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Mud

VÝMĚNY POLOH A PRŮPRAVA KE CVIČENÍ STUPNIC

OPUS 8

**ИЗМЕНЕНИЯ ПОЗИЦИЙ И ПОДГОТОВКА
К УПРАЖНЕНИЯМ В ГАММАХ**

ОПУС 8

LAGENWECHSEL UND TONLEITER-VORSTUDIEN

OPUS 8

STÁTNÍ HUDEBNÍ VYDAVATELSTVÍ • PRAHA
PRAGUE • TCHÉCOSLOVAQUIE • ARTIA

CVIČENÍ VE VÝMĚNĚ POLOH

УПРАЖНЕНИЯ В ПЕРЕМЕНЕ ПОЗИЦИЙ – ÜBUNG IM LAGENWECHSEL

Při cvičení těchto příkladů jest nutno opakovati ve volném pohybu:

- každý jednotlivý takt,
- každý takt s následujícím (1–2, 2–3, 3–4 atd.),
- všecky takty označené na téže struně (v 1. příkladu takty 1–6, 7–12, 13–18, 19–25),
- celý příklad v následujících tonálních vázáních i odražené:

Эти примеры должно повторять в умеренном темпе:

- каждый такт в отдельности;
- каждый такт связывая со следующим тактом (1–2, 2–3, 3–4 и т. д.);
- все такты, исполняемые на той же струне (в 1-ом примере такты: 1–6, 7–12, 13–18, 19–25);
- весь пример в следующих тональностях, связно и раздельно.

Beim Üben dieser Beispiele ist in langsamer Bewegung zu wiederholen:

- jeder einzelne Takt
- jeder Takt mit nachfolgendem (1–2, 2–3, 3–4 usw.)
- alle auf derselben Saite bezeichneten (im 1. Beispiel die Takte 1–6, 7–12, 13–18, 19–25),
- das ganze Beispiel in folgenden Tonarten, gebunden und détaché;



1

VÝMĚNA POLOH 1–2, 2–3, 3–4 atd.

ПЕРЕМЕНА ПОЗИЦИЙ 1–2, 2–3, 3–4 и т. п. – LAGENWECHSEL 1–2, 2–3, 3–4 usw.

IV.

III.

II.

I.

2

IV.

III.

II.

I.

3

IV.

III.

II.

I.

4

IV.

III.

II.

I.

5

IV.

III.

II.

I.

6

IV.

III.

II.

I.

7

IV.

I.

8

VÝMĚNA POLOH 1-3, 2-4, 3-5 atd.

ПЕРЕМЕНА ПОЗИЦИЙ 1-3, 2-4, 3-5 и т. п. - LAGENWECHSEL 1-3, 2-4, 3-5 usw.

IV.

III.

II.

I.

9

IV.

III.

II.

I.

10

IV.

III.

II.

I.

11

IV.

III.

II.

I.

12

IV.

III.

II.

I.

13

IV.

III.

II.

I.

14

IV.

III.

II.

I.

15

IV.

III.

II.

I.

16

VÝMĚNA POLOH 1-4, 2-5, 3-6 atd.

ПЕРЕМЕНА ПОЗИЦИЙ 1-4, 2-5, 3-6 и т. п. - LAGENWECHSEL 1-4, 2-5, 3-6 usw.

IV.

III.

II.

I.

17

IV.

III.

II.

I.

18

IV. 

III. 

II. 

I. 



19

IV. 

III. 

II. 

I. 

20

IV. 

III. 

II. 

1 1 3 1 1 3 1 1 3

21

IV. 2 4 4 3 2 2 4 4 3 2 2 4 4 3 2 2 4 4 3 2

III. 2 4 4 3 2 2 4 4 3 2 2 4 4 3 2 2 4 4 3 2

II. 2 4 4 3 2 2 4 4 3 2 2 4 4 3 2 2 4 4 3 2

I. 2 4 4 3 2 2 4 4 3 2 2 4 4 3 2 2 4 4 3 2

22

IV. 1 4 4 1 1 4 4 1 1 4 4 1 1 4 4 1

III. 1 4 4 1 1 4 4 1 1 4 4 1 1 4 4 1

II. 1 4 4 1 1 4 4 1 1 4 4 1 1 4 4 1

I. 1 4 4 1 1 4 4 1 1 4 4 1 1 4 4 1



23

VÝMĚNA POLOH 1-5, 2-6, 3-7 atd.

ПЕРЕМЕНА ПОЗИЦИЙ 1-5, 2-6, 3-7 и т. п. - LAGENWECHSEL 1-5, 2-6, 3-7 usw.

