PIZZICATO

The sign "Pizz" signifies that the notes are to be played by plucking the string. (the first finger will be found the most convenient for single notes). The thumb is placed flat against the edge of the fingerboard, and the bow grasped by the remaining fingers with the hair uppermost.

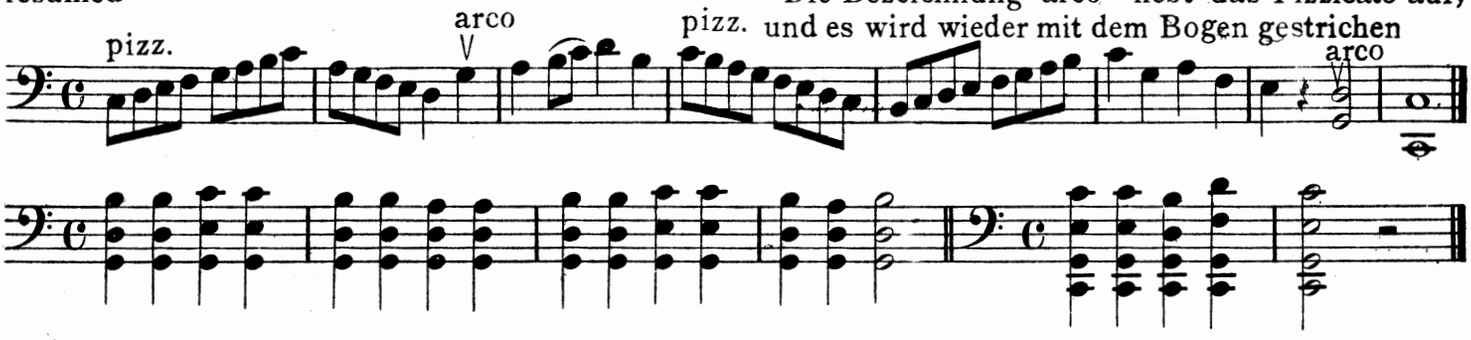
The sign "arco" cancels the "Pizz" and bowing is resumed

PIZZICATO

Die Bezeichnung "Pizz." bedeutet, dass die Töne durch Zupfen der Saite erzeugt werden sollen. (Der 1. Finger ist am geeignetsten dazu, wenn es sich nur um einzelne Noten handelt.)

Der Daumen wird an die Kante des Griffbrettes angelegt, der Bogen mit den übrigen Fingern festgehalten, die Bogenhaare nach oben gerichtet.

Die Bezeichnung "arco" hebt das Pizzicato auf, und es wird wieder mit dem Bogen gestrichen

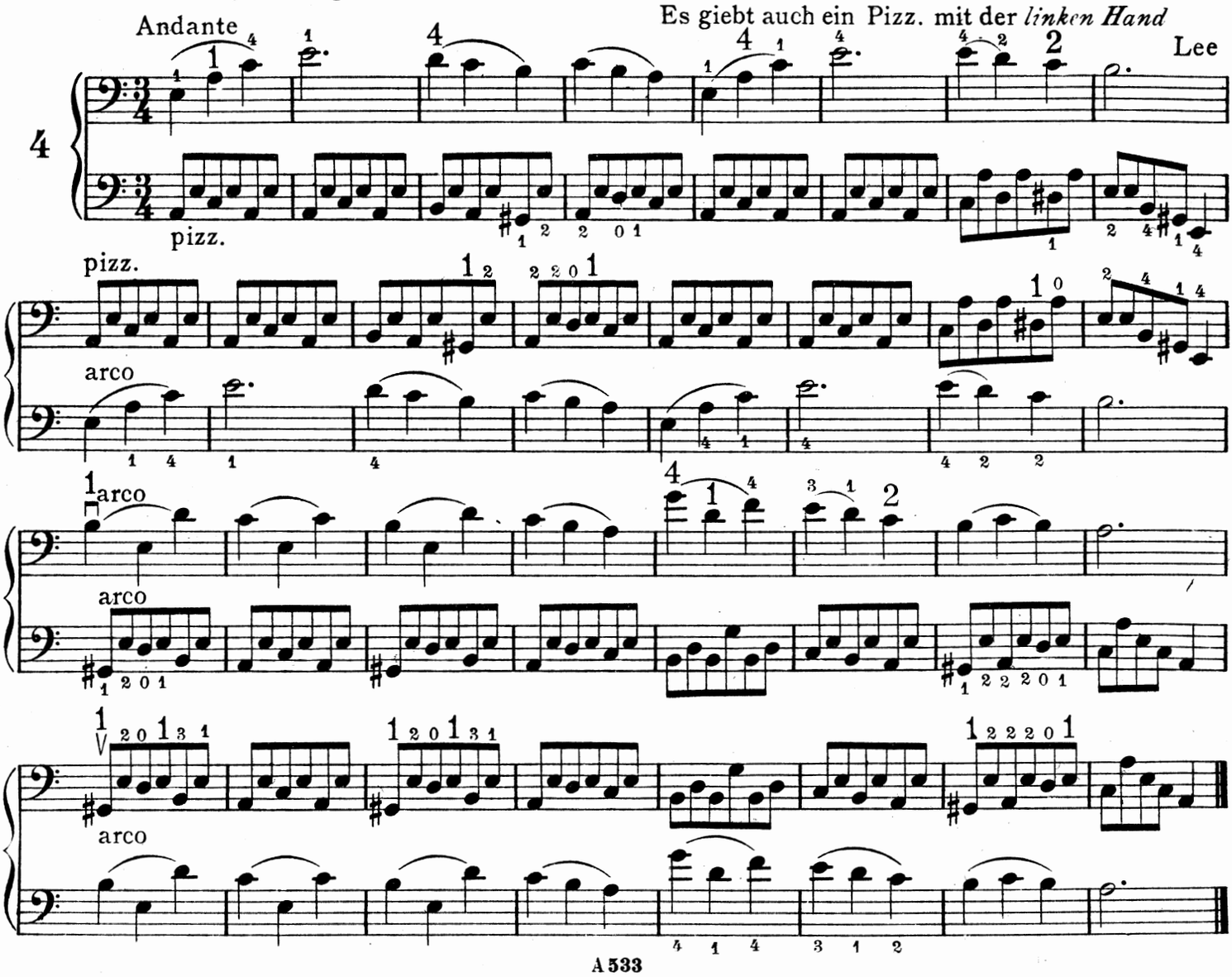


The method of playing pizz. chords varies according to the character of the music, and thus the variations are so many, that their exposition is better left to the professor.

There is also a *left hand* pizzicato

Die Art Akkorde pizzicato auszuführen, hängt von dem Charakter des Musikstückes ab, und die Verschiedenheiten sind so mannigfach, dass die Erklärungen hierfür dem Lehrer überlassen werden müssen

Es giebt auch ein Pizz. mit der *linken Hand*



Moderato

Kummer

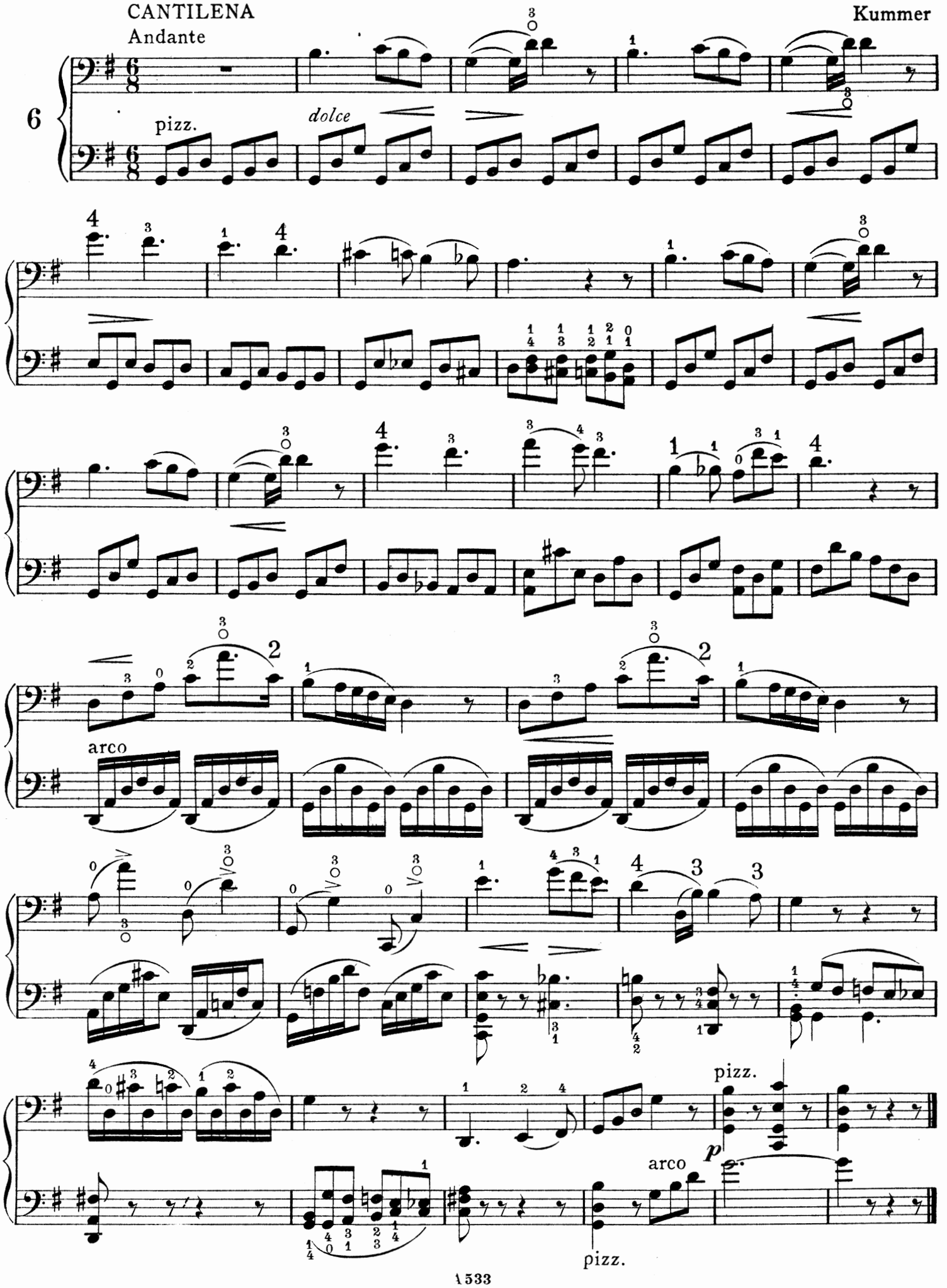
5

p

pizz.

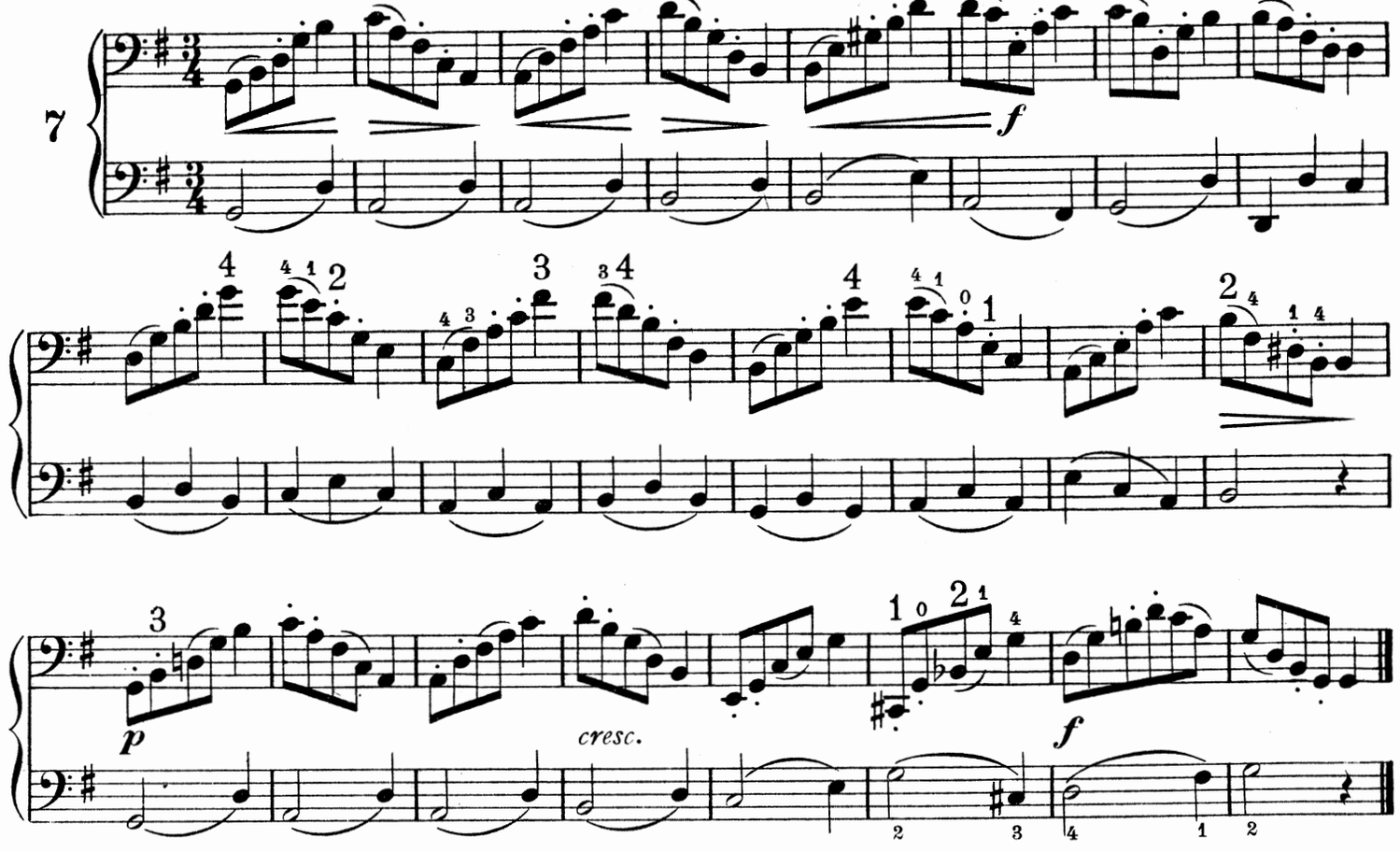
Scale of G Major G-Dur Tonleiter

Arpeggio


CANTILENA
Andante
Kummer
6
pizz.
dolce
arco
pizz.
p
arco
pizz.

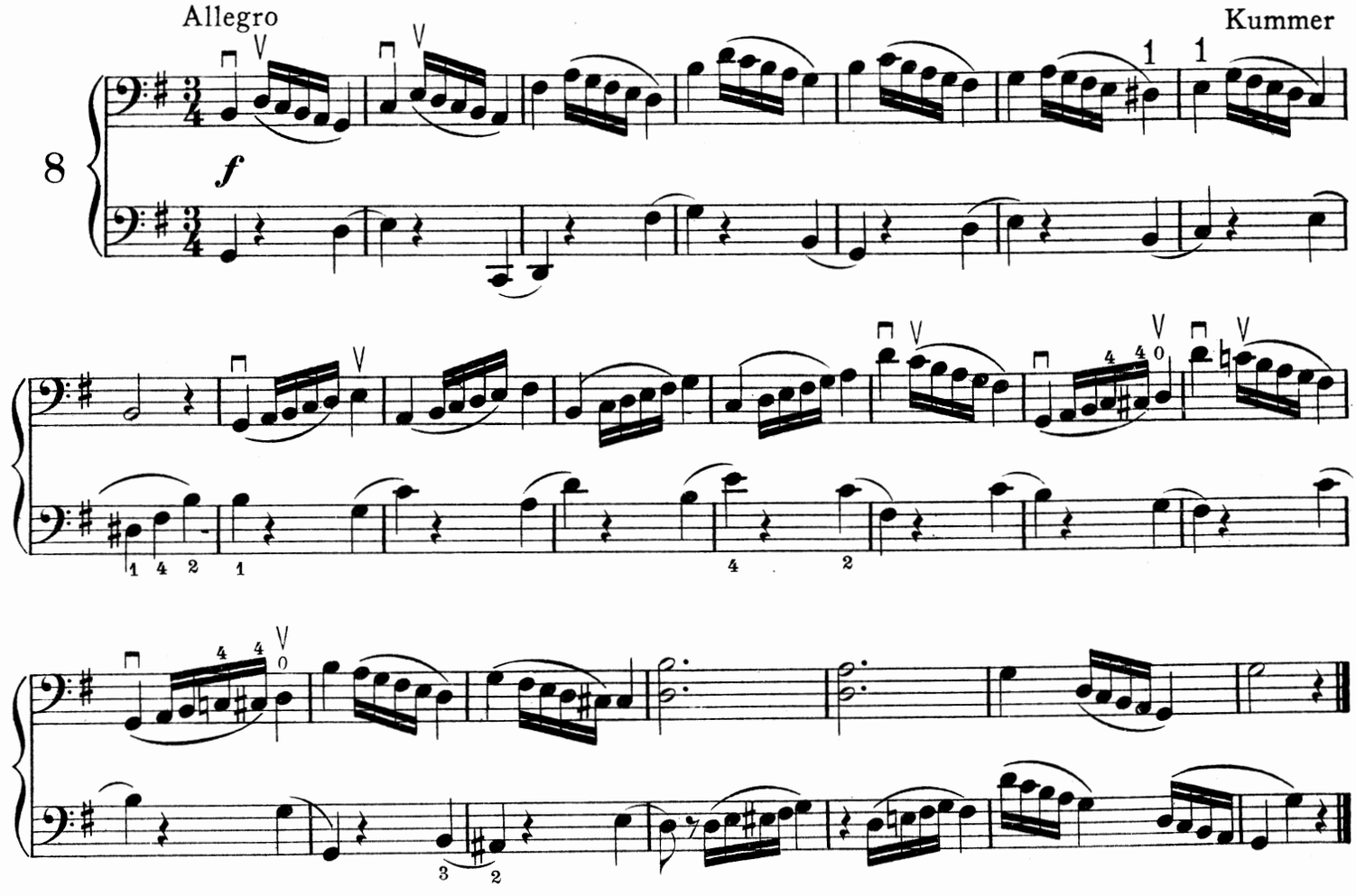
Allegretto

Kummer

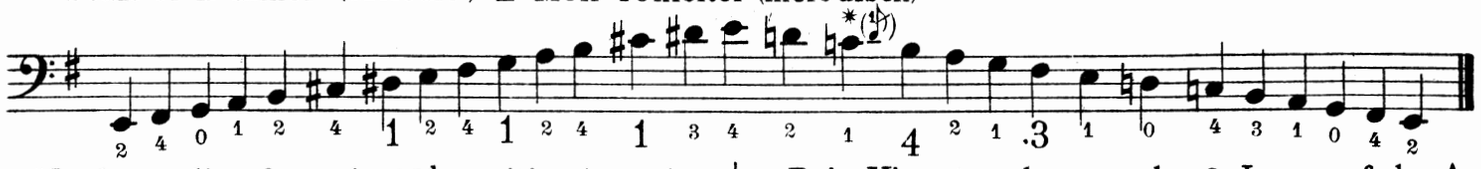


Allegro

Kummer



Scale of E minor (Melodic) E-Moll Tonleiter (melodisch)



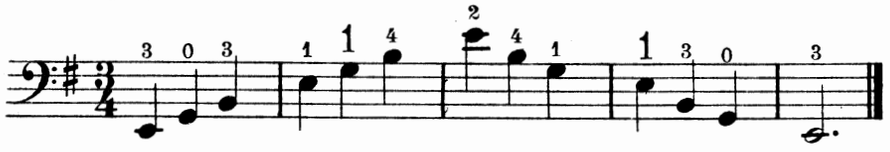
*In descending from the 2nd position into the 3rd position the move is made by the 1st finger on the A string (as shewn by the acciaccatura) no slide being made with the 4th finger.

This method of shifting applies to all similar passages

Beim Hinuntergehen von der 2. Lage auf der A-Saite nach der 3. Lage auf der D-Saite, wird der Lagenwechsel durch den 1. Finger auf der A-Saite ausgeführt (wie es oben durch den Vorschlag gezeigt ist) ohne jedes Rutschen mit dem 4. Finger.

