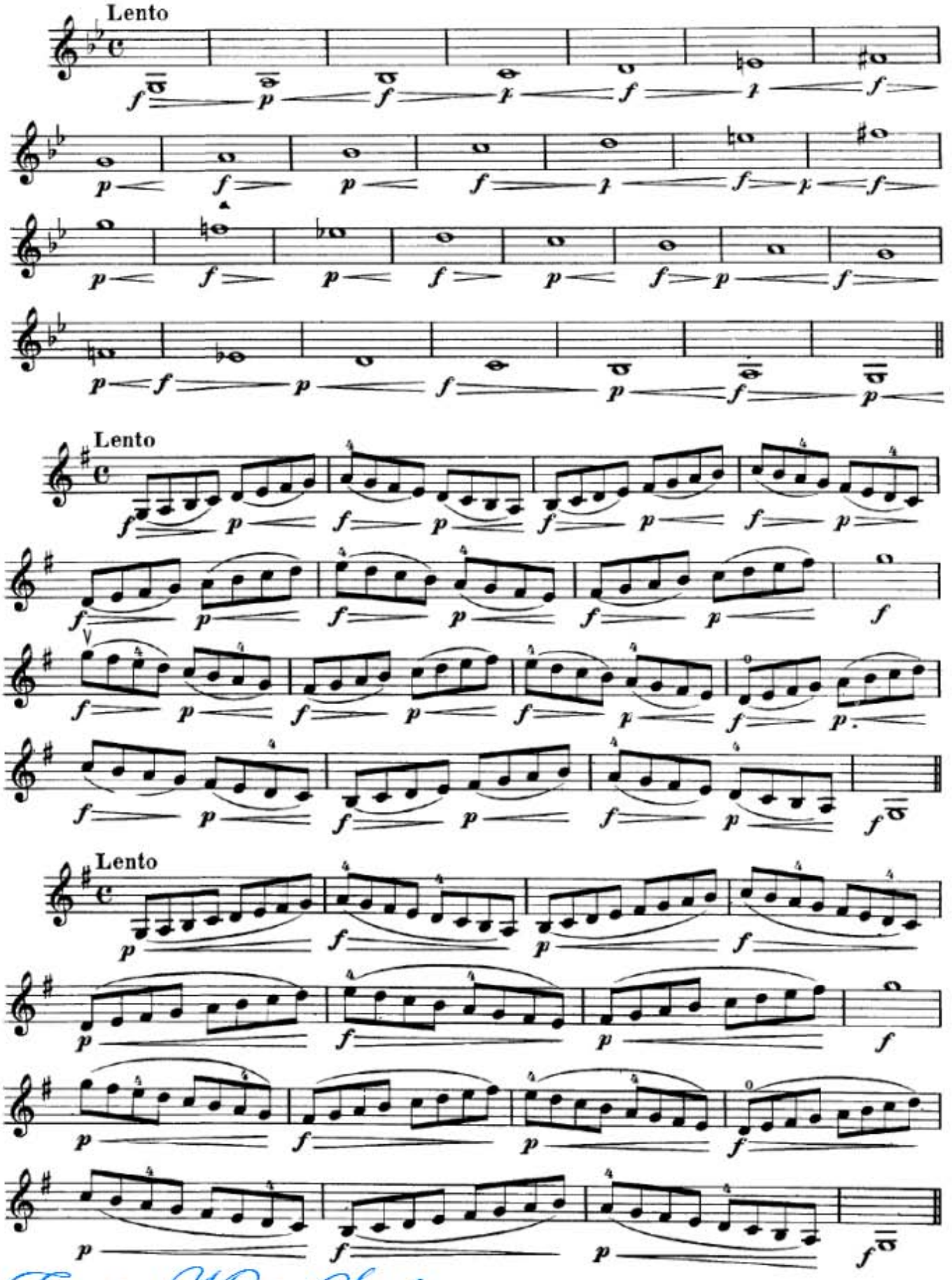

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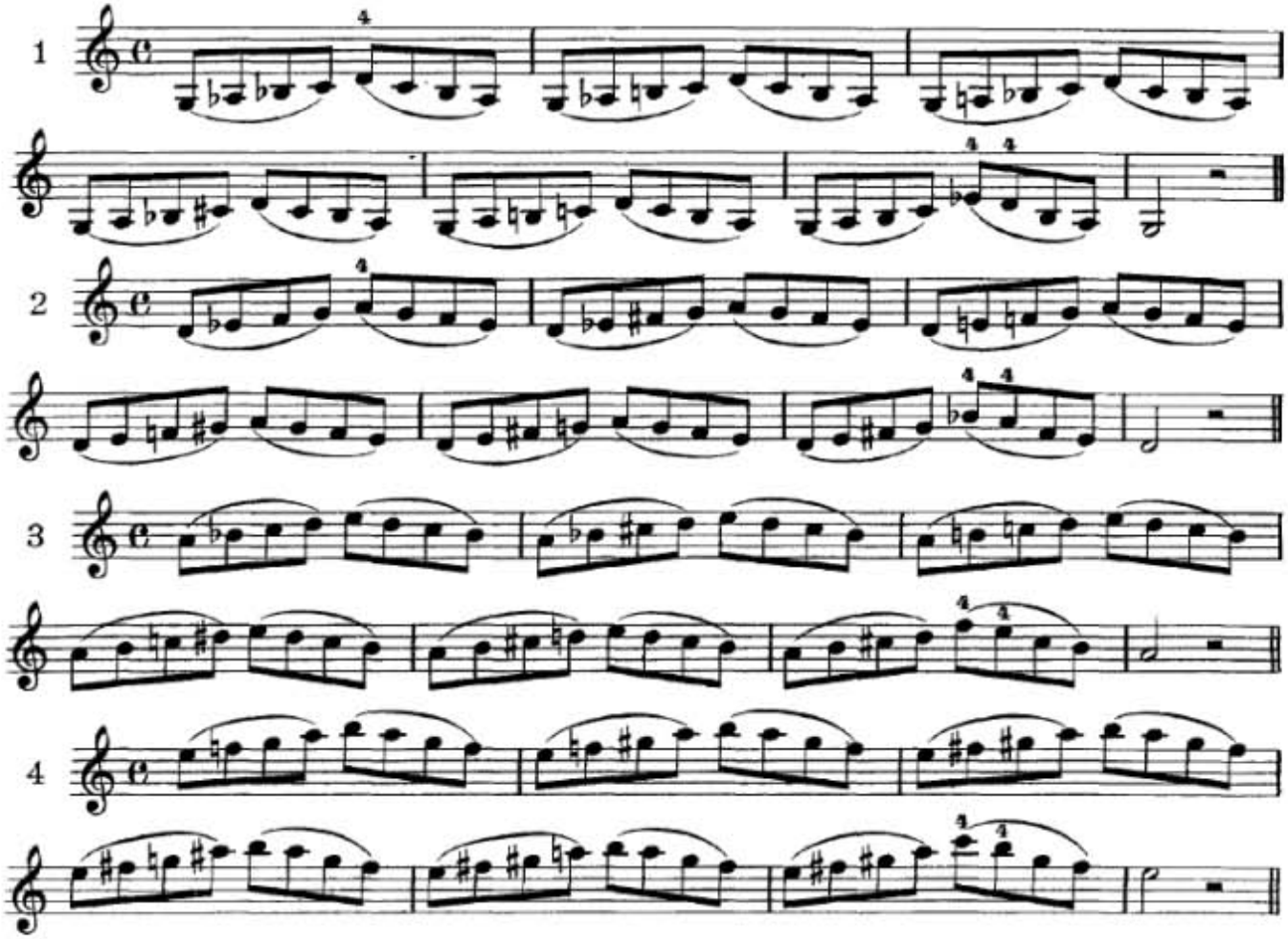
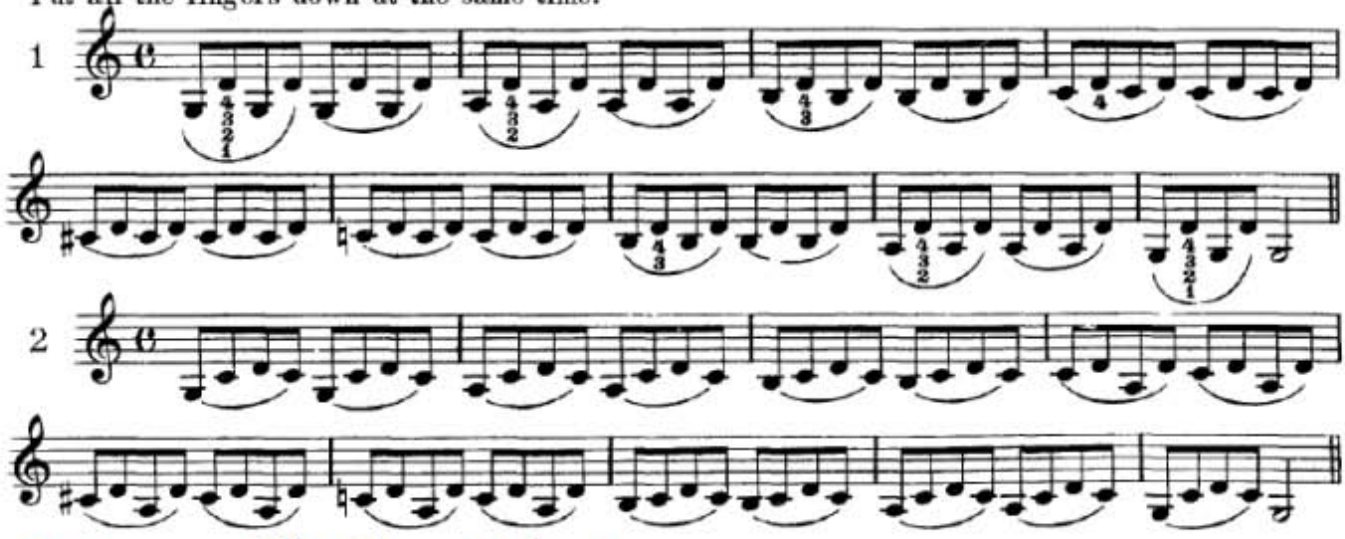
Various Exercises in Extension and on Intervals Difficult in Intonation

(Extension consists in reaching to a note lying outside of or beyond those normally found in the position in which the hand is playing, and is used only by the 4th and (less frequently) 1st fingers, the 4th finger reaching to notes above the normal position, the 1st to those below. The following exercises deal only with extensions for the 4th finger.)



