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Synopses, Comparisons, and Evaluation of the Leopold Auer and Erich Doflein Violin Methods.

Allan Riggs Fuller

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SYNOPSIS, COMPARISONS, AND EVALUATIONS OF THE LEOPOLD AUER
AND ERICH DOFLEIN VIOLIN METHODS

A Monograph

Submitted to the Graduate Faculty of the
Louisiana State University and
Agricultural and Mechanical College
in partial fulfillment of the
requirements for the degree of
Doctor of Musical Arts

in

The School of Music

by
Allan Riggs Fuller
B.M., Central College, 1953
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December, 1974

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ABSTRACT

The contrasting violin methods of pedagogues Leopold Auer and Erich Doflein are the basis of this study. Synopses of the music and ideas contained in each of these methods are presented. Comparisons and evaluations based upon the study of these two violin methods are then given.

The following conclusions are derived as a result of this study:

- (1) Materials of familiar songs should be used in beginning books of violin methods.
- (2) Interesting but useful material needs to be provided the beginning violin student.
- (3) The violin teacher must constantly seek new ways of presenting old concepts.
- (4) Music literature from the Baroque, Classical, Romantic, and twentieth-century periods should be introduced to intermediate and early advanced students as an aid in playing in orchestra and chamber music groups.
- (5) Right and left-hand violin techniques should be presented either separately or in an ordered sequence.
- (6) The legato, détaché, martelé, and the elementary staccato bow strokes should be studied by students in the beginning of their first year of instruction.

- (7) The scales, particularly double-stop scales, are the bases for most right and left-hand techniques.
- (8) Both the Auer and the Doflein violin methods are unsuitable as complete violin methods in themselves.
- (9) Violin methods do not teach students, teachers do.

Two tables of contents and lists of materials from other composers used in these two violin methods are given in four appendices. Cross-references in the lists of materials to these tables of contents are given by book and page number.

INTRODUCTION

This monograph presents a study of the Leopold Auer and Erich Doflein violin methods. These two violin methods represent two different approaches to violin teaching by two important pedagogues. Because many of their ideas have influenced various methods used by violin teachers today, a study of these methods should prove to be of value.

The format of this monograph includes a short historical background of Leopold Auer and Erich Doflein in Chapter I, synopses of their teachings in Chapters II and III, comparisons and evaluations of their ideas in Chapter IV, and conclusions in Chapter V. Two tables of contents and lists of materials from other composers used in these two violin methods will be found in the four appendices.

The synopses of Chapter II and III are included because the presentation of some of the ideas of violin teaching in these books are not clear or well organized. In addition, having a concise summary of these methods should be of great help to today's violin teachers and players. Many of the ideas included in these synopses are derived from the study of the music of these two violin methods.

CHAPTER I

A BRIEF HISTORICAL SKETCH OF LEOPOLD AUER AND ERICH DOFLEIN

Leopold Auer

Leopold Auer (1845-1930) was born in the small Hungarian town of Veszprem. At the age of eight he started the study of the violin with Ridley Kohné at the Budapest Conservatory. When he was about twelve years old, he studied the violin privately with Jacob Dont in Vienna, Austria. A few years later he studied with Joseph Joachim in Hanover, Germany. In these early years, Auer also came in contact with Henri Wieniawski. Auer himself said that Wieniawski disclosed to him several "secrets" of playing the violin.¹

In 1868, Auer moved to Russia where he taught violin in the Petrograd Conservatory. During his stay in Russia, Auer conducted the orchestra concerts of the Imperial Russian Music Society. He also established a famous string quartet. Because of the Russian Revolution in 1917, Auer left Russia and came to the United States in 1918.

In 1926-27, Auer's violin method was published in the United States. The editor of his violin method was Gustav Saenger,

¹ Leopold Auer, My Long Life in Music, (New York: Frederick A. Stokes Company, 1923), p. 92.

a violinist. Auer died in 1930 in the United States.

Some of Auer's famous students were Mischa Elman, Jascha Heifetz, Efrem Zimbalist, Toscha Seidel, and Rafael Bronstein. Bronstein later became Auer's assistant teacher. In an article in the American String Teacher, Bronstein states that although Auer himself did not play the violin with a full tone, Auer's students did.²

Auer represents a long chain of violin schools starting with Giovanni Battista Viotti. The relationship of teachers to students from Viotti to Auer may be shown in two ways.³ The first is: G. B. Viotti--Rudolph Kreutzer--Joseph L. Massart--Henri Wieniawski--[Leopold Auer]. The second is: G. B. Viotti--Jacques P. Rode--Joseph Bohm--Joseph Joachim--[Leopold Auer].

Erich Doflein

Erich Doflein (1900-) was born in Munich, Germany. He studied music subjects at the Munich Conservatory. In 1924 he received the Ph. D. degree from the University of Breslau. Between 1924 and 1931, Doflein became acquainted with Béla Bartók, Paul Hindemith, and Carl Orff. These composers contributed many short pieces to Doflein's violin method (Das Geigen-schulwerk)

²I. S. Arazi, "Rx Bronstein For Best Results: 'A Teacher Who Will Keep the Violin Alive'," American String Teacher, XXI (Fall, 1971), 14.

³Alberto Bachmann, An Encyclopedia of the Violin, trans. by Frederick H. Martens, ed. by Albert E. Wier (New York: D. Appleton-Century Company, Incorporated, 1937), pp. 159-60.

which was first published in 1932. Erich Doflein's wife, Elma, was a co-author of this violin method.⁴

From 1930 to 1937, Doflein taught at the "Musical Seminary" in Freiburg, Germany. Between 1945 and 1946, he was a prisoner of war in Russia. Since 1946, Doflein has taught at the Staatliche Hochschule für Musik in Freiburg.

Doflein is a teacher of music theory and music history and has edited early pedagogical manuscripts. He likes to perform early music from the Renaissance and Baroque periods. Doflein has edited many old violin, keyboard, and recorder compositions. From 1933 to 1943, Doflein was the music editor for the Frankfurter Zeitung.

In 1949, Doflein was one of the founders of the Institut für Neue Musik und Musikerziehung ("Institute for New Music and Music Education".) This organization is part of the Staatliche Hochschule für Musik in Freiburg. In 1960, Doflein was honored on his sixtieth birthday by this institute for his participation in its many activities.⁵ Erich Doflein is still living in Freiburg, West Germany.

⁴According to a personal letter from Professor Dr. Erich Doflein (July, 1974), Elma Doflein (born Axenfeld) studied violin with Otfried Nies and Elizabeth Bischof.

⁵Gottfried Schweizer, "Erich Doflein 60 Jahre," Musica XIV (August, 1960), 528-29.

CHAPTER II

A SYNOPSIS OF LEOPOLD AUER'S GRADED COURSE OF VIOLIN PLAYING

General Materials

Auer's violin method was published in 1926-1927 by Carl Fischer, Inc. His method consists of eight books and these books are outlined below with their basic materials.¹

Book I: Violin and bow descriptions; fundamentals of musical notation; holding the violin and bow; legato, slurs, preparatory détaché, martelé, and spiccato bowings on the open strings.

Book II: Finger placements in consecutive order in first position; major and minor scales.

Book III: Finger exercises, bowing etudes, scales, and pieces in first position.

Book IV: Finger exercises, bowing etudes, scales, and pieces in first position; left and right-hand pizzicato; harmonics; double-stops.

¹See Appendix I for a listing of the Table of Contents for each book.

Book V: Half, second, third position, and shifting techniques; embellishments; scales and arpeggios.

Book VI: Fourth through seventh position; trills; vibrato; three-octave scales and arpeggios; whole-tone scales; triple and quadruple stops.

Book VII: Advanced bowing techniques; sons filés; double-stop scales.

Book VIII: Selected extracts from other etudes and compositions--virtuoso grade.

At the beginning of Book I there are photographs showing the "correct" way to hold the bow and violin in first position--both standing and seated. Also near the beginning of Book I, there are pictures of the violin and bow with their important parts identified. An interesting collection of twenty-seven photographs of some of Auer's students, as well as a portrait picture of Auer, appears on the opening pages of the first book. Important pictures of the peg box are shown in connection with the mounting of strings on page 16 in the first book.

Pictures showing the correct manner of holding the bow and finger placement for playing right-hand pizzicato are found on page 14 in the fourth book. In Book V there are photographs showing the "correct" manner of holding the violin; photographs on page 6 and 33 show the "correct" second and third positions, respectively. On page sixteen in Book VI, there is a picture

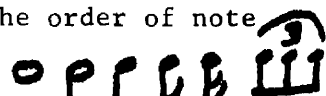
illustrating the correct fifth position.

Drawings, which appear on page four and five in Book I are listed below.

- (1) Testing of a string for purity .
- (2) Mute.
- (3) A gauge for measuring the correct thickness of each string.

In Book V, page two, there appears a musical chart showing a table for placing the fingers in each of the first seven positions.

In the preliminary instructions of Book I, Auer suggests that the "A" string be tuned to either a pitch pipe, tuning fork, or piano. The "D" string is then tuned to the "A" string, the "G" to the "D," and finally, the "E" to the "A."

A comparative one-measure grouping of whole, half, quarter, eighth, sixteenth, and thirty-second notes and their rest-value equivalents are given in the Preliminary Instructions on pages 6 through 8 in Book I. Also given are instructions regarding the "dot", the bar, double-bar, and measure. Time signatures (2/2, 2/4, 4/4, C, 3/8, 6/8, 9/8) are explained. Rhythmical abbreviations are illustrated. The order of note values as they are presented in Book I are: 

Thirty-second notes are found in an exercise in trills (Bk. V, p. 31.) Isolated thirty-second note passages appear throughout the seventh and eighth books.

The following time signatures are presented in the musical materials of Book I in this order: C, 2/4, 3/4, 6/8, and 6/4. Eighth notes are not presented until the introduction of 2/4 meter. In Book II, 3/8, and 4/4, and C time are introduced.

Syncopation appears in several open string etudes and pieces prior to its formal presentation in the first book. The following note values are syncopated on the open strings in Book I: quarter, eighth, and sixteenth notes.

The only piece incorporating meter changes is found in a piece titled, "Russian Folk Song" (Book III, p. 12.) Alternate measures of 6/4 and 5/4 are written in this piece. Meter changes between sections appear in Book VIII, particularly in the chapter on the cadenza.

In regard to dynamics, the Forte, piano, and crescendo-decrescendo are explained near the end of Book I, on page 48 in two exercises. All other material in Book I contains expressions such as "with strong, even tone." The teacher-accompanying parts have dynamics indicated.

In Book II there are no dynamic markings. From Book III on, dynamic markings are given without any explanations. Beginning on page fifty-nine in Book III, Auer incorporates the crescendo-decrescendo with long held notes as a way to develop good tone on the violin. In like manner, but in a more advanced presentation, Auer uses dynamics in developing tone on long drawn-out notes or strokes of the bow in Book VII.

Intervals, triads, and seventh chords, in that order, are explained and musically notated in the Preface of Book II, although the concept of keys is not presented until the very end of the same book. Near the end of Book II Auer explains the major, melodic, and harmonic minor scales by half and whole-step relationships. Major and relative minor scales are then presented. These scales are presented in a sort of circle-of-fifths format. Also included in Book II is a two-octave chromatic scale in G.

In Books III and IV, all of the exercises, etudes, and pieces are grouped around a progressive order of keys. Included in each key-group are the major, relative minors, and chromatic scales, as well as arpeggiated tonic, sub-dominant, and dominant chords. Most of the scales presented are in a range of two octaves.

In Book VI, three-octave scales and arpeggios are collected near the end in the order of the circle-of-fifths. Each scale group consists of the major, relative minors, and chromatic scales. The arpeggio groups each consist of the arpeggiated tonic, dominant, and sub-dominant chords. A unique feature, starting on page 41 in Book VI, is the complete enharmonic writing out of most of the "black-key" scales such as D-flat and C-sharp major. Further along in Book VI on pages 51 through 53, Auer arpeggiates chords of the dominant-seventh and also chords of the diminished-seventh. These chords are not presented in any relationship to key or tonality idea. The actual presentation of each chord is

by ascending half-steps. An interesting feature regarding the diminished-seventh chord arpeggios, is that some alternate enharmonic versions are given. Whole-tone scales are presented in various ranges near the end of Book VI.

At the end of Book VII, double-stop scales (not presented in the circle-of-fifth manner) are collected in groups of thirds, sixths, octaves (regular and fingered), and tenths--all of which are in both diatonic and chromatic progression. In addition, two-octave unison scales are found. Scales and arpeggios in artificial harmonics appear in the last section of Book VII. A few one-octave scales in double-stop harmonics appear on pages 42 and 43 in Book VIII.

The study of embellishments is formally presented during the initial study of third position in the fifth book.² Auer gives explicit instructions as to the execution of grace notes (p. 26) in Book V, as follows:

Grace Notes always occur either on, before, or after a note, or between two notes, and one of the principal rules to be observed in their playing is that they must never affect the rhythm. The rhythmic line must be strictly upheld by and is always dependent upon the principal note.

Auer shows that in the long appoggiatura the small grace note before the eighth note receives one-half of the value of the eighth note and the small grace note before the dotted-quarter note receives two-thirds of the value of the dotted-quarter note.

²Vibrato is discussed in the section concerning Left-Hand Techniques.

Both of these grace notes are supposed to be executed on the beat of the large ("main") note.

The small grace note in the short appoggiatura is executed on the beat of the principal note, then quickly slurred into the main note. It should be pointed out that the first appearance of this embellishment is on page 37 in Book IV, without explanation. The double appoggiatura and the group of three notes are also to be played like the mordents as quickly as possible starting on the beat of the main note.

In slow movements where a principal note is required to be stressed, the double-turn over a note is used. Below is a figure of this type of double-turn followed by its realization.



Fig. 1.--A double-turn over one note and its realization as found in Auer's violin method, Book V, p. 30.

Another type of double-turn given by Auer is performed between two written notes. Its notation and realization are given below.

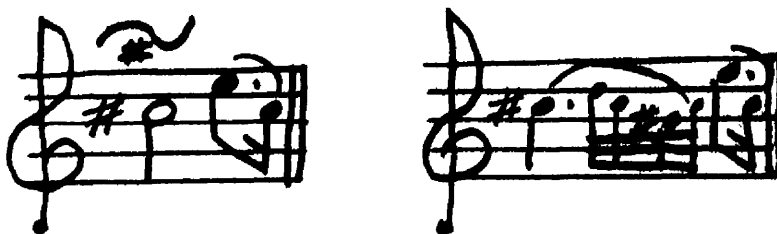


Fig. 2.--A double-turn between two notes and its musical realization as found in Auer's violin method, Book V, p. 31.

In regards to the trill, Auer states (p. 31) in Book V:

The trill . . . occupies the entire time value of its principal note, generally begins on the latter, in modern music, and ends on a so-called after beat.

Auer indicates that if the trill is started on the upper auxiliary note, it is indicated by a written appoggiatura before the principal note.

In regards to the rapid alternation of the two notes in a trill, Auer says further:

Technical precision rather than forced speed of finger action, steady bow control and purity of intonation are necessary essentials for producing the trill; to gain ultimate perfection requires a well-developed sense of time values, and musicianly understanding for blending the alternate notes and their afterbeats with artistic taste to fit the character of either the slower or more rapid tempo of a composition.

More studies of trills are given in the first chapter of Book VI, prior to the study of higher positions. Auer emphasizes through his exercises (p. 1) in Book VI, a strong-striking finger force without any hand movement. This is accomplished by holding a stopped-note down, silently, on another string, while trilling. Rudolph Kreutzer's Etude No. 4, as found on page 10 in Book VI, is given as a daily exercise for developing finger independence in trill playing.

Advanced trill studies are found in various extracted parts of compositions in Book VIII. In this book, emphasis is placed upon playing trills while changing positions or playing double stops.

Auer says very little about the formal design of the music he uses. However, the music itself can be analyzed. With the exception of Book II, all of his books contain examples of two and three-part forms. Extracts from various variations are given in Books VII and VIII. There are also several violin concerto cadenzas found in the last section of Book VIII.

In regard to counterpoint, Auer employs mostly examples of two independent melodic lines and imitations in his duet materials. In these duets the top line is played by the student and the bottom line, by the teacher.

Auer gives passing references to style in the seventh book. These references are all concerned with various bow strokes, such as the Viotti stroke, fouette, arpeggio sautillant, and mixed bowings. Particular mention should be made of his associating a certain bow stroke with certain nineteenth-century composers.

Quoting Auer in Book VII on page 37:

Staccato à Ricochet is to be met with most frequently in the brilliant solo works of the older master violinists such as Vieuxtemps, Ernst, Bazzini, de Beriot and Paganini.

At the end of each of the first six books, there is a section called, "The Daily Dozen." These original study-etudes in duet form, are grouped by one category per book in the following order: bow control, finger action, tone and left-hand agility, double stops, shifting in the first three positions, and position changes from the fourth through the seventh positions. Although not listed as the "Daily Dozen," Auer does include eleven types of double-stop scales and one section of single-note

artificial-harmonic scales at the end of Book VII.

The following is an outline of his original material for each book, exclusive of the "Daily Dozen," mentioned above.

Book I: Lengthy exercises for one violin;
eleven pieces in duet form.

Book II: Lengthy exercises and scales.

Books III and IV: Lengthy exercises, scales, etudes.

