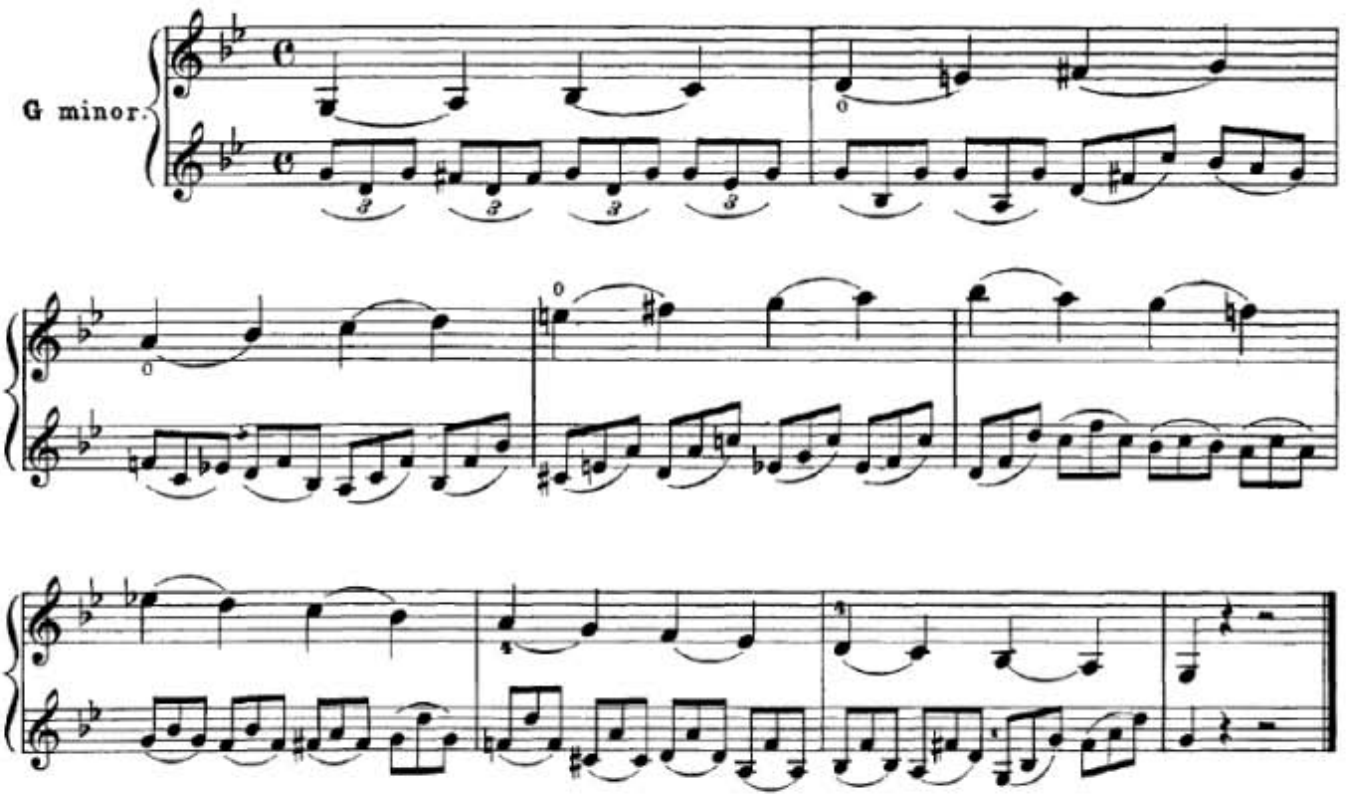
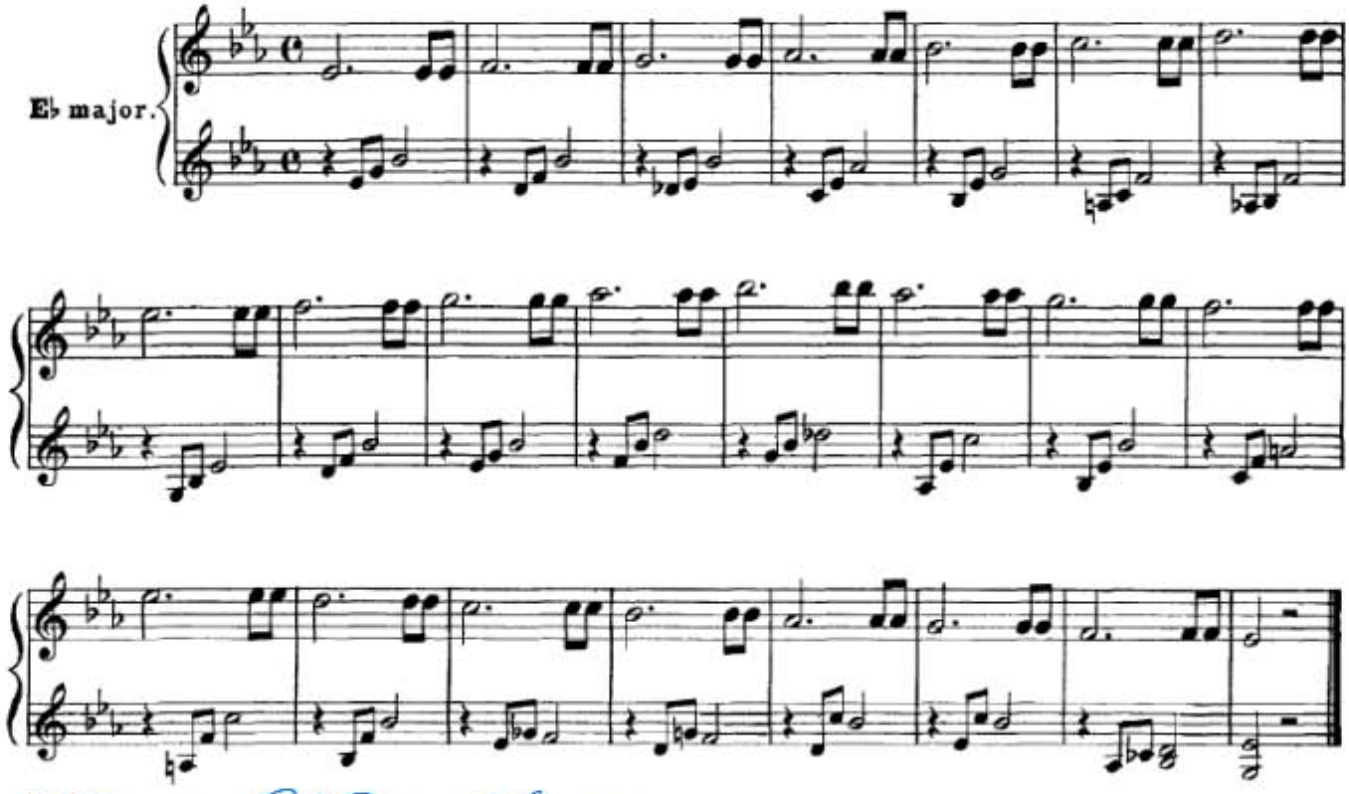


Use the whole bow for the dotted half-notes, and a sixth of the bow – at the point or the nut, as the case may be – for the eighth-notes. Absolute equality of tone must be maintained on the eighth-notes.



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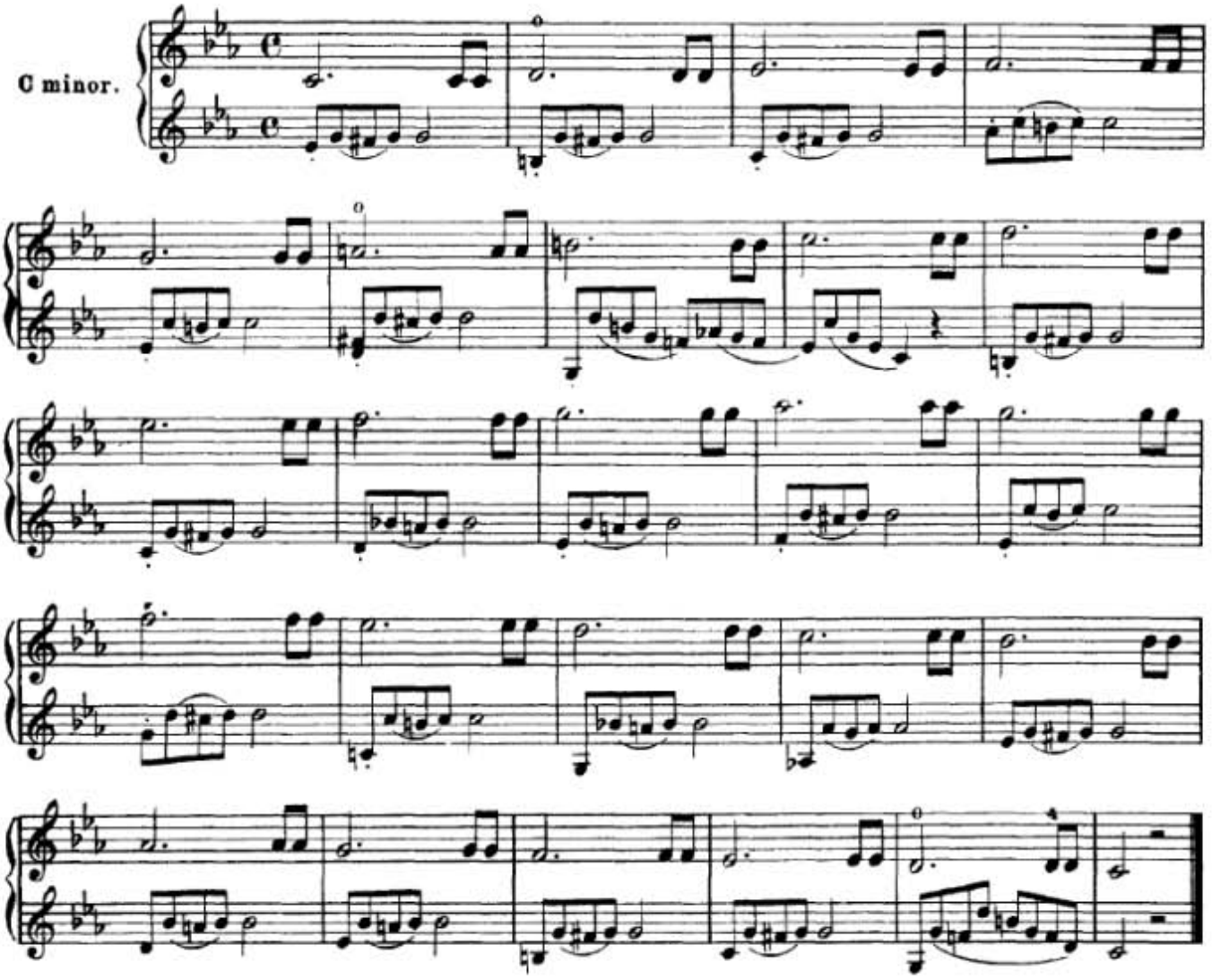
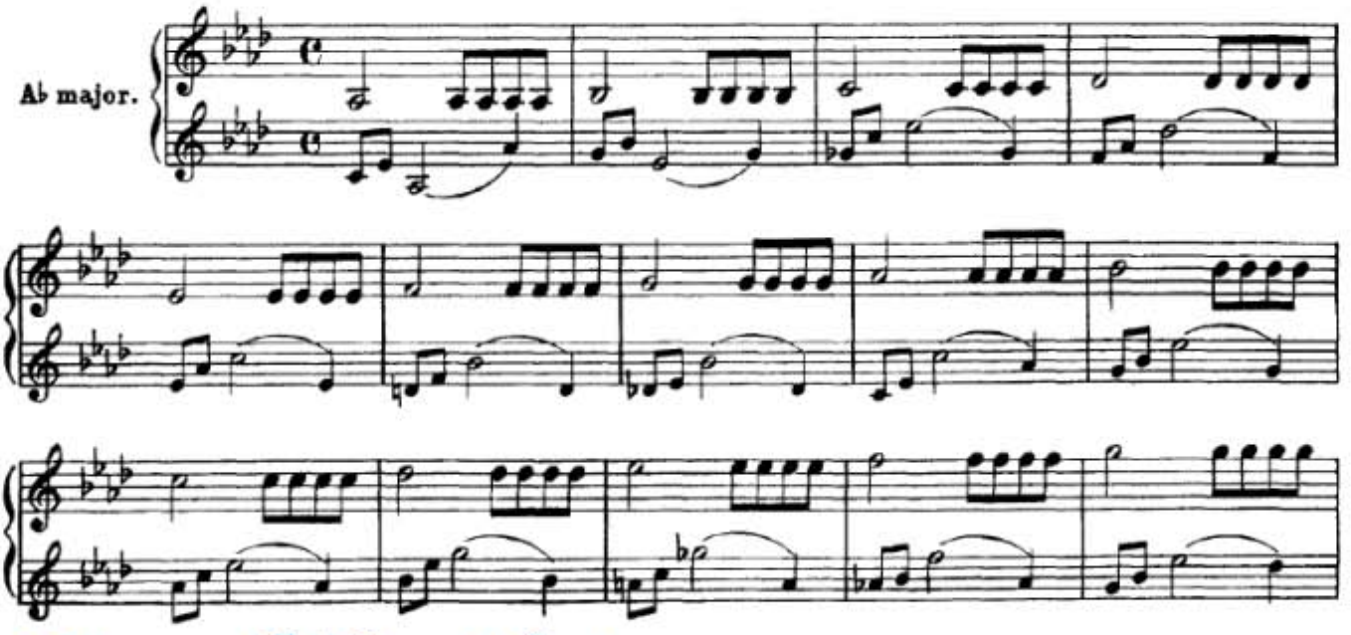
C minor.