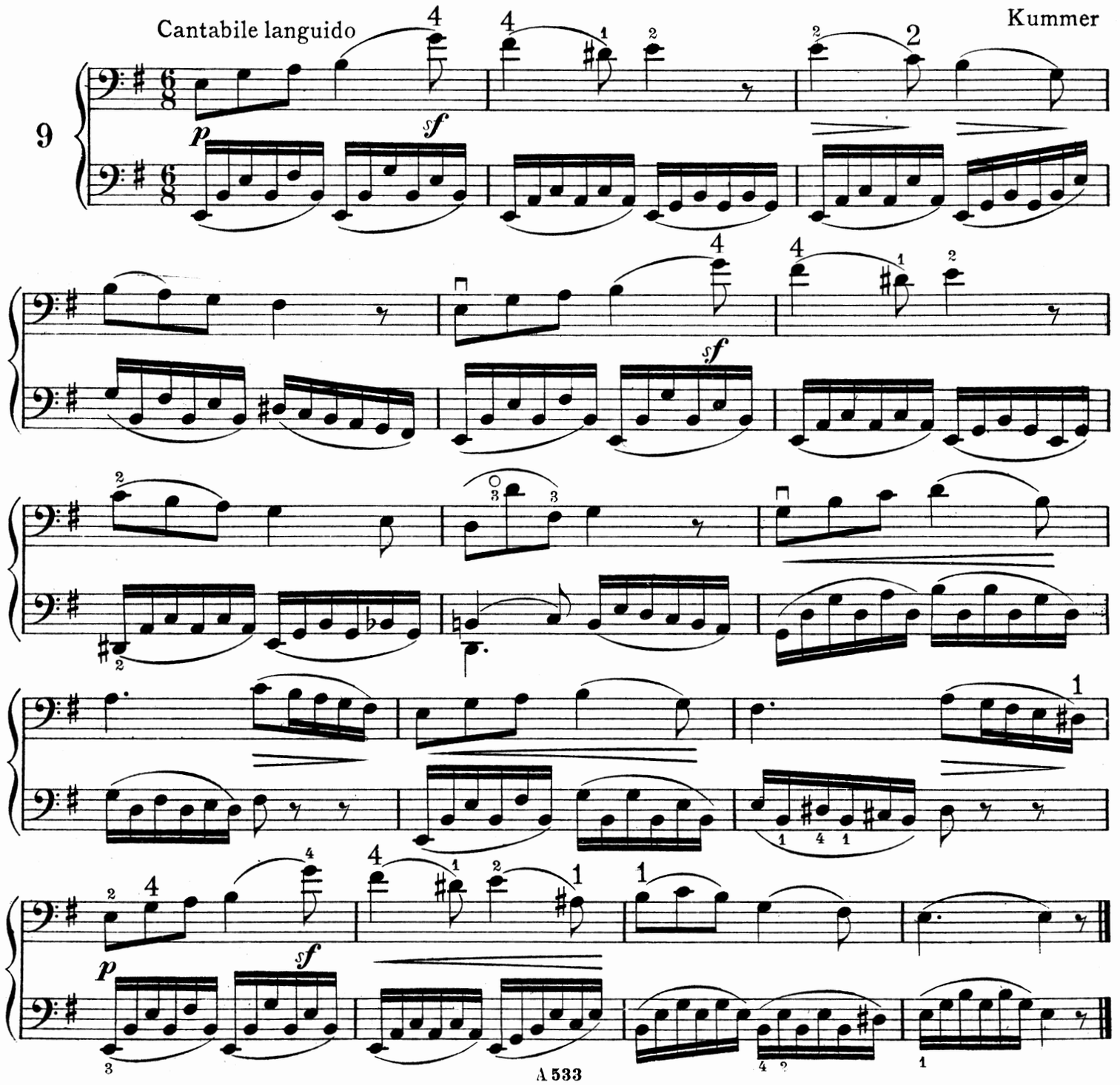
Diese Art des Lagenwechsels bezieht sich auf alle ähnlichen Fälle

Arpeggio



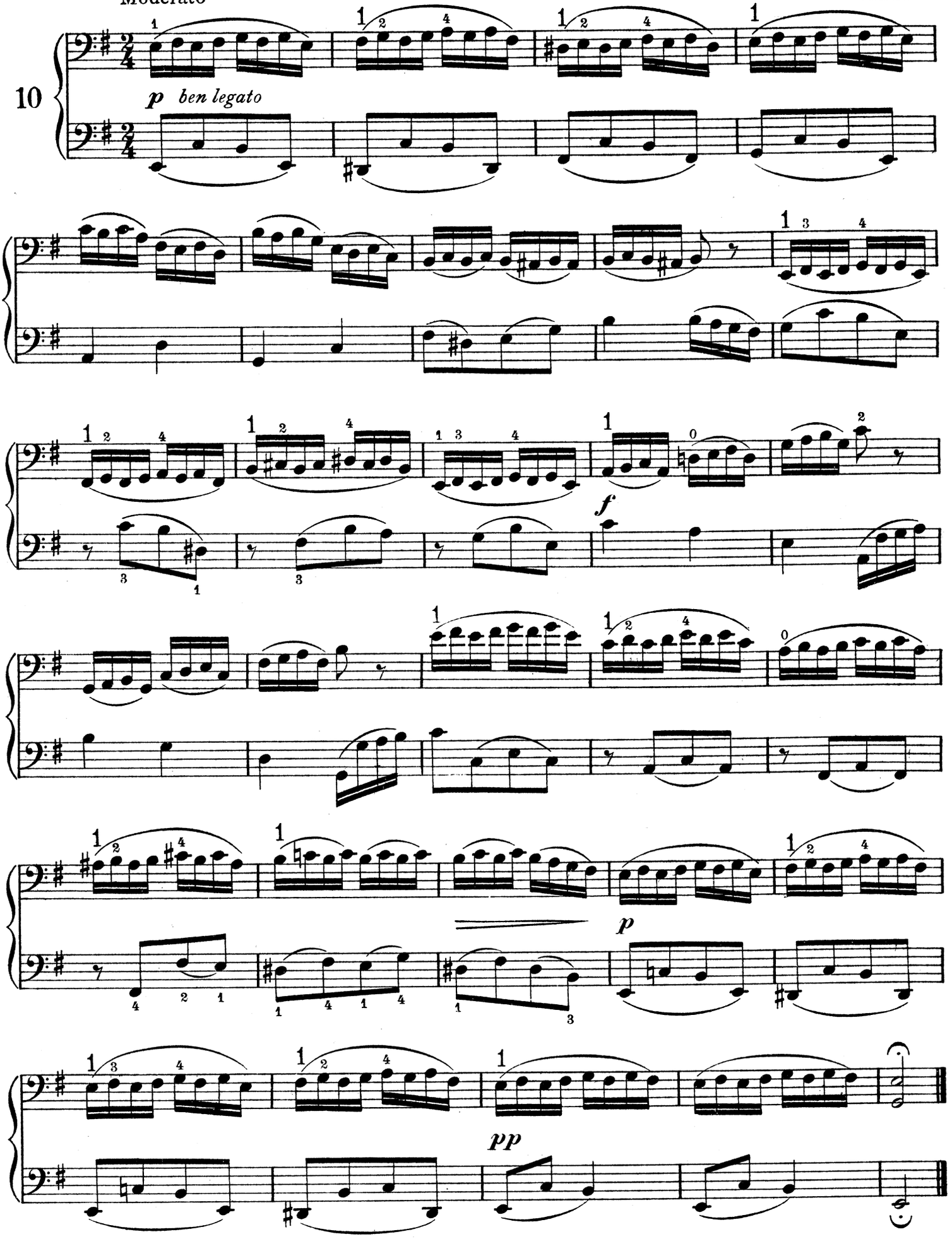
Cantabile languido

Kummer

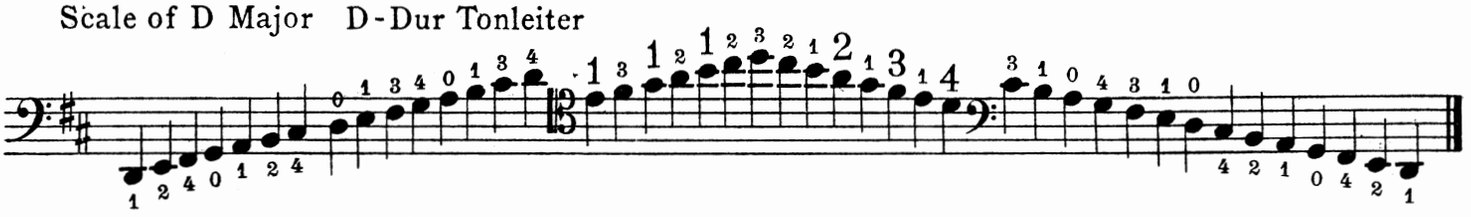


Moderato

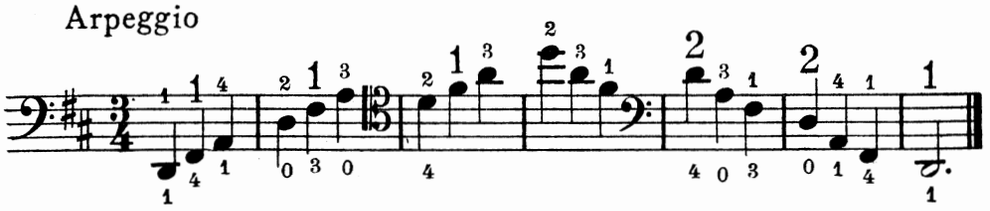
Kummer



Scale of D Major D-Dur Tonleiter

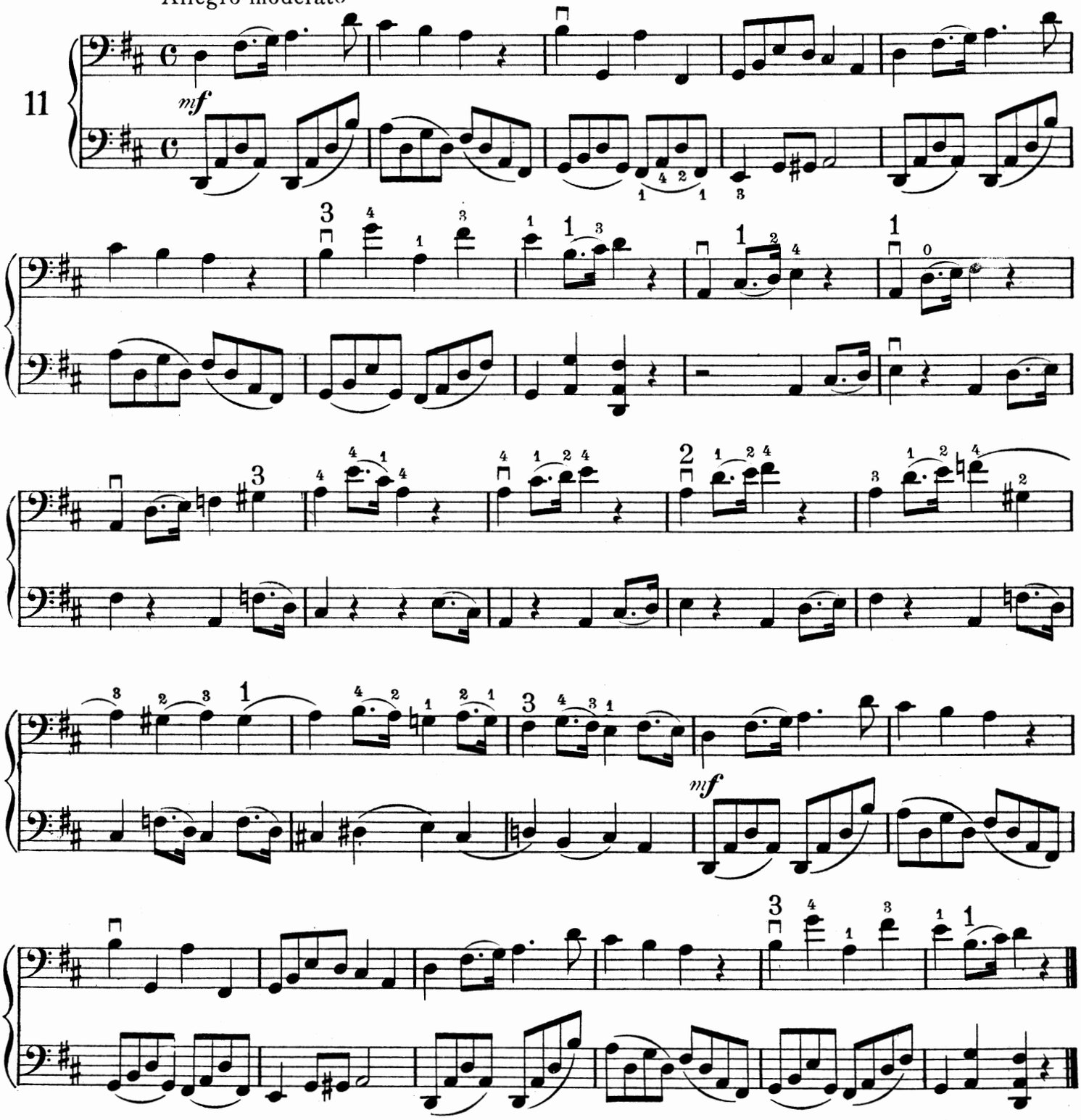


Arpeggio



Lee

Allegro moderato



Allegro

Kummer

12

f

pizz.

f

pizz.

Molto moderato

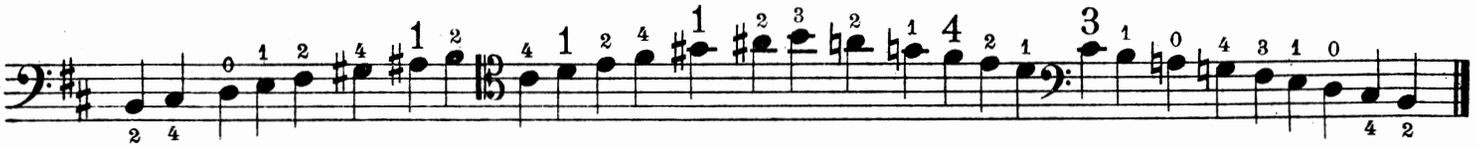
Kummer

13

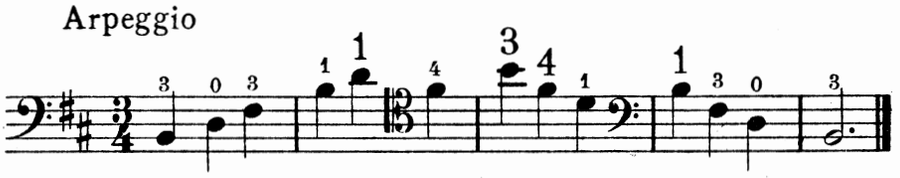
p legato

p

Scale of B minor (Melodic) H-Moll Tonleiter (melodisch)



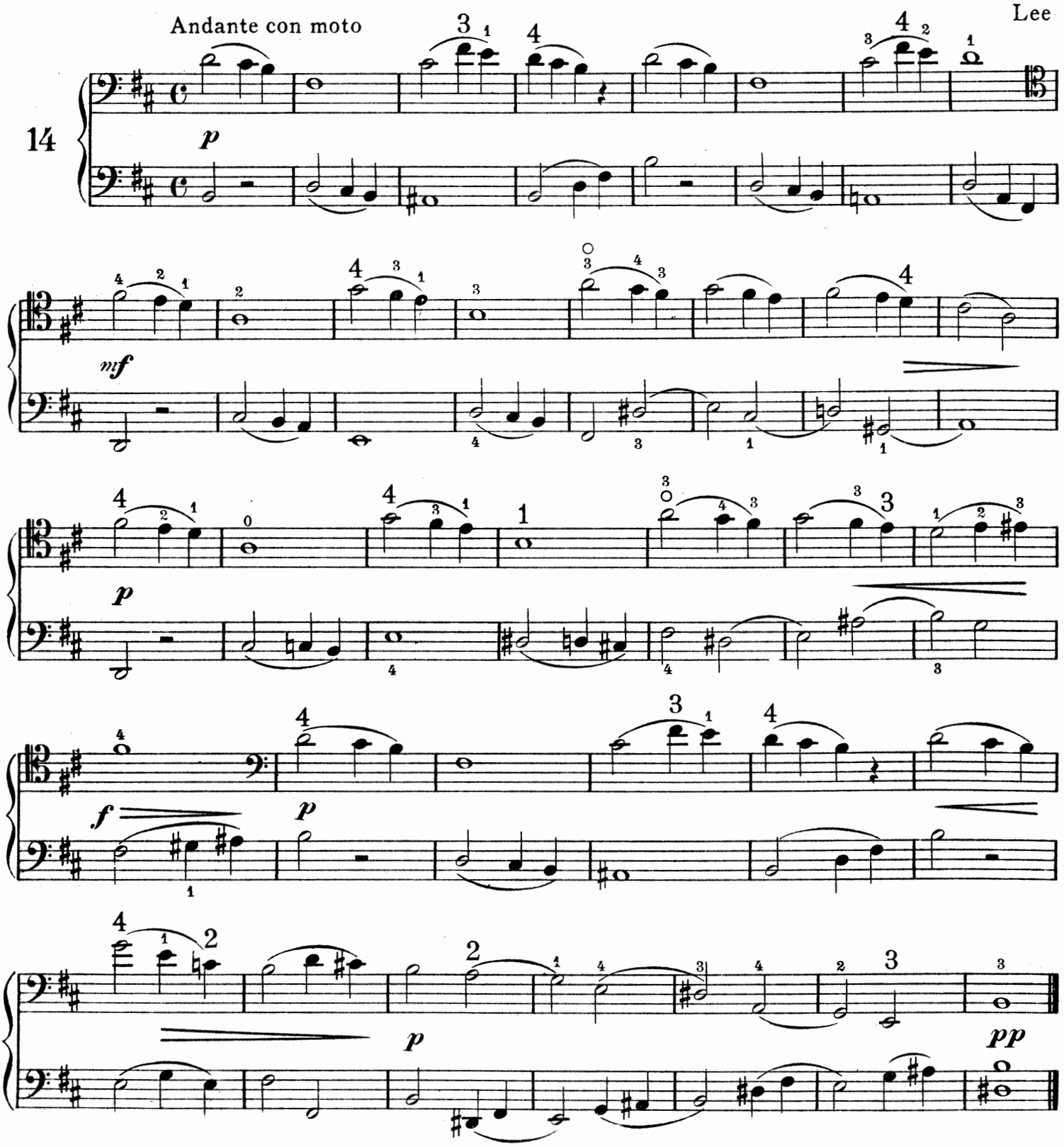
Arpeggio



Andante con moto

Lee

14



Molto moderato

Kummer

15

p

cresc.

f

diminuendo

p

Scale of A Major A-Dur Tonleiter

Arpeggio

VIBRATO

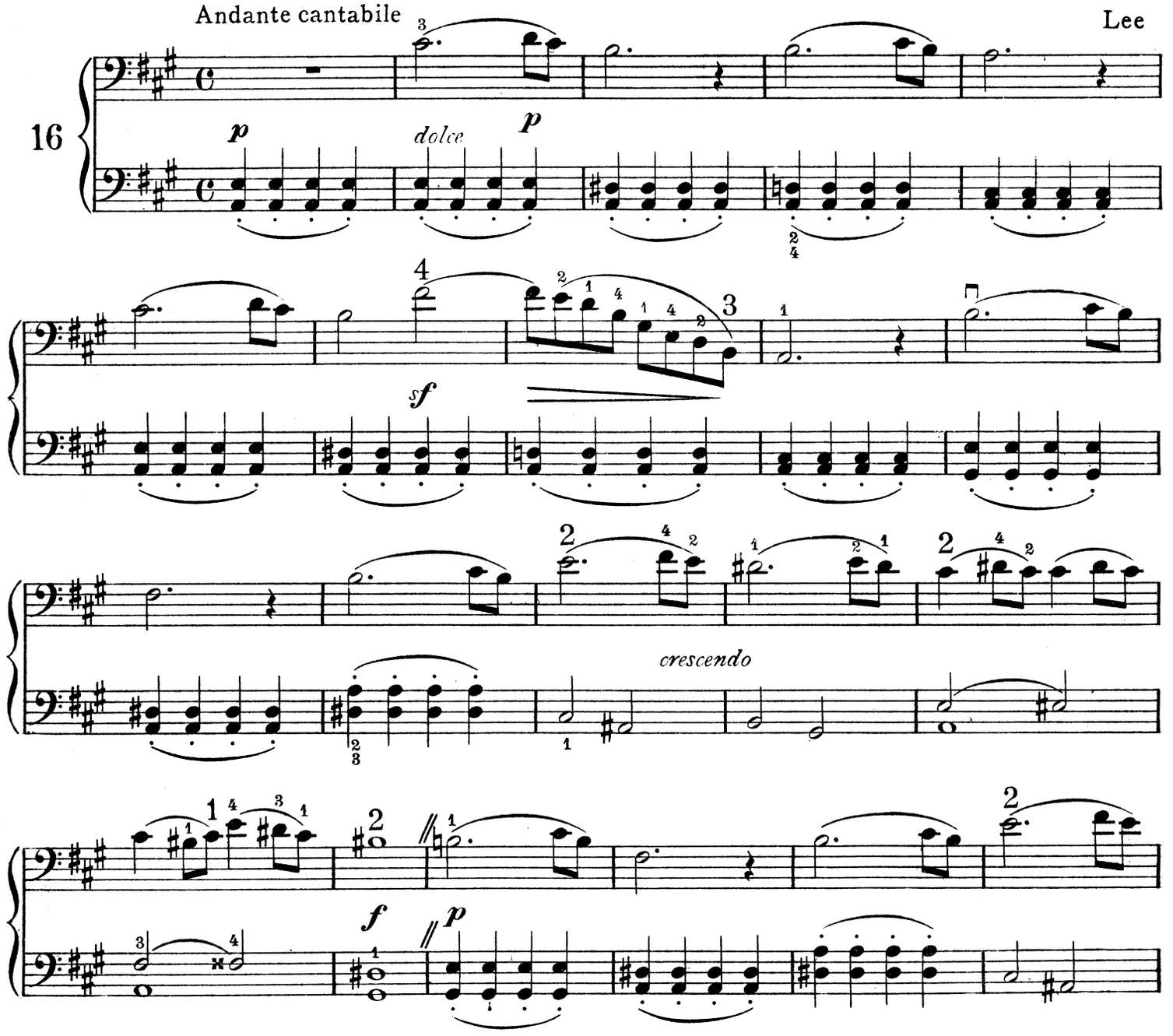
This term, though rarely written in music, is essentially a feature of artistic interpretation.

