

An  
Organized  
Method of  
String  
Playing

Violoncello Exercises  
for the left hand

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Assisted by **GEORGE BEKEFI**

**peer music**  
CLASSICAL - NEW MUSIC - JAZZ

## FOREWORD

Through the years many of my colleagues and students have used parts of this book by copying and passing it on to their friends and pupils. This process became cumbersome as the requests increased. Also, many times discussion of the fundamentals was half understood and the exercises became distorted and misused. Therefore, I have decided to publish this complete method. I hope it will help those who are somewhat familiar with its use, and induce those who see it for the first time to investigate its possibilities. The apparent resemblances to other exercises are due to the use of permutative variations. It is intended to show the mathematical possibilities on a four stringed instrument. In this instance the instrument is the violoncello.

The contention is that in order to produce music on an instrument one has to learn the available steps as one learns the alphabet; the combinations thereof will provide us with "syllables", then "words" (phrases), and eventually the ability to play a musical composition will come within reach. Too often gifted instrumentalists learn to jump and skip without the awareness of how to walk.

It is not my intention to suggest the neglect of other books, methods, and exercises. Their use is imperative in most instances. However, as I am using samples and patterns to show available combinations, the most important element should be the attempt to ignite the dormant imagination and to stop the time-wasting mechanical repetition of a written text. Each player has to evolve his own patterns and exercises (teachers must do the same for their pupils) to suit the individual needs according to the physical and musical characteristics and available time. I do hope this "method" will give as much satisfaction and results to its future users as it has given me through the years.

I would like to express my thanks to two of my dear friends and colleagues, Victor Aitay and George Bekefi, for their invaluable and devoted help in preparing this publication.

Janos Starker  
Bloomington, Indiana, 1961

# POSITION EXERCISES

## Four Finger Position Exercises

## Second Position A

One finger is resting on the string while the other fingers are playing all available combinations on the neighboring string.

The purpose is to strengthen fingers, to establish intonation within the given position to develop the "tendency" intonation.

The constantly changing double stops are parts of different harmonies, and so they require adjustments accordingly.

The four finger positions intend to establish between the first and fourth fingers, when placed on neighboring strings, the interval of seventh, or third, when reversed. The same is valid for the three finger positions between the first and third fingers. The positions are numbered according to the chromatic instead of the traditional diatonic scale. A denotes the repeated figures, when on the higher string, and B the same on the lower string.

To develop speed, trill, use the rhythmic patterns given on the following page.

All the exercises in this book should be practised in all available positions and on all strings.

The aspect of visualization of the instrument should be evident.

For beginners one should omit double stops until the fingers have obtained some strength.

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## Second Position B

Seven rows of musical notation in bass clef, each containing four measures. The notation includes various fingerings (1, 2, 3, 4, 0) and slurs, indicating specific techniques for playing in second position. The first row starts with a 1-fingered note, while subsequent rows show different starting notes and fingerings. The notation is written in a standard musical staff with a key signature of one flat (B-flat).

## Rhythmic Patterns

Two rows of musical notation in bass clef, showing rhythmic patterns. The first row contains four measures of eighth notes, with the first measure starting on a whole note and the subsequent measures starting on half notes. The second row contains four measures of sixteenth notes, with the first measure starting on a whole note and the subsequent measures starting on half notes. The notation is written in a standard musical staff with a key signature of one flat (B-flat).



## Second Position A with extensions

1 2 1 3 1 4 2 3

2 4 3 4 0 2 0 3

0 4 1 3 1 4 0 1

1 2 1 4 0 1 1 2

1 3 0 4

Note the omission of combinations where the first finger is not engaged actively. It is suggested to use extensions only when unavoidable. In the omitted bars the hand is actually in the next higher position.

Example

2 4 1 1 3

## Second Position B with extensions

1 1 1 1

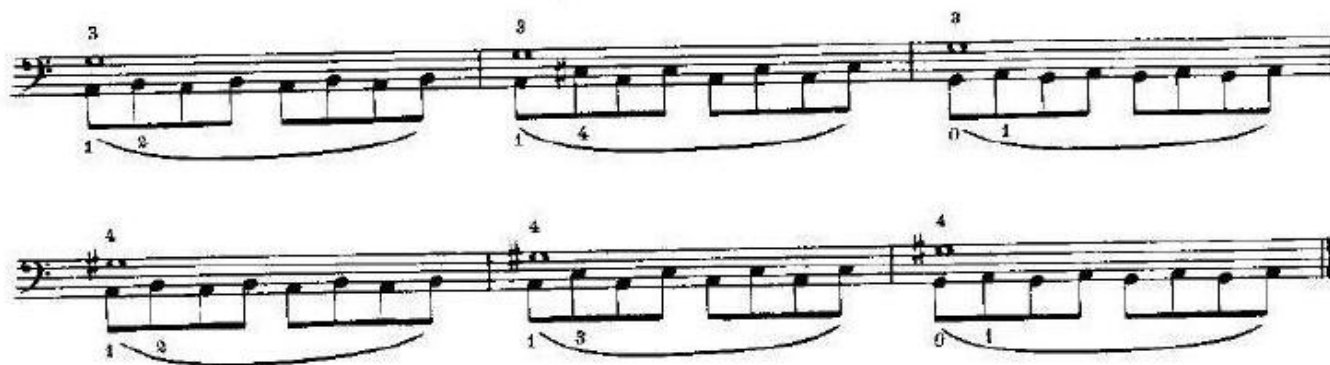
1 2 1 3 1 4 2 3

1 1 1 1

2 4 2 4 0 2 0 3

1 2 2 1 2 4 0 1

## Second Position B *(Continued)*



Foremost consideration should be given to keep the left hand in an identical position in relation to the strings, throughout the entire length of string. Therefore double fifths are omitted. However, the frequent use of double fifths with the first finger justifies its application. It is suggested to delay the practising of double fifths even with the first finger.

