

FOREWORD

Through the years many of my colleagues and students have used parts of this book by copying and passing it on to their friends and pupils. This process became cumbersome as the requests increased. Also, many times discussion of the fundamentals was half understood and the exercises became distorted and misused. Therefore, I have decided to publish this complete method. I hope it will help those who are somewhat familiar with its use, and induce those who see it for the first time to investigate its possibilities. The apparent resemblances to other exercises are due to the use of permutative variations. It is intended to show the mathematical possibilities on a four stringed instrument. In this instance the instrument is the violoncello.

The contention is that in order to produce music on an instrument one has to learn the available steps as one learns the alphabet; the combinations thereof will provide us with "syllables", then "words" (phrases), and eventually the ability to play a musical composition will come within reach. Too often gifted instrumentalists learn to jump and skip without the awareness of how to walk.

It is not my intention to suggest the neglect of other books, methods, and exercises. Their use is imperative in most instances. However, as I am using samples and patterns to show available combinations, the most important element should be the attempt to ignite the dormant imagination and to stop the time-wasting mechanical repetition of a written text. Each player has to evolve his own patterns and exercises (teachers must do the same for their pupils) to suit the individual needs according to the physical and musical characteristics and available time. I do hope this "method" will give as much satisfaction and results to its future users as it has given me through the years.

I would like to express my thanks to two of my dear friends and colleagues, Victor Aitay and George Bekefi, for their invaluable and devoted help in preparing this publication.

Janos Starker
Bloomington, Indiana, 1961

POSITION EXERCISES

Four Finger Position Exercises

Second Position A

One finger is resting on the string while the other fingers are playing all available combinations on the neighboring string.

The purpose is to strengthen fingers, to establish intonation within the given position to develop the "tendency" intonation.

The constantly changing double stops are parts of different harmonies, and so they require adjustments accordingly.

The four finger positions intend to establish between the first and fourth fingers, when placed on neighboring strings, the interval of seventh, or third, when reversed. The same is valid for the three finger positions between the first and third fingers. The positions are numbered according to the chromatic instead of the traditional diatonic scale. A denotes the repeated figures, when on the higher string, and B the same on the lower string.

To develop speed, trill, use the rhythmic patterns given on the following page.

All the exercises in this book should be practised in all available positions and on all strings.

The aspect of visualization of the instrument should be evident.

For beginners one should omit double stops until the fingers have obtained some strength.

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Second Position B

Seven rows of musical notation in bass clef, each containing four measures. The notation includes various rhythmic patterns and fingerings. The first six rows are in a key with one flat (B-flat), and the seventh row is in a key with two flats (B-flat and E-flat). Fingerings are indicated by numbers 1-4 above the notes. Slurs are used to group notes across measures. The patterns progress from simple eighth-note runs to more complex rhythmic structures.

Rhythmic Patterns

Two rows of musical notation in bass clef, 2/4 time signature. The first row contains four measures with rhythmic patterns involving eighth and sixteenth notes, some with triplets. The second row contains four measures with similar rhythmic patterns. The notation includes slurs and accents. The first measure of the first row is followed by a double bar line and a common time signature change to C.

Second Position A with extensions

The exercises for Second Position A are arranged in five rows:

- Row 1: Four measures. Fingerings: (1, 2), (1, 3), (1, 4), (2, 3). Extensions: 1, 1, 1, 1.
- Row 2: Four measures. Fingerings: (2, 4), (3, 4), (0, 2), (0, 3). Extensions: 1, 1, 1, 1.
- Row 3: Four measures. Fingerings: (0, 4), (1, 3), (1, 4), (0, 1). Extensions: 1, 2, 2, 2.
- Row 4: Four measures. Fingerings: (1, 2), (1, 4), (0, 1), (1, 2). Extensions: 3, 3, 3, 4.
- Row 5: Two measures. Fingerings: (1, 3), (0, 1). Extensions: 4, 4.

Note the omission of combinations where the first finger is not engaged actively. It is suggested to use extensions only when unavoidable. In the omitted bars the hand is actually in the next higher position.