The same observations for the following scales as for the two preceding ones.

Ab major.



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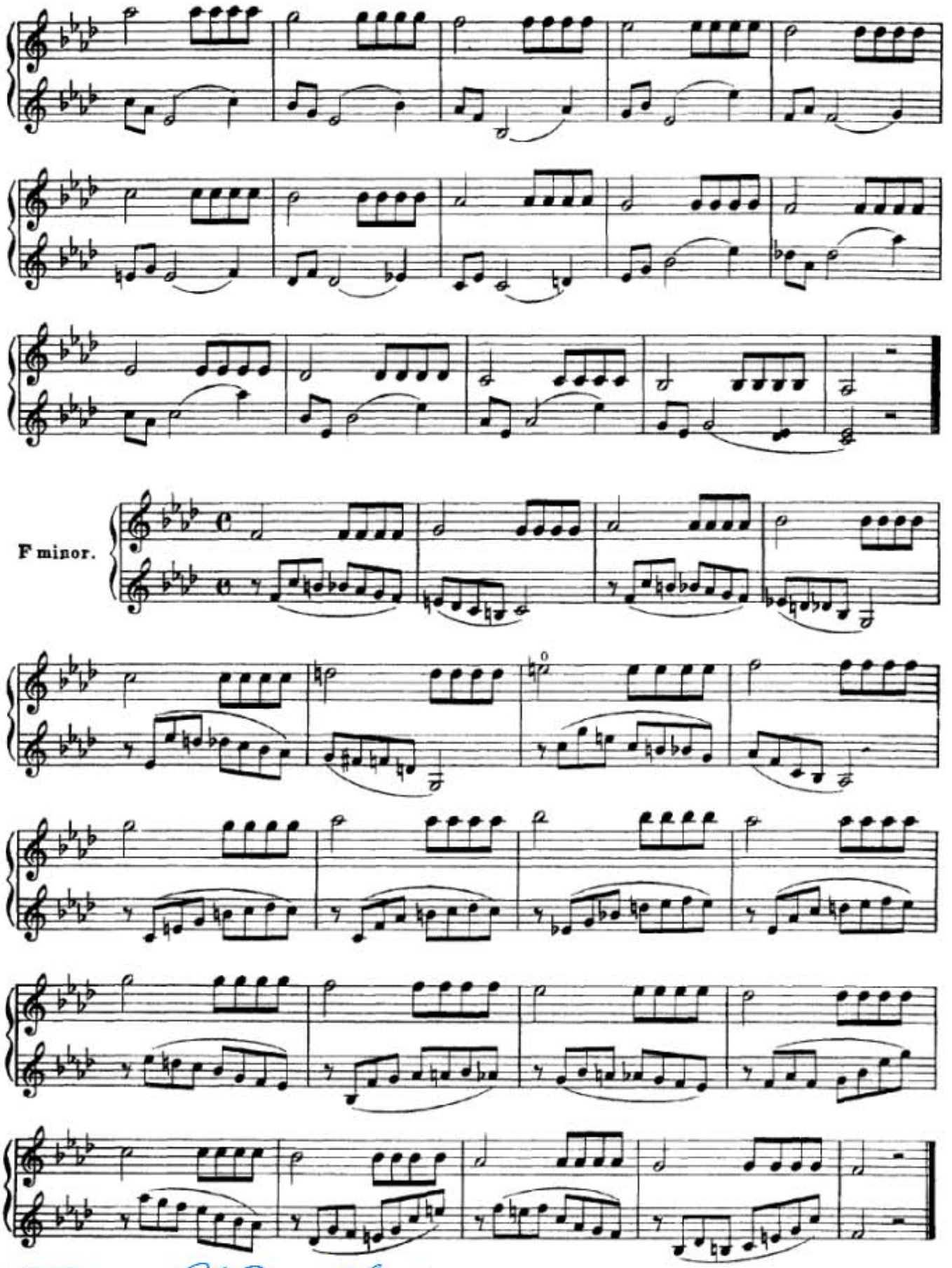

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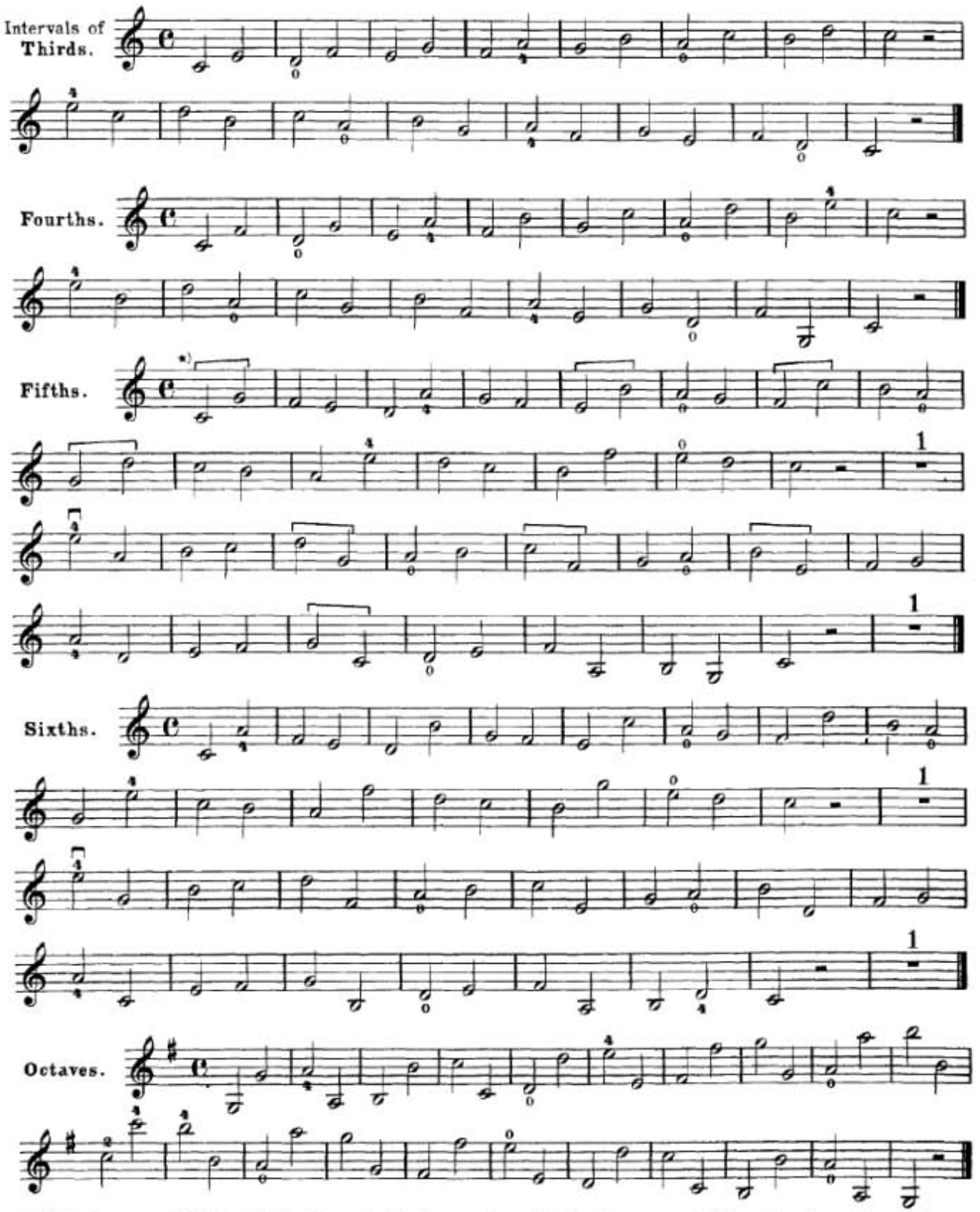
Exercises in the 1st Position.

When passing from one string to another, the pupil must avoid lifting the bow from the strings.



*) (The sign ⌐¬ indicates that the finger should immediately cover both strings. The early acquirement of such a habit will prove productive of much good. — Ed.)

