

Concerning three types of fiddles
[*Geigen*], and how they are strung
[*gezogen*] and correctly tuned [*gestimmt*]
together according to the correct and
true tablature.

The eighth chapter

Since I have spoken about the lute and have set down a second tablature arranged adroitly for the neck of the lute, I have reflected even further that I could apply this tablature appropriately to fiddles without causing an uproar. But it would not proceed simply, for I must receive some censure for it, although I expect it not from skilled people but from uneducated, lazy good-for-nothings who do not know what things mean. Off to the rubbish-heap with these people! Why should I waste many useless words? They will only laugh themselves to death at them.

Nevertheless, I will show, in a brotherly way, three fine types of fiddles, and how these are to be tuned simply according to the correctly established tablature, which is written on the necks and applied adroitly to the fiddles. In addition, I will not refer much to the way you should apply your fingers and the bow; rather, I will save it until later, as long as God still gives me wit. Then I will gladly and diligently share it with you and give praise and honour to God alone, without whom we can begin nothing. But His grace is also with us, and thus I will begin in His name and, with His help, introduce [the following].



How the large fiddles [*die grossen Geigen*]⁹¹ are tuned.

1. First of all, the treble⁹² of the fiddle family is tuned as high as it can stand.
2. After that, tune the tenor⁹³ to the treble.
3. Then, immediately, [tune] the bass⁹⁴ to the tenor, as these diagrams show clearly, and as can be understood by everyone.

How the treble is first tuned by itself, separately.⁹⁵

- | | | | | | | | | |
|-------------------|--------|-----------|--|------|------------------|-----|------|--|
| 1 ⁹⁶) | To the | fingering | $\left(\begin{array}{l} \bar{\mathbf{d}} \text{ [on the } \bar{\mathbf{c}} \text{ string]} \\ \mathbf{f} \text{ [on the } \mathbf{d} \text{ string]} \\ \mathbf{G} \text{ [on the } \mathbf{F} \text{ string]} \\ \bar{\mathbf{a}} \text{ [on the } \mathbf{g} \text{ string]} \end{array} \right)$ | tune | [<i>zeuch</i>] | the | open | $\left(\begin{array}{l} \mathbf{d} \text{ string at the lower octave.} \\ \mathbf{F} \text{ string at the lower octave.} \\ \mathbf{g} \text{ string at the upper octave.} \\ \mathbf{a} \text{ string at the lower octave.} \end{array} \right)$ |
| 2 | | | | | | | | |
| 3 | | | | | | | | |
| 4 | | | | | | | | |

Thus the treble is artfully tuned [*gezogen*]. Now see how they are all to be tuned [*zustymmen sein*] together.

How the tenor is tuned [*gezogen und gestympt*] to the treble and the bass to the tenor.

- | | | | | | | | | |
|---|----------|--|--------|--|--------------|------------------|----------|----------------|
| | | Treble | | Tenor-Alto | | | | |
| 1 | } To the | $\left(\begin{array}{l} \mathbf{g} \\ \mathbf{d} \\ \mathbf{a} \\ \mathbf{F} \end{array} \right)$ | in the | $\left(\begin{array}{l} \mathbf{g} \\ \mathbf{d} \\ \mathbf{a} \\ \mathbf{F} \end{array} \right)$ | in the tenor | | | |
| 2 | | | | | | [<i>zeuch</i>] | the open | at the unison. |
| 3 | | | | | | | | |
| 4 | | | | | | | | |

