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C. H. HOHMANN

PRACTICAL METHOD

FOR

VIOLIN

BOOK IV

EXERCISES IN THE HIGHER POSITIONS

Pr. 50c.

PRINTED IN THE U.S.A.

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CHRISTIAN HEINRICH HOHMANN

PRACTICAL METHOD FOR VIOLIN

A

SYSTEMATICALLY ARRANGED COURSE OF EXERCISES FOR A THOROUGH GROUNDING IN

VIOLIN-PLAYING

NEW AND ENLARGED EDITION
EDITED BY PHILIPP MITTELL

WITH TEXT IN GERMAN AND ENGLISH
REVISED BY DR. TH. BAKER

COMPLETE IN ONE VOLUME AND
IN FIVE BOOKS

NEW YORK : G. SCHIRMER
BOSTON : BOSTON MUSIC CO.
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Christian Heinrich Hohmann.

Praktische Violin-Schule.

Heft IV.

Von den verschiedenen Lagen.

1. Man kann der Hand beim Greifen auf dem Griffbrette verschiedene Lagen anweisen. Die gewöhnlichste Lage ist diejenige, bei welcher die Hand dem Sattel so nahe steht, dass der erste Finger beim Niederdrücken jede leere Saite um einen halben oder ganzen Ton erhöht. Diese Lage wird **erste Lage** auch **erste Position**, **erste Applicatur** genannt. Der erste Finger hat hier die Töne as, es, b, f, oder a, e, h und fis zu greifen.

2. Gewöhnlich unterscheidet man 7 Lagen. Rückt man nämlich die Hand dem Stege etwas näher, so dass der erste Finger die leeren Saiten um eine kleine oder grosse Terze erhöht, was in der vorigen Lage durch den 2. Finger geschah, so befindet sie sich in der 2. Lage. In der 3. Lage erhöht der erste Finger die leeren Saiten um eine Quarte, in der 4. um eine Quinte, in der 5. um eine Sexte, in der 6. um eine Septime und in der 7. um eine Octave.

3. Auch von einer halben Lage spricht man. Sie liegt noch etwas tiefer als die erste Lage. Bei ihr ist die Hand dem Sattel so nahe gerückt, dass der erste Finger die leere Saite nur um einen halben Ton, der zweite Finger um einen ganzen Ton erhöht. Sie ist zur leichteren Ausführung mancher Figuren fast unentbehrlich.

4. Unsere ersten Uebungen auf der Violine haben wir in der ersten Lage vorgenommen. Es ist räthlich, in dieser Lage lange zu verweilen und nicht eher zu den höheren Lagen überzugehen, bis man es in der ersten zur grössten Sicherheit im Reingreifen gebracht hat. Der Uebergang in die höheren Lagen wird dann keine besonderen Schwierigkeiten mehr darbieten. Durch zweckmässige Uebungen wird die Hand bald fühlen lernen, in welcher Entfernung vom Sattel bei jeder einzelnen Lage einzusetzen sei. Nur sehe man darauf, dass das Fortrücken der Hand in allen ihren Theilen gleichzeitig geschehe, dass also nicht einzelne Finger die höhere Lage erreichen, während andere Theile der Hand nur unvollständig in die neue Lage eingerückt sind.

5. Hat man die höhere Lage sicher ergriffen, so halte man sie auch fest und sorge dafür, dass man sie nicht unvermerkt wieder verliere. Dies wird dadurch bewirkt, dass man den 1. Finger so viel wie möglich auf der Saite liegen lässt und nicht eher hebt, bis es durchaus nothwendig ist.

6. Kleine Hände haben Mühe, in den höheren Lagen die höheren Töne zu erreichen. Man ziehe daher von der 4. Lage an den Daumen am Halse etwas zurück und steigere dieses Zurückziehen bei jeder folgenden Lage in der Art, dass am Ende die Daumenspitze blos noch am Vorsprung des Halses haftet. Damit die Violine beim Zurückgehen in die tieferen Lagen nicht aus der Hand fällt, ist sie mit dem Kinn fest zu halten.

7. Um in allen Lagen eine reine Intonation zu gewinnen, muss man sich dem Spiel der Tonarten mit allem Fleisse hingeben. Man wird dabei bemerken, dass die Töne um so enger nebeneinander liegen, je höher die Lage ist, in der man gerade spielt. Besonders sind die halben Töne mit möglichst eng angeschlossenen Fingern zu ergreifen; ja es kann bei sehr hohen Lagen sogar

Practical Violin-Method.

Book IV.

On the various Shifts or Positions.

1. When stopping notes on the fingerboard the hand assumes different positions. The usual position is that in which the hand is so near to the nut, that the first finger, on pressing down each open string, raises it by a semitone or a whole tone. This is called the *first position*, or *first shift*. In it the first finger stops either the tones a♭′, e♭′, b♭′ and f″, or a, e′, b′, and f″♯.

2. We usually recognize 7 positions. By moving the hand slightly up towards the bridge, so that the first finger raises the open strings by a major or minor third, which was done by the second finger in the former position, it will be in the 2nd position. In the 3rd position the first finger raises the open strings by a fourth, in the 4th by a fifth, in the 5th by a sixth, in the 6th by a seventh, in the 7th by an octave.

3. We also speak of a half-shift. It lies somewhat lower than the first position. In it the hand approaches the nut so closely, that the first finger raises the open string by only a semitone, and the second finger by only a tone. It is almost indispensable for facilitating the execution of many figures.

4. Our first exercises on the violin were carried out in the first position. It is best to stay in this position, and not advance into the higher shifts, until absolute confidence in accurate stopping has been attained. No special difficulty will then be found in the transition to the higher shifts. Practical exercises will soon teach the hand to feel instinctively at what distance from the nut the hand is required to be in each position. But take care that all members of the hand advance simultaneously; single fingers must not reach the higher shifts while other parts of the hand have only partially advanced into the new position.

5. The higher position being once securely reached, keep strictly within it, taking care not to edge out of it imperceptibly. To this end, the first finger should be let lie as much as possible on the string, and not lifted except when absolutely necessary.

6. For small hands it is hard to reach the higher tones in the highest shifts. For this reason the thumb, from the 4th shift up, should be drawn back a little from the neck, and further for each succeeding shift, so that at last the tip of the thumb just touches the base of the neck. The violin must be held fast by the chin, that it may not fall out of the hand on retreating to the lower shifts.

7. In order to get the accurate pitch in all shifts, the scales must be practised assiduously. In these the player will notice, that the higher the shift is in which he is playing, the closer will the tones lie together. The semitones, in particular, must be stopped with the fingers very close together; in the highest shifts it may even happen that one finger has to quit its place to make

vorkommen, dass der eine Finger zuerst seinen Platz verlassen muss, damit der andere zum Einsetzen Raum genug findet.

8. In der Regel verweilt man in einer Lage so lange als möglich. Schon die Bequemlichkeit des Spiels lässt dies als rathsam erscheinen; denn das fortwährende Wechseln der Lagen hat manches Missliche im Gefolge. Diese Erwägung hat auch das sogenannte **Abreichen der Töne** hervorgerufen. Kommt nämlich in einer Figur ein einzelner Ton vor, welcher der nächst höhern oder tiefern Lage angehört, so wechselt man dieses einen Tones wegen die Lage nicht, sondern sucht ihn, wenn er höher ist, durch Ausstrecken des kleinen Fingers, wenn er tiefer ist, durch Zurückziehen des Zeigefingers zu **erreichen** wobei die Hand ihre bisherige Lage unverrückt beizubehalten hat.

9. Die Bequemlichkeit des Spiels darf indess bei der Wahl der Lage nicht allein entscheiden. Der gebildete Künstler wählt gar oft eine höhere Lage, während er dieselben Töne ganz bequem in der gewöhnlichen Lage spielen könnte. Warum? Er sucht dadurch besondere Effekte zu erzielen. Die Klangfarbe der Töne ist auf den verschiedenen Saiten verschieden. Das h auf der A-Saite klingt ganz anders, als dasselbe auf der D-Saite. Es wird also auch der Character der Tonfigur in's Auge zu fassen sein, wenn man in der Wahl der Lage keine Missgriffe machen will.

room for the next.

8. As a rule, one should remain in the same position as long as possible. This appears advisable, simply for the sake of convenience, for continual shifting has many evil results. This consideration, too, has given rise to the "*stretching for notes;*" i.e., should there occur, within a figure, a single tone belonging to the next shift above or below, the whole position is not changed on account of this one tone, but the player tries to reach it, when higher, by stretching the little finger, and when lower, by drawing back the forefinger, the hand not moving from its former position.

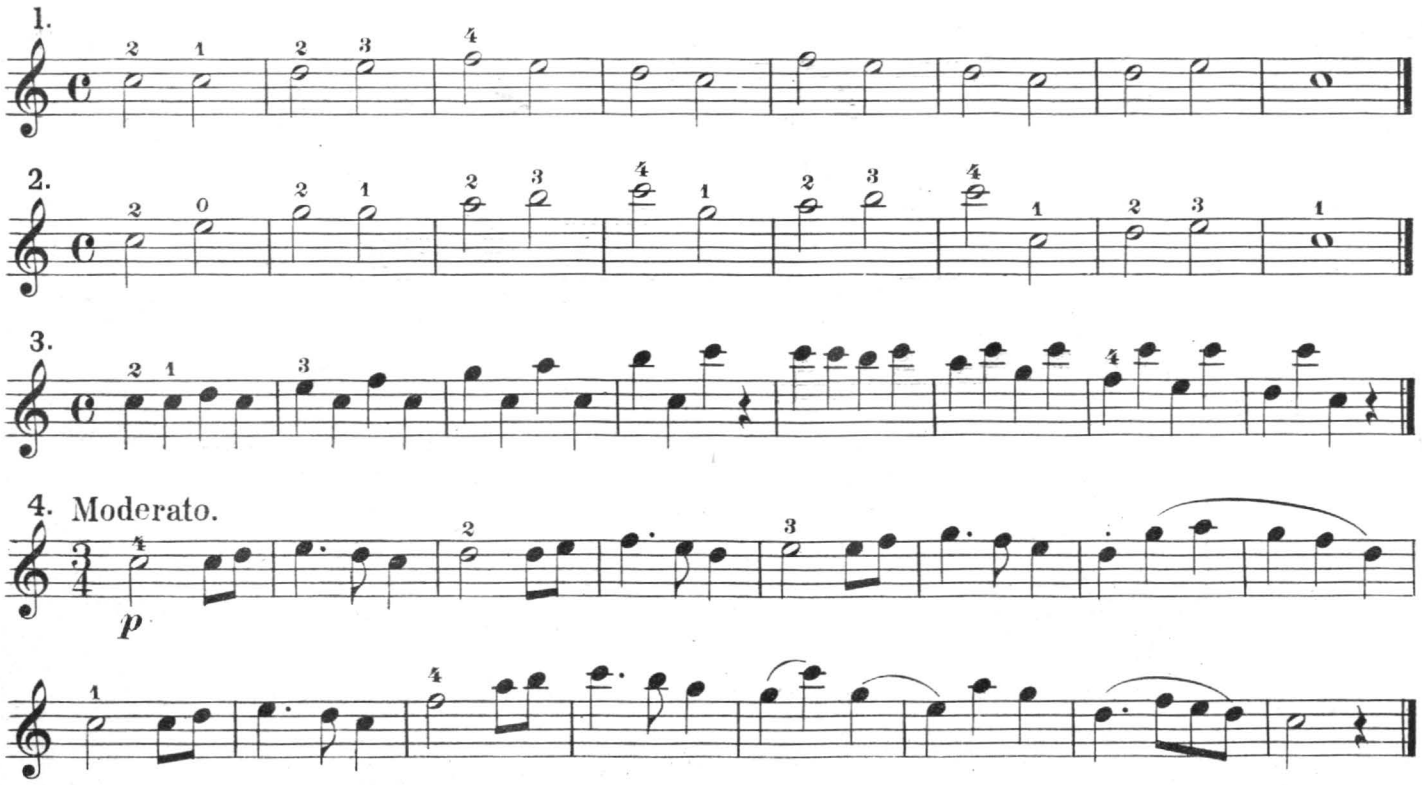
9. Convenience in playing must not, however, be the sole decisive factor. The trained artist often enough chooses a higher shift, although he could play the same tones with ease in the usual position. Why? It is his aim to bring out special effects. The timbre of the tones varies on the different strings. The b on the A-string sounds quite differently from the same tone on the D-string. The character of the phrase must, therefore, be taken into consideration, if we would avoid mistakes in the choice of the shifts.

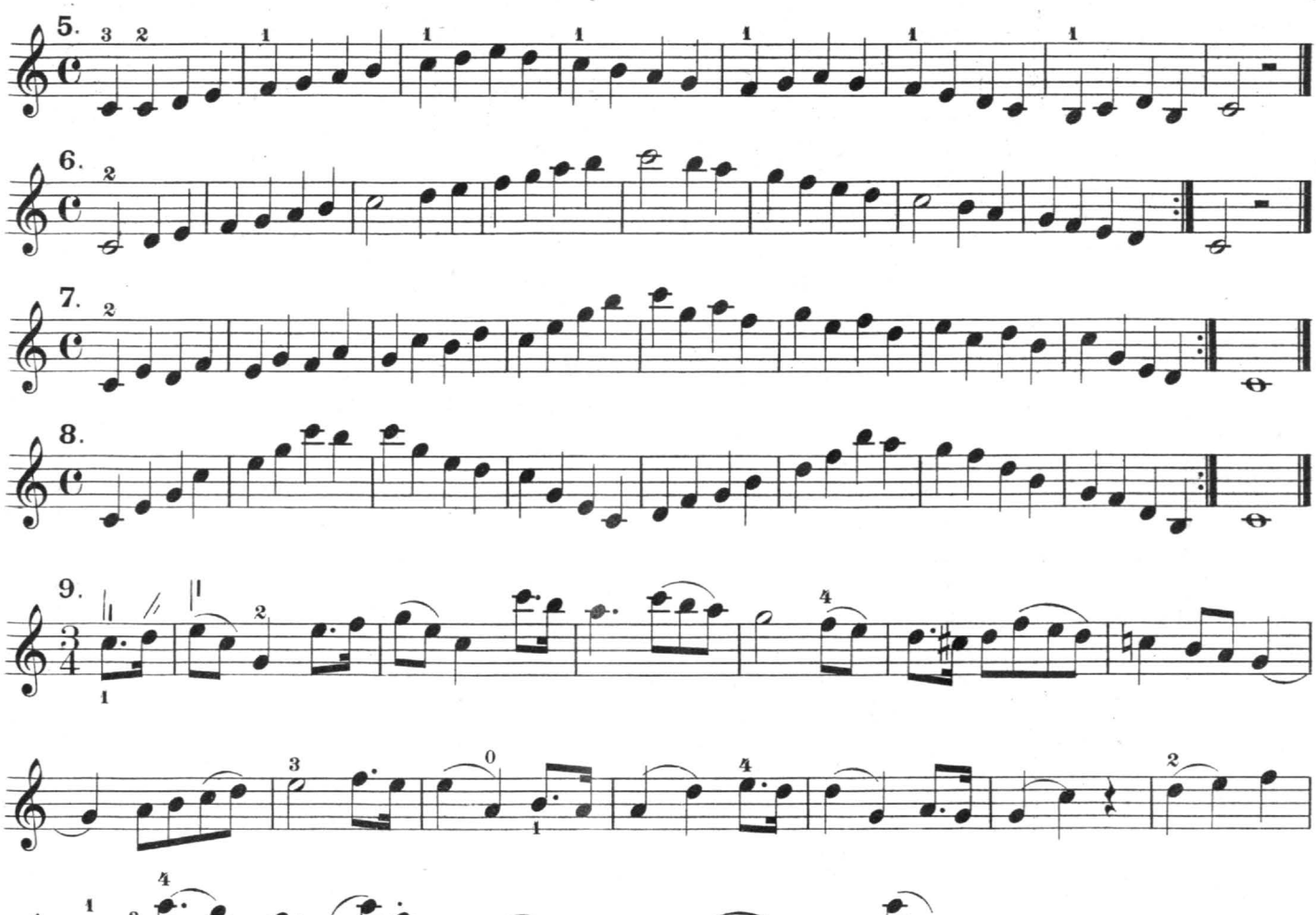
Übungen in den höhern Lagen.

Exercises in the higher Positions.

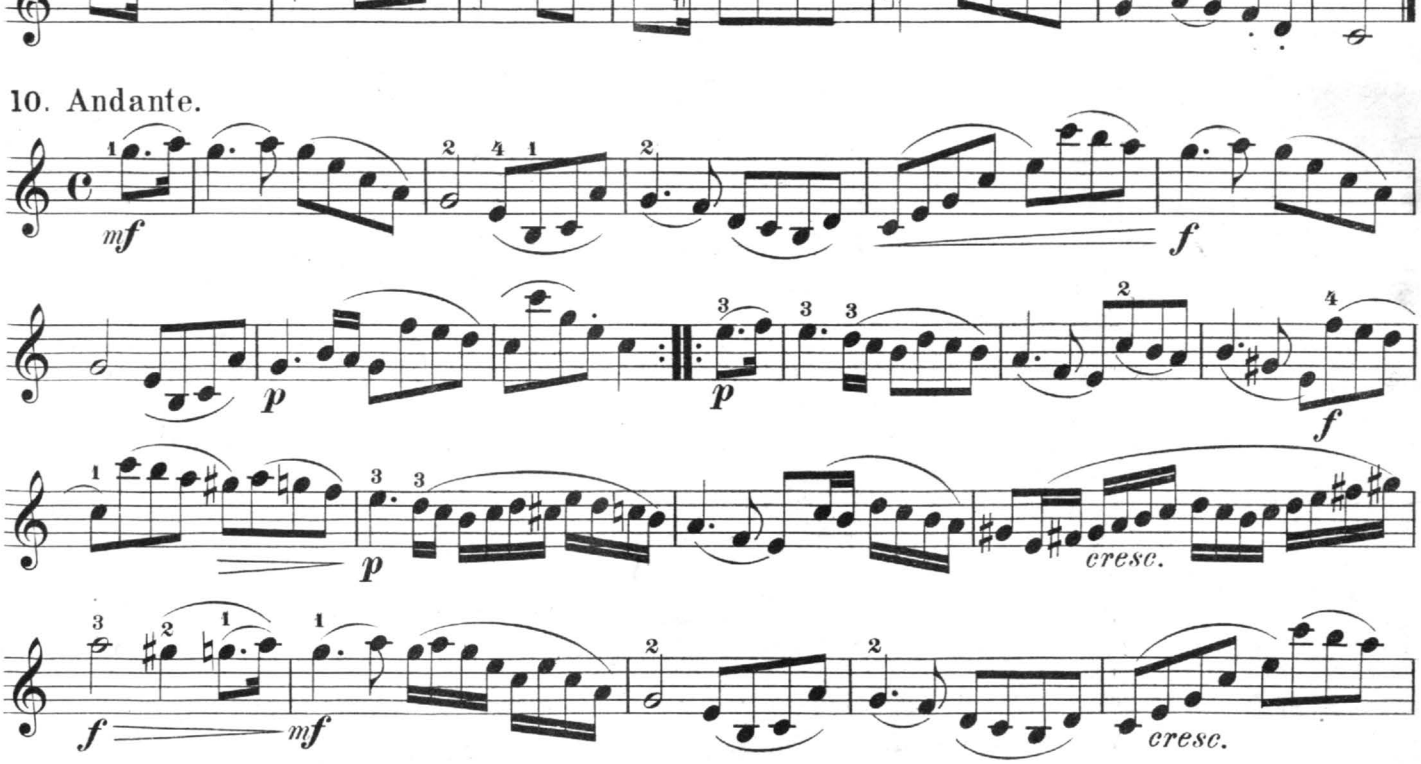
Zweite Lage.

Second Position.