Book V: Exercises, scales, etudes.

Book VI: Exercises, scales, three etudes.

Book VII: Exercises, scales, eight etudes.

Book VIII: Two cadenzas for violin concertos; nine
scales in double stops.

In the Preface of his first book, Auer states that the Graded Course of Violin Playing is not intended as a method but as a reliable outline of violin study, and that it could be used either for class or private instruction. Violin duet and violin quartet materials from his Graded Course of Ensemble Playing are recommended as supplementary materials starting with the second book of his Graded Course of Violin Playing.

Approximately 159 compositions³ or parts of compositions are found in Auer's method books. These compositions represent about fifty composers from the eighteenth and nineteenth centuries. Most of these compositions are duet arrangements. No extracted materials are used in Book II. There is an increase of borrowed

³ See Appendix II (Other Composers' Materials As Found in Leopold Auer's Violin Method) and Table 1 (A Comparative Table of Other Composers' Materials Used in the Auer and Doflein Violin Methods) for further information.

materials in Book VII. Book VIII, containing approximately eighty separate musical quotations, is largely a collection of virtuoso etudes and pieces from the eighteenth and nineteenth centuries.

Of the thirty-three songs or dances quoted in his method, all are arranged in duet form. The largest number of these songs is derived from the countries where Auer spent most of his life.⁴ The next highest usage of folk materials is derived from the British Isles. Folk music materials are not used in Book II.

Although Auer advises the student to hold the violin horizontally to the floor, he stresses from time to time through photographs and explanations that the neck of the violin should be held in a rather high position relative to the floor. The reason for this high position, Auer states, is that it will facilitate rapid downward shifts. If the violin is held correctly, there should be an imaginary straight line from the violinist's nose to the scroll. Emphasis is placed on putting most of the weight of the body on the left foot. Auer stresses rather strongly that violinists should not use the shoulder pad. He also points out that there should be an open space between the thumb and forefinger of the left hand.⁵

⁴See Table 2 (A Comparative Table of Folk-Music Materials Used in the Auer and Doflein Violin Methods) for further information.

⁵Leopold Auer, Graded Course of Violin Playing, Bk. I: Preparatory Grade (New York: Carl Fischer, Inc., 1926), pp. 9-11.

Left-Hand Techniques

At the beginning of Book II, Auer states that it is important to have the left hand held high, so that all the finger tips will fall straight down on the strings. No reference is made at this time either to the thumb in relationship to the first finger or to the manner of placing the fingers on the string--other than having a "high attitude."

The use of left-hand fingers commences in Book II. Each separate finger is introduced one at a time. Lengthy exercises are given with all diatonic and chromatic possibilities for each finger on one string at a time. At the end of Book II, all four fingers have been learned in the first position on all strings and in all combinations. A firm and strong finger pressure is emphasized by Auer. On page 54 in Book V, he condemns the idea of playing with relaxed fingers. Auer stresses, before the introduction of each new finger, that fingers are to remain on the string as much as possible. To emphasize this in the actual music, horizontal lines are drawn from the notated fingerings quite consistently and thoroughly throughout his method to remind the violinist to keep the fingers on the strings.

Several specific examples of exercises concerning finger stretches and dexterity⁶ can be found in Auer's method.

⁶ Further information about finger dexterity in trills and scales can be found in this chapter.

In the "Daily Dozen" of Book II, short etudes are found which include fourth-finger extensions as well as passages which improve finger agility while crossing strings and playing chromatic changes. In the last eight etudes of the "Daily Dozen" section in Book III, studies are given which improve finger agility while using close finger settings.

Exercises involving fourth-finger extensions (the interval of the augmented fourth, as it relates to the first finger) are found in most of the position studies in Books V and VI. Particular mention should be made of an exercise in Book V (p. 46.) In this exercise, the melodic intervals of the "tritone" and the "minor sixth sound" are resolved in various ways with a gliding motion of a substitute finger. Shown below in Figure 3 are only two examples of this technique.



Fig. 3.--A finger exercise from Auer's violin method, Book V, p. 46.

The basic first-position materials are covered in Books II through IV. In Book V, the order of the positions is half, second, and third. From one position to any other, Auer points out that

the hand moves in one block-like motion. The half position is usually not presented in most current violin methods until after the first and third positions have been learned; but Auer states in Book V (p. 3) that the half position is valuable for later enharmonic problems and should, therefore, be studied after the first position.

The second position is presented at first in one-string exercises. When all four strings have been studied separately, they are combined. Finger extensions are covered. This format is followed by Auer for each of the higher positions. A pattern of study based on melodic intervals is presented in second position exercises. This pattern is only partially followed in the higher positions. The intervals presented in second position are seconds, thirds, fourths, fifths, sixths, and sevenths; the higher positions cover only the major second, major and minor third, perfect fourth, and the augmented fourth.

In the third position, the thumb is shown in Book V (p. 33) to be opposite the first finger. In the fourth position, the first finger is taught as being a perfect fifth above the open string. Starting in this position and in all of the higher positions, Auer mentions in Book VI (p. 11) that the left elbow is brought closer to the body so that the left hand can play in an upright position.

In the fifth position, Auer teaches that the thumb is below the neck of the violin. Auer mentions in Book VI (p. 16),

that this position can be related to the first position. Figure 4 illustrates this concept.

First Position--Fifth Position
"A" String "D" String



Fig. 4.--Fifth position fingerings related to first position.

In the sixth position, Auer points out in Book VI (p. 21) the relationship between sixth position and second position as shown below in Figure 5.

Second Position--Sixth Position
"A" String "D" String

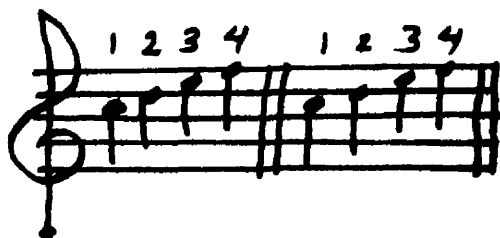


Fig. 5.--Sixth position fingerings related to second position.

In like manner in Book VI (p. 32), a relationship of finger patterns is shown between the seventh and third positions. Figure 6 illustrates this idea.

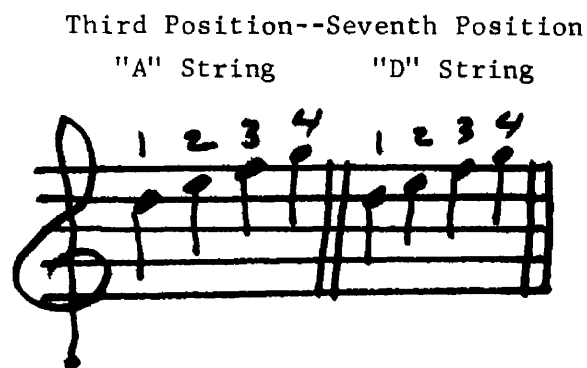


Fig. 6.--Seventh position fingerings related to third position.

Auer's ideas relating to shifting are presented in Book V (pp. 15-16). They are described below.

- (1) The whole hand, including the thumb, moves as a unit in an ascending shift;
- (2) the thumb moves in advance of a descending shift; therefore,
- (3) the violin is held high in a descending shift;
- (4) the first finger is kept down as much as possible during shifts;
- (5) the distance between the two notes of a shift should be memorized by the left hand and fingers;

- (6) the simplest shift is made with the same finger;⁷ and finally,
- (7) a portamento almost always exists in a shift involving two stopped notes.

To lessen the tightening feeling of the thumb in shifting, Auer gives a simple exercise in Book V (p. 15.)

The first three fingers are stopped in second position, then the thumb is gently moved back and forth along the neck. The same exercise is then practiced with all four fingers stopped on the string. As soon as the second position is learned sufficiently, shifting exercises, etudes, and pieces are introduced. This same procedure is followed with the higher positions.

All of Auer's materials on shifting, except in the third position, first emphasize shifts with the same finger; then shifts involving adjacent fingers on one string; and then finally, shifts involving different strings.

Specific position shifts in Book VI are listed as follows:

- (1) between first and fourth (p. 14;)
- (2) between first and fifth (p. 19;)
- (3) between second and sixth (p. 24;)
- and finally,
- (4) between the first and highest (p. 34.)

⁷ Most teachers today would probably say that the easiest shift would be the one that involved the open string.

The study of vibrato is first mentioned in Book VI (p. 26) and is presented after the sixth position has been studied. The following ideas are presented:

- (1) the wrist and thumb joints must be loose;
- (2) pressure must be exerted on the vibrating finger;
- (3) the left thumb is moved a little under the neck of the violin;
- (4) the index finger does not touch the neck;
- (5) it is practiced slowly and evenly at first in the third position using the second finger; and finally,
- (6) a slow vibrato originates from the wrist, and a fast vibrato originates from the finger.

Auer explains that a limited use of vibrato is desirable, since it is an embellishment. He says in Book VI (p. 28) that it is not to be used extensively, "even in the case of sustained notes following each other in a phrase."

Left-hand pizzicato is formally introduced in Book IV. It is incorporated in etudes mixed with arco playing. Isolated examples of this type of pizzicato are found in Book VIII.

Multiple-stopped chords are found extensively in the third through the eighth book. There are numerous examples of open-string double stops in Book I. Auer mentions in Book IV

(p. 17) that the left hand must have a firm grip on the violin to play multiple stops.

In Book VI, there are trill exercises in which the trilling finger is combined with a silent depressed finger. Double-stop scales are found in Book VII and harmonic scales in double stops are found in the eighth book.

Materials on natural and artificial harmonics are given in Book IV (pp. 56-57.) A table of both kinds of harmonics and a short composed etude using natural harmonics in first position are given. Study materials concerning the octave harmonic are given in Book V (p. 33.) In Book VII (pp. 72-74) scales of artificial harmonics with one and two octave ranges are given. These precise stretches for the various scales are shown below in Figure 7.

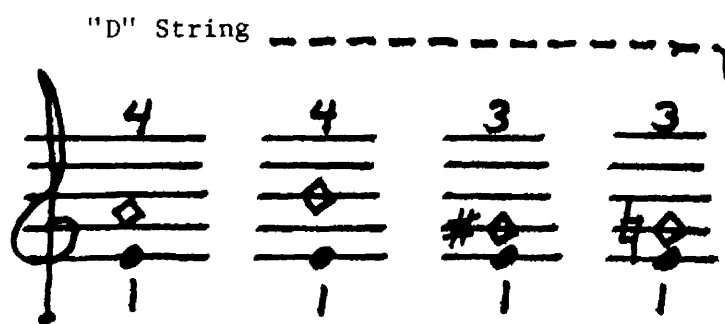


Fig. 7.--Artificial harmonic stretches illustrated on one string.

In Book VIII (pp. 42-44,) there are a few double-stop scales in harmonics. Auer states here that the practicing of double-stop harmonic scales is "an invaluable method for gaining

final perfection and mastery of left hand accuracy, and skill in bowing." He also states that using thin strings should be beneficial in playing double-stop harmonics.

Right-Hand Techniques

In regard to holding the bow, Auer writes in Book I (pp. 12-13) that the "index finger presses laterally on the stick at the beginning of its third joint" between finger and hand.⁸ There is very little space between the first three fingers. The little finger, which is placed on the tip of the bow, is considered by Auer to be the least important one for holding the bow.

Four important observations from the source mentioned above are given below.

- (1) The thumb is the most important part of the right hand for holding the bow--it counteracts the pressure from the fingers.
- (2) The thumb is always curved.
- (3) The middle finger is opposite of the thumb.
- (4) The first finger is important for varied elasticity of bowing and tone production.

Beginning exercises in sound production indicate that a whole bow stroke is used. Important stress is made by Auer in

⁸ This manner of holding the bow is considered by some pedagogues to be the "Russian" type.

Book I (p. 13) that a supple wrist-action and wrist pressure is the mechanism by which tone is produced. The wrist is turned at the "nut" of the bow so that few hairs are in contact with the string--the wood part of the bow being angled away from the bridge. As the bow is drawn downward the wrist is gradually turned. When the bow has moved to about the middle or balancing point, all the hairs are in contact with the string.

According to Auer in Book I (p. 13,) "the arm must neither be held too far away nor too close to the body." Judging by the photographs on page 14 in Book I, it appears that Auer did not hold his arm too far away from his body.⁹ On page 15 in Book I, it is said that the bow should be drawn parallel to the bridge and halfway between the bridge and fingerboard. Auer states that the bow "must always be kept upon that part of the string, at which the first start was made, excepting in piano or pianissimo passages, when the fingerboard can be approached."

In Book I, the following bowing types are introduced: sustained legato; legato with string transfers; preparatory détaché, martelé, and staccato; slurs of two and three notes. Book II contains mostly legato and longer slurred-note groups. In Book III, all bowing types previously presented are used, especially string-transfer legato. A limited presentation of the sons files is found on page 59.

⁹Ivan Galamian, Professor of Violin at The Juilliard School, stresses holding the right arm highly elevated.

Generally, Book IV contains the same bowing types as mentioned above. There is an addition of a type of bow-rhythm which can be thought of as a "Mazurka bowing." It is found on page 45 in an etude and consists of the following rhythmic pattern and stroke, played in the upper part of the bow.



Fig. 8.--A so called "Mazurka bowing" from the Auer violin method, Book IV, p. 45.

Emphasis is placed upon slurring in Book V. There is a new bow stroke introduced on page 21 called the "spring bow." Actually, this is what many violinists call jete' or ricochet. In Book VI, extensive string-transfer etudes are given in the "Daily Dozen." An additional type of "Mazurka bow-rhythm" using the whole bow is introduced on page 73. It is illustrated in Figure 9, below:

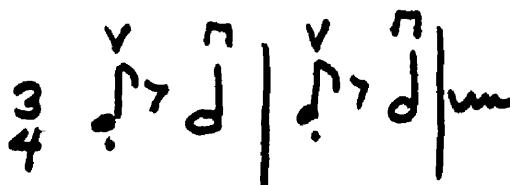


Fig. 9.--An example of another "Mazurka bow-rhythm" from the Auer violin method, Book VI, p. 73.

In Book VII, most of the material concerns bow strokes. In order to convey the order of introduction by Auer, the bow strokes will be listed in order of presentation, even though they were

previously covered in a limited way in the other books.

Auer regards the détaché and the sons filés as the foundations of all bowing technique. Auer instructs that the détaché (Book VII, p. 1) should be performed in one continuous sweep without breaking the sound of each separate stroke. Only one pitch-note is played per bow stroke. The stroke is always initiated through the wrist with a little participation from the lower arm.

The martelé (Book VII, p. 4) is performed as a swift stroke (one note to a bow,) and there are pressure-pauses between these strokes. Auer advocates the use of the wrist with some participation from the lower arm. He stresses that there should never be any upper arm or shoulder pressure. Staccato is derived from this stroke.

The staccato bow stroke (Book VII, p. 7) is derived from the single-stroke martelé. A varied number of notes are played in either up-bow or down-bow strokes. These notes are separated by little pressure-pauses. Auer states that Kreutzer, Rode, and Spohr taught it as having a more supple wrist action in executing each note, while the violinist-teachers from the Franco-Belgian school (Léonard, de Beriot, Vieuxtemps, and Wieniawski) taught it as having a more rigid or stiffer wrist action. Auer used the latter technic in his staccato playing. He states on page 7 that

the actual Staccato is produced by pushing the bow along the string (up stroke) with wrist and fore-arm movements,

and letting the right hand fingers exert a short, accent-like pressure on the stick, to bring about distinct and exact separation of each of the notes.

He mentions that the staccato should be learned slowly, at first.

Auer states that the piqué bow stroke (Book VII, p. 12) is related to the flying staccato. The bow is picked up each time in either successive down or up bows. It is used more in pieces with slower tempos than the other staccato types.

The Viotti bow stroke is a variety of the staccato type. It is best played in the upper part of the bow. The Viotti-stroke figure on page 13 is illustrated below.



Fig. 10.--The Viotti bow stroke, illustrated.

Another bow stroke called the semi-staccato (ondulé, portato, also parlando) is mentioned by Auer on page 15 in Book VII. This bow stroke is also known as the loure. It is a pulsing bow stroke with a varied number of strokes per bow.

Legato bowing, according to Auer (Book VII, p. 16), is a style of bowing in which a singing quality persists without any interruption of sound. Smooth string transfers and conserving finger motion are two important facets of this style of bowing. Auer then mentions two other types of bow strokes. One is the

arpeggio (p. 20.) This stroke consists of legato string transfers with slurs. The other, firm tremolo (p. 21,) is known as bowed tremolo by most violinists today.

The tremolo sautillant (p. 22,) known as jete' today, is a thrown type of stroke with two or more notes per bow. The rebounding action of the bow is kept in motion by the accents from the wrist, regardless of bow direction. The bow is held loosely.

In fouette' or whipped bowing (p. 25,) the string is struck with force from a lifted position in a fast manner. It is performed at the tip of the bow for up-bows, and at the frog for down-bows. According to Auer, "it is important to retain a firm hold upon the bow at all times."

The spiccato (sautille') bow stroke (p. 26) is derived from the detache'. It is a rebounding type of stroke with one note per bow. Auer designates two types of spiccato. One is the springing spiccato, which is played near the balancing point with a loosely held wrist. The other is the thrown spiccato, which is played with a more firmly held bow and each note is controlled by the player. The picchiettato (p. 31) is a heavier type of spiccato which is, quoting Auer, played "above or below the balancing point." The bow is not allowed to rebound very high. In this way, dynamic shading can be controlled.

