



A Guide To Teaching Violin to the Very Young Child



By Jennie Lou Klim,
Author of the Series
“One Step at a Time”

A GUIDE FOR TEACHING VIOLIN TO VERY YOUNG CHILDREN

by Jennie Lou Klim

A Guide for Teaching Violin to Very Young Children is designed as an alternate approach to teaching violin to children as young as 4 years old. It is unique in two ways:

1. The student learns to READ the notes as a fingering, before any PLAYING takes place.
2. The initial key introduced is F MAJOR, beginning with the first finger at the nut. With this pattern, 1 2 34, the fingers fall into a more natural position for the small hand.

This guide contains supplemental information that is found in the earlier publication, *A Guide to Teaching Violin*, which can be of value to teachers of students of all ages.

OVERVIEW

PREFACE: SUPPLEMENTAL INFORMATION

PART ONE: AN INTRODUCTION TO THE VIOLIN AND BOW AND ROTE
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ABOUT THE AUTHOR

Jennie Lou Klim began the study of violin, at the age of 6, with Ellen Reid Carter, a Professor of Music who had studied at the New England Conservatory, the Fontainebleau in the Paris Conservatory, and in the private studio of Leopold Auer in New York. J. L. Klim remained a student of Mrs. Carter, for the next 12 years.

After receiving her Bachelor of Arts degree in music from Western College, Oxford, OH, J. L. Klim attended numerous ASTA workshops at Indiana University, Bloomington, IN; University of Wisconsin, Milwaukee, WI; Chautauqua, NY; Bolzano, Italy; and Lausanne, Switzerland.

As a professional violinist, she played in the Dayton Philharmonic, Dayton, OH; Tampa Philharmonic, Tampa FL; Johnstown Symphony, Johnstown, PA; Orchestra Nova, Pittsburgh, PA; Westmoreland Symphony, Greensburg, PA; and Brevard Symphony Orchestra, Melbourne, FL.

As an educator, she has written numerous method books for violin, viola, cello, and bass; begun string programs in public school systems; directed summer string camps; and conducted workshops with beginning, as well as established strings teachers, in Pennsylvania and Florida.

Her former students play professionally as members of symphony orchestras, and teach both privately and in the public school systems. Jennie Lou Klim continues an active schedule of writing, teaching, playing, and serving as a consultant or clinician.

PREFACE

MUSIC DEFIES DEFINITION

Music is a language, written in notes, not words. It is a form of communication. *Music is the universal language of mankind.*

- William Wadsworth Longfellow

The study of music is a discipline that demands the effort and skills of an athlete. *We are what we repeatedly do. Excellence, then, is not an act but a habit.*

- Aristotle

As a means of communication, and in an almost mystical way, it provides emotional therapy.

My heart, which is so full of overflowing, has often been solaced and refreshed by music when sick and weary.

- Martin Luther

We recognize the logical, mathematical science of music in its notes, rhythms, and keys. *It occurred to me by intuition, and music was the driving force behind that intuition. My discovery was the result of musical perception.*

- Albert Einstein

The teaching of music presents endless opportunities. It has the power to touch the inner core of the human being.

Music gives a soul to the universe, wings to the mind, flight to the imagination and life to everything.

- Plato

The person who chooses to teach music must accept a tremendous responsibility. *The end of all good music is to affect the soul.*

- Claudio Monteverdi

All teachers need to look within themselves for the reason why they teach violin. *It is necessary to be concerned about the importance of educating a really beautiful human spirit.*

- Shinichi Suzuki

THE FUNDAMENTALS OF TEACHING VIOLIN

A tremendous challenge and responsibility is placed on the shoulders of the teacher. The student will imitate the teacher's playing, and sense the attitude and enthusiasm within the studio. The spark of musical potential will come alive under the guidance of each teacher. Teaching music is so much more than introducing the notes and rhythms on the page.

Over the years, I have learned many valuable lessons, but none more vital than realizing that learning takes place one concept at a time. I have seen early pages of method books which contain the notes with numbers for fingering and numbers for counting, plus letter names of each note, all on one page. Too much information on each page is confusing, and may be frustrating. Repetition with the same page doesn't solve the problem.

Students need to learn how to practice. My assignment is to *practice one or two measures plus one note*, multiple times, before moving on to the next measure. By adding the *plus one note*, the student plays over the bar line. This eliminates the hesitation that often happens at the bar line.

Although the use of tapes on the fingerboard is a visual guide, it is also a deterrent to finding the pitch by ear. Such tapes may be a guide to the young player at the very beginning, but as soon as possible, it is recommended to remove the tapes and encourage focused listening.

Students thrive in an environment of love and caring, and the violin studio needs to be a haven where the student finds peace and total acceptance. They need to feel that they are special. The teacher may not be aware of the difficulties which the student encountered during the day, at school or at home. There have been numerous times when it was obvious to me that a student had been crying on the way to the lesson. It isn't important to know why, but it is necessary to help them change their focus. It will take much creativity on the teacher's part to give the student a reason to smile.

Always remain a student in the process of learning how to teach. I believe that teachers, who strive to be the best they can be, would be wise to study other teachers and become familiar with other methods. There is no one method that is the perfect method, however much can be gained by studying and borrowing the best from many noted pedagogues. I am grateful for several excellent teachers who influenced my playing, teaching, and the understanding of music.

TEACHING THE YOUNG BEGINNER

Since the window of learning a language is between birth and the age of nine, children can learn to play the violin at a very young age. I find it incredibly exciting and rewarding to begin the young child, but it is important to adjust one's teaching to meet the needs of the individual student. Every student learns differently, proceeds at an individual rate, and is unique in the understanding and executing of the skills. The approach which brings success to one student may not be the best approach for another student. Great flexibility on the part of the teacher is required for the ultimate success of all.

The time spent on rote introduction lays the foundation for playing the initial finger pattern. Once the student understands this finger pattern and plays with a degree of accuracy, it is time to move on to note reading.

Before there is any playing, it is critical that each child can "read" the music by pointing to every note and saying the finger number, such as "open - one - two - three - four." When the student can successfully "read" the notes, it is time to begin playing the notes.

SELECTING THE VIOLIN AND BOW

If the parent has not obtained an instrument before the first lesson, the teacher may have the opportunity of offering advice in this selection. It is extremely important that every student be given a good sounding violin which is the proper size, and has been well made; is set up with quality strings; pegs that are well cut and lubed; the nut and bridge cut to the correct height; and the sound post is in the exact placement for ultimate tone production.

Determining the best-sized violin may be over-simplified. It is more involved than measuring the child's arm with the length of the violin. There are many factors which must be taken into consideration in finding the violin that is best suited to the student. Not only should the fingers of the left hand wrap easily around the scroll, but there must be a significant bend in the arm. An oversized violin may cause pain and even muscle damage to the hand, neck and shoulder, and lead to serious problems in the future. It is wise for the violin to be undersized, rather than oversized. There are many available bows on the market.

Of top importance is to find one with horse hair, and not synthetic hair. Rosin does not adhere to synthetic bow hair. Since bow hair needs to be replaced once a year, buying a used bow may require that the bow be re-haired immediately. Because of this, it is best to buy a new bow for the beginning student. The bow stick may be made of wood or a carbon fiber. Both are fine, although the inexpensive carbon fiber bows tend to be a bit heavier than the wood stick.

THE CARE OF THE VIOLIN AND BOW

1. **Cleaning:** the violin and bow need to be kept as clean as possible. Keep fingers away from the bow hair, and away from the strings between the fingerboard and the bridge. Use only an untreated soft, clean cloth on the violin and bow stick.
2. **Rosin:** the bow needs rosin periodically. Too much rosin creates a very harsh tone. Too little rosin causes a slip tone. There are many different kinds of rosin on the market, each producing varied results.
3. **Bow hair:** the bow hair must be relaxed when not in use. Loosen the hair with a couple of turns of the bow screw before replacing bow in case. The hair needs to be replaced each year. When rosin doesn't cling to the hair, it is time to replace the bow, or have it re-haired.
4. **Tuning:** the instrument needs to be tuned by the teacher until the parent or student becomes competent. Pegs must be well fitted so that they remain snug enough to keep the violin in tune. If peg dope is not available, and the peg is slipping, try some chalk. If the peg is too tight, try a bit of soap. Four fine tuners will make tuning easier, on the smaller violins.
5. **String replacement:** strings need to be replaced once a year for optimum tonal quality. Replace one at a time to avoid having the sound post fall over. If fine tuners are desired, for easier tuning, be sure and obtain quality tuners that will not damage the string. When it becomes difficult to bring the strings to perfect pitch, this is an indication that they need to be replaced.
6. **Temperature:** extreme temperature and humidity may cause damage. Never leave a violin in a car, when the temperature is either very hot or very cold. Before a performance, arrive early enough to give the violin sufficient time to adjust to the temperature of the room.
7. **Maintenance:** maintenance on the instrument is needed periodically, and best done by a professional.
8. **Trouble shooting:** a buzz may mean an open seam, a loose fine tuner, a string that is too close to the fingerboard, a loose chin rest, or the violin may be touching a button or necklace.

PARENTAL INVOLVEMENT

At least one parent needs to attend every lesson, take notes, be involved in the learning process, and become aware of the practicing skills that produce the best results. It would be wise for the parent to take some lessons, in order to better understand what is required of the student. It is imperative that the parent understand the concepts of careful, focused, and slow practicing that will yield the finest results. The most efficient parentteacher is the one who is also a student in this process.

