

Shifting the Position and Preparatory Scale Studies, op. 8

PREFATORY NOTE

THE chief difficulty in these exercises consists in shifting (changing the position) so smoothly that it is hardly perceptible. Shifting downward, from a higher to a lower position, offers peculiar difficulties. In order to effect it smoothly, hold the violin firmly with the chin, and try to use the thumb as little as possible when shifting. Later these exercises are even to be practised without using the thumb, which is then held under the neck of the instrument.

It is highly beneficial to practise these exercises *détaché* at first, and then legato in moderate tempo.

THE EDITOR

VORBEMERKUNG

DIE Hauptschwierigkeit in diesen Übungen besteht darin, die Verbindungen der Lagen so zu bewerkstelligen, dass dieselben kaum hörbar sind. Besondere Schwierigkeiten bietet der Wechsel von den höheren nach den tieferen Lagen. Um diesen Wechsel glatt zu machen, halte man die Violine mit dem Kinne fest und versuche, beim Lagenwechsel den Daumen der linken Hand so wenig wie möglich zu benutzen. Später sollen diese Übungen sogar ohne Hilfe des Daumens geübt werden, wobei der Daumen unter dem Hals der Geige gehalten wird.

Es ist von grossem Nutzen, wenn man diese Übungen zuerst gestossen, dann in mässigem Tempo gebunden übt.

DER HERAUSGEBER

Lagenwechselübungen.

Bei dem Einüben dieser Beispiele wiederhole man in gemäßigtem Tempo:

- jeden einzelnen Takt,
- jeden Takt mit dem nächstfolgenden (1-2, 2-3, 3-4 usw.)
- alle Takte, die auf derselben Saite angezeigt sind (im 1^{ten} Beispiele Takte 1-6, 7-12, 13-18, 19-25),
- das ganze Beispiel in folgenden Tonarten, gebunden und gestossen:

u. s. w. *v.c.*

Examples of string position changes in various keys (C major, G major, D major, A major, E major, B major, F major, C minor, G minor, D minor, A minor, E minor, B minor, F minor) and articulations (legato and détaché).

Shifting (Changing the Position).

When practising these exercises repeat in moderate tempo:

- Each measure separately;
- Each pair of successive measures together; for instance 1 with 2, 2 with 3, 3 with 4, etc.;
- All groups of measures marked as to be played on the same string;— in the 1st Exercise measures 1 to 6, 7 to 12, 13 to 18, 19 to 25;
- The entire exercise in the keys given below, both legato and *détaché*.

Wechsel der Lagen: 1-2, 2-3, 3-4 u.s.w.

Changes of position: From 1st to 2d, 2d to 3d, 3d to 4th, etc.

Saite String IV - - - - -

Exercise 1: Changes of position on the 4th string. The exercise is divided into five groups of measures, each marked with a Roman numeral (I, II, III, IV, V) indicating the string used. The notes are: I (A, B, C, D), II (G, A, B, C), III (F, G, A, B), IV (E, F, G, A), V (D, E, F, G).

2.

Exercise 2: Continuation of the exercise on the 4th string. The notes are: I (A, B, C, D), II (G, A, B, C), III (F, G, A, B), IV (E, F, G, A), V (D, E, F, G).

Exercise 3, first system. Two staves of music. The top staff contains five measures of sixteenth-note runs, each starting with a finger number '1' and ending with a fermata. The bottom staff contains five measures of sixteenth-note runs, each starting with a finger number '1' and ending with a fermata. A Roman numeral 'I' is positioned above the fourth measure of the top staff.

3.

Exercise 3, second system. Five staves of music. The top staff is in common time (C) and contains five measures of eighth-note runs, each starting with a finger number '1' and ending with a fermata. The second staff contains five measures of eighth-note runs, each starting with a finger number '1' and ending with a fermata. The third staff contains five measures of eighth-note runs, each starting with a finger number '1' and ending with a fermata. The fourth staff contains five measures of sixteenth-note runs, each starting with a finger number '1' and ending with a fermata. The fifth staff contains five measures of sixteenth-note runs, each starting with a finger number '1' and ending with a fermata. Roman numerals 'IV', 'III', 'II', and 'I' are positioned above the first, second, third, and fourth staves respectively.

4.