Put all the fingers down at the same time.



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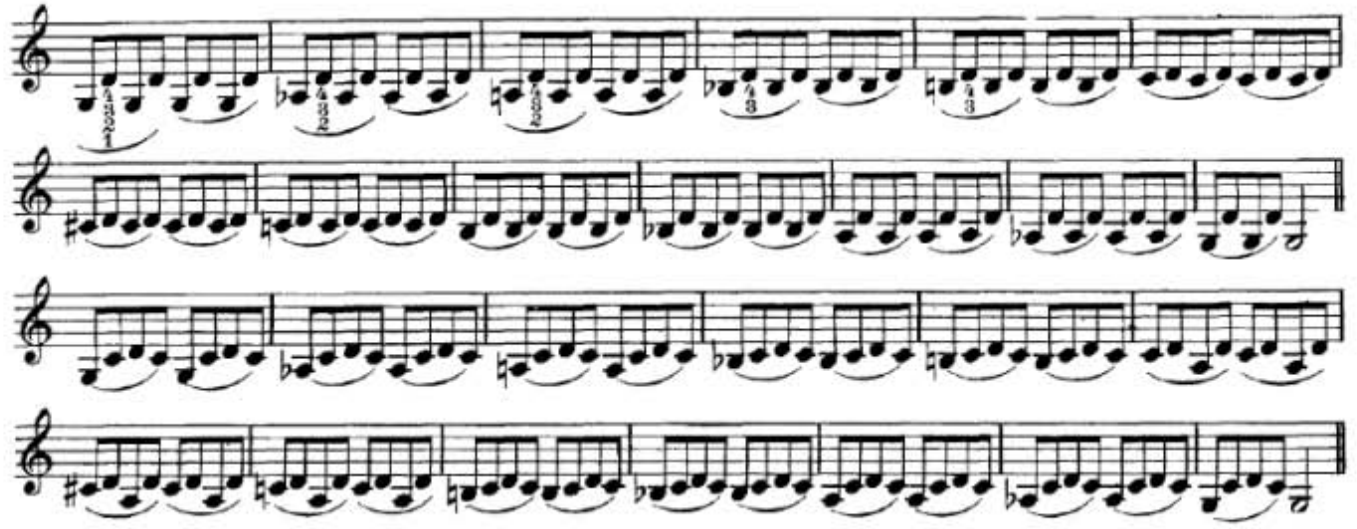
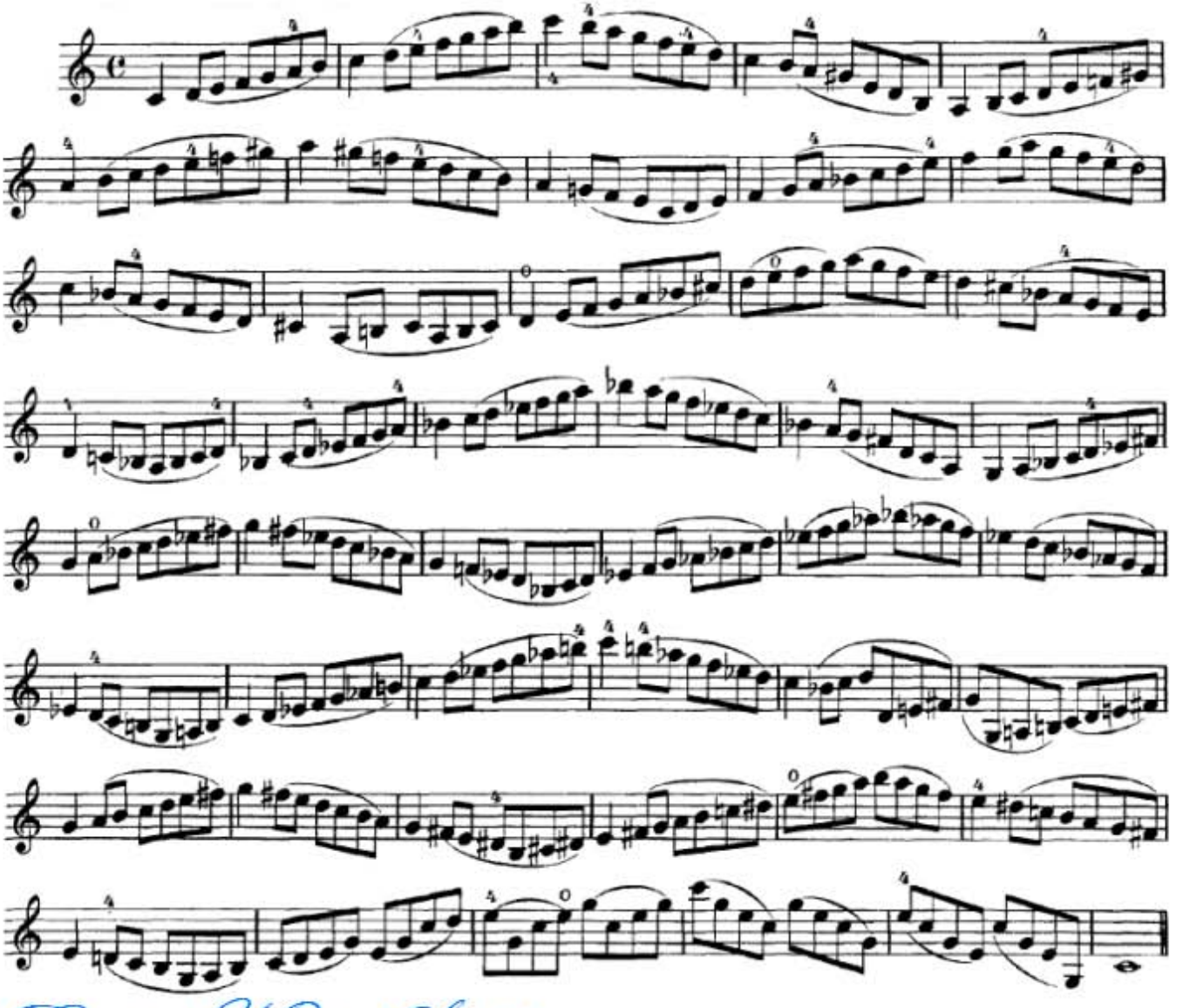


Major and Harmonic Minor Scales



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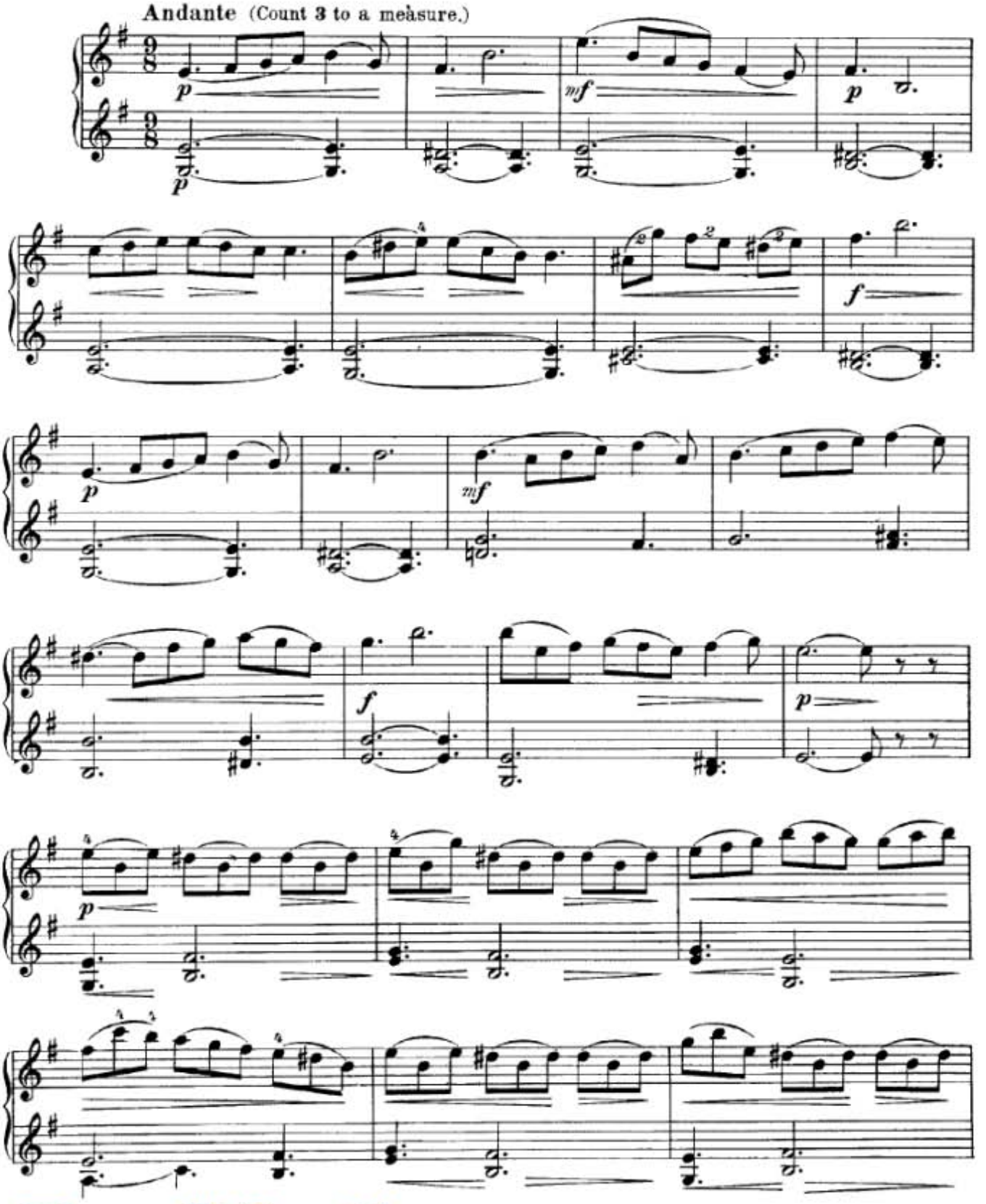
MELODIE