Example

The example shows a sequence of notes: G2 (fingering 2), A2 (fingering 4), B2 (fingering 1), C3 (fingering 1). An extension of 3 is indicated below the C3 note.

Second Position B with extensions

The exercises for Second Position B are arranged in three rows:

- Row 1: Four measures. Fingerings: (1), (1), (1), (1). Extensions: 1, 2, 1, 3, 1, 4, 2, 3.
- Row 2: Four measures. Fingerings: (1), (1), (1), (1). Extensions: 2, 4, 3, 4, 0, 2, 0, 3.
- Row 3: Four measures. Fingerings: (1), (2), (2), (2). Extensions: 0, 4, 1, 3, 1, 4, 0, 1.

Second Position B (Continued)

Two staves of musical notation in bass clef, showing exercises for the second position. The first staff contains three measures of eighth-note patterns with fingerings 1-2, 1-4, and 0-1. The second staff contains three measures with fingerings 1-2, 1-3, and 0-1. The exercises involve moving between strings while maintaining a consistent hand position.

Foremost consideration should be given to keep the left hand in an identical position in relation to the strings, throughout the entire length of string. Therefore double fifths are omitted. However, the frequent use of double fifths with the first finger justifies its application. It is suggested to delay the practising of double fifths even with the first finger.

CONTROL EXERCISES

Second Position I

Two staves of musical notation in bass clef, showing control exercises for the second position. The first staff contains two measures of eighth-note patterns with fingerings 1-2 and 4-2. The second staff contains two measures of eighth-note patterns. The exercises involve moving between strings while maintaining a consistent hand position.

Second Position II and III

Two staves of musical notation in bass clef, showing control exercises for the second position. The first staff contains two measures of eighth-note patterns with fingerings 1-2-3 and 3-4-2-3. The second staff contains two measures of eighth-note patterns. The exercises involve moving between strings while maintaining a consistent hand position.

Second Position IV (Extension)

Two staves of musical notation in G major, 2/4 time. The first staff starts with a treble clef and a key signature of one sharp (F#). The second staff starts with a bass clef and a key signature of one sharp (F#). The music consists of eighth-note patterns with slurs and fingerings (1, 2, 4) indicated above the notes.

The purpose of the control exercise is to verify the results obtained by the position exercises and to release the excessive pressure applied while playing double stops. . . . Exercise III refers to the given alternate fingering (extension).

Four Finger Position Exercises

Eighth Position A

Two columns of musical notation. The left column is titled 'Four Finger Position Exercises' and the right column is titled 'Eighth Position A'. Each column contains four rows of two staves each (treble and bass clef). The exercises consist of eighth-note patterns with slurs and fingerings (1, 2, 3, 4) indicated above the notes. The key signature is one sharp (F#) for both columns.

The combinations with open strings are omitted from here on. Their use is left to the player's discretion.

Eighth Position B: follow those in Second Position B, page 8.

Eighth Position A with extensions

The musical notation for Eighth Position A with extensions consists of three rows of exercises on a bass clef staff with a key signature of one sharp (F#). Each exercise is a sequence of eighth notes, with some notes beamed together and others separated. The exercises are as follows:

- Row 1: Four exercises. The first is labeled 'II' and '1' above the staff. The second is labeled '1' and '3' above the staff. The third is labeled '1' and '4' above the staff. The fourth is labeled '2' and '3' above the staff.
- Row 2: Four exercises. The first is labeled '2' and '4' above the staff. The second is labeled '4' above the staff. The third is labeled '1' and '3' above the staff. The fourth is labeled '1' and '4' above the staff.
- Row 3: Four exercises. The first is labeled '1' and '2' above the staff. The second is labeled '1' and '4' above the staff. The third is labeled '1' and '2' above the staff. The fourth is labeled '1' and '3' above the staff.

Eighth Position B with extensions: follow those in Second Position B, page 9.