Younger siblings who are brought to the lesson may be a distraction. The student must be able to concentrate only on the lesson, without any distraction, and the parent needs to focus on lesson. Ultimately, it is best if the parent attends the lesson alone.

Help the parents understand that their commitment and investment in this journey will take patience and perseverance. Their child will need endless support and understanding. Encourage them to provide the environment that will make it possible for undisturbed study; to nurture a love of classical music within the home; and by providing opportunities to hear concerts by professional musicians.

PERFORMANCES AND MEMORIZATION

Learning to memorize is a valuable part of a student's education, and encouraging every student to memorize something for each lesson is an excellent developmental skill. Great understanding and patience, on the part of both the teacher and the parent, is critically important.

Playing together in an informal setting produces similar results as a recital, but without the stress of a more formal performance. Each of these programs can have a theme, such as in October, the students can play music that sounds creepy or spooky – with harmonics and glissandos. Other programs may concentrate on fiddle, folk music, or other subjects.

Recitals are valuable in many ways. Each is a goal, a time of reaching the end of a term, and an opportunity of performing in a more formal setting. For many students, this does not create any stress, and the recital is one of fun and accomplishment. Unfortunately, for others it is time of stress and the fear of potential failure. Both the teacher and the parent need to be encouraging, but careful not to put undue demands for perfection on the student. Always keep in mind, playing the violin needs to bring joy, not anxiety.

PART ONE - AN INTRODUCTION TO THE VIOLIN AND BOW

Nothing can be taken for granted. The parent and young student learn to open the case, remove the bow and violin, and hold each properly. The various parts of the violin and bow are discussed, with emphasis on the very basic care of each. **Care of Violin and Bow**, on page 6, is a more detailed guide for the parent.

THE BOW HOLD

Holding the bow at its mid-point with the left hand to support its weight, the right hand thumb is positioned between the hair and the stick, pointing up to the stick. The back of the thumb rests very gently on the hair. The next three fingers are curved and placed slightly around the bow stick.

The student will feel a “circle” in the hand. The



tip of the little finger sits on top of the stick.

Tapping it a few times will ensure a relaxed hold. There is an equal distance between fingers. The little finger will slowly develop muscle strength to stay curved. This “pinky” has the incredibly important job of balancing the bow when music is played at the frog.

Pointing the bow to the ceiling is easiest, at first. Be creative in presenting simple exercises while the bow is in this position. Give any needed support while the student stirs the soup, points to the sky, or pretends to be the windshield wiper. The parent participates by holding the bow, in order to be able to help the student at home. Much patience is required for the teacher,



parent, and student.

It is impossible to overestimate the importance of the fundamental first steps in the long process of mastering the violin. The habits formed in the early period of training directly influence the whole later development of the student.

THE STANCE

It is recommended that the student stand for both the lesson and home practicing, unless there is any physical reason for the child to sit. If this is the case, the student needs to be made aware of the importance of sitting upright, on the front edge of the chair, so that proper bowing is possible without any interference with the lap.

1. The student stands tall, with the feet placed in a comfortable V position, slightly apart.
2. The student sways back and forth to feel the balance.

THE VIOLIN HOLD



Before the violin is held, have the child bring the left arm across the body, placing the left hand on the right shoulder. This brings the left shoulder to the front in such a way as to create a ledge on which the violin will rest.

The violin is then placed on the shoulder with the jaw (not the chin) resting comfortably in the chin rest.

The left hand returns to the fingerboard with the left elbow positioned under the violin. The forearm is turned in such a way so the four fingers are in line with the strings over the fingerboard. The left hand is positioned in either 1st or 3rd position.

Since the violin tends to slip, a cloth, sponge, or shoulder rest may be needed to create the friction that eliminates this slipping. It is important to find the chin rest and shoulder rest that are the most comfortable, and give the best support.

The left elbow is free to comfortably swing back and forth, directly under the body of the violin. The fingers of the left hand can tap on the fingerboard.

PIZZICATO

Introducing PIZZICATO on the open strings is an excellent orientation to holding the violin, and naming the strings.

The right hand thumb is placed on the corner of the fingerboard, and the string is plucked with the pointer finger, about two inches down the



fingerboard.

A game of imitation, called The Pizzicato Rhythm Game, can be played. The teacher says a simple one-measure rhythmic pattern, in 4/4 time, such as E-E-EE-E; A-A-AA-A (quarter, quarter, eighth-eighth, quarter). This is repeated with variations of rhythm on the two top strings.

There is no mention of rhythm, at this time, but as the student listens to the accurate rhythmic precision in the demonstration, the pulse of the rhythm is felt. The student imitates without breaking the rhythm. The age and innate talent of the student will determine how much time is spent with pizzicato. Usually, the student is ready to move on after only a few lessons with pizzicato.

The length of time for each lesson is another variable. If the student is under the age of 5, it may be advantageous to have two or three very short lessons in the first week. Some of the lesson time can be spent in playing other rhythm games that include clapping or singing. Such innovations are left up to the creativity of the individual teacher.

THE FIRST BOW STROKES

Every young student is eager to begin playing, and first bow strokes are exciting ones. The student is encouraged to keep the bow between the bridge and fingerboard. In the beginning, this can be a team effort with the teacher guiding the bow.

During this time, it is best if only the upper half of the bow is used. Only the elbow bends with each bow stroke.

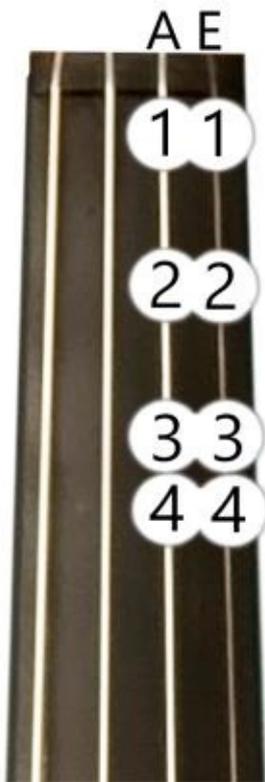


ECHO PLAYING ON THE OPEN STRING

A rote beginning is valuable in introducing the student to playing the violin. The terms “down-bow and up-bow,” are demonstrated, and the student is instructed to place the bow on the E string, at the balance point, just below the middle. The bowing will take place in the upper half, with the bow arm bending at the elbow, and not the shoulder.

The teacher plays a one-measure passage, and the student imitates. No mention of rhythm at this time, but it will be transmitted by the teacher’s precise rhythmic demonstration. The goal for the student is to produce a solid, clear, ringing tone. The same passages are repeated, on the A string.

FINGER PLACEMENT WITH ECHO PLAYING



Once the open E and A string passages are executed with control, it is time to find the placement of each of the four fingers, one at a time. As a simple explanation, you can refer to this finger pattern as the THREE-FOUR Pattern. After playing on the E string is comfortable, the same finger pattern is introduced on the A string, noting that the pattern is exactly the same.

Continue echo playing, one passage at a time, until this finger pattern is firmly established in the hand. The length of time for this rote drill depends on the age and competence of the student.

THE DÉTACHÉ BOW STROKE

The DÉTACHÉ is the most fundamental of all bowing strokes. With Détaché, the bow changes direction, but remains on the string with an even weight and speed. It is never too early to think in terms of a smooth, even bow stroke. The mastery of this bow stroke will be the foundation for the future. The well-executed DÉTACHÉ depends on a wellcontrolled bow hold.

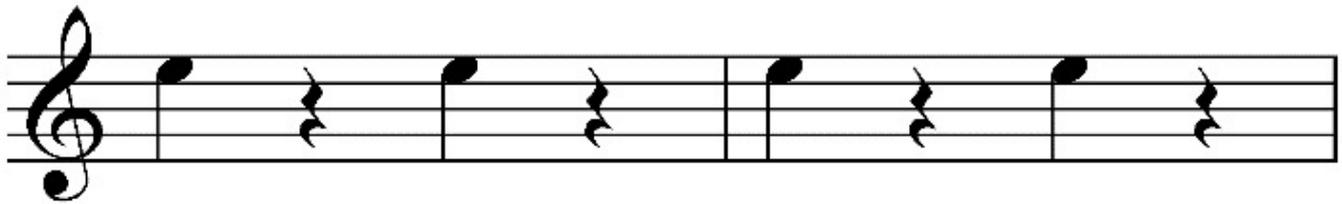
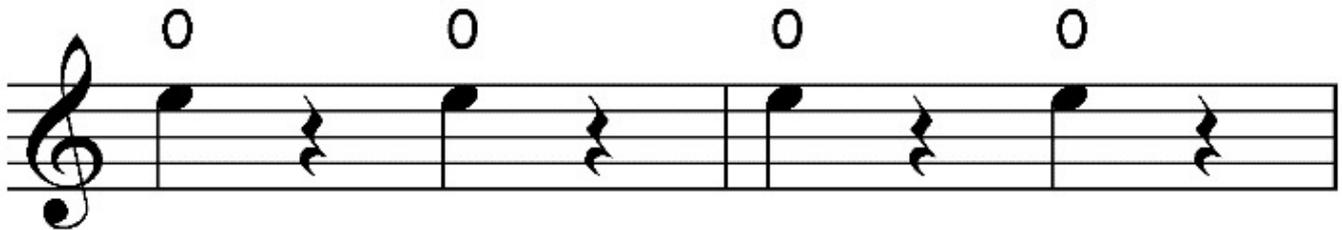
When playing each note, especially the 4th finger on the A string, the student will enjoy listening for the ringing sound. It is never too early to develop a sound that is clear and focused.

