EDITION PETERS

No. 2127a

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.

Eigentum des Verlegers.
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6730.

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. Tempobezeichnungen 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♭ major, and of F♯ and G♭ 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 gänzen 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);
ı ı ı = 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.

PART I.

Preparatory School of Scales FOR BEGINNERS.

Explanation of the signs and abbreviations:

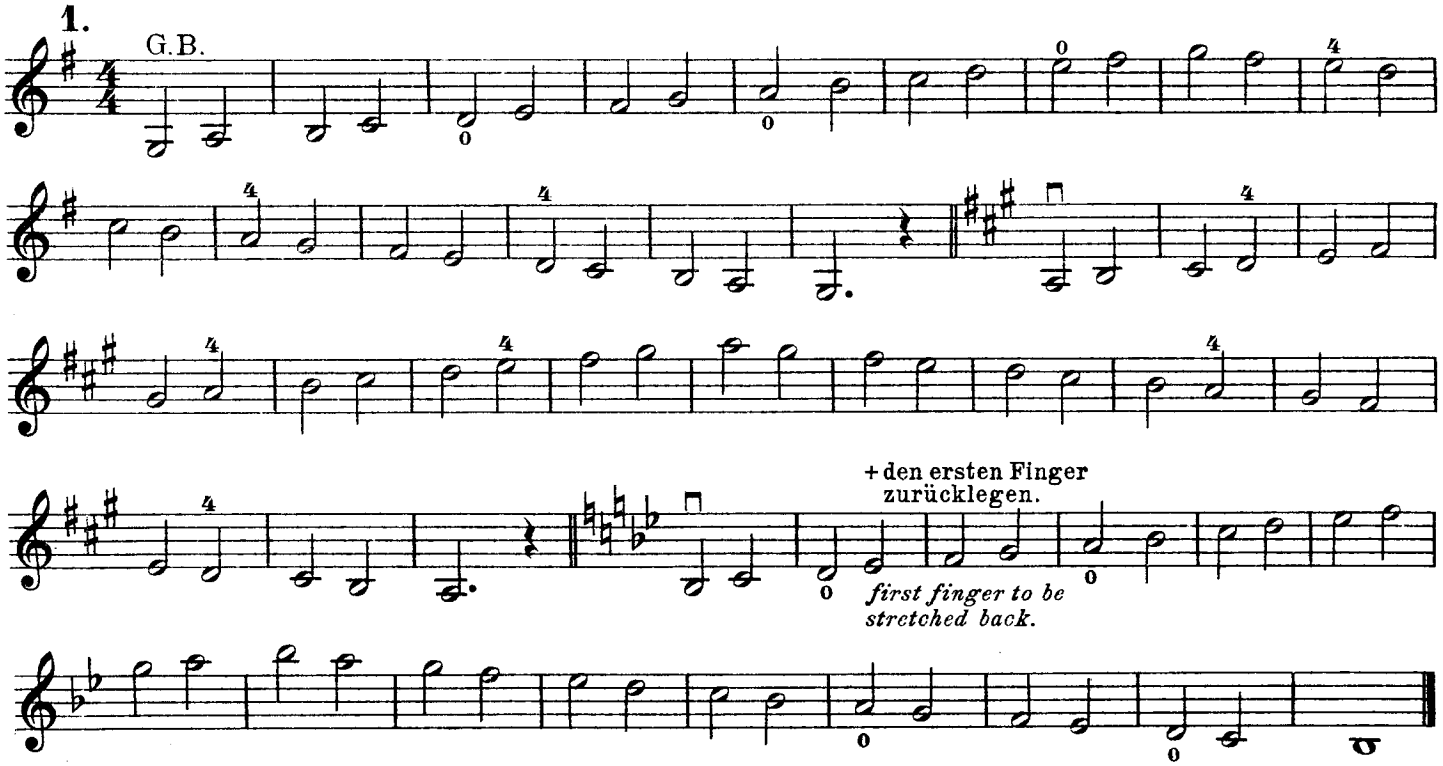
V = *Up-bow;*
⊓ = *Down-bow;*
G.B. = *Whole bow; (to be played with the whole length of the bow.)*
O.Bh. = *Upper half of the bow;*
M. = *In the middle of the bow;*
Sp. = *At the point of the bow;*
Fr. = *At the nut of the bow;*
⟶ = *Change from one part of the bow to another;*
- - - = *extended stroke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

PREPARATORY EXERCISES

for the study of scales.

The keys of G major, A major, *and* B♭ 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.*

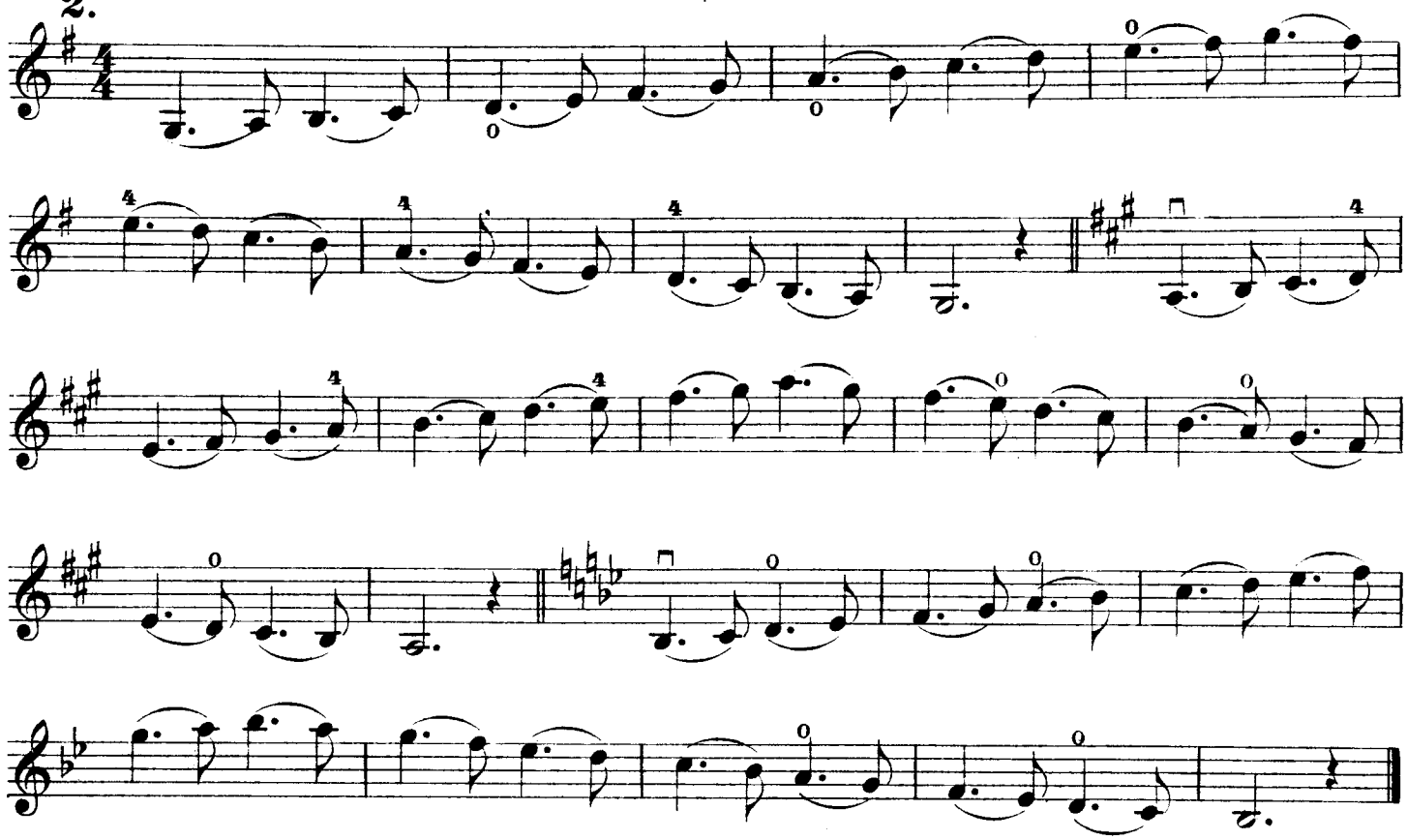
All the preparatory exercises should be played in moderate tempo *and with a firm bow.*



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

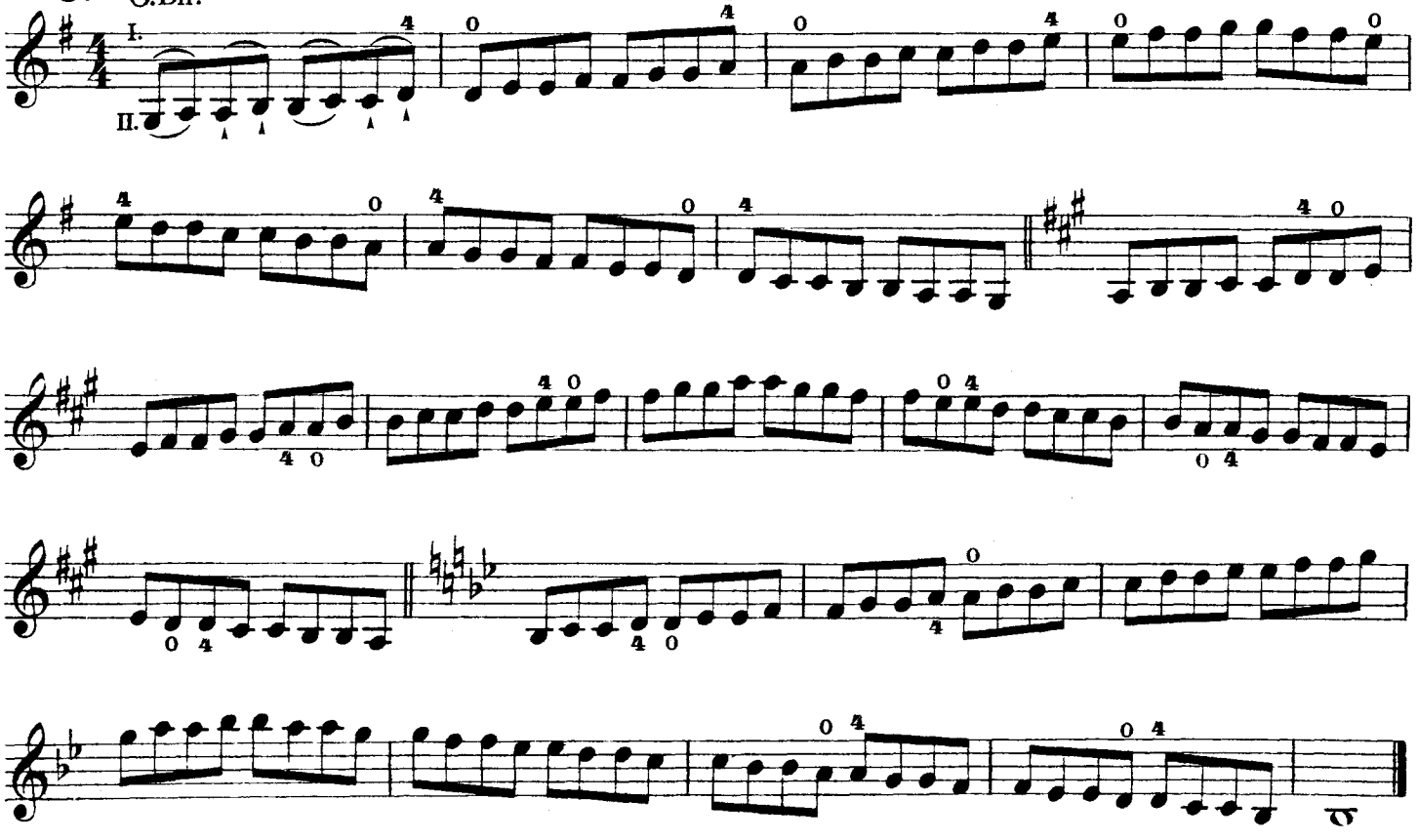
The fingers are to fall firmly, and the short notes to be played with the same firmness as the long ones.

2.



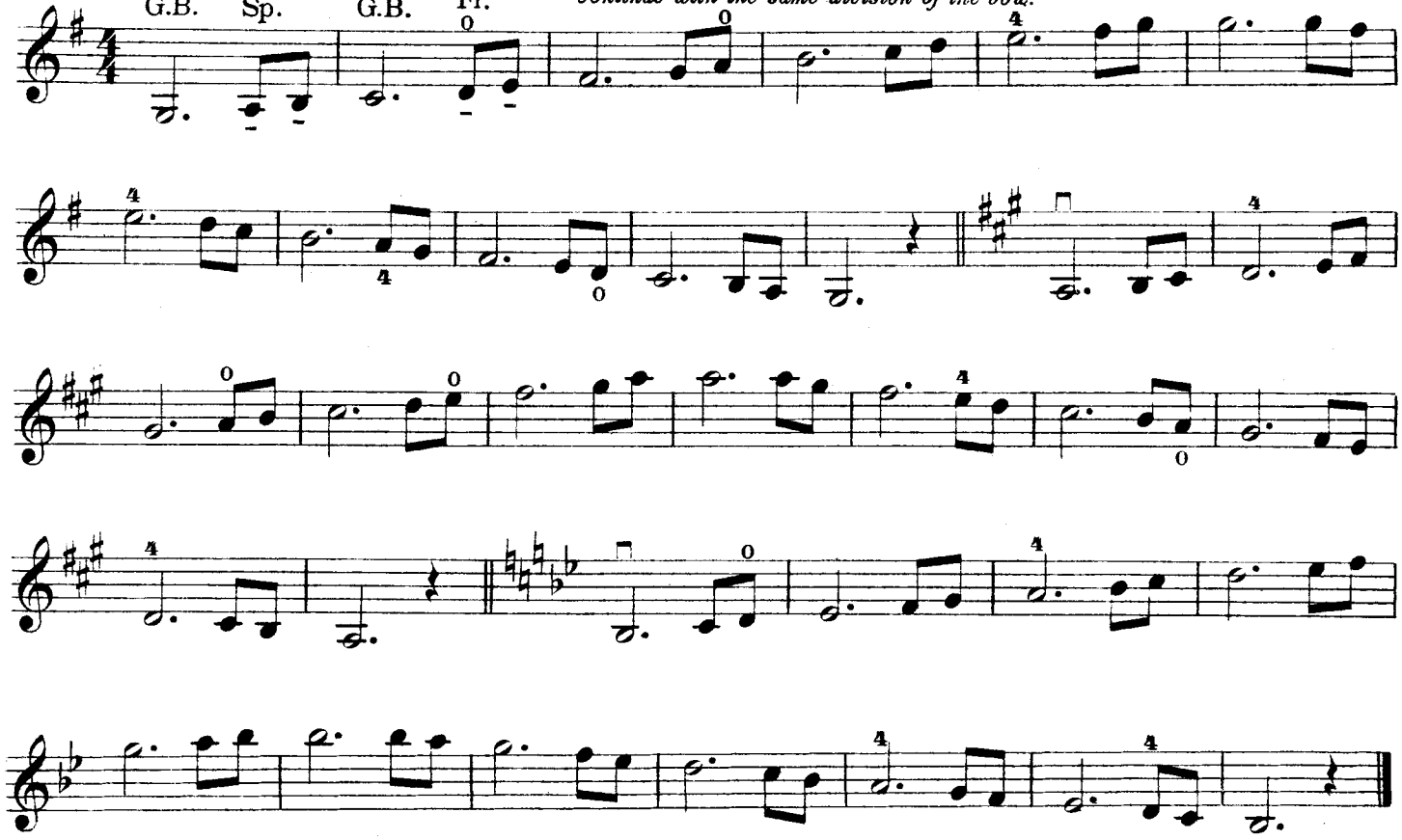
3. O.Bh.

Weiter in denselben Stricharten.
Continue the same bowing.

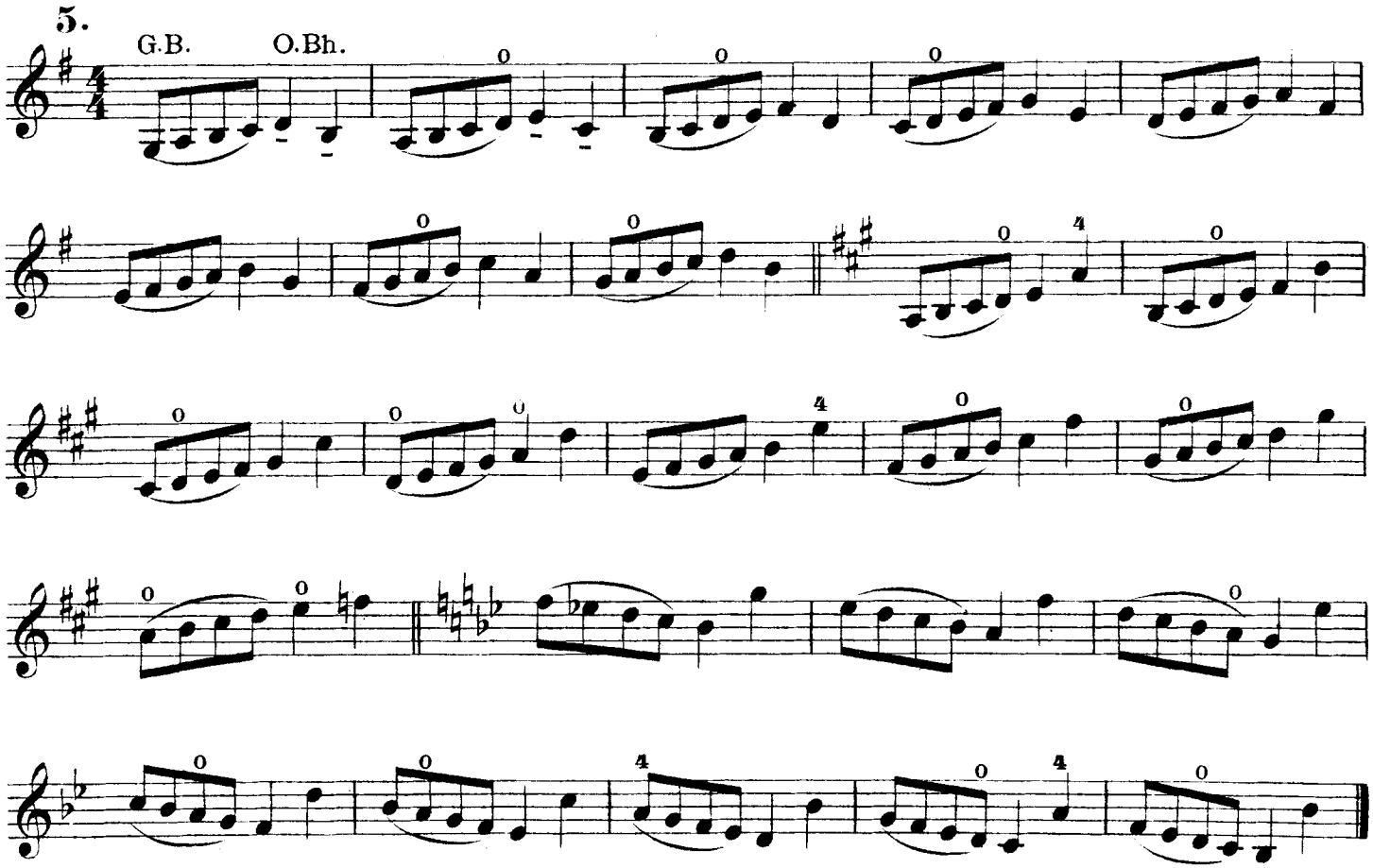


4. G.B. Sp. G.B. Fr.

Weiter mit derselben Bogen - Einteilung.
Continue with the same division of the bow.