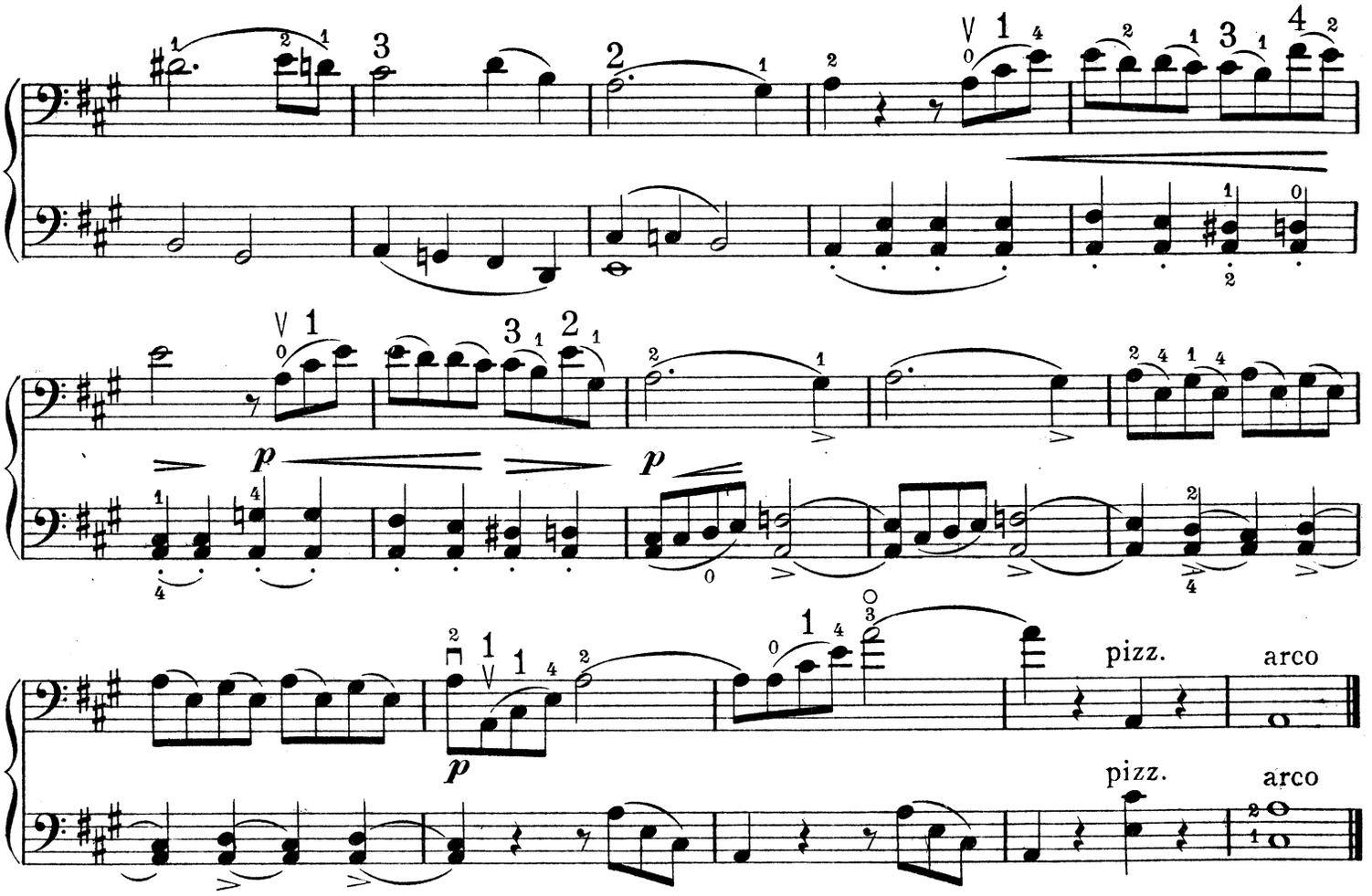
The use of it vitalizes the tone and increases the power of expression. It consists of a wide movement of the left hand (not a trembling motion) and should be acquired by practising (preferably with the 2nd finger) a slow semi-circular movement coming from the wrist. By this means the finger will alternately sharpen and flatten the note, thereby creating "vibrato." Joachim termed it pulsation. The thumb should remain in contact with the neck, except when using the fourth finger when it may be temporarily released.

VIBRATO

Dieses Ausdrucksmittel, selten eingezeichnet, ist ein wichtiges Moment der künstlerischen Wiedergabe eines Musikstückes. Seine Anwendung belebt den Ton und verstärkt den Ausdruck.

Das Vibrato besteht aus einer gedehnten Bewegung der linken Hand und wird am besten gelernt (vorzugsweise mit dem 2. Finger) durch eine halbkreisförmige Bewegung des Handgelenks. Bei dieser Art wird der Ton abwechselnd um ein Minimum erhöht und erniedrigt, und dadurch wird das Vibrato erzeugt. Joachim bezeichnete es als Pulsieren. Der Daumen bleibt am Hals, ausser beim Gebrauch des 4. Fingers.

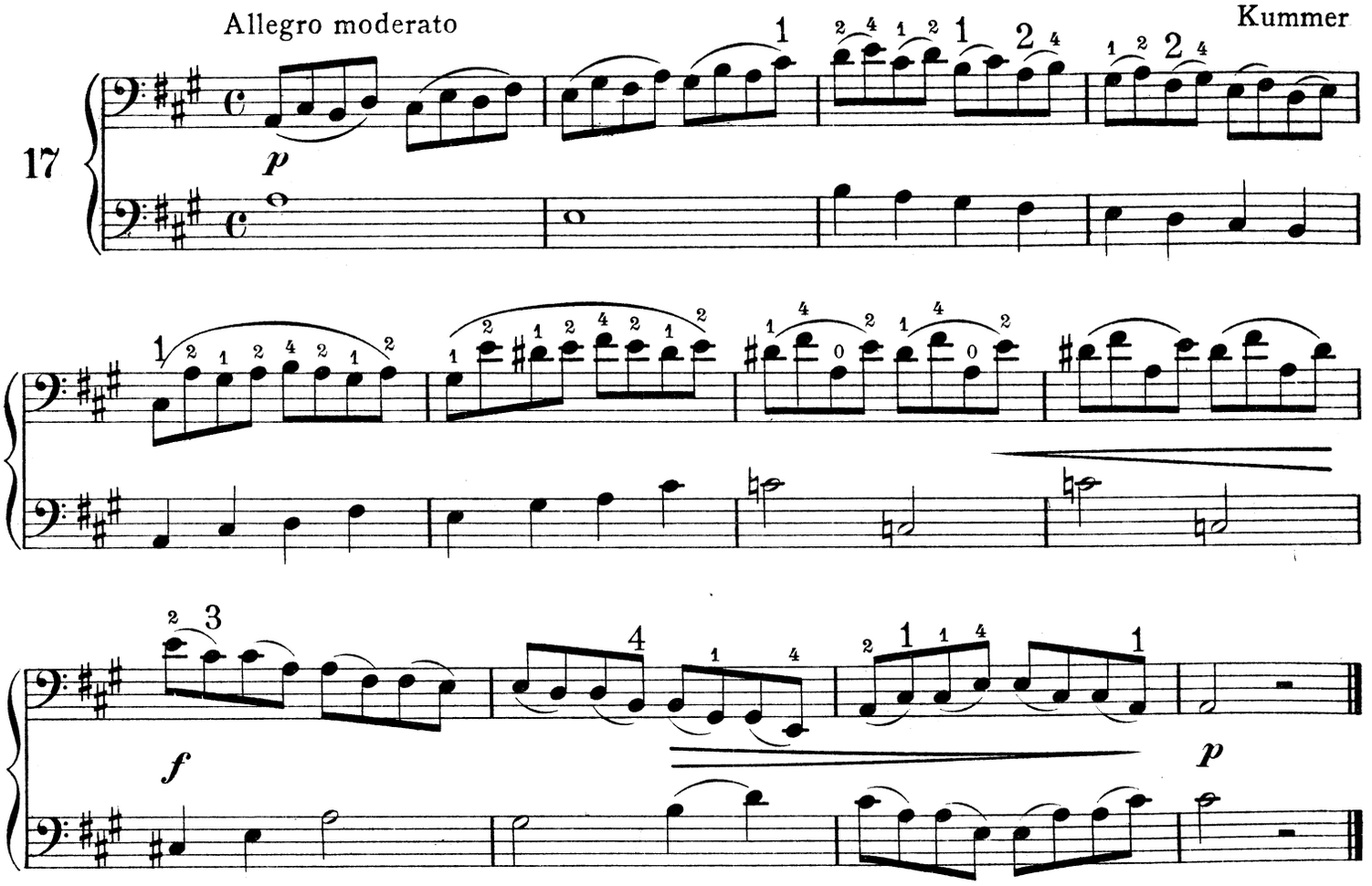




Allegro moderato

Kummer

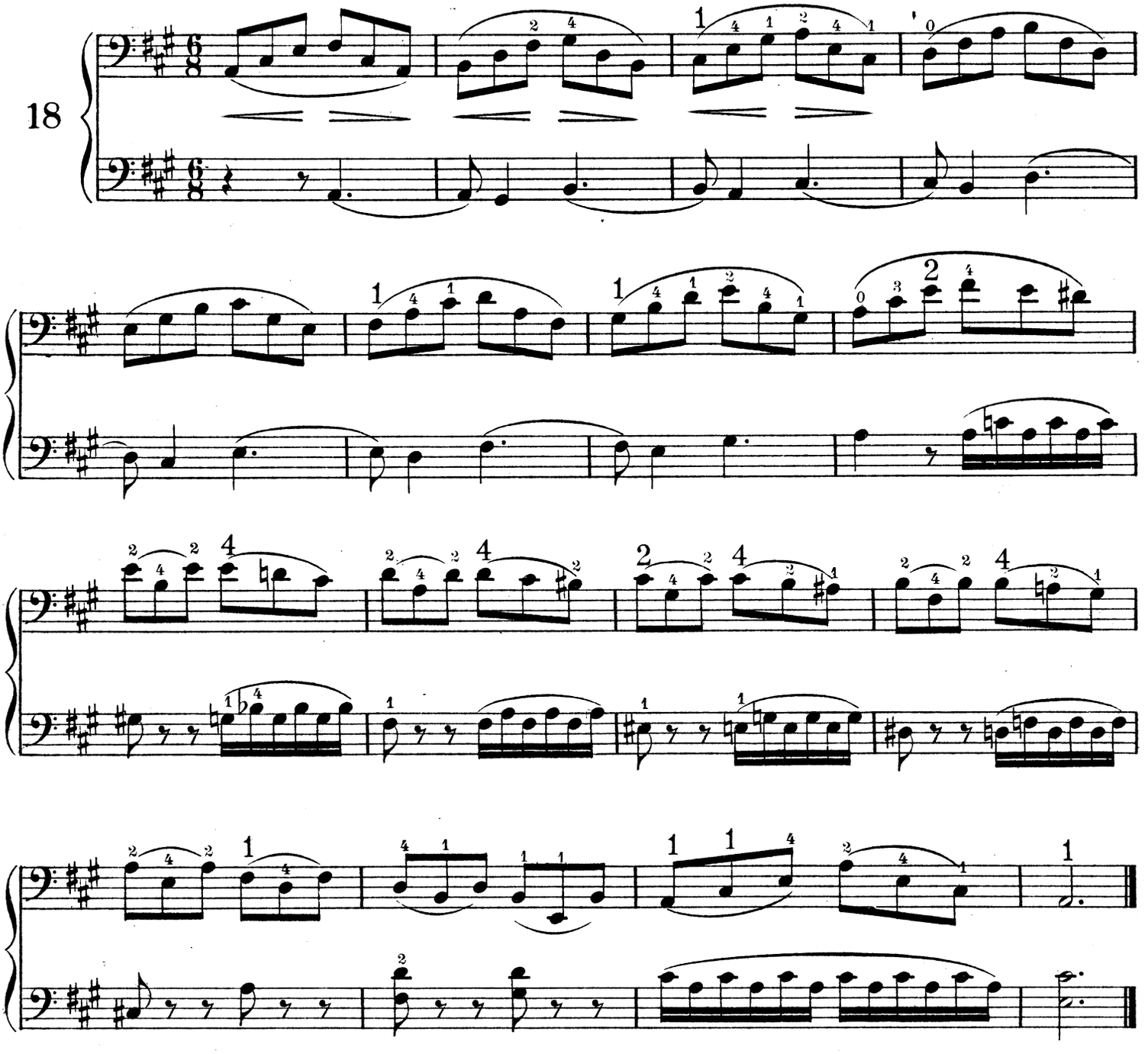
17



Moderato

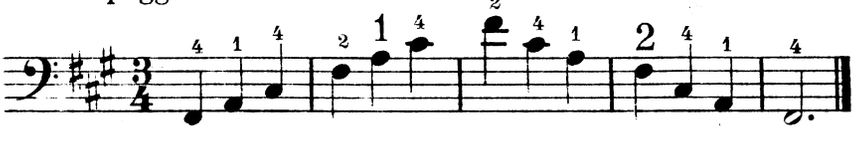
Kummer

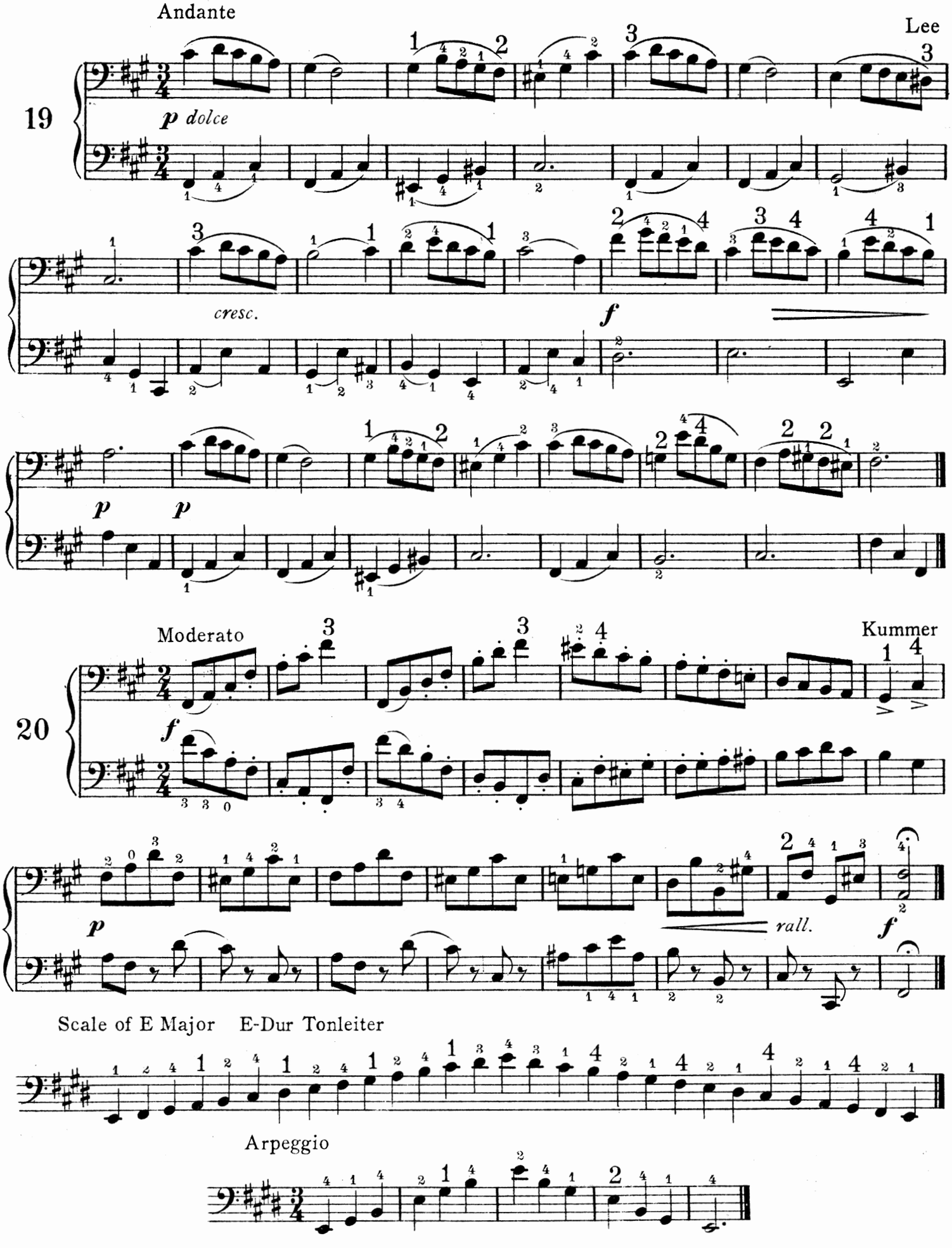
18



Scale of F♯ minor (Melodic) Fis-Moll Tonleiter (melodisch)

Arpeggio




Andante
Lee
19
p dolce
cresc.
f
p
p
Moderato
Kummer
20
f
p
rall.
f
Scale of E Major E-Dur Tonleiter
Arpeggio

Andante sostenuto

Lee

21

espressivo

p

p

p

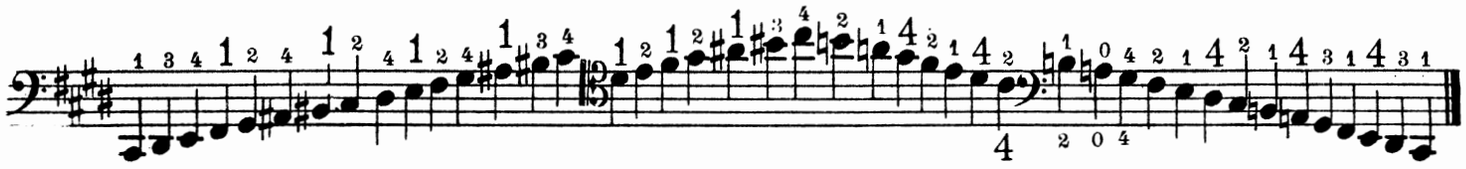
pp

Moderato

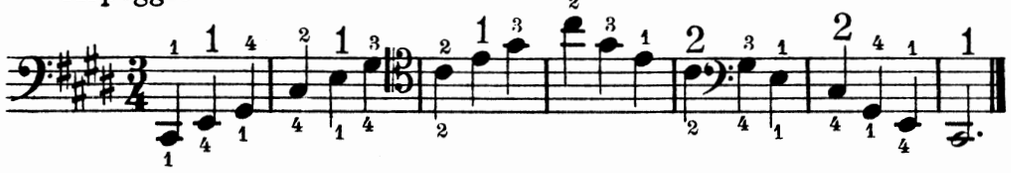
Kummer

22

Scale of C♯ minor (Melodic) Cis-Moll Tonleiter (melodisch)

