



olivier LESSEUR

France

learning violin - FREE test - Lesseur method - volume 2

About the artist

As a French violin teacher passionate about teaching and pedagogy on 4 strings, I wished to create a method which puts the violin within everyone's reach, by developing several original concepts which simplify the learning of the instrument : 1) The use of a guitar tuner to learn accuracy in an interactive way. 2) A very gradual and regular progression of the difficulty of the exercises and pieces, the development of this method having taken place "in the field" during the teaching of violin in music schools. 3) An intuitive fingering tablature designed as a help to the learning of music theory and a pedagogy which reconciles traditional work with working with the ear.

Artist page : <https://www.free-scores.com/Download-PDF-Sheet-Music-violoniste18.htm>

About the piece



Title:	learning violin - FREE test - Lesseur method - volume 2
Composer:	LESSEUR, olivier
Arranger:	LESSEUR, olivier
Copyright:	Copyright © olivier LESSEUR
Publisher:	LESSEUR, olivier
Instrumentation:	Violin solo
Style:	Instructional
Comment:	38 FREE pages (out of 120 pages) extracted of volume 2 (book in english) of Lesseur method (a French violin teacher, author of 5 volumes with CDs to learn the classical, Irish and jazz violin, with a classical technology and a modern pedagogy) You can download the FREE audio tracks on http://www.methodelesseur.fr/learn/free.htm

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Foreword

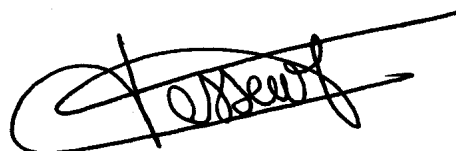
This 2nd volume of the method "I learn the violin" broaches all the fingerings of the 1st position on the 4 strings, through exercises ("steps to accuracy", mini-scales, etc...) and melodies coming from the classical and world music repertoires. The 1st common theme of this book is the acquisition and the stabilization of good accuracy on the 4 strings of the violin, the 2nd common theme being the improvement of the bow stroke, through the learning of several classical techniques.

The teaching principle remains in the continuity of the 1st volume, with a very visual presentation and permanent help for musical theory. The scores in classical format include tablatures with the fingerings of the piece and the name of the notes to help memorizing. Two visual illustrations (fingering and notes) are included in each score, in order to favour working on visualization of the notes and fingerings in the form of intervals (tones and semitones).

Exercises () and melodies () are connected while following a regular progression around technical topics. The descants (2nd violin) are written and recorded (5 tracks on the CD) to help improve the accuracy of the pupil and to exercise the ear to harmonies with several violins.

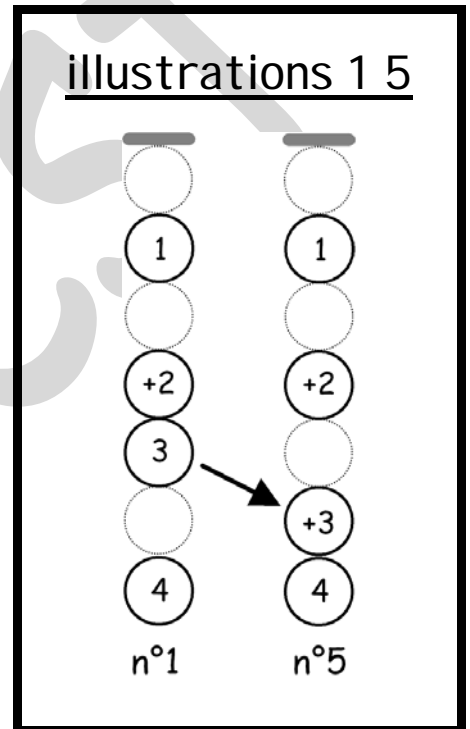
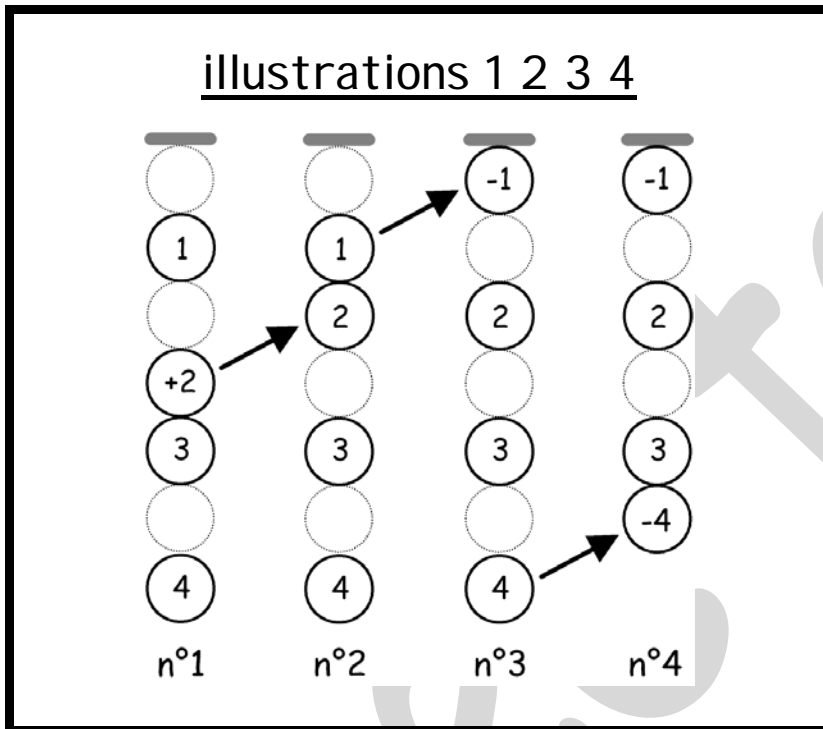
Musical theory is a fantastic tool which allows communication between musicians and I highly encourage you to work in this domain. But it is also useful and important to develop the ear to the maximum, by sometimes forgetting the score to concentrate better on technical work. I thus encourage you to also play your exercises and pieces without scores, in order to develop your control of the instrument.

