

CONSERVATORUL DE MUZICĂ
"CIPRIAN PORUMBESCU"

PENTRU UZUL
STUDENTILOR

MODEST IFTINCHI

EXERCITII TEHNICE
PENTRU VIOARĂ

INDEPENDENȚA DEGETELOR

BUCUREȘTI

- 1980 -

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CUVÎNT ÎNAINTE

Am elaborat aceste exerciții în dorința de a pune la dispoziția studenților, noi mijloace tehnice capabile să le faciliteze drumul spre desăvârșirea tehnică și împlinirea artistică.

Aceste exerciții pot fi lucrate în orice tonalitate spre a studia diferitele dispuneri ale degetelor pe tastieră. Fiecare măsură în parte se va studia abordând formele de lucru sugerate (de cel puțin patru ori, fiecare din ele), pînă la realizarea deplină a exercițiului.

Se va urmări în timpul studiului, obținerea intonației temperate întrucît în tehnica dublelor coarde, ea are un rol promordial. În aceeași măsură se va observa forma căderii degetelor pe coardă, în funcție de felul intervalului intonat. Degetele se vor ridica suficient pentru a pregăti o cădere eficientă în scopul cultivării unei articulații corecte. Căderea simultană a degetelor constituie de multe ori o problemă destul de dificilă pentru tinerii violoniști și de aceea am considerat ca oportună coroborarea mai multor probleme tehnice în aceste exerciții, în așa fel încît ele să concure la cîștigarea de deprinderi corecte.

Astfel, prin studierea temeinică, pînă la realizare, a fiecărei măsuri, studentul își va cultiva pozarea corectă a mîinii stîngi, urmărind fixitatea încheieturii, va obține o intonație temperată în dublele coarde, își va dezvolta o articulație simultană a perechilor de degete și va dobîndi o independență sporită a lor.

De asemenea, forța, elasticitatea și viteza mîinii stîngi, siguranța și precizia în intonarea dublelor coarde vor ușura mult și în scurt timp, munca de realizare artistică în general.

M. Iftinchi

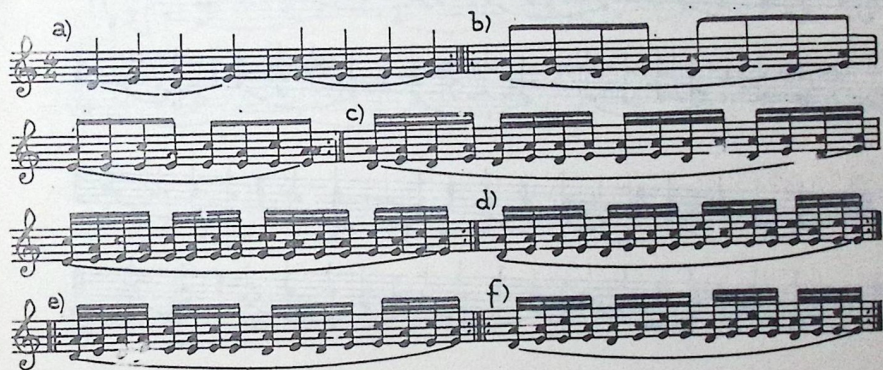
EXERCII TEHNICE PENTRU VIOARĂ

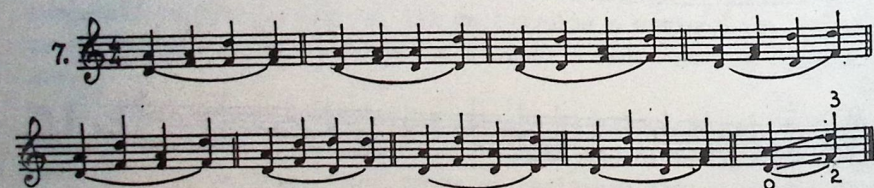
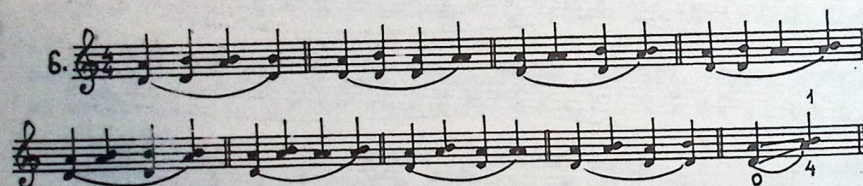
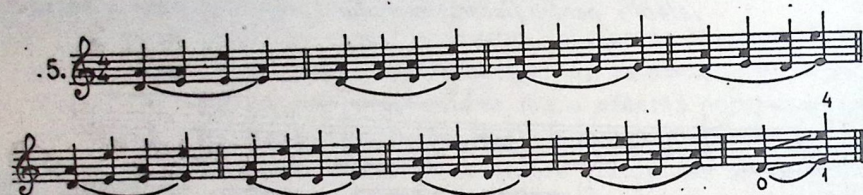
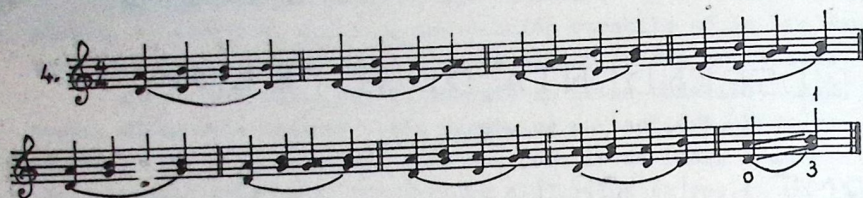
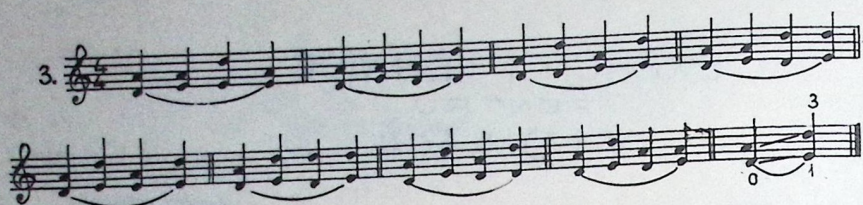
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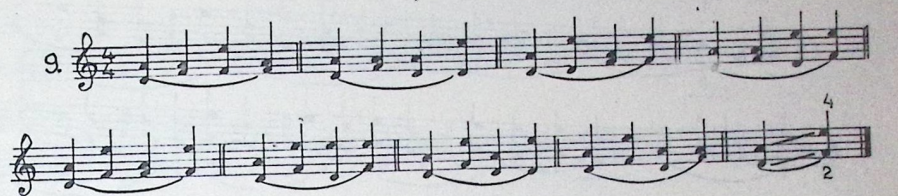
INDEPENDENȚA DEGETELOR