When all notes in the Major Tetrachord have been established in the hand, it is time to move on to reading the notes on the written page.

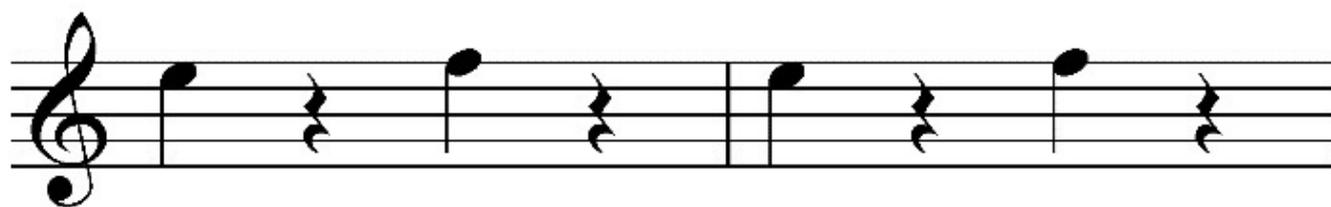
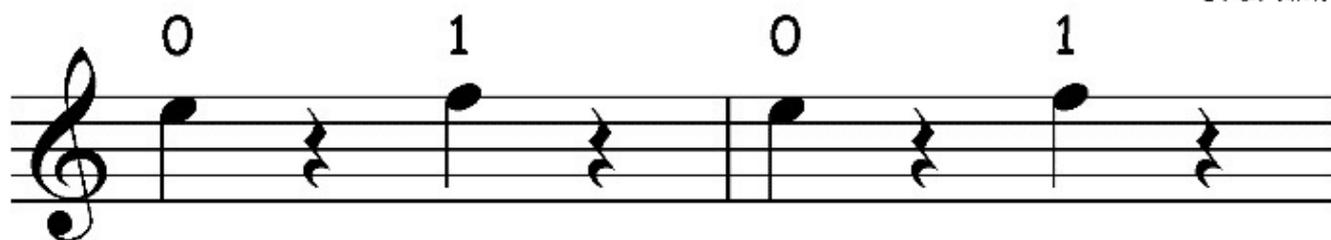
PART TWO - READING EACH NOTE AS A FINGERING

Before any playing takes place, the child reads the music as: OPEN – REST - OPEN – REST or OPEN – REST – ONE – REST, etc.

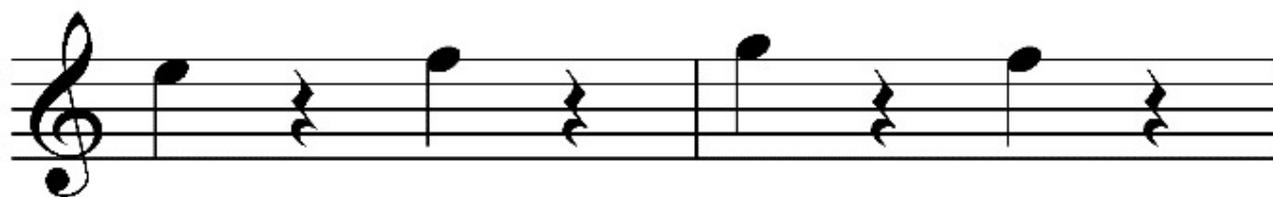
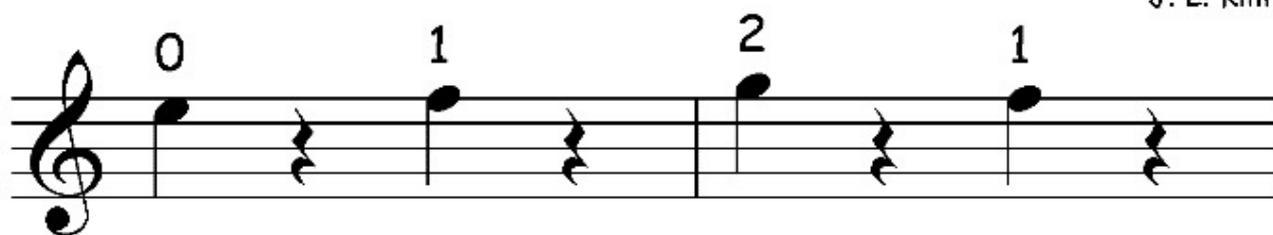
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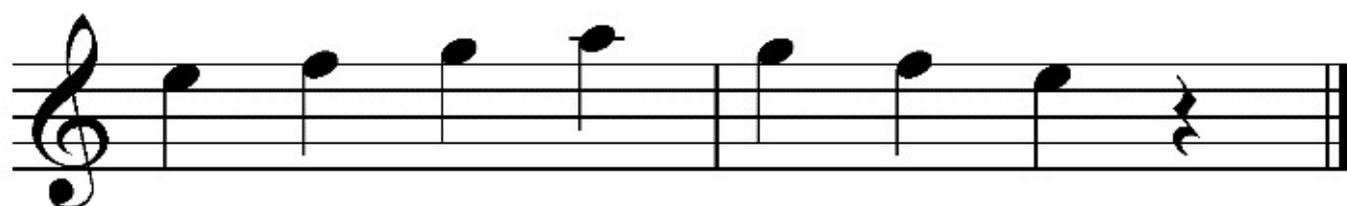
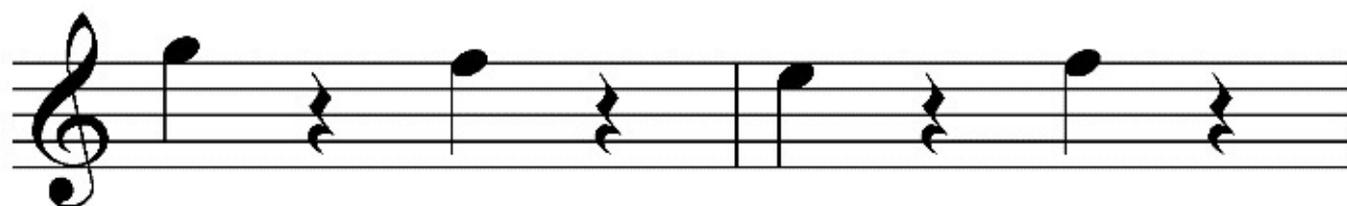
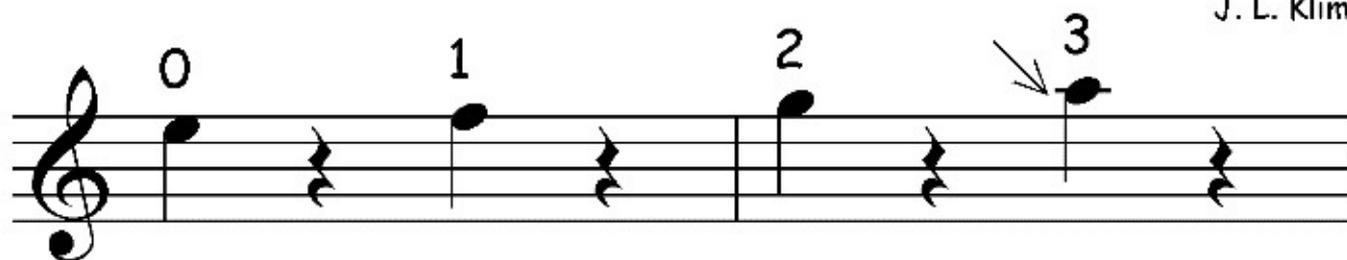
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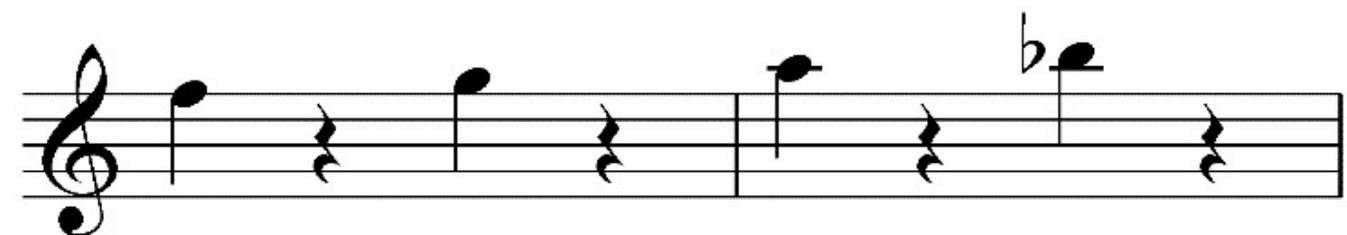
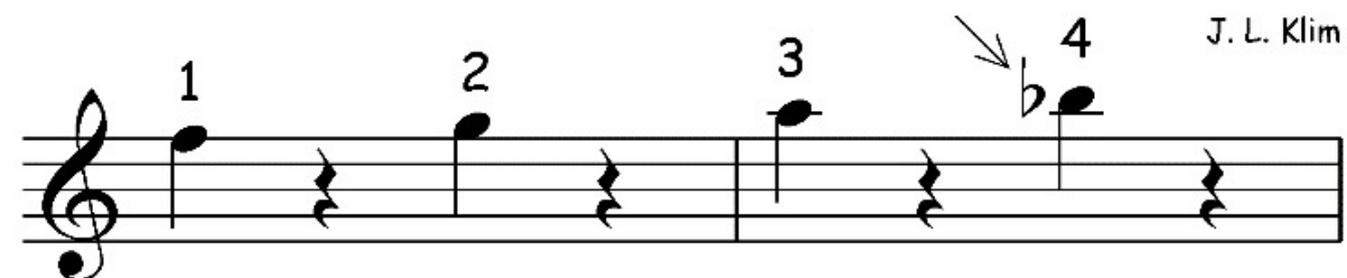
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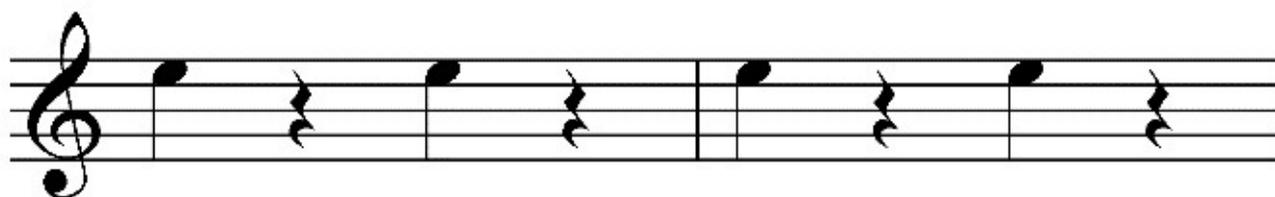
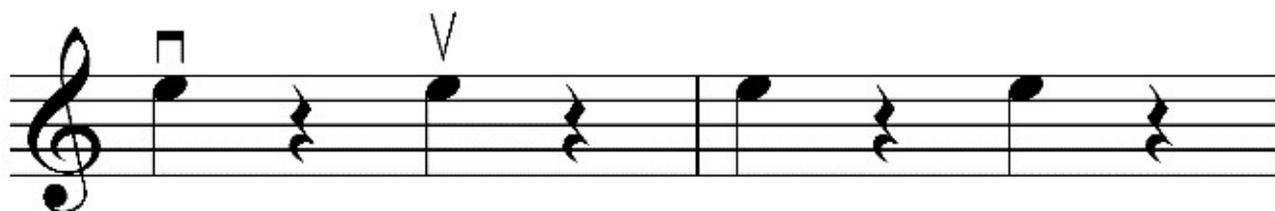
PART THREE - PLAYING WITHOUT FINGERING INDICATIONS