CONTROL EXERCISES

Eighth Position I

The musical notation for Eighth Position I control exercises consists of two rows of exercises on a bass clef staff with a key signature of one sharp (F#). Each exercise is a sequence of eighth notes, with some notes beamed together and others separated. The exercises are as follows:

- Row 1: Five exercises. The first is labeled '1' and '2' above the staff. The second is labeled '4' above the staff. The third, fourth, and fifth exercises do not have labels above them.
- Row 2: Five exercises. The first exercise is labeled 'II' below the staff. The other four exercises do not have labels above them.

Eighth Position II-III-IV: follow those in second position, pages 10-11.

It is understood that all control exercises have to be practised in all positions and on all four strings, parallel with the progress in the basic position patterns.

SERIAL CONTROL EXERCISES

Four Finger Positions



In order to cover all of the four finger positions, start the same exercise also one half step higher.

SERIAL CONTROL EXERCISES

Four Finger Position Exercises with extensions

The image displays seven staves of musical notation for bass clef, each containing four measures of exercises. The exercises are designed to train four-finger positions with extensions. The first staff includes Roman numerals I, II, III, II, I under the first two measures. The second staff has the word *simile* above the third measure. The exercises progress through various chromatic and diatonic sequences, often using slurs and fingerings (1-4, 2-3, 3-4) to indicate specific techniques.

Follow instructions on the previous page.

Three Finger Position Exercises

First Position A

The musical score is organized into five staves, each containing four measures of exercises. The exercises are labeled with Roman numerals and fingerings:

- Staff II:** Four measures, each starting with a bass clef and a common time signature. The exercises are labeled with Roman numeral II and fingerings 1, 1, 1, 1.
- Staff III:** Four measures, each starting with a bass clef and a common time signature. The exercises are labeled with Roman numeral III and fingerings 1, 1, 1, 1.
- Staff III:** Four measures, each starting with a bass clef and a common time signature. The exercises are labeled with Roman numeral III and fingerings 1, 2, 2, 2.
- Staff III:** Four measures, each starting with a bass clef and a common time signature. The exercises are labeled with Roman numeral III and fingerings 2, 2, 3, 3.
- Staff III:** Four measures, each starting with a bass clef and a common time signature. The exercises are labeled with Roman numeral III and fingerings 3, 3, 3, 3.

The three finger position exercises include all available combinations, with extensions. Note the combinations where the use of the half step results in an incomplete position. The interval between the first and third finger will be a sixth or diminished seventh reversed a fourth or an extended third.

First Position B: reverse the above exercise as in Second Position B of four finger exercises on page 8.

SERIAL CONTROL EXERCISES

Three Finger Positions

The first row of musical notation consists of five measures. Each measure contains a sequence of notes with a slur above them and a fingering number (1, 2, or 3) above the notes. The notes are: \flat 4, \flat 5, 6, 7, \flat 7, 6, 5, 4. The fingering numbers are: 3, 2, 1, 2, 3, 1, 2, 1, 3, 1, 3, 1. Below the staff, Roman numerals are placed under the first four measures: I, II, III, II, I.

The second row of musical notation consists of four measures. Each measure contains a sequence of notes with a slur above them and a fingering number (3) above the notes. The notes are: \flat 4, \flat 5, 6, 7, \flat 7, 6, 5, 4. The fingering number is 3.

The third row of musical notation consists of four measures. Each measure contains a sequence of notes with a slur above them and a fingering number (3) above the notes. The notes are: \flat 4, \flat 5, 6, 7, \flat 7, 6, 5, 4. The fingering number is 3.

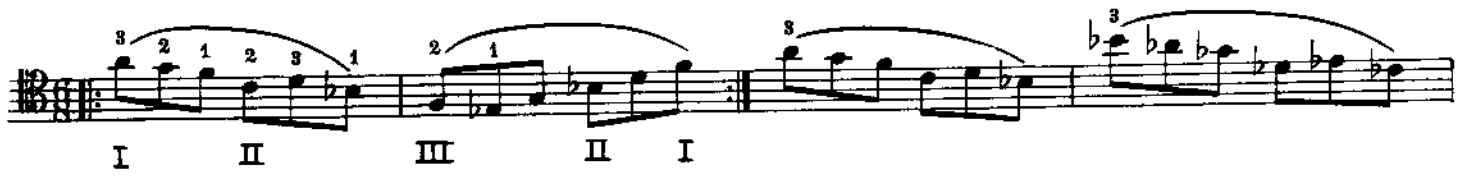
The fourth row of musical notation consists of four measures. Each measure contains a sequence of notes with a slur above them and a fingering number (3) above the notes. The notes are: \flat 4, \flat 5, 6, 7, \flat 7, 6, 5, 4. The fingering number is 3.