5. G.B. O.Bh.



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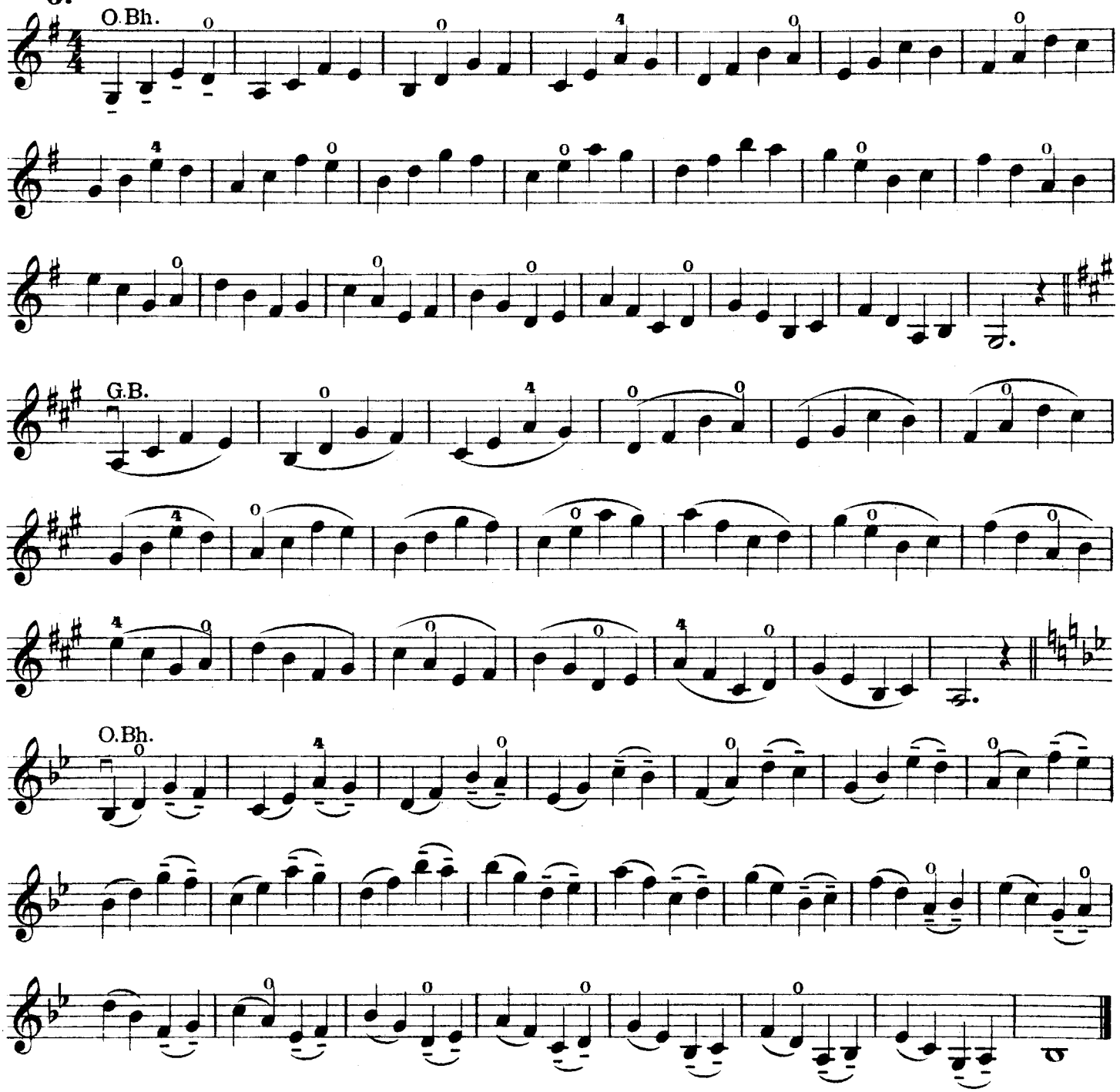
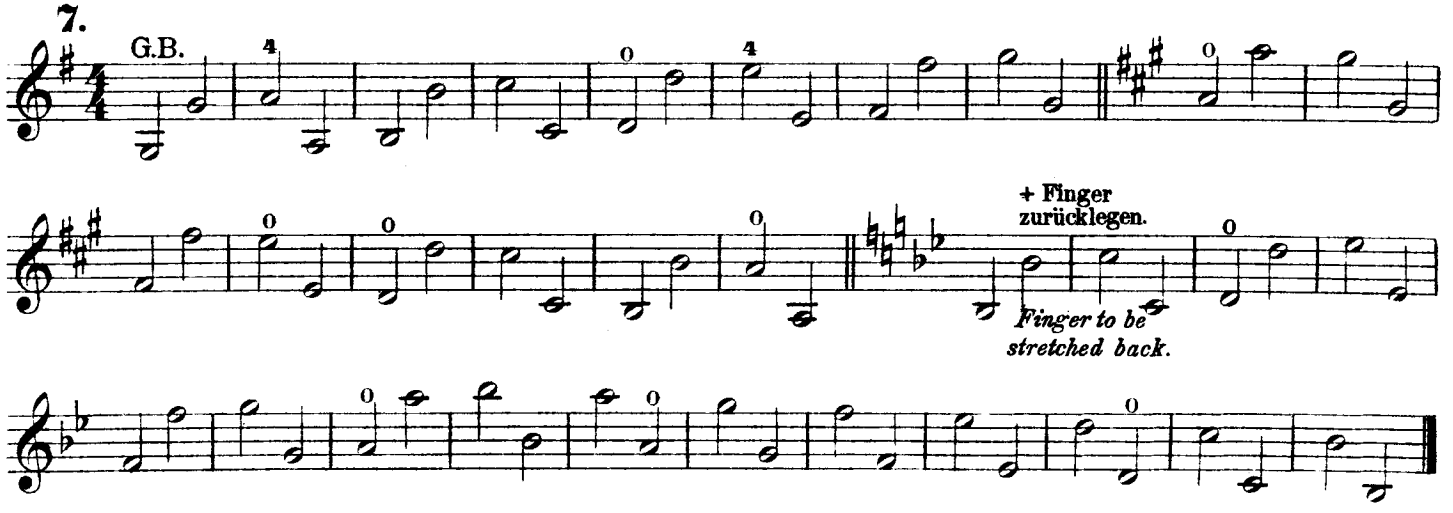
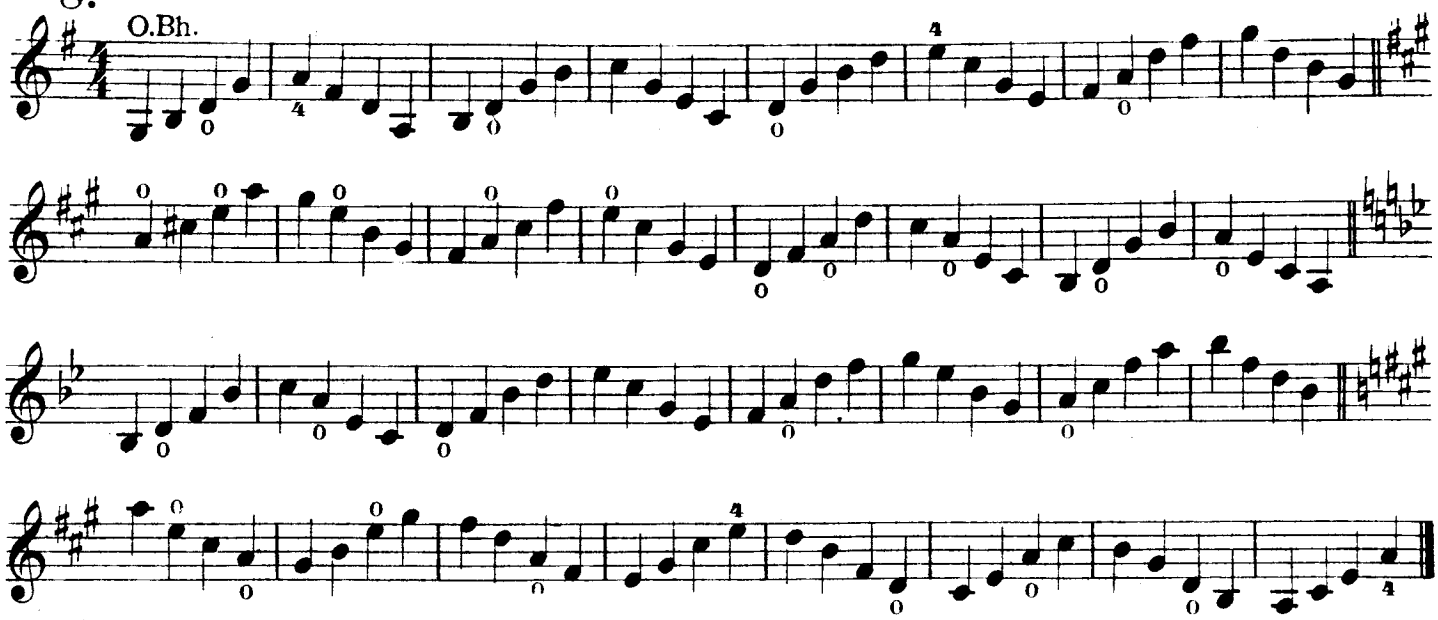

O.Bh.
G.B.
O.Bh.

7.

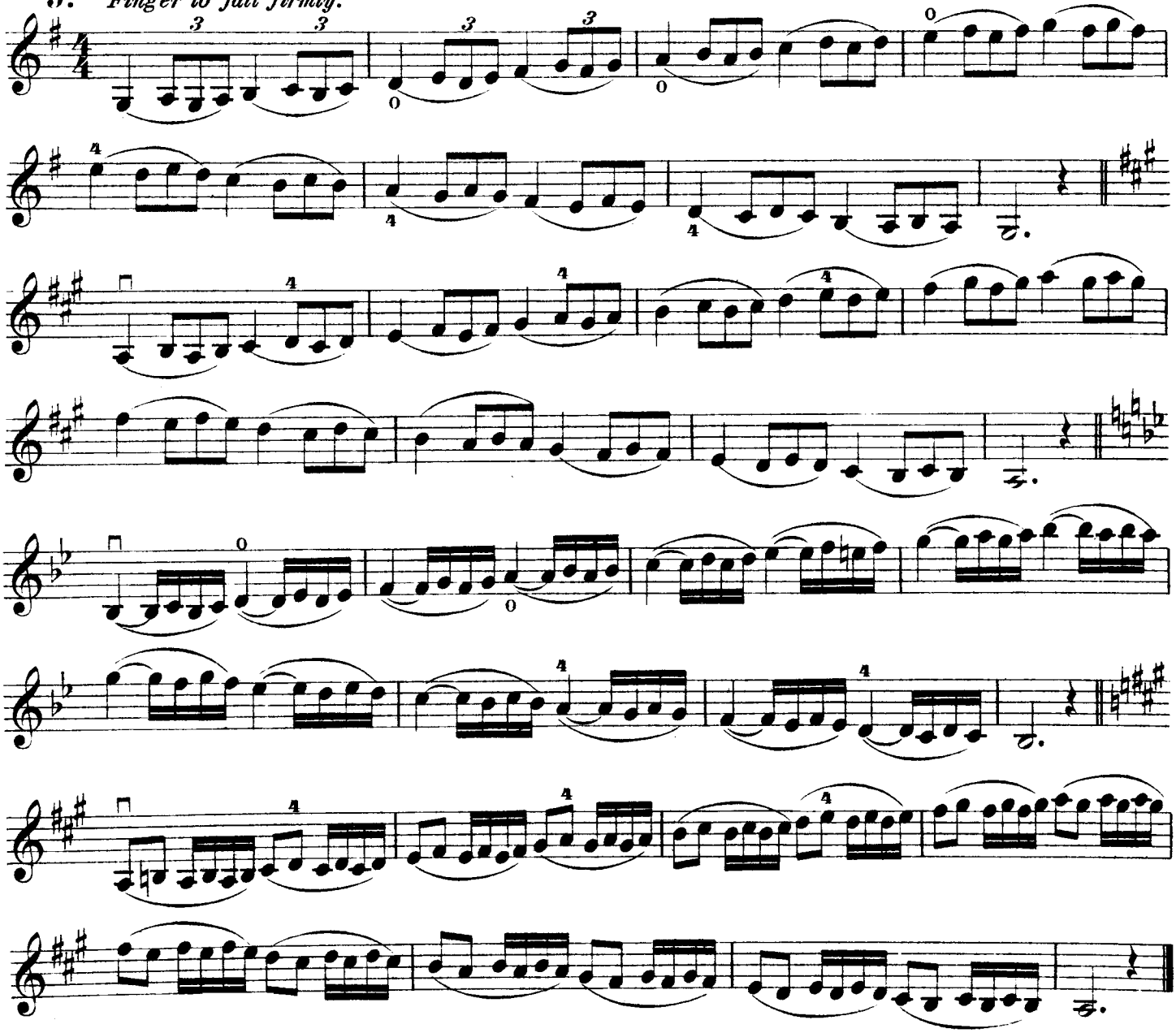

G.B.
+ Finger zurücklegen.
Finger to be stretched back.

8.



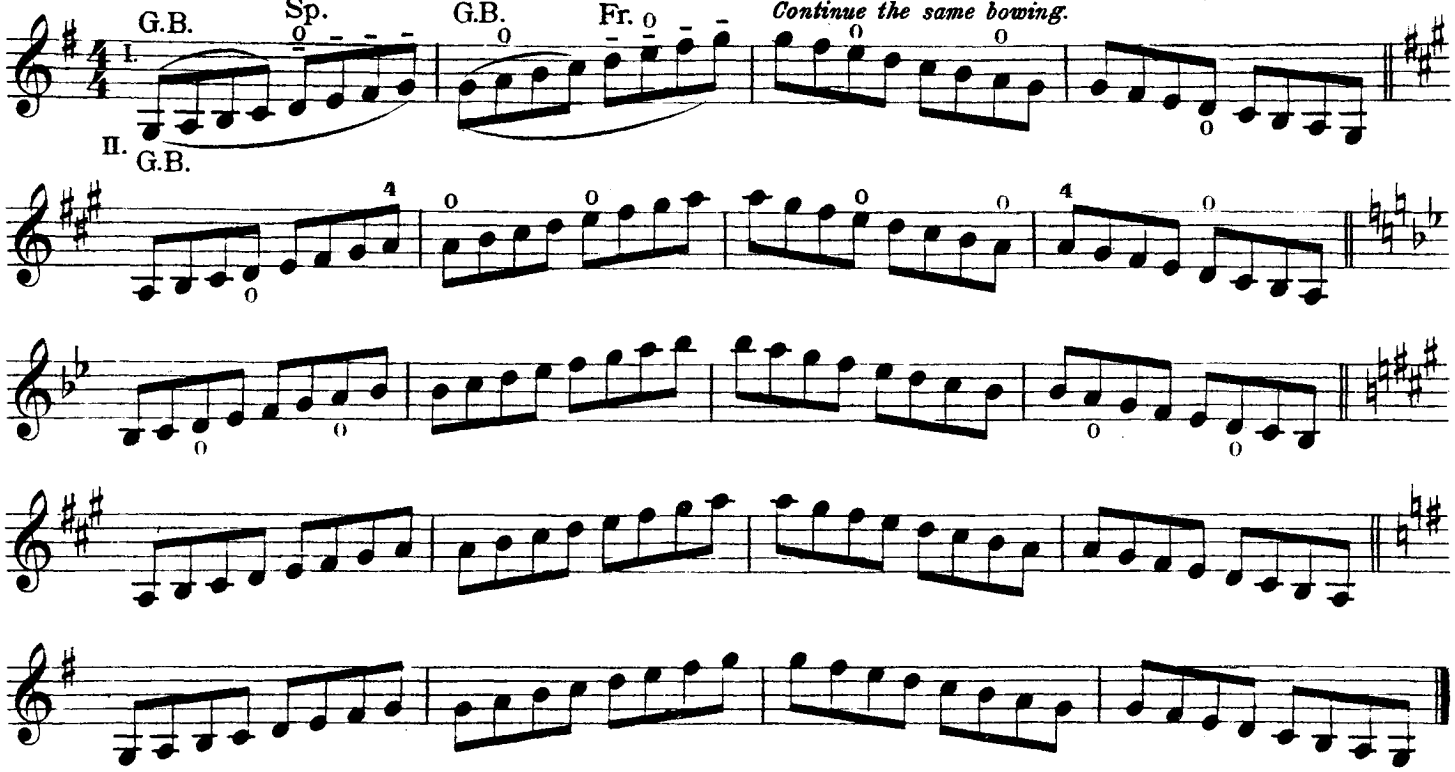
Finger fest herabfallen lassen.

9. *Finger to fall firmly.*



10.

weiter mit derselben Bogen-Einteilung.
Continue the same bowing.



Tonleiter-Uebungen in der ersten Lage.

Die zwölf Dur-Tonarten.

(Auswendig zu lernen und zu spielen.)

