



No. 2127<sup>u</sup>

# HERMANN

Tonleitern- und Lagen-Schule

School of Scales

Band I





**Tonleitern-  
und  
Lagenschule**

für *Violine* von

**FRIEDR. HERMANN.**

*School of Scales*

for *Violin* by

**FRIEDR. HERMANN.**

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## Vorwort.

Durch das Studium der Tonleitern und der ihnen verwandten Figurationen soll neben Erlangung der Fingerfertigkeit die allernotwendigste Eigenschaft des Violinspielers, die reine Intonation, gepflegt werden. Hierfür ist aber eine genaue Kenntnis der Lagen und des Lagenwechsels geboten und der Verfasser hat sich deshalb in vorliegendem Werke die Aufgabe gestellt, das Lagengebiet der Violine bis zur vierten Lage mit besonderer Sorgfalt zu behandeln. Damit der Lernende nicht bloss instinctiv, sondern auch möglichst selbstbewusst die reine Intonation treffe, sind für das genannte Gebiet Zwischenlagen für erste - zweite und zweite - dritte Lage eingeführt, deren Kenntnis besonders für das Studium der schwierigen gleichlautenden Tonarten H-Ces-dur, Fis-Ges-dur u. s. w. sich nützlich erweisen wird. Zwar ist schon früher der Versuch gemacht worden, jedes Hinaufrücken der linken Hand um das Intervall eines halben Tones als neue Lage zu bezeichnen und so zwölf und noch mehr Lagen zu schaffen, allein die jetzige Einteilung in sieben ist eine so allgemein verbreitete, dass der Verfasser es vorzieht, dieselbe beizubehalten und nur die Bezeichnungen Zwischenlage I-II und II-III den vorliegenden Tonleiter - Uebungen beifügt.

Die Uebungen für den Lagenwechsel sind alle mit gebundenen Bogenstrichen erdacht, um der Hand möglichste Geschmeidigkeit bei dem Herauf- und Herabrücken anzugewöhnen. Tempo-Bezeichnungen sind nicht angegeben, das Tempo richtet sich nach dem Grade der technischen Fertigkeit des Spielers.

## PREFACE.

*By the study of scales and of figures connected with them, a pure intonation, which is the most needful quality for a Violin player, will be fostered, and dexterity of the fingers attained. But for this purpose a precise knowledge of „position” and of „change of position” is required, and the editor has therefore in the following work set himself the task of treating the positions of the Violin as far as the fourth position with special attention. In order that the pupil may attain a pure intonation not merely by instinct, but also as far as possible consciously, „intermediate positions” for the first-second and second-third positions have been introduced, a knowledge of which will prove especially useful for studying the difficult similar-sounding keys of B and C<sup>b</sup> major, and of F<sup>#</sup> and G<sup>b</sup> major etc. The attempt has indeed been already made ere now, to designate as a new position every sliding up of the left hand at the interval of a semitone, and thus to make twelve or even more positions, but the present division into seven is one so universally spread, that the editor prefers to keep to this, and only adds the indication „intermediate position I-II and II-III” to the present Scale Exercises.*

*All the exercises for change of position are intended to be slurred, in order to accustom the hand to the utmost flexibility in gliding up and down. Indications of tempo are not given; the tempo should be taken according to the degree of technical facility attained by the player.*

# Erste Abteilung.

## TONLEITER-VORSCHULE für Anfänger.

Erklärung der Zeichen und der  
Abkürzungen:

- v = Heraufstrich;
- ∩ = Herunterstrich;
- G.B. = Ganzer Bogen (mit der ganzen Länge des Bogens zu spielen);
- O.Bh. = Obere Bogenhälfte;
- M. = In der Mitte des Bogens;
- Sp. = An der Spitze des Bogens;
- Fr. = Am Frosch des Bogens;
- > = Uebergang von einem Teile des Bogens zum andern;
- - - = gedehnte Bogenstriche (liegender Bogen);
- ∩ ∩ ∩ = breit abgestossene Striche;
- T = Aufheben des Bogens.

### Vorübungen

zum Studium der Tonleitern.

Für die Vorübungen sind die Tonarten *Gdur*, *Adur* und *Bdur* gewählt; erstere als die bequemste für die Stellung der linken Hand, die beiden anderen, um den Anfänger an das Strecken der Finger bei Kreuz-Tonarten und das Zurücklegen des ersten Fingers bei Be-Tonarten zu gewöhnen.