When the notes can be identified easily, the student is ready to play them. The excerpts, on the following pages in this Guide, are from the two-part method series, *Teaching Violin to the Very Young Child*.

It is important that the student remembers which finger which is used for each note. The goal is to develop fluency in note reading, but a student can only PLAY notes that are READ in the mind, without hesitation.

I believe that letter names get in the way of sight-reading, so these will be introduced later. Also, there are no numbers for counting at this time, because the beginning student associates numbers with fingerings. The spot on the page is simply a note or a rest.

J. L. Klim



The image displays four staves of musical notation in treble clef. The notes and rests are as follows:

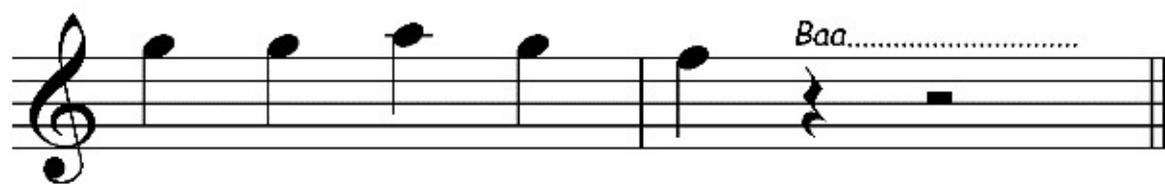
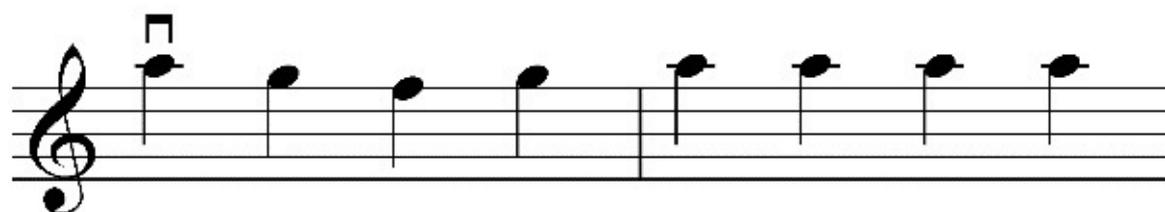
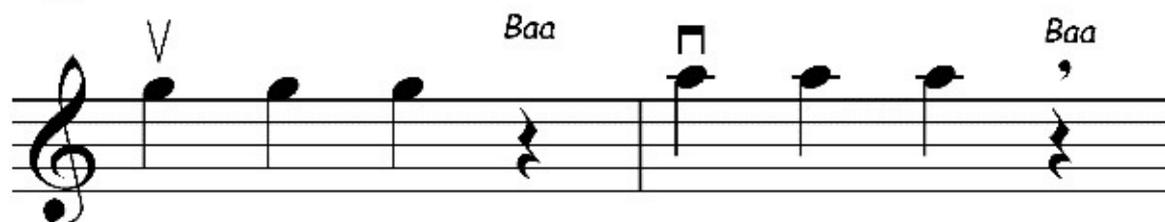
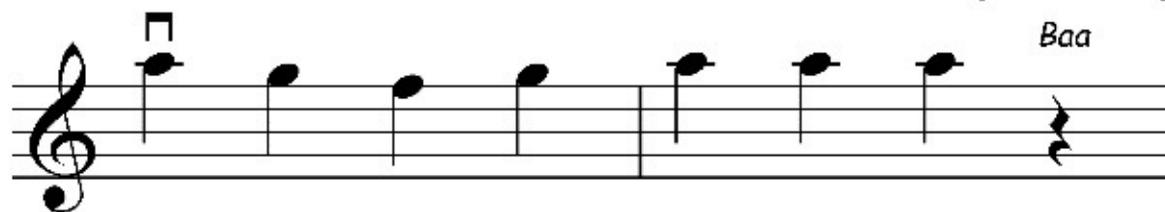
- Staff 1: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), B4 (quarter), A4 (quarter), G4 (quarter), F4 (quarter), E4 (quarter), D4 (quarter), C4 (quarter).
- Staff 2: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), B4 (quarter), A4 (quarter), G4 (quarter), F4 (quarter), E4 (quarter), D4 (quarter), C4 (quarter).
- Staff 3: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), B4 (quarter), A4 (quarter), G4 (quarter), F4 (quarter), E4 (quarter), D4 (quarter), C4 (quarter).
- Staff 4: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), B4 (quarter), A4 (quarter), G4 (quarter), F4 (quarter), E4 (quarter), D4 (quarter), C4 (quarter).

A flat symbol (b) is placed above the B4 note in the third and fourth staves.

As soon as the student is comfortable playing the introductory pages, many songs can be played without any fingering indications.

Mary Had a Little Lamb

English Folk Song

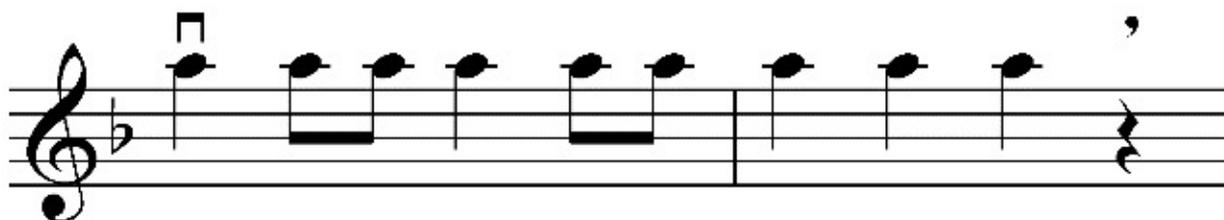
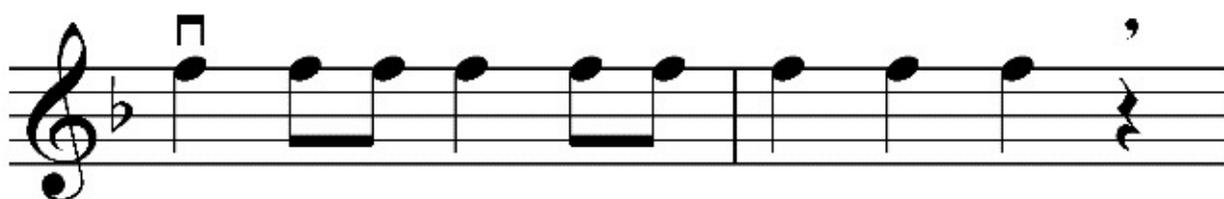


BOW DISTRIBUTION

Understanding and executing proper bow distribution is of utmost importance. As soon as the student can play notes of two values, such as quarter and eighth notes, they need to understand that the length of bow for the smaller note value is half the length of the bow with the longer value. Of equal importance is the fact that the bow speed remains exactly the same for both notes.

The Eighth Note

J. L. Klim



THE UP-BOW IN THE AIR

At the comma, above each quarter rest, the bow is lifted for an “up bow in the air.” It can also be said that you “retake the bow.”

The speed of the retake (at a quarter rests) is the same speed as that of a bowed quarter note. The bow is only slightly above the strings and returns to the frog, in the up-bow direction. No large circle is made with the bow, because this takes more time and the rhythm is

The Up-Bow in the Air

J. L. Klim

The musical score consists of four staves of music, each in treble clef. The first staff begins with a quarter note on G4, followed by quarter notes on A4 and B4, then a quarter rest with a comma above it. The second staff continues with quarter notes on C5, B4, and A4, followed by a quarter rest with a comma above it. The third staff starts with a flat sign (Bb4), followed by quarter notes on A4 and G4, then a quarter rest with a comma above it. The fourth staff continues with quarter notes on F4, E4, and D4, followed by a quarter rest with a comma above it. A double bar line is at the end of the fourth staff.

distorted.