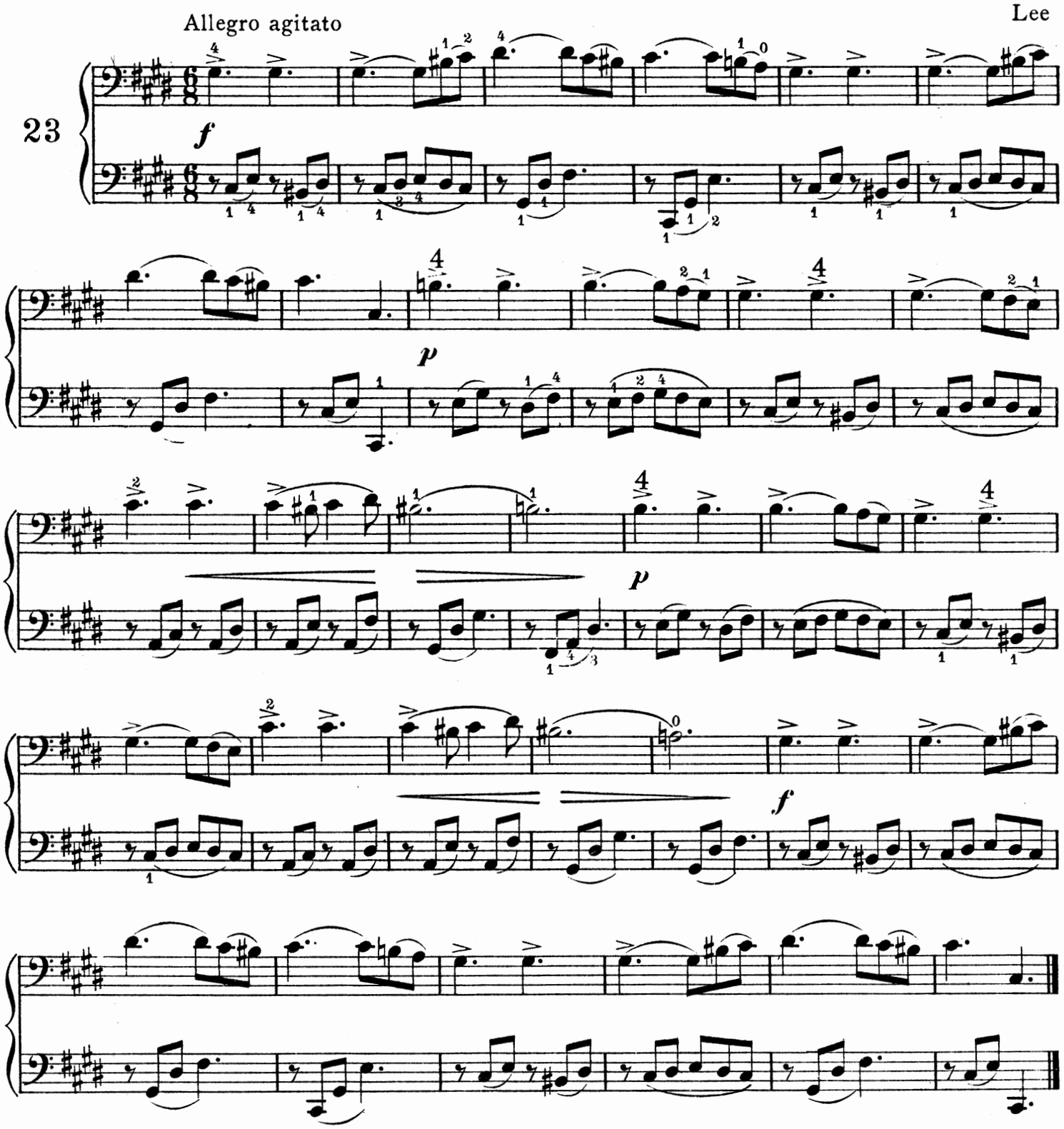


Arpeggio



Allegro agitato

Lee



Maestoso

Kummer

24

f

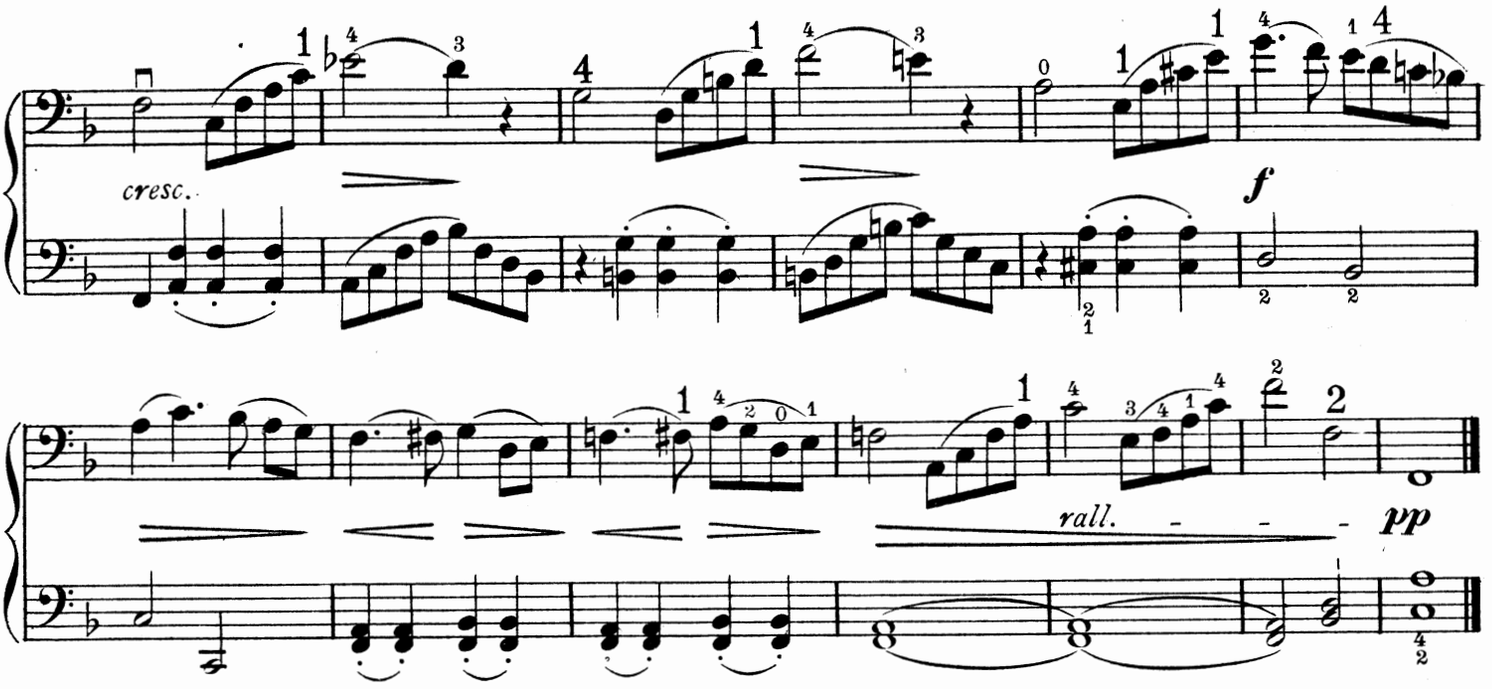
Scale of F Major F-Dur Tonleiter

Arpeggio

Lee

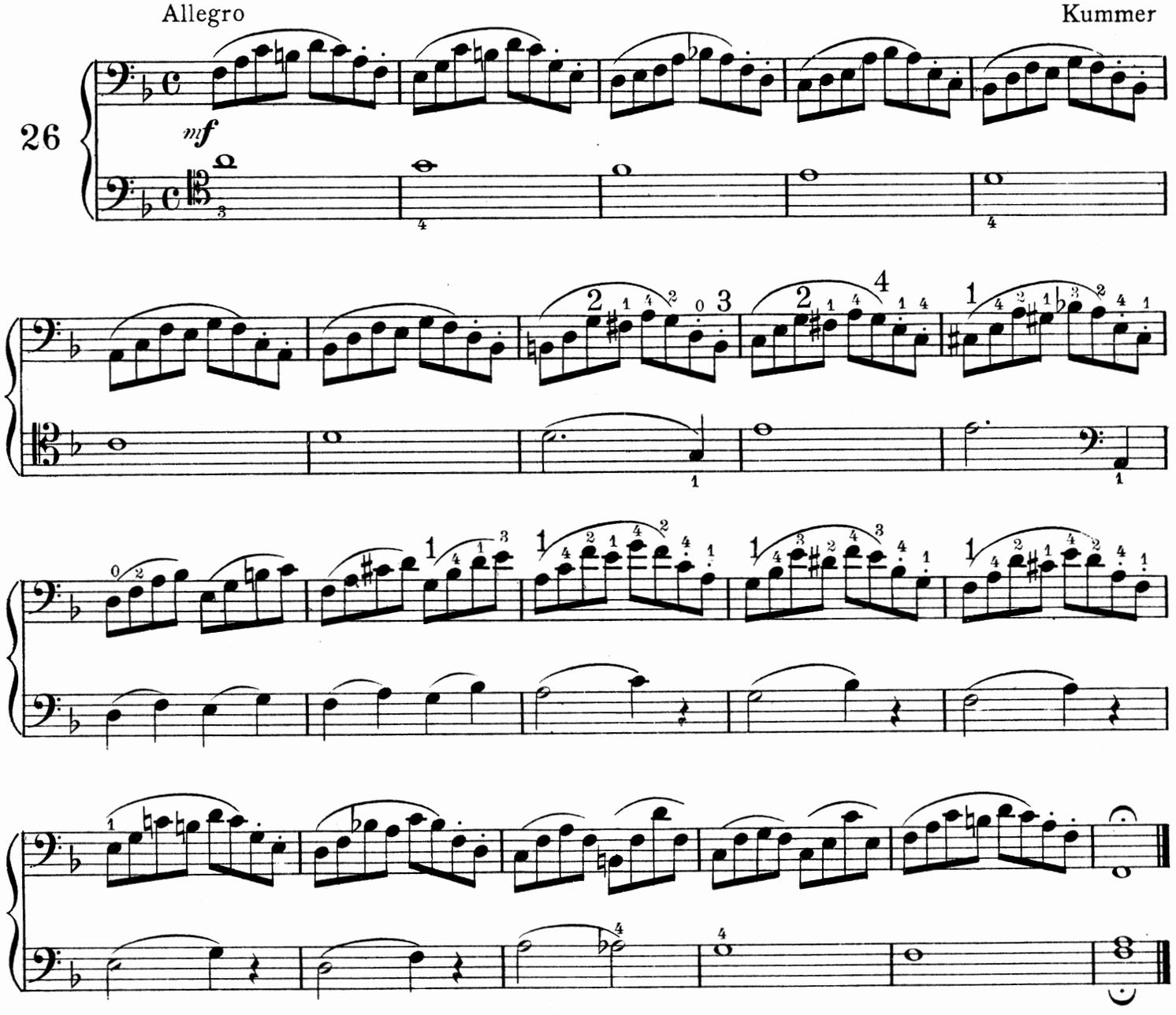
25

p

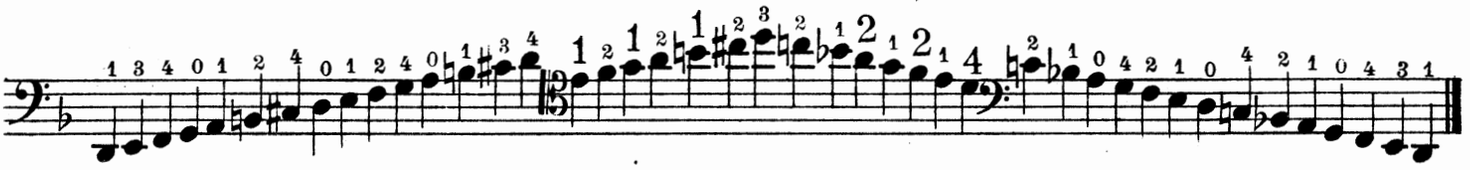


Allegro

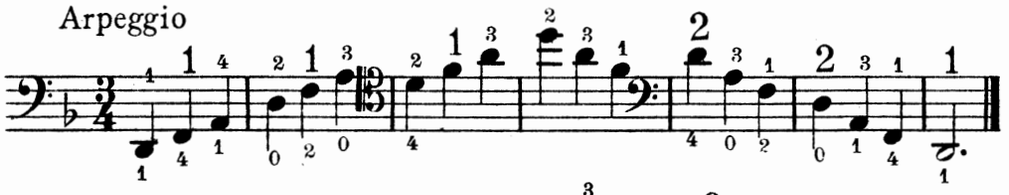
Kummer



Scale of D minor. (Melodic) · D-Moll Tonleiter. (melodisch)



Arpeggio



Andante amoroso

Kummer

27

p

p

p

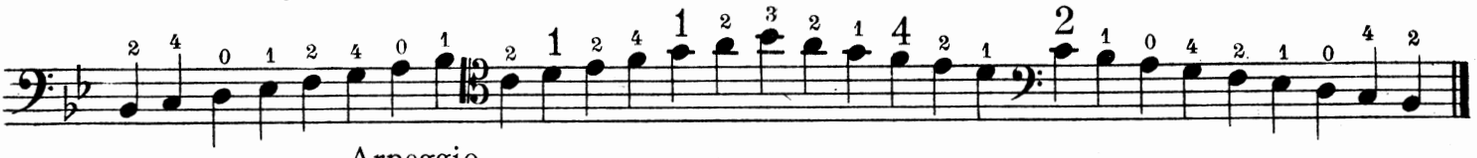
Allegro

Kummer

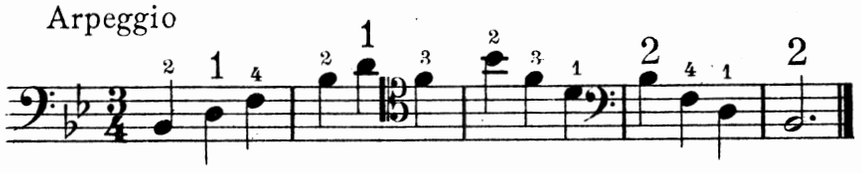
28

f

Scale of B♭ Major B-Dur Tonleiter



Arpeggio



Lee

Allegro moderato

29

dolce

p

cresc.

f

p

dolce

p

p

pizz. arco

p

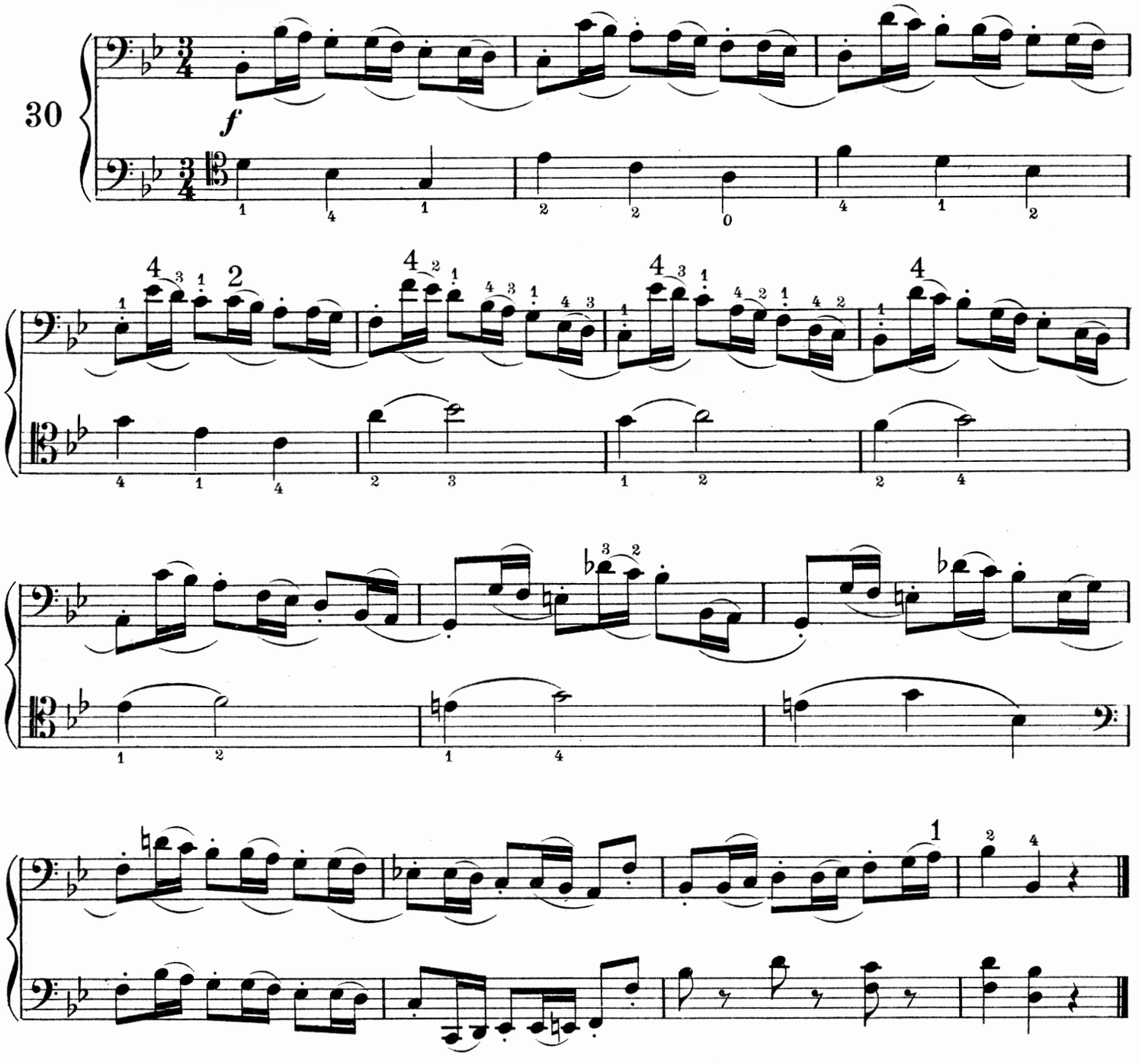
pizz. arco

Moderato

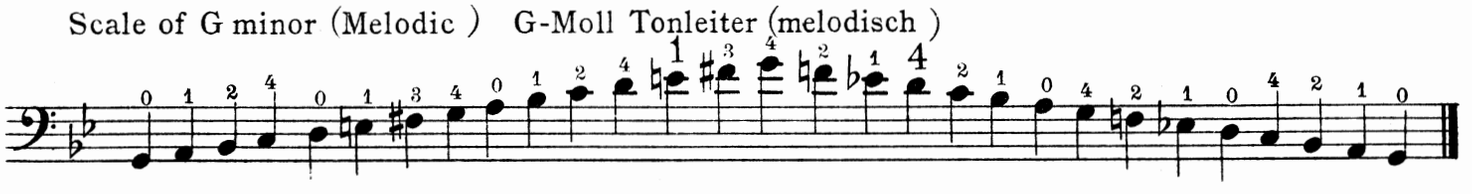
Kummer

30

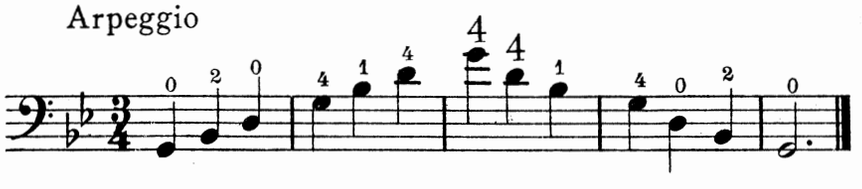
f



Scale of G minor (Melodic) G-Moll Tonleiter (melodisch)