The staccato volant or flying staccato (p. 32) is a combination of the firm and rebounding types of staccato, in which many notes can be played in one bow stroke. This is a

virtuoso type of bowing. "To produce it," says Auer, "the bow, loosely held between the fingers, must skip along the strings, (without actually leaving them) and controlled entirely by flexible movements of the wrist." The best "point of contact for the bow is at the middle."

The arpeggio sautillant or spring bow arpeggio is very helpful in doing bounced arpeggiation. It is practiced legato at first. Below are some helpful ideas given by Auer from page 34.

- (1) The smallest amount of bow should be used, generally at the balancing point.
- (2) The wooden part of the bow is slightly angled towards the bridge.
- (3) The wrist is locked into the arm; they then move together to change string levels.
- (4) On lower strings, the arm should be slightly raised; on higher strings, the arm should be lowered.
- (5) A slight accent should be executed at the start of all down-bow slurs.

Auer mentions that the Staccato à ricochet (p. 37) is like the springing staccato mentioned earlier, but this type (staccato à ricochet) is used in slower tempos. The notes are produced by a natural rebound and the arm and hand guide the bow. The bow is held very lightly, although the full breadth of the hair should

fall on the string. Soft delicate passages of a moderate staccato nature use this technique. Ascending slurred-note passages are played down bow, while descending slurred-note passages are played up bow.

A certain bow-stroke rhythm is found on page 40 in an etude titled, "Advanced Etude for Mixed Bowing." This bow-stroke rhythm could be called "cross-accent martelé," although it is not identified by Auer as such. The following rhythmic problem of this bow stroke is shown below in Figure 11.

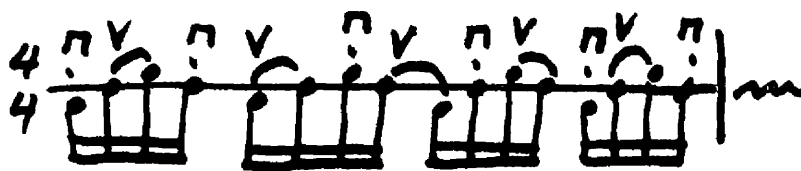


Fig. 11.--A rhythmic problem in cross-accent martelé as found in Auer's violin method, Book VII, p. 40.

The playing of long held notes with different dynamic shadings (nuance) is extensively covered on pages 41-42. Auer says that a perfected tone will result when long held tones are practiced this way. The Sons fileés or spun tones (p. 44) is a technique of playing very long held notes or passages of notes in one bow stroke very softly. The aim of this type of bowing is to:

- (1) assure evenness of tone without dynamic shading;
- (2) play on as few hairs of the bow as possible;
- (3) gain poise and control of the bow.

To Auer, the sons filés and the détaché are the most important bow strokes for acquiring a secure mastery of the bow and utmost perfection in tone production. Auer mentions on page 44 that the beginning concept of the sons filés began with J. B. Viotti.

In flautato (sulla tastiera), the bow is drawn loosely on the string over the fingerboard with no wrist action (p. 46) to produce a very soft tone. In ponticello, the bow is drawn loosely on the string near the bridge with wrist action alone (p. 47) to produce a "glassy" sound. In col legno bowing (p. 48), the strings are struck with the wooden part of the bow for a novel effect.

In Book IV on page 14, the study of right-hand pizzicato is formally introduced. Pictures and directions as to how to hold the bow, while plucking the strings, are given. Auer indicates that a slight sideways motion away from the bridge in a "down-stroke" is preferred--somewhat like playing a mandolin. It should be noted that Auer indicates that the index finger of the right hand does the plucking. Left-hand pizzicato is discussed from the same source in the section on left-hand techniques.

CHAPTER III

A SYNOPSIS OF ERICH DOFLEIN'S VIOLIN METHOD

General Materials

The Geigenschule was first published in 1932, in Germany.¹ The English version of the Geigenschule (The Doflein Method: The Violinist's Progress, Volumes I-IV) was published in 1957; the fifth volume was published in 1958. The five volumes of the English editions are listed below with their basic materials.²

Volume I: Holding the violin and bow; four basic finger patterns, each presenting various tonic key-notes in first position; major keys in C, G, D, A, and E; natural minor keys in A, D, and G; studies in composition; duets; simple bow slurs.

Volume II: Major keys in F, B-flat, and E-flat; selected harmonic and melodic minor tonalities; détaché, martelé, and spiccato bowings; double-stops; polyphonic music; duets.

¹The first of the three German editions (Schott's Söhne, Mainz) consists of materials found only in Vols. I and III of the later English editions (Schott & Co. Ltd., London.)

²See Appendix III for a listing of the Table of Contents for each volume of the Doflein violin method.

Volume III: Third, second, and half-positions; the "octave" harmonic; trills; duets.

Volume IV: Classic and pre-classic melodic and rhythmic patterns; trills and short appoggiaturas; syncopation; spiccato, martele, and flying staccato bowings; bow rhythms; double-stops; scales; duets.

Volume V: Fourth through the tenth position; modern finger techniques; some duets.

In Volume I (p. 5), there are three drawings which show the step-by-step procedure for holding the violin. The next page has two drawings illustrating the procedure for holding the bow, and also a drawing showing the very first positioning of the bow to the violin.³

In Volume I, the four "basic attitudes" (finger patterns) are depicted by actual drawings of fingers. These finger patterns are shown below in Figure 12. Half-steps are indicated by a closeness of dark wedge marks (representing the fingers) and also by the short curved lines over these wedge marks. Also representing the fingers are numbers, with "0" representing an open string. Below these finger-numbers are specific pitches that are learned in each pattern. These specific pitches for each "attitude" are

³According to this drawing, the student is holding the bow to the violin in the manner as explained in the Suzuki and derived methods. Many teachers think of this manner of holding the bow as "forming a square."

learned one at a time in the order as shown from top to bottom in the figure below. These pitches are treated as tonic key-notes. The "attitudes" (finger patterns) are learned before the actual study of keys and their signatures.

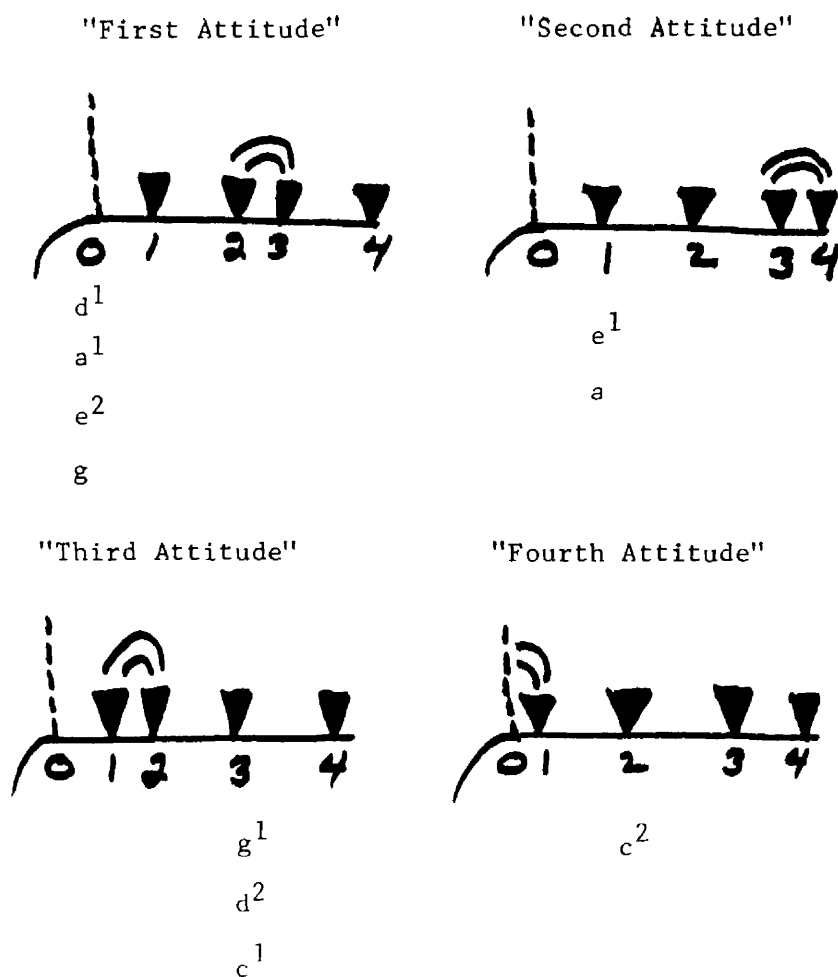


Fig. 12.--The four finger patterns or "attitudes" as found in The Doflein Violin Method, Volume I.

In Volume I, there is an unusual marking near the beginning of musical notation and it continues to the formal presentation of key signatures. It depicts the tonic key-note of a major key and is placed between the key signature and time signature. The tonic key-note sign and its realization in a music staff are shown below in Figure 13.

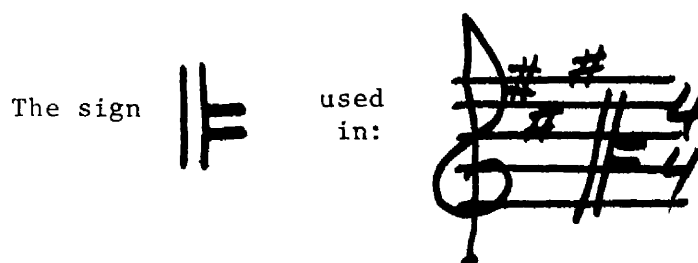







Fig. 13.--The "tonic key-note sign" as found in The Doflein (Violin) Method, Volume I.

In the chart on page 8 in Volume I, Doflein compares the whole-note, half-note, and quarter-note with their equivalent rest values; and in like manner the eighth-note is compared at the beginning of Chapter Four. At the beginning of Volume III, drawings of the fingers in the first three positions appear.

In regard to tuning the violin, the "A" string is tuned to the piano or tuning fork. The order of tuning is: "E" string to the "A" string, "D" to the "A," and then the "G" to the "D." An unusual feature of tuning that is presented is that, at first, a supposedly familiar melody is requested to be sung by the student; then, after the student has reached a certain pitch in

the melody, he is asked to tune a certain string to that pitch. For instance, in tuning the "D" string to an already-tuned "A" string, the student is given the "A" string pitch for starting the song, "Deck the halls with boughs of holly." He then sings the song until the word boughs, then he tunes the "D" string to the pitch-sound of boughs.

As mentioned above, the whole, half, and quarter notes, together with their equivalent rest values, are explained in the first chapter of Volume I. In Chapter Three, the dotted half-note is introduced. In Chapter Four, the eighth-note is compared with the quarter-note. The dotted quarter-note, found in Chapter Seven, is presented in a familiar tune with words written in the score beneath the notes. The five volumes of Doflein's method are listed below with new note values introduced by progressive listing in each volume.

- Volume I: 
- Volume II: 
- Volume III:  (trill exercises only)
- Volume IV:  (trill exercises only)
- Volume V: 

The meter signatures which are found in Doflein's method are listed below in Table 1 in the order of first appearance.

TABLE 1

METER SIGNATURES IN THE ORDER OF FIRST
APPEARANCE IN DOFLEIN'S VIOLIN METHOD

- Volume I: first position: $4/2$; $4/4$; C; $2/1$; $2/2$;
 4 ; $3/4$; 2 ; \emptyset ; 3 ; $2/4$; $3/4--3/2$.
- Volume II: $6/4$; minor scale: $6/8$; spiccato: $3/8$;
finger changes: $12/8$.
- Volume III: the first three positions: $4/4--2/4$;
 $2/4--3/4$; $3/8--2/8--1/8$; C-- $3/4--2/4$; $9/8$.
- Volume IV: accents: $3/8--2/8$; studies in rhythm:
 $3/4--6/8$; $3/8--2/4$; $5/4--4/4--3/4--2/4$;
 $5/8--3/4--7/8--2/4$;
 $4/4--3/8--5/8--3/4--6/4--2/4--8/8--4/4$.
- Volume V: fourth through tenth position: isolated
measures of $15/8$ meter on page 63;
isolated parts of measures ($5/16$) on
page 64.

Special mention should be made of the study of rhythm. Doflein has two sections in Volume I which contain clapping exercises for one or two students. The first one appears (p. 15) in connection with $3/4$ meter; the other (p. 22) is associated with $4/4$ meter.

The study of half-note syncopation begins in the last chapter of Volume I. Isolated half and quarter-note syncopation is found in both the second and third volumes. Interesting syncopations are found in the biciniums⁴ in Chapter Eight of Volume II. In these pieces, the modern bar line is not used. Formal study of quarter-note syncopation begins in Volume IV, (p. 29.) Isolated syncopations occur in the fifth volume.

There is a meter change within one piece toward the end of Volume I. In the third volume, approximately five pieces contain meter changes. In the fourth volume there are many pieces which contain meter changes. Isolated meter changes appear at the end of Volume V. The first three volumes involve changes of meter with the same basic denominator, usually. Consult Table 1 for more information.

Dynamic markings are used in the first volume. Signs for piano and mezzoforte are explained on page 12. The signs for forte, piano, and sforzando appear in Volume II without explanation. Other dynamic markings appear in the other three volumes.

Doflein bases his teaching of tonality in this method on scale fragment combinations. At the very beginning, the student is required to learn the basic pitch-notes of the open strings on the violin. Each note designates a tonic key-note in a major key. The tonic key-note sign in Volume I is used almost from the very

⁴The sixteenth-century biciniums are vocal or instrumental compositions in two parts without accompaniments.

beginning of musical notation to the formal introduction of "The Keys and Their Signatures." The order of learning these key-notes is shown in Figure 12.

In his method, Doflein relates learned tonic key-notes to other octave pitches. For instance, after one-line c is learned in the third tetrachord pattern, the student is required to relate it to the two-line c in the fourth tetrachord pattern.

The sound of a major key is taught in this order:

- (1) first, the student plays exercises and pieces containing the first five notes of a major scale;
- (2) then, the student plays material containing the first six notes of a major scale, with emphasis placed upon the sixth degree moving to the fifth degree; and last,
- (3) the student plays material containing all eight notes of a major scale.

Doflein introduces the natural minor scale at the end of Volume I. He segments the minor scale into the following sections:

- (1) the first five notes; then,
- (2) the first six notes, with emphasis again placed upon the sixth degree moving to the fifth degree of a natural minor scale; and last,
- (3) the introduction of the seventh scale step in short pieces and exercises, with emphasis placed upon its relation to the tonic note.

In his formal presentation of keys, Doflein starts with the C major scale. He then presents the major keys of G, D, A, and E major (Volume I.) The minor keys presented in this same volume are in D, E, and G. It should be pointed out that in this volume, Doflein does not relate the minor scale to the major scale.

The order of new keys, as presented in Volume II, is: F major, D minor, A minor, E minor, B-flat major, G minor, B minor, E-flat major, F-sharp minor, and C-sharp minor. Each minor key is presented along with its related major key. The harmonic and melodic minor scales are also introduced in this volume. It is interesting to note that the Dorian and Phrygian modes are presented in the section concerning "Old Polyphonic Music."

Two octave scales and arpeggios are collected only in the Appendix of Volume IV. They are not presented in the circle-of-fifth relationship. It should be pointed out that two chromatic scale-like etudes are given near the end of Volume IV. In Volume V, scale fragments are associated with teaching the positions. Whole-tone scales and also chromatic scale fragments are found in a section near the end of Volume V.

A novel use of two or more key signatures at the same time is found in some of Doflein's exercises for finger dexterity in the last three volumes. Another interesting idea in regard to tonality is Doflein's request for the student to play by memory certain selected short pieces or exercises in another key, usually involving the same finger pattern. This idea is found in all five

volumes. Mention must be made of the use of short-simple chord progressions and cadences in a section concerning multiple-stops. These can be found in Volume IV (pp. 63-64.)

Formal study of trills is begun in Volume III (p. 19.) Some isolated trills appear before this on pages 16 and 17--the one on page 17 being realized below the staff.

In regard to the starting note of a trill, Doflein explains that

In music of the period of Bach and Mozart the trill almost always commenced with the upper (subsidiary) note. Consequently only the trill commencing on the upper note is introduced for study here.⁵

Endings to trills are musically realized above the staves--with or without turns at the end of the trills. Concerning the alternation of the fingers, Doflein writes that

The number of alternations depends not only on the ability of the player to execute them rapidly, but also on the tempo of the exercise or piece in which trills occur. The faster⁶ the time of the piece, the less alternations in its trills.

Chapter Two in Volume IV, also contains trill studies. Many of the shorter type of trills are realized above the staves.

Mordents and inverted mordents are found (p. 20) in Volume III immediately after the study of trills. The realizations of mordents are given, but the realizations of inverted mordents are not given. A few inverted mordents appear prior to the study

⁵The Doflein [Violin] Method, III, 19.

⁶Ibid.

of trills on pages 13 and 18 with realizations.

A turn is found in combination with a long appoggiatura in Volume III on page 35. It is realized. In Volume IV, (p. 54,) and Volume V, (p. 24,) turns are realized.

