KLAUS TRUMPF

KONTRA BASS-BOGEN TECHNIK

BOWING TECHNIQUES FOR THE DOUBLE BASS

2

VEB DEUTSCHER VERLAG FÜR MUSIK · LEIPZIG

Die Stricharten

I Détaché

détaché (frz.) = abgesetzt, abgestoßen, getrennt
Bezeichnung für die Strichart, bei der die Noten im Wechsel von Auf- und Abstrich voneinander getrennt auszuführen sind. Diesem „Urstrich" begegnen wir in verschiedenen Ausführungsformen, die sich in unterschiedlichen Strichgeschwindigkeiten und Belastungen der Bogenstange und damit klanglichen Differenzierungen ausdrücken:
grand détaché = lange Striche
petit détaché = kleine Striche
détaché secco = kurze Striche
détaché elastique = mit federnder Bogenbelastung
détaché prononcé = scharf betonte Striche
legato détaché = nahtlos verbundene Striche
Anzustreben ist bei dieser Strichart eine horizontale und runde Strichführung, wobei Druck und Geschwindigkeit des Bogens auszugleichen sind. Übungen für diese Strichart finden sich in den Etüden mit *Grand Détaché* und *Détaché secco*, wovon sich die anderen Varianten ableiten lassen.

II Legato

legato (ital.) = gebunden
Diese Strichart verlangt das nahtlose Verbinden mehrerer Töne unter einem Bogenstrich. Dabei sind besonders bei Saitenübergängen die vorbereitenden Bewegungen des rechten Armes und der linken Hand („Vorweggreifen", „Finger-Liegenlassen") zu beachten.

III Staccato

staccato (ital.) = abgestoßen, getrennt
Bezeichnung für kurz gespielte, deutlich voneinander getrennte Töne. Auf Streichinstrumenten wird darunter in erster Linie die mit Punkten unter einem Bindebogen bezeichnete Strichart verstanden, die mehrere abgesetzte Noten auf einem Bogenstrich verlangt. Diese Töne sind im Gegensatz zum Portato immer mit Energie und etwas Härte hervorzubringen.

IV Portato

portato (ital.) = getragen
Bezeichnung für die Strichart, die eine leichte Betonung der

Bowing Styles

I Détaché

détaché (Fr.) = repelled, pushed off, separated
Term for back and forth bowing of unslurred notes. We meet this "primal" bowing in various styles which, depending on different bow speeds and stick pressure can express audible differences:
grand détaché = long strokes
petit détaché = small strokes
détaché secco = short strokes
détaché elastique = with bow's resiliency
détaché prononcé = sharply accented strokes
legato détaché = smoothly connected strokes
One should strive for a horizontal yet rounded manner of bowing, while bow speed and pressure must be adjusted. Exercises for this bow style are in the etudes listed as *Grand Détaché* and *Détaché secco*; other variants are implied.

II Legato

legato (It.) = gapless, connected
This bowing demands a seamless connection of several notes with only one bow. String crossings need a preparatory movement of the right arm as well as putting the fingers of the left hand in place ahead ("place finger first", "leave in place").

III Staccato

staccato (It.) = pushed off, separated
A term for short, clearly separated notes. For string instruments, this refers to notes with dots, also dots under a slur, which means several articulated notes to be played in one bow. Contrary to Portato, these notes should be performed with energy and have a certain edge to them.

IV Portato

portato (It.) = carried
A term for a bowing in which individual notes receive em-

einzelnen Noten unter einem Legatobogen, aber ohne Unterbrechung des Striches, erfordert.

V Martelé

martelé (frz.), *martellato* (ital.) = gehämmert
Eine mit hoher Strichgeschwindigkeit und sofort nachlassendem Druckimpuls zu spielende Strichart. Zu beachten ist dabei der Druck des Bogens auf die Saite **vor** der Klangentstehung; die Entspannung des Bogenarmes erfolgt im Moment des Strichbeginns. Der Wert der Note wird auf Grund der Strichgeschwindigkeit verkürzt, was eine für das Martelé typische Pause zwischen den einzelnen Tönen zur Folge hat.

VI Spiccato

spiccato (ital.) = deutlich abgesetzt
Spiccato bezeichnet die Strichart, die das Abheben des Bogens von der Saite nach jedem Ton erfordert. Zur Differenzierung dieser Strichart sind Strichstelle, Fallhöhe sowie Winkel ausschlaggebende Faktoren.
Die Bewegungsrichtung des Bogenarmes kann eine mehr horizontale oder vertikale sein:
horizontales Spiccato – jede Note bekommt eine verhältnismäßig breite Strichlänge (Wurfbogen),
vertikales Spiccato – der Bogen fällt im spitzen Winkel auf die Saite (Springbogen).
Je schneller das Tempo, um so mehr übernimmt die Elastizität des Bogens das Abheben (Übergang zum Sautillé).

VII Sautillé (Saltato)

sautillé (frz.), *saltato* (ital.) = gesprungen, gehüpft
Eine sehr schnelle Form des Spiccatos, bei der die Elastizität der Bogenstange ausgenutzt wird. Von der Geschwindigkeit und den Impulsen des rechten Armes hängt es ab, inwieweit sich der Bogen von der Saite abhebt oder ob allein die Stange vibriert, ohne daß sich die Bogenhaare von der Saite lösen.
Diese Strichart findet hauptsächlich bei sehr schnellen Tonwiederholungen Anwendung.

VIII Ricochet (Jeté)

ricochet (frz.) = Abprall
jeté (frz.) = geworfen
Bei dieser Strichart wird der Bogen auf die Saite geworfen

phasis under a slur but without interruption of tone.

V Martelé

martelé (Fr.), *martellato* (It.) = hammered
A fast bow stroke with immediate release of bow pressure comprises this bowing. Attention must be given to bow pressure on the string before producing a sound; relaxation of the arm occurs at the moment of playing. The value of the notes is shortened as a result of the fast bow which gives a pause between individual notes, a characteristic of Martelé bowing.

VI Spiccato

spiccato (It.) = clearly separated
Spiccato denotes the manner of bowing which requires a lift of the bow following each note. Differentiations are produced by varying place, angle, and height of drop. The bow arm movement can be either more horizontal or vertical:
horizontal Spiccato – each note receives a rather broad stroke (as if thrown),
vertical Spiccato – the bow drops from a sharp angle to the string (bounced bow).
The faster the tempo, the more the resiliency of the bow takes over, a transition to Sautillé takes place.

VII Sautillé (Saltato)

sautillé (Fr.), *saltato* (It.) = jumping, hopping
Sautillé denotes a very fast form of Spiccato in which the resiliency of the stick is exploited. It depends on the speed and impulse of the right arm, how much the bow lifts (i.e. the hair) from the string or if only the stick itself responds without the hair actually losing contact with the string.
This bowing is mainly used for repeated fast notes.

VIII Ricochet (Jeté)

ricochet (Fr.) = rebounded, ricochet
jeté (Fr.) = thrown
For this bowing, the bow is thrown on the string and a glanc-

und zu wiederholtem Zurückprallen während des Striches erregt. Das geschieht mit Impulsen aus dem ganzen Arm, wobei die Fallhöhe des Bogens und die Strichgeschwindigkeit sehr entscheidend sind. Diese Strichart wird auch „Fliegendes Staccato" genannt.

ing rebound is allowed to occur during the stroke. Although this is produced with an impulse from the whole arm, the amount of drop and the speed of the stroke are the decisice factors. This bowing is also called a "flying Staccato".

Anmerkung/Note:

Alle Stricharten-Beispiele, die nicht den ganzen Bogen verlangen, müssen immer am Frosch, in der Mitte und an der Spitze geübt werden. Es erübrigt sich, bei jeder Übung darauf hinzuweisen. Nur die Beherrschung der jeweiligen Strichart am Frosch, in der Mitte und an der Spitze mit ausgleichendem Bogendruck und entsprechender Bogengeschwindigkeit bürgt für einheitliche Tonqualität.

Bei Punktierungen (G) soll nach Möglichkeit der kurze und der folgende lange Notenwert in einer Lage gespielt werden.

All the bowings which don't require the whole bow must be practised at the frog, middle, and tip. It is superfulous to mention this for each exercise. Only the perfection of each bowing at the frog, middle, or tip with the appropriate weight and speed is the guarantor ot tone quality.

Note that with dotted rhythms, the shorter note should, if possible, be played with the following longer note in one position.

Abkürzungen:

G.B. = ganzer Bogen
U.H. = untere Hälfte
O.H. = obere Hälfte
Fr. = Frosch
Mi. = Mitte
Sp. = Spitze

Der Übersichtlichkeit wegen sind die Stricharten und die entsprechenden Übungen dazu einheitlich mit römischen Ziffern bezeichnet:

I = Détaché
a) Grand Détaché
b) Détaché secco
II = Legato
III = Staccato
IV = Portato
V = Martelé
VI = Spiccato
VII = Sautillé (Saltato)
VIII = Ricochet (Jeté)

Die Stricharten-Kombinationen sind mit Buchstaben versehen:

A = Grand Détaché + Détaché secco
B = Grand Détaché + Legato
C = Détaché secco + Legato
D = Legato + Staccato
E = Détaché + Spiccato
F = Legato + Spiccato
G = Punktierte Rhythmen
H = Synkopen
J = Bogen nachsetzen
K = Akzente
L = Akzentverschiebungen
M = Rhythmische Varianten
N = Ungerade Taktarten
O = Dynamische Veränderungen
P = Verschiedene Kombinationen

Abbreviations:

G.B. = whole bow
U.H. = lower half
O.H. = upper half
Fr. = frog
Mi. = middle
Sp. = tip

The bowing styles and related exercises are uniformly designated with Roman numerals:

I = Détaché
a) Grand Détaché
b) Détaché secco
II = Legato
III = Staccato
IV = Portato
V = Martelé
VI = Spiccato
VII = Sautillé (Saltato)
VIII = Ricochet (Jeté)

The combined bowings are designated with letters:

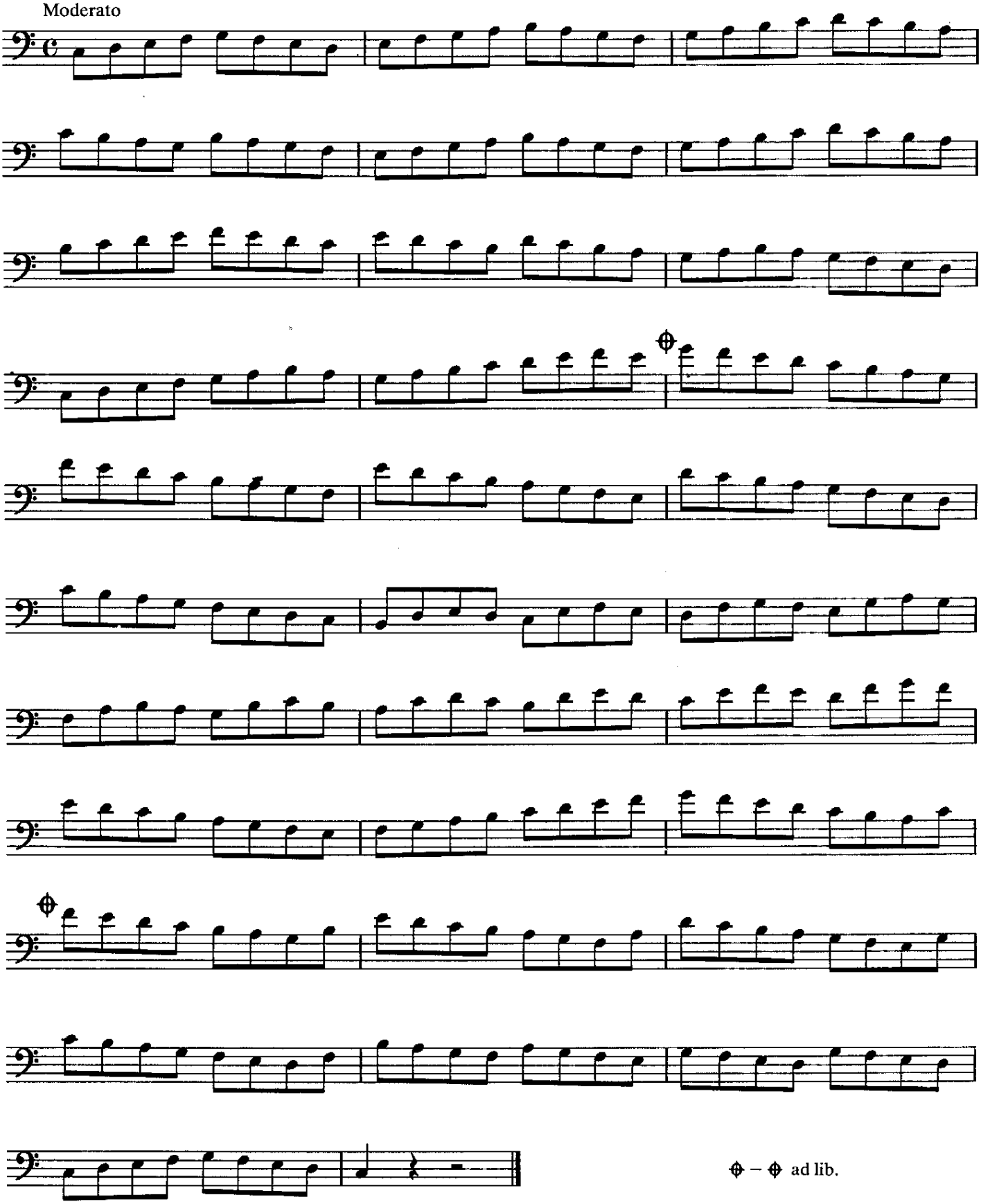
A = Grand Détaché + Détaché secco
B = Grand Détaché + Legato
C = Détaché secco + Legato
D = Legato + Staccato
E = Détaché + Spiccato
F = Legato + Spiccato
G = Dotted rhythms
H = Syncopations
J = Bow retake
K = Accents
L = Displaced accents
M = Rhythmical variations
N = Odd measures
O = Dynamic changes
P = Various combinations

Grundetüden/Basic Studies

1

Gustav Laska

Moderato



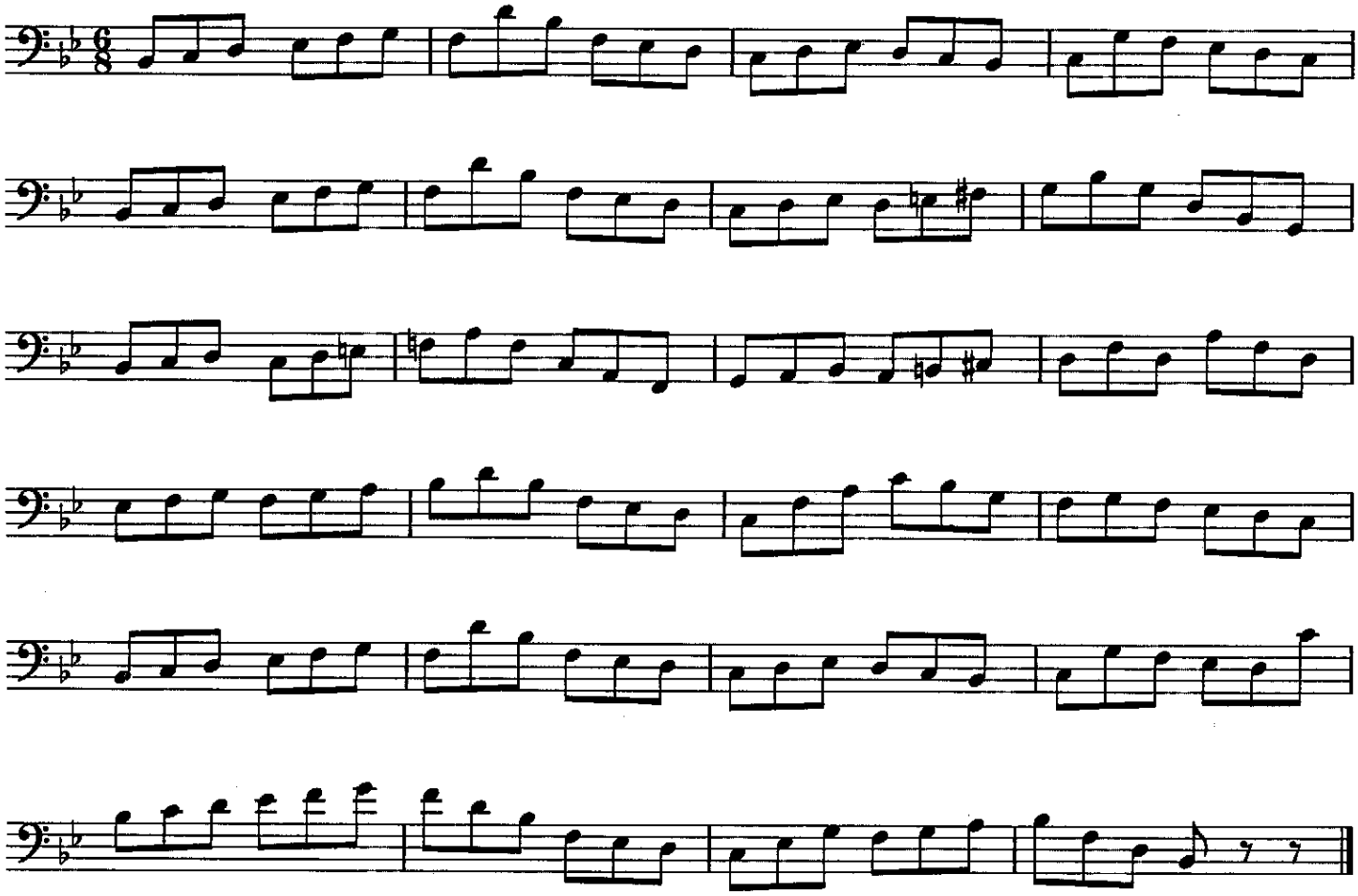
⊕ – ⊕ ad lib.

Die Grundetüden sollten auswendig gespielt werden. / Basic Studies should be played by heart.

2

Allegretto

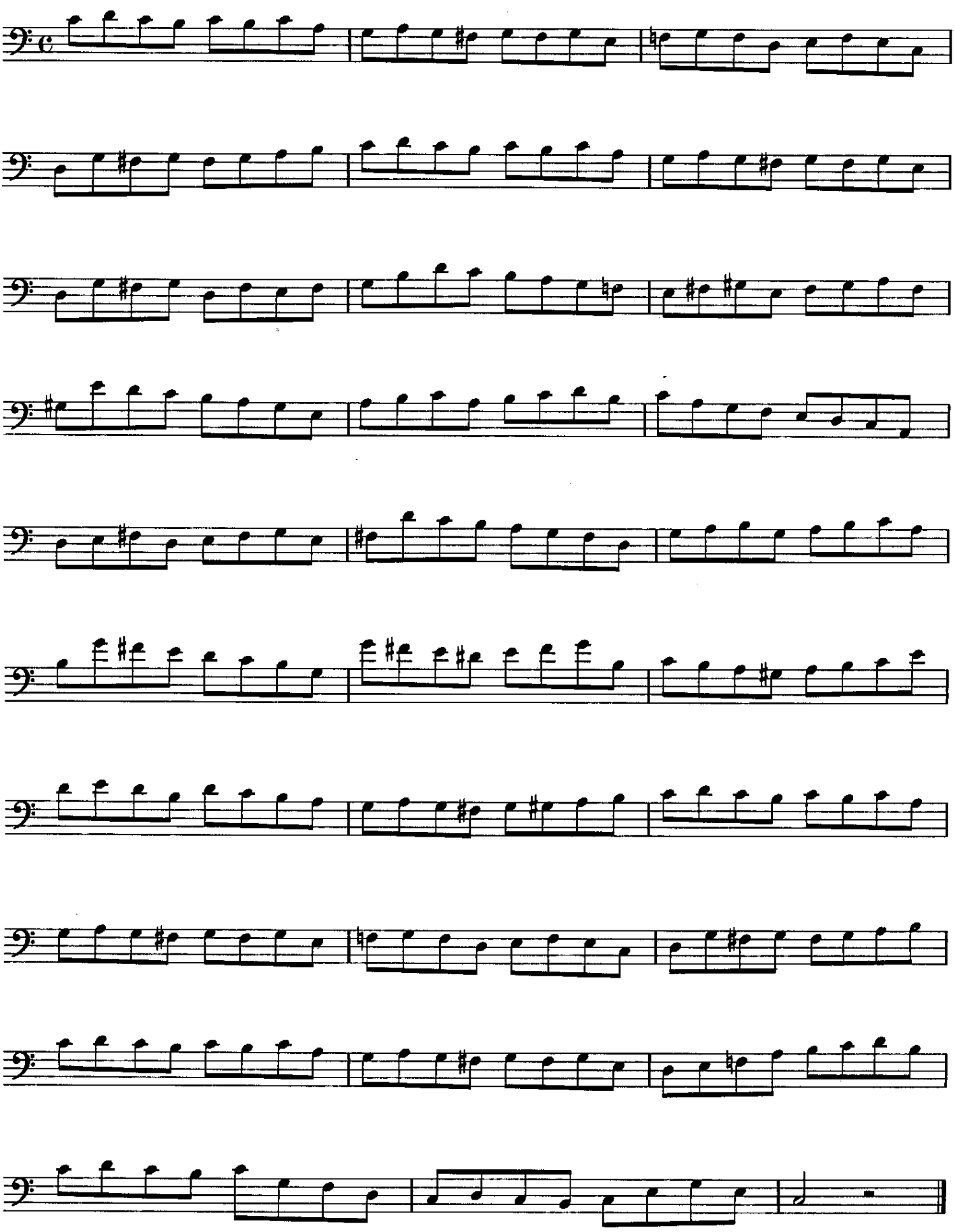
Otakar Ševčik



3

Allegro moderato

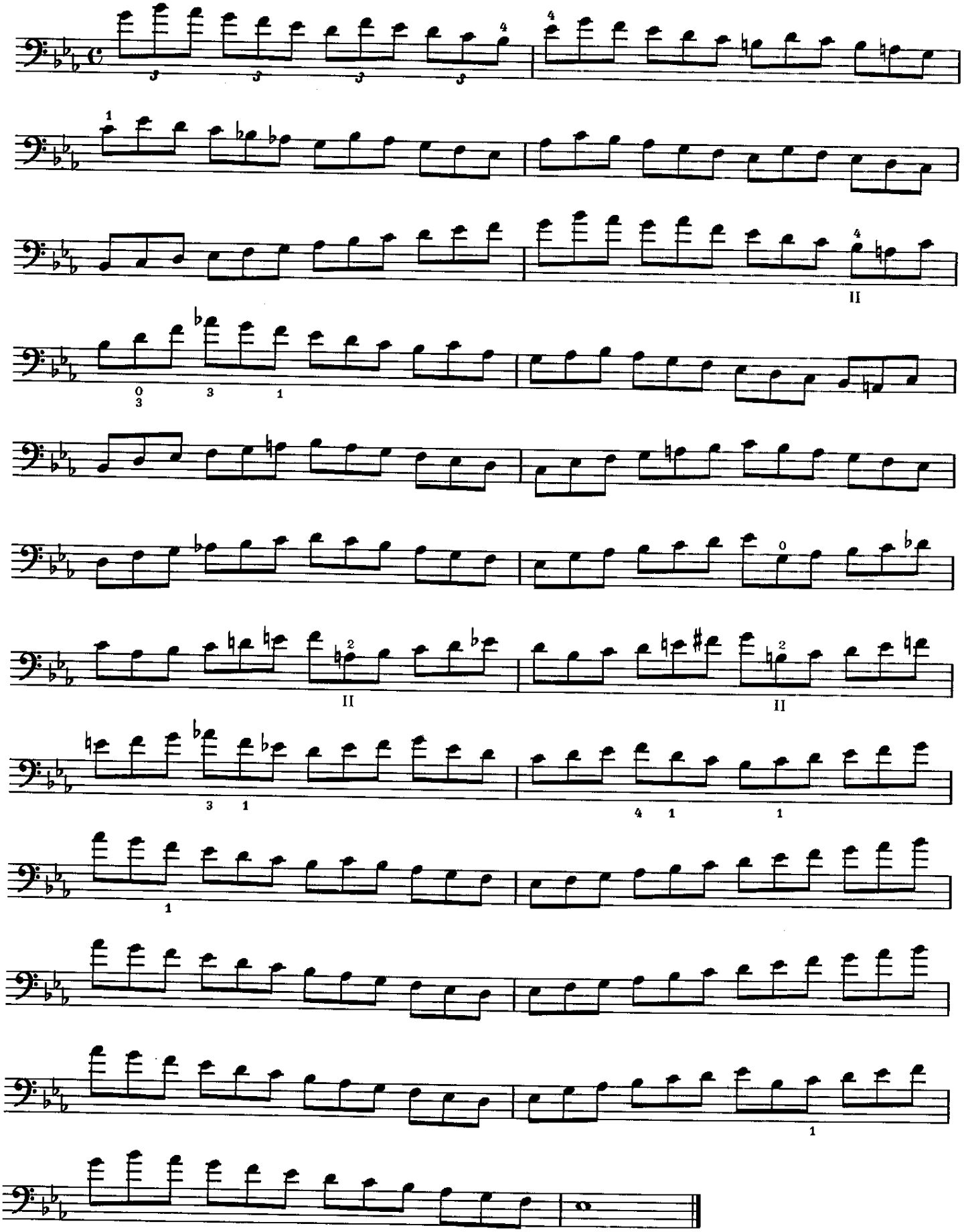
Otakar Ševčik



4

Allegro moderato

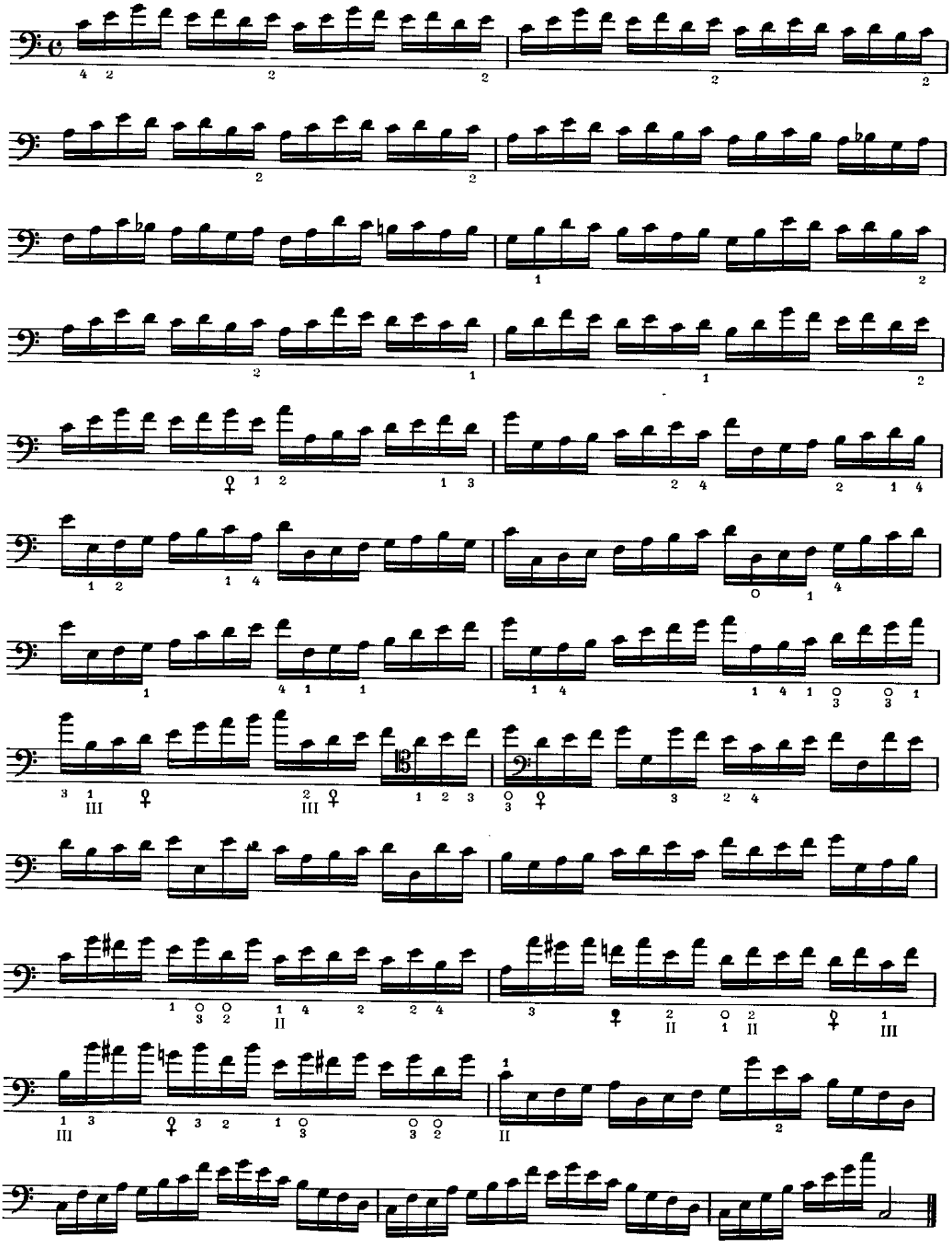
Rudolf Kreutzer



5

Allegro moderato

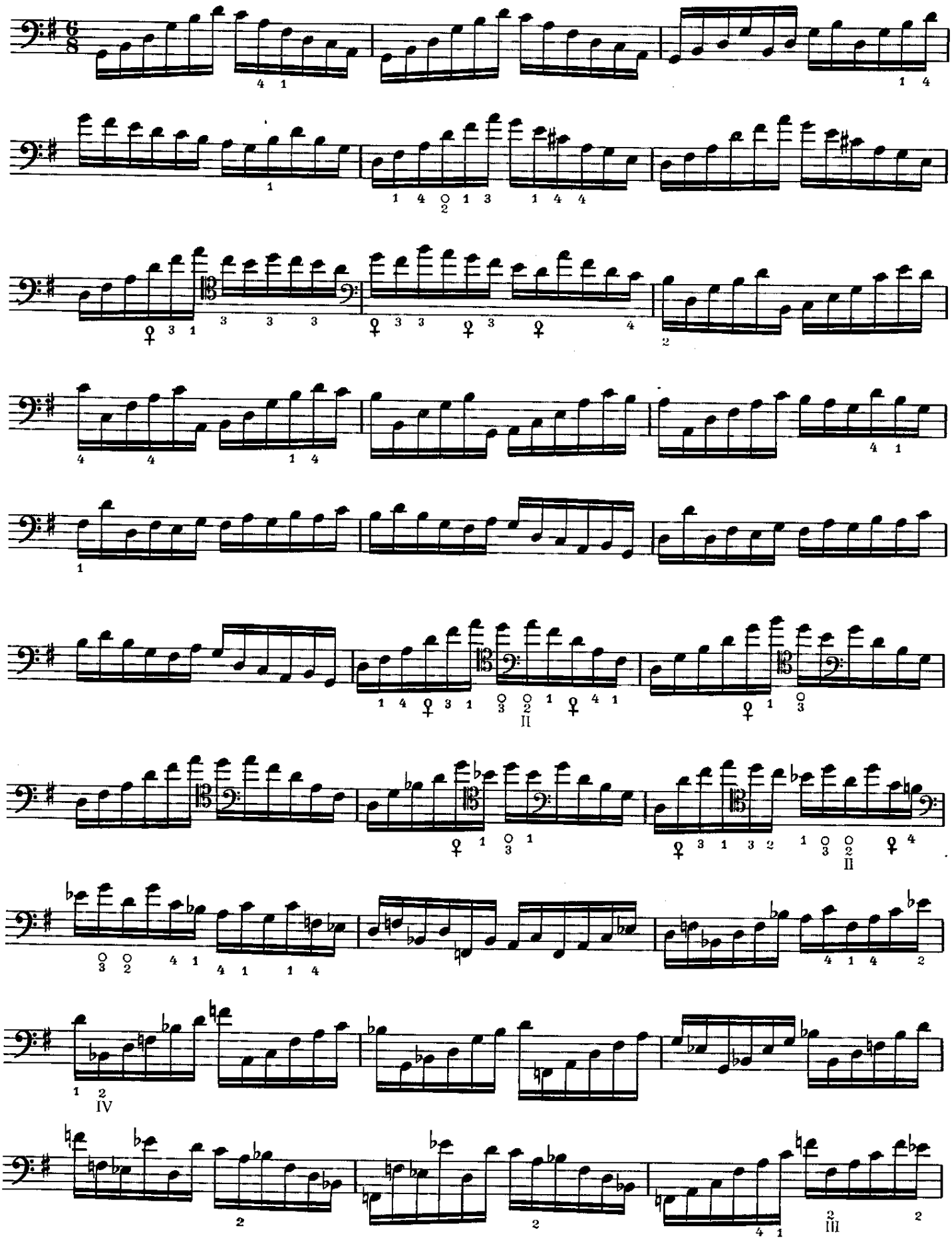
Rudolf Kreutzer

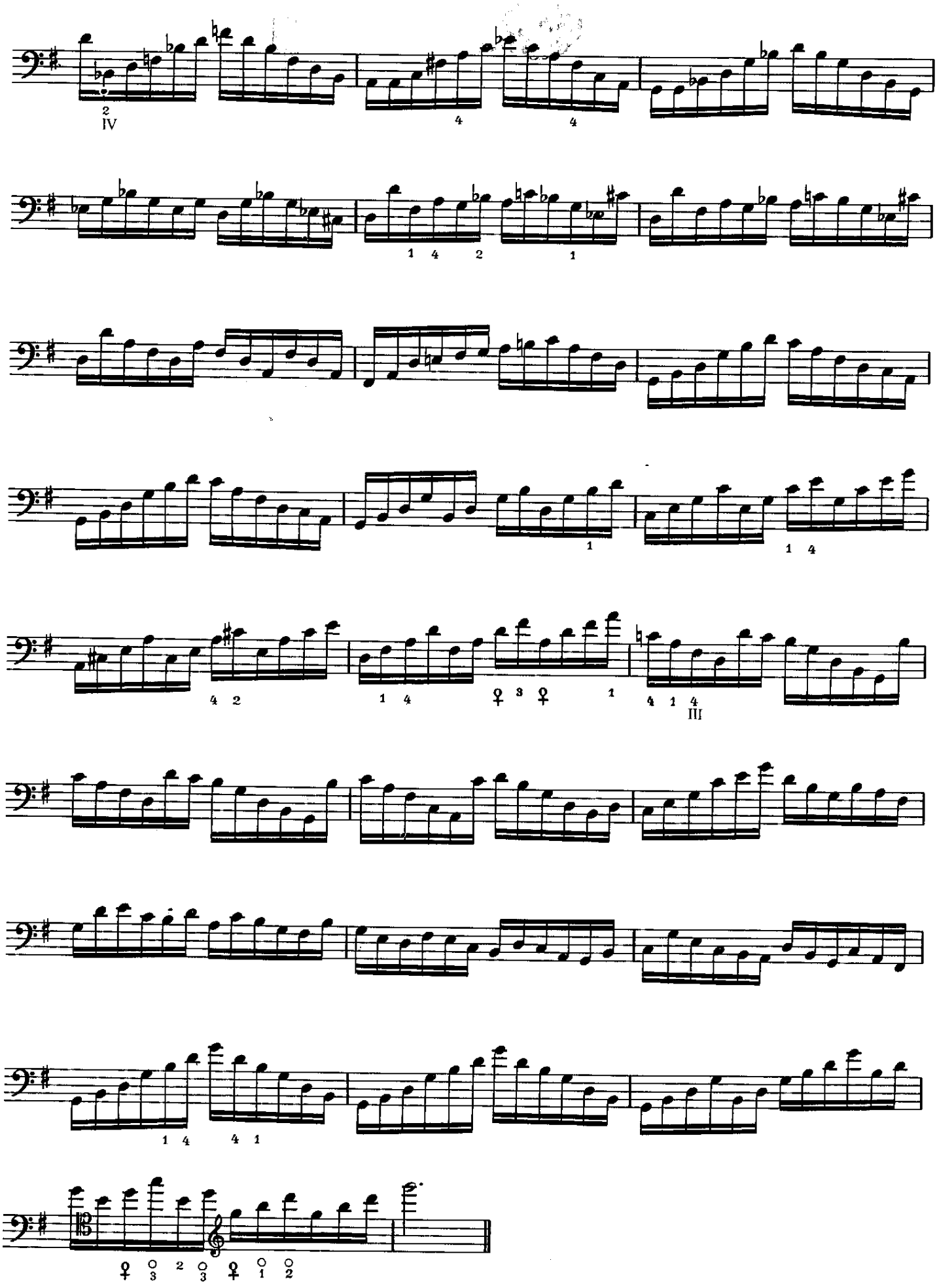


6

Allegro non troppo

Rudolf Kreutzer




2
IV
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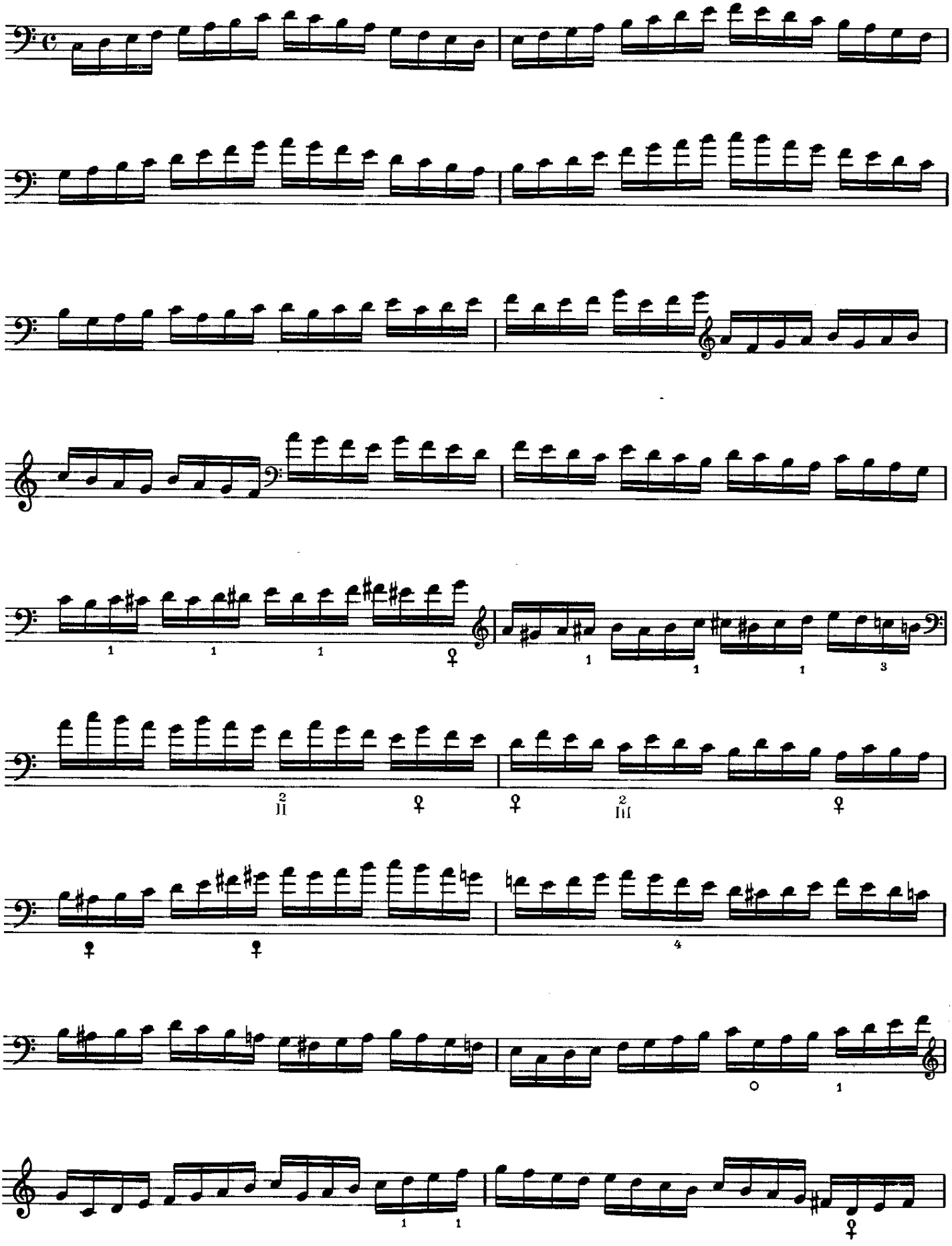
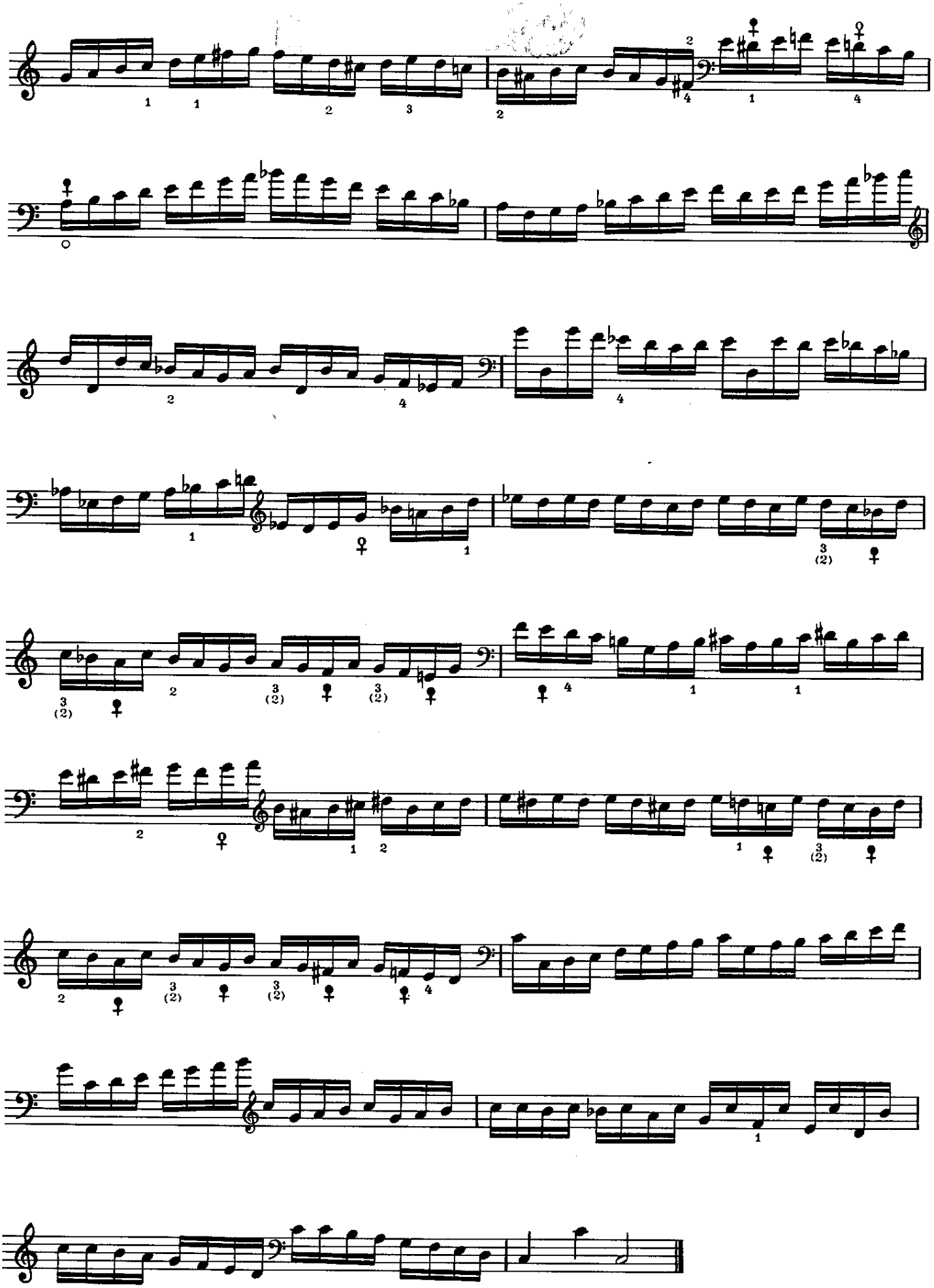
4
1 4 2
1
1
1 4
4 2
1 4
3
1
4 1 4
III
1 4
4 1
3 2 3 1 2

7

Presto virtuoso

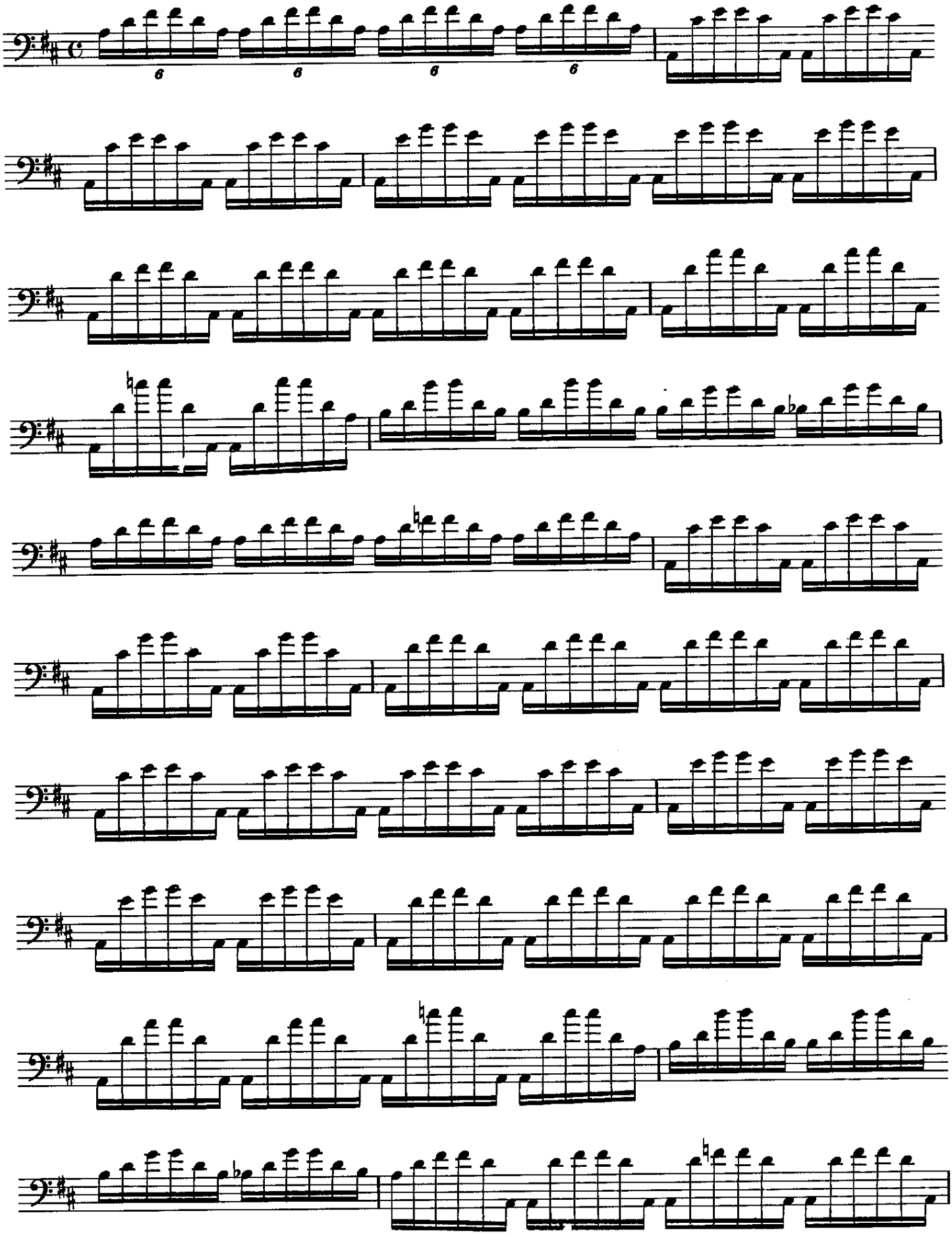
Klaus Trumpf

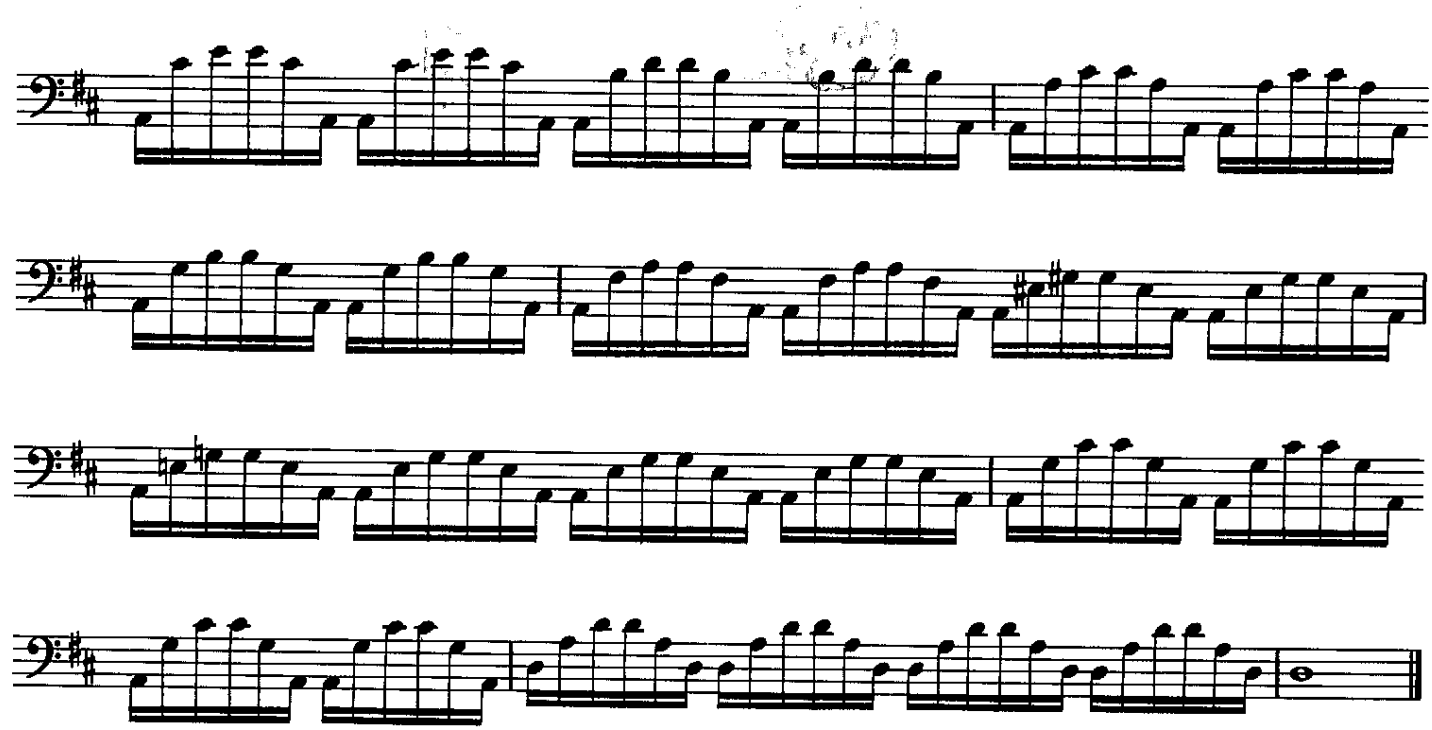


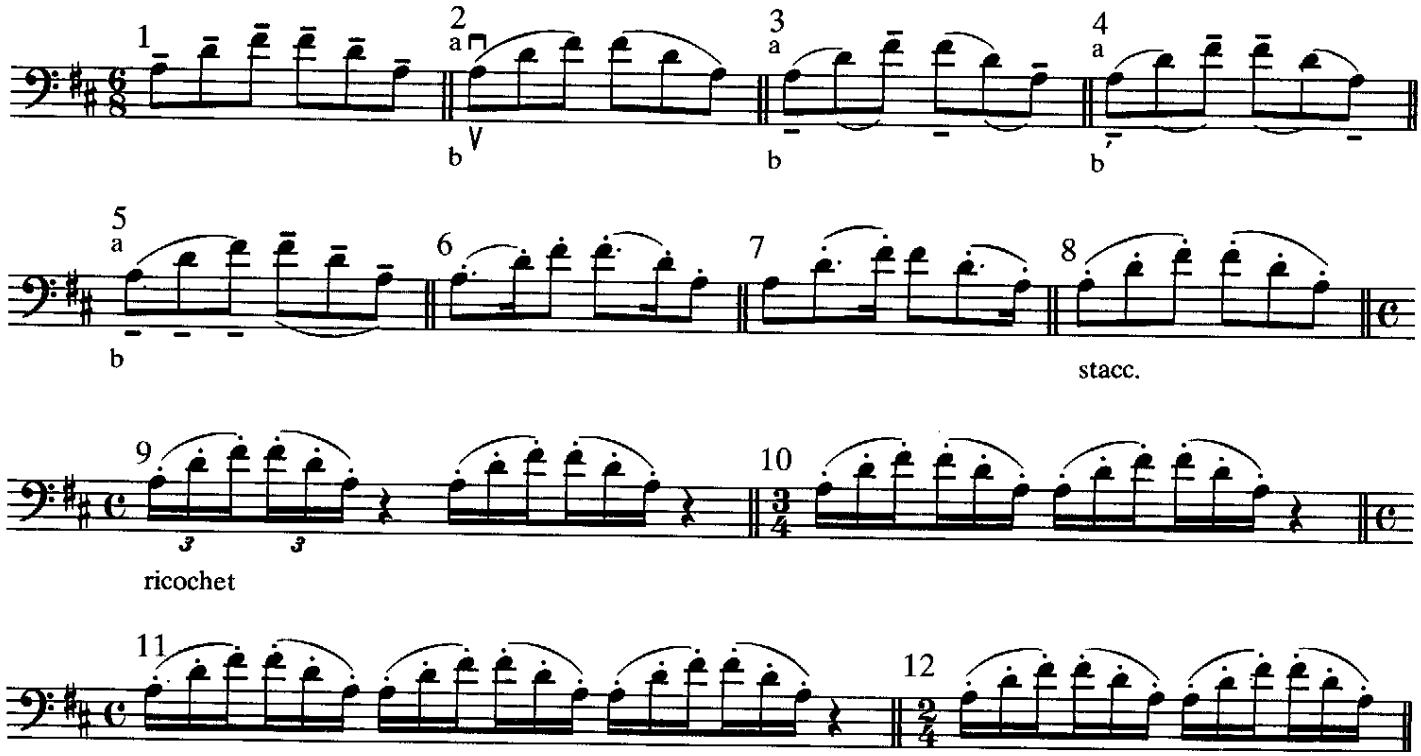


8

nach Franz Simandl

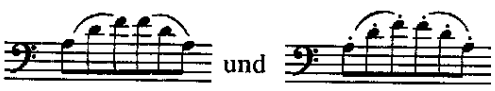






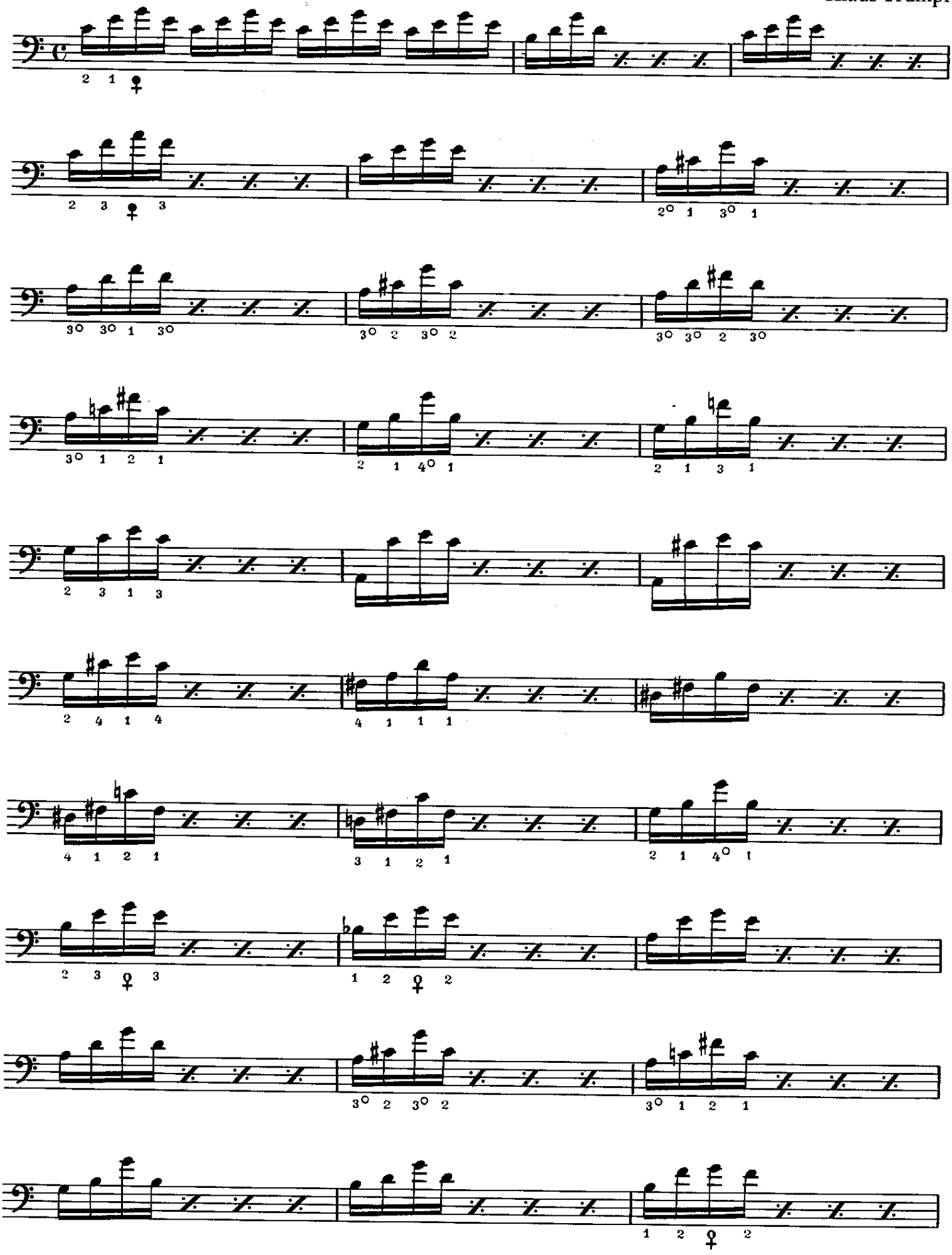
Diese Etüde ist auch nach den Stricharten-Beispielen der Grundübungen III, IV und V (s. S. 51–54) zu üben / This study should be practised according to the bow styles of the Basic Exercises III, IV and V (s. pages 51–54)

