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R. HOFMANN

NO. 286 PRICE .60

THE FIRST STUDIES

FOR THE VIOLIN

IN THE

FIRST POSITION

OP. 25

BOOK I
THE BEGINNER

THEODORE PRESSER CO.
1712 CHESTNUT ST. PHILADELPHIA, PA.

VOL. 286
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BOOK I

THE BEGINNER

BY

R. HOFMANN

OP. 25

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PREFATORY NOTE

In preparing the new English edition of Richard Hoffman's 39 Studies for the Beginner, I have tried to make clear the proper manner in which they should be taught. If studied under a capable teacher they will prove very valuable to the beginner in developing rhythm, bowing and tone.

The terms which I have used may be explained as follows:

V – Up bow
⊓ – Down bow

Where the up or down bow sign is enclosed in parenthesis as –(V) or(⊓) that exercise is to be practiced with the bowing reversed, starting as indicated by the sign enclosed.

The sign ⌒ indicates that the bow is to be lifted following the note above which it is placed.

LEGATO – smooth tone, one note to a bow. Uninterrupted changes of bow.

SLURRED LEGATO – two or more notes to a bow. Uninterrupted changes of bow.

MARTELLATO – sharply detached strokes at the point, middle and frog with very little bow, also with the full bow stroke. In the Martellato the bow should grip the strings (with great relaxation, with a slight pressure downward with the first finger and upward with the thumb) before starting the stroke. This grip of the bow should be released simultaneously with the stroke, maintaining, however, a stationary position of the first finger on the stick and a clinging of the bow to the strings. It is very important that there should be a distinct rest between each stroke.

STACCATO – two or more Martellato strokes to a bow.

SPICCATO – slow bounce at the middle. In this stroke the bow is lifted and made to whip the strings. The movement being made by the forearm with a loose wrist. The motion of the forearm and wrist in this stroke is the same as would be used in drawing an arc ⌒ upon the wall.

SAUTILLÉ – fast bounce at middle. This stroke is made with very little bow. The motion comes from the forearm, the wrist dangling freely. The speed of the stroke will cause the bow to bounce from the strings.

It is very important that all exercises be played in all parts of the bow wherever possible.

THE EDITOR

THE BEGINNER

Edited by F. E. Hahn

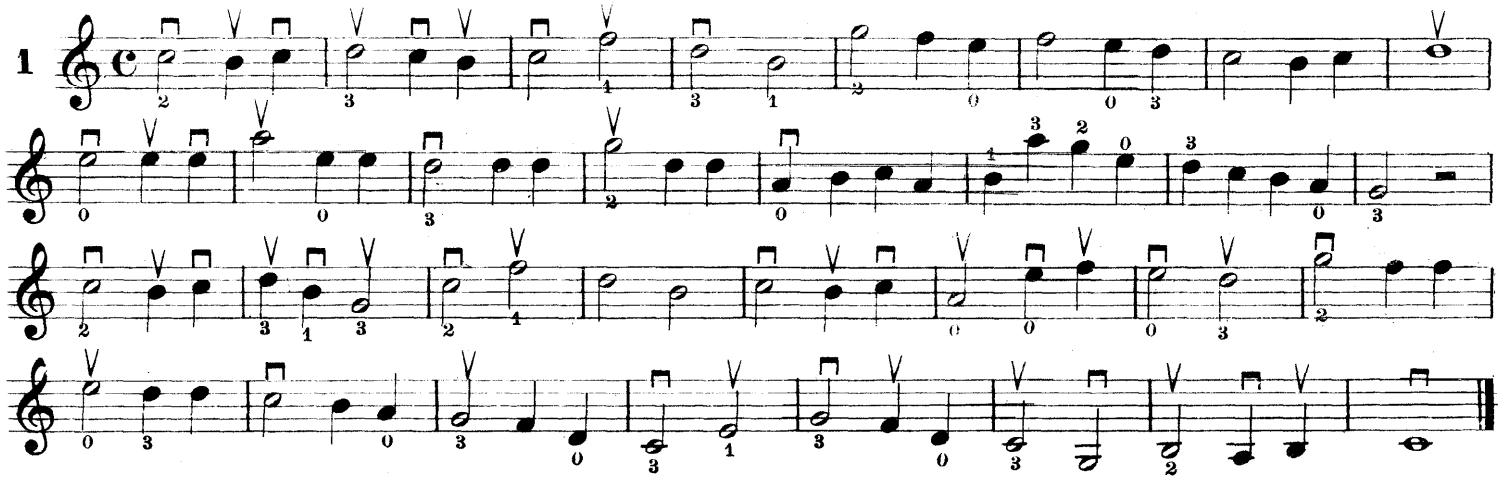
RICHARD HOFMANN, Op. 25, Book I

WHOLE NOTES, HALF NOTES AND QUARTER NOTES WITH THE 1st, 2d AND 3d FINGERS

⊓ Down-Bow
V Up-Bow

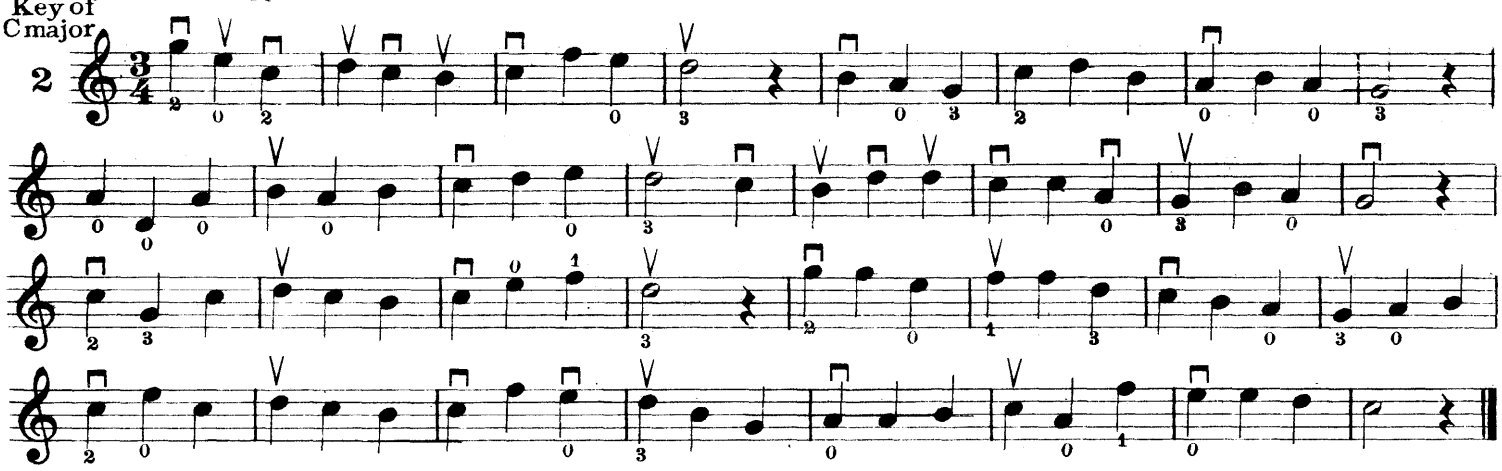
In No.1 a whole bow is to be used for half notes and a half bow for quarter notes. Practice slowly at first, and then in rather quick tempo. Use legato and martellato for the quarter notes.

The Key of C major



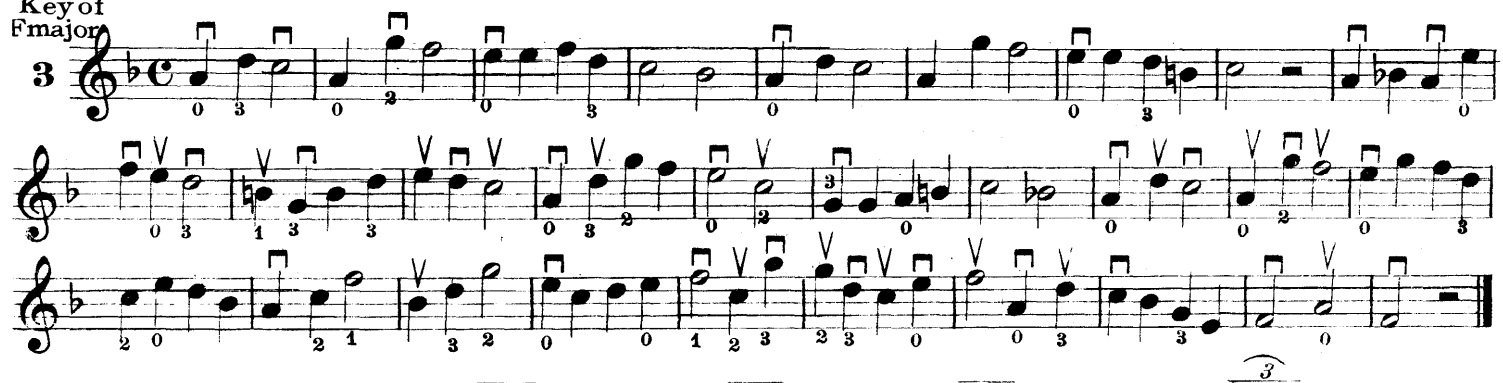
In No.2 practice the quarter notes in two ways, at first with long strokes (legato) and later with short strokes. Use a half bow (upper half and lower half) for each bow stroke; and the short strokes in the middle, frog, point, lower half, upper half, whole of the bow.

Key of C major



Fo No.3 use the same bowing as for No. 1

Key of F major

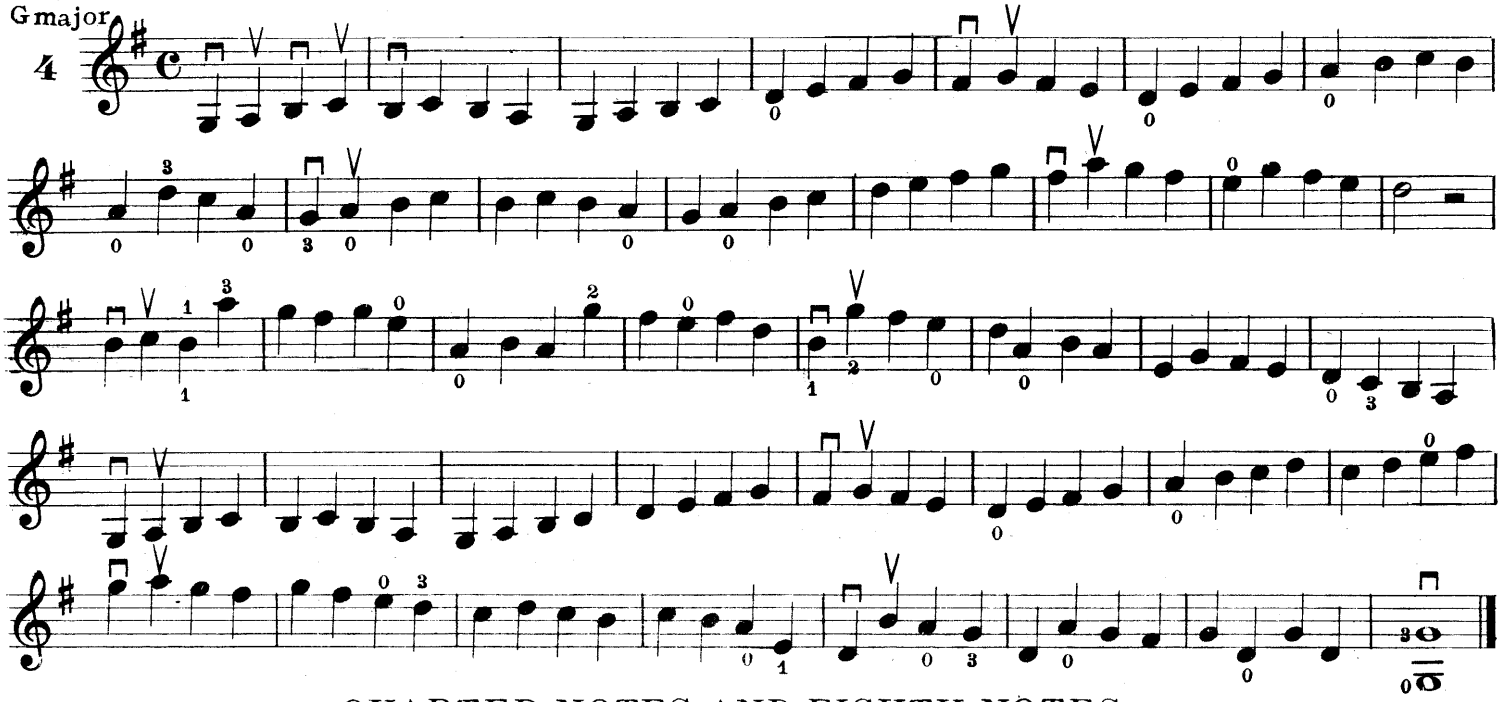


whole note half note quarter note eighth note sixteenth note triplet

No.4 is to be practiced with *legato* and *martellato* strokes, in all parts of bow.

Key of G major

4

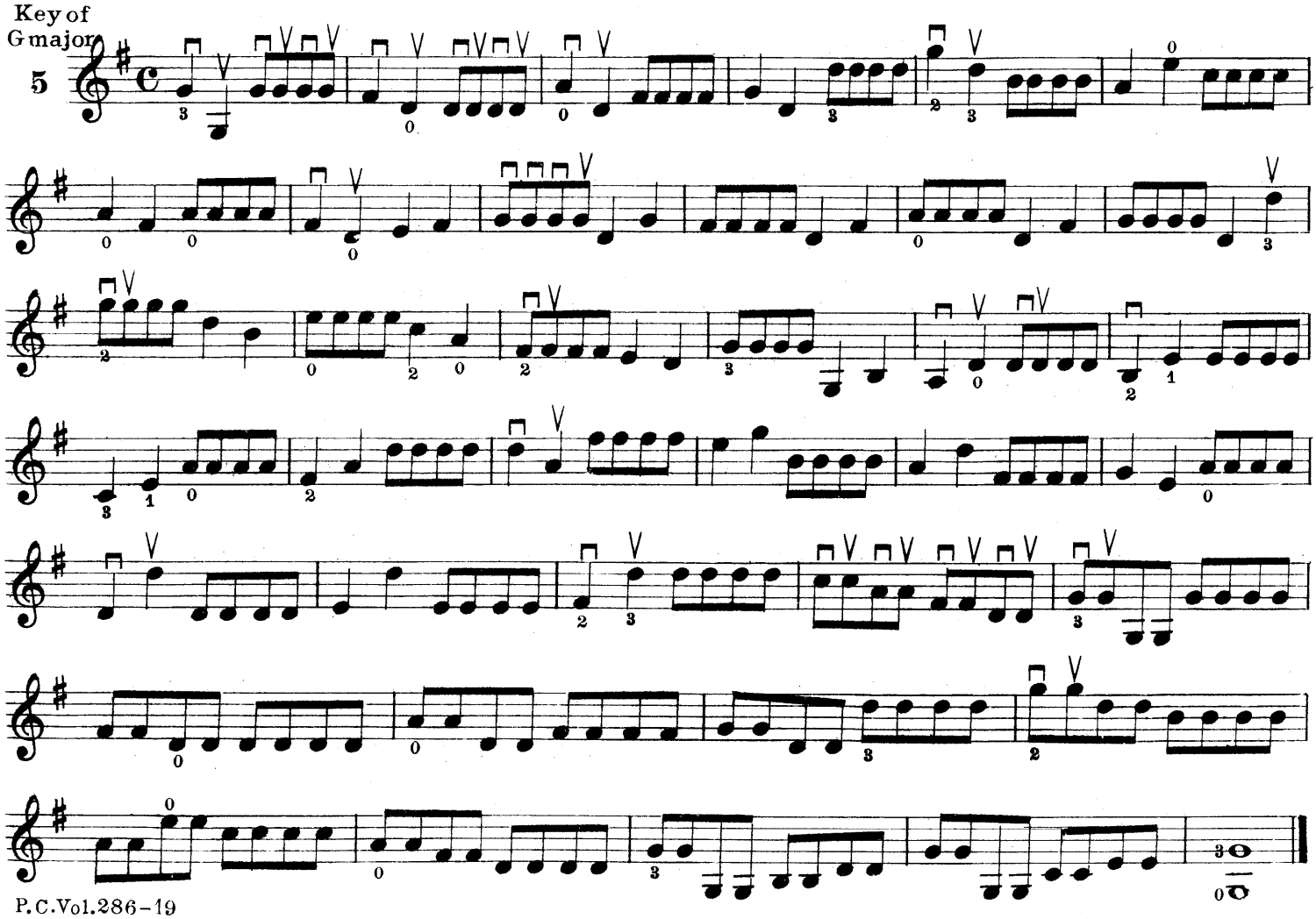


QUARTER-NOTES AND EIGHTH-NOTES

In No.5 begin the first note at the frog of the bow and draw the first quarter-note to the point. Play the second quarter-note with up-bow to the frog of the bow, and then play the eighth-notes *legato* or *martellato* up-bow and down-bow. Also begin this etude ∨ – begin at point etc.