I wish you to progress with this method, while keeping in mind that a good ratio between work and pleasure will be the key to your future success.



The mini-scales

Our method uses a very visual teaching method, with a system of fingering illustrations numbered from 1 to 5, for a very progressive learning based on the acquisition of the best accuracy possible. To make its assimilation easier, all those illustrations are dependent on one another, and the regular repetition of the proposed exercises will undoubtedly allow you to progress.








Working regularly on the scales and the mini-scales is an excellent habit to get into to improve your violin-playing technique. You will thus be able “to forget the score” and to concentrate on your fingerings and your sound. It will also be easier for you to find the best possible accuracy within the framework of a scale or mini scale, the fingering then following a linear progression.

Steps to accuracy

In the 1st volume you learnt how to play melodies on 4 strings while following the fingerings of illustrations n°1 or n°2. You were able to notice that only the position of the 2nd finger changed between those 2 illustrations. Exercising towards basic accuracy thus first consisted in acquiring the best possible accuracy with your 1st and 3rd fingers on D and A strings.

When you master this 1st step to accuracy, you will then practice more elaborate exercises, conceived for an intuitive learning of the accuracy on 4 strings:

<u>step</u>	<u>Exercise</u>	<u>Objective</u>
1	• mini-scales tuning	 1 st and 3 rd fingers accuracy
2	• scale tuning	 1 st and 3 rd fingers accuracy
3	• Célestin scale	 2 nd finger independence
4	• 34 in 2 strings	 4 th finger accuracy
5	• 1 st finger backward	 not moving the hand

Working on E and G strings will be carried out partly by imitation of the fingerings throughout the progression this volume is based on. This exercise is very efficient in practice because it allows a more rigorous training of accuracy by using the natural qualities of the ear.

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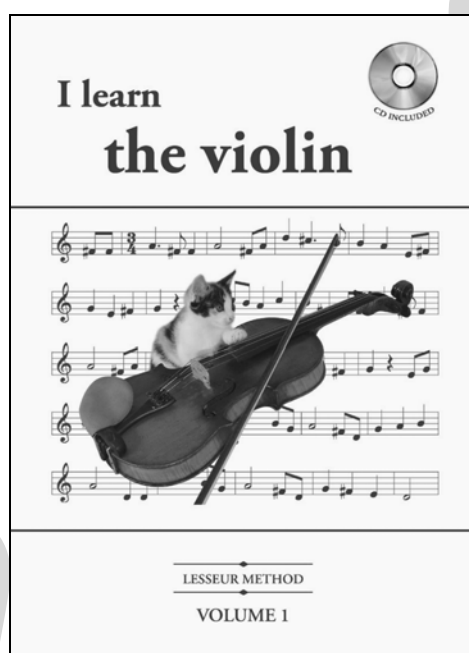
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Revision of the 1st volume



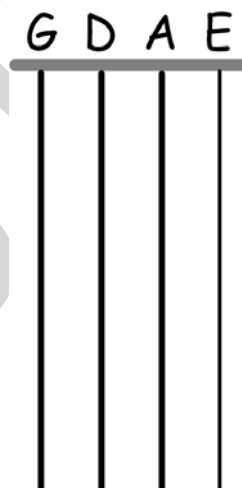
Tuning the violin

Your method "Learning the violin" proposes a fast tuning system with a Guitar tuner (*). It is of course an intermediate phase before the classical tuning (in double-strings) which will be broached at the beginning of the 3rd volume of your method.



