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LOUIS SVEĆENSKI

Twenty Progressive Exercises For Viola

With Accompaniment of a Second Viola

Adapted from the original Op. 38 for Two Violins

By

J. DONT

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Twenty Progressive Exercises

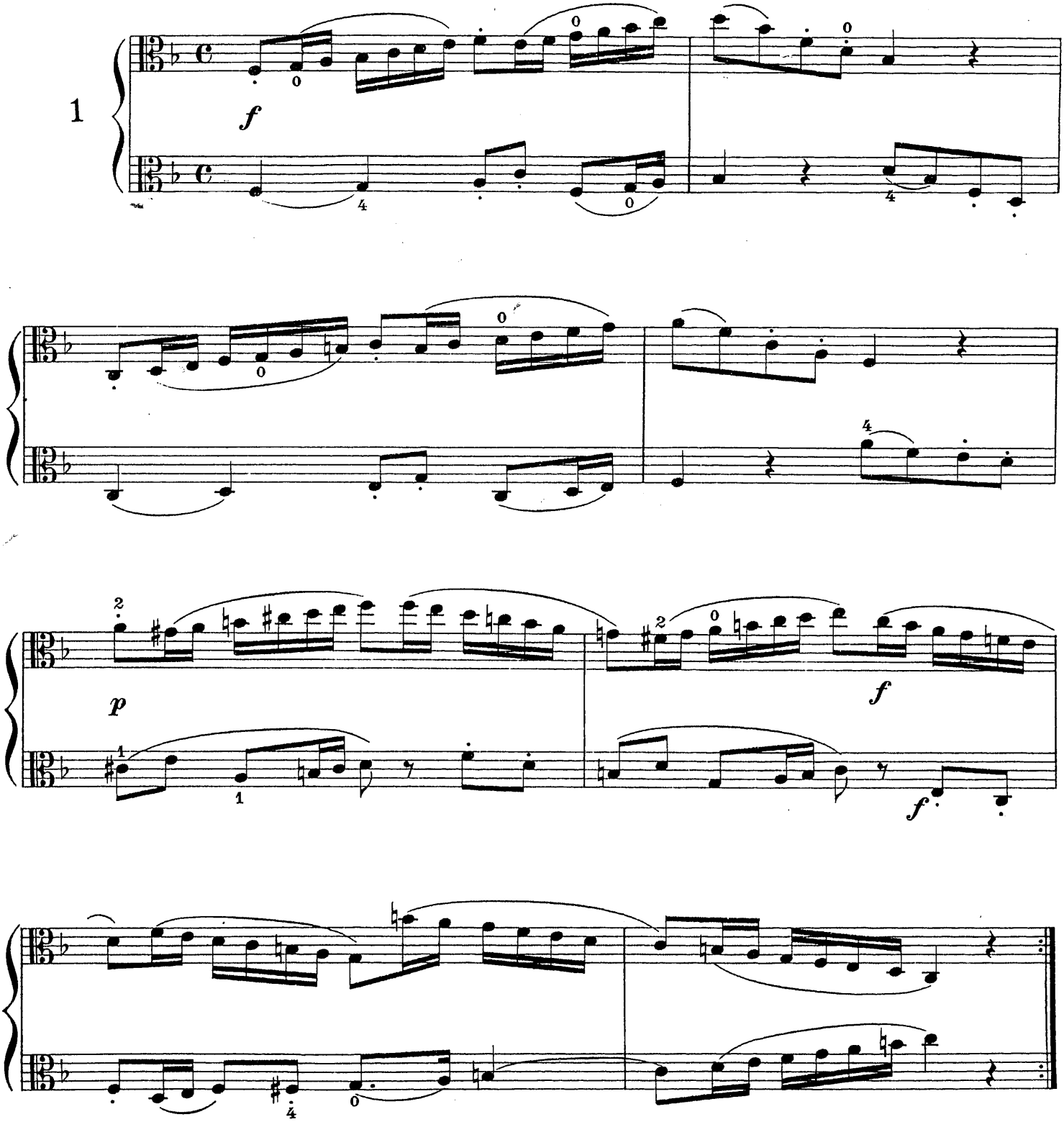
for

Two Violas

Use the upper half of the bow throughout this exercise.

J. Dont. Op. 38
Adapted for Viola by
Louis Svećenski

Allegro moderato



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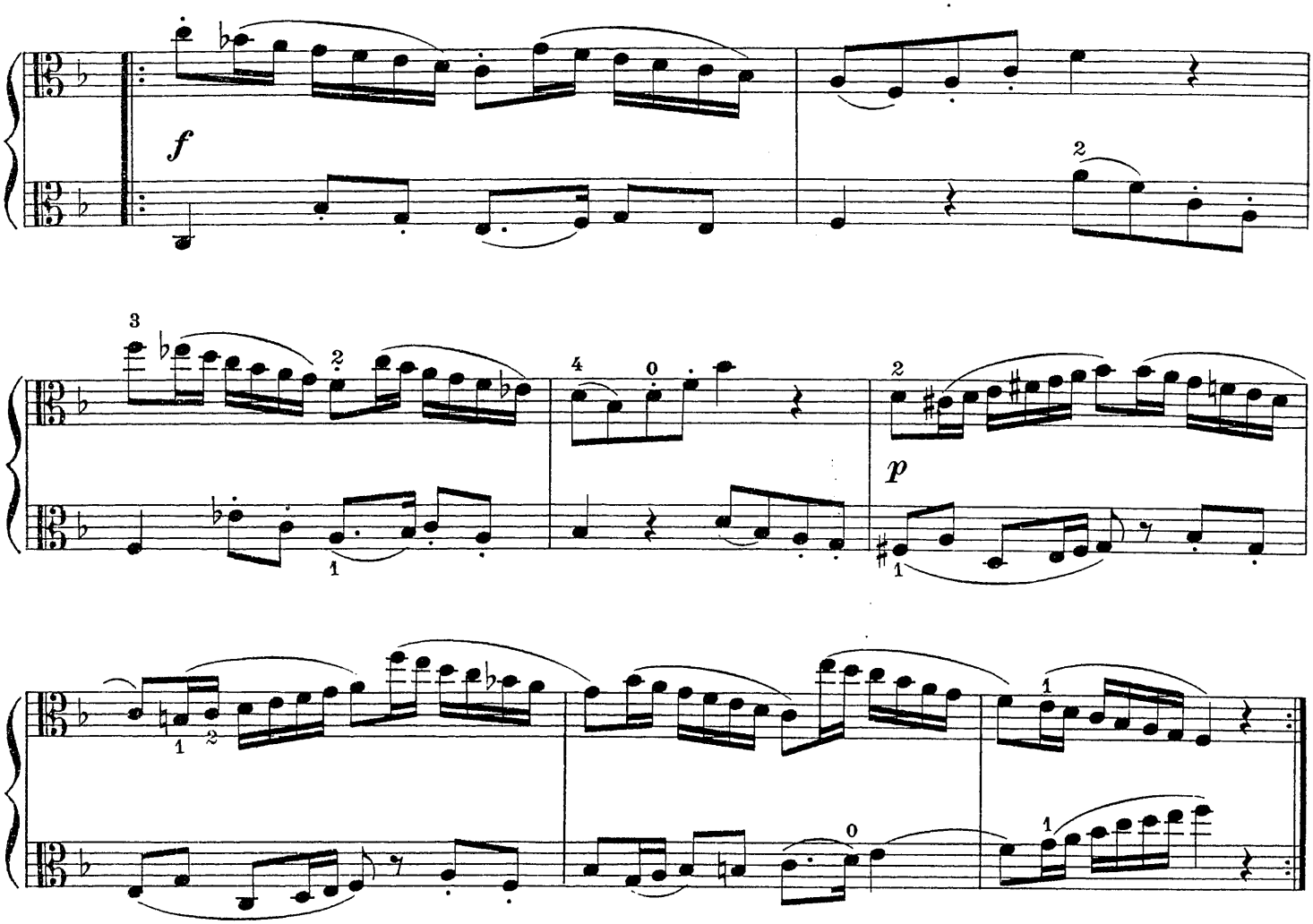
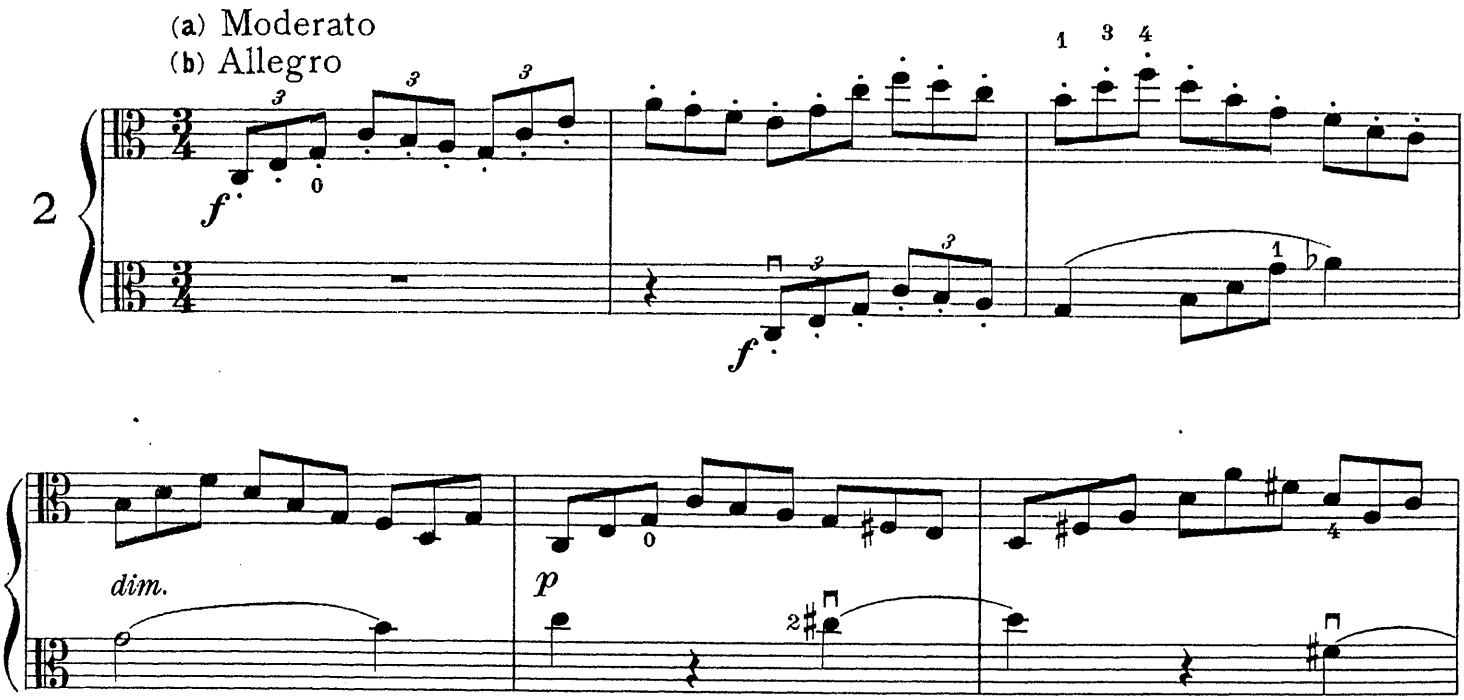
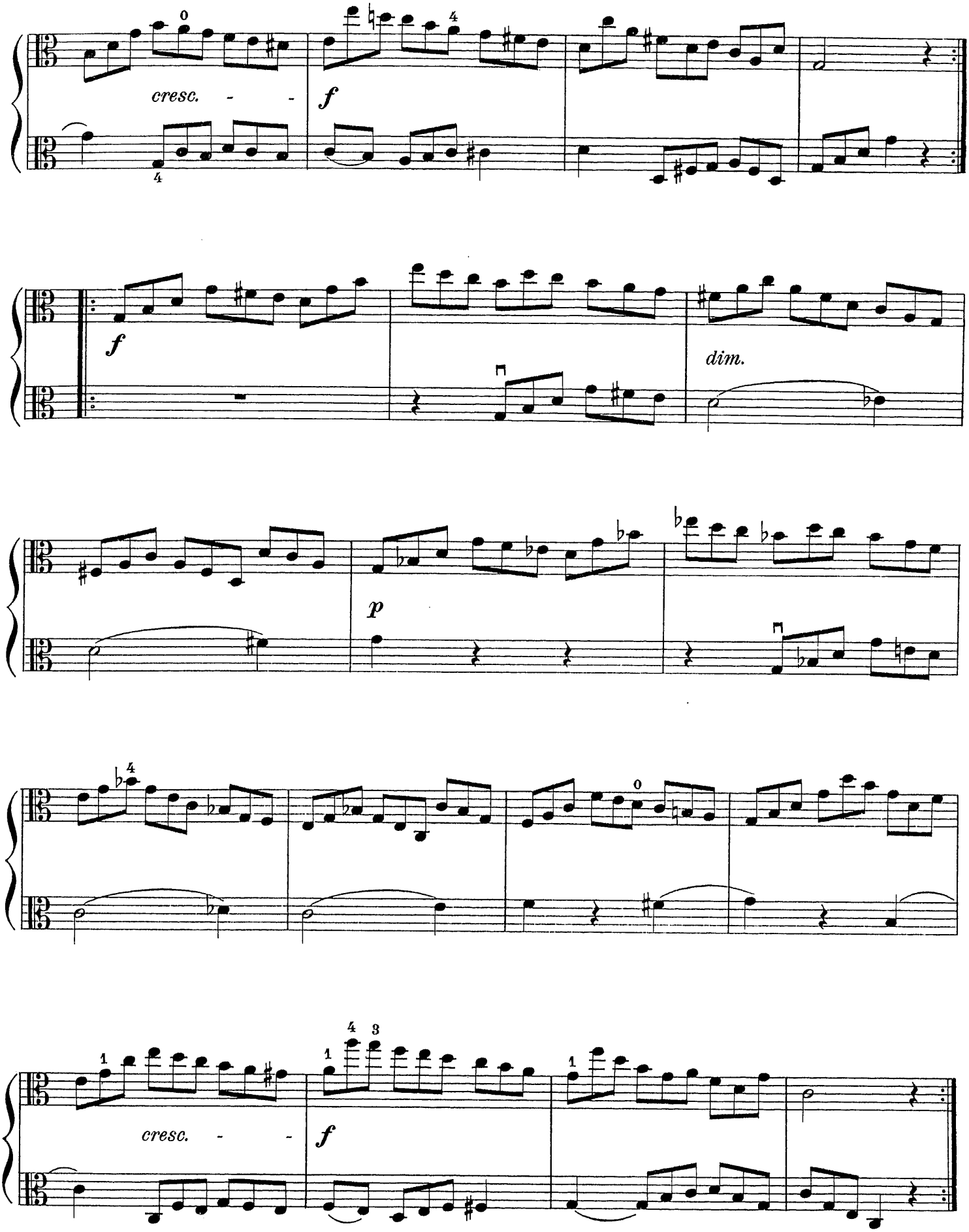


This exercise may be practised at first in a moderate tempo with strongly marked, detached bowing at the point, and then faster, lightly, in the middle of the bow *(spiccato)*

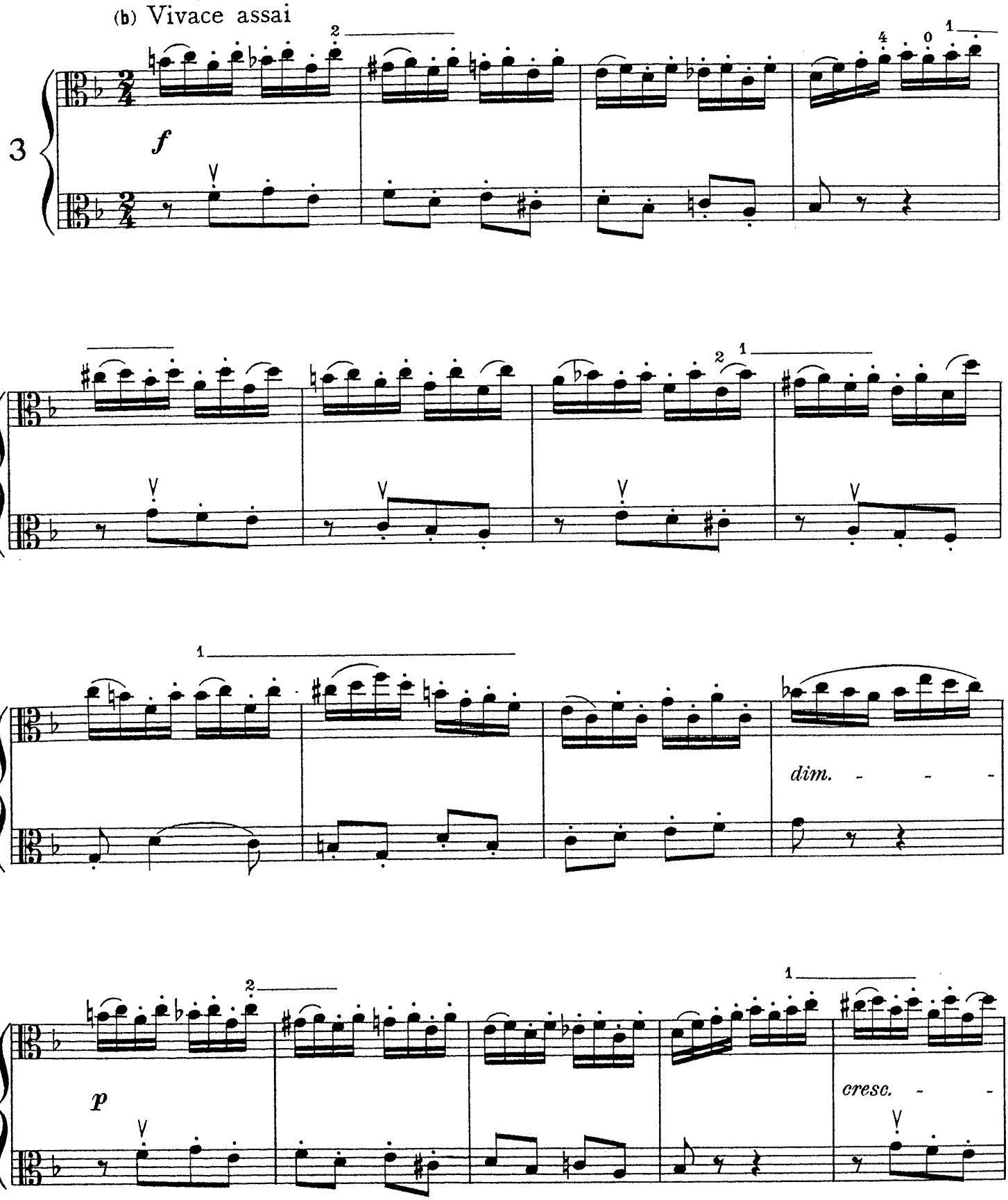
(a) Moderato
(b) Allegro

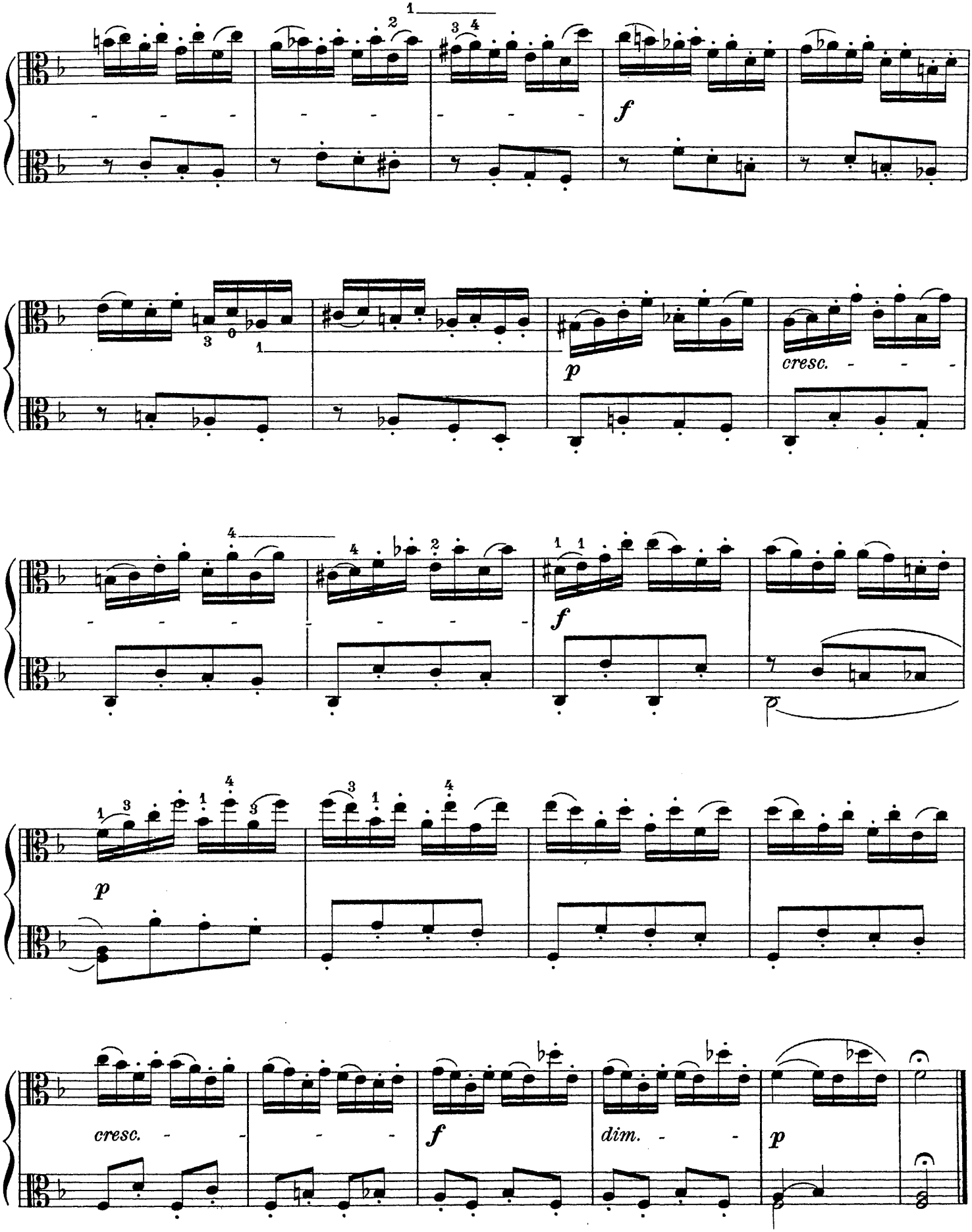



cresc. - -
f
f
dim.
p
cresc. - -
f

To be practised in the two different manners indicated in Exercise 2.