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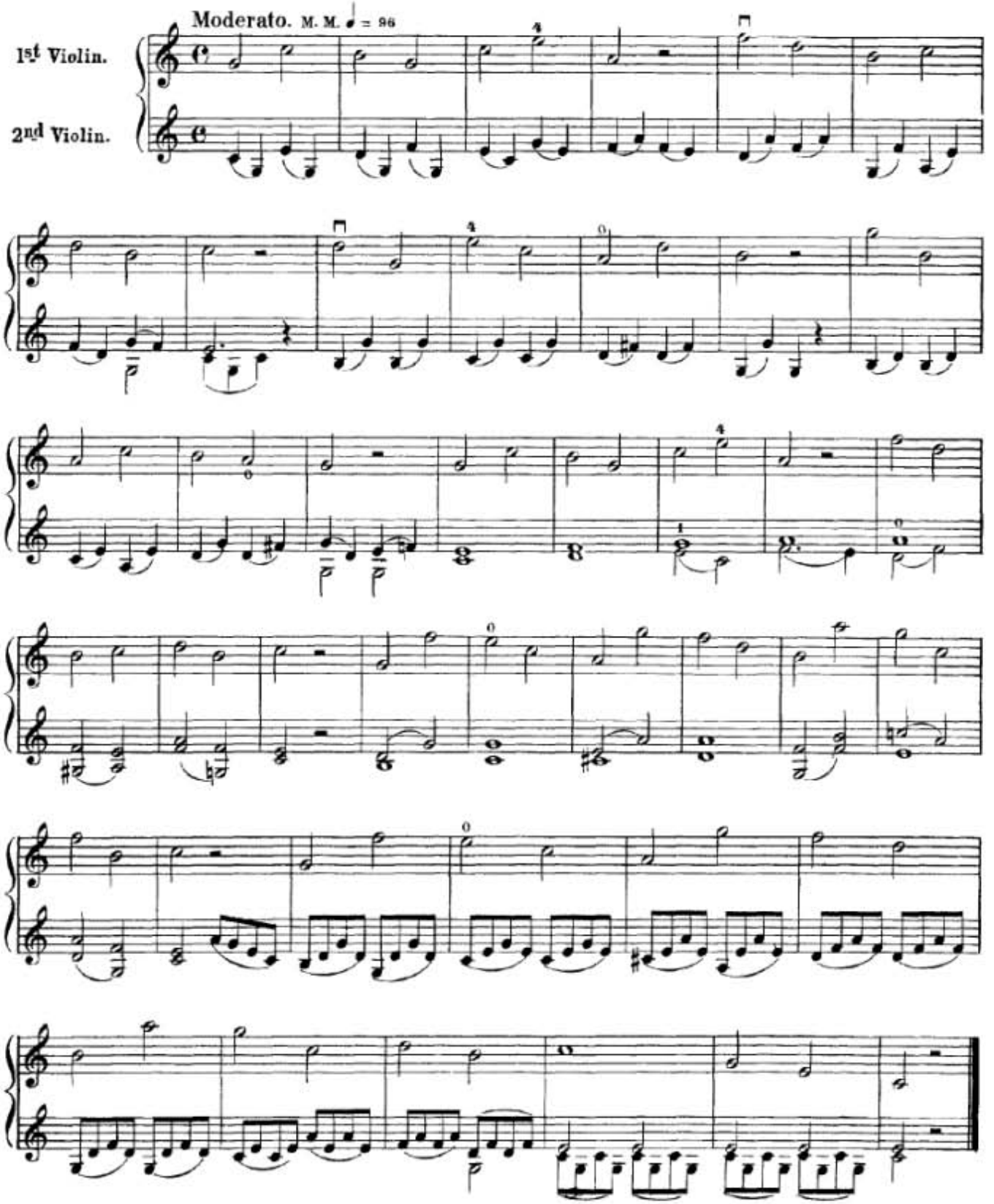
First Melody.



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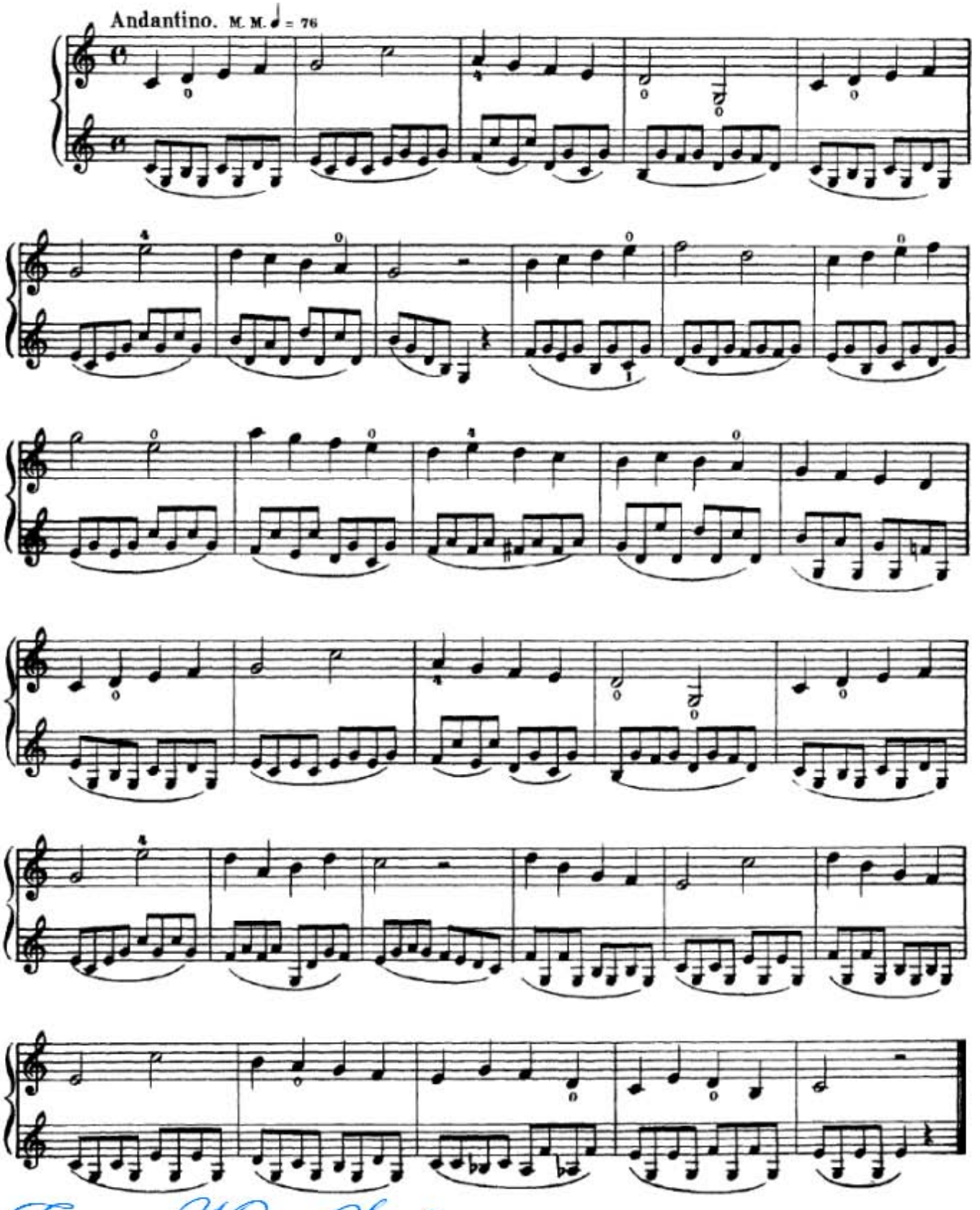
Second Melody.



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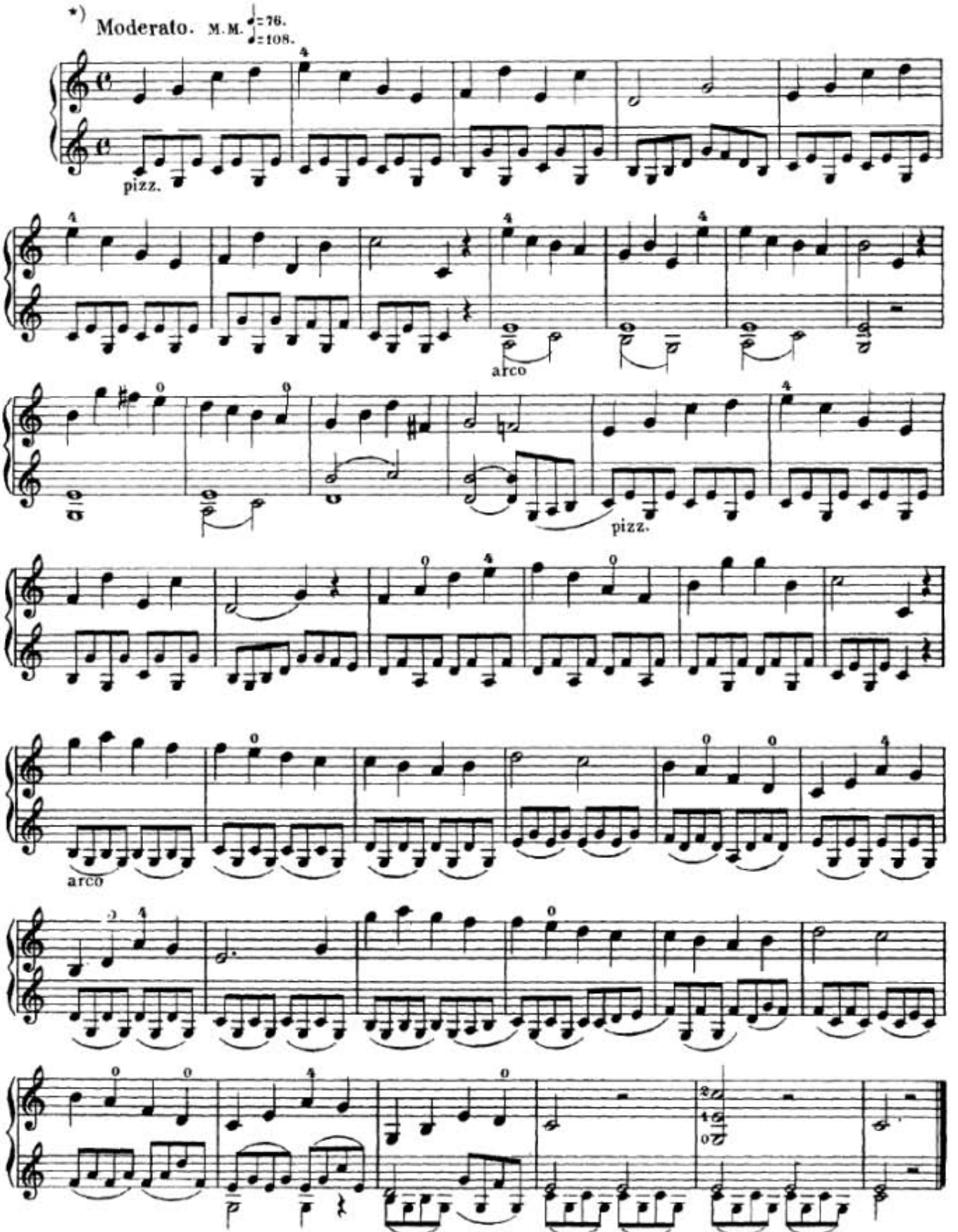
Third Melody.