Tuning of the 4 strings

Display the corresponding letter on your tuner for each string:



Tighten or loosen the screw of the fine tuner of the string, to try to light the green light only.

(*). Chose a Guitar tuner, to tune your instrument but also to practise the fingerings of the 1st step to accuracy (1st and 3rd fingers on D and A strings).

The Guitar/Bass tuner recognizes the notes:

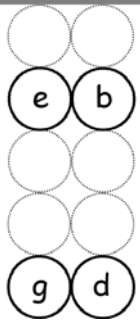
☞ *G, D, A, E in "Bass" mode*

☞ *G, D, A, E, B in "Guitar" mode.*

The essentials of accuracy: step n°1


This exercise must be practised several times after tuning your violin but also during the working session:

D A



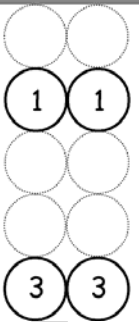
e b
g d

➔ **Musical theory/Violin** ➔



Mini-scales tuning

D A

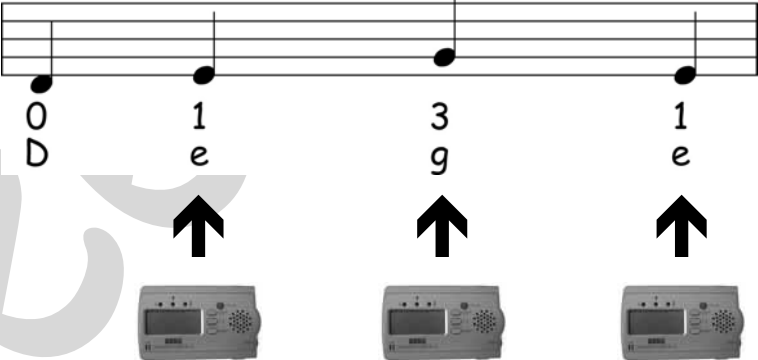


1 1
3 3

Play each note twice, pulling (▣), and pushing (∇) your bow, to be able to check with precision the accuracy of your fingering (you must at least display the green light on the tuner).

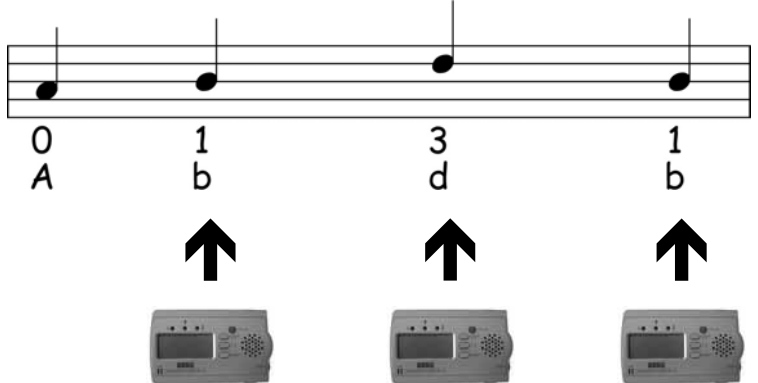
Use the elevator technique, raising your 1st finger as soon as you have place your 3rd finger and make sure you keep your left hand as upright as possible.

On the D string:



0 1 3 1
D e g e

On the A string:



0 1 3 1
A b d b

Repeat these exercises to memorize the fingering and the accuracy of your 1st and 3rd fingers on D and A strings (for accuracy, you must be at least “in the green” on your guitar tuner).

Good-bye tablatures

The tablature in the form of figures indicating the fingering is a “teaching aid” to help you connect musical theory with the violin in the course of volumes 1 and 2. It is thus a little easier to learn the pieces, but I highly urge you to improve your knowledge of musical theory because this system of tablatures will indeed disappear gradually in the 3rd volume. Musical theory is an essential language for any musician, a universal means of communication that can't be ignored. Do not neglect that learning!

Here is a first step to start forgetting that help with the reading of the notes, with several pieces studied in the 1st volume, but in “classical” format, without fingerings or illustrations, and with sharps “at the clef” (after the treble key) to simplify writing.

Sharps systematically present in the pieces will be noted with the key!

The image shows three rows of musical notation in 4/4 time, illustrating how individual sharps are replaced by a key signature:

- Row 1:** Notes: D, e, f#, A, g, f#. Individual sharps on f# are circled. An arrow points to a key signature of one sharp (F#).
- Row 2:** Notes: f#, g, A, d, c#, b, A. Individual sharps on f# and c# are circled. An arrow points to a key signature of two sharps (F# and C#).
- Row 3:** Notes: a, g#, f#, e, b, c#, d. Individual sharps on g#, f#, and c# are circled. An arrow points to a key signature of three sharps (F#, C#, and G#).

