

68 EXERCISES OF MECHANISM

The exercises of mechanism have for their object the formation of the fingering by habituating each finger to act separately or simultaneously. By these exercises may be acquired that equality of fingering and that purity of tone which are the finest qualities of an instrumentalist.

In the following exercises we must accentuate the sound upon the first note of each division of the bar.

Each bar or each sketch should be played eight or ten times and as a finish play the note after the dotted double bar.

All the notes should be slurred, ascending passages played crescendo, descending passages diminuendo.

The image displays 37 numbered musical exercises, each on a single staff of music. The exercises are arranged in rows: the first row contains exercises 1, 2, and 3; the second row contains 4, 5, 6, and 7; the third row contains 8, 9, 10, and 11; the fourth row contains 12, 13, 14, and 15; the fifth row contains 16, 17, 18, and 19; the sixth row contains 20, 21, and 22; the seventh row contains 23, 24, and 25; the eighth row contains 26, 27, and 28; the ninth row contains 29, 30, and 31; the tenth row contains 32, 33, and 34; and the final row contains 35, 36, and 37. Each exercise consists of a single staff of music in treble clef, 2/4 time signature. The notes are slurred together, and there is an accent mark over the first note of each bar. Exercises 1 through 15 are ascending eighth-note patterns. Exercises 16 through 30 are descending eighth-note patterns. Exercises 31 through 37 are more complex patterns, including some with sixteenth notes and rests.