

VIOLIN TECHNIQUE: The Manual

HOW TO MASTER...



WITH TERMS & TIPS

A GLOSSARY OF MUSICAL AND TECHNICAL TERMS FOR THE STRING PLAYER.

Drew Lecher

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with

Terms & Tips

A glossary of musical and technical terms for the string player.

DREW LECHER

Naperville, Illinois

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DREW LECHER

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Apply these methods to

Master the skills to

Master the repertoire to

Perform on the instrument.

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About the Author

Anyone seeking confirmation of Drew Lecher's exceptional abilities as a violinist and teacher need look no further. Teaching since the age of 19, the author – at age 24 – was appointed Professor of Violin, and later Viola, at the Guildhall School of Music & Drama, London – a most singular honor. He further honed his teaching skills working with gifted children as Specialist Instructor of Violin, Viola & Chamber Music at the Wells Cathedral School in Somerset, England.

Born in Milwaukee, Wisconsin, Drew was a precocious student of the violin. When he was barely out of his teens, the young prodigy's extraordinary talents as a freelance violinist led rapid-fire to positions as Concertmaster of the Milwaukee Ballet, Skylight Theater, Milwaukee Opera, Summer Operetta Festival Orchestra and Music Under the Stars Symphony Orchestras – and, notwithstanding his youth – the number one substitute violinist with the Milwaukee Symphony Orchestra. Drew went on to add Concertmaster of the Wisconsin Chamber Orchestra in Madison, Wisconsin, and Concertmaster of the Atlantic Symphony Orchestra in Halifax, Nova Scotia, Canada, to his list of accomplishments.

Embracing opportunities to refine his mastery and learn to effectively instruct others, he accepted invitations to pursue advanced studies at international centers of excellence for violin performance and pedagogy, including the Meadowmount School of Music in New York (with Professor **Ivan Galamian** of the Juilliard School), the Guildhall School of Music & Drama in London, England (with Professor **Yfrah Neaman**), and the Academie Internationale Ecole d'été in Nice, France (with Professor **Neaman** and Professor **Pierre Nerini** of the Paris Conservatoire).

After his marriage to soprano, Victoria VerHoven, the couples' growing scope of musical talents brought them eventually to Chicago. Drew Lecher has gone on to perform as a substitute violinist with the Chicago Symphony and Lyric Opera Orchestras and served on the faculties of the College of Performing Arts (formerly Chicago Musical College), Roosevelt University–Chicago, Lewis University–Romeoville and North Central College–Naperville. Drew is Director/Founder of the Stradivari Ensemble of Chicago and has performed in joint recitals with Ms. VerHoven. He has played chamber music and solos for the Public Broadcasting System and the Canadian Broadcasting Corporation and – on the lighter side – recorded jingles for McDonald's and numerous other corporations.

Mr. Lecher's advanced students have been accepted at The Juilliard School and Manhattan School of Music–New York; Eastman School of Music–Rochester; Indiana University–Bloomington; New England Conservatory–Boston; Peabody Conservatory of Music–Baltimore; The Cleveland Institute of Music, Cincinnati Conservatory of Music and Oberlin Conservatory of Music–Ohio; University of Illinois–Urbana-Champaign; Northwestern University, DePaul University and Chicago College of Performing Arts–Chicago; The Guildhall School of Music & Drama–London, England and others.

His students have soloed with the Chicago Symphony Orchestra and various regional orchestras and won concertmaster, assistant concertmaster, principal and/or high section positions in the Chicago Civic, Chicago Youth, Midwest Young Artists, DuPage Youth, Elgin Youth, Aurora Youth, Metropolitan Youth, West Suburban Youth, IMEA All-State Honors, All-State and District Orchestras.

Students of Mr. Lecher have joined the London Symphony Orchestra, English Chamber Orchestra, Academy of St. Martin-in-the-Fields, The Guildhall Ensemble, the Albani String Quartet, Hong Kong Philharmonic and many other ensembles in Great Britain, Germany, Holland, Italy, Spain and the United States, among others.

Drew Lecher now maintains a private studio in Naperville, Illinois.

The Reason

Thank you for opening this book.

It is my hope, indeed intent, that these relatively few pages will shed a great deal of light on *How to master...*, in the most efficient manner, the many technical challenges faced by the violinist/violist at all levels of proficiency – whether professional, amateur or student. The modest length is a deliberate choice; it is a synopsis or shortened version of the volumes that could have been written on the subject.

This book is a collection of ‘kernels’ – concepts and actions – that, as applied and elaborated upon, will aid in the mastery of passages and their musical interpretation. The methods of training written out are to be incorporated directly into the development of the repertoire.

Do not be overwhelmed by the examples. Even practiced partially, they will guide you in developing your technical facilities and offer quite a simple, readily achievable formula: choose multiple studies in small sections, even one measure, focusing on high quality work. Some studies should be practiced 2 to 3 minutes and others much longer, depending on the time available and your ambition and passion for excellence.

Progress is variable but will continue as you persist; and as challenges are conquered, or nearly conquered, step up to the next level. When you are close to mastering a given section, adding the next level makes the previous part seem much simpler and more attainable and very shortly, it becomes so.

In over 36 years of teaching, the method laid out in these pages has been developed, tested and refined. It is most gratifying to see it succeed time and again.

You will experience the same results, I trust.

Enjoy!

D.

Gratitude

Where does one begin?

It must be with my parents, Rev. & Mrs. Howard C. Lecher. Their sacrifice and support made possible the violin lessons, and the examples they set throughout their own lives showed me how to live a life worth living.

Then, my teachers, **Ivan Galamian** – Meadowmount (of The Juilliard School); **Yfrah Neaman** and **William Pleeth** (chamber music) – Guildhall School of Music & Drama, London; **Pierre Nerini** – Academie Internationale Ecole d'été, Nice, France (of the Conservatoire, Paris); **Leonard Sorkin** and *The Fine Arts Quartet* (with **Dr. Abram Loft**, **Bernard Zazlov** and **George Sopkin**) – University of Wisconsin-Milwaukee; **Edward Mumm** – former Concertmaster of the Milwaukee Symphony Orchestra; **Dr. Won Mo Kim** – visiting professor at the University of Wisconsin-Milwaukee; and **Raymond Brown** – private instructor, Milwaukee. They were kind, generous, wise, knowledgeable and inspirational – truly wonderful mentors.

Next, my students: Much of what I developed in teaching was to fill gaps in my own skills and knowledge and to assist my students to “get there faster and smarter.” A teacher never stops studying and learning and you were and are a constant source of inspiration and challenge. When you play, you are the most important person in the studio.

Thanks to **Jamie Smith**, editor, and **Casey McGrath**, violinist-editor, for your expertise and absolute enthusiasm regarding this project.

My deepest heartfelt thanks to **Vicky**, my wife, who has put up with a workaholic for over 26 years. Thank you for supporting my efforts so completely.

It would be terribly remiss of me if I did not give thanks to God for the talents, wisdom and life situations that have brought all of this to fruition.

Drew Lecher

Naperville, Illinois
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You supported this endeavor with words of encouragement and honest critiques in the various stages of writing. When given a tip or a question, it made me think further and hopefully better illustrate the concepts I sought to convey. It is most difficult to write about something as second nature as the content of this book is to me and express the ideas to someone who is not familiar with my teaching and all the little “Drewisms.”

Drew Lecher

Terms & Tips

A glossary of musical and technical terms for the string player.

AMAP

As much as possible.

ABA/BAB

Used in 3rds as a shorthand representation of the fingers' *Hand Group* sequences in a 3-8va scale. See page 36.

Adagio

Slowly and softly – A slow paced movement or section, most commonly with a lyric and calm gentleness as well, except when the composer requires a more intense character – often in high contrast.

Affettuoso

Affectionately, lovingly.

Affrettare

Hasten, hurry.

Allargando

Broaden, spread and slow down the tempo often combined with a crescendo.

Allegro

Cheerful and merry – thus a fast tempo. (*Not all Allegri are cheerful and merry, but they are fast.*)

Allegretto – A lighter character and generally less fast than **Allegro**.

Amabile

Amiable, sweet, tender and loving in character.

Andante

Walking, easy going pace – hence a moderately slow and flowing tempo.

Andante sostenuto – A slower and broader tempo and character than **Andante**.

Andantino – A lighter character than **Andante** and generally a little faster.

Anima

Soul, wholehearted – put your soul into it; perform with commitment.

Animato

Animated, lively – quicken the tempo – add more brilliance and often a lighter character of style.

Appena

Hardly, barely, very little – *appena ritenuto* is to hardly/barely slow down.

Aperto

Open, resonant tone and character.

Appassionato

To play with passionate lyricism and a great deal of intensity.

Arco

The bow, also meaning arc or arch as the bow is curved – The term *arco* or *col arco* is used after a section of pizzicato informing the player to return to the normal method of playing with the bow.

Assai

Very or much. For example, **Moderato assai** is a very moderate tempo.

Attacca

An indication that the next movement or section should follow immediately.

Battere

See Bow Stroke Styles.

Ben

Very.

Bow Fingers/ Hand/Arm

This deals with the physics of playing and handling the bow.

1. **Thumb: "Ruler of All."**
 - a. Fulcrum of the bow and placed on bottom/near-side of the "thumb-grip" (leather wrap) so it cannot slip through, between the stick and the hair.
 - b. When using *Flat-Hair* the thumb should have a slight ascending bend into the bow and **not** be in contact with the hair – the palm will be to the side of the frog and slightly forward depending upon bow hold style.
 - c. When using *Side-Hair* have the thumb touch the hair by rolling the bow, simultaneously bringing the hair and thumb towards each other until they make contact – increasing the curl of the thumb/fingers.
 - d. The two points above, i.e., b. and c., will have differing hand/wrist/arm angles, with c. requiring a slightly higher positioning – *take care not to do too much*.
 - e. The thumb must not protrude to the other side and should never touch the fingers.
2. **1st Finger: "Primary Sound/Tone Producer."**
 - a. Place on top of bow in or between the two joints/creases.
 - b. The choice above will affect the angle and location of thumb/fingers/hand to the bow.
 - 1) With a **shorter, smaller hand** and/or **shorter arm**, consider use of the 1st joint/crease (middle), as this will enable an easier bow stroke to the tip – a more diagonal angle of thumb/fingers/hand to the bow known as the "Russian Bow Hold."
 - 2) Conversely, with a **longer, larger hand** and/or **longer arm**, consider placement *between* the two joints/creases – the hand will be slightly squarer to the bow with the fingers more curved. This is known as the "Franco-Belgium Bow Hold."
 - c. **Paramount** is always the *ease and complete balance, freedom and flow of motion*.
3. **2nd Finger: "Assistant to the 1st Finger."**
 - a. Correlates with the 1st finger and should drape over the top and far side of the bow.
 - b. Assists in producing an easy, stable and full sound/tone.
 - c. Release, **do not lift**, from touching the stick/bow when playing rapid bow strokes, e.g., *sautillé*.
4. **3rd Finger: "Assistant to the 4th Finger/Stabilizer, Guide and Agility Expert."**
 - a. Place on top with 2nd joint/crease (outer) wrapping far side of the bow and able to touch the frog when desired.
 - b. Assists in counter-balance of bow, stabilizing angle, guiding direction and flexing.
5. **4th Finger: "Counter-balancer par Excellence."**
As the title indicates, this is your main controller for all counter-balance activity.
 - a. Place on top of bow slightly set to the near side of the bow – this will prevent slipping over to the far side.
 - b. It must be curved, agile and flexible.
 - c. It must be adaptable and contribute greatly to all movements from the subtlest of motion one moment to powerful, sweeping, rolling actions the next.
6. **Hand**
 - a. Very slight cupping of the palm producing tiny hills in the knuckles – almost flat.
 - b. Back/top of hand should **retain its angle to the bow** at all times – this enables a consistent maintenance of the bow's path across the string, providing tonal control.
 - c. It is the thumb and fingers, working independently, which flex and take out the bumps.
7. **Wrist/Elbow/Shoulder Joints**
 - a. Constantly on the move and flowing with the *Plane* of the bow stroke.
 - b. The exception to this is the bow stroke's change of direction – up to down and down to up.
 - 1) The **thumb and fingers** take over the *finishing* of the stroke – see 8. below.

8. Bow Changes

- Use a *very small flowing* action of thumb and fingers, *along the Plane* – see 8. d.1 & d.2 – *independent of the hand*, to finish the bow's direction, enabling a momentary pause for the Hand/Forearm/Upper Arm so they may prepare for the change of direction.
- For a *smooth change*, imperceptively *slow and lighten* the bow for the finishing moments of the stroke.
- To *hide the bow change* completely – *Legato Détaché* – the sound should be *sustained through the end of the stroke* with the new stroke taken slightly *lighter and slower* – allowing the resonance of the previous stroke to over-shadow the new stroke. (This can be accomplished in any dynamic range.)
- Throw/Catch* – the thumb rules this activity.
 - As you END the down-bow stroke slightly *throw* or *elongate the thumb/fingers*.
 - As you END the up-bow stroke slightly *catch* or *contract the thumb/fingers*.
 - This action, often called *Collé Stroke*, and piloted by the thumb, is a very good developer of right hand agility. See under **Bow Strokes** both *Collé* and *Thumb-fingers Stroke*.

9. Arm

- The *Forearm* rotates clockwise (out)/counter clockwise (in). [Supination–palm up/Pronation–palm down]
 - It is the “*Secondary Motor*” to the overall bow stroke, whether large or small.
 - Very important in directing and pulsing the bow changes.
 - Its *rolling action* combined with the *wing* movement of the upper arm (see 9. c. 2) is *subtly* used to assist string crossings.
- The *Upper Arm* is the “*Primary Motor*” for the bow stroke – both *Up* and *Down*.
 - Pulls back to begin the *Down Bow* in the lower half and also pulls back to begin the *Up Bow* in the upper half of the bow.
 - Initiates weight into and out of the bow.
 - Makes a *wing-like* move for string crossings.
 - Lines up *just below the bow* when using *flat/full hair*, and *raises slightly* for playing on the *side of the hair* – along with the rolling action of the stick to bring the hair and thumb together for stability. See 1. Thumb: “*Ruler of All*.”

Bow Placement

Do in relation to the *bridgelfingerboard* with variables based upon: 1) point of contact, 2) speed of bow, 3) weight of bow, 4) amount of hair, 5) string selected and 6) vibrating length of string/position number in order to bring out the desired dynamics and character of the music.

- Higher/nearer.*
 - Higher strings* are played *nearer* to the bridge, if all else is kept equal.
 - Higher notes* on the same string are *nearer* to the bridge in bow placement, if all else is kept equal.
- Lower/further.*
 - Lower strings* are played *further* from the bridge, if all else is kept equal.
 - Lower notes* on the same string are *further* from the bridge in bow placement, if all else is kept equal.

Bow Strokes

The *true artist/master musician* will incorporate a wide variety of bow strokes with subtle transitions that enhance the phrase appropriately in order that the music is fully served.

In many instances the “*Bow Stroke Style*” will meld from one style, or aspect of a style, to another.

There will also be many situations of a distinct change from one stroke to the next, as in *Détaché* to *Martelé*.

Patience and persistence must be the hallmarks in all your work on the instrument.

Arpeggiando – The slurred rolling of the bow across 3 or 4 strings to play *arpeggiated chords* – often done rapidly and sometimes with the bow springing off the string for greater articulation and clarity. See *Bariolage*. (These can also be accomplished with separate bow strokes.)

Bariolage – To quickly roll or *arpeggiate the bow* across three or more strings (multiple notes in each bow stroke). The stroke can be accomplished either on the string or springing off the string in a quasi *Ricochet* style. See *Arpeggiando*. (These can also be accomplished with separate bow strokes.)

Battere – To bat, beat, hit, strike, knock. An extremely strong vertical attack of the bow using flat hair and a short stroke. It is used to imitate stomping of the feet in Vivaldi's “*Winter*.” Though often a heavy and intense stroke, it can be done in all dynamic ranges – thereby lending its unique character to the music. When lightened it is indeed very close to *Spiccato secco/Crisp Spiccato*.

Collé – see *Thumb-fingers Stroke* – A stroke *from the air* that upon setting/sticking to the string is immediately directed in a crisply accented fashion by the bow *thumb-fingers* in either down-bow or up-bow and *instantly lifted*, ready to be done again. *Initially do not allow the bow-hand to move up or down, or any rolling action whatsoever. (Keep the back of the hand still.)* Practice in all parts of the bow, but generally it is done as a *lower-bow stroke*. Make use of a wide range of dynamics, *ppp* to *fff*, adding more arm as the stroke gains power and breadth of motion. Relate the immediacy of tone and *grab of the string* to that of *pizzicato* – hence this stroke can be referred to as a “*thrown pizzicato with the bow*.”

Col legno – Literally “*with the wood*” of the bow and used for special tonal effects. Roll the bow so that the hair is toward the ceiling or at least on its side. The string is slapped or hit with the stick so take care not to use your best bow, as it can be marred.

Détaché – The basic but all-important stroke from which everything else is derived – notes are well sustained and played with individual and connected bow strokes of any length.

1. **Détaché Décisivement/Decisive Détaché** – A sustained tone with distinct bow changes.
2. **Détaché Lancé** – A very quick, short and lively stroke, without accent and yet released from the initial start.
3. **Détaché Porté** – No initial accent due to a *slight swell* or *sneaking* into the note at the beginning of the stroke followed by a lightening and relaxing of the tone to the end of the stroke.
4. **Grande Détaché** – Similar to *détaché* with extraordinary length given to the stroke, increases breadth of tone and character that is well sustained.
5. **Détaché Pulsé/Pulsed Détaché** – Begin the stroke with additional weight and speed of bow followed by a release, retaining fluidity of motion and never stopping the bow. In certain instances the bow may minimally leave the string at the end of the stroke – make sure the return landing is of utmost elegance and refinement appropriate to the passage.
6. **Détaché Lié/Legato Détaché** – Seamlessly connected strokes. See *Bow Fingers/Hand/Arm, 8c*.

Fingerstroke – see *Thumb-fingers Stroke*.

Flat Hair – Not a stroke, but a method or technique, used in virtually all but the lightest of touches. A most basic and important bow technique where the stick of the bow is directly above and perpendicular to the hair. This enables the player to achieve the *fullest tones* possible and the *crispest, quickest responses* in all types of bouncing and springing strokes. For greater ease and technical stability, it is best when the hair is rolled out from the thumb. Note that this requires a *slightly lower wrist/arm* and *pulled-back right arm positioning*, as the *rolling out action* moves the hair toward the fingerboard. Its counterpart is the *Side Hair*. Also, see *Thumbless*.

Flautando – A lightly weighted stroke of slightly higher bow speed producing a flute-like sound generally performed near or over the fingerboard.

Flying Spiccato – See *Spiccato/Spiccato volante*.

Flying Staccato – See *Staccato/Staccato volante*.

Fouetté/Whipped Bow – Accomplished with *stinging horizontal attacks* to the string from very close proximity above, lending tremendous excitement to the given note(s) and passage – often alternating with another bow stroke style. Generally in the upper half of the bow and, though usually executed with the up-bow, make sure to master the down-bow as well.

Jeté – A *fast, sudden, thrusting* projection of the bow, which can be executed on the string or from slightly off the string, with less biting sting than the *Fouetté*. It can be combined with *Ricochet* for a quick brilliant character of several notes per stroke.

Legato – A smooth and continuous connection of notes, both slurred and separate bows – *Détaché Lié/Legato Détaché*. Do not allow the hit of the fingers to disturb the fluid connection.

1. Anticipate string crossings by having the *new finger* placed on its note/string and the *old finger* maintained until fully sounding the *new*.
 - a. IN SHIFTS, very subtly *lighten and slow* the bow – take care that this action is inaudible and the music continues its flowing motion.
2. The bow must also anticipate the *new string* by imperceptibly joining the *old and the new together*.
 - a. Practice a momentary double-stopping of the notes by a subtle blending from one string to the other in such a way that one cannot distinguish the beginning of the double-stop and its demise.
3. **Pulsed legato** – A *lyrically articulated/accented* bow stroke of varying degree that is afterward sustained for the full duration of the note's value.

Louré – See *Portato*.

Marcato – A very marked, stressed and aggressively accented bow stroke, often with an abrupt or stopped ending – more along the line of a *military march* character.

Martelé (Martellato) – Hammered: A very aggressively accented bow stroke with a release at the end, allowing the sound to breathe. Potentially a tremendously strong and powerful stroke in its initiation – bite/press the string down with the bow hair and then *explode* in the given direction.

1. The down-bow at the heel/frog of the bow is still rather effortless and thus requires no undo stress in the bow-arm/hand/fingers.
2. The up-bow, especially at or near the tip, quite possibly requires three to five times the effort; *but do not seize-up the bow-arm/hand/fingers – or the left-arm/hand/fingers for that matter. WITH PROPER PROPORTION OF BALANCE AND STRENGTH IT CAN BE ACCOMPLISHED QUITE EASILY.*

Messa di voce – A term from vocalists meaning to gradually crescendo and decrescendo on a given note – “hair-pins” up and down (a vocal technique to help the singer maintain pitch/tone). Often used in music of the *Baroque* and *Classical* periods, take care not to over use what can be a very beautiful and special effect.

Ondulé – An undulation of the bow and/or left hand fingers.

1. **Bow:** A very rapid *waving/rolling* (undulating) of the bow back and forth across two neighboring strings – this can have any number of notes per bow.
2. **Left Hand: Fingered Tremolo** – *tremolo of the left hand*. This is not a bow stroke, but is included due to the shared terminology. It involves rapidly alternating between two notes on one string (four notes in *double-stops*), during one bow stroke and often with an interval greater than a 2nd. It is to be executed in the same way as a trill or with the given rhythm.

Paganini Bowing – A bowing pattern of rhythmically equal notes, such as 8th notes, in a *duple 4-note sequence*, where the bow plays a *3-note pattern* of alternating *single/2 slurred* sequence, causing a cross rhythmic motif. See Basics II, Var. 13, pg. 13.

Piqûre – See *Sing/Piqûre*.

Ponticello – The drawing of the bow on or very near to the bridge, giving an icy, metallic and “fingernails on the chalk-board” character of tone – used sparingly and wonderfully for special tonal effects such as icy winters, fearful shivers and spooky moments.

Portato – A generally broad, pulsed stroke, also known as **Louré**, which is very similar to the *Détaché Porté*, noted previously, but with a more instant or immediate quality to the pulse. It has *multiple notes per bow stroke* and varying degrees of release, even to a slight leaving of the string.

Retake – The action of minimally releasing the bow off the string and recovering, hence *retaking*, the length of bow in either direction. It can be done as a *full retake* from one end of the bow to the other or a *partial retake* in any incremental size. At the tip, there are times that the hair does not actually leave the string, thereby giving the *slightest* imitation of a singer inhaling.

Ricochet – The throw or drop of the bow setting off a series of two or more successive notes as the bow naturally rebounds and hits the string again. Often followed by a change of bow to *clarify the musical arrival point* or with a modification of bow speed, *faster or slower*, to add excitement and flare or relaxation and calm, respectively. It relates to *Spiccato volante* and *Staccato volante* at higher speed and even to the *Jeté*, which has the characteristic of added brilliance and flare. **The flat hair will give the crispest response.**

Sautillé – Often initiated on the string, the bow *jumps or hops up* from the string in a very excited fashion. It is a more flamboyant version of *Spiccato sulla corda/on-the-string Spiccato* and is accomplished with the use of very small strokes and flat hair. It is generally a grouped series of notes as the natural sequence of strokes is often initiated in patterns of 2, 3, 4, 6, 8, etc. As with *Spiccato*, the bow placement and ratio of height/length determine the character and degree of brilliance afforded to the passage. *Higher speed will be higher up the bow and lower speed will be lower down the bow. It is often best in higher speeds when the thumb, 1st finger and 3rd finger are proactively used; the 2nd finger simply releases away from the stick (do not lift as this action is tense and inhibiting); and the 4th finger is also released, hovering over the bow in a natural and relaxed curve.*

Side Hair – Not a stroke, but a method or technique used in virtually all the strokes, particularly for the lightest and most delicate of touches. A most basic and important bow technique where the stick of the bow is rolled away from the bridge thereby giving the hair a diagonal tilt to the string. This enables the player to achieve the *lightest tones* possible and the *gentler lyric effects* in varied types of bow stroke styles. For *greater security, ease and technical stability*, it is best when the hair and thumb are rolled toward each other. *When they touch*, the bow gains *total stability*, enabling the player to have complete ease and security of action. Note that this requires a *slightly* higher wrist/arm and forward right arm positioning. Its counterpart is the **Flat Hair**.

Son filé – The long sustaining of tone. It is the string player's *breath control* and should be practiced with varied *crescendi* and *diminuendi* in addition to a level *sostenuto* tone.

Sostenuto –

1. A very level, well maintained sound that is sustained for the note's full value and connected tonally to the next note. It can be achieved with the total variety of bow stroke lengths from short to long – when it closely relates to and indeed becomes the *son filé*.
2. Also used in tempo markings, such as *Andante sostenuto*, to indicate a slower, broader pace.

Spiccato – An enunciated, springing, jumping bow with *evenly proportioned action and a clear ringing tone* – play each note on a separate bow stroke. More individual than *Sautillé*, it will take on many *characters of interpretation* depending upon the point of contact, speed, weight, amount of hair and placement of the bow. **From the air (1, 3, 4 & 5) and from the string (2).**

1. **Spiccato drammatico/Dramatic Spiccato** – A more aggressive and excited style of stroke that lends greater individual identity to each note, predominantly done in the lower quarter of the bow using various degrees of *Collé* for added inflections.
2. **Spiccato lirico/Lyric Spiccato** – Consists of a *brushed and broadened* lengthening of the bow-hair contact with the string, tilting toward the fingerboard to the side of the hair, thereby achieved with greater horizontal action and less vertical height. (**Lower in the bow**.)
3. **Spiccato secco/Crisp Spiccato** – A dryer, crisper stroke, it has a greater vertical *drop and rebound* with less horizontal draw of the bow. (**Higher in the bow**.)
4. **Spiccato sulla corda/On the string Spiccato** – At higher speeds the *Spiccato* will be on the string. The stick will maintain a bouncing, springing action – vertical articulation – but the hair will not actually leave the string. *As in Sautillé, it is often best in higher speeds when the thumb, 1st finger and 3rd finger are proactively used; the 2nd finger simply releases away from the stick (do not lift as this action is tense and inhibiting); and the 4th finger is also released, hovering over the bow in a natural and relaxed curve.*
5. **Spiccato volante/Flying Spiccato** – A stroke related to *Staccato volante* but of greater height above the string and individuality of strokes with notes. Also generally done in the upper portion of the bow with the added ability to *remain in place* or even recover territory *traveling* towards, or fully to, the heel or tip as needed via the *Retake*.

NOTE: These types, 1 – 5, often are mixed within the same passage and/or alternate with another bow stroke style to convey the desired effect.

Practice Tips:

1. **Drop** the bow vertically to the string at various points along the bow – note how it bounces – then catch or control the next drop, gradually adding the direction of the *down* and *up* bows.
 - a. *Flatter hair* bounces with a crisp, very distinct response and *angled hair* has a gentle, less distinct articulation.
 - b. Use the *Crescent Bow*, even in these small strokes, as this will *prevent* the usual stiffening of the wrist and elbow.
 - c. Use a small *Thumb/fingers Stroke*, adding greater arm motion as required.
 - d. In faster passages use less bow and keep closer to the string.
2. **Set** the bow on the string, at first in the middle. Use *flat hair*, weight the stick down so that the bow touches the hair (not the string) and then suddenly draw the stroke (down or up) and spring up and off the string. Maintain the *Spiccato* action. Apply points 1a – d above.
3. When done correctly, *the bow does 90% of the work*.
4. **Do not tighten** the bow hand/wrist/elbow/shoulder.