Play the pieces starting by pulling the bow (▣) then pushing it (▽)

The order of the sharps to the time-signature is immutable :

f# → c# → g# → d# → a# → e# → b# :

Melodies in D major (1)

In the chapter "Why sharps?" (pages 31 to 34) you will find detailed explanations of the significance of the term "in D major".

"Vive le vent" in D major

Musical notation for "Vive le vent" in D major, 4/4 time. The melody is written on a treble clef staff with a key signature of two sharps (F# and C#). The notes are: f# (quarter), = (quarter), = (quarter), = (quarter), = (quarter), = (quarter), A (quarter), D (quarter), e (quarter), f# (quarter). The second line has two endings: 1. g (quarter), = (quarter), = (quarter), f# (quarter), = (quarter), e (quarter), f# (quarter), e (quarter), A (quarter), A (quarter), g (quarter), e (quarter), D (quarter). 2. A (quarter), = (quarter), g (quarter), e (quarter), D (quarter).

"A la claire fontaine" in D major

Musical notation for "A la claire fontaine" in D major, 4/4 time. The melody is written on a treble clef staff with a key signature of two sharps (F# and C#). The notes are: D (quarter), = (quarter), f# (quarter), = (quarter), e (quarter), f# (quarter), D (quarter), = (quarter), = (quarter), f# (quarter), = (quarter), e (quarter), f# (quarter). The second line has notes: f# (quarter), = (quarter), e (quarter), D (quarter), f# (quarter), A (quarter), f# (quarter), A (quarter), = (quarter), f# (quarter), D (quarter), f# (quarter), e (quarter). The third line has notes: D (quarter), = (quarter), f# (quarter), = (quarter), e (quarter), D (quarter), f# (quarter), D (quarter), f# (quarter), = (quarter), e (quarter), D (quarter), f# (quarter), e (quarter), D (quarter).

"Lady mum" in D major

Musical notation for "Lady mum" in D major, 4/4 time. The melody is written on a treble clef staff with a key signature of two sharps (F# and C#). The notes are: D (quarter), = (quarter), A (quarter), = (quarter), b (quarter), = (quarter), A (quarter), g (quarter), = (quarter), f# (quarter), = (quarter), e (quarter), = (quarter), f# (quarter), e (quarter), = (quarter), D (quarter). The second line has notes: A (quarter), = (quarter), g (quarter), = (quarter), f# (quarter), = (quarter), e (quarter), A (quarter), = (quarter), g (quarter), = (quarter), f# (quarter), = (quarter), e (quarter). The third line has notes: D (quarter), = (quarter), A (quarter), = (quarter), b (quarter), = (quarter), A (quarter), g (quarter), = (quarter), f# (quarter), = (quarter), e (quarter), = (quarter), D (quarter).

Melodies in A major

In the chapter "Why sharps?" (pages 31 to 34) you will find detailed explanations of the significance of the term "in A major".

"Vive le vent" in A major

Musical notation for "Vive le vent" in A major, 4/4 time. The melody is written on a treble clef staff with a key signature of three sharps (F#, C#, G#). The notes are: c# = = = = = = E A b c# (first line), d = = = c# = = b = c# b E (second line), and E = d b A (third line). The piece concludes with a double bar line.

"A la claire fontaine" in A major

Musical notation for "A la claire fontaine" in A major, 4/4 time. The melody is written on a treble clef staff with a key signature of three sharps (F#, C#, G#). The notes are: A = c# = b c# A = = c# = b c# (first line), c# = b A c# E c# E = c# A c# b (second line), and A = c# = b A c# A c# = b A c# b A (third line). The piece concludes with a double bar line.

"Lady mum" in A major

Musical notation for "Lady mum" in A major, 4/4 time. The melody is written on a treble clef staff with a key signature of three sharps (F#, C#, G#). The notes are: A = E = f# = E d = c# = b = c# b = A (first line), E = d = c# = b E = d = c# = b (second line), and A = E = f# = E d = c# = b = A (third line). The piece concludes with a double bar line.

Melodies in G major (1)

In the chapter "Why sharps?" (pages 31 to 34) you will find detailed explanations of the significance of the term "in G major".

"Happy road" in G major

g = = D e = D b = A = g

g = = D g = = D g D g D g = e D

g = = D e = D b = A = g

"Joyeux anniversaire" in G major

D e D g f# D e D A

g D d b g f# e c b g A g

"My sunshine" in G major

D g A b = = A b g =

g A b c E = d c b = b g

g A b c A = b g

Melodies in D major (2)

"Happy road" in D major

d = = A b = A f# = E = d

d = = A d = = A d A d A d = b A

d = = A b = A f# = E = d

"L'hymne à la joie" in D major

f# g A = g f# e D = e f# = e = e D =

e f# D e f# g f# D e f# g f# e D e a

f# g A = g f# e D = e f# e D =



Also practise your exercises and pieces while walking



Walking tends to relax the muscles and you will thus obtain more relaxation with your playing.