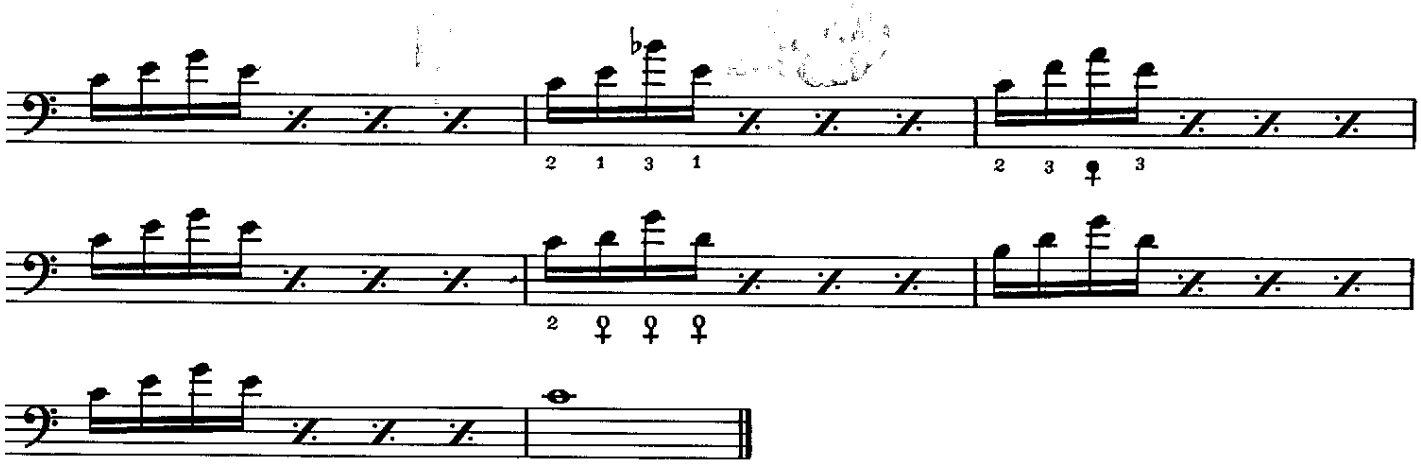
In der Solo-Literatur allerdings begegnen wir derartigen Arpeggien nur in den Stricharten /
Indeed, we encounter in solo-repertoire such arpeggios only in the following bow styles:



9

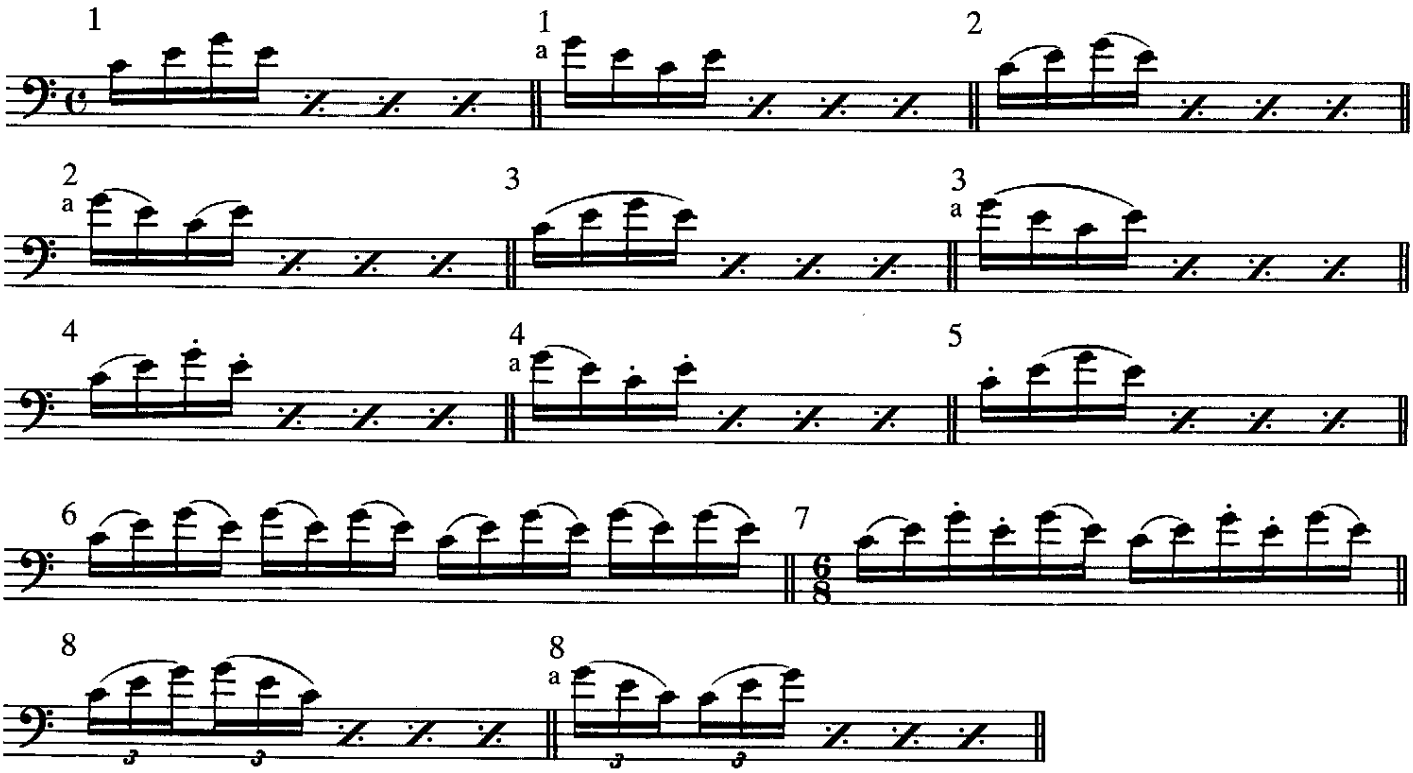
Klaus Trumpf



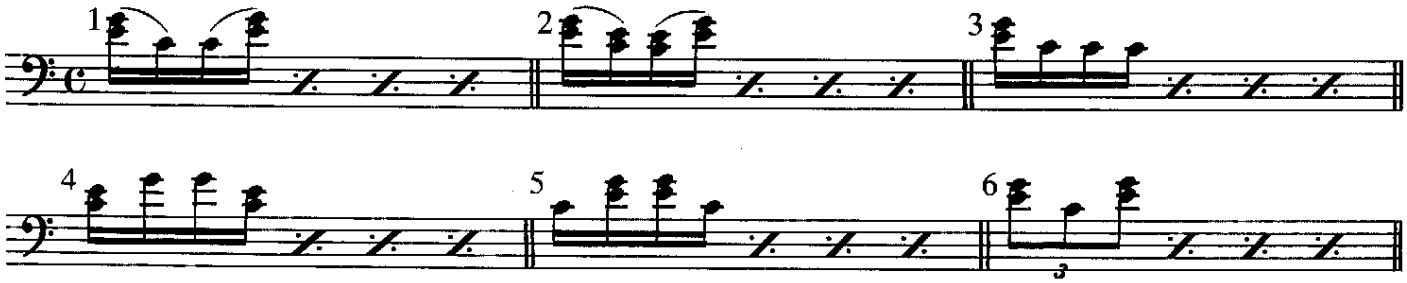


Diese Arpeggien finden sich hauptsächlich in der Kontrabaß-Sololiteratur von Komponisten der Wiener Klassik, z. B.: Dittersdorf, Sperger, Vanhal, Hoffmeister, Mozart (Arie KV 612). / These arpeggios occur mainly in the solo-literature of the Viennese Classic, for ex. Dittersdorf, Sperger, Vanhal, Hoffmeister, Mozart (Arie KV 612).

Diese Etüde ist nach den Stricharten-Beispielen der Grundübungen III, IV und V (s. S. 51–54) zu üben; am häufigsten begegnen wir in der Praxis folgenden Arpeggio-Varianten / This study should be practised according to the bow styles of the Basic Exercises III, IV and V (s. pages 51–54) most frequently we encounter the following arpeggio variants:

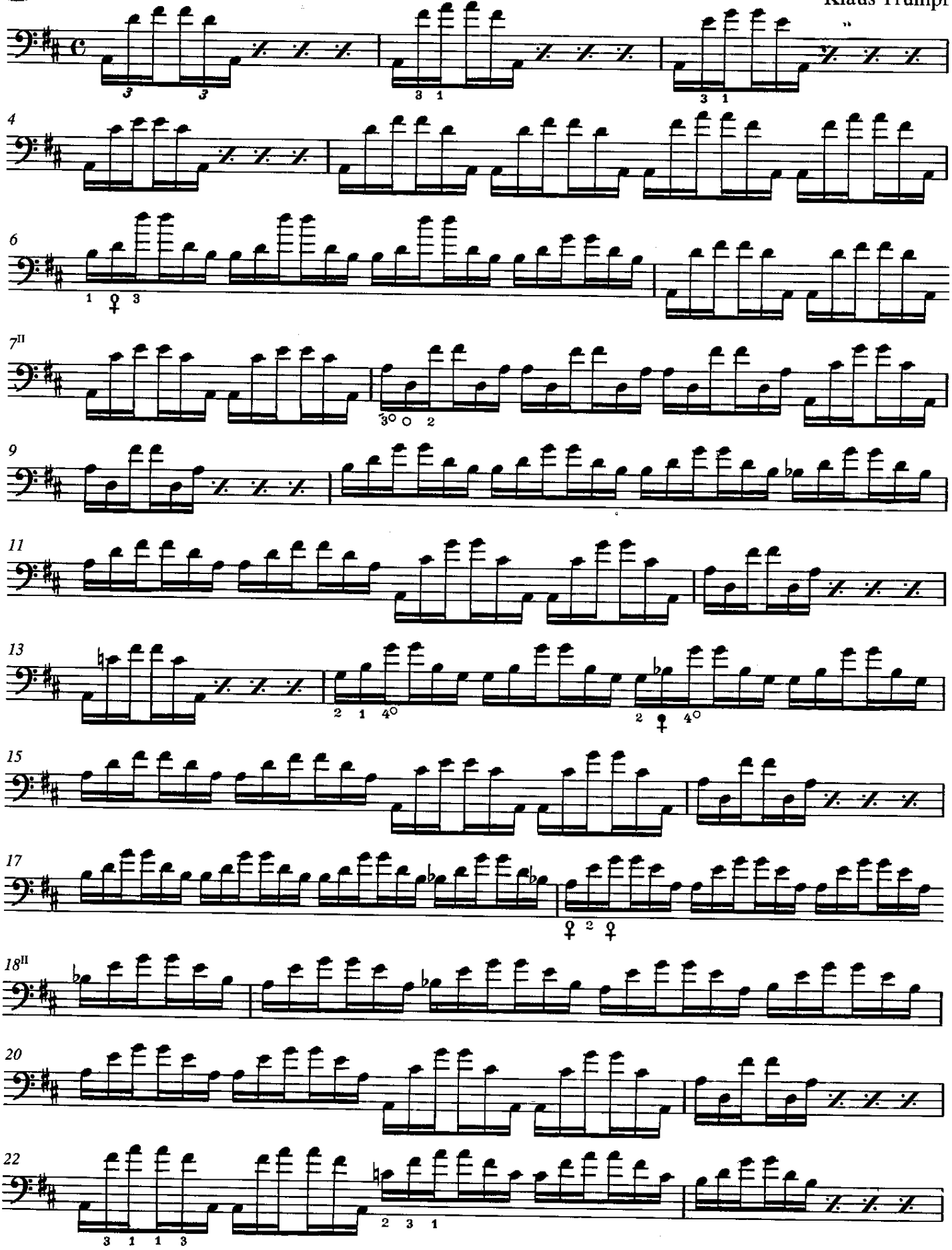


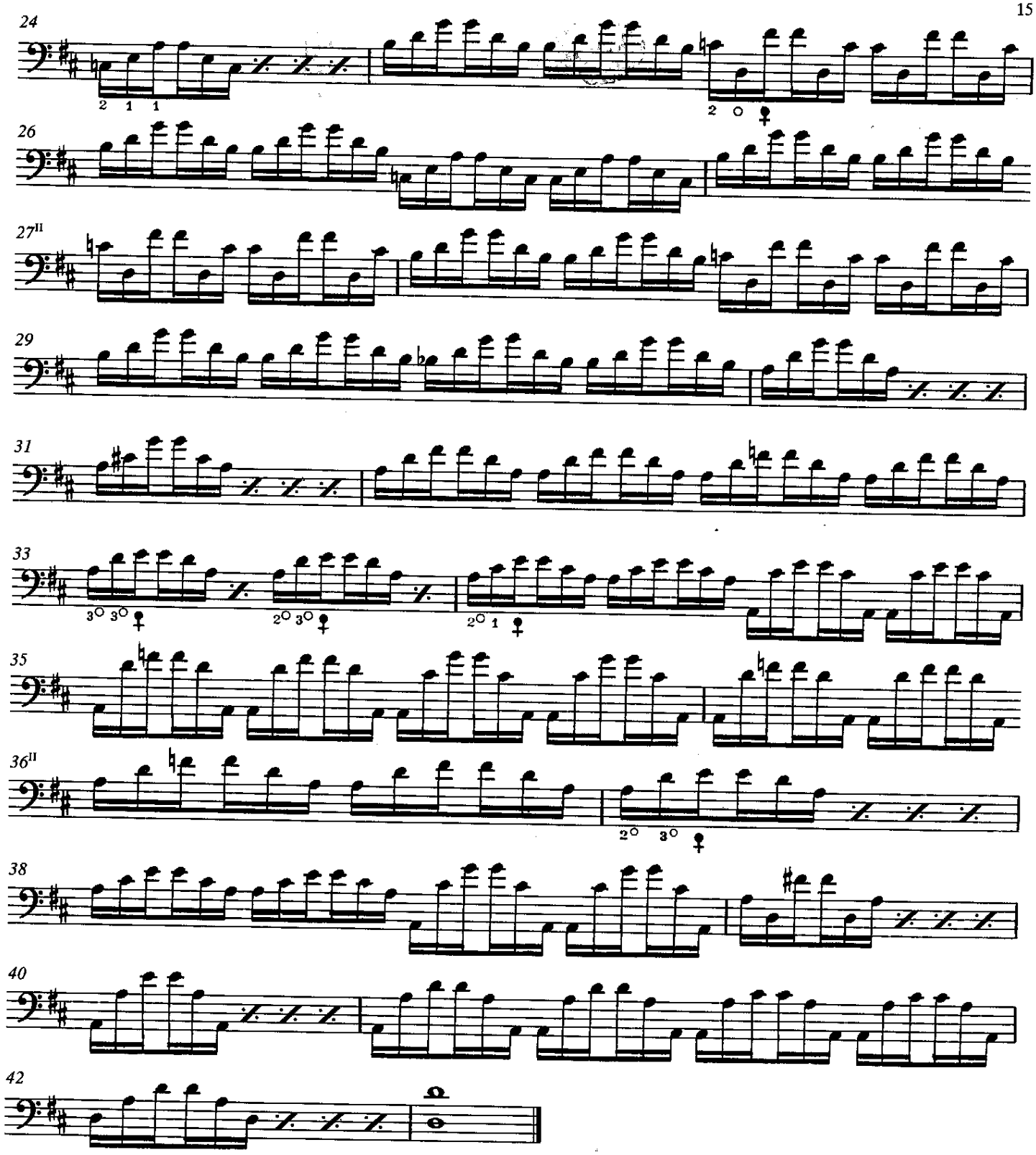
Doppelgriff-Varianten / double-stop-variants



10

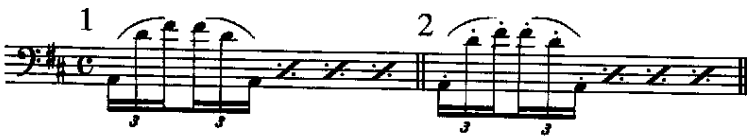
Klaus Trumpf





Diese Arpeggien finden sich hauptsächlich in den Werken von Giovanni Bottesini. / These arpeggios occur mainly in the compositions by Giovanni Bottesini.

Diese Etüde ist nach den Stricharten-Beispielen der Grundübung IVb (s. S. 52) zu üben; am häufigsten begegnen wir in der Praxis folgenden Arpeggio-Varianten: / This study should be practised according to the bow styles of the Basic Exercises IVb (see page 52); most frequently we encounter the following arpeggio variants:

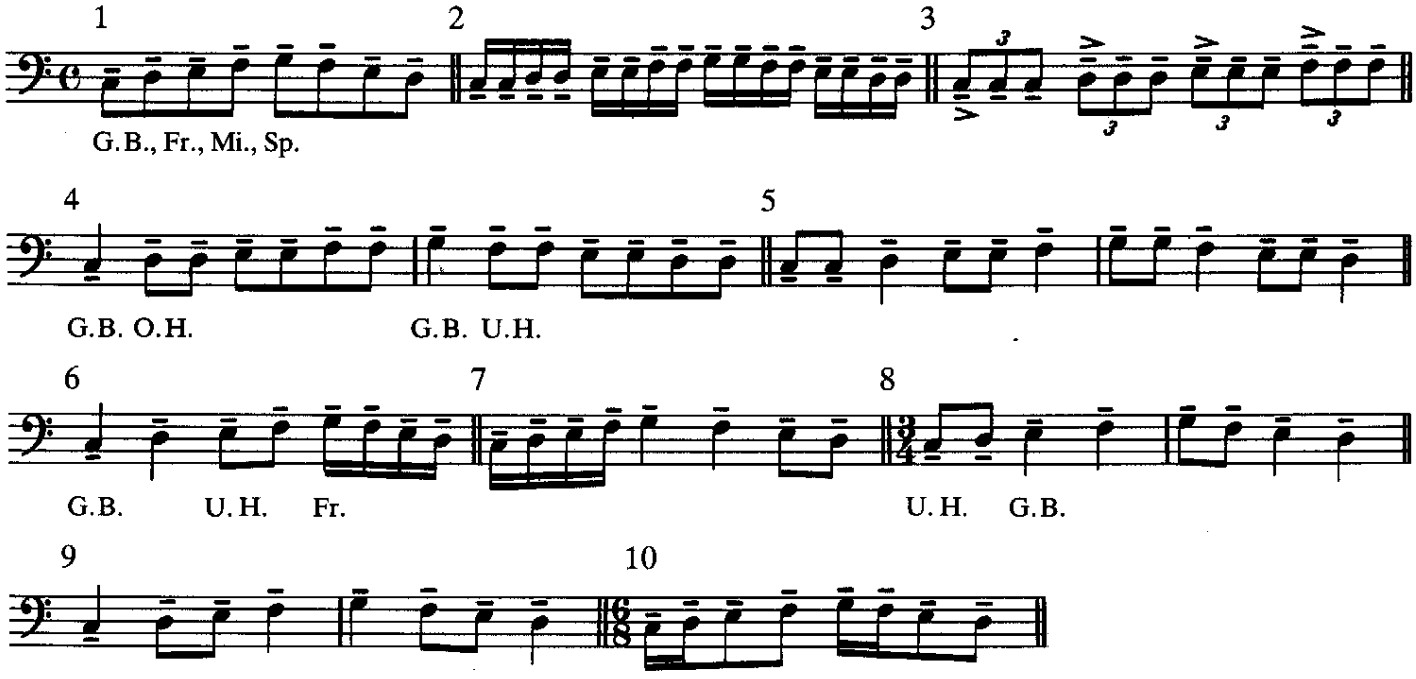


Doppelgriff-Varianten s. Arpeggien-Etüde 9
double-stop-variants see Etüde 9

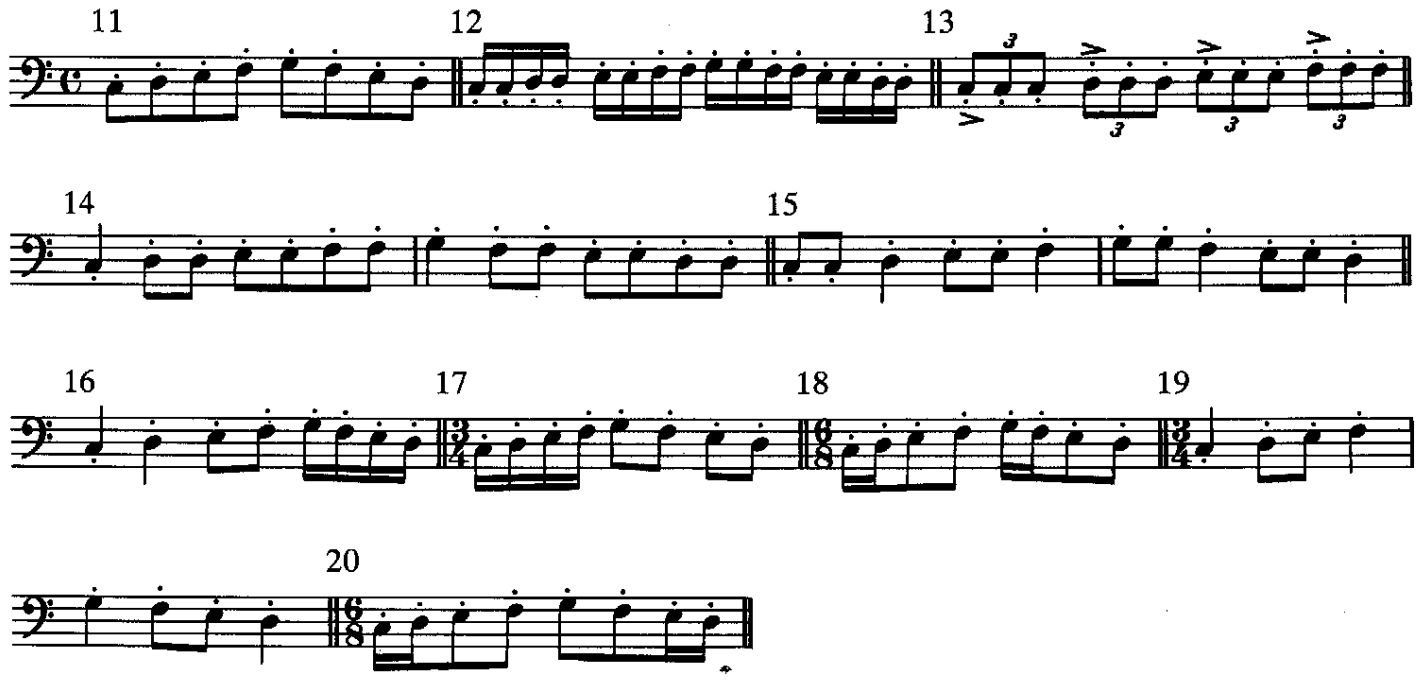
1 Stricharten-Beispiele zur Etüde von Gustav Laska / Examples for bowing styles to the study by Gustav Laska