## CONTROL EXERCISES

### Second Position I



### Second Position II and III



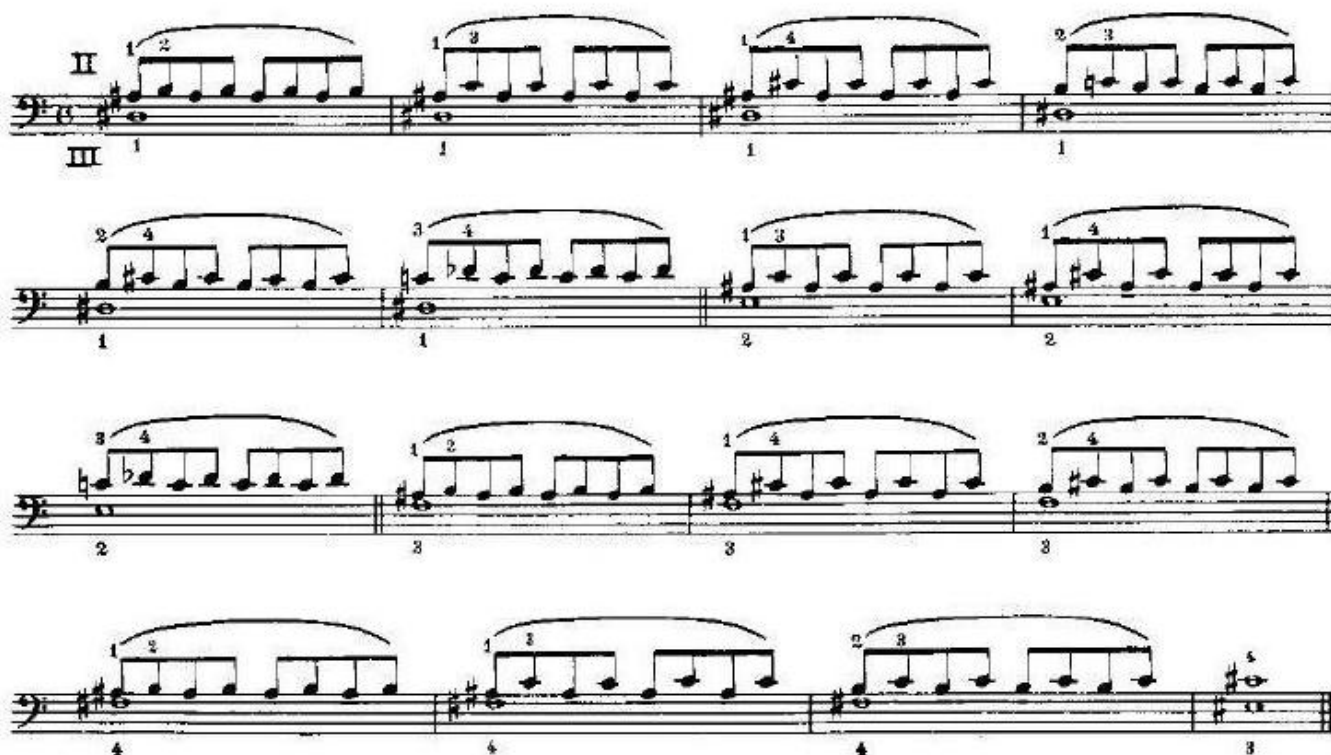
## Second Position IV (*Extension*)



The purpose of the control exercise is to verify the results obtained by the position exercises and to release the excessive pressure applied while playing double stops.... Exercise III refers to the given alternate fingering (extension).

### Four Finger Position Exercises

### Eighth Position A



The combinations with open strings are omitted from here on.  
Their use is left to the player's discretion.

Eighth Position B: follow those in Second Position B, page 8.

## Eighth Position A with extensions

The musical notation for Eighth Position A with extensions consists of three staves, each containing four measures. The first staff is labeled 'II' and 'III' with fingerings 1, 2, 1, 3, 1, 1, 1, 1. The second staff has fingerings 2, 4, 1, 3, 1, 3, 2. The third staff has fingerings 1, 2, 1, 3, 3, 4, 4. Each measure contains eighth notes with slurs and fingerings indicated above the notes.

Eighth Position B with extensions: follow those in Second Position B, page 9.

## CONTROL EXERCISES

### Eighth Position I

The musical notation for Eighth Position I consists of two staves, each containing four measures. The first staff is labeled 'II' and has fingerings 1, 2, 4, 1, 2, 3, 4. The second staff has fingerings 1, 2, 3, 4, 1, 2, 3, 4. Each measure contains eighth notes with slurs and fingerings indicated above the notes.

Eighth Position II-III-IV: follow those in second position, pages 10-11.

It is understood that all control exercises have to be practised in all positions and on all four strings, parallel with the progress in the basic position patterns.

# SERIAL CONTROL EXERCISES

## Four Finger Positions

The image displays seven staves of musical notation, each representing a different starting position for a serial control exercise. The exercises are designed to cover all four finger positions (I, II, III, IV) and are written in a key signature of one sharp (F#). The notation includes various musical symbols such as notes, rests, and fingerings (1, 2, 3, 4). The exercises are arranged in a sequence, with the first staff showing the initial positions and the subsequent staves showing the progression of the exercises.

Staff 1: Shows four finger positions (I, II, III, IV) with notes and fingerings. The first measure is marked with a '4' and a '2', the second with a '1', the third with a '3', and the fourth with a '4'. The fifth measure is marked with a '1' and a '4', and the sixth with a '1'.

