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## 6p 5. Januar

Es hakelt mit dem Wechselanschlag, insbesondere beim apreggio-typischen Weg von Saite zu Saite und vor allem abwärts. Mal schauen ob mich ein simpler Brute-Force-Angriff weiterbringt oder wenigstens offenbart wo genau es hängt.

2026-01-05 - Tag 1

### Arpeggios in E-Dur e' nach d mit Lagenwechsel von unten

Die drei Übungen nacheinander in sicherem Tempo ausführen. Wenn es lief neuer Durchlauf mit höherem Tempo starten. Andernfalls, wiederholen und, je nach Schwere der Verfehlungen, Tempo nach unten anpassen.

Nummer eins verschiebt das abwärts gespielte Arpeggio entlang der Tonleiter nach oben.

The first exercise (I.) is a single arpeggio starting on E4 (open string) and moving up to E5. The second exercise (II.) is a single arpeggio starting on D4 (open string) and moving up to D5. The third exercise (III.) is a single arpeggio starting on C#4 (first fret) and moving up to C#5. The fourth exercise (IV.) is a single arpeggio starting on B3 (first fret) and moving up to B4. The fifth exercise (V.) is a single arpeggio starting on A3 (second fret) and moving up to A4. The sixth exercise (VI.) is a single arpeggio starting on G#3 (third fret) and moving up to G#4. The seventh exercise (VII.) is a single arpeggio starting on F#3 (third fret) and moving up to F#4. The eighth exercise (VIII.) is a single arpeggio starting on E3 (third fret) and moving up to E4. The ninth exercise (IX.) is a single arpeggio starting on D3 (third fret) and moving up to D4. The tenth exercise (X.) is a single arpeggio starting on C#3 (third fret) and moving up to C#4. The eleventh exercise (XI.) is a single arpeggio starting on B2 (third fret) and moving up to B3. The twelfth exercise (XII.) is a single arpeggio starting on A2 (third fret) and moving up to A3. The thirteenth exercise (XIII.) is a single arpeggio starting on G#2 (third fret) and moving up to G#3. The fourteenth exercise (XIV.) is a single arpeggio starting on F#2 (third fret) and moving up to F#3. The fifteenth exercise (XV.) is a single arpeggio starting on E2 (third fret) and moving up to E3. The sixteenth exercise (XVI.) is a single arpeggio starting on D2 (third fret) and moving up to D3. The seventeenth exercise (XVII.) is a single arpeggio starting on C#2 (third fret) and moving up to C#3. The eighteenth exercise (XVIII.) is a single arpeggio starting on B1 (third fret) and moving up to B2. The nineteenth exercise (XIX.) is a single arpeggio starting on A1 (third fret) and moving up to A2. The twentieth exercise (XX.) is a single arpeggio starting on G#1 (third fret) and moving up to G#2. The twenty-first exercise (XXI.) is a single arpeggio starting on F#1 (third fret) and moving up to F#2. The twenty-second exercise (XXII.) is a single arpeggio starting on E1 (third fret) and moving up to E2. The twenty-third exercise (XXIII.) is a single arpeggio starting on D1 (third fret) and moving up to D2. The twenty-fourth exercise (XXIV.) is a single arpeggio starting on C#1 (third fret) and moving up to C#2. The twenty-fifth exercise (XXV.) is a single arpeggio starting on B0 (third fret) and moving up to B1. The twenty-sixth exercise (XXVI.) is a single arpeggio starting on A0 (third fret) and moving up to A1. The twenty-seventh exercise (XXVII.) is a single arpeggio starting on G#0 (third fret) and moving up to G#1. The twenty-eighth exercise (XXVIII.) is a single arpeggio starting on F#0 (third fret) and moving up to F#1. The twenty-ninth exercise (XXIX.) is a single arpeggio starting on E0 (third fret) and moving up to E1. The thirtieth exercise (XXX.) is a single arpeggio starting on D0 (third fret) and moving up to D1. The thirty-first exercise (XXXI.) is a single arpeggio starting on C#0 (third fret) and moving up to C#1. The thirty-second exercise (XXXII.) is a single arpeggio starting on B0 (third fret) and moving up to B1. The thirty-third exercise (XXXIII.) is a single arpeggio starting on A0 (third fret) and moving up to A1. The thirty-fourth exercise (XXXIV.) is a single arpeggio starting on G#0 (third fret) and moving up to G#1. The thirty-fifth exercise (XXXV.) is a single arpeggio starting on F#0 (third fret) and moving up to F#1. The thirty-sixth exercise (XXXVI.) is a single arpeggio starting on E0 (third fret) and moving up to E1. The thirty-seventh exercise (XXXVII.) is a single arpeggio starting on D0 (third fret) and moving up to D1. The thirty-eighth exercise (XXXVIII.) is a single arpeggio starting on C#0 (third fret) and moving up to C#1. The thirty-ninth exercise (XXXIX.) is a single arpeggio starting on B0 (third fret) and moving up to B1. The fortieth exercise (XL.) is a single arpeggio starting on A0 (third fret) and moving up to A1. The forty-first exercise (XLI.) is a single arpeggio starting on G#0 (third fret) and moving up to G#1. The forty-second exercise (XLII.) is a single arpeggio starting on F#0 (third fret) and moving up to F#1. The forty-third exercise (XLIII.) is a single arpeggio starting on E0 (third fret) and moving up to E1. The forty-fourth exercise (XLIV.) is a single arpeggio starting on D0 (third fret) and moving up to D1. The forty-fifth exercise (XLV.) is a single arpeggio starting on C#0 (third fret) and moving up to C#1. The forty-sixth exercise (XLVI.) is a single arpeggio starting on B0 (third fret) and moving up to B1. The forty-seventh exercise (XLVII.) is a single arpeggio starting on A0 (third fret) and moving up to A1. The forty-eighth exercise (XLVIII.) is a single arpeggio