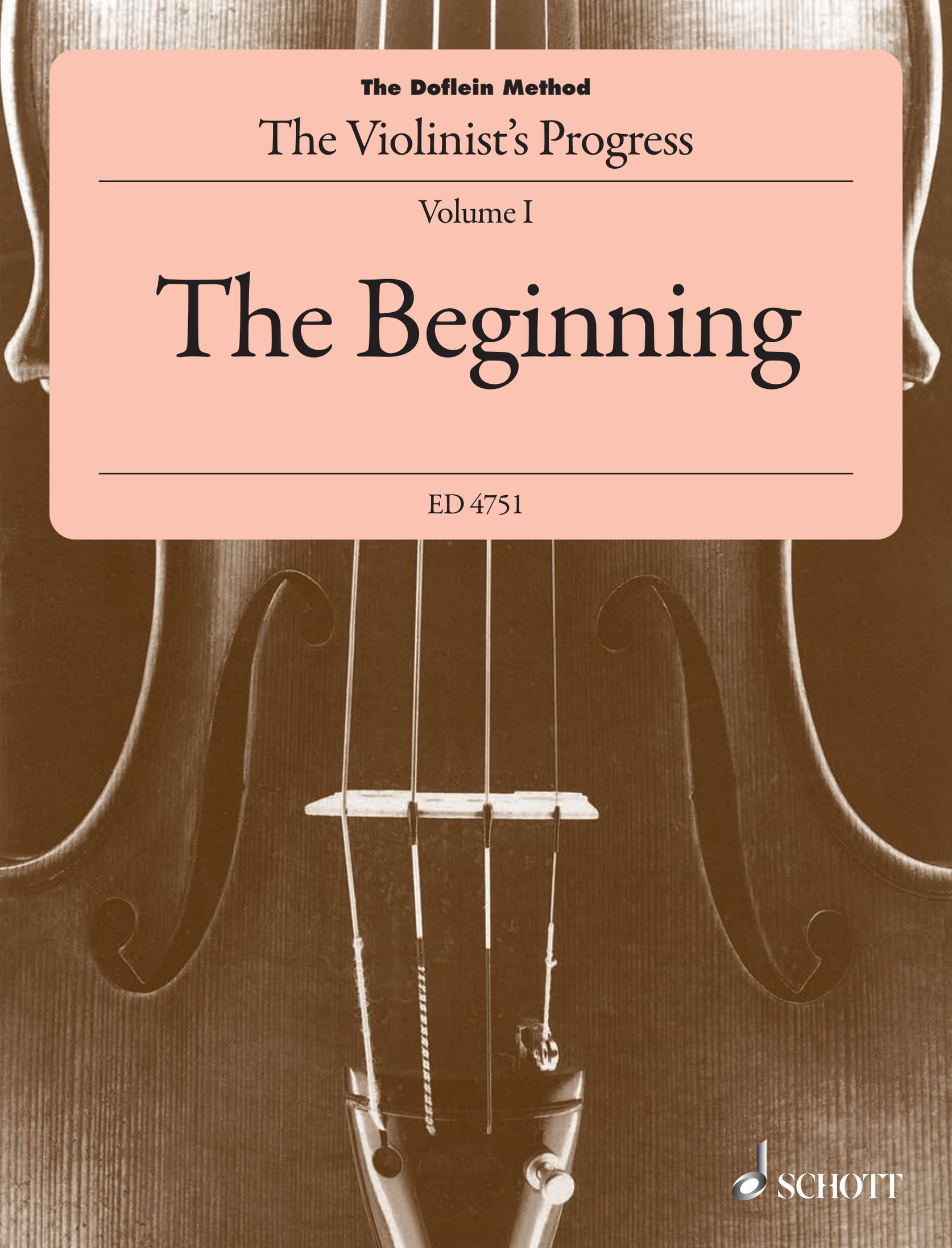


**The Doflein Method**

# The Violinist's Progress

Volume I

# The Beginning

ED 4751

SCHOTT

# THE DOFLEIN METHOD

## The Violinist's Progress

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


## Erich and Elma Doflein


*Text translated by Philip Marler*


Volume I: The Beginning ED 4751
ISMN 979-0-001-05485-0

Volume II: Development of technique within the first position . . . . . ED 4752
Volume III: The second and third positions . . . . . ED 4753
Volume IV: Further technique in bowing fingering chiefly in the first position . . . . ED 4754
Volume V: The higher positions (4th to 10th positions) . . . . . ED 4755