Isolated long appoggiaturas appear in Volume II, (p. 56,) but are realized as short appoggiaturas. Isolated examples of short appoggiaturas appear in Volume III without explanations. The formal presentation of the short appoggiatura appears in Volume IV, Chapter Two. It is shown to be executed on the beat of the main note. A two-note group of grace notes (slide) is found in Volume III, (p. 55,) without explanation.

There are many examples in the Doflein violin method which show the formal designs of music. Some of these are presented in writing exercises for the student (Volume I and II) while others are presented in the music literature. Some of these compositions are examples of stylized forms (found in all volumes,) and others are contrapuntal forms (found in the first four volumes.) In regard to form, Doflein states that one important attribute of a student musician is his acquaintance with forms.⁷ Below are presented the formal designs found in Doflein's violin method.

Many "question and answer" phrase-writing exercises are found in Volume I, in sections called "exercises in invention."⁸

⁷ Ibid., I, 2.

⁸ This idea of using writing exercises is also found in the Tune-A-Day violin method by Paul Herfurth. It was published in 1927 (Boston Music Company) and is still in use today.

In some of these exercises, the first phrase is given, and in other exercises the student writes both the "question" and the "answer."

Most of the pieces and etudes found in Doflein's violin method are in simple two or three-part forms. There is one type of "exercise in invention" which teaches the ternary form. This is found on page 32 in Volume I. Mention should be made of the use of many minuets in Volumes II and III.

A total of approximately twelve theme and variation compositions are found in all the volumes, except the fourth. In the first volume (p. 36,) there appears an "exercise in invention" which requires the student to write a variation to a given melody. There are approximately ten rondos found in Doflein's method. The rondo is partially explained on pages 50 and 51 in Volume II, and also on page 12 in Volume IV. In Volume II, a Classical sonata in first movement form is shown and partially explained on pages 61-63. In Volumes I and III, sonatinas are presented.

Many canon-like forms are found in the first four volumes. Actual canons are found in the first two volumes. Important pieces containing imitative writing are the biciniums of Volume II, a round in Volume III, and an invention in Volume IV. An incipient use of the ostinato device is found in a piece by Paul Hindemith in Volume II. Chorale imitation is found (Vol. II, p. 40) in Samuel Scheidt's "Two-Part Setting of a Chorale" (1624.) A fugue

is found and explained on page 36 in Volume II. Volumes III and IV contain one fugue each.

Beside those "exercises in invention" mentioned above, Doflein also uses short composition assignments in the first three volumes to teach the following theoretical aspects of music:

(1) scales, (2) rhythms, and (3) transpositions.

In the general Preface of his violin method, Doflein writes that the study of different styles of music is the only way of learning the art of violin playing. In the Preface to Volume IV, he writes about the combining of technical problems and their musical applications with "the training of an appreciation for finer points of style."⁹

Doflein emphasizes the importance of learning music from different historical periods. There are many examples. In the second volume, there appears a section on "old polyphonic music;" in the third volume, there is a section titled, "Six characteristic pieces from three centuries;" in the fourth volume, the very first section involves "Characteristic motion in classic and pre-classic music;" and finally, in the fifth volume at the very end, there appears a section called, "Techniques of stopping in modern music."

⁹ The Doflein [Violin] Method, IV, 2.

In an article found in the American String Teacher¹⁰ relating to his violin method, Doflein mentions that nineteenth-century violin schools such as Leopold Auer, Hubert Ries, and Heinrich Kayser, employed mainly nineteenth-century music and arrangements of older music in their "methods." According to Doflein in this article, there is now a tendency to use original Baroque music in violin method books. Original music, according to Doflein, is better than arrangements for the learning of style. He goes on to say that this kind of nineteenth century music was artificially constructed and in an easy manner.

In summing up Doflein's idea of style as it relates to his violin method, he writes:

Baroque music always represents a certain unequivocal style; such style demands its own peculiar manner of playing, so that both style and execution become factors in technical as well as musical development. The same applies to contemporary pedagogic literature written by significant masters.¹¹

Six unique teaching concepts are found in Doflein's violin method. First, Doflein thinks of each piece as having certain technical as well as musical problems. Therefore, the "musical appeal" of a composition "arouses the will" of a student to master any technical problem.¹² Second, Doflein emphasizes that the use

¹⁰Erich Doflein, "Contemporary Problems in Music Pedagogy, and the Idea of a 'Method'," trans. by Heinz Perez, American String Teacher, VIII (Spring, 1958), 12.

¹¹Ibid.

¹²The Doflein [Violin] Method, I, 2.

of duets is valuable for developing violin tone quality and for training the ear.¹³ Third, Doflein mentions that he uses simple pieces in his method that students supposedly already know and can sing. This concept, Doflein says, relates the "known to the unknown" and is important for teaching the violin.¹⁴ Fourth, he states that most of the "technical instructions . . . [should be] left intentionally to the teacher and his method."¹⁵ Fifth, Doflein places emphasis on the use of materials from the time of J. S. Bach and earlier times, as well as materials (violin duets) composed by twentieth century composers.¹⁶ Sixth, as stated in the previous section on style, Doflein believes that the use of compositions in the original edition (Urtext) is necessary for the student to acquire a sensitivity toward style.¹⁷

Approximately twenty-two original pieces (mostly duets) are found in his method as compared to approximately 341 original compositions by other composers. Short exercises are used to introduce new techniques and concepts. One important feature of his exercises is that some of them are to be both memorized and played at different transpositions.

¹³Ibid.

¹⁴Ibid.

¹⁵Ibid., 4.

¹⁶Doflein, "Contemporary Problems in Music Pedagogy," p. 12.

¹⁷Ibid.

There are approximately 353 compositions (mostly duets,) representing eighty-seven composers, in the Doflein violin method.¹⁸ Generally, most of these compositions or parts of compositions found in his violin method are from the seventeenth, eighteenth, and twentieth centuries. There are, however, three nineteenth century composers of violin schools whose works appear frequently in the Doflein violin method. They are Bartolommeo Campagnoli, Hubert Ries, and Heinrich Kayser. Short pieces (mostly duets) by important twentieth-century composers such as Béla Bartók, Paul Hindemith, and Carl Orff are found in all five volumes. The earliest dated composition (ca. 1200) is the "Song of Maytime" by Neidhardt von Reuenthal; the latest dated compositions (1949) are study pieces by Harald Genzmer and Walter Heck. Mention should also be made that there are several sixteenth-century compositions which are found in the eighth chapter of Volume II.

There are approximately 111 folk songs or dances found in the Doflein violin method. Many of these are presented in duet form. Of these 111 pieces, Doflein wrote approximately twenty-two arrangements of folk tunes. In comparing all folk-materials used in his method, the largest number of these songs or dances is derived from Germany; the second highest is derived from the

¹⁸ See Appendix IV (Other Composers' Materials As Found In Erich Doflein's Violin Method) and Table 1 (A Comparative Table of Other Composers' Material Used in the Auer and Doflein Violin Methods) for further information.

British Isles.¹⁹ Many of the compositions by Béla Bartók in this violin method are based upon folk-songs or dances. It should be pointed out that folk-music materials are used in all of the five volumes--the largest number of songs and dances being found in the first volume. Another interesting fact is that twenty-four folk songs in Volume I have the words printed above or below the music notes; Volume II has six texts and Volume III has four. There are no texts to folk songs found in Volume IV or Volume V.

Doflein gives definite procedures for holding the violin on page five in Volume I. An ordered description of these procedures is given below.

- (1) The violin is first placed between the left shoulder and chin with the help of the right hand.
- (2) It should then be held in a horizontal position (relative to the floor) by the weight of the head--the head being inclined to the left.
- (3) The left arm is then raised (palm down) to the level of the violin (left of the scroll.)
- (4) The hand is then turned over (palm up) and the thumb is placed upon top of the scroll.
- (5) The arm is then bent and brought to the fingerboard, which is enclosed by the thumb and first finger.

¹⁹See Table 2 (A Comparative Table of Folk-Music Materials Used in the Auer and Doflein Violin Methods) for further information.

- (6) The first joint of the first finger touches the lower part of the neck near the nut.
- (7) The left arm is moved to the right of the violin and the thumb remains on the left side of the neck.
- (8) If the violin is held correctly, there should be an imaginary vertical plane which includes the left forearm and hand.

Left-Hand Techniques

In Volume I (p. 5,) Doflein states that finger placements are first learned on the "D" string. Below are given the procedures for placing the left-hand fingers on the "D" string, according to Doflein.

- (1) The four fingers are held over (but not touching) the "D" string and are bent. (The first finger is bent the most, the fourth finger bent the least.)
- (2) The whole hand is moved to the position where the fourth finger would sound an a¹ if stopped on the "D" string.
- (3) The fourth finger is firmly stopped on the "D" string and then the string is plucked to determine if the fourth finger is stopping the correct pitch (a¹.)

- (4) With the fourth finger still stopped on the string, the first finger is then "drawn back on the "D" string until it reaches its position [the e¹ on the "D" string] ."20

All four fingers are used from the very beginning in Doflein's violin method in four ordered "attitudes" or finger patterns. Each "attitude" emphasizes a certain finger for playing tonic key-notes on selected string(s). Open strings are first treated as tonic key-notes. Then, the first, third, and second fingers are used in that order to introduce tonic key-notes.²¹ Doflein mentions in Volume I that each "attitude" is first practiced by placing the first through the fourth fingers individually on the "D" string. In this exercise, each finger is held down after it is placed on the string, until all four fingers are down. Each finger placement is tested for correct pitch by plucking the string.

Doflein gives indications throughout the first volume that fingers are to be held down on the strings as much as possible in his exercises. However, the etudes and compositions in the other four volumes do not contain very many indications to the

²⁰ The Doflein [Violin] Method, I, 5.

²¹ See Figure-Twelve ("The four finger patterns or 'attitudes' as found in Doflein's [Violin] Method, Vol. I") for more information.

student to hold down fingers.

Exercises for finger dexterity and finger stretches appear in all of the volumes of Doflein's violin method. Exercises for different placements of the first three fingers are found in Volume I and Volume II. It is interesting to note that only one fourth-finger extension exercise (a "tritone" stretch between the first and fourth fingers) is found in Volume III--near the end of the section on third position.²²

The first two volumes of the Doflein violin method present the study of first position. The third, second, and half positions are presented in that order in Volume III. Third position is presented after first position. The finger patterns of these new positions (third, second, and half positions) are each compared with the finger patterns of first position. Doflein indicates in the Preface of Volume III that the hand moves from first position in a block-like motion to find the new position.

In presenting the third and second positions, Doflein requires the student to (1) play melodies in first position that have the melodic range of the four fingers (tetrachord), then (2) write out these same melodies in the key of the new position,

²²The Doflein [Violin] Method, III, 26.

and finally (3) play these transposed melodies in the new position.

At the end of Volume III, beginning exercises in half position have fingerings both in first and in half positions. An interesting use of arpeggiated chords is found in half position in two etudes on page 56 in Volume III.

The fourth through the tenth positions are presented in Volume V. Most of Doflein's original exercises at the beginning of each of these new positions use four-note (tetrachord) finger patterns on one string at a time. Some of these exercises use changes of key and sometimes changes of mode.

The first finger used in the fourth and fifth positions is presented by Doflein as being related to an open string by the following interval relationships:

- (1) perfect fifth or diminished fifth (fourth position;)
- (2) minor sixth or major sixth (fifth position.)

Mention should be made about the section on modern music at the end of Volume V. In these etudes and pieces, many of the passages can be described as not being in any standard position. This "free application of the positions," as Doflein points out in the Preface of Volume V, is the result of either fast changes of fingers, symmetrical sequences, or the avoidance of the portamento in shifting.

There are two general concepts relating to shifting which are found in the Doflein violin method. One is that all shifting

exercises in a new position are at first presented on one string. The second concept is that many exercises are to be practiced with different key signatures.

There are several types of shifts involving first through the third positions which are found in Volume III. They are listed below in the order of Doflein's presentation:

- (1) an open string between positions;
- (2) a rest between positions;
- (3) sliding with one finger stopped in a two-note bow slur;
- (4) changing of a finger in a two-note bow slur.

In the higher position shifts found in Volume V, almost all of the shifting exercises are presented by Doflein in a descending relationship with lower positions. For instance, the sixth position is first combined with the fifth position, then the sixth position is combined with the fourth, then with the third, the second, and then last, the sixth position is combined with the first position.

The first formal presentation of multiple stops in the Doflein violin method is made in the eleventh chapter of Volume II. In this volume, the double stops are either an (1) open string combined with a stopped note, or (2) a combination of two stopped notes.

Three and four-note chords are presented near the end of this chapter in whole-note time values. An unusual feature which is found at the end of this chapter in Volume II is the presentation by Doflein of chord progressions and cadences in multiple stops.

Another very unusual use of double stops is found at the end of Volume V in a section called "Techniques of stopping in modern music." An etude using parallel minor sixths is found on page 60 in this volume. Parallel minor sixths, as used by Doflein, are shown below in Figure 14. The cross-relationships between adjacent intervals are marked.

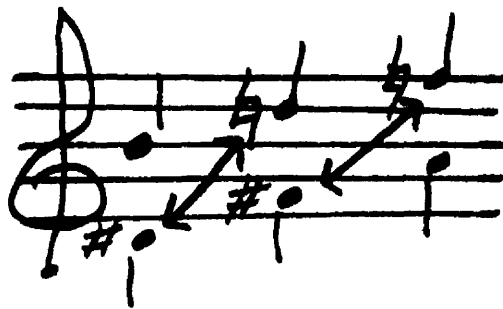


Fig. 14.--Parallel minor sixths from Doflein's violin method, Vol. V., p. 60.

Studies of the octave harmonic are found in the fifth chapter of Volume III. Doflein does not present studies in artificial harmonics.

Right-Hand Techniques

Doflein gives the following procedures for the holding of the bow in Volume I:

- (1) the teacher²³ holds the bow horizontally to the floor with the hair of the bow positioned on top; then
- (2) the student raises his right forearm to the level of the elbow with the hand opened and the palm side up (the upper arm is hanging loose against the body); then
- (3) the teacher lays the bow into the student's right hand in a line from the tip of the little finger (opposite the frog) to the "middle joint of the forefinger;"²⁴
- (4) the bow is then moved along this line to where the middle finger is opposite the edge of the nut; then
- (5) the space between the student's right-hand fingers is widened a little; then
- (6) the student encloses the bow gently with his fingers (the little finger is slightly bent and touches the bow with the finger tip); then

²³Doflein instructs the student to use his left hand to hold the bow through these procedures rather than the teacher.

²⁴This manner of holding the bow is considered by some pedagogues to be the "German" type.

- (7) the bow is turned toward the student's left side, so that the bow-stick and the student's hand are on top and the hair of the bow is underneath; then finally
- (8) the thumb is at last placed against the edge of the nut and is slightly bent, and then
- (9) the teacher no longer supports the bow.

Preliminary instructions on sound production by Doflein indicate that the student should at first play on the open "D" string using the upper half of the bow.²⁵ The student is instructed to use pressure-pauses between bow changes and also the student is instructed to keep the bow parallel to the bridge. These pressure pauses are gradually shortened until the bow changes are smooth and connected. This same procedure is then used with the lower half of the bow. When all of the above has been accomplished, Doflein instructs the student to play on the other open strings in like manner.

Beginning exercises using actual music notation in the "first attitude" are indicated to be first practiced by plucking the strings.²⁶ When the bow is used in these beginning exercises,

²⁵ This is somewhat like the "forming the square" concept which is applied in the Suzuki method.

²⁶ Beginning exercises in the Tune-A-Day violin method by Paul Herfurth also use plucked notes at the very beginning of instruction for a longer period of time.

whole and half notes are given. Doflein also indicates that the whole bow is to be used but he does not give instructions as to the actual drawing of the bow.²⁷

The types of bow strokes which are found in Volume I are legato, martelé, détaché, and louré. It should be pointed out that in this first volume there are no beginning staccato strokes.

The martelé and the spiccato are formally introduced in Volume II. The legato, détaché, and louré bowing types are used but are not formally discussed by Doflein.

A few short exercises found on page 28 in Volume II indicate long held notes with various dynamic shadings. This type of bow stroke is called "nuance" by some violinists.

There are several types of bow strokes introduced for the first time in Volume IV. A type of spiccato played near the frog of the bow is found in an etude on page 4. This type of bow stroke is called "picchiettato" by Leopold Auer. Other new types of bowing are the sautillé, flying staccato, and the special so-called "Mazurka bow rhythm" (not so indicated by Doflein.)

Special mention must be made of a section starting on page 36 in Volume IV, titled, "Raising the bow slightly between slurred notes." By the very nature of the title of this section,

²⁷ Doflein only says that the student "must be capable of drawing the bow correctly across the strings 'blindly'" without looking at the bow or strings.

it is assumed that the bow is raised after each pair of eighth notes. This unusual feature will be discussed in the next chapter.

An important bow manipulation is mentioned by Doflein in Volume IV, page 45. Doflein mentions that sometimes unequal bow-note values with pauses in-between, cause the violinist to accent the wrong note. In the long held down bows and the short spaced up bows, the violinist must lift the bow slightly off the string after playing these down bows and then set the bow nearer to the frog in order to play quick up bows.

Right-hand pizzicato is indicated to be used only at the beginning of Volume I. In Volumes III and IV, the second violin part in duets has occasional pizzicato passages.

