

**The Doflein Method**

# The Violinist's Progress

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Volume II

# Development of technique

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ED 4752

# 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*

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## PREFACE

The second volume of the "Violinist's Progress" offers material for the development of technique in fingering and bowing together with new musical problems. As far as possible each chapter is devoted to one definite problem alone. Often the chapters deal with technical aspects of violin-playing which later on will constantly reappear in more difficult form, and which are here already introduced in a simple manner, in order to make the student acquainted with numerous ways of playing as early as possible.

This applies in particular to the exercises in different kinds of bowing. It is intended to foster in the student already at this stage a certain appreciation for the many-sidedness of just this aspect of technique. A desirable correction of faulty holding and manipulation of the bow is also effected by the early attempt to perform differentiated kinds of bowing.

Instruction constantly reveals that a student subconsciously continues to digest everything he has encountered in the early stages of his study, while a neglected field is often difficult to master anew at a later date. This does not only apply to technical problems but also to purely musical ones. The ear too is to gain a variety of experience and should not be excessively accustomed to one single realm of sounds or musical style, only to fail later in the face of every new and unaccustomed form. The minor mode of classical and baroque music, now introduced in the second volume, affords the course of study an important increase in the range of musical expression familiar to the student. The different kinds of minor scales ("harmonic" and "melodic") are introduced with melodies and not with unimaginative runs. The examples begin with melodies of small compass, intended to explain the musical basis of minor melody and thus also the derivation of the scales from it.

We have attached great importance to introducing the new problems, particularly the new kinds of bowing, by means of appropriate examples, chosen in the latter case to lead naturally to the particular kind of bowing concerned, and to demonstrate clearly and vividly which effect is to be achieved in each case, e.g. Nos. 4, 5, 9, 63, 67, 87, 96, 120, 122, 138, 139.

The student is also required at this early stage to play on two strings at once (Chapter 11); this gives practice in controlling the bow, and double-stopping also provides an important basis for the pure intonation of single-voiced melodies with rapid and frequent changes of string (Nos. 133—137). The practice of more rapid motion is altogether an important element in this volume (cf. Chapter 4.) The continuation of the technical development in playing begun here is to be found in Volume 4. Keys not yet dealt with are introduced particularly in Volume 3 in connection with playing in higher positions.

The increase in the range of musical expression and the variety of bowings in this volume make possible a colourful collection of different musical styles which stand side by side; they can be better understood when the student

has got to grips with the technical problems of playing. Baroque music and classical music are neighbours here. There are pieces of genuine Romantic feeling closely attached to the classical examples (e.g. Nos. 85, 86) and in addition numerous contributions by composers of our own times. We have avoided everything that requires emphasis of expression, because the pupil is not yet capable of producing the corresponding tone-quality.

It was however possible to introduce typical forms of these styles. Explanations are to be found of sonata-form (No. 152), the fugue (No. 104), the rondo; there are also numerous examples of old dance-forms with their characteristic rhythms (gavotte, bourrée, minuet, gagliard, gigue, corrente, allemande) and in addition a complete Baroque sonata.

A few words must be said here about the significance of Chapter 8, as it contains music with which the violinist has previously not come into much contact. This music of early times contains no important new problems of technique, but it makes considerable demands on the musicality of the player and on his facility for engrossed devotion. An appreciation of the melodic form and tonality of these pieces from the earliest times of instrumental music is first fostered by the song and single-voiced variation, for a comprehension of the essence of this music can only derive from its song-like character. Each melodic line must be taken in as a whole with the utmost deliberation and formed as a coherent phrase up to its closing cadence. The most effective training conceivable of the feeling for form is thus achieved. Whoever learns to love this music and studies it thoroughly will gain from the pains he takes a basis for a more profound understanding of all other kinds of music. At the same time the most important of the so-called "church modes" (the Dorian and Phrygian) are learnt here; they play an effective part not only in that old music but also in the new music of our times. However, those who are in a hurry to advance their technique as fast as possible, should miss out this chapter. But whoever is looking for a deepened sense of musicality and a certain relief from technical difficulties will find material here which makes it possible for him to practise a high musical art with the slight technical means at his disposal.

