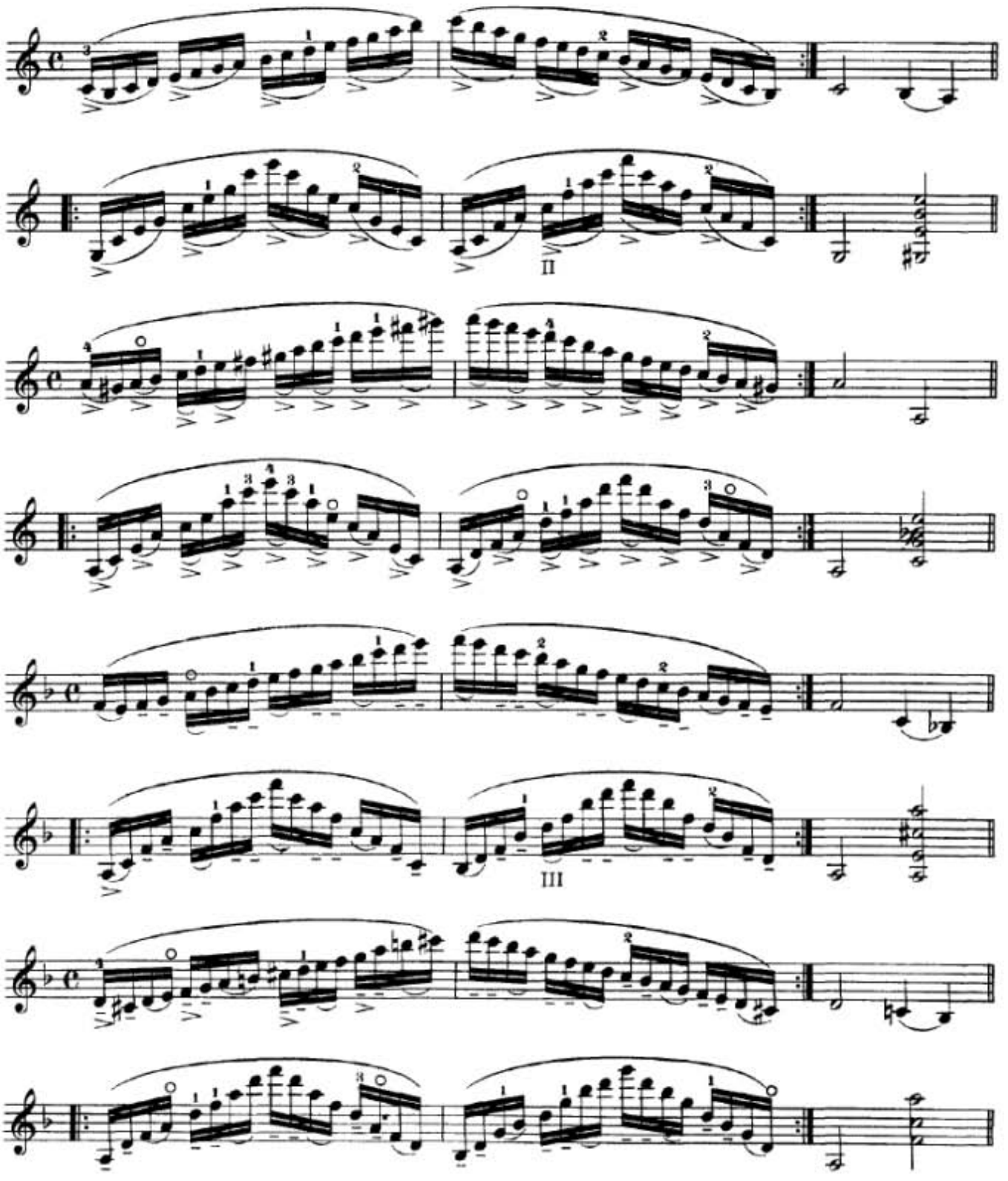
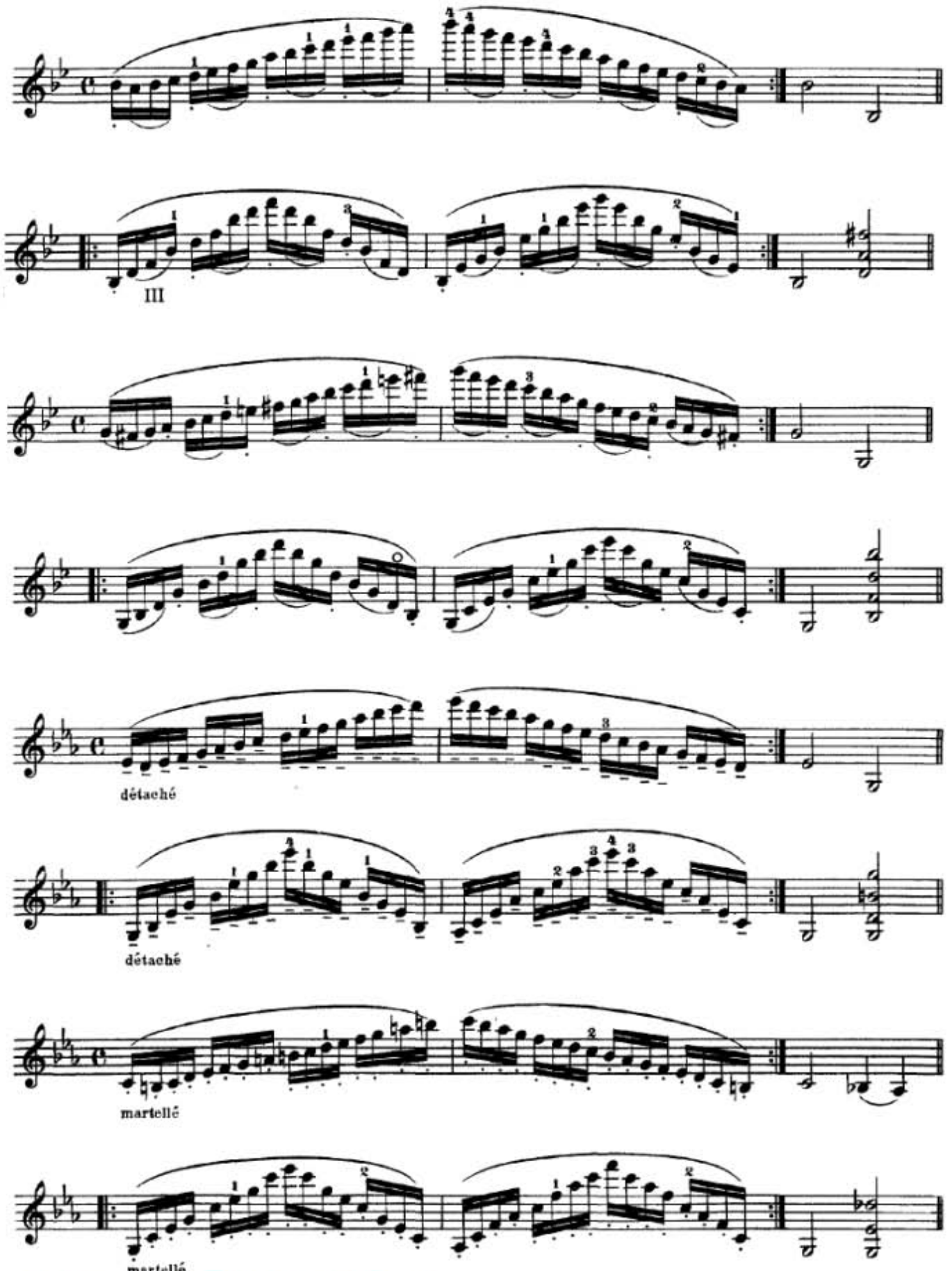
No 7.

Major and Minor Scales and Arpeggios in Two Octaves, Changing Positions.*)

