Die

Schule der Geläufigkeit

*

The School of Velocity.

L'ecol de la Vélocité.

Método para adquirir agilidad.

164

TECHNISCHE STUDIEN FÜR

Exerises for *Ejercícios para* *Etudes pour*

BANDONEON.

Zur Erlangung
künstlerischer Fingerfertigkeit

Von

Walter Pörschmann.

Eigentum für alle Länder:
Pörschmann u. Sohn, Leipzig.
Copyright 1923 by Pörschmann u. Sohn, Leipzig.

Alle Rechte vorbehalten! **No 1508.** *Nachdruck verboten.*

Heinr. Niederlitz
Inh.: G. Niederlitz
Musikverlag u. Sortiment
Hamburg 19, Charlottenstraße 20

Vorwort.

Das Bandoneonspiel hat in den letzten Jahren einen derartigen Aufschwung erlebt und sind die technischen Leistungen gewaltig gesteigert worden, sodaß heutzutage Anforderungen an einen Bandoneonspieler gestellt werden, welchen die Mehrzahl der Spieler nicht gewachsen ist. Ein fühlbarer Mangel in der Aufwärtsbewegung des Bandoneonwesens ist es immer gewesen, daß es in der Bandoneonliteratur an technischen Übungswerken fehlt, welche, wie für Piano Etüden, Fingerübungen, Scalen u. s. w. eine gründliche Ausbildung des Lernenden bezwecken. Da diese Werke dem Vorwärtsstrebenden Spieler die technischen Schwierigkeiten auf schnellste und gründlichste Weise beibringen, so ist deren pädagogischer Wert von unschätzbaren Vorteilen.

Aus diesen Erwägungen heraus habe ich das vorliegende Werk geschaffen. Die darin enthaltenen Fingerübungen sind, soweit angängig, durch das gesamte Tonartengebiet geführt, um den Studierenden auch mit schwierigen Tonarten vertraut zu machen. Nach der gewissenhaften Durcharbeitung dieses Werkes wird der Spieler befähigt sein, auch die kompliziertesten Musikstücke zu beherrschen. Angehenden Virtuosen empfehle ich, die Schule der Geläufigkeit täglich einmal von Anfang bis Ende durchzuspielen, so werden sich die Früchte der geleisteten Arbeit in Gestalt von Sauberkeit des Vortrags, vollendeter Technik und brillanter Virtuosität bald einstellen. Die Buchstaben über den Zahlen bedeuten die Fingersätze: Z = Zeigefinger M = Mittelfinger, G = Goldfinger, K = Kleinerfinger. Eine absolute Einheitlichkeit des Fingersatzes für Bandoneon ist nicht zu verwirklichen infolge der dem Bandoneon eigentümlichen ungleichmäßigen Scala. Man sehe daher die Fingersatzbezeichnungen nicht als absolute Norm an, sondern als Anhaltepunkte, welche dem individuellen Können unterstellt sind. Und nun frisch ans Werk eingedenk des Wahlspruches: Übung macht den Meister.

Preface.

During the last years in the playing of the bandoneon such a sudden growth has set in and the technical performances have been raised so enormously, that to day a great is expected of a bandonionplayer, which the greater part of these is not able to meet. While the use of the bandoneon was growing up in this way everybody felt it to be a serrious difical exercises whose intention is to give a thorough training to the learning as do studies fingering exercises, scales and so on for piano. As be these works for studying the player will be able to overcome the technical difficulties in the quickest and most efficient way, their pedagogical value is of inestimable advantages.

Out of the these deliberations the present work has been called into existence by me. The fingering exercises condained therein, lead as far as possible through the whole range of keys, to make the pupil intimately acquainted with the more difficult keys. After a thorough study of this work the player will be able to deal with the most difficult pieces of music. I propose to young virtuosos to play the exercises of fluency once every day from the beginning to the end, than the fruits of the work done will soon be apparent as neatness of execution,, perfection in regard to the technical side and brillant virtuosity

Prefacio.

La afición al acordeón (bandonion) ha tomado tal vuelo en los ultimos años y su técnica se ha desarrollado tanto que las exigencias que se presentan a un acordeonista, pocos de ellos podrán satisfacer. La causa del lento desarrollo del acordeón ha sido la falta en su literatura de obras de estudio, como hay para el piano, esto es: ejercicios para los dedos, escalas, etc. que proporcionan al discípulo una sólida instruccion fundamendal. Como estos ejercicios enseñan al discipulo, del modo más rapido y profundo, todas las dificultades técnicas, es su valor pedagogico verdaderamente incalculable.

Este es el motivo que me hizo publicar esta obra. Los ejercicios se han escrito, en cuanto fué posible, en todas tonalidades para enseñar tambien al discípulo las tonalidades más difíciles. Despues de un estudio concienzudo de toda la obra presente, está apto el acordeonista para tocar hasta las piezas más difíciles. A los futuros virtuosos recomiendo tocar una vez diariamente el método de agilidad desde el principio haste el fin y de esta manera recogerán muy pronto el fruto de su trabajo, adquiriendo una técnica limpia, una ejecución perfecta y una brillante virtuosidad.

Leipzig, im März 1923.

Der Verfasser.