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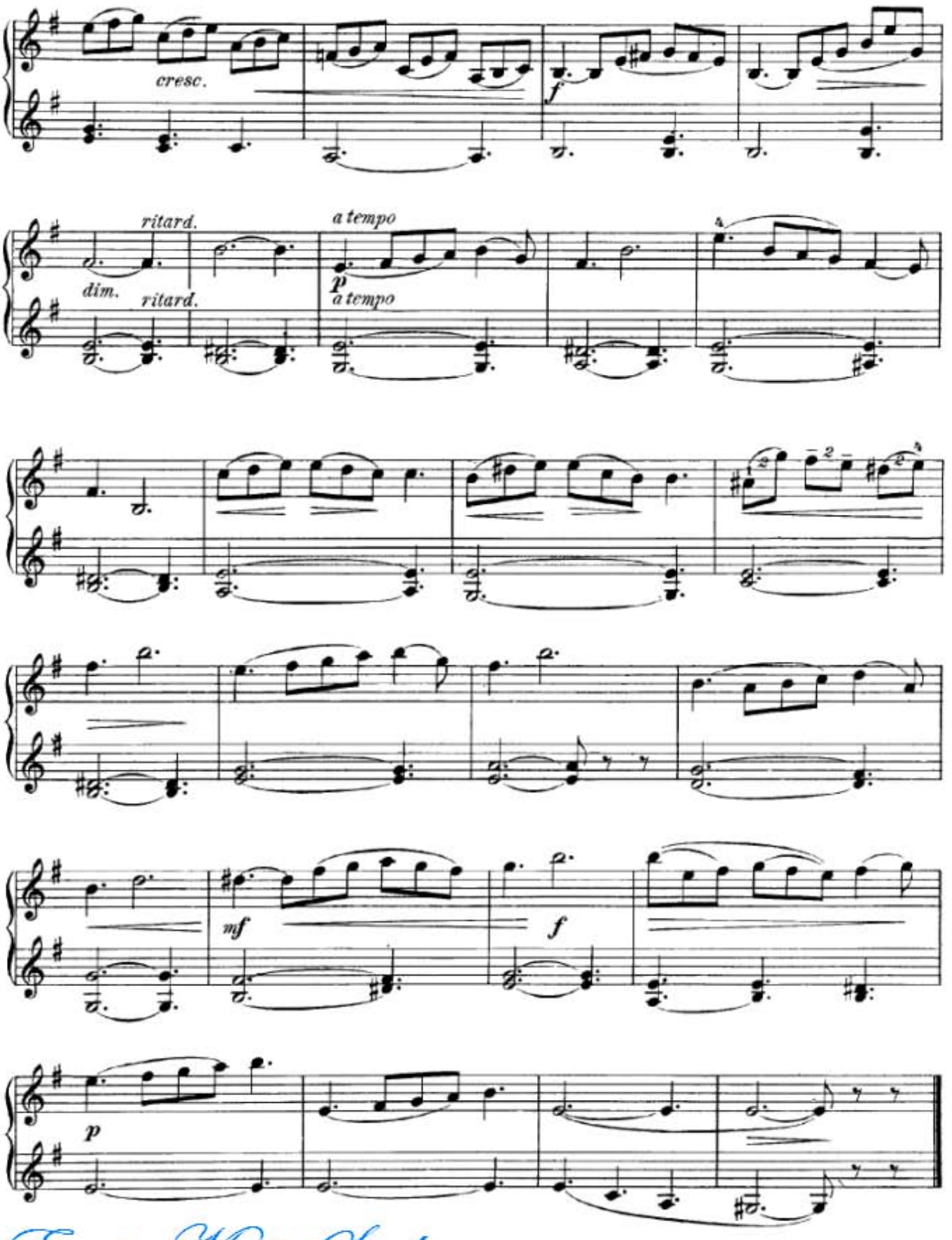

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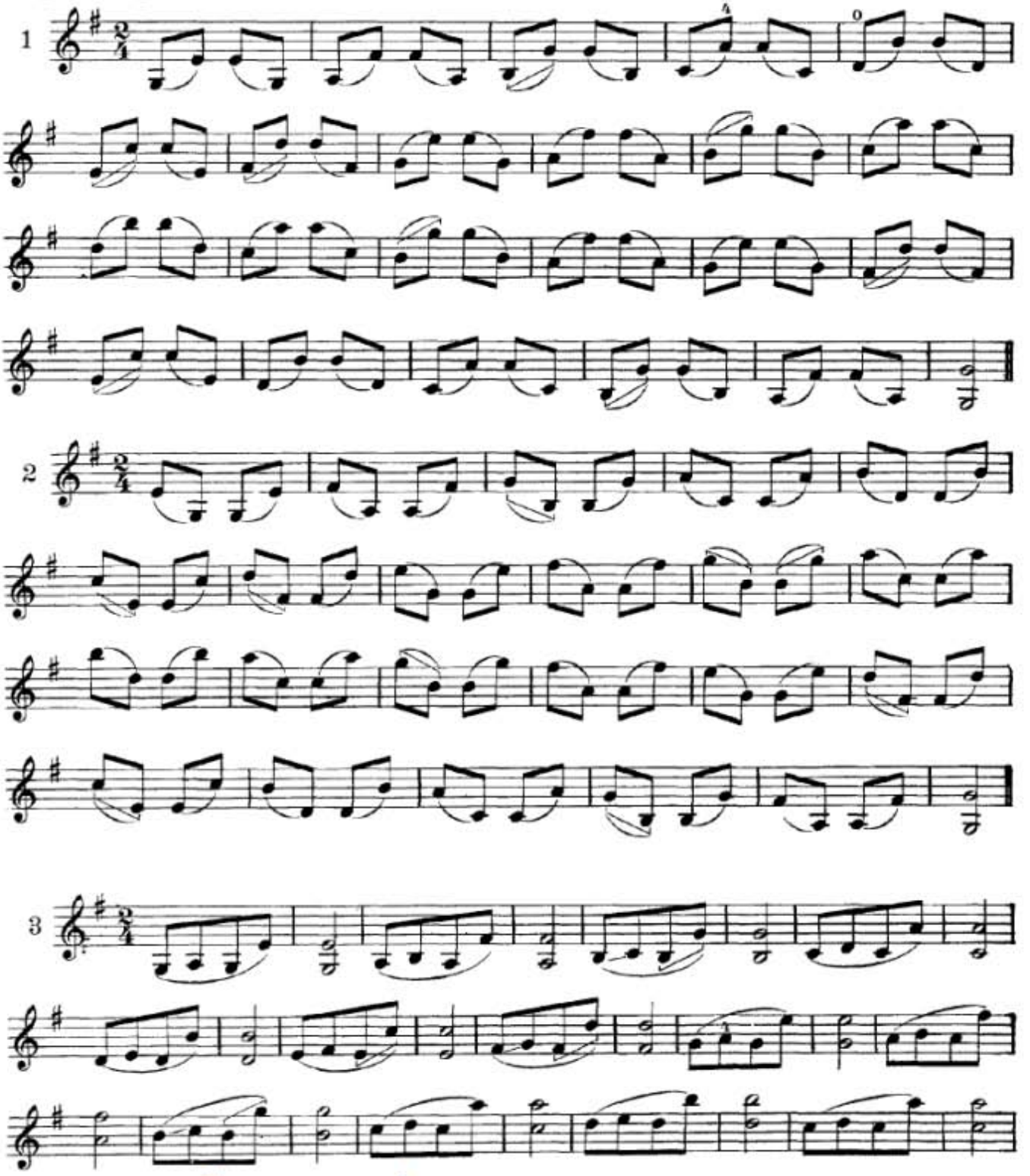
On the Study of Chords

(Preparing them by arpeggios comprising the same notes.)

Broken Sixths

Keep the fingers down until the end of each measure.