CHAPTER IV

COMPARISONS AND EVALUATIONS

The Auer and the Doflein violin methods present two different teaching concepts. As pointed out in the first chapter, Auer is a descendent of a long line of violin schools originating with the Viotti school of violin playing (ca. 1785). These schools were primarily concerned with techniques of violin playing which would create highly professional performers.

Erich Doflein, on the other hand, has no observable connection with these violin schools. Instead, Doflein's violin method emphasizes twentieth-century music education ideas. These ideas include such things as the enjoyment of music literature, the use of clapping exercises in learning rhythmic patterns, elementary exercises in learning scale and phrase construction, the study of forms, and the use of familiar folk songs.

There are merits in relating rhythm, folk songs, and scale and phrase construction to the study of the violin. However, this writer thinks that the emphasis on music literature study and form is weak pedagogically, especially in the first year of violin study. The reason is that music literature by itself, does not give enough drill in the left and right-hand

techniques. It should be pointed out that several eighteenth century violin pedagogues were using many of these twentieth century music education ideas in their teachings. Two of these eighteenth-century violin pedagogues are Leopold Mozart¹ and Francesco Geminiani.² Some of these ideas are used today in a limited way in other violin methods such as the Tune-A-Day series³ and the Suzuki violin method.⁴

The idea of including many disciplines in one course of study is even found today at the undergraduate and graduate level of music instruction and in other courses as well. For instance, music theory and history are combined in one course which is taught at Juilliard School of Music.⁵

One of the most important differences between these two violin methods concerns the use of ordered procedures for learning violin techniques. Auer includes in Book I only right hand

¹Leopold Mozart, A Treatise on the Fundamental Principles of Violin Playing, trans. by Editha Knocker (2nd ed.; London: Oxford University Press, 1951).

²Francesco Geminiani, The Art of Playing on the Violin, ed. by David D. Boyden (London: Oxford University Press, 1953).

³Paul Herfurth, A Tune A Day [for Violin], Bks. I-III (Boston: The Boston Music Co., 1953).

⁴John Kendall, Listen and Play, Bks. I-III (Evanston, Illinois: Summy--Birchard Company, 1961).

⁵Juilliard School of Music, The Juilliard Report on Teaching the Literature and Materials of Music (New York: W. W. Norton & Company, Inc., 1953), pp. 27-42.

techniques on the open strings and then introduces one finger at a time in Book II. Although this is a thorough process, it is not very appealing to young violinists in the United States. It has been observed after several years of teaching the violin, that young violin students become quite bored with even a few pages of open string materials. Doflein, on the other hand, begins with many complex operations for both right and left hands but without many explanations to the student. This lack of explanations is a weak feature of the first volume of the Doflein violin method.

Having taught many years with a variety of method books, this writer has found that the best success with violin students at the beginning level was achieved only when one right or one left-hand movement at a time was learned by the student and accompanied by good explanations. There are several violin method books which use this concept today, although they were written in different periods. They are the Tune-A-Day series,⁶ the Nicholas Laoureux violin method,⁷ and the Listen and Play series by John Kendall.⁸ This concept of ordered instruction using one thing at a time can even be found today in several music theory text books, one of which is by Paul Harder.⁹ As an illustration of this

⁶Herfurth, A Tune A Day for Violin , Bks. I-III.

⁷Nicholas Laoureux, A Practical Method for the Violin, Pts. I-IV (New York: G. Schirmer, 1943).

⁸Kendall, Listen and Play, Bks. I-III.

⁹Paul Harder, Harmonic Materials in Tonal Music: A Programmed Course, Pt. I, II. (Boston: Allyn and Bacon, Inc., 1968).

concept of using one hand motion at a time, the beginning phrase of the first tune used in the Suzuki violin method is given below in Figure 15 as it is taught to the students.¹⁰

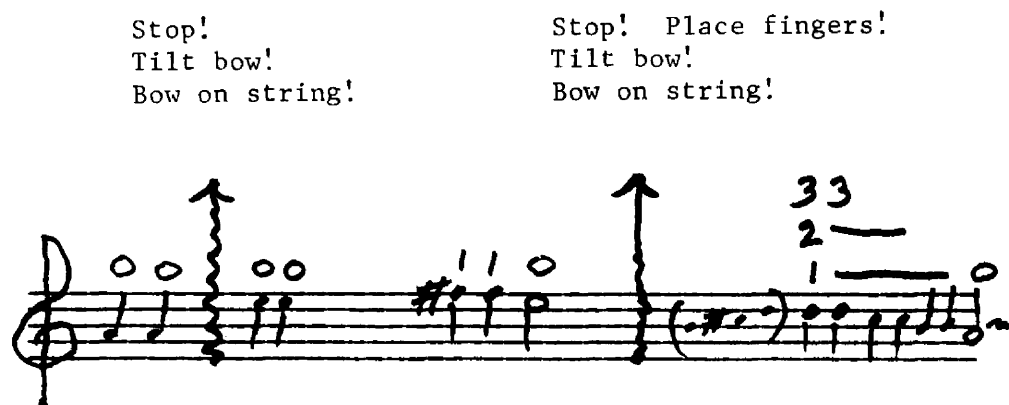


Fig. 15.--Basic ordered concepts at the beginning of the Suzuki violin method.

In regard to visual aids, Auer's violin method was one of the first in this century to use photographs in illustrating the holding of the violin and the bow. Doflein's method does not contain photographs. Most of the present day violin method books contain photographs in the beginning stages of instruction. This lack of photographs is a weak feature of Doflein's method because it leaves the instruction for holding the bow and violin almost entirely to the teacher.

Both Auer and Doflein instruct that the "A" string is tuned first. Auer's order for tuning the strings is "A," "D,"

¹⁰Kendall, Listen and Play, Bk. I, pp. 13, 17. [This book is based upon the Suzuki violin method]

"G," and "E." Doflein's order is "A," "E," "D," and "G." The idea of relating the pitches of the open strings of the violin to the pitch notes of familiar songs is a positive feature of the Doflein violin method since it reinforces pitch consciousness in the beginning violin player.

Another outstanding difference between the Auer and the Doflein violin methods is the use of meter and rhythm in general. Auer presents the more familiar types of meter signatures such as 3/3, 4/4, and 6/8, while Doflein introduces the less familiar types such as 2/1, 4, and 5/8 meters. Another feature of the Doflein method which is found in several of the sixteenth-century pieces in Volume II, is that he does not use the modern bar-line to divide the pieces into measures. Instead, he uses either no bar lines or bar lines between the first and second violin parts. This is useful in training the student to think only of the value of each note rather than to rely on measure bars for rhythmic organization of the pulses.

This practice by Auer of using the familiar meter signatures and rhythms can be found also in the nineteenth-century violin method books such as those by Kreutzer¹¹ and Rode.¹² It should be pointed out that the nineteenth-century violin methods do not reflect the freedom of meter and rhythm found in the music

¹¹Rudolph Kreutzer, Forty-two Studies, ed. by Emil Kross (New York: Carl Fischer, Inc., 1915).

¹²Jacques Pierre Rode, Twenty-four Caprices, ed. by Emil Kross (New York: Carl Fischer, 1901).

literature of the nineteenth-century. An example of this freedom of rhythm is the use of cross-rhythms by such nineteenth century composers as Beethoven, Chopin, Brahms, and Wagner.

Doflein, on the other hand, reflects the music of the contemporary period with its unusual meter and rhythmic patterns. Many of the short pieces found in the Doflein method are by Bartók, Hindemith, and Orff. These pieces use multi-meters and asymmetrical rhythmic patterns. In regard to the modern usage of meters and rhythms, it is interesting to speculate on how much Doflein influenced or is influenced by the "New Music Institute" at the Staatliche Hochschule für Musik in Freiburg, West Germany, where he taught for so many years.

The use of clapping exercises in learning rhythmic patterns is found in the first volume of Doflein's method. This is a positive feature of his violin method because the execution of rhythms by clapping, helps the student to play them correctly. Most of the present day violin methods in music education use some type of clapping or beating of rhythmic patterns.

Auer teaches the idea of tonality almost completely with the use of scales. Doflein teaches the idea of tonality by the use of scale fragmentation at first (resolutions of active tone in a key), then later Doflein has the student transpose various short exercises. This concept of scale fragmentation is a positive feature because it helps the student to hear the relationships of the various notes of a scale to its tonal center. The weakness of this

idea is that a violin student does not learn a systemized approach of two and three octave scales on the violin.

Scales are the most important studies for learning both left and right-hand techniques. Daniel Guillet¹³ explained to this writer that bow control and intonation are the result of intelligent practice of scales. In fact, some of his lessons covered only one aspect of scale practice. This writer has found in previous years of teaching that students improved their intonation and their bow control after careful practice of double-stop scales.

An interesting feature of the Doflein method is the use of the tonic key-note sign after the key signature. This sign, used before the formal presentation of tonality in the first volume, is supposed to indicate the key that the piece or exercise is in. The sign is not used beyond the first volume. The use of this sign is somewhat like the "moveable do" idea in sight-singing and represents another dimension of music theory.

It should be pointed out that although Auer and Doflein both use the whole-tone scale in their violin methods, Doflein's use of this scale is more varied. It is also valuable in learning left-hand techniques which are associated with twentieth-century music compositions.

¹³Daniel Guillet is a former Professor of Violin at Indiana University and is also the former violinist in the Beaux Arts Trio.

The study of the mordent, the inverted mordent, the appoggiatura, and the turn precede the study of the trill in the Auer violin method. Doflein does not follow this procedure. Doflein starts with the study of the trill and then presents grace notes. From a pedagogical point of view, it seems that Auer's procedure is the better one because the finger movements of the grace notes are related to the playing of trills. Since grace notes involve a few movements of the fingers, grace notes are not as hard to execute as the continuous finger movements of the trill.

Auer's presentation of the trill does contain certain flaws from an historical point of view according to present day research. Auer points out in his violin method that the beginning note of a trill always starts on the main note unless otherwise indicated in the music. Actually, the trill starts on the note above the main note in most Baroque and Classical music and usually starts on the main note in Romantic music.¹⁴

The music in the Doflein method contains many examples of different formal designs. Some of these designs are partially studied: the variation form, the fugue and sonata-allegro form. On the other hand, the music in Auer's violin method contains simple two and three-part forms and they are not explained.

Auer's exercises and etudes are long while Doflein's are short. Sometimes Doflein's exercises are meant to be transposed.

¹⁴Putnam Aldrich, "Trill," Harvard Dictionary of Music, [1st ed.], pp. 760-62.

As stated above, short etudes do not bore the young students, and therefore, Doflein's concept in this respect is more correct than Auer's. The Doflein method relies mainly on materials of other violinists and composers as well as folk music throughout all his volumes. Auer's method, on the other hand, contains mostly his own composed materials.

When Auer does use other composers' works, they are generally from the nineteenth-century. Doflein, however, uses compositions from the sixteenth through the twentieth-centuries. Approximately fifty composers are represented in Auer's violin method, while approximately eighty-seven composers are represented in Doflein's violin method. More duets are used by Doflein than Auer. A comparative table of other composers' works in each of the two violin methods is found on the following page.

This writer found only eight composers who were represented in both the Auer and the Doflein violin methods. These eight composers are listed below:

Delphin Alard (1815-1888)
Johann S. Bach (1685-1750)
Ludwig van Beethoven (1770-1827)
Charles A. de Beriot (1802-1870)
Bartolommeo Campagnoli (1751-1827)
Jacques F. Mazas (1782-1849)
Ludwig Spohr (1784-1859)
Antonio Vivaldi (1675-1741)

TABLE 2

A COMPARATIVE TABLE OF OTHER COMPOSERS'
MATERIALS USED IN THE AUER AND DOFLEIN
VIOLIN METHODS

<u>AUER</u>				<u>DOFLEIN</u>			
BOOK	COMPOSERS	DUETS	SINGLE VIOLIN	VOLUME	COMPOSERS	DUETS	SINGLE VIOLIN
<u>Bk. I</u>	2	2	0	<u>Vol. I</u>	24	34	10
<u>Bk. II</u>	0	0	0	<u>Vol. II</u>	39	56	19
<u>Bk. III</u>	4	8	1	<u>Vol. III</u>	26	41	16
<u>Bk. IV</u>	2	2	0	<u>Vol. IV</u>	38	62	32
<u>Bk. V</u>	12	11	2	<u>Vol. V</u>	32	34	49
<u>Bk. VI</u>	9	3	9				
<u>Bk. VII</u>	23	0	41				
<u>Bk. VIII</u>	25	0	80				
Sub-totals:		26	133	Sub-totals:		227	126
Totals: 50 composers, 159 works				Totals: 87 composers, 353 works			

Doflein's violin method has more folk music materials than does Auer's. (See Table 3 given below.) The country where each spent most of his life is the predominant country that has contributed the most folk music to each violin method. An interesting fact is that the second largest group of folk materials for both the Auer and the Doflein methods comes from the British Isles. Another interesting fact is that Doflein includes words with the music in some of the folk songs. This use of words with familiar songs is a good idea for beginning violin students because it helps to teach rhythmic patterns as well as to associate singing with violin playing.

TABLE 3

A COMPARATIVE TABLE OF FOLK-MUSIC MATERIALS
USED IN THE AUER AND DOFLEIN VIOLIN METHODS

Area of Origin	Folk materials found in the Auer method	Folk materials found in the Doflein method
Germany	2	47
British Isles	7	32
Slavic	6	12
Russia	7	0
North America	3	2
Scandinavia	3	0
France	3	2
Spain	0	1
Others	2	15
Total:	33	111

Although both Doflein and Auer mention that the violin is held horizontally to the floor, Auer writes that it is better for the student to hold the violin a little higher at the scroll. The reason Auer gives is that down-shifts are thus more easily made. This seems to be an unnatural way to hold the violin because it puts too much stress on the left-arm muscles. Auer mentions that the weight of the body should be placed more upon the left foot than the right foot. This seems natural because the weight of the violin and bow is mainly on the left side of the body. Both Auer and Doflein mention that the nose is pointed to the scroll. This idea is used by most violin teachers today.

Auer mentions that the student should have a space between the first finger and thumb of the left hand, while Doflein does not. Maintaining a space between this thumb and first finger is very important for beginning violin students because it helps to keep them in position. The left thumb should be a little behind the first finger for most beginning students since it is more natural. When the left hand makes a fist with a slightly curved first finger, the first finger touches the palm near the thumb. The thumb itself appears behind the touch point of the first finger.

Auer mentions that the left hand fingers are to be placed upon the strings in a rather high position, and he also emphasizes that the finger tips should fall straight down on the strings with

much pressure. Doflein indicates that the first finger is the most vertical of the four fingers to a string and the fourth finger, the least vertical. Doflein does not mention finger pressure. Doflein's approach is the more natural way of placing the left-hand fingers. Auer's idea of using firm pressure on the string is useful for getting a better tone since a firmly stopped string will vibrate more freely.

Auer introduces one finger on one string at a time. Doflein introduces all four fingers at the very beginning on one string at a time. The writer has found through teaching many years that introducing one finger at a time is the best procedure.

Doflein has very few fourth-finger stretching exercises. Auer has many exercises of this type. Auer also strengthens the fourth finger by requiring the student to practice scales in fingered octaves and in tenths. Doflein's method does not contain fingered octaves or tenths. Daniel Guillet taught that scales in fingered octaves and tenths are the most important exercises for stretching the fingers. Mention should also be made that as far back as in the eighteenth century, Gaviniés used many fourth-finger extensions in his violin etudes.¹⁵ Other important violin method books which stress fourth finger stretches are those by

¹⁵Pierre Gaviniés, Twenty-four Etudes, ed. by Edmund Singer (Bremen, Germany: Schweers and Haake, [1927]).

Ševčík¹⁶ and Flesch.¹⁷

Another type of fourth-finger stretch is one that is used in playing certain artificial harmonics. The fourth finger is lightly placed a perfect fourth or a perfect fifth above a firmly stopped first finger without the other fingers touching the string. This requires careful muscle coordination of the left hand. Auer has many exercises and scales in these artificial harmonics but Doflein does not. Doflein's method, then, is weak in strengthening the fourth finger. However, it should be pointed out that Doflein does have many exercises involving fast finger work for all the fingers on separate strings.

Doflein presents the positions in an order that is most often taught today: first, third, second, then higher positions. Auer presents the positions in consecutive order ("classical" violin tradition.) An important aspect of Doflein's approach to the study of positions should be mentioned. This is the use of transposition of four-finger note melodies from the first position to the third position. The use of transposition is important for violinists because it strengthens the idea of key feeling and also it is useful in playing certain symmetrical patterns in orchestral music.

¹⁶Otokar Ševčík, Shifting and Preparatory Scale Studies, op. 8, ed. by Mittell (New York: G. Schirmer, Inc., [1927]).

¹⁷Carl Flesch, The Art of Violin Playing, Bk. I, trans. by Frederick H. Martens (New York: Carl Fischer, Inc., 1924).

Auer recommends that the left thumb be placed opposite the first finger in third position. Doflein does not comment on this. This writer thinks that the thumb should be placed a little behind the first finger in order to get a more natural placement of the left hand fingers on the strings. The placement of the left hand in relationship to the back side of the violin while playing in third position is not mentioned by either Doflein or Auer. This writer teaches that the bottom part of the palm touches the back side of the violin when playing in third position. This sets the third position in the student's mind and also helps in teaching beginning vibrato.