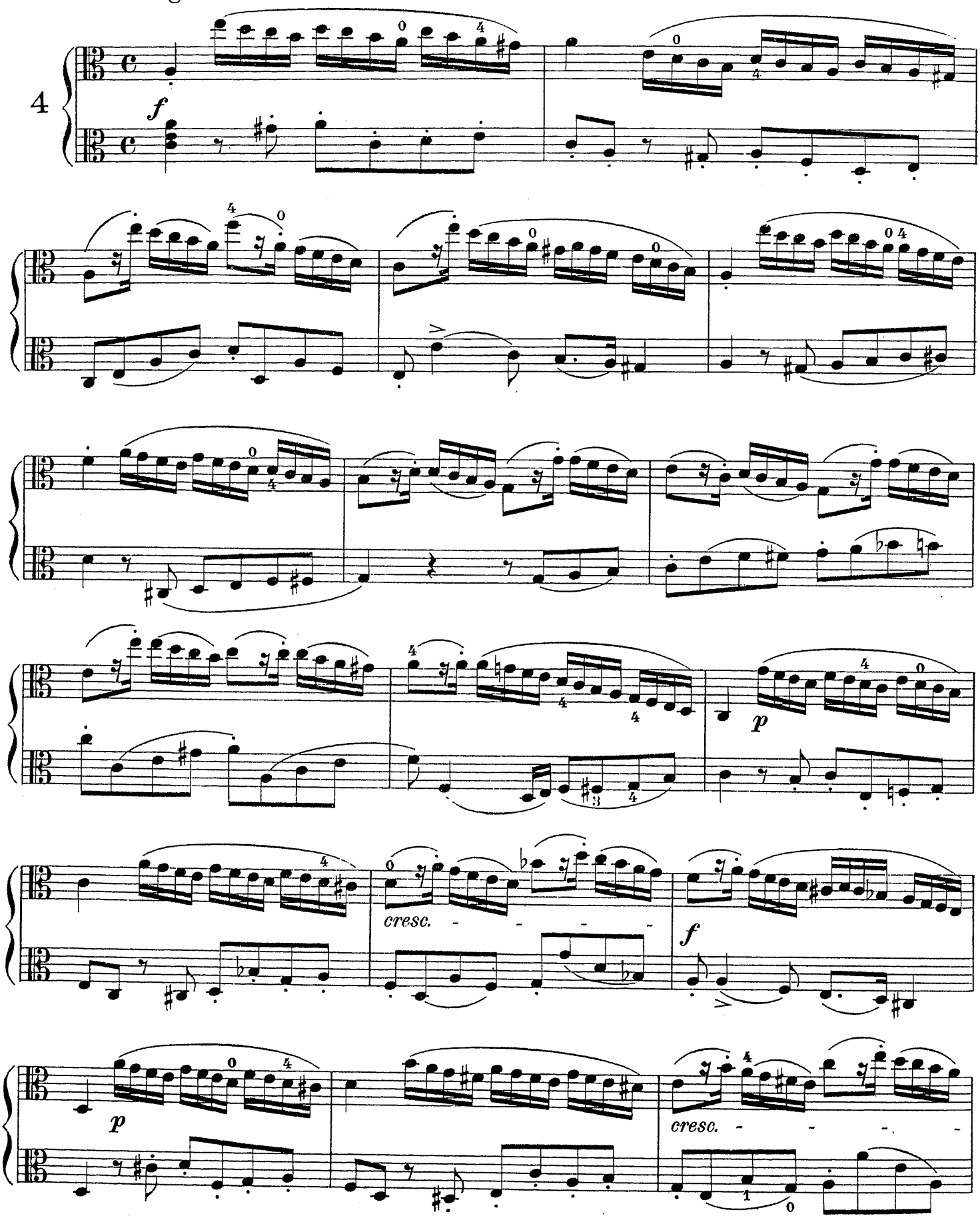
(a) Allegro moderato
(b) Vivace assai

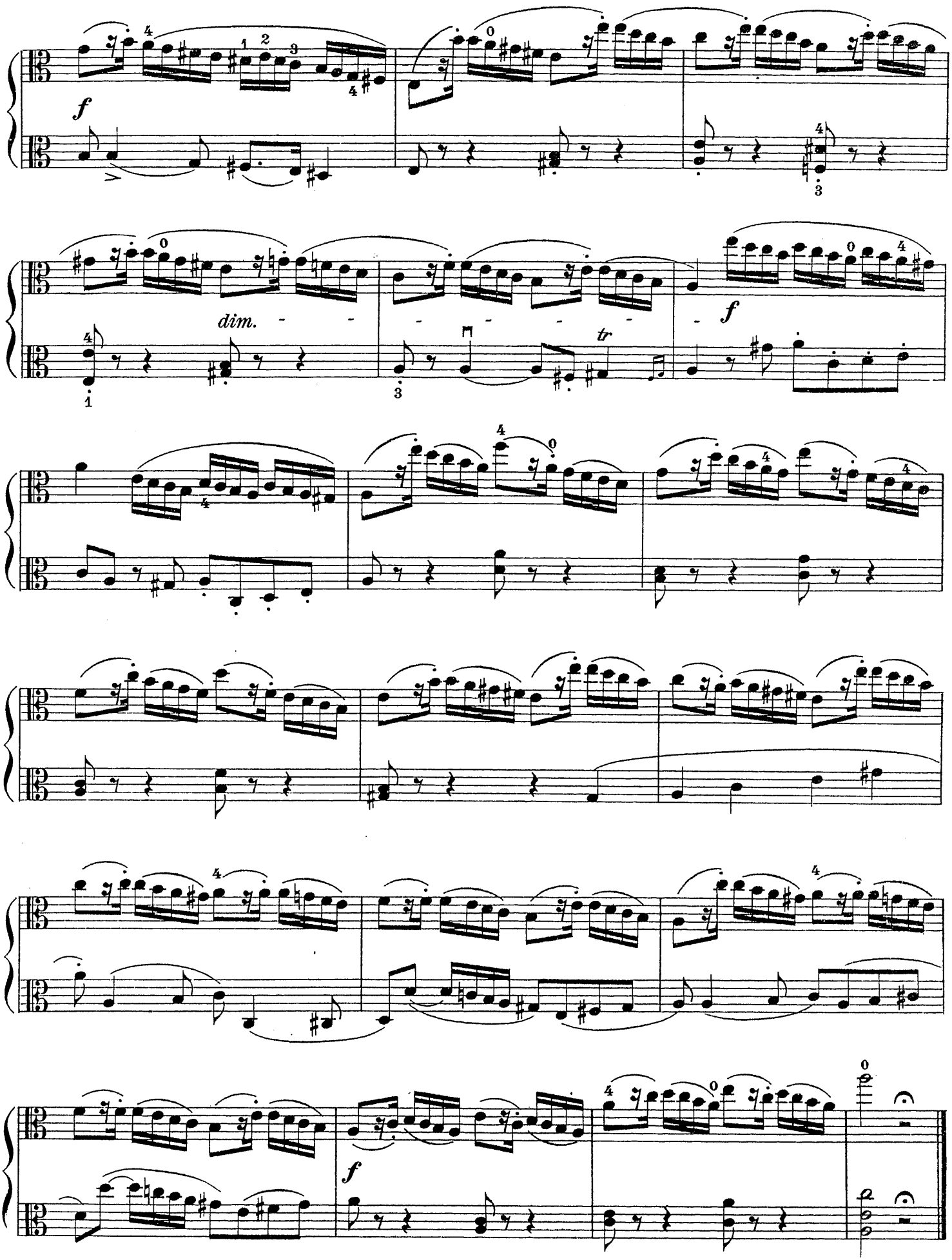



f
p
cresc.
f
p
cresc.
f
dim.
p

In spite of its moderate tempo, this exercise is to be played with spirit and energy. Good judgment should guide the player in distributing the various passages on the bow according to dynamics and length.

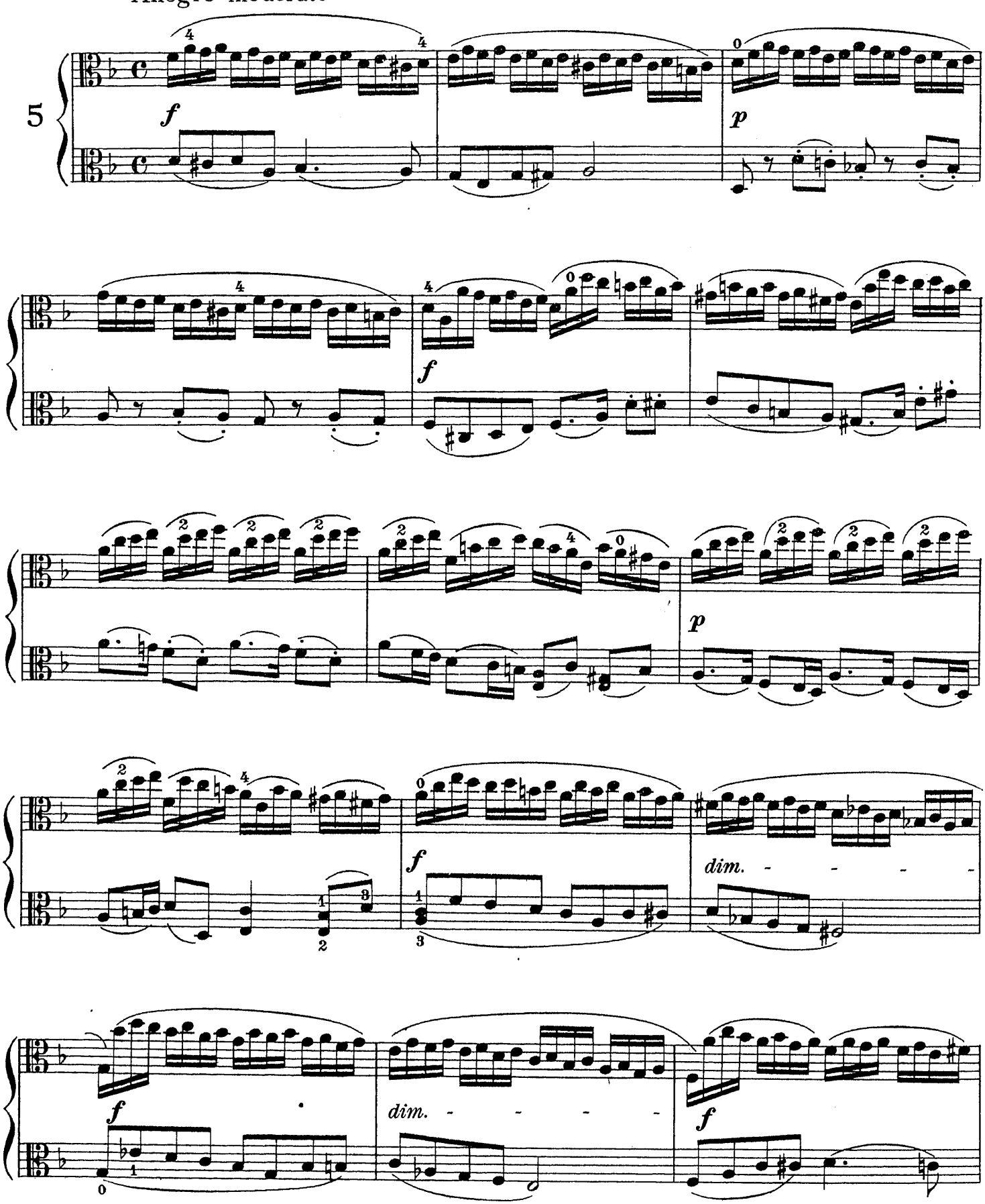
Allegro moderato

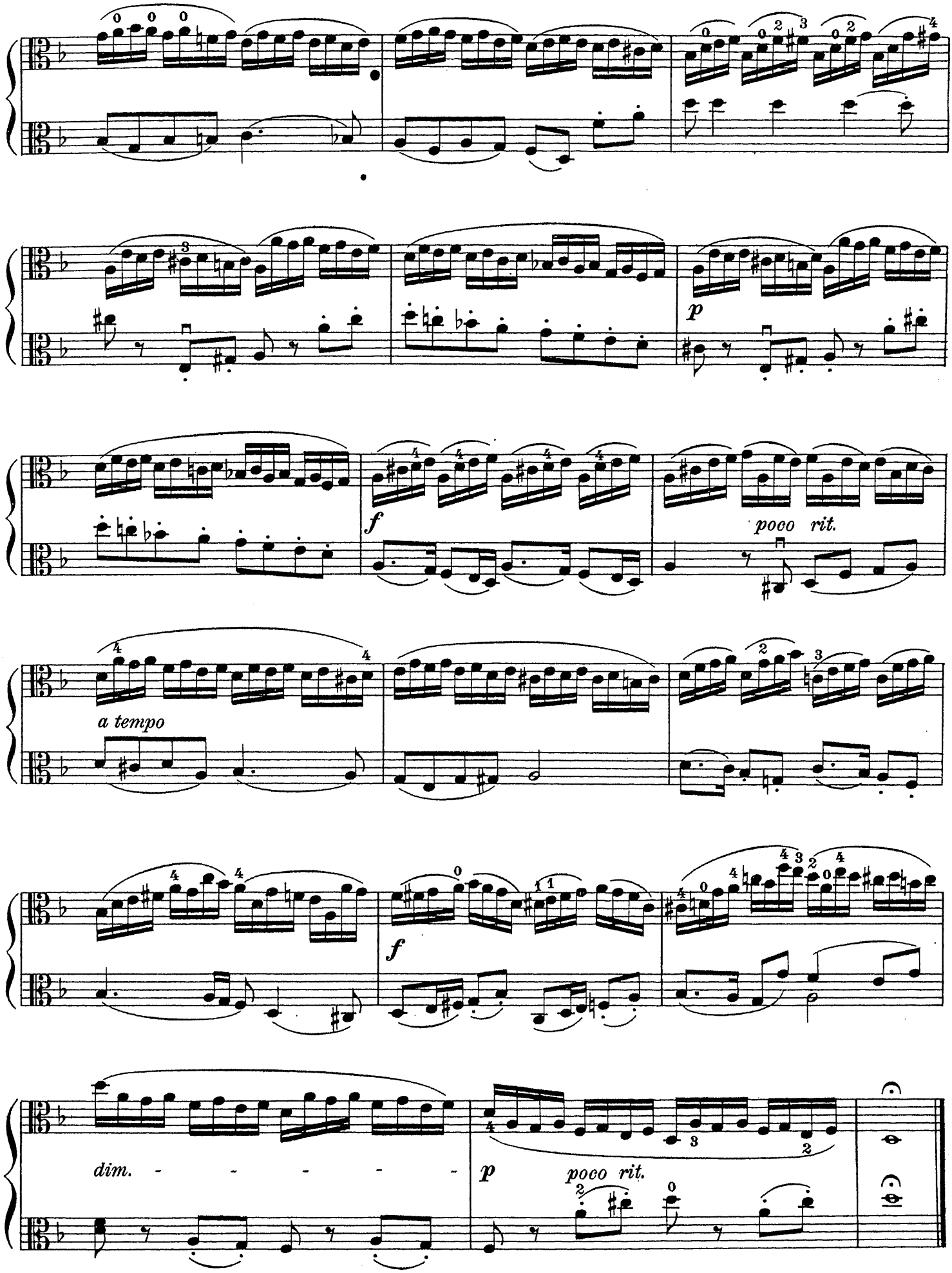



f
dim.
f
tr
f

Absolute evenness in the movement of the fingers should be maintained. Wherever it is possible, the fingers are to be kept down on the string.

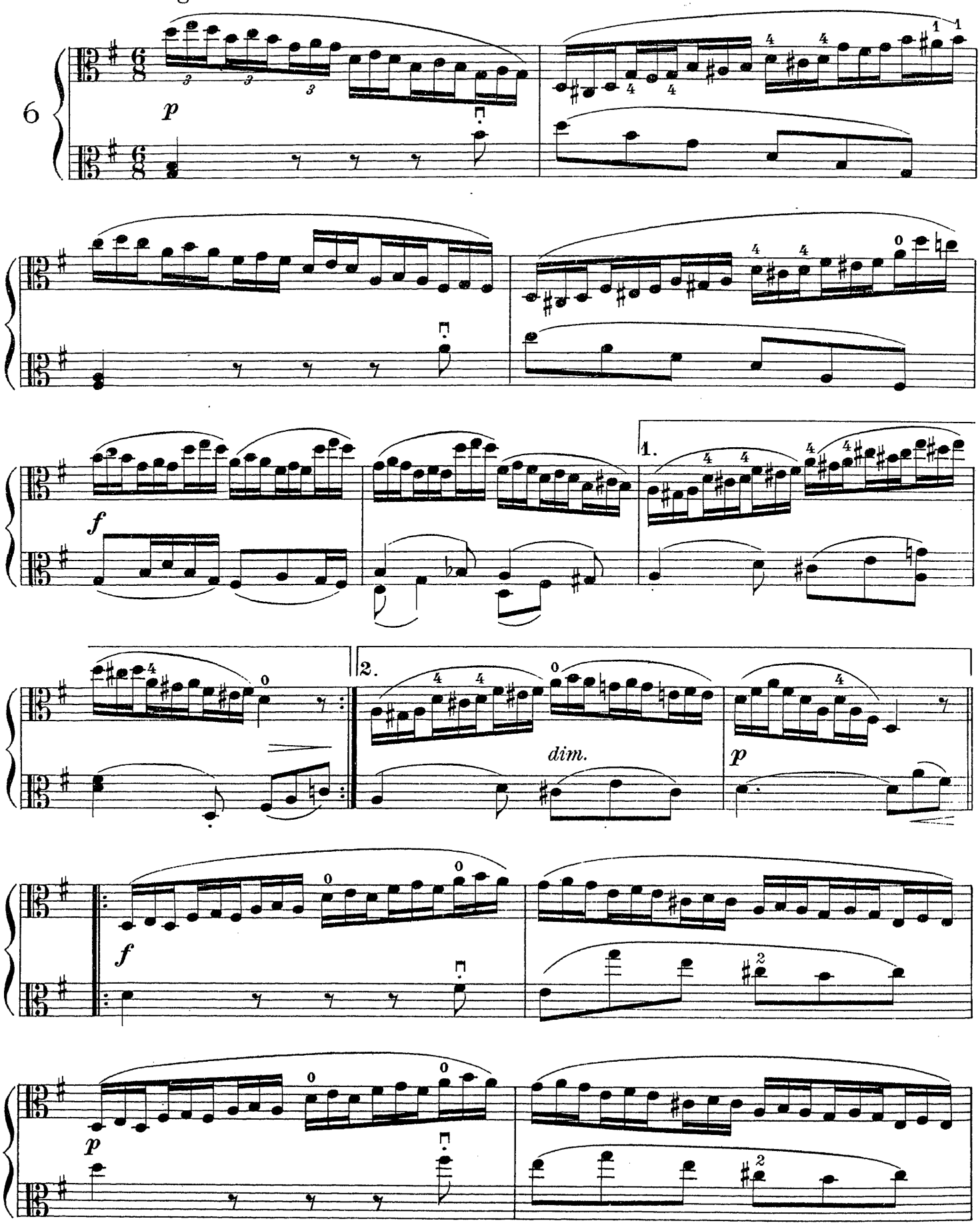
Allegro moderato

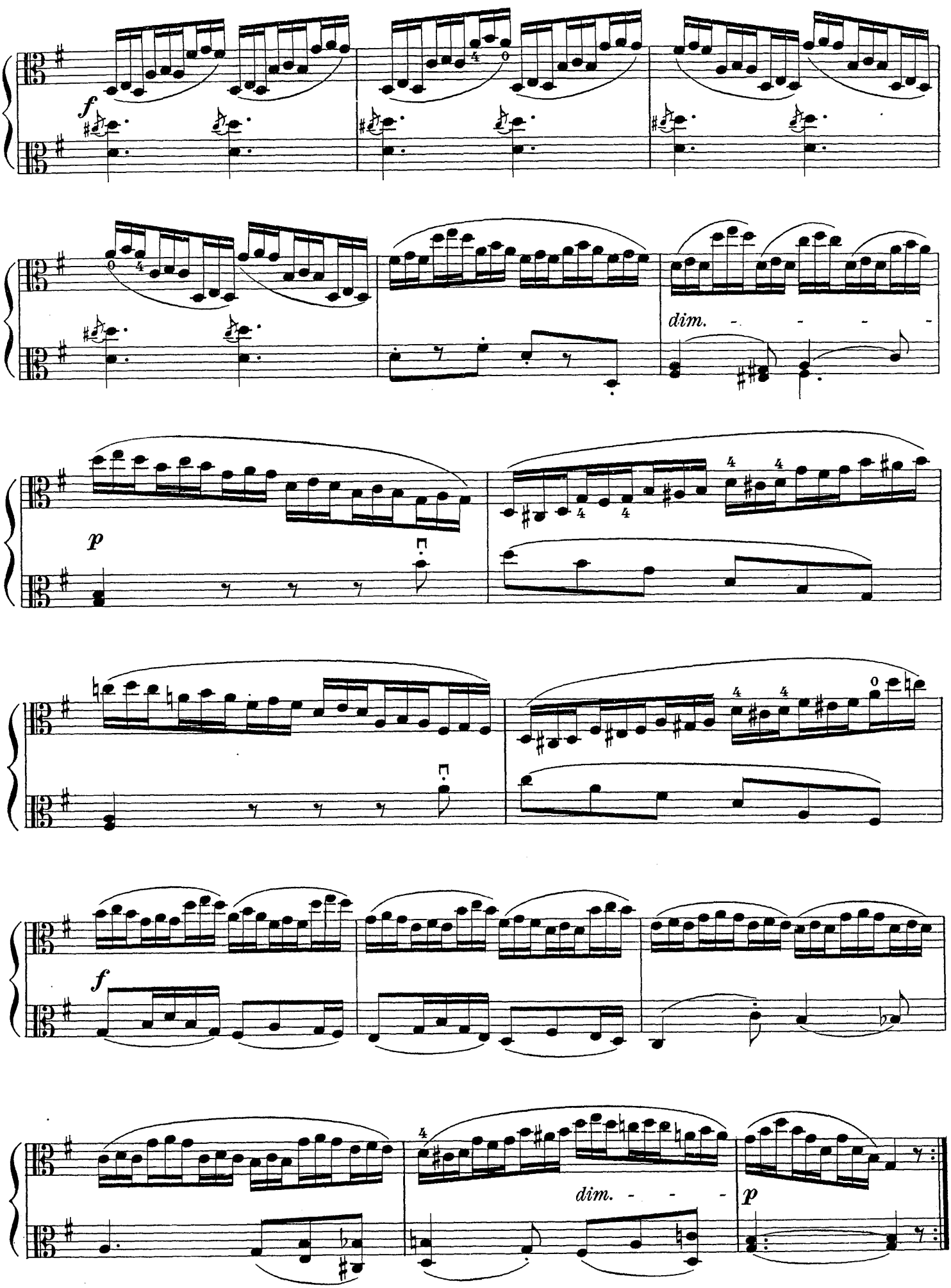



p
f
poco rit.
a tempo
f
dim.
p
poco rit.

Perfect control of the movement of the fingers as to evenness, as well as smooth and flexible crossing of the strings, must be aimed at, in order to obtain a light and even flow of the triplet passages.