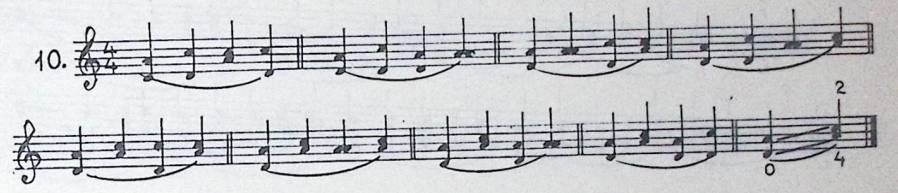
FORME DE LUCRU

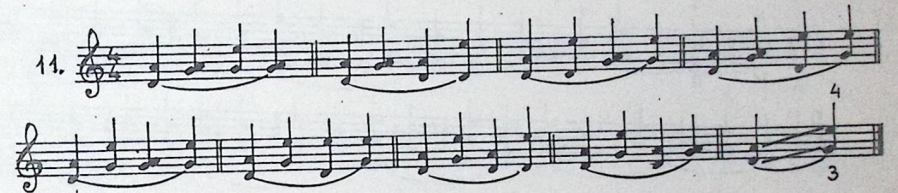
valabile pentru fiecare exercițiu

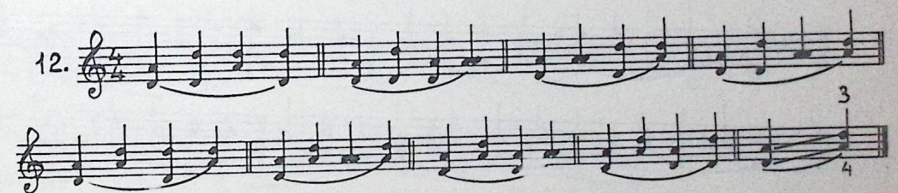


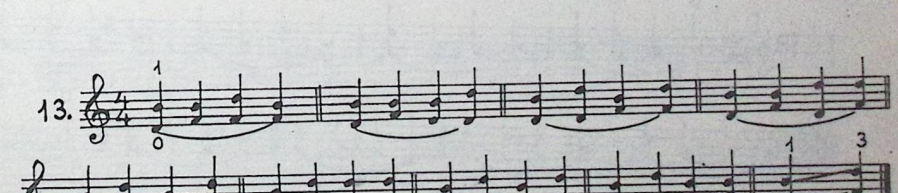


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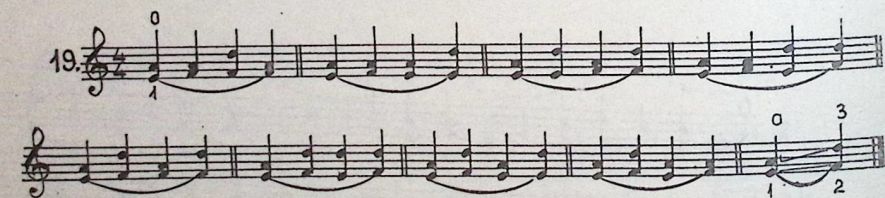
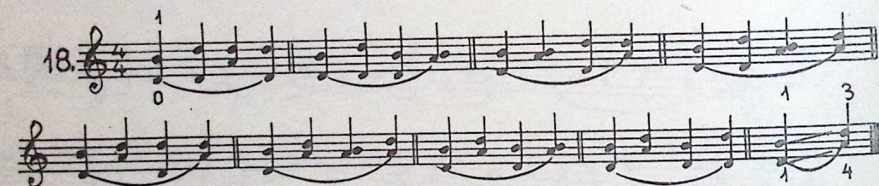
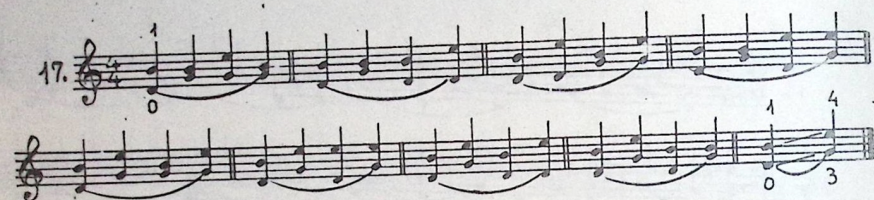
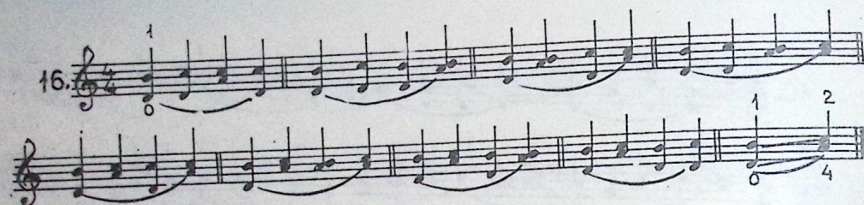
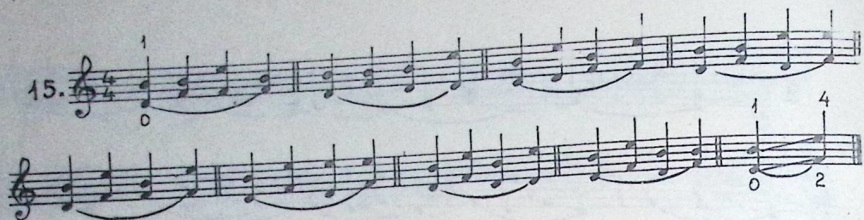
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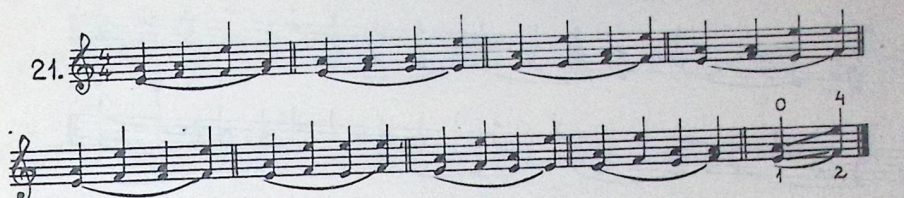
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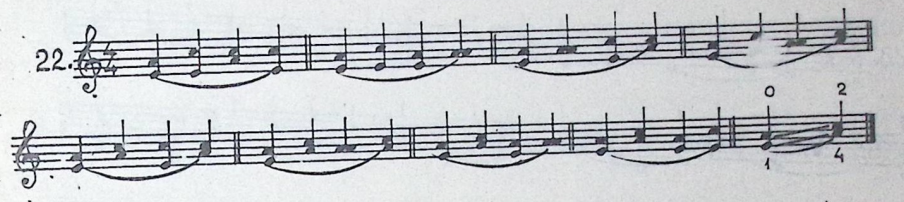
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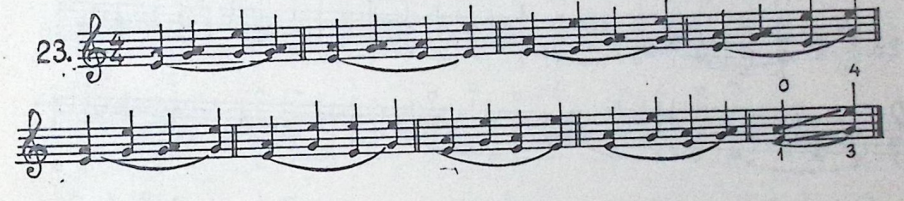
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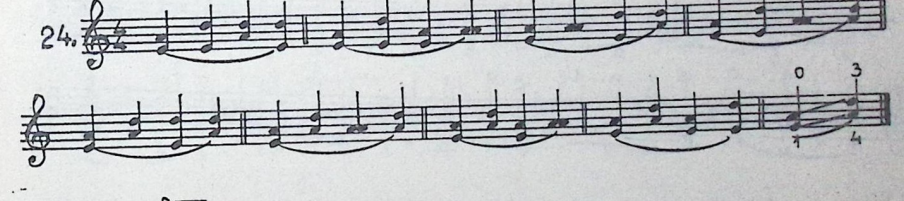
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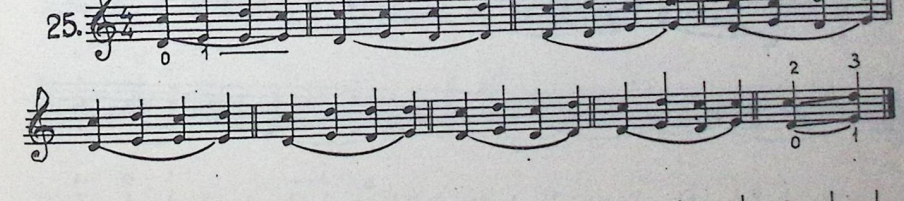


