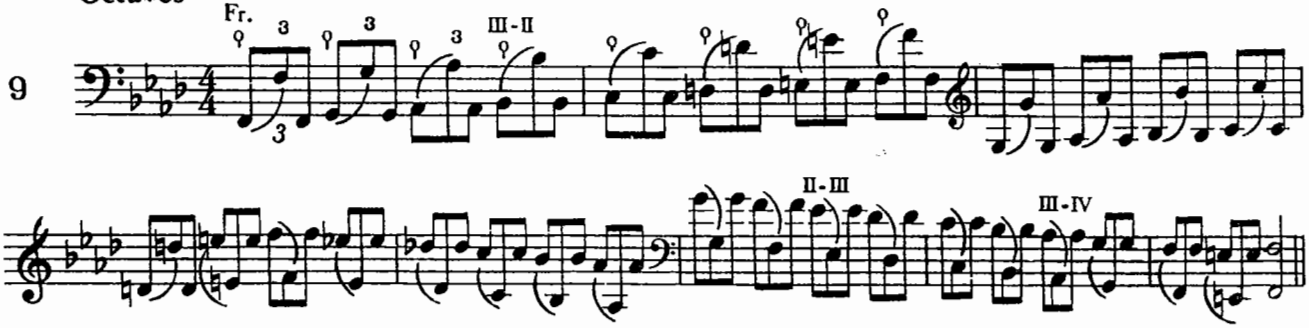
Sixths

8



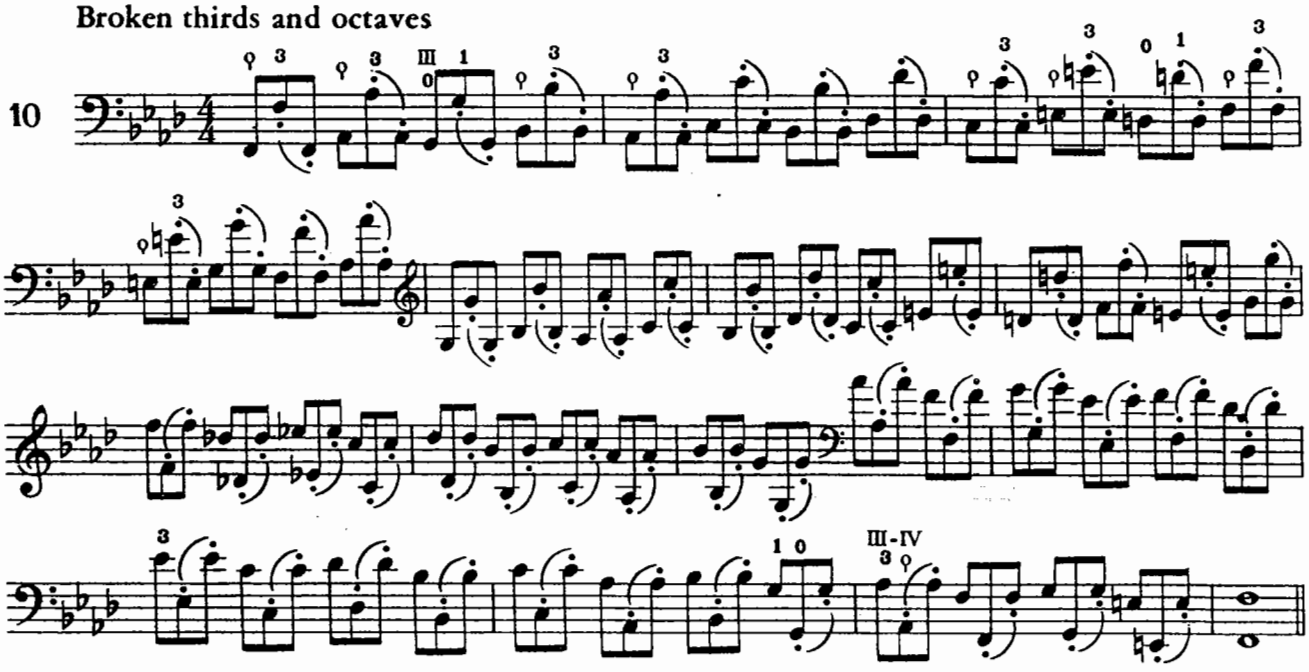
Octaves

9



Broken thirds and octaves

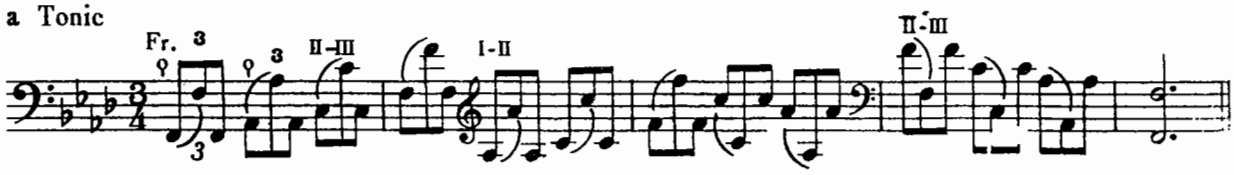
10



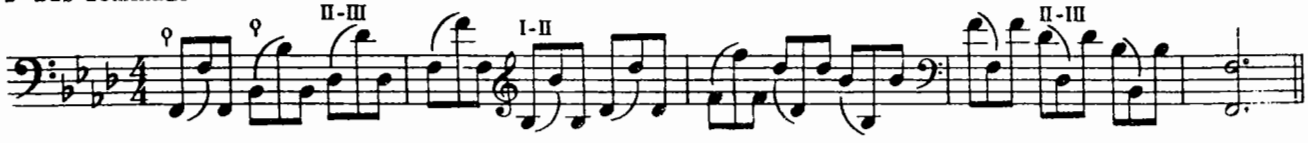
Octave arpeggios

a Tonic

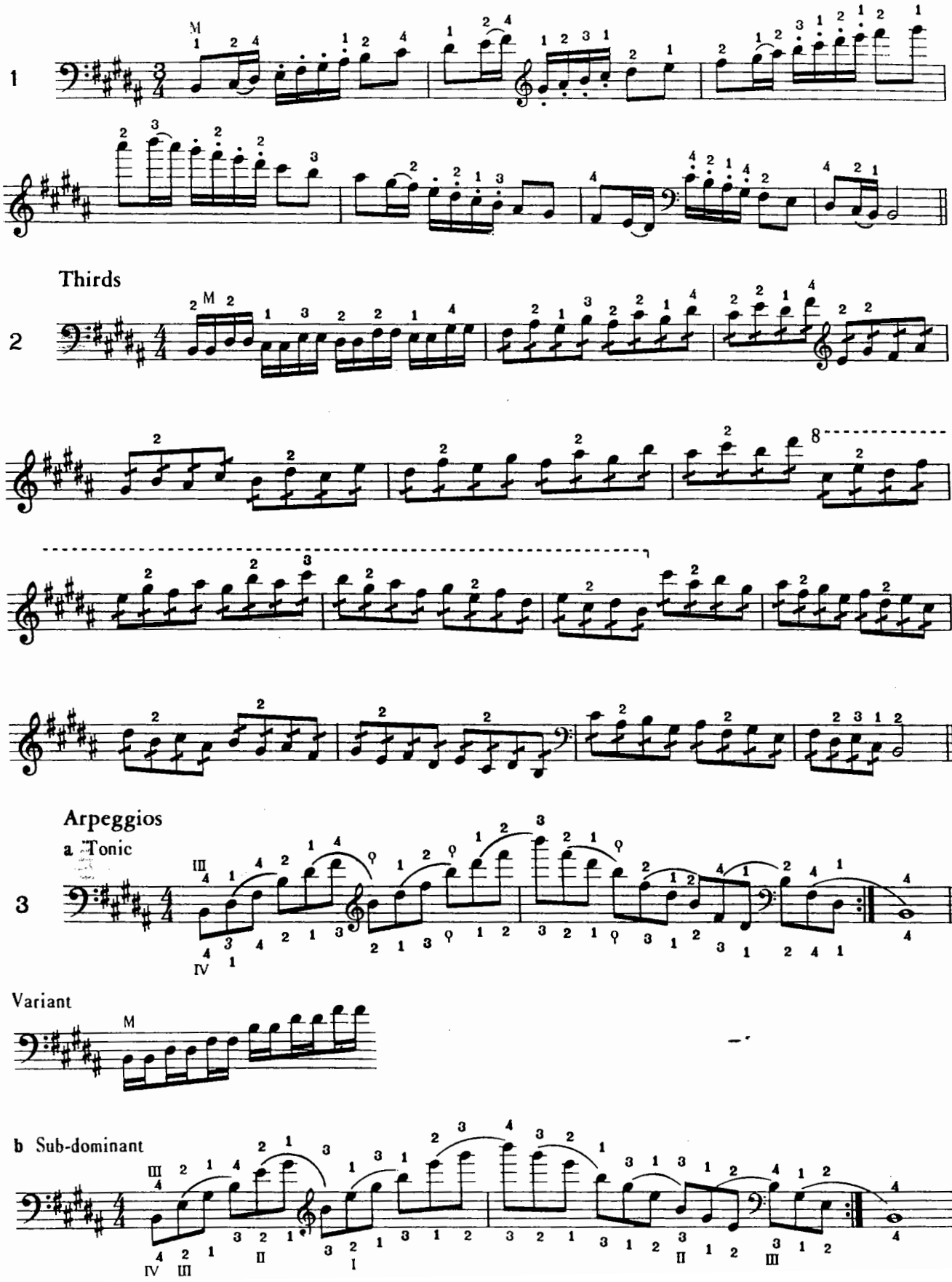
11



b Sub-dominant

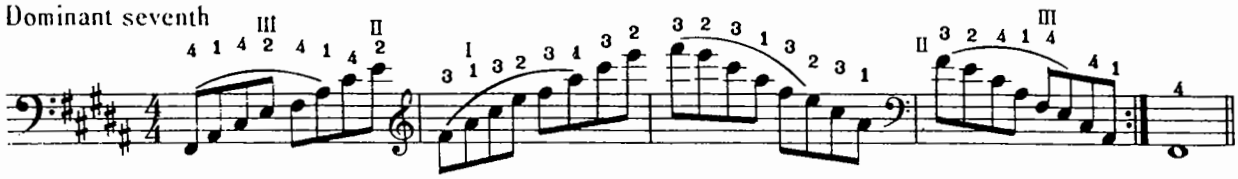


B MAJOR

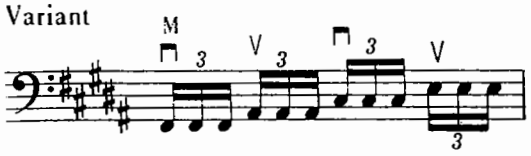


Dominant seventh

4

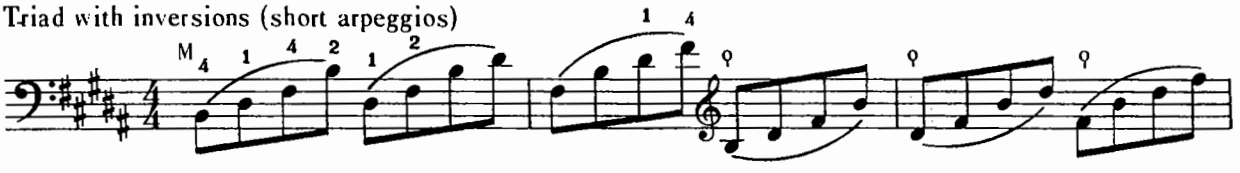


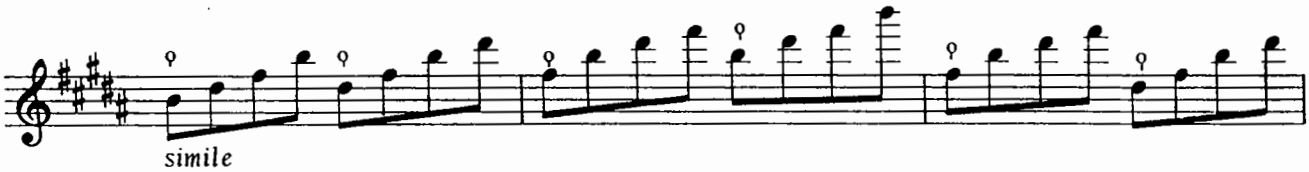
Variant

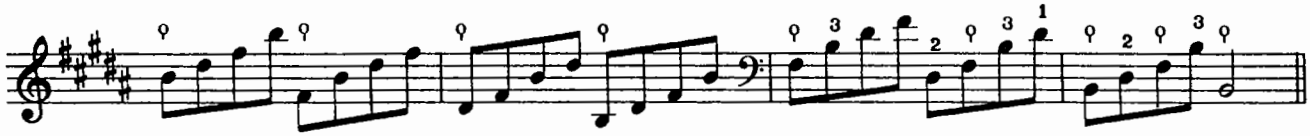


Triad with inversions (short arpeggios)

