

Foreword

Welcome to the *Note Reading School for Violinists*, a delightful and musical introduction to reading music. Each step layers new musical skills and culminates in joyful musical experiences such as duets and canons. This training gradually opens up possibilities for students to discover new pieces and enjoy collaborating in chamber music groups and beginning orchestras.

Overview

This unique resource is structured in 22 steps, coupled with worksheets and small composition assignments to deepen their learning. In this volume, children learn notes on all strings in the first finger pattern with the half step between the 2nd and 3rd fingers. Charts showing all the rhythms, notes, bowing markings and musical symbols learned in the first volume can be found at the end of the book.

Students for the *Note Reading School*





These materials are aimed at students who learned to play violin by ear and are ready to acquire basic music reading skills.

Activities in Each Step

- **Rhythm Exercises**
- **Pitch Exercises**
- **Preparation for the ensemble piece**
- **Duet or Canon**

In each step, fundamentals of musical notation are presented along with practice suggestions. These activities are then layered together to prepare students for the ensemble piece at the end of each section. This format provides 22 such inherent rewards for students throughout the book. Piano accompaniments composed and performed by *David Andruss* are included for selected duets for an even richer experience.

In the first two chapters, practice possibilities are presented in detailed notation, with each activity given an icon. The subsequent chapters use only the icons to indicate these various possibilities, allowing the teacher to tailor the materials to the unique needs of each student. At the end of the book, you will find “Dice Games” that help children build confidence in reading music in a playful way.

	Rhythm exercises	performed with percussion instruments, clapping, and chanting
	Pitch exercises	performed with singing (or speaking if out of vocal range)
	Rhythm and pitch exercises	performed with the violin
	Dice	an invitation to discover additional practice possibilities (see page 67).

Rhythm Exercises

A. Clap and chant the rhythm.

Teachers can use their preferred counting system on these exercises (*Kodály, Eastman, Gordon, etc.*). Your creativity is encouraged and the use of percussion instruments, such as drums or rhythm sticks, adds novelty and dimension to these exercises, especially in group lessons.

Begin slowly, training their ability to maintain a steady beat. This is our most important goal at the beginning, and will help students succeed not only at the final exercise but also in future collaborations such as chamber and orchestral ensembles.

Once this foundation is secure, you may increase the tempo systematically and introduce further challenges such as tapping the beat with their feet or hands while chanting the rhythm. The exercises will build a strong foundation that supports the independence required for rhythm canons.

B. Play the rhythm on an open string.

Once students demonstrate the rhythms successfully, they can play the rhythm on the open string of their violin. This intermediate step may not be necessary as the student progresses.

Pitch Exercises

The pitch exercises are written using only quarter notes. Having varied pitches with a consistent rhythm helps the student devote their attention to the changing notes with success at this stage.

C. Sing the notes with their note names.

In this exercise, students learn to sing the notes while reading and hearing them internally. At first, children may sing on a neutral syllable such as *la, la, la* or finger numbers. Work towards singing the notes with the correct note names or solfège syllables according to the system you use in your studio.

If the pitches are outside the student's vocal range (for example, on the G and E strings), they can chant the note names or sing the notes at a higher or lower pitch.

D. Play the notes on your violin.

In the fourth exercise, students play the printed notes on the violin. Supported by singing the notes and verbalizing the pitches in the third exercise, students are now instructed to play them at a slow, steady tempo.

Preparation for the Ensemble Piece

The fifth and sixth exercises contain preparations specific to the ensemble piece at the end of each step.

E. Play the rhythm on an open string.

Preparation for the duet

2E. Duet for violin and rhythm instrument
We prepare the rhythm of the variation.



In the fifth exercise, students prepare the rhythm of their duet part on the violin with an open string. Here, they are introduced to violin symbols such as down bows, up bows, slurs, hooked bowings, and accents.

A special practice possibility is presented on page 8. The student plays the rhythm of the first voice on the violin while the second voice is played with a percussion instrument. This helps train the student to keep his own rhythm and synchronize it with the second voice.

F. Play with the correct notes and rhythm.

The sixth exercise combines the rhythm and pitch of their duet part on the violin.

Ensemble pieces with two-part staves

Playing the duets and canons together in solo or group settings is the highlight of each chapter and enhances motivation for learning to read music. It also opens up possibilities to learn new pieces and provides early chamber music and ensemble skills.

Pieces with the keyboard icon include an easy-to-play piano accompaniment, arranged and recorded by *David Andruss* especially for the Note Reading School.

Online Access

Online Audio Access Included

Sheet Music for Piano Accompaniments Included

Streaming (MP3) & Download (PDF) are available here:

<https://www.imtex-online.com/zoom/bookregister.php>



What awaits you in Volume 2?

Accidentals like sharp (#), flat (b), and natural (♮) symbols

New finger patterns

More key signatures, time signatures, rhythms, and articulation symbols

New, delightful ensemble pieces, which are also suitable for student concerts, are waiting for you and invite you to further musical journeys of discovery.

I wish you much success and lots of fun in learning to read music!

Kerstin Wartberg