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*Progressive Pieces for three Violins*


Volume I . . ED 4756 Volume II . . ED 4757 Volume III . . ED 5160

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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 the 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 roots: step by step our exercises and pieces further the technique of stopping and bowing, hearing and understanding, the appreciation of sound and composition, sight reading, theoretical knowledge, the acquaintance with forms and a feeling for style. The duet as a form of accompanied playing is at the same time intended to offer preliminary practice for playing works on a larger scale; it is of cardinal value for the development of tone quality and ear-training and offers the student the best musical stimulus. This violin school is a course for beginners who wish to learn to play with understanding.

All technical problems are introduced with short and simple exercises. This work is built up in such a way that no new difficulty occurs without technical preparation and musical introduction. It was the constant intention of the authors to keep difficulties separate in accordance with an important pedagogical principle. And yet this work contains less technical exercises than other violin schools. For that reason it is especially important for the student to practise the basic exercises at each stage carefully and for some length of time. He should learn these exercises by heart in order to be able to give all his concentration to the technical process in playing. Merely 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 contained in the musical material and extract it as an exercise.

Each of the pieces contains a musical problem which is also a technical one and which must be mastered if the piece is to sound correct and satisfying. The musical appeal of the piece arouses the will to master the technical problem. And from the musical content, the urge of motion and the nature of the melody, guiding conceptions are formed in the mind. The use of songs and dances and also the early inclusion of original pieces for playing furthers the formation of these conceptions in the mind, which are to act as guides to the ear and to the formative will. It is an advantage for the teacher to be able to make his pupil play melodies on the instrument he can already sing, thus proceeding from the known to the unknown. All these examples taken from the wide field of naturally developed music possess easily perceptible features and a convincing naturalness which capture the player's ear and his sense of motion as a musical experience. Most of the pieces and melodies 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

*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, 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 learnt from this music itself.

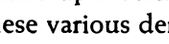
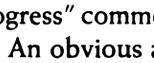
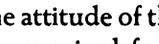
But music as an art can only fulfil an educative function if it appeals to us in a pure form; that is to say, in this case, if the pieces for two violins are *original duets*, and if the single-voice examples do not seem to lack an accompanying part. In order to avoid transcriptions new research was necessary, especially to find the numerous examples of older music. Many of the pieces of the latter kind of music are published here for the first time.

## Preface to Volume I

The first volume of a violin school must present the beginner with the problems whose solution will enable him to acquire stage by stage the basis of a good sound manner of playing. But at the same time he must be given the opportunity of training his ear and developing a sure sense for musical sound, of becoming gradually acquainted with the compass of his instrument, of learning to translate the musical symbols into the motions of playing, of learning the elements of musical knowledge, such as the names of the notes, time signatures and keys, and finally of developing a first understanding of the forms, processes and combinations which make up music. The authors have tried to do justice to these various demands.

The "Violinist's Progress" commences with the major keys of the open strings. An obvious accoustic aid is provided by the sound of the open strings, in each case the key-note; in addition the same attitude of the fingers (same position of the semitone) is required for each string. This is the basis for developing a sure feeling for the position of the fingers on the finger-board. At the same time these keys and attitudes of the fingers make it possible for the student to play complete songs and pieces quite early.