Exercise 4, first system. Five staves of music. The top staff is in common time (C) and contains five measures of eighth-note runs, each starting with a finger number '1' and ending with a fermata. The second staff contains five measures of eighth-note runs, each starting with a finger number '1' and ending with a fermata. The third staff contains five measures of eighth-note runs, each starting with a finger number '1' and ending with a fermata. The fourth staff contains five measures of sixteenth-note runs, each starting with a finger number '1' and ending with a fermata. The fifth staff contains five measures of sixteenth-note runs, each starting with a finger number '1' and ending with a fermata. Roman numerals 'IV', 'III', 'II', and 'I' are positioned above the first, second, third, and fourth staves respectively.

5.

Exercise 5 consists of five staves of music in treble clef, marked with a common time signature (C). The piece is divided into four sections labeled IV, III, II, and I from top to bottom. Each section contains four measures. The first section (IV) features a sequence of eighth notes with fingerings 1, 3, 3, 1, 3, 3, 1, 3, 3, 1, 3, 3, 1, 3, 3. The second section (III) continues with similar patterns, using fingerings 1, 3, 3, 1, 3, 3, 1, 3, 3, 1, 3, 3, 1, 3, 3. The third section (II) uses fingerings 1, 3, 3, 1, 3, 3, 1, 3, 3, 1, 3, 3, 1, 3, 3. The fourth section (I) uses fingerings 1, 3, 3, 1, 3, 3, 1, 3, 3, 1, 3, 3, 1, 3, 3. The notation includes slurs and accents over the notes.

6.

Exercise 6 consists of five staves of music in treble clef, marked with a common time signature (C). The piece is divided into four sections labeled IV, III, II, and I from top to bottom. Each section contains four measures. The first section (IV) features a sequence of eighth notes with fingerings 1, 2, 4, 1, 2, 4, 1, 2, 4, 1, 2, 4, 1, 2, 4. The second section (III) continues with similar patterns, using fingerings 1, 2, 4, 1, 2, 4, 1, 2, 4, 1, 2, 4, 1, 2, 4. The third section (II) uses fingerings 1, 2, 4, 1, 2, 4, 1, 2, 4, 1, 2, 4, 1, 2, 4. The fourth section (I) uses fingerings 1, 2, 4, 1, 2, 4, 1, 2, 4, 1, 2, 4, 1, 2, 4. The notation includes slurs and accents over the notes.

7.

Exercise 7 consists of two staves of music in treble clef, marked with a common time signature (C). The piece is divided into two sections labeled IV and III from top to bottom. Each section contains four measures. The first section (IV) features a sequence of eighth notes with fingerings 3, 2, 3, 3, 2, 3, 2, 3, 2, 3, 2, 3, 2, 3, 2, 3. The second section (III) continues with similar patterns, using fingerings 3, 2, 3, 2, 3, 2, 3, 2, 3, 2, 3, 2, 3, 2, 3. The notation includes slurs and accents over the notes.

Exercise 8 consists of four staves of music. The first staff begins with a treble clef and a common time signature. It contains four measures of sixteenth-note patterns. The first measure has a triplet of eighth notes. The second measure has a doublet of eighth notes. The third and fourth measures each have a triplet of eighth notes. The second staff is marked with a Roman numeral 'II' and contains four measures of similar patterns. The third staff is marked with a Roman numeral 'I' and contains four measures. The fourth staff contains four measures. The exercise concludes with a double bar line.

Wechsel der Lagen: 1-3, 2-4, 3-5 u.s.w. 8. Changes of position: From 1st to 3d, 2d to 4th, 3d to 5th, etc.

Exercise 9 consists of four staves of music. The first staff begins with a treble clef and a common time signature. It contains four measures of sixteenth-note patterns. The first measure has a fingering '1' under the first note. The second measure has a fingering '4' under the fourth note. The third and fourth measures each have a fingering '1' under the first note. The second staff is marked with a Roman numeral 'III' and contains four measures. The third staff is marked with a Roman numeral 'II' and contains four measures. The fourth staff is marked with a Roman numeral 'I' and contains four measures. The exercise concludes with a double bar line.

9.

Exercise 9 (continued) consists of four staves of music. The first staff begins with a treble clef and a common time signature. It contains four measures of sixteenth-note patterns. The first measure has a fingering '2' under the second note. The second measure has a fingering '3' under the third note. The third and fourth measures each have a fingering '2' under the second note. The second staff is marked with a Roman numeral 'III' and contains four measures. The third staff is marked with a Roman numeral 'II' and contains four measures. The fourth staff is marked with a Roman numeral 'I' and contains four measures. The exercise concludes with a double bar line.