5

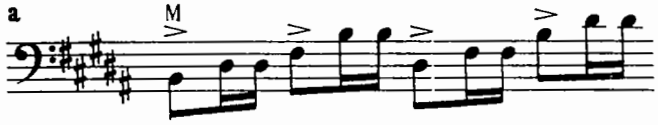




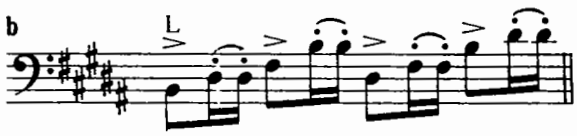


Variants

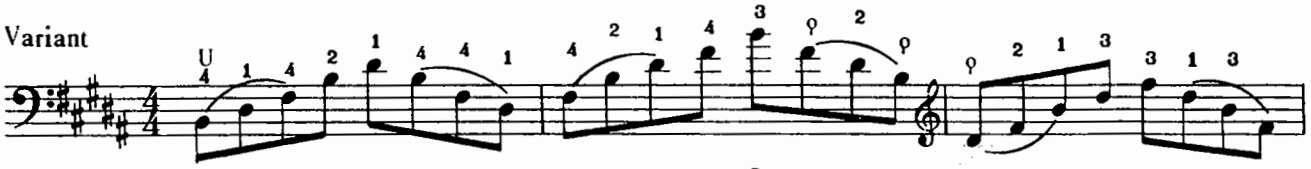
a

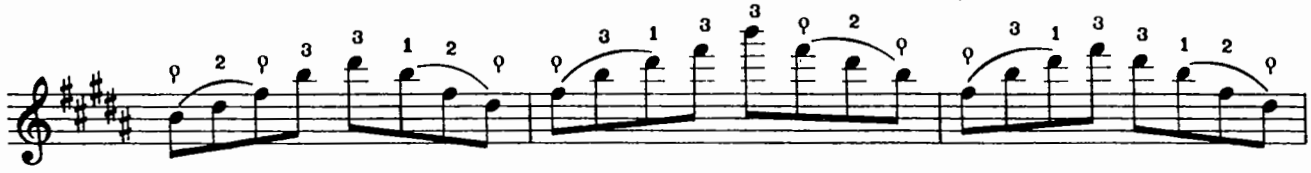


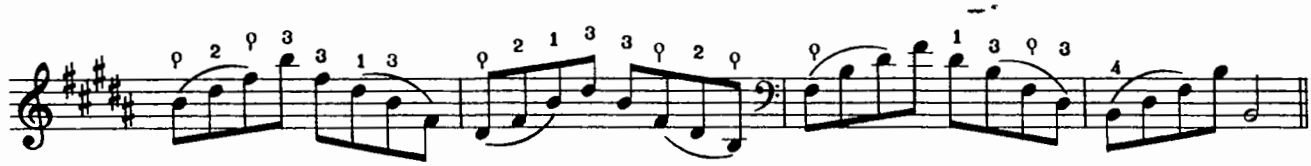
b



Variant

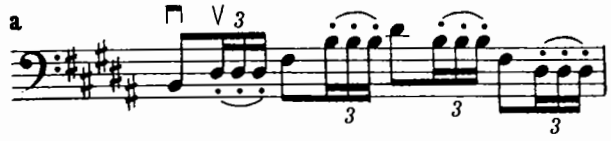




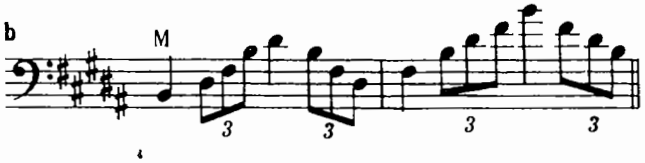


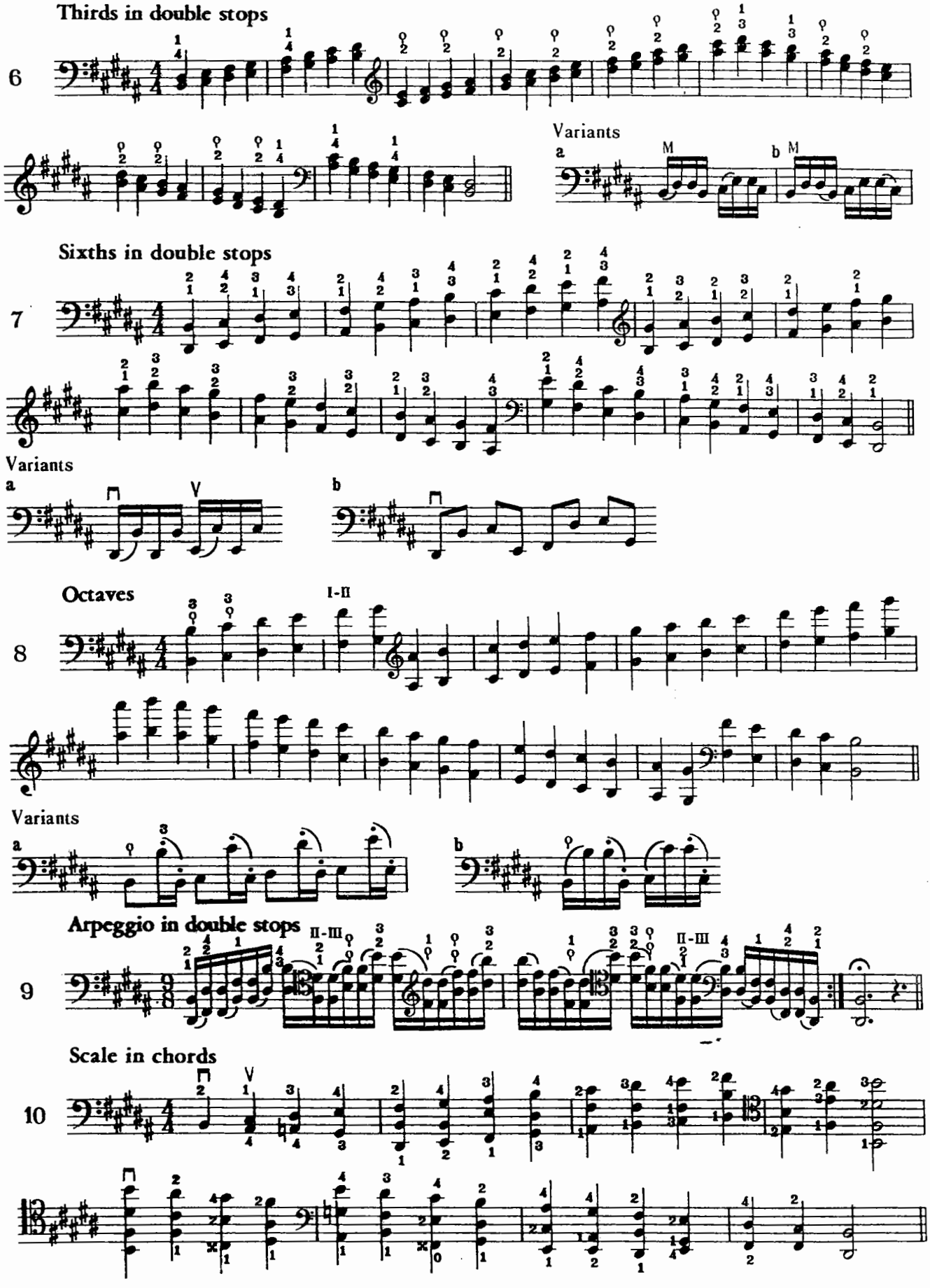
Supplementary exercises:

a



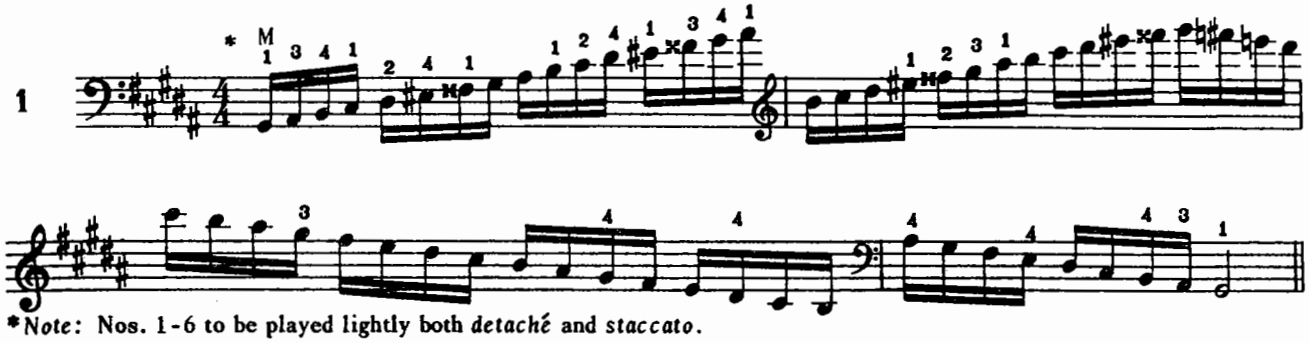
b




Thirds in double stops
6
Variants
a
M
b M
Sixths in double stops
7
Variants
a
b
Octaves
I-II
8
Variants
a
b
Arpeggio in double stops
II-III
II-III
9
Scale in chords
10

G-SHARP MINOR

1

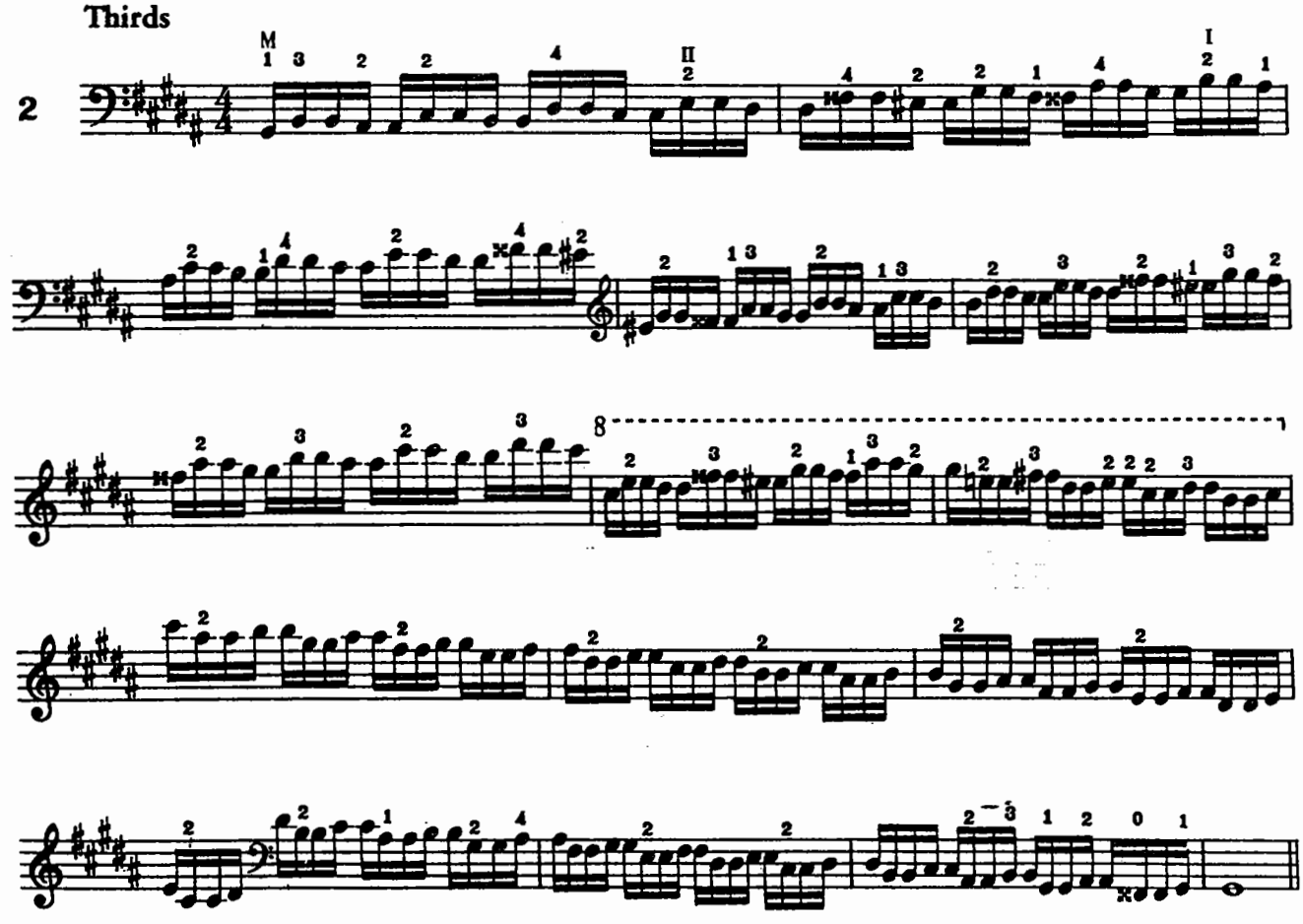


*Note: Nos. 1-6 to be played lightly both *detaché* and *staccato*.