Staff 2: Shows four finger positions (I, II, III, IV) with notes and fingerings. The first measure is marked with a '4', the second with a '4', the third with a '4', and the fourth with a '4'. The fifth measure is marked with a '4' and a '3', and the sixth with a '4'.

Staff 3: Shows four finger positions (I, II, III, IV) with notes and fingerings. The first measure is marked with a '4', the second with a '4', the third with a '4', and the fourth with a '4'. The fifth measure is marked with a '4' and a '3', and the sixth with a '4'.

Staff 4: Shows four finger positions (I, II, III, IV) with notes and fingerings. The first measure is marked with a '4', the second with a '4', the third with a '4', and the fourth with a '4'. The fifth measure is marked with a '4' and a '3', and the sixth with a '4'.

Staff 5: Shows four finger positions (I, II, III, IV) with notes and fingerings. The first measure is marked with a '4', the second with a '4', the third with a '4', and the fourth with a '4'. The fifth measure is marked with a '4' and a '3', and the sixth with a '4'.

Staff 6: Shows four finger positions (I, II, III, IV) with notes and fingerings. The first measure is marked with a '4', the second with a '4', the third with a '4', and the fourth with a '4'. The fifth measure is marked with a '4' and a '3', and the sixth with a '4'.

Staff 7: Shows four finger positions (I, II, III, IV) with notes and fingerings. The first measure is marked with a '4', the second with a '4', the third with a '4', and the fourth with a '4'. The fifth measure is marked with a '4' and a '3', and the sixth with a '4'.

In order to cover all of the four finger positions, start the same exercise also one half step higher.



# SERIAL CONTROL EXERCISES

## Four Finger Position Exercises with extensions

The image displays seven staves of musical notation, each containing four measures of exercises. The exercises are written in bass clef with a key signature of one flat (B-flat). The notation includes various fingerings (1-4) and extensions (indicated by a '4' above the note). The exercises are organized into groups, with some measures labeled with Roman numerals (I, II, III) and others with the word 'diminuo'.

Staff 1: Measures 1-4. Measure 1: I (1-4), II (1-4), III (1-4). Measure 2: I (1-4), II (1-4), III (1-4). Measure 3: I (1-4), II (1-4), III (1-4). Measure 4: I (1-4), II (1-4), III (1-4).

Staff 2: Measures 1-4. Measure 1: I (1-4), II (1-4), III (1-4). Measure 2: I (1-4), II (1-4), III (1-4). Measure 3: I (1-4), II (1-4), III (1-4). Measure 4: I (1-4), II (1-4), III (1-4).

Staff 3: Measures 1-4. Measure 1: I (1-4), II (1-4), III (1-4). Measure 2: I (1-4), II (1-4), III (1-4). Measure 3: I (1-4), II (1-4), III (1-4). Measure 4: I (1-4), II (1-4), III (1-4).

Staff 4: Measures 1-4. Measure 1: I (1-4), II (1-4), III (1-4). Measure 2: I (1-4), II (1-4), III (1-4). Measure 3: I (1-4), II (1-4), III (1-4). Measure 4: I (1-4), II (1-4), III (1-4).

Staff 5: Measures 1-4. Measure 1: I (1-4), II (1-4), III (1-4). Measure 2: I (1-4), II (1-4), III (1-4). Measure 3: I (1-4), II (1-4), III (1-4). Measure 4: I (1-4), II (1-4), III (1-4).

Staff 6: Measures 1-4. Measure 1: I (1-4), II (1-4), III (1-4). Measure 2: I (1-4), II (1-4), III (1-4). Measure 3: I (1-4), II (1-4), III (1-4). Measure 4: I (1-4), II (1-4), III (1-4).

Staff 7: Measures 1-4. Measure 1: I (1-4), II (1-4), III (1-4). Measure 2: I (1-4), II (1-4), III (1-4). Measure 3: I (1-4), II (1-4), III (1-4). Measure 4: I (1-4), II (1-4), III (1-4).

Follow instructions on the previous page.

## Rhythm Samples

### For Practising the Serial Control Exercises

Example 1



Ex. 2



Ex. 3



Ex. 4



Ex. 5



Ex. 6



Ex. 7



Ex. 8



# Three Finger Position Exercises

## First Position A

The musical notation consists of five rows of exercises, each with four measures. The first two rows are labeled 'II' and 'III'. The exercises involve three fingers (1, 2, 3) and include extensions (indicated by exclamation marks). The notation is as follows:

- Row II: Four measures, each starting with a half note on G2, followed by eighth notes. Fingerings: (1,2), (1,3), (2,3), (1,2). Extensions: none.
- Row III: Four measures, each starting with a half note on A2, followed by eighth notes. Fingerings: (2,3), (1,3), (2,3), (1,3). Extensions: none.
- Row IV: Four measures, each starting with a half note on B2, followed by eighth notes. Fingerings: (2,3), (1,3), (1,3), (1,3). Extensions: none.
- Row V: Four measures, each starting with a half note on C3, followed by eighth notes. Fingerings: (1,3), (1,3), (1,2), (1,2). Extensions: none.
- Row VI: Four measures, each starting with a half note on D3, followed by eighth notes. Fingerings: (1,2), (1,2), (1,2), (1,2). Extensions: present in measures 1 and 3.

The three finger position exercises include all available combinations, with extensions. Note the combinations where the use of the half step results in an incomplete position. The interval between the first and third finger will be a sixth or diminished seventh reversed a fourth or an extended third.

First Position B: reverse the above exercise as in Second Position B of four finger exercises on page 8.

# SERIAL CONTROL EXERCISES

## Three Finger Positions



Note that the three finger serial exercise starts in the position which is considered the last four finger position. The reason is to complete the exercise pattern.

# SERIAL CONTROL EXERCISES

## Three Finger Positions with extensions



Observe the same as on previous page.  
For all serial exercises use rhythm samples from page 15.