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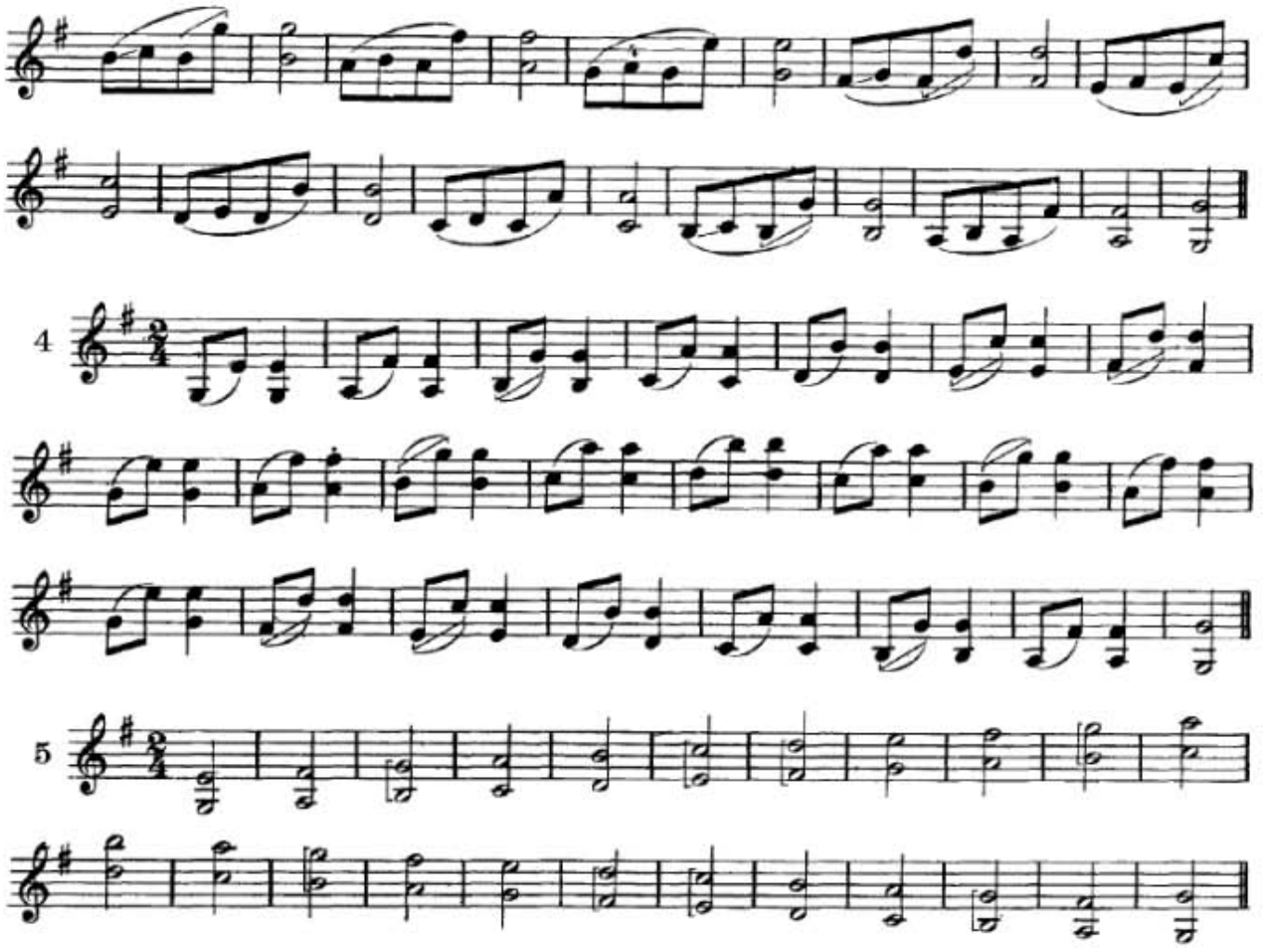
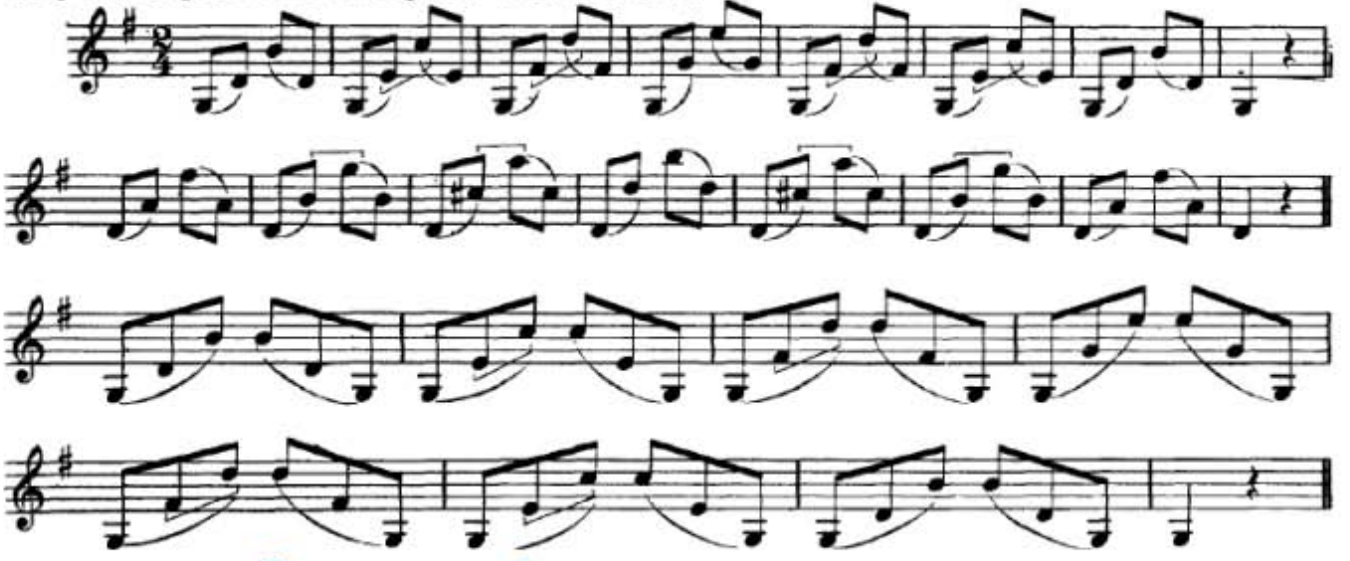


Arpeggios

Change strings without accent or abrupt movement of the wrist.
Keep the fingers down during the whole measure.



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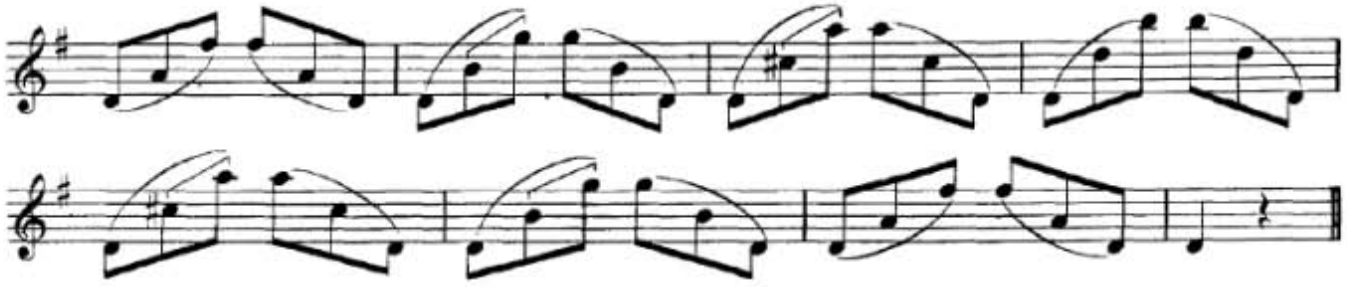
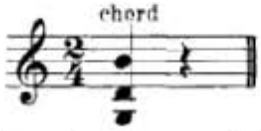


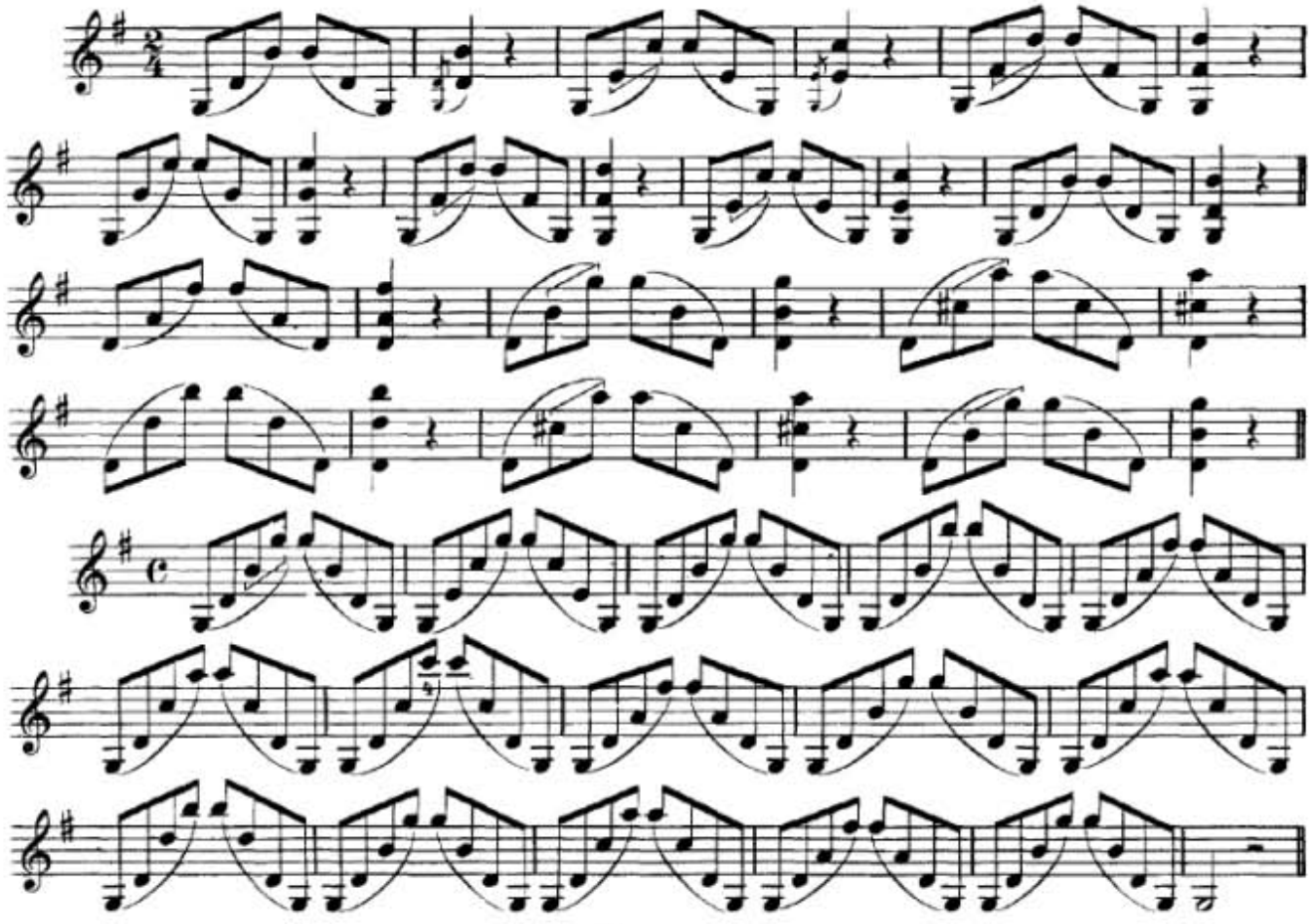
To execute a chord of three notes, first play the two lower ones together; then tilt the bow and play the two upper ones.

Example 

played thus

It is obvious that this division must be done so rapidly as to pass almost unnoticed. Later, one may even play the three notes simultaneously; but at the beginning this would be too difficult for the pupil.

Keep down the fingers on the arpeggio for the chord following.