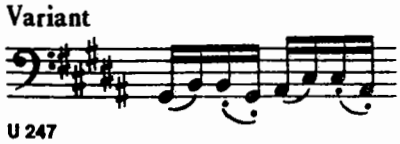
Variant

Thirds

2



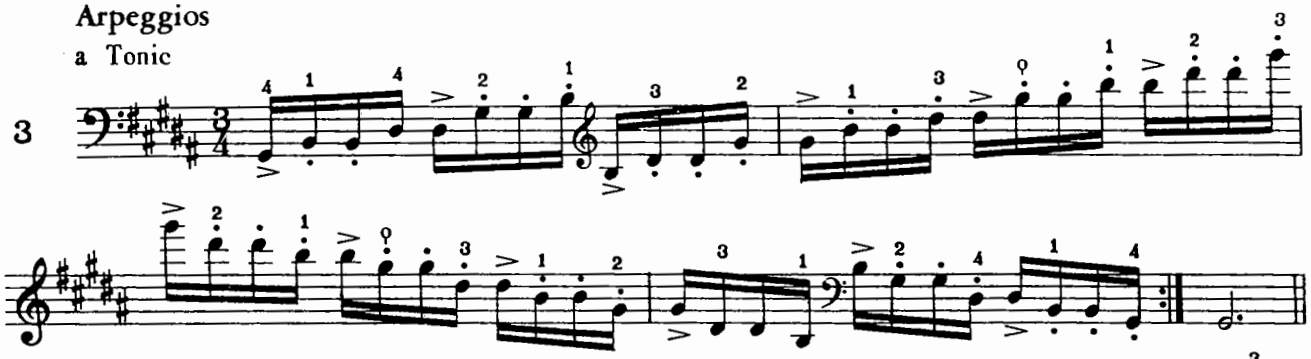
Variant



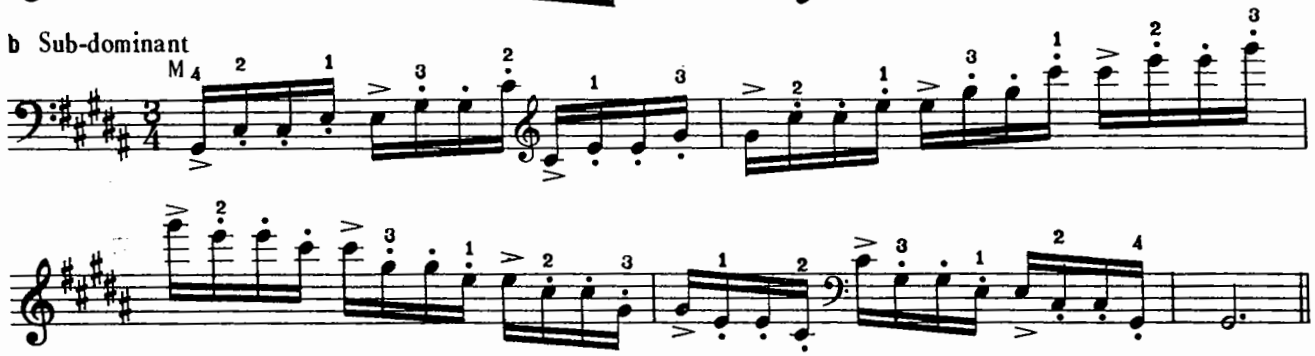
Arpeggios

a Tonic

3

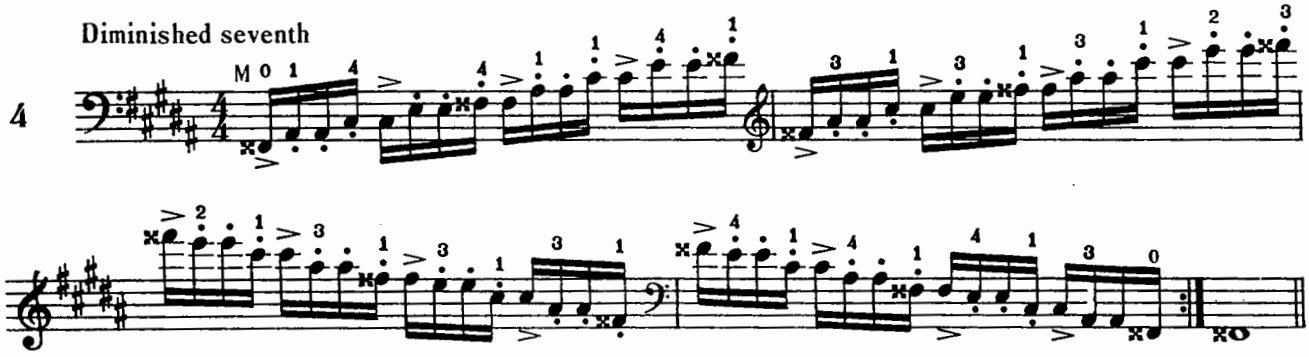


b Sub-dominant



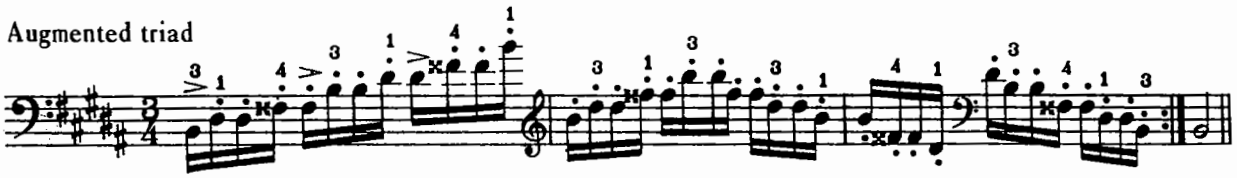
Diminished seventh

4



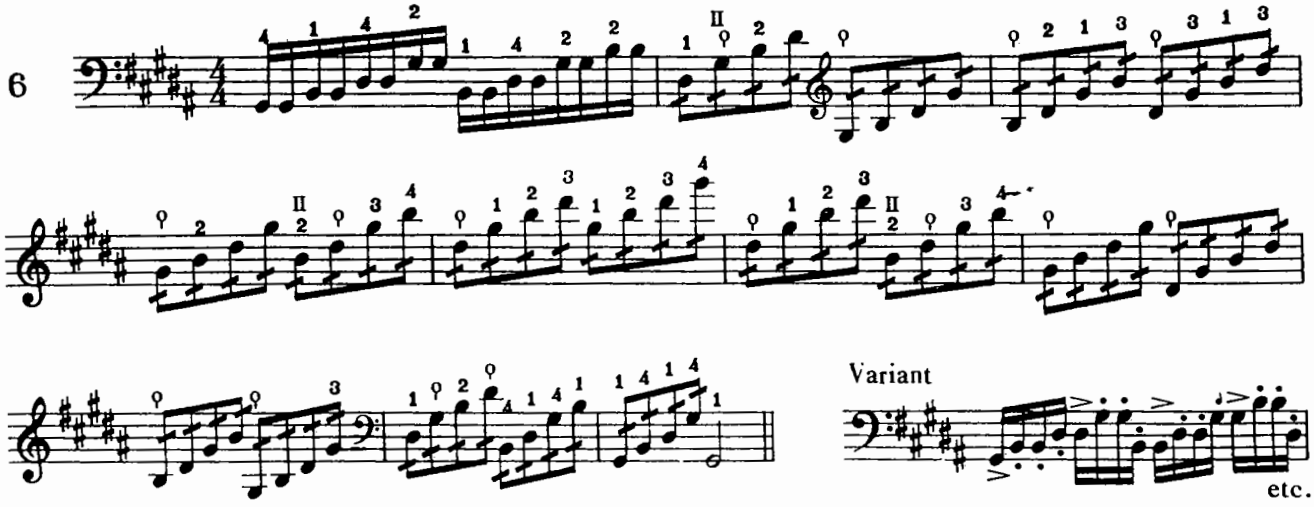
Augmented triad

5



Triad with inversions (short arpeggios)

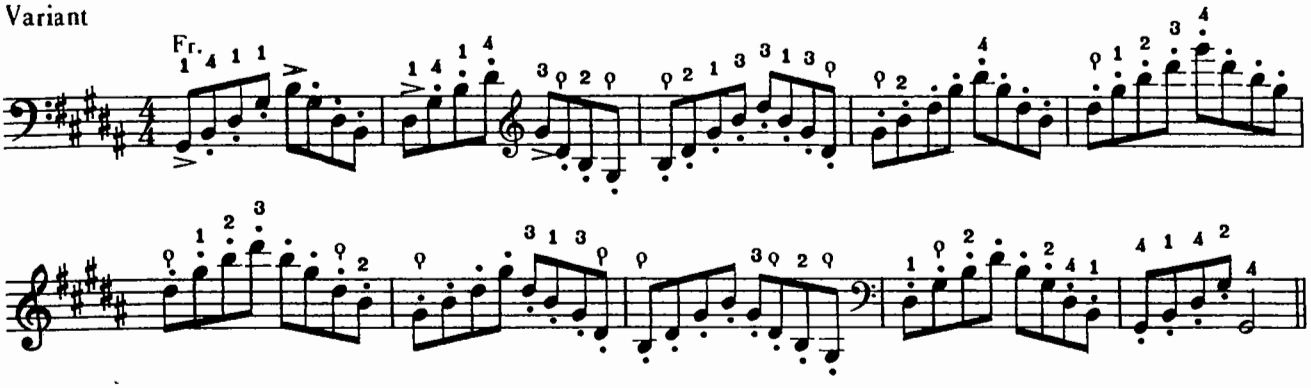
6



Variant

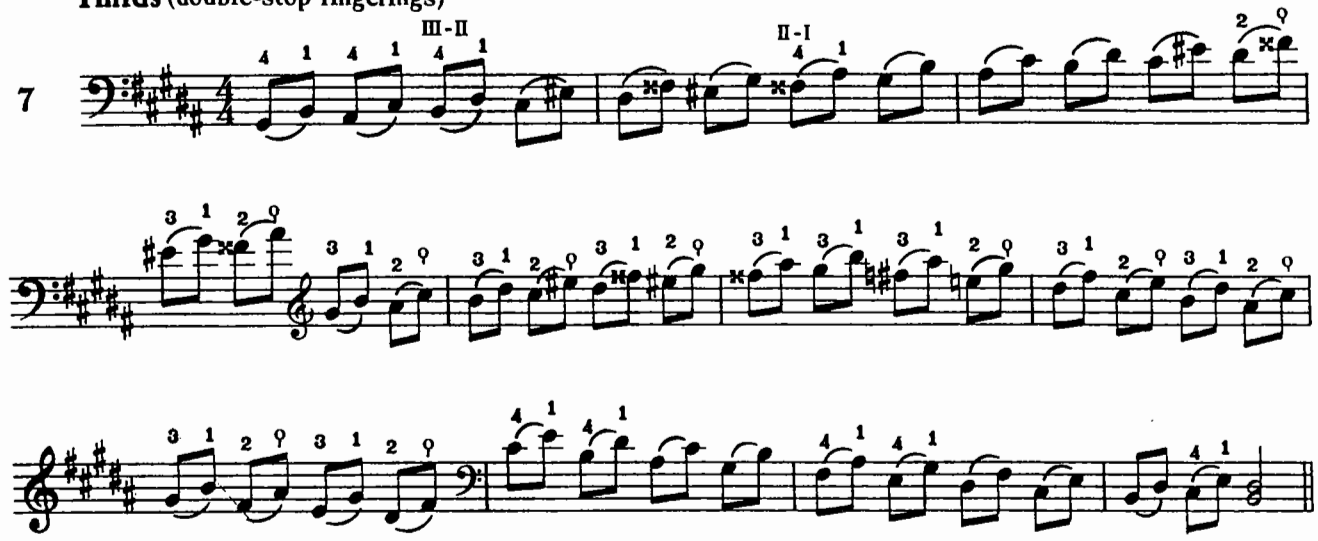
etc.

Variant



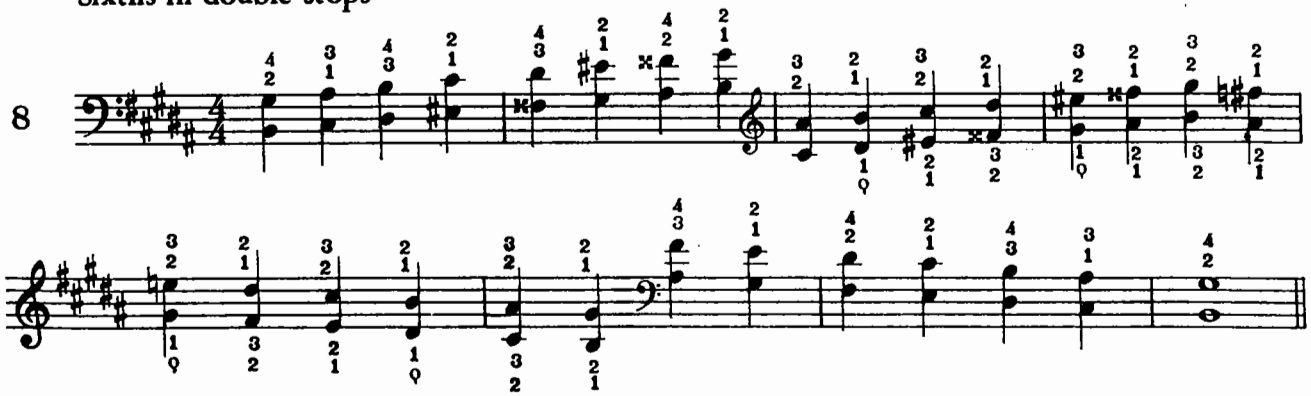
Thirds (double-stop fingerings)