THE NOTES ON THE A STRING

When introducing the notes on the A string, the notes are “read” without any playing. Then, the music is played with no fingering indications.

The finger pattern, on the A string, is the same: 01 2 34. It is important that the student learn there are two finger placements for the note located in the top space. Earlier it was learned as an open. Now, it is played as with the 4th

A Fourth Finger Workout

J. L. Klim

The musical notation consists of four staves in G major (one sharp) and 4/4 time. Each staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature. A downward-pointing arrow is positioned above the first staff. The notes on the A string are G4 (open), A4, B4, C5, B4, A4, G4. The first staff shows the notes without fingering. The second staff adds a fingering box (□) above the G4 and the number '4' above the A4. The third staff adds the number '4' above the B4. The fourth staff adds the number '4' above the C5. Each staff ends with a double bar line and a fermata over the final G4 note.

finger.

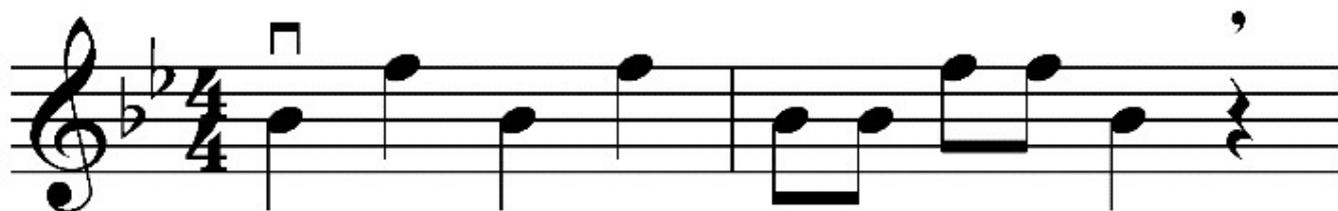
STRING CROSSING

String crossing requires a review of the notes on the E string. When crossing strings, there is a slight altering of the right arm height.

Since the notes on the E string were learned first with an open E, there must now be a reminder that the 4th finger is a requirement when playing in a key with two flats.

Crossing Strings

J. L. Klim



PLAYING BY EAR

It is valuable that students develop the skill of playing by ear. To accomplish this goal, play a note on the piano, within the range of notes learned so far, and have the student find this note on the violin. Gradually, play more than one note and have them remember these sounds and find them by ear.

Encourage the student to pick out the notes of a familiar song, and play it by ear.

I have discovered that bright students tend to memorize a melody very quickly and play by ear, after playing a tune one time. Learning to read music that is familiar, the student may simply play the music “by ear.” This actually delays note reading, and is a disadvantage. When students play familiar songs “by ear,” they are not “reading the notes.”

I encourage students to play the tune backwards, beginning with the last note, or select isolated measures to be played (out of context). By doing this, the student is forced to read the note, and not depend on memory of the tune. It is important that every student be required to play unfamiliar music, at the lesson. Even the youngest child can read music, after only a few lessons.

THE TIME SIGNATURE

After the student is playing with some degree of competency, it is time to introduce them to the TIME SIGNATURE, with a simple explanation that there are 4 beats in every measure. The bottom 4 indicates that every quarter note gets one beat. At this time, the student can think: “one, two, three, four” for each measure. To eliminate any confusion, the beats can be noted as a written word and not a number. The young student has been

Mary Had a Little Lamb

English Folk Song

The image displays four staves of musical notation for the song "Mary Had a Little Lamb". The notation is written in a treble clef with a key signature of one flat (B-flat) and a time signature of 4/4. The first staff begins with a treble clef, a key signature of one flat, and a 4/4 time signature. The melody consists of quarter notes: G4, A4, Bb4, C5, D5, E5, F5, G5. The second staff continues the melody: G4, A4, Bb4, C5, D5, E5, F5, G5. The third staff continues: G4, A4, Bb4, C5, D5, E5, F5, G5. The fourth staff concludes the melody: G4, A4, Bb4, C5, D5, E5, F5, G5. There are some additional markings above the notes, such as a square symbol above the first note of the first staff and a 'V' above the first note of the second staff.

trained to see numbers as fingerings.

With each new time signature, throughout the book, the student can first clap the rhythm before playing, to sense the strong beat. This is especially important in 3/4 time. There needs to be an explanation if the music is written in Common Time, with the capital C. This may be confused as the Key of C, so this needs clarification.

THE KEY SIGNATURE

The concept of KEY is very abstract, and may be confusing for the very young child. It is easier to comprehend if explained as a FAMILY of notes. This concept can be presented simply - when a song uses notes from a certain scale, the song is in a FAMILY or a KEY. An observant student will notice the sharps and ask about them. Only a very simple explanation is necessary. Point out that the when three sharps are seen on the staff before the music, this is called the KEY SIGNATURE.

Crossing Strings

J. L. Klim

The musical score consists of four staves of music. Each staff begins with a treble clef, a key signature of two flats (B-flat and E-flat), and a 4/4 time signature. The music is written in a simple, melodic style. The first staff has a square box above the first measure. The second and fourth staves have a '4' above the first measure. The music consists of a sequence of notes: G4, A4, Bb4, C5, Bb4, A4, G4, F4, E4, D4, C4. The piece ends with a double bar line.

Just as in their development as a child, much is inherently grasped without lengthy explanations.

THE ONE-OCTAVE SCALE AND ARPEGGIO

The mystery of playing scales quickly and easily is solved by thinking in patterns. When the scales are played by rote, the focus is on intonation and dexterity. Trying to think of all the sharps or flats, before or during the scale, can be difficult, confusing, and distracting. Remember the simple rule: any pattern, played twice, equals a major scale. Students who understand the patterns can play any scale with eyes closed.

The image displays four staves of musical notation for a one-octave scale and arpeggio in B-flat major, 4/4 time. The first staff shows the scale starting on the middle C (C4), moving up stepwise through D4, E4, F4, G4, A4, Bb4, and C5. The second staff shows the scale starting on D4, moving up stepwise through E4, F4, G4, A4, Bb4, C5, Bb4, A4, G4, F4, E4, and D4. The third staff shows the scale starting on E4, moving up stepwise through F4, G4, A4, Bb4, C5, Bb4, A4, G4, F4, E4, D4, and C4. The fourth staff shows the scale starting on F4, moving up stepwise through G4, A4, Bb4, C5, Bb4, A4, G4, F4, E4, D4, C4, and Bb3. The notation includes a treble clef, a key signature of two flats (Bb and Eb), and a 4/4 time signature. The notes are marked with stems and flags, and the piece concludes with a double bar line.

SCALES THAT BEGIN ON THE 1ST FINGER, USING THE THREE-FOUR PATTERN



OTHER FINGER PATTERNS

When the young child is playing this first pattern with ease and understanding, it is time to introduce the other finger patterns. A recommended method series for learning the other finger patterns is *One Step At A Time*.

ONE STEP AT A TIME OVERVIEW

The fundamentals of string playing are introduced, one at a time, on uncluttered pages with an emphasis on finger patterns. The note reading begins on the E string, because of the ease of bowing without touching the other strings. Only one concept is introduced on a page, reinforced with exercises and melodies, both original and from the classics, before moving on. An overview of each book is as follows.

√ Book I systematically introduces the notes on E and A strings, using all necessary fingers in the tetrachord pattern. The emphasis is on note reading, without numbers for fingerings or rhythm. Students are encouraged to listen to the pitch, and develop skill in playing the Two-Three Finger Pattern.

√ Book II follows the same pathway with the Two-Three Finger Pattern, on the D and G strings. Many new concepts, including martelé; time signature; dotted rhythms are introduced in melodious songs and exercises.

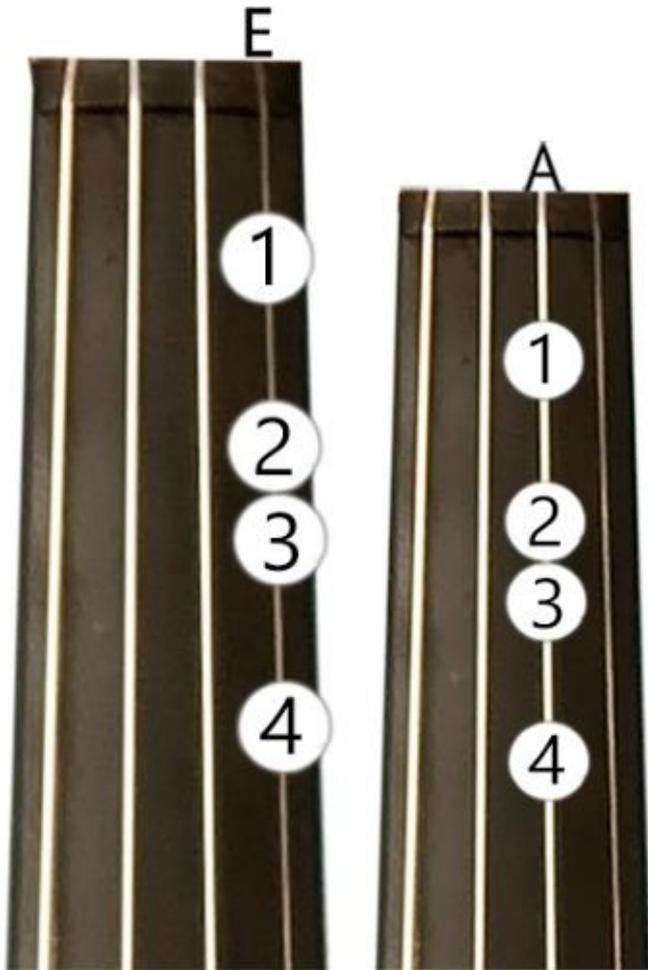
√ Book III introduces the One-Two Finger Pattern with scales beginning with the 3rd finger. This prepares the student for playing the two-octave G Major scale. The student is encouraged to think in terms of finger patterns, without the confusion of remembering individual sharps or flats. At the end of Book III, the student is introduced to the Three-Four Finger Pattern, paving the way for additional scales to be played with ease and fluency.

