RICHARD AARON'S WORK BOOK SUMMER 2014

1.KAREN TUTTLE...FIVE BASIC EMOTIONS AND SUB-CHARACTERS
2-5.POLYRHYTHMS
6. SCALES
7. THIRDS/SIXTHS/OCTAVES/CHROMATIC
8. ARPEGGIOS
9. BOW DISTRIBUTION

P 3-10 KLENGAL BK 1
P 11-14 KLENGAL BK 3
P 15-19 FITZENHAGEN
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KAREN TUTTLE

The Five Basic Emotions and Their Sub-Characters				
Love	Joy	Anger	Fear	Sorrow
Lust	Frank	Torment	Torment	Wistful
Longing	Rollick	Morose	Urgent	Tragic
Flirt	Capricious	Stormy	Anxious	Torment
Amiable	Naïve	Frenzy	Ominous	Sad
Nostalgia	Peaceful	Complain	Shock	Longing
Languor	Tickle	Agitated	Agitated	Stark
Tender	Boisterous	Kvetch	Mystery	Cry
Tease	Inner Joy	Rage	Ghostly	Supplicant
Abandon	Luminous	Snarl	Evil	Despair
Quiet	Whimsy	Madness	Pain	Doldrums
Passion	Exaltation	Frustrated	Beg	Plead
Sentimental	Ecstatic	Grouch	Timid	Wail
Forthright	Mischief	Fury	Apprehension	Shriek
Noble	Gay	Sarcastic	Terror	Heartbreak
Majestic	Buoyant	Grim	Awe	Lost
Cry	Twinkle	Tortured	Reverence	Bleak
Plead	Spritely	Anguish	Uneasy	Pensive
Supplicant	Vigor	Irritated	Depressed	Yearning
Frolic	Comic	Violent	Panic	Agony
Gracious	Sassy	Vehement	Cold	Melancholy
Rejoice	Caricature	Fierce	Startled	Torture
	Frolic	Restless	Ophelia	Death Toll Bell
	Effusive	Crotchety	Insane	Passion
	Buffoon	Crank	Eerie	Noble
	Mimic	Nettled	Grind	Prayer
	Glory	Hate		
	Elegant	Impatient		
		Peevish		