At first only five notes are used on each string. This limitation is necessary so that the technical basis of playing, namely the position of the left hand, the manner of stopping the strings and of manipulating the bow, can be learnt without the distracting 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 difficult, and stopping the G string is in most cases too arduous at this stage. Furthermore the notes of the D and A strings are singable in pitch, and this makes it possible for the student to sing the melodies he has to play at the pitch they are written in - an important prerequisite if he is to acquire a conscious conception of notes. For this reason the text of many of the songs has also been printed. The limitation to the range of five notes furthermore gives the beginner the opportunity of acquainting himself with notation at first in a small compass.

The rhythmical form of the pieces for playing has also been kept simple at the beginning: rhythms demanding an uneven speed of bowing, such as  or  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. . 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 keys 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 key-note, the way is open to playing in C major. When the key of C major is extended over all four strings, the most difficult attitude of the fingers crops up, involving drawing back the first finger (chapter 8). The position of the half-tone steps indicated by the key-note sign when on the note C corresponds to the position of the half-tone steps indicated by the treble clef when used without sharps and flats: the notes can now be named alphabetically. In this process it is to be observed that only the notes F and B are unknown to the student, since he has got to know all the other notes (C, D, E, G, A) already as key-notes. Working on this basis in the 9th chapter he can systematically study a first section of the circle of fifths with the five major keys he has already played and impress it all on his consciousness. The course of study included in this chapter is important for every student, even if he already possesses 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 have a sure and active conception of it when reaching the compass of an octave. In this volume we only offer the "Aeolian" minor, since the changeable leading notes of the harmonic and melodic minors are too difficult with respect to stopping for the beginner, and confusing for his ear.

Just as stopping and the accoustic conception of notes must be exercised together, so must bowing and the study of rhythm go hand in hand from the very beginning. New rhythms are introduced by known and easily apprehended melodies, once more in order to lead the way from what is heard within and often subconsciously mastered to more difficult achievements and conscious formation. If the melody included as "well known" is not familiar to the pupil, it will usually be possible for the teacher to replace it by one that is known to him.

It is naturally left to the teacher's judgement to depart from the order in which the problems are presented here, according to the age, ability and requirements of the pupil. He may, for instance, postpone examples which seem too difficult to him to a later date, or pass over problems which are not pretentious 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 technicalities 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.

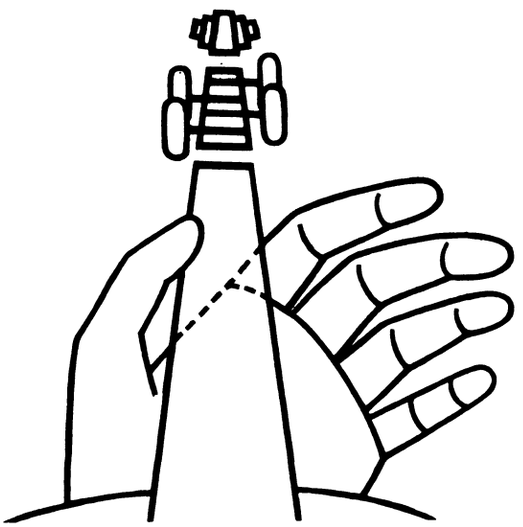
*Erich and Elma Doflein*

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

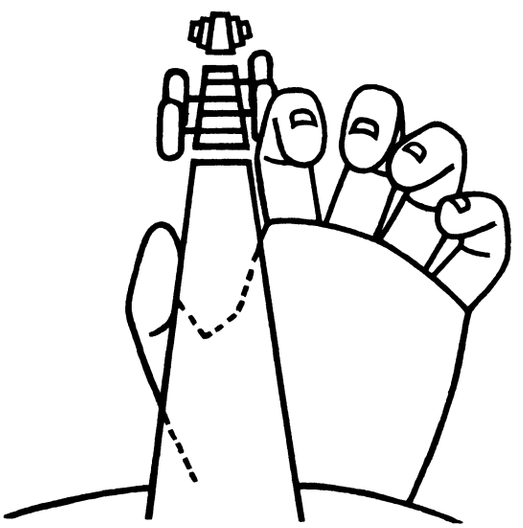
a) The violin is raised to the correct position between shoulder and chin with the help of the right hand. It should be able to be held here in a horizontal position without the support of the hands, simply by the weight of the head, which is inclined to the left.

