



**Martin Schlu**

# **Basic training for all Instruments**

## **Volume I**

# **Violin**

**Play along videos at**

<https://www.martinschlu.de/grundausbildung/noten/start.html>

Date: October 1st, 2020





# Purpose of this school

This school is designed for **self-study**, **individual** and **group lessons**. It was created for the instrumental training of ten to twelve year old children in the instrumental lessons of the small group and in the interaction of the large group in over twenty years of practice of "class music making" and contains exercises for the instrumental lesson and many pieces for interaction with all kinds of instruments (see back cover page).



Due to the diverse instrumentation, which is easy to find in a school orchestra, a correspondingly large number of editions were necessary, all of which are compatible with each other (see back cover). At the same time, the school also functions in self-teaching, because many children borrowed another instrument after one year and also managed to learn the second instrument on their own with the book.

## Group lessons

The simultaneous teaching of wind instruments and strings did not seem possible until now, because playing with empty strings (cross keys) excludes the wind instruments, which all produce a natural tone series somewhere outside these keys (Be keys). Learning together at the very beginning would also fail because of the different volume ratios of winds and strings, because the strings would not hear each other as long as saxophones and trumpets could not play softly. A good compromise is therefore to separate the two groups for the first six months (approximately until the third chapter).

## Structure of the units

One unit (one chapter) consists of learning new sounds, instrumental technique and application in songs and plays. In my experience, it takes about a month for the children to master the content and for the interaction in the group to sound reasonable. Experience has shown that in a mixed group of 20 to 30 children with two lessons a week (instrumental lessons and joint rehearsal) it takes about a year for the first five lessons, i.e. eighty lessons - after that it goes much faster.

Those who work with this school should stick to the order - it is due to too many failures with other teaching materials, which at the beginning proceed too quickly without the previously discussed things being properly mastered or sufficiently practised. Practice and repetition, however, are the most important things in learning - teachers know this. I have written the polyphonic song and work arrangements for different levels of difficulty, so that the children find a voice they can master, depending on their level of performance.

## Volume I First year

The winds and brass begin with two notes in (sounding) Bb major and F major, the strings on empty strings with three fingers in D major and G major. Guitar, electric bass and transverse flute all have exercises in cross and Be keys on board, so that they can switch between the groups. From the very first chapter on there are exercises for the joint interaction of winds and strings in the common tonal space of the training orchestra. The aim is the four-part movement (level one).

## Volume II Second year

From the sixth chapter onwards, pieces from the Renaissance, Baroque, Romantic and Modern periods are joined by other keys and the range is extended. The aim of the second year is dynamic musical interpretation in the most common keys (level two).

## Volume III Third year

From the eleventh chapter (Volume III) onwards, the focus is on polyphonic orchestral playing up to Gabrieli double choirs and well-known orchestral works for chamber orchestra up to symphony orchestra. After that you don't need school anymore (level three).

**Note:** In Germany we speak of the **"h"** when we mean the international **"b"**. When we speak of the **"b"**, we mean the international **"Bb"** (b-flat), also „**fis**“ instead of f-sharp and „**es**“ instead of e-flat.





# Individual and group lessons

# Didactic Comment



The violin was not taught in groups for a long time. But teachers like Shinichi Suzuki and Paul Rolland have in the past prepared the ground for teaching in large groups. Even though Rolland's ideal of the team-teachings of two violin and cello teachers is hardly considered in the reality of the school, it is possible to teach a class of over thirty children, but one should employ external instrumental teachers or at least play each instrument in such a way that mistakes can be corrected.

After half a year the violins are usually able to play the notes f and c (low-placed fingers) and then there is the possibility to rehearse together in C major in the whole group. The exercises should be transferred calmly to other strings to get a feeling for the thinner strings (a1 and e2). Later there are preferences for low or high registers anyway.

The system of my school is based on the assumption that starting on one string, the five-tone range is first built up, then shifted to other strings and then enlarged. For this reason many songs and exercises appear in different keys. When the clean monophonic playing is achieved (about from chapter 2 and 3 on), one can enter into the two- and three-voice harmony.

We would like to thank our colleague Julia Eckert and the colleagues Leif Grass and Deniz Erbay for their corrections and suggestions and for many conversations.

Martin Schlu

## Information for pupils and parents

Ten to fifteen minutes of practice per day. The aim of the first few weeks is that each string can be bowed blind and that each tone can be heard clearly. We start with D major and G major, because this is the key that is very easy for strings.

## Information for the instructors

It is advisable to accompany the pieces as often as possible on the piano to train the intonation. Because a full score would be far too extensive, it is best to play from the instrumental school of your own main instrument. The German and international chord markings are always in C - even for transposed instruments, as most piano minorists are unlikely to be able to transpose in Eb, F or Bb. All parts are compatible with all instruments.

# Information sheet on the instrument



# History of the instruments, components of the instruments

The violin is an ancient instrument that took on its present form a good 250 years ago because there was nothing left to improve. You can spend several million euros on violins from this period, but if a violin has not been played for a few years, it no longer sounds and is then just an old piece of wood. It must therefore be played regularly, only then will the sound remain good or improve.

## Components of the violin

The instrument consists of three recognisable parts: the **"body"** (violin "body"), the **"neck"** and the **"pegbox"**. All three parts are glued together. The body consists of the **"back"**, the **"sides"** and the **"top"**, which is very delicate. Between bottom and top there is a small wooden stick, the **"voice"**. This stick connects the back and the top with each other and has a very large part of the sound.

The **"fingerboard"** is glued to the neck. On good instruments it is made of ebony, a very hard wood. Nevertheless, over the years the strings rub one or the other furrow into the wood. In the worst case another fingerboard has to be glued onto the neck.

At the end of the neck is the **"pegbox"**, in which the four strings are strung. These tuning pegs may only be operated by people who know their way around, so that the strings do not break. At the other end, the strings are suspended from **"tailpieces"**, which are attached to the **"knob"** with a small rope. Next to it the **"chinrest"** is attached. So that the strings can be bowed, they run over the **"bridge"**, which transmits the vibrations to the ceiling. Without this bridge you cannot play at all.

The **bow** is made of a hard wood (ideally pernambucok) over which horsehair is stretched (Mongolia is the world's largest exporter of horsehair and this hair is on most bows). In order to produce a tone when stroking the bow due to the friction of the hair on the strings, these hairs must always be kept rough. That is why every few hours of playing the bow is rubbed with a special resin called **"rosin"**. This rosin should not fall down, because it will break. To prevent it from drying out, use it in tin cans if possible.

To play, the bow must be taut. To do this, turn the right end of the bow, the **"frog"**. It is obvious that the bow must not fall to the ground either, because a broken bow cannot be repaired. Once a year it should get new hair, that costs about € 70.- .

## Weak point of the violin: back, top, bridge, voice and strings

**The instrument must never fall down**, otherwise it will break. Likewise, you must never put it on put a chair (someone could sit on it and then it would be ruined). If the

# Components of the Instruments, Care instructions

# Information sheet on the instrument



back or top of the instrument is cracked because it has fallen or because it has been exposed to large fluctuations in temperature or climate, it may be a total loss. So watch out!

The **bridge** (the piece of wood on the soundboard over which the strings run) is held only by the pressure of the strings and is sometimes misaligned. Your teacher will adjust this until you can do it yourself. If the voice should fall out, take it carefully, take the instrument and voice to the luthier and have it replaced. Without the right tools you have no chance of doing it yourself and you also need to know where the voice belongs. Wrong ambitions can quickly cost a few hundred euros or more if glue spots have come loose due to carelessness and everything has to be dismantled for straightening.

**Strings** usually break because they are tuned too high. Especially at the beginning you should only go to the **fine tuners** and not to the tuning pegs. You should not tinker with the tailpiece and chinrest - it can be very expensive if the soundboard tears due to incorrect handling (see above)

## Care of violin and bow

Again and again components of the colophonium fall out of the bow hairs and settle as dust on the ceiling. In combination with the sweat of the hands, a kind of paste is created which ensures that the instrument slowly sticks together. Therefore, the soundboard is cleaned every few weeks with a soft cloth and a little lemon juice (the lemon juice dissolves the dirt and the cloth absorbs it). After cleaning, the cleaned soundboard is rubbed with another cloth and a little olive oil for maintenance. This has been done since Stradivarius times. Every few months the bow hairs are washed with alcohol. Let me show you how!

## Practice

Ten to fifteen minutes of practice per day. The aim of the first few weeks is that every string learned can be struck blind and that every tone can be heard clearly.

## After practising

First, the sheet is relaxed and packed away by turning the frog. Then the hand sweat produced is wiped off the strings and the soundboard with a soft cloth and the instrument is placed in the case at the end. Put a blanket on it, Close the suitcase, put it away!

# 1.D.1 - 1.Z 4

## The first notes



## Line types, Four-tone room

Foreword	3
Didactic commentary	5
Instruction sheet for the violin	6
Table of contents	8
<b>1.D First fingering on the d1-string</b> (all strings)	
Spread and smear	15
Preparatory exercises: Swabbing up and down all strings	16
<b>1.D 1</b> Two tones: <b>d1</b> und <b>e1</b>	18
<b>1.D 2</b> Three tones, new tone: <b>fis1</b>	20
<b>1.D 3</b> Four tones, new tone: <b>g1</b>	22
<b>1.D 4</b> Four tones of the first fingering	24
<b>1.D 5</b> Repetition in four-tone space	26
<b>1.G First fingering on the g-string</b> (strings, guitar, bass)	
<b>1.G 1</b> Two tones of the g-string: <b>g</b> und <b>a</b>	28
<b>1.G 2</b> Three tones, new tone: <b>h</b>	30
<b>1.G 3</b> Four tones, new tone: <b>c1</b>	32
<b>1.G 4</b> Exercises on the four tones of the g-string	34
<b>1.G 5</b> repetition, spreads "against the grain"	36
<b>1.G 6</b> Very first song: „Au claire de la lune“	38
<b>1.Z Interaction in the orchestra</b> (all strings)	
<b>1.Z 1</b> Interaction within the group (scope <b>c1</b> - <b>g1</b> and <b>d2</b> )	40
<b>1.Z 2</b> Two-part scale play: quarter against half (scope: <b>g</b> bis <b>d1</b> )	42
<b>1.Z 3</b> Two-part scale play: twice five tones (scope: <b>g</b> bis <b>d1</b> )	44
<b>1.Z 4</b> First Song: „Au claire de la lune“ , ( new tones: <b>e2</b> und <b>f2</b> )	46

# Five Tone Room

# 2.D 1 - 2.Z 2

## in D major and G Major



### 2.D Five-tone space, D major (strings, guitar, bass)

2.D 1	Whole, half, quarter - new tone: <b>a1</b>	48
2.D 2	Seconds and thirds	50
2.D 3	Quarters and eighths	52
2.D 4	Steps and jumps	54
2.D 5	First songs: Ist ein Mann, Freude.. - Hänschen klein , <b>neuer Ton: a</b>	56
2.D 6	More songs: Merrily we roll... - Maikäfer, flieg - Kuckuck und Esel - Winter ade	58
2.D 7	More songs: Summ, summ, summ - Banks Of Ohio - Kuckuck, Kuckuck	60
2.D 8	Even more songs: Hänsel und Gretel - Winterlied - Vogelhochzeit	62

### 2.G Five tone space, G major (strings, flute, guitar, bass)

2.G 1	Whole, half, quarter - <b>first type of handle</b>	64
2.G 2	Seconds and thirds	66
2.G 3	Quarters and eighths	68
2.G 4	Whole, half, quarter, <b>first type of handle</b> and <b>second type of handle</b>	70
2.G 5	First songs: Ist ein Mann, Freude... - Hänschen klein.. <b>first</b> and <b>second</b> type of handle	72
2.G 6	More songs: „Merrily we roll...“ - „Maikäfer, flieg“ - „Kuckuck und Esel“ - „Winter ade“	74
2.G 7	More songs: „Summ, summ, summ“ - „Banks Of Ohio“ - „Kuckuck, Kuckuck“	76
2.G 8	Even more songs: „Hänsel und Gretel“ - „Winterlied“ - „Vogelhochzeit“	78

### 2. T Technical exercises for violins (violin only)

2.T 1	G major over three strings, <b>first fingering</b>	80
2.T 1	G major over three strings, <b>first</b> and <b>second</b> type of handle	82

### 2. Z Playing in an orchestra (all instruments)

2.Z 1	Two-part harmony: „Au claire de a lune“	84
2.Z 2	Two-part harmony: „Hänsel und Gretel“	86

# 3.D 1 - 3.Z 4

## First songs

### in D-major and G-major



#### **3.D Reed playing in five-tone space D major** (all strings)

<b>3.D 1</b> Quarters and eighths	88
<b>3.D 2</b> Eights and quarters	90
<b>3.D 3</b> Steps and jumps	92
<b>3.D 4</b> Two voices in the octave range	94
<b>3.D 5</b> Five small duets in the larger octave range	96
<b>3.D 6</b> Two-part harmony: „Maikäfer, flieg“	98
<b>3.D 7</b> Two-part harmony: „Hänsel und Gretel“	100

#### **3.G Five-tone space G major** (all strings, flute, guitar, bass)

<b>3.G 1</b> Quarters and eighths	102
<b>3.G 2</b> Eights and quarters	104
<b>3.G 3</b> Steps and jumps	106
<b>3.G 4</b> Two-part exercise	108
<b>3.G 5</b> Five little duets	110
<b>3.G 6</b> Two-part harmony in interplay: „Maikäfer, flieg“	112
<b>3.G 7</b> Two-part harmony in interplay: „Hänsel und Gretel“	114

#### **3.T Technical exercises for strings** (all strings)

<b>3.T 1</b> Scale exercises in G major	116
<b>3.T 2</b> Stroke exercises legato / spicato	118

#### **3. Z Playing in an orchestra** (all instruments)

<b>3.Z 1</b> Quarters and eighths	120
<b>3.Z 2</b> Eights and quarters	122
<b>3.Z 3</b> Steps and jumps	124
<b>3.Z 4</b> Two-part exercise - quarter against half	126



# Interaction

# 3.Z 5 - 4.T 2

## in D-major, G-major and C-major



<b>3.Z 5</b>	Five little duets ( <b>g</b> - <b>e1</b> ; <b>c2</b> - <b>a2</b> )	128
<b>3.Z 6</b>	First songs: „Ist ein Mann“ - „Freude, schöner Götterfunken“ - „Hänschen klein“	130
<b>3.Z 7</b>	More songs: „Merrily we roll“ - „Maikäfer, flieg“ - „Kuckuck und Esel - Winter ade“	132
<b>3.Z 8</b>	More songs: „Summ, summ, summ“ - „Banks Of Ohio“ - „Kuckuck, Kuckuck“	134
<b>3.Z 9</b>	Even more songs: „Hänsel und Gretel“ - „Winterlied“ - „Vogelhochzeit“	135
<b>4. D Two voices in the extended five-tone range</b> (all strings)		
<b>4.D 1</b>	„Jingle Bells“, two voices with accompaniment	136
<b>4.D 2</b>	„Morgen kommt der Weihnachtsmann“, two voices with accompaniment	138
<b>4.D 3</b>	„Kling, Glöckchen, klingelingeling“, two voices with accompaniment	140
<b>4.D 4</b>	„Au clair de la lune“, two voices with accompaniment	142
<b>4.D 5</b>	Technology: Achtel gegen Viertel, „Alle meine Entchen“, „In den Haag, daar woont..“	144
<b>4.D 6</b>	Three little duets	146
<b>4. G Two-part songs, G major</b> (strings, flute, guitar, bass)		
<b>4.G 1</b>	„Hänsel und Gretel“, two voices with accompaniment	148
<b>4.G 2</b>	„Morgen kommt der Weihnachtsmann“, two voices with accompaniment	150
<b>4.G 3</b>	„Kling, Glöckchen, klingelingeling“, two voices with accompaniment	152
<b>4.G 4</b>	„Au clair de la lune“, two voices with accompaniment	154
<b>4.G 5</b>	Scale Study - „Alle meine Entchen“ - „In Den Haag, daar woont ein Graaf“	156
<b>4.G 6</b>	Small quartet	158
<b>4.T Technical exercises for strings</b>		
<b>4.T 1</b>	Two-part scales with layer change: G major	160
<b>4.T 2</b>	Two-part scales with layer change: C major	162
<b>4.T 3</b>	Two-part scales with layer change: F major	164

# 4.T 3 - 5.D 7

## Two-part harmony



## in C-major and C-major

<b>4.T 4</b>	Two-part scales with layer change: D major	166
<b>4.T 5</b>	G major over two octaves	168
<b>4. Z</b>	<b>Playing in an orchestra</b> (all instruments)	
<b>4.Z 1</b>	Song with accompaniment and improvisation: „Maikäfer, flieg“	170
<b>4.Z 2</b>	Song with accompaniment and improvisation: „Hänsel und Gretel“	172
<b>4.Z 3</b>	Consolidation of the range - canon: „Bo-na-nox“	174
<b>4.Z 4</b>	„A, B, C, die Katze lief im Schnee“ (three voices with accompaniment)	176
<b>4.Z 5</b>	„Freude, schöner Götterfunken“ (four voices)	177
<b>4.Z 6</b>	„Maikäfer, flieg“ (four voices)	178
<b>4.Z 7</b>	„Summ, summ, summ“ (four voices)	179
<b>4.Z 8</b>	„Winter ade“ (four voices)	180
<b>4.Z 9</b>	„Hänsel und Gretel“ (four voices)	181
<b>5.D</b>	<b>Three parts in D major</b> (all strings)	
<b>5.D</b>	Text sheet with explanation: 5.D1, 5.D2, 5.D3	182
<b>5.D 1</b>	In Den Haag, daar wont ein Graaf	183
<b>5.D 2</b>	Am Brunnen vor dem Tore	184
<b>5.D 3</b>	Dornröschen war ein schönes Kind	185
<b>5.D 4</b>	Text sheet with explanation: 5.D4, 5.D5, 5.D6	186
<b>5.D 4</b>	Auld Lang Syne	187
<b>5.D 5</b>	Der Mond ist aufgegangen	188
<b>5.D 6</b>	Canon: Bruder Jakob -	189
<b>5.D 7</b>	Text sheet with explanation: 5.D7, 5.D8, 5.D9	190
<b>5.D 7</b>	Taler, Taler, du musst wandern	191



# Three voices

# 5.D 7 - 5.G 9

## in D-major and G-major



**5.D 8** Guter Mond, du gehst so stille 192

**5.D 9** Canon: Es tönen die Lieder 193

### **5.DT Technical exercises in D major** (all strings)

**5.DT 1** Fluency in octave space 194

**5.DT 2** Scale studies D major - Five two-voice exercises 196

**5.DT 3** Four-part beginning of a quartet of Georg Philip Telemann (1681-1767) 198

### **5.G Three parts in G major** (strings, flute, guitar, bass)

**5.G** Text sheet for the pieces 5.G 1, 5.G 2, - 5.G 3 200

**5.G 1** „In Den Haag, daar wont ein Graaf“ 201

**5.G 2** „Am Brunnen vor dem Tore“ 202

**5.G 3** „Dornröschen war ein schönes Kind“ 203

**5.G 4** „Auld Lang Syne“ 204

**5.G 5** „Der Mond ist aufgegangen“ 206

**5.G 6** „Greensleeves“ (new tone: **dis1**) 208

**5.G 7** Mozarts „tiny little Night music“ 209

**5.G 8** Canon „Dona nobis pacem“ (unknown, maybe by W.A. Mozart) 210

**5.G 9** Canon „Signor Abate“ (Ludwig van Beethoven, 1770-1827) 211

### **5.T Technical exercises for violins**

**5.T 1** Preliminary exercises for the third position: octaves, fifths, tone sequences up to d3 212

**5.T 2** Third position: Intonation exercises with empty strings and the notes g2 to d3 214

**5.T 3** Two-part violin theme by J. S. Bach 216

# 5.Z 1 - 5. Z 15

## Technology and Interaction



## Four-part harmony C major

### 5. Z Playing in an orchestra (all instruments)

5.Z 1	„In Den Haag, daar wont ein Graaf“, (Dutch children's song)	218
5.Z 2	„Der Mond ist aufgegangen“, (German evening song)	220
5.Z 3	„Suse, liebe Suse“, (German dance song)	221
5.Z 4	„Nun komm, der Heiden Heiland“, (German Advent song by Joh. Eccard, 16th century)	222
5.Z 5	„Auld Lang Syne“ (English farewell song)	223
5.Z 6	„Alle Jahre wieder“, (German Christmas Carol)	224
5.Z 7	„Es kommt ein Schiff geladen“, (German Advent song)	225
5.Z 8	„Kling, Glöckchen, klingelingeling“, (German Christmas Carol)	226
5.Z 9	„Londonderry Air“, (Irish national song)	227
5.Z 10	„Wachet auf, ruft uns die Stimme“, (German Christmas Carol)	228
5.Z 11	„Deutsche Nationalhymne“ (German National Anthem)	229
5.Z 12	„Gdy się Chrystus rodzi“, (Polish Christmas Carol)	230
5.Z 13	Dormi, dormi, belbambim“, (Italian Christmas Carol)	231
5.Z 14	„Tochter Zion“, (German Christmas Carol)	232
5.Z 15	„Entre le bœuf et l'âne gris“, (French Christmas Carol)	233

### string charts

First type of handle	234
Second type of handle	235
Third type of handle	236
First and third layer	237
Akkordtabelle	238
Scale overview	238

## End of the first year - Level one

# 1.

## Spread and Swab



First of all, you will be shown the position of the instrument and the bow position and practice a swab on each string. "**Swabbing**" means that you stroke in the direction of frog<sup>1</sup>. In contrast, when you strike up, the bow is bowed in the direction of the tip. When you stroke the bow, make sure that the bow does not travel over all the strings and the bridge, but is guided parallel to the bridge. Because all string instruments have a g-string somewhere, there will be many exercises in G major.

The first character represents a **swab** (□), the second character represents a **spread** (V). A black note is called a "**quarter note**" and lasts for a unit of time. Musicians speak of a "**beat**". This can be, for example, a second hand of a clock or the ticking of a metronome. Under the note I have written down the name of the string and the beats. First, each note is struck for **one** beat ( | ).

in the second bar there are two white notes. This note is called "**half note**" and lasts two time units. So you have to move the bow slower, so that the whole stroke movement takes two beats ( || ).

Now practice the **swab** (□) and the **spread** (V)

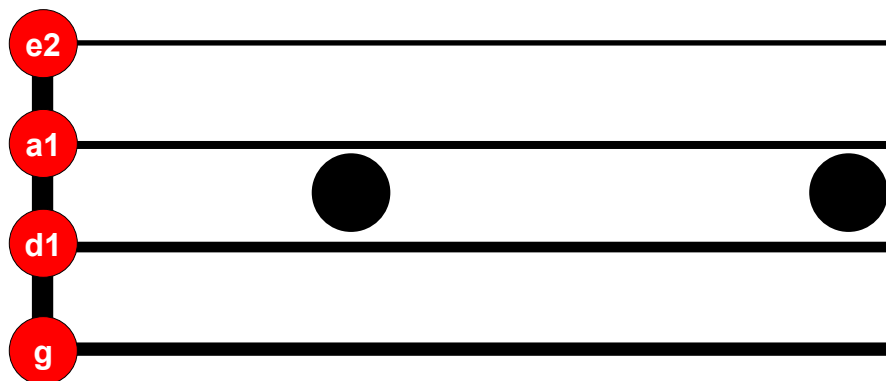
The musical notation consists of two staves in 4/4 time. The first staff has a treble clef and a key signature of one sharp (F#). It contains two exercises: one on the G string (labeled 'g' in red) and one on the D string (labeled 'd'' in red). Each exercise consists of a sequence of notes with swab (□) and spread (V) markings above them, and corresponding beat markings (| or ||) below. The second staff also has a treble clef and a key signature of one sharp. It contains two exercises: one on the A string (labeled 'a'' in red) and one on the E string (labeled 'e'' in red). Each exercise consists of a sequence of notes with swab (□) and spread (V) markings above them, and corresponding beat markings (| or ||) below.

Only when you can play each of the four strings cleanly with a swab and a spread, does it make sense to continue. So make sure that the upstroke and the downstroke work, let yourself be corrected and have a little patience - it makes sense to struggle through the stringing technique.

<sup>1</sup> The frog is the lower part of the bow where you can turn to change the tension.

# 1.D

**spread / smear  
with all strings in  
Quarter to whole**



## **Two strings, half and quarter.**

This exercise begins on the lowest string, the g-string. You start with a very long swab (□) of the string and pull the bow up to the right (yes, this is because the g-string is so far to the left - from the a'-string on you will really pull it down). If you have done the stroke over two strokes ( || ), you change the direction of the stroke to an upstroke (V) and move the bow to the left, down (this also changes from the a' string on). In the second bar you strike faster because the notes are shorter and only last one beat ( | ). The third bar is like the first.

The second line is the same exercise - just one string to the right, on the d'-string. The final note is a whole note that lasts four beats ( |||| ). You have to strike it very (!) slowly without scratching and without the tone sounding. This is really hard at the beginning and you have to practice it.

## **Three strings, quarter and whole note**

This exercise brings a loose alternate stroke over three strings. Because all notes only last one beat, you can concentrate on changing the stroke and the strings. The difficulty here will be to find the right angle of the right arm so that the string to be played is also hit.

