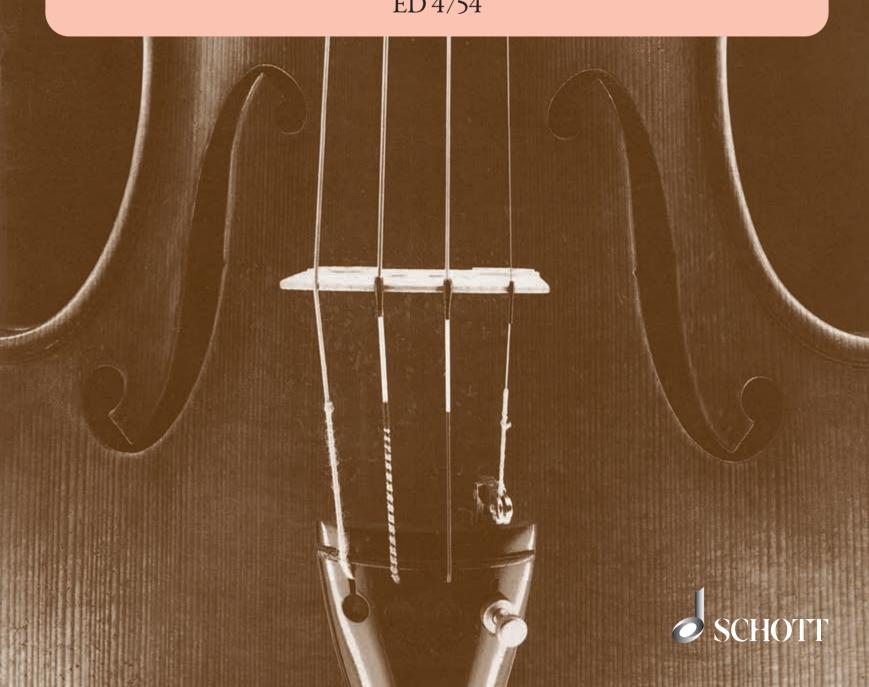


## The Violinist's Progress

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

Volume 1:	The beginning	. ED 4751
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 and fingering chiefly in the first position	. ED 4754
Volume V:	The higher positions (4 <sup>th</sup> to 10 <sup>th</sup> positions)	. ED 4755

## Progressive Pieces for three Violins

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



#### 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 whereever possible. Whilst the third volume is dedicated to elementary position-technique, the present volume contains material designed to develop all aspects of violinplaying 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.

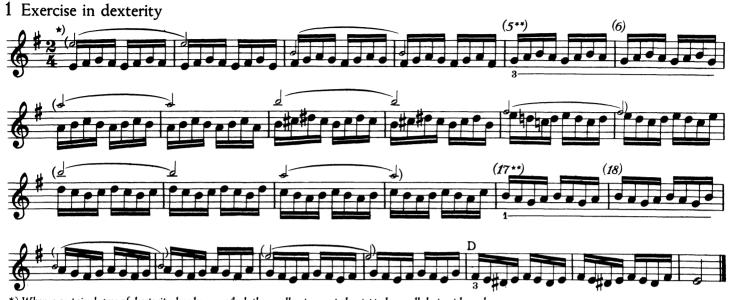
Since the demands made upon the student could be higher in this volume, it was possible to an even further degree to combine the technical problems closely with their musical application and with the training of an appreciation for finer points of style. The selection of pieces for playing and practice 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.

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

#### I. Agility in short groups of notes



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



\*\*) 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):



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



#### II. Short strokes for **□** (**♪♪**)

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



## III. Small groups of notes involving string-crossing



### IV. Runs over several strings



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

