

VIRTUOSO VIOLIN TECHNIQUE

A SYSTEMATIC APPROACH

PART ONE - *Bow Arm*

PART TWO - *Left Hand*

By

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FOREWORD

Practicing is an art requiring disciplined study. It is a system of organized operation serving to make possible development of instrumental technique and performance skills. Seriously approached, practice calls upon many qualities, among which are those which are muscular, mental, aural, tactile and "artistic". If meaningful and attentive, practice leads to ever improving ability.

A reliable technique demands attention to many small details. Fundamentals of left hand and bow arm must be practiced individually as well as in combination. Economy of motion and conservation of energy are cornerstones of good technique. Extraneous movement is the enemy of fine violin playing.

Musical development calls for the use of emotions, imagination, sensitivity and an understanding of nuance; summed up in the word "Artistry". An artist concentrates on impeccable intonation, clean technique and creation of a beautiful sound. None of these is necessarily natural, but more often is the result of constant attention and serious work directed toward a desired goal. Through use of imagination and mastery of technique, an artist interprets a work in his own individual style. The final stamp of individuality comes through the application of Artistic nuance. Musically speaking, NUANCE IS THE SUBTLE ALTERATION OF RHYTHM OR DYNAMICS NOT INDICATED IN THE MUSIC.

Exercises are only a means to an end. They lead to technical command which allows one to play without physical restraint. This book aims to show basic approaches to fundamental movements which, when mastered, can be directed toward development of musical performance. The final objective of practice must be the performance of music.

PERFORMANCE IS ALL

Louis Kievman

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PART ONE - *Bow Arm*

I

BOW SPEED

(Long Tones)

Hold bow back at start, BOTH DOWN AND UP BOW... 3 beats in first half of bow... use remaining half bow for 4th beat. (from middle to end of bow) **FORTE** – EVEN VOLUME THROUGHOUT.

(♩ = 60)

1

f

Remain

“LET GO” (more bow) on first beat... hold back 2 and 3... “LET GO” on 4... play **MEZZO FORTE**.

Let go

Hold

Hold

Let go

2

mf

Remain

Divide bow into **FOUR EQUAL PARTS**... play **PIANO**... 3rd BEAT IN MIDDLE OF BOW.

3

p

Remain

Indicated bowing for purpose of exercise only.

Ave Maria

Bowing as in exercise No. 1

(♩ = 60)

BACH – GOUNOD

First system of the Ave Maria score. It begins with a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The tempo is marked (♩ = 60). The first measure is marked *f* (forte). The melody features a series of eighth and sixteenth notes, with fingerings indicated by numbers 1-4. A bowing symbol (a square with a vertical line) is placed above the first measure. The system ends with a fermata over a whole note.

Caprice XX

Bowing as in exercise No. 2

Allegretto

(♩ = 60)

PAGANINI

First system of the Caprice XX score. It begins with a treble clef, a key signature of two sharps (D major), and a 6/8 time signature. The tempo is marked Allegretto with a tempo of (♩ = 60). The first measure is marked *mf* (mezzo-forte) and *dolce* (sweet). The melody is characterized by rapid sixteenth-note passages with fingerings 1-4. A bowing symbol is placed above the first measure. The system ends with a fermata over a whole note.

Ave Maria

Bowing as in exercise No. 3

Very slow

FRANZ SCHUBERT

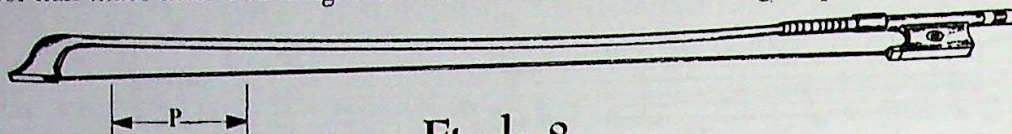
First system of the Ave Maria score by Franz Schubert. It begins with a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The tempo is marked Very slow. The first measure is marked *p* (piano). The melody features a series of eighth and sixteenth notes, with fingerings indicated by numbers 1-4. A bowing symbol is placed above the first measure. The system ends with a fermata over a whole note.

II

BOW SPEED

(Short Tones)

Softly at upper half ...use little bow...right hand balanced most on first finger...place bow near fingerboard.

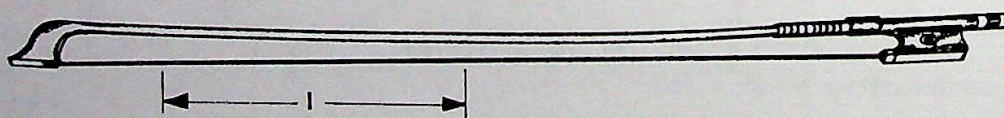


Allegro non troppo

Etude 8

KREUTZER

Forte . . . use more bow . . . between middle and point . . . retain pressure on first finger of bow arm . . . place bow between fingerboard and bridge.



Allegro moderato

Etude 2

KREUTZER

III

BOWING PATTERNS

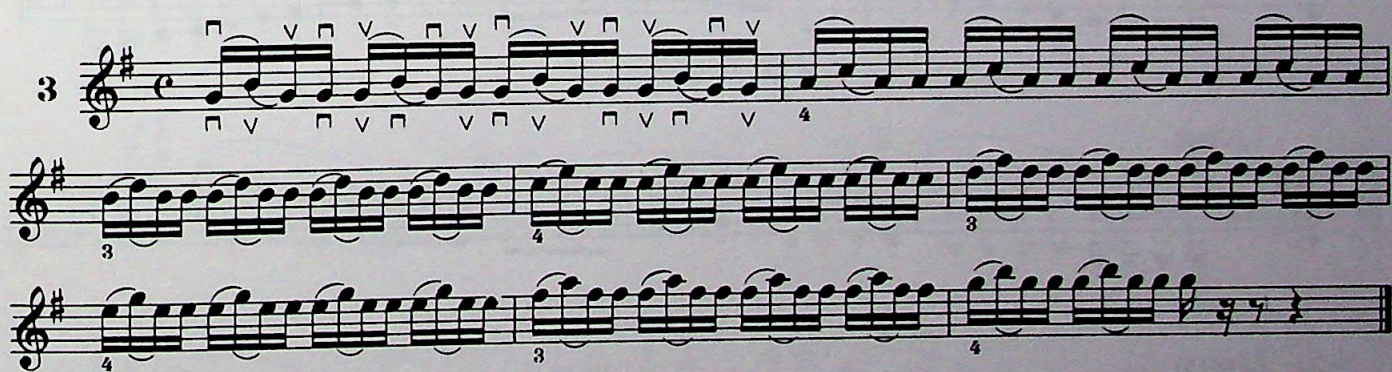
First do separately in middle, with accents on first note of each group. Once forte - once piano . . . *Active Wrist*.