√ Book IV continues with all the scales and keys which begin on the 1st finger, using the Three-Four Finger Pattern. Finally, the Tri-Tone Finger Pattern is introduced with those scales which begin with the 2nd finger. These keys are reinforced with intermediate/advanced rhythms, bowing techniques, exercises, and melodious tunes.

√ Book V explains modes, minor scales, harmonics, double stops, rhythmic patterns, bow techniques, and the shifting into higher positions, with exercises and melodious tunes. The excerpts on the following pages are from *One Step At A Time*, Books I – III.

THE TWO-THREE FINGER PATTERN

The young student is introduced to a new finger pattern, beginning with the open E. The beginning of the scale, with Do-Re-Mi-Fa-Sol, is heard while playing this pattern, seen in the charts.



THE NOTES ON THE E STRING

Four staves of musical notation in G major (one sharp) and 4/4 time, showing the notes on the E string. The first staff starts with a quarter rest followed by a quarter note G4. The second staff starts with a quarter note G4 marked with a '4' above it. The third and fourth staves show a sequence of quarter notes: G4, A4, B4, C5, B4, A4, G4.

THE NOTES ON THE A STRING

Four staves of musical notation in G major (one sharp) and 4/4 time, showing the notes on the A string. The first staff starts with a quarter rest followed by a quarter note G4. The second staff starts with a quarter note G4 marked with a '4' above it, followed by a quarter note A4 marked with 'OE' above it. The third staff starts with a quarter note A4 marked with '4A' above it, followed by a quarter note B4 marked with 'OE' above it. The fourth staff starts with a quarter note B4 marked with '4' above it, followed by a quarter note C5 marked with '4A' above it. The fifth staff shows a sequence of quarter notes: G4, A4, B4, C5, B4, A4, G4.

HOVERING

The student must learn to place only one finger down at a time.

When going from the open E to the 3rd finger on the A

CROSSING AND HOVERING

The 1st and 2nd fingers hover just above the fingerboard.

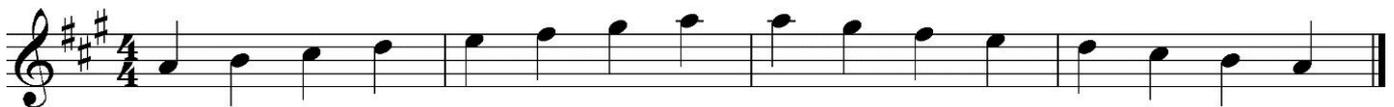
The 1st finger hovers just above the fingerboard.

string, the 1st and 2nd fingers “hover” over the fingerboard, so that only the 3rd finger goes down in its place. If multiple fingers are placed, either together or one at a time, the rhythm is altered.

THREE SCALES PLAYED WITH THE TWO-THREE FINGER PATTERN

Remind the student to place only one finger down at a time when descending the scale. Hovering becomes even more critical in when other keys are introduced. For example, in the descending G Major scale, there are two different placements for the second finger. At every string crossing, there will be choice, and the second finger must be prepared for either.

A MAJOR SCALE



D MAJOR SCALE



G MAJOR SCALE



PHRASING

Music is a language. Whether we use the spoken word or create sound with music, we use phrases and sentences. The



imagination is called upon to hear phrases in music, such as questions and answers. Encourage students to hear these phrases and sentences as they play.

In this example, point out that the first two measures ask a question. This question is answered in the next two measures. These two-measure groups are called PHRASES. We can imagine conversations in music.

LEGATO

The LEGATO bow stroke refers to playing more than one note within the bow. It is the same as the DÉTACHÉ style, with even weight and smooth bow changes. It is important to emphasize the sustained quality of Legato playing which is accomplished by keeping one finger down as the bow goes to the next note, especially when crossing strings. The second note is held to its full value, and the bow must not stop during the slur or between bows.

It is important for even the very young student to learn that a beautiful sound can be created with Legato/Détaché.

THE LENGTH OF BOW REMAINS CONSTANT

The length of bow for the half note is the same as combined two-slurred quarter notes.

This is an opportunity to create smooth bow changes, with the bow moving constantly through the passage. It may be the initial tendency to rush the slur, but with careful observation, and valuable teacher demonstration, the student learns to play both the half note and the slurred quarter notes with identical speed and weight.

By now, the student is using the whole bow, which creates new challenges. No longer does the arm bend only at the elbow. Much guidance is needed to help the student move from frog to point, without going over the fingerboard. When an explanation isn't enough, take a video of the student's execution of the whole bow, so the student can see what is happening when playing with the whole bow.

The movement begins with the shoulder, then the elbow, then a slight reach. Make sure the student is not using a bow that is over sized in length. There is a tendency to pull the arm to the right, if the bow is too long.



THE DOTTED HALF NOTE

When introducing the DOTTED HALF NOTE, the student is reminded that there are three quarter notes inside every dotted half note.



As the measures with the slurs are played, the student thinks “one-two-three-rest”. In like manner, as the measures with the dotted half notes are played, the student thinks “one-two-three-rest”.

Because there are three beats in both the slurs and the dotted half notes, the playing is the same with both. As the student plays, the teacher can say “one-two-three-rest,” with each measure.

The student needs to be reminded that the speed and length of the slur is the same as that of the dotted half note.

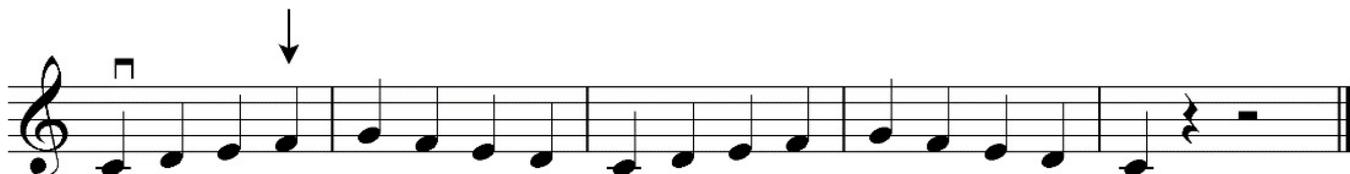
THE MARCATO (STACCATO) BOW STROKE

MARCATO means “marked,” and is created with a faster bow and a slight stop after each note. The longer notes (in this example, the quarter notes) are indicated by a dot, over or under them. Only the quarter notes are played with the Marcato stroke. The shorter notes are played Détaché, with no stop.

Although some methods books introduce the Marcato bow stroke, first, in preparation for Baroque music, I prefer to teach the Détaché before the Marcato, so the student is able to play both bow strokes since most music requires the use of both.

ONE - TWO FINGER PATTERN

With this new finger pattern, the 2nd finger is positioned beside the 1st finger. This pattern is necessary when the pattern begins on the 3rd finger.



TWO SCALES PLAYED WITH THE ONE-TWO FINGER PATTERN

C MAJOR SCALE



G MAJOR SCALE

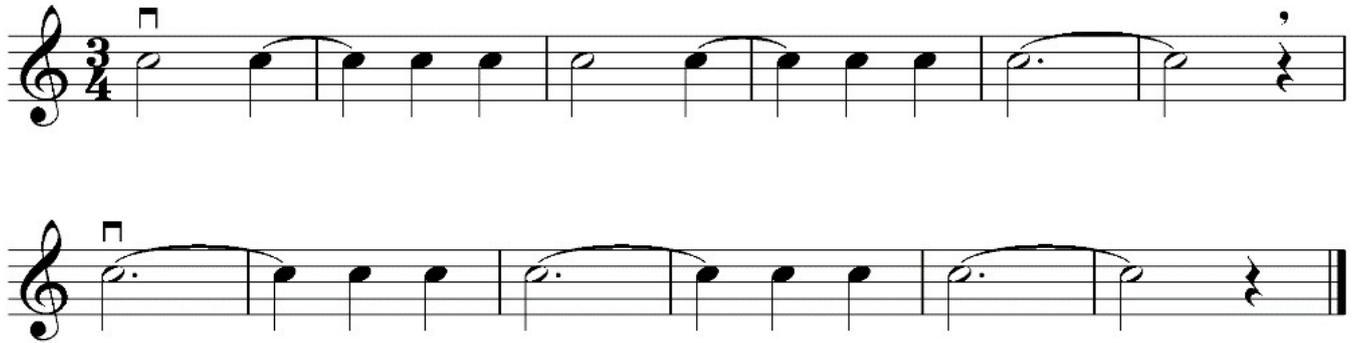


As soon as the student is comfortable playing the introductory pages and scales, many songs can be played with this new finger pattern.