# Thumb Position Exercises A

The image displays eight staves of musical notation for "Thumb Position Exercises A". Each staff contains four measures of music, primarily consisting of eighth-note runs. The exercises are designed to be played in thumb position, as indicated by the Roman numerals I and II at the beginning of the first staff. The notation includes various fingerings (1, 2, 3) and thumb positions (1, 2) to be practiced across different keys and intervals. The exercises are organized into four pairs of staves, each pair containing two different musical patterns. The first staff is marked with Roman numerals I and II, indicating the starting position for the exercises. The subsequent staves show various fingerings and thumb positions, such as 1, 2, 3, and 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100, 101, 102, 103, 104, 105, 106, 107, 108, 109, 110, 111, 112, 113, 114, 115, 116, 117, 118, 119, 120, 121, 122, 123, 124, 125, 126, 127, 128, 129, 130, 131, 132, 133, 134, 135, 136, 137, 138, 139, 140, 141, 142, 143, 144, 145, 146, 147, 148, 149, 150, 151, 152, 153, 154, 155, 156, 157, 158, 159, 160, 161, 162, 163, 164, 165, 166, 167, 168, 169, 170, 171, 172, 173, 174, 175, 176, 177, 178, 179, 180, 181, 182, 183, 184, 185, 186, 187, 188, 189, 190, 191, 192, 193, 194, 195, 196, 197, 198, 199, 200, 201, 202, 203, 204, 205, 206, 207, 208, 209, 210, 211, 212, 213, 214, 215, 216, 217, 218, 219, 220, 221, 222, 223, 224, 225, 226, 227, 228, 229, 230, 231, 232, 233, 234, 235, 236, 237, 238, 239, 240, 241, 242, 243, 244, 245, 246, 247, 248, 249, 250, 251, 252, 253, 254, 255, 256, 257, 258, 259, 260, 261, 262, 263, 264, 265, 266, 267, 268, 269, 270, 271, 272, 273, 274, 275, 276, 277, 278, 279, 280, 281, 282, 283, 284, 285, 286, 287, 288, 289, 290, 291, 292, 293, 294, 295, 296, 297, 298, 299, 300, 301, 302, 303, 304, 305, 306, 307, 308, 309, 310, 311, 312, 313, 314, 315, 316, 317, 318, 319, 320, 321, 322, 323, 324, 325, 326, 327, 328, 329, 330, 331, 332, 333, 334, 335, 336, 337, 338, 339, 340, 341, 342, 343, 344, 345, 346, 347, 348, 349, 350, 351, 352, 353, 354, 355, 356, 357, 358, 359, 360, 361, 362, 363, 364, 365, 366, 367, 368, 369, 370, 371, 372, 373, 374, 375, 376, 377, 378, 379, 380, 381, 382, 383, 384, 385, 386, 387, 388, 389, 390, 391, 392, 393, 394, 395, 396, 397, 398, 399, 400, 401, 402, 403, 404, 405, 406, 407, 408, 409, 410, 411, 412, 413, 414, 415, 416, 417, 418, 419, 420, 421, 422, 423, 424, 425, 426, 427, 428, 429, 430, 431, 432, 433, 434, 435, 436, 437, 438, 439, 440, 441, 442, 443, 444, 445, 446, 447, 448, 449, 450, 451, 452, 453, 454, 455, 456, 457, 458, 459, 460, 461, 462, 463, 464, 465, 466, 467, 468, 469, 470, 471, 472, 473, 474, 475, 476, 477, 478, 479, 480, 481, 482, 483, 484, 485, 486, 487, 488, 489, 490, 491, 492, 493, 494, 495, 496, 497, 498, 499, 500, 501, 502, 503, 504, 505, 506, 507, 508, 509, 510, 511, 512, 513, 514, 515, 516, 517, 518, 519, 520, 521, 522, 523, 524, 525, 526, 527, 528, 529, 530, 531, 532, 533, 534, 535, 536, 537, 538, 539, 540, 541, 542, 543, 544, 545, 546, 547, 548, 549, 550, 551, 552, 553, 554, 555, 556, 557, 558, 559, 560, 561, 562, 563, 564, 565, 566, 567, 568, 569, 570, 571, 572, 573, 574, 575, 576, 577, 578, 579, 580, 581, 582, 583, 584, 585, 586, 587, 588, 589, 590, 591, 592, 593, 594, 595, 596, 597, 598, 599, 600, 601, 602, 603, 604, 605, 606, 607, 608, 609, 610, 611, 612, 613, 614, 615, 616, 617, 618, 619, 620, 621, 622, 623, 624, 625, 626, 627, 628, 629, 630, 631, 632, 633, 634, 635, 636, 637, 638, 639, 640, 641, 642, 643, 644, 645, 646, 647, 648, 649, 650, 651, 652, 653, 654, 655, 656, 657, 658, 659, 660, 661, 662, 663, 664, 665, 666, 667, 668, 669, 670, 671, 672, 673, 674, 675, 676, 677, 678, 679, 680, 681, 682, 683, 684, 685, 686, 687, 688, 689, 690, 691, 692, 693, 694, 695, 696, 697, 698, 699, 700, 701, 702, 703, 704, 705, 706, 707, 708, 709, 710, 711, 712, 713, 714, 715, 716, 717, 718, 719, 720, 721, 722, 723, 724, 725, 726, 727, 728, 729, 730, 731, 732, 733, 734, 735, 736, 737, 738, 739, 740, 741, 742, 743, 744, 745, 746, 747, 748, 749, 750, 751, 752, 753, 754, 755, 756, 757, 758, 759, 760, 761, 762, 763, 764, 765, 766, 767, 768, 769, 770, 771, 772, 773, 774, 775, 776, 777, 778, 779, 780, 781, 782, 783, 784, 785, 786, 787, 788, 789, 790, 791, 792, 793, 794, 795, 796, 797, 798, 799, 800, 801, 802, 803, 804, 805, 806, 807, 808, 809, 810, 811, 812, 813, 814, 815, 816, 817, 818, 819, 820, 821, 822, 823, 824, 825, 826, 827, 828, 829, 830, 831, 832, 833, 834, 835, 836, 837, 838, 839, 840, 841, 842, 843, 844, 845, 846, 847, 848, 849, 850, 851, 852, 853, 854, 855, 856, 857, 858, 859, 860, 861, 862, 863, 864, 865, 866, 867, 868, 869, 870, 871, 872, 873, 874, 875, 876, 877, 878, 879, 880, 881, 882, 883, 884, 885, 886, 887, 888, 889, 890, 891, 892, 893, 894, 895, 896, 897, 898, 899, 900, 901, 902, 903, 904, 905, 906, 907, 908, 909, 910, 911, 912, 913, 914, 915, 916, 917, 918, 919, 920, 921, 922, 923, 924, 925, 926, 927, 928, 929, 930, 931, 932, 933, 934, 935, 936, 937, 938, 939, 940, 941, 942, 943, 944, 945, 946, 947, 948, 949, 950, 951, 952, 953, 954, 955, 956, 957, 958, 959, 960, 961, 962, 963, 964, 965, 966, 967, 968, 969, 970, 971, 972, 973, 974, 975, 976, 977, 978, 979, 980, 981, 982, 983, 984, 985, 986, 987, 988, 989, 990, 991, 992, 993, 994, 995, 996, 997, 998, 999, 1000.