starting on G#0 (third fret) and moving up to G#1. The forty-ninth exercise (XLIX.) is a single arpeggio starting on F#0 (third fret) and moving up to F#1. The fiftieth exercise (L.) is a single arpeggio starting on E0 (third fret) and moving up to E1. The fifty-first exercise (LI.) is a single arpeggio starting on D0 (third fret) and moving up to D1. The fifty-second exercise (LII.) is a single arpeggio starting on C#0 (third fret) and moving up to C#1. The fifty-third exercise (LIII.) is a single arpeggio starting on B0 (third fret) and moving up to B1. The fifty-fourth exercise (LIV.) is a single arpeggio starting on A0 (third fret) and moving up to A1. The fifty-fifth exercise (LV.) is a single arpeggio starting on G#0 (third fret) and moving up to G#1. The fifty-sixth exercise (LVI.) is a single arpeggio starting on F#0 (third fret) and moving up to F#1. The fifty-seventh exercise (LVII.) is a single arpeggio starting on E0 (third fret) and moving up to E1. The fifty-eighth exercise (LVIII.) is a single arpeggio starting on D0 (third fret) and moving up to D1. The fifty-ninth exercise (LIX.) is a single arpeggio starting on C#0 (third fret) and moving up to C#1. The sixtieth exercise (LX.) is a single arpeggio starting on B0 (third fret) and moving up to B1. The sixty-first exercise (LXI.) is a single arpeggio starting on A0 (third fret) and moving up to A1. The sixty-second exercise (LXII.) is a single arpeggio starting on G#0 (third fret) and moving up to G#1. The sixty-third exercise (LXIII.) is a single arpeggio starting on F#0 (third fret) and moving up to F#1. The sixty-fourth exercise (LXIV.) is a single arpeggio starting on E0 (third fret) and moving up to E1. The sixty-fifth exercise (LXV.) is a single arpeggio starting on D0 (third fret) and moving up to D1. The sixty-sixth exercise (LXVI.) is a single arpeggio starting on C#0 (third fret) and moving up to C#1. The sixty-seventh exercise (LXVII.) is a single arpeggio starting on B0 (third fret) and moving up to B1. The sixty-eighth exercise (LXVIII.) is a single arpeggio starting on A0 (third fret) and moving up to A1. The sixty-ninth exercise (LXIX.) is a single arpeggio starting on G#0 (third fret) and moving up to G#1. The seventieth exercise (LXX.) is a single arpeggio starting on F#0 (third fret) and moving up to F#1. The seventy-first exercise (LXXI.) is a single arpeggio starting on E0 (third fret) and moving up to E1. The seventy-second exercise (LXXII.) is a single arpeggio starting on D0 (third fret) and moving up to D1. The seventy-third exercise (LXXIII.) is a single arpeggio starting on C#0 (third fret) and moving up to C#1. The seventy-fourth exercise (LXXIV.) is a single arpeggio starting on B0 (third fret) and moving up to B1. The seventy-fifth exercise (LXXV.) is a single arpeggio starting on A0 (third fret) and moving up to A1. The seventy-sixth exercise (LXXVI.) is a single arpeggio starting on G#0 (third fret) and moving up to G#1. The seventy-seventh exercise (LXXVII.) is a single arpeggio starting on F#0 (third fret) and moving up to F#1. The seventy-eighth exercise (LXXVIII.) is a single arpeggio starting on E0 (third fret) and moving up to E1. The seventy-ninth exercise (LXXIX.) is a single arpeggio starting on D0 (third fret) and moving up to D1. The eightieth exercise (LXXX.) is a single arpeggio starting on C#0 (third fret) and moving up to C#1. The eighty-first exercise (LXXXI.) is a single arpeggio starting on B0 (third fret) and moving up to B1. The eighty-second exercise (LXXXII.) is a single arpeggio starting on A0 (third fret) and moving up to A1. The eighty-third exercise (LXXXIII.) is a single arpeggio starting on G#0 (third fret) and moving up to G#1. The eighty-fourth exercise (LXXXIV.) is a single arpeggio starting on F#0 (third fret) and moving up to F#1. The eighty-fifth exercise (LXXXV.) is a single arpeggio starting on E0 (third fret) and moving up to E1. The eighty-sixth exercise (LXXXVI.) is a single arpeggio starting on D0 (third fret) and moving up to D1. The eighty-seventh exercise (LXXXVII.) is a single arpeggio starting on C#0 (third fret) and moving up to C#1. The eighty-eighth exercise (LXXXVIII.) is a single arpeggio starting on B0 (third fret) and moving up to B1. The eighty-ninth exercise (LXXXIX.) is a single arpeggio starting on A0 (third fret) and moving up to A1. The ninetieth exercise (LXXXX.) is a single arpeggio starting on G#0 (third fret) and moving up to G#1. The ninety-first exercise (LXXXXI.) is a single arpeggio starting on F#0 (third fret) and moving up to F#1. The ninety-second exercise (LXXXXII.) is a single arpeggio starting on E0 (third fret) and moving up to E1. The ninety-third exercise (LXXXXIII.) is a single arpeggio starting on D0 (third fret) and moving up to D1. The ninety-fourth exercise (LXXXXIV.) is a single arpeggio starting on C#0 (third fret) and moving up to C#1. The ninety-fifth exercise (LXXXXV.) is a single arpeggio starting on B0 (third fret) and moving up to B1. The ninety-sixth exercise (LXXXXVI.) is a single arpeggio starting on A0 (third fret) and moving up to A1. The ninety-seventh exercise (LXXXXVII.) is a single arpeggio starting on G#0 (third fret) and moving up to G#1. The ninety-eighth exercise (LXXXXVIII.) is a single arpeggio starting on F#0 (third fret) and moving up to F#1. The ninety-ninth exercise (LXXXXIX.) is a single arpeggio starting on E0 (third fret) and moving up to E1. The hundredth exercise (LXXXXX.) is a single arpeggio starting on D0 (third fret) and moving up to D1.