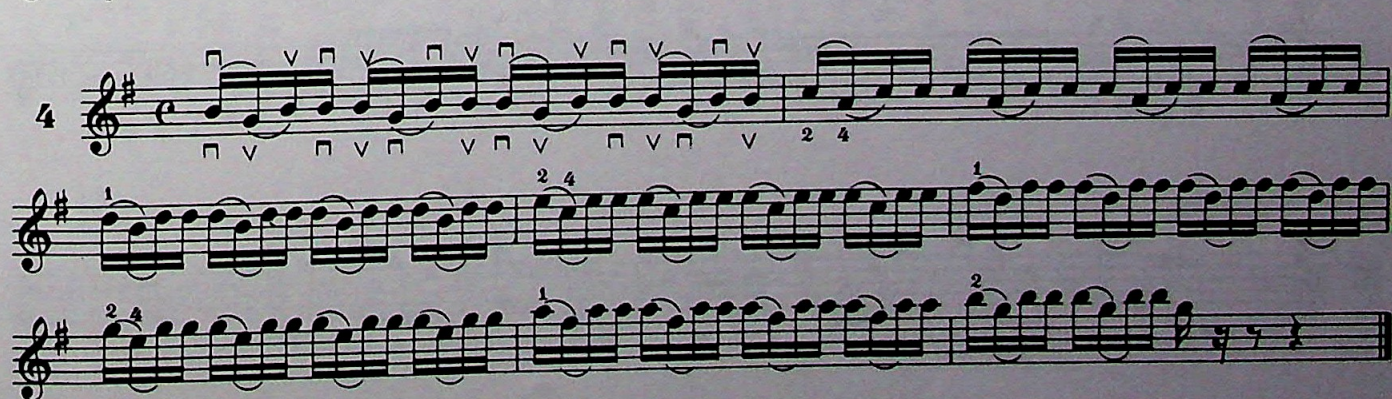
Next at moderate tempo with bowings given. Later with little bow . . . PIANO, AS FAST AS POSSIBLE. . . when perfected, practice at frog and point.

1 

2 

No. 3 and No. 4....do with upper bowings first. When perfected, do with lower bowings.

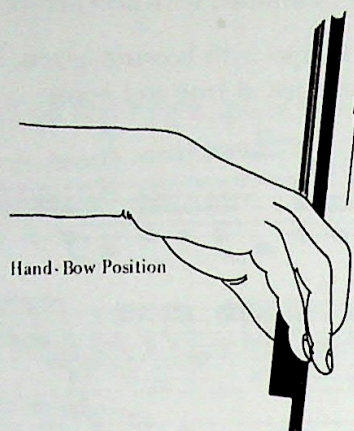
3 

4 

IV

THROWN BOW

Best performed immediately *below middle* of bow.
 Wood of bow directly over hair . . . hair flat.
 Done with *hand only* . . . free wrist movement.
 Feel as if "sewing".
 Each stroke in same spot. Practice at frog also,
 with very free wrist movement.



1 $\text{♩} = 84$

Exercise 1: Treble clef, common time. Six measures of eighth-note patterns. Measures 1, 3, 5, and 6 have a 'V' above the first eighth note. Measures 2, 4, and 5 have a 'V' above the second eighth note. Fingering numbers (0, 1, 2, 3, 4) are written below the notes.

2 $(\text{♩} = 84)$

Exercise 2: Treble clef, common time. Six measures of eighth-note patterns. Measures 1, 3, and 5 have a 'V' above the first eighth note. Measures 2, 4, and 6 have a 'V' above the second eighth note. The word 'simile' is written above measure 3. Fingering numbers (0, 1, 2, 3, 4) are written below the notes.

3 $(\text{♩} = 100)$

Exercise 3: Treble clef, common time. Six measures of eighth-note patterns. Measures 1, 3, and 5 have a 'V' above the first eighth note. Measures 2, 4, and 6 have a 'V' above the second eighth note. The word 'simile' is written above measure 3. Fingering numbers (0, 1, 2, 3, 4) are written below the notes.

4 $(\text{♩} = 108)$

Exercise 4: Treble clef, common time. Six measures of eighth-note patterns. Measures 1, 3, and 5 have a 'V' above the first eighth note. Measures 2, 4, and 6 have a 'V' above the second eighth note. The word 'simile' is written above measure 3. Fingering numbers (0, 1, 2, 3, 4) are written below the notes.

5 $(\text{♩} = 116)$

Exercise 5: Treble clef, common time. Six measures of eighth-note patterns. Measures 1, 3, and 5 have a 'V' above the first eighth note. Measures 2, 4, and 6 have a 'V' above the second eighth note. Fingering numbers (0, 1, 2, 3, 4) are written below the notes.

6 $(\text{♩} = 126)$

Exercise 6: Treble clef, common time. Six measures of eighth-note patterns. Measures 1, 3, and 5 have a 'V' above the first eighth note. Measures 2, 4, and 6 have a 'V' above the second eighth note. Fingering numbers (0, 1, 2, 3, 4) are written below the notes.

FLYING STACCATO

Quarter note from *frog* to *middle* . . . eighth notes from *middle* to *frog*.

First eighth note commences ON string with strong impulse . . . other 8th off string.

Repetitious wrist movement as bow travels from middle to frog . . . ("sewing")

When played fast, use *very little* bow at middle.

1 (♩=126-144)

2 (♩=126-144)

3 (♩=108-126) Very little bow - at middle

Var. 1.