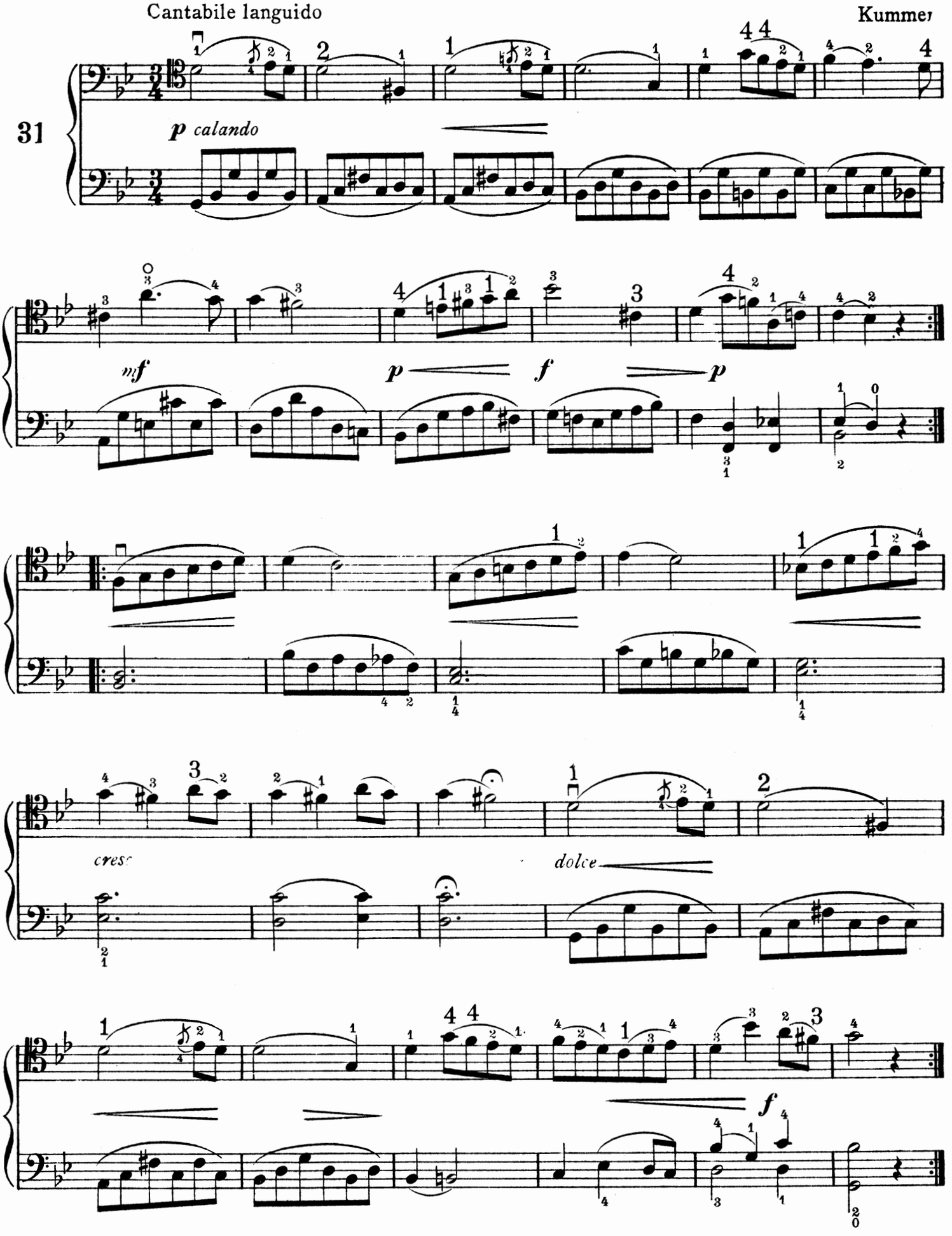


Arpeggio



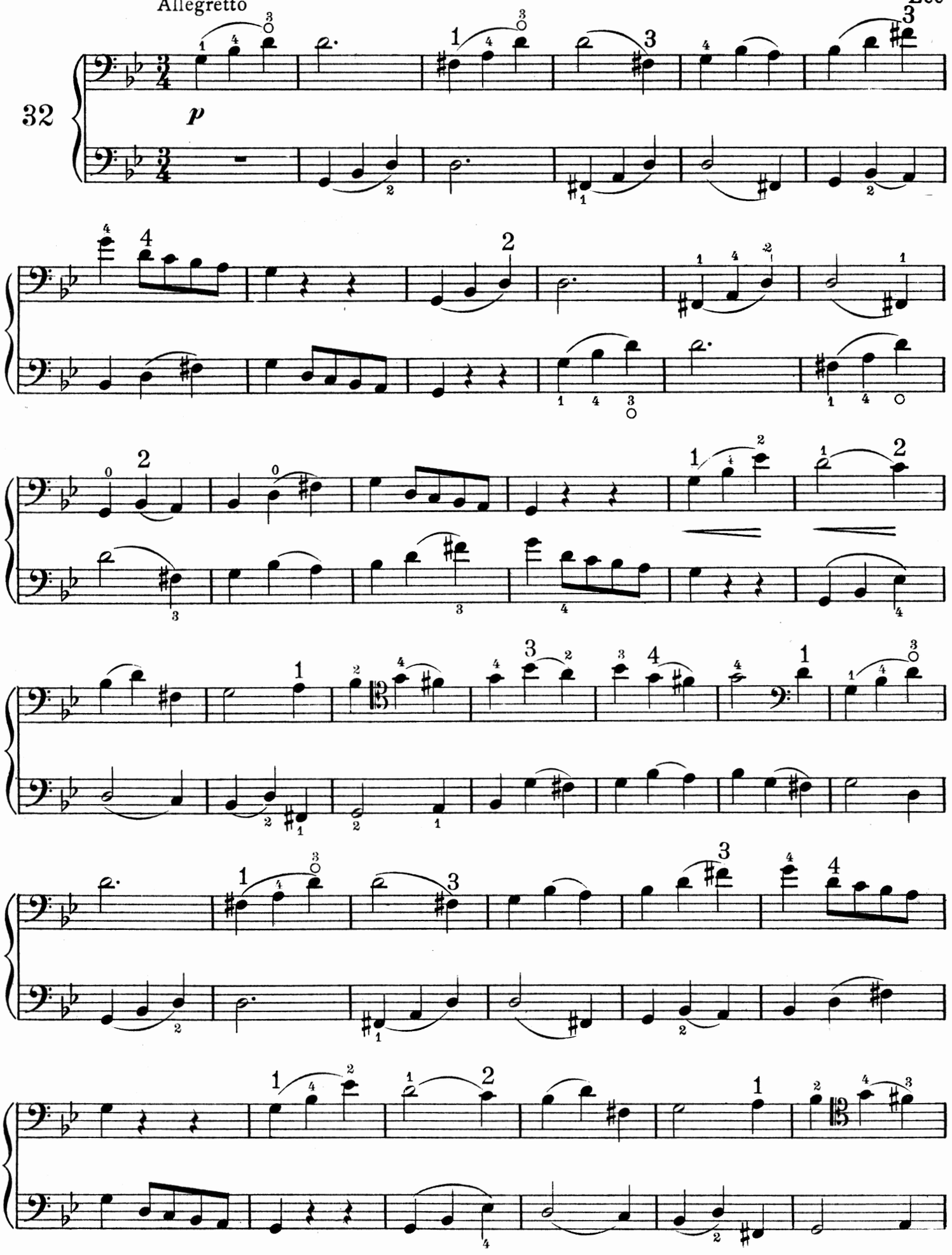
Cantabile languido

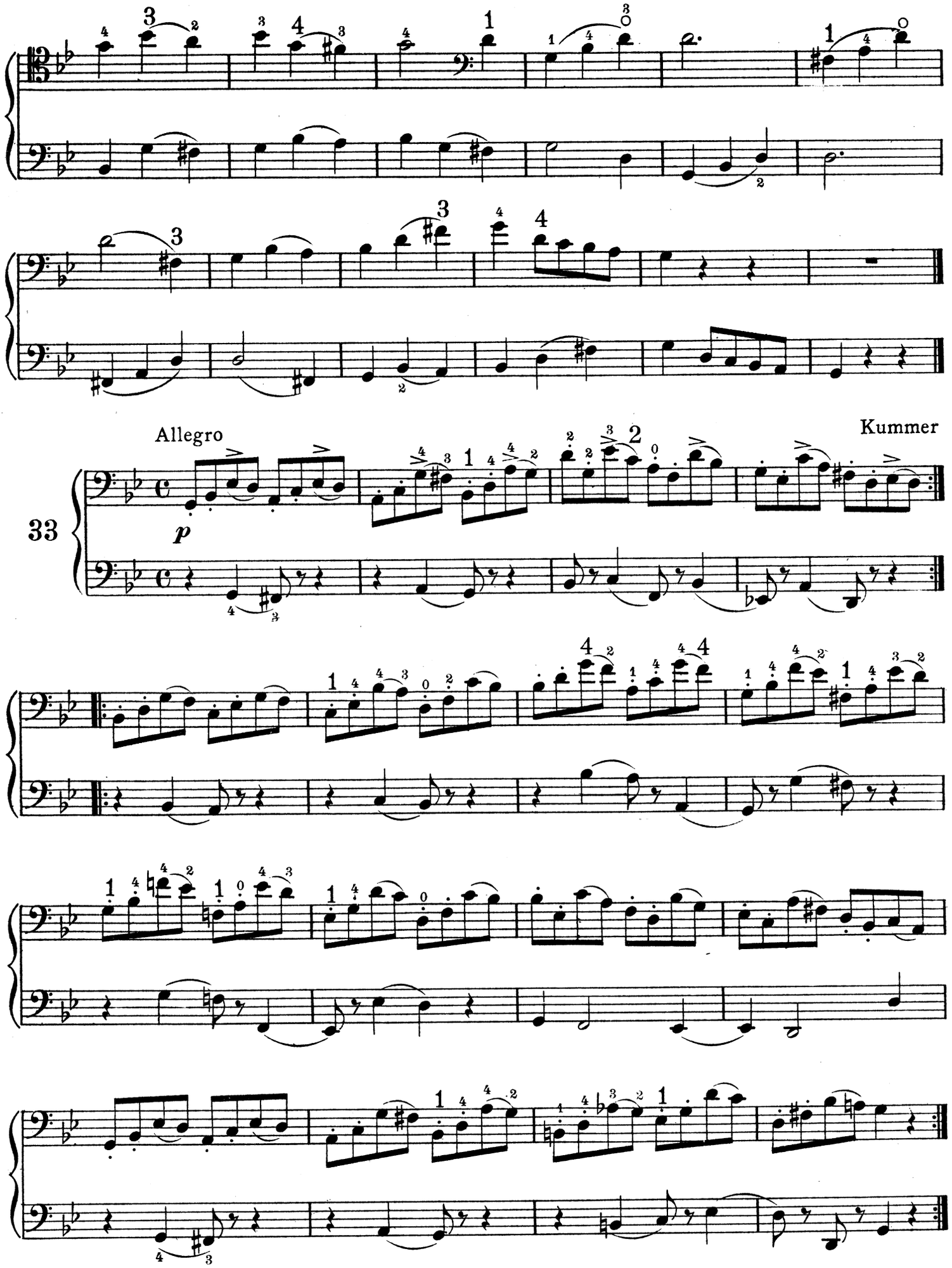
Kummer



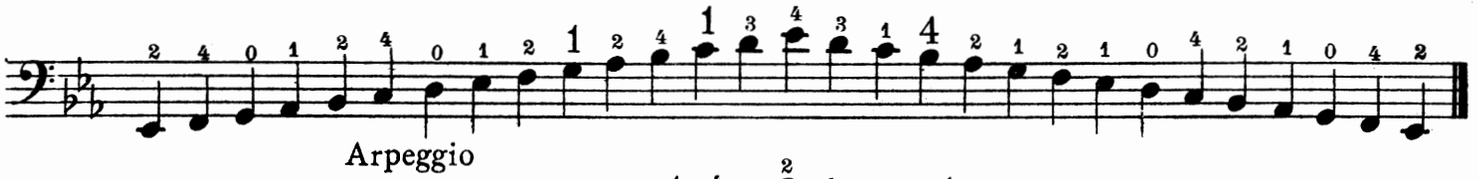
CANON
Allegretto

Lee

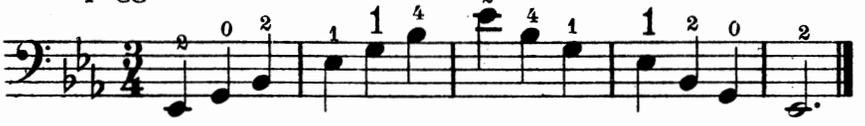



Allegro
Kummer
33
p

Scale of E♭ Major Es-Dur Tonleiter



Arpeggio



Lee

Moderato

34

p

f

p

pizz. arco

p

pizz. arco

Cantabile grazioso

Kummer

35

dolce

sotto voce

p

Allegro

Kummer

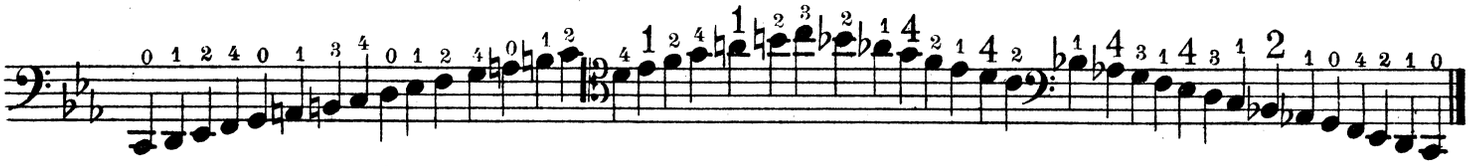
36

f

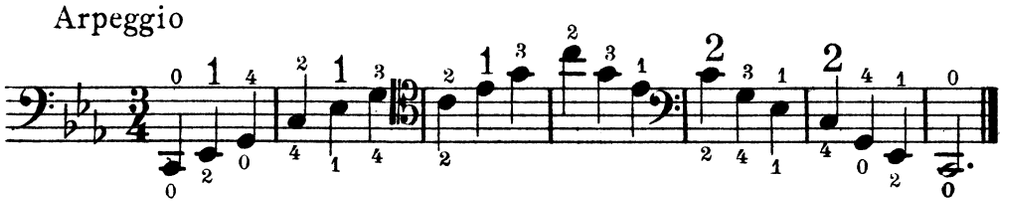
poco ritard.

a tempo

Scale of C minor.(Melodic) C-Moll Tonleiter (melodisch)



Arpeggio



Allegretto grazioso

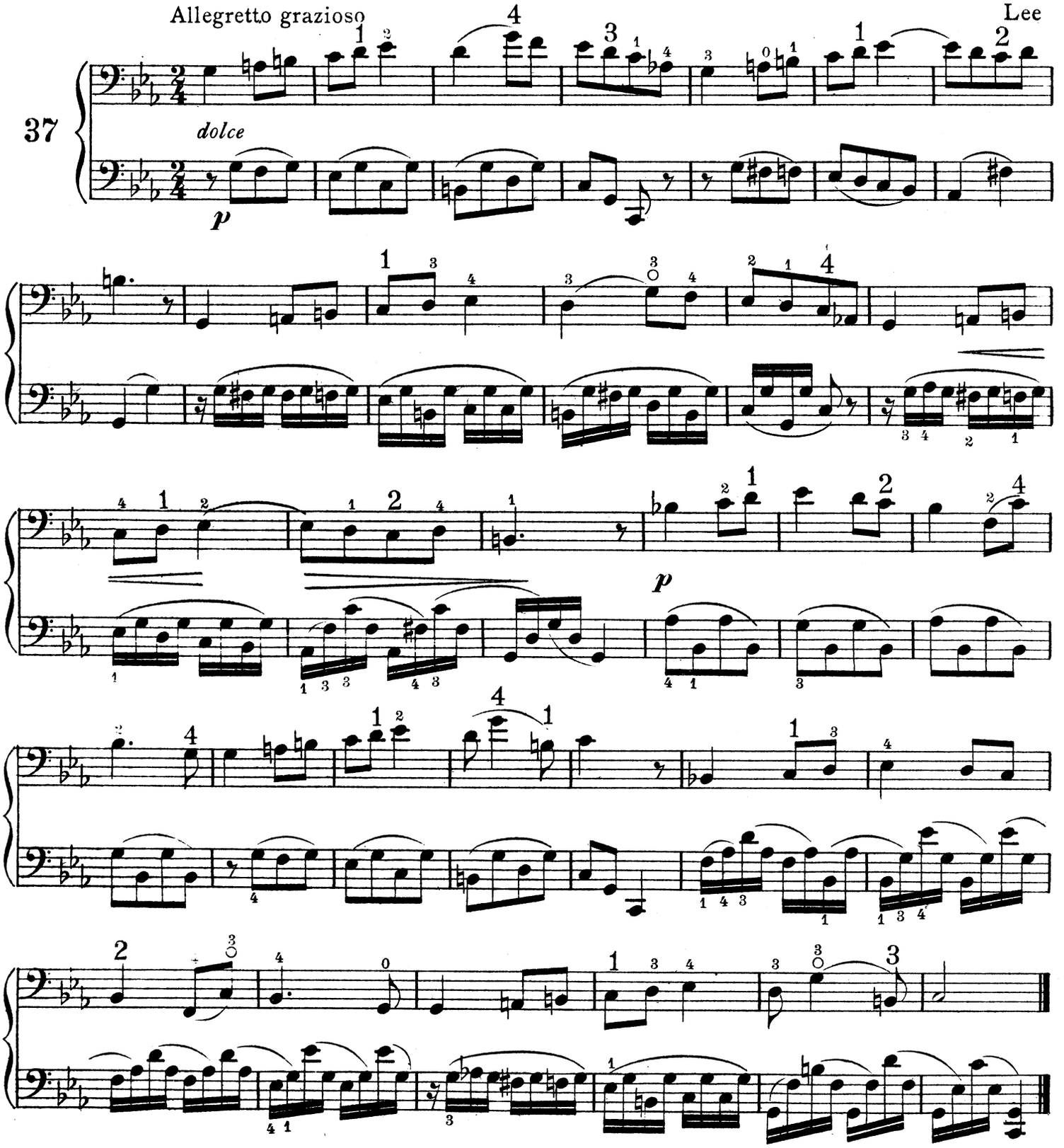
Lee

37

dolce

p

p



Allegro animato

Kummer

38

p

p

poco rit.

a tempo

Agitato con fierezza

Kummer

39

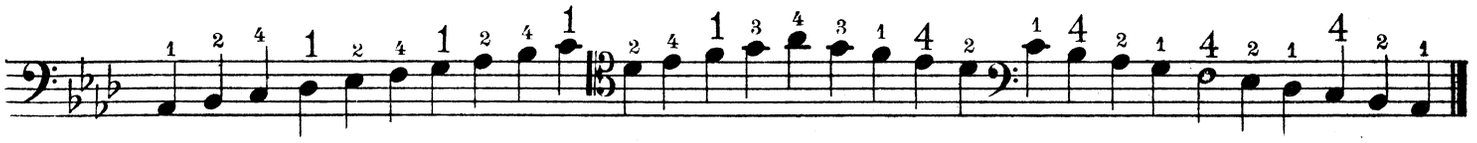
f

decresc.

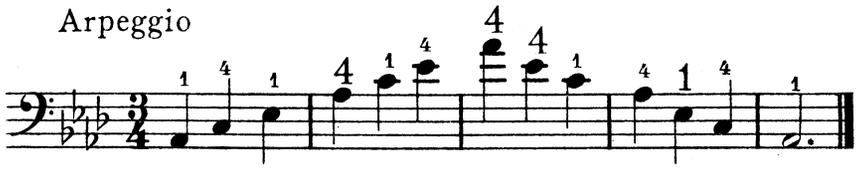
p

dim.

Scale of Ab major As-Dur Tonleiter



Arpeggio



ROMANCE

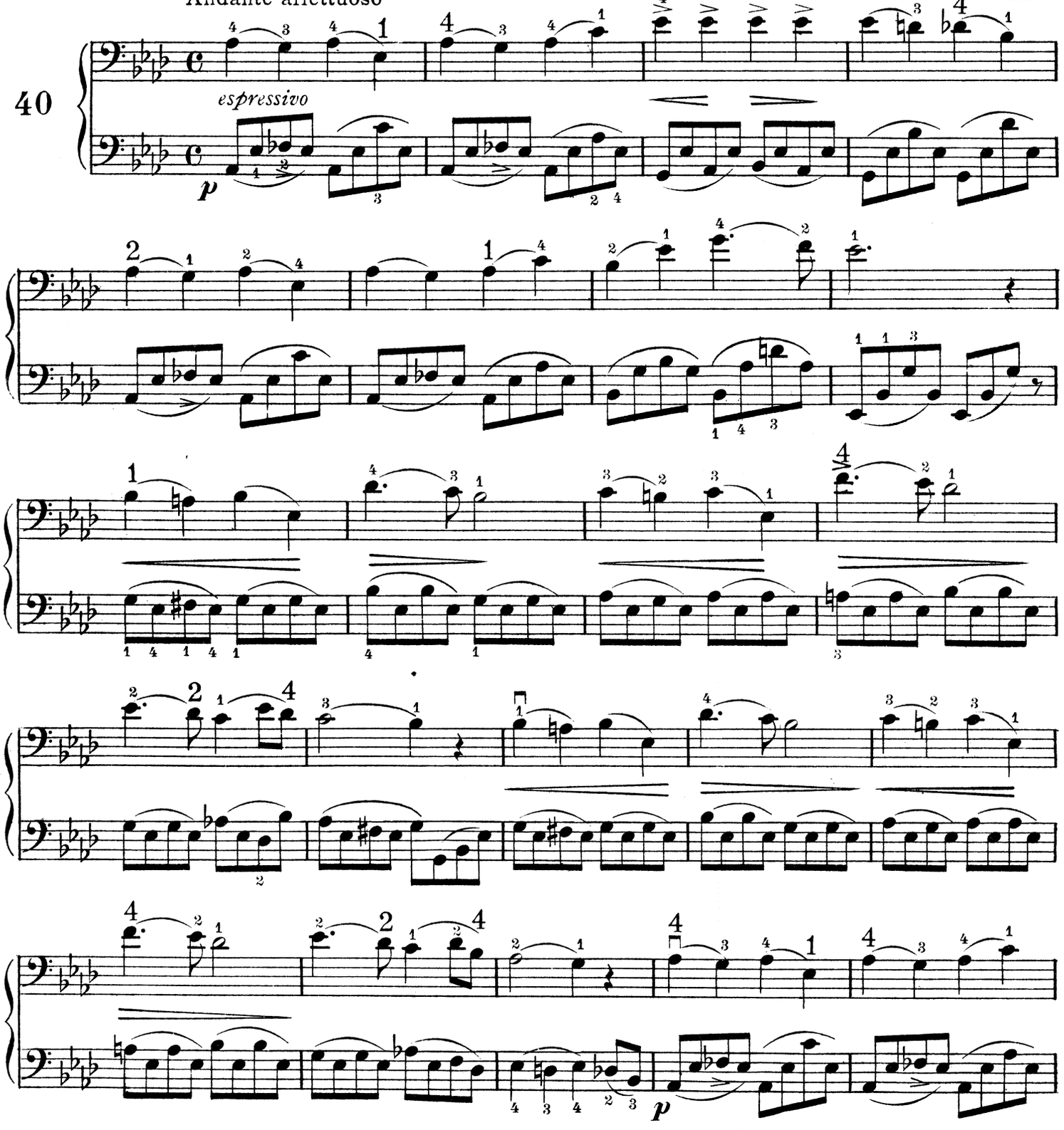
Andante affettuoso

Lee

40

espressivo

p



p

p

Andante

Kummer

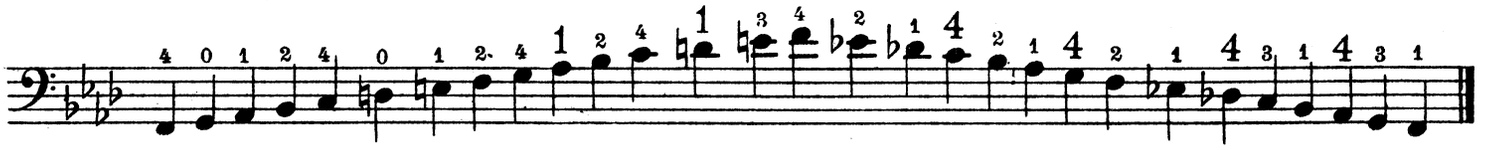
41

dolce

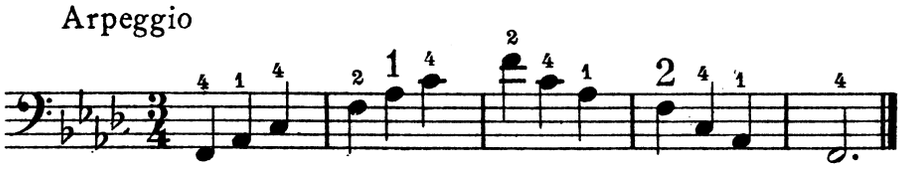
cresc.

p

Scale of F minor (Melodic) F-Moll Tonleiter (melodisch)