# Thumb Position Exercises (Continued)

The use of the fourth finger can be added according to the player's desire and ability.

The thumb position exercises intend to establish the constant interval of an octave between the thumb and the third finger, respectively on the lower and higher strings, or the interval of a second when reversed. Only some of the extended or narrow positions /line 5, bars 3-4/ demand that the hand leaves the octave interval. This interval of an octave is identical with a fourth on one string. Therefore not only the facility of playing octaves develops, but simultaneously the hand is set for playing artificial harmonics.

## Thumb Position B

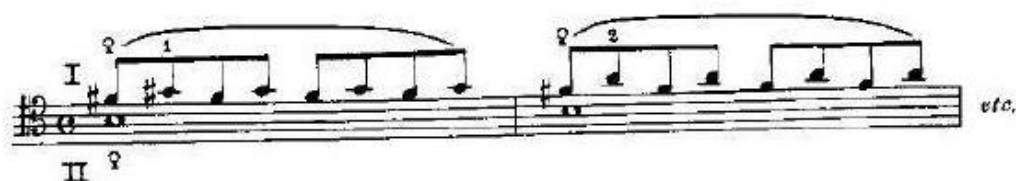
As in four finger position exercises, move fingers on D string.

**CONTROL EXERCISES****Thumb Position I****Thumb Position II****Thumb Position III****Thumb Position IV**

# Sample exercises in thumb position for the use of the fourth finger



The above exercises should be practised in all thumb positions, even if the high positions look impossible at first. The thumb can and should be used anywhere on the strings, but always establish the /octave/ position with the third finger.



# SERIAL CONTROL EXERCISES

## Thumb Position

I

In these two exercises at the first sign: \* the player should continue as high as the positions, already exercised, will permit. At the second sign: \* the same applies in the opposite direction.



## II

II

The musical score consists of eight staves of music, each beginning with a treble clef. The key signature is one flat (B-flat). The music is written in a single melodic line. The notation includes various musical symbols such as eighth notes, quarter notes, and half notes, often grouped with beams and slurs. Fingerings are indicated by numbers 1, 2, 3, and 4 above the notes. The score is divided into measures by vertical bar lines. The final measure of the eighth staff ends with a double bar line and a repeat sign.

Serial Exercise Examples from the Repertory  
 Beethoven: A Major Sonata, 3rd Movement

The musical score for Beethoven's A Major Sonata, 3rd Movement, consists of four staves. The first staff includes fingering numbers (1, 2, 3) and Roman numerals (II, I, II, III, II *simile*). The second staff continues the melodic line. The third and fourth staves show further development of the theme with various articulation marks and fingering.

Haydn: D Major Concerto, 1st Movement

The musical score for Haydn's D Major Concerto, 1st Movement, consists of six staves. The first staff includes Roman numerals (II, I, II, I, II, I) and a 'V' marking. The second staff includes the word 'simile'. The third and fourth staves show further development of the theme with various articulation marks and fingering. The fifth and sixth staves continue the melodic line with various articulation marks and fingering.

# Boccherini: B flat Major Concerto, 1st Movement

II ♩ 2 I ♩ 1 3

♩ 2 ♩

*simile*

## Boccherini: B flat Major Concerto, 3rd Movement

II I II II II

II *simile* I

## CONNECTION OF POSITIONS

### The Intervals in the Second Position



### The Intervals in the Eighth Position



These are all the double stops occurring within the given positions. As explained on page 10, fifths with the second, third and fourth finger are omitted. Some extensions are indicated by alternate fingerings.

### Connections between Second and Eighth Position





Choose a double stop in the lower position first and connect it to all the double stops in the selected higher position. The number of position connections within two positions is so high that from here on only samples will be given. The player should evolve a personal pattern and use about 20-25 combinations.

Some combinations with extensions are omitted seemingly. However, when the first finger is not used, the position can be considered the next regular one.





Seven staves of musical notation, each showing a sequence of notes with fingering numbers (1-4) indicating fingerings. The notation includes various note values (eighth, sixteenth) and rests. Each staff ends with "etc.".