3:3 POLY[illegible] OF POLYRHYTHM METRONOME

① RESULTANT RHYTHMS

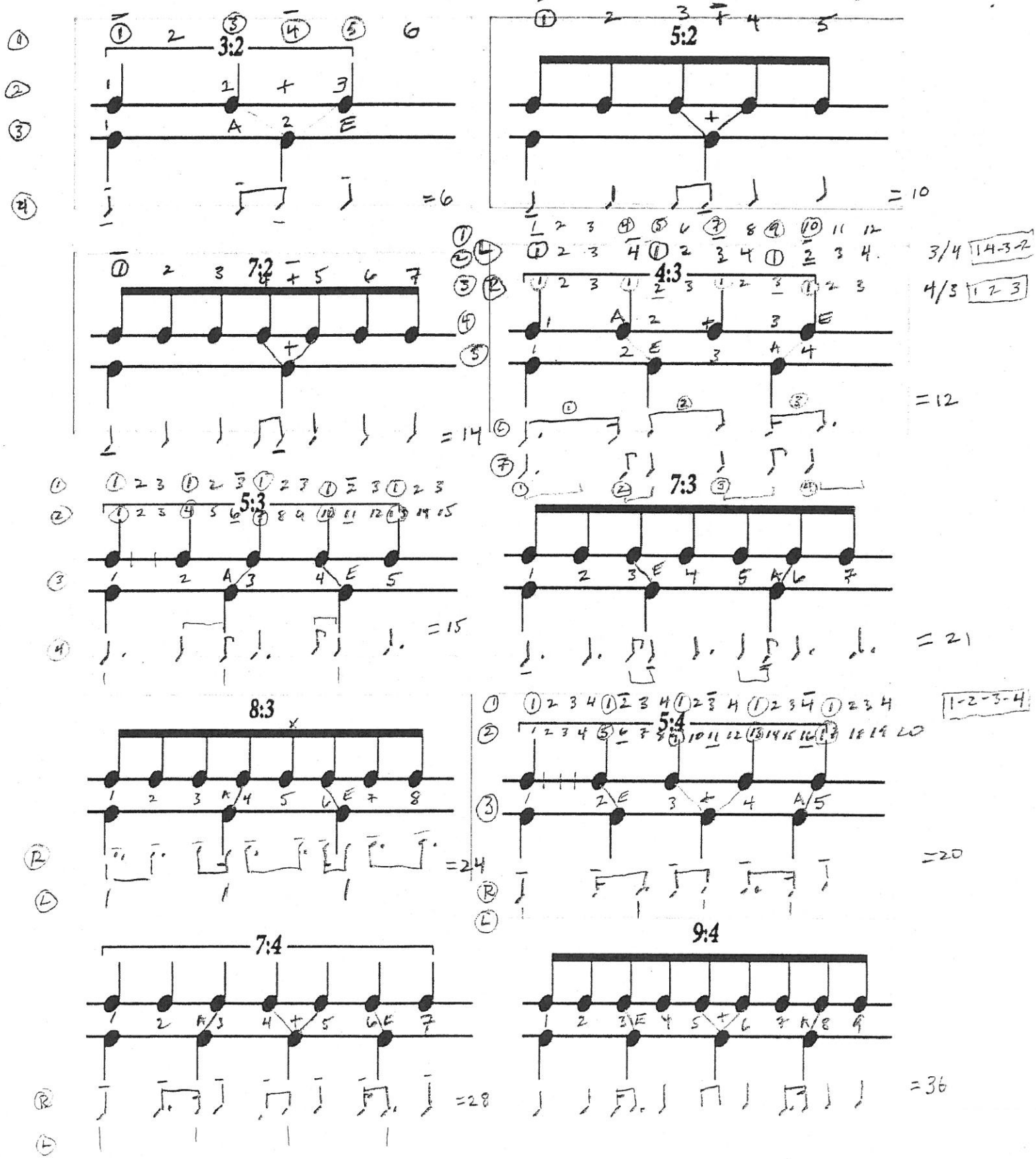
+ = EQUAL

E = AFTER

A = BEFORE

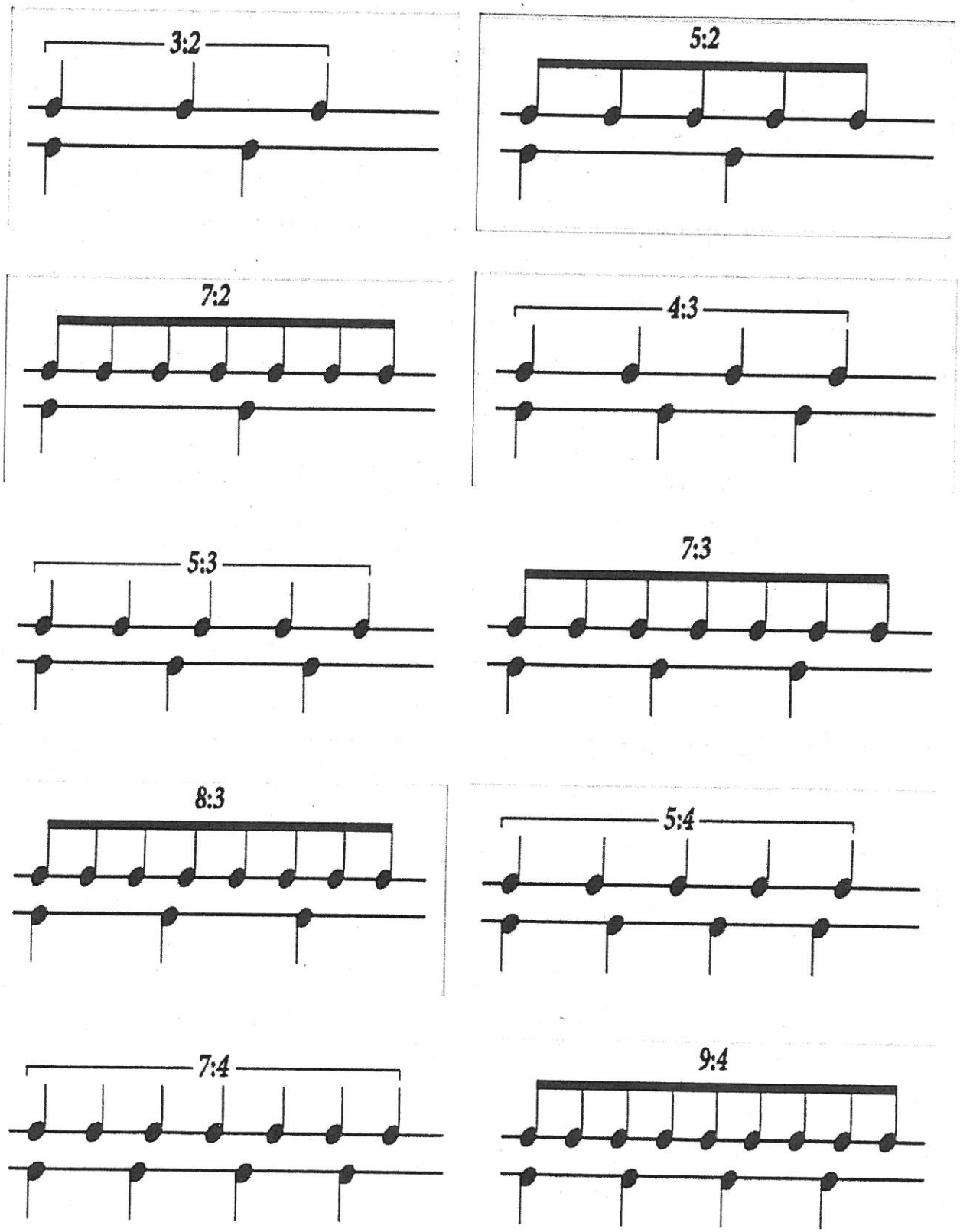
Polyrhythm

② PALINDROME

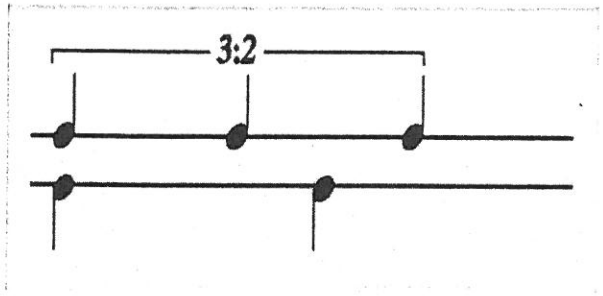


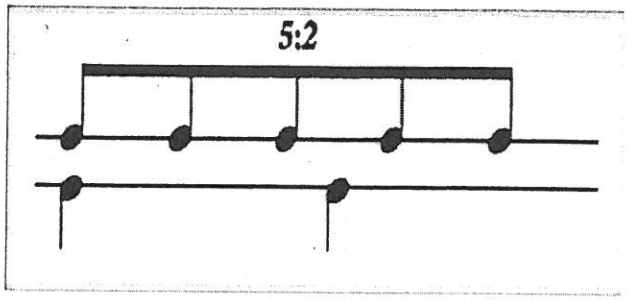
1) INNER PULSE 2) RUBATO ③ RITARDANDO

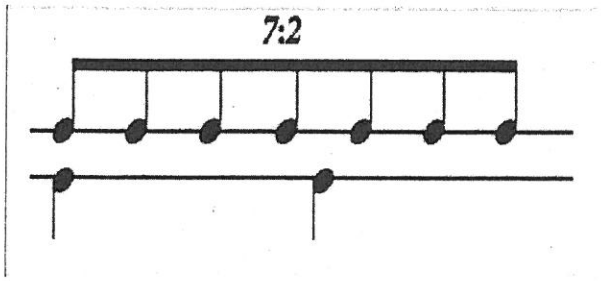
Polyrhythm

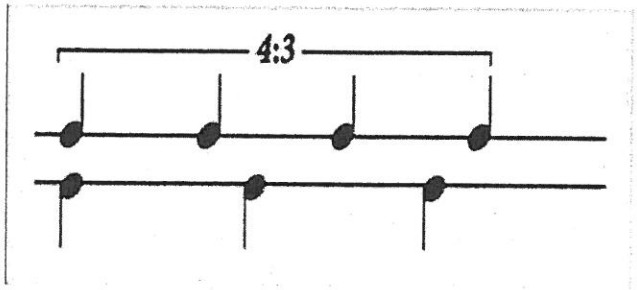


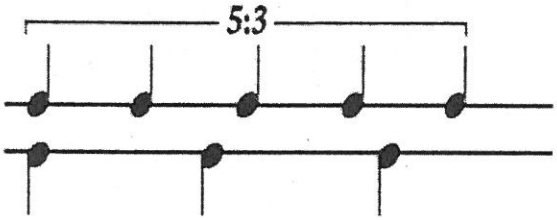
Polyrhythm

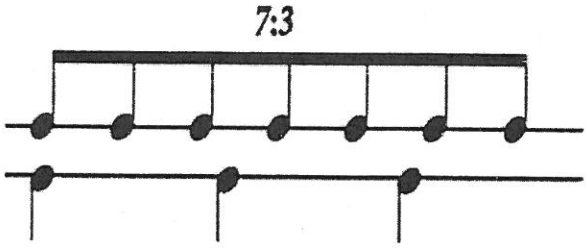


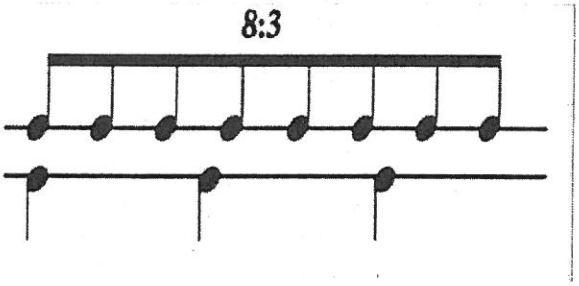


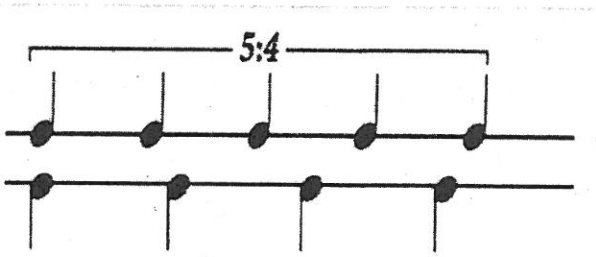


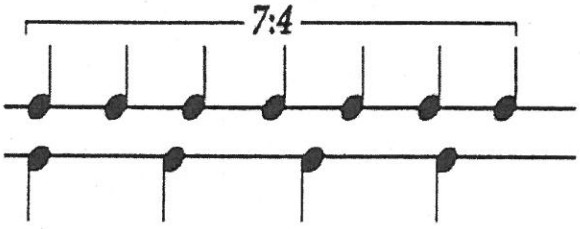


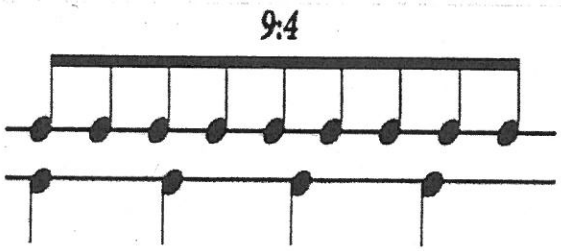




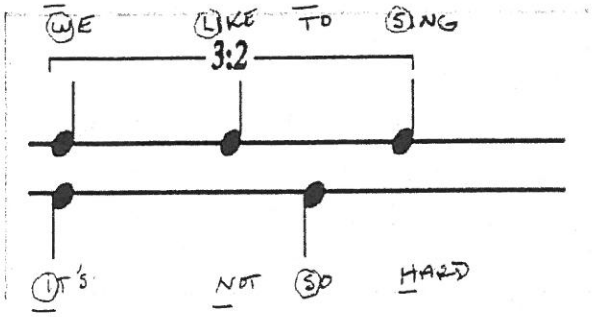


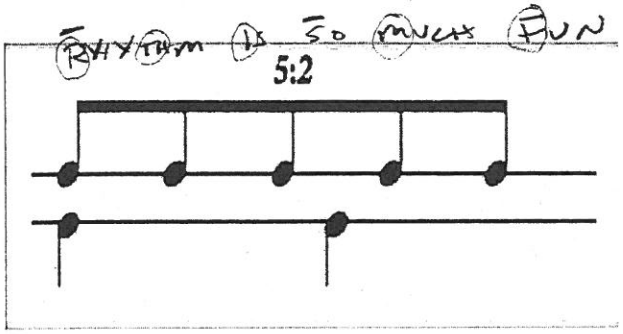


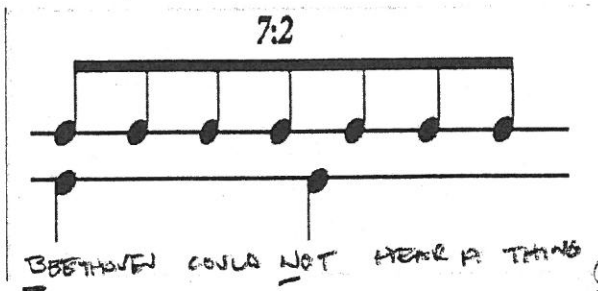


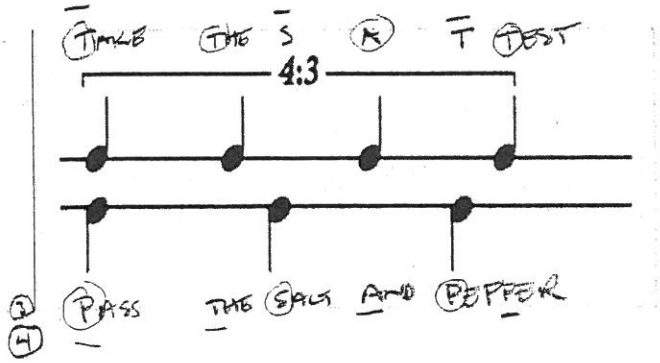


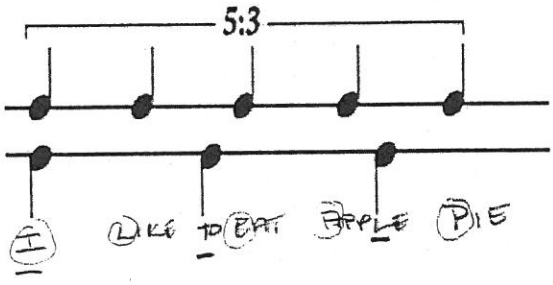
Polyrhythm

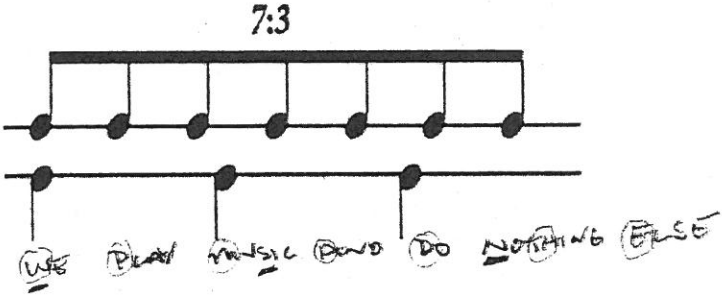

WE LIKE TO SING
3:2
IT'S NOT SO HARD

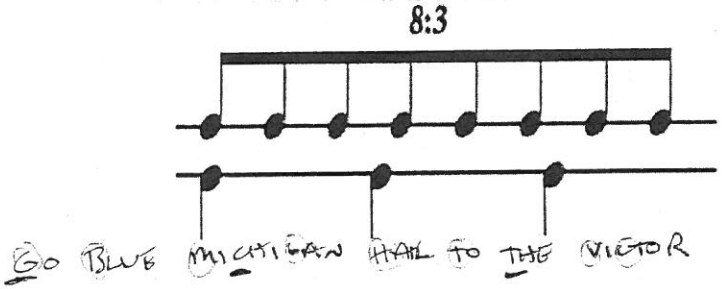

RHYTHM IS SO MUCH FUN
5:2

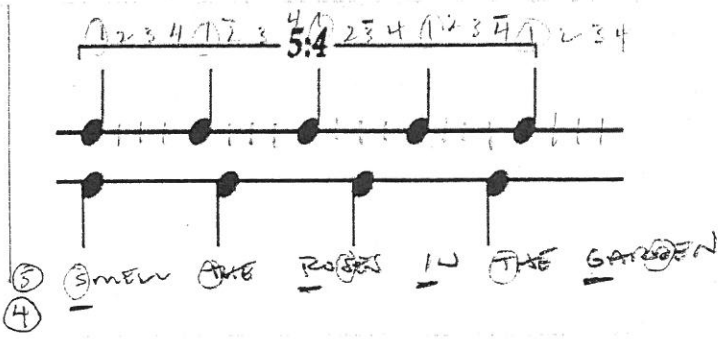

7:2
BEETHOVEN COULD NOT HEAR A THING

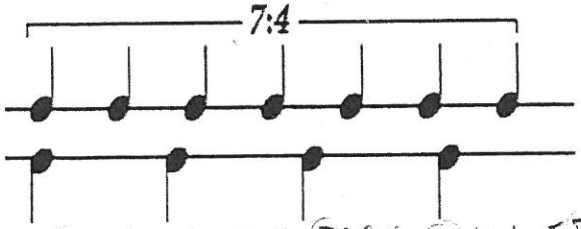

TAKE THE S & T TEST
4:3
PASS THE SALT AND PEPPER

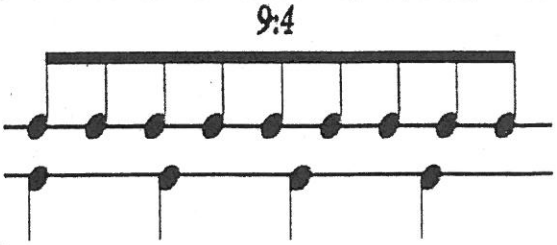

5:3
I LIKE TO EAT APPLE PIE


7:3
WE PLAY MUSIC AND DO NOTHING ELSE


8:3
GO BLUE MICHIGAN HAIL TO THE VICTOR


5:4
SMELL THE ROSES IN THE GARDEN

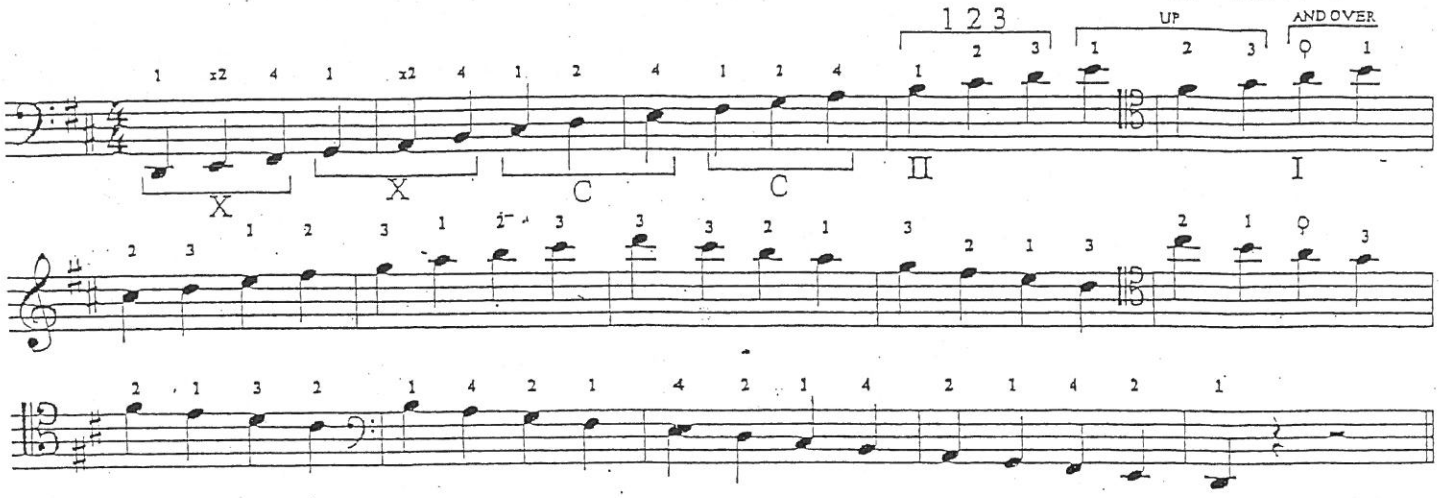

7:4
I LIKE TO PLAY ON THE PATIO WHEN IT RAINS


9:4

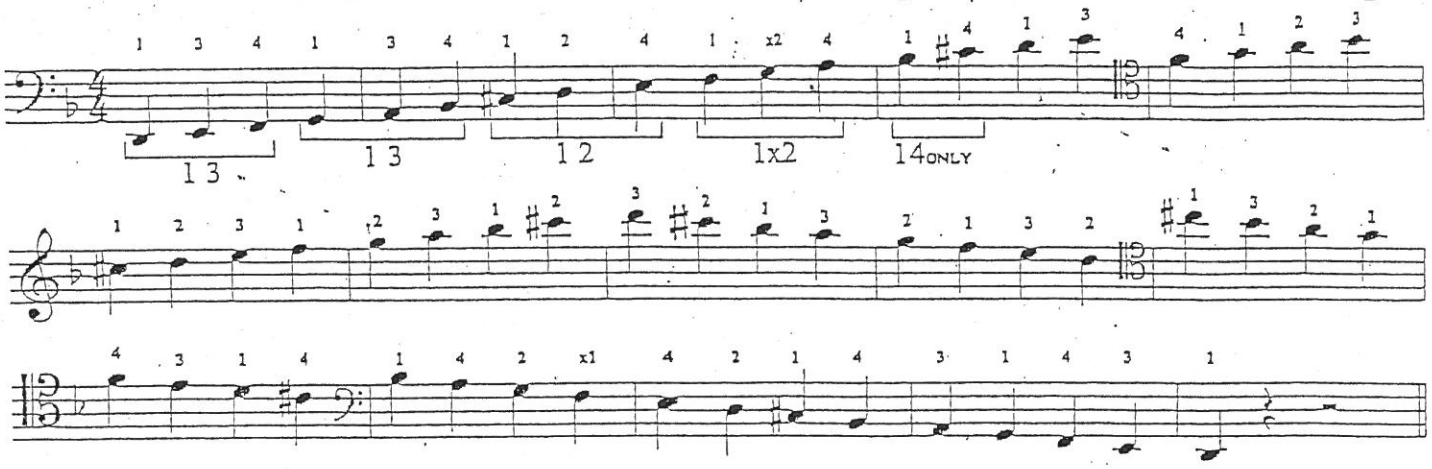
1) SHAPE
2) BALANCE 8) DI
3) INTONATION
4) ARTICULATION
5) SPEED
6) SHIFTING
7) WEIGHT SHIFT.

Richard Aaron's Scale Fingerings: Use these fingerings for all keys.

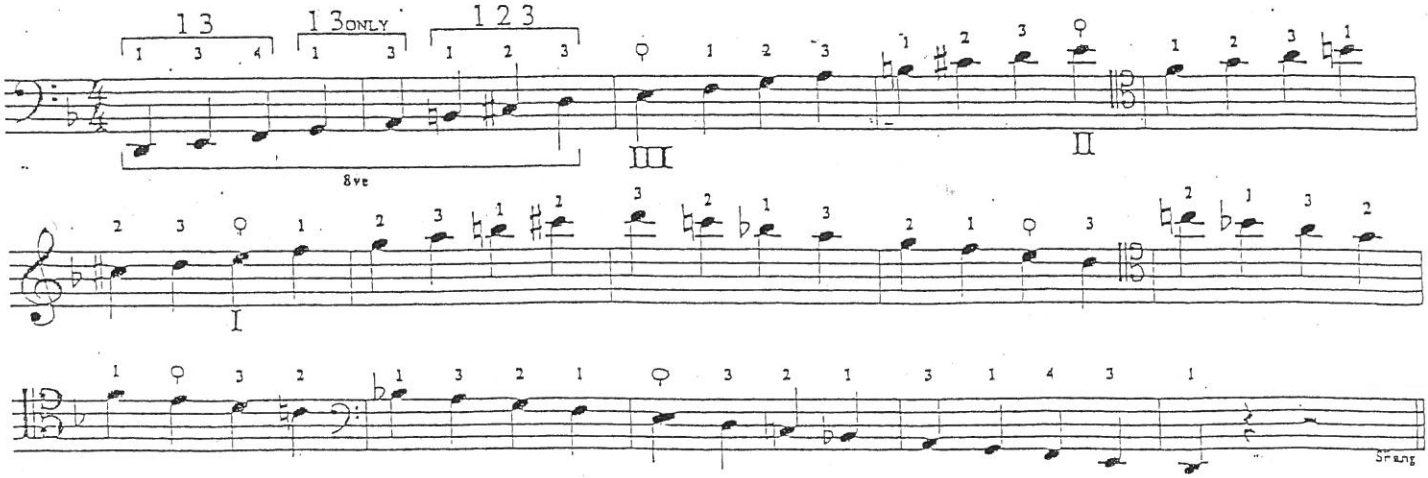
Major XX CC 123 up and over 1. no open strings 2. go to the a string after pattern is complete



Harmonic Minor 13 13 12 1x2 14ONLY 1... 1. no open strings 2. pattern does not dictate which string



Melodic Minor 13 13ONLY 123 1. one octave on each string



Thirds

2 3 3 2 2 3 3 2 the underlined note represents the tonic for the next octave
Major

33 23 22 33
Minor

1] Scales
2] Patterns
3] Open and Closed raise lower note, then raise thumb

Sixths

2 3 3 2 2 3 3 2
Major

33 23 22 33
Minor

1] 1 2 2 1 1 2 2 1 thumb placed on lower note
2] 3 4 4 3 3 4 4 3 second finger on lower note
3] Fingered with no extensions 12 24 13 34 - 12 24 13 34 m M M m- m M M m

1] Scales
2] Patterns

Octaves and Harmonics

1] Scales Thumb-3
2] Patterns
3] Open and closed 1-raise third finger then thumb 2-raise thumb then third finger
4] Fingered octaves 3 3 1 2 3 1 2 3

Chromatic scales in Fourths and sixths

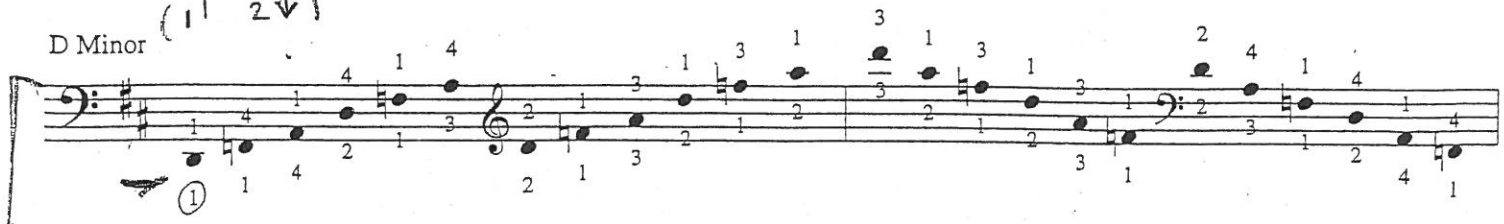
Major sixths 1- 3 2- 4 Minor sixths 1- 2 2- 3 3- 4
Major fourths 1-3 2- 4 Minor Fourths 1- 2 2- 3 3 - 4

Richard Aaron

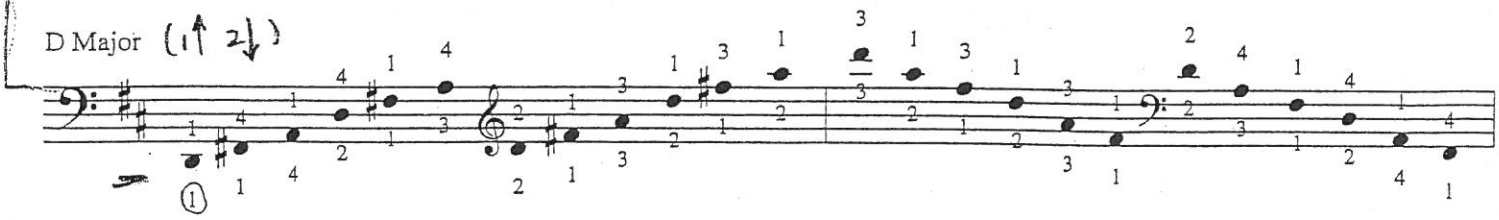
58-d = 1:40 ALL

Key of D

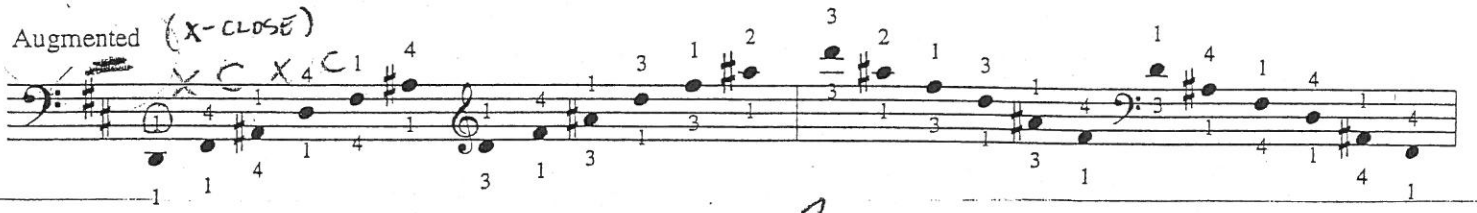
D Minor (1↑ 2↓)



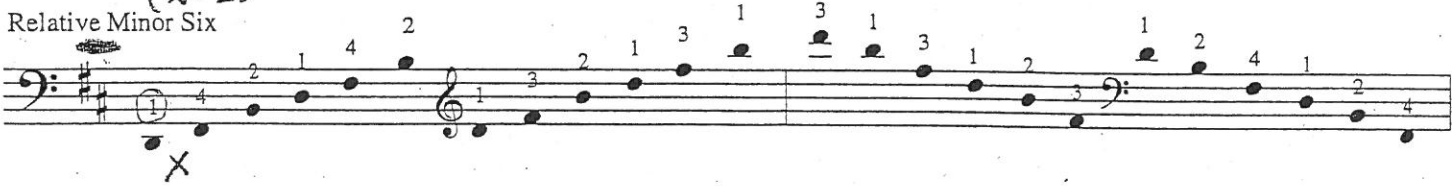
D Major (1↑ 2↓)