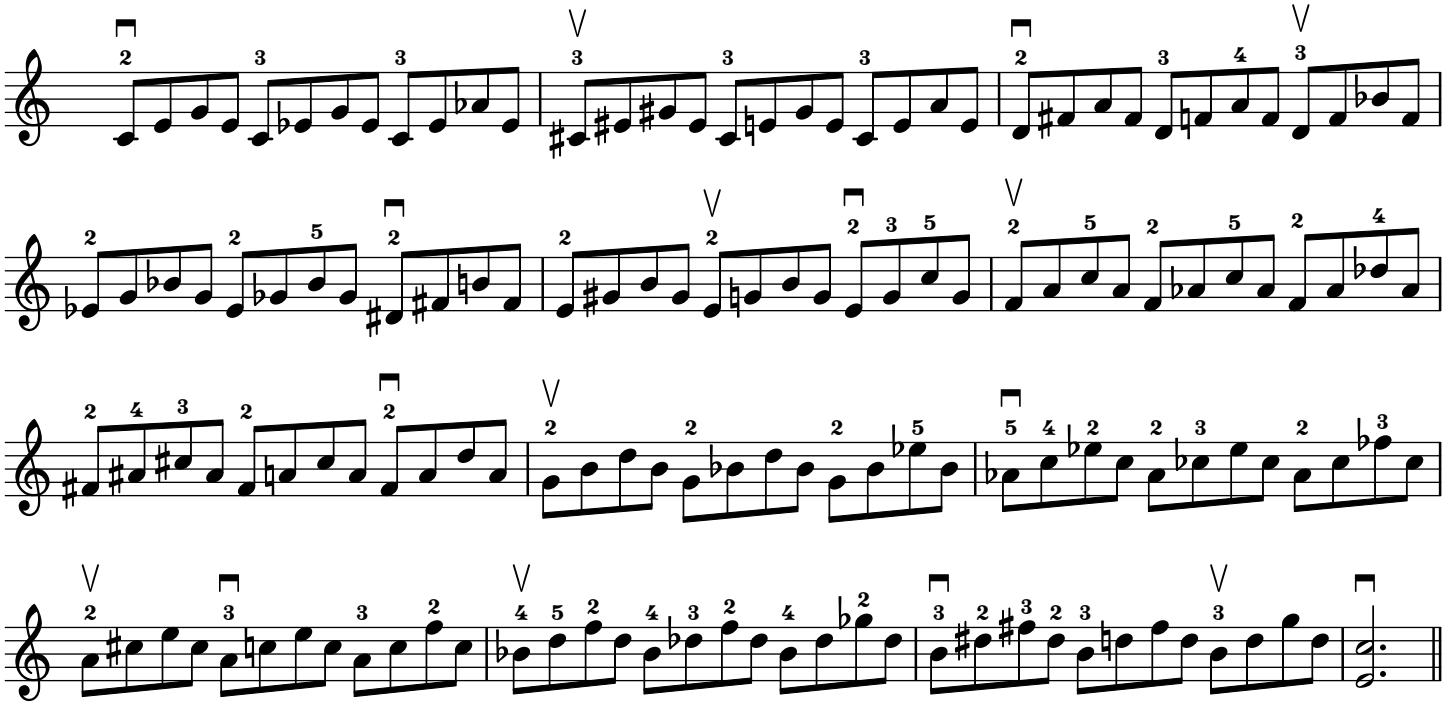
Schule der Geläufigkeit

The School of Velocity

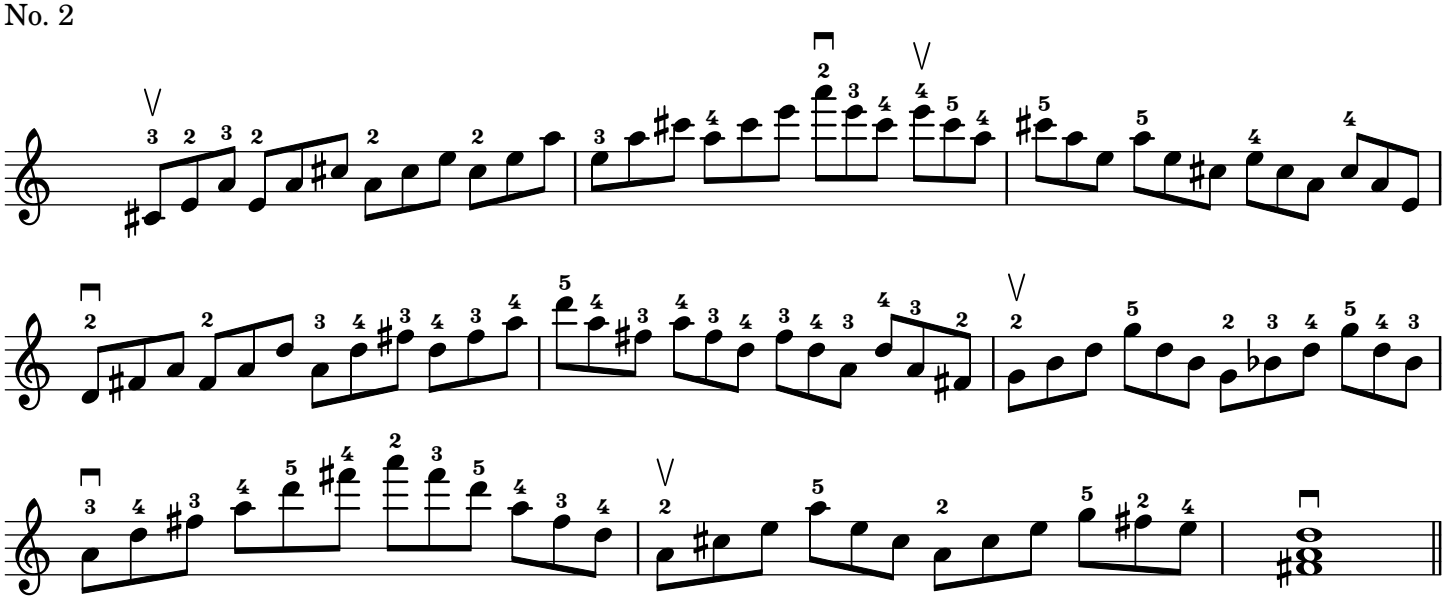
Walter Pörschmann

First part

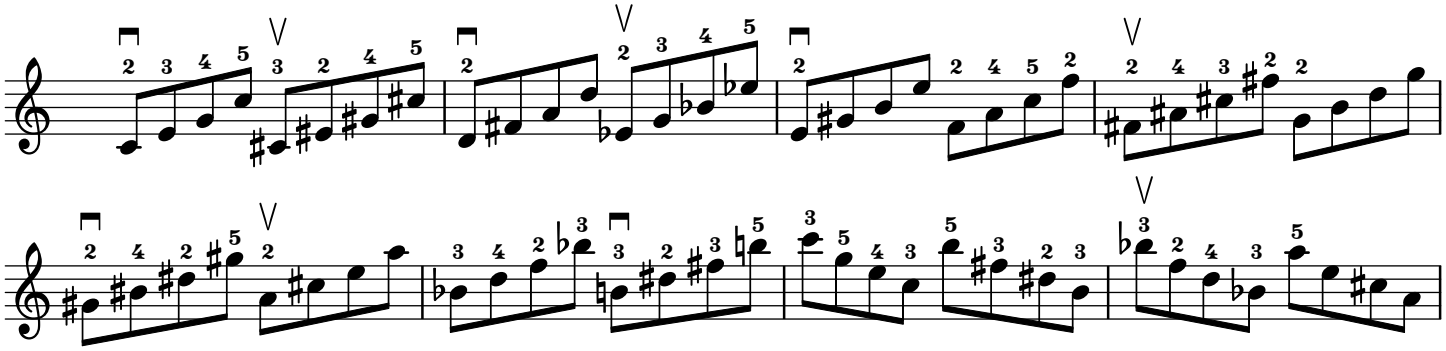
No. 1



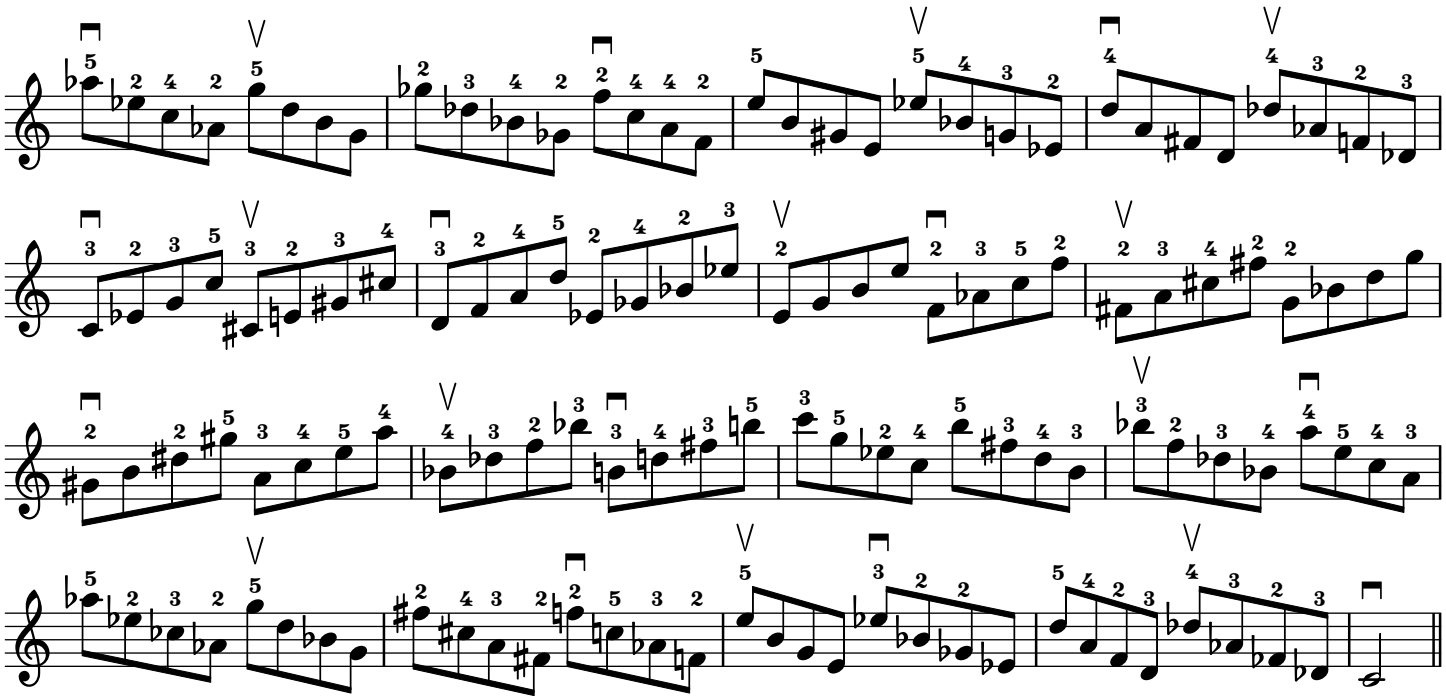
No. 2



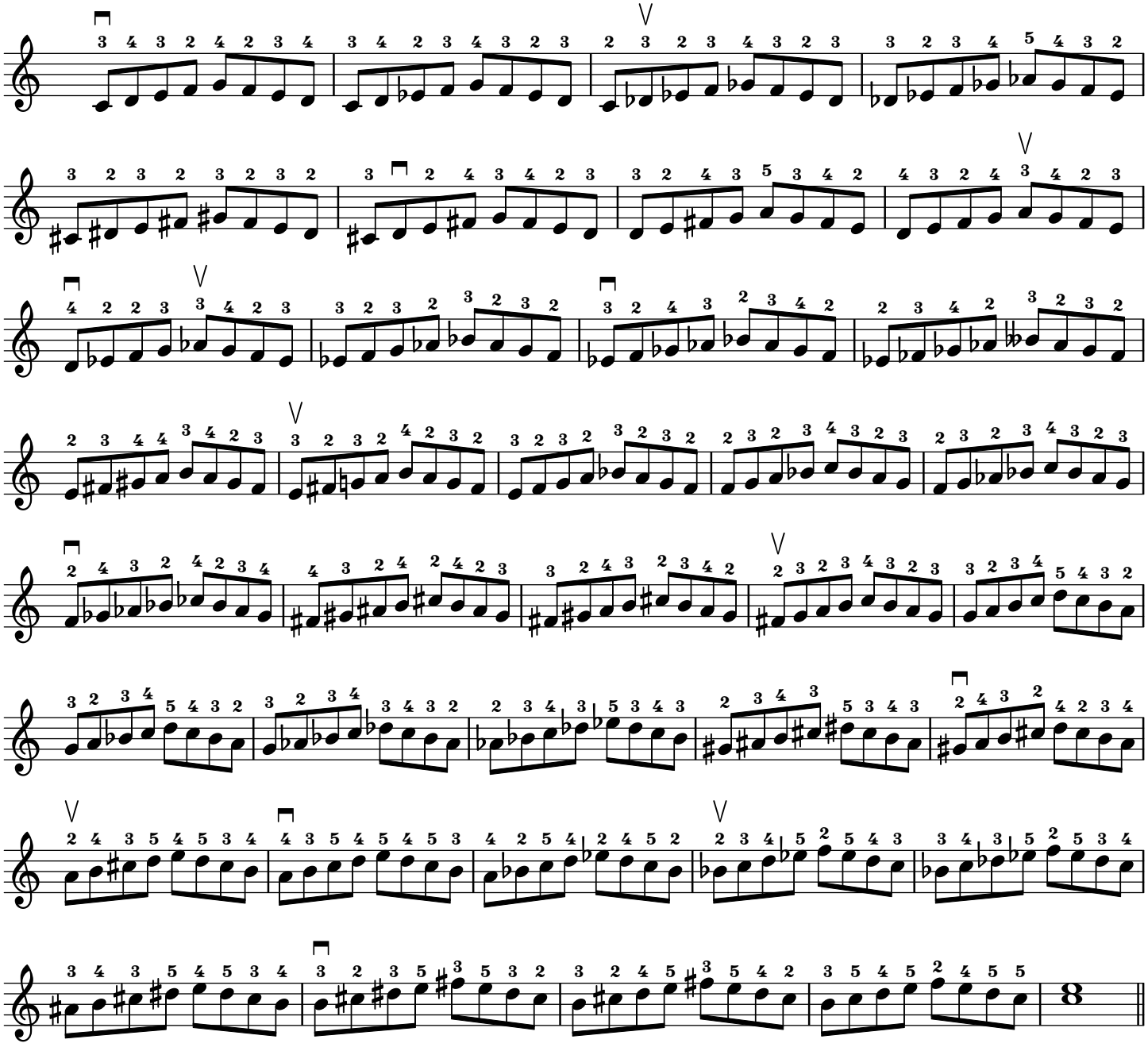
No. 3



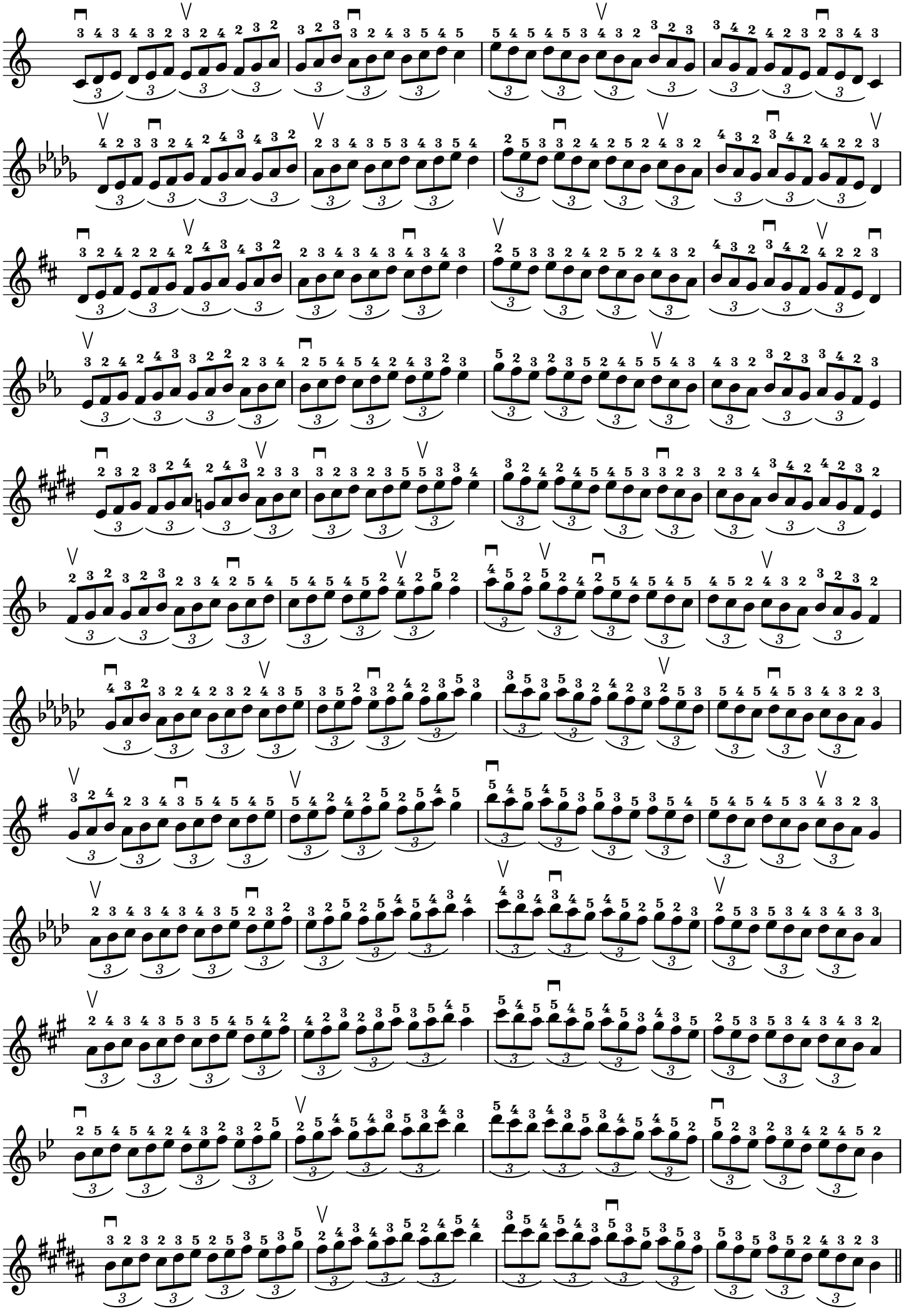
2



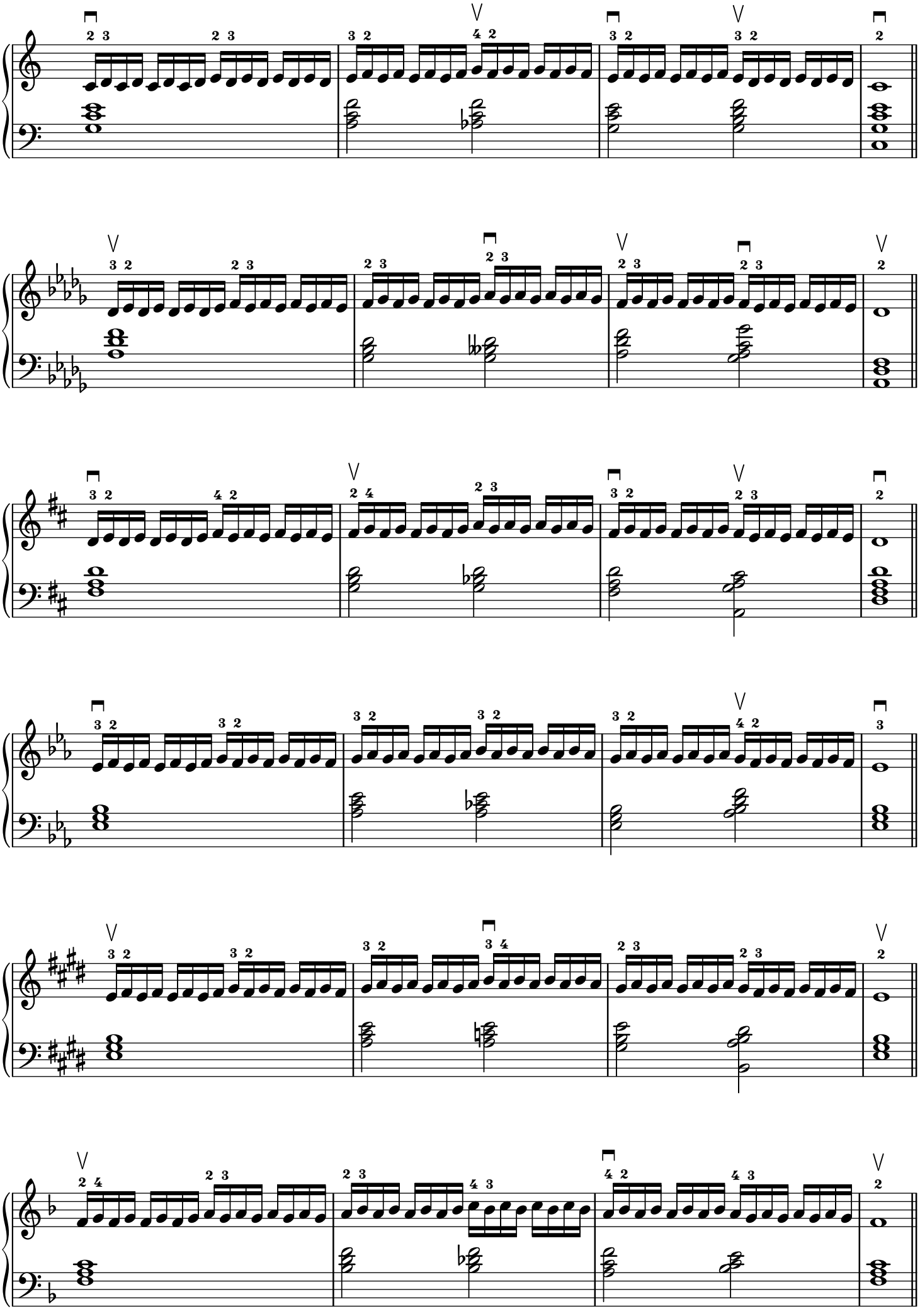
No. 4

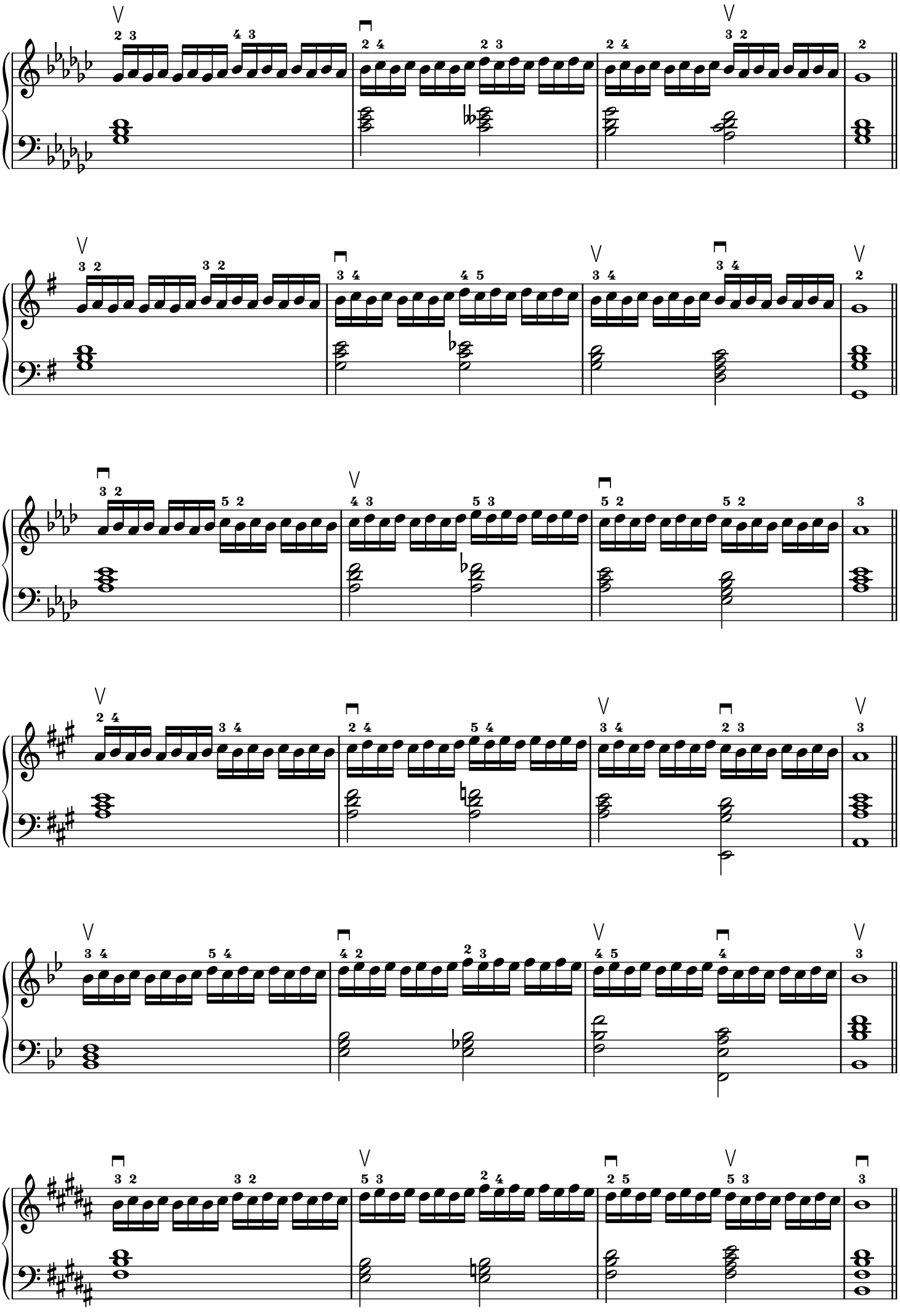