Sämtliche Vorübungen sind in ruhigem Zeitmass und mit festem Strich zu spielen.

1. G.B.

+ den ersten Finger zurücklegen.  
first finger to be stretched back.

# PART I.

## Preparatory School of Scales FOR BEGINNERS.

*Explanation of the signs and abbreviations:*

- v = Up - bow;
- ∩ = Down - bow;
- G.B. = Whole bow; (to be played with the whole length of the bow.)
- O. Bh. = Upper half of the bow;
- M. = In the middle of the bow;
- Sp. = At the point of the bow;
- Fr. = At the nut of the bow;
- > = Change from one part of the bow to another;
- - - = extended stroke (lying bow);
- ∩ ∩ ∩ = short;
- T = bow to be raised.

### PREPARATORY EXERCISES

for the study of scales.

The keys of G major, A major, and Bb major are selected for the preparatory exercises; the first because it is the most convenient for the placing of the left hand, and the two others to accustom the beginner to the stretching of the fingers in the sharp keys, and to the stretching back of the first finger in the flat keys.

All the preparatory exercises should be played in moderate tempo and with a firm bow.

Die Finger fest herabfallen lassen, und die kurze Note in derselben Tonstärke wie die lange.

*The fingers are to fall firmly, and the short notes to be played with the same firmness as the long ones.*

2.

Weiter in denselben Stricharten.  
Continue the same bowing.

3. O.Bh.

4. G.B. Sp. G.B. Fr. *Weiter mit derselben Bogen - Einteilung.  
Continue with the same division of the bow.*

4. G.B. Sp. G.B. Fr. *Weiter mit derselben Bogen - Einteilung.  
Continue with the same division of the bow.*

5. G.B. O.Bh.

5. G.B. O.Bh.





8.

7

O.Bh.

Finger fest herabfallen lassen.

9.

*Finger to fall firmly.*

8 10.

G.B. Sp. G.B. Fr. 0 weiter mit derselben Bogen-Einteilung.  
 Continue the same bowing.

I. G.B. II. G.B.

**Tonleiter - Uebungen in der ersten Lage.**

**Die zwölf Dur-Tonarten.**  
 (Auswendig zu lernen und zu spielen.)

**SCALE EXERCISES IN THE FIRST POSITION.**

*The twelve major keys.*  
 (To be learned and played by heart.)

11.

Cdur. C major.

Gdur. G major.

Ddur. D major.

Adur. A major.

Edur. E major.

Hdur. B major. Fisdur. F# major. Cisdur. C# major.  
 Gleichlautend.  
 similar in sound.  
 Cesdur. Cb major. Gesdur. Gb major. Desdur. Db major.

Vorstehende Tonarten bleiben wegen Intonations-Schwierigkeit vorläufig noch unberücksichtigt, da hierbei die Sattel-Lage genommen werden muss. Näheres über diese siehe Anfang der zweiten Abteilung.

*The foregoing keys are still provisionally passed over, on account of the difficulty of intonation, as the semi-position must here be taken. For more particulars about this see the beginning of Part II.*

Fdur. F major.

+ersten Finger zurücklegen.  
 first finger to be stretched back.

Bdur. Bb major.

Esdur. Eb major.

Asdur. Ab major.

12. Cdur und Asdur. C major and Ab major.  
 G.B.

Die Achtel sind mit gleicher Kraft abzustossen, ob dieselben mit Herunterstrich oder Heraufstrich anfangen.

*The quavers must be played staccato with equal strength, whether they begin with the up- or the down-bow.*

**13. Asdur und Cdur. A $\flat$  major and C major.**

O.Bh.

**14. Ddur und Edur. D major and E major.**

O.Bh.

## 15. Esdur, Edur und Fdur. E♭ major, E major and F major.

O. Bh.

## 16. Gdur, Asdur und Adur. G major, A♭ major and A major.

O. Bh.

17: G.B.

O.Bh.

O.Bh. Sp. → M. → Sp.

G.B.

18. O.Bh.

\* In der Voraussetzung, dass der Schüler nun mit der Vorzeichnung der Tonarten vertraut geworden ist, wird von hier an die Benennung der Tonarten wegbleiben. Wenn bei den Tönen *D, A, E* (den leeren Saiten) nicht der vierte Finger vorgeschrieben ist, so werden die leeren Saiten genommen.

