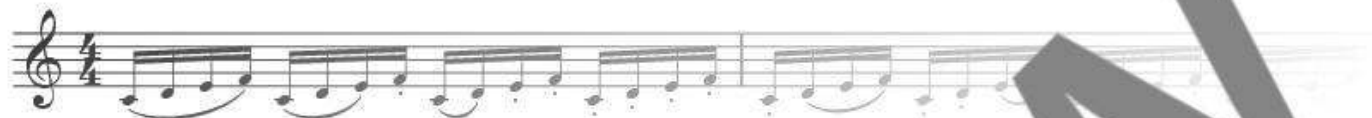


Teil I / Part I

Alle Tonleiter- und Akkordstudien können in unterschiedlichen Artikulationen geübt werden, wie das Notenbeispiel zeigt:

All scale and chord studies can be practised in different articulations as indicated in the following music example:

Tous les exercices de gammes et d'accords peuvent être exercés dans des articulations différentes comme décrit dans l'exemple musical suivant:



No. 1

C-Dur / C major / Ut majeur

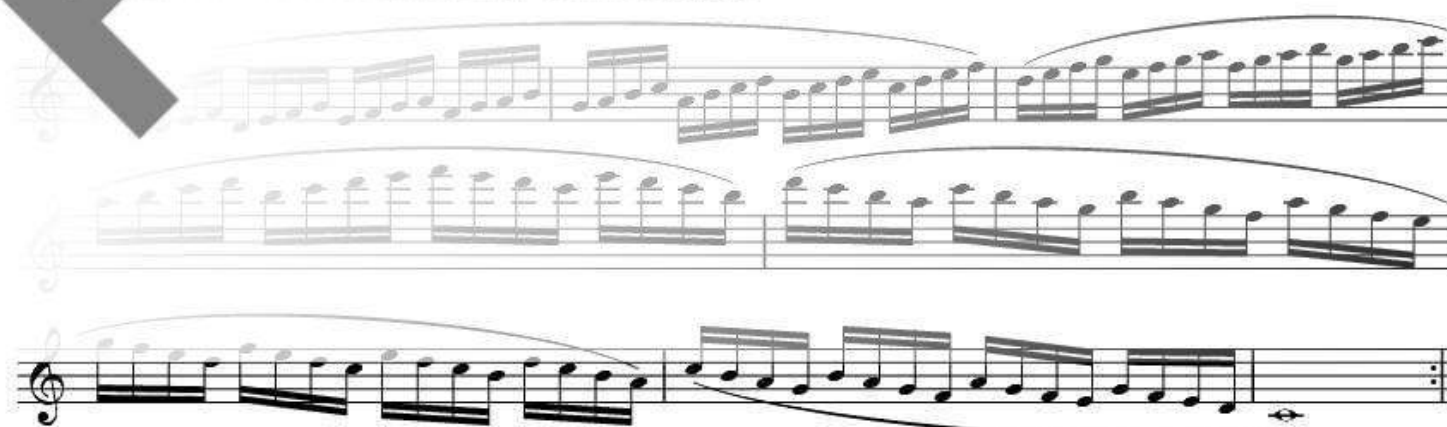
Tonleitern / Scales / Gammes