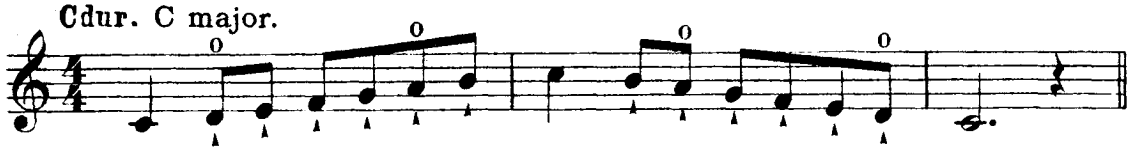
SCALE EXERCISES IN THE FIRST POSITION.

The twelve major keys.

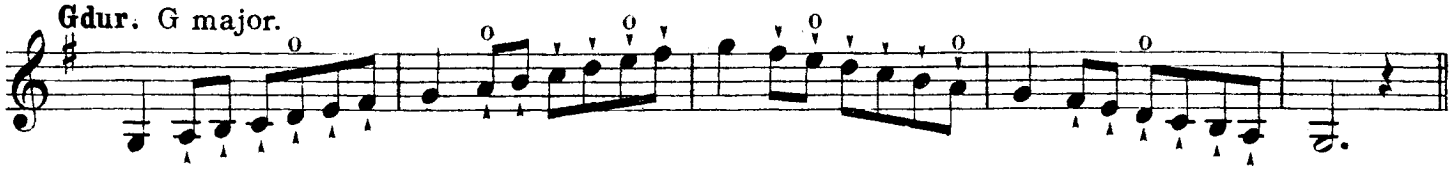
(To be learned and played by heart.)

11.

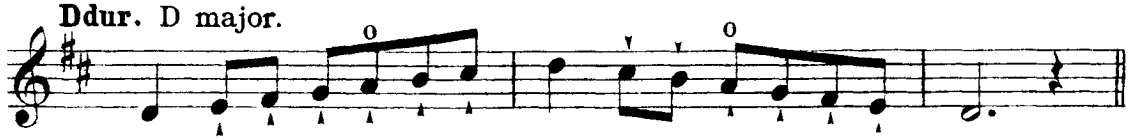
Cdur. C major.



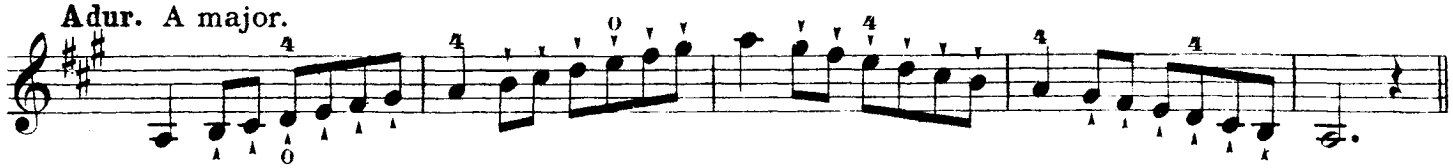
Gdur. G major.



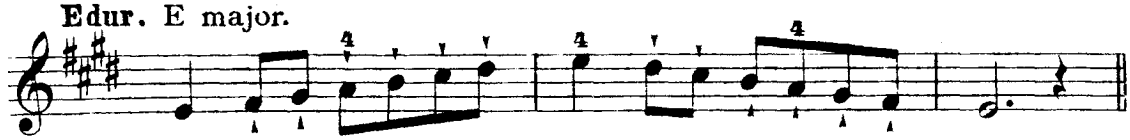
Ddur. D major.

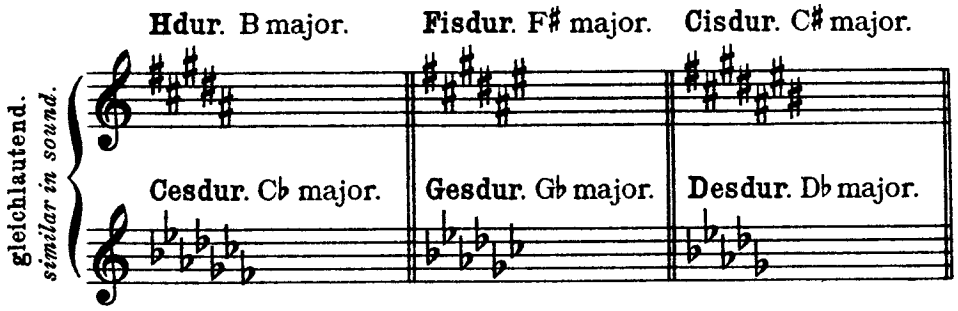


Adur. A major.



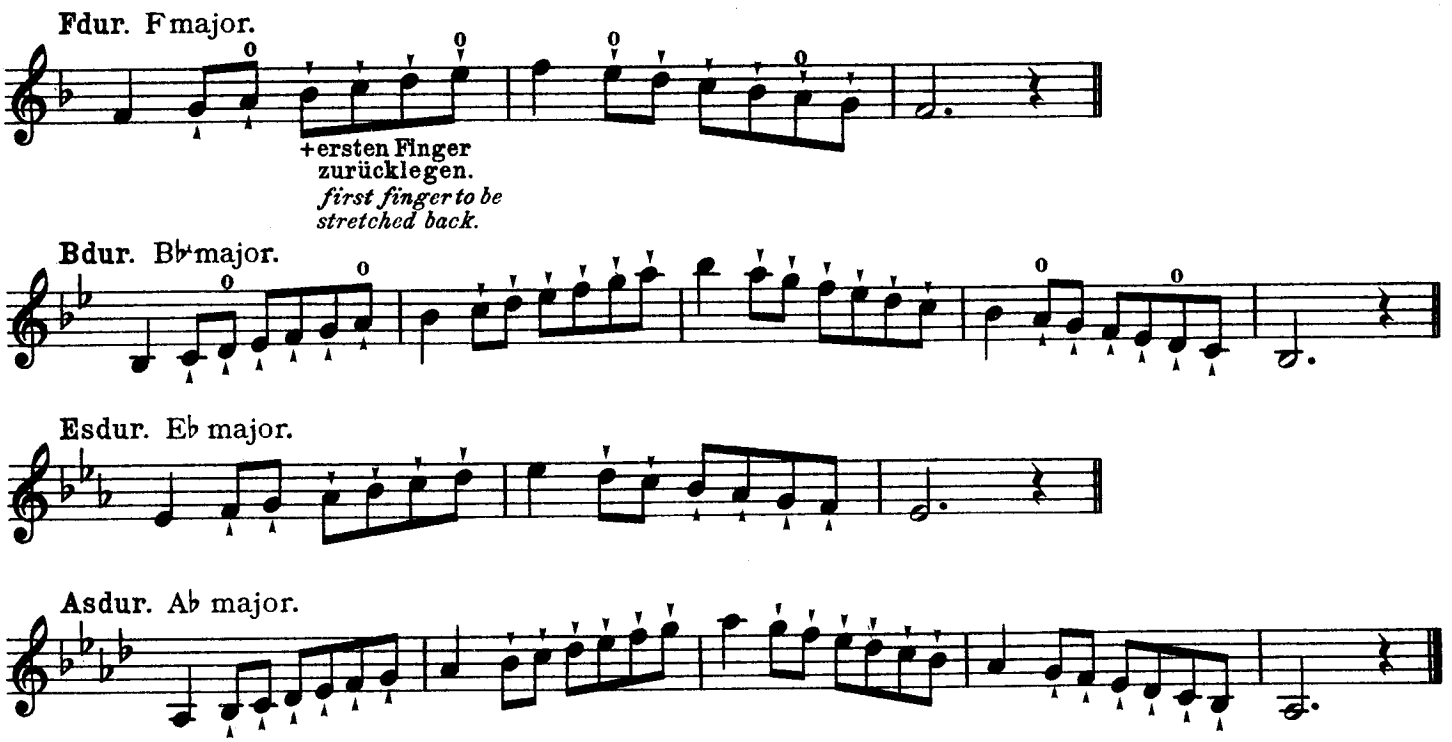
Edur. E major.



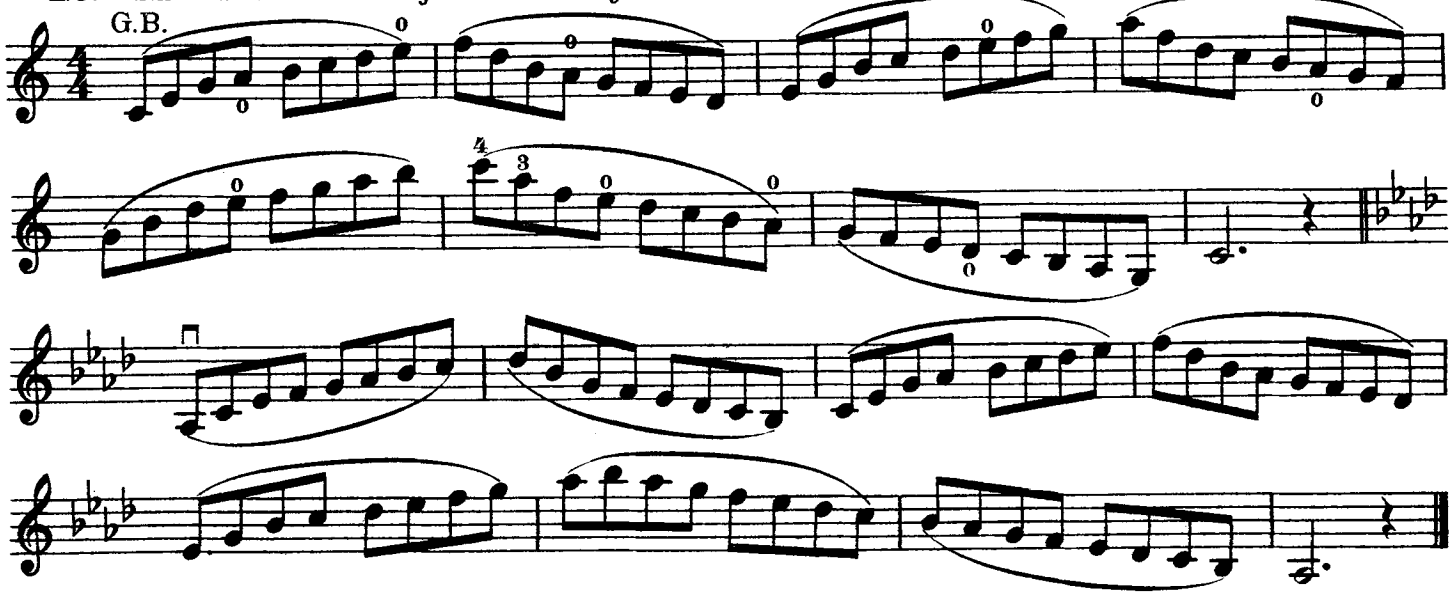


Vorstehende Tonarten bleiben wegen Intonations-Schwierigkeit vorläufig noch unberücksichtigt, da hierbei die Sattel-Lage genommen werden muss. Näheres über diese siehe Anfang der zweiten Abteilung.

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.*



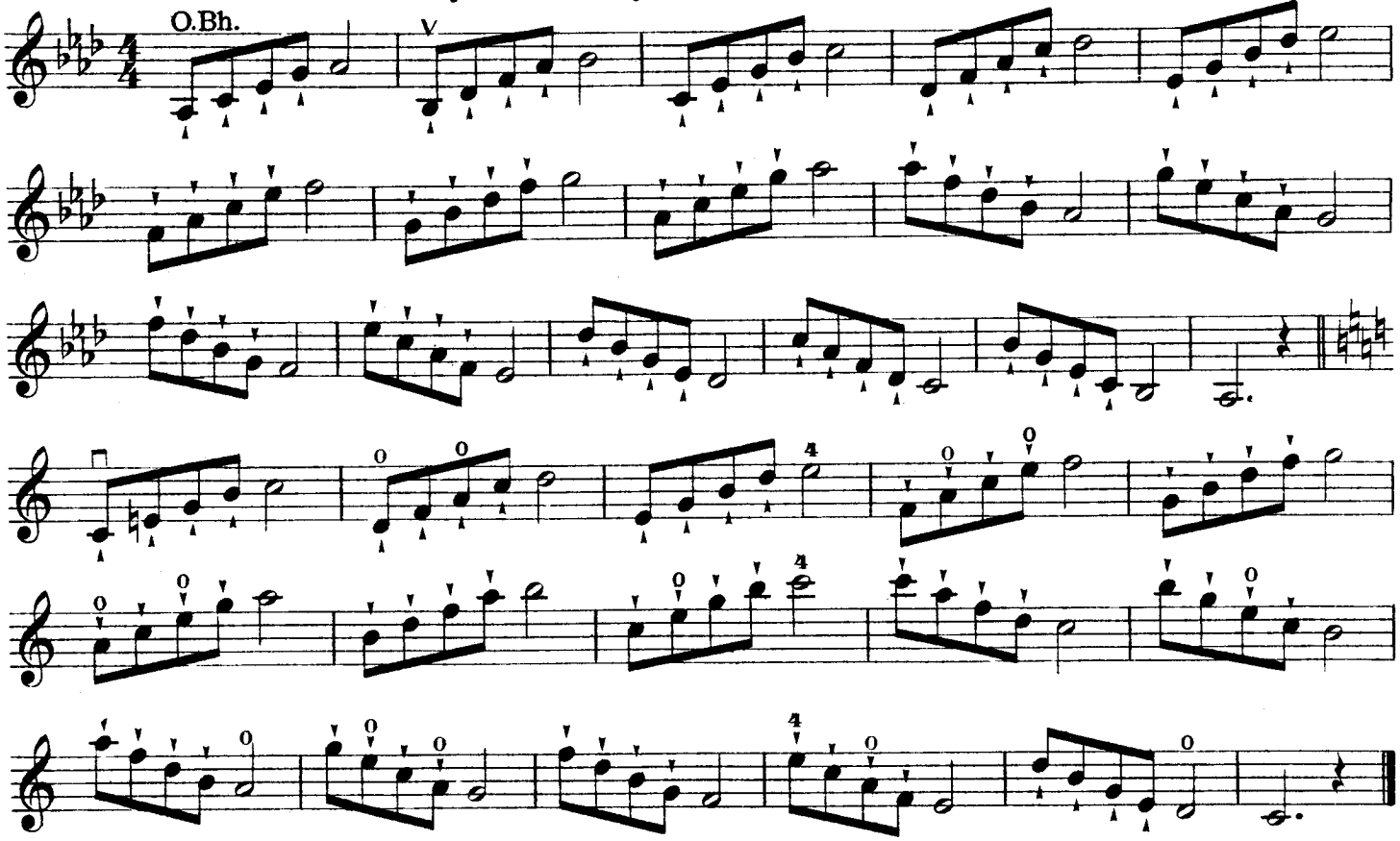
12. **Cdur** und **Asdur.** C major and A♭ major.



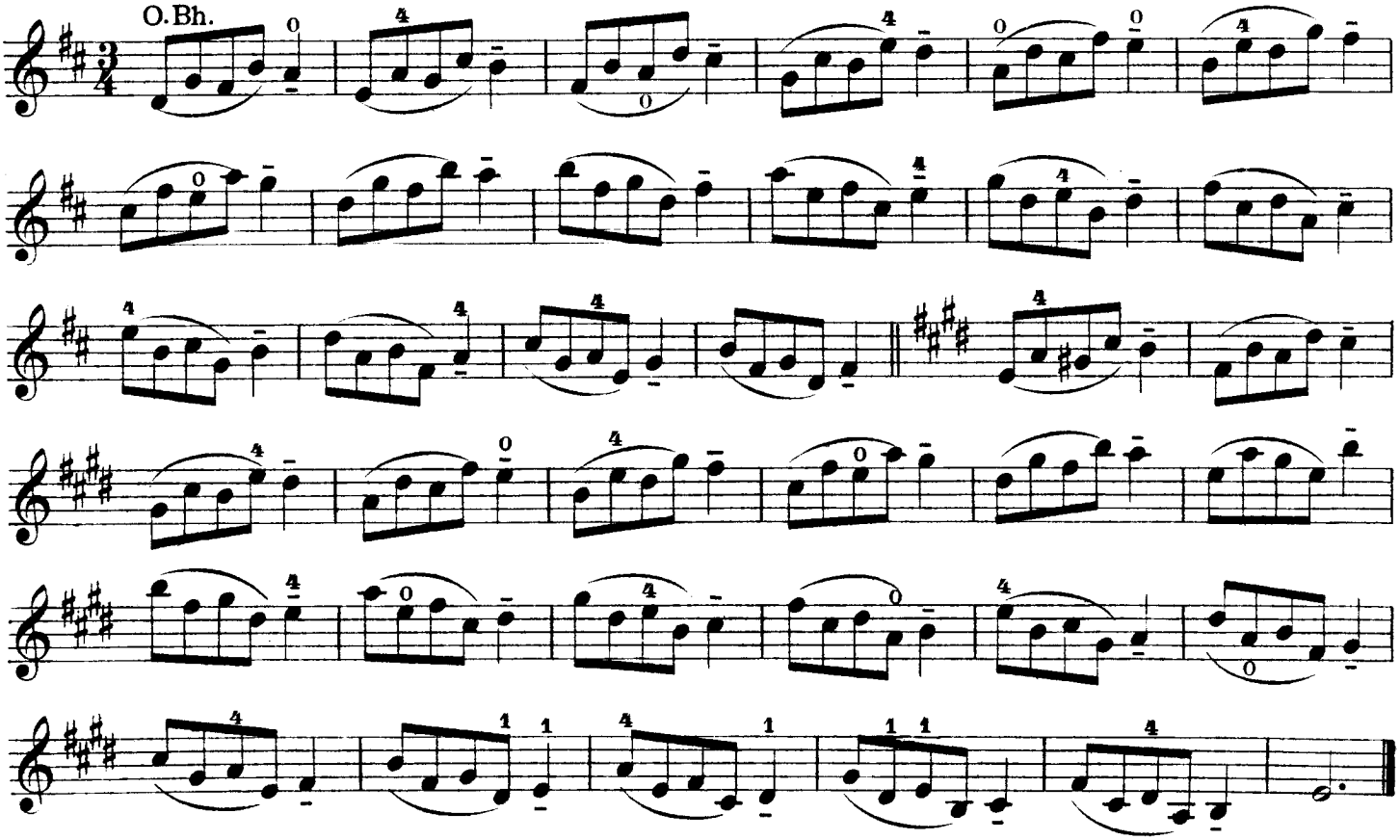
Die Achtel sind mit gleicher Kraft abzustossen, ob dieselben mit Herunterstrich oder Heraufstrich anfangen.