Key of G major

5

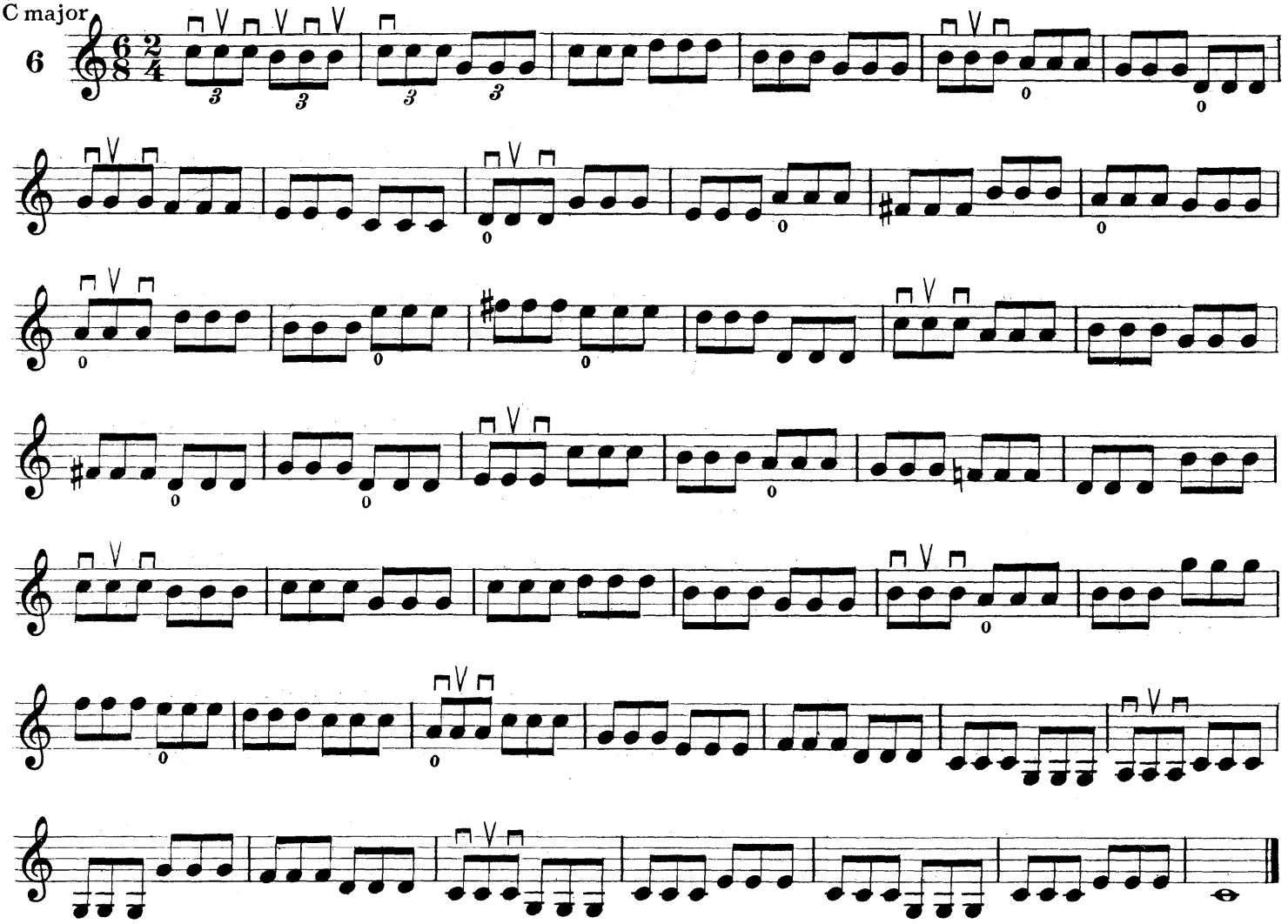


QUARTER-NOTE TRIPLETS

Practice No.6 in all parts of the bow, both *legato* and *martellato*; also begin ∨

Key of C major

6

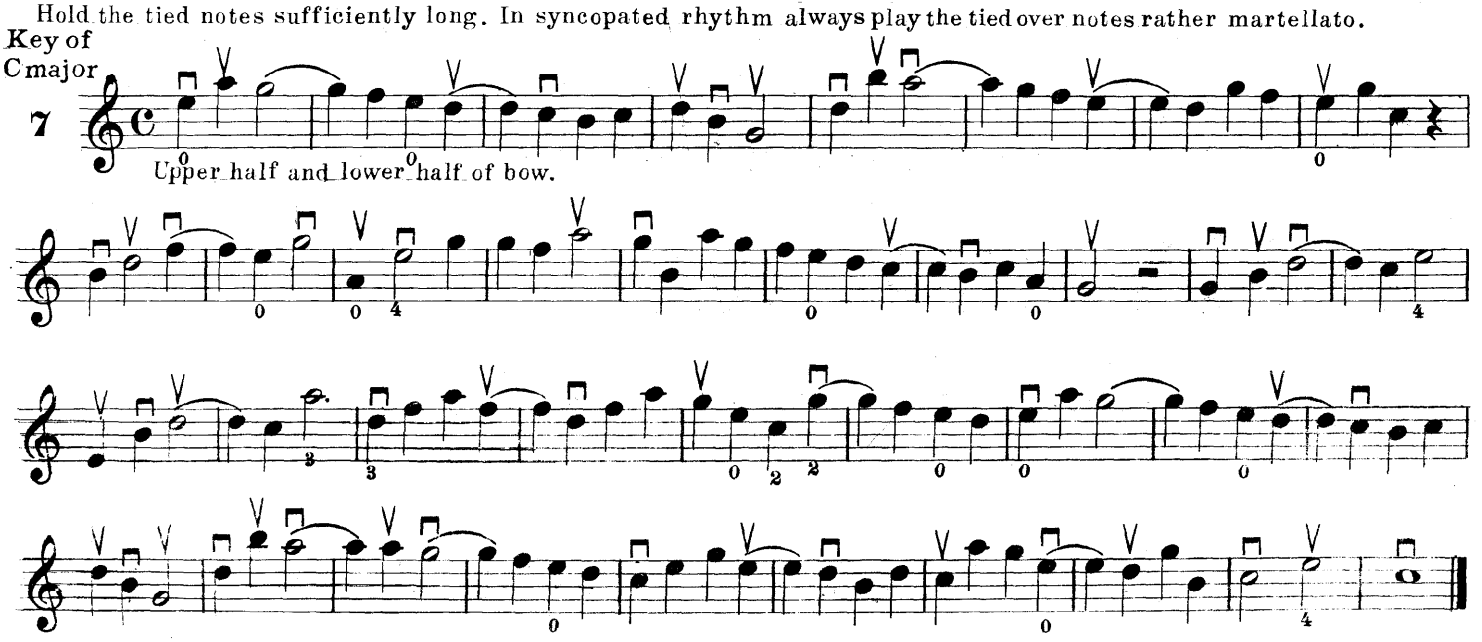


SYNCOPATED NOTES TIED OVER INTO THE FOLLOWING MEASURE, AND USE OF FOURTH FINGER

Hold the tied notes sufficiently long. In syncopated rhythm always play the tied over notes rather martellato.

Key of C major

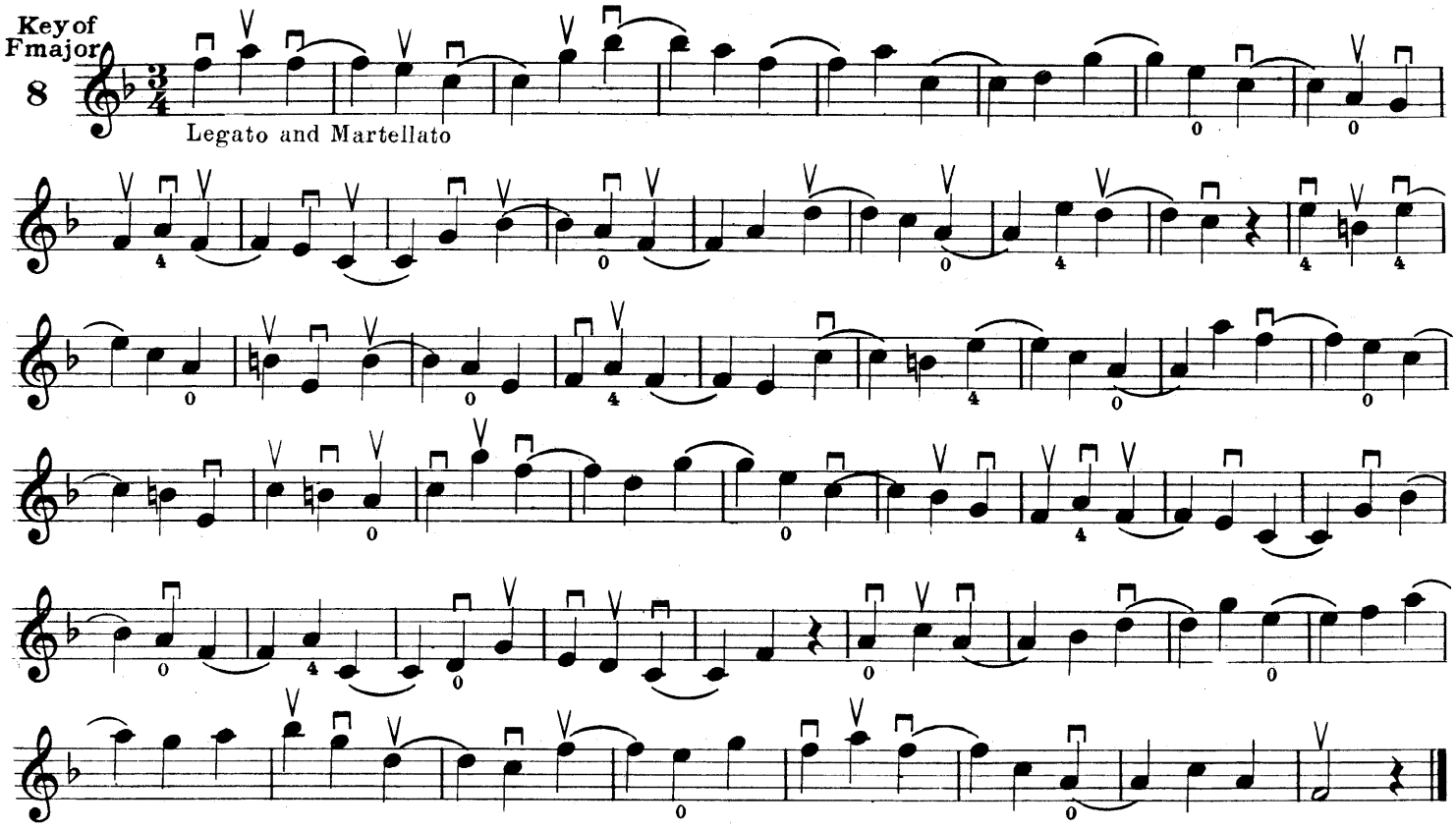
7



Key of F major

8

Legato and Martellato

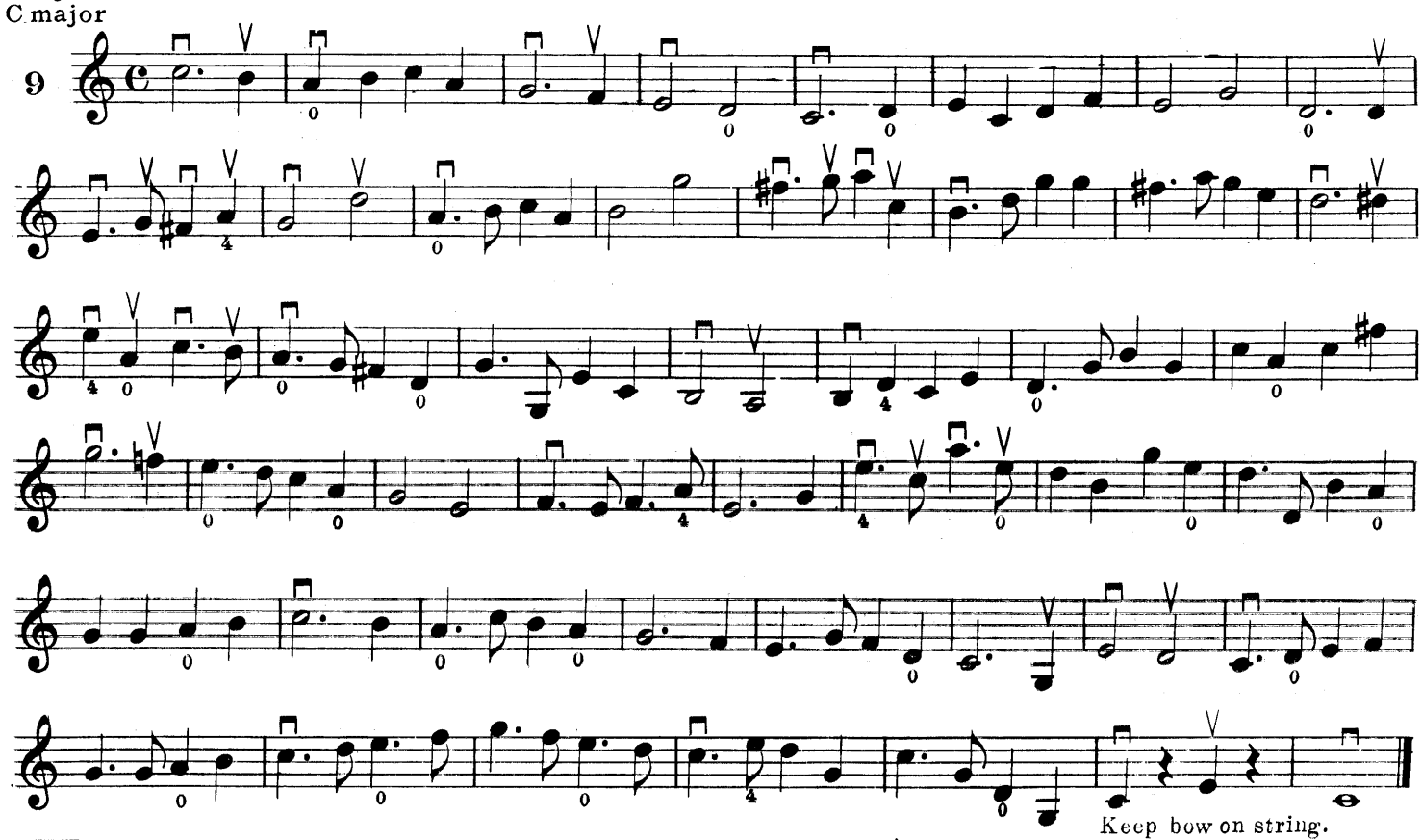


DOTTED NOTES

In No. 9, 10, 11 and 12 carefully observe the time-value of each note, especially tied notes. Use upper half and lower half of bow.