No. 5

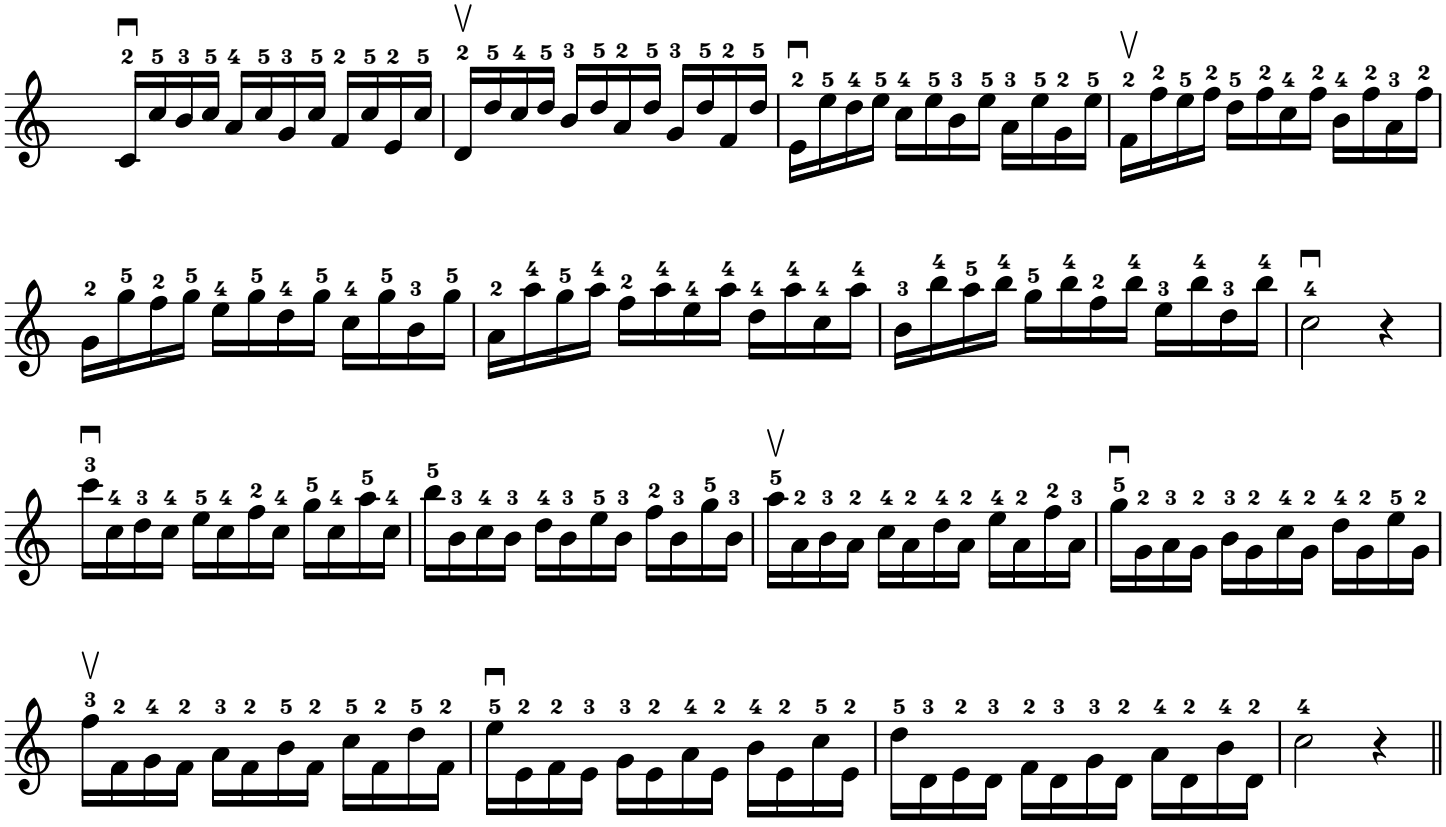


No. 6

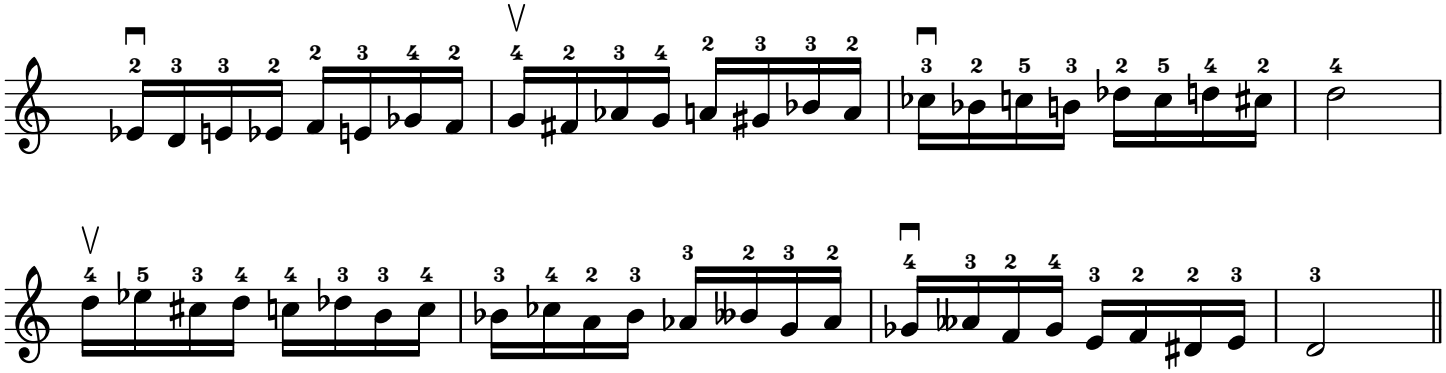




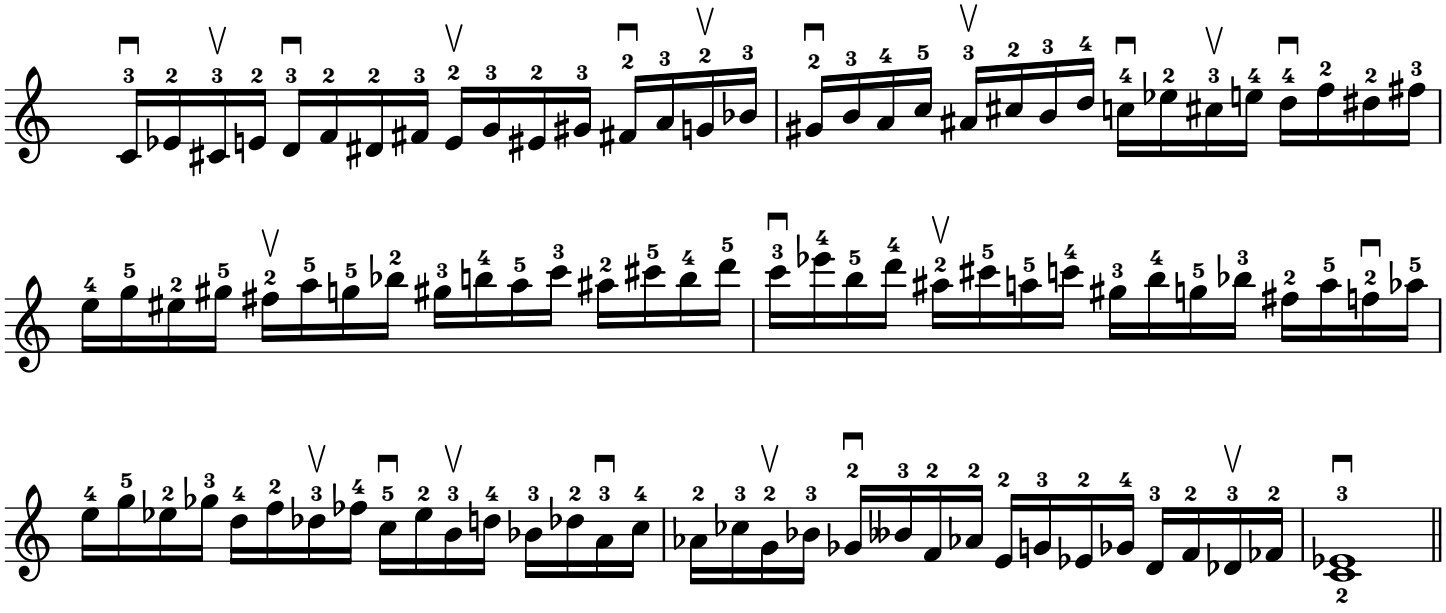
No. 7



No. 8

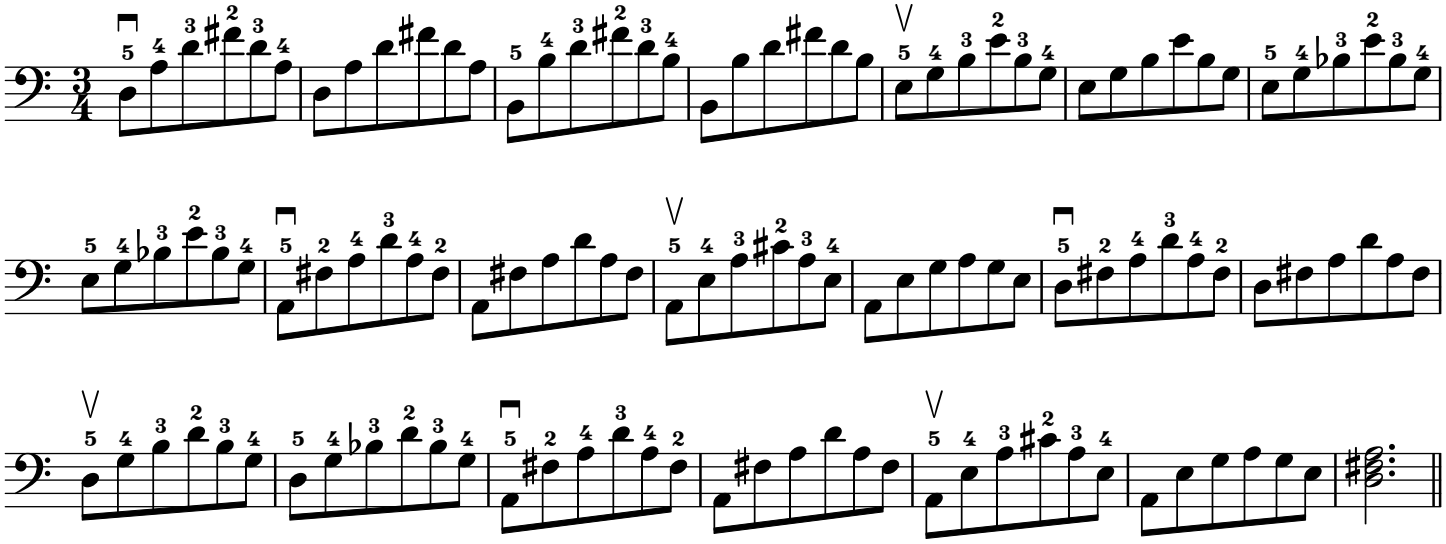


No. 9

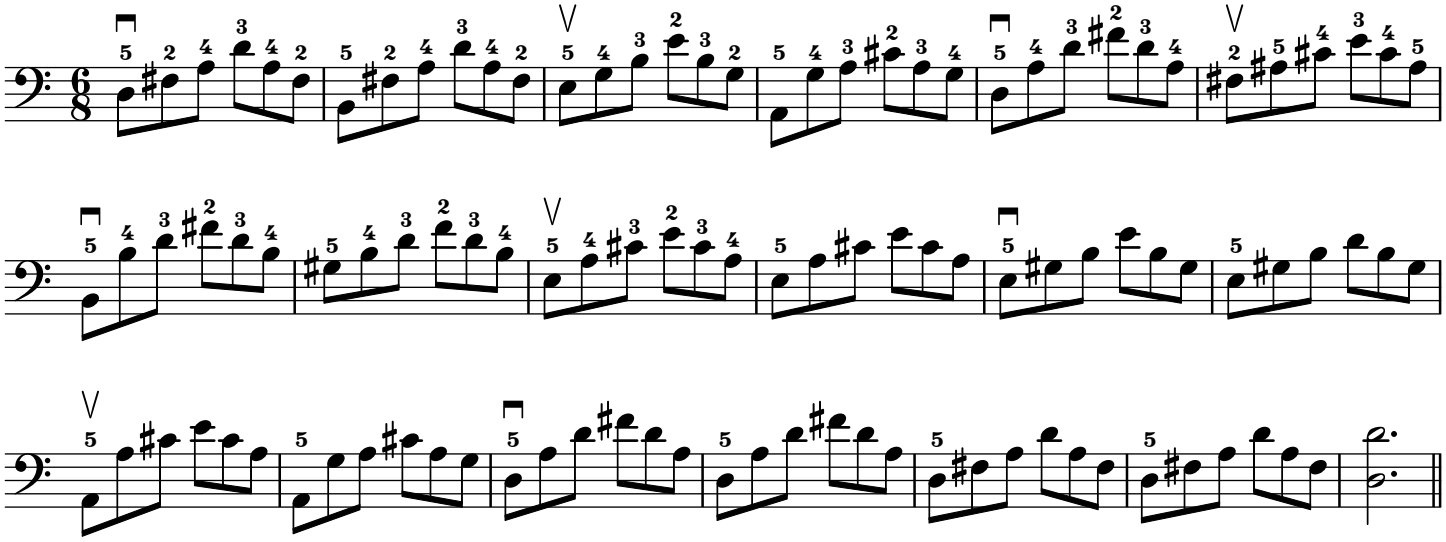


Left hand

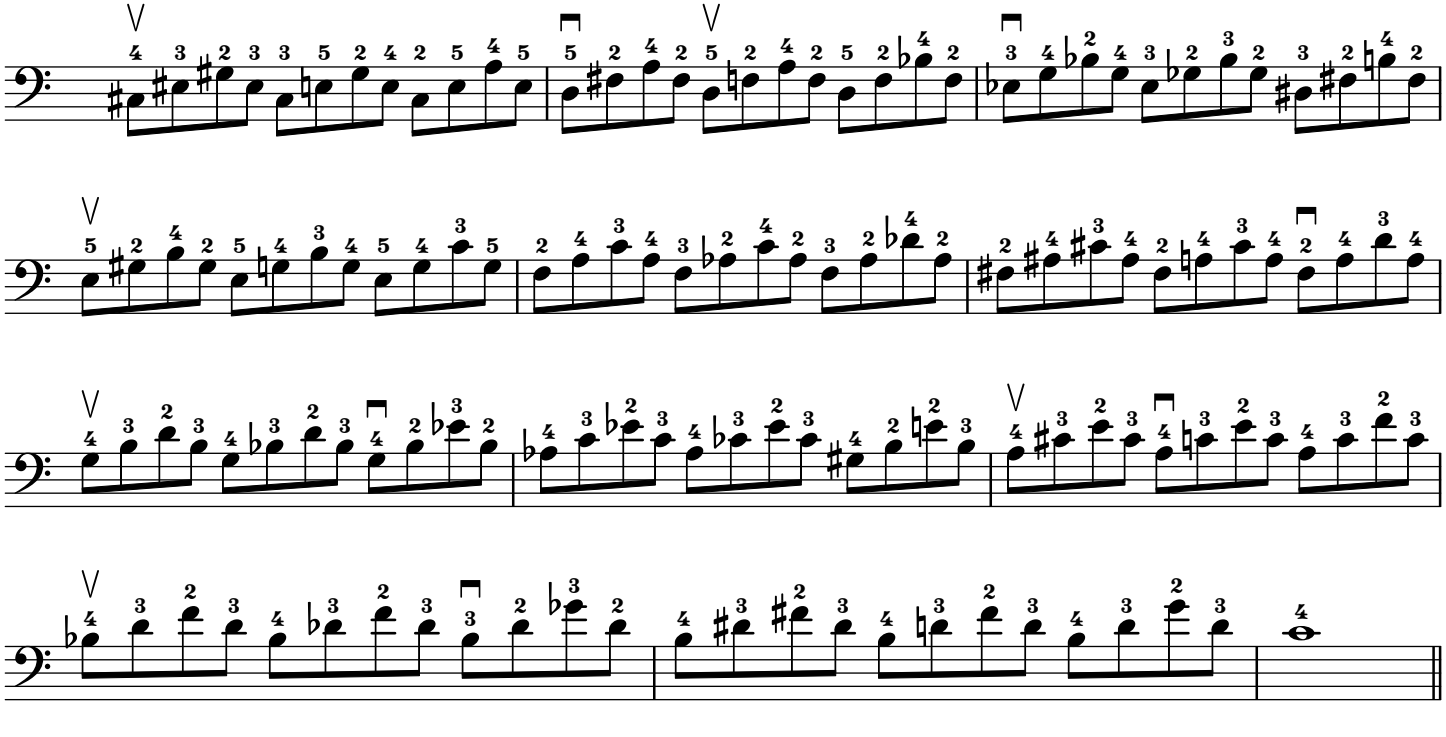
No. 10



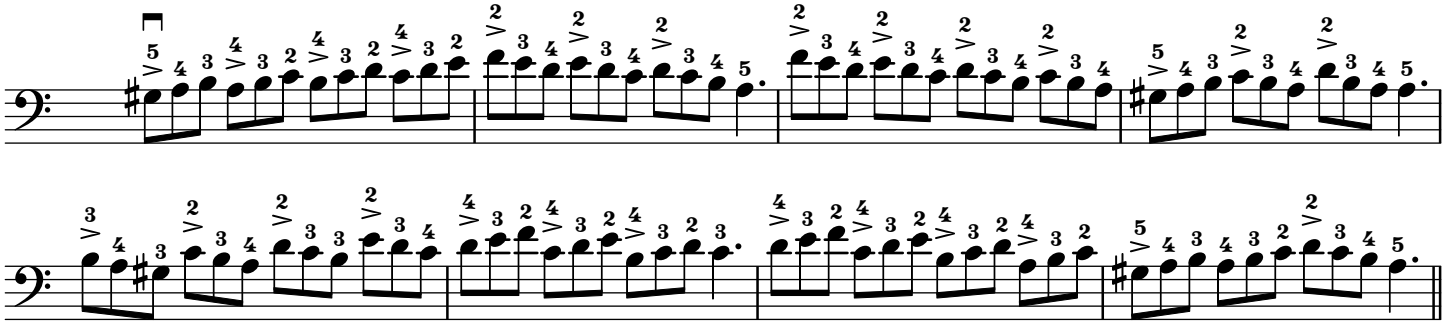
No. 11



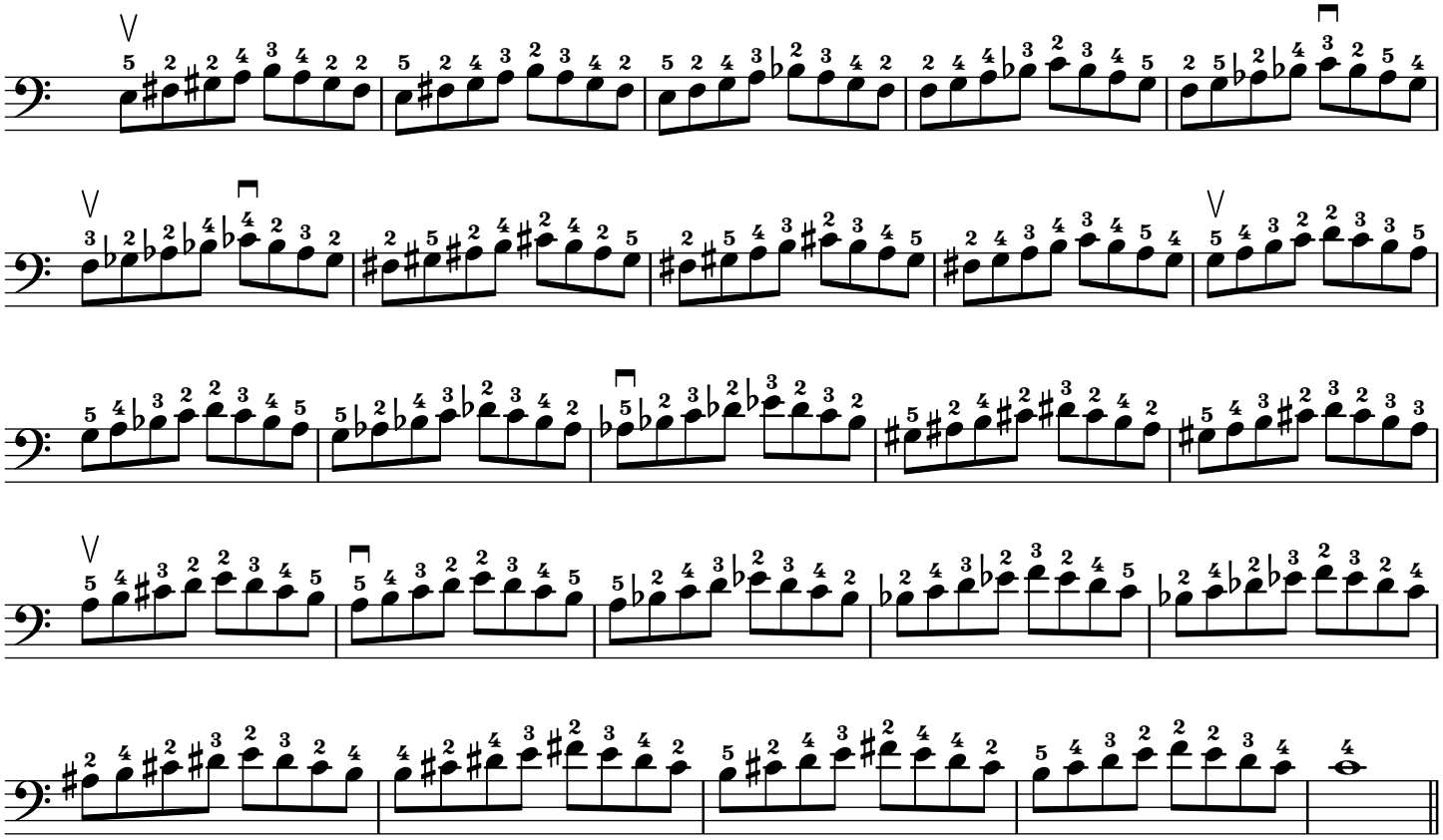