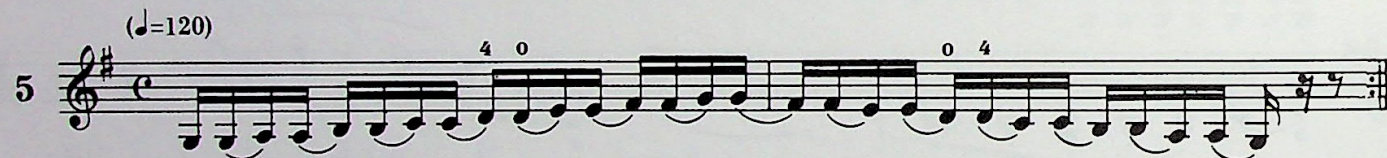
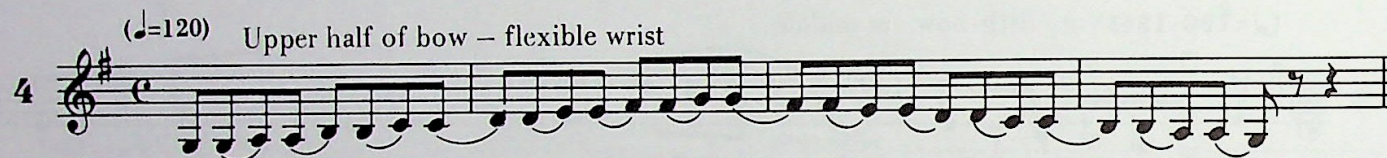
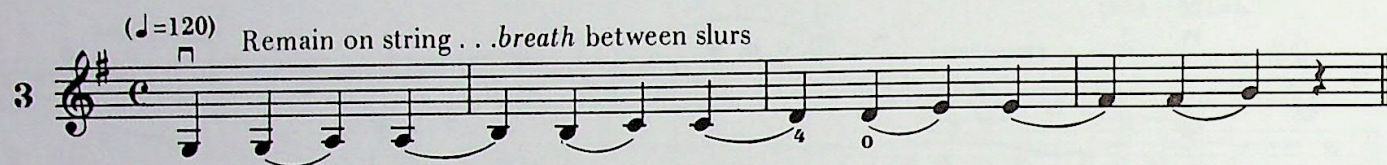
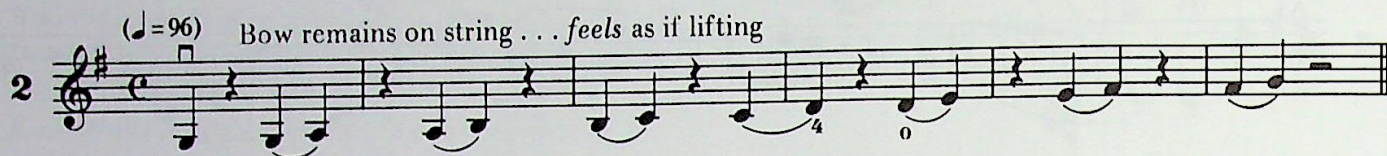
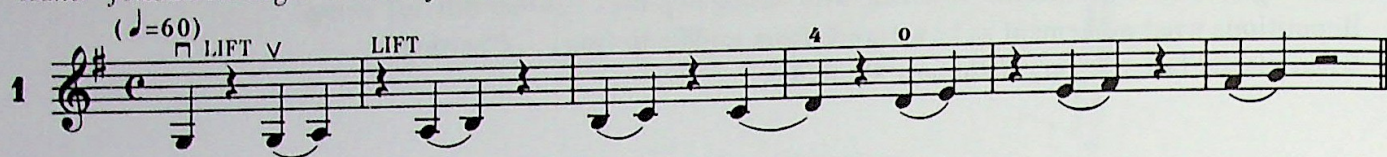
Caprice XXIV

PAGANINI

VI

SLURRED BOWING EXERCISE

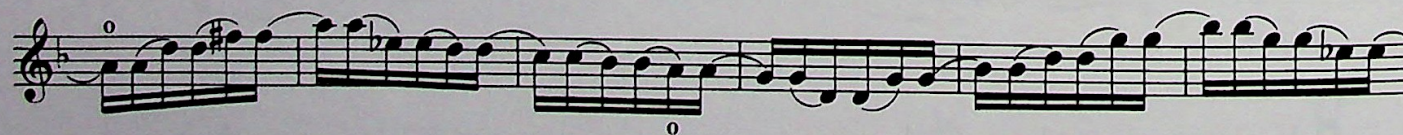
At middle of bow. LIFT bow off string after each slur in round motion as if continuing stroke.
Hand "follows through" at end of each stroke.



Presto

Sonata No. 1

BACH



VII CHORDS

First beat at frog . . . cross to second beat *before middle of bow.*

1 *Deliberately*

Strike three strings simultaneously at frog . . . *balance Bow on middle string*

2 *simile*

Cross before middle of bow

3

Approach with bow *from air* . . . strike four strings at same time . . . *Near fingerboard, balance bow on middle two strings.*

4

Without preparation—fingers and bow should strike together

5

Var. 8

Caprice XXIV

PAGANINI

segue

VII

SLOW STACCATO

Active wrist movement on each note . . . wrist position flat.

SIT on bow with all fingers equally when playing *Down Bow*.

ON UP BOW, lean on first finger of bow hand.

Release pressure of hold after each note, allowing each note to "ring."

1 (♩=96) □ middle to point – also frog to middle

2 (♩=84) □ V 1 Complete Three 8va Chord

3 (♩=72) □ whole bow V Complete Three 8va Chord

4 (♩=84) □ V 1 1

□ V 8 II 8

□ V

IX

FAST STACCATO

Use extremely little bow . . . play as rapidly as possible.
 Feel as if pushed at elbow. . . firm arm. . . loose wrist.
 Press wrist in direction of stroke.
 Accent first and last note of each group.
 Later do exercises at frog, commencing with down bow.

REST ARM IMMEDIATELY AT FIRST HINT OF FATIGUE OR STRAIN

Very Rapidly

CONTINUE ADDING NOTES TO LIMIT OF ABILITY

X

PARLANDO

Part 1

Whole bow for each bar.

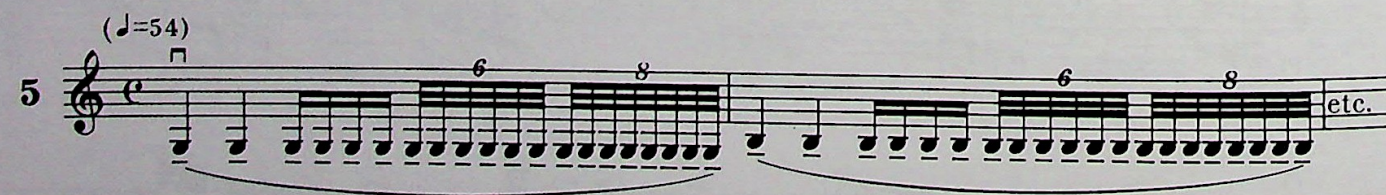
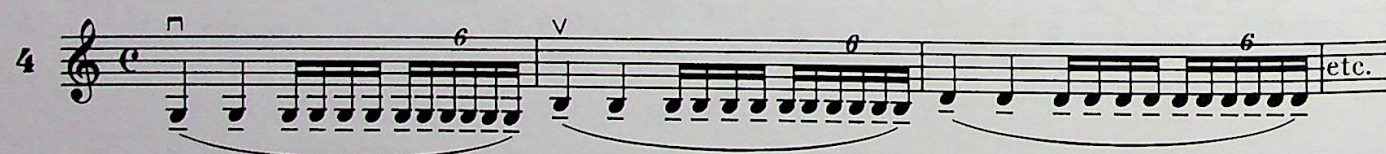
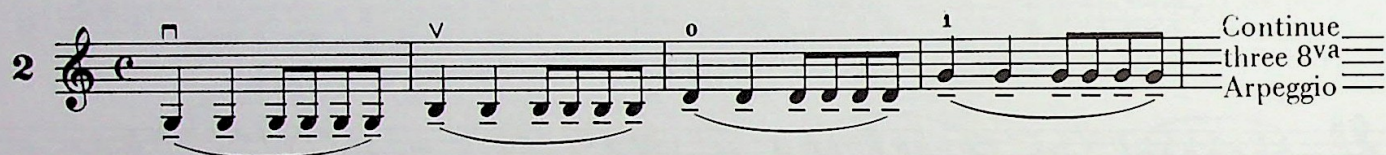
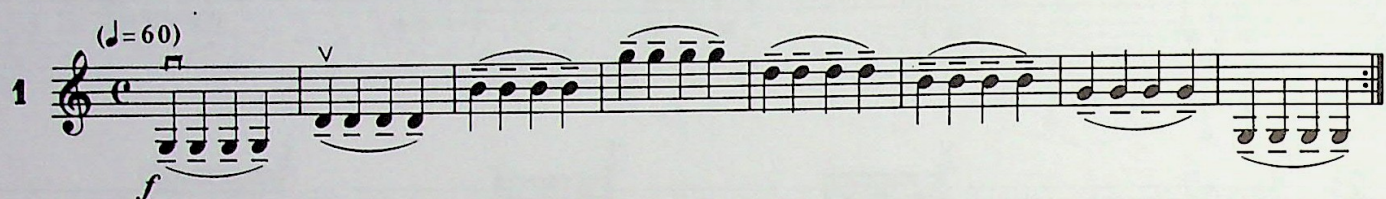
Pulsate thumb against other fingers. *Thumb only active finger.*