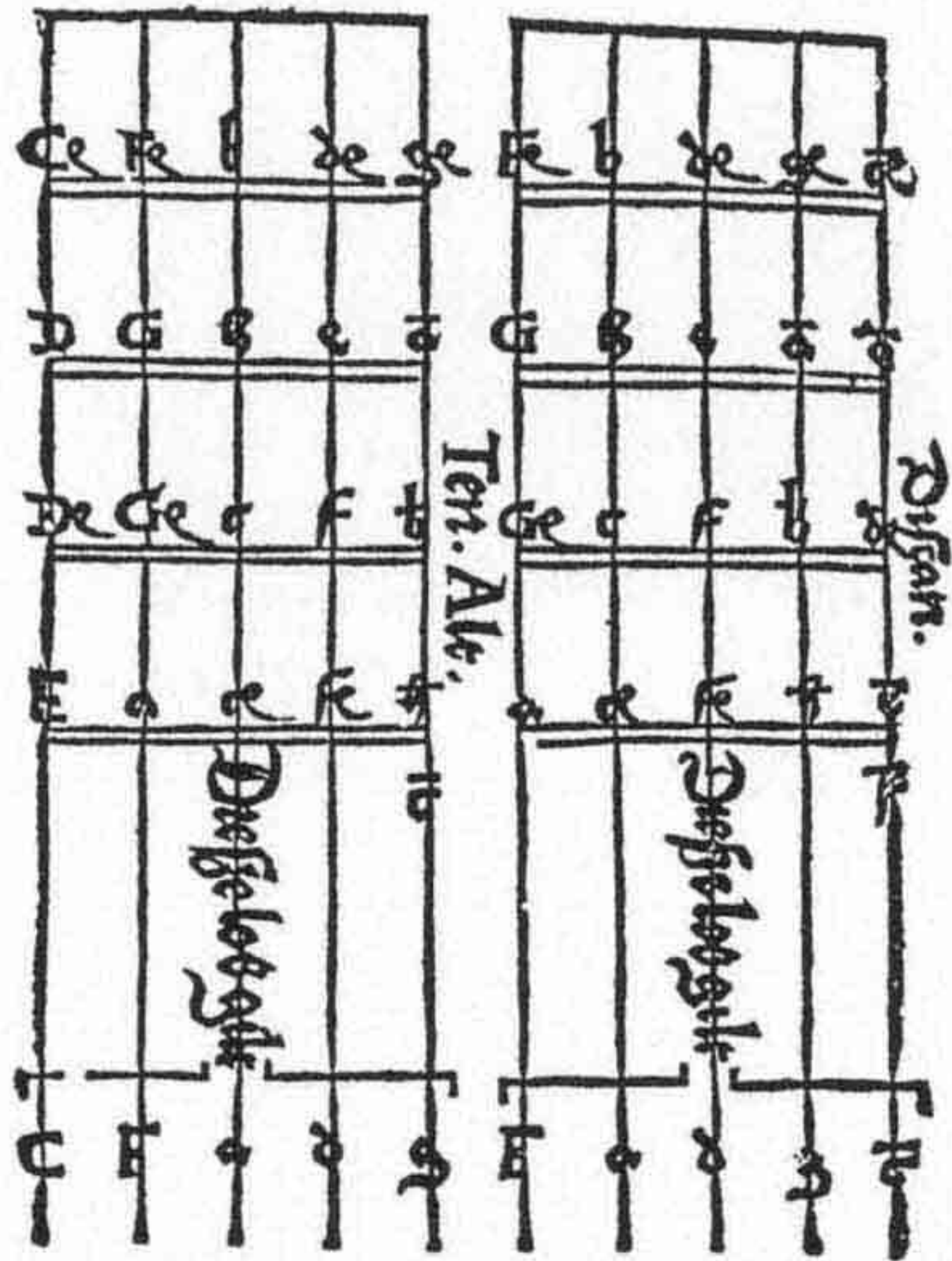
5. To the fingered **c** [on the **a** string] in the treble, tune the open **C** in the tenor at the lower octave.

- | | | | | | | | |
|----|------|--|---------------|--|-------------|---------------|----------------|
| | | Tenor-Alto | | Bass | | | |
| 6 | } To | $\left(\begin{array}{l} \mathbf{g} \\ \mathbf{d} \\ \mathbf{a} \\ \mathbf{F} \\ \mathbf{C} \end{array} \right)$ | in the tenor, | $\left(\begin{array}{l} \mathbf{g} \\ \mathbf{d} \\ \mathbf{a} \\ \mathbf{F} \\ \mathbf{C} \end{array} \right)$ | in the bass | | |
| 7 | | | | | | tune the open | at the unison. |
| 8 | | | | | | | |
| 9 | | | | | | | |
| 10 | | | | | | | |

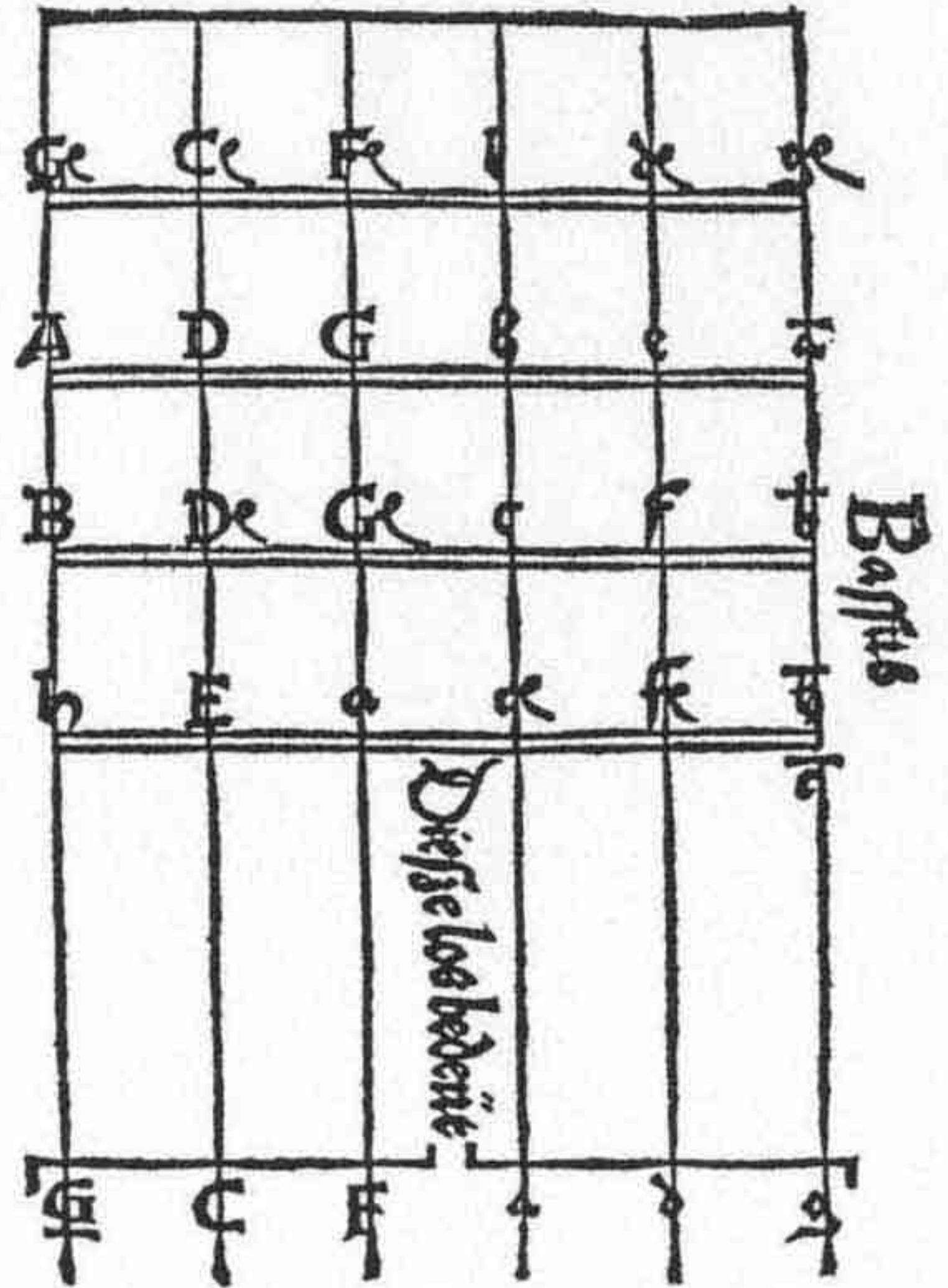
11. To the fingered **G** [on the **F** string] in the tenor, tune the open **G**⁹⁷ in the bass at the lower octave.