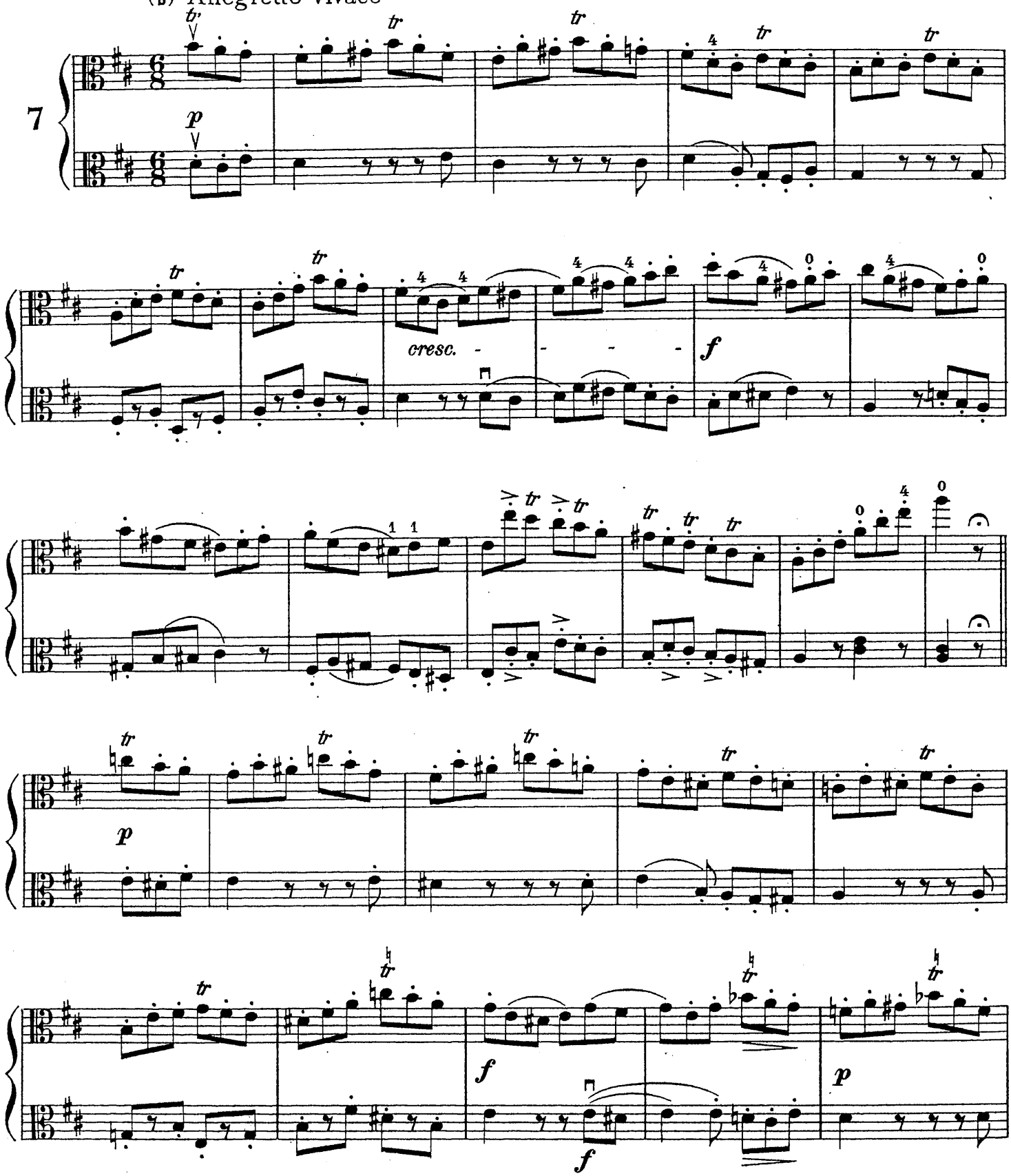
Allegretto

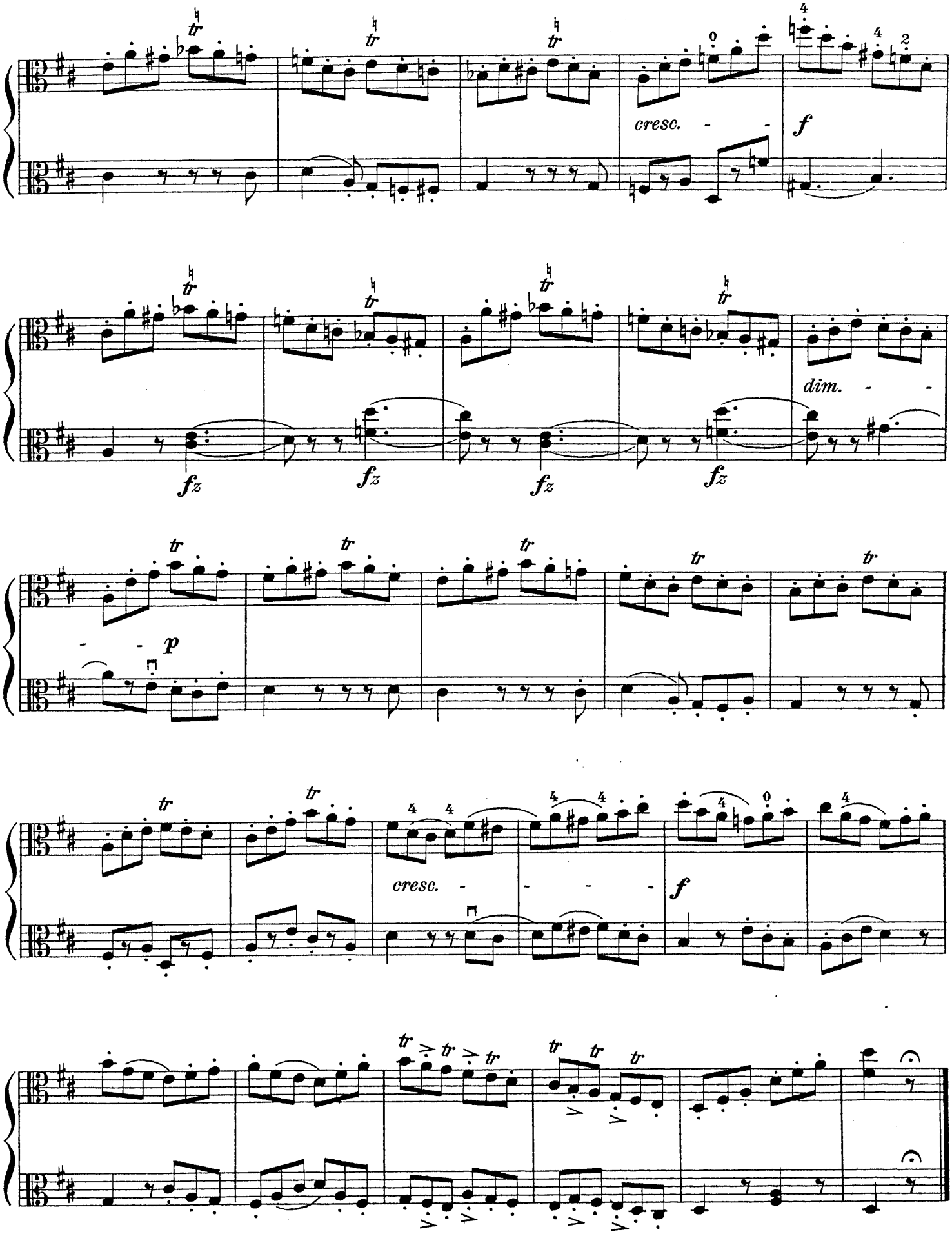



f
dim.
p
f
dim.
p

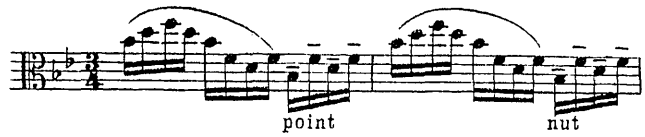
To acquire reliability and brillancy for the "short trill" in this exercise, a very moderate tempo should be taken at first, playing the exercise with the upper part of the bow in a sustained *détaché* manner. The middle of the bow, and *spiccato* bowing, are to be used for the faster tempo.

(a) Moderato
(b) Allegretto vivace

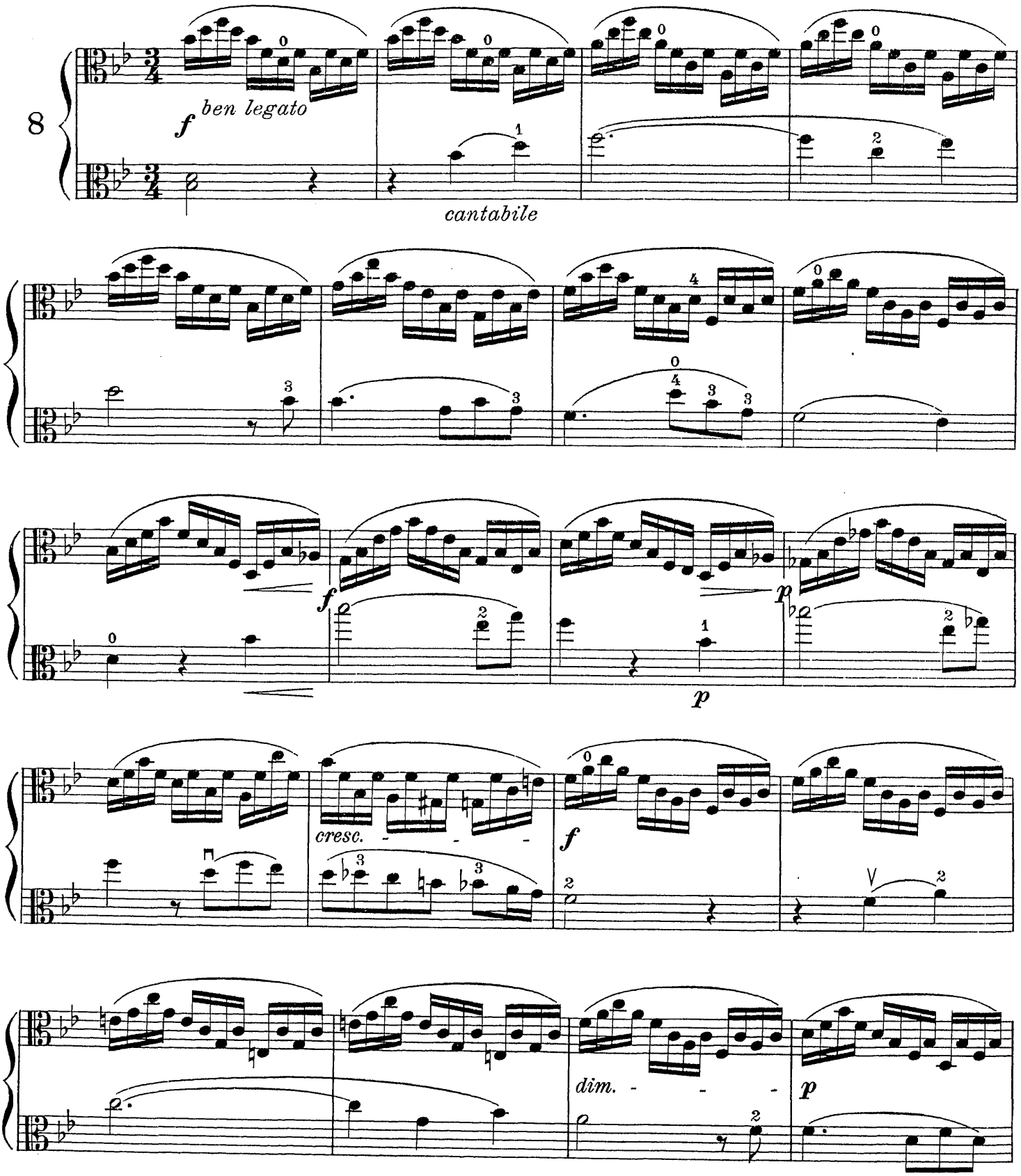


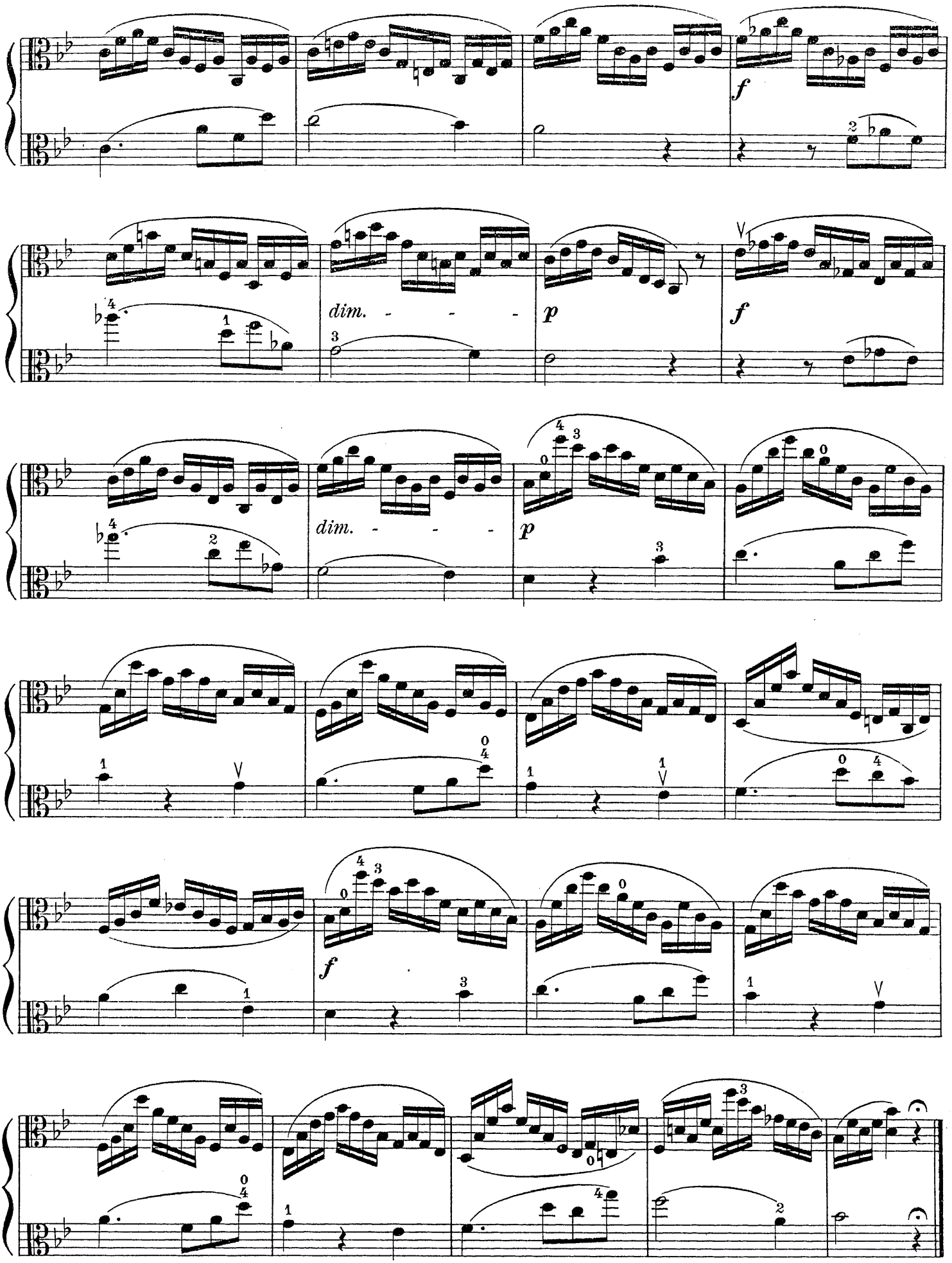

cresc.
f
fz
dim.
p

To obtain flexibility of the bow-arm for successful legato playing in this exercise, the following bowing – quite slowly – should be practised first:

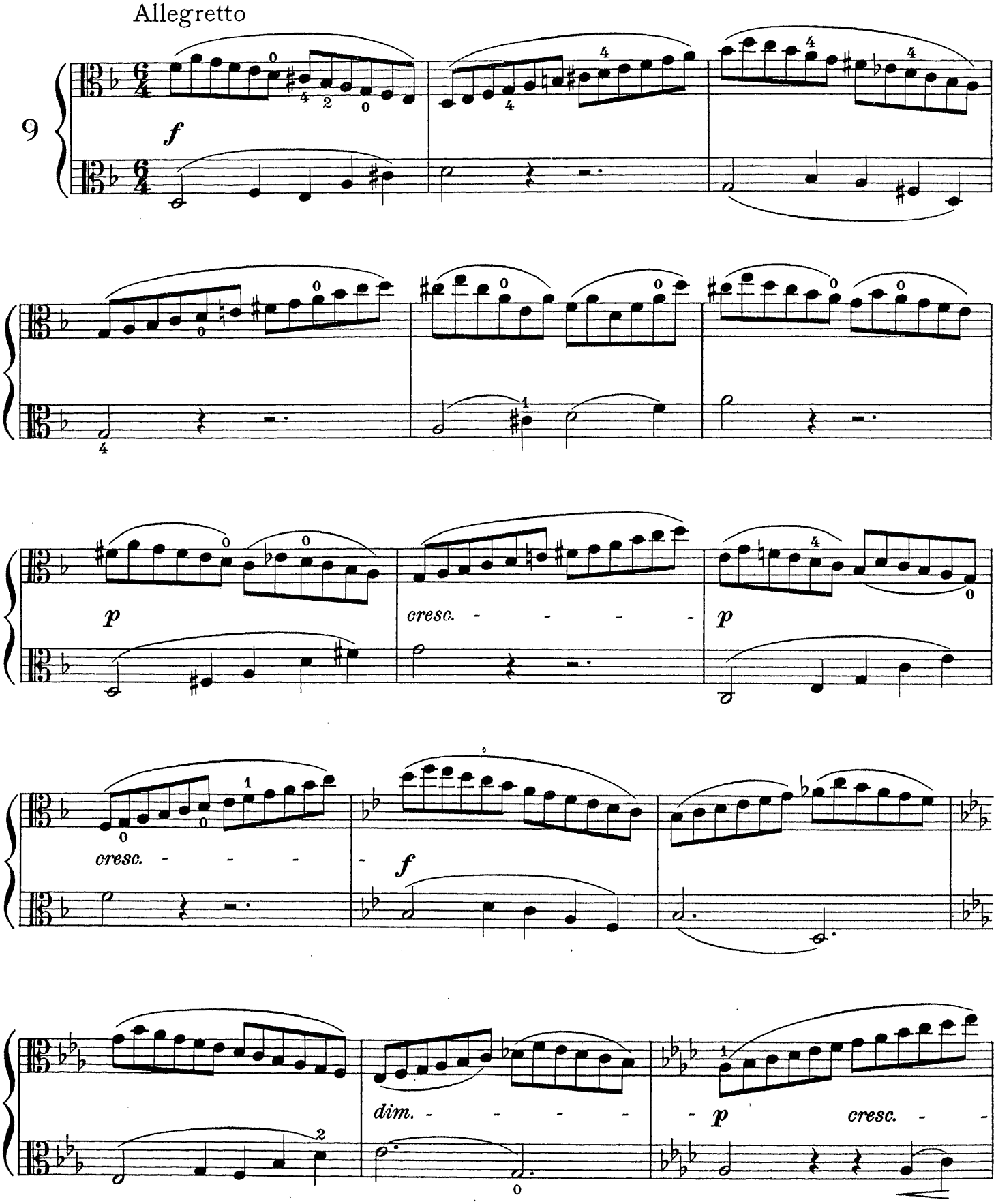


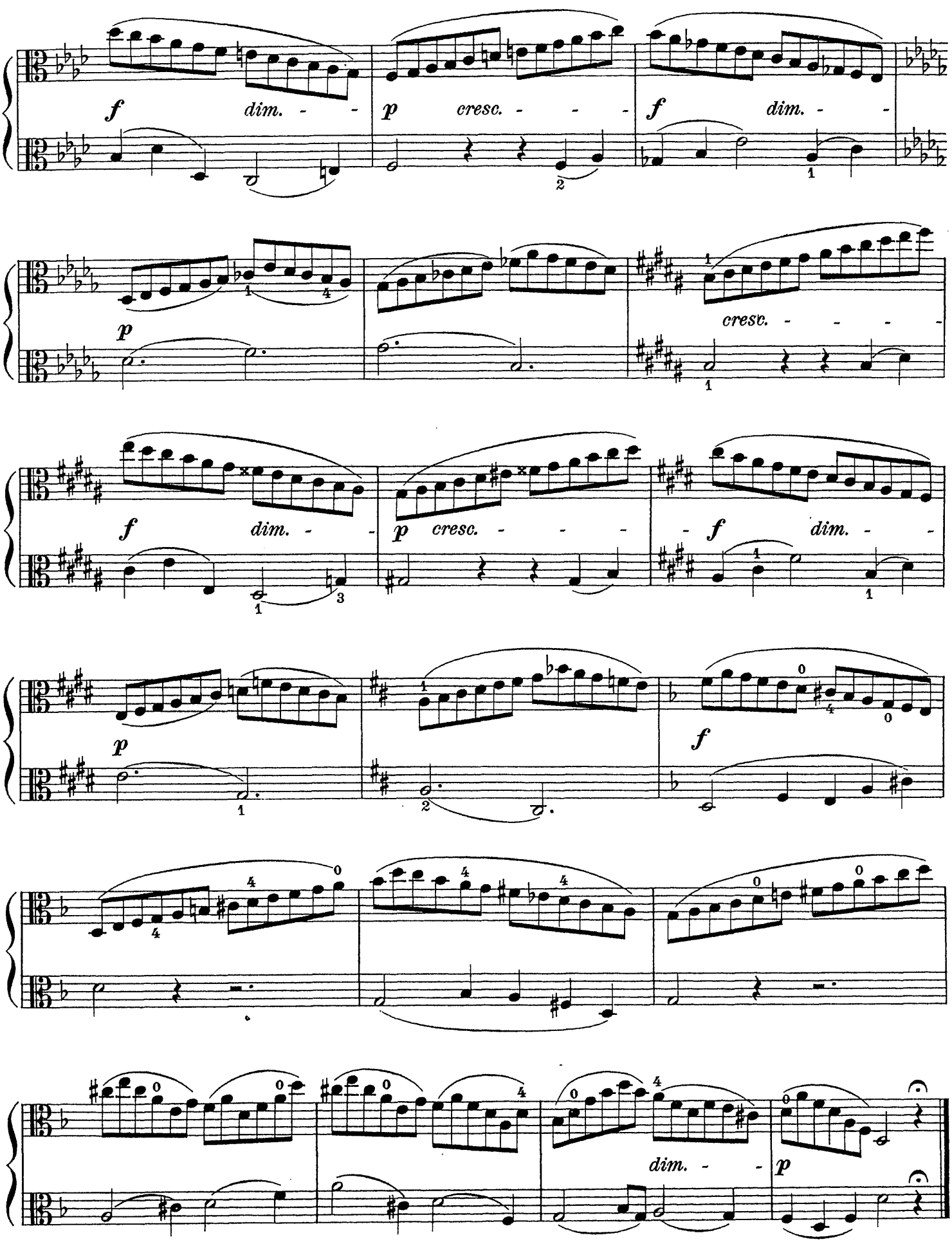
(a) Moderato
(b) Allegro non troppo



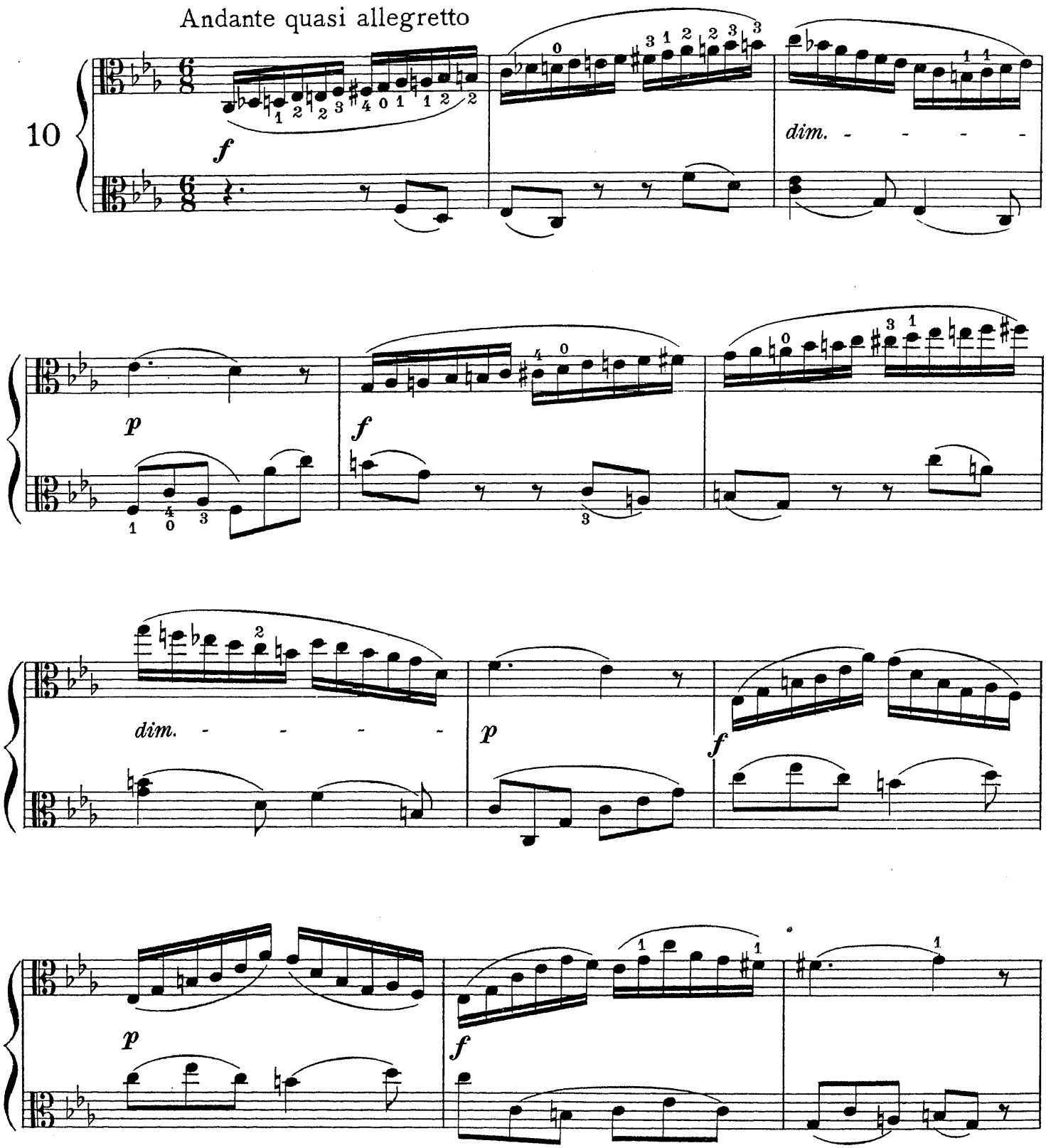

f
dim. - - -
p
f
dim. - - -
p
f

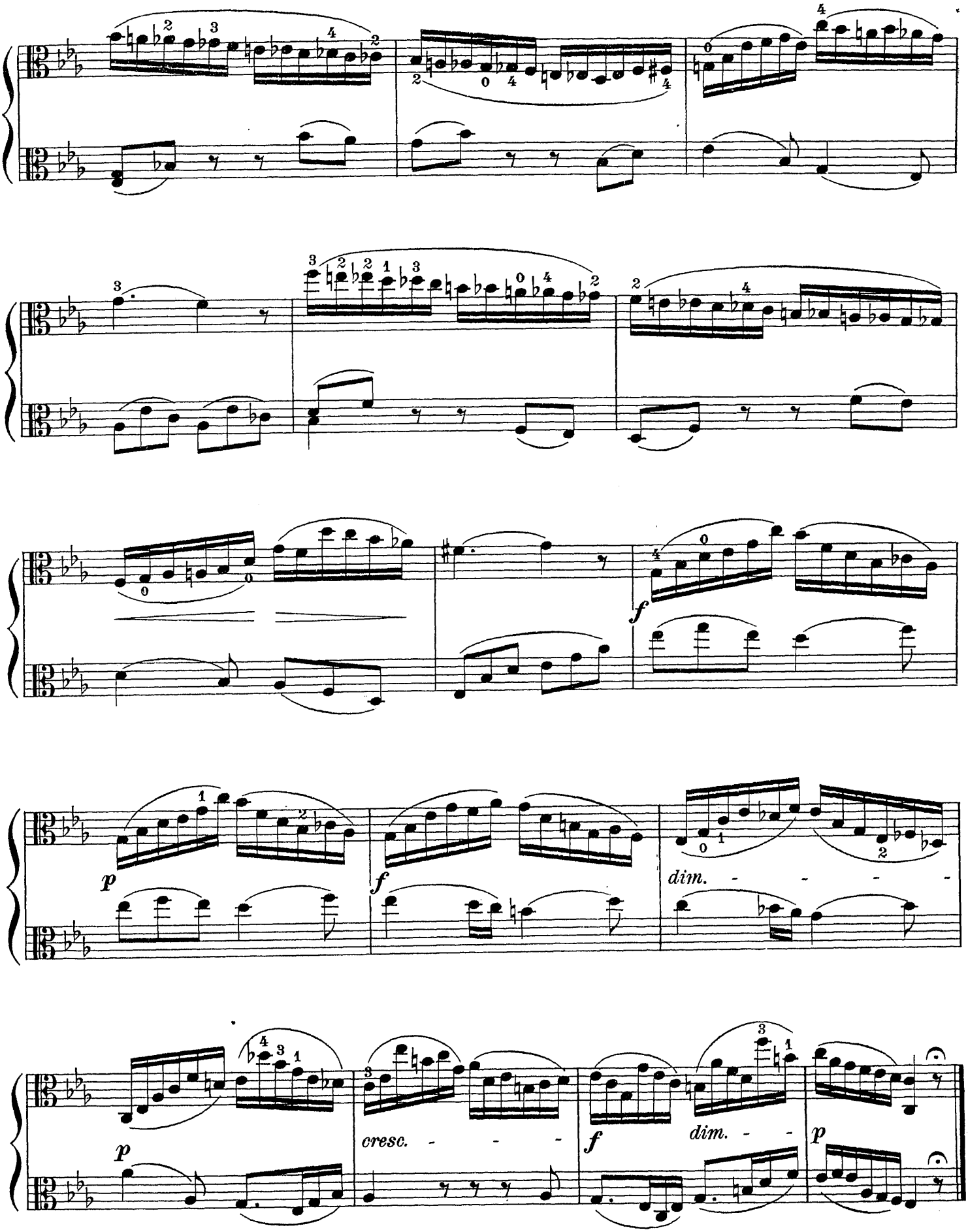
In this exercise carefully calculate the length of bow to be used for the groups of eighth-notes as they vary in length.




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

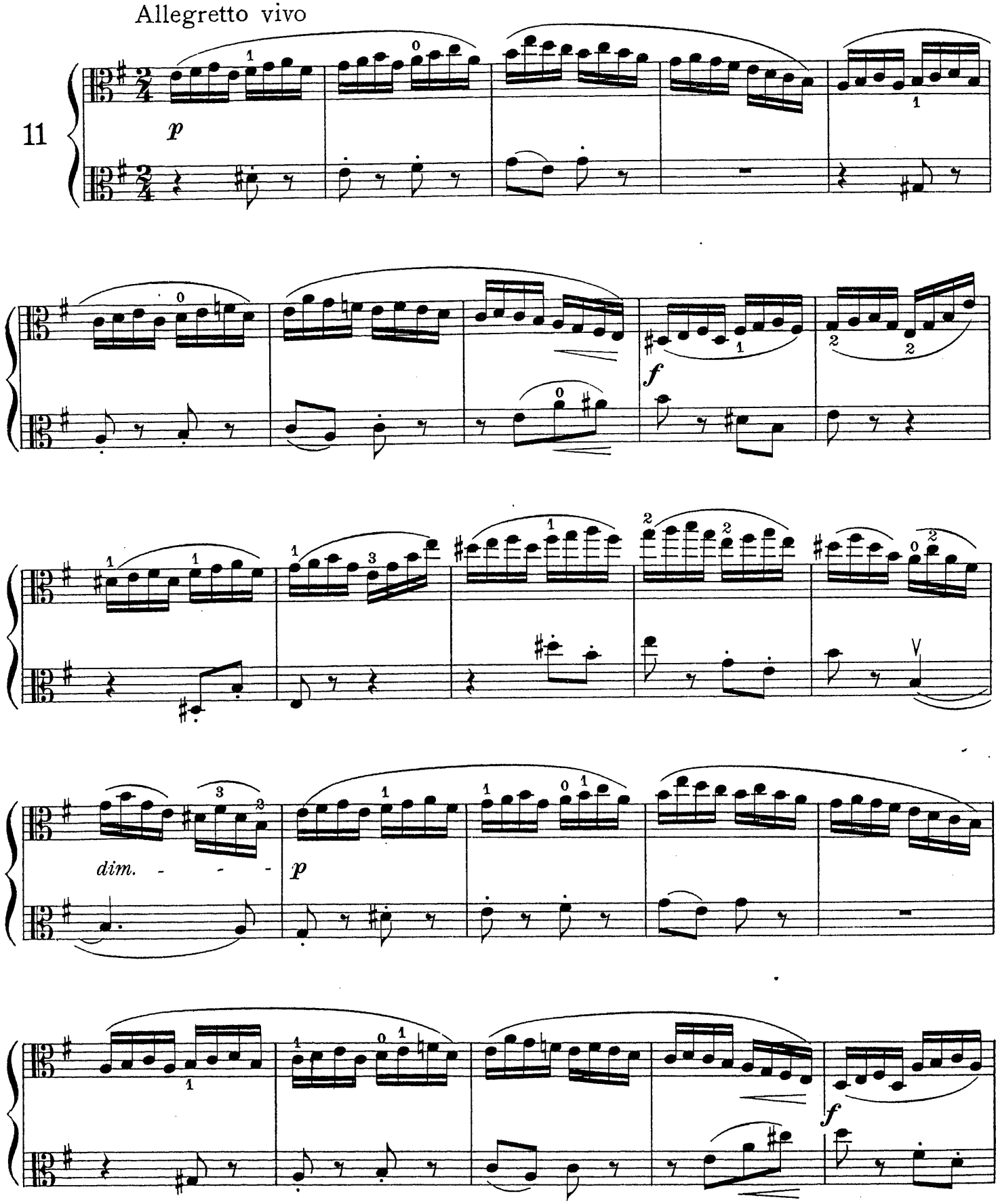
This exercise should be played in a singing and melodic manner with a flexible and modulating tone.

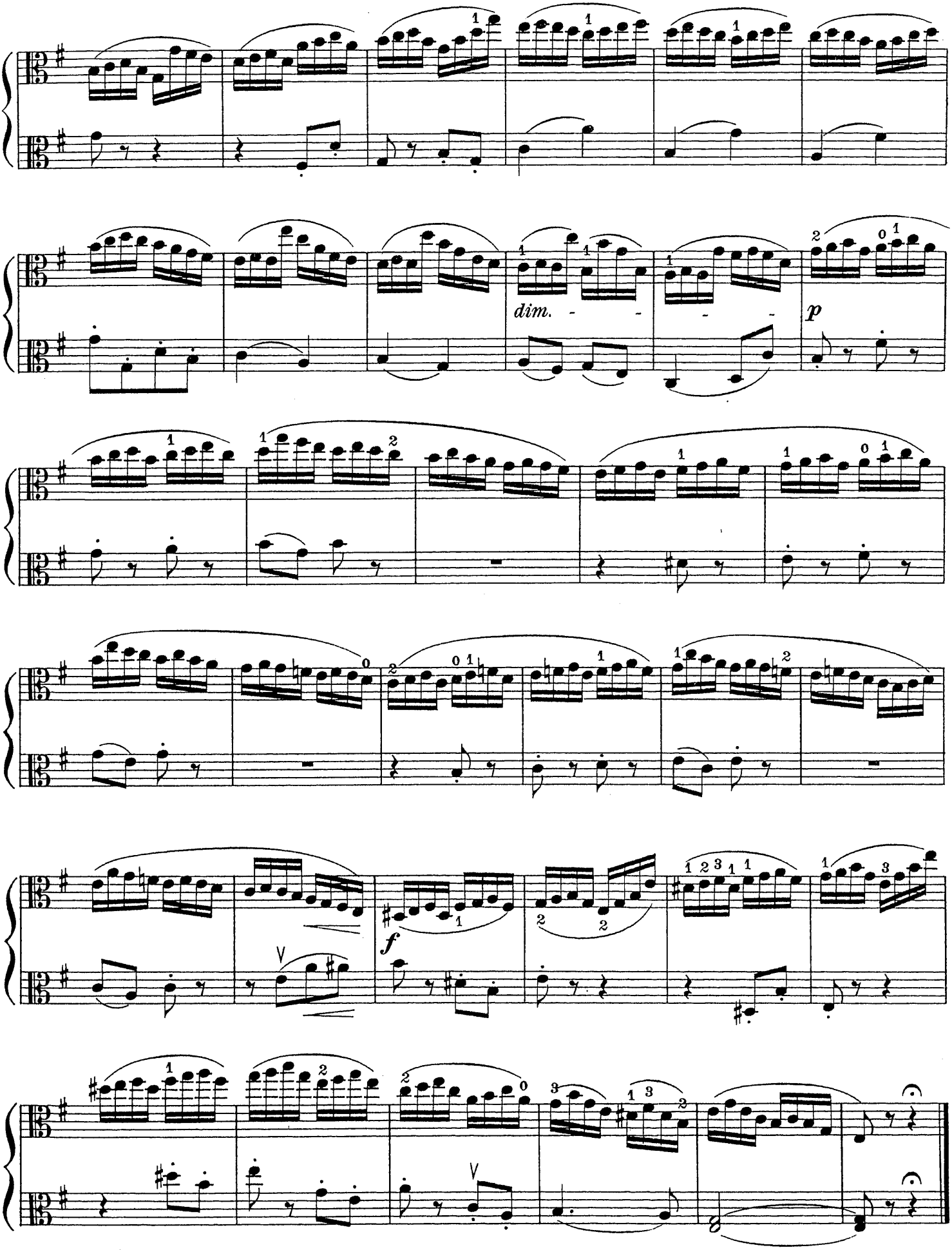



p
f
dim.
cresc.
f
dim.
p

The change of positions (shifting) in this exercise must be as unnoticeable as possible.