Down Bow, balance evenly on all four fingers of bow hold.

Up Bow, lean bow hand toward first finger.

Continuous forte sound throughout . . . with slight breathing space between notes.

Smooth legato. . . aim to make tone *increasingly fuller and broader*.



PRACTICE SLOW MOVEMENTS WITH PARLANDO ON EACH PULSE

PARLANDO

Part 2

6 (♩ = 60)

7 (♩ = 60)

8

9

10

Etude 34

KREUTZER

11 Moderato (♩ = 60)

12

PART TWO - *Left Hand*XI
TRILL
Part I

Place finger *down firmly* with direct motion.
Lift finger with *springlike* movement.
 Tempo very slow . . . finger movement very quick.
 Observe strict rhythmic control.
 Start and stop trill with same note . . . end abruptly.

TRANPOSE TO OTHER STRINGS

1 (♩=72) Concentrate on Lifting feeling

2 (♩=72) Concentrate on Hitting feeling

3 Lifting

4 Hitting

5 Lifting

6 Hitting

7 Lifting

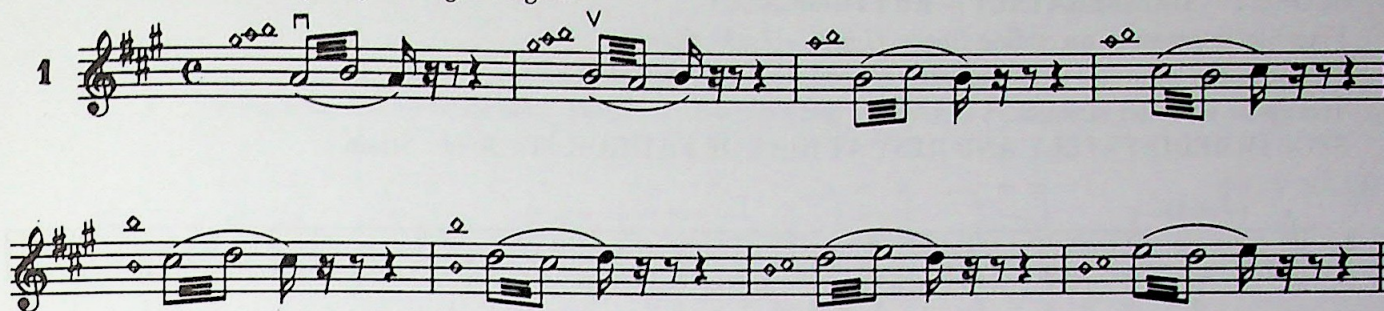
8 Hitting

XII TRILL

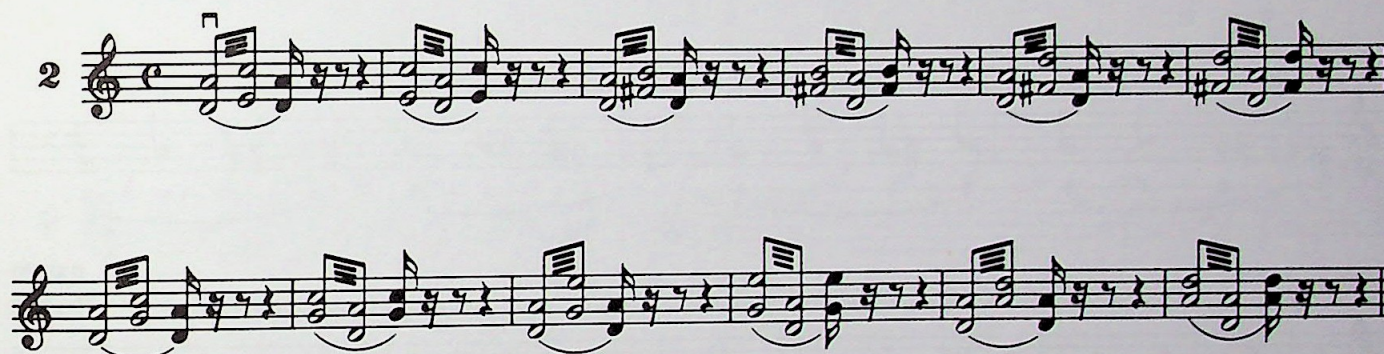
15

Part 2

Diamond shaped notes *silently* in place.
Trill with extreme rapidity . . . light fingers.



Moving fingers placed down simultaneously. Strong fingers . . . light bow.



Devil's Trill

Allegro energico

TARTINI



XIII EXTENSIONS

Part 1

SLOWLY – DELIBERATELY – RHYTHMICALLY.

Flageolette pressure on sliding finger. (*Light – Light slide*)

Practice only intervals where *vibrato* is possible. (*To Prevent Tension*)

Transpose to other strings.

STOP IMMEDIATELY AND REST AT HINT OF FATIGUE. (To Avoid Strain.)

(♩=60)

1

2

3

4

REST HAND

REST

REST

REST

EXTENSION

Part 2

17

FOR LARGE STRETCHES, POINT LEFT THUMB TOWARD SCROLL

5

6

7

LEFT HAND ABOVE FINGERBOARD – AVOID DEADWEIGHT

Do not pull downward with arm or elbow

8

9

10

XIV INDEPENDENCE

Once down, 1st and 2nd fingers remain firmly in place. As 4th is placed down, 3rd finger lifts.
Practice Ex. N.1 and Ex. N.2 commencing on note "E" on ALL STRINGS. Each day select a different starting note keeping same pattern.

1

II

As 4th finger is placed down, 3rd finger slides to next note.

