

# SCHIRMER'S SCHOLASTIC SERIES

*"Material for vocal and instrumental Study—from the very easiest to the most difficult."*

Volume 2

Twenty-five  
*Technical Exercises*

For  
VIOLA

By  
LOUIS SVEČENSKI

Price, \$1.00, net

G. SCHIRMER, Inc., NEW YORK

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# TWENTY-FIVE TECHNICAL EXERCISES

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# Twenty-five Technical Exercises for Viola

(In the Form of Models to be Extended in Practice)

By

LOUIS SVEČENSKI

I<sup>a</sup> = A-string  
II<sup>a</sup> = D-string  
III<sup>a</sup> = G-string  
IV<sup>a</sup> = C-string

The line following a finger-mark (1 ———) indicates how long the finger has to retain its place.

To be played very slowly and with full tone. Careful attention must be given to the position of the fingers, and to the intonation.

No. 1

The fingers are to be placed with great care as to correct position, and they should retain their places as long as possible. Play in moderately slow tempo.

No. 2

An exercise for strengthening and steadying the 3d finger, which is to be shifted with precision. Play in slow tempo and with full tone.

No. 3



To strengthen the 2d finger, shift boldly from the 1st to the 3d position; keep the 2d finger in its place and produce a full tone, playing in slow tempo.

No.4

An exercise for strengthening the 4th finger. Place it firmly and produce a clear and full tone with it. Play in slow tempo.

No.5

Change of positions –upward as well as downward– to be made with an unhesitating movement of the hand. Avoid sliding. Moderately slow tempo.

IV<sup>a</sup> corda - - - - -

No.6



To be played with full tone, using forceful and accentuated strokes of the bow. Tempo somewhat animated.

No. 7

*ff*

Use full length of bow for each measure; the passage from one string to another at the beginning of each measure must be carefully done, to insure evenness. Attention should be given to the even fall of the fingers throughout.

No. 8

*mf*

This page contains ten staves of musical notation, likely for a piano piece. The notation is written in a single system, with each staff containing two measures of music. The key signature is one flat (B-flat), and the time signature is 4/4. The music features a variety of note values, including eighth and sixteenth notes, and rests. There are several slurs and ties across the staves, indicating phrasing and continuity. The notation is clean and professional, typical of a published musical score.

To be practised slowly at first, using the full length of the bow; when played faster, the upper half of the bow should be used.

No. 9 *mf*

*poco allargando*



Evenness is to be observed throughout this exercise, and the change of positions must be as unnoticeable as possible.

No.10

The musical score for No.10 consists of 12 staves. The first staff is in 3/4 time with a key signature of one sharp (F#). The subsequent staves show a progression of key signatures: two sharps (F#, C#), three sharps (F#, C#, G#), and four sharps (F#, C#, G#, D#). The time signature changes to 2/4 for the final two staves. The music is characterized by rapid sixteenth-note passages, often grouped in fours or eights, and is heavily annotated with fingerings (1-4) and slurs to indicate phrasing and technique.

To be played first with two bows to a measure, in moderately slow tempo; then faster, taking a whole measure with one bow. The crossing of strings at the beginning of each measure must receive careful attention.

No. 11

IIa

restez. - - - - - restez. - - - - -

IIIa

IIa

restez. - - -

restez. - - -

IIa

IIa

IIa

restez. - - -

restez. - - -

restez. - - -



To be played with full tone, quite slowly; perfect intonation of the intervals at the end of every second measure.

No. 12

*f*

II<sup>a</sup>  
3

III<sup>a</sup>  
3

27388

To be practised with a soft but clear tone; great attention must be given to the crossing of the strings, to obtain evenness.

No. 13

To obtain clear tones in double-stopping, the fingers must strike the strings with force and precision. Play at first in very slow tempo, and raise the fingers high.

No. 14

To be played very slowly, with a sustained and singing tone. The slight accents are to be produced more by the "vibrato" than with the bow. The upper notes should enter smoothly, without interfering with the flow of the lower ones.

No. 15

Smooth legato playing on two strings. By retaining the 1st and 3d fingers in their places, a correct and firm position of the hand for playing octaves will be acquired.

No. 16

The change of bow and positions should be watched with attention, in order to obtain a mellow and clear tone. Moderately slow tempo.

No. 17



To be played with the lower part of the bow, attacking each group of the slurred notes with precision.

No. 18

In using the "half-position" the fingers should be as free in their movement as in the higher positions. Particular attention should be given to the placing of the fingers, so as to avoid a cramped position of the hand.

No. 19

To be played as slowly as possible; the increase of tone should be slow and gradual, and never at the cost of its quality.

No. 20

An exercise for shifting from the half-position to the second position, and back to the half-position.

No. 21

*mf*

The 1st finger is to be placed firmly, and its position should not be altered by the extension of the 4th finger. The change from the 4th to the 1st finger on the same note should be as smooth as possible.

No. 22

*mf*

To be played at the point of the bow, with renewed attack at each group of triplets; the bow must cling closely to the strings throughout.

No. 23

To acquire a good quality of tone in playing chords, they should be practised *piano* at first. Each note of the chord must be well stopped by firmly placed fingers.

No. 24

To be played with the upper part of the bow; the staccato scale should be started from the point, and as little bow as possible should be used for the scale.

No. 25