\* On the supposition that the pupil is now acquainted with the prefixes (flats or sharps) of the keys, the signature will henceforth be omitted. If on the notes *D, A, E*, (the open strings) the fourth finger is not written, then the open strings are to be taken.

The first exercise consists of six staves of music. The first two staves are in G major (one sharp). The third and fourth staves are in B-flat major (two flats). The fifth and sixth staves are in D-flat major (three flats). The music features a variety of melodic patterns, including eighth and sixteenth notes, often grouped with slurs and ties.

19. O. Bh.

Finger zurücklegen.  
Finger to be stretched back.

Exercise 19 consists of seven staves of music. The first two staves are in G major (one sharp). The third and fourth staves are in B-flat major (two flats). The fifth and sixth staves are in D-flat major (three flats). The seventh staff is in G major (one sharp). The music includes technical markings such as slurs, ties, and fingerings (e.g., '4', '0', 'V'). The exercise is characterized by a consistent rhythmic pattern of eighth notes.

20.

Finger fest herabfallen lassen.  
*Finger to fall firmly.*

Musical score for exercise 20, measures 1-12. The piece is in 4/4 time with a key signature of two sharps (F# and C#). The first measure contains a 4-measure rest. The notation consists of eighth-note patterns across four staves, with various phrasing slurs and accents.

21.

Musical score for exercise 21, measures 1-12. The piece is in 4/4 time with a key signature of one sharp (F#). The notation consists of eighth-note patterns across four staves, with various phrasing slurs and accents. The key signature changes to one flat (Bb) in the final two measures.



# Die zwölf Moll-Tonarten.

(Auswendig zu lernen und zu spielen.)

# The twelve minor keys.

(To be learned and played by heart.)

22.

A moll. A minor.



E moll. E minor.



H moll. B minor.



Fismoll. F# minor.

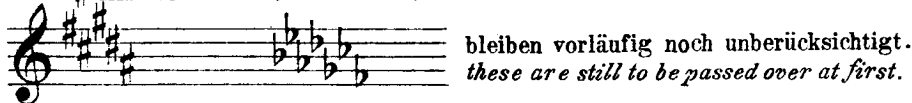


Cismoll. C# minor.



Gismoll = Asmoll. (gleichlautend)

G# minor = Ab minor. (similar in sound)



D moll. D minor.



G moll. G minor.



C moll. C minor.



F moll. F minor.



B moll. Bb minor.





Two staves of musical notation in Eb minor. The first staff contains a sequence of eighth and sixteenth notes with slurs and accents. The second staff continues the sequence and ends with a double bar line.

Esmoll. Eb minor.

Two staves of musical notation in Eb minor. The first staff features a melodic line with slurs and accents. The second staff continues the piece and concludes with a double bar line.

25.

Gmoll. G minor.

O.Bh.

Two staves of musical notation in G minor. The first staff includes technical markings such as '4' and '0' above the notes, indicating fingerings or breathings. The second staff continues the exercise and ends with a double bar line.

Asdur. Ab major.

Two staves of musical notation in Ab major. The first staff shows a melodic line with slurs and accents. The second staff continues the exercise and ends with a double bar line.

Amoll. A minor.

Two staves of musical notation in A minor. The first staff features a melodic line with slurs and accents. The second staff continues the exercise and ends with a double bar line.

Bdur. Bb major.

Two staves of musical notation in Bb major. The first staff shows a melodic line with slurs and accents. The second staff continues the exercise and ends with a double bar line.

Cmoll. C minor.

G.B.

Hmoll. B minor.

Bmoll. Bb minor.

Amoll. A minor.

Asdur. Ab major.

Cdur. C major.

27.

+ Finger zurücklegen.  
Finger to be stretched back.

28.

Sp.

M.

+ Finger zurücklegen.  
 Finger to be stretched back.

20 Die chromatische Tonleiter.

Bei der chromatischen Tonleiter wird in der Regel jeder Finger für zwei Intervalle gebraucht, für den vierten Finger, als den schwächsten, sucht man dies jedoch zu vermeiden. Die Finger sind mit möglicher Festigkeit fortzurücken.

The chromatic scale.