The next two samples show the reversed version of the position connections. The changes occur in the lower of the two positions.

Two staves of musical notation, each showing a sequence of notes with fingering numbers (1-4) indicating fingerings. The notation includes various note values (eighth, sixteenth) and rests. Each staff ends with "etc.".



## Connections of Positions Across Strings

### IV-III to III-II



### III-II to II-I



### IV-III to II-I



For all position connections use insert.

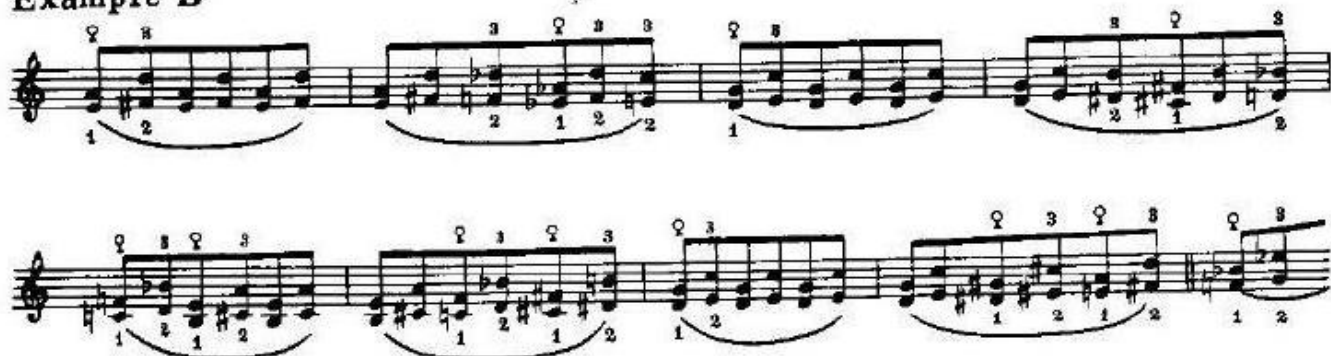
## Serial control exercises with double stops in thumb positions

### Example A

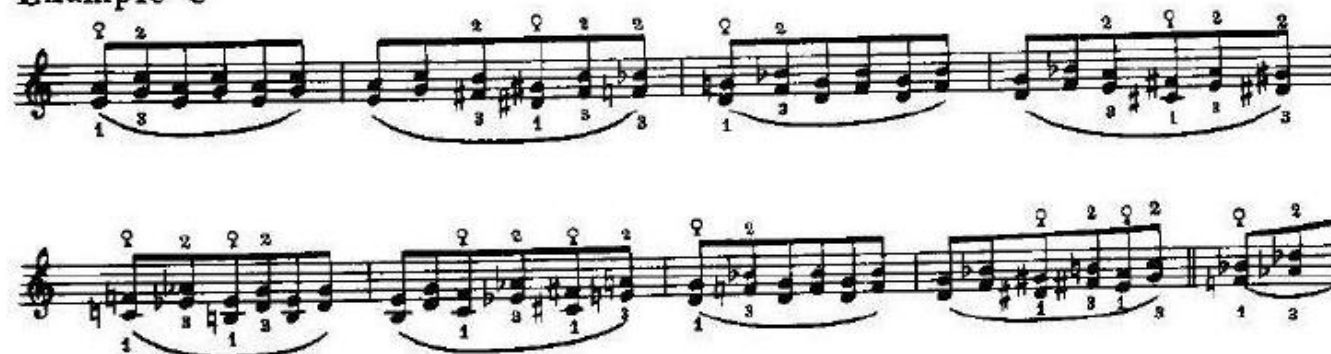
The musical notation for Example A consists of six staves, organized into two systems of three staves each. The first system is labeled 'I' and 'II' at the beginning. The notation includes various musical symbols such as treble clefs, key signatures (one sharp and one flat), and fingerings (1, 2, 3). The exercises consist of eighth and sixteenth notes, often beamed together, with double stops indicated by vertical lines above the notes. The second system ends with 'etc.'.

The pattern consists of eight bars. Continue it as high as the previous position exercises permit it, and come back to the lowest position as well. The following examples should be used for further combinations.