Now you need not do any further tuning, but let them remain as referred to, for they are correctly tuned with each other. You can freely play [*streichen*] on them with the bow.

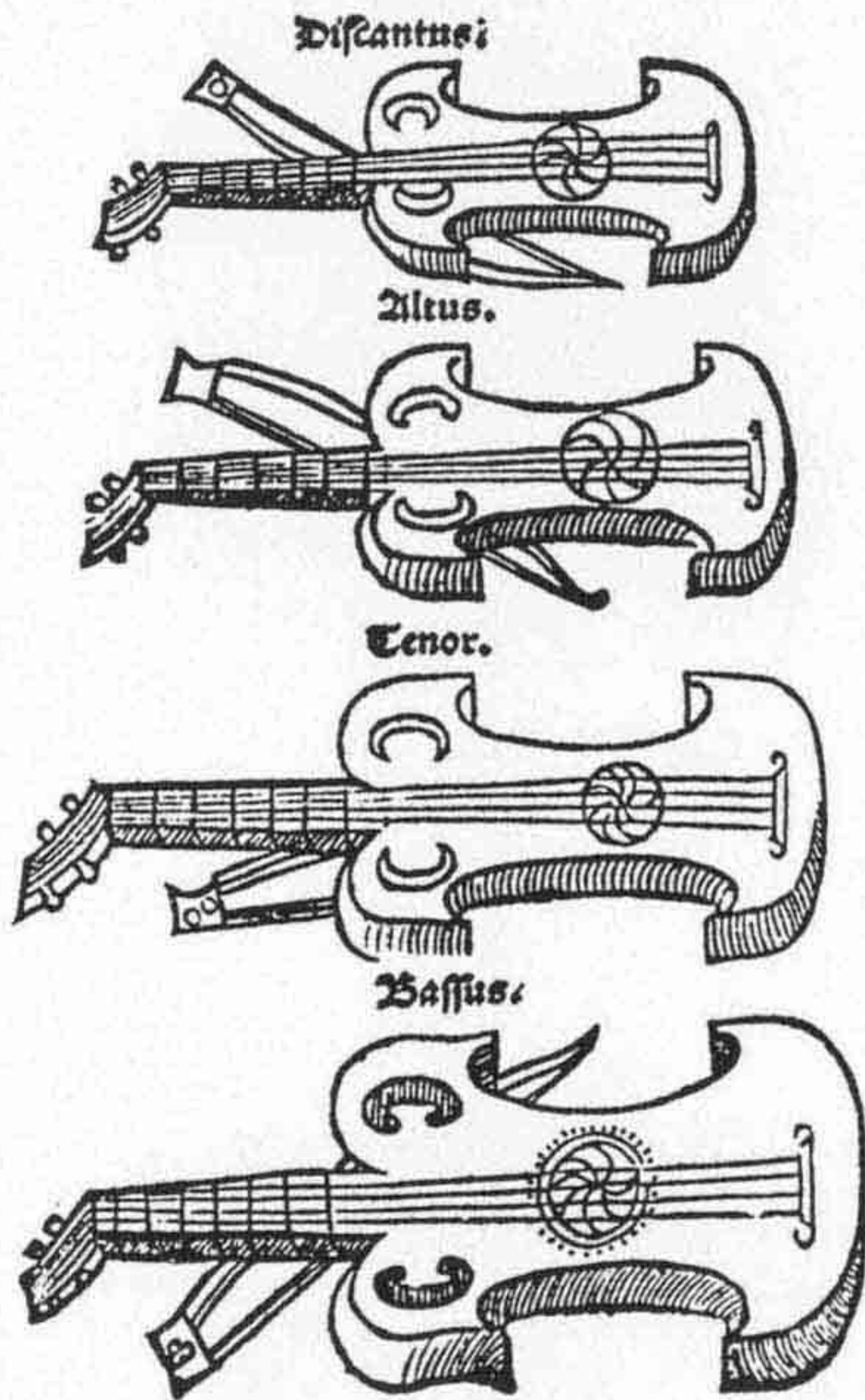
The tablature applied to the necks of the first type of large fiddles.⁹⁸



(Across the middle: Tenor-alto. Treble. Across the bottom: This open [string] is. This open [string] is.)