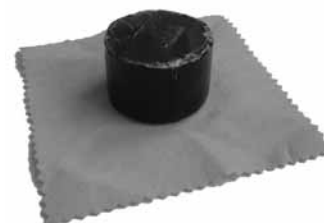
"Oh suzannah" in D major

D e f# A = b A f# D e f# = e D e D e
 fa A = b A f# D e f# = e = D D
 g = b = = A = f# D e D e
 f# A = b A f# D e f# = e = D

"Amazing grace" in D major

e A = c# b A c# = b A f# e = A
 A c# b A c# b c# E = c# E = c# b A
 c# = b A f# e = A = c# b A c# b A =

Do not forget to apply rosin on the hair of your bow, but also learn how to reduce the rosin amount gradually because if there is too much of it on the hair of the bow, the sound becomes harsh!



Melodies in A minor

These 2 pieces "in A minor" use the notes of C major scale (the white keys of the piano), but on a scale which begins with note A:

"Colors of country" in A minor

Musical score for "Colors of country" in A minor, 4/4 time. The score consists of three staves. The first staff has a first ending bracket over the final two measures, with a second ending bracket over the final measure. The notes are: D e g A b d b d b A g e = D A. The second staff has notes: b d b = A = b A b A g e D. The third staff has notes: D e g A b d b b d b A =.

"Dans les prisons de Nantes" in A minor

Musical score for "Dans les prisons de Nantes" in A minor. The score consists of three staves. The first staff is in 4/4 time with notes: A e A = b A g A b = e b = c. The second staff starts in 6/4 time with notes: d E d c b, then changes to 4/4 time with notes: A e A = b A. The third staff has notes: g c b A g A e g A b c b A.

*Position your music stand quite HIGH to have your scores at eye level.
Your holding of the violin will thus be naturally improved.*

Melodies in G major (2)

"Le loup, le renard et la belette" in G major

g f# e D e f# g f# g A b g

g f# e D e f# g A g

g A b c b A b

1. g f# = e D = e f# = e D



2. g f# = e A = g f# g

"Douce nuit" in G major

D e D b D e D b A = f# g = D

e = g f# e D e D b

A = c Af# g b g D b D c a G

*Practise your exercises and pieces
first starting by pulling the bow ()
then pushing it ()*

Melodies in D major (3)

"Red is the rose" in D major

D = e f# = e f# e D b
 D = e D f# A b A
 b = A f# A g f# e D b a
 D f# A b A f# e D

"Douce nuit" in D major

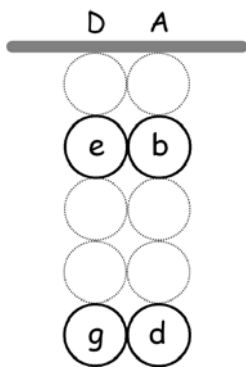
A b A f# A b A f# E = c# d = A
 si = d c# b A b A f#
 E = g Ec# d f# d A f# A g e D

Notes and observations:

Melodies on 4 strings (1)



