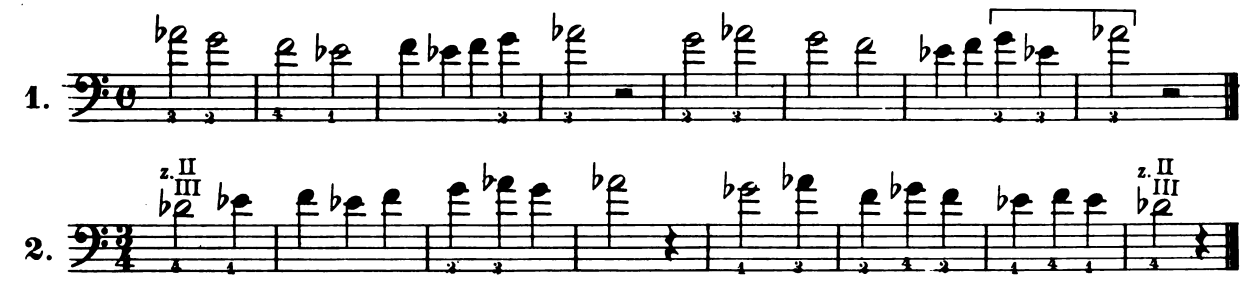
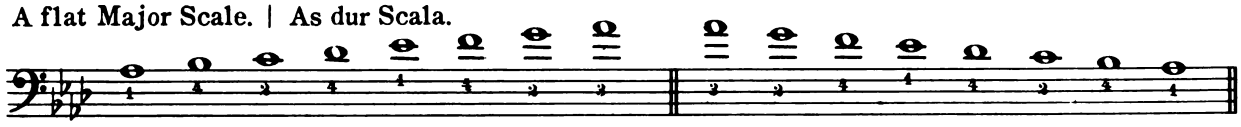
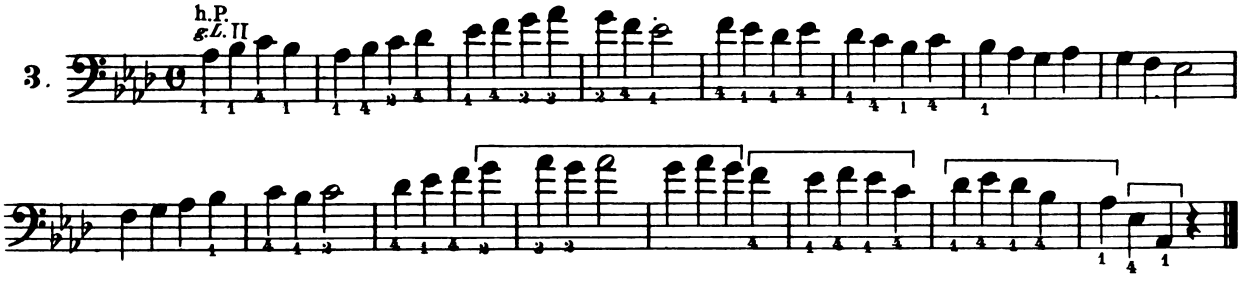
Exercises between the VI. and VII. Position
together with all the preceding Positions.

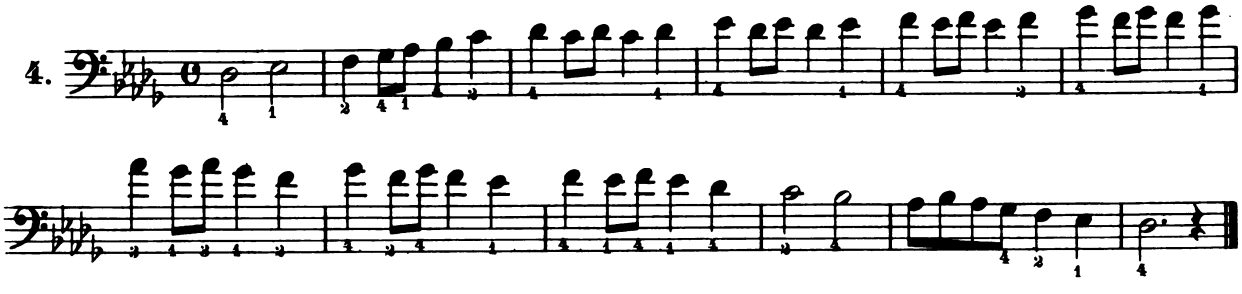
Übungen zwischen der VI. u. VII. Lage
in Verbindung aller Vorhergehenden.

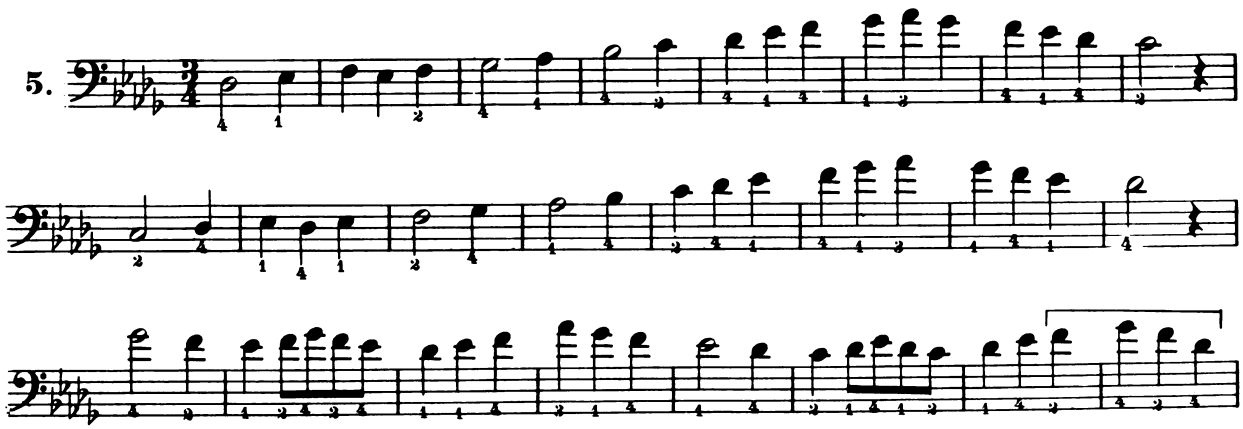


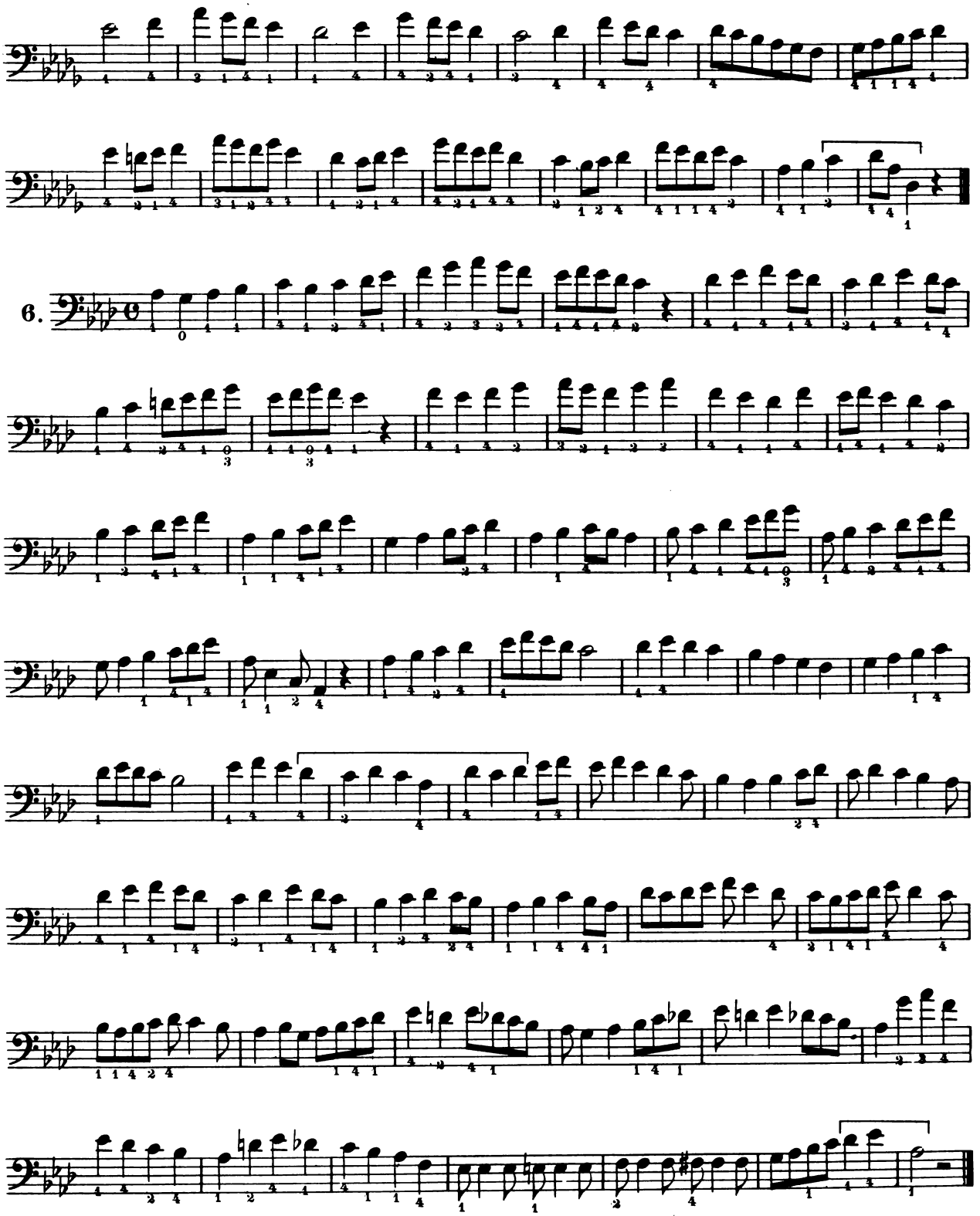
A flat Major Scale. | As dur Scala.











6.

The VII. Position

lies one whole tone higher than the VI. Position, or one-half tone higher than the preceding Intermediate Position.

As in the preceding Position the first, second and third finger is employed upon the *G* string and only the first and second finger for the *D* and *A* string, as the third finger is not of sufficient length to produce the notes correctly. The octave of the open string, which could also be taken as a harmonic in this Position, must be pressed against the finger-board in this instance by the first finger, in order that the second and third fingers may produce their respective intervals clearly and with precision.

The following intervals occur in this Position:–

Die VII. Lage

liegt einen ganzen Ton höher als die VI. Lage, oder um einen halben Ton höher als die vorhergegangene Zwischenlage.

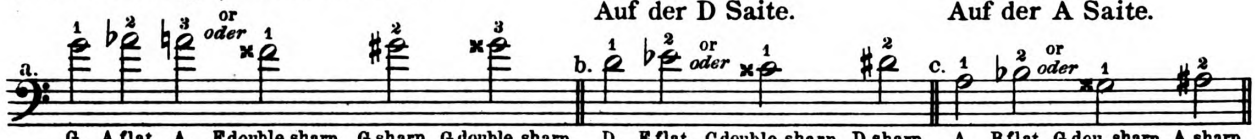
Auch hier werden auf der G Saite der 1. 2. und 3. auf der D und A Saite blos der 1. und 2. Finger gebraucht, weil die Länge des 3. Fingers nicht hinreicht die Töne correct hervorzubringen. Die Octave der leeren Saite, welche man auch in dieser Lage im Flageolet nehmen könnte, muss hier mit dem 1. Finger durchgedrückt werden, um die Töne mit dem 2. und 3. Finger sicher zu treffen.

In dieser Lage kommen folgende Töne vor:

On the G String. | Auf der G Saite.

On the D String. Auf der D Saite.

On the A String. Auf der A Saite.



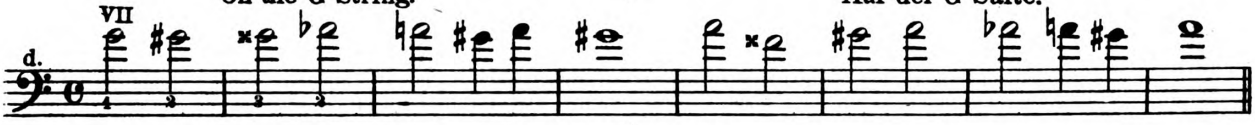
G. A flat. A. F double sharp. G sharp. G double sharp. D. E flat. C double sharp. D sharp. A. B flat. G dou. sharp. A sharp.
g as a fisis gis gisis d es cisis dis a b gisis ais

Exercises on the Separate Strings.

On the G String.

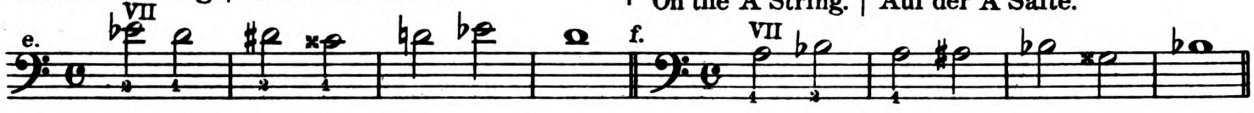
Übungen auf den einzelnen Saiten.

Auf der G Saite.



On the D String. | Auf der D Saite.

On the A String. | Auf der A Saite.

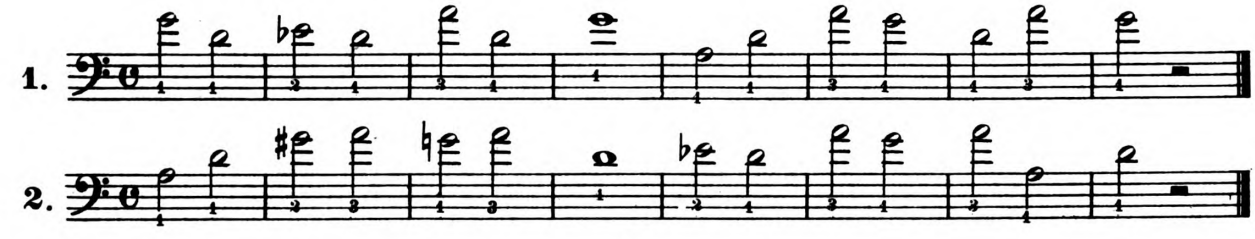


Exercises in the VII. Position

on three Strings.

Übungen in der VII. Lage

auf drei Saiten.

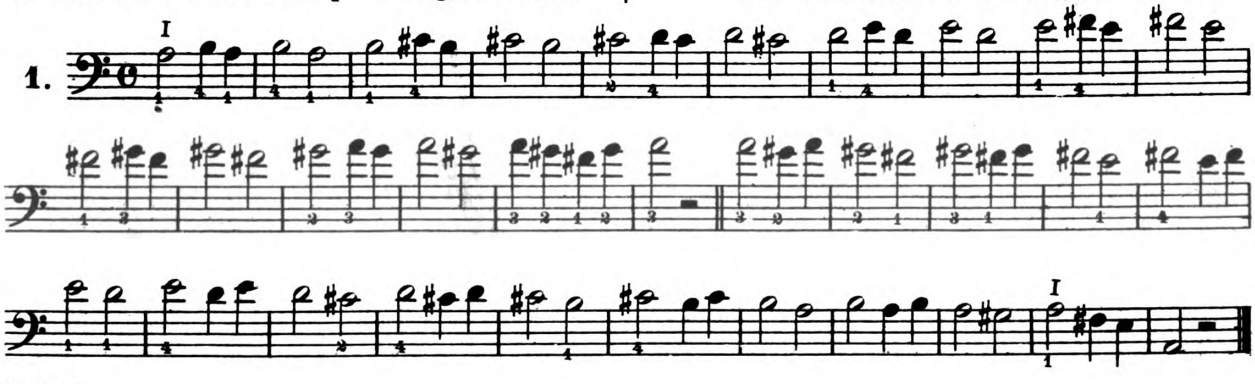


Exercises in the VII. Position

in connection with all the preceding Positions.

Übungen in der VII. Lage

mit Anschluss aller Übrigen.



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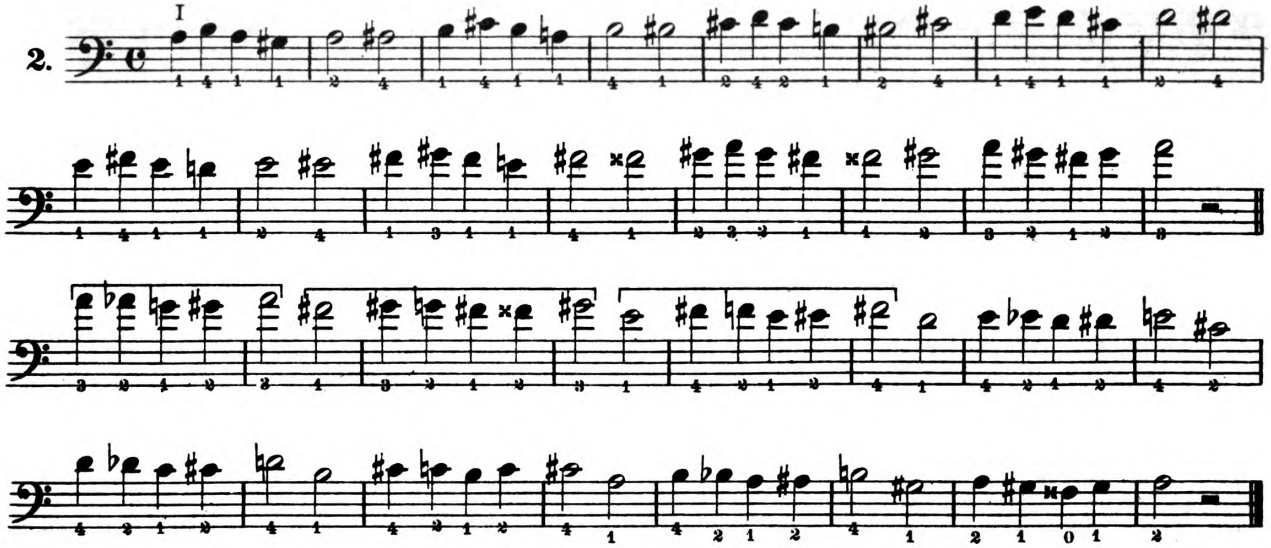
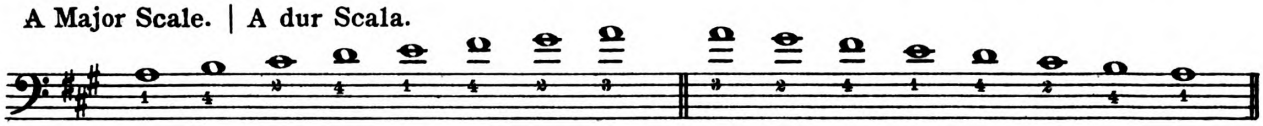


A Major Scale. | A dur Scala.



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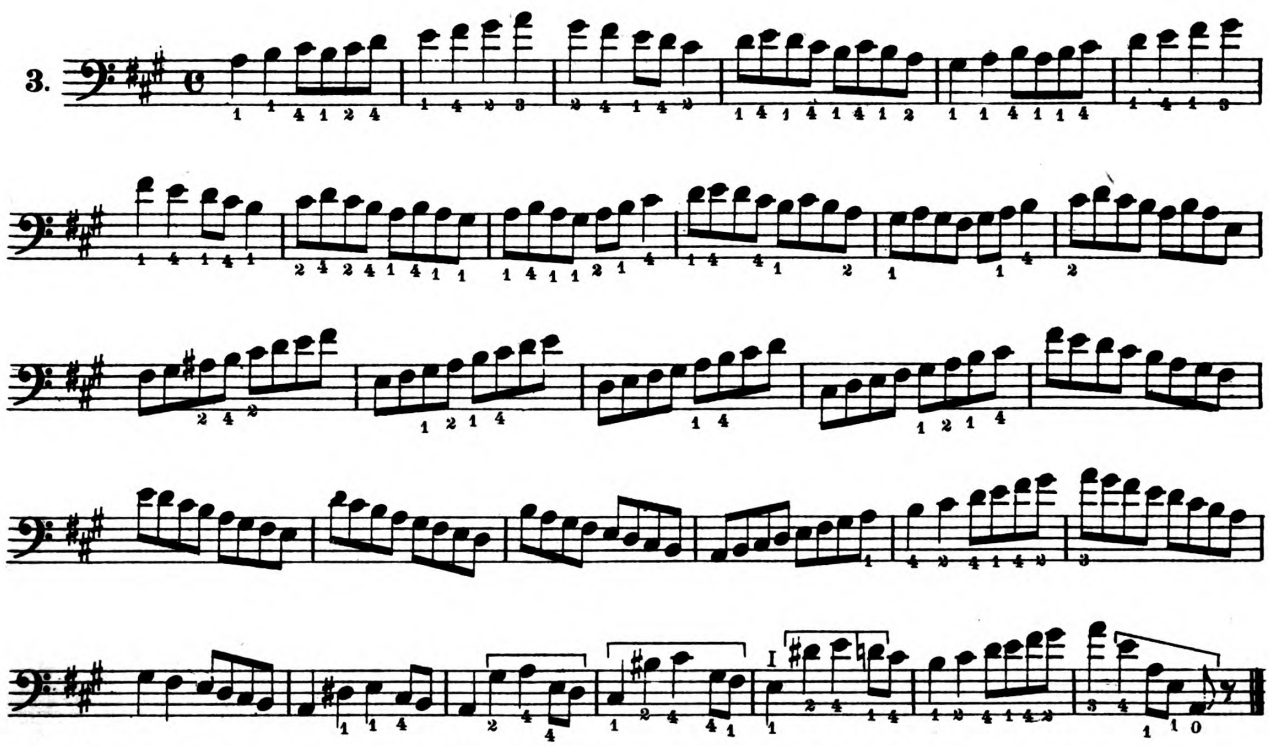
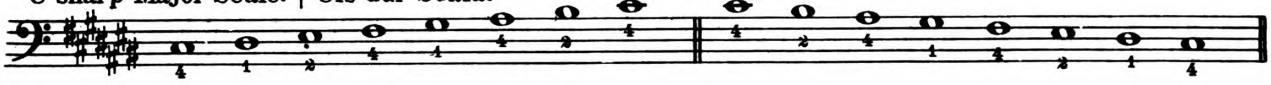


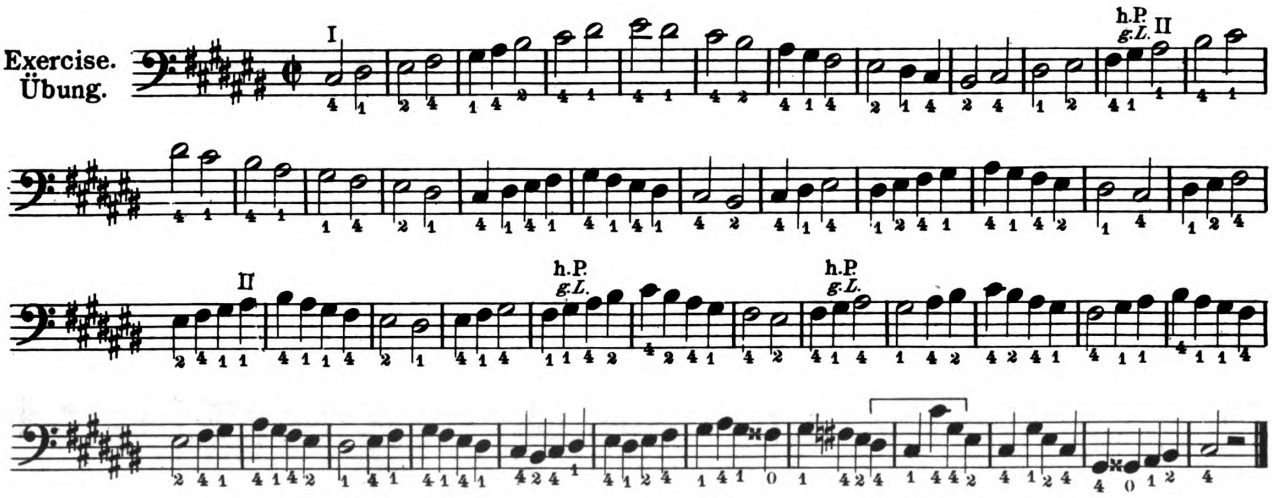
To complete the list of all the *Major Scales* the student needs only three more which, if subjected to an enharmonic change, have already been played; namely the *C sharp Major scale* which is played with the same fingering as the *D flat Major*, *G flat Major* like *F sharp Major*, and *C flat Major* like *B Major*.

Zur Vollendung sämmtlicher Dur Scalen *fehlen dem Schüler drei die, wenn man sie einer enharmonischen Verwechslung unterzieht, bereits vorgekommen sind, und zwar die* Cis dur Scala, *welche mit demselben Fingersatze gespielt wird wie die* Des dur, Ges dur *wie* Fis dur *und* Ces dur *wie* H dur.

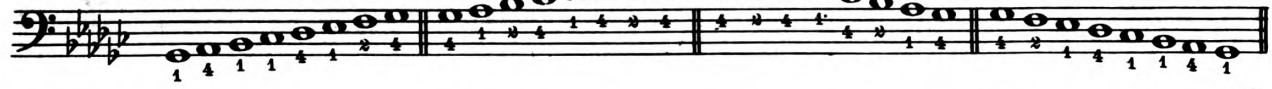
C sharp Major Scale. | Cıs dur Scala.



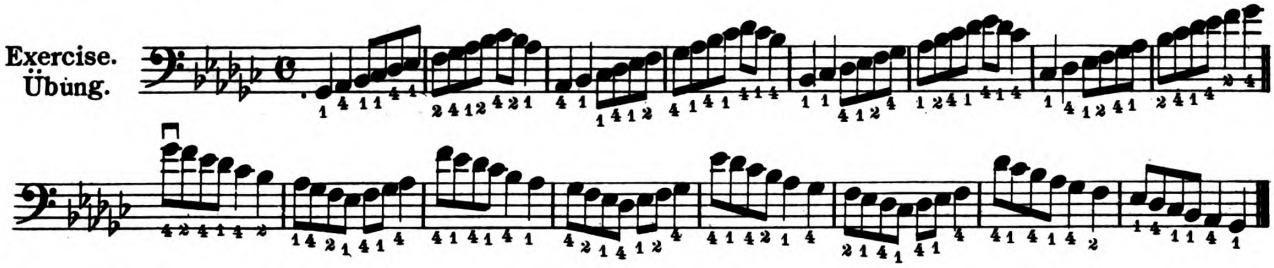
Exercise. Übung.



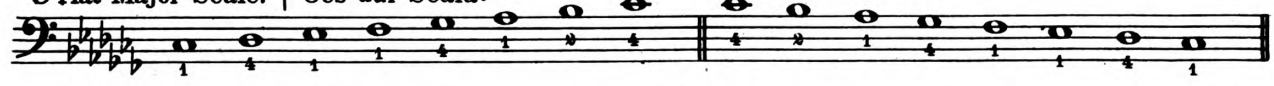
G flat Major Scale. Ges dur Scala.