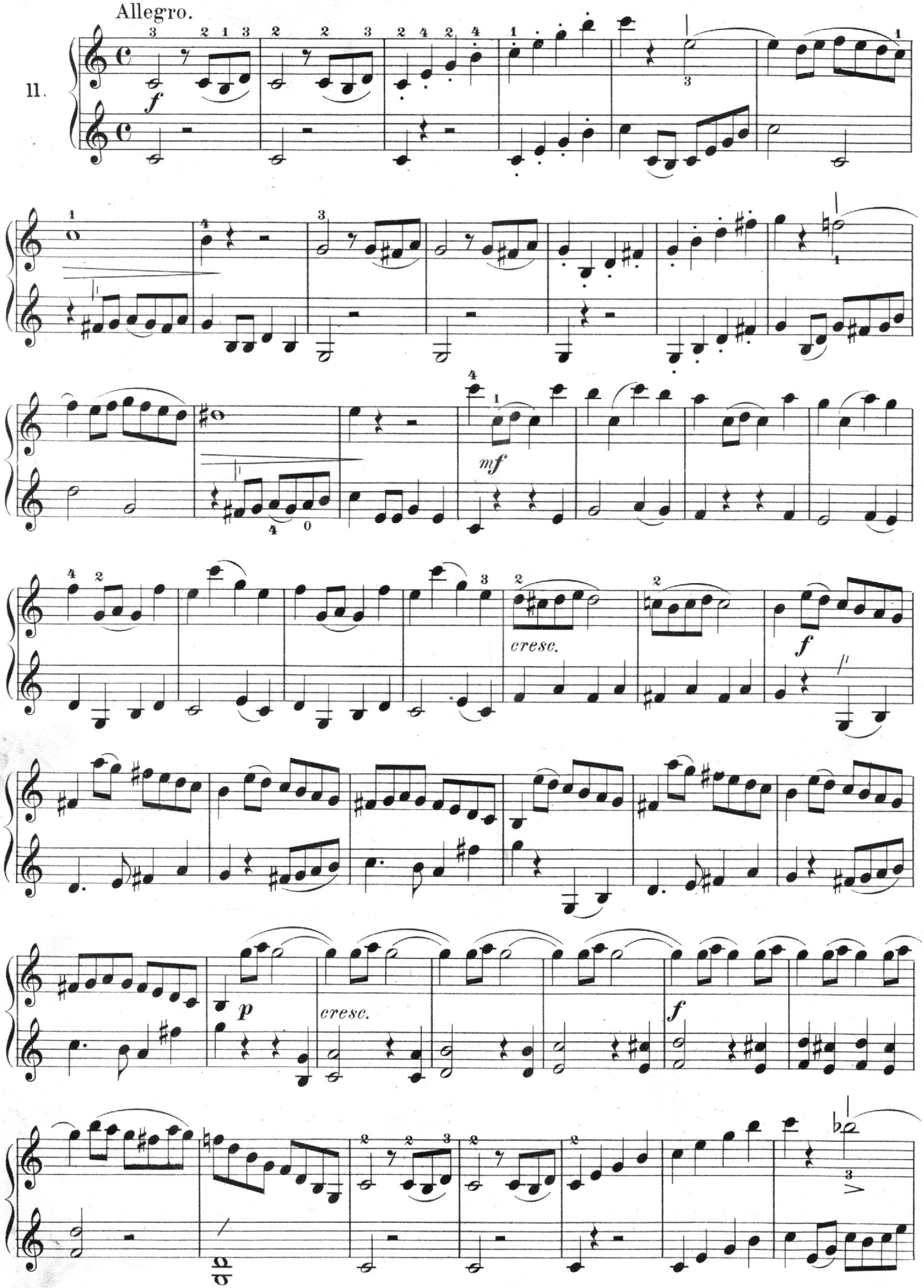


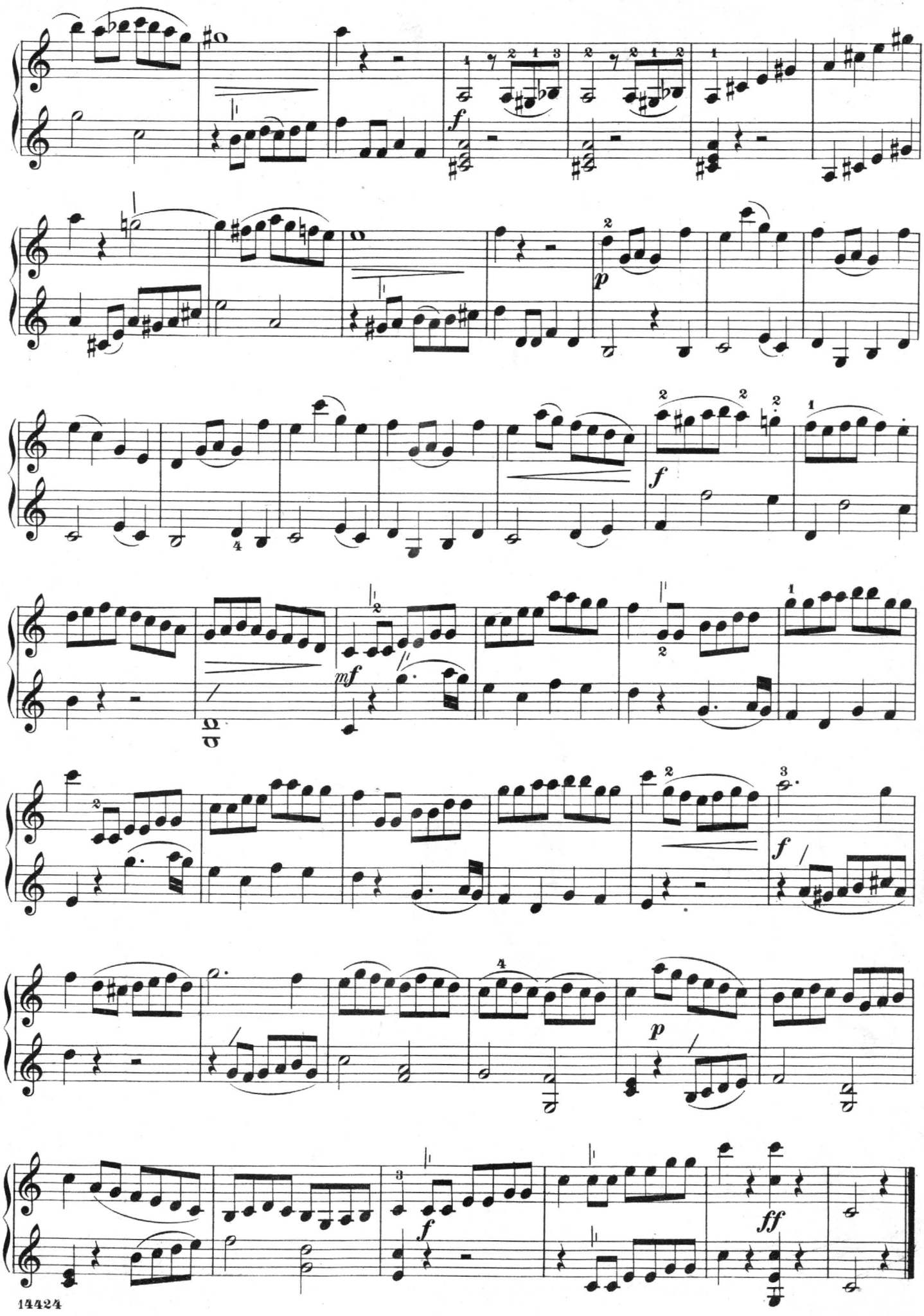
10. Andante.

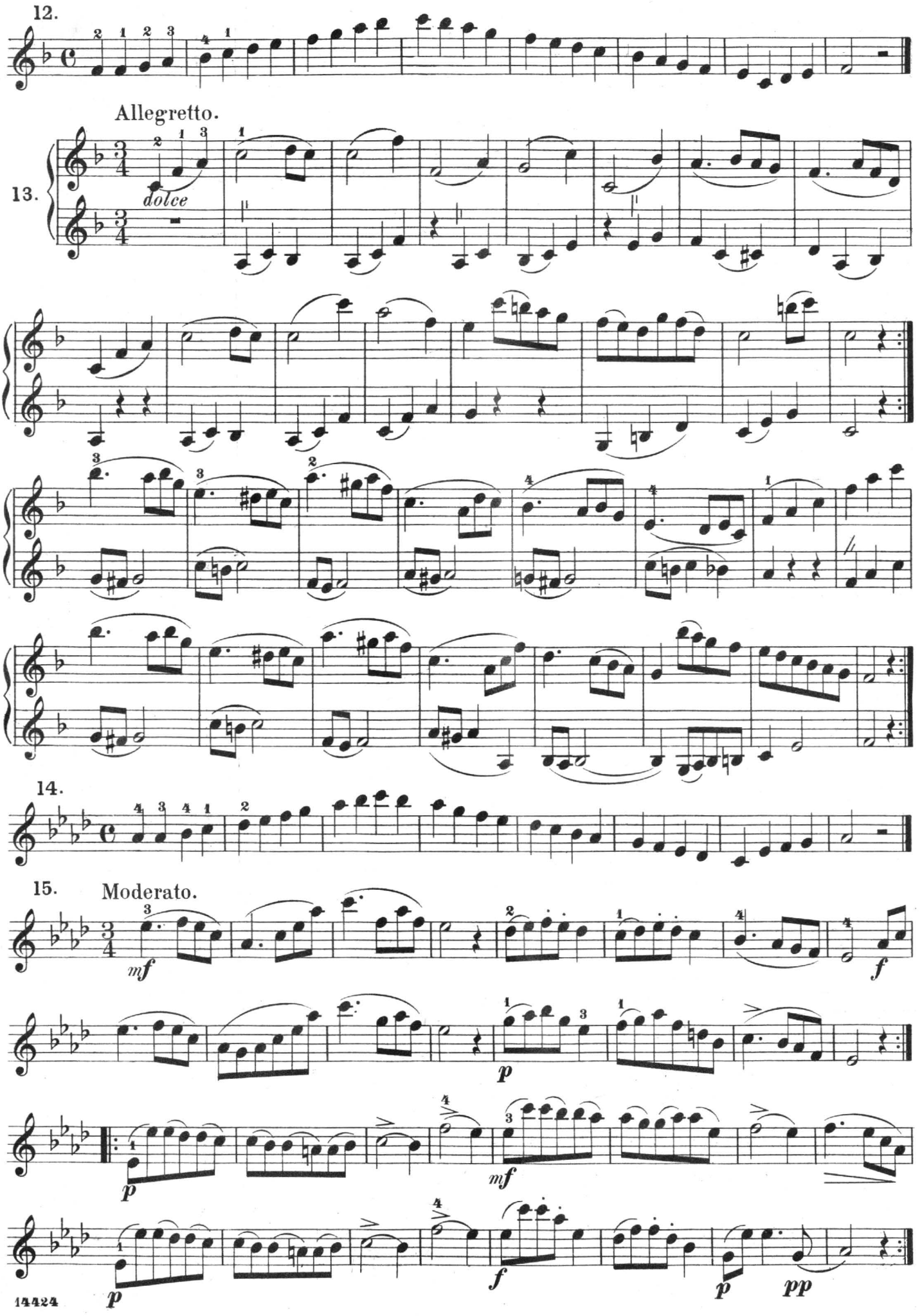


Allegro.

11.

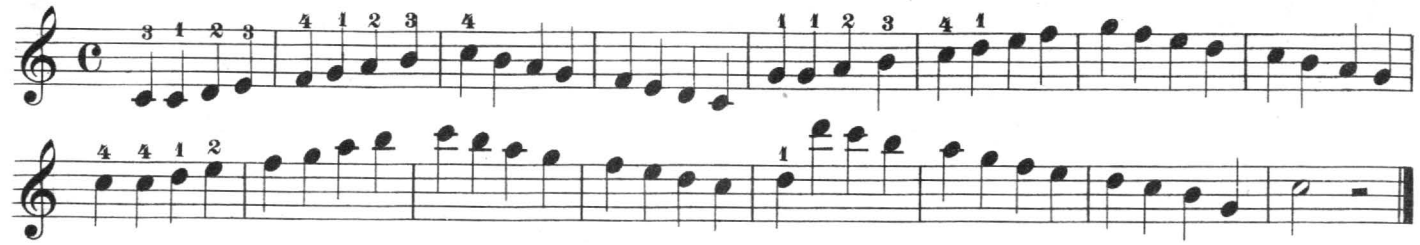



f
p
f
mf
f
p
f
ff


12.
Allegretto.
13.
dolce
14.
15.
Moderato.
mf
p
mf
p
f
p
pp

Dritte Lage. | Third Position.

16.



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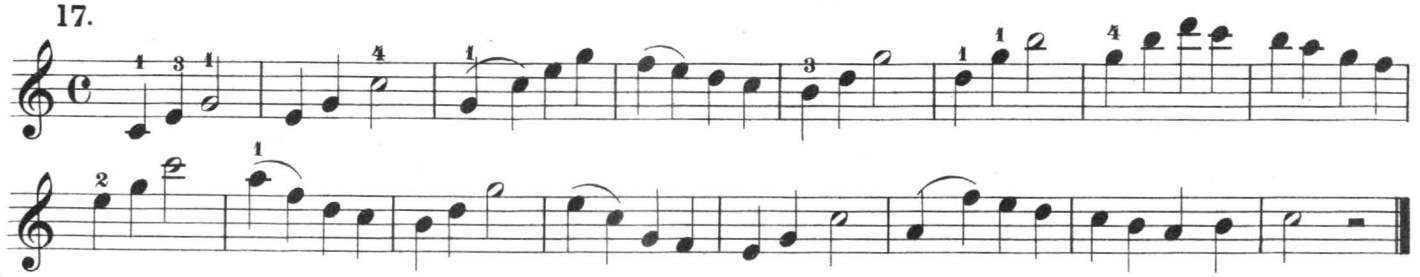

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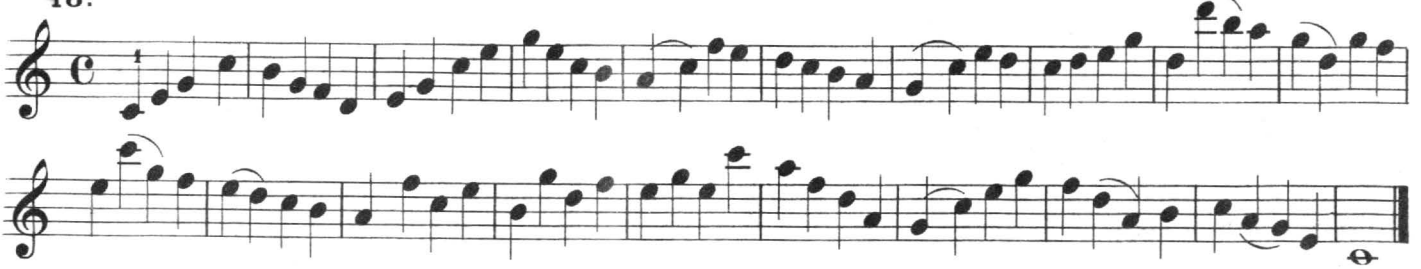
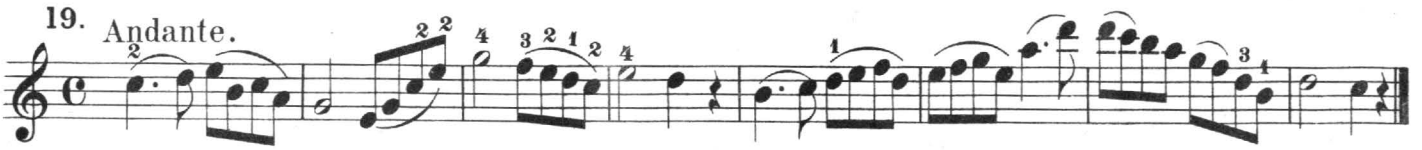
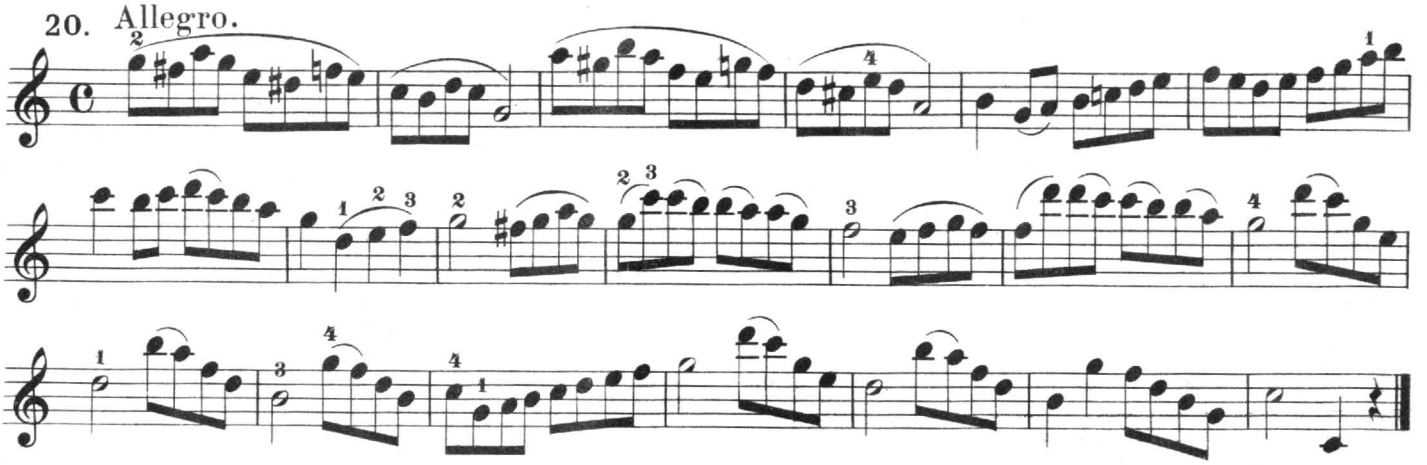


19. Andante.

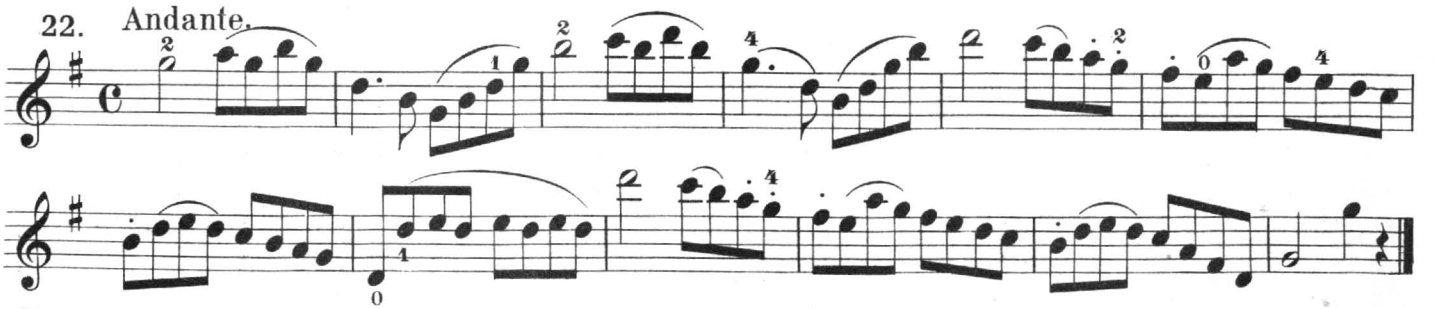


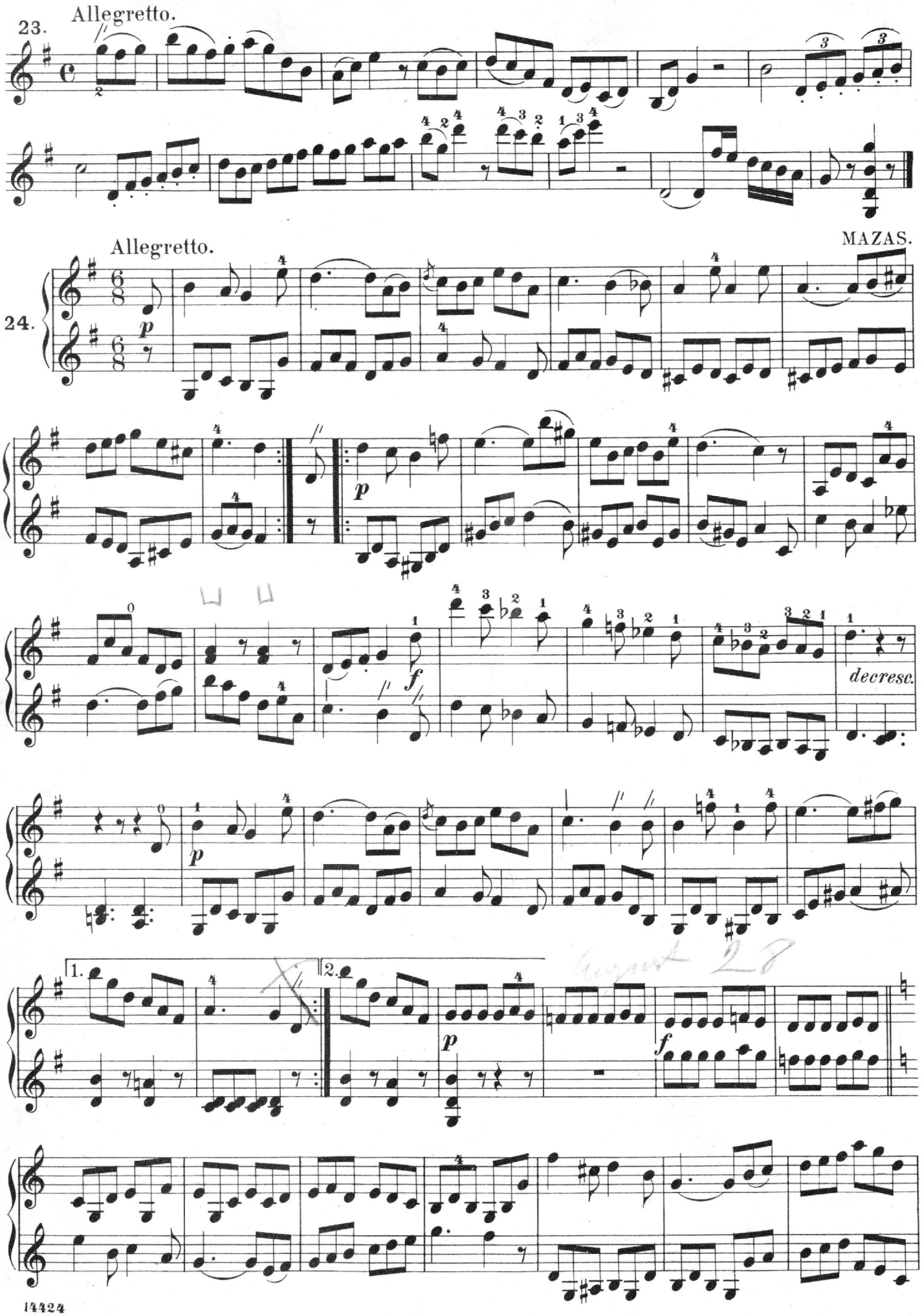
20. Allegro.