Abwärts wird sich in Sequenzen von je drei Arpeggien vorgearbeitet.

The first sequence (I.) consists of three arpeggios: I. (E4 to E5), II. (D4 to D5), and III. (C#4 to C#5). The second sequence (II.) consists of three arpeggios: IV. (B3 to B4), V. (A3 to A4), and VI. (G#3 to G#4). The third sequence (III.) consists of three arpeggios: VII. (F#3 to F#4), VIII. (E3 to E4), and IX. (D3 to D4). The fourth sequence (IV.) consists of three arpeggios: X. (C#3 to C#4), XI. (B2 to B3), and XII. (A2 to A3). The fifth sequence (V.) consists of three arpeggios: XIII. (G#2 to G#3), XIV. (F#2 to F#3), and XV. (E2 to E3). The sixth sequence (VI.) consists of three arpeggios: XVI. (D2 to D3), XVII. (C#2 to C#3), and XVIII. (B1 to B2). The seventh sequence (VII.) consists of three arpeggios: XIX. (A1 to A2), XX. (G#1 to G#2), and XXI. (F#1 to F#2). The eighth sequence (VIII.) consists of three arpeggios: XXII. (E1 to E2), XXIII. (D1 to D2), and XXIV. (C#1 to C#2). The ninth sequence (IX.) consists of three arpeggios: XXV. (B0 to B1), XXVI. (A0 to A1), and XXVII. (G#0 to G#1). The tenth sequence (X.) consists of three arpeggios: XXVIII. (F#0 to F#1), XXIX. (E0 to E1), and XXX. (D0 to D1). The eleventh sequence (XI.) consists of three arpeggios: XXXI. (C#0 to C#1), XXXII. (B0 to B1), and XXXIII. (A0 to A1). The twelfth sequence (XII.) consists of three arpeggios: XXXIV. (G#0 to G#1), XXXV. (F#0 to F#1), and XXXVI. (E0 to E1). The thirteenth sequence (XIII.) consists of three arpeggios: XXXVII. (D0 to D1), XXXVIII. (C#0 to C#1), and XXXIX. (B0 to B1). The fourteenth sequence (XIV.) consists of three arpeggios: XL. (A0 to A1), XLI. (G#0 to G#1), and XLII. (F#0 to F#1). The fifteenth sequence (XV.) consists of three arpeggios: XLIII. (E0 to E1), XLIV. (D0 to D1), and XLV. (C#0 to C#1). The sixteenth sequence (XVI.) consists of three arpeggios: XLVI. (B0 to B1), XLVII. (A0 to A1), and XLVIII. (G#0 to G#1). The seventeenth sequence (XVII.) consists of three arpeggios: XLIX. (F#0 to F#1), L. (E0 to E1), and LI. (D0 to D1). The eighteenth sequence (XVIII.) consists of three arpeggios: LII. (C#0 to C#1), LIII. (B0 to B1), and LIV. (A0 to A1). The nineteenth sequence (XIX.) consists of three arpeggios: LV. (G#0 to G#1), LVI. (F#0 to F#1), and LVII. (E0 to E1). The twentieth sequence (XX.) consists of three arpeggios: LVIII. (D0 to D1), LIX. (C#0 to C#1), and LX. (B0 to B1). The twenty-first sequence (XXI.) consists of three arpeggios: LXI. (A0 to A1), LXII. (G#0 to G#1), and LXIII. (F#0 to F#1). The twenty-second sequence (XXII.) consists of three arpeggios: LXIV. (E0 to E1), LXV. (D0 to D1), and LXVI. (C#0 to C#1). The twenty-third sequence (XXIII.) consists of three arpeggios: LXVII. (B0 to B1), LXVIII. (A0 to A1), and LXIX. (G#0 to G#1). The twenty-fourth sequence (XXIV.) consists of three arpeggios: LXX. (F#0 to F#1), LXXI. (E0 to E1), and LXXII. (D0 to D1). The twenty-fifth sequence (XXV.) consists of three arpeggios: LXXIII. (C#0 to C#1), LXXIV. (B0 to B1), and LXXV. (A0 to A1). The twenty-sixth sequence (XXVI.) consists of three arpeggios: LXXVII. (G#0 to G#1), LXXVIII. (F#0 to F#1), and LXXIX. (E0 to E1). The twenty-seventh sequence (XXVII.) consists of three arpeggios: LXXX. (D0 to D1), LXXXI. (C#0 to C#1), and LXXXII. (B0 to B1). The twenty-eighth sequence (XXVIII.) consists of three arpeggios: LXXXIII. (A0 to A1), LXXXIV. (G#0 to G#1), and LXXXV. (F#0 to F#1). The twenty-ninth sequence (XXIX.) consists of three arpeggios: LXXXVII. (E0 to E1), LXXXVIII. (D0 to D1), and LXXXIX. (C#0 to C#1). The thirtieth sequence (XXX.) consists of three arpeggios: LXXXX. (B0 to B1), LXXXXI. (A0 to A1), and LXXXXII. (G#0 to G#1). The thirty-first sequence (XXXI.) consists of three arpeggios: LXXXXIII. (F#0 to F#1), LXXXXIV. (E0 to E1), and LXXXXV. (D0 to D1). The thirty-second sequence (XXXII.) consists of three arpeggios: LXXXXVII. (C#0 to C#1), LXXXXVIII. (B0 to B1), and LXXXXIX. (A0 to A1). The thirty-third sequence (XXXIII.) consists of three arpeggios: LXXXXX. (G#0 to G#1), LXXXXXI. (F#0 to F#1), and LXXXXXII. (E0 to E1). The thirty-fourth sequence (XXXIV.) consists of three arpeggios: LXXXXXIII. (D0 to D1), LXXXXXIV. (C#0 to C#1), and LXXXXXV. (B0 to B1). The thirty-fifth sequence (XXXV.) consists of three arpeggios: LXXXXXVII. (A0 to A1), LXXXXXVIII. (G#0 to G#1), and LXXXXXIX. (F#0 to F#1). The thirty-sixth sequence (XXXVI.) consists of three arpeggios: LXXXXXX. (E0 to E1), LXXXXXXI. (D0 to D1), and LXXXXXXII. (C#0 to C#1). The thirty-seventh sequence (XXXVII.) consists of three