NOTE: Accented triplets are very good for developing evenness and control.

Staccato –

1. A most abrupt and separated series of marked and crisply executed pulses on the string in quick succession during one bow, down or up, that lends at once a virtuosic brilliance and, alternately, a suave articulated lyricism in the hands of the accomplished musician. **Take care not to be too gritty and abrasive in tone.** If sprung off the string at high speed it is referred to as *Staccato volante/Flying Staccato*.
 - a. *Staccato volante/Flying Staccato* – Usually on the up-bow, though a limited number of notes can be done on the down-bow from the heel/frog. Begin either on the string or with a close attack from above followed by a springing-up off the string for each note. Generally broaden the earlier notes and add speed appropriate to the passage and intensity of character as one progresses to the end. It is a most brilliant effect. (The cousin of *Spiccato volante/Flying Spiccato*.) See Basics III, Variations 12 – 15, pages 14 & 15.
2. Similar to and often interchanged with *Marcato*. It is a distinct setting apart of the notes.
3. In orchestral playing, this is accomplished with a *Spiccato drammatico/Dramatic Spiccato*.

Sting/Piqûre – An extremely short down-bow or up-bow slap of the bow hair. It is usually near the very tip of the bow, imitating the sound and character of pizzicato, but without the setting/sticking into the string of the *Collé* stroke. In its suddenness it resembles the *Battere* and *Fouetté* strokes most, with a singular, more vertical attack of the bow thrown to the string. *Particularly well suited to alternate with Left-Hand Pizzicato.*

Sul tastò/Sulla tastiera – Over the fingerboard and therefore of a lighter quality of sound. (*Often a slightly faster, more flowing bow speed is required.*)

Tenuto – A holding or lingering on a note, with an extra degree of sustaining, for musical character.

Thumb-fingers Stroke – The name is chosen as the main impetus or source of action comes from the thumb with the fingers simultaneously “joining in on the game.” This stroke on the string is directed by the bow hand thumb-fingers in either down-bow (“Throw”) or up-bow (“Catch”), hence “Throw/Catch” (#2 below). When used with longer bow strokes, it is applied to the very end of the stroke, allowing the right arm a moment’s pause just prior to the change of direction – it finishes the old stroke. *Do not allow the bow-hand to move up or down, or permit any rolling action whatsoever – keep the back of the hand still.* Practice in all parts of the bow. Make use of a wide range of dynamics, *ppp* to *fff*, and bow placements – heel to tip and fingerboard to bridge. Initially keep on the string, later adding lifts (see 3 below).

1. Upon adding arm motion, make sure the thumb-fingers action is applied to the **END OF THE STROKE** – initially use a little zip-accent, suddenly speeding the thumb-fingers action thereby making it audible.
2. “Throw/Catch” – at the end of the down-bow, Throw – extend/elongate – thumb-fingers; at the end of the up-bow, Catch – curl/contract – thumb-fingers. (*Less motion is best.*)
3. When playing a short, lifted stroke, relate the immediacy of tone and grab of the string to that of pizzicato – hence this stroke can be referred to as “pizzicato with the bow.” See *Collé*.

Thumbless – Not a stroke, but a practice technique. Place the bow on the string with flat hair at or near the heel and carefully remove the thumb so that only the fingers are on top of the bow in their normal positioning. Adjust the arm height and angle to accommodate this setting – feel the fingers in contact with the top of the bow. Now do a slow stationary roll across the strings. *Do not let the tip of the bow go behind your head. This provides a feel for how well the bow balances on the flat hair, thereby fostering ease of control and mastery without excessive gripping.*

Travel – The action of subtly progressing in either direction, toward the heel (longer up-bows) or toward the tip (longer down-bows), with a series of strokes to attain another area of the bow, used when the bow pattern does not naturally produce this result. This is to be accomplished in such a way that the listener does not hear any accents, unless the accent is intended for musical inflection.

Tremolo – An extremely rapid, short bow stroke attained by repeatedly waving/throwing the right hand from the arm via the wrist, usually performed at or near the tip of the bow. In very strong passages, or during a crescendo, the player should travel toward the heel of the bow. When a greater sustained tonal volume is required the forearm will be brought more into action using a very rapid *détaché* or *jeté* stroke.

Viotti Bowing – A hooking of notes, two per bow, in off beat paired staccato strokes with the accent on the second note – therefore on the beat when playing 8th notes. See Basics II, Var. 14, pg13.

Whipped Bow – See *Fouetté*.

Brio

Sprightliness and liveliness – *con brio* is with liveliness and exuberance. **Brioso:** Brisk and lively.

Calando

Declining, decreasing, settling and diminishing in a gradual manner.

Cantabile

Singing, lyric tones.

Chord

The vertical writing of three or more tones that are most commonly performed in a quick succession with the bottom two notes played together, immediately followed by a string crossing (*lighten and slow the bow during this action*) to the top two notes. *There are numerous variations of execution and artists will avail themselves of what they feel is the most appropriate style for the music.*

1. In *three-note chords* the middle note is usually played with both the bottom and the top.
2. In *four-note chords* the bottom two notes are played and then the top two notes – also, bottom 2/middle 2/top2 is an interesting, though less used, option.
3. Most often the rhythmic pulse is placed on the high notes.
4. Sometimes, as in unaccompanied Bach, we use a *top/down* variation – this would generally place the pulse on the bottom.
5. The pulse (points 2, 3 & 4) can also be placed at the beginning of the chord when broadening the musical line.
6. One can also vary the style by *arpeggiating* – playing single notes and arriving on a single note or *double-stop*.
7. The *main note* can be held longer, if stylistically appropriate and/or indicated by the composer.

Chromatic

A pair of notes or series of notes that are half steps/tones apart.

Coda

The last section of a movement or piece that confirms its conclusion.

Col/Colla

With or glued to, as in *colla voce* – *with the voice*. Stay with/be glued to every note, *Rubato* and inflection of the voice or other musical line that one is playing with.

Con

With, as in *con fuoco* – *with fire*.

Crescendo

To grow, increase and expand tonal volume – often coincides with increased intensity of character.

Crescent Bow

The most important technique for the development of tonal resonance and fluidity of bow arm motion.

The *partial slightly orbital path* around the scroll of the instrument (player's left hand) enabling the tone to resonate with greater clarity and projection, **additionally offering a natural way to free up the right arm's motions through the joints of the wrist, elbow and shoulder.**

1. The bow strokes are to be accomplished with a *slight rounding-of-the-path*, thus *Crescent Bow* – *the curved drawing of the bow*.
2. The down and up-bow paths are *mirror images* of each other.
3. The down-bow must have a **pulling back of the upper arm** in the lower 1/2 of the bow followed by a **pushing out/forward** in the upper 1/2 as the bow continues toward the tip.
 - a. The point at which the right elbow is 90-degrees determines the upper and lower 1/2 of the *bow stroke*.
4. The up-bow must have a **pulling back of the upper arm** in the upper 1/2 of the bow followed by a **pushing up diagonally** of the left hand for the lower 1/2 toward the heel of the bow.

NOTE: *The Crescent Bow is necessary to compensate for the natural resistance of the bow caused by the string/bridge combination – the nearer to the bridge, the greater the resistance. It is like walking into the wind – we lean into the counter force.*

Da capo

To the head or top of the movement – return to the beginning. Abbr. *D.C.*

Deciso

A decidedly rhythmic character that can be accomplished in all dynamic ranges and many bow stroke styles.

Decrescendo

To decrease tonal volume – often corresponding with relaxing the character of the phrase, section or movement.

Divisi

Divide.

Delicatamente

Delicately and softly - finely.

Double Stop

The playing of two strings simultaneously, such as 1st finger on the D-string and 2nd finger on the A-string – hence the *stopping* of those respective strings. The term is also applied when one of the notes is played with an open string.

Dolce

Sweet, mild and gentle. **Dolcissimo** – Extremely sweet, mild and gentle.

Dots

1. Placed to the *right of the note*, the dot increases the value of the note by 50%, e.g., a half note equals 2 quarter notes and a dotted half note equals 3 quarter notes.
2. Placed *above or below the note*, it shortens the sound by approximately 50% without modifying the rhythmic value – there is any number of exceptions to this guide of how short to play the note. The musician must respond to the character and tempo of the music with an experienced and trained ear as to what is appropriate in length of sound and type of bow stroke to be applied, such as *Spiccato, Staccato, Martelé, Ricochet, etc.*
3. Placed *above or below the note in sets of two or more*, it refers to the number of rhythmically even articulations with the bow per written note, i.e., when there are two dots above/below an 8th note we play *duple* 16ths and when there are three dots we play *triple* 16ths or *duple* 16ths if the dots are on a dotted 8th note, as in the written study. See **Basics II**, Var. 1-8, pg. 13.

e

And.

“Equal” (=)

In fingerings, this indicates the placement of one finger on two strings to play 5ths simultaneously and/or to accomplish a smooth transition from one string to the next via the 5th.

Espressivo

Expressive emotional playing usually implying a lyric, warm tone that is heartfelt and a bit more intense than *dolce*.

Face

The left-hand's fingernail – note the angle and direction each “*faces*” depending upon the intervals and strings. **This is to be maintained during the shift of any specific finger**, unless rotating to prepare a new face angle.

Fermata

Stop and/or pause in the rhythmic flow of the music, to be done by holding the note longer than the written value or with silence when placed over a rest, bar-line or at the end of a movement before continuing on.

Fine

The finish, end or conclusion of the composition. Pronounced *fee-nay*.

Fingered Tremolo

Tremolo of the left hand is related to the *tremolo/trill* in that it is a rapid alternating of two notes (four in *double-stops*), often with an interval greater than a 2nd. These notes are slurred together. This is not a bow stroke, but is also included in that category – see *Ondulé* – due to the shared terminology.

Flat Hair

See Bow Stroke Styles.

Forte

Strong, firm and loud – a way to play the passage. Not loud and harsh, but of *strong character and tone*.
Fortissimo – extremely strong and powerful.

Forza

Strength, power and force. *Con forza* is with strength, power and force.

Frog

See Heel.

Fuoco

Fire – *con fuoco*, with fire; perform with great intensity.

Giusto

Exactly, just in time – with rhythmic exactitude or precision. “*Just so!*”

Glissando

Used to indicate a *slide of the finger(s)* up or down the string.
Chromatic Glissando is accomplished by simultaneously *vibrating* while *sliding* up or down, causing the sequential half steps to sound – a virtuoso technique varying from brilliant and intense to light, elegant and charming.

Grandioso

Grandiose, grand – perform in a grand, open and projecting style.

Grave

Heavy, weighted and grievous – as despair and death in character or mood.
Gravemente – To play heavily, sternly and with great seriousness of interpretation.

Grazioso

Gracious, graceful, charming and elegant in style.

Guide Notes

The extra notes played to assist in **tuning** (1), and *particularly* used in **mastering shifts** (2 & 3) – also known as *end-over shifts*, where the *new finger comes over* its note at the *end of the shift*. Adjust measurement/interval of these two fingers *during* the shift as this lends a consistency of intonation combined with a balance of motion.

1. Using the interval of the 4th when playing 3rds and 2nds and the 8va when playing 6ths and 7ths, are examples for tuning in a given position – also the use of open strings below or above.
2. When **shifting** to notes/positions on the **SAME STRING**, it is most important to:
 - a. Shift with *old* (last) finger to *new* position – then place *new* finger on *new* note, as when music shows B-1 on A to E-2 on A, practice: B-1 on A to D-1 on A, adding E-2 on A. (*Old finger to new position to new finger/note.*)
 - b. Shifting from a finger other than 1st finger, also shift with *old* (last) finger to *new* position, such as, C-2 on A to E-2 on A. (*Old finger to new position/note.*)
 - c. **IN ALL SHIFTS** practice the 1st finger's shift from *old* position to *new* position.
3. When **shifting** to notes/positions on **DIFFERENT STRINGS**, it is most important to:
 - a. Shift with *old* (last) finger on *old* string to *new* position – then change to *new* string/note; for example, when music shows A-1 on G to F-3 on A, practice: A-1 on G to C-1 on G then cross strings to F-3 on A. (*Old finger on old string to new position to new string/note.*)

- b. Also reverse the shift/string crossing, *old* finger to *new* string and shift to *new* position – when music shows A-1 on G to F-3 on A, practice: A-1 on G to B-1 on A then shift up to D-1 on A and play F-3 on A. (*Old finger to new string to new position to new note.*)
- c. And shift with the *new* finger on the *new* string to the *new* position/note.
- d. Think of the Knight's move in chess.

Hand Groups

Interval patterns of measurement.

See pages 6-9.

They are the “words” – the language of notes and intervals as translated from the page to the violin fingerboard.

A combination of interval spacing between fingers, as in, open/closed/open or whole/half/whole, steps or tones which is the “**Beginning Hand Group**” – BH. (Note that pitch intervals change with varied string combinations, but the *Hand Group* can remain the same.) See **Intervals, 2**.

Harmonics

1. The overtone series of pitches possible on each string accomplished by very lightly touching the string. Particularly used with intervals of the 8va, major 6th, 5th, 4th and major 3rd.
2. *Fingered Harmonics* are those whereby we place a finger firmly on the string combined with a higher finger on the same string using a very light touch – most often performed with the interval of the 5th, 4th or major 3rd.

Heel

Frog (English), *Frosch* (German), *Talon* (French), *Tallone* (Italian).

il

The.

Impeto

Impetus, energetic, forceful, impact – to play with intensity and drive.

Intervals

Notes and Fingers

Distance in pitch between **notes** (1) and the distance between **fingers** (2).

(Note particularly the **Open & Closed Hand Groups**, pages 6-9.)

1. The distance between **notes**, e.g., 1/2 step/tone equals a minor 2nd such as B to C and a whole step/tone equals a Major 2nd as with B to C#.
2. The distance between **fingers**, e.g., 1/2 step equals a **closed** space and a whole step equals an **open** space. See **Open /Closed Hand Groups**, pgs. 6-9.
 - a. The 1/2 step space will sound a **minor 6th/Augmented 5th** (*not the same*) when a finger plays on one string and the neighboring higher finger plays on the neighboring higher string, such as, m6 = E-1 on D to C-2 on A whereas the A5 = E-1 on D to B#-2 on A-string.
 - b. The 1/2 step space will also intone the **Augmented 4th** (*Tritone*–3 whole steps) or **diminished 5th** (*not the same*) when the left-hand plays Bb-2 on G with E-1 on D (A4) whereas d5 = A#-2 on G with E-1 on D.
 - c. **THE DISTANCE BETWEEN FINGERS IS NOT EQUAL.**
 - 1) Within a given position playing whole steps, the left-hand is *proportioned*, as each interval higher is measured smaller, in other words, *large, medium & small*.
 - 2) Similarly, in higher positions the left-hand is *proportionally* smaller, that is, an 8va up on the same string is *half the size* of the lower 8va.
 - 3) In *Pure Pitch*, or *Natural Pitch*, the 1/2 steps will vary as “*sharps lead up*” – C# is tight to D, whereas, “*flats lead down*,” with Db tight to C; therefore C# is above Db. **Pure/Natural Pitch is not tempered.**
 - 4) **EXTRA TIP** – if 1/2 steps *change* letter names of notes, they are *tight* or *close* – *same* letter name is *loose* or *open*.

NOTE: Odd numbered intervals are always *line-to-line* or *space-to-space*, such as 3rds and 5ths, etc. Even numbered intervals are always *line-to-space* or *space-to-line*, as with 2nds and 4ths, etc.

Intonation

Achievement of:

The ears are the caboose – by the time it is out there, it is too late.

Pitches and interval relationships must first be heard in the *Inner Ear* – the mind – then measured by the hand.

1. **Best accomplished** with the use of Perfect 8vas, Perfect 5ths, Perfect 4ths and/or the previous note on the neighboring string.
2. Also assisted by the use of the open string *below* or *above* the string being played.
3. In **Pure/Natural Pitch**, the 1/2 steps will vary as “*sharps lead up*” – C# is tight to D, whereas, “*flats lead down*,” with Db tight to C; therefore C# is above Db. **Pure/Natural Pitch** is not tempered.
4. **EXTRA TIP** – if 1/2 steps change letter names of notes, they are *tight* or close – same letter is *loose* or open.
5. Apply the use of rhythmic **Repetition Hits** (RH).

NOTE: You must actually feel the intervals' sizes and proportions relative to the position being played as you hear them in your inner ear – visualize their measurement.

*Open and close the palm/knuckles/fingers in measuring intervals – be elastic, pliable and formed –
ALWAYS balance to fingerboard.*

Largamente

Large, wide and broad in style – hence a slowing, broadening and expanding of the tempo and character.

Largo

Broad, open and extensive in character, style and tempo – therefore a slower paced tempo.

Larghetto – A less slow and weighted style with a slightly more moving tempo and lighter, easier character.

Left Hand/Arm

See Posture.

1. In the lower 4 positions, line up 2nd, 3rd and 4th fingers' knuckles approximately parallel to the fingerboard (see 4 below) – with a **rounded diagonal** approach of the hand to the neck.
2. **Thumb** should initially be across from the knuckle of the 1st finger, behind the tip – this will modify based on string, position and intervals or type of passage being played. See **Posture**, 3a.
 - a. Develop independence of motion – never grip or squeeze the neck.
3. **Hand** is *rotated* clockwise to lower strings and counterclockwise to higher strings *in conjunction* with the left forearm rotation and the left upper arm pendulum action.
4. **Wrist** in lower positions is to have only a slight bend out to enable number 1 above.
 - a. It is to be *stable during shifts* and therefore must **not** collapse toward the instrument during shifts up.
 - b. Conversely, it **must not lead-out** for the shift down, thereby dragging the fingers to the new position.
 - c. Energy flow must be maintained throughout to prevent seizing of the fingers.
5. **Forearm** rotates for hand – see 3 above.
 - a. The “**motor**” for the vibrato.
 - b. The “**assisting motor**” for shifts – pull toward ribs for shifts up and away for shifts down. (The arm opens and closes like a fan.)
6. **Upper Arm:**
 - a. Does a pendulum-like move and is the “**motor**” for string crossings
 - b. The “**motor**” for shifts – pull toward ribs for shifts up and away for down. (The arm opens and closes like a fan.)
 - 1) Do not allow the instrument to be pulled down while shifting, rather maintain the *lifting* (see d. below) responsibility of the upper arm at all times.
 - c. The “**assisting motor**” for vibrato.
 - d. The “**lifter of hand**” for support of the instrument and to go over the instrument's top in higher positions.

NOTE: If allowed, indeed encouraged, the fingers/hand/arm will adjust for the type of passage, i.e., 3rds and 6ths, etc. In 3rds a greater clockwise rotation will be used with high fingers (3 & 4) on the lower string and low fingers (1 & 2) on the higher string. With the same strings when playing 6ths, conversely, a greater

counter-clockwise rotation will be used with the neighboring higher finger on the higher string. The pendulum action of the left arm will also come into play to assist the balancing of the fingers on the strings.

SYNOPSIS: ALWAYS achieve a *natural balance* and *efficiency of motion*.
Observe these and all other adjustments readily incorporating them into your technique.

Legato

See Bow Stroke Styles.

Leggiero

Light and nimble – when fast, an accomplished and “tossed off” passage done with great ease and panache.

Lento

Slow, loose, tardy – a slow lingering stretched out tempo.

L'istesso

L'istesso tempo is to continue in the same tempo.

Ma

But, yet or still.

Maestoso

Majestic and grand – proud and stately musical character.

Meno

Less.

Mesto

Sad.

Mezzo

Middle, half – *mezzo voce* is “half-voice” and *mezzo forte*, *mf*, is “half-strong” or “half-loud.”

Moderato

Moderate – moderate pace. *Moderatissimo* – extremely moderate tempo.

Molto

Much.

Morbidezza

Softness.

Morbido – soft and/or delicate.

Morendo

Dying or fading away.

Natural Pitch

Not tempered or modified – synonymous with *Pure Pitch*. See *Intervals* and *Intonation*.

Natural Tones

The **resonant tone/sound** created by *drawing the bow* hairs across the open string and/or when a finger is firmly placed upon the string to produce a given pitch. This can also be accomplished via *pizzicato*.

Nobile

Noble – to perform in a confident, enlightening and dignified fashion with uplifting spirit.

Ordinario

Return to the ordinary/natural tone drawn with the bow – abbr. *ord*.

Paganini Bowing

See Bow Stroke Styles.

Perdendosi

Fade away to nothing, to gradually disappear.

Piacere

Pleasure, joy – “*A piacere*” is to play using your preference with both *tempo* and *rubato* in an enjoyably free manner. Learn the passage as written – this will guide you into an artistically appropriate freedom of interpretation.

Piano

Softly. *Pianissimo* – very soft.

Piu

More.

Pizzicato

The plucking of the string with the right or left hand fingers.

1. For greater clarity and resonance use *extra pressure* with the left-hand fingers and maintain that strength of finger after the *pizzicato*.
2. For a *short abrupt note*, immediately release the left-hand finger.
3. Pluck **further** from the bridge for *more warmth of tone*.
4. **Nearer** to the bridge for greater precision and crispness of tone.

Planes

The drawn line of the bow path angle determined by the string(s) selected.

There are 9 *Basic Planes*. See pages 4 & 5.

1. The 4 **single** strings – keep to center of plane, but allow for variables based on tonal inflections and anticipation of traversing from one string to another.
2. The 3 **double** strings – favor balance toward the lower string.
3. The 2 **triple** strings – slightly favor the lower side of the middle string.
4. There is arguably a 10th **Plane**.
 - a. The bow is placed on the middle two strings – leaning to the lower – generally above, or very near to, the fingerboard.
 - b. With tremendous weight and bow speed, play all 4 strings at once and/or with minimal role.

Poco

Little. *Pochissimo* – very little, tiny.

Ponticello

See Bow Stroke Styles.

Posato

Steady, calm and with composure.

Position / Numbers

Left hand.

Bow fingers/hand/ arm are included in the first statement.

1. Far more than a location numbering system of notes and fingers, it is *everything positioned – the balance/angles of the fingers/hand/wrist/arm*. The performer must be totally aware of every aspect of movement flow and measurement over the entire spectrum of the instrument. **It is not enough to know the sound of the pitch.** One must train the successful actions in every detail, memorize the feel of their measurement, the sequence flow and how the motions are supportive and complimentary to the musical phrase – both dynamic and character.

2. The **system of numbered locations** for the left arm and hand as related to fingers and notes.
 - a. The **1st Position** is based on the low notes of each string with the individual finger playing a *new lettered note* in sequence, e.g., B-1 on A, C-2 on A, D-3 on A and E-4 on A.
 - b. Upon moving the 1st finger up to C on the A-string, via the *shifting* of the arm/hand toward the player, one has achieved the **2nd Position** and upon moving the 1st finger up to D on the A-string, via the *shifting* of the arm/hand toward the player, the **3rd Position** is achieved – thus subsequent moves realize higher positions.
 - c. It is most important to *know that there is more than one 1st Position*, etc., as the sharps, naturals and flats necessitate many adjustments in both the arm and hand.
 - d. Suffice it to say that there are *basically three positions* for every number assigned, hence “High,” “Medium” and “Low” 1st, 2nd, 3rd, etc. positions.
 - 1) Acknowledging this fact will alert the player to *adjust the arm and hand accordingly*, adding tremendous ease of action with a greater refinement of location in positioning.
 - 2) **Do not force the fingers onto “spots” with extreme extensions or contractions** – simply adjust your balancing/positioning, and the fingers will function with ease and accuracy.

NOTE: In odd numbered positions – odd numbered fingers, 1 & 3, will be the line notes (“*odd notes*”); even numbered fingers, 2 & 4 (0), will be the space notes (“*even notes*”). In the even numbered positions the opposite will be true.

Posture

This deals with the physics of playing and handling the instrument.

1. Stance 2. Instrument 3. Left Hand: a. Thumb & b. Index Finger Shifts in #2 & #3

1. Stand/sit **tall** supporting the abdominal and lower-back regions – “tuck in the butt and suck in the gut.”
 - a. **Lift the chest** without arching the lower back – keep it straight as possible.
 - b. When standing, balance over the arches of the feet – do not lean over the toes.
 - c. Keep an *easy, flexible, alert* stance and **never** lock the knees.
2. The **instrument** is to be held so that the **strings are parallel** to the floor.
 - a. The **left arm** should be held high enough so that the **left hand** is approximately **mouth/nose high**. (*This practice goes back to the writing of Leopold Mozart in 1756.*)
 - 1) The left arm should take the fingers to the desired string(s) by the pendulum action **from the shoulder**.
 - 2) Shifts are accomplished by moving the – *note the order of thought* – **arm/hand/thumb/fingertip simultaneously**.
 - b. The instrument is to **rest on the collarbone** and the **left hand**, supported by the **thumb** across from the thumbnail and on the **side of the index finger**, above the knuckle joint. Do not fall into the web between the thumb and the palm of the hand.
 - c. The angle from the body should be such that the player can easily reach the tip of the bow when drawing it across the strings.
 - d. If using a **shoulder-rest**, do not give it a vice-like grip – the instrument must be light and easy in the hand.
 - e. Do not clamp down on the **chin-rest** – its main function is to *lightly* stabilize the lateral roll of the instrument and to assist in downward shifts, particularly in the lower positions.
 - f. Choose a chin-rest and, if using, shoulder-rest that prevent an inordinate amount of dropping the head forward. (See 1 above.)
3. The **left-hand, thumb and 1st finger** are responsible for holding, balancing and maneuvering around the instrument like an Olympic skater or gymnast. Together, they form a *supporting wedge* in the lower positions that must **never** be gripped in a vise-like manner.
 - a. **Thumb:** It must be *flexible, agile and free* to move.
 - 1) Place the pad of the **thumb** on the G-string side, slightly under the neck and across from the 1st finger’s knuckle – it will have varied locations/angles depending upon the string, position and type of passage.
 - 2) As we shift up the **thumb actively follows simultaneously**, supporting the instrument along with the side of the 1st finger and gradually flowing *diagonally* underneath the neck behind the 1st finger to solely support the violin/viola – this diagonal move is generally not needed in the *lower three positions*, four with a larger hand, *unless* one is progressing into higher positions and/or playing 3rds and other patterns that require the higher fingers to be on lower strings, while lower fingers are on higher strings.

- 3) As the fingers/hand progress *over the top of the instrument*, the thumb should continue its flow *diagonally* underneath the neck, eventually to the high string's side of the neck and then over the top *on the side of the fingerboard* – by which time the upper arm has *freely lifted to lightly support* the instrument, see a) below. One must stand/sit **tall** to achieve this with proper balance, opening the chest without lifting the shoulders.
 - a) During the above, 3), *without a shoulder-rest*, the **upper arm** near the joint of the shoulder will rise to the back of the instrument, lending a *light support* – the thumb is no longer doing that job.
 - b) **DO NOT LIFT THE LEFT SHOULDER'S NECK AREA.**
 - c) The **thumb** will be approximately a 90-degree angle from the first finger when going above the top and *along the side of the fingerboard*. (If the thumb is "double jointed," the angle will be smaller, but initially try opening the hand-thumb angle. Finally, choose what is *easiest and most maneuverable*.)
 - d) In higher positions, the **thumb** easily prevents the instrument swinging to the right.
- b. **1st Finger:** In the lower three or four positions it should touch the side of the neck *lightly* so it *moves easily* when employing vibrato – in *vibrato* the *thumb pivots* and the *side of the 1st finger slides* – with the instrument's neck *above* the knuckle.
 - 1) This enables tremendous ease and freedom of action in the left-hand fingers, as there is no squeezing of thumb and 1st finger to hold the instrument.
 - 2) This method keeps the neck of the instrument from falling into the web between the thumb and palm – *there must be no tightening of the player's left side, shoulder, neck and jaw.*
 - 3) When shifting, keep the *face* of the finger the same, *balancing* to the curve/angle of the fingerboard – this is true for each of the fingers.
 - 4) On *lower strings* we leave the side of the neck *sooner*, sometimes as early as the 3rd position, as one progresses up the string.
 - 5) On *higher strings*, leave the side of the neck *later*, usually 4th or 5th position.
 - 6) The smaller the hand, the sooner the 1st finger will leave the side of the neck and, conversely, a larger hand will cause the side of the 1st finger to keep a *light* contact with the neck of the instrument longer.