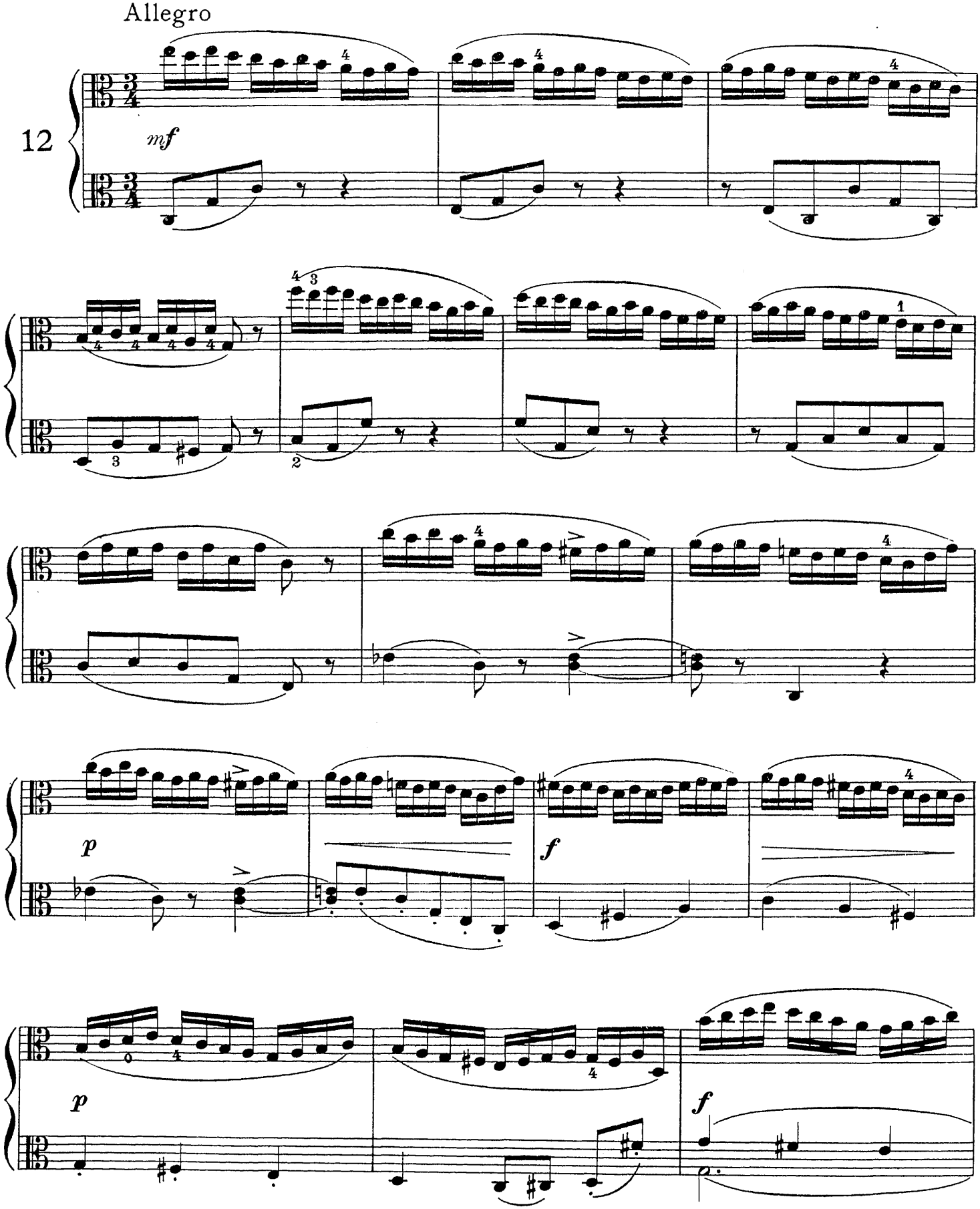
Allegretto vivo

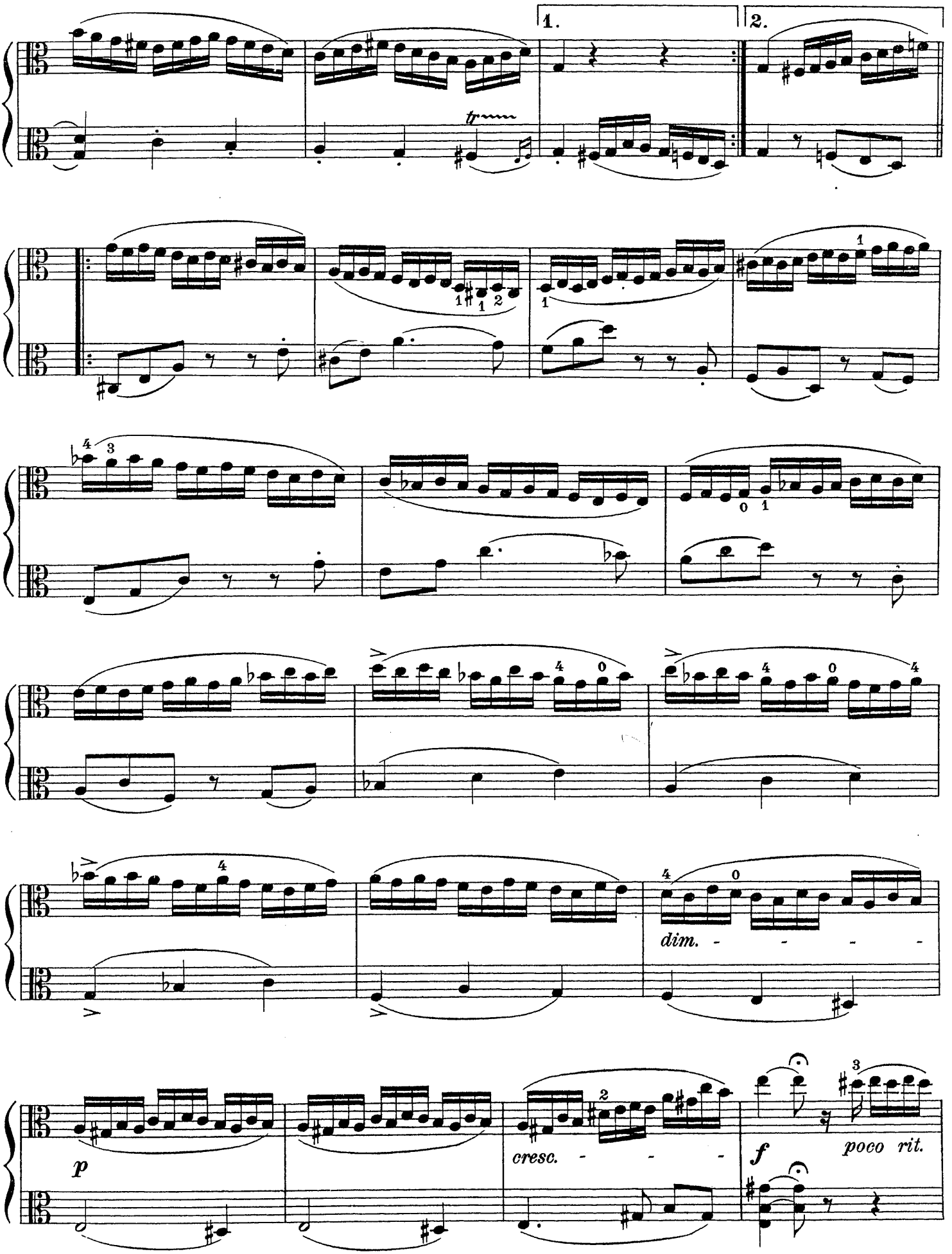


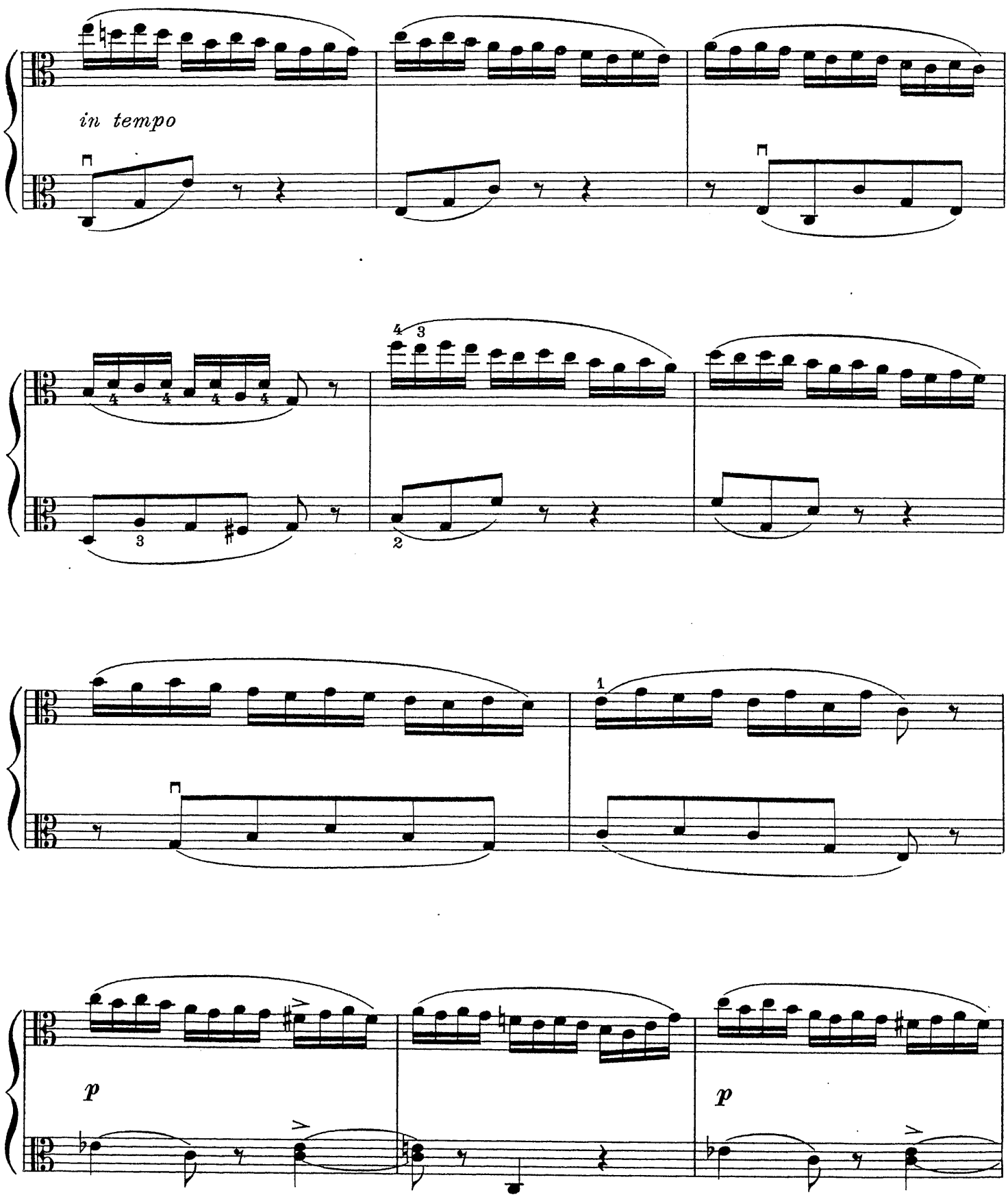

dim.
p
f

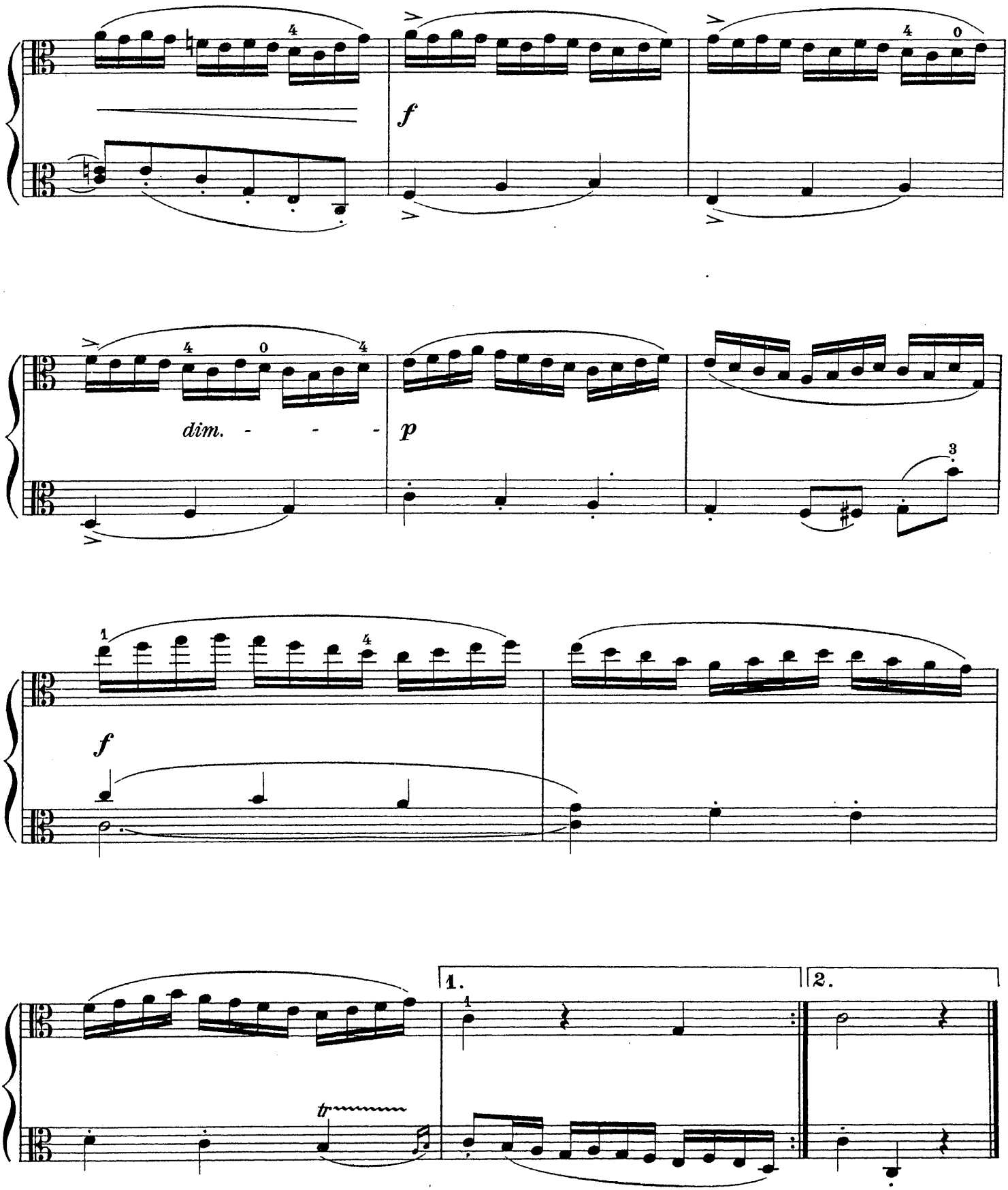
The full length of the bow is to be used; the finger must fall with force and elasticity.

Allegro



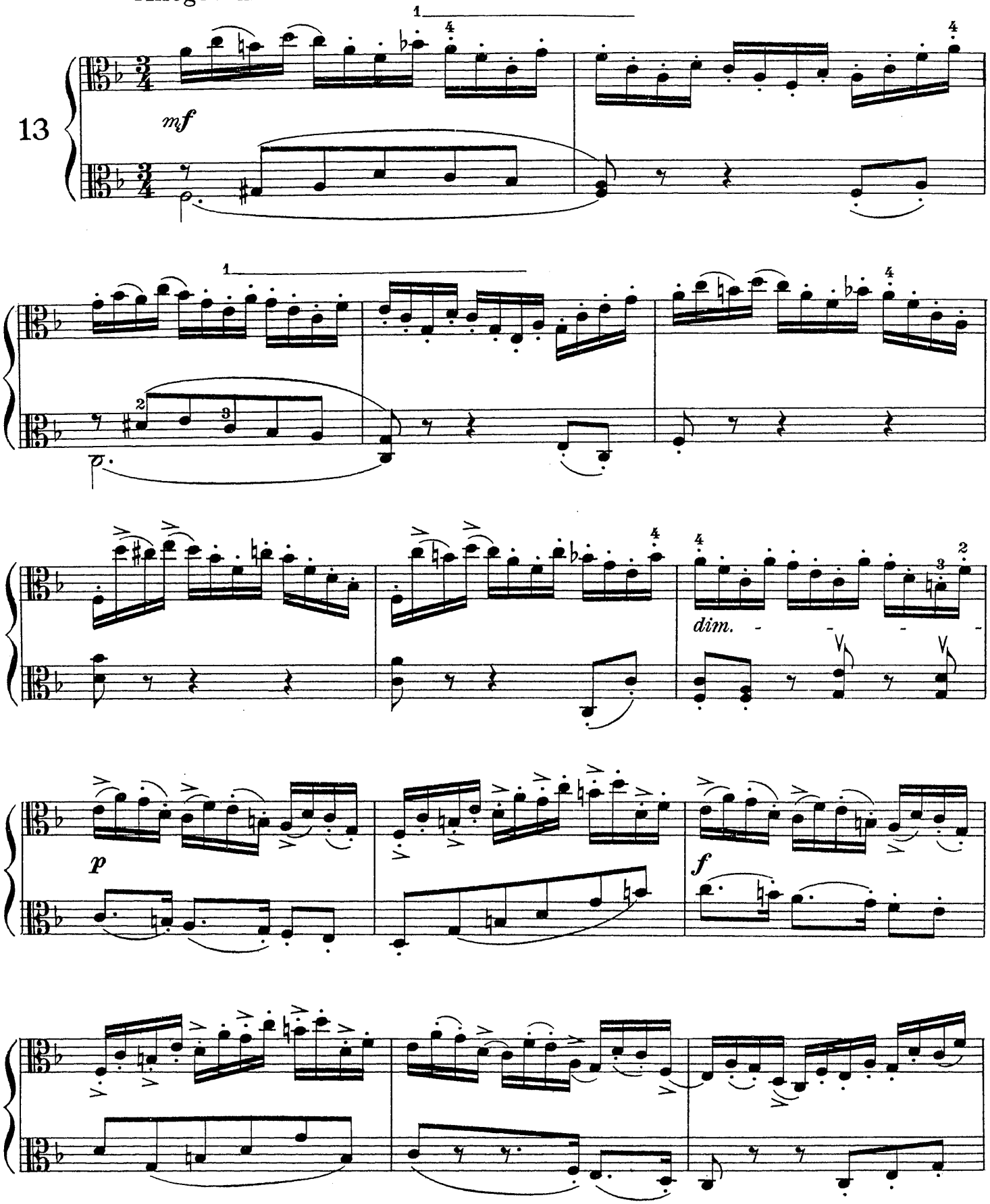

1.
2.
tr
dim.
p
cresc.
f
poco rit.

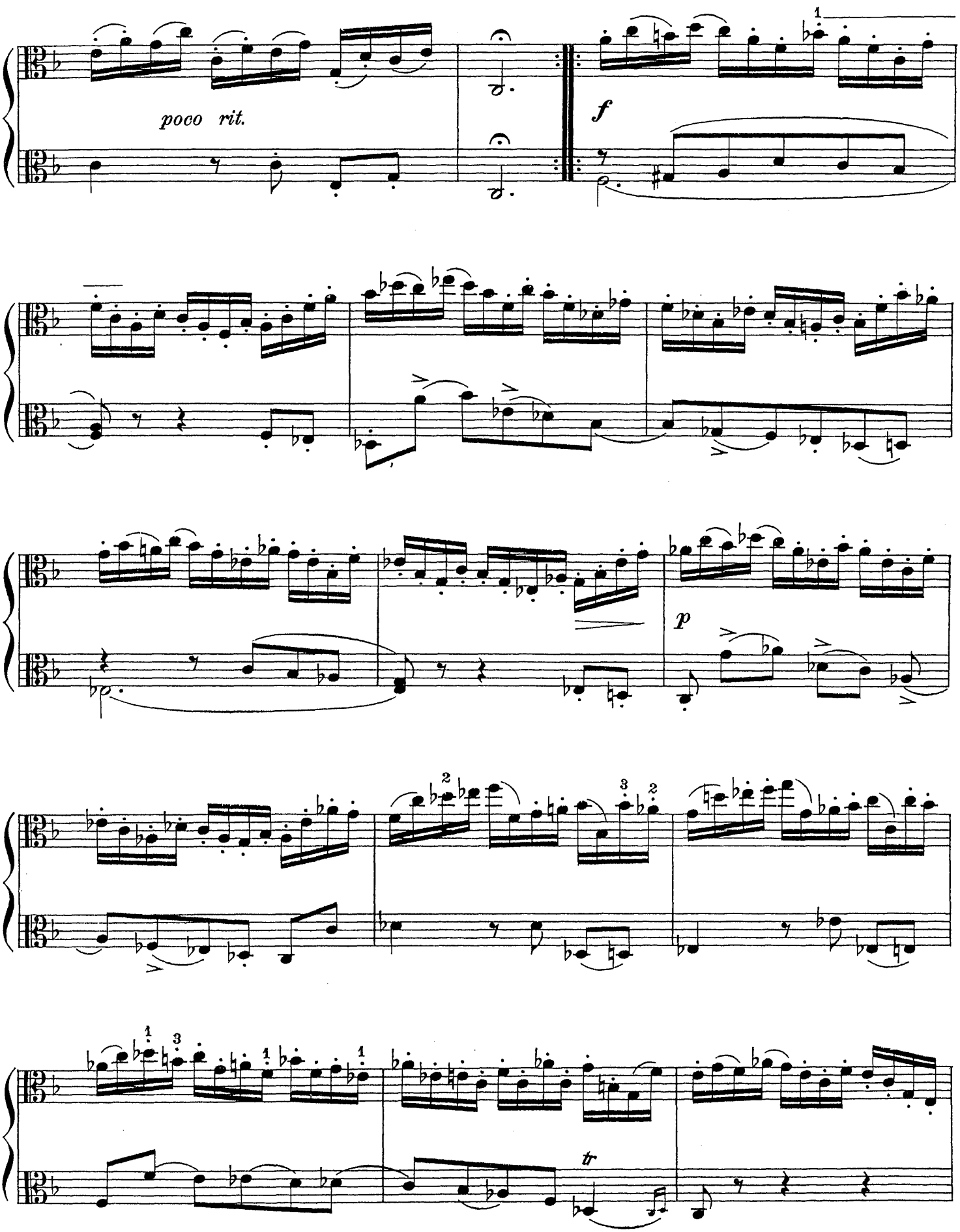

in tempo
p
p

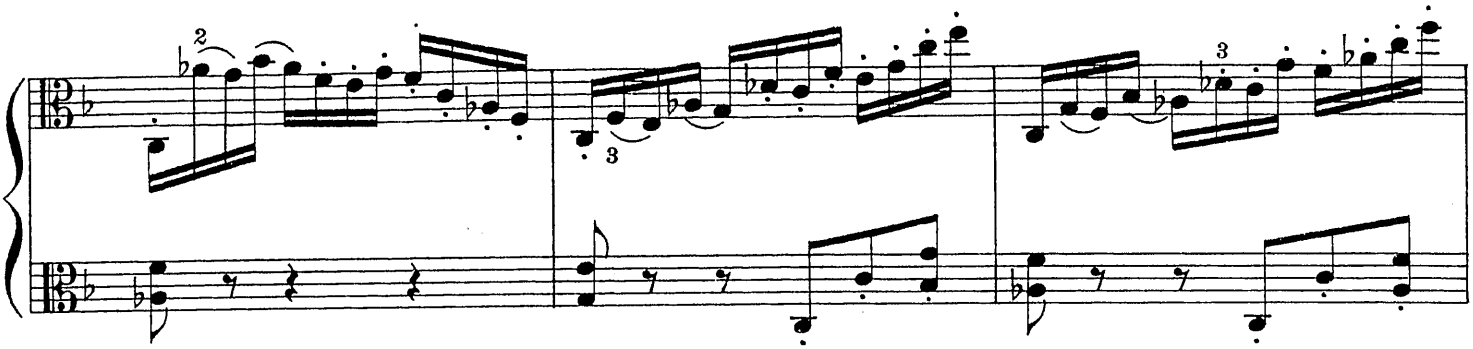

f
dim. - - -
p
1.
2.
tr

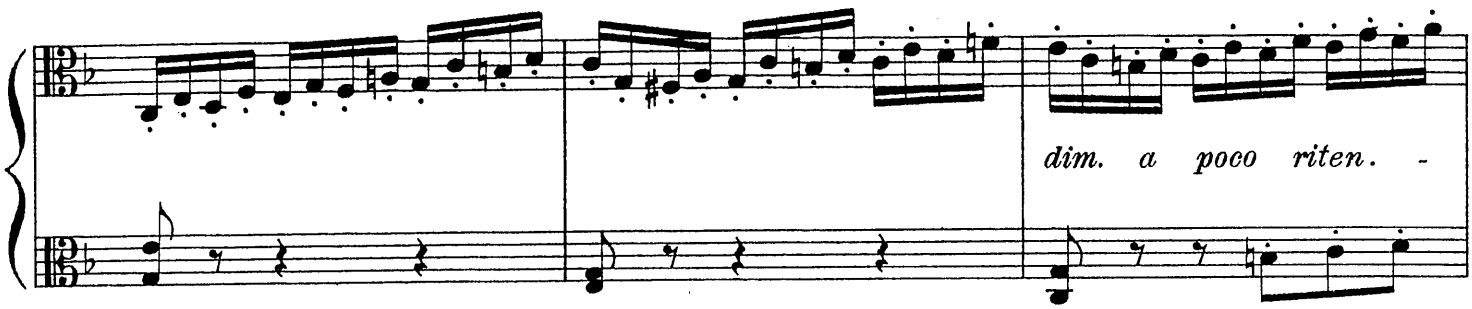
Evenness must be maintained in the movement of the passages, in spite of the changing bowings