*) [Wherever two *tempi* are indicated, it is intended that the first one be employed until the pupil is thoroughly familiar with the study in question. But the pupil should ultimately adopt the second *tempo*. — *Ed.*]

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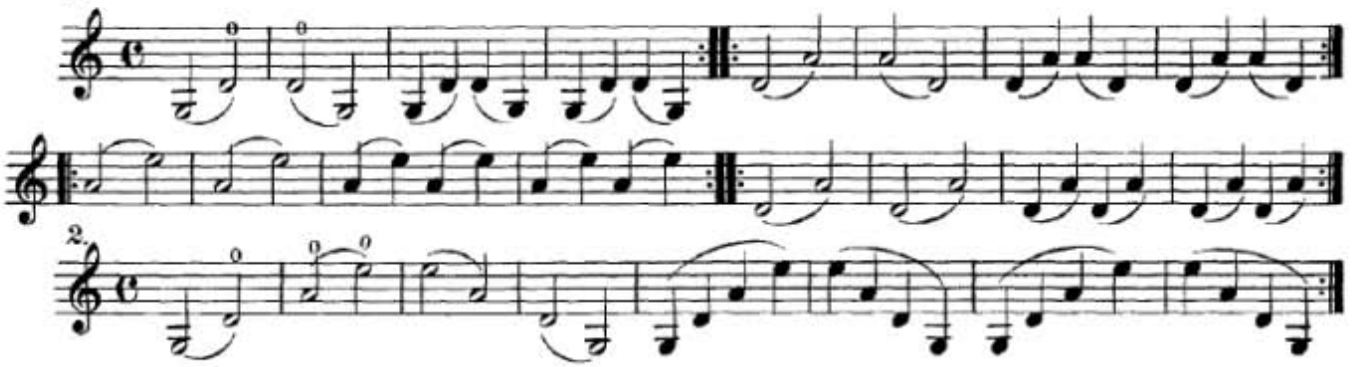
The Slur.

Preparatory Exercises On The Open Strings.

When passing from one string to another, in the same stroke of the bow, it must be done rapidly and accurately, so as to avoid the simultaneous sounding of both strings.

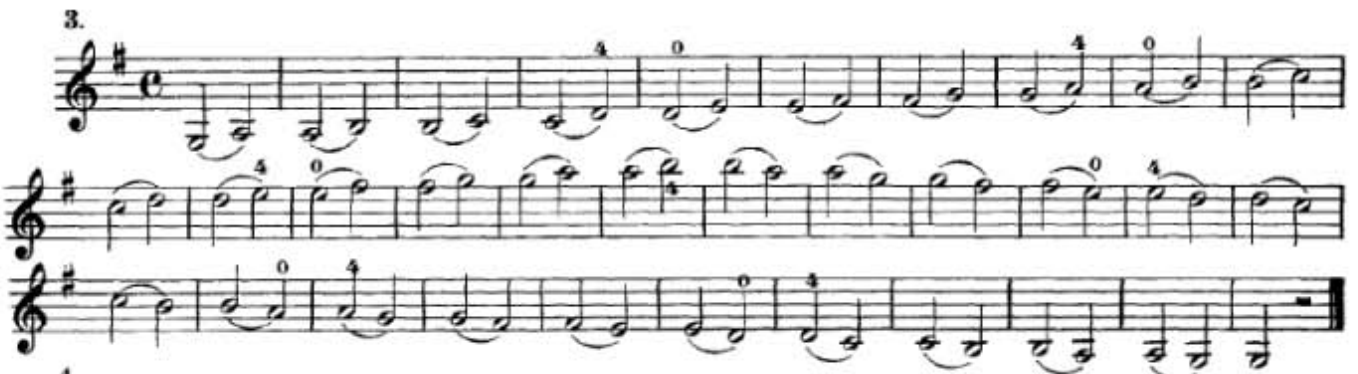
1.



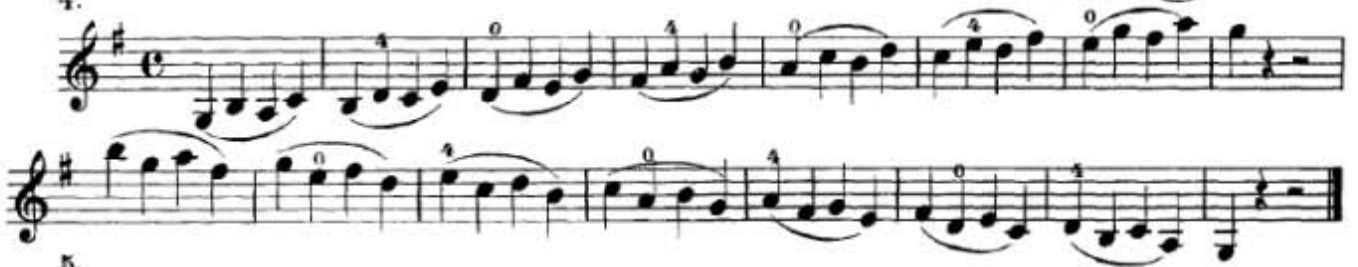
2.

When several notes are slurred in one bow, the fingers alone indicate the progression of the notes, and must therefore be employed with great mechanical precision. The fourth finger, in particular, requires close attention; for, if it is not raised perpendicularly from the string, a disagreeable, drawling sound will invariably ensue.

3.



4.



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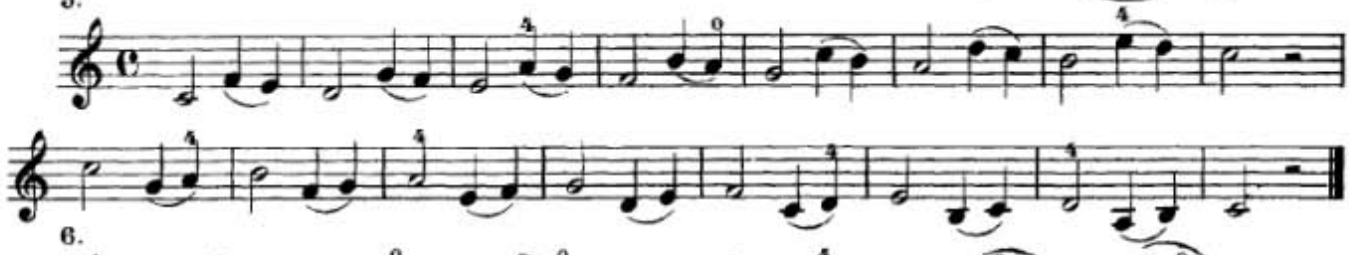
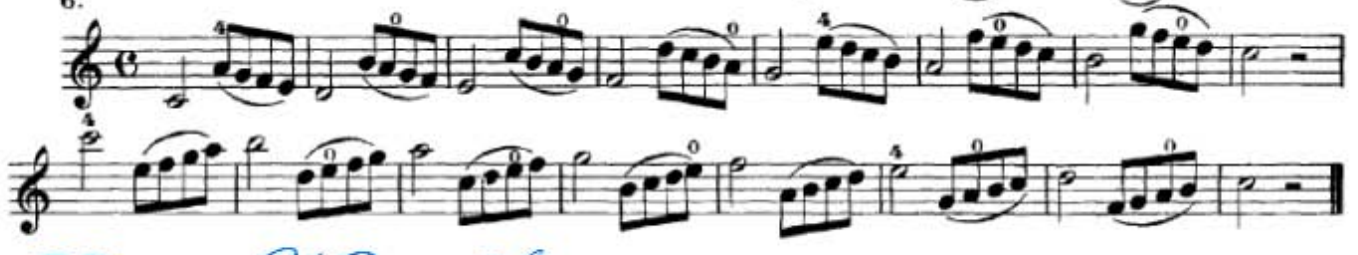


6.



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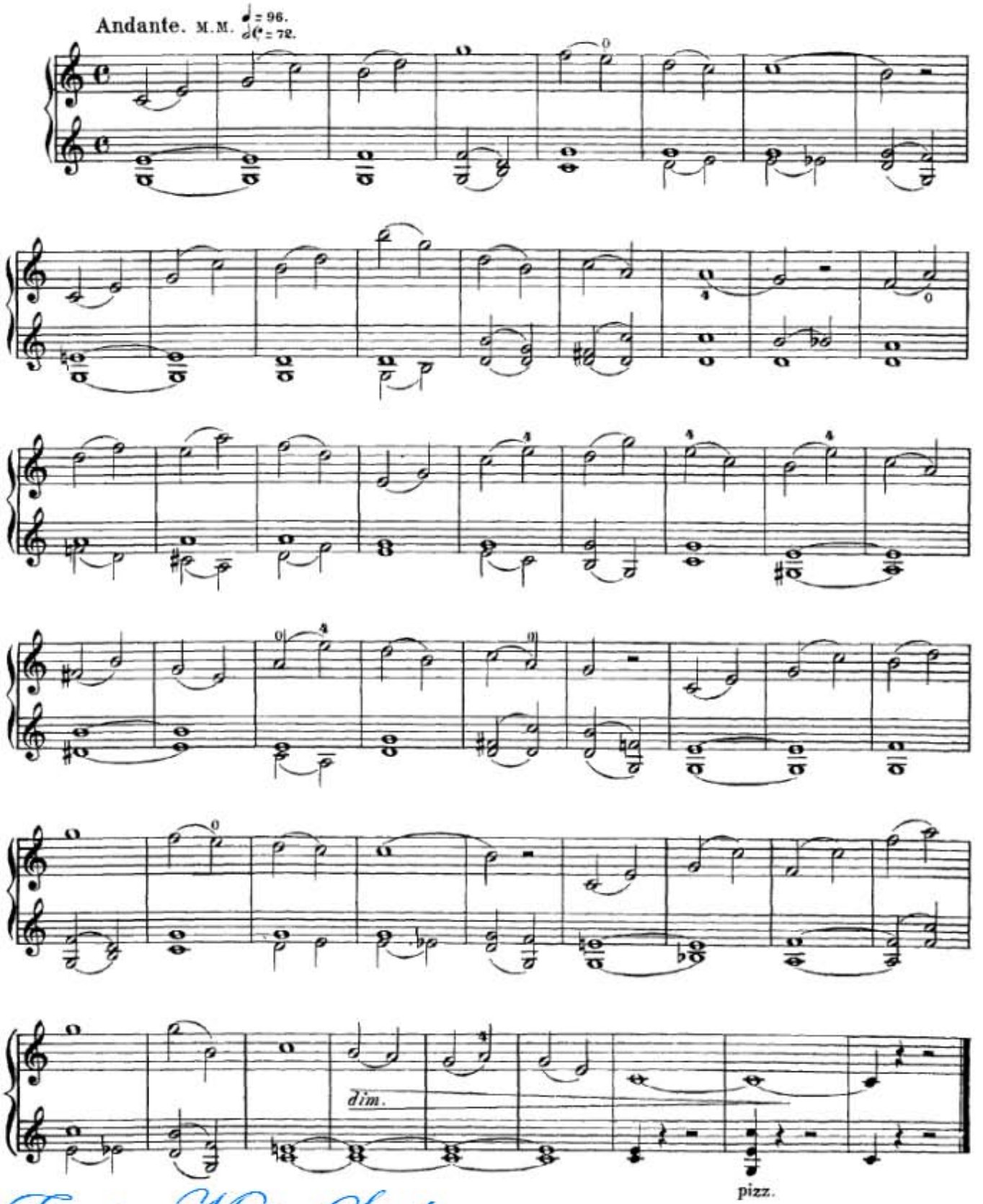
Fourth Melody.