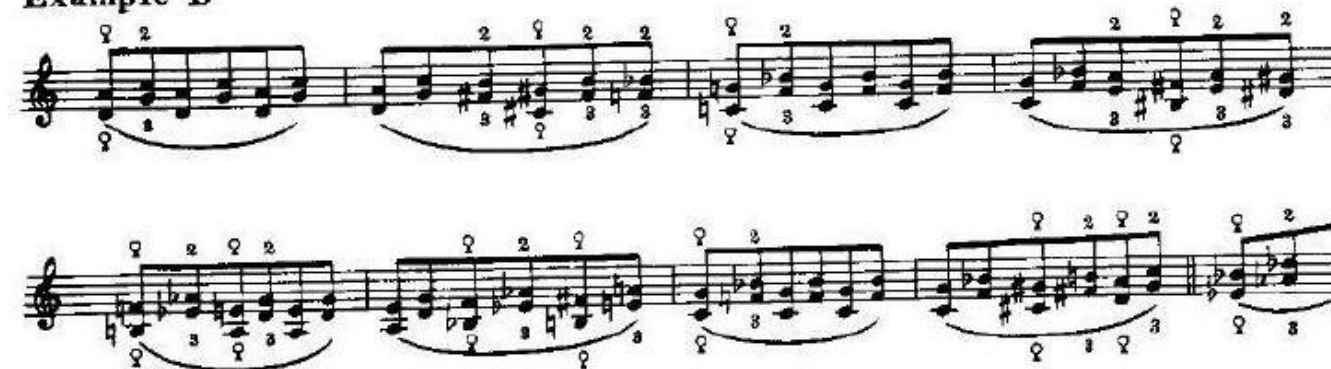
## Example B



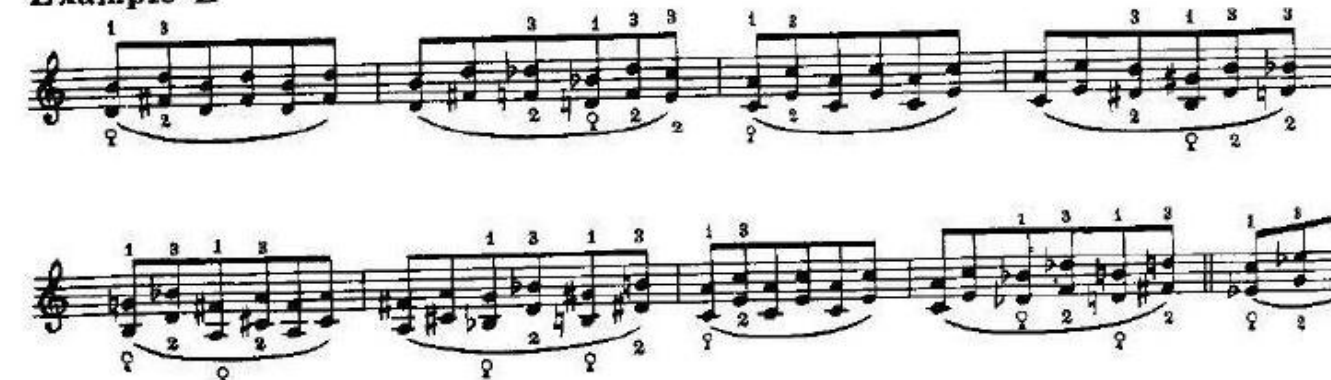
## Example C



## Example D



## Example E



# CONTROL EXERCISE

## For Connections of Positions

### From the Second Position

V

D string

The exercise should be played on the D string up to the sign: \*

The same exercise should be played in every position, and on all other strings. When the exercise starts on the G or C strings, the ending should go upward.

### From the Ninth Position

D string

III II III

Note that when the exercise reaches high positions, the third finger is used instead of the fourth.

## Rhythm and bowing samples for practising the control exercise

Example 1



Example 2



Example 3



Example 4



Example 5



Example 6



Example 7



Example 8



Example 9



In the control exercises on the previous page the indicated fingerings and bowings intend to develop the so-called "anticipated" connections (shifts). The time for the shift is taken from the beat preceding the shift. Also, the finger playing the previous note leads the shift.

Examples 7-8-9, however, require, with their bowing patterns, the use of the "delayed" shift. Here the finger playing the note to follow, leads the shift. The action itself is faster and starts on the next beat. Combinations of timing should be individually experimented.

## Use of the Method for Practising the Literature Boccherini: B flat Major Concerto, 2nd Movement





# Haydn: Concerto in D Major, 1st Movement

The image displays a page of musical notation for the first movement of Haydn's Concerto in D Major. The score is written for Violin I, Violin II, and Viola/Cello. The key signature is D major (two sharps), and the time signature is 2/4. The notation includes various musical symbols such as notes, rests, and fingerings. The first staff (Violin I) begins with a treble clef and a key signature of two sharps. The second staff (Violin II) begins with a treble clef and a key signature of two sharps. The third staff (Viola/Cello) begins with a bass clef and a key signature of two sharps. The score is divided into measures by vertical bar lines. The first measure of the first staff is marked with a '1' and a '3' above the notes. The second measure of the first staff is marked with a '2' and a '1' above the notes. The third measure of the first staff is marked with a '1' and a '2' above the notes. The fourth measure of the first staff is marked with a '2' and a '1' above the notes. The fifth measure of the first staff is marked with a '2' and a '1' above the notes. The sixth measure of the first staff is marked with a '2' and a '1' above the notes. The seventh measure of the first staff is marked with a '2' and a '1' above the notes. The eighth measure of the first staff is marked with a '2' and a '1' above the notes. The ninth measure of the first staff is marked with a '2' and a '1' above the notes. The tenth measure of the first staff is marked with a '2' and a '1' above the notes. The eleventh measure of the first staff is marked with a '2' and a '1' above the notes. The twelfth measure of the first staff is marked with a '2' and a '1' above the notes. The thirteenth measure of the first staff is marked with a '2' and a '1' above the notes. The fourteenth measure of the first staff is marked with a '2' and a '1' above the notes. The fifteenth measure of the first staff is marked with a '2' and a '1' above the notes. The sixteenth measure of the first staff is marked with a '2' and a '1' above the notes. The seventeenth measure of the first staff is marked with a '2' and a '1' above the notes. The eighteenth measure of the first staff is marked with a '2' and a '1' above the notes. The nineteenth measure of the first staff is marked with a '2' and a '1' above the notes. The twentieth measure of the first staff is marked with a '2' and a '1' above the notes. The first staff ends with the word 'etc.'. The second staff begins with a treble clef and a key signature of two sharps. The third staff begins with a bass clef and a key signature of two sharps. The fourth staff begins with a bass clef and a key signature of two sharps. The fifth staff begins with a treble clef and a key signature of two sharps. The sixth staff begins with a treble clef and a key signature of two sharps. The seventh staff begins with a treble clef and a key signature of two sharps. The eighth staff begins with a treble clef and a key signature of two sharps. The ninth staff begins with a treble clef and a key signature of two sharps. The tenth staff begins with a treble clef and a key signature of two sharps. The eleventh staff begins with a treble clef and a key signature of two sharps. The twelfth staff begins with a treble clef and a key signature of two sharps. The thirteenth staff begins with a treble clef and a key signature of two sharps. The fourteenth staff begins with a treble clef and a key signature of two sharps. The fifteenth staff begins with a treble clef and a key signature of two sharps. The sixteenth staff begins with a treble clef and a key signature of two sharps. The seventeenth staff begins with a treble clef and a key signature of two sharps. The eighteenth staff begins with a treble clef and a key signature of two sharps. The nineteenth staff begins with a treble clef and a key signature of two sharps. The twentieth staff begins with a treble clef and a key signature of two sharps. The score ends with the word 'etc.'.