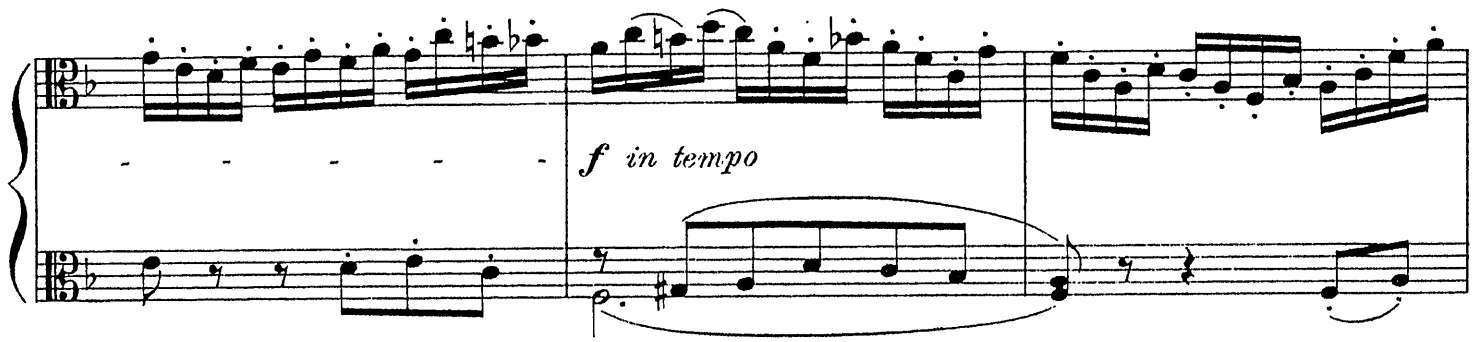
Allegro moderato

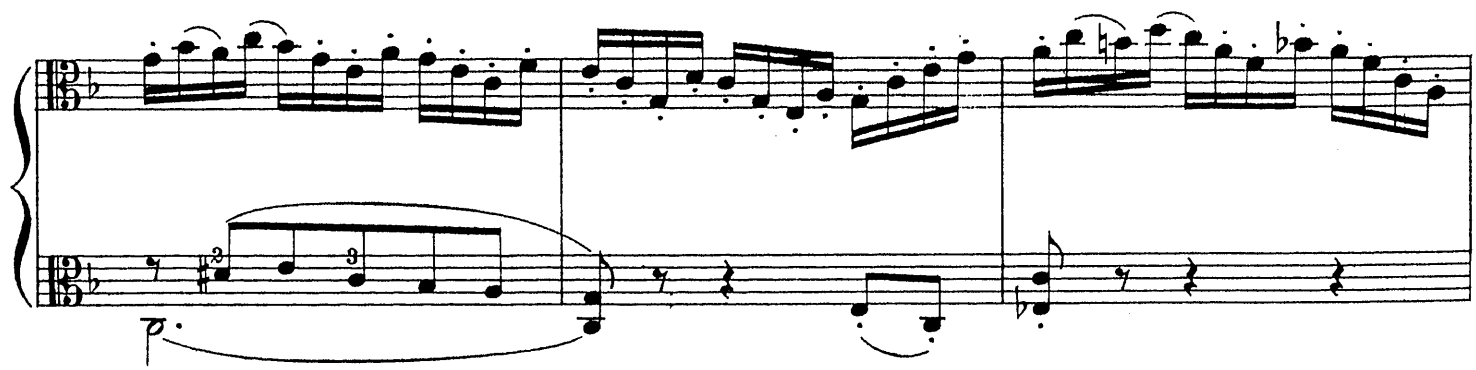


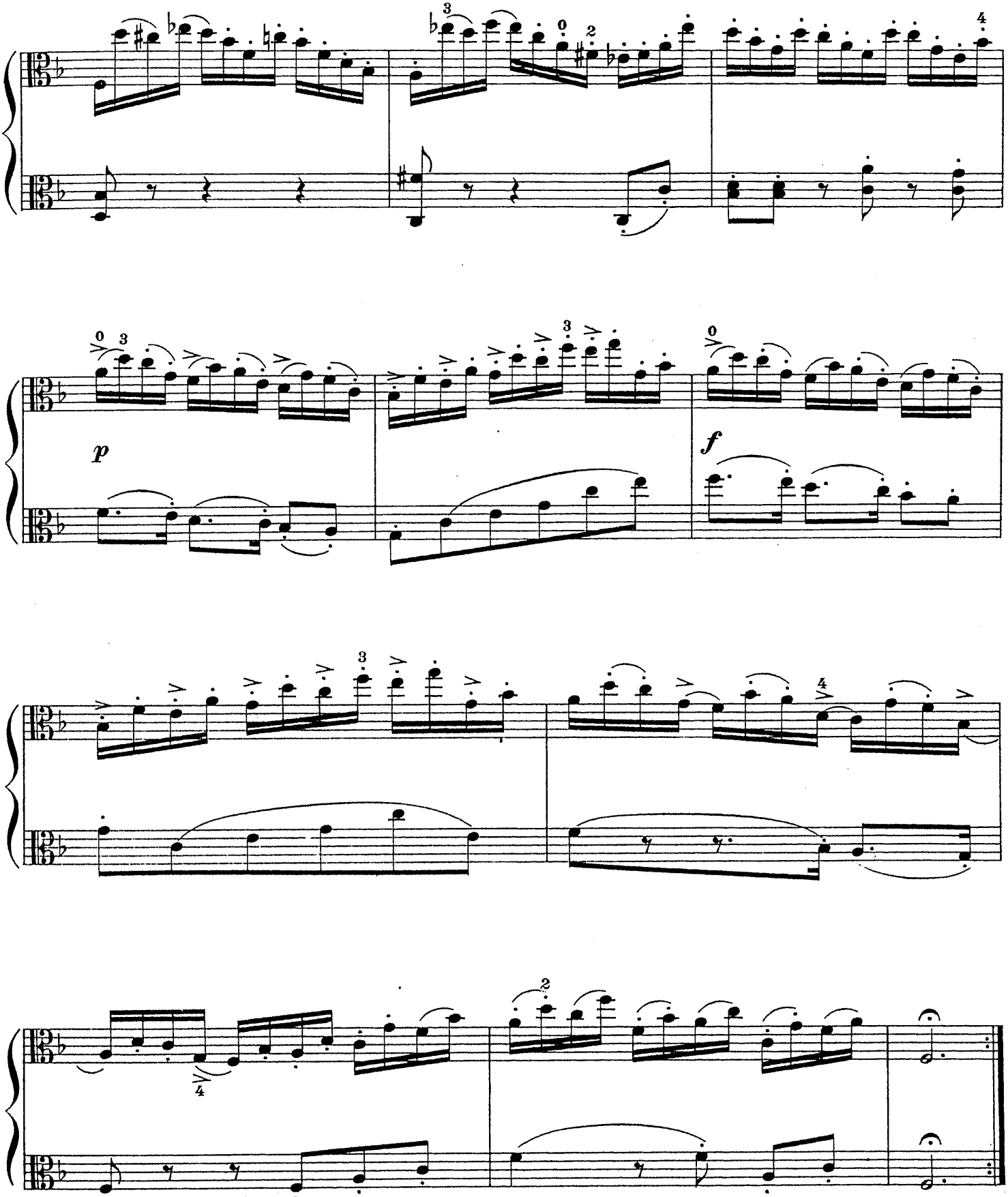

poco rit.
f
p
tr




dim. a poco riten. -

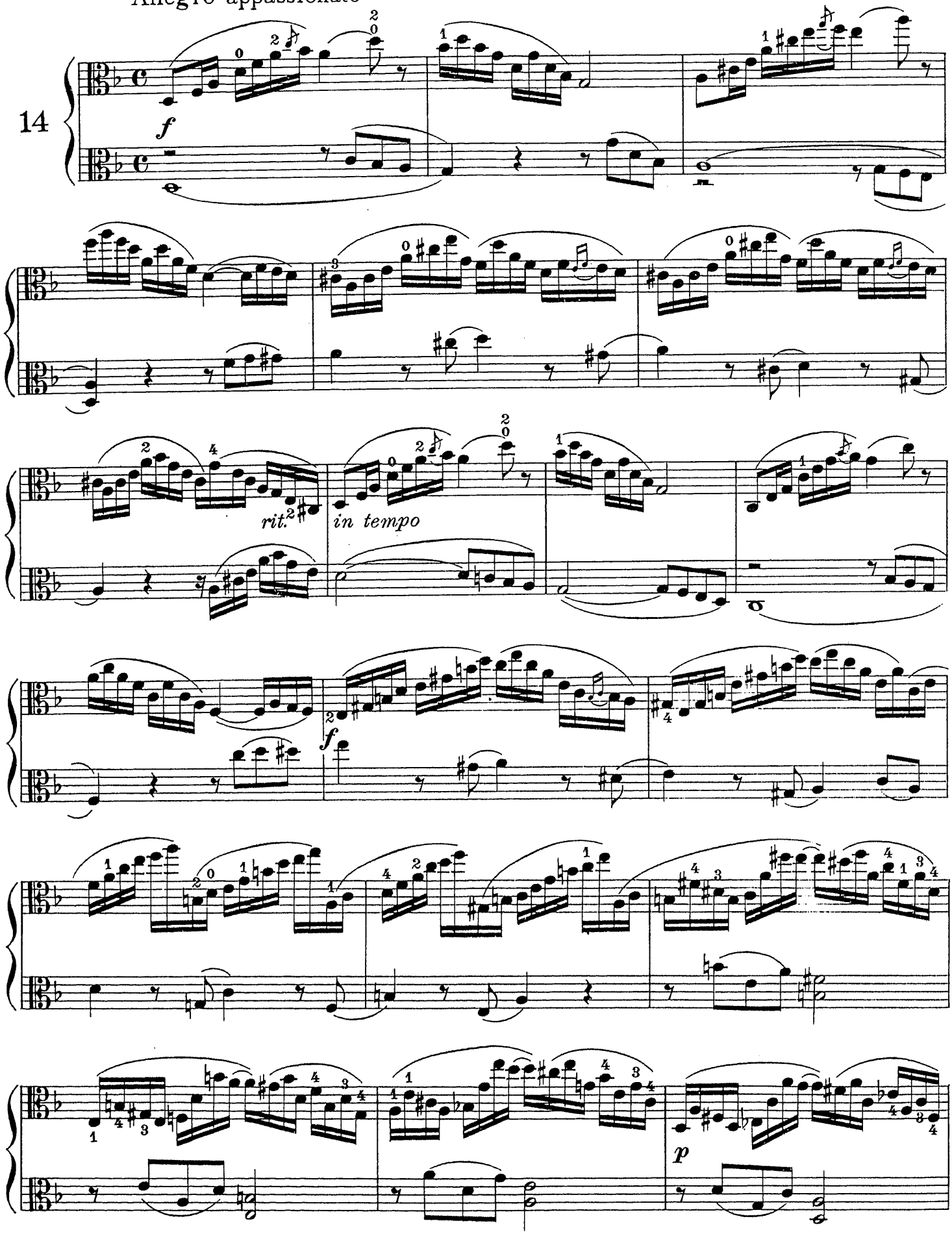

- - - - - -
f in tempo

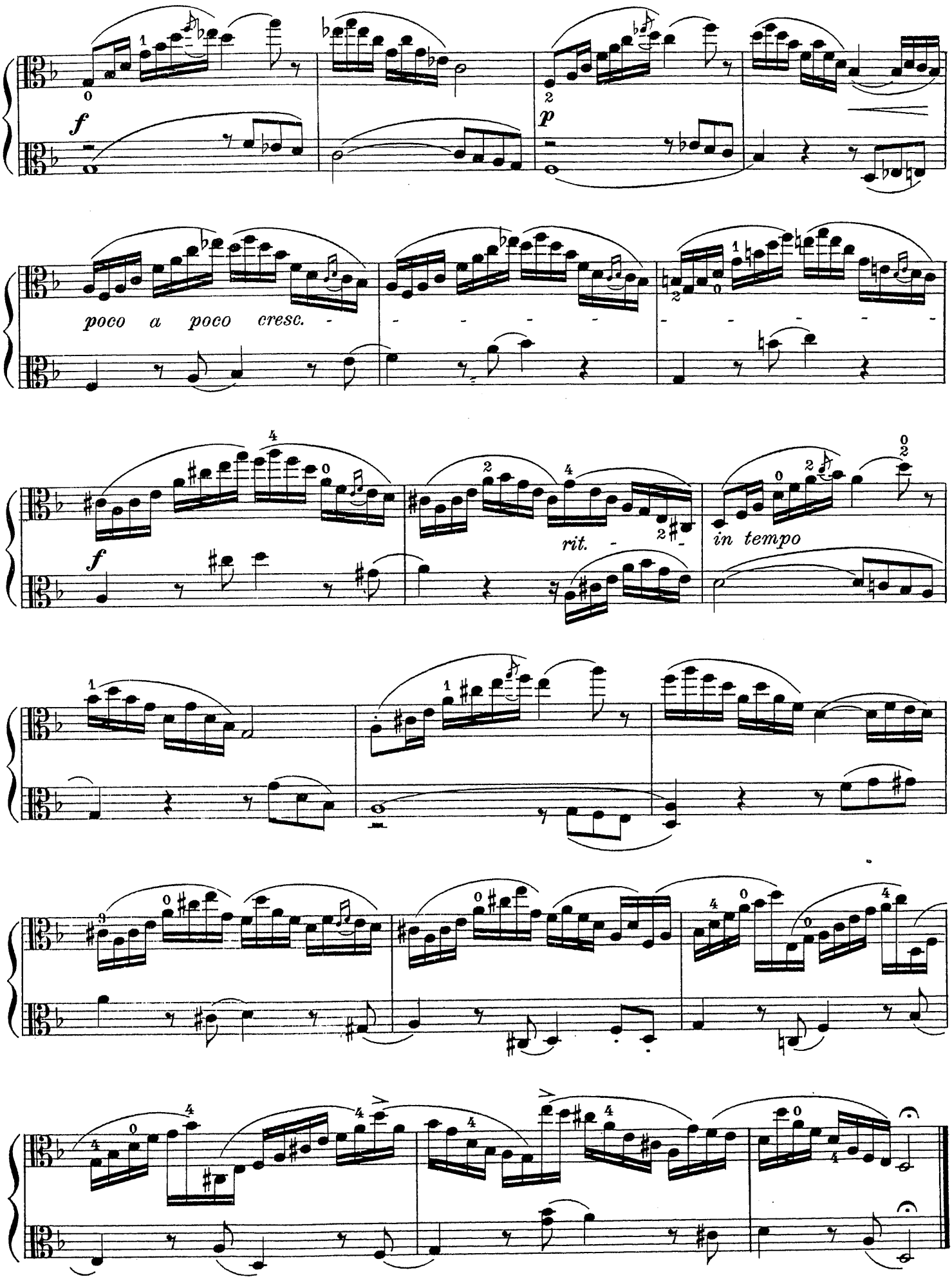



p
f

To be played with broad, sweeping bowing – and an expressive, modulating tone.

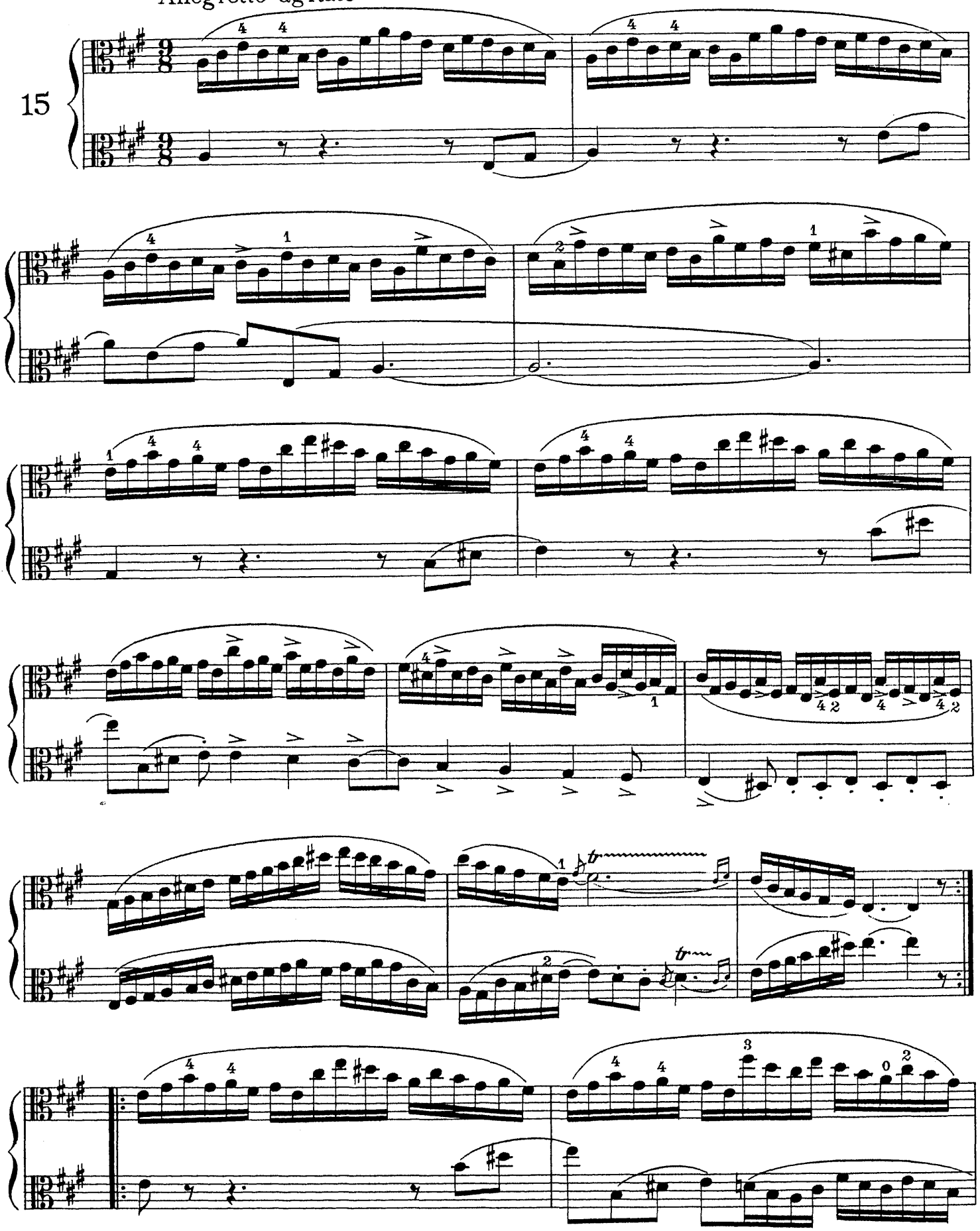
Allegro appassionato

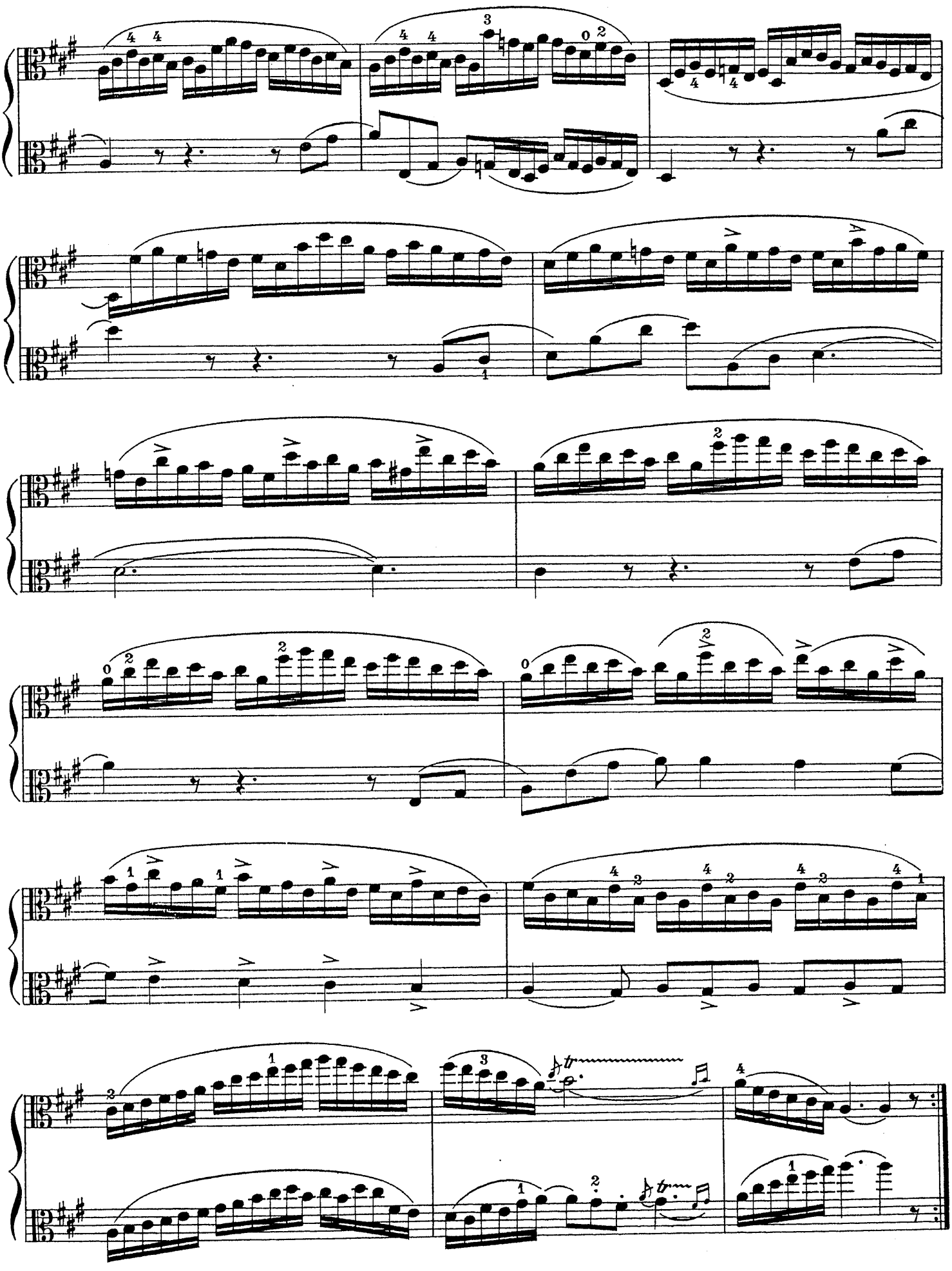



f
p
poco a poco cresc.
f
rit.
in tempo

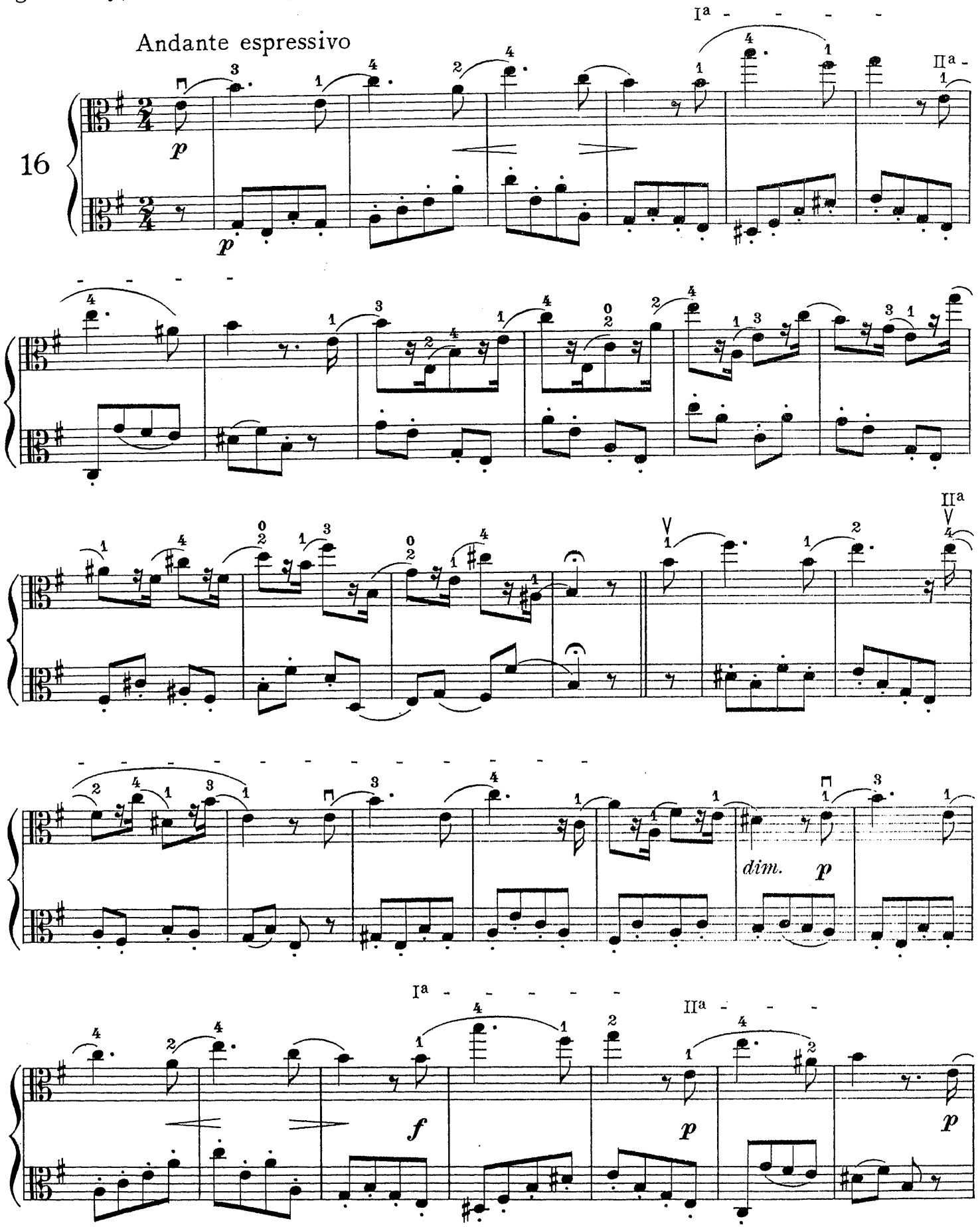
The position of the hand must not be disturbed when making the extension with the 4th finger. The crossing of the strings with the bow must be carefully watched.

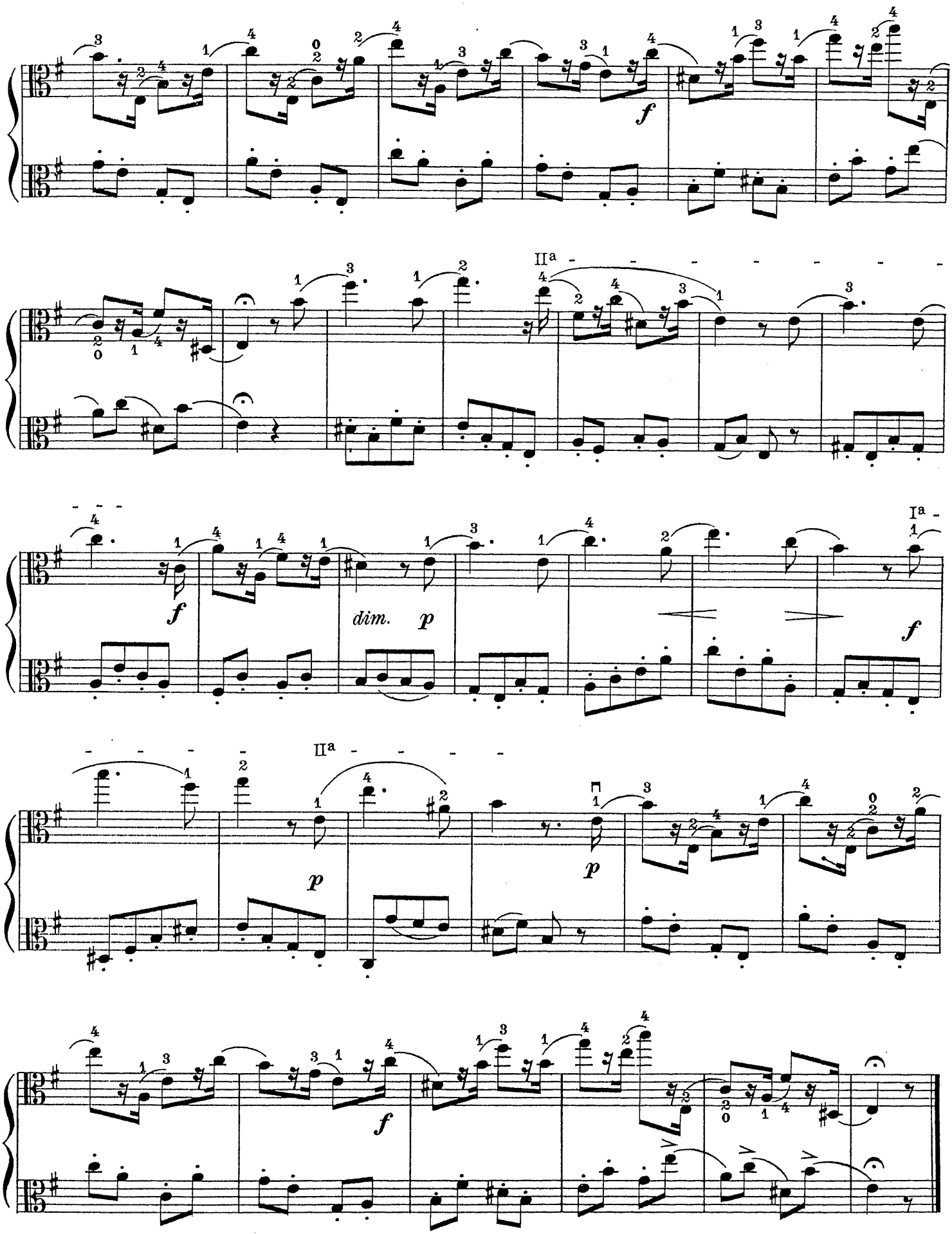
Allegretto agitato





The sustained phrases are to be played broadly, with the whole bow; the rhythmical ones gracefully, with the lower part of the bow.