2

(♩ = 60) (Use Metronome)

3

Diamond shaped notes remain in place.

Very slowly

4

XV VIBRATO

19

Place left thumb in third position

Rest thumb at *nail joint* against neck of instrument.

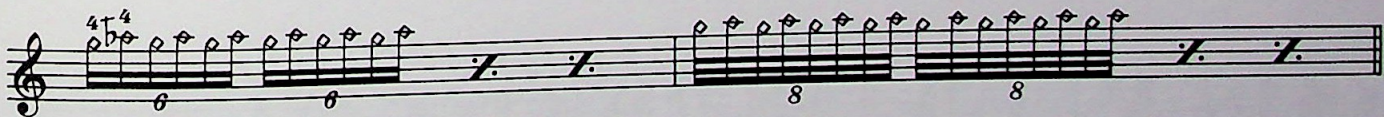
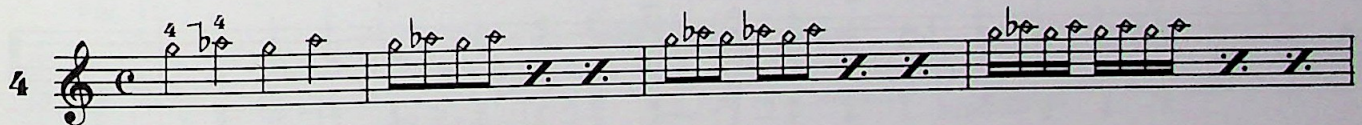
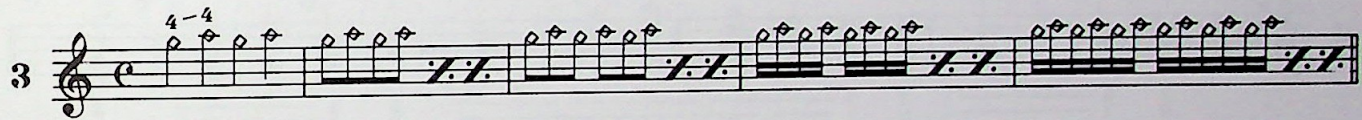
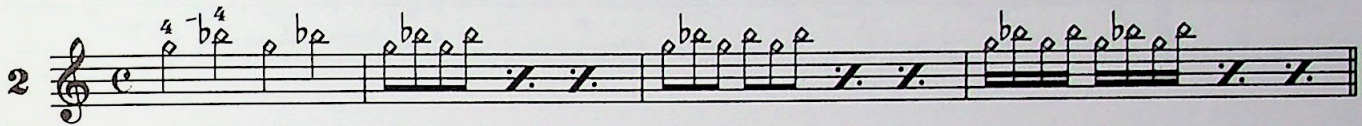
THUMB STATIONERY THROUGHOUT.

Flageolette finger pressure during shift . . . active wrist movement.

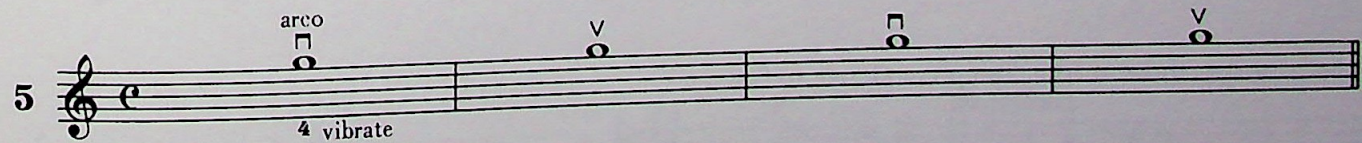
DO WITH OTHER FINGERS ALSO

SILENT EXERCISE -- DO NOT USE BOW!

(♩=60)



WITH BOW



DO SIMILARLY WITH ALL FINGERS ON ALL STRINGS

XVI

HARMONICS

Lower finger firm . . . upper finger *light pressure*.
 "Slap" harmonic finger to fingerboard with force.

Two staves of musical notation for guitar. Staff 1 is in treble clef with a key signature of two sharps (F# and C#) and a 2/4 time signature. It contains a sequence of chords and notes with fingerings: 0, 1, 1, 1, 0, 1, 1, 1. Staff 2 is in treble clef with a key signature of two sharps (F# and C#) and a 2/4 time signature. It contains a sequence of chords and notes with fingerings: 0, 1, 1, 1, 0, 1, 1, 1.

Strike string at lower half abruptly with bow . . . NOT ROUGHLY.

Moderato

3 *Moderato*

3 0 4 1 3 0 4 1 3 0 4 1 3 0

4

II III

2 0 3 1 4 2 3 1 4 2 3 1 4 2 3 1 4 2 3 1 4 2 3 1 2 0

5

3 0 4 1 2 0 3 1 3 0 4 1 2 0 3 1 4 2 3 1 2 0 4 1 3 0 3 1 2 0 4 1 3 0

Active wrist stroke at frog. Tempo moderate to fast.

6 

Slowly

7 L.H.

W.B.