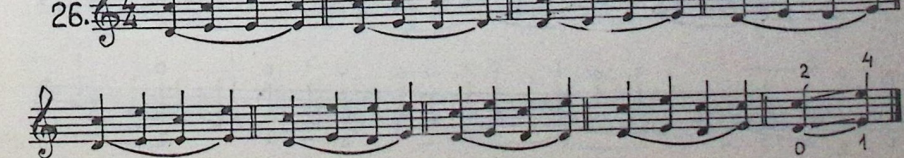
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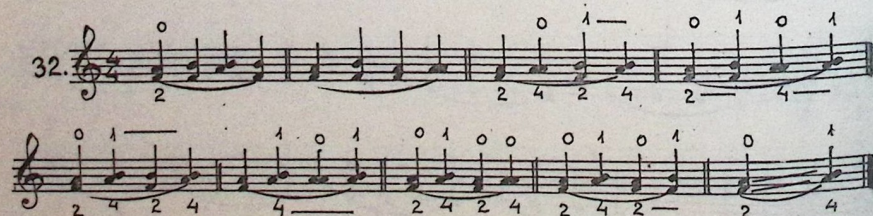
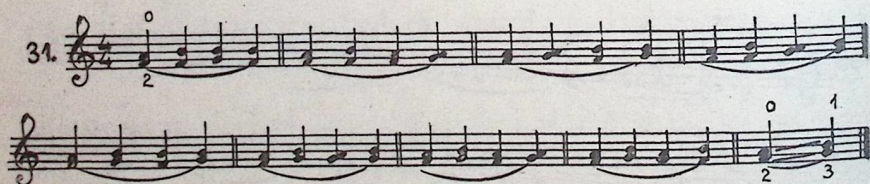
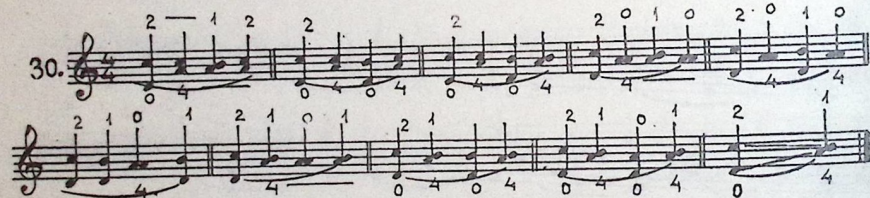
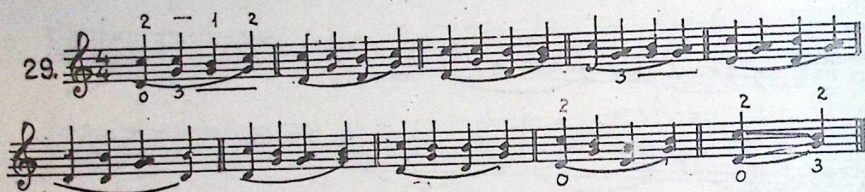
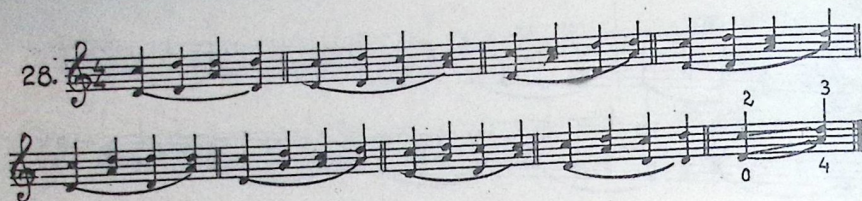
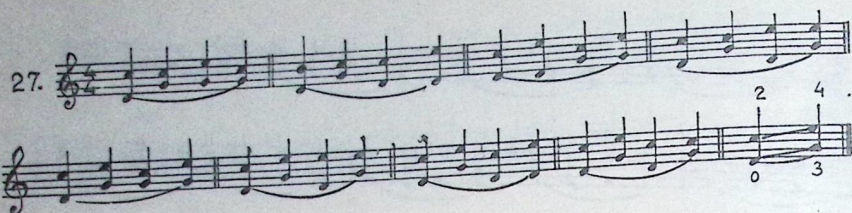
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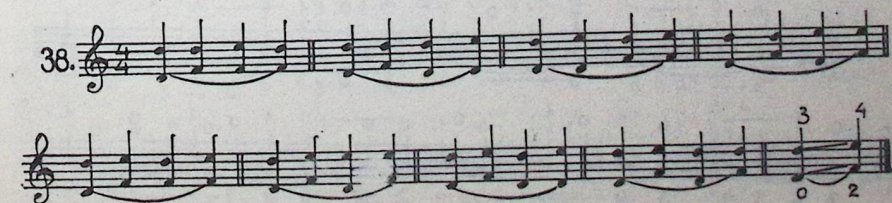
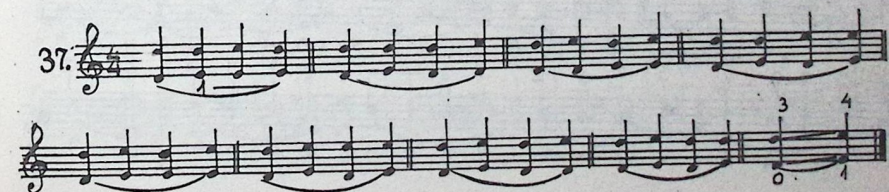
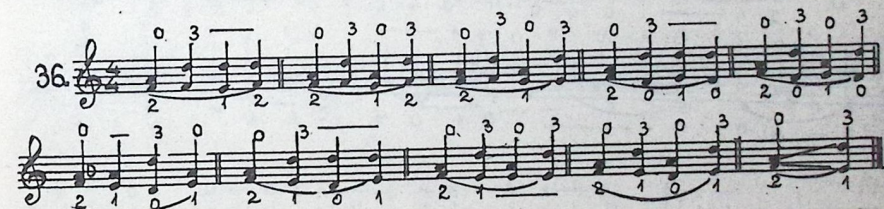
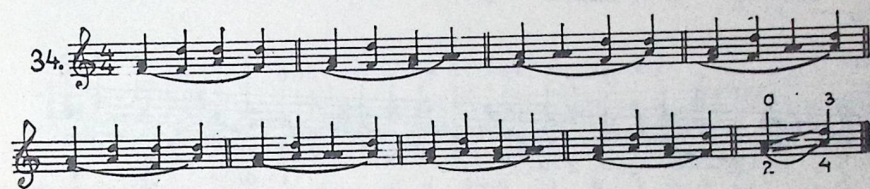
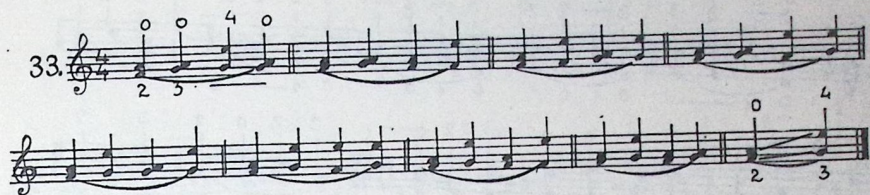
23. 

24. 

25. 

26. 





39.

Exercise 39 consists of two staves of music in 4/4 time. The first staff contains measures 1 through 4, and the second staff contains measures 5 through 8. The notation includes eighth and sixteenth notes, often beamed together, with various rests and fingerings indicated by numbers 0-4.

40.

Exercise 40 consists of two staves of music in 4/4 time. The first staff contains measures 1 through 4, and the second staff contains measures 5 through 8. The notation includes eighth and sixteenth notes, often beamed together, with various rests and fingerings indicated by numbers 0-4.

41.

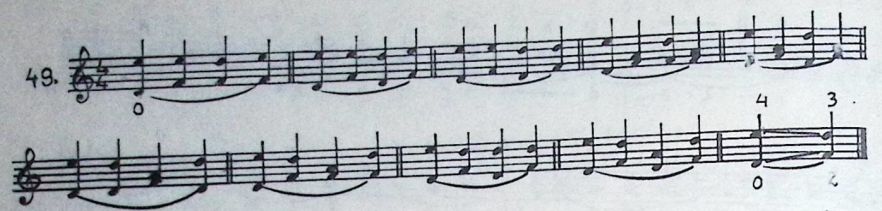
Exercise 41 consists of two staves of music in 4/4 time. The first staff contains measures 1 through 4, and the second staff contains measures 5 through 8. The notation includes eighth and sixteenth notes, often beamed together, with various rests and fingerings indicated by numbers 0-4.

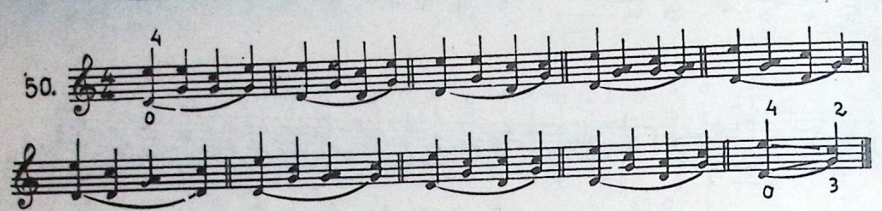
42.

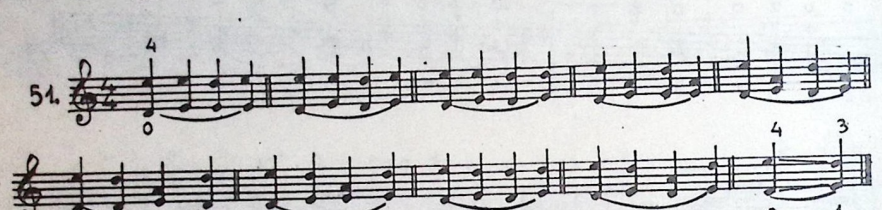
Exercise 42 consists of two staves of music in 4/4 time. The first staff contains measures 1 through 4, and the second staff contains measures 5 through 8. The notation includes eighth and sixteenth notes, often beamed together, with various rests and fingerings indicated by numbers 0-4.