arpeggios: LXXXXXXIII. (B0 to B1), LXXXXXXIV. (A0 to A1), and LXXXXXXV. (G#0 to G#1). The thirty-eighth sequence (XXXVIII.) consists of three arpeggios: LXXXXXXVII. (F#0 to F#1), LXXXXXXVIII. (E0 to E1), and LXXXXXXIX. (D0 to D1). The thirty-ninth sequence (XXXIX.) consists of three arpeggios: LXXXXXXI. (C#0 to C#1), LXXXXXXII. (B0 to B1), and LXXXXXXIII. (A0 to A1). The fortieth sequence (XL.) consists of three arpeggios: LXXXXXXIV. (G#0 to G#1), LXXXXXXV. (F#0 to F#1), and LXXXXXXVI. (E0 to E1). The forty-first sequence (XLI.) consists of three arpeggios: LXXXXXXVII. (D0 to D1), LXXXXXXVIII. (C#0 to C#1), and LXXXXXXIX. (B0 to B1). The forty-second sequence (XLII.) consists of three arpeggios: LXXXXXXX. (A0 to A1), LXXXXXXXI. (G#0 to G#1), and LXXXXXXXII. (F#0 to F#1). The forty-third sequence (XLIII.) consists of three arpeggios: LXXXXXXXIII. (E0 to E1), LXXXXXXXIV. (D0 to D1), and LXXXXXXXV. (C#0 to C#1). The forty-fourth sequence (XLIV.) consists of three arpeggios: LXXXXXXXVII. (B0 to B1), LXXXXXXXVIII. (A0 to A1), and LXXXXXXXIX. (G#0 to G#1). The forty-fifth sequence (XLV.) consists of three arpeggios: LXXXXXXXI. (F#0 to F#1), LXXXXXXXII. (E0 to E1), and LXXXXXXXIII. (D0 to D1). The forty-sixth sequence (XLVI.) consists of three arpeggios: LXXXXXXXIV. (C#0 to C#1), LXXXXXXXV. (B0 to B1), and LXXXXXXXVI. (A0 to A1). The forty-seventh sequence (XLVII.) consists of three arpeggios: LXXXXXXXVII. (G#0 to G#1), LXXXXXXXVIII. (F#0 to F#1), and LXXXXXXXIX. (E0 to E1). The forty-eighth sequence (XLVIII.) consists of three arpeggios: LXXXXXXXI. (D0 to D1), LXXXXXXXII. (C#0 to C#1), and LXXXXXXXIII. (B0 to B1). The forty-ninth sequence (XLIX.) consists of three arpeggios: LXXXXXXXIV. (A0 to A1), LXXXXXXXV. (G#0 to G#1), and LXXXXXXXVI. (F#0 to F#1). The fiftieth sequence (L.) consists of three arpeggios: LXXXXXXXVII. (E0 to E1), LXXXXXXXVIII. (D0 to D1), and LXXXXXXXIX. (C#0 to C#1). The fifty-first sequence (LI.) consists of three arpeggios: LXXXXXXXI. (B0 to B1), LXXXXXXXII. (A0 to A1), and LXXXXXXXIII. (G#0 to G#1). The fifty-second sequence (LII.) consists of three arpeggios: LXXXXXXXIV. (F#0 to F#1), LXXXXXXXV. (E0 to E1), and LXXXXXXXVI. (D0 to D1). The fifty-third sequence (LIII.) consists of three arpeggios: LXXXXXXXVII. (C#0 to C#1), LXXXXXXXVIII. (B0 to B1), and LXXXXXXXIX. (A0 to A1). The fifty-fourth sequence (LIV.) consists of three arpeggios: LXXXXXXXI. (G#0 to G#1), LXXXXXXXII. (F#0 to F#1), and LXXXXXXXIII. (E0 to E1). The fifty-fifth sequence (LV.) consists of three arpeggios: LXXXXXXXIV. (D0 to D1), LXXXXXXXV. (C#0 to C#1), and LXXXXXXXVI. (B0 to B1). The fifty-sixth sequence (LVI.) consists of three arpeggios: LXXXXXXXVII. (A0 to A1), LXXXXXXXVIII. (G#0 to G#1), and LXXXXXXXIX. (F#0 to F#1). The fifty-seventh sequence (LVII.) consists of three arpeggios: LXXXXXXXI. (E0 to E1), LXXXXXXXII. (D0 to D1), and LXXXXXXXIII. (C#0 to C#1). The fifty-eighth sequence (LVIII.) consists of three arpeggios: LXXXXXXXIV. (B0 to B1), LXXXXXXXV. (A0 to A1), and LXXXXXXXVI. (G#0 to G#1). The fifty-ninth sequence (LIX.) consists of three arpeggios: LXXXXXXXVII. (F#0 to F#1), LXXXXXXXVIII. (E0 to E1), and LXXXXXXXIX. (D0 to D1). The sixtieth sequence (LX.) consists of three arpeggios: LXXXXXXXI. (C#0 to C#1), LXXXXXXXII. (B0 to B1), and LXXXXXXXIII. (A0 to A1). The sixty-first sequence (LXI.) consists of three arpeggios: LXXXXXXXIV. (G#0 to G#1), LXXXXXXXV. (F#0 to F#1), and LXXXXXXXVI. (E0 to E1). The sixty-second sequence (LXII.) consists of three arpeggios: LXXXXXXXVII. (D0 to D1), LXXXXXXXVIII. (C#0 to C#1), and LXXXXXXXIX. (B0 to B1). The sixty-third sequence (LXIII.) consists of three arpeggios: LXXXXXXXI. (A0 to A1), LXXXXXXXII. (G#0 to G#1), and LXXXXXXXIII. (F#0 to F#1). The sixty-fourth sequence (LXIV.) consists of three arpeggios: LXXXXXXXIV. (E0 to E1), LXXXXXXXV. (D0 to D1), and LXXXXXXXVI. (C#0 to C#1). The sixty-fifth sequence (LXV.) consists of three arpeggios: LXXXXXXXVII. (B0 to B1), LXXXXXXXVIII. (A0 to A1), and LXXXXXXXIX. (G#0 to G#1). The sixty-sixth sequence (LXVI.) consists of three arpeggios: LXXXXXXXI. (F#0 to F#1), LXXXXXXXII. (E0 to E1), and LXXXXXXXIII. (D0 to D1). The sixty-seventh sequence (LXVII.) consists of three arpeggios: LXXXXXXXIV. (C#0 to C#1), LXXXXXXXV. (B0 to B1), and LXXXXXXXVI. (A0 to A1). The sixty-eighth sequence (LXVIII.) consists of three arpeggios: LXXXXXXXVII. (G#0 to G#1), LXXXXXXXVIII. (F#0 to F#1), and LXXXXXXXIX. (E0 to E1). The sixty-ninth sequence (LXIX.) consists of three arpeggios: LXXXXXXXI. (D0 to