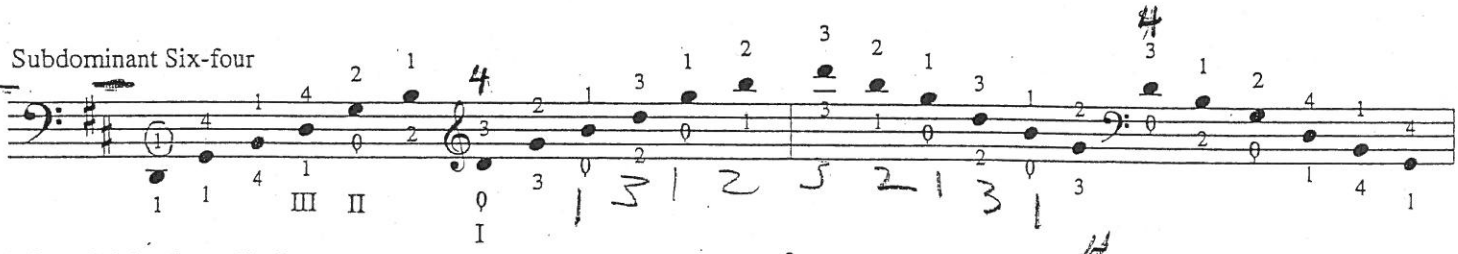
Augmented (X-CLOSE)



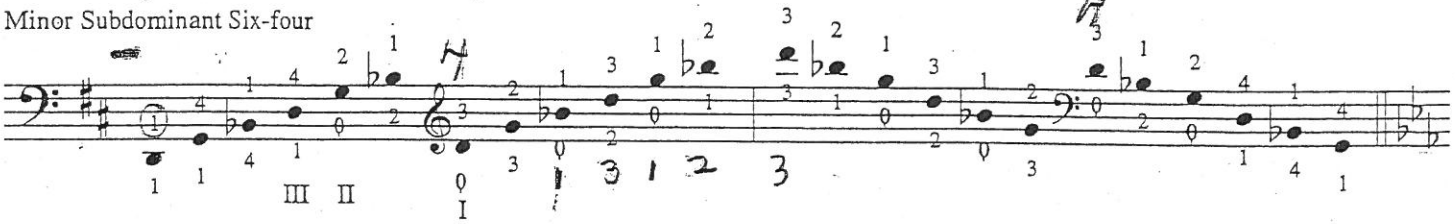
Relative Minor Six (X-2)



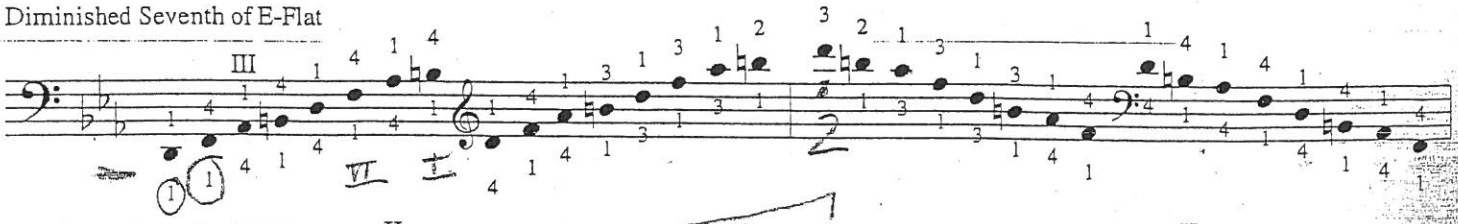
Subdominant Six-four



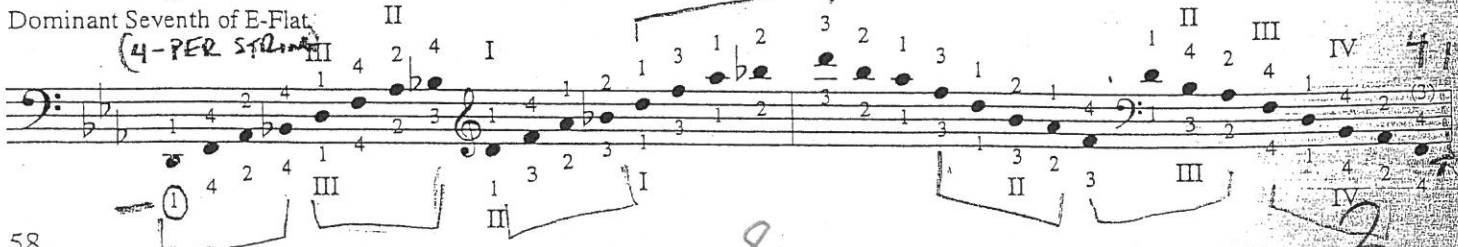
Minor Subdominant Six-four



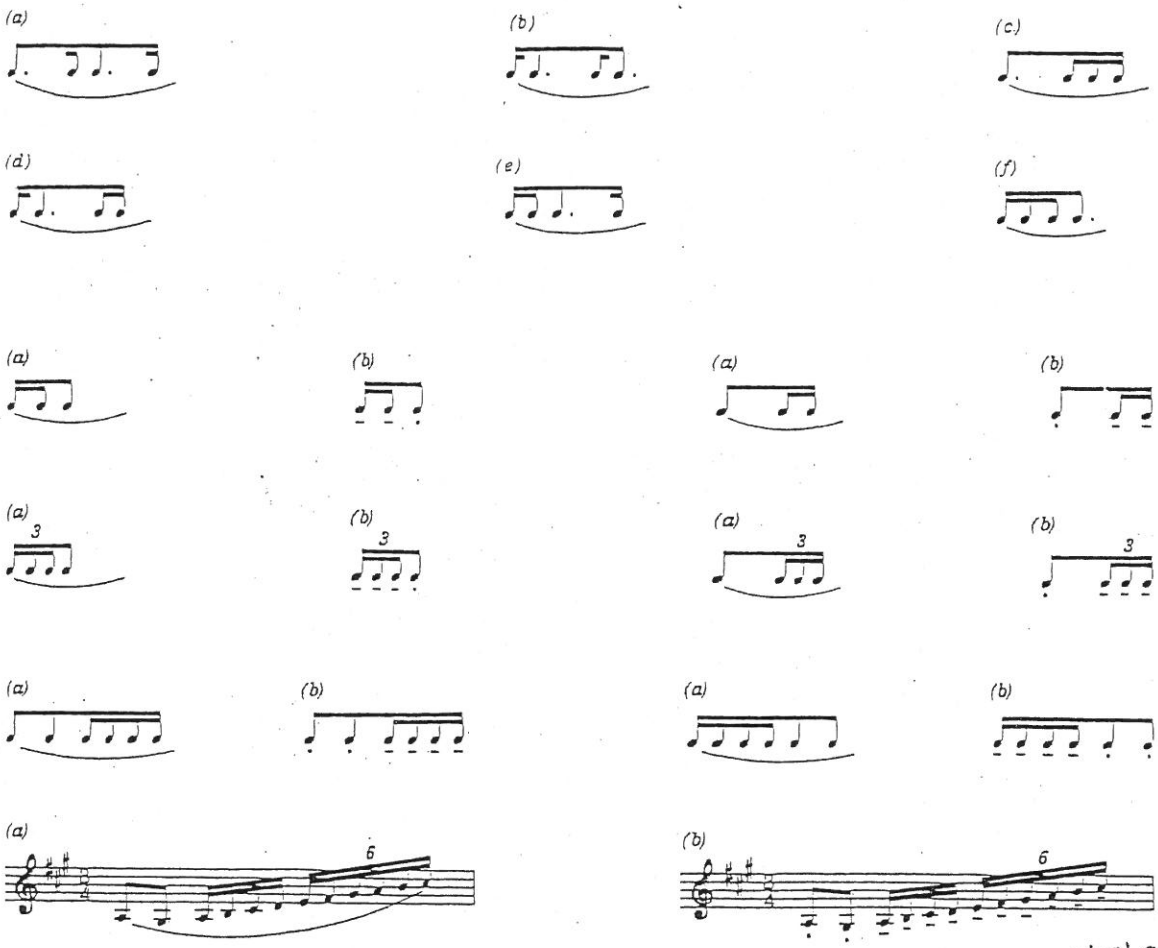
Diminished Seventh of E-Flat



Dominant Seventh of E-Flat (4-PER STRING)



Section 2: Rhythms (slur 12 notes)



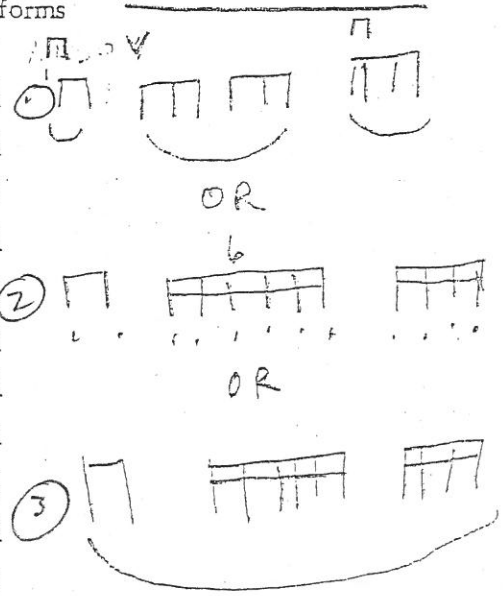
The following groupings are to be practiced in both (a) and (b) forms as given in the example immediately preceding.

THREE WAYS

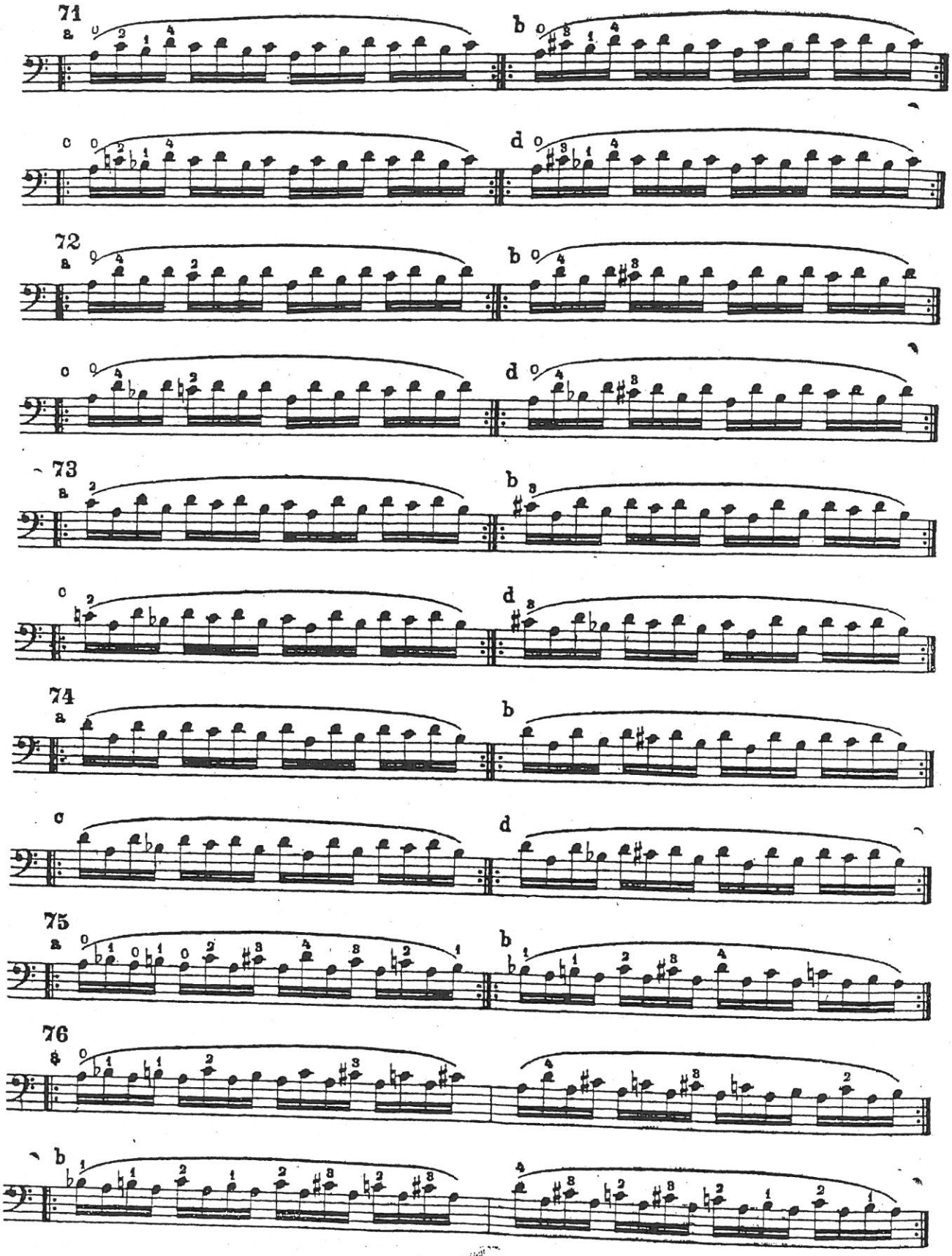
2 + 6 + 4
4 + 2 + 6
4 + 6 + 2
6 + 2 + 4
6 + 4 + 2
1 + 3 + 8
1 + 8 + 3
3 + 1 + 8
3 + 8 + 1
8 + 1 + 3
8 + 3 + 1

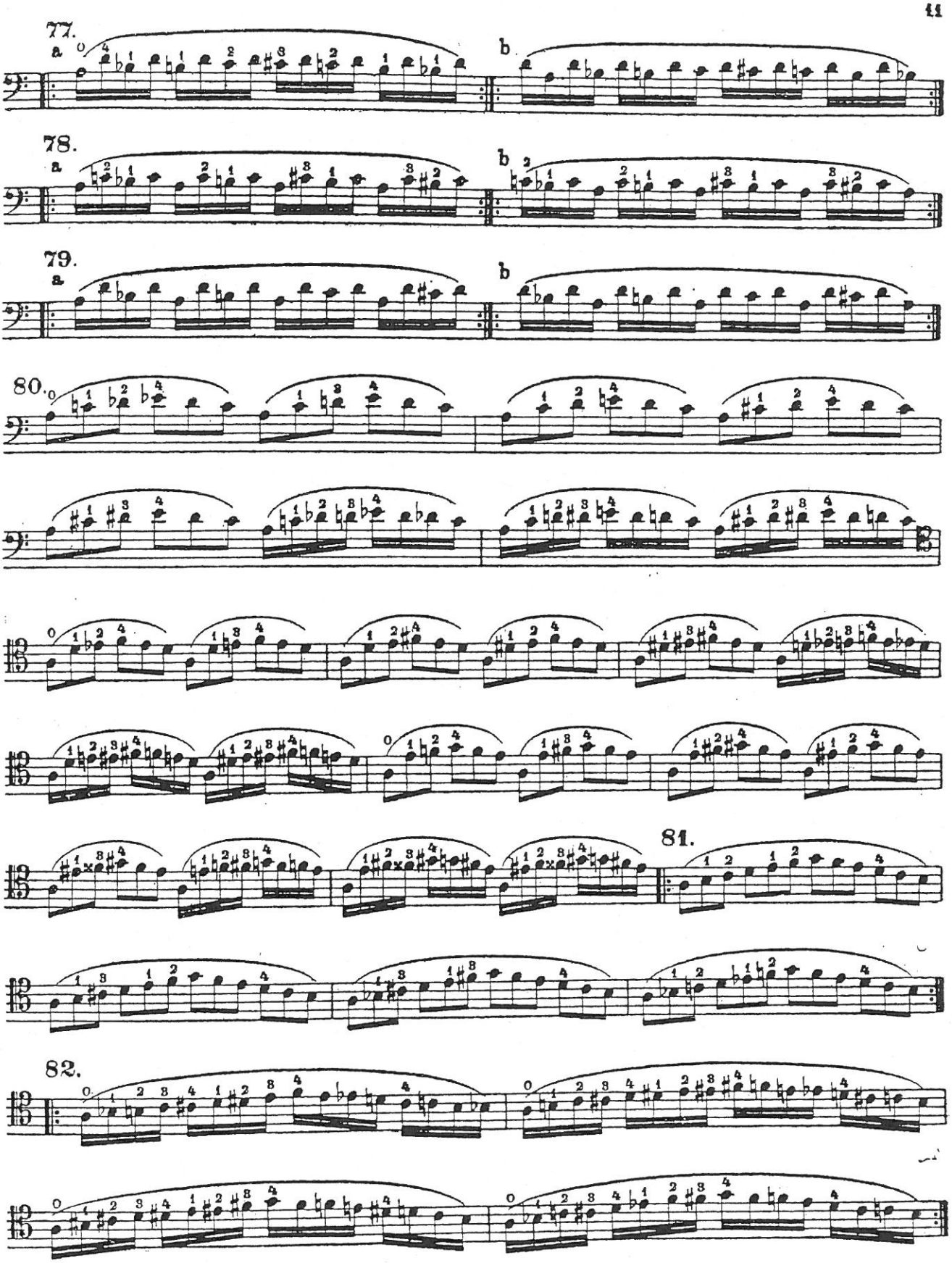
BOW SPEEDS

2 + 6 + 4
4 + 2 + 6
4 + 6 + 2
6 + 2 + 4
6 + 4 + 2
1 + 3 + 8
1 + 8 + 3
3 + 1 + 8
3 + 8 + 1
8 + 1 + 3
8 + 3 + 1