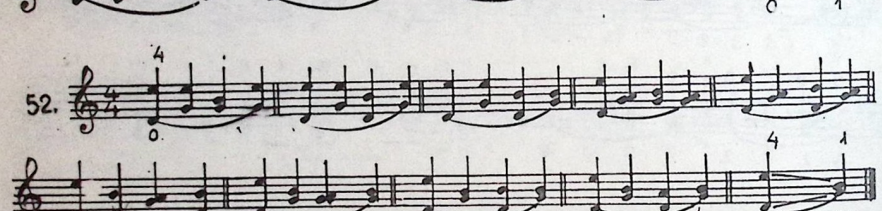
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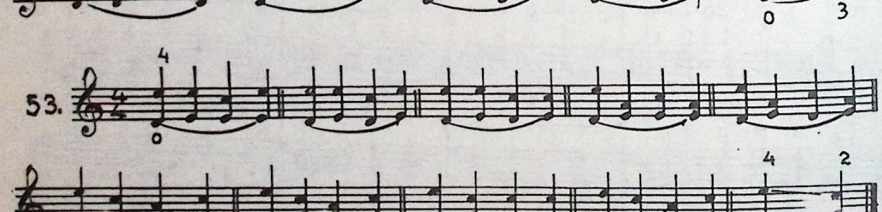
Exercise 43 consists of two staves of music in 4/4 time. The first staff contains measures 1 through 4, and the second staff contains measures 5 through 8. The notation includes eighth and sixteenth notes, often beamed together, with various rests and fingerings indicated by numbers 0-4.

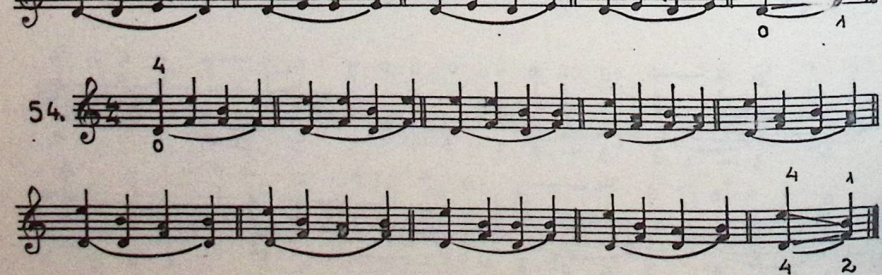
49. 

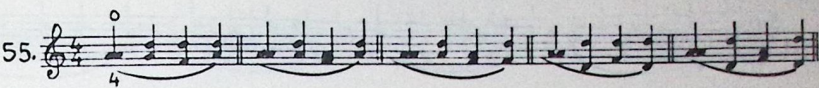
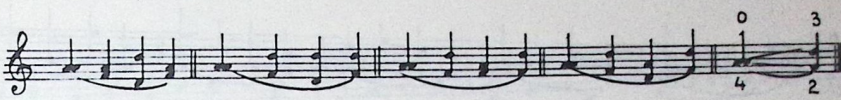
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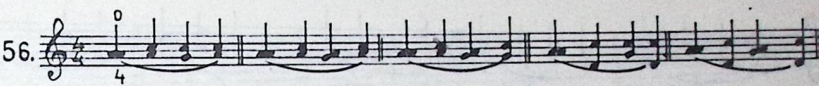
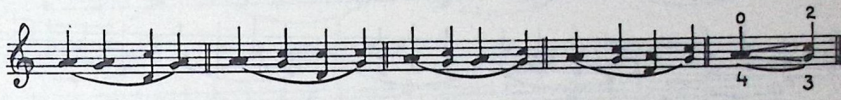
51. 

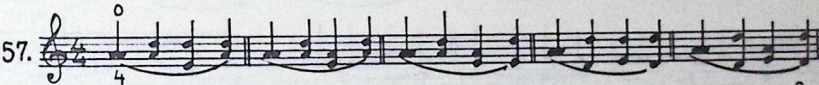
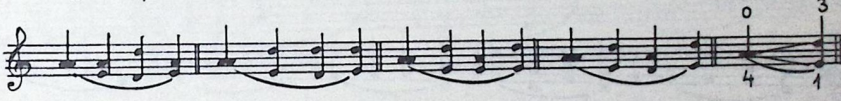
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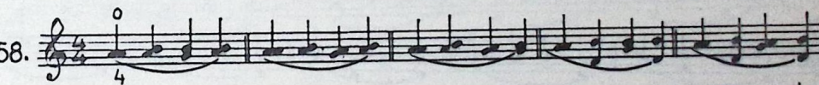
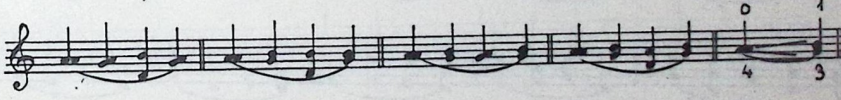
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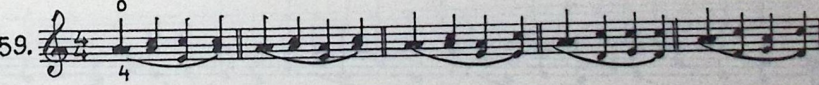
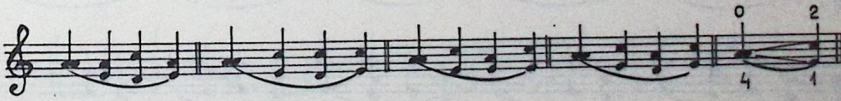
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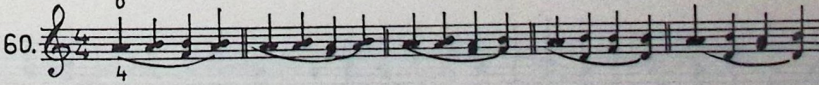
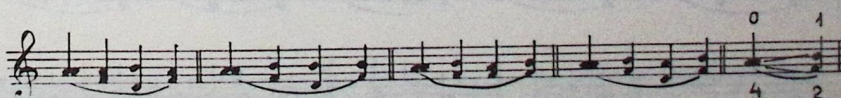
55. 


56. 


57. 


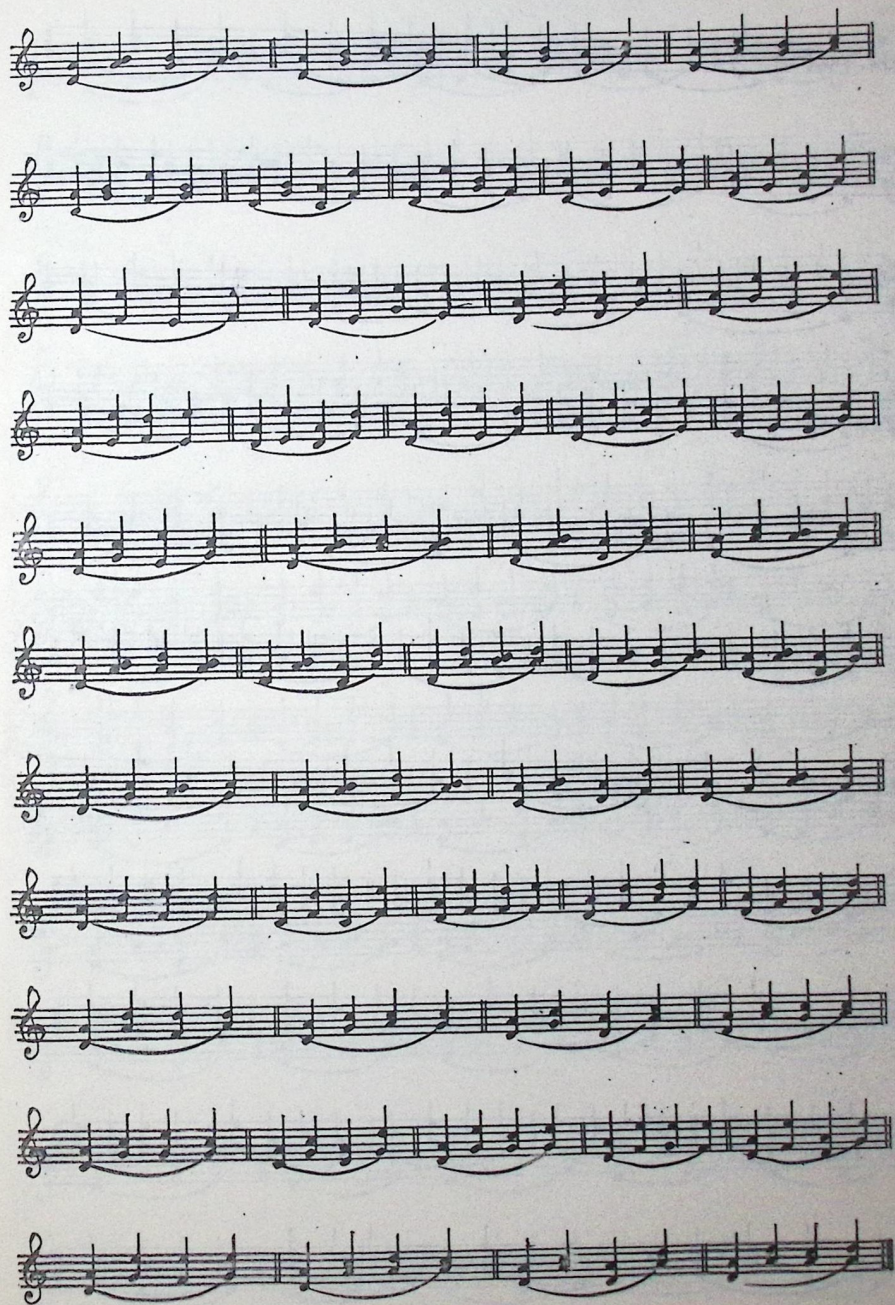
58. 