I Détaché

a Grand Détaché

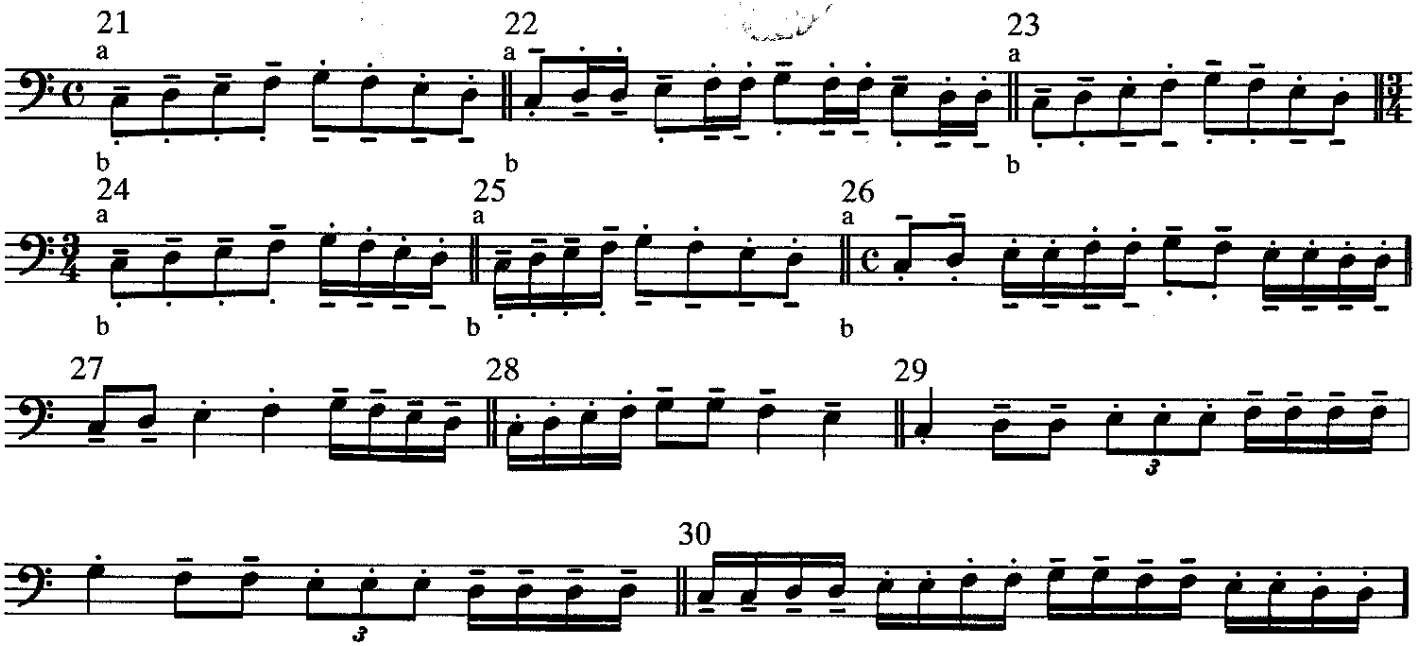


b Détaché secco

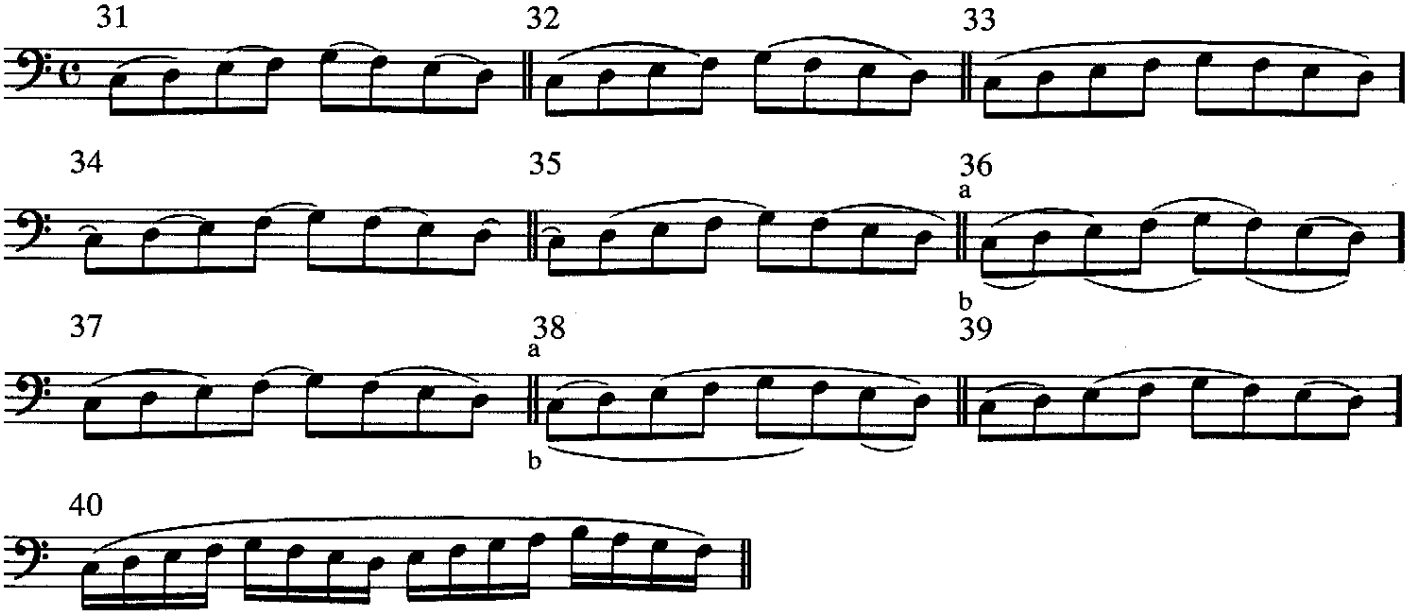


Grundetüden siehe Beilage / Basic studies see supplement

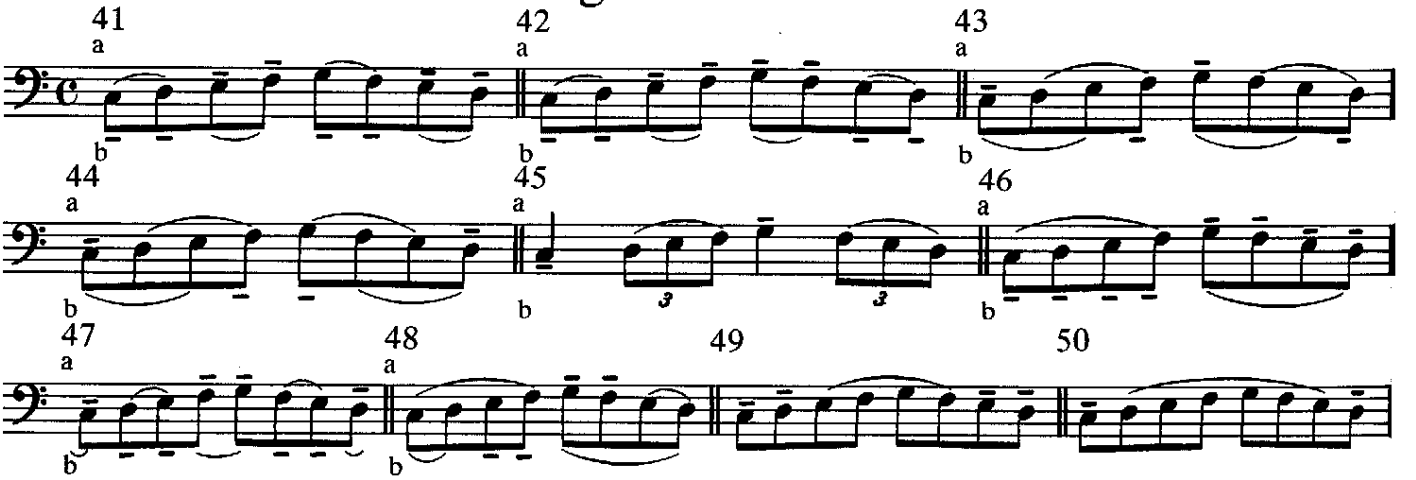
A Grand Détaché + Détaché secco



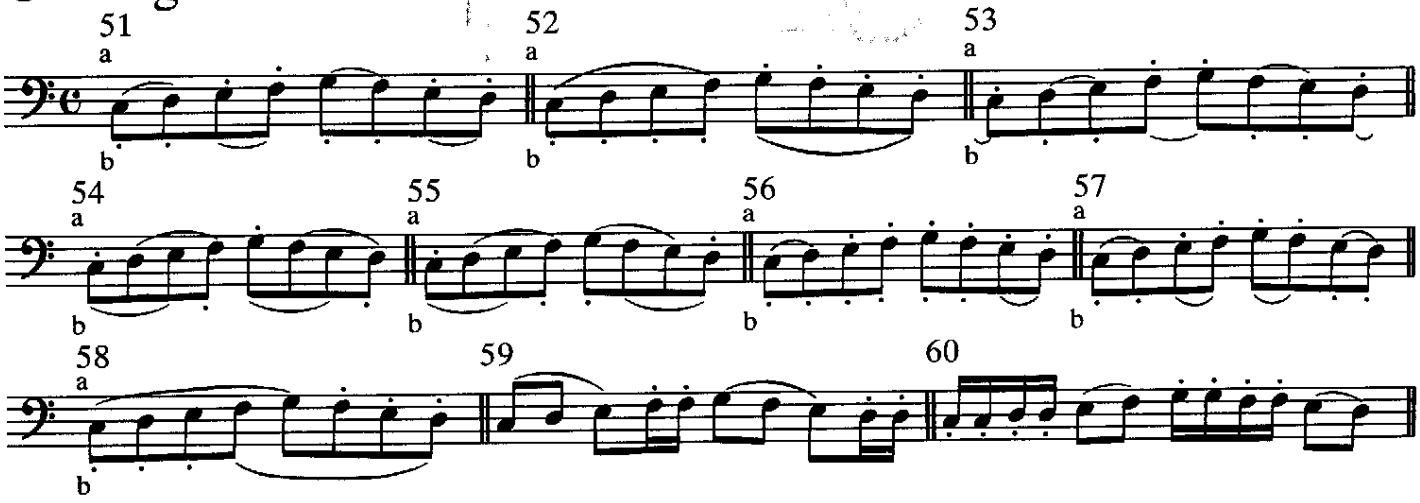
II Legato



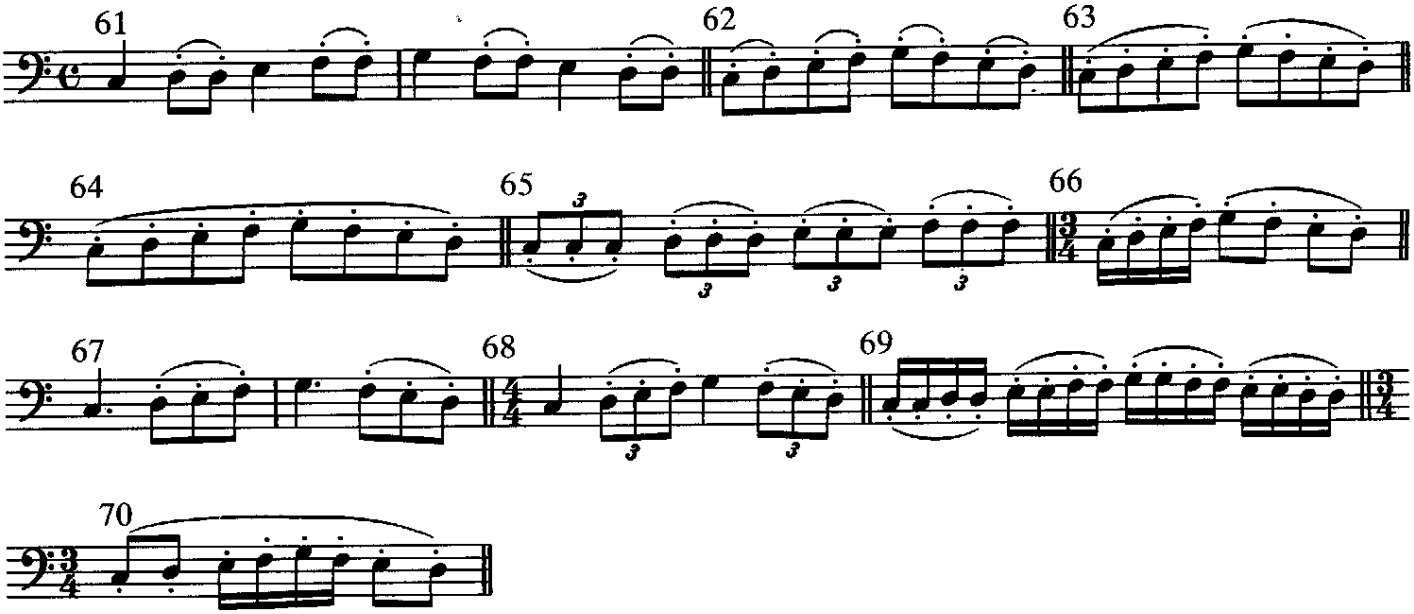
B Grand Détaché + Legato



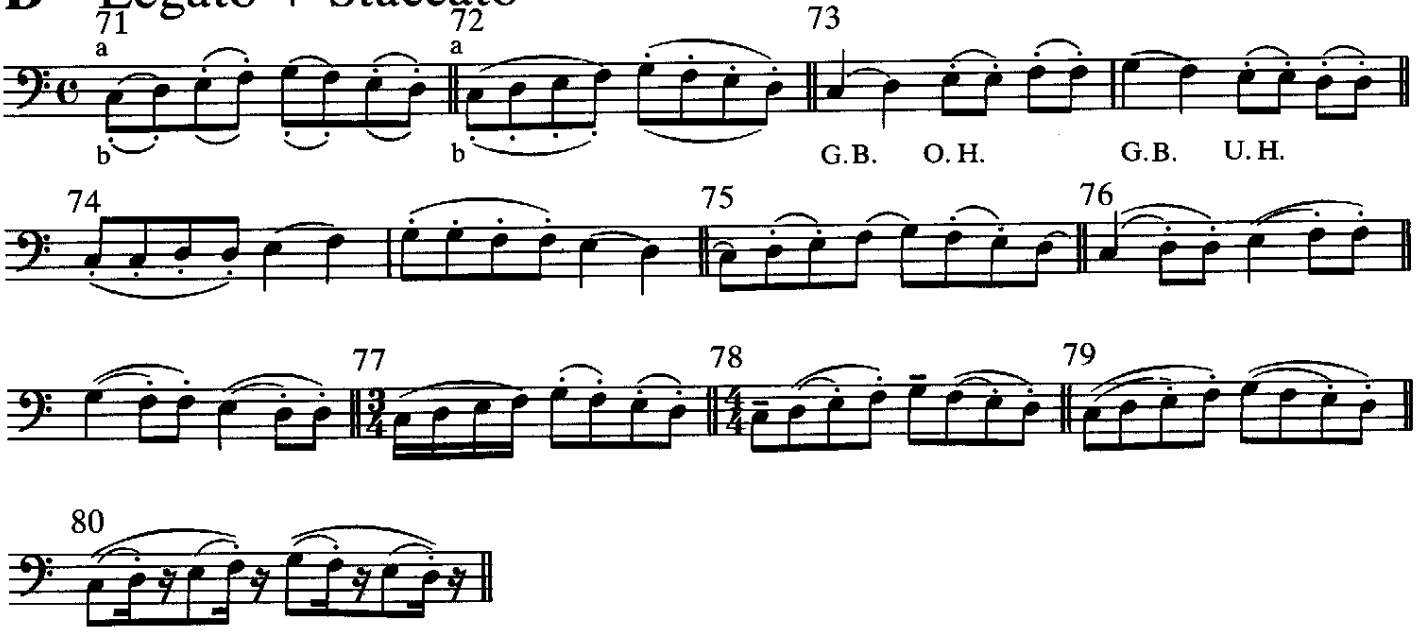
C Legato + Détaché secco



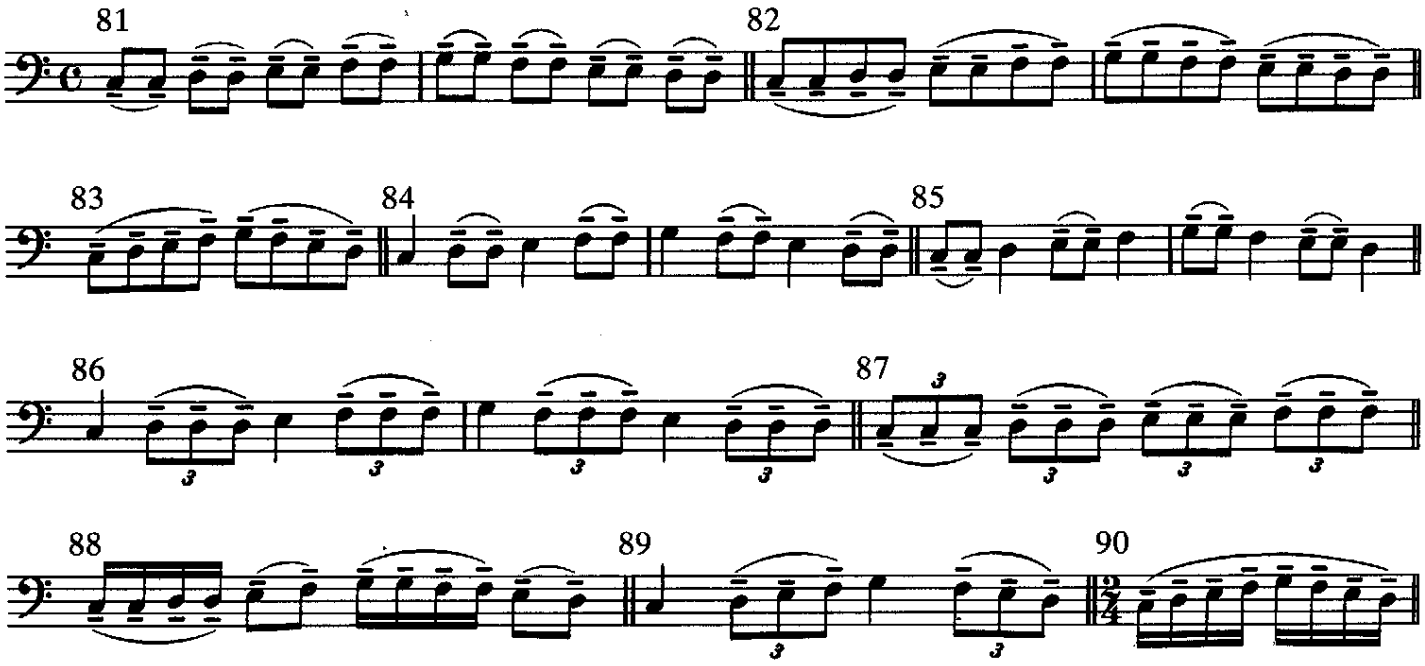
III Staccato



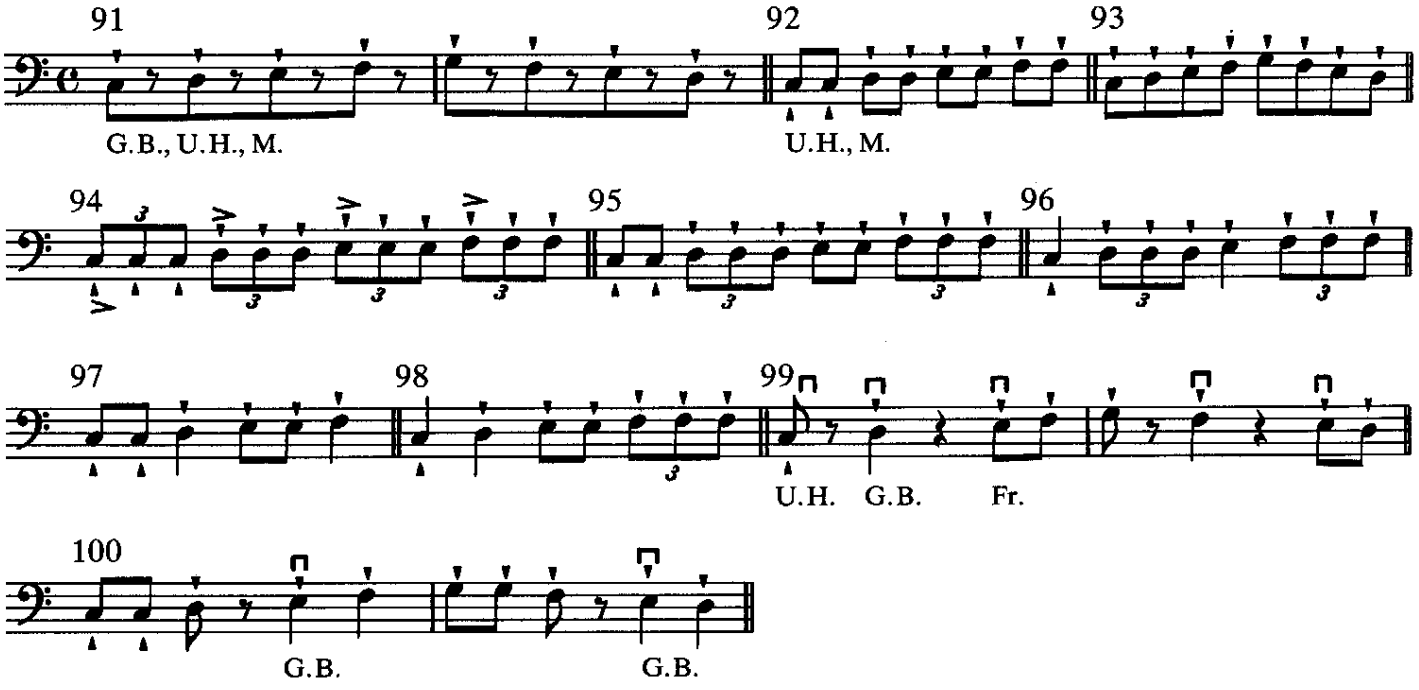
D Legato + Staccato



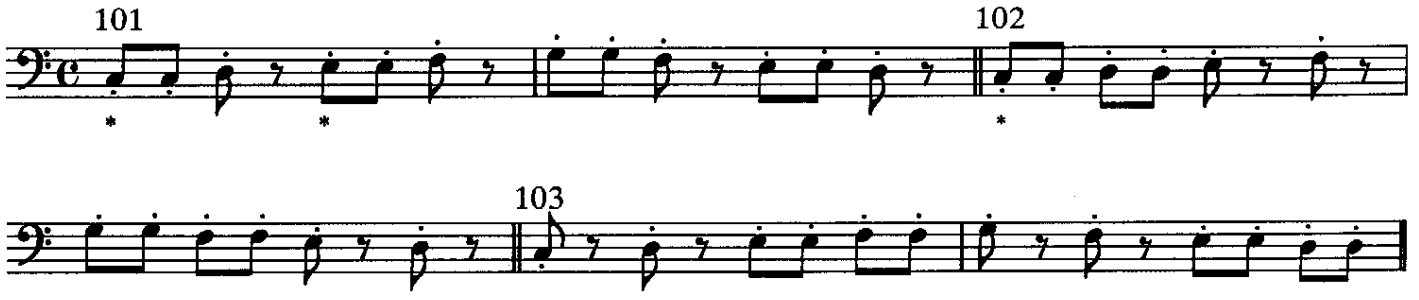
IV Portato

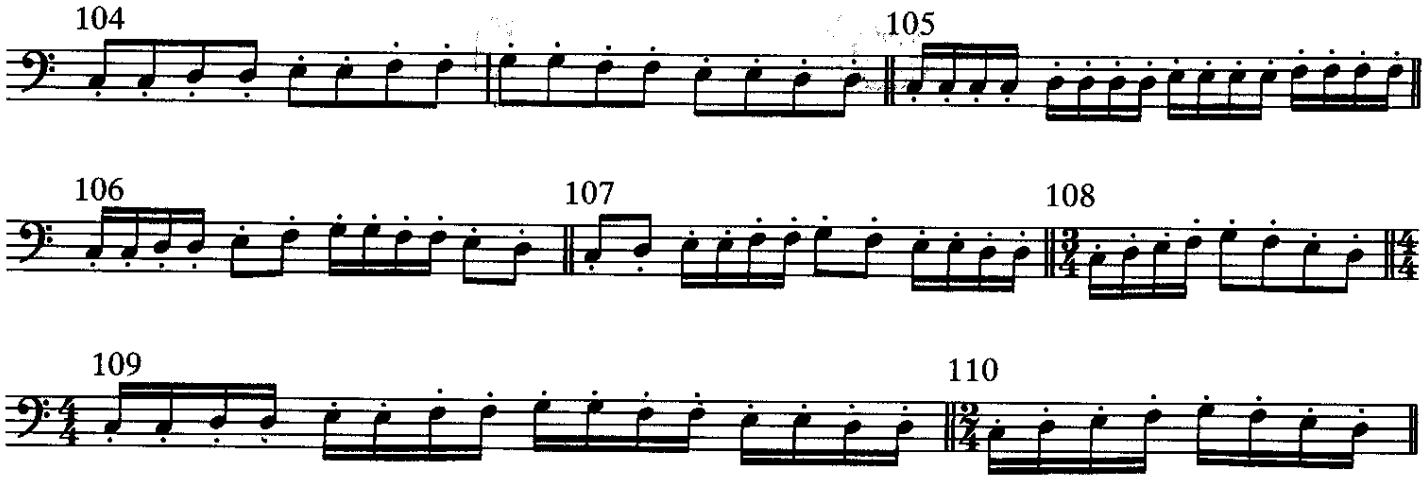


V Martelé

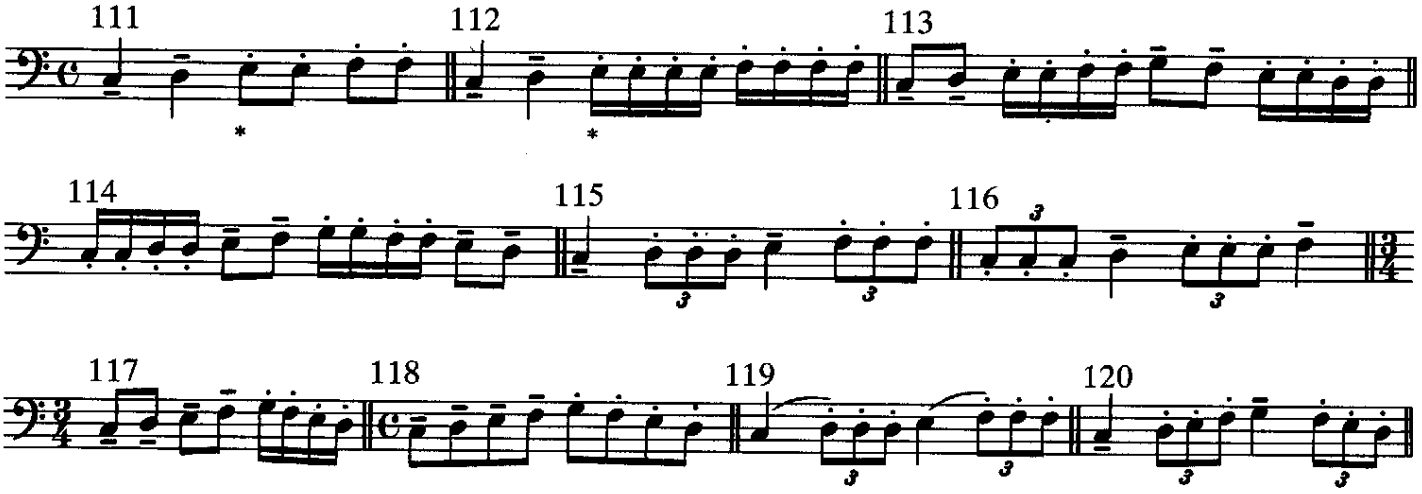


VI Spiccato



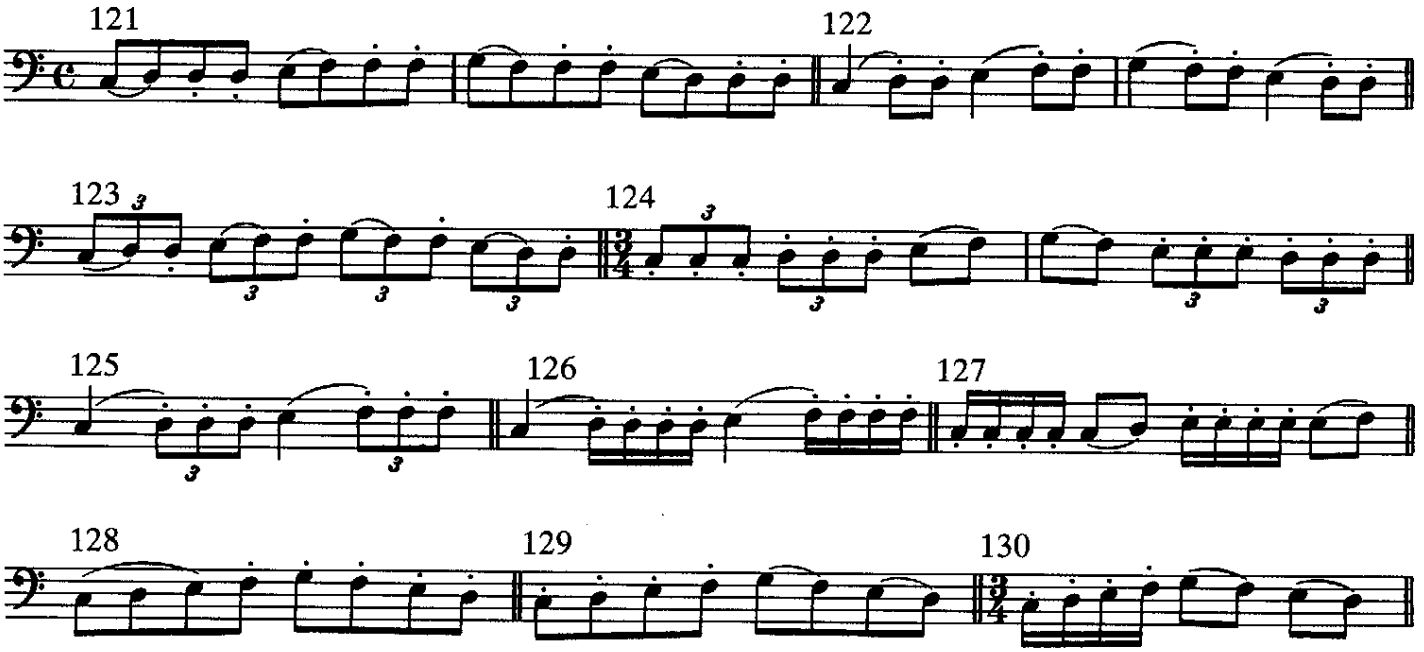


E Détaché + Spiccato

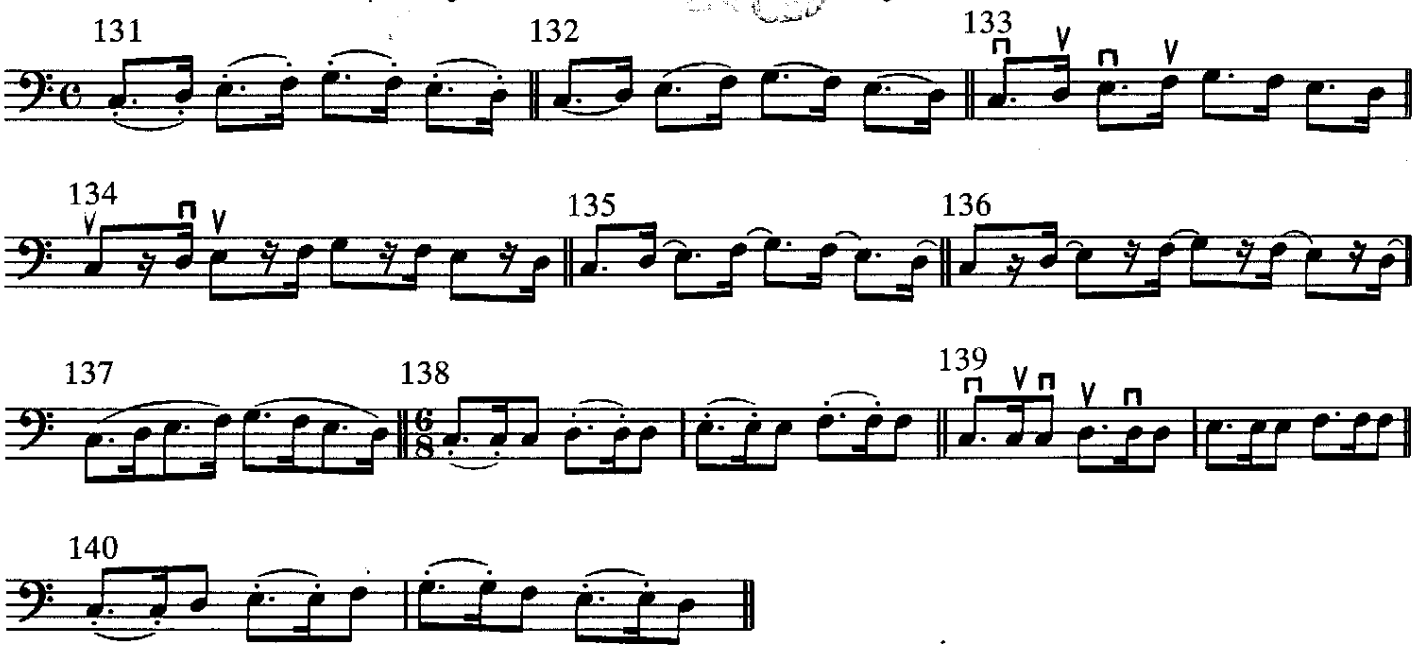


* immer von der Saite abspringen / bounce from the string

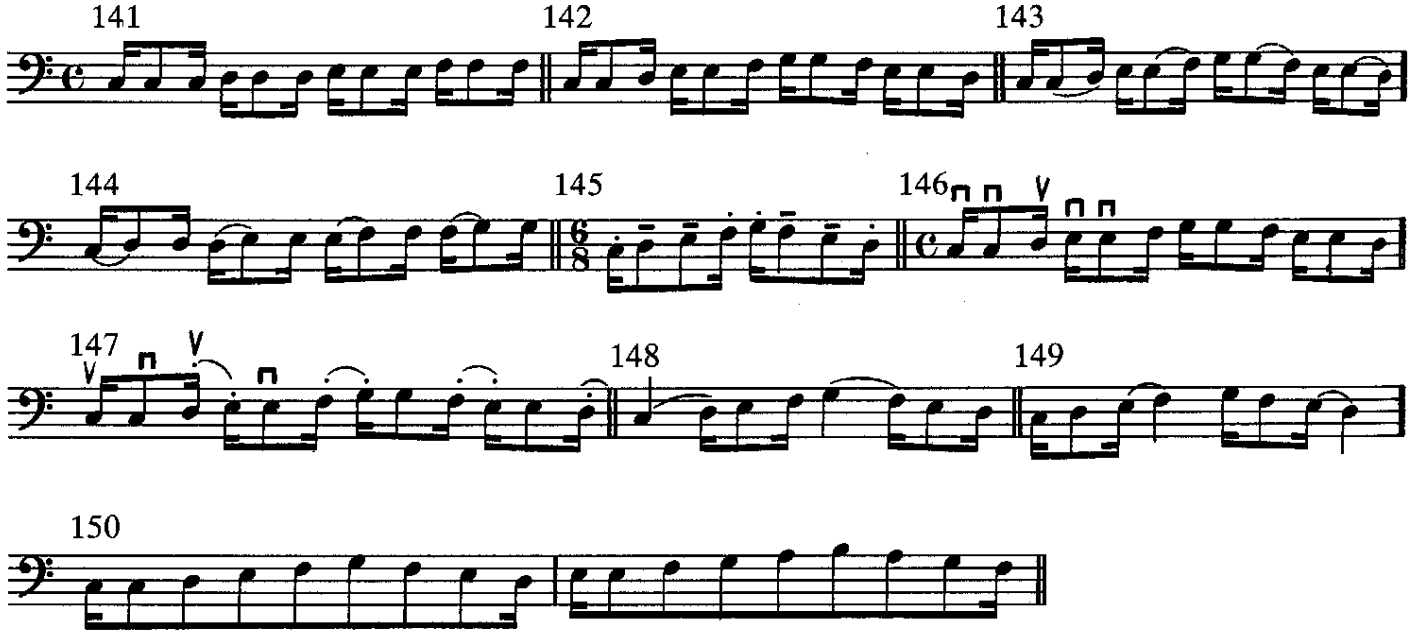
F Legato + Spiccato



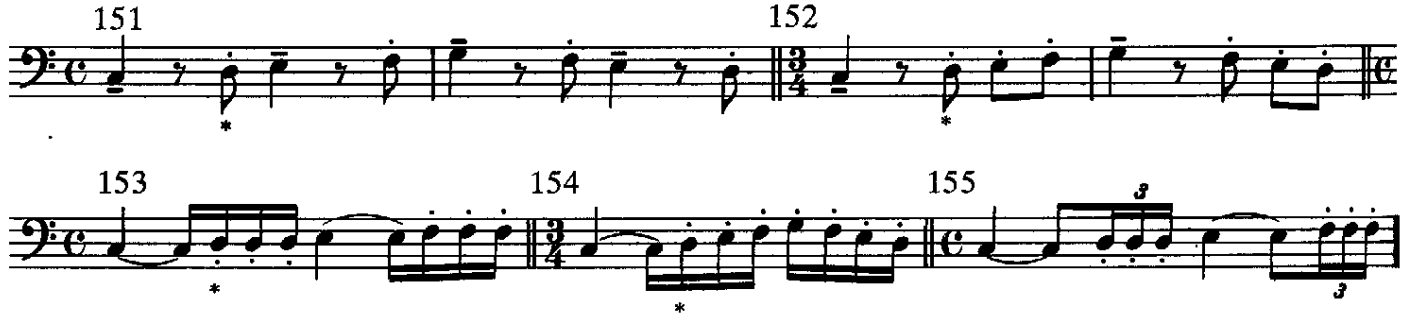
G Punktierter Rhythmus / Dotted rhythms



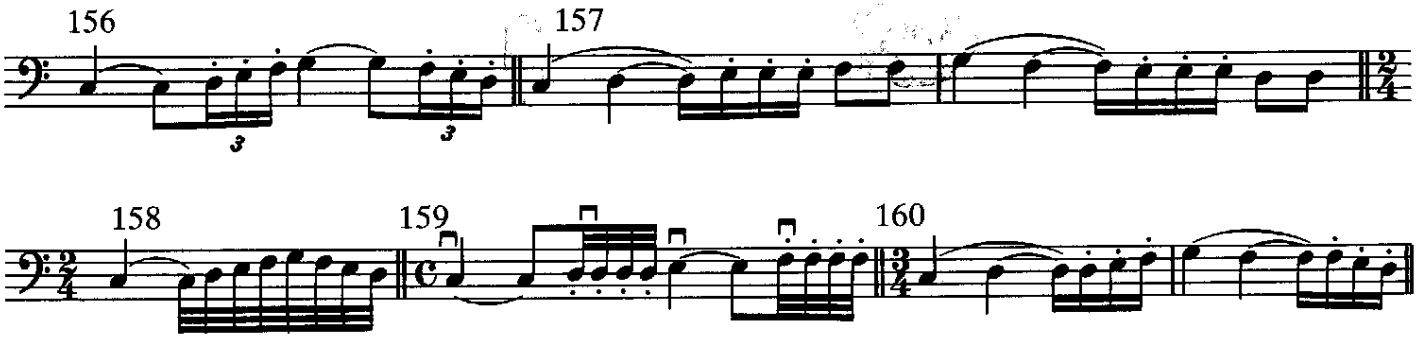
H Synkopen / Syncopations



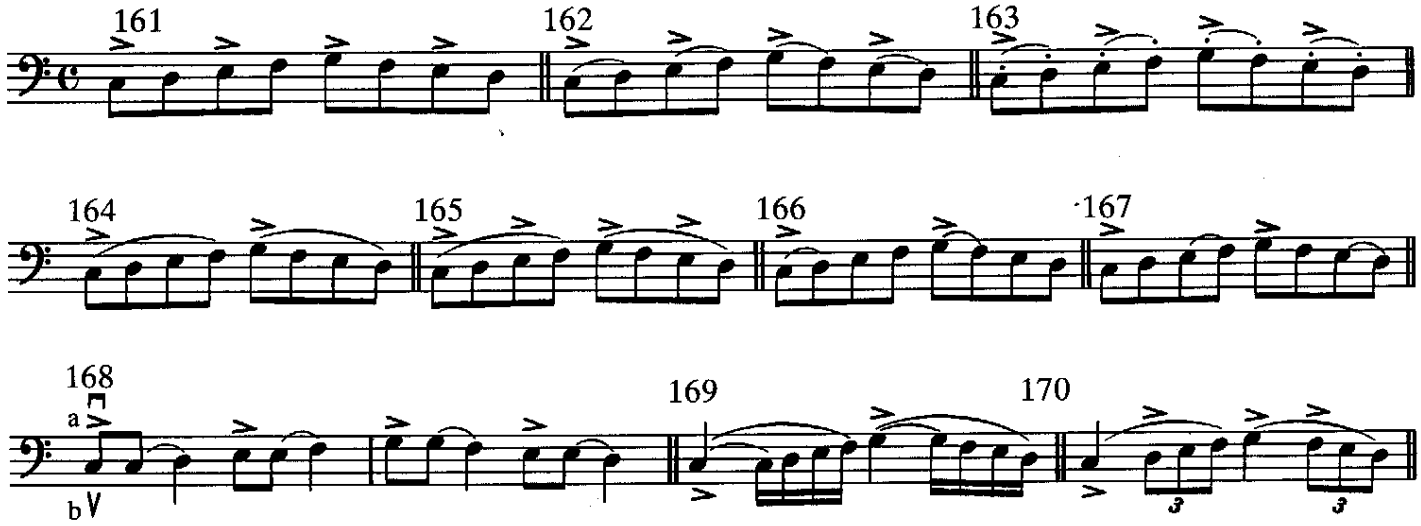
J Bogen nachsetzen / Bow retake



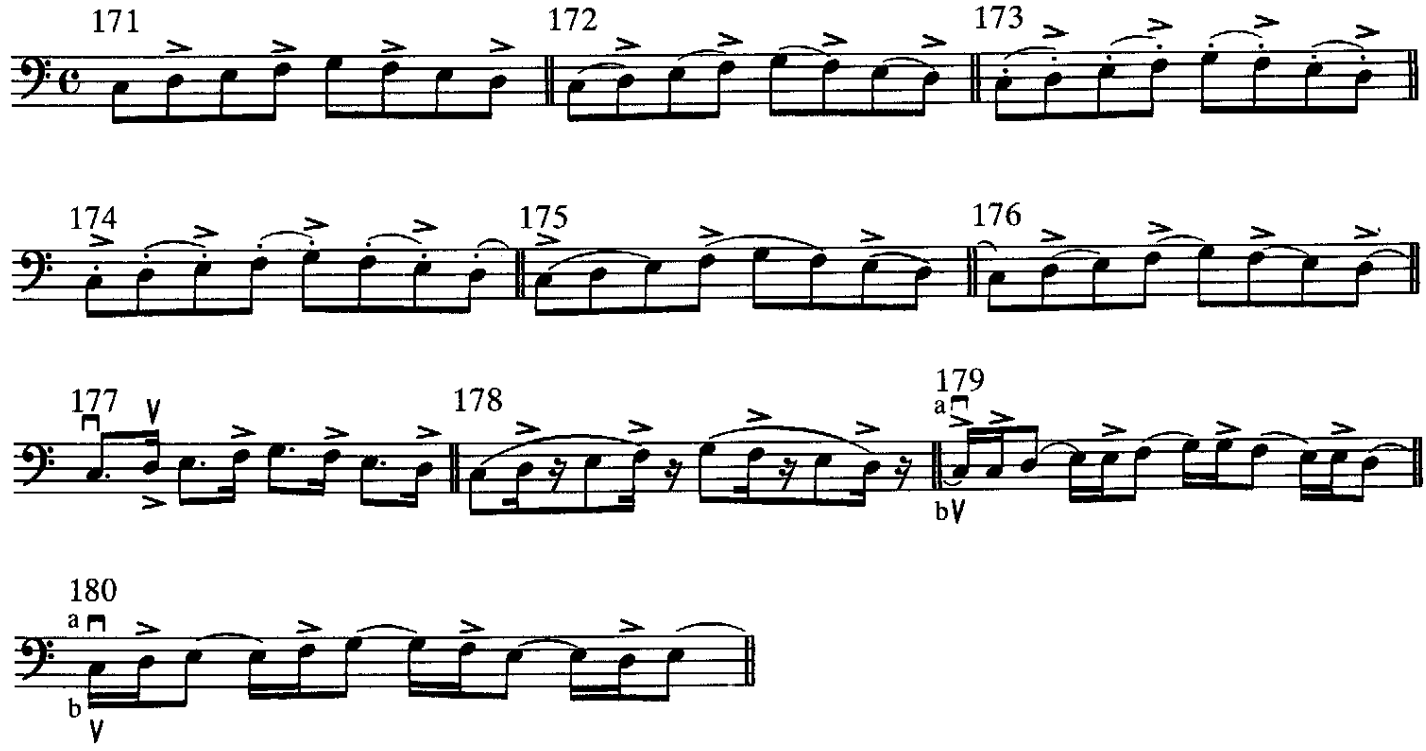
* am Frosch / at the frog



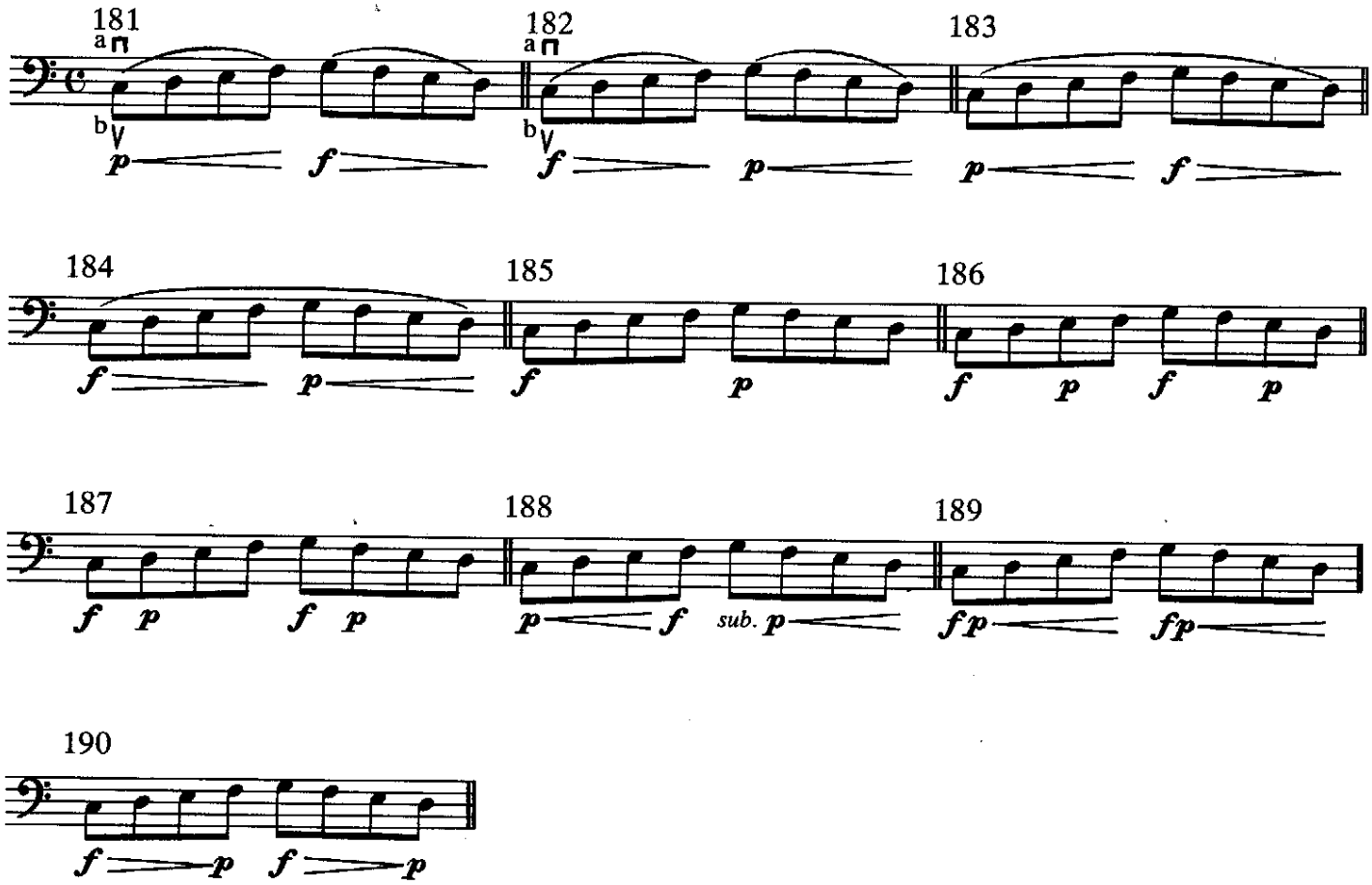
K Akzente / Accents



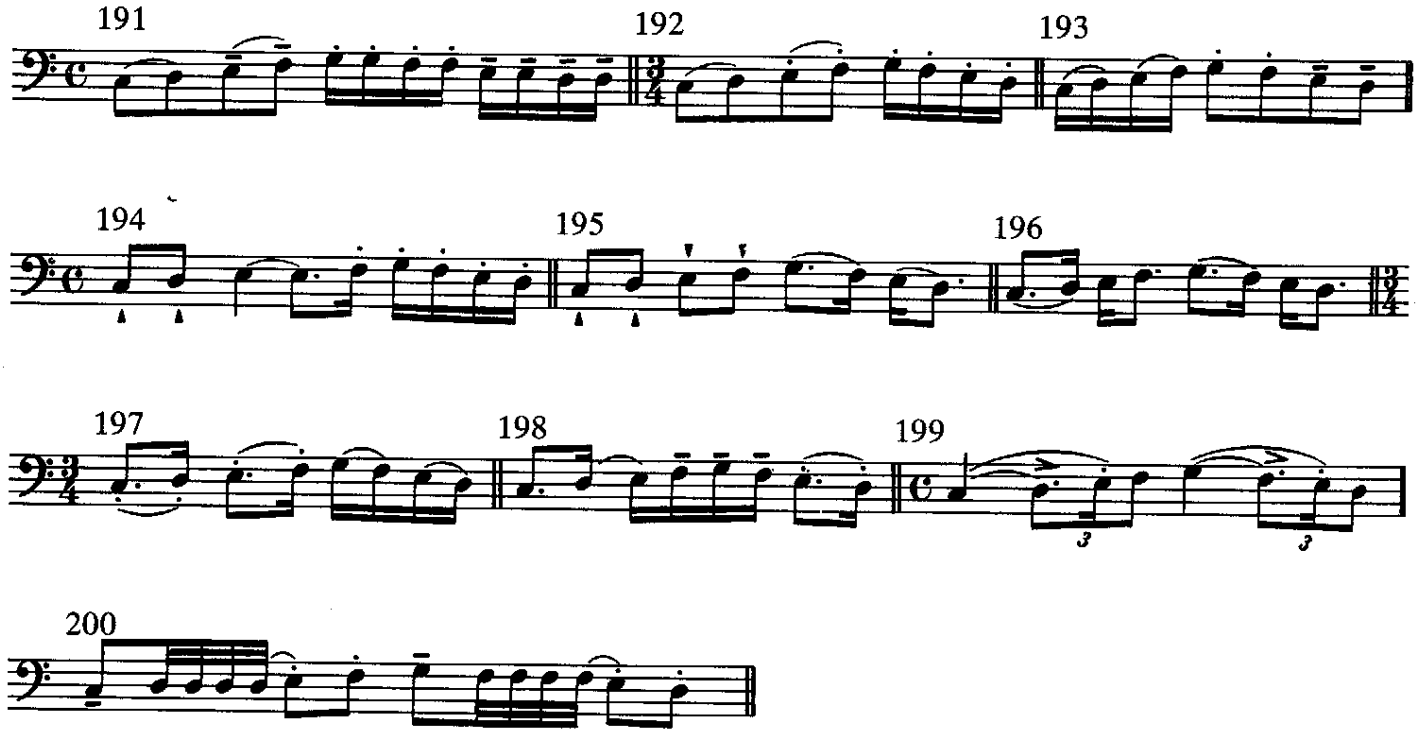
L Akzentverschiebungen / Displaced accents



O Dynamische Veränderungen / Dynamic changes



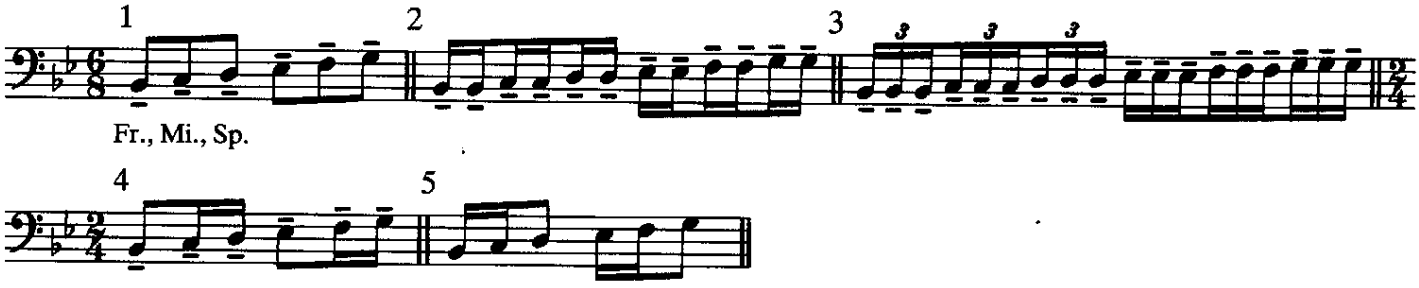
P Verschiedene Kombinationen / Various combinations



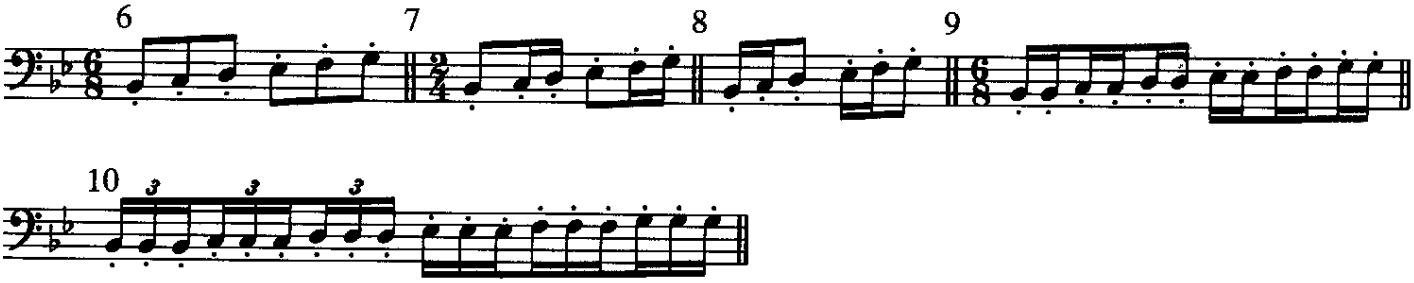
2 Stricharten-Beispiele zur Etüde von Otakar Ševčik / Examples for bowing styles to the study by Otakar Ševčik

I Détaché

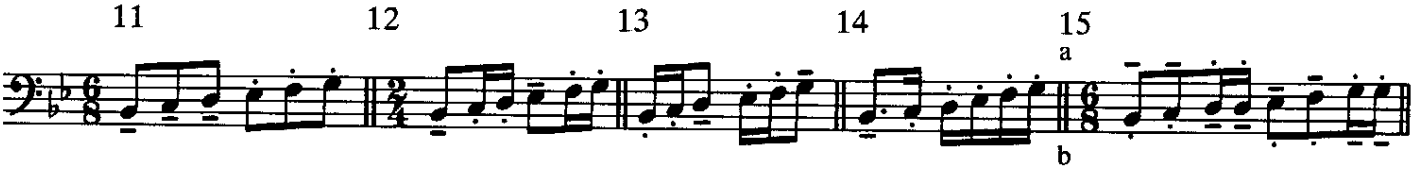
a Grand Détaché



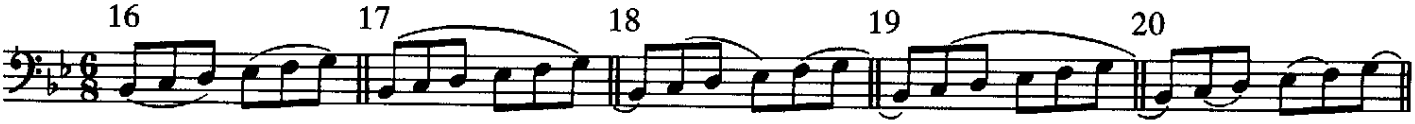
b Détaché secco



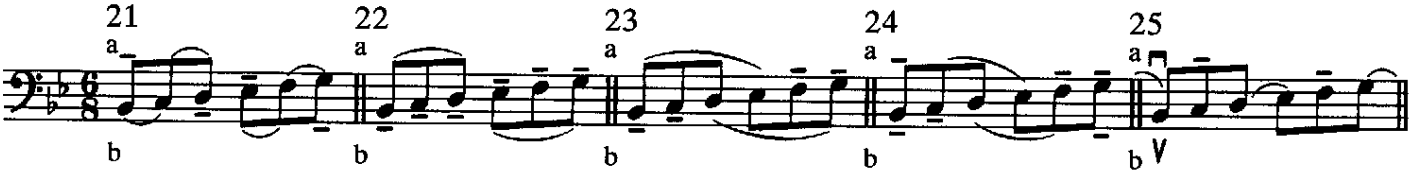
A Grand Détaché + Détaché secco



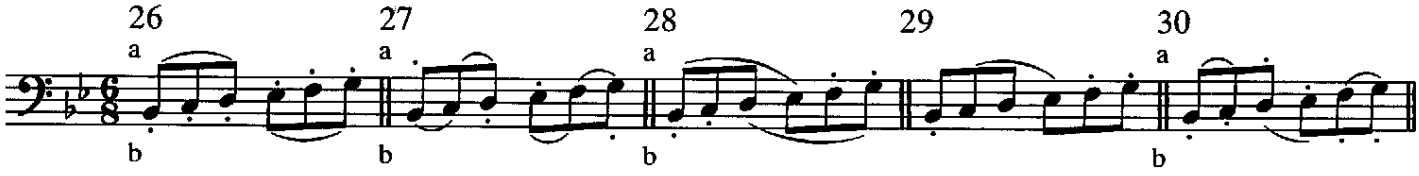
II Legato



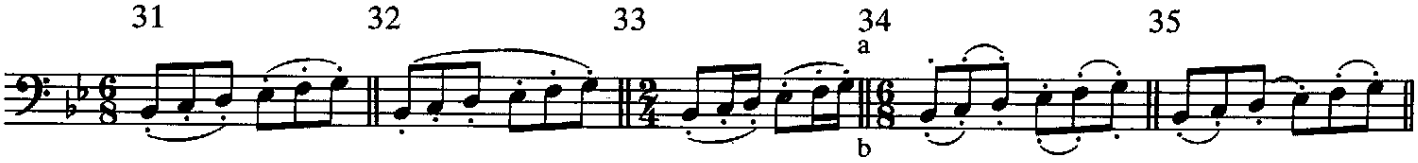
B Grand Détaché + Legato



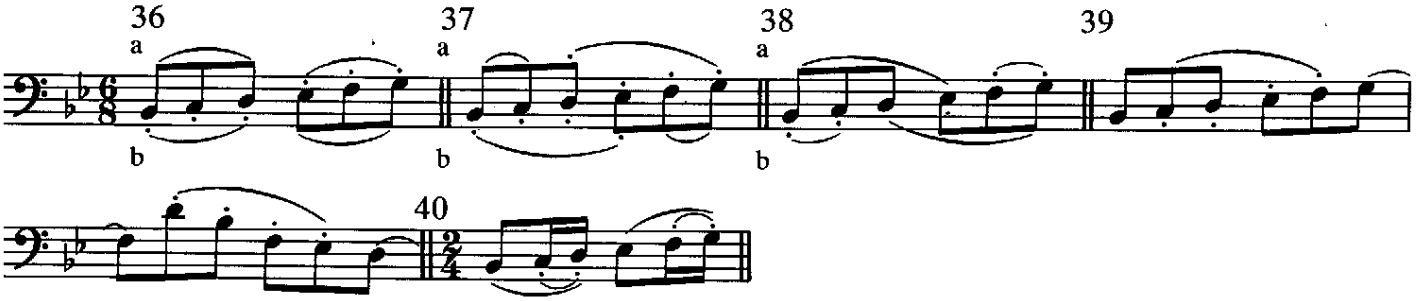
C Legato + Détaché secco



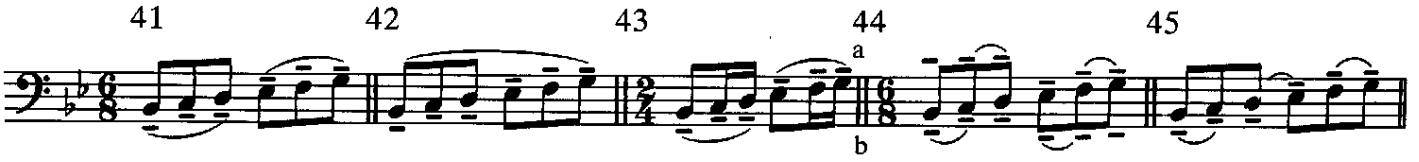
III Staccato



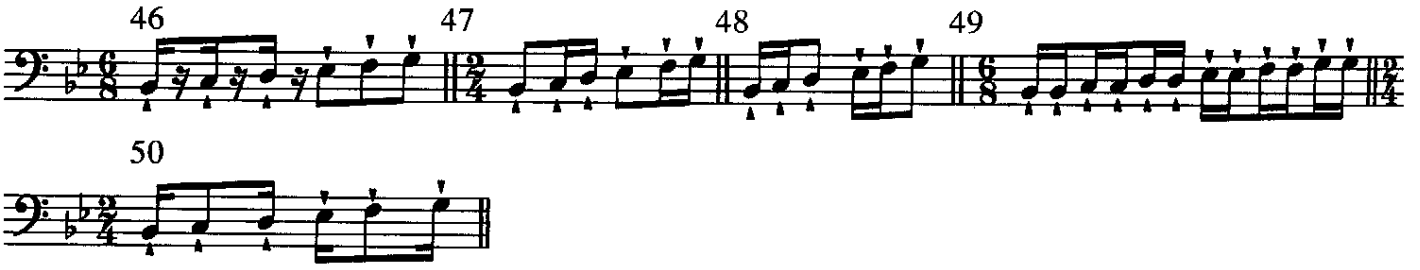
D Legato + Staccato



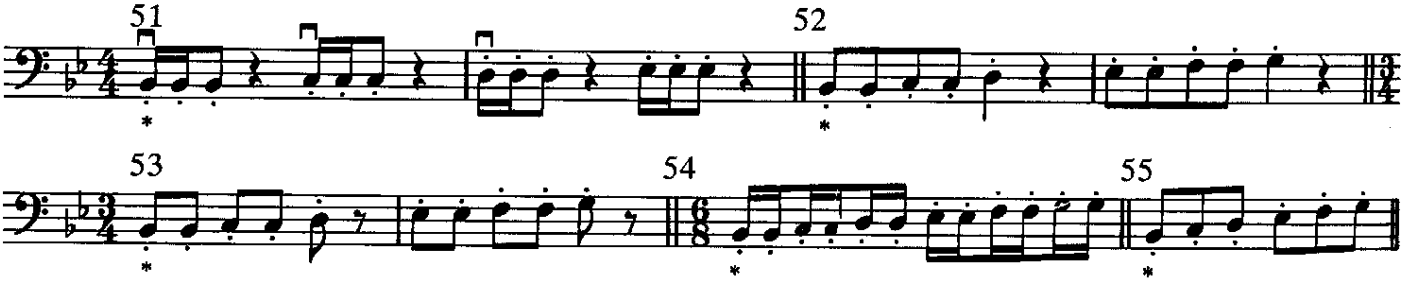
IV Portato



V Martelé

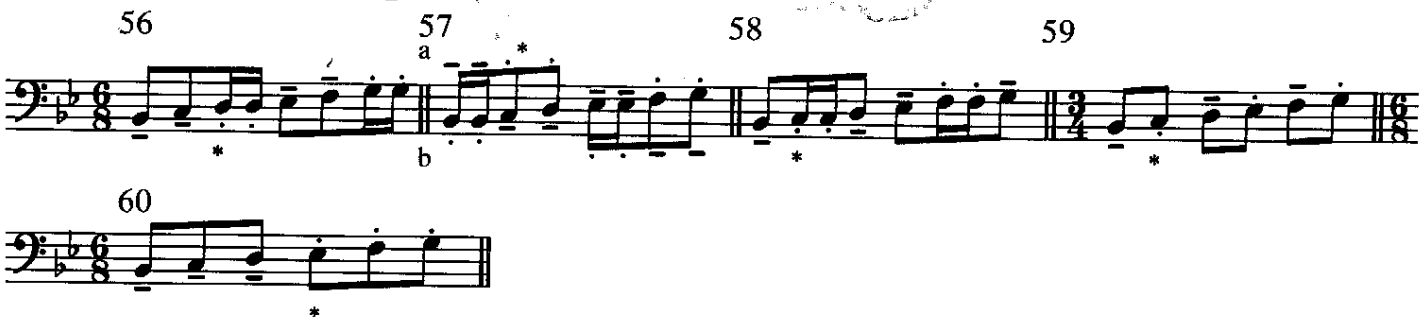


VI Spiccato

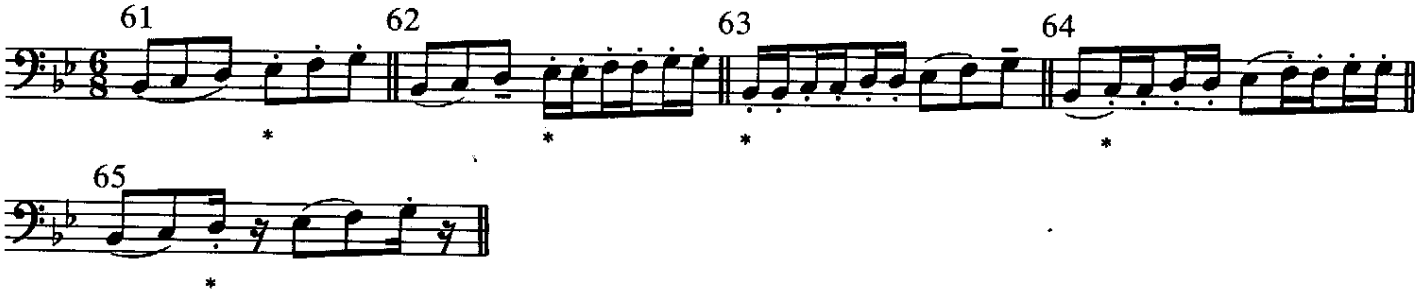


* immer von der Saite abspringen / bounce from the string

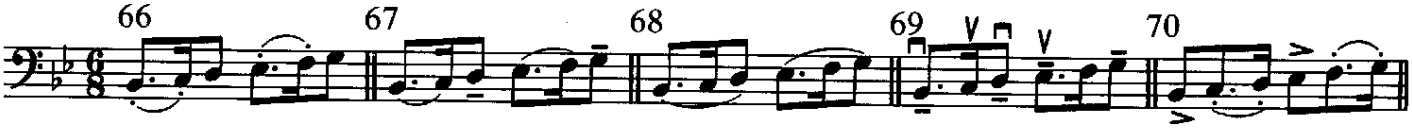
E Détaché + Spiccato



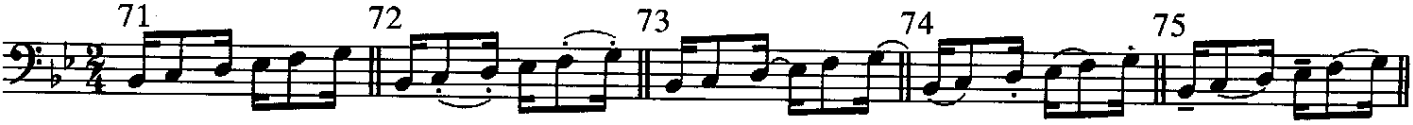
F Legato + Spiccato



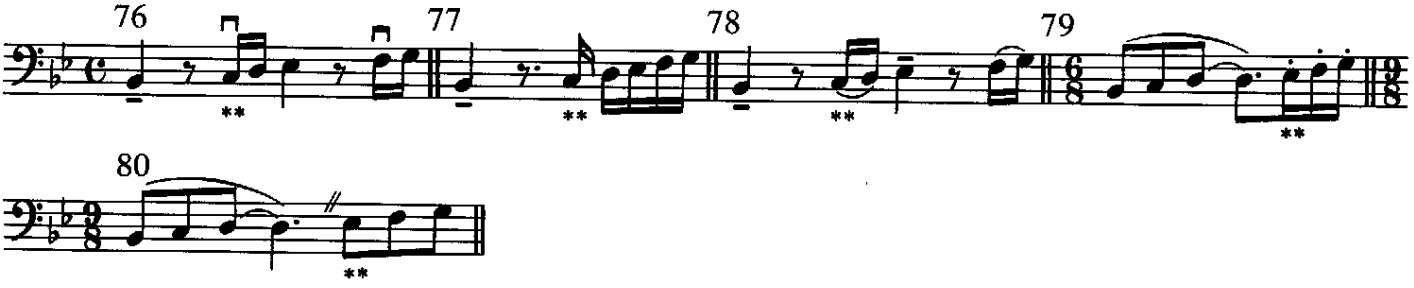
G Punktierter Rhythmus / Dotted rhythms



H Synkopen / Syncopations

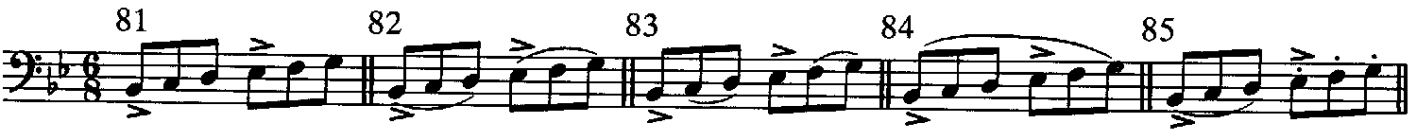


J Bogen nachsetzen / Bow retake

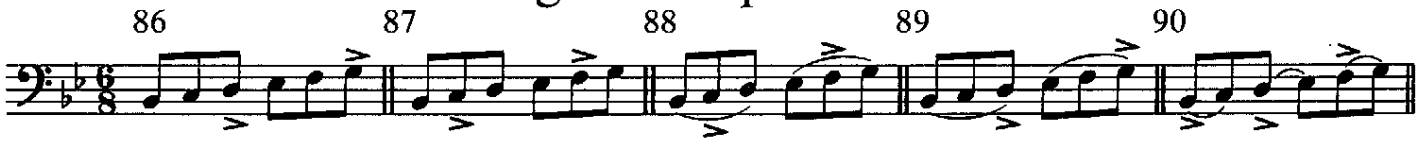


**immer am Frosch von der Saite / at the frog

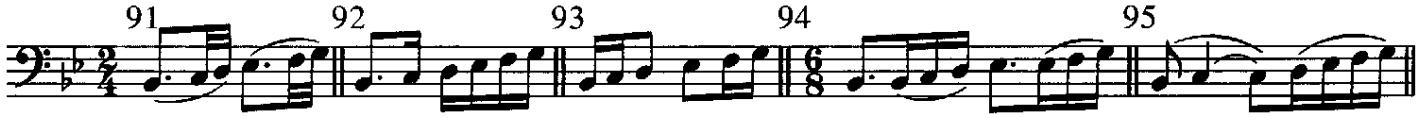
K Akzente / Accents



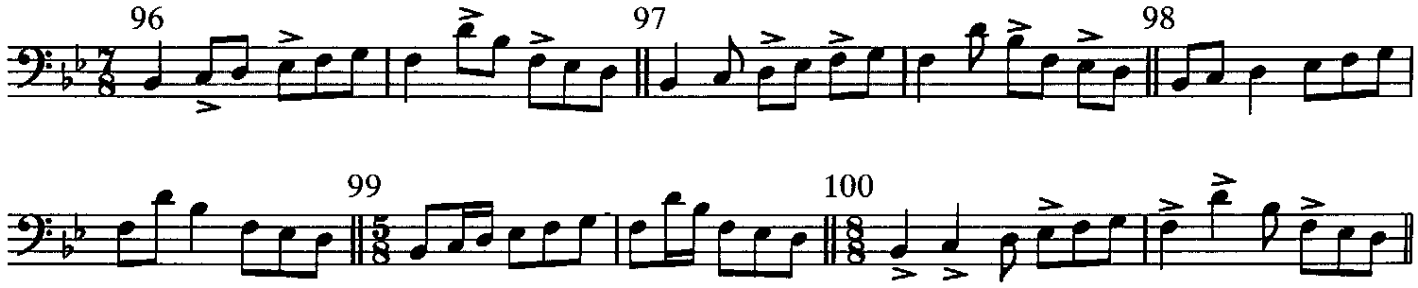
L Akzentverschiebungen / Displaced accents



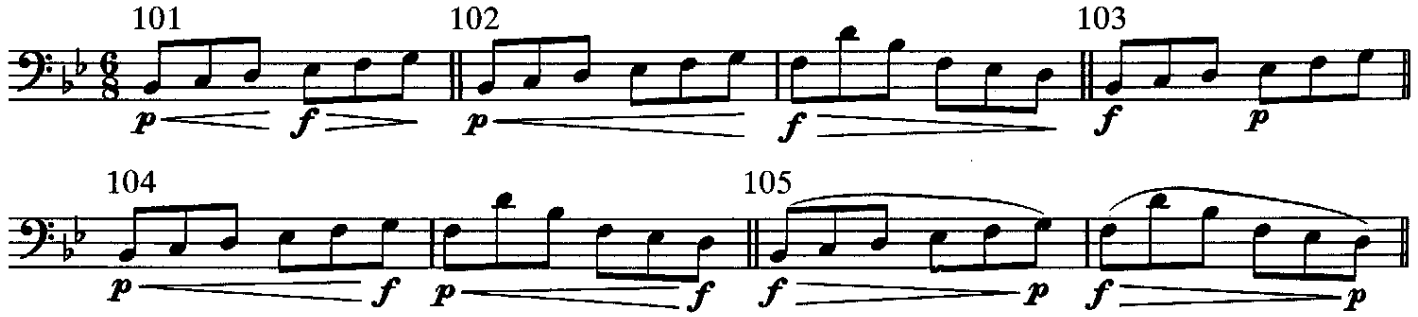
M Rhythmische Varianten / Rhythmical variants



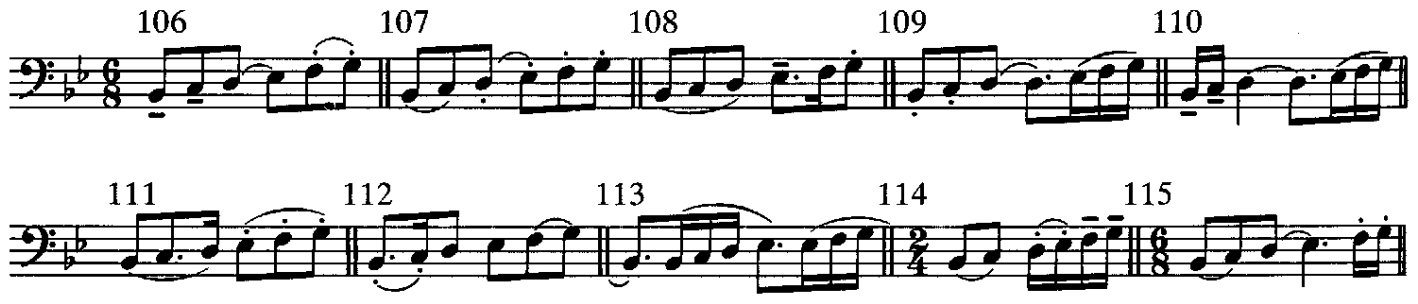
N Ungerade Taktarten / Odd measures



O Dynamische Veränderungen / Dynamic changes



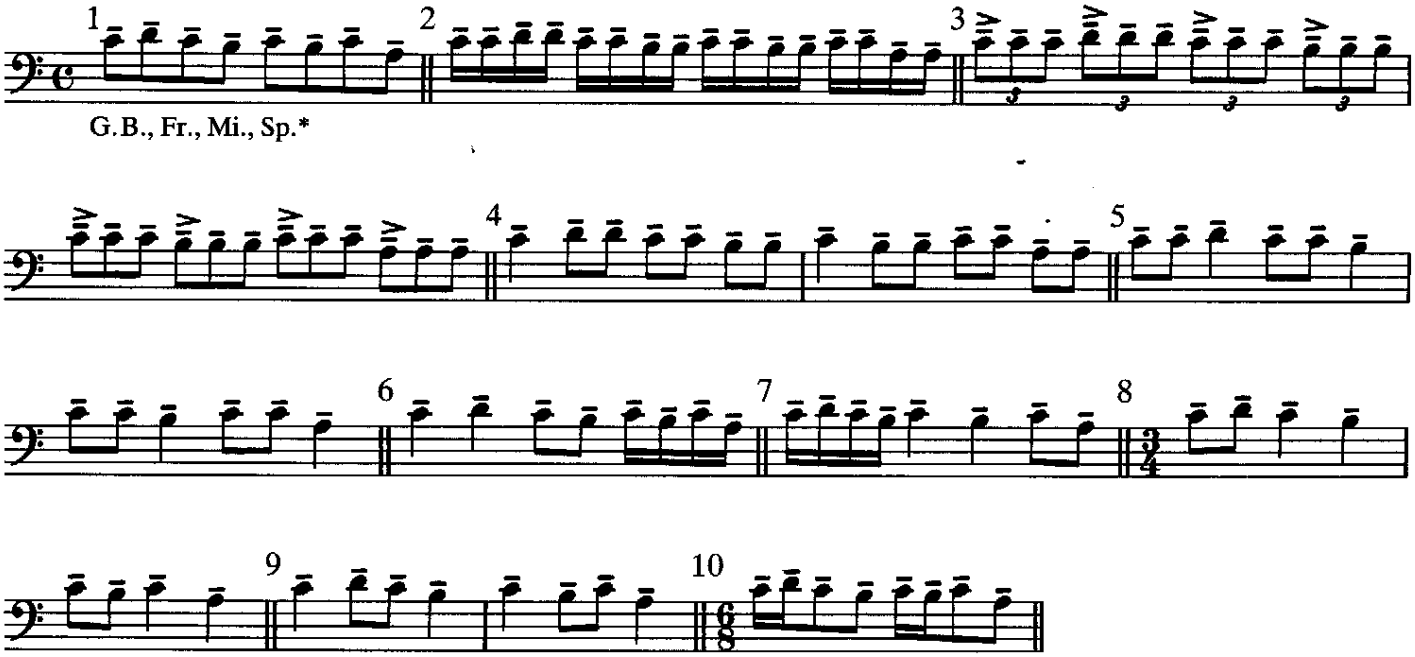
P Verschiedene Kombinationen / Various combinations



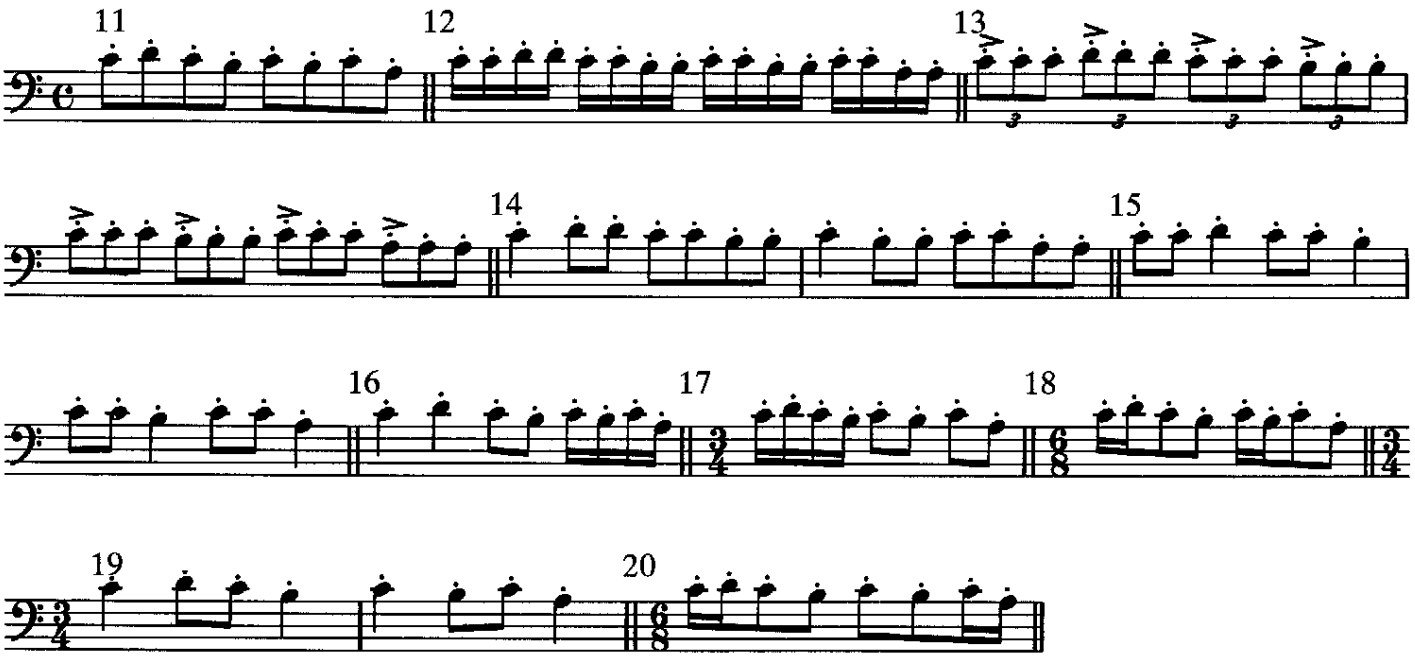
3 Stricharten-Beispiele zur Etüde von Otakar Ševčik / Examples for bowing styles to the study by Otakar Ševčik