IV.

III.

II.

I.

24

IV.

III.

II.

I.

25

IV.

III.

II.

Two staves of musical notation for exercise 26. The first staff contains four measures of eighth-note triplets, each with a slur and a '3' below it. The second staff contains four measures of eighth-note triplets, also with slurs and '3's below. A first ending bracket labeled 'I.' spans the final two measures of the second staff.

26

Two staves of musical notation for exercise 26. The first staff is labeled 'IV. b)' and contains four measures of eighth-note triplets with slurs and '3's below. The second staff is labeled 'a)' and contains four measures of eighth-note triplets with slurs and '3's below. The system includes first, second, and third ending brackets labeled 'I.', 'II.', and 'III.' respectively, each spanning two measures.

27

Five staves of musical notation for exercise 27. Each staff contains four measures of eighth-note quadruplets, each with a slur and a '4' below it. The system includes first, second, and third ending brackets labeled 'I.', 'II.', and 'III.' respectively, each spanning two measures.

28

IV.

III.

II.

I.

29

IV.

III.

II.

I.

30

IV.

III.

II.

I.

31

IV.

III.

II.

I.

32

VÝMĚNA POLOH 1-6, 2-7, 3-8 atd.

ПЕРЕМЕНА ПОЗИЦИЙ 1-6, 2-7, 3-8 и т. п. - LAGENWECHSEL 1-6, 2-7, 3-8 usw.

IV.

III.

II.

I.

33

IV.

III.

II.

I.

34

IV.

III.

II.

I.

35 ✓

IV.

III.

II.

I.

I.

1 4 3 4 1 1 1 4 3 4 1 1 1 4 3 4 1 1

IV. 36V

3 4 4 4 4 3 1 3 4 4 4 4 3 1 3 4 4 4 4 3

III.

1 3 4 4 4 4 3 1 3 4 4 4 4 3 1 3 4 4 4 4 3

II.

1 3 4 4 4 4 3 1 3 4 4 4 4 3 1 3 4 4 4 4 3

1 3 4 4 4 4 3 1 3 4 4 4 4 3 1 3 4 4 4 4 3

I.

1 3 4 4 4 4 3 1 3 4 4 4 4 3 1 3 4 4 4 4 3

IV. 37V

b)

1 1 4 2 2 1 1 1 4 2 2

a)

1 1 4 2 2 1 1 1 4 2 2

III.

1 1 1 4 2 2 1 1 1 4 2 2 1 1 1 4 2 2

1 1 1 4 2 2 1 1 1 4 2 2 1 1 1 4 2 2

II.

1 1 1 4 2 2 1 1 1 4 2 2 1 1 1 4 2 2

I.

1 1 1 4 2 2 1 1 1 4 2 2 1 1 1 4 2 2

1 1 1 4 2 2 1 1 1 4 2 2 1 1 1 4 2 2

38 ✓

VÝMĚNA POLOH 1-7, 2-8, 3-9 atd.

ПЕРЕМЕНА ПОЗИЦИЙ 1-7, 2-8, 3-9 и т. п. - LAGENWECHSEL 1-7, 2-8, 3-9 usw.

IV.

III.

II.

I.

39

IV.

III.

II.

I.

40

IV.

III.

II.

I.

41 ✓

IV. III.

II.

I.

Detailed description: This musical exercise is in 4/4 time and consists of 12 measures. It is divided into four groups of three measures each, labeled IV, III, II, and I from top to bottom. Each measure contains a single melodic line with a slur over it. Fingering numbers (1 and 4) are indicated below the notes. The exercise features a consistent rhythmic pattern of quarter notes.

42

IV. III. II. I.

Detailed description: This musical exercise is in 4/4 time and consists of 12 measures. It is divided into four groups of three measures each, labeled IV, III, II, and I from top to bottom. Each measure contains a single melodic line with a slur over it. Fingering numbers (1, 2, and 4) are indicated below the notes. The exercise features a consistent rhythmic pattern of quarter notes.

43 ✓

IV. III. II. I.

Detailed description: This musical exercise is in 3/4 time and consists of 12 measures. It is divided into four groups of three measures each, labeled IV, III, II, and I from top to bottom. Each measure contains a single melodic line with a slur over it. Fingering numbers (1, 2, and 3) are indicated below the notes. The exercise features a consistent rhythmic pattern of quarter notes.

44 ✓

IV.

III.

II.

I.

45 ✓

IV.

III.

II.

I.

46 ✓

IV.

III.

II.

I.

47

VÝMĚNA POLOH 1-8, 2-9, 3-10 atd.