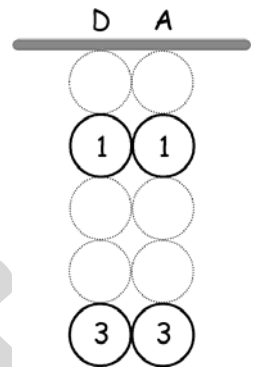
The essentials of accuracy: step n°2



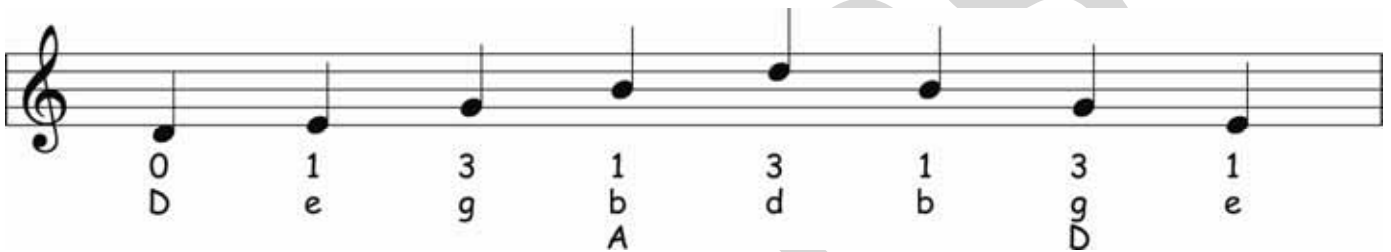
Musical theory/Violin



Scale tuning on 2 strings



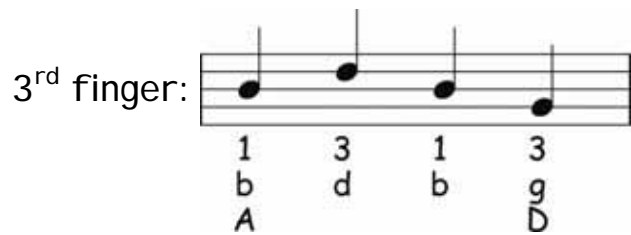
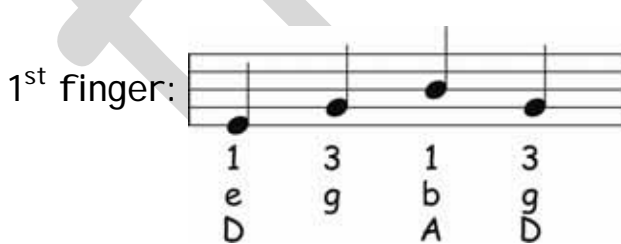
1) Check with your tuner the accuracy of your 1st and 3rd fingers by playing this scale tuning on D and A strings:



Raise your 1st finger while you position your 3rd finger

Prepare your 1st finger to play note b while the 3rd finger plays note g, and in the same way, prepare your 3rd finger to play note d while the 1st finger plays note b. You will thus learn how not to move your hand while practising the fingering on several strings.

2) Then practise with your 1st and 3rd fingers on 2 strings :



raise your 3rd finger as little as possible

Repeat the exercise above to memorize the fingerings and the accuracy of your 1st and 3rd fingers on D and A strings (for maximum accuracy, you must light at least the green light on your guitar tuner display.

The illustration n°1 on 4 strings

First play "D e g f#" on D string, checking the accuracy of your 1st and 3rd fingers, "to acquire the best possible accuracy" with your 2nd finger.

Musical theory/Violin

Berceuse (D and A strings)
CD track 01

J. Brahms (1833-1897)

1.
 +2 = 0 +2 = 0 +2 0 3 +2 1 = 0 1 +2
 f# = A f# = A f# A d c# b = A e f#
 D D D

6.
 3 1 +2 3 1 3 +2 1 0 +2 1 +2 = = 3 0 =
 g e f# g e g c# b A c# b f# = = d D =
 D A

11.
 3 1 3 0 +2 0 3 0 1 0 0 = 3 +2 1 0
 d b g A f# d g A b A D = g f# e D
 A D D

The rhythm of the 1st bar of the Lullaby includes a dotted crotchet (♩.) followed by a quaver (♫). That dotted crotchet is equivalent to 3 slurred quavers played with the same bow stroke). You will thus play that dotted crotchet with one bow stroke, then the quaver alone with another bow stroke, but by pulling or pushing your bow 3 times more quickly to play that quaver alone.

Practise the following exercises by playing the fingerings with the "elevator technique" and by raising the fingers as little as possible:

+2 0 3
f# A d
D

👉 1st exercise 👈

(working on bars 3 and 4)

3 +2 3 +2
g f# d f#
D A D

Prepare your 3rd finger (d) while you play your 2nd finger (f#)

1 3 +2
e g c#
A

👉 2nd exercise 👈

(working on bars 7 and 8)

3 +2 3 +2
d c# g c#
A D A

Prepare your 2nd finger (c#) while you play with your 3rd finger (g)

There you acquired the best possible accuracy with that piece. You will now learn how to play on E and G strings "by imitation", by using the jigsaw technique" (working on the melody by cutting it in parts):

Part n°1

Part n°2

Part n°3, etc...

f# = A f# = A f# A d c# b = A e f#
g e f# g e g c# b A c# b f# = = d D =
d b g A f# D g A b A D = g f# e D



Working on E and G strings by imitation (part n°1)

1) Play "D e g f#" on D string to acquire accuracy with your 2nd finger, then play part n°1 on D and A strings:



2) Play « A b d c# » on A string to acquire accuracy with your 2nd finger, then play part n°1 on A and E strings :



3) To obtain better accuracy, play part n°1 on D and A strings again:



4) Play « D e G f# » to acquire accuracy with your 2nd finger on D string, then raise your 2nd finger to place it at the same level as G string. Then play part n°1 on G and D strings:



*2 strings close to one another are separated
by an interval of 3 and a half tones (a FIFTH)*



Working on E and G strings by imitation (part n°2)

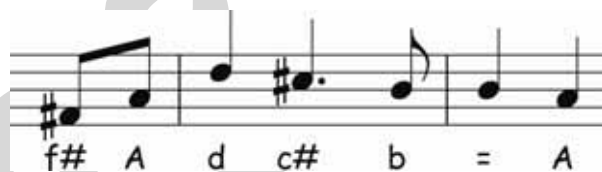
1) Play "D e g f#" on D string "to acquire accuracy" with your 2nd finger then play part n°2 on D and A strings:



2) Play "A b d c#" on A string "to acquire accuracy" with your 2nd finger then play part n°2 on A and E strings :




3) To obtain better accuracy, play part n°2 on D and A strings again:




4) Play "D e g f#" to acquire accuracy with your 2nd finger on D string and raise your 2nd finger to place it on the same level as G string. Then play part n°2 on G and D strings:



 The thumb is upright

 The 1st finger is opposite the thumb

 The fingers are close to the string you play with.