(Bottom centre: This open [string] is. Middle right: Bass.)



(Treble. Alto. Tenor. Bass.)

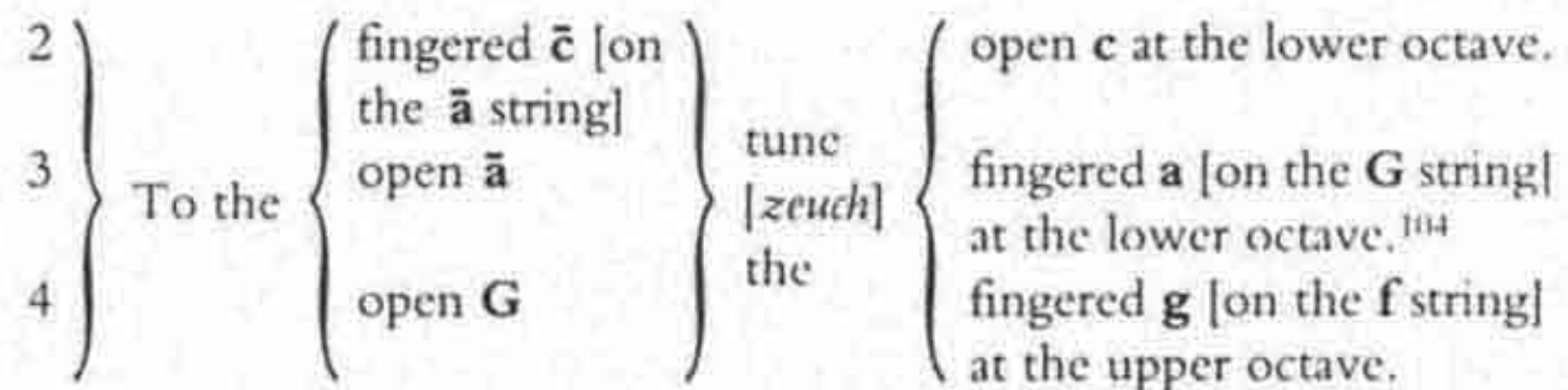
The second type of large or small fiddles [grosse oder kleine Geigen], which are found only with four strings;⁹⁹ and how they should be tuned.

The ninth chapter

Here follows a discussion of the second type of fiddles, which I have saved for now. I will teach you about it briefly, as it is my duty to do so. Tuning must be done accordingly as is shown to you in the diagrams. 1. Again, tune [zeuch] the treble¹⁰⁰ first of all. 2. The tenor¹⁰¹ is to take its pitches from the treble. 3. Tune the bass¹⁰² to the tenor as before; then I will help to praise you.

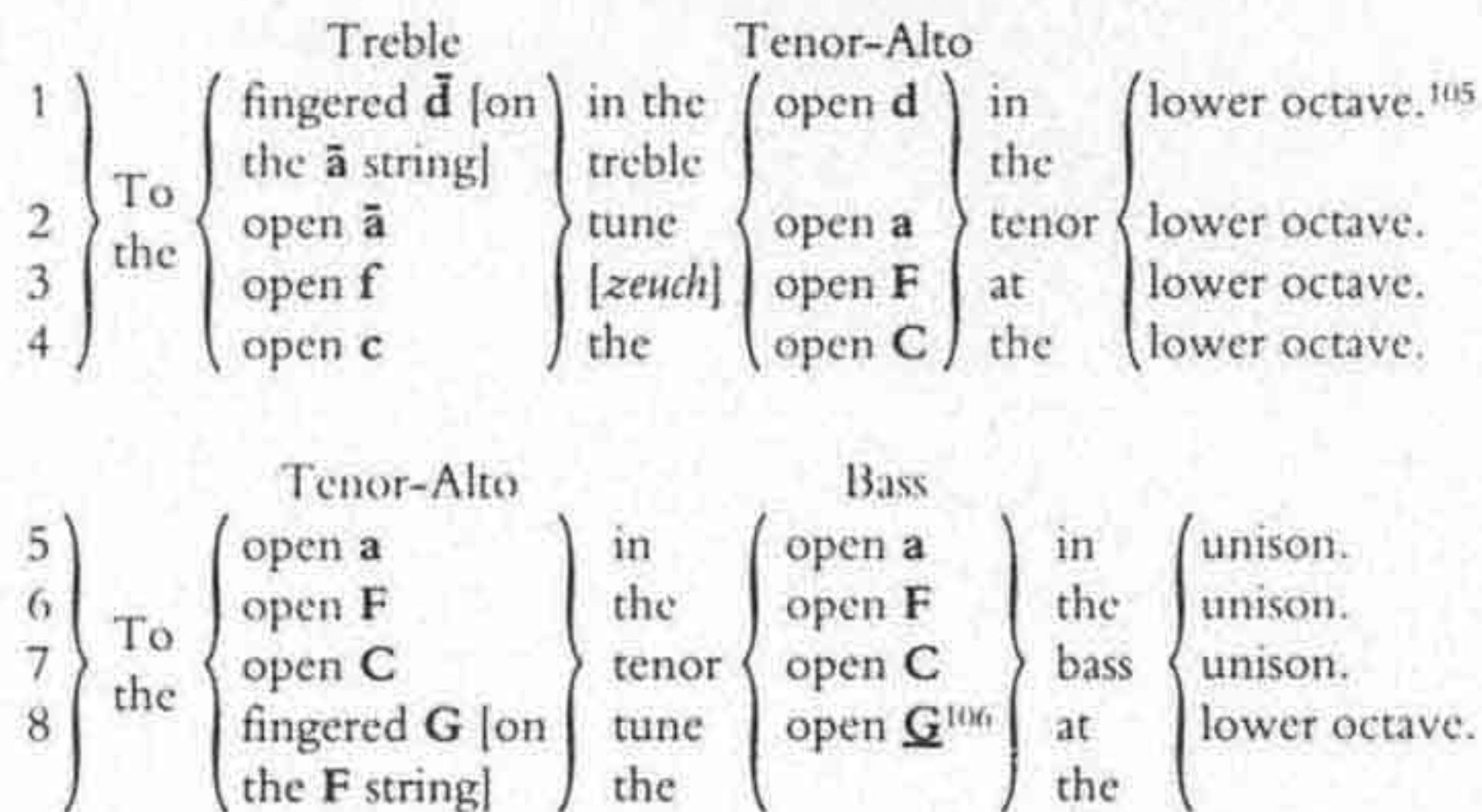
First¹⁰³ tune the highest string so high that it cannot stand one more turn [zoch]. Then tune [stymme] the others as indicated in the diagram placed below.