## **Three strings, half and quarter**

Now you have to distinguish three strings and three different note values. This is a little bit more difficult than the exercise before.

## **Four strings as half**

Now it goes over all four strings, but because it's only half, you'll manage it.

# Spreading and smearing

## Violin

### Two strings, half and quarter

Two staves of music in 4/4 time. The first staff contains two measures: the first measure has a half note G (labeled 'g') and a quarter note D (labeled 'd'); the second measure has a half note D (labeled 'd') and a quarter note G (labeled 'g'). The second staff contains two measures: the first measure has a half note D (labeled 'd') and a quarter note G (labeled 'g'); the second measure has a half note G (labeled 'g') and a quarter note D (labeled 'd'). A legend indicates 'Whole Note = |||'.

### Three Strings, quarter

Two staves of music in 4/4 time. The first staff contains two measures: the first measure has a quarter note G (labeled 'g') and a quarter note D (labeled 'd'); the second measure has a quarter note D (labeled 'd') and a quarter note G (labeled 'g'). The second staff contains two measures: the first measure has a quarter note D (labeled 'd') and a quarter note G (labeled 'g'); the second measure has a quarter note G (labeled 'g') and a quarter note D (labeled 'd').

### Three strings, half and quarter

Two staves of music in 4/4 time. The first staff contains two measures: the first measure has a half note G (labeled 'g') and a quarter note D (labeled 'd'); the second measure has a half note D (labeled 'd') and a quarter note G (labeled 'g'). The second staff contains two measures: the first measure has a half note D (labeled 'd') and a quarter note G (labeled 'g'); the second measure has a half note G (labeled 'g') and a quarter note D (labeled 'd').

### Four strings, half notes

Two staves of music in 4/4 time. The first staff contains two measures: the first measure has a half note G (labeled 'g') and a half note D (labeled 'd'); the second measure has a half note D (labeled 'd') and a half note G (labeled 'g'). The second staff contains two measures: the first measure has a half note D (labeled 'd') and a half note G (labeled 'g'); the second measure has a half note G (labeled 'g') and a half note D (labeled 'd').

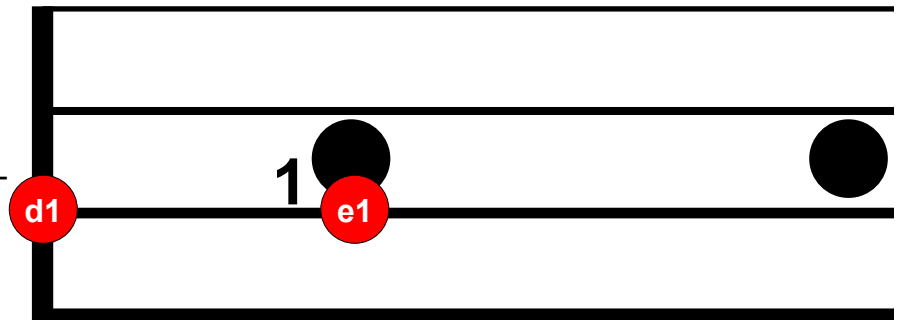
# 1.D 1

## Empty string d1 and one finger



## Two tones - d1 and e1

The two tones of the following exercises you have to and you have to learn to distinguish them by feeling and hearing. This simply takes time - be patient, let yourself be shown again and again and practice.



Learn the names of the tones and also learn them as direct as root, second, third and fourth - it will be easier to play melodies cleanly later.

### Tones d1 und e1

First, you will practice distinguishing between the fundamental **d1** <coated d> and the tone **e1** < coated e > . The tone **d1** is of course on the empty string, the **e1** is played with the first finger (1) at the point on the fretboard marked with a dot (you only need the dots at the beginning, later on you don't need them anymore).

When you have finished a line, sing the notes with names while you play them.

Practise new things always slowly.

At the end of the line, write the date when you finished the exercise.

### Measure 1 - 6

Distinguish **whole** (four beats) and **half** (two beats). Also look for a slow **swab** (□) and a slow **spread** (V). Between measure (M) 5 and M6 you have two swabs in a row. You have to make the note in M5 a little shorter, because the bow has to go back again.

### Measure 7 - 11

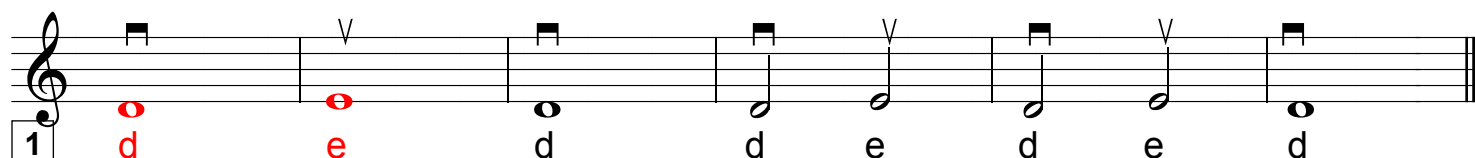
You play two tones in three different lengths: You now know whole and half notes, new is the quarter note, which lasts only one beat. Between M 10 and M 11 you have two swipes in a row.

### Measure 12 - 32

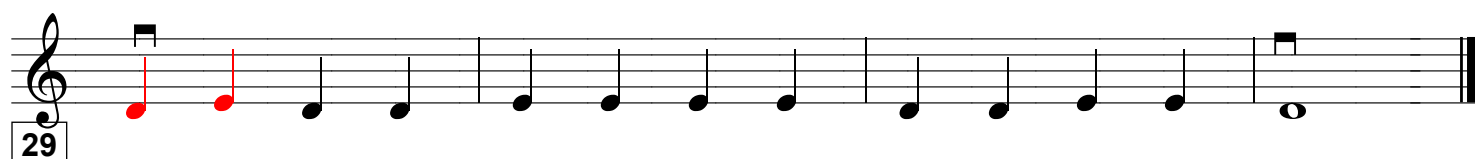
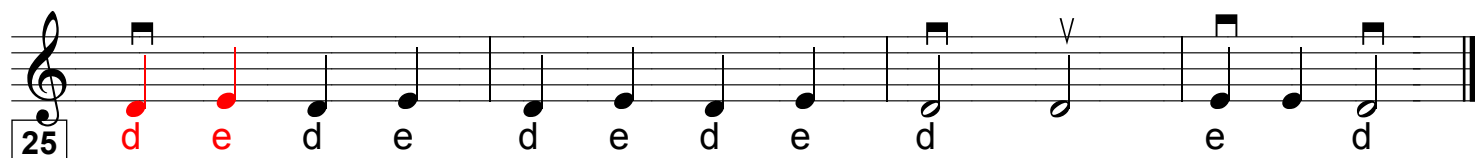
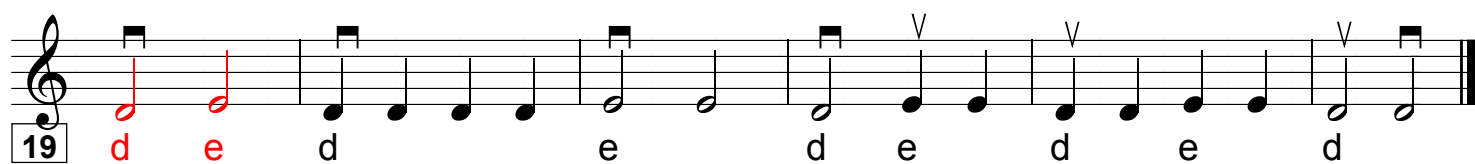
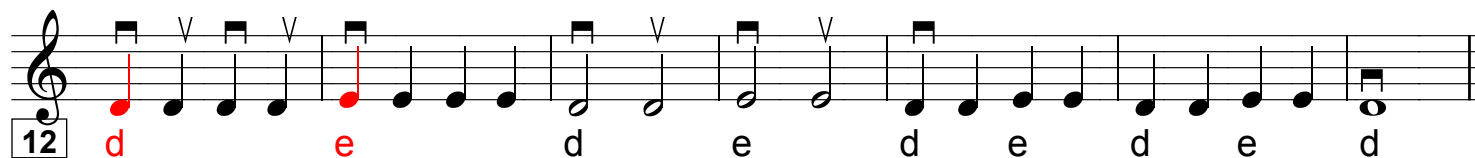
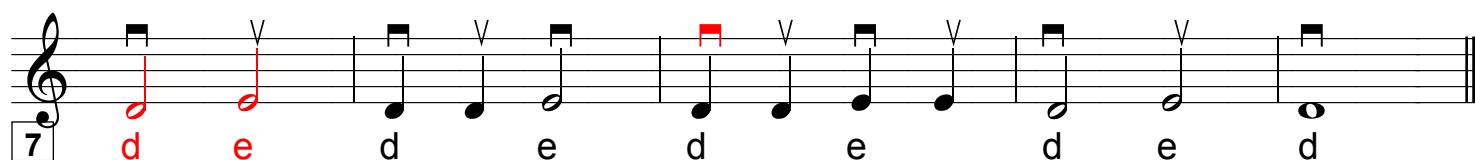
You combine quarter and half notes with the two notes d1 and e1, which get wildly mixed up. In this exercise, you practice reading, the correct stroke and the cleanliness of the grip.

# 1.D 1

## Two tones of the d1 string Violin



**Red smears are against the flow - you have to rethink!**



# 1.D 2

## Empty string d1 and two fingers



## Three tones - new note **f#1**

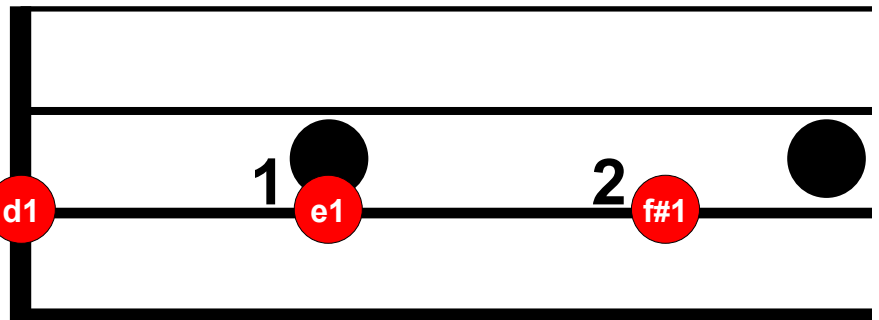
### Overview

The third note **f#1** <f-sharp > is played with the second finger. You may not yet hear whether it is played correctly. But you can learn to hear and sing a third and your teacher will help you.

They will also tune your violin until you can do it yourself.

The new note **f#1** is easiest to play in combination with the empty string d1 and the first finger e1. These are the first three notes of the scale.

The third note **f#1** is played with the second finger. You may not yet hear whether it is played correctly. But you can learn to hear and sing a third and your teacher will help you. They will also tune your violin until you can do it yourself. The new note **f#1** is easiest to play in combination with the empty string d1 and the first finger e1. These are the first three notes of the scale.



### Measure 1 - 6

Distinguish half (two strokes) and quarter (one stroke) in connection with the empty string (0) and the first (1) and second (2) fingers. Begin and end with the swab (□), so that the beginning of the bar, the one, falls on a swab.

### Measure 7 - 11

Now only the beginning of the score is given and the final score is given. The rest is the result.

### Measure 12 - 18

With quarter notes the stroke is faster and shorter, because the notes are shorter. Normally the quarter line is about one hand's length. Whole notes (final note) need the whole sheet.

### Measure 19 - 27

Here you have to develop a feeling for the bow, because you combine different notes with halves and quarters in alternation. A change of stroke occurs.

### Measure 25 - 29

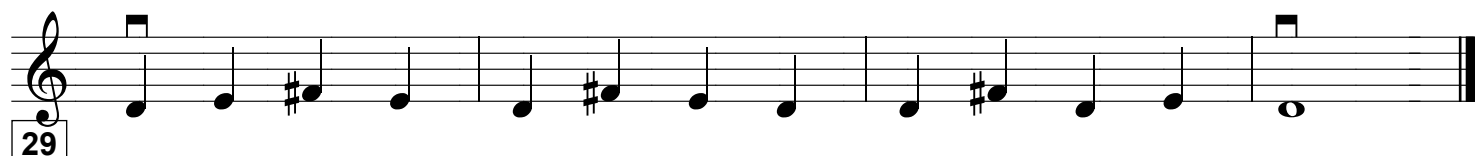
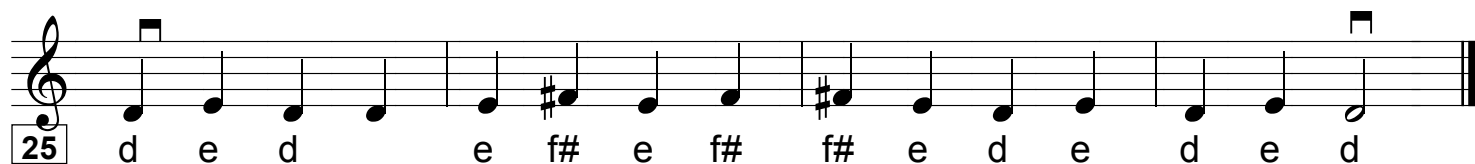
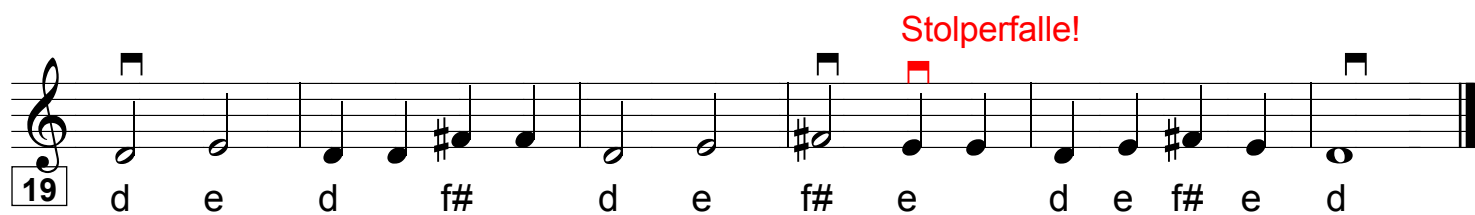
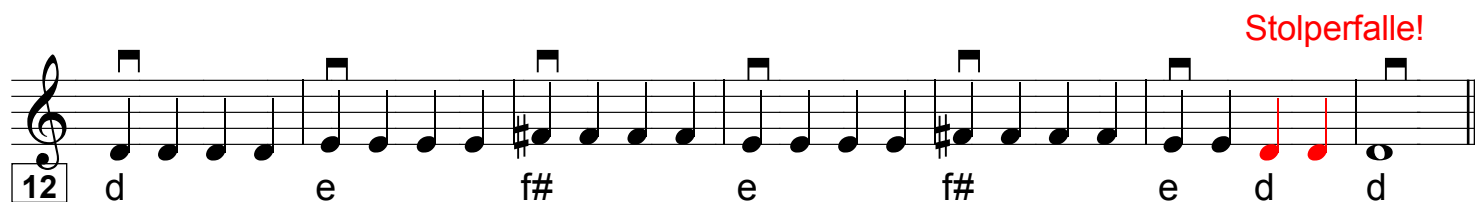
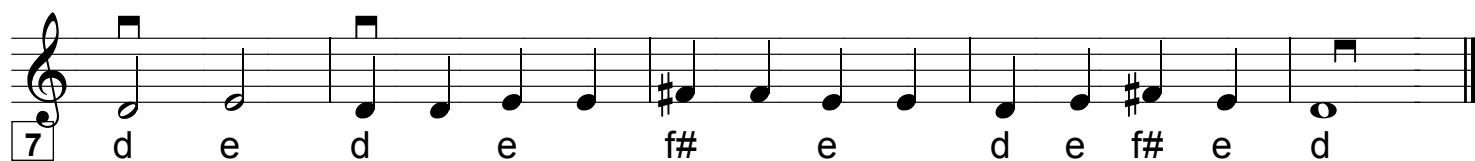
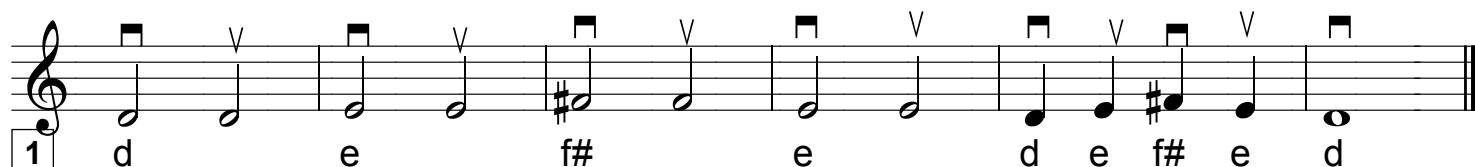
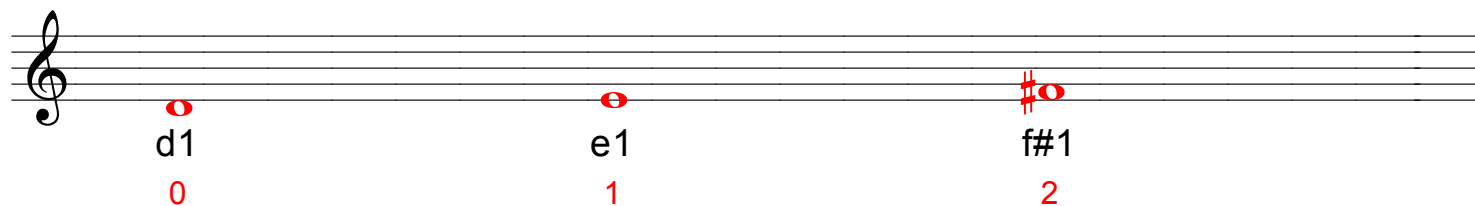
Fast quarter notes are again combined with the alternate stroke. But not all note names are underneath it anymore. Don't play the exercise until you know what the notes are called. This line checks if you can do everything.



# 1.D 2

## Three tones of the d1 string

### Violin



# 1.D 3

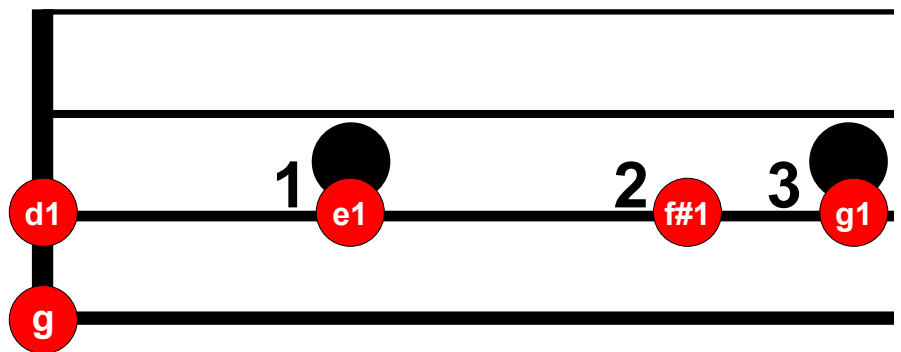
## Four tones the d1 string



## Empty string and three fingers, **g1**

### Overview

The fourth tone, the g1 is gripped with the third finger. Four tones in context are easier to hear and so you will find the g1 easy to play - even without always having to look at the markings. To check, play the low **g** of the empty string.



### Measure 1 - 6

For warming up a repetition with two tones as a whole and half. You shouldn't really think any more about this, otherwise go back.

### Measure 7 - 11

One more repetition with three notes as half. Take the final notes long enough (four beats).

### Measure 12 - 18

The quarter notes come in the order of the fingers and go back the same way. For control, sing the notes while you play them.

### Measure 19 - 24

Now the melody is no longer predictable. If you can play it anyway, it means that you can play the three better than before.

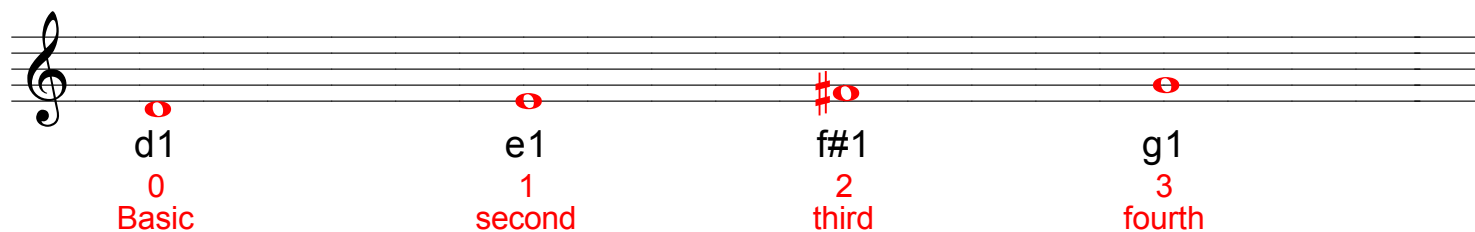
### Measure 25 - 32 ( over two lines )

Steps (order of the tones) are combined with jumps (tones get mixed up). If you can handle the jump, the fingers "know" where their place is. That's it!

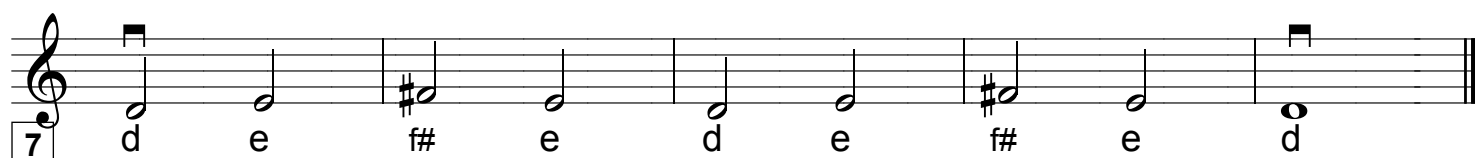
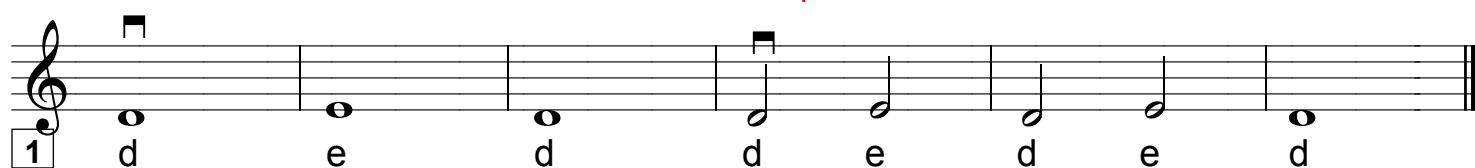
The end from M29 is simple: You can do this exercise with four notes as half notes!

# 1.D 3

## Four notes of the d1 string Violin



Trap! Be careful !



Traps !



You only set the smear mark when it falls out of the motion sequence.



# 1.D 4

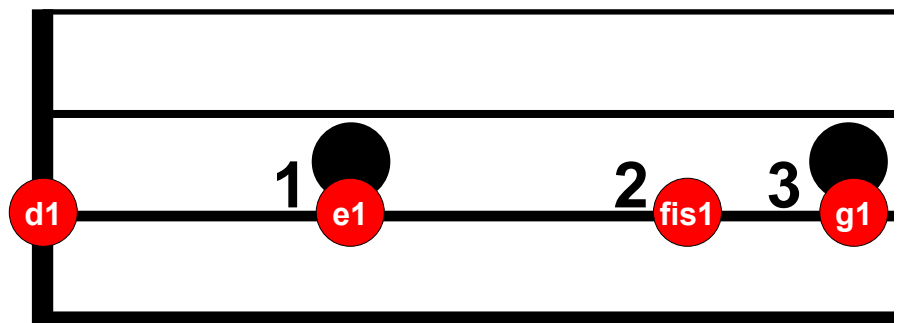
## Empty string d1 and three fingers

## Four tones of the First type of handle



Now you know the notes of the **first position** (hand position) in the **first fingering** (finger position). You must now be able to play them!

Play this fingering on each string and feel the difference in string thickness. The strings also feel different when bowed.



### Measure 1 - 7

A scale exercise to be played in alternation. Make sure that the f sharp and the g do not come too high. Always take the empty string as a yardstick.

### Measure 8 - 13

The half notes now come not as steps but as jumps. Because the second note is omitted and the first and third are played, we speak of a **third**. As a control, sing the notes while you play them.

### Measure 14 - 18

Twice you have a rise to the third. After that the **steps** and **jumps** get mixed up.

