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STUDIES
FOR
VIOLIN

by
MAX FISCHEL

Opus 10
Book One

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DOUBLE-STOP SCALE AND TECHNIC STUDIES

for VIOLIN

by Max I. Fischel

(OPUS 10)

In Two Books

Book I $1.00
Book II $1.00

ESTUDIOS DE ESCALAS Y TÉCNICA DE DOBLE PISADA

para VIOLÍN

por Max I. Fischel

(OPUS 10)

En Dos Libros

Libro I
y Libro II

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GAMBLE HINGED MUSIC CO.
EDITOR
CHICAGO
Preface

Nowhere in Violin Study is a systematic, carefully graded and progressive course more necessary, than when conducting the learner through the technical difficulties of Double-Stopping and Chords.

Thorough examination of almost all available works on this subject, however, reveals the surprising fact that this fundamental principle, while usually recognized in the beginner's studies for this instrument is practically ignored in many of the later grades with consequent discouragement to the pupil, who is frequently confronted by difficulties not previously explained and for which he is therefore unprepared.

This idea of Progressive Grading, being of utmost importance to the pupil's correct and rapid advancement, has characterized my previous works and is consistently continued as the guiding principle of this new series of instructions, as providing a method by which each difficulty is overcome separately and the student may proceed by sure and easy steps to perfect mastery of this most expressive of musical instruments.

To my old and new friends, in confidence that sound judgment will approve and use justify the theory upon which these studies are based, they are respectfully submitted.

Prefacio

En ninguna etapa del Estudio del Violín es más necesario un curso sistemático, cuidadosamente graduado y progresivo, que en aquella en que se lleva al estudiante al través de las dificultades técnicas de la Pisada Doble y los Acordes.

El examen detenido de casi todas las obras de que sobre la materia se dispone revela, empero, el hecho sorprendente de que, si bien se reconoce la importancia sumísima de este principio fundamental para los estudios del principiante en este instrumento, prácticamente se hace caso omiso de él en los grados superiores, con la lógica consecuencia de que el discípulo se desanima al tropezar a menudo con dificultades de que no se le ha prevenido con antelación, ni explicadoaselas, y al encontrarse, por consiguiente, falta de toda preparación para vencerlas.

Esta idea de Gradación Progresiva, cuya gran importancia para el adelanto rápido y correcto del discípulo es obvia, ha predominado en mis obras precedentes, caracterizándolas, y continuía siendo invariablemente el principio que sirve de guía en esta nueva Serie de Instrucciones, proporcionando un método adecuado para el dominio de cada una de las dificultades por separado, y por medio del cual puede el estudiante progresar con pasos firmes y seguros, al vez que fáciles, hasta adquirir perfecta maestría en éste el más expresivo de los instrumentos musicales.

Respetuosamente dedicados están estos Estudios a mis antiguos y a mis nuevos amigos, en la seguridad de que el razonamiento juicioso aprobará y el uso justificará la teoría sobre que se basan.
Exercises in Double-stopping

To be played in a very slow tempo and with great care regarding placing of fingers and intervals. Practice softly without too much pressure of the bow upon the strings, this is a common fault found with students when learning to play double-stops. The softer you play, the clearer you hear the intonation.

Repeat each line at least four times.

3rd to remain on string.

Practise other exercises on page in this manner.

The greatest care should be taken to see that the fingers fall on the tips, and with force.

This sign — indicates that the fingers are a half-step apart, and consequently should touch each other on the different strings.

This sign —— indicates that finger is to remain on string.
Easy Double-stops

The following exercises are the simpler form of double-stopping and if used very slowly (watching that the fingers fall correctly on their tips) are a sure means to the art of true intonation.

Fáciles Pisadas Dobles

Los ejercicios siguientes son la forma más sencilla de la pisada doble, y si se ejecutan muy lentamente (cuidando de que los dedos caigan correctamente sobre las yemas) son el medio seguro para el dominio de la entonación.
Fourths

The teacher should be very careful that the tones sound true.

This page should be repeated as often as the teacher thinks it necessary, it being an excellent exercise for the fingers and intonation.

Study slowly

El maestro debe cuidar de la absoluta pureza de los tonos.

Esta página debe ser repetida tan a menudo como el maestro lo estime necesario, siendo como es un ejercicio excelente para adiestrarse en la digitación y la entonación.
Chords
Let fingers lie on strings as much as possible and always play on tips. Study slowly and pass bow over strings in an even manner parallel with bridge. Be careful of bow changes.