Caprice XXIV

PAGANINI

Var. 10

XVII

LEFT HAND PIZZICCATO

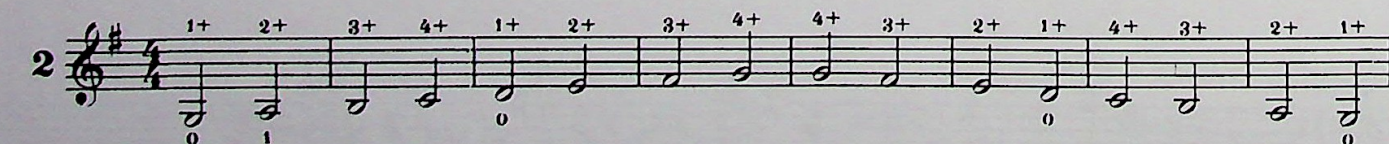
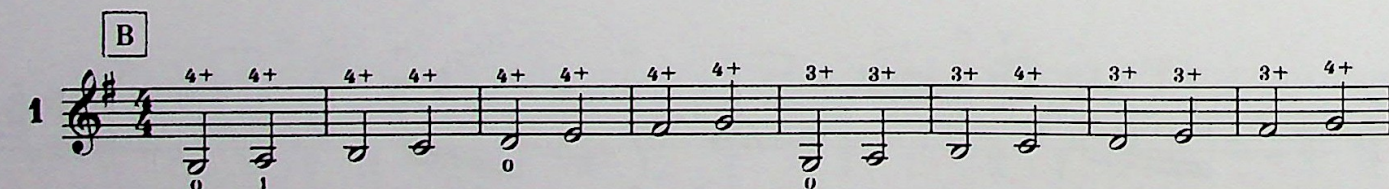
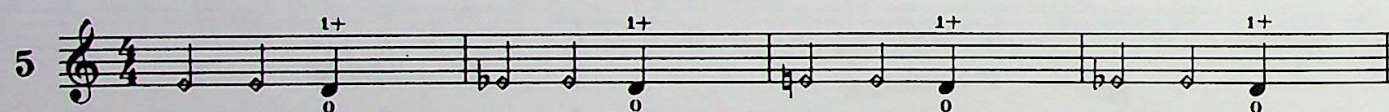
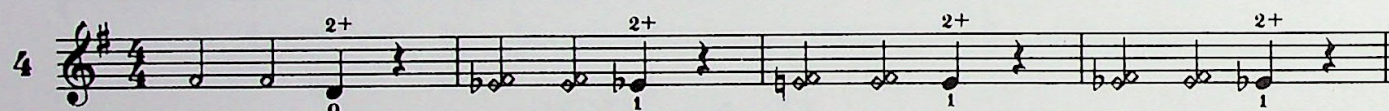
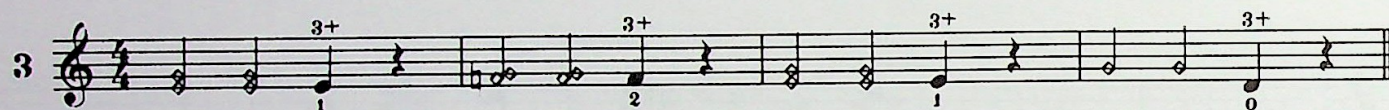
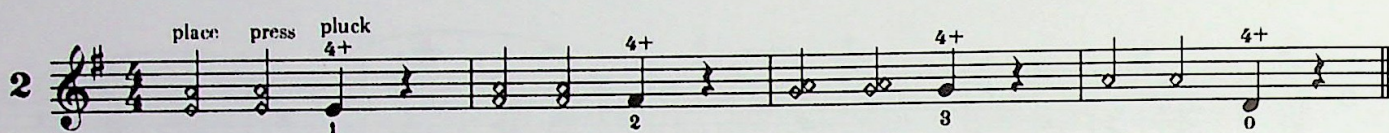
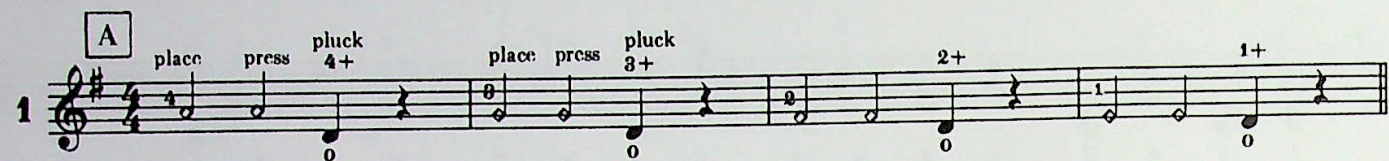
Place finger on string *Lightly*. . . press *silently* then pluck.

Use precise rhythm . . . Place – Press – Pluck.

Pluck strongly with pistol – sharp sound.

Plucking finger travels only to adjacent string. (which stops it)

Number above line indicates finger which plucks . . . number under line, the note sounded.



PRACTICE ONLY ONE SECTION PER DAY. A – B – C or D

Slow tempo (Quick finger movement)

C

Caprice XXIV

PAGANINI

Var. 9

D

XVIII

SHIFTING

Press first note of bar firmly . . . at moment of shift, *lighten finger pressure*.
 Before up-shift, bring wrist in slightly toward instrument . . . to provide flex.
 Before down shift, project wrist slightly toward scroll . . . to provide flex.
 SLIDE WITH FLAGEOLETTE PRESSURE ON FINGER.
 At moment of down-shift, release thumb pressure.

Note: Shifts to be LIGHT – QUICK – SPRINGLIKE – ELASTIC

Tempo slow

TRANPOSE THIS PAGE TO OTHER STRINGS

(♩=60) *simile*

1

2

3

4

5

6

7

SLIDE ON FINGER PLAYED *BEFORE* SHIFT. (up and down)
 Preparatory flex of wrist, both up and down.
 Finger being approached to be kept *away* from string.
 Strike note at end of shift "*on the nose.*"
 Release finger pressure sliding up . . . release thumb going down.

(♩=60)

8

XIX

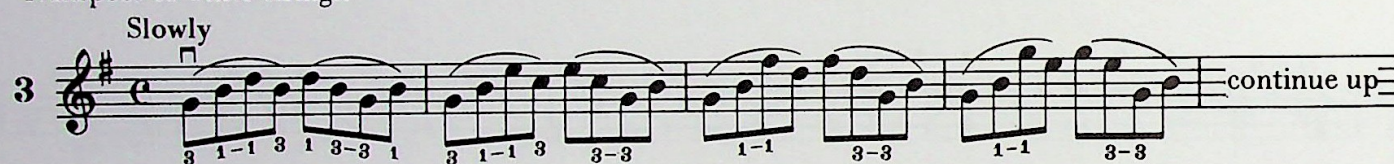
THIRDS

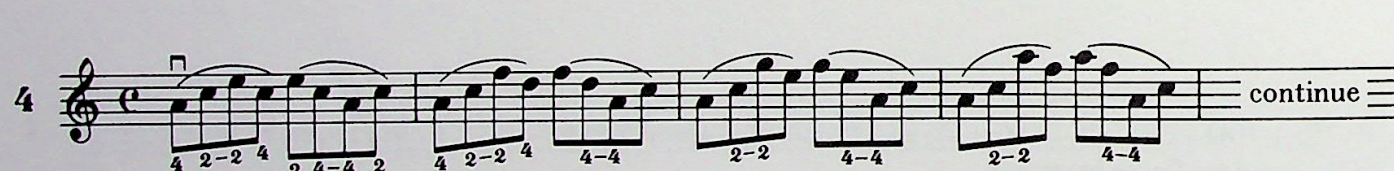
Deliberately – Rhythmically – Use metronome

1 

2 

Aim for shift with *elastic - like quality*. Fingers remain down.
Shift UP faster . . . DOWN, slower.
Transpose to other strings.