Arpeggio



Lento

Lee

42

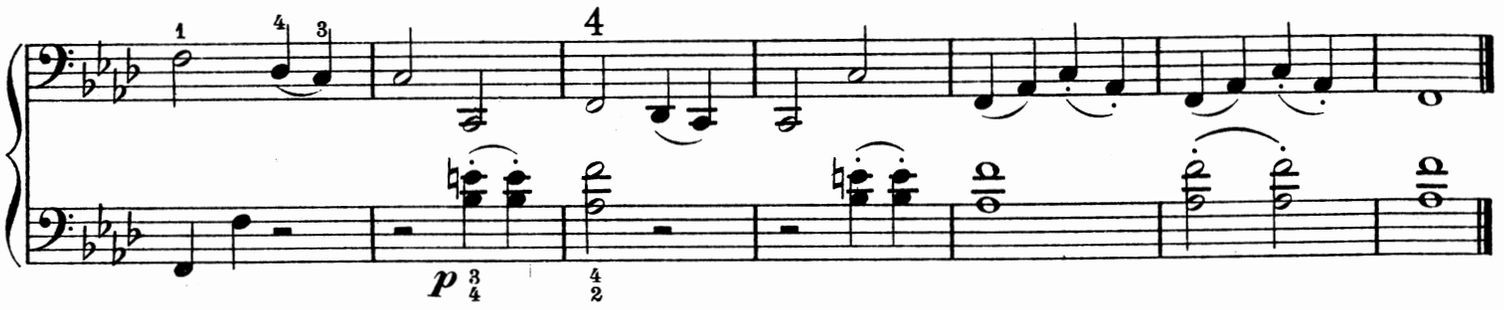
p

p

dolce

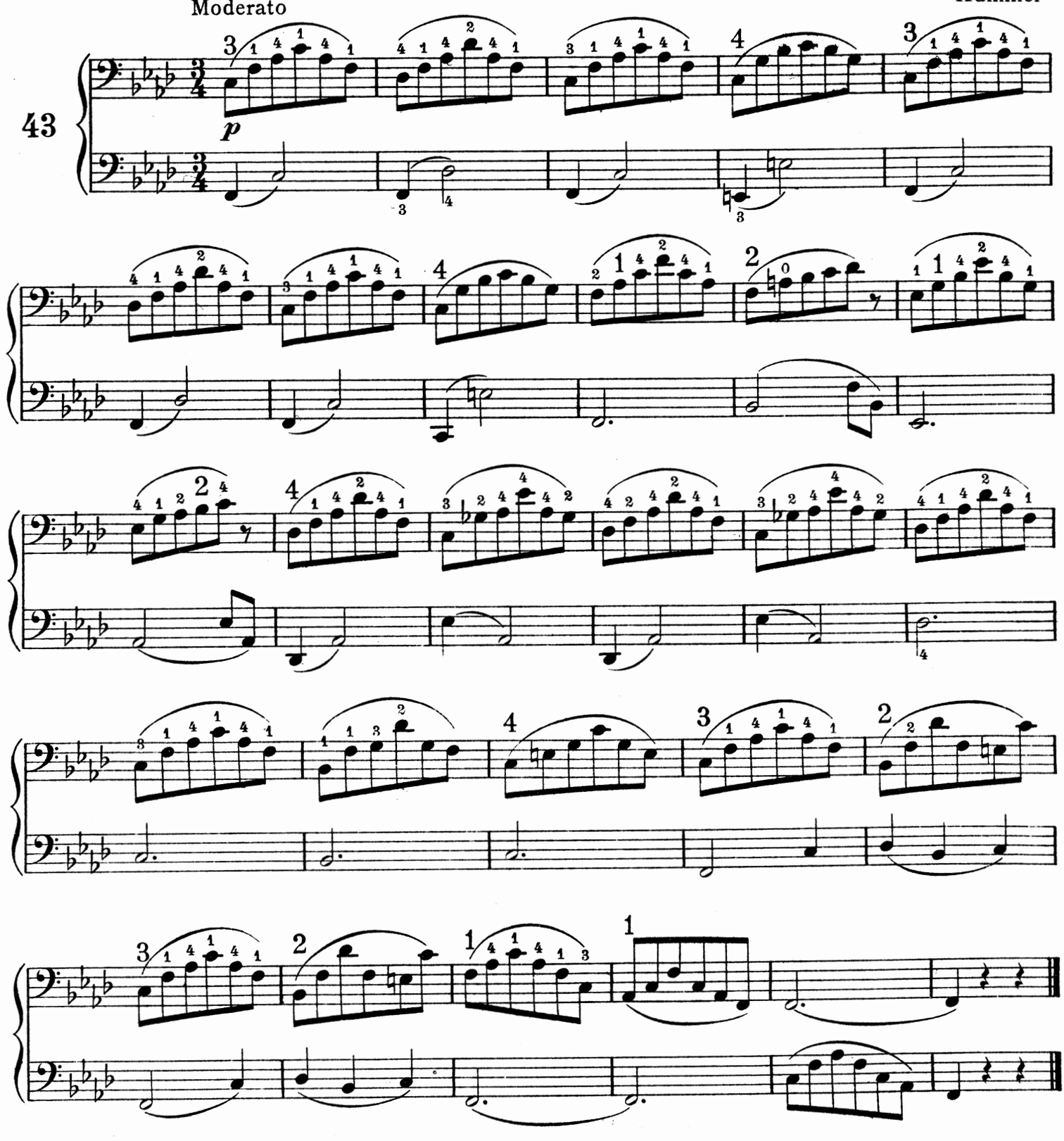
dolce

p



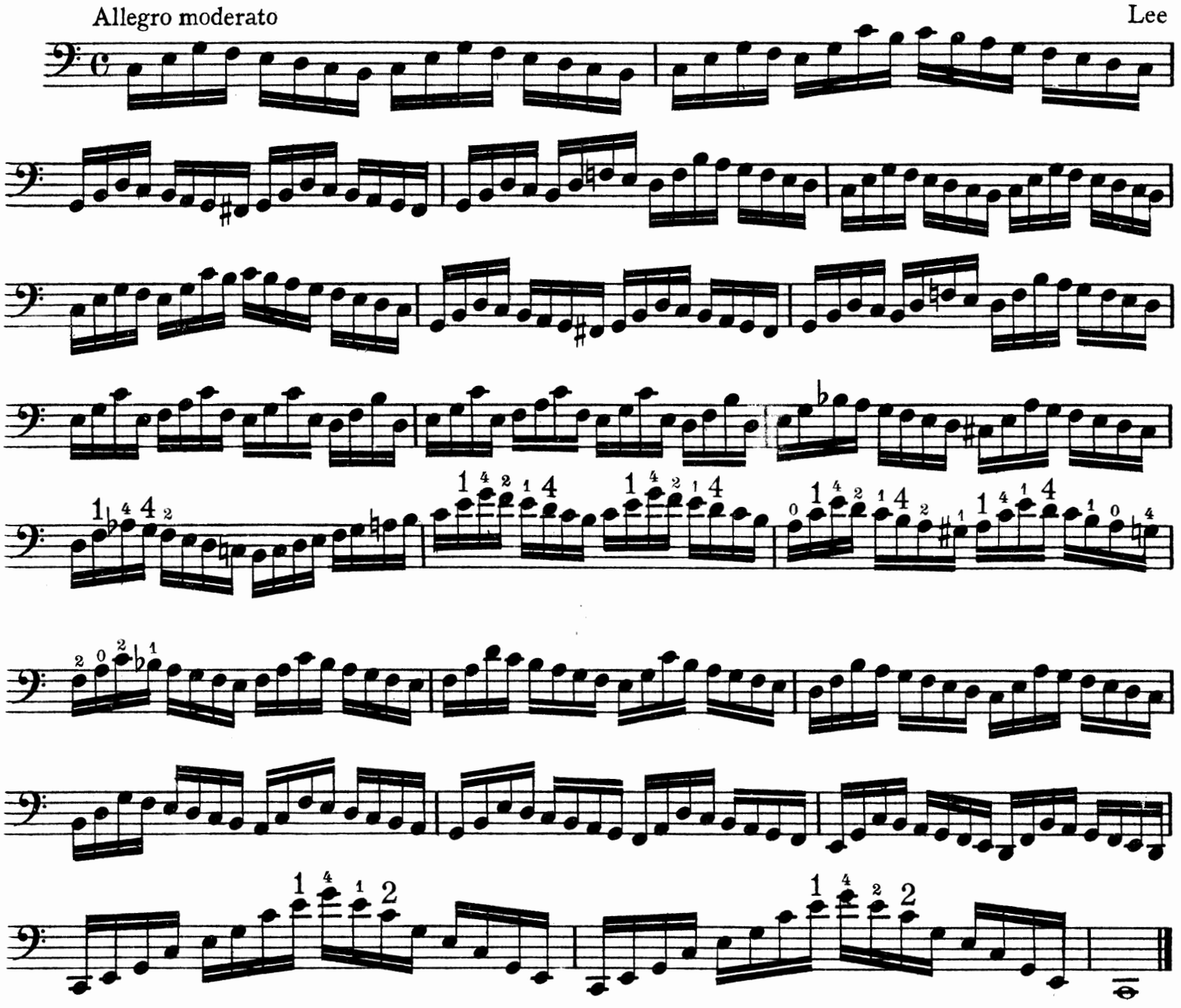
Moderato

Kummer



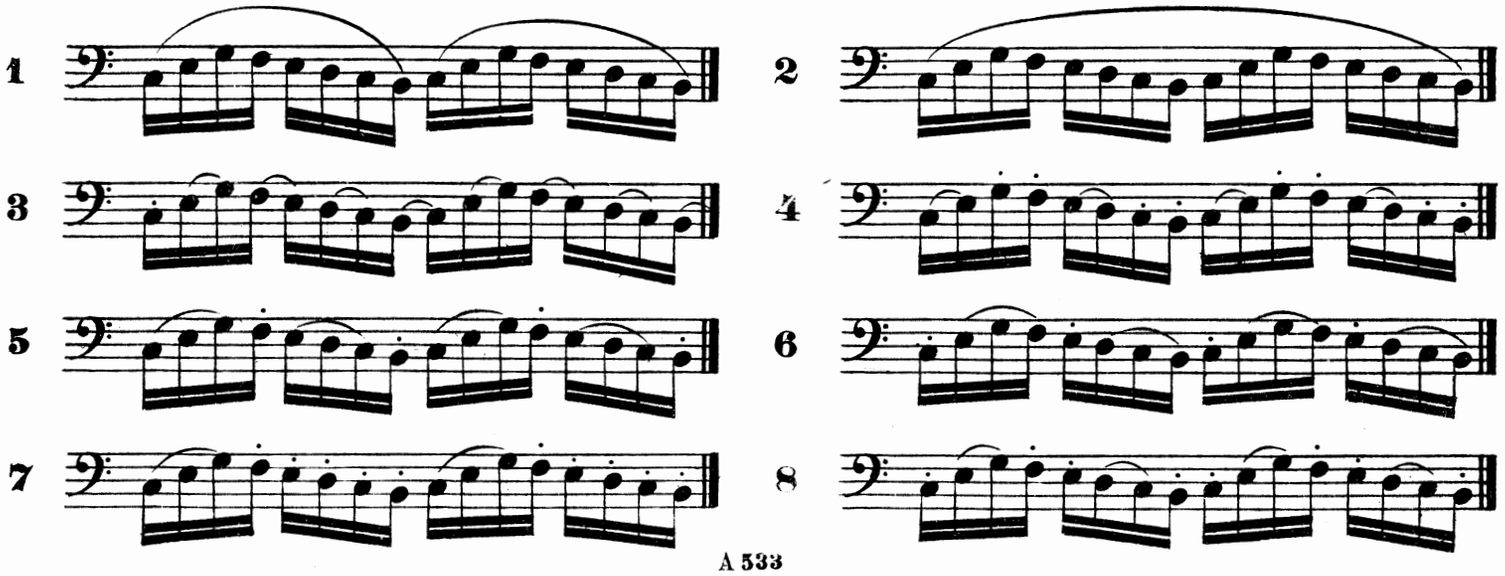
Allegro moderato

Lee



VARIETIES OF BOWING

BOGENSTRICH-VERÄNDERUNGEN



EXERCISES ON SYNCOPATION

ETÜDEN MIT SYNKOPEN

Romberg

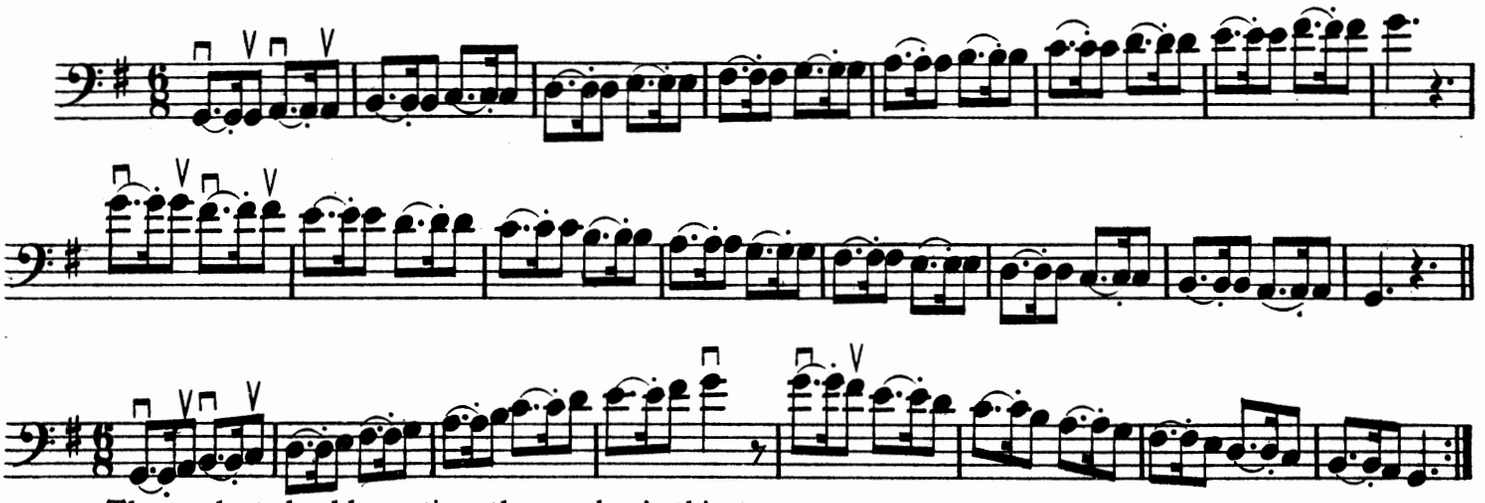
Moderato

Allegro moderato

Kummer

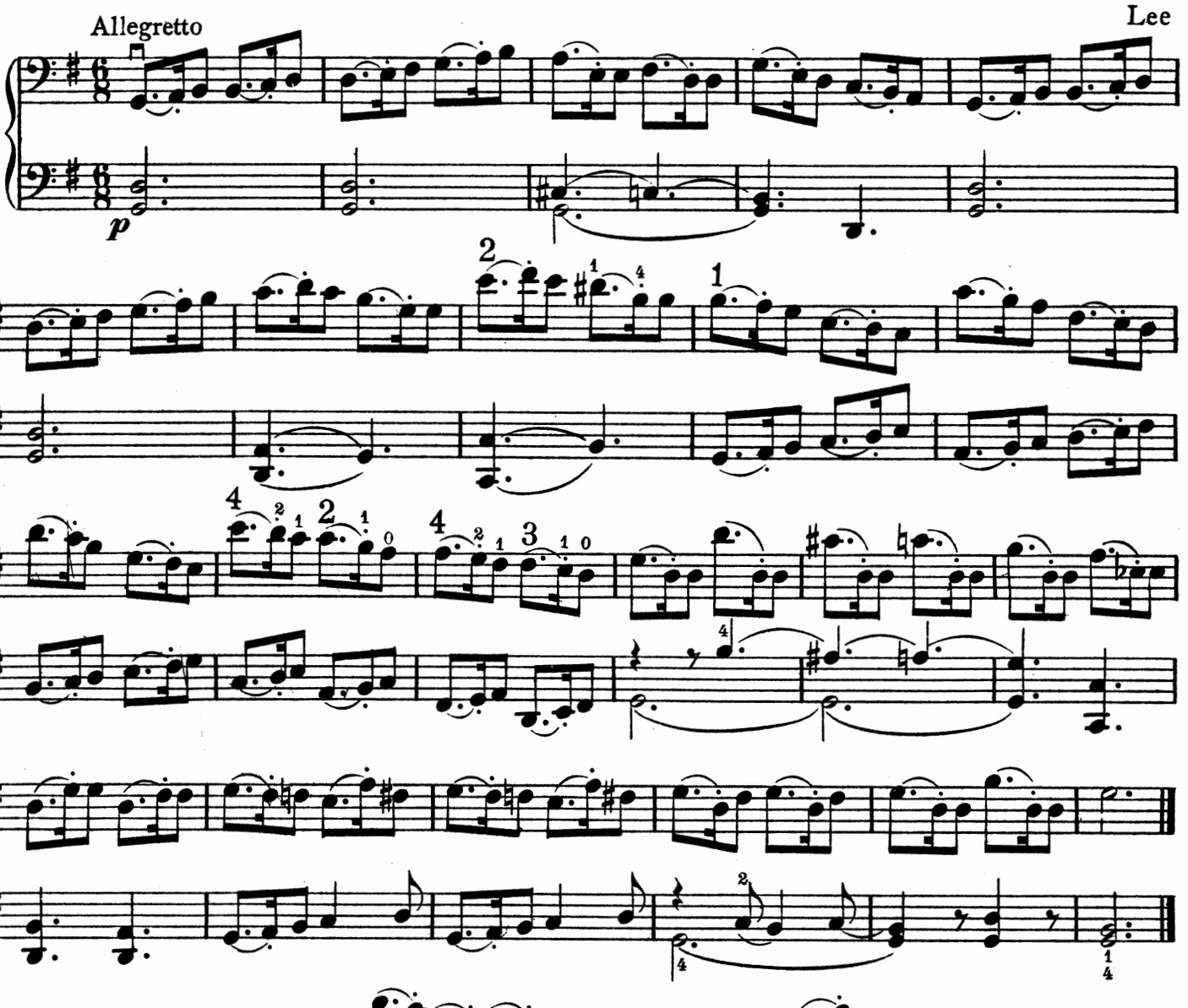
EXERCISES ON DOTTED NOTES.

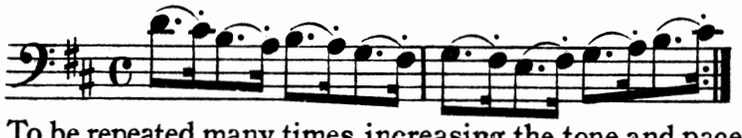
ÜBUNGEN MIT PUNKTIERTEN NOTEN



The student should practise other scales in this manner

Der Schüler übe auch andere Tonleitern auf diese Art





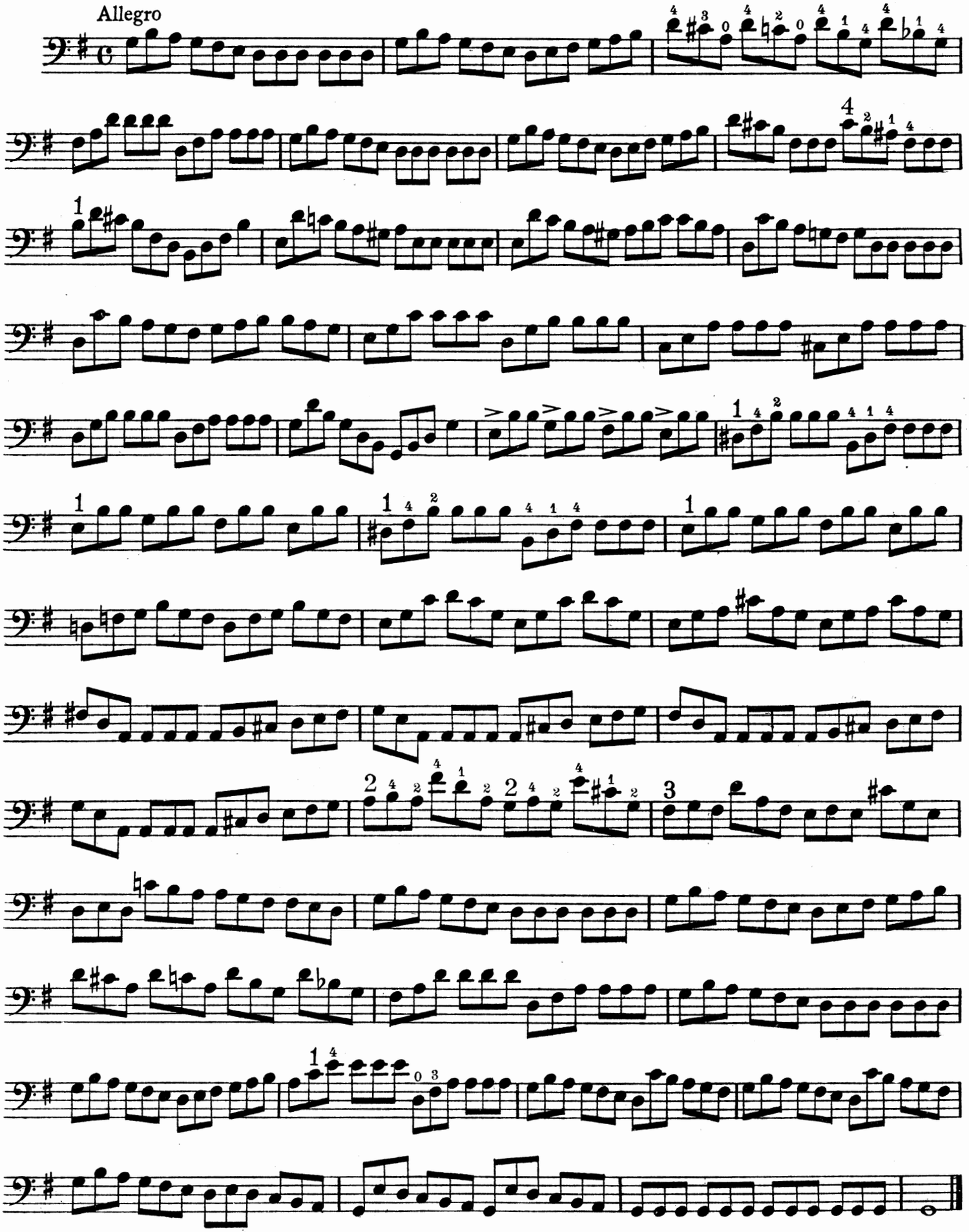
To be repeated many times increasing the tone and pace.