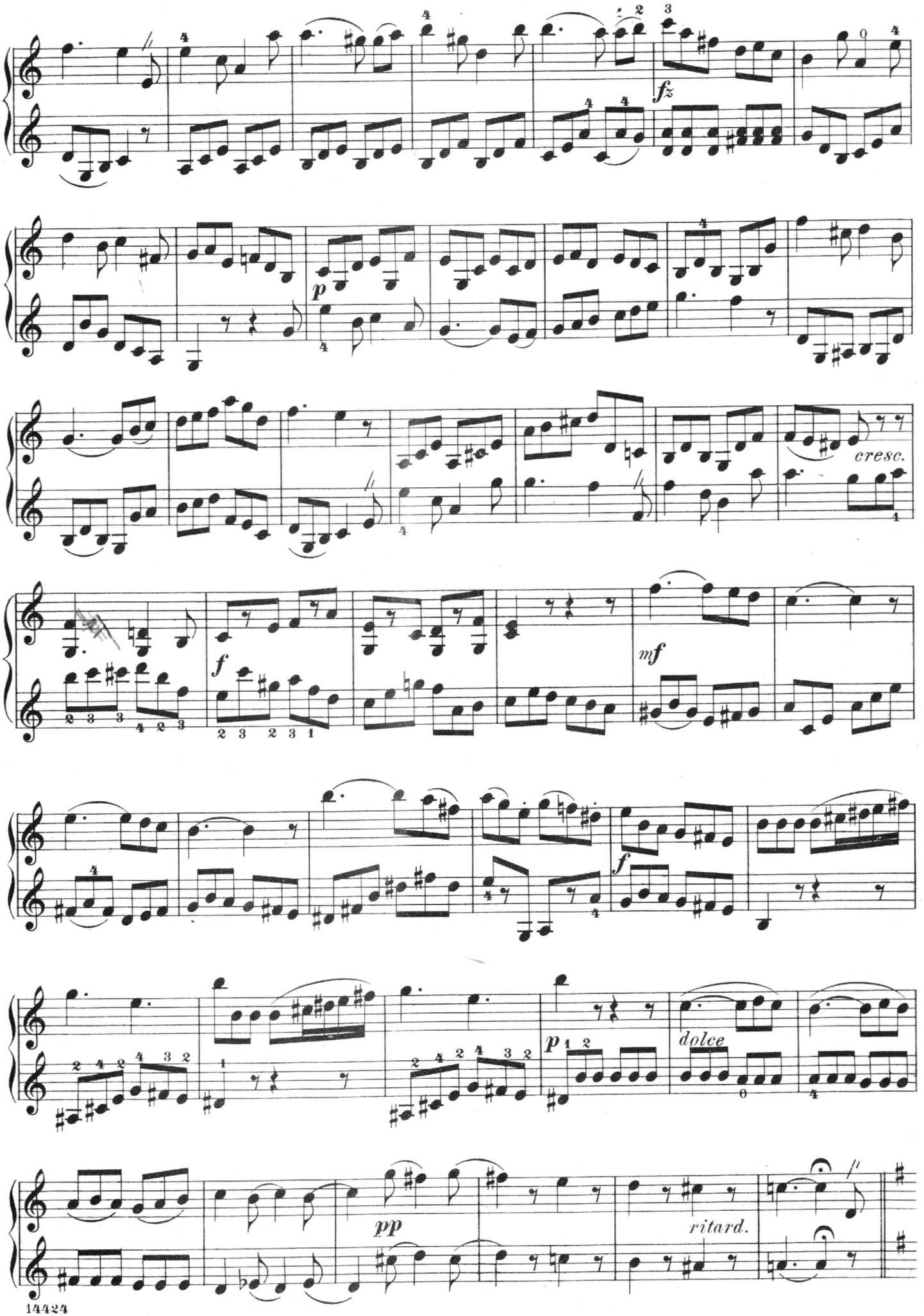


21.

22. Andante.




23.
Allegretto.
24.
Allegretto.
MAZAS.
p
f
decresc.
1.
2.


fz
p
cresc.
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f
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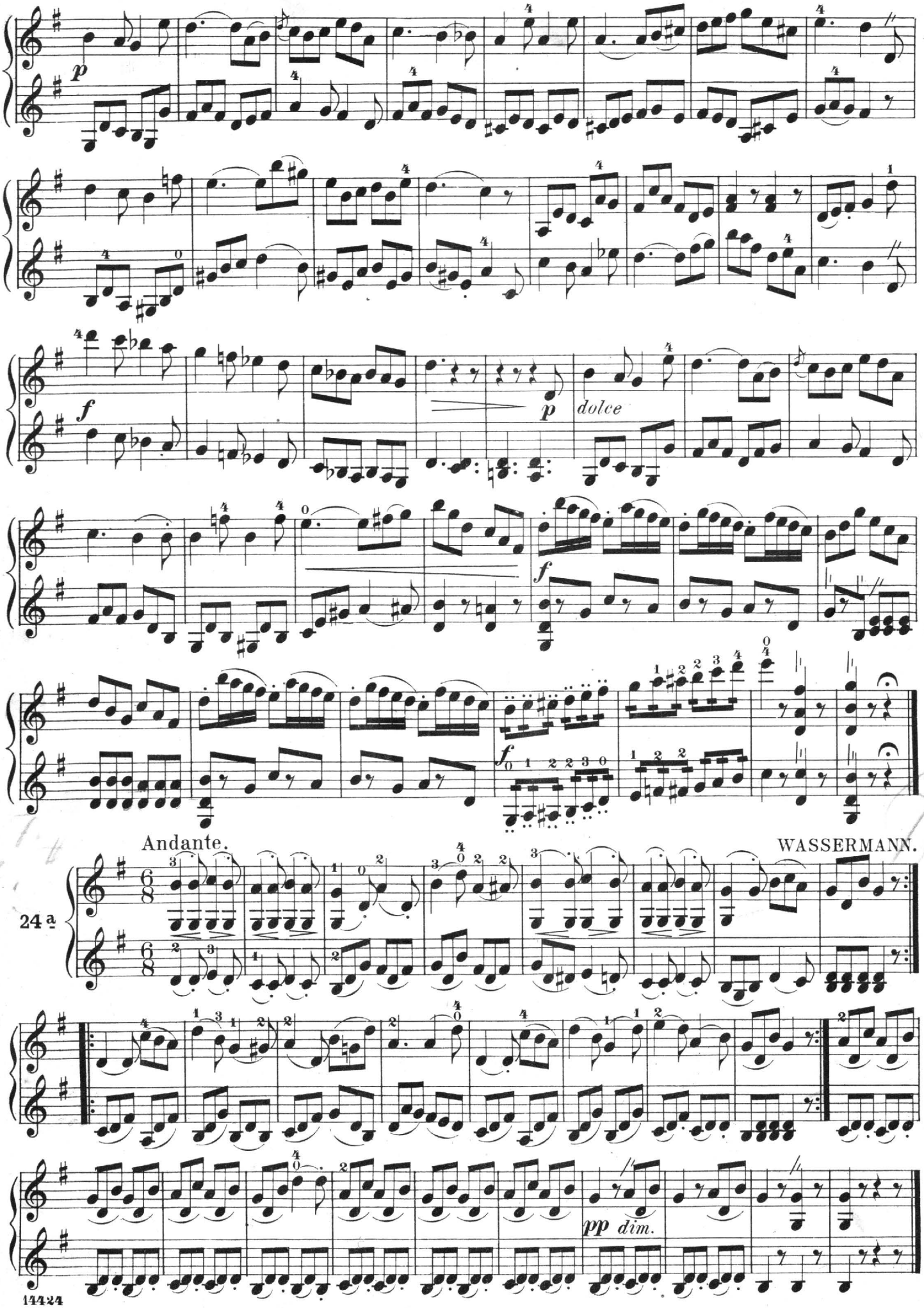
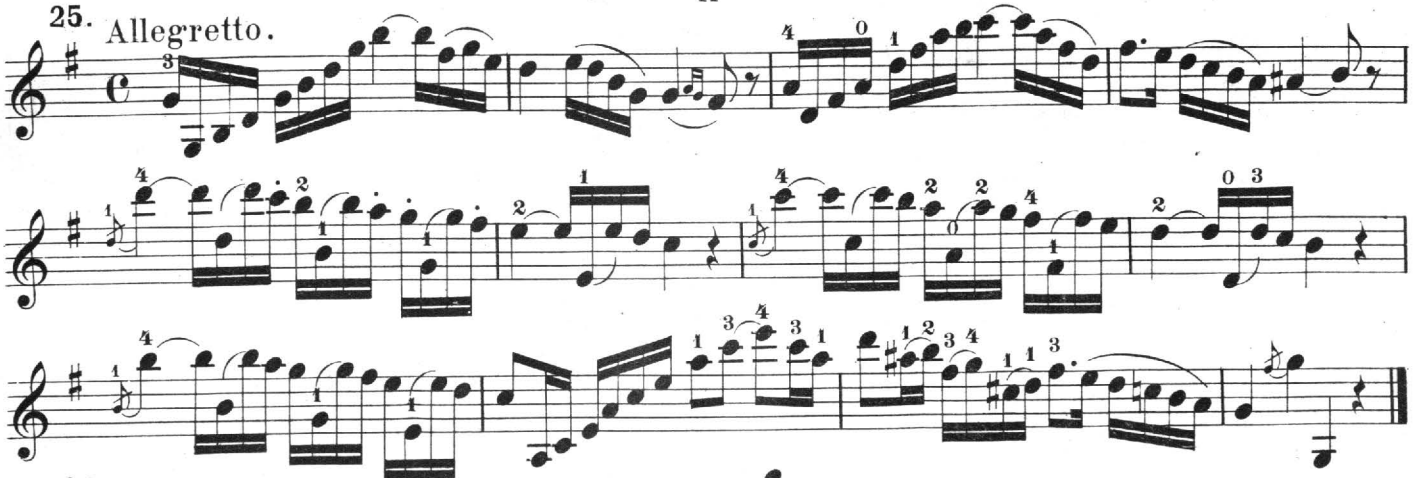
dolce
pp
ritard.

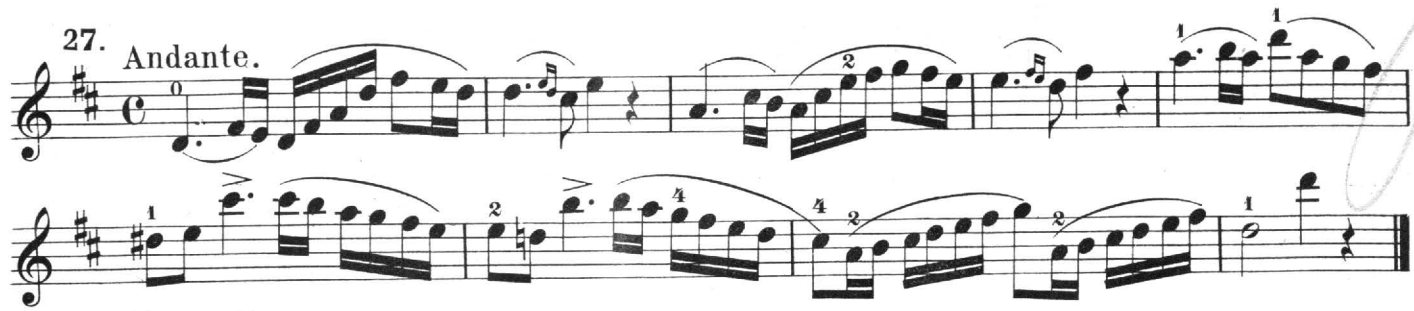

p
f
p
dolce
f
f
Andante.
WASSERMANN.
24 a
pp dim.

25. Allegretto.

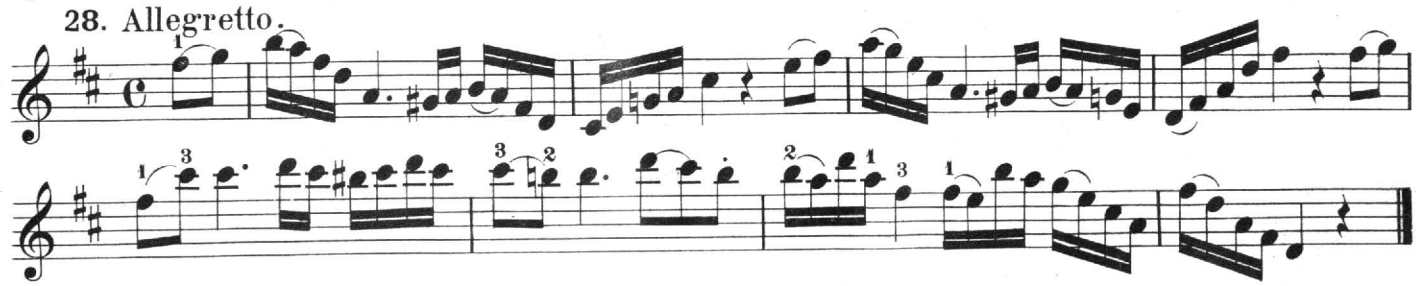


26.

27. Andante.

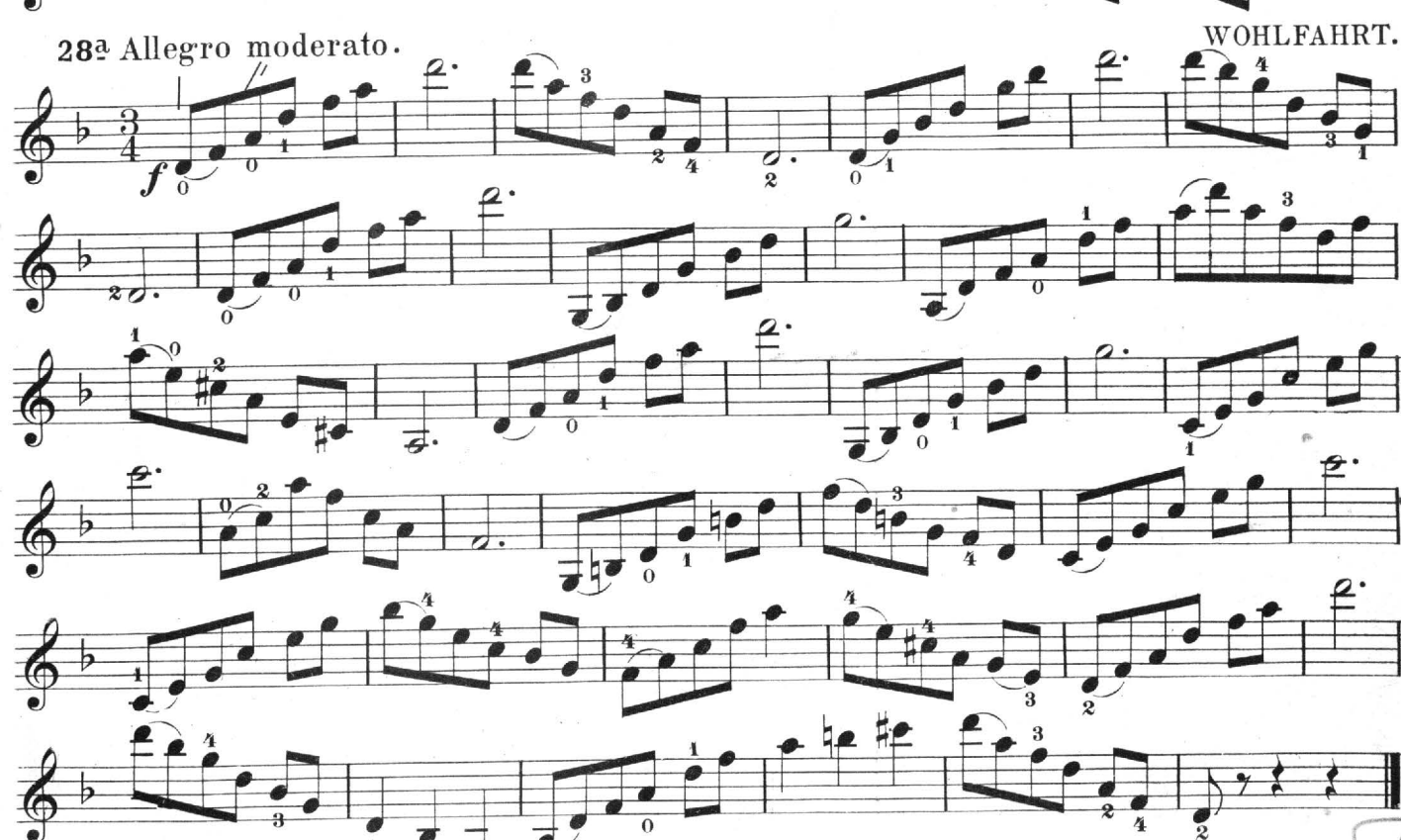


28. Allegretto.



28ª Allegro moderato.

WOHLFAHRT.



Moderato.

DOTZAUER.

29.

p dolce

f

f

p

f

p

dolce

f

f

Fine.

p

cresc.

