

The Doflein Method

The Violinist's Progress

Volume IV

Further technique in bowing and fingering

ED 4754

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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Progressive Pieces for three Violins

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PREFACE

This fourth volume of the "Violinist's Progress" clearly illustrates the authors' intention of dealing with the individual problems of the course of study separately wherever possible. Whilst the third volume is dedicated to elementary position-technique, the present volume contains material designed to develop all aspects of violin-playing *not dependent on position-shifting*. By far the greater number of the pieces for practice and playing which form this section of the course are playable in the first position, so that the performer can concentrate entirely on the new problems of bowing and dexterity of the left hand. Only few pieces cannot be performed without using the second or third positions, and they have been provided with fingering; in all other cases fixed fingering has been dispensed with. It is thus possible to use this volume, even without the student's previous acquaintance with the entire material of the third volume, directly after the study of the second, or during the study of the third volume. Students who can already play confidently in the positions however, can and should employ them as often as possible, also in the pieces without prescribed fingering. Pre-eminent importance is attached to practising rapid and precise movement of the bow and the left hand. Exercises in the *dexterity of the left hand* further its technique and lead to the study of trills and other ornaments. In addition, the 9th chapter contains the first systematic practice in double-stopping. The development of *bowing technique* follows, combined with a thorough schooling in *rhythmical playing*, which, in accordance with the leading principle of the "Violinist's Progress", is closely associated with a purposeful musical application of the various kinds of bowing. The multiplicity of rhythmical patterns to be mastered derives from the great variety of music handed down to us.

All the problems dealt with here already occurred, in most simple form, in the second volume, and they are now continued with the help of rather more difficult pieces. In each case however a few *elementary exercises* are to be found, which establish the connection with the second volume and at the same time make the fourth volume a course of study complete in itself. Thus it can be used as such even if the student is not acquainted with the second volume. Some of the elementary exercises should moreover be practised not only at the stage of study at which they occur, and not only in the keys prescribed there, but they should be constantly taken up afresh. Thus the exercises for the left hand (Nos. 1, 6, 8, 25, 112,

125 and 126) should be practised, as required, in other keys and also at gradually increasing tempo, which also applies to the exercises in bowing technique (Nos. 13, 51, 58, 71, 76 and 78). A survey of *scales* and *chords* in the supplement to the volume completes the technical studies and also introduces those keys which could not be covered within the scope of the pieces and exercises.

Since the demands made upon the student could be higher in this volume, it was possible to an even further degree to combine the technical problems closely with their *musical application* and with the training of an appreciation for finer points of style. The selection of pieces for playing and practice makes the student acquainted with the characteristic *stylistic forms* which he will constantly encounter when playing chamber music or other music in the home. He will develop a feeling for the way in which certain technical means are to be employed in various manners in the different styles of, for instance, old classical Baroque music, or Mozart.

It is an additional intention of this volume to give the student opportunities for practice in understanding and interpreting *musical forms*. Whilst a feeling for the simple forms of songs and variations was cultivated in the previous volumes, and a classical sonata movement was already presented and explained in the second volume, the student is now made thoroughly acquainted with the movements of the Sonata da Camera (suite), namely, Allemande, Sarabande, Siciliano and Gigue, as well as many rondos in imitative style. This many-sided material, which is the fruit of more than twelve years of collecting, will provide the pupil furthermore with unique practice in part-playing, and prepare him for the most various problems of musicianship. The guiding principle of this collection — that of using wherever possible only *original duets* and avoiding arrangements — has been adhered to moreover in this volume. We call the reader's attention to the main preface of the "Violinist's Progress".

This part of the course is interspersed with a large number of *studies*, so that a further collection of studies need only be additionally used in special cases. The selection of this necessary study-material was determined by considering the conciseness of the pieces concerned, their technical clarity and their musical quality. During instruction the material of several chapters will often be employed at the same time, as long as the preliminary exercises are not neglected by doing so.

Erich and Elma Doflein

CHAPTER 1: Practice for characteristic motion in classical and pre-classical music

I. Agility in short groups of notes

1 Exercise in dexterity

Musical score for Exercise in dexterity, measures 1-18. The score is in G major (one sharp) and 2/4 time. It consists of four staves of music. The first staff contains measures 1-6, with measure 5 marked with a double asterisk (5**) and measure 6 with a single asterisk (*). The second staff contains measures 7-12, with measure 11 marked with a double asterisk (11**). The third staff contains measures 13-18, with measure 17 marked with a double asterisk (17**) and measure 18 with a single asterisk (*). The fourth staff contains measures 19-24, with measure 23 marked with a double asterisk (23**) and measure 24 with a single asterisk (*). The key signature is G major, and the time signature is 2/4. The music features rapid sixteenth-note passages with various articulations and dynamics.

*) When a certain degree of dexterity has been reached, the small notes are to be stopped as well, but not bowed.

Bowing:

Musical score for Bowing exercise, measures 1-6. The score is in G major (one sharp) and 2/4 time. It consists of six staves of music, each containing a single measure. The measures are numbered 1 through 6. The music features rapid sixteenth-note passages with various articulations and dynamics.

**) Bars 5-6 and 17-18 must be especially carefully practised.

These groups of notes should also be practised in the following manner (i.e. starting on each note of the scale):

Musical score for scale-based practice, measures 1-6. The score is in G major (one sharp) and 2/4 time. It consists of six staves of music, each containing a single measure. The measures are numbered 1 through 6. The music features rapid sixteenth-note passages starting on each note of the scale, with various articulations and dynamics.

During the study of this chapter this exercise should be practised in other keys, e.g. in D major, also over two octaves (using the 3rd position)

2 Allegro

Johann Adolf Hasse (about 1740)

Musical score for Allegro exercise, measures 1-24. The score is in G major (one sharp) and 2/4 time. It consists of three staves of music. The first staff contains measures 1-12, the second staff contains measures 13-24, and the third staff contains measures 25-36. The music features rapid sixteenth-note passages with various articulations and dynamics, including trills (tr) and dynamic markings (p, mf).

II. Short strokes for ♪♪ (♪♪)

(The bow is only to be raised at little at the nut)

3 Exercise

1. U. H.

4 Allemande

Rather fast

I. B. de Boismortier (1726)

5 Two Passepieds (♩ = 72)

Johann Fischer (1700)

III. Small groups of notes involving string-crossing

6 Exercise

J. F. Mazas (Violin School, 1840)

*) stopped fifth

7 Short Duet

Gaily, with easy motion

J. B. de Boismortier (1726)

IV. Runs over several strings

8 Scale exercise

1.)
2.) 3.)

rhythmical variations:
a) b)

This exercise should also be practised in other keys, always together with a piece in the key concerned

9 Tambourin (3rd position) (♩ = ca. 108)

N. Chédeville (1739)

mf p mf

mf pp

p mf