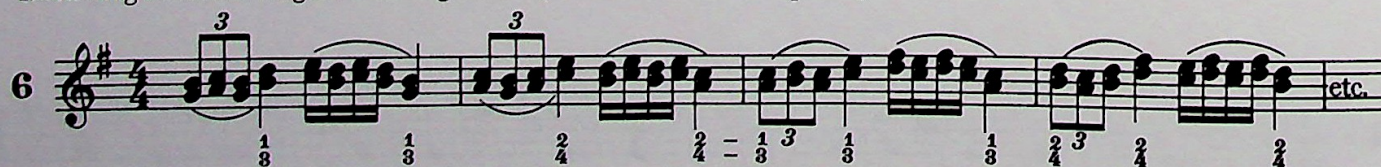
3 

4 

Balance left hand fingers *most* on lower note. (bottom 60% – top 40%)

5 

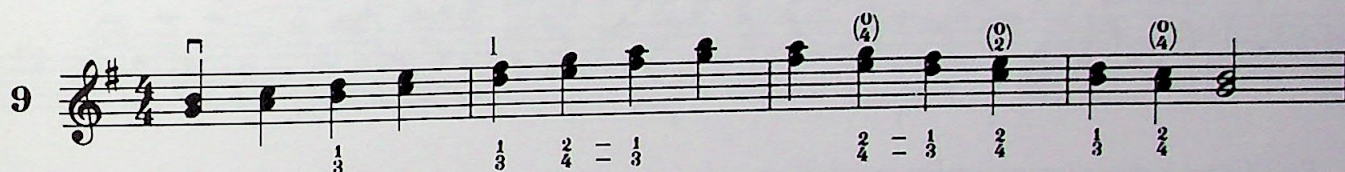
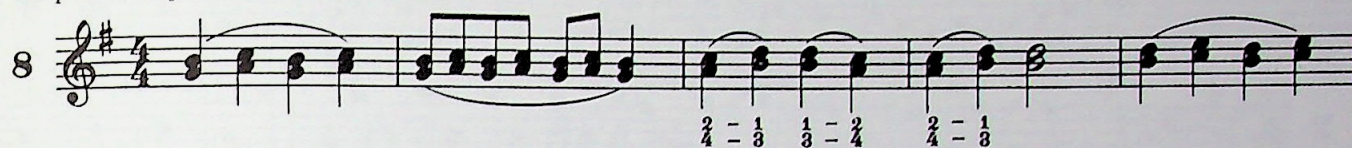
Both fingers strike fingerboard together. (like a chord on the piano)

6 

Shift up on $1/3 \dots$ down on $2/4 \dots$ flageolette pressure *during* shift.
 On up-shift, release *finger* pressure.
 On down-shift, release *Thumb* pressure.



Preparation for Scale



Caprice XXIV

PAGANINI

Var.6



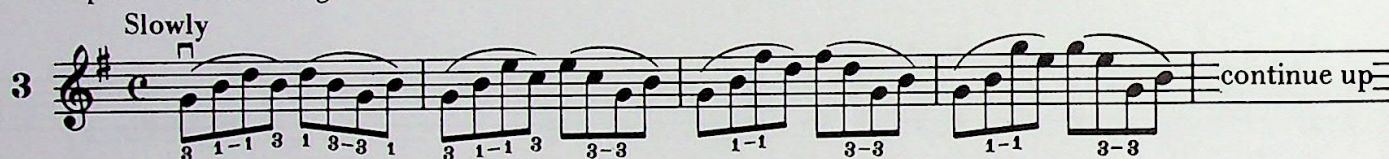
XIX THIRDS

Deliberately – Rhythmically – Use metronome

1 

2 

Aim for shift with *elastic - like quality*. Fingers remain down.
Shift UP faster . . . DOWN, slower.
Transpose to other strings.

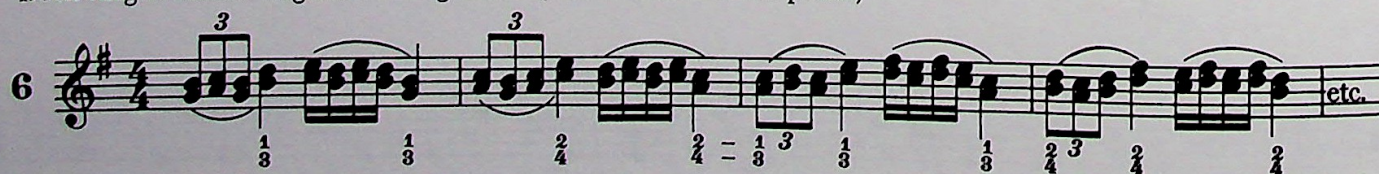
3 

4 

Balance left hand fingers *most* on lower note. (bottom 60% – top 40%)

5 

Both fingers strike fingerboard together. (like a chord on the piano)

6 

Shift up on 1/3 . . . down on 2/4 . . . flageolet pressure *during* shift.
On up-shift, release *finger* pressure.
On down-shift, release *Thumb* pressure.

7 

Preparation for Scale

8

2/4 - 1/3 1/3 - 2/4 2/4 - 1/3

The first staff of music is written on a treble clef with a key signature of one sharp (F#). It begins with a series of chords: a D major triad (D, F#, A), an E major triad (E, G#, B), and an F# major triad (F#, A, C#). These are followed by a series of eighth and sixteenth notes, some beamed together, and a final chord of D major. Below the staff, the figured bass notation is: $\frac{2}{4} - \frac{1}{3}$, $\frac{1}{3} - \frac{2}{4}$, $\frac{1}{3}$, $\frac{1}{3}$, and $\frac{2}{4}$.

9 

Caprice XXIV

PAGANINI

Var.6

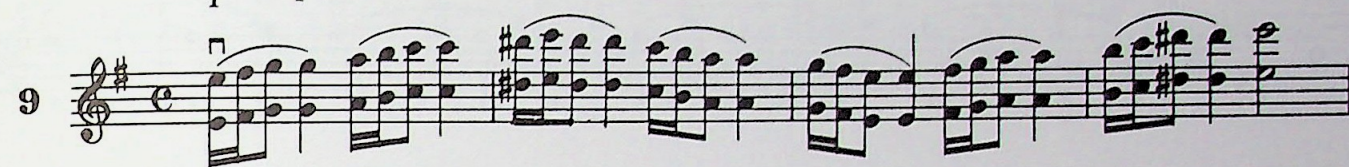
Var. 6

2/4

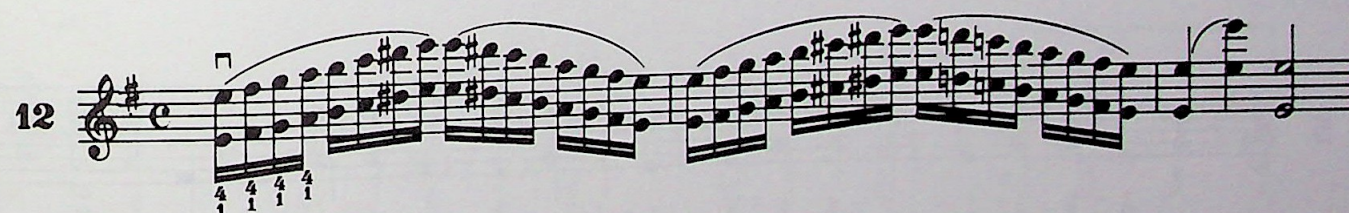
3/4 2/4 1/3 1-2 3-4 1-1 3-1 0 2/4 1-1 3-3 1/3 1/3 0 4 1/3 2/4



Flexible wrist on faster notes.