The fifth row of musical notation consists of four measures. Each measure contains a sequence of notes with a slur above them and a fingering number (3) above the notes. The notes are: \flat 4, \flat 5, 6, 7, \flat 7, 6, 5, 4. The fingering number is 3.

Note that the three finger serial exercise starts in the position which is considered the last four finger position. The reason is to complete the exercise pattern.

SERIAL CONTROL EXERCISES

Three Finger Positions with extensions



Observe the same as on previous page.
For all serial exercises use rhythm samples from page 15.

Thumb Position Exercises A

The image displays eight staves of musical notation for guitar exercises. Each staff contains four measures of music, with various fingerings and thumb positions indicated. The exercises are organized into two main sections: the first four staves are labeled 'I' and 'II' at the beginning, and the last four staves are labeled 'I' and 'II' at the beginning of each measure. The exercises involve playing eighth notes in pairs, often with a thumb position indicated by a 'Q' symbol. Fingerings are indicated by numbers 1, 2, and 3 above the notes. The exercises are designed to improve thumb position technique and finger dexterity.

Thumb Position Exercises (Continued)

Seven staves of musical notation for thumb position exercises. Each staff contains four measures of music. The exercises involve various fingerings (1, 2, 3) and articulation (accents) on the strings, often with slurs over groups of notes. The exercises are designed to establish an octave interval between the thumb and the third finger.

The use of the fourth finger can be added according to the player's desire and ability.

A single staff of musical notation showing six measures of exercises. The first five measures feature a 1-4 fingering pattern, and the sixth measure features a 1-2 fingering pattern. The exercises include slurs and accents, and end with "etc."

The thumb position exercises intend to establish the constant interval of an octave between the thumb and the third finger, respectively on the lower and higher strings, or the interval of a second when reversed. Only some of the extended or narrow positions /line 5, bars 3-4/ demand that the hand leaves the octave interval. This interval of an octave is identical with a fourth on one string. Therefore not only the facility of playing octaves develops, but simultaneously the hand is set for playing artificial harmonics.

Thumb Position B

As in four finger position exercises, move fingers on D string.

CONTROL EXERCISES

Thumb Position I

First system of musical notation for Thumb Position I. It consists of two staves. The top staff begins with a treble clef, a key signature of one flat (B-flat), and a 4/4 time signature. The tempo is marked 'Q' (Quarter). The first measure contains a quarter note G4, followed by a beamed eighth-note pair of A4 and B4, and another quarter note C5. Fingering numbers 1, 3, and 2 are placed above the notes. The rest of the system contains a sequence of eighth and quarter notes, mostly beamed in pairs, with various slurs and ties.

Thumb Position II

First system of musical notation for Thumb Position II. It consists of two staves. The top staff begins with a treble clef, a key signature of two flats (B-flat and E-flat), and a 4/4 time signature. The tempo is marked 'Q' (Quarter). The first measure contains a quarter note G4, followed by a beamed eighth-note pair of A4 and B4, and another quarter note C5. Fingering numbers 1, 3, and 2 are placed above the notes. The rest of the system contains a sequence of eighth and quarter notes, mostly beamed in pairs, with various slurs and ties.

Thumb Position III

First system of musical notation for Thumb Position III. It consists of two staves. The top staff begins with a treble clef, a key signature of three sharps (F#, C#, G#), and a 4/4 time signature. The tempo is marked 'Q' (Quarter). The first measure contains a quarter note G4, followed by a beamed eighth-note pair of A4 and B4, and another quarter note C5. Fingering numbers 1, 3, and 2 are placed above the notes. The rest of the system contains a sequence of eighth and quarter notes, mostly beamed in pairs, with various slurs and ties.