Here is the complete score of the Lullaby on A and E strings :

Musical theory/Violin

Berceuse (A and E strings)
CD track 02

First play "A b d c#" to acquire accuracy with your 2nd finger on the A string.

1

+2 = 0 +2 = 0 +2 0 3 +2 1 = 0 1 +2
c# = E c# = E c# E a g# f# = E b c#
A A A

6

3 1 +2 3 1 3 +2 1 0 +2 1 +2 = = 3 0 =
d b c# d b d g# f# E g# f# c# = = a A =
A E A

11

3 1 3 0 +2 0 3 0 1 0 0 = 3 +2 1 0
a f# d E c# A d E f# E A = d c# b A
E A A



The left hand is in line with the arm.

The palm of the hand does not touch the handle.

The fingers are over the strings.

The violin is horizontal.

And finally here is the complete score of the Lullaby on G and D strings:

G D



☞ Musical theory/Violin ☞



Berceuse (G and D strings)
CD track 03

G D



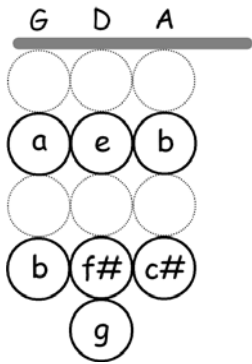
First play "D E G f#" to acquire accuracy with your 2nd finger on D string, then raise that finger to put it on the same level as G string and thus play note b which begins the piece:



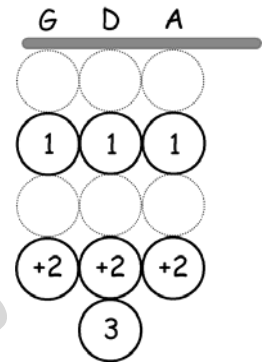
The score consists of three staves of music in 3/4 time. The first staff begins with a treble clef and a 3/4 time signature. The notes are: D (open), E (open), G (open), f# (2nd finger on D string), e (open), D (open), G (open), b (2nd finger on D string), a (open), b (2nd finger on D string). The second staff continues with: c (open), a (open), b (2nd finger on D string), c (open), a (open), c (open), f# (2nd finger on D string), e (open), D (open), f# (2nd finger on D string), e (open), b (2nd finger on D string), G (open), G (open). The third staff continues with: g (open), e (open), c (open), D (open), b (2nd finger on D string), G (open), c (open), D (open), e (open), D (open), G (open), c (open), b (2nd finger on D string), a (open), G (open). The score includes first and second endings for the second and third staves.

Notes and observations:

I Illustration n°1 on 3 strings



👉 Musical theory/Violin 👈



Hiver et automne (G, D, A strings)

CD track 04

A. Vivaldi (1678-1741)

1

0 0 3 +2 1 0 1 1 = 3 +2 1 0 1 3 = +2 =
 D A g f# e D e a = g f# e D e g = f# =
 D

5

1 +2 3 0 1 +2 0 1 +2 3 0 1 0 3 +2 1 1 0 1 1
 e f# g A b c# D e f# g A b A g f# e a G a e
 D A D

9

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

13

+2 = = 3 +2 = = 3 +2 = = 3 +2 = = 3 +2 = = 3 +2 = = 3 +2 1
 f# = = g f# = = g f# = = g f# = = g f# = = g f# = = g f# e
 D

16

+2 = = 0 +2 = = 1 = = 3 1 = 0 +2 = = 3 +2 = = 3
 f# = = A b = = e = = g a = D f# = = g f# = = g
 D A G D G

19

+2 = = 3 +2 = = 3 +2 = = 3 +2 1 +2 = = 3 1 0
 fa = = g f# = = g f# = = g f# e f# = = g e D
 D

Here is the same melody, with a shift of one string to the right which places it in a higher and more pleasant register to play accurately (the first lower version makes it possible to acquire the best possible accuracy on the melody).