D1), LXXXXXXXII. (C#0 to C#1), and LXXXXXXXIII. (B0 to B1). The seventieth sequence (LXX.) consists of three arpeggios: LXXXXXXXIV. (A0 to A1), LXXXXXXXV. (G#0 to G#1), and LXXXXXXXVI. (F#0 to F#1). The seventy-first sequence (LXXI.) consists of three arpeggios: LXXXXXXXVII. (E0 to E1), LXXXXXXXVIII. (D0 to D1), and LXXXXXXXIX. (C#0 to C#1). The seventy-second sequence (LXXII.) consists of three arpeggios: LXXXXXXXI. (B0 to B1), LXXXXXXXII. (A0 to A1), and LXXXXXXXIII. (G#0 to G#1). The seventy-third sequence (LXXIII.) consists of three arpeggios: LXXXXXXXIV. (F#0 to F#1), LXXXXXXXV. (E0 to E1), and LXXXXXXXVI. (D0 to D1). The seventy-fourth sequence (LXXIV.) consists of three arpeggios: LXXXXXXXVII. (C#0 to C#1), LXXXXXXXVIII. (B0 to B1), and LXXXXXXXIX. (A0 to A1). The seventy-fifth sequence (LXXV.) consists of three arpeggios: LXXXXXXXI. (G#0 to G#1), LXXXXXXXII. (F#0 to F#1), and LXXXXXXXIII. (E0 to E1). The seventy-sixth sequence (LXXVI.) consists of three arpeggios: LXXXXXXXIV. (D0 to D1), LXXXXXXXV. (C#0 to C#1), and LXXXXXXXVI. (B0 to B1). The seventy-seventh sequence (LXXVII.) consists of three arpeggios: LXXXXXXXVII. (A0 to A1), LXXXXXXXVIII. (G#0 to G#1), and LXXXXXXXIX. (F#0 to F#1). The seventy-eighth sequence (LXXVIII.) consists of three arpeggios: LXXXXXXXI. (E0 to E1), LXXXXXXXII. (D0 to D1), and LXXXXXXXIII. (C#0 to C#1). The seventy-ninth sequence (LXXIX.) consists of three arpeggios: LXXXXXXXIV. (B0 to B1), LXXXXXXXV. (A0 to A1), and LXXXXXXXVI. (G#0 to G#1). The eightieth sequence (LXXX.) consists of three arpeggios: LXXXXXXXVII. (F#0 to F#1), LXXXXXXXVIII. (E0 to E1), and LXXXXXXXIX. (D0 to D1). The eighty-first sequence (LXXXI.) consists of three arpeggios: LXXXXXXXI. (C#0 to C#1), LXXXXXXXII. (B0 to B1), and LXXXXXXXIII. (A0 to A1). The eighty-second sequence (LXXXII.) consists of three arpeggios: LXXXXXXXIV. (G#0 to G#1), LXXXXXXXV. (F#0 to F#1), and LXXXXXXXVI. (E0 to E1). The eighty-third sequence (LXXXIII.) consists of three arpeggios: LXXXXXXXVII. (D0 to D1), LXXXXXXXVIII. (C#0 to C#1), and LXXXXXXXIX. (B0 to B1). The eighty-fourth sequence (LXXXIV.) consists of three arpeggios: LXXXXXXXI. (A0 to A1), LXXXXXXXII. (G#0 to G#1), and LXXXXXXXIII. (F#0 to F#1). The eighty-fifth sequence (LXXXV.) consists of three arpeggios: LXXXXXXXIV. (E0 to E1), LXXXXXXXV. (D0 to D1), and LXXXXXXXVI. (C#0 to C#1). The eighty-sixth sequence (LXXXVI.) consists of three arpeggios: LXXXXXXXVII. (B0 to B1), LXXXXXXXVIII. (A0 to A1), and LXXXXXXXIX. (G#0 to G#1). The eighty-seventh sequence (LXXXVII.) consists of three arpeggios: LXXXXXXXI. (F#0 to F#1), LXXXXXXXII. (E0 to E1), and LXXXXXXXIII. (D0 to D1). The eighty-eighth sequence (LXXXVIII.) consists of three arpeggios: LXXXXXXXIV. (C#0 to C#1), LXXXXXXXV. (B0 to B1), and LXXXXXXXVI. (A0 to A1). The eighty-ninth sequence (LXXXIX.) consists of three arpeggios: LXXXXXXXVII. (G#0 to G#1), LXXXXXXXVIII. (F#0 to F#1), and LXXXXXXXIX. (E0 to E1). The ninetieth sequence (LXXXX.) consists of three arpeggios: LXXXXXXXI. (D0 to D1), LXXXXXXXII. (C#0 to C#1), and LXXXXXXXIII. (B0 to B1). The ninety-first sequence (LXXXXI.) consists of three arpeggios: LXXXXXXXIV. (A0 to A1), LXXXXXXXV. (G#0 to G#1), and LXXXXXXXVI. (F#0 to F#1). The ninety-second sequence (LXXXXII.) consists of three arpeggios: LXXXXXXXVII. (E0 to E1), LXXXXXXXVIII. (D0 to D1), and LXXXXXXXIX. (C#0 to C#1). The ninety-third sequence (LXXXXIII.) consists of three arpeggios: LXXXXXXXI. (B0 to B1), LXXXXXXXII. (A0 to A1), and LXXXXXXXIII. (G#0 to G#1). The ninety-fourth sequence (LXXXXIV.) consists of three arpeggios: LXXXXXXXIV. (F#0 to F#1), LXXXXXXXV. (E0 to E1), and LXXXXXXXVI. (D0 to D1). The ninety-fifth sequence (LXXXXV.) consists of three arpeggios: LXXXXXXXVII. (C#0 to C#1), LXXXXXXXVIII. (B0 to B1), and LXXXXXXXIX. (A0 to A1). The ninety-sixth sequence (LXXXXVI.) consists of three arpeggios: LXXXXXXXI. (G#0 to G#1), LXXXXXXXII. (F#0 to F#1), and LXXXXXXXIII. (E0 to E1). The ninety-seventh sequence (LXXXXVII.) consists of three arpeggios: LXXXXXXXIV. (D0 to D1), LXXXXXXXV. (C#0 to C#1), and LXXXXXXXVI. (B0 to B1). The ninety-eighth sequence (LXXXXVIII.) consists of three arpeggios: LXXXXXXXVII. (A0 to A1), LXXXXXXXVIII. (G#0 to G#1), and LXXXXXXXIX. (F#0 to F#1). The ninety-ninth sequence (LXXXXIX.) consists of three arpeggios: LXXXXXXXI. (E0 to E1), LXXXXXXXII. (D0 to D1), and LXXXXXXXIII. (C#0 to C#1). The hundredth sequence (LXXXXX.) consists of three arpeggios: LXXXXXXXIV. (B0 to B1), LXXXXXXXV. (A0 to A1), and LXXXXXXXVI. (G#0 to G#1).