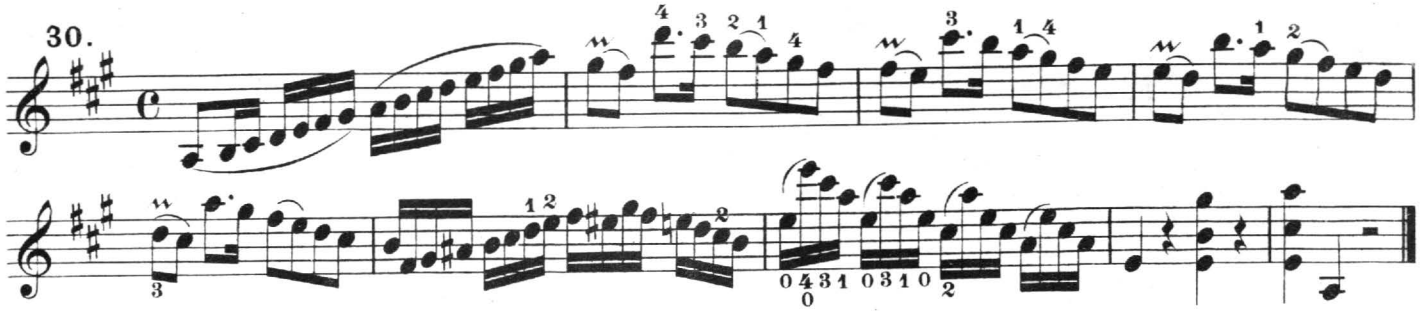
f

p

mf

D.C.

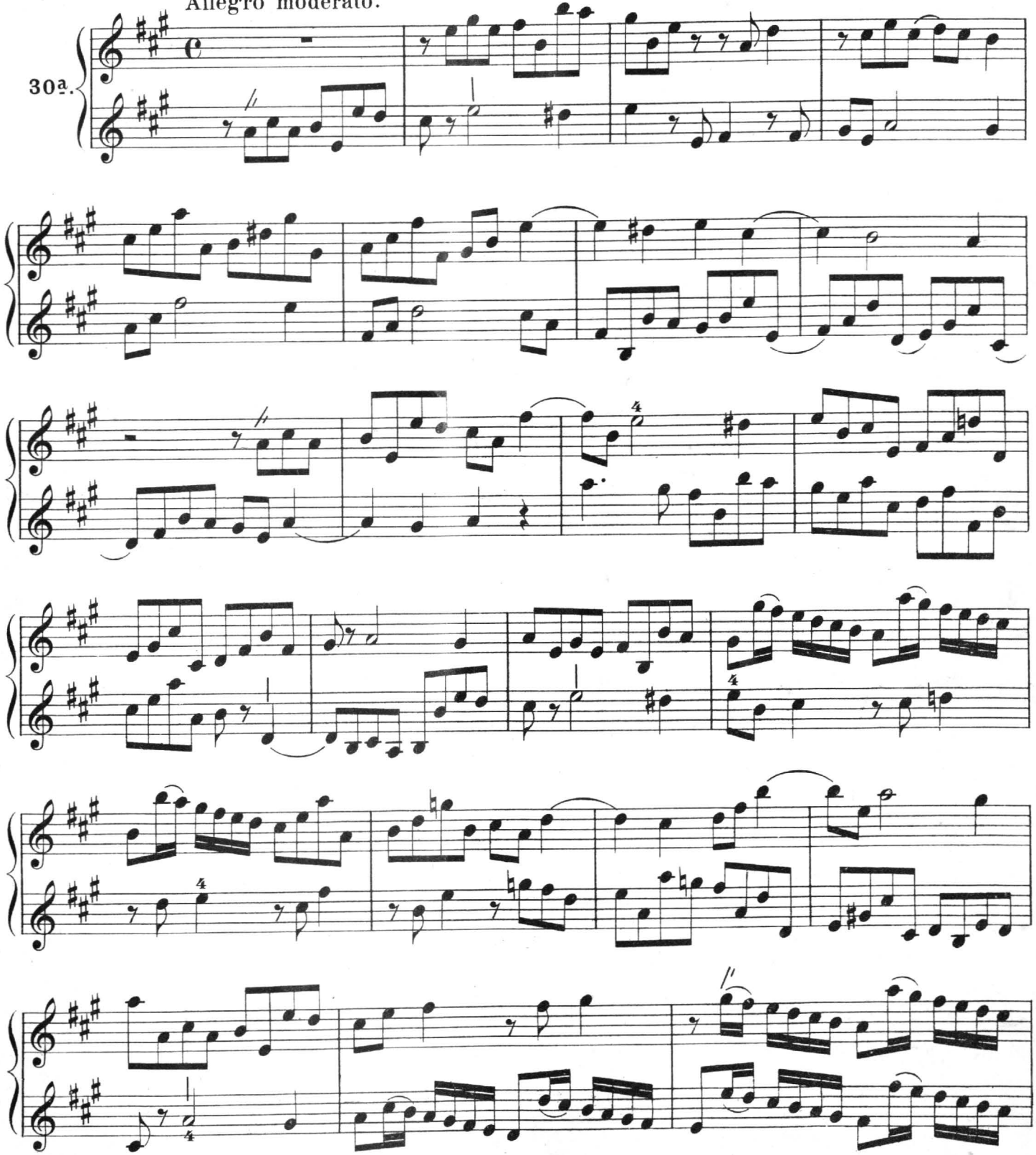
30.

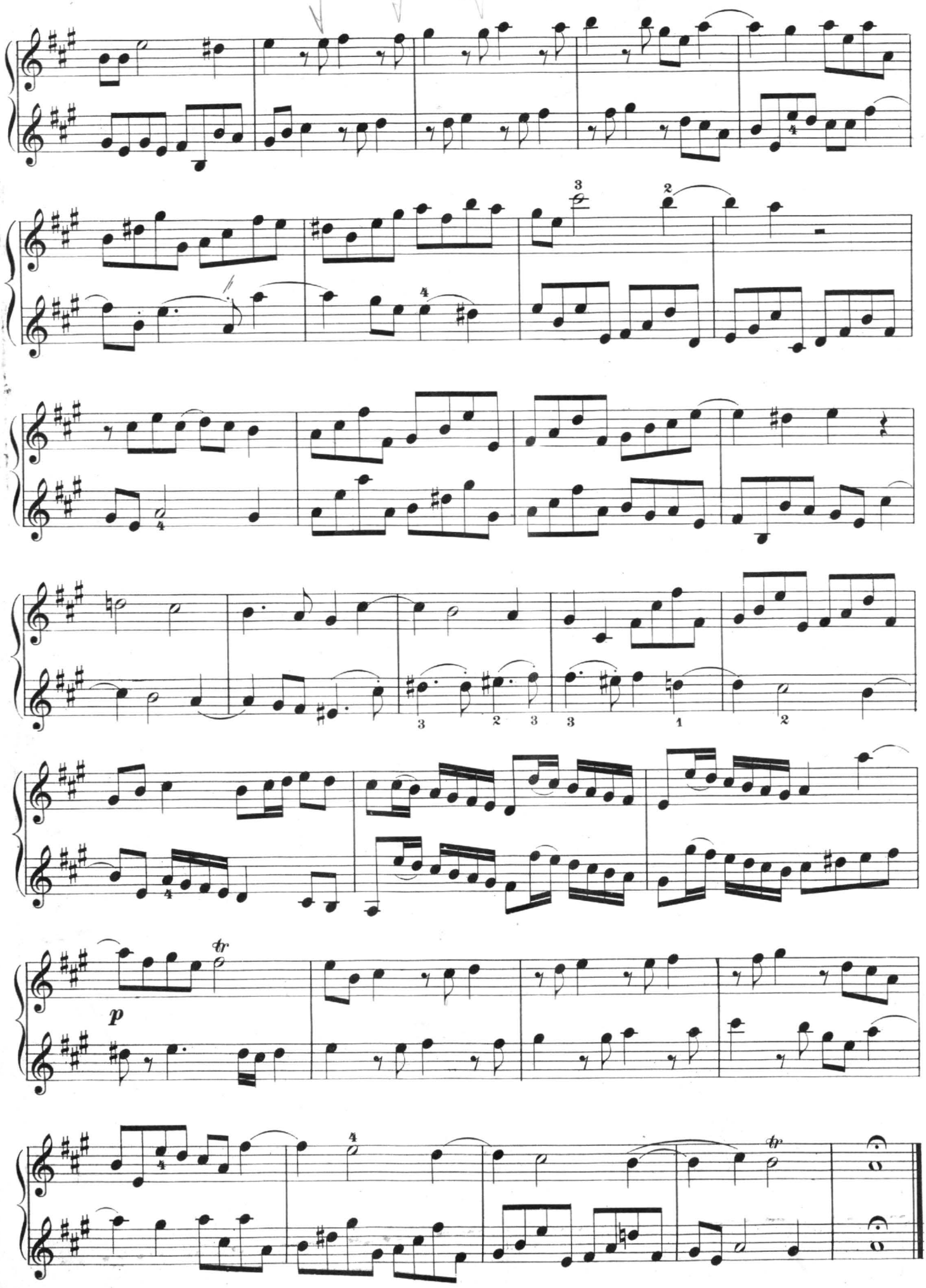


CORELLI.

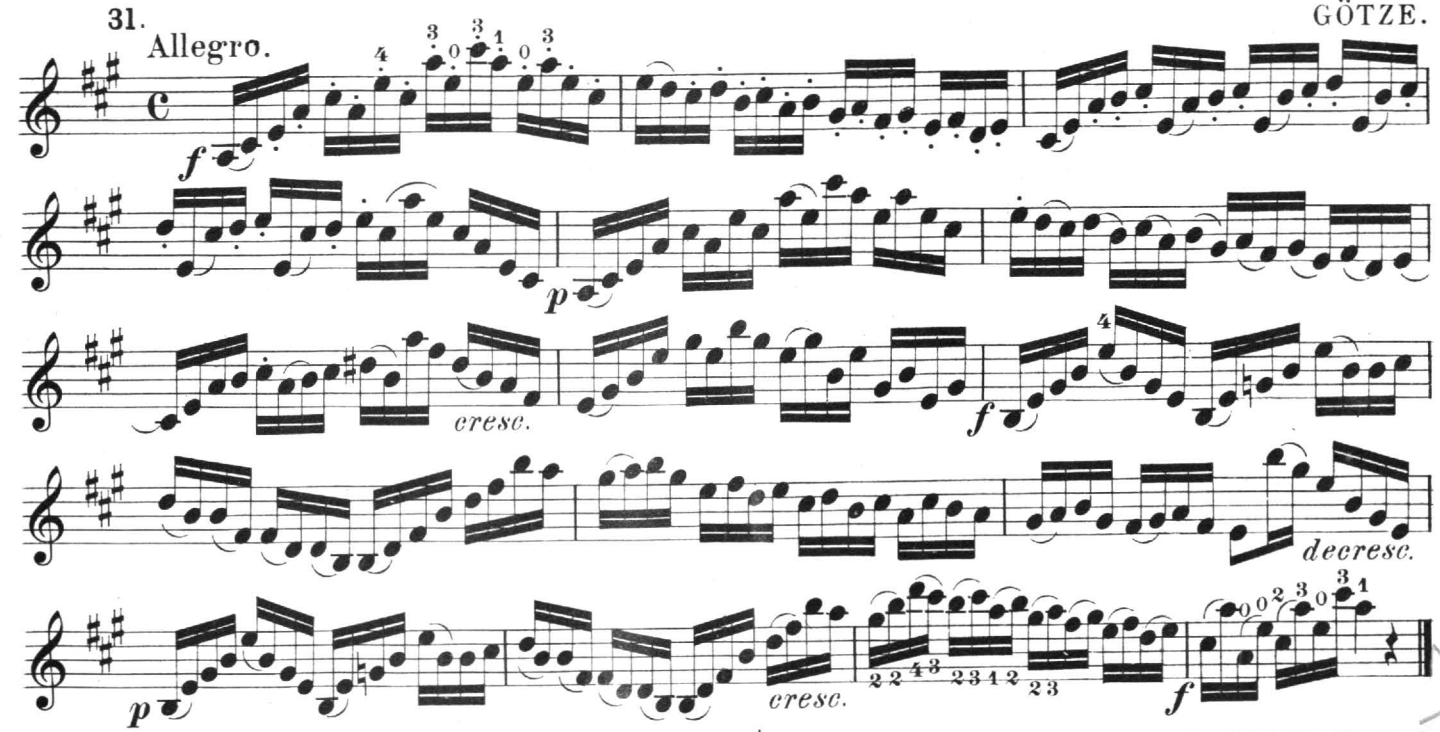
Allegro moderato.

30a.

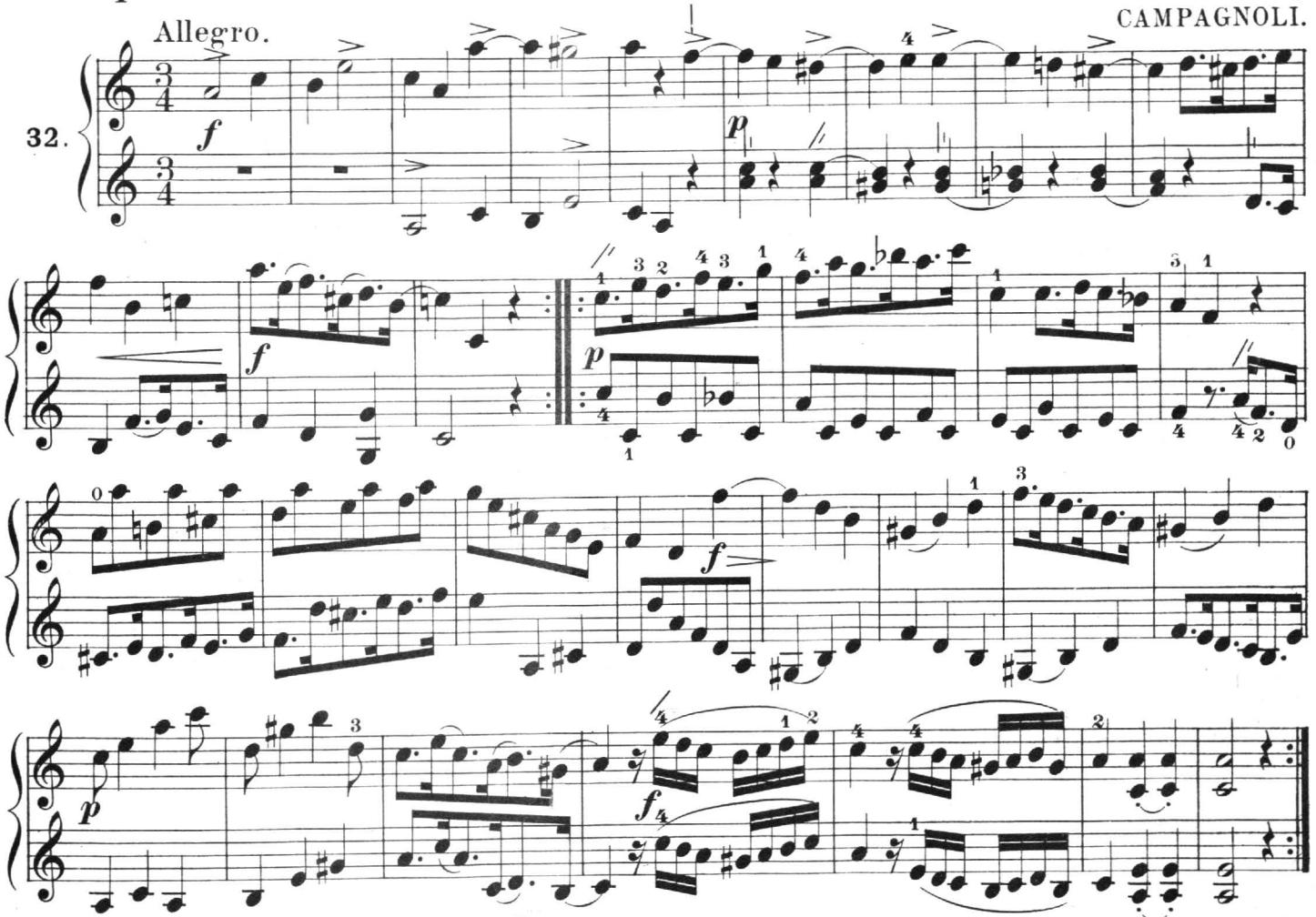



p
tr
tr

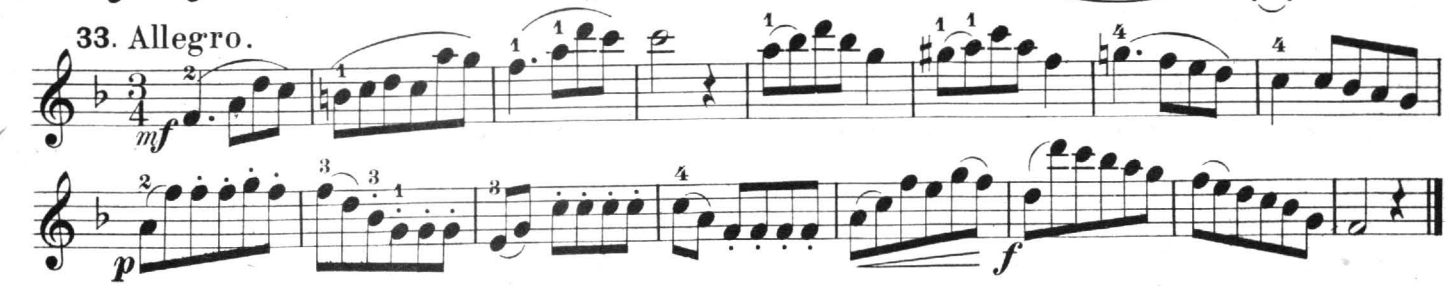
31. Allegro. GÖTZE.



32. Allegro. CAMPAGNOLI.



33. Allegro.



STAHL.

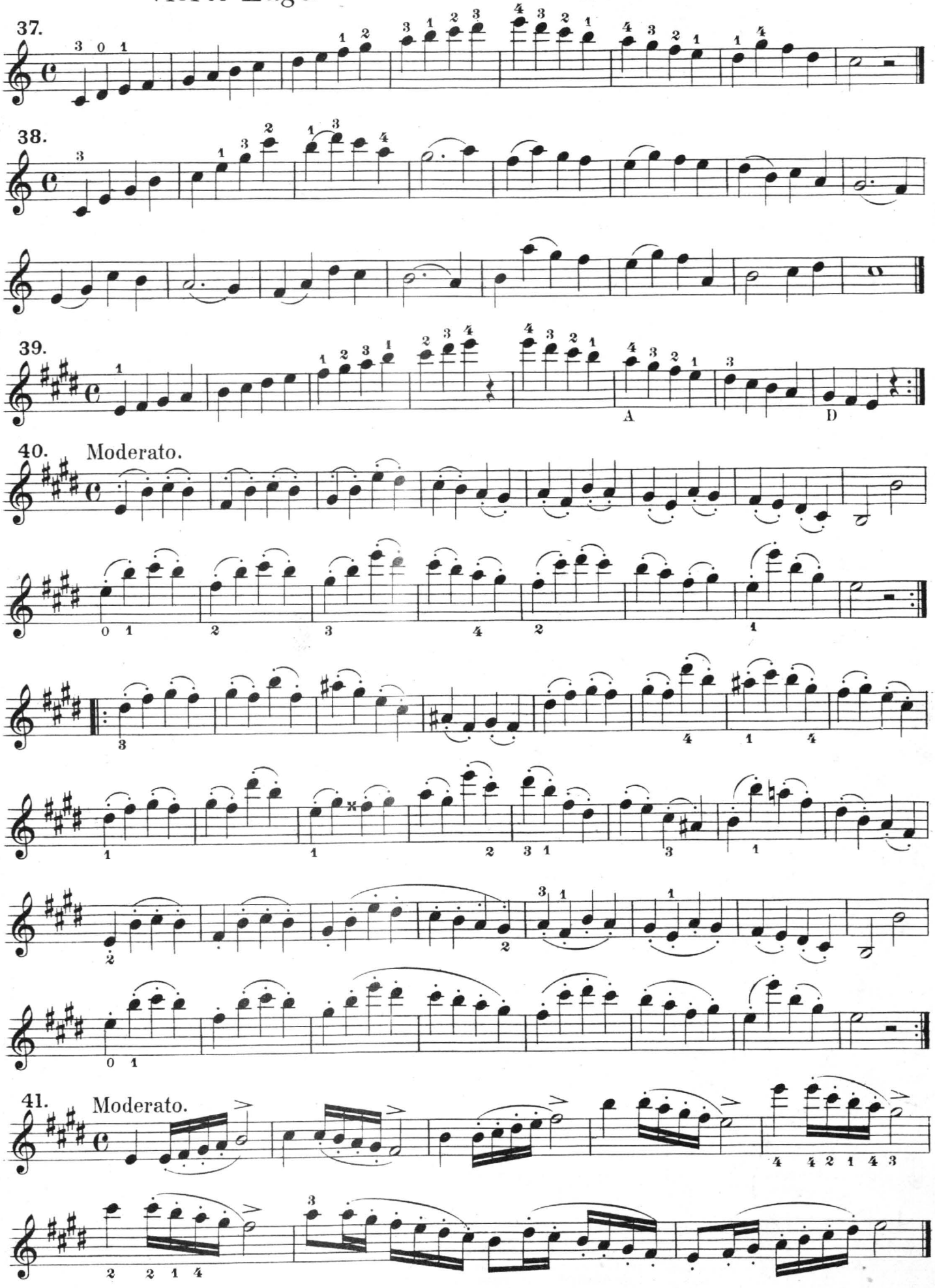
34. Adagio.

dolce

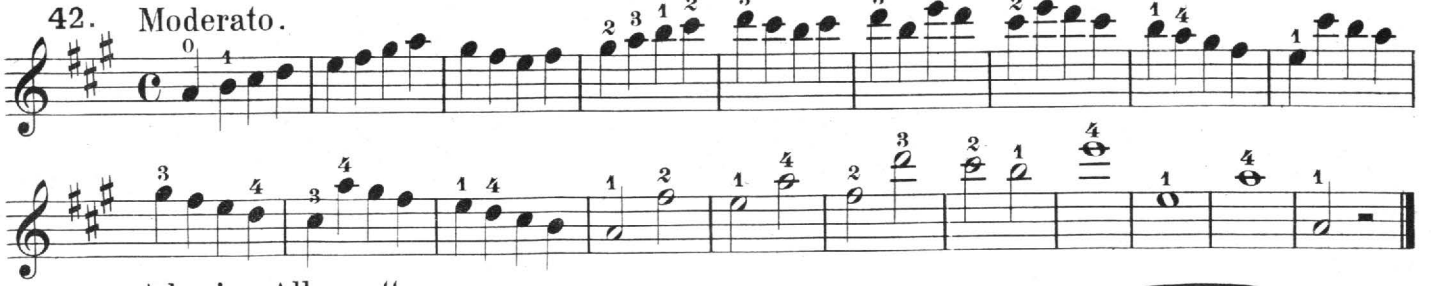
35. Moderato.