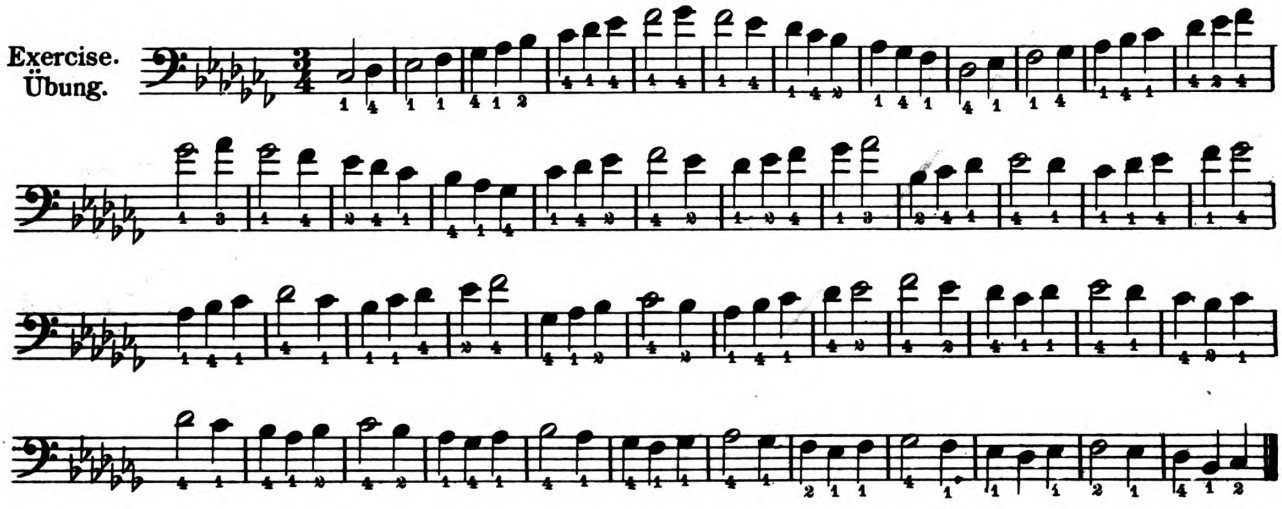
Exercise. Übung.



C flat Major Scale. | Ces dur Scala.



Exercise. Übung.

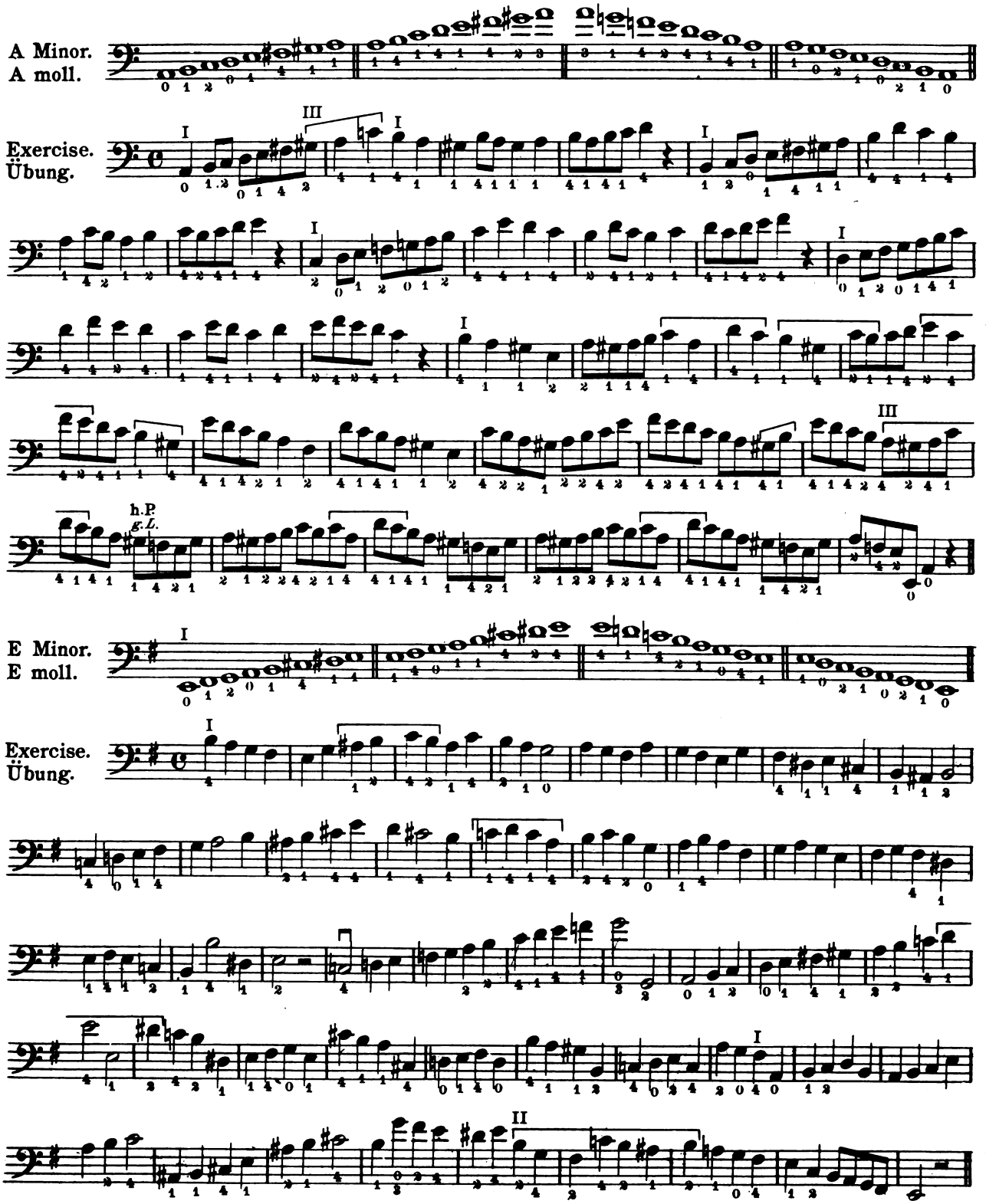


Part II.

Minor Scale and Exercises.

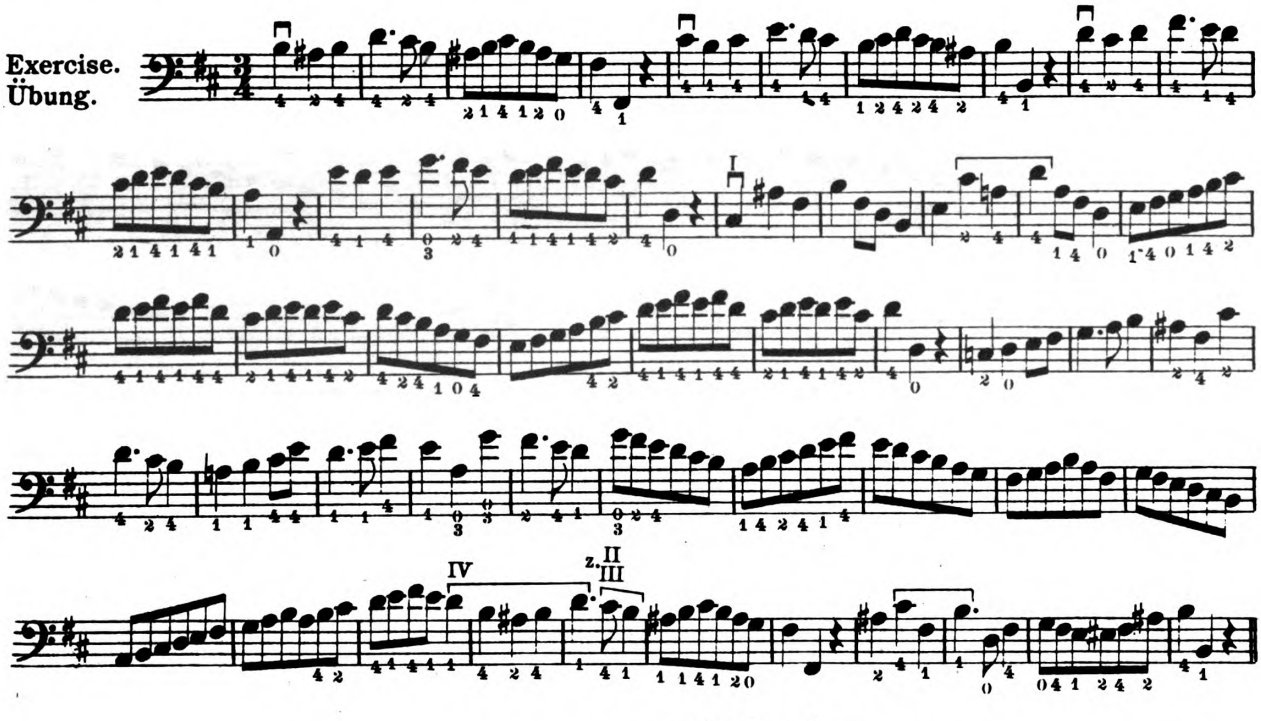
2. Lieferung.

Moll Tonleitern und Übungen.

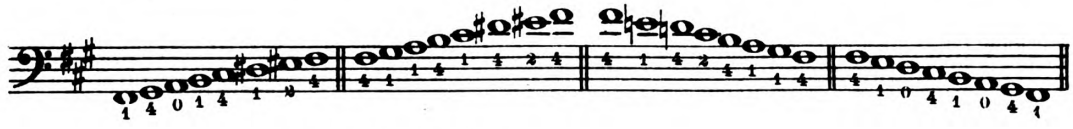


B Minor.
H moll.

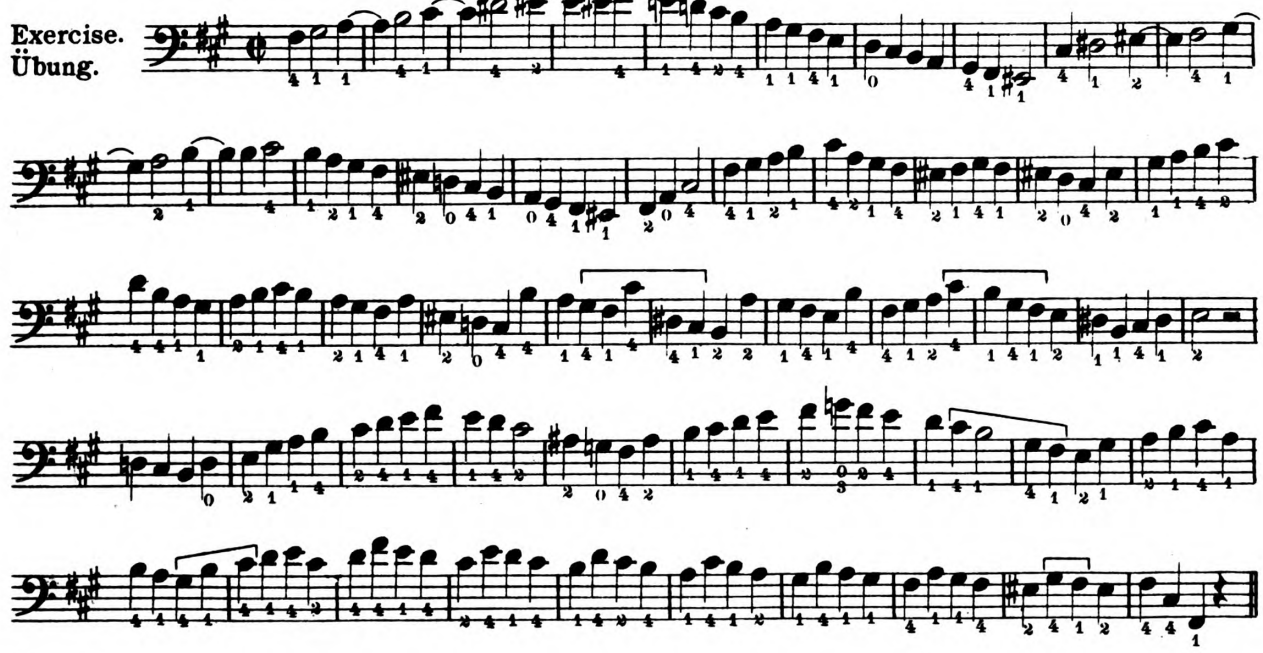
Exercise.
Übung.

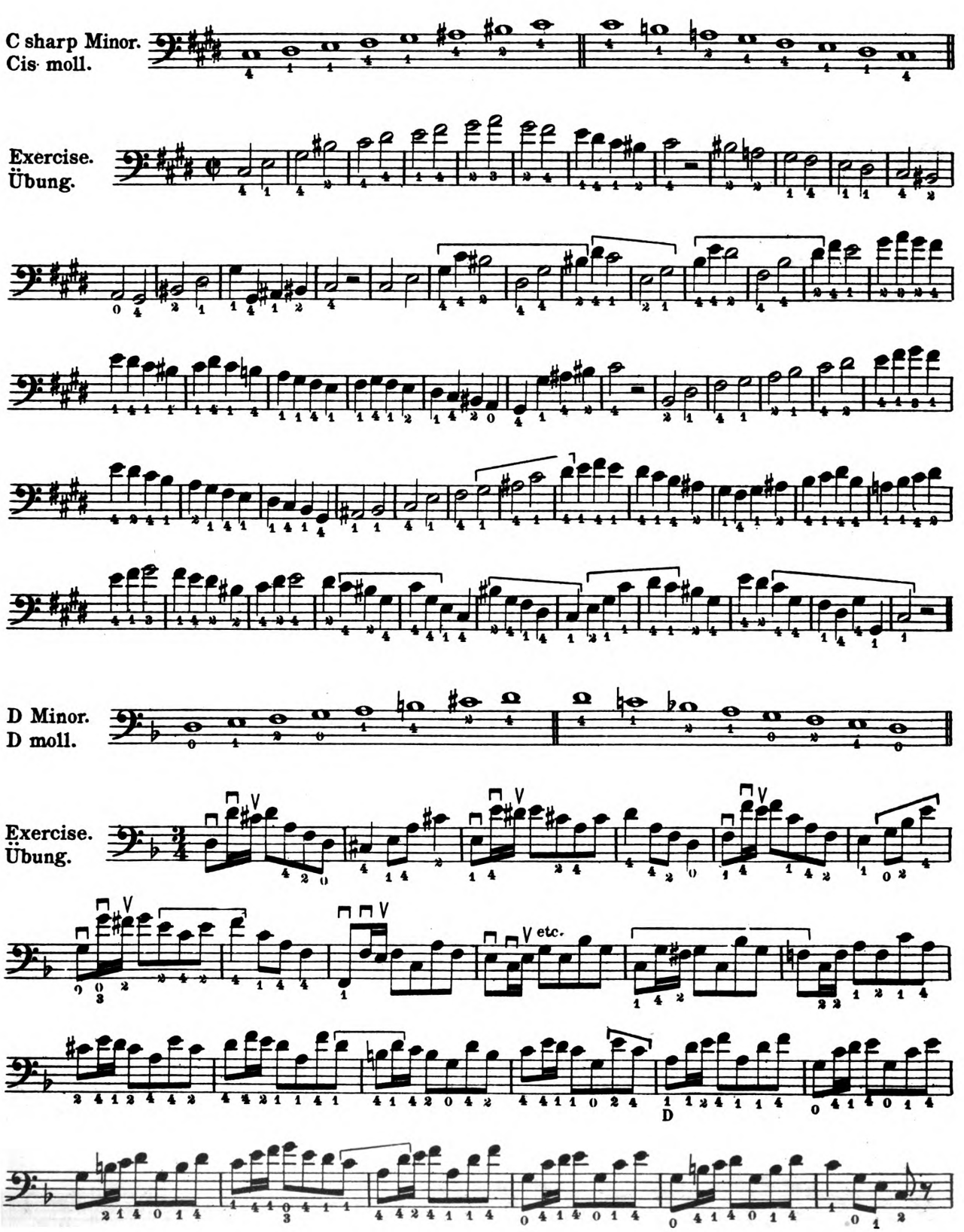


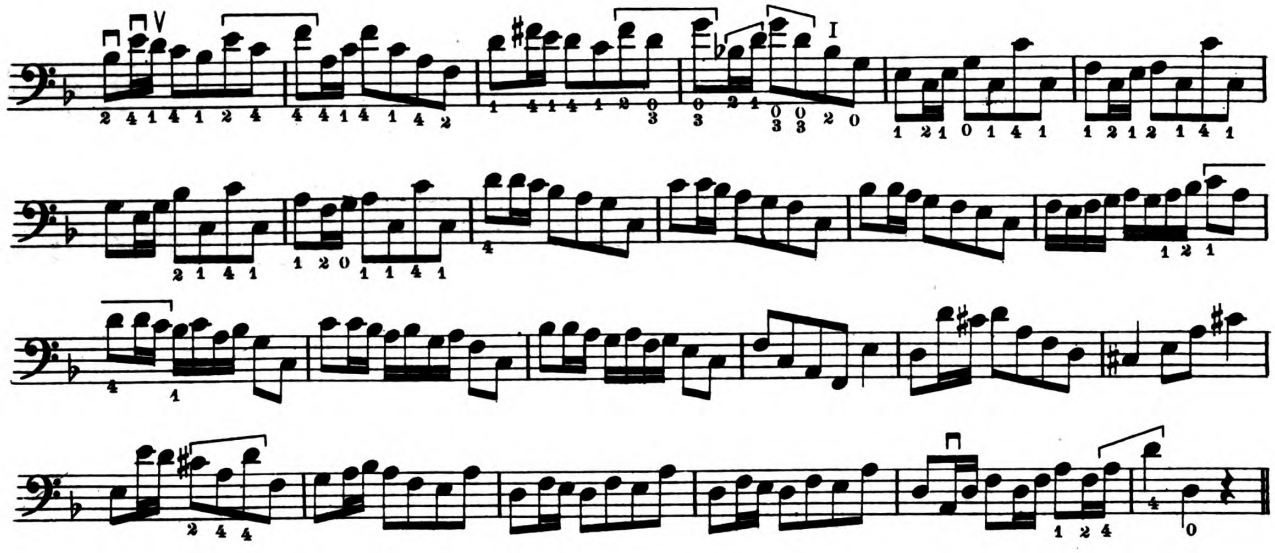
F sharp Minor.
Fis moll.



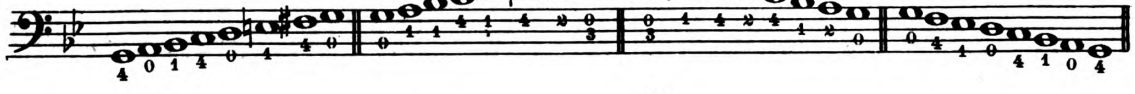
Exercise.
Übung.



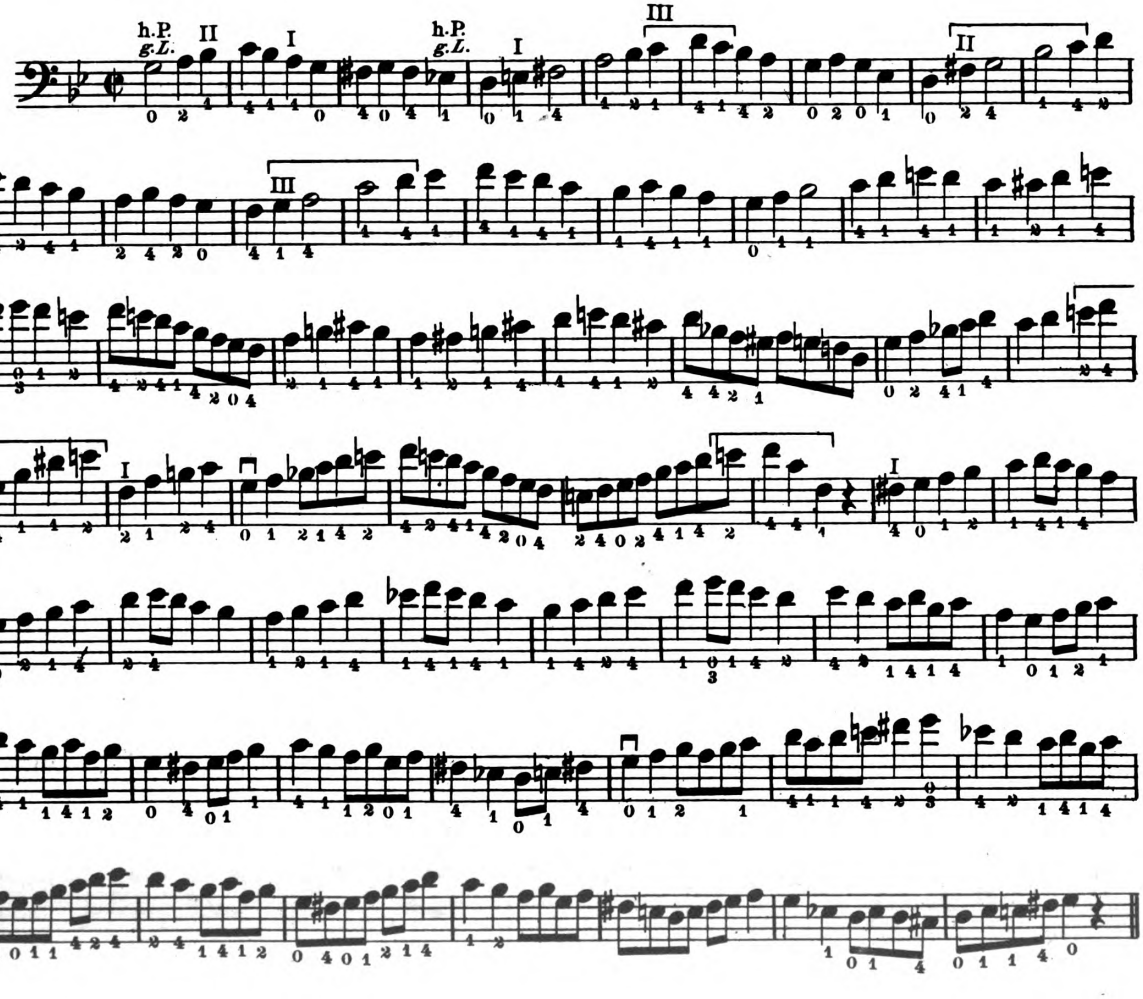

C sharp Minor.
Cis· moll.
Exercise.
Übung.
D Minor.
D moll.
Exercise.
Übung.
etc.

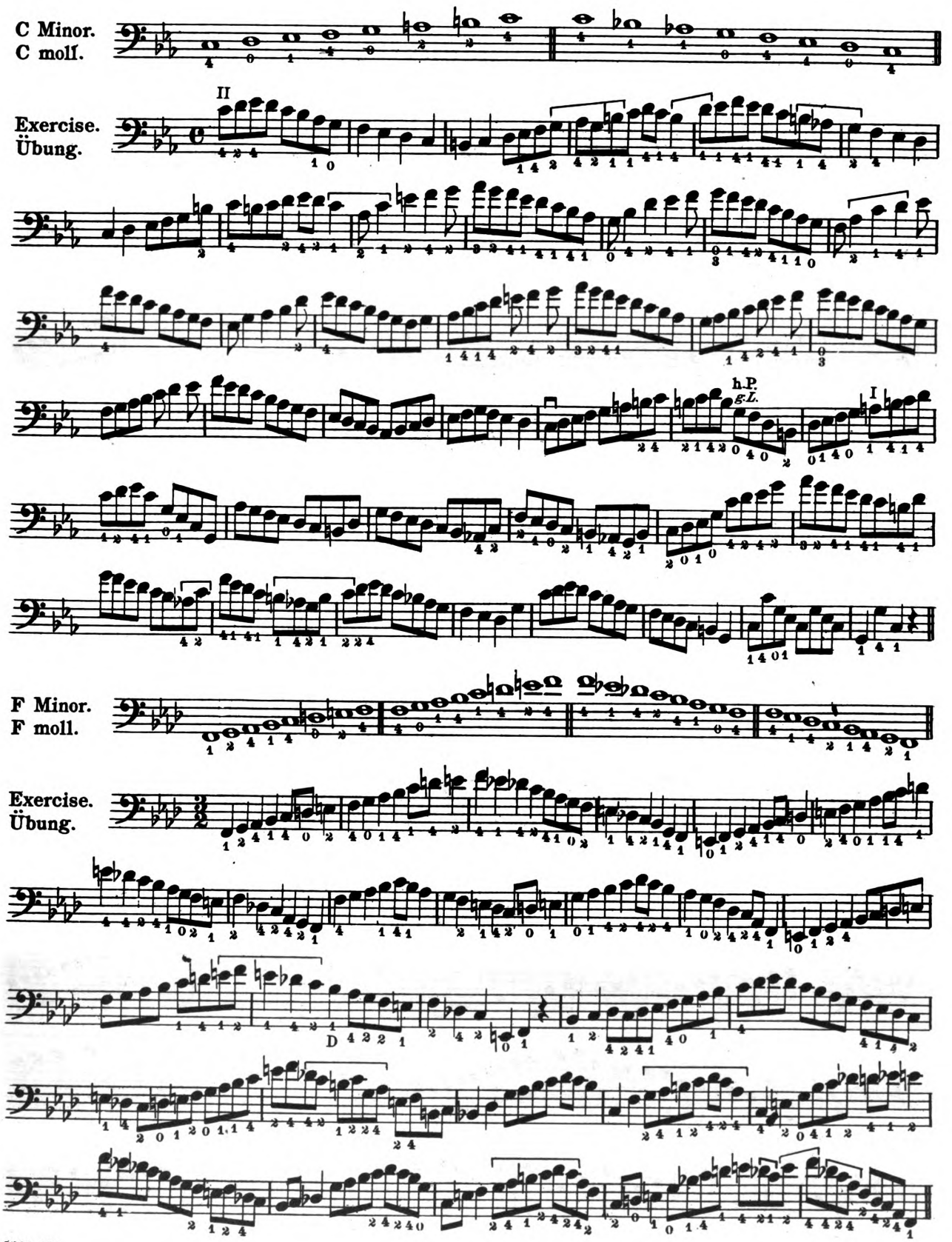


G Minor.
G moll.



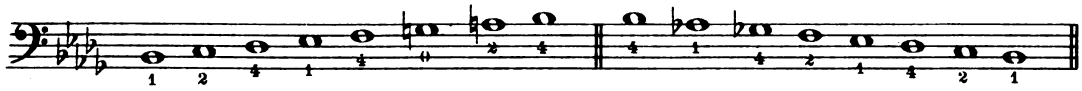
Exercise.
Übung.