Thumb Position IV

First system of musical notation for Thumb Position IV. It consists of two staves. The top staff begins with a treble clef, a key signature of three sharps (F#, C#, G#), and a 4/4 time signature. The tempo is marked 'Q' (Quarter). The first measure contains a quarter note G4, followed by a beamed eighth-note pair of A4 and B4, and another quarter note C5. Fingering numbers 1, 3, and 2 are placed above the notes. The rest of the system contains a sequence of eighth and quarter notes, mostly beamed in pairs, with various slurs and ties.

Sample exercises in thumb position for the use of the fourth finger

I



II



III



IV



The above exercises should be practised in all thumb positions, even if the high positions look impossible at first. The thumb can and should be used anywhere on the strings, but always establish the /octave/ position with the third finger.

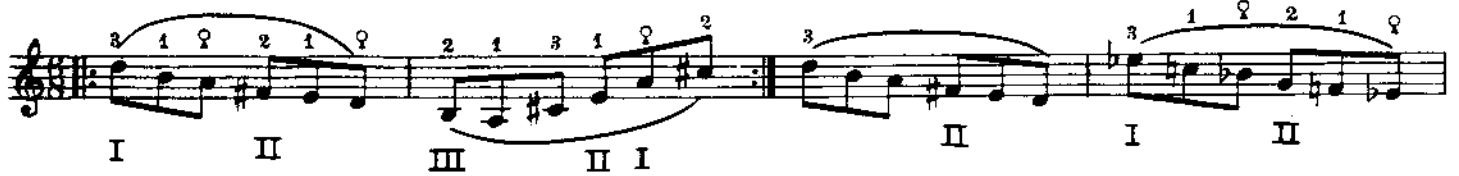
*etc.**etc.*

I

SERIAL CONTROL EXERCISES

Thumb Position

I



In these two exercises at the first sign: * the player should continue as high as the positions, already exercised, will permit. At the second sign: * the same applies in the opposite direction.

II

The musical score for section II consists of eight staves of music. The notation is primarily in treble clef with a key signature of one flat (B-flat). The music features a variety of rhythmic patterns, including eighth and sixteenth notes, often grouped into slurs. A prominent feature is the use of triplets, indicated by a '3' above the notes and a 'Q' (quaver) below. The first staff includes fingerings (1, 2, 3) and slurs. The second staff begins with a triplet. The third staff continues with slurs and triplets. The fourth staff ends with a double bar line and two asterisks. The fifth staff continues the melodic line. The sixth staff features a triplet. The seventh staff continues with slurs. The eighth staff ends with a double bar line and two asterisks. The overall texture is melodic and rhythmic, typical of a technical exercise or a short piece.

Serial Exercise Examples from the Repertory

Beethoven: A Major Sonata, 3rd Movement

This section contains five staves of musical notation for Beethoven's A Major Sonata, 3rd Movement. The notation includes various fingerings and articulations:

- Staff 1: Fingerings 1, 2, 3; Roman numerals II, I, II, III, II *simile*.
- Staff 2: Roman numeral II.
- Staff 3: Roman numeral II, fingerings 2, 1.
- Staff 4: Roman numeral II, fingerings 1, 1.

Haydn: D Major Concerto, 1st Movement

This section contains six staves of musical notation for Haydn's D Major Concerto, 1st Movement. The notation includes various fingerings and articulations:

- Staff 1: Roman numerals II, I, II, I, II, I; Roman numeral II.
- Staff 2: Roman numeral II, Roman numeral I, Roman numeral II.
- Staff 3: Roman numeral II, Roman numeral I.
- Staff 4: Roman numeral II, Roman numeral I.
- Staff 5: Roman numeral II, Roman numeral I.
- Staff 6: Roman numeral II, Roman numeral I.

Boccherini: B flat Major Concerto, 1st Movement

The first movement score consists of six staves of music. The first staff includes the annotation "II ♩ 2 I ♩" below the notes. The second staff includes "♩ 2 ♩" and the word "simile" below the notes. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and includes first, second, and third endings. The key signature is one flat (B-flat major), and the time signature is common time (C).