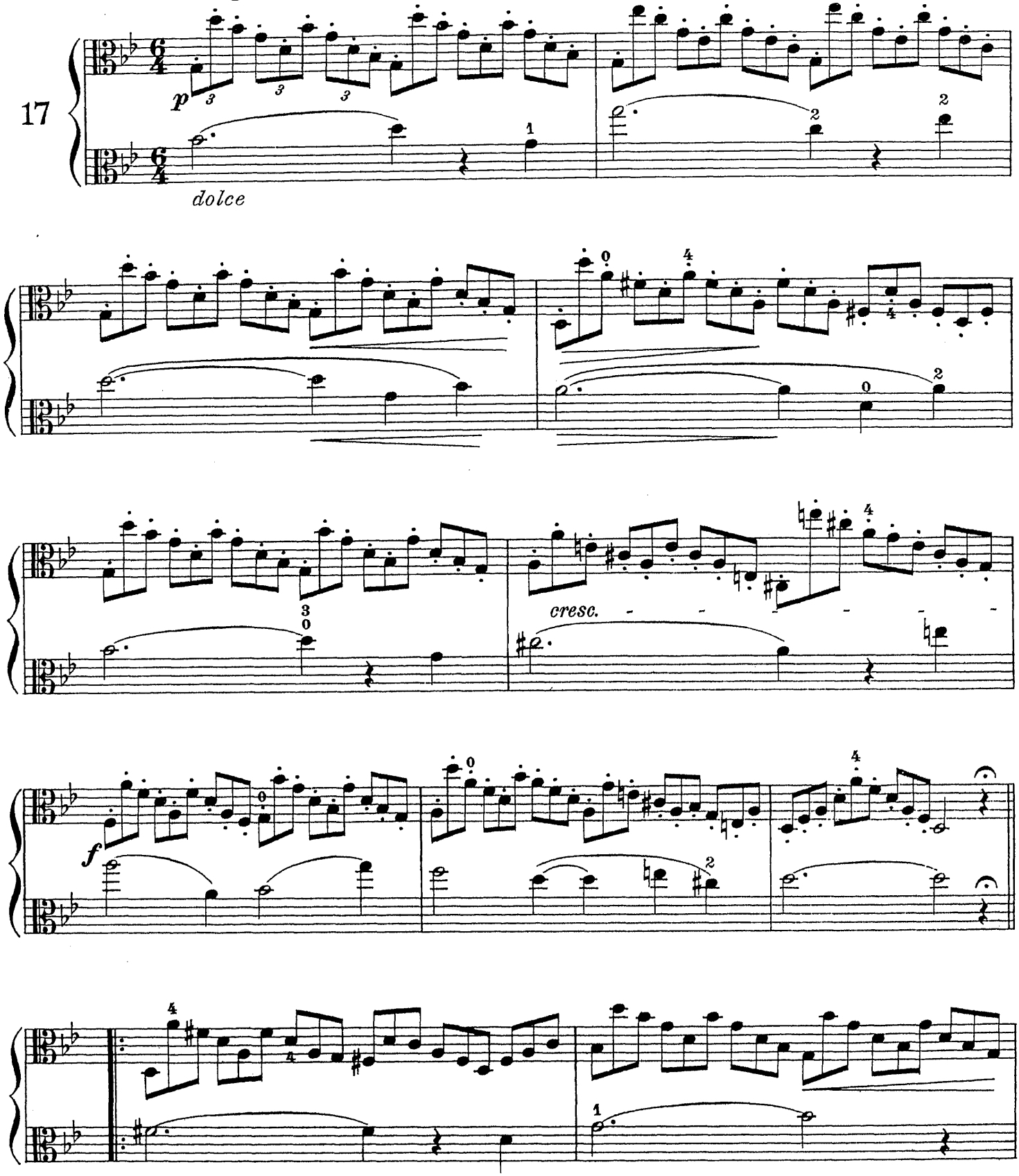


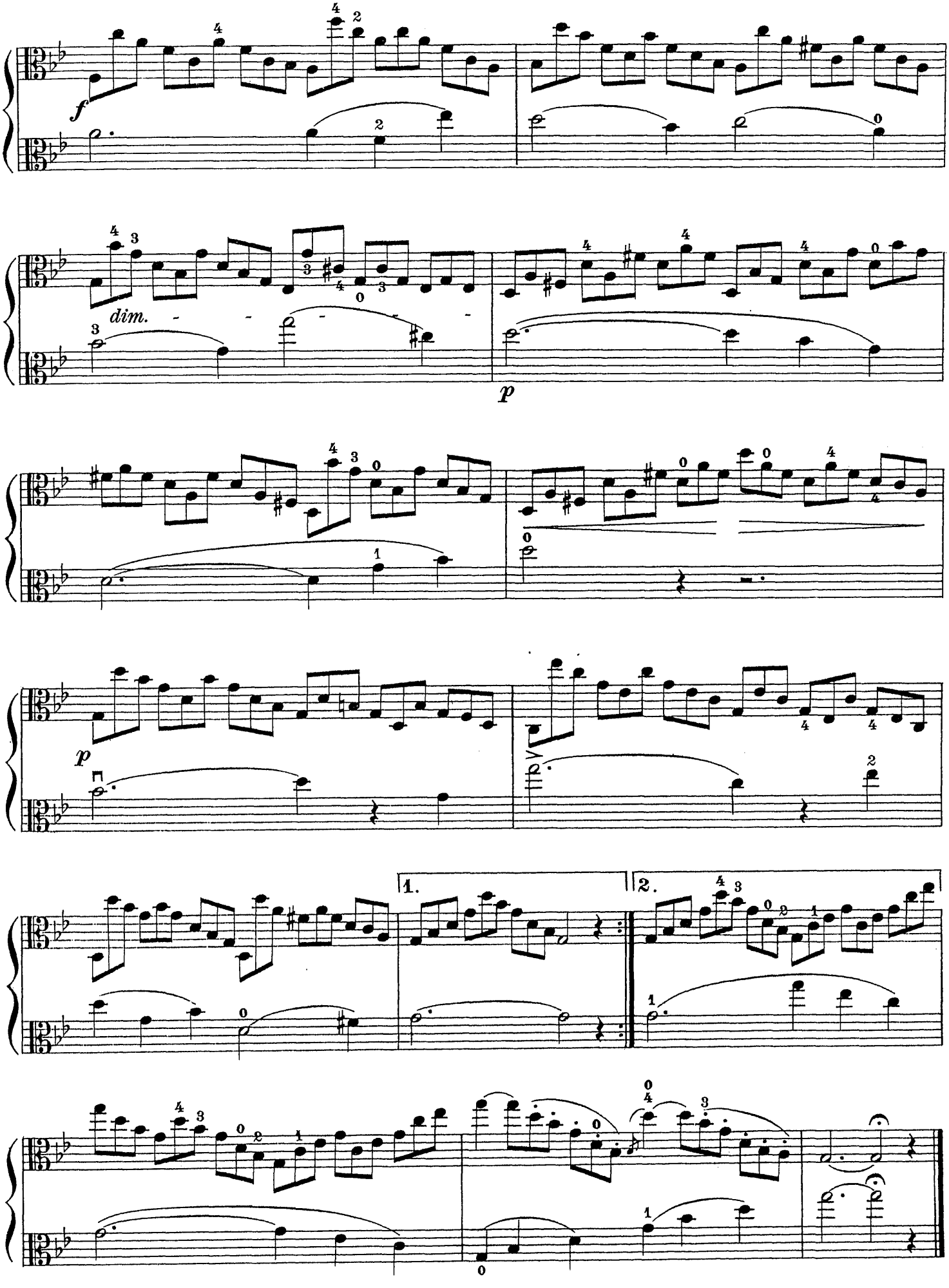

IIa
dim.
Ia
IIa

It is strongly advised to practise this exercise first with the lower part of the bow, quite near the nut, *very slowly,* and sustaining the notes. Flexibility of wrist and arm will thus be obtained for the *spiccato* bowing to be used when playing the exercise in faster tempo.

(a) Molto moderato
(b) Allegretto

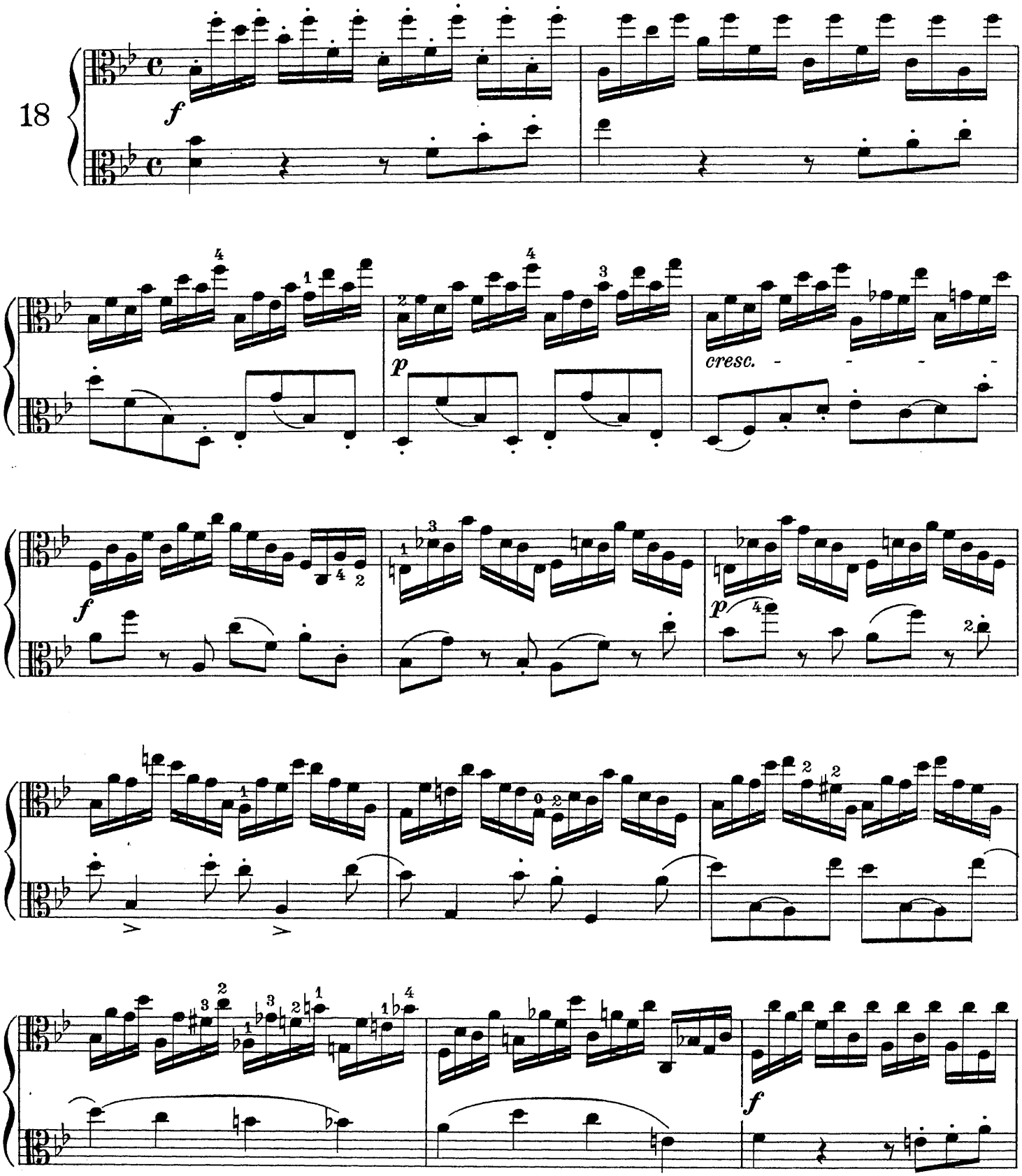
17

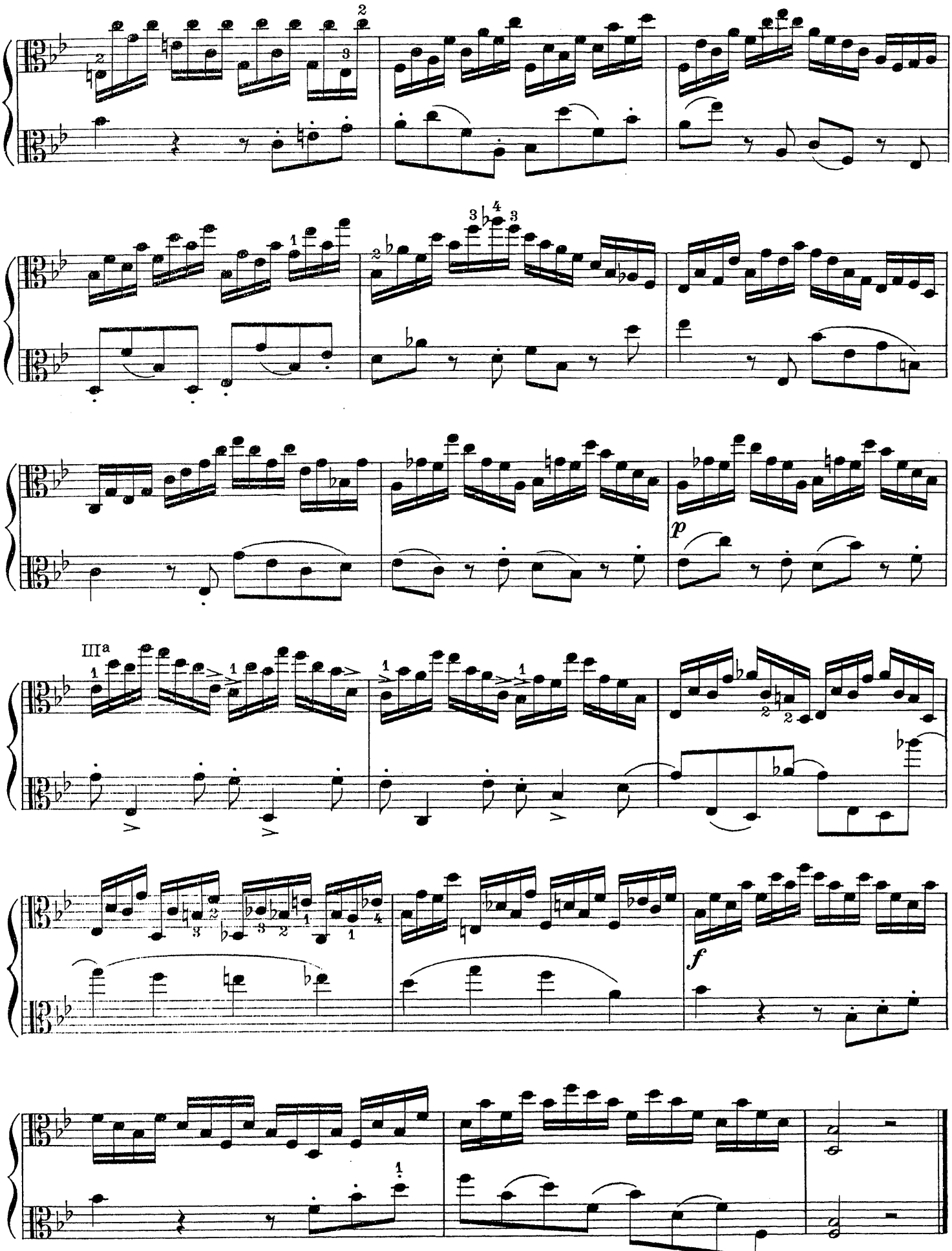



f
dim.
p
p
1.
2.

This exercise should also be practised at first with sustained notes, very slowly, at the point. Only after thus obtaining sufficient skill for crossing the strings flexibly, should the faster tempo be taken for the *spiccato* bowing, a little below the middle of the bow.

(a) Molto moderato
(b) Allegro ma non troppo





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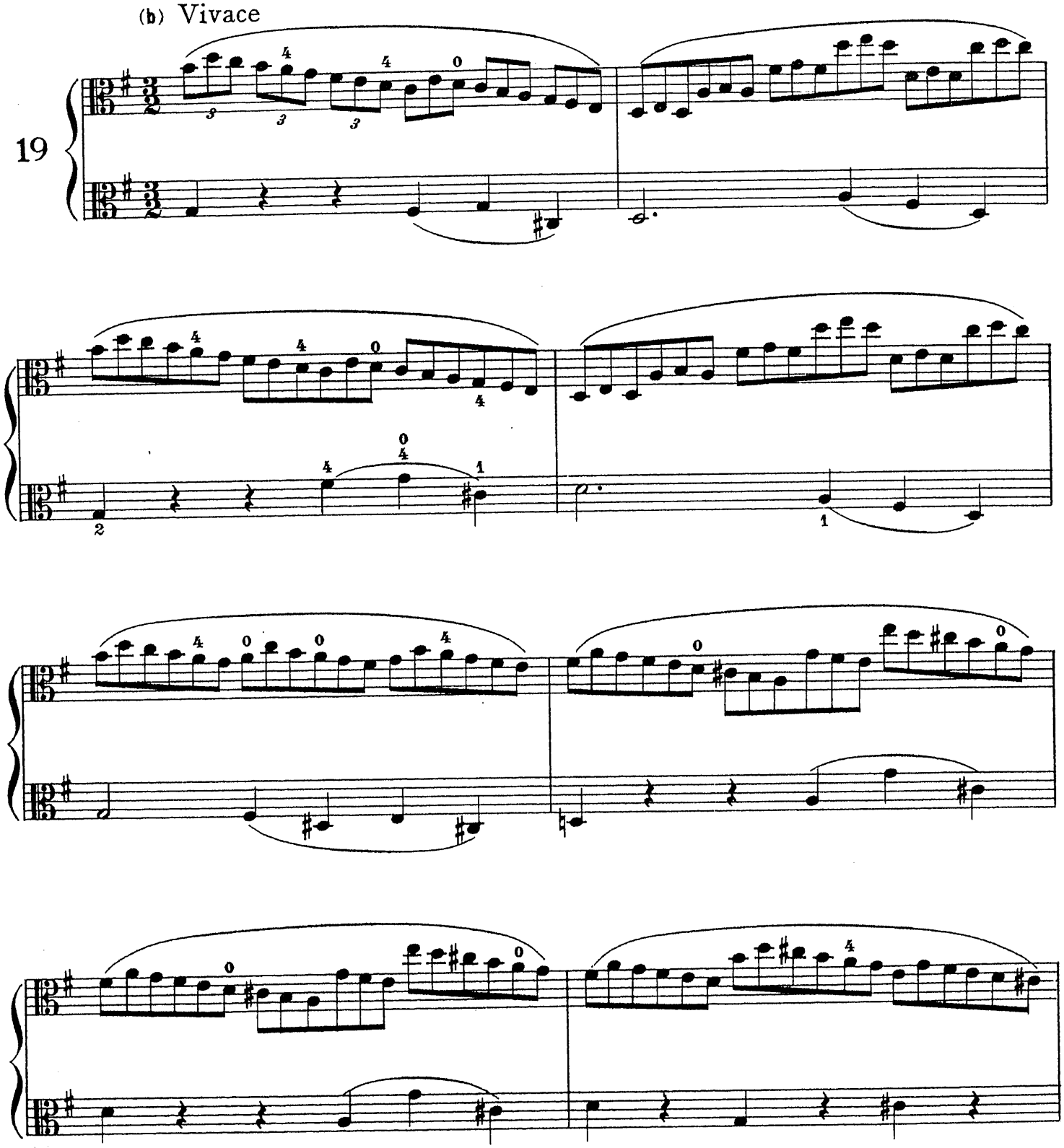
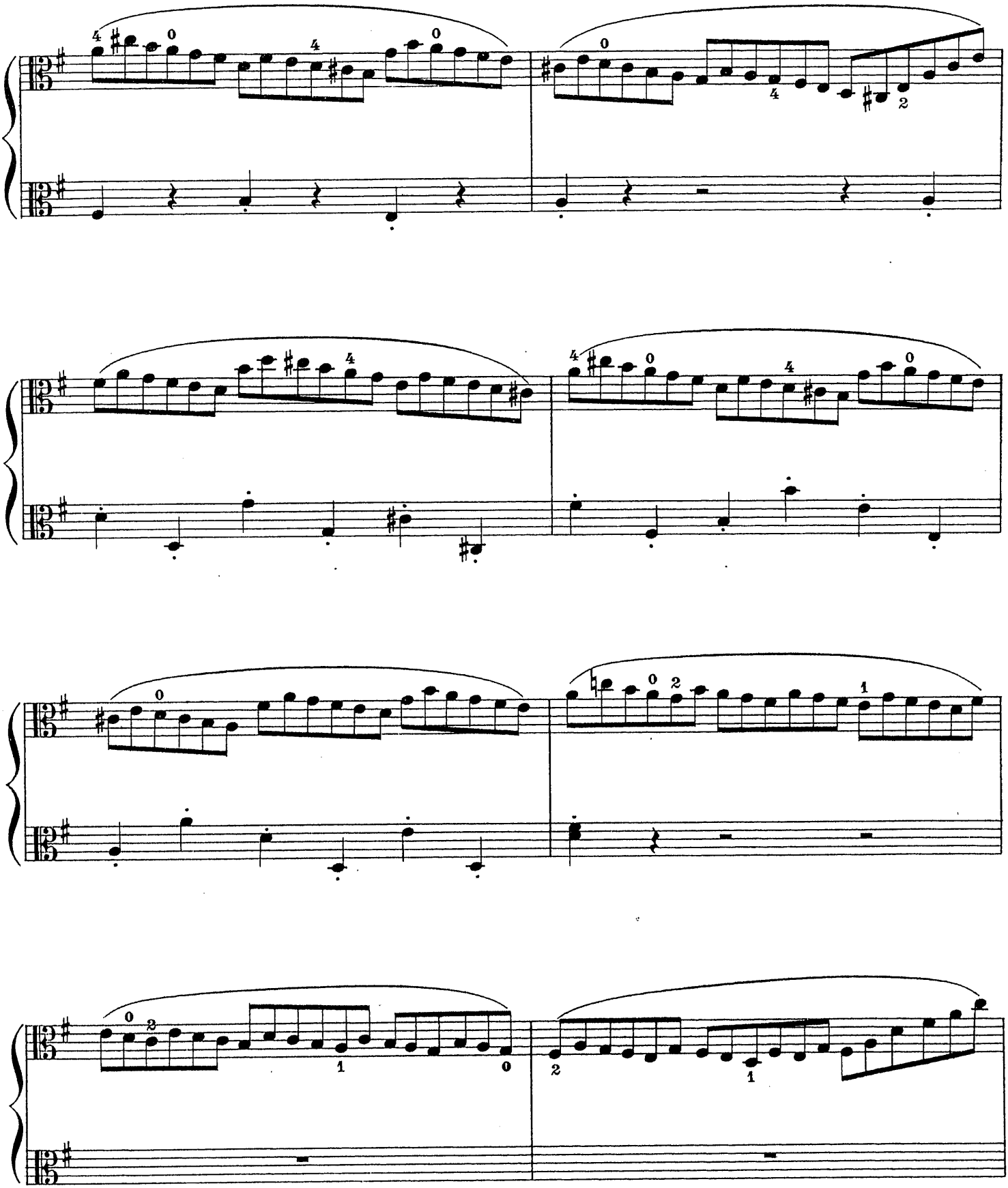
им. В. И. Ленина