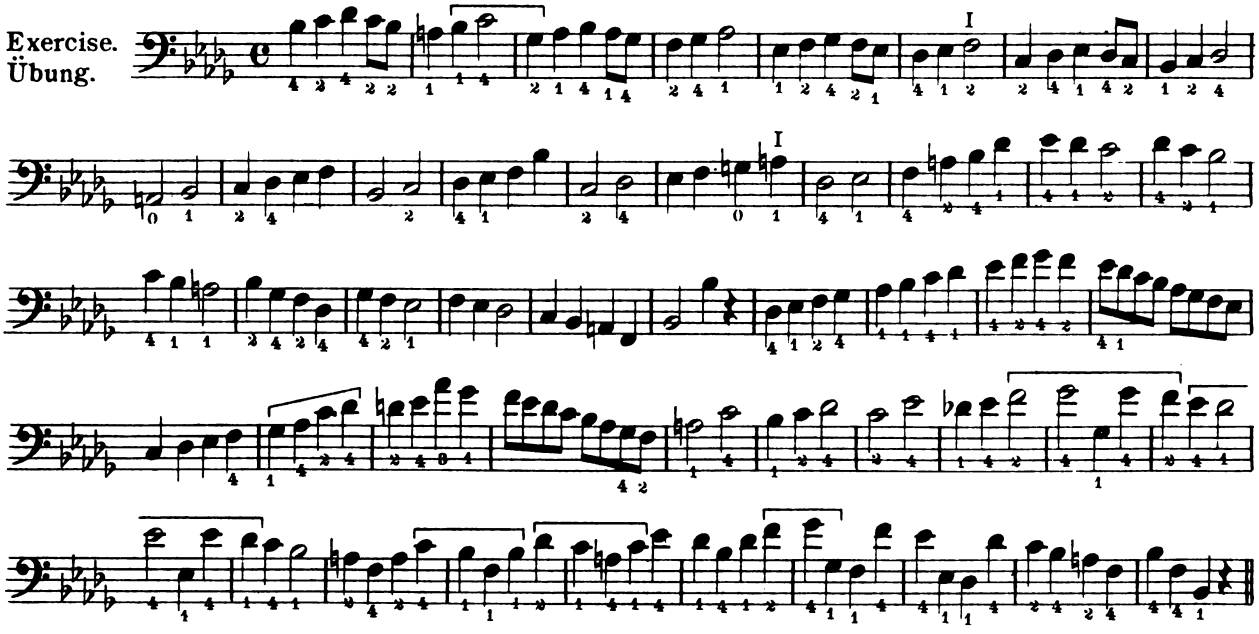

C Minor.
C moll.
Exercise.
Übung.
II
h.P.
g.L.
I
F Minor.
F moll.
Exercise.
Übung.
D

Enharmonic Minor Scales. | Enharmonische Moll-Tonleitern.

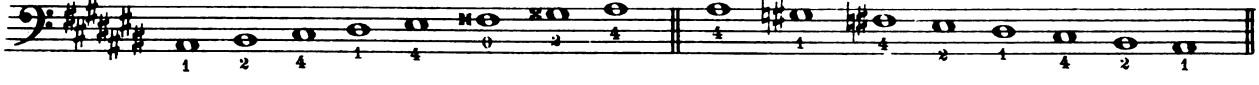
B flat Minor.
B moll.



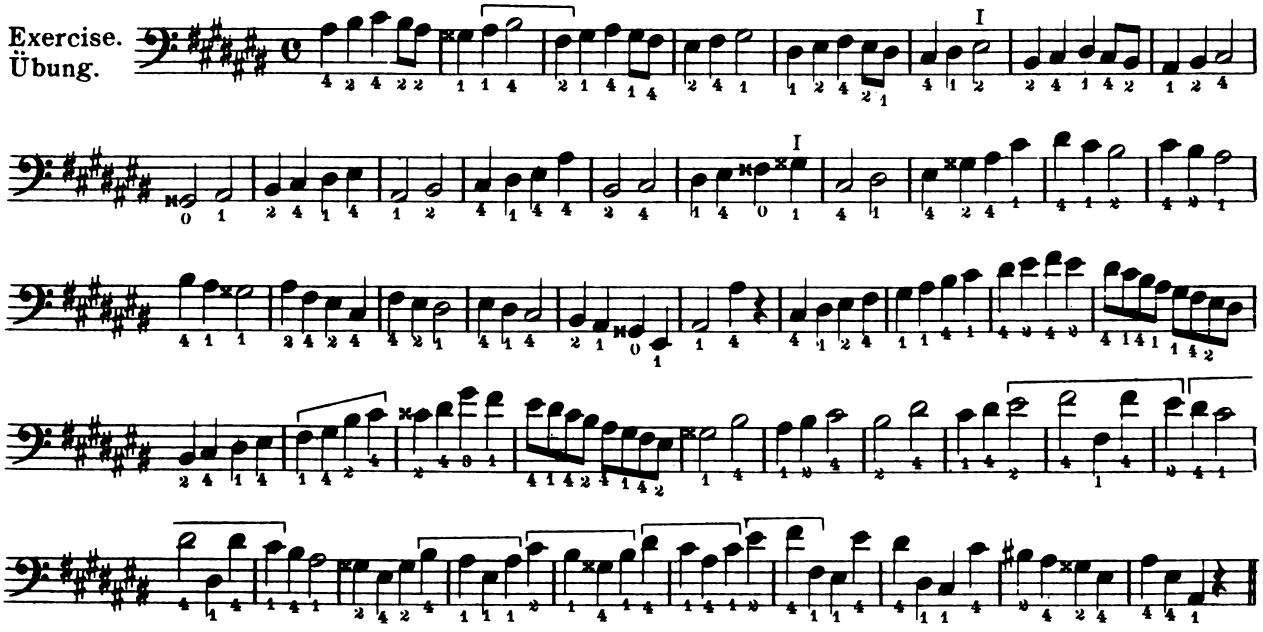
Exercise.
Übung.



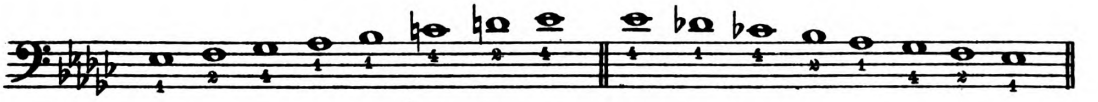
The A sharp Minor Scale is played with the same fingering as the B flat Minor Scale.
Ais moll *wird mit demselben Fingersatze gespielt wie* B moll.



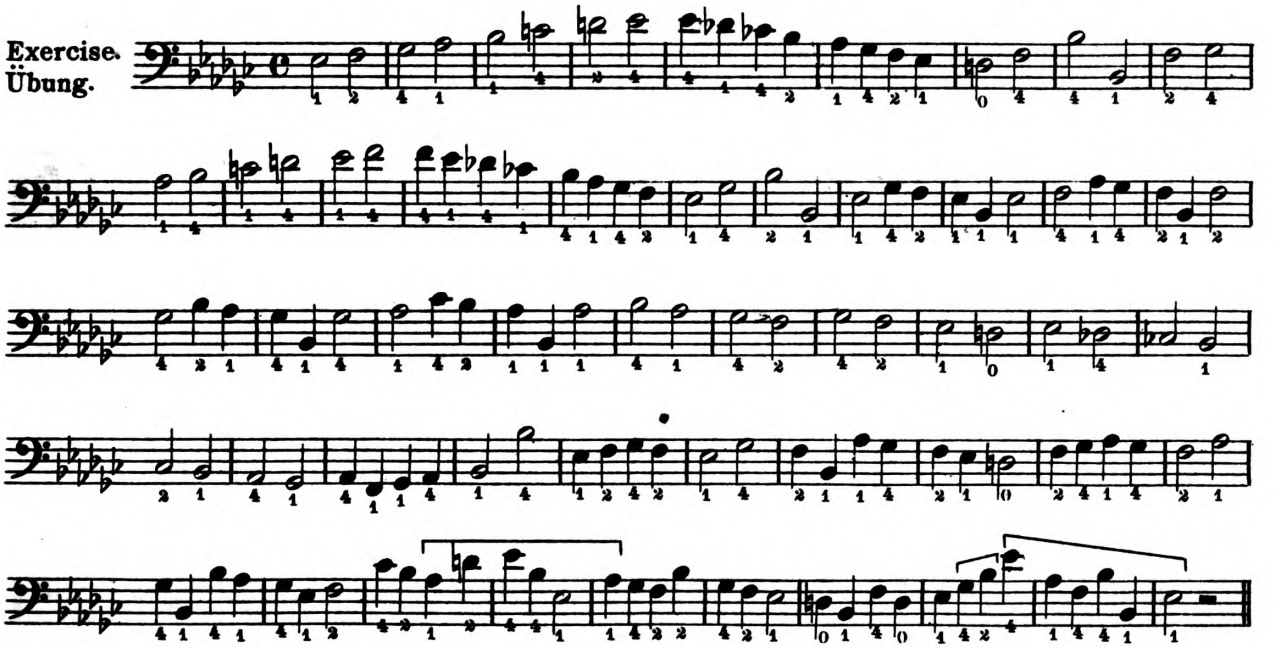
Exercise.
Übung.



E flat Minor.
Es moll.

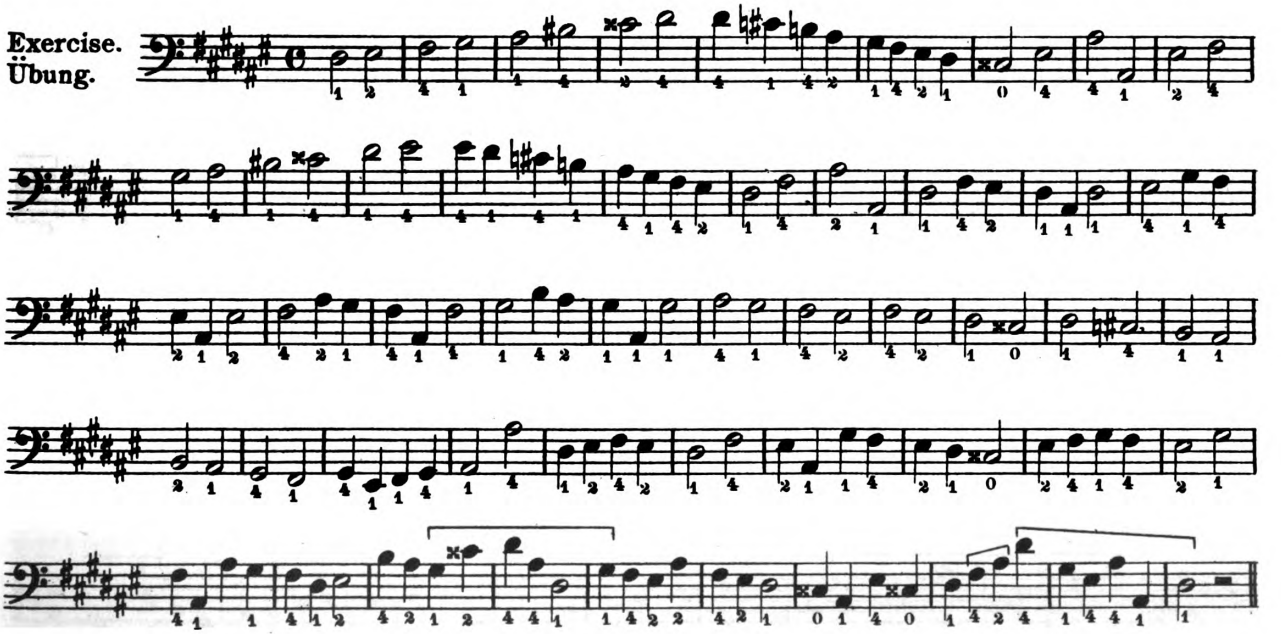


Exercise.
Übung.

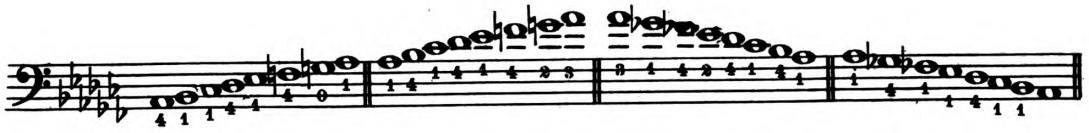


D sharp Minor is played like **E flat Minor.**
Dis moll *wird wie* **Es moll** *gespielt.*

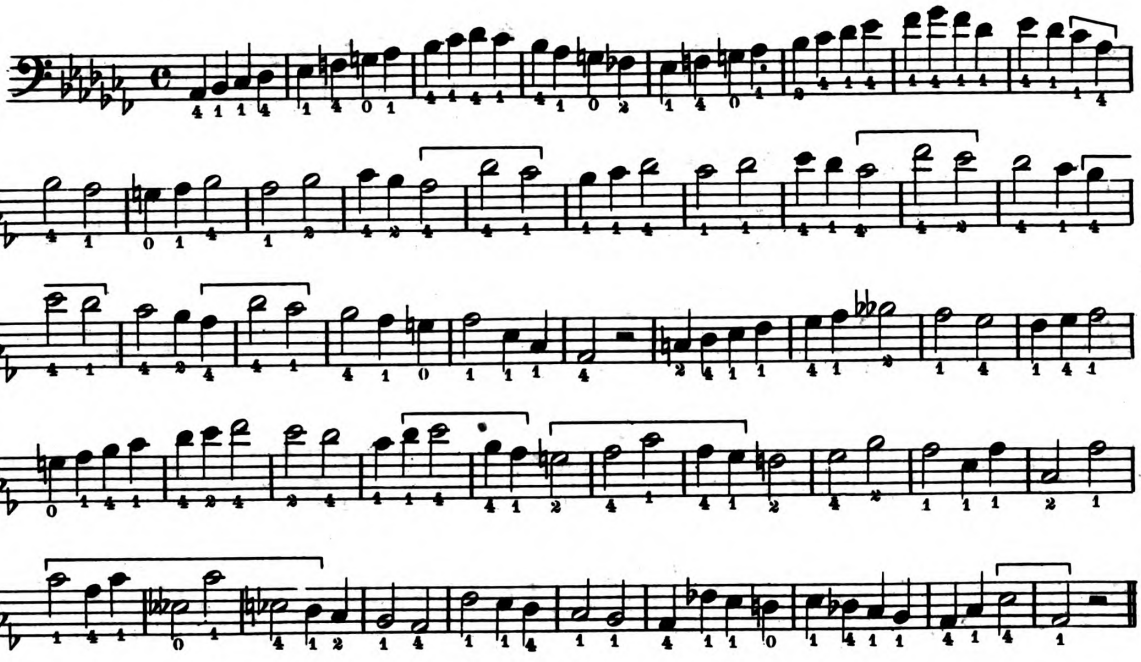
Exercise.
Übung.



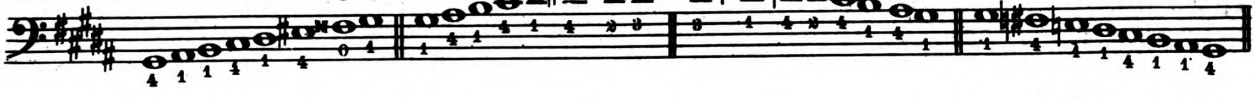
A flat Minor.
As moll.



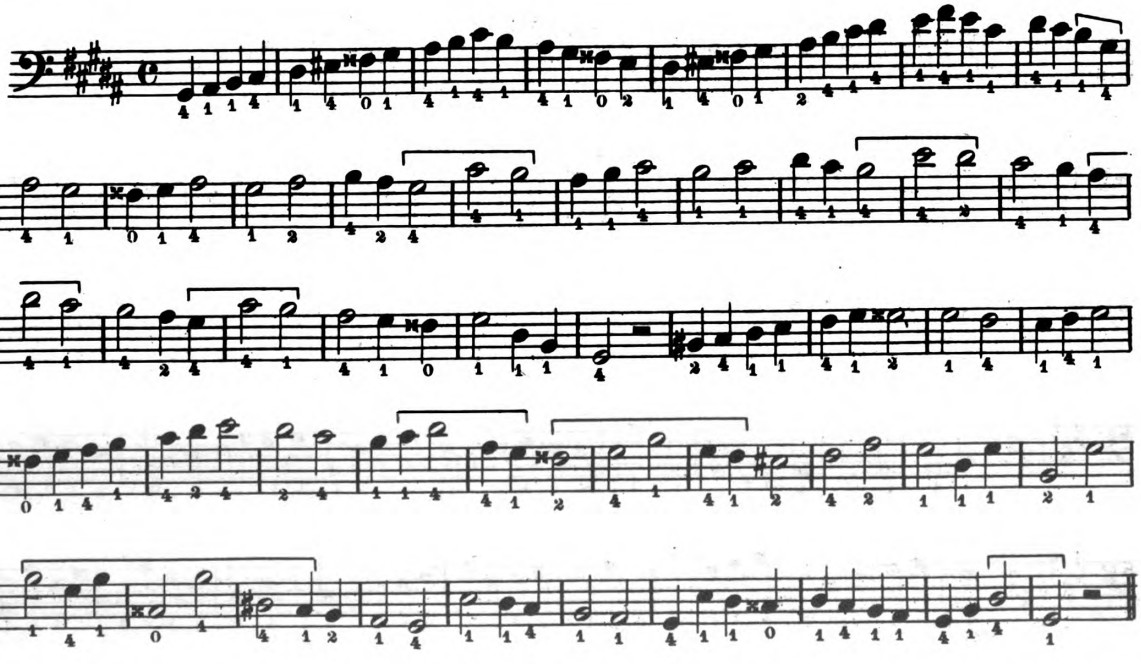
Exercise.
Übung.



G sharp Minor is played like A flat Minor.
Gis moll *wird wie* As moll *gespielt.*

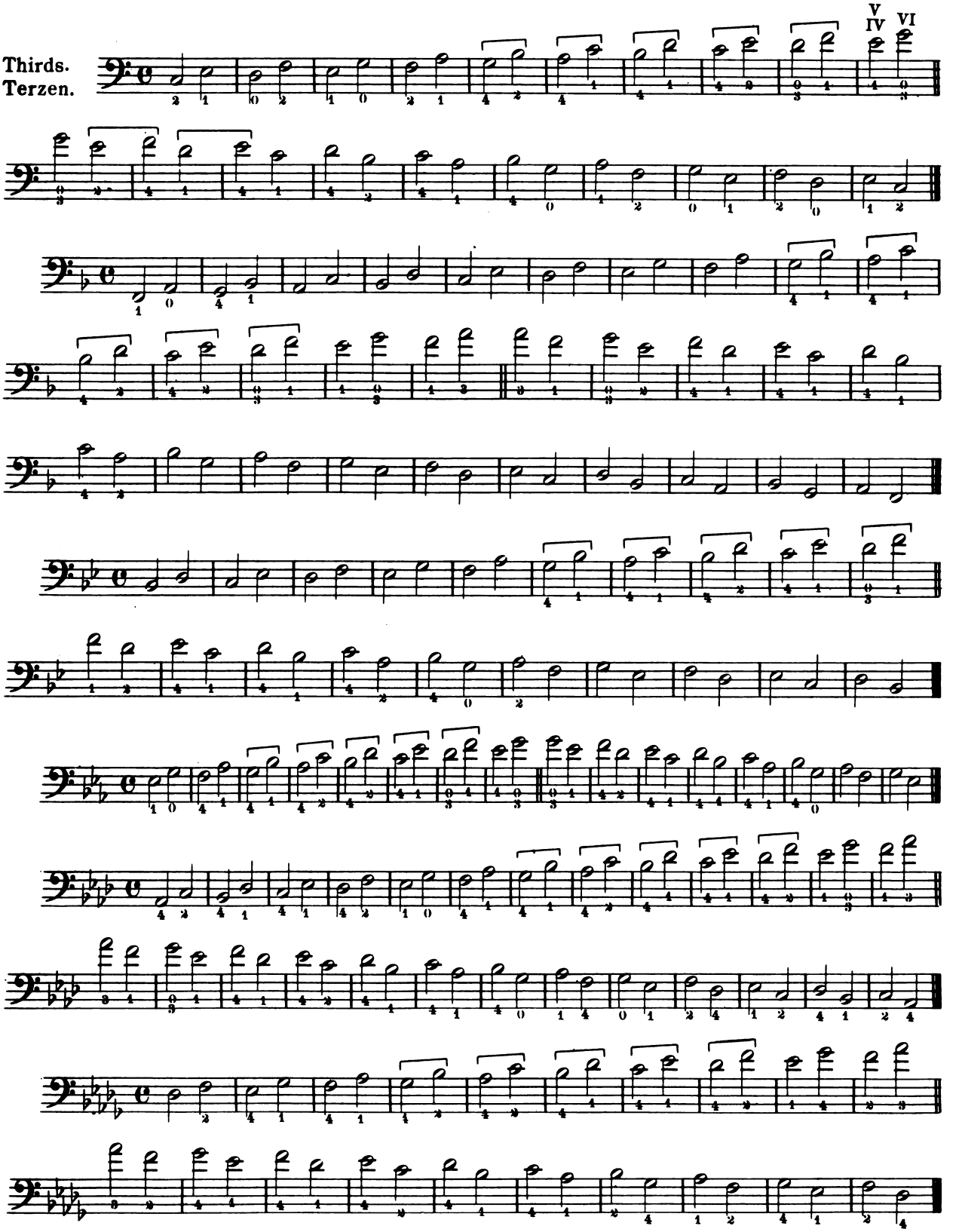


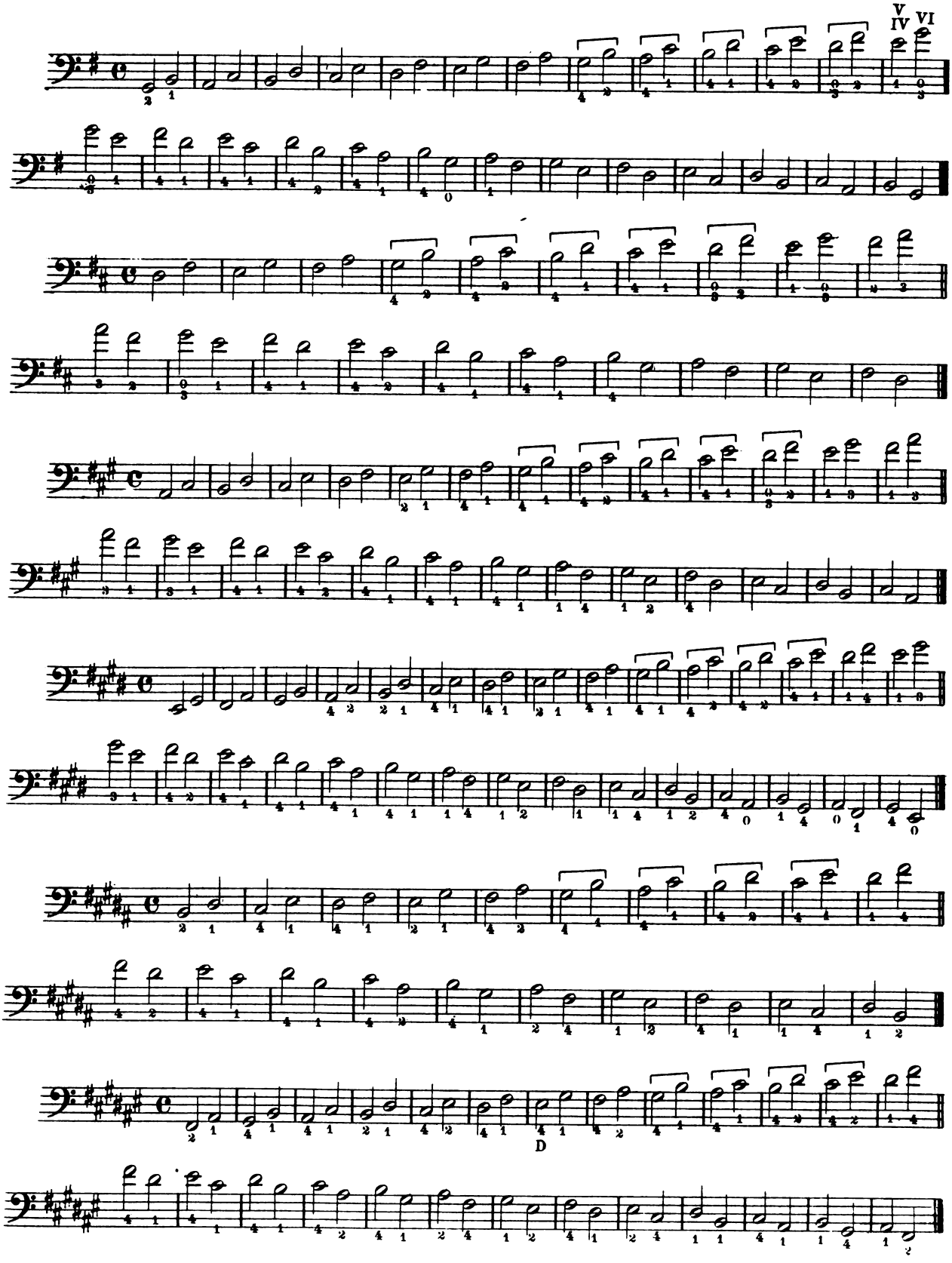
Exercise.
Übung.



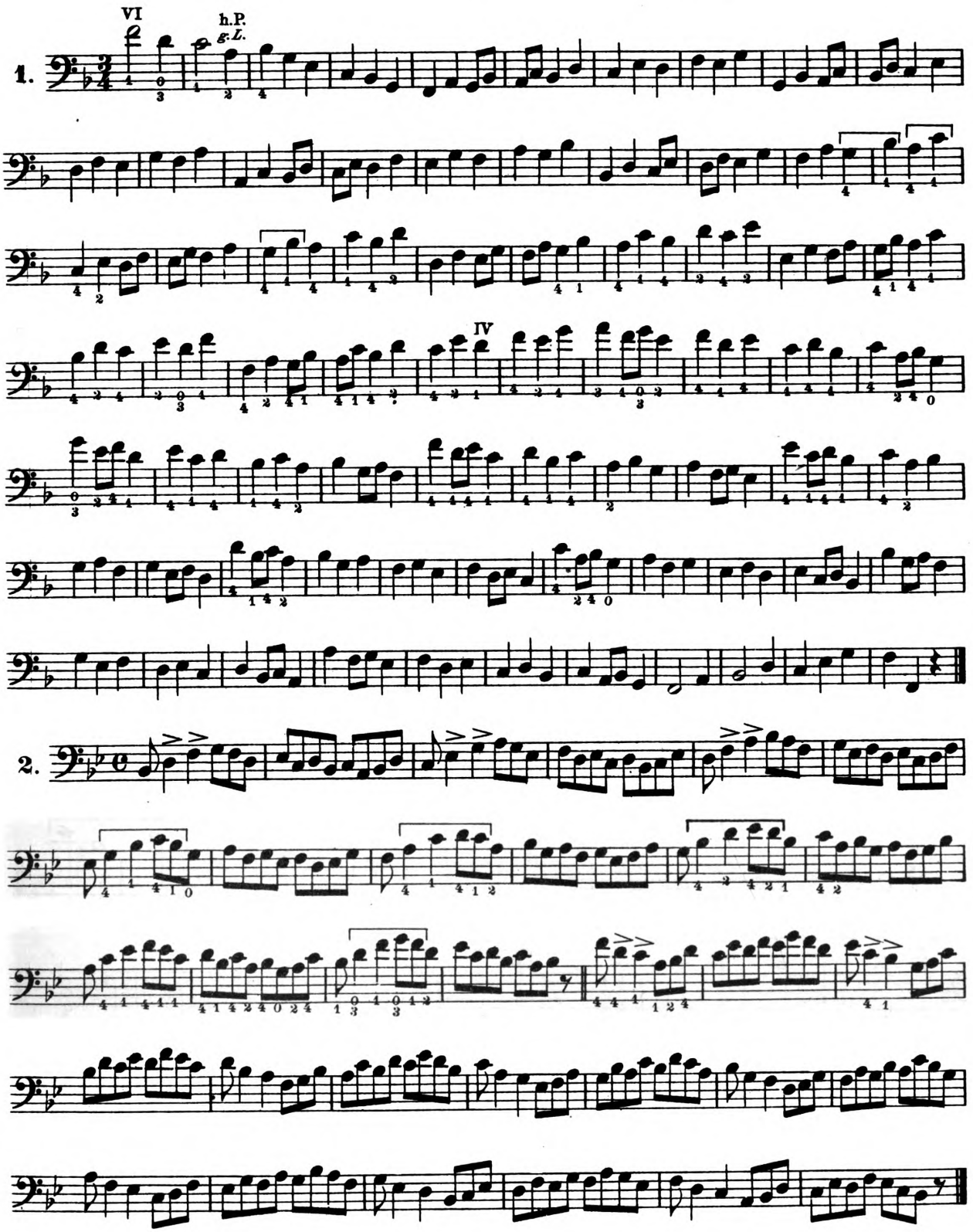
Intervals and Exercises. | Intervalle und Übungen.