7



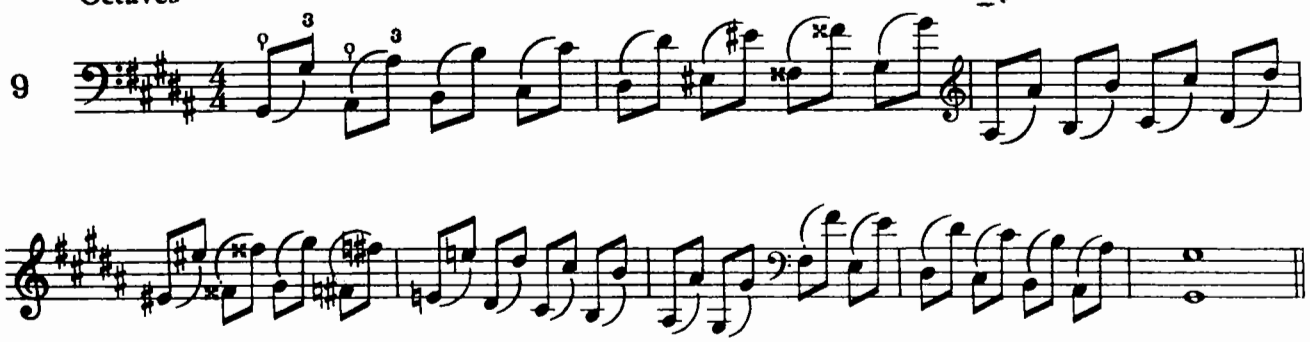
Sixths in double stops

8



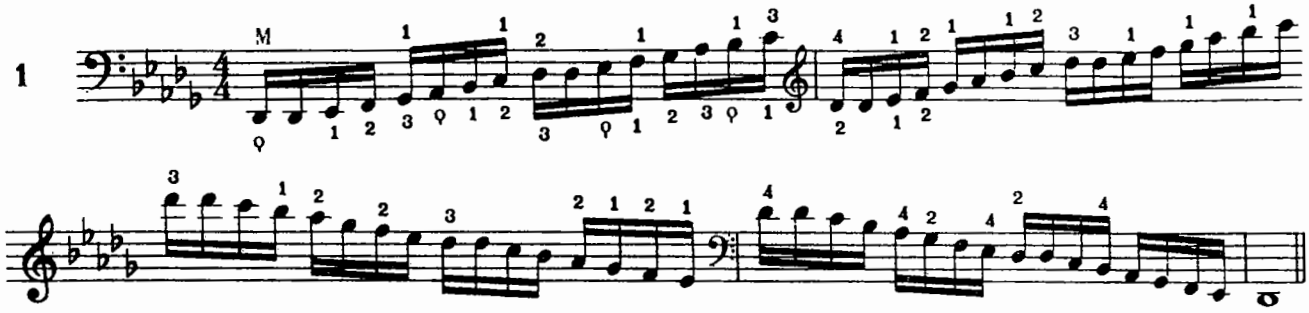
Octaves

9



D-FLAT MAJOR

1

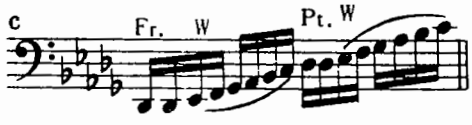


Variants

a

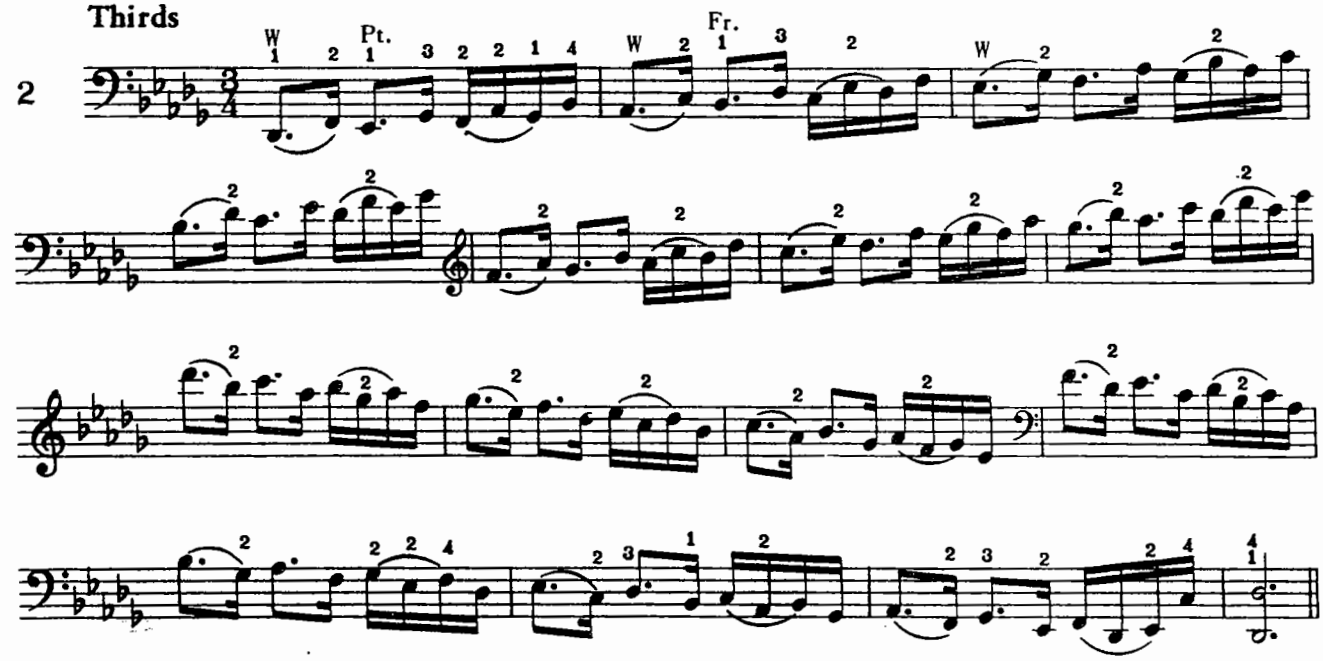
b

c



Thirds

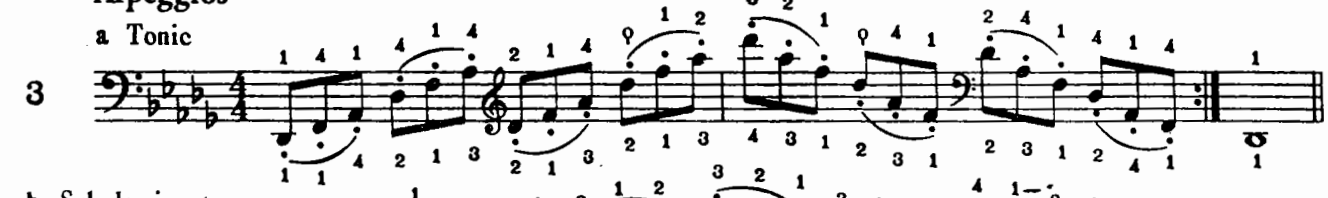
2



Arpeggios

a Tonic

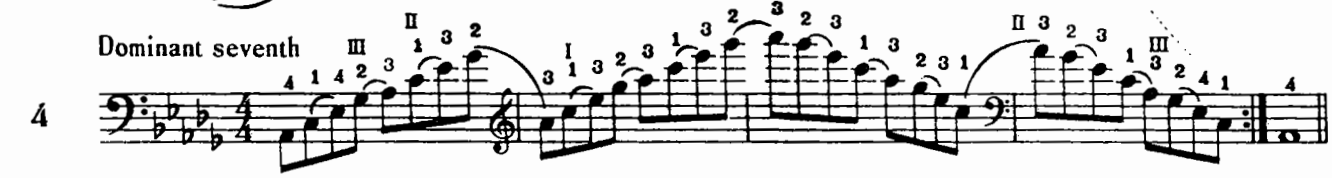
3



b Sub-dominant

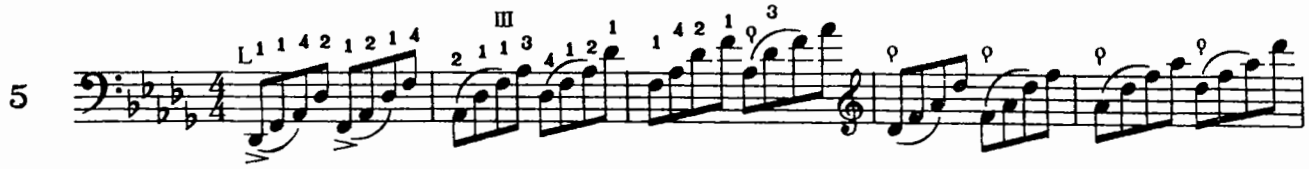
Dominant seventh

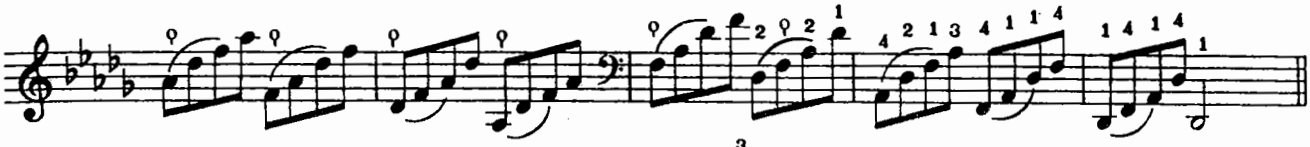
4



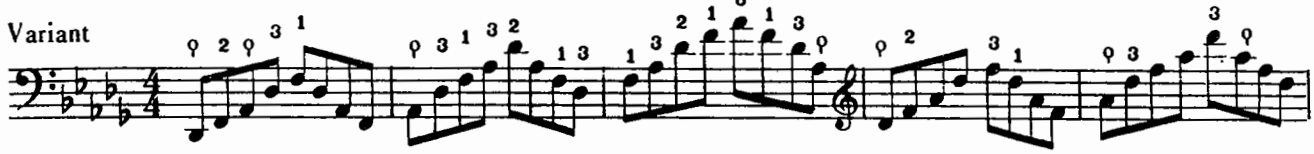
Triad with inversions (short arpeggios)