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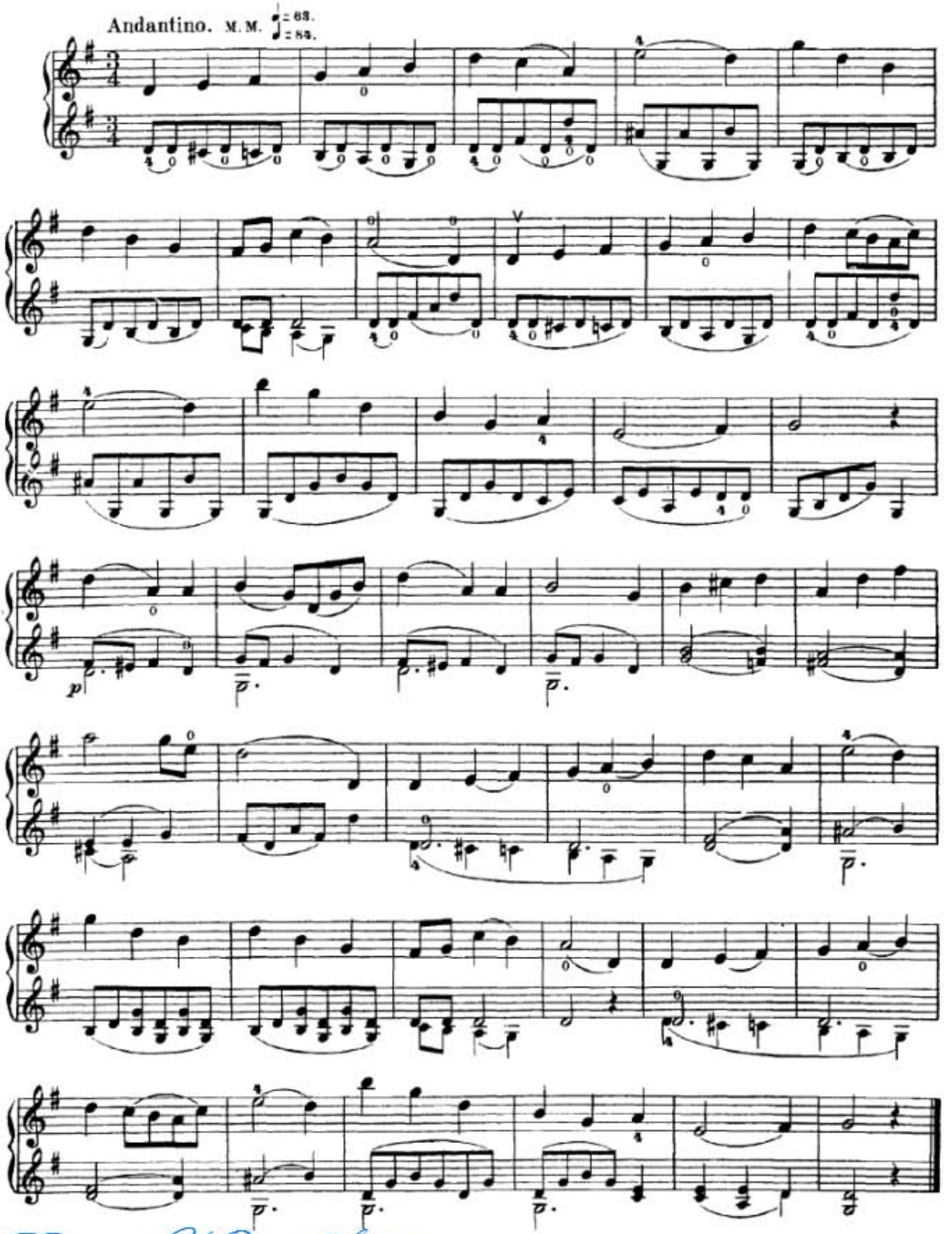
Fifth Melody.



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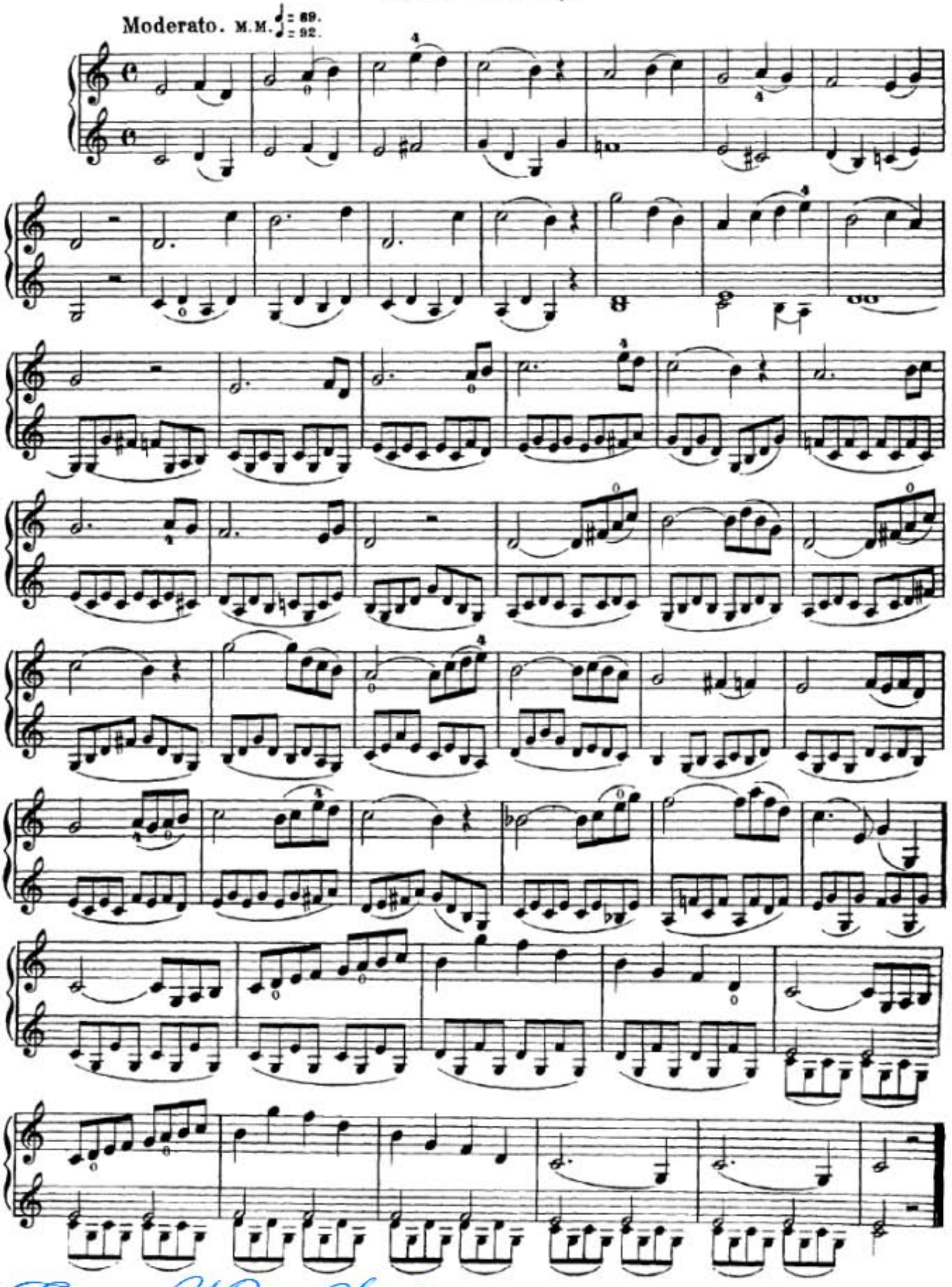
Sixth Melody.



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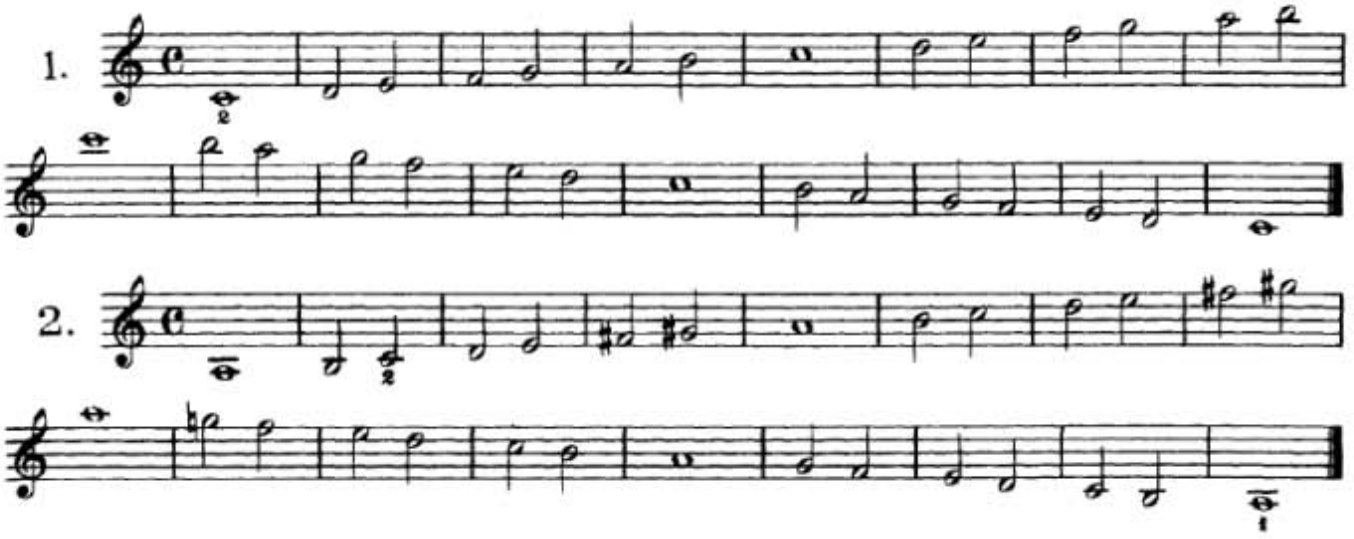
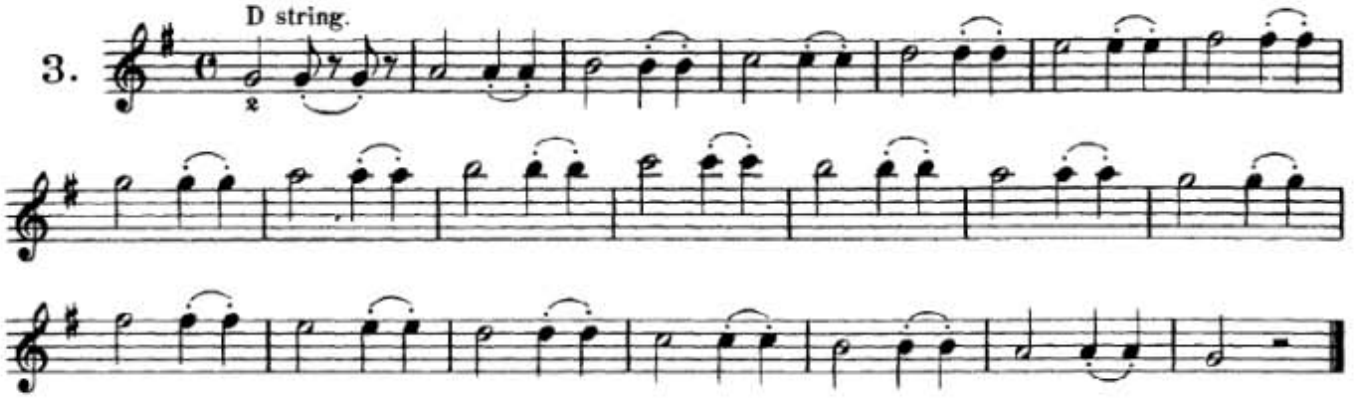
Scales and Exercises in the 2nd Position.