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

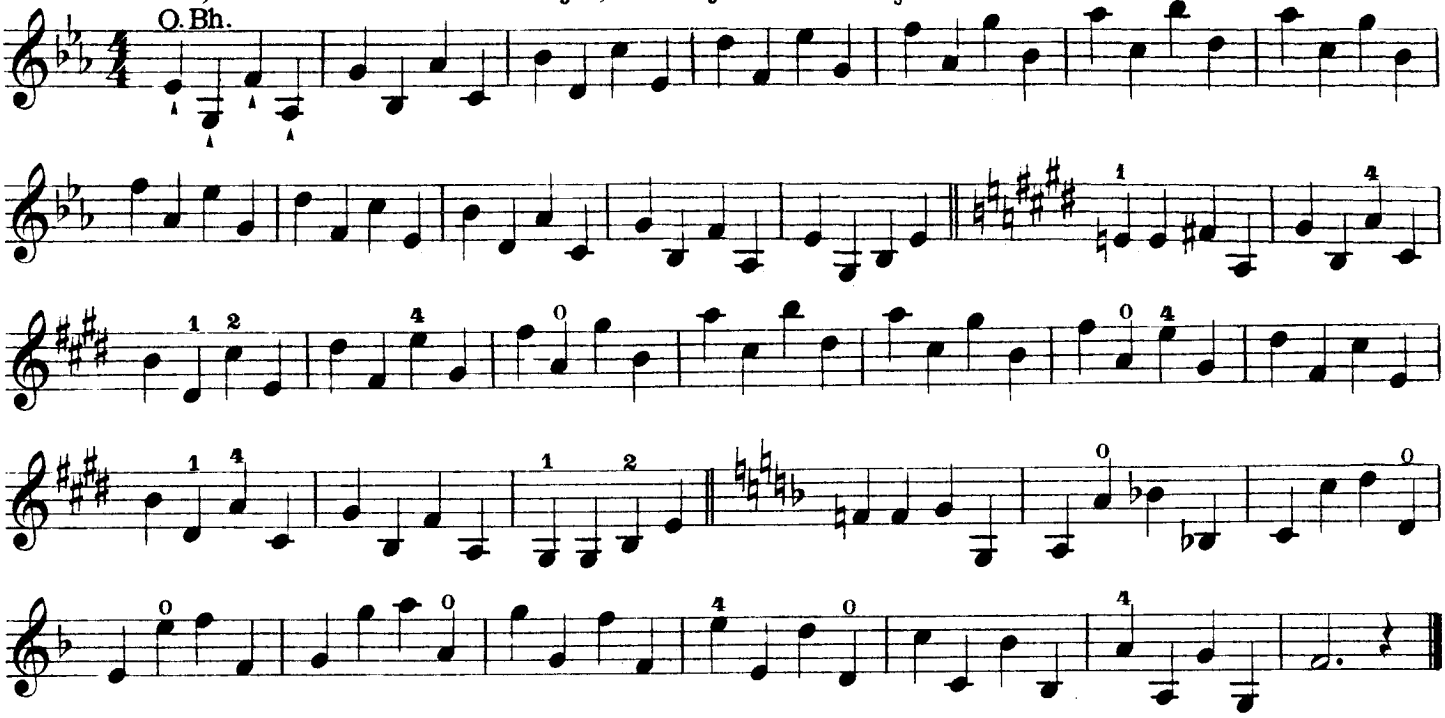
13. Asdur und Cdur. Ab major and C major.



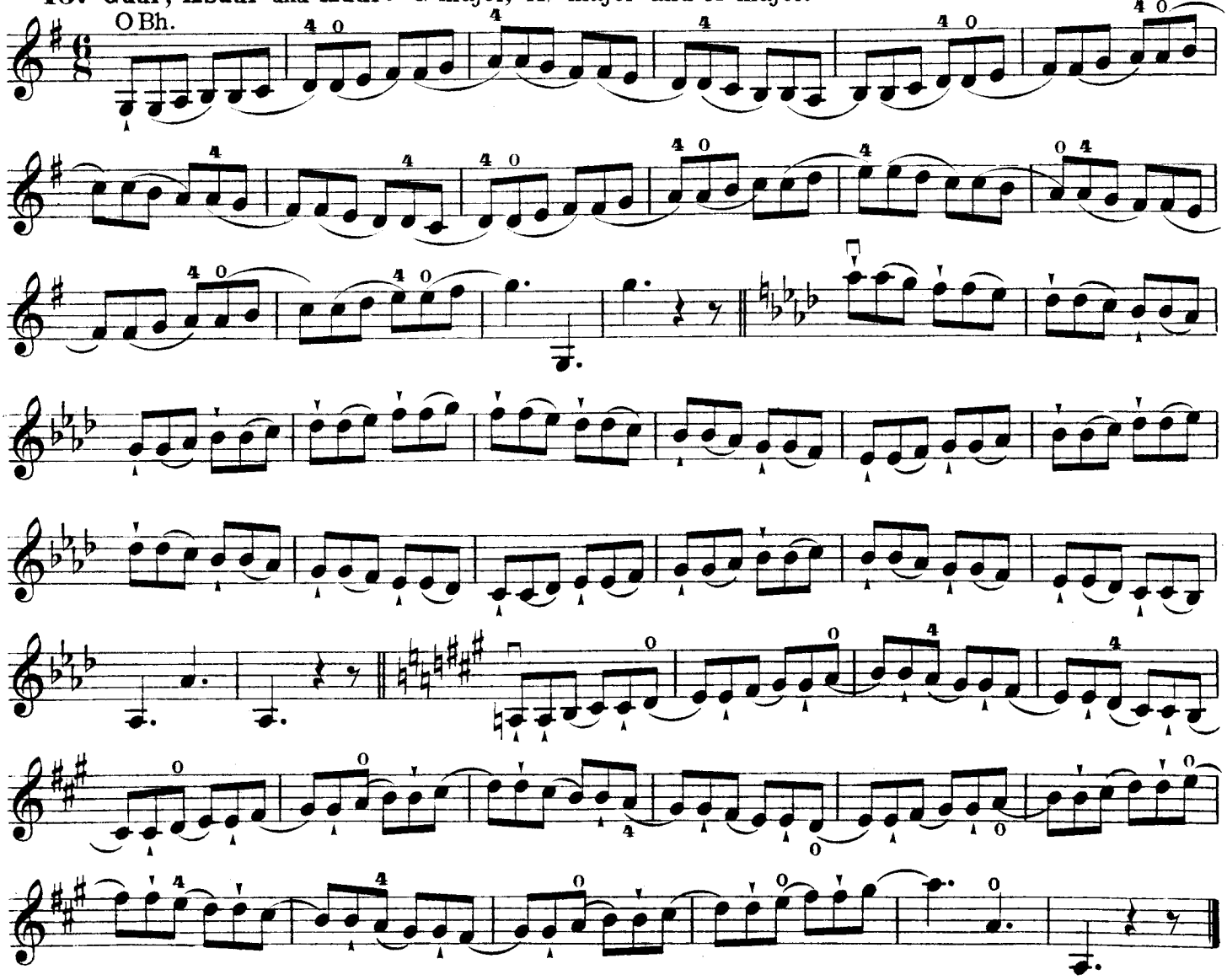
14. Ddur und Edur. D major and E major.

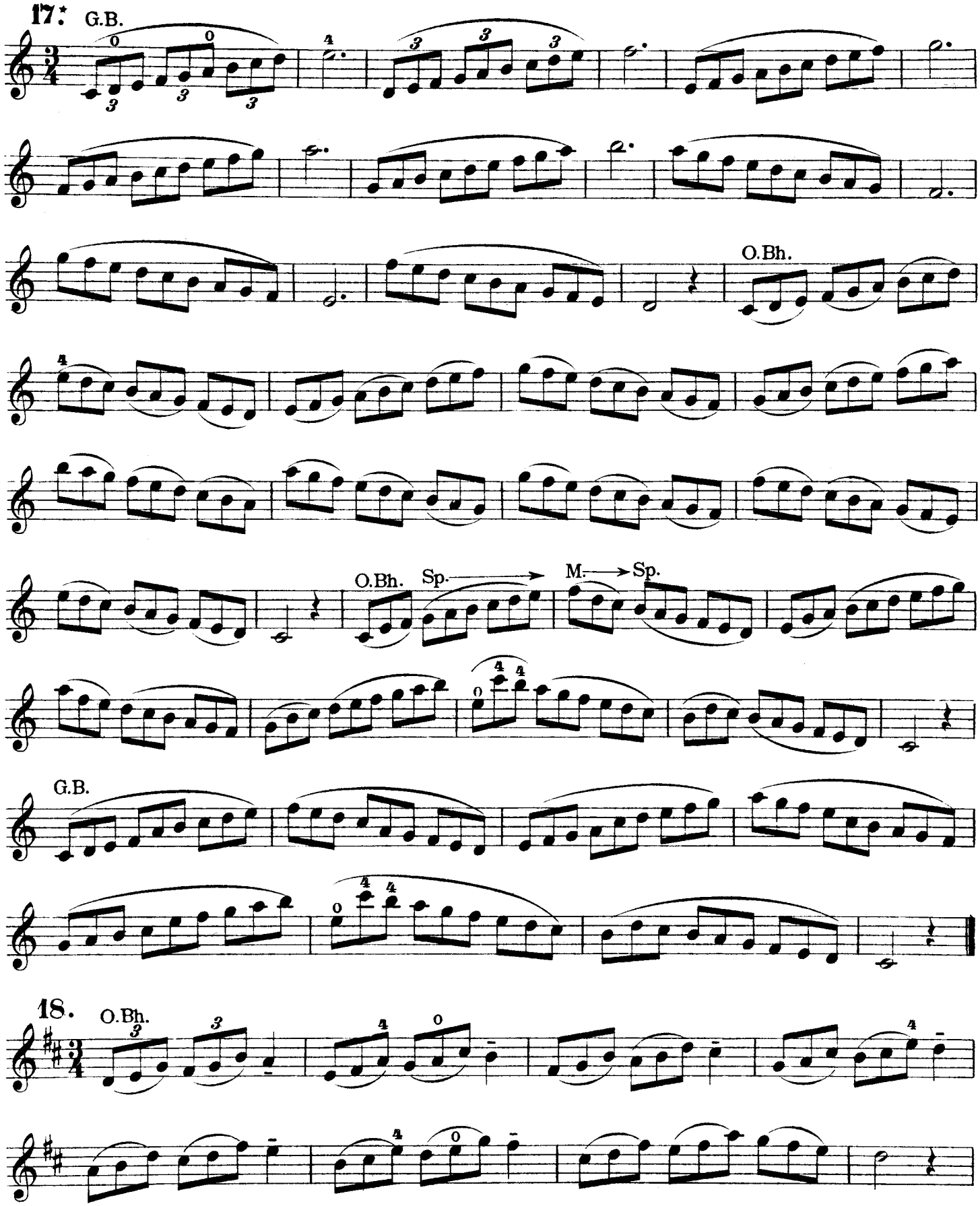


15. Esdur, Edur und Fdur. Eb major, E major and F major.



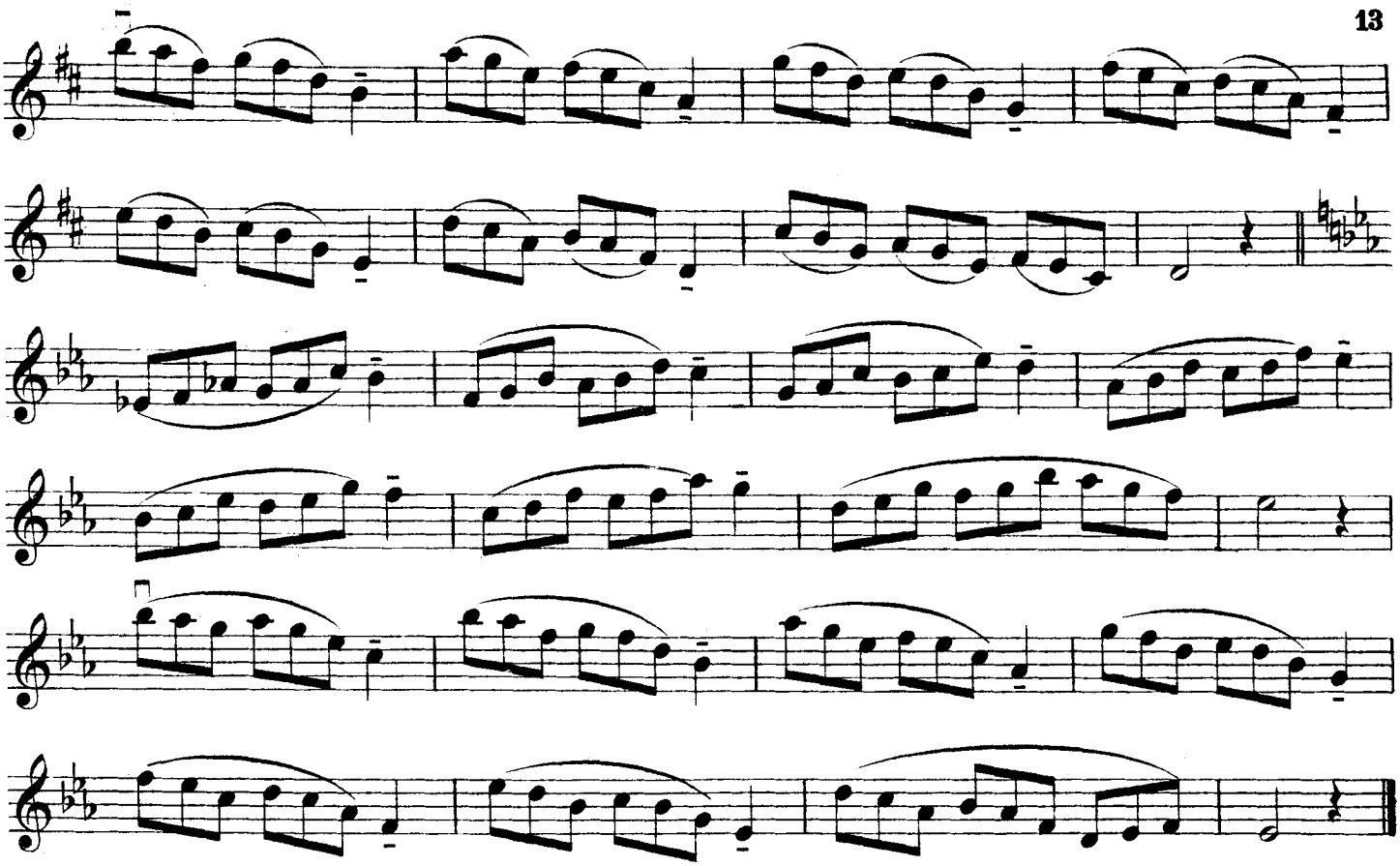
16. Gdur, Asdur und Adur. G major, Ab major and A major.





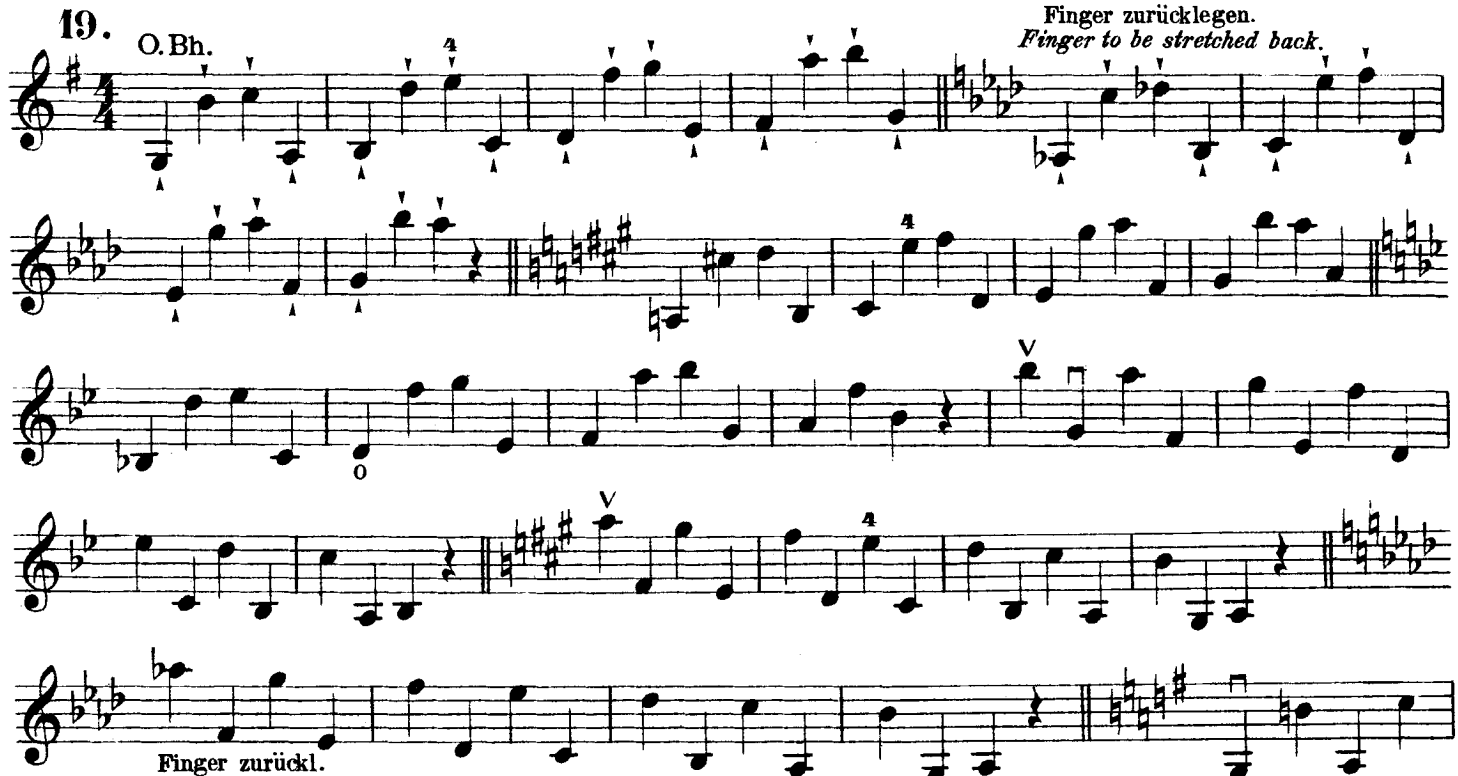
* In der Voraussetzung, dass der Schüler nun mit der Vorzeichnung der Tonarten vertraut geworden ist, wird von hier an die Benennung der Tonarten wegbleiben. Wenn bei den Tönen *D, A, E* (den leeren Saiten) nicht der vierte Finger vorgeschrieben ist, so werden die leeren Saiten genommen.