I Détaché

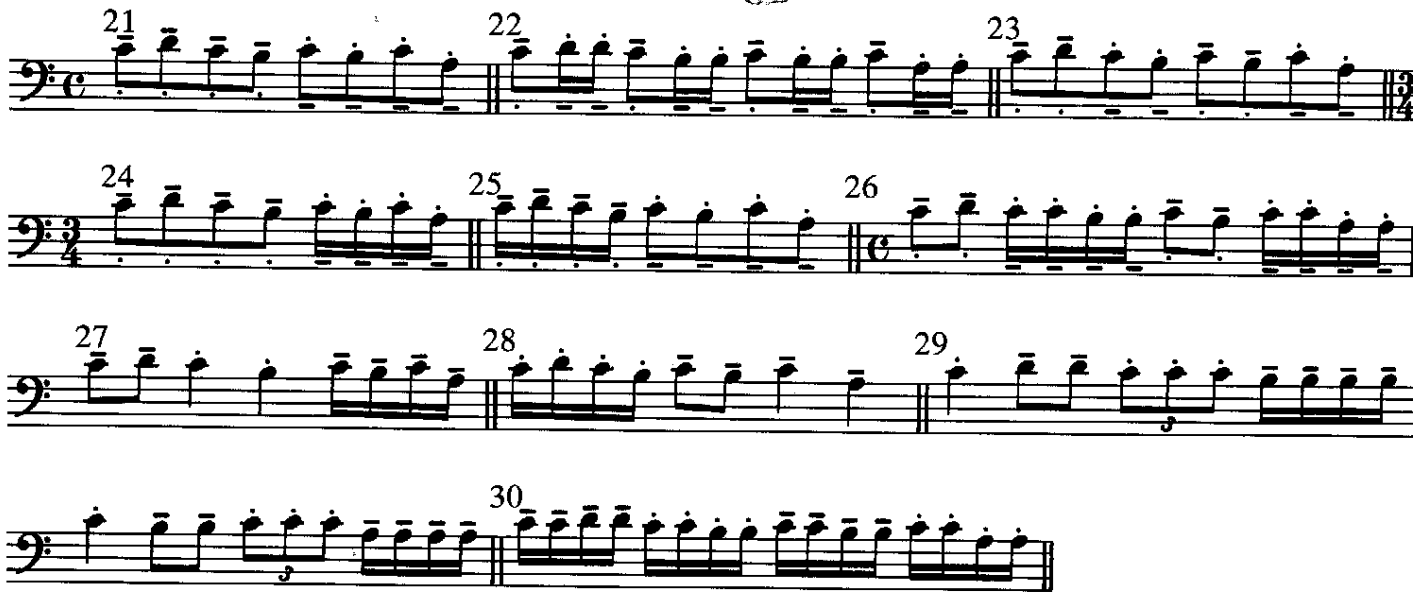
a Grand Détaché



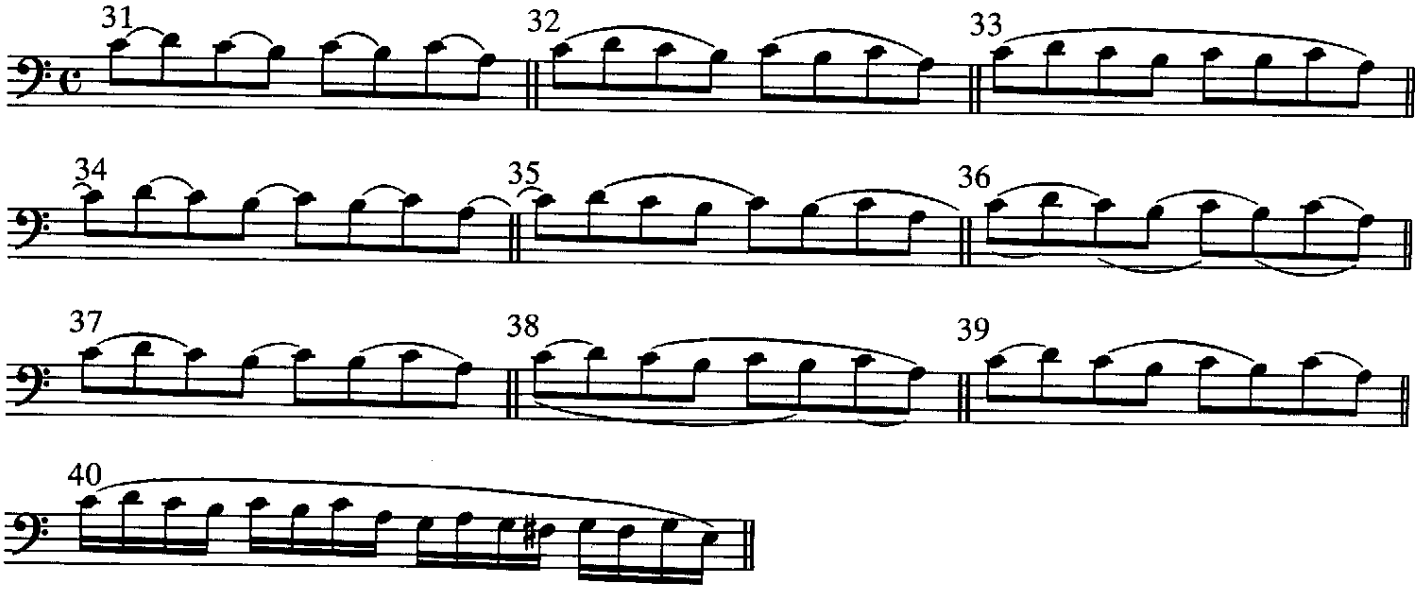
b Détaché secco



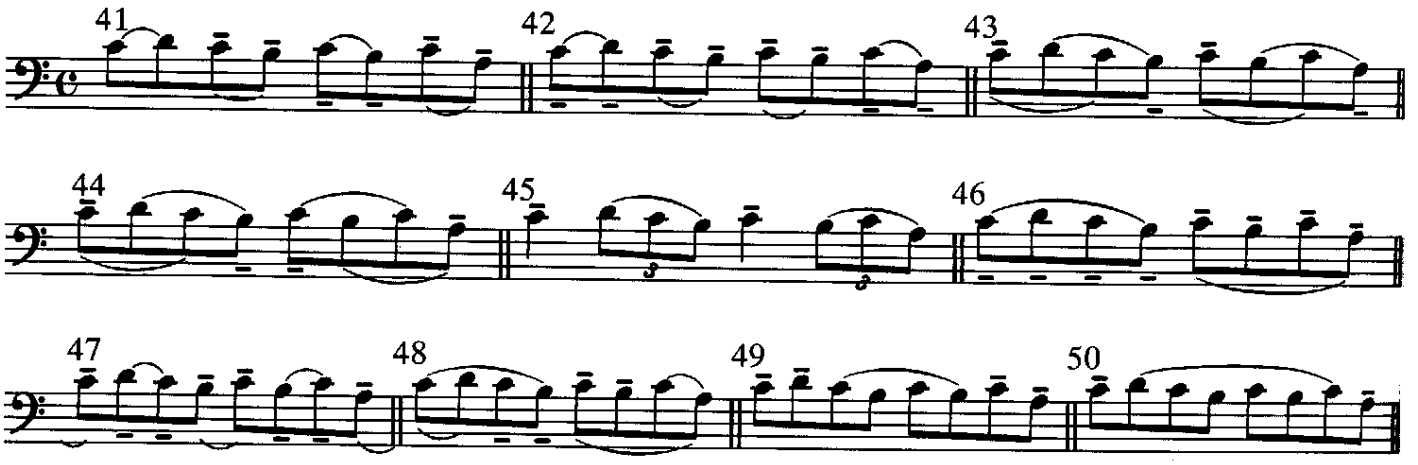
A Grand Détaché + Détaché secco



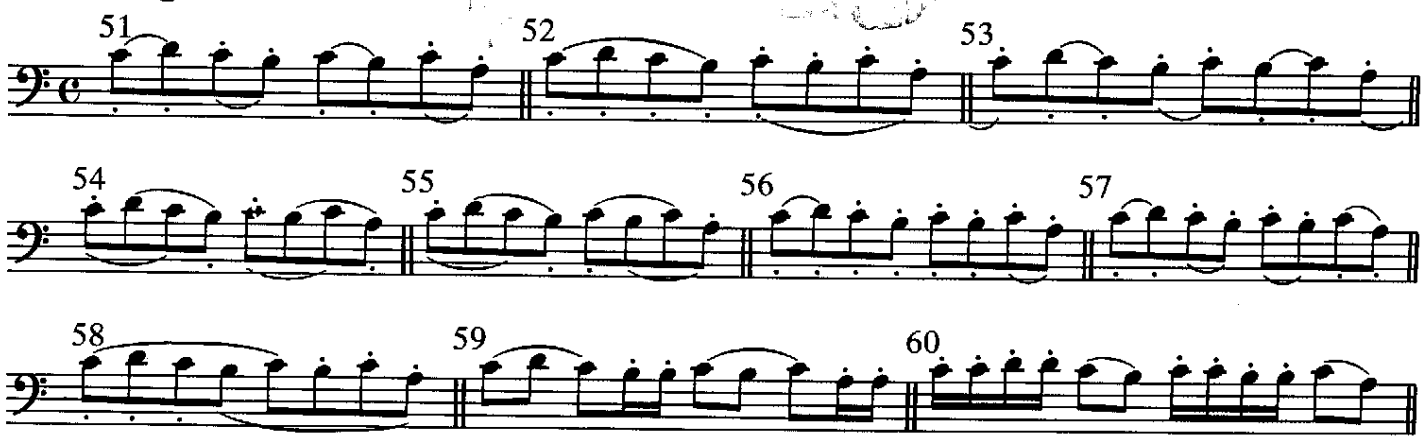
II Legato



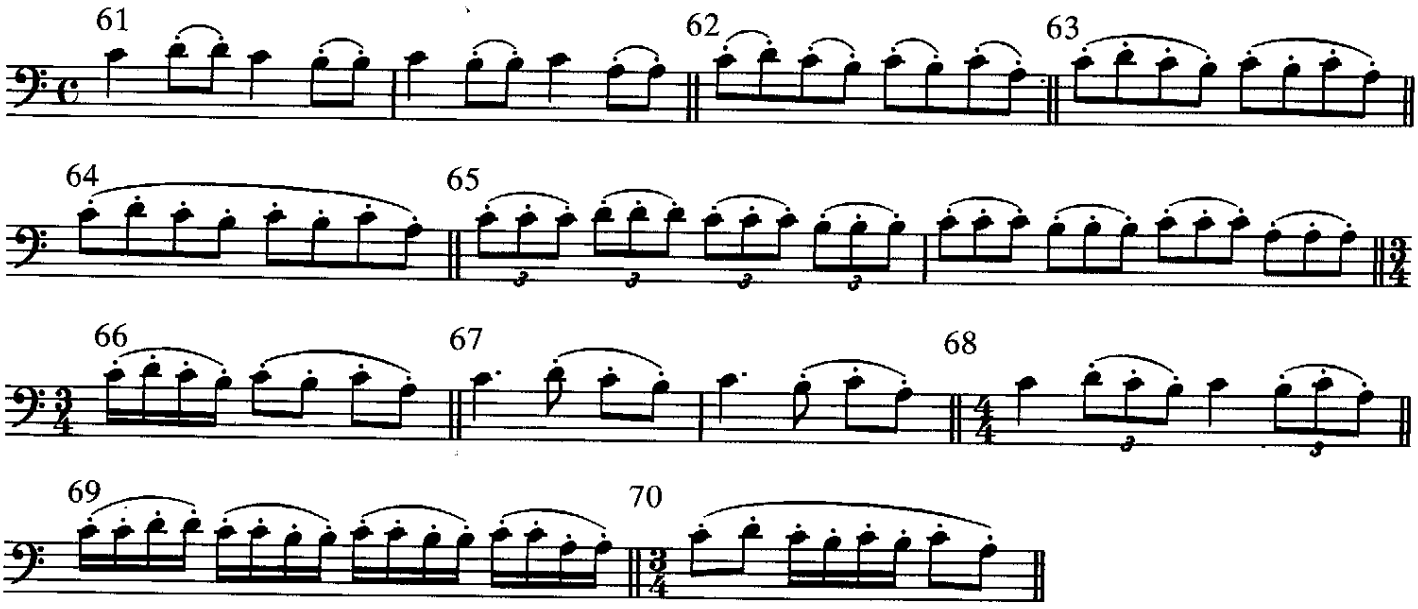
B Grand Détaché + Legato



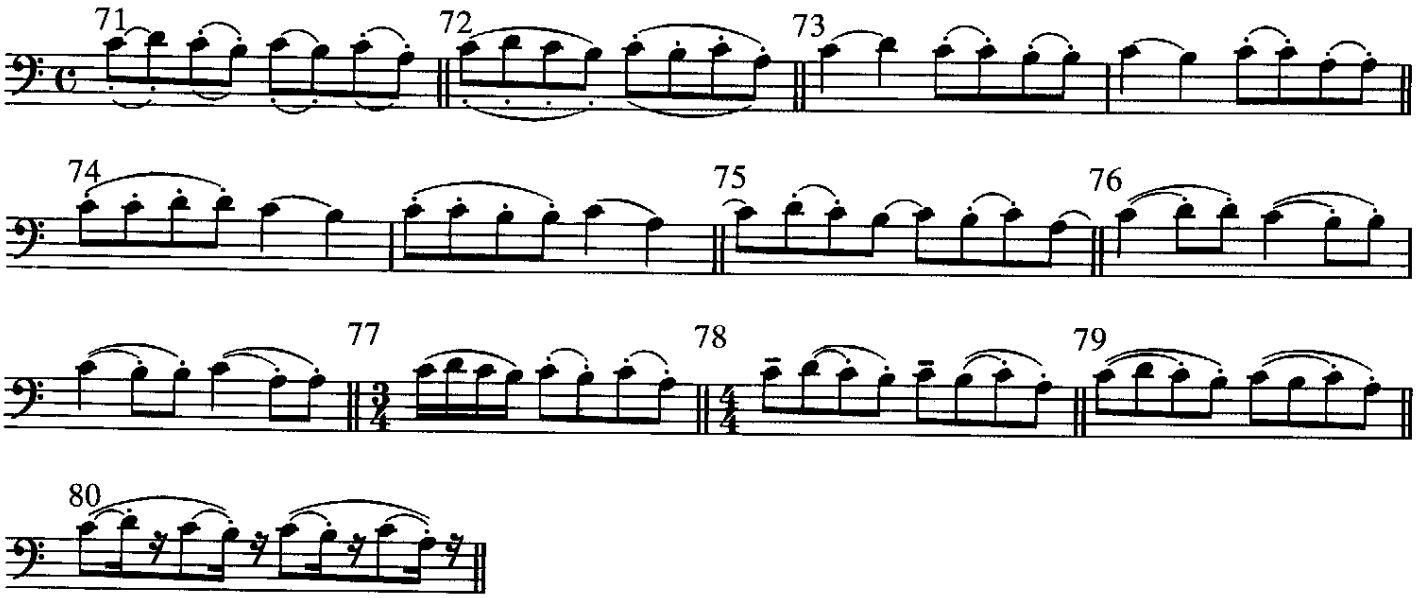
C Legato + Détaché secco



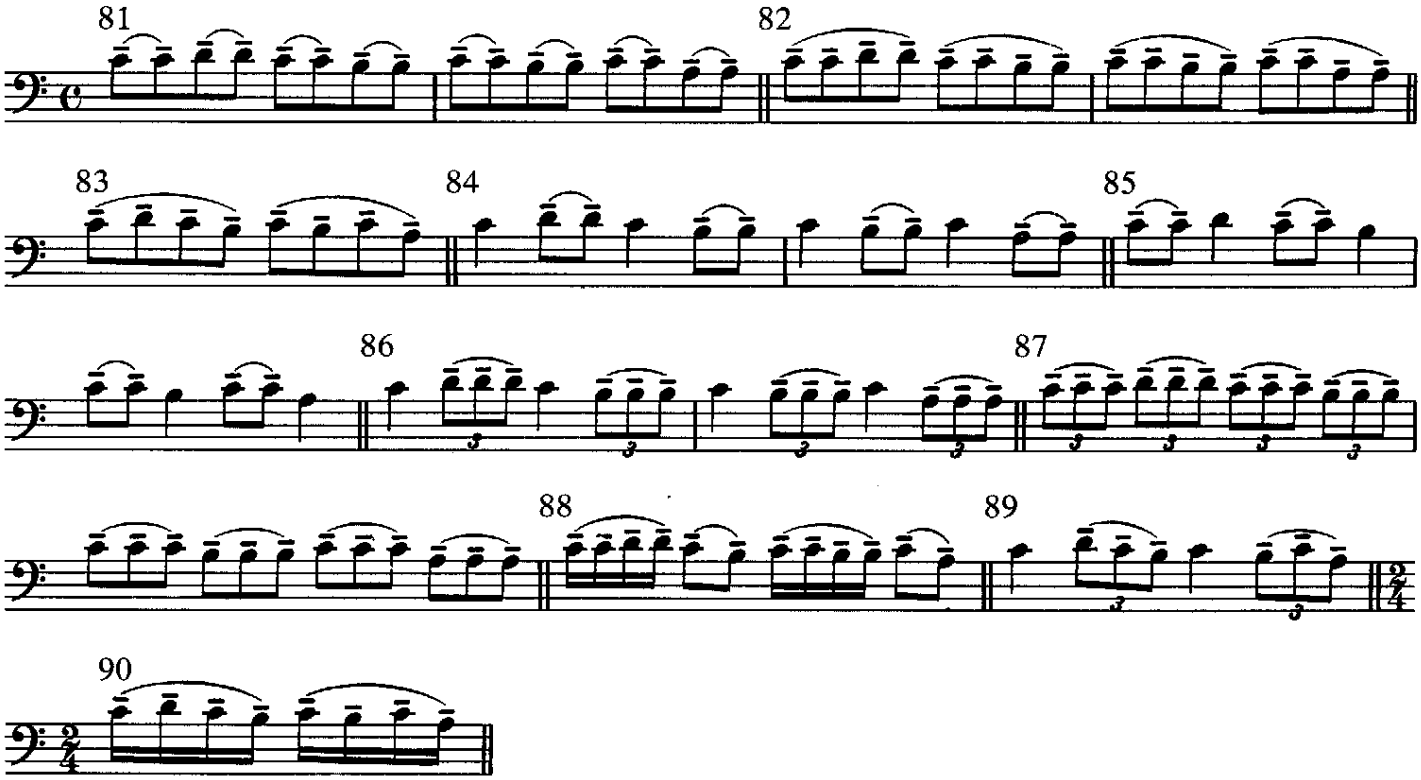
III Staccato



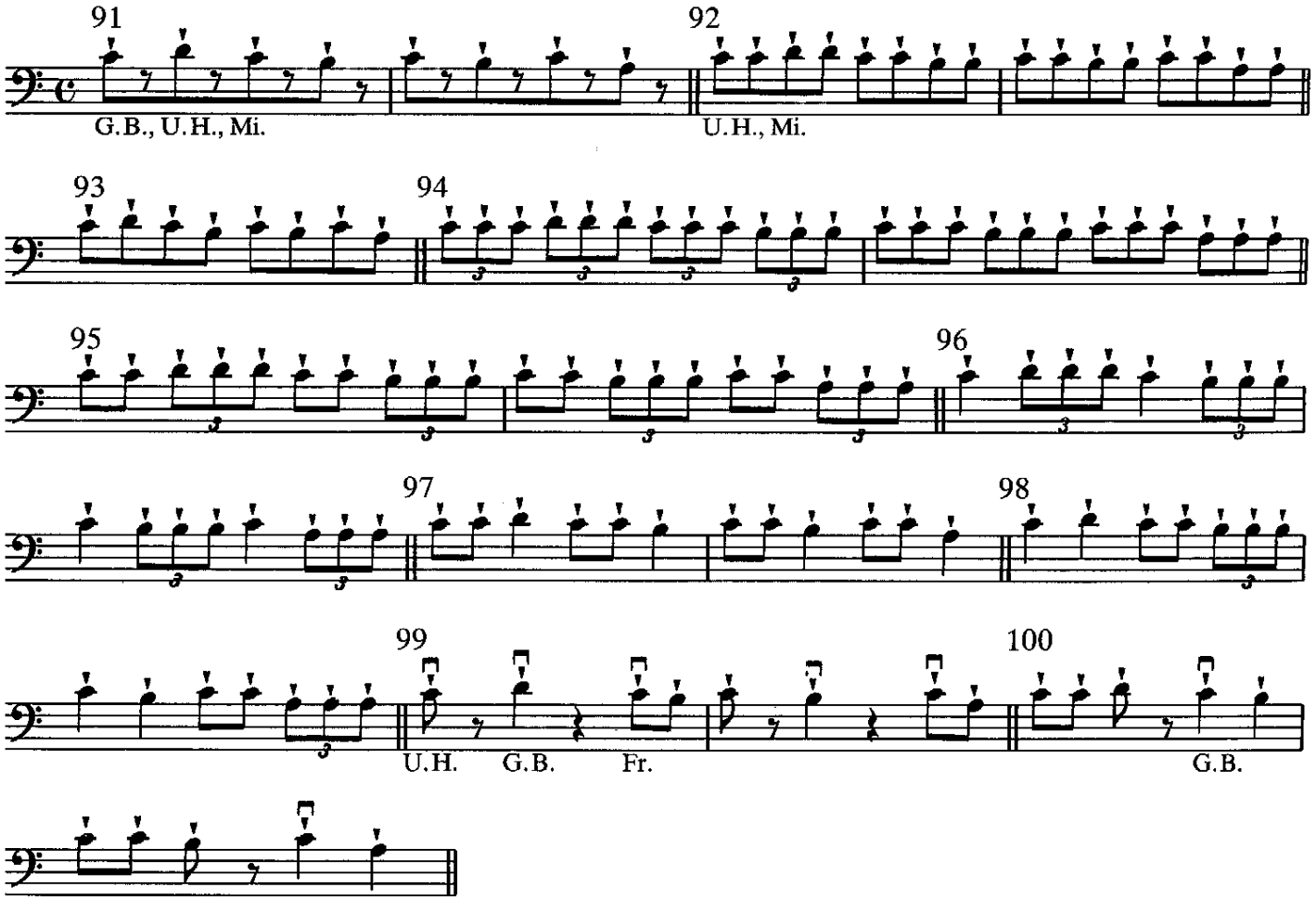
D Legato + Staccato



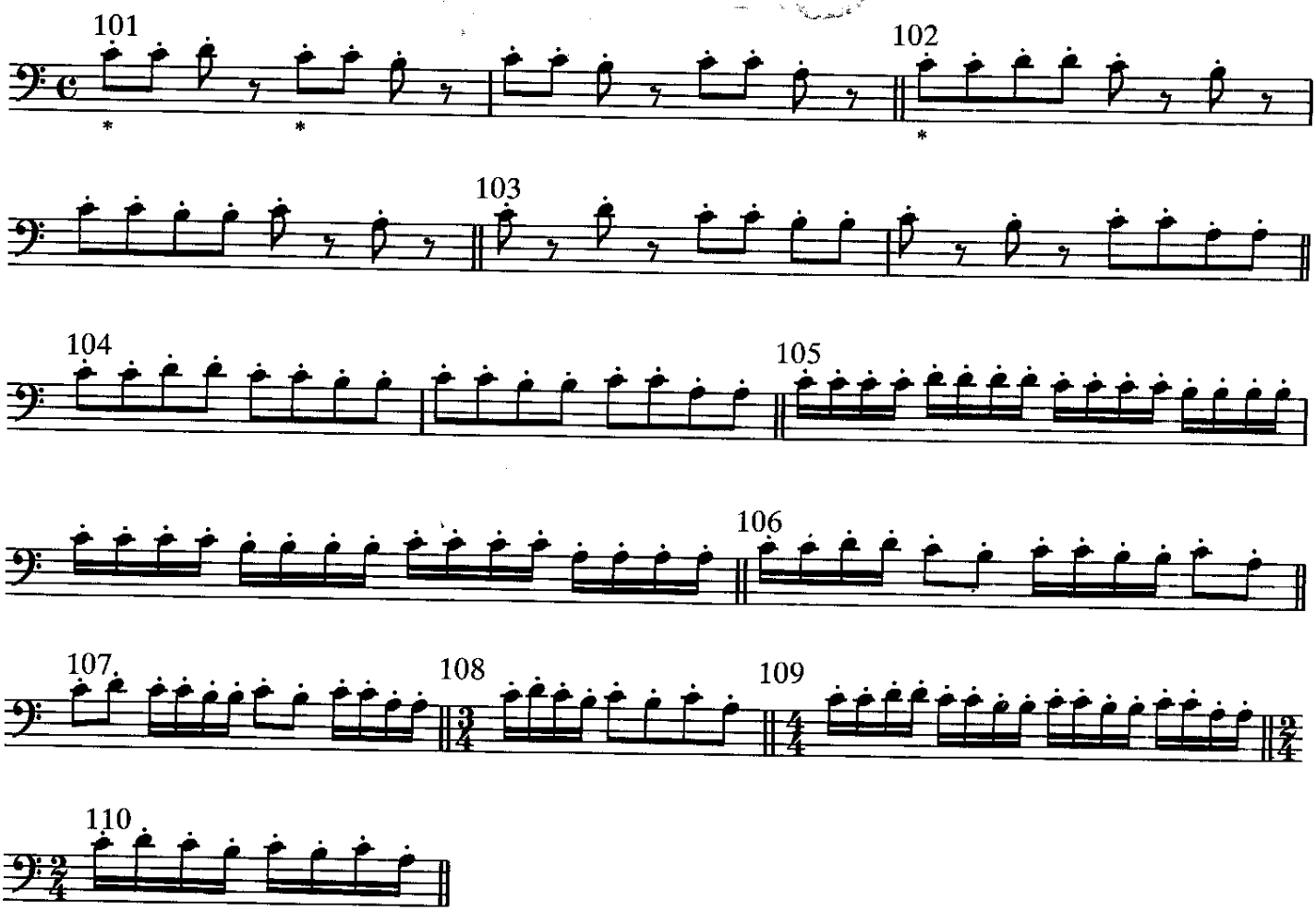
IV Portato



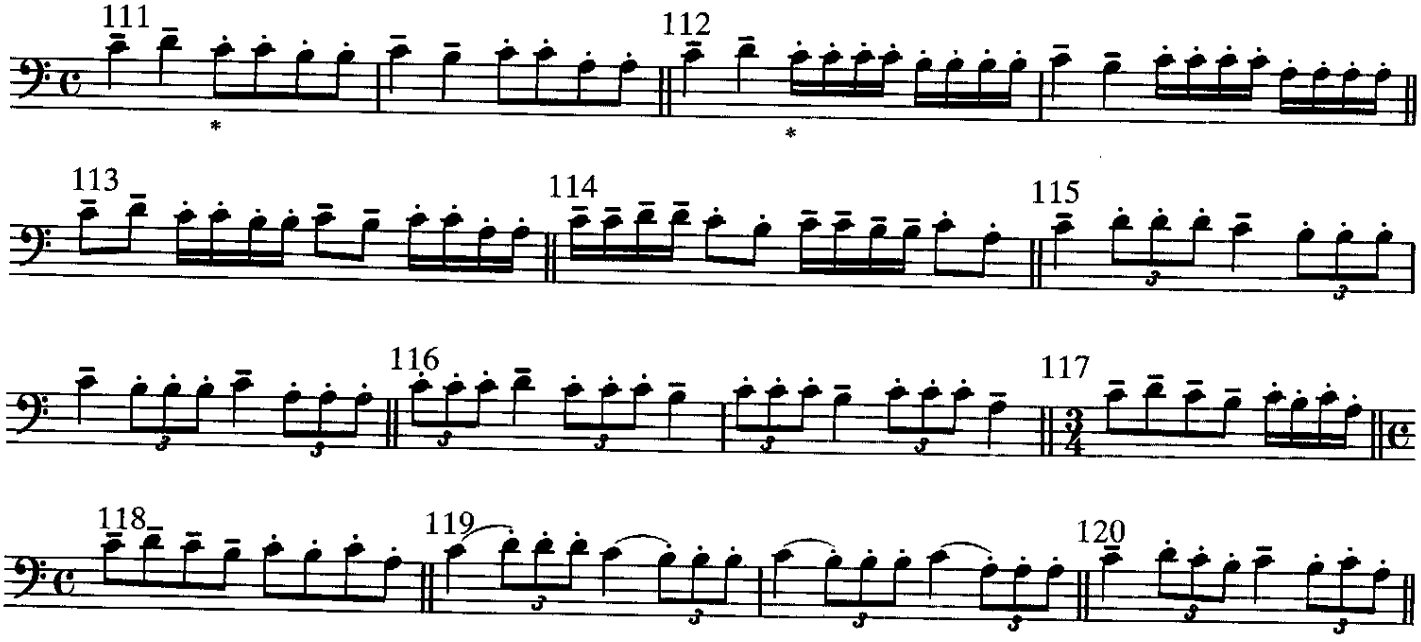
V Martelé



VI Spiccato



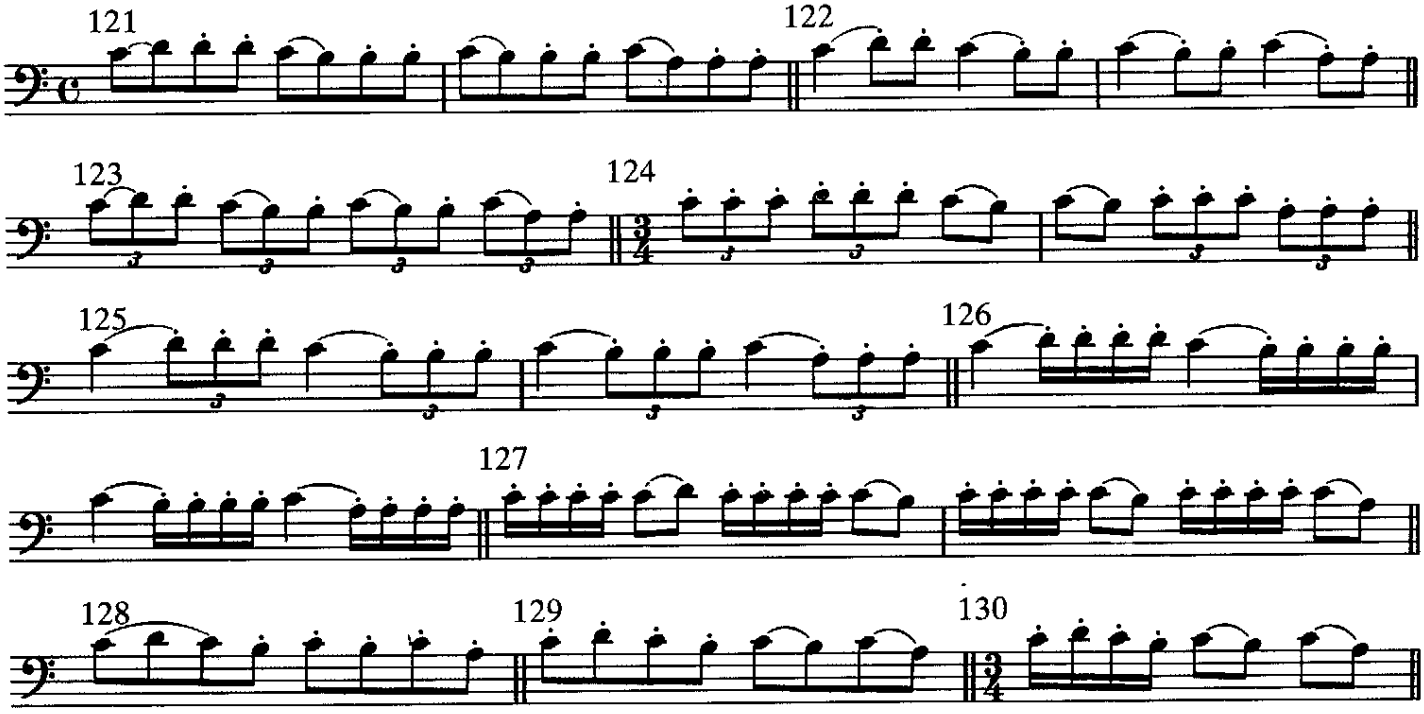
E Détaché + Spiccato



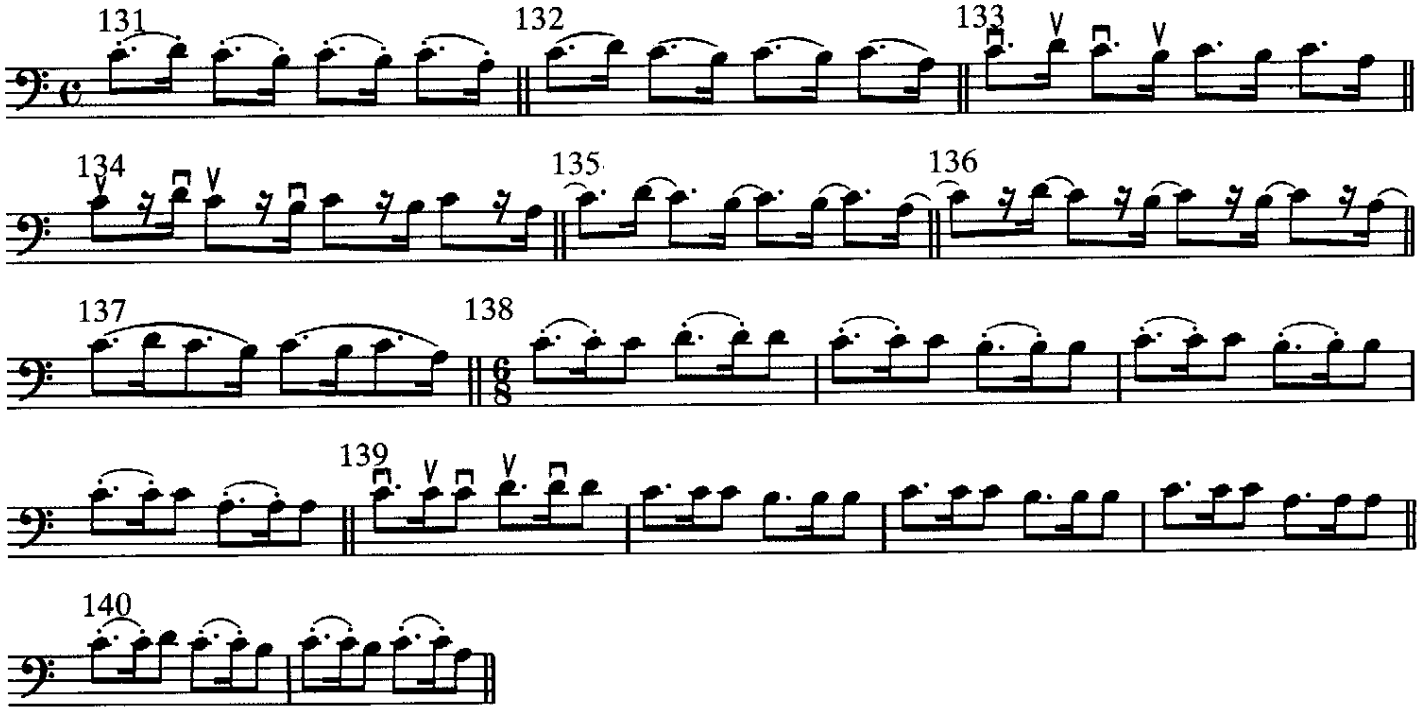
*immer von der Saite abspringen / bounce from the string

SALTAR DA CORDA
Quicar
SALTAR A PARTIR DA CORDA

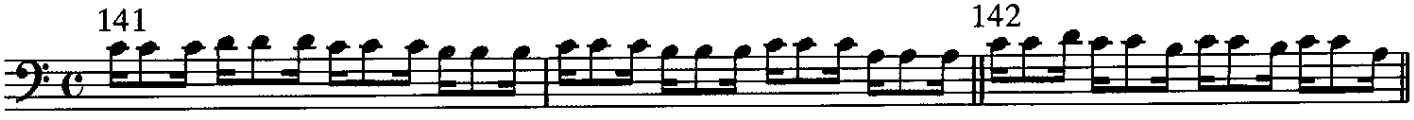
F Legato + Spiccato

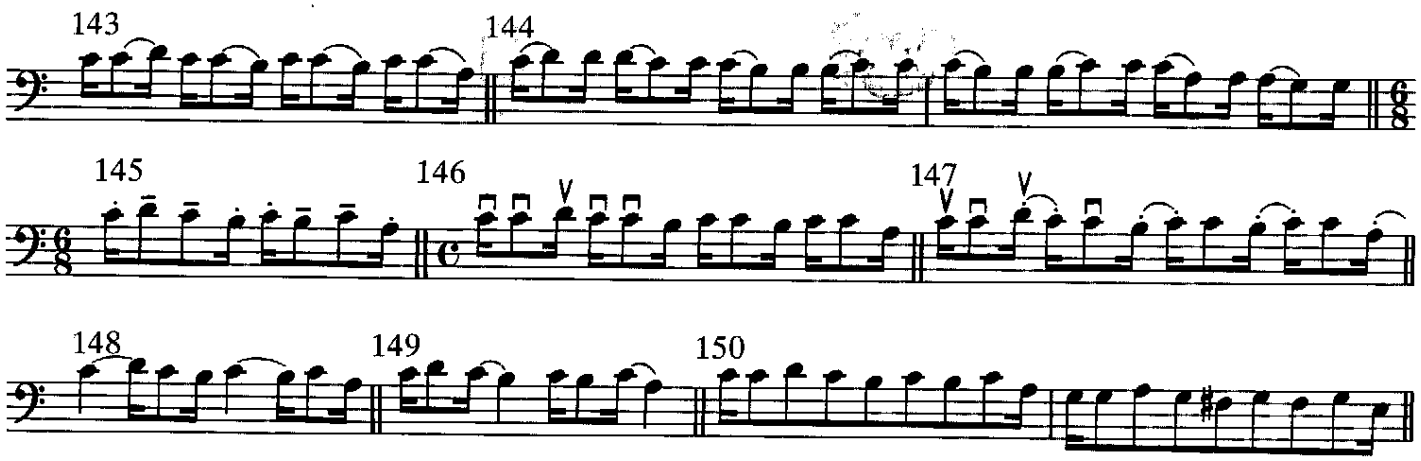


G Punktierte Rhythmen / Dotted rhythms

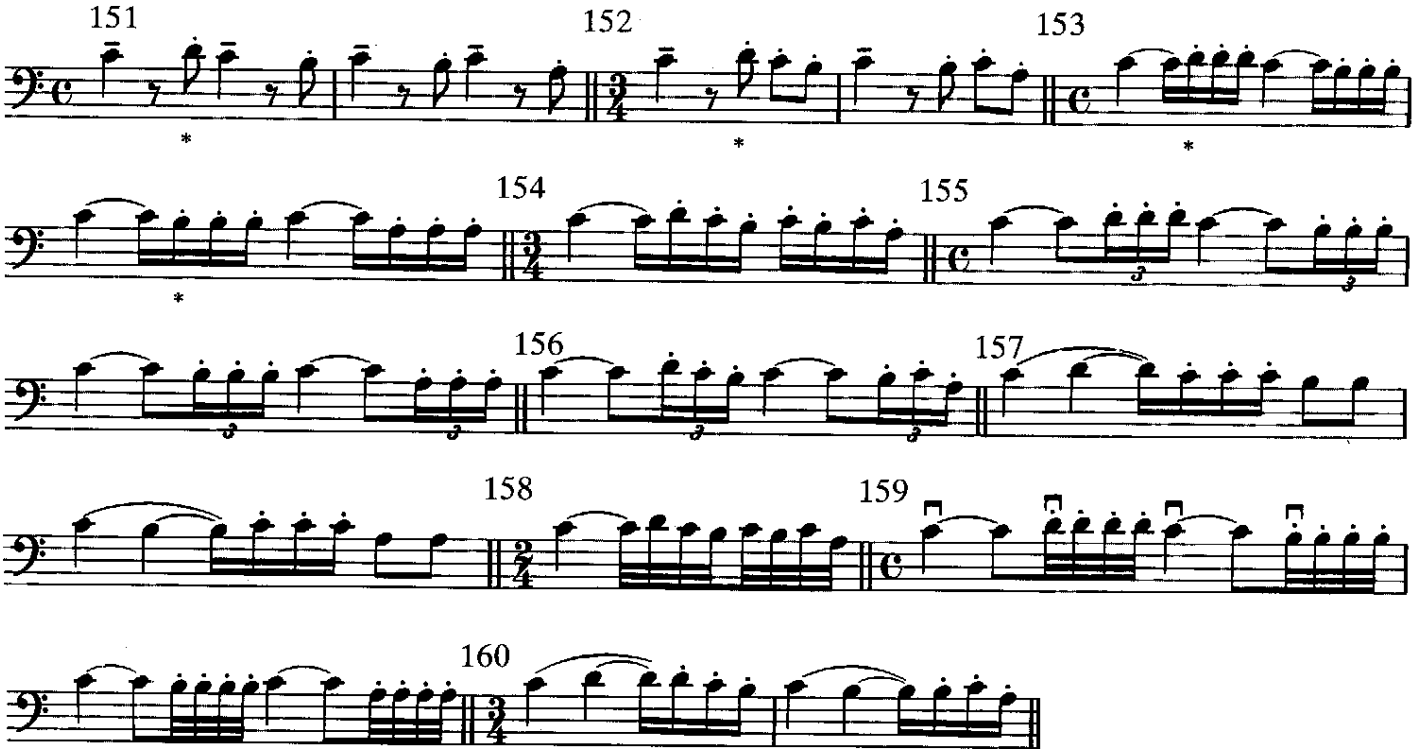


H Synkopen / Syncopations



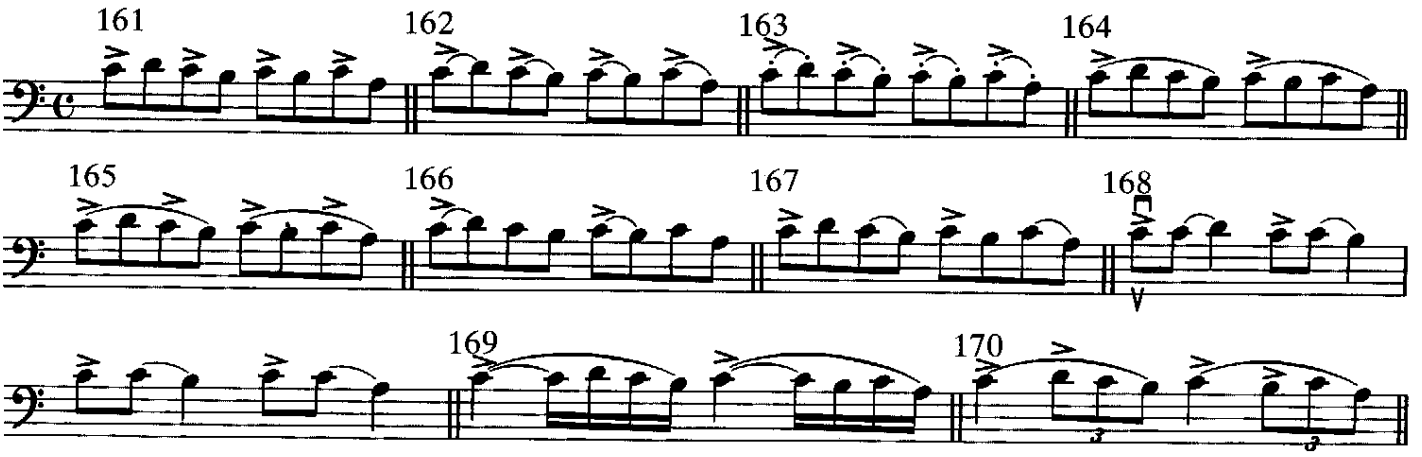


J Bogen nachsetzen / Bow retake

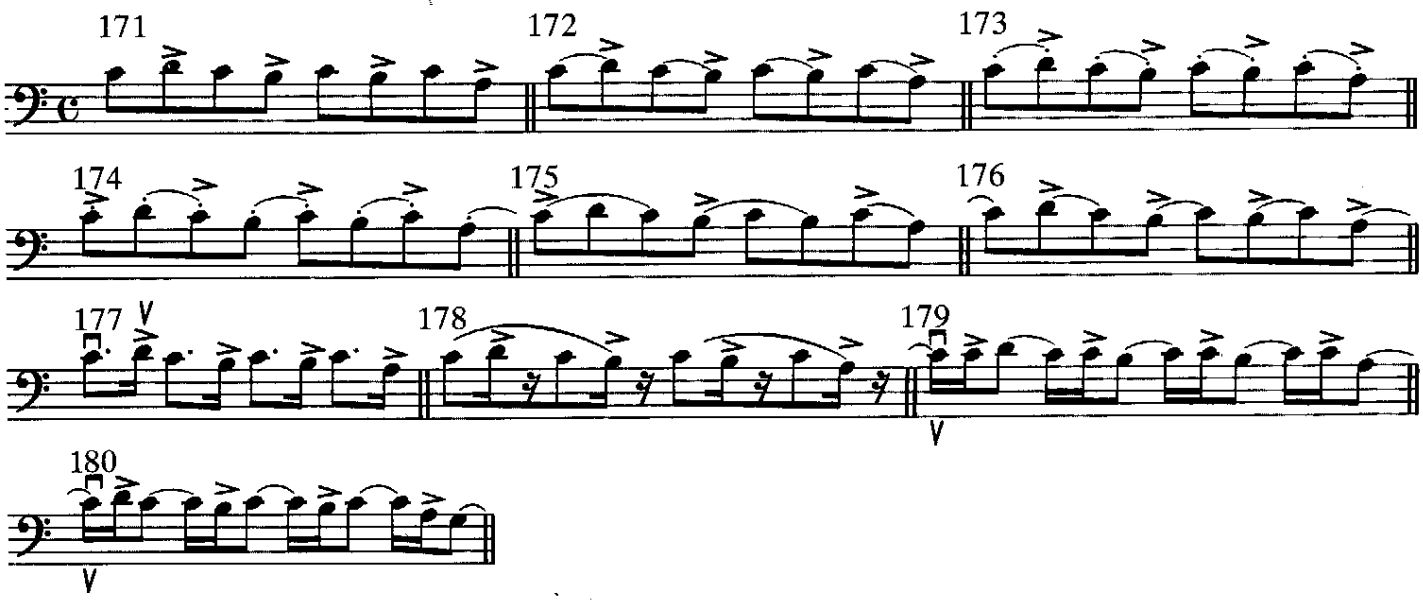


* am Frosch / at the frog

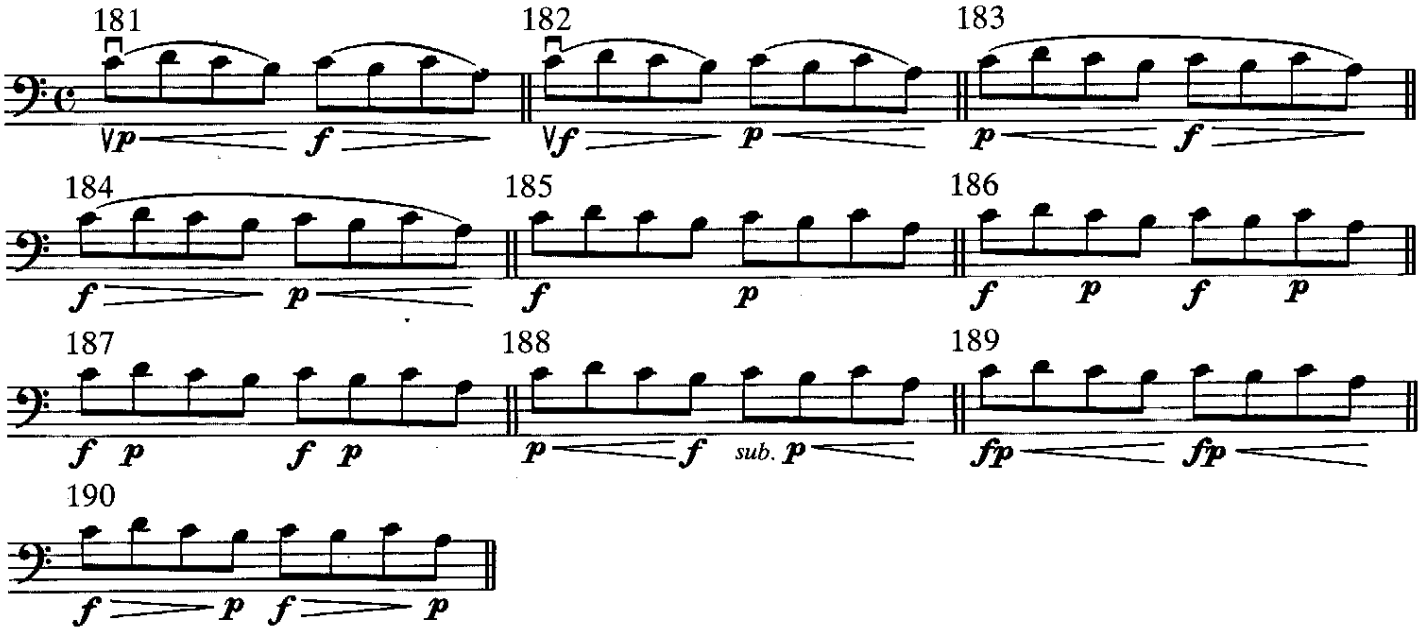
K Akzente / Accents



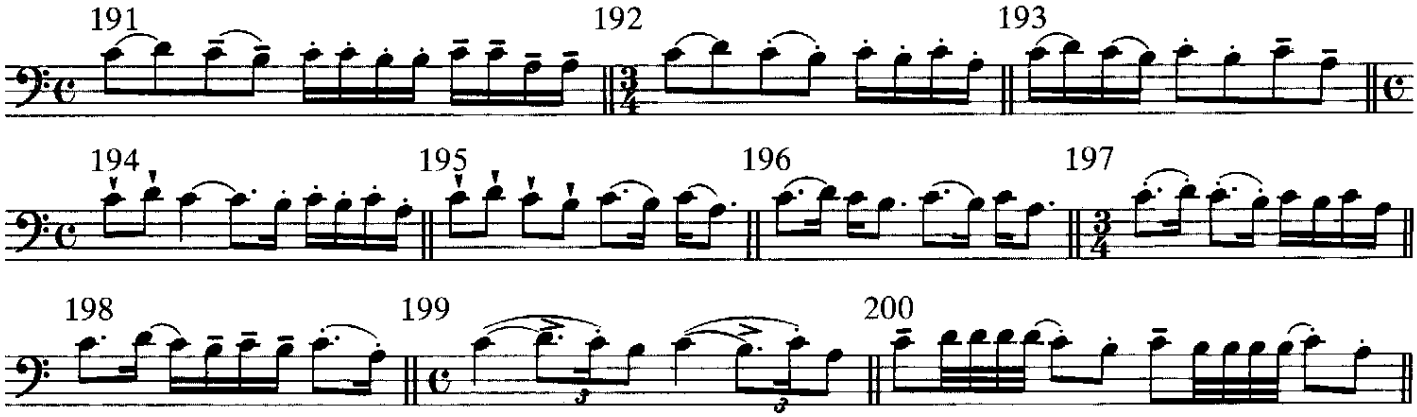
L Akzentverschiebungen / Displaced accents



O Dynamische Veränderungen / Dynamic changes



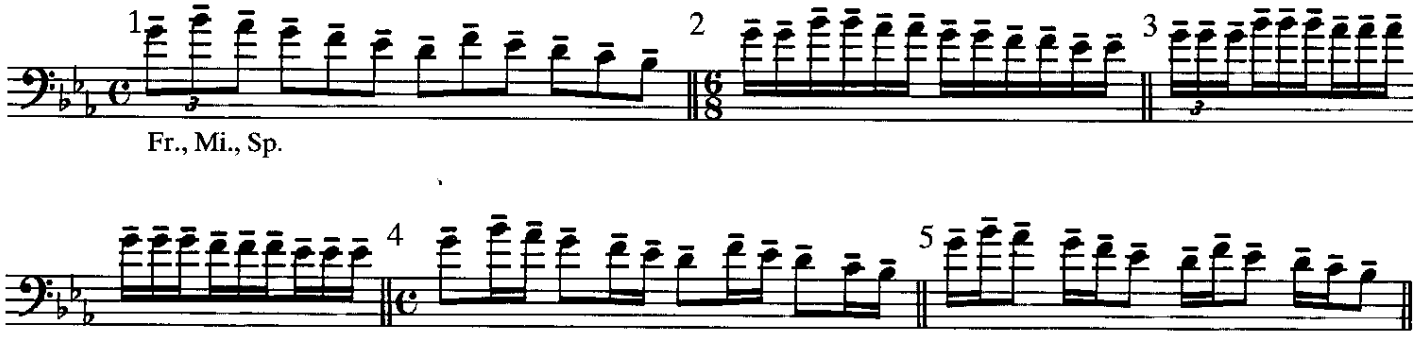
P Verschiedene Kombinationen / Various combinations



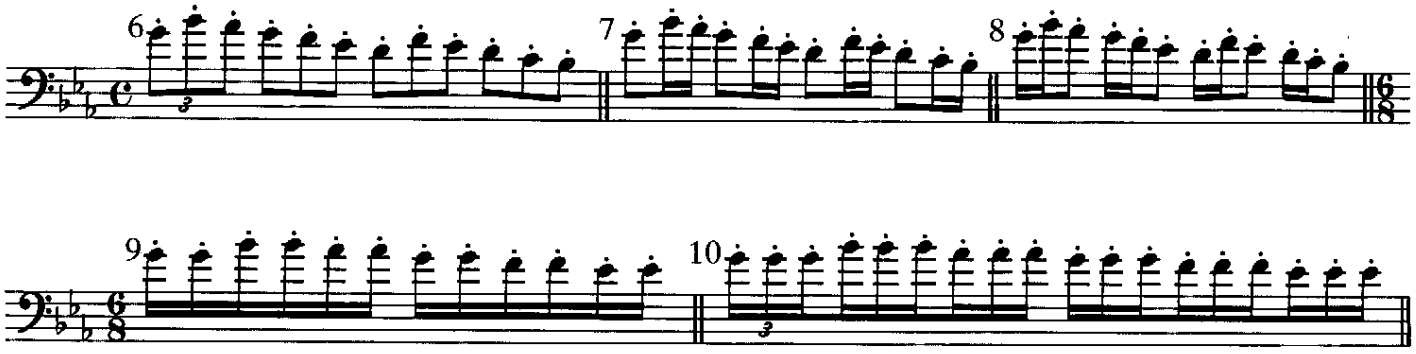
4 Stricharten-Beispiele zur Etüde von Rudolf Kreutzer / Examples for bowing styles to the study by Rudolf Kreutzer