Boccherini: B flat Major Concerto, 3rd Movement

The third movement score consists of five staves of music. The first staff includes the annotation "II I" below the notes. The second staff includes "II" and "simile" below the notes. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and includes first, second, and third endings. The key signature is one flat (B-flat major), and the time signature is common time (C).

CONNECTION OF POSITIONS

The Intervals in the Second Position

II 1 2 3/2 4/3 4 1 3 4 1 2 4 1 2 3 1
 III 1 1 1 1 1 2 2 2 3/2 3 3 4/3 4 4 4

The Intervals in the Eighth Position

II 1 2 3/2 4/3 4 1 3 4 1 2 4 1 2 3 1
 III 1 1 1 1 1 2 2 2 3 3 3 4/3 4 4 4

These are all the double stops occurring within the given positions. As explained on page 10, fifths with the second, third and fourth finger are omitted. Some extensions are indicated by alternate fingerings.

Connections between Second and Eighth Position

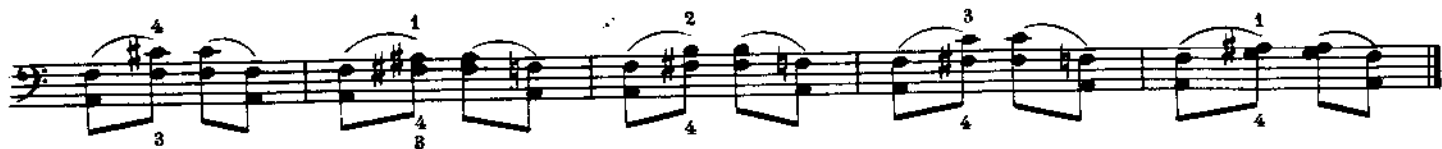
II 1 II 1 3/2 4/3 4
 III 1 III 1 1 2 3/2 4/3 4

1 3 4 1 2
 2 2 2 3 3

4 1 2 3 1
 3 4 4 4 4

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

1 3 4 1 2
 2 2 2 3 3



Choose a double stop in the lower position first and connect it to all the double stops in the selected higher position. The number of position connections within two positions is so high that from here on only samples will be given. The player should evolve a personal pattern and use about 20-25 combinations.

Some combinations with extensions are omitted seemingly. However, when the first finger is not used, the position can be considered the next regular one.



1 1 2 1 3 4 1 etc.

2 1 2 1 3 4 1 etc.

4 1 2 1 3 4 1 etc.

1 1 2 1 3 4 1 etc.

2 1 2 1 3 4 1 etc.

3 1 2 3 4 1 etc.

1 1 2 1 3 4 1 etc.

The next two samples show the reversed version of the position connections. The changes occur in the lower of the two positions.

II 1 1 2 1 3 4 1 etc.

III 1 1 1 1 1 1 2 1

II 3 1 3 2 3 3 3 4 3 1 3 etc.

III 2 1 2 1 2 1 2 1 2 2 2

Connections of Positions Across Strings

IV-III to III-II

IV-III to III-II

III-II to II-I

III-II to II-I

IV-III to II-I

IV-III to II-I

For all position connections use insert.

Serial control exercises with double stops in thumb positions

Example A

The musical score for Example A consists of six systems, each with two staves labeled I and II. The exercises are written in treble clef and feature double stops. The first system is marked with a Roman numeral I above staff I and II below staff II. The exercises progress through various thumb positions, indicated by the Roman numeral II below the first system. Each system contains three measures of music, with various fingering (1, 2, 3) and articulation (accents, slurs) markings. The final system ends with the word "etc." to the right of the staff.

The pattern consists of eight bars. Continue it as high as the previous position exercises permit it, and come back to the lowest position as well. The following examples should be used for further combinations.

CONTROL EXERCISE

For Connections of Positions

From the Second Position

D string

The exercise should be played on the D string up to the sign: *

The same exercise should be played in every position, and on all other strings. When the exercise starts on the G or C strings, the ending should go upward.