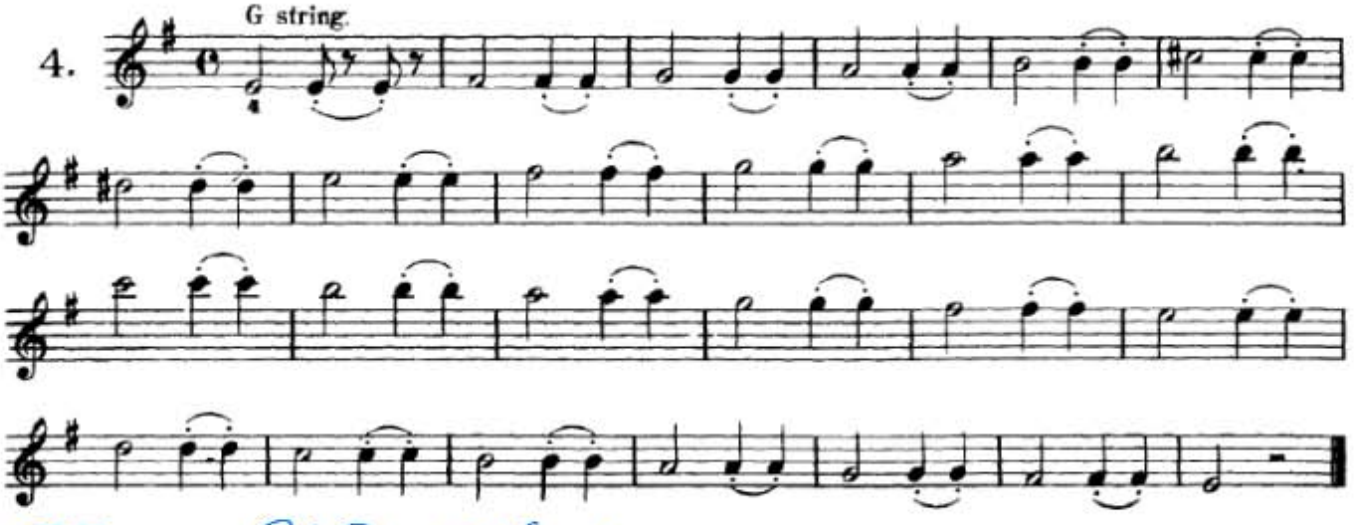
The first condition requisite to obtain a fine quality of tone, is, perfect intonation. This the pupil will acquire by comparing the notes he produces, with the open strings.



In the following scale, the two quarter-notes are to be played with the same stroke of the bow, a pause separating the two, as indicated in the first measure.



Same observation as above.



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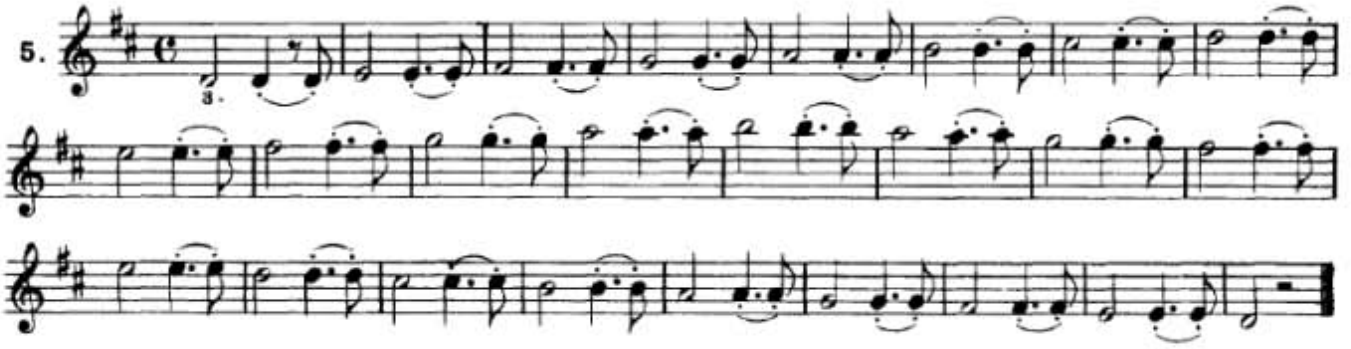
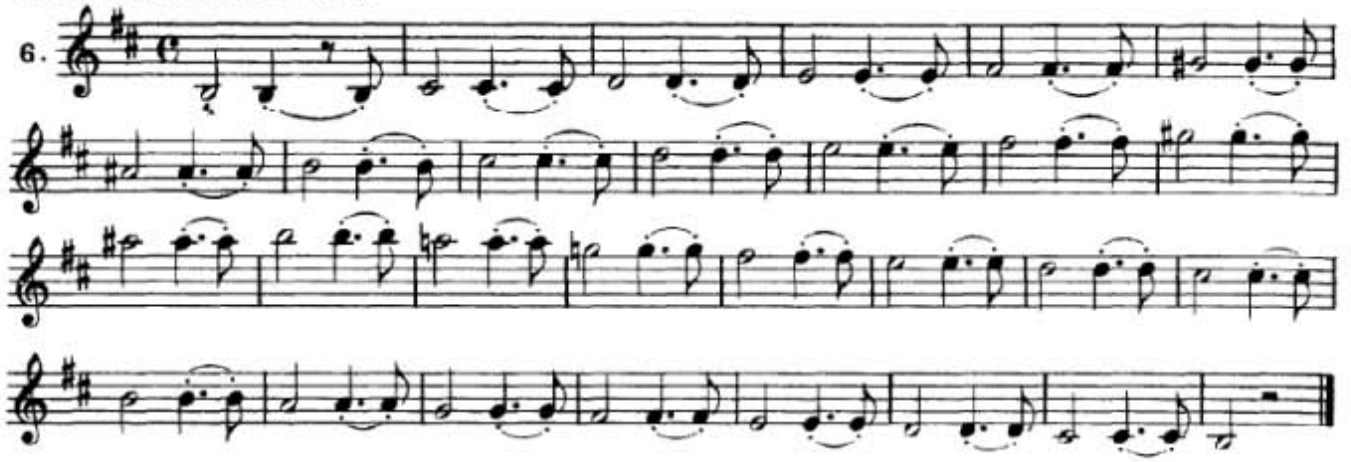
A pause follows each dotted quarter-note, and the bow should be slightly raised from the string before playing the eighth-notes at the nut of the bow.

5.



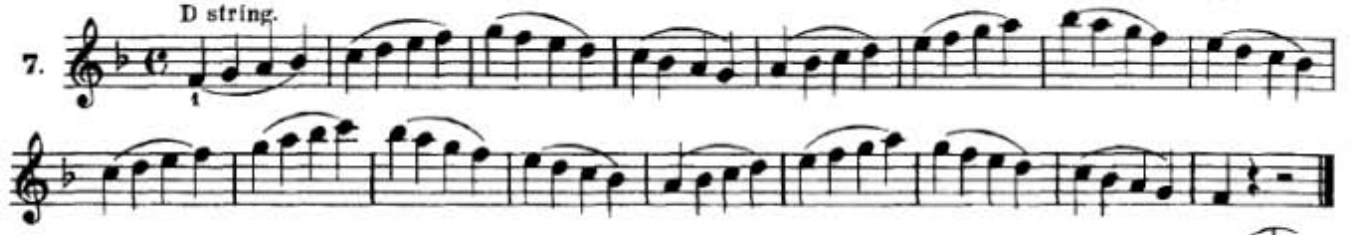
Same observation as above.

6.



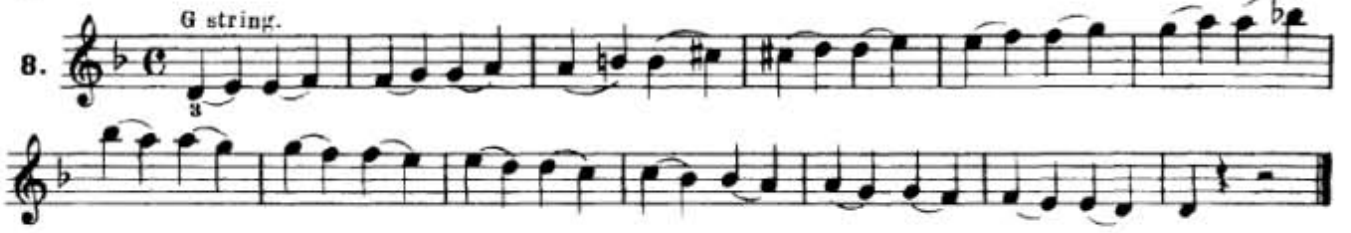
D string.

7.

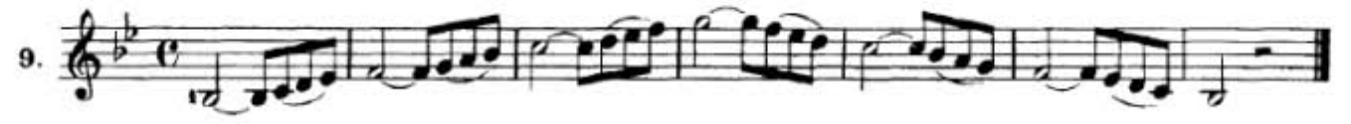


G string.

8.

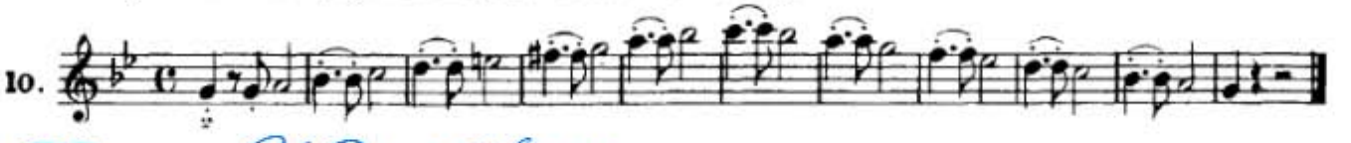


9.



A pause should follow each dotted quarter-note, and the eighth-notes are played at the point of the bow. Here, however, the bow must remain on the string.

10.