10.

Exercise 10 consists of four staves, labeled I, II, III, and IV from bottom to top. The music is written in treble clef with a common time signature (C). The first staff (IV) features a melodic line with eighth-note triplets and sixteenth-note patterns. The second staff (III) continues this melodic line with similar rhythmic motifs. The third staff (II) and fourth staff (I) provide a harmonic accompaniment with eighth-note and sixteenth-note patterns, often beamed together. The piece concludes with a double bar line.

11.

Exercise 11 consists of four staves, labeled I, II, III, and IV from bottom to top. The music is written in treble clef with a common time signature (C). The first staff (IV) features a melodic line with eighth-note and quarter-note patterns. The second staff (III) continues this melodic line with similar rhythmic motifs. The third staff (II) and fourth staff (I) provide a harmonic accompaniment with eighth-note and quarter-note patterns, often beamed together. The piece concludes with a double bar line.

12.

Exercise 12 consists of five staves, labeled I, II, III, IV, and V from bottom to top. The music is written in treble clef with a common time signature (C). The first staff (V) features a melodic line with eighth-note and quarter-note patterns. The second staff (IV) continues this melodic line with similar rhythmic motifs. The third staff (III) and fourth staff (II) provide a harmonic accompaniment with eighth-note and quarter-note patterns, often beamed together. The fifth staff (I) provides a final layer of accompaniment. The piece concludes with a double bar line.

13.

Exercise 13 consists of four staves of music in treble clef with a common time signature (C). The music is organized into four sections labeled IV, III, II, and I from top to bottom. Each section contains four measures of music. The notes are primarily eighth and sixteenth notes, often beamed together. Fingering numbers 1 and 2 are indicated below the notes. The exercise progresses from a higher register in section IV to a lower register in section I.

14.

Exercise 14 consists of four staves of music in treble clef with a common time signature (C). The music is organized into four sections labeled IV, III, II, and I from top to bottom. Each section contains four measures of music. The notes are primarily eighth and sixteenth notes, often beamed together. Fingering numbers 1, 2, 3, and 4 are indicated below the notes. The exercise progresses from a higher register in section IV to a lower register in section I.

15.

Exercise 15 consists of four staves of music in treble clef with a common time signature (C). The music is organized into four sections labeled IV, III, II, and I from top to bottom. Each section contains four measures of music. The notes are primarily eighth and sixteenth notes, often beamed together. Fingering numbers 1, 2, 3, and 4 are indicated below the notes. The exercise progresses from a higher register in section IV to a lower register in section I.

Wechsel der Lagen: 1-4, 2-5, 3-6 u.s.w.

16.

Changes of position: From 1st to 4th, 2d to 5th, 3d to 6th, etc.

17.

18.

19.

Exercise 19 consists of four staves, labeled I, II, III, and IV from bottom to top. The music is written in treble clef with a common time signature (C). The piece features a series of rhythmic patterns, primarily consisting of eighth and sixteenth notes. Staves I and II contain many triplet markings (indicated by a '3' over a group of notes). Staves III and IV also feature triplet markings. The patterns are repeated across four measures on each staff, with some variations in the final measure of each staff.

20.

Exercise 20 consists of four staves, labeled I, II, III, and IV from bottom to top. The music is written in treble clef with a common time signature (C). The piece features a series of rhythmic patterns, primarily consisting of eighth and sixteenth notes. Staves I and II contain many triplet markings (indicated by a '3' over a group of notes). Staves III and IV also feature triplet markings. The patterns are repeated across four measures on each staff, with some variations in the final measure of each staff.

21.

Exercise 21 consists of four staves, labeled I, II, III, and IV from bottom to top. The music is written in treble clef with a common time signature (C). The piece features a series of rhythmic patterns, primarily consisting of eighth and sixteenth notes. Staves I and II contain many triplet markings (indicated by a '3' over a group of notes). Staves III and IV also feature triplet markings. The patterns are repeated across four measures on each staff, with some variations in the final measure of each staff.

22.

IV

III

II

I

Wechsel der Lagen: 1-5, 2-6, 3-7 u.s.w.

23.

Changes of position: From 1st to 5th,
2d to 6th, 3d to 7th, etc.

IV

III

II

I

24.

IV

III

II

I

25.