At the end of Doflein's Volume V, many etudes and exercises contain several non-position techniques of many twentieth century compositions such as wide leaps, whole-tone scale fragments, certain symmetrical interval patterns, and quick changes of chromatic notes. Some of these non-position techniques just mentioned require the violin player to use unconventional stretches of the fingers. Auer's violin method only contains a few whole-tone scales. This section in Doflein's fifth volume is very valuable for advanced violinists who plan to play contemporary music or become members of professional orchestras.

Concerning shifting, Doflein makes only a passing comment in the fourth volume of his violin method. He states that the left hand moves in a block-like motion to a new position. Auer is more definite in instructing the student to move the hand in a

block-like motion. Doflein implies the holding down of a finger during shifts (portamento shift) but Auer constantly emphasizes this idea. Auer's emphasis of the portamento shift is good because smoother shifting and more accurate intonation will result. The Tune-A-Day is one among many violin methods which stress this technique.¹⁸

One of Auer's concepts of shifting, especially in slow tempos, does not appear to be valid for shifting from the third position to the first position. He has the thumb moving in advance of this descending shift. This is an awkward positioning of the hand because it results in too much portamento sound and playing out of tune. Actually, it would be better to lead the shift (third to first position) with the left wrist rather than the thumb. Valborg Leland mentions in his book, The Dounis Principles of Violin Playing, that this twentieth-century violin pedagogue (Dounis) instructed students that the wrist leads the shift from third to first position.¹⁹

The little use of double-stops and harmonics is a weakness of the Doflein method. Auer emphasizes these techniques in most of his violin method, especially with scales. Most of the violin schools from Viotti through the nineteenth century emphasized

¹⁸ Herfurth, A Tune A Day [for Violin], Bk. III.

¹⁹ Valborg Leland, The Dounis Principles of Violin Playing: Their Meaning and Practical Application (London: The Strad, 1949), p. 42.

double-stops and harmonics. As an example, over one-fourth of the forty-two etudes by Rudolph Kreutzer concerns the study of double-stops.²⁰

There is one aspect of double-stop playing in the fifth volume of the Doflein violin method which is valuable for developing the ear for twentieth-century sounds. This is the use of consecutive minor-sixths at a distance of a melodic minor third. A composer which uses both melodic and harmonic versions of this type of intervallic progression is Béla Bartók. This intervallic progression is shown in Figure 14.

Doflein does not mention the vibrato or left-hand pizzicato. Auer does. Auer says that the vibrato is first practiced slowly in the third position with the second finger and that the left hand should not touch the right side of the violin neck. It has been observed that most students who start the vibrato in first position have a narrow vibrato. There is one technique that this writer has used in teaching vibrato that has been most successful. In beginning the study of vibrato, the student should concentrate not on the finger or the wrist but on the muscles in the back part of the hand using a wide throwing motion.

Auer's concept of holding the bow is more accurate than Doflein's because Auer emphasizes that the thumb counteracts the

²⁰Kreutzer, Forty-two Studies.

pressure from the right-hand fingers. Doflein adds the thumb to the bow only after all of the fingers have been placed upon the bow. However, both Auer and Doflein write that the thumb must be bent. In actual fact, the thumb is sometimes straight when the bow is changed to an up stroke in slow legato passages in the lower part of the bow.

There are other differences between Doflein and Auer concerning the holding of the bow. Auer indicates that there is very little space between the first three right-hand fingers. Doflein indicates that there is some space. The Tune-A-Day violin method instructs that all of the right-hand fingers are to be close.²¹ It seems more natural to have a little space between the first and second fingers and also the third and fourth fingers. This is taught in the Suzuki violin method.²²

Another difference is that Auer indicates that the little finger is on the tip of the bow and that this fourth finger is not important in holding the bow. Doflein mentions that the little finger is bent and it touches the bow with its finger tip. Doflein does not indicate where on the stick the little finger touches. This writer believes that the little finger should be slightly curved and remain on the top of the stick at a place which is comfortable. The function of the little finger is to counter-balance the weight of the bow.

²¹ Herfurth, A Tune A Day, I, vii.

²² Kendall, Listen and Play, I, 5.

Auer's procedure for drawing the whole bow (flexible wrist, wood of bow angled away from the bridge while playing near the frog and perpendicular to the string while playing in the upper half of the bow) is a valuable concept. However, Doflein hints at a better procedure for beginning students. At the very beginning of instruction, Doflein instructs the student to learn the sound of the open strings by drawing the bow in the upper-half. Doflein does not go further with this idea. The Suzuki violin method advocates the use of only the upper-half of the bow in the beginning because the lower-half of the bow is believed to be too complicated for young children to use.²³

Another valuable concept which is used by Doflein and not by Auer is the use of pizzicato at the very beginning of violin instruction. Pizzicato is useful for beginning violin study since it does not involve very complicated coordination of right-hand muscles. Another reason for using pizzicato in the beginning of violin study is that it pin-points more accurately the rhythmic patterns which are to be played. The Tune-A-Day beginning violin book uses this technique.²⁴

Auer makes the comment on page fifteen of Book I in his method that the bow should always be kept on the same part of the string where the first sound is made unless special effects or

²³Ibid.

²⁴Herfurth, A Tune A Day, Bk. I, x.

unusual dynamics are used. Auer is partially correct. The bow actually moves a little toward the bridge, the higher the fingers move up the string.

Both Auer and Doflein mention that the student should try to get a beautiful and clean violin tone. However, in the modern violin schools such as that of Ivan Galamian and others, stress has been placed upon the student to produce a very big tone as well as a beautiful and clean tone. This means that many present day violin teachers are instructing that the right arm be held higher in the lower-half of the bow than Auer or Doflein instruct. The new schools also emphasize that all of the bow hairs touch the string at all times. This emphasis on big tone by modern pedagogues would seem to indicate that there would be more delicate coordination of the muscles of the right hand and fingers than are used by Auer and Doflein.

Most violin pedagogues recognize that the legato, détaché, martelé and the hooked staccato²⁵ are the important strokes of the bow to be learned on the string in first position. Other types of bow strokes, both on and off the string, are all derived from these basic bow strokes. These bow strokes are used in the first books of the Tune-A-Day, Suzuki, and Applebaum violin methods.

Auer presents these basic on-string bow strokes in the very first book of his violin method. Doflein's Volume I contains

²⁵ Hooked staccato is the playing of two or three notes in one bow stroke with pressure-pauses between each note.

only a few elementary hooked staccato bow strokes. Doflein has the student learning the off-string spiccato in the second volume before presenting the study of staccato in the fourth volume. When Doflein introduces the staccato in Volume IV, he presents the difficult flying staccato. The elementary hooked staccato bow stroke should be learned early, especially if a student plans to do any ensemble or orchestral playing. Chamber and orchestra music contains many passages which require from one to three note staccato bowings.

A mistake in the use of the bow is made by Doflein in Volume IV, page thirty-six. In this section titled, "Raising the bow slightly between slurred notes," he implies that the bow is to be raised after slurring pairs of two eighth-notes. In regard to this type of bowing, Doflein gives a quotation from Leopold Mozart's "Violin School."

"The first of two notes slurred under one bow should be slightly more forcibly attacked and held a little longer than the other, which must be smoothly and gently tied to it with a slight hesitation. This style of bowing cultivates good taste by its singing quality, and by its hesitation it prevents hurrying."²⁶

There is nothing in the above quotation which implies that the bow should be lifted. However, a style of bowing was used in the days before the modern Tourte bow.²⁷ This pre-Tourte

²⁶The Doflein Violin Method, IV, 36.

²⁷The "Tourte" bow, invented by François Tourte (1747-1835), has been used by violin players since about 1775. John Dodd (1752-1839), another famous bow maker, also made a type of bow similar to that of Tourte.

bow did lift sometimes off the strings after pairs of slurred eighth-notes. This is supported by David Boyden in his book, The History of Violin Playing. In the quotation given below, David Boyden is referring to Leopold Mozart's "Violin School" (1756.)

According to the testimony of Leopold Mozart . . . , the notes in this bowing [slurred pairs of eighth-notes with dots underneath the notes] are detached "by means of lifting the bow." This type of bowing, seldom used today, is somewhat easier to execute with the old bow. [In the original, single quotation marks are used.]²⁸

As mentioned in Chapter three of this monograph, there is an important observation made by Doflein in Volume IV, page 45. Doflein points out that in long down bows with a pause before quick up bows, the bow has to be picked up and placed nearer the frog so that accents do not occur on the up bows. This is a very good observation from Doflein and it is valuable for good orchestra or chamber music technique.

In Auer's violin method, some of the bow-stroke studies in Book VII are highly recommended by this writer for intermediate and advanced violin students, especially the nuance and the sons filés. The nuance and the sons filés bow strokes are important for developing a pure and clean violin tone as well as control of the bow. Most of these bow-stroke studies in Auer's seventh book are concise.

²⁸David D. Boyden, The History of Violin Playing From Its Origins to 1761 (London: Oxford University Press, 1965), p. 269.

There are two types of bow strokes that are mentioned by Auer in his seventh book which this writer considers alike. These two strokes are the tremolo sautillant and the staccato à ricochet. In manner of execution, they are like the so-called jete' bow stroke (two, three, or four notes which are played in one thrown bow stroke.) An observation that Auer makes about the staccato à ricochet is that this type of stroke is used in slow tempos. Auer is wrong. As a matter of fact, this stroke is more successful at fast tempos, such as found in the "William Tell Overture" by Gioacchino Rossini.

There are several important techniques of violin playing which are emphasized in the Auer violin method but not in the Doflein method. They are the (1) vibrato, (2) left and right-hand pizzicato, (3) artificial harmonics, (4) double-stop scales, and (5) the basic hooked staccato bow stroke.

In this writer's opinion, the absence of double-stop scales and vibrato along with the little use of basic staccato bowings and the sons filés are indications that the Doflein violin method is not sufficient for students to use in mastering violin techniques. On the other hand, the Auer violin method is complete in presenting most violin techniques. However, the Auer violin method lacks certain appealing features for young violinists of today--especially in the United States. These appealing features

which are lacking are the use of known folk tunes and other pieces, modern language, and the brevity of presentations. The Doflein violin method attempts using twentieth century education concepts by bringing interesting violin instruction to the youth. However, it lacks in efficient pedagogy.

CHAPTER V

SUMMARY AND CONCLUSIONS

As stated in the first chapter of this monograph, the background of the violin pedagogues, Leopold Auer and Erich Doflein, are very different. After comparing and evaluating their violin methods, it has been shown that they have been very instructive in their teachings in general and instructive in some violin techniques in particular.

Basically, Auer was the kind of violin pedagogue who derived much satisfaction from a career playing the violin and in teaching talented students. Auer handled the problems of violin teaching from the viewpoint of teaching a craft. On the other hand, Doflein is a teacher of other aspects of music--a music educator. His mind is much broader than Auer's. Important conclusions resulting from the study and comparison of these violin methods are given below.

First--Materials of familiar songs should be used in beginning books of violin methods. This is a positive feature of the Doflein violin method because it associates the singing voice with violin playing and also helps to overcome intonation problems.

Second--Interesting but useful material needs to be provided the beginning violin student. Doflein's idea of using many compositions from different historical periods has some merit.

Third--The violin teacher must constantly seek new ways of presenting old concepts. The use of the tonic key-note sign by Doflein as an aid in teaching tonality and the use of the "Daily Dozen" by Auer as an aid in solving technical problems are good examples of this idea.

Fourth--Music literature from the Baroque, Classical, Romantic, and twentieth-century periods should be introduced to intermediate and early advanced students as an aid in playing in orchestra and chamber music groups. Doflein's inclusion of these types of music in his method is very beneficial to students.

Fifth--Right and left hand violin techniques should be presented either separately or in an ordered sequence. Auer clearly demonstrates this concept throughout his violin method.

Sixth--The legato, détaché, martelé, and the elementary staccato bow strokes should be studied by students in the beginning of their first year of instruction. All advanced bow strokes are based upon these basic strokes of the bow. Intermediate and advanced students will find Auer's study of bow strokes in Book VII to be very useful.

Seventh--The scales, particularly double-stop scales, are the bases for most right and left-hand techniques. Auer's method clearly demonstrates this fact.

Eighth--Both the Auer and the Doflein violin methods are unsuitable as complete violin methods in themselves. Parts of their method books and volumes, as pointed out above, can be used as supplementary materials for the private teaching of violin players. The beginning books of both methods could be used in the private instruction of advanced fourth or fifth grade school students. The Auer violin method is unsuitable for class instruction in the elementary schools because this method lacks the use of familiar tunes and the brevity of presentations. The Doflein violin method could not be used in elementary school class instruction in the United States because of the unfamiliar folk tunes. However, the Doflein method probably could be used in class instruction in the German elementary schools.

Ninth--Violin methods do not teach students, teachers do. Both Auer and Doflein expect the teacher to solve some of the technical problems encountered by the student. As stated in Chapter II of this monograph, Auer considers his method as an outline. As stated in Chapter III, Doflein expects the teacher to use his own method.

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 - VII. The Cadenza (Fourteen Master Cadenzas by Famous Violinists and Composers) [p. 55]
- Index of Violin Studies, Concert Solos and Concertos Referred to Throughout This Book [p. 80]

APPENDIX II

OTHER COMPOSERS' MATERIALS AS FOUND IN LEOPOLD AUER'S VIOLIN METHOD

Materials are listed by composer in the order of appearance in Auer's violin method. A cross-reference to the Table of Contents in Appendix I is given for each composition by book and page number. Also given is the instrumentation: violin duet ("D") or single violin ("S").

Alard, Delphin

"From the 'Violin Method'" (VII, 23, S)

Bach Johann S.

"Musette" (III, 23, D)

"Minuet in B Minor from the Third French Suite" (III, 29-30, D)

"Minuet from the First Partita" (III, 48-49, D)

"Gavotte" (III, 56-57, D)

"Little Prelude in C Minor" (IV, 39-40, D)

"Polonaise" (V, 23-24, D)

"Minuet in G" (V, 48-49, D)

"Sarabande" (VI, 20, S)

"Double from the Second Solo Sonata in B Minor" (VII, 33, S)

"Celebrated Air as arranged for the G String by A. Wilhelmj" (VII, 43, S)

"[Extract from the] Preludio of Sonata No. 6" (VIII, 22, S)

"Andante Sostenuto from the Sonata No. 3 for Violin Solo" (VIII, 24-25, S)

Barnby, J.

"Sweet and Low" (V, 51, D)

Bazzini, Antonio

"Extract from La Ronde Des Lutins Scherzo fantastique,
op. 25" (VIII, 44, S)

"Cadenza from the Allegro de Concert, op. 15" (VIII,
65-66, S)

Beethoven, Ludwig van

"[Extract from the] Second Variation of the Kreutzer
Sonata, op. 47" (VII, 29, S)

"Extracts from Chorus of Dervishes (from the Ruins of
Athens) [as transcribed by Auer]" (VIII, 7-8, S)

"Fragment of a Transcription [by Léon de Saint-Lubin]
for Violin Solo of Beethoven's Adelaide" (VIII, 35-36, S)

Beriot, Charles Auguste de

"From the First Concerto" (VII, 38, S)

Bizet, George

"Aria from the opera, Carmen" (V, 10-11, D)

Bloch, Joseph

"Etude for Staccato Bowing" (VII, 10, S)

Bruni, A. B.

"Allegro assai" (V, 24, S)

Campagnoli, Bartolomeo

"Etude for Shifting between First and Fourth Positions"
(VI, 14, S)

"Etude for Shifting between First and Fifth Positions"
(VI, 19-20, S)

"Etude for Shifting between Second and Sixth Positions"
(VI, 24, S)

"Three-Note Chord Study" (VI, 30, D)

Chopin, Frederick

"Polish Song" (V, 44-45, D)

Corelli, Arcangelo

- "Sarabanda" (V, 46, D)
- "[Excerpt from] Folies d' Espagne Variations" (VII, 28, S)

David, Ferdinand

- "Two Short Duets in Half Position" (V, 4-5, D)
- "Four Note Chord Study" (VI, 31, S)
- "[Etude] for Spiccato Bowing" (VII, 30, S)

Donizetti, Gaetano

- "Fragment of a Fantasia on the Sextet from 'Lucia di Lammermour' for Violin Solo [as arranged by Leon de Saint-Lubin]" (VIII, 36, S)

Dont, Jacob

- "Etude" (III, 5, D)
- "Allegretto vivace" (V, 52, S)
- "Fragment of a Chromatic Etude from op. 37, No. 8" (VI, 50, S)
- "Etude for Mixed Bowings" (VII, 39-40, S)
- "Ending of Etude No. 19, op. 35" (VII, 36, S)
- "Fragment from Etude No. 19, op. 35" (VII, 20, S)
- "Extract from Etincelles (Sparks)" (VIII, 12, S)
- "Extract from Variations on an Original Theme" (VIII, 15-16, S)

Ernst, Henri W.

