

THE DOFLEIN METHOD

The Violinist's Progress

A course of violin instruction
combined with musical theory and practice in duet
by

Erich and Elma Doflein

Text translated by Pauline M. Johnson

Volume I: The violin as a solo instrument ... ED 4751

Volume II: The violin as a solo instrument ... ED 4752

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Volume IV: Further technique and musical theory on the first violin ... ED 4754

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PREFACE

The "Violinist's Progress" is intended to combine the drudgery of learning with the pleasure of producing music from the very beginning. That is why songs and good pieces of music are to be found in it at every stage, easy enough to be played successfully and yet setting problems which must be solved if the violin is to be mastered. Succeeding is the object of making music and it also rouses the desire to attack new problems.

The authors have attempted to do everything necessary to enable all musical faculties to develop harmoniously and simultaneously. They wish to provide the teacher with material and the stages which make possible in several ways at once the student's progress in all fields, and they would ask him to take care that such many-sided progress is made.

The ultimate ability of the student must have many stages. Step by step our exercises and pieces pass the threshold of stopping and bowing, hearing and playing, and the appreciation of sound and of composition. Theoretical knowledge, the acquaintance with the violin, a feeling for style. The violin is a form of expression and learning is at the same time a means of expression. Every practice for playing works also as a means of musical value for the development of the musical ear, for training and education, and for the development of the violin. The violin course is a school for music, and the violinist learns to play in order to understand music.

All technical exercises are to be learned with distinct and definite exercises, and not in such a way that the different technical processes are technical confusion and mental disorder. The constant repetition of the same technical facilities separate in accordance with the pedagogical principle, and yet this repetition is more difficult than other violin exercises. In this reason it is especially important for the teacher to master the basic exercises at each stage and to repeat them for some length of time. He should learn them by heart in order to be able to give all his attention to the technical process in playing. Usually to play through monotonous exercises and long studies diverts the attention from the technical process, leads to thoughtless indifference and dulls the musical sense. If the preliminary exercises to the pieces are not adequate, the teacher and student should recognize the

problem in hand and extract it as an exercise. Each of the pieces contains a technical problem which is also a technical exercise. It is important if the pieces are to serve as models for the student. The musical and technical parts of the piece are to be considered together the technical problem. And from the musical point of view, the student, the urge of expression, the violin and the violinist, the guiding conceptions of the piece, the use of songs and dances and also the use of original pieces for playing further. In these exceptions in the mind, which are to be heard in the ear and to the formative imagination, the teacher is to be a guide for the student to go from the known to the unknown. The pieces are examples to extend the wide field of naturally occurring and musical sounds, to easily perceptible features and to the various musical styles which capture the player's ear and his sense of vision as a musical experience. Most of the pieces in the course possess their own musical significance, previous to the pedagogical significance they have won here. Thus the most earnest intention of our method was fulfilled when we could find a suitable piece of genuine music to illustrate a technical problem. We further intended wherever possible to choose music which retains its meaning when played with the simple tone-quality of the young pupil.

Related problems have frequently been associated in chapters, which makes it possible for the teacher to introduce the material as he sees fit, and to recapitulate exercises of an earlier stage, should difficulties crop up later. Theoretical knowledge of notation, keys, times and rhythms, is also developed by means of playable examples which have both musical and technical significance. Music must be heard first before one can explain what is meant or represented by it. Many pieces in the course are examples of a certain mode (such as minor or major) or rhythm, or kind of time; indeed the pieces are often examples of a certain genre of music or of distinctive features of a style: they may be specimens of a type of dance or of the fugue, and also of many kinds of music composed specifically for the violin at different periods. It is the particular intention of this work to present all these problems from the rich and varied treasury of music and violin-playing

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already in the early stages, so that the course also serves as an introduction to good music in all its variety. The beginner even is to get to know not only the various ways of playing on the violin, but also the elements of those musical styles which he must later understand when studying the works of great masters. That is why more pieces are included than exercises, and typical "violin music" is only included when it represents a certain style. This is training, but not as on the athletics field — it is rather a journey through many lands of music and the music of many lands. Experience has taught us that this combination is possible.