### Measure 19 - 24

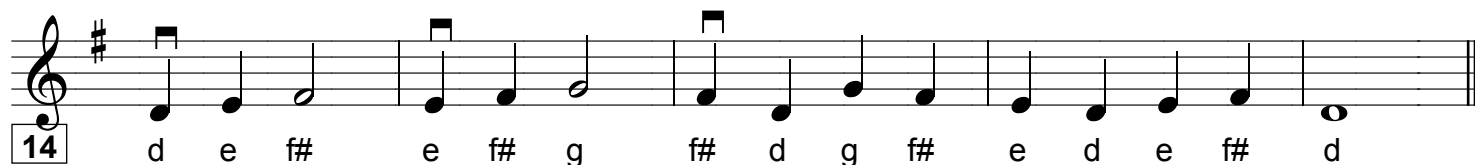
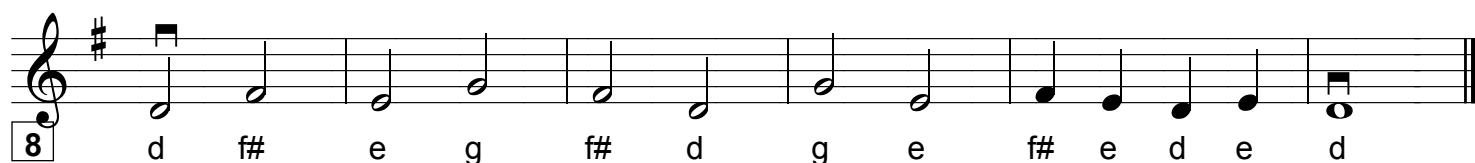
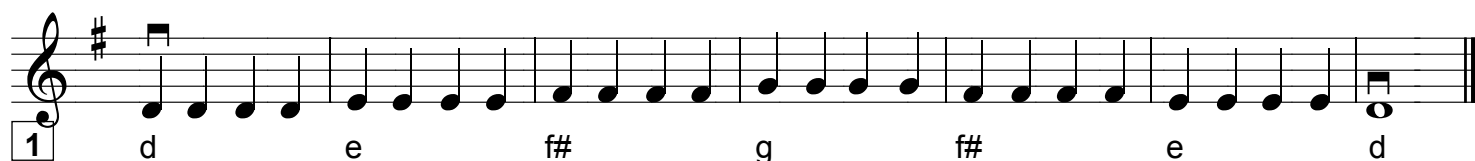
Steps and jumps are combined in **halves**. If the jump from **d1** to **g1** worked blind, the fingers "know" where their place is. Then the last bars are child's play.

### Measure 25 - 31

Here comes something new: after the quarter, the half sounds and it sounds emphasized, although it is not on the one or three. This is a syncopation and sometimes they are the salt in the musical soup.

# 1.D 4

## Four notes of the d1 string Violin



**Attention: unscheduled spread!**



# 1.D 5

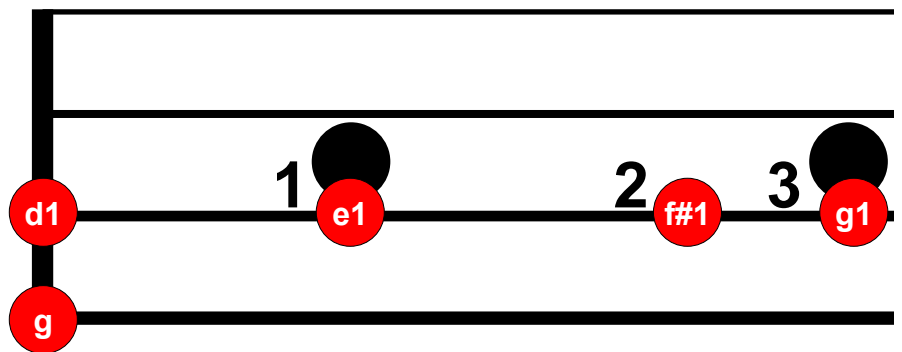
## Repetition in Four-tone room



d1 - g1

### Overview

Here are the notes of the d-string once again.  
You must now be able to play them!



### Measure 1 - 7

From the open string d we move on to the **fourth** g1. Only if the tone is right, go on, because otherwise the next tones are not right either. You will find the **e1** on the first finger, the **g1** you have to find again and after the **e1** and the **f#1** you can see on the empty string **d1** if it is in tune.

### Measure 8 - 13

From the open string d1 we move on to the **third** fis1 with the 3rd finger and to the **g1** (4). The changes **f#1** and **g1** are easier if someone plays the **d1**, because then you hear the difference between the third and fourth. If the final note is right, it was good.

### Measure 14 - 18

From the open string **d1** we move on to the **fourth** and the **third**. The quarter notes are steps and this is easier because you can still correct your fingers - if you play slowly.

### Measure 19 - 24

From the empty string **d1** you play a melody over five notes. Sing it once on tones (d e f sharp, g, f sharp..) and on fingerings (0, 1, 3, 4, 3..), then play it while you sing the tones or fingerings. Rock stars can also sing and play the guitar at the same time and the violin can do the same.

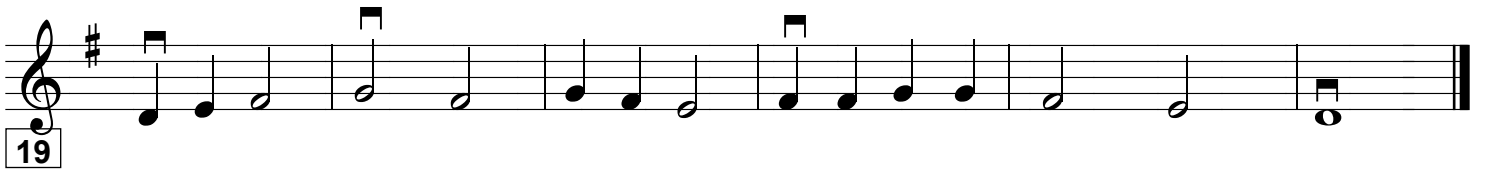
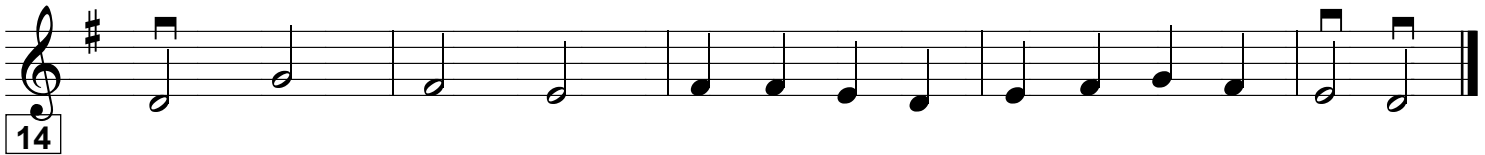
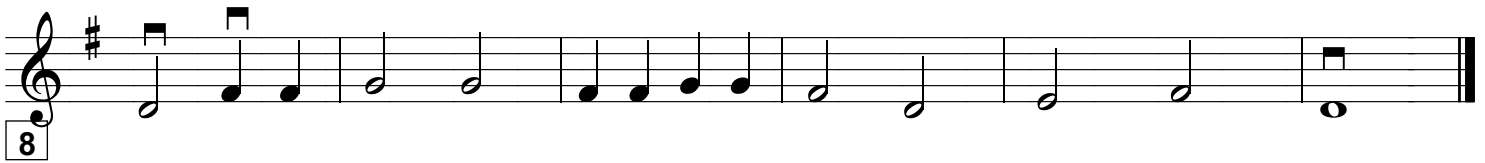
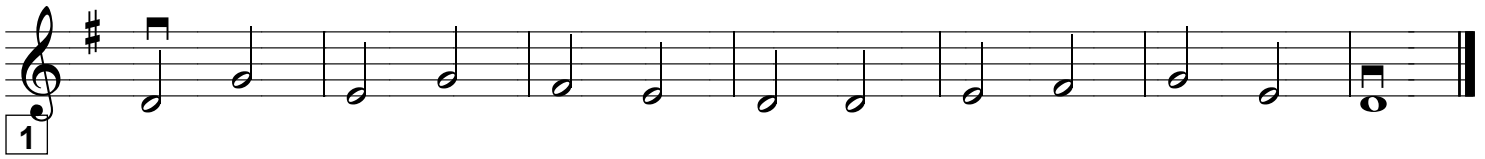
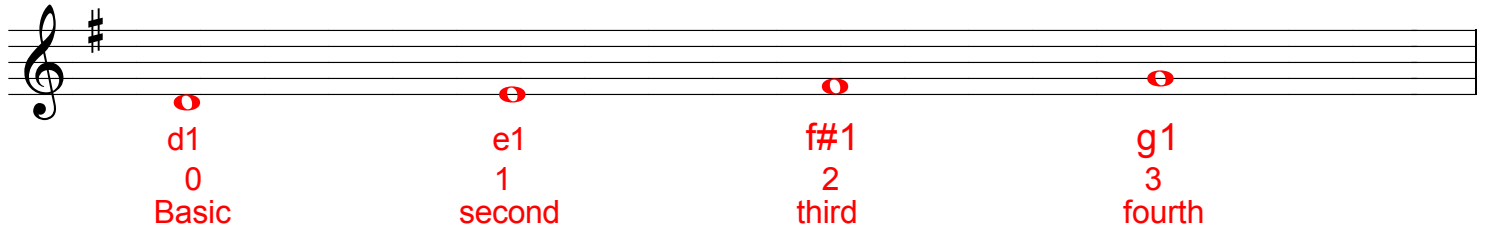
### Measure 25

Again you play a melody. Get the initial note from the G-string, sing the notes or fingerings from the reed, then play the melody.

# 1.D 5

## Repetition Four-tone space

### Violin



# 1.G 1

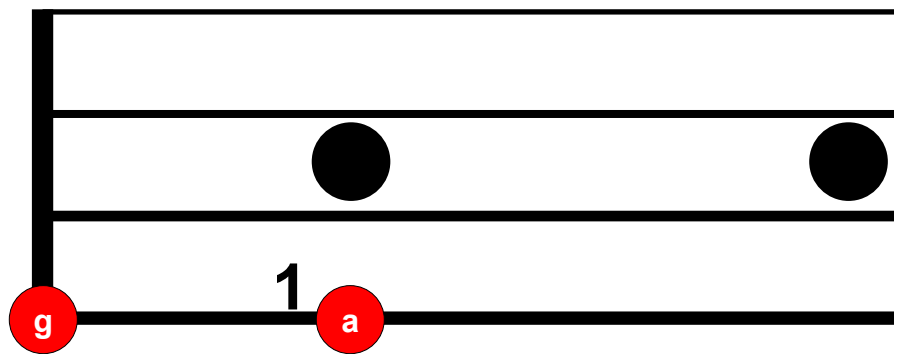
## Empty string g and one finger



## Two tones - first notes **g** and **a**

You must be able to grasp the two sounds of the following exercises and you must learn to distinguish between them by feeling and hearing. This simply takes time - be patient, let yourself be shown again and again and practice. Learn the names of the

tones and also learn them as direct as a basic tone, second, third and fourth - it will be easier to play melodies cleanly later.



### Notes **g** and **a**

First, you will practise distinguishing between the basic tone **g** <little g> and the tone **d1** <crossed out d>. The tone **g** is of course on the empty string, the **a** is picked up with the first finger (1) at the point on the fretboard marked with a dot (you only need the dots at the beginning, not later). When you have finished a line, sing the notes by name while you play them. About new things always slowly. At the end of the line, write the date when you finished the exercise.

### Measures 1 - 6

Distinguish **whole** (four beats) and **half** (two beats). Also look for a slow **swab** (□) and a slow **spread** (V). Between measure (M) 3 and M4 you have two swabs in a row. You have to make the note a little shorter in M3 because the bow has to go back again.

### Measures 7 - 11

You play two tones in three different lengths: You now know whole and half notes, new is the **quarter note**, which lasts only one beat. Between M10 and M11 you have two swipes in a row.

### Measures 12 - 18, 19 - 24, 25 - 28

You combine quarter and half notes with the two notes **d1** and **e1**, which get wildly mixed up. In this exercise, you practice reading, correct strokes and clean gripping.



# 1.G 1

## Two notes of the g-string

### Violin

The sheet music is written on a single staff in treble clef. It begins with a key signature of one sharp (F#) and a 2/4 time signature. The first measure contains a whole note G4, with a red 'g' and a red '0' below it, and the word 'Basic' underneath. The second measure contains a whole note A4, with a red 'a' and a red '1' below it, and the word 'Second' underneath. The music then continues with a series of eighth and sixteenth notes, mostly on the G and A strings, with some measures containing slurs or accents. The notes are labeled with 'g' and 'a' in black, and some are highlighted in red. The page number '29' is in the bottom left corner.

Basic

Second

1

7

12

19

25

29

# 1.G 2



## Three notes of the g-string.

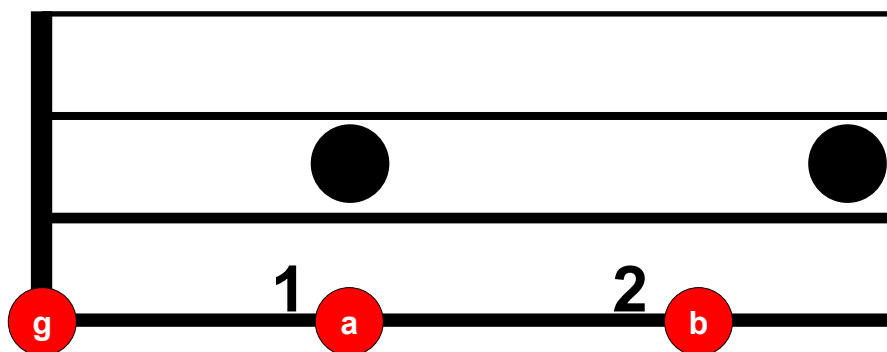
Empty string and two fingers, **a** and **b**

### Overview

Now comes the third tone: the second finger grasps the **b** < little b > .

You may not yet hear whether the tone is played correctly. But you can learn to hear and sing a third and your teacher will help you.

They will also tune your violin until you can do it yourself. The new note **b** is easiest to play together with the empty string **g** and the first finger **a**.



### Measures 1 - 6

Distinguish **half** (two strokes) and **quarter** (one stroke) in connection with the empty string (0) and the first (1) and second (2) fingers. Begin and end with the swab (□), so that the beginning and the end of the bar have an accent.

### Measures 7 - 11

Now only the beginning of the score is given and the final score is given. The rest is the result.

### Measures 12 - 18

With quarter notes the stroke is faster and shorter, because the notes are shorter. Normally the quarter line is about one hand's length. Half notes take longer and require more bowing. Whole notes need the whole bow.

### Measures 19 - 24

Here you have to develop a feeling for the bow, because you combine stroke changes with other notes - half and quarter strokes alternating.

### Measures 25 - 28

Fast quarter notes are again combined with the alternate stroke. But not all note names are underneath it anymore.

### Measures 29 - 32

#### All three tones mixed together

If you can play the line smoothly without note names, it makes sense to move on and learn the next note.

# 1.G 2

## Three tones of the g-string

### Violin

The sheet music is written for violin in G major, featuring six staves of music. Above the first staff, fingerings for the G string are indicated: 'g' with a red '0' below it, 'a' with a red '1' below it, and 'b' with a red '2' below it. The music consists of six staves, each starting with a measure number in a box: 1, 7, 12, 19, 25, and 29. The notes are as follows:

- Staff 1 (Measures 1-6): g, a, b, a, g, a. Each note is marked with a bowing symbol (V for upbow, ▮ for downbow).
- Staff 2 (Measures 7-11): g, a, g, a, b, a, g, a, b, a, g.
- Staff 3 (Measures 12-18): g, a, b, a, b, a, g, g.
- Staff 4 (Measures 19-24): g, a, g, b, g, a, b, a, g, a, b, a, g.
- Staff 5 (Measures 25-28): g, a, g, a, b, a, b, a, g, a, g, a, g.
- Staff 6 (Measures 29-30): g, a, b, a, g, a, b, a, g.

# 1.G 3

## Exercises with the Tones of the g-string.

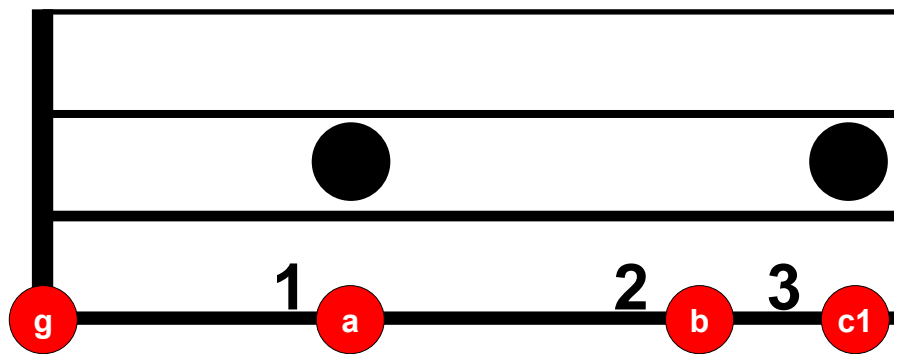


Empty string with three fingers, new: **c1**

The **c1** is gripped with the ring finger, approximately where the second point is glued on.

### Overview

Play the notes **g**, **a**, **b** and **c1** over and over again until you find the **c1** at first go.



### Measures 1 - 6

#### Two tones as whole and half note

This is more of a warm-up exercise. Play all whole notes in one long stroke. At the first half (M8) you have to make a swab again.

### Measures 7 - 11

#### Three tones as whole and half note

Play all half notes in one long stroke without gaps.

### Measures 12 - 18

#### All three notes as quarter sequences

The well-known notes are now played as four quarters with a short alternation of notes. Make sure that the final note, a whole, needs a lot of bowing and stroke it very slowly without scratching.

### Measures 19 - 24

#### All three notes as half and quarter

The four known tones appear as half and quarter. The first quarter in M21 must be played with a swab. The next bar (M22) is the same.

### Measures 25 - 32

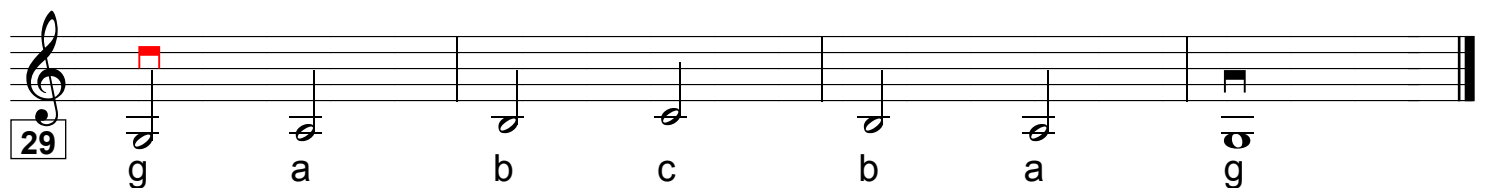
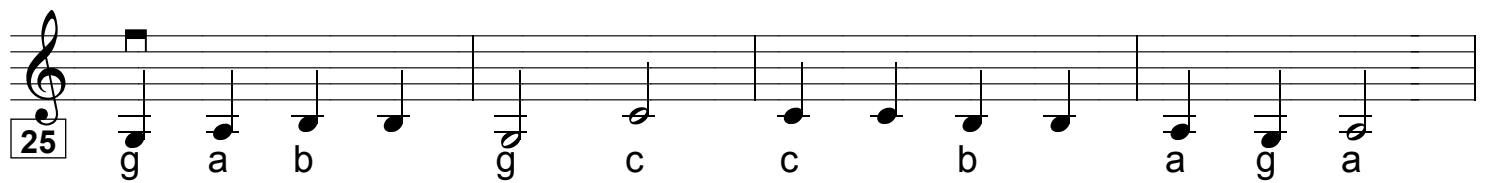
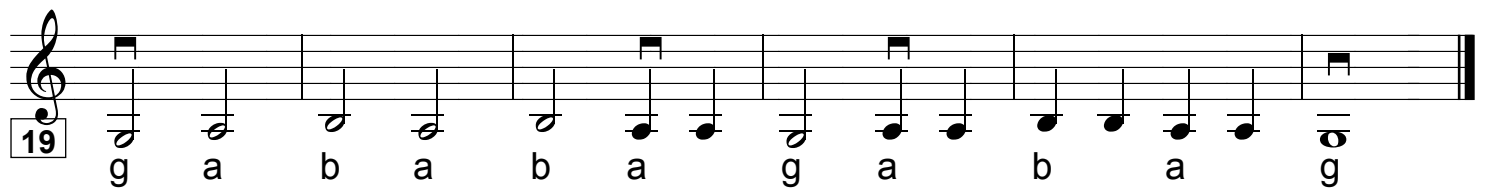
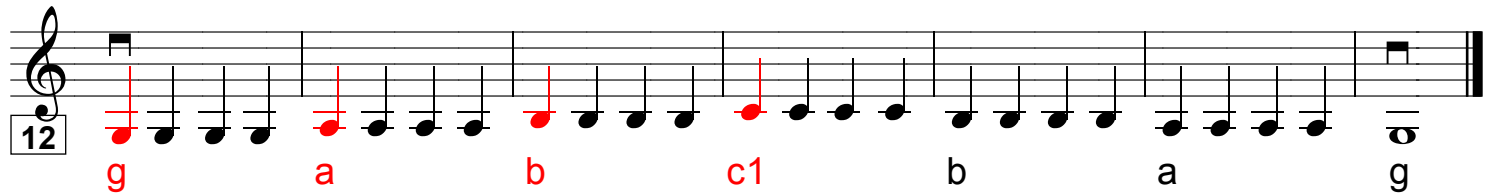
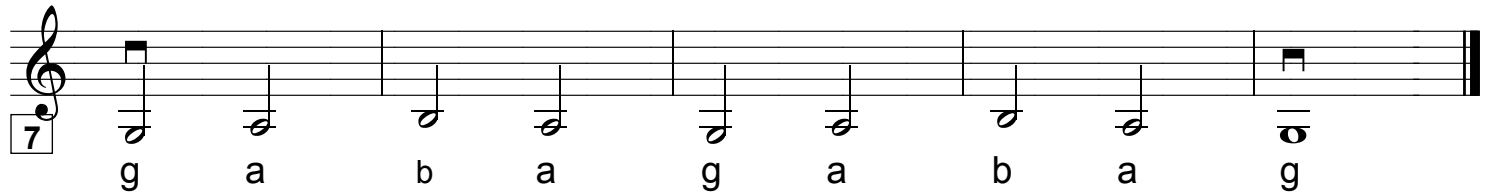
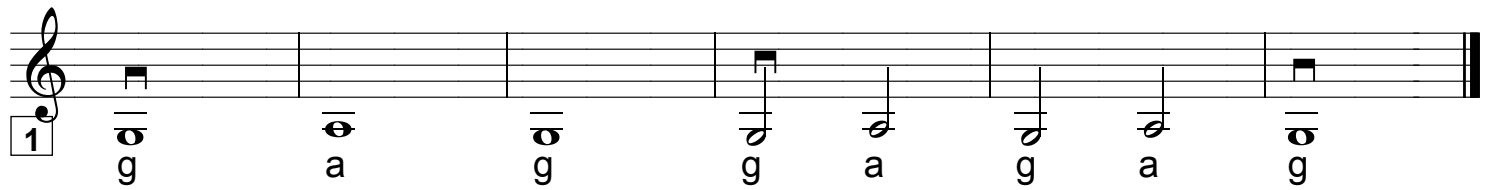
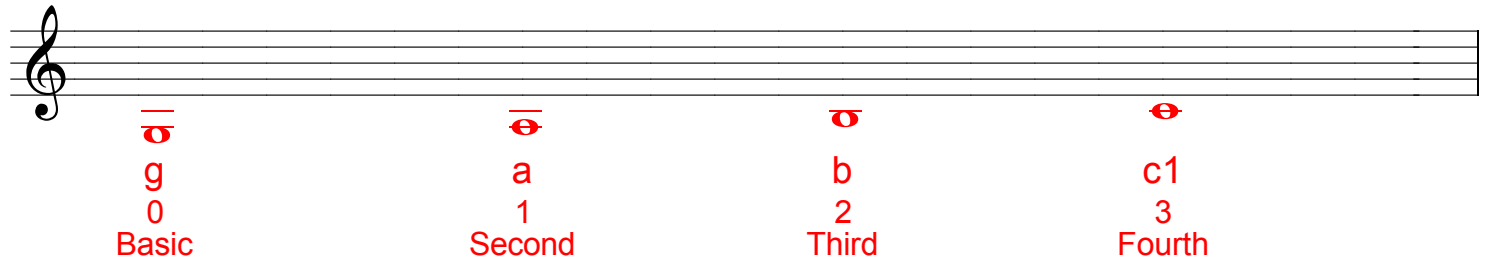
#### All three tones mixed together

This exercise goes over two lines and the end is only at the thick double bar (final line). The four known notes come as quarter and half notes combined in all possible sequences. In M29 a downstroke must be played because the note is emphasised.

# 1.G 3

## Four notes of the g-string

### Violin



# 1.G 4

## Exercises on the notes of the g-string.



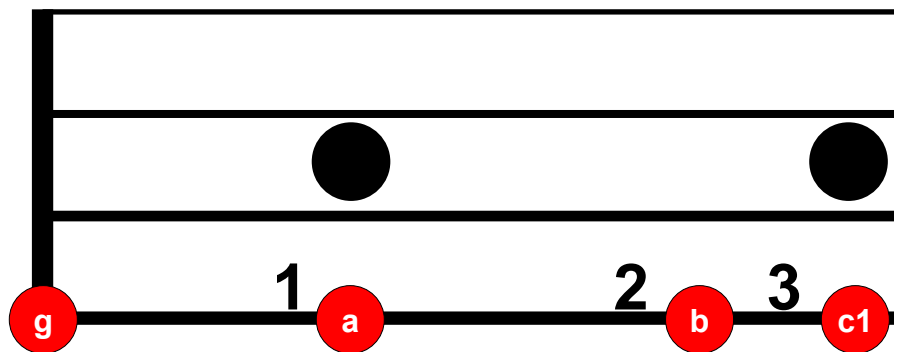
## Empty string and three fingers

### Overview

#### g, a, b und c1

To give you an overview, here are the four tones you have learned so far:

The basic tone is g, the second is the a, the third is the b and the fourth is the c1.