Exercise 25 consists of four staves, labeled I, II, III, and IV. Each staff contains a sequence of notes grouped into triplets, indicated by a '3' and a bracket. The notes are arranged in a stepwise fashion across the staves. The first staff (IV) starts with a treble clef and a common time signature. The notes are grouped into four measures, each containing a triplet. The second staff (III) continues the sequence with similar triplet groupings. The third staff (II) and fourth staff (I) also follow the same pattern of triplet groupings. The notes are primarily eighth and sixteenth notes, creating a rhythmic and melodic exercise.

26.

Exercise 26 consists of four staves, labeled I, II, III, and IV. Each staff contains a sequence of notes with specific fingerings indicated by numbers 1, 2, and 3. The notes are arranged in a stepwise fashion across the staves. The first staff (IV) starts with a treble clef and a common time signature. The notes are grouped into four measures, each containing a triplet. The second staff (III) continues the sequence with similar triplet groupings. The third staff (II) and fourth staff (I) also follow the same pattern of triplet groupings. The notes are primarily eighth and sixteenth notes, creating a rhythmic and melodic exercise.

27.

Exercise 27 consists of four staves, labeled I, II, III, and IV. Each staff contains a sequence of notes with specific fingerings indicated by numbers 1, 2, 3, and 4. The notes are arranged in a stepwise fashion across the staves. The first staff (IV) starts with a treble clef and a common time signature. The notes are grouped into four measures, each containing a triplet. The second staff (III) continues the sequence with similar triplet groupings. The third staff (II) and fourth staff (I) also follow the same pattern of triplet groupings. The notes are primarily eighth and sixteenth notes, creating a rhythmic and melodic exercise.

28.

IV

III

II

I

Detailed description of exercise 28: This exercise consists of four staves, labeled IV, III, II, and I from top to bottom. Each staff begins with a treble clef and a common time signature (C). The music is written in a single melodic line on each staff. The patterns are highly rhythmic, featuring a mix of eighth and sixteenth notes, often grouped in pairs or fours. Slurs are used to indicate phrasing across multiple notes. Fingerings (1, 2, 3, 4) are indicated below the notes. The exercise is divided into four measures, each containing a similar but slightly varied rhythmic motif.

29.

IV

III

II

I

Detailed description of exercise 29: This exercise consists of four staves, labeled IV, III, II, and I from top to bottom. Each staff begins with a treble clef and a common time signature (C). The music is written in a single melodic line on each staff. The patterns are highly rhythmic, featuring a mix of eighth and sixteenth notes, often grouped in pairs or fours. Slurs are used to indicate phrasing across multiple notes. Fingerings (1, 2, 3, 4) are indicated below the notes. The exercise is divided into four measures, each containing a similar but slightly varied rhythmic motif.

30.

IV

III

II

I

Detailed description of exercise 30: This exercise consists of four staves, labeled IV, III, II, and I from top to bottom. Each staff begins with a treble clef and a common time signature (C). The music is written in a single melodic line on each staff. The patterns are highly rhythmic, featuring a mix of eighth and sixteenth notes, often grouped in pairs or fours. Slurs are used to indicate phrasing across multiple notes. Fingerings (1, 2, 3, 4) are indicated below the notes. The exercise is divided into four measures, each containing a similar but slightly varied rhythmic motif.

IV

III

II

I

Wechsel der Lagen: 1-6, 2-7, 3-8 u.s.w.

Changes of position: From 1st to 6th,
2d to 7th, 3d to 8th, etc.

IV

III

II

I

IV

III

II

I

34.

Exercise 34 is a four-staff piece in common time (C). The top staff (IV) features a melodic line with eighth-note patterns and slurs. The lower three staves (III, II, I) provide accompaniment with rhythmic patterns, including groups of four sixteenth notes and eighth notes. The piece concludes with a double bar line.

35.

Exercise 35 is a four-staff piece in common time (C). The top staff (IV) has a melodic line with eighth-note patterns and slurs, including a triplet. The lower three staves (III, II, I) provide accompaniment with rhythmic patterns, including groups of four sixteenth notes and eighth notes, and slurs. The piece concludes with a double bar line.

36.

Exercise 36 is a four-staff piece in common time (C). The top staff (IV) has a melodic line with eighth-note patterns and slurs, including a triplet. The lower three staves (III, II, I) provide accompaniment with rhythmic patterns, including groups of four sixteenth notes and eighth notes, and slurs. The piece concludes with a double bar line.

37.