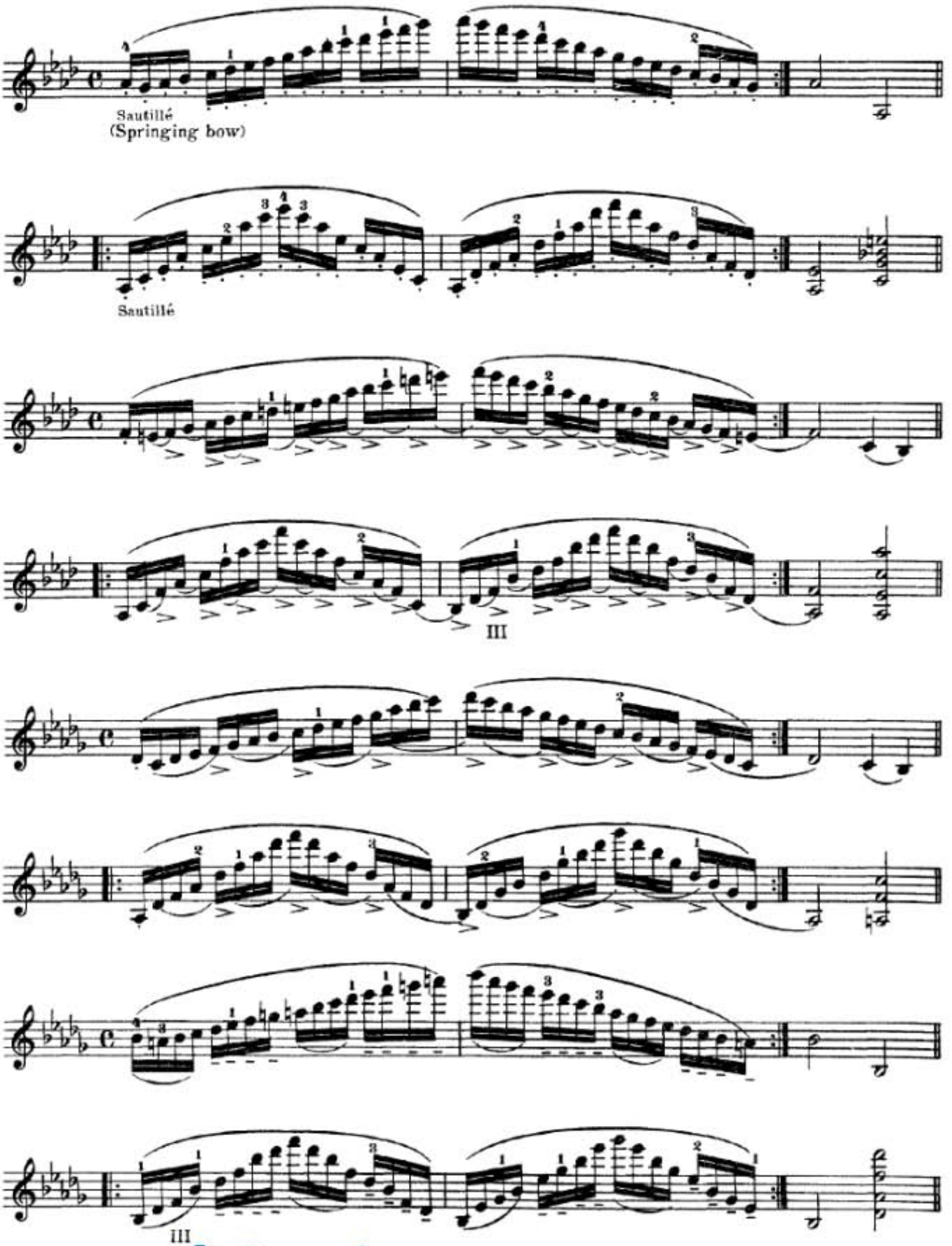


*) First practise each of these scales *legato*; then the bowings marked below, and shading, should be practised.