59. 


60. 


61.

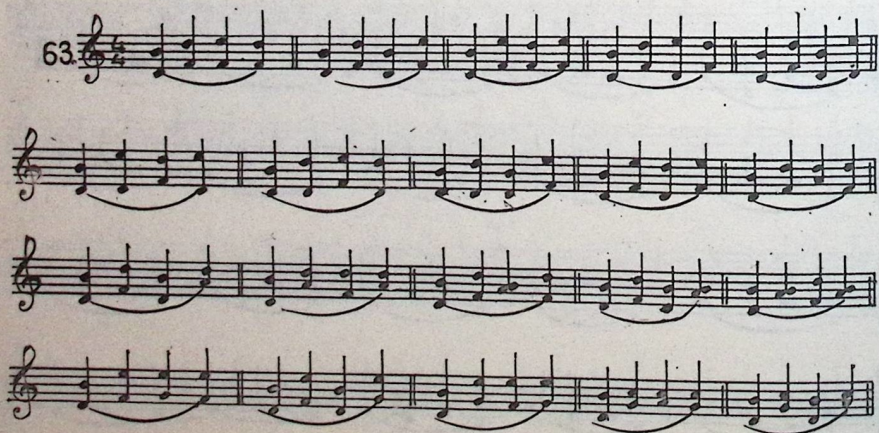
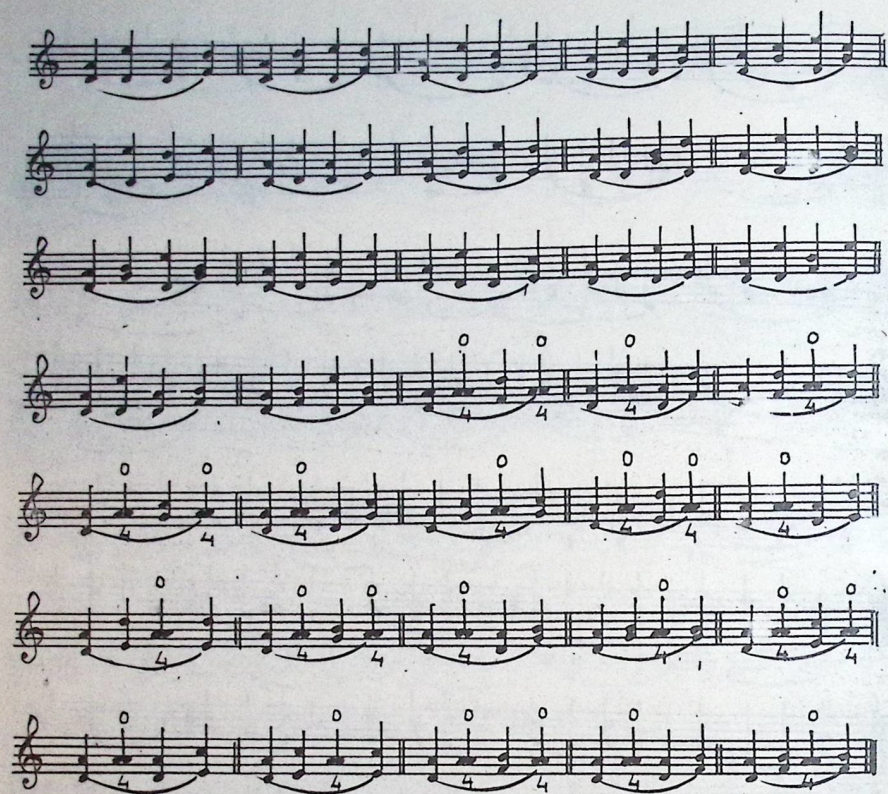
This musical exercise, numbered 61, is written for a single melodic line in 4/4 time. It consists of ten staves of music. The notation is primarily composed of eighth and sixteenth notes, often grouped in pairs or fours and connected by beams. Slurs are used to indicate phrases of four or eight measures. The key signature is one flat (B-flat), and the time signature is 4/4. The exercise is a continuous melodic line without rests or other markings.