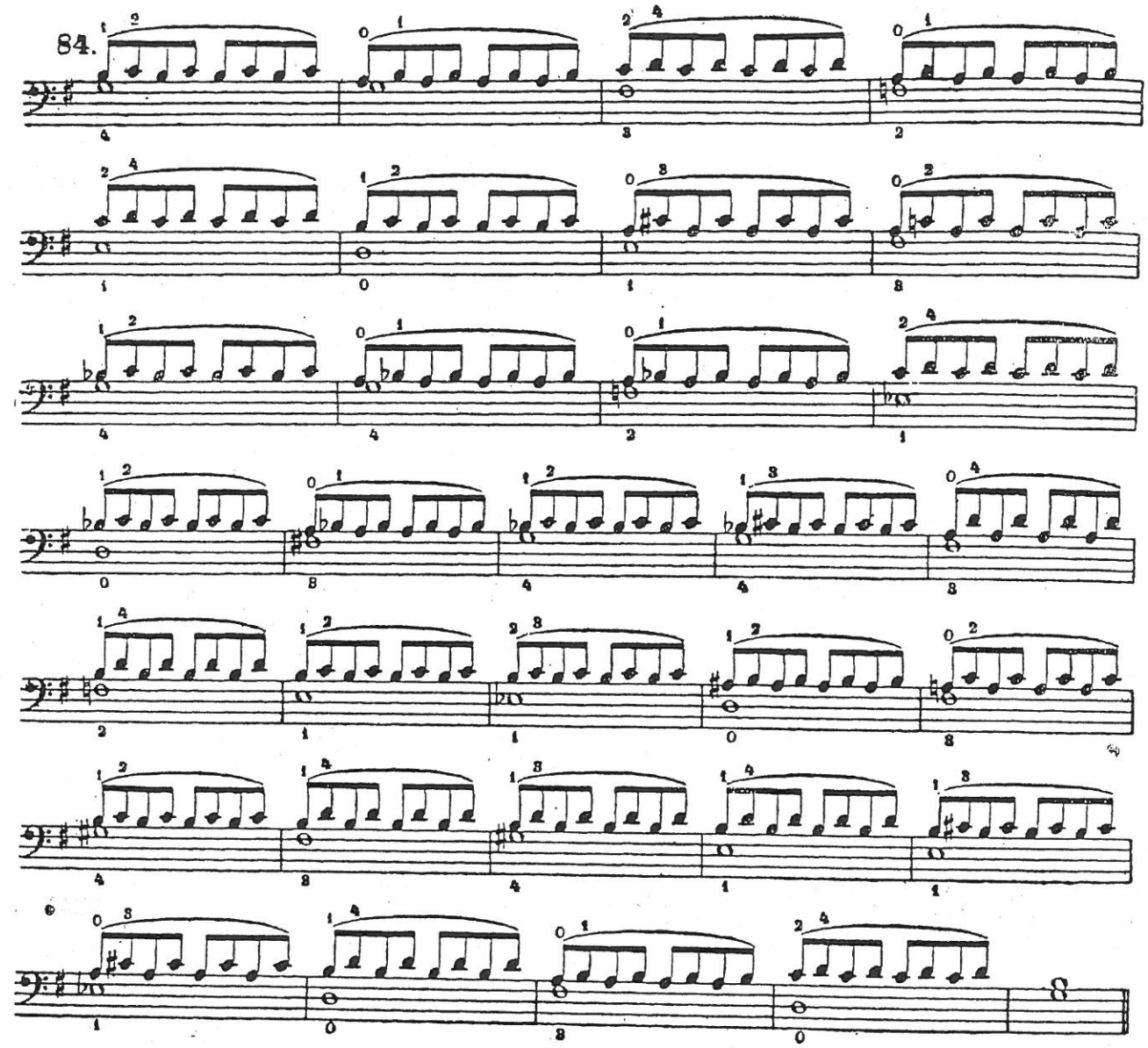
1 EQUAL PRESSURE + EQUAL SPEED
2 DIFFERENT PRESSURES + EQUAL SPEED
3 DIFFERENT PRESSURES + DIFFERENT SPEEDS


71
a
b
c
d
72
a
b
c
d
73
a
b
c
d
74
a
b
c
d
75
a
b
76
a
b


77.
a
b
78.
a
b
79.
a
b
80.
81.
82.

Kleinow BK1

84.



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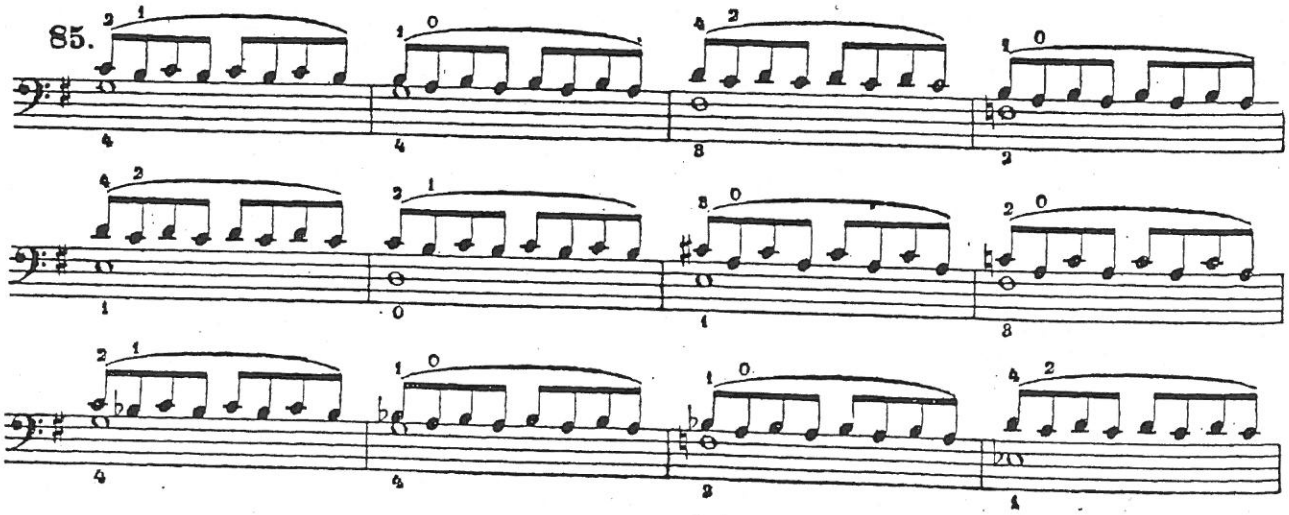
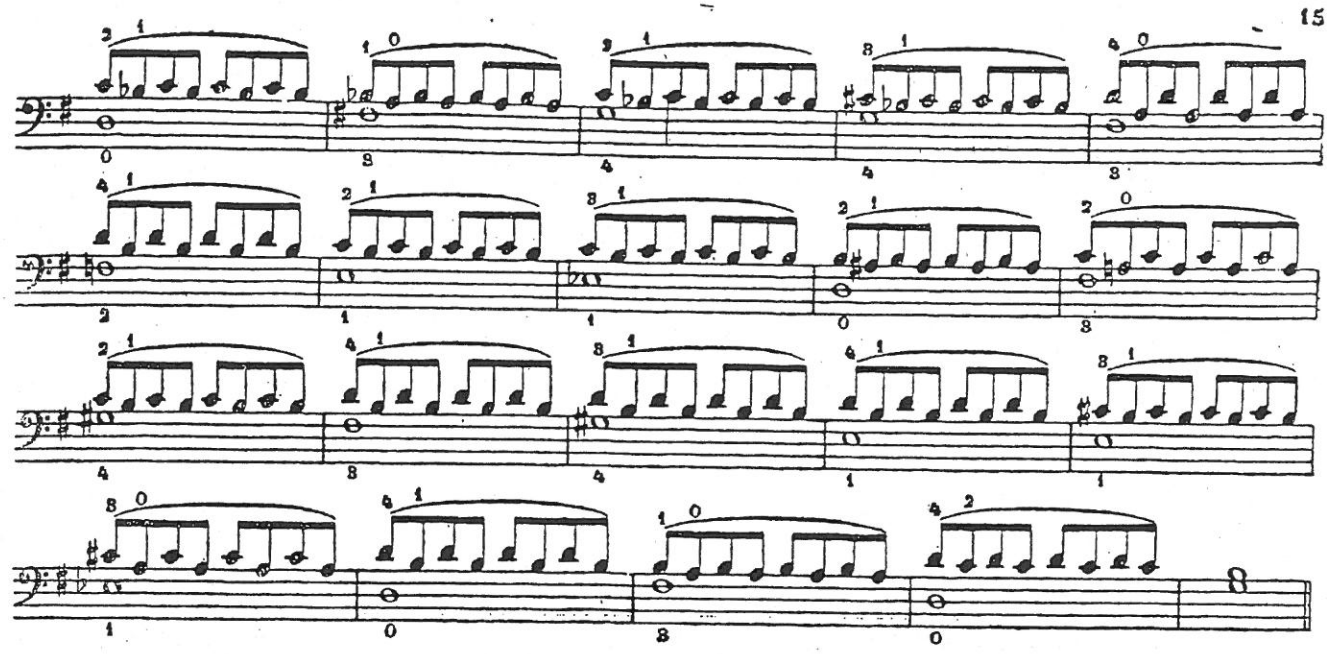
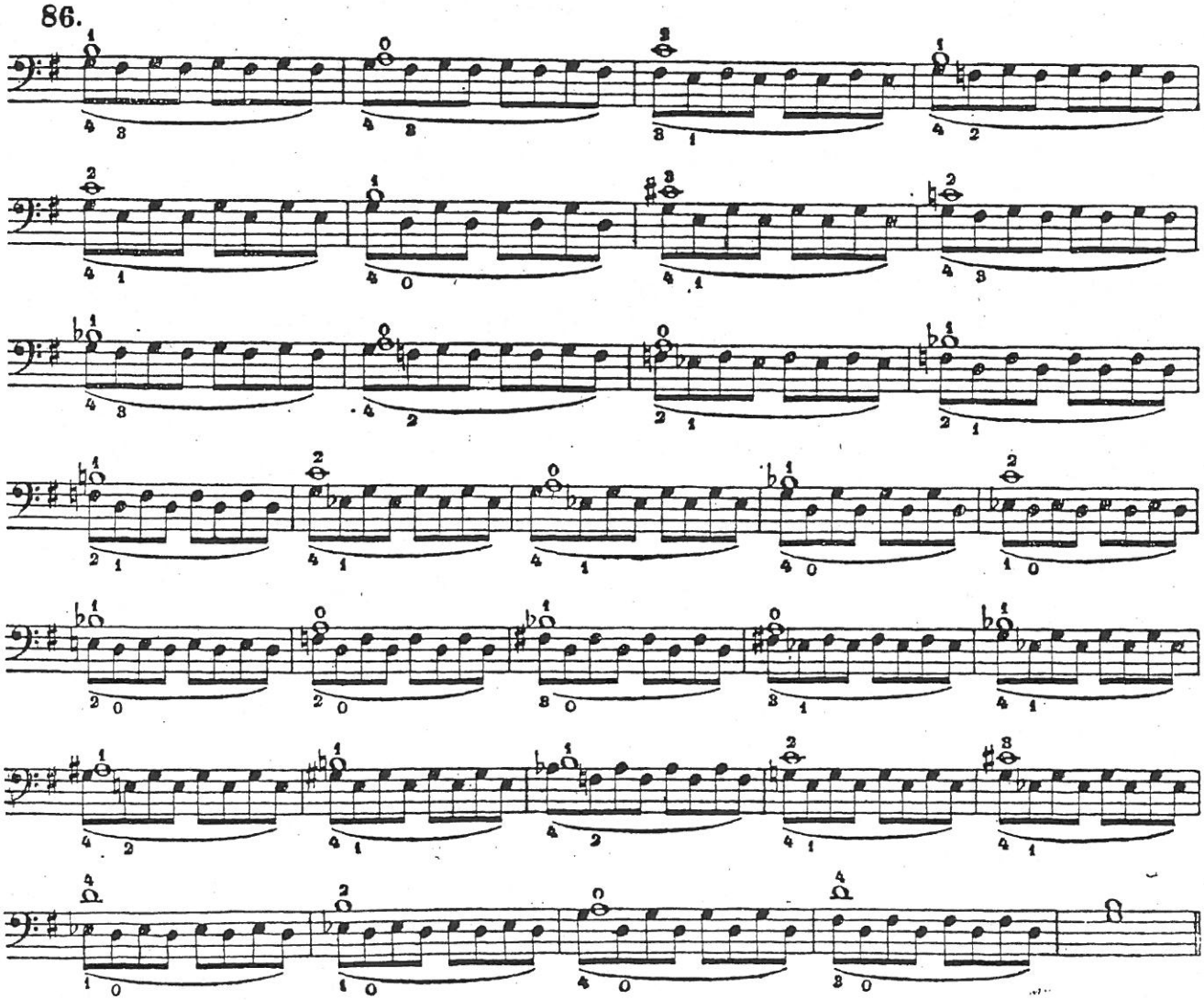


Kleinert BK 1



86.



Klemm Bk 1

107.

a

b

c

d

108.

a

b

c

d

109.

a

b

KLEBER BK III

II I

16. G B

a

b

c

d

e

f

g

17.

18.

19.

20.

etc.