Concerning the tuning of the treble alone.



You need not tune [*stymmen*] the treble further, rather proceed as you are taught, and tune the others generally so that they agree in sound. The following diagram teaches this; proceed according to it, and you will do it right.

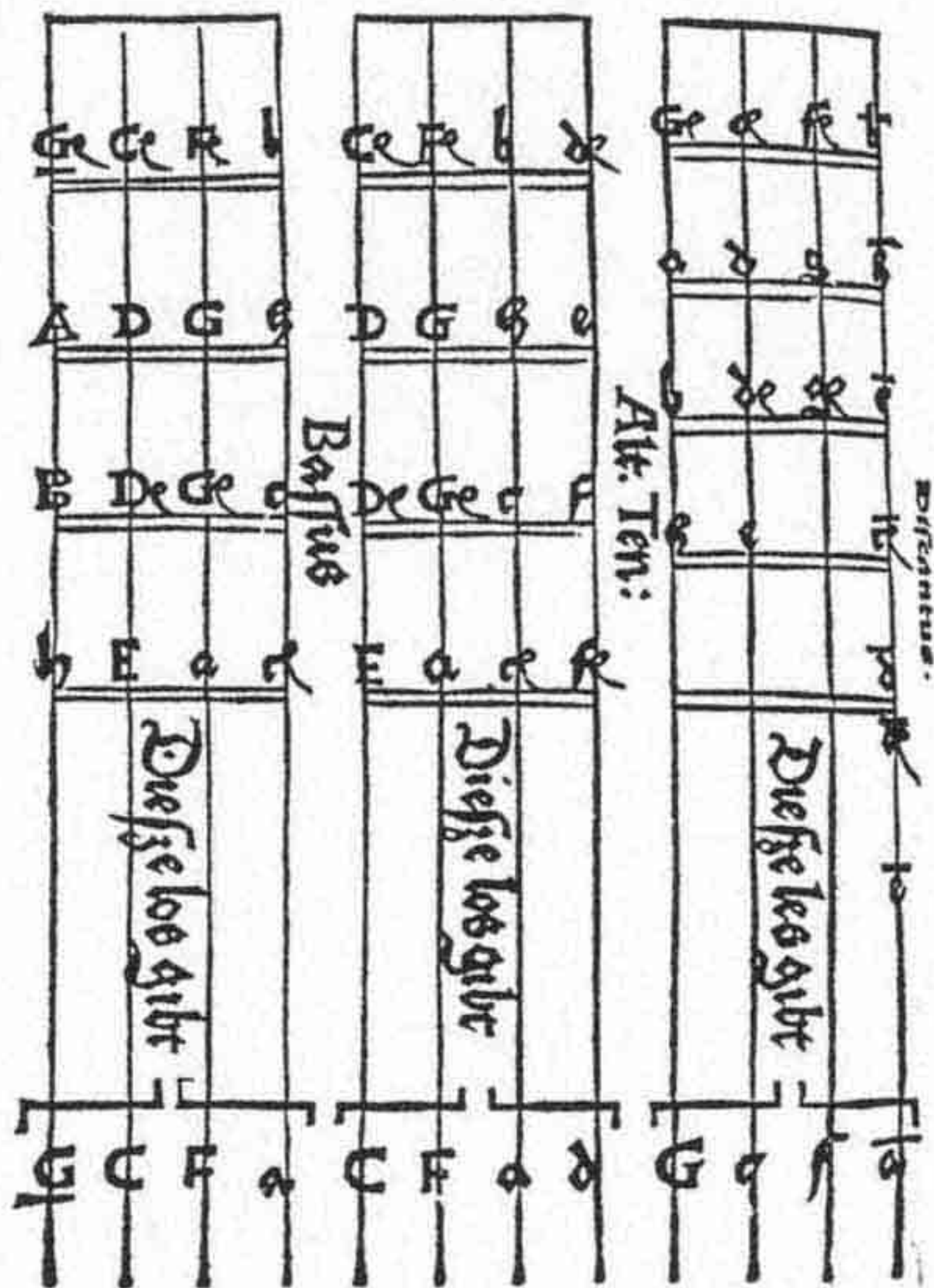
**Concerning the tuning of these four fiddles
together, see the diagram that follows.**