In the chromatic scale, as a rule, each finger is used for two intervals; but for the fourth finger, as it is the weakest, this should be avoided. The fingers are to glide forwards with the utmost firmness.

29.

(Anwendung von Doppelkreuzen = x)  
(Use of double sharps = x)

Sattel-Lage.  
Semi-position.

(Anwendung von Doppelbeenen = bb)  
(Use of double flats = bb)

+ gleichlautend... +  
similar in sound

Der oben stehende Fingersatz ist der bequemere, jedoch ist zur Stärkung des dritten und vierten Fingers der unten stehende vorzuziehen.

The fingering written above is the more convenient, but the fingering written below should be taken in preference, in order to strengthen the third and fourth fingers.

30.

Exercise 21 consists of two staves of music. The first staff has a treble clef and a key signature of one sharp (F#). It contains several measures of music with fingerings (0, 1, 2, 3, 4) and slurs. The second staff continues the exercise with similar notation and fingerings.

31.

Exercise 31 consists of four staves of music. The first staff has a treble clef and a key signature of two flats (Bb, Eb). It contains several measures of music with fingerings (1, 2, 3, 4) and slurs. The second staff continues the exercise. The third staff has the instruction "gleichlautend similar in sound" and "+strecken Extension". The fourth staff has the instruction "+strecken Extension" and "Extension".

**Tonleiterübung**

für das Ueber- oder Untergreifen desselben Fingers auf zwei verschiedenen Saiten, durch das Zeichen +----+ angedeutet.

*Scale exercise*

for the over- or under-grasping of the same finger on two different strings, indicated by the sign +----+.

Exercise 32 consists of two staves of music. The first staff has a treble clef and a key signature of one sharp (F#). It contains several measures of music with fingerings (0, 1, 2, 3, 4) and slurs. The second staff continues the exercise with similar notation and fingerings.

langsam und erst mit vier Achteln auf einen Bogenstrich zu üben.  
*To be practised slowly, and at first with four quavers on one bow.*

Exercise 32 continues with four staves of music. The first staff has the instruction "+strecken Extension". The second staff has the instruction "4 3". The third and fourth staves continue the exercise with similar notation and fingerings.

22 Die Tonarten *Hdur* = *Cesdur*, *Fisdur* = *Gesdur*, *Cisdur* = *Desdur*, und *Asmoll* = *Gismoll* mit Benutzung der Sattel-Lage.

The keys of B major = C $\flat$  major, F $\sharp$  major = G $\flat$  major, C $\sharp$  major = D $\flat$  major, and A $\flat$  minor = G $\sharp$  minor with use of the semi-position.

33. *Hdur*. (\*Zwischenlage I-II.)  
B major. (\*Intermediate position I-II.)

Sattel-Lage.  
Semi position.  
gleichlautend.  
similar in sound.

*Fisdur*. (Zwischenlage I-II.)  
F $\sharp$  major. (Intermediate position I-II.)

Sattel-Lage.  
Semi position.  
gleichlautend.  
similar in sound.

*Desdur*.  
D $\flat$  major.

Sattel-Lage.  
Semi position.  
gleichlautend.  
similar in sound.

*Cisdur* in der ersten Lage. (Zwischenlage I-II.)  
C $\sharp$  major in the first position. (Intermediate position I-II.)

*Gismoll* in der ersten Lage. (Zwischenlage I-II.)  
G $\sharp$  minor in the first position. (Intermediate position I-II.)

Sattel-Lage.  
Semi position.  
gleichlautend.  
similar in sound.

\* Ueber die Zwischenlagen siehe Vorwort und dann die Lagentabelle am Anfange der zweiten Abteilung.

\* About the intermediate positions see the Preface and also the table of positions at the beginning of Part II.



34.



Zwischenlage I-II (mit Zurücklegen des ersten Fingers bei e und h.)  
Intermediate position I-II (with the first finger stretched back at e and b.)



(Die kurze Note in derselben Tonstärke wie die lange).  
(The short notes with the same force as the long ones.)



Zuerst in breit abgestossenen Strichen als Achtel zu üben :  
To be practised first as quavers with a long staccato bow:

35. M.

Sattel-Lage.  
Semi-position.

Erste Lage.  
First position.

Zwischenlage I-II.  
Intermediate position I-II.

Erste Lage. First position.

4 4

3 4 1

1 1/2

1 3

4 2 b

4 0