Oft zu wiederholen, nach und nach rascher und mit mehr Ton.

EXERCISE

Lee

Allegro



GRACE NOTES

The appoggiatura (𝅘𝅥𝅯) takes half the value of the note before which it is placed, except when that note is dotted, when it takes one third

VERZIERUNGS-NOTEN

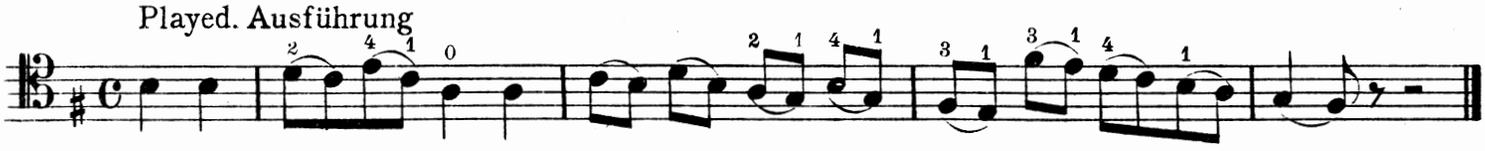
Der lange oder breite Vorschlag nimmt die Hälfte des Notenwertes der ihm folgenden Hauptnote. Ist diese Note eine punktierte Note, dann nur den dritten Teil

Written. Schreibweise

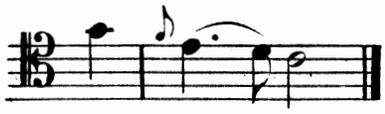
Duport

(Original Key G♭)
(Original Schlüssel ges)

Played. Ausführung



Written. Schreibweise



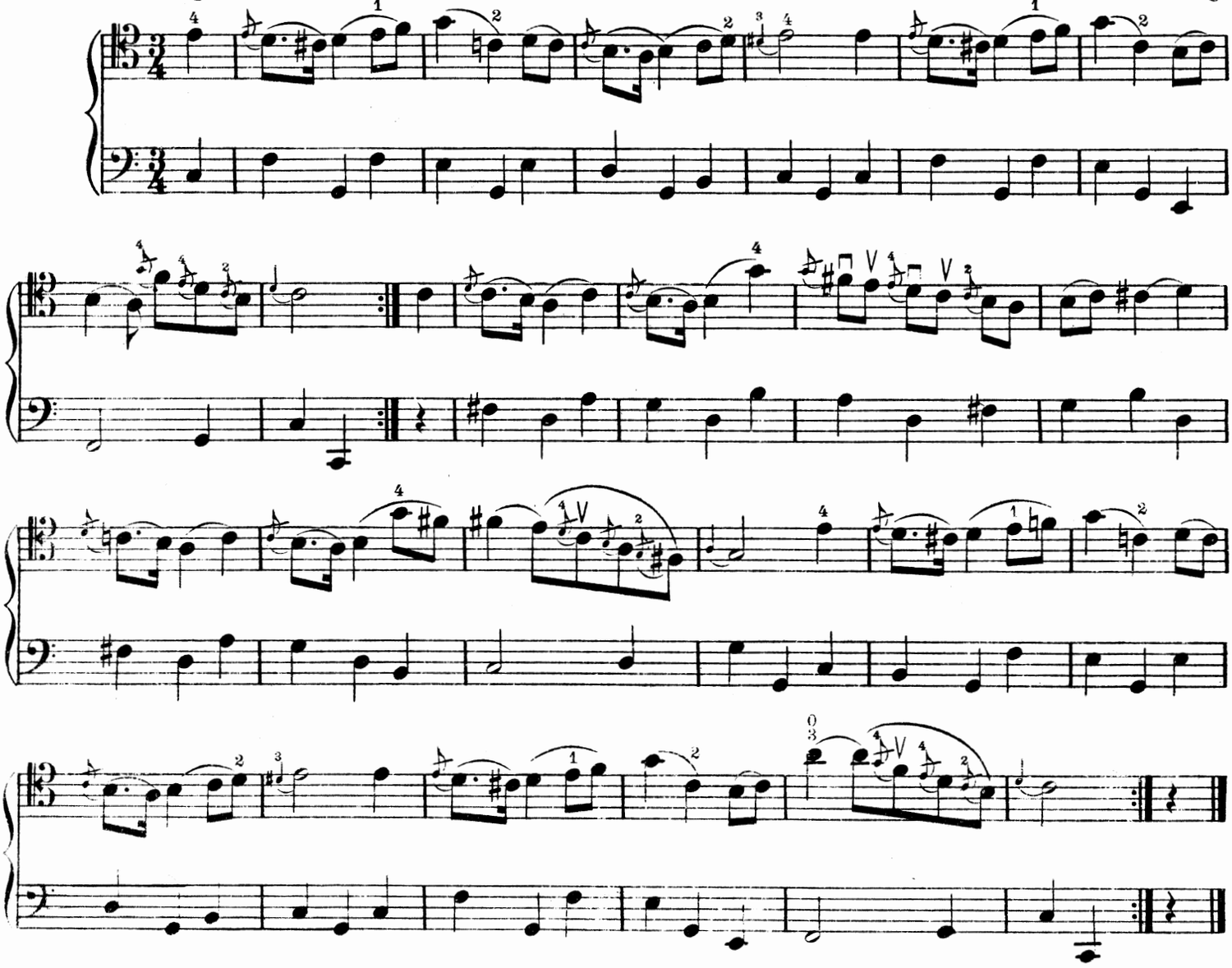
Played. Ausführung

The acciaccatura (𝆕) has to be played as quickly as possible; it takes no value from the note it precedes.

Der kurze Vorschlag (𝆕) wird so schnell als möglich ausgeführt und nimmt Nichts vom Wert der ihm folgenden Note

Tempo di menuetto

Romberg



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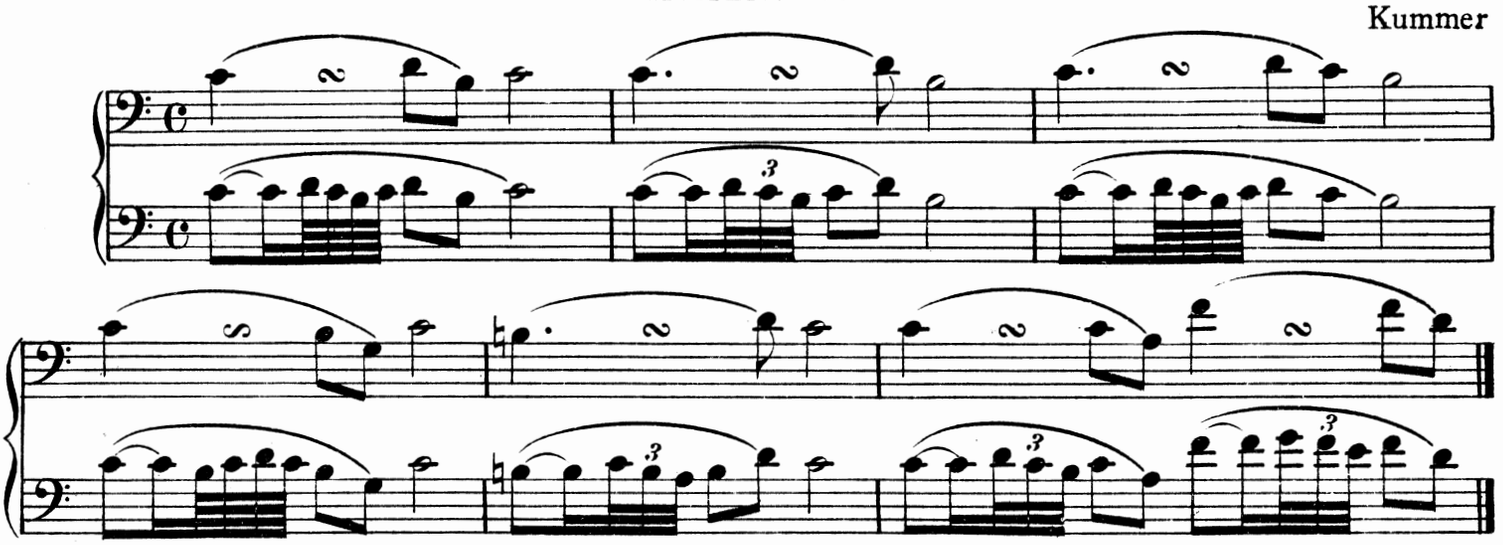
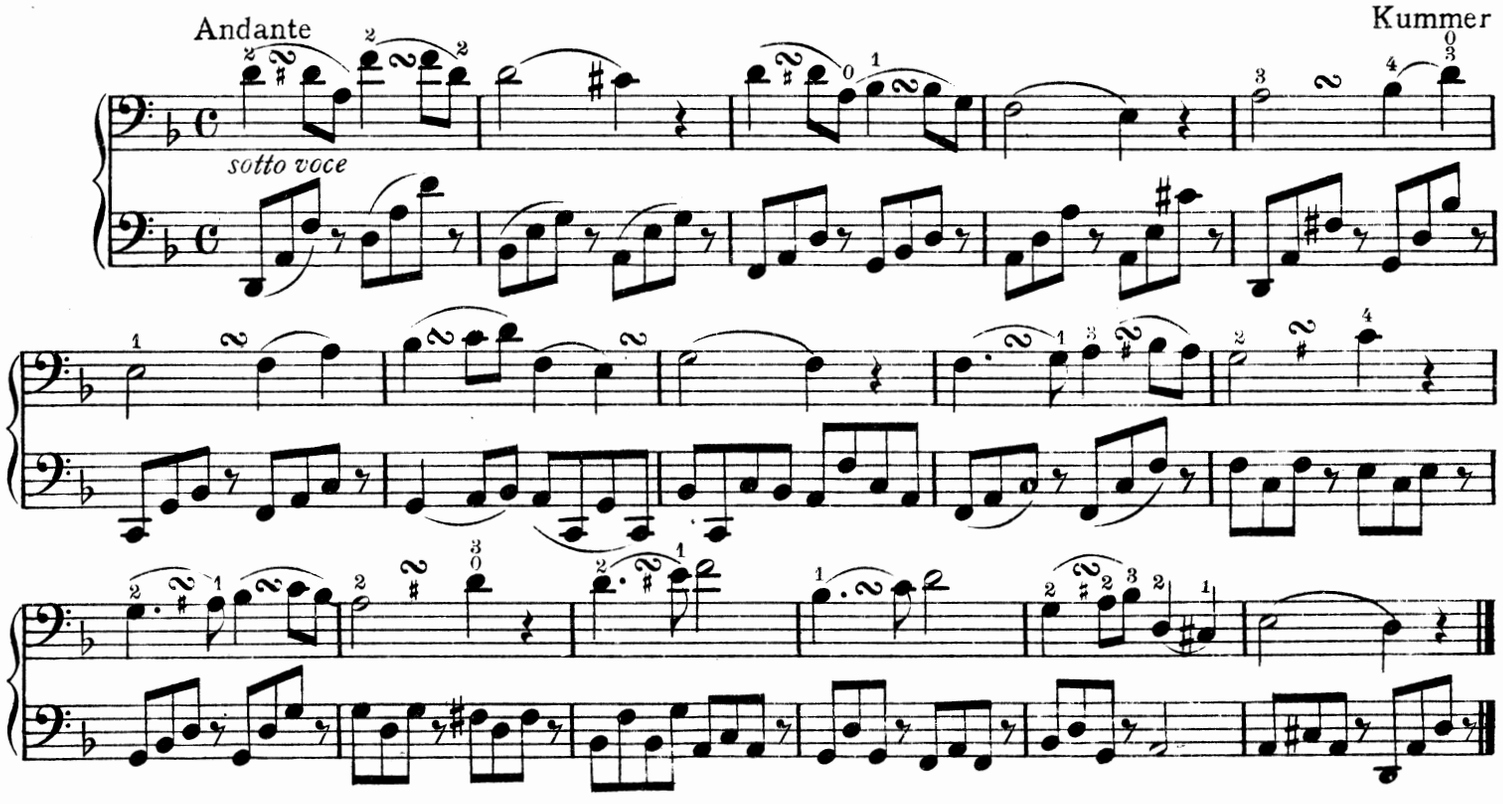
VERZIERUNGEN

Kummer



Andante

Kummer

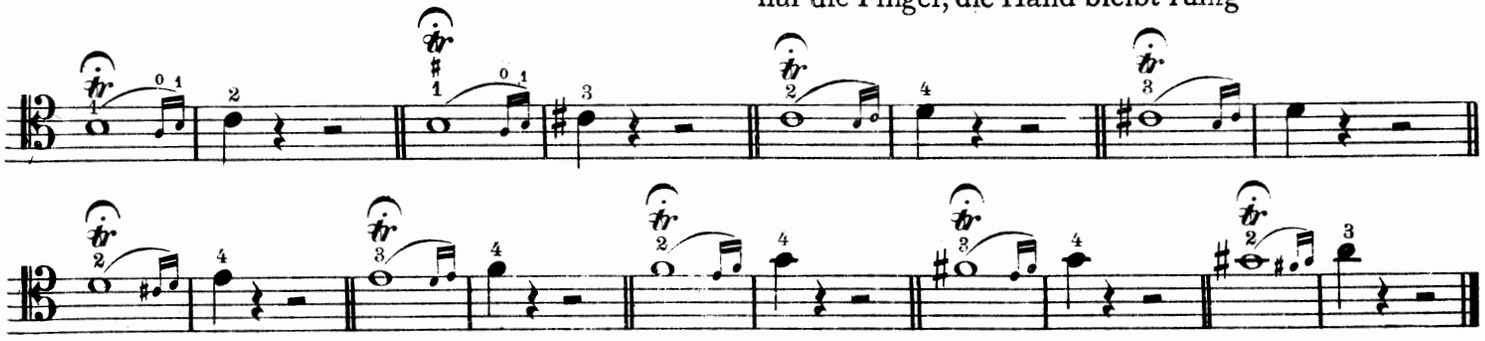


THE SHAKE

To obtain a perfect shake, the student should begin slowly, and gradually increase in speed and tone, taking care that the notes forming the shake are equally distinct. It should be a finger action only with no movement of the wrist

DER TRILLER

Um einen vollendeten Triller zu erlangen, muss der Schüler langsam beginnen, dann nach und nach schneller und mit stärkerer Tongebung fortfahren; er achte scharf darauf, dass die Töne des Trillers sich gleichmässig und deutlich folgen. Beim Triller bewegen sich nur die Finger, die Hand bleibt ruhig



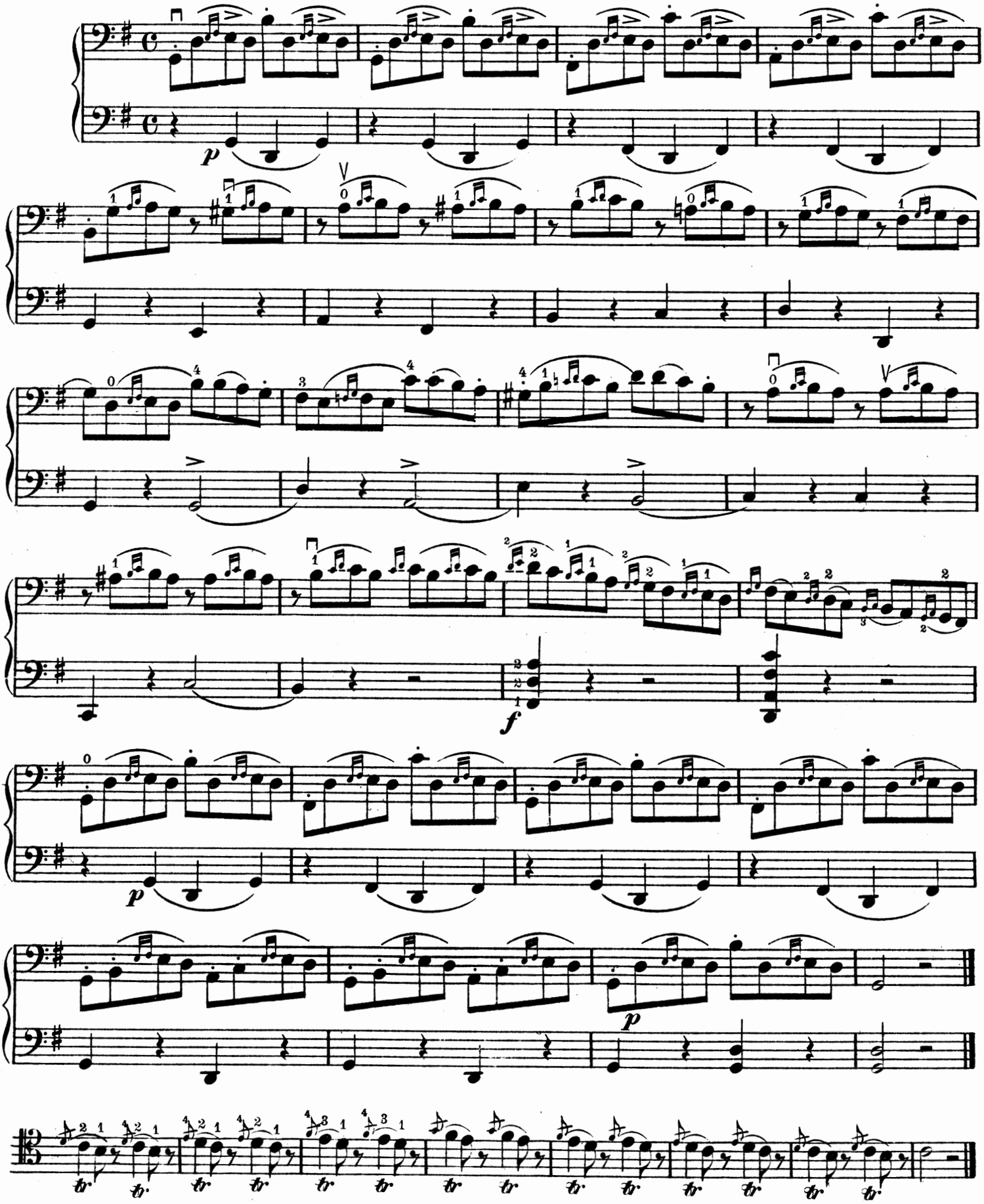
EXERCISES ON THE BROKEN SHAKE (OR MORDENTE)

ETUDEN MIT PRALLTRILLER (MORDENT)

The grace notes are to be played very quickly | Die Verzierungsnoten müssen so schnell als möglich ausgeführt werden