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.

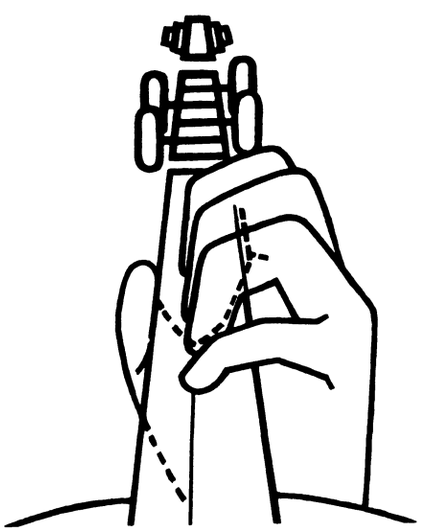
b) The left arm, which hangs loosely, is extended and raised to the level of the violin, so that it comes to rest to the left of it. It is then turned over so that the thumb is at the top.



1. The arm is now bent and brought to the fingerboard. The neck of the violin is loosely enclosed between forefinger and thumb, so that it is touched near the nut from below by the first joint of the forefinger.



2. The arm is carried inwards; the hand and the arm now stand to the right of the violin, the thumb to the left. The forearm and the hand form together an uninterrupted oblique line.



3. a) 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.

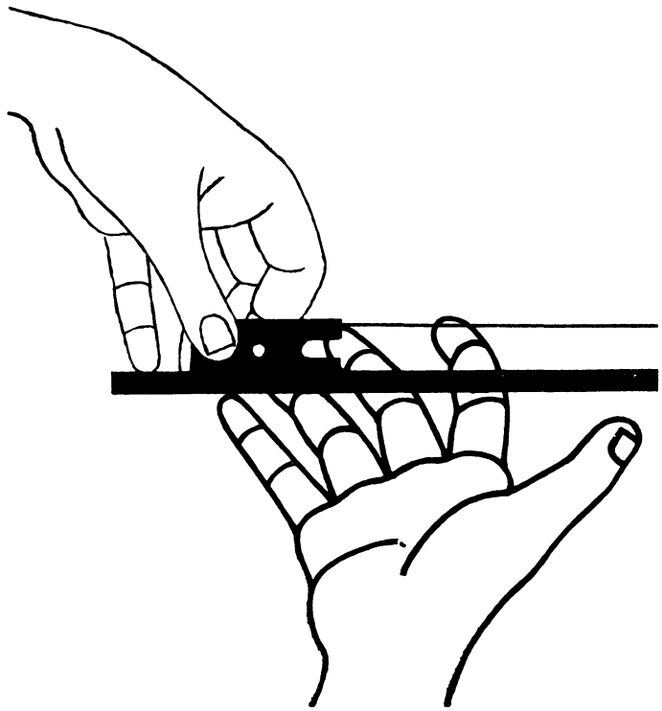
b) The hand, made ready in this way, is moved along the finger-board until it reaches the place at which the 4th finger can touch the D string where the note A is stopped; that is the note of the next-highest string.

c) 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 at the outset.



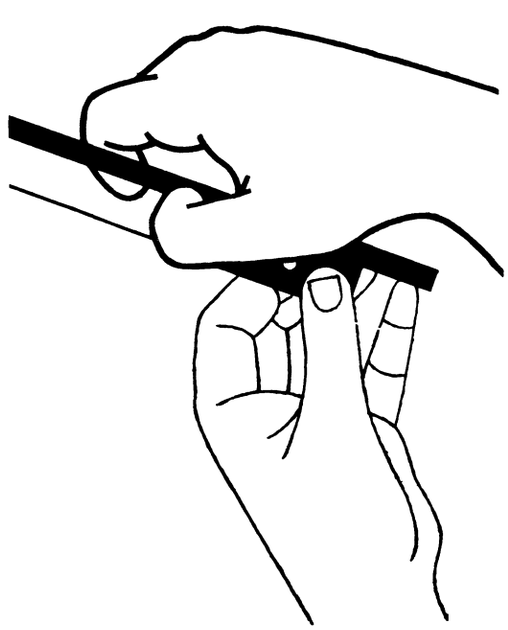
1. a) The bow is turned round so that the hairs are on top and is held by the nut with the left hand. It is to be observed that the parts of the stick enclosed later in the fingers of the right hand are not touched by the left hand.