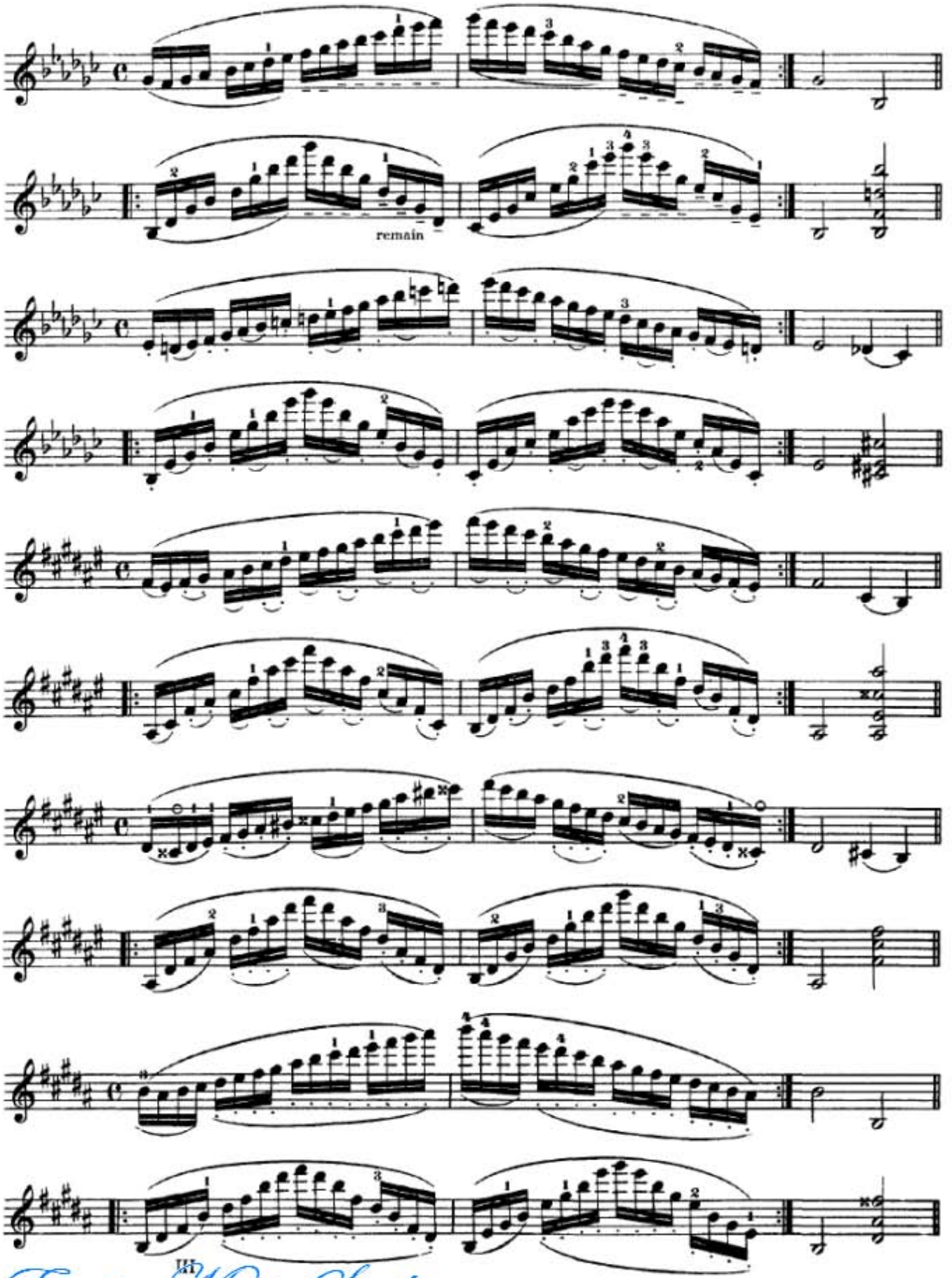
Erwin Music Studio



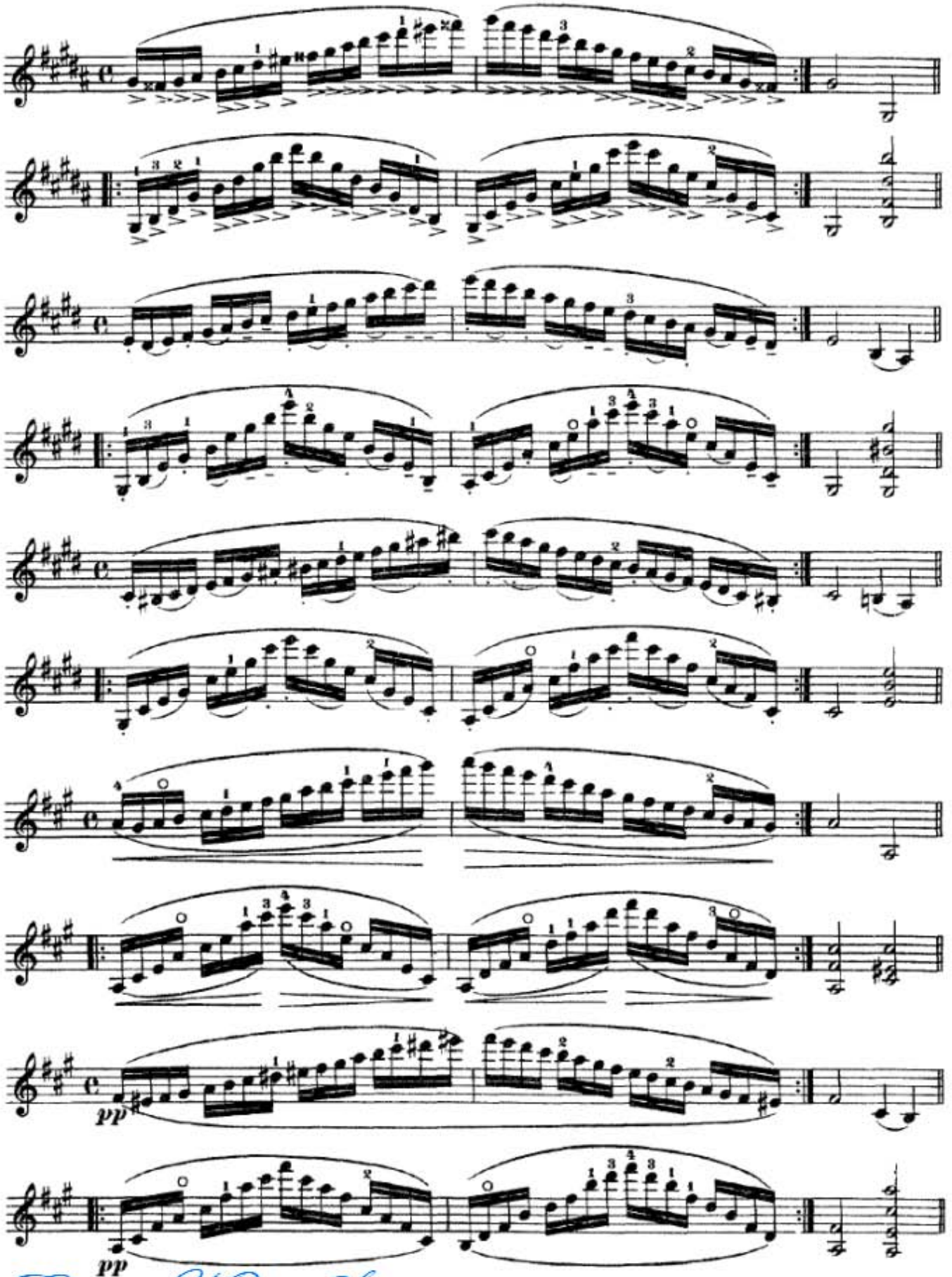
Erwin Music Studio



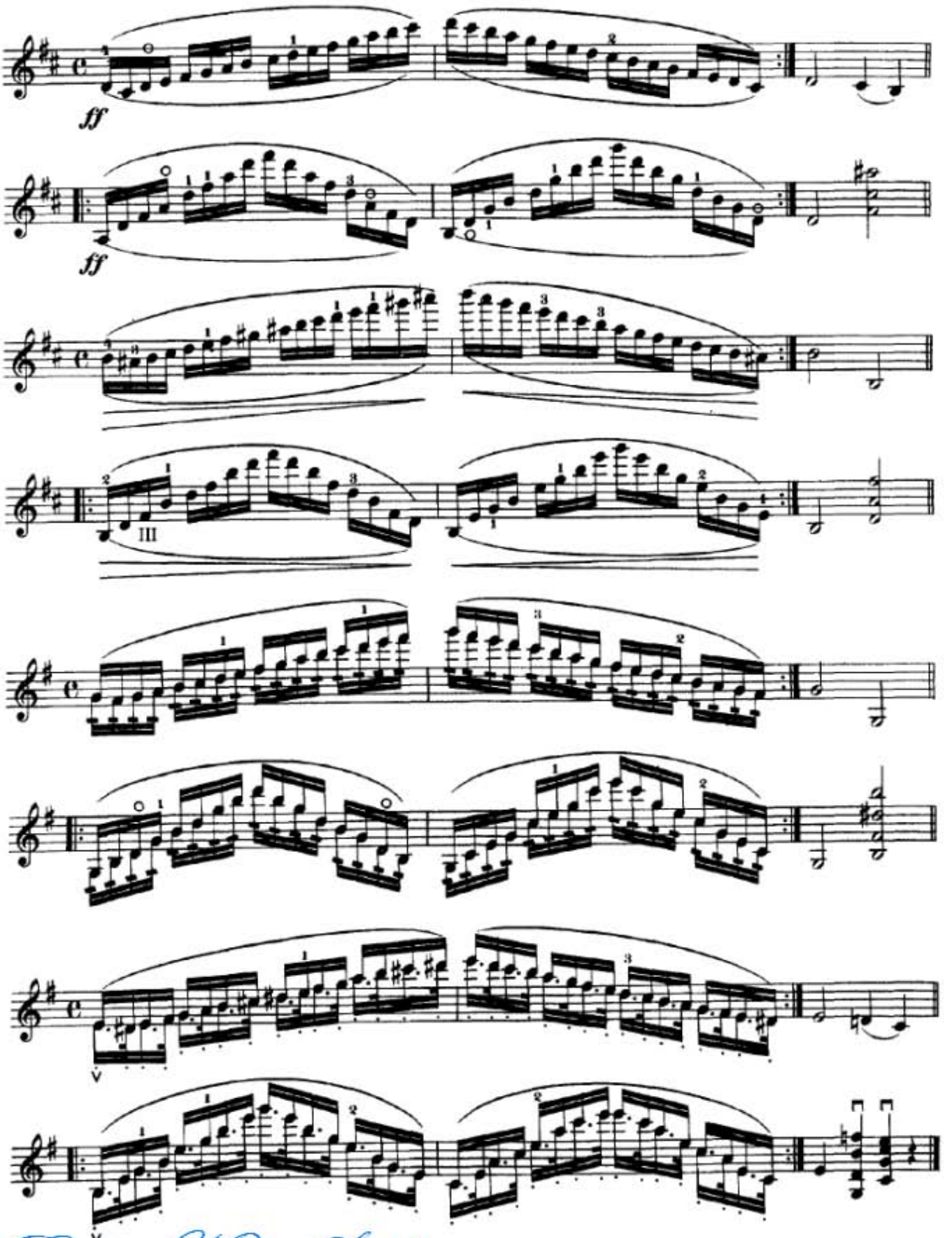
Erwin Music Studio



Ervin Music Studio



Erwin Music Studio

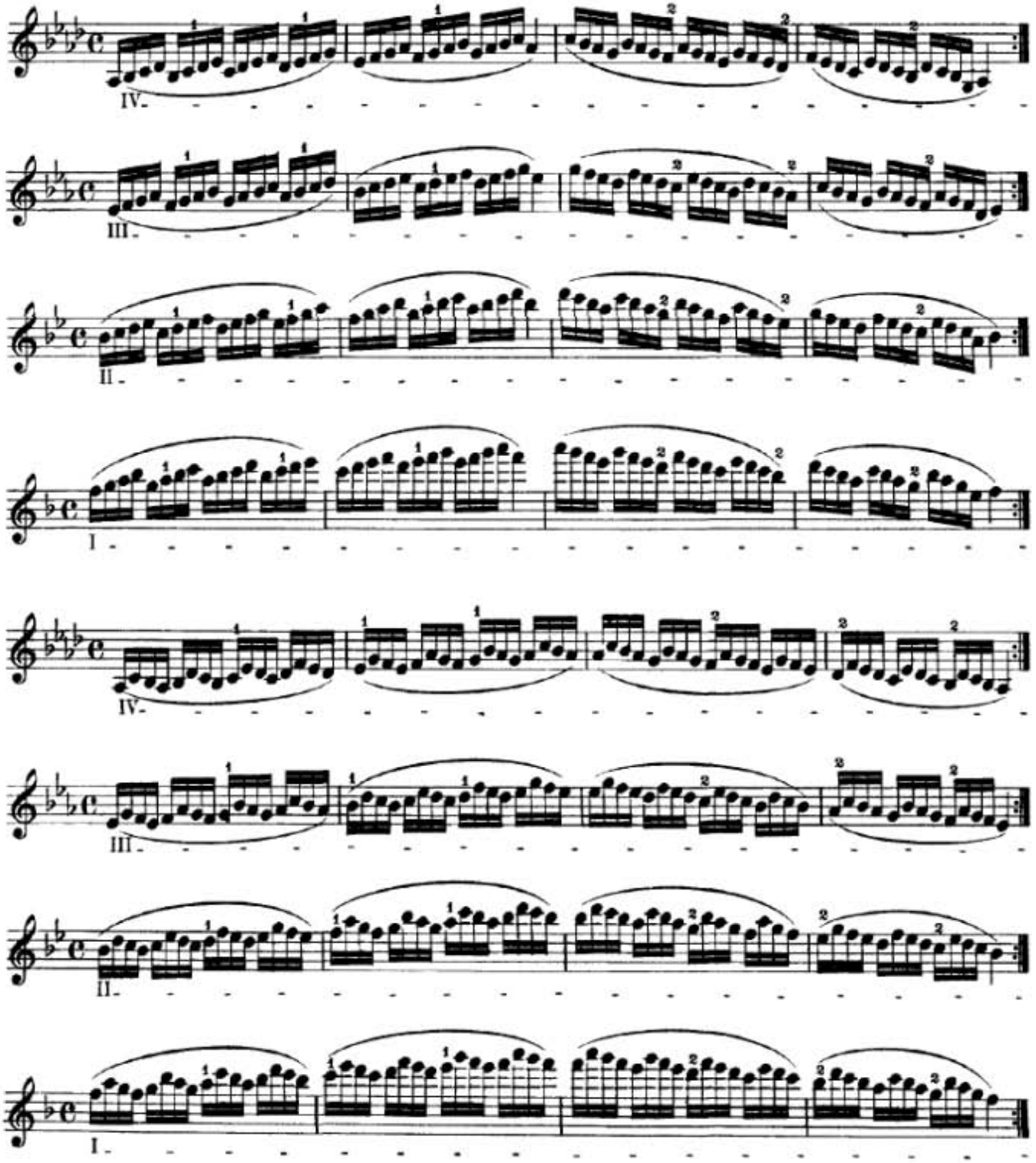


Erwin Music Studio

Nº 8.

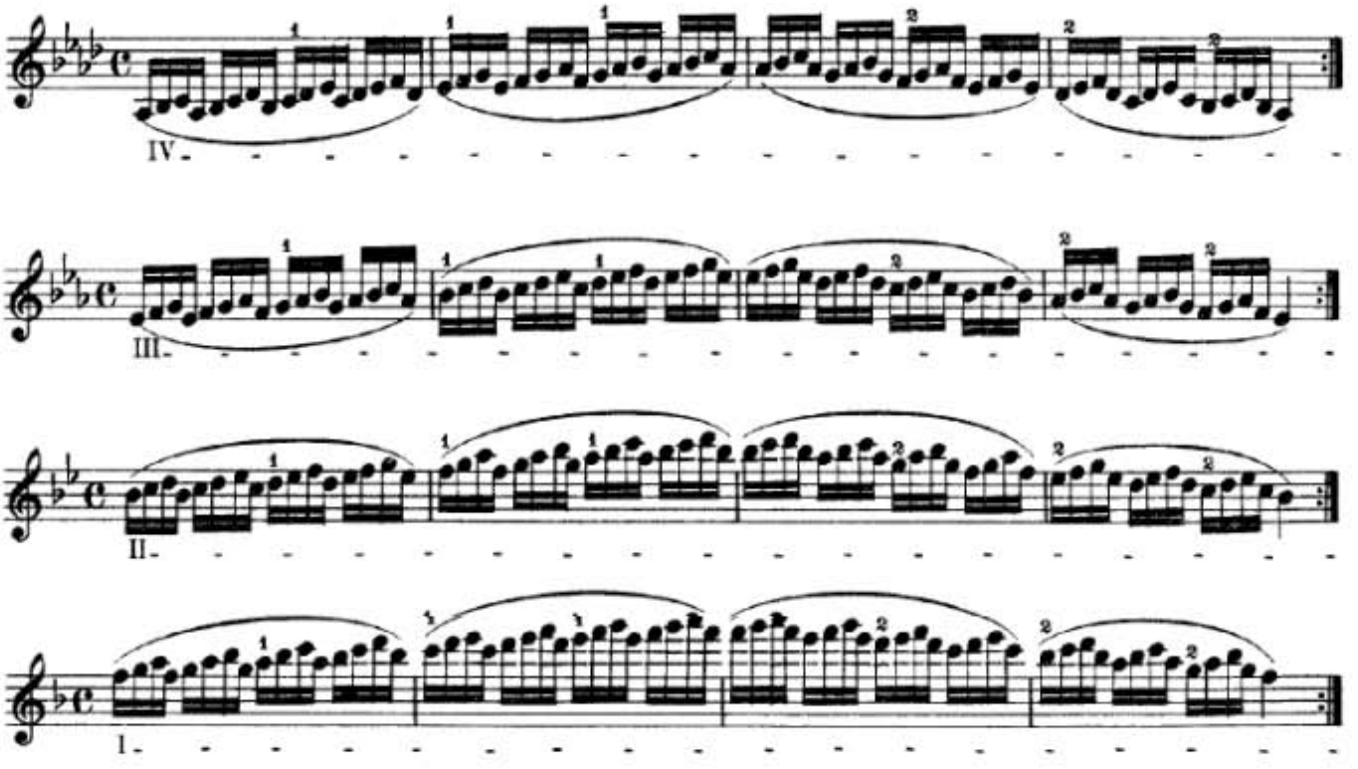
Further Changing of Positions in Exercises on One String.