* *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.*

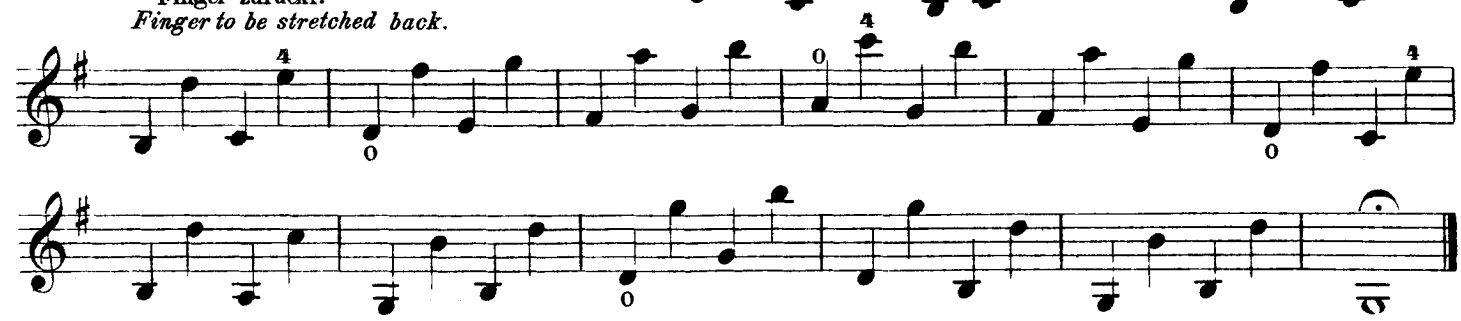


19. O. Bh.

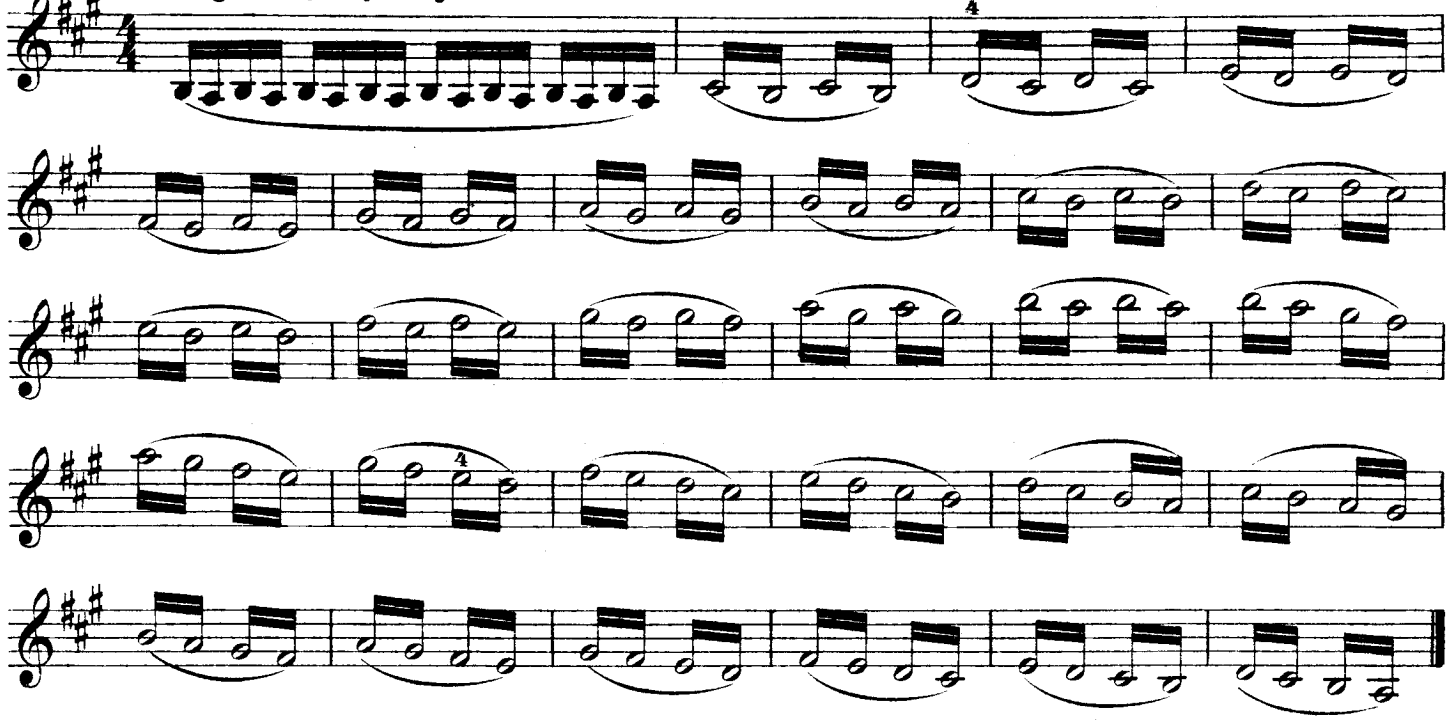
Finger zurücklegen.
Finger to be stretched back.



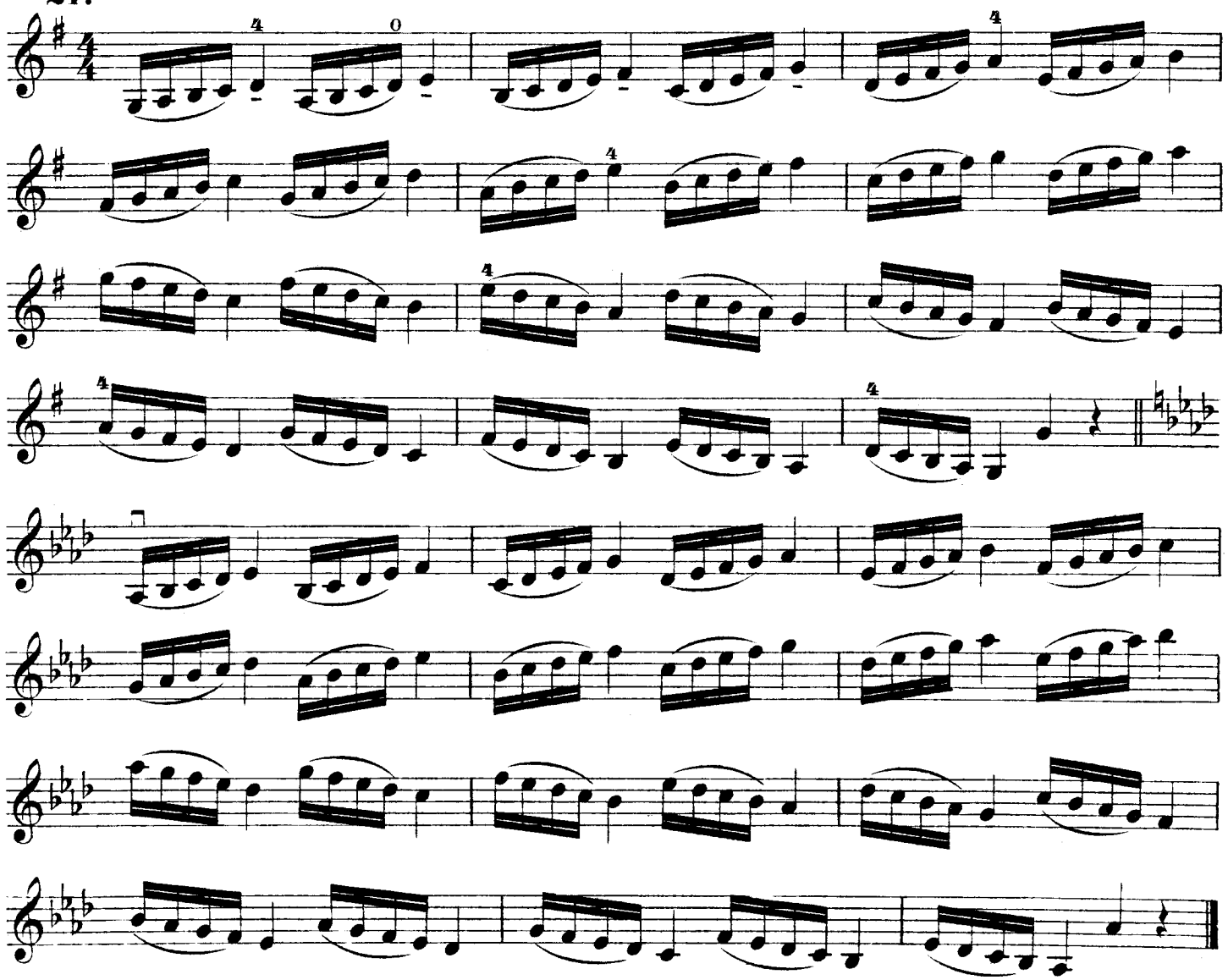
Finger zurückl.
Finger to be stretched back.



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



21.



Die zwölf Moll-Tonarten.

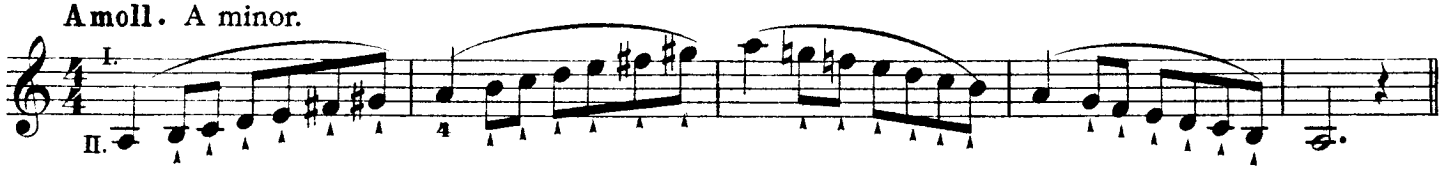
(Auswendig zu lernen und zu spielen.)

The twelve minor keys.

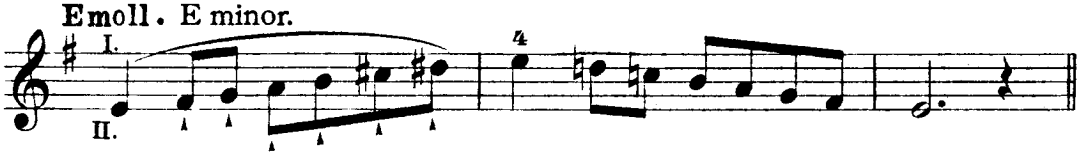
(To be learned and played by heart.)

22.

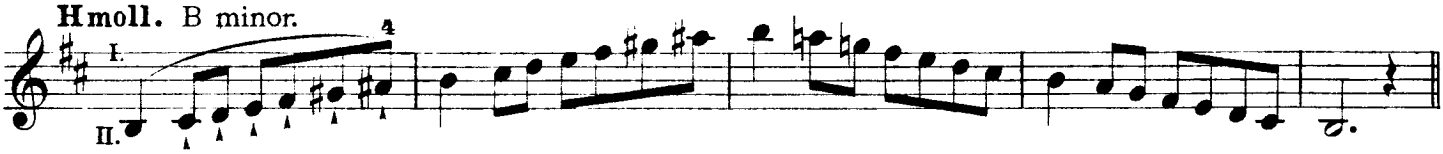
Amoll. A minor.



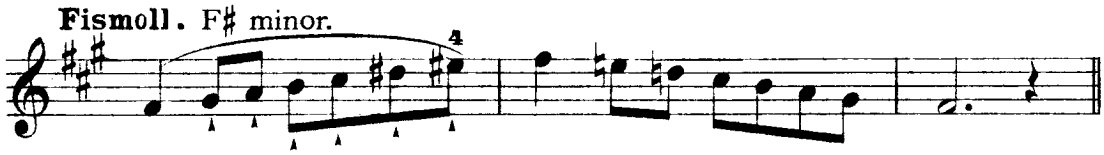
Emoll. E minor.



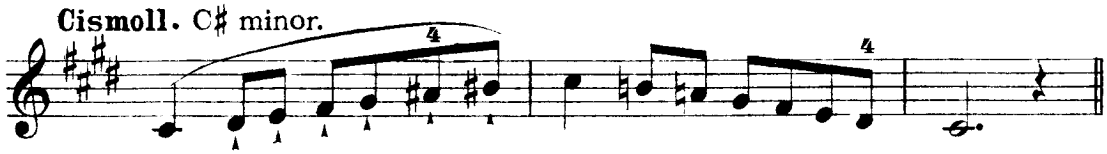
Hmoll. B minor.



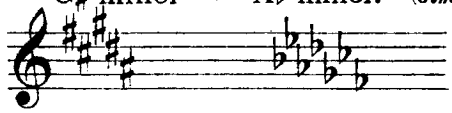
Fismoll. F♯ minor.



Cismoll. C♯ minor.

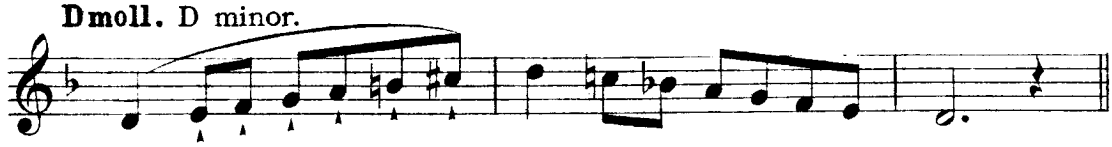


Gismoll = **Asmoll.** (gleichlautend)
G♯ minor = A♭ minor. *(similar in sound)*

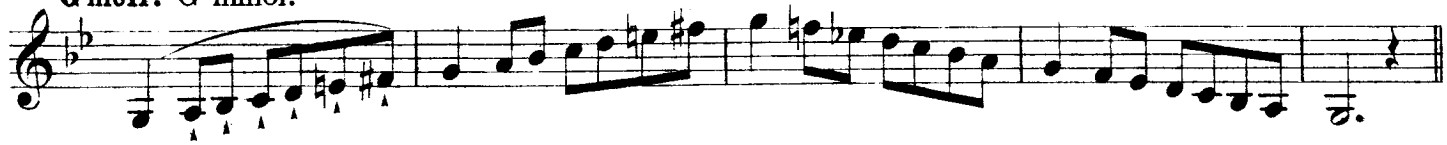


bleiben vorläufig noch unberücksichtigt.
these are still to be passed over at first.

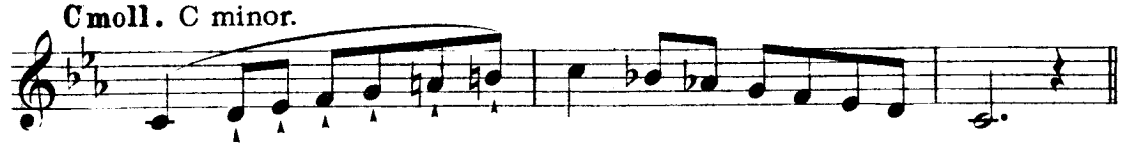
Dmoll. D minor.



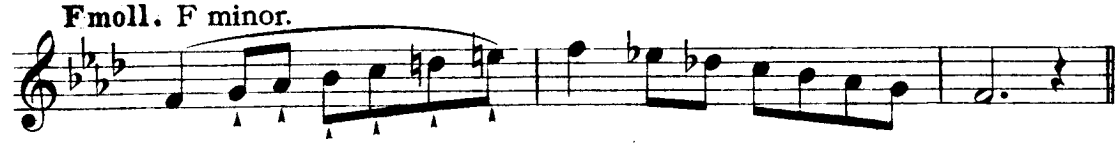
Gmoll. G minor.



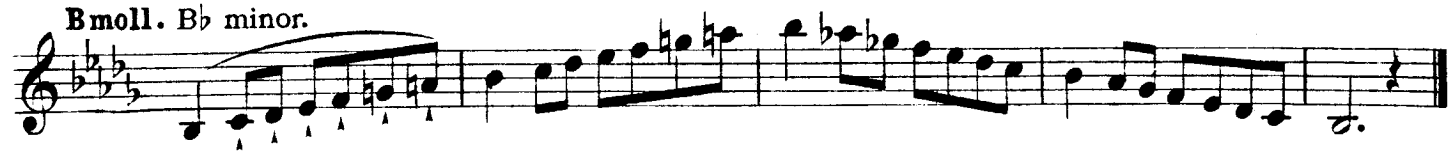
Cmoll. C minor.



Fmoll. F minor.