From the Ninth Position

D string

*
III II III

Note that when the exercise reaches high positions, the third finger is used instead of the fourth.

Rhythm and bowing samples for practising the control exercise

Example 1



Example 2



Example 3



Example 4



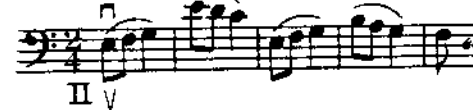
Example 5



Example 6



Example 7



Example 8



Example 9



In the control exercises on the previous page the indicated fingerings and bowings intend to develop the so-called "anticipated" connections (shifts). The time for the shift is taken from the beat preceding the shift. Also, the finger playing the previous note leads the shift.

Examples 7-8-9, however, require, with their bowing patterns, the use of the "delayed" shift. Here the finger playing the note to follow, leads the shift. The action itself is faster and starts on the next beat. Combinations of timing should be individually experimented.

Use of the Method for Practising the Literature Boccherini: B flat Major Concerto, 2nd Movement

The score consists of four staves of music. The first staff is in the treble clef, and the subsequent three are in the bass clef. The music features various rhythmic patterns and bowing techniques, with numerous fingering and bowing marks (I, II, V) and numbers (1-4) indicating specific fingerings and bowing directions. The key signature is B-flat major, and the time signature is 2/4.

Haydn: Concerto in D Major, 1st Movement

The image displays a page of musical notation for the first movement of Haydn's Concerto in D Major. It features two staves: the upper staff for the first violin (I) and the lower staff for the second violin (II). The music is written in treble clef with a key signature of two sharps (D major) and a 2/4 time signature. The notation includes various rhythmic values, slurs, and articulation marks such as accents and staccato (stacc.) markings. Fingerings are indicated by numbers 1, 2, 3, and 4. The score is divided into measures, with some measures containing multiple notes for both parts. The piece concludes with the word "etc." at the end of the first and seventh staves. The overall layout is clean and professional, typical of a printed musical score.

Saint-Saens: Concerto, 2nd Movement

This passage is a position exercise in itself. It should be practised on all strings and in all positions.

After separating the positions and working them independently, use some of the rhythmic patterns below.

Dvorak: Concerto, 1st Movement

V
2 1 3
1 2 3 1 2 3 2
I II I etc.

The proposed fingering is one of many possibilities. Musically, however, this proved to be the most satisfactory.

I 2 3 4 3 2 4 2 3 3 1 3 4 1 4 3 1
II 1 1 1 1 2 2 2 2

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

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

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

I 2 3 2 3 2 3 2 3 2 3 2 3 1 3 1 3
II 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1

3 3 3 3 1 3 1 2 1 1 1 1 1 3 2 1 3
1 2 1 2 1 2 1 2 2 3 2 3 2 3 2 2 1 3

1 1 1 2 1 2 1 1 1 2 1 2 1 2 1 1
2 3 2 3 3 2 3 2 3 3 3 3 3 2 3 2

The page contains ten staves of musical notation for cello exercises. The exercises are organized into five pairs, each consisting of a treble clef staff and a bass clef staff. The key signature is G major (one sharp). The exercises feature various rhythmic patterns and fingerings (1-4) indicated above or below notes. Some exercises include slurs and accents. The exercises are numbered 1 through 10, with the first staff of each pair corresponding to a number and the second staff to a corresponding number.

The seemingly unnecessary combinations used in these sample exercises all occur in the respective positions. These will help the player to learn a "territory" on the cello instead of only the single passage at hand.

