

The background of the entire cover is a close-up, sepia-toned photograph of a violin. The image shows the body, f-holes, bridge, and part of the neck. The lighting is soft, highlighting the wood grain and the curves of the instrument.

**The Doflein Method**

# The Violinist's Progress

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Volume III

# The second and third positions

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ED 4753

# 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*

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



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## PREFACE

The third volume of the "Violinist's Progress" offers the student an opportunity of beginning the practice and application of the second and third positions quite early. These first exercises in the higher positions may often be begun with during the study of the second volume.

Position-playing demands of the student a new and more intent manner of reading music; the relationship between fingering and notation is a different one; special care is required in the manipulation of the bow as well. For that reason the first material for practice in the higher positions must be kept free from all problems of bowing and general dexterity of the fingers, which have not yet been prepared or are still too difficult. That is the intention of our method. Not until a certain confidence in position-playing is achieved, should this newly learned technique prove itself in more varied tasks.

The new task of concentration required of the student often makes him — and the teacher — lose his patience. This technical problem is then passed over too lightly and the student will never overcome his nervous fear of playing in higher positions. It is just this situation in which we would offer assistance. The student should be convinced of the advantages and necessity of playing in higher positions. That is why the material for practice is not restricted to boring exercises in intervals; it rather consists of examples which demonstrate the technical and musical significance of position-playing, and make possible an early and thorough study of this new field.

Our method of introducing a new position is such that the student does not find the fingering of the new position merely by comparing it with the fingering of the first position. It is our aim that the fingering of the higher positions is firmly impressed on the consciousness of the student as a new set of fingering in its own right. We work on the consciousness he has already gained for tonality, assuming that he can play a simple known melody in several keys. A melody of four notes is first played in the first position. The same melody is then immediately played in the new position in another key by drawing the hand towards the bridge, consciously retaining the same attitude of the fingers (position of the semitone). Through this alternate playing of the same melody in two different positions the student quickly learns to accustom himself to the changed span of the stopping in the new position. By writing out the little melody he then recognizes in which key he has played, so that it causes him no difficulty to perform at once a scale-like melody of greater compass in the new position. In doing so he discovers which keys are most suited to a position and will also be able to play unknown pieces in these positions too without difficulty.

The compass of notes of the new position thus gained through conscious listening is then gradually expanded, the basic keys being presented in their full extent over all the strings of the violin. In this special care was taken that the examples fit the position in question as well as possible, so that the player gains a sure feeling for the

significance of the position and the contexts in which it can be useful for him. Certain inconveniences of the new position were not avoided here; in fact they were expressly demonstrated in special exercises.

*Changing of position* should not be commenced until the attitude of the hand in the new position is sure. The success of the first exercises in changing position is much greater, if the way from one position to another leads from one *known* place to another *known* place. But in many cases the first changes of position for the third position can be attempted during the 1<sup>st</sup> chapter, and for the second position during the 6<sup>th</sup> chapter.

The thorough study of position-changing is heralded by "basic exercises" which show the technical process in the most precise form. Since we have very simple examples at our disposal for the very first combination of two positions, what has just been practised can immediately be tried out as to its usefulness. In choosing the songs and pieces at this stage, we were particularly concerned to offer examples of good fingering, that is, fingering not only technically practical but also correct from a musical point of view; the melodic construction also influenced our choice.

More difficult examples without change of position are included in the chapter devoted to position-changing in order to extend the acquaintance of the new position.

The course of study of this volume commences with the introduction of the third position, since it is well known that this position is not only easier to read for the beginner, but also easier in intonation. But the second position must be equally thoroughly dealt with. It only appears to be difficult if it is devoted mere passing attention and its use is avoided. An equal mastery of all positions is indispensable in the working out of good fingering, both technically and musically correct.

In order to provide an opportunity of beginning with the second position before the third, its introduction is just as simply presented as that of the third position. The application of all three positions is postponed until the 9<sup>th</sup> chapter.

Since various degrees of age and general ability must be taken into consideration as this volume is employed, each chapter also contains pieces of greater technical and musical difficulty which must be overlooked for the time being by the younger player. But the advanced player can use some of the copious material as practice in sight-reading.