Connection of the 1st with 3rd, 5th and 7th positions.

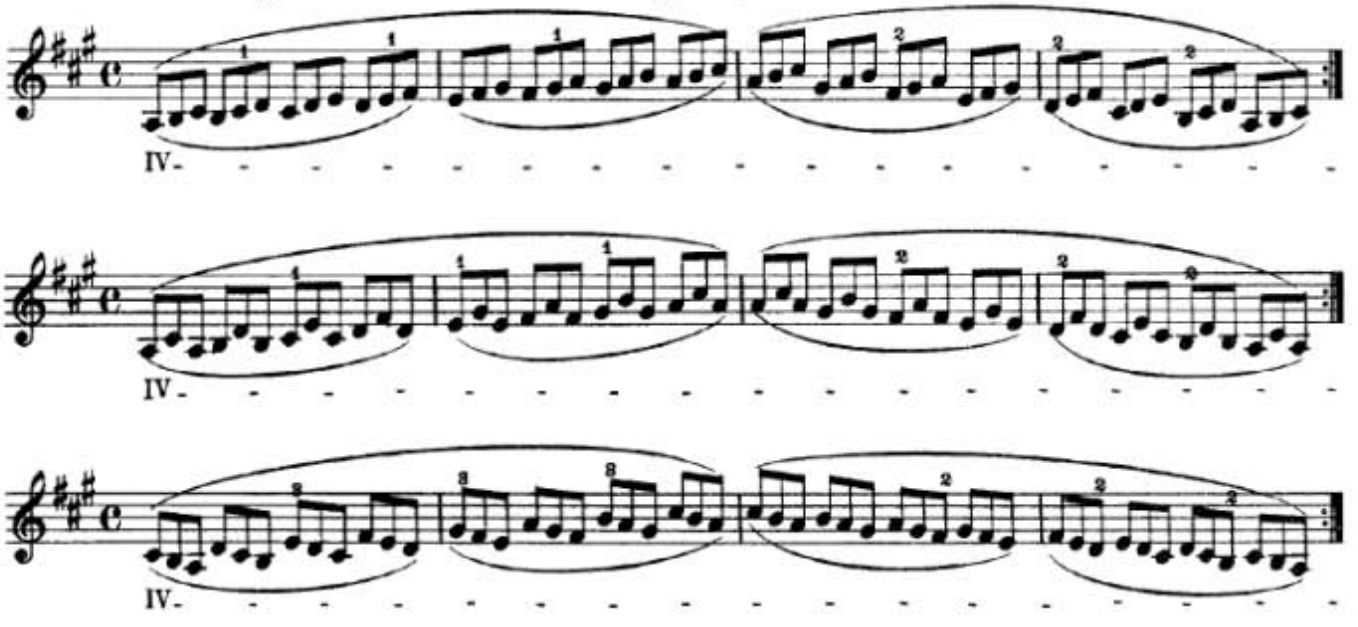


Note: Begin these exercises in slow tempo and gradually increase to *Allegro vivace.* Impure intonation and unevenness should be the best hint to teacher and pupil to return to a slower pace.

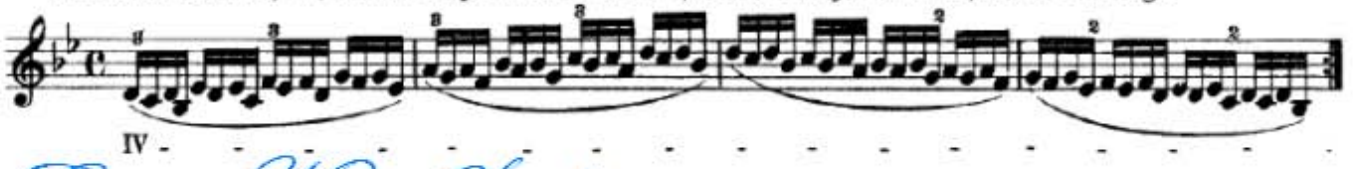
Erwin Music Studio



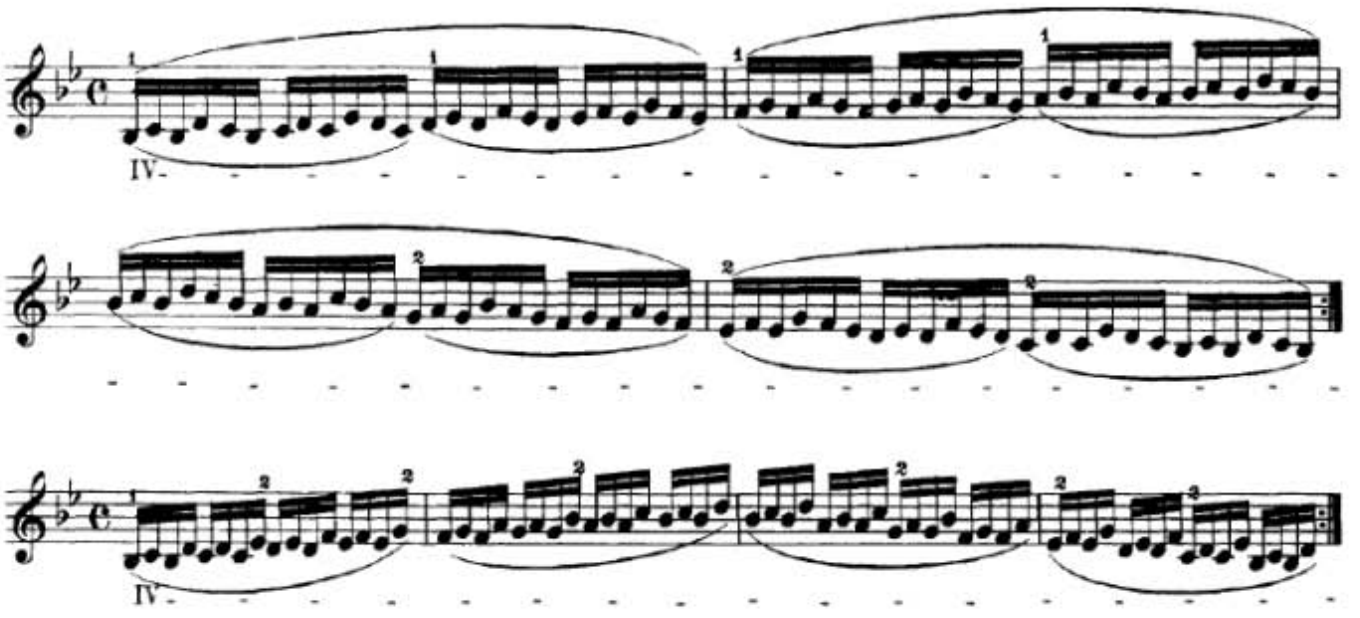
Practise the following exercises on the other three strings also, in the same manner.