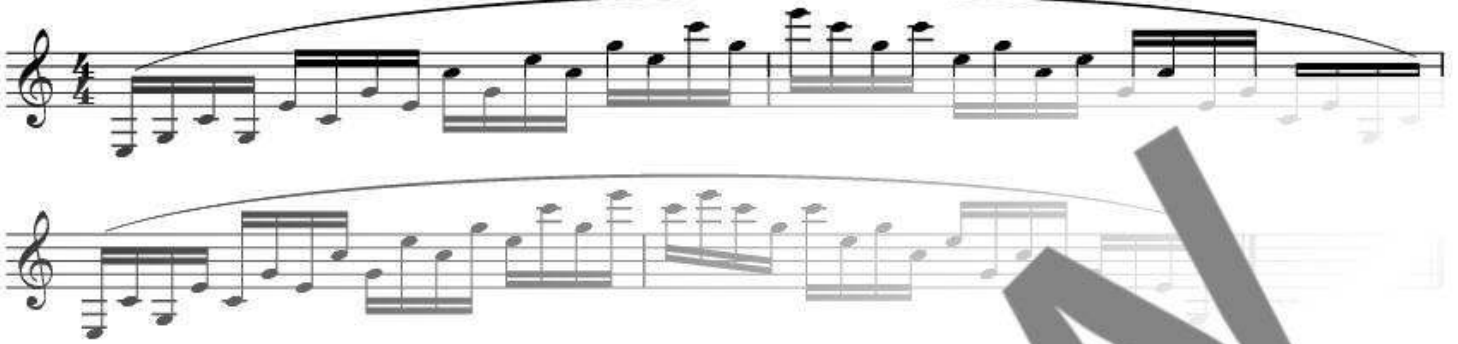
Gebrochene Akkordpassagen / Broken chord passages / Des roulades d'accords brisés



Gebrochene Tonleitern / Broken scales / Gammes brisées



Gebrochene Akkorde / Broken chords / Des accords brisés



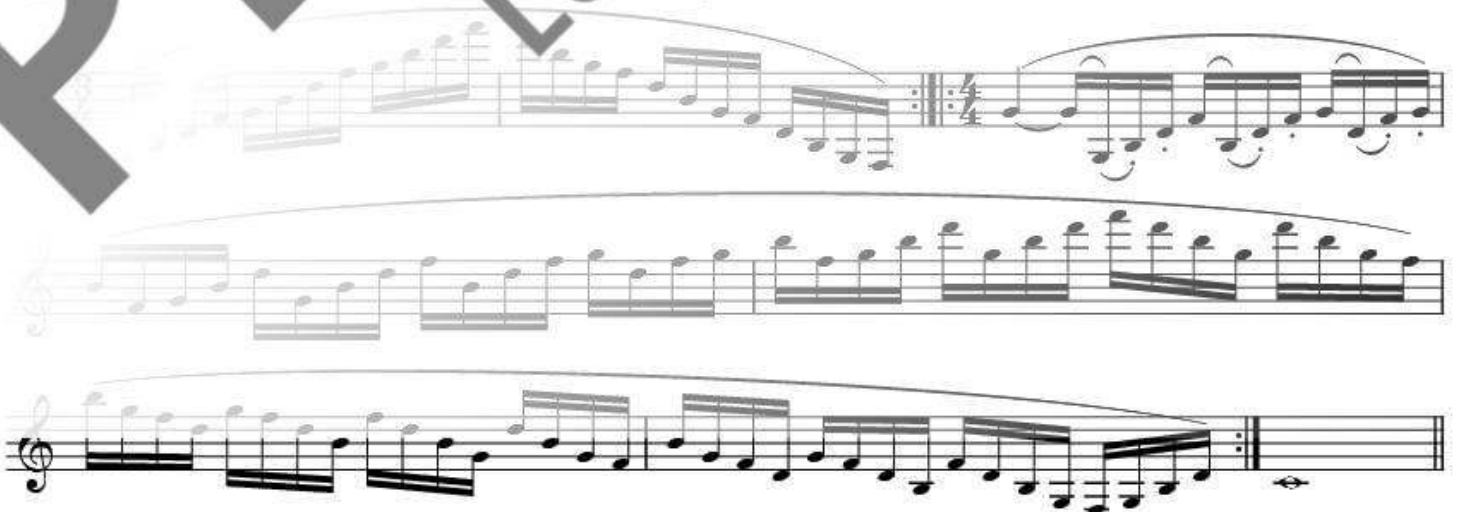
Two staves of musical notation in 4/4 time. The first staff shows a sequence of broken chords: G major, C major, F major, and D major. The second staff shows a sequence of broken chords: G major, C major, F major, and D major, with a descending line of notes in the final measure.