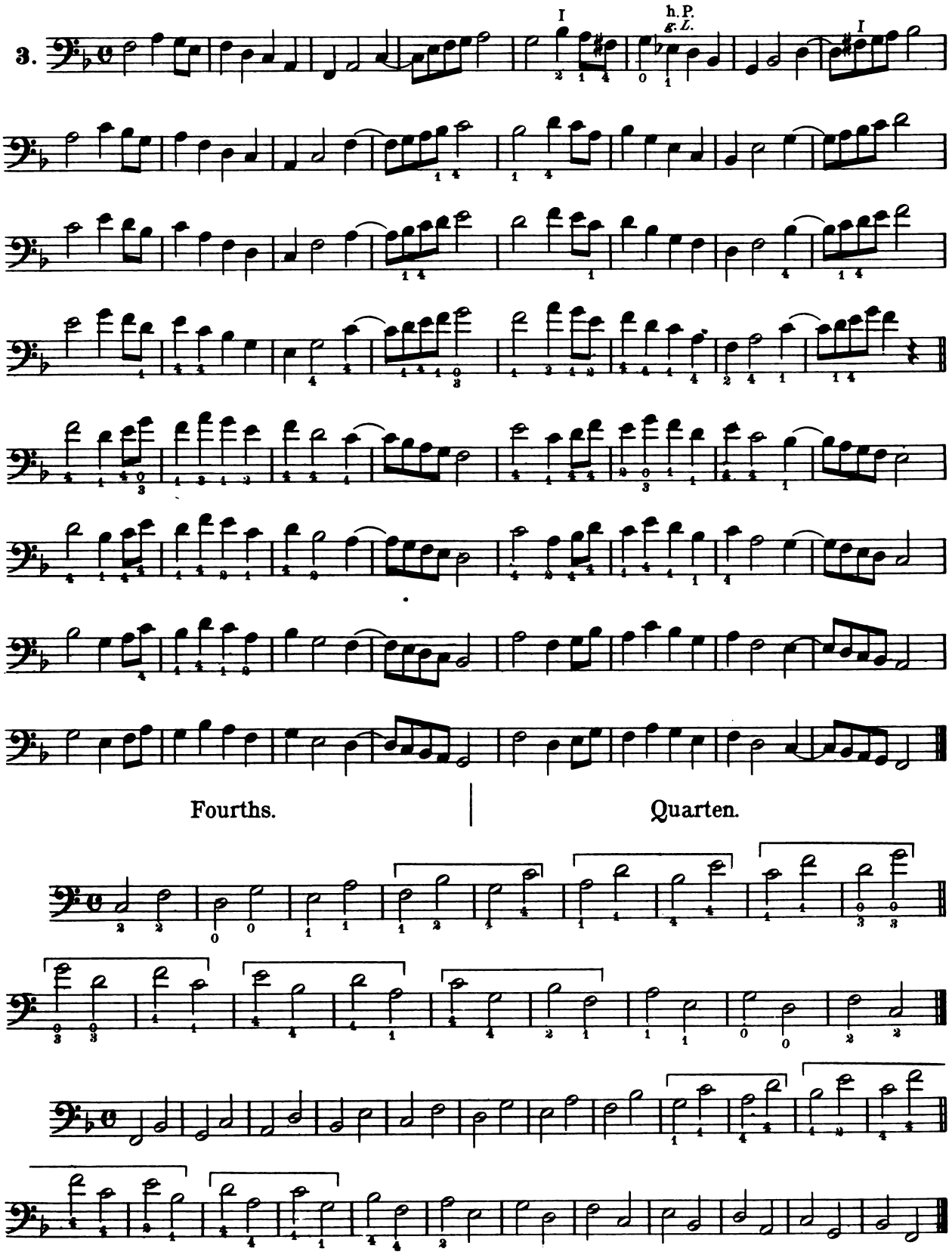
Thirds.
Terzen.

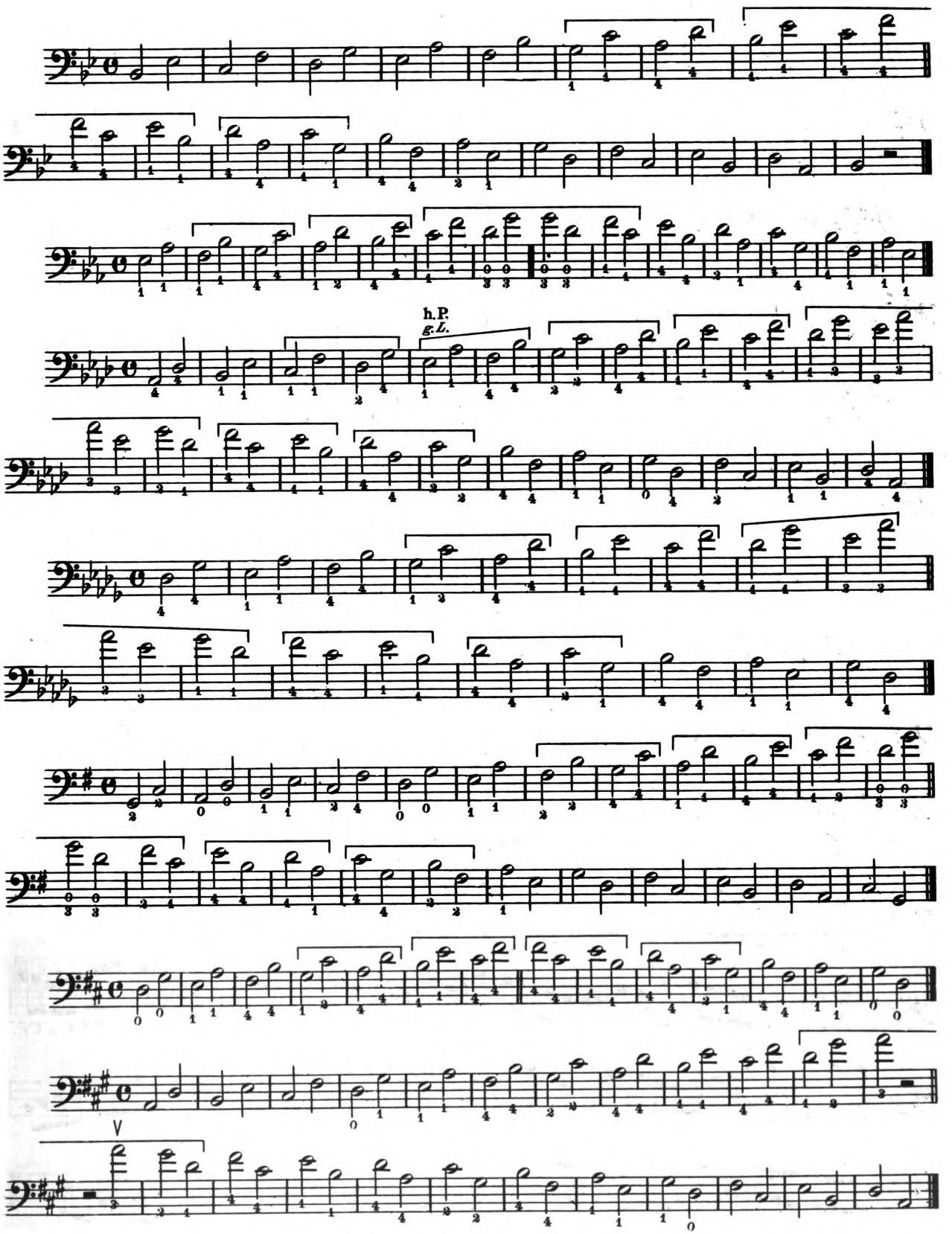


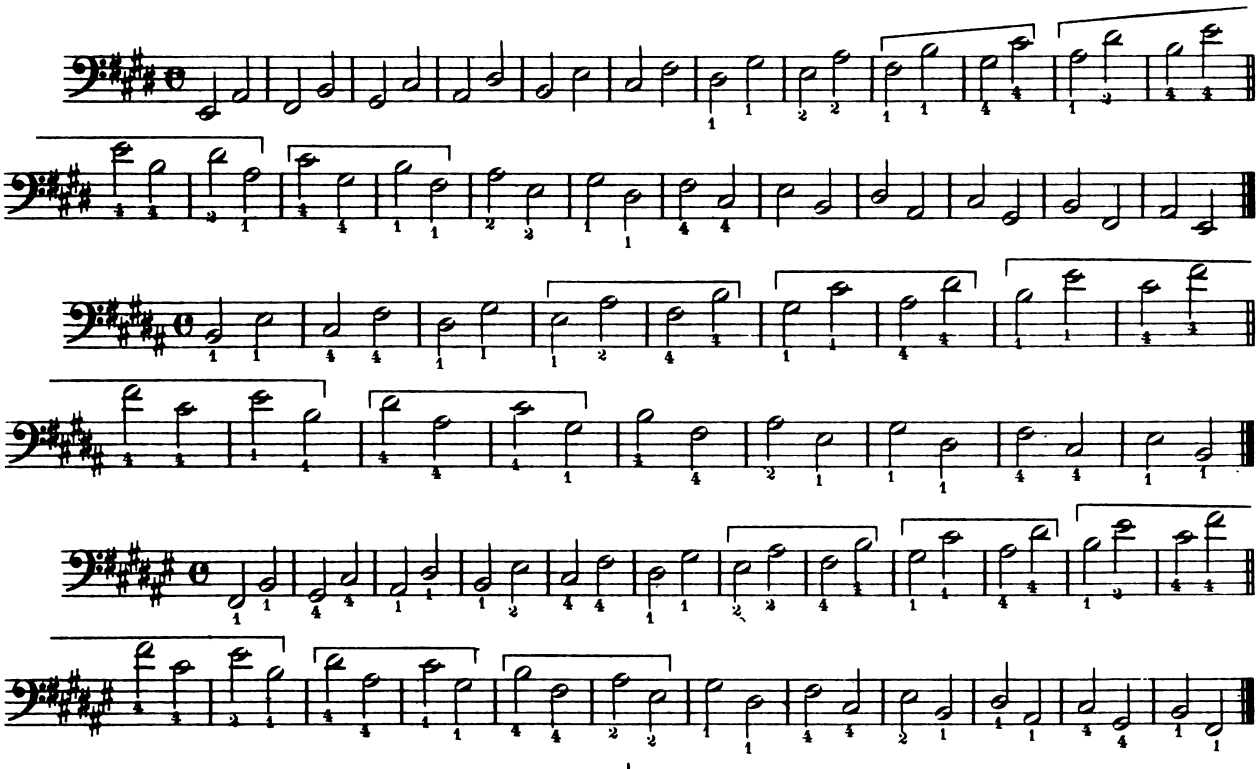

V
IV VI
D

Exercises. | Übungen.

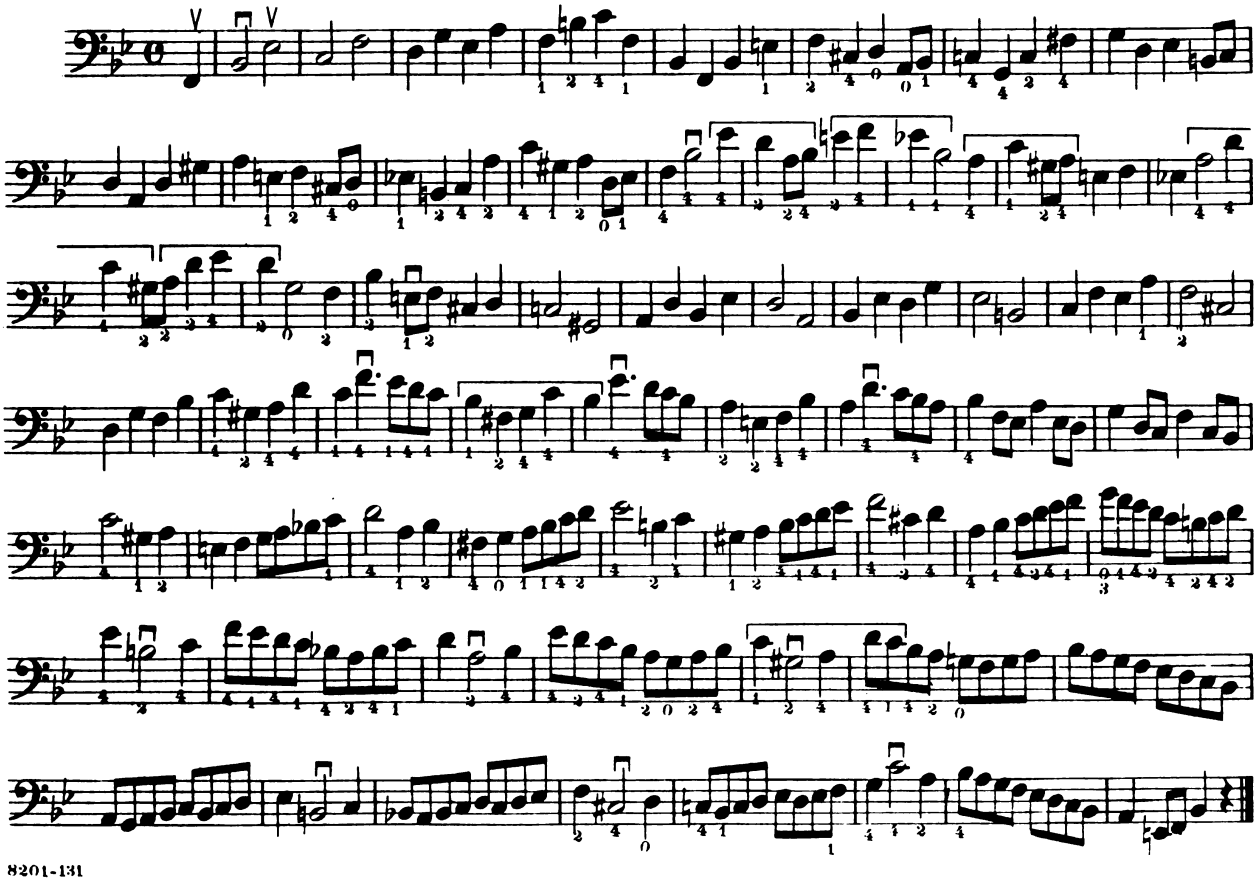


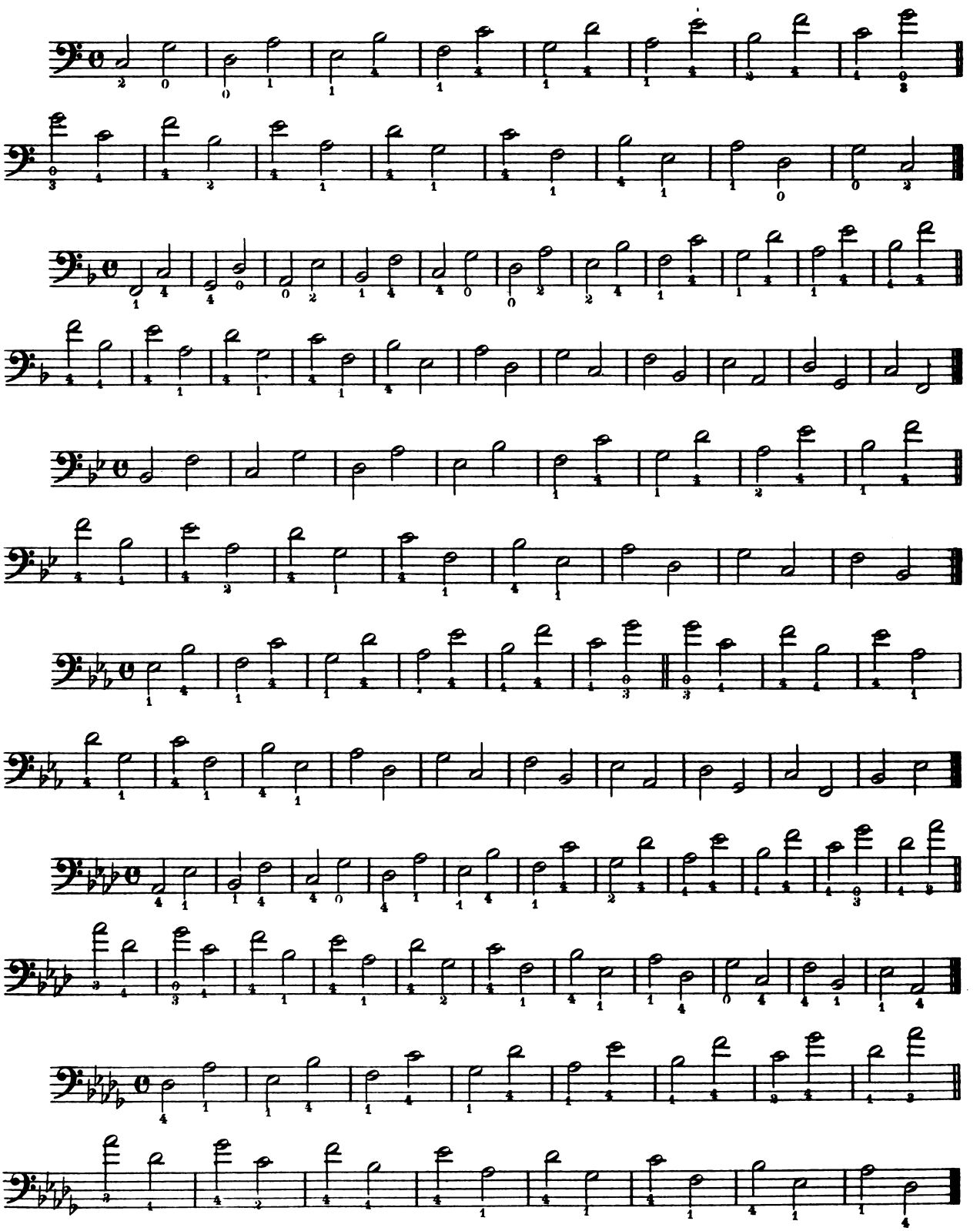

3.
I
h. P.
g. L.
I
Fourths.
Quarten.

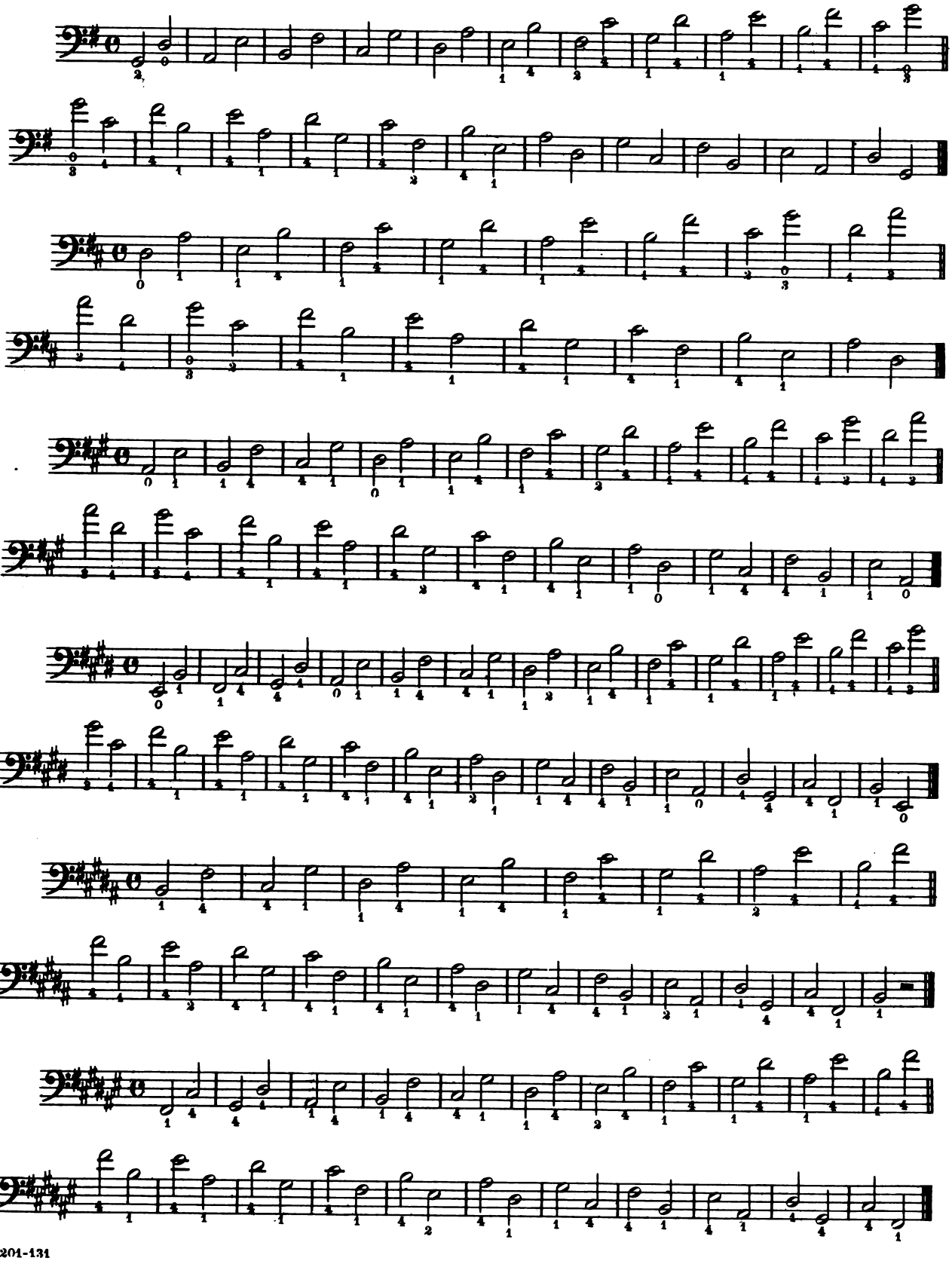

h.P.
g.L.
V



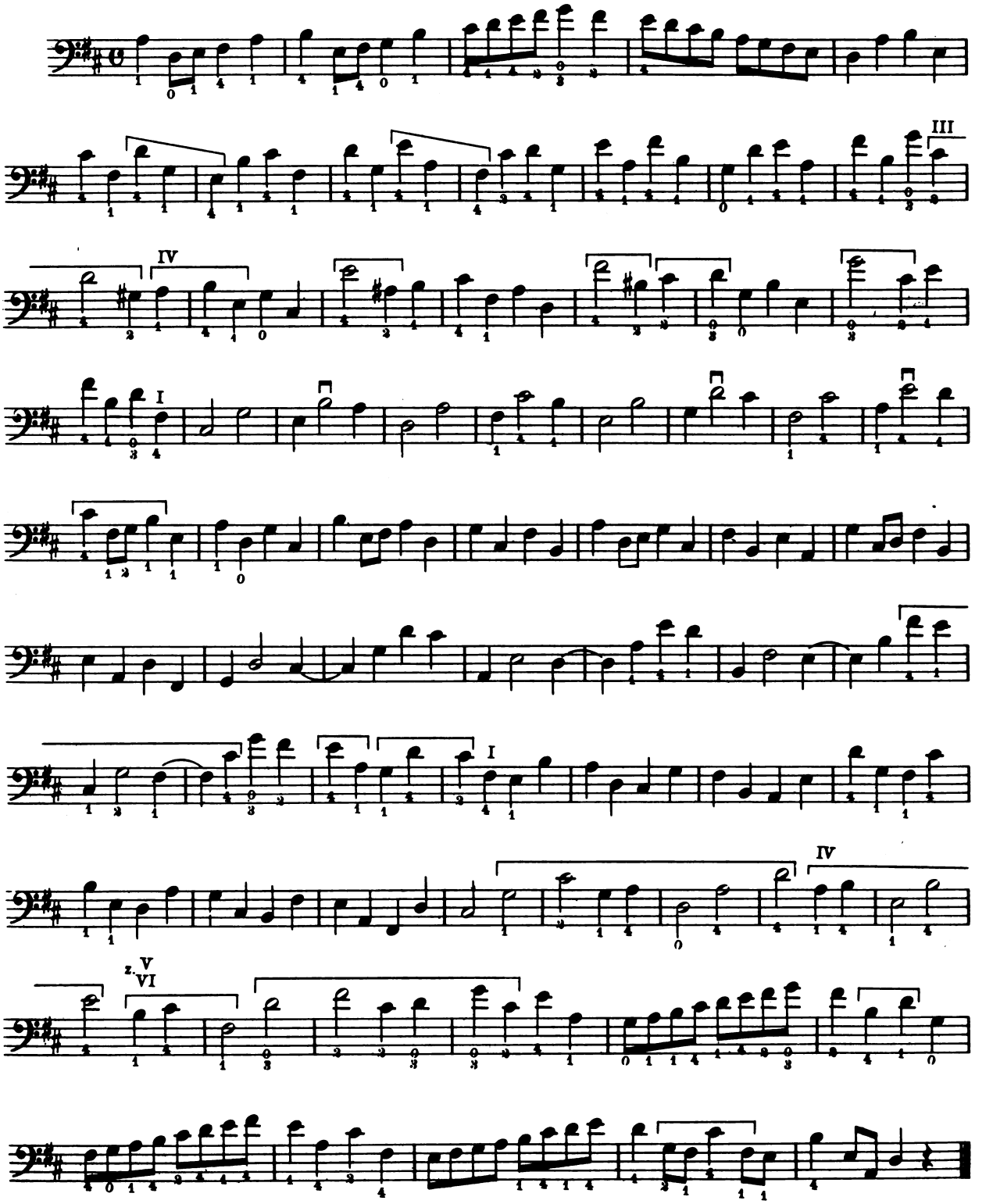
Exercise in Fourths. | Quarten-Übung.







Exercise in Fifths. | Quinten-Übung.