NOTE: Points b. 4) & 5) are entirely based upon hand size, finger length and type of passage.

Portamento

Portamento is to slide down – *Portando* is up.

To slide the finger from note to note – often a change of finger will be used to enhance the clarity of the new pitch/tone. Always to be done with utmost taste and refinement appropriate to the style of composition.

Precipitato

Hasty and rash – to proceed in a rushing, hurried manner with tremendous momentum culminating in an abrupt, sudden and crashing arrival.

Practice

This is it!

Use the metronome – it's your *friend and assistant*.

This is where the "rubber meets the road."

Understand that **how well you practice, determines how much you achieve.**

1. Know the **notes and intervals**, therefore *Hand Groups* – patterns of interval measurements.
2. Balance and proportion the left-hand/arm – favoring the 4th finger when in use.
3. Achieve good intonation with the pattern being worked on (keep it a small amount).
 - a. Use *double-stops* and *open strings*.
 - b. Use *Repetition Hits* and *rhythmic patterns*.
 - c. With *shifts*, always use *guide notes*.
 - d. *Vary the key* by moving up and down in 1/2 steps/tones – do at least 3.
4. Balance the *Planes* of the bow.
 - a. Note the quantity of hair to be used – when in doubt, use *flat hair*.
 - b. Set *upper right arm* just below the *plane* of the bow. Imagine a perpendicular line from the side of the stick and keep the upper arm *slightly* below it.
 - c. Adjust the right *forearm/wrist/hand/thumb/fingers* accordingly.
 - d. Vary the bowings.
5. Begin to add in the *composer's rhythms, dynamics and musical characters*.
6. Add the bowings, if not already achieved bringing tempo up **gradually** – keep it easy, but require improvement.

Presto

Instant, quick and very fast. **Prestissimo** – extremely so.

Pulsed legato

See Bow Stroke Styles – *Legato*.

Pure Pitch

Not tempered or modified – synonymous with *Natural Pitch*. See **Intervals** and **Intonation**.

R

Rhythmic patterns. (As used in this book.)

These must be ongoing in all of your work on the instrument, adding variety, interest and challenge.

With them you will achieve far more, far sooner.

RH

(Rep Hits)

Repetition Hits of the left-hand fingers thrown from the knuckles to gain a freer action with greater accuracy – do not pound the fingers as in knocking loudly on a door.

1. The action is to be *decisive* and *light*.
 - a. For dramatic and/or intense passages we do apply greater strength, always maintaining freedom of action with flexibility.
2. Best done in rhythmic patterns.
 - a. For the longer rhythm, feel the finger hold the note *like an electro magnet* that you simply *turn off* when the note ends – *the finger rhythmically and automatically releases the string*.
 - b. The fingers must remain *close to the string and above their note*.

Rallentando

To slacken or slow down the pace. See **Ritardando**.

Ravivare

Revive, reanimate, enliven, and stir – to brighten up.

Recapitulation

Used to denote the composer's return to the opening statement, however brief it might be.

Religioso

Religiously – to perform in a prayerful and meditative manner.

Restez

Remain in position.

Right Hand/Arm

See Bow Fingers/Hand/Arm.

Rinforzando

Reinforce, strengthen – a very sudden attack or accent.

It can also refer to a section or phrase and then is played with greater strength of character and commitment.

Ripieno

Literally *full* – as in *con ripieno* (with full section – all) or *senza ripieno* (solo – without full section).

Risoluto

Resolute and determined – of strong character tonally and stylistically.

The dynamic can vary widely, but most often is in the *forte* range.

Ritardando

To delay or be slow. It is a gradual slowing with any variety of dynamic and musical effects. See **Rallentando**.

Ritenu

To check or detain – an *instant*, or at least very quick, adjustment to a slower tempo.

Roman Numerals

1. Indication of the *note/chord* of the scale/key. See pages 2 and 3.
2. Indication of the *string* to be played on, i.e., *Violin* = E-I, A-II, D-III, G-IV and *Viola* = A-I, D-II, G-III, C-IV. (*Note that this is the only time we start with the high notes and work down.*)
3. Indication of the *position* number on the fingerboard.

Rubato

In essence, *to steal time*, stretching and/or shrinking the sound value of the rhythms in such a way that it enhances the musical phrase and/or rhythmic character of the passage. At times this is subtly done with only the musical line/soloist being highlighted and at other times the complete notation will move in an elastic quality done to affect the tension/release character of the passage.

Sans (French)

Without or free from.

Scherzo

A joke, jest or trick – a rapid vigorous movement containing everything from light hearted gaiety to even a sinister and twisted character and mood. Always very rhythmic in style and with quick changing sequences.

Scherzando/Scherzoso – playful.

Sciolto

Loose, free and easy. *Scioltezza* – nimbleness, ease and fluency.

Segno

Sign, hence *del segno*, abbr. *D.S.*, is to go to the *sign*.

Segue

1. To continue into the next section or movement without a stop.
2. To continue in the same style or manner that is shown briefly, such as an arpeggiation of a chord where the following chords are simply written in vertical block form.

Sempre

Always, continuously.

Senza

Without – *senza sordino* is without the mute and *senza vibrato* is without vibrato.

Sforzato

Forced – to *dramatically* accent the note(s) with tremendous intensity relative to the dynamics and character of the passage.

Shifts

See – Left Hand/Arm; Posture 2 & 3; Guide Notes;
Basics III pg 14-15; Basics IV pg 16-17; Shifting pg 24-26.

Note the method of training shifts throughout the studies.

Shift/Full Shift:

1. Shift arm/hand/thumb/fingertip **simultaneously** maintaining the *face* angle (fingernail) of the sliding finger.
2. Practice slow, smooth movements of varying touch, rhythm and tempo – avoid *whiplash* or *fishing for note/position* (where the finger searches/rolls for the *missed* note).
3. *Shrink* the hand gradually while *shifting up* – the lower fingers/knuckles close in the direction of the shift toward the higher finger.
4. *Expand* the hand gradually while *shifting down* – the lower fingers/knuckles open in the direction of the shift away from the higher finger.
5. In points 3 & 4 above, use the contracting or expanding capabilities of the palm and knuckles.

Pivot Shift/Half Shift:

1. The thumb retains its location, only pivoting as needed.
2. Move arm/hand/fingertip **simultaneously**.
3. The *face* may or may not change angle.
4. *Generally used for shifting smaller intervals especially when there will be a quick return to the previous position.*

Walking Shift:

1. It could be referred to as *Left Hand Traveling*.
2. The finger *extends/contracts* (walks), during which time the left arm and hand are moving in the *same* direction.
3. **Do not roll off** the pitch of the note you are walking from. Keep the *face* of the finger you are walking from – if it must move/twist/roll then compensate so the pitch is retained.
4. Closely related to the *Pivot Shift/Half Shift*, the thumb *does* slide during the “walk” or immediately thereafter.
5. It is used in small to moderate shifts when no audible slide is desired – the arm/hand will attain the new position.

Side Hair

See **Bow Stroke Styles**.

Smorzando

Fade away – gradually soften to inaudible.

Son

Sound or tone.

Sordino

Mute – *con sordino* is with the mute and *senza sordino* is without the mute.

Sotto

Under, beneath or below.

Stentato

Stunted or halting – to play in a halting manner.

String Crossings

Also see – **Bow Fingers/ Hand/Arm**

Right Arm:

Wing – the up and down arch-like action of the right arm *from* the shoulder to cause string crossings of the *bow* and/or string crossings for *pizzicato*.

Left Arm:

Pendulum – the swinging move of the left arm from the shoulder to accomplish string crossings for the left-hand/fingers assisted by a clockwise rotation of the forearm/hand to lower strings and a counter clockwise rotation of the forearm/hand to higher strings – *take care not to turn out too far with the left hand.*

Substitution

The changing of finger, when playing a *repeated note*, to add a degree of inflection, whether intensifying or calming the phrase – vibrato, bow speed and weight will enhance this moment. Frequently done in a descending direction, it can also be appropriate when ascending in position.

Sul

Italian for “*on the*,” hence, “sul G” means on the G-string.

Technique

Technique is the tool by which we accomplish the artistic.

The all-encompassing term covering the complete universe of movements – all for the purpose of depicting the varied characters, types and personalities of the musical phrases and compositions. The greater the mastery of

technique, the greater the *potential* for artistry. It is not enough to play the "little spots on the page." They all have artistic value and must be made to contribute to their individual phrases – thereby the overall work or composition. *The notes are like little people – each has a duty and responsibility to fulfill – as they all contribute value to the composition being played.*

Tip of Bow

Point (English), *Spitze* (German), *Pointe* (French), *Punta* (Italian).

Tone

The type or quality of sound given by any musical instrument, or any sound created.

1. The pitch of the note.
2. The sound created by drawing the bow across the string(s) and/or plucking the string(s).
3. The distance/interval of two pitches, for example, C to C# is a 1/2 tone or 1/2 step; C to D is a whole tone or whole step and C to F# is an Augmented 4th or Tritone – 3 whole steps.

Torpid

Torpid or drowsy.

Travel

See Bow Stroke Styles.

Triangular 5ths

The **visual pattern** that occurs when writing out the sharps and flats of the Circle of 5ths with the key of "C" in the center, the sharp keys listed progressively above and the flat keys listed progressively below.

Trill

The rapid-fire, reflexive action of a finger.

More specifically, a quick **throw of the finger from the knuckle**, where the velocity excites the main note to varying degrees. The **trill** note is the *upper auxiliary/upper complement* to the written note.

1. Adding altitude to the action lends greater incisiveness and compensates for using a very light touch in the hand – *one must not squeeze the finger down, as it will not release quickly enough.*
2. For absolute clarity of pitch, there must be **no vibrato** in the trill, excepting the *Vibrato Trill* – used in situations where the interval, most commonly a 1/2 step in higher positions, is too small to freely throw the finger and remain in tune.
 - a. **Vibrato Trill**
 - 1) The trill finger is placed on the lower finger's nail to the high-string side, using just the corner edge of the trill finger.
 - 2) One then vibrates in an **upward direction** momentarily rolling the trill finger onto the desired pitch – upon returning, the main note is again at its correct location.

Triple Stop

A **3 note chord, vertically written** – e.g., 1st finger on the G-string, 2nd finger on the D-string and 3rd finger on the A-string – hence the *stopping* of those respective strings. The term is also accepted and used when one of the notes is played with an open string. It is executed with three strings simultaneously, broken in pairs (most common), singly arpeggiated or other variation with the bow.

Troppo

Too, too much, excessively – *Allegro ma non troppo* is fast, but not too much or too fast.

Tutti

All.

V

Variations. (As used in this book.)

Vi-de

The indication to cut from one note (*Vi*) to another (*de*).

Viotti Bowing

See Bow Stroke Styles.

Vibrato

The sibling to shifts.

Complement to character of the phrase.

Primarily accomplished by the **rapid shifting/pumping** of the **arm**, in line with the string, along with the **flexing/rolling** of the **finger**tip. These two are sympathetically joined **via the wrist**.
(There must be no contrary action to these simultaneous moves.)

1. The direction is from the *pitch to below and return* again – the ear picks up the higher tone.
2. The wrist should have a pro-active flexing action – controlled, yet a loose, free quality of movement. It relates in feel to shaking dice in the hand or shaking the fist (use a relaxed, slightly open hand) – do not let the hand flop beyond the wrist in either direction.
 - a. The hand must **not** go in an opposite direction to the forearm via the wrist.
3. The *easiest positions to first achieve vibrato* are the 3rd through the 5th positions.
 - a. Do **NOT** brace the base of the hand against the shoulder/rib or back of the violin – this creates opposing actions that are counterproductive.
4. In essence: play the note and *simultaneously “shift down” while flexing and rolling the fingertip*, then “shift up” with the returning finger motion. (Do not actually change position.)
 - a. Practice Slo-Mo/Fast (Slow Motion then Fast).
5. *Vibrato has any number of speeds and intensities with various depths of range all to be employed in the most refined manner and style of interpretation.*

Note: There is one other seldom taught, but most useful, technique where the finger is actually shifted/slid back and forth to give an exceptionally full *vibrato* – it is generally confined to the 4th finger and should be used wisely and sparingly, so that the listener is unaware.

Vivace

Lively and quick in tempo and character.

Voce

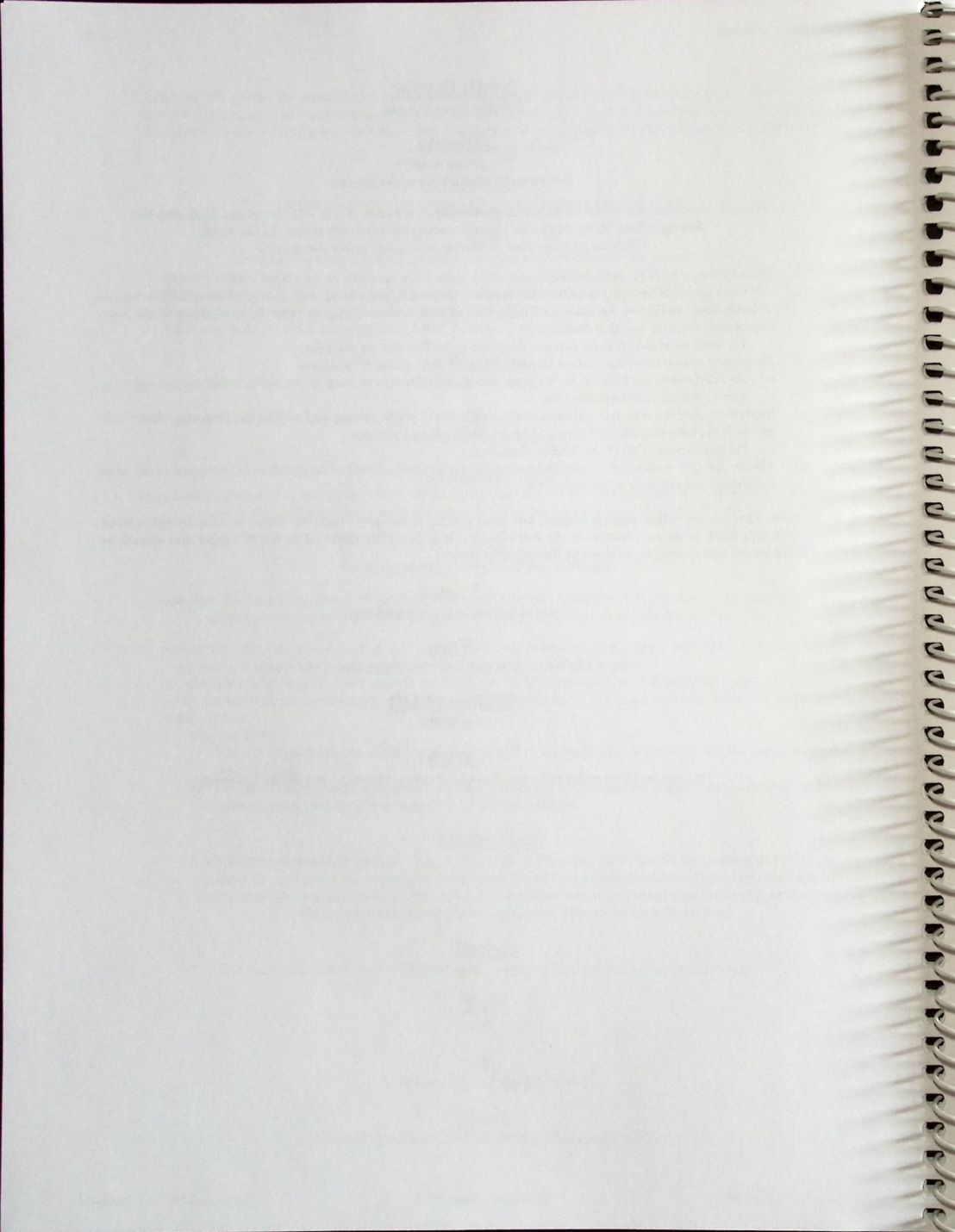
Voice: *Colla voce* – with the voice and *Mezzo voce* – half voice.

Walking Shift

See Shifts.

Wing

Descriptive of the upper right arm motion for string crossings – see String Crossings.



Violin Technique: The Manual

Apply these methods to

Master the skills to

Master the repertoire to

Perform on the instrument.

Circle of 5ths/"Triangular 5ths"

Play the notes from the bottom up and/or as double-stops and chords.

M = Major (I) / m = minor (vi)

Roman Numerals refer to the number of the note, therefore its position, in the key.
Upper case indicates Major and lower case indicates minor.

RELATIVE MINORS

Submediant:
6th (vi) of Major.
(or down a minor
3rd = 1/2 + 1 Step)

a#
d#
g#
c#
f#
b
e
a
d
g
c
f
bb
eb
ab

MAJORS (note the triangular pattern)

C# = F# C# G# D# A# E# B#

F# = F# C# G# D# A# E#

B = F# C# G# D# A#

E = F# C# G# D#

A = F# C# G#

D = F# C#

G = F# is the Major 7th: "Leading Tone" or "Subtonic."

C = all naturals: 1/2 steps between E/F (3rd/4th) & B/C (7th/8th).

F = Bb

Bb = Bb Eb

Eb = Bb Eb Ab

Ab = Bb Eb Ab Db

Db = Bb Eb Ab Db Gb

Gb = Bb Eb Ab Db Gb Cb

Cb = Bb Eb Ab Db Gb Cb Fb

Brackets show the relationship of strings and how fingers can be used across the strings to easily master the "Circle of 5ths."

Chords/Inversions/Intervals

Play the notes from the bottom up and/or as double-stops and chords. (See No.2 for example.)

M = Major

m = minor

d = diminished

A = Augmented

I = Major

i = minor

i° = diminished

I+ = Augmented

1

I: Tonic M+m ii: Supertonic m+M iii: Mediant m+M IV: Subdominant M+m

V: Dominant M+m vi: Submediant m+M vii°: Subtonic m+m I+: Aug. M+M

R 1st 2nd R 1st 2nd R 1st 2nd R 1st 2nd R 1st 2nd R 1st 2nd R 1st 2nd R 1st 2nd

R = **Root Position**: 3rd + 3rd.

1st = **1st Inversion**: 3rd + 4th is the *sixth chord*.

2nd = **2nd Inversion**: 4th + 3rd is the *six-four chord*.

The **Triads** are made up of 3 notes that are thirds* apart (Root Position), hence a total of 2 intervals or spaces between those notes. **ALWAYS READ AND NAME NOTES FROM THE BOTTOM UP.**

Major = M+m
Consonant

minor = m+M
Consonant

diminished = m+m
Dissonant

Augmented = M+M
Dissonant

*The number of the interval such as 3rd or 4th, etc., is the sum-total of the number of note names involved. It is inclusive, i.e., A to C is a 3rd (ABC) and A to D is a 4th (ABCD).

- 2**
1. Retain previous note or other note in the measure to play double-stops and chords as skills develop.
 2. Practice in even quarter-notes, triple-duple and duple-triple rhythms, etc.

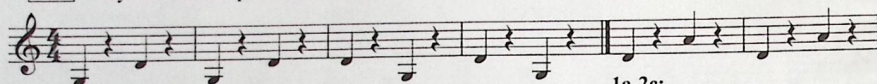
Planes/String Crossings

Planes: 4-Single, 3-Double, 2-Triple Strings.

Place/stop bow ON the string and lower/raise upper right arm from shoulder.
DO NOT MOVE SHOULDER - *simply use arm as a "wing."*
KEEP VIOLIN STABLE.

1a Initially do NOT lift bow for rests.
Vary sections and portions of the bow.

1b

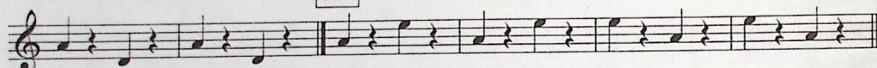


There must be no bounce/shake/tremolo in the bow stroke.
Pause on the string before drawing the bow to prevent any such motion.

1a-2c:

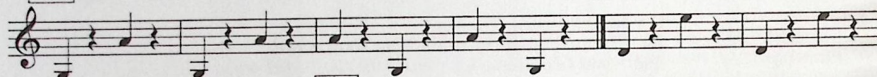
Also - Down Bow at heel, lift to
Up Bow at tip *and* Up Bow at
heel, lift to Down Bow at tip.

1c

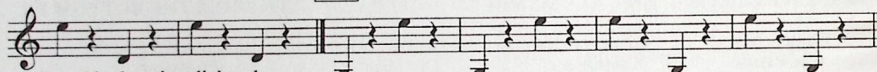


2a

2b



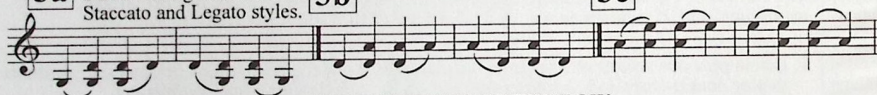
2c



3a Single string: lighter bow.
Double string: heavier bow.
Staccato and Legato styles.

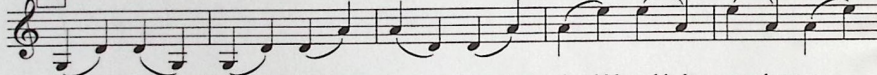
3b

3c



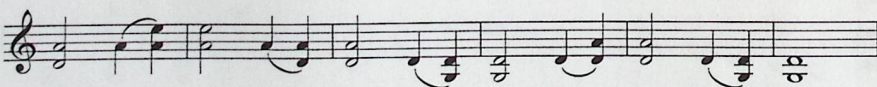
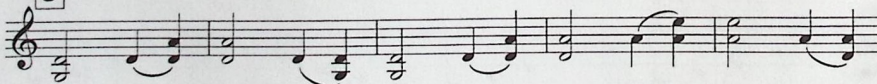
VARY SECTIONS OF THE BOW.

4



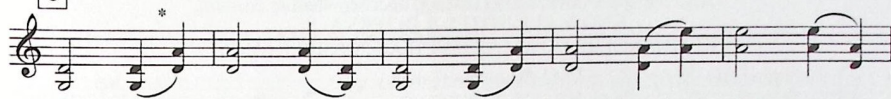
Subtleties of motion in the fingers, hand, wrist and arm should be added as one advances.
Observe the bow hair angles carefully as this affects the tonal consistency and clarity.

5

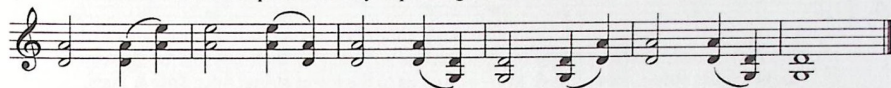


Planes/String Crossings

6

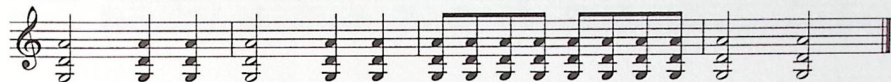


*Lighten the bow while traversing over the single string for string crossings.
The bow speed will vary depending on the musical inflection desired.



7a

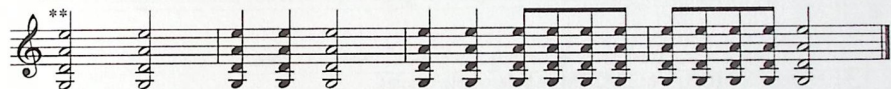
Favor the
lower string



7b



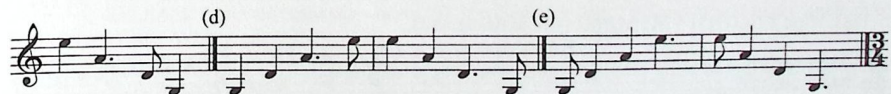
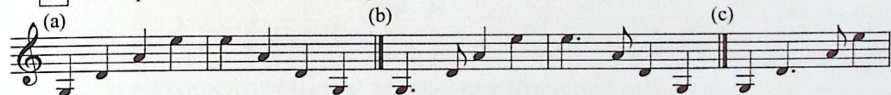
8



**There typically will be a rolling, i.e. #6, from lower to higher strings.
Also roll from higher to lower strings, reversing this technique.
Develop a true 4 note chord with the use of faster bows
over the fingerboard - slightly favor the D.

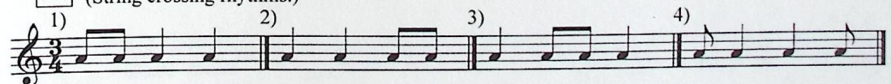
9

Use separate bows and varied slur patterns.



R

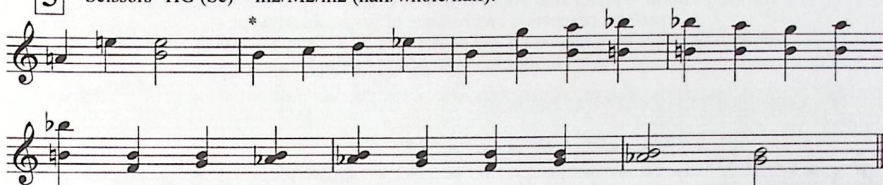
Vary rhythms and bowings - be creative!
(String crossing rhythms.)



Open/Closed Hand Groups

Intervals developed: 2nds, 3rds, 4ths, 6ths, 7ths & 8vas.
 KNOW ALL NOTES & INTERVALS.

5 "Scissors" HG (Sc) = m2/M2/m2 (half/whole/half).

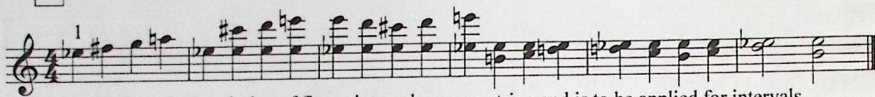


Augmented Hand Groups

Intervals developed: Unisons, 2nds, 3rds, 4ths, 6ths, 7ths, 8vas & 9ths.
KNOW ALL NOTES & INTERVALS.

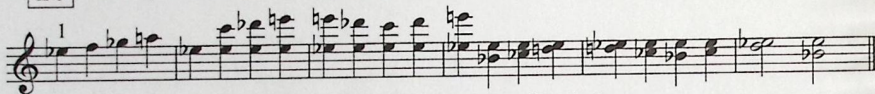
The 4th position is selected to begin with as it enables one to immediately have an excellent proportion and balance of fingers/hand/wrist.
 From this, work both ascending and descending by 1/2 step intervals/positions.
 Also transpose down a 5th (1 string).

9 Augmented 1 BH (A1B) = A2/m2/M2.



The H.G. is descriptive of finger intervals on one string and is to be applied for intervals to the higher string: 6ths, 7ths, 8vas & 9ths as well as to the lower string: 4ths, 3rds, 2nds & unisons.

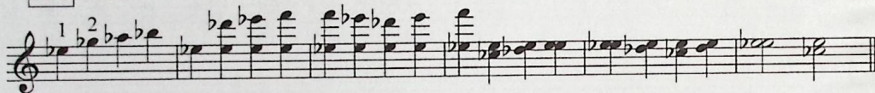
10 BH Augmented 4 (BA4) = M2/m2/A2.



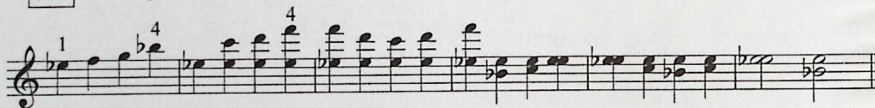
In 11 - 15 note the use of the minor 3rd.

Both it and the Augmented 2nd = 1 1/2 steps with the latter being slightly larger in "pure" pitch.