Chord of four notes

played thus

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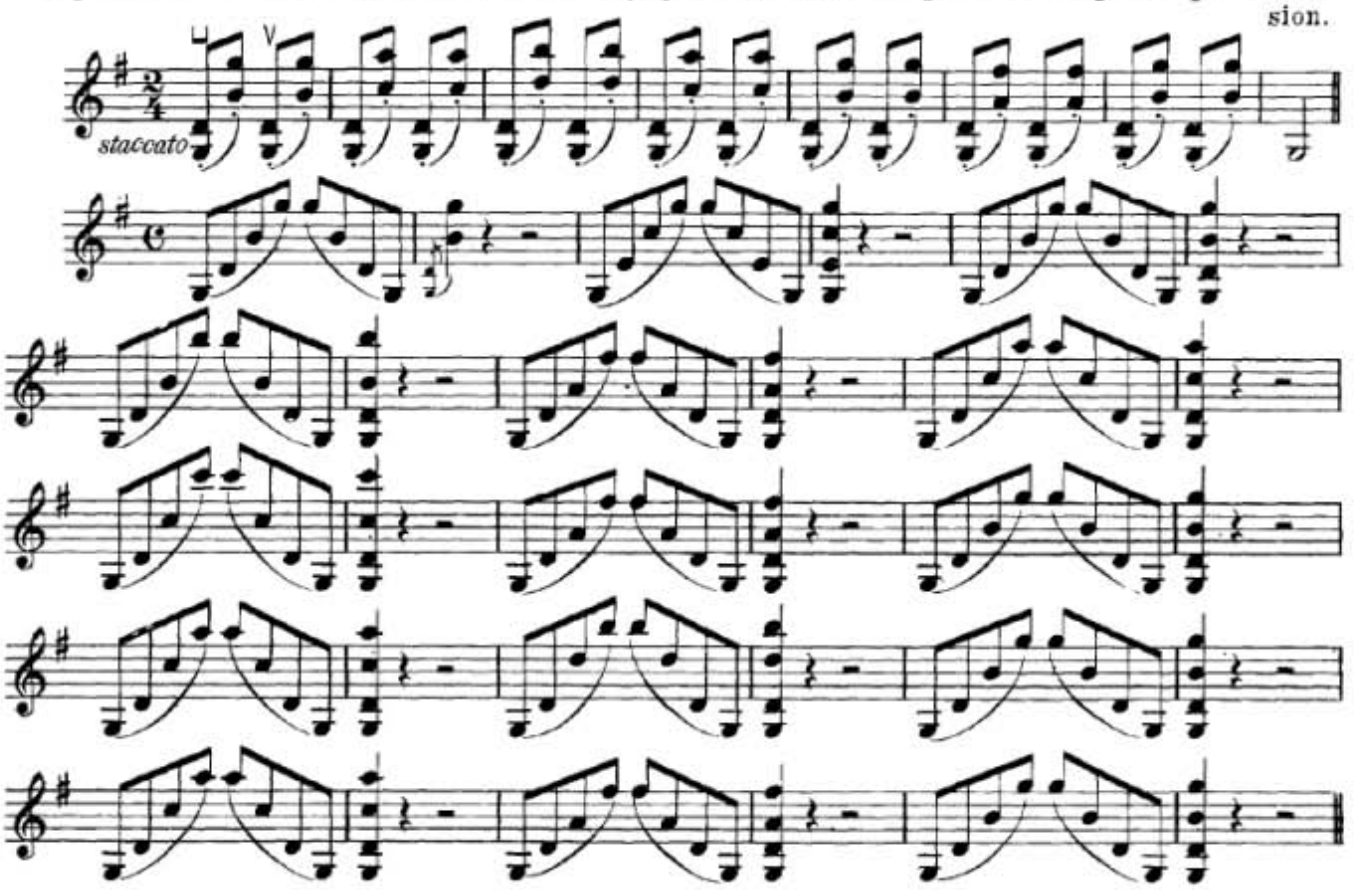
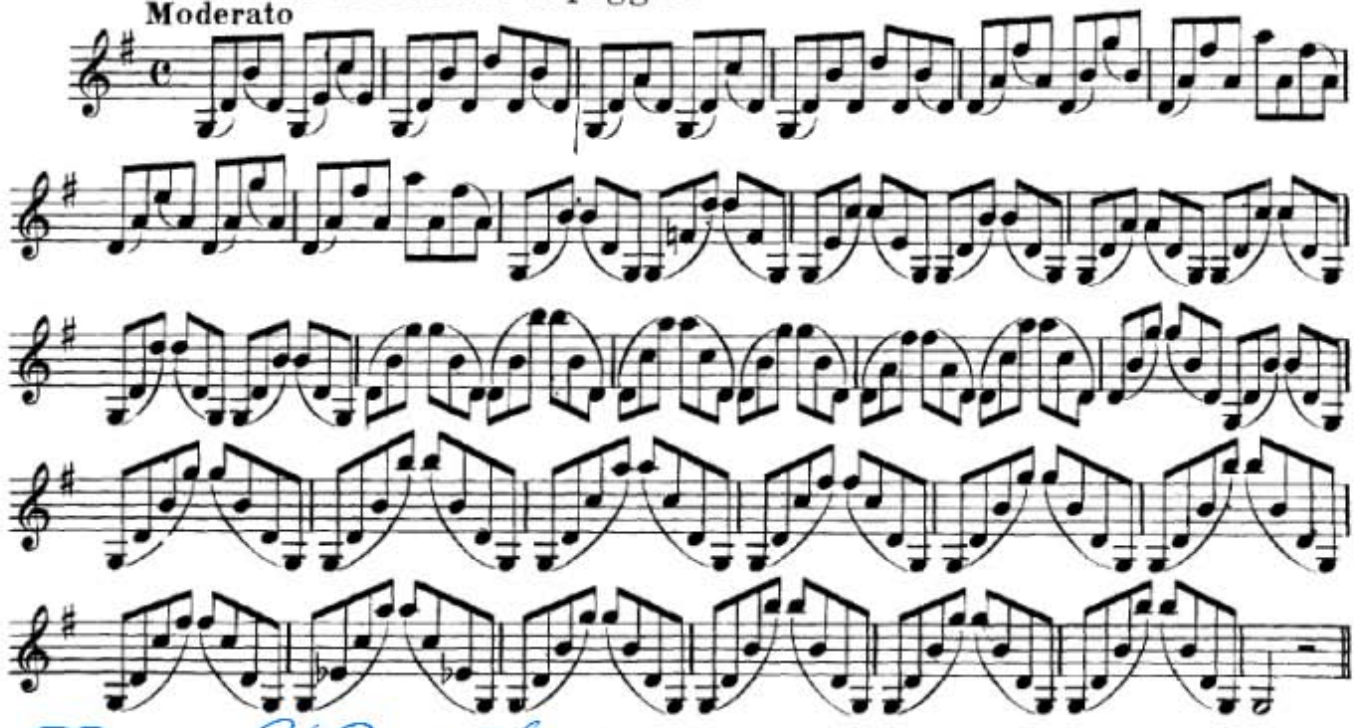
Preparatory exercise to accustom the bow to grip with precision two pairs of strings in rapid succession.



ÉTUDE

Review of the various arpeggios

Moderato



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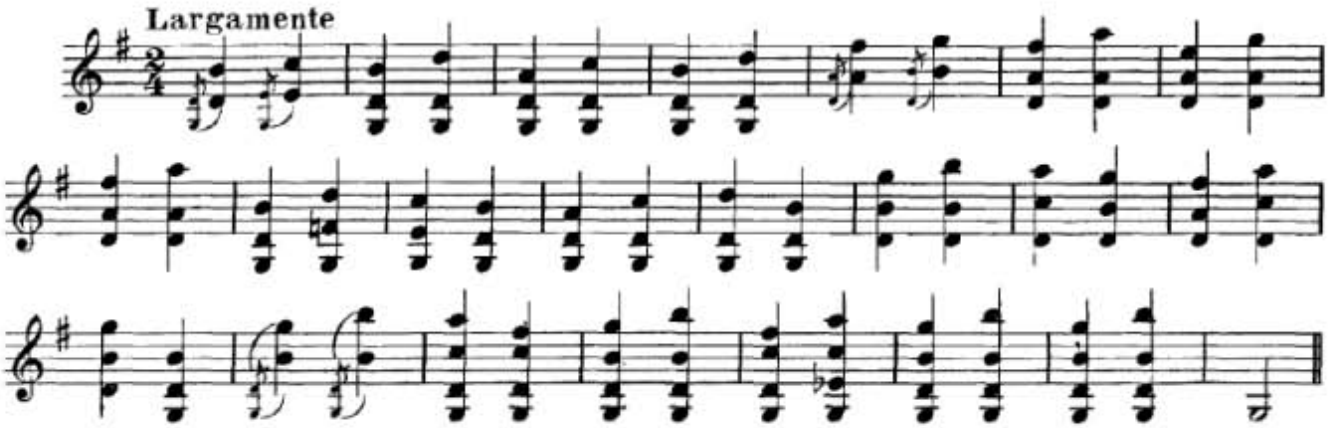