The music of our own time was also to be represented. Distinguished composers declared their readiness to co-operate and to provide examples of their art for the single stages of the course. We owe to Béla Bartók, Paul Hindemith,

mith, Carl Orff, Matyas Seiber and other composers many pieces and studies which form an important component part. They rub shoulders with pieces by Mozart or from the period of Händel and Bach, and have their place among pieces by even earlier masters and examples from the 19th century. The whole together forms our music, and the art of playing it can only be learned from this music itself.

But music as an art can only fulfil an educational function if it appeals to us in a personal form; that is to say, in this case, if the pieces for us to sing are not too difficult and the single-voice examples are not too difficult for the accompanying part. In order to avoid this difficulty, it was necessary to specially to select the single-voice examples of older music. The single-voice examples of older music are, of course, not of the same kind of

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The first volume of a violin school must present to the beginner with the problems whose solution will enable him to acquire stage by stage the basis of a good sound and of playing. But at the same time he must be given opportunity of training his ear and developing his sense for musical sound, of becoming gradually acquainted with the compass of his instrument, of translating musical symbols into the means of playing, of learning the elements of musical knowledge, such as the value of the notes, time signatures and the like, and finally of getting a first understanding of the various combinations which go up into the art of playing. It is hard to do justice to the contents of this volume.

The "Violin Progression" is divided into four keys of the open strings. An easy key is provided by the sound of the violin itself. It is the key-note in relation to the first string, the same note in relation to the second string, the same note in relation to the third string. This is the basis to develop the position of the fingers on the strings. At the same time these keys and positions are to be taken possible for the student to play simple and pieces quite early.

the first three fingers are used on each string. This similarity, however, is only as that the technical basis of playing, namely the position of the left hand, the manner of stopping, the use of the bow, and of manipulating the bow, can be learnt through the string-crossing difficulty of string-crossing. The use of the fourth finger from the very beginning is absolutely necessary to assure a correct position of the left hand. This "correct" position is most surely achieved through the stops of the D and A strings. A correct position of the hand when stopping the E string is much more

...the G string is in most cases too high. Furthermore the notes of the D and A strings are available in pitch, which makes it possible to use the notes he has to play at the same time. This is an important prerequisite if he wants to have a complete conception of notes. For this reason the text of all the songs has also been printed. The limitation to a range of five notes furthermore gives the boy every opportunity of acquainting himself with notation at first in a small compass.

The rhythmic form of the pieces for playing has also been as simple at the beginning: rhythms demanding uniform speed of bowing, such as $\frac{1}{4}$ $\downarrow \downarrow \downarrow \downarrow$ or $\frac{1}{2}$ $\downarrow \downarrow$ have been avoided in the first chapter in favour of those rhythms which may be executed with strokes of different length but of constant speed, e. g. $\frac{1}{4} \downarrow \downarrow \downarrow \downarrow \downarrow \downarrow$. The student must have full control over the speed of bowing and must be accustomed to playing with every part of the bow (also the nut!) before any differentiation of bowing is attempted. He must naturally have mastered the elements of bowing at the beginning of his studies before beginning to train the left hand. For that reason bowing on the open strings should be practised extensively as a preparatory and continuous exercise.

The keys, which are first only conceived of in a compass of five notes, are then extended during the course of study first to the compass of a sixth, then to that of an octave. Playing alternately on two strings is at first very carefully introduced within the compass of a sixth, as a new task for the right arm (bow), for the left hand and for the ear. Practice in this is increased by examples and pieces in the

compass of an octave. The "exercises in invention" for each compass of notes are to contribute to the strengthening of the student's note-consciousness. At this stage it is not necessary for the beginner to be able to give the notes their actual names, or to be consciously aware that he is playing F sharp, G sharp or C sharp, for instance. For players without any knowledge of reading music, a key-note sign has been included, which prescribes the order of the notes of the major key from each of the key-notes chosen. The pupil learns at first only the names of the notes of the open strings. In order to give names to the other degrees it is best to employ the relative tonic syllables of the "tonic sol-fa" method (doh, ray, me, fah, soh, la, te), which are in any case more suitable for developing note-consciousness than the alphabetical names. The use of the tonic syllables of this method is of advantage, but not necessary for all students.