I Détaché

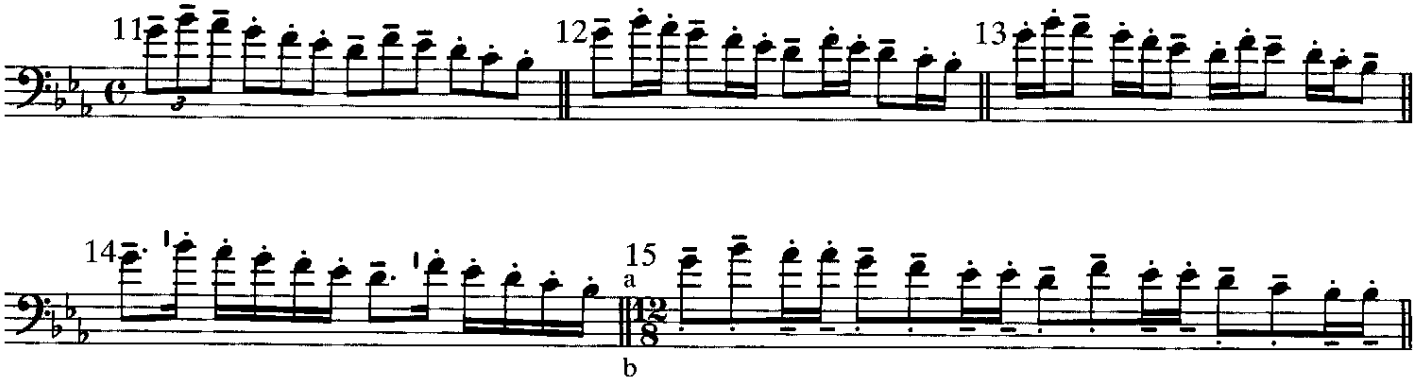
a Grand Détaché



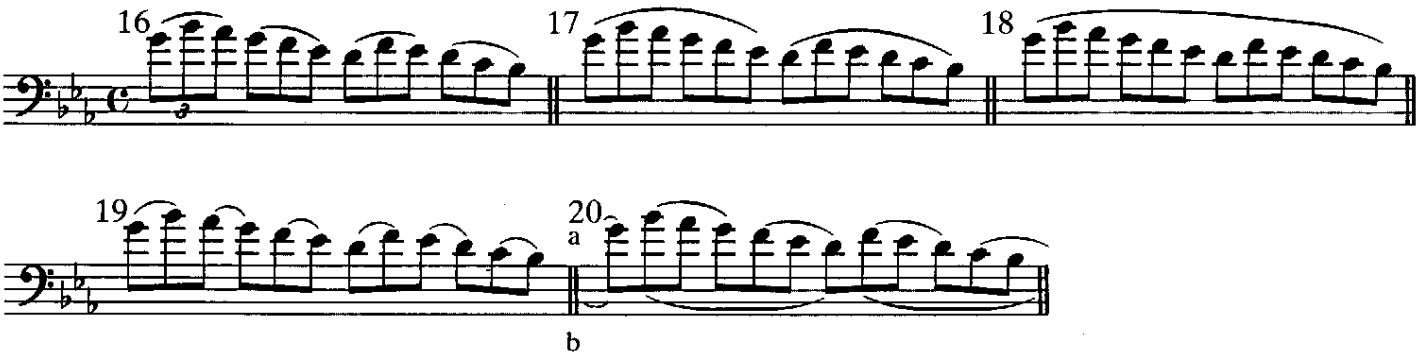
b Détaché secco



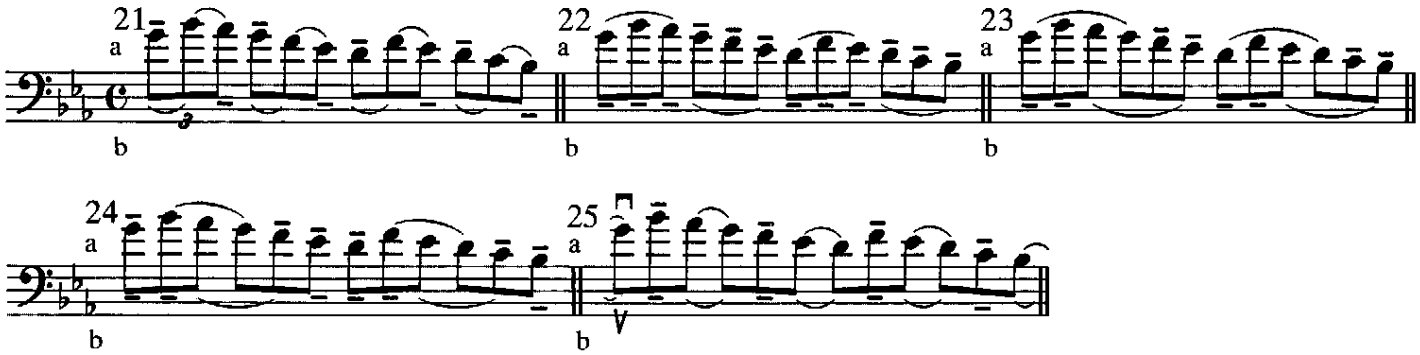
A Grand Détaché + Détaché secco



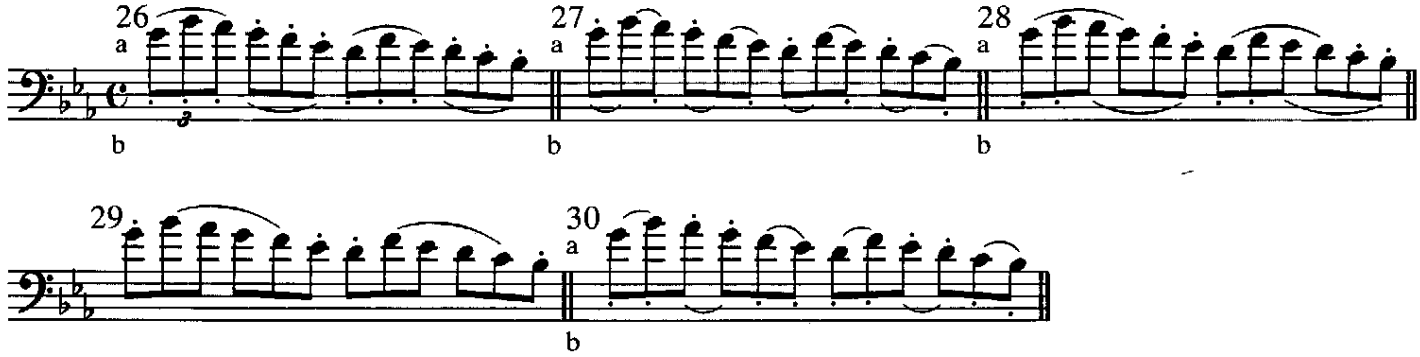
II Legato



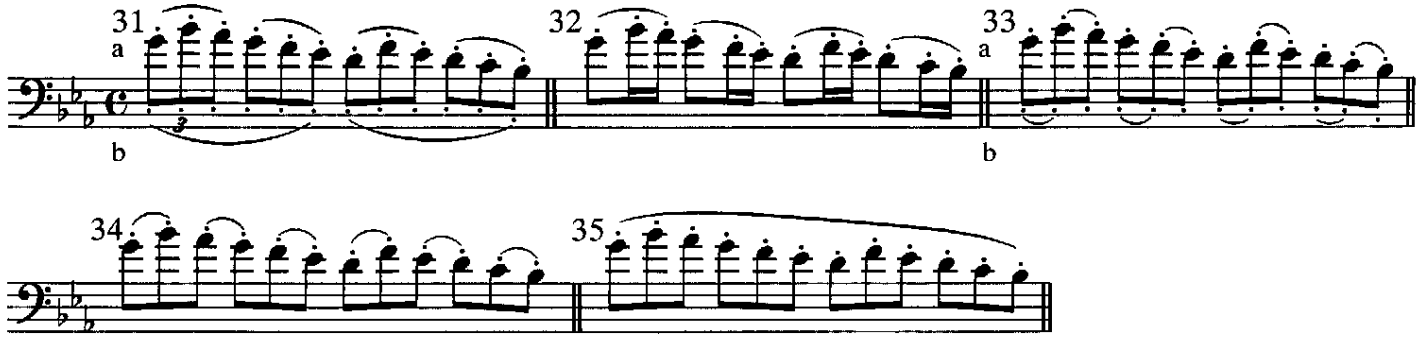
B Grand Détaché + Legato



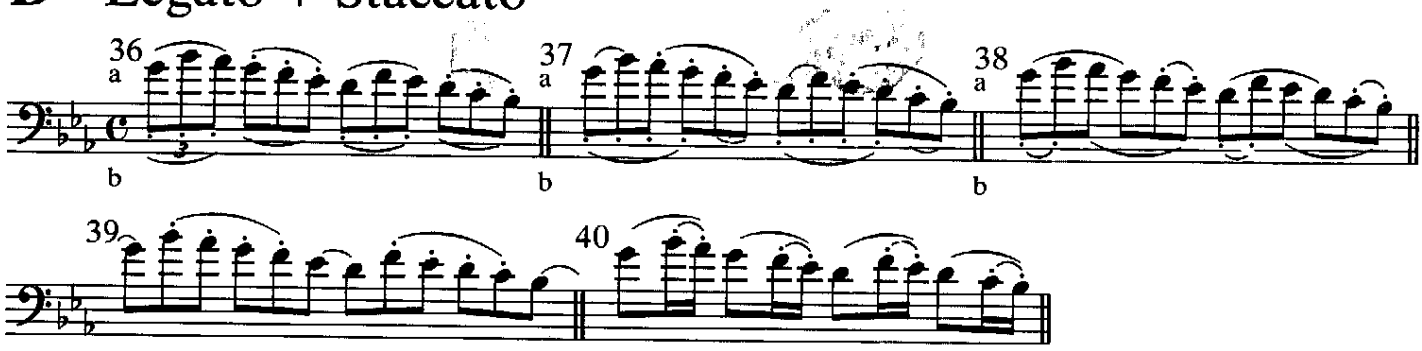
C Legato + Détaché secco



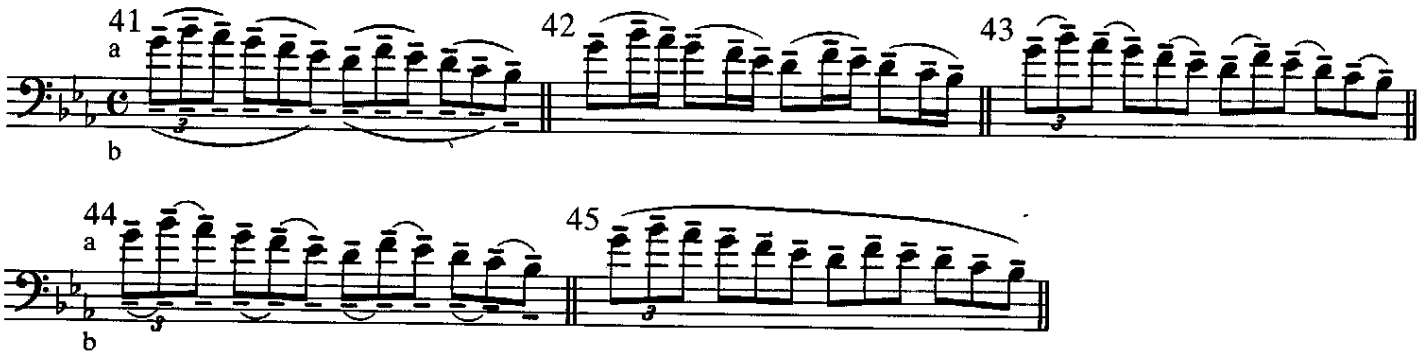
III Staccato



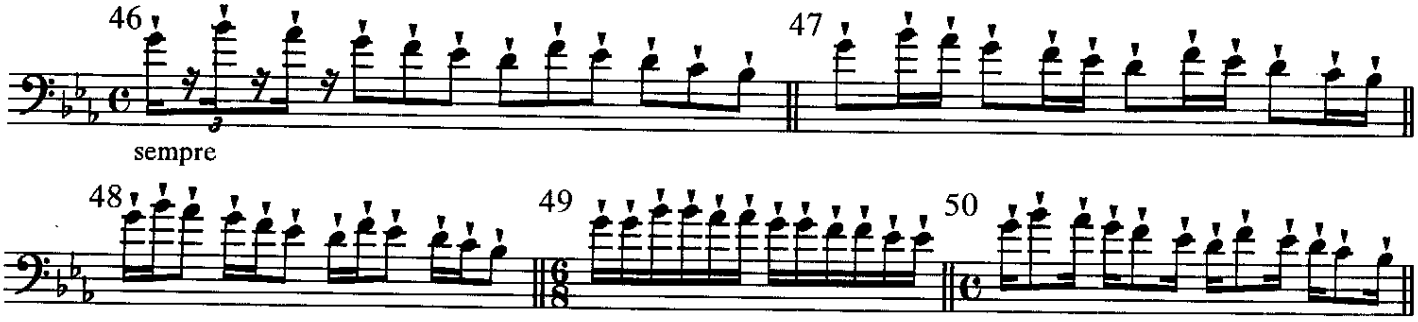
D Legato + Staccato



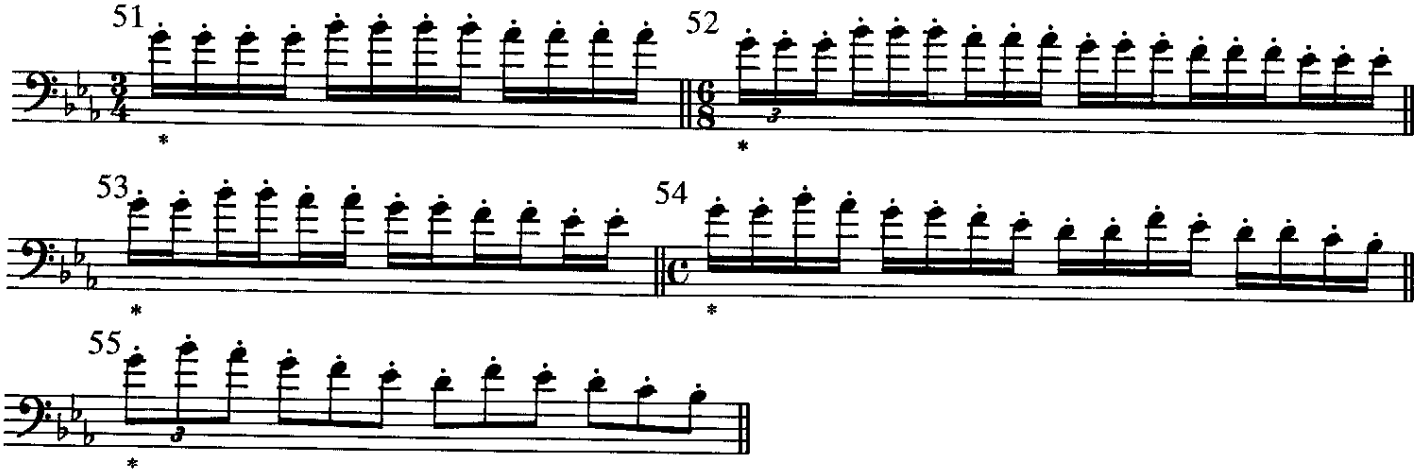
IV Portato



V Martelé

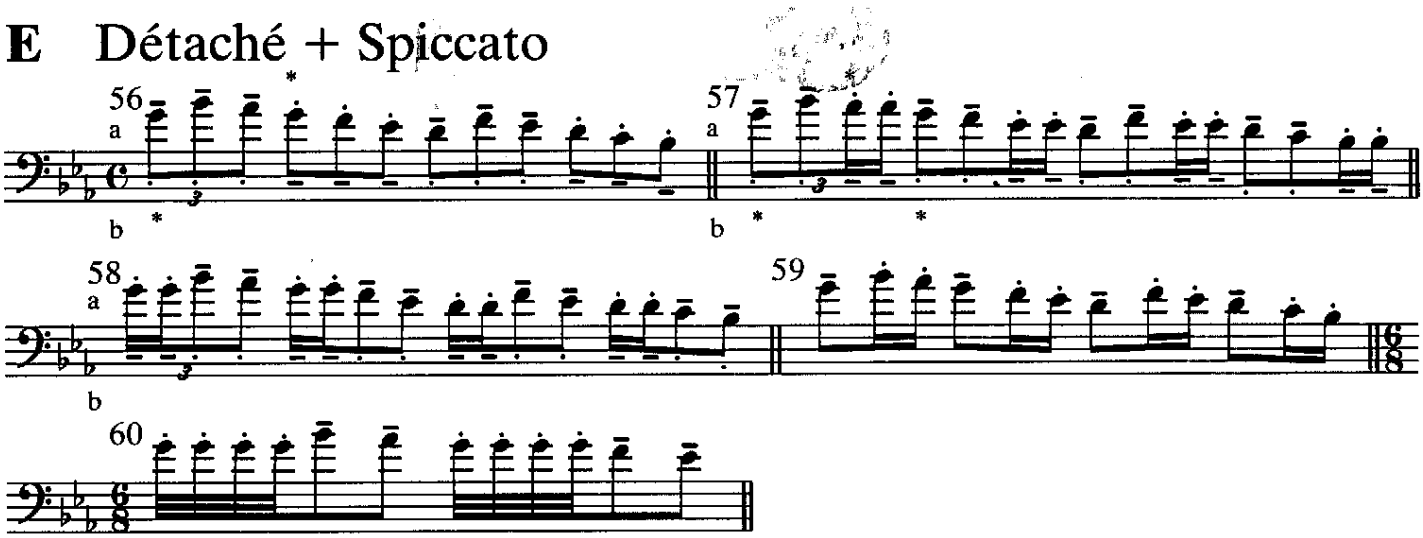


VI Spiccato

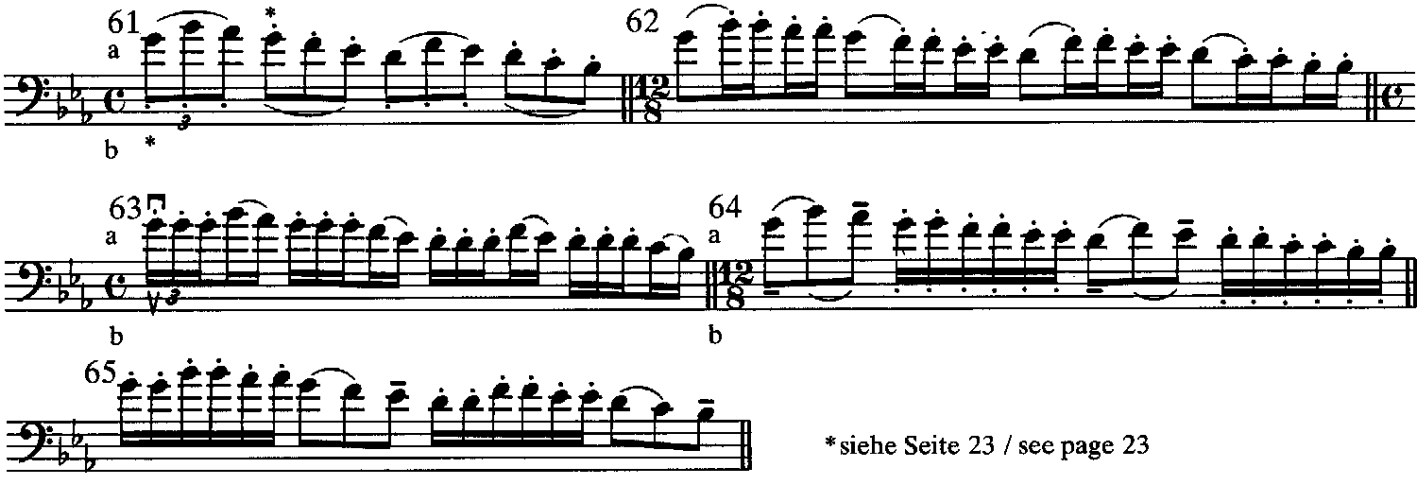


* immer von der Saite abspringen / bounce from the string

E Détaché + Spiccato

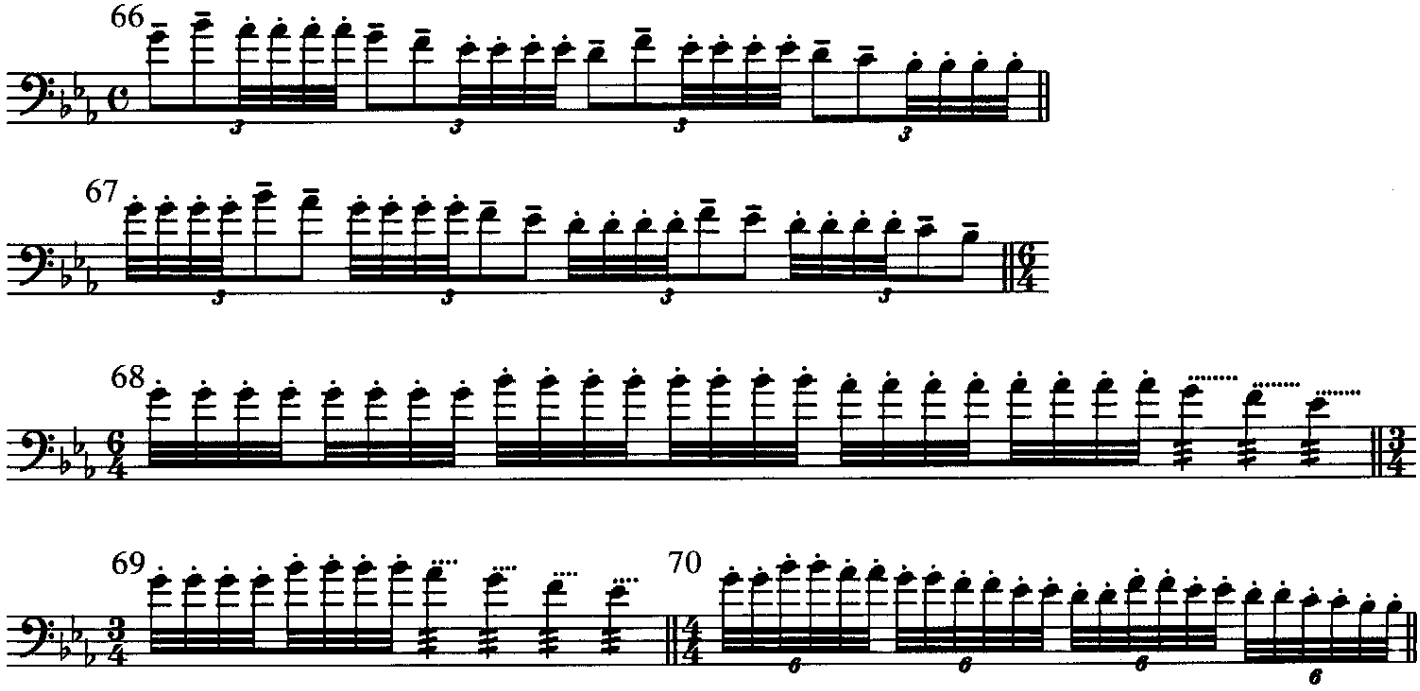


F Legato + Spiccato

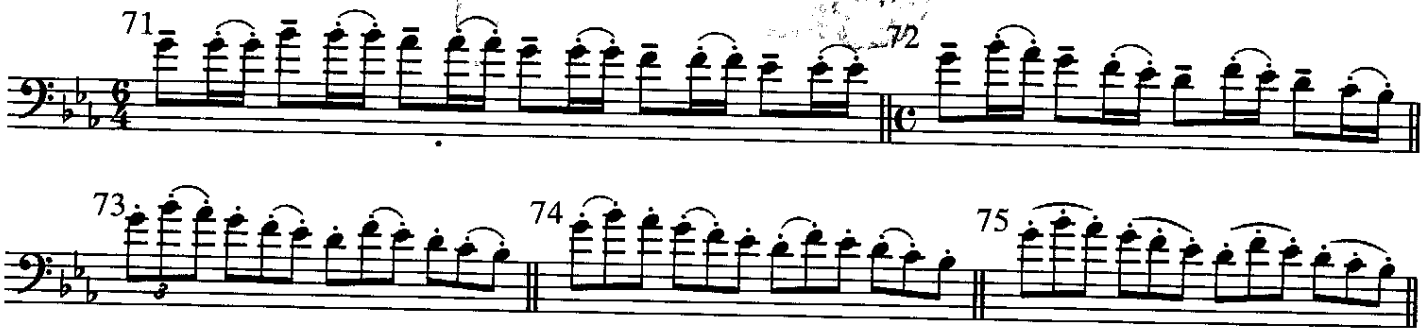


*siehe Seite 23 / see page 23

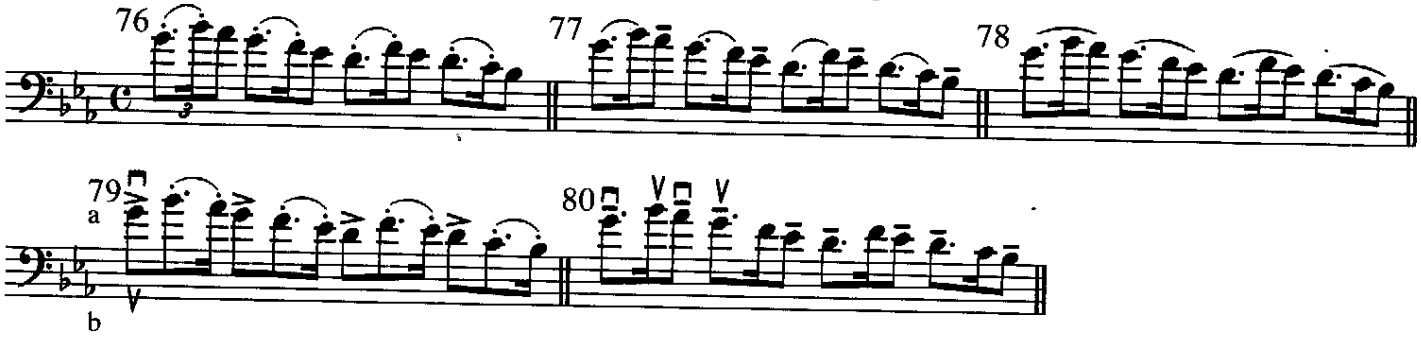
VII Sautillé (Saltato)



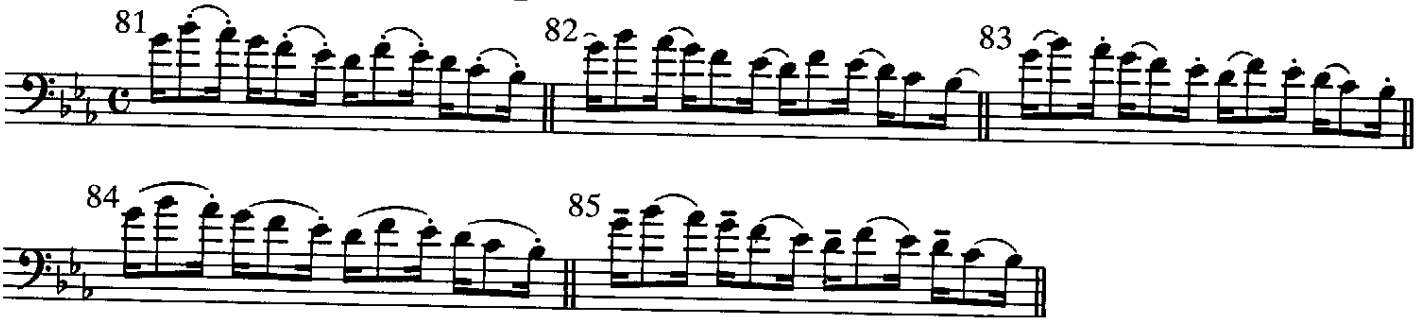
VIII Ricochet (Jeté)



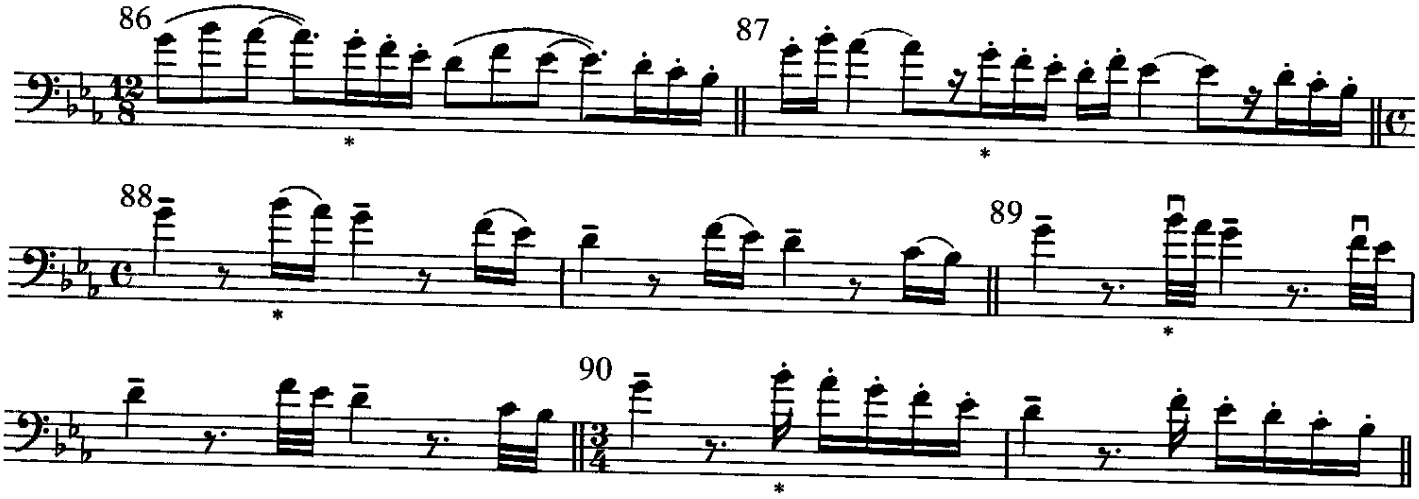
G Punktierte Rhythmen / Dotted rhythms



H Synkopen / Syncopations

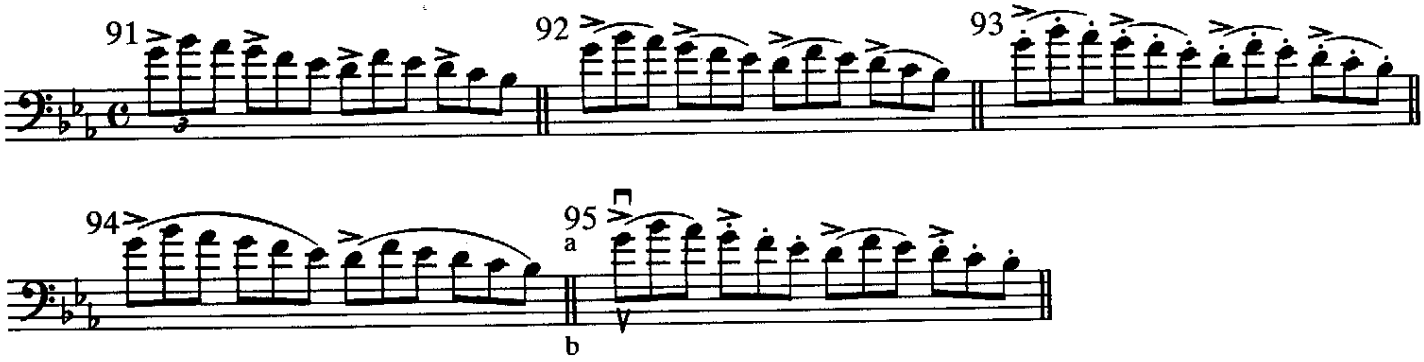


J Bogen nachsetzen / Bow retake

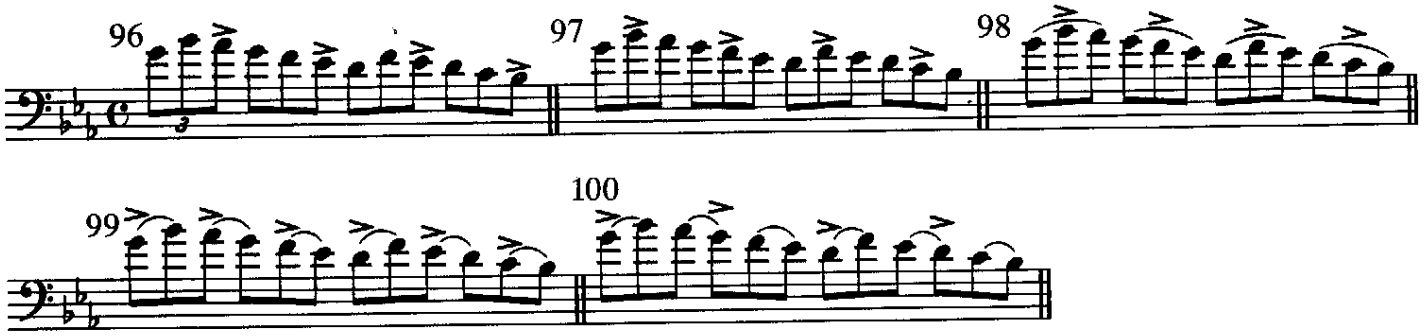


* immer am Frosch von der Saite / always from the string at the frog

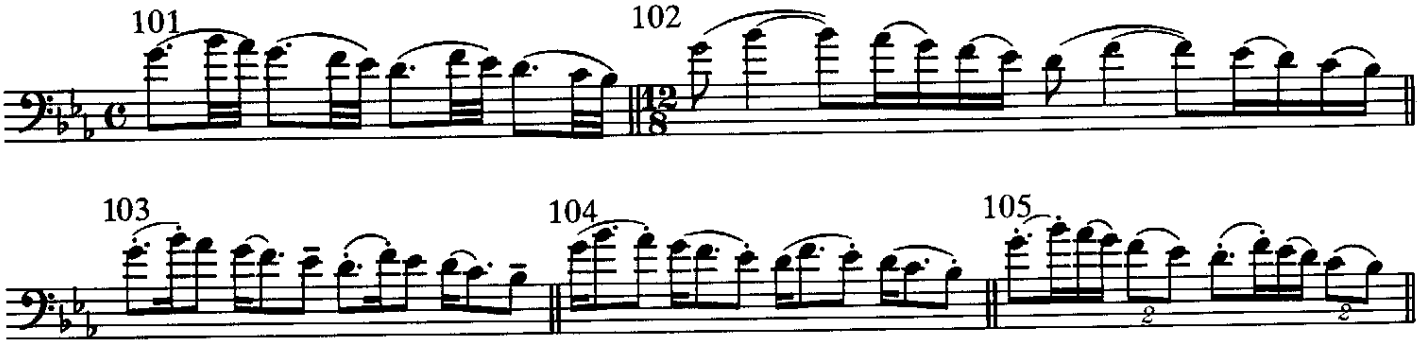
K Akzente / Accents



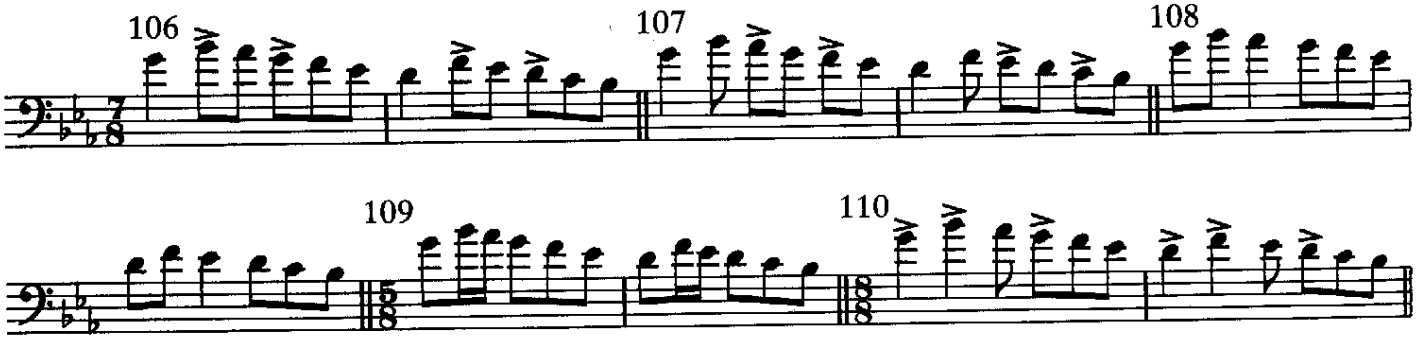
L Akzentverschiebungen / Displaced accents



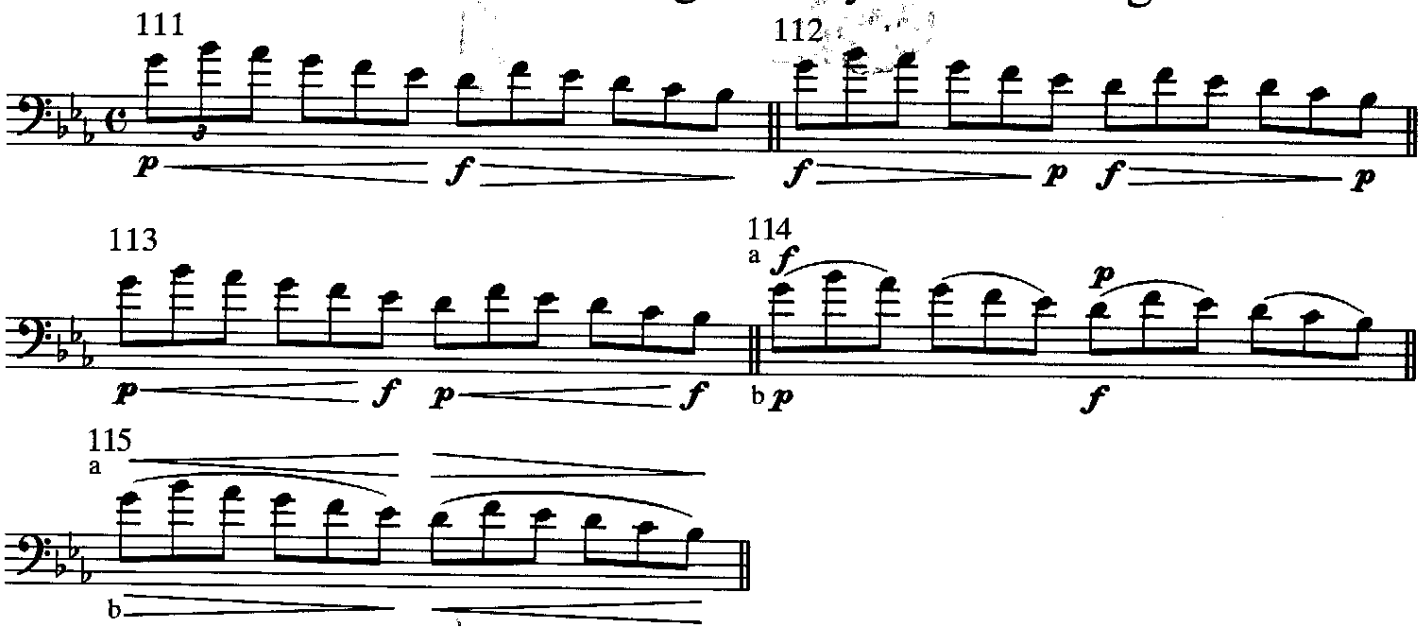
M Rhythmische Varianten / Rhythmical variants



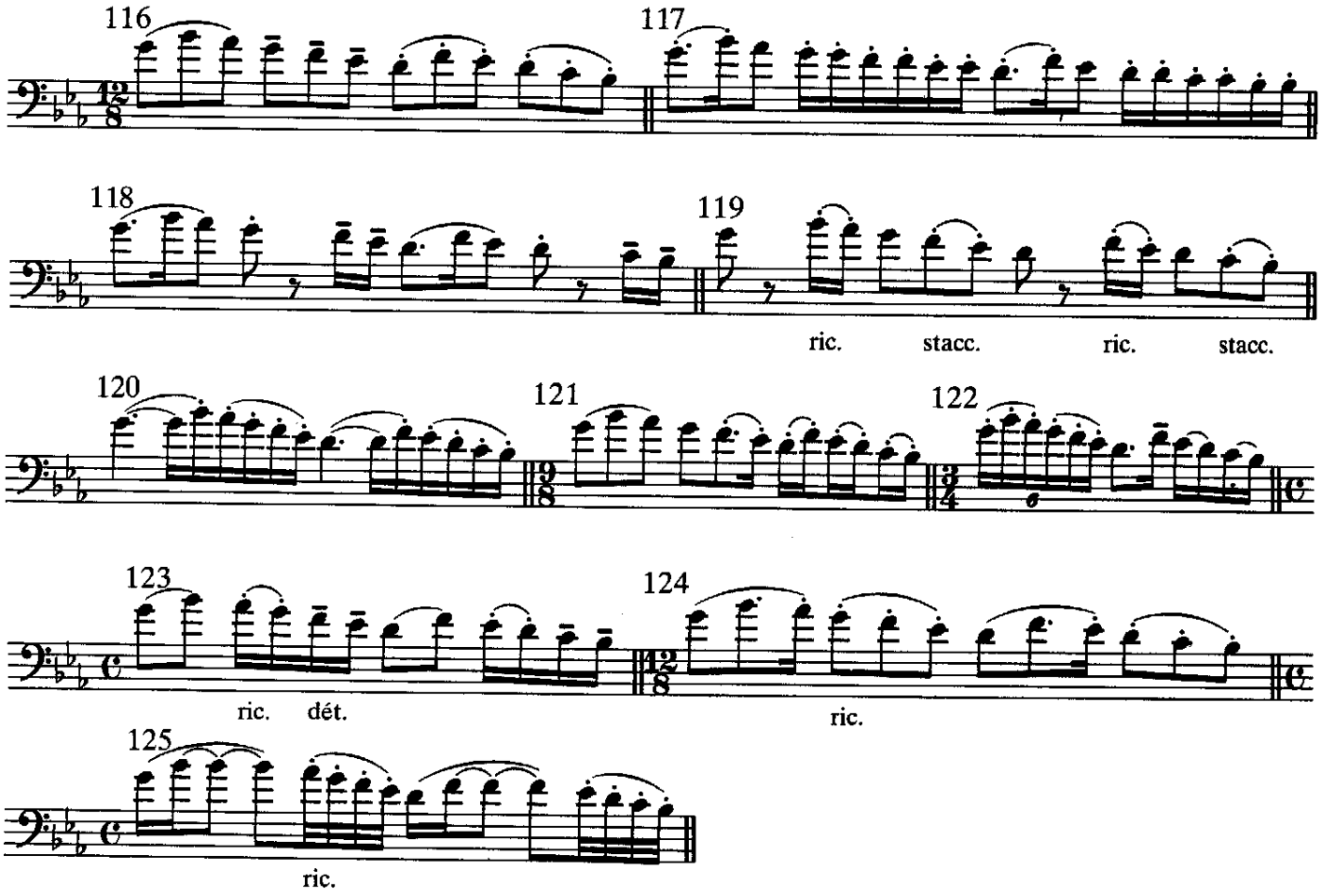
N Ungerade Taktarten / Odd measures



O Dynamische Veränderungen / Dynamic changes



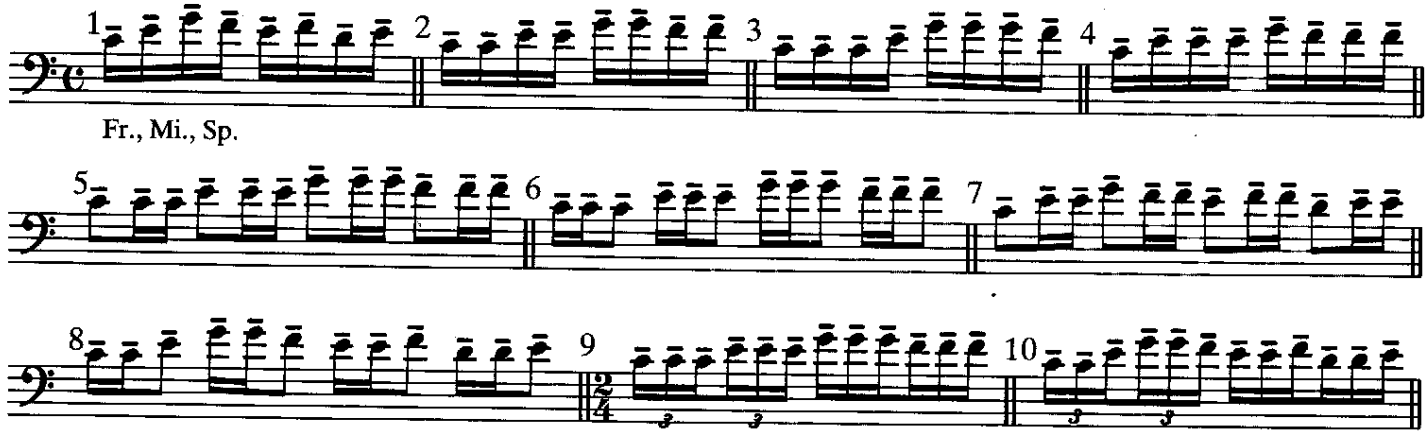
P Verschiedene Kombinationen / Various combinations



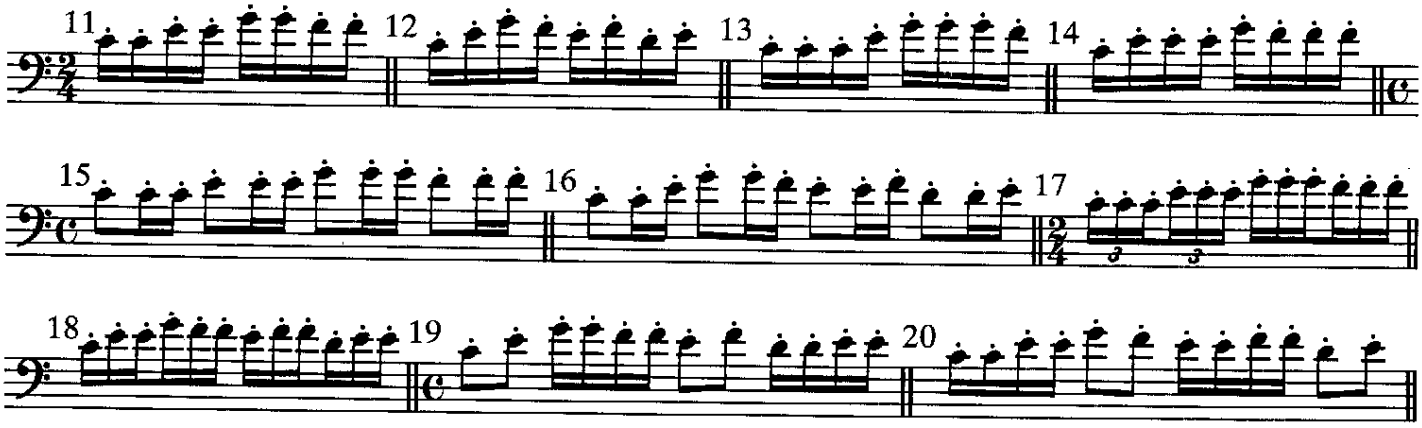
5 Stricharten-Beispiele zur Etüde von Rudolf Kreutzer / Examples for bowing styles to the study by Rudolf Kreutzer