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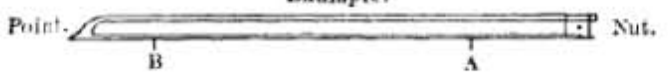
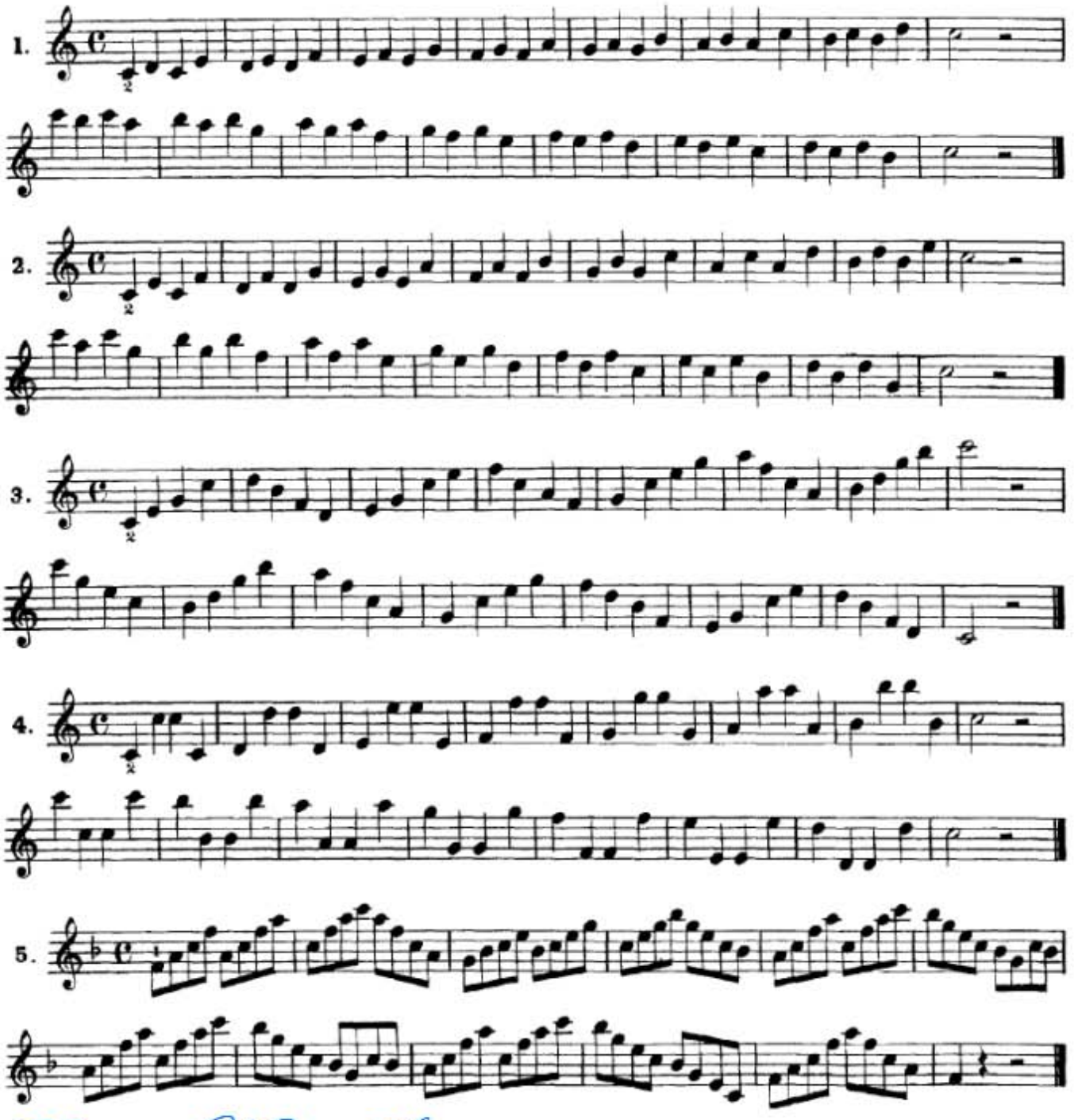
Exercises.

The following exercises in quarter- and eighth-notes must first be practised slowly, and the tone must be sustained throughout the full time-value of the notes. Afterwards, when perfect intonation is attained, the pupil may play these exercises in a faster *tempo*, with rapid and detached bowing, employing the bow between the points A and B, and making a short pause after each note.

Example.





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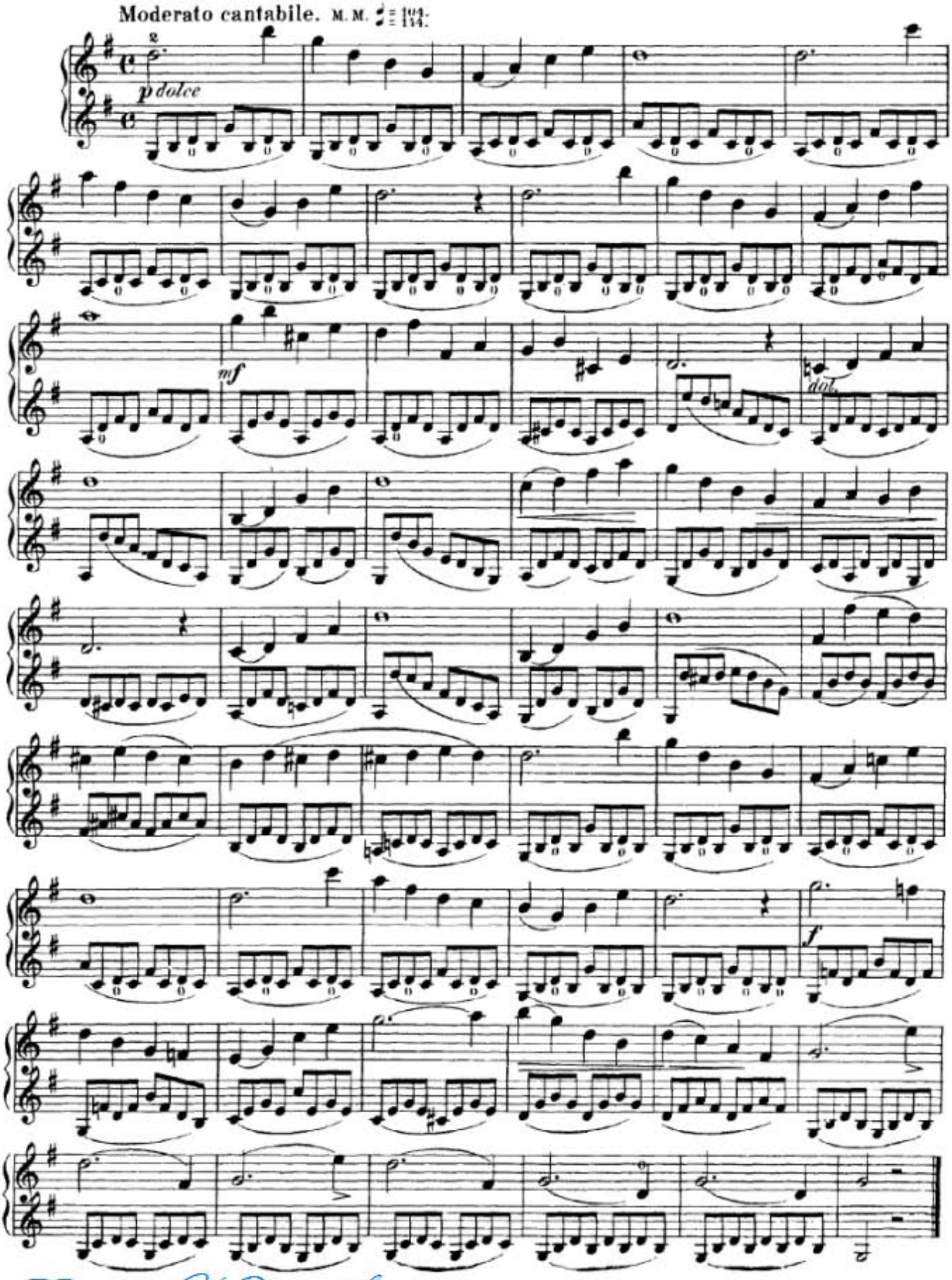
First Melody.



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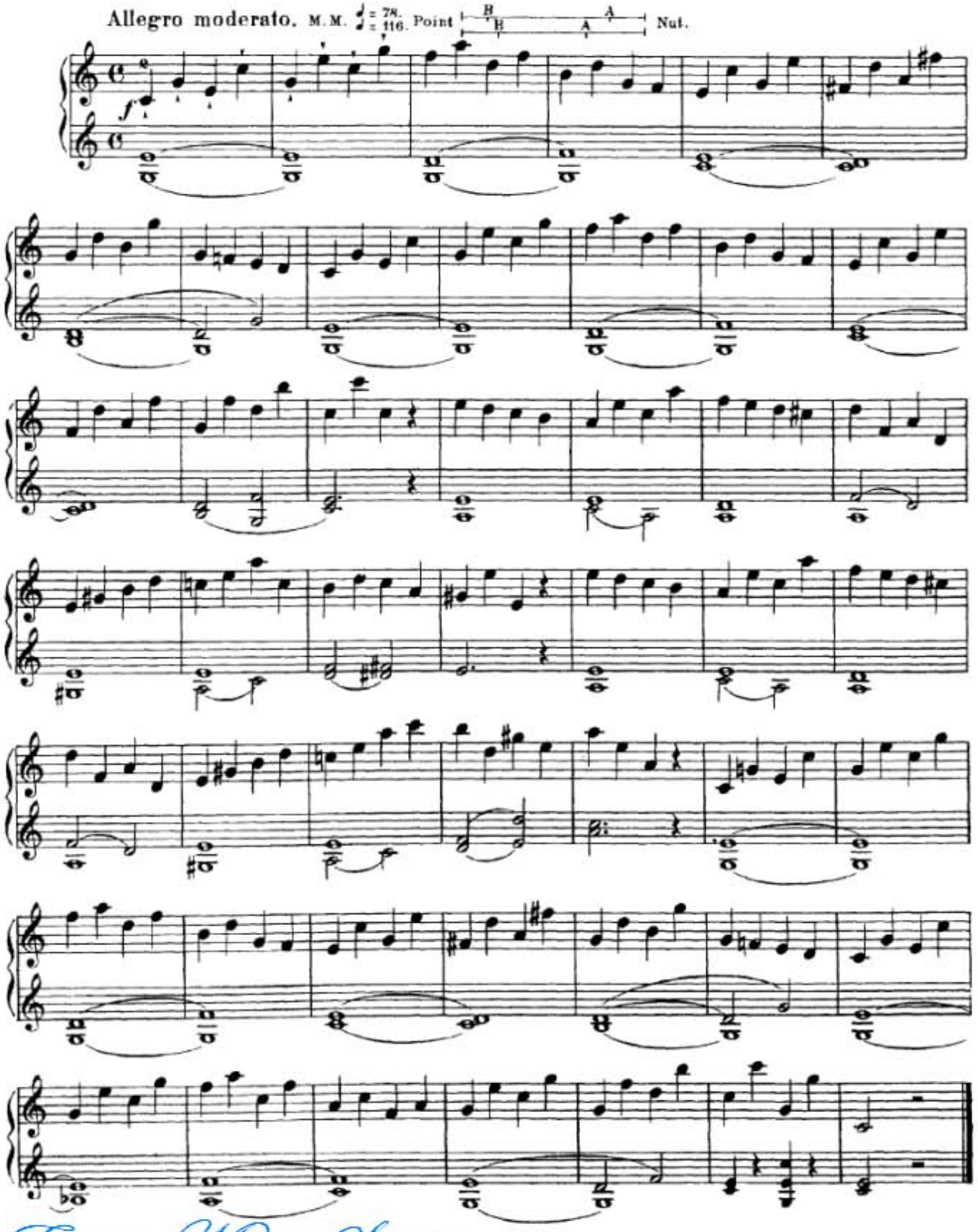
Study for bold, detached Bowing.