Und zum Abschluß geht es wieder nach oben, aber mit Mut zur Lücke.

### Saitenziehen E-Dur abwärts IX. Bund

Die Bindebögen in der folgenden Übung bezeichnen Bendings, quasi Bendebögen.

Als Beispiel der erste Takt wie er klingen soll.

Der Ton, von dem aus die Saite gezogen wird sollte, nicht zu hören sein, also immer schön vorbenden.

2026-01-06 - Tag 2

**Arpeggios in E-Dur b nach A mit Lagenwechsel von oben**

Die Notierung als Sechzehntel scheint mir am übersichtlichsten, sie ist kein Hinweis auf das Tempo. Tatsächlich kämpfte ich mich eher Schlag für Schlag durch die Übungen. Da braucht etwas deutlich Korrektur.

Das Greifen auf dem mittleren Saiten war in den hohen Lagen auch herausfordernder als gedacht. Mir scheint, hiermit werde ich mich auch nach dieser Woche doch wieder öfter beschäftigen.

The musical score is organized into six staves, each representing a different string of the guitar. The key signature is E major (three sharps: F#, C#, G#). The time signature is common time (C). The score consists of 19 measures, each containing a specific arpeggio pattern. The measures are labeled with Roman numerals: XIX, XVII, XVI, XIV, XII, X, IX, VII, V, IV, II, I, I, IV, V, VII, VII, IX, XII, X, XII, XIV, XII, XIV, XVI, XVII, XVI, XVII, XIX, XII, IX, X, VII, IX, V, VII, IV, V, II, IV, I. The notation includes various fingerings (1, 2, 3, 4, 5) and accents (V) to indicate specific techniques. The score is written in a clear, legible font with standard musical notation symbols.

# Saitenziehen E-Dur aufwärts IX. Bund

Der Gedanke von gestern nur in die andere Richtung gespielt. Der Fokus liegt auf der Genauigkeit der Tonhöhe.

IX. 3

8

3

6

8

8

This musical score is for a guitar exercise in E major, starting at the 9th fret. It consists of three staves, each beginning with a treble clef, a key signature of three sharps (F#, C#, G#), and a common time signature (C). The first staff is labeled 'IX. 3' and has an '8' below it. The second staff has a '3' below it. The third staff has a '6' below it. The music features a series of eighth and sixteenth notes, often grouped in threes (trios) and fives (quintos), with some notes beamed together. The exercise is designed to be played in the opposite direction of the previous day's exercise, focusing on pitch accuracy.

2026-01-07 - Tag 3

## Arpeggios in E-Dur g nach E mit Lagenwechsel von unten

Tja, kein Cutaway, kein Kekse.