THE TIE

When two notes of the same pitch are within a slur indication, they are played as one combined note. This is called a TIE. The bow moves throughout the tie.

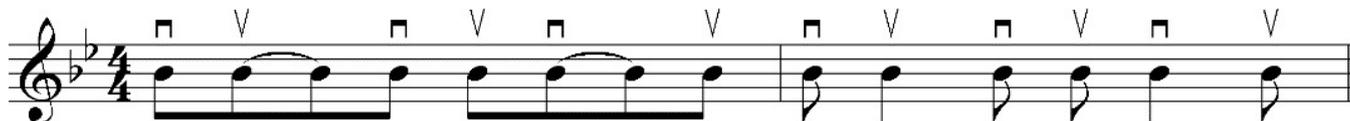
THE TIE



SYNCOPATION

When the rhythm no longer walks to the beat, and a longer value note is between two shorter value notes, it is called SYNCOPATION. Practice it first as a tie, with two tied eighth notes the same value as one quarter note.

SYNCOPATION



FAST BOW RETURNS

There are times when the return needs to be done with greater speed than the preceding notes. In this passage, there needs to be a quick bow return to the lower part of the bow (near the frog), to prepare for the three eighth notes. This concept takes special skill and must be practiced until the bow can return quickly to the lower half. Care must be given to “setting” the bow on the string, before the three upbeat notes.

THE FROG IS YOUR FRIEND

KLIM



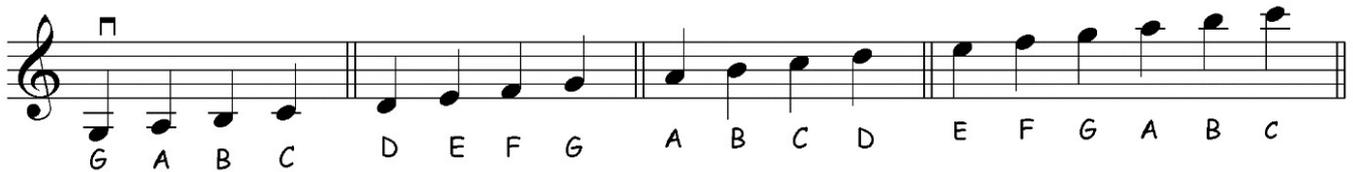
PORTATO - HOOKED BOWING - STACCATO

When the second note is marked with a dash or dot, there is a slight pause between notes. This is called PORTATO, STACCATO, or HOOKED BOWING. Notes with dashes are played with a longer bow than notes indicated with a dot. Student often tend to stop too quickly, after the first note. It needs to have its full value.



FINGERBOARD GEOGRAPHY

When the student is reading and playing fluently, it is time to teach the “fingerboard geography,” and put a name to each note. Have the student draw a picture of the fingerboard and add all the letter names of the notes. Attention must be drawn to those notes that are irregularly placed on the fingerboard – only F natural belongs at the nut. Only B natural is in a higher place than the other second fingers.



PROLOGUE

NOTED VIOLIN PEDAGOGUES

LEOPOLD AUER

Leopold Auer (1845 - 1930) violinist, teacher, conductor, and composer, was born in Hungary and is remembered as one of the most important violin pedagogues, in the 19th and 20th century. He was the most sought-after teacher for gifted pupils. Among his pupils were many famous virtuoso violinists, including Mischa Elman, Jascha Heifetz, Nathan Milstein, Toscha Seidel, and Efrem Zimbalist, Sr.

Auer sought the advice of Joseph Joachim, the royal concertmaster at Hanover. The two years Auer spent with Joachim proved a turning point in his career. More than with the lessons, he learned through observation and association. He was already well prepared as a violinist. What proved a revelation was exposure to the world of German music making - a world that stresses musical values over virtuoso glitter.

In 1918, he moved to the United States, played at Carnegie Hall, and performed in Boston, Chicago, and Philadelphia. He taught private students at his home in New York, and joined the Institute of Musical Art (later to become the Juilliard School). In 1928 he joined the faculty of the Curtis Institute of Music in Philadelphia.

While Auer valued talent, he considered it no excuse for lack of discipline, sloppiness or absenteeism. He demanded punctual attendance. He expected intelligent work habits and attention to detail. Lessons were as grueling as recital performances - in fact, the two were practically identical. During the lesson, Auer would walk around the room, observing, correcting, exhorting, scolding, shaping the interpretation. "We did not dare cross the threshold of the classroom with a half-ready performance," one student remembered.

Admission to Auer's class was a privilege won by talent. Remaining there was a test of endurance and hard work. Auer could be stern, severe, and harsh. Auer valued musical vitality and enthusiasm, and hated lifeless, anemic playing. While Auer pushed his students to their limits, he also remained devoted to them. He helped them obtain scholarships, patrons and better instruments. He broadened their horizons, by having them read books, and he insisted that his students learn a foreign language if an international career was expected.

IVAN GALAMIAN

Ivan Alexander Galamian (1903 – 1981) was an influential Iranian-born violin teacher of the twentieth century. Soon after his birth his family immigrated to Moscow, Russia, where Galamian studied at the School of the Philharmonic Society with Konstantin Mostras (a student of Leopold Auer) until his graduation in 1919. He became a faculty member of the Russian Conservatory in Paris, where he taught from 1925 until 1929. His earliest pupils in Paris include Vida Reynolds, the first woman in the Philadelphia Orchestra's first violin section.

In 1937 Galamian moved permanently to the United States of America, taught violin at the

Curtis Institute of Music, and became the head of the violin department at the Juilliard School. He wrote two violin method books, *Principles of Violin Playing and Teaching* and *Contemporary Violin Technique*. Galamian incorporated aspects of both the Russian and French schools of violin technique in his approach. He founded the prestigious summer program, Meadowmount School of Music in Westport, NY.

SHINICHI SUZUKI

To understand the SUZUKI METHOD, one must understand the man behind this approach. Shinichi Suzuki was born in 1898, in Nagoya, Japan. He taught himself to play the violin by listening to recordings, and imitated what he heard. When he was 22 years old, he went to Germany and studied with a famous teacher named Karl Klingler.

Shinichi believed that children could learn music just as they learned to speak, by starting when they were very young and hearing music all around them. He believed that all children have the talent to learn if they are taught well by loving parents and teachers. He also believed that hearing and playing great music helped children become good people with beautiful, peaceful hearts

Dr. Suzuki died in 1998, at his home in Matsumoto, Japan. He always seemed young, was full of energy, and was cheerful and loving to everyone he met. He wanted children to develop beautiful hearts. He asked them not to hurt other people's feelings and encouraged them to be kind to everyone—their friends, families, and teachers. He lived and taught by the principle, "*When love is deep, much can be accomplished.*"

PAUL ROLLAND

Paul Rolland, née Pali Reisman (1911 – 1978) was born in Budapest, and became a very influential American violin teacher in Illinois, where he concentrated on the pedagogy of teaching fundamentals to beginning string students.

He was famous for emphasizing that the physical demands of most violin techniques can be taught in the first two years of violin education. He advocated that teachers learn and teach freedom of movement and use clear, specific and concise instructions. His approach to pedagogy was extremely analytical, highly systematic, and logical, set forth in his "*The Teaching of Action in String Playing.*" He helped to found the American String Teachers Association, and in 1950 became the first editor of its journal *American String Teacher*.

Rolland's focuses included the stance of the student, violin hold, left arm and hand, bow hold, right arm and hand, flexibility, tone production, and remedial teaching. His work brought him to the forefront of string pedagogy and the future of string education.

COMPARING THE IDEAS OF SHINICHI SUZUKI AND OF PAUL ROLLAND

The Suzuki philosophy is not based on musical talent, but that all children can learn music just as they learned to speak. The Rolland method does not mention anything about inborn ability nor indicates that every child can play the violin. Parental involvement is an important part of Suzuki's teaching.

Parents are required to attend both individual and group lessons, take notes at lessons, and be the child's teacher at home. In Rolland's approach, parents are encouraged to be supportive of children, but their involvement is left to the preference of parents and/or teacher.

Students of the Suzuki method do not read music until they are playing much of the music by ear, and are required to listen to the tapes in order to become familiar with all the music before they are introduced to it. With the Rolland method, students begin to read music in the early stages of the instruction.

The two methods introduce a different style for the bow hold. The Suzuki approach offers the early bow hold with the thumb on the outside of the frog. The Rolland method offers the traditional bow hold for beginners, but the bow is held at the balance point, instead of near the frog. Unlike Rolland's approach, weekly group lessons are required in addition to individual lessons in Suzuki method.

JOSEF GINGOLD

Josef Gingold (1909 – 1995) was a Russian-born violinist who lived most of his life in the United States. At the time of his death he was considered one of the most influential violin masters in the United States with many successful students.

After the war, he immigrated to the United States with his family. He studied with Vladimir Graffman and made his New York debut at Aeolian Hall in 1926. The next year he went to Belgium to study with the legendary Eugene Ysaÿe, whom he considered the “master of masters.” He gave the premiere of Ysaÿe's Third Sonata for unaccompanied violin.

In 1937, he was selected for the first-violin section of Toscanini's elite NBC Symphony Orchestra. From 1943 to 1946, he was concertmaster of the Detroit Symphony. He then capped his orchestral career by serving for 13 years as concertmaster of the Cleveland Orchestra during its glory days under George Szell.