No. 12



No. 13

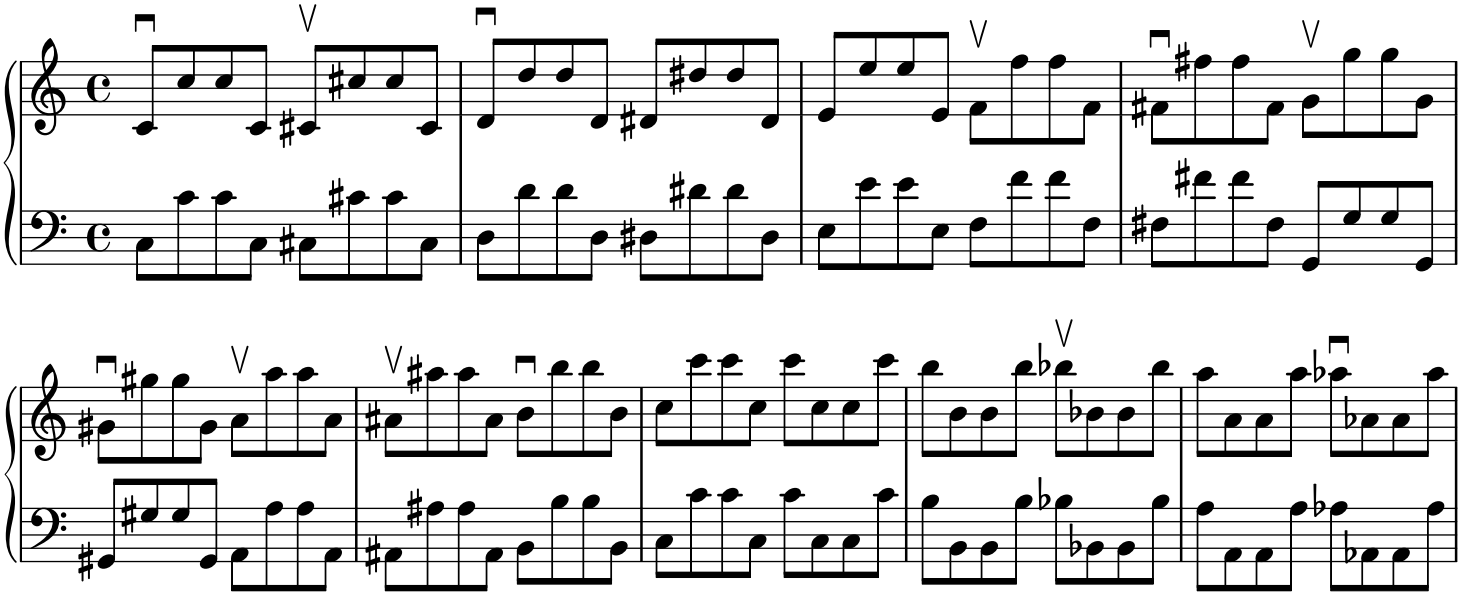


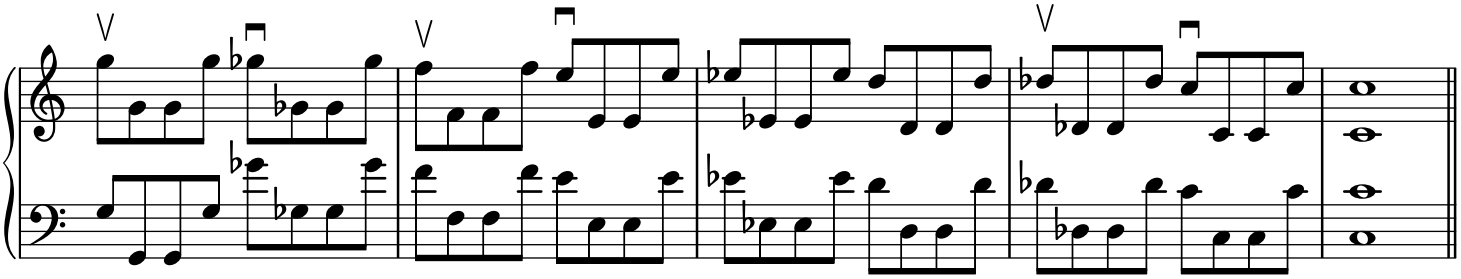
No. 14



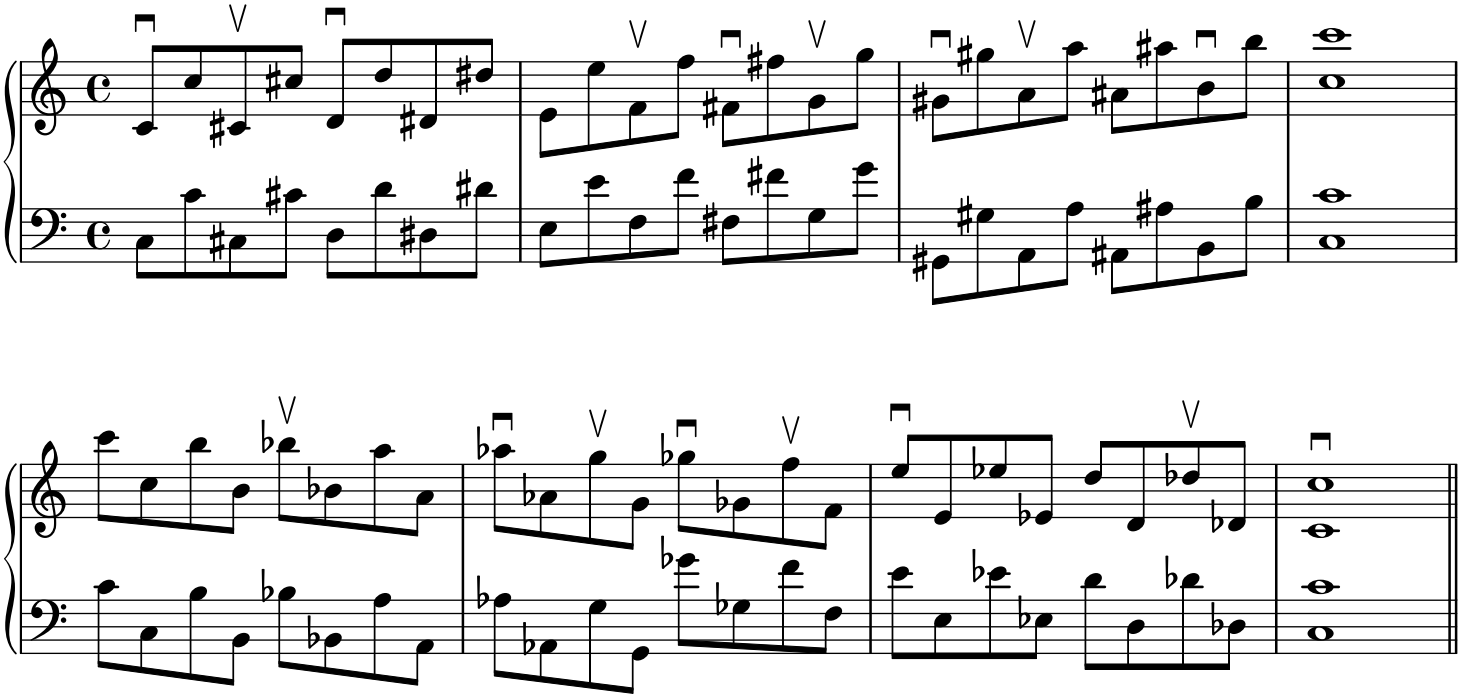
Second part

No. 15

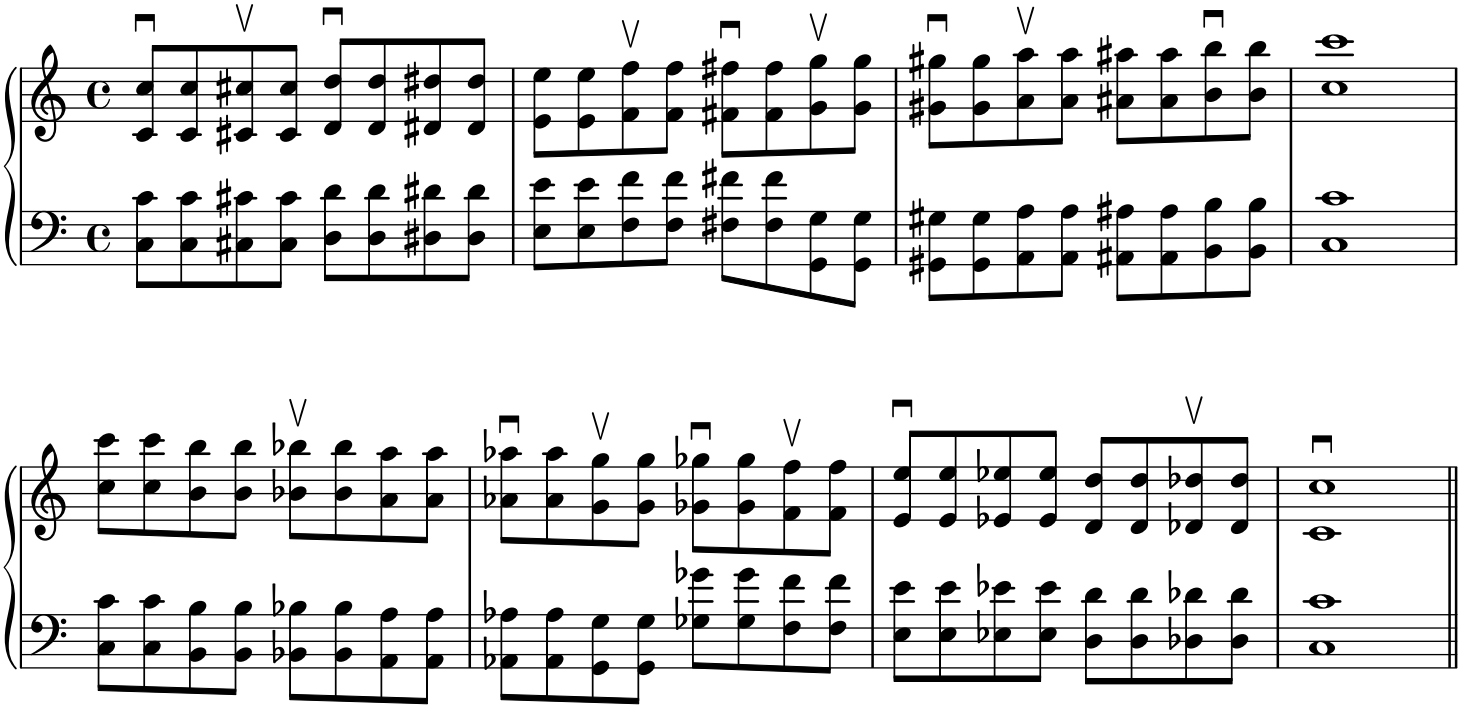




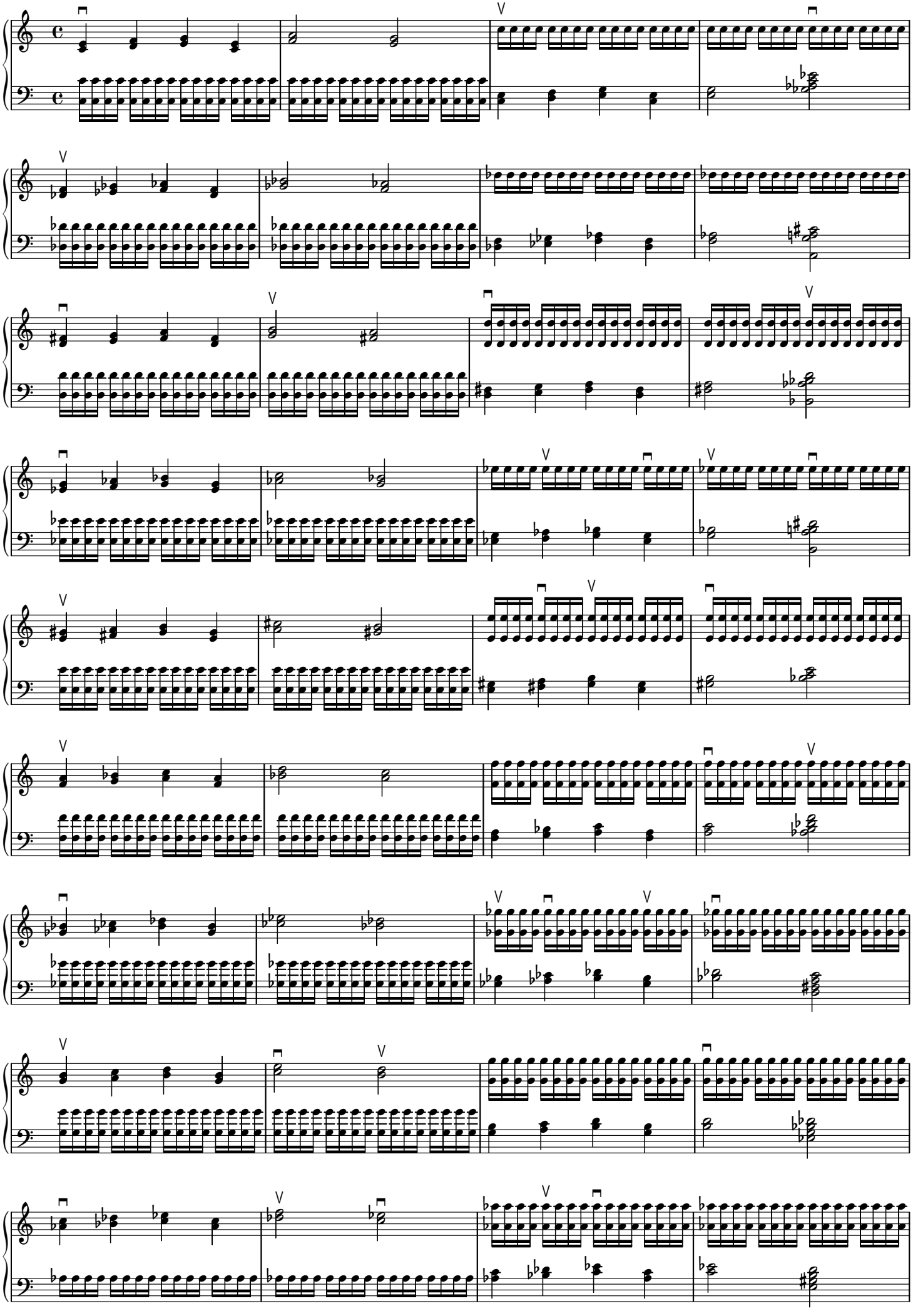
No. 16

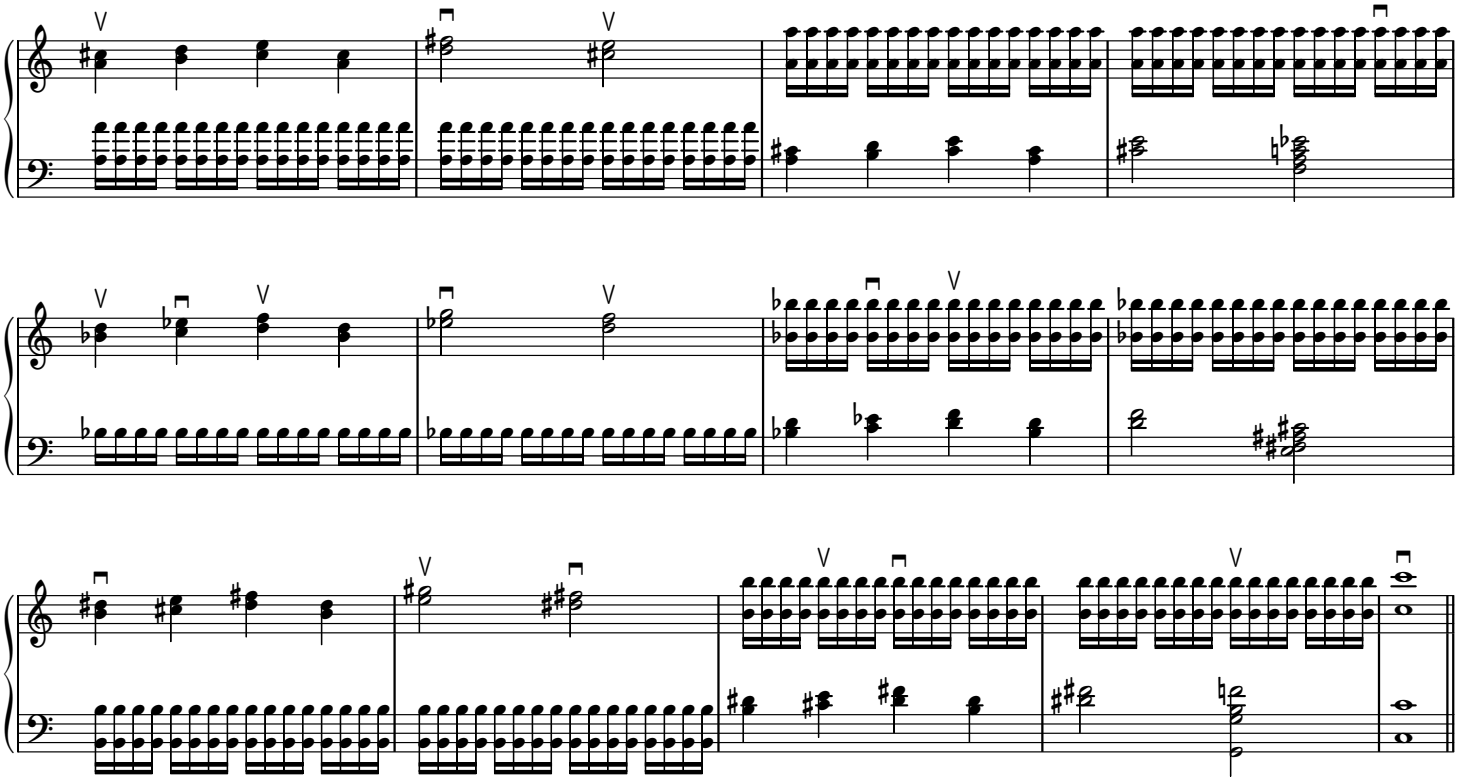


No. 17



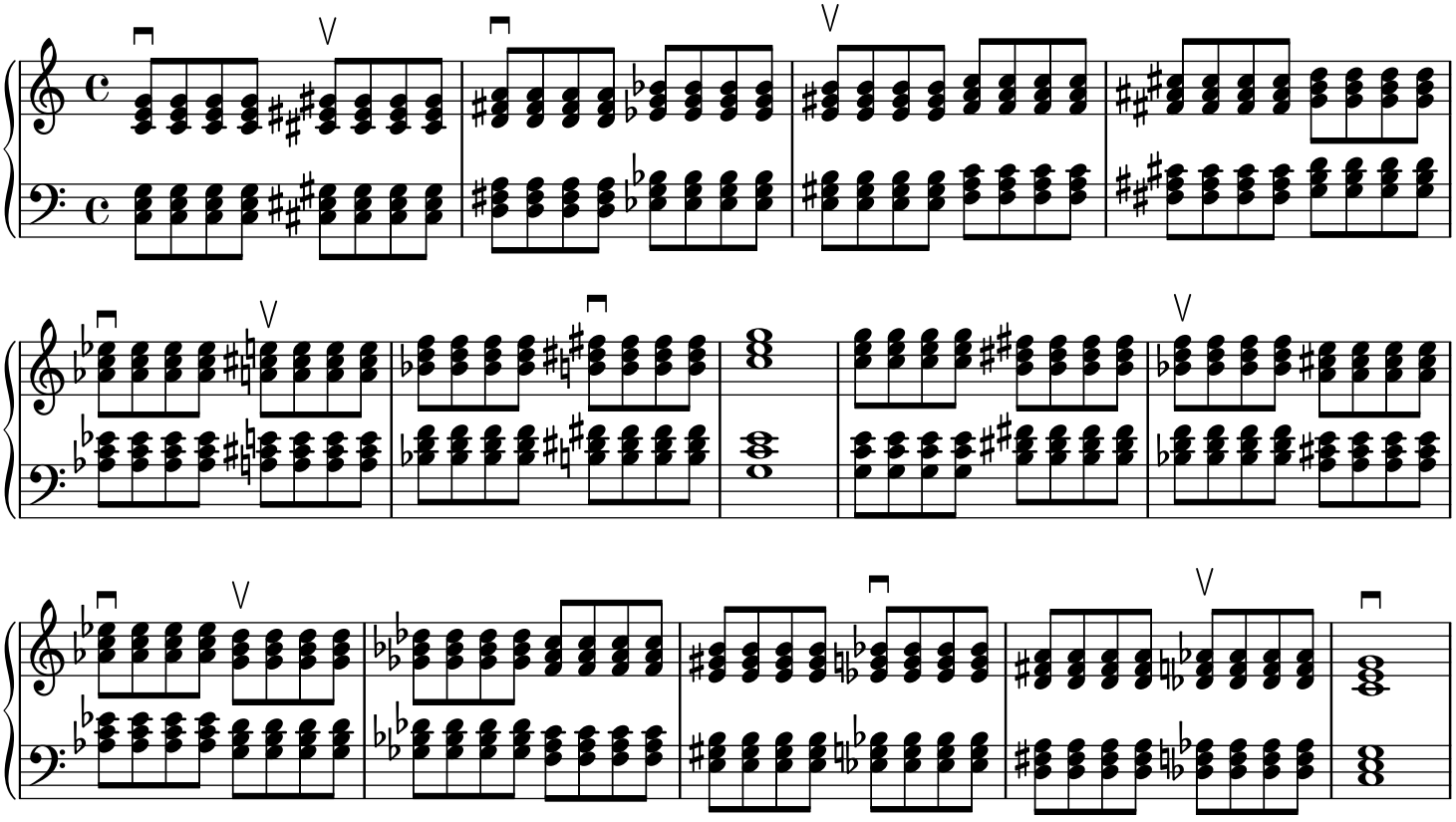
No. 18



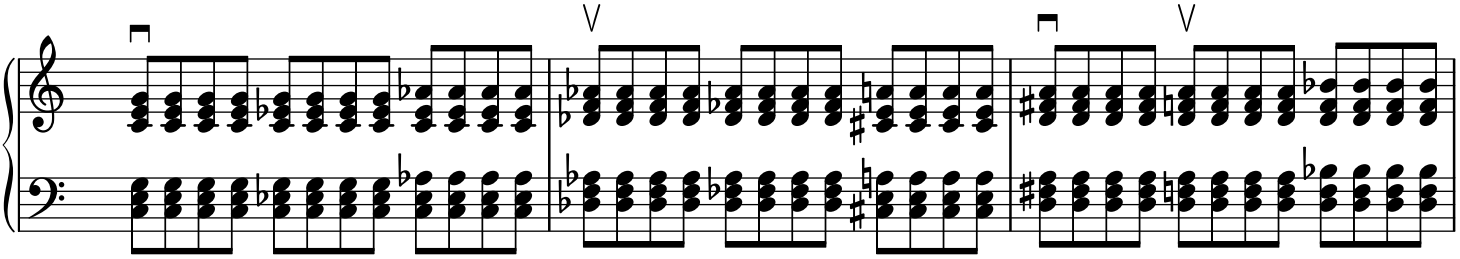


Third part