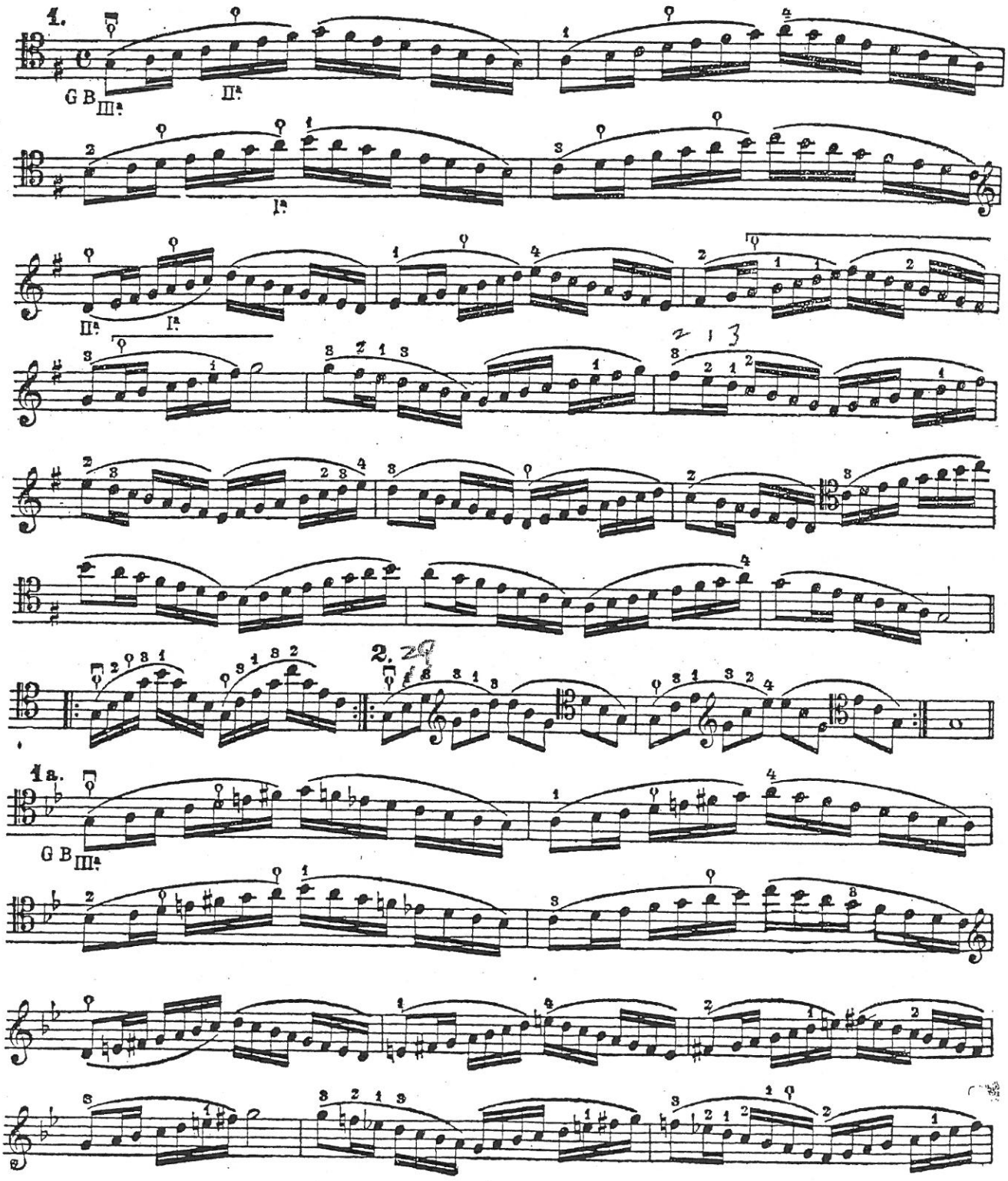
16259

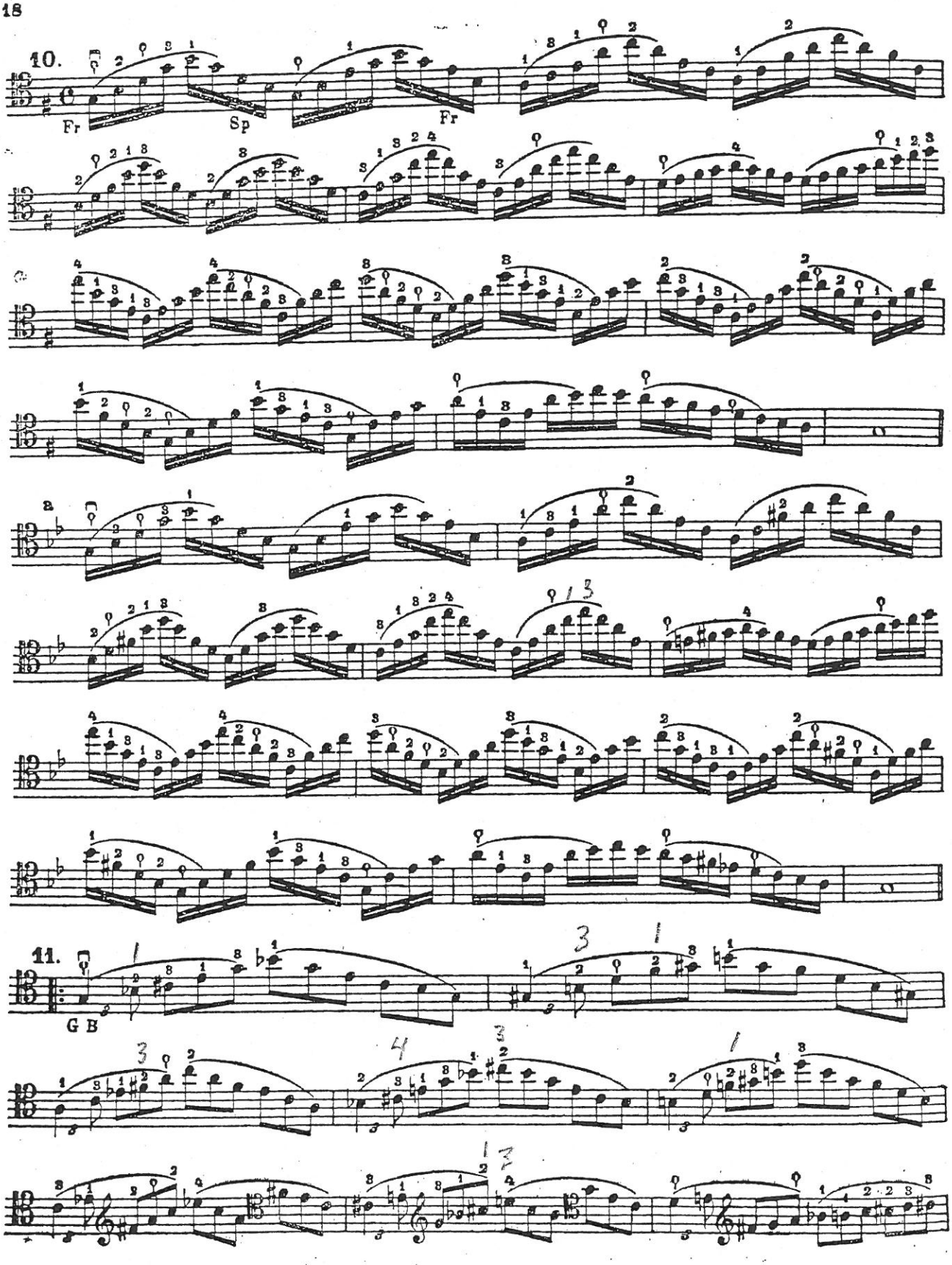
BIBLIOTHEQUE CONSERVATOIRE BRUXELLES

KLENGAL III

III.

Упражнения на трех струнах



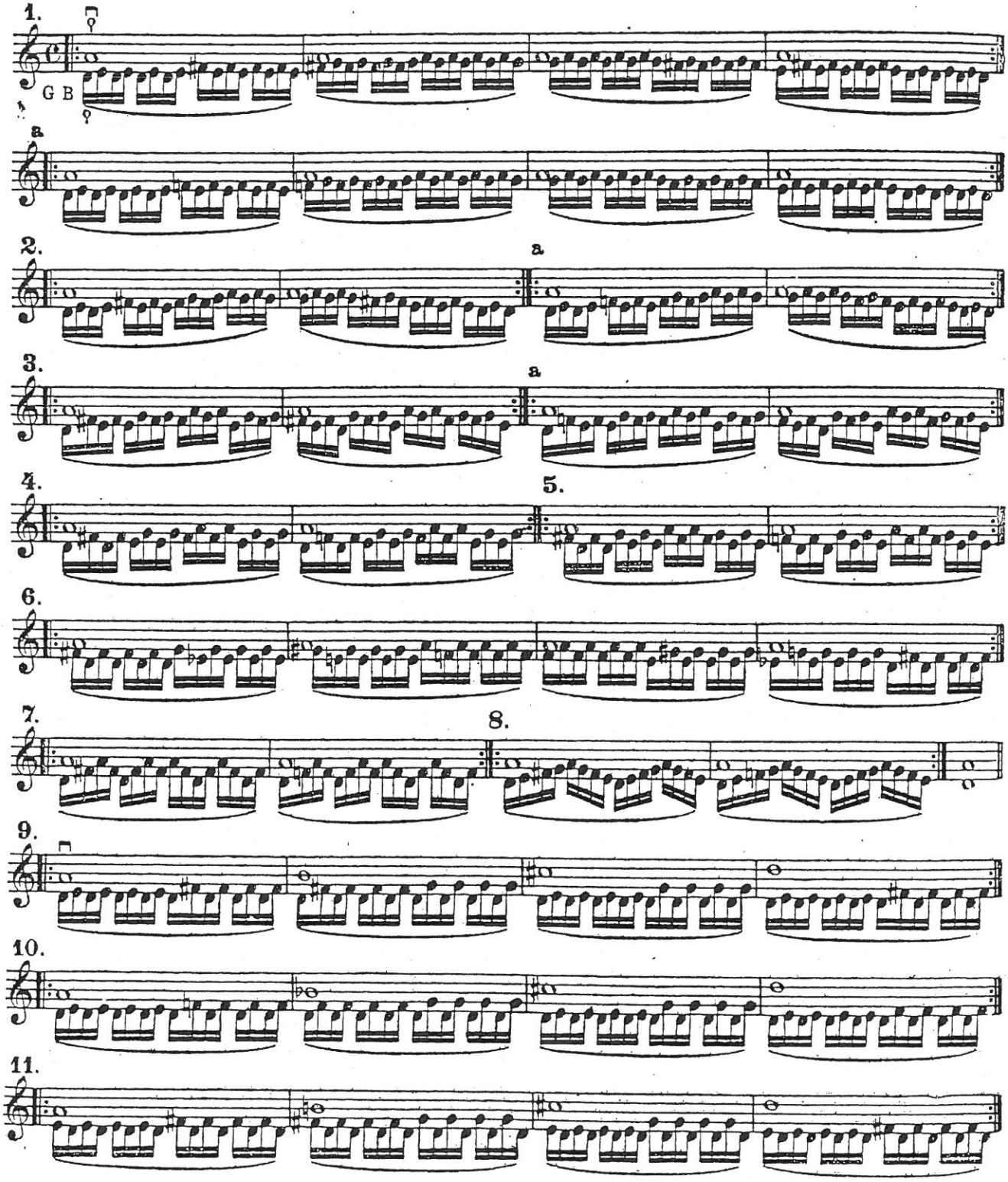

10.
Fr
Sp
Fr
11.
G B

Клавиз вік III

V.

Смешанные упражнения

Двойные ноты



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KLENGEL III

22.

23.

22a.

23a.

22b.

23b.

23c.

22c.

23d.

22d.

24.

25.

24a.

25a.

26.

a

KLINGAN III

46.

O H

O H

a O H

O H

etc.

47.

M

a

etc.

48.

M

a

etc.

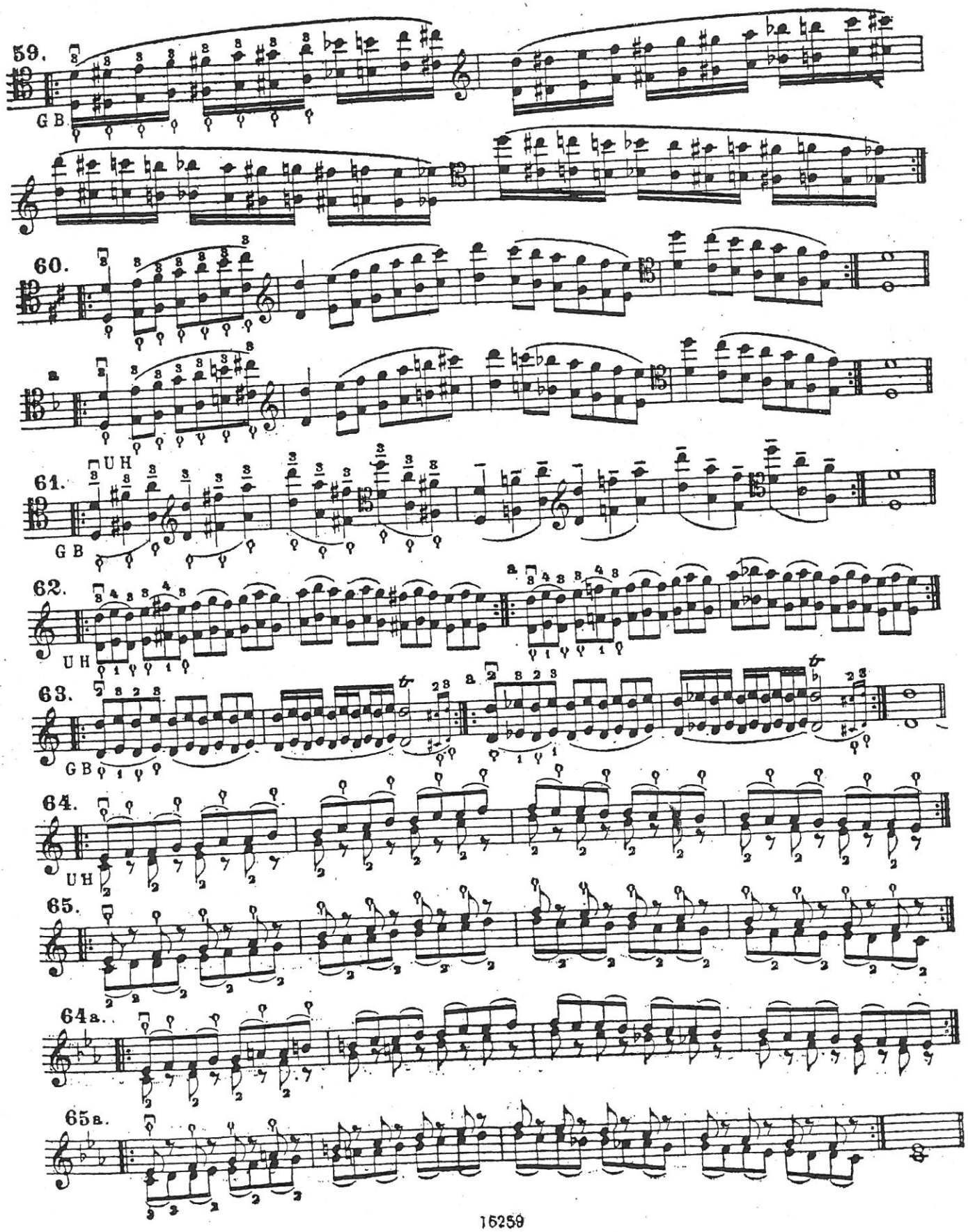
49.

G B

II.

a

KLENGAU III



FITZENHAGEN

b)

NOTE: In order to arrive at the greatest perfection in bowing, as well as independence of the fingers of the left hand, all these scales must be practised with every variety of bowing. To this end it is advisable to practise the scales slowly at first and gradually increase to the greatest possible speed. The same volume or strength of tone (preferably *mezzo forte*) must be preserved in every variety of bowing and in every position and special attention must be directed towards absolute control of the fingers and perfect smoothness in bowing. Furthermore the student must not neglect to exercise his wrist in the correct manner and must remember that the right arm must be held in a perfectly quiet manner, without raising the elbow.

ANMERKUNG: Von diesen Tonleitern muss jede in allen Stricharten studirt werden, wenn man die grösste Vollendung des Striches sowohl, als auch die Unabhängigkeit der Finger anstrebt. Zu diesem Behufe empfielt es sich, die Scalen erst langsam, dann bis zur grössten Geschwindigkeit sich steigernd, zu üben. Die Tonstärke (am besten mezzo forte) muss sich bei allen Strichen und in jeder Lage gleich bleiben und ist vorzüglich auf die Egalität der Finger und des Bogen's zu sehen. Schliesslich versäume man nicht, die richtigen Handgelenkbewegung zu machen und sich einer ruhigen Haltung des rechten Armes (ohne Ellenbogen zu erhöhen) zu befleissigen.

c) Scale-Studies in Thirds (without Thumb position.)

c) *Scalen Übungen in Terzen (ohne Daumenaufsatz)*

C major.
C dur.

G major.
G dur.

D major.
D dur.

A major.
A dur.

Fitzenhagen

E major.
E dur.

B major.
H dur.

F sharp major.
Fis dur.

D flat major.
Des dur.

A flat major.
As dur.

E flat major.
Es dur.

B flat major.
B dur.

F major.
F dur.

NOTE: In order to insure absolute purity of intonation, all exercises in Thirds must be practised very slowly at first. Consequently a start should be made by playing every Third with a separate stroke of the bow and gradually increase in speed until six or eight consecutive Thirds can be tied in one bow with ease and with perfect purity of tone. As to strength of tone, all Thirds should be practised *mezzo forte*, with strict attention that every note be equally strong and well sounding.

ANMERKUNG: Sämmtliche Terzen-Übungen müssen erst sehr langsam studiert werden, damit eine absolute Reinheit erzielt wird. Man fange deshalb mit einer Terz auf einen Strich an, steigere sich dann in der Geschwindigkeit, bis man bequem und rein sechs bis acht Terzen auf einen Bogen binden kann.

Was die Tonstärke anbetrifft, so empfielt es sich alle Terzen mezzo forte zu studieren und darauf zu sehen, dass jede Note gleichmässig stark ist und schön klingt!

d) Scale-Studies in Sixths.
(without Thumb-position.)

d) *Scalen-Übungen in Sexten.*
(ohne Daumenaufsatz.)

C major.
C dur.

G major.
G dur.

D major.
D dur.

A major.
A dur.

E major.
E dur.

B major.
H dur.

F sharp major.
Fis dur.

D flat major.
Des dur.

A flat major.
As dur.

E flat major.
Es dur.

B flat major.
B dur.

F major.
F dur.

NOTE: The same suggestions offered for the study of the exercises in Thirds, apply in every way to the exercises in Sixths.

ANMERKUNG: Das von den Terzen-Übungen Gesagte, gilt auch für die Sexten-Übungen.

e) Scale Studies in Chords.

e) *Scalen-Übungen in Accorden.*

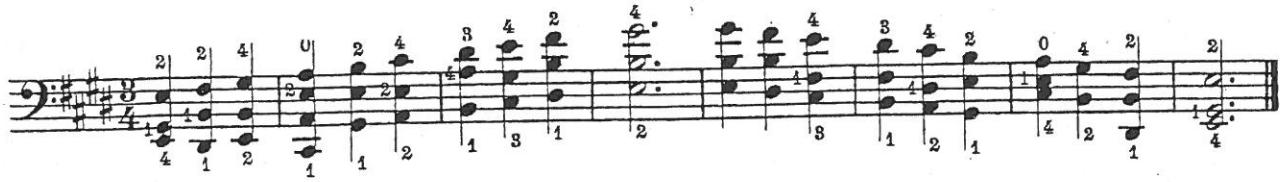
C major.
C dur.

G major.
G dur.

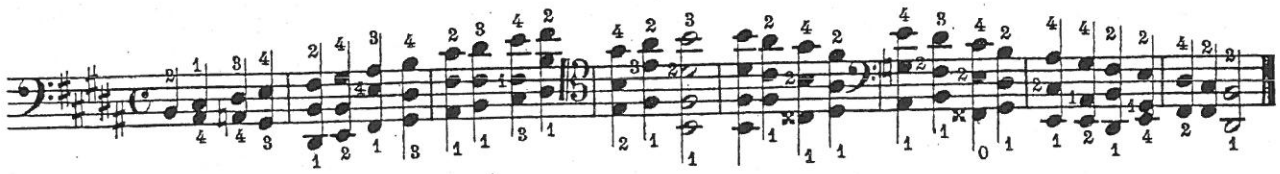
D major.
D dur.

A major.
A dur.

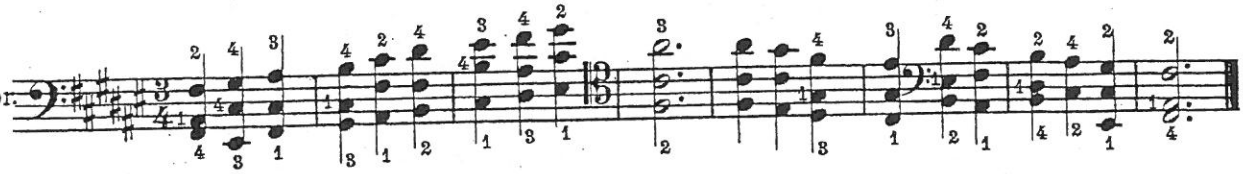
E major.
E dur.