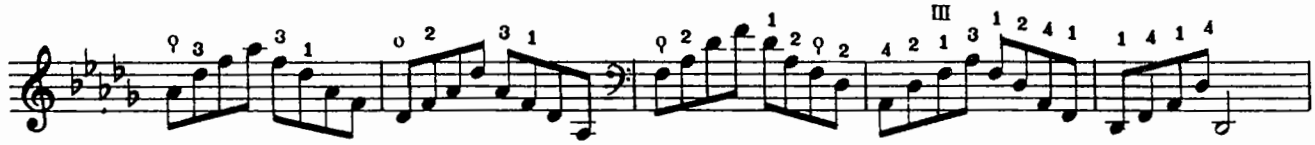
5





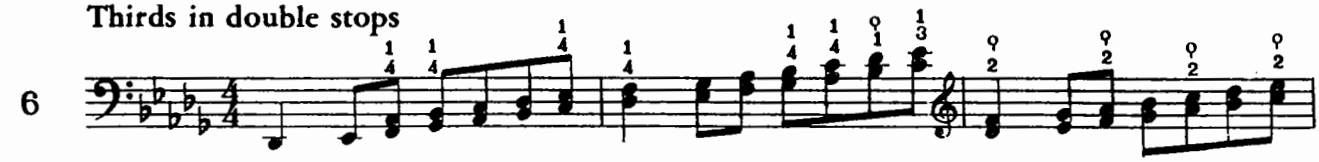
Variant

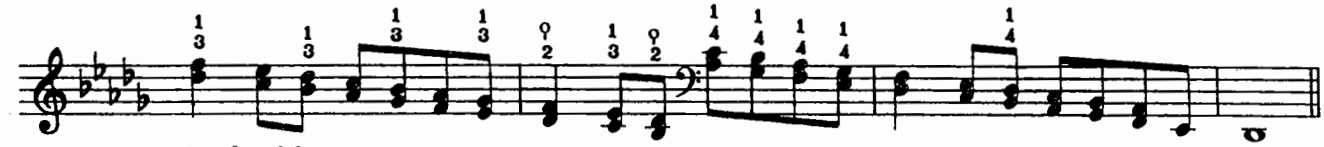




Thirds in double stops

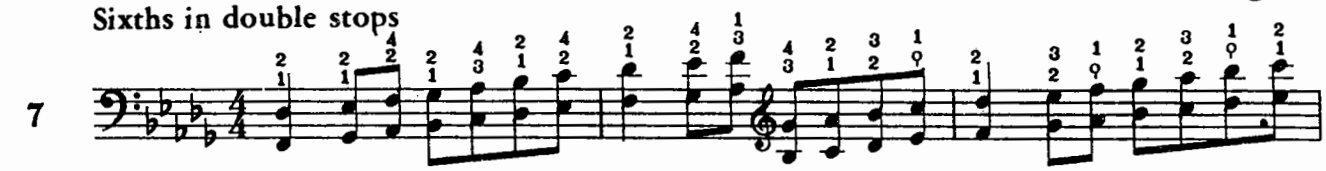
6

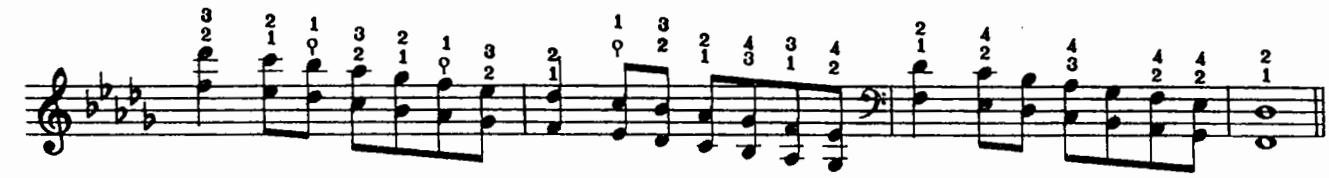




Sixths in double stops

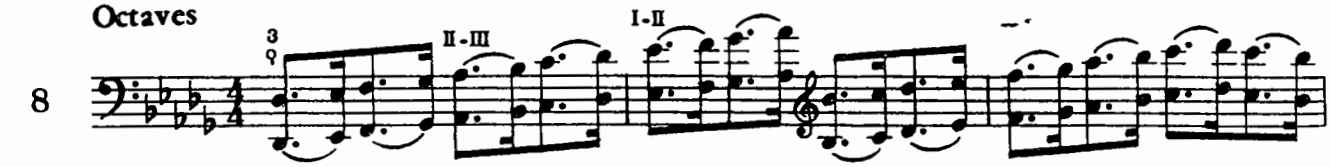
7

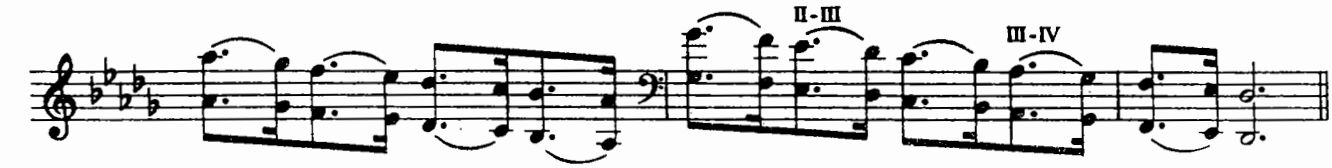




Octaves

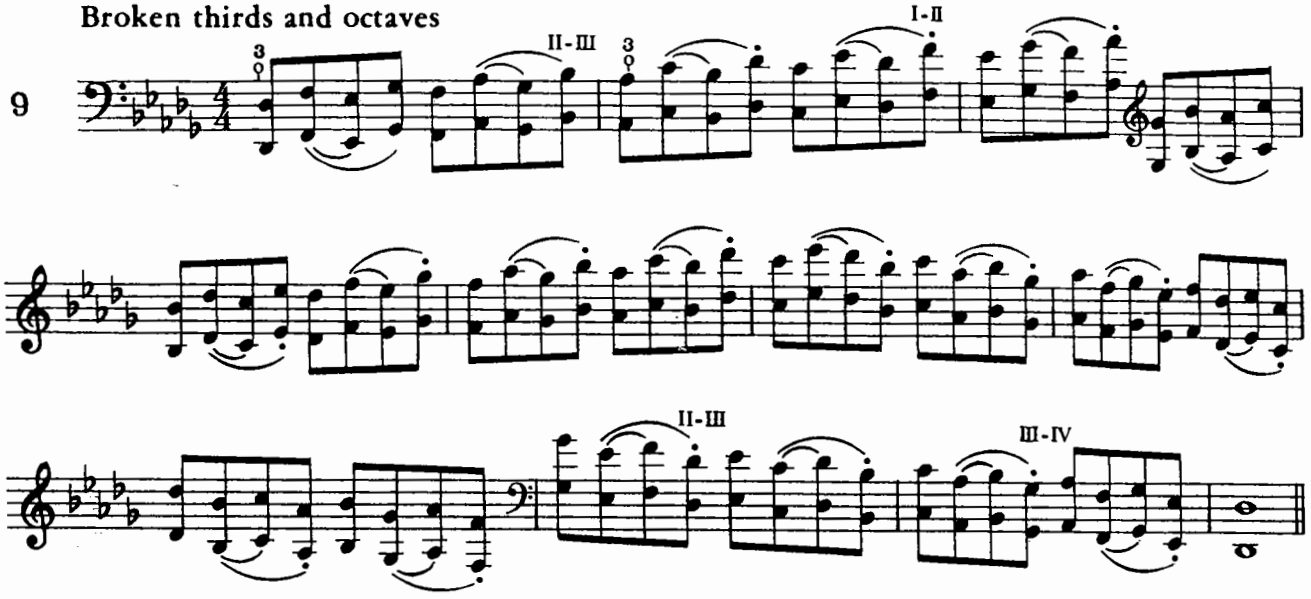
8





Broken thirds and octaves

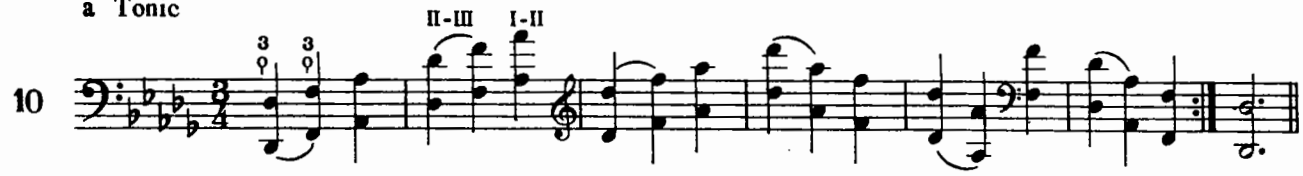
9



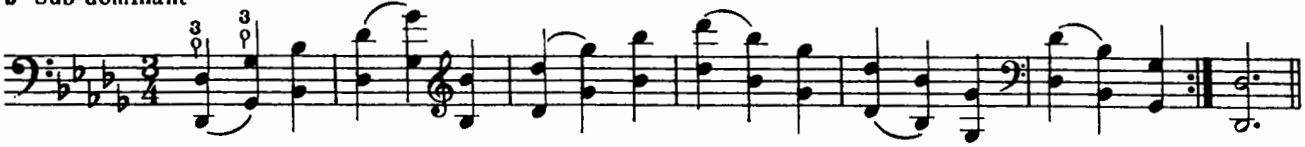
Octave arpeggios

a Tonic

10

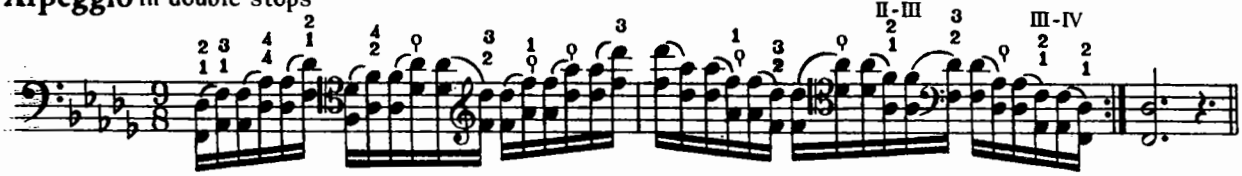


b Sub-dominant



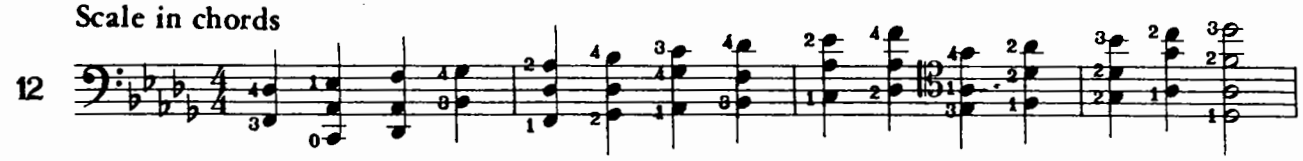
Arpeggio in double stops

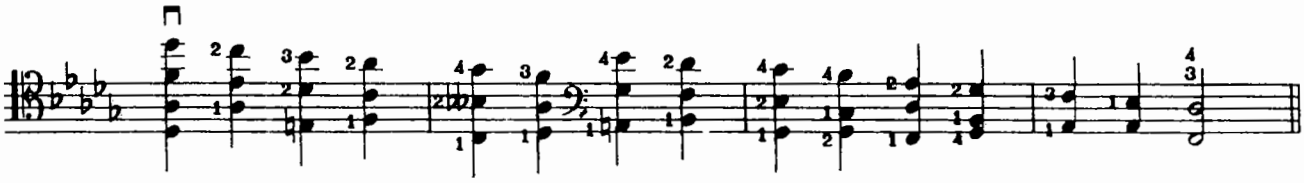
11



Scale in chords

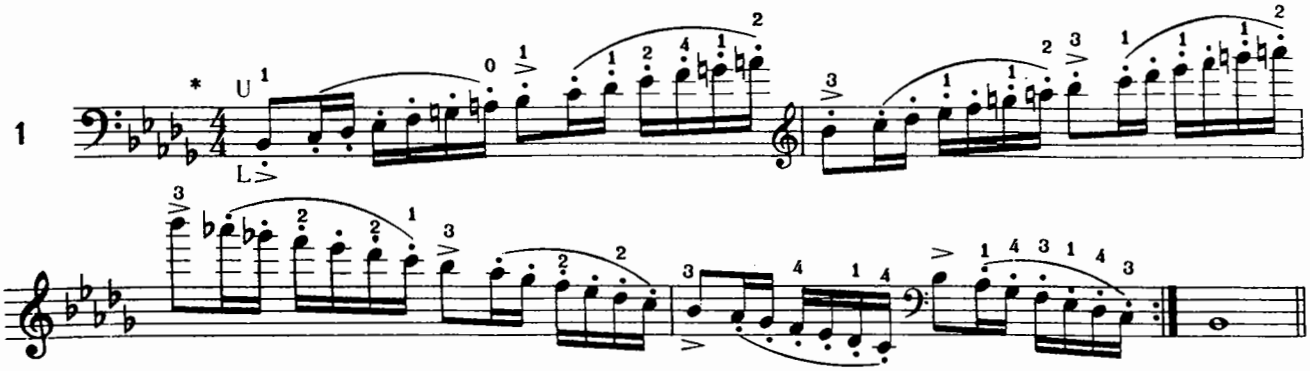
12





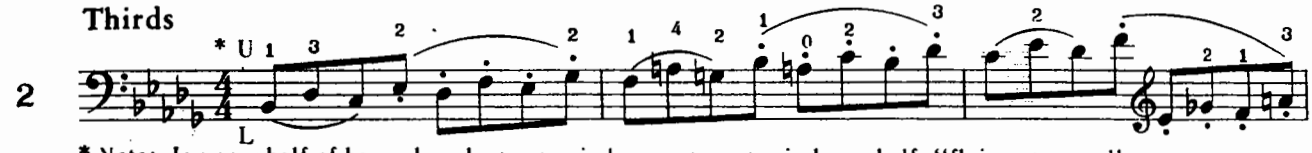
B-FLAT MINOR

1

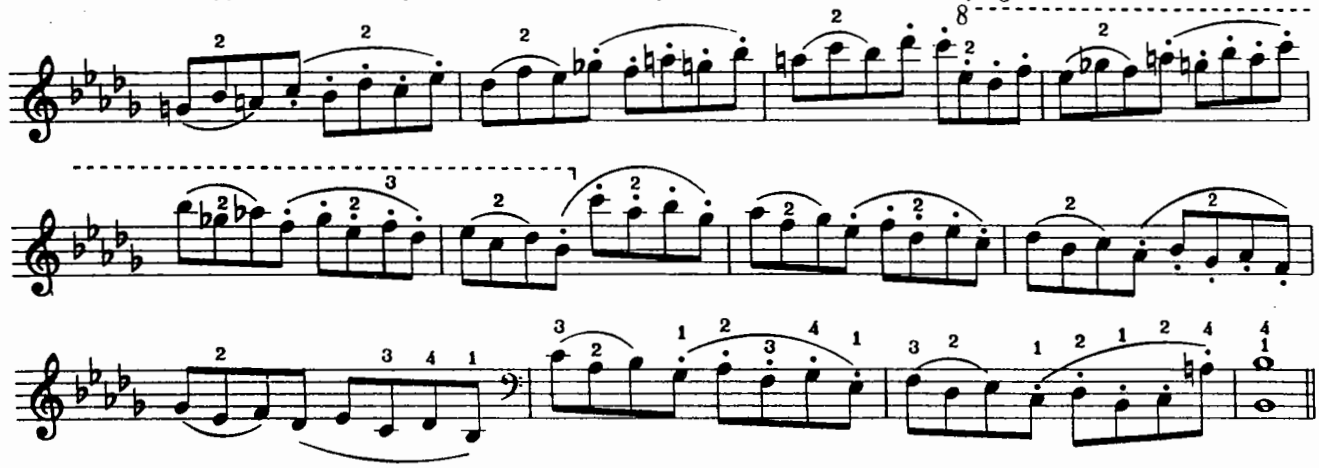


Thirds

2



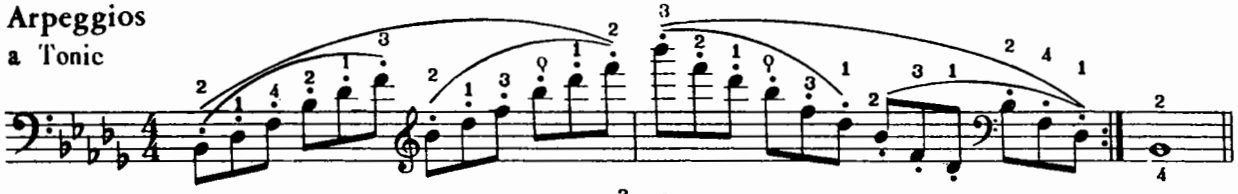
* *Note:* In upper half of bow, play short notes in heavy staccato; in lower half, "flying staccato"



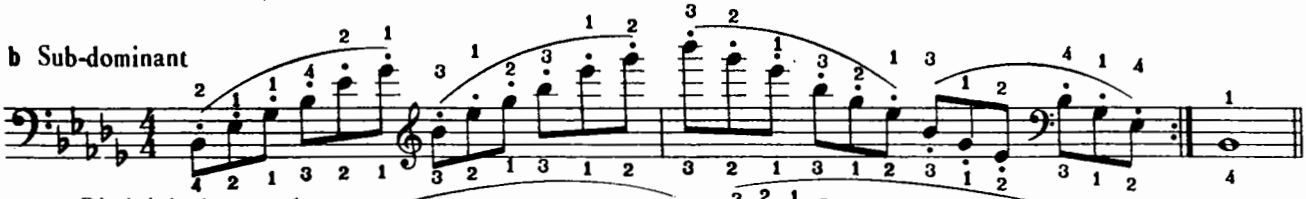
Arpeggios

a Tonic

3

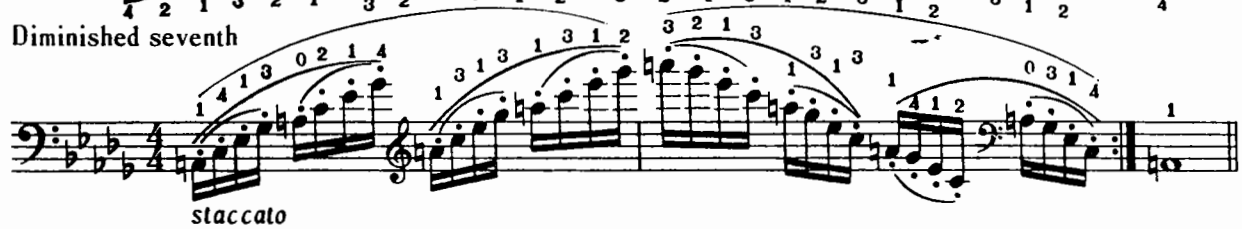


b Sub-dominant



Diminished seventh

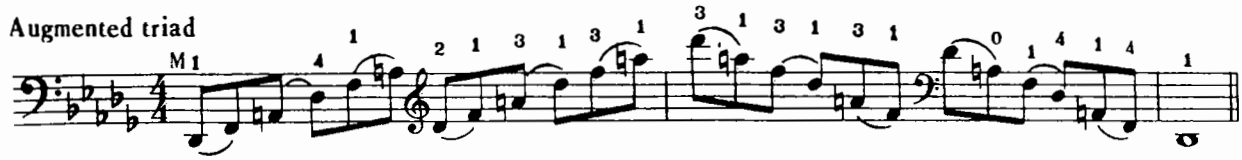
4



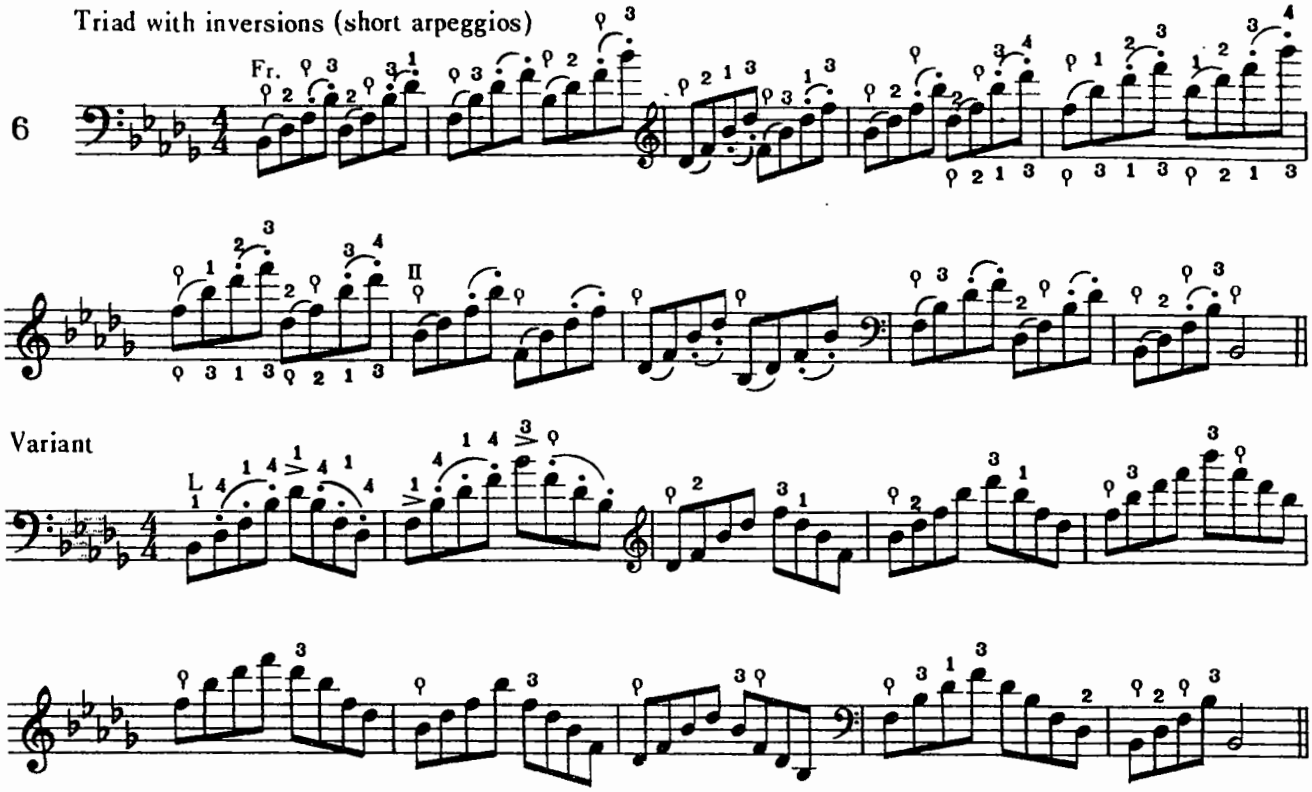
staccato

Augmented triad

5



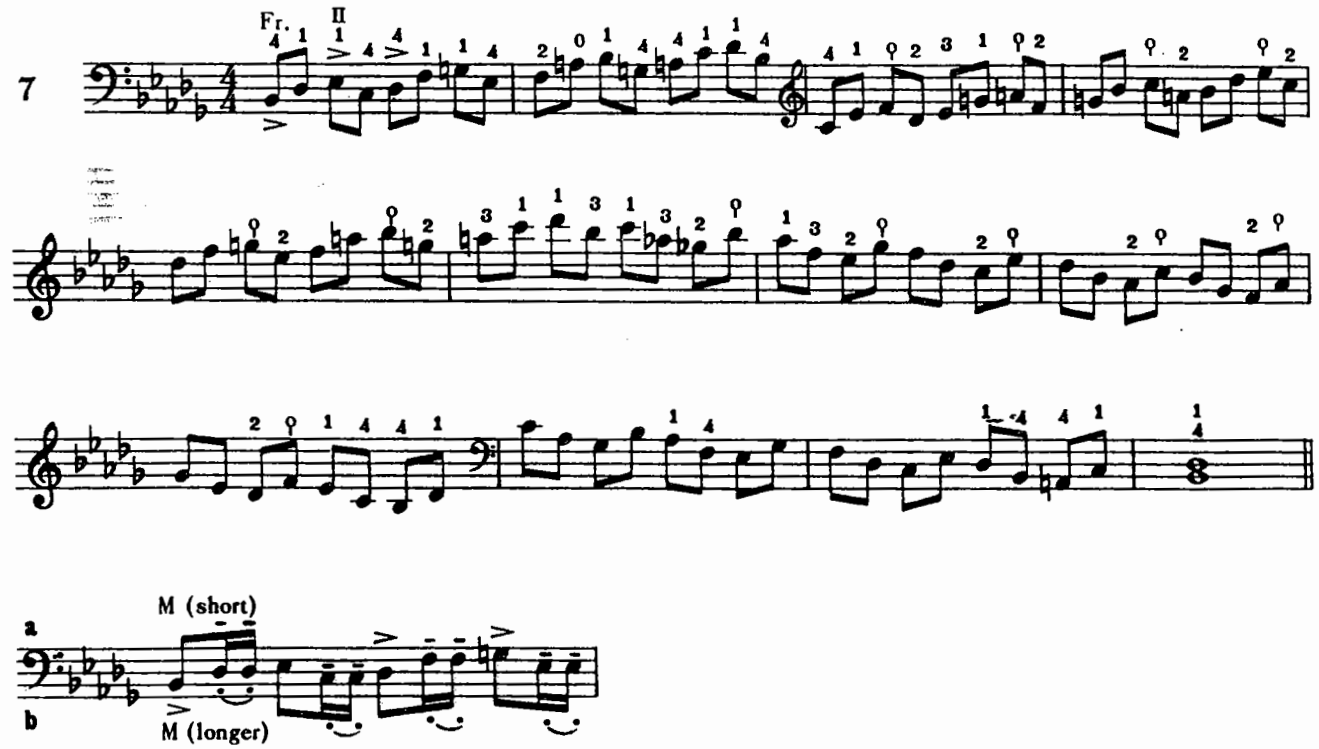
Triad with inversions (short arpeggios)