### Measures 1 - 7

#### Four tones as quarter notes

Here you repeat the four tones up and down as a loose alternate stroke. Again, make sure that the final note, the whole thing, needs a very slow smear.

### Measures 8 - 13

#### Four tones as thirds and as steps

The four tones are combined as a **motif**. Several motifs form a melody. Smear and upstroke result.

### Measures 14 - 18

#### The four tones as quarter notes and halves

The four tones are connected as a two-bar motif and form a melody. Because the beginning of the motif is emphasised, there is a change of stroke in M19 and M20.

### Measures 19 - 24

#### Four tones as half and quarter notes

The melody begins in halves and ends in quarters. There, in M26, there is a change of line.

### Measures 25 - 31

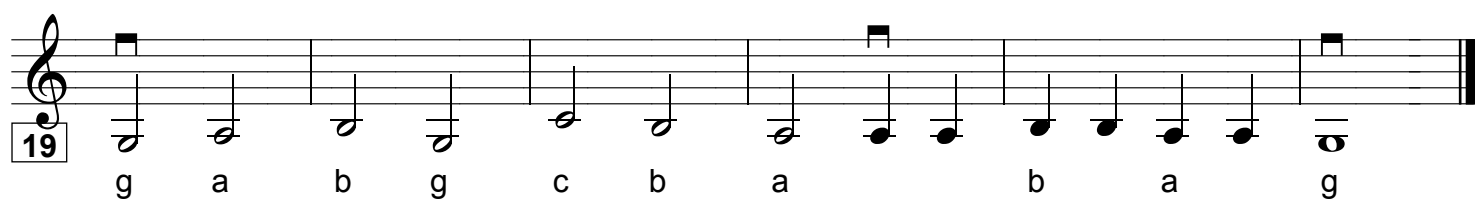
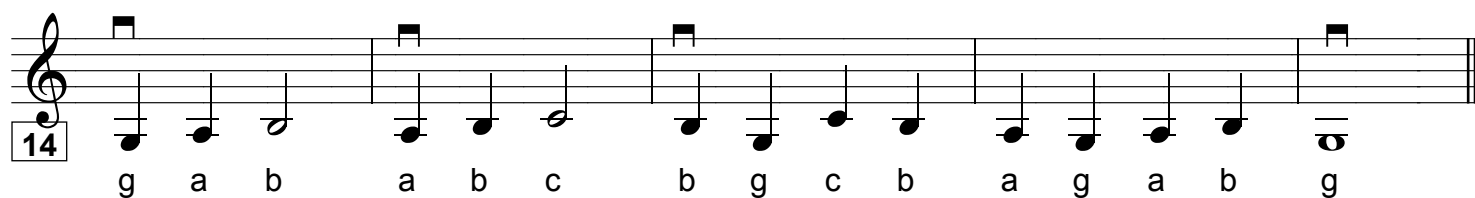
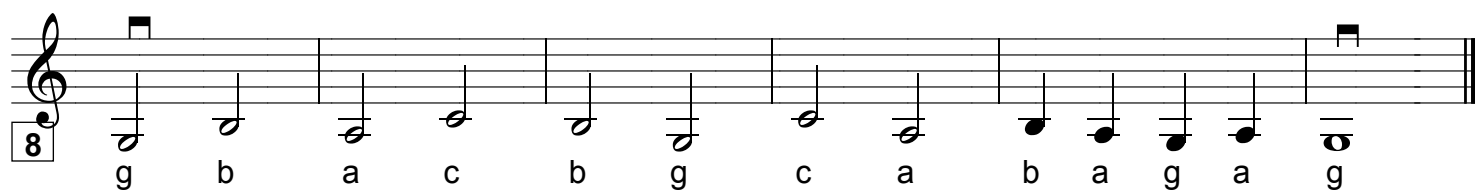
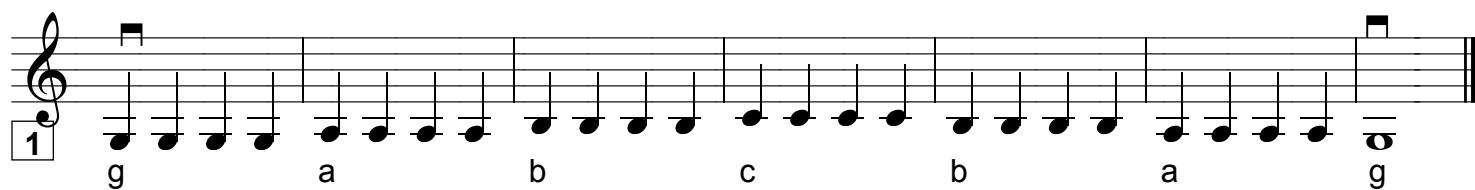
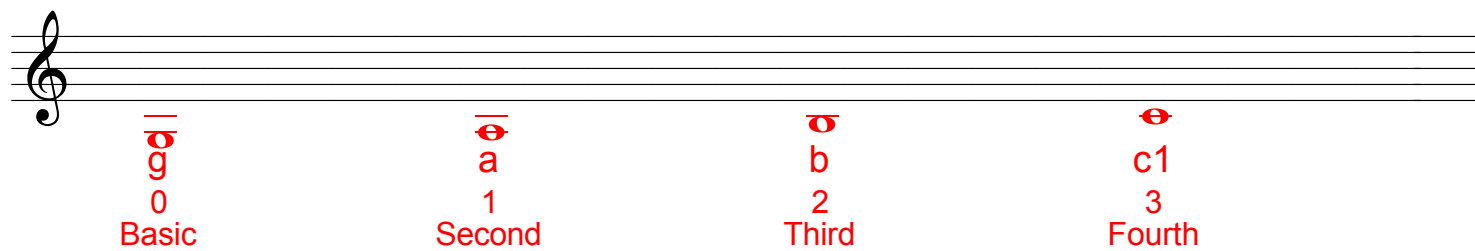
#### Four tones as half and quarter notes

The four tones are connected as motifs with **syncopations** (differently emphasized notes). There, in M29, M30 and M32 there is a change in the strokes, because you need two strokes in a row at these points. The strokes are self-evident.

# 1.G 4

## Four notes of the g-string

### Violin



**Attention: unscheduled spread!**



# 1.G 5

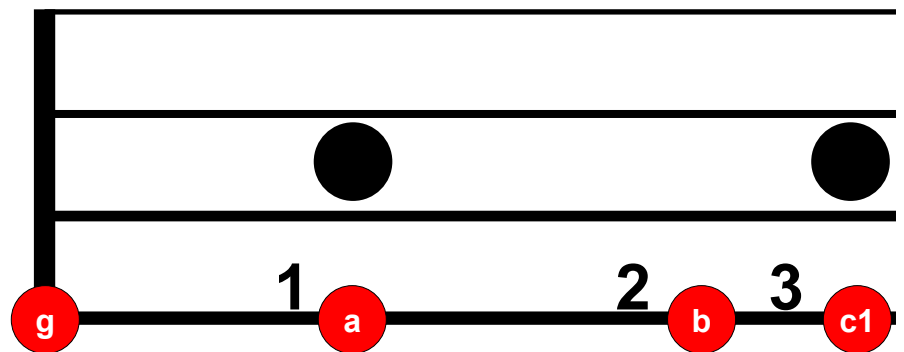
## Four Notes



**Repetition -  
Spreads "against"  
the line**

### Overview

All four tones are listed here again with name, finger and interval.



### Measures 1 - 7

From the empty string G we move on to the **fourth** (German fire signal) **c1** with the third finger. Only if the tone is right, go on, otherwise the next notes will not be right either. But the exercise is easy in terms of strokes.

### Measures 8 - 13

Starting from the empty string **g1**, the **third** h is reached with the 3rd finger and the **c1** (4) with two strokes in succession. The changes b and c1 are easier if someone plays the g, because then you hear the difference between the third and fourth. If the final note is right, it was good.

### Measures 14 - 18

From the open string g we move on to the **fourth** and the **third**. The quarter notes are steps and this is easier because you can still correct the fingers. At the end there are two reductions in a row.

### Measures 25 - 28

From the empty string **g** you play a melody over five notes. Sing it once on tones (g, a, b, c, b..) and on fingerings (0, 1, 3, 4, 3..), then play it while you sing the tones or fingerings. I have drawn the strokes that are *"against the grain"*.

### Measures 29 - 31

Again you play a melody. Get the beginning note from the g-string, sing the notes or fingerings from the reed, then play the melody.



# 1.G 5

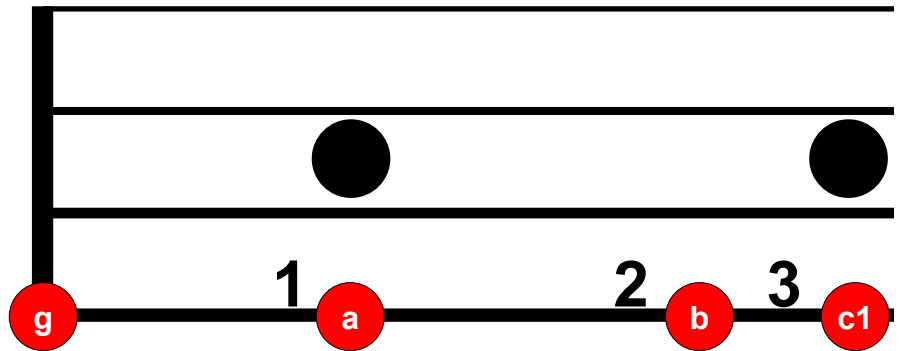
## Repetition Four-tone space

### Violin

The image displays a musical score for 'The Alphabet Song' in G major, 4/4 time. It consists of five staves. The first staff is a prelude with a treble clef and four red notes: 'g' (Basic), 'a' (Second), 'b' (Third), and 'c1' (Fourth). The following staves contain the main melody, with measure numbers 1, 8, 14, 19, and 25 marked at the beginning of each staff. The melody is written in a simple, child-friendly style with a treble clef and a key signature of one sharp (F#).

# 1.G 6

## Very first song: „Au claire de la lune“



### Line 1 **blue**

You may not know this song, but all French children do. The text goes like this:

#### French

Au clair de la lune,  
mon ami Pierrot,  
prête moi ta plume  
pour écrire un mot.

Ma chandelle est morte,  
je n'ai plus de feu,  
ouvre moi ta porte,  
pour l'amour de Dieu.

#### English

In the moonlight,  
my friend Pierrot<sup>1</sup>,  
lend me your pen<sup>2</sup>  
to write a word.

My candle is dead,  
I have no more fire,  
open your door for me,  
for God's sake.

All tones you need are marked blue in the first line.

### Line 2 **red**

You can play this voice when you have worked through the third chapter - until then, someone else plays it.

<sup>1</sup> "Pierrot" is also the name for a bird, but here it is probably the name.

<sup>2</sup> "plume" means the quill that you dip into an inkwell to write with.

# 1.G 6

## Very first Song: „Au claire de la lune“

### Violin

Violin part of the song 'Au claire de la lune'. The music is in 4/4 time. The first staff shows the notes G, A, H, and C1. The second staff shows the notes C1, D1, E1, F#1, and G1. The notes are marked with blue 'g', 'a', 'h', and 'c1' above the staff, and red 'c1', 'd1', 'e1', 'fis1', and 'g1' below the staff.

### Melody

Melody part of the song 'Au claire de la lune'. The music is in 4/4 time. The melody is written on a single staff with blue notes. The lyrics are: Au claire de la lu - ne, mon a - mi Pier - rot, prê - te moi ta plu - me, pour e - crire un mot; ma chan-delle est mor - te, je n'ai plus de feu, ouv - re moi ta por - te, pour l'a - mour de Dieu.

### Accompanying voice

Accompanying voice part of the song 'Au claire de la lune'. The music is in 4/4 time. The melody is written on a single staff with red notes. The lyrics are: Au claire de la lu - ne mon a - mi Pier - rot - . prê - te moi ta plu - me - pour e - crire un mot - . Ma chan - delle est mor - te, je n'ais plus de feu - , ouv - re moi ta por - te pour l'a - mour de Dieu - .

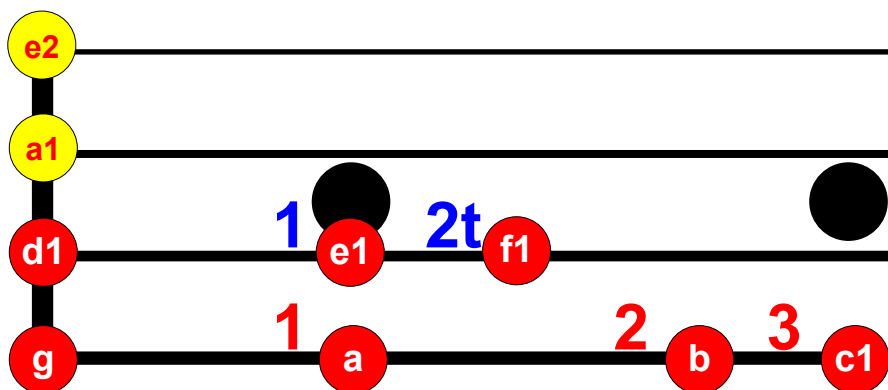
# 1.Z 1

## „Au claire de la lune“



### Required tones:

**b**   **c1**   **d1**   **e1**   **f1**  
**g**   **a**   **b**   **c1**   **d1**



### First Line

Here is an overview of the **melody notes** (blue) and the notes of the **accompanying voice** (red). The violins play the red voice as accompaniment, someone more advanced will then play the melody. The accompanying voice is still a bit difficult, but you can actually play it if you can keep the melody together.

### Measures 1 - 4 und 5 - 8

**Melody:** You start with a swab on the **c1**, which you get as a fourth (german fire signal) from the g-string on the d-string. The **d1** comes from the empty string, the **e1** from the first finger. This is all still easy. From measure 5 (M5) exactly the same melody is played again.

**Accompanying voice:** You play four notes: From the fourth **c1** over **b**, **a** and a down to the **g** of the empty string. There are no more than these four notes in either line

### Measures 9 - 12

**Melody:** The **d1** comes from the empty string, the **f1** you take with the second finger deep (2d) as in the diagram, so that you can just feel the saddle with your left index finger. The **h** is the normal fingering on the g-string.

**Accompanying voice:** You have many steps between **g** and **d1**, but one of the two open strings (M9). Play it slowly, then you'll get it right.

### Measures 13 - 16

This is now again the same as at the beginning of the first line.

# 1.2 1

## Au claire de la lune

### Violin

First system of musical notation for violin. The top staff (treble clef) contains five notes: b1, c1, d1, e1, f1. Below each note is a blue finger number: 2, 3t, 0, 1, 2t. The bottom staff (bass clef) contains five notes: g, a, b, c1, d1. Below each note is a red finger number: 0, 1, 2, 3, 0.

Second system of musical notation for violin. The top staff (treble clef) contains notes: c, c, c, d, e, d, c, e, d, d, c. Below each note is a blue finger number: 1, 1, 1, 2, 3, 2, 1, 3, 2, 2, 1. The bottom staff (bass clef) contains five notes: g, a, b, c1, d1. Below each note is a red finger number: 0, 1, 2, 3, 0.

Third system of musical notation for violin. The top staff (treble clef) contains notes: c, c, c, d, e, d, c, e, d, d, c. Below each note is a blue finger number: 1, 1, 1, 2, 3, 2, 1, 3, 2, 2, 1. The bottom staff (bass clef) contains five notes: g, a, b, c1, d1. Below each note is a red finger number: 0, 1, 2, 3, 0.

Fourth system of musical notation for violin. The top staff (treble clef) contains notes: d, d, f, e, d, d, d, c, h, c, d. Below each note is a blue finger number: 1, 1, 2, 3, 2, 2, 2, 1, 2, 1, 2. The bottom staff (bass clef) contains five notes: g, a, b, c1, d1. Below each note is a red finger number: 0, 1, 2, 3, 0.

Fifth system of musical notation for violin. The top staff (treble clef) contains notes: c, c, c, d, e, d, c, e, d, d, c. Below each note is a blue finger number: 1, 1, 1, 2, 3, 2, 1, 3, 2, 2, 1. The bottom staff (bass clef) contains five notes: g, a, b, c1, d1. Below each note is a red finger number: 0, 1, 2, 3, 0.

# 1.Z 2

## Two-part harmony in G major

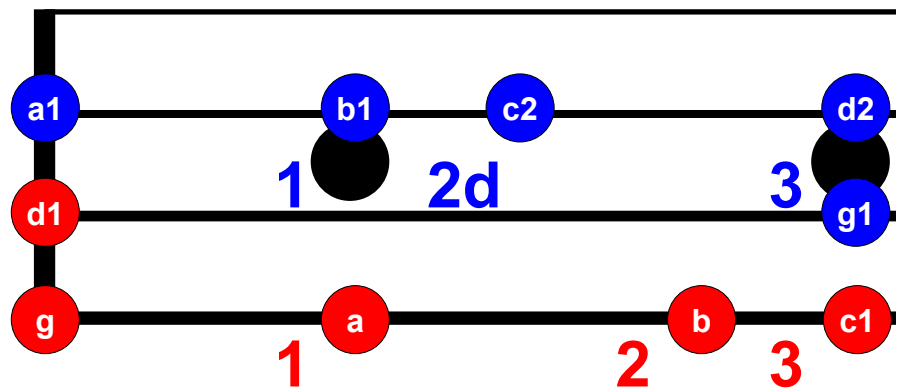


### First handle type and second handle type

#### First Line

The **first fingering** has the second and third finger close together.

The **second fingering** has the first and second finger. The second finger is then placed deep (d), and you try to play in both fingerings.



#### Measures 1 - 5

**blue:** Before you play, strike the a1 and then find the g1 on the d-string. Then you can start the exercise. From the right arm everything is easy, you just have to play a nice alternate stroke and take the second finger closer to the saddle (2deep)

**red:** You start a loose alternate stroke on the g-string and just have to make sure that the **c1** is correct. The rest is easy.

#### Measures 6 - 10

**blue:** When you have found the **g1**, you will notice at the empty string **a1** if it is tuned. The **b1** is the result.

**red:** Make sure that the fourth g -c1 is correct (german Feuerwehrsinal). For the open string **d1** you have an orientation again. **c1** and **a** are the result.

#### Measures 11 - 18

**blue:** You have slow half and always play one note while the other voice plays two notes. While you play your voice, read the red voice along.

**red:** You play a loose scale over five notes in the rhythm „Ist ein Mann in' Brunn gefallen“. Only the tones are different later. Play a loose alternation. **You** set the tempo, the other voice must wait.

# 1.Z 2

## Two voices in G major

### Violin

high

low

g1 a1 b1 c2 d2

d3 a0 a1 a2t a3

g a b c1 d1

g0 g1 g2 g3t d0

1

6

11

15

# 1.Z 3

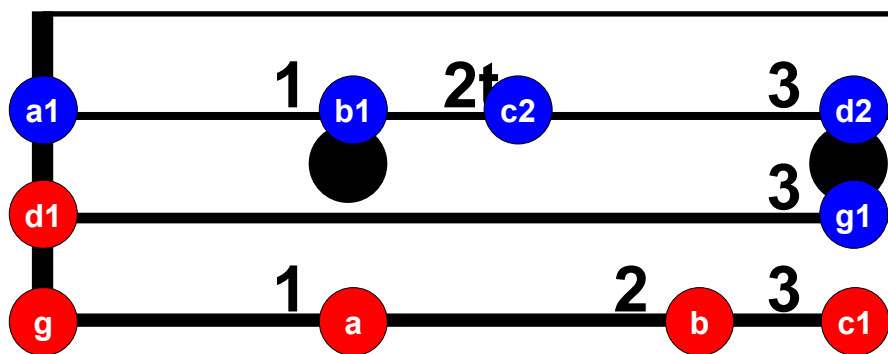
## Two-part harmony in G major



### First handle type and second handle type

#### First Line

For repetition here are the first five notes of G major - once in the **high position** (blue) and once in the **low position** (red). Try to play in both registers.



#### Measures 1 - 5

**blue:** Then find the **g1** on the d-string. The melody starts out similar to „Morgen kommt der Weihanchtsmann“ but then it continues differently.

**red:** You start a loose alternate stroke on the g-string and just have to make sure that the **c1** is correct. The rest is easy.

#### Measures 6 - 9

**blue:** You play a small motif in the five-tone space. These are the opening bars of "Brother Jacob". If you have the fingers ready, you can play the whole song (it is further at **5.B 6** and at **5.Z 4**).

**red:** You have a motif from the same song (ding, ding, dong) and the initial tacts from "Brother Jacob". That sounds almost like the right canon...

#### Measures 10 - 17

**blue:** You play a motif from a symphony by Joseph Haydn (Symphony "with the bang of the drum")

**red:** You play the same rhythm and complement the notes to create two sounds. This motive goes again over two lines until the final line.



# 1.2 3

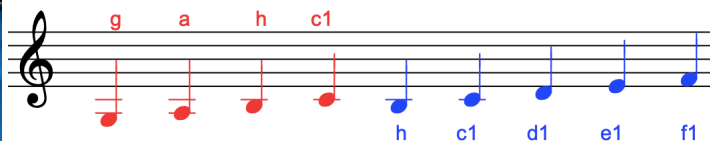
## Two voices in G major

### Violin

	g1	a1	b1	c2	d2
high					
	d3	a0	a1	a2t	a3
low					
	g0	g1	g2	g3t	d0

# 1.Z 4

## Interaction with „Au claire de la lune“



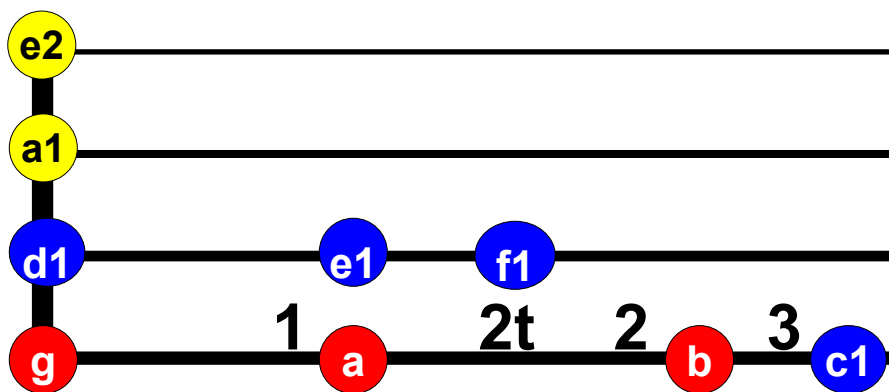
### Overview

Here is an overview of the **melody notes** (blue) :

**b - c1 - d1 - e1 - f1**

and the notes of the **accompanying voice** (red), which also plays tones of blue.

**g - a - b - c1 - d1**



You may not know this song, but all French children do. The text goes like this:

### French

Au clair de la lune,  
mon ami Pierrot,  
prête moi ta plume  
pour écrire un mot.

Ma chandelle est morte,  
je n'ai plus de feu,  
ouvre moi ta porte,  
pour l'amour de Dieu.

### English

In the moonlight,  
my friend Pierrot<sup>1</sup>,  
lend me your pen<sup>2</sup>  
to write a word.

My candle is dead,  
I have no more fire,  
open your door for me,  
for God's sake.

### Melody

The melody is very easy to play. It already appeared in **1.G 6**. You have it now only with the notes of C major: **b, c1, d1, e1** and the new note **f1**.

### Accompanying voice

The accompanying voice is still a bit difficult and should be done by someone advanced. It is important that you are able to keep the melody together.

**Measures 1 - 4, 5 - 9, 13 - 16** Same tone sequence, tones: **c1, d1, e1**

**Measures 9 - 12**

Other tone sequence, tones: **d1, f1, e1, c1, h**

<sup>1</sup> "Pierrot" is also the name for a bird, but here it is probably the name.

<sup>2</sup> "plume" means the quill that you dip into an inkwell to write with.

# 1.2 4

## Interaction with the orchestra

### Violin

Pitch labels for the violin part:

Measure	Label 1	Label 2	Label 3	Label 4	Label 5
1	b	c1	d1	e1	f1
2	g2	g3t	d0	d1	d2t
3	g	a	b	c1	d1
4	g0	g1	g2	g3t	d0

### Au clair de la lune

First system of the vocal part:

Au claire de la lu - ne, mon a - mi Pier - rot,

Pitch labels: c, b, a, g, c, g, b, g, a, g, b, g, c, b, a, g

Second system of the vocal part:

prê - te moi ta plu - me, pour e - crire un mot;

Pitch labels: c, b, a, g, c, g, b, g, a, g, b, g, c, b, a, gb

Third system of the vocal part:

ma chan - delle est mor - te, je n'ai plus de feu,

Pitch labels: b, g, d, c, b, g, b, g, b, a, g, a, b, a, g, bb

Fourth system of the vocal part:

ouv - re moi ta por - te pour l'a - mour de Dieu.