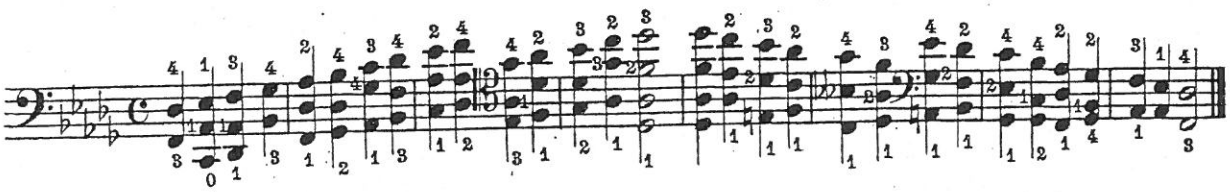
B major.
H dur.



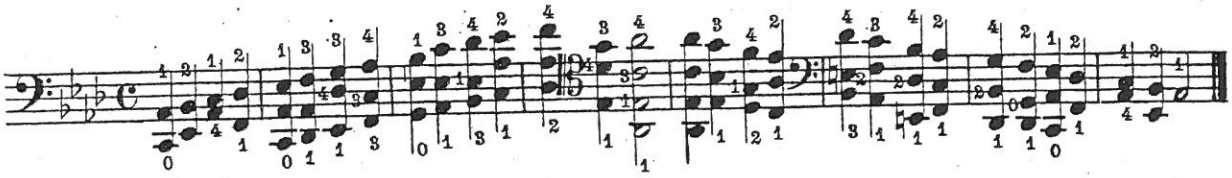
F sharp major.
Fis dur.



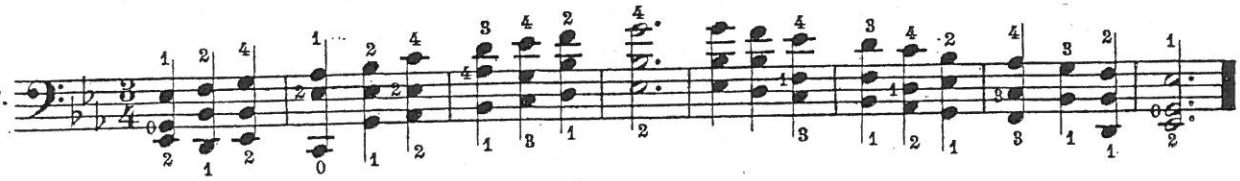
D flat major.
Des dur.



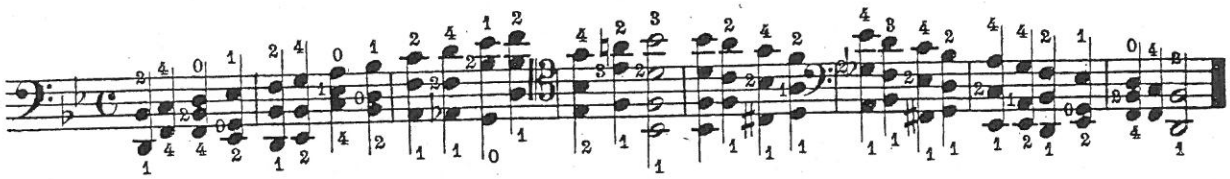
A flat major.
As dur.



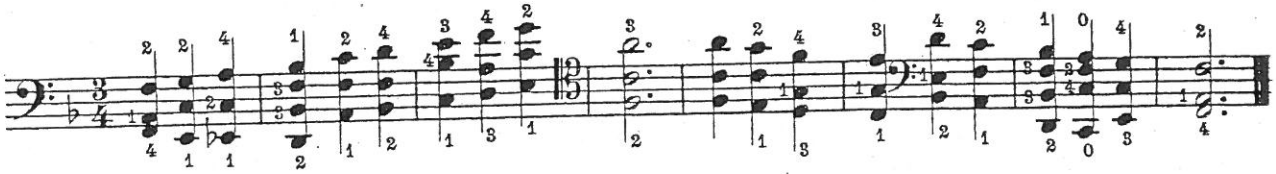
E flat major.
Es dur.



B flat major.
B dur.

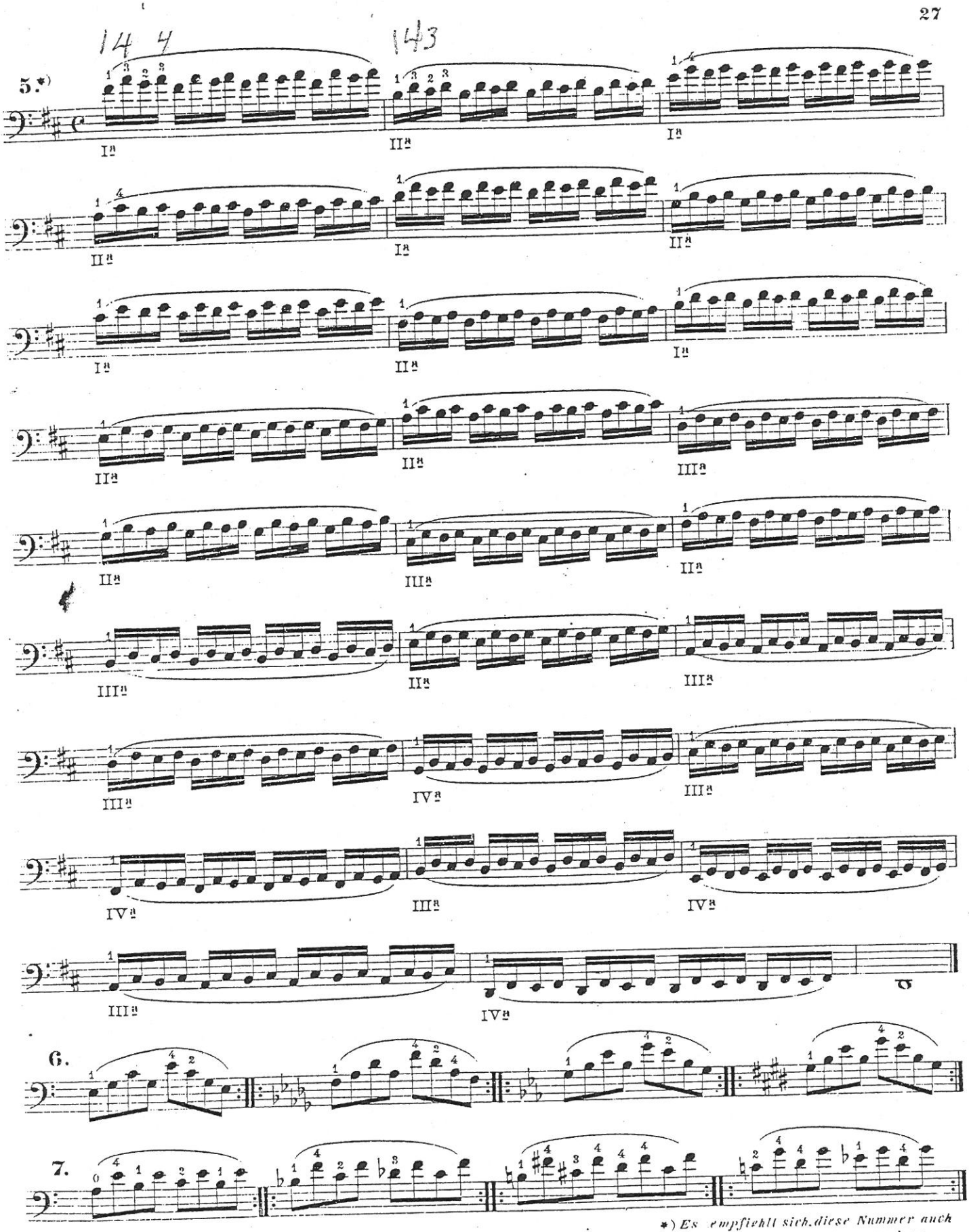


F major.
F dur.



NOTE: These exercises are to be practised very slowly with broad bowing and good, round tone; care must be taken that the bass note (lowest note) is always heard very distinctly; the chords should not be played with constant down-bows, but with alternating down-and up-bows; there should be no pauses between the chords and they should be connected as much as possible. Absolute purity of intonation must be the principal aim.

ANMERKUNG: Man studiere diese Übungen sehr langsam, mit breitem Strich und schönem Ton und sehe darauf, dass die Bassnote immer sehr deutlich und sonor erklinge, spiele nicht immer Herunterstrich, sondern Wechsele ab — einmal Herunterstrich, einmal Hinaufstrich, und mache keine Pausen zwischen den Accorden, sondern verbinde sie so viel wie nur möglich. Ausserdem ist absolute Reinheit anzustreben!



*) Bør ogsaa transponeres i Es- og E-dur.

*) Es empfiehlt sich diese Nummer auch nach Es- und E-dur zu transponiren.

RUDINGER

VI.

Akkorder.*) Akkorde.*)

Dur-Treklange uden Tommelfinger. *Dur-Dreiklänge ohne Daumen.*

C dur. Des dur.

D dur. Es dur.

E dur. F dur.

Fis dur. G dur.

As dur. A dur.

B dur. H dur.

Moll-Treklange. *Moll-Dreiklänge.*

C moll. Cis moll.

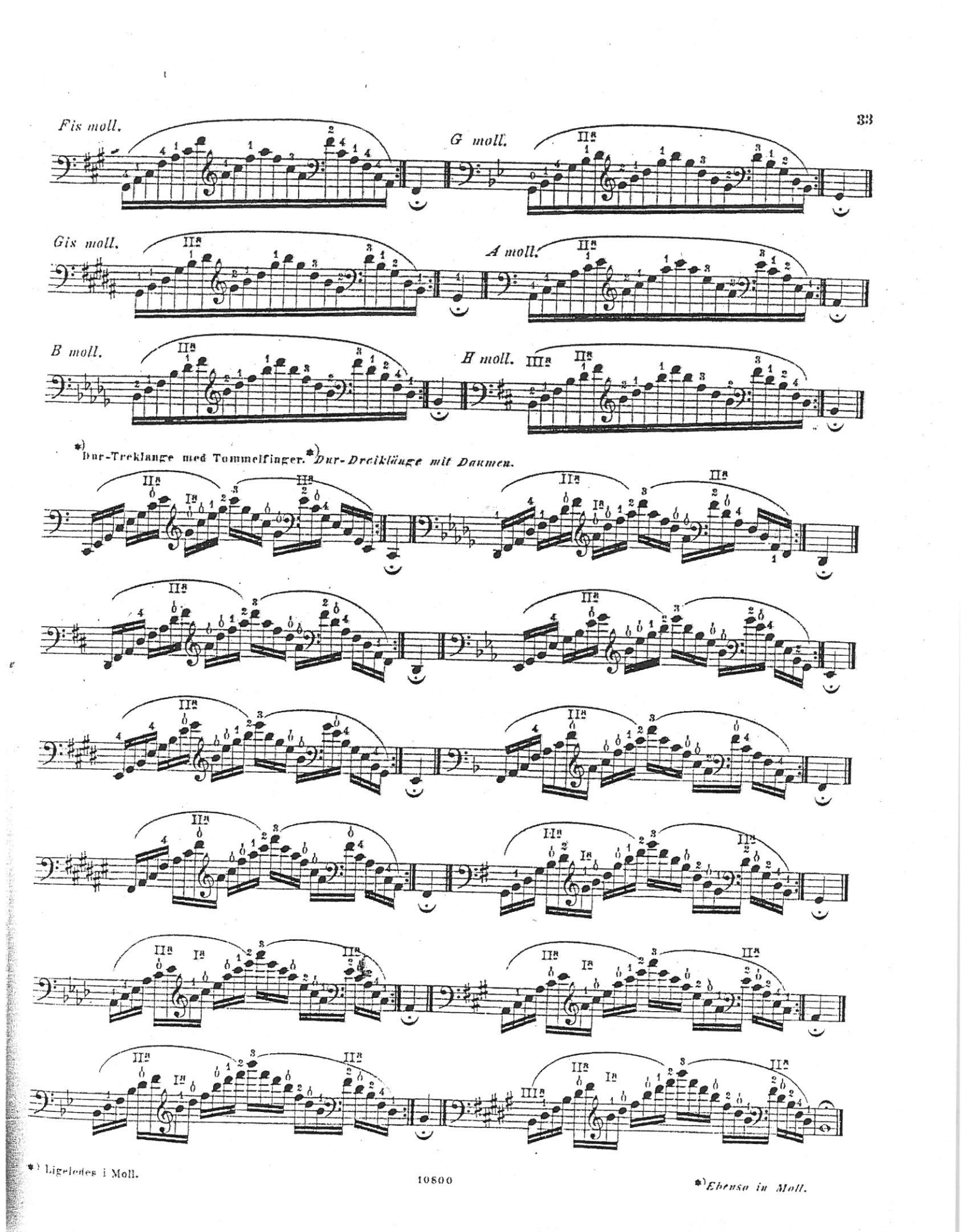
D moll. Es moll.

E moll. F moll.

*) Man indøves med forskellige Buestrøg.

10800

*) *Muss mit verschiedenen Bogenstrichen eingeübt werden.*


Fis moll.
G moll.
Gis moll.
A moll.
B moll.
H moll.
*) Dur-Treklange med Tommelfinger.
*) Dur-Dreiklänge mit Daumen.
*) Ligeledes i Moll.
*) Ebenso in Moll.

Virkning.
Wirkung.
Standpunkt.
Standpunkt.

sul A. *sul D.*

sul G. *sul C.*

Kunstig Flageolet i Kvartgreb. *Künstliches Flageolet in Quartgriffen.*

Virkning.
Wirkung.
Standpunkt.
Standpunkt.

sul A. *sul D.*

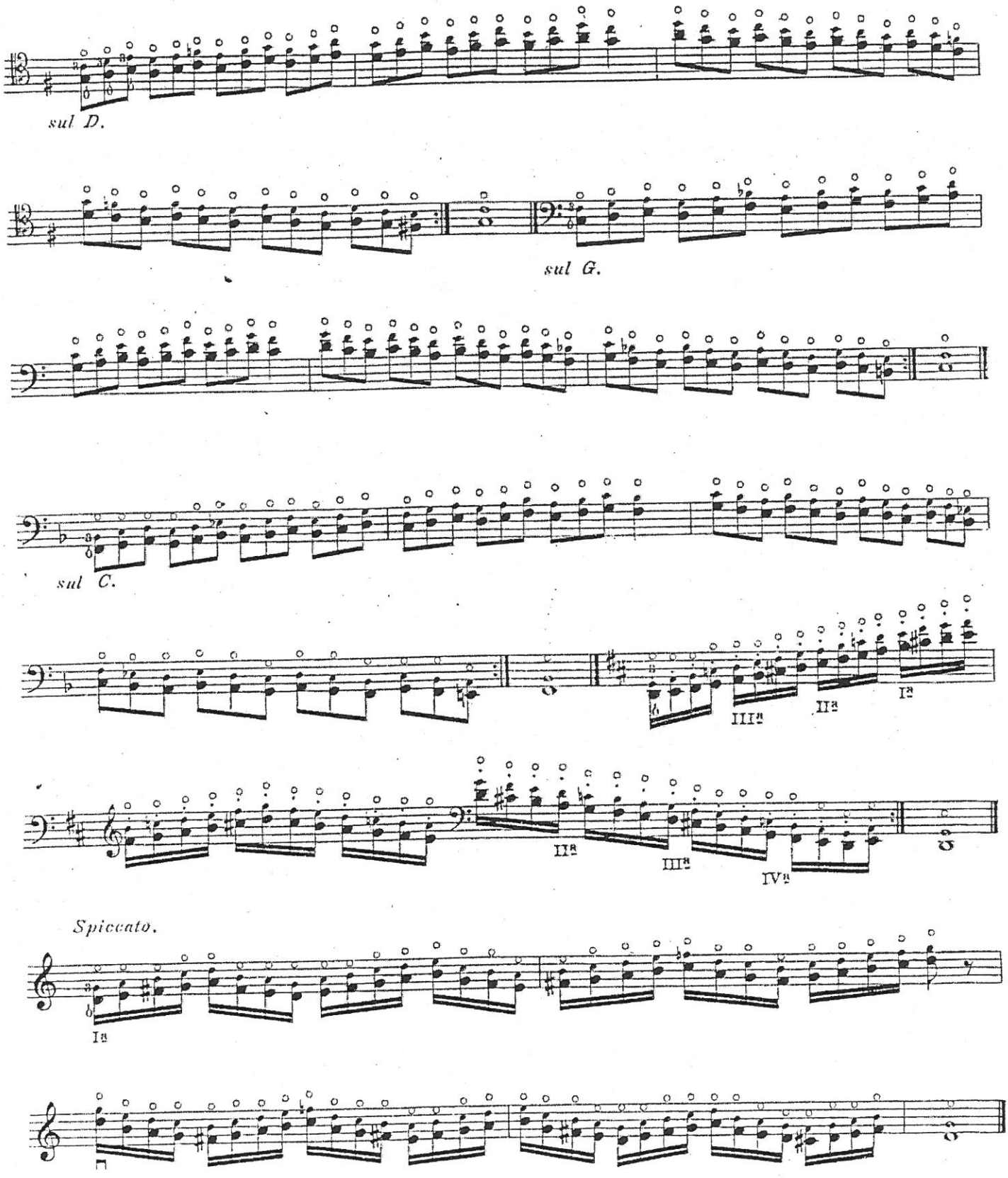
sul G.

sul C.

Anden Skrivemaade. *Andere Schreibart.*

sul A.