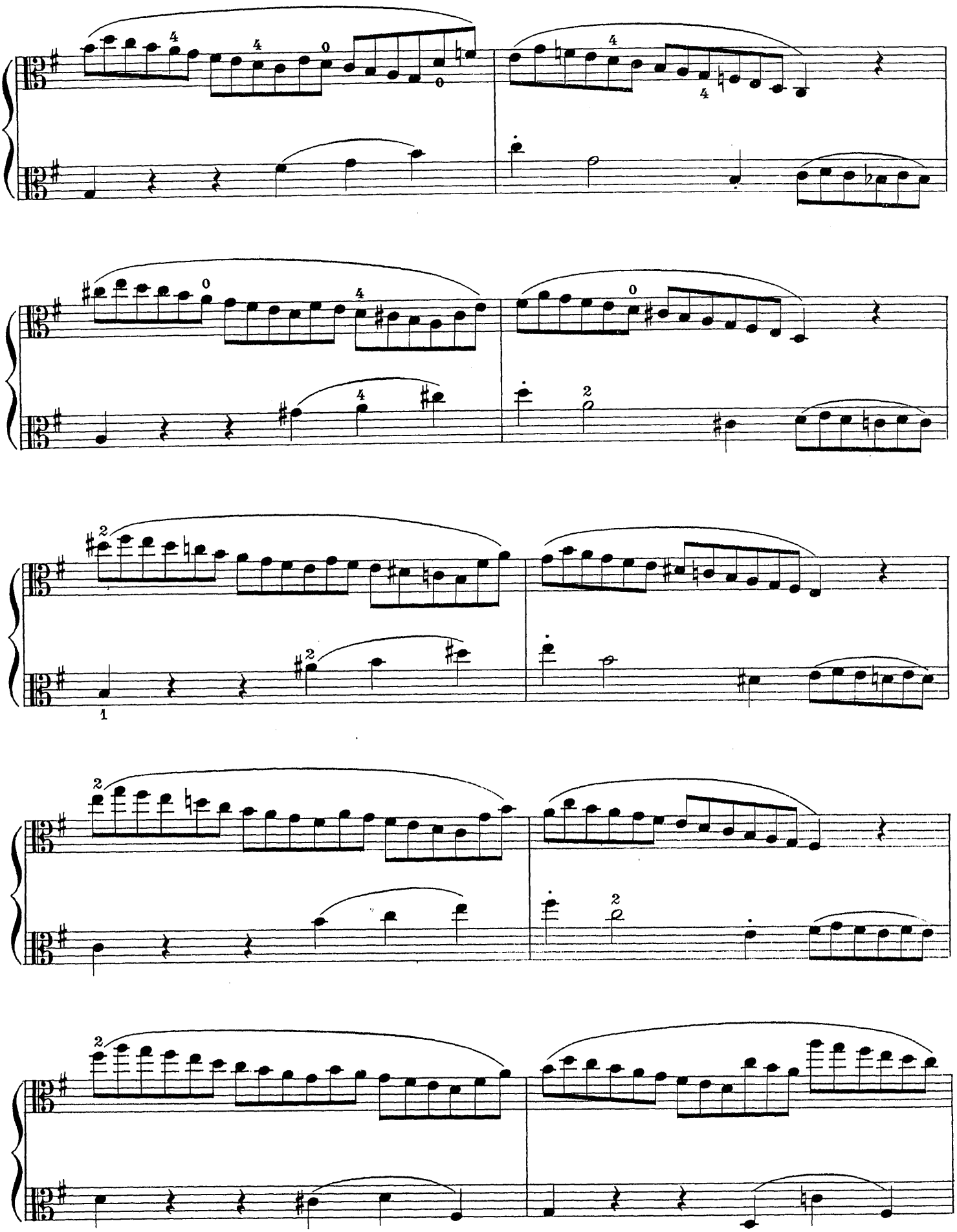
Before playing this exercise with full tone *(forte)* and with the whole bow in the faster tempo, the student should practise it *very slowly* with only half-bows from the middle to the point, and *piano*. Gradually even less bow should be tried, always insisting upon powerful but flexible finger-action.

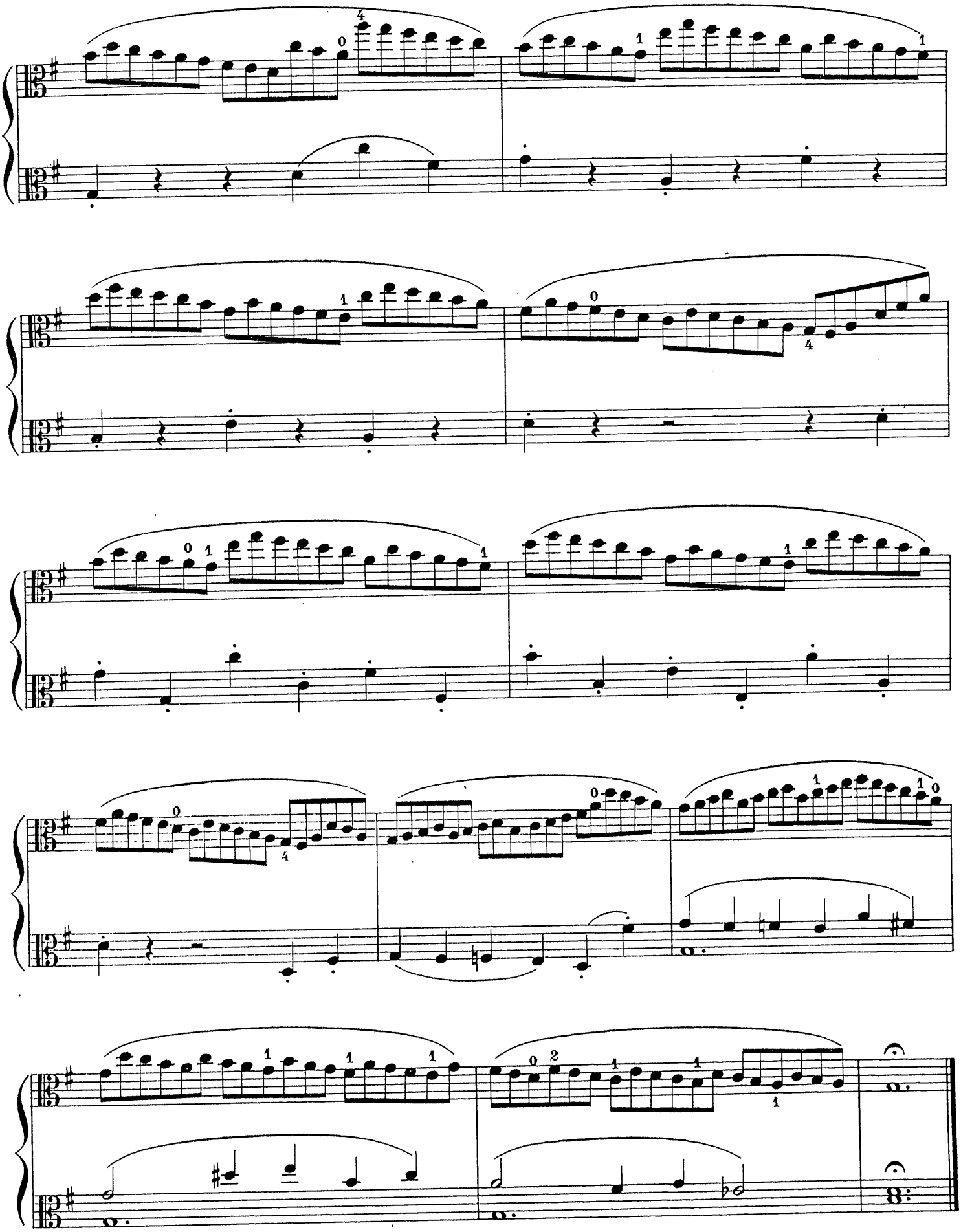
(a) Molto moderato
(b) Vivace

19



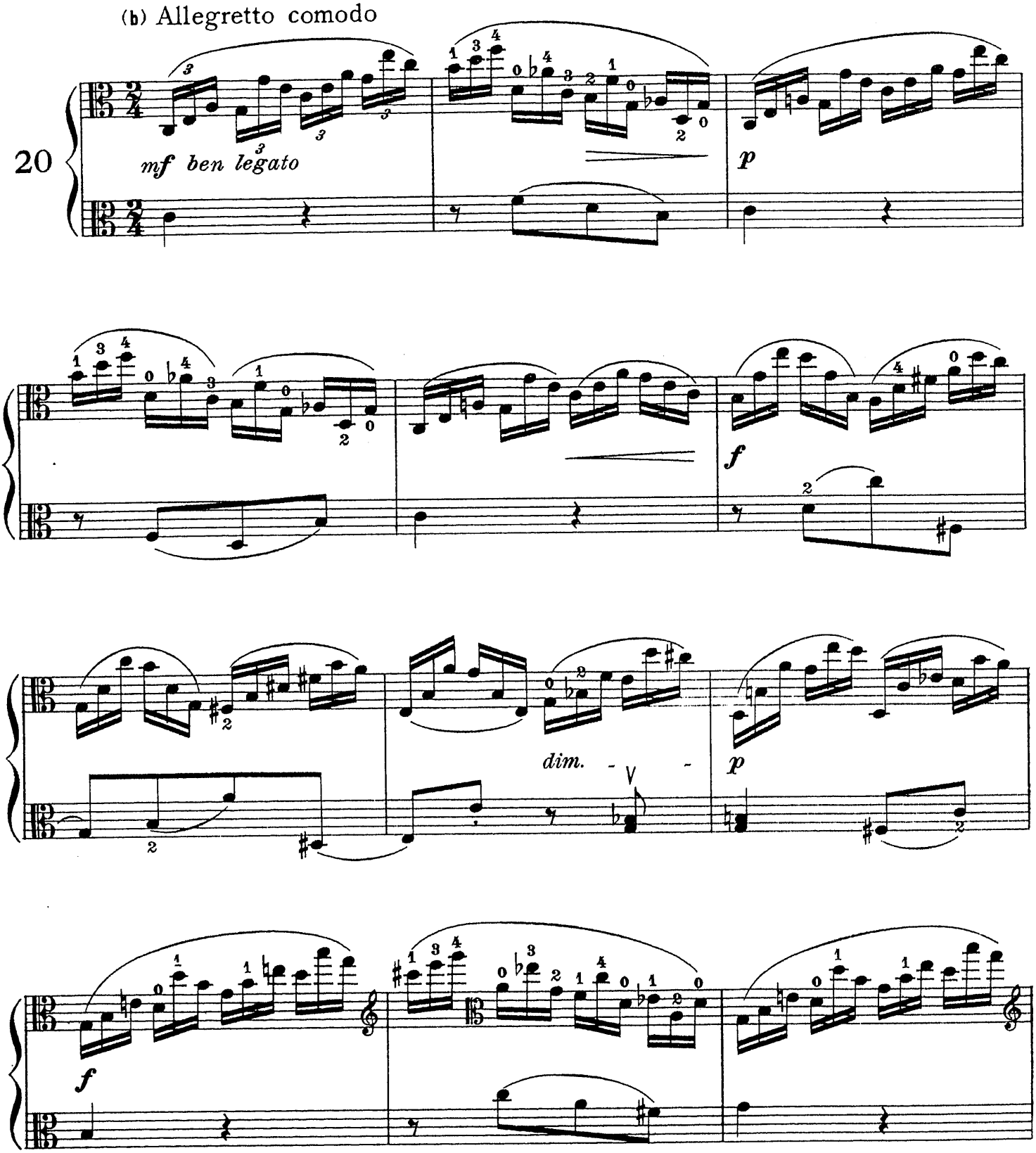


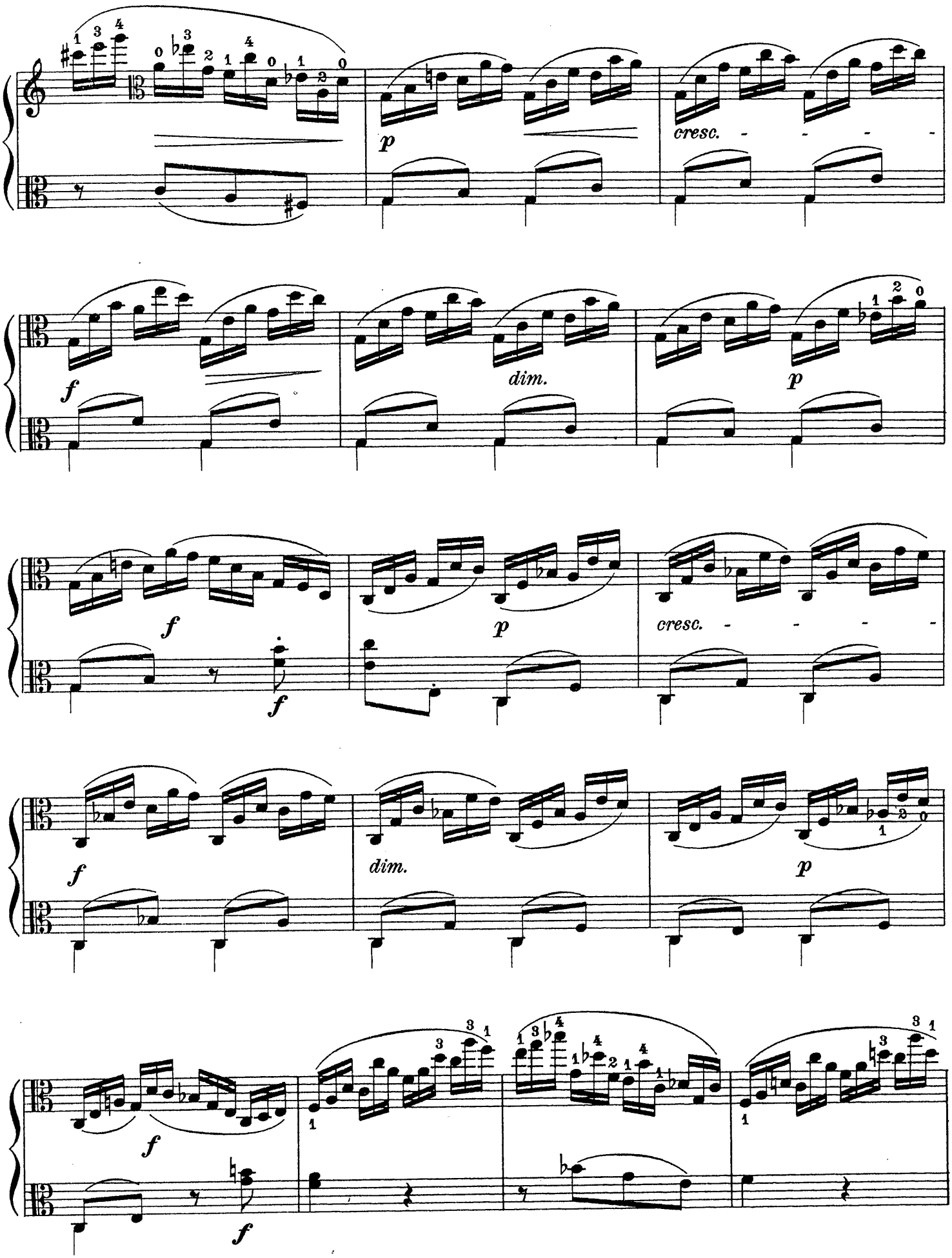




For the successful playing of this exercise stability of the bow and flexibility of the bow-arm are of the greatest importance. Both will be attained by practising it first *slowly*, with detached but sustained bowing in the *middle* of the bow.

(a) Molto moderato
(b) Allegretto comodo

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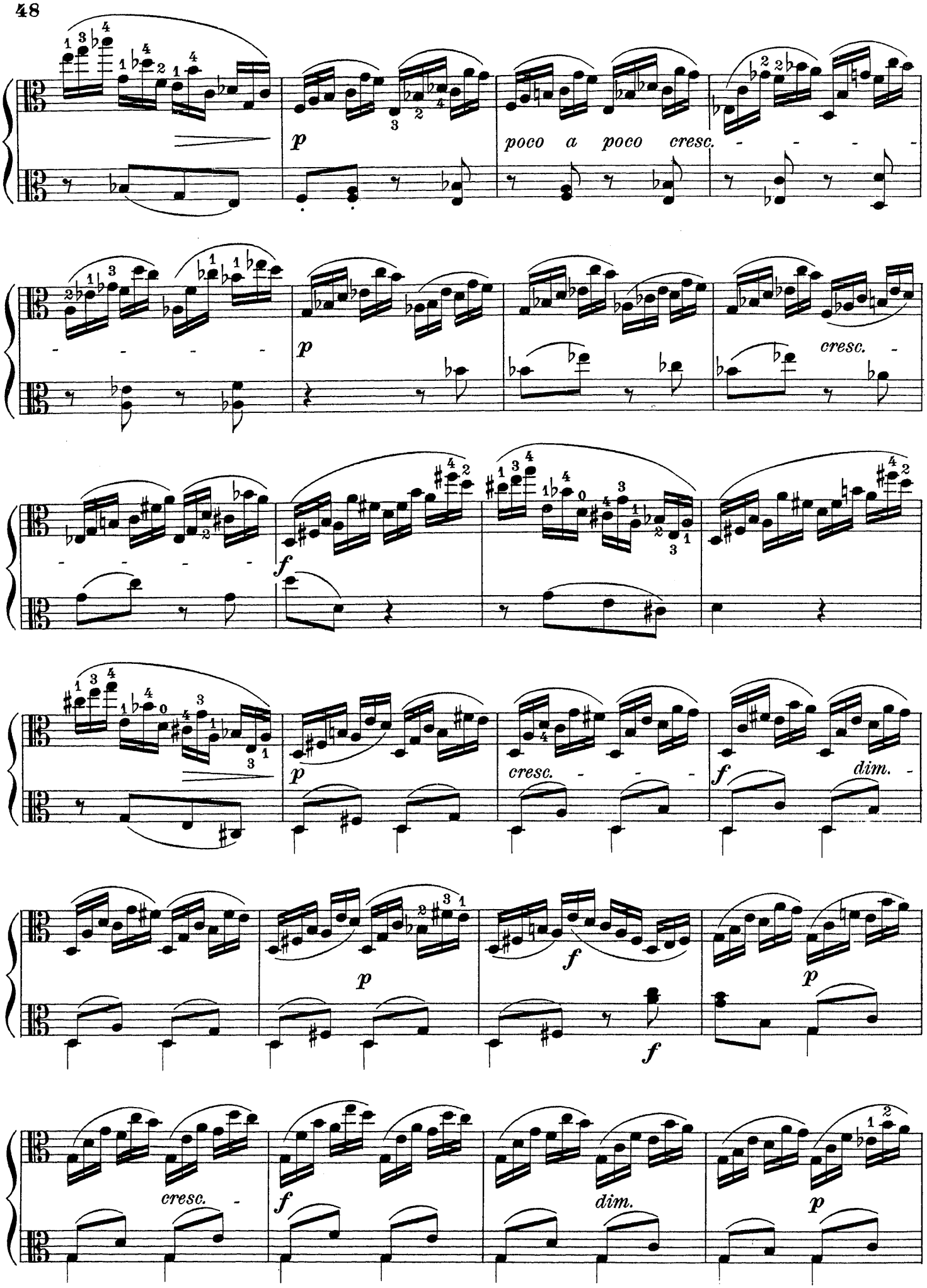
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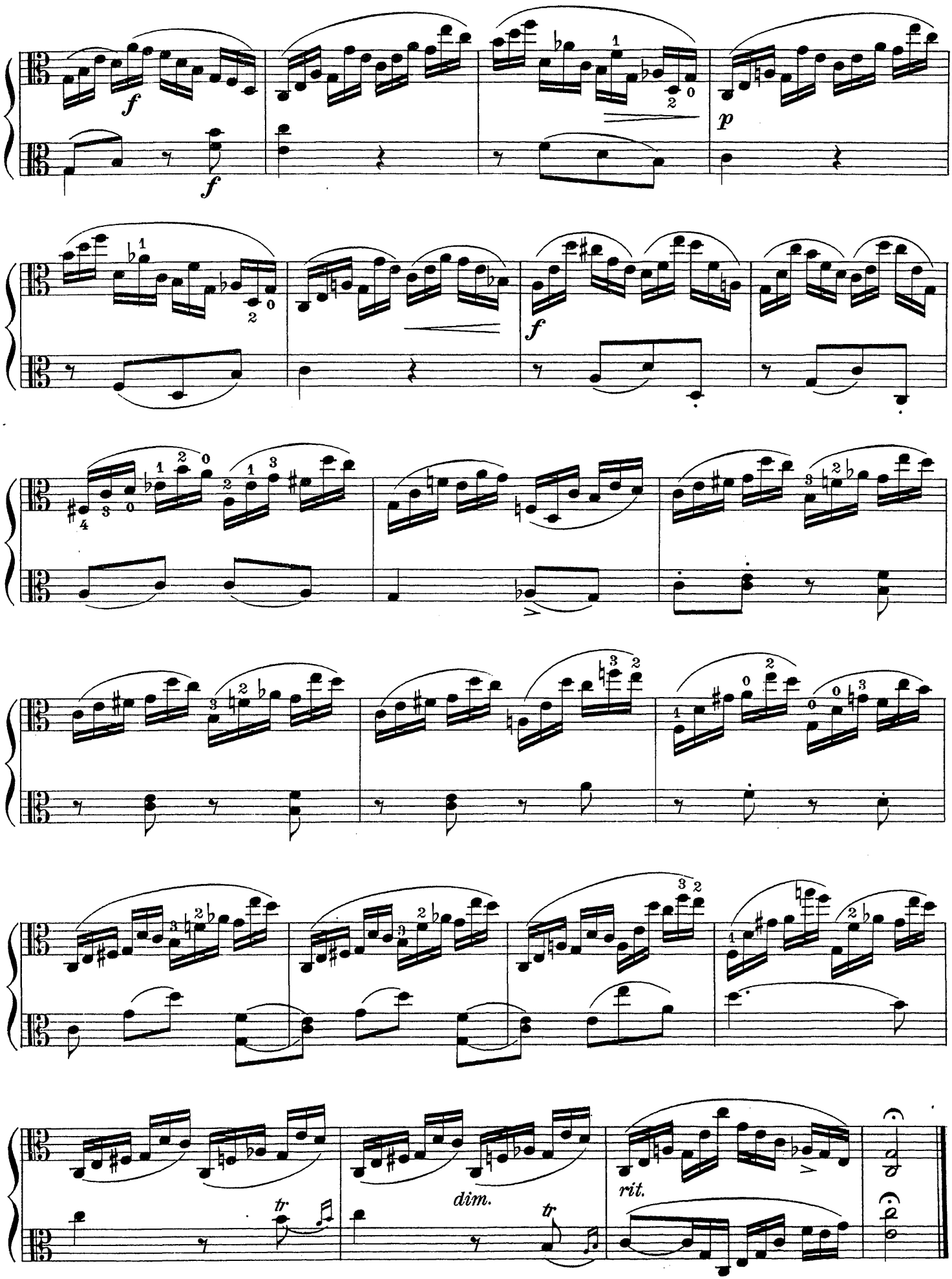
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