Pitch labels: c, b, a, g, c, g, b, g, a, g, b, g, c, g, c

# 2.D 1

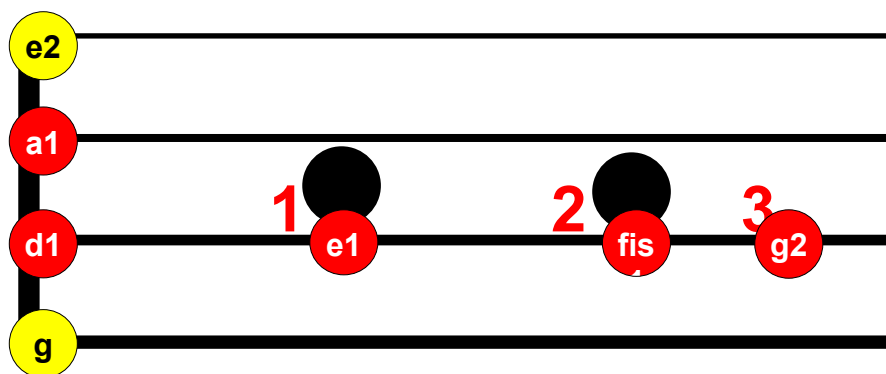


## Five tones in D major

From now on, the **#** (cross) for the **f** sharp stands at the beginning of the line!

## Tones d1 - a1 Whole, half, quarter

You start in the "**first fingering**" on the d1-string (second string from the left) and use only the index finger (1), the middle finger (2) and the ring finger (3), plus the next empty string a1.



### Measures 1 - 8

**d1, e1, f#1 as whole and half note**

The whole lasts four beats, the half one two beats. So now you have to recognize three different notes and two tone lengths, which note it is and how long it lasts. Always count to four and remember that the bar starts at "one" and ends at "four".

### Measures 8 - 12

**Four notes d1 to g1 as whole, half and quarter note**

Now the quarter note is added. Be careful to distinguish exactly between one, two and four beats of time.

### Measures 13 - 19

**Five notes d1 to a1 as whole, half and quarter notes**

Now the **a1** of the empty string is added, at the same time the reading speed increases. In preparation, sing the exercise to the names of the notes and try to stay in time. Then sing the notes and grab them with your left hand. Concentrate on the half and quarter notes and always read one note further than the one you are playing.

### Measures 20 - 27

**Five tones as jump and as step**

The second note is already difficult because you have to hit it directly. In the second bar it should also work faster. After that it becomes easier because you have to play steps - they are always easier than jumps. Take the final note long enough - it is a whole.

### Measures 28 - 33

**The tones as melody exercise**

Here you have to pay attention, because the melody in the second bar is different from the first. Make sure that the quarters do not come too fast.

### Measures 34

**The tones as a scale exercise**

This is a reading exercise at the end. If you have practised well, you will be able to play this exercise easily. Professionals call this "hand play".

# 2.D 1

## Whole, half, quarter Violin

1

d1 0 Basic

e1 1 second

f#1 2 third

8

g1 3 fourth

13

a1 0 fifth

20

28

34

# 2.D 2

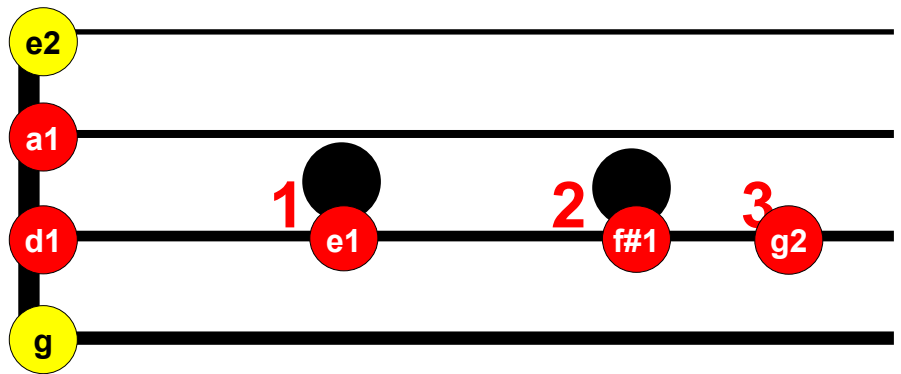
## Five tones in D major Tones d1 - a1



## Seconds and thirds

### Overview

All five tones are here to be repeated and looked at.



### Measures 1 - 5

#### Five tones as half

All five notes are played as equal halves. From now on, only the strokes that are out of the frame because they are "different" will be given, as well as the first and last stroke.

### Measures 6 - 10

#### Five tones as scale in quarters

All five notes are painted evenly, they should sound the same and be played cleanly.

### Measures 11 - 19

#### Five tones as scale in quarters

All five tones are evenly painted four times. After the long note, it continues with a smear.

### Measures 20 - 28

#### Five notes as technical exercise in quarters

Here you can see if you can intonate the tones properly. If the notes are the same, the names of the notes will no longer be written underneath - you should learn the notes.

### Measures 29 - 36

#### Five tones as melody exercise

From measure 38 on, a melody is hidden. Maybe you know it....

# 2.D 2

## Seconds and thirds

### Violin

Key signature: D major (F#, C#)

Exercise 1: d, e, fis, g, a, g, f#, e, d

Exercise 6: d, e, f#, g, a, g, f#, e, d

Exercise 11: d, e, f#, g, a, g, f#, e, d

Exercise 15: a, g, f#, e, d

Exercise 20: d, e, f#, e, fis, e, d, e, f#, g, f#, g, f#, e

Exercise 24: f#, g, a, g, a, g, f#, e, f#, g, e, a, g, f#, e, d

Exercise 29: d, f#, e, g, f#, a, g, e, f#, d, f#, a, g, f#, e

Exercise 33: g, e, a, f#, g, a, g, e, f#, e, d

# 2.D 3

## Five tones in D major

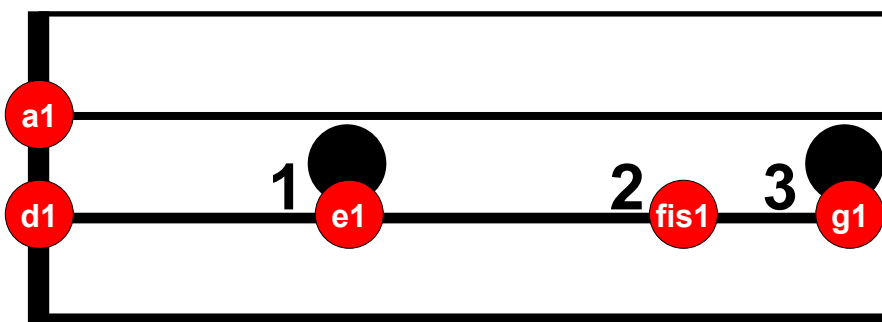


### Tones d1 - a1

### Quarters and eighths

#### Ouvverview

All five notes are here once again with their function in G major: basic tone (1), second (2 or 9), third (3), fourth (4) and fifth (5).



#### Measures 1 - 5

#### Basic tone up to the third as quarter and eighth

The three notes are played first as a quarter, then as a group of eighth notes. Read the exercise like this: *"Two quarters D, then four eighths E"*. These four quavers must last exactly as long as the two quarters. First count *"one - two - three - four"*, then divide the syllables into eighths: *"one and two and three and four and"*.

#### Measures 6 - 10

#### Five tones as scale in eighths

The exercise consists only of eighth notes, which you read best as a group. All five notes are marked equally, they should sound the same and be played at the same speed.

#### Measures 11 - 19

#### Scale in groups of eight and quarters

The exercise begins with four quavers, followed by two quarters. See that the quarters last exactly twice as long as the eighth notes. It all looks very similar, but there is a deviation in the last bar. Don't stumble over it.

#### Measures 20 - 28

#### Scale in groups of eight and quarters

The exercise begins with a quarter, followed by two eighths. You will find this rhythm again and again. Here you also have two swabs in a row. From M27 onwards it becomes difficult because the eighths then no longer come twice, but only once. You have to be able to read quickly. It all looks very similar again and in the last bars of the lines something unexpected comes again. Play slowly so that you can react in time.

#### Measures 29 - 36

#### Viertel, Achtel, Schritte und Sprünge durcheinander

Here you can find everything that has ever happened: steps, jumps, eighths and quarters. If you can handle this exercise, you can continue in the third chapter.



# 2.D 3

## Quarters and eighths

### Violin

The sheet music is written for violin in D major (two sharps: F# and C#). It begins with a scale exercise in the first measure, marked with a red '1' in a box. The scale consists of quarter notes: d, e, f#, g, a, g, f#, e, d. The notes d, e, f#, and g are marked with red stems and flags. Below the staff, the notes are labeled with red text: d, e, f#, g, a, g, f#, e, d. The second measure is marked with a red '6' in a box and contains eighth notes: d, e, f#, g, a, g, f#, e, d. The third measure is marked with a red '11' in a box and contains eighth notes: d, e, f#, g, a, g, f#, e, d. The fourth measure is marked with a red '15' in a box and contains eighth notes: a, g, f#, e, f#, g, a, g, f#, e, d. The fifth measure is marked with a red '20' in a box and contains eighth notes: d, e, f#, d, e, f#, g, a, a, g, f#, e, d, e, d. The sixth measure is marked with a red '24' in a box and contains eighth notes: a, g, f#, e, d, e, f#, g, a, e, f#, g, a, d. The seventh measure is marked with a red '29' in a box and contains eighth notes: a, g, f#, e, d, e, f#, g, a, e, f#, g, a, d. The eighth measure is marked with a red '33' in a box and contains eighth notes: a, g, f#, e, d, e, f#, g, a, e, f#, g, a, d.

1  
6  
11  
15  
20  
24  
29  
33

d1  
0  
Basic

e1  
1  
second

f#1  
2  
third

g1  
3  
fourth

a1  
0  
fifth

d e f# g a g f# e d

d e f# g a g f# e d

d e f# g a g f# e d

a g f# e f# g a g f# e d

d e f# d e f# g a a g f# e d e d

a g f# e d e f# g a e f# g a d

a g f# e d e f# g a e f# g a d

a g f# e d e f# g a e f# g a d

# 2.D 4

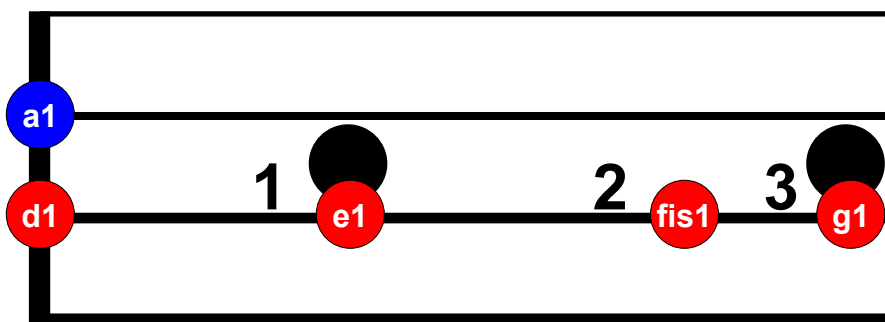
## Five tones in D-major



### Tones d1 - a1 Steps and jumps

#### Measures 1 - 7

The whole lasts four beats, the half one two beats. So now you have to recognize three different notes and two tone lengths, which note it is and how long it lasts. Always count to four and remember that the bar starts at "one" and ends at "four". The final note is always a swab.



#### Measures 8 - 12

#### Four tones as whole, half and quarter notes

Now the quarter note is added, which is played in M10 and M11 with a cut-off so that the intonation can be heard better. Be careful to distinguish exactly between one, two and four beats of time

#### Measures 13 - 19

#### Five tones as whole, half and quarter notes

Now the "a1" is added and the reading speed increases at the same time. In preparation, sing the exercise to the names of the notes and try to stay in time. Then sing the notes and grab them with your left hand. Then play the exercise. Concentrate on the swabs, the half and quarter notes and always read one note further than the one you are playing.

#### Measures 20 - 27

#### Five tones as **jump** und as **step**

The second note is light because it is only a seed change. In the second bar this should also work faster. Afterwards steps have to be played - they are often easier than jumps in notes. In M25 there is a double bar. Take the final note long enough - it is a whole.

#### Measures 28 - 33

#### Five tones as **melodic exercise**

Here you have to pay attention, because the melody in the second bar is different from the first. In T31 there is again a double smear. Make sure that the quarters do not come too fast.

#### Measures 34 - 39

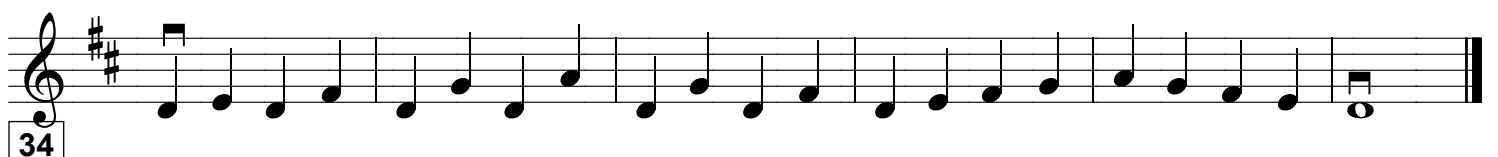
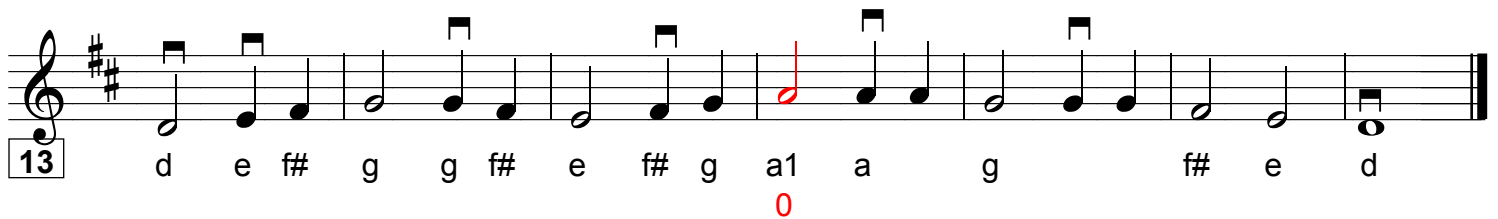
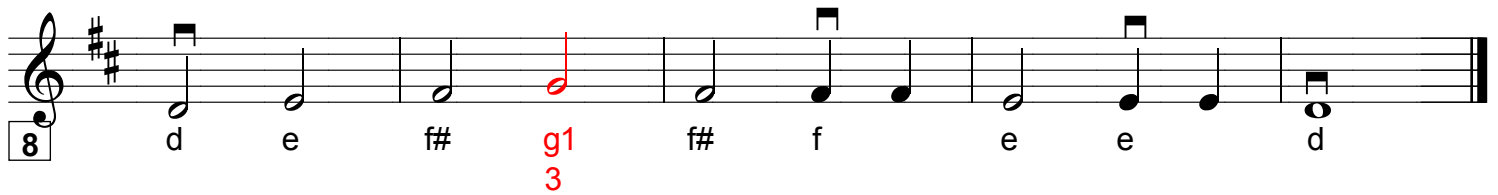
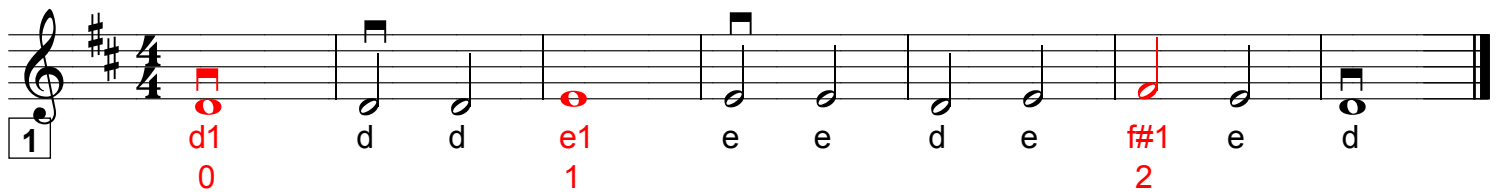
#### Five tones as **scale exercise**

This is a reading exercise at the end. If you have practised well, you will be able to play this exercise easily. Professionals call this "hand play".

# 2.D 4

## Steps and jumps

### Violin



## 2.D 5

## Songs over two strings:

„Bruder Jakob“

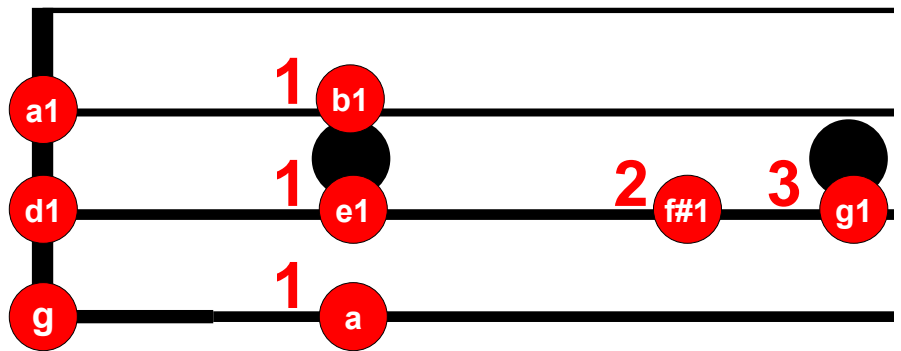
„Morgen kommt der Weihnachtsmann“



### Explanation

Now you can play five notes as a whole, half, quarter and eighth note and in all possible combinations.

With this you can already play songs. The sixth tone is the b1 on the a-string.



### Brother Jakob

You can use this melody very well for warm-ups. First play "Brother Jacob", because then you will hear where the first and second finger have to go.

Then play the "Still sleeping", because you start with the second finger, add the third finger and listen to the empty string a1 to see if it is in tune.

The third section "Don't you hear the bells?" is difficult because the new b1 has to be found on the first string and you have to play the d-string again with the third and second finger.

The last section is easy. You just have to find the low a on the g-string.

### Morgen kommt der Weihnachtsmann

You can also use this melody to warm-up. The first notes are clean empty strings (fifths), then you go up and down in steps. Because the melody - similar to "Brother Jacob" - consists of repetitions, the song is easy. You will soon know it by heart!

# 2.D 5

## Two songs with six tones Violin

### Bruder Jakob

D A7 D A7 D A7 D  
 0 1 2 0 0 1 2 0 2 3 0 2 3 0  
 d e f# d d e f# d f# g a f# g a

Bru - der Ja - kob, Bru - der Ja - kob, schläfst du noch? Schläfst Du noch?  
 Hörst Du nicht die Gloc-ken? Hörst Du nicht die Gloc-ken? Ding, ding dong, ding, ding, dong!

### Morgen kommt der Weihnachtsmann

D G D G D A D  
 0 0 1 0 3 2 1 0  
 d a h a g f# e d

Mor - gen kommt der Weih - nachts - mann, kommt mit sei - nen Ga - ben.  
 Bun - te Lich - ter, Sil - ber - zier, Kind mit Krip - pe, Tram - pel - tier,  
 Zot - tel - bär und Pan - ther - tier möcht' ich ger - ne ha - ben!

## 2.D 6

## More songs

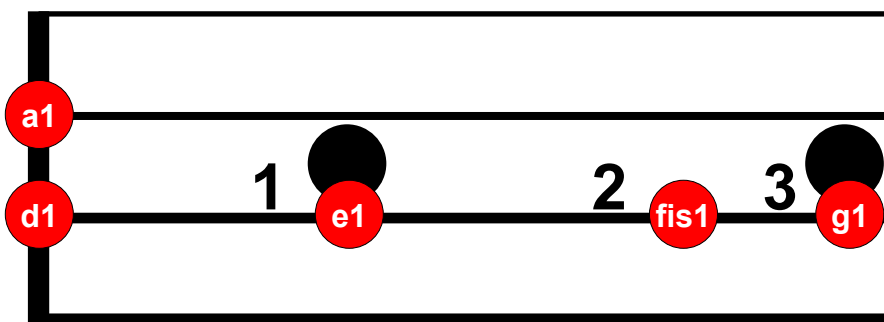


### Merrily we roll... Maikäfer, flieg Kuckuck... Winter...

#### Merrily we roll along

With the five tones you can play even more songs. The song comes from England and describes how children splash in the sea. The first two bars of the lines are the same, the last two are not. Slashes are at the begin-

ning, at the end and when they go "against the grain". Try to play this song by heart.



#### Maikäfer flieg

The song of the may bug is actually very sad, because it is about the region of Pomerania, in easternmost northern Germany, which was devastated ("ist abgebrannt") several times during the Thirty Years' War almost four hundred years ago. Of course, many people died then and the child does not know if his parents are still alive. Later the text was toned down to "Sleep, little child, sleep, the father tends the sheep".

The song begins with two swabs in a row. With "Maikäfer" you need the accentuation, therefore a smear, just like with "Pommerland".

#### Der Kuckuck und der Esel

This song does not begin with the first note of the bar, the "one", but it starts earlier. This is called an **upbeat** and the first note therefore needs a spread. Because you have to breathe before the first note, everything shifts now. You breathe on the three so that you can play on the four. Counted is 1 - 2 - 3 - 4 - , 1 - 2 - arm - upstroke. First try it dry, then sing the song, then play it. At the "wer wohl" position you have the slur and a two-tone upstroke.

#### Winter ade

The song about the end of winter has nothing to do with the vagina, even though there are always a few boys giggling in this song. „Scheiden“ means here „abscheiden, sich verabschieden“ = to die = to be over. So in this song it is described that winter is coming to an end and that spring will come.

New is the triple time. There is an emphasised one and two unaccented units. Usually you strike this rhythm with a swab and two spreads.

# 2.D 6

## More songs

### Merrily we roll along

#### Violin

Mer - ri - ly we roll a - long, roll a - long, roll a - long,  
mer - ri - ly we roll a - long on the deep blue sea.

### Maikäfer flieg

Mai - kä - fer flieg, dein Va - ter ist im Krieg. die Mut - ter ist in  
Pom - mer - land, Pom - mer - land ist ab - ge - brannt, Mai - kä - fer flieg.

### Der Kuckuck und der Esel

Der Kuck - uck und der E - sel, die hat - ten ei - nen Streit, wer  
wohl am bes - ten sän - ge, wer wohl am bes - ten sän - ge zur  
schö - nen Mai - en - zeit, zur schö - nen Mai - en - zeit.

### Winter ade

Win - ter a - de, schei - den tut weh,  
a - ber dein Schei - den macht, dass mir das Her - ze lacht,  
Win - ter a - de, schei - den tut weh.

# 2.D 7

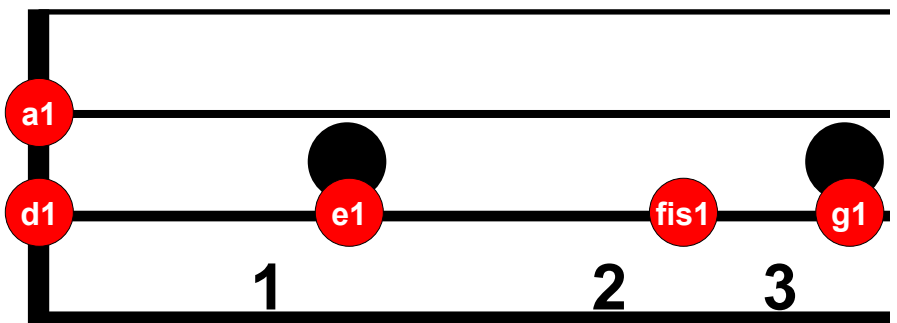
## More songs



„Summ, summ, summ“  
„Banks Of Ohio“  
„Kuckuck, Kuckuck“

### Summ, summ, summ

This song begins with the fifth. This is important if you want to sing it. Imagine the low tone (basic tone) and sing in your head until the fifth tone. Then remember this tone and start with it.



Heinrich Hoffmann von Fallersleben was a famous poet, to whom we also owe the text of the **national anthem**. Today we only sing one verse of it. Try to play this song by heart (it starts with the basic tone). You can find the four-part movement on **5.Z 11**.

### Banks Of Ohio

This song from America tells of a walk with the beloved (my love) on the banks of the Ohio, a big river in America that flows into the Mississippi. There are sandbanks (banks) on the riverbank where you can take a walk, and this song has a very long prelude, because the melody already starts on the "Two". So you count to four, breathe on the "one" and start with the spread. The longest note lasts longer than the bar, namely five quarters. Then you do something similar to writing when the word no longer fits into the line - you divide the note into two bars and connect them with an arc. You need a very long bow stroke there!

**Two swabs** one after the other without a slur are also taken separately with the right arm ( "just a....", "where the..." and "of the..." )

### Kuckuck, Kuckuck

This song is a spring song, because when the cuckoo calls in the forest, it does so to get a female to lay its eggs and this happens mostly in May. A **pause** is a note that is only counted but not played. To be on the safe side, write the counting times under the note at the beginning, so that you don't play into the pause. This is not what a musician does, and if a finished musician in the orchestra later on bursts into a pause, he gets a bad look. Here you have to watch out for two quarter pauses, four halves and a dotted half.



# 2.D 7

## More songs

### Summ, summ, summ

#### Violin

Lyrics: August Heinrich Hoffmann  
von Fallersleben

Summ, summ, summ, Bien - chen, summ her - rum.

Ei, wir tun dir nichts zu - lei - de, flieg nur aus in Wald und Hei - de,  
Such' in Blu - men, sich in Blüm - chen dir ein Tröpf - chen, dir ein Krüm' - chen  
Keh - re heim mit rei - cher Ha - be, bau' uns man - che vol - le Wa - be,

summ, summ, summ, Bien - chen, summ her - rum.

### Banks Of Ohio

Traditional. 19. Jht. USA

I asked my love to take a walk, to take a  
walk, just a litt - le walk. Down be -  
side where the wa - ters flow down by the  
banks of the o - hi - o.

