

Der Anschlag von Zeige-, Mittel- und Ringfinger wird mit der Fingerkuppe in Richtung der Baßsaiten ausgeführt und bedarf vieler Übung und Sorgfalt. Man achte stets auf die Klangwirkung.

Bei Tonleitern und Melodiefolgen schlägt der Zeige- und Mittelfinger abwechselnd an (*Wechselschlag*). Der Anschlag

bei Zusammenklängen von drei Tönen erfolgt durch Daumen, Zeige- und Mittelfinger, bei solchen von vier Tönen durch Daumen, Zeige-, Mittel- und Ringfinger. Zusammenklänge von drei oder mehr Tönen müssen im Anschlag so ausgeführt werden, daß die einzelnen Töne in schneller Folge harfenmäßig nacheinander (*Arpeggio*) erklingen

Bezeichnung für die Finger der Anschlagband

- + = Daumen
- . = Zeigefinger
- .. = Mittelfinger
- ... = Ringfinger

Anschlagübungen auf den leeren Saiten

The exercises are arranged in six rows, each with a treble clef staff and a bass staff. Row 1: Exercise 'a' (thumb, index, middle), 'b' (thumb, index, middle, ring), and 'c' (thumb, index, middle, ring). Row 2: Exercise 'a' (alternating index and middle fingers). Row 3: Exercise 'b' (alternating thumb and index fingers), and 'c' (thumb, index, middle, ring). Row 4: Exercise 'd' (alternating thumb and index fingers), and 'e' (thumb, index, middle, ring). Row 5: Exercise 'e' (thumb, index, middle, ring), and 'f' (thumb, index, middle, ring). Row 6: Exercise 'g' (thumb, index, middle, ring).


Das Einüben der Stammtöne auf den sechs Saiten

Fingersatzbezeichnung für die linke Hand (Greifband)

- 0 = Leere Saite
- 1 = Zeigefinger (1. Bund)
- 2 = Mittelfinger (2. Bund)
- 3 = Ringfinger (3. Bund)
- 4 = Kleiner Finger (4. Bund)


Finger dicht vor dem Bund aufsetzen (nicht durchdrücken). Bis zum Anschlag der nächsten leeren Saite alle Finger liegen lassen.

a E-Saite




0 1 3
E F G

b A-Saite



0 2 3
A H C

c d-Saite




0 2 3
d e f

d g-Saite und h-Saite



0 2 0 1 3
g a h c d

e e-Saite



0 1 3
e f g

Nachstehende Übung soll auf allen Saiten mit Zeige- und Mittelfinger angeschlagen werden (*Wechselschlag* *usw.*).



Übungen für die Anschlagshand

Anschlagsformen

Three rows of musical exercises for attack forms. Each exercise is labeled with a letter from a) to n). The exercises are written on a single treble clef staff in 2/4 time. They feature various rhythmic patterns, including eighth and sixteenth notes, and rests. Some exercises include dynamic markings like mf and ff . Exercises a) through d) are in the first row, e) through i) in the second row, and k) through n) in the third row. Exercise j) is missing. Each exercise is repeated twice, indicated by double bar lines with repeat dots.

Anschlagsformen

A single row of three musical exercises for attack forms, labeled a), b), and c). They are written on a single treble clef staff in 2/4 time. Exercise a) features eighth notes with accents. Exercise b) features eighth notes with accents and slurs. Exercise c) features eighth notes with accents and slurs. Each exercise is repeated twice, indicated by double bar lines with repeat dots.

Wechselschlag - Übungen

A single row of musical exercises for alternating strokes, labeled a). It is written on a single treble clef staff in 3/4 time. The exercise consists of a sequence of eighth notes and quarter notes, alternating between the right and left hands. It is repeated four times, indicated by double bar lines with repeat dots.

Wechselschlag - Übungen mit Baßton

A single row of two musical exercises for alternating strokes with bass notes, labeled a) and b). They are written on a single treble clef staff in 2/4 time. Exercise a) features eighth notes with accents and slurs, alternating between the right and left hands. Exercise b) features eighth notes with accents and slurs, alternating between the right and left hands. Each exercise is repeated twice, indicated by double bar lines with repeat dots.