## Saint-Saens: Concerto, 2nd Movement

This passage is a position exercise in itself. It should be practised on all strings and in all positions.

The image displays a musical score for a waltz, identified as 'The Merry Widow' from the operetta by Franz Lehár. The score is arranged in three systems, each featuring a piano (piano) part on the left and a violin part on the right. The piano part is written in a single staff with a treble clef, while the violin part is written in a single staff with a treble clef. The key signature is one sharp (F#), and the time signature is 3/4. The score includes various musical notations such as notes, rests, and fingerings. The first system begins with a treble clef and a key signature of one sharp. The second system continues the melody. The third system concludes with the word 'etc.' indicating the piece continues. The score is presented in a clear, legible format, suitable for a music book or manuscript.

After separating the positions and working them independently, use some of the rhythmic patterns below.

# Dvorak: Concerto, 1st Movement



The proposed fingering is one of many possibilities. Musically, however, this proved to be the most satisfactory.

The following staves provide detailed fingering for the first movement of the Dvorak Concerto. The notation includes various fingerings (1, 2, 3, 4) and slurs across multiple staves. The staves are labeled with Roman numerals I and II below them, indicating different parts of the piece. The key signature remains one sharp (F#) and the time signature is 2/4.

The page contains ten staves of musical notation, organized into five pairs. Each pair consists of a single-line staff (treble clef) and a double-line staff (bass clef). The music is in G major (one sharp). The exercises are as follows:

- Exercise 1:** Single-line staff with eighth notes and quarter notes, fingerings 1-3. Double-line staff with eighth notes and quarter notes, fingerings 1-3.
- Exercise 2:** Single-line staff with eighth notes and quarter notes, fingerings 1-3. Double-line staff with eighth notes and quarter notes, fingerings 1-3.
- Exercise 3:** Single-line staff with eighth notes and quarter notes, fingerings 1-3. Double-line staff with eighth notes and quarter notes, fingerings 1-3.
- Exercise 4:** Single-line staff with eighth notes and quarter notes, fingerings 1-3. Double-line staff with eighth notes and quarter notes, fingerings 1-3.
- Exercise 5:** Single-line staff with eighth notes and quarter notes, fingerings 1-3. Double-line staff with eighth notes and quarter notes, fingerings 1-3.
- Exercise 6:** Single-line staff with eighth notes and quarter notes, fingerings 1-3. Double-line staff with eighth notes and quarter notes, fingerings 1-3.
- Exercise 7:** Single-line staff with eighth notes and quarter notes, fingerings 1-3. Double-line staff with eighth notes and quarter notes, fingerings 1-3.
- Exercise 8:** Single-line staff with eighth notes and quarter notes, fingerings 1-3. Double-line staff with eighth notes and quarter notes, fingerings 1-3.
- Exercise 9:** Single-line staff with eighth notes and quarter notes, fingerings 1-3. Double-line staff with eighth notes and quarter notes, fingerings 1-3.
- Exercise 10:** Single-line staff with eighth notes and quarter notes, fingerings 1-3. Double-line staff with eighth notes and quarter notes, fingerings 1-3.

The seemingly unnecessary combinations used in these sample exercises all occur in the respective positions. These will help the player to learn a "territory" on the cello instead of only the single passage at hand.

## GUIDE FOR POSITION EXERCISES

This guide intends to help the actual application and development of all the available positions and the combinations thereof. We note eight four finger positions, four three finger positions, and one octave of the thumb positions. These thumb positions should be continued at will. The proposed practising process is the following:

- Step 1. Select a position. Take two double stops. Repeat one after the other as on pages 7 and 8 of the method.
- Step 2. Select any other position, preferably a distant one at the beginning, and proceed the same way.
- Step 3. Take a double stop from Step 1 and connect to all double stops in Step 2 as seen in the connection of position exercises.
- Step 4. Use the control exercises in both positions (Step 1 and Step 2) as on pages 10 and 11. Naturally the positions shown in the guide are applicable on the neighboring string combinations as well.

The teacher of beginners should write out short combination exercises for the student eliminating the double stops.

## Four Finger Positions

Four Finger Positions exercises 1 through 8. Each exercise is written on a single staff in bass clef with a key signature of one sharp (F#). The exercises are organized into two groups of four. Exercises 1-4 are in the first group, and exercises 5-8 are in the second group. Each exercise consists of two lines of music: the top line is for the right hand (RH) and the bottom line is for the left hand (LH). Fingerings are indicated by numbers 1-4 above or below the notes. Hand positions are indicated by Roman numerals II and III at the beginning of each exercise.

## Three Finger Positions

Three Finger Positions exercises 1 through 4. Each exercise is written on a single staff in bass clef with a key signature of one sharp (F#). The exercises are organized into a single group of four. Each exercise consists of two lines of music: the top line is for the right hand (RH) and the bottom line is for the left hand (LH). Fingerings are indicated by numbers 1-3 above or below the notes. Hand positions are indicated by Roman numerals II and III at the beginning of each exercise.

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This image displays a page of musical notation for guitar, consisting of 12 staves. Each staff is numbered 7 through 12 on the left. The notation includes treble clefs, key signatures (one sharp and one flat), and various musical symbols such as notes, rests, and fingerings. The music is arranged in a continuous sequence across the staves.