KAYSER

ELEMENTARY and PROGRESSIVE STUDIES for VIOLIN

COMPLETE

Price $1.00
H. E. KAYSER

Op. 20

Elementary and Progressive Studies

for

VIOLIN

(Preliminary Exercises to Kreutzer's Etudes)

Edition for One Violin, three Books (Library No. 115, 116, 117)
Price 50 cts. each
Complete in one Book (Library No. 118)
Price $1.00

Carl Fischer Inc.

BOSTON        NEW YORK        CHICAGO
252 Tremont St.  Cooper Square  306 So. Wabash Ave.
Preface.

Among the many exercises composed for medium advanced violin students and especially among those written for the express purpose of offering suitable preparatory material for Kreutzer’s famous studies, none have become better known, nor more firmly established than the present 36 Elementary and Progressive Etudes for the Violin by H. E. Kayser, Op. 20.

The success of these studies may unquestionably be attributed to their concise form, melodious character, and the moderate employment of the higher positions. Firmly founded upon the works of the classic writers, Kayser succeeded in combining the most necessary violinistic requisites with practical instructive needs such as are demanded by players of medium grade, and in this way created an invaluable progressive aid towards the ultimate understanding and mastery of the great Frenchman’s studies.

The present newly revised edition may justly be claimed to be far superior to any other. In addition to presenting the studies in their original form, they have been provided with many suggestions as to variety of bowings, fingerings, phrasing and change of positions, with a distinct view towards clearer understanding while studying them, a more simplified exposition of the instructive principles involved, and a practical aid to those who use these studies as direct preliminary material to Kreutzer.

According to old-established custom, the open strings are used in ascending and the fourth finger in descending passages. However, young players with small hands and short fingers, frequently experience the greatest trouble to use their fourth finger in downward passages. In the marking of these studies all open string intervals which admit of a double fingerling have been provided with two figures: a naught (O) for those who desire the easier style of playing, and a four (4) suggesting use of fourth finger for more advanced players. If possible, both ways should always be practised.

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For more detailed and extended analysis of these Kayser studies see:
“How to prepare for Kreutzer” by E. L. Winn, Published by Carl Fischer, New York.

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EXPLANATION OF SIGNS.

□ Down Bow.
V Up Bow.
I II
III IV

Positions.

or signifies that the finger remains on the string.
36 Elementary and Progressive Etudes.

VIOLIN


Book 1.

 Allegro moderato.

Andante quasi Adagio.

See preface regarding proper use of open strings and fourth finger.

Copyright, MCMX, by Carl Fischer, New York.
Upper fingering for extension of 4th finger on D string; lower fingering better for smaller hands.
All: moderato.

(Easier fingering.)

+) The finger at start of this, and similar lines, to remain firmly on the string until end of each line.
Arpeggio.

This exercise should also be played "Staccato" with easy movement of the elbow and wrist.

Allegro ma non tanto.

No. 10.
Allegro moderato.

No. 15.

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(cresc.)

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Allegro.

N°19.  

1) With tip of bow.
2) At middle of bow.

With tip of bow.

1) Staccato
2) With jumping bow, from Φ to Φ.

With this bowing cut
Also to be practised in this way.


1) Lower fingering for more advanced players.
1) Lower fingering for more advanced players.
Allegro assai.
Allegro molto agitato.

\(+\) Lower fingering for more advanced players.

42
To practice the staccato with the "downbow" the eightnote following the sixteenths must be taken with the same bow.

 Allegro moderato.

---

Lower fingering for more advanced players.
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(Third Position)

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**George Perlman**

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- Fiddlin' Jim
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- The Gipsy's Frolic
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- Berceuse
- Gallants All
- Rustic Dance
- Capriccio
- Spring Time
- Military March
- The Donkey Ride
- March
- Pastorale
- Andante, from the Fifth Symphony
- First Fantasia
- Aigouni
- Alefert
- Barnett
- Behr
- Bohn
- Chestney
- Dallam
- Grieg
- Hentzel
- Kohler
- Kozak
- Kovacs
- Macklin
- Oehlener
- Saenger
- Saenger
- Saenger
- Schubert
- Sitt
- Sitt
- Tchaikovsky
- Woltermann

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