



In die Universal-Edition aufgenommen.



Op. 6. Violin School for Beginners

(Half-tone system)

Notebook I – V: First Position

Notebook VI: Position studies: Second, third, fourth position

Notebook VII: Fifth Position. Connection of different positions.

When compiling a similar violin school for beginners, the scale system is usually used in the 1st position. However, this system is not clear enough for the beginner, because in every diatonic scale, in the full range of the 1st position, the semitone is formed on almost every string with other fingers, which creates uneven grip on the individual strings, like the following analysis of the c major scale can be seen:

The diagram shows the violin strings (G, D, A, E) and fingerings (1-4). The main part consists of three staves of music. The top staff shows the scale with intervals labeled: 1/2 Ton, 1/2 Ton, 1/2 Ton, 1/2 Ton, Half-tones with different fingers, and Uneven intervals with the same fingers. The middle staff shows intervals: Thirds, Fourths, and Fifths. The bottom staff shows intervals: Sixths, Sevenths, and Various intervals.

There are three halftones in this scale: from the 2nd to the 3rd finger, from the 1st to the 2nd and from the open string to the 1st finger.

The 1st and 2nd fingers change their position on two strings, only the positions of the 3rd and 4th fingers remain the same on all strings. A whole series of intervals must be formed by moving the 1st and 2nd fingers, which makes it difficult for the beginner to have an overview of the fingerboard and makes it impossible for those who have no musical background to make pure intonation.

For this reason, when compiling this work with the scale system, the author chose the half-tone system, in which the half-tone is formed on all strings with the same fingers, which creates the same grips on all strings, as shown in the illustration of the half-tone system below can be seen.

This system offers the following advantages:

- Finding the grips does not pose any difficulties for the beginner, since all grips remain the same on all strings, which also makes pure intonation much easier for him.
- With the ease of forming the grips, the student can devote all his attention to the violin posture and the bow guide.
- The progress made by the author always remains clear and understandable to the student after each paragraph has resulted from the previous one.
- The system itself instructs the sequence in which the individual grips - simple or double, - the individual diatonic scales - major or minor, - the individual chromatic intervals and the chromatic scale should be performed.

Illustration of the halftone system

Saiten: G D A E
0 1 2 3 4 0 leer.

1. Finger.
2. Finger.
3. Finger.
4. Finger.

1/2 Ton
K Saite A D G

Scales with the same semitones
F dar, C dar, G dar

Intervals with the 1st and 2nd fingers
1/2 Ton

Halftone from the empty string to the 1st and from the 3rd to the 4th finger

1. Finger.
2. Finger.
3. Finger.
4. Finger.

Scales with the same semitones:
B dar, F dar, A dar

Intervals with the 3rd and 4th fingers:

Halftone from 2nd to 3rd fingers

1. Finger.
2. Finger.
3. Finger.
4. Finger.

Scales with the same semitones
G dar, D dar, A dar

Intervals with the 2nd and 3rd fingers

Halftone connection: from the 1st to the 2nd and 2nd to the 3rd finger

1. Finger.
2. Finger.
3. Finger.
4. Finger.

Chromatic advance of two fingers alternately on one string:

Scales with the same semitones:
G dar Tonleiter in ganzer Umfang der 1. Lage.

Semitones from the empty string to the 1st finger

1. Finger.
2. Finger.
3. Finger.
4. Finger.

Scales with the same semitones
C dar, F dar, B dar

Intervals from the empty (or from the 4th) to the 1st finger

Halftone connection: 0-1., 2-3., 2-3. finger
Chromatic advance of the 1st and 2nd fingers

1. Finger.
2. Finger.
3. Finger.
4. Finger.

Chromatic advance of the 1st finger alternately on two strings

Scales with the same semitones:
C dar in Umfang der 1. Lage, A moll, D moll, G moll

Halftone from 3rd to 4th fingers

1. Finger.
2. Finger.
3. Finger.
4. Finger.

Scales with the same semitones:
A dar, E dar, B dar

Intervals with the 3rd and 4th fingers

Halftone connection: 0-1., 2-3., 2-3., 3-4. finger
Chromatic scales:

1. Finger.
2. Finger.
3. Finger.
4. Finger.

Chromatic advance of three fingers. Scales:
A moll, E moll, B moll

Parts of the violin and bow

a) The outer parts of the violin: 1. The top plate (belly) with two sound openings in the form of an eff (the eff holes). 2. The bottom. 3 The ribs, with the top and the bottom forming the body of the violin. 4. The neck with the peg box running out into the scroll and the four pegs. 5. The fingerboard and 6. the nut, attached to the neck. 7. The tailpiece, attached to the button with a piece of string attached to the small saddle. 8. The bridge on which the (four) strings rest.

b) The inner parts of the violin: 1. The bass bar, attached to the top plate along its length. 2. The sound post, supporting the top plate under the right foot of the bridge.

The bow consists of the stick and the hair, which are attached to the head and the frog and are tightened with the screw.

The top, the bass bar and the sound post are made of fir wood, the back, the sides, the neck and the bridge are made of maple wood, the bow stick of pernambuco wood. Fingerboard, saddle, tailpiece, button, peg and frog are usually made of ebony.

The posture of the body during the performance:

The body must be kept right during the game. With the right foot you step out a little so that the body, with its weights, rests on the left foot.

The sight is turned towards the music stand so that the view over the bridge and the left-hand falls on the music stand.

From the position of the Violin.

The violin must rest on the left clavicle and be held by the chin on the left side of the tailpiece so that it tilts down a little towards the right side. It is held in a horizontal position by the left hand so that the end of the fingerboard is in front of the middle of the shoulder. The neck of the violin rests between the thumb and index finger of the left hand and is held lightly with the first joint of the thumb and the third joint of the index finger so that it cannot sink down to the depth of the space between the two fingers. The part of the hand where the little finger is located is brought as close as possible to the fingerboard so that this shorter finger, like the others, can fall down on the strings with bent joints from above. The ball and the wrist must remain away from the neck and body of the violin.

Pull the elbow of the left arm in until it is under the middle of the violin; but don't lean it against the body, because otherwise the violin would drop too much. The left shoulder should not be raised; To prevent this, use the chinrest, which is attached to the tailpiece on the left side of the violin.

From the attitude of the bow.

The bow must be held with all fingers of the right hand. The thumb is supported, the tip is bent against the oval edge of the frog and the right side of the tip of the thumb against the stick of the bow, opposite the middle finger, so that the thumb cannot escape in the space between the hair and the frog. Hair must remain at a distance of about 1 cm from the thumb, the first link of which should form a sharp angle with the bow stick.

The stick rests in the middle of the 2nd joint member of the index finger, in the recess of the 1st joint of the middle finger, in the middle of the 1st joint member of the fourth finger and at the tip of the little finger, i.e. in the direction from the tip of the little finger to the 2nd joint of the index finger. Give the hand and fingers a natural foundation in which none of the joints protrude angularly. Do not hold your fingers away from each other, but do not press them together. The bow is placed with the hair at a distance of 3 cm from the bridge on the string, and the bar is inclined a little to the fingerboard. The wrist must be high, but the elbow must be kept low and as close as possible to the body. When placing the bow on the string, the elbow is held freely on the body; at the transition from E to A, from A to D and from D to the G string, the same must always be lifted a little, in reverse movement of the bow it should be lowered by just as much.

When guiding the bow, make sure that the bow always stays parallel to the surface of the bridge.