Key of C major

9



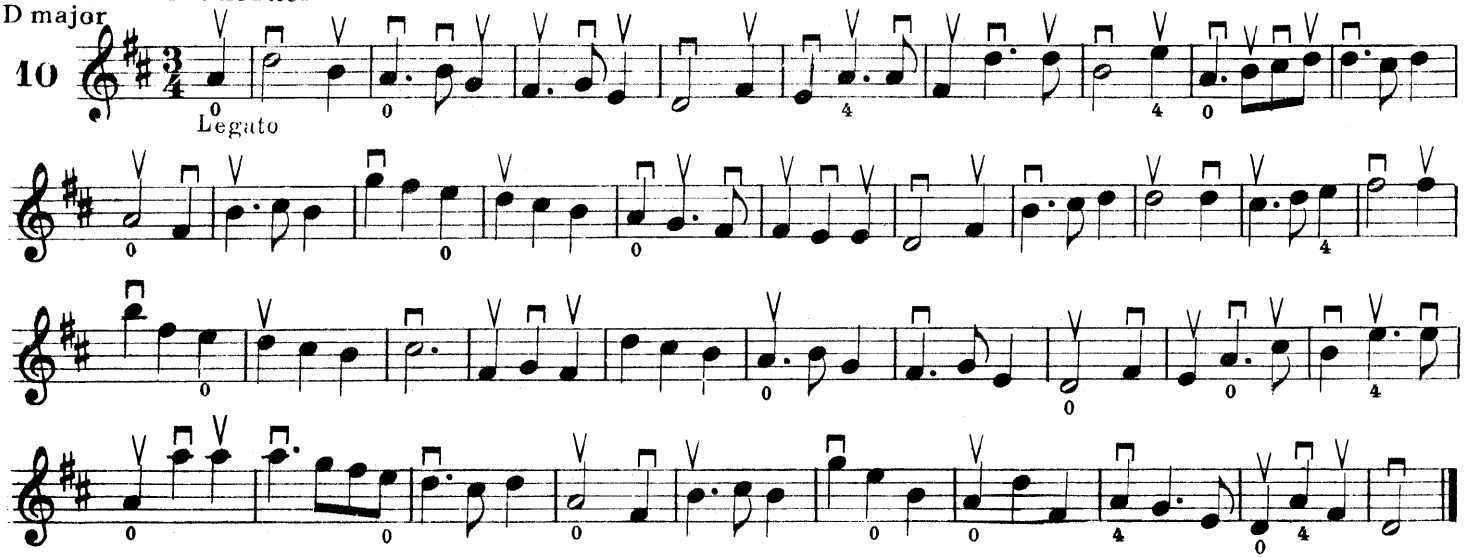
Dotted half note has 3 counts. Dotted quarter note has 1 and $\frac{1}{2}$ counts.

Use upper and lower half of bow.

Key of D major

Moderato

10

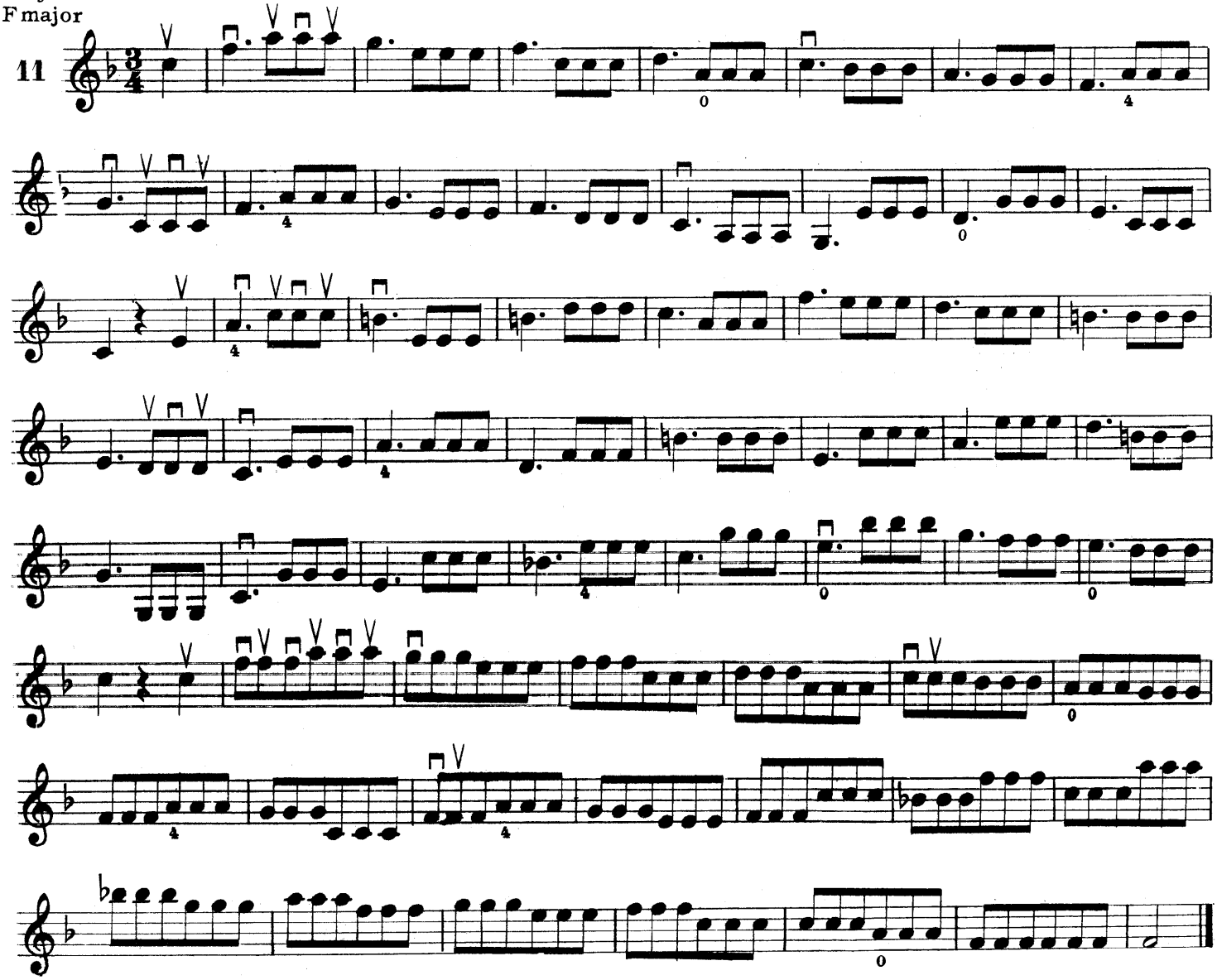


Notice particularly, that the eighth-notes in No.11 are not *triplets*.
Use upper and lower half of bow. The eighth-note both *legato* and *martellato*.

Key of F major

Moderato

11

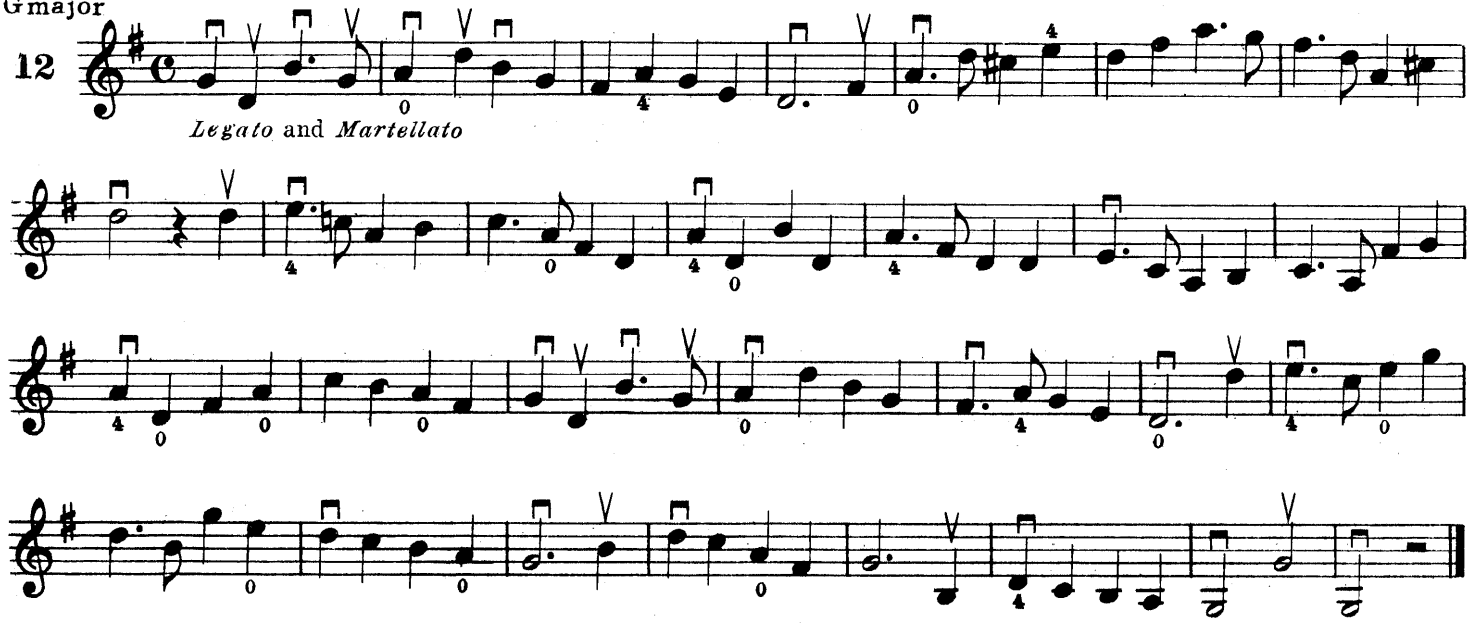


Use upper and lower half of bow.

Key of G major

Maestoso

12



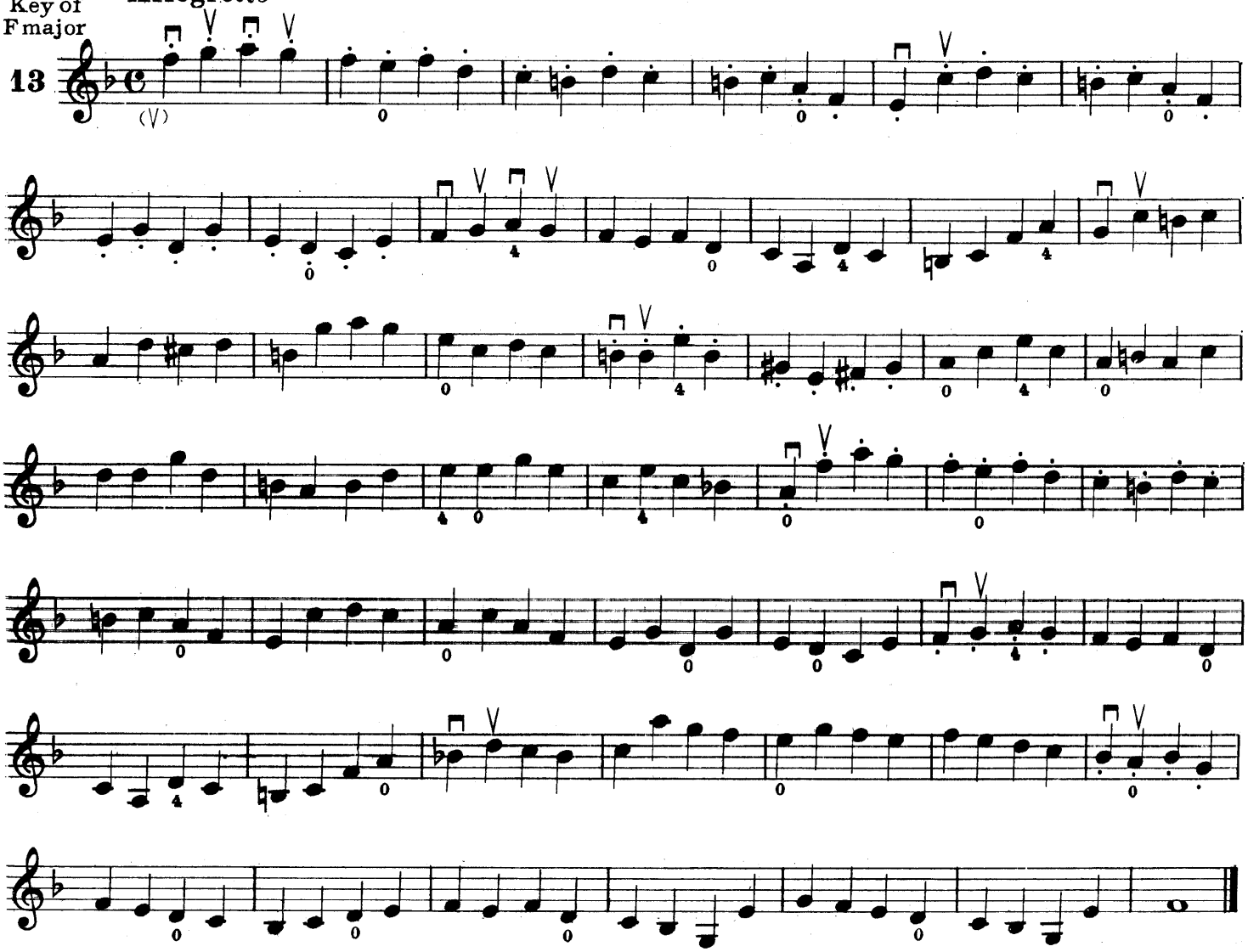
Legato and *Martellato*

Play No.13 *legato* and *martellato*, as shown by the dots above or below the notes. Use all parts of bow.

Key of F major

Allegretto

13

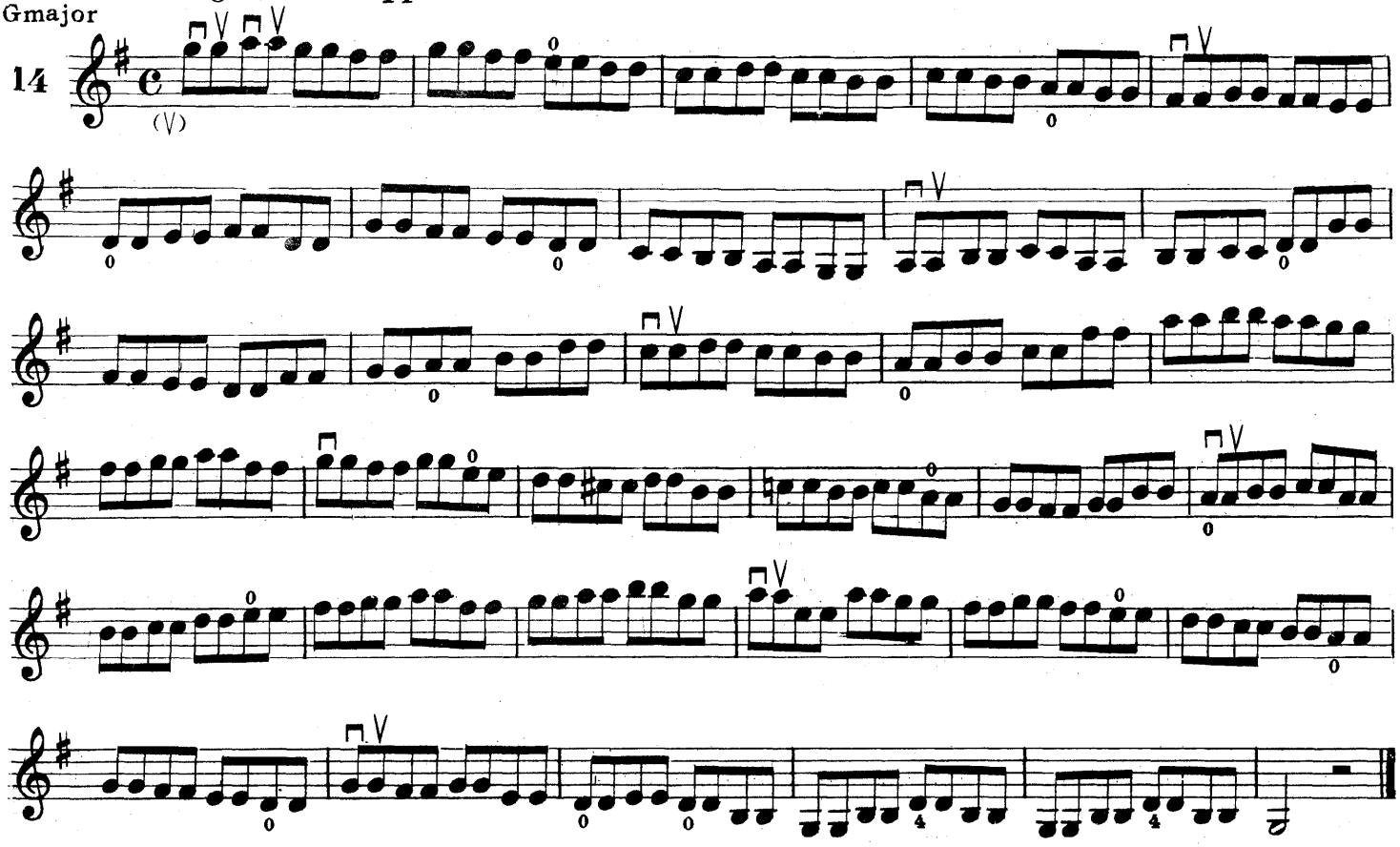


In No. 14 use all parts of bow, *legato* and *martellato*.