Variant

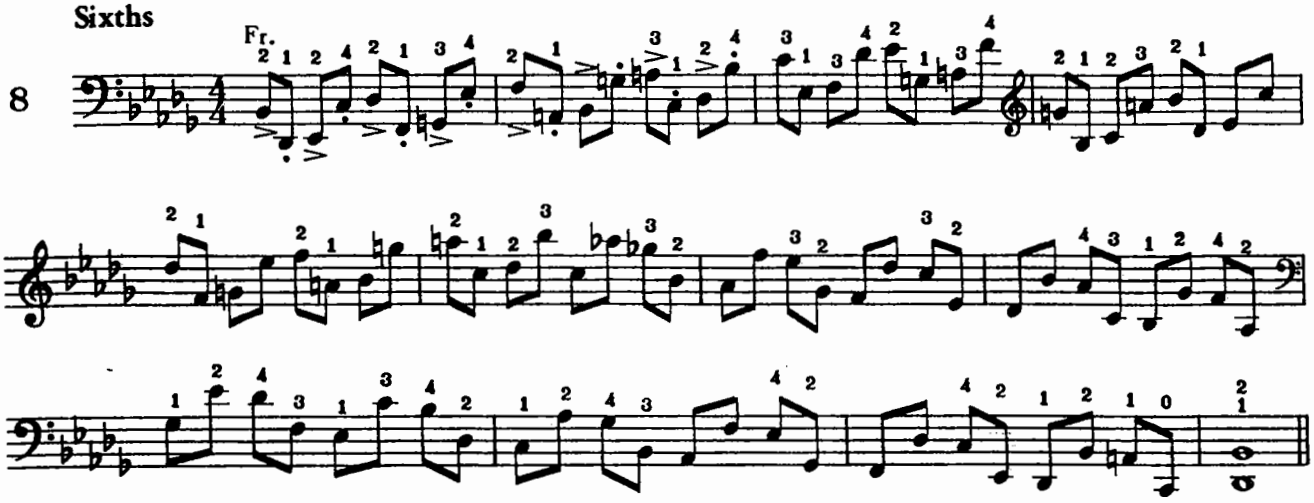
Variant

Thirds (double-stop fingerings)