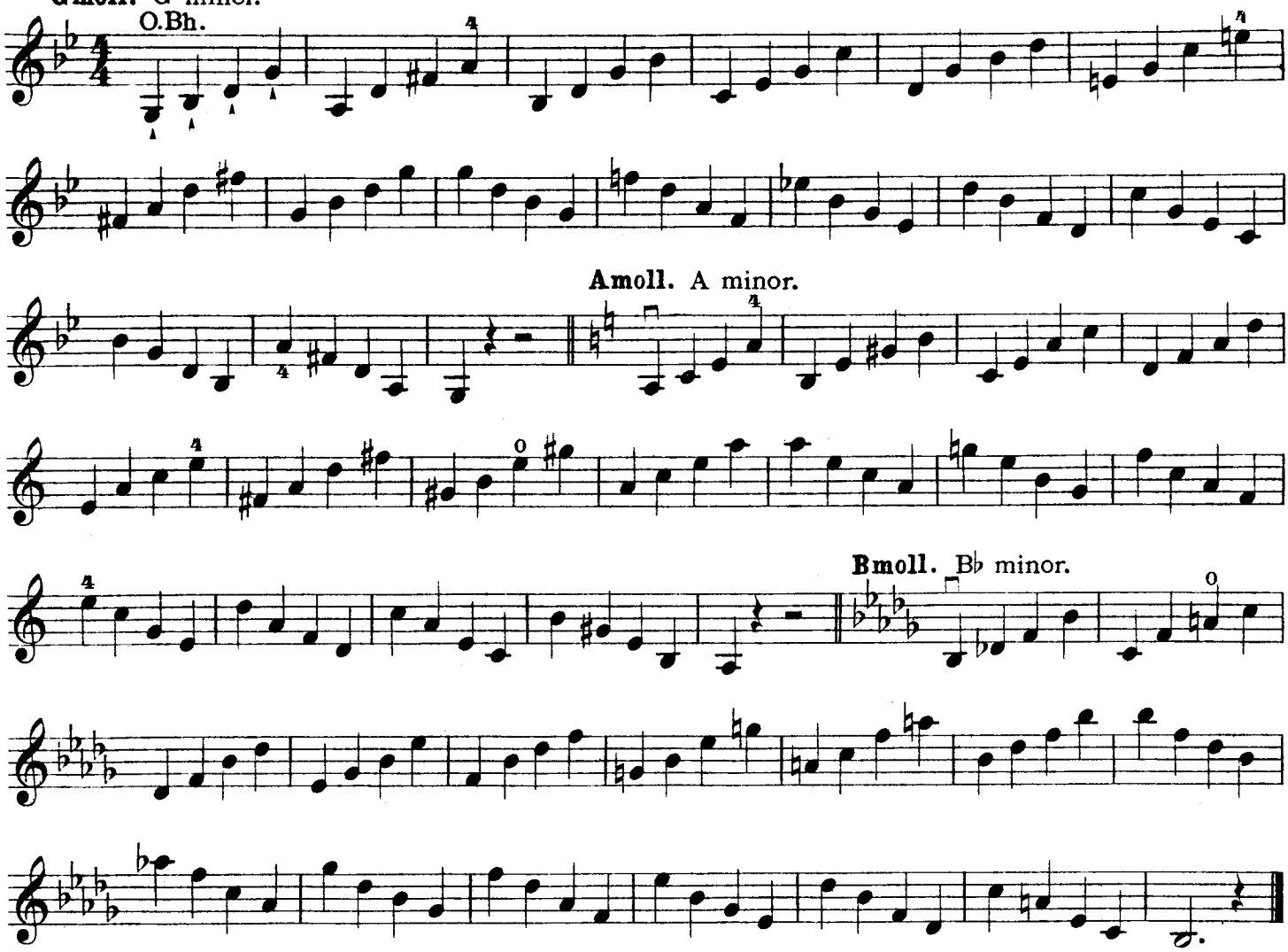
Bmoll. B♭ minor.



23.

Gmoll. G minor.

O.Bh.



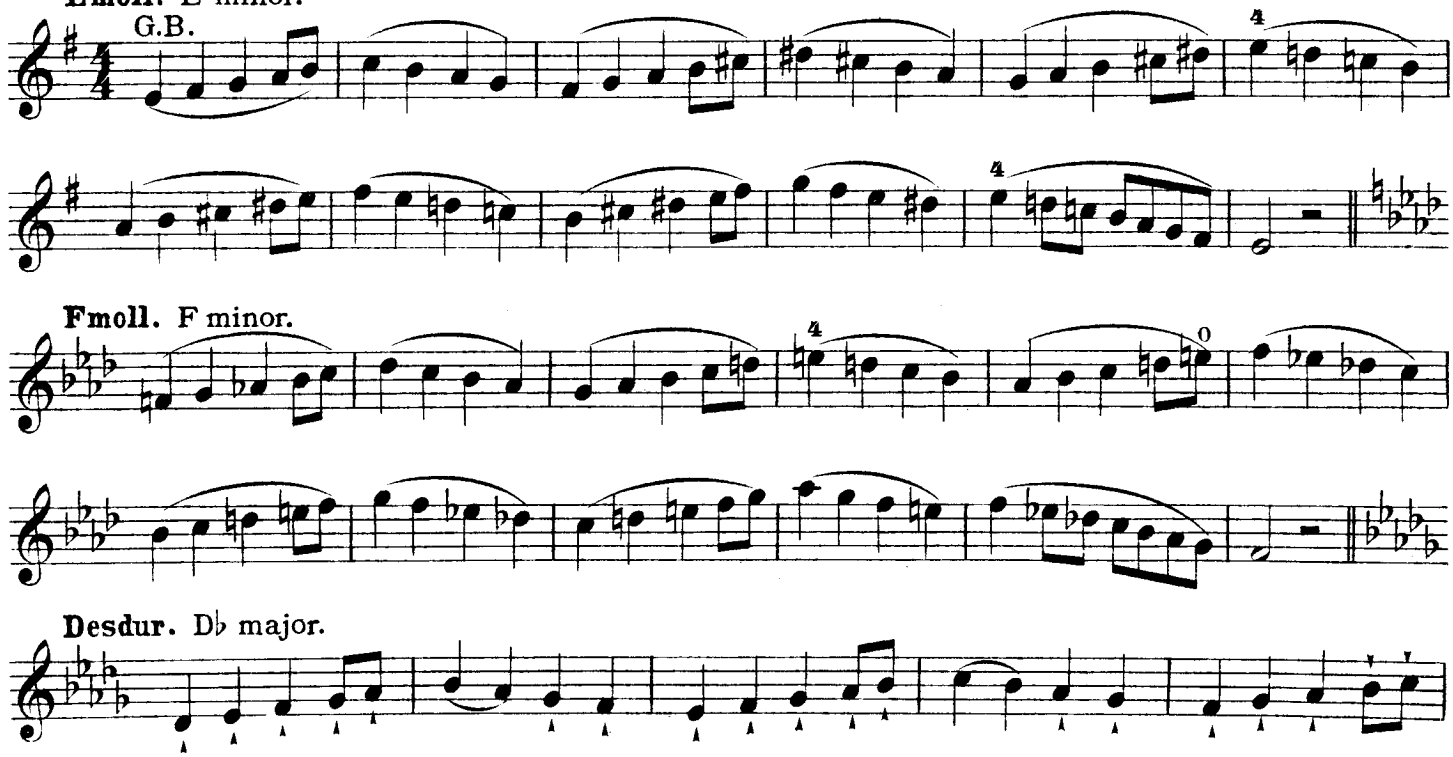
Amoll. A minor.

Bmoll. B♭ minor.

24.

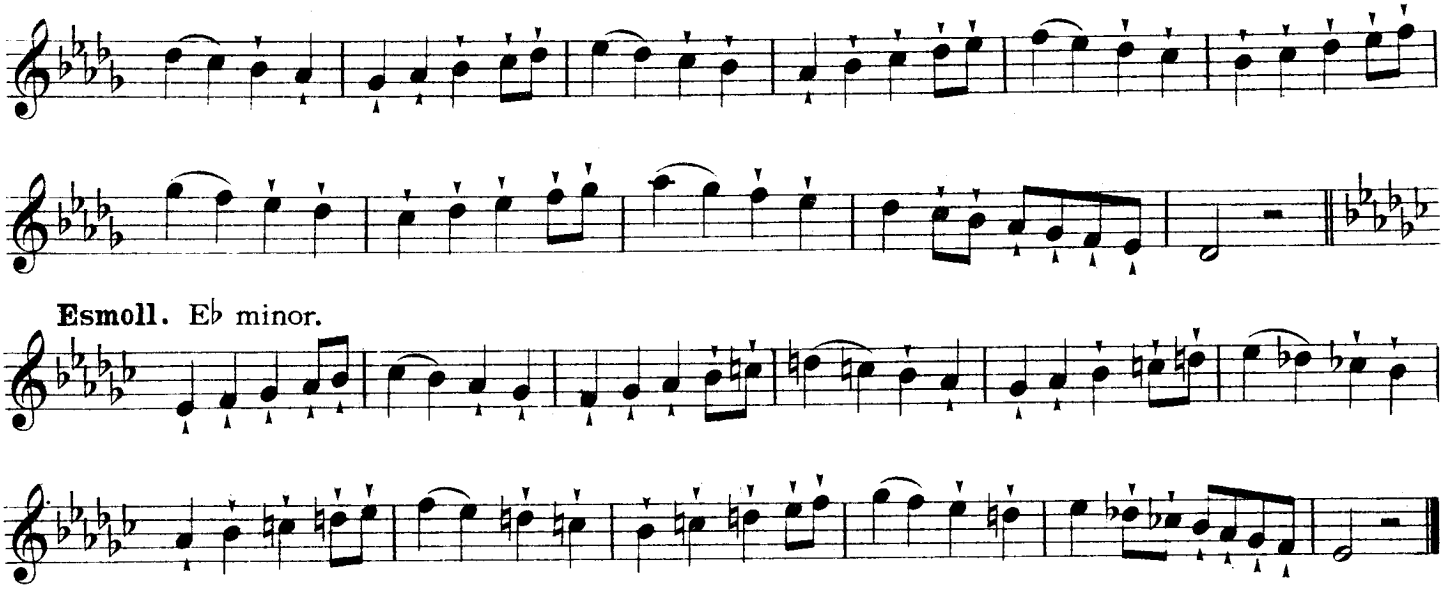
Emoll. E minor.

G.B.



Fmoll. F minor.

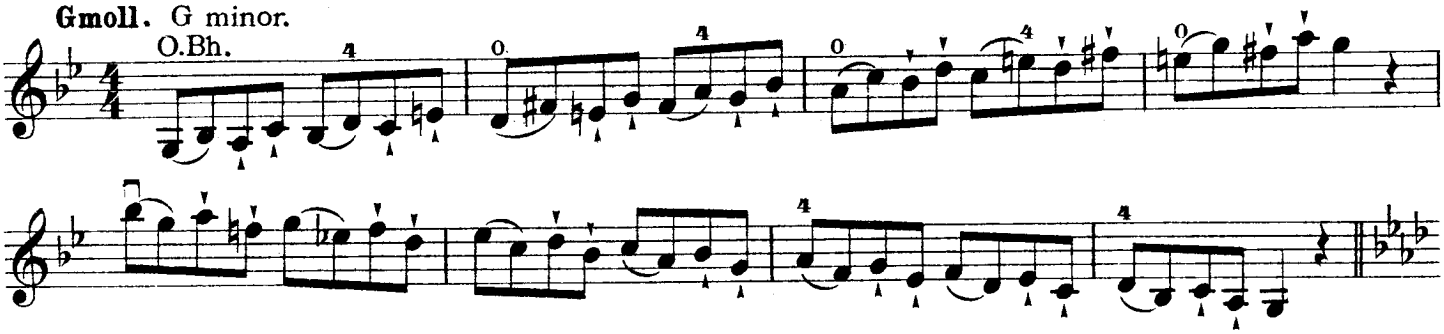
Desdur. D♭ major.



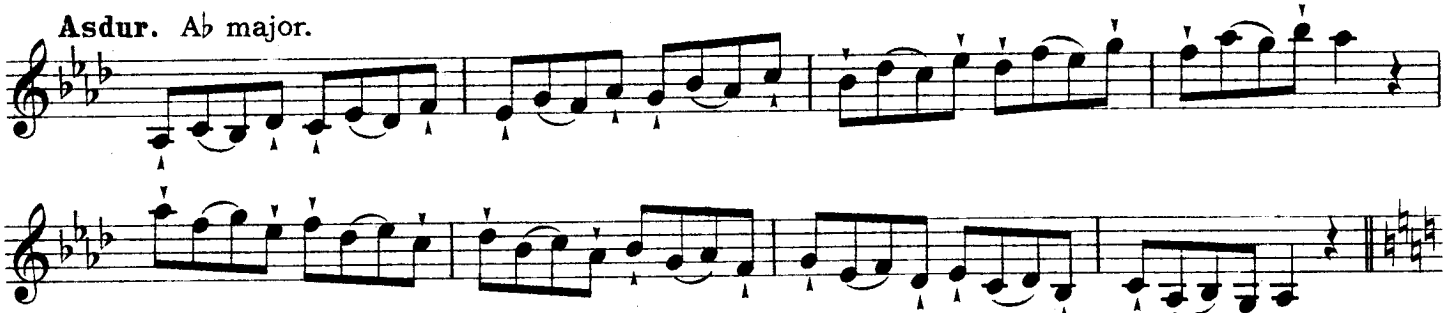
Esmoll. Eb minor.

25.

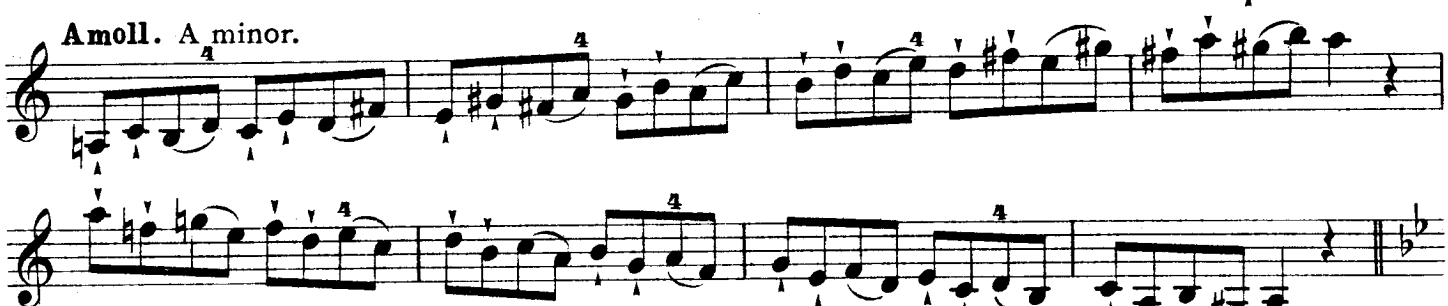
Gmoll. G minor.



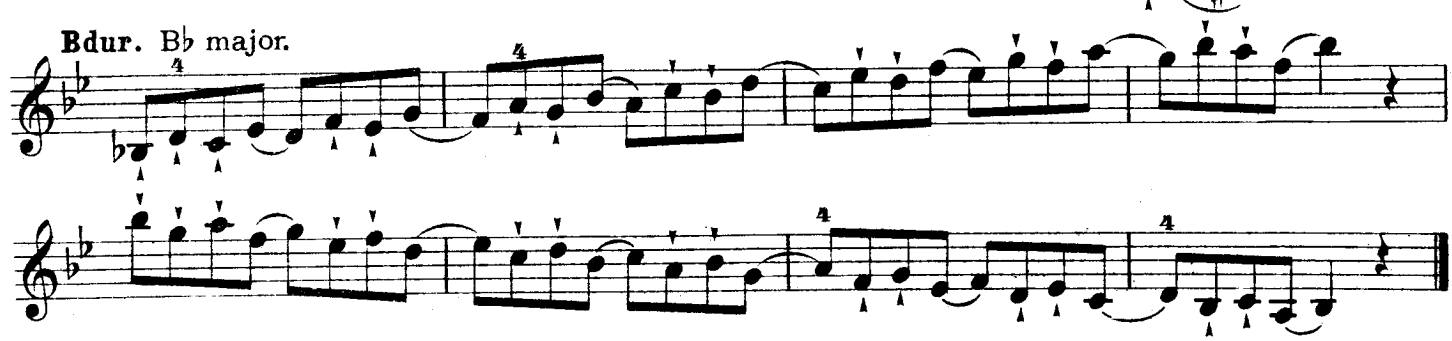
Asdur. Ab major.



Amoll. A minor.



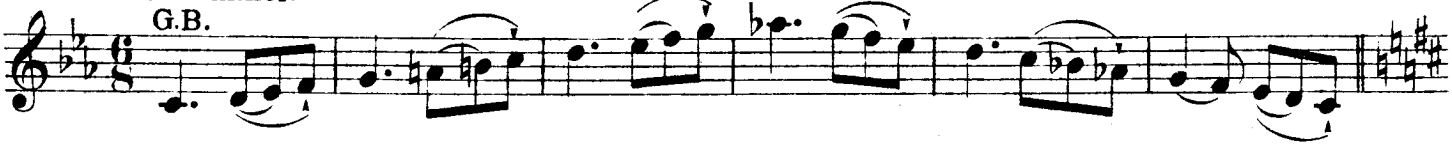
Bdur. Bb major.



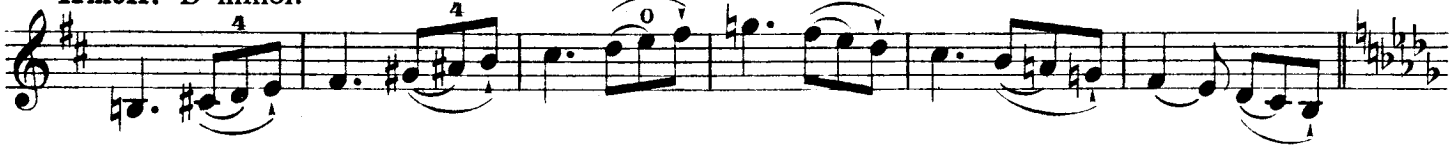
26.

Cmoll. C minor.

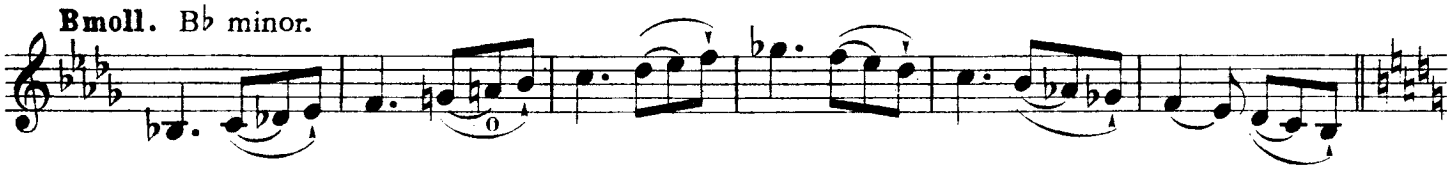
G.B.



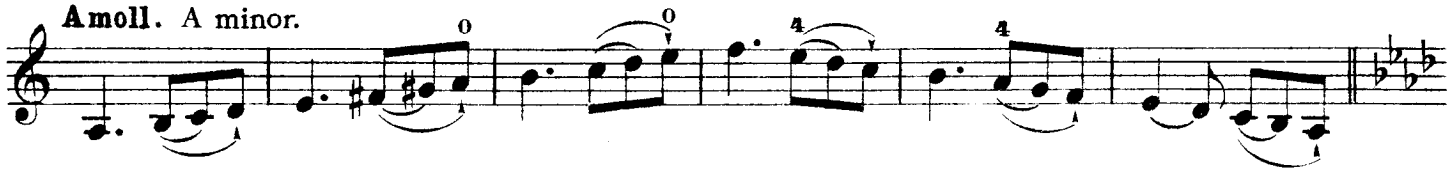
Hmoll. B minor.