Moderato

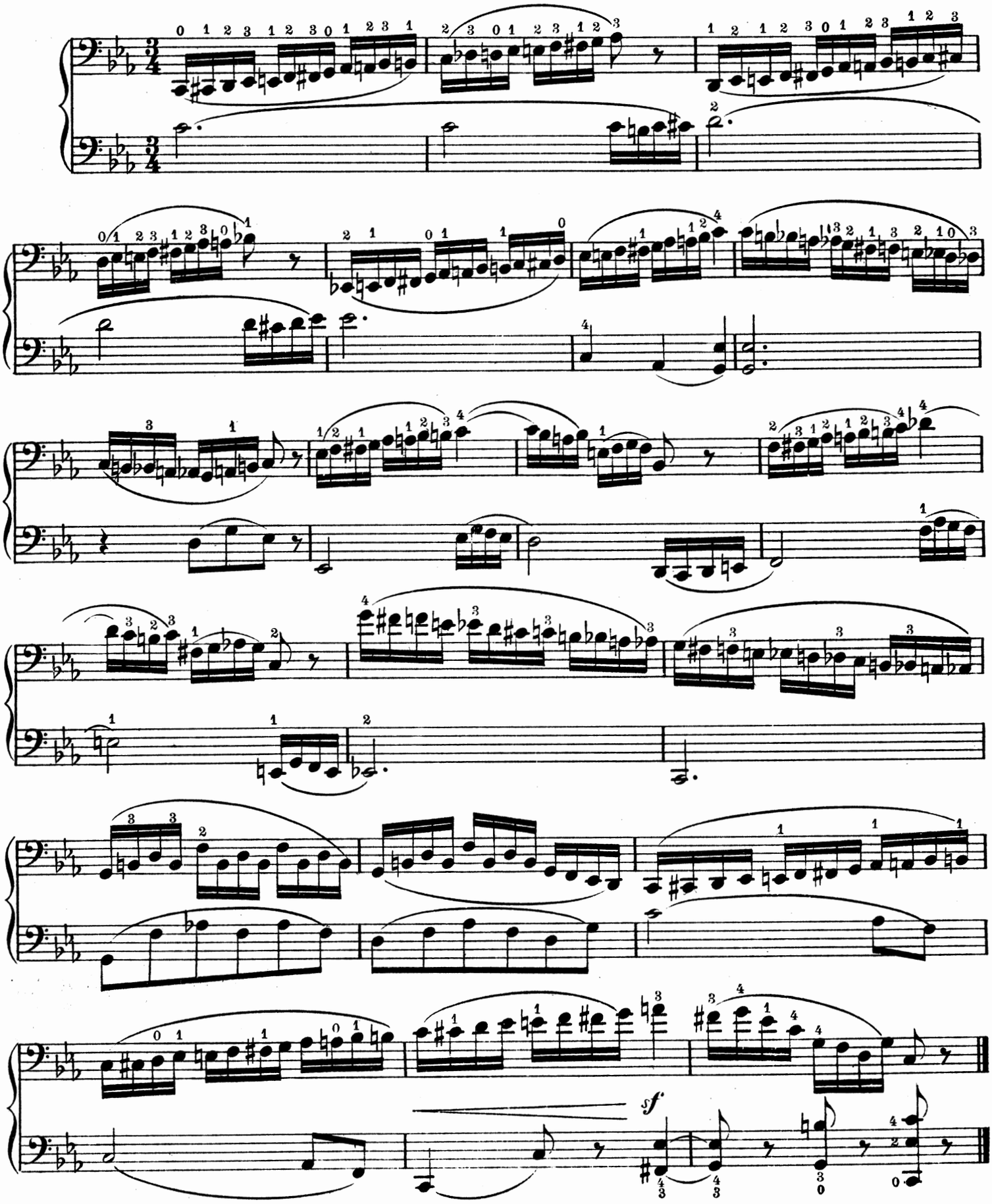
Lee



EXERCISE IN CHROMATIC PASSAGES

ÜBUNGEN IN CHROMATISCHEN GÄNGEN

Kummer



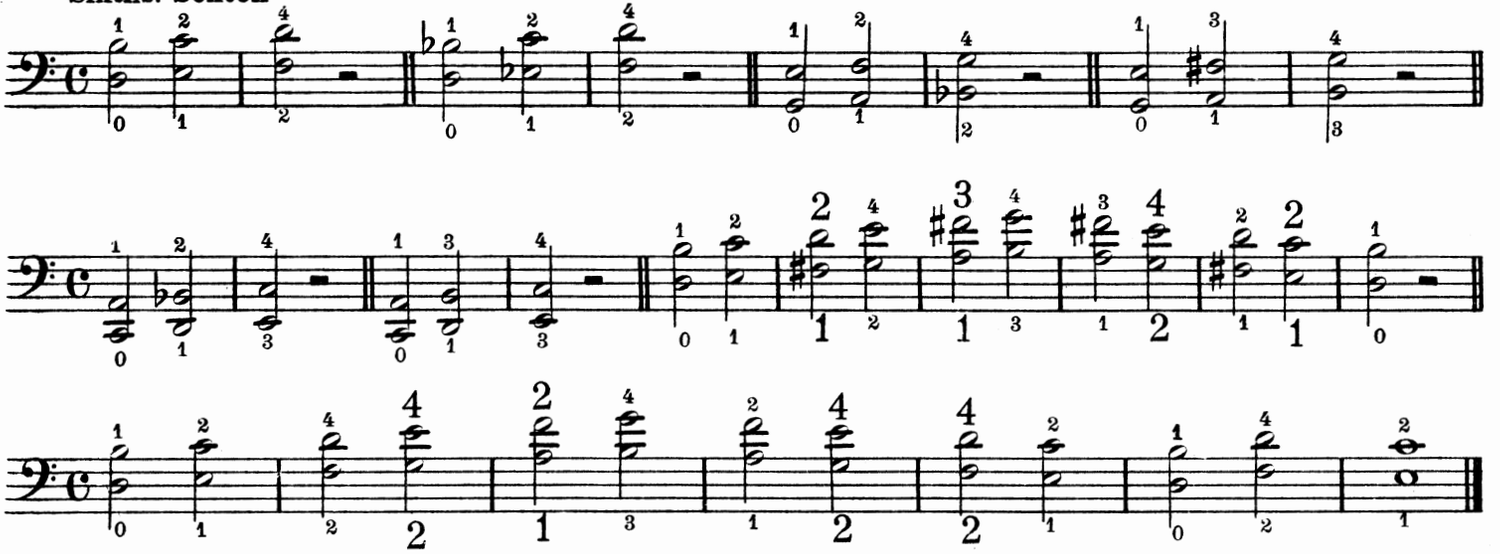
DOUBLE STOPS

The large figures denote that at this point a change of position occurs

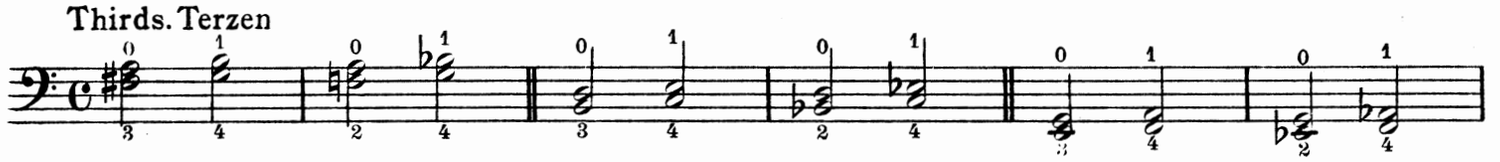
DOPPEL-GRIFFE

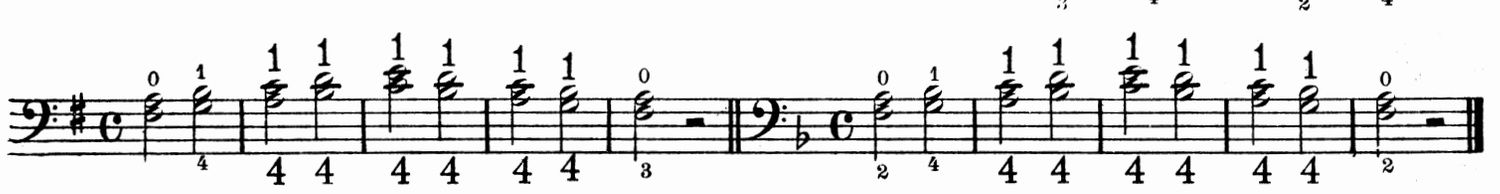
Die grossen Ziffern deuten an, dass an dieser Stelle ein Lagenwechsel stattfindet

Sixths. Sexten

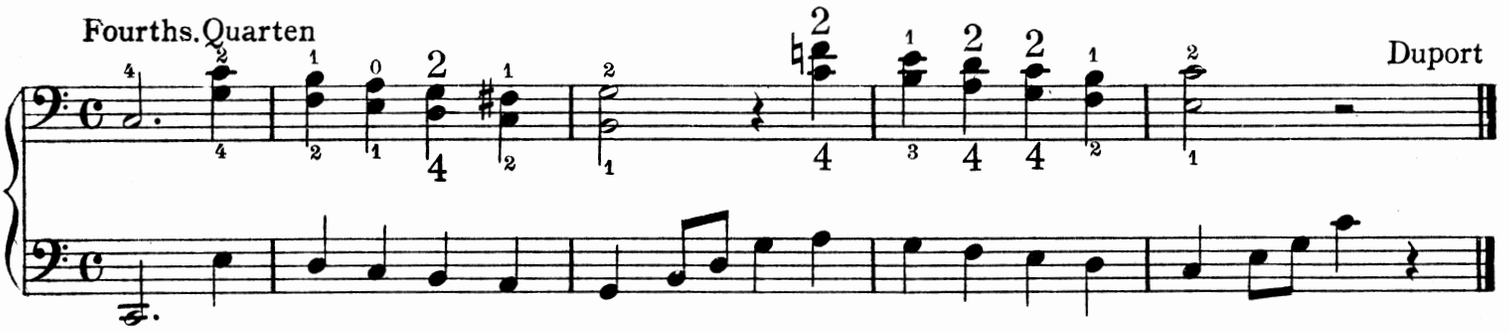


Thirds. Terzen

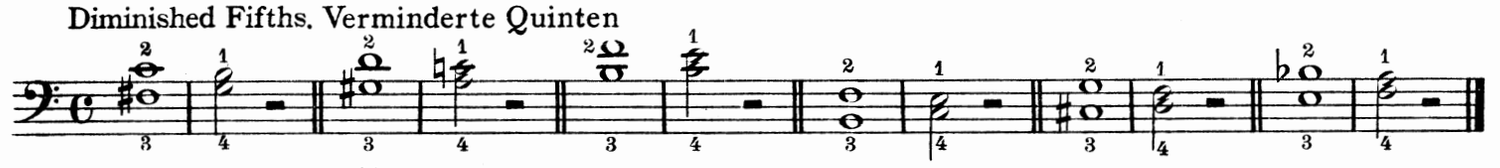




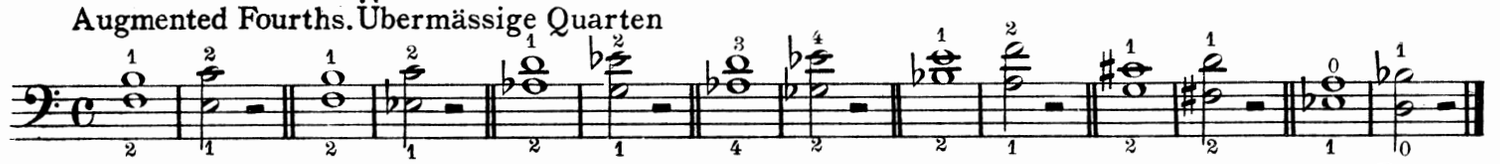
Fourths. Quarten



Diminished Fifths. Verminderte Quinten

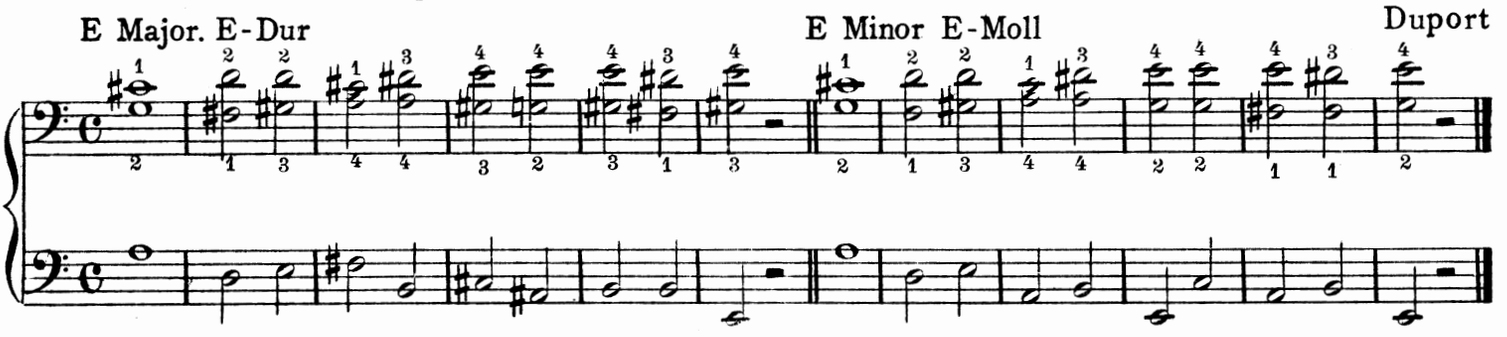


Augmented Fourths. Übermässige Quarten

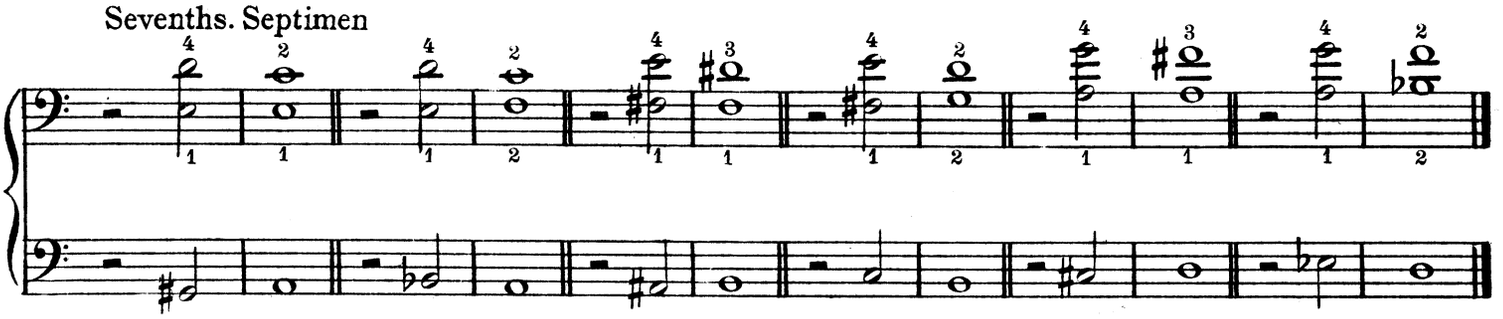


E Major. E-Dur

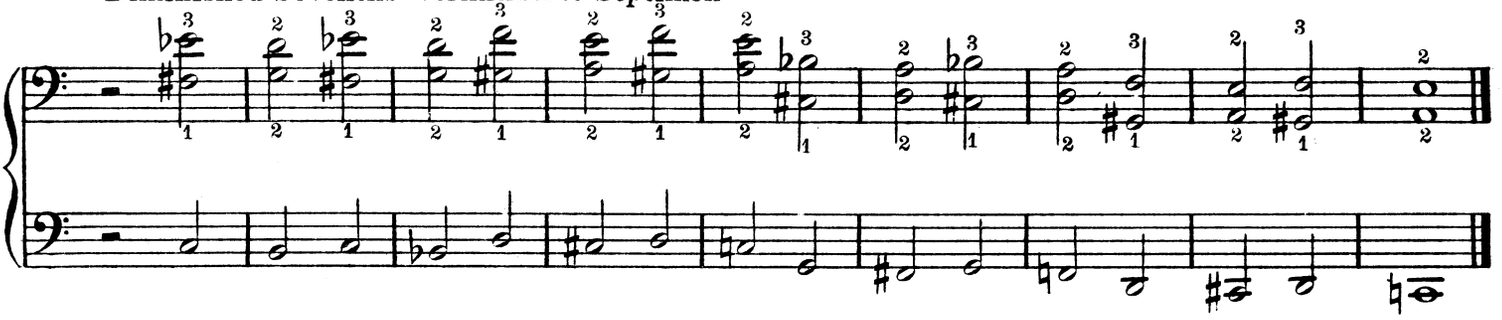
E Minor E-Moll



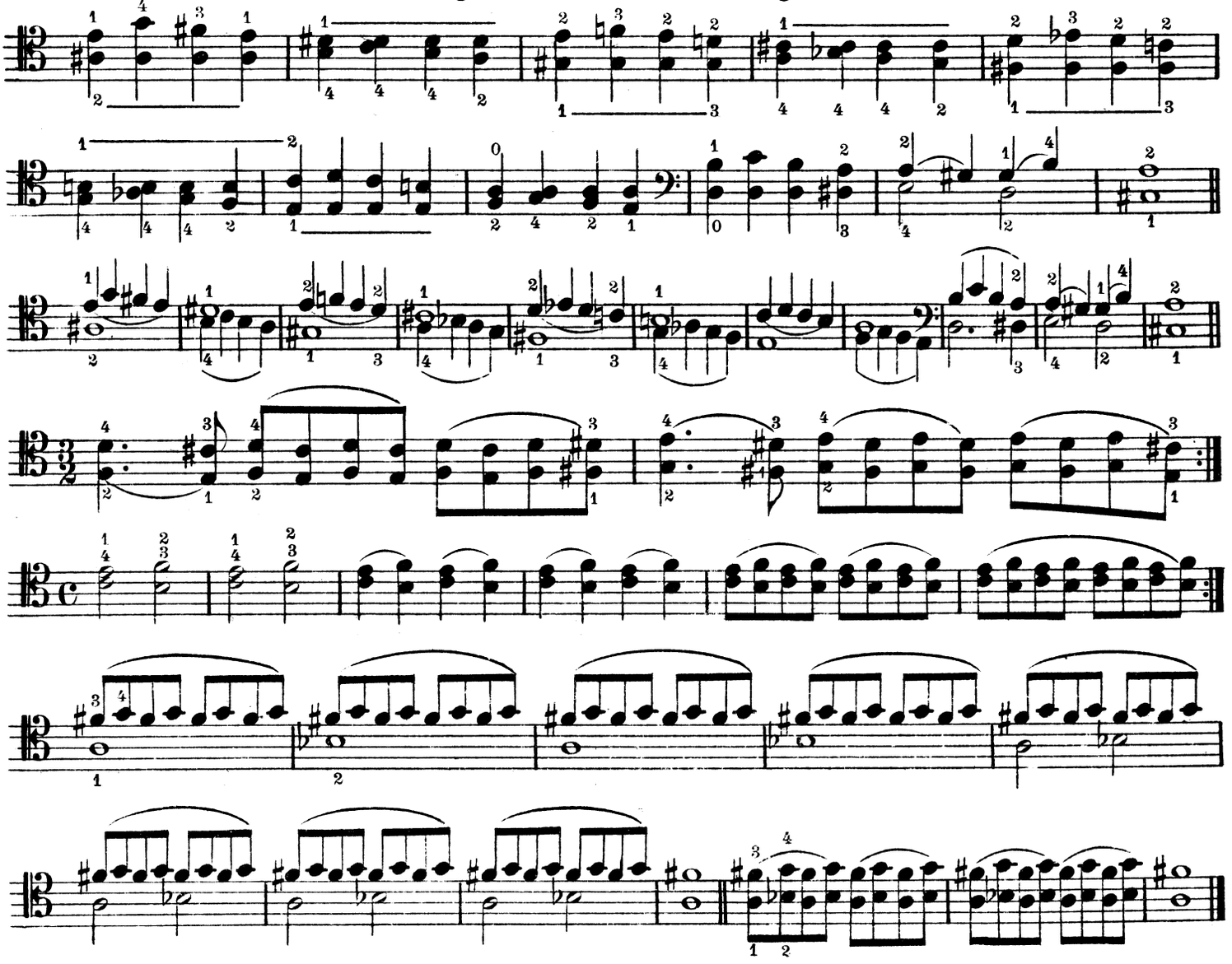
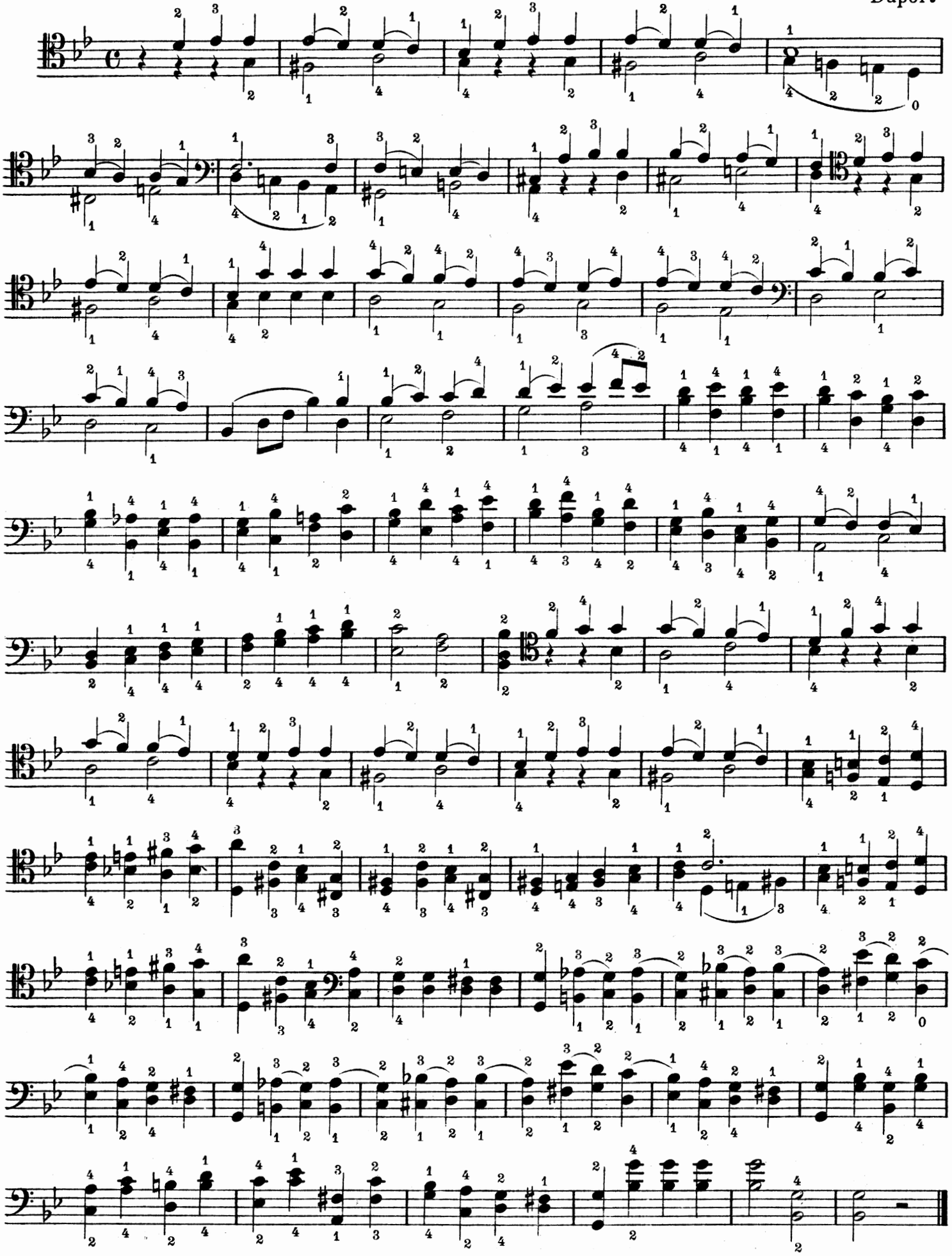
Sevenths. Septimen



Diminished Sevenths Verminderte Septimen



On the extension of the fourth finger. Das Strecken des 4. Fingers



Duport