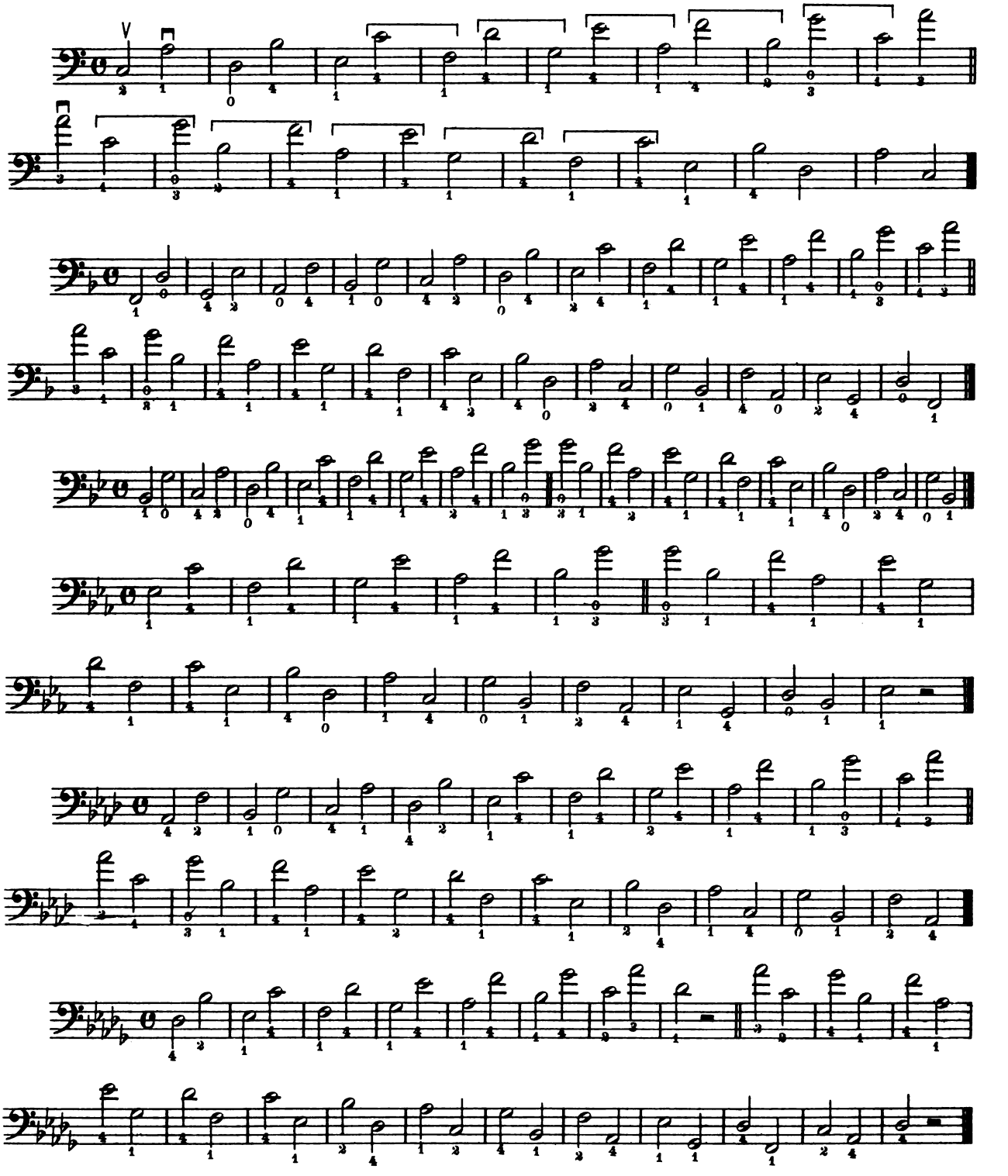


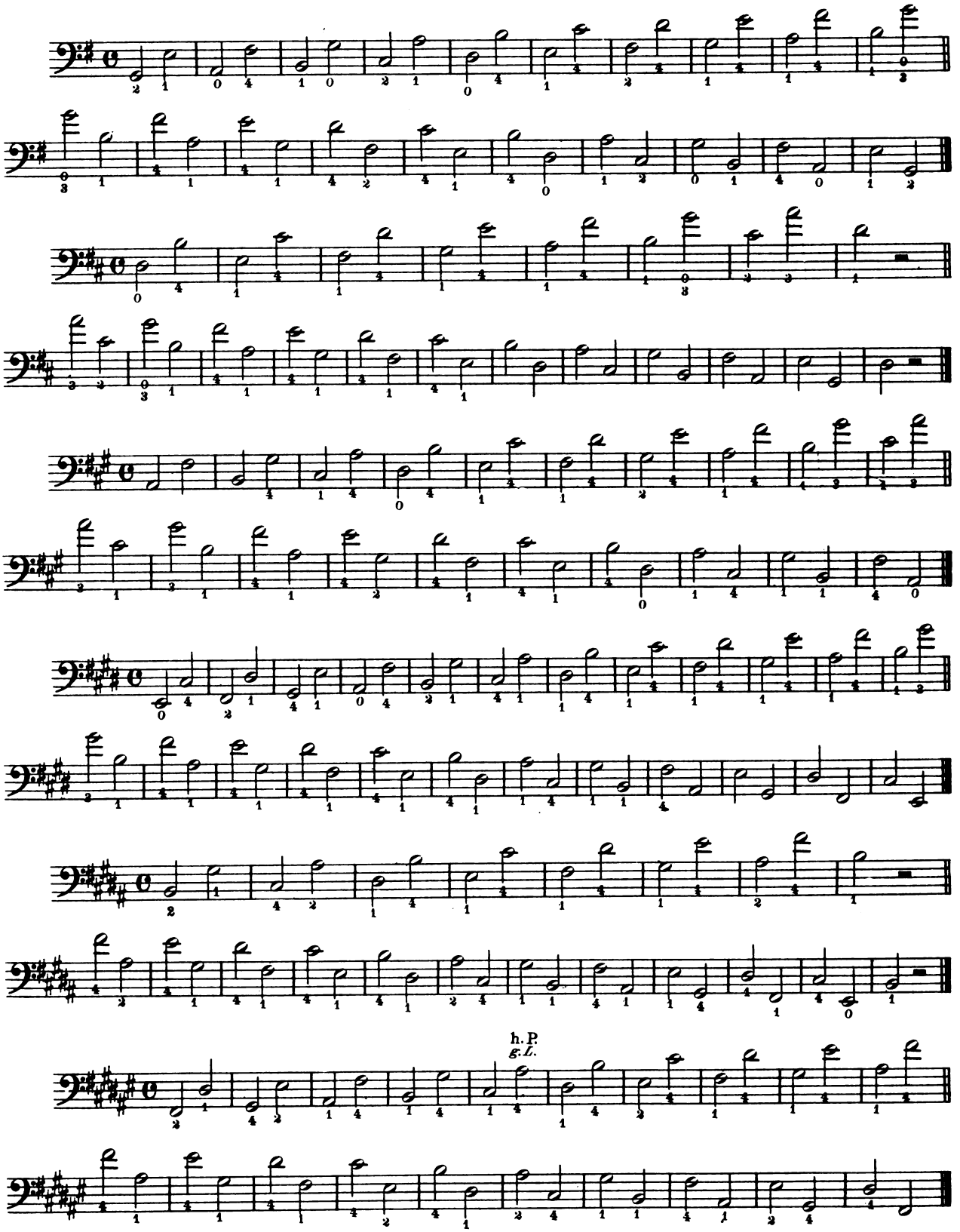
Sixths.

It must be observed that with all intervals played across three strings, the lower note must be taken with the Up-Bow, in lively tempos.

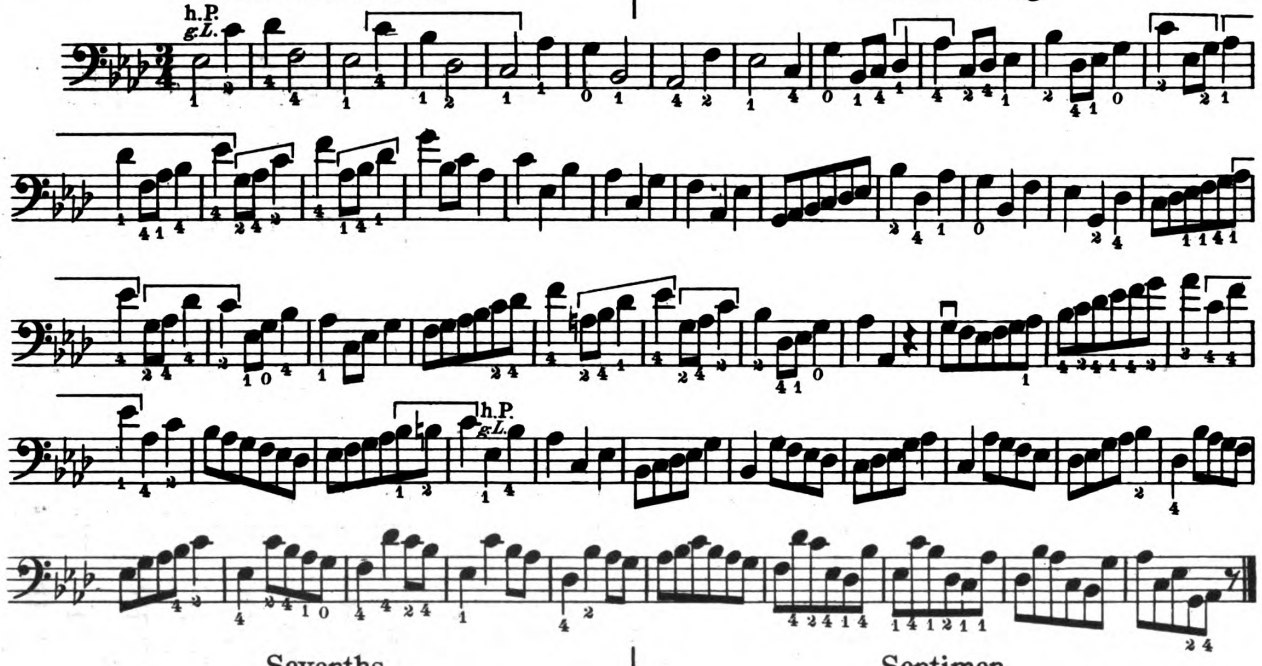
Sexten.

Hierbei ist zu bemerken, dass bei allen Intervallen, welche über drei Saiten gespielt werden, die tiefe Note bei schnellerem Tempo mit dem Hinaufstrich, genommen werden muss.

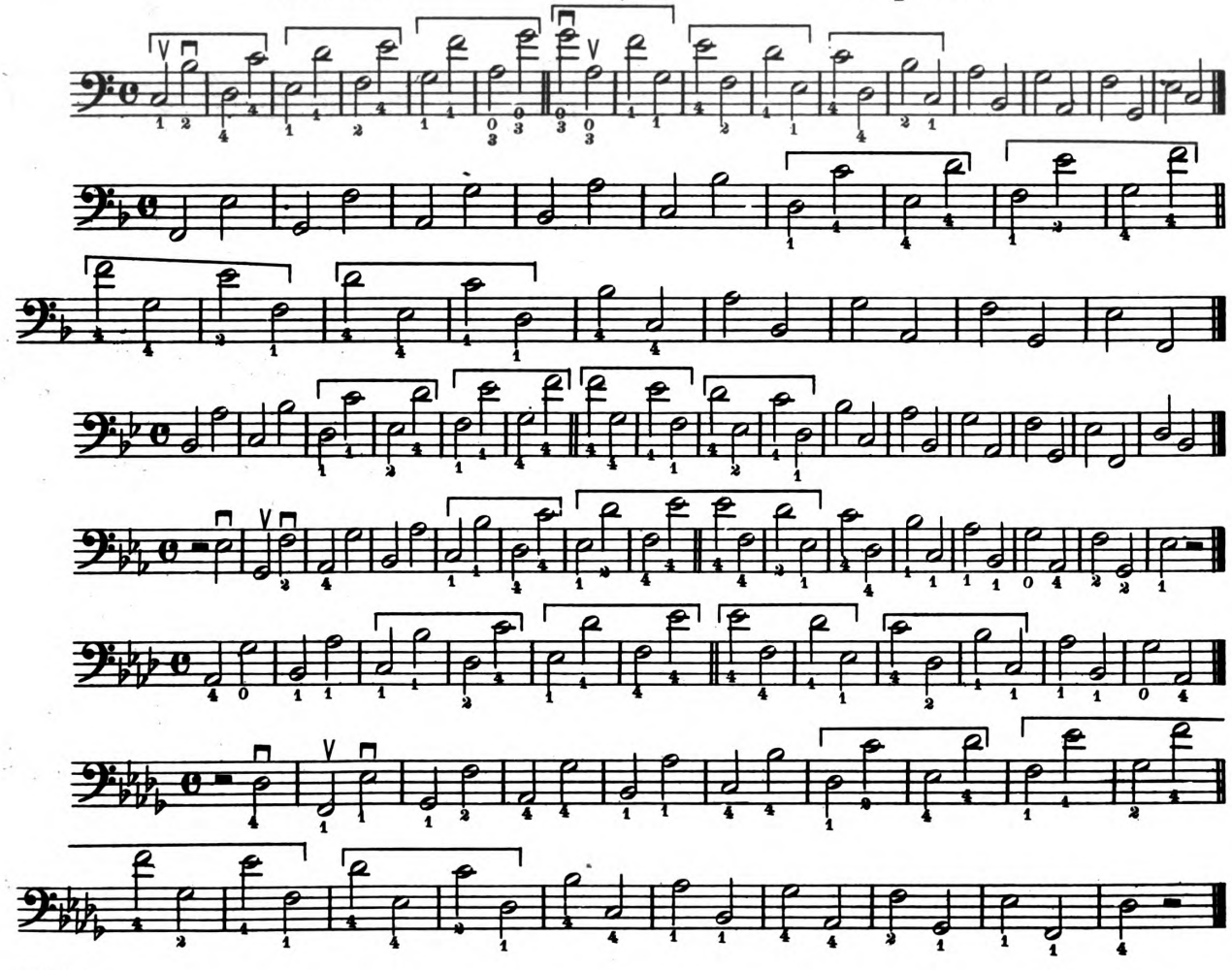


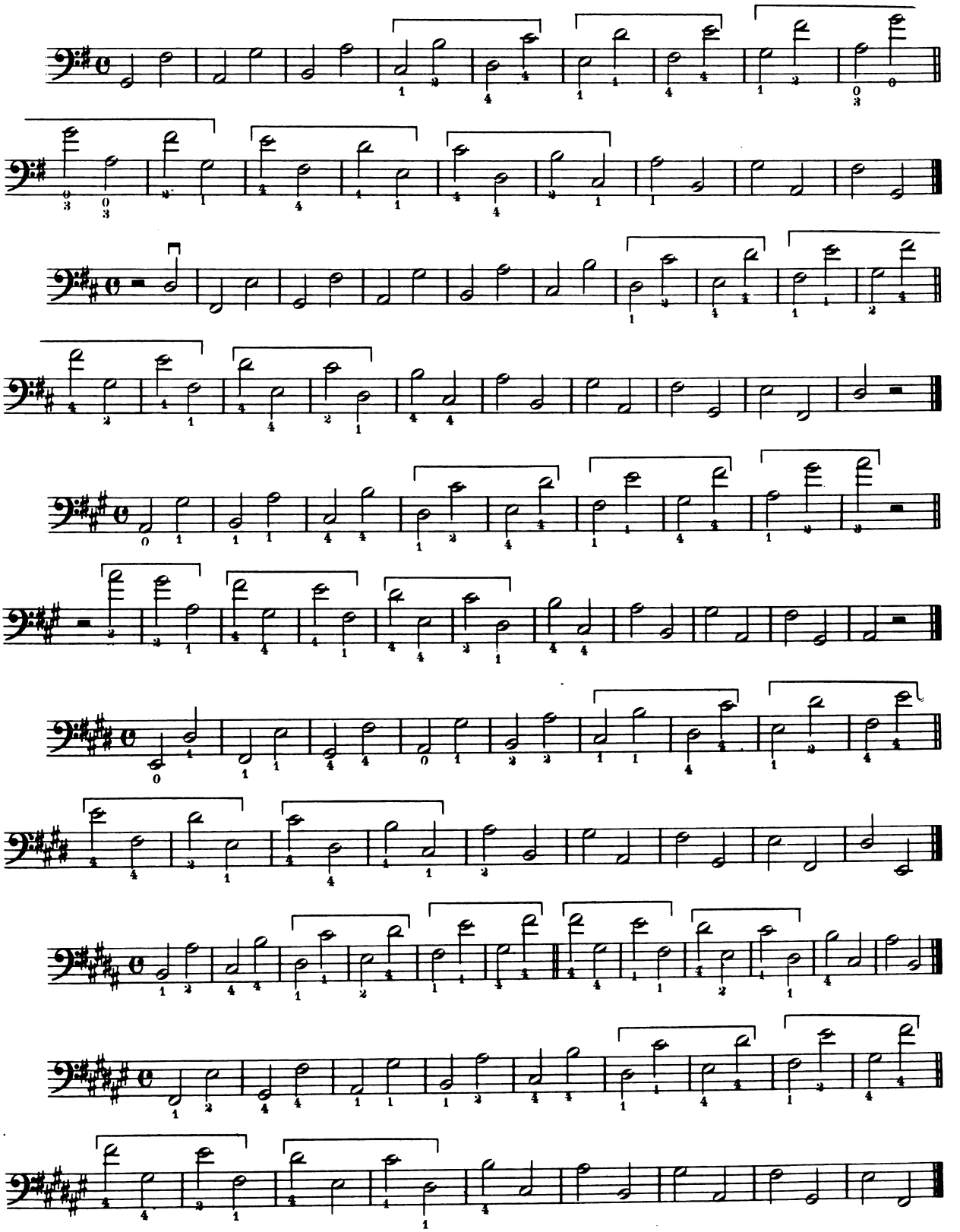

h. P.
g. L.

Exercise in Sixths. | Sexten-Übung.

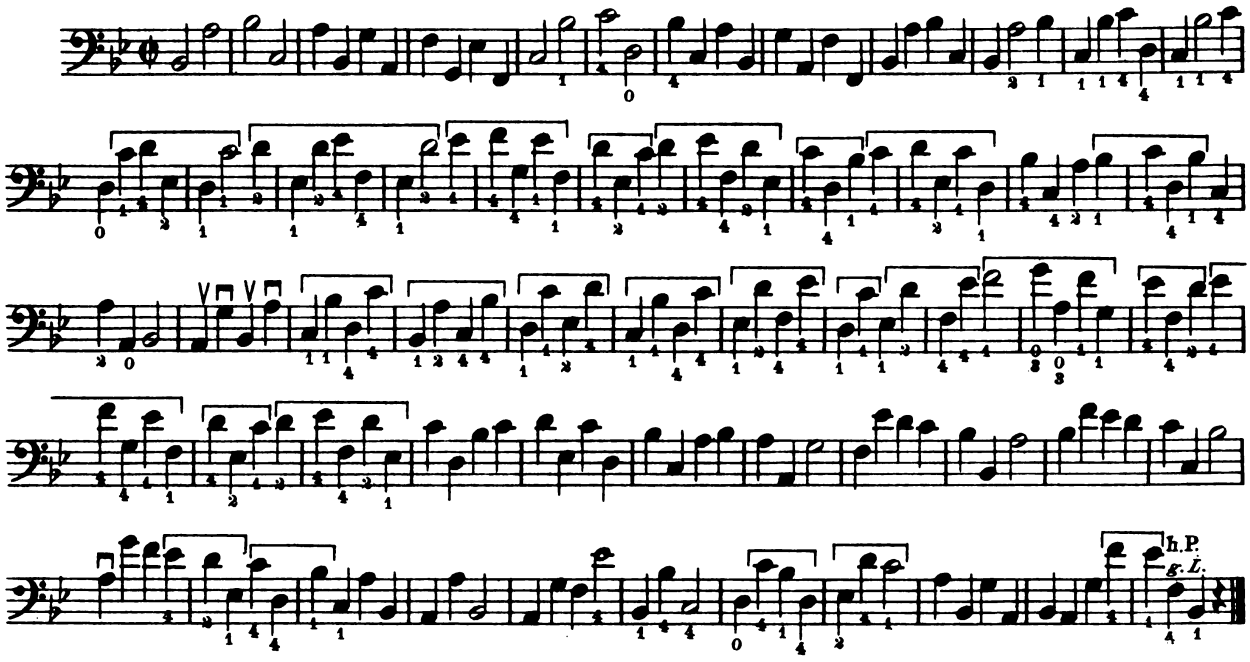


Sevenths. | Septimen.

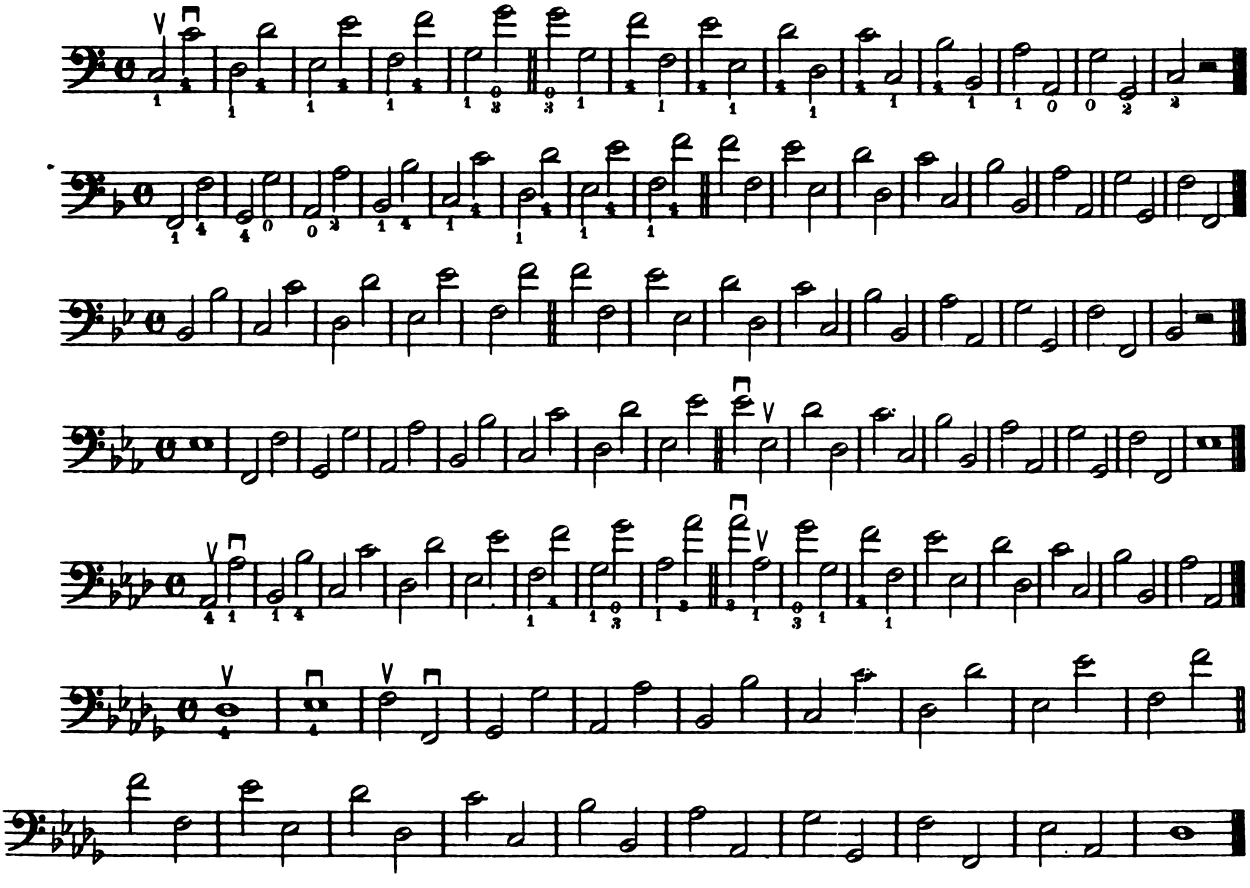


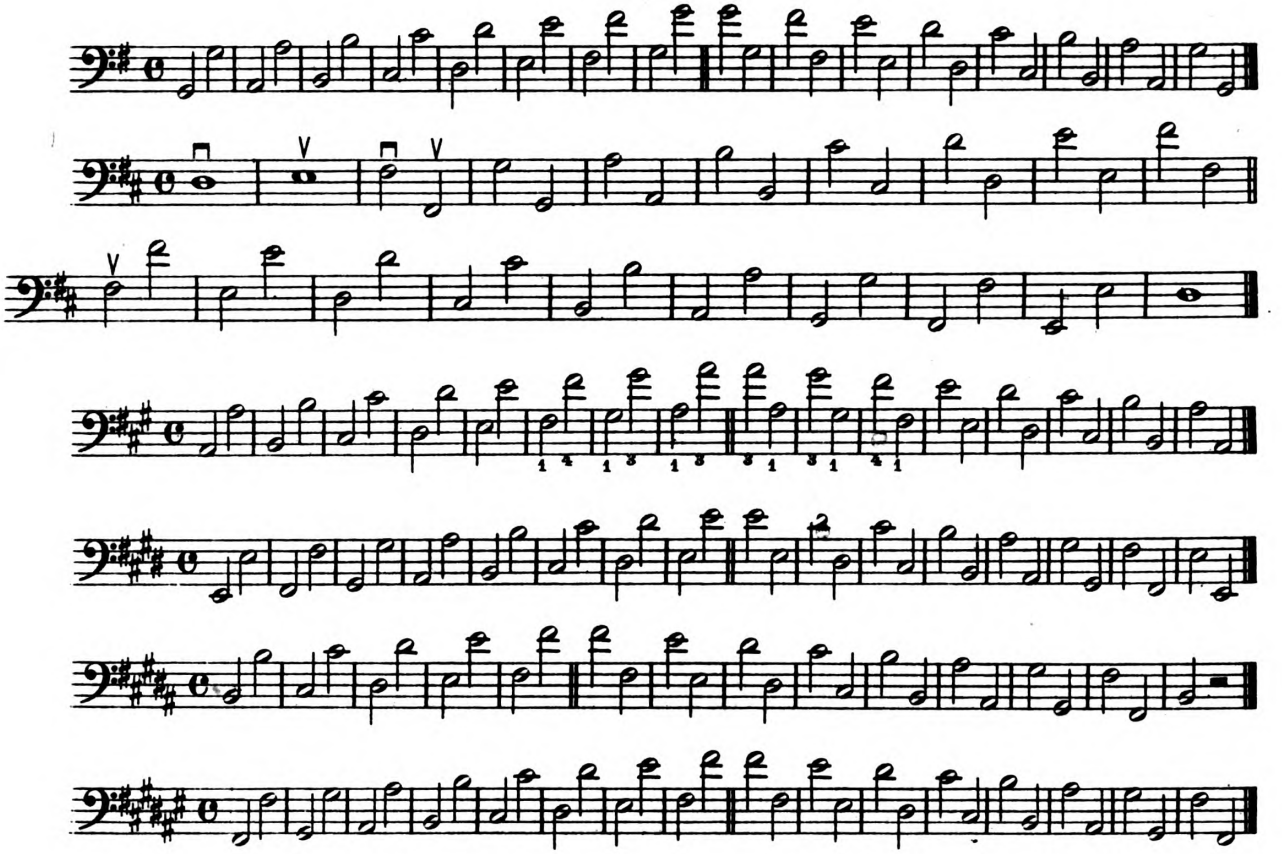


Exercise in Sevenths. | Septimen-Übung.