I. V. II. IV. V.

8

2

VII. IX. XI. XII. XIV. XVI. XVII. XIX.

8

XIX. XVII. XVI. XVII. XVI. XIV.

8

XVI. XIV. XII. XIV. XII. XI.

8

XII. XI. IX. XI. IX. VII. IX. VII. V.

8

VII. V. IV. V. IV. II. IV. II. I.

8

This musical score is for a guitar exercise in E major, featuring arpeggios. It consists of five staves, each beginning with a treble clef, a key signature of three sharps (F#, C#, G#), and a common time signature (C). The first staff is labeled 'I. V. II. IV. V.' and has an '8' below it. The second staff has a '2' below it. The third staff has an '8' below it. The fourth staff has an '8' below it. The fifth staff has an '8' below it. The music features a series of eighth and sixteenth notes, often grouped in threes (trios) and fives (quintos), with some notes beamed together. The exercise is designed to be played in the opposite direction of the previous day's exercise, focusing on pitch accuracy.

### Saitenziehen E-Dur abwärts IX. Bund mit Einstiegsverzögerung

Die Bending-Übung wie an Tag 1 Saitenziehen E-Dur abwärts IX. Bund.

Langsam prägt sich das Kraftanwendungsmuster ein. Problematisch ist das Bending mit c<sup>#</sup> nach d<sup>#</sup> mit dem Zeigefinger. Damit das sauber bleibt, wird die erste Sequenz verlangsamt.

2026-01-08 - Tag 4

### Arpeggios in E-Dur e' nach d mit Lagenwechsel von oben

Es bleibt hakelig in der Anschlagshand. Experimente mit dreisaitigen Arpeggios beim Konzipieren des Übung-Sets liefen nahezu problemlos. Ist meine Hand etwa zu faul für mehr als drei Saiten?

I. ① ② ③ ④ II. IV. II. IV. V.

3 IV. V. VII. V. VII. IX.

5 VII. IX. X. IX. X. XII. X. XII. XIV.

8 XII. XIV. XVI. XIV. XVI. XVII. XVI. XVII. XIX.

XIX.

8 ① ② ③ ④ XVI. XVII. XIV.

2 XVI. XII. XIV. X. XII. IX. X. VII.

4 IX. V. VII. IV. V. II. IV. I.

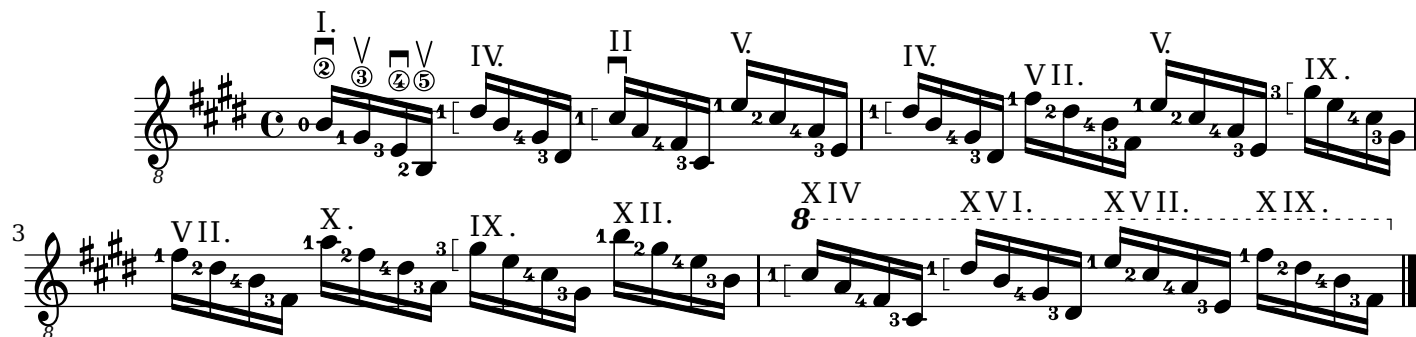


## Saitenziehen E-Dur aufwärts IX. Bund mit Endverzögerung

Die Aufwärts-Variante braucht am Ende auch eine Verzögerung.