- "Finale from the Concerto in F-sharp Minor, op. 23" (VIII, 9, S)
- "A Trill Variation from Le Carnaval De Venise, op. 18" (VIII, 13, S)
- "Extract from Airs Hongroise, op. 22" (VIII, 16, S)
- "From the Concertino (in D Major), op. 12" (VIII, 23, S)
- "Two extracts from Etude One of the Six Etudes" (VIII, 28-29, S)
- "Extract from the Concertino in D Major" (VIII, 31, S)
- "Third Variation from Etude VI, Concert Variations on the Irish air, 'The Last Rose of Summer'" (VIII, 34, S)
- "Extract from the Airs Hongroise" (VIII, 37, S)
- "Extract from the Rondo of the Concertino (in D Major)" (VIII, 37, S)
- "Fourth Variation from Etude VI, Concert Variations on the Irish Air, 'The Last Rose of Summer'" (VIII, 41, S)

- "Part of the Finale from the Concert Variations on the Irish Air, 'The Last Rose of Summer'" (VIII, 44, S)
 "One of the Variations from Le Carnaval De Venise, op. 18" (VIII, 5-6, S)

Flesch, Carl

- "Conclusion of a Cadenza written for Paganini's Concerto No. 1" (VIII, 69, S)

Glazounow, Alexandre

- "Cadenza from the Concerto, op. 82" (VIII, 76-77, S)

Goldmark, Carl

- "[Excerpt from] Concerto in A, op. 28, last movement" (VII, 28, S)
 "Part of concluding Cadenza from the Violin Concerto, op. 28" (VIII, 74-75, S)

Guhr, Carl

- "[Extract from] Paganini's Art of Violin Playing" (VII, 30, S)
 "[Auer's derivative exercises from Carl Guhr's suggestions regarding Paganini's 'Tours de Force']" (VIII, 45-52, S)

Handel, George F.

- "Prelude in G" (III, 12-13, D)
 "Minuetto" (III, 40, D)
 "Sarabande" (VI, 15, D)

Joachim, Joseph

- "A difficult passage from the 'Hungarian Concerto', op. 11" (VII, 19, S)
 "Extract from the 'Hungarian Concerto', op. 11" (VIII, 3, S)
 "Cadenza for Beethoven's Violin Concerto, op. 61 (First movement)" (VIII, 57-59, S)

Kneisel, Franz

- "Cadenza for Johannes Brahms' Violin Concerto, op. 77 (First movement)" (VIII, 72-73, S)

Kochanski, Paul

"Extract from Danse Sauvage (Wild Dance)" (VIII, 8, S)

Kotek, Joseph

"Two fragments of a Concert Study" (VIII, 10-11, S)

Kreutzer, Rodolphe

"Extract from Etude No. 7, adapted for this style of bowing" (VII, 12, S)

"Extract from Etude No. 2" (VII, 13, S)

"Extract from Etude No. 8" (VII, 13, S)

"Extract from Etude No. 36" (VII, 13, S)

"Models [adapted from] Etude No. 2" (VII, 29, S)

"Model [adapted from] Etude No. 8" (VII, 29, S)

"[Fragment from] Etude No. 5" (VII, 46, S)

Kross, Emil

"Finger exercise with string transfer for the 'Spun Tone' from The Art of Bowing" (VII, 45, S)

Léonard, H.

"Etude for Ondulé Bowing" (VII, 15, S)

"21st Etude from Etudes Classiques" (VII, 23, S)

"Fragment from Etudes Classiques, op. 21, No. 19" (VII, 36, S)

"Extract from Il Duetto, op. 21, No. 20" (VIII, 27-28, S)

Libon, P.

"Etude for rapid shifting between the First and Highest Positions" (VI, 34-35, S)

Mazas, Jacques F.

"Fragment from Etudes d'Artistes, op. 36, No. 71" (VII, 35, S)

"Fragment from Etudes d'Artistes, op. 36, No. 75" (VII, 36, S)

Mendelssohn, Felix

"Fragment from a 'Christmas Hymn'" (I, 22, D)

Monk, William H.

"American Hymn [Abide With Me]" (V, 35, D)

Paganini, Nicolo

- "[Excerpt] from Moto Perpetuo, op. 11" (VII, 27, S)
- "[Excerpt] from Caprice No. 16" (VII, 30, S)
- "Fragment from the Concerto in D (No. 1) Transcribed by August Wilhelmj" (VII, 46, S)
- "[Fragment from] Variation from the Moses Fantasia" (VII, 47, S)
- "Variation No. 3 from Caprice No. 24" (VIII, 1, S)
- "Octave Passage from The Witches' Dance (Le Streghe)" (VIII, 1, S)
- "Three Extracts from Caprice No. 10" (VIII, 14-15, S)
- "[Two] Extracts from Caprice No. 8 (octave trills)" (VIII, 16, S)
- "[Extract] from Caprice No. 1" (VIII, 20-21, S)
- "Extract from a Duet for One Violin" (VIII, 25-26, S)
- "Caprice No. 14" (VIII, 30, S)
- "First measure of Caprice No. 10" (VIII, 46, S)
- "Extract from Caprice No. 2" (VIII, 46, S)
- "Famous Octave and Unisano Trills occuring in the Caprice No. 3" (VIII, 47, S)
- "Double Stops from Caprice No. 4" (VIII, 48, S)
- "[Double Stops] from Caprice No. 13" (VIII, 48, S)
- "[Double Stops] from Caprice No. 11" (VIII, 48, S)
- "Octaves from the Caprice No. 17" (VIII, 49, S)
- "Variation Six from Caprice No. 24" (VIII, 50, S)
- "From the Carnival of Venice Variations (Left-Hand Tremolo with Sustained accompanying notes)" (VIII, 50, S)
- "Extract from Caprice No. 19" (VIII, 51, S)
- "Extract from the Nel Cor Piu Non Mi Sento Variations" (VIII, 52, S)
- "Ending of Caprice No. 5 (Cadenza-like Passages)" (VIII, 53, S)
- "Extract from La Clochette; Rondo from the Concerto (No. 2) in B Minor--Single note harmonics" (VIII, 53, S)
- "Extract from the Moses Fantasia" (VIII, 53, S)
- "Extract from the Witch's Dance (Le Streghe)--Double Stop harmonics" (VIII, 53, S)
- "Extract from the Concerto No. 1, op. 6 (Last movement--Rondo) [double-stop harmonics with scordatura tuning]" (VIII, 54, S)
- "Extract from the third variation of the Nel cor piu non si sento Variations" (VIII, 54, S)

Petri, Henri

"Fragment of an Etude for the Sixth Position (with stationary fingering)" (VI, 23-24, S)

Prume, Francis

"Variations from Melancholie" (VII, 23, S)

"Extract from a Concert Etude, 'Le Bolero'" (VII, 48, S)

Rimski-Korsakow

"Theme of the Astrologer from Coq d'Or" (IV, 32, D)

Saenger, Gustav

"[Excerpt from] Caprice Espagnole, Op. 129, No. 1"
(VII, 28, S)

Saint-Saëns, Charles Camille

"[Excerpt from] Introduction et Rondo Capriccioso,
Op. 28, Finale" (VII, 28, S)

Sarasate, Pablo de

"Trills from Le Chant Du Rossignol, op. 29" (VIII, 13, S)

Schubert, Franz

"Cradle Song" (V, 39, D)

"Extracts from Erl-King (Concert Fantasia for Solo Violin)
arranged by Ernst" (VIII, 34-35, S)

Schumann, Robert

"Fragment from 'The Happy Farmer'" (I, 22, D)

"Melody" (V, 42, D)

Spohr, Ludwig Louis

"Etude for the Fourth Position" (VI, 13, S)

"Fragment from the Concerto in E Minor (No. 7), Op. 38"
(VII, 44, S)

"Double Stop Trill from the Concerto No. 7" (VIII, 15, S)

"Concluding Cadenza for the Eighth Concerto
('Gesangscene')" (VIII, 55, S)

Thomson, Cesar

"Extracts from a Passacaglia (after Handel)" (VIII, 45, S)

Tschaikovsky, Peter I.

"Thème-Andante con moto" (III, 16, D)

"[Extracts from] Concerto in D, op. 35, First Movement"
(VII, 28, S)

"Cadenza from Concerto, op. 35 (Final Movement)"
(VIII, 78-79, S)

Vieuxtemps, Henri

"Extract from the Concerto in A Minor (No. 5), op. 37"
(VII, 6, S)

"Staccato passages from Variation III of Air Variés,
op. 22, No. 2" (VII, 11, S)

"[Excerpt from] Concerto No. 1 in E, op. 10, Rondo"
(VII, 29, S)

"Extract from the First Concerto, op. 10" (VIII, 2, S)

"Extract from the Scherzo of Concerto No. 4, op. 31"
(VIII, 10, S)

"Extract from Concerto No. 1 in E Major, op. 10"
(VIII, 17, S)

"Cadenza for Beethoven's Violin Concerto, op. 61 (First
Movement)" (VIII, 60-62, S)

"Cadenza for the Concerto No. 1 in E Major, op. 10
(First Movement)" (VIII, 63, S)

Vivaldi, Antonio

"Cantabile" (VI, 25, D)

[Wade, J. F.]

"Adeste Fideles (Oh, Come All Ye Faithful) [from the
Cantus Diversi, 1751]" (V, 8, D)

Wieniawski, Henri

"Variation (No. 7) from Le Carnaval Russe, op. 11"
(VII, 48, S)

"Extract from Polonaise Brillante, No. 2, op. 21"
(VIII, 2, S)

"Finale from Le Carnaval Russe, op. 11" (VIII, 3, S)

"Extract from Souvenir de Moscou" (VIII, 12, S)

- "Extract from a Cadenza to Beethoven's Concerto"
(VIII, 12, S)
- "Extract from Variation No. 11 from Le Carnaval Russe"
(VIII, 12, S)
- "Le Staccato, op. 10, No. 4" (VIII, 18-19, S)
- "Le Chant Du Bivouac, op. 10, No. 8" (VIII, 32-33, S)
- "Extract from Souvenir de Moscou (Air Russes)"
(VIII, 38, S)
- "Extract from Le Carnaval Russe (Variation No. 10)
(VIII, 38, S)
- "Extract from Souvenir de Moscou" (VIII, 39, S)
- "Extract from Les Arpeges (op. 10, No. 9)" (VIII, 40, S)
- "Cadenza from the Concerto No. 1 in F-sharp Minor, Op. 14
(First Movement)" (VIII, 64, S)

Wilhelmj, August

- "Two fingered octave passages from the Cadenza of
Paganini's Concerto in D Major" (VIII, 8, S)
- "Concluding Cadenza for Paganini's Concerto (No. 1) in
D Major" (VIII, 67-68, S)

APPENDIX III

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VIOLIN METHOD [Inhalt]

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VOLUME III: THE SECOND AND THIRD POSITIONS

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- Chapter 2: Combining the 3rd and 1st positions during open-note or a rest [pp. 9-12]
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- Chapter 4: Application of the 3rd position [pp. 19-25]
- Chapter 5: Harmonics [pp. 25-28]
- Chapter 6: The second position [pp. 29-34]
- Chapter 7: Combining the 2nd and 1st positions [pp. 35-40]
- Chapter 8: Minor keys; More difficult studies in the 2nd position [pp. 41-43]
- Chapter 9: Combining the 2nd and 3rd positions; Application of the first three positions [pp. 44-53]
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- Chapter 2: Trills and short appoggiaturas [pp. 14-21]
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- Chapter 4: Various bowings of dotted eighth-notes [pp. 23-29]
- Chapter 5: Syncopation [pp. 29-32]
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- Part III: Sixth to tenth positions [pp. 40-56]
- Part IV: Techniques of stopping in modern music
 - Chapter 11:
 - I: The whole-tone scale and its application [p. 57]
 - II: Chromatic passages [p. 58]
 - III: Repetition of similar figures, symmetric intervals [pp. 58-61]
 - IV: Rapid change of attitude within the position [pp. 62-64]

APPENDIX IV

OTHER COMPOSERS' MATERIALS AS FOUND

IN ERICH DOFLEIN'S VIOLIN METHOD

Materials are listed by composer in the order of appearance in Doflein's violin method. A cross-reference to the Table of Contents in Appendix III is given for each composition by volume and page number. Also given is the instrumentation: violin duet ("D") or single violin ("S").

Alard, Delphin (Violin School, 1848)

- "Allegro, from a study" (III, 56, S)
- "Study" (IV, 33, S)
- "Larghetto" (V, 24-25, D)
- "Serenade on the G String" (V, 97, D)

Aubert, Jacques (ca. 1730)

- "Two Shepherds Play" (III, 10, D)
- "Minuet" (III, 13, D)
- "Contrasts of Sound" (III, 20, D)
- "Happy Hours" (III, 22, D)
- "The Gay Dances, from a concertino" (III, 37, D)
- "Dance of the Shepherdresses" (III, 45, D)
- "Duet" (V, 12-13, D)

Bach, Carl Philip (ca. 1770)

- "Allegro" (V, 10, D)
- "Allegro Scherzando" (V, 12, D)
- "Andante" (V, 15, D)

Bach, Johann S.

- [Art of the Fugue Theme] (II, 5-6, S)
- "Theme from the Violin Concerto in E Major; end of the first movement" (V, 9, S)

"Theme from the Partita in E Major for Violin Alone,
Prelude" (V, 9, S)

"From the Chaconne for Violin Alone" (V, 42, S)

Bach, Wilhelm Friedemann (1710-1784)

"Canon for Two Violins, Larghetto" (III, 49, D)

Banister, John (ca. 1685)

"Duet" (IV, 49, D)

Barbella, Emanuele (1704-1773)

"Andante staccato" (IV, 46, D)

Barre, Michel de la (ca. 1714)

"Prelude" (I, 67, D)

"Rondo and Fugue" (II, 35-36, D)

Bartók, Béla (ca. 1931)

"Teasing Song" (I, 12, D)

"Maypole Dance" (I, 16, D)

"Slovakian Song" (I, 23, D)

"Summer Solstice Song" (I, 24, D)

"Hungarian Song" (I, 65, D)

"Ruthenian Song" (II, 14, D)

"Wallachian Song" (II, 15, D)

"Pillow Dance" (II, 18, D)

"Play Song" (II, 32, D)

"Teasing Song" (II, 45, D)

"Dance of the Fly" (II, 58, D)

"Rumanian Bear Dance from a collection,

Volksmusik der Rumanen von Maramures, Munich (1923)"

(IV, 18, D)

"Limping Dance" (IV, 22, D)

"New Year's Song" (IV, 32, D)

"Burlesque" (IV, 38, D)

"New Year's Song" (IV, 52, D)

"Soldiers' Song" (IV, 60, D)

"Hungarian Folk Song from a collection, Vol. XI,

Das ungarische Volkleid" (V, 43, S)

Beethoven, Ludwig van

"Chromatic Theme from op. 96" (IV, 57, D)

- "From a Sonata for Violin and Piano, op. 3, No. 3 (1799)"
(V, 14, S)
- "Rondo-theme from the Spring Sonata, op. 24 (1801)"
(V, 35, S)
- "From a String Trio, op. 3, No. 1" (V, 42, S)
- "From the Romance in F Major for violin and orchestra"
(V, 54, S)

Beggar's Opera, The (1727)

- "Gossip Joan" (I, 52, S)

Benda, Georg

- "Duet" (III, 31, D)

Benda, Franz (1709-1786)

- "Andante grazioso" (IV, 63, S)
- "Caprice" (V, 19, S)

Beriot, Charles Auguste de (Violin School, 1858)

- "Melody" (III, 8, D)
- "Study" (V, 23, S)

Boismortier, Joseph Bodin de (ca. 1726)

- "Minuet" (I, 51, D)
- "Allegretto from a Sonata" (II, 12-13, D)
- "Rondo" (II, 55, D)
- "Sonata" (II, 56-57, D)
- "Allemande" (IV, 4, D)
- "Short Duet" (IV, 5, D)
- "Allemande" (IV, 8, D)
- "Gigue" (IV, 39, D)

Campagnoli, Bartolommeo (1751-1827)

- "Study" (II, 26, D)
- "Andantino from the Violin School, 1823" (III, 52, D)
- "Andantino" (III, 56, D)
- "Allegretto" (IV, 10, D)
- "Allegro" (IV, 21, D)
- "Study" (IV, 27, S)
- "Study" (IV, 42, D)
- "Study" (IV, 44, S)
- "Adagio" (IV, 52-53, D)
- "Andante cantabile" (IV, 53, D)

"Andante-Allegro" (IV, 62, D)
 "Andante cantabile" (V, 7, D)
 "Andante" (V, 14-15, D)
 "Largetto from one of the Divertimenti for studying the
 seven positions, op. 18" (V, 26, S)
 "Adagio" (V, 38, S)
 "Adagio on the G String" (V, 44, S)
 "Largetto" (V, 50, D)

Chédeville, Nicolas (ca. 1739)

"Minuet" (II, 13, D)
 "Minuet" (II, 49, D)
 "Gavotte" (III, 34, D)
 "Tambourin" (IV, 6, D)

Corrette, Michel (Violin School, 1738)

"Exercise" (I, 42, S)
 "Minuet" (I, 48, D)
 "Minuet" (II, 17, D)
 "Corrente" (II, 50, S)
 "Sarabande" (III, 21, D)
 "Minuet" (IV, 63, S)
 "Preludio" (V, 4, S)
 "Prelude" (V, 11, S)
 "Fantasia for Violin Alone" (V, 51, S)

Faure, Jean-Baptiste (Violin School, ca. 1800)

"Melody" (II, 8, D)

Fesch, Willem de (1700-1760)