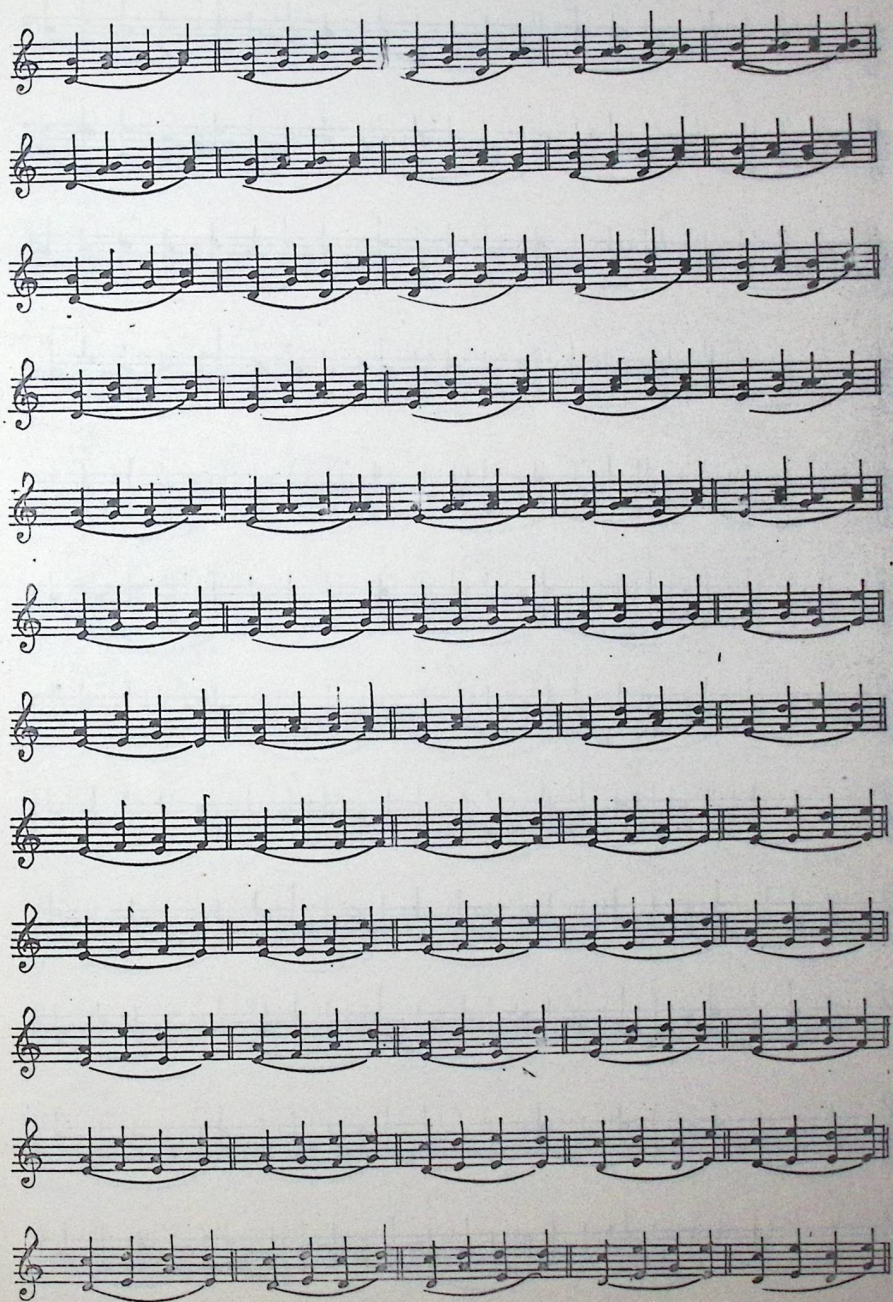


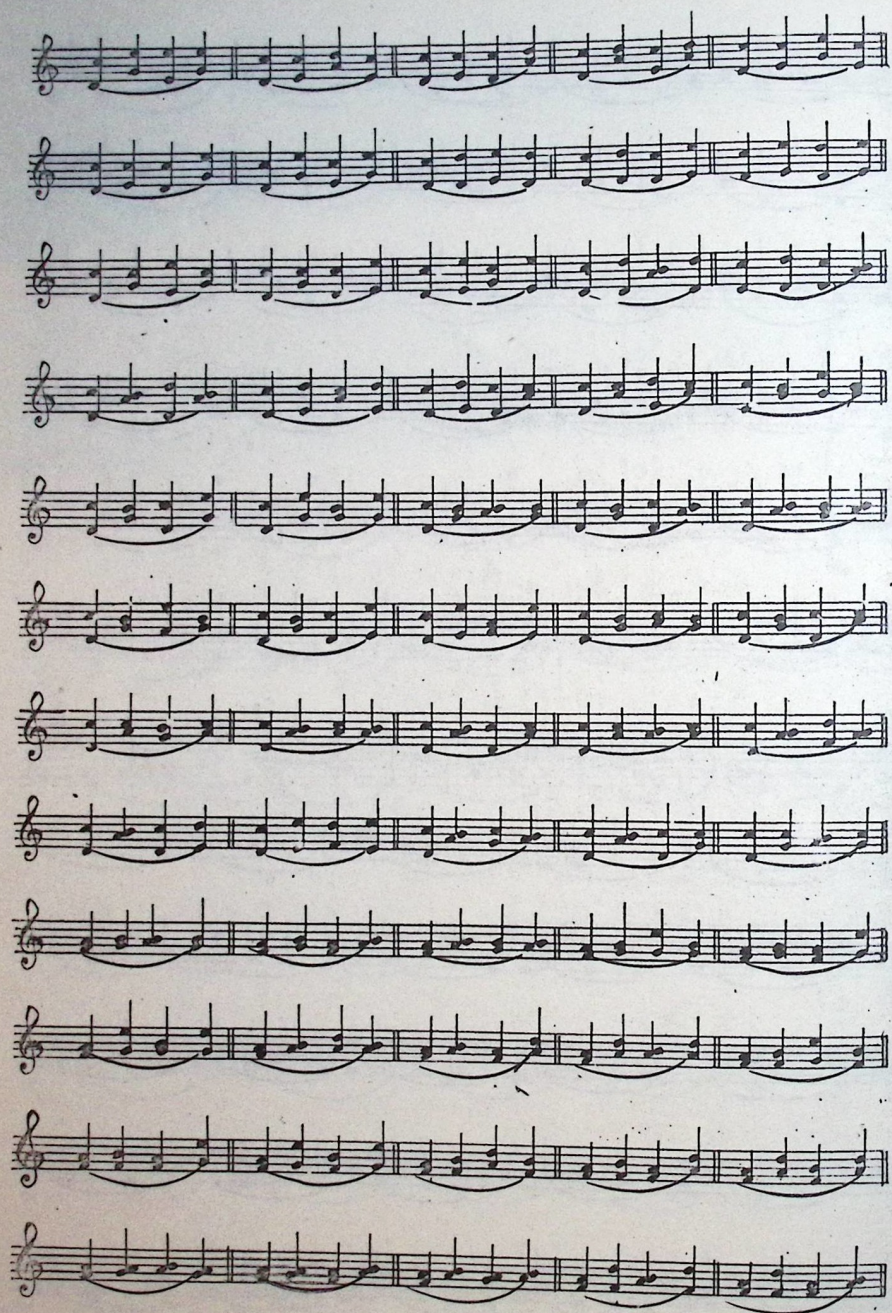
62.

This musical score block contains ten staves of music, all beginning with the measure number '62.' in the top left corner. Each staff is written in a single system on a five-line staff with a treble clef and a key signature of one sharp (F#). The time signature is 4/4. The music consists of a continuous sequence of eighth notes, with every second eighth note beamed together to form a continuous eighth-note line. The notes follow a specific melodic contour across the staves, starting on a middle C and moving through various intervals to end on a G. The notation includes stems, beams, and note heads, with no rests or other musical symbols present.