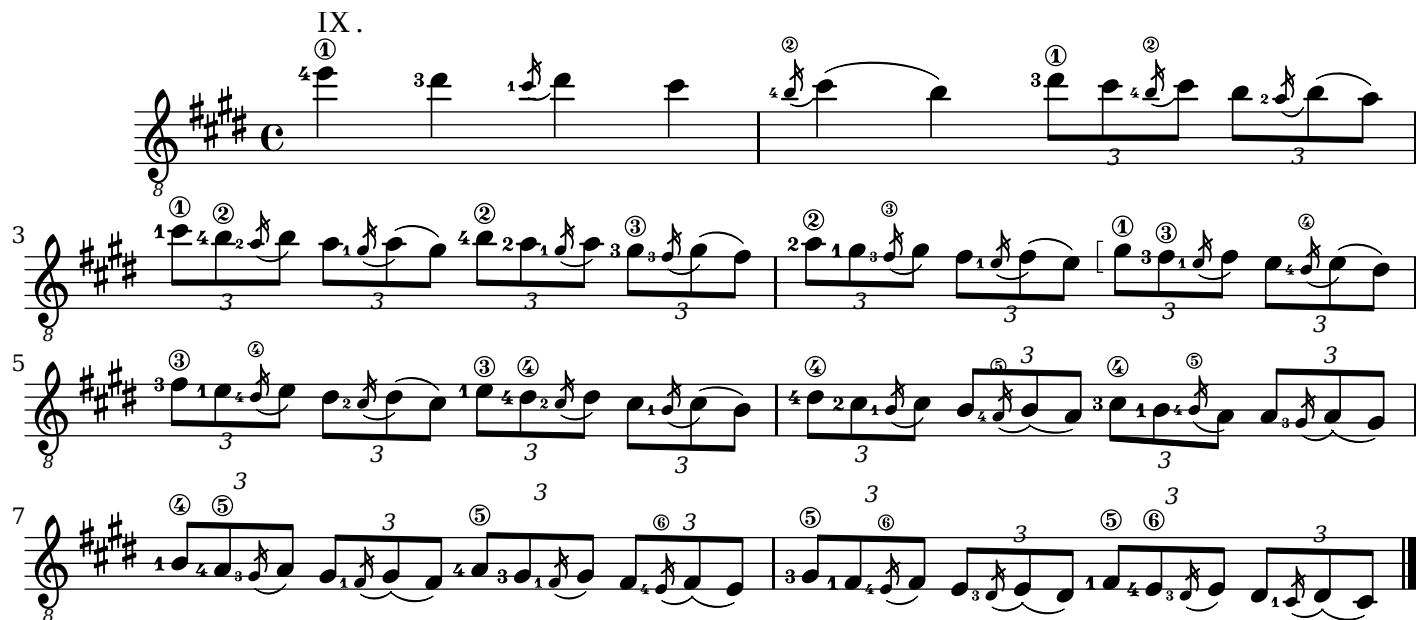
2026-01-09 - Tag 4

## Arpeggios in E-Dur b nach A mit Lagenwechsel von unten



### Saitenziehen E-Dur abwärts IX. Bund mit Einstiegsverzögerung

Wie an Tag 3, die Verzögerung beim Einstieg bleibt erhalten. Der Zeigefinger zeigt deutliche Ermüdungserscheinungen. Es wird Zeit daß die Woche zu Ende geht.



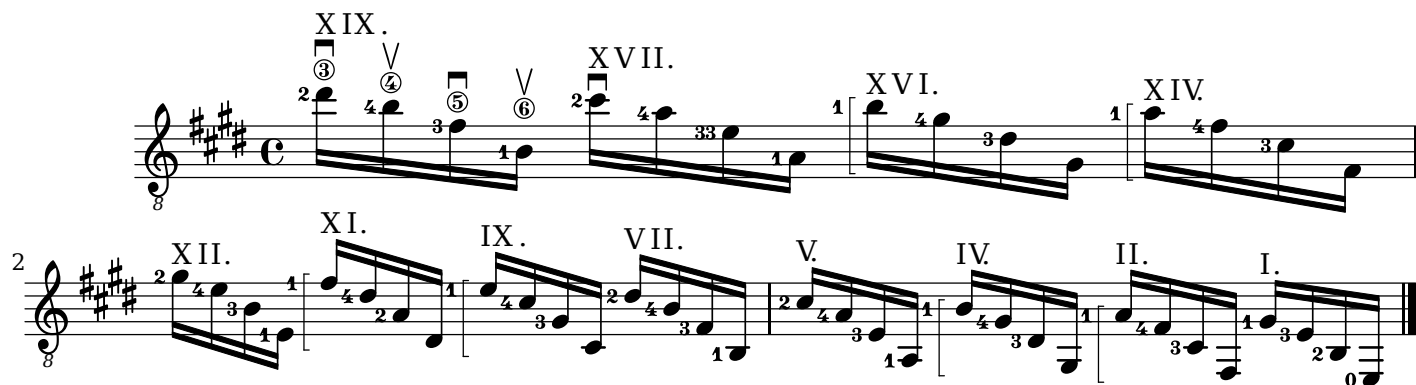
2026-01-10 - Tag 6

### Arpeggios in E-Dur g nach E mit Lagenwechsel von oben

Das war lehrreich. Nicht nur hinsichtlich der Anschlagshand, bei der sich irgendwie ein Fehlkonzept über die Ebene die sie sich entlang bewegen muß eingeschlichen zu haben scheint.

Es waren ja im Groben pro Übung nur zwei Griffornen entlang dem Hals zu spielen. Aber der Stellungsänderungen der Gelenke der Greifhand und der sie führenden Gelenke nachzuspüren war, ich glaube ich sagte es schon, lehrreich.

(Und es nicht zu glauben wie lange ich nach drei 'der' darüber nachgedacht habe ob sich noch ein viertes findet oder ich eins loswerden kann.)



I. ③ ④ ⑤ ⑥ II. IV. II. IV. V.

3 IV. V. VII. V. VII. IX.

5 VII. IX. XI. IX. XI. XII. XI. XII. XIV.

8 XII. XIV. XVI. XIV. XVI. XVII. XVI. XVII. XIX.

XIX. ③ ④ ⑤ ⑥ XVI. XVII. XIV. XVI. XII. XIV. XI.

3 XII. IX. XI. VII. IX. V. VII. IV.

5 V. II. IV. I.

### Saitenziehen E-Dur aufwärts IX. Bund mit Endverzögerung

Das Fazit hier ist, Bending ist Kraft-Training und der Zeigefinger ein Schwächling. Auch ein Jammerlappen ist er, zumal er in den ersten Übung des Tages ja immer eher flachgelegen hat.

Eine Woche Ruhe soll er aber haben, um dann, vielleicht im Zweitagesrhythmus, mit Halbton-Bendings in Form gebracht zu werden.

Die restlichen Finger haben ganz gut mitgemacht. Alle Töne eines Durchlaufs sauber auf die korrekte Tonhöhe zu ziehen allerdings, gelang praktisch nie. Das war wohl zuviel gewollt.

The musical score is written for guitar in E major (three sharps: F#, C#, G#) and 4/4 time. It consists of four staves, each starting with a measure number (8, 3, 5, 7) and a treble clef. The key signature is E major. The exercise is titled 'IX. 3' and 'IX. Bund mit Endverzögerung'. The notation includes various rhythmic values (quarter, eighth, and sixteenth notes), triplets, and slurs. Fingerings are indicated by numbers 1-5 above the notes. The exercise involves ascending and descending runs with triplets and slurs, ending with a final measure on the fourth staff.