36. Allegretto.

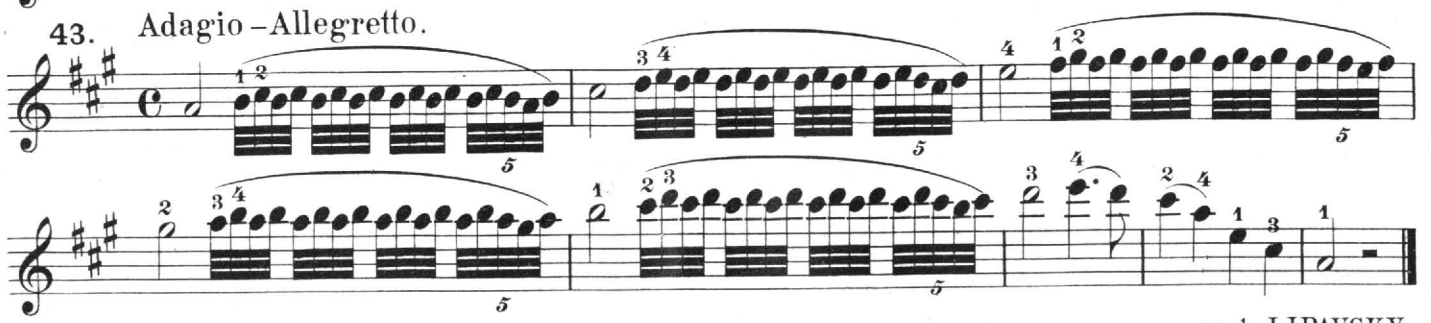
Vierte Lage. | Fourth Position.



42. Moderato.

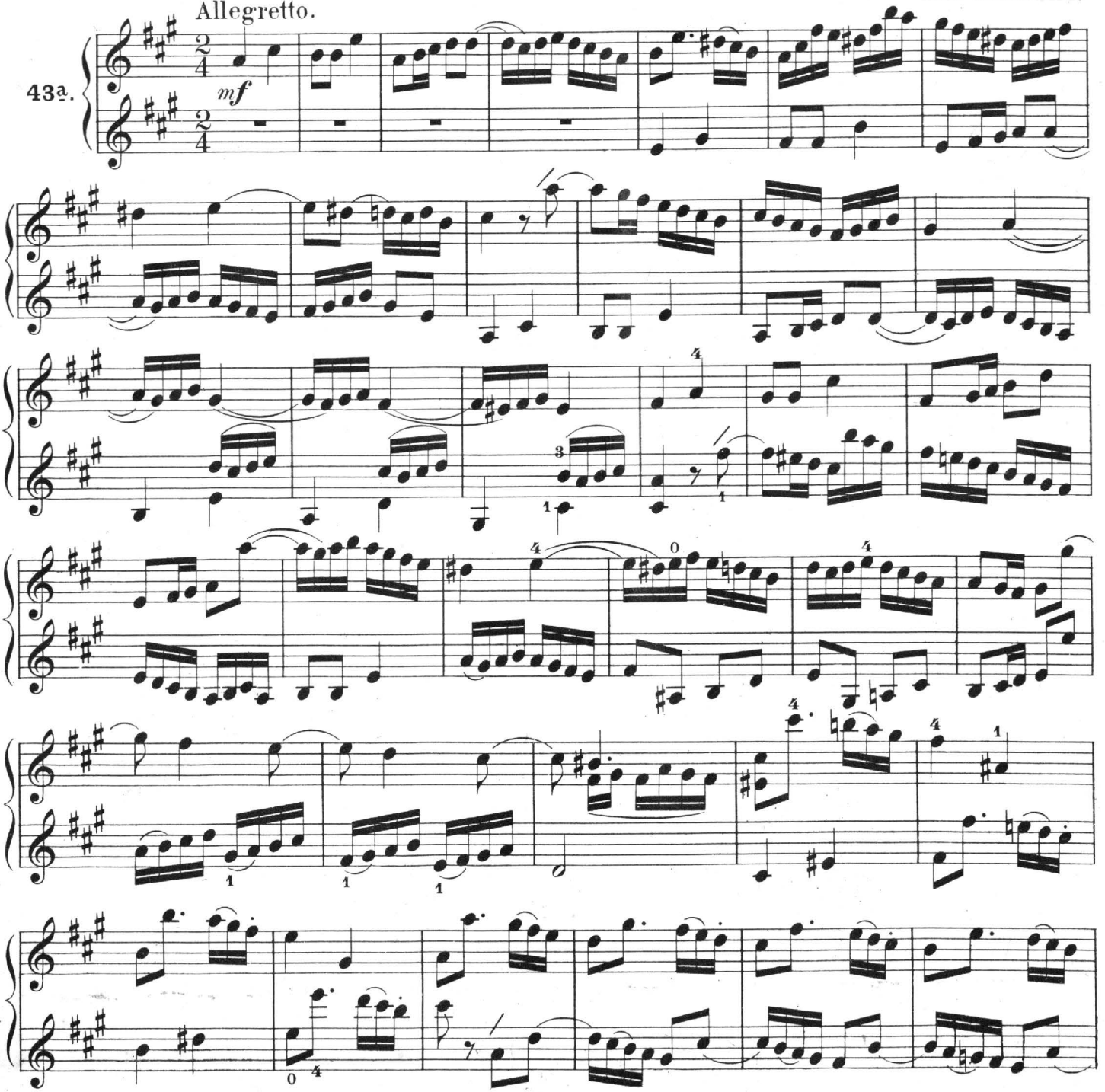


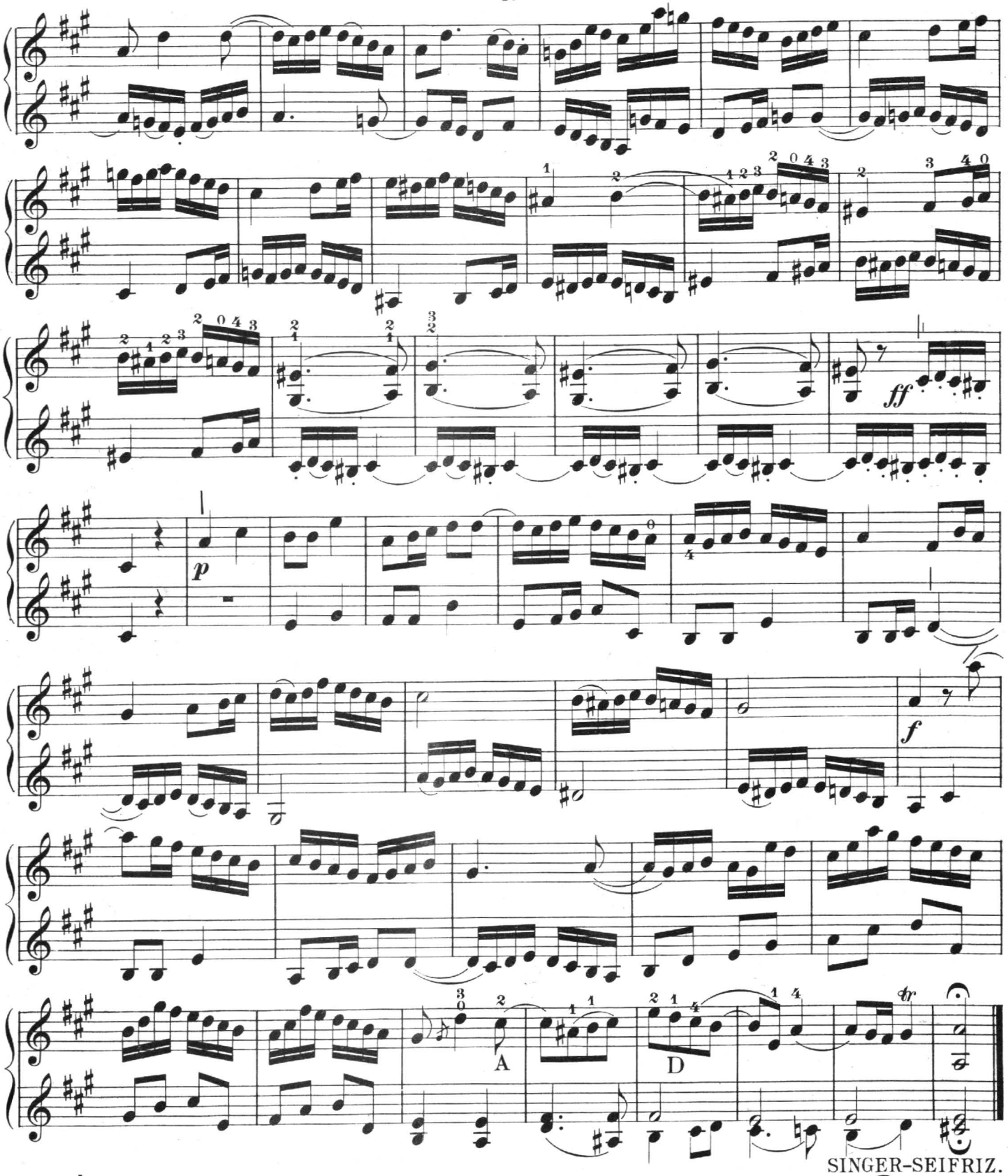
43. Adagio – Allegretto.



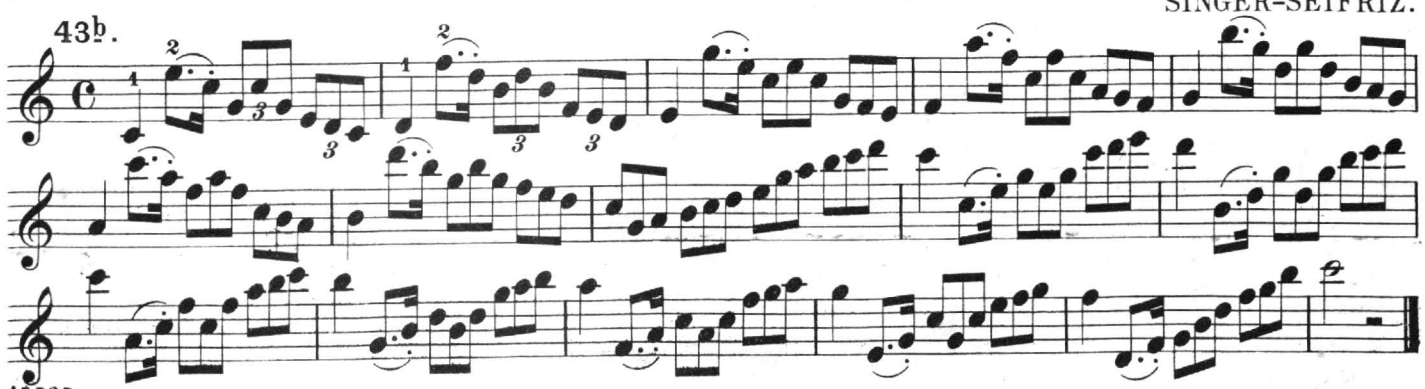
nach LIPAVSKY.

43a. Allegretto.

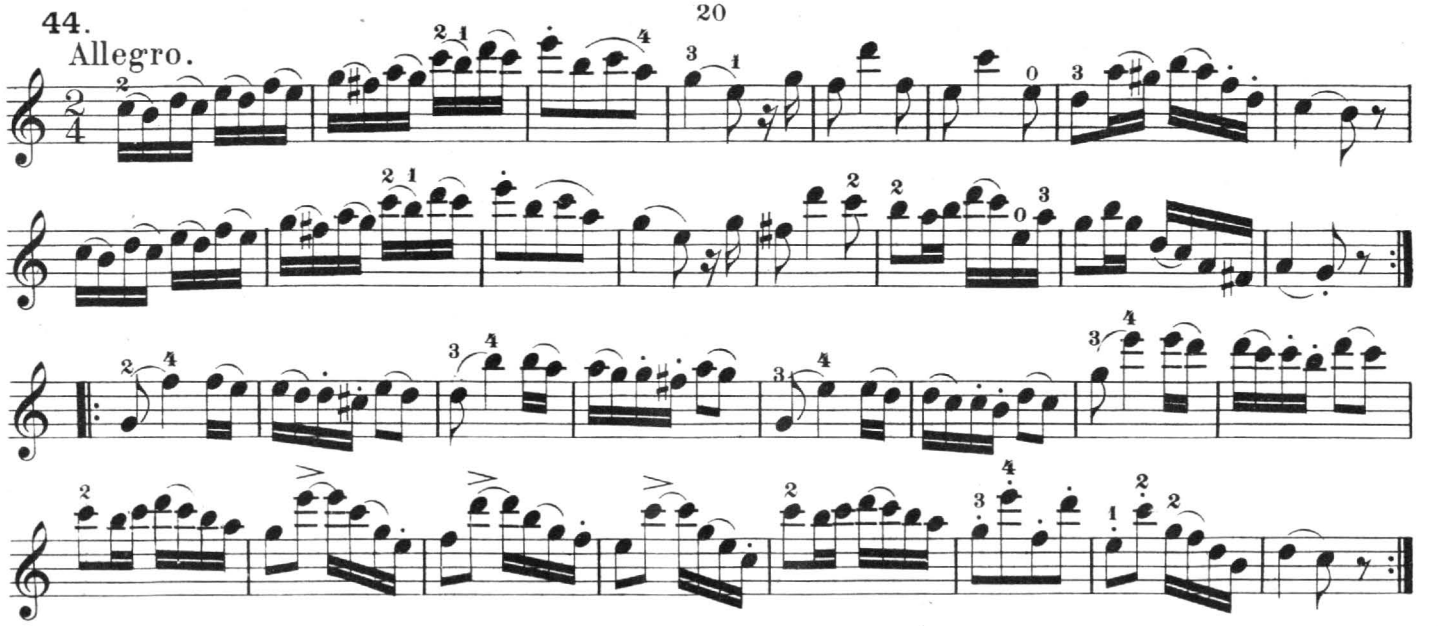




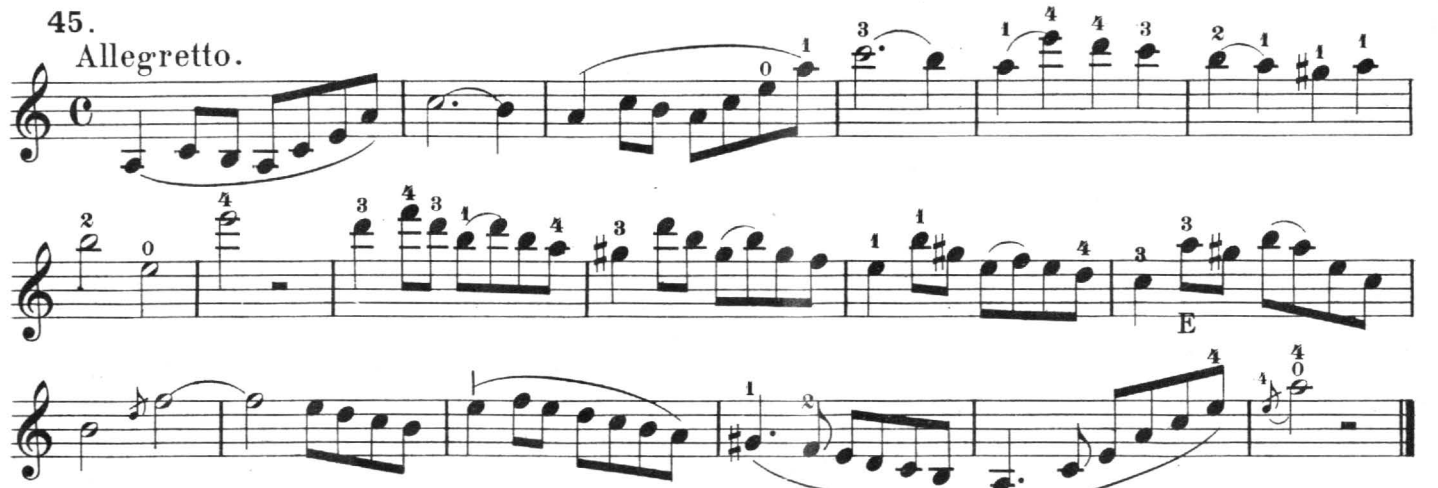
43b.