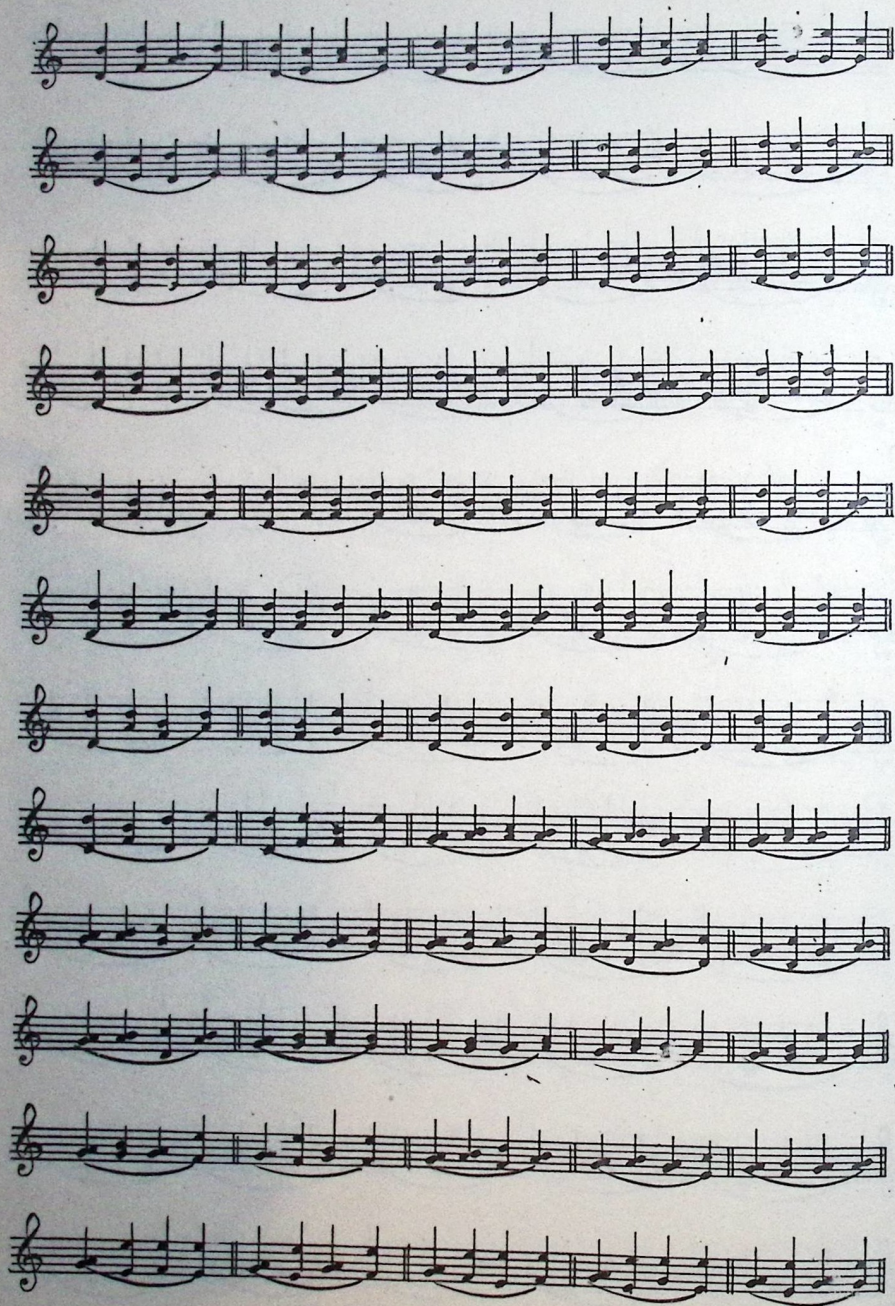


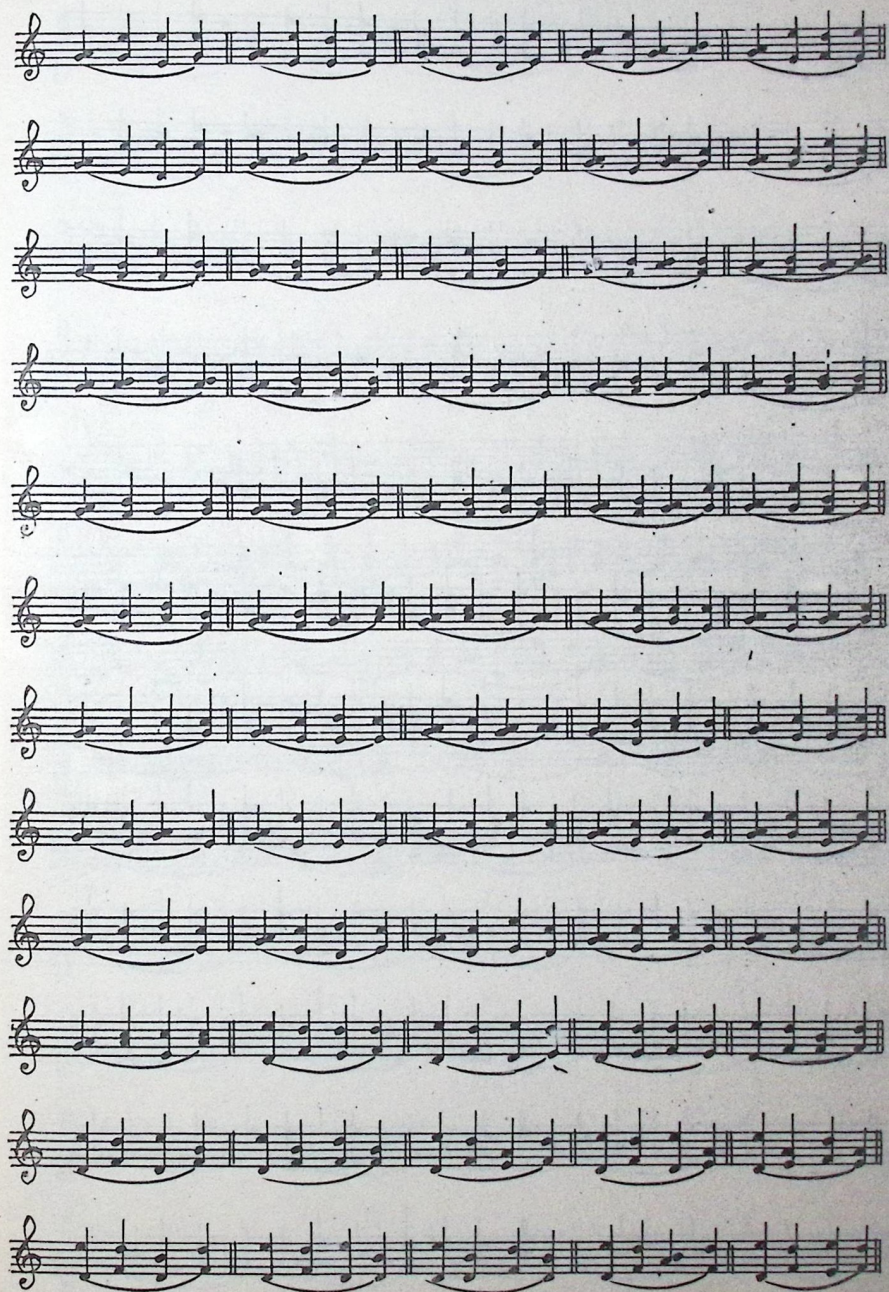




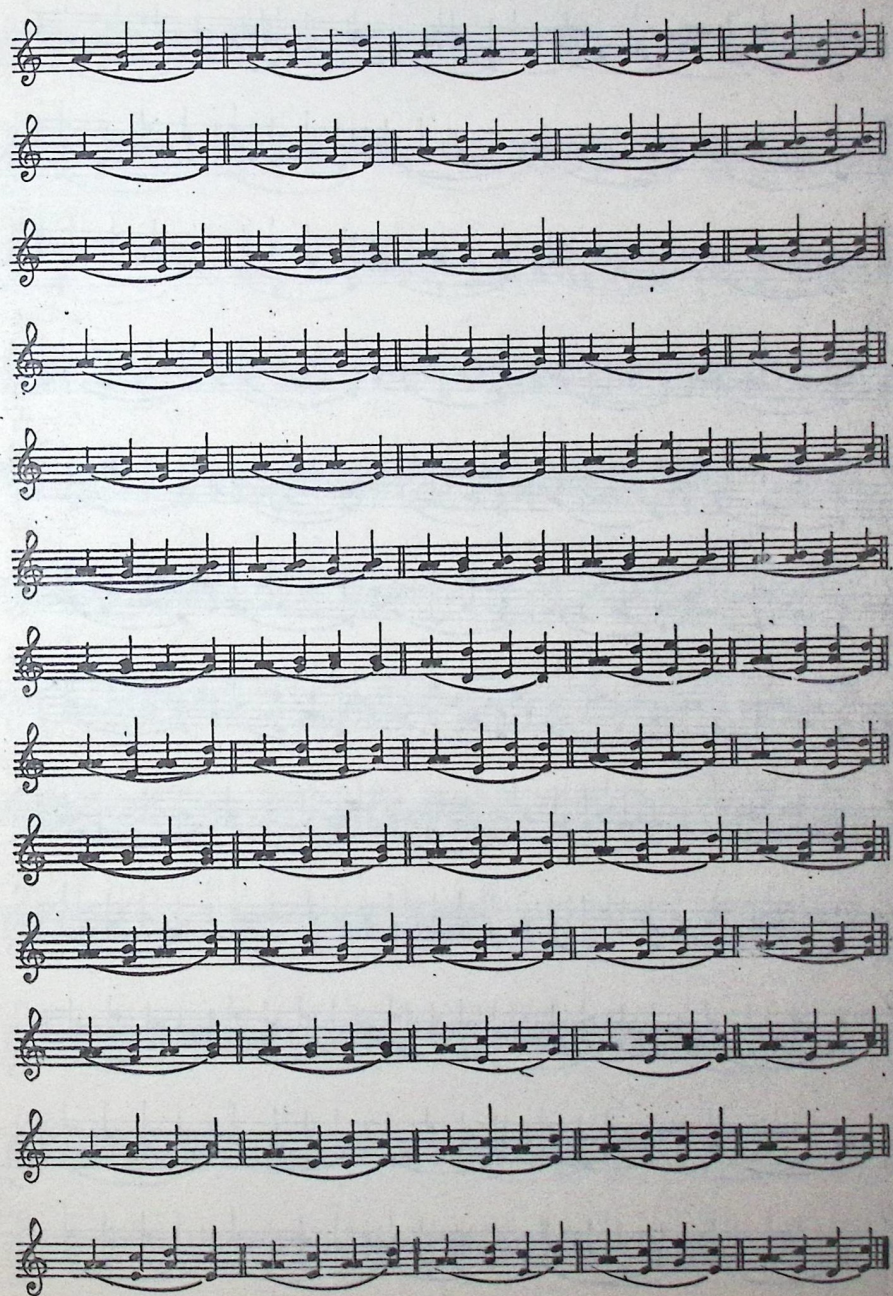