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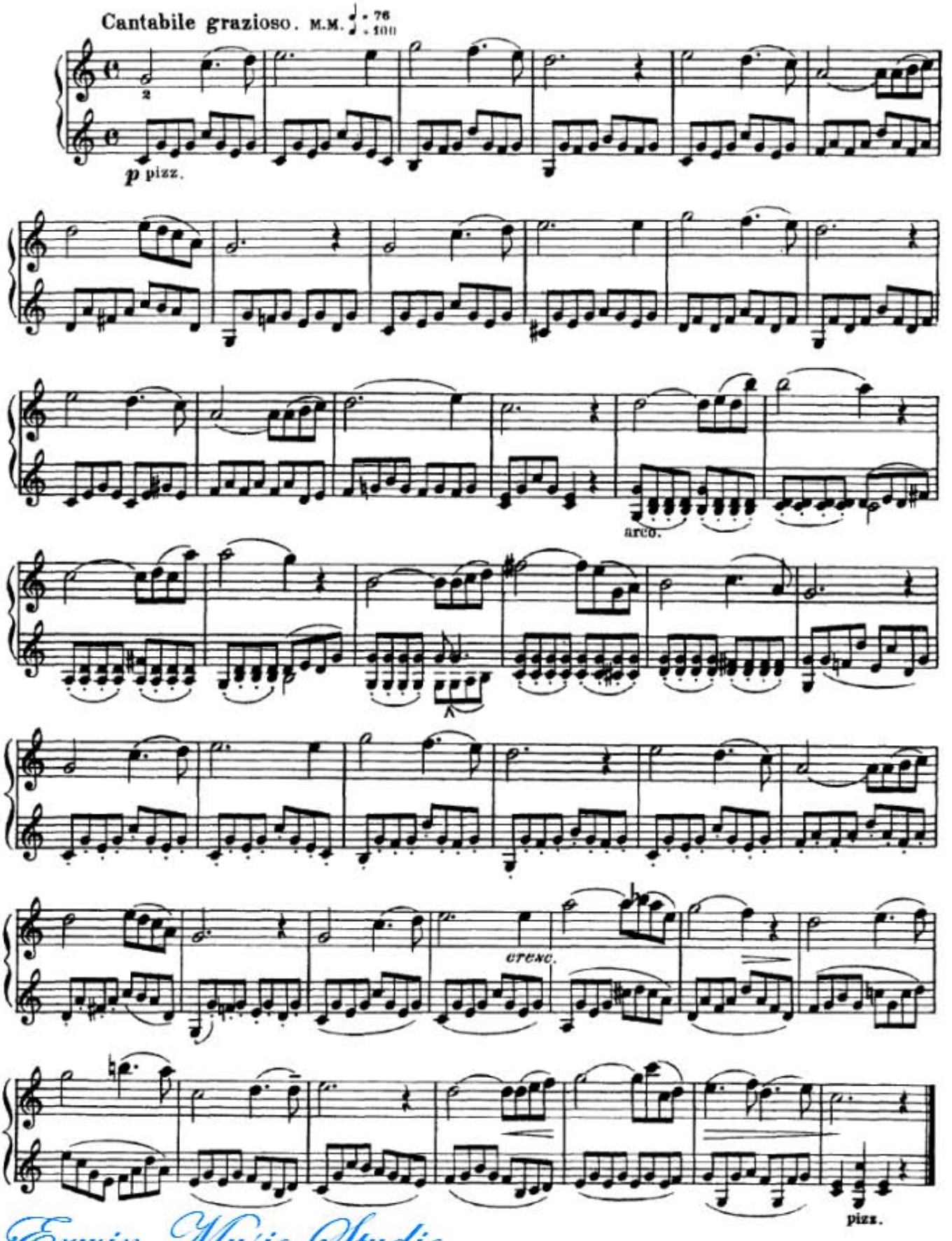
Second Melody.



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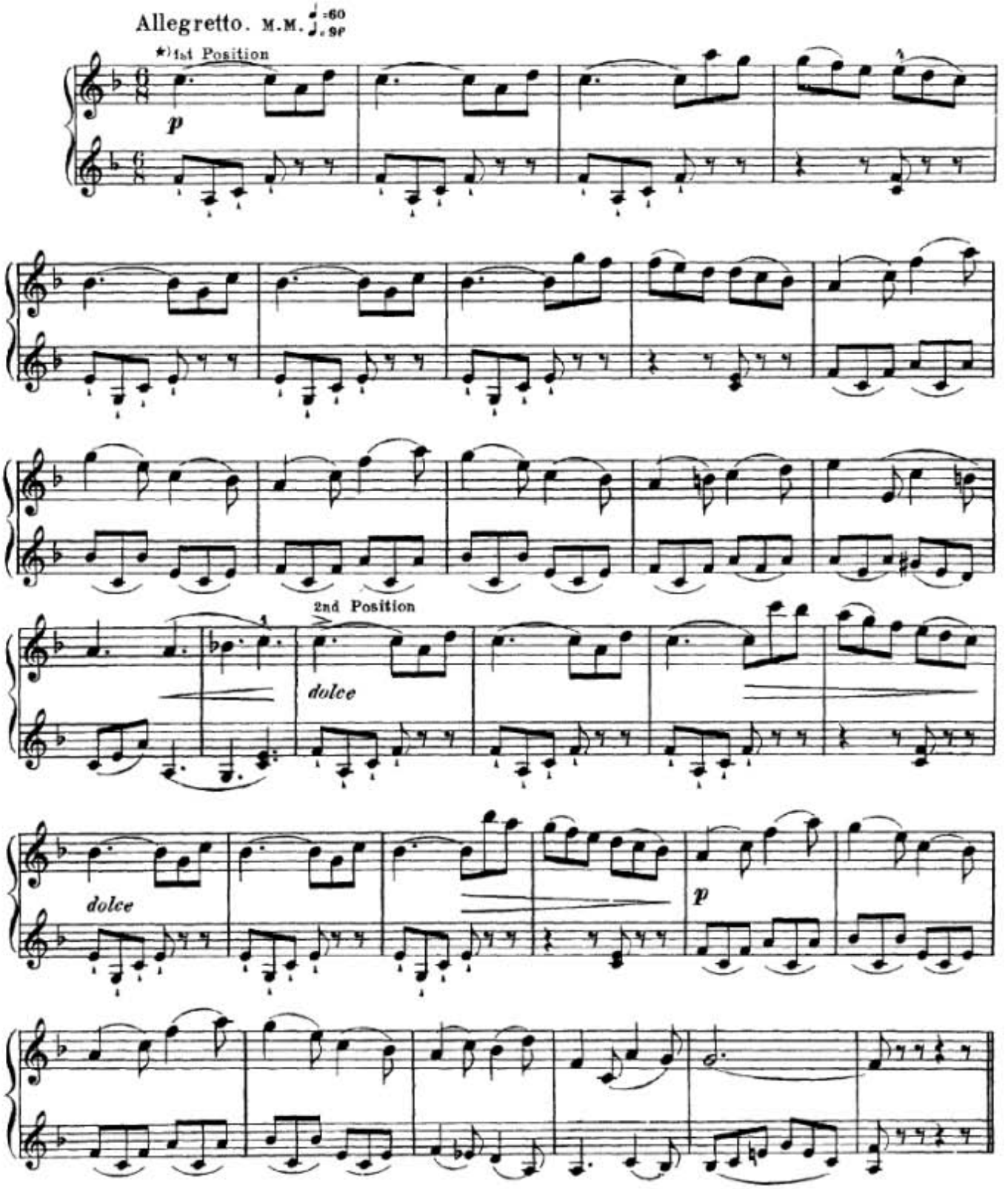
Third Melody.

In the 1st and 2nd Positions.



*) Use the whole bow for the longer notes or where three notes are slurred. The detached eighth-notes require short, *legato* strokes. — *Ed.*

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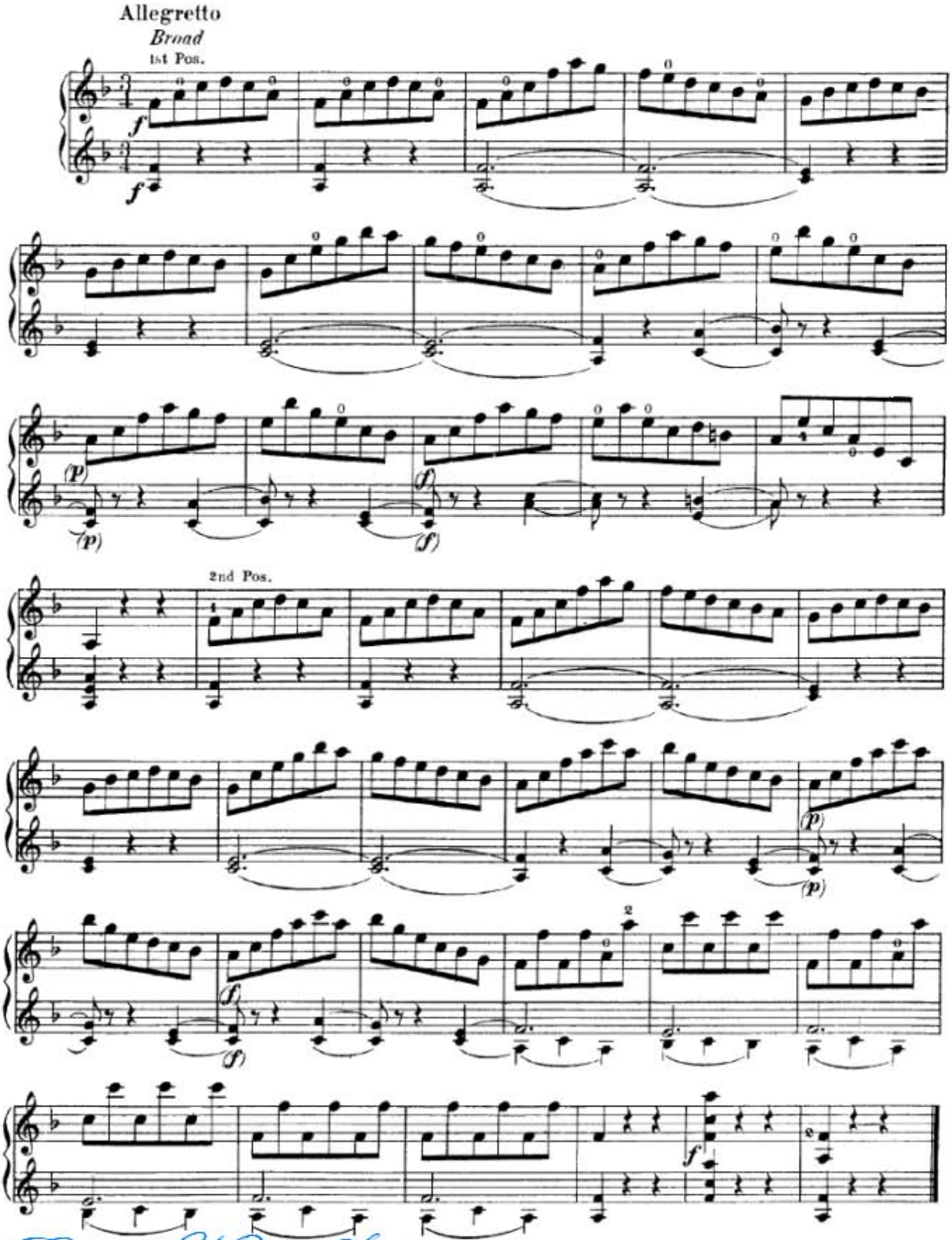
Variation on the preceding Study in the 1st and 2nd Positions.



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