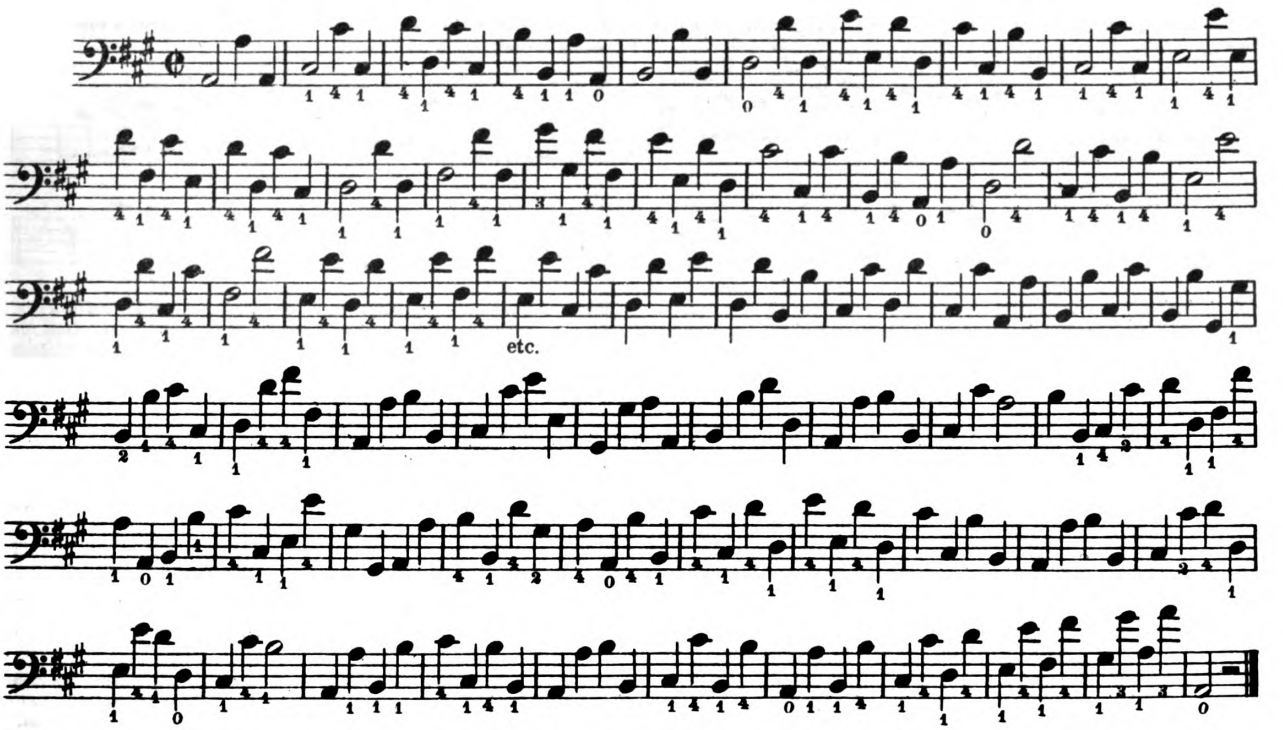


Octaves. | Octaven.





Exercise in Octaves. | Octaven-Übung.



Part III.

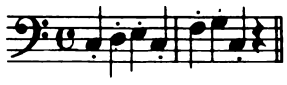
Explanatory Remarks as to the most important signs of expression.

As a rule every tone is sustained exactly as long as the value of the note calls for. However, the necessity to deviate from this rule arises in such cases where the original value of a note is increased or decreased through certain signs of expression. The most important of these signs for a string instrument player, are such as indicate: *Staccato, Legato* and *Portamento* or *Appogiato Bowing.*

Staccato

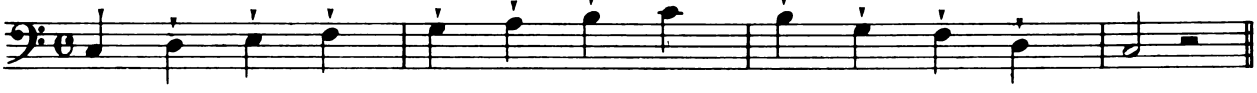
means "detached" and indicates that the notes are to be played shorter than their original value calls for. Staccato is usually indicated by dots, or if the notes are to be played exceedingly short, by little horizontal lines above the notes. In the latter case it is designated as *Staccatissimo.*

Manner of indicating the Staccato:—
Schreibart des Staccato:—

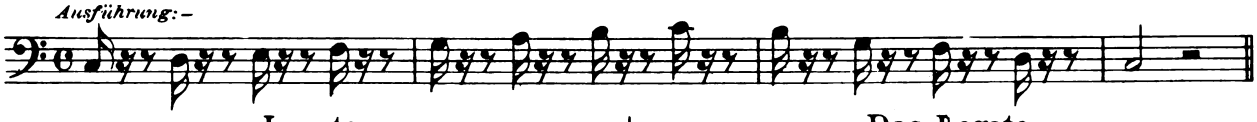


Execution:—
Ausführung:—

Manner of indicating the Staccatissimo:—
Schreibart des Staccatissimo:—



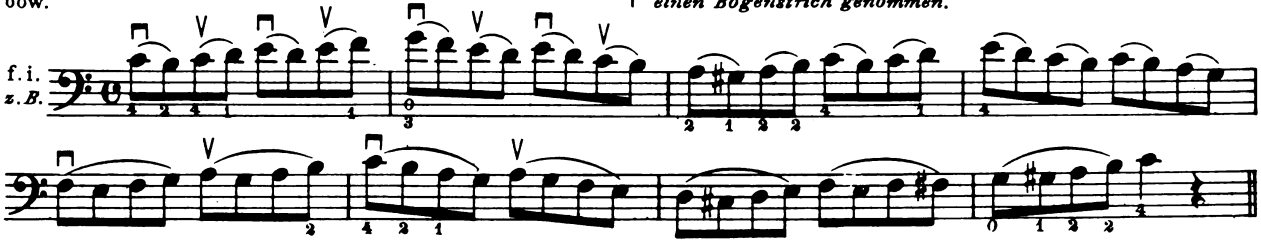
Execution:—
Ausführung:—



Legato

means "tied" and indicates that the notes are to be played for their full value and in such a sustained manner, that each note is connected with the next following one as closely as possible. In addition to the word *Legato* itself, this style of bowing is indicated by a slur ⌒, connecting or embracing the notes to be tied.

Notes marked with such a slur ⌒ are always played in one bow.



An exception may be made in the case of a longer *forte* passage; here it is necessary to change the bow in order to preserve the strength of the passage; however, this must be done in such a way that the passage will not be disconnected too obviously.

Portamento or Appogiato

means "sustained" and designates a combination of *Staccato* and *Legato* bowing. The indication consists of little lines placed above the notes, both the latter and the lines being connected by a slur.

While such notes, supplied with *Appogiato signs* are played in a detached manner, they must nevertheless be produced very softly and played in one bow.

3. Lieferung.

Über einige der wichtigsten Vortragszeichen.

In der Regel wird jeder Ton so lange gehalten, als es der Werth der Note erfordert. Es kommen auch Fälle vor, wo man von dieser Regel abweichen muss, indem der vorgeschriebene Notenwerth in Folge gewisser Vortragszeichen verkürzt oder verlängert wird. Die wichtigsten dieser Vortragszeichen für einen Streicher sind: das Staccato, *das* Legato *und das* Portamento *oder* Appogiato.

Das Staccato

heisst „abstossen" und bedeutet, dass man die Töne kürzer spielt, als es die bestimmte Dauer der Noten anzeigt. Das Staccato *wird gewöhnlich durch Punkte, oder wenn die Töne äusserst kurz abgestossen sein sollen, durch Strichlein über den Noten bezeichnet, und wird im letzten Falle* Staccatissimo *genannt.*

Das Legato

heisst „gebunden" und bezeichnet, dass die Noten ihrem vollen Werthe nach ausgehalten und gebunden gespielt werden, so, dass ein Ton sich an den nächstfolgenden auf das Innigste anschliesst. Das Legato *wird statt mit dem Worte selbst auch durch einen Bogen ⌒ bezeichnet, welcher die zu verbindenden Noten umfasst.*

Die mit dem Bogen ⌒ bezeichneten Noten werden immer auf einen Bogenstrich genommen.

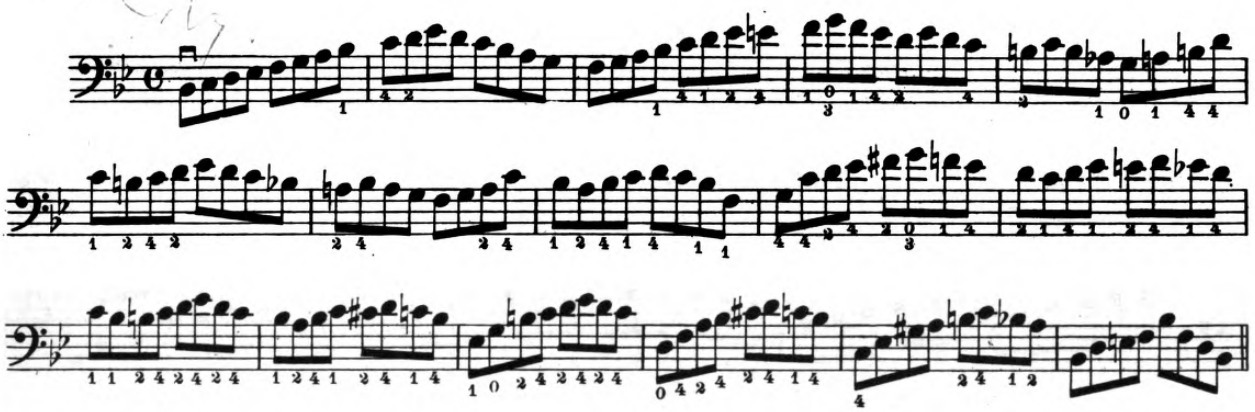
Eine Ausnahme ist in dem Falle gestattet, wenn eine längere Figur im Forte *vorkommt; da ist es nöthig, damit dieselbe nicht an Kraft verliere, den Bogen zu wechseln, jedoch so, dass die Figur nicht auffallend zerrissen wird.*

Das Portamento oder Appogiato

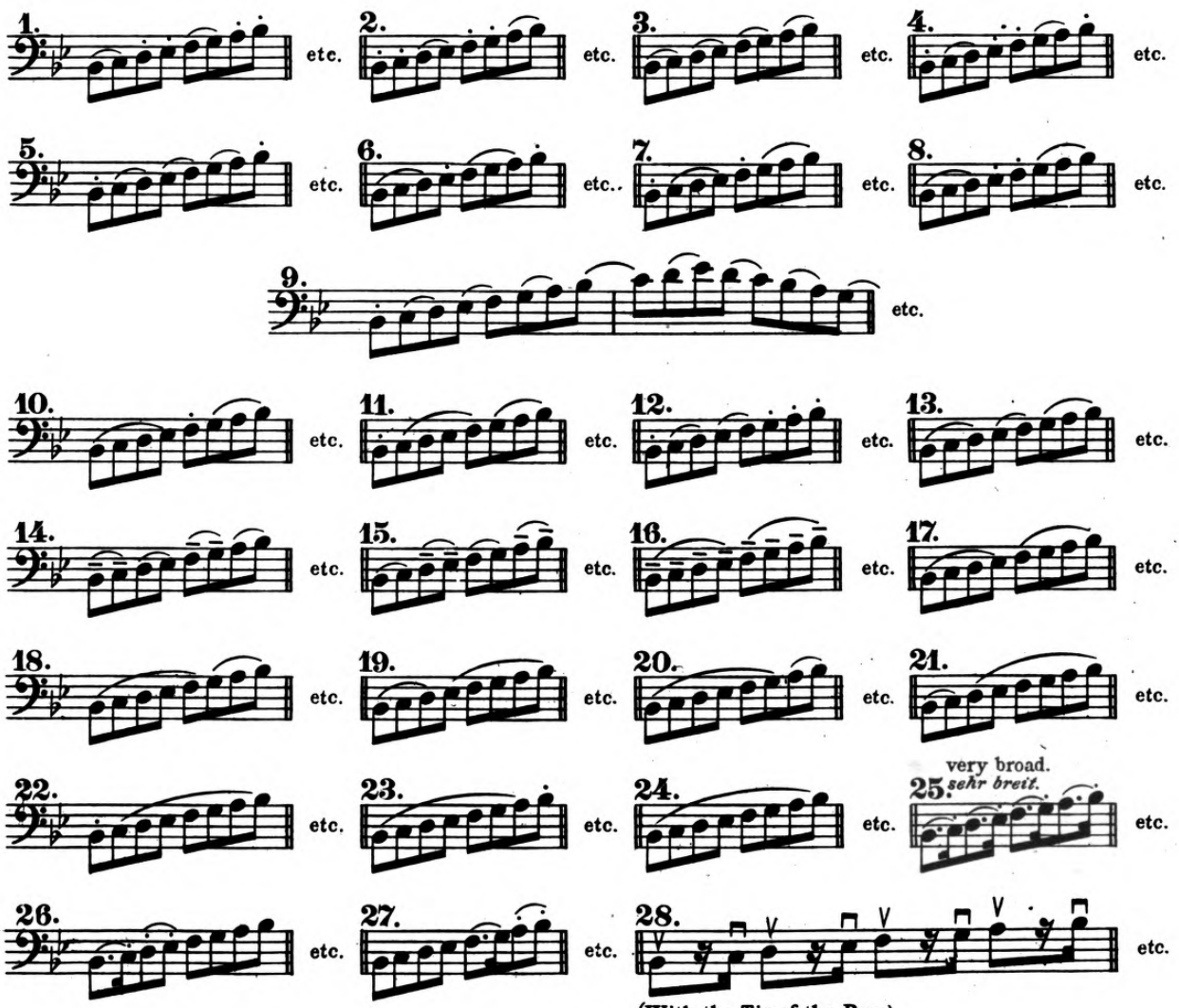
heisst „getragen" und ist eine Verbindung des Staccato *mit dem* Legato. *Die Bezeichnung besteht aus kleinen Strichen die über den Noten stehen, welche letztere wieder durch einen* Legatobogen *verbunden werden. z. B.*

Die mit dem Appoggiatozeichen *verbundenen Noten müssen zwar abgestossen gespielt, trotzdem aber sehr weich hervorgebracht und auf einen Bogenstrich genommen werden.*

Varieties of Bowing. | Stricharten.

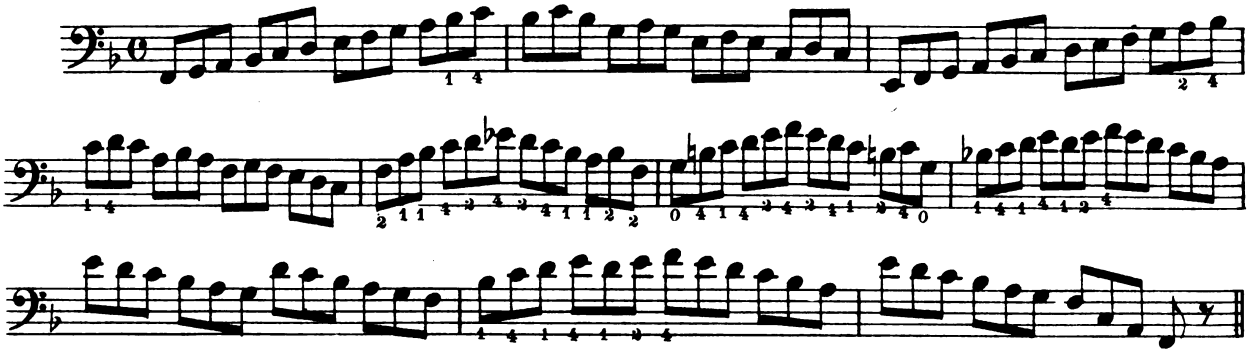


The above example is to be practised with the following varieties of bowing. | *Das obige Beispiel wird nach folgenden Stricharten geübt.*

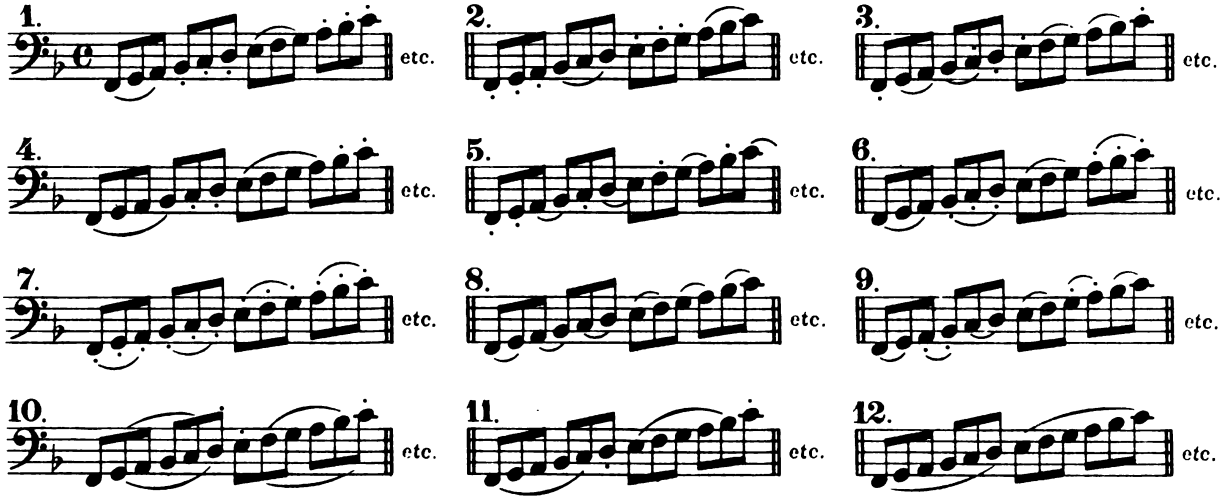


(With the Tip of the Bow.)
(Bei der Spitze des Bogens.)

Triplet-Bowings. | Triolen-Striche.

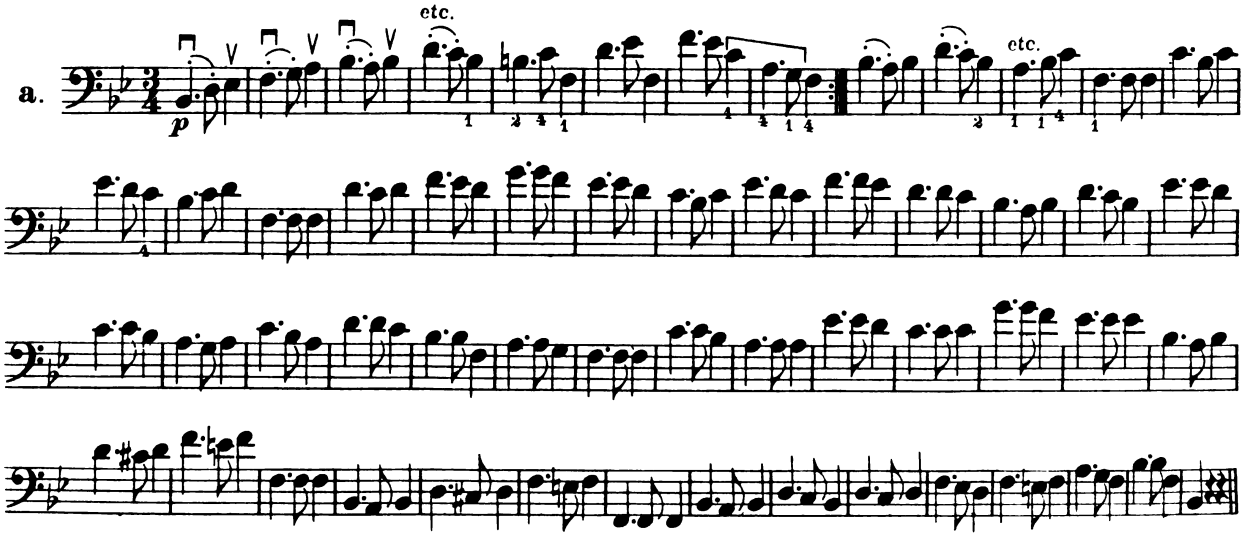


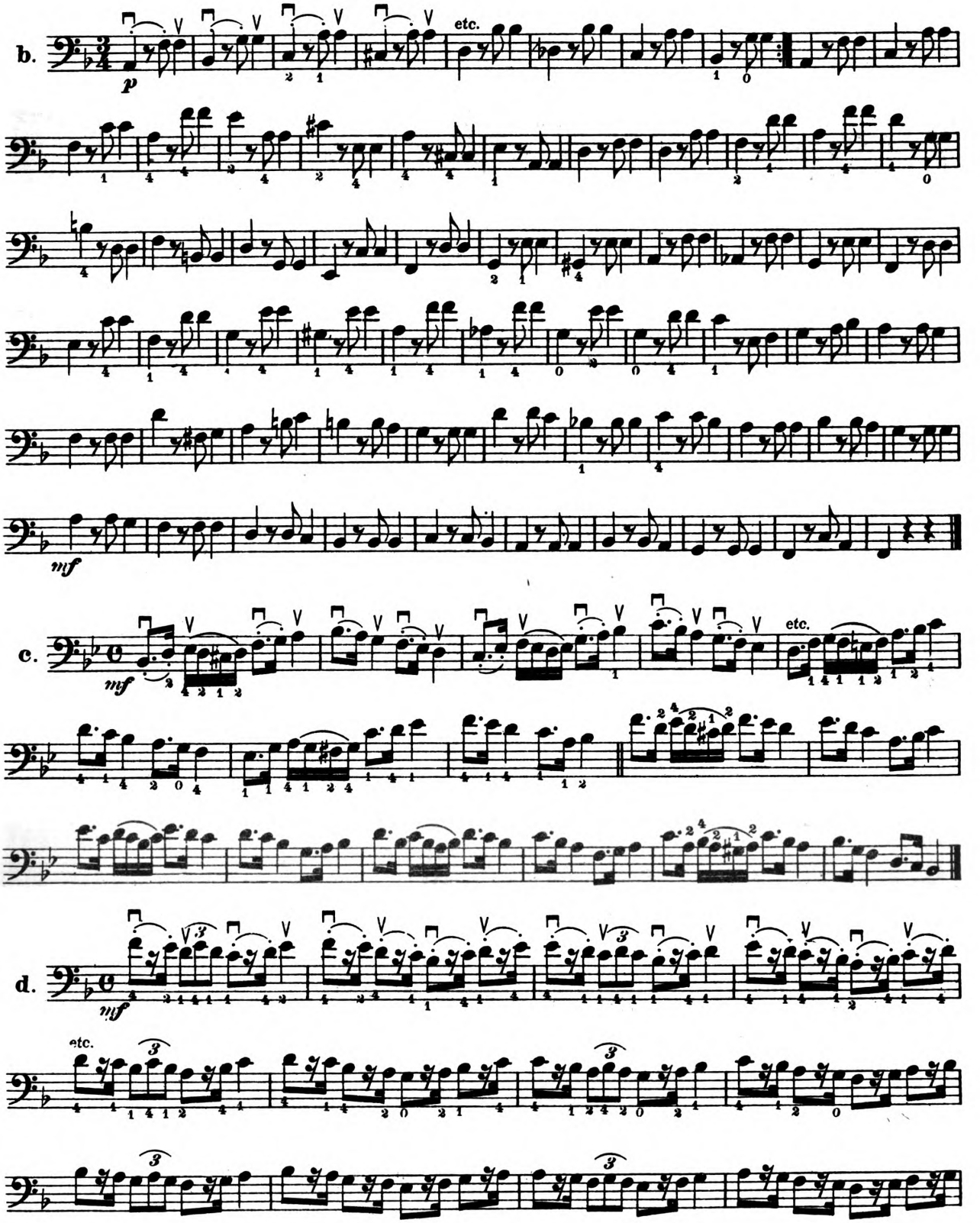
Varities of Bowing for the above example. | *Stricharten zu obigem Beispiele.*

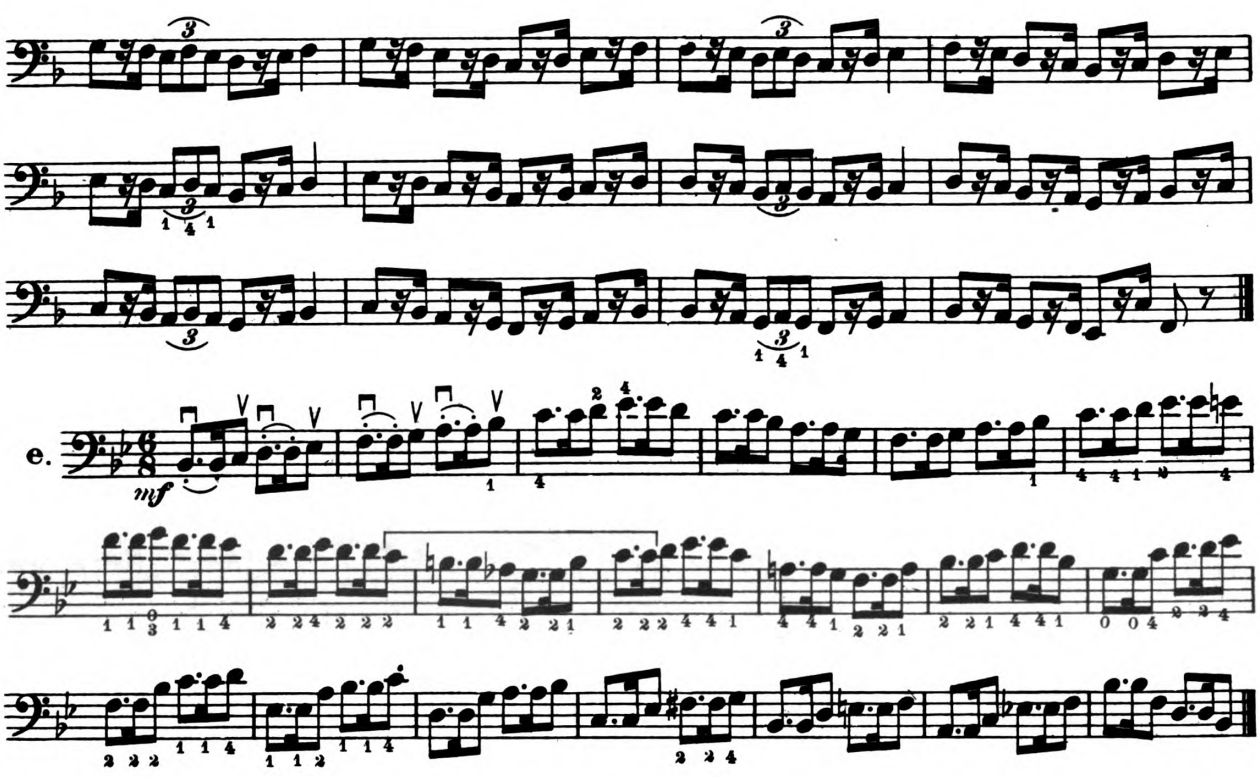


In case of dotted passages or where the individual dots are replaced by pauses, as shown in the following examples a, b, c, d, e the two first notes must invariably be played with the Down and the third with the Up-stroke; this must be specially observed and taken heed of in quick tempos.