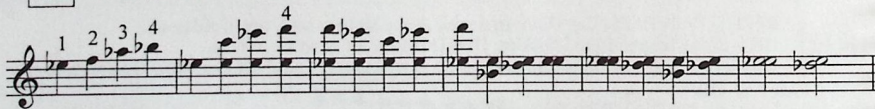
11 Augmented 1 OH (A1O) = m3(A2)/M2/M2.



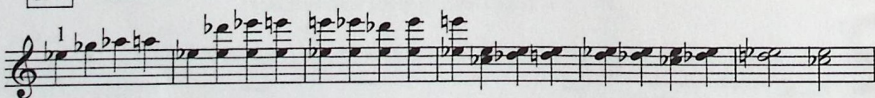
12 OH Augmented 4 (OA4) = M2/M2/m3(A2).



13 OH Augmented 2/3 (OA2/3) = M2/m3(A2)/M2.



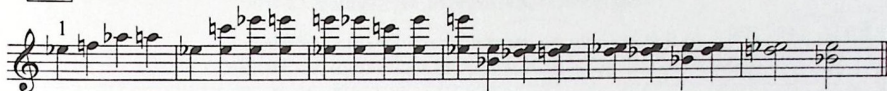
14 Augmented 1 H3 (A1H3) = m3(A2)/M2/m2.



Augmented Hand Groups

Intervals developed: Unisons, 2nds, 3rds, 4ths, 6ths, 7ths, 8vas & 9ths.
KNOW ALL NOTES & INTERVALS.

15 Augmented 3 H3 (A3H3) = M2/m3(A2)/m2.



Spiccato/Springing Bow

Spiccato volante (Flying Spiccato), Riccochet, Staccato and Staccato volante.

Initially play on the string noting the area of the bow that wants to spring up.

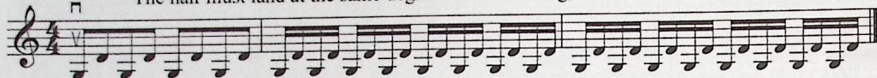
This will vary based on:

- 1) Point of Contact, 2) Speed of Bow, 3) Weight of Bow,
- 4) Amount of Hair, 5) String Selected.

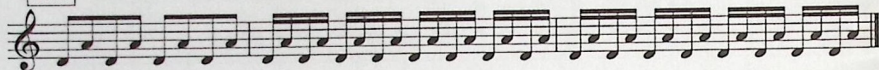
1a ♩ = 60 - 208

At first use only the upper right arm for string crossings.

The hair must land at the same degree for each string, whether flat or tilted.

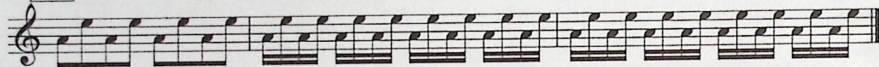


1b



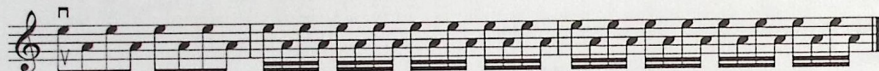
1c

Subtleties of motion in the fingers, hand, wrist and arm should be added as one advances.

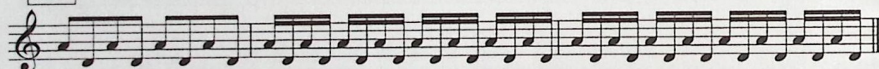


2a

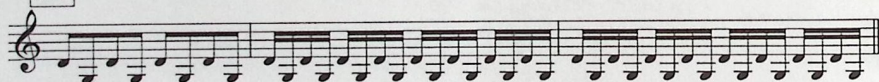
Observe the bow hair angles judiciously as this affects the tonal consistency and clarity.



2b

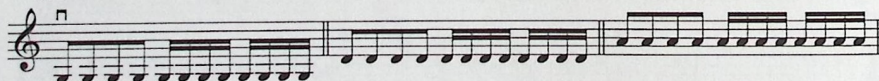


2c



3

Now concentrate on the bow being kept level to the string's plane.

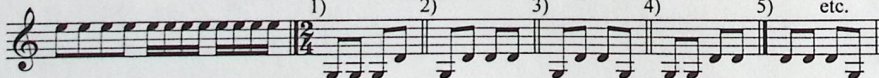


V

Add other variations based on repertoire and/or imagination.

Also incorporate Riccochet, such as: 3 Down Bows/1 Up Bow, 1 DB/3 UB's, 2 DB's/2 UB's, Staccato & Staccato volante.

- 1)
- 2)
- 3)
- 4)
- 5) etc.



Use even dynamics
then add crescendo and
decrescendo variations.

Basics I

Vary the "Hand Groups"

The "*Pulsed Legato*" should be achieved by a very dramatic inflection of bow weight (heavy/light) and speed (fast/slow). DO NOT STOP TONE.
In *Staccato* use Rep. Hits: start bow with finger hit / release finger with bow stop.

1 ♩ = 60 - 208 *String Crossing: use "wing" - upper right arm.

Pulsed Legato e Staccato simile

2 0 sim.

3 0 sim.

4 0 sim.

R Rhythms - do in pulsed legato and staccato.

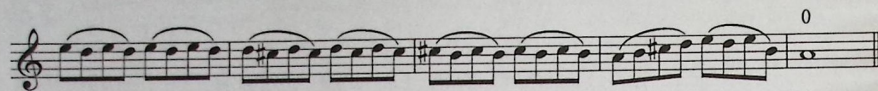
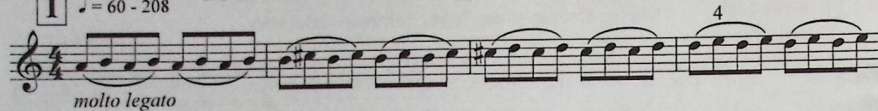
1) 2) 3) 4)

Basics II

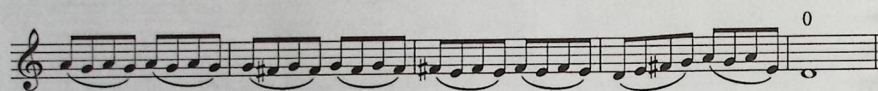
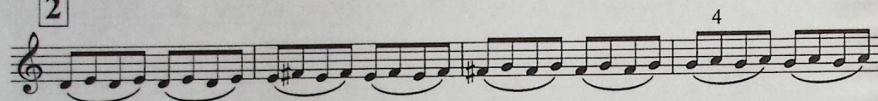
Vary the "Hand Group" and Bow Stroke Style
along with Rhythms and Dynamics.

Left finger action: "on/off switch" - throw from knuckle/hold for note/rhythmically release.
DO NOT LIFT FINGERS - they just "pop up" off the string.

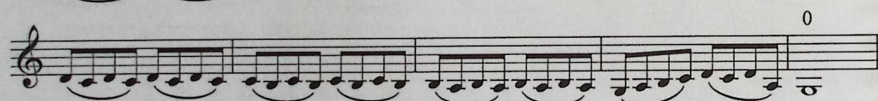
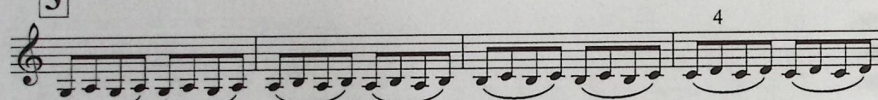
1 ♩ = 60 - 208



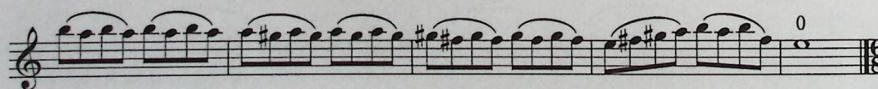
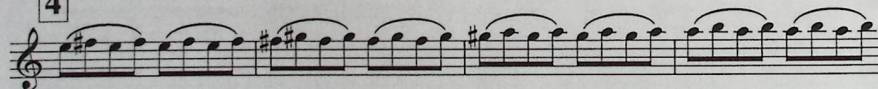
2



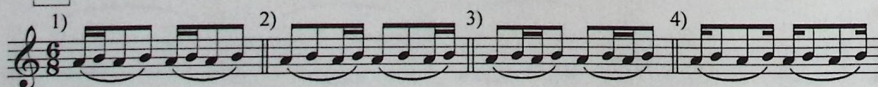
3



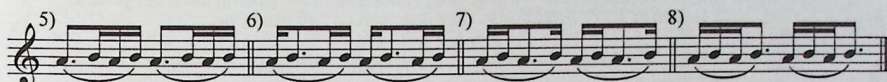
4



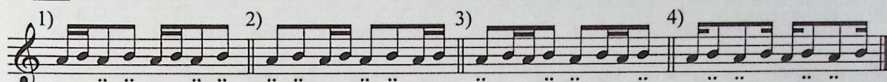
R Rhythms:



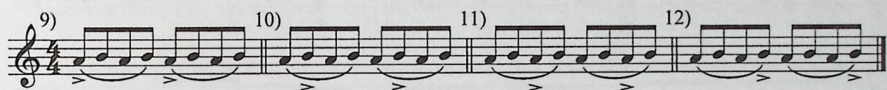
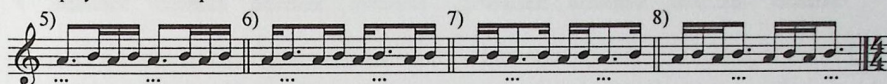
Basics II



V Variation of Bow: Martellé, Détaché, Spiccato, Down Bow Staccato, Up Bow Staccato.

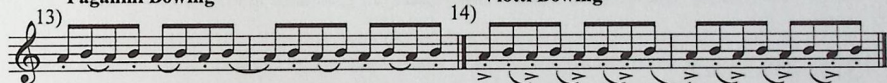


The dots below the notes indicate the number of evenly articulated bow strokes/pulses to be played on the respective note.

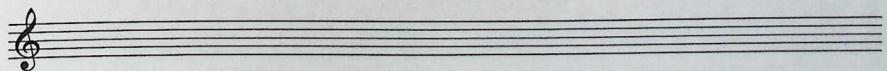
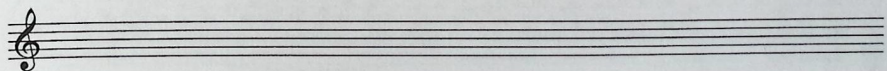
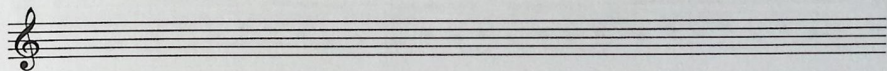
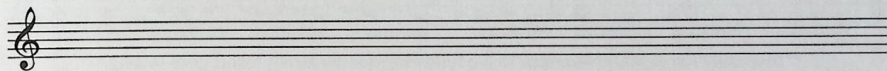


"Paganini Bowing"

"Viotti Bowing"



Write further variations of rhythms and bowings.



Basics III

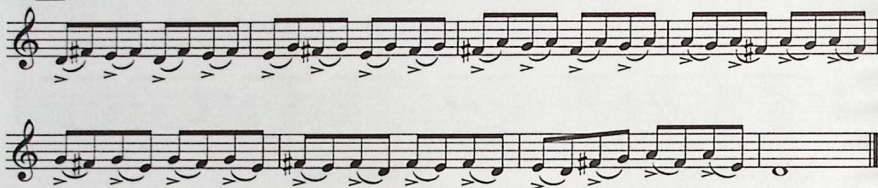
Vary the "Hand Group" and Bow Stroke Style
along with Rhythms and Dynamics.

Left finger action: "on/off switch" - throw from knuckle/hold for note/rhythmically release.
DO NOT LIFT FINGERS - they just "pop up" off the string.

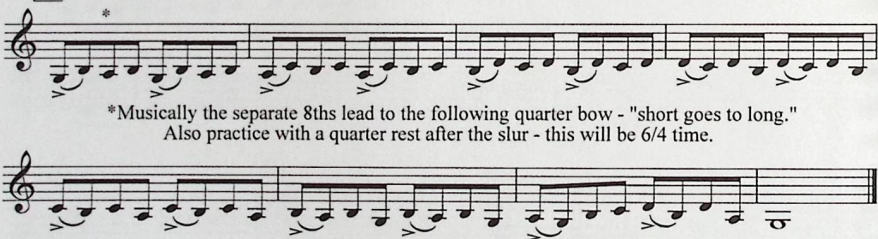
1 ♩ = 60 - 208



2 Bow Variation 1) Pulse/Release Strokes - Bow must never stop.



3 Bow Variation 2)

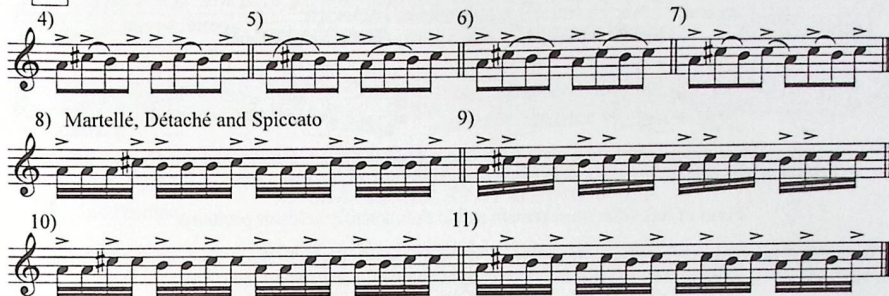


4 Bow Variation 3)



Basics III

V Further bowing variations. (Also use earlier rhythmic variations with and without slurs.)



Staccato e Staccato volante - flying staccato.

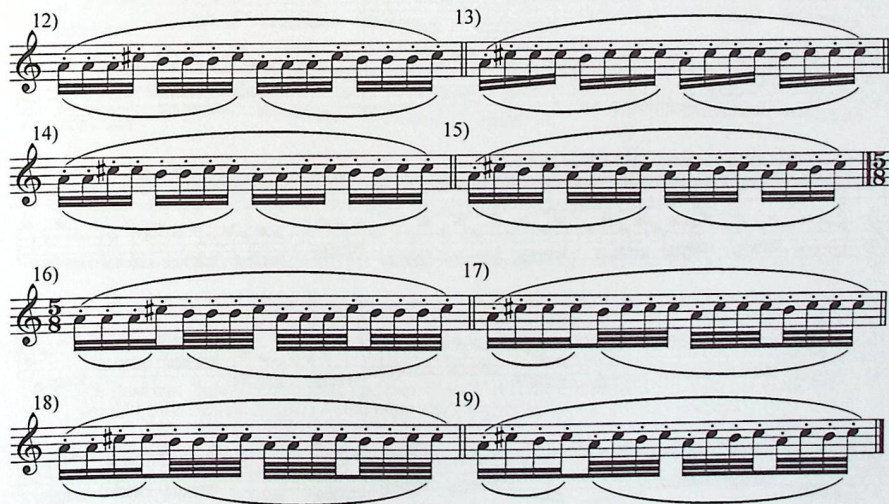
Bite/release the bow in short explosive motions - DO NOT allow the right elbow to rise as a reaction. Drop the arm's weight directly onto the top of the bow via the 1st and 2nd fingers so that the hair momentarily bites the string. The wood of the bow must not touch the string, but can touch the hair.
(In higher speeds the 2nd finger can be released from the bow.)

In the *Staccato* do not let the bow hair jump off the string, but in the *Staccato volante* it must jump.

Begin with a triplet eighth note count: bite / play-release / pause.

Then duple eighth count combining the first two into one action: bite-play / pause.

Use "Repetition Hits" (Rep Hits/RH) with the left-hand fingers to require a very short and abrupt stroke. Both Down & Up Bows are to be mastered. Apply to arpeggios and scales, etc.

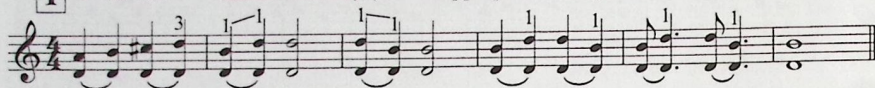


Basics IV - Shifting

Vary the "Hand Group" and Bow Stroke Style
along with Rhythms and Dynamics.
Sul A - simile sul D, G & E.

1 ♩ = 60 - 208

Also shift with 2, 3, & 4 to appropriate note/position.



Use a very light, slow and deliberate slide from one note to the other. Fingers and thumb must not lag behind or precede action of the arm. This is most important for **Intonation of the Left Arm**.

ALL MOTION IS TO BE SIMULTANEOUS.

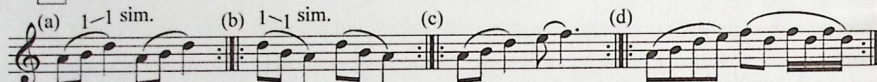
Form of left wrist must remain stable during shifts in lower positions.

Watch the "face" of the finger nail, maintaining it's angle - each finger's "face" angle is slightly different.

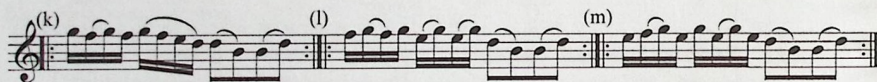
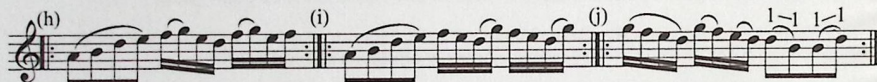
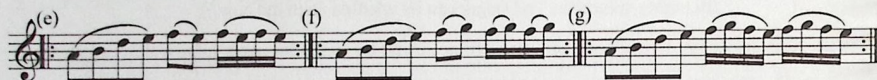
Take care to keep the fingers light and well balanced on the string.

DO NOT TILT OVER TOWARD LOWER STRING.

2



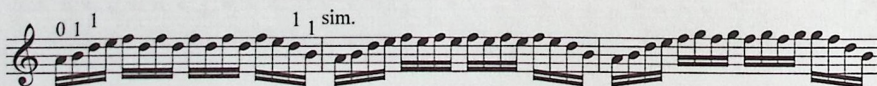
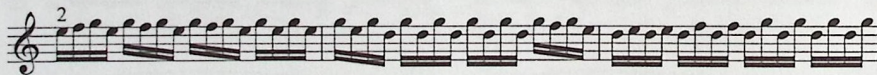
Retain use of open string below for as long as necessary.



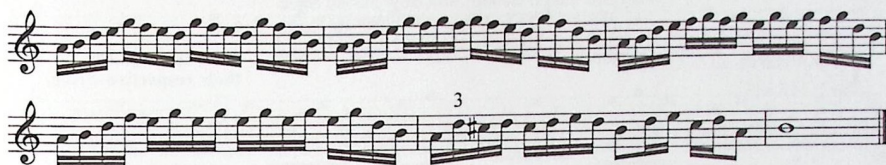
3

Repeat each measure 3 times or as needed.

Vary bow patterns per above along with 4-note & 8-note rhythmic sequences.



Basics IV - Shifting

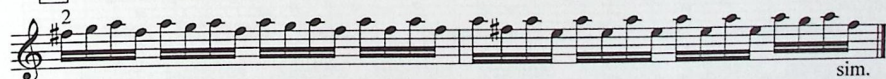


Note in Nos. 4, 5 & 6 the shifts will be to the 2nd, 4th & 5th positions respectively and should be practiced in the same manner as No. 3, ms. 4. (KNOW THE NOTES/INTERVALS.)

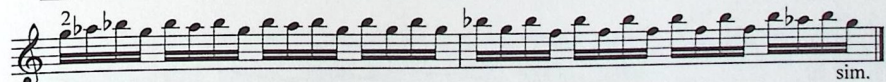
4 2nd Position



5 4th Position: Shift is Perfect 4th ('B' to 'E'). A variation would be 'B' to 'Eb', a diminished 4th.



6 5th Position: Note when shifting up from 'B' to 'F' it is the diminished 5th. Another variation would be the Perfect 5th to 'F#' and continuing higher to 'G', etc. Modify endings.

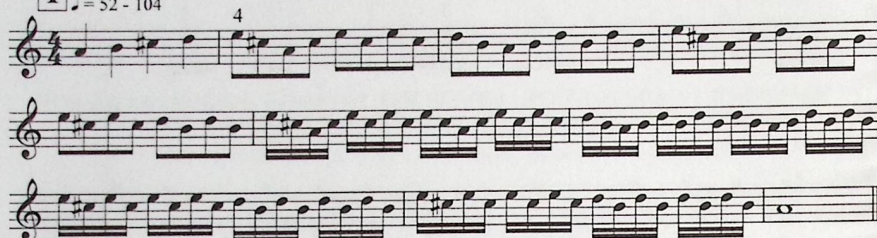


Basics V

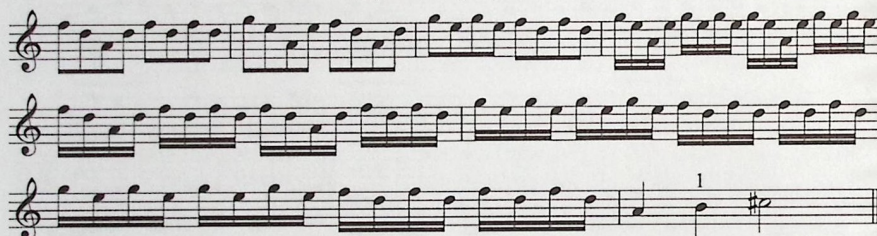
Vary the "Hand Group" and Bow Stroke Style
along with Rhythms and Dynamics.
REPEAT MEASURES AS NEEDED.

Keep fingers over
their respective string.

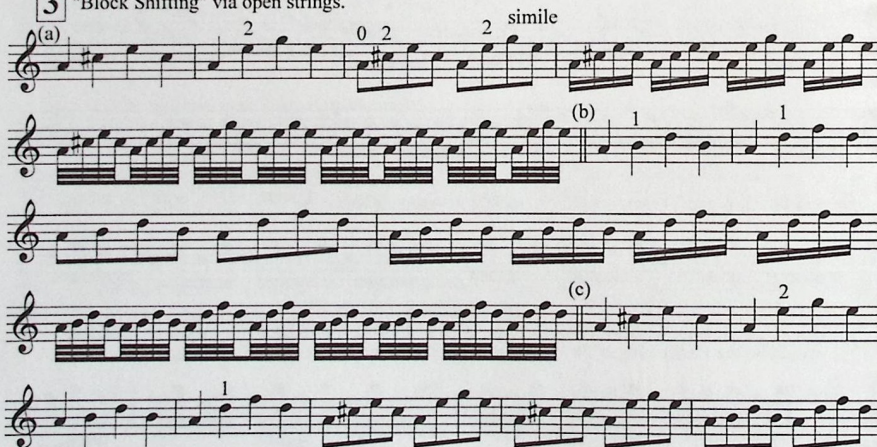
1 Sul A (simile sul D, G & E.)
♩ = 52 - 104



2
0 4 2 0 2 simile
restez (remain in pos.)



3 "Block Shifting" via open strings.



Basics V

Musical score for "The Firebird" by Igor Stravinsky. The score is written for a single melodic line on a grand staff (treble and bass clefs). It features a complex rhythmic pattern with many sixteenth and thirty-second notes. The score includes fingerings (1, 2, 0), shifts, and an acceleration marking "accel." at the end.

Sliding Arpeggios

To be done with slow motion (slo/mo) vibrato and fast vibrato (f/v).
DO NOT CONNECT SLOW INTO FAST - this can develop a habit of "slow wind-up vibrato."
 Fast must be instant and maintained through bow change.
No vibrato during shift initially.

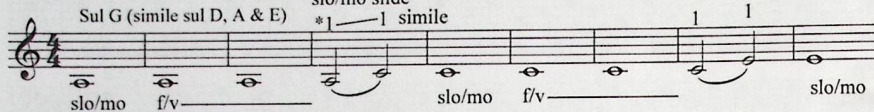
1 Minor

♩ = 60 - 208

Sul G (simile sul D, A & E)

slo/mo slide

*1—1 simile

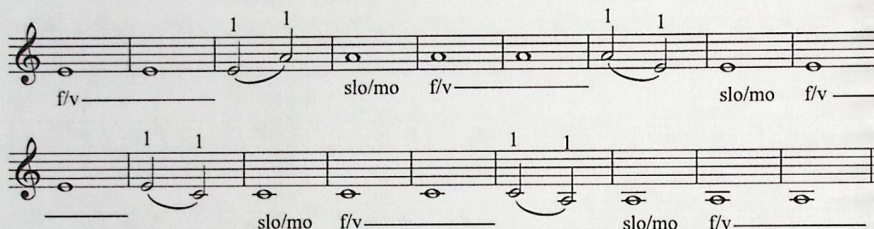


***DO NOT ALLOW LEFT WRIST TO LEAD THE SHIFT.**

The finger tip, hand and arm must move simultaneously.

Watch the "face" (finger nail) and keep it at the same angle to the string/fingerboard while shifting.

For younger and less advanced players, add one shift at a time. Continue adding all the way to 2-8vas.



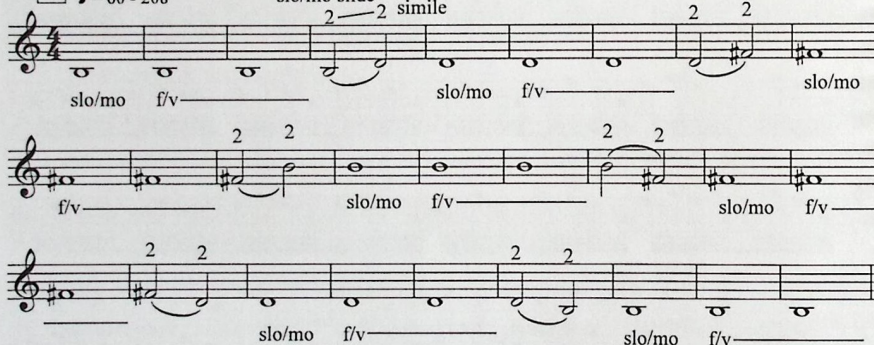
When doing 2nd finger keep 1st down. This will develop multiple-finger vibrato.
 In high positions release finger as necessary.

2 Minor

♩ = 60 - 208

slo/mo slide

2—2 simile



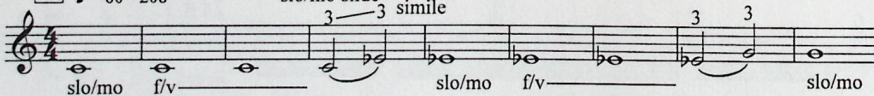
Keep 3 fingers down. This will develop multiple-finger vibrato.
 In high positions release fingers as necessary - 2nd finger first.

3 Minor

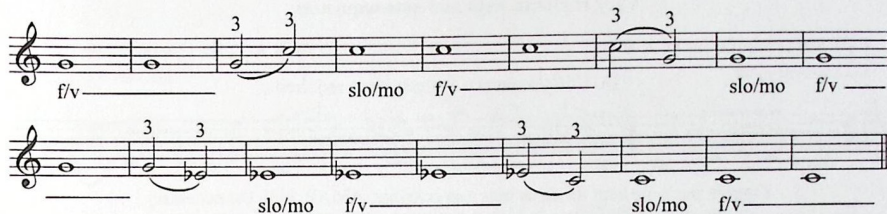
♩ = 60 - 208

slo/mo slide

3—3 simile



Sliding Arpeggios



4 Minor

$\text{♩} = 60 - 208$

Keep 4 fingers down. This will develop multiple-finger vibrato.
In high positions release fingers as necessary - 2nd finger first.

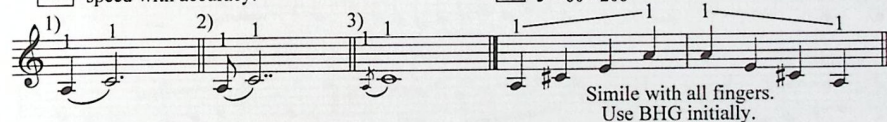


R

Add rhythmic shifts to develop speed with accuracy.