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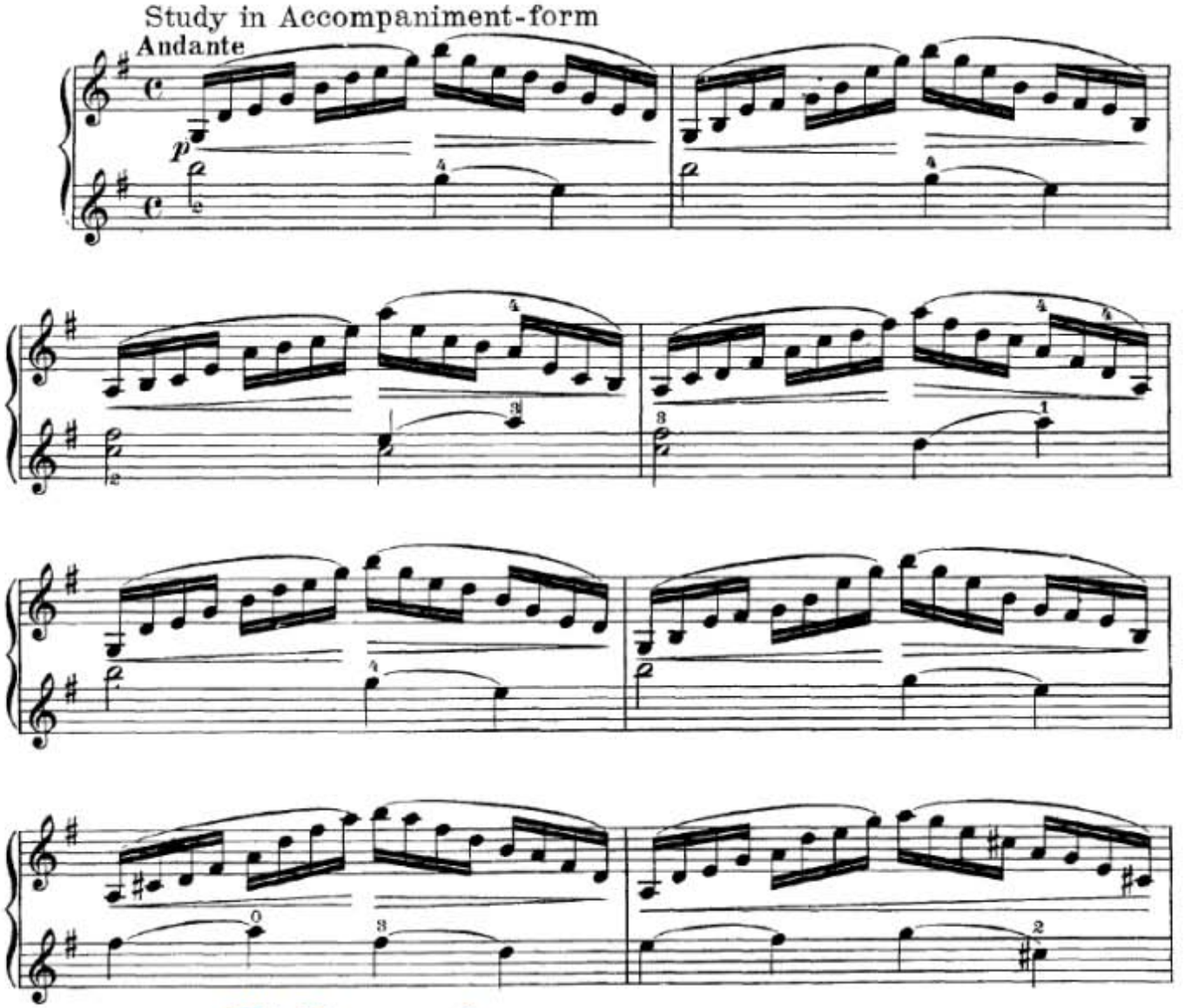

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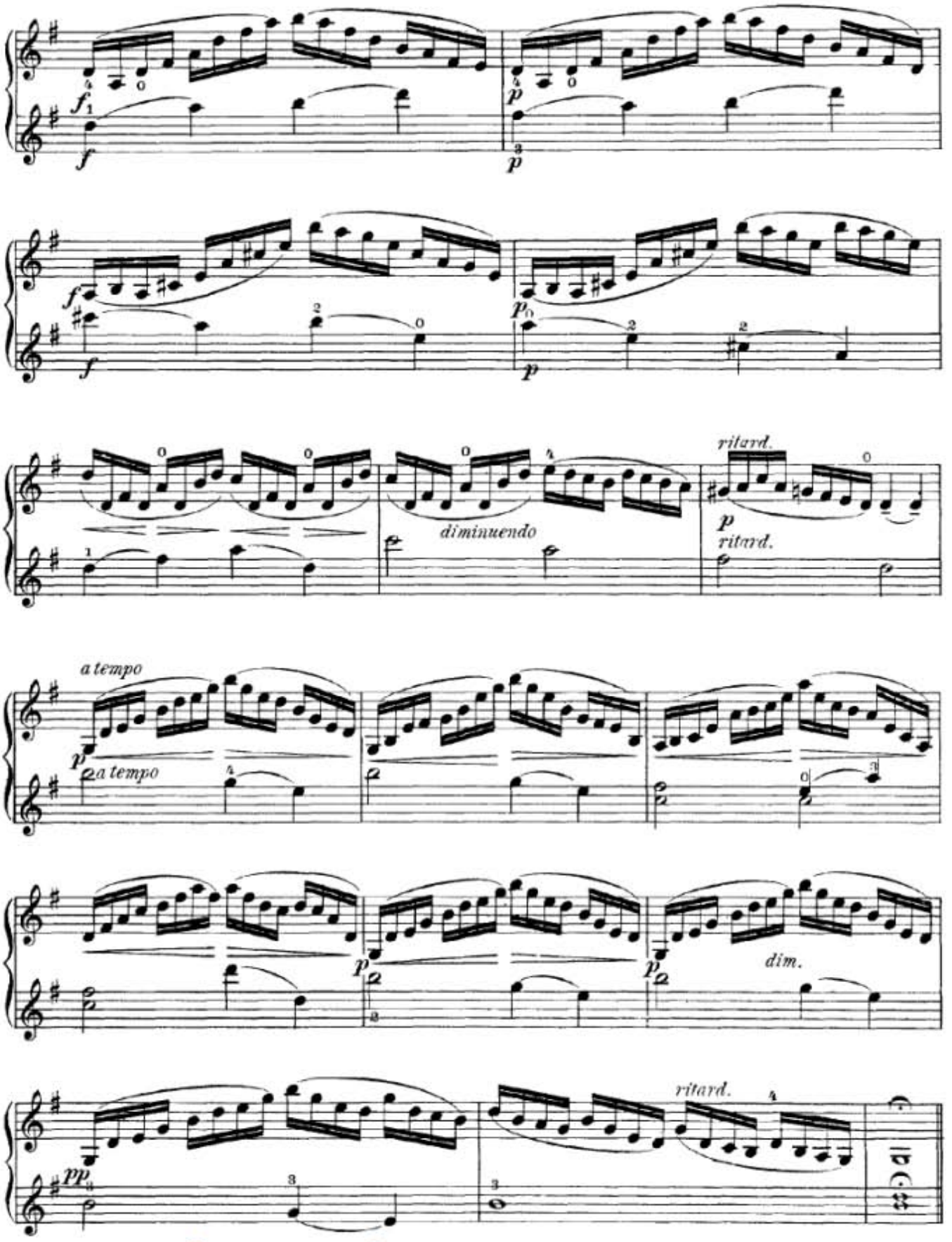

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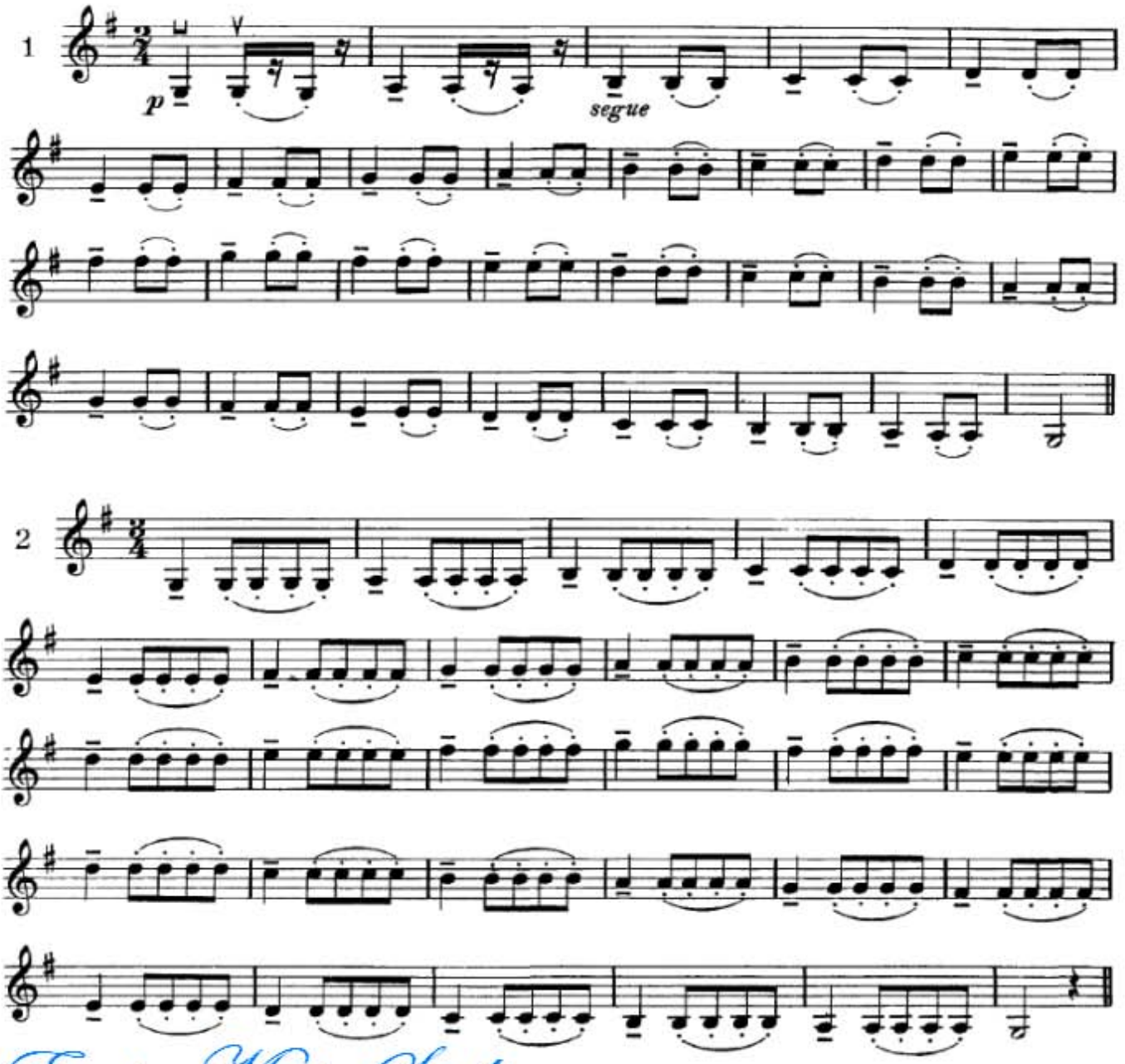
The Saltato

The Saltato, or light staccato on one spot, is derived from the Springing Bow.