Rua mor



9

Varianten *Variantes* Variations

Man spiele diese Übungen in allen Tonarten
Travailler ces exercices dans tous les tons
These exercises should be studied in all the keys

2. Teil

Übungen, die das Violoncell in seiner ganzen Ausdehnung umfassen

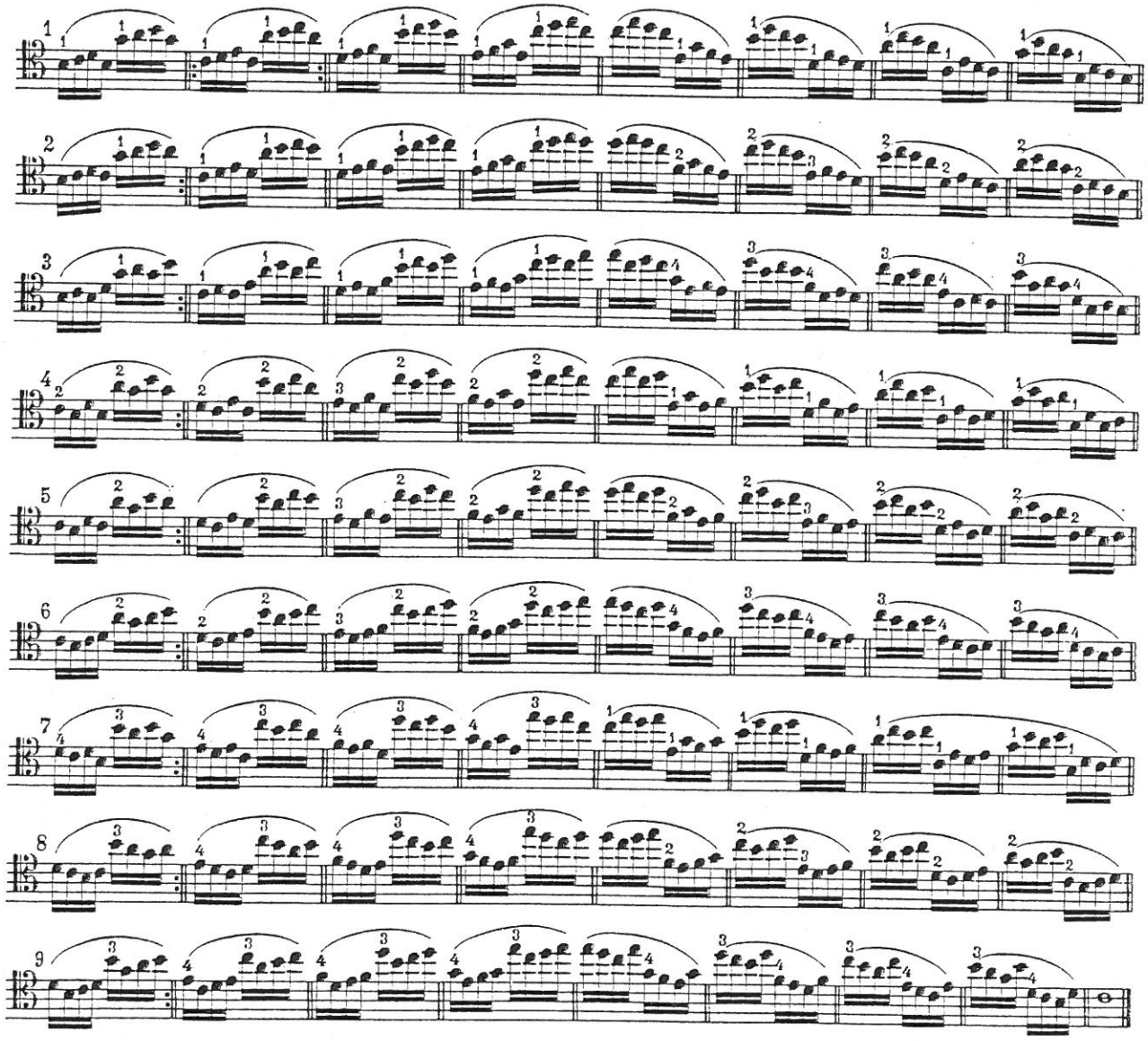
2e. Partie

Exercices dans toute l'étendue du Violoncelle

2nd. Part

Exercises in the whole compass of the Cello

16



Varianten *Variantes* Variations

Man spiele diese Übungen in allen Tonarten
Travaillerces exercices dans tous les tons
These exercises should be studied in all the keys

3. Teil
Übungen mit Daumenaufsatz

3e. Partie
Exercices aux positions du pouce

3rd. Part
Exercises in the thumb positions

F. EURLAND

24

Ausführung
Exécution
Execution

Daumenlage
Position du Pouce
Position of the thumb

25

Man spiele diese Übungen in allen Tonarten
Travailler ces exercices dans tous les tons
These exercises should be studied in all the keys

etc.

27

Akkorde | Arpèges | Arpeggios

FEUILLARD

A La A

B Si♭ B♭

H Si♮ B

C Do♮ C

Cis Do♯ C♯

D Ré D

Es Mi♭ E♭

E Mi♮ E

F Fa♮ F

Fis Fa♯ F♯

G Sol G

As La♭ A♭

4. Teil
Doppelgriffe

Übungen um die Finger unabhängig zu machen, und zur Vorbereitung der Doppelgriffe

Die ganzen Noten sollen wohl gegriffen, aber nicht angestrichen werden.

4e. Partie
Doubles cordes

28

Exercices pour acquérir l'indépendance des doigts et préparer aux doubles cordes

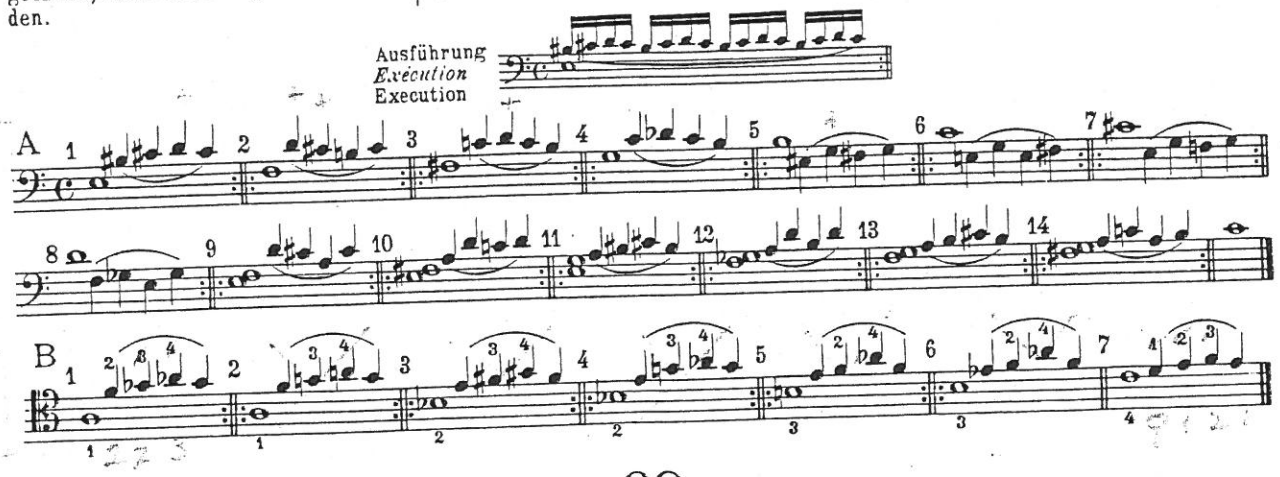
Il faut tenir les rondes sans les jouer.

4th. Part
Double stopping

F Guilliano

Exercises to acquire independence of the fingers & to prepare for double stopping

The semibreves to be stopped with the fingers, but not played with the bow.



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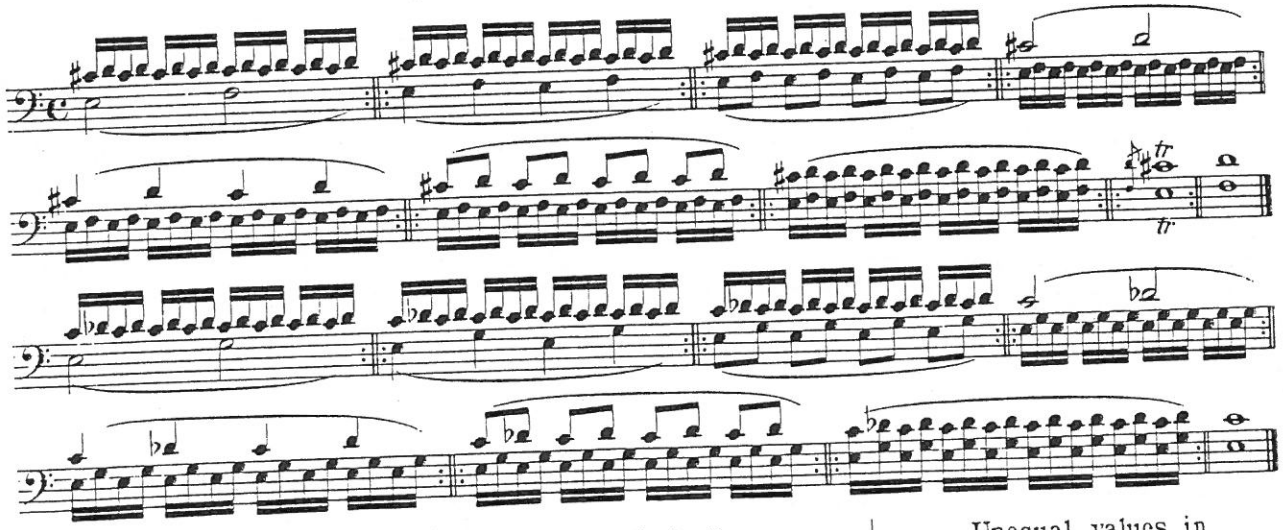
Doppelgriffe | Doubles cordes | Double stopping



Doppelgriffe mit ungleichen Notenwerten

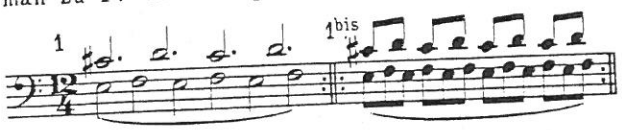
Man spiele die Übungen 1 u. 2 sehr langsam, und zähle dazu; dann beschleunige man das Zeitmaß bis man zu 1bis und 2bis gelangt.

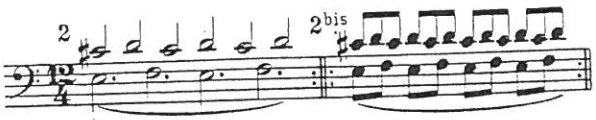
Valeurs inégales en doubles cordes

Travailler les exercices 1 et 2 très lentement en comptant les temps puis accélerer le mouvement pour arriver aux 1bis et 2bis

Unequal values in double stopping

Study the exercises 1 & 2 very slowly at first, gradually increasing the speed until arriving at 1bis & 2bis





GRUTZMACHER

(c) Chromatic Scales

(1) W. B.

(2)

Scales extending further upward (either diatonic or chromatic) cannot be executed till the thumb-position has been learned

Short Scale-Exercises; Passages in Broken Chords

These exercises, which are to be played in slow tempo, may be advantageously transposed to the lower strings

(1)

(2)

GRUTZMACHER

(3)

(4)

(5)

(6)

(7)

(8)

(9) Keep 1st finger continually on string

GRUTZMACHER

As before, in Nº 6 of the first exercises in the "Thumb-position," the change in position of thumb is always to be made in the next exercise (measure 7, etc.) with the first note on the string in play, whether such note be stopped by the thumb itself, or not.

(11)

IONIAN

W.B.

DORIAN

PHRYGIAN

LYDIAN

MIXO LYDIAN

AEOLIAN

LOCRIAN

(change)

(0-g♯)

IONIAN

DORIAN

(change)

(0-g♯)

(12)

W.B.

(13)

W.B.

GRUTZMACHER

(0-g#)

(14) W. B.

(15) M.

(16) M. Pt. M.

(17) M. Pt. M.

M. Pt. M.

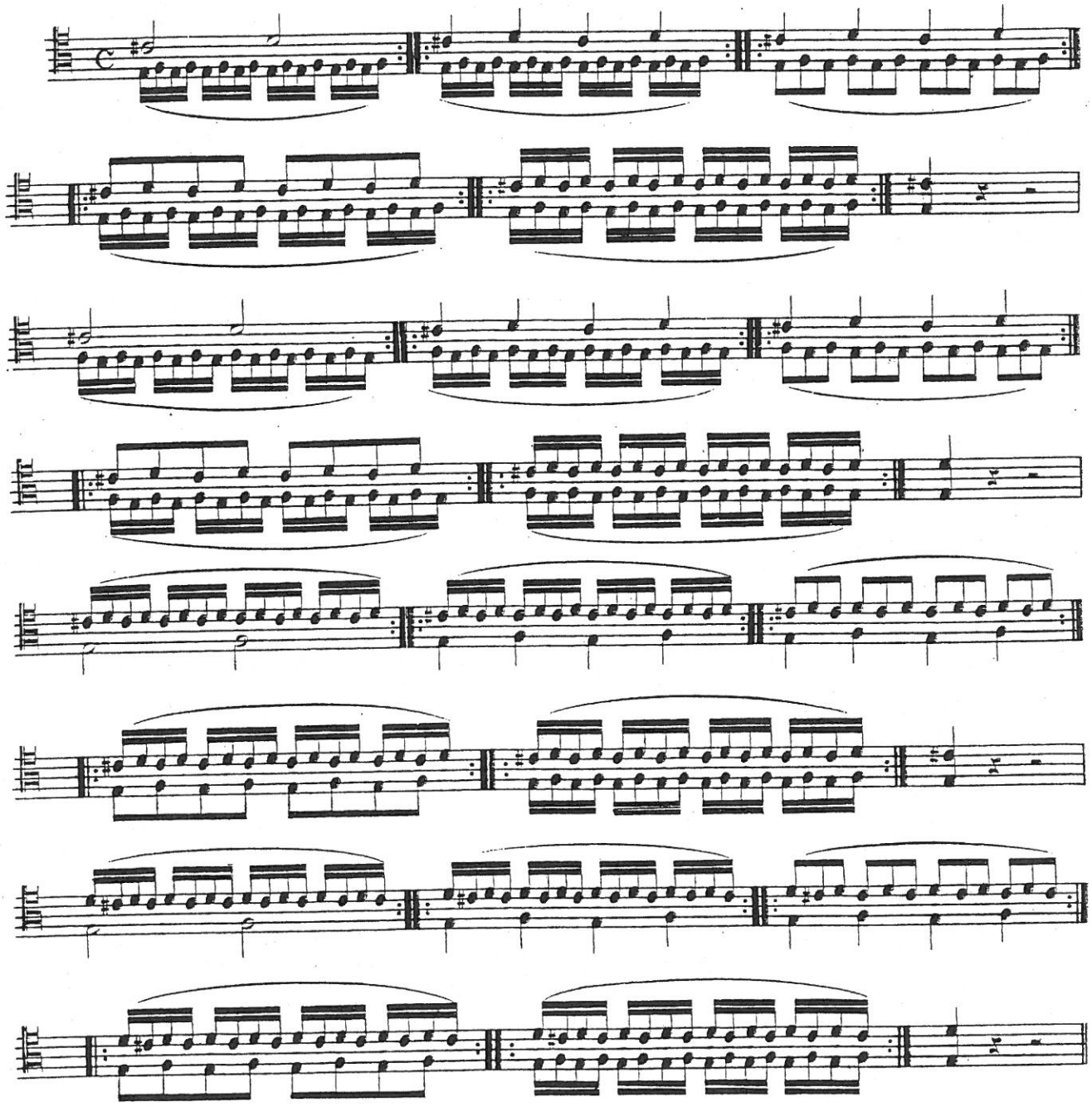
20740

ETUDES

pour développer l'Agilité et la Force des
Doigts et la Pureté de l'Intonation

par **B. COSSMANN.**

a. Trillerstudien. | **a.** Etudes du Trille.