Mr. Gingold had begun teaching at the age of 13 and taught at Case Western Reserve University in Cleveland while with the Cleveland Orchestra. He took up teaching full time when he left Cleveland in 1960 to join the faculty of the Indiana University School of Music at Bloomington. He also taught chamber music at the Meadowmount School of Music and gave annual master classes at the Paris Conservatory throughout the 1970's. He served as jurist on innumerable violin competitions, including the quadrennial International Violin Competition of Indianapolis, which he founded in 1982.

While many of his students gained international reputations, including Jaime Laredo, Joseph Silverstein, Ulf Holster, and Joshua Bell, he was noted mostly for the broader values of musicianship which he instilled in master classes, and the close guidance he gave to chamber and orchestral musicians.

He is remembered as a vibrant man who played a paternal role in his students' lives. Most important, as a performer and a teacher, he formed one of the last living links to the elegant, masterly 19th-century school of violin playing.

DOROTHY DELAY

Dorothy DeLay (1917–2002) was born in Kansas and learned the violin from the age of four. She showed great early promise and studied at Oberlin, Michigan State University and later with Ivan Galamian at the Juilliard School. She was one of the most successful violin teachers of the century. Among her students were Itzhak Perlman, Midori, Nigel Kennedy, Sarah Chang, Gil Shaham and Kyung-Wha Chung, as well as the leaders of quartets such as the Juilliard String Quartet. Her master classes were world famous and

young violinists flocked to the Aspen Music School each summer for a chance to study with her.

Miss DeLay, as her students continued to call her even after they became star performers, began her teaching career almost as an afterthought in 1947, when she was a student of Ivan Galamian at the Juilliard School. Accepting a handful of invitations for part-time teaching and assistantships at the Henry Street Settlement, the Juilliard School and Sarah Lawrence College led her to realize that she enjoyed teaching more than she enjoyed performing.

For more than 20 years she worked largely in Galamian's shadow, but in the 1970's she became a sought-after teacher in her own right, and became the first woman - and the first American-born violinist - to be regarded as a master violin teacher in the tradition of Galamian and Leopold Auer.

The secret to DeLay's success was to tailor her advice to each individual student, rather than keeping a rigid method. Her approach was informal, nurturing and motherly, and lessons could cover what best to wear for a competition or concert debut, or even relationship advice, alongside violin technique. But while she was famous for her warm relationship with students and notorious for her unpunctuality, she was also happy to teach until well past midnight and showed a talent for extracting the best-possible sound within a player and her instrument.

DeLay became a leading teacher in her own right and received many honors, including the National Medal of the Arts from President Clinton in 1994 and the Artist-Teacher Award from the American String Teachers Association. At a memorial service held by the Juilliard School after her death, her students packed the stage for a performance of the Bach 'Double' Violin Concerto conducted by Perlman, who now holds his former teacher's position.

MIMI ZWEIG

Mimi Zweig was born in 1950 during the time when the names of Suzuki and Rolland were synonymous with music education in America. Recognizing the value and benefits of both methods, Mimi Zweig developed her own unique program which included the best of previous pedagogues.

As Professor of Violin and Viola at Indiana University, where she directs the Pre-College String Program and Summer String Academy, she has been a driving force for many of the great young violinists in the 21st century, including Joshua Bell. "My teaching is an amalgamation of the many different influences on my life. I see myself as a giant sponge who has been able to absorb information from the people who have influenced and enriched my life. It is the piecing together of information that has come from teachers, from observing master classes, and from my own teaching experience by trial and error."

As with Suzuki, she is a strong proponent of early rote playing, believes that all children, provided with the right environment, can learn to play the violin, and that children learn by repetition in an encouraging environment. Good practicing is based on multiple correct repetitions, not the number of hours spent practicing.

In addition to Suzuki's thoughts on learning, Zweig incorporates Rolland's body

awareness from his “*Teaching of Action in String Playing*” into her own teaching principles.

In 2003, Zweig began a project entitled StringPedagogy.com, an interactive, multimedia website to provide practical ways for string teachers to implement her philosophies into their teaching. This site provides progressive videos sequencing of existing repertoire, to aid in teaching both group and private lessons of various levels and ages. The website is aimed at breaking down the rudiments of teaching beginner violinists to build on a stolid technical foundation from the early years of playing.

SUGGESTED SUPPLEMENTAL MATERIALS

ELEMENTARY METHODS

Klim, Jennie Lou – *Teaching Violin to the Very Young Child, Bks. I and II* Klim, Jennie Lou - *One Step at a Time, Bks. I – III*
Auer, Leopold - *Graded Course of Violin Playing, Bk. I*
De Beriot, Charles - *Method Op. 102, Bk. I*
Bang, Maia *Violin Method Bk. I*
Doflein, *Violin Method, Bk. I*
Sassmannshaus, *Bks. I and II*
Rhoda, Janice Tucker – *The ABCs of Violin Bks. I and II*

ELEMENTARY ETUDES

Applebaum, Samuel - *First Position Etudes Hohmann-Wohlfahrt, Beginning Method Bk. I*
Whistler & Hummel *First Etude Album Wohlfahrt - Etudes Op.45, Bk. I*
Wohlfahrt – *Foundation Studies, Bk. I*

ELEMENTARY SOLO COLLECTIONS

Klim, Jennie Lou - *One Step Thru the Classics*
Suzuki Books - *Bks. I – II (with all fingerings crossed out)*
Barber, Barbara - *Solos for Young Violinists, Bk. I*
Applebaum, Samuel - *Building Technic with Beautiful Music, Bks. 1 and II* Avsharian, Evelyn - *Fun With Solos*
Perlman, George - *Let us Have Music, Bk. I*
Fletcher, Stanley *New tunes for Strings, Bks. I and II*
Perlman, George - *Violinist's First Solo Album*

ELEMENTARY ENSEMBLE

Applebaum – *Beautiful Music for two Violins, Bk. 1 and 2* Mazas – *Fifteen Duos*
Abecedaires, Op. 85
Pleyel – *Six Petit Duets, Op. 8*
Whistler-Hummel – *First Duet Album*
Whistler-Hummel – *First Trio Album*

VIRTUOSO VIOLINISTS OF THE PAST AND PRESENT

Niccolò Paganini (1782–1840) Louis Spohr (1784–1859)
Leopold Auer (1845–1930)
George Enescu (1881–1955) Fritz Kreisler (1875–1962)
Louis Persinger (1887–1966) Mischa Elman (1891–1967)
Joseph Szigeti (1892–1973)
Joseph Fuchs (1899–1997)
Jenő Hubay (1858–1937)
Joseph Joachim (1831–1907) Franz Kneisel (1865–1926)
Maud Powell (1867–1920)
Oskar Rieding (1840–1918)
Pablo de Sarasate (1844–1908) François Schubert (1808–1878) Fritz (Friedrich) Seitz
(1848–1918) Otakar Ševčík (1852–1934)
Josef Suk (1874–1935)
Henri Vieuxtemps (1820–1881) Henryk Wieniawski (1835–1880) Eugène Ysaÿe (1858–
1931)
Michael Rabin (1936–1972)
Ivan Galamian (1903–1981)
Leonid Kogan (1924–1982)
Arthur Grumiaux (1921–1986) Nathan Milstein (1903–1992) David Oistrakh (1908–1974)
Isaac Stern (1920–2001)
Jascha Heifetz (1901–1987)
Yehudi Menuhin (1916–1999) Oscar Shumsky (1917–2000) Berl Senofsky (1926–2002)
Ruggiero Ricci (1918–2012)
Zino Francescatti (1902–1991)
Erika Morini (1904–1995)
Joshua Bell (born 1967)
Andrés Cárdenes (born 1957)
David Cerone (born 1941)
Corey Cerovsek (born 1972)
Sarah Chang (born 1980)
Glenn Dicterow (born 1948)
Midori Gotō (born 1971)
Ida Haendel (born 1928)
Hilary Hahn (born 1979)
Ani Kavafian (born 1948)
Ida Kavafian (born 1952)
Nigel Kennedy (born 1956)
Misha Keylin (born 1970)
Gidon Kremer (born 1948)
Jaime Laredo (born 1941)
Shlomo Mintz (born 1957)
Viktoria Mullova (born 1959)
Anne-Sophie Mutter (born 1963) Igor Oistrakh (born 1931)
Elmar Oliveira (born 1950)

György Pauk (born 1936)

Itzhak Perlman (born 1945)

Philippe Quint (born 1974)

Aaron Rosand (born 1927)

Nadja Salerno-Sonnenberg (born 1961) Gil Shaham (born 1971)

Joseph Silverstein (1932- 2015) Almita Vamos (born 1938)

Roland Vamos (born 1930)

Maxim Vengerov (born 1974)

Pinchas Zukerman (born 1948)

CONCLUSION

Teaching violin is either a vocation or a passion. As a vocation, it entails the teaching of notes and rhythm, scales and exercises, solos or orchestral repertory. As a passion, it goes beyond what is taught as a vocation and includes teaching life skills: patience and perseverance, listening and communication, embracing success and learning from failure.

Even under the most exemplary circumstances, it is inevitable that students will fail at times. They may not measure up to their parents' expectations, or the standards they set for themselves. They may have lapses of memory in a performance, or fail to receive the award toward which they have been working. It must be a combined effort on the part of the teacher, parent, and student to allow the failure to become an opportunity. The student must move past the failure, learn from it, and emerge a stronger, wiser musician. Teacher, parent, and student will learn more from the failures than from the successes.

It is the responsibility of the passionate teacher to nurture the student with love. My hope is that teaching violin will become your passion, and that it will give you the tremendous joy and satisfaction that it has given me for over 50 years.

This book is dedicated to my beloved teacher, Ellen Reid Carter.