

Practice exercises for Duport's etude No 13

All exercises have to be played slowly at first with very careful attention to articulation and intonation.

Practice them multiple times before you go to the next position. As the tempo gets faster, try to preserve the same articulation, clarity, and purity of intonation.

b. 23-25

Ex. 1

Ex. 2 Practice each bar multiple times starting with a slow tempo. Be meticulously precise with intonation, rhythm, and articulation! Gradually accelerate the tempo trying to preserve these three factors. The ultimate goal of the exercise should be playing continuously every bar without stopping between measures.

two types of bowings

The following exercises are written in the first pattern only. Apply them to the other two patterns as well. Practice multiple times the first two bars before you go to the next modulation.

Ex. 1 - two types of bowings

Fingers follow the same sequence

Ex. 2a: The circled finger indicates that it should be left on the string all the time on that note.

etc. likewise ex. 1 continue up, to A, down to B, and up again to starting point D.

Ex. 2b

Ex. 3

Ex. 4

b. 36-39

Ex. 1 - scale

Ex. 2

b. 57-63

2 3 2 4 1 1 0 4 3

1 0 4 0 4 3 4 3 1 0 2 4 3 1

Ex. 1

1 4 2 4 2 1 4 1 0 2 2 4

3 3 4 4 3 4 3 4 3 4 3 4

b. 73-90 Dotted-line slurs are my suggestion only, for ease in execution.

4 3 2 4 1 3 2 4 1 2 3 4 2 4 1 3

2 1 1 3 0 1 3 2 4 2 4 2 3 2 4 1 3

4 1 4 2 1 4 1 4 1 3 1 4 0 2 3 4 1 2 1 4 1 4 1 3 1 4 0 2 3

4 1 3 4 4 1 3 4 4 1 1 2 3 0 3 4 4 1 2 3 3 2 3 4

4 1 1 2 3 0 3 4 4 1 2 1 2 4 3 2 4 1 2 1 3 2 1 1 2 2 4 1 2 1 3

Ex. 1 Practice the half-scale with the two variations. The modulation of the scale is for the more adventurous students; otherwise, practice the first four bars only.

Var. 1: Apply shifting in the sequence ♩-2 instead of a stretch.

Var. 2: The diamond notes remain silent.

Scale-frame

Bars 104-110 consist of five Left Hand finger configurations and five patterns (A B C D E). Analyze those patterns and realize what intervals and type of steps (half/whole) the LH forms. After practicing those patterns through the following exercises separately, you can finally play the excerpt from the etude thinking in terms of patterns on the scale-frame above instead of thinking about what note comes next. On the scale above, the patterns in the original excerpt appear in the following order: A, B, C, E, D.

The LH finger positions and the patterns, as used in the etude, are shown bellow.

Finger configuration I **Pattern A** **Finger configuration II** **Pattern B**

Finger configuration III **Pattern C** **Finger configuration IV** **Pattern D**

Finger configuration V **Pattern E**

Ex. 1: Practice this exercise on the D string as well.

three types of bowings etc.

etc. following the pattern go up to D

Ex. 2

etc. following the pattern go up to D

etc. following the pattern

2 ♯ 1 2 2 ♯ 1 2 go down back to G 2 ♯ 1 2 2 ♯ 1 2

2 ♯ 1 2 2 ♯ 1 2 2 ♯ 1 2 2 ♯ 1 2 2 ♯ 1 2

Ex. 3

2 ♯ 2 ♯ 2 ♯ 2 ♯ 2 ♯ 2 ♯ 2 ♯ 2 ♯ 2 ♯

2 ♯ 2 ♯ 2 ♯ 2 ♯ 2 ♯ 2 ♯ 2 ♯ 2 ♯ 2 ♯

etc. following the pattern go up to D

2 ♯ 2 ♯ 2 ♯ 2 ♯ 2 ♯ 2 ♯ 2 ♯ 2 ♯ 2 ♯

etc. following the pattern
go back down to G

2 ♯ 2 ♯ 2 ♯ 2 ♯ 2 ♯ 2 ♯ 2 ♯ 2 ♯ 2 ♯ 2 ♯

Ex. 3

2 ♯ 2 ♯ 3 3 2 ♯ 2 ♯ 3 3 2 ♯ 2 ♯ 3 3 2 ♯ 3 1 3 3

2 ♯ 2 ♯ 3 3 3 1 3 1 ♯ 3 2 ♯ 2 ♯ 3 3

2 ♯ 3 1 3 3 2 ♯ 2 ♯ 3 3 2 ♯ 2 ♯ 3 3 2 ♯ 2 ♯ 3 2

Bars 113-115 consist of two finger patterns that account for the simultaneous application of octaves with major or minor sixths. On the scale-frame below, the patterns in the original excerpt appear in the following order: A, B, B, A, A.

Scale-frame



Finger configuration I		Pattern A		Finger configuration II		Pattern B	
♀	2	♀	3	2	♀	3	♀
♩ ♩ ♩ ♩		♩ ♩ ♩ ♩		♩ ♩ ♩ ♩		♩ ♩ ♩ ♩	
II	I	II	I	II	I	II	I

Ex. 1: The brackets indicate the whole-step relationship between the fingers

Bars 122-124 should be practiced in a similar manner as bars 44-46.