32nd notes as fast as possible.



Ave Maria

FRANZ SCHUBERT

Slowly



XXI

FINGERED OCTAVES

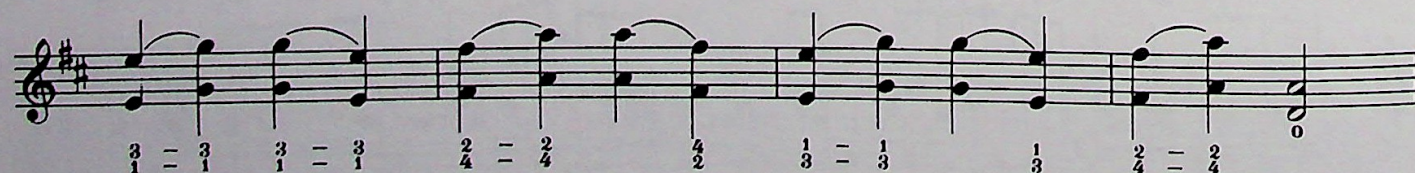
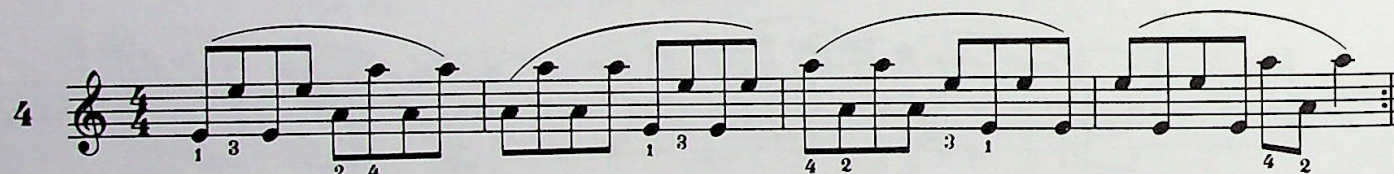
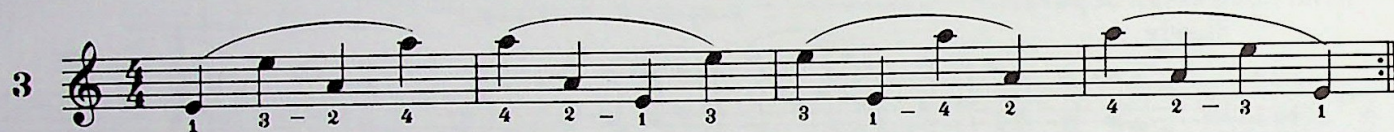
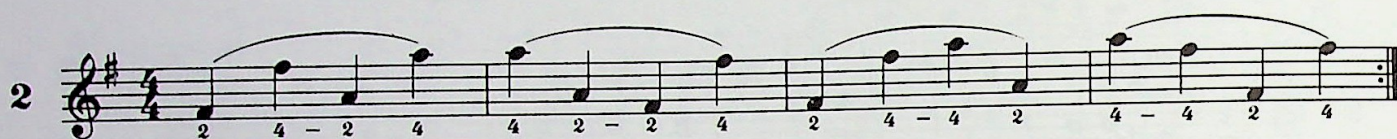
Think *loose* fingers for extensions . . . POINT THUMB TOWARD SCROLL

First and second fingers are guides for intonation.

Place more weight on third and fourth fingers.

Both fingers of fingered octave should be placed down together.

VIBRATE, to prevent stiffness. . . DO NOT OVERDO



REST IF ARM TIRES

Preparation for Scale

1

3 1 4 2

4 2 - 3 1 - 3 1 - 2 4 2 - 3 1 3 1 4 2

4 2 - 3 1 4 2 3 1 3 1 4 2

4 2 - 3 1 4 2 3 1 4 2 3 1

2

Slowly

2 0 3 1 4 2 - 3 1 4 2 - 3 1 4 2 - 3 1 3 1 - 4 2 3 1 - 4 2 3 1 - 4 2 3 1 2 0

Caprice XXIV

PAGANINI

Var. 3

3 1 3 1 3 1 4 2 4 2 3 1 3 1 3 1 4 2 4 2 3 1

4 2 3 1 3 1 3 1 3 1 4 2 3 1 3 1 3 1 3 1

4 2 3 1 4 2 3 1 3 1 4 2 3 1 4 2 3 1 (3 1) 3 1

XXII

THE FINGERBOARD

Players should feel comfortable at all parts of the fingerboard including the highest notes. To be at home everywhere, one should practice playing every note of the fingerboard with every finger.

PRACTICE SLOWLY WITH FULL VIBRATO ON EACH NOTE PLAYED.

Play on a different string each day.

Sul G - Slowly

The exercises consist of ten staves, each representing a different string. Each staff contains a sequence of notes with fingerings indicated by numbers 1-4 below the notes. The exercises are designed to be played slowly with full vibrato on each note.

- Staff 1:** Notes on the G string. Fingerings: 1, 1, 1, 1, 1, 1, 1, 1, 1, 1, 1, 1, 1, 1, 1, 1, 1, 1.
- Staff 2:** Notes on the D string. Fingerings: 2, 2, 2, 2, 2, 2, 2, 2, 2, 2, 2, 2, 2, 2, 2, 2, 2, 2.
- Staff 3:** Notes on the A string. Fingerings: 3, 3, 3, 3, 3, 3, 3, 3, 3, 3, 3, 3, 3, 3, 3, 3, 3, 3.
- Staff 4:** Notes on the E string. Fingerings: 4, 4, 4, 4, 4, 4, 4, 4, 4, 4, 4, 4, 4, 4, 4, 4, 4, 4.
- Staff 5:** Notes on the B string. Fingerings: 1, 2, 1, 2, 1, 2, 1, 2, 2, 1, 2, 1, 2, 1, 2, 1, 2, 1.
- Staff 6:** Notes on the F# string. Fingerings: 2, 1, 2, 1, 2, 1, 2, 1, 1, 2, 1, 2, 1, 2, 1, 2, 1, 2.
- Staff 7:** Notes on the C string. Fingerings: 2, 3, 2, 3, 2, 3, 2, 3, 3, 2, 3, 2, 3, 3, 2, 3, 2, 3.
- Staff 8:** Notes on the G string. Fingerings: 3, 2, 3, 2, 3, 2, 3, 2, 2, 3, 2, 3, 2, 3, 2, 3, 2, 3.
- Staff 9:** Notes on the D string. Fingerings: 3, 4, 3, 4, 3, 4, 3, 4, 4, 3, 4, 3, 4, 4, 3, 4, 3, 4.
- Staff 10:** Notes on the A string. Fingerings: 4, 3, 4, 3, 4, 3, 4, 3, 3, 4, 3, 4, 3, 4, 3, 4, 3, 4.

When comfortable, continue higher

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