Kommen punktirte Figuren vor, oder sind die betreffenden Punkte durch Pausen ersetzt, wie aus den Beispielen a, b, c, d, e zu ersehen ist, so sind die ersten zwei Noten stets auf den Herunterstrich und die dritte auf den Hinaufstrich zu nehmen, was besonders bei schnellem Tempo zu beachten ist.

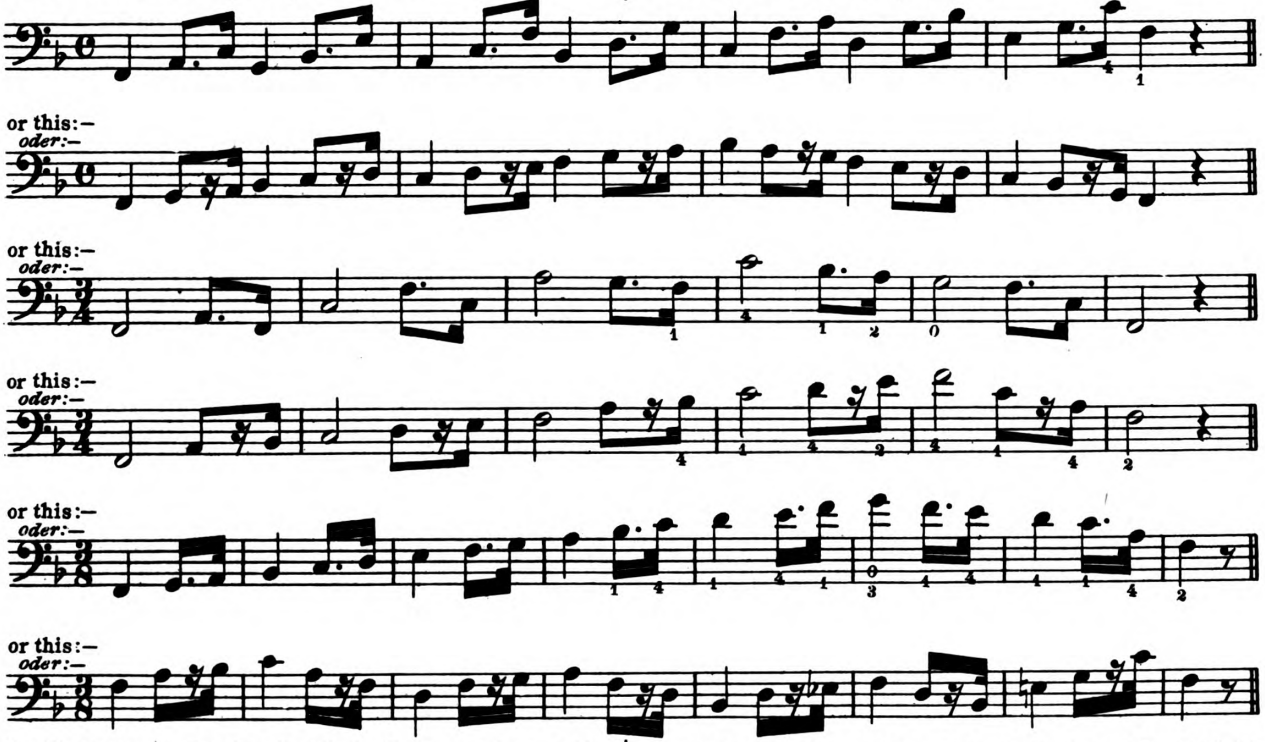



b.
p
etc.
mf
c.
mf
etc.
d.
mf
etc.



But in case of such a passage like this:—

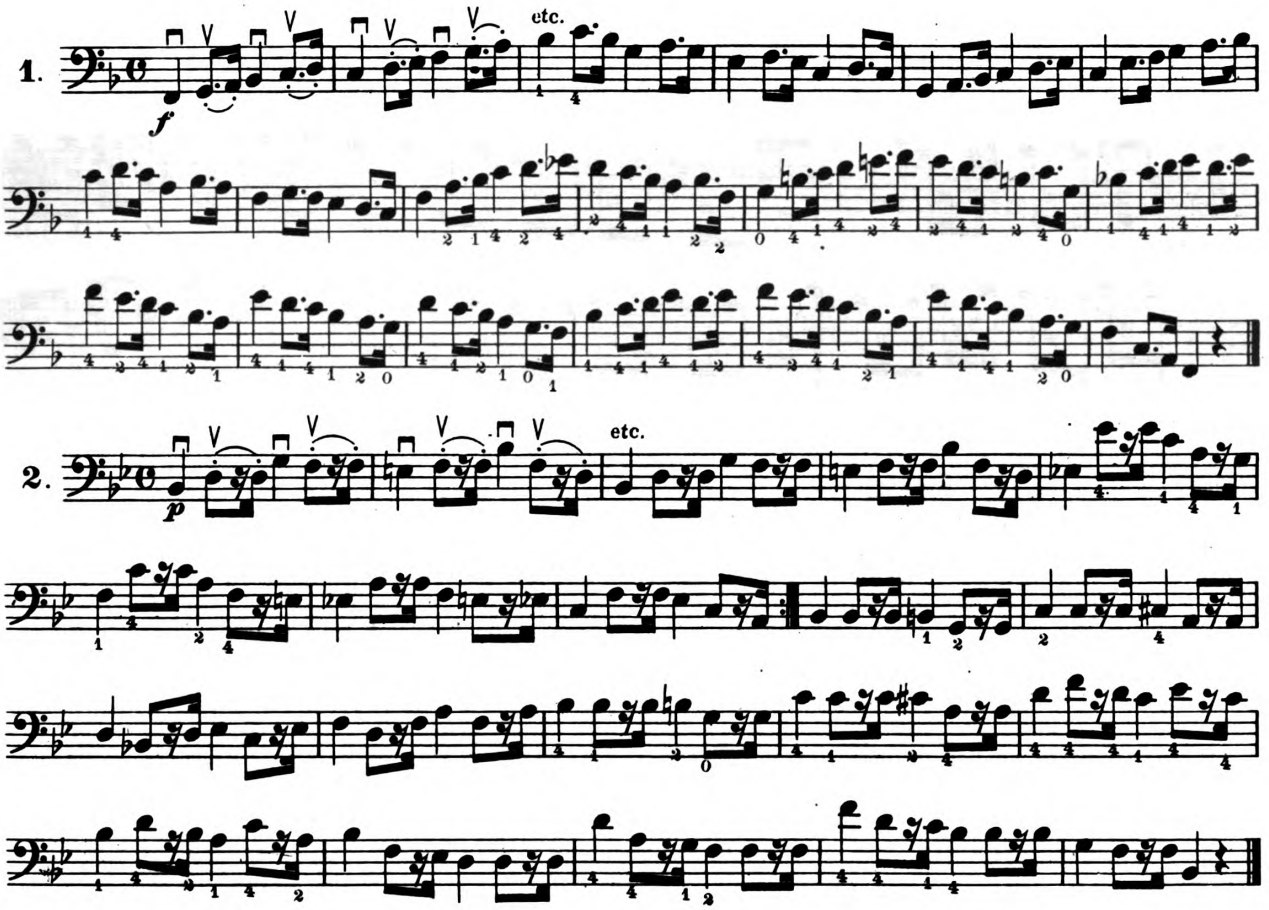
Kommen aber Stellen vor, wie z. B.



the first note must be played with the Down; and the two following ones with the Up-Bow.

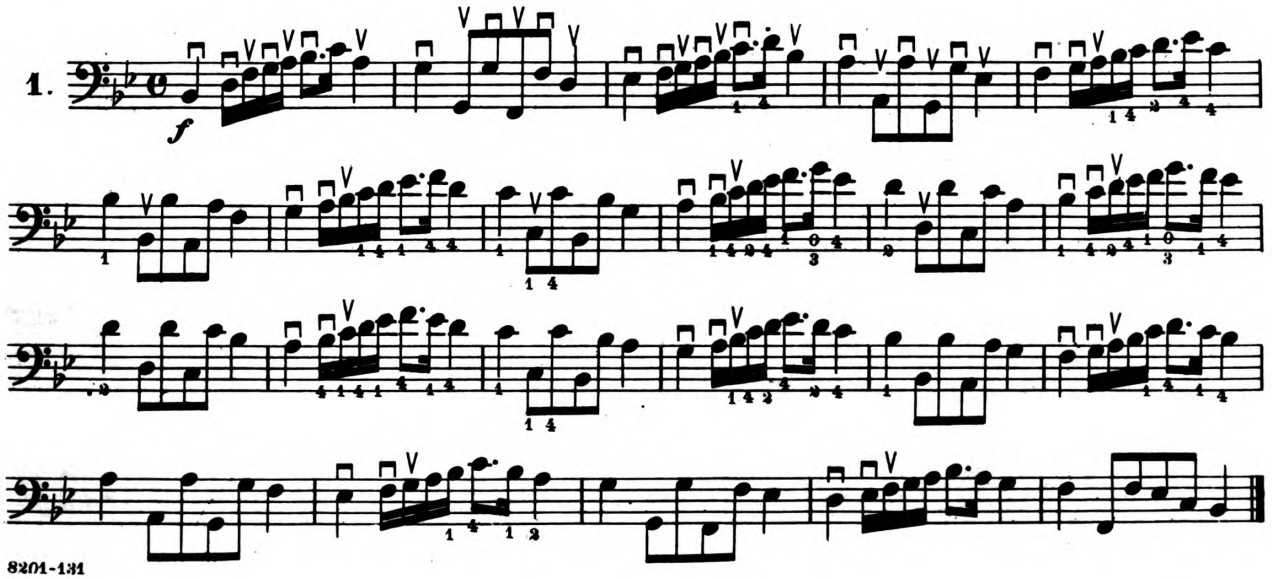
so ist die erste Note auf den Herunterstrich und die zwei folgenden auf den Hinaufstrich zu nehmen.

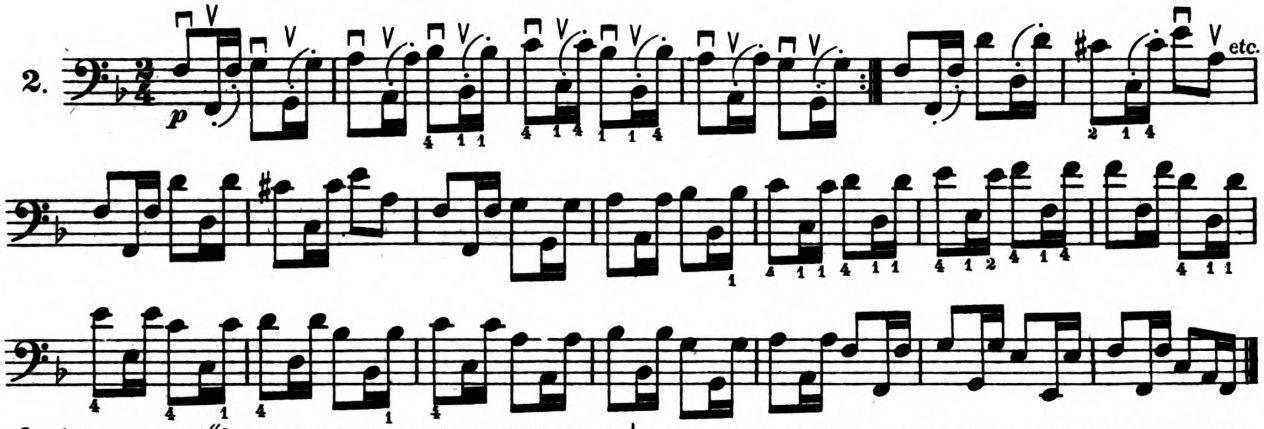
Exercises. | Übungen.



Special division of the bow is necessary for particular passages in order to execute them clearly and with **exact rhythm.** In order to provide the student with a guide in this direction, the following examples, with carefully marked bowings, have been added.

Es kommen aber auch Stellen vor, welche, wenn sie rythmisch und deutlich herausgebracht werden sollen, einer besondern Eintheilung des Bogenstriches bedürfen.
Um dem Schüler dazu einen Leitfaden zu geben, will ich einige Beispiele mit bezeichneten Bogenstrichen anführen.

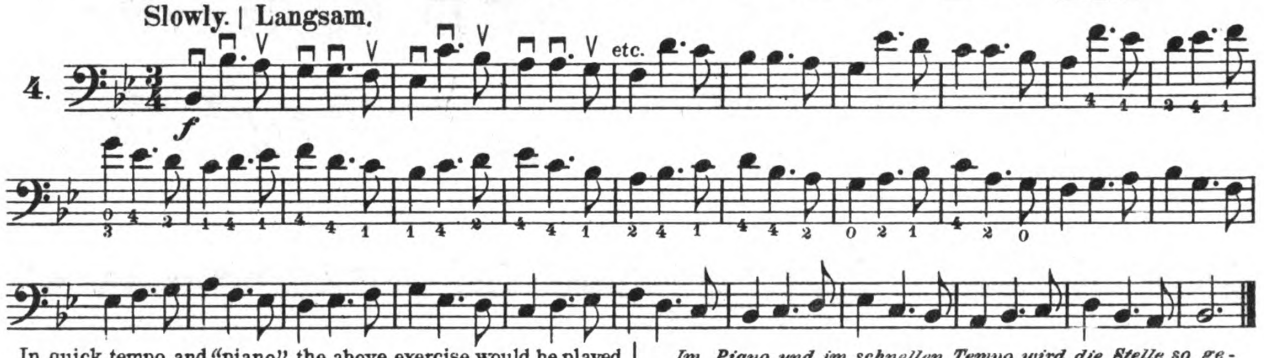




In slow tempo and "forte" the above exercise would be played with the following bowing.

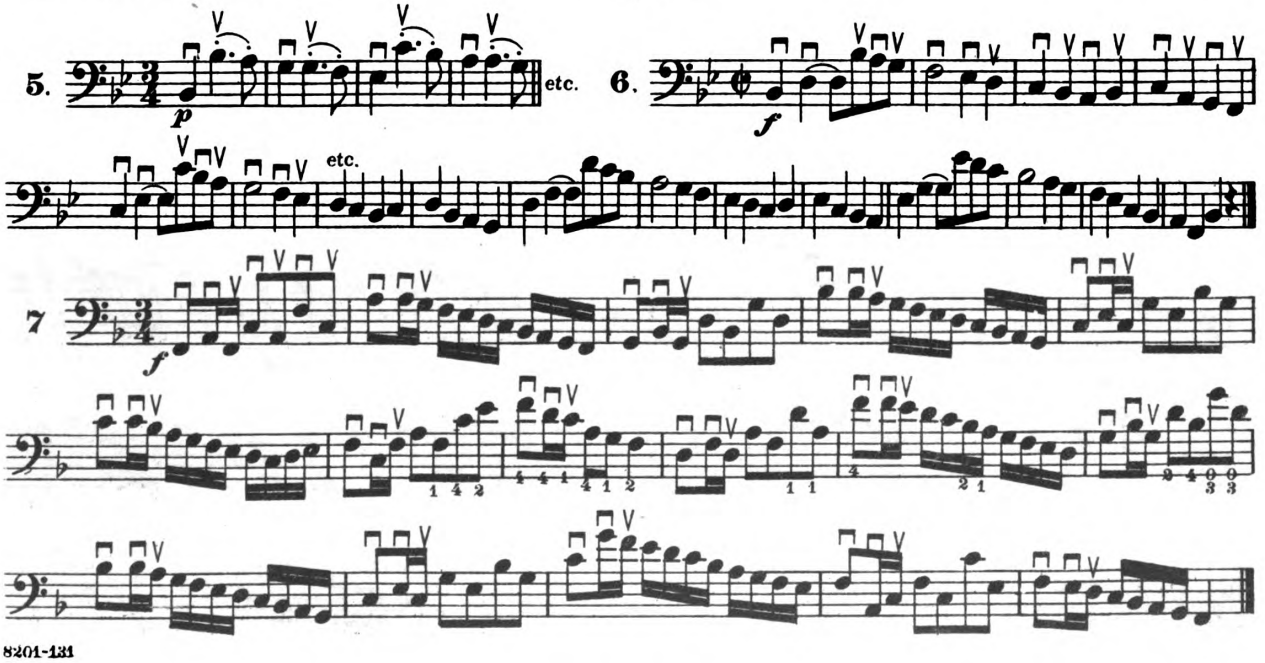
Im Forte und im langsamen Tempo wird die Stelle in folgender Weise gespielt.

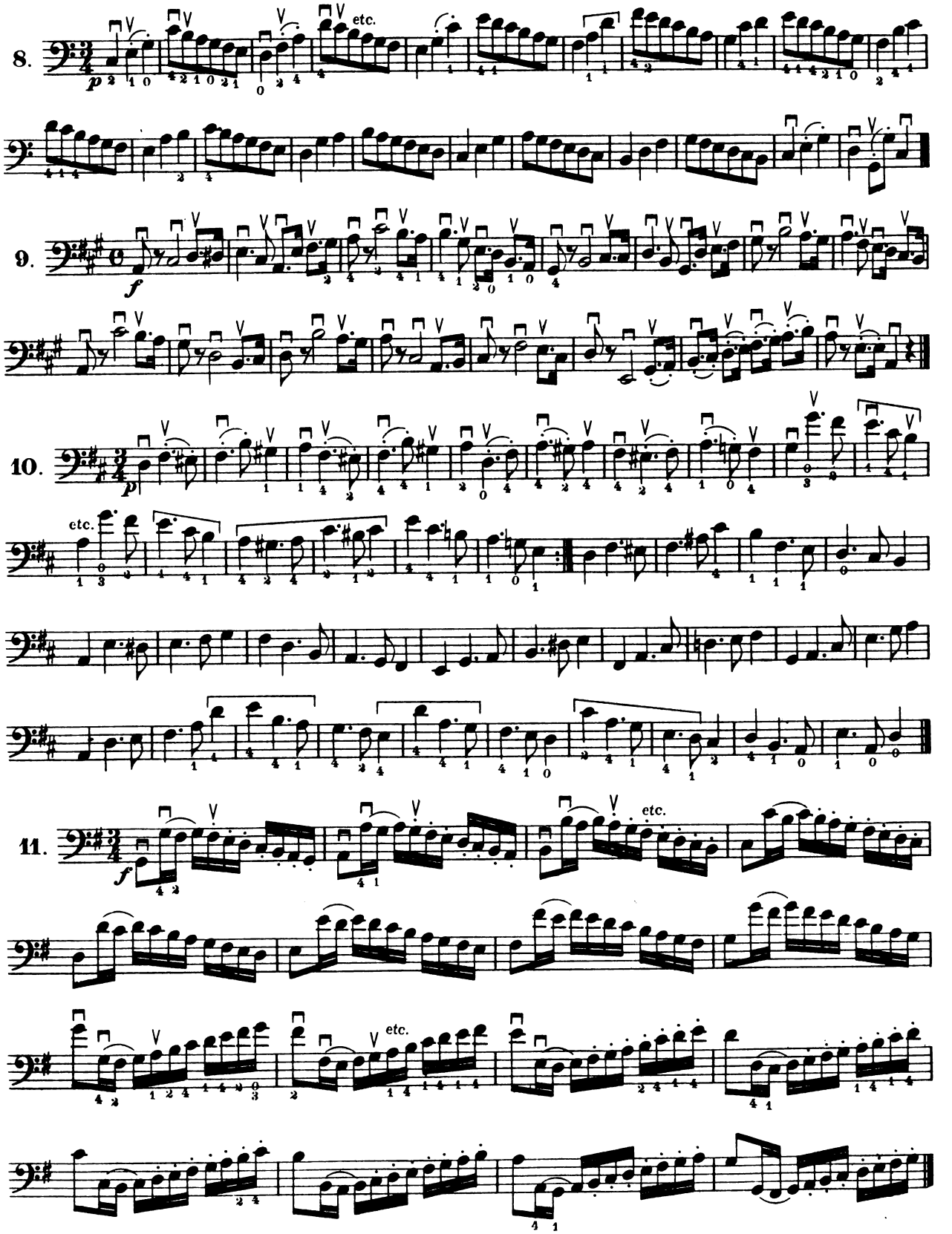
Slowly. | Langsam.

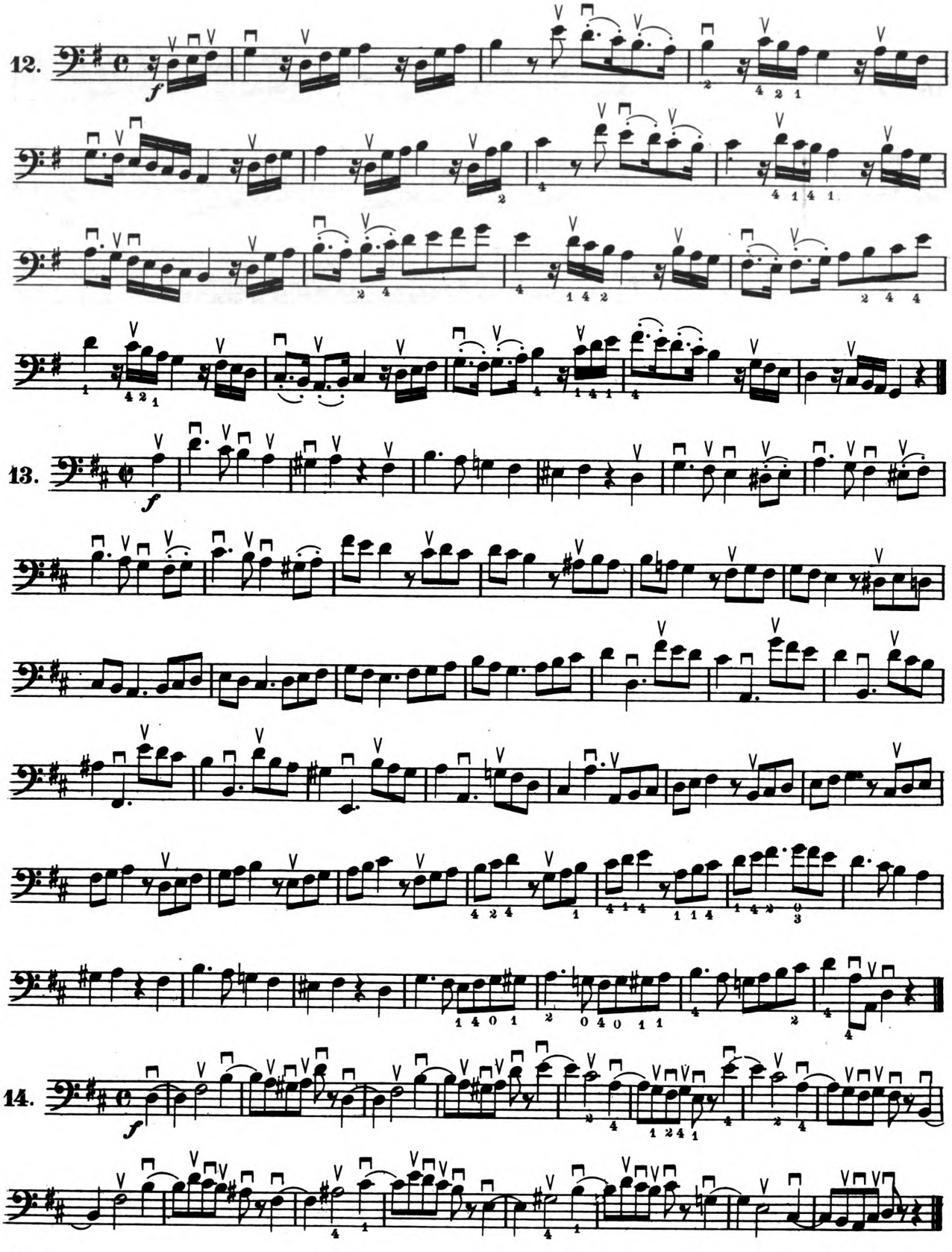


In quick tempo and "piano" the above exercise would be played with the following bowing.

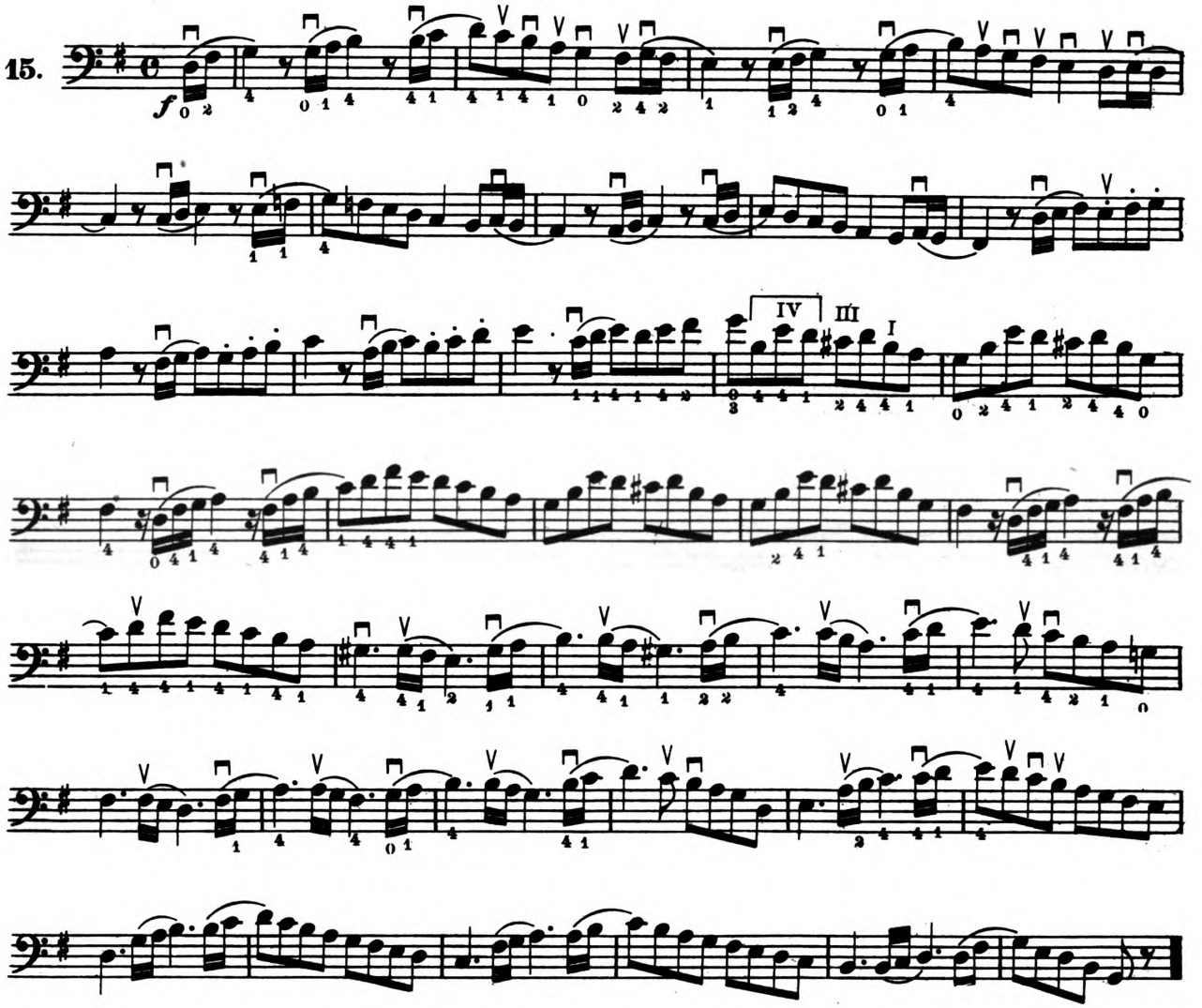
Im Piano und im schnellen Tempo wird die Stelle so gespielt:




8.
etc.
9.
10.
etc.
11.
etc.
etc.