Example

This bowing must be executed only with the wrist, at the lower third of the bow; lifting the stick as for the springing bow, keeping on the same spot without running on towards the nut.

In order to keep the bow in the same place, the pupil is obliged to make almost the same movement of the wrist as is required for executing the springing bow; the only difference being that, on the down-stroke, the bow is lifted from the string. In the following exercise the quarter-note begins near the nut and uses about a third of the bow. This makes it necessary, after the last note of each measure (played with the up-stroke), to let the up-stroke continue after the bow has left the string, so as to attain the proper starting-point for beginning the quarter-note.



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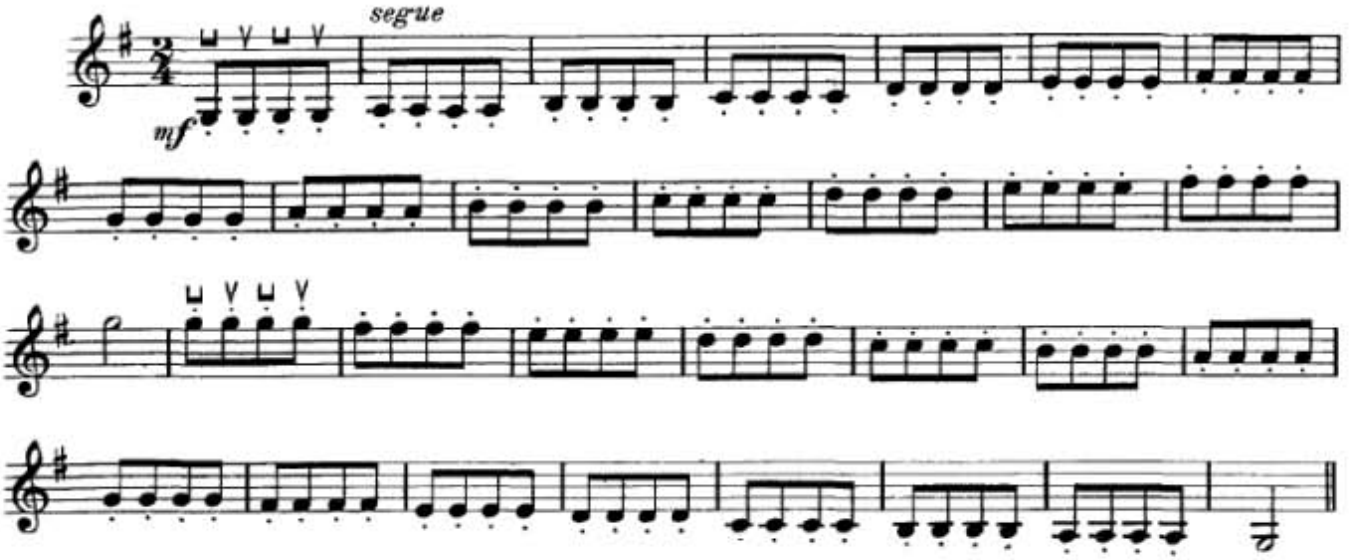
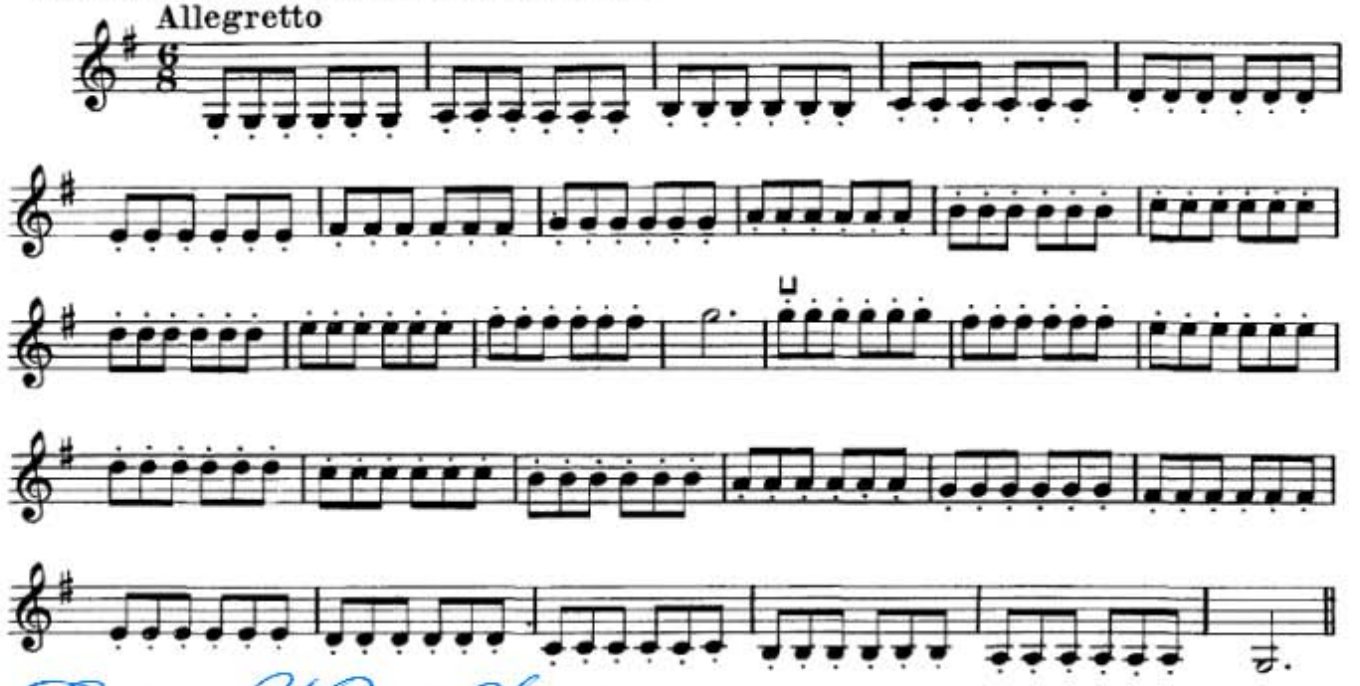
THE SPRINGING BOW

The part of the bow to be used for the springing bow is of great importance, as it is not sufficient for the pupil to execute this bowing from the wrist, but also necessary that the bow should rebound of its own accord. Whereas, in a slow tempo, such as the eighth-note in an Allegretto, the bow easily rebounds at the lower third, for the triplet-eighth in the same tempo you must let it descend a little towards the middle, and for the sixteenth, quite to the middle. It remains for the pupil to find the place at which he can most easily execute this bowing.

Lightly, lifting the stick from the string.



Advance the bow a little towards the middle.



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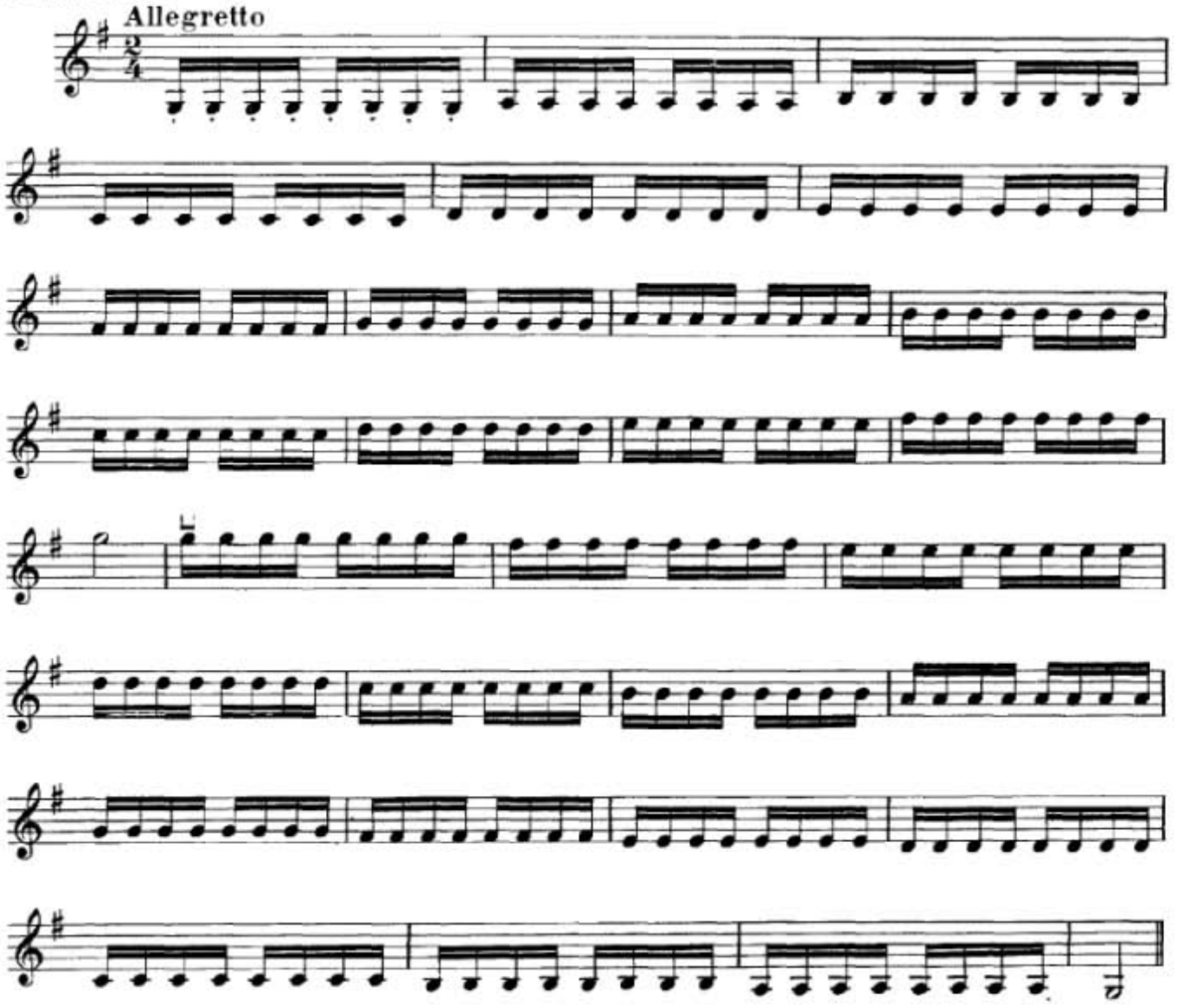
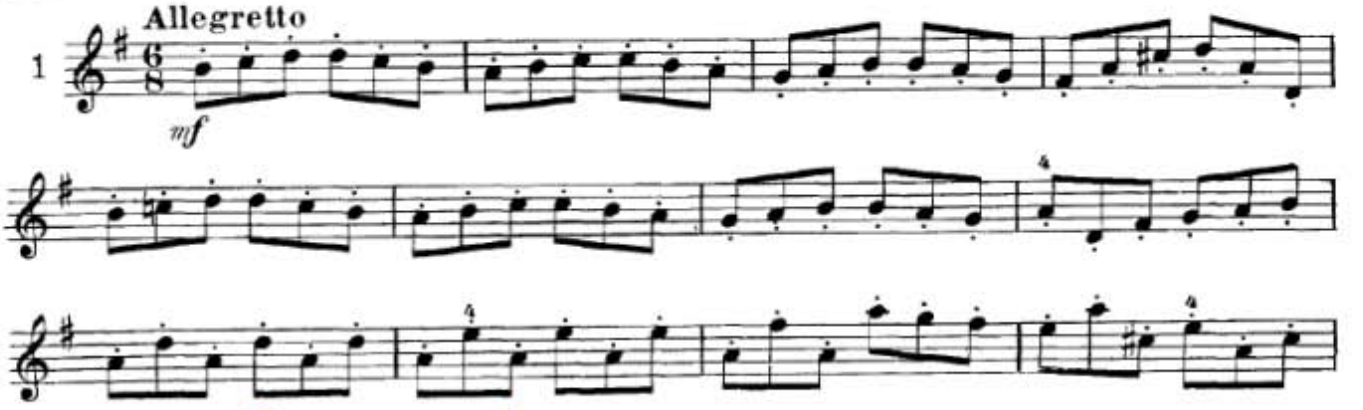
At the middle