5 Major - Root

$\text{♩} = 60 - 208$



6

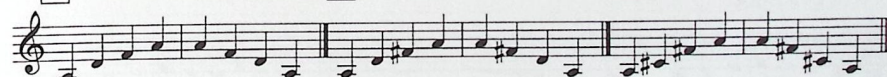
Minor - 2nd Inversion

7

Major - 2nd Inversion

8

Minor - 1st Inversion



V

Vary rhythms, bow stroke styles and starting positions.

9

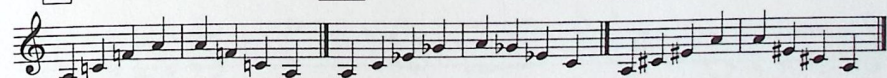
Major - 1st Inversion

10

Diminished - Root

11

Augmented - Root



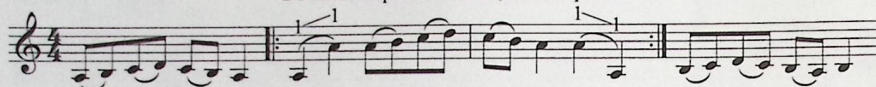
8va Slides with H.G. Sequence

Vary rhythms, keys and note sequences.

1 Sul G (simile sul D, A & E)

♩ = 60 - 208

Do shifts/sequence 3 times, or as required.

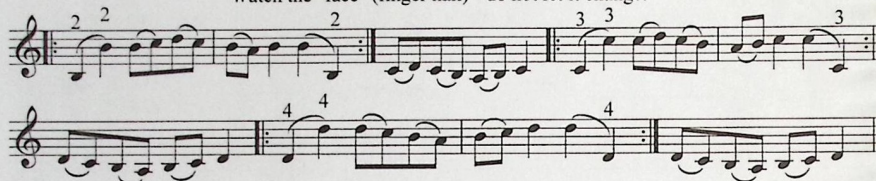


Fingers are to be kept down as much as possible, AMAP, with the necessary releasing for half-steps in higher positions, as required by finger size.

Return to starting position with fingers, wrist, hand and arm all in the initial form, proportion and balance.

Shift with a light touch, but firm shaping of the left hand.

Watch the "face" (finger nail) - do not let it change.



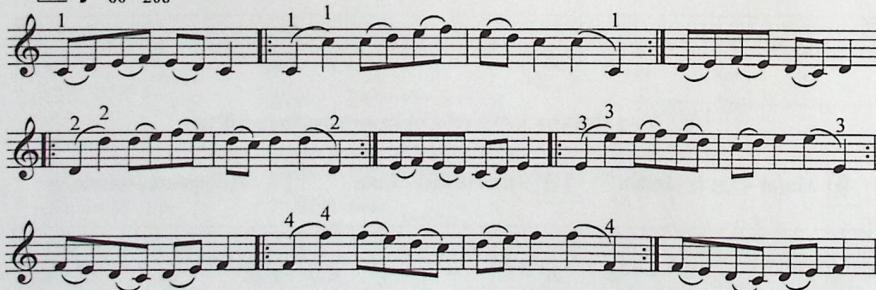
2 Sul G (simile sul D, A & E)

♩ = 60 - 208



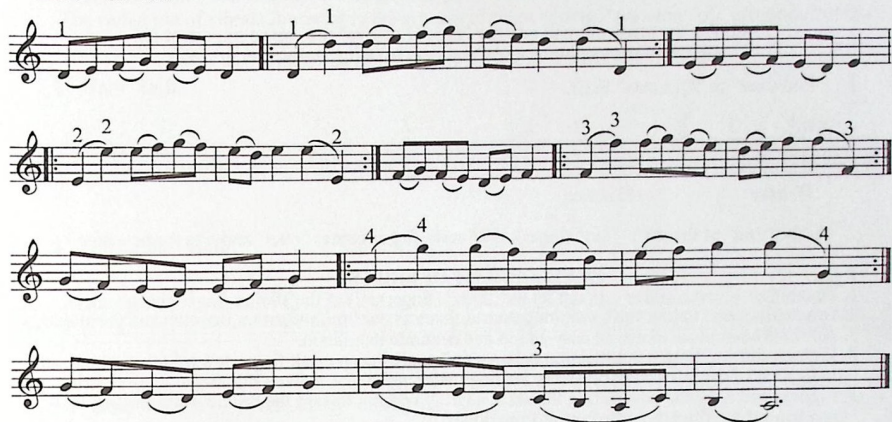
3 Sul G (simile sul D, A & E)

♩ = 60 - 208



8va Slides with H.G. Sequence

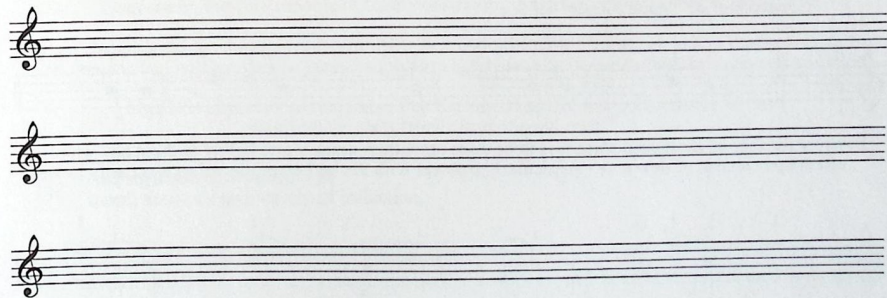
4 Sul G (simile sul D, A & E)
♩ = 60 - 208



R Rhythms: Also do without slurs or a combination of slurred and separate bow strokes.



V Write further variations of rhythms and bowings.



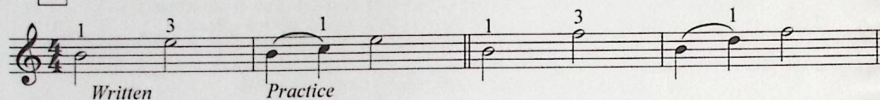
Shift Types

A variety of **Shift Types** must be "in the hand" of the accomplished string player.

The most used shift is the "end-over" or "old/new" shift, as it offers a clarity of intonation combined with a beauty and sophistication of phrasing that is suited to many musical styles.

From this the musician will add the "special effects" that are so important for the various idioms and characters used by composers.

1 "End-over" or "Old/new" Shift.



At the "end" of the shift ("old" finger), the "new" finger comes "over" and hits the new note.

DEVELOPMENT OF SHIFTS

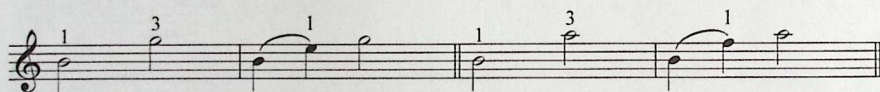
1. Practice slow, even slides - do not let the "face" (fingernail) of the sliding finger change angle.
2. Gradually speed up the shift with long arrival notes to confirm intonation, balance and positioning.
3. All must be in place to assure easy action and accurate intonation.
4. Lighten shifting finger, maintaining balance and angle - do not roll finger toward lower string, an indication of the left arm excessively leading under and to the right as if going to a lower string.
5. Lighten and slow the bow during the shift, slightly coming toward the bridge when shifting up and toward the fingerboard when shifting down.

(The degree of this is dependent upon musical inflection.)

6. DO NOT ALLOW WRIST TO LEAD, the shift is primarily carried out by the complete left arm taking the fingertip/hand to the new location.

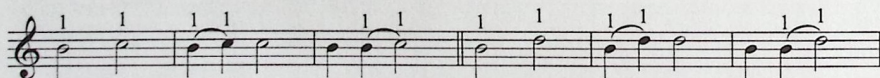
a. In the LOWER positions this means the elbow is simultaneously drawn toward the ribs.

b. In the HIGHER positions, there is a lifting action up and over the violin top - again, note that the smooth, fluid motion and "face" must be maintained at all times.

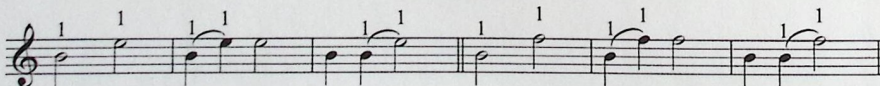


SEE **R** ON NEXT PAGE FOR RHYTHMIC EXAMPLES.

2 "Connecting" or "Same Finger" Shift.



Possibly the second most used shift, it is to be done smoothly, quickly and lightly without any whiplash effect upon arrival of new note - particularly discreet with the half-step interval as it is easily hidden.



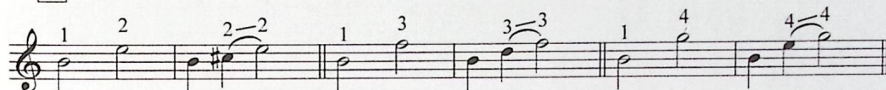
Shift Types

Numbers 3-5 are very "romantic" slides to be used sparingly and with great discretion. These are to be accomplished with tremendous subtlety of touch so finger changes are not heard and therefore no "grace notes" audibly sound. (Lighten fingers particularly during exchange.)

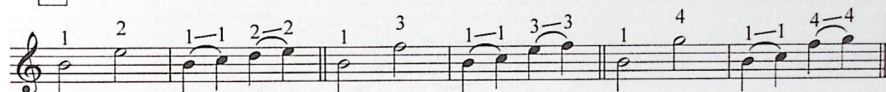
The varied use of vibrato is crucial to the success of these sliding, "portamento"/"glissando," shifts.

Favor the neighboring finger, as the exchange is more easily hidden.

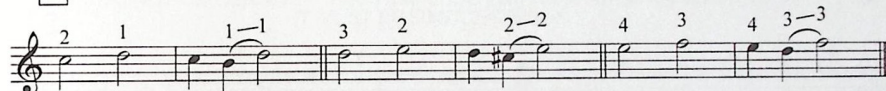
3 "Into" Shift.



4 "From/into" Shift.



5 "From beneath" or "From under" Shift.



In all of these shifts the timing of departure and arrival combined with inflection of vibrato and weight of the finger can give an enormous variety to the mood and character of the phrase.

Experimentation with attention to the minutest of details will make all the difference as to the musical success of such technical endeavors.

NOTE:

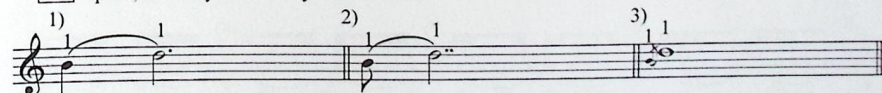
The examples above are simply a hint of the many possibilities available to the artist in their quest for the correct inflection of the phrase. The combination of these shifts can be used to great advantage if not taken to extremes.

Applied correctly they are capable of producing the most beautiful of musical moments. Conversely, they are capable of totally destroying any musical sensitivity, if misapplied.

When changing strings the application of shifts is accomplished in like manner and in descending shifts the reverse method will apply. Use your imagination and creativity in combining the various possibilities.

Also, it is important to remember that the arrival of the new note must be in time, therefore the shift "steals from the old note."

R Add rhythmic shifts to develop speed, accuracy and variety of inflection.

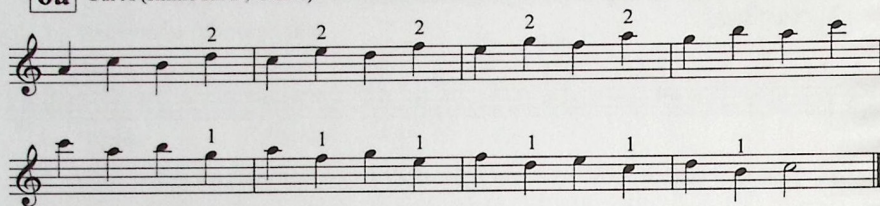


Shift Types: "Walking"

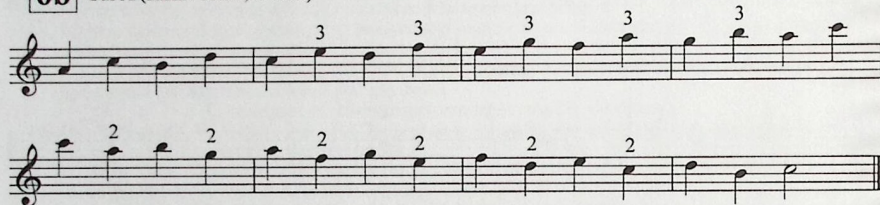
Extend finger while pivoting in the shift's direction.
Take care not to roll the previous finger's tip - the finger should flex (retaining the "face") as it adjusts with the hand/wrist/arm action.

ALWAYS RETAIN AN ARC OR BRIDGE SHAPE.

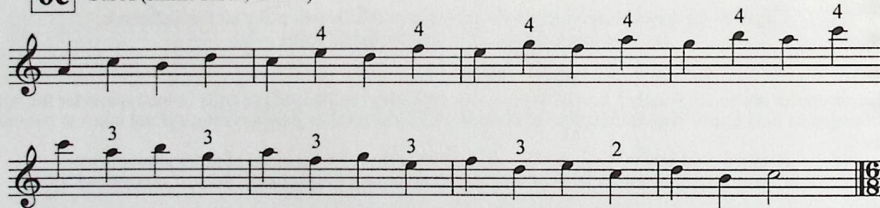
6a Sul A (simile sul D, G & E)



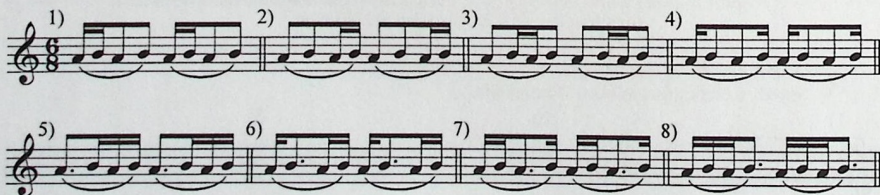
6b Sul A (simile sul D, G & E)



6c Sul A (simile sul D, G & E)



R Add rhythms to develop speed, accuracy and agility.

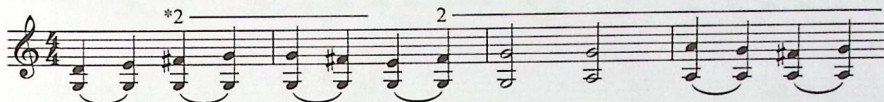


8va Study with Minor Arpeggio Slides

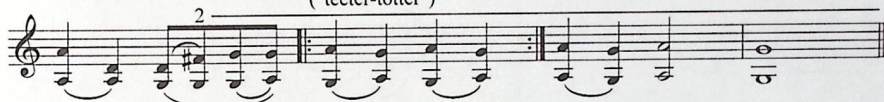
Intervals developed: 5ths, 6ths, 7ths, 8vas & 9ths.
Shifts developed: 2nds through 8vas.

1 Sul G/D (simile sul D/A & A/E) #1 - #3.

♩ = 60 - 208



*Keep 2nd finger down as much as possible.
This plays a crucial part in stabilizing the left hand's proportion and balance.
("teeter-totter")

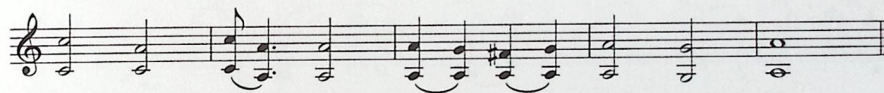


SHIFTING:

One must use a light finger touch with firm shaping of fingers/hand/wrist.

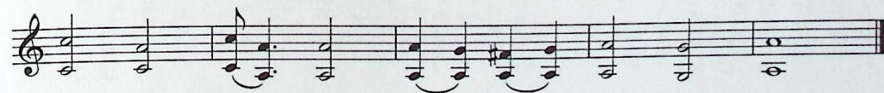
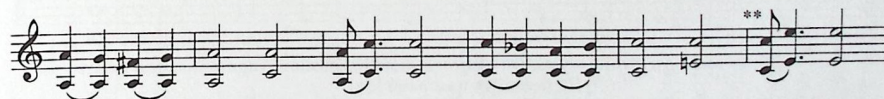
*DO NOT LET THE LEFT WRIST PRECEDE THE SLIDE OF THE FINGER TIPS -
IT MUST BE SIMULTANEOUS.

2



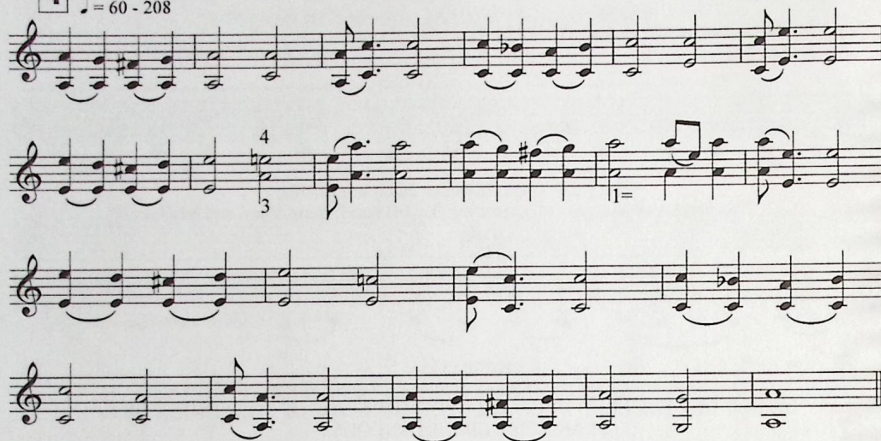
3

**In higher positions favor the use of the 3rd finger with 1 - 4, as this assists the left hand rotation for the 4th finger - the 2nd finger is an acceptable alternative.



8va Study with Minor Arpeggio Slides

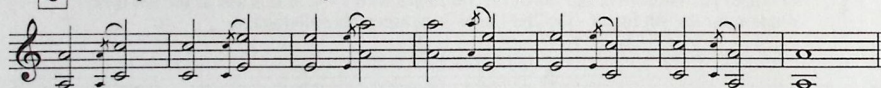
4 Sul G/D (simile sul D/A & A/E) #4 - #7.
♩ = 60 - 208



5 Add higher positions gradually, as in #7.

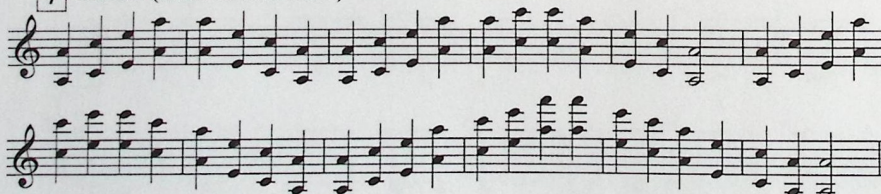


6 Use a quasi slo/mo shift to begin with and gradually speed it up.



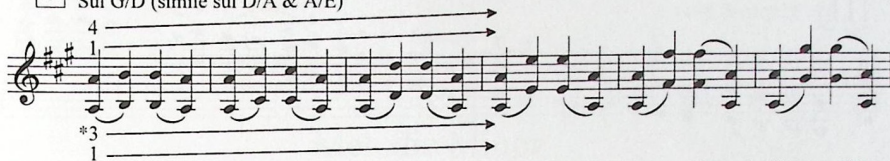
**Vary rhythms and bow stroke styles. Do Major/minor/diminished/Augmented and inversions.
Be inventive and have fun!**

7 Sul G/D (simile sul D/A & A/E)

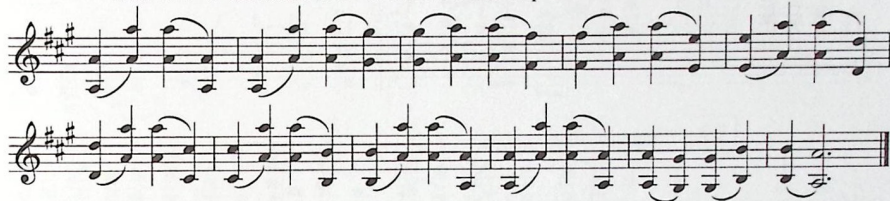


8va Study Shifts/Scales

- 8** With 1 - 4, keep 2 & 3 lightly on the 4th finger's string to maintain balance and shaping.
Sul G/D (simile sul D/A & A/E)



- *With 1 - 3, be in 2nd position and contract 1st finger back. Keep in mind the use of 2 - 4 in "fingered" 8vas.
Also do 1 - 3 with shifts to 2 - 4. Use the whole-step interval between 1 - 3 & 2 - 4.



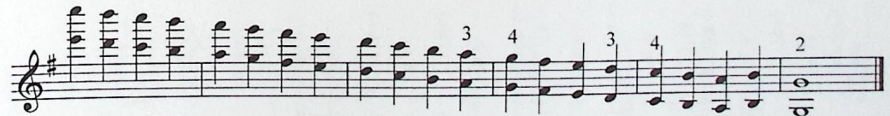
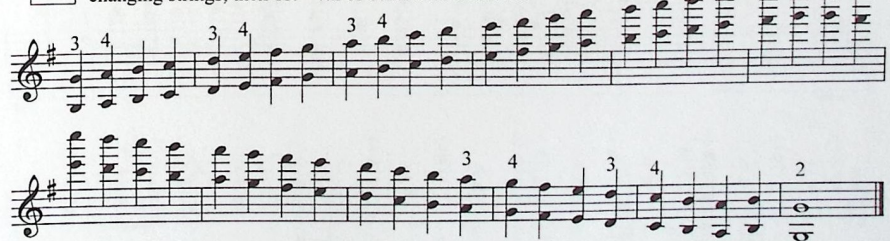
- 9** Keep 1 - 3 lightly on strings to maintain balance and shaping.
Sul G/D (simile sul D/A & A/E)



- *Use 1 - 3 "A" natural in return to 1st position. Also do 2 - 4 with shifts to 1 - 3.



- 10** 1 - 4 8vas across strings. Initially use 1st - 3rd positions before changing strings, then 1st - 4th or other combinations.



8va Study with Scales

Major

11 "Fingered" 8vas

12 "Fingered" 8vas

13 "Skip" 8vas

[illegible]

14 1 - 4 8vas and "fingered" 8vas (indicated).

The musical score for Exercise 14 consists of three staves of music in G major (one sharp, F#). The first staff contains measures 1 through 6, with fingering numbers (1-4) and octave markings (2, 3, 4) indicating fingered and 8va notes. The second staff contains measures 7 through 12, continuing the sequence with similar markings. The third staff contains measures 13 through 18, concluding the exercise with a final whole note G. The notation includes various articulations such as slurs, ties, and accents, and the key signature is G major.

15 1 - 4 8vas and "fingered" 8vas (indicated).

The image shows three staves of musical notation for Exercise 15. The first staff contains measures 1 through 6, featuring eighth and sixteenth notes with various fingering numbers (2, 3, 4) and octave markings (8vas). The second staff contains measures 7 through 12, with more complex fingering and octave markings. The third staff contains measures 13 through 18, ending with a double bar line. The notation includes many slurs and ties, indicating continuous runs of notes.

Melodic Minor

16 1 - 4 8vas and "fingered" 8vas (indicated).

The exercise consists of three staves of music. The first staff contains two measures of music, each with a triplet of eighth notes. The second staff contains four measures of music, each with a triplet of eighth notes. The third staff contains four measures of music, each with a triplet of eighth notes. The music is written in treble clef and includes various slurs and fingerings.

17 1 - 4 8vas and "fingered" 8vas (indicated).

The musical score for exercise 17 consists of three staves. The first staff contains a sequence of notes with triplets and slurs, including a triplet of eighth notes and a triplet of quarter notes. The second staff continues the sequence with more triplets and slurs, including a triplet of eighth notes and a triplet of quarter notes. The third staff concludes the exercise with a final triplet of eighth notes and a triplet of quarter notes. The notation includes various accidentals and fingerings to guide the performer.

Roll bow from low to high
and high to low, along with
double-stopping.

7ths in Major

Intervals developed: 6ths, 7ths & 8vas.

1 Sul G/D (simile sul D/A & A/E)

♩ = 60 - 208 Vary Rhythms and Bow strokes.

Note how 1&3 should be kept down for balance, stability and framing of left hand.

2 IT IS MOST USEFUL TO INITIALLY SHIFT WITH THE 1 - 4 8vas.

Shift across strings in odd number positions.

Vary this and keys as one advances.

In high positions do not press fingers into fingerboard - it is not necessary to touch the fingerboard.

3 Vary rhythms and bow stroke.

♩ = 60 - 208

"The Check"

3rds in Major

Sul G/D Nos. 1- 6

1 Sul G/D
♩ = 60 - 208Simile in F Major, sul D/A & C Major, sul A/E.
Intervals developed: 2nds, 3rds & 4ths.*"The Check" - full version*

"The Check" can be skipped when secure intonation/technique is achieved.
Vary the rhythms and bowings.

2 Sul G/D
♩ = 60 - 208

*Do the measure multiple times with rhythmic variations.

3 Sul G/D
♩ = 60 - 208

4 Sul G/D
♩ = 60 - 208

3rds in Major

5 Sul G/D
♩ = 60 - 208

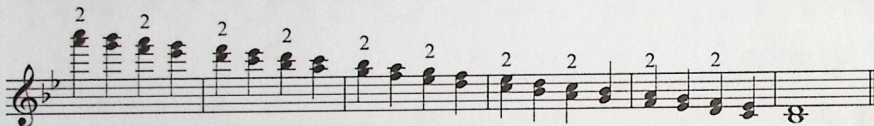
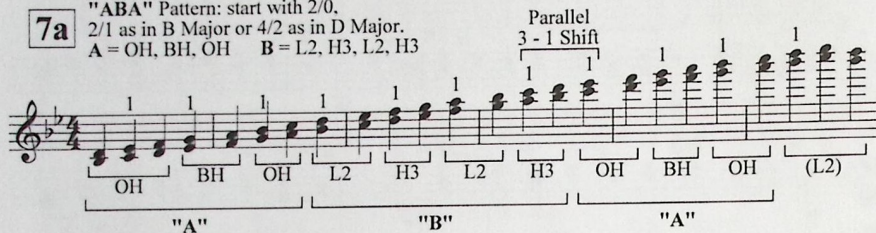
6 Sul G/D
♩ = 60 - 208

R Rhythms - add other combinations as desired.

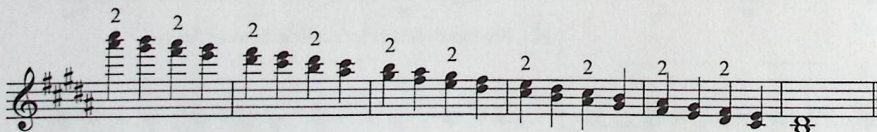
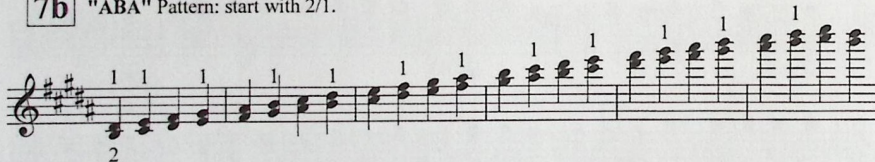
3rds in Major

3 - 8va with string crossings: using odd numbered positions.

7a "ABA" Pattern: start with 2/0.
2/1 as in B Major or 4/2 as in D Major.
A = OH, BH, OH B = L2, H3, L2, H3



7b "ABA" Pattern: start with 2/1.



3rds in Major

3 - 8va with string crossings.

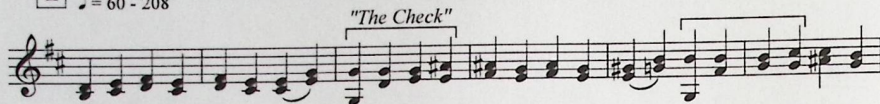
8a "BAB" Pattern: start with 3/1.

*The "Pattern Names" - "ABA" & "BAB" are descriptive of the ascent from the tonic pair of notes.