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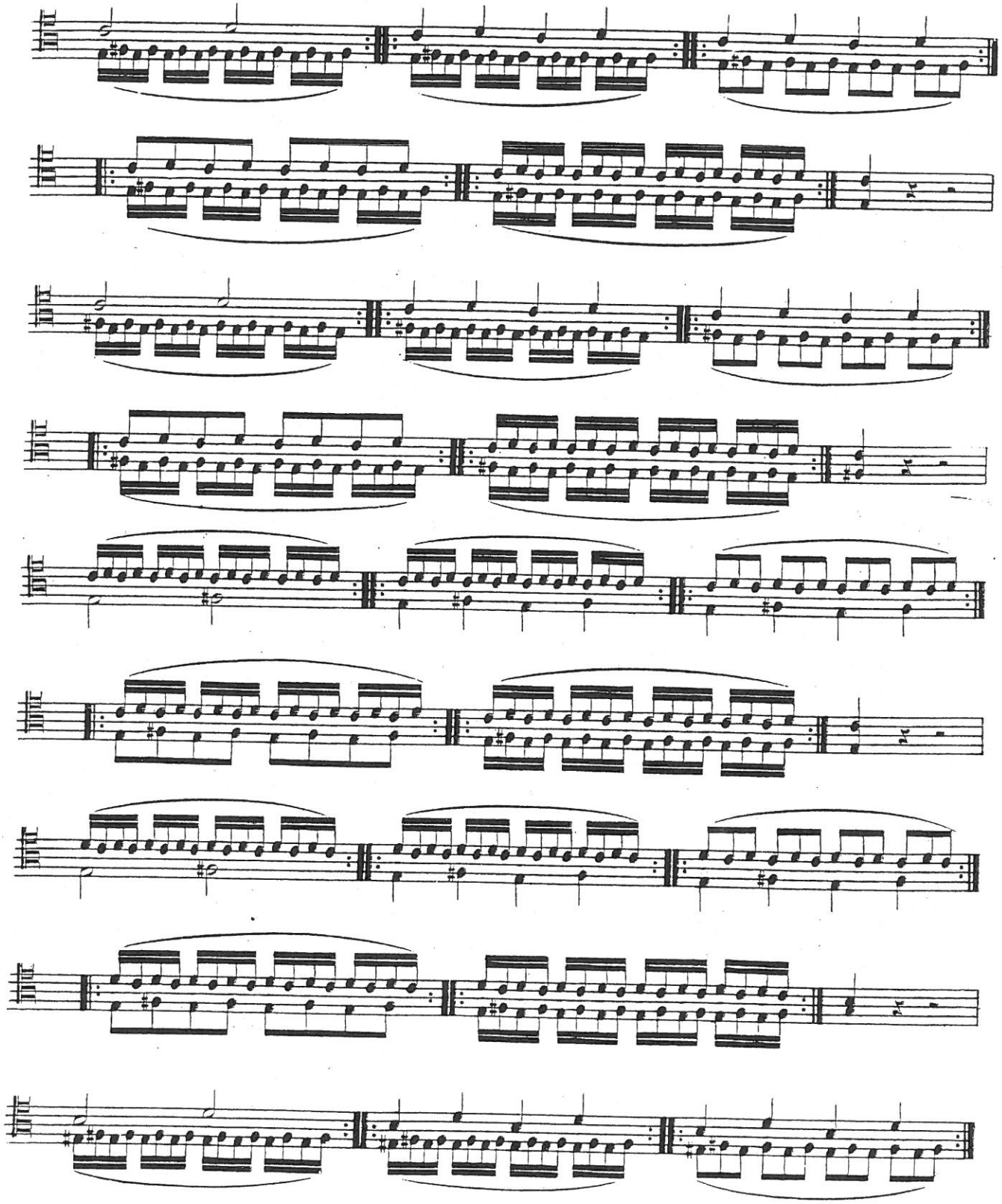

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COSSMANN

d. Studien im Daumenaufsatz mit häufiger Anwendung des vierten Fingers.

d. Etudes pour le pouce avec l'emploi frequent du 4me doigt.

II da

1ma Volta.

2da Volta.

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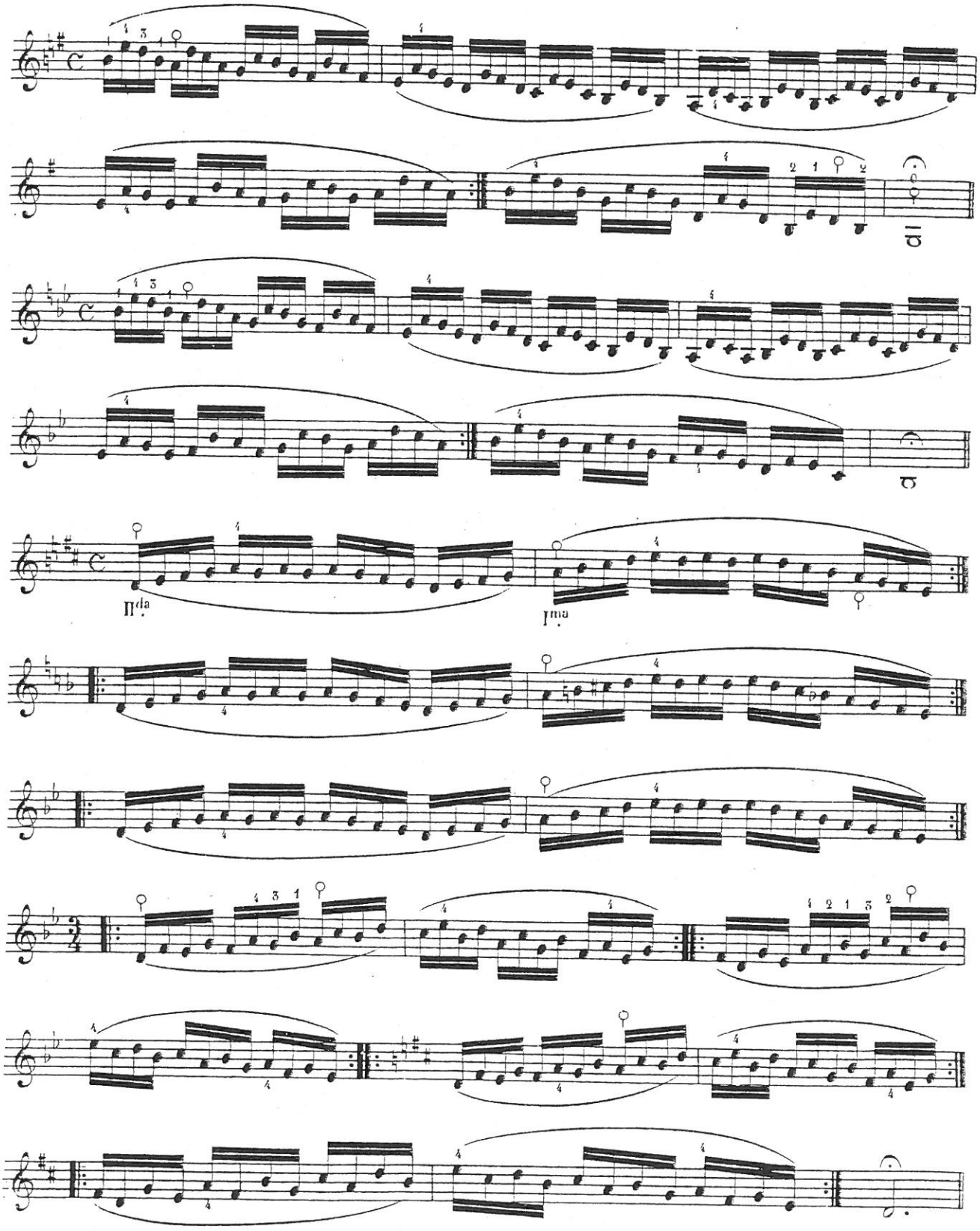

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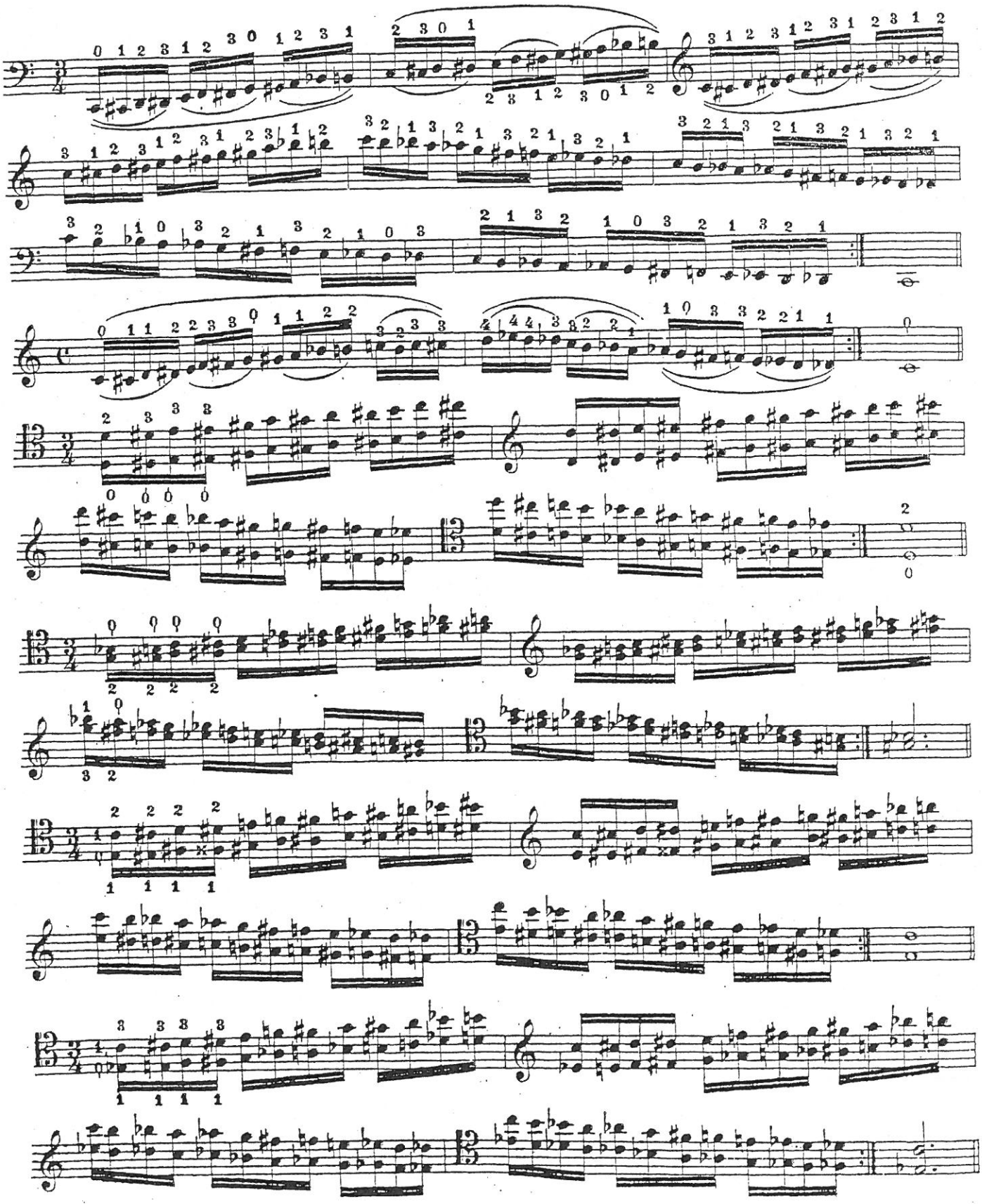
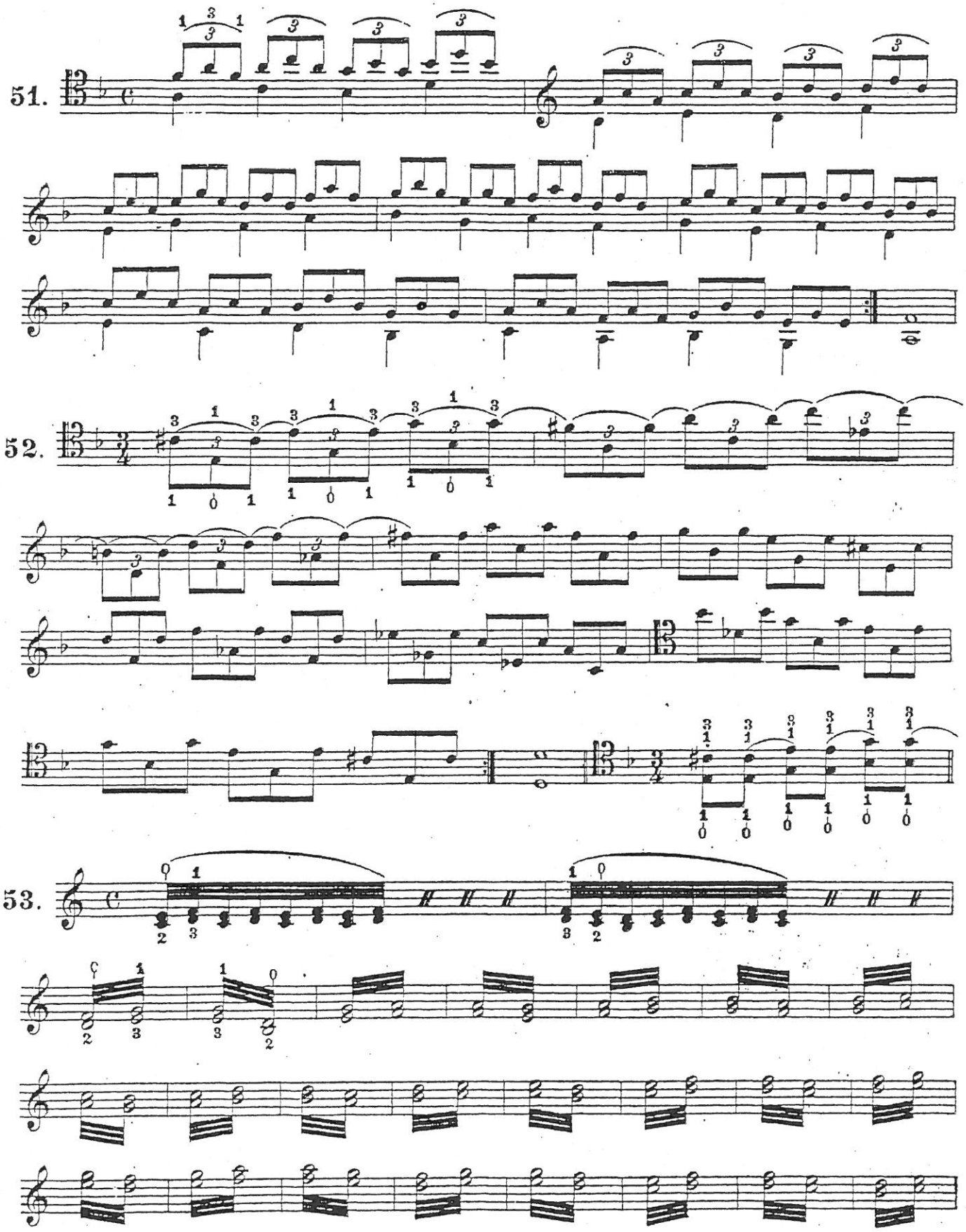
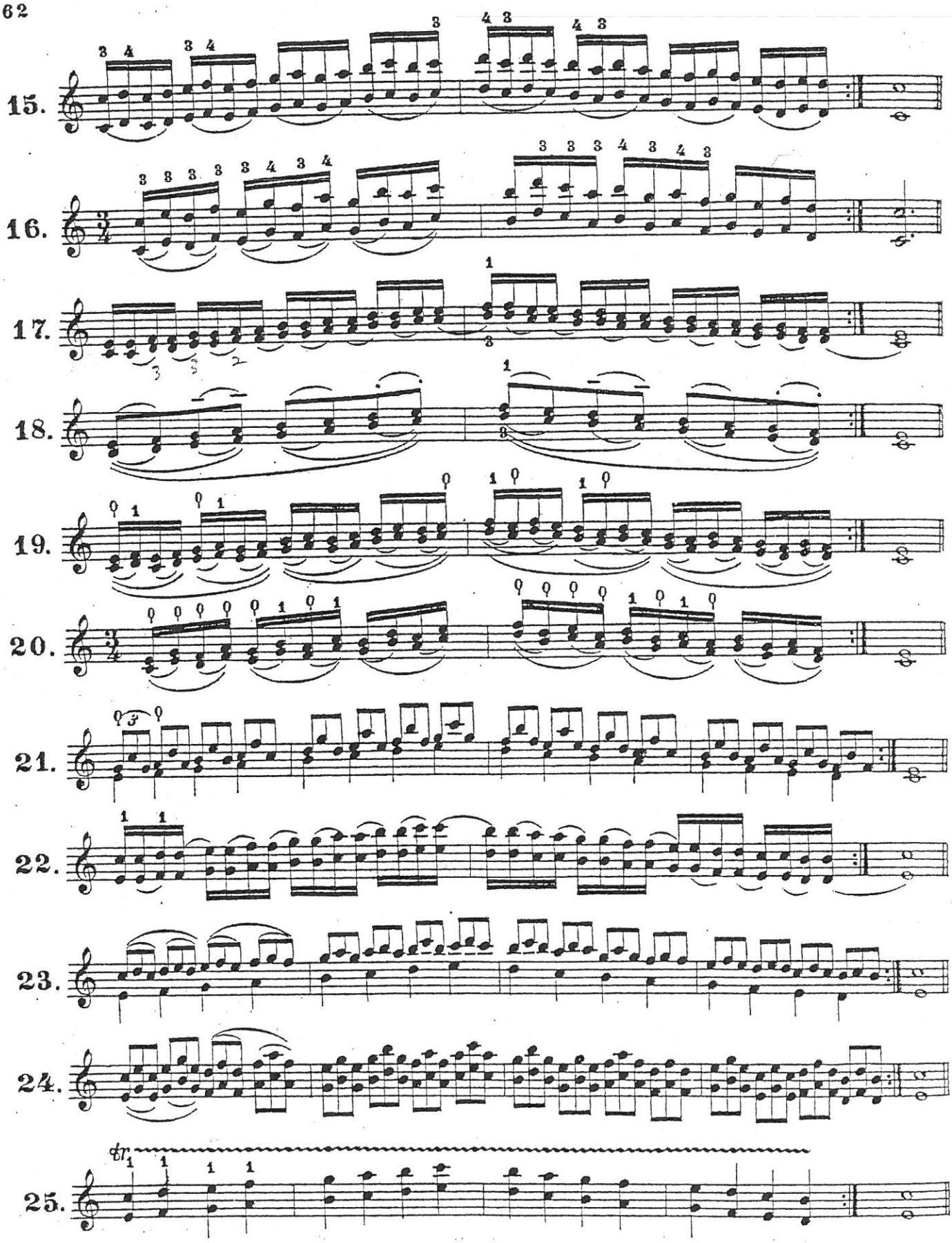
Rosenthal

Хроматическая гамма. | Gamme chromatique.



ROSENTHAL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