44.
Allegro.

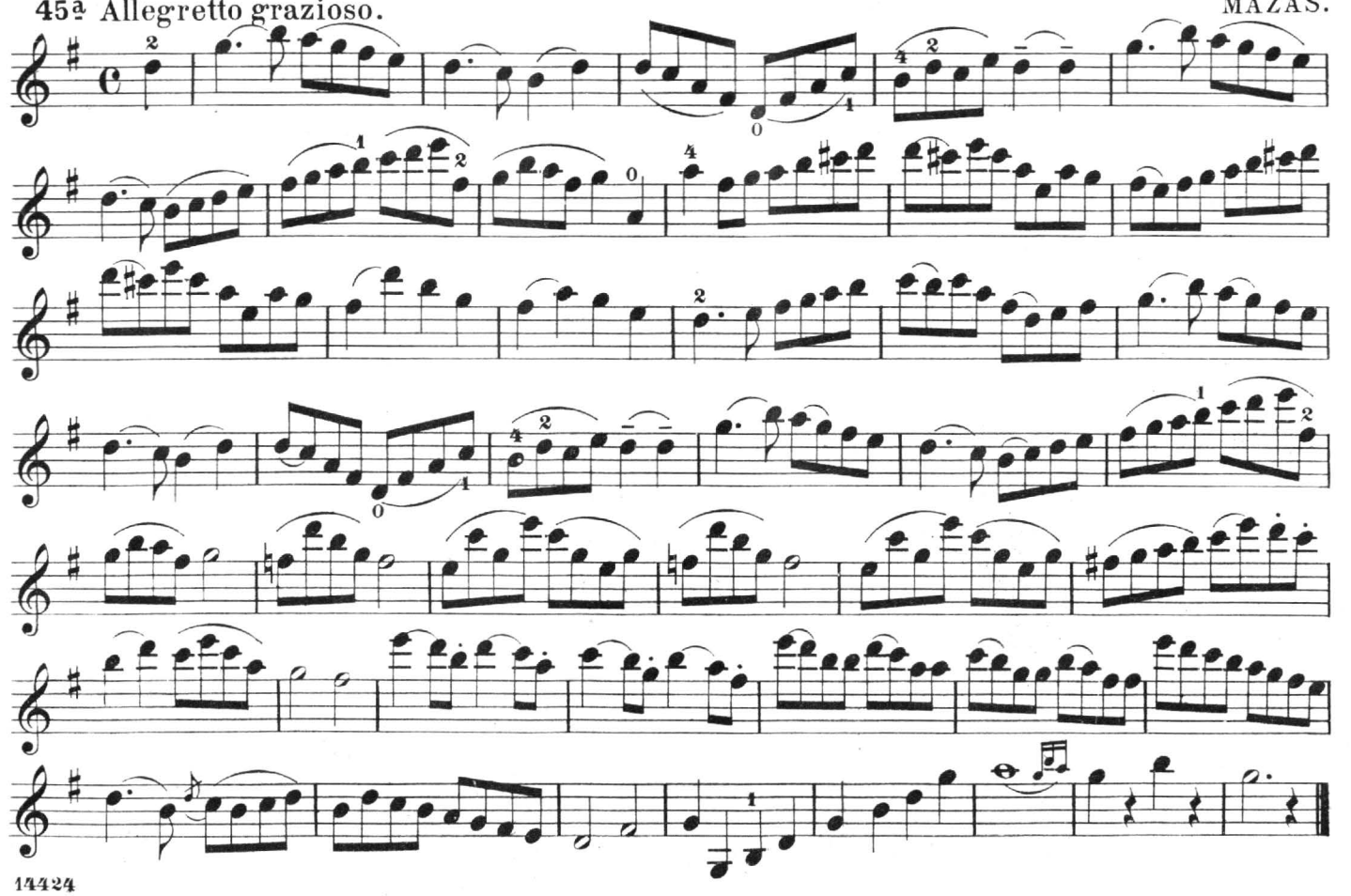


45.
Allegretto.



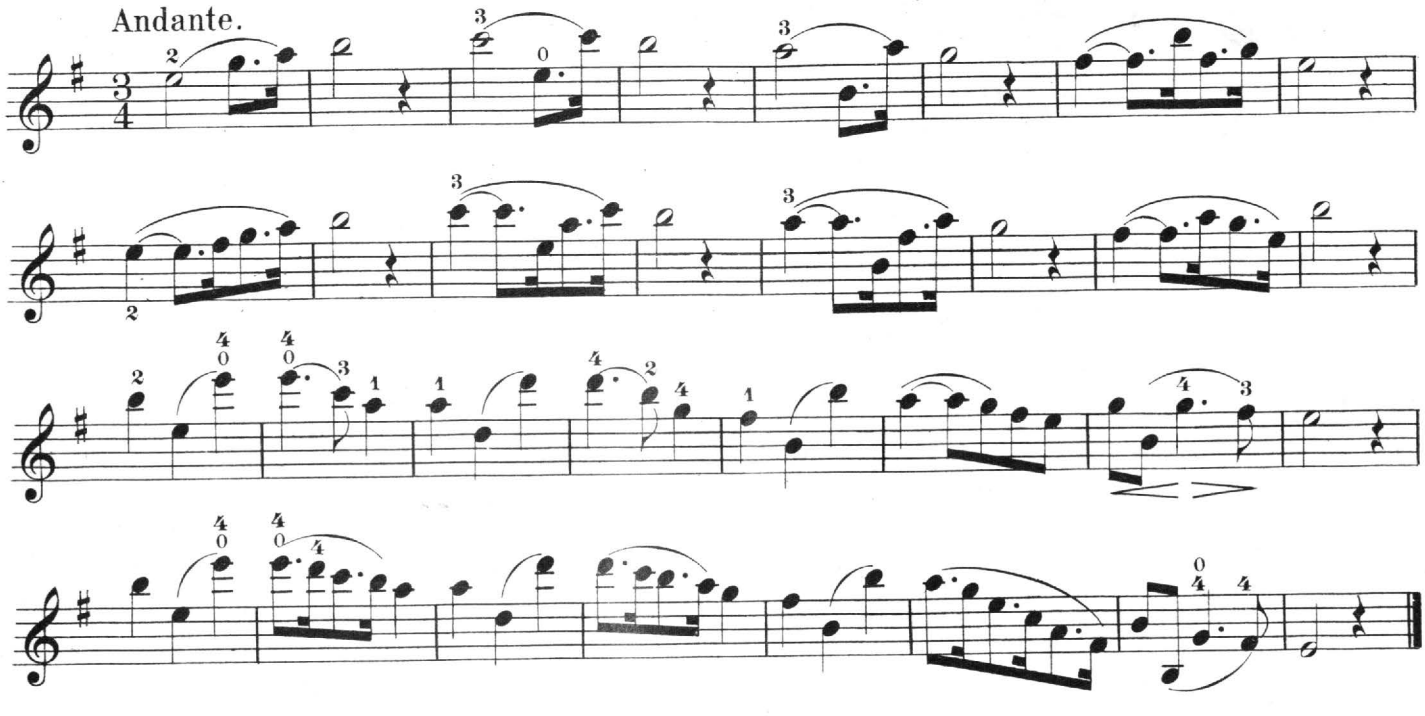
45ª Allegretto grazioso.

MAZAS.

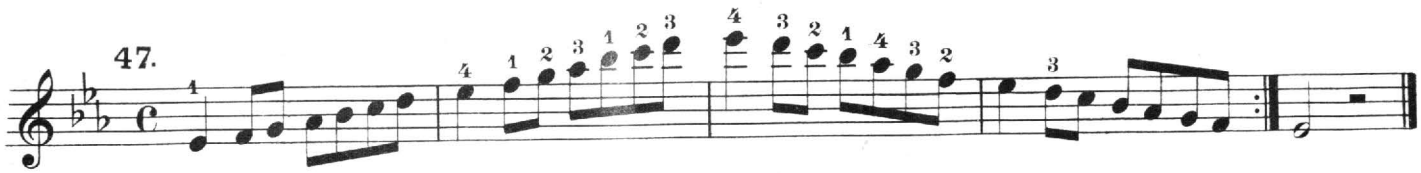


46. BERIOT.

Andante.

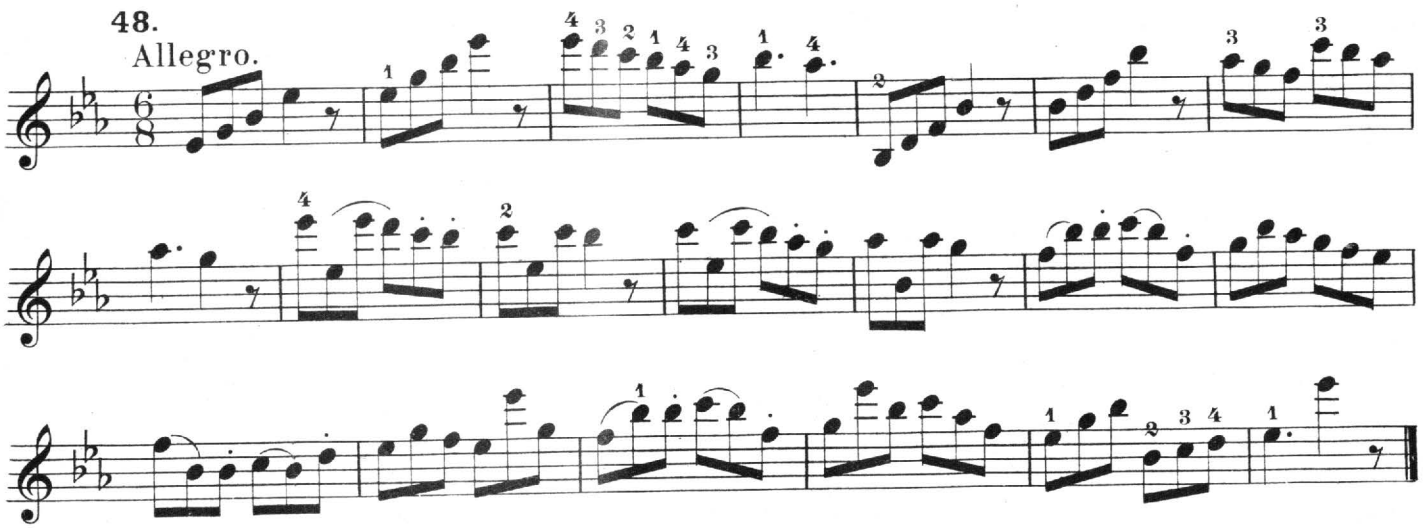


47.

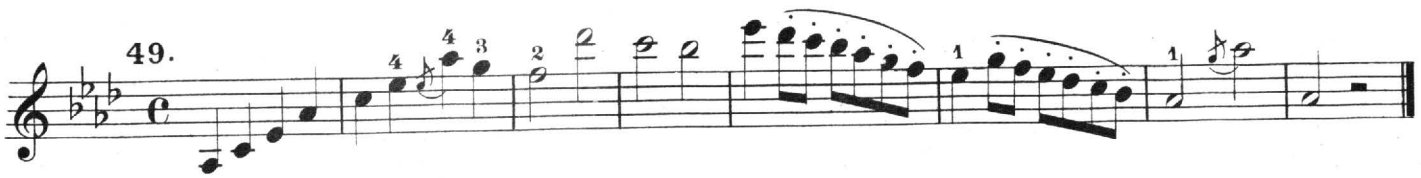


48.

Allegro.

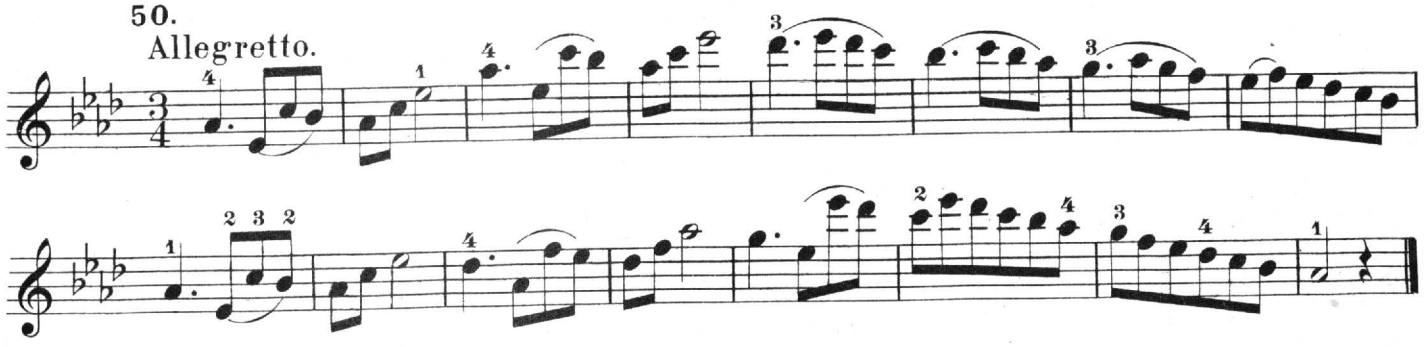


49.

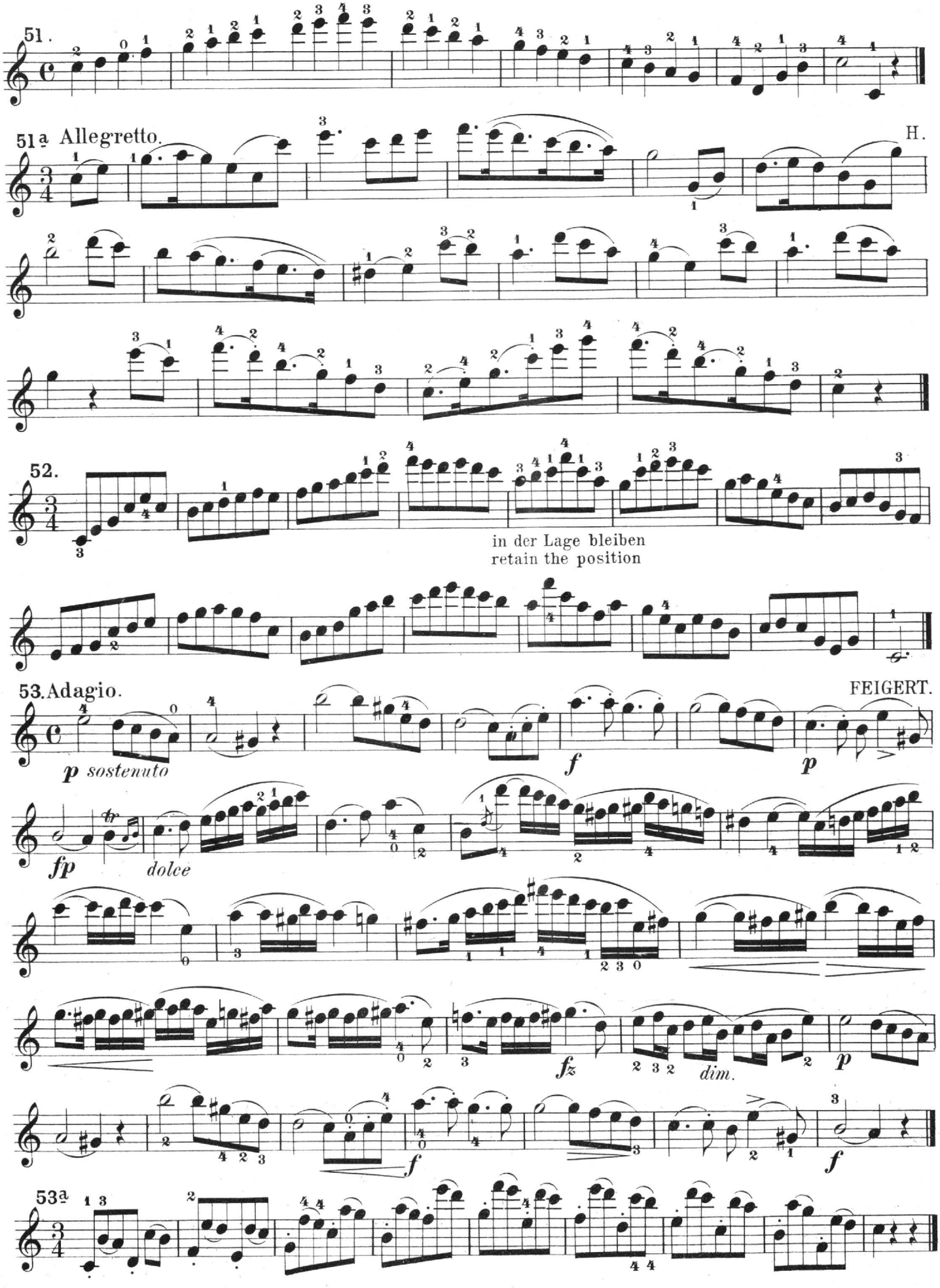


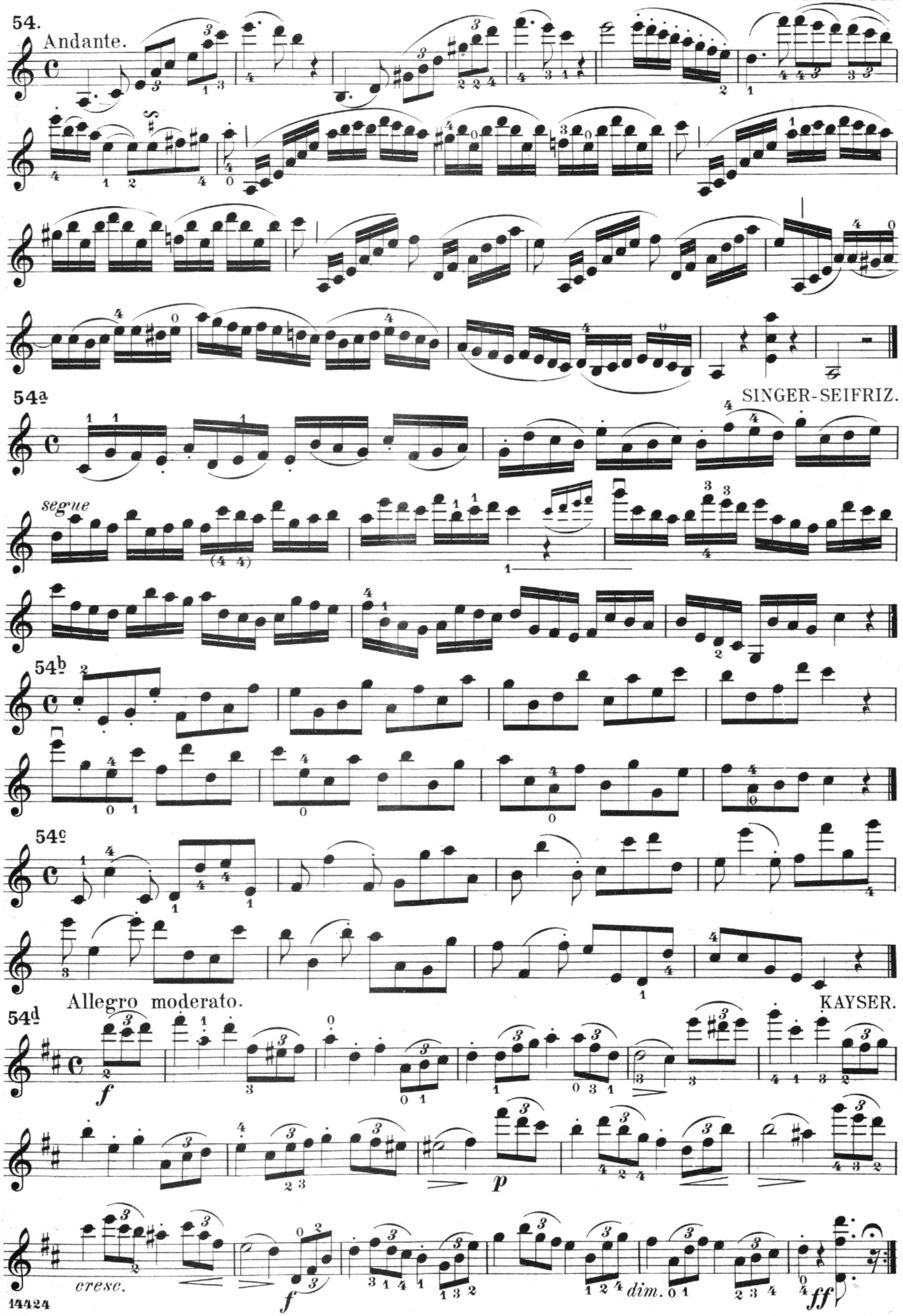
50.

Allegretto.



Fünfte Lage. | Fifth Position.