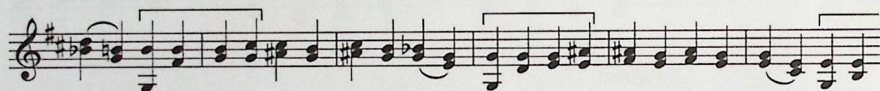
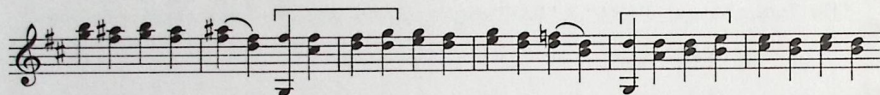
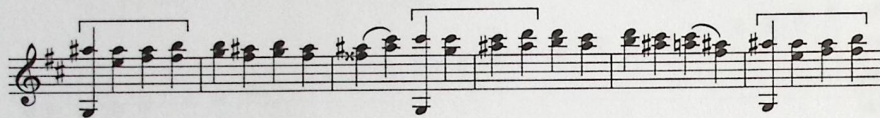
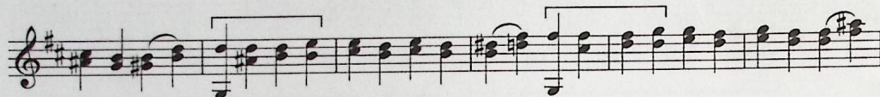
3rds in Harmonic Minor

No. 1: Simile in F# Minor, sul D/A & C# Minor, sul A/E.
Intervals developed: 2nds, 3rds & 4ths.

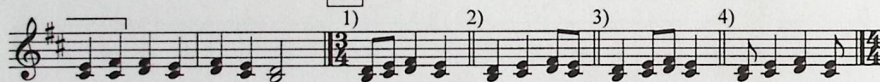
1 Sul G/D
♩ = 60 - 208



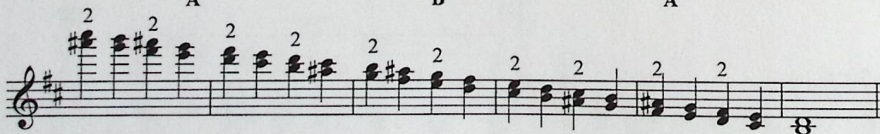
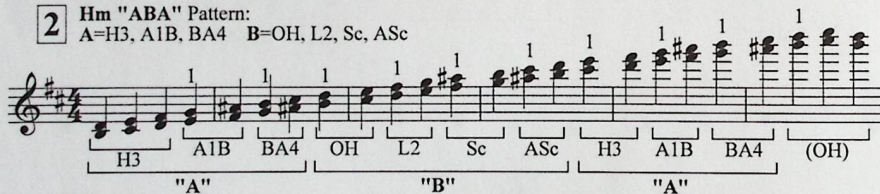
Skip "The Check" when secure intonation/technique is achieved.



R Rhythms - add other combinations as desired.



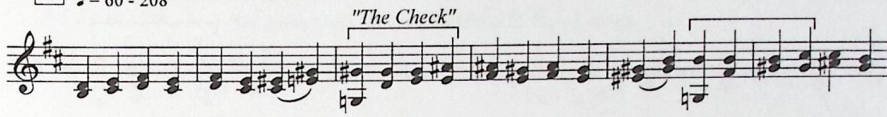
2 Hm "ABA" Pattern:
A=H3, A1B, BA4 B=OH, L2, Sc, ASce



3rds in Melodic Minor

No. 1: Simile in F# Minor, sul D/A & C# Minor, sul A/E.
Intervals developed: 2nds, 3rds & 4ths.

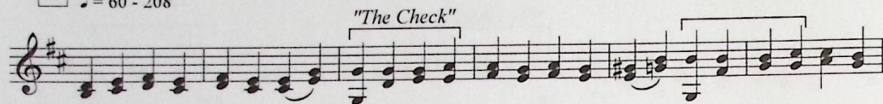
1 Sul G/D
♩ = 60 - 208



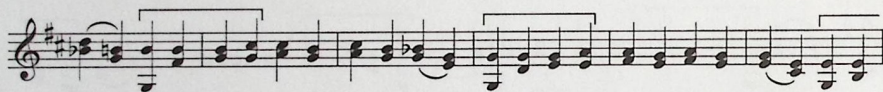
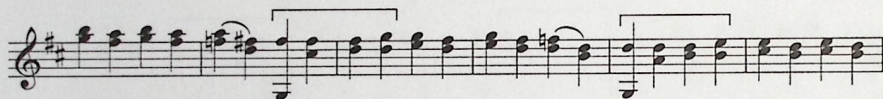
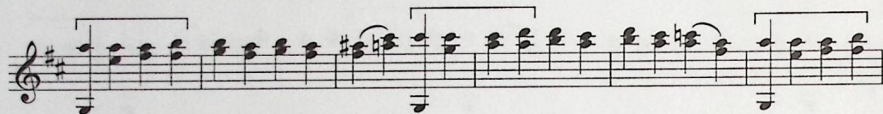
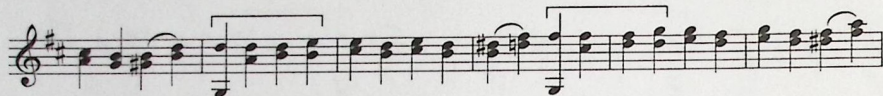
3rds in Natural Minor

No. 1: Simile in F# Minor, sul D/A & C# Minor, sul A/E.
Intervals developed: 2nds, 3rds & 4ths.

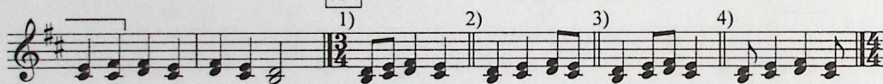
1 Sul G/D
♩ = 60 - 208



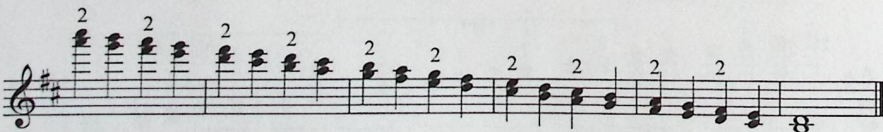
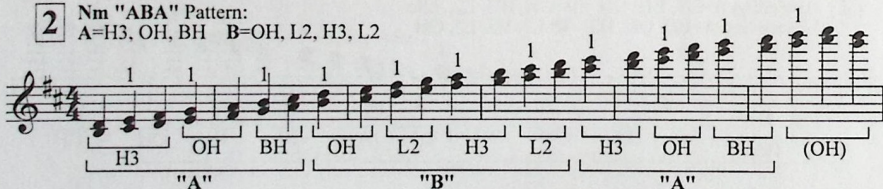
Skip "The Check" when secure intonation/technique is achieved.



R Rhythms - add other combinations as desired.



2 Nm "ABA" Pattern:
A=H3, OH, BH B=OH, L2, H3, L2



2nds in Major

Roll bow from low to high & high to low strings.

1 Sul G/D (simile sul D/A & A/E)
♩ = 60 - 208

Do slurred and separate bowings in varied styles.

Exercise 1 consists of four staves of music in G major (one sharp). The first staff shows a sequence of slurred pairs of notes (dyads) moving up and down the scale, with fingerings 4 and 4 indicated. The second and third staves continue this pattern with various slurring and bowing techniques. The fourth staff concludes the exercise with a final slurred pair of notes.

2 Sul G/D (simile sul D/A & A/E)
♩ = 60 - 208

Exercise 2 consists of three staves of music in G major. It follows a similar pattern to exercise 1, with slurred pairs of notes and fingerings 4 and 4 indicated. The notation includes various slurring and bowing techniques to be practiced.

3 Sul G/D (simile sul D/A & A/E)
♩ = 60 - 208

Exercise 3 consists of one staff of music in G major, continuing the pattern of slurred pairs of notes with fingerings 4 and 4 indicated.

4 M = Major / m = minor
♩ = 60 - 208

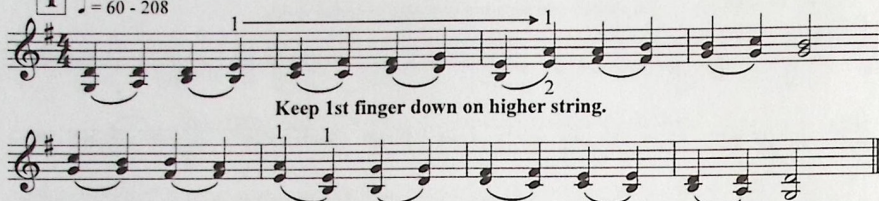
M M m M M M m simile

Exercise 4 consists of two staves of music in G major. The first staff shows a sequence of slurred pairs of notes (dyads) moving up and down the scale, with fingerings 4 and 4 indicated. The second staff continues this pattern with various slurring and bowing techniques. The notation includes the instruction 'Work up gradually.'

4ths in Major

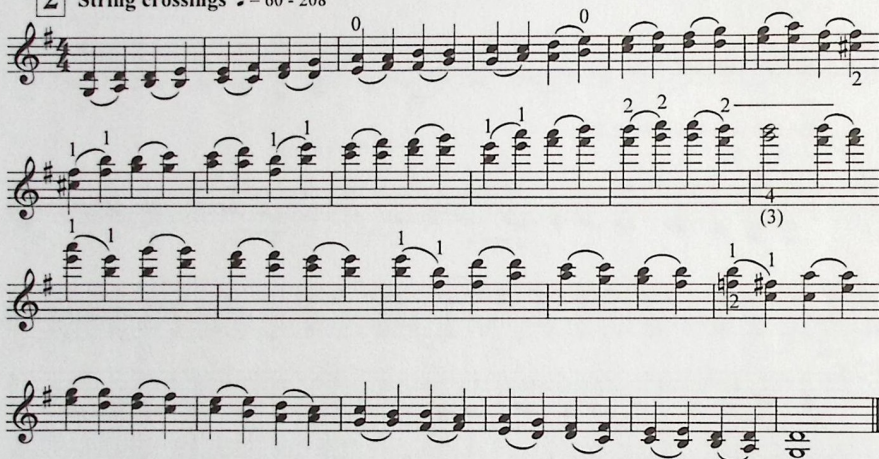
Intervals developed: 3rds, 4ths, 5ths & 6ths.
Shifts developed: 2nds, 3rds & 4ths.

1 Sul G/D (simile sul D/A & A/E) ♩ = 60 - 208



In #2 - #6 work as high as desired, adding more when comfortable.

2 String crossings ♩ = 60 - 208

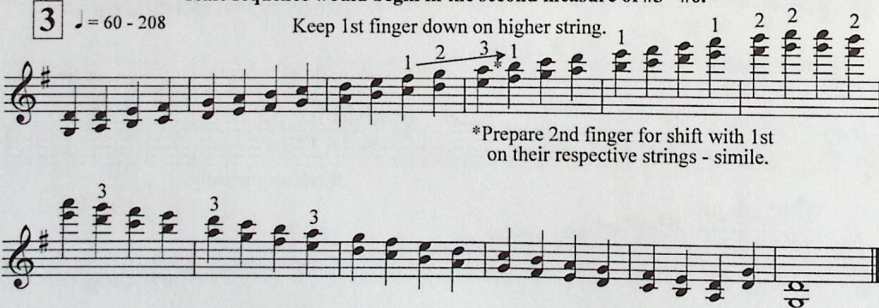


When ascending/descending IN LEGATO the technique is opposite from 6ths - see 6ths in Major, page 44.

When playing scales in 4ths the tonic is on top, therefore the straight scale sequence would begin in the second measure of #3 - #6.

3 ♩ = 60 - 208

Keep 1st finger down on higher string.



*Prepare 2nd finger for shift with 1st
on their respective strings - simile.

4ths in Major

Covering the full range of the violin.

4 ♩ = 60 - 208

*Prep. 2, sim.

5 ♩ = 60 - 208

*Prep. 2, sim.

6 ♩ = 60 - 208

*Prep. 2, sim.

V Variations: Ascend and descend.
Also arpeggiate across the strings in 1) & 2).

1) 2) Also shift in 4ths. simile

3) Simile sul D/A & G/D. Also shift in 4ths. simile

4) I..... II..... III..... IV.....

Also, use the 7th ascending and descending as an intermediary step between the intervals of 6ths.

6ths in Major

Intervals developed: 6ths, 7ths & 8vas.
Shifts developed: 2nds & 4ths.

1 Sul G/D (simile D/A & A/E)
♩ = 60 - 208

Constantly check the 1-4 8va for accuracy and proper proportioning of the left hand.

Keep the left hand fingers' change of string hidden -

IN LEGATO:

*Ascending - roll the bow very slightly to lower string, leaving the higher string. The new pair of fingers are placed down together with the bow simultaneously joining the strings.

**Descending - roll the bow very slightly to higher string, leaving the lower string. The new "high string finger" is quickly placed on its note while the "low string finger" is already on its note.

Again, the bow simultaneously joins the two strings.

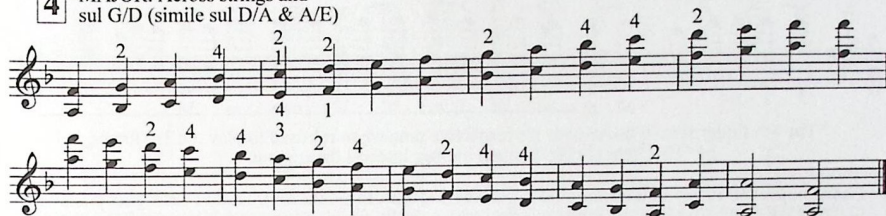
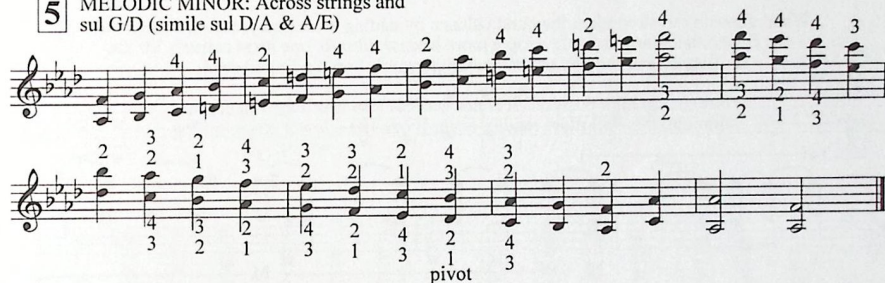
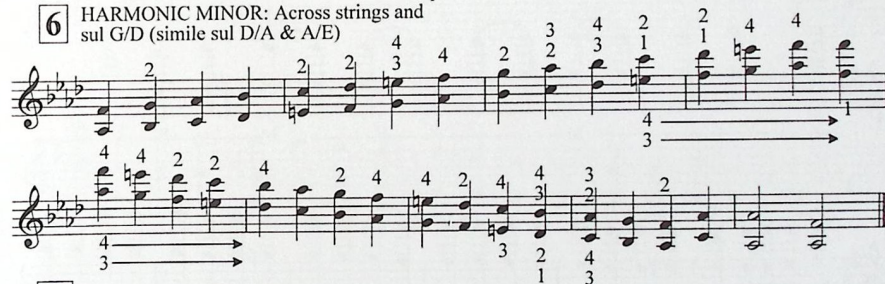
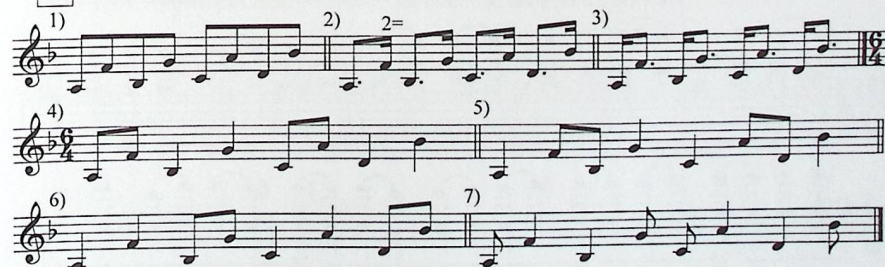
IN SEPARATE AND/OR SHORTER BOW STROKES:

A quick light finger move supported by the left hand/wrist/arm rotation and a pendulum like action will give clarity to the change of notes.

2 Sul G/D (simile D/A & A/E)
♩ = 60 - 208

3 Sul G/D (simile D/A & A/E)
♩ = 60 - 208

6ths Major/Minor

4 MAJOR: Across strings and sul G/D (simile sul D/A & A/E)**5** MELODIC MINOR: Across strings and sul G/D (simile sul D/A & A/E)**6** HARMONIC MINOR: Across strings and sul G/D (simile sul D/A & A/E)**R** Rhythms: separate and slurs.

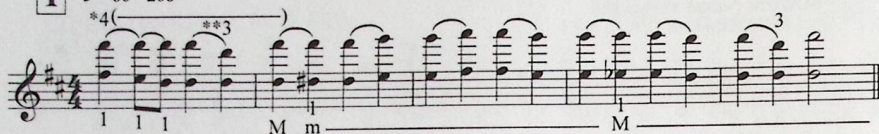
M = Major / m = minor

10ths in Major

Sul A/E (simile in G sul D/A & in C sul G/D)

1

♩ = 60 - 208



*The 4th finger should hover over it's respective note when released to play the 3rd finger.

**The 3 should NOT retain the 8va interval throughout.

It is most important in any extensions, and especially in 10ths, to set the arm/hand in the higher position and contract the fingers back to the lower position with a slight clockwise rotation in the arm/hand setting. The whole setting of fingers/hand/arm must find a balance that equalizes the touch of the fingers.

When choosing to strengthen the hand balance by adding increased pressure throughout the fingers/hand/arm or to develop a more intense vibrato, one must actively lift the instrument, thereby never "hanging heavily" on the fingerboard.

Note that in high positions it is not necessary to touch the fingerboard, although this will more readily occur if one has a lower string setting.

2



3



10ths in Major

4 Sul A/E (simile in G sul D/A & in C sul G/D)

M m m M M m m M

4

3

pivot-shift/half-shift

5

2

3

3

3 4 3 0 4 4 3 0 0

R Rhythms: To be used in all the studies of 10ths and elsewhere.
These rhythms particularly develop fast, clean and accurate shifts.

1) 2) 3) 4)

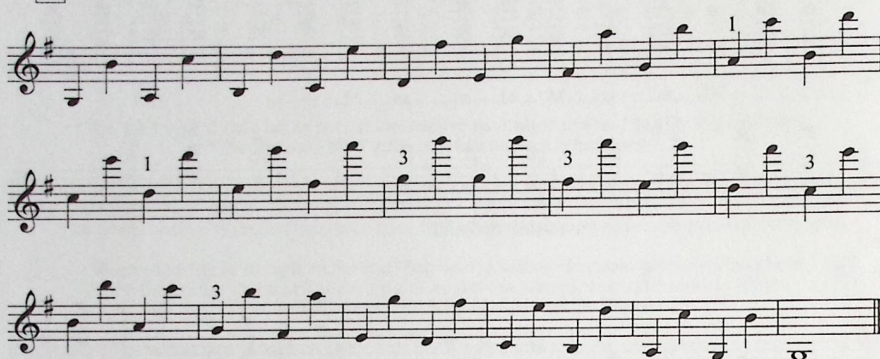
5) 6) 7) 8)

Use a variety of slurs and separate bowings.
Add more difficult strokes as level of accomplishment increases.

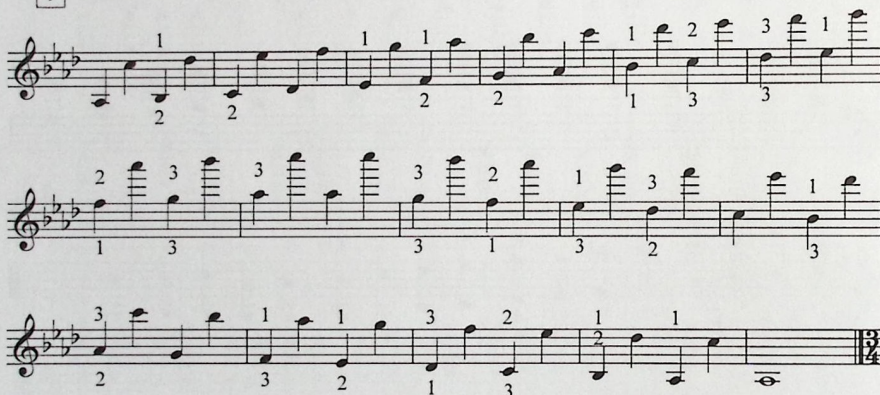
10ths in Major

6

Skipping Strings: G to A and D to E.

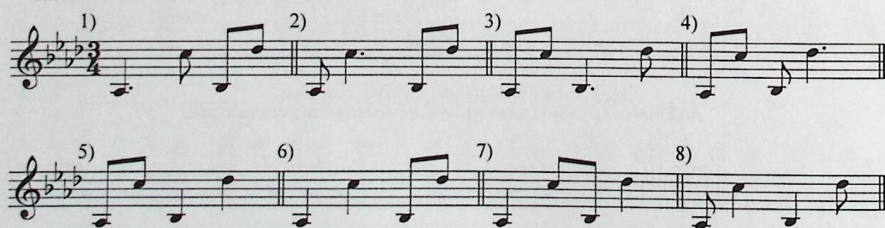


7



R

Rhythms: Use separate and hooked bow patterns.



Unisons

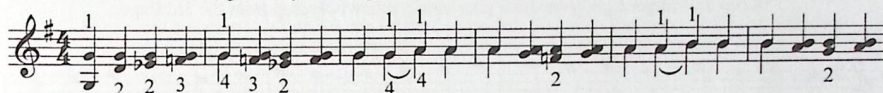
The 3rd position is selected to begin with as it enables the violinist to immediately have an excellent proportion and balance of fingers/hand/wrist.

From this, one should work both ascending and descending along with variation of Rhythms and Keys.

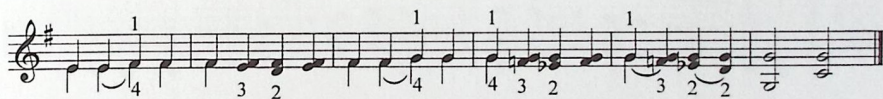
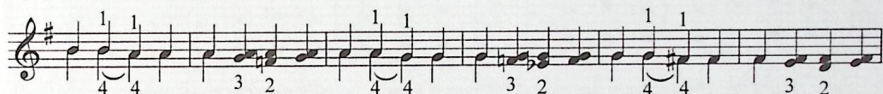
1 Sul G/D (simile sul D/A & A/E)

$\text{♩} = 60 - 208$

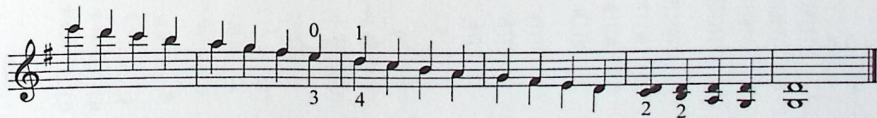
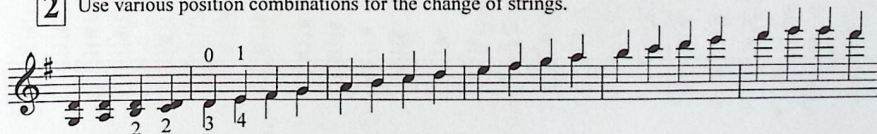
Slur/tie notes one to the other and use a well shaped hand with a light touch. Do slow slides, gradually working to "grace-note" speeds and then use separate bows.



Note the use of the "Augmented 1 Open Hand Group" (A1O), see pg 8, #11. (Also use #12, OA4, and #13, OA2/3 to proportion the hand for various settings.)



2 Use various position combinations for the change of strings.



5ths in Major

The = sign refers to the finger being placed on both strings.

1 Sul G/D (simile sul D/A & A/E)
♩ = 60 - 208

Keep 5th.

The first system of the musical score is written on a single staff in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The tempo is marked '♩ = 60 - 208'. The melody consists of eighth and quarter notes, with some notes beamed together. Above the staff, there are performance markings: an asterisk followed by '1=' above the first measure, and '1=' above the fourth, seventh, and eighth measures. At the end of the system, there are two measures with a '3' above them, followed by a double bar line and a '4=' marking above the final measure. Below the staff, there are some handwritten markings: '2=' above the first measure, '3' below the first measure, '2' below the second measure, '3' below the third measure, '4' below the fourth measure, '3' below the fifth measure, '2' below the sixth measure, '3' below the seventh measure, and '4' below the eighth measure.

*1st finger should be kept lightly on its respective strings.

**In some situations, 2-3 or 3-4 can be used in perfect 5ths with the lower finger on the lower string and the higher finger on the higher string - especially with smaller hands.

The first system of the musical score for 'The Little Boat' is written on a single staff in treble clef with a key signature of one sharp (F#). The melody consists of eighth and sixteenth notes, with some measures containing beamed sixteenth notes. Fingerings are indicated by numbers 1-4 above the notes. Breath marks (curved lines) are placed under measures 3, 5, and 7. The system ends with a double bar line.

2 Sul G/D (simile sul D/A & A/E)
♩ = 60 - 208

3 ♩ = 60 - 208
Play in 1st & 2nd positions across the strings.

Play in 1st & 2nd positions across the strings.

The image shows two staves of musical notation for Exercise 1. The first staff contains measures 1 through 10. Measures 1-4 are in 2/4 time, and measures 5-10 are in 3/4 time. The second staff contains measures 11 through 20. Measures 11-14 are in 2/4 time, and measures 15-20 are in 3/4 time. The notation includes various fingering numbers (1-5) and bowing directions (up and down bows). The key signature is one sharp (F#).

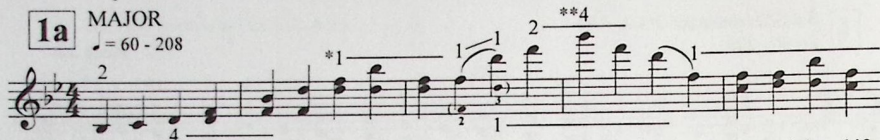
Major/Minor Triad Arpeggio

Intervals developed:

2nds, 3rds, 4ths, 5ths & 6ths.

Shifts developed: M6th & m6th.

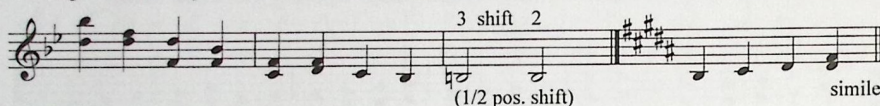
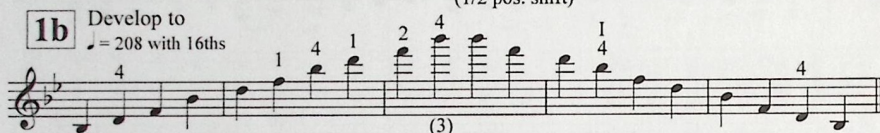
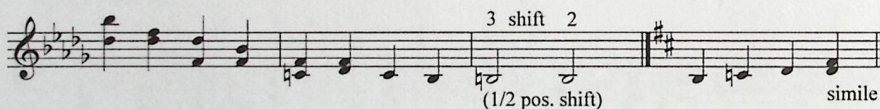
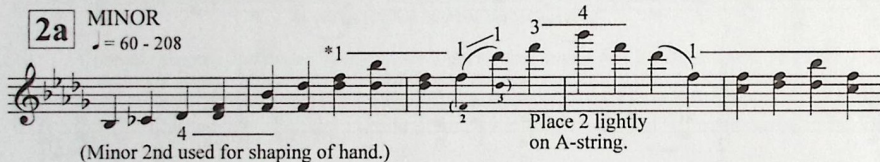
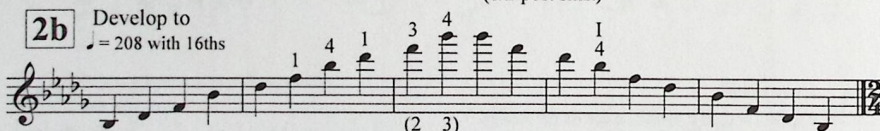
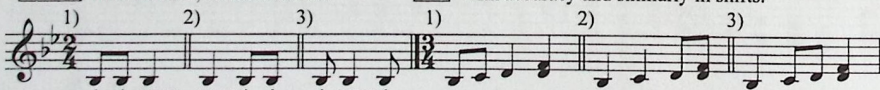
Root

1a MAJOR
♩ = 60 - 208

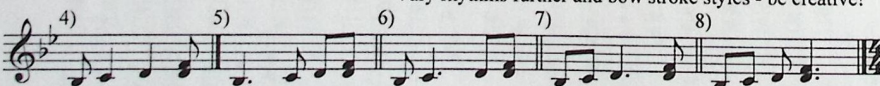
For those, primarily young pupils, who are not ready to shift simply skip the 2 measures containing shifts.