I Détaché

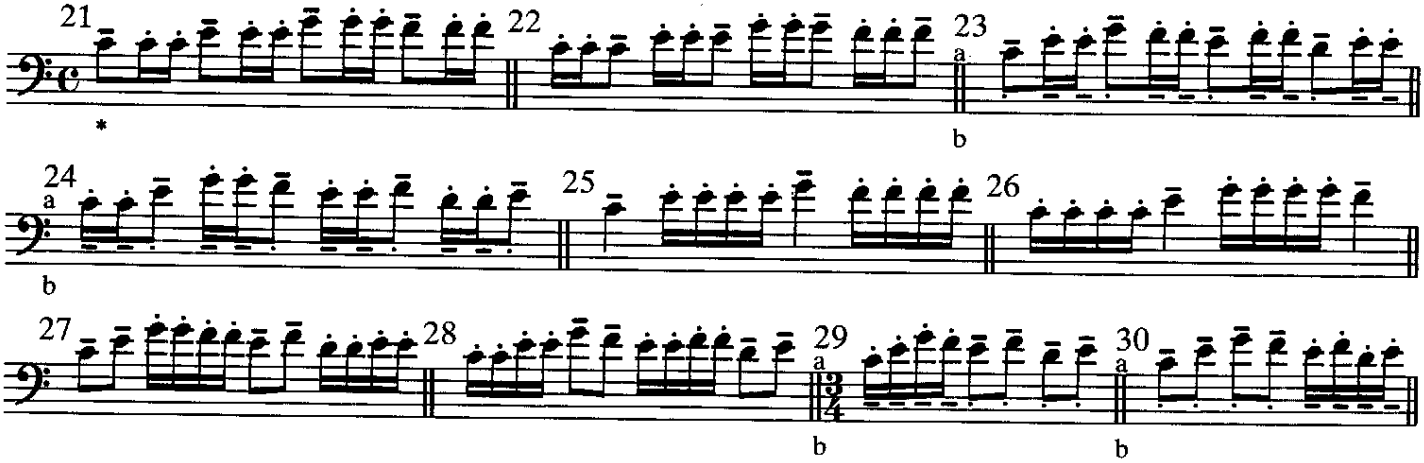
a Grand Détaché



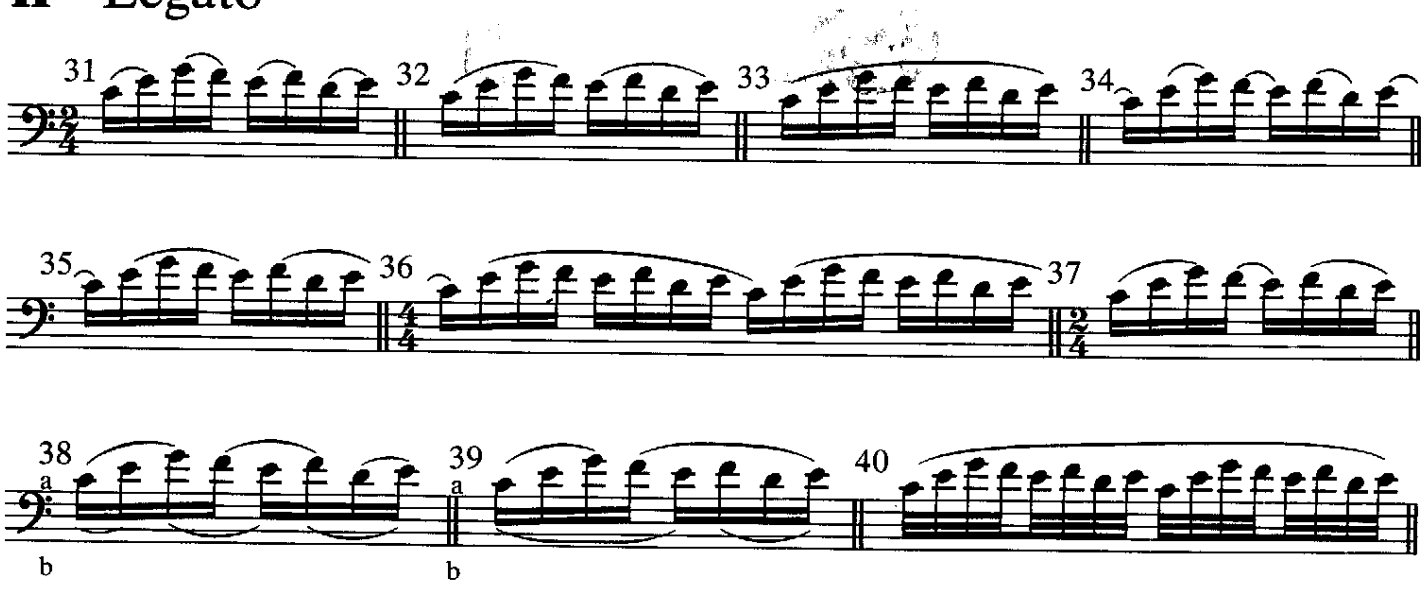
b Détaché secco



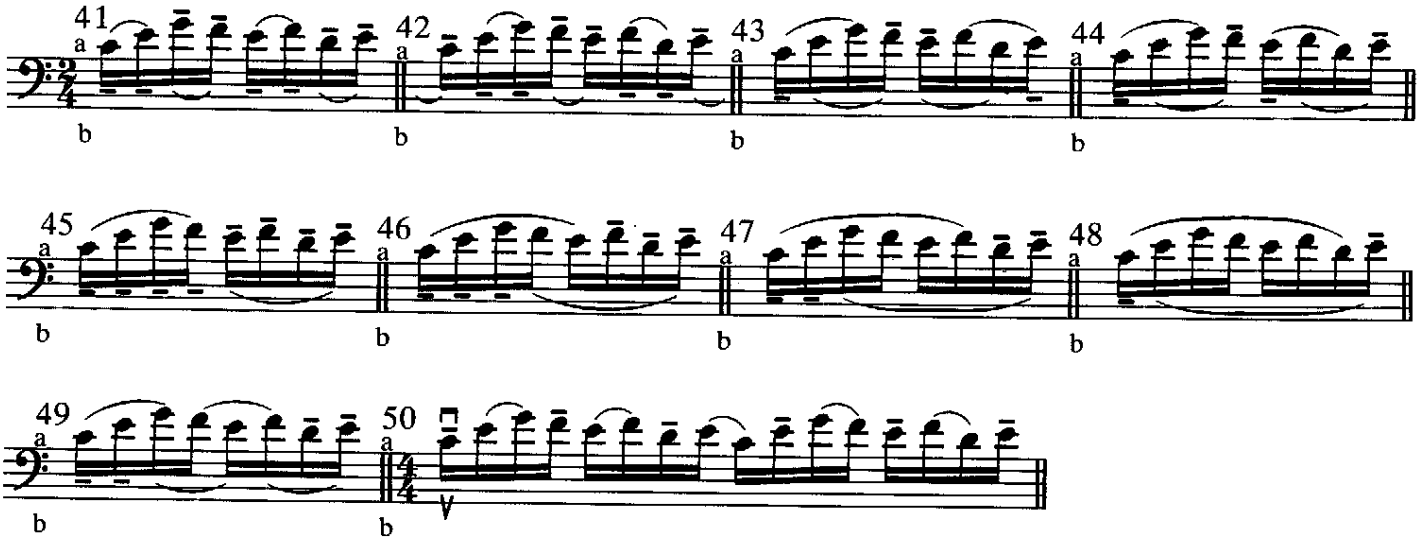
A Grand Détaché + Détaché secco



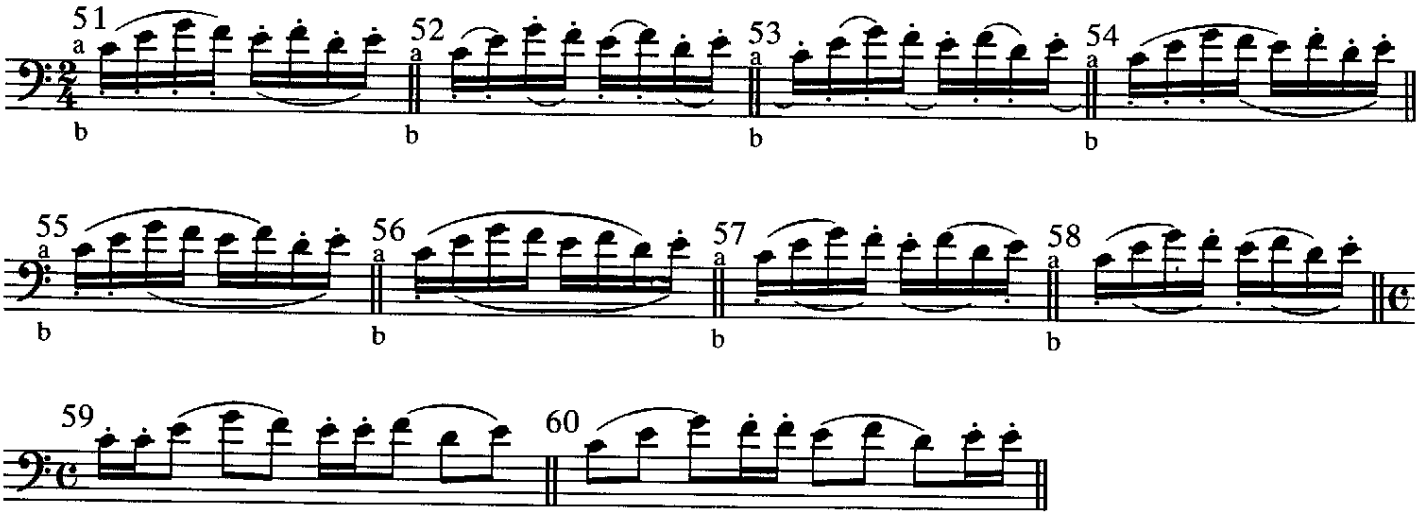
II Legato



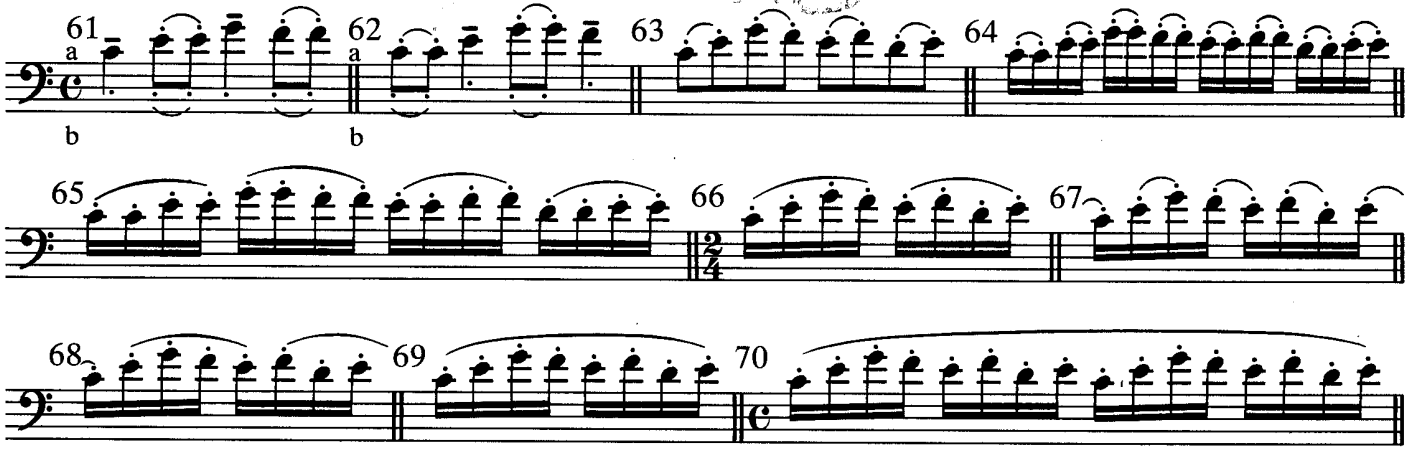
B Grand Détaché + Legato



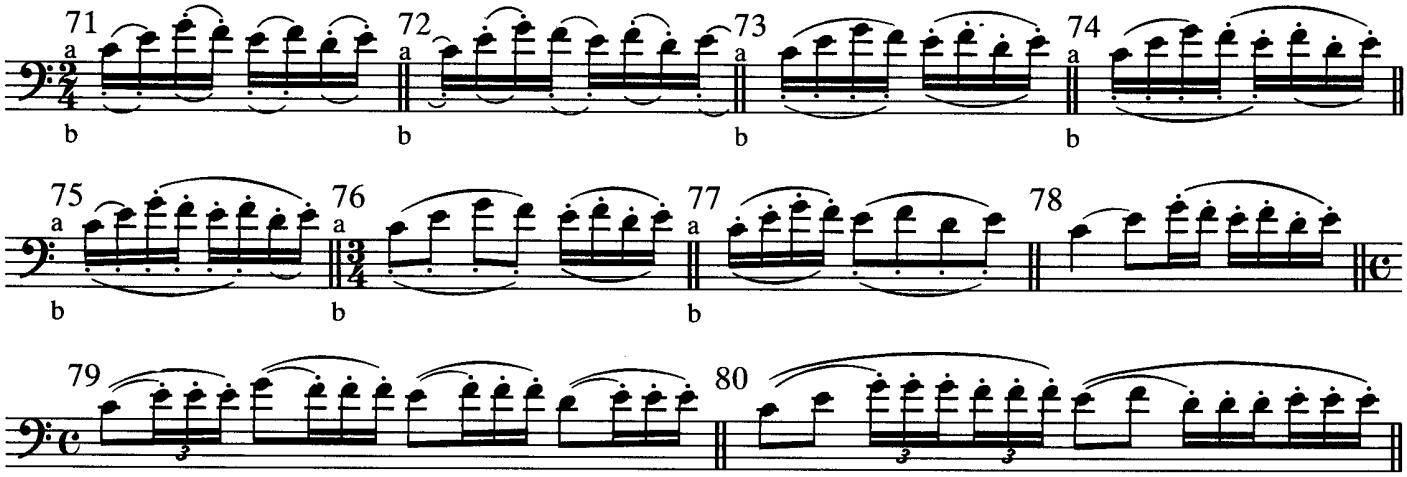
C Legato + Détaché secco



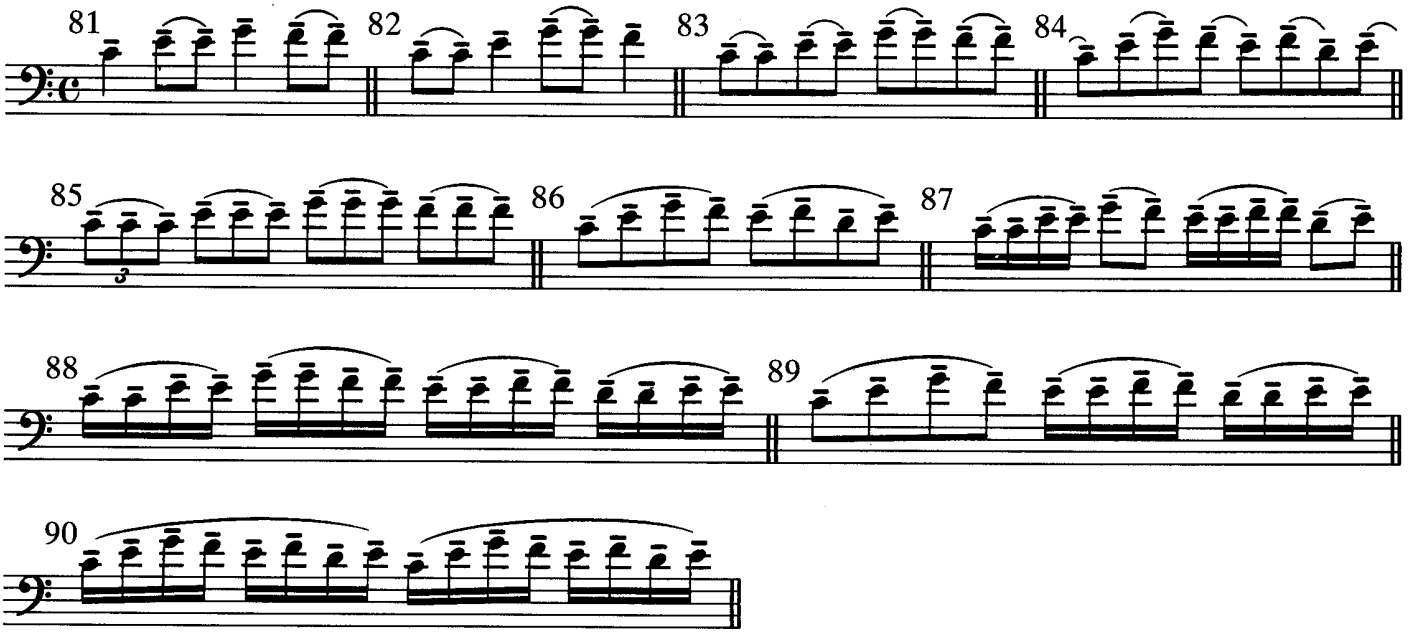
III Staccato



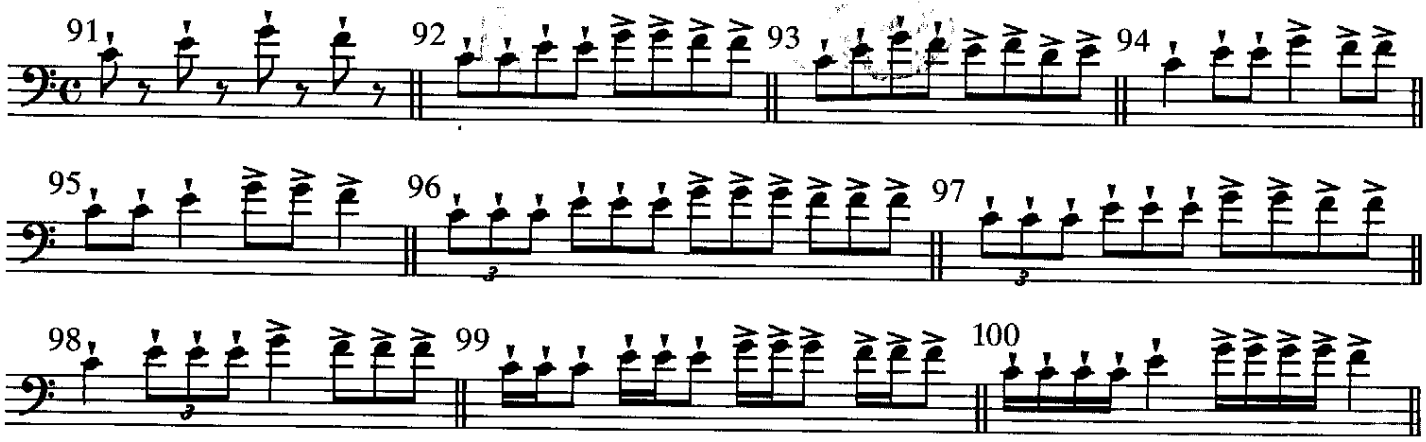
D Legato + Staccato



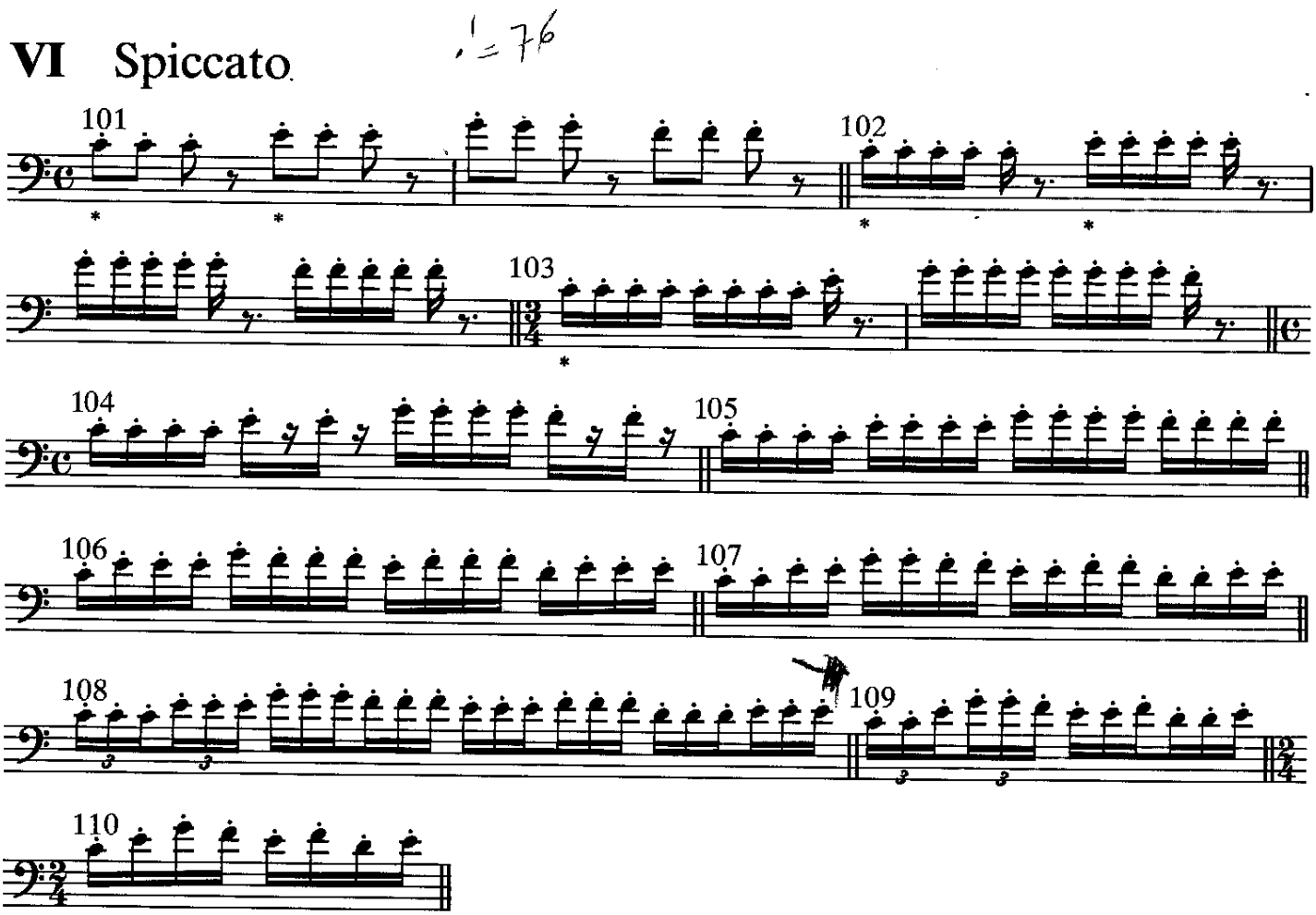
IV Portato



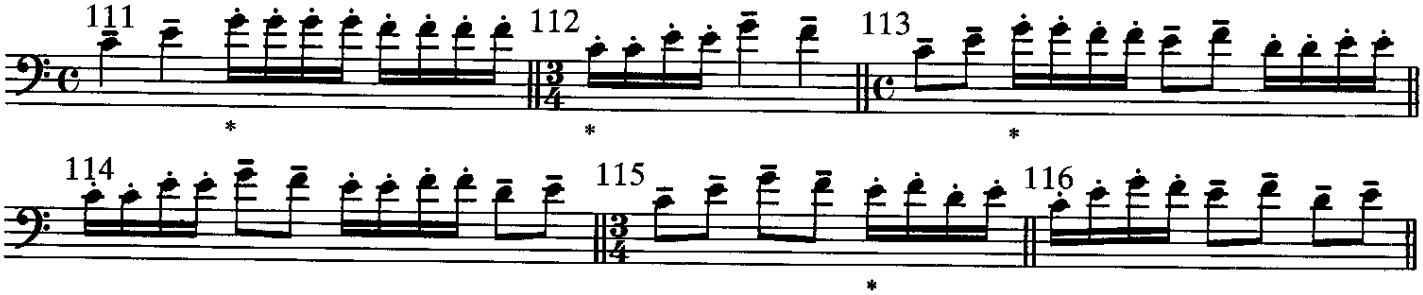
V Martelé



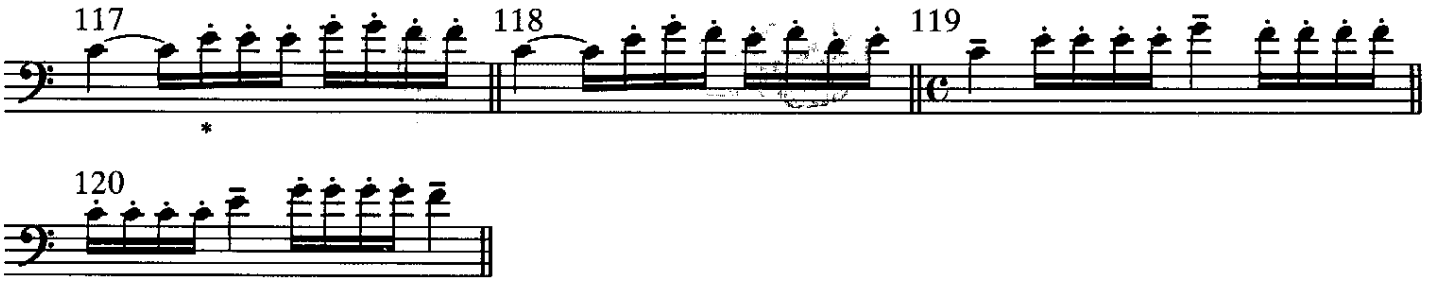
VI Spiccato



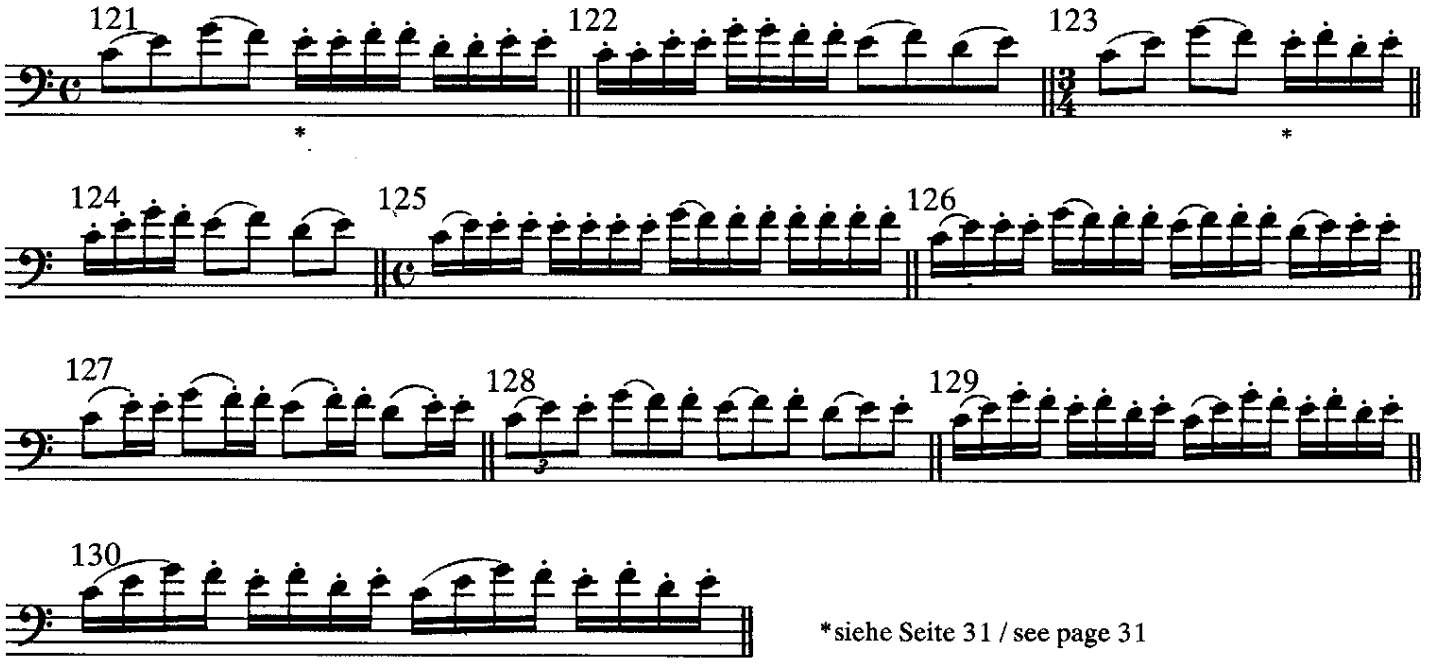
E Détaché + Spiccato



* immer von der Saite abspringen / bounce from the string

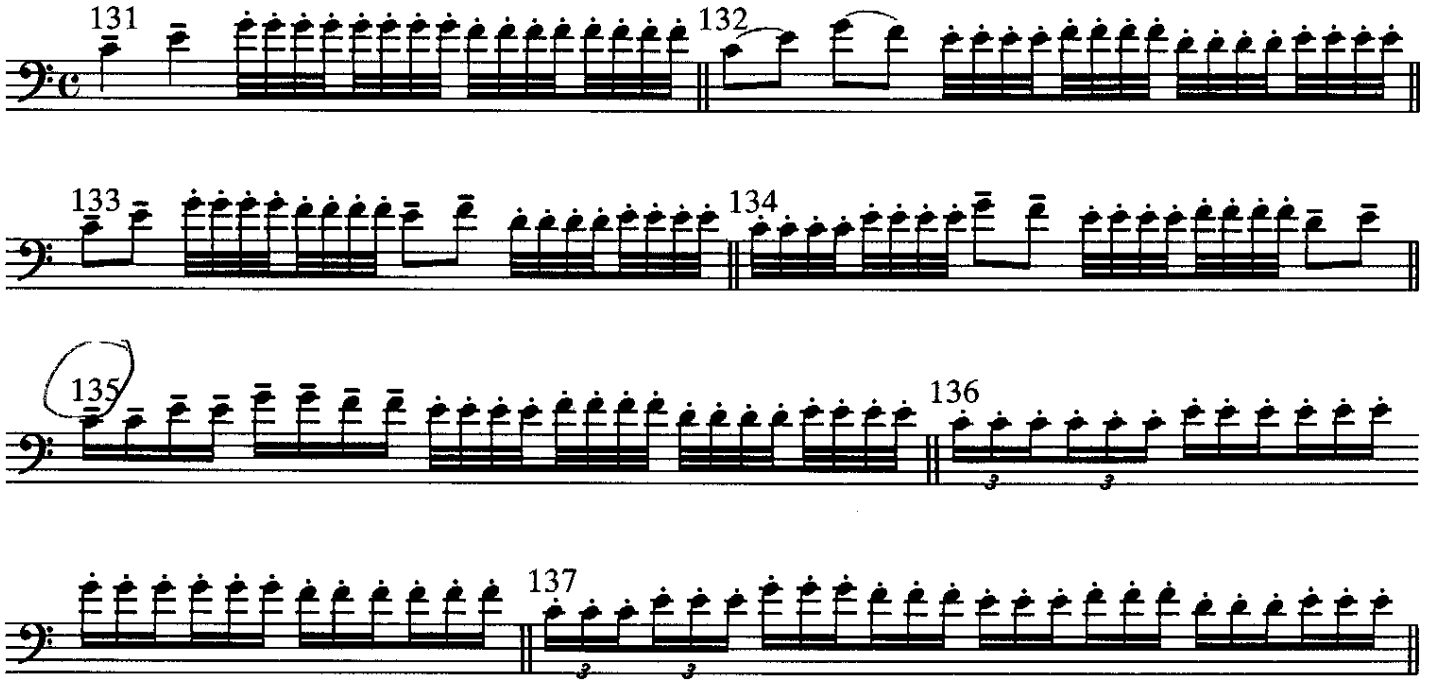


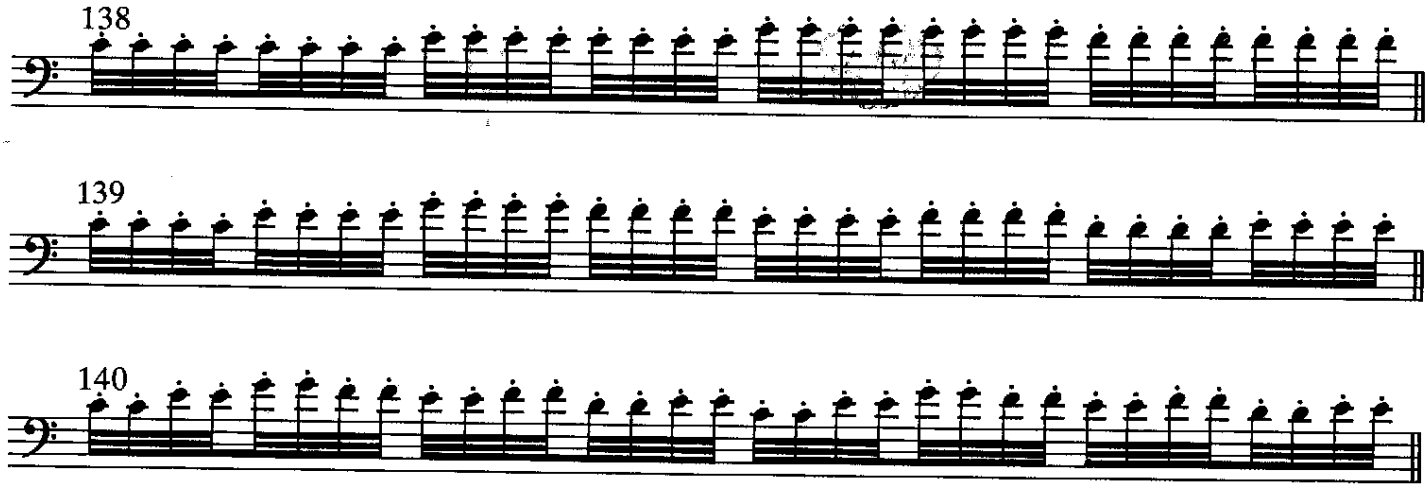
F Legato + Spiccato



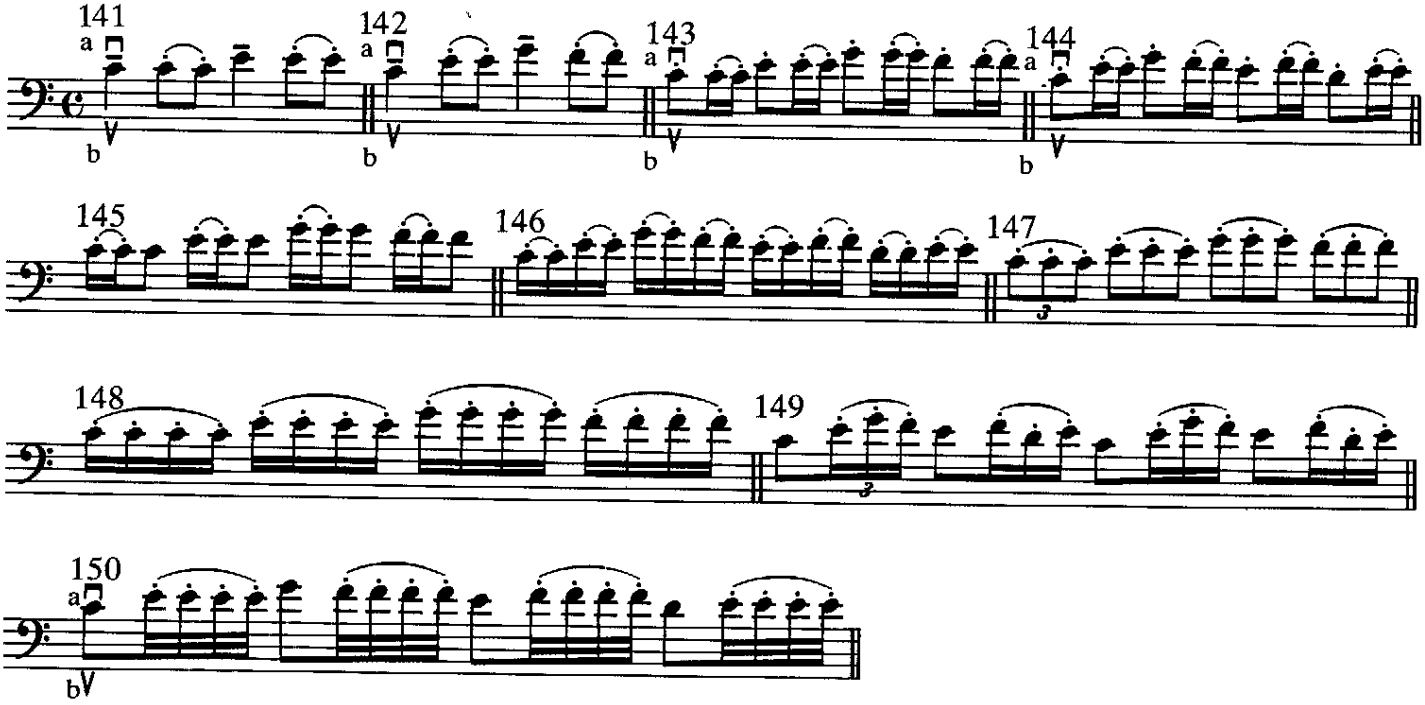
*siehe Seite 31 / see page 31

VII Sautillé (Saltato)

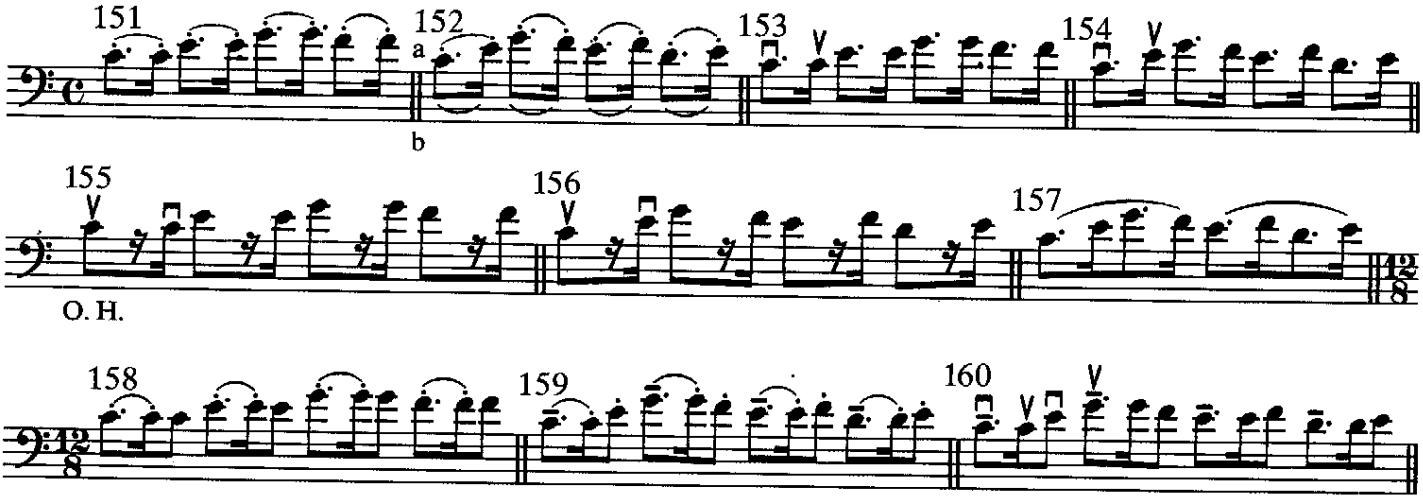




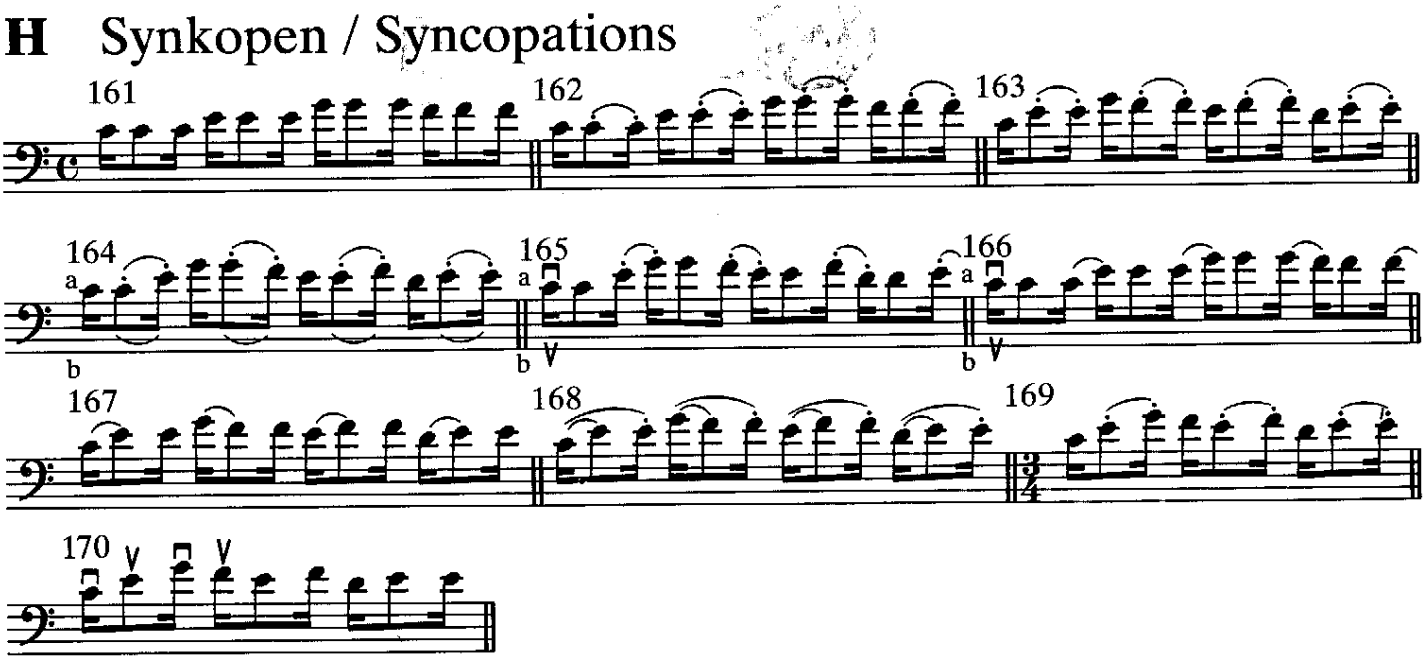
VIII Ricochet (Jeté)



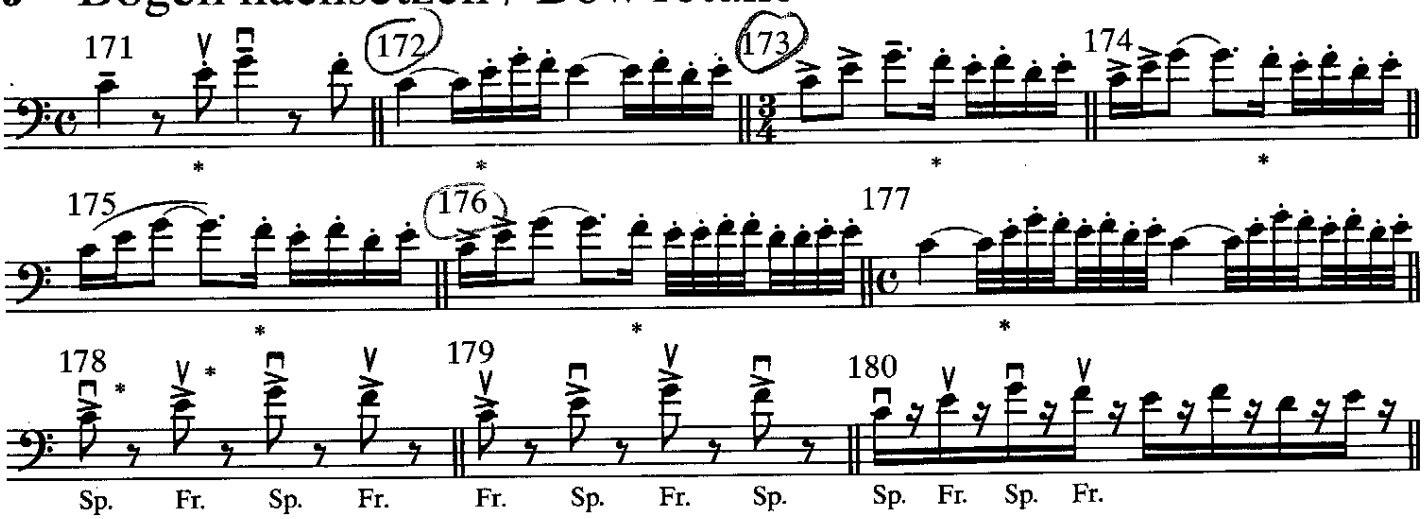
G Punktierte Rhythmen / Dotted rhythms



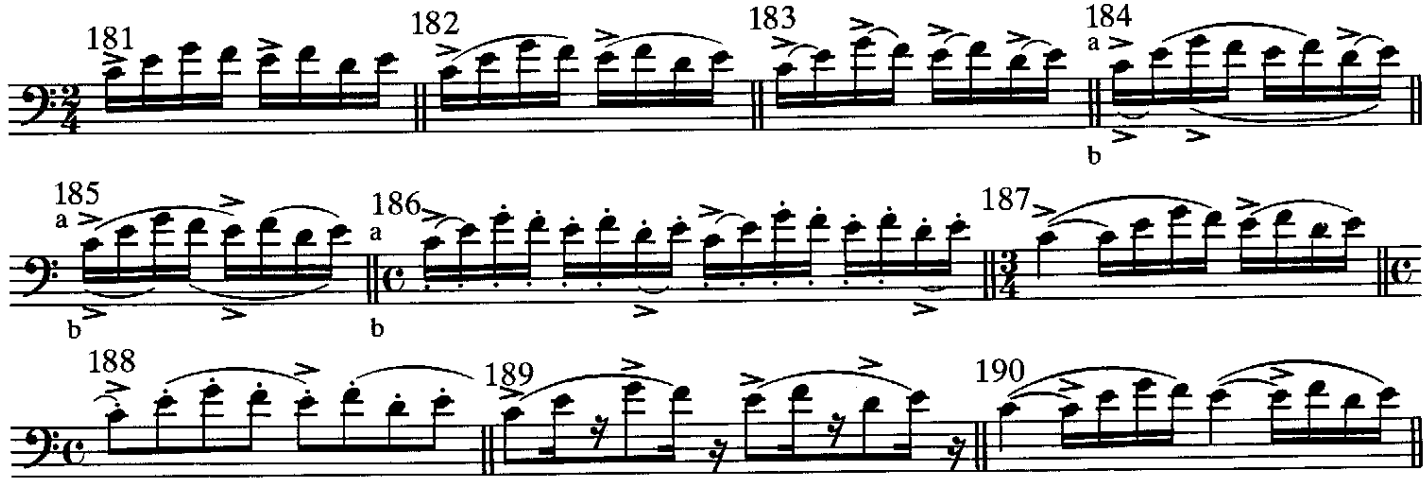
H Synkopen / Syncopations



J Bogen nachsetzen / Bow retake

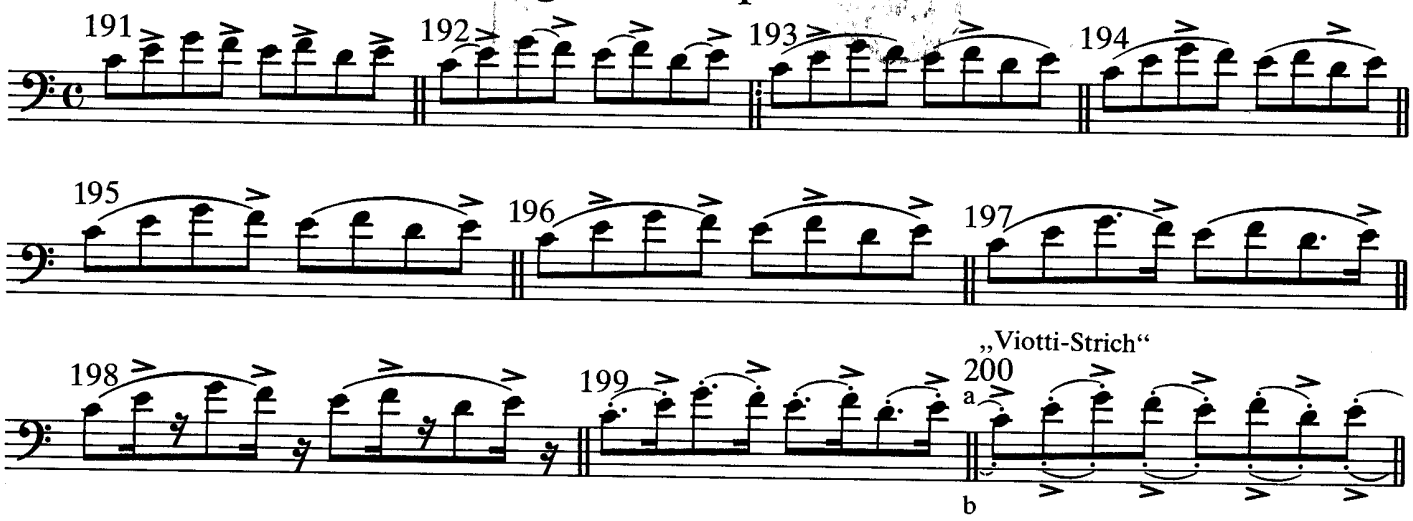


K Akzente / Accents

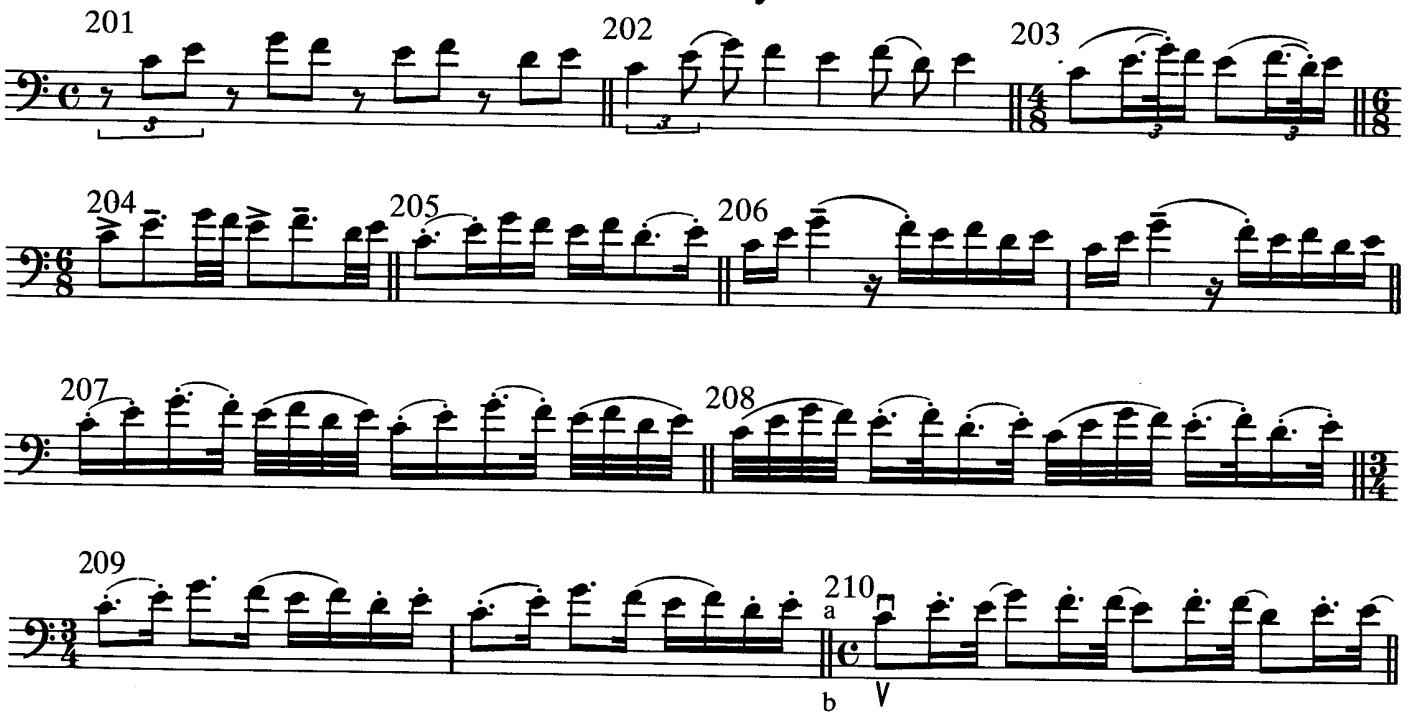


* immer von der Saite / always from the string

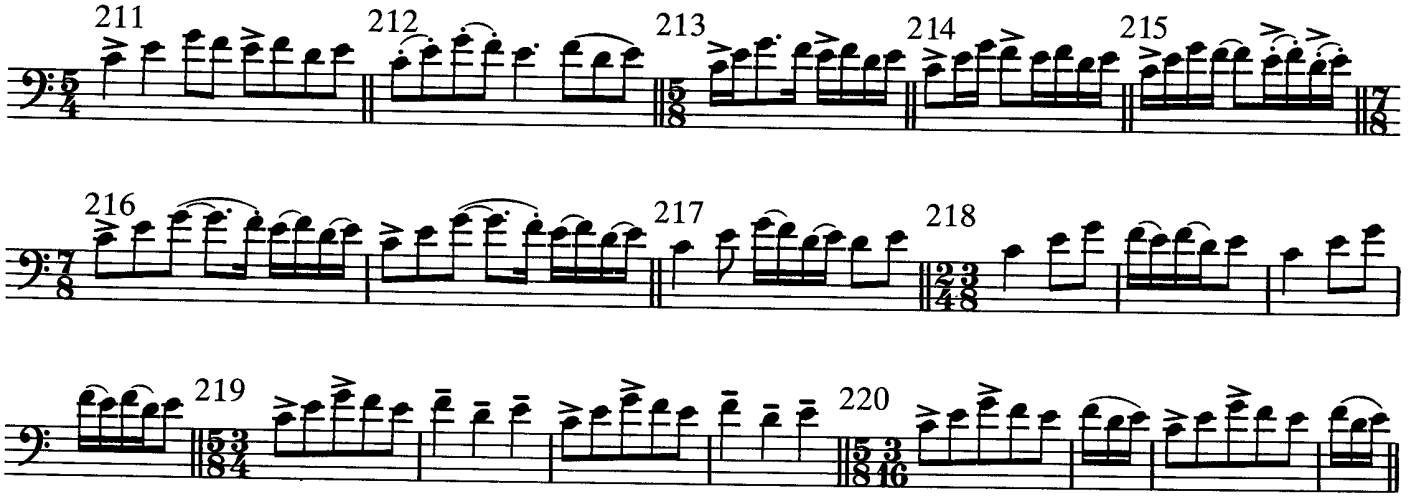
L Akzentverschiebungen / Displaced accents



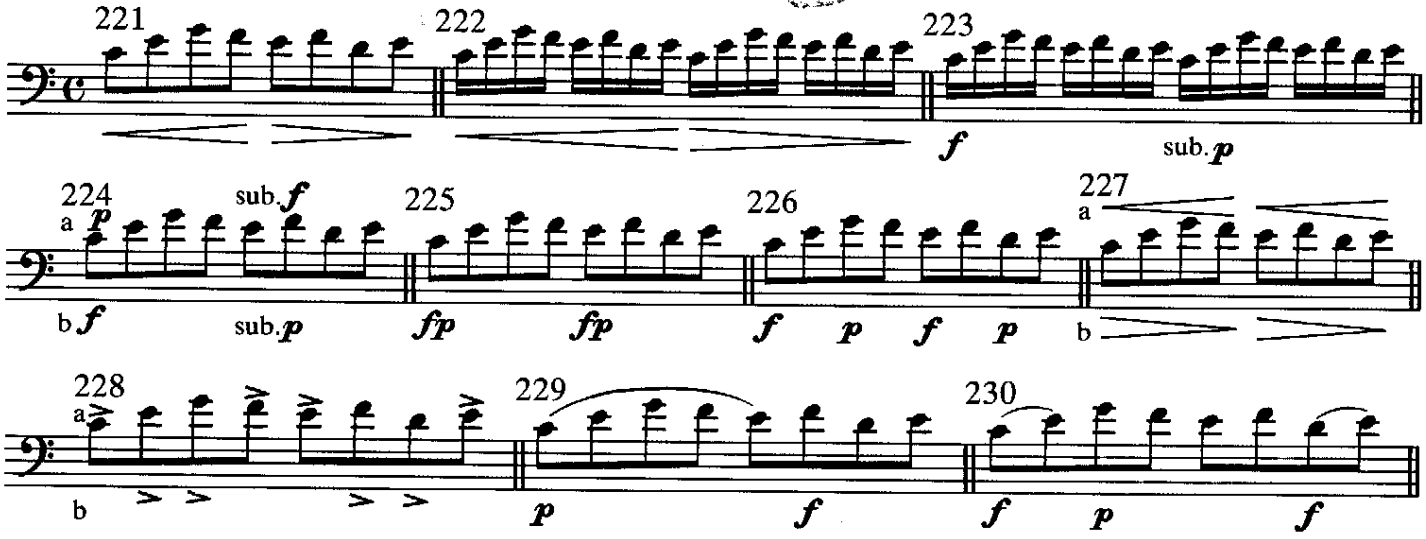
M Rhythmische Varianten / Rhythmical variants



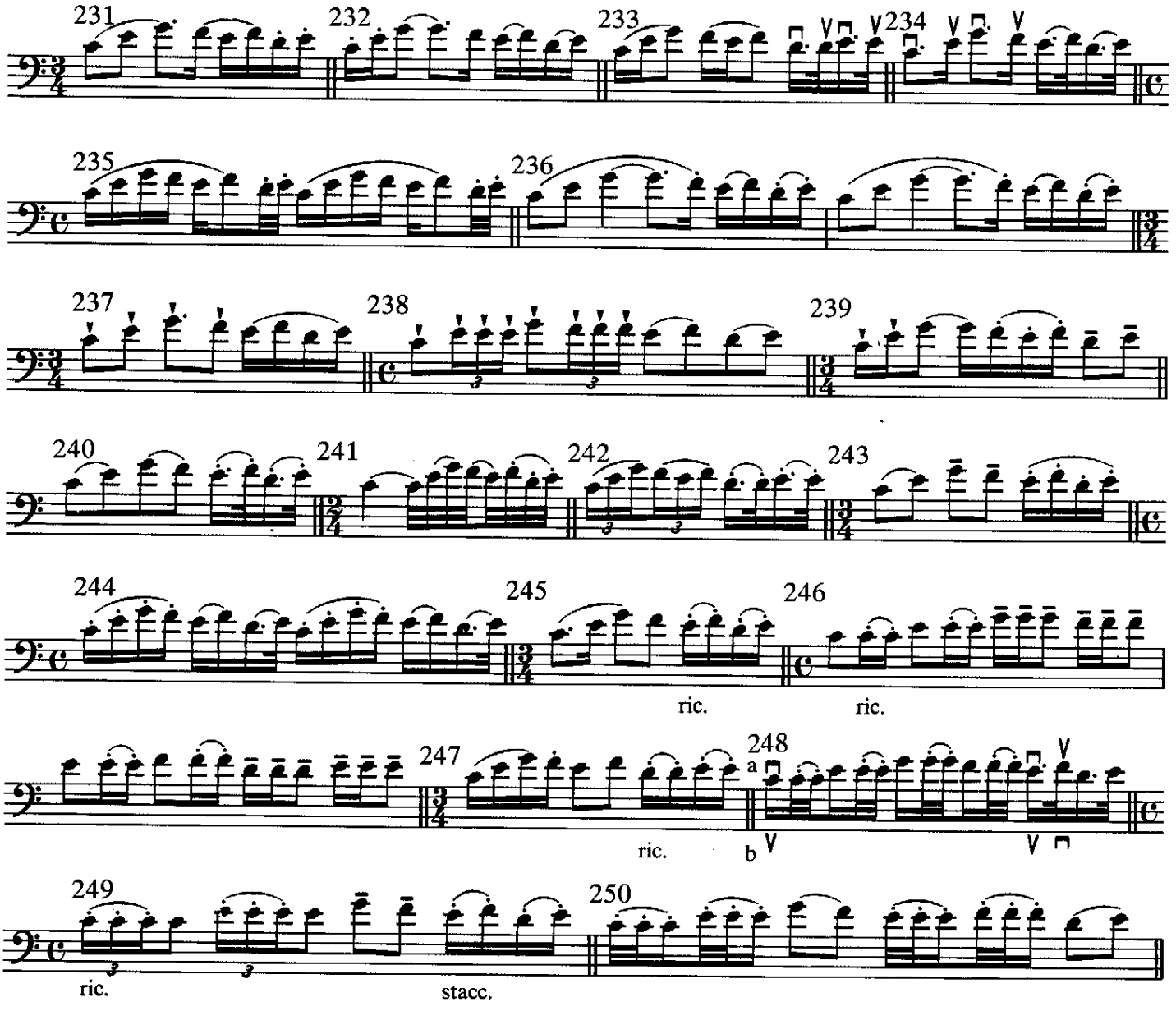
N Ungerade Taktarten / Odd measures



O Dynamische Veränderungen / Dynamic changes



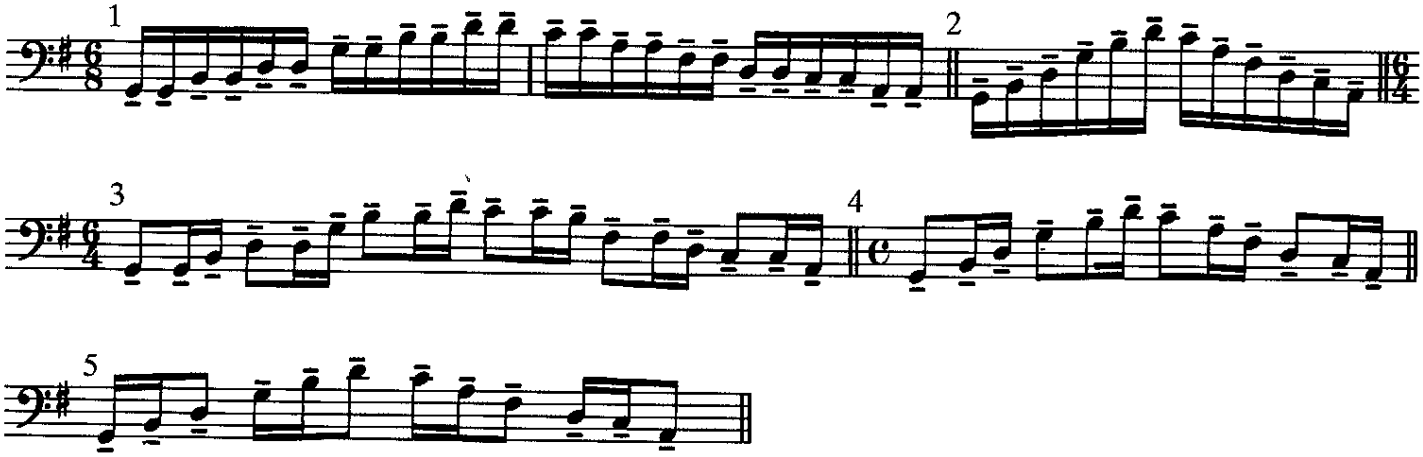
P Verschiedene Kombinationen / Various combinations