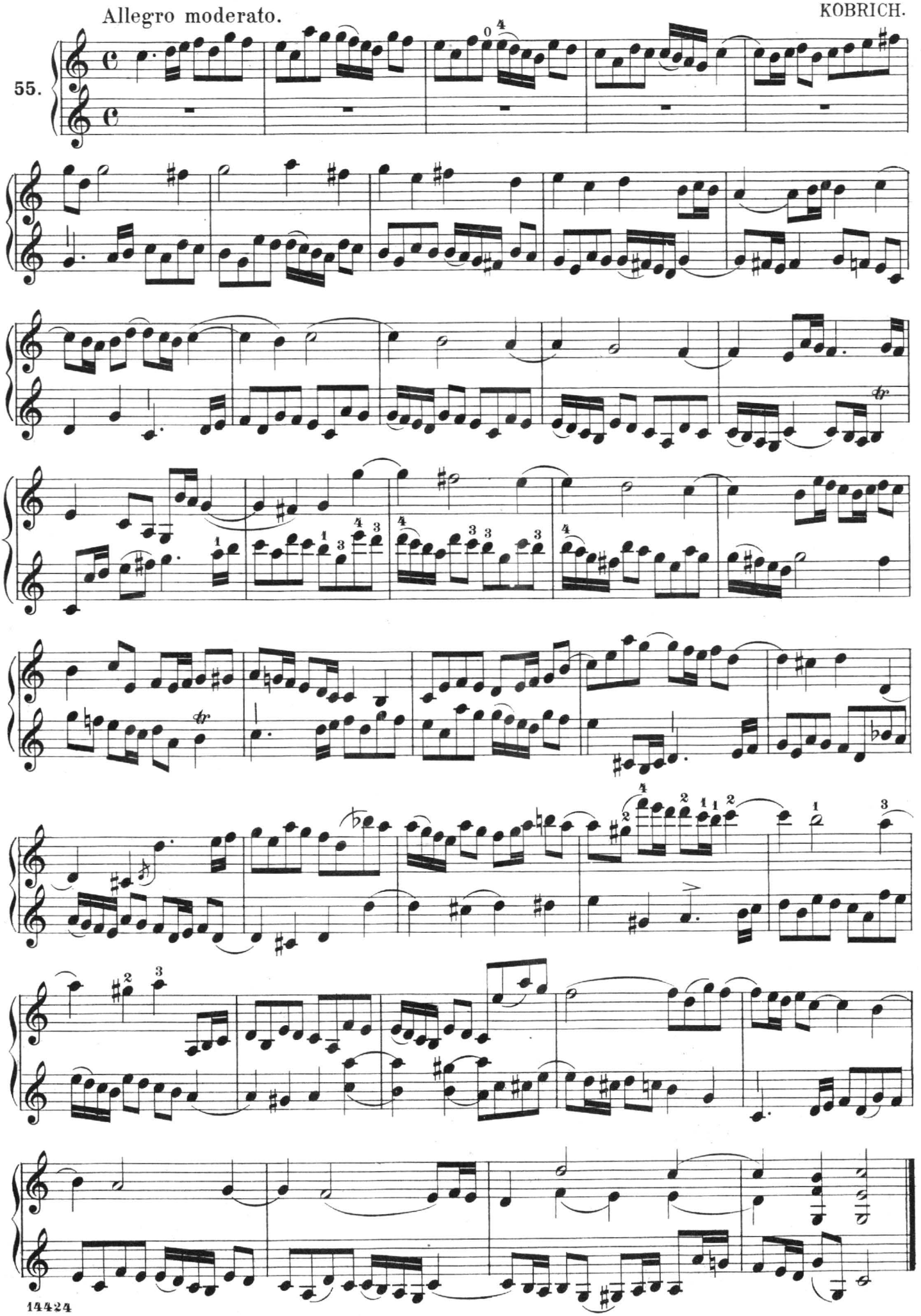


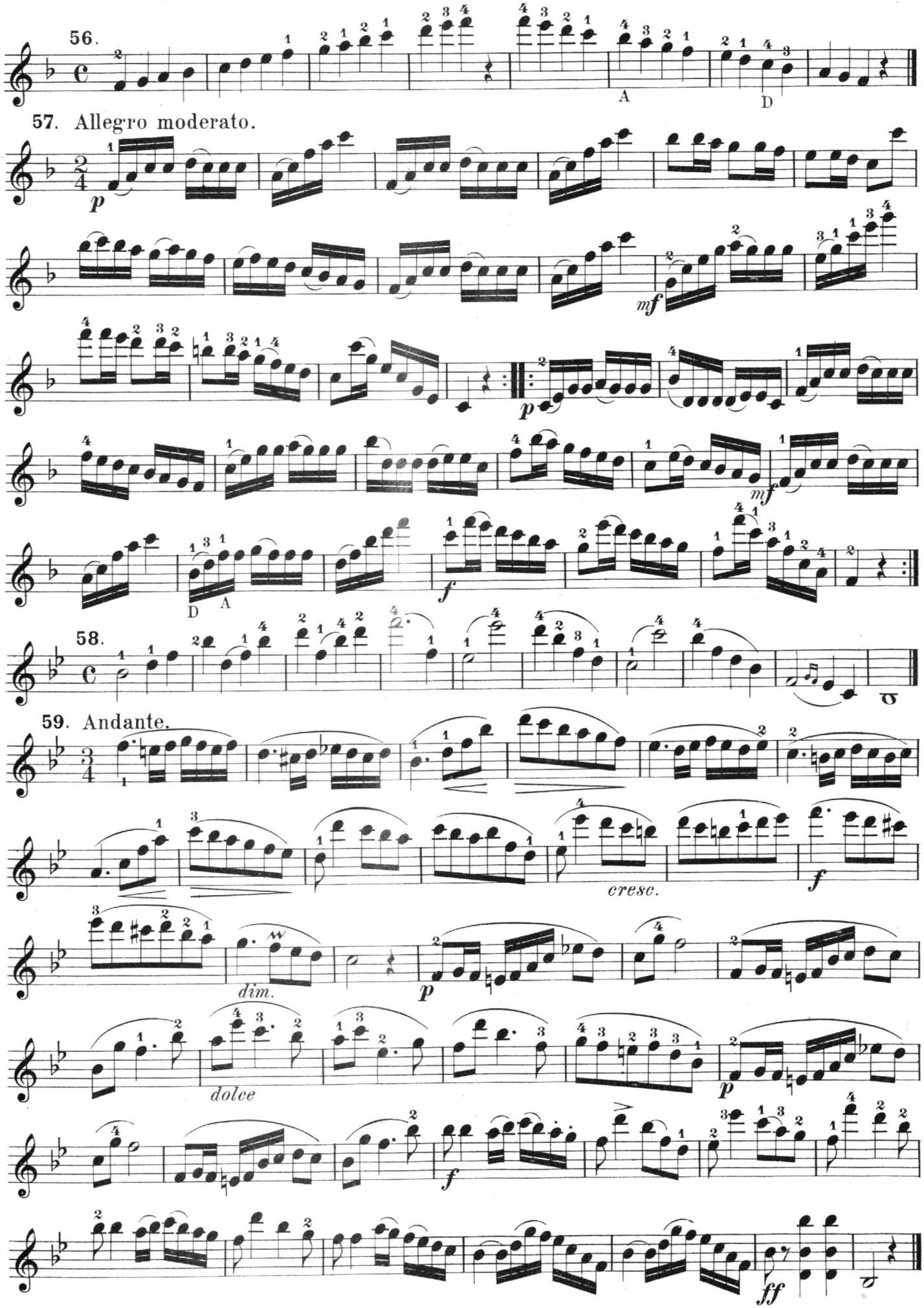

54.
Andante.
54a
SINGER-SEIFRIZ.
segue
54b
54c
Allegro moderato.
KAYSER.
54d
cresc.
dim.

Allegro moderato.

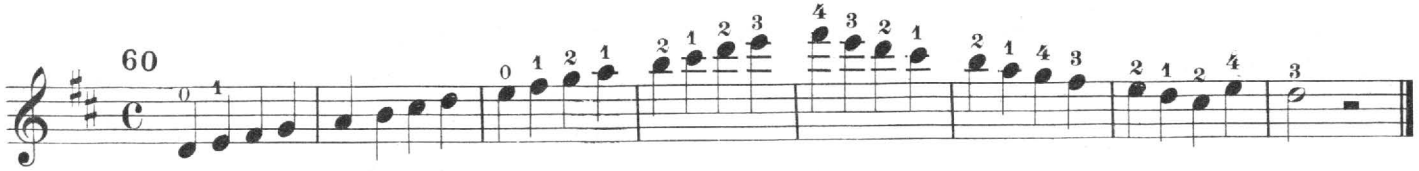
KOBRICH.

55.




56.
A
D
57. Allegro moderato.
p
mf
p
mf
f
D
A
58.
59. Andante.
cresc.
f
dim.
p
dolce
p
f
ff

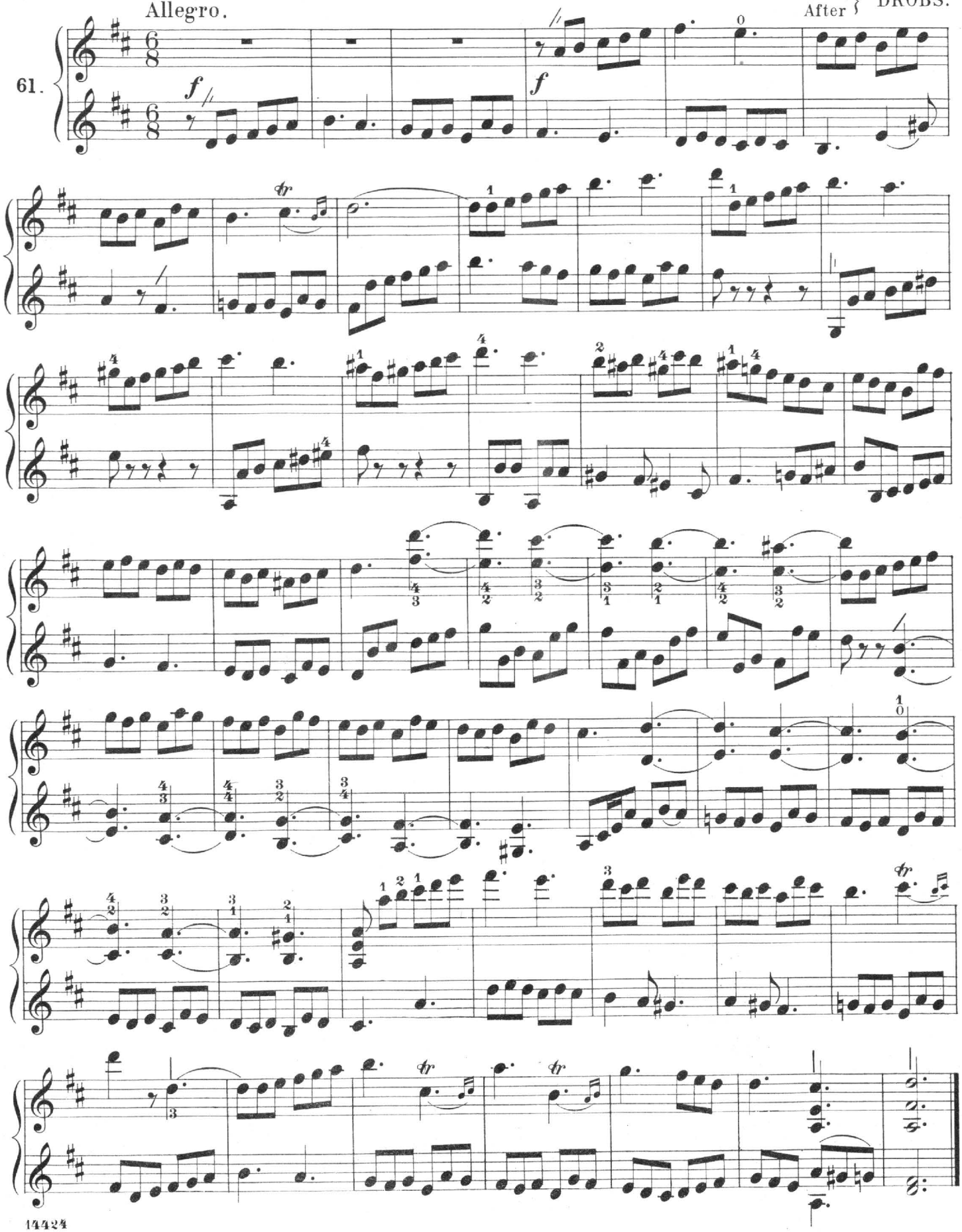
60



Allegro.

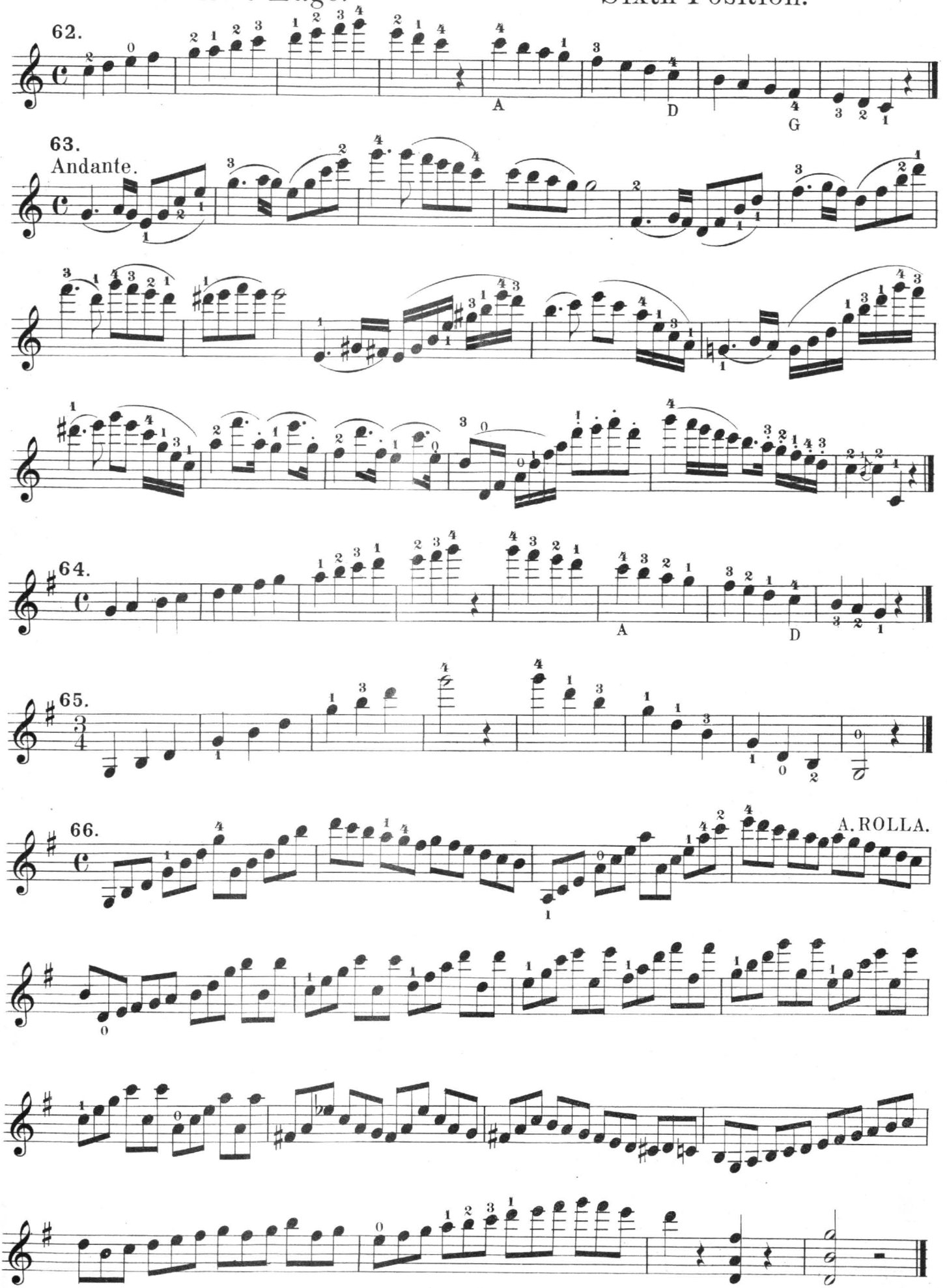
Nach / After DRÖBS.

61.

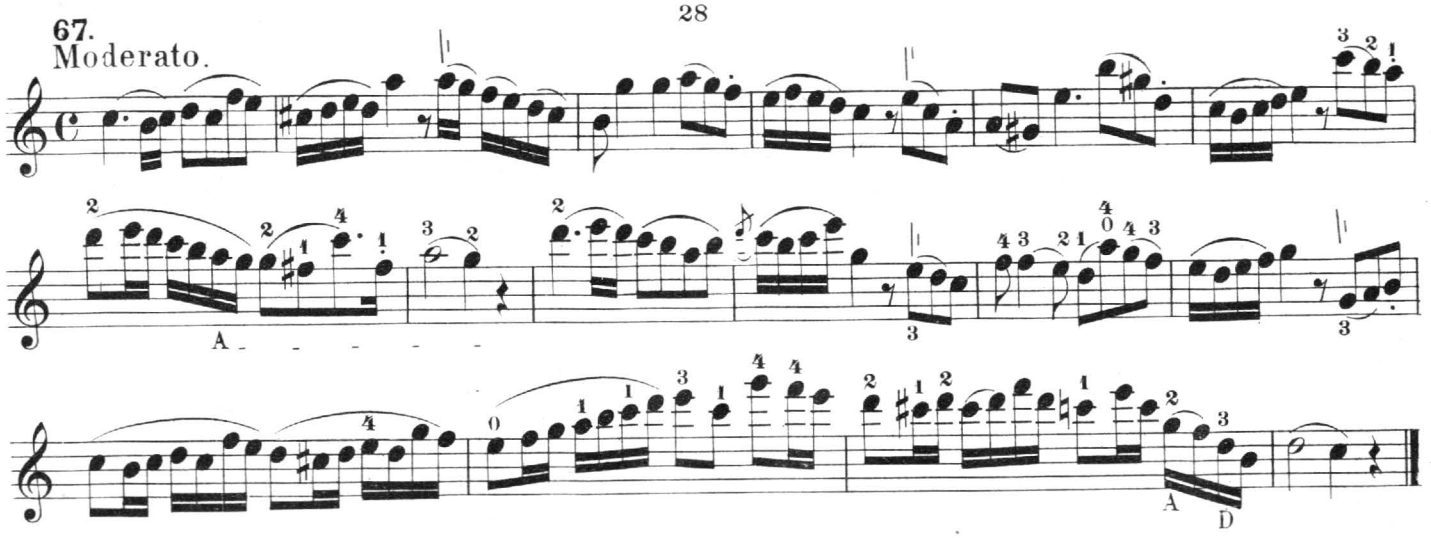


Sechste Lage.

Sixth Position.



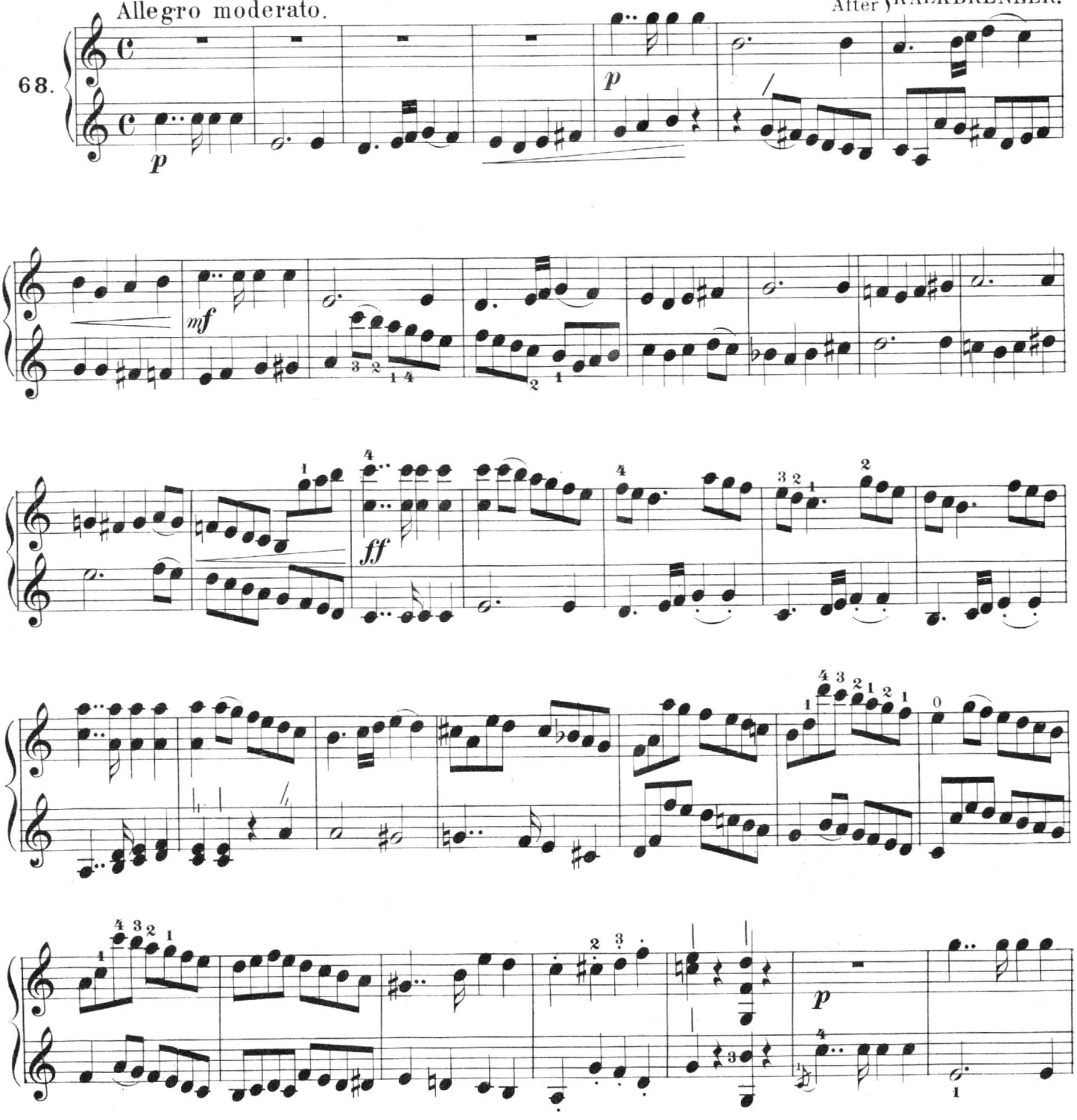
67.
Moderato.