Key of G major

Allegro non troppo

14

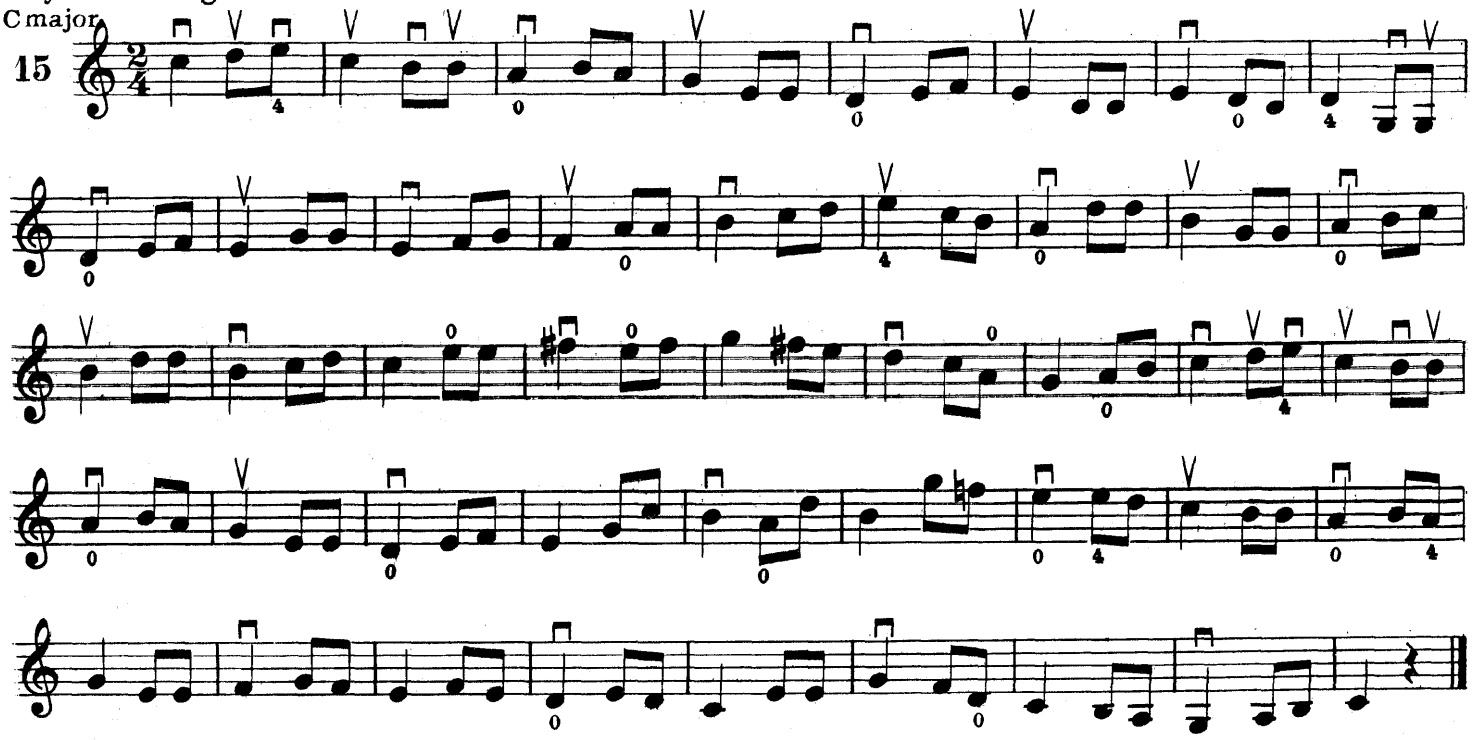


Use the whole bow for each quarter note and the half bow for each eighth note. Start at the frog and return to the point. Play the eighth notes both *legato* and *martellato*.

Key of C major

Allegretto

15



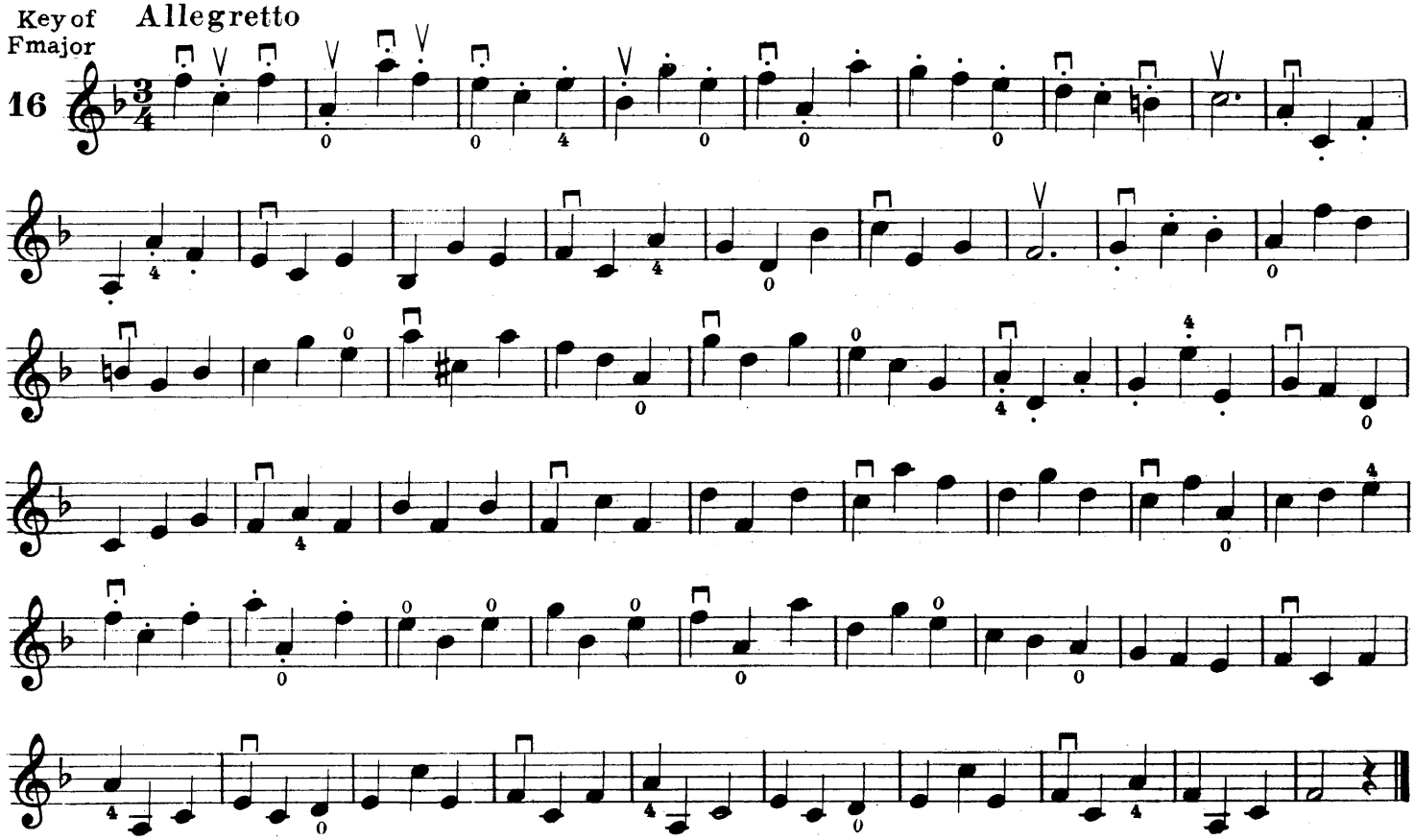
QUICKER CHANGE OF STRING

Legato and *Martellato*. Use all parts of the bow.

Key of F major

Allegretto

16



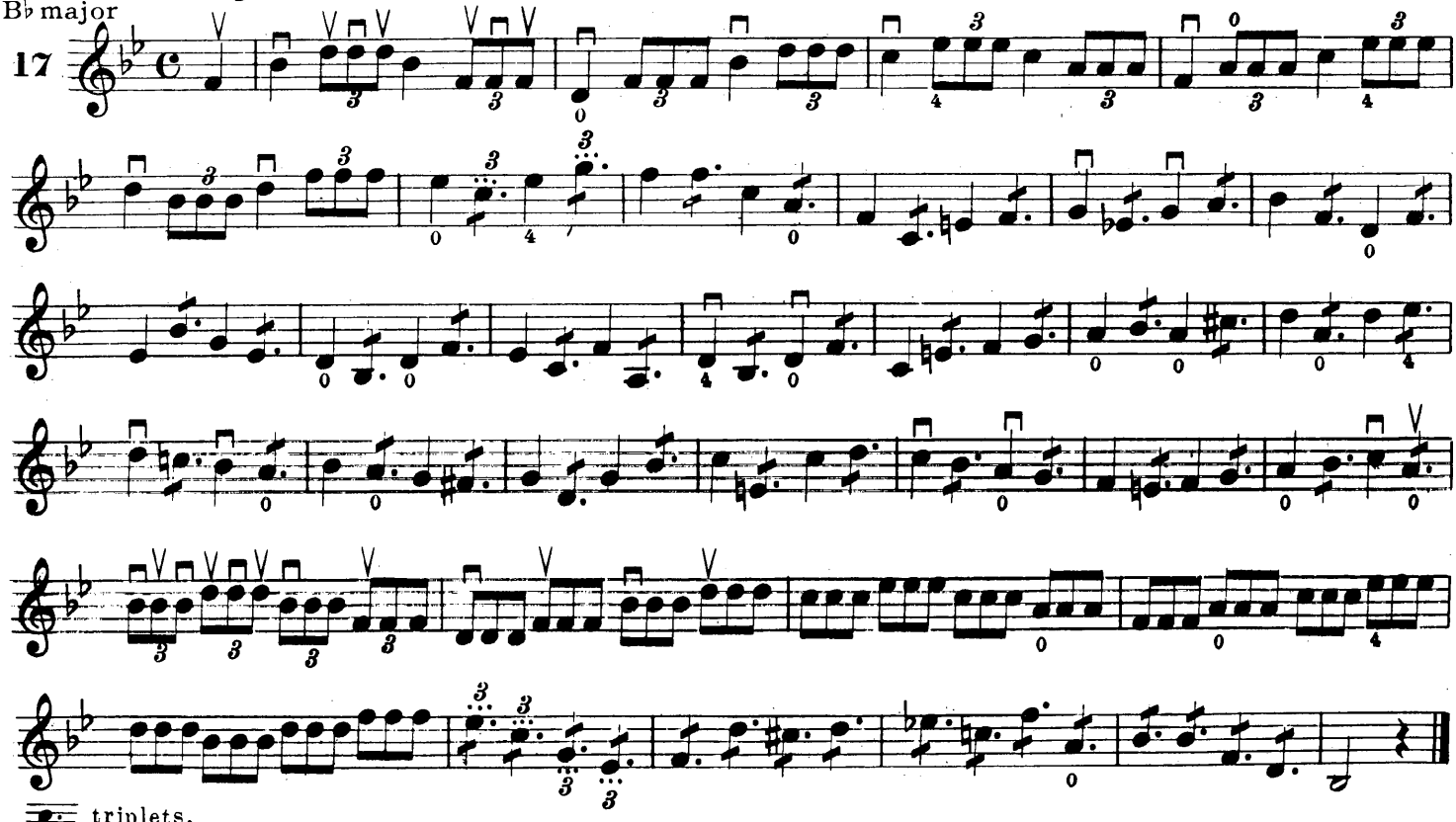
EIGHTH NOTE TRIPLETS

Use upper and lower half of bow—*Legato*.

Key of B♭ major

Allegro moderato

17



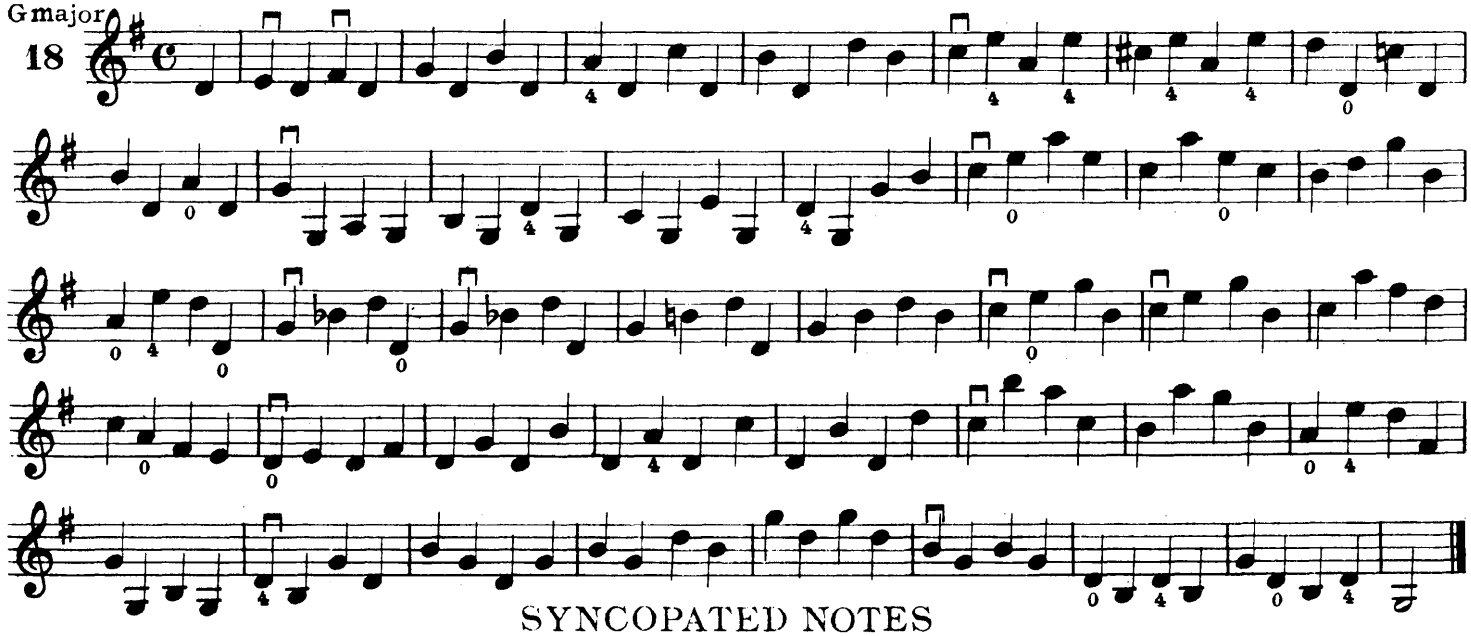
triplets.

In No. 18 employ all parts of the bow. *Legato* and *Martellato*.

Key of G major

Moderato

18



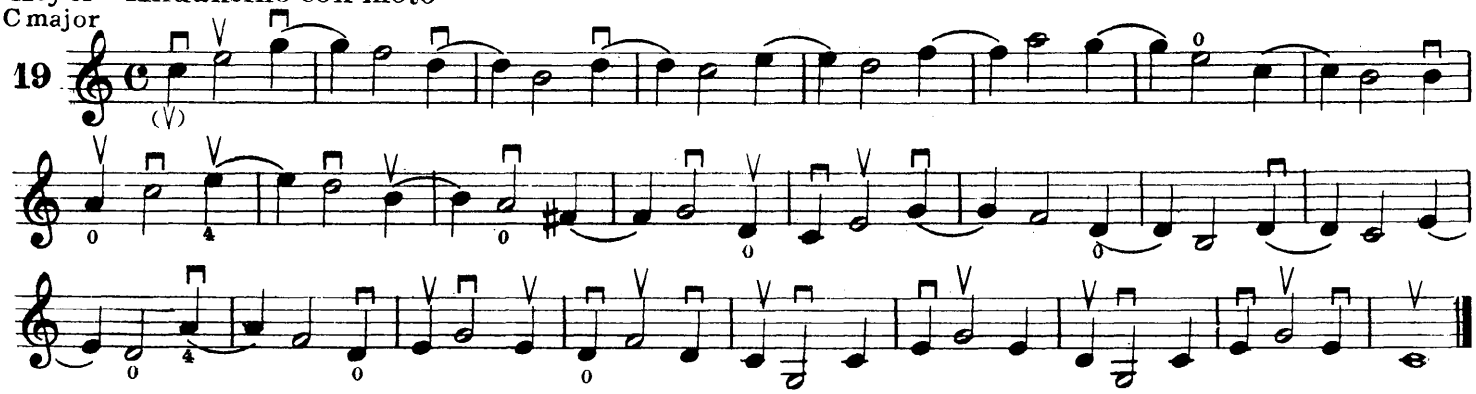
SYNCOPATED NOTES

Legato and *Martellato* in all parts of the bow.