*As shift pattern is mastered, and to assist progress, apply the E-string sequence to other strings.

**With pivot for 4th finger place 3rd lightly on the A-string and slide down along with the 1st finger on the E-string - this will help the left hand to retain its rotation so 4th will be kept directly above "E" in down shift.

**1b** Develop to
♩ = 208 with 16ths**2a** MINOR
♩ = 60 - 208**2b** Develop to
♩ = 208 with 16ths**RH** Use Repetition Hits: In double-stops hit new note, retain old note.**R** Rhythmic Patterns: Develop speed with accuracy and similarly in shifts.

Vary rhythms further and bow stroke styles - be creative!



With each Fingering
Sequence move
up/down in
1/2 steps/tones.

Major Triad Arpeggio Root/Variied Fingerings

3 1st Finger Starts

4 2nd Finger Starts

5 3rd Finger Starts

With each Fingering
Sequence move
up/down in
1/2 steps/tones.

Major Triad Arpeggio Root/Varied Fingerings

6 4th Finger Starts

7 Open String Starts

	V	-
S	-	-
u	-	-
I	-	-
L.O7	-	-

Vit
eq
p/c
/2

□

0'010

Technique: The Manual

With each Fingering
sequence move
down in
steps/tones.

8 1st Finger Starts

Min
Root

III II ..

IV 1 restez

9 2nd Finger Starts

III II ..

IV 1 restez

10 3rd Finger Starts

III II ..

IV 1 restez

III II ..

IV 1 restez

[illegible]

Triad Arpeggio
Varied Fingerings

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...

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With each Fingering
Sequence move
up/down in
1/2 steps/tones.

Minor Triad Arpeggio Root/Variied Fingerings

11 4th Finger Starts

12 Open String Starts

Major/Minor Triad Arpeggio

1st Inversion

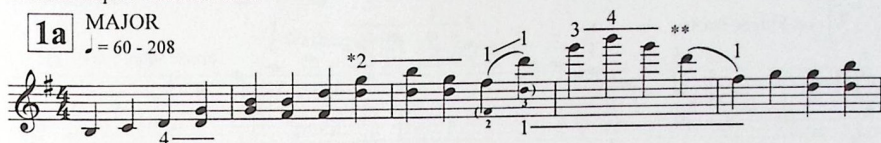
Intervals developed:

2nds, 3rds, 4ths & 6ths.

Shifts developed: m6th & M6th.

1a MAJOR

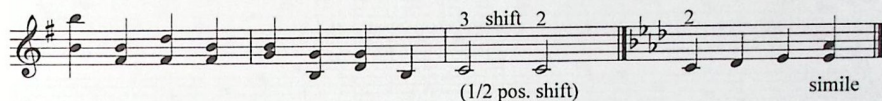
$\text{♩} = 60 - 208$



For those, primarily young pupils, who are not ready to shift simply skip the 2 measures containing shifts.

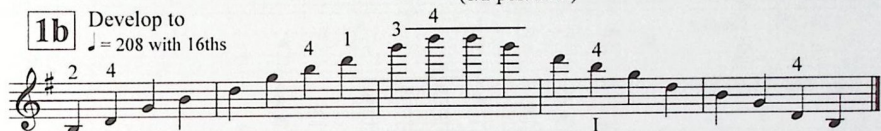
*As shift pattern is mastered, and to assist progress, apply the E-string sequence to other strings.

**Place 3rd finger lightly on A-string for shift down - this will assist 4th finger to stay above the E-string.



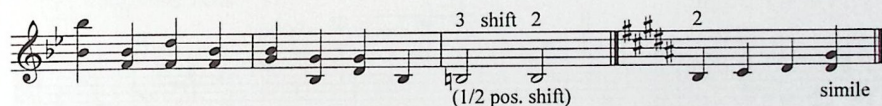
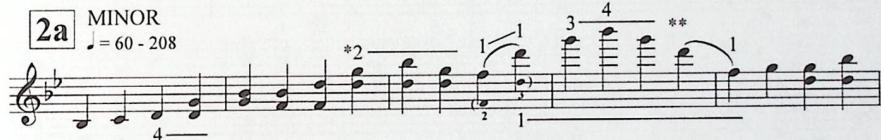
1b Develop to

$\text{♩} = 208$ with 16ths



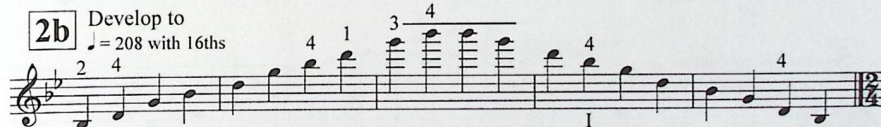
2a MINOR

$\text{♩} = 60 - 208$



2b Develop to

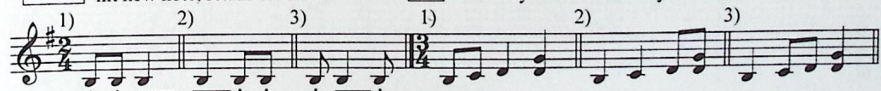
$\text{♩} = 208$ with 16ths



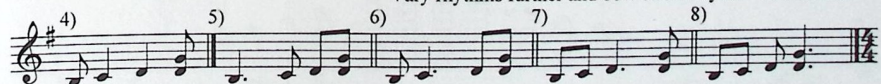
RH Use Repetition Hits: In double-stops

hit new note, retain old note.

R Rhythmic Patterns: Develop speed with accuracy and do similarly in shifts.



Vary rhythms further and bow stroke styles - be creative!



With each Fingering
Sequence move
up/down in
1/2 steps/tones.

Major Triad Arpeggios 1st Inversion/Varied Fingerings

3 1st Finger Starts

4 2nd Finger Starts

5 3rd Finger Starts

*Walking Shifts

With each Fingering Sequence move up/down in 1/2 steps/tones.

Major Triad Arpeggios

1st Inversion/Varied Fingerings

6 4th Finger Starts

Walking Shifts

1 2 3 4 I 4

II 4

III 2 4 restez

IV 4 I restez 4

7 Open String Starts

1 3 4 2

1 1 3 4 II.....

III 1 II 2 4 II..... III 1 1

III restez..... III

restez..... IV 1 2 3 4 2 III

With each Fingering
Sequence move
up/down in
1/2 steps/tones.

Minor Triad Arpeggios 1st Inversion/Varied Fingerings

8 1st Finger Starts

9 2nd Finger Starts

10 3rd Finger Starts

With each Fingering
Sequence move
up/down in
1/2 steps/tones.

Minor Triad Arpeggios 1st Inversion/Variied Fingerings

11 4th Finger Starts

Walking Shifts 3 4

1 2 3 4

II 1 3 4

III 1 3 4

IV 2 3 4

restez

I restez

12 Open String Starts

1 3 4

1 1 3 4

III 1 2 4

IV 1 2 4

restez

restez

Major/Minor Triad Arpeggio

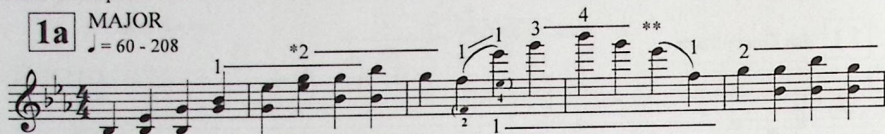
Intervals developed:

2nds, 3rds, 4ths, 5ths, 6ths & 8vas.

Shift developed: m7th.

12 MAJOR

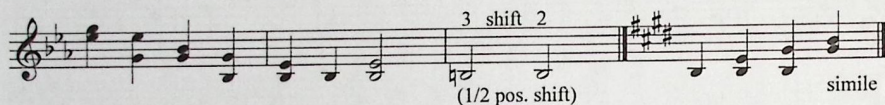
♩ = 60 - 208



For those, primarily young pupils, who are not ready to shift simply skip the 2 measures containing shifts.

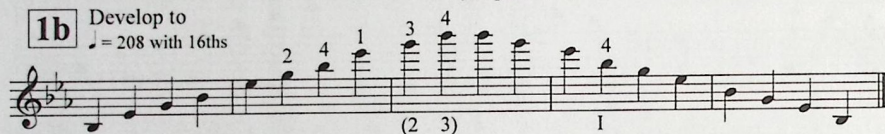
*As shift pattern is mastered, and to assist progress, apply the E-string sequence to other strings.

**Place 3rd finger lightly on A-string for shift down - this will assist 4th finger to stay above the E-string.



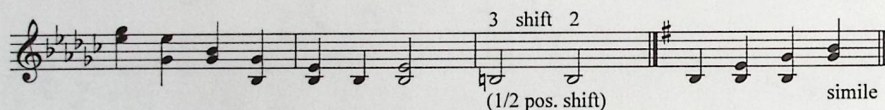
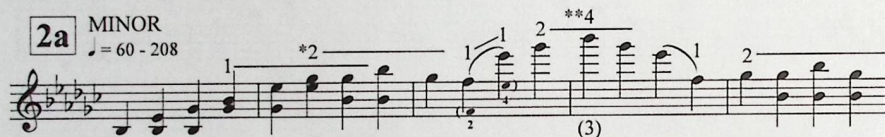
1b Develop to

♩ = 208 with 16ths



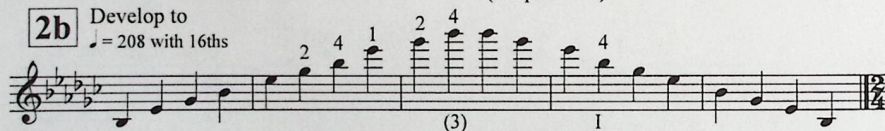
2a MINOR

$\text{♩} = 60 - 208$



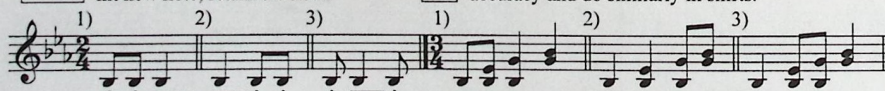
2b Develop to

♩ = 208 with 16ths

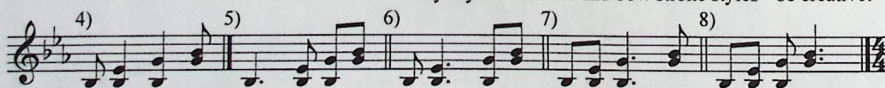


RH Use Repetition Hits: In double-stops hit new note, retain old note.

R Rhythmic Patterns: Develop speed with accuracy and do similarly in shifts.



Vary rhythms further and bow stroke styles - be creative!



With each Fingering
Sequence move
up/down in
1/2 steps/tones.

Major Triad Arpeggios 2nd Inversion/Varied Fingerings

3 1st Finger Starts

Three staves of music in 4/4 time, key of B-flat major (two flats). The first staff shows the arpeggio starting on G4 (first finger), moving up to B4 (first finger), then D5 (third finger), and back down to G4 (first finger). The second staff shows the arpeggio starting on B4 (second finger), moving up to D5 (third finger), then F5 (second finger), and back down to B4 (second finger). The third staff shows the arpeggio starting on D5 (third finger), moving up to F5 (second finger), then A5 (third finger), and back down to D5 (third finger). Each staff includes fingerings (1, 2, 3) and Roman numerals (I, II, III, IV) indicating the fingerings for each note. The piece concludes with a double bar line and repeat dots.

4 2nd Finger Starts

Three staves of music in 4/4 time, key of B-flat major. The first staff shows the arpeggio starting on G4 (second finger), moving up to B4 (second finger), then D5 (third finger), and back down to G4 (second finger). The second staff shows the arpeggio starting on B4 (third finger), moving up to D5 (third finger), then F5 (second finger), and back down to B4 (third finger). The third staff shows the arpeggio starting on D5 (second finger), moving up to F5 (second finger), then A5 (third finger), and back down to D5 (second finger). Each staff includes fingerings (1, 2, 3, 4) and Roman numerals (I, II, III, IV) indicating the fingerings for each note. The piece concludes with a double bar line and repeat dots.

5 3rd Finger Starts

Three staves of music in 4/4 time, key of B-flat major. The first staff shows the arpeggio starting on G4 (third finger), moving up to B4 (third finger), then D5 (second finger), and back down to G4 (third finger). The second staff shows the arpeggio starting on B4 (second finger), moving up to D5 (second finger), then F5 (third finger), and back down to B4 (second finger). The third staff shows the arpeggio starting on D5 (second finger), moving up to F5 (third finger), then A5 (second finger), and back down to D5 (second finger). Each staff includes fingerings (1, 2, 3, 4) and Roman numerals (I, II, III, IV) indicating the fingerings for each note. The piece concludes with a double bar line and repeat dots.

With each Fingering
Sequence move
up/down in
1/2 steps/tones.

Major Triad Arpeggio 2nd Inversion/Varied Fingerings

6 4th Finger Starts

7 Open String Starts

With each Fingering
Sequence move
up/down in
1/2 steps/tones.

Minor Triad Arpeggios 2nd Inversion/Varied Fingerings

8 1st Finger Starts

9 2nd Finger Starts

10 3rd Finger Starts

With each Fingering
Sequence move
up/down in
1/2 steps/tones.

Minor Triad Arpeggio 2nd Inversion/Varied Fingerings

11 4th Finger Starts

12 Open String Starts

Diminished Arpeggio

Intervals developed: 2nds, 3rds, 4ths, 5ths, & 6ths.

Shift developed: M6th, m3rd & A2nd.

1a ♩ = 60 - 208

For those, primarily young pupils, who are not ready to shift simply skip the 2 measures containing shifts.

*As shift pattern is mastered, and to assist progress, apply the E-string sequence to other strings.

**Place 3rd finger lightly on A-string for shift down - this will assist 4th finger to stay above the E-string.

(1/2 pos. shift) simile

1b Develop to ♩ = 208 with 16ths

(3)

RH Use Repetition Hits: In double-stops hit new note, retain old note.

R Rhythmic Patterns: Develop speed with accuracy and similarly in shifts.

(3)

Vary rhythms further and bow stroke styles - be creative.

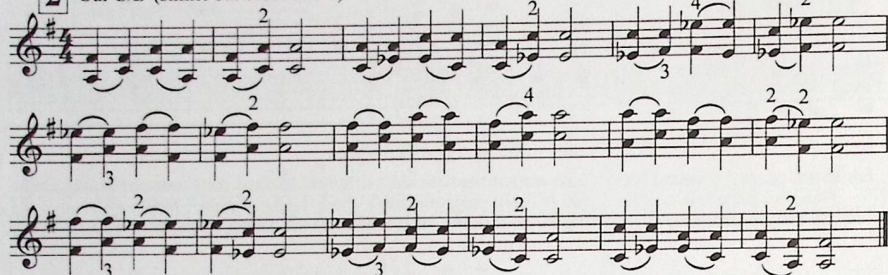
(3)

Adjust starting positions
by 1/2 steps in #2 - #4c
and/or add shifts as able.

Diminished Arpeggio/Chord Sequences

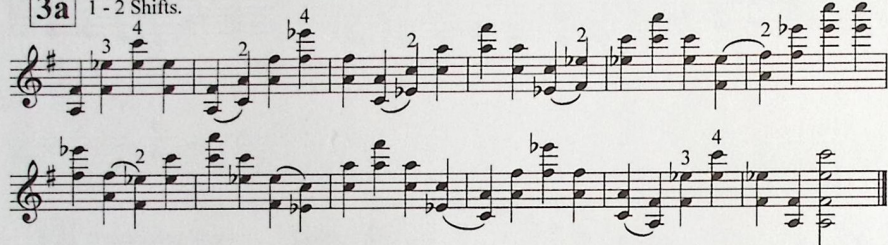
Intervals developed: A2nds, m3rds, P&A4ths, d5ths, M6ths, d7ths & 8vas.

2 Sul G/D (simile sul D/A & A/E)



Keep fingers down and lighten when going into higher positions.
Left arm should swing out (left) to balance the fingers correctly across the strings.

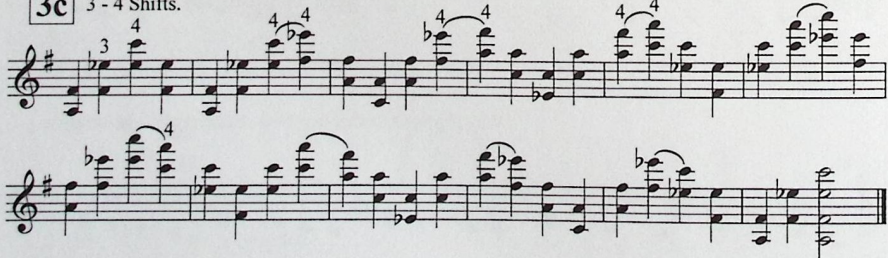
3a 1 - 2 Shifts.



3b 2 - 3 Shifts.

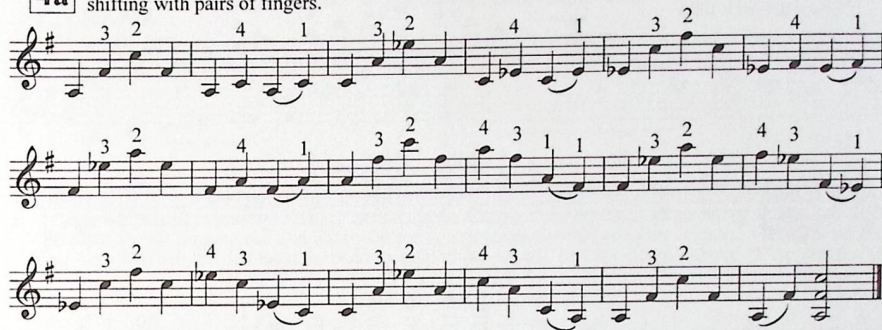


3c 3 - 4 Shifts.

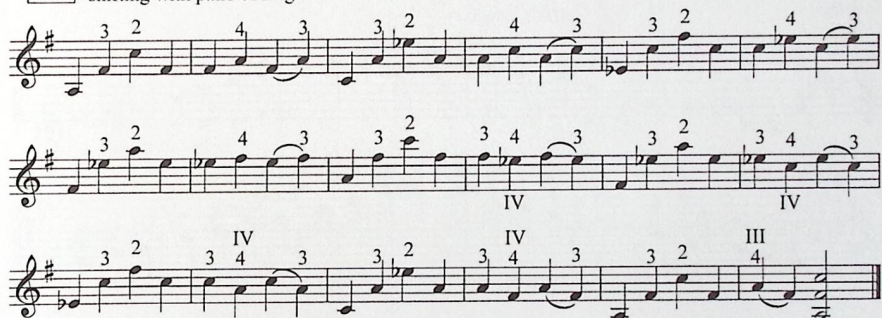


Diminished Arpeggio/Chord Sequences

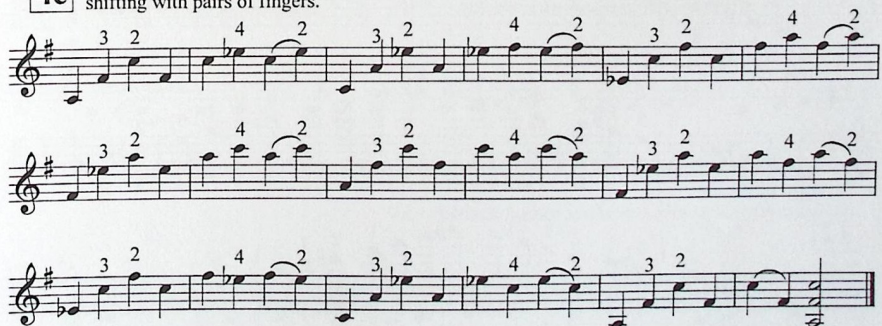
4a Also do in double-stops, shifting with pairs of fingers. Sul G/D/A (simile sul D/A/E)



4b Also do in double-stops, shifting with pairs of fingers.



4c Also do in double-stops, shifting with pairs of fingers.



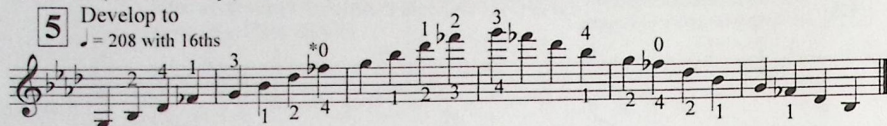
*It is acceptable to use an open string for a flat or sharp that is enharmonically the same. (Choose wisely.)

Diminished Arpeggios Varied Fingerings

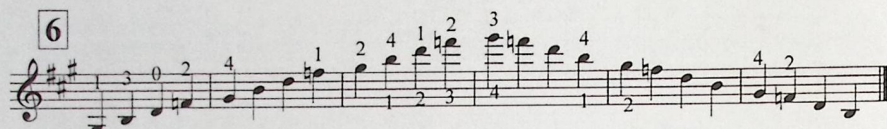
Vary Rhythms
Vary Bowings

5 Develop to

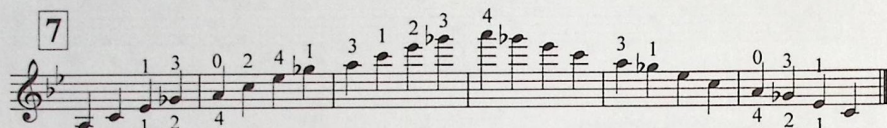
$\text{♩} = 208$ with 16ths



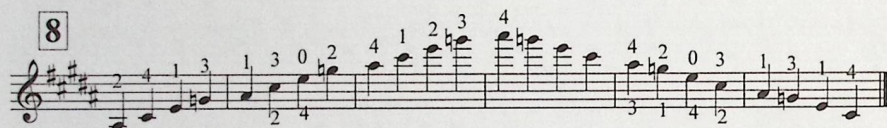
6



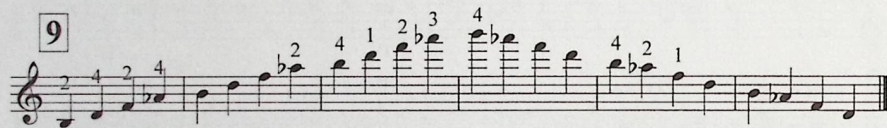
7



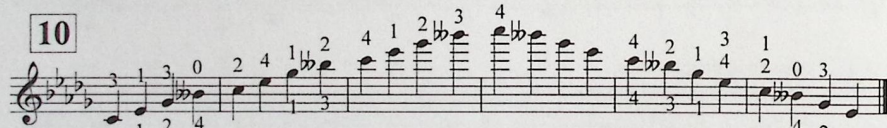
8



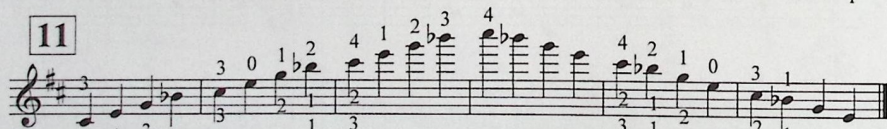
9



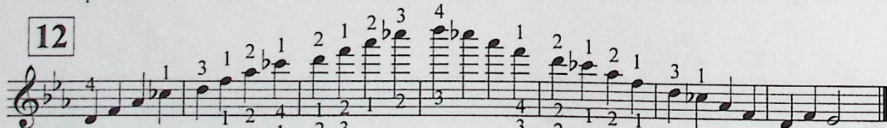
10



11



12

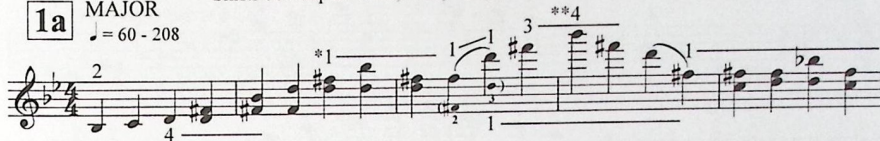


Augmented Triad Arpeggio

Root

Intervals developed: 2nds, 3rds, 4ths, 5ths, 6ths & 8vas.
Shifts developed: 2nds, 3rds, 4ths, 5ths, 6ths & 7ths.

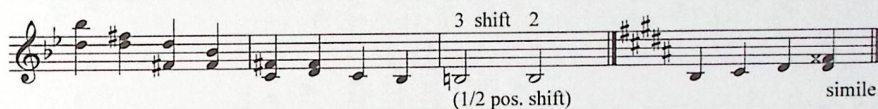
1a MAJOR
♩ = 60 - 208



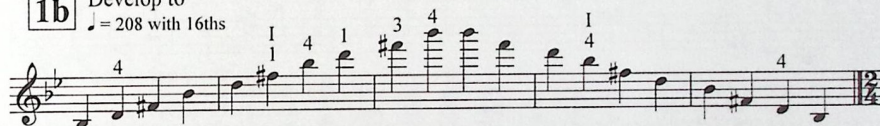
For those, primarily young pupils, who are not ready to shift simply skip the 2 measures containing shifts.

*As shift pattern is mastered, and to assist progress, apply the E-string sequence to other strings.

**With pivot for 4th finger place 2nd lightly on the A-string and slide down along with the 1st finger on the E-string - this will help the left hand to retain its rotation so 4th will be kept directly above "E" in down shift.

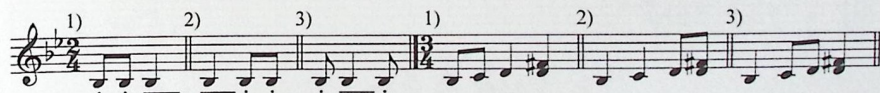


1b Develop to
♩ = 208 with 16ths

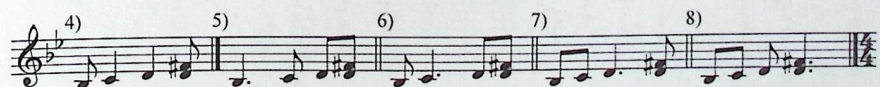


RH Use Repetition Hits: In double-stops hit new note, retain old note.

R Rhythmic Patterns: Develop speed with accuracy and similarly in shifts.



Vary rhythms further and bow stroke styles - be creative!



With each Fingering
Sequence move
up/down in
1/2 steps/tones.

Augmented Triad Arpeggio Root/Varied Fingerings

5 4th Finger Starts

6 Open String Starts

Augmented Chord Progressions

Also arpeggiate in a descending/ascending pattern.

Vary Rhythms and Bow Stroke Styles.

Use double-stops for tuning and balancing of the left fingers/hand/arm.

7



Return by descending half-steps.

8



Return by descending.

9

Add extra 8va to ascent.



Return by descending.

10

Add extra 8va to ascent.

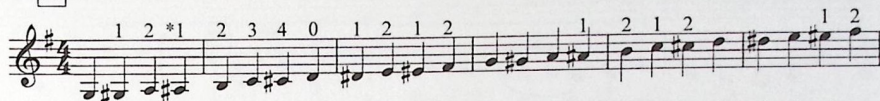


Return by descending.