Exercise 37 consists of four staves, labeled IV, III, II, and I from top to bottom. Each staff contains four measures of music. The notes are grouped into pairs, and each pair is marked with a '4' above it, indicating a fourth interval. Fingerings are indicated by numbers 1 and 2 below the notes. The exercise is written in treble clef with a common time signature (C).

38.

Wechsel der Lagen: 1-7, 2-8, 3-9 u.s.w.

Changes of position: From 1st to 7th, 2d to 8th, 3d to 9th, etc.

Exercise 38 consists of four staves, labeled IV, III, II, and I from top to bottom. Each staff contains four measures of music. The notes are grouped into pairs, and each pair is marked with a '3' above it, indicating a third interval. Fingerings are indicated by numbers 1, 2, and 3 below the notes. The exercise is written in treble clef with a common time signature (C).

39.

Exercise 39 consists of four staves, labeled IV, III, II, and I from top to bottom. Each staff contains four measures of music. The notes are grouped into pairs, and each pair is marked with a '2' above it, indicating a second interval. Fingerings are indicated by the number 2 below the notes. The exercise is written in treble clef with a common time signature (C).

40.

IV III II I

41.

IV III II I

42.

IV III II I

43.

IV III

44.

45.

IV
III
II
I

Wechsel der Lagen: 1-8, 2-9, 3-10 u.s.w.

47.

Changes of position: From 1st to 8th, 2d to 9th, 3d to 10th, etc.

IV
III
II
I

48.

IV
III
II
I

49.

Exercise 49 consists of five staves of music. The first staff is marked with a Roman numeral 'IV' and contains a triplet of eighth notes. The second staff is marked with a Roman numeral 'III' and contains a triplet of eighth notes. The third staff is marked with a Roman numeral 'II' and contains a triplet of eighth notes. The fourth and fifth staves are marked with a Roman numeral 'I' and contain a triplet of eighth notes. The music is written in a treble clef with a common time signature (C) and features various rhythmic patterns and fingerings.

50.

Exercise 50 consists of five staves of music. The first staff is marked with a Roman numeral 'IV' and contains a quarter note. The second staff is marked with a Roman numeral 'III' and contains a quarter note. The third staff is marked with a Roman numeral 'II' and contains a quarter note. The fourth and fifth staves are marked with a Roman numeral 'I' and contain a quarter note. The music is written in a treble clef with a common time signature (C) and features various rhythmic patterns and fingerings.

51.

Exercise 51 consists of five staves of music. The first staff is marked with a Roman numeral 'IV' and contains a quarter note. The second staff is marked with a Roman numeral 'III' and contains a quarter note. The third staff is marked with a Roman numeral 'II' and contains a quarter note. The fourth and fifth staves are marked with a Roman numeral 'I' and contain a quarter note. The music is written in a treble clef with a common time signature (C) and features various rhythmic patterns and fingerings.

52.

Exercise 52 is a five-staff musical piece in C major, 4/4 time. It features a continuous eighth-note pattern across all staves. The first staff is labeled 'IV' and contains four measures. The second staff is labeled 'III' and contains three measures. The third staff is labeled 'II' and contains two measures. The fourth and fifth staves are labeled 'I' and contain one measure each. Fingering numbers (1, 2, 3, 4) are placed below the notes to indicate fingerings. The piece concludes with a double bar line.

53.

Exercise 53 is a five-staff musical piece in C major, 4/4 time. It features a continuous eighth-note pattern across all staves. The first staff is labeled 'IV' and contains four measures. The second staff is labeled 'III' and contains three measures. The third staff is labeled 'II' and contains two measures. The fourth and fifth staves are labeled 'I' and contain one measure each. Fingering numbers (1, 2, 4) are placed below the notes to indicate fingerings. The piece concludes with a double bar line.

54.

Exercise 54 is a two-staff musical piece in C major, 4/4 time. The first staff is labeled 'IV' and contains four measures. The second staff is labeled 'III' and contains three measures. Fingering numbers (1, 2, 3, 4) are placed below the notes to indicate fingerings. The piece concludes with a double bar line.

II

I

55.

IV

III

II

I

56.

IV

III

II

I

Tonleitern durch 3 Oktaven.

Scales Throughout 3 Octaves.

C dur.
C major.

The main score consists of seven staves of music. Each staff shows a three-octave scale in C major. The first staff is the treble clef, and the second is the bass clef. The scale is written in a single line for each clef. Fingering is indicated by numbers 1, 2, 3, and 4. Articulation is indicated by slurs and accents. The scale is repeated seven times, each time starting on a different note of the scale to cover three octaves.