"Vivace" (III, 16, D)
 "From an Air" (III, 25, D)
 "Largo" (IV, 18, D)
 "Siciliana" (IV, 25, D)

Fiorello, Federigo (1753-1823)

"Study for the G string" (V, 50, S)
 "Study (shortened)" (V, 54, S)
 "Study" (V, 56, S)

Fischer, Johann (ca. 1700)

"Bourrée" (II, 17, D)
 "Two Passepieds" (IV, 4, D)

Friedmann, Lilli (ca. 1931)

- "Canon" (I, 12, D)
- "Peasant Song" (I, 26, D)
- "Piece with Rests" (I, 31, D)

Gastoldi, Giovanni (ca. 1598)

- "Bicinium" (II, 42-43, D)

Geminiani, Francesco (1674-1762)

- "Allegretto (from a duet)" (IV, 40, D)
- "Adagio; Andante" (IV, 54-55, D)
- "Adagio" (V, 29, D)
- "Adagio" (V, 36-37, D)

Genzmer, Harald (ca. 1949)

- "Study of the major third" (V, 58-59, S)
- "Study of the minor third" (V, 60, S)
- "Study" (V, 61, S)

Gerhard, Wolf (ca. 1613)

- "Peacefully, from Geigenbüchlein" (II, 39, S)
- "Folk song with variations" (II, 40, S)

Guillemain, G. (1705-1770)

- "Tambourin" (V, 16, D)

Hainhofer, Philipp (ca. 1604)

- "Trot, trot, Dobbin, trot" (II, 52, S)

Hasse, Johann Adolf (ca. 1740)

- "Allegro" (IV, 3, D)

Hausmann, Valentin (ca. 1615)

- "Dancing Song" (I, 31, D)

Haydn, Joseph (ca. 1781)

- "Allegro: Trio from the Scherzo of String Quartet, No. 38" (V, 42-43, D)
- "From the 1st movement of the Violin Concerto in C Major, (adapted)" (V, 47, S)
- "Theme from the final movement of Quartet No. 29 (adapted)" (V, 47, D)
- "From a duet for violin and viola" (V, 51, S)
- "Allegretto (Trio of the minuet from String Quartet, No. 57" (V, 52, D)
- "From the String Quartet, op. 54, No. 2" (V, 55, S)

Heck, Walter (ca. 1949)

- "Study" (V, 62, S)
- "Study" (V, 63, S)

Hermann, Nicolaus (ca. 1560)

- "Chorale: 'The Glorious Day Has Dawned'" (II, 38, S)

Hindemith, Paul (ca. 1931)

- "Two Pieces: Scale Piece; Gaily" (I, 24-25, D)
- "Slowly" (I, 66, D)
- "Ostinato" (II, 22-23, D)
- "Solo Piece" (II, 24, S)
- "Broadly--Flowingly" (II, 27, D)
- "Piece with dotted rhythm" (II, 32, D)
- "Study" (II, 47, S)
- "Merrily" (II, 52, D)
- "Gaily" and "Portato Piece" (II, 59, D)
- "Piece with Variations" (III, 28, D)
- "Slowly" (IV, 57, D)
- "Very lively" (IV, 58, D)
- "Fugue" (IV, 59, D)
- "Theme from String Trio (1924)" (V, 54, S)
- "The weather is so fine outside: 1st movement of the Sonata for Violin Alone, op. 31, No. 2" (V, 64, S)

Hofe, Joachim von dem (ca. 1612)

- "Old German Dance" (I, 45, S)

Hotteterre, Louis (ca. 1738)

- "Prelude" (II, 9, S)

Kadosa, Paul (ca. 1931)

"Allegro comodo" (IV, 50, D)

Kayser, Heinrich Ernst (ca. 1872)

"Exercise" (II, 24, S)
 "Exercise in triads" (II, 27, S)
 "Study" (II, 30, D)
 "Exercise" (II, 44, S)
 "Study" (II, 46, S)
 "Exercise in 3/8 time" (II, 46, S)
 "Waltz" (III, 6, D)
 "The Fidget" (III, 18, D)
 "Vivace" (III, 20, S)
 "Study" (III, 25, S)
 "Sonatina" (III, 26-27, D)
 "Short Study" (III, 30, D)
 "Study" (III, 33, S)
 "Study" (III, 48, S)
 "Allegro moderato" (III, 55, D)
 "Short Study" (IV, 10, S)
 "Study" (IV, 19, D)
 "Study" (IV, 20, S)
 "Allegretto" (IV, 23, S)
 "Resolutely but not fast" (IV, 23, S)
 "Study" (IV, 24, S)
 "Exercise" (IV, 30, S)
 "Study" (IV, 36, S)
 "Exercises" (IV, 38, S)
 "Short study" (IV, 60, S)
 "Three Voices", "Four Voices" (IV, 63, S)
 "Practice Piece" (V, 6, D)
 "Study" (V, 6, S)
 "Allegretto" (V, 21, D)
 "Andante"; "Allegro moderato" (V, 22, D)
 "Study" (V, 34, D)
 "Study" (V, 35, S)
 "Practice piece" (V, 41, D)
 "Andantino quasi Allegretto" (V, 46, D)
 "Poco vivace" (V, 46, D)

Kings, Robert (ca. 1711)

"Gigue" (II, 26, D)

Kreutzer, Rudolph

"From a study" (V, 55, S)

- Krieger, Johann (ca. 1697)
 "Bourrée" (II, 7, D)
- LeDuc, Simon (ca. 1771)
 "Allegro assai--Classical sonata movement" (II, 61-63, D)
 "Andante grazioso" (III, 50-51, D)
 "Rondo" (IV, 12-13, D)
 "Andante assai (middle movement of a sonata)"
 (IV, 40-41, D)
 "Allegro cantabile from a duet" (IV, 44-45, D)
 "Rondo" (IV, 46-48, D)
- Locatelli, Pietro (ca. 1735)
 "Rondo" (IV, 16-17, D)
- Löhlein, Georg Simon
 "Poco Andante" (II, 10, D)
 "Minuet in Canon" (II, 11, D)
 "Minuet" (III, 35, D)
 "Andante" (IV, 27, D)
 "Duet" (IV, 30, D)
 "Duet" (IV, 48-49, D)
 "Poco Largo" (IV, 54, D)
- Lupachino, Bernadino (ca. 1550)
 Two "Biciniums" (II, 41-42, D)
- Mattheson, Johann (1681-1764)
 "Adagio" (IV, 15, D)
- Mayseder, Joseph (1789-1863)
 "Viennese Waltz" (III, 23, D)
 "Viennese Waltz" (III, 49, D)
 "Waltz" (IV, 20-21, D)
 "Viennese Waltz for Two Violins" (V, 28, D)
 "Viennese Waltz for Two Violins" (V, 33, D)
- Mazas, J. F. (ca. 1840)
 "Exercise" (IV, 5, S)
 "Allegro moderato from a duet" (V, 31, D)
- Melchior, Frank (ca. 1605)
 "German Dance" (II, 32, D)
 "Study" (II, 34-35, D)

Montéclair, Michel Pignolet de

- "Exercise (1730)" (I, 18, S)
- "Scale exercise in E minor (1709)" (I, 61-62, S)
- "Bourrée (1709)" (I, 67, S)
- "In strict time (1736)" (II, 4, S)
- "With an easy motion (1709)" (II, 10-11, D)
- "Duet (1712)" (III, 14, D)
- "Forte and piano (1709)" (III, 17, S)
- "Moderato, con espressione (1709)" (III, 41, S)
- "Short Study (1709)" (III, 44, S)
- "Allegro (1736)" (IV, 7, S)
- "Canarie (1736)" (IV, 24, S)
- "Gigue (1736)" (IV, 26, S)
- "Rondeau 'Plainte en dialogue' (1709)" (IV, 26, D)
- "Peasant Dance (1709)" (IV, 29, D)

Mozart, Leopold

- "Trumpet Song (1762)" (I, 26, D)
- "Bourrée after 'Notenbuch' (1762)" (II, 9, D)
- "Study from the Violin School (1756)" (IV, 10, D)

Mozart, Wolfgang A. (ca. 1786)

- "Minuet" (II, 21, D)
- "Allegro" (II, 60, D)
- "Allegro" (III, 39, D)
- "Andante" (III, 46, D)
- "Minuet" (III, 46, D)
- "Andante" (IV, 14, D)
- "Duet" (IV, 20, D)
- "Larghetto" (IV, 36-37, D)
- "Polonaise" (IV, 37, D)
- "Theme from the 'Symphonie Concertante'" (V, 13, S)
- "Molto Allegro from a String Quartet" (V, 43, S)
- "First theme of the 1st movement of the Violin Concerto in D Major" (V, 48, S)
- "Theme from the 3rd movement of the 'Symphonie concertante'" (V, 49, S)
- "From the 'Symphonie concertante' for violin and viola" (V, 53, D)
- "From the 1st movement of the Violin Concerto in A Major" (V, 55, S)
- "From the 'Symphonie concertante' (3rd movement)" (V, 55, S)

Orff, Carl (ca. 1931)

- "Flowingly" (I, 39, D)

"Duet" (I, 40, D)
 "Flowingly" (I, 59, D)
 "Powerfully and moderately fast" (I, 64, D)
 "Very tenderly" (I, 68, D)
 "Dance" (II, 23, S)
 "With Sway" (III, 23, D)
 "Quick dance" (III, 37, D)
 "Rondo" (IV, 21, D)
 "Solo piece" (IV, 22, S)
 "Solo piece" (IV, 24, S)
 Two "Studies" (IV, 50-51, D)

Othmayr, Kaspar (ca. 1547)

"Chorale in two parts" (I, 33, D)
 "Chorale in two parts" (I, 66, D)
 "Chorale" (II, 23, D)
 "Song of Praise" (II, 39, D)

Pezel, Johann Christof (ca. 1675)

"Aria" (I, 42, D)
 "Dance" (II, 30, D)

Playford, John (ca. 1679)

"Duet" (I, 35, D)
 "Gathering Peascods" from The English Dancing-Master
 (I, 46, S)
 "Old English country dance" (I, 54, S)
 "Old English country dance" (I, 61, S)
 "Country Dance" from the English Dancing Master (II, 16, S)
 "Fiddler's Dance from the Division Violin" (II, 22, S)
 "Gigue" (IV, 39, S)

Pleyel, Ignaz (1757-1831)

"Andante" (I, 29, D)
 "Romance" (op. 8)" (II, 28, D)
 "Allegretto" (II, 31, D)
 "Trio from a Minuet, op. 48" (IV, 30-31, D)

Rathgeber, Valentin (ca. 1733)

"Always be merry" (II, 24, S)

Reuenthal, Neidhardt von (ca. 1200)

"Song of Maytime" (I, 63, S)

Reutter , Hermann (ca. 1932)

"Whitsun Music, 1st movement from the Spielmusik für Violine, Vol. VII ('Klang und Rhythmus')"
(III, 42-43, D)

Rhau, Georg

"Old German Love Song from 'Bicinia Germanica' (1545)"
(II, 4, D)
"Two part song from 'Bicinia Germanica' (1545)"
(II, 38, D)
"I know a haughty reaper girl (from) 'Bicinia Germanica'
(1545)" (II, 41, D)

Ries, Hubert

"Melody (1841)" (I, 45, D)
"Allegretto (1841)" (I, 56, D)
"Double-stopping in the minor mode (1841)" (II, 49, D)
"Study (1867)" (III, 7, S)
"Practice-piece (1867)" (III, 17, D)
"Study (1867)" (III, 21, S)
"Andante (1867)" (III, 38, D)
Three "Studies" (1867) (III, 42, S)
"Adagio (1867)" (III, 52, D)
"Study (1842)" (IV, 13, S)
"Long trills" (IV, 15, S)
"Exercise in short trills (1842)" (IV, 18, S)
"Exercise (1840)" (IV, 23, S)
"Study (1842)" (IV, 36, S)
"Two exercises with chromatic passages" (IV, 55, S)
"Study (1867)" (V, 4, S)
"Study in Thirds (1867)" (V, 11, S)
"Study" (V, 13, S)
"Tempo di Menuetto" (V, 19-20, D)

Rode, Pierre (1774-1830)

"Andante" (V, 38, D)
"Extension of the 4th finger (from a study)" (V, 42, S)
"From a study" (V, 51, S)

Rolla, Antonio (1798-1837)

"Study" (V, 30, S)
"Capriccio" (V, 35, S)
"Study" (V, 52-53, S)

Romberg, Andreas (1767-1821)

"Poco Adagio" (V, 32-33, D)
 "Andante affettuoso" (V, 37, D)

Rust, F. W. (1739-1796)

"Allegro assai from a duet" (V, 48, D)

Sammartini, Giuseppe (ca. 1700-1740)

"Serenade" (IV, 43, D)

Scheidt, Samuel (ca. 1624)

"Bicinium" (II, 37, D)
 "Two-part setting of a chorale" (II, 40, D)

Schein, Johann Hermann (ca. 1617)

"Allemande" (I, 54, D)

Schulz, Johann A. P. (ca. 1785)

"Evening Song" (I, 21, D)
 "Song" (V, 11, D)

Schwindl, Friedrich (1737-1786)

"Largo" (II, 25, D)
 "Minuet" (IV, 19, D)

Seiber, Mátyás

"Allegretto" (III, 11, D)
 "Hungarian Folk-Song" (IV, 34, D)
 "Example" (IV, 50, D)

Spohr, Ludwig (ca. 1832)

"Andante cantabile" (I, 56, D)
 "Adagio" (II, 10, D)
 "Adagio" (II, 28, D)
 "Adagio" (II, 29, D)
 "Andante" (II, 64, D)
 "Allegretto" (III, 41)
 "Andante" (IV, 28, D)
 "Allegretto" (IV, 56, D)

Stamitz, Carl (1746-1801)

"Allegro" (II, 60-61, D)

"Romance" (III, 50, D)

Sweelinck, J. P.

"Song of Mars" (I, 40, D)

Telemann, Georg Philipp (ca. 1735)

"Largo and Presto (from a 'Fantasia' for solo violin)
(IV, 7, S)

Tessarini, Carlo (ca. 1741)

"Spirituoso" (II, 54, D)

"Largo from 'Il maestro e discepolo'" (IV, 25, D)

"Andante" (V, 16, S)

Türk, Daniel G. (ca. 1792)

"Allegro" (I, 42, D)

"Poco allegro e scherzando" (III, 26, D)

Vallet, Nikolaus (ca. 1618)

"Melody with two different counterpoints" (I, 9, D)

"Theme and Variations" (I, 55, D)

Vierdank, Johann (ca. 1641)

"Capriccio" (II, 5, D)

Viotti, G. B. (1753-1824)

"Seranade" (V, 27-28, D)

Vivaldi, Antonio

"From the Violin Concerto in A Minor" (V, 7, S)

Walther, Johann (ca. 1524)

"Chorale: 'From the depths of woe I call on Thee'"
(II, 40, S)

Weismann, Julius (ca. 1931)

"Fugue" (III, 53, D)

Wichtl, Georg (ca. 1855)

"Practice-piece" (III, 48, D)

Wohlfahrt, Franz (1833-1884)

"Study" (III, 6, S)

"Study" (III, 21, S)

"Study" (III, 24, S)

Wülbern, Fridolin (ca. 1941)

"Study" (IV, 60, S)

"Study" (IV, 62, S)

VITA

Allan Riggs Fuller was born December 26, 1931, in Kansas City, Missouri. He graduated from Southeast High School in that same city in May, 1949.

In the fall of 1949 he entered the University of Kansas City. The following year he transferred to Central College in Fayette, Missouri where he received a B.M. degree in the spring of 1953. That fall he entered Eastman School of Music in Rochester, New York where he received the M.M. degree in the spring of 1956. While at Eastman he was a member of the Rochester Philharmonic Symphony Orchestra for the 1954-55 season.

In the fall of 1955 he was appointed as Assistant Professor of Music at Mississippi College in Clinton, Mississippi. During his tenure at Mississippi College (1955-72,) he taught violin, music theory and history, conducted the orchestra, and also established a string extension program. Also during this period, seven summers of post-graduate studies were completed at Eastman School of Music and the University of Indiana.

He entered the Doctor of Musical Arts degree program in the fall of 1971 at Louisiana State University, Baton Rouge, Louisiana. In the spring semester of 1973 at Louisiana State University, he was Guest Lecturer in Violin. During this semester

he also served as concertmaster in the Baton Rouge Symphony Orchestra.

At present he is an Associate Professor of Music at McNeese State University in Lake Charles, Louisiana, concertmaster of the Lake Charles Civic Symphony and the Greenville (Mississippi) Symphony Orchestras, member of the Alexandria (Louisiana) Symphony Orchestra, and the violinist for the annual Confederate Pilgrimage Pageant in Natchez, Mississippi.

He is married to the former Betty Joye Stamps and has two children: Melodie Joye and Valerie Noelle.

EXAMINATION AND THESIS REPORT

Candidate: Allan Riggs Fuller

Major Field: Music

Title of Thesis: Synopses, Comparisons, and Evaluations of the Leopold Auer and
Erich Doflein Violin Methods

Approved:

C. D. Constantinides

Major Professor and Chairman

James G. Traynham

Dean of the Graduate School

EXAMINING COMMITTEE:

Paul Louis Abel

Haroldus Byr

Kenneth Klau

Ernest Linn

William M. Keen

Date of Examination:

July 26, 1974