The conscious acquaintance with the notes of the stave and their alphabetical names follows when the other attitudes of the fingers are met with. These other attitudes of the fingers are gained by transposition of the positions already known (chapters 5 and 7), a method which makes the altered positions of the fingers particularly well comprehensible. If the third finger then stops the C-note, the way is open to playing in C major. When the key of C major is extended over all four strings, the most natural attitude of the fingers crops up, involving drawing in of the first finger (chapter 8). The position can be halved in steps indicated by the key-note sign which, in this case, corresponds to the position of the half-consonant note indicated by the treble clef when used without a sharp or a flat. The notes can now be named alphabetically. The process it is to be observed, is that the notes which are unknown to the student, are first met with in all the other notes of the compass. At this stage, when working on this book, the student has already begun to actually study a first portion of the music of all the notes in the five major keys he has already learned. He can do all this on his own consciousness, and the teacher need not be involved in this stage of the work, unless the student is still

certain knowledge of musical notation. The songs and pieces for playing in the chapter immediately following can then be approached with a sure facility for reading music, and this facility can also be further strengthened.

The student is also introduced gradually into the tonality of the minor mode. At first he learns 5, then 6 notes, just as he did when learning the major tonality, in order to gain a sure and active conception of the minor mode. Reading a compass of an octave. In this way, we only come to the "Aeolian" minor, since the emphasis is placed on harmonic and melodic tones, and not on the auxiliary notes to stopping for the bass. The student can do this easily. Just as stopping and the accompanying grouping of notes must be carried together, so must the student's study of rhythm go on in conjunction with it. In the beginning New rhythms are introduced, but as the student's ability apprehended becomes more and more acute, the way from what he has heard, what he has seen, and what he has actually mastered to the new, difficult, and unconscious formation, becomes easier. The teacher, who is "well known" is not familiar to the student, and it is not possible for the teacher to replace the teacher, who is unknown to him.

It is left to the teacher's judgement to depart from the order in which the programs are presented here, according to the age, ability and requirements of the student. For instance, postpone examples which are too difficult to him until a later date, or pass over examples which are not potent enough, or commence with the study of minor tonality (chapter 11) whilst still working on chapter 7, or in special cases introduce the third attitude of the fingers before the second.

Technical instructions regarding the execution of the techniques of playing have been left quite intentionally to the teacher and his method. For it is the chief object of this work to provide a great abundance of material for making music, from which a planned course of study for all technical and musical problems is built up. It was the authors' especial desire to offer the beginner a treasury of genuine and valuable material for playing, such as has not been offered before.

Erich and Elma Deflein

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How is the correct position of the left arm and the left hand to be found?

a) The violin is raised to the correct position between shoulder and chin with the help of the right hand. It should be able to be held here in a horizontal position without the support of the hands, simply by the weight of the body which is inclined to the left. However during the following exercises for the position of the left arm it is of advantage to hold the body of the violin with the right hand as well to ensure the necessary looseness of the whole body.

b) The left arm, which hangs loosely, is extended and raised to the level of the violin, so that it comes parallel to the body of it. It is then turned over so that the thumb is at the top.



1. The arm is now bent and the hand is held loosely. The neck of the violin is loosely enclosed between the elbow and thumb, so that it is turned near the middle joint, so that the first joint of the forearm is horizontal.



2. The arm is carried inward by the hand and the elbow turned to the right of the violin, so that the violin, arm and hand form together an inverted V-shape.

3. The arm and the hand are now turned far enough to enable the fingers to be held over the D string. For this they must be bent, the forefinger most, the little-finger least.