### Kuckuck, Kuckuck, ...

Kuck - uck, Kuck - uck ruft's aus dem Wald.  
Las - set uns sin - gen, tan - zen und sprin - gen!  
Früh - ling, Früh - ling wird es nun bald.

## 2.D 8

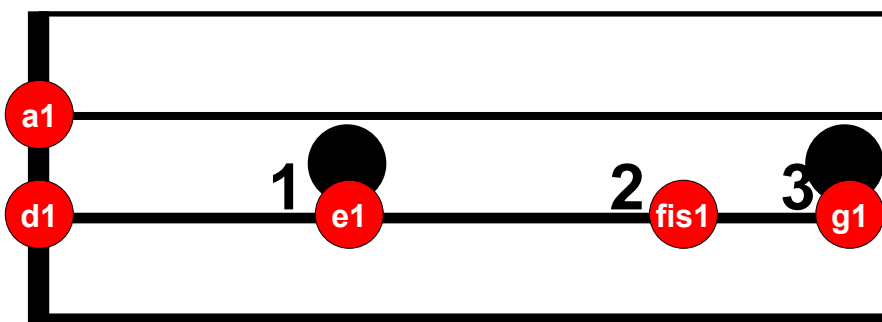
## Even more songs



### „Hänsel und Gretel“ „Winterlied“ „Vogelhochzeit“

#### Hänsel und Gretel

This song begins with the fifth. This is important if you want to sing it. Imagine the low tone (basic tone) and sing in your head until the fifth tone. Then remember this tone and start with it.



**Form:** The song actually consists of only two different parts: The first line is called "**A**" and appears twice as a four bar melody. The third line is quite different from the first and is called "**B**". The fourth line is like the first. Notated are the first and last swab and the swabs that are "different".

The structure of the song has the order **AABA**. This form of four times four bars has very many songs.

#### Winterlied (Winter song)

This song begins with a triad of basic tone, third and fifth, which is led downwards in steps (part "**A**"). The second line (part "**B**") consists of descending seconds from the fifth downwards, which occur twice. The third line is again like the first line. The first and the last line are written down and one line is "different".

The structure of the song has the order **ABA**. This form of three times four bars has also many other songs.

#### Vogelhochzeit (Bird Wedding)

This song has a prelude that has been discussed before. The use of a third to a fifth takes place on the counting time "four", so the use must be prepared for the "three". The melody mostly consists of tone jumps (here: thirds in descending order).

Because the song is upbeat, it begins with a swab. In the "*fiderallala*..." the two eighth notes are played with a swab and therefore marked with a slur.

The structure of the song has the order **AB**. Only a few songs have this form of two times four bars.

# Violin

Hän - sel und Gre - tel ver - irr - ten sich im Wald.

Es war so fin - ster und auch so bit - ter - kalt. Sie

ka - men an ein Häus - chen voll Pfef - fer - ku - chen fein.

Wer mag der Herr wohl von die - sem Häus - chen sein?

Allegretto

Tra - ri - ra, der Win - ter, der ist da!

Herbst und Som - mer sind ver - gang - en, Win - ter, der hat an - ge - fan - gen.

Tra - ri - ra, der Win - ter, der ist da!

Ein Vo - gel woll - te Hoch.zeit ma - chen in dem grü - nen Wal - de, fi - de -

ral - la - la, fi - de - ral - la - la, fi - de - ral - la - la - la - la,

# 2.G 1

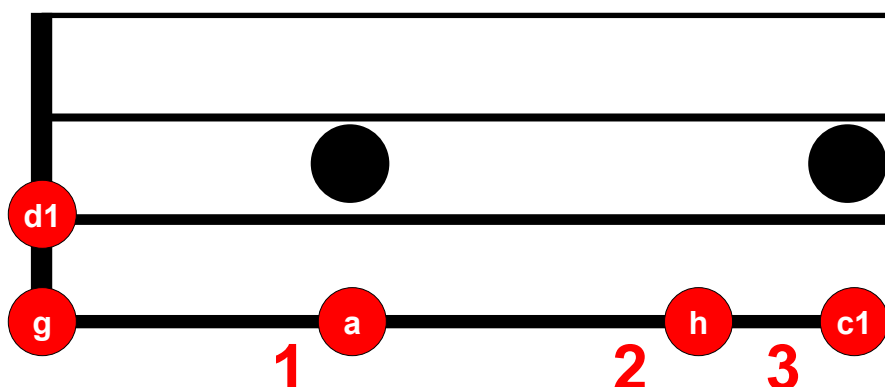
## Five tones G major First fingering



### Notes g - d1 Whole, half, quarter

#### First type of handle

In the "first fingering" the second and third finger are next to each other. This way you learn and practise the first five notes of each string on the violin - here it is G major.



#### Measures 1 - 7

##### Notes g, a, b as whole und half

The whole lasts four beats, the half one two beats. So now you have to recognize three different notes and two tone lengths. Always count to four and remember that the bar starts at "one" and ends at "four".

#### Measures 8 - 12

##### Notes g to b and c1 as whole, half and quarter

Now the quarter note is added. Be careful to differentiate exactly between one, two and four beats of time - if necessary, write a line under the note with a pencil for each beat.

#### Measures 13 - 19

##### Notes g to c1 and d1 as whole, half and quarter

Now the d1 is added and at the same time the reading speed increases. In preparation, sing the exercise to the names of the notes and try to stay in time. Then sing the notes and grab them with your left hand. Concentrate on the half and quarter notes and always read one note further than the one you are playing. Do not look at the names of the notes anymore, but remember their appearance.

#### Measures 20 - 27

##### Five notes as jump and step

The second note is already difficult because you have to hit it directly. In the second bar it should also work faster. After that it becomes easier because you have to play steps - they are always easier than jumps. Take the final note long enough - it is a whole.

#### Measures 34 - 39

##### Five notes as scale exercise

This is a reading exercise at the end. If you have practised well, you will be able to play this exercise easily.

# First fingering - G major

## Violin

Basic training violin vol. I © Martin Schlu, Notenwerkstatt Bonn

## 2.G 2

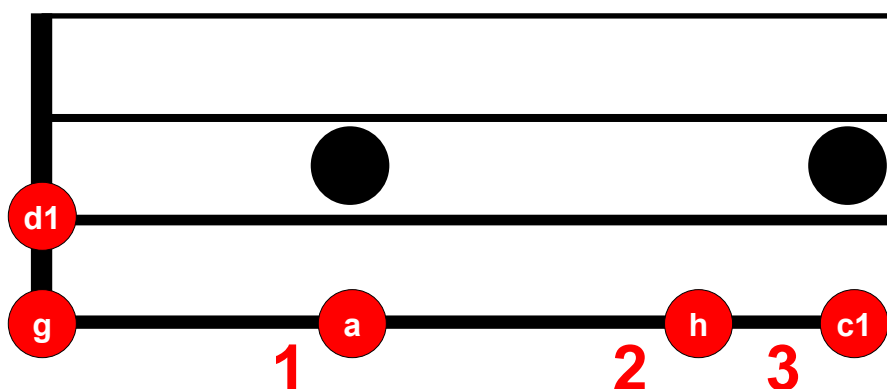
## Five tones G major First fingering



## Notes g - d1 Seconds and thirds

### Overview

All five tones are here to be repeated and looked at.



### Measures 1 - 5

#### Five tones as half

All five notes are played as equal halves. From now on, only the strokes that are out of the frame because they are "different" will be given, as well as the first and last stroke.

### Measures 6 - 10

#### Five tones as scale in quarters

All five notes are painted evenly, they should sound the same and be played cleanly.

### Measures 11 - 19

#### Five tones as scale in quarters

All five tones are evenly painted four times. After the long note, it continues with a smear.

### Measures 20 - 28

#### Five notes as technical exercise in quarters

Here you can see if you can intonate the tones properly. If the notes are the same, the names of the notes will no longer be written underneath - you should learn the notes.

### Measures 29 - 36

#### Five tones as melody exercise

From bar 38 on, a melody is hidden. Maybe you know it....

# 2.G 2

## Seconds and thirds

### Violin

Legend for fingerings:

- d1 0 Basic
- e1 1 second
- f#1 2 third
- g1 3 fourth
- a1 0 fifth

Exercise 1 (Measures 1-9):

g a h c' d' c' h a g

Exercise 6 (Measures 6-14):

g a h c' d' c h a g

Exercise 11 (Measures 11-19):

a h c''

Exercise 15 (Measures 15-23):

d c h a g

Exercise 20 (Measures 20-28):

g a h a h a g a h c' h c' h a

Exercise 24 (Measures 24-32):

h c' d' c' d' c' h a h c' a d' c' h a g

Exercise 29 (Measures 29-37):

g h a c' h d' c' a h g h d' c' h a

Exercise 33 (Measures 33-41):

c' a d' h c' d' c' a h a g

## 2.G 3

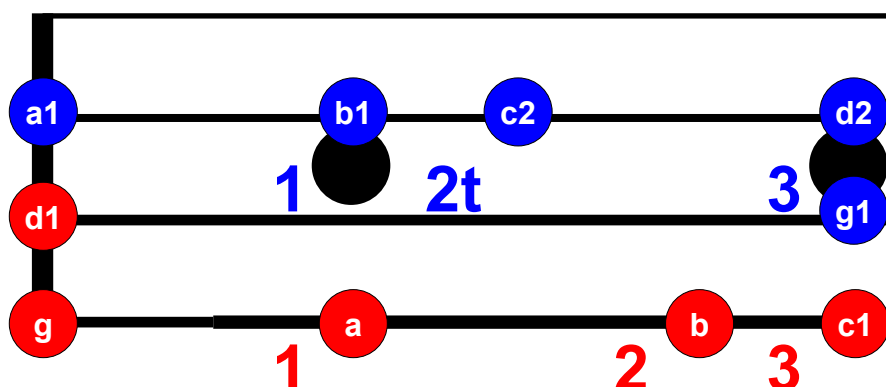
## Five-tones in G major Second fingering



## Notes **g1** - **d2**, quarters and eighths

### Overview

All five notes of the **first** and **second** fingerings are listed here with their function: basic tone (1), second (2 or 9), third (3), fourth (4) and fifth (5).



### Measures 1 - 5

#### Basic tone up to the third as quarter and eighth

The three notes are played first as a quarter, then as a group of eighth notes. Read the exercise like this: "Two quarters g, then four eighths g". These four quavers must last exactly as long as the two quarters. First count "one - two - three - four", then divide the syllables into eighths: "one and two and three and four and". This way you can find out the tempo of the eighth notes.

### Measures 6 - 10

#### Five tones as scale in eighths

The exercise consists only of eighth notes, which you read best as a group. All five notes are marked evenly and should sound the same.

### Measures 11 - 19

#### Scale in groups of eight and quarters

The exercise begins with four quavers, followed by two quarters. See that the quarters last exactly twice as long as the eighth notes. It all looks very similar, but there is a deviation in the last two bars. Don't stumble over it.

### Measures 20 - 27

#### Scale in groups of eight and quarters

The exercise begins with a quarter, followed by two eighths. You will find this rhythm again and again. From M27 onwards it becomes difficult because the eighths then no longer come twice, but only once. It all looks very similar again and in the last bars of the lines something unexpected comes again. Play slowly so that you can react in time.

### Measures 29 - 26

#### Quarter, eighth, steps and jumps jumbled

Here you can find everything that has ever happened: steps, jumps, eighths and quarters. If you can handle this exercise, you can continue in the third chapter.



# 2.G 3

## Quarter and eighth

### Violin

g1 Grundton  
a1 Sekunde  
b1 Terz  
c2 Quarte  
d2 Quinte

d3  
a0  
a1  
a2t  
a3

1 g a b a g

6 g a b c d c b a g

11 g a b c d b d

15 d c c b a b c d c b a g

20 g a b g a b c d c b a g a g

24 d c b a g a b c d a b c d g

29 g b a c b d c a b c d c b a g

33 g a b c d c d c b a g

# 2.G 4

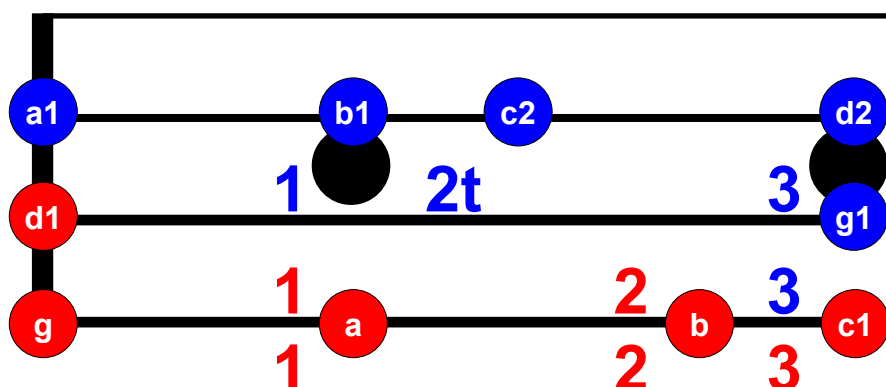
## First type of handle Second type of handle



## Notes, g1 - d1 Whole, half, quarter

With the **first type of handle**, the **third and fourth fingers** are next to each other,

with the **second type of handle** it is the **first and the second finger**



### Measures 1 - 7

Three tones of the **second fingering** are shown here. Play the open g-string and find the **g1** of the d-string one octave higher. Then play the **a1** of the open a-string and find the **b1** on the first finger.

### Measures 8 - 12

#### First type of handle

Four notes of the first fingering are to be played. You can do that.

### Measures 13 - 19

#### Second type of handle

Five notes of the second fingering are to be played. The quarter notes are now played as a sequence of two spreads. **a1** is the reference note, **g1** is derived downwards, **b1**, **c2** and **d2** upwards. You can also take the open e-string as a reference to **d2**, then you know if **d2** is in tune.

### Measures 20 - 27

#### First and second type of handle

Play the exercise one octave lower in the **first fingering**. Then the first notes are a simple change of strings and the rest you should be able to play. **g1** and **d2** are notes of the third finger in the **second fingering**. Either you take the fourth finger for the **d2** or you take the third finger. You have to try this out. The next notes always circle around the a-string.

### Measures 28 - 33

#### First and second type of handle

Here you have to pay attention, because the melody in the second bar is different from the first. Make sure that the quarters do not come too fast.

### Measures 34 - 39

#### Second type of handle

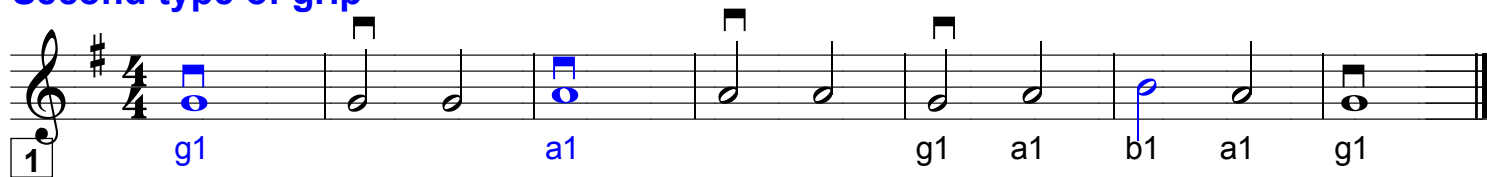
This is a reading exercise at the end. If you have practised well, you will be able to play this exercise easily. Professionals call this „sight-reading“.

# 2.G 4

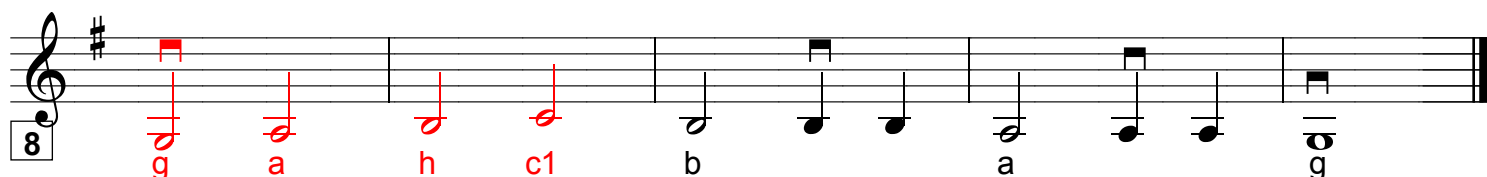
## First and second type of grip

### Violin

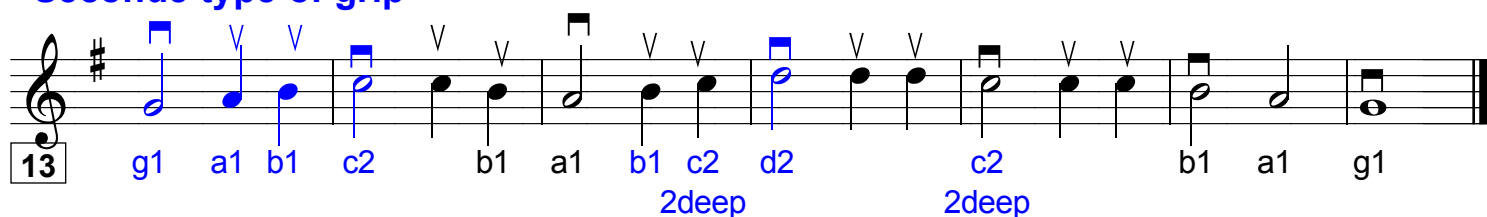
#### Second type of grip



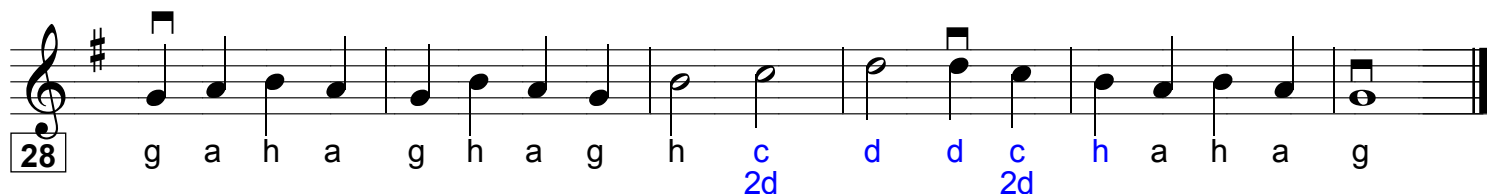
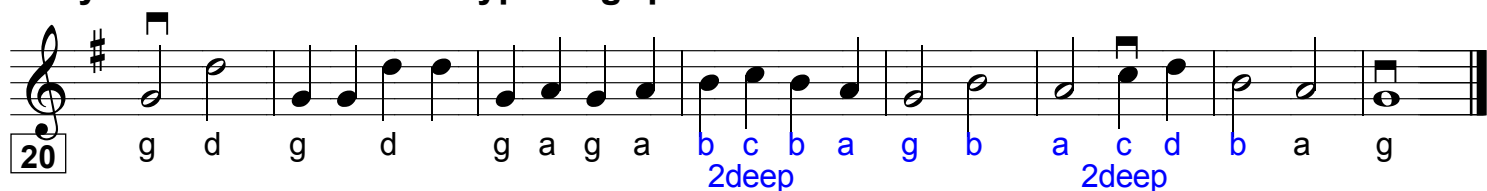
#### First type of grip



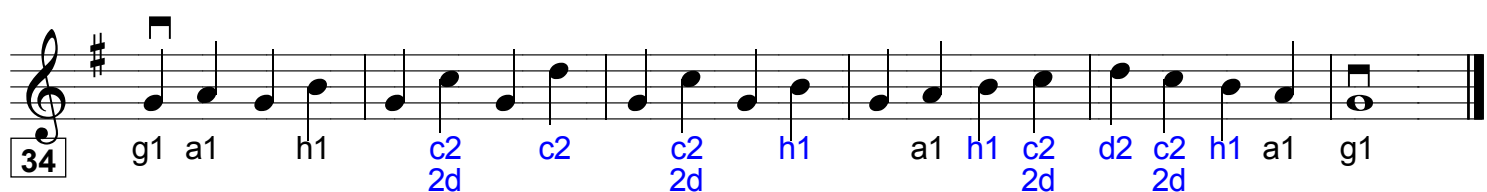
#### Seconde type of grip



#### Play as second and first type of grip



#### Second type of grip



## 2.G 5

### First type of handle Second type of handle

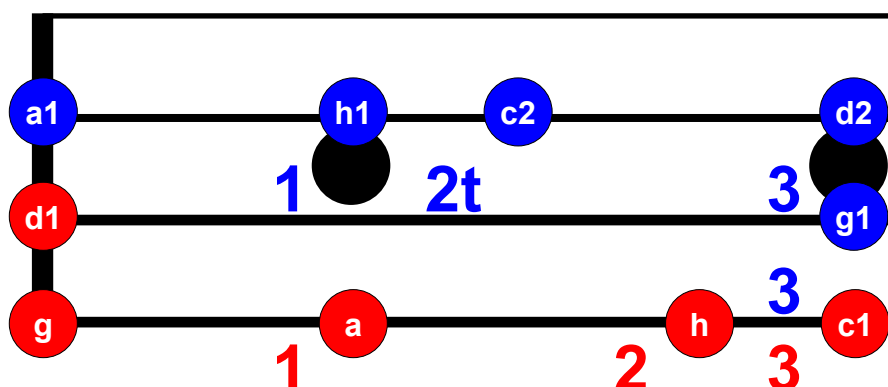


### Notes, g1 - d1 First songs

#### Repetition

The notes **g** - **d1**  
and **g1** - **d2**

At the beginning play loose eighths from the basic tone to the fifth. Play the exercise slowly next and then faster and faster. Make sure that you grab fast enough.



#### Ist ein Mann in' Brunn gefallen

second type

The melody goes up and down from the g-string. It is so simple that you should try to play it by heart. With this you can start warming up.

second type

start with g1

The same melody is more difficult one octave higher, because you can only tell if you have got it right by looking at the a-string. Only practice helps.

#### Freude, schöner Götterfunken

first type one octave deeper

In preparation, sing the exercise on the functions of the tones <one, two three four five> and try to stay in time. In the fourth bar there is a **dotted note**, which is a little longer than a quarter. Wait for the next beat and only then play the eighth note a. After that, the "three" must be followed by the half note.

second type Find the starting b1

You must think one tone higher from the a-string and take the c2 very low. The low d at "split" is then the open string d1.

#### Hänschen klein

first type

eine Oktave tiefer denken

If you can play through the piece without faltering or making mistakes, you've got it and can move on.

second type

Startton d2 finden

You have to think a fourth from the a-string (german fire signal). Start with this.

# 2.G 5

## Second fingering - First songs

### Repetition

### Violin

g a h c d c h a g

2nd finger deep

### Ist ein Mann in' Brunn' gefallen

### Freude, schöner Götterfunken

Freu - de schö - ner Göt - ter - fun - ken, Toch - ter aus E - ly - si - um

wir be - tre - ten feu - er - trun - ken, Himm - li - sche, dein Hei - lig - tum.

Dei - ne Zau - ber bin - den wie - der, was die Mo - de streng ge - teilt,

al - le Men - schen wer - den Brü - der, wo dein sanf - ter Flü - gel weilt.

dotted note

### Hänschen klein

Häns - chen klein ging al - lein in die wei - te Welt hi - nein

Stock und Hut steht ihm gut, er ist wohl - ge - mut.

Doch die Mut - ter wei - net sehr, hat ja nun kein Häns - chen mehr,

da be - sinnt sich das Kind, läuft nach Haus ge - schwind.

## 2.G 6

## Second typ of grip

Notes: **g1** - **d2**



## More songs

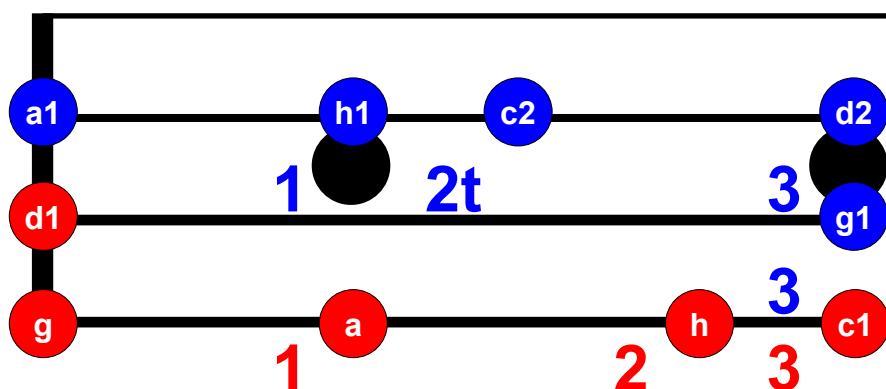
**c2** = 2nd finger deep (**2d**)

### First type of grip:

Play the songs an octave lower!

### Merrily we roll along

With the five tones you can play even more songs. The song comes from England and describes how children splash in the sea. Try playing the song by heart.



### Maikäfer flieg

The song of the may bug is actually very sad, because it is about the region of Pomerania, in easternmost northern Germany, which was devastated ("abgebrannt") several times during the Thirty Years' War almost four hundred years ago. Of course, many people died then and the child does not know if his parents are still alive. Later the text was toned down to "Sleep, little child, sleep, the father tends the sheep."