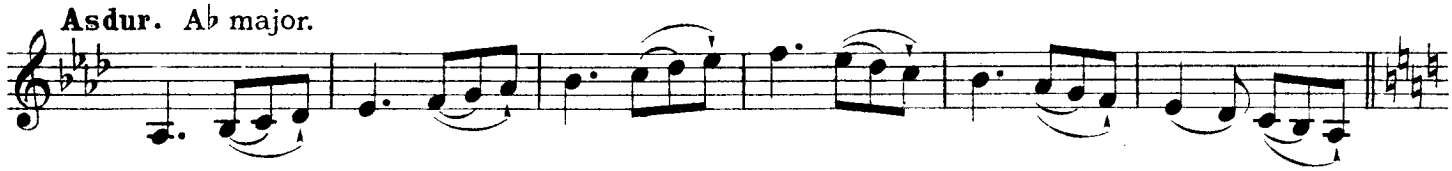
Bmoll. B♭ minor.



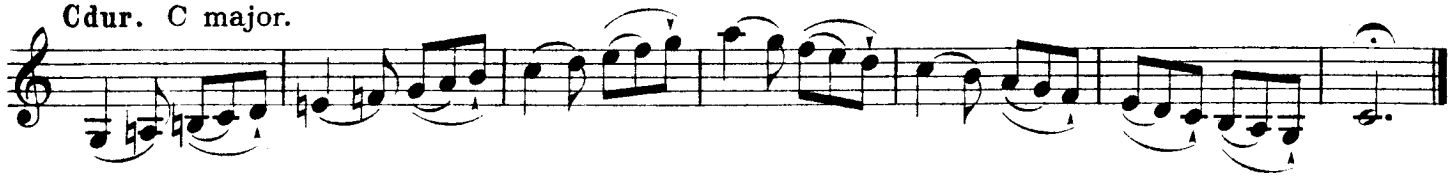
Amoll. A minor.



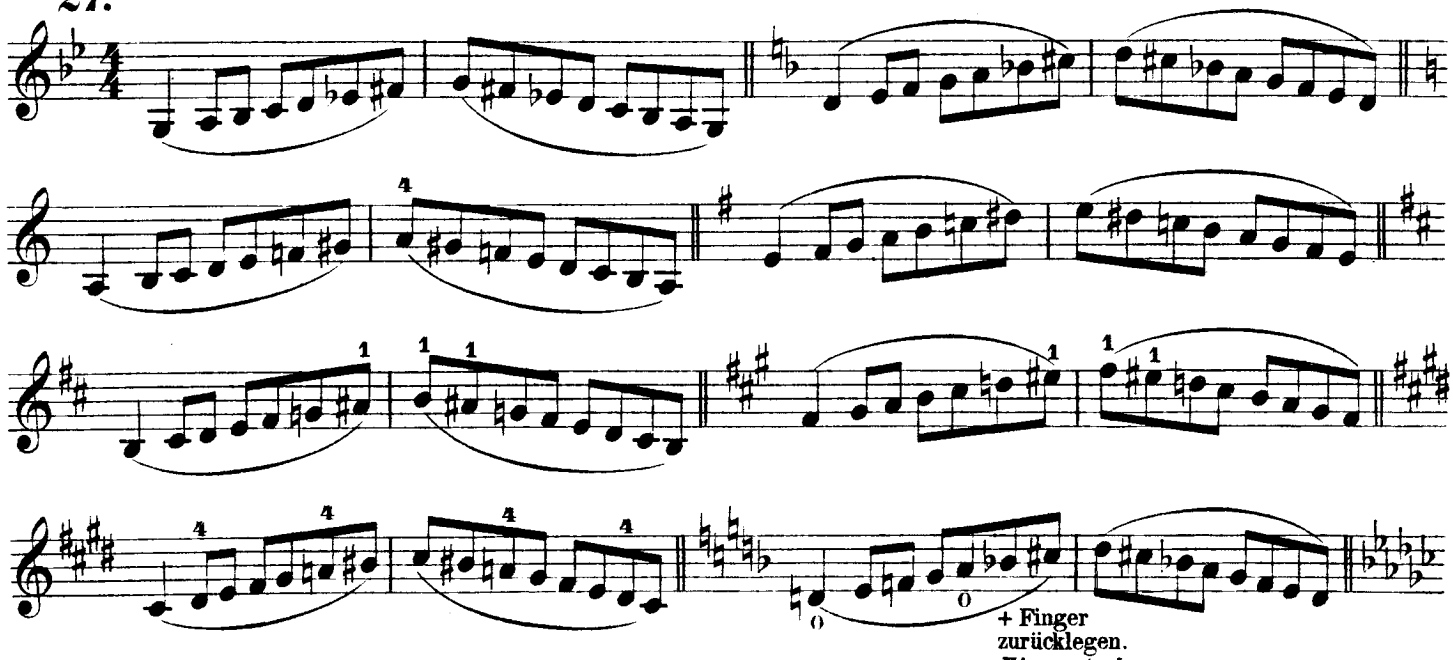
Asdur. A♭ major.



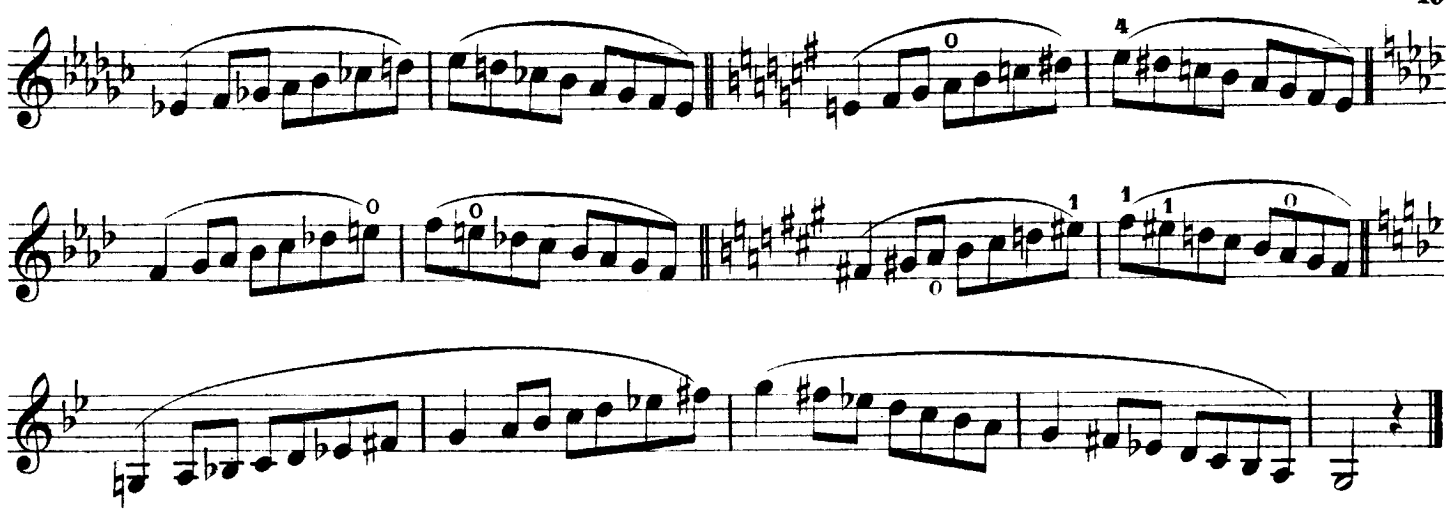
Cdur. C major.



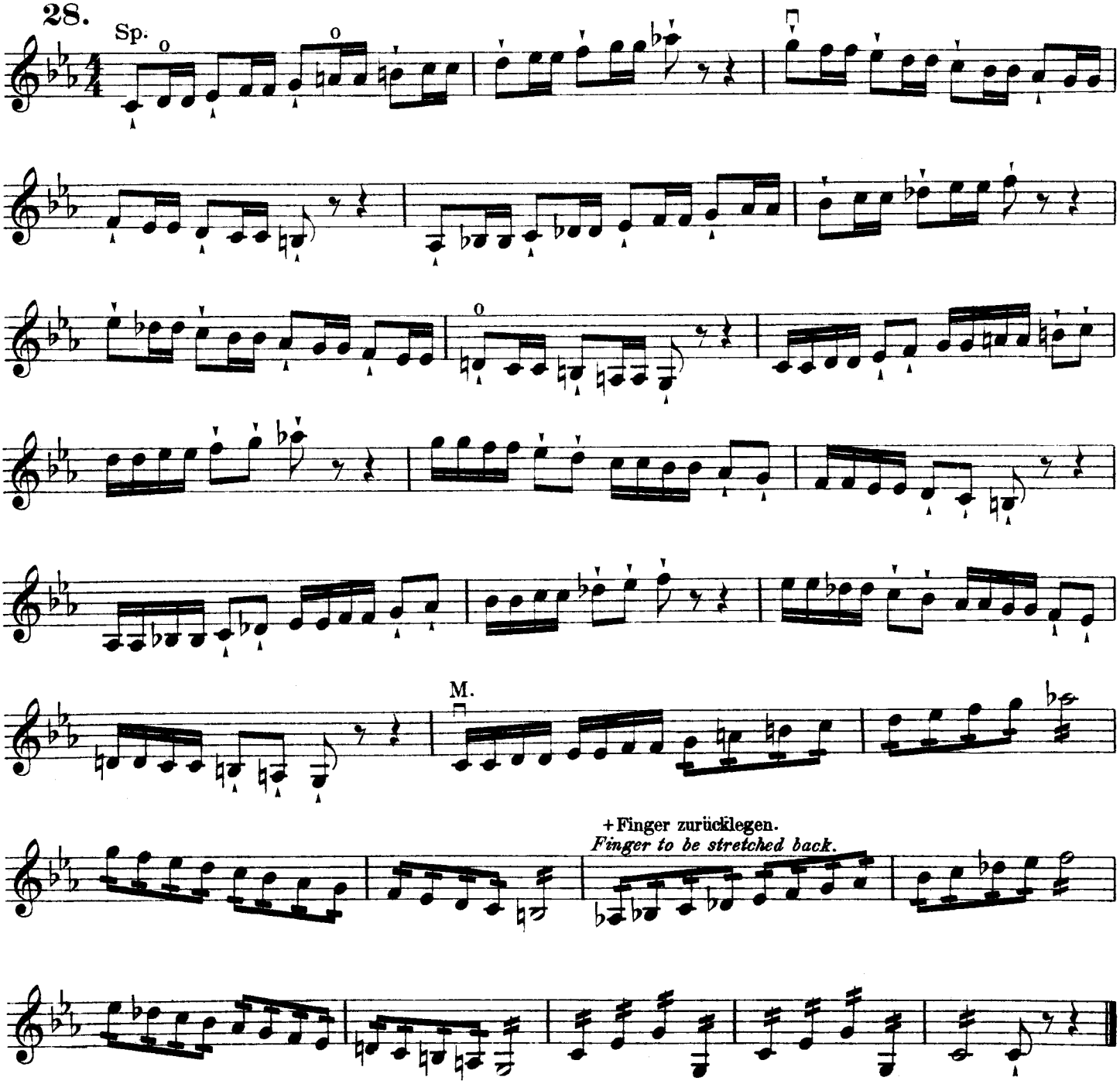
27.



+ Finger zurücklegen.
Finger to be stretched back.



28.



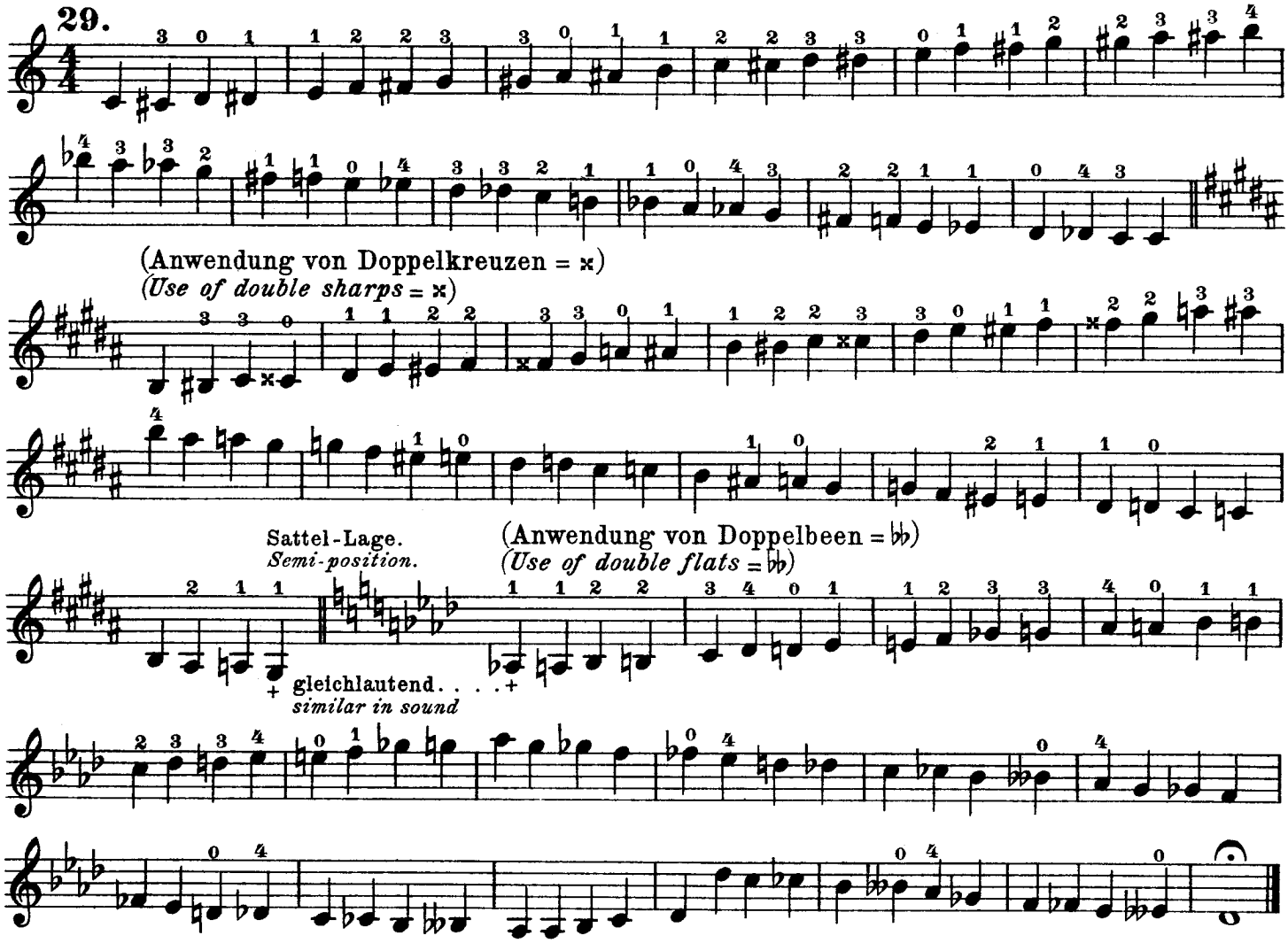
Die chromatische Tonleiter.

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 möglichster 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.

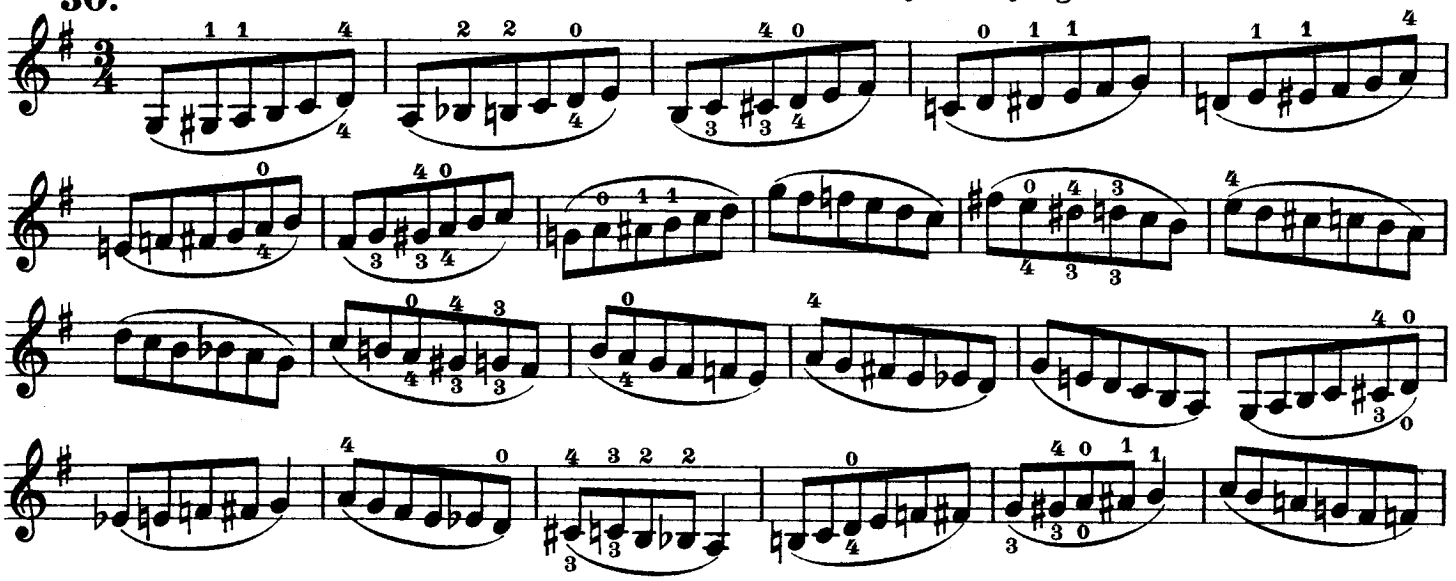
29.