Now you need not concern yourself further; rather, I tell you openly that all four of them are tuned [*gestympt*] correctly, as the fine maiden [i.e., Music] taught me.

**Here, learn how the letters of tablature are to
be fingered between the frets on the second
type of fiddles, which are strung with four
strings.**

How the letters of tablature are to be fingered
between the frets.¹⁰⁷



(Across the middle: Bass. Tenor-alto. Treble. Across the bottom:
This open [string] produces. This open [string] produces.
This open [string] produces.)

There follows the third type of small
fiddles, which are strung with only three
strings, tuned a fifth apart.¹⁰⁸

The tenth chapter

There follows the third type of fiddles, which (I advise) you should also not avoid. They are smaller than the previous ones. Only three strings are counted on them, and they are generally found without frets. Nevertheless I say to you at this time that it is difficult to grasp [them] without frets. Therefore you should not cast them away, but practise first with frets [*auff die bündisch art*]; in this way you will become quite experienced. If, later, you cannot abide the frets, you may cut them off with a knife and fiddle away to your heart's content. Nevertheless, take note of how the strings are arranged. 1.¹⁰⁹ First tune [*zucht*] the highest string of the treble [*ā*] as high as it can go without breaking immediately when you then intend to play on it and apply the bow for that purpose.

The tuning of the treble by itself.¹¹⁰

2	}	To the	fingered	{	d ¹¹¹ [on the	}	tune	[<i>zeuch</i>]	{	d at the lower octave.	
3					a string]					the	G at the lower octave.
					g [on the					open	
	d string]										

Now the treble is tuned [*gezogen*] by itself. But you must enquire still further how all four together correctly concur in their tuning [*stymmen*].

Concerning the tuning together of the four small fiddles, see the following diagrams.

1. First tune the treble by itself. 2. Then [tune] the tenor¹¹² quite accurately to the treble. 3. And set the bass¹¹³ to the tenor; thus you will have very good fortune in tuning. Further, you should look diligently at what this diagram gives you.

There follows the tuning together.

Concerning the tuning together of the four small fiddles.

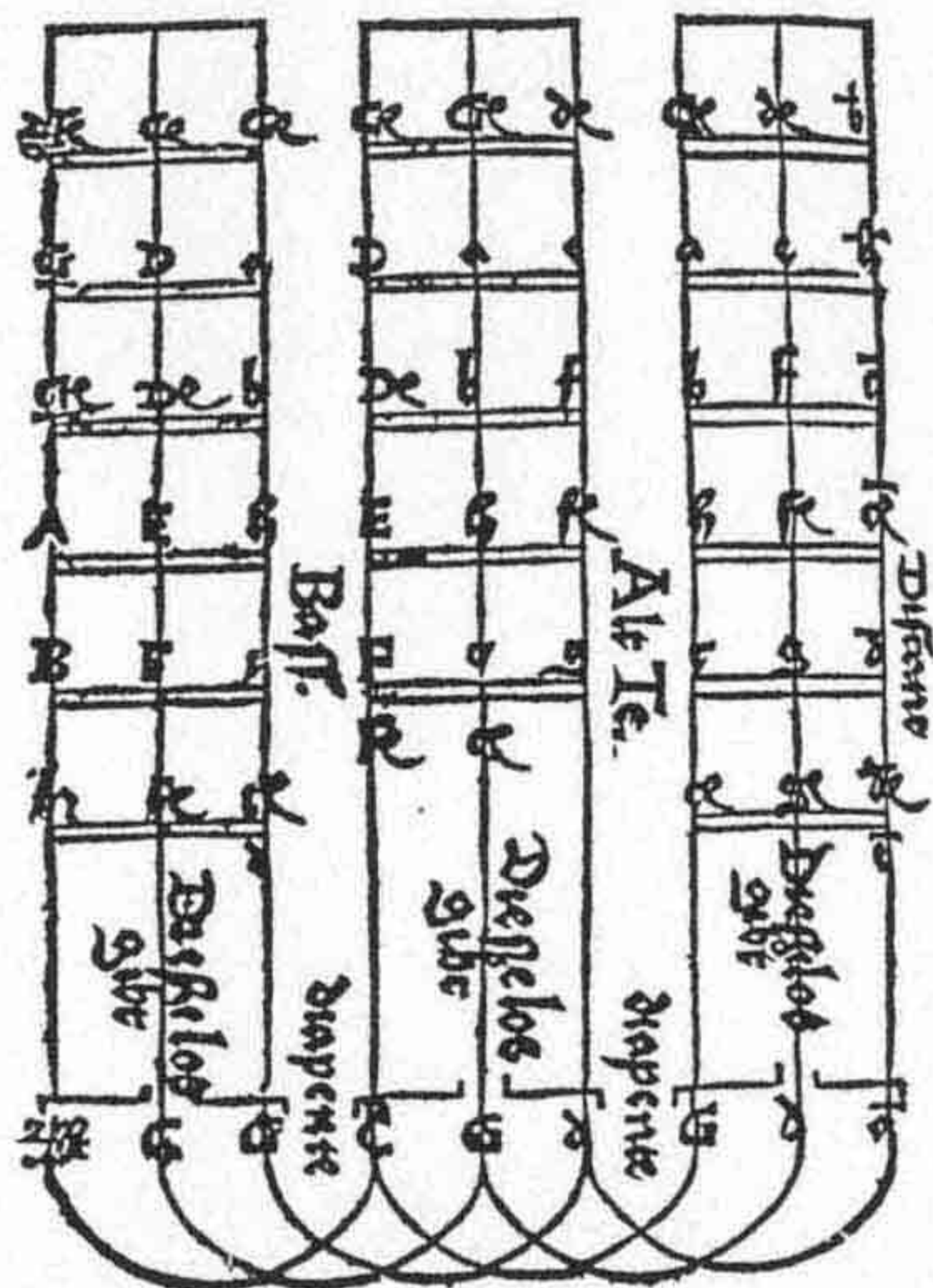
		Treble		Tenor-Alto										
1	}	To	{	open d	in the	{	d	in the	{	unison.				
2				open G							treble	G	tenor	unison.
3				fingered c [on								tune [<i>zeuch</i>]		
	the G string]	the open		the										