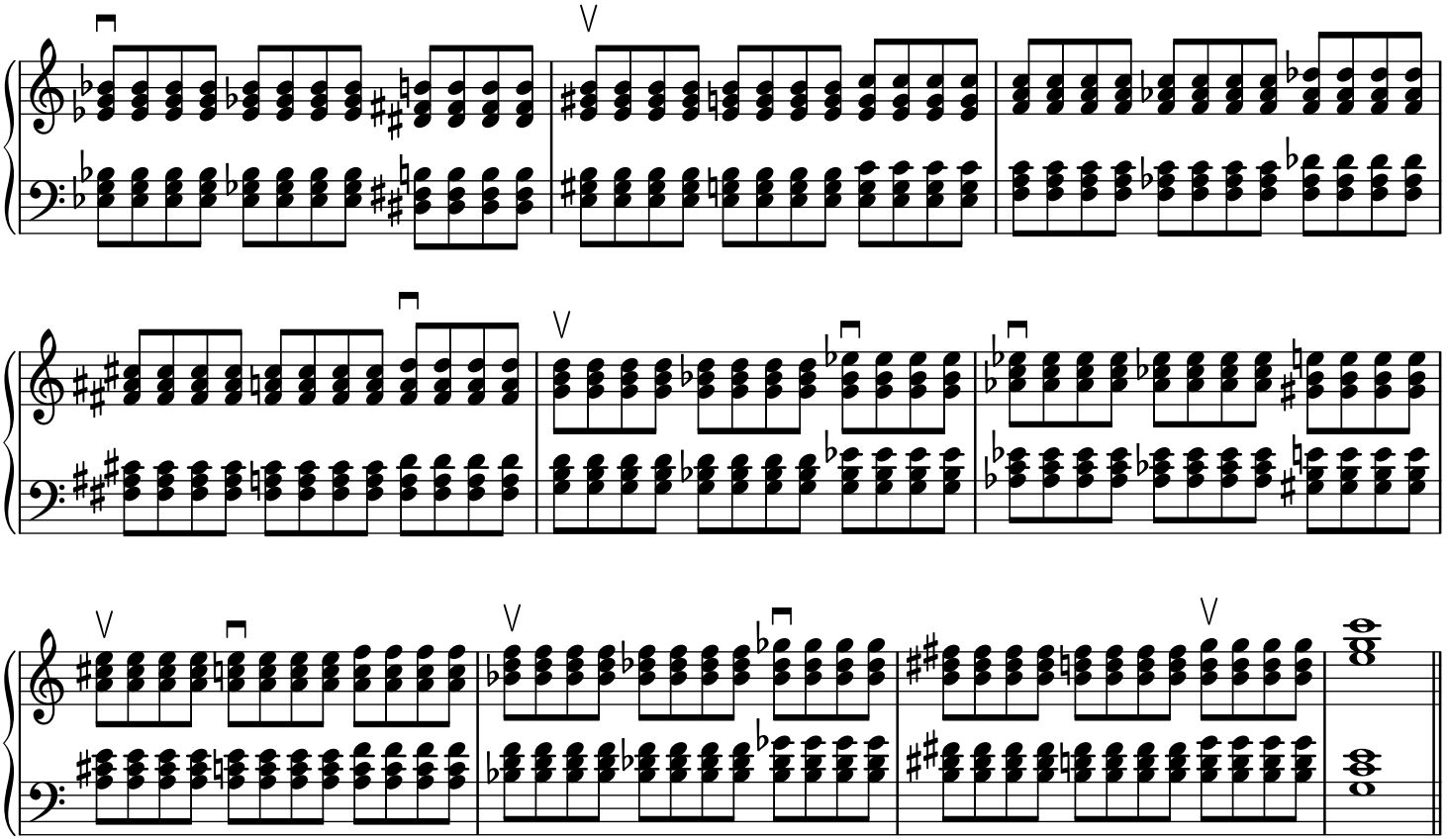
No. 19



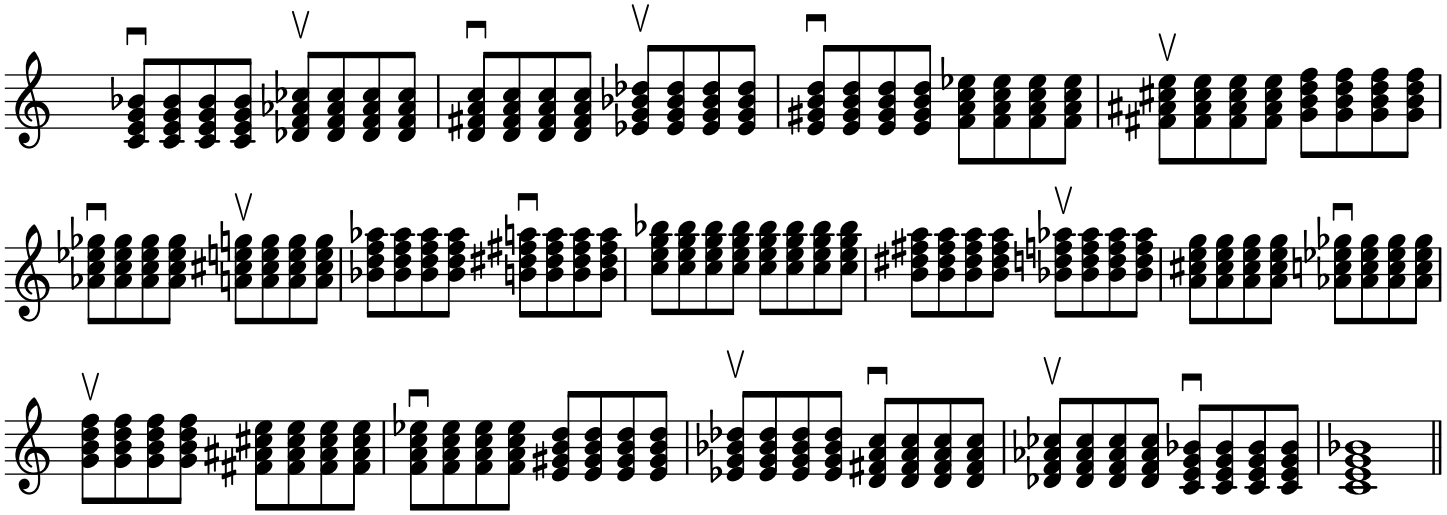
No. 20



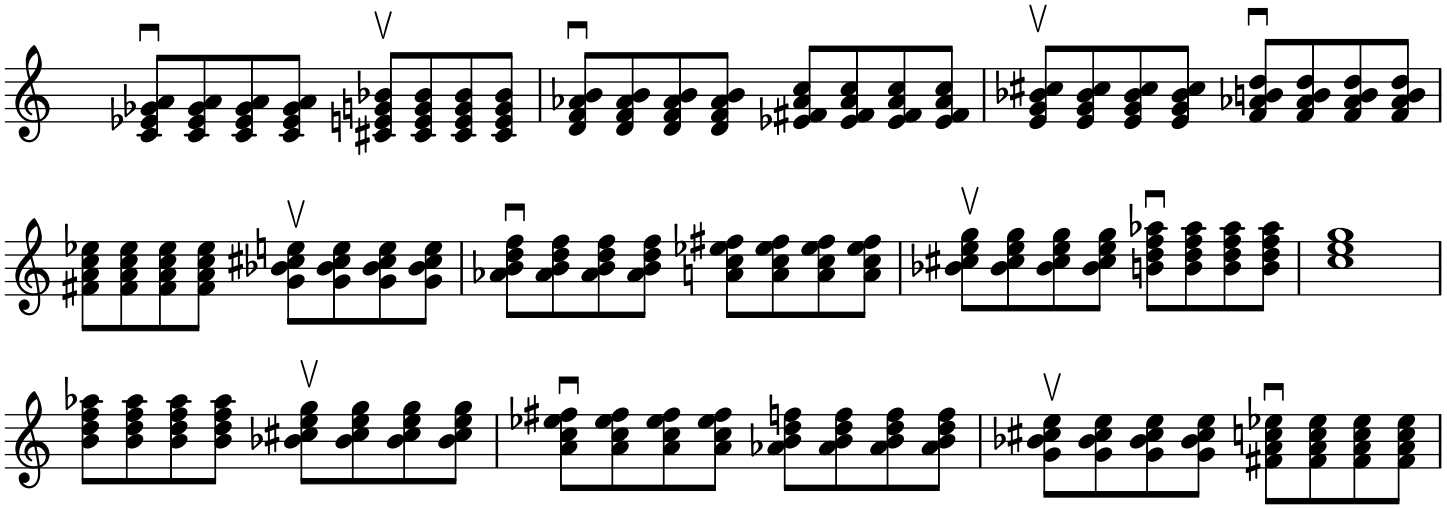
12

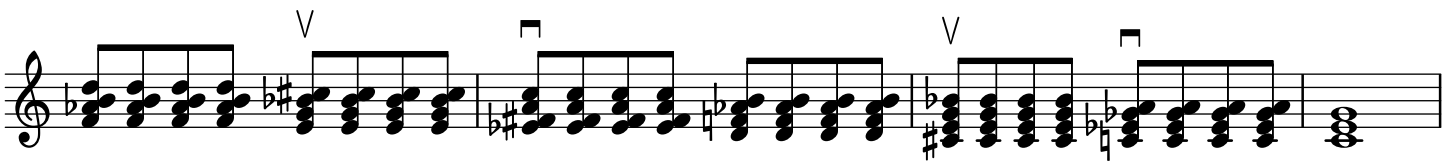


No. 21

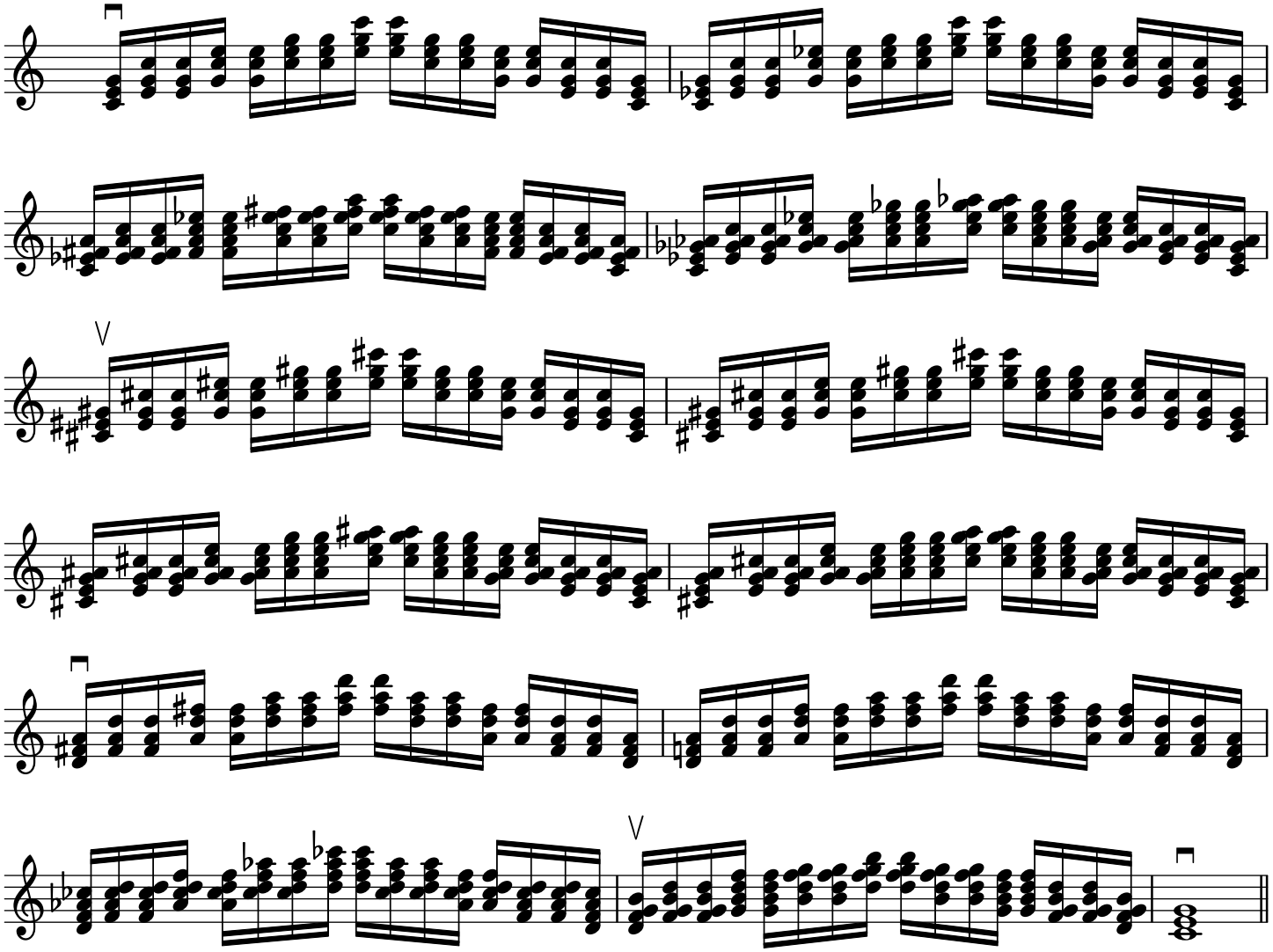


No. 22

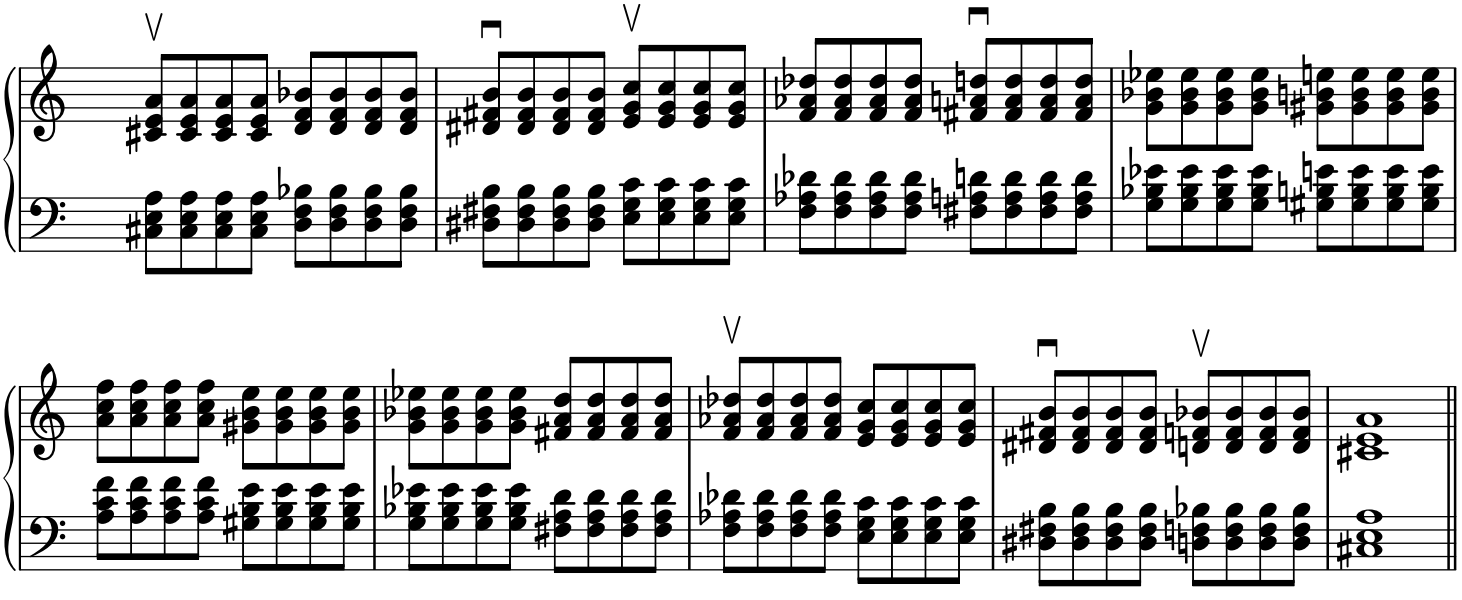




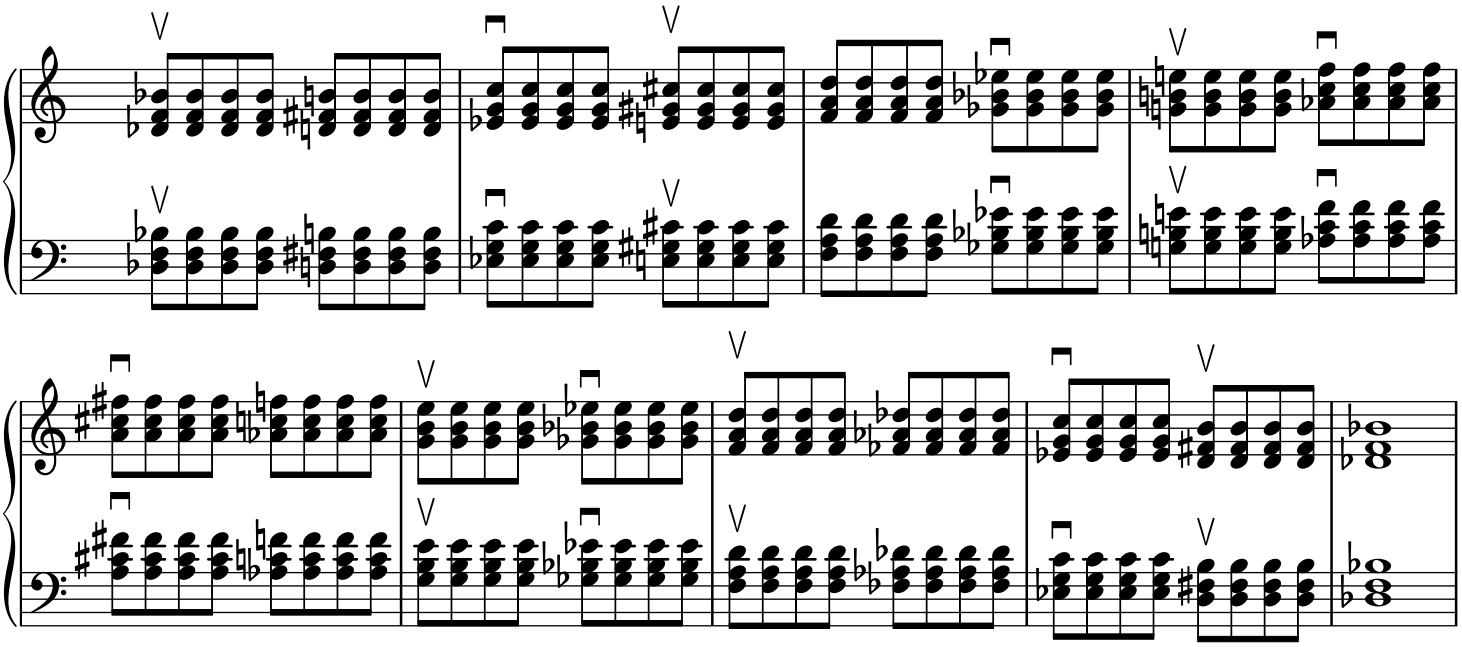
No. 23



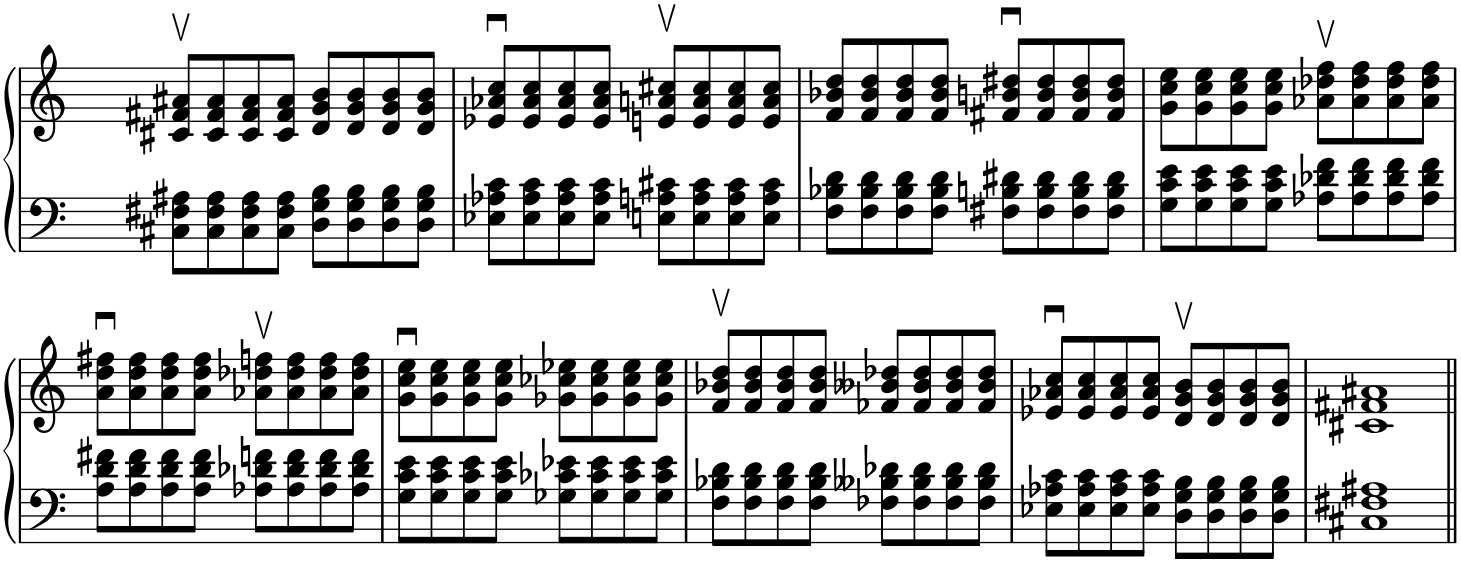
Major sixth chords (1st inversion)
No. 24