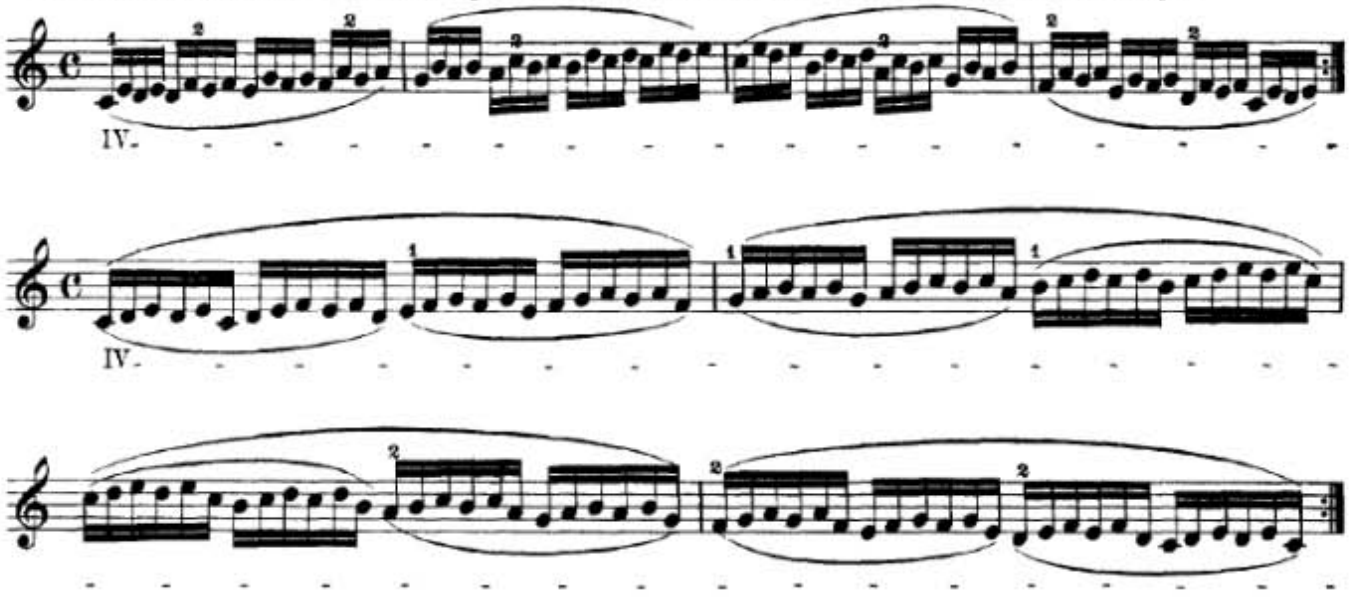
Connection of the 2d, 4th, 6th and 8th positions. Also in F, C and G major on the D, A and E-strings.



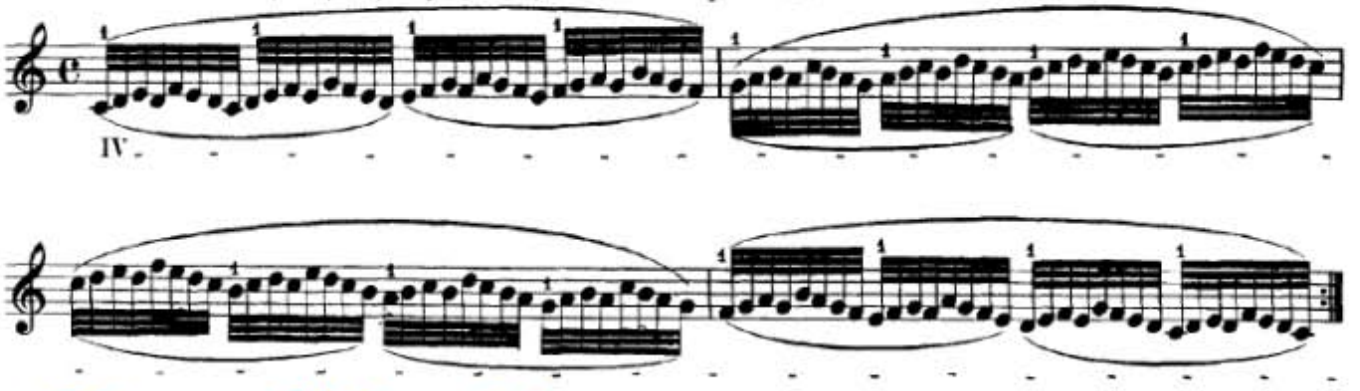
Erwin Music Studio



Connection of the 3rd, 5th, 7th and 9th positions. Also on the D, A and E-strings, in G, D and A major.



Connection of the 3rd, 4th, 5th, 6th, 7th, 8th, 9th and 10th positions.

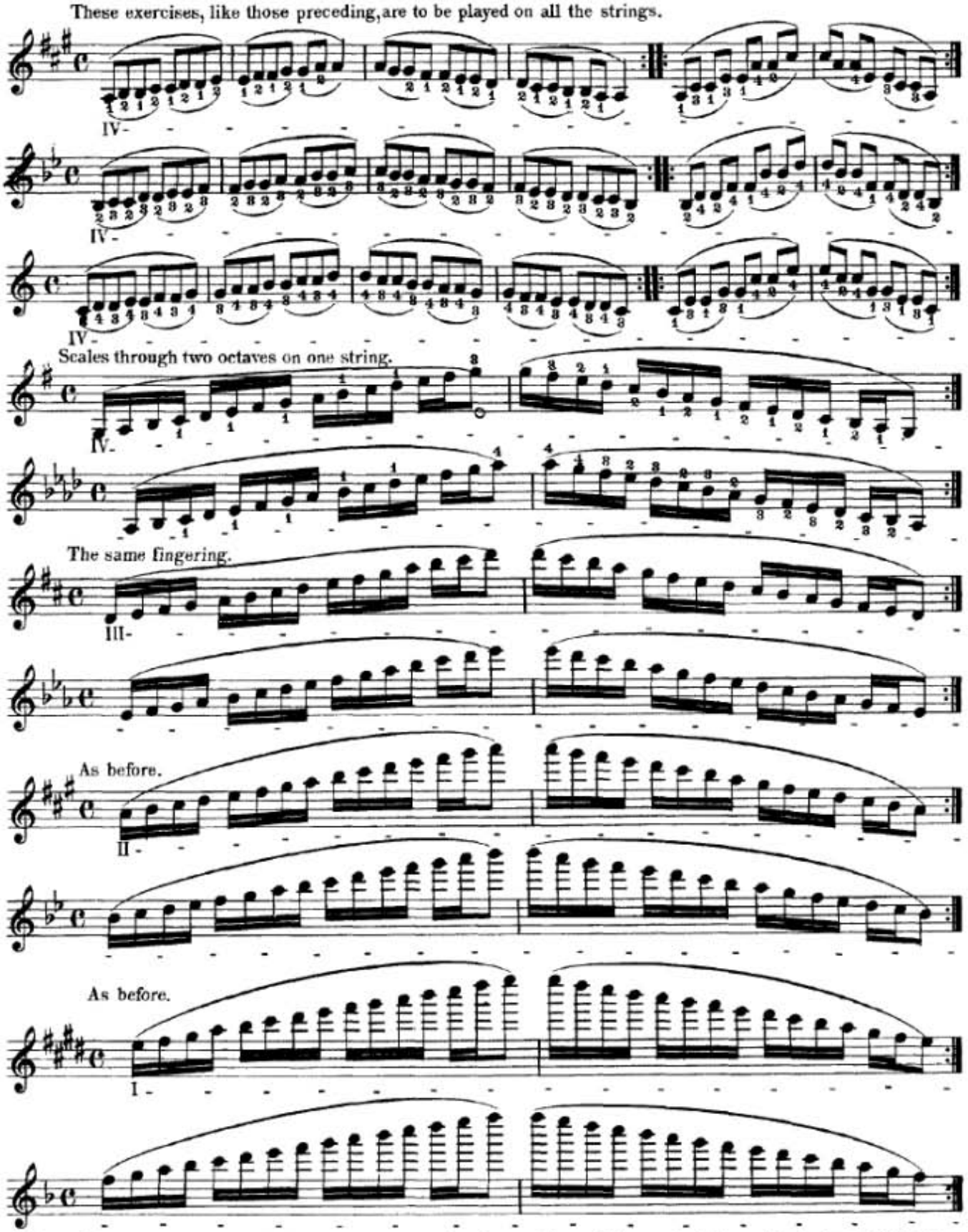


Erwin Music Studio

№ 9.

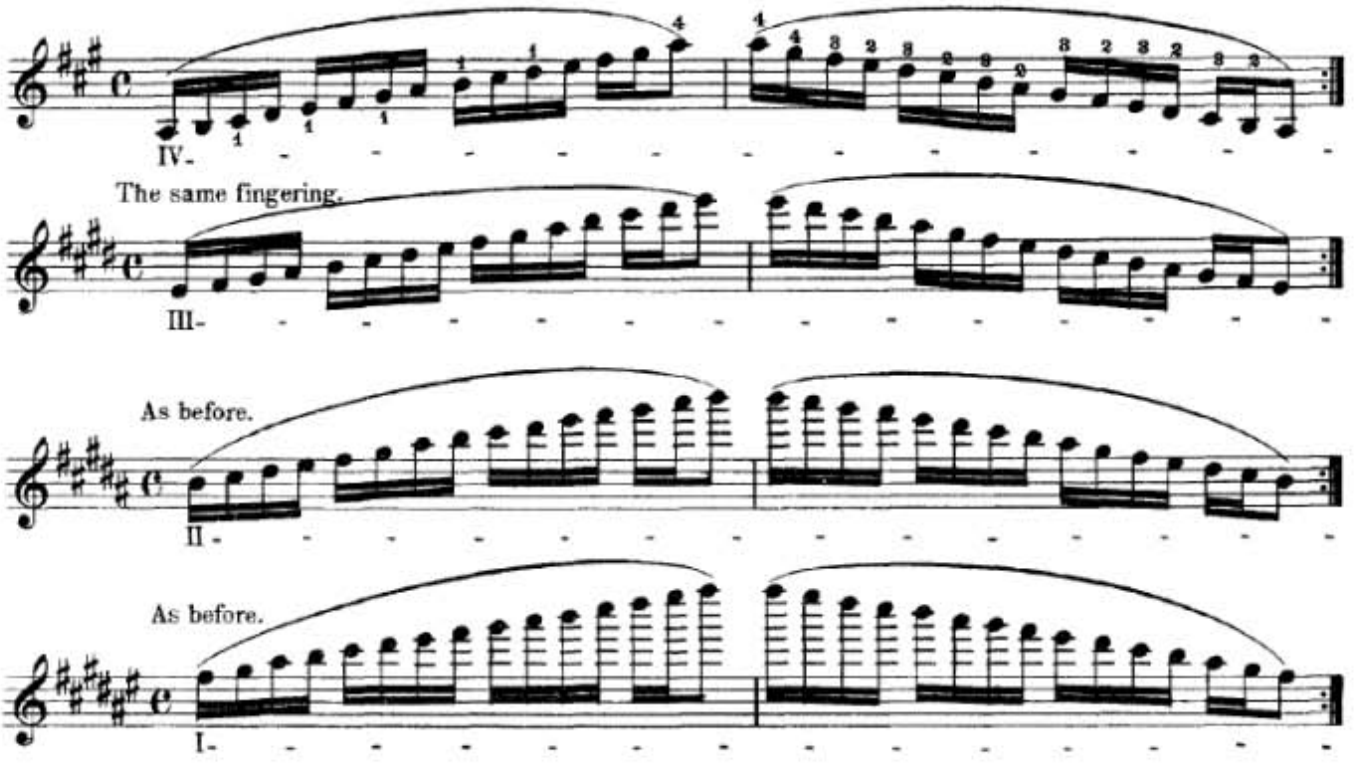
Changing Fingers on One Tone.*)

These exercises, like those preceding, are to be played on all the strings.



