

TABLE OF CONTENTS

	(printed page number)
PART V	
SPECIAL POSITIONS OF THE STOPPING FINGERS	1
HALF POSITION	1
THE SHARPENED OR DOUBLE SHARPENED FIRST FINGER	
THE DOUBLE SHARP	12
INTRODUCING THE SHARPENED RE=RI	19
PREPARATORY EXERCISES FOR SHIFTING	
In connection with the sharpened first finger	26
THE SHARPENED OR DOUBLE SHARPENED SECOND FINGER	27
THE FLATTENED (LOWERED) THIRD FINGER	33
THE FLATTENED OR DOUBLE FLATTENED SECOND FINGER	
(Second finger in the place of the first finger)	49
PART VI	
CHROMATICISM	62
INTRODUCING THE SHARPENED DO=DI	
INTRODUCING THE FLATTENED TI=TA	62
PART VII	
ENHARMONICS	78
PART VIII	
PLAYING ON TWO STRINGS	
(Melodies with open string accompaniment)	81
PART IX	
DOUBLE STOPS	96
PART X	
THE MODES	112

PART V SPECIAL POSITIONS OF THE STOPPING FINGERS



HALF POSITION

1 2

Do Re
2 3

1 (2) 2 (3) (2)

*) 2



1 3 (2)

(2)

1 2 3

Do Re Mi
2 3 4

3 (1) 2 (4) (3) (2) (4)

*) 4



(4)

1 2 3

Do Re Mi
2 3 4

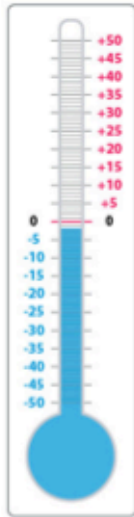
1 3 (4) (2) (4) (2)

*) 2



(2)

*) Play the whole piece in half position.



0 1 1 2 3 0 1 1 2 3 0 1 1 2 3 0 1 1 2 3 *)

0 1 2 3 4 0 1 2 3 4 0 1 2 3 4 0 1 2 3 4

0 1 2 3 4

0 1 2 2 0 2 2 2 3 3 3 3 3 4 4 4

F. Kuchler

1 2 3 2 1 3 4 0 3 4 0

L. Spohr

3 3 3 3 3 3

2 1 2 1 2 1 2 1 2 4 3 4 3 2 1 3 1 2

F. Kuchler

Moderato
half position

1 1 2 0 (2) (2) 0 1 2 3

(2) 1st position half position (2) 0 2

1 (2) (3) 0 1 3 0 2 1 0

1st position

half position 1st position

1 2 3 (4) (3) 0 4

F. Kuchler

*) When repeat change the parts. **) Practise with slurs and gradually speed up the tempo.



THE SHARPENED OR DOUBLE SHARPENED FIRST FINGER THE DOUBLE SHARP



$$\sharp\sharp = \times$$

0 1 \sharp 1 $\sharp\sharp$ 1 $\sharp\sharp\sharp$ 1 \times 1 \sharp 1 \times 1 \sharp 1 \times 1 \sharp 1 \times 1 \sharp 1 0

0 1 1 1 1 1 1 1 1 1 1 1 1 0

0 1 1 1 1 1 1 1 1 1 1 1 1 0

0 1 1 1 1 1 1 1 1 1 1 1 1 0

\sharp 2 1 1 1 1 1 1 2 1 2 1

3 1 1 1 1 1 1 3 1 3 1

4 1 1 1 1 1 1 4 1 4 1

4 1 1 1 1 1 1 4 1 4 1



Scales with the sharpened first finger

2 1 4 1

Do Ti Do Re Mi Fa



CANTARE!

DO RE MI FA SO LA TI DO DO TI LA SO FA MI RE DO TI LA SO FA MI RE DO

Notice the difference between basic and sharpened position of the first finger.

*) Draw in the missing accidentals for melodic and harmonic minor.



13

Musical notation for measures 13-15. The right hand features a complex melodic line with many sixteenth notes and slurs. The left hand provides a steady accompaniment with quarter notes and rests. Fingering numbers 1, 2, and 4 are visible in both hands.

16

Musical notation for measures 16-18. The right hand continues with intricate sixteenth-note patterns. The left hand has a more rhythmic accompaniment with quarter notes. Fingering numbers 4 and 0 are present.

19

Musical notation for measures 19-21. The right hand has a dense texture of sixteenth notes. The left hand accompaniment includes some triplet-like figures. Fingering numbers 1, 2, 3, 4, and 1 are used.

22

Musical notation for measures 22-24. The right hand features a series of slurred sixteenth-note runs. The left hand has a bass line with some slurs and rests. Fingering numbers 1, 2, and 2 are shown.

25

Musical notation for measures 25-28. The right hand has a very active melodic line with many slurs and sixteenth notes. The left hand accompaniment is simpler, with quarter notes and rests. Fingering number 4 is used in the right hand. The name "L. Spohr" is written in the upper right corner of the system.