

Hugo Becker

Finger- und Bogenübungen

Finger and Bowing Exercises

für Violoncello
for Violoncello

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PREVIEW
Low Resolution

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Finger- und Bogen-Übungen

Finger and Bowing Exercises

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I Streck- und Geläufigkeits-Übungen

I Finger-extension and Velocity Exercises

The page features six staves of musical notation for violin. Each staff consists of two measures. The first measure of each staff begins with a treble clef, a key signature of one sharp, and a common time signature. The second measure begins with a bass clef, a key signature of one sharp, and a common time signature. The music consists of eighth-note patterns primarily using the first and second fingers. Measure 1 of the first staff shows a pattern starting with the first finger. Measures 2 through 6 show various patterns where the first finger remains stationary while the second finger moves. A large, diagonal watermark reading "PREVIEW" in bold letters and "Low Resolution" in smaller letters is overlaid across the music.

Der erste Finger bleibt stets liegen, der zweite nur da, wo es die Figur gestattet.
Hold 1st finger all the time and 2nd finger wherever possible.

Jede Gruppe mehrmals wiederholen.
Repeat each group several times.

etc. etc. etc.

3

Übung zur gleichmäßig leichten Verbindung zweier Saiten durch Handgelenk, ohne Heben des Armes.
Exercise for the light and even passage from one string to another using the wrist without raising the arm.

4

5

6

7

8

PREVIEW
Low Resolution

9

Sheet music for cello, page 5, showing measures 5 through 16. The music includes various bowing and rhythmic markings. A large, semi-transparent watermark reading "PREVIEW" diagonally and "Low Resolution" vertically is overlaid on the music.

Der Daumen bleibt hinter dem Hals des Instrumentes.

Keep thumb behind neck of instrument.

N.B. dito.

Saitenübergang gleichmäßig, durch das Handgelenk ausführen.

Pass across the strings evenly, using the wrist.

The image shows a page of cello sheet music. The music is arranged in six staves, each with a different key signature and time signature. The first staff starts with a bass clef and common time, followed by a treble clef and common time, then a bass clef and common time again. The subsequent staves switch between treble and bass clefs, with various key signatures including C major, G major, D major, A major, E major, and B-flat major. The music consists primarily of eighth-note patterns, with some sixteenth-note figures and grace notes. Large, semi-transparent text 'PREVIEW' is written diagonally across the top half of the page, and 'Low Resolution' is written diagonally across the bottom half. The background features a light gray grid pattern.



II Tonleiter-Übungen

Jeden Lagewechsel so ausführen, daß alle Finger gleichzeitig in die neue Stellung rücken. Vorbereitende Übung:

Dieses Prinzip des Lagenwechsels ist nun bei Studium der Tonleitern anzuwenden. Es folgen alle Dur- und Moll-Tonleitern durch 2 und 4 Oktaven. Bei fortgesetztem Studium sollen die Hilfsnoten, welche die jeweilige Lage bestimmen, nach und nach immer kürzer werden, zuerst als $\frac{1}{16}$ mit vorangehendem $\frac{1}{8}$ = $\text{Bass} \frac{1}{16}$, später als kurzer Vorweg $\frac{1}{8}$, bis sie zuletzt unkenbar sind.

*Always move all fingers together when changing position
Preparatory exercise:*

II Scale Exercises

The method of changing position will now be applied to all major and minor scales over 2 and 4 octaves. Begin by playing each auxiliary note as a 32nd (demisemiquaver) preceded by a dotted 16th (semiquaver) = $\text{Bass} \frac{1}{16}$. Reduce its length gradually to an acciaccatura until it finally becomes inaudible.

All major and minor scales
over 2 octaves

Studium der Dur- und Moll-Tonleitern
durch 2 Oktaven

C-Dur
G major

e-Moll
e minor