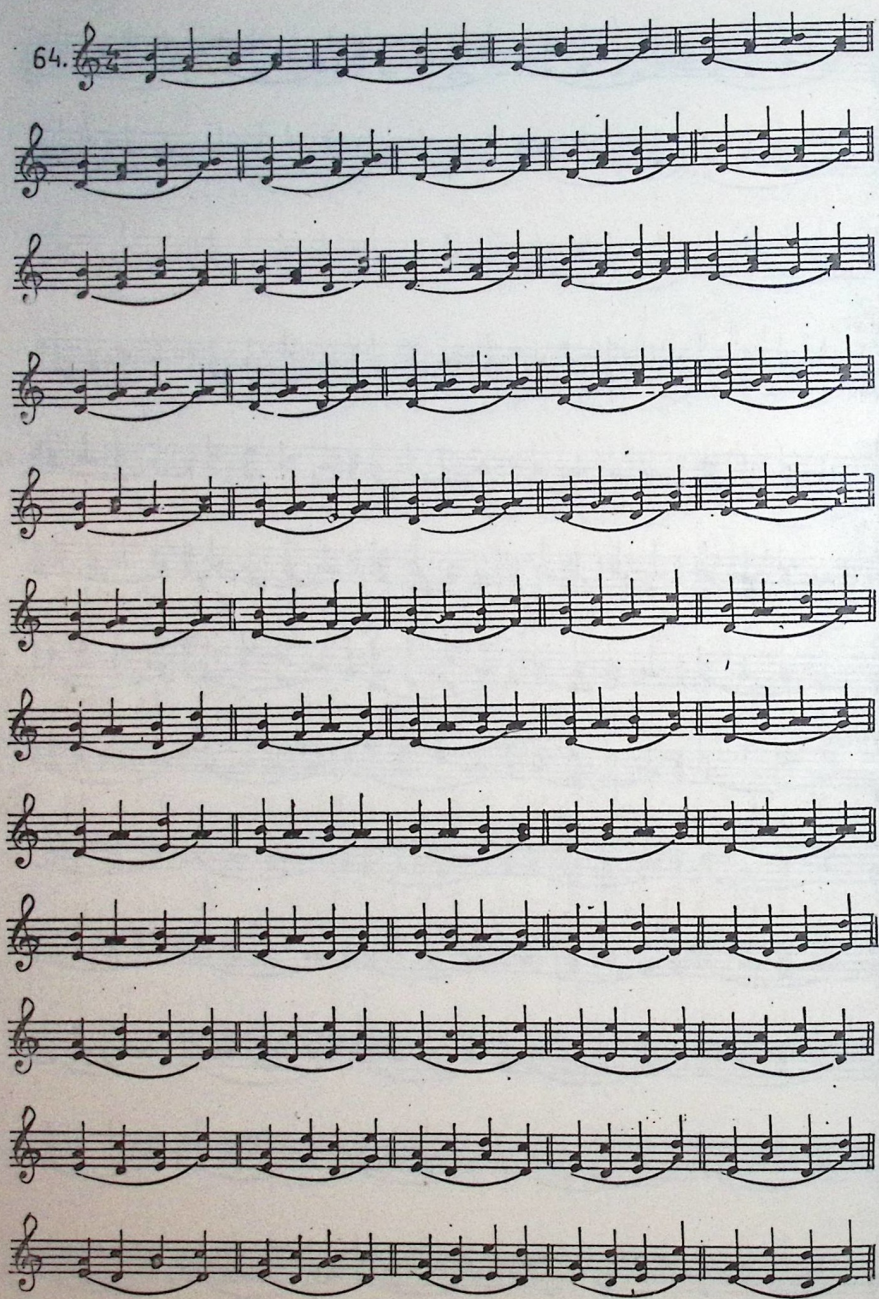








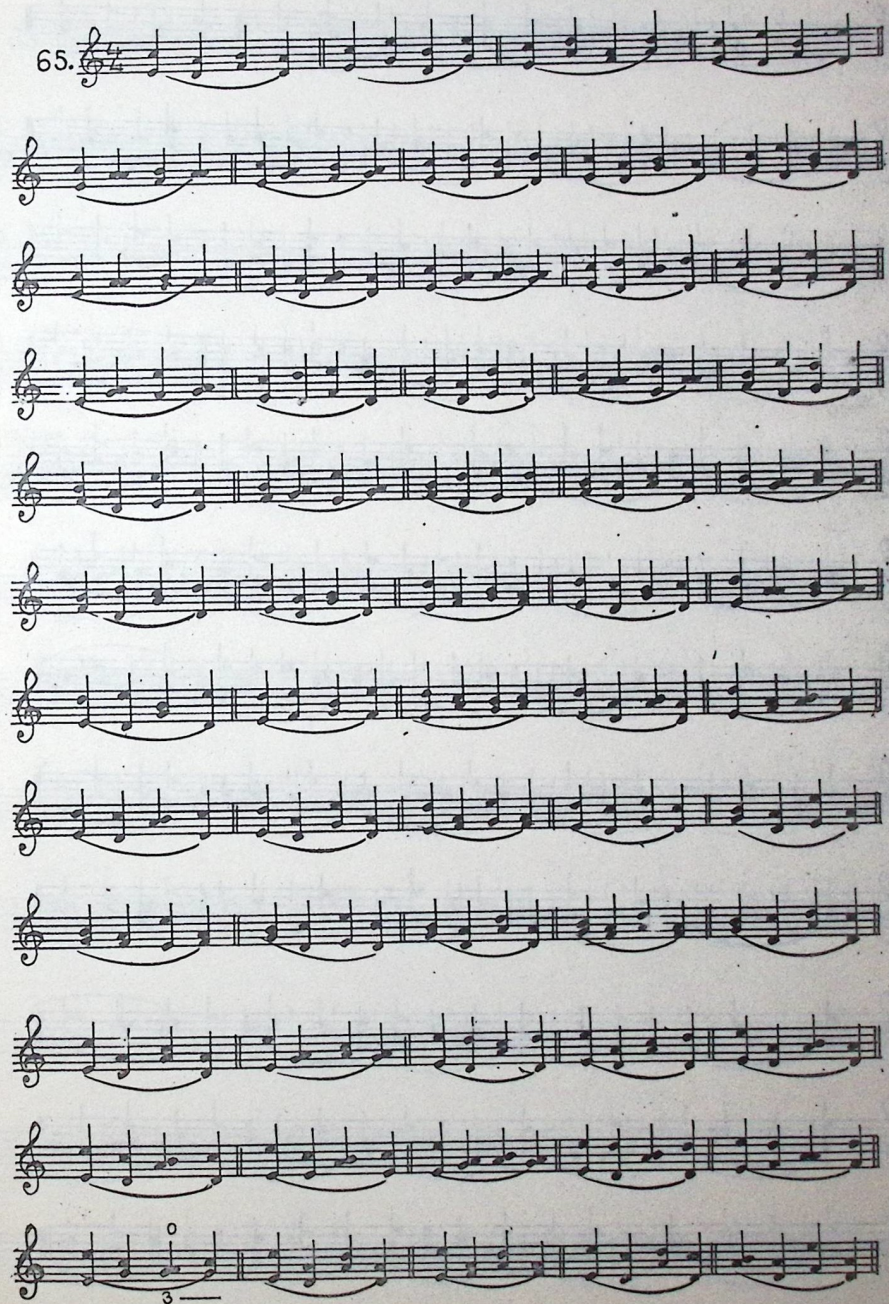


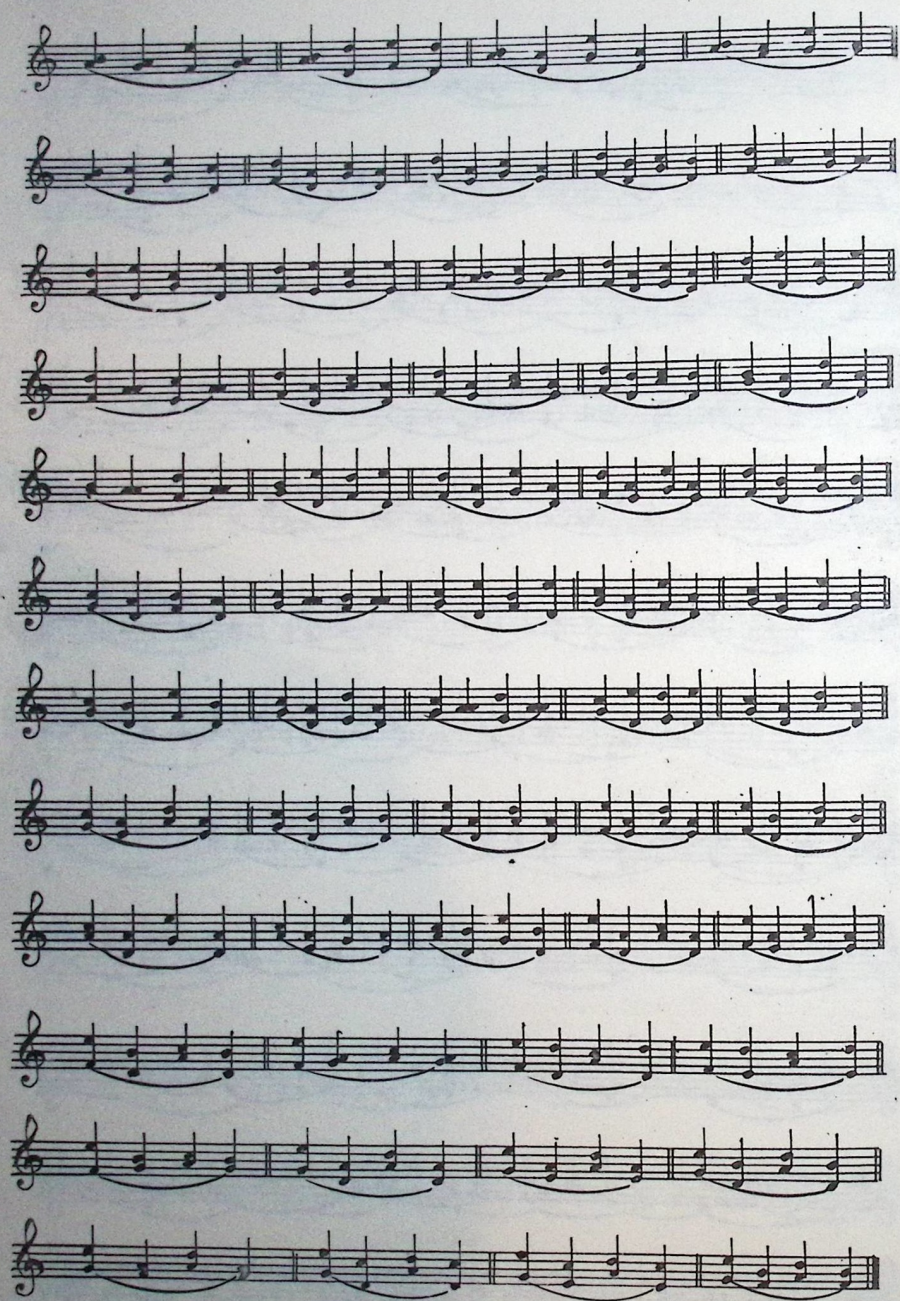






65.





66. 