- The hand, made ready in this way, is moved along the finger-board until it reaches the place at which the 4th finger can touch the D string where the note A is stopped; that is the note of the next-highest string.
- The 4th finger is placed firmly into position; it should be determined whether the right note is stopped by plucking the string. The other fingers hang loosely above the string. Now the 1st finger is placed on the string too. Whilst the 4th finger remains in position, the 1st finger is drawn back on the string until it reaches its position.

This approach of the left hand to the fingerboard should be adopted until it is no longer necessary.

Holding the bow

It is not good to take up the bow at once in any old way and then to change and improve the position of the fingers, until — perhaps! — the bow is held in a more or less correct manner. It is better to try to hold the bow correctly from the outset.

1. a) The bow is turned round so that the hairs are on top and is held by the nut with the left hand. It is to be observed that the parts of the stick enclosed later in the fingers of the right hand are not touched by the left hand.
- b) The upper part of the right arm lies loosely by the body; the hand is raised to the level of the elbow with the palm upwards. During this the fingers are extended so that they are only slightly bent. The natural spaces between the fingers are not changed. The thumb is moved slightly to the side. It will not be employed in holding the bow until the end.
- c) Now lay the stick of the bow upon the fingers of the right hand in such a way that they are touched by it obliquely, in a line from the *tip of the little finger* to the *middle joint of the forefinger*.
- d) Now draw the stick of the bow along this line through the fingers until the middle finger comes to rest opposite the edge of the nut.
- e) The space between the fingers is widened so that the fingers except the little finger have been drawn to enclose the nut and the side of the bow. The thumb is now only bent slightly; it only touches the bow-stick with its tip. Observe carefully the position of the thumb.

The thumb is only bent slightly; it only touches the bow-stick. The left hand is still playing no part in holding the bow.

Now draw the bow with both hands with the bow towards the left so that the right hand lies above the left. The moment has now arrived for the thumb to be led to its correct place: it is bent and so placed that its tip touches the side of the bow underneath at the edge of the nut. The support of the left hand is now no longer necessary.

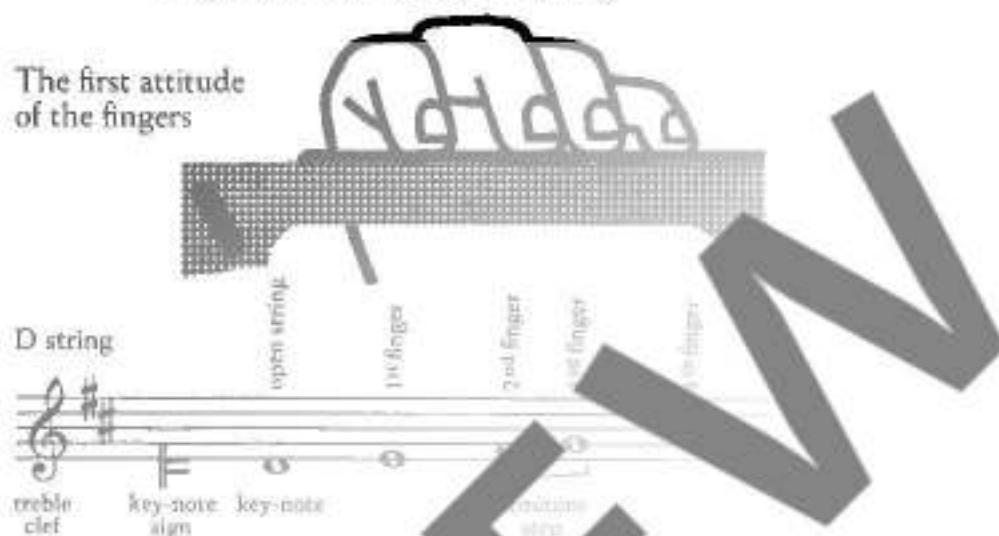


This approach of the right hand to the bow should be adopted until it is no longer necessary.

CHAPTER 1: Music with five notes

Key-note on the open string

The first attitude of the fingers



These five notes form the beginning. They are the bricks with which all the songs are built up. Those who cannot read music should sing the beginning of the song "All my fingers are daddlings" as the word "daddlings" to find out how these notes sound. We can play these notes on the violin. But the strings must be correctly tuned first.