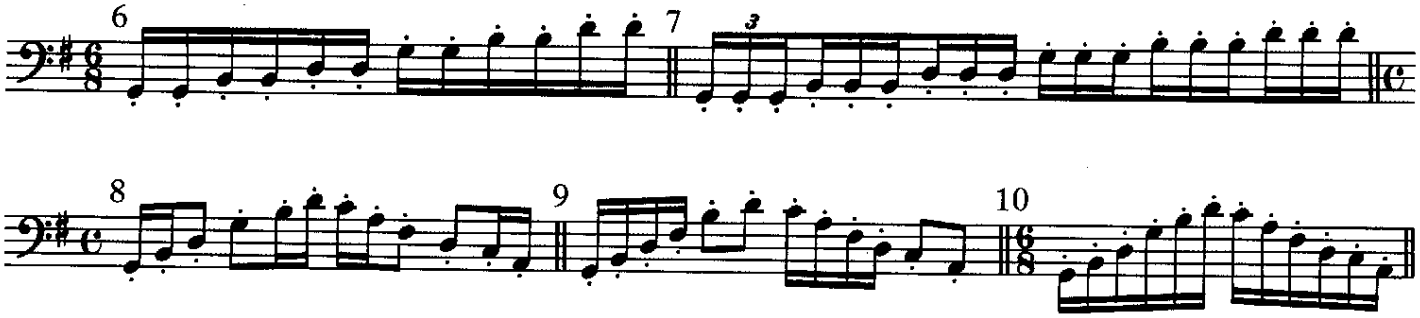
6 Stricharten-Beispiele zur Etüde von Rudolf Kreutzer / Examples for bowing styles to the study by Rudolf Kreutzer

I Détaché

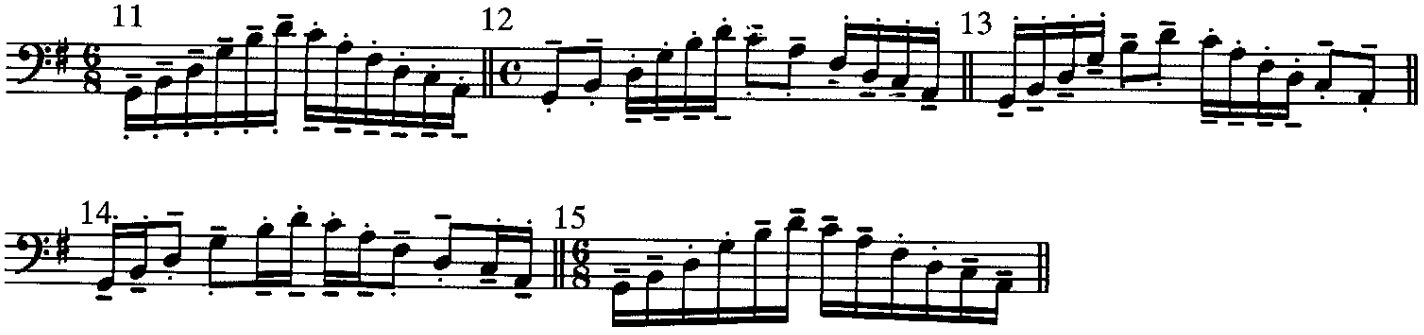
a Grand Détaché



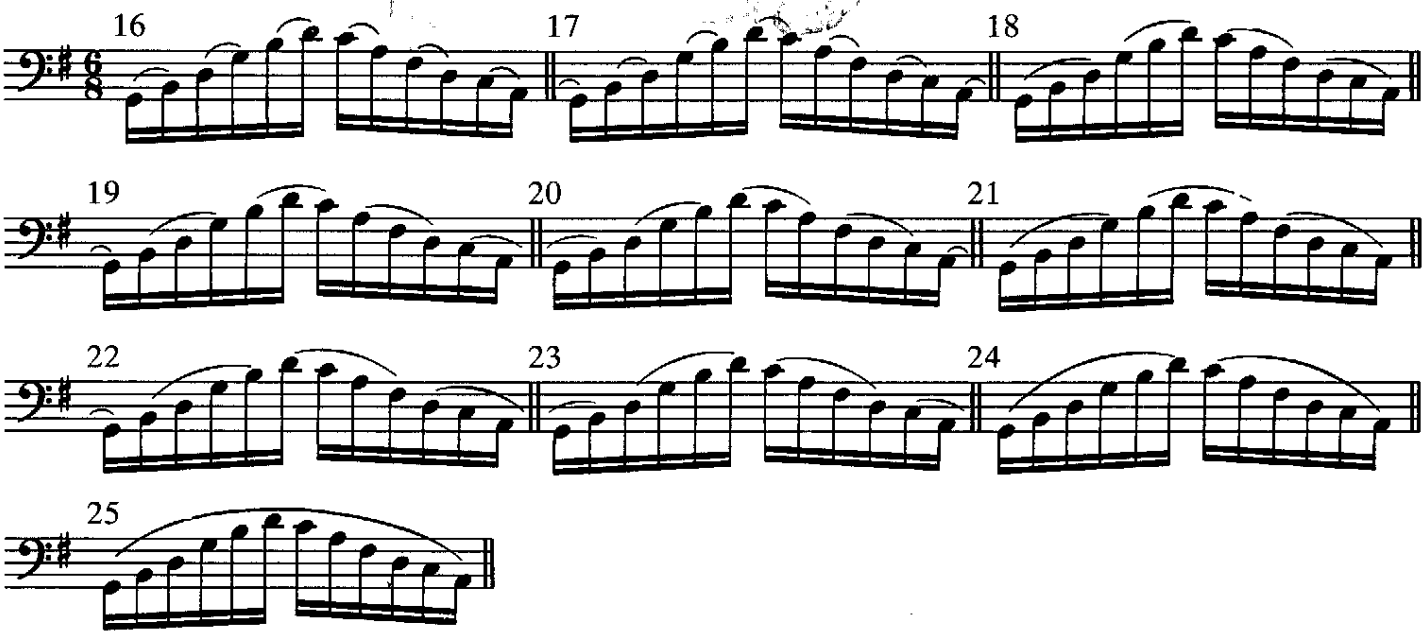
b Détaché secco



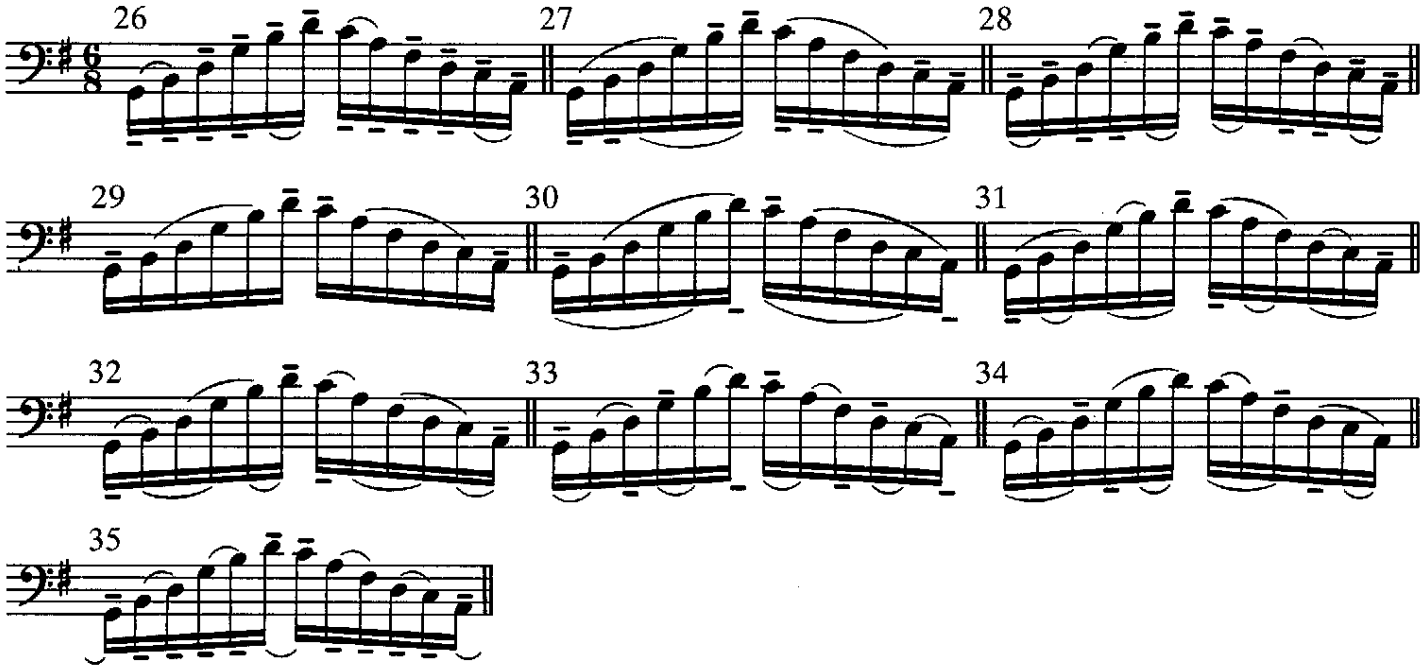
A Grand Détaché + Détaché secco



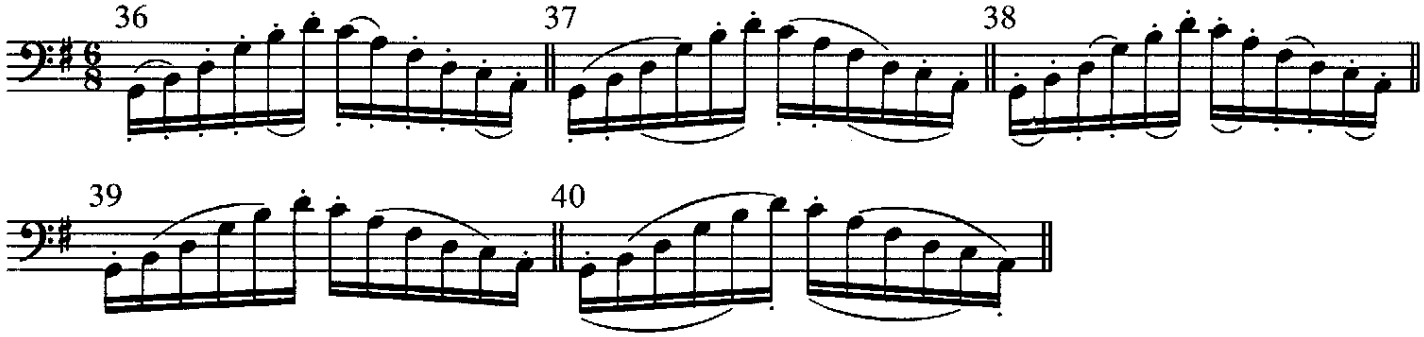
II Legato



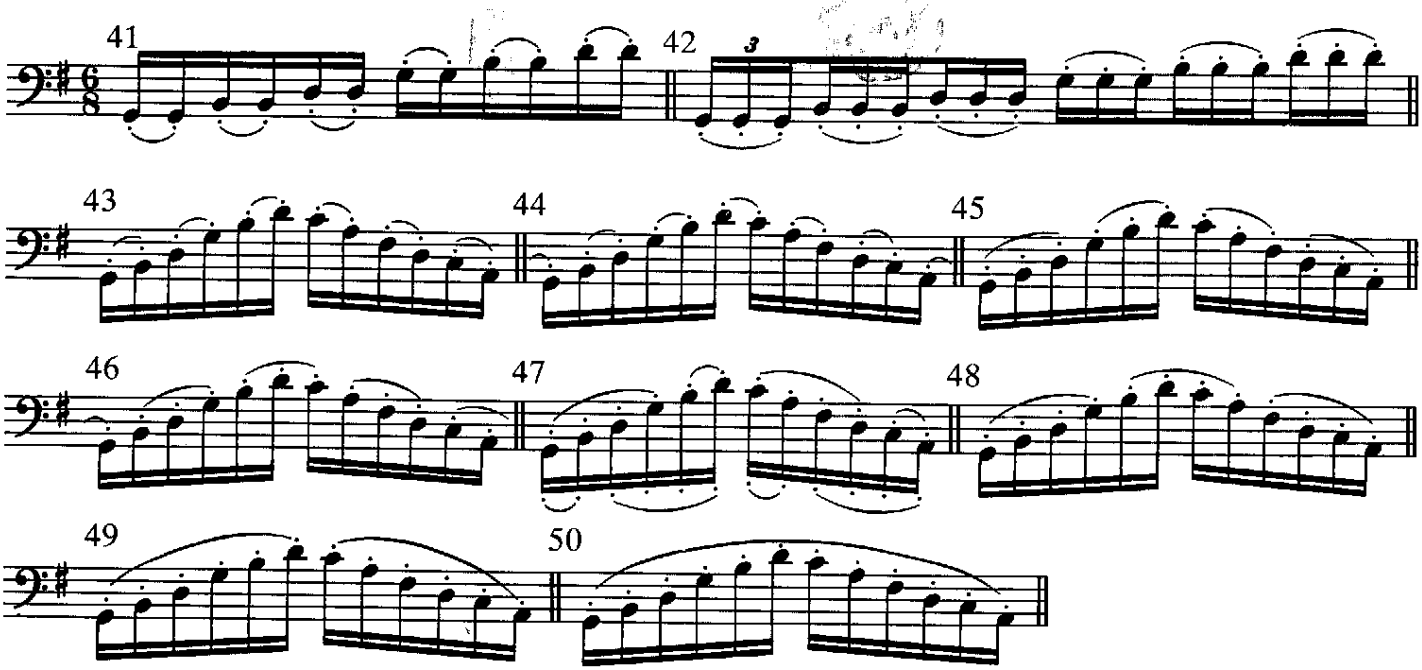
B Grand Détaché + Legato



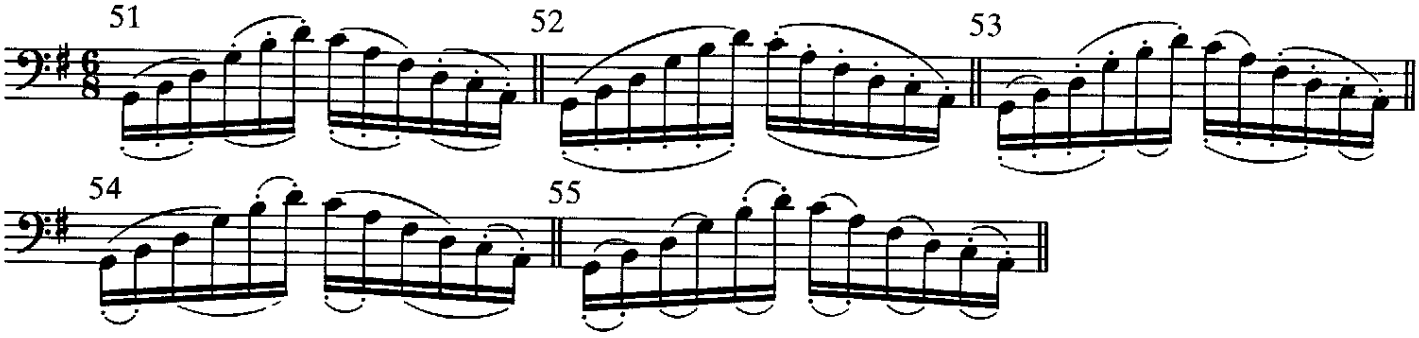
C Legato + Détaché secco



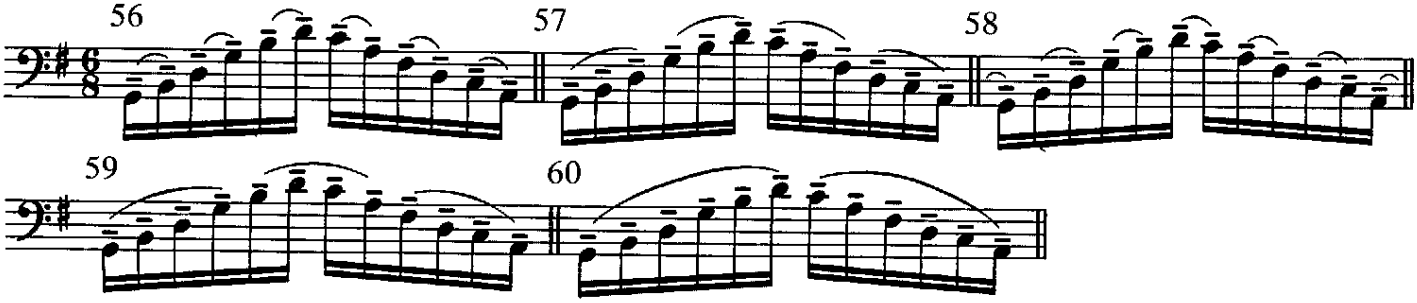
III Staccato



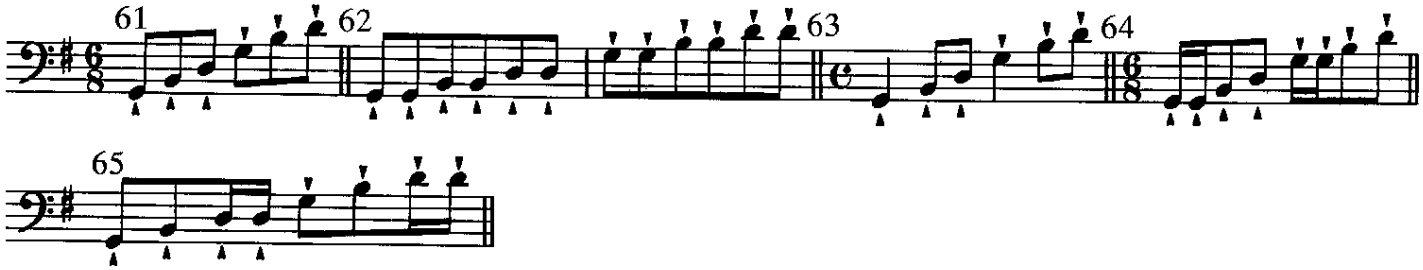
D Legato + Staccato



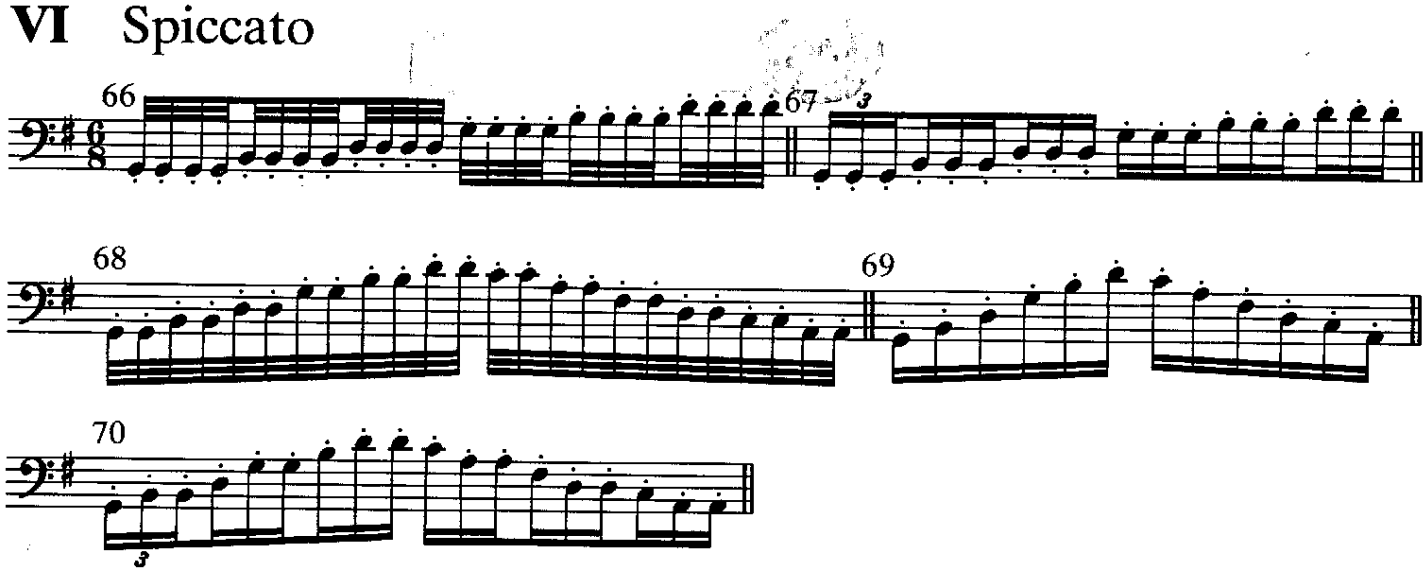
IV Portato



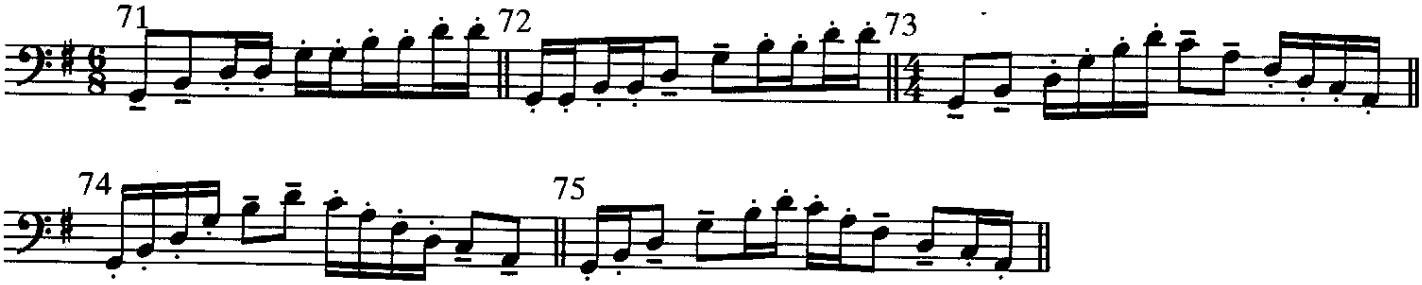
V Martelé



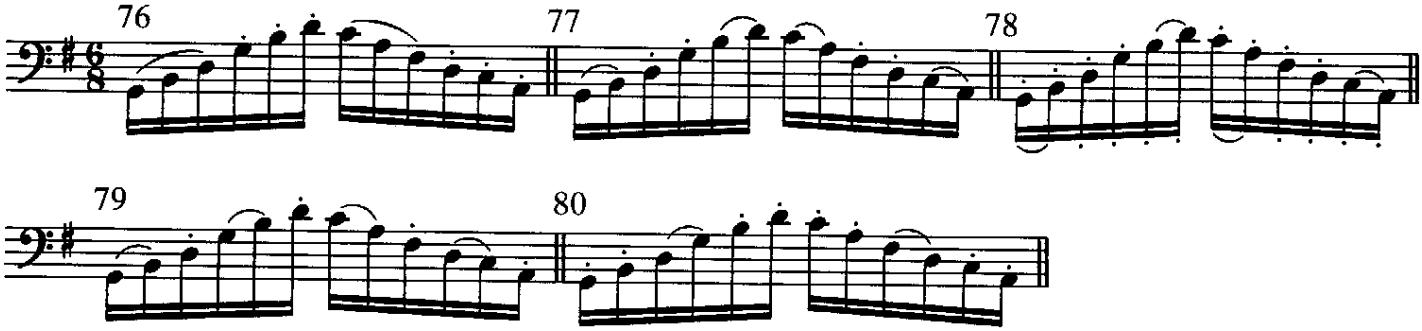
VI Spiccato



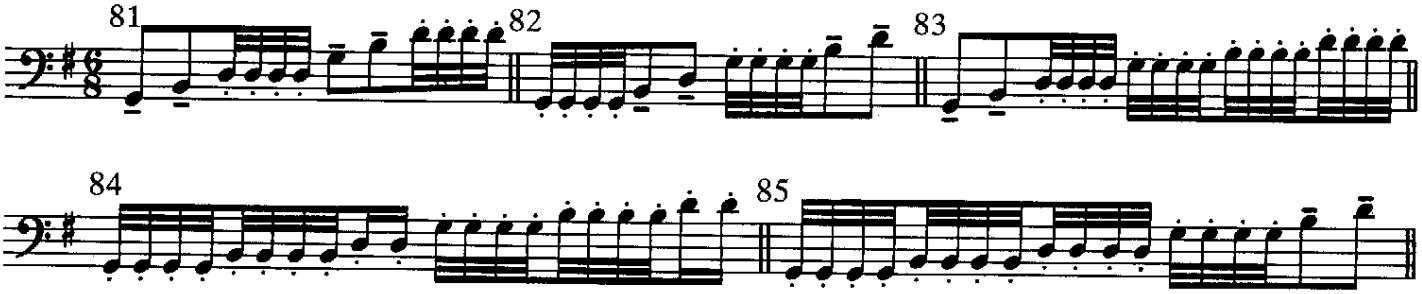
E Détaché + Spiccato



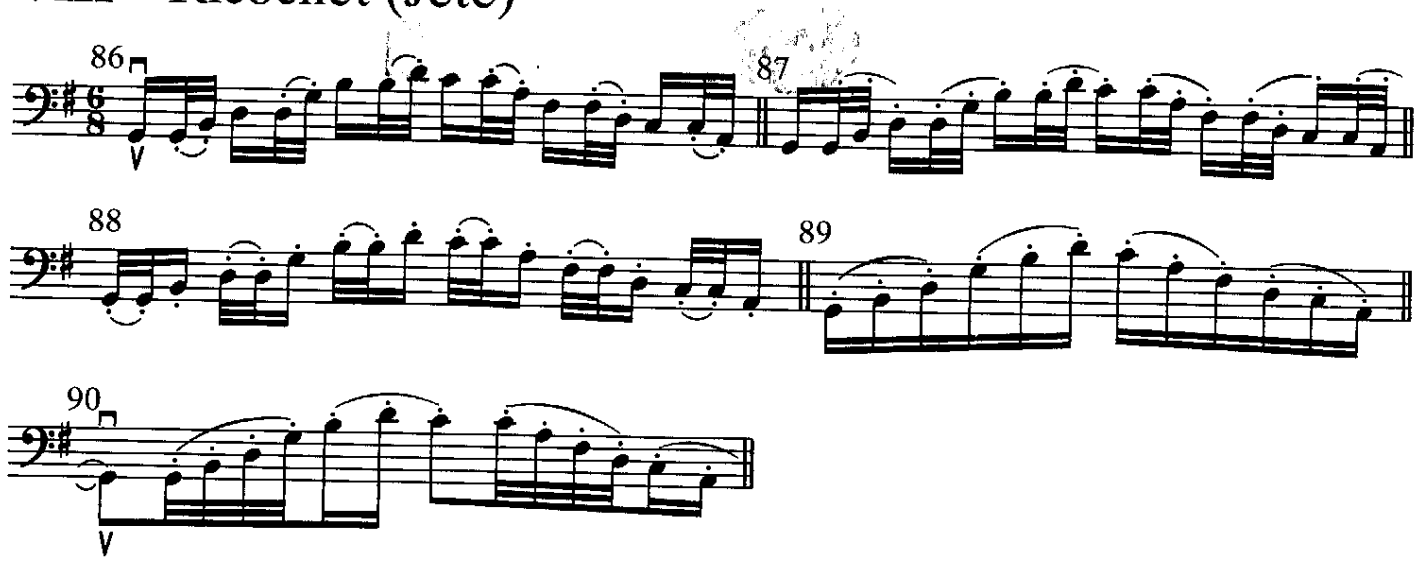
F Legato + Spiccato



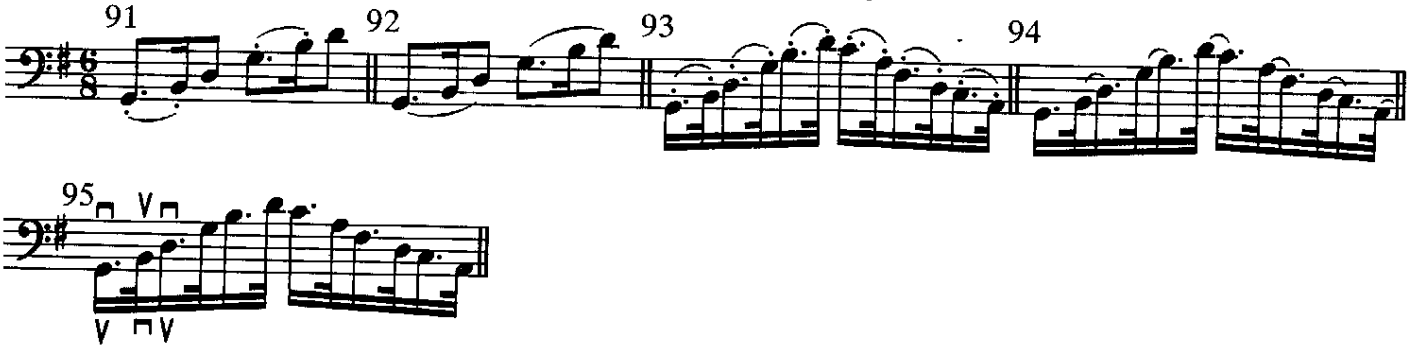
VII Sautillé (Saltato)



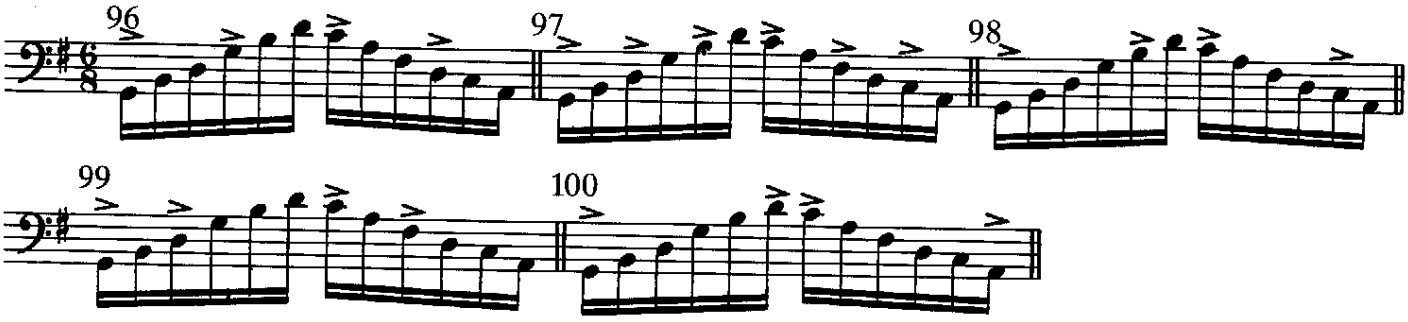
VIII Ricochet (Jeté)



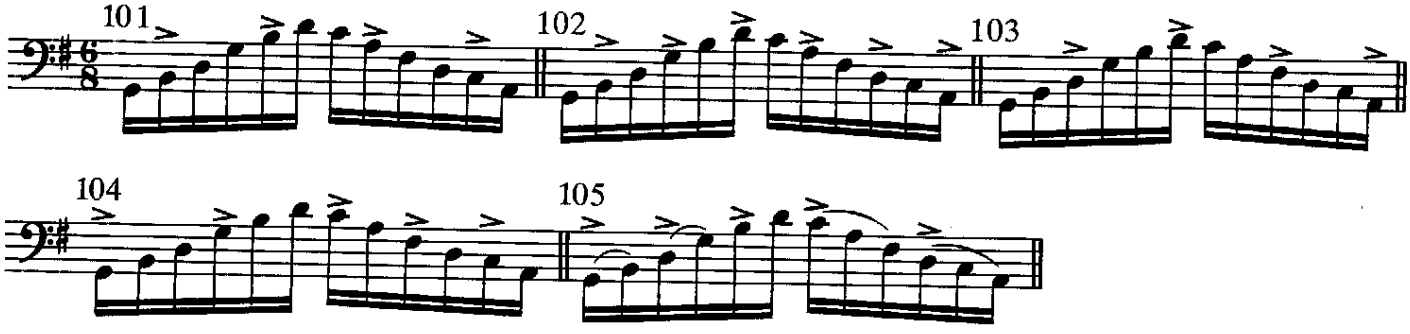
G Punktierte Rhythmen / Dotted rhythms



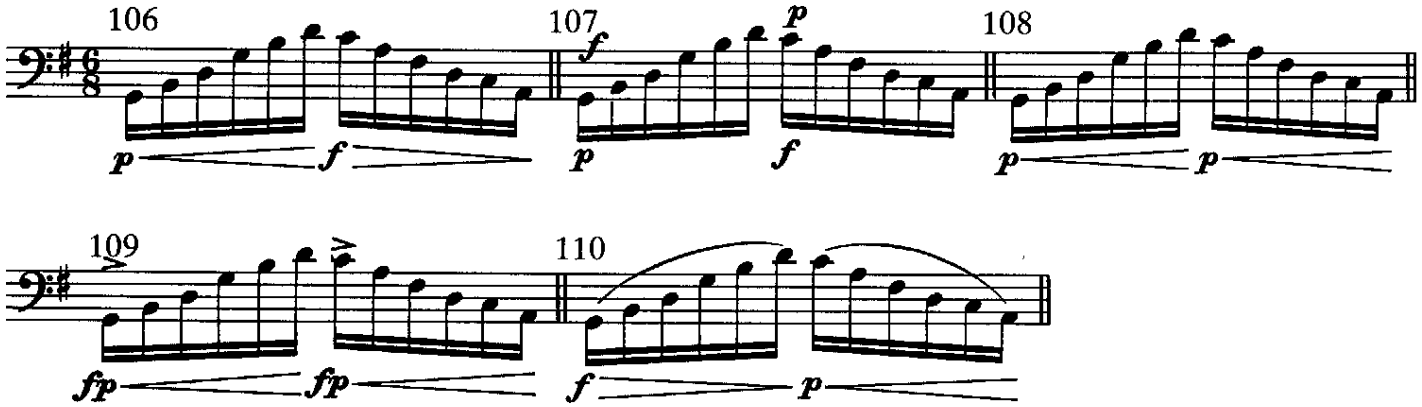
K Akzente / Accents



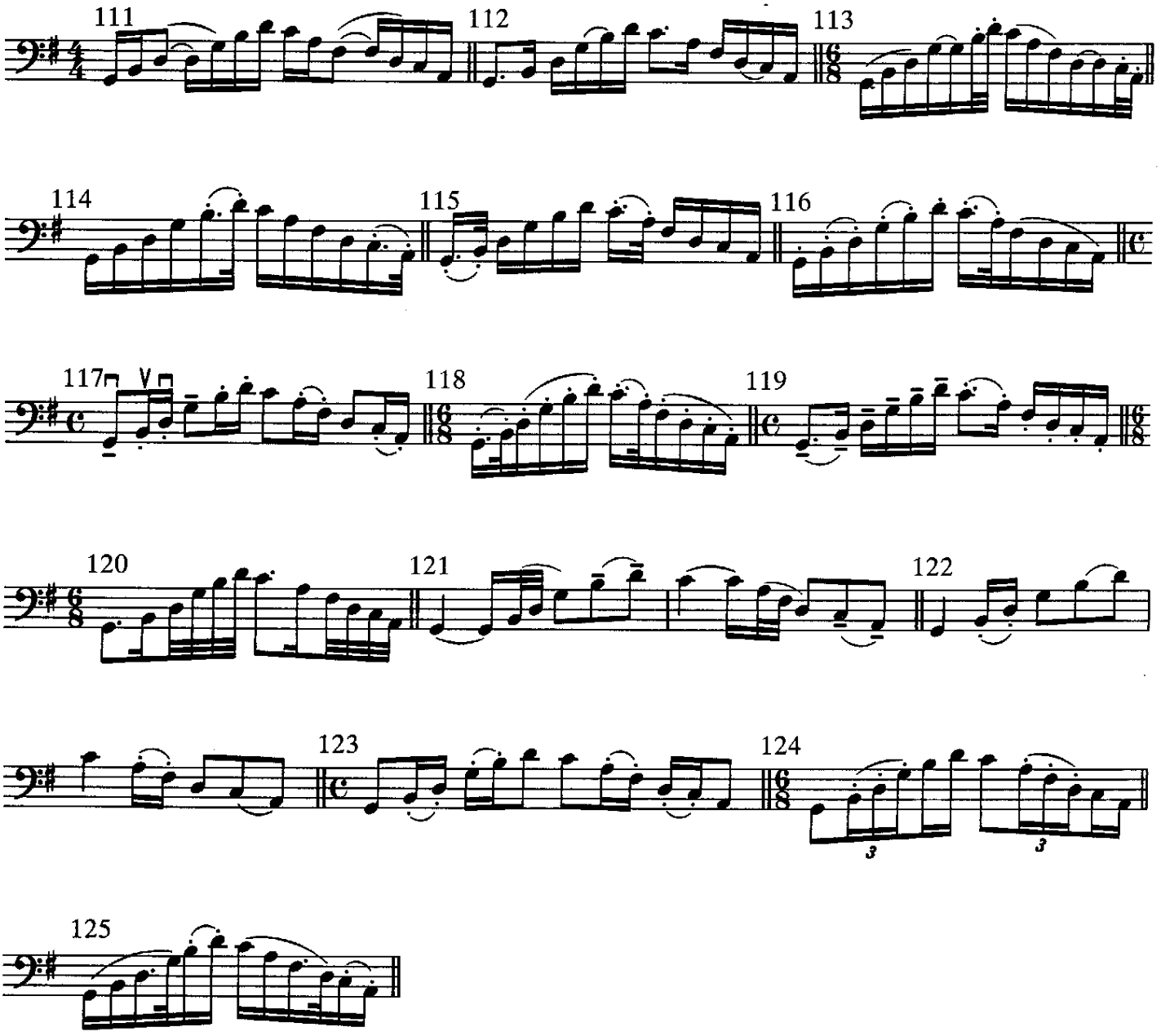
L Akzentverschiebungen / Displaced accents



O Dynamische Veränderungen / Dynamic changes



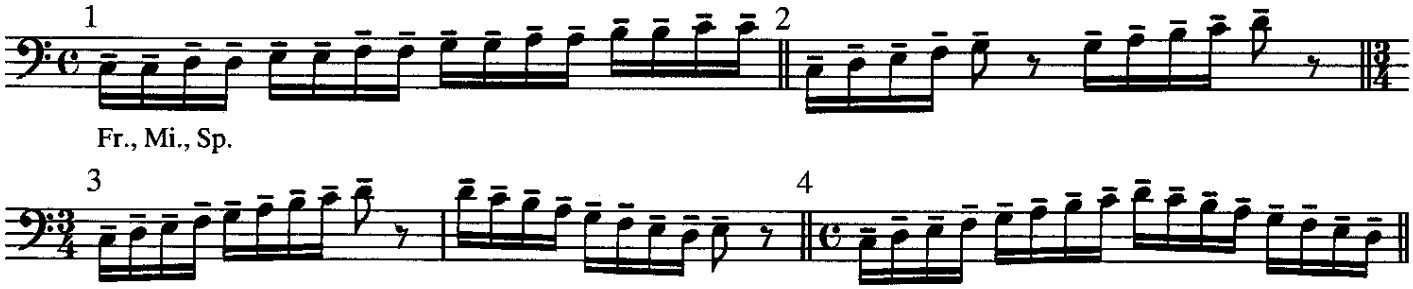
P Verschiedene Kombinationen / Various combinations



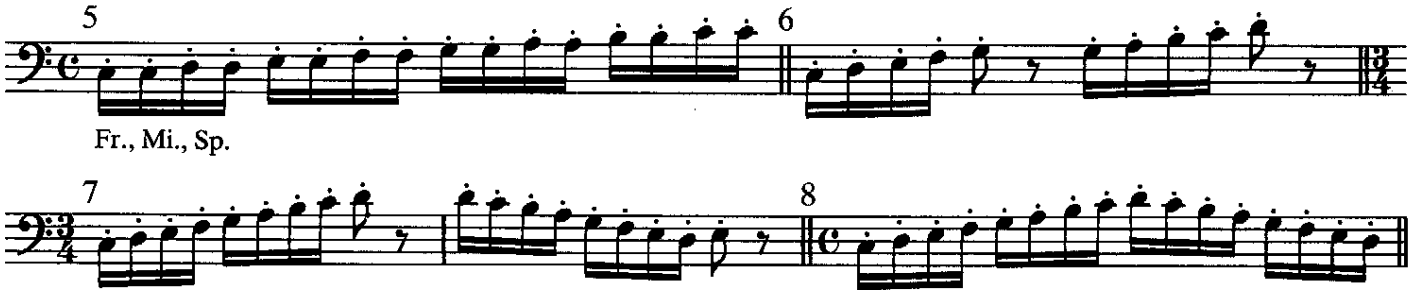
7 Stricharten-Beispiele zur Etüde von Klaus Trumpf / Examples for bowing styles to the study by Klaus Trumpf

I Détaché

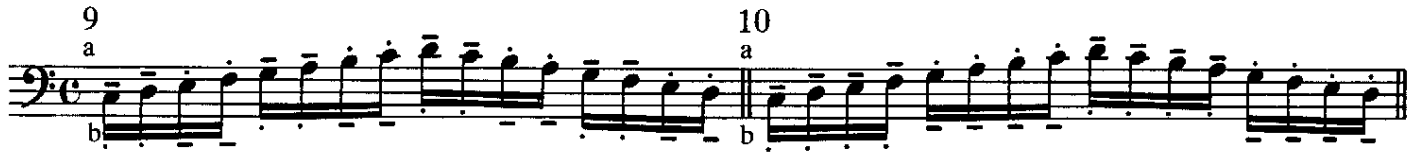
a Grand Détaché



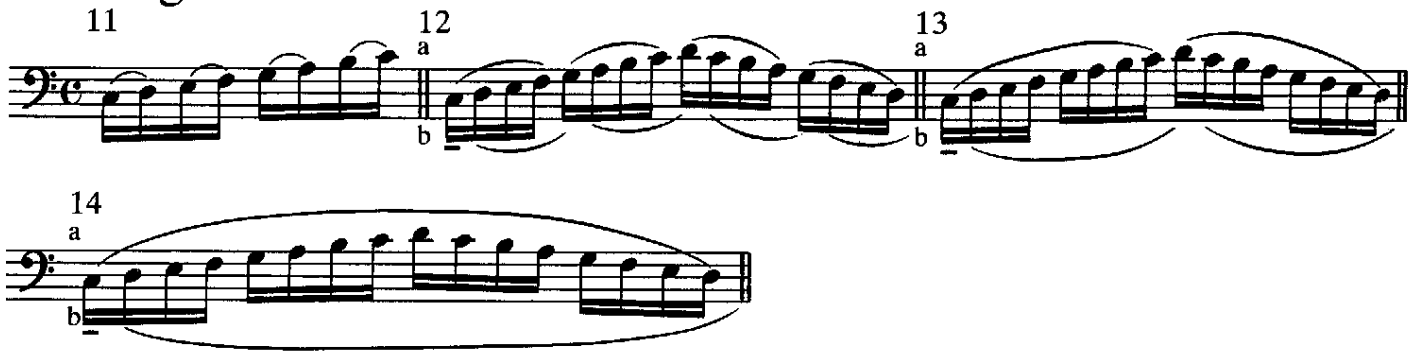
b Détaché secco



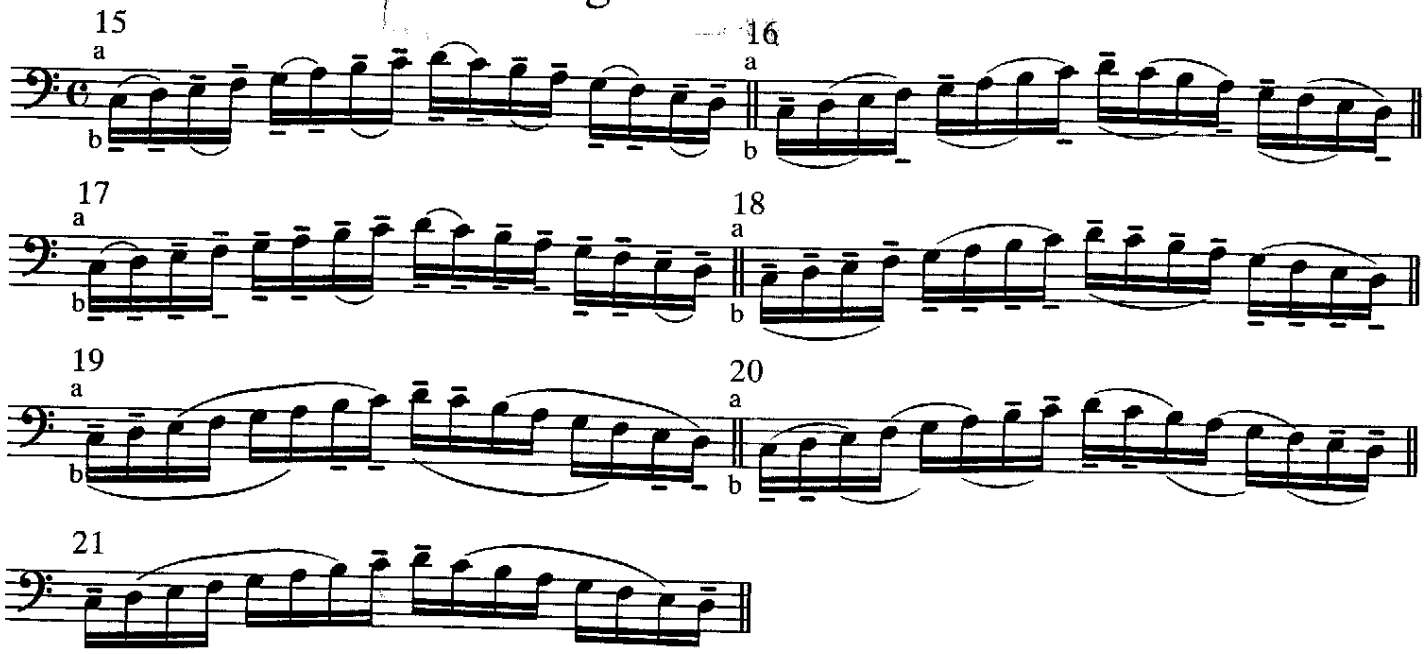
A Grand Détaché + Détaché secco



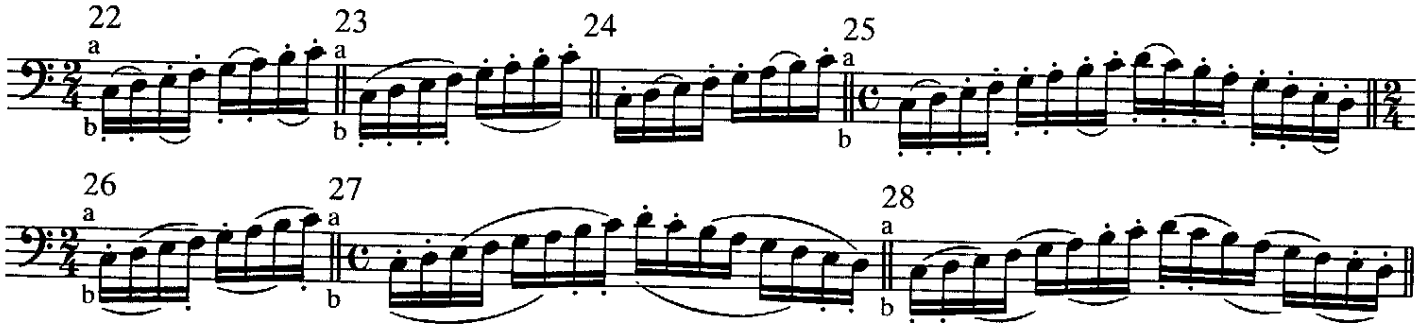
II Legato



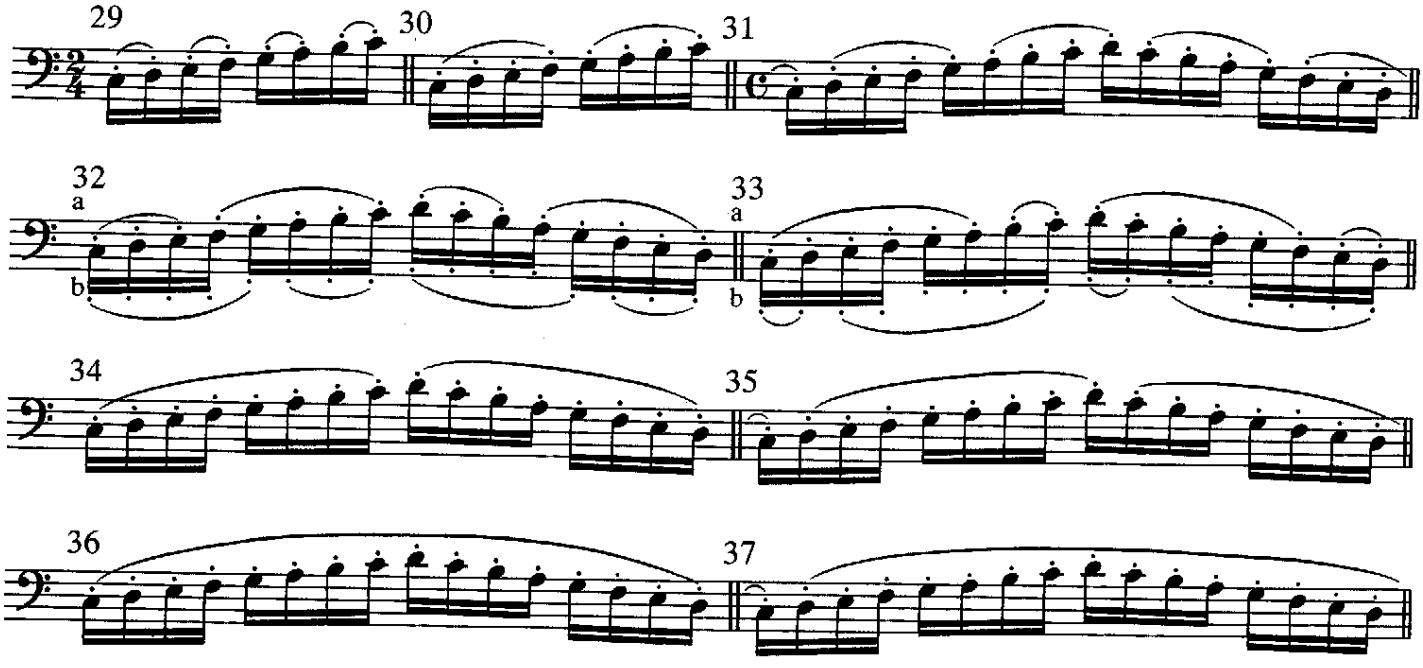
B Grand Détaché + Legato



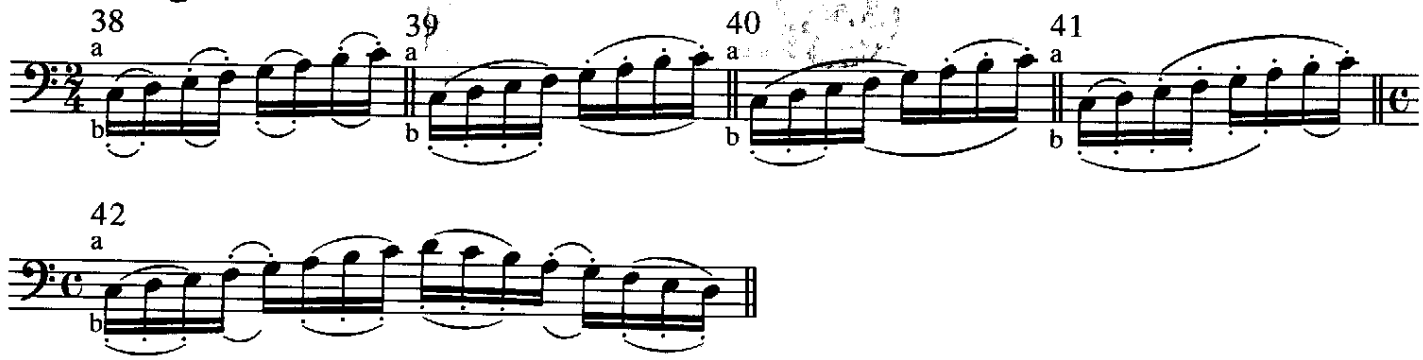
C Legato + Détaché secco



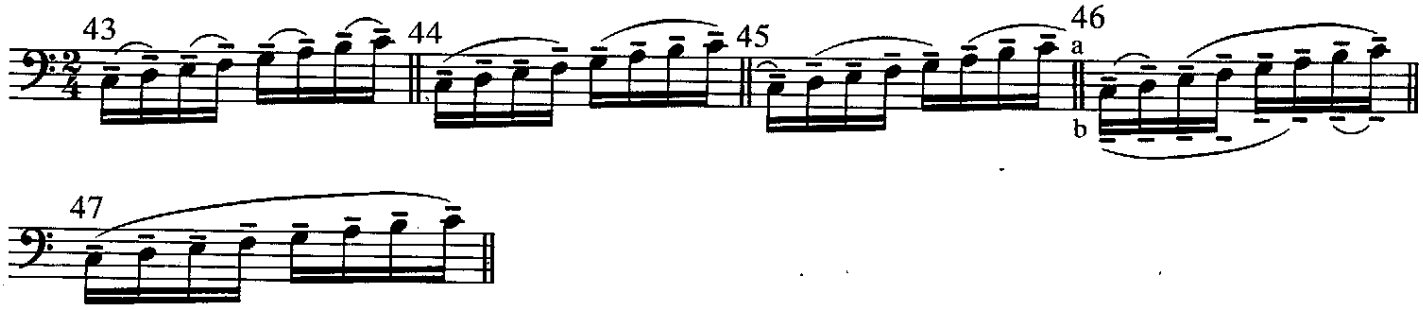
III Staccato



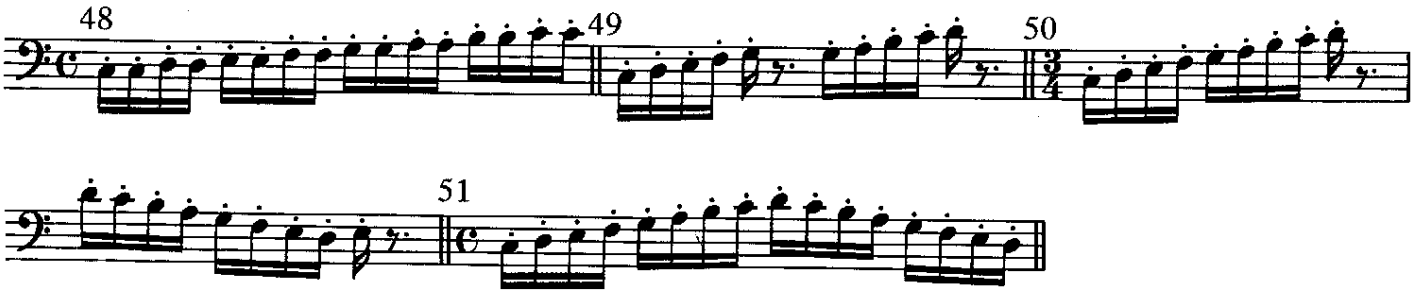
D Legato + Staccato



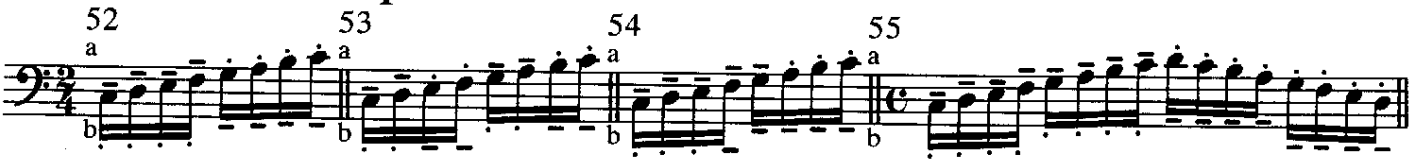
IV Portato



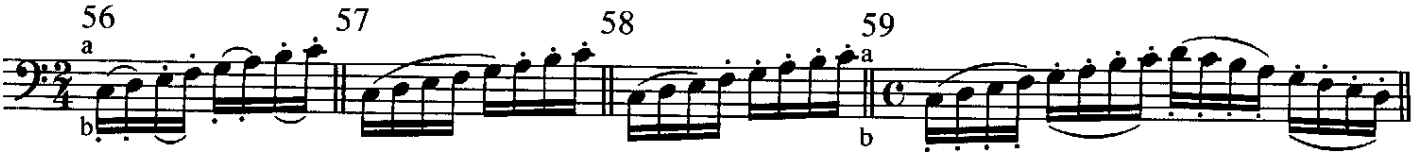
VI Spiccato



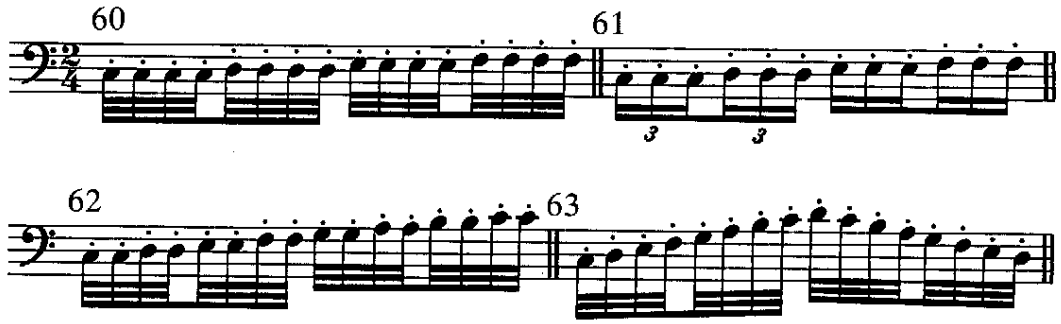
E Détaché + Spiccato



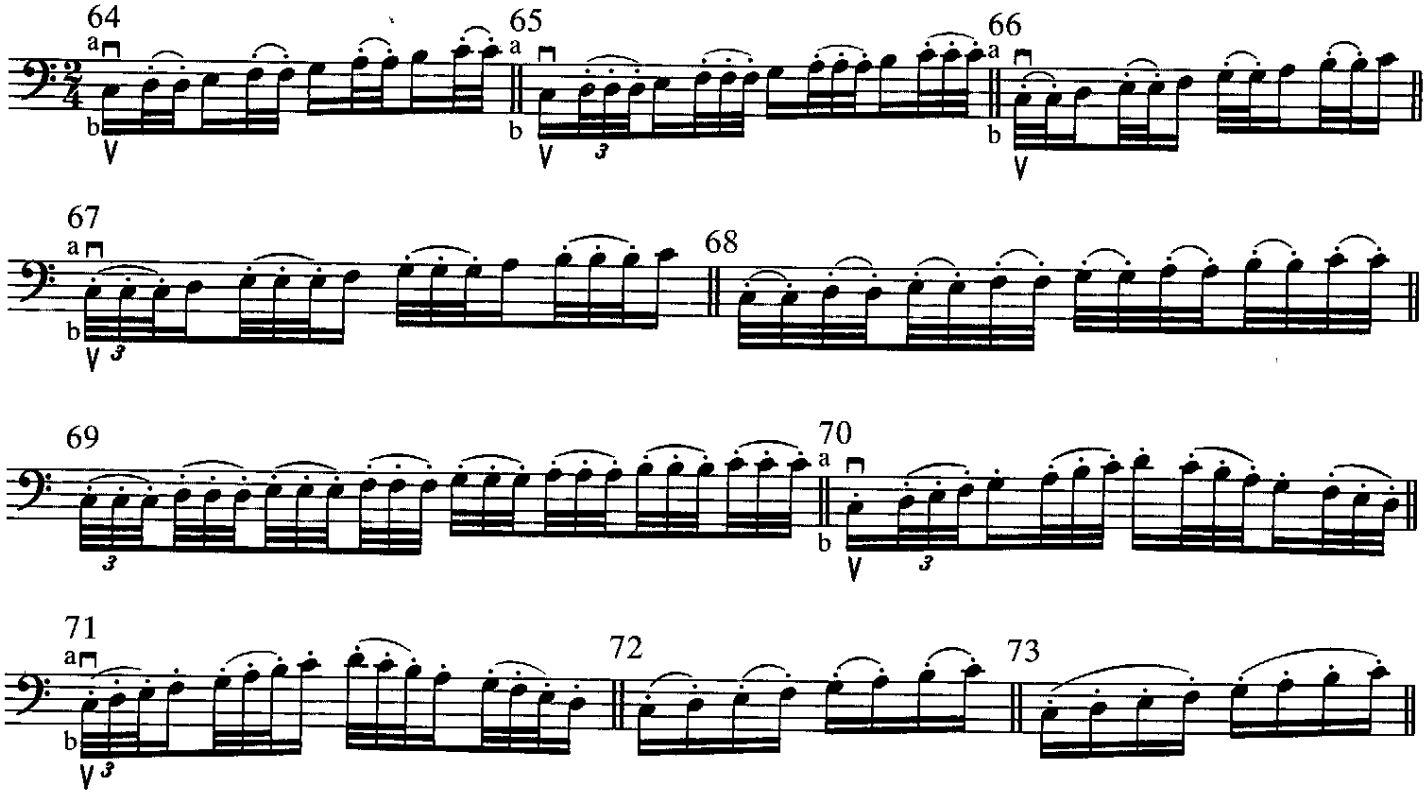
F Legato + Spiccato



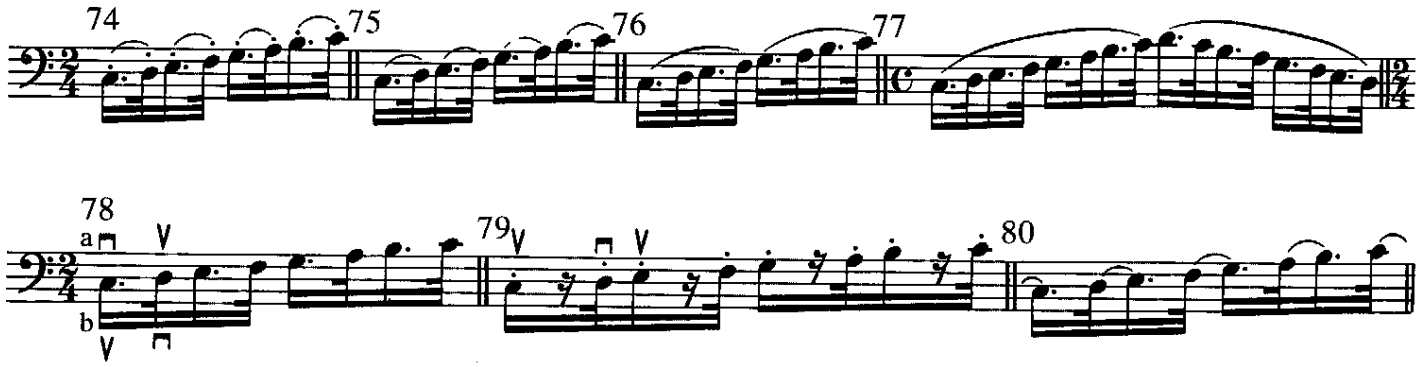
VII Sautillé (Saltato)