Key of C major

Andantino con moto

19

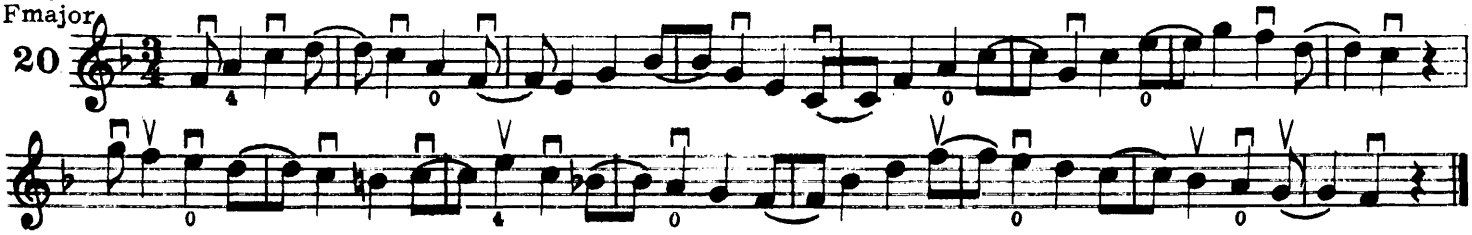


Legato and *Martellato* in all parts of the bow. Give full value to the quarter and to the tied over notes.

Key of F major

Moderato

20

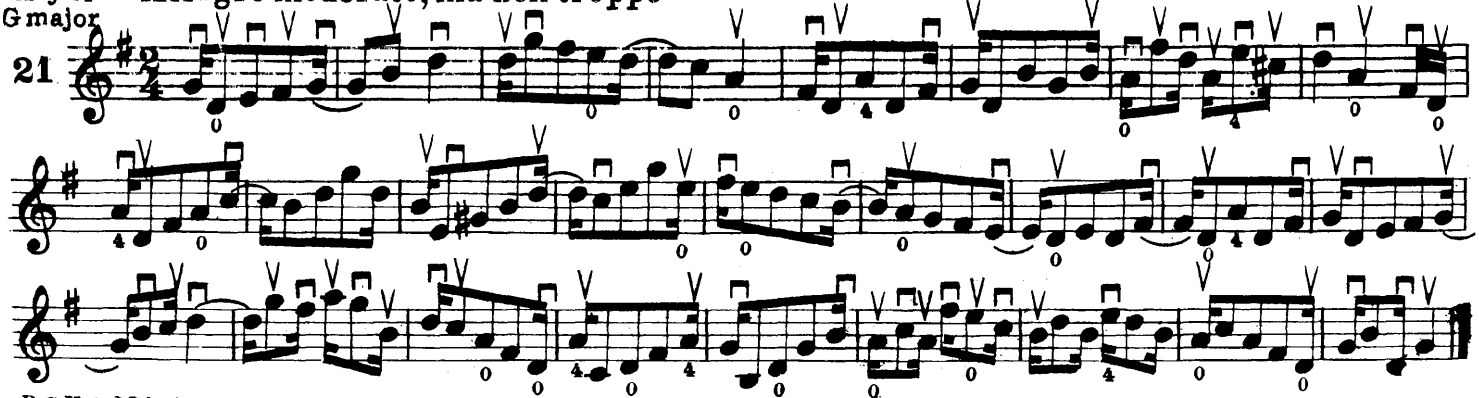


Employ the same directions as in No. 20. Accent the eighth note.

Key of G major

Allegro moderato, ma non troppo

21

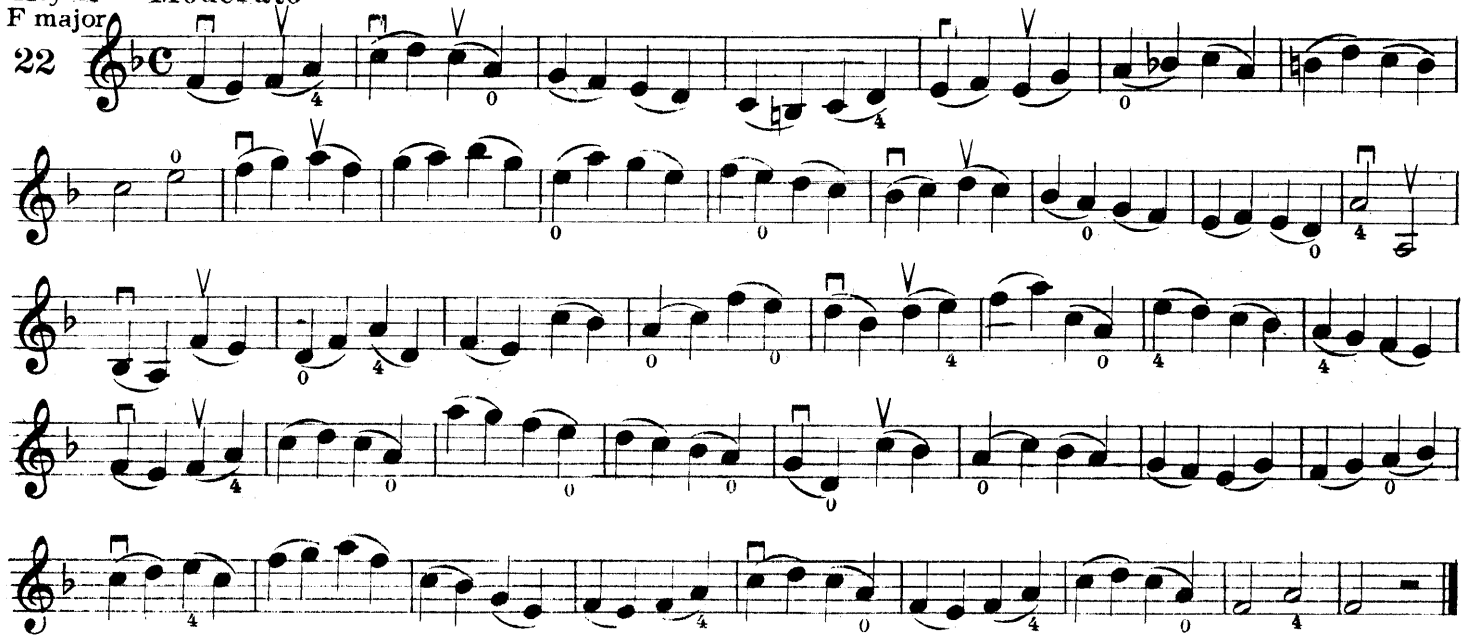


TWO SLURRED NOTES ON ONE STRING

Employ all parts of the bow.

Key of F major — **Moderato**

22

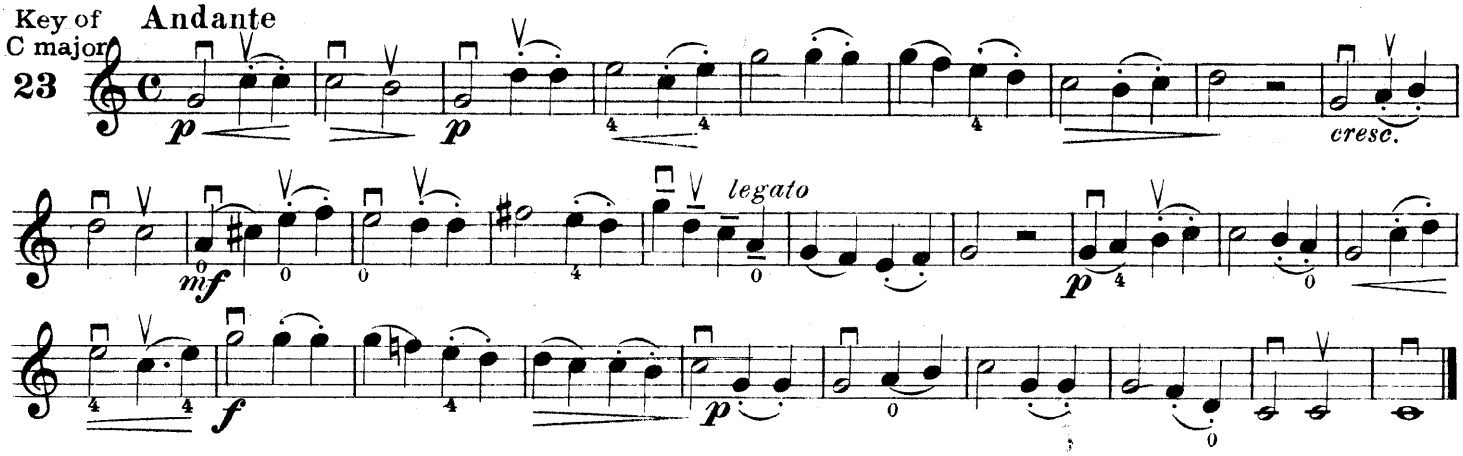


TWO SLURRED NOTES AND TWO STACCATO NOTES ON ONE STRING

Use all parts of the bow.

Key of C major — **Andante**

23

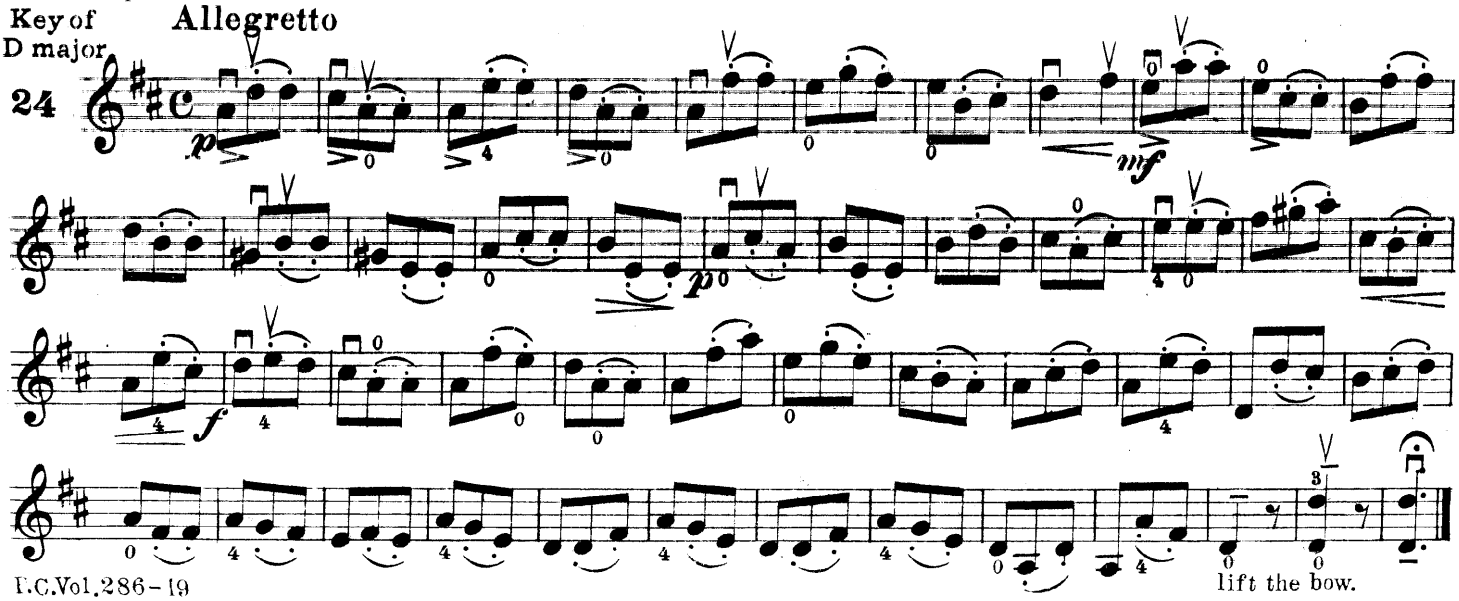


TWO SHORT STACCATO NOTES IN ONE BOW

For explanation of the different bows it is advisable to have the guidance of a capable teacher.
Use all parts of the bow.

Key of D major — **Allegretto**

24

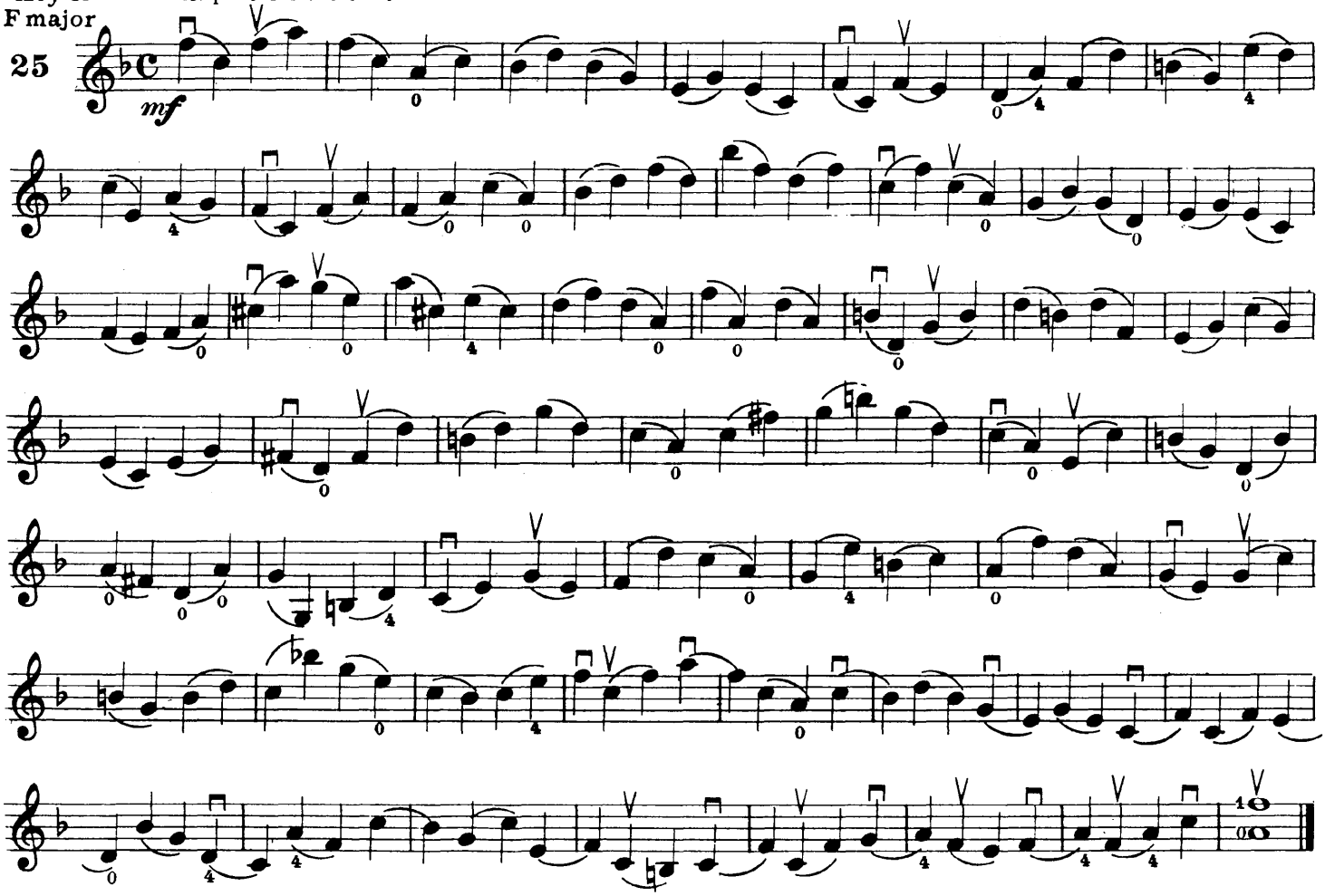


TWO SLURRED NOTES ON DIFFERENT STRINGS

Key of F major

All parts of the bow.