Study on the Springing Bow

Lower third of bow.



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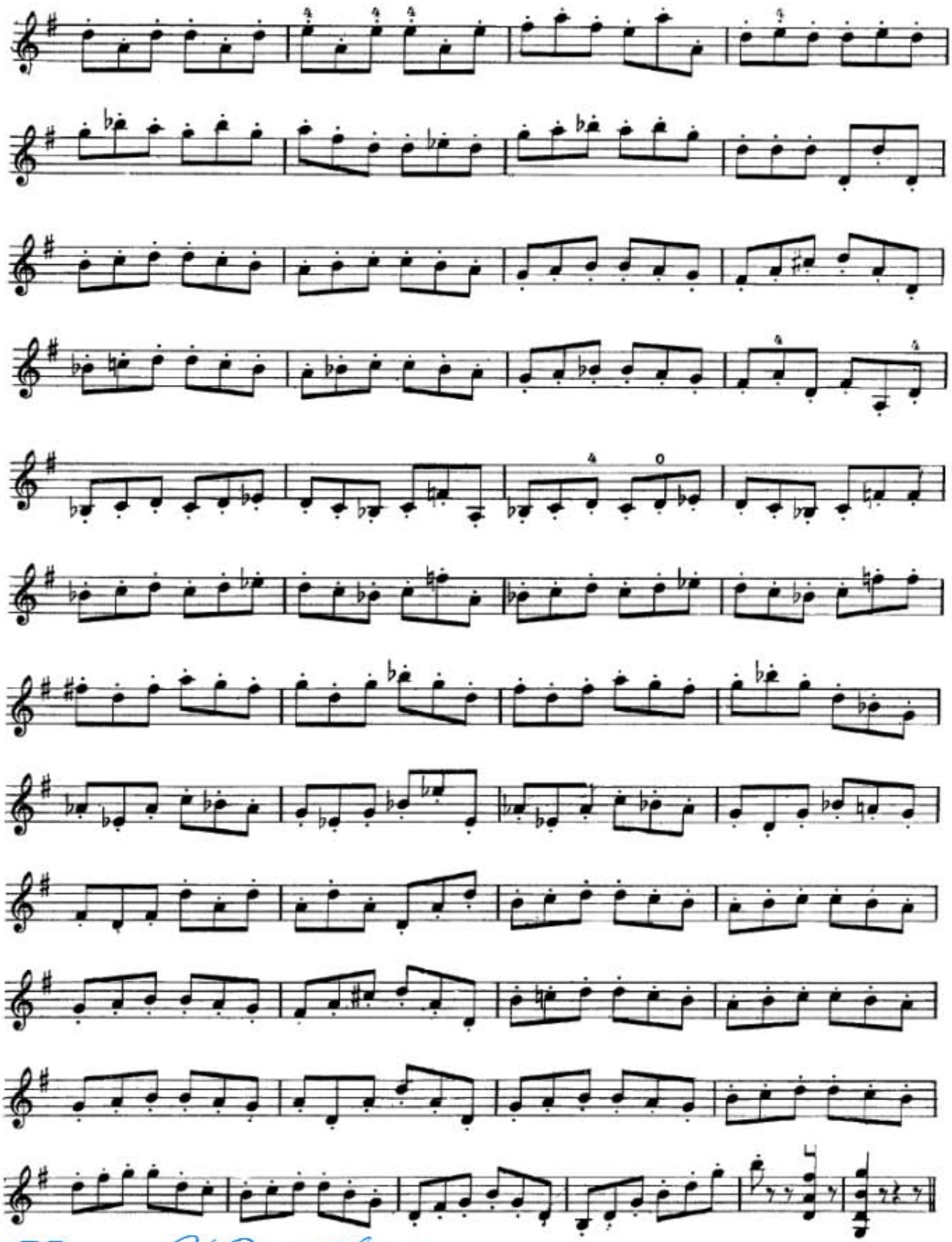

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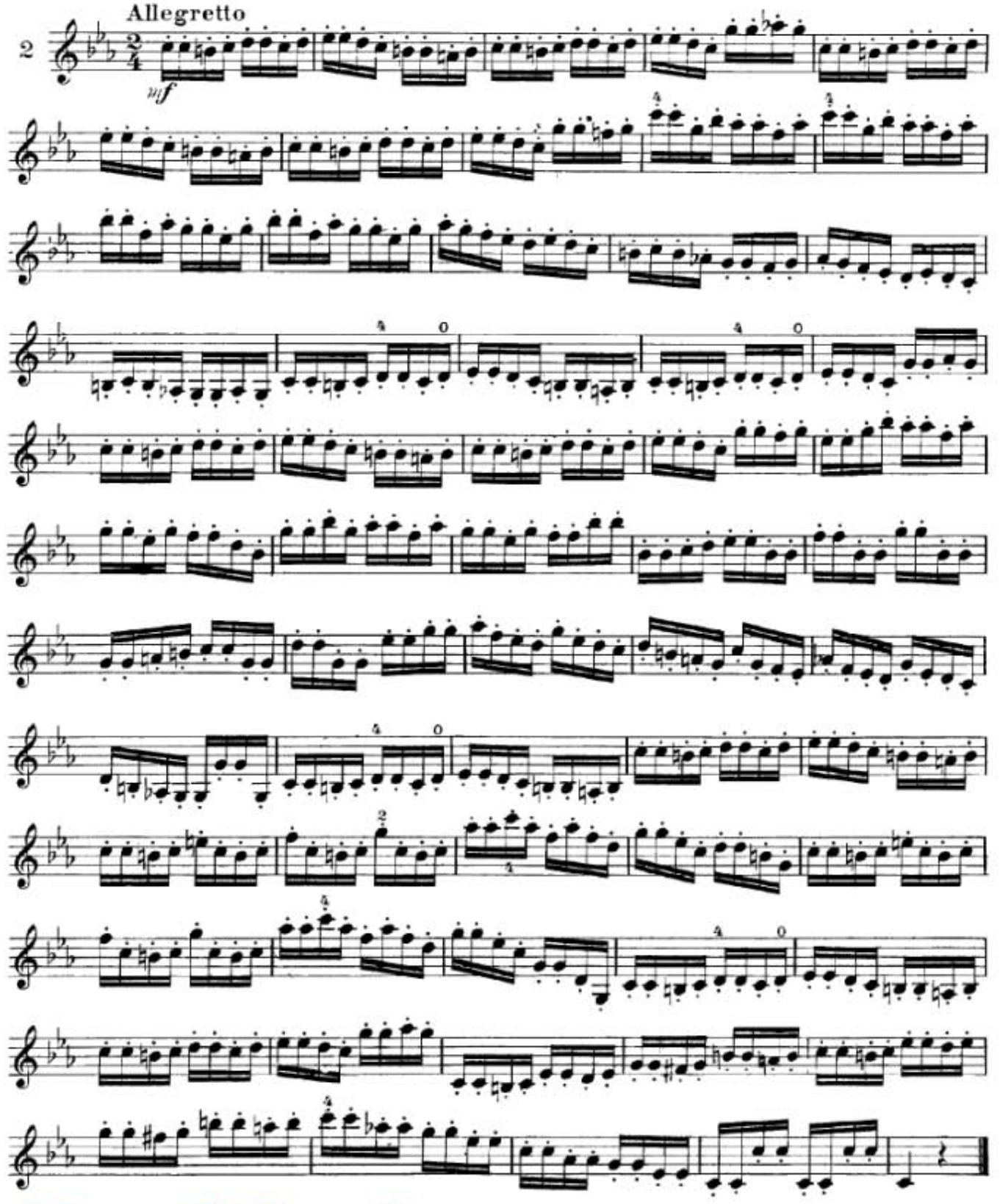
At the middle.



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