*) Note: Do not neglect this seemingly unimportant exercise, the peculiar usefulness of which consists in changing fingers on one tone.

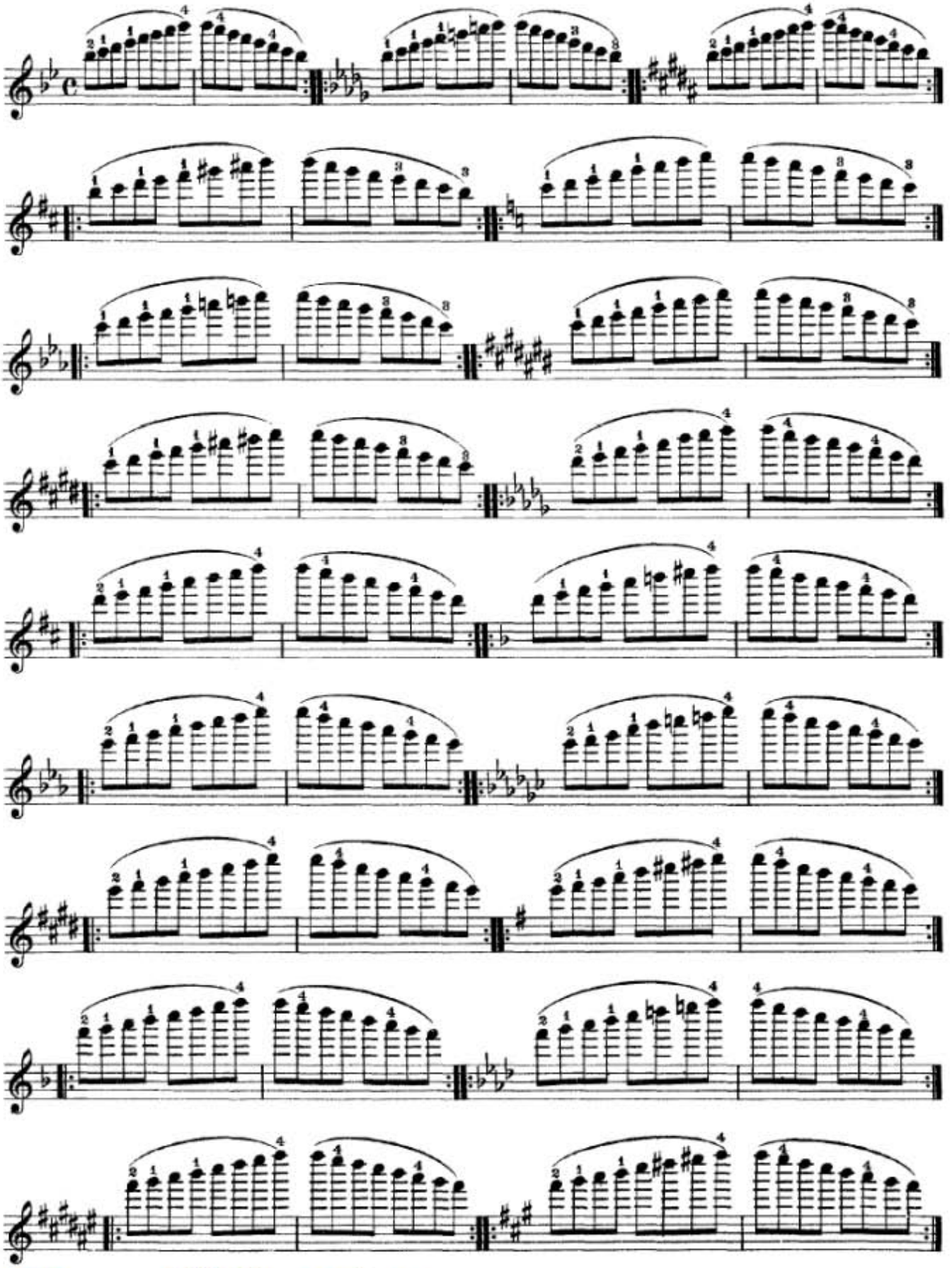
Erwin Music Studio



After learning the foregoing, the following 3-octave scales will hardly offer the pupil any difficulties; but he should not neglect some good advice with regard to them. Usually it is the third octave (i.e., the highest) which presents difficulties. In order to save time, and enable his undivided attention to be given to the intonation, the pupil should practise the third octave by itself as directed below. The minor scales in particular, with their raised 6th and 7th in ascending and lowered 6th and 7th in descending, are those which give pupils trouble; and to their intonation special attention should be paid by the teacher.

The fingerings are, of course, the same as those employed in the full 3-octave scales.