25

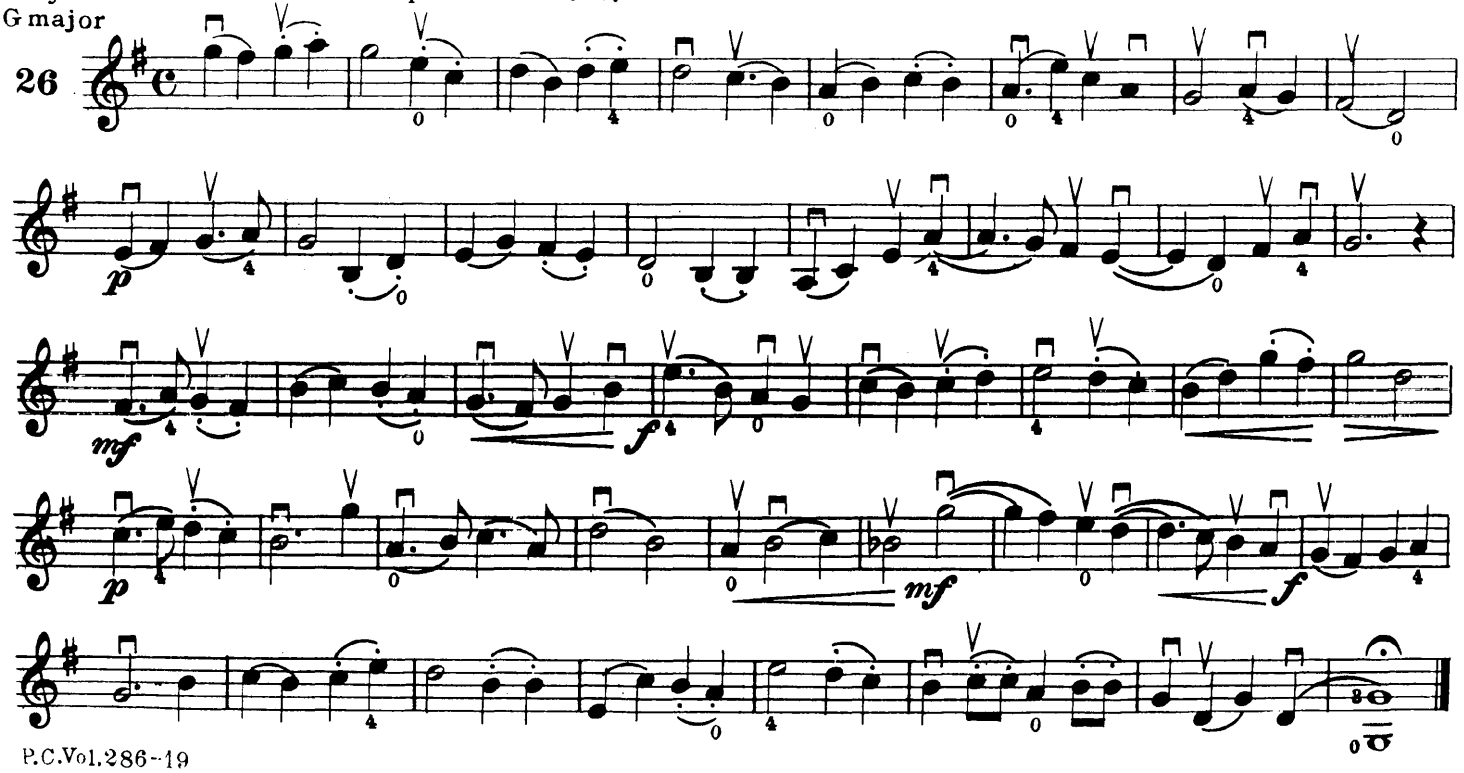


EQUAL NOTES, SLURRED AND STACCATO, AND UNEQUAL NOTES SLURRED IN ONE BOW

Key of G major

Moderato Use all parts of the bow.

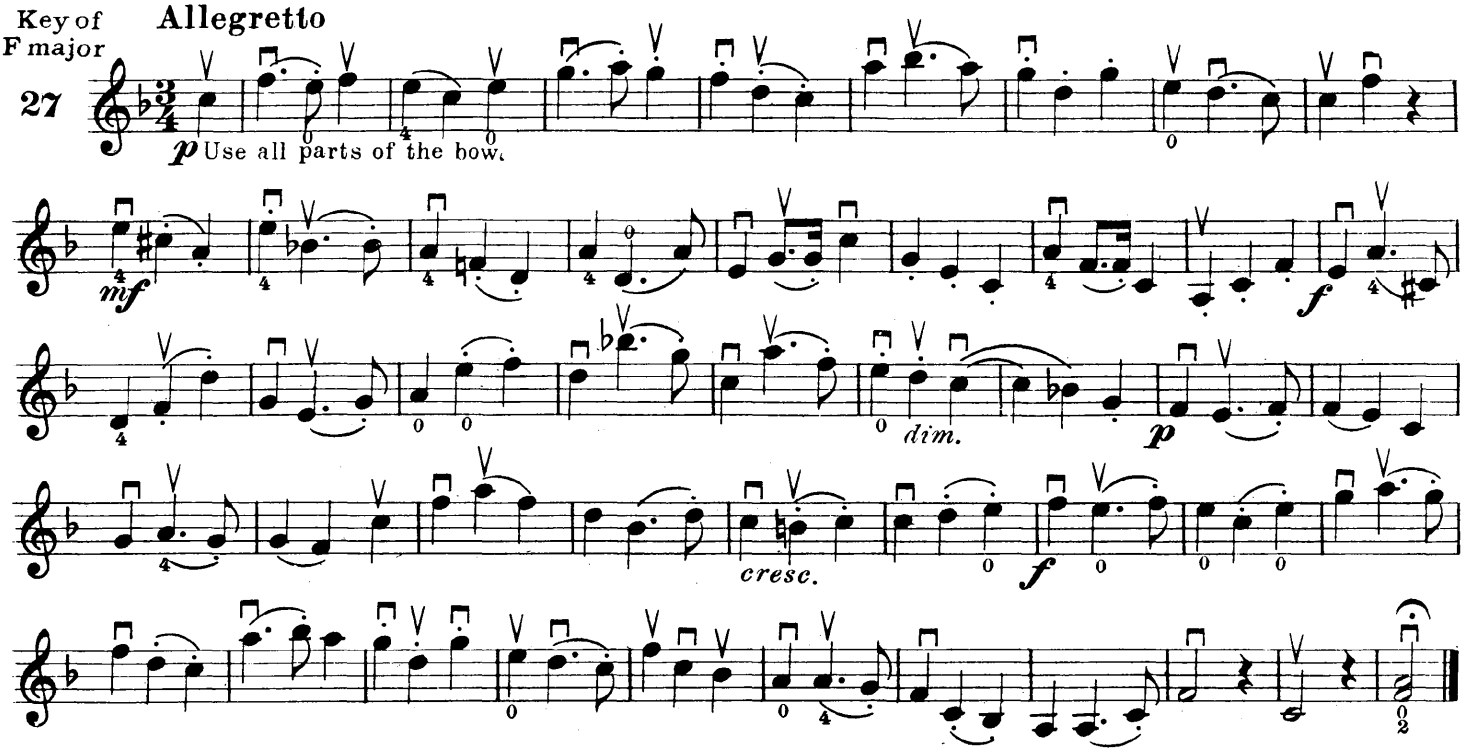
26



Key of F major

Allegretto

27



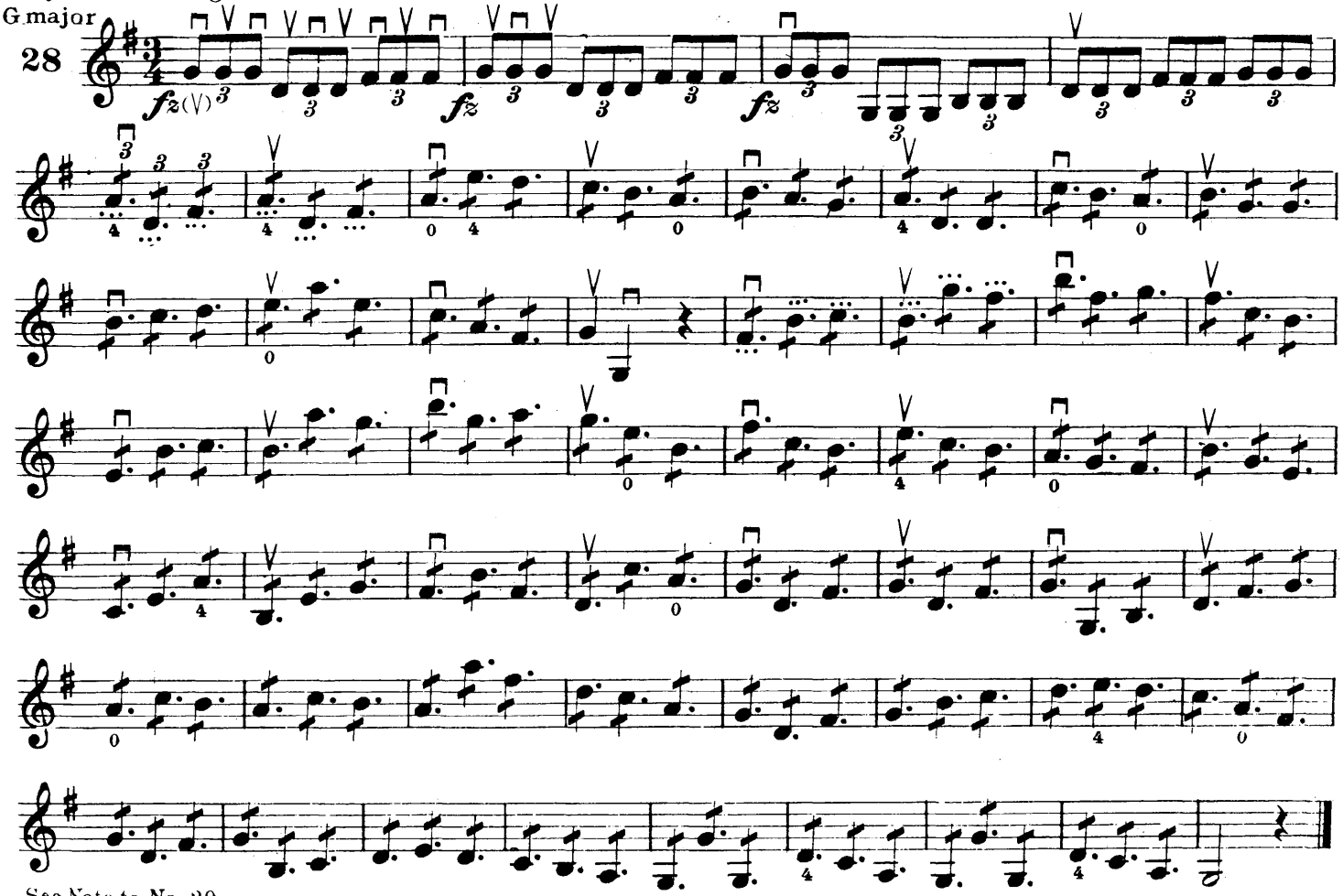
In No. 28 use all parts of bow, and accent the first triplet of each measure as indicated.

Be careful to give equal value, as to the rhythm of all the notes, as the tendency is to play the second eighth note too rapidly.

Key of G major

Allegro

28



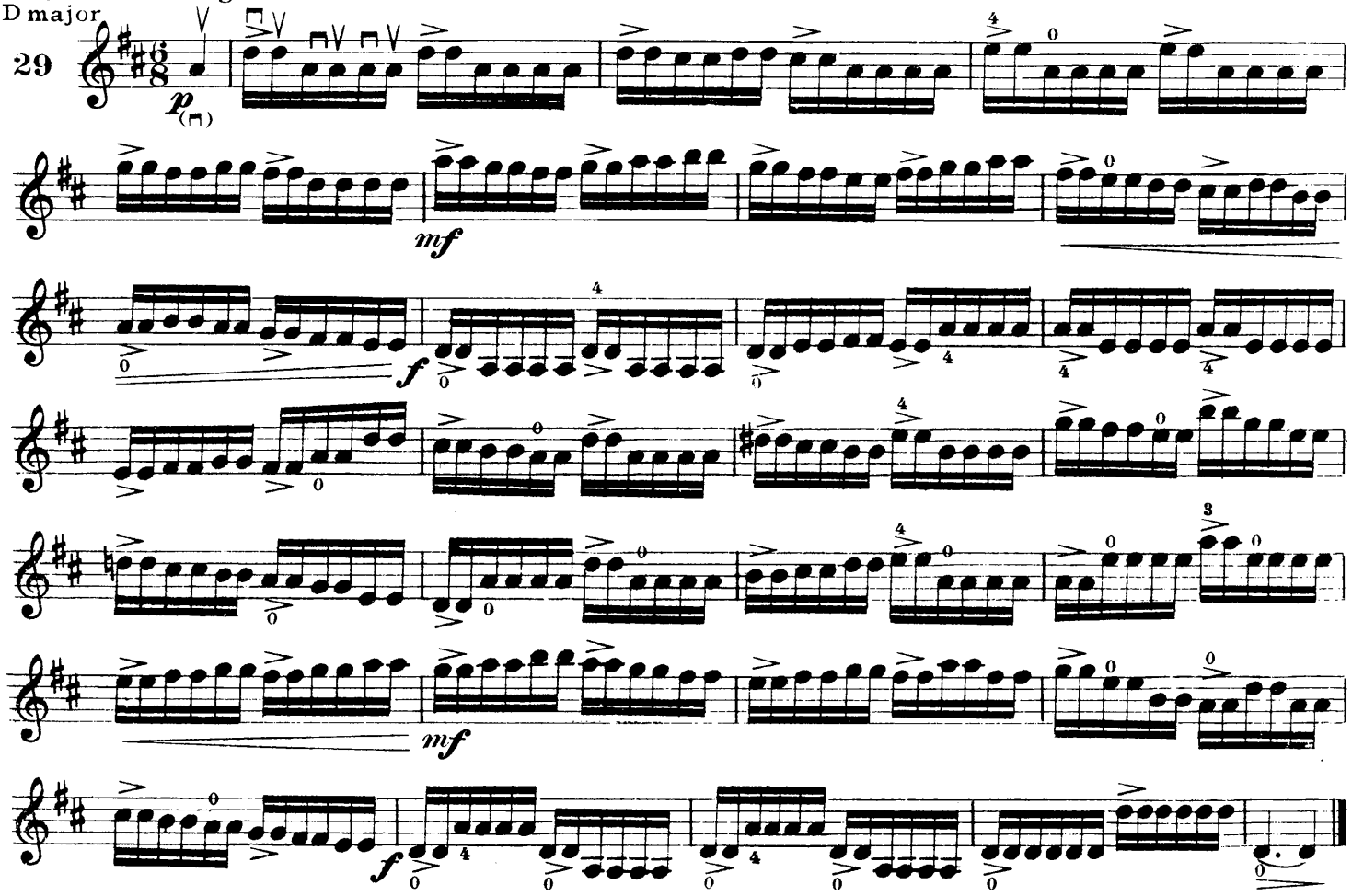
See Note to No. 29.

Nos. 29 and 30 are to be played with a light bow; take care that these studies are not executed with a stiff wrist. Use forearm as the propeller as it were and keep wrist relaxed. Use all parts of bow. The same remarks apply to No. 28.