		Tenor-Alto		Bass										
4	}	To	{	open G	in the	{	G	in the	{	unison.				
5				open C							tenor	C	bass	unison.
6				fingered F [on								tune		
	the C string]	the open		the										

Thus, each one is tuned [*gestympt*] by itself, and all four together, in the proper manner. Also, you should not be very surprised that I do not write anything in particular about how the alto is tuned [*gezogen*] to the others, for I tell you truly that the alto and the tenor are always the same. This is indicated in all of the diagrams.

There follows the scale or tablature skilfully applied to the neck of the third type of small fiddle.

The scale [applied to] the small fiddles.



(Across the middle: Bass. Tenor-alto. Treble. Across the bottom:
This open [string] produces. Fifth. This open [string]
produces. Fifth. This open [string] produces.)

How to intabulate properly and correctly
for all fiddles and other musical
instruments on which only one voice is
played.

The eleventh chapter

If you want to transcribe for fiddles or otherwise for all kinds of instruments on which one voice is played, then observe what I shall now refer to. You must not proceed as set down above concerning the organ and the lute; rather, there is a somewhat different method, which I will show you at this time. If you are not able to play from notes, then follow these instructions properly, and transcribe each voice separately out of vocal notation into appropriate letters. Thus, anyone may set down a voice for himself, as I will now show. Nevertheless, I think one is still much better advised to make use of notes.

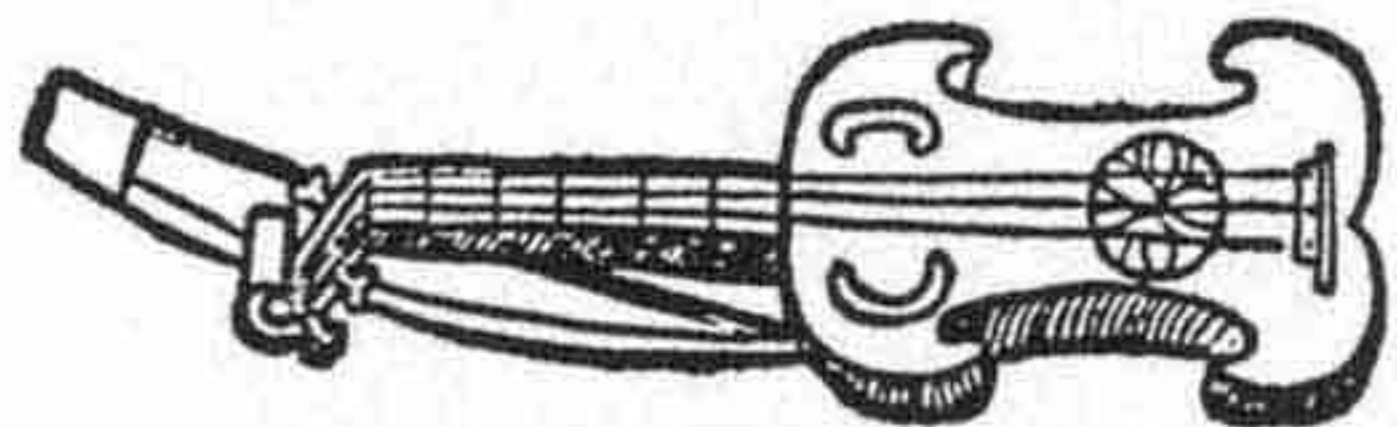
In this way, one does not have to have the toil and trouble that are accumulated through transcribing. Whoever is intelligent can understand this. It will not be suitable for coarse clods.

Four small fiddles with frets and with three strings.¹¹⁶

Discantus.