Acordes
Díjase que los dedos descansen sobre las cuerdas tanto como sea posible, tocando con las yemas siempre. Estúdiase con lentitud y pásese el arco sobre las cuerdas de una manera uniforme, paralelamente al puente. Obsérvese cuidadosamente los cambios de arqueada.
Octaves

Practise very slowly.

Bow and fingers must change simultaneously.

Keep 3d down.

La arqueada y la digitación deben ser cambiadas simultáneamente.

Manténgase el anular abajo.
Preparatory exercises for the scales in Thirds

Practise slowly. Give attention to intervals.

Ejercicios Preparatorios para las Escalas en Terceras

Practíquese lentamente. Préstese especial atención a los intervalos.
Thirsd, Sixth, Octaves

Be very particular regarding intonation.

C MAJOR DO MAYOR
W.B. Slowly. Lentamente.

A MINOR LA MENOR
W.B.
Practise softly and slowly in perfect rhythm.
Use bowing in first line.

Practíquese suave y lentamente en ritmo perfecto; úsese el arqueo de la primera línea.
Use same bowing for rest of page.

Úsese la misma arqueada para el resto de la página.
Repeat each group at least 4 times.

Repítase cada grupo 4 veces cuando menos.
All exercises should be practised like example preceding the C Major Study.

Se deben practicar todos los ejercicios como el ejemplo que precede al estudio en Do Mayor.

F MAJOR FA MAYOR

D MINOR RE MENOR

Do not raise fingers unless necessary.

No se levanten los dedos, salvo que sea necesario.

Bb MAJOR Bb MAYOR

6 MINOR SOL MENOR

W.B. Slowly. Lentamente.
This study is adapted from a Sevcik bowing exercise. Practise softly.

Este estudio es una adaptación de un ejercicio de arqueo de Sevcik. Practíquese suavemente.
Practise in a slow tempo. Use same bowing as in first line.

Practíquese en compás lento. Úsese la misma argüeada que en la primera línea.
Also practise 3 and 6 to a bow stroke, legato.

Finger not to be raised unless necessary.

Practíquense también de a 3 y 6 en cada arqueada, con ligado.

El dedo no se debe alzar, a menos de ser necesario.
Study to develop the Trill

Use the different examples for practise.

Estudio para adestarse en el trino

Úsense los diversos ejemplos para la práctica.
Major and Minor Thirds of the Major Scale all in the 1st position. Do not use more than two lines per lesson. Also practise 2 and 4 to a bow stroke.

Terceras Mayores y Menores de la Escala de Mayor, todas en la 1ª posición. No se usen más de dos líneas para cada lección. Practíquense también 2 y 4 por arqueada.
Study very slowly and with great care. Keep fingers on strings as much as possible.

Estúdiese muy lentamente y con mucho cuidado. Manténganse los dedos sobre las cuerdas tanto como posible.
Octaves

1st and including 3d position shifts. Do not raise 2nd and 3d finger too high.

Octavas

Variaciones en la 1a y en la 3a posiciones.
Do not raise 2nd or 3rd finger too high

No se levante el cordial, o el anular, demasiado alto.
Also practise 2 and 4 to a bow stroke.

Molto moderato

Practíquense también de a 2 y 4 por arqueada.
3rd Position

Also play 2, 4 and 8 to a bow stroke. Pay particular attention to steps and half steps on the different strings.

3ª Posición

Tóquense también 2, 4 y 8 en cada arqueada. Préstese particular atención a los tonos y semitonos en las distintas cuerdas.
2nd Position

To be played in separate bows also 2, 4 and 8
to a bow stroke. Pass over strings smoothly. Do
not raise fingers from strings unless necessary.

2ª Posición

Para tocarsen arqueadas separadas y también
de a 2, 4 y 8 en cada arqueada. Pásese el arco
sobre las cuerdas con entera uniformidad. No se
alcen los dedos de las cuerdas a menos que sea
necesario.
In descending scales in thirds a fingering which facilitates the execution is employed. It consists of the regular placing of the hand upon the 1st and 3rd fingers. It can only be used in the keys of F, C, G, D and A on account of the open strings.

En las escalas descendentes en terceras se emplea una digitación que facilita la ejecución. Consiste en la colocación ordinaria de la mano sobre el índice y el anular. Sólo puede usarse en las claves de Fa, Do, Sol, Re y La en virtud de estar las cuerdas al aire.
Use same fingering but do not mark.
Study slowly.

Book II follows Book I. Be sure to review Book I before proceeding to Book II.
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By

MAX FISCHEL

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