Key of D major

Allegro moderato

29

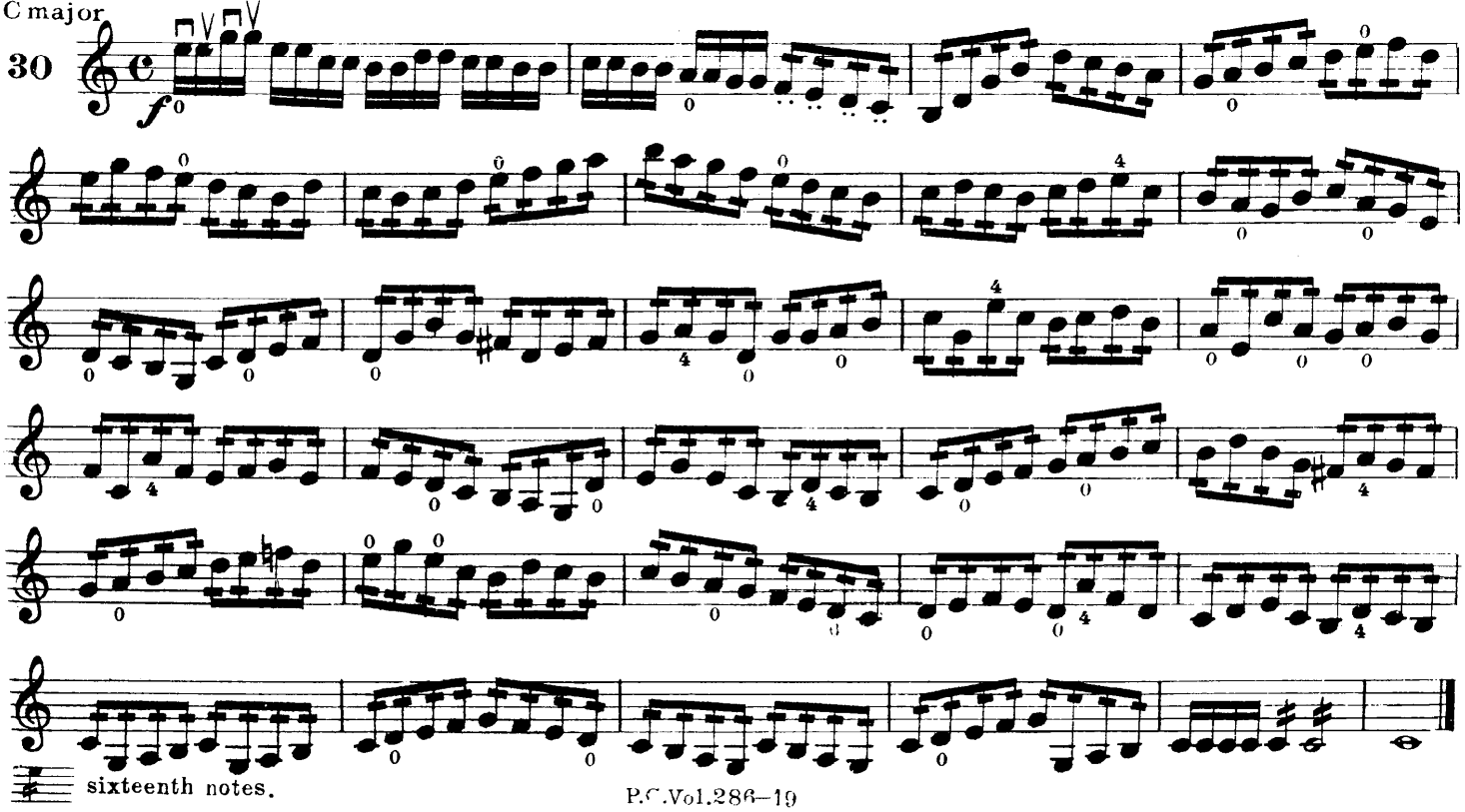


Employ same note values as in No. 29.

Key of C major

Moderato

30



sixteenth notes.

TWO EQUAL NOTES WITH ALTERNATE DOWN-BOW AND UP-BOW

Use all parts of the bow.

Key of C major

Andante

31

mf

Accent the tied over 8th note.

TWO UNEQUAL NOTES WITH ALTERNATE DOWN-BOW AND UP-BOW

Key of A major

Use all parts of the bow.

Moderato non troppo

32

f

slurred, accent the dotted 8th notes.

For examples of this sort it is well to cut the dotted 8th note short, (that is, rest the dot, so as to enable the player to grasp the string for the following staccato note.

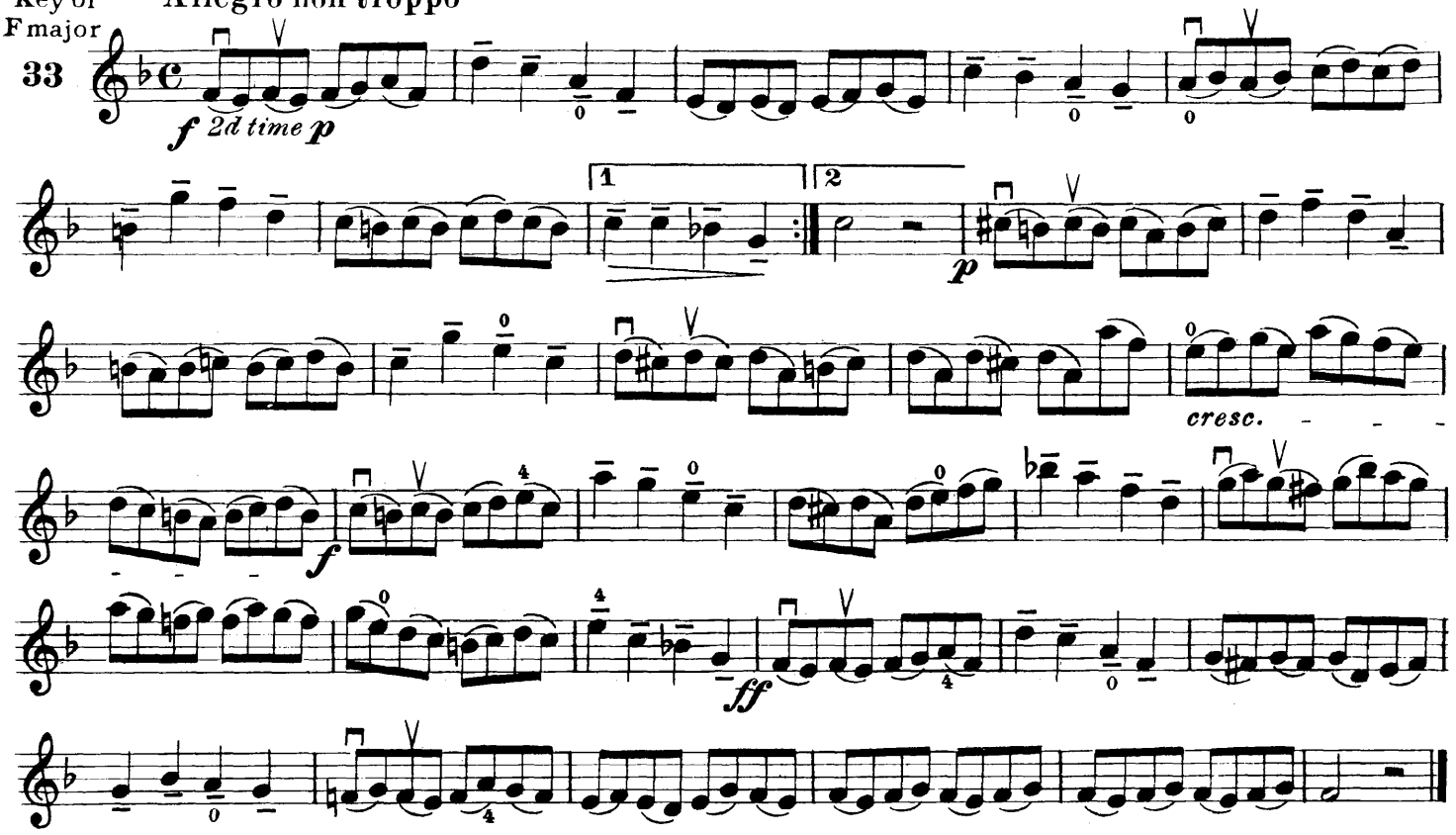
SLURRED NOTES IN QUICKER TEMPO ON ONE STRING

Take care not to play the second eighth-note in each pair too short. Use the same bow-length for one quarter-note as for two eighth-notes. Dashes above or below the notes indicate legato strokes. Use all parts of the bow.

Key of F major

Allegro non troppo

33

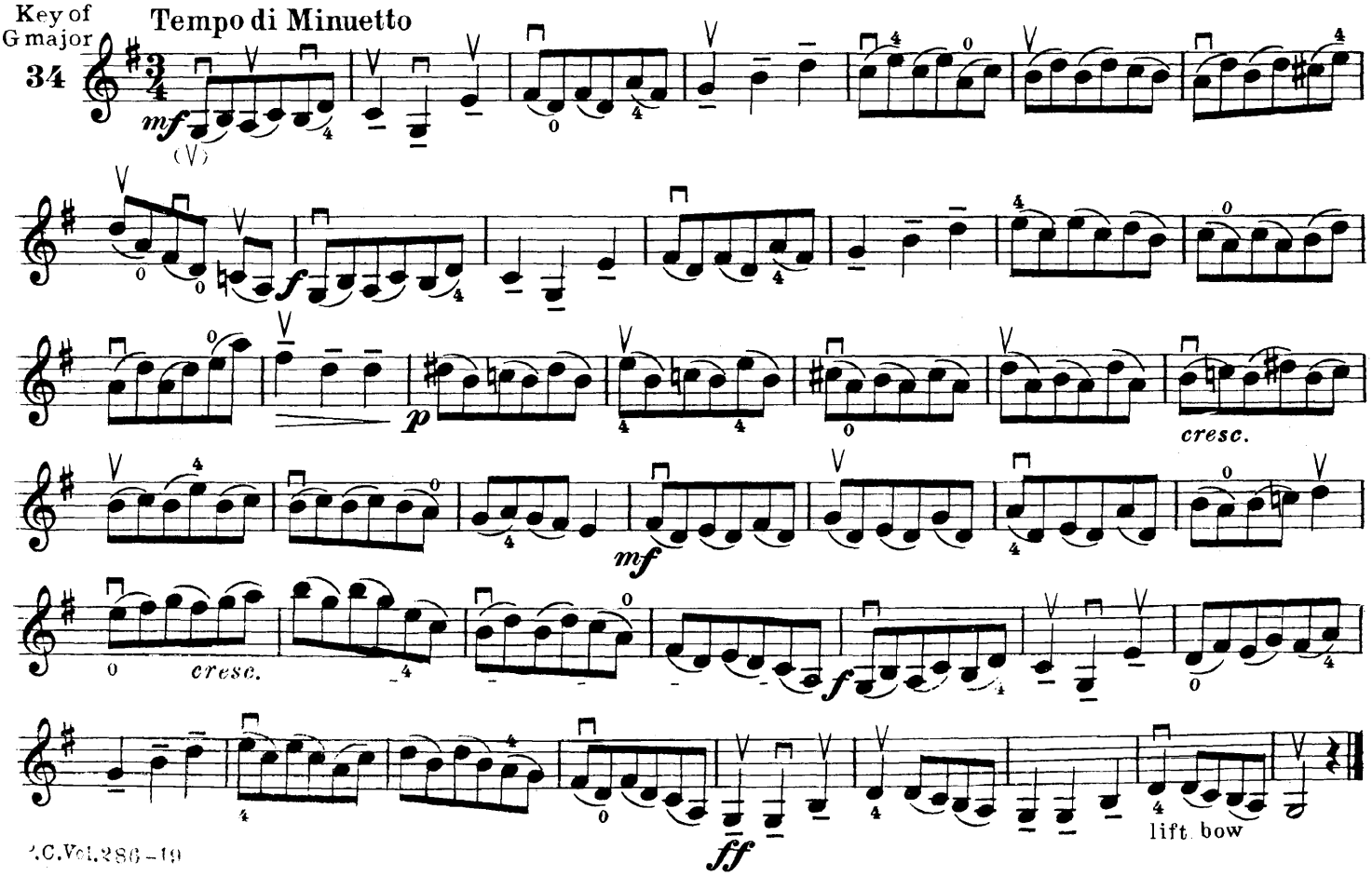


In No. 34 use legato strokes for the slurred eighth-notes and for the quarter notes. Use all parts of the bow.

Key of G major

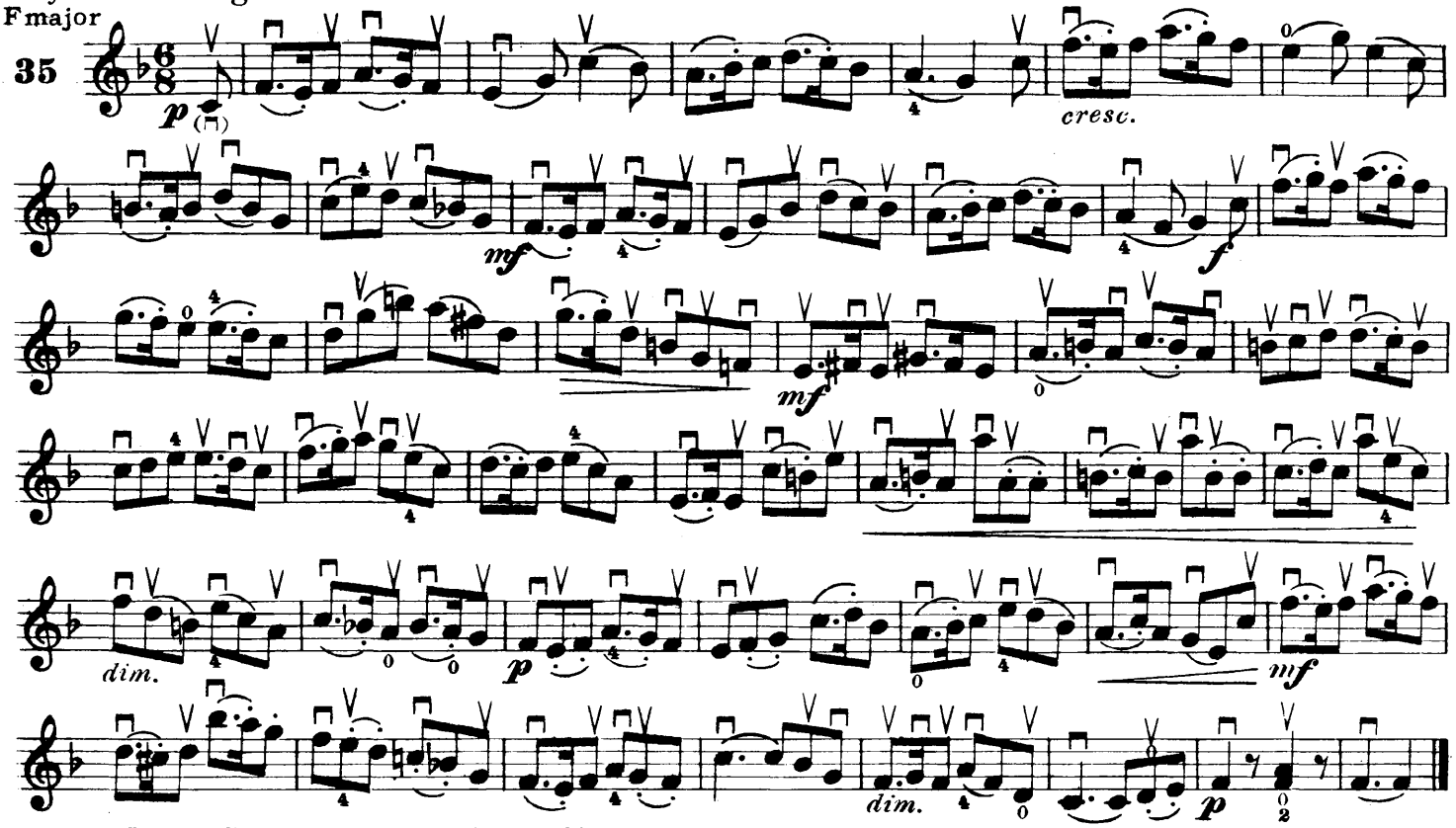
Tempo di Minuetto

34



Key of F major **Allegretto**

35



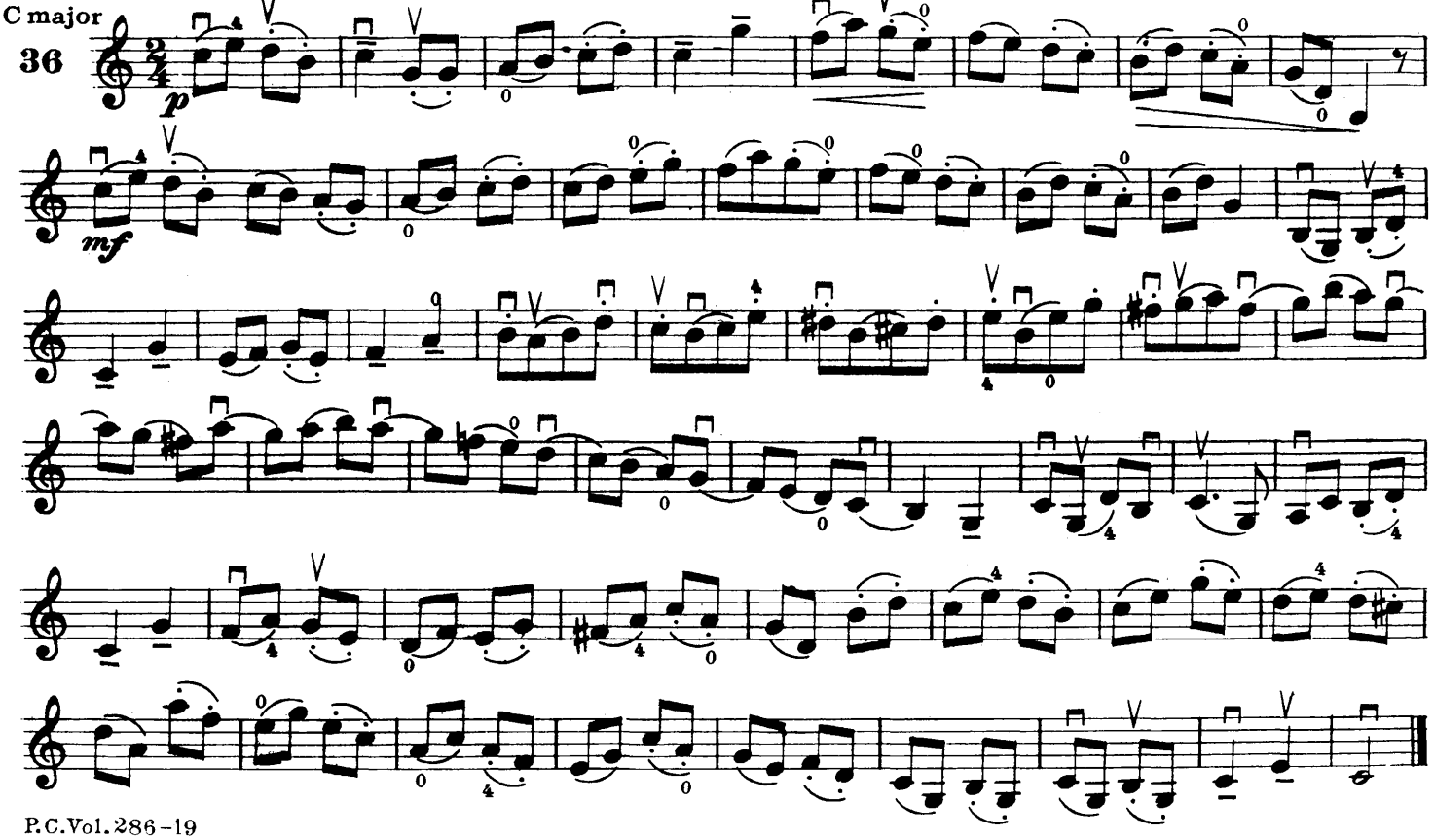
TWO SLURRED AND TWO STACCATO NOTES ON ONE STRING

Use all parts of bow. Practice with firm staccato and light staccato. In the firm staccato begin also ∨. For the ⊓ staccato, turn the stick of the bow toward you. For the firm staccato make the eighth-note before the first staccato note short so as to enable the player to attack the first staccato note with an > accent.