   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!

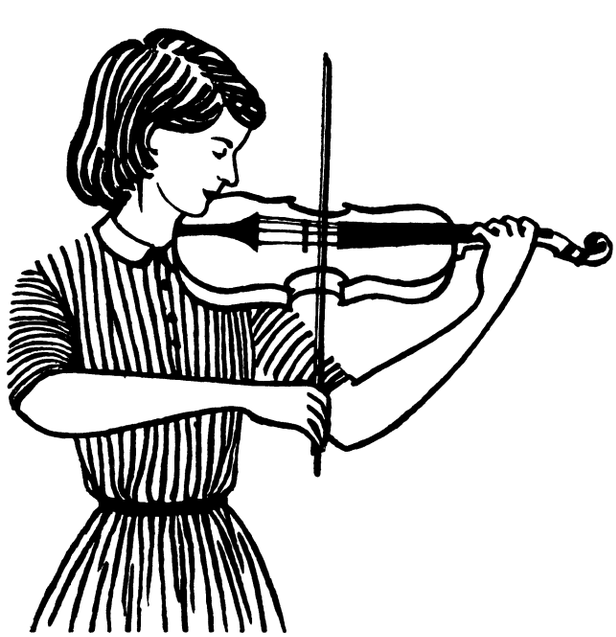
   c) Now lay the stick of the bow upon the fingers of the right hand in such a way that they are touched by it obliquely, in a line from the *tip of the little-finger* to the *middle joint of the forefinger.*

   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 *a little.* All of the fingers except the little-finger are now bent so as to enclose the nut and the stick of the bow gently. The little finger is only bent slightly; it only touches the bow-stick with its tip. Observe closely the *points of contact between hand and bow!* The thumb still plays no part in holding the bow.



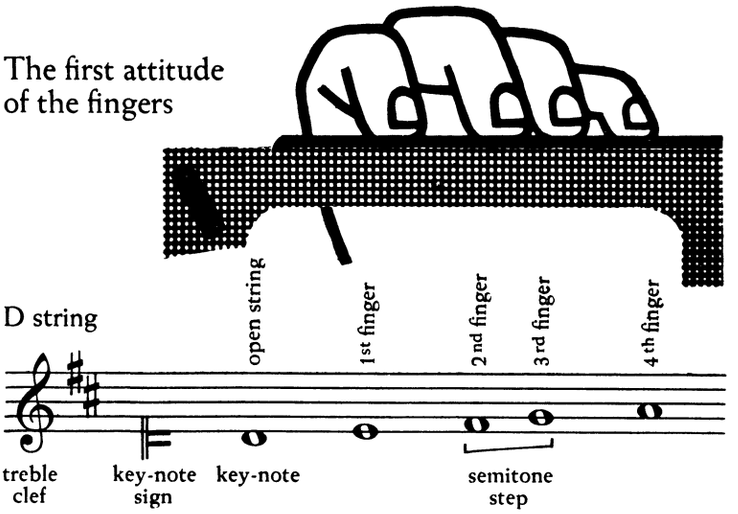
2. Now turn both forearms with the bow towards the left so that the stick lies above the hairs. The moment has now arrived for the thumb to be led to its correct place: it is bent and so placed that its tip touches the stick of the bow underneath at the edge of the nut. The support of the left hand is 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



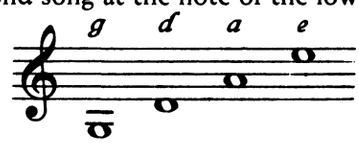

These five notes form the beginning. They are the bricks with which our first exercises and songs are built up. Those who cannot read music should sing the beginning of the song "All my little ducklings" (No. 21) as far as the word "ducklings" to find out how these notes sound. We can play this series of notes on each string of the violin. But the strings must be correctly tuned first.