Those using this volume are advised to take different problems in hand at the same time, not to proceed chapter by chapter, but to deal with pieces from various chapters simultaneously. This applies above all to the study of the minor mode (Chapter 2), during which the student should be offered variety through other technical and musical problems. At the same time some examples for playing should be chosen from Chapter 4 to provide practice in increased sureness and dexterity in the already familiar musical compass. It should also be borne in mind that many a student can begin playing in higher positions (Volume 3) before having reached the end of Volume 2; for the examples and exercises which introduce the other positions are not coupled with increased difficulty of general technique.

*Erich and Elma Doflein*

# CHAPTER 1: F major

## Interrupted strokes of the bow \*)

### 1 The scale of F major

Musical notation for the scale of F major, showing two parts: a) and b). Part a) shows the scale with bowing marks (V) and fingerings (4, 0, 4, 4, 0). Part b) shows the scale with bowing marks (V) and fingerings (4, 4, 4, 4, 4).

### 2 Mariner's Song

English (16. cent.)

Musical notation for Mariner's Song, showing two parts: a) and b). Part a) shows the melody with bowing marks (V) and fingerings (4). Part b) shows the accompaniment with bowing marks (V) and fingerings (4).

- a) Both parts are to be practised
- b) This song is also to be played and written out an octave higher

### 3 Finger exercise

Musical notation for a finger exercise, showing two parts: a) and b). Part a) shows a sequence of notes with bowing marks (V) and fingerings (4). Part b) shows a sequence of notes with bowing marks (V) and fingerings (4).

### 4 Gavotte

French book of duets (1740)

Musical notation for a Gavotte, showing two parts: a) and b). Part a) shows the melody with bowing marks (V) and fingerings (0, 4, 0, 4). Part b) shows the accompaniment with bowing marks (V) and fingerings (4, 0, 4, 4).

\*) This kind of bowing is various in character. It can consist of powerful strokes, clearly separated (No. 5), or the bow can be slightly raised from the string (No. 4), or the notes are only separated a little (No. 6), in accordance with the nature of the piece played.

5 in strict time

Michel Pignolet de Montclair (1736)

6 Old German Love Song

from Georg Rhau's  
"Bicinia Germanica" (1545)

7 Exercises for interrupted bow-strokes in 3/4 time

8 Dance of the Spinning-women \*)

German folk-dance  
Version for two violins  
by Erich Doflein

\*) Taken from the collection "Deutsche Volkstänze für zwei Geigen, gesetzt von Erich Doflein" with the permission of the publishers, Bärenreiter, Kassel

### 9 Capriccio

Johann Vierdank (1641)

## CHAPTER 2: The minor mode of baroque and classical music

The minor key with its leading notes and its variable degrees (harmonic and melodic)

### I. The leading note leading up to the tonic

Theme by Johann Sebastian Bach

10 Example Different attitudes combined: D string 1<sup>st</sup> – 2<sup>nd</sup> finger semitone  
G string 3<sup>rd</sup> – 4<sup>th</sup> finger semitone

11 La Follia (Sarabande)

17th cent. dance melody

12 Example No.10 is to be written out in A minor

\*) Whilst this chapter is being studied Chapter 4 can be already commenced

## 13 Canon

14 Example No.10 should be played now an octave higher

## 15 Bohemian Song

Peacefully

## II. The leading note leading down to the fifth degree

Theme by Johann Sebastian Bach

## 16 Example \*)

Slowly

\*) The position of the left hand should not adjust itself to the 1<sup>st</sup> finger, which is nearer the nut, it should rather allow the fourth finger to be placed on the string comfortably. It is well to play beforehand the first five notes of the minor scale, and keeping the hand in the position thus gained, to begin the example, drawing back the 1<sup>st</sup> finger as far as necessary.

## 17 The poor peasant

Old German folk song

## 18 No.16 in A minor