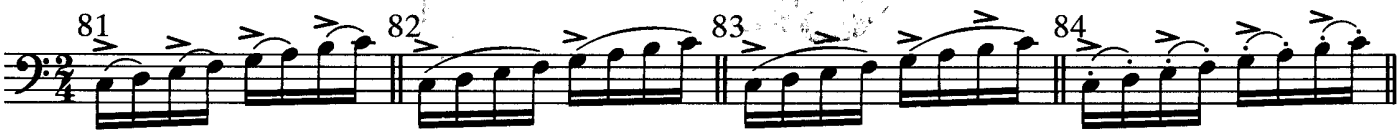
VIII Ricochet (Jeté)



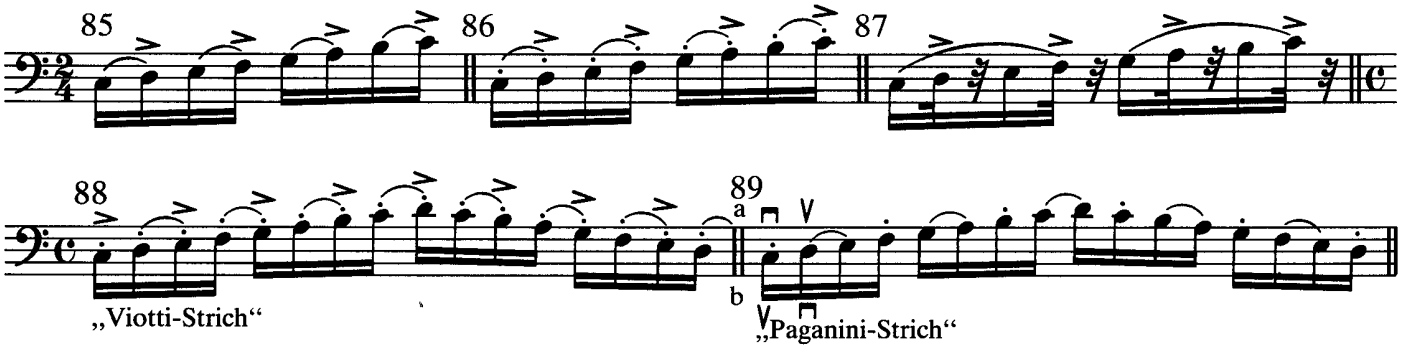
G Punktierte Rhythmen / Dotted rhythms



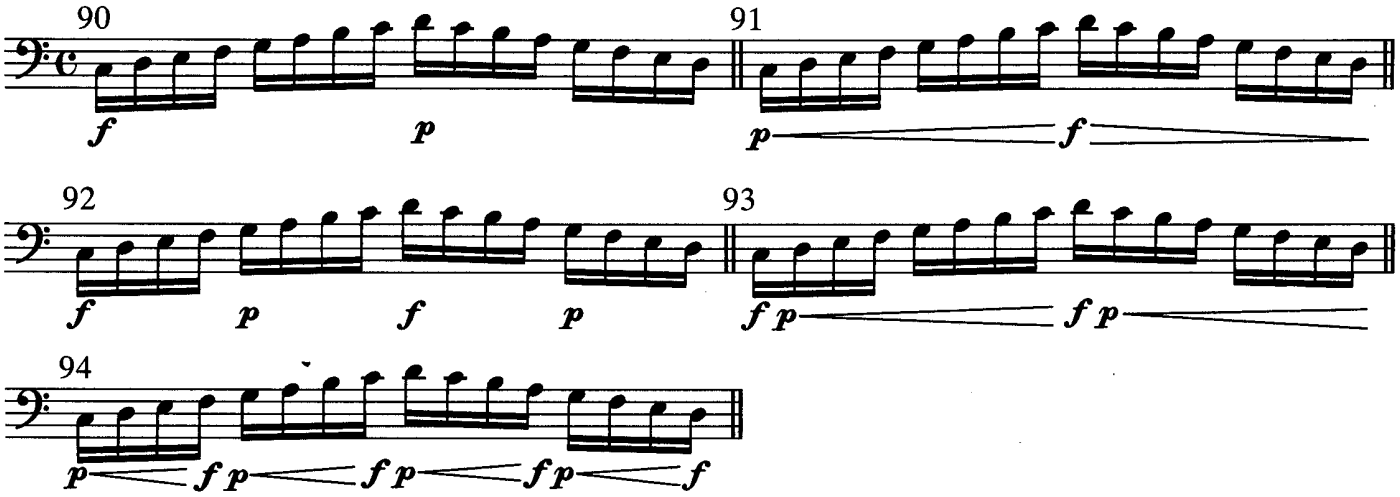
K Akzente / Accents



L Akzentverschiebungen / Displaced accents



O Dynamische Veränderungen* / Dynamic changes*



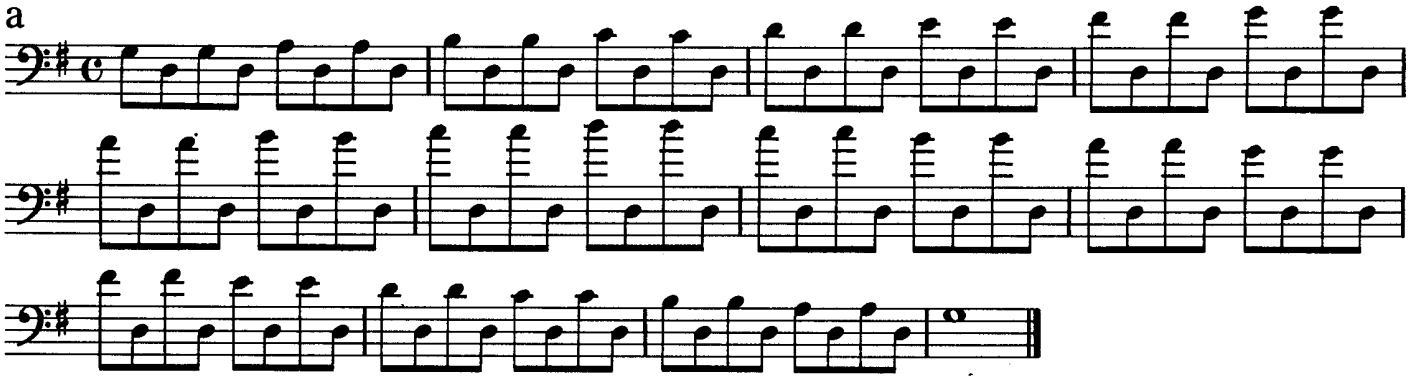
*)zu spielen mit verschiedenen Stricharten / Play with various bowing styles.

Arpeggien-Grundübungen / Elementary arpeggio exercises

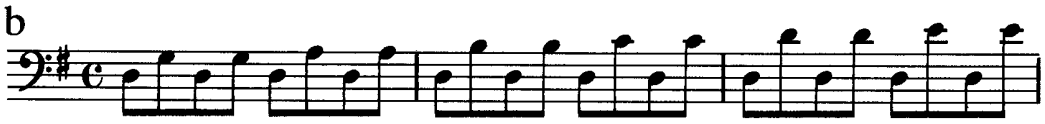
1 Stricharten auf 2 Saiten / Bowings across 2 strings

Grundübungen / Basic exercises I

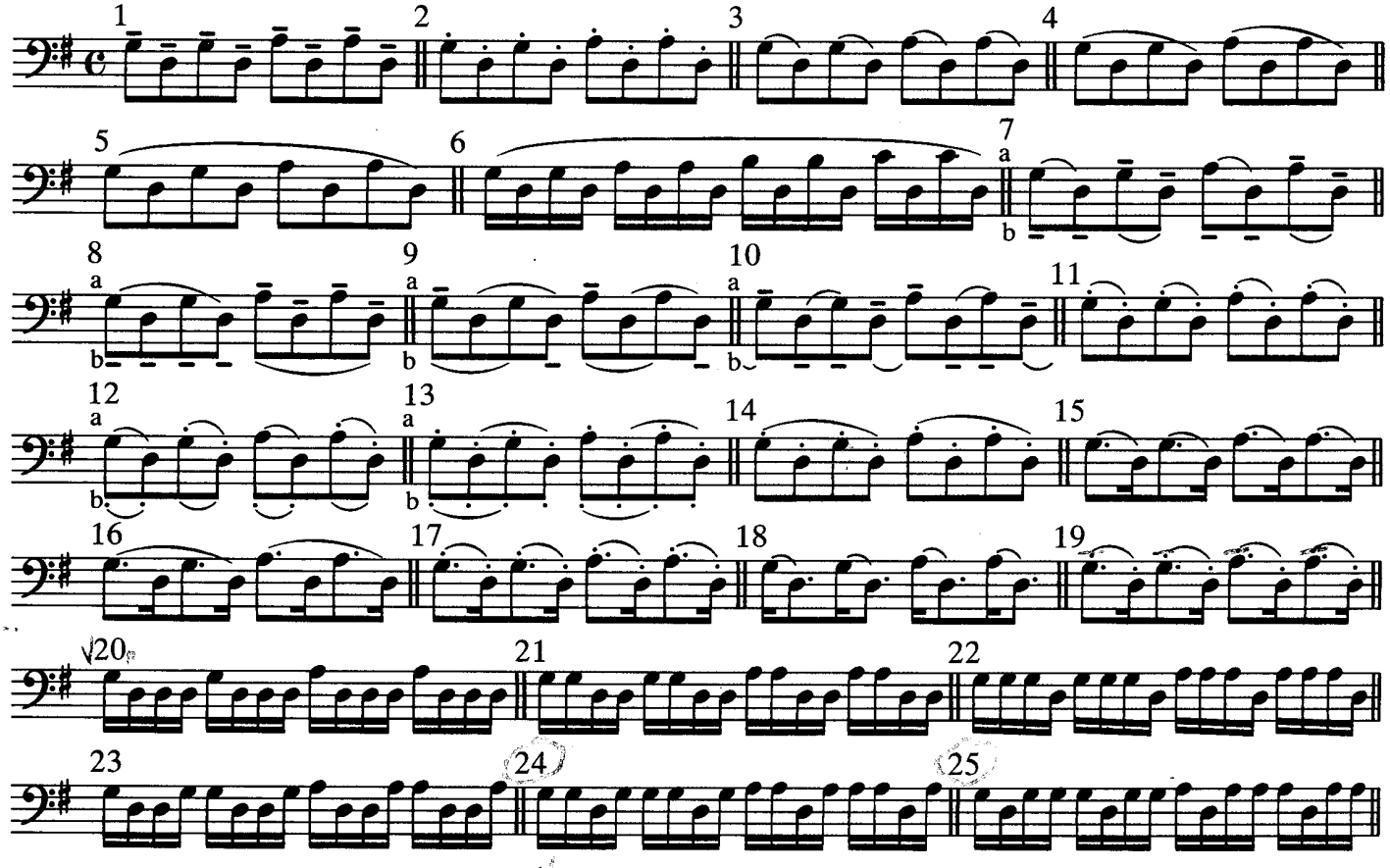
a



b



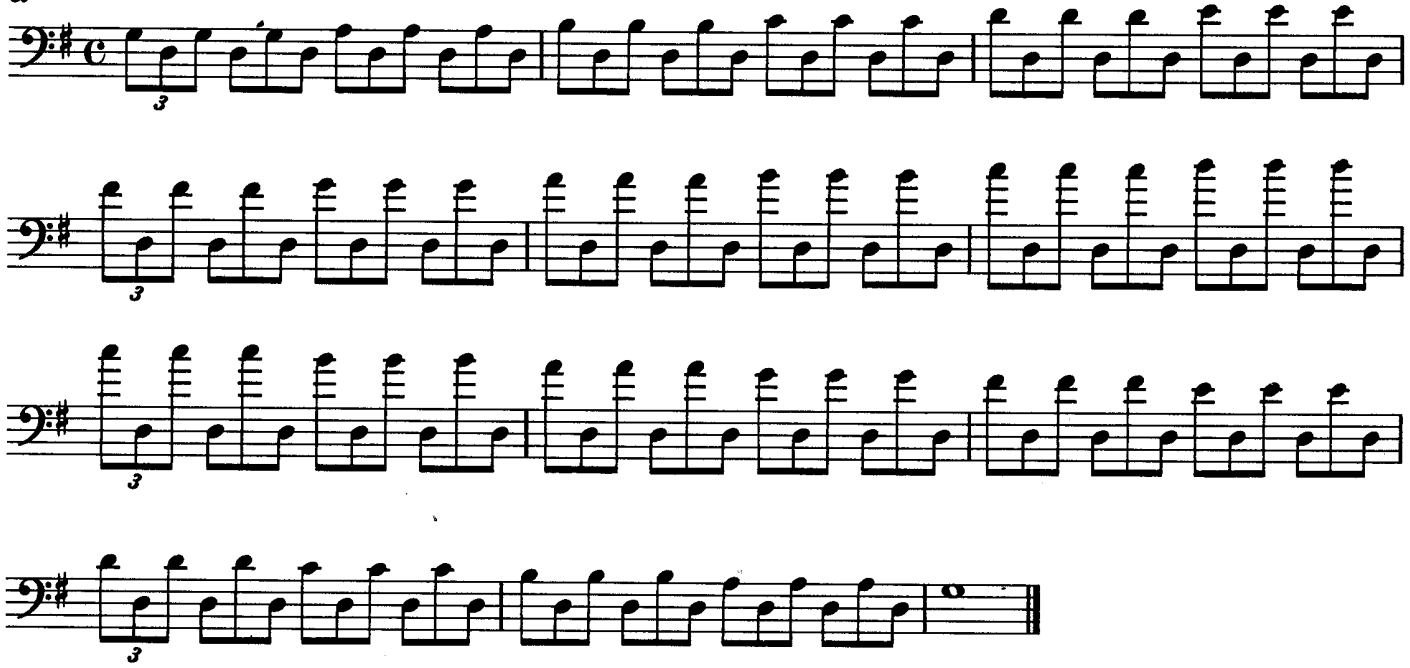
Stricharten zu Ia und b / Bowings to Ia and b



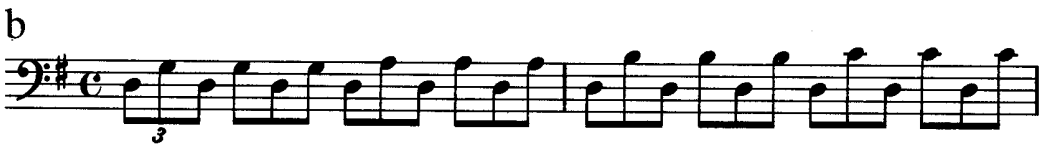
Nr. 20–25 in détaché, spiccato, sautillé

Grundübungen / Basic exercises II

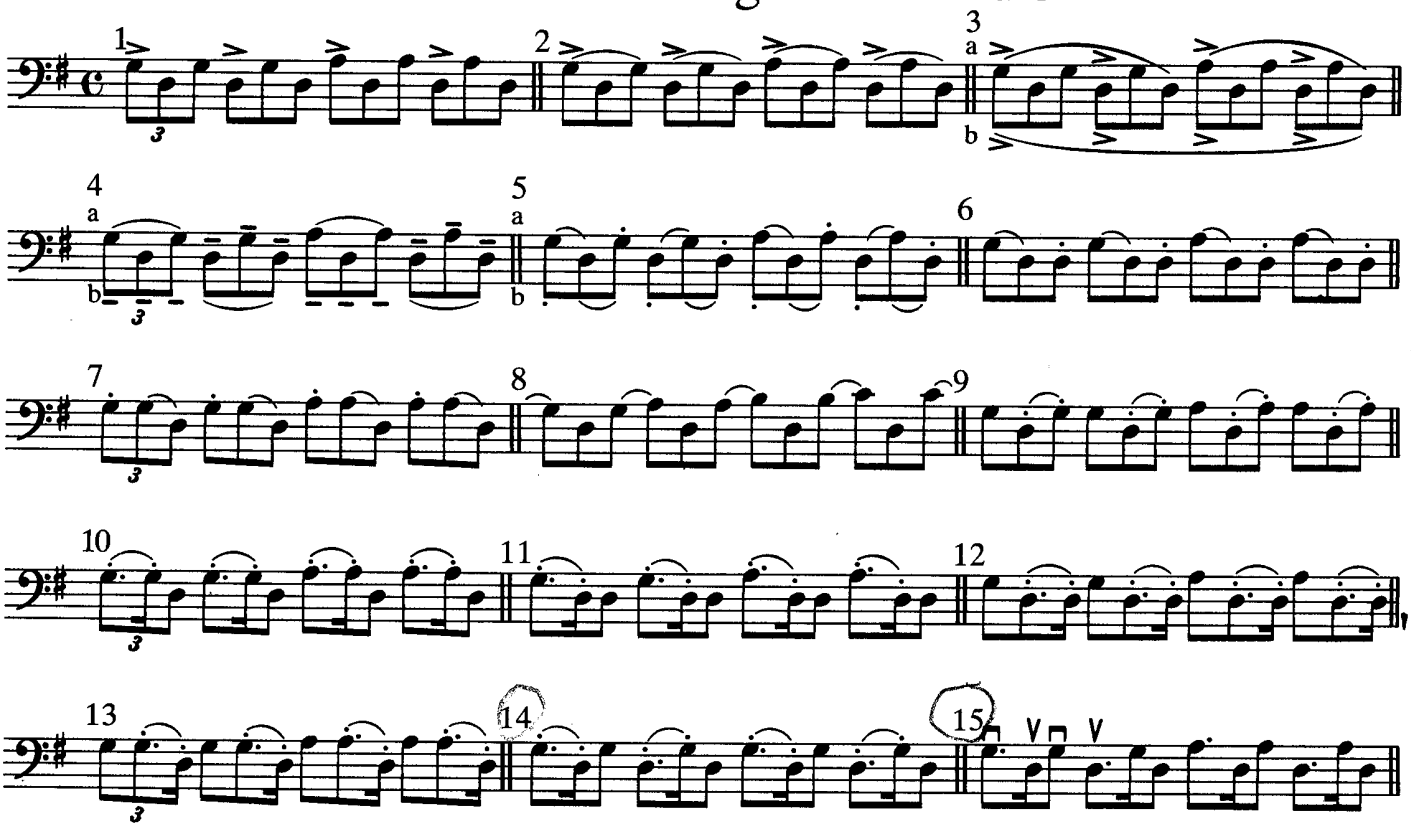
a



b



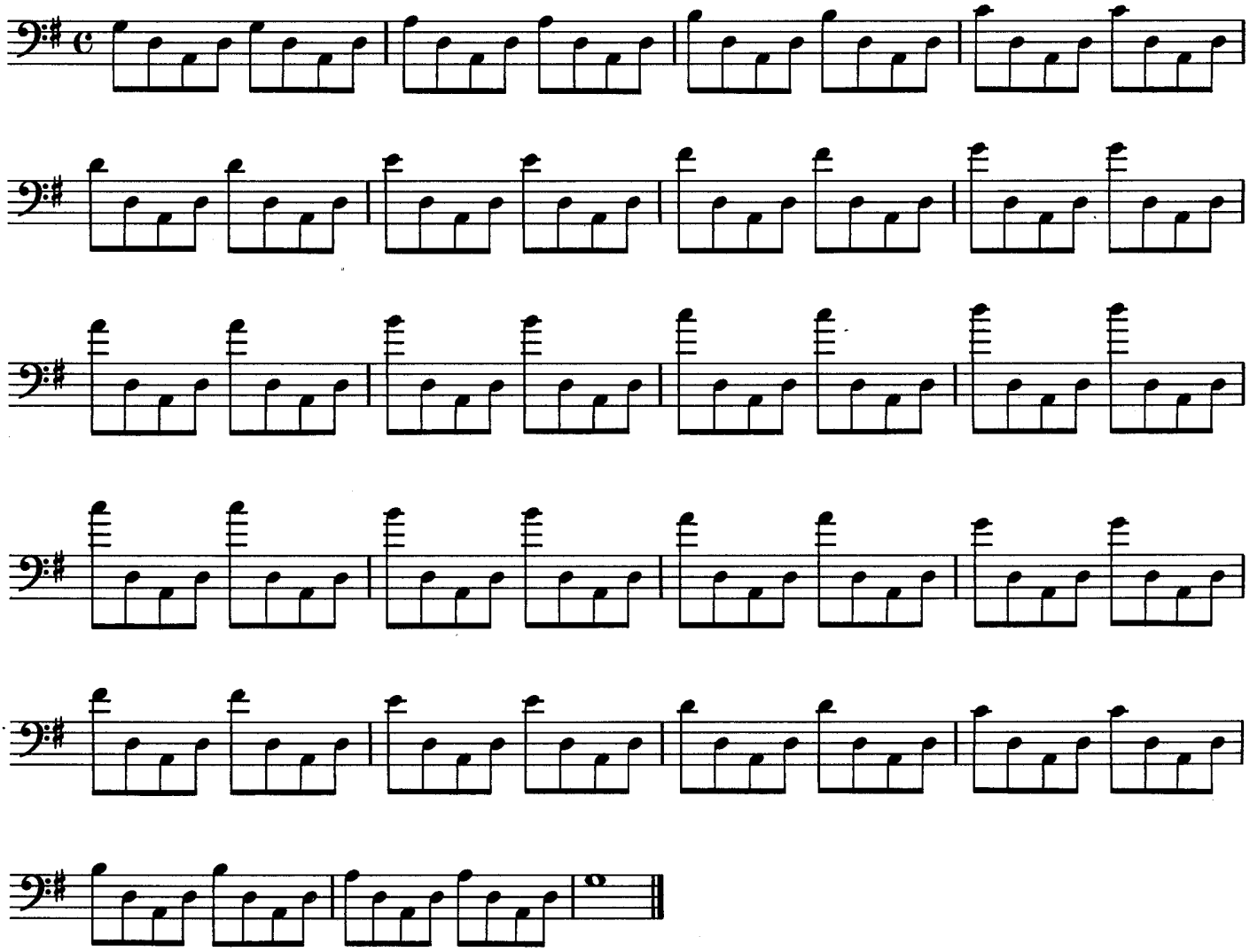
Stricharten zu IIa und b / Bowings to IIa and b



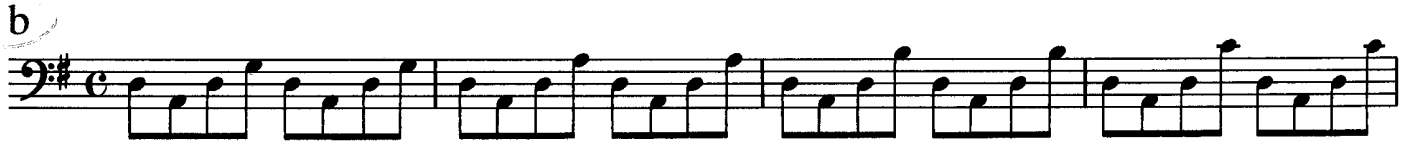
2 Stricharten auf 3 Saiten / Bowings across 3 strings

Grundübungen / Basic exercises III

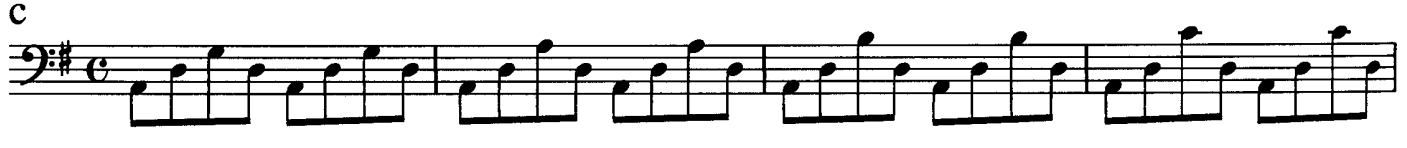
a



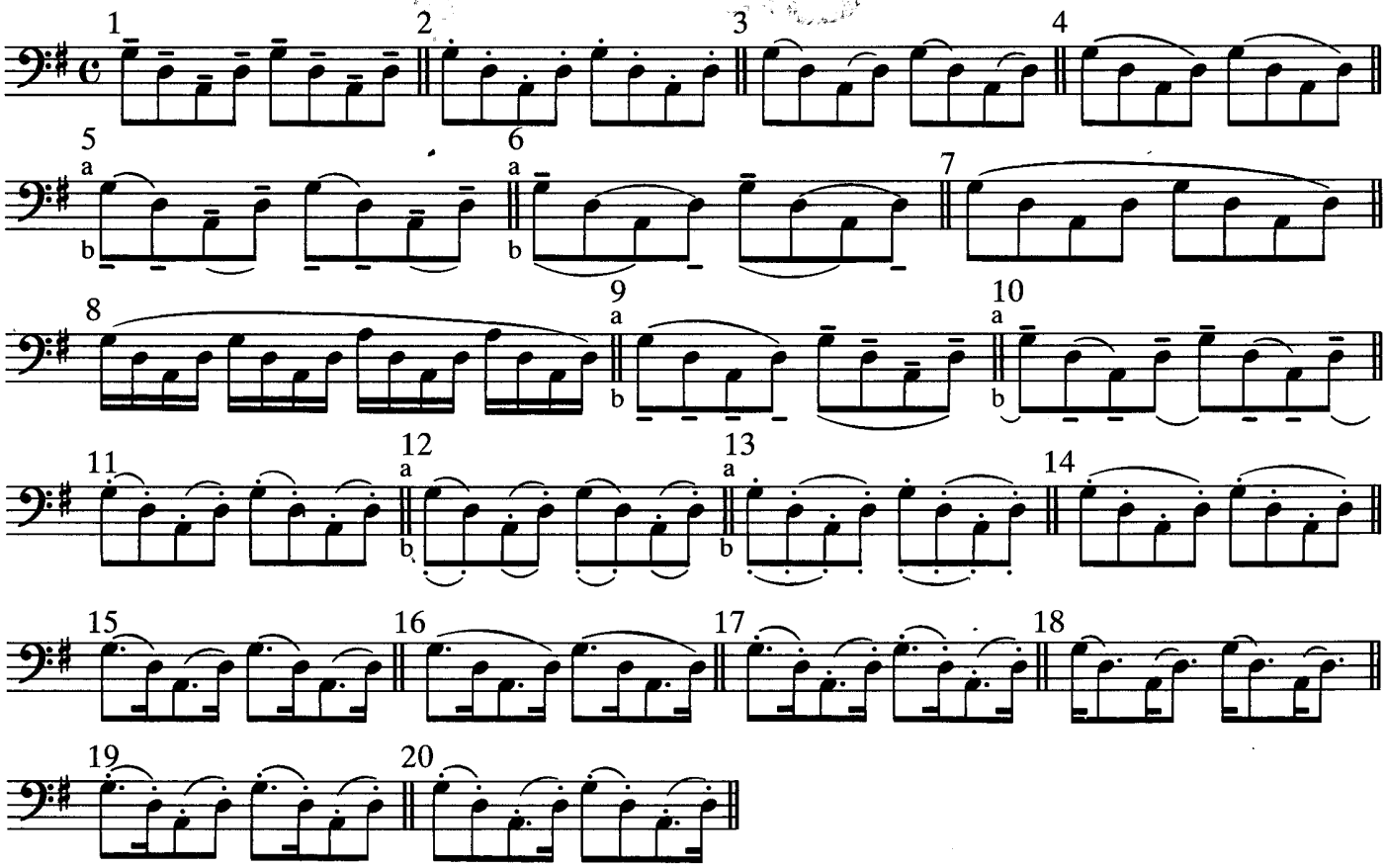
b



c



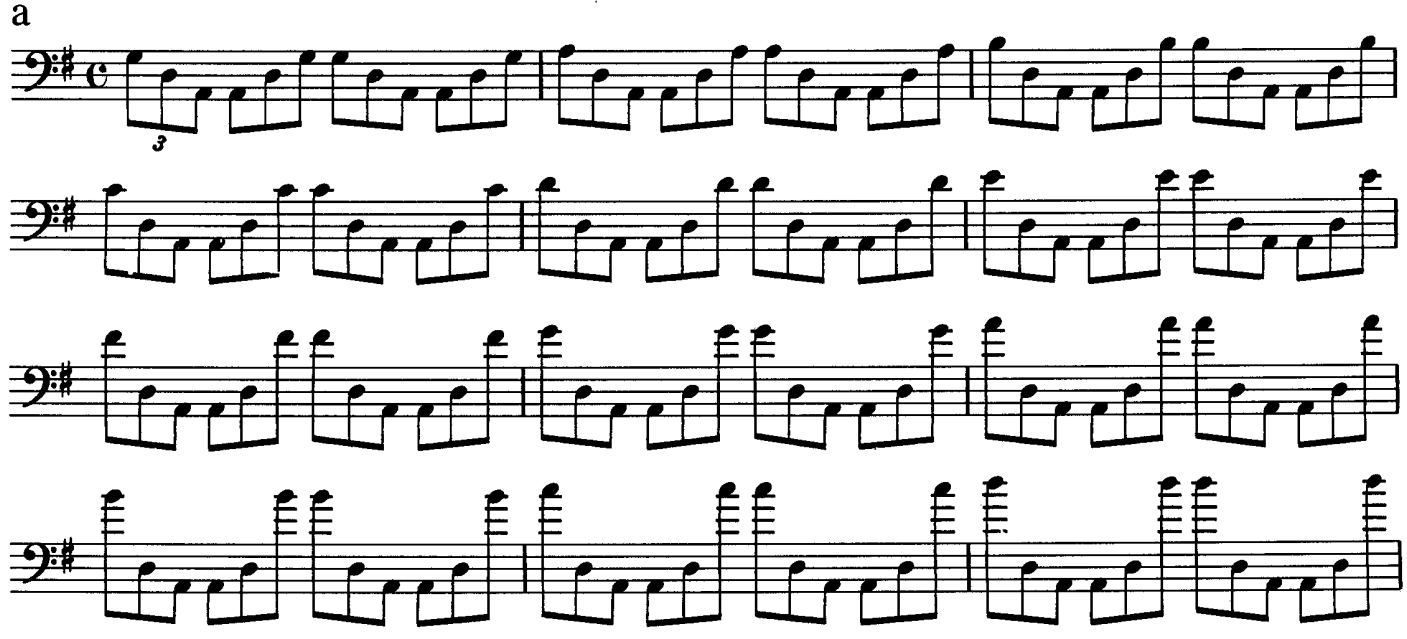
Stricharten zu IIIa, b und c / Bowings to IIIa, b and c

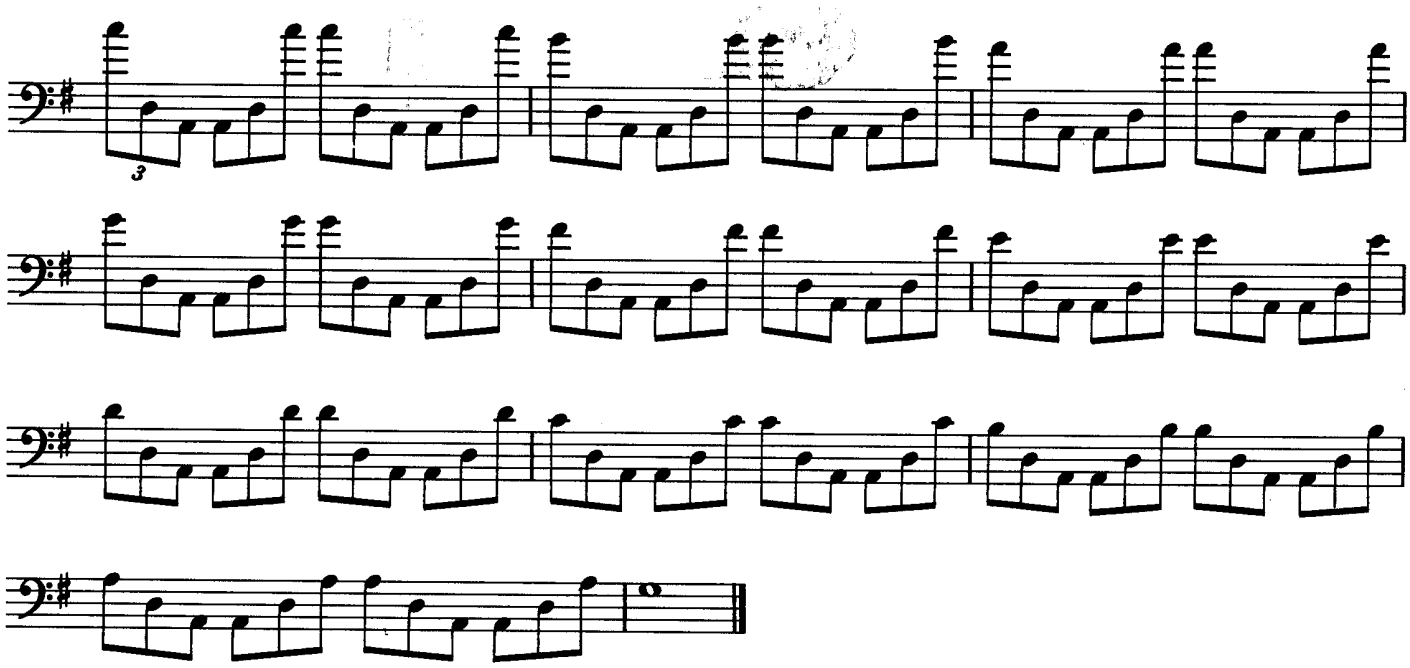


Am häufigsten kommen in der Sololiteratur die Stricharten Nr. 1–6 vor (nach den Grundübungen IIIa und c). Bowing styles Nos. 1–6 appear most frequently in solo-repertoire (after the basic exercises IIIa and c).

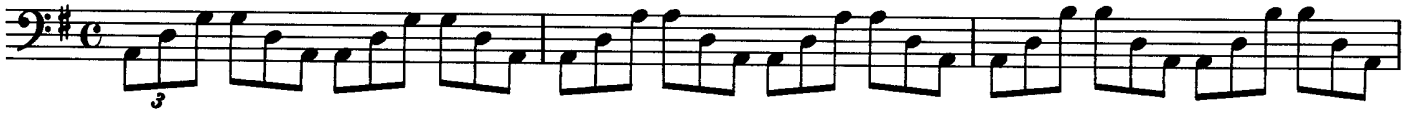
Grundübungen / Basic exercises IV

a

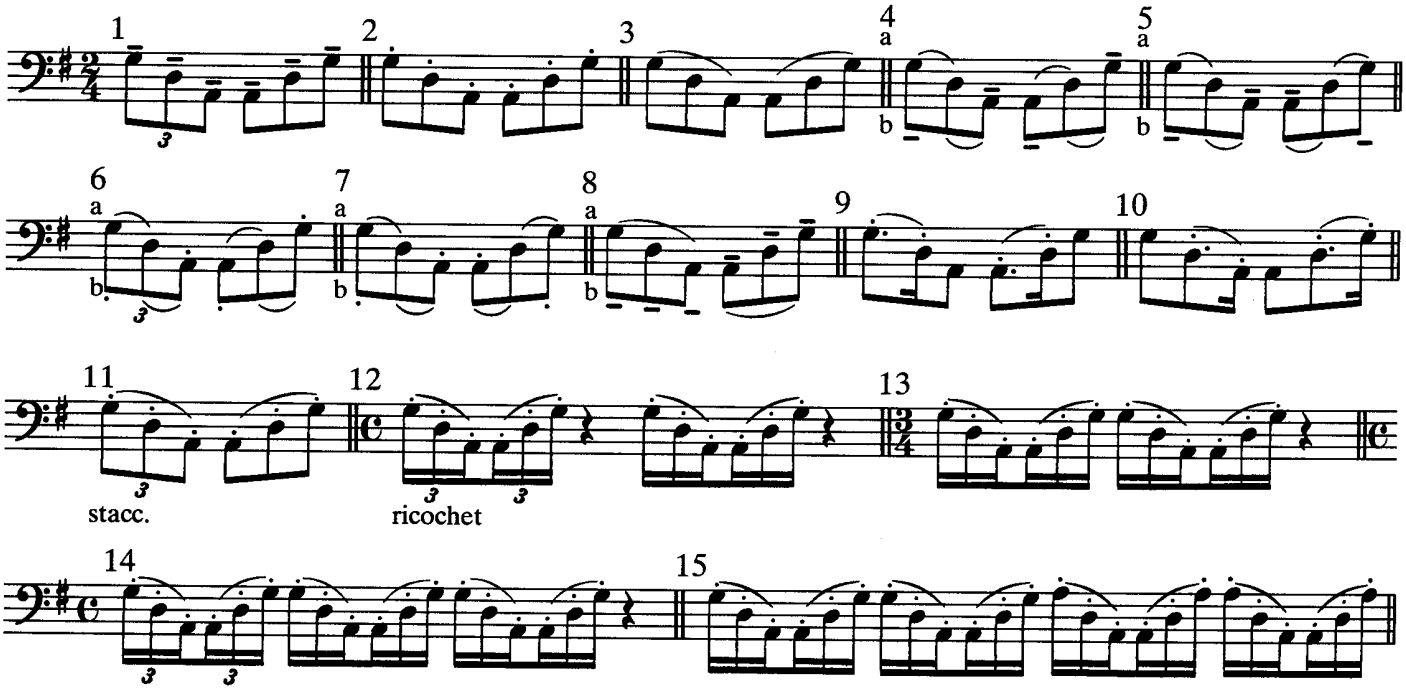




b



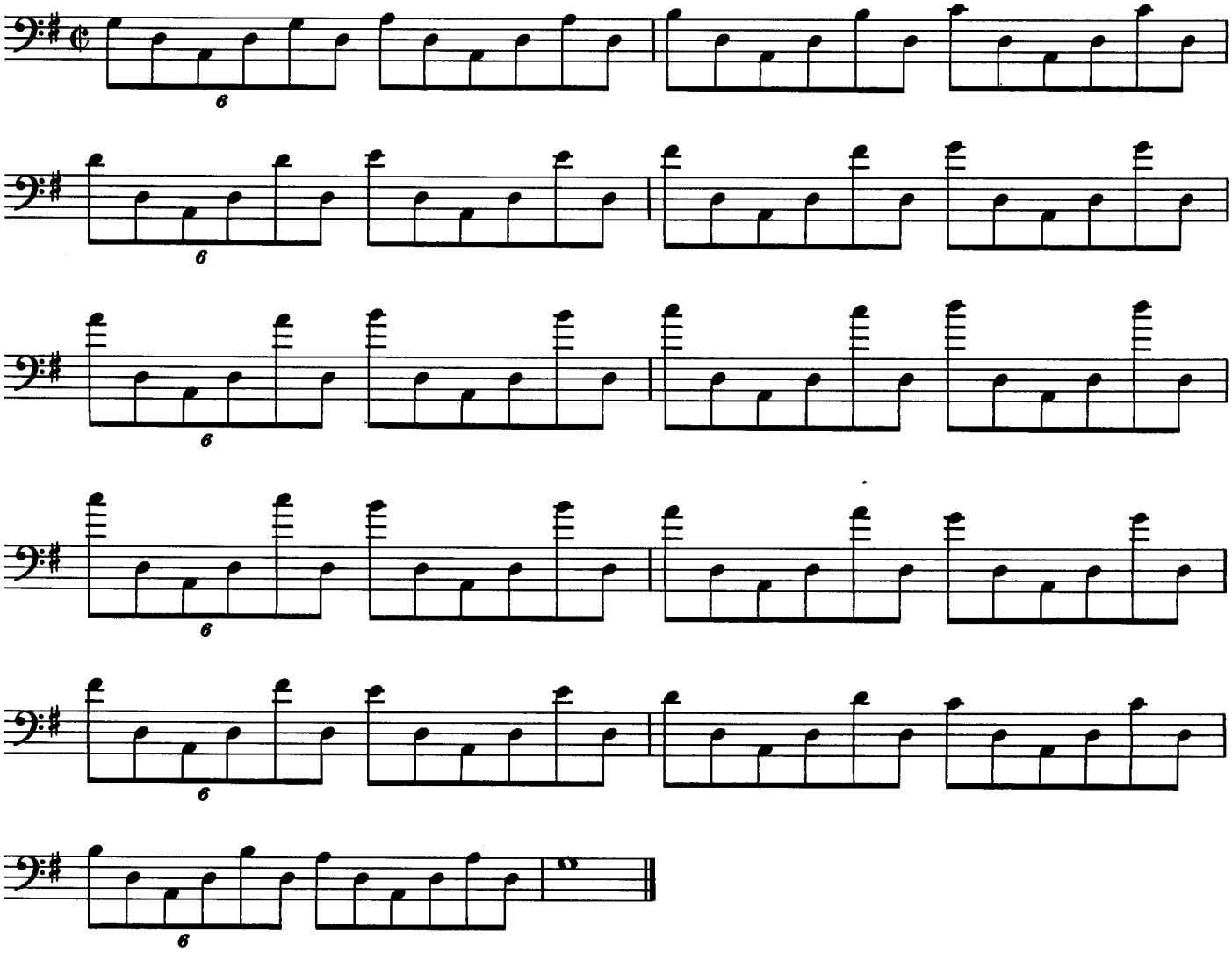
Stricharten zu IVa und b / Bowings to IVa and b



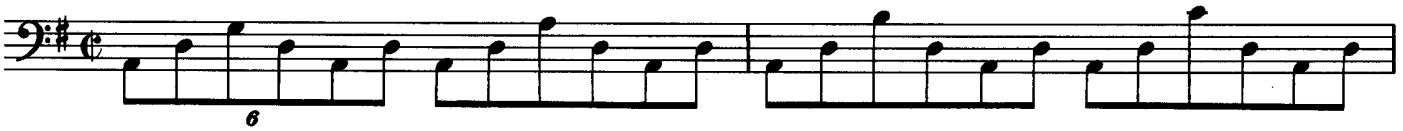
Am häufigsten kommen in der Solo-Literatur die Stricharten Nr. 3 und 15 vor (nach der Grundübung IVb). / Bowing styles Nos. 3 and 15 appear most frequently in solo-repertoire (after the basic exercises IVb).

Grundübungen / Basic exercises V

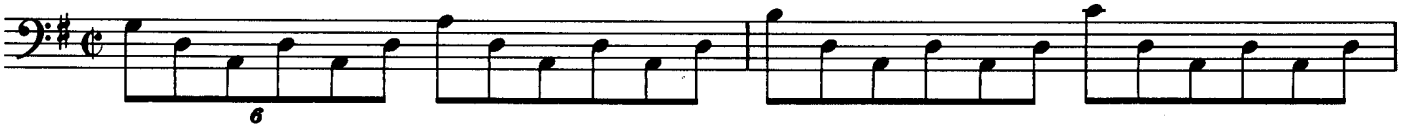
a



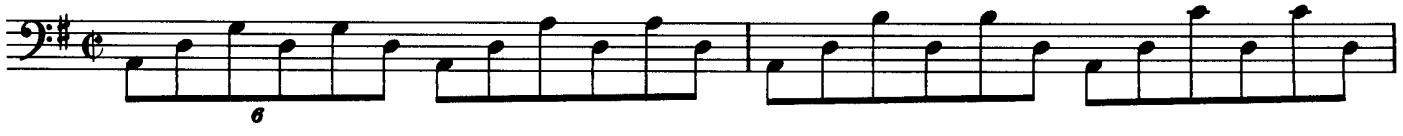
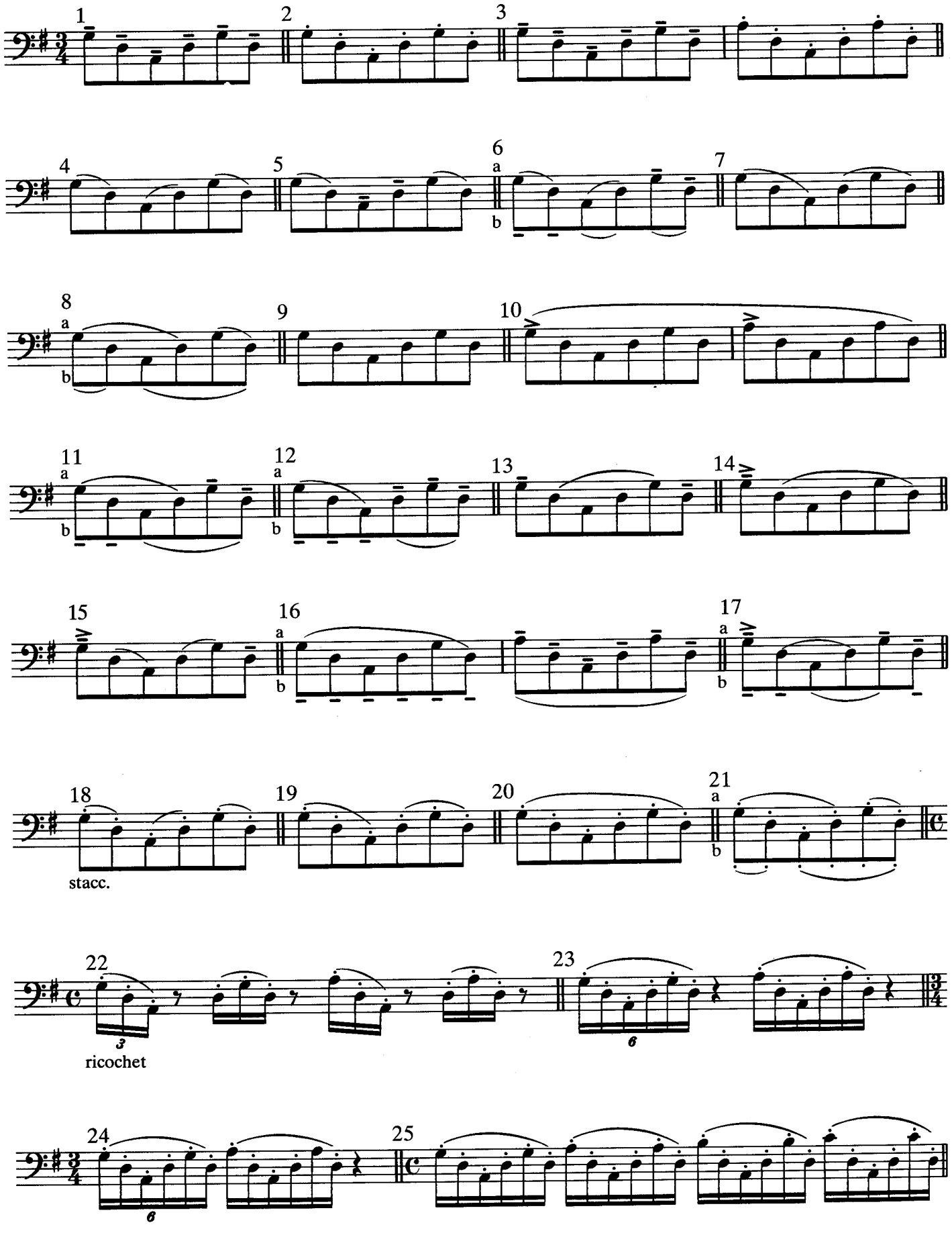
b



c



d



Stricharten zu Va, b, c und d / Bowings to Va, b, c and d