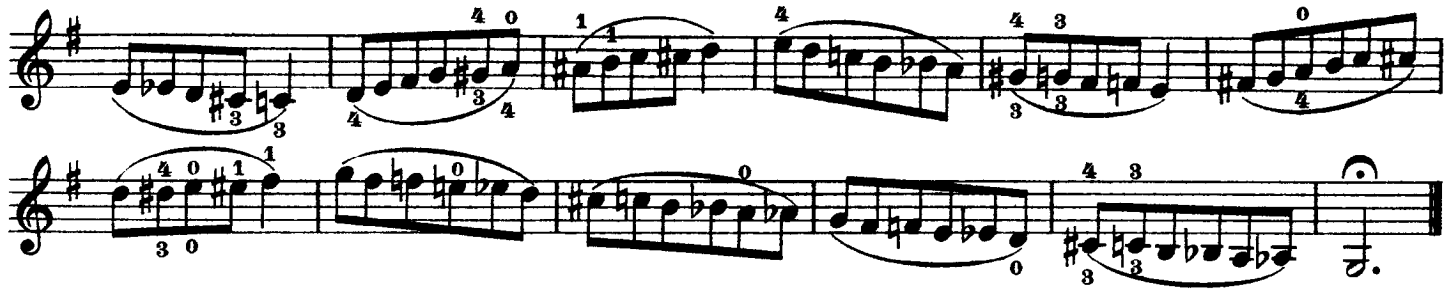


Der oben stehende Fingersatz ist der bequemere, jedoch ist zur Stärkung des dritten und vierten Fingers der unten stehende vorzuziehen.

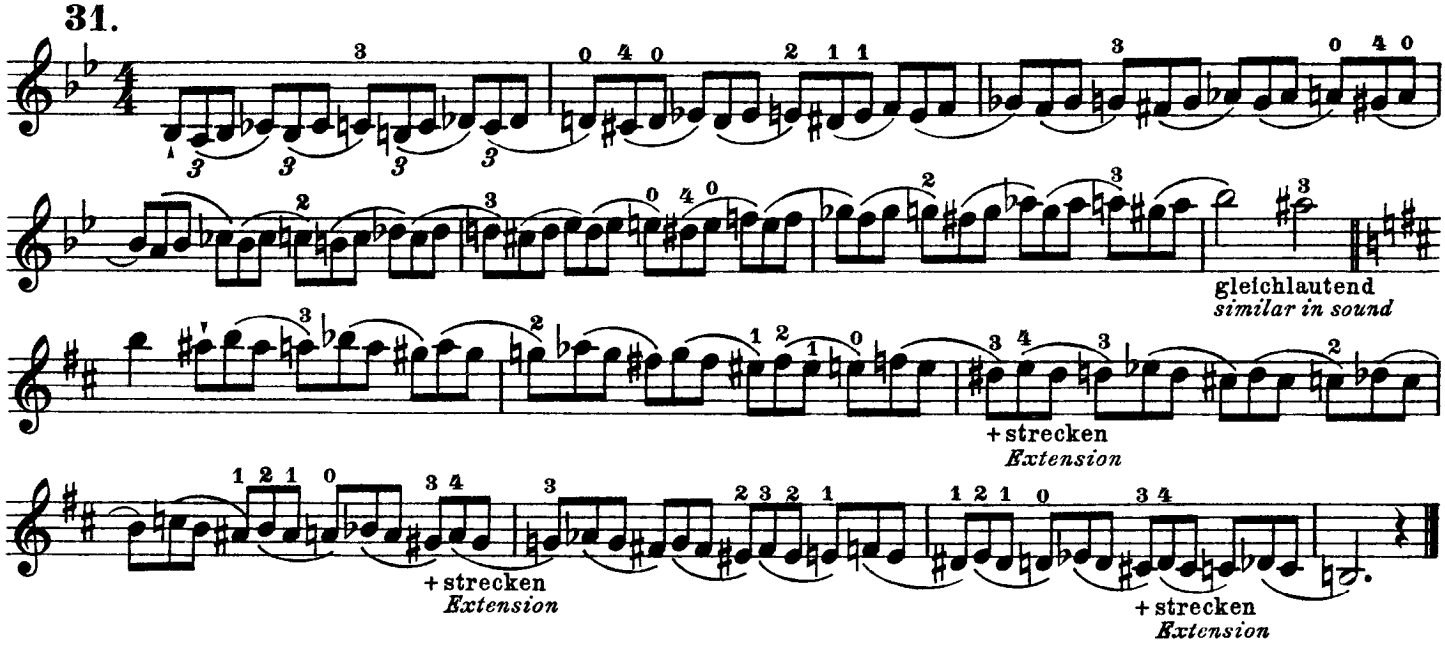
The fingering written above is the more convenient, but the fingering written below should be taken in preference, in order to strengthen the third and fourth fingers.

30.





31.



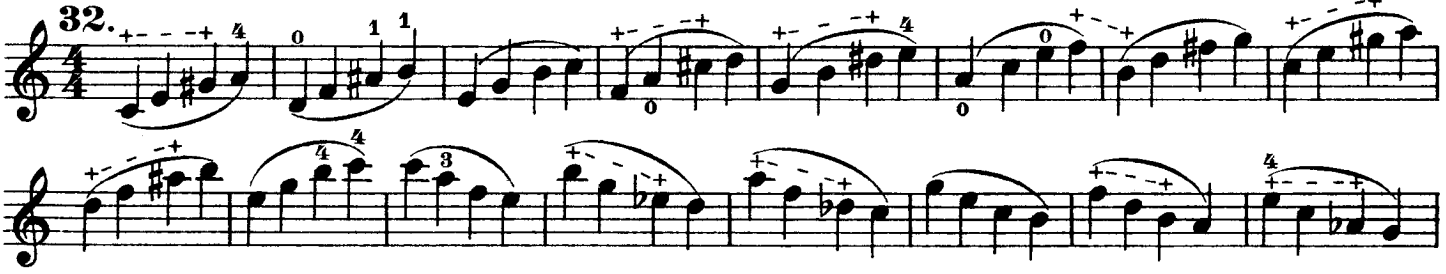
Tonleiterübung

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

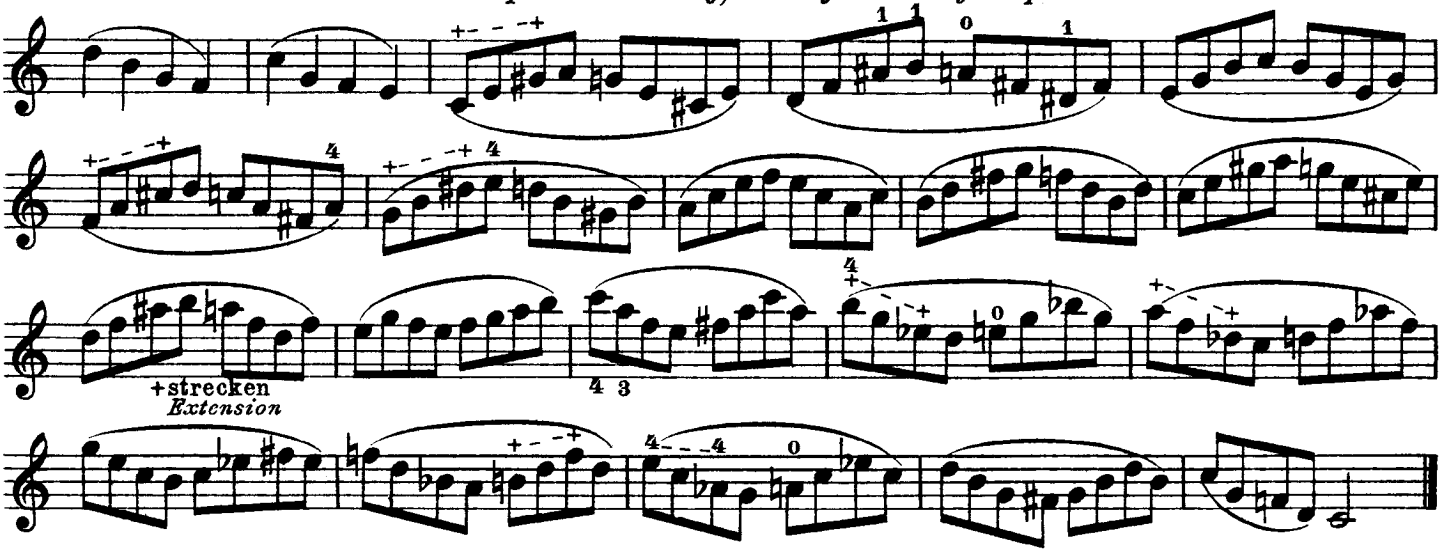
Scale exercise

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

32.



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

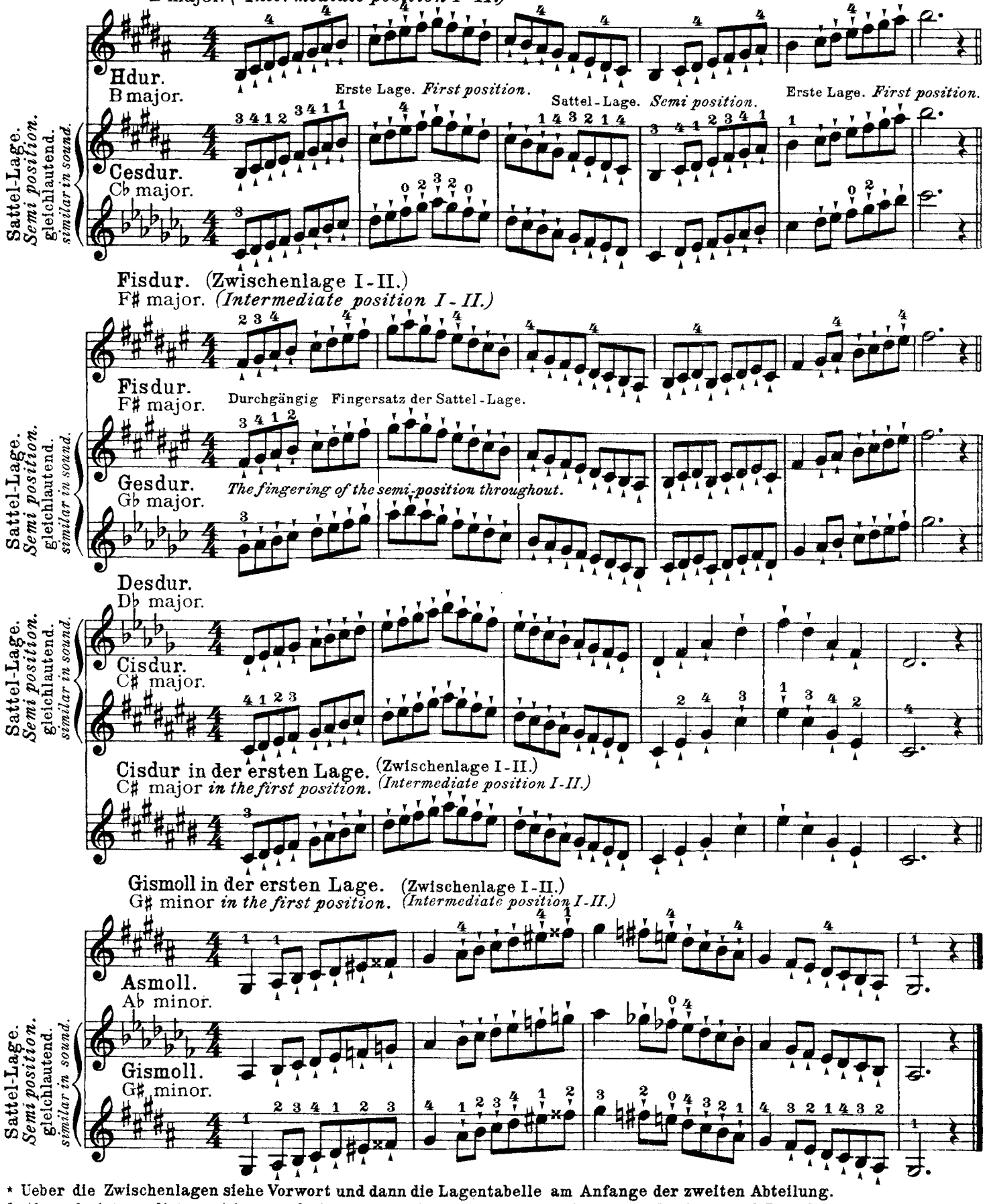


Die Tonarten *Hdur = Cesdur, Fisdur = Gesdur, Cisdur = Desdur,* und *Asmoll = Gismoll* mit Benutzung der Sattel-Lage.

The keys of* B major = C♭ major, F♯ major = G♭ major, C♯ major = D♭ major, *and* A♭ minor = G♯ minor *with use of the semi-position.

33. Hdur. (*Zwischenlage I-II.)

B major. *(*Intermediate position I-II.)*

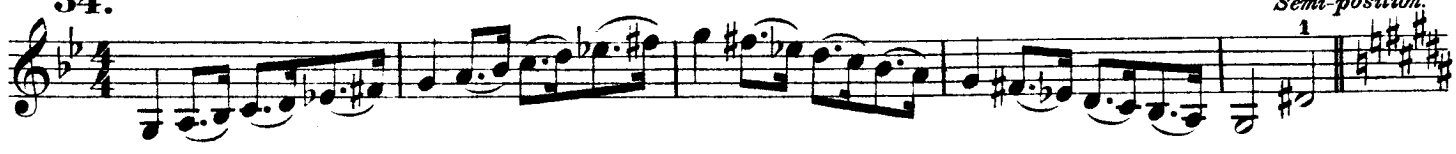


* Ueber die Zwischenlagen siehe Vorwort und dann die Lagentabelle am Anfange der zweiten Abteilung.

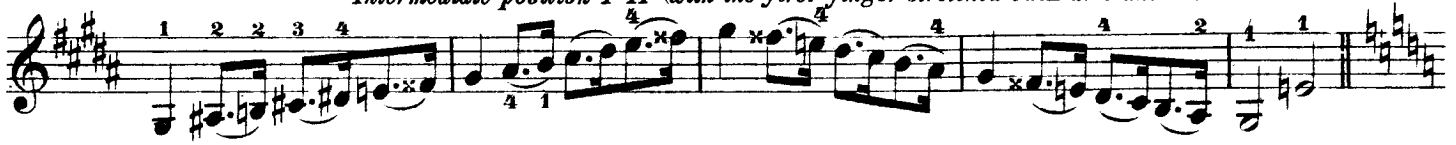
* *About the intermediate positions see the Preface and also the table of positions at the beginning of Part II.*

34.

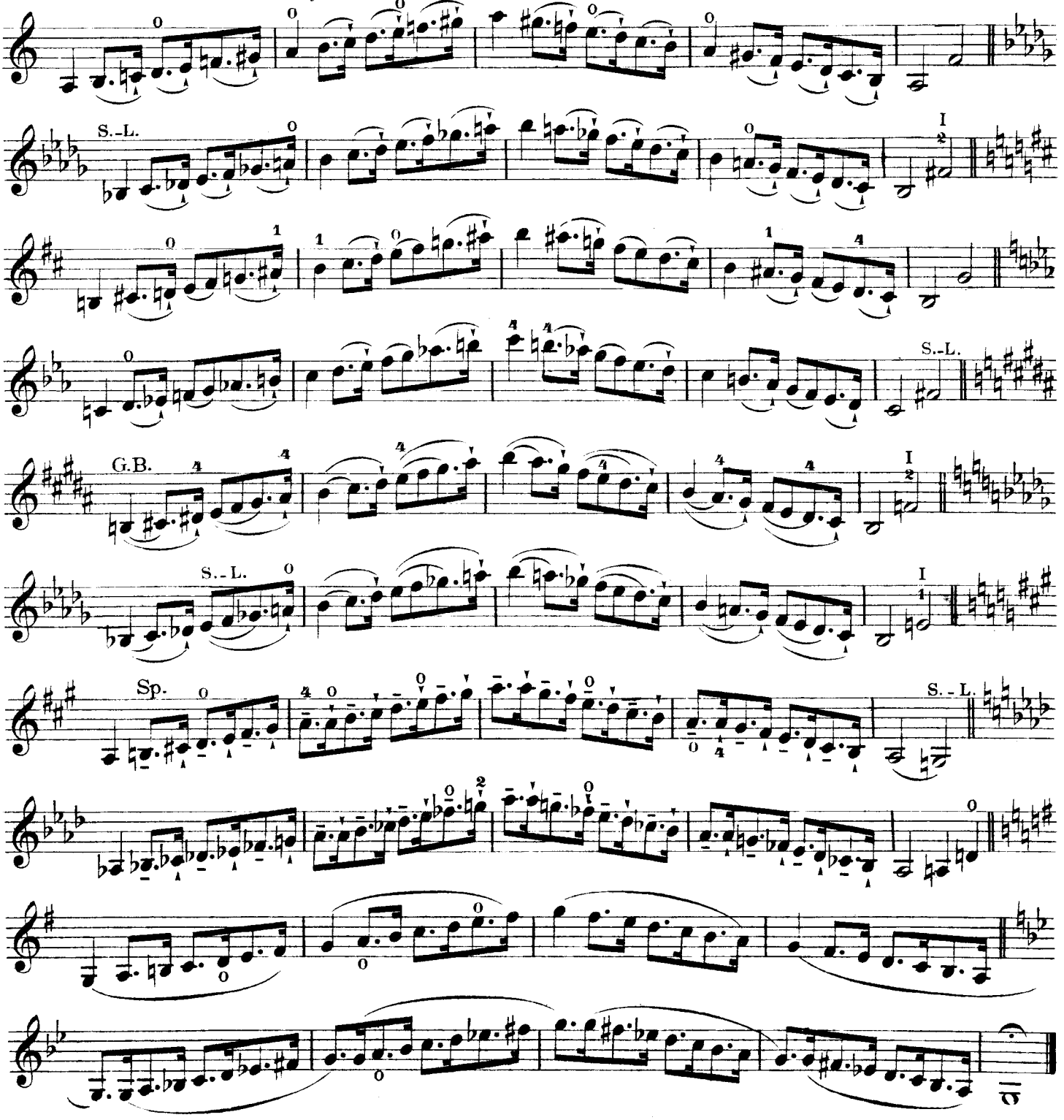
Sattel-Lage.
Semi-position.



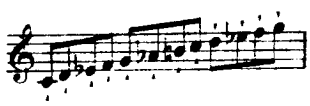
Zwischenlage I-II (mit Zurücklegen des ersten Fingers bei *e* und *h*.)
Intermediate position I-II (with the first finger stretched back at e *and* b.)



(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.*