12.
f
13.
f
14.
f

15.



As it is impossible to describe the exact bowing of every passage we are apt to meet, the student will do well to remember that he is to begin with the Down Bow when

1. a passage starts with the full bar and
2. when one or more notes are slurred together and occur on the first beat or on any one of the heavy beats of a bar.

However the Up beat of a bar, if it is made up of one or several detached notes of uneven number, is always played with the Up Bow; this is also done in bars in which the notes will bring about an uneven number of bowings.

In case of longer and uniform passages the heavy beats of a bar are always played with the Down and the light ones with the Up Bow.

As already observed in the case of Sixths an exception must be made in such passages, which are played across two strings in quick tempo; in such cases it is absolutely necessary to use the opposite bowing.

Da es nicht möglich ist alle diese verschiedenartig vorkommenden Figuren einer genauern Beschreibung zu unterziehen, so will ich den Schüler hauptsächlich darauf aufmerksam machen, das man mit dem Herunterstrich zu beginnen hat, wenn

1. mit vollem Takte angefangen wird, und

2. wenn mit einem Niederstreiche oder überhaupt mit einem schwerem Taktitheile oder mehrere Noten mittelst eines Bogens verbunden sind.

Beim Auftakt aber, wenn dieser aus einer oder aus mehreren gestossenen Noten ungerader Zahl besteht, wird stets mit dem Hinaufstrich begonnen; sowie auch bei solchem Takte, in welchem die Noten eine ungerade Zahl der Striche ausmachen.

Kommen längere und gleichmässige Figuren vor, so werden immer die schweren Taktitheile mit dem Herunterstrich, und die leichten mit dem Hinaufstrich gespielt.

Eine Ausnahme machen, wie schon bei den Sexten erwähnt wurde, jene Stellen, welche im schnellen Tempo über zwei Saiten gespielt sein müssen; in diesen Fällen ist es unbedingt nothwendig den umgekehrten Bogenstrich auszuwenden.

Tremolo

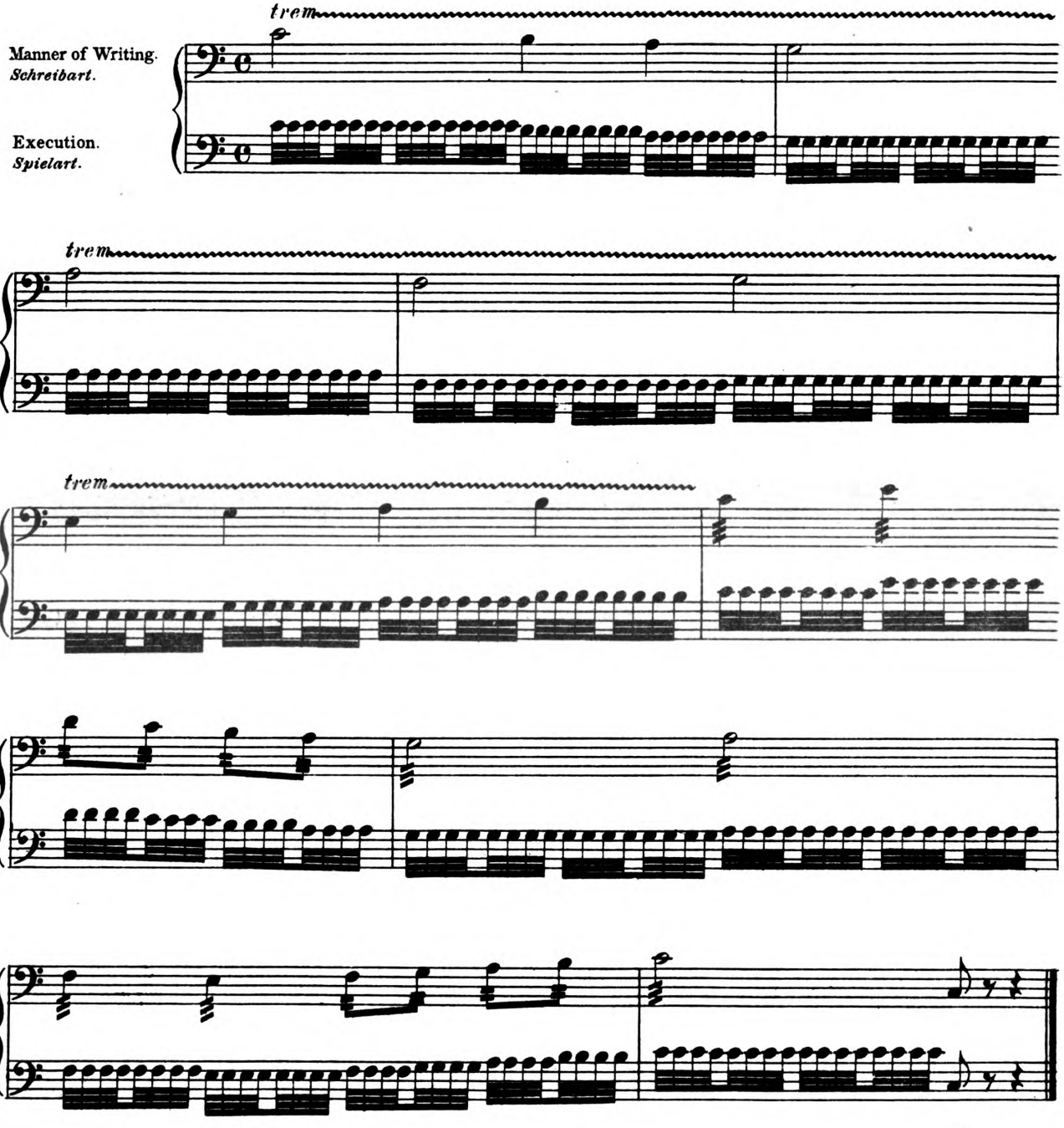
is a quivering and rapid movement upon one and the same tone, and produced by repeating the note with greatest speed for its entire time-value.
Tremolo-bowing is indicated by the abbreviated word *trem.* or by the triple-crossed stems of the notes, as shown below.
The *Tremolo* is executed with the middle of the bow, and the movement must be brought about solely through the wrist.

Das Tremolo

ist eine zitternde und rasche Bewegung auf einem und demselben Tone, welche dadurch hervorgebracht wird, dass der Ton wiederholt und mit möglichster Schnelligkeit innerhalb der Zeitdauer der Note gespielt wird.
Das Tremolo *wird bezeichnet mit* trem. *oder durch eine mehrfach unterstrichene Note.*
Beim Spielen des Tremolo *wird mit der Mitte des Bogens gestrichen und die Bewegung bloss im Handgelenke ausgeführt.*

Manner of Writing.
Schreibart.

Execution.
Spielart.



Pizzicato

(abbreviated *pizz.*) means, that instead of setting the strings into vibration with the bow, they should be plucked by a finger of the right hand.

In this case the bow is allowed to hang in a downward direction, being held by the fourth and little finger (inside the nut), and while the thumb is placed at the edge of the middle of the fingerboard, the fore and middle fingers are held above the strings and employed for the *pizzicato*.

The strings are picked in the direction from left to right. In *piano* and *mezzoforte* passages, either the fore or middle finger may be used; but for *forte* passages both are employed, the right hand being moved nearer to the saddle whereever the force and strength of the *forte* is to be increased.

For *pizzicato* passages in quick tempo, the fore and middle finger should be employed alternately. With the term *"col arco"* the bow is again brought into use.

Das Pizzicato

abgekürzt pizz. *bedeutet, dass man die Saite nicht mit dem Bogen streichen, sondern mit dem Finger schnellen oder zupfen soll.*

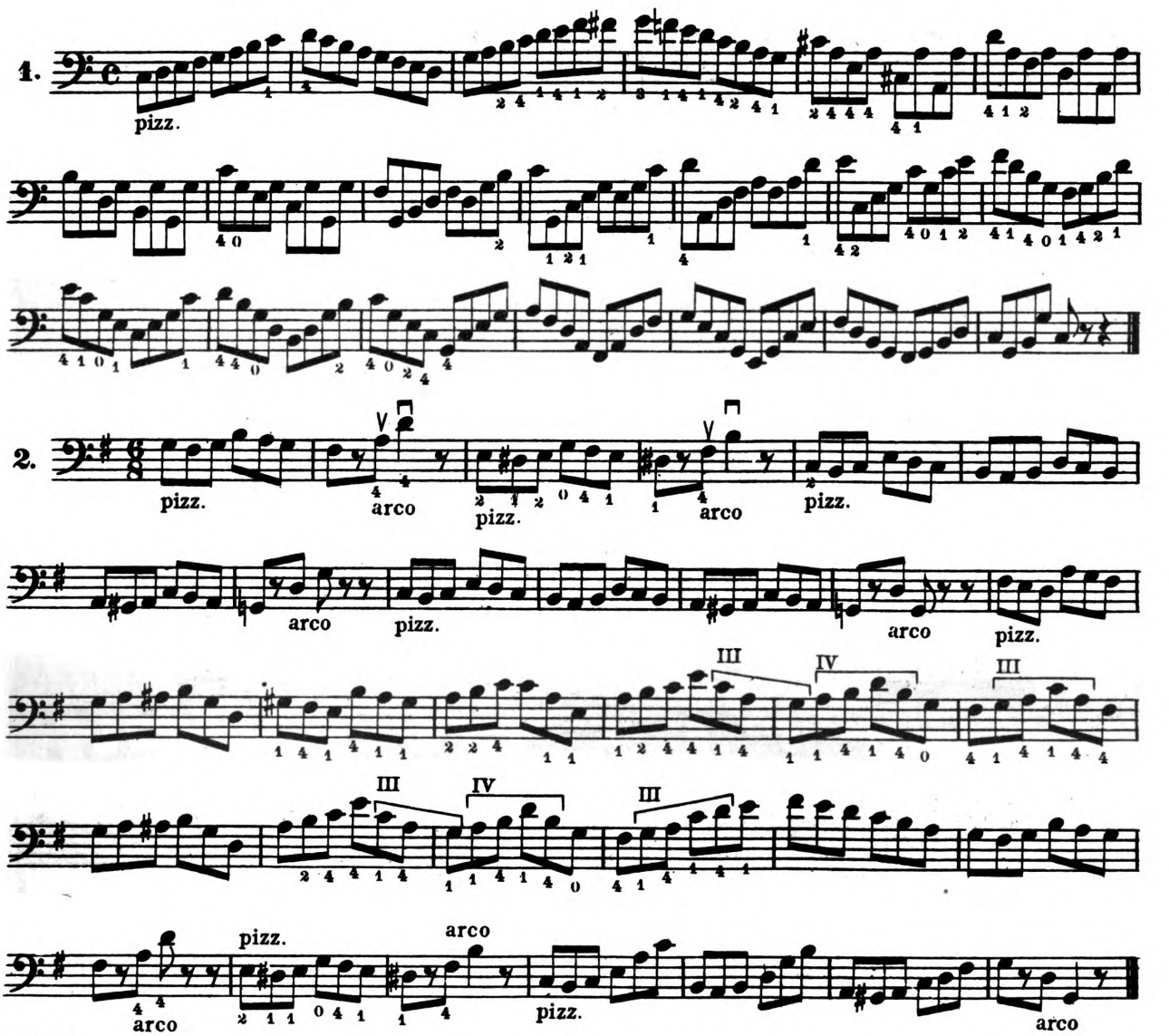
In diesem Falle lässt man den Bogen mit der Spitze abwärts fallen und hält ihn mit den im Frosche liegenden Gold- und kleinen Finger. Der Daumen wird am Rande in der Mitte des Griffbrettes angesetzt, der Zeige- und Mittelfinger über den Saiten zum pizzicato *verwendet.*

Die Saite wird in der Richtung von links nach rechts geschnellt. In Piano *und* Mezzofortestellen *kann man zum* pizzicieren *den Zeige- oder Mittelfinger gebrauchen, im* Forte *werden beide zugleich verwendet, wobei man mit der rechten Hand um so tiefer gegen den Sattel rückt, je bedeutender die Stärke des* Forte *sein soll.*

Bei Figuren die im schnellen Tempo gespielt werden, muss der Zeige- und Mittelfinger abwechselnd pizzicieren. *Bei der Bezeichnung* col arco *kommt der Bogen wieder in Anwendung.*

Exercises.

Übungen.



Col Legno

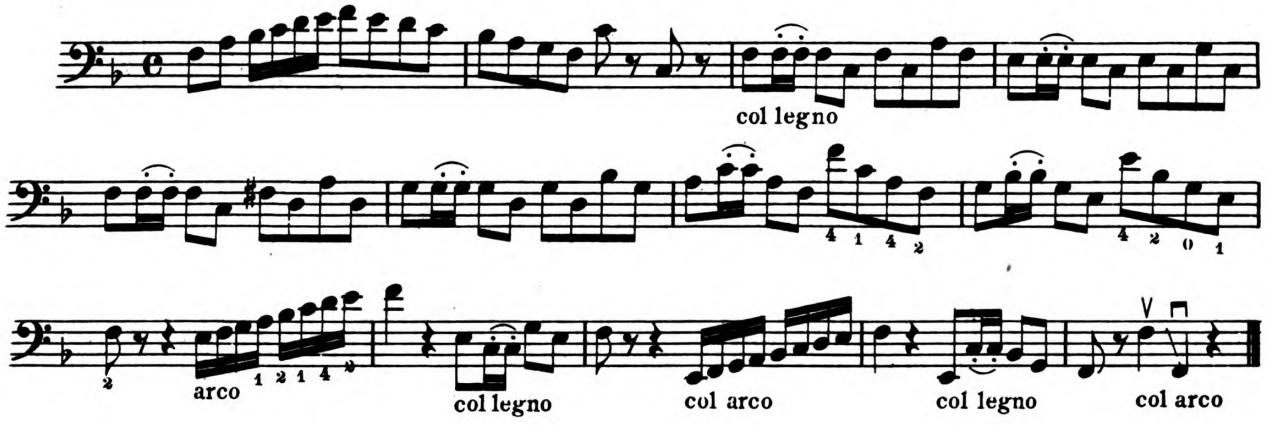
means, that instead of playing with the hair, the strings should be struck with the stick of the bow; in doing so the right hand, holding the bow, must be slightly turned towards the player. "*Col arco*" indicates the usal manner of playing again.

Col Legno

bedeutet, dass man nicht mit den Haaren des Bogens, sondern mit dem Holze spielt, wobei man die Hand ein wenig gegen sich wendet, und mit der Bogenstange die Saiten anschlägt. Col arco *zeigt wieder die gewöhnliche Spielart an.*

Exercise.

Übung.



Ponticello.

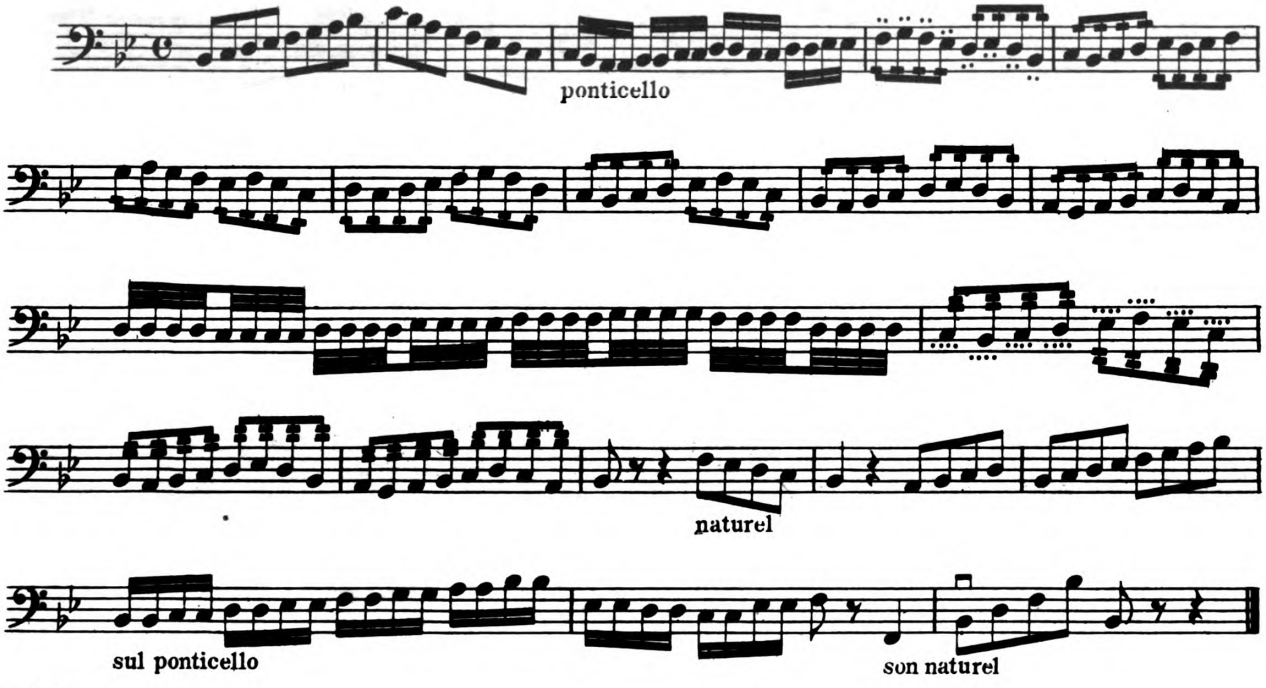
For the term "*ponticello*" or "*sul ponticello*" indicating that the original sound of the instrument should be changed, the playing is done with light bowing near to the bridge. "*Naturel*" or "*son naturel*" indicates the natural sound of the instrument again.

Ponticello.

Bei der Bezeichnung ponticello, *oder* sul ponticello *welche bedeutet, dass das Instrument verändert klingen soll, spielt man mit dem Bogen leicht und nahe am Stege.* Naturel *oder* son naturel *zeigt den natürlichen Klang des Instrumentes an.*

Exercise.

Übung.

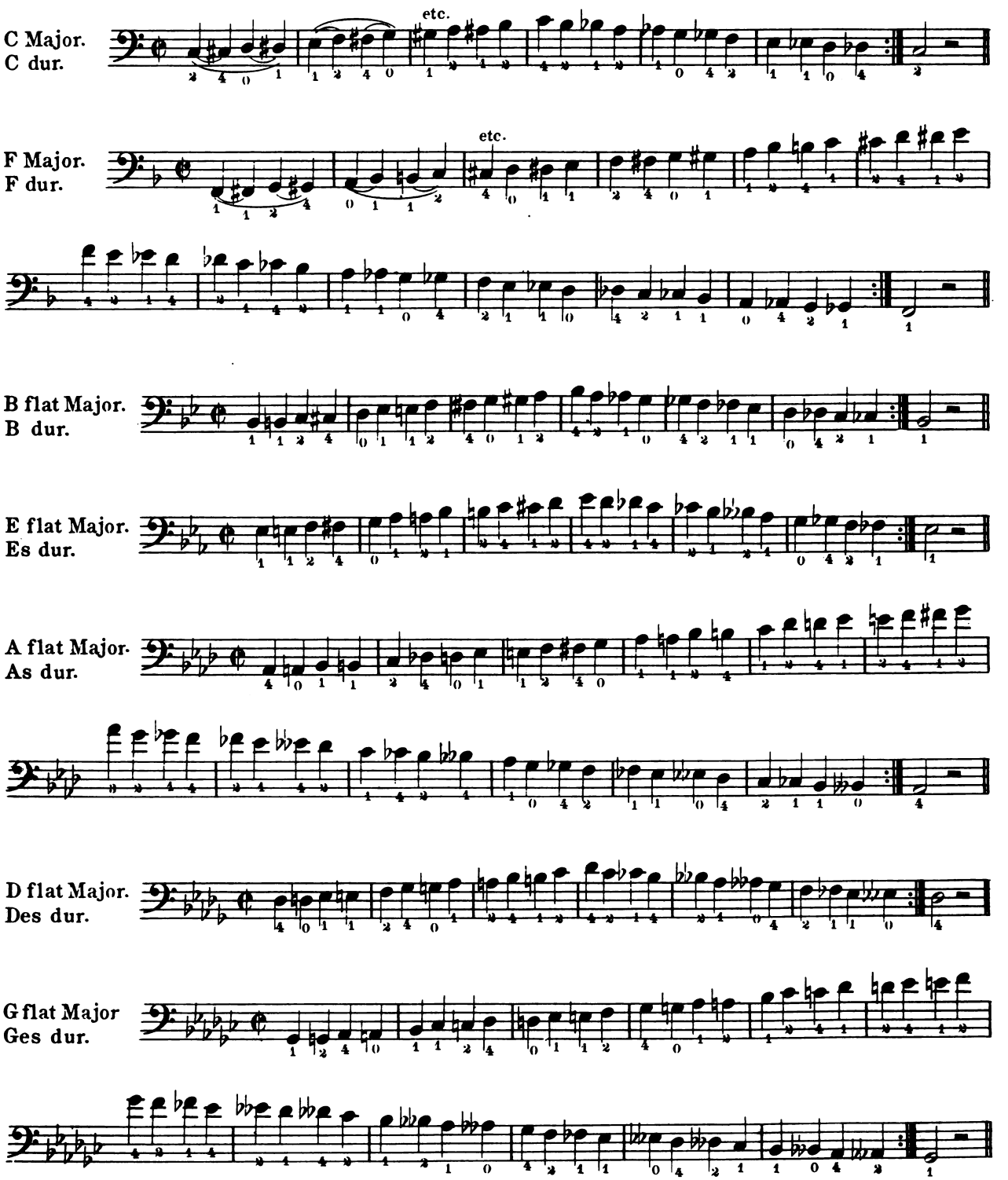


Chromatic Scales.

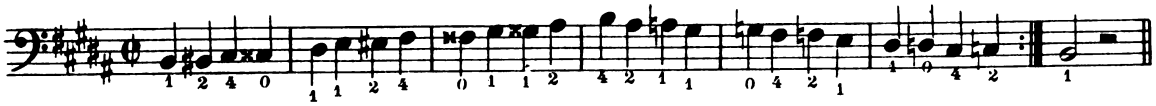
These are to be practised, at first detached and in slow tempo, later on slurred and in quicker tempo.

Chromatische Tonleitern.

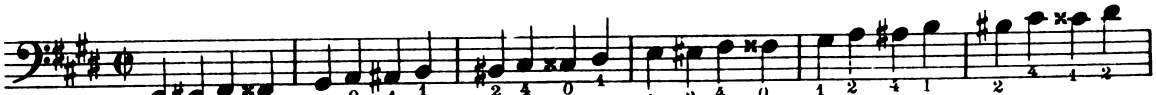
Diese übe man zuerst im langsamen Tempo und gestossen, später im schnelleren und gebunden.

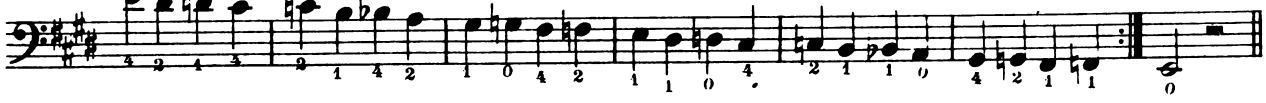


B Major.
H dur.

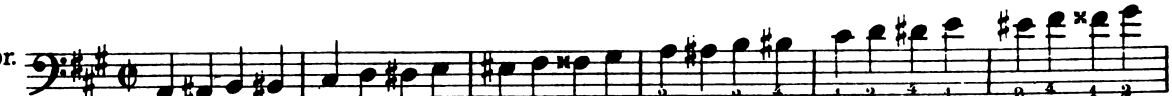


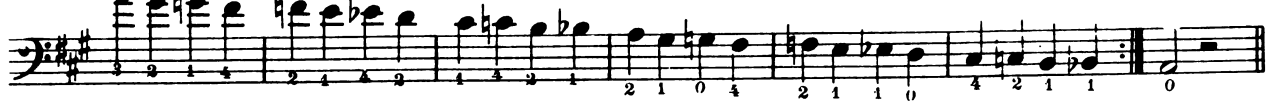
E Major.
E dur.



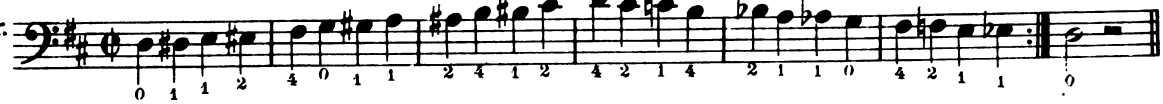


A Major.
A dur.

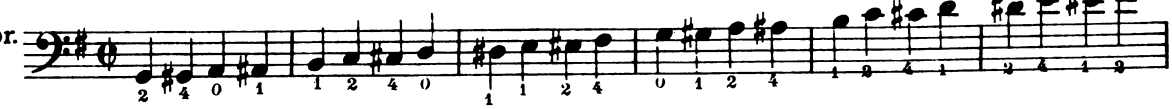


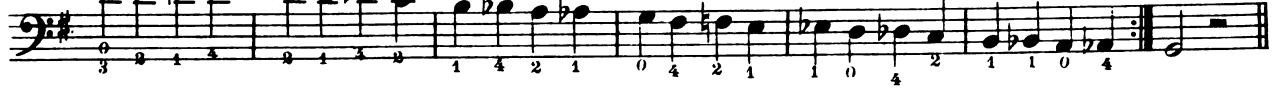
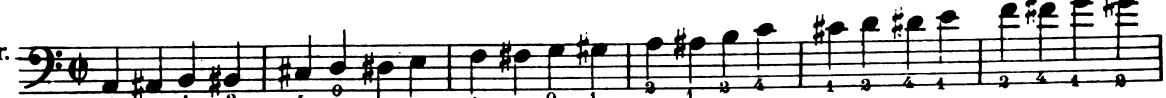
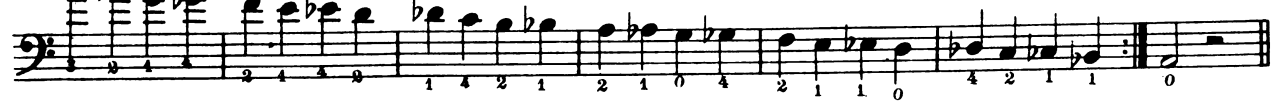


D Major.
D dur.



G Major.
G dur.





A Minor.
A moll.