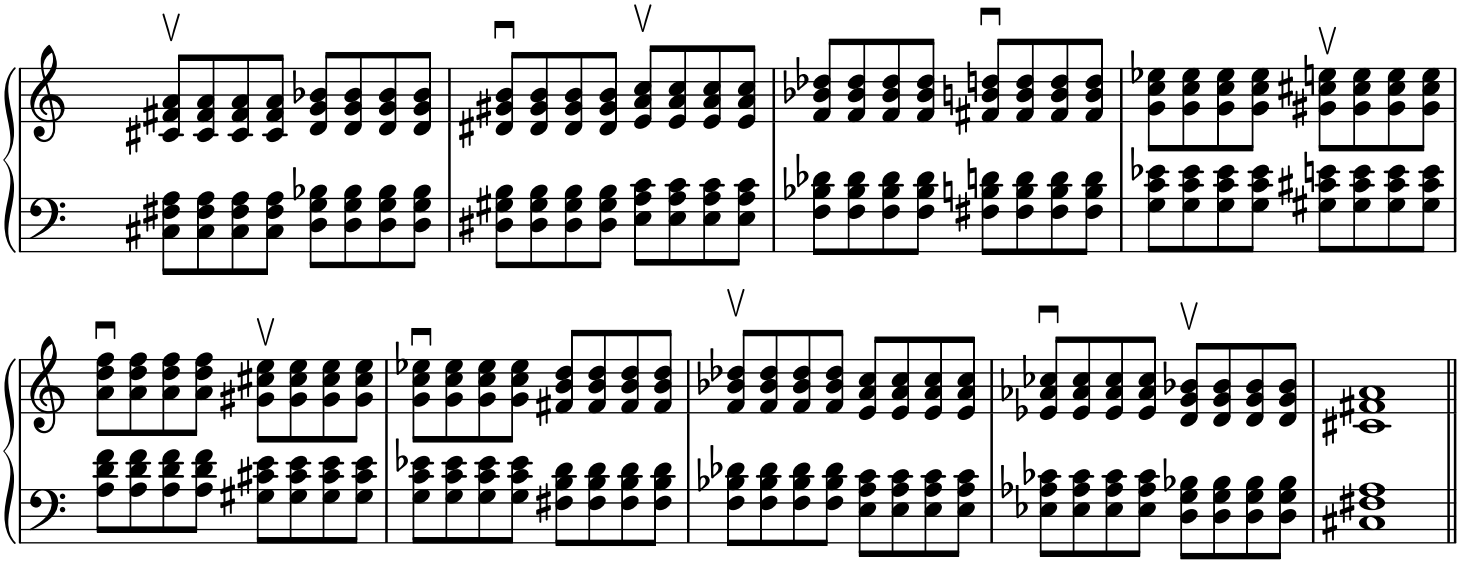
Minor chords 1st inversion
No. 25



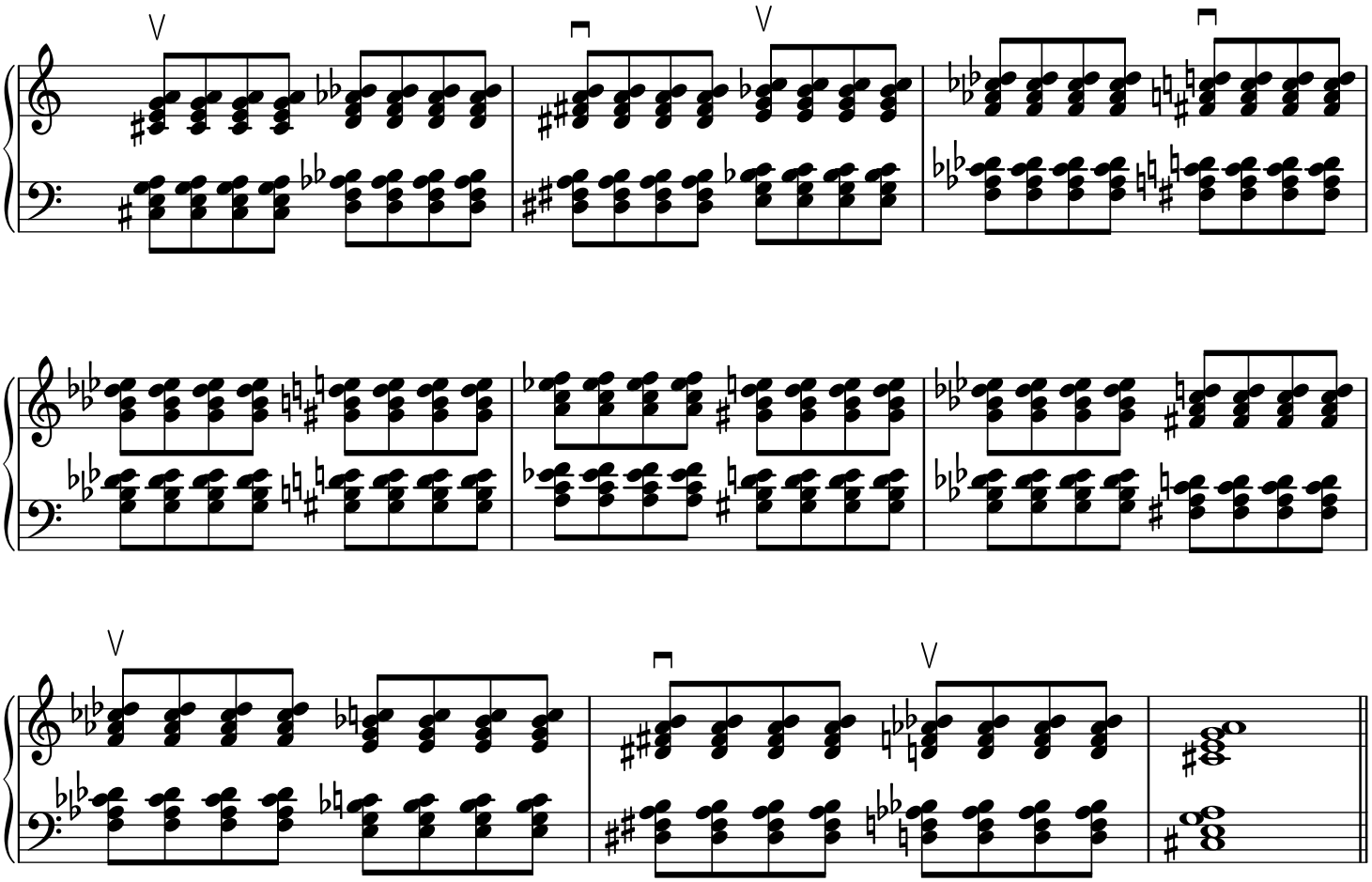
Major chords 2nd inversion
No. 26



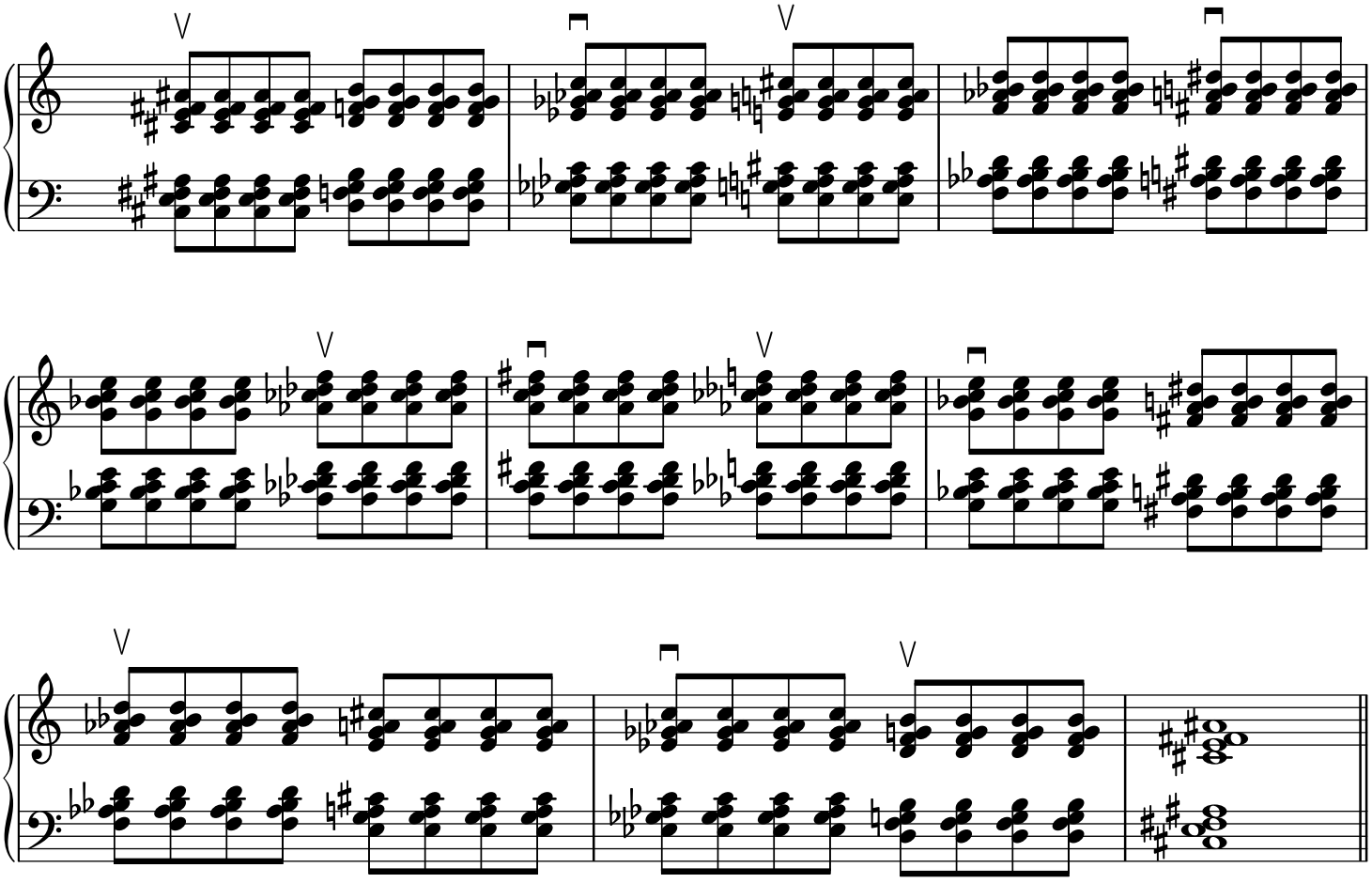
Minor chords 2nd inversion
No. 27



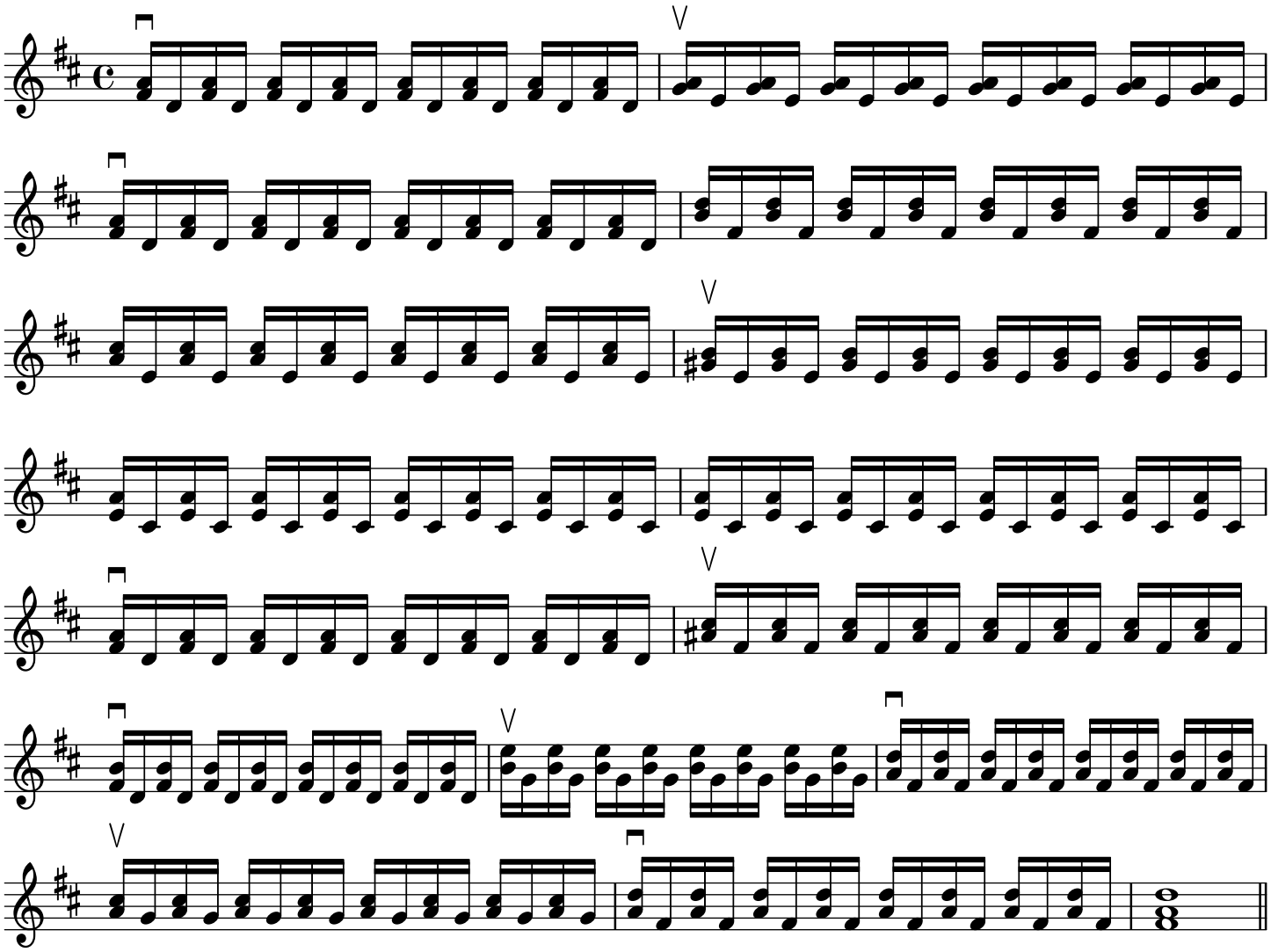
Dominant chords 1st inversion
No. 28



Dominant chords 2nd inversion
No. 29

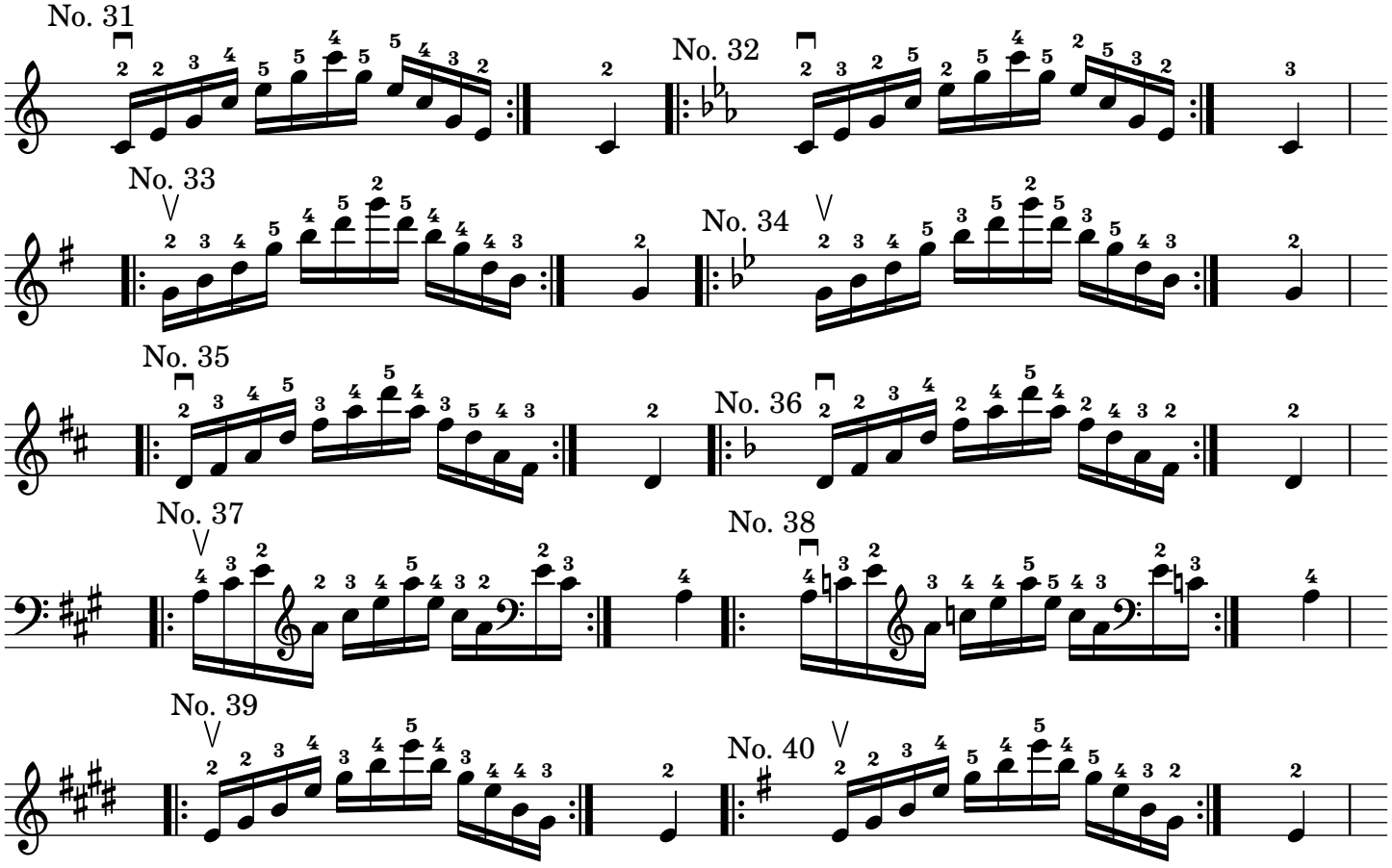


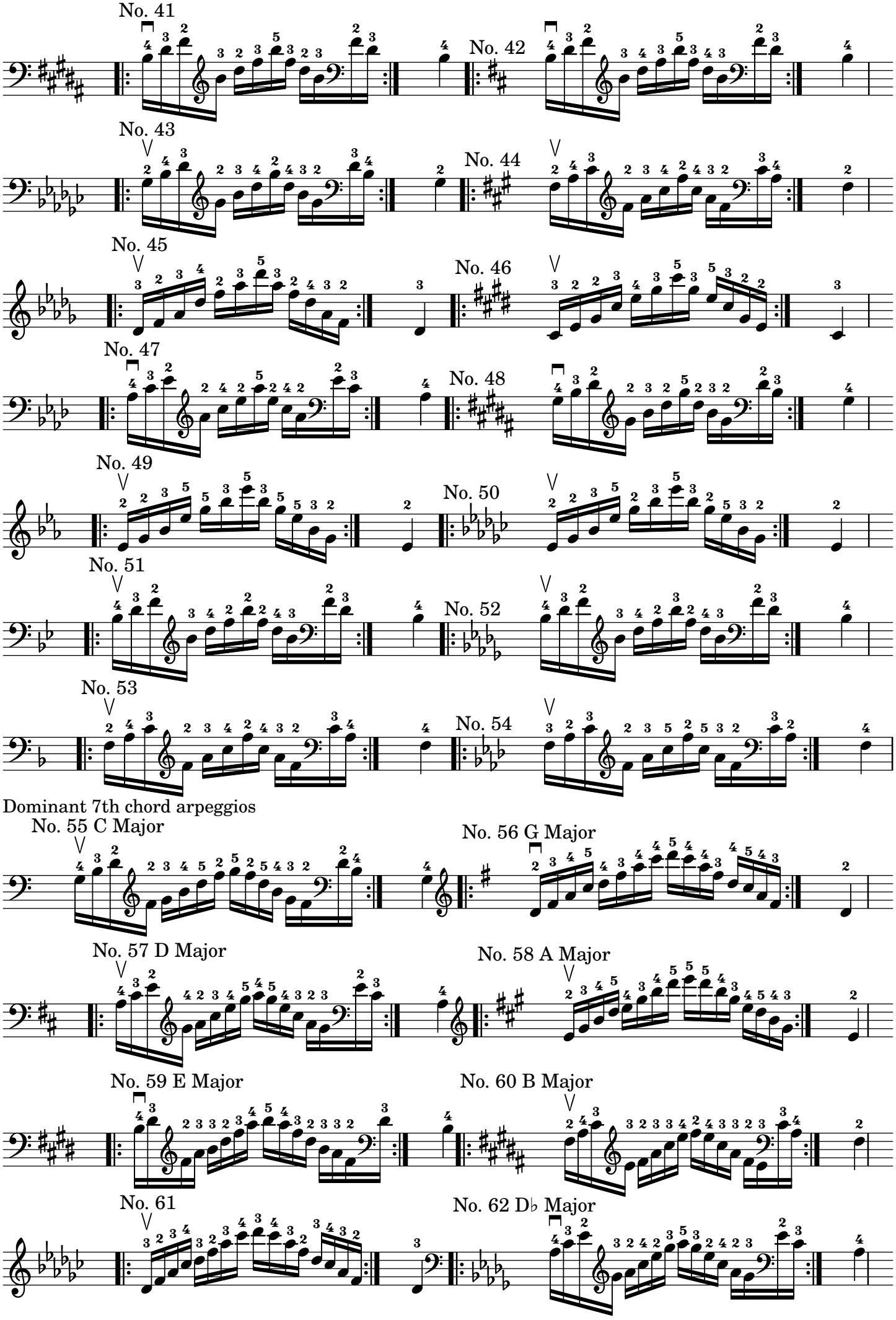
No. 30



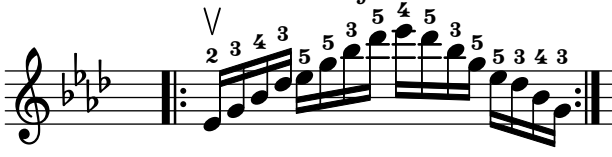
Fourth part

No. 31



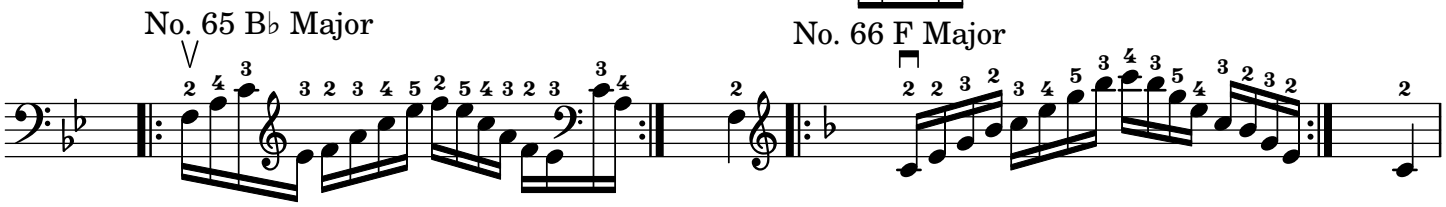

No. 41
No. 42
No. 43
No. 44
No. 45
No. 46
No. 47
No. 48
No. 49
No. 50
No. 51
No. 52
No. 53
No. 54
Dominant 7th chord arpeggios
No. 55 C Major
No. 56 G Major
No. 57 D Major
No. 58 A Major
No. 59 E Major
No. 60 B Major
No. 61
No. 62 D♭ Major