Auf- und absteigende Sequenzen / Ascending and descending sequences
Des séquences ascendantes et descendantes



Five staves of musical notation in 4/4 time. The first staff shows an ascending sequence of eighth notes: C4, D4, E4, F4, G4, A4, B4, C5. The second staff shows a descending sequence of eighth notes: C5, B4, A4, G4, F4, E4, D4, C4. The third staff shows an ascending sequence of eighth notes: C4, D4, E4, F4, G4, A4, B4, C5. The fourth staff shows a descending sequence of eighth notes: C5, B4, A4, G4, F4, E4, D4, C4. The fifth staff shows a sequence of eighth notes: C4, D4, E4, F4, G4, A4, B4, C5, D5, C5, B4, A4, G4, F4, E4, D4, C4.

Septakkorde / Seventh chords / Des accords de septième



Three staves of musical notation in 4/4 time. The first staff shows a sequence of seventh chords: G7, C7, F7, and D7. The second staff shows a sequence of seventh chords: G7, C7, F7, and D7. The third staff shows a sequence of seventh chords: G7, C7, F7, and D7.

Two systems of musical notation for the 'Terzen' exercise. Each system consists of two staves. The first system starts with a repeat sign. The notes are beamed together in groups of three, with a slur over each group. The second system continues the pattern with similar beaming and slurs.

Terzen / Thirds / Des tierces

Two systems of musical notation for the 'Quarten' exercise. Each system consists of two staves. The first system starts with a repeat sign. The notes are beamed together in groups of four, with a slur over each group. The second system continues the pattern with similar beaming and slurs.

Quarten / Fourths / Des quarts

Two systems of musical notation for the 'Quinten' exercise. Each system consists of two staves. The first system starts with a repeat sign. The notes are beamed together in groups of five, with a slur over each group. The second system continues the pattern with similar beaming and slurs.

Quinten / Fifths / Des quintes

Two systems of musical notation for the 'Quinten' exercise. Each system consists of two staves. The first system starts with a repeat sign. The notes are beamed together in groups of five, with a slur over each group. The second system continues the pattern with similar beaming and slurs.

PREVIEW
Low Resolution

The first section of the exercise consists of two staves of music. The first staff begins with a treble clef, a key signature of one flat (B-flat), and a common time signature (C). It contains a sequence of eighth and sixteenth notes, some beamed together, and rests. The second staff continues the sequence with similar note values and rests, ending with a double bar line.

Sexten / Sixths / Des sixtes

The second section of the exercise consists of four staves of music. The first staff begins with a treble clef, a key signature of one flat (B-flat), and a 4/4 time signature. It contains a sequence of eighth and sixteenth notes, some beamed together, and rests. The subsequent staves continue the sequence with similar note values and rests, ending with a double bar line.

Septimen / Sevenths / Des septièmes

The third section of the exercise consists of three staves of music. The first staff begins with a treble clef, a key signature of one flat (B-flat), and a 4/4 time signature. It contains a sequence of eighth and sixteenth notes, some beamed together, and rests. The subsequent staves continue the sequence with similar note values and rests, ending with a double bar line.

Okta / Octaves / Octaves

The fourth section of the exercise consists of three staves of music. The first staff begins with a treble clef, a key signature of one flat (B-flat), and a 4/4 time signature. It contains a sequence of eighth and sixteenth notes, some beamed together, and rests. The subsequent staves continue the sequence with similar note values and rests, ending with a double bar line.

PREVIEW

Low Resolution

No. 2

a-Moll / A minor / La mineur

Tonleitern / Scales / Gammes
harmonisch / harmonic / harmonique

melodisch / melodic / mélodique

Gebrochene Tonleitern / Broken scales / Passages / Les gammes d'accords brisés

Gebrochene Tonleitern / Broken scales / Gammes brisées
harmonisch / harmonic / harmonique