### Tuning the violin

The pitch of the second highest string, the A string, is established with a tuning fork or with the help of the piano. Now, starting on this A, sing the beginning of the song "Our Master hath a garden" (No. 19) or the beginning of the song "Lavender's blue" (No. 96). The highest note in both melodies, e.g. on "blue" in the second song, is the note of the next highest string, the E string.

To find the pitches of the lower strings, sing — starting on the A — the beginning of the song "Oranges and lemons" (No. 95) or the beginning of the song "Deck the hall with boughs of holly" (No102). The lowest note in both melodies, e.g. on "boughs" in the second song, is the note of the next lower string, the D string. If you start on this D, you will arrive on "boughs" in the second song at the note of the lowest string, the G string.

The notes of the open strings:




### 1 Bowing exercises on the open string

The violin must be held in its correct position even when you are playing on the open strings!

*a)* Lay the bow at its middle on the D string. The right elbow, wrist and hand should form a straight line, all at the same height. The stick of the bow should be parallel to the bridge. Now draw the bow from the "Middle" towards the "Point" and back again. Make a short pause after each stroke and observe whether the bow touched the string in the same place between bridge and fingerboard throughout the stroke.

When these strokes have become confident and pure in sound, try to let the pauses become shorter and shorter until they finally disappear altogether and an uninterrupted series of notes results.

*b)* Draw the bow over the D string from the "Middle" to the "Nut" and back again, first with pauses and then without pauses. Here again the bow must grip the string in the same place throughout.

*c)* Practise these strokes with half the bow, both upper and lower halves, on each string, taking care that the elbow lies highest whilst the bow is on the G string and lowest whilst the bow is on the E string.

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

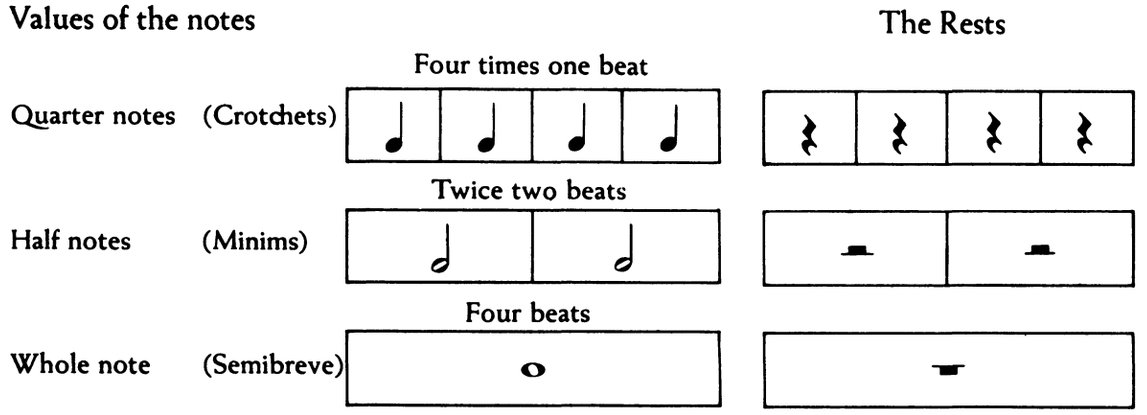
*d)* Draw the whole bow across the string from nut to point and back again, first with pauses and than without pauses. This should be practised on all strings.