**Second type of grip:** look for the **b1** from the empty string **a1** one tone higher.

### Der Kuckuck und der Esel

This song does not begin with the first note of the bar, the "one", but it starts earlier. This is called an **upbeat**. Because you have to prepare before the first note, everything shifts now. You breathe on the three so that you can play on the four. Counted is 1 - 2 - 3 - 4 - , 1 - 2 - **air** - **tone**. First try it dry, then sing the song, then play it. At the eighth notes at the end of the first line (...wer wohl...) you have to grab and strike fast enough. **Second type of grip:** look for the **d2** from the empty string **a1** one fourth higher (german fire brigade)

### Winter ade

The song about the end of winter has nothing to do with the vagina, even though there are always a few boys giggling in this song. „*Scheiden*“ means here *abscheiden, sich verabschieden* = *to die* = to be over. So in this song it is described that winter is coming to an end and that spring will come.

New is the **triple time**. There is an emphasised one and two unaccented units.

A 3/4 bar is excellent for waltz dancing and many cheerful pieces are in 3/4 time.

# 2.G 6

## Second typ of grip - more songs Violin

### Merrily we roll along

Violin score for 'Merrily we roll along' in G major (one sharp) and 4/4 time. The melody is written on a single staff. The lyrics are: Mer - ri - ly we roll a - long, roll a - long, roll a - long, mer - ri - ly we roll a - long on the deep blue sea. The score includes a repeat sign at the end.

### Maikäfer flieg

Violin score for 'Maikäfer flieg' in G major (one sharp) and 4/4 time. The melody is written on a single staff. The lyrics are: Mai - kä - fer flieg, dein Va - ter ist im Krieg. die Mut - ter ist in Pom - mer - land, Pom - mer - land ist ab - ge - brannt, Mai - kä - fer flieg. The score includes a repeat sign at the end.

### Der Kuckuck und der Esel

Violin score for 'Der Kuckuck und der Esel' in G major (one sharp) and 4/4 time. The melody is written on a single staff. The lyrics are: Der Kuck - uck und der E - sel, die hat - ten ei - nen Streit, wer wohl am bes - ten sän - ge, wer wohl am bes - ten sän - ge zur schö - nen Mai - en - zeit, zur schö - nen Mai - en - zeit. The score includes a repeat sign at the end.

### Winter ade

Violin score for 'Winter ade' in G major (one sharp) and 3/4 time. The melody is written on a single staff. The lyrics are: Win - ter a - de, schei - den tut weh, a - ber dein Schei - den macht, dass mir das Her - ze lacht, Win - ter a - de, schei - den tut weh. The score includes a repeat sign at the end.

# 2.G 7

## Second typ of grip Notes g1 - d2

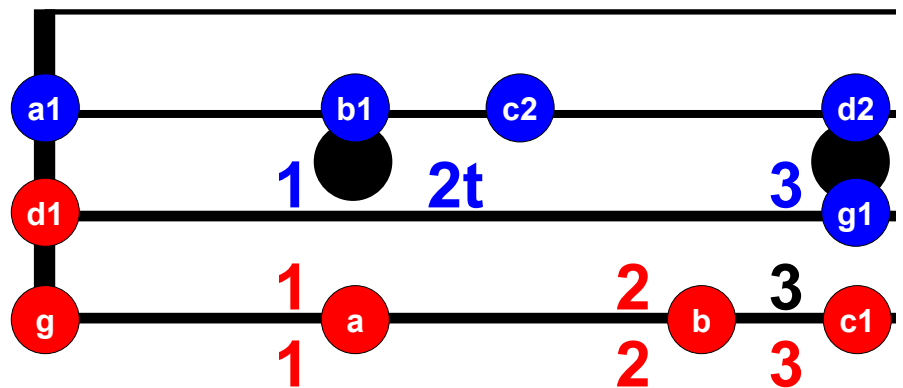


### More songs

c2 = 2nd Finger deep (2d)

#### Summ, summ, summ

This song begins with the fifth. This is important if you want to sing it. Imagine the low tone (basic tone) and sing in your head until the fifth tone. Heinrich Hoffmann von Fallersleben was a famous poet, to whom we owe the text of the national anthem. Today we only sing one verse of it and try to play this song by heart (it starts with the basic tone).



#### Banks Of Ohio

This song from America tells of a walk with the beloved (my love) on the banks of the Ohio, a big river in America that flows into the Mississippi. There are sandbanks (banks) on the riverbank where you can take a walk, and this song has a very long **upbeat**, because the melody already starts on the "Two". So you count to „four“, breathe on the "one" and then it's your turn.

The longest note lasts longer than the bar, namely five quarters. Then you do something similar to writing when the word no longer fits into the line - you divide the note into two bars and connect them with an arc.

#### Kuckuck, Kuckuck

This song is a spring song, because when the cuckoo calls in the forest, it does so to get a female to lay its eggs and this happens mostly in May. A **pause** is a note that is only counted but not played. To be on the safe side, write the counting times under the note at the beginning, so that you don't play into the pause. This is not what a musician does, and if a finished musician in the orchestra later on bursts into a pause, he gets angry looks, stupid remarks and usually has to buy a drink. Here you have to watch out for two quarter pauses, four halves (two beats) and a dotted half that lasts three beats.



# 2.G 7

## Second typ of grip - more songs

### Violin

#### Summ, summ, summ

Text: August Heinrich Hoffmann  
von Fallersleben

Summ, summ, summ, Bien - chen, summ her - rum.

Ei, wir tun dir nichts zu - lei - de, flieg nur aus in Wald und Hei - de,  
Such' in Blu - men, sich in Blüm - chen dir ein Tröpf - chen, dir ein Krüm' - chen  
Keh - re heim mit rei - cher Ha - be, bau' uns man - che vol - le Wa - be,

summ, summ, summ, Bien - chen, summ her - rum.

#### Banks Of Ohio

Traditional. 19. Jht. USA

I asked my love to take a walk, to take a

walk, just a litt - le walk. Down be -

side where the wa - ters flow down by the

banks of the O - hi - o.

#### Kuckuck, Kuckuck, ...

Kuck - uck, Kuck - uck ruft's aus dem Wald.

Las - set uns sin - gen, tan - zen und sprin - gen!

Früh - ling, Früh - ling wird es nun bald.

## 2.G 8

## Second type of grip Notes g1 - d2

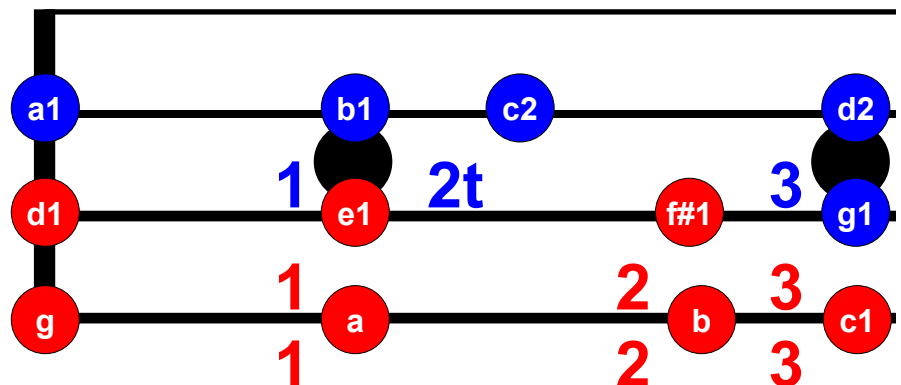


### Even more songs

c2 = 2nd Finger deep (2d)

#### Hänsel und Gretel

This song begins with the fifth. This is important if you want to sing it. Imagine the low tone (basic tone) and sing in your head until the fifth tone. Then remember this tone and start with it.



**Form:** The song actually consists of only two different parts: The first line is called "A" and appears twice as a four bar melody. The third line is quite different from the first and is called "B". The fourth line is again like the first.

So the structure of the song has the order **AABA**. This form of four times four bars has very many songs.

#### Winterlied

This song begins with a triad of basic tone, third and fifth, which is led downwards in steps (part "A"). The second line (part "B") consists of descending seconds from the fifth downwards, which occur twice. The third line is again the same as the first line, so the structure of the song has the order ABA.

This form of three times four bars is also used in many other songs.

#### Vogelhochzeit

This song has a prelude that has been discussed before. The use of a third to a fifth takes place on the counting time "four", so the use must be prepared for the "three". The melody mostly consists of tone jumps (here: thirds in descending order).

The structure of the song has the order **AB**. Only a few songs have this form of two times four bars.

# 2.G 8

## Second type of grip - even more songs Violin

### Hänsel und Gretel

Hän - sel und Gre - tel ver - irr - ten sich im Wald. V  
Es war so fin - ster und auch so bit - ter - kalt. Sie  
ka - men an ein Häus - chen voll Pfef - fer - ku - chen fein. V  
Wer mag der Herr wohl von die - sem Häus - chen sein?

### Winterlied

Tra - ri - ra, der Win - ter, der ist da! V  
Herbst und Som - mer sind ver - gang - en, Win - ter, der hat an - ge - fan - gen. V  
Tra - ri - ra, der Win - ter, der ist da!

### Vogelhochzeit

Ein Vo - gel woll - te Hoch.zeit ma - chen in dem grü - nen Wal - de fi - de - V  
ral - la - la, fi - de - ral - la - la, fi - de - ral - la - la - la - la, V

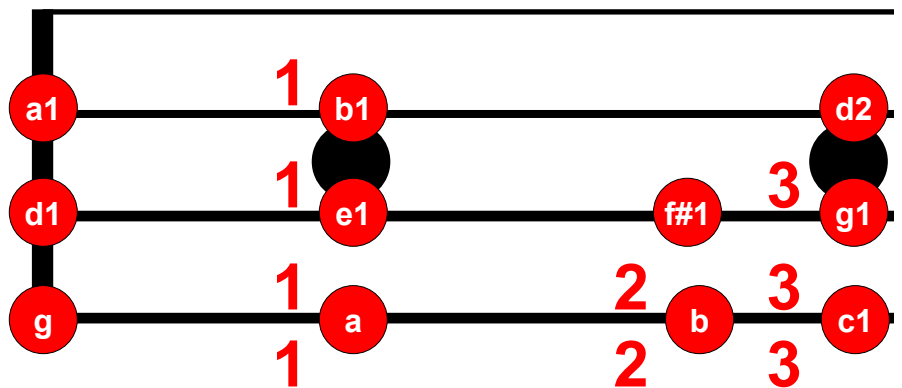
# 2.T 1

## Scales in G major Over three strings



### First type of grip

The technique chapters contain exercises that summarise what has been learned so far and prepare for the exercises to come. T-sheets are also suitable for practising before rehearsal or at the beginning of the exercise.



### Overview

The overview shows the tones and their fingering from the empty string g. The scale goes up to the d-string in the 3rd finger. The **a1** is then the next empty string - you don't have to go further than the **b1** on the first finger.

### Measure 1 - 4

Each note must be played twice: once as a swab, then as a spread. Play each note twice and think of the name. If you don't know the name yet, write it with a pencil underneath. If you don't need this name later, erase it and leave the others. At some point, you will no longer need this help. At the end there is a stumbling block.

### Measure 5 - 13

This exercise is rhythmically nodding - not at the beginning, it's easy there. But when you have reached the h1, it becomes difficult to immediately get into the tempo of the eighth notes.

### Measure 14 - 21

Clean thirds must be found here. With the empty strings you can then see whether it is in tune. Two tones to be struck are always more difficult than a combination with a learning string.

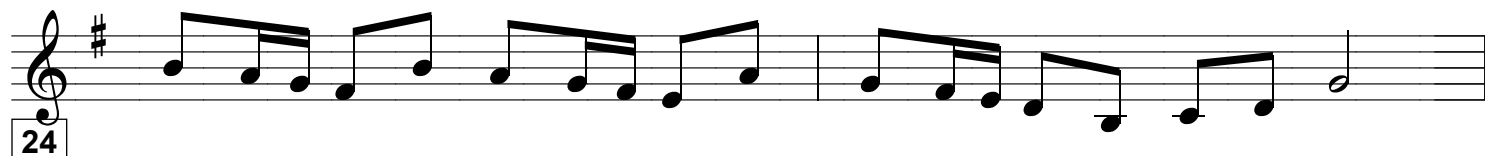
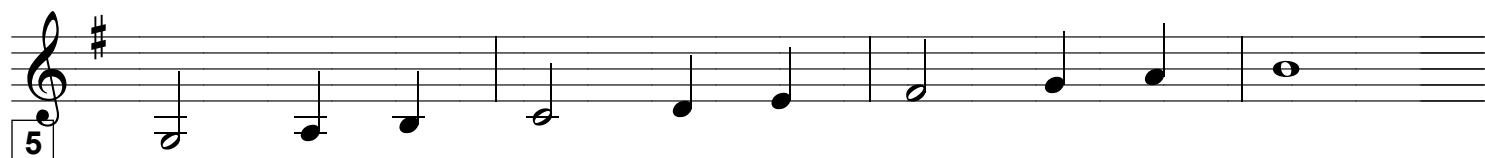
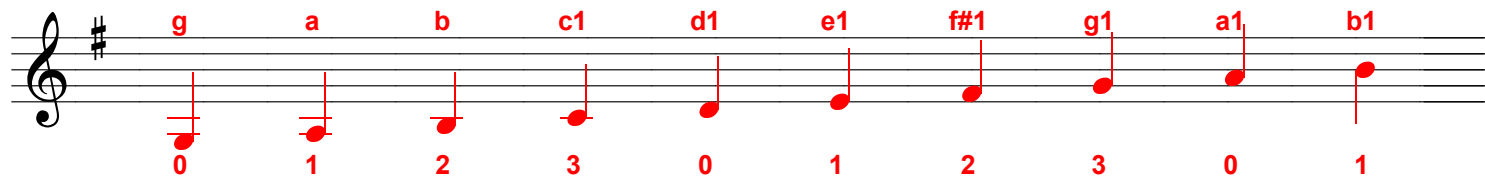
### Measure 22 - 25

You will only be able to do these sixteenth combinations if the exercises have worked before. You no longer have time to read - it only works with sight-reading.

# 2.T 1

## G major in the first fingering Violin

### Overwiev



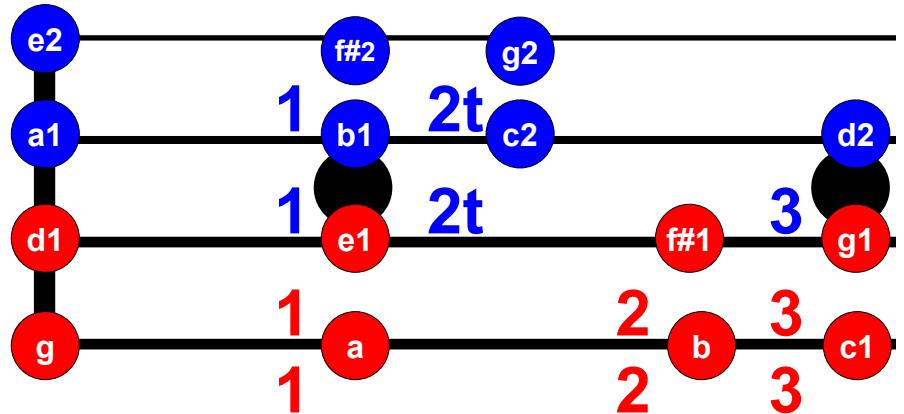
# 2.T 2

## Scales in G major Over two octaves



### First and second handle type

The second technique exercise is somewhat more difficult and should only be tackled after the first exercise has been mastered. Now all notes of the G-Major scale appear, including those of the second fingering.



### Measures 1 - 8

#### g to g2 in double notes

Each note must be played twice: once as a smear, then as a spread. While you are playing, prepare yourself for the fact that in the blue part of the piece the second finger must be closer to the first finger, so that c2 and g2 are correct later.

### Measures 9 - 16

Each note is to be played in alternate strokes, but you now have a different note for each stroke. The empty strings between the notes you have picked up are used to check whether you have picked up the notes correctly. Here they fall at the beginning of the bar.

### Measures 17 - 24

This time the exercise covers the entire range of tones and summarises everything you have learned so far. The eighth notes from T26 upwards require quick reading. So start the exercise at a maximum speed of 60 (second hand: one second = one quarter or two eighths).

# 2.T 2

## First and second fingering, G major Violin

### Overview

Overview of G major notes on a treble clef staff. The key signature is one sharp (F#). The notes are color-coded: red for first fingering and blue for second fingering. The notes and their corresponding fingerings are as follows:

Note	Fingering
G	g0
A	a0
B	b0
C	c1
D	d1
E	e2
F#	f#1
G	g1
A	a1
B	b1
C	c2
D	d2
E	e2
F#	f#2
G	g2

Measures 1-5 of the exercise. Measure 1 starts with a red G (g0) and a blue A (a0). Measures 2-3 continue with red notes (B, C, D, E, F#). Measures 4-5 continue with blue notes (G, A, B, C, D, E, F#). The exercise is marked with a box number 1 and a measure number 5.

Measures 9-13 of the exercise. Measures 9-10 continue with red notes (G, A, B, C, D, E, F#). Measures 11-12 continue with blue notes (G, A, B, C, D, E, F#). Measure 13 continues with red notes (G, A, B, C, D, E, F#). The exercise is marked with a box number 9 and a measure number 13.

Measures 17-21 of the exercise. Measures 17-18 continue with red notes (G, A, B, C, D, E, F#). Measures 19-20 continue with blue notes (G, A, B, C, D, E, F#). Measure 21 continues with red notes (G, A, B, C, D, E, F#). The exercise is marked with a box number 17 and a measure number 21.

# 2.Z 1

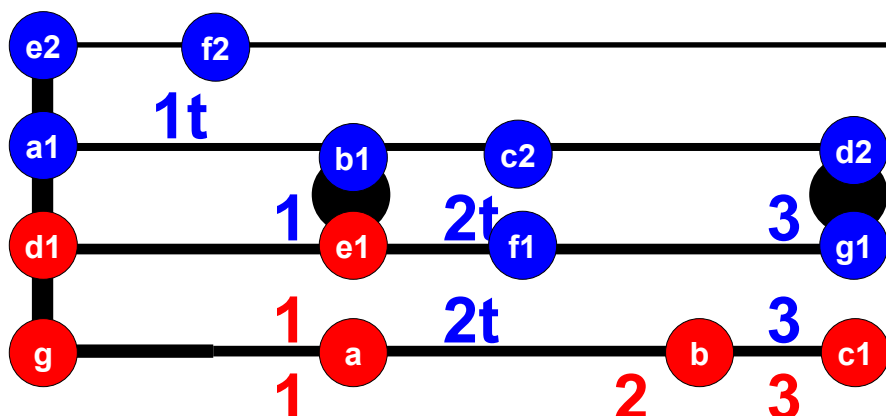
## Interaction „Au claire de la lune“



### First type and second type of grip

#### Overview

tones and their fingerings of the required tones. From g to c1 you stay in the **first** fingering with the second and third finger together. From the d-string on you change to the **second fingering** with the first and second finger together. This fingering is changed again at f2 when the first finger has to be lower than usual.



#### Au claire de la lune

You already know this song from pages 24 (1.B 6) and 36 (1.G 6). Now the **melody** is to be played in C major, which is a bit tricky because of the c2 and f2. Another difficulty is the **accompanying voice**.

#### Measures 1 - 4

The **melody** already starts with the c1, which you may have to search for first. The **accompanying voice** pretends to play a bass and strikes an alternating bass with basic tone and third to the lower fifth. At the end comes a passage with four quarter notes, while the melody lasts the whole note.

#### Measures 5 - 8

This is the same as in the previous line - nothing new.

#### Measures 9 - 12

**Melody:** You start at d1 and at f1 you have to feel the saddle with your left index finger. At the empty e-string you can hear if it is in tune:

**Accompanying voice:** The first two bars you play a G-major ladder to the third and back, then two thirds in halves. Make sure that your notes are in tune with the melody.

#### Measures 13 - 16

**Melody:** This is just like at the beginning, only the end is different.

**Accompanying voice:** You stop in a third in C major.



# 2.Z 1

## Interaction with the orchestra Violin

### Overwiev

Diagram illustrating the pitch range of the violin, showing notes on a staff with corresponding labels below. The notes are color-coded: red for lower notes and blue for higher notes.

Notes and labels (from bottom to top):

- g0, g1, g2, g3, d0, d1, d2, d3 (red)
- g, a, b, c1, d1, e1, f1, g1 (red)
- a1, b1, c2, d2, e2, f2 (blue)
- a0, a1, a2deep, a3, e0, e1deep (blue)

### Au claire de la lune

First system of musical notation for 'Au claire de la lune'. The melody is written on a treble clef staff with blue notes. The bass line is written on a bass clef staff with red notes. The lyrics are: Au claire de la lu - ne, mon a - mi Pier - rot,

Second system of musical notation for 'Au claire de la lune'. The melody is written on a treble clef staff with blue notes. The bass line is written on a bass clef staff with red notes. The lyrics are: prê - te moi ta plu - me, pour e - crire un mot;

Third system of musical notation for 'Au claire de la lune'. The melody is written on a treble clef staff with blue notes. The bass line is written on a bass clef staff with red notes. The lyrics are: ma chan - delle est mor - te, je n'ai plus de feu,

Fourth system of musical notation for 'Au claire de la lune'. The melody is written on a treble clef staff with blue notes. The bass line is written on a bass clef staff with red notes. The lyrics are: ouv - re moi ta por - te pour l'a - mour de Dieu.

# 2.Z 2

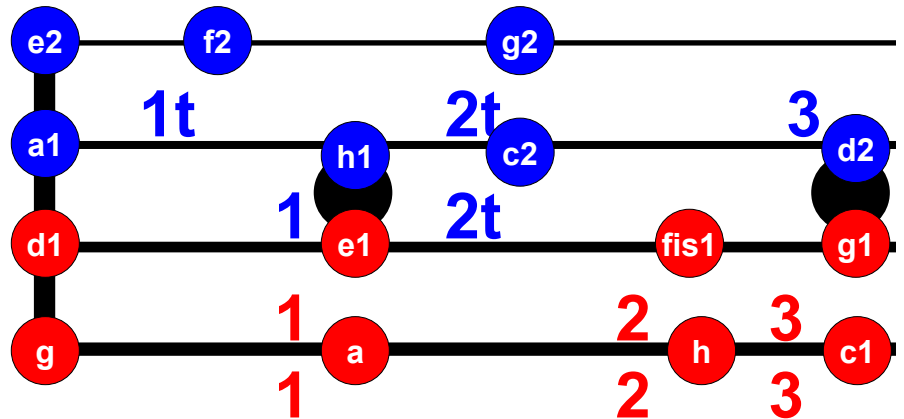
## Interaction „Hänsel und Gretel“



### First type und second type of grip

#### Overview

In two systems, here are the ranges of the two voices, which are required from this exercise onwards. **Blue** is always the **melody**, **red** is the **first accompanying voice**. You also talk about the **first** and the **second** voice. The second voices are usually a bit more difficult than the melody voices - you will notice that.



## Hänsel und Gretel

### Measures 1 - 4

You have already played the melody in **2.B 8** or **2.G 8** and know it.

The **accompanying voice** has the same rhythm as the **melody**, but is usually a third below it. In M3 it is a fifth.

### Measures 5 -89

The **melody** has a small change in M8, because it continues in the upbeat, you have to stop before. So the melody starts again on the four, but the **accompanying voice** holds the whole note.

### Measures 9 - 12

The **melody** continues to play normally. The **accompanying voice** now has to play thirds (d - f-sharp) for two bars from M9, which support the melody. Together the notes make up the D major chord. In M11 there are fourths which form the G major chord with the melody. In M12 as a whole, the accompanying voice is again a third below the melody.

### Measures 13 - 16

The **melody** has everything as in the beginning, but the **accompanying voice** plays quarter notes down all the time and has a lot to do. At the end both voices meet on the octave **g** and **g1**.

# 2.Z 2

## Interaction with the orchestra

### Violin

#### Overview

first type of grip

second type of grip

g a b c1 d1 e1 f#1 g1 a1 b1

b1 c2 d2 e2 f#2 g2

a1 a2t a3 e0 e1 e2t

g0 g1 g2 g3 d0 d1 d2 d3 a0 a1

#### Hänsel und Gretel

1

5

9

13

# 3.D 1

## Five-tone room reading exercise



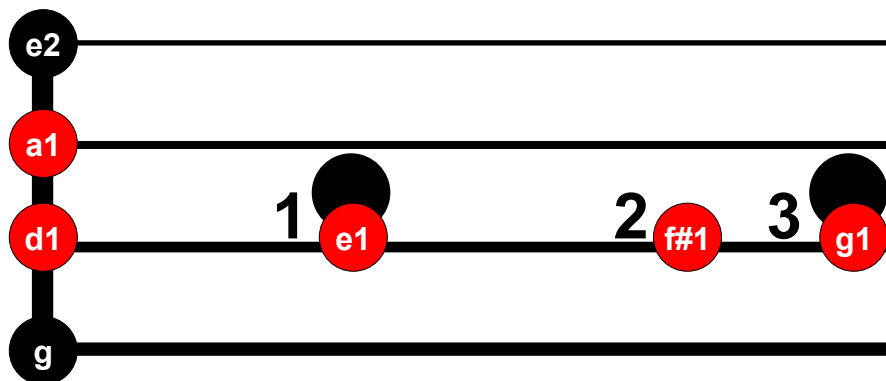
### Quarter and eighths First type of grip

If you can detect all the sounds automatically without having to think, you can really get it right.