No. 63 A♭ Major



No. 64 E♭ Major

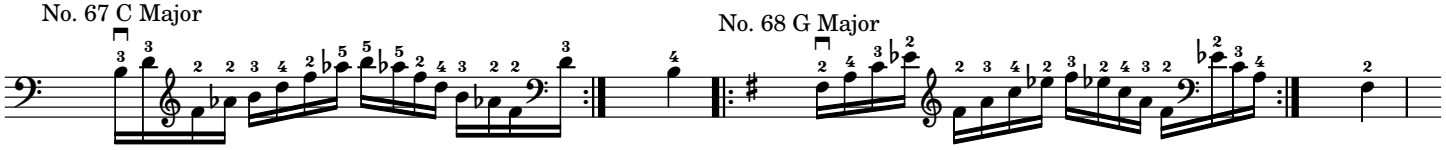
No. 65 B♭ Major



No. 66 F Major

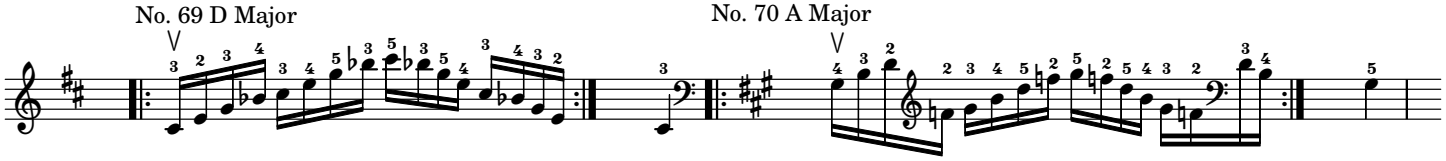
Diminished 7th chord arpeggios

No. 67 C Major



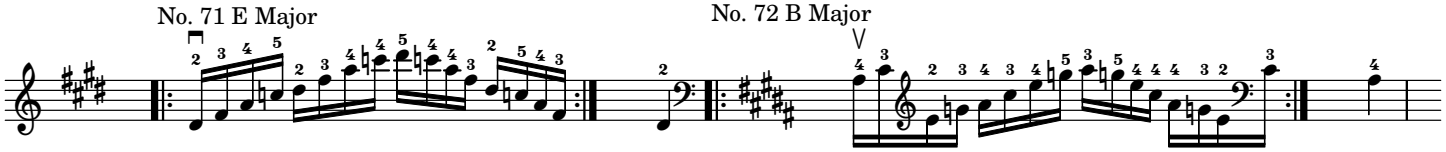
No. 68 G Major

No. 69 D Major



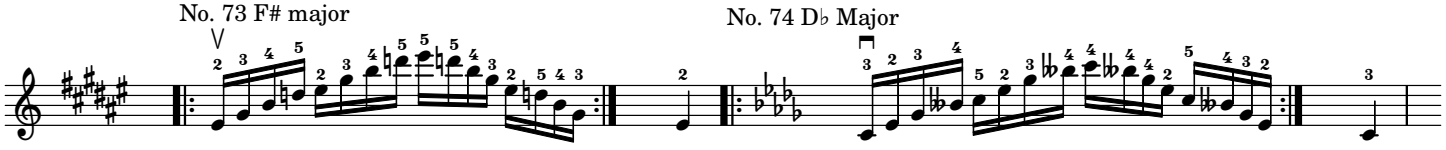
No. 70 A Major

No. 71 E Major



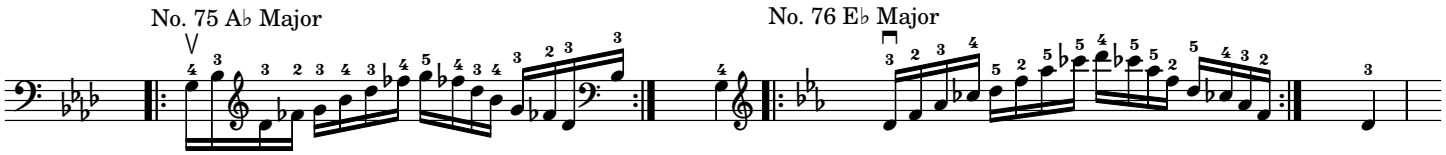
No. 72 B Major

No. 73 F# major



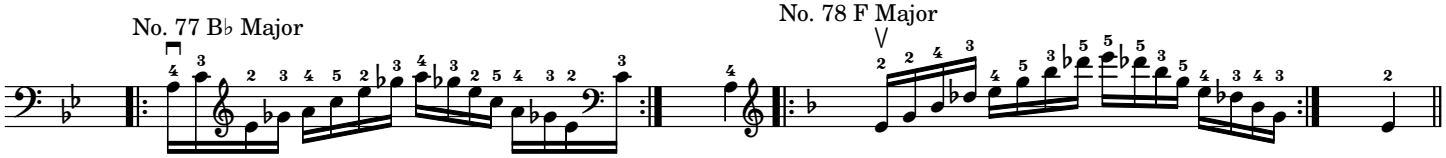
No. 74 D♭ Major

No. 75 A♭ Major



No. 76 E♭ Major

No. 77 B♭ Major

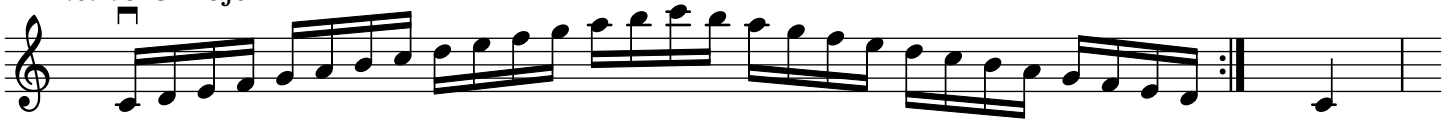


No. 78 F Major

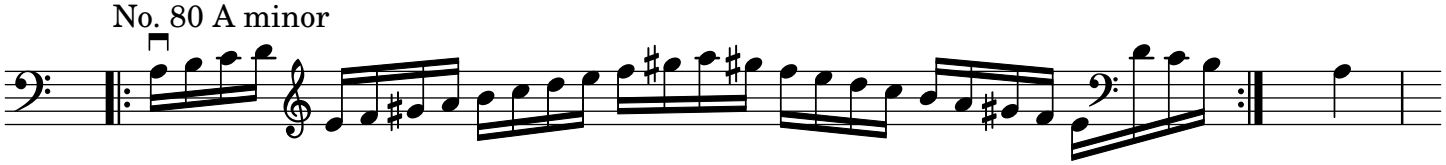
Fifth part

Major and minor scales

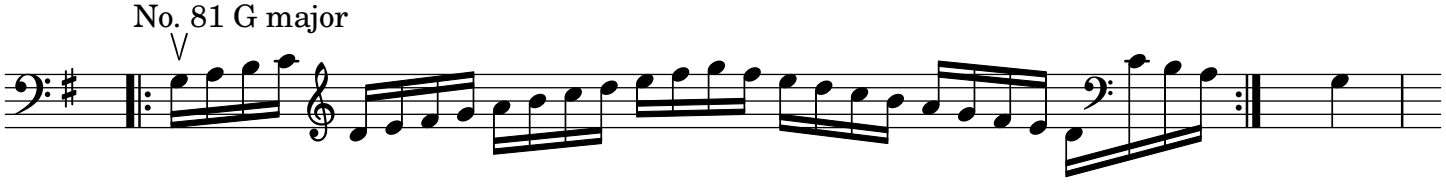
No. 79 C major



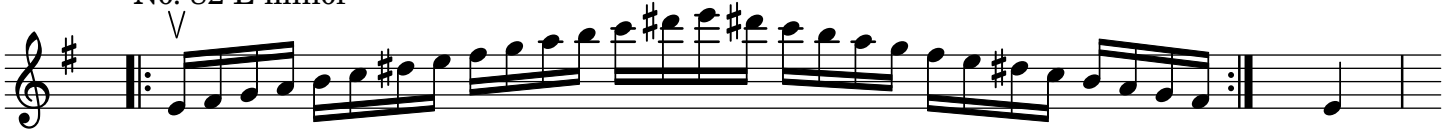
No. 80 A minor



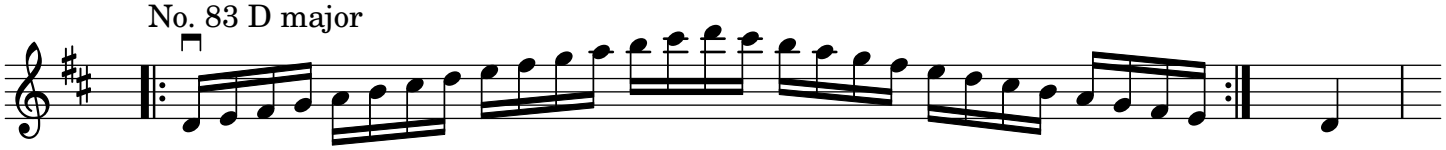
No. 81 G major



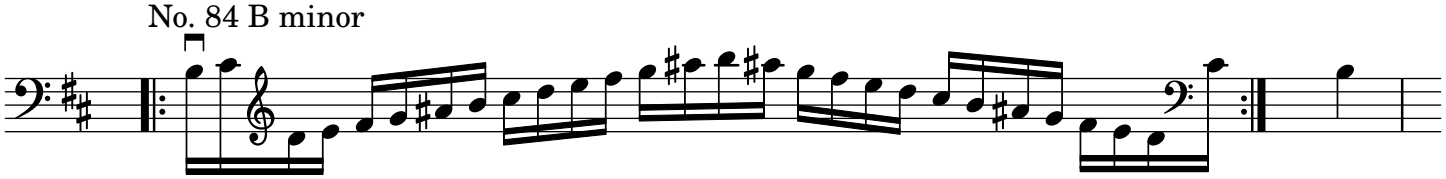
No. 82 E minor



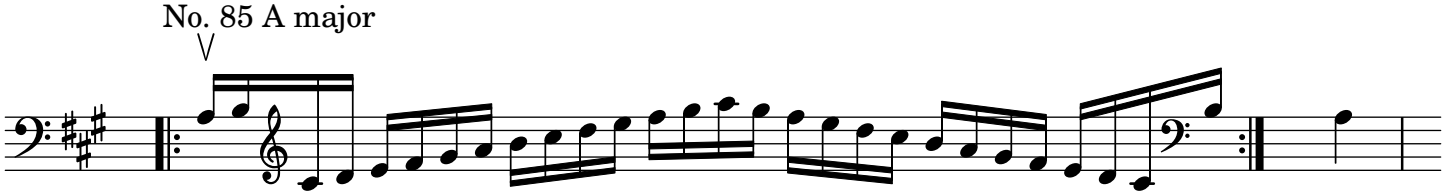
No. 83 D major



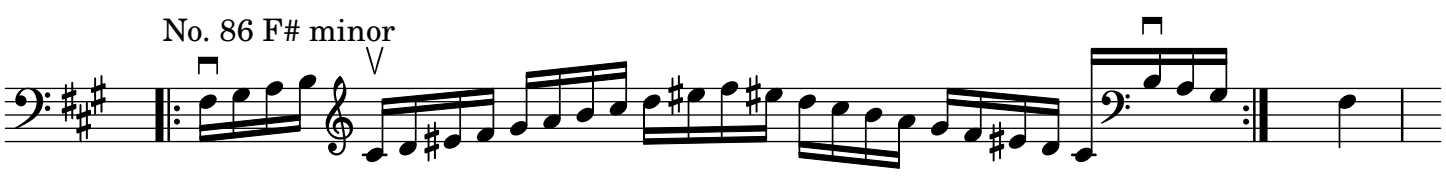
No. 84 B minor



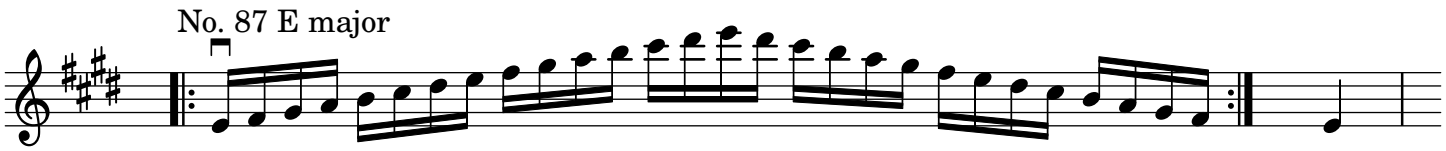
No. 85 A major



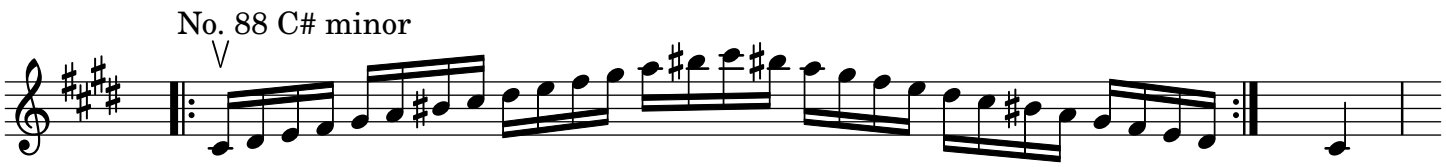
No. 86 F# minor



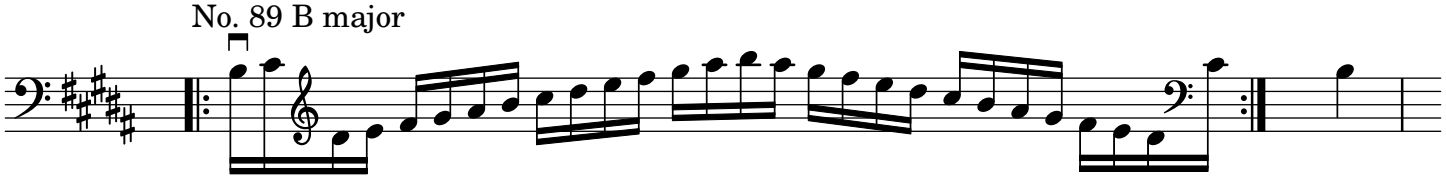
No. 87 E major



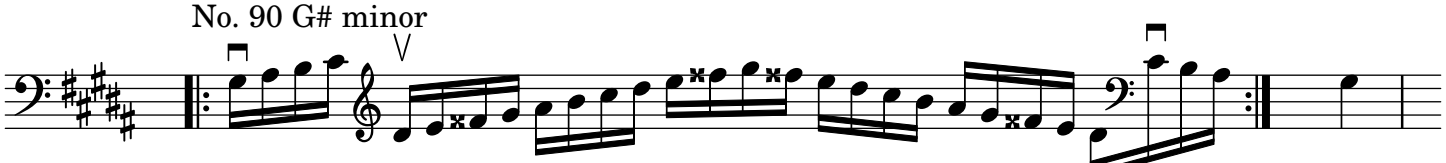
No. 88 C# minor



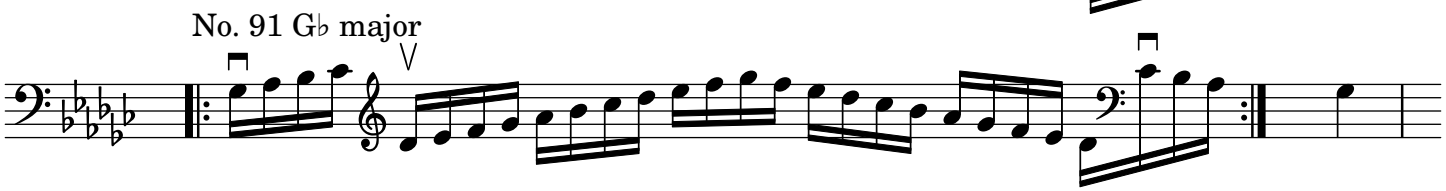
No. 89 B major



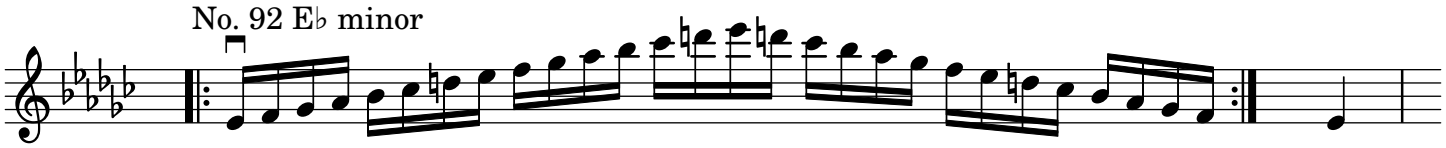
No. 90 G# minor



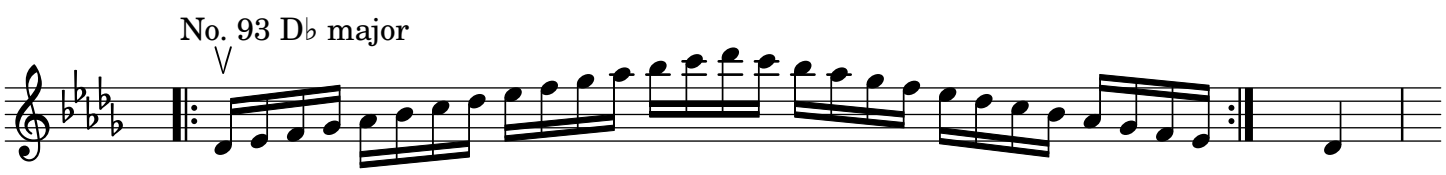
No. 91 G♭ major



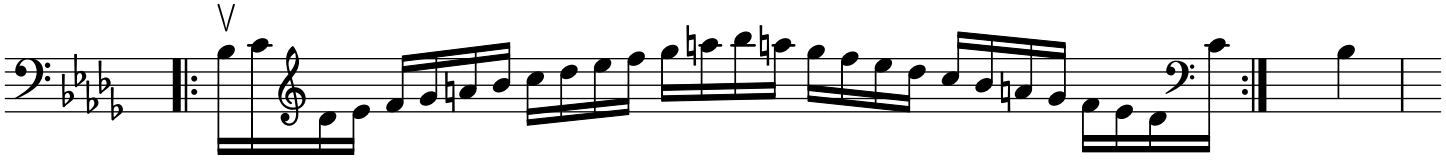
No. 92 E♭ minor



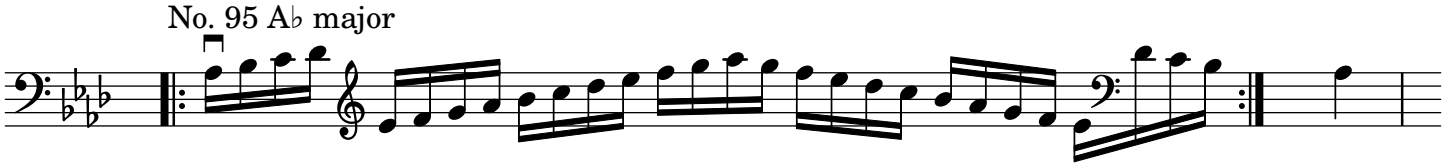
No. 93 D♭ major



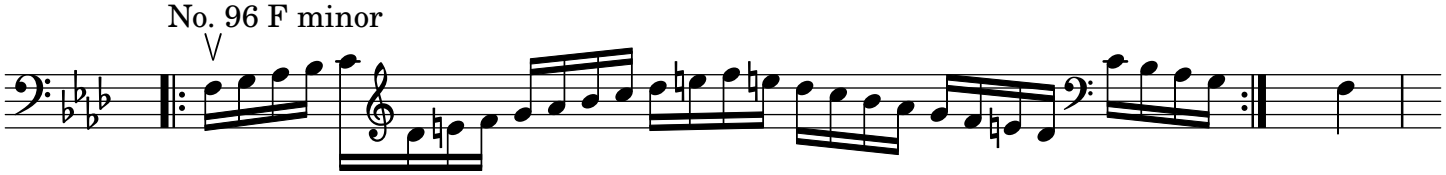
No. 94 B♭ minor



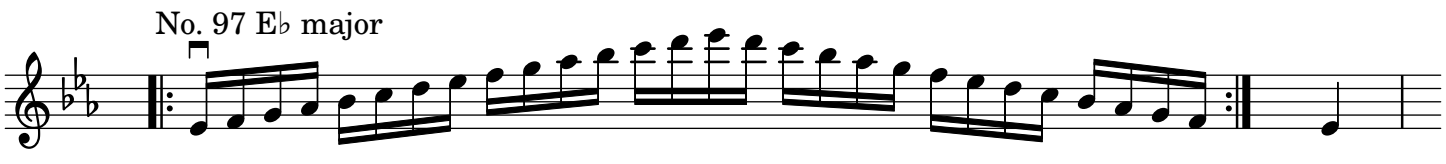
No. 95 A♭ major



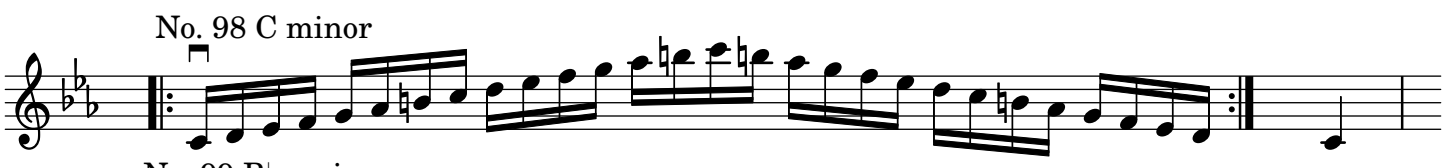
No. 96 F minor



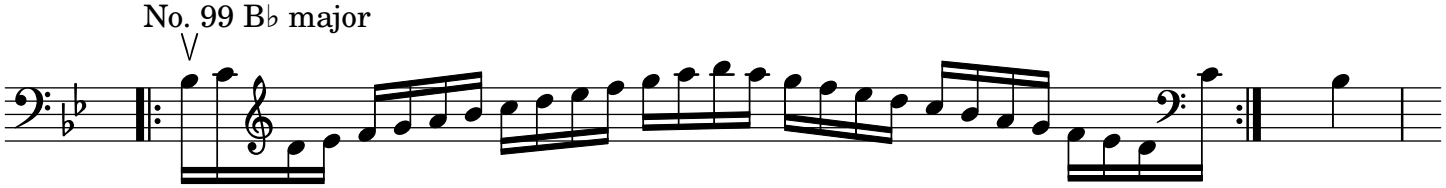
No. 97 E♭ major



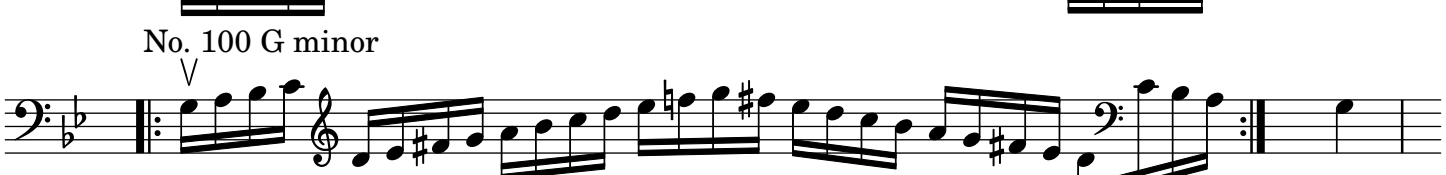
No. 98 C minor