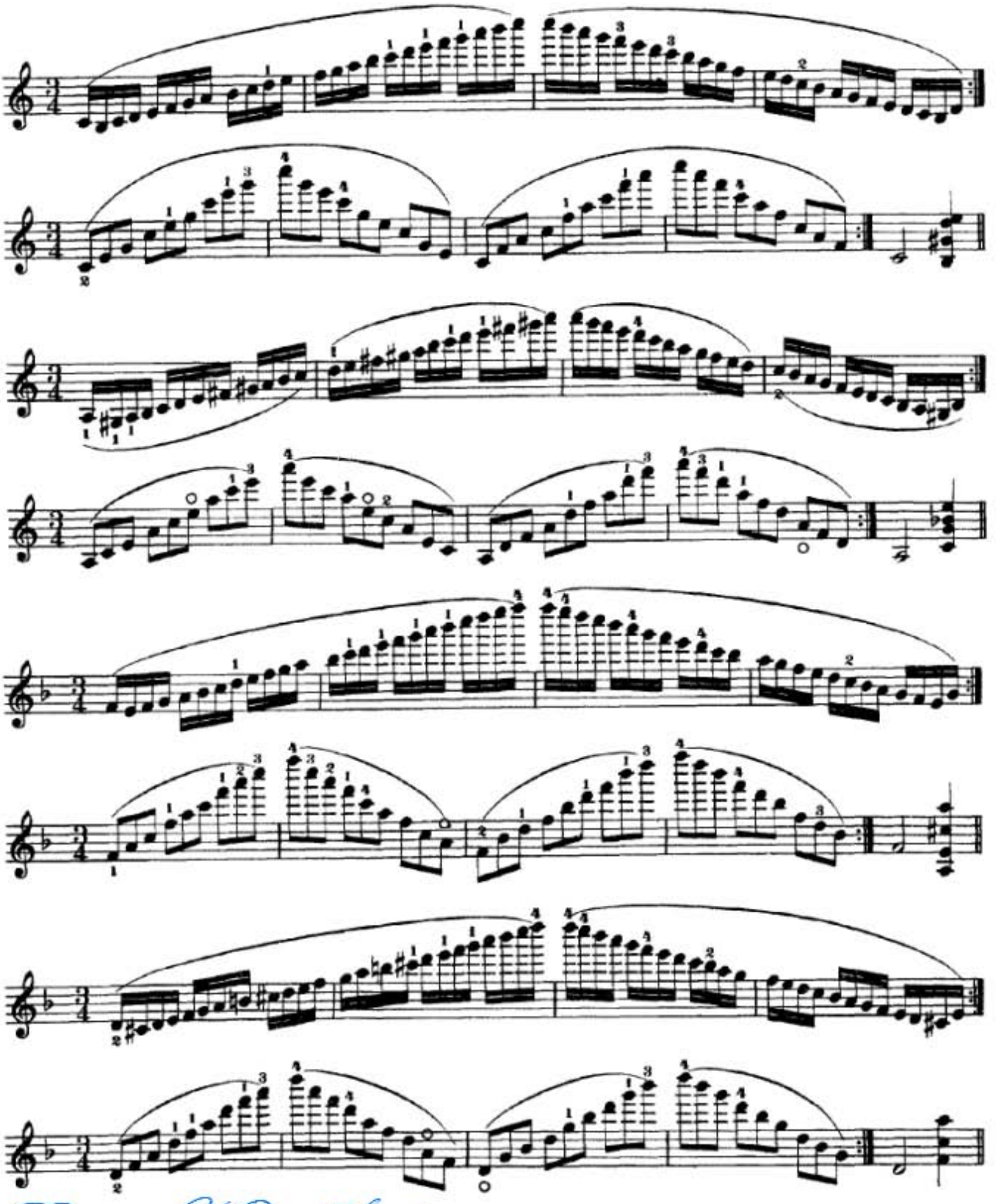
Erwin Music Studio



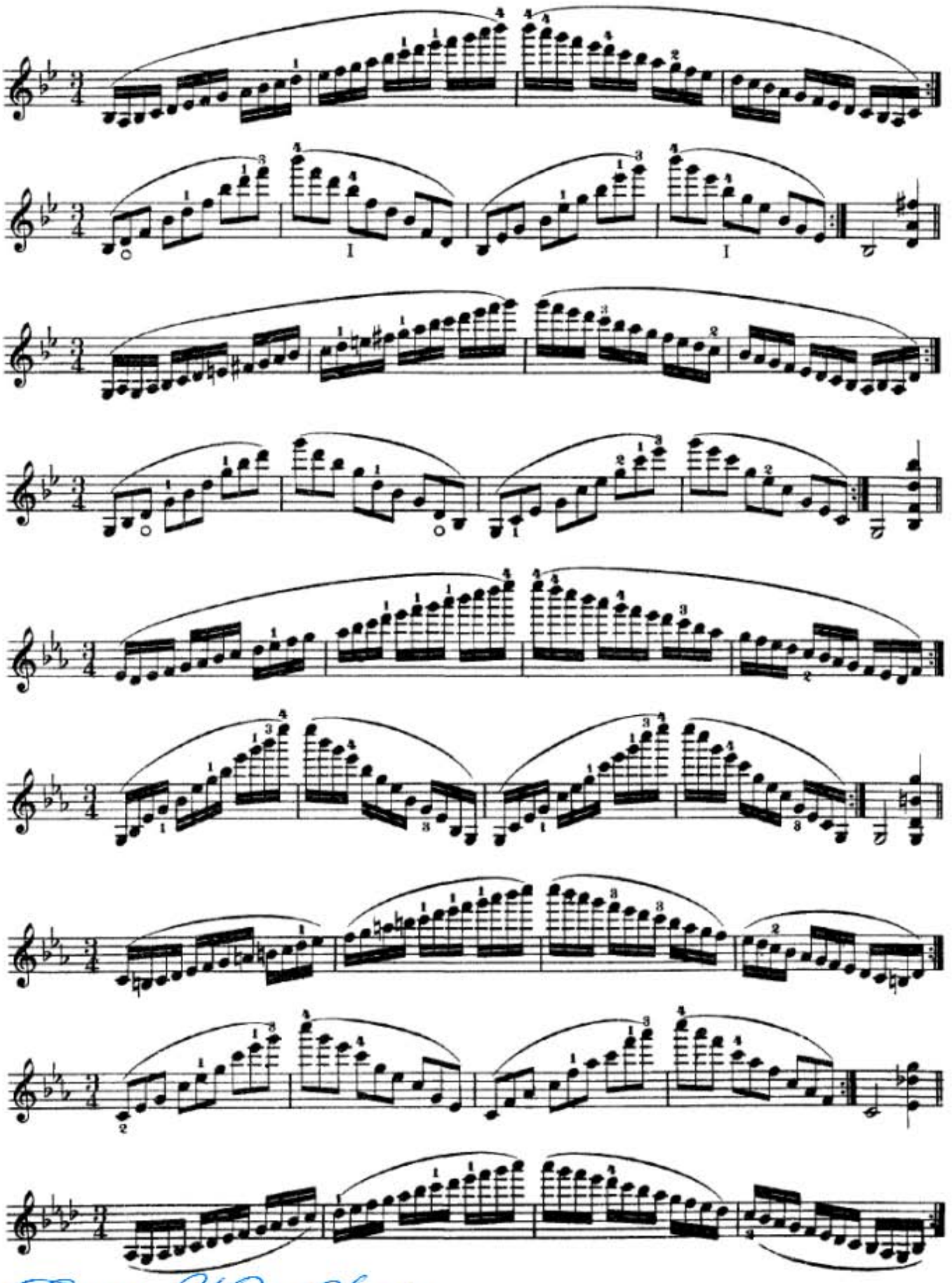
Erwin Music Studio

Nº 10.

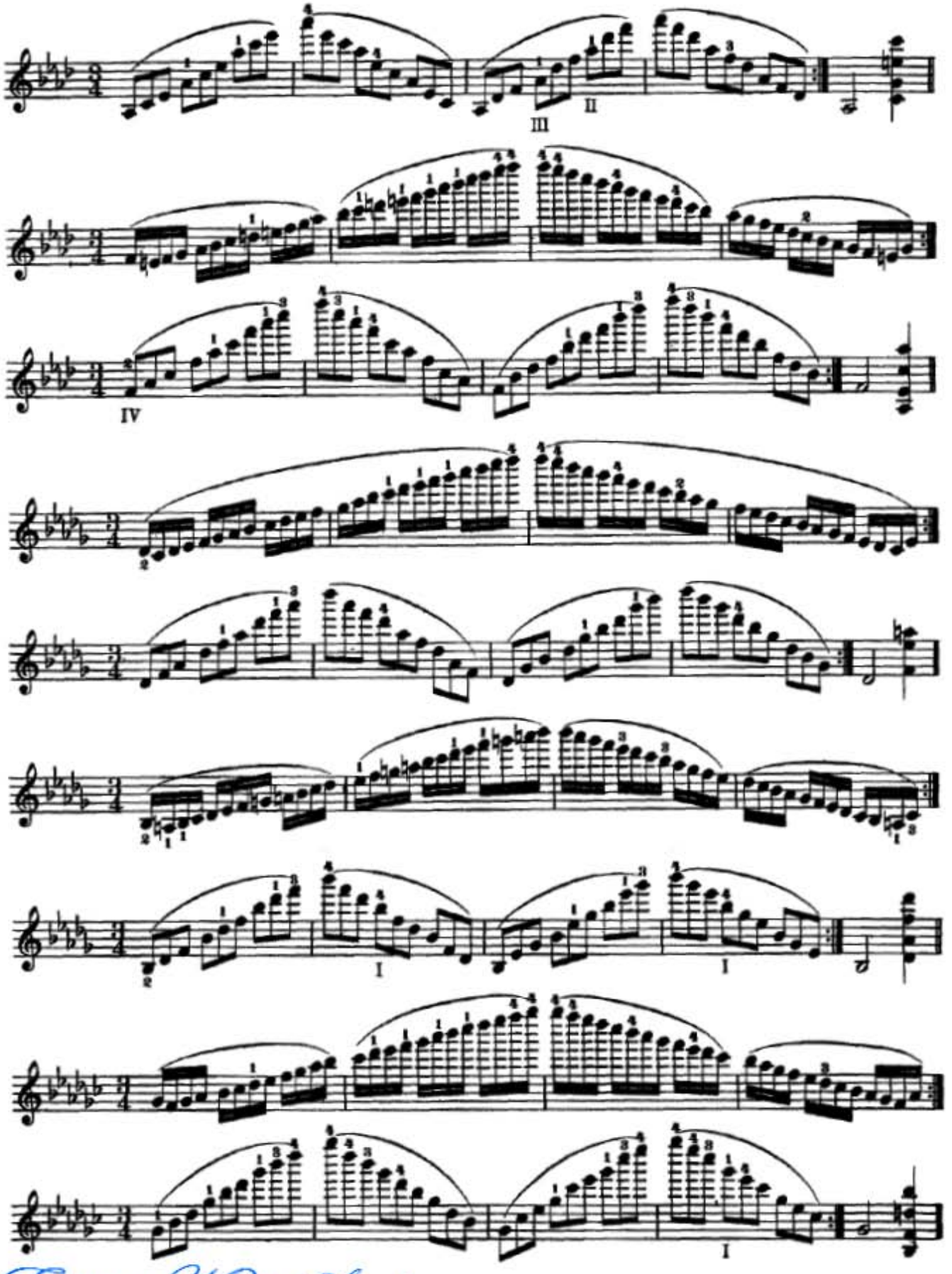
The scales through three octaves are to be played in every tempo from *Andante* to *Vivace*, and with every kind of bowing. The bowings are to be copied from Nos. 2, 4 and 5.