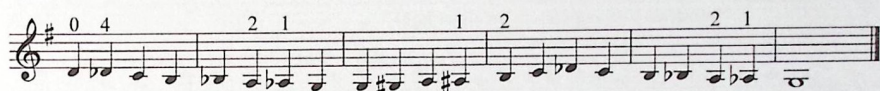
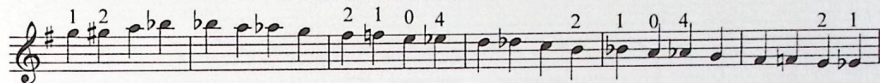
Chromatic Scales

Vary bowings, style and rhythms.

1 ♩ = 60 - 208 with 16ths.

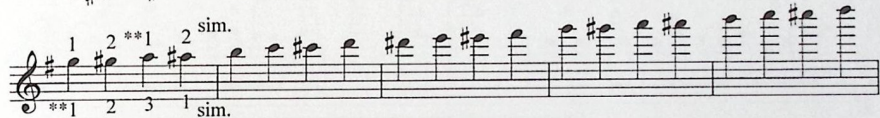
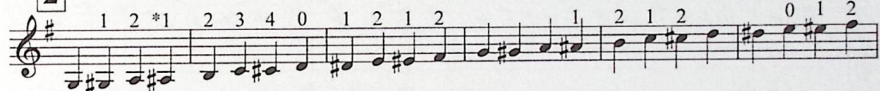


*When "pivot/half shifting" only extend the fingers with a hand/wrist/arm pivot from the thumb. Do NOT slide or shift the thumb.

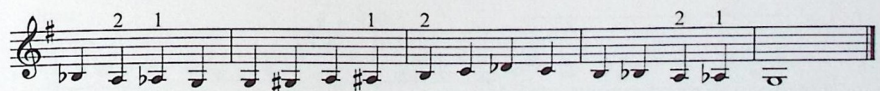
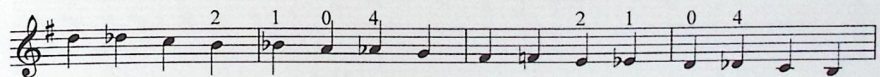
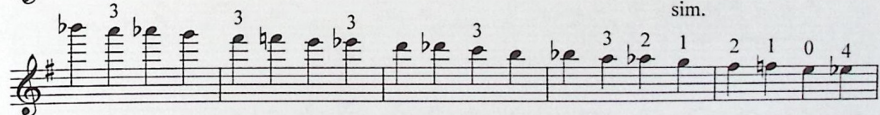


Use the E-String pattern on all strings and also do "One Finger" patterns on each string to 2-8vas. In higher speeds switch from "block shifts" to a vibrato action that causes the chromatic sequence to be cleanly audible. (This is primarily an arm/finger-tip vibrato movement.)

2



**This is a "block shift" where left hand/wrist/arm all move simultaneously - including the thumb.



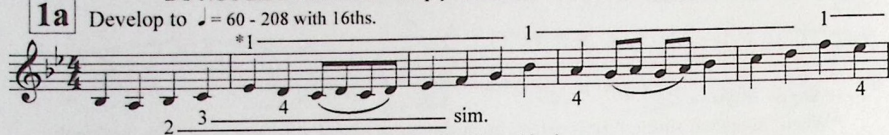
Scales in Major

Use "Repetition Hits" in development of left hand for accuracy of pitch and the training of the action of fingers to be thrown from the knuckles independently.

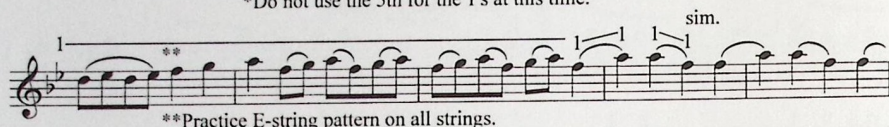
DO NOT LIFT FINGERS - simply release in a rhythmic manner.

1a

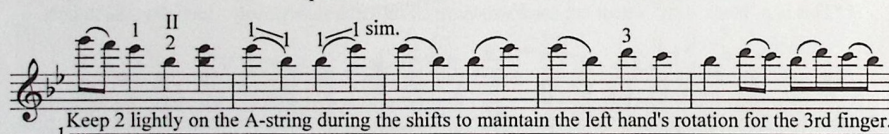
Develop to ♩ = 60 - 208 with 16ths.



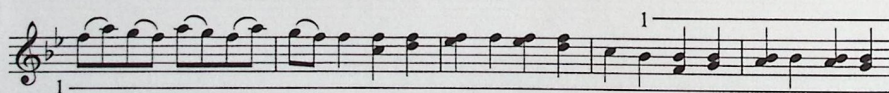
*Do not use the 5th for the 1's at this time.



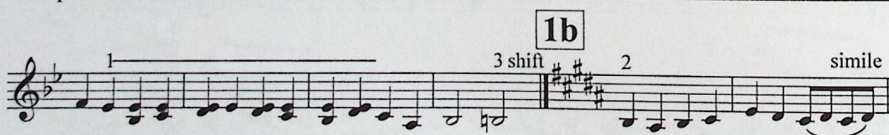
**Practice E-string pattern on all strings.



Keep 2 lightly on the A-string during the shifts to maintain the left hand's rotation for the 3rd finger.



1b



Scales in Major

2 2nd Finger Starts ♩ = 60 - 208 with 16ths

2nd Finger Scale in B-flat major, starting on B-flat. The scale is shown in three staves. The first staff contains the ascending and descending lines with fingerings (4, 4, 4, 4, 1) and bowings (L2, OH, H3, L2). The second staff contains sixteenth-note patterns with fingerings (1, 1, 4, 4, 4, 4, 3) and bowings (BH, OH, H3). The third staff contains a descending line with fingerings (3, 4, 4, 4, 4) and bowings (OH, L2).

3 3rd Finger Starts ♩ = 60 - 208 with 16ths

3rd Finger Scale in D major, starting on D. The scale is shown in three staves. The first staff contains the ascending and descending lines with fingerings (3, 4, 4, 4, 1) and bowings (BH, L2, OH, BH, H3). The second staff contains sixteenth-note patterns with fingerings (1, 1, 4, shift 4, 3, 4) and bowings (L2, H3, OH, H3, OH). The third staff contains a descending line with fingerings (4, 4, 4, 4, 4) and bowings (L2, BH).

4 4th Finger Starts ♩ = 60 - 208 with 16ths

4th Finger Scale in E major, starting on E. The scale is shown in three staves. The first staff contains the ascending and descending lines with fingerings (4, 4, 4, 4, 1) and bowings (H3, BH, L2, H3, L2). The second staff contains sixteenth-note patterns with fingerings (1, 1, 4, 4, 4, 3, 3, 2) and bowings (BH, OH, H3, L2). The third staff contains a descending line with fingerings (4, 4, 4) and bowings (BH, H3).

Scales in Major

5 1st Finger Starts ♩ = 60 - 208 with 16ths

Exercise 5: 1st Finger Starts. Three staves in G major (one sharp). The first staff shows a scale from G4 to G5 with fingerings 1, 2, 3, 4 and bowings BH. The second staff shows a scale from G4 to G5 with fingerings 1, 2, 3, 4 and bowings H3, L2, H3, OH, 4, 4, 4, H3. The third staff shows a scale from G4 to G5 with fingerings 2, 4, 4, 4 and bowings BH, H3.

6 Open String Start ♩ = 60 - 208 with 16ths

Exercise 6: Open String Start. Three staves in G major (one sharp). The first staff shows a scale from G4 to G5 with fingerings 1, 2, 3, 4 and bowings BH, L2. The second staff shows a scale from G4 to G5 with fingerings 1, 4, 4, 4 and bowings BH, OH, L2, H3, 1. The third staff shows a scale from G4 to G5 with fingerings 1, 4, 4, 4 and bowings BH.

R Rhythms: Use separate and slurred combinations of bowings.

Exercise R: Rhythms. A single staff in 3/4 time showing four rhythmic patterns labeled 1) through 4). Pattern 1) is a quarter note followed by two eighth notes. Pattern 2) is a quarter note followed by a quarter rest and an eighth note. Pattern 3) is a quarter note followed by a quarter rest and a quarter note. Pattern 4) is a quarter note followed by a quarter rest and a quarter note.

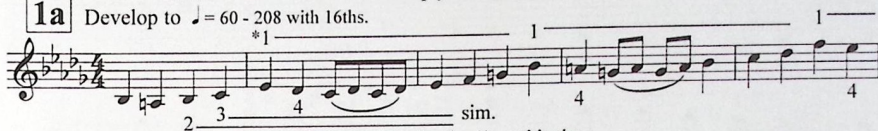
Vary rhythms further as desired to keep interest and challenges.

Exercise R: Rhythms. A single staff in 3/4 time showing four rhythmic patterns labeled 5) through 8). Pattern 5) is a quarter note followed by two eighth notes. Pattern 6) is a quarter note followed by a quarter rest and an eighth note. Pattern 7) is a quarter note followed by a quarter rest and a quarter note. Pattern 8) is a quarter note followed by a quarter rest and a quarter note.

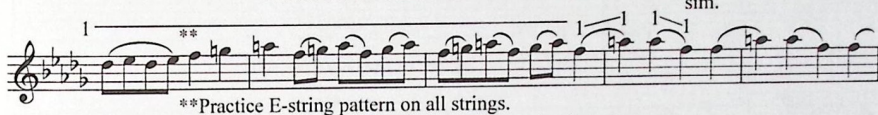
Scales in Melodic Minor

Use "Repetition Hits" in development of left hand for accuracy of pitch and the training of the action of fingers to be thrown from the knuckles independently.
DO NOT LIFT FINGERS - simply release in a rhythmical manner.

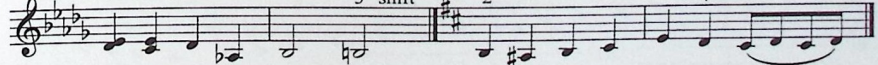
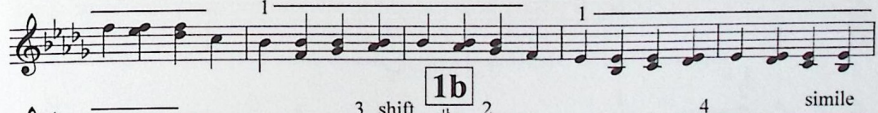
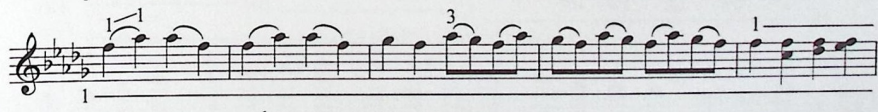
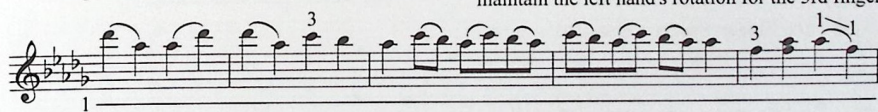
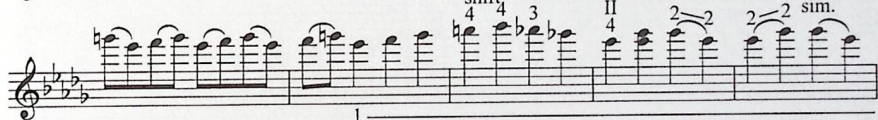
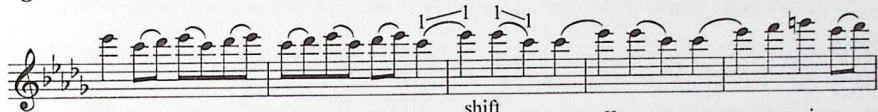
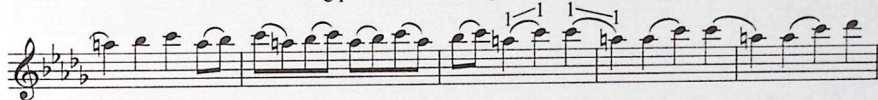
1a Develop to ♩ = 60 - 208 with 16ths.



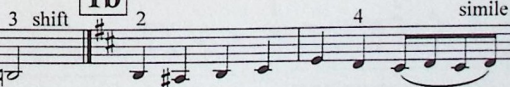
*Do not use the 5th for the 1's at this time.



**Practice E-string pattern on all strings.



1b



Scales in Melodic Minor

2 2nd Finger Starts ♩ = 60 - 208 with 16ths.

Sc OH BH H3 Sc (L2)

L2 OH L2 H3

L2 BH H3

This is the actual "set of the hand" needed.

3 3rd Finger Starts ♩ = 60 - 208 with 16ths.

BH OH Sc OH (OH)

BH OH H3 OH H3 BH

H3 OH

4 4th Finger Starts ♩ = 60 - 208 with 16ths.

H3 L2 BH OH

H3 Sc L2 OH (OH) L2 H3

OH L2

Top fingering.

Scales in Melodic Minor

5 1st Finger Starts ♩ = 60 - 208 with 16ths.

6 Open String Starts ♩ = 60 - 208 with 16ths.

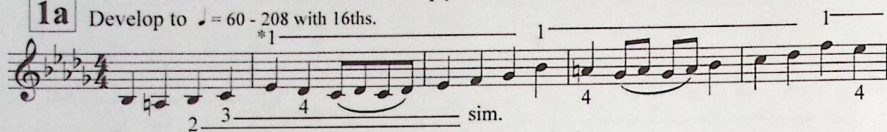
R Rhythms: Use separate and slurred combinations of bowings.

Vary rhythms further as desired to keep interest and challenges.

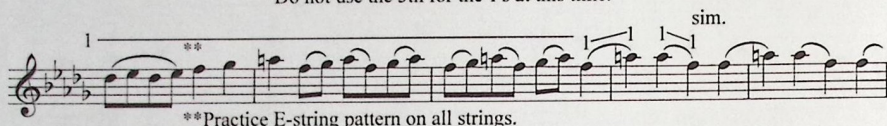
Scales in Harmonic Minor

Use "Repetition Hits" in development of left hand for accuracy of pitch and the training of the action of fingers to be thrown from the knuckles independently.
DO NOT LIFT FINGERS - simply release in a rhythmical manner.

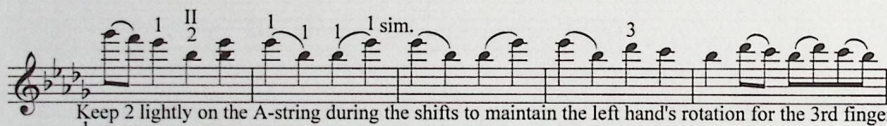
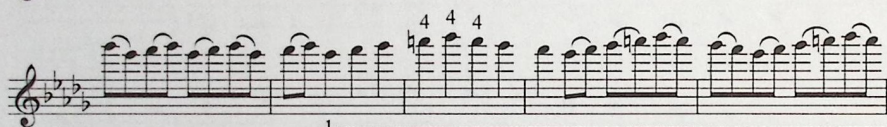
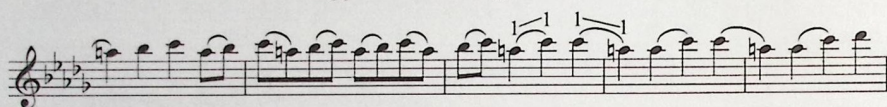
1a Develop to ♩ = 60 - 208 with 16ths.



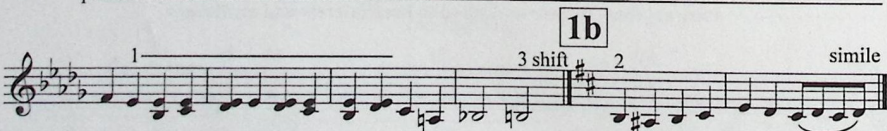
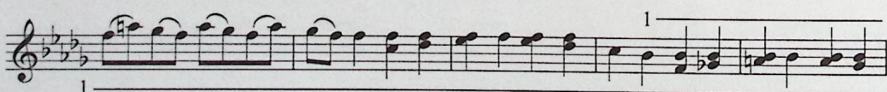
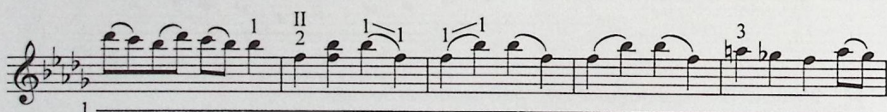
*Do not use the 5th for the 1's at this time.



**Practice E-string pattern on all strings.



Keep 2 lightly on the A-string during the shifts to maintain the left hand's rotation for the 3rd finger.



1b

Scales in Harmonic Minor

2 2nd Finger Starts ♭ = 60 - 208/16ths. *This fingering chosen to develop Aug. 4th finger.

First staff: Treble clef, key of B-flat major (two flats). Notes: B-flat, C, D, E-flat, F, G, A, B-flat. Fingering: 2, 4, 4, 4, 4, 4, 4, 1. Labels: BA4, BH, ASc, Sc.

Second staff: Treble clef, key of B-flat major. Notes: B-flat, C, D, E-flat, F, G, A, B-flat. Fingering: 1, 1, 4, 4, 4, 4, 3. Labels: L2, BA4x, (x = extension), BH.

Third staff: Treble clef, key of B-flat major. Notes: B-flat, C, D, E-flat, F, G, A, B-flat. Fingering: 3, 2, 4, 4, 4, 4, 1. Labels: ASc, BH, A4B, Sc.

3 3rd Finger Starts ♭ = 60 - 208/16ths.

First staff: Treble clef, key of B-flat major. Notes: B-flat, C, D, E-flat, F, G, A, B-flat. Fingering: 3, 4, 4, 4. Labels: BA1, H3, Sc, BA4.

Second staff: Treble clef, key of B-flat major. Notes: B-flat, C, D, E-flat, F, G, A, B-flat. Fingering: 1, 1, 1, 4, 3, 1, 4. Labels: BA1, BH, H3, ASc, H3.

Third staff: Treble clef, key of B-flat major. Notes: B-flat, C, D, E-flat, F, G, A, B-flat. Fingering: 4, 2, 4, 4, 4, 4. Labels: A4B, Sc, (BH), Sc, H3, BA1.

4 4th Finger Starts ♭ = 60 - 208/16ths.

First staff: Treble clef, key of B-flat major. Notes: B-flat, C, D, E-flat, F, G, A, B-flat. Fingering: 4, 4, 4, 4. Labels: ASc, L2, A1B, H3, Asc, Sc.

Second staff: Treble clef, key of B-flat major. Notes: B-flat, C, D, E-flat, F, G, A, B-flat. Fingering: 1, 4, 4, 4, 4, 1, 1. Labels: L2, BA4x, Sc, H3, ASc, BH, H3.

Third staff: Treble clef, key of B-flat major. Notes: B-flat, C, D, E-flat, F, G, A, B-flat. Fingering: 4, 4, 4, 4. Labels: BA1, L2, ASc.

Scales in Harmonic Minor

5 1st Finger Starts ♩ = 60 - 208/16ths. *This fingering chosen to develop Aug. 3rd finger.

6 Open String Start ♩ = 60 - 208/16ths.

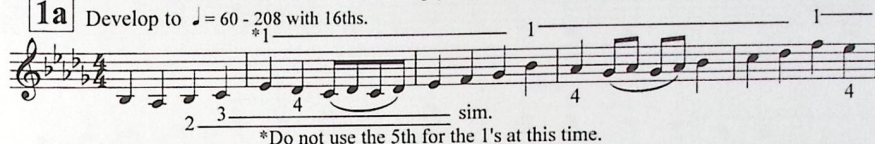
R Rhythms: Use separate and slurred combinations of bowings.

Vary rhythms further as desired to keep interest and challenges.

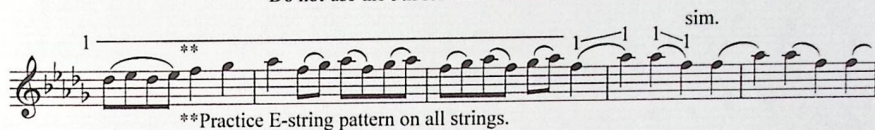
Scales in Natural Minor

Use "Repetition Hits" in development of left hand for accuracy of pitch and the training of the action of fingers to be thrown from the knuckles independently. DO NOT LIFT FINGERS - simply release in a rhythmical manner.

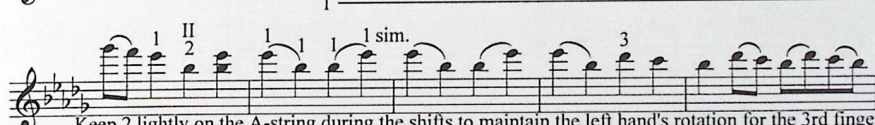
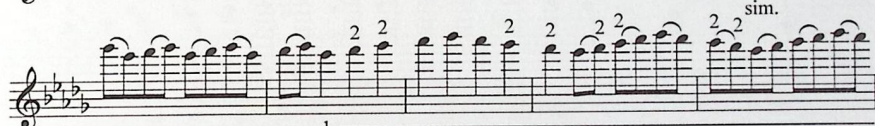
1a Develop to ♩ = 60 - 208 with 16ths.



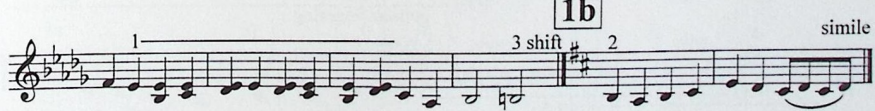
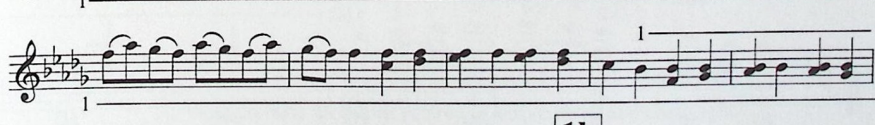
*Do not use the 5th for the 1's at this time.



**Practice E-string pattern on all strings.



Keep 2 lightly on the A-string during the shifts to maintain the left hand's rotation for the 3rd finger.



1b

simile

Scales in Natural Minor

2 2nd Finger Starts ♩ = 60 - 208/16ths.

Handwritten annotations for measures 1-4:
 Measure 1: H3
 Measure 2: L2, BH
 Measure 3: L2, BH, OH, "set of the hand"
 Measure 4: H3

3 3rd Finger Starts ♩ = 60 - 208/16ths.

Handwritten annotations for measures 1-4:
 Measure 1: OH
 Measure 2: H3
 Measure 3: L2, BH, OH, "set of the hand" - bottom fingering
 Measure 4: H3, OH

4 2nd Finger Starts ♩ = 60 - 208/16ths.

Handwritten annotations for measures 1-4:
 Measure 1: L2
 Measure 2: OH
 Measure 3: OH, shift, H3, bottom fingering
 Measure 4: L2, H3

Scales in Natural Minor

5 1st Finger Starts ♩ = 60 - 208/16ths.

Scale 5: 1st Finger Starts. Tempo: ♩ = 60 - 208/16ths. The scale is in G minor. The notation shows the ascending and descending scales with fingerings and bowing techniques (BH, OH, H3).

6 Open String Start ♩ = 60 - 208/16ths.

Scale 6: Open String Start. Tempo: ♩ = 60 - 208/16ths. The scale is in G minor. The notation shows the ascending and descending scales with fingerings and bowing techniques (BH, OH, H3).

R Rhythms: Use separate and slurred combinations of bowings. Add further variations.

Rhythms: Use separate and slurred combinations of bowings. Add further variations. The notation shows four rhythmic patterns (1, 2, 3, 4) and four more patterns (5, 6, 7, 8) in 2/4 and 4/4 time.

Vary rhythms further as desired to keep interest and challenges.

Trills

The finger is to be thrown down with the release as a response.
 There is no need to lift the finger off the string, though the player
 does need to control the degree of height above the string.
 In high speed trills keep the action free by the use of greater height.
 A trill will lack clarity if the finger is allowed to stay too close to the string.

The lower note is the resolution and the trill note is the upper "auxiliary" or "complement."

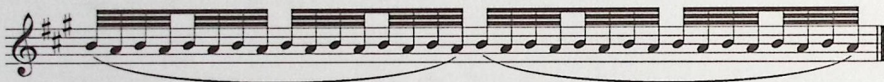
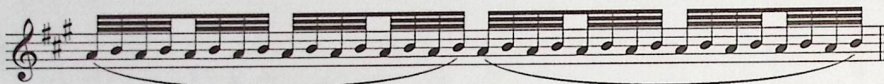
1

$\text{♩} = 60 - 104$

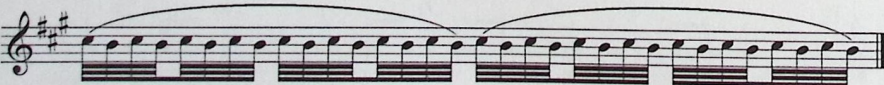
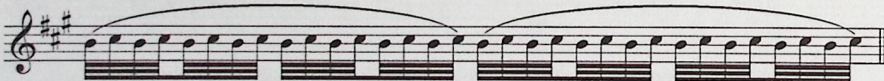
Vary the Hand Group.



Also do in dotted rhythms of long-short and short-long.

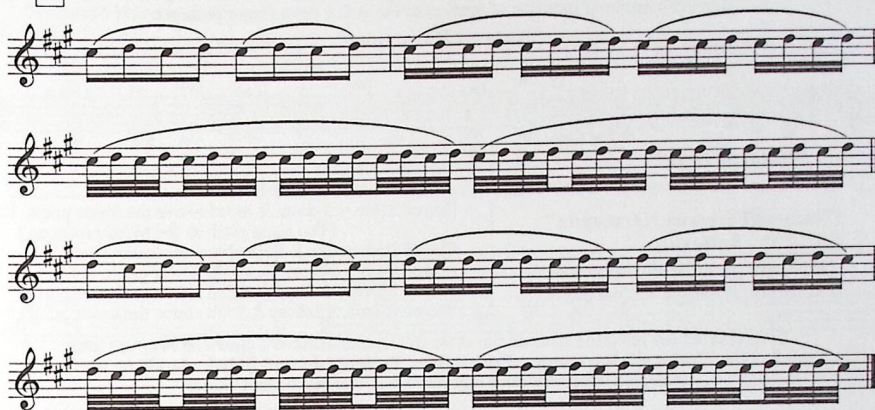


2

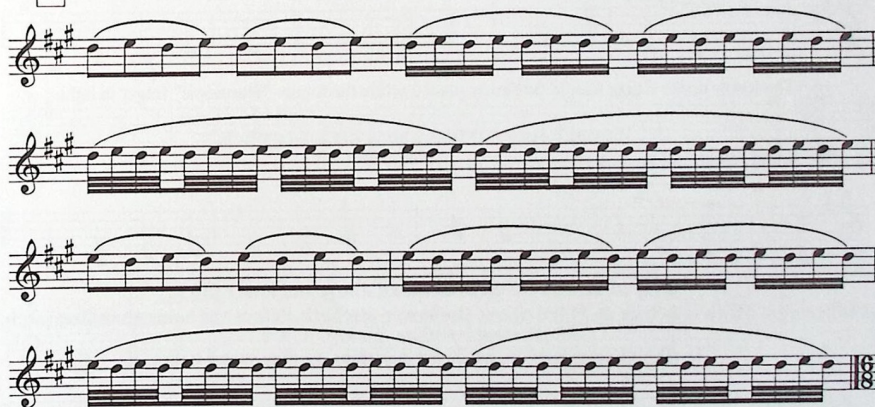


Trills

3



4



R

Rhythms:



(•) = Sounding Pitch

Harmonics

Note that Harmonics are placed slightly higher in location on the string as there is a minimal increase of tension to the string from finger pressure.

1a Sul G (simile sul D, A & E)

"Natural Harmonics"

"Natural Tones"

"Natural/Fingered Harmonics"

Intervals

The "lower pitch" is the open string or solid finger below the harmonic.

Played M6