Man übe die NNQ 57-59 in allen folgenden Tonarten, gebunden und gestossen:

Practise NOS 57-59 in all the following keys, both legato and détaché.

A moll (harmonisch).
A minor (harmonic).

Musical notation for the A minor scale, showing the treble clef and the scale notes with fingering and articulation markings.

F dur. - F major.

Musical notation for the F major scale, showing the treble clef and the scale notes with fingering and articulation markings.

D moll. - D minor.

Musical notation for the D minor scale, showing the treble clef and the scale notes with fingering and articulation markings.

G dur. - G major.

Musical notation for the G major scale, showing the treble clef and the scale notes with fingering and articulation markings.

E moll. - E minor.

Musical notation for the E minor scale, showing the treble clef and the scale notes with fingering and articulation markings.

B dur. - Bb major.

Musical notation for the Bb major scale, showing the treble clef and the scale notes with fingering and articulation markings.

G moll. - G minor.

Musical notation for the G minor scale, showing the treble clef and the scale notes with fingering and articulation markings.

D dur. - D major.

Musical notation for the D major scale, showing the treble clef and the scale notes with fingering and articulation markings.

H moll. - B minor.

Musical notation for the B minor scale, showing the treble clef and the scale notes with fingering and articulation markings.

Es dur. - Eb major.

Musical notation for the Eb major scale, showing the treble clef and the scale notes with fingering and articulation markings.

C moll. - C minor.

Musical notation for the C minor scale, showing the treble clef and the scale notes with fingering and articulation markings.

A dur. - A major.

Musical notation for the A major scale, showing the treble clef and the scale notes with fingering and articulation markings.

Fis moll. - F# minor.

Musical notation for the F# minor scale, showing the treble clef and the scale notes with fingering and articulation markings.

As dur. - Ab major.

Musical notation for the Ab major scale, showing the treble clef and the scale notes with fingering and articulation markings.

F moll. - F minor.

Musical notation for the F minor scale, showing the treble clef and the scale notes with fingering and articulation markings.

E dur. - E major.

Musical notation for the E major scale, showing the treble clef and the scale notes with fingering and articulation markings.

Cis moll. - C# minor.

Musical notation for the C# minor scale, showing the treble clef and the scale notes with fingering and articulation markings.

Des dur. - Db major.

Musical notation for the Db major scale, showing the treble clef and the scale notes with fingering and articulation markings.

B moll. - Bb minor.

Musical notation for the Bb minor scale, showing the treble clef and the scale notes with fingering and articulation markings.

H dur. - B major.

Musical notation for the B major scale, showing the treble clef and the scale notes with fingering and articulation markings.

Gis moll. - G# minor.

Musical notation for the G# minor scale, showing the treble clef and the scale notes with fingering and articulation markings.

Ges dur. - Gb major.

Musical notation for the Gb major scale, showing the treble clef and the scale notes with fingering and articulation markings.

Es moll. - Eb minor.

Musical notation for the Eb minor scale, showing the treble clef and the scale notes with fingering and articulation markings.

58.

Exercise 58 consists of eight staves of music in 4/4 time. The first staff begins with a circled 'o' under a quarter note, followed by eighth notes. The second staff has a circled 'o' under a quarter note. The third staff has a circled 'o' under a quarter note. The fourth staff has a circled 'o' under a quarter note. The fifth staff has a circled 'o' under a quarter note. The sixth staff has a circled 'o' under a quarter note. The seventh staff has a circled 'o' under a quarter note. The eighth staff has a circled 'o' under a quarter note. The music includes various rhythmic patterns, such as eighth and sixteenth notes, and rests. Fingerings are indicated by numbers 1, 2, and 3 above the notes. Some notes are marked with a circled 'o'.

59.

Exercise 59 consists of eight staves of music in 3/4 time. The first staff begins with a circled 'o' under a quarter note, followed by eighth notes. The second staff has a circled 'o' under a quarter note. The third staff has a circled 'o' under a quarter note. The fourth staff has a circled 'o' under a quarter note. The fifth staff has a circled 'o' under a quarter note. The sixth staff has a circled 'o' under a quarter note. The seventh staff has a circled 'o' under a quarter note. The eighth staff has a circled 'o' under a quarter note. The music includes various rhythmic patterns, such as eighth and sixteenth notes, and rests. Fingerings are indicated by numbers 1, 2, and 3 above the notes. Some notes are marked with a circled 'o'.