Tuning the violin

The pitch of the second highest string, the A string, is called the "key-note". You can look on the help of the piano. Now, starting on this A, sing the beginning of the song "Daddlings" (No. 90) or the beginning of the song "Lavender's blue" (No. 96). The first note in the beginning of "Lavender's blue", the second song, is the note of the next highest string, the E string.

To find the pitches of the lowest strings, sing the beginning of the song "Oranges and lemons" (No. 95) or the beginning of the song "Daddlings" (No. 90). The lowest note in both melodies, e.g. on "boughs" in the song "Lavender's blue", is the note of the lowest string, the G string. If you start on this D, you will arrive on "boughs" in the second song on the E string, the A string.

The notes of the open strings

1 Bowing exercises on the open strings

The violin must be held straight, so that you can play even when you are playing on the open strings!

a) Lay the violin straight on the floor and start bowing. The right elbow, wrist and hand should form a straight line, all at the same height. A straight line should be parallel to the bridge. Now draw the bow from the "Middle" towards the "Nut". The hand should be held straight and the bow must pass straight over the string and observe whether the bow touched the string in the middle, between the nut and the bridge, throughout the stroke.

When the stroke is smooth, accurate and pure in sound, try to let the pauses become shorter and shorter until the notes run together and an uninterrupted series of notes results.

b) Now start bowing from the "Nut" to the "Middle". Drawing from the "Nut" to the "Middle" and back again, first with pauses and then without pauses. The bow must grip the string in the same place throughout.

c) Now practice bowing with half the bow, both upper and lower halves, on each string, taking care that the elbow lies straight. When the bow is on the G string and lowest whilst the bow is on the E string.

Each half stroke must give all the half strokes equal duration of sound. Each stroke should last as long as two paces or two beats.

d) Now draw the whole bow across the string from nut to point and back again, first with pauses and then without pauses. This should be practised on all strings.

These strokes with the whole bow should also have the same duration; each whole stroke should be as long as two paces or two beats, that is, as long as four paces or four beats.

e) Combine the half and whole strokes for the following exercise. Starting at the nut, two strokes with the lower half of the bow (downstroke and upstroke), downstroke with the whole bow, two strokes with the upper half of the bow, upstroke with the whole bow. Having reached the nut again repeat the sequence of half and whole strokes of the bow.

2 Values of the notes

The Rests

Four times one beat			
Quarter notes (Crotchets)			
Half notes (Minims)			
Whole note (Semibreve)			

Notation for Exercise 1e)



If the strokes of the bow are faster and the strokes with half the bow are slower, this exercise can also be written with and .

H.B. = with half the bow
W.B. = with the whole bow

3 Exercises for the left hand (plucked)

The key-note sign indicates which note is to be sounded. The succession of whole-tone and half-tone steps (whole—whole—half—whole) is always built up on the same note, so that the first note is the same as the note of the next highest string.

a) D string:



Place the fingers in the following order one after another and, by plucking the string, determine which note is sounded by keeping the right note. Each finger should remain in its place. After the first note has been sounded, move the fingers to this position for a while, then raise them and repeat the exercise. The exercise is to be practised in the position of the 4th finger, except when the 4th finger is placed on the string.

b) A string:



Place the fingers in the following order one after another and, by plucking the string, determine which note is sounded by keeping the right note. Each finger should remain in its place.



After the first note has been sounded, move the fingers to this position for a while, then raise them and repeat the exercise. The exercise is to be practised in the position of the 4th finger, except when the 4th finger is placed on the string.

c) D string and A string:

Place the fingers in the following order and indicate how long each finger is to remain in position.

Slapping the string and bowing together (To be practised on the D and A strings.)

Since the motions of the left hand are combined with those of the right, the player must be capable of drawing the bow correctly across the strings "blindly", that is, without visual assistance.

To make sure that the left hand from the outset adopts a position in which the fourth finger can be placed on the string easily as well, all the five notes should be played ascending slowly before each exercise and melody.

All the exercises are first to be plucked without the bow.