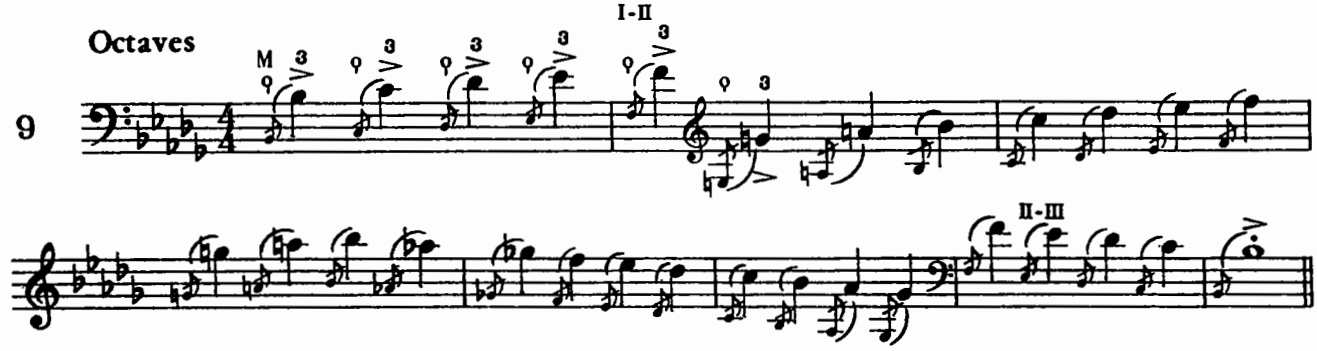
Sixths

8



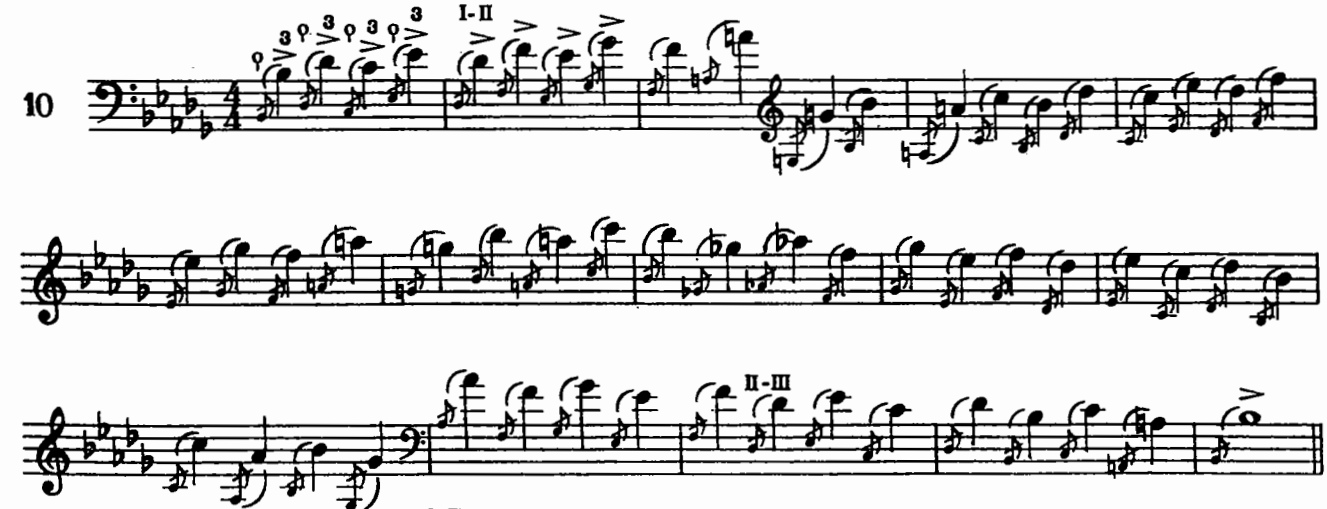
Octaves

9



Broken thirds and octaves

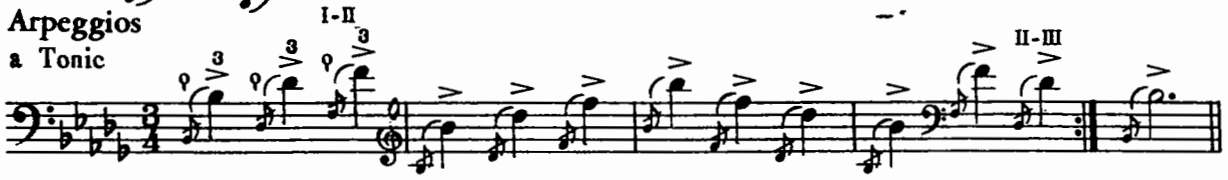
10



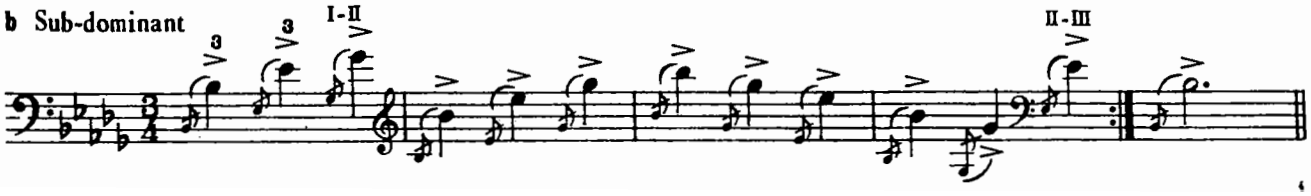
Arpeggios

a Tonic

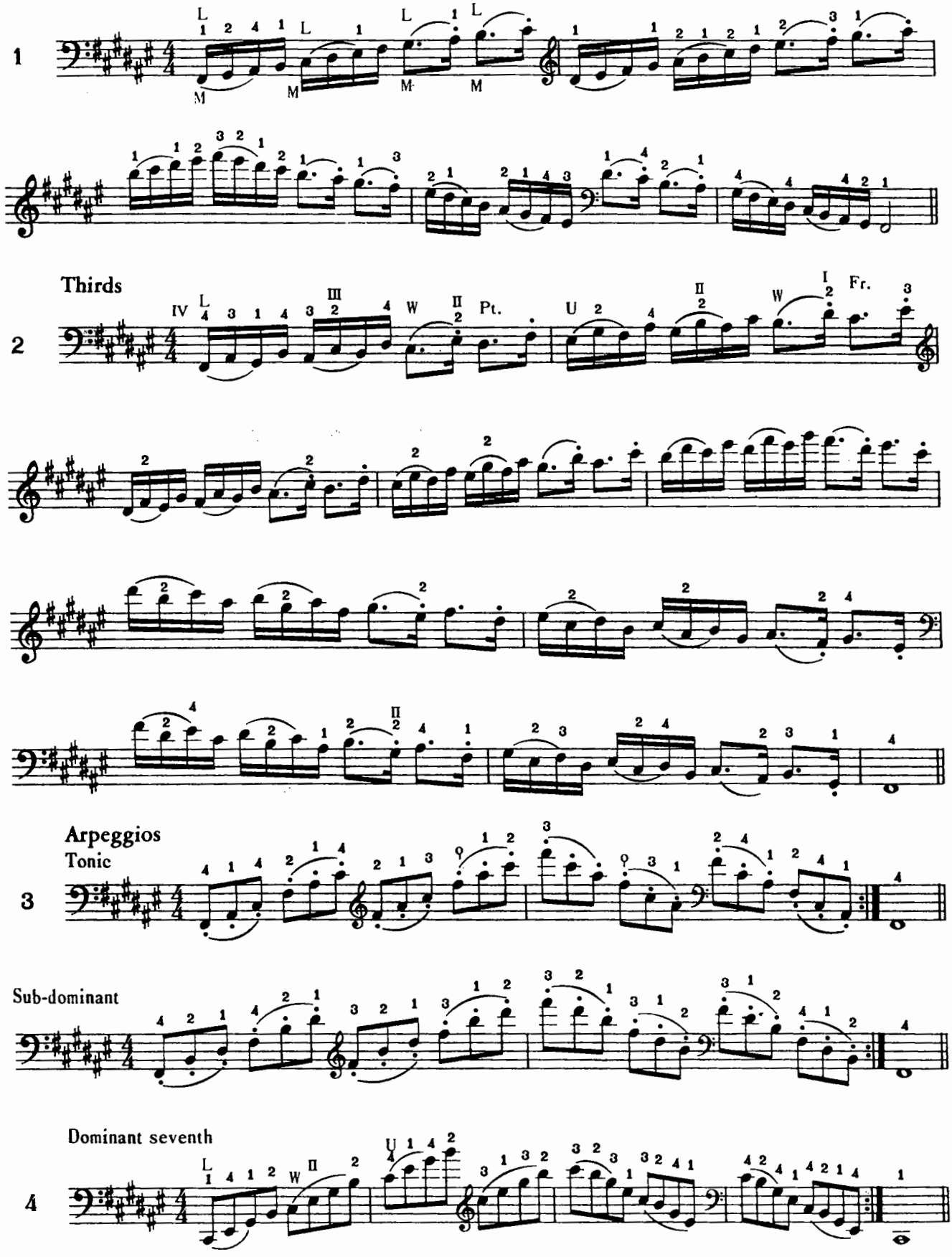
11



b Sub-dominant

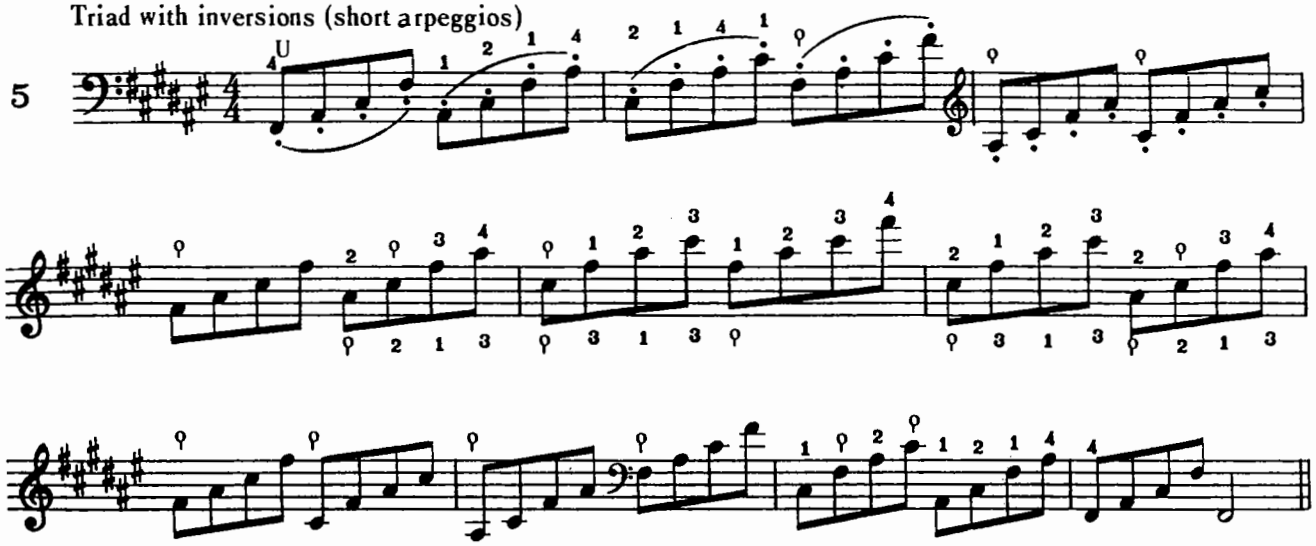


F-SHARP MAJOR

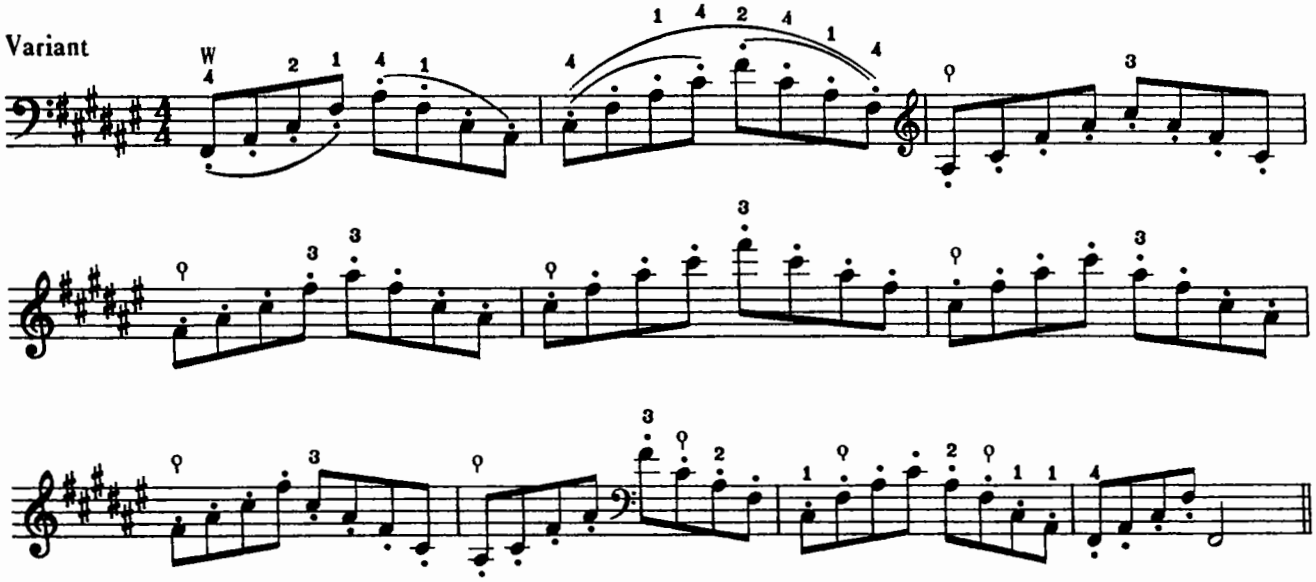


Triad with inversions (short arpeggios)

5

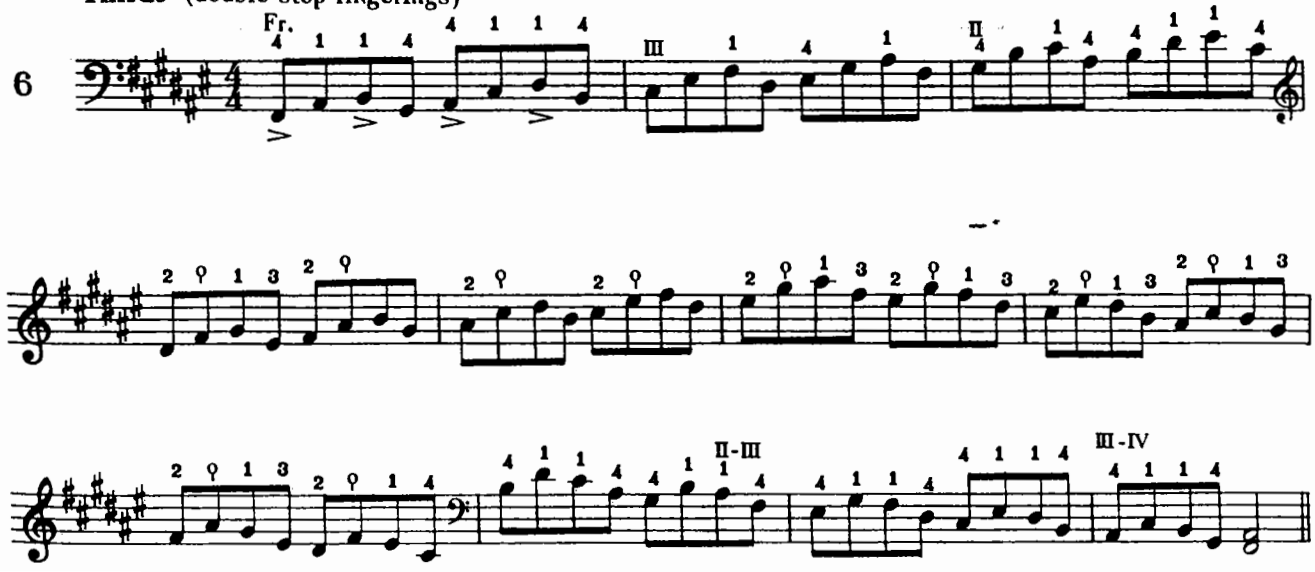


Variant



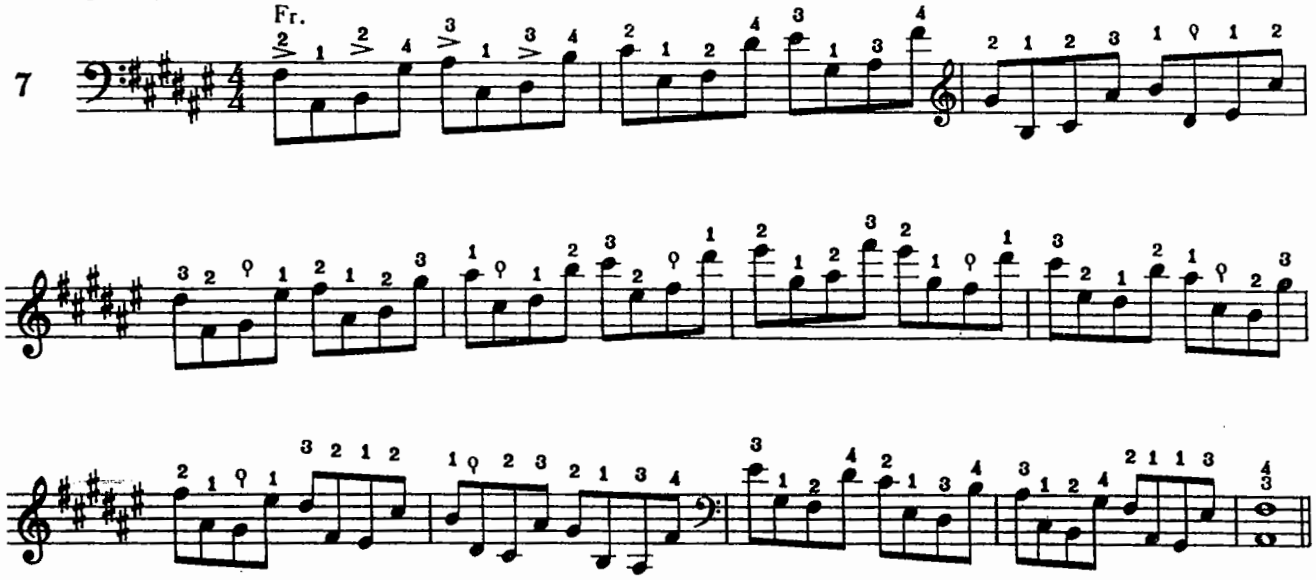
Thirds (double-stop fingerings)