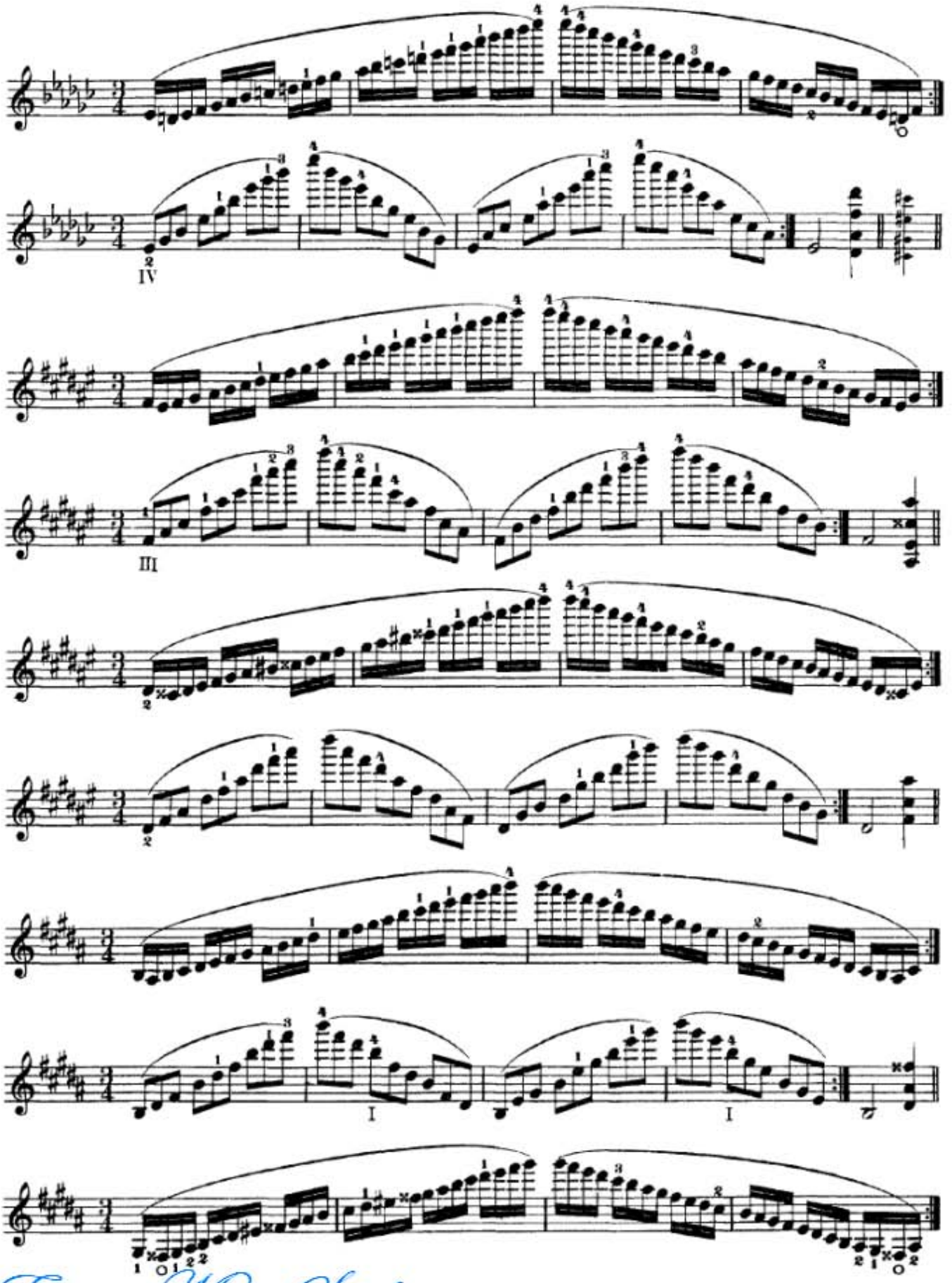
Erwin Music Studio



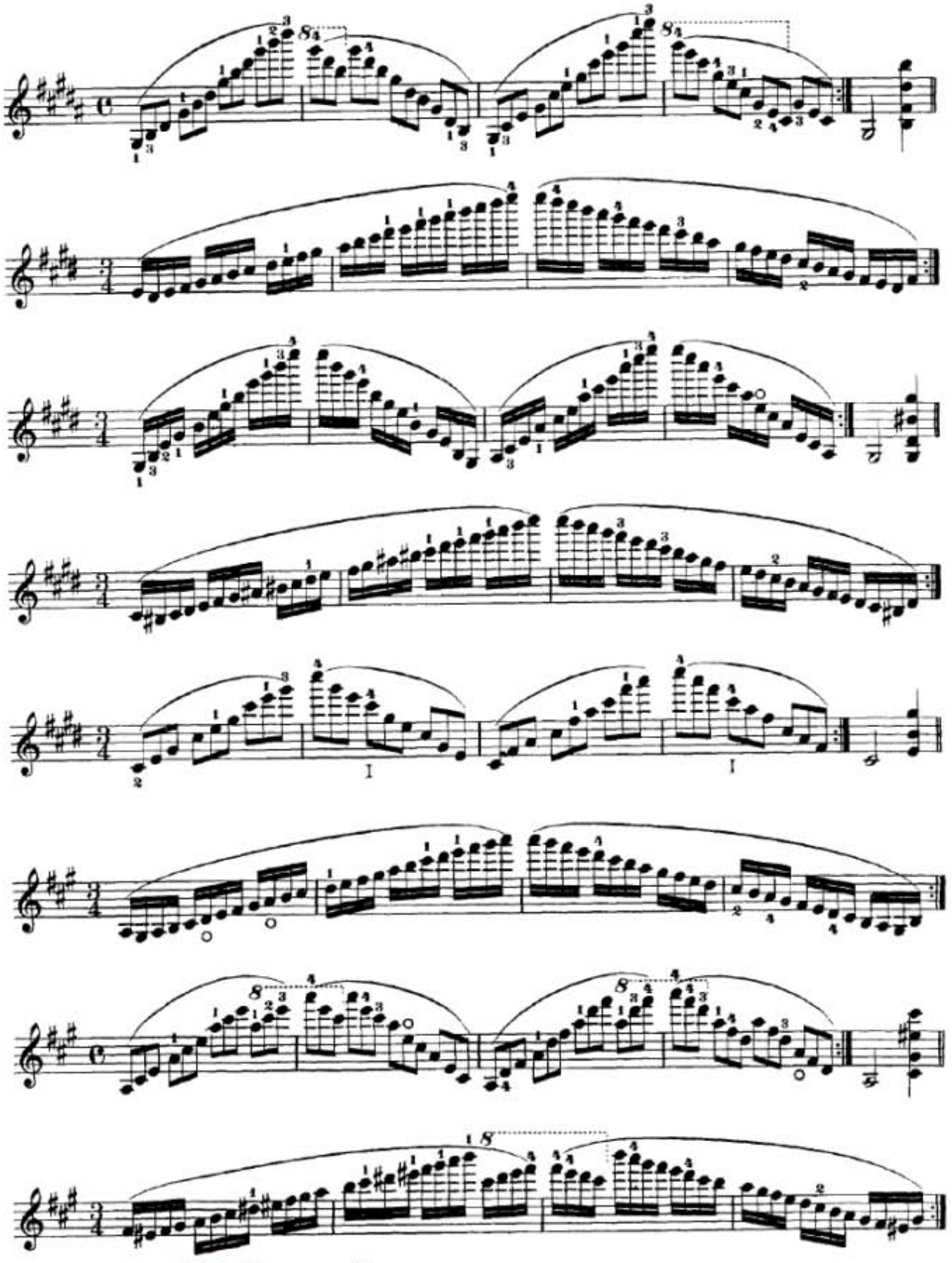
Erwin Music Studio



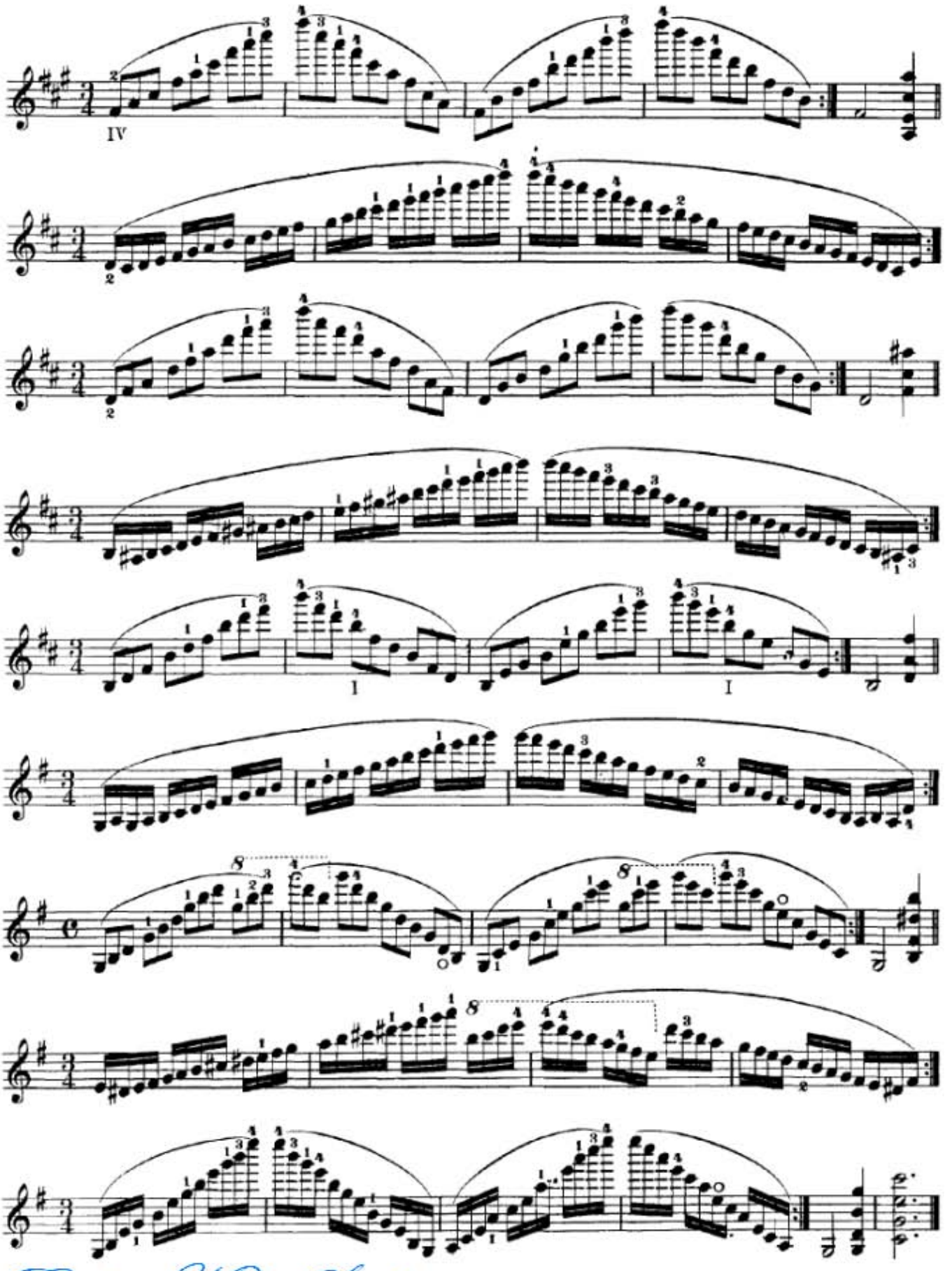
Erwin Music Studio



Erwin Music Studio



Erwin Music Studio



Erwin Music Studio