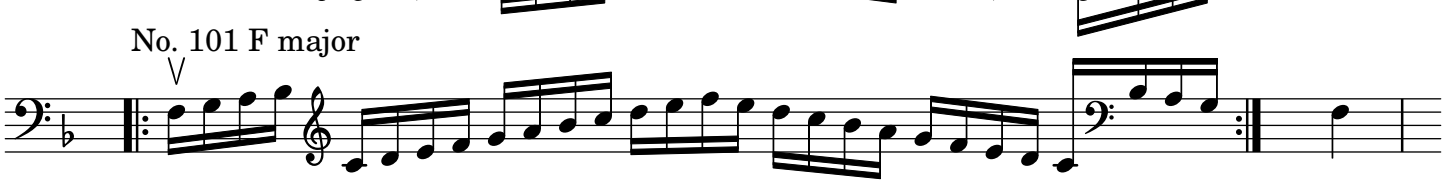
No. 99 B♭ major



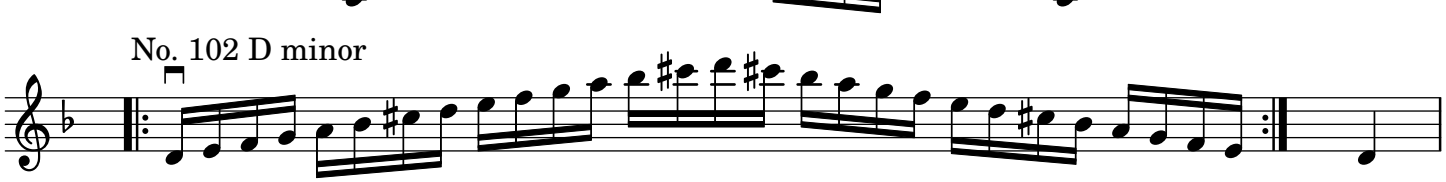
No. 100 G minor



No. 101 F major

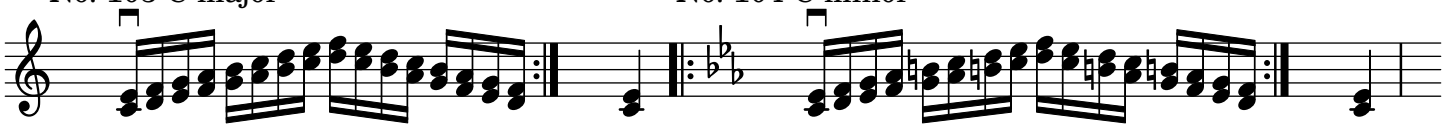


No. 102 D minor



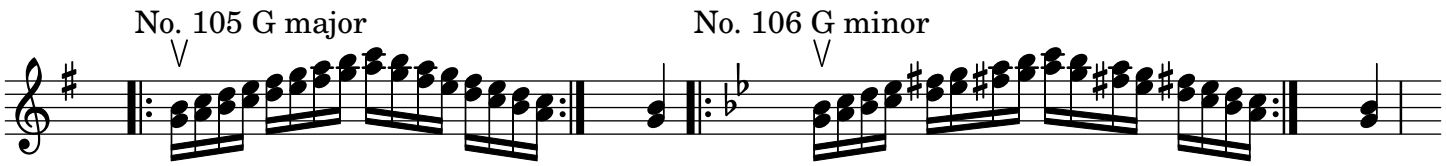
Scales in Thirds

No. 103 C major



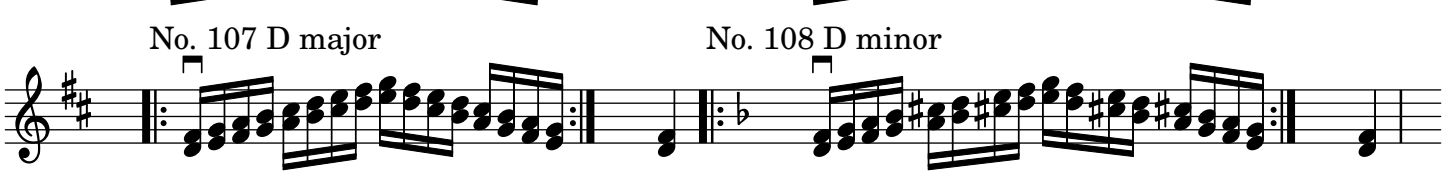
No. 104 C minor

No. 105 G major

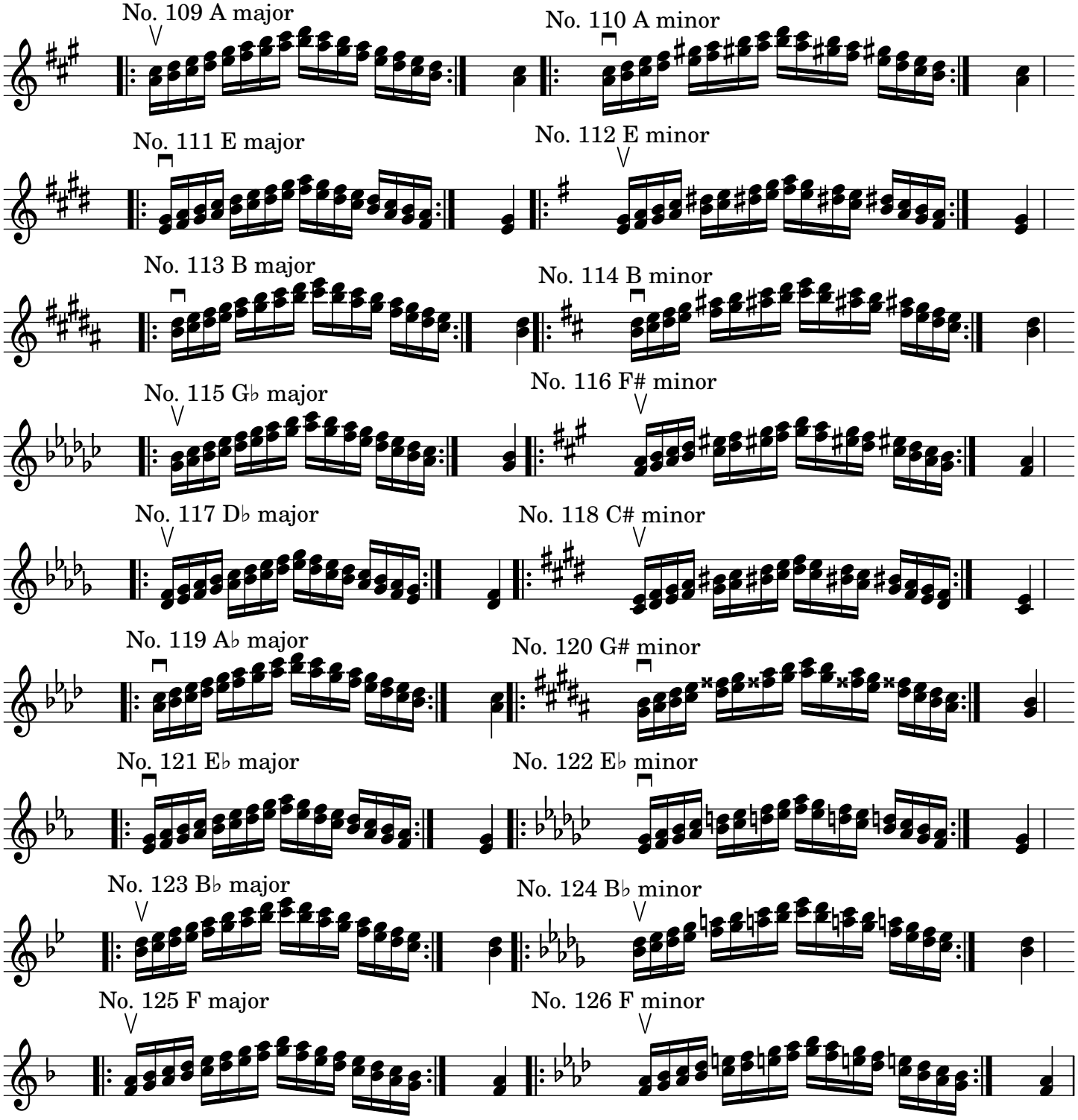


No. 106 G minor

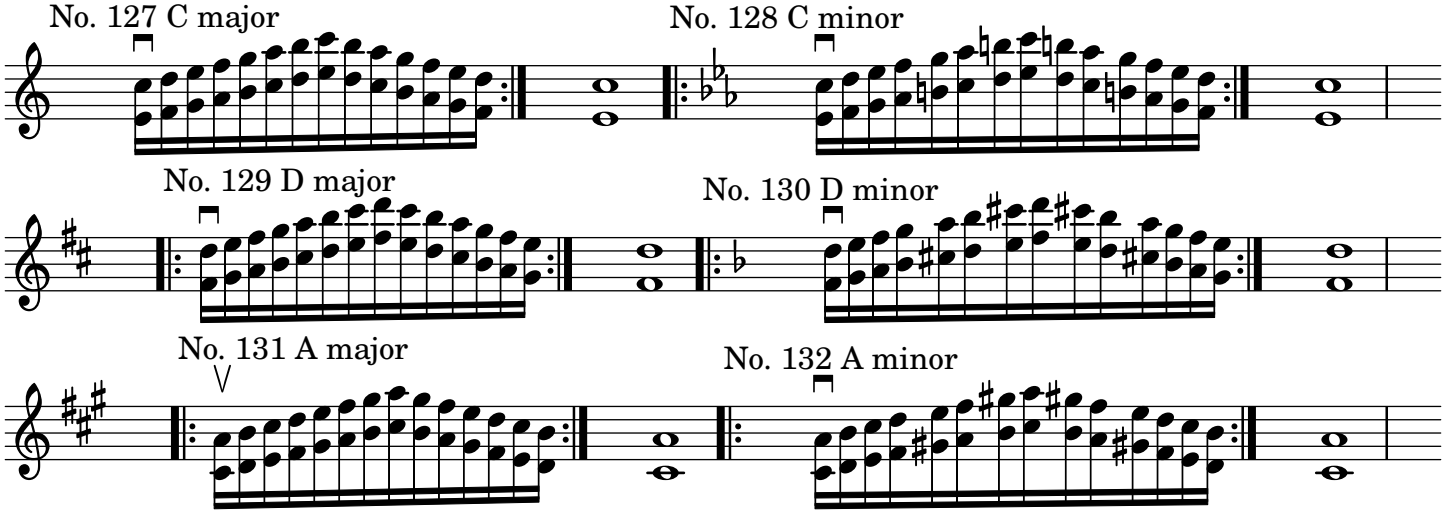
No. 107 D major



No. 108 D minor



Scales in Sixths



No. 133 B major

No. 134 B minor

No. 135 C# major

No. 136 C# minor

No. 137 E♭ major

No. 138 E♭ minor

No. 139 B♭ major

No. 140 B♭ minor

Sixth part

Chromatic scales

No. 141

No. 142

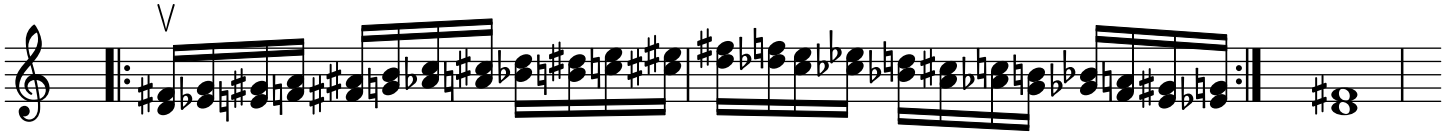
No. 143

No. 144

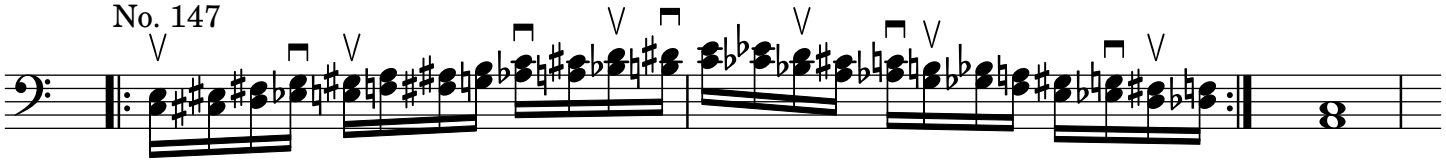
Chromatic scales in major thirds

No. 145

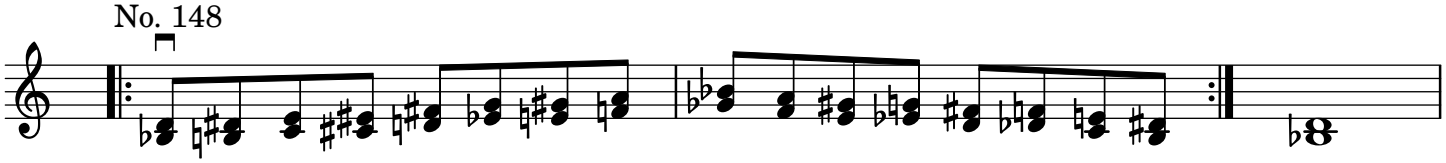
No. 146



No. 147

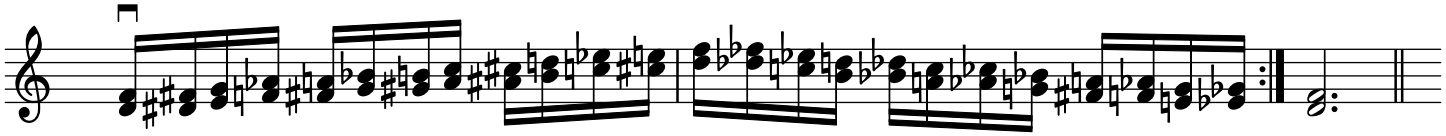


No. 148

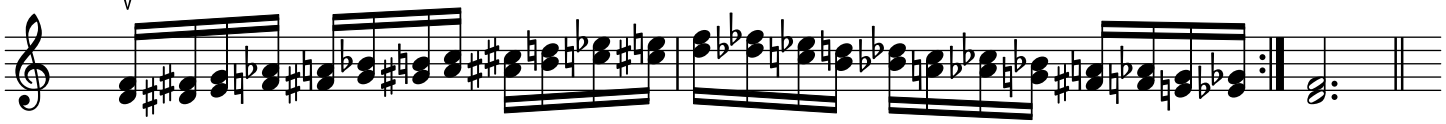


Chromatic scales in minor thirds

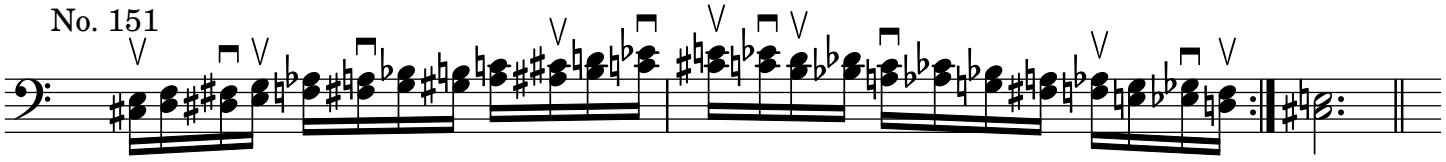
No. 149



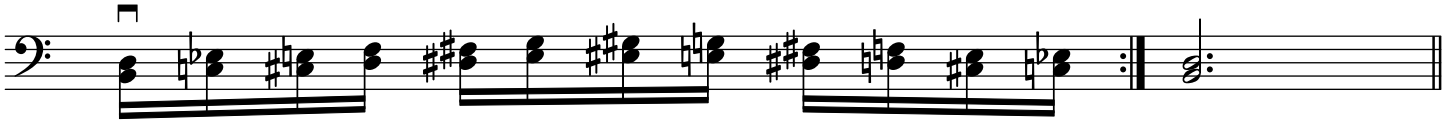
No. 150



No. 151

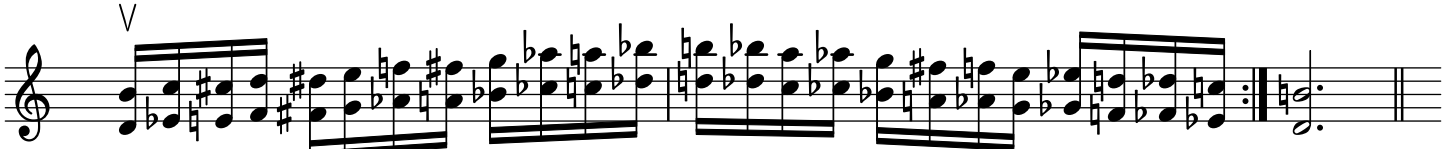


No. 152

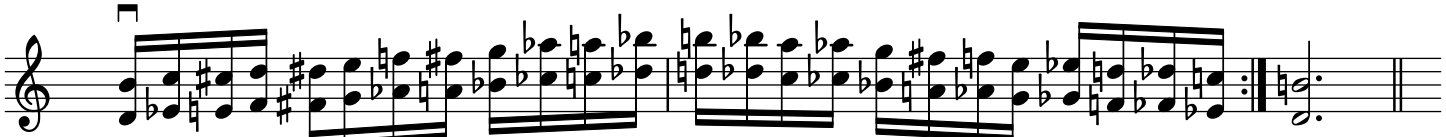


Chromatic scales in major sixths

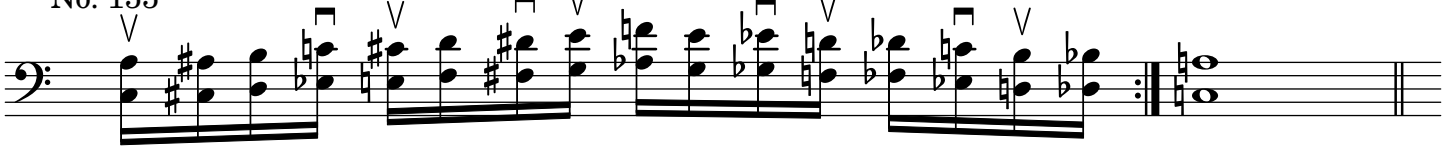
No. 153



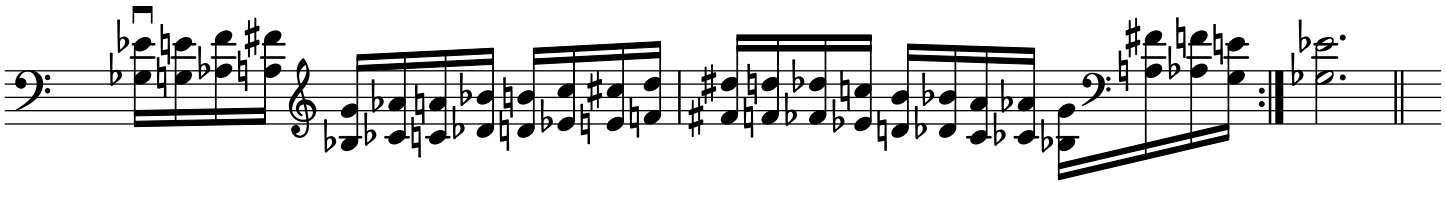
No. 154



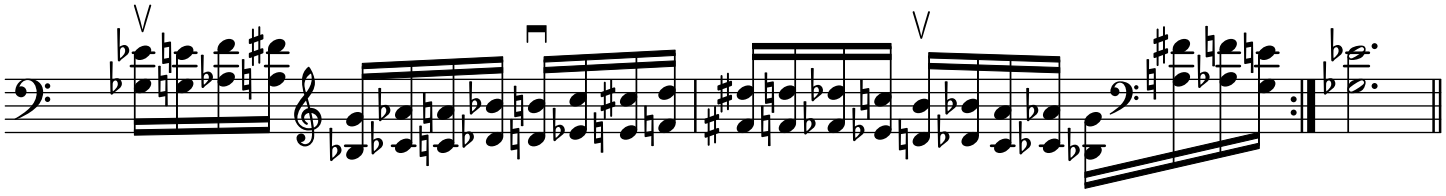
No. 155



No. 156

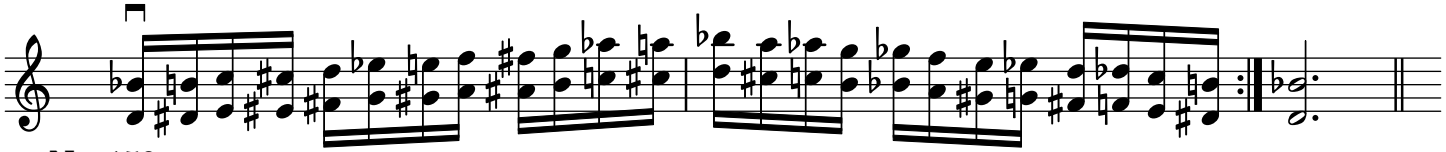


No. 157

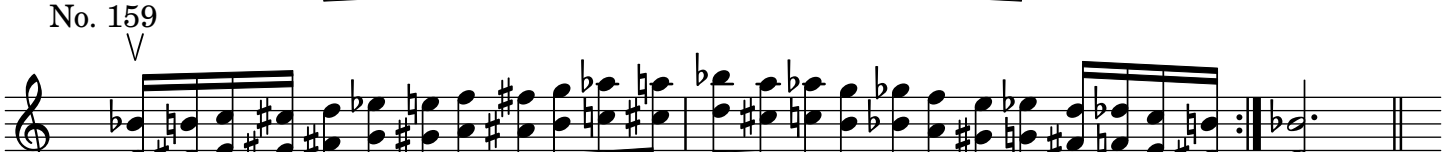


Chromatic scales in minor sixths

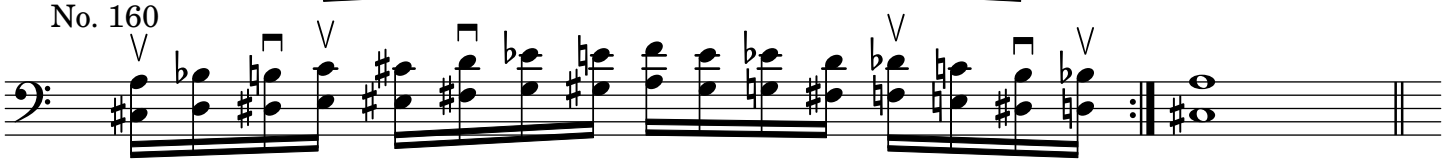
No. 158



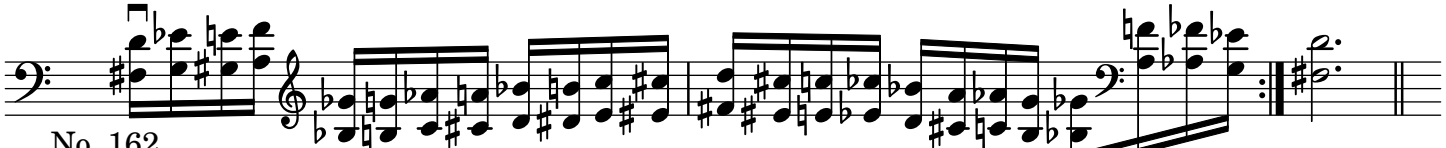
No. 159



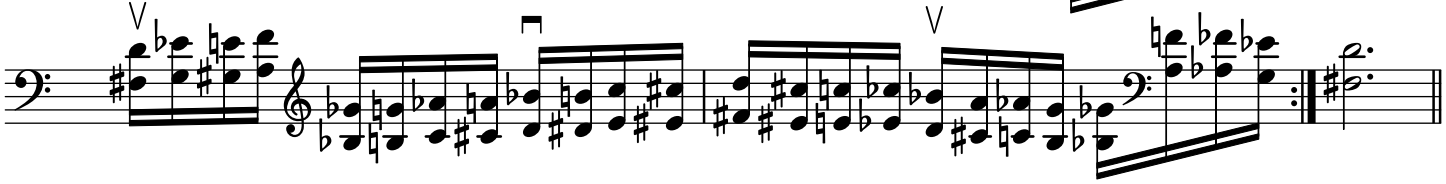
No. 160



No. 161

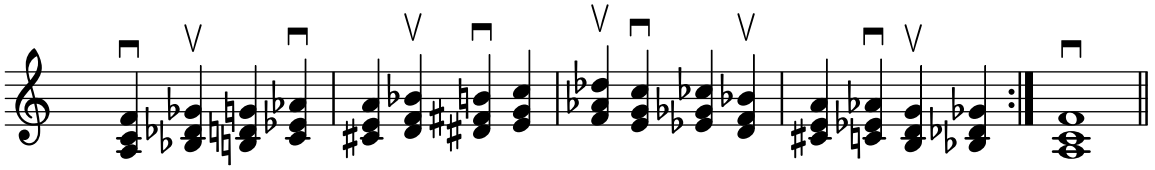


No. 162



Major chords 1st inversion

No. 163



Minor chords 1st inversion

No. 164