Four Finger Positions

1 II 1 2 3 4 4 1 3 4 1 2 4 1 2 3 1
III 1 1 1 1 1 2 2 2 3 3 3 4 4 4 4

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

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

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

5 1 2 3 4 4 1 3 4 1 2 4 1 2 3 1
1 1 1 1 1 2 2 2 3 3 3 4 4 4 4

6 1 2 3 4 4 1 3 4 1 2 4 1 2 3 1
1 1 1 1 1 2 2 2 3 3 3 4 4 4 4

7 II 1 2 3 4 4 1 3 4 1 2 4 1 2 3 1
III 1 1 1 1 1 2 2 2 3 3 3 4 4 4 4

8 II 1 2 3 4 4 1 3 4 1 2 4 1 2 3 1
III 1 1 1 1 1 2 2 2 3 3 3 4 4 4 4

Three Finger Positions

1 II 1 2 3 3 1 3 3 1 2 1 2 1
III 1 1 1 1 1 2 2 2 2 3 3 3 3

2 II 1 2 3 3 1 3 3 1 2 1 2 1
III 1 1 1 1 1 2 2 2 2 3 3 3 3

3 II 1 2 3 3 1 3 3 1 2 1 2 1
III 1 1 1 1 1 2 2 2 2 3 3 3 3

4 II 1 2 3 3 1 3 3 1 2 1 2 1
III 1 1 1 1 1 2 2 2 2 3 3 3 3

Thumb Positions

This page contains 12 staves of guitar tablature, numbered 1 through 6, each with two lines of notation. The notation includes musical notes on a six-line staff, fret numbers (1-3) written below the lines, and fingering instructions (1-3) written above the notes. The first staff is marked with a Roman numeral 'I' and a female symbol '♀'. The second staff is marked with a Roman numeral 'II' and a female symbol '♀'. The staves are organized into pairs, with the first line of each pair containing musical notation and the second line containing fret numbers. The fret numbers are: Staff 1: 1 2 3 1 2 ♀ 2 3 2 ♀ 2 3 2; Staff 2: ♀ 1 3 1 3 ♀ 1 3 1 ♀ 1 2 1 2 1; Staff 3: ♀ 1 2 3 1 2 ♀ 2 3 2 ♀ 2 3 2; Staff 4: ♀ 1 3 1 3 ♀ 1 3 1 ♀ 1 2 1 2 1; Staff 5: ♀ 1 2 3 1 2 ♀ 2 3 2 ♀ 2 3 2; Staff 6: ♀ 1 3 1 3 ♀ 1 3 1 ♀ 1 2 1 2 1; Staff 7: ♀ 1 2 3 1 2 ♀ 2 3 2 ♀ 2 3 2; Staff 8: ♀ 1 3 1 3 ♀ 1 3 1 ♀ 1 2 1 2 1; Staff 9: ♀ 1 2 3 1 2 ♀ 2 3 2 ♀ 2 3 2; Staff 10: ♀ 1 3 1 3 ♀ 1 3 1 ♀ 1 2 1 2 1; Staff 11: ♀ 1 2 3 1 2 ♀ 2 3 2 ♀ 2 3 2; Staff 12: ♀ 1 3 1 3 ♀ 1 3 1 ♀ 1 2 1 2 1.

This page contains 12 pairs of musical staves, each pair representing a different fret position on the guitar. The top staff of each pair is in treble clef and shows the notes to be played, often with fingerings (1, 2, 3) and picking directions (up/down). The bottom staff of each pair is in bass clef and shows the corresponding fingerings (1, 2, 3) and picking directions. The fret numbers are indicated by the number '7', '8', '9', '10', '11', or '12' at the beginning of each pair. The notation includes various chords and melodic lines across the fretboard.

GUIDE FOR POSITION EXERCISES

This guide intends to help the actual application and development of all the available positions and the combinations thereof. We note eight four finger positions, four three finger positions, and one octave of the thumb positions. These thumb positions should be continued at will. The proposed practising process is the following:

- Step 1. Select a position. Take two double stops. Repeat one after the other as on pages 7 and 8 of the method.
- Step 2. Select any other position, preferably a distant one at the beginning, and proceed the same way.
- Step 3. Take a double stop from Step 1 and connect to all double stops in Step 2 as seen in the connection of position exercises.
- Step 4. Use the control exercises in both positions (Step 1 and Step 2) as on pages 10 and 11. Naturally the positions shown in the guide are applicable on the neighboring string combinations as well.

The teacher of beginners should write out short combination exercises for the student eliminating the double stops.

An
Organized
Method of
String
Playing

Violoncello Exercises
for the left hand

JANOS STARKER

Assisted by **GEORGE BEKEFI**

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