6



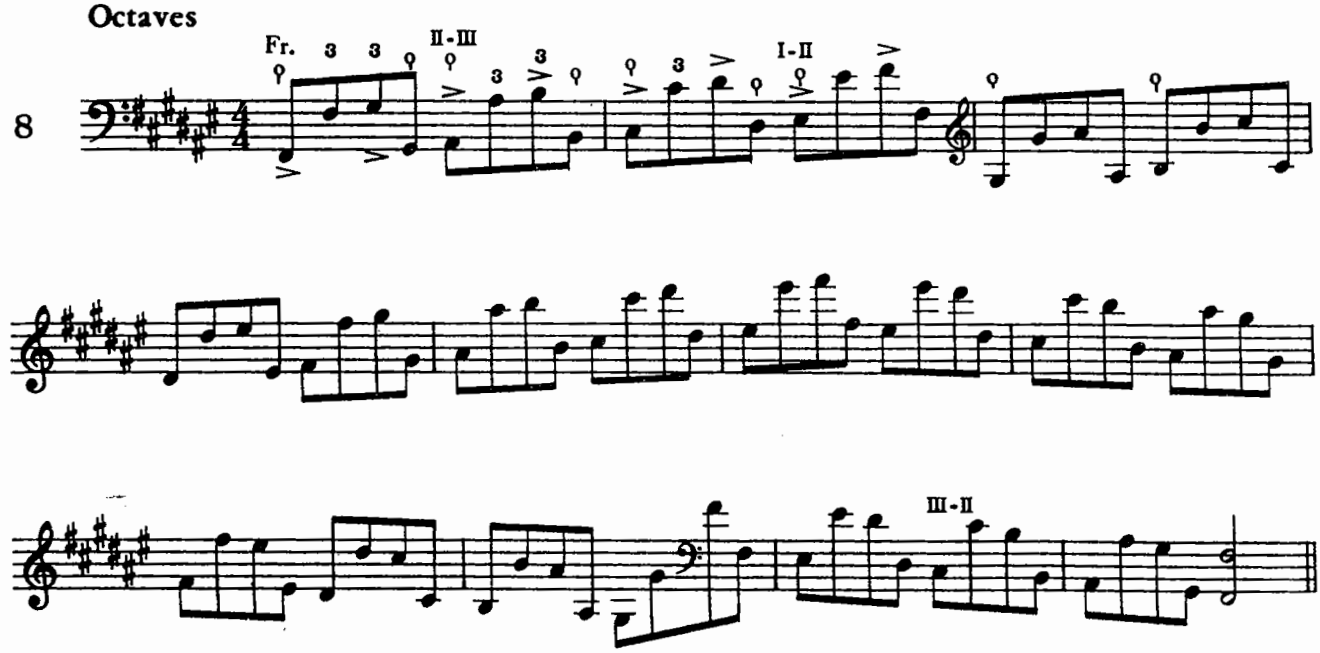
Sixths

7



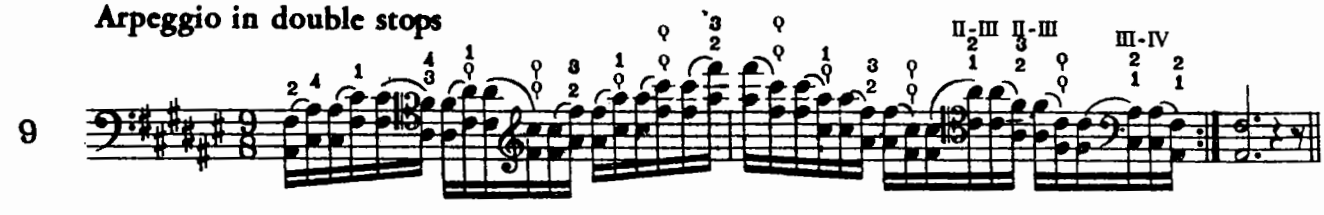
Octaves

8



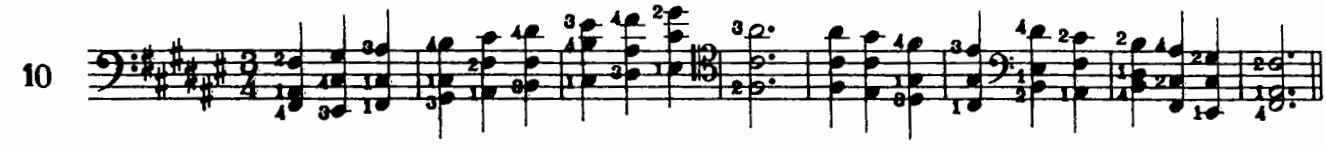
Arpeggio in double stops

9



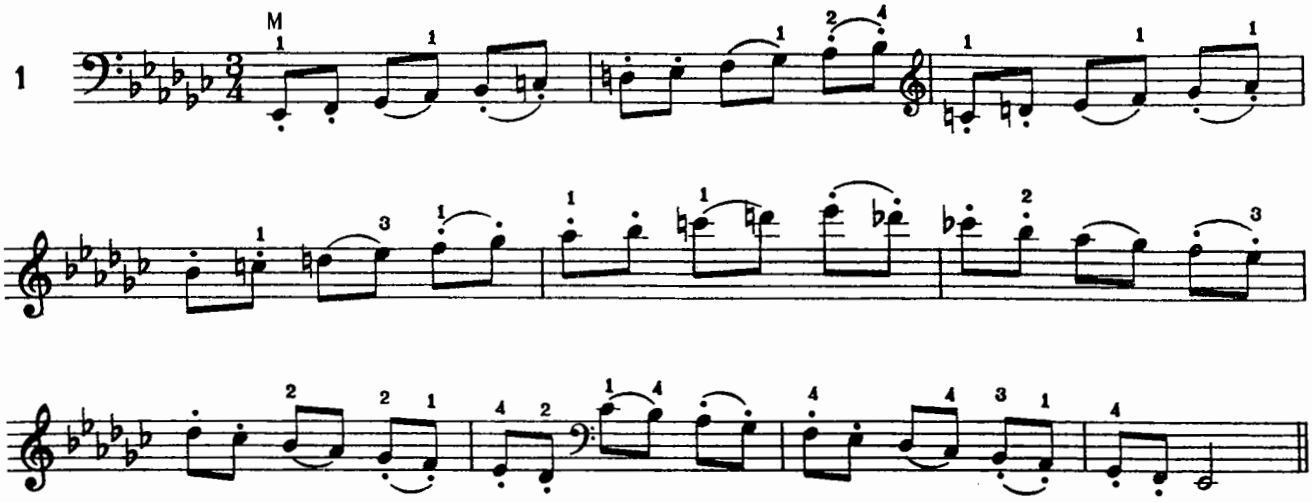
Scale in chords

10



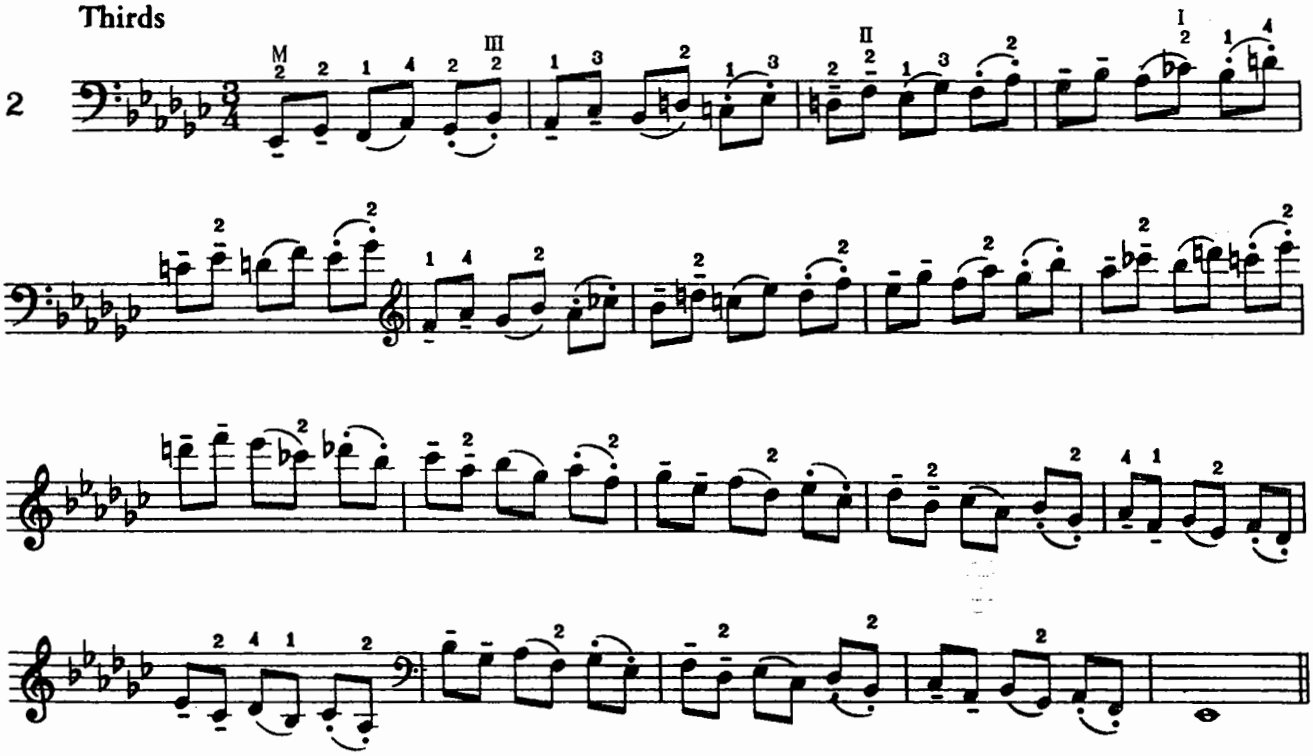
E-FLAT MINOR

1



Thirds

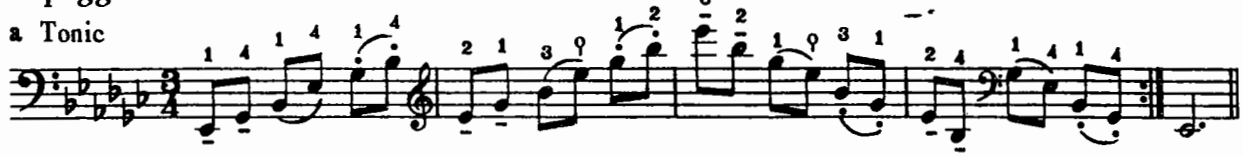
2



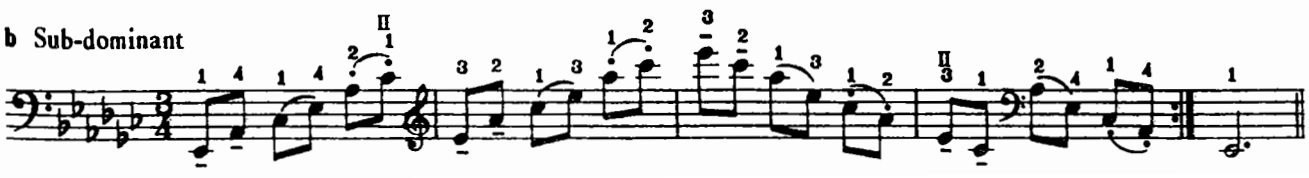
Arpeggios

a Tonic

3

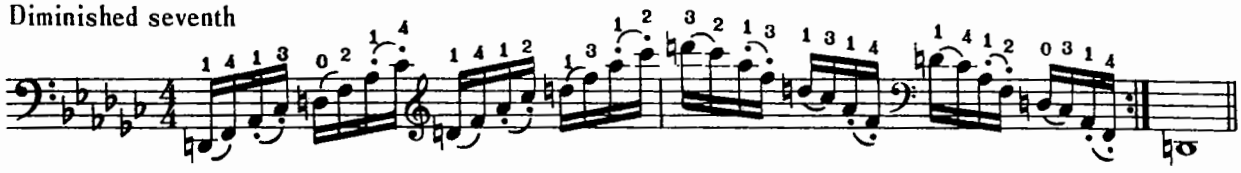


b Sub-dominant



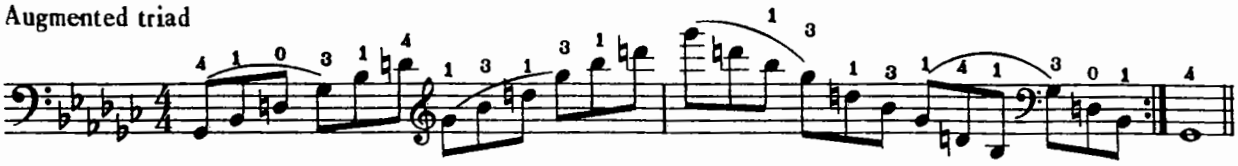
Diminished seventh

4



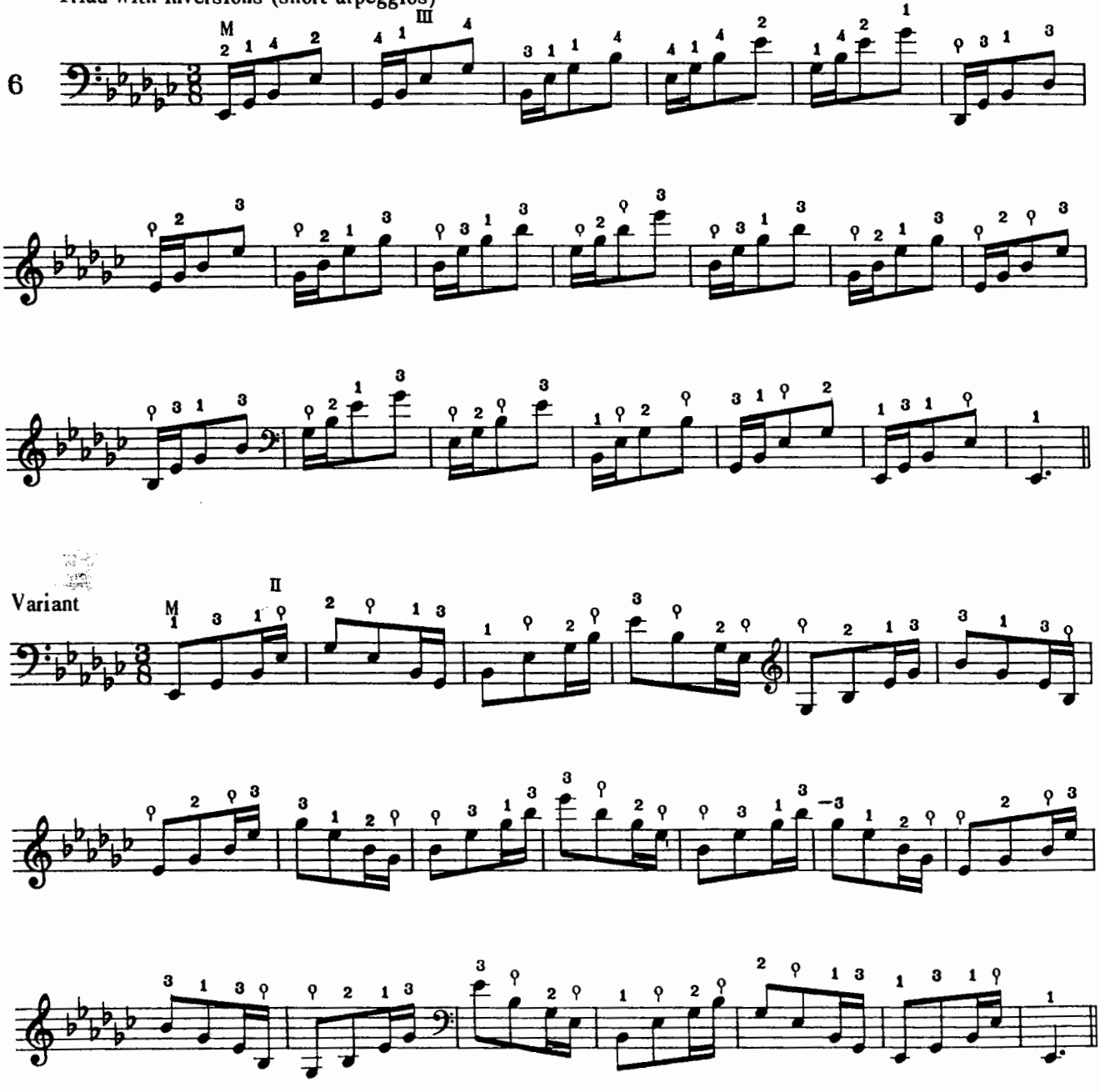
Augmented triad

5



Triad with inversions (short arpeggios)

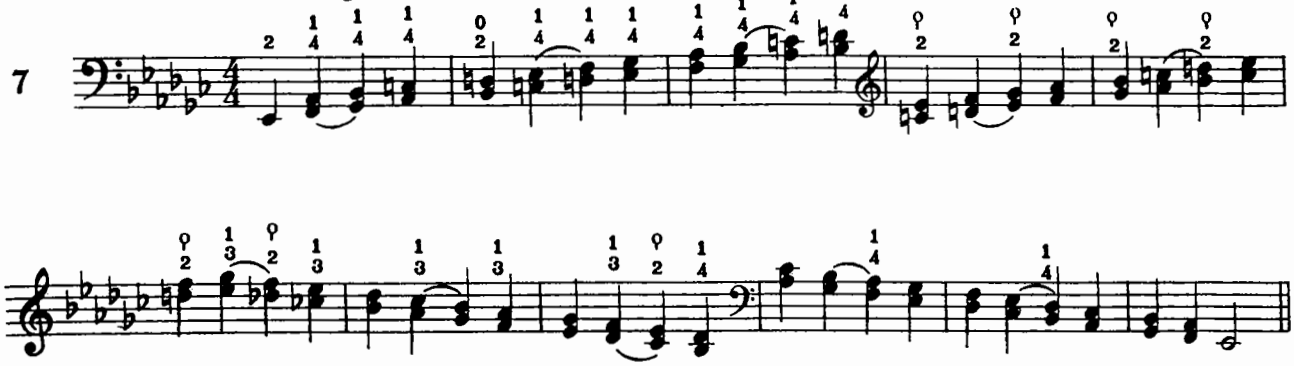
6



Variant

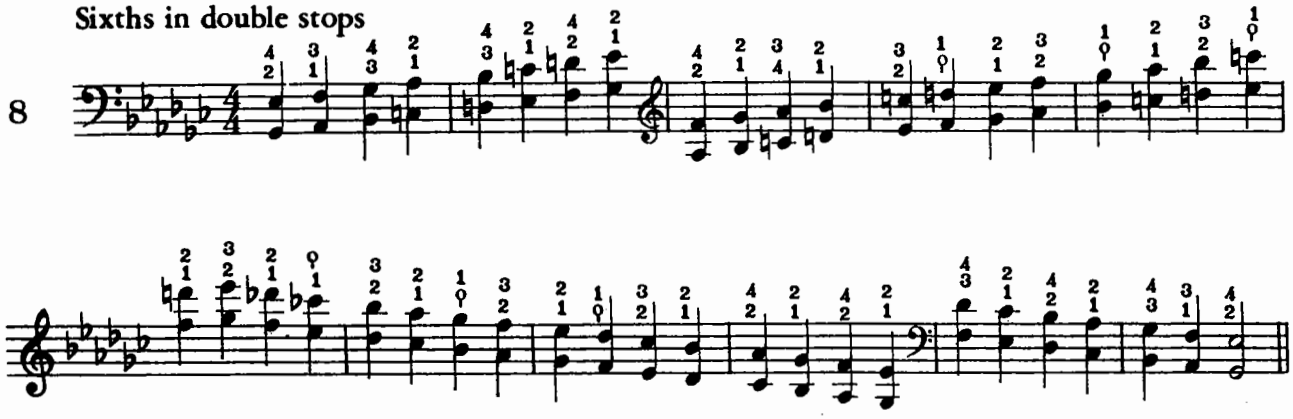
Thirds in double stops

7



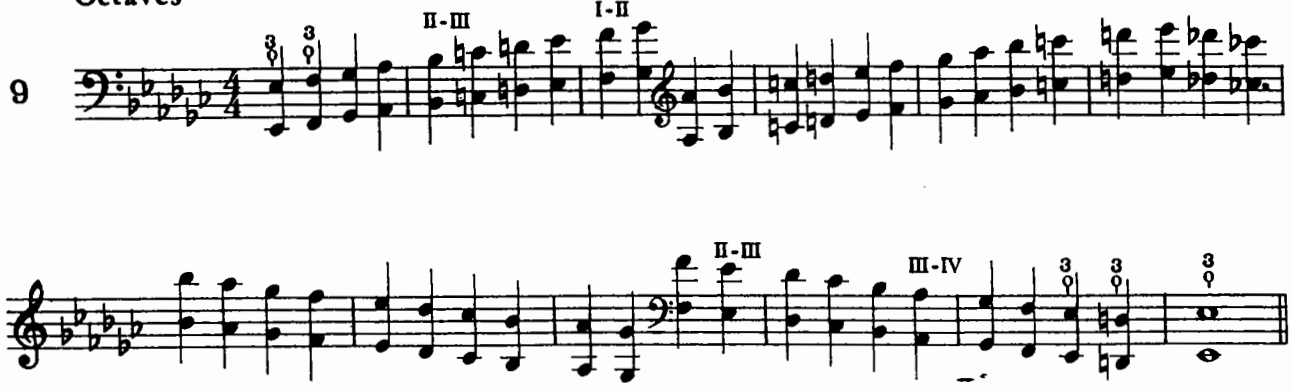
Sixths in double stops

8

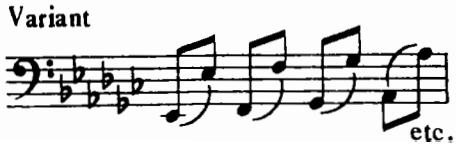


Octaves

9



Variant



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