D A E

👉 Musical theory/Violin 👈

Hiver et automne (D, A, E strings)
CD track 05

D A E

1

0 0 3 +2 1 0 1 1 = 3 +2 1 0 1 3 = +2 =
A E d c# b A b e = d c# b A b d = c# =

5

1 +2 3 0 1 +2 0 1 +2 3 0 1 0 3 +2 1 1 0 1 1
b c# d E f# g# A b c# d E f# E d c# b e D e b

9

1 0 1 +2 1 0 1 3 0 1 +2 0 3 +2 1
e D e c# e D e d A b c# E d c# b

13

+2 = = 3 +2 = 3 +2 = = 3 +2 = 3 +2 = 3 +2 1
c# = = d c# = d c# = = d c# = d c# = d c# b

16

+2 = = 0 +2 = = 1 = = 3 1 = 0 +2 = = 3 +2 = 3
c# = = E f# = = b = = d e = E c# = = d c# = d

19

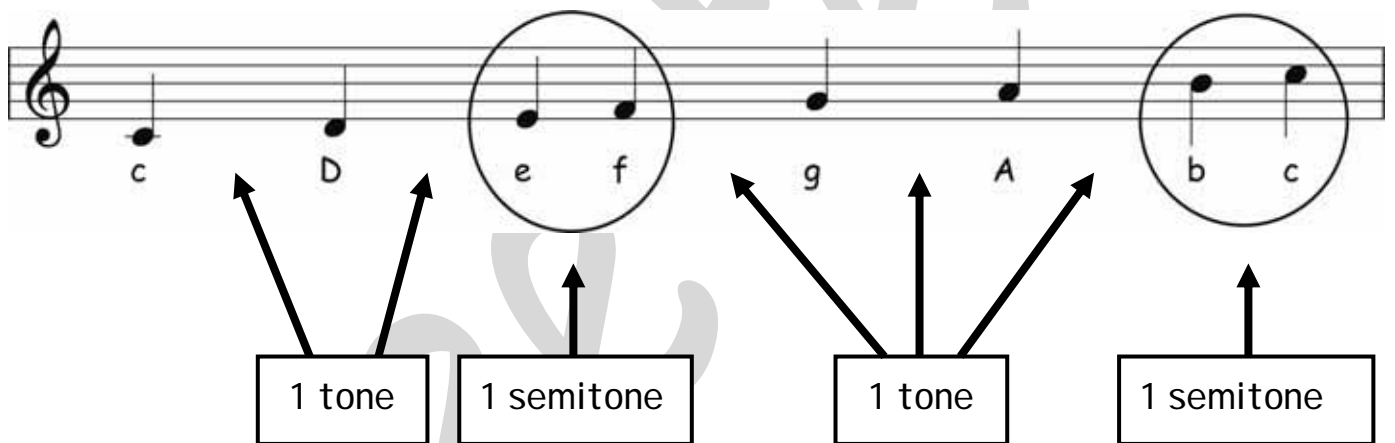
+2 = = 3 +2 = 3 +2 = 3 +2 1 +2 = 3 1 0
c# = = d c# = d c# = d c# b c# = d b A


Why sharps?

The most current scales for the violin are those which use open strings. You will thus often come across a lot of pieces whose fundamental note on the scale used is: G, D, A or E, on a major or minor mode.

Let us take the "Lullaby on D and A strings" again. All the F and C notes of this piece are "sharps". This means that the "piece scale" is that of D major. Why?

Let us take C major scale. It only uses the white keys of the piano, with 2 intervals (circled) of 1 semitone each, between the 3rd and 4th notes (e/f) and between the 7th and 8th notes (b/c). The others intervals - the ones that are joint (between 2 notes which follow each other) are of 1 tone:



 One could represent that scale by a staircase, with broad steps for tones and narrow steps for semitones.



Let us now build a new scale, with the notes of C major scale, but starting on D note. If we superimpose these 2 scales to compare them, we note that the 3rd and 7th notes are not located at the same height:

The image shows two musical staves. The top staff represents the C major scale with notes c, D, e, f, g, A, b, c. The bottom staff represents the D major scale with notes D, e, f, g, A, b, c, d. The notes e and b in the C major scale are circled, and the notes f and c in the D major scale are circled, illustrating that these notes are not at the same pitch levels.

If we want to obtain two identical scales, it is thus necessary to raise each note, F and C, by 1 semitone, thanks to the "sharp":

The image shows two musical staves. The top staff represents the C major scale with notes c, D, e, f, g, A, b, c. The bottom staff represents the D major scale with notes D, e, f#, g, A, b, c#, d. The notes e and b in the C major scale are circled, and the notes f# and c# in the D major scale are circled, illustrating that these notes are now at the same pitch levels.

We thus obtain 2 identical scales at the level of intervals. They are C major and D major scales.

The sharp raises the note by 1 semitone.

The accidentals noted at the key-signature give a 1st indication on the key-signature of the piece. It is necessary to take the farthest sharp from the treble key and to raise it by 1 semitone.

Example : → c# + 1 semitone = D → key-signature of D major