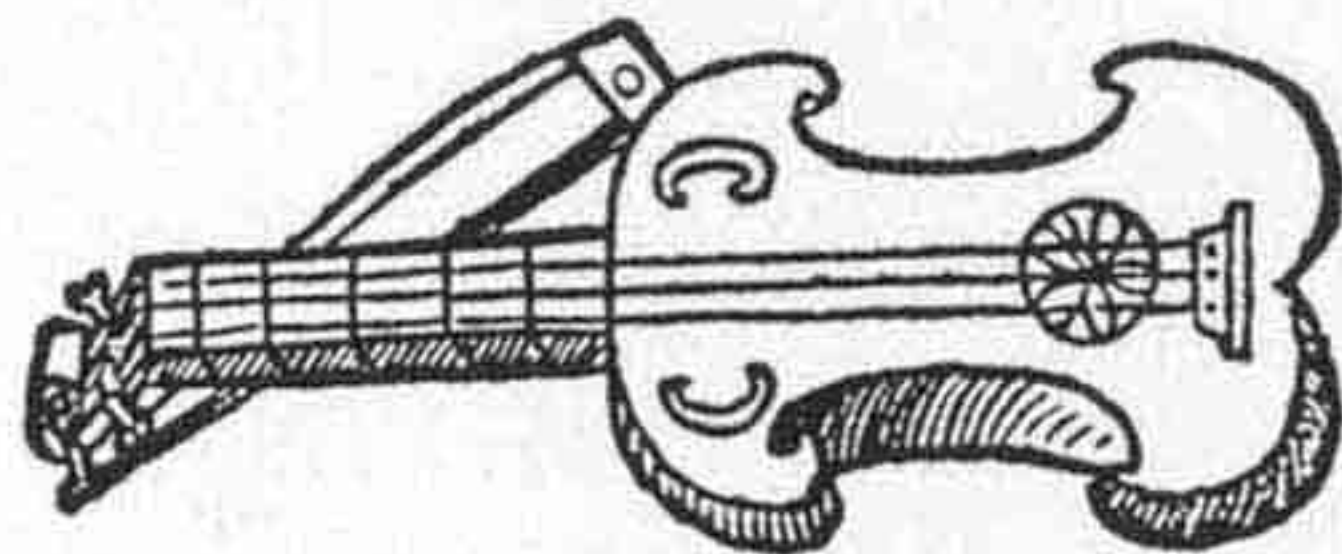


Altus.

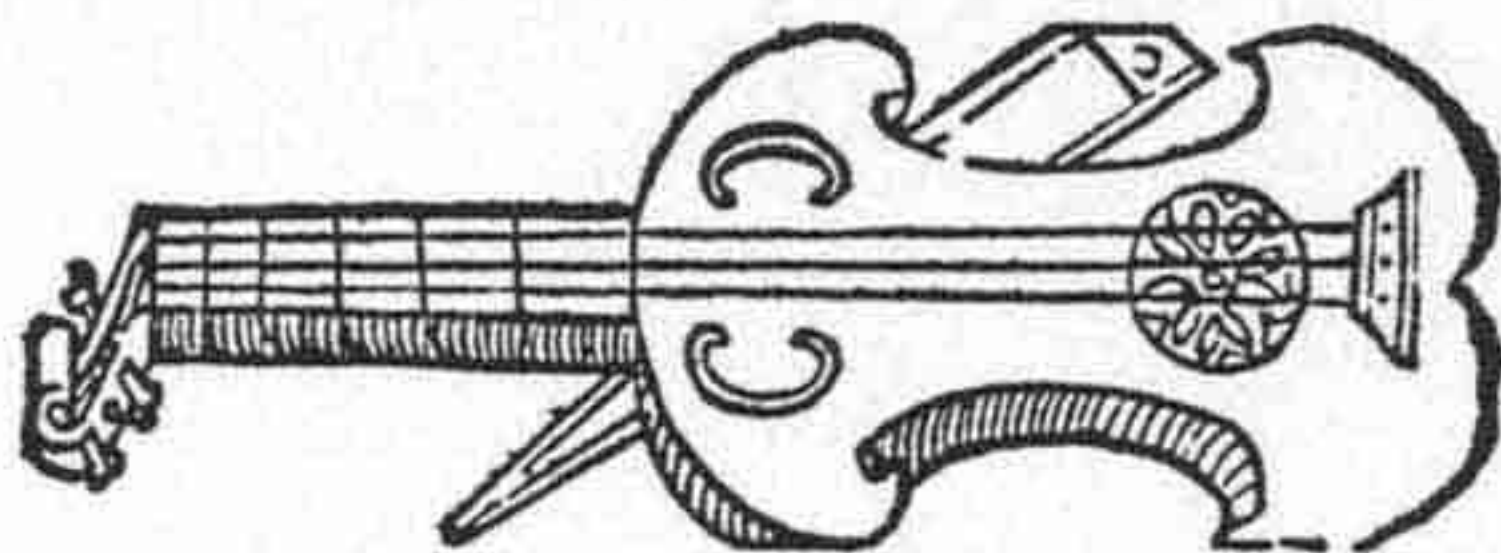


(Treble. Alto.)

Tenor.



Bassus.



(Tenor. Bass.)

There follows a tablature transcribed from notes into letters, and it serves for all monophonic instruments.