In the light staccato, *lift* the bow after having played the first staccato note.

Key of C major **Allegretto con moto**

36

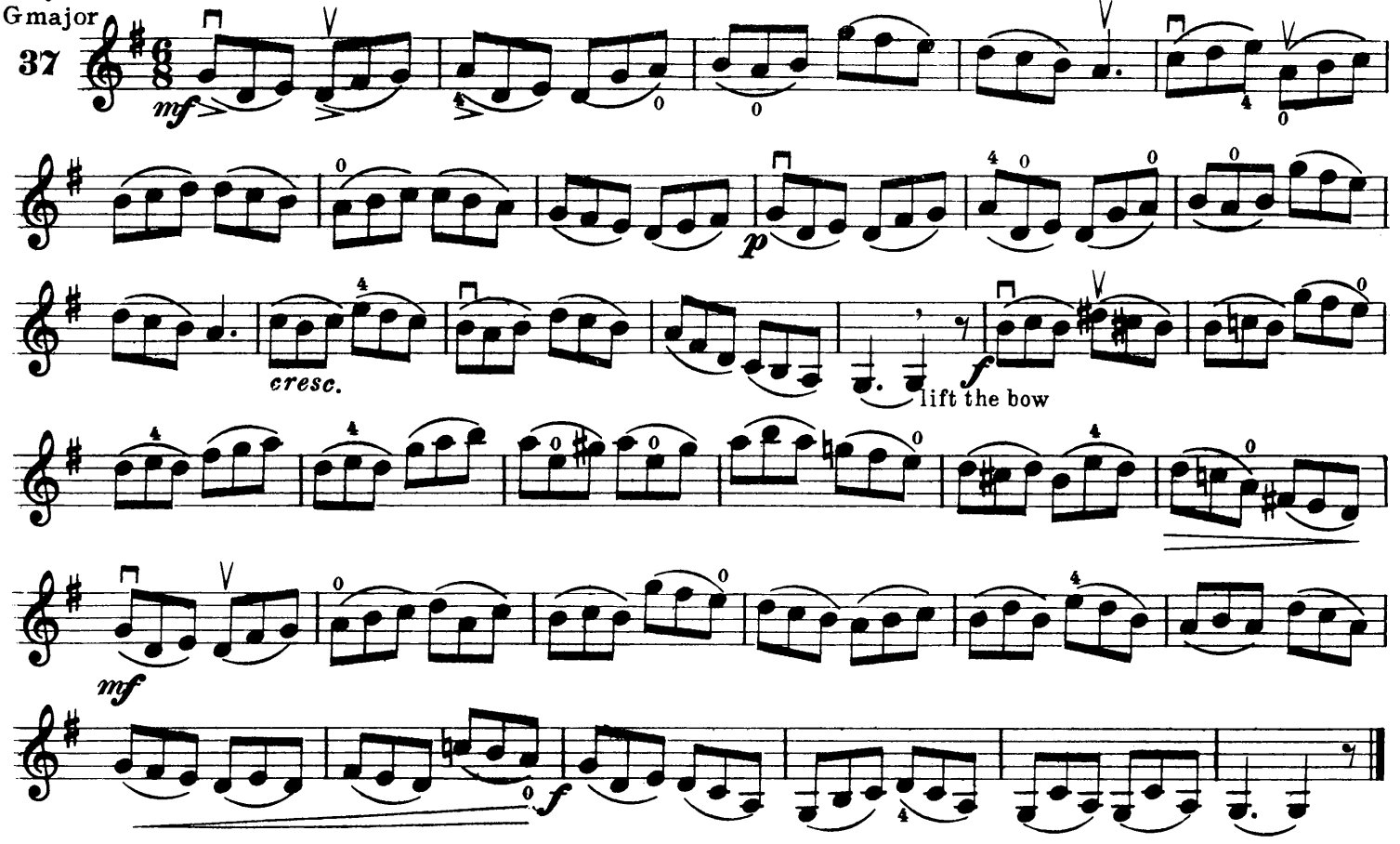


Make a slight > accent for the first note of each triplet.

Key of G major

Con moto

37

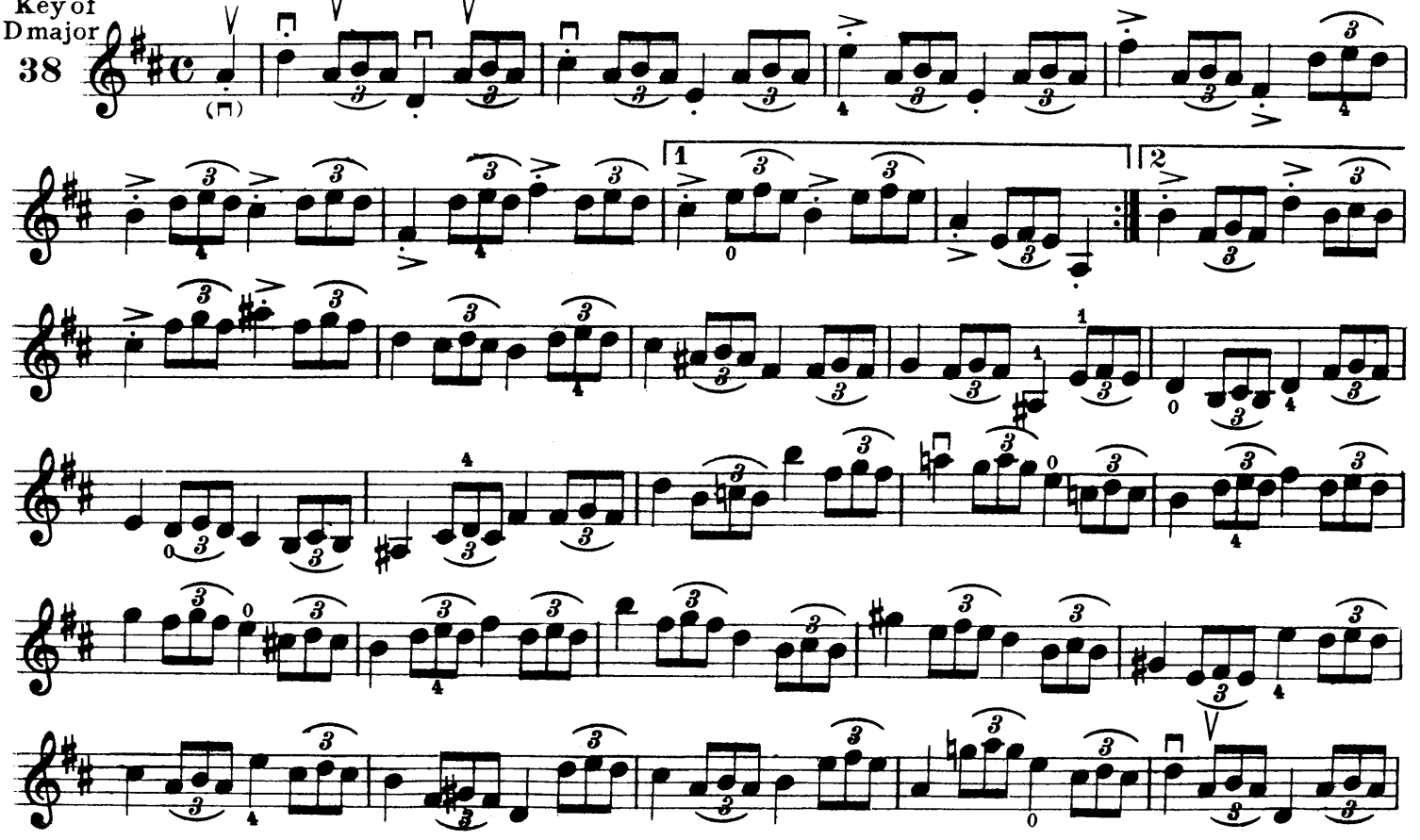


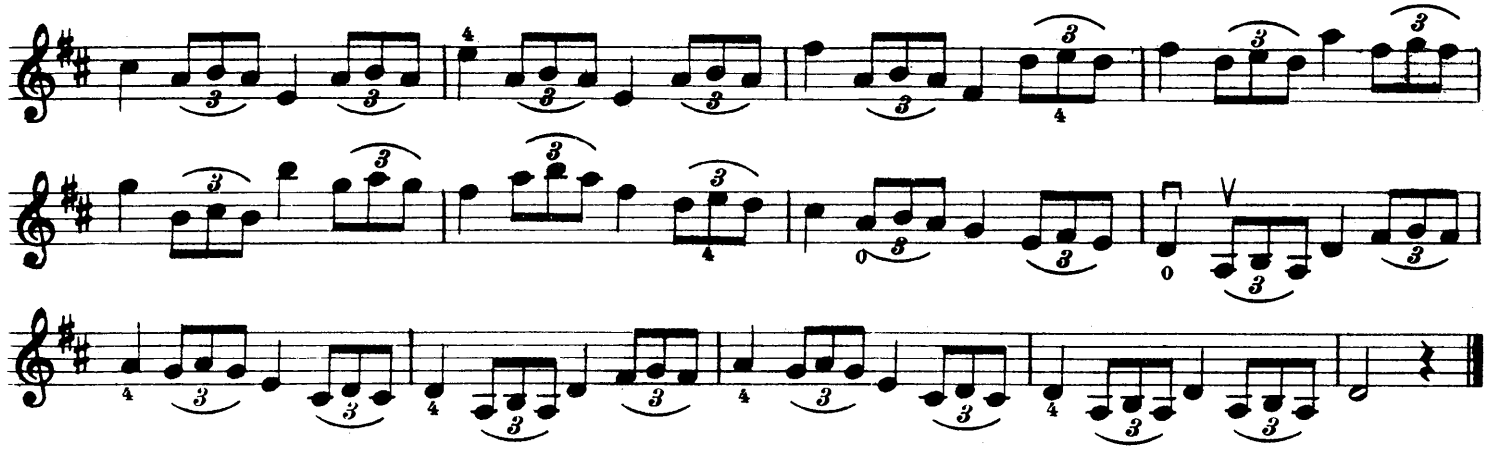
Use the same bow-length for each slurred triplet as for each quarter note, and accent the latter. Use all parts of the bow.

Key of D major

Risoluto con moto

38





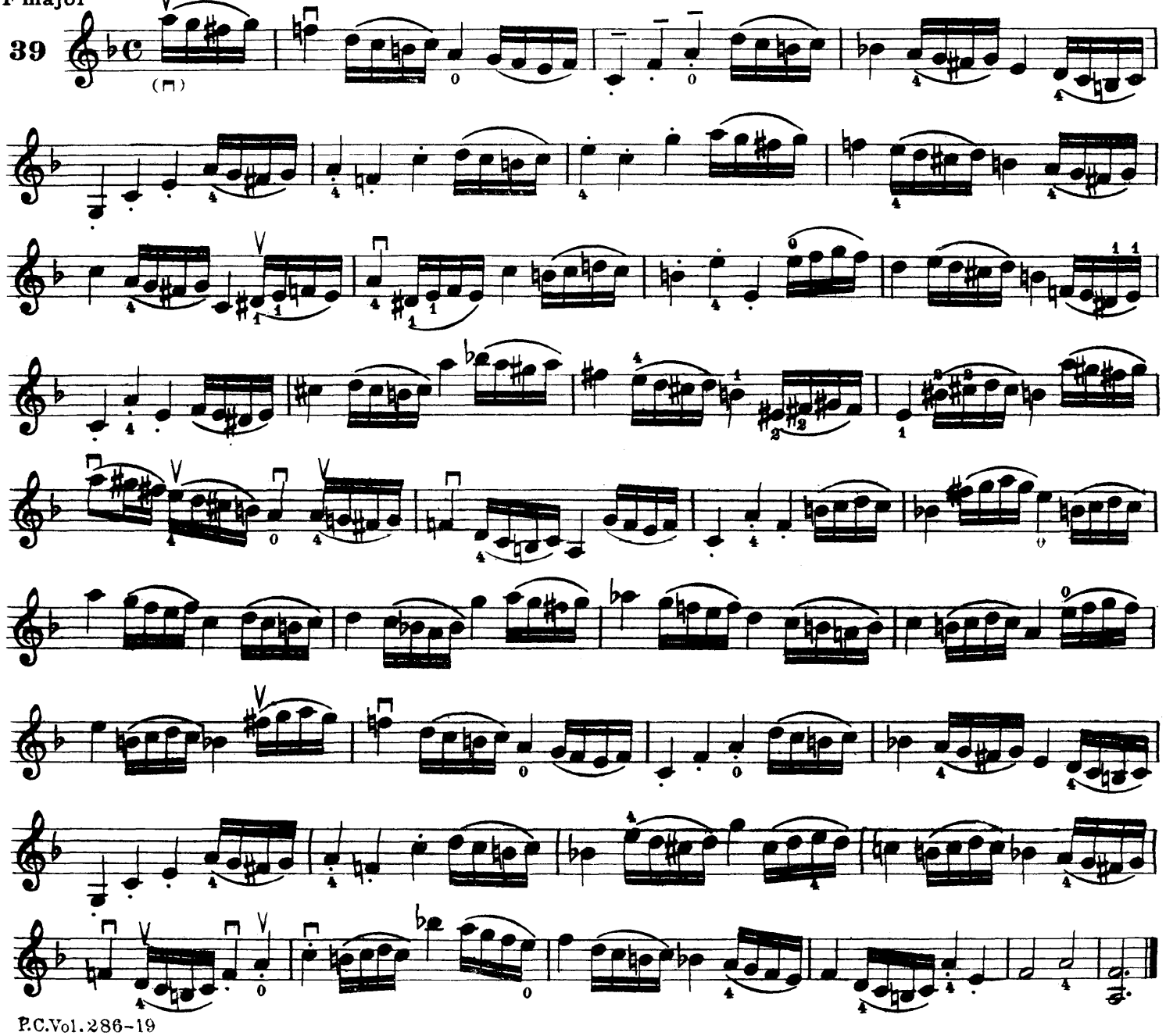
FOUR SLURRED NOTES ON ONE STRING

Use all parts of the bow and play the quarter-notes both *legato* and *martellato*. Through this exercise, always make a slight *ritard* for the last two measures and a slight pause on the last note of the exercise.

Key of F major

Allegro moderato

39



THE PRESSER COLLECTION

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