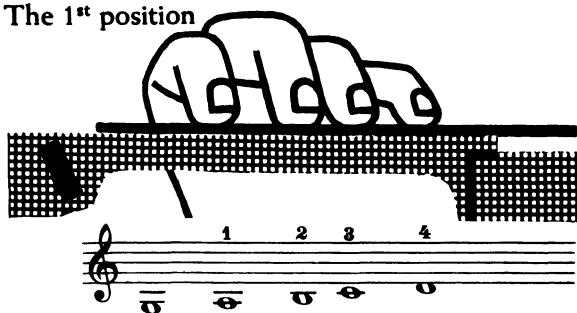
The *half-position* is introduced in the last chapter in one or two characteristic exercises and examples; an early acquaintance with it is important for the avoidance of bad fingering.

The fourth volume is devoted to further progress in the fields of dexterity and bowing technique. It is arranged in such a way that the greater part of its material may be executed in the first position. Thus the fourth volume can be commenced in most cases before work on the third volume is completed.

Erich and Elma Doflein

## CHAPTER 1: The third position

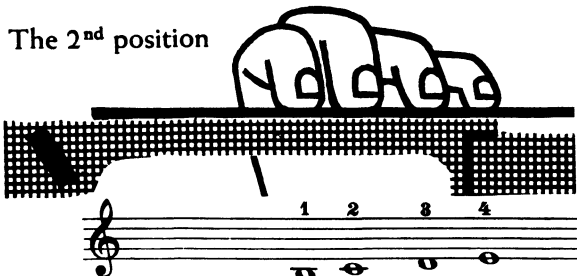
## The 1<sup>st</sup> position



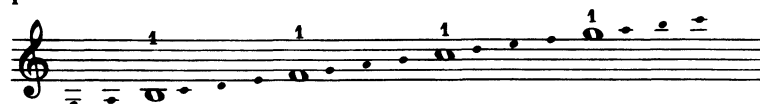
**In the 1<sup>st</sup> position the 1<sup>st</sup> finger stops the following notes:**



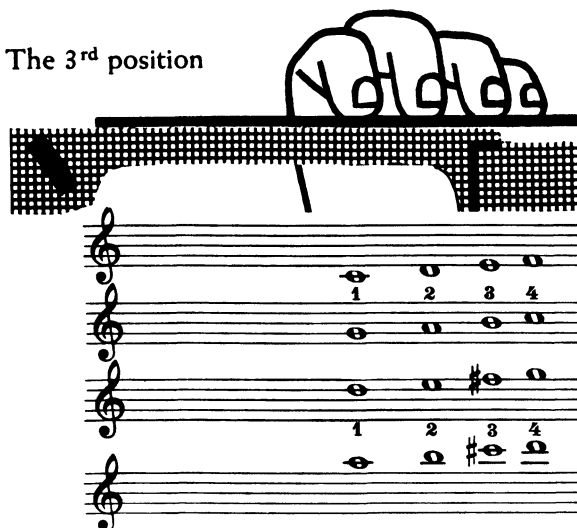
## The 2<sup>nd</sup> position



If the hand is moved along the fingerboard the distance of one note, it comes into the 2<sup>nd</sup> position, in which the 1<sup>st</sup> finger stops the same notes as were stopped by the 2<sup>nd</sup> finger in the first position:



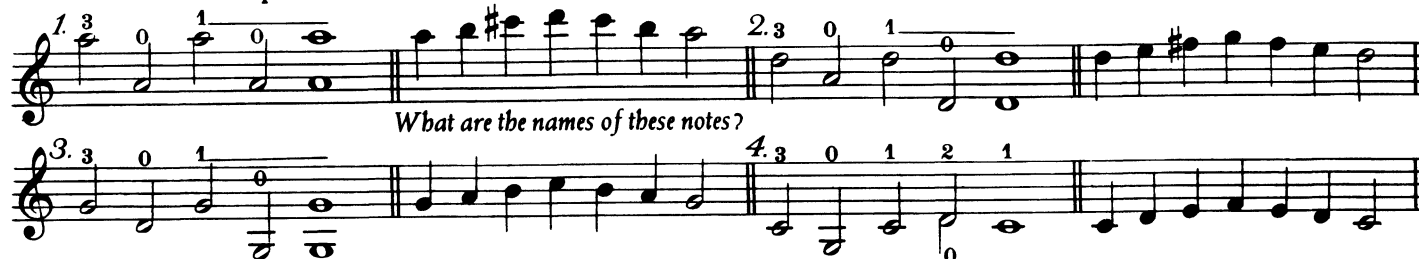
### The 3<sup>rd</sup> position



If the hand is moved yet one note higher towards the bridge, it comes into the 3<sup>rd</sup> position, which is dealt with in this chapter. The 1<sup>st</sup> finger now stops the notes which were stopped by the 3<sup>rd</sup> finger in the 1<sup>st</sup> position:



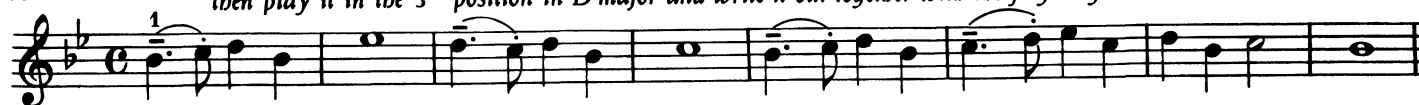
1 How is the 3<sup>rd</sup> position to be found?



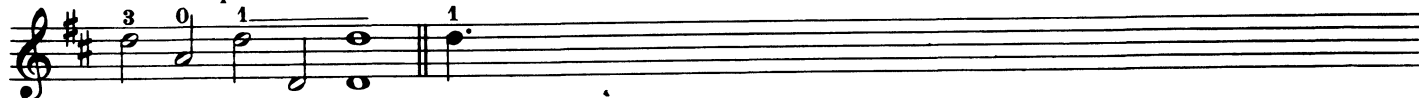
### I. D major

## 2 Exercise

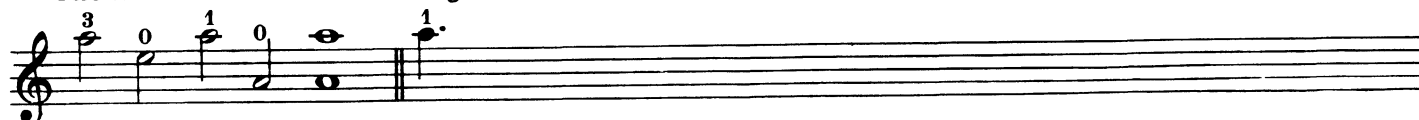
*Play this little melody in the 1<sup>st</sup> position in B flat major and commit it well to memory, then play it in the 3<sup>rd</sup> position in D major and write it out together with the fingering.*



**In the 3<sup>rd</sup> position**



**The same exercise on the E string** *Fill it in and add the sharps!*



## 3 Round for two or four parts

Come, good friends, rise up and sing, till the hills a-round with joy-ful voi-ces ring!

## 4 The scale of D major

The triad

## 5 Exercise in D major

## 6 Cantabile

Preparation

English melody (17<sup>th</sup> cent.)

Combination with the first position (Nos. 29 and 30) can be practised here for the first time already.

## II. G major

## 7 Little melody in four notes

## 8 The scale of G major

The triad

## 9 Allegretto

E. D.

## 10 The Wagtail

English dance (18<sup>th</sup> cent.)

Nos. 31 and 33 can be practised here already.

## III. C major

## 11 "Go from my window"

Old English dance melody

## 12 Exercise

## 13 The three little tailors

Three little tai-lors dancing in a lan-tern for a litt-le cand-le, Cand-le, lan-tern, for a litt-le cand-le.  
Lan-tern, cand-le, for a litt-le cand-le.

## IV. C major, G major and D major over all four strings

## 14 The scale of C major over two octaves

## 15 "A-hunting we will go"

## 16 The triad of C major