ПЕРЕМЕНА ПОЗИЦИЙ 1-8, 2-9, 3-10 и т. п. - LAGENWECHSEL 1-8, 2-9, 3-10 usw.

IV.

III.

II.

I.

48

IV.

III.

II.

I.

This exercise consists of four staves of music, labeled IV, III, II, and I from top to bottom. Each staff contains four measures of music. The music is written in a treble clef with a common time signature. It features double slurs over groups of notes, with the number '2' indicating fingerings. The notes are primarily eighth and sixteenth notes, creating a rhythmic pattern across the staves.

49

IV.

III.

II.

I.

This exercise consists of four staves of music, labeled IV, III, II, and I from top to bottom. Each staff contains four measures of music. The music is written in a treble clef with a common time signature. It features triplets of notes, indicated by the number '3' below the notes. The notes are primarily eighth and sixteenth notes, with some slurs connecting them across measures.

50

IV.

III.

This exercise consists of two staves of music, labeled IV and III from top to bottom. Each staff contains four measures of music. The music is written in a treble clef with a common time signature. It features quadruplets of notes, indicated by the number '4' below the notes. The notes are primarily eighth and sixteenth notes, with some slurs connecting them across measures.

II.

I.

51 ✓

IV.

III.

II.

I.

52 ✓

IV.

III.

II.

I.

53 ✓

IV.
 III.
 II.
 I.

This exercise consists of four systems of two staves each. Each system contains a treble clef staff with a series of eighth notes grouped into pairs and quartets. The notes are beamed together and have a slur above them. Fingerings (1, 2, 3, 4) are indicated below the notes. The systems are labeled IV, III, II, and I from top to bottom. The notes in each system are: System IV: C4, D4, E4, F4, G4, A4, B4, C5; System III: C4, D4, E4, F4, G4, A4, B4, C5; System II: C4, D4, E4, F4, G4, A4, B4, C5; System I: C4, D4, E4, F4, G4, A4, B4, C5.


54 ✓

IV.
 III.
 II.
 I.


This exercise consists of four systems of two staves each. Each system contains a treble clef staff with a series of eighth notes grouped into pairs, quartets, and triplets. The notes are beamed together and have a slur above them. Fingerings (1, 2, 3, 4) are indicated below the notes. The systems are labeled IV, III, II, and I from top to bottom. The notes in each system are: System IV: C4, D4, E4, F4, G4, A4, B4, C5; System III: C4, D4, E4, F4, G4, A4, B4, C5; System II: C4, D4, E4, F4, G4, A4, B4, C5; System I: C4, D4, E4, F4, G4, A4, B4, C5.


55 ✓

IV. 

III. 

II. 

I. 



56 ✓

IV. 

III. 

II. 

I. 



STUPNICE V ROZSAHU 3 OKTÁV
 ГАММЫ В 3 ОКТАВЫ - TONLEITERN ÜBER DREI OKTAVEN

Příklady 57-59 jest nutno cvičit ve všech následujících tóninách, vázané i odděleně:

Примеры 57-59 должно разучивать во всех следующих тональностях, свяно и раздельно:

Beispiele 57-59 sind in folgenden Tonarten zu spielen, gebunden und détaché:

a moll - ля минор (гармонич.)

G dur - соль мажор

D dur - ре мажор

A dur - ля мажор

E dur - ми мажор

H dur - си мажор

e moll - ми минор

h moll - си минор

fis moll - фа# минор

cis moll - до# минор

gis moll - соль# минор

F dur - фа мажор

B dur - сиb мажор

Es dur - миb мажор

As dur - ляb мажор

Des dur - реб мажор

Ges dur - сольb мажор

d moll - ре минор

g moll - соль минор

c moll - до минор

f moll - фа минор

b moll - сиb минор

es moll - миb минор

Musical score for guitar, measures 1-10. The score consists of ten staves. The first staff begins with a treble clef and a 4/4 time signature. The music features a mix of eighth and sixteenth notes, with various fingerings indicated by numbers 1, 2, 3, and 4. The first two staves contain a melodic line with a slur over the first two measures. The subsequent staves show a more complex rhythmic pattern with frequent sixteenth-note runs. The piece concludes with a double bar line at the end of the tenth staff.

59

Musical score for guitar, measures 11-20. The score consists of ten staves. The first staff begins with a treble clef and a 3/4 time signature. The music continues with eighth and sixteenth notes, maintaining the complex rhythmic patterns from the previous page. A slur is present over the first two measures of the first staff. The piece concludes with a double bar line at the end of the tenth staff.