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

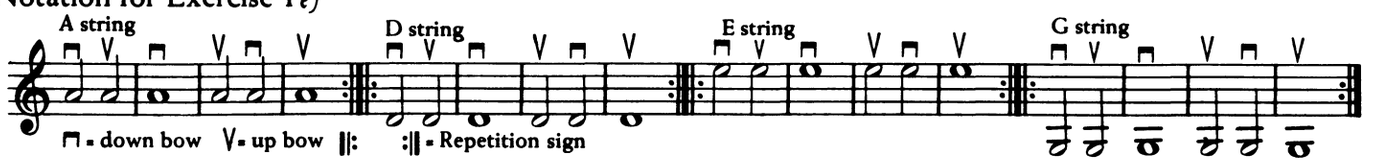
*e)* Combine the half and whole strokes for the following exercise: Starting at the nut, two strokes with the lower half of the bow (downstroke and upstroke), downstroke with the whole bow, two strokes with the upper half of the bow, upstroke with the whole bow. Having reached the nut again repeat the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

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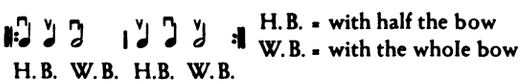
## 2 Values of the notes




Notation for Exercise 1 *e)*



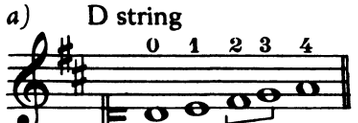

If the strokes of the bow are faster and the strokes with half the bow only last one beat, this exercise can also be written with ♩♩ and 𝅗𝅥



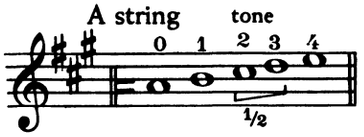

## 3 Exercises for the left hand (plucked)

The key-note sign ‖= indicates which note is the key-note. The same succession of whole-tone and half-tone steps (whole—whole—half—whole) is always built up on the key-note. Notice that the fifth note is the same as the note of the next highest string.

*a)* D string




A string



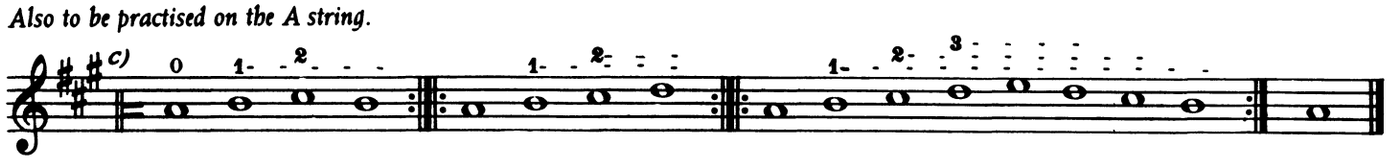

Place the fingers on the string one after another and, by plucking the string, determine whether each finger is stopping the right note. Each finger should remain in its place. Leave all the fingers in this position for a while, then raise them and repeat the exercise with the hand in the position it adopts when the 4th finger is placed on the string.

*b)*




*Also to be practised on the A string.*

*c)*




*Also to be practised on the D string.*

*) These lines indicate how long each finger is to remain in position.

## 4 Stopping the string and bowing together *(To be practised on the D and A strings.)*

Before 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.

a) 𝅗𝅥 with the whole bow









d) Exercises 3 *b)* and *c)* should now be practised together with the bow-strokes.







Exercises *f)* and *g)* can also be played in canon: the 1st player begins with Exercise *g)*, the 2nd player enters with Exercise *f)* a bar later.



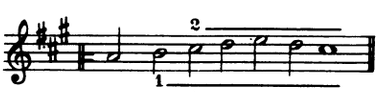

*Also to be played as a canon. The second part begins at* ②

## 5 Jumping over notes *(The small notes are to be stopped during a short pause between the strokes but not bowed.)*




Throughout the study of the first chapter Exercises Nos. 1, 4*c)*, 5*b)*, *d)* & *e)* are to be practised further as daily curriculum.

Preparation for the left hand:



## 6 Melody with two different counterpoints

Nikolaus Vallet (1618)




*) If it is not indicated that the pupil should practise both parts or that he is already able to play them, the second part in all duets is to be played by the teacher or by an advanced student.