#### Measures 1 - 9

When you start the next exercises, the only difference is how long the note lasts, how often it is played

and how fast the next note comes. The same notes in a row are always played with a dash, whereby you start the bar (the "one") with a dash if possible.



#### Measures 10 - 15

Here the "automatic" playing is practised. Only when you can play notes without knowing in detail what you are doing, you will be able to play hands - with these notes.

#### Measures 16 - 19

The reading exercise is now played with eighth notes. Make sure that the right hand remains loose when changing the bar.

#### Measures 20 - 24

The eighth notes are now played more densely and go up to d2. Again, make sure that the right hand stays loose when changing the bar.

#### Measures 25 - 28

The eighth notes are now combined differently and you have to read very carefully because some notes are different than you think. But you will notice that already.

#### Measures 29 - 33

This is about the gripping speed. The quavers simply have to be gripped very quickly - this is still easy here because only one finger is changed.

#### Measures 34 - 37

This is about the reading speed. It is always the same notes, but they are played up and down quickly. Pay attention to a clean stroke!

# 3.D 1

## Quarter and eighth

### Violin

1 d1 e1 f#1 g1 a1 g f# e d

10 d1 e1 f#1 e d

15 d e f# e d

20 d e f# g a g f# e d

25 d e f# g a g f# e f# e

29 d e d e d e f# e f# e f# g f# g f# a g a g fä e d

34 d e f# g a g f# e d

## 3.D 2

### Five-tone room reading exercise

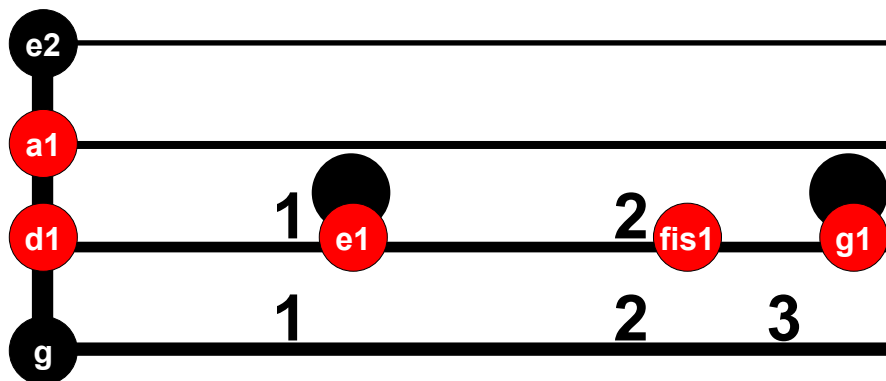


### Eighths and quarters First type of grip

#### Measures 1 - 9

The next exercise practises the length of the bow stroke and the ratio between eighths and quarters. At the beginning you will not notice if you have played the notes longer with the quarters. Therefore, play this exercise together with

others as often as possible. I have put them together in such a way that they appear slightly different from what you expect, so that you don't learn the exercise, but the instrument, and at some point you can play a certain range of notes at a certain tempo from the sheet with the instrument.



#### Measures 10 - 14

The notes change as a quarter, then as a double eighth and then as an eighth. At the end there is the fifth jump (five notes) and the whole, which you should also bear four beats. If you strike too fast, you lose, because then the note is over.

#### Measures 20 - 28

This exercise goes over two lines because the double thick bar line at the end of the first line is missing. Only if there is a thick bar line at the end of the line, you are finished. The notes come as a group of four, change as a quarter and then comes a group of eighths with a stumbling block because one note is missing and another is double. Have a look at it first! At the end, the whole thing again, which you have to withstand four beats. Then it goes on in steps, as a double eighth and as a run up and down. In measure 25 the notes begin as jumps in **thirds** (between the lower and the upper note there is another note, from the lowest note three notes higher). Then it continues in steps, as a double quaver and as a run up and down. In addition, this exercise goes over two lines, because the double, thick bar line at the end is missing. Only if there is a thick bar line at the end of the line are you finished. If you can't do the exercise right away, go back again or play it slowly.

#### Measures 29 - 38

The notes are in the same place as on the page before, but each bar is a little different. You will notice that. If in doubt, play slowly.

# 3.D 2

## Eighths and quarters

### Violin

1

d1 e1 f#1 g1 a1  
d0 d1 d2 d3 a0

10

d e f e d e f# g f# e d

15

d e f# g a g a g f# e f# e d e f# g a d

20

d e f# g a g f# e d e g a g f# e d

25

d f# e g f# a g e f# g a g f# e d

29

d e f# g a a g f# e d f# e f# g a g f# e d e f# g f# e d

34

d e f# g a a g f# e d f# e f# g a g f# e d e f# g f# e d

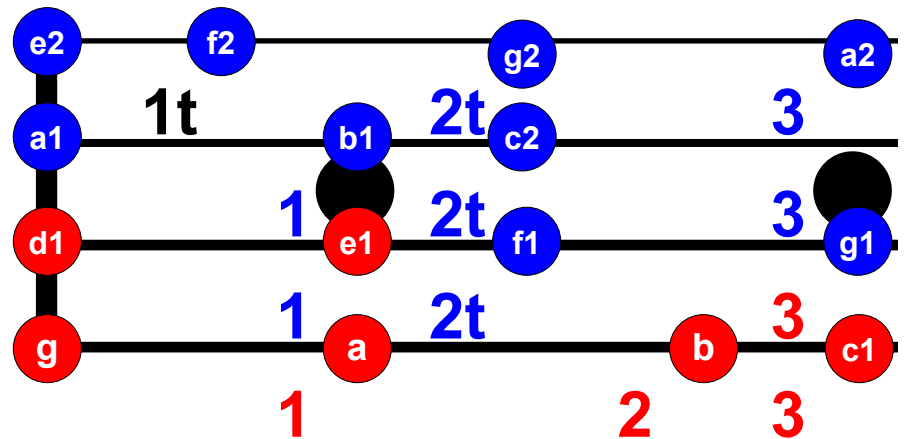
## 4.Z 1

### Three voices „Maikäfer flieg“



### First type of grip und second grip type

You have now played songs in G major and D major. Now you have to play the well-known songs also in C major, so that all strings and winds can play together. In this learning unit, however, it will not only be about playing the songs in a different key, but we will also play in C major in



three and four voices. You already know the Song of the May Bug from chapter 3.B 6 and 3.Z 7. The only new thing is that you now have to play the accompaniment part as well. Accompanying voices are more difficult because the notes sometimes get mixed up and are not predictable. Therefore they are rather something for advanced players - apart from the fact that the key is also more difficult than it was in 3.B 6.

### Melody (blue)

Melodies are easier than accompanying voices because you learn them faster. The melody begins with the third e on the empty string e2.

### Accompanying voice (red)

are usually a bit more difficult than the melody voice. This accompanying voice starts with the basic tone and then jumps to the lower fifth. It consists of many quarter notes, which also set the tempo at the same time - so the melody must also listen to the accompaniment. It goes down to the low d1.

For the strings, **violin 1** will play the **melody**, **violin 2** the **accompanying voice** and the **cello** or **double bass** will of course play the **bass voice**. A **viola** will play its own voice between the accompanying voice and the bass, the **third voice** or **tenor voice**. So that you know which voice you are playing, there will always be a number in front indicating the voice (1st, 2nd, 3rd or 4th) or a suggested instrumentation (vi = violin, va = viola, cel = cello, db = double bass).



# 4.Z 1

## Maikäfer, flieg (three parts)

Violin

### Melodie

**C G C C D C**

Mai - kä - fer, flieg, dein Va - ter ist im Krieg. die

**Dm G Em Am Dm G Em Am**

Mut - ter ist in Pom - mer - land, Pom - mer - land ist ab - ge - brannt,

**C G C**

Mai - kä - fer flieg.

### Begleitstimme

**Bass C G C C G C**

**Dm G Em Am Dm G Em Am**

**C G C G C**

# 4.Z 2

## Three voices „Hänsel und Gretel“

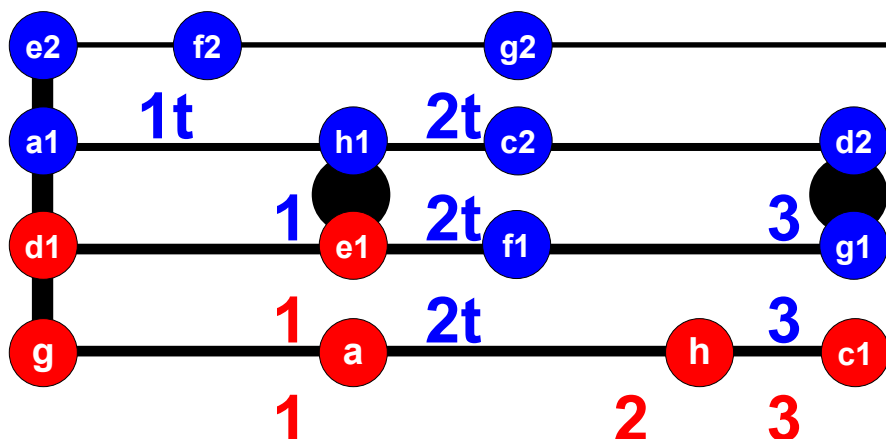


### First / second type

#### Melody

The melody moves between **c2** and **g2**. New, however, is the sign for repetition (with dots on the left) in M4, which is overwritten with a bracket and a one ("Box 1"). When this bar is played, you repeat everything to the left of the dots, go back to the beginning, play until M3

and then jump into the last bar ("Box 2"). This is a shortcut you take to save space on the sheet of music. The rest is familiar and not difficult.



#### Accompanying voice

The accompanying voice begins with the third and continues in steps up to c1. It consists of many quarter notes, which also set the tempo - the melody must therefore also listen to the accompaniment.

#### Chord

**C**

**G**

**G7**

spoken

C-major

G-major

G seven

**Basic tone**

**c**

**g**

**g**

**Third**

**e**

**b**

**b**

**Fifth**

**g**

**d**

**d**

**Septime**

**f**

#### Improvisation

(red chords)

The accompanying voice begins in C major. You can start an improvisation with a note of the chord as shown in the table. That was also just there (p. 168f).

You can play scale figures as passages again - even backwards.

#### Chord

**C**

**G**

**G7**

upwards

c d e f g f e d

g a h c d c h a

g a b c d c b a

downwards

c b a g f g a b

g f# e d c d e f#

g f e d c d e f

**Try out both variants and combine them!**

# 4.Z 2

## Hänsel und Gretel (three parts)

### Violin

1. **C** **G** **C**

Hän - sel und Gre - tel ver - irr - ten sich im Wald.

2.

3.

1

**C** **G** **C**

Es war so fin - ster und auch so bit - ter - kalt. Sie

5

**G** **C** **Am** **C**

ka - men an ein Häus - chen voll Pfef - fer - ku - chen fein.

9

**C** **G** **C**

Wer mag der Herr wohl von die - sem Häus - chen sein?

13

# 4.Z 3

## In Den Haag, daar woont ein Graaf

Violin (two parts)

1. **C** **C** **F** **C** **G** **C**

In Den Haag daar woont een Graaf en zijn zoon heet Jan - je.

2. **C** **C** **F** **C** **G** **C**

Als je vraagt: Waar woont je, Pa? Dan wijst hij met zijn hand - je.

5

**Am** **Dm** **G** **C** **G**

Met zijn vin - ger en zijn duim, op zijn hoed draagt hij een pluim,

9

**C** **C** **F** **C** **G** **C**

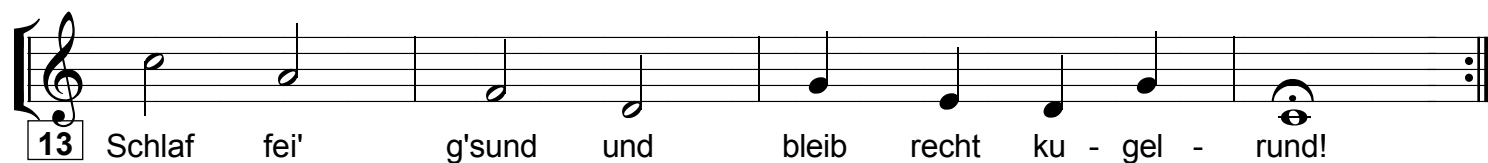
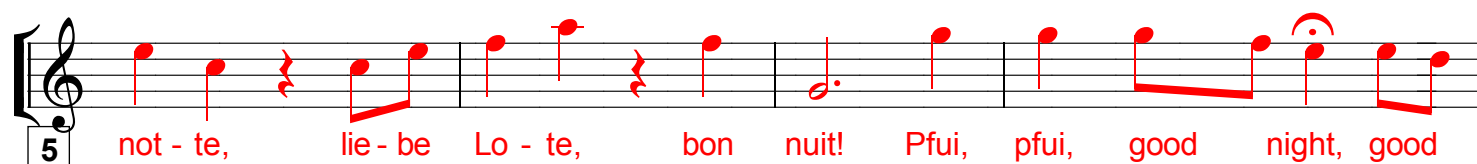
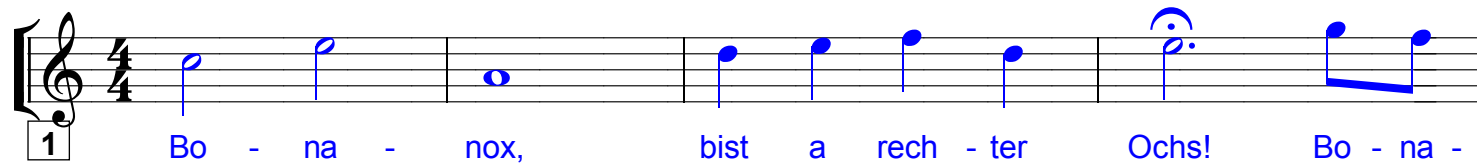
aan zijn arm een ma - ndje. Dag, mijn lie - ve Jant - je.

13

# 4.Z 3

## Canon „Bo-na-nox“ Violin (four parts)

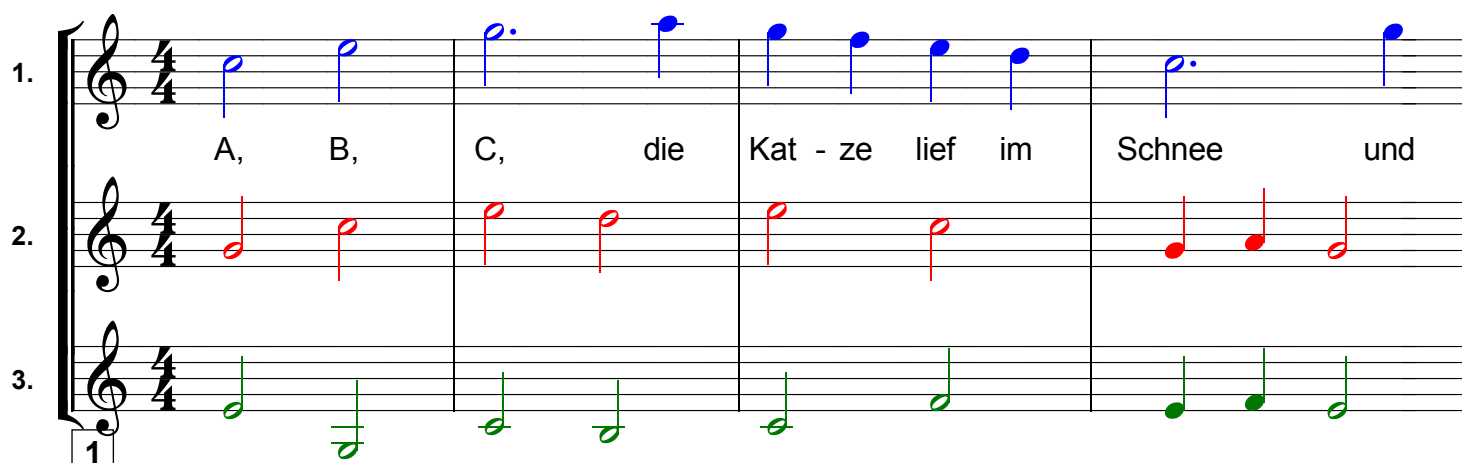
W. A. Mozart (1756-1791)

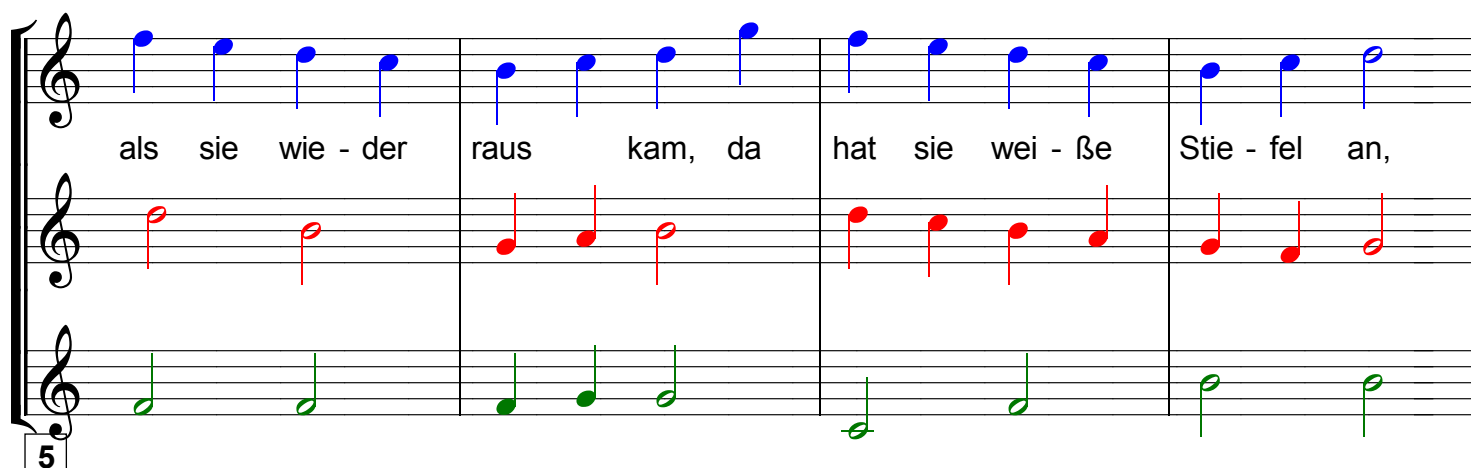


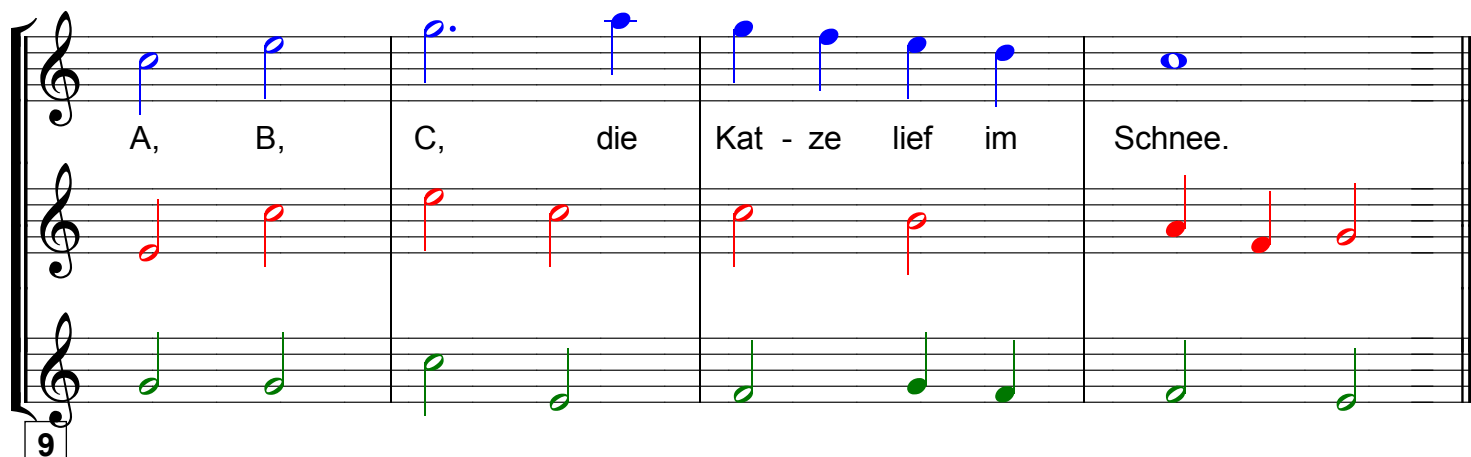
# 4.Z 4

## A, B, C - die Katze lief im Schnee

### Violin (three parts)

1. 





# 4.Z 5

## Freude schöner Götterfunken

### Violin (four parts)

The image displays a musical score for four violin parts, arranged in four systems. Each system contains four staves, numbered 1 through 4 on the left. The music is written in 4/4 time, with a key signature of one sharp (F#). The notes are color-coded: blue for the first part, red for the second, green for the third, and black for the fourth. The score is divided into measures by vertical bar lines. The first system is marked with a '1' in a box at the bottom left. The second system is marked with a '5' in a box at the bottom left. The third system is marked with a '9' in a box at the bottom left. The fourth system is marked with a '13' in a box at the bottom left. The music features a variety of note values, including quarter notes, eighth notes, and half notes, as well as rests. The fourth part (black notes) often plays a steady bass line of half notes. The first three parts (blue, red, and green notes) play more melodic lines, often in unison or harmony. The score is presented on a white background with black staff lines and notes.

# 4.Z 6

## Maikäfer, flieg

Violin (four parts)

1. 2. 3. 4.

1

Mai - kä - fer flieg, dein Va - ter ist im Krieg. die

Detailed description: This system contains measures 1 through 4. It features four staves. The first staff (treble clef) has blue notes with blue stems and blue 'V' marks above measures 1, 2, 3, and 4. The second staff (treble clef) has red notes with red stems. The third staff (treble clef) has green notes with green stems. The fourth staff (treble clef) has black notes with black stems. The lyrics are: 'Mai - kä - fer flieg, dein Va - ter ist im Krieg. die'.

5

Mut - ter ist in Pom - mer - land, Pom - mer - land ist ab - ge - brannt,

Detailed description: This system contains measures 5 through 8. It features four staves. The first staff (treble clef) has blue notes with blue stems. The second staff (treble clef) has red notes with red stems. The third staff (treble clef) has green notes with green stems. The fourth staff (treble clef) has black notes with black stems. The lyrics are: 'Mut - ter ist in Pom - mer - land, Pom - mer - land ist ab - ge - brannt,'.

9

Mai - kä - fer flieg.

Detailed description: This system contains measures 9 and 10. It features four staves. The first staff (treble clef) has blue notes with blue stems and blue 'V' marks above measures 9 and 10. The second staff (treble clef) has red notes with red stems and red 'V' marks above measures 9 and 10. The third staff (treble clef) has green notes with green stems. The fourth staff (treble clef) has black notes with black stems. The lyrics are: 'Mai - kä - fer flieg.'.



# 4.Z 7

## Summ, summ, summ

Violin and viola (four parts)

1. vi  
2. vi  
3. vi  
4. va  
cel

1

Detailed description: This block contains the first system of music, measures 1 through 4. It features four staves: Violin 1 (1. vi), Violin 2 (2. vi), Viola (3. vi), and Cello (4. va cel). The key signature is one flat (B-flat) and the time signature is 4/4. The Violin 1 part (blue) plays a melody of quarter notes: B4, D5, E5, F5, G5, A5, B5, C6. The Violin 2 part (red) plays a melody of quarter notes: G4, A4, B4, C5, D5, E5, F5, G5. The Viola part (green) plays a melody of quarter notes: F3, G3, A3, B3, C4, D4, E4, F4. The Cello part (black) plays a bass line of quarter notes: B2, C3, D3, E3, F3, G3, A3, B3. A rehearsal mark '1' is at the beginning of the first measure.

5

Detailed description: This block contains the second system of music, measures 5 through 8. The instrumentation remains the same. The Violin 1 part (blue) continues the melody with quarter notes: D5, E5, F5, G5, A5, B5, C6, B5. The Violin 2 part (red) continues with quarter notes: A4, B4, C5, D5, E5, F5, G5, F5. The Viola part (green) continues with quarter notes: E4, F4, G4, A4, B4, C5, D5, C5. The Cello part (black) continues with quarter notes: A2, B2, C3, D3, E3, F3, G3, F3. A rehearsal mark '5' is at the beginning of the first measure of this system.

9

Detailed description: This block contains the third system of music, measures 9 through 12. The instrumentation remains the same. The Violin 1 part (blue) continues the melody with quarter notes: A5, B5, C6, B5, A5, G5, F5, E5. The Violin 2 part (red) continues with quarter notes: E5, F5, G5, F5, E5, D5, C5, B4. The Viola part (green) continues with quarter notes: B3, C4, D4, E4, F4, G4, A4, G4. The Cello part (black) continues with quarter notes: E3, D3, C3, B2, A2, G2, F2, E2. A rehearsal mark '9' is at the beginning of the first measure of this system.

# 4.Z 8

## Winter ade

### Violin (four parts)

1. 2. 3. 4.

3/4 3/4 3/4 3/4

1

5

9

# 4.Z 9

## Hänsel und Gretel Violin and cello (four parts)

1. Hänsel und Gretel verirren sich im Wald. 1. kalt. Sie

2.

3.

4.

1

ka-men an ein Häuschen voll Pfefferkuchen fein.

6

Wer mag der Herr wohl von diesem Häuschen sein?

10

