

The first years are the most important in learning an instrument, since they are decisive for the entire musical future of the child. Colourstrings has been developed with precisely this in mind, to help create a quality environment for the child's active experience of music. Learning music as a language, hearing it mentally and expressing it by acquiring the necessary instrumental skills are the primary goals of the Colourstrings method.



The world of music is made intimately familiar to the child through colourful, lively symbols and pictures. Individual tuition is complemented by group sessions and chamber music. The child thus learns from the very beginning to play with others as a social member of a group.

The Colourstrings method has its roots in the principles introduced into music teaching by Zoltán Kodály.

The Violin ABC

Playing an instrument is not just a question of technique. Above all, it is the expression of the soul. Children can best express themselves by making music in a language that is familiar and that they can understand. The violin books therefore draw mainly on folk and children's songs from all over the world.



The system of notation, designed specifically for the child, makes reading music easy right from the start. To begin with, it dispenses with the normal stave, only gradually introducing the

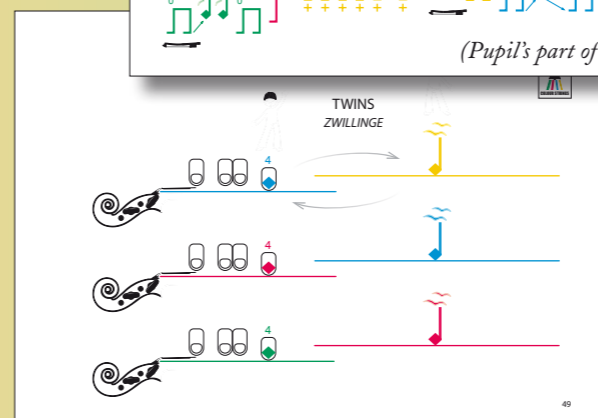
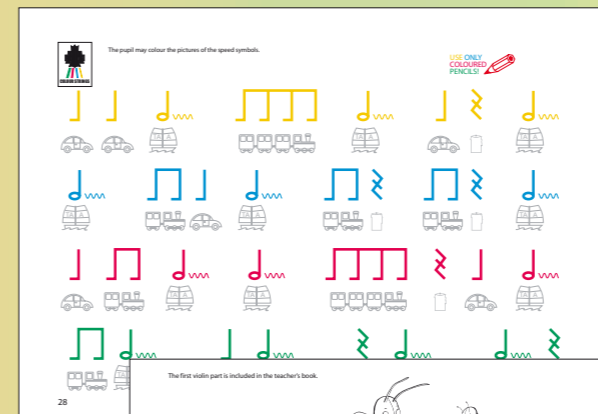
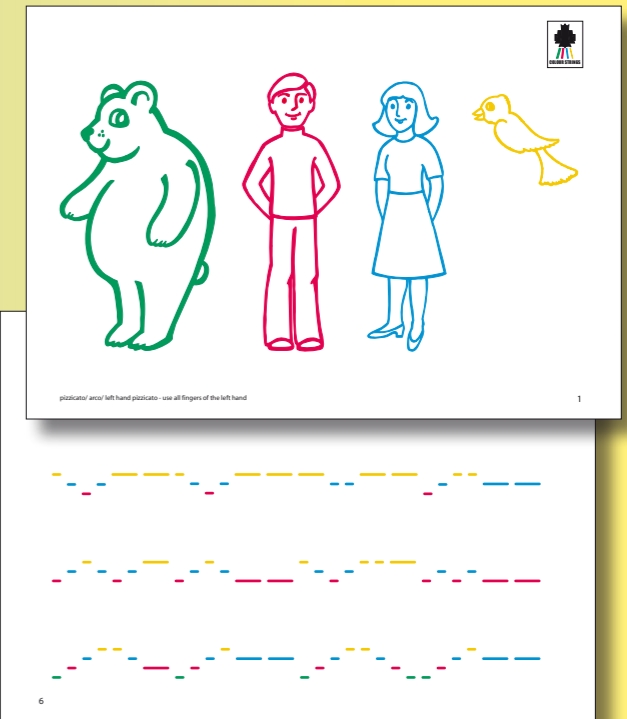
conventional five lines. In order to develop the capacity for inner hearing, i.e. for anticipating how the note on the page will sound, the violin books use relative solfa, i.e., a movable Do. Furthermore, the movable Do as symbol for the tonic makes the learner familiar, through transposition, with the whole fingerboard from the very first lessons.



The violin books are also suitable for group teaching and are particularly designed for children aged from 4 to 10.

The violin strings are symbolised by four characters of different colours, thereby introducing the concept of pitch. The colourful representation of the strings is the salient feature of the violin books, for colours speak to children far better than black-and-white. They facilitate the transfer of the image to the instrument, arouse and hold the child's attention and make learning more interesting.

Crotchets and quavers are introduced next with lines of different lengths. The child thus acquires a concrete feel for their value and length. Rhythms are easy to assimilate and copy in this way. This notation is particularly helpful in pizzicato exercises.



Rhythms, rests, and many other musical elements and parameters are introduced and explained in the course of the books by means of symbols and pictures. It is thus possible to express even complex musical concepts and constructs in a way the child can understand.

The foundations are laid in the very first lessons for almost all the subsequent demands of the instrument. Octave harmonics and left-hand pizzicatos are used systematically. The little finger is not the only one made to work, for Colourstrings also introduces the notion of the "numbered pizzicato": the open strings are plucked with different fingers of the left hand.

Colourstrings is the first method in the history of violin teaching, which makes use of natural harmonics in first position (here a fifth harmonic with the 4th finger) to teach the left hand the optimal, relaxed position; this will be useful later and will be conducive to perfect intonation.

"This excellent method for the young musical generation has proved to be really very successful and has already produced many fine string players." Professor Max Rostal, CBE, Honorary President of ESTA