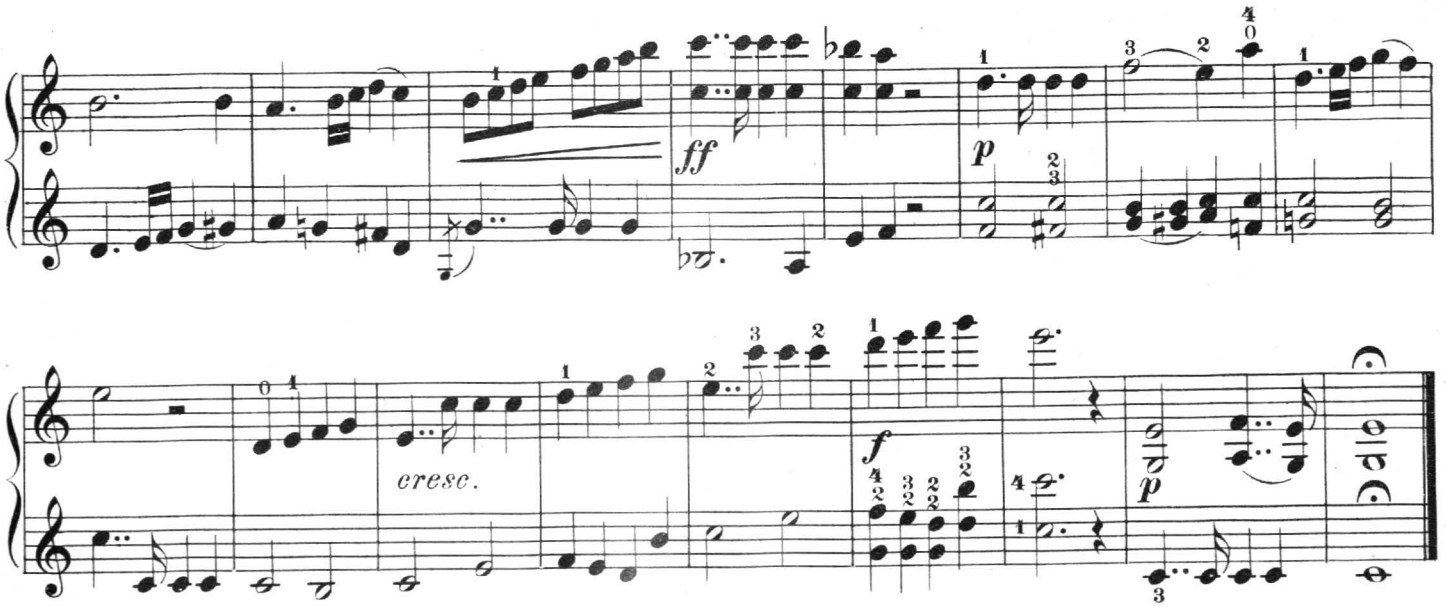


Allegro moderato.

Nach
After
KALKBRENNER.

68.

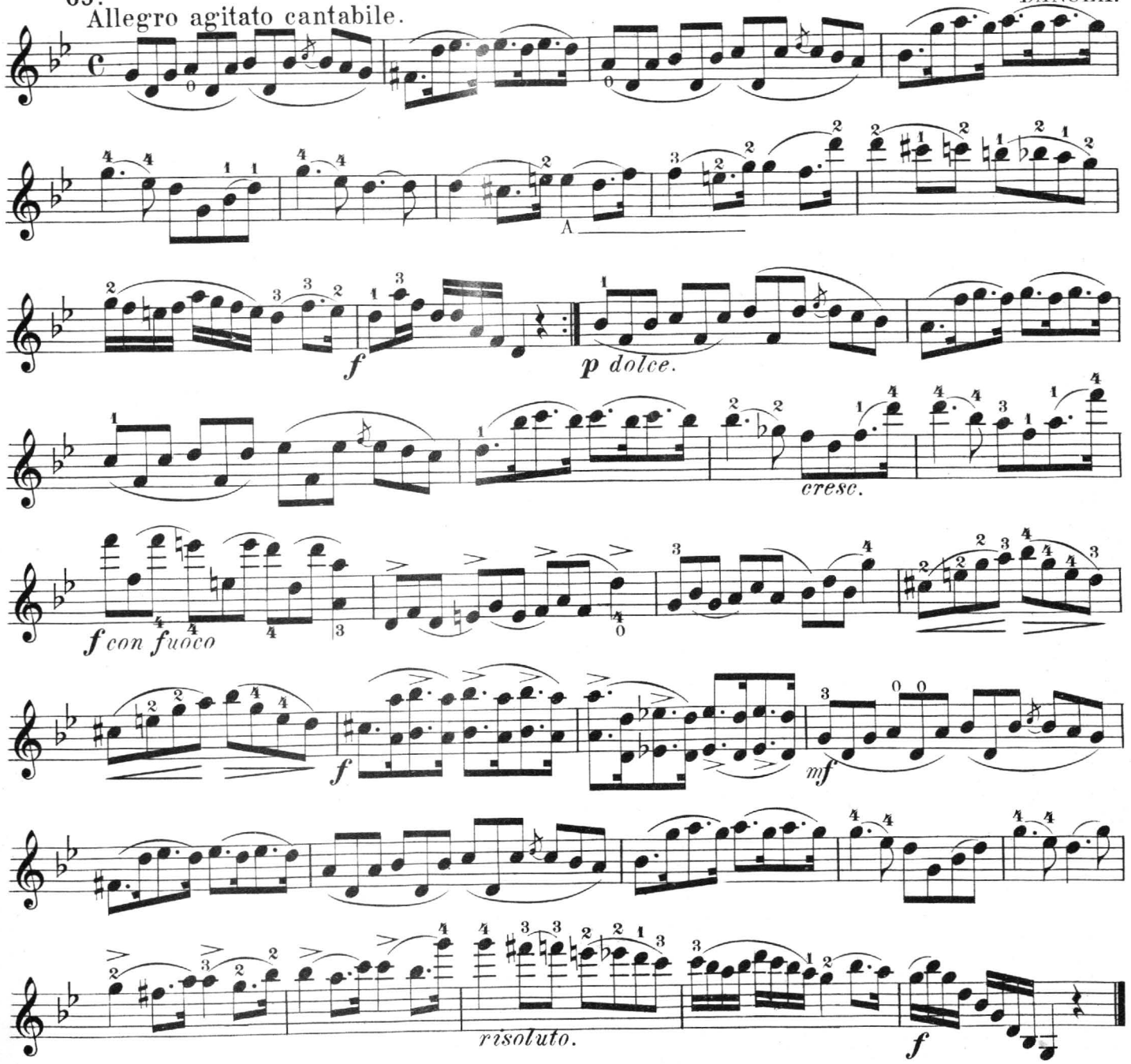


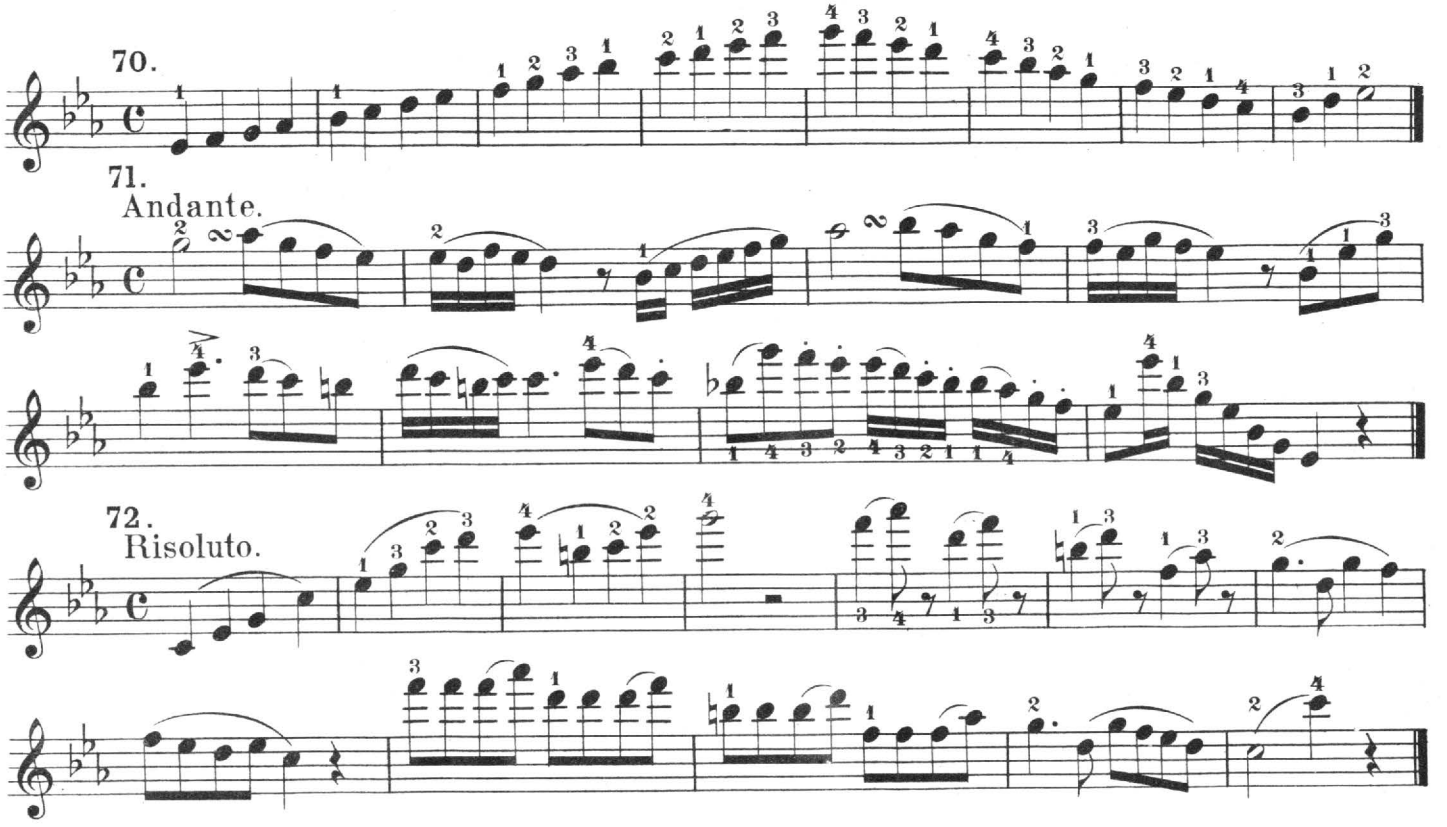


69.

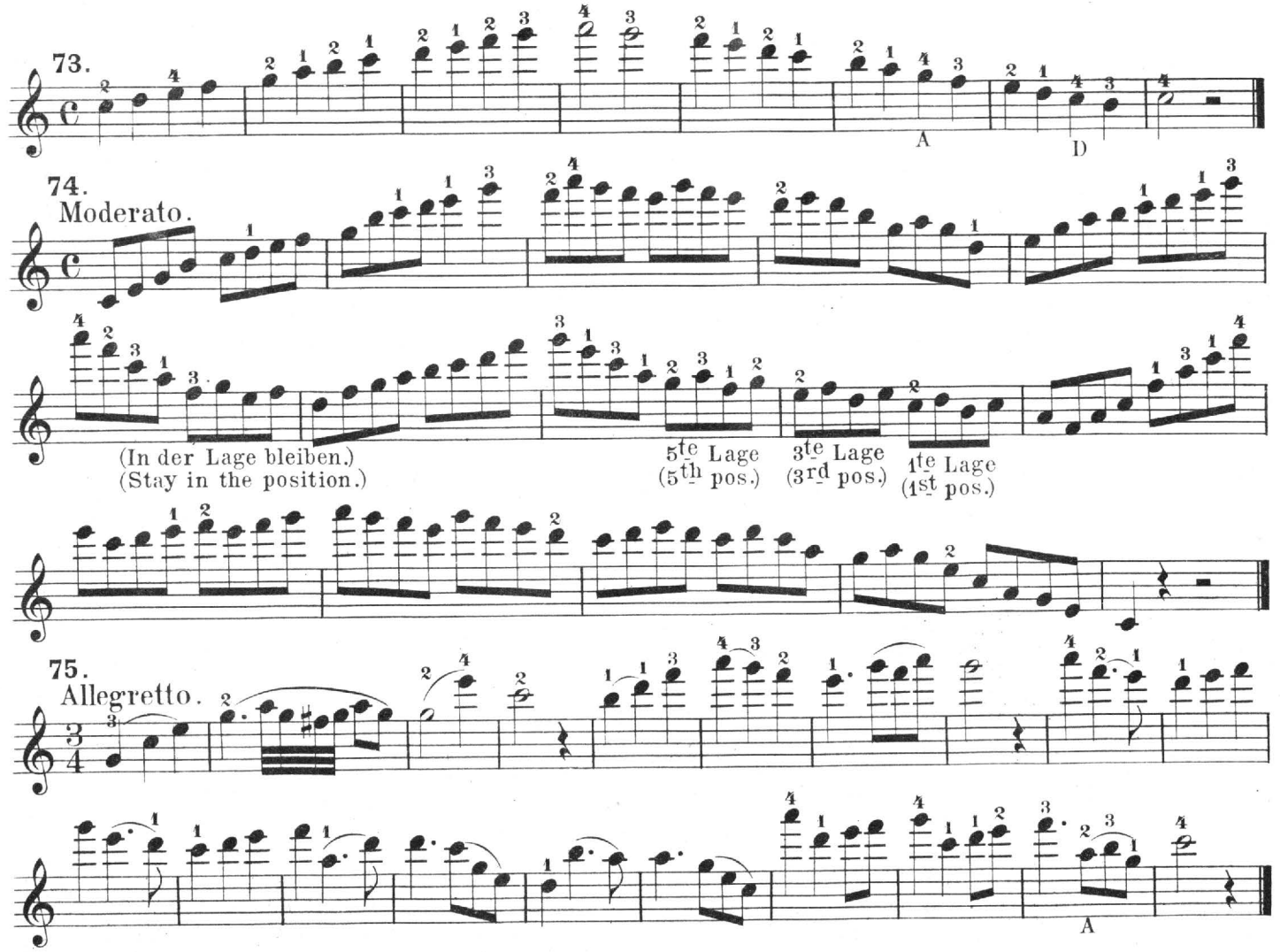
DANCLA.

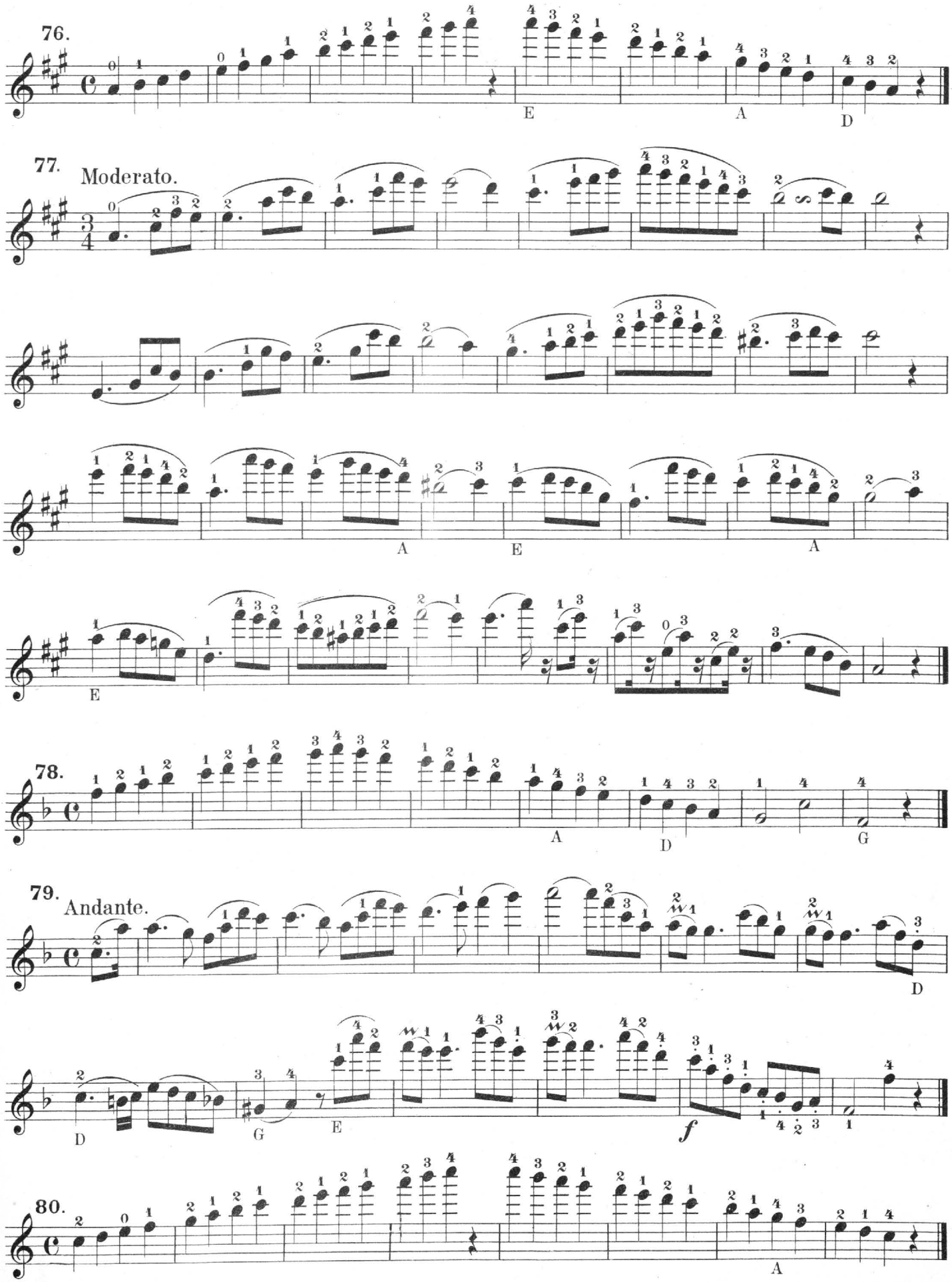
Allegro agitato cantabile.





Siebente Lage. | Seventh Position.




76.
E
A
D
77.
Moderato.
A
E
A
E
78.
A
D
G
79.
Andante.
D
D
G
E
f
80.
A

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832.	**PLEYEL, I.** Op. 8. Six little duets for two violins, arr. for violin and piano or for two violins and piano. (F. Hermann)	75
833.	—— Op. 48. Six little duets for two violins, arr. for violin and piano or for two violins and piano. (F. Hermann)	75

TWO VIOLINS, VIOLONCELLO, AND PIANO

3.	**BACH, K. PH. EM.** Trio, G, for two violins and violoncello, arr. with piano acc. by Hugo Riemann. (Franko)	1 50
933.	**PERGOLESI, G. B.** Trio No. 1, G, for two violins and violoncello, arr. with piano acc. by Hugo Riemann. (Franko)	1 50
4.	**PORPORA, N.** Op. 2, Trio, D (Concerto No. IV), for two violins and violoncello, arr. with piano acc. by Hugo Riemann. (Franko)	1 50
938.	**STAMITZ, J.** Op. 1, No. 5. Trio No. 5, B♭, for two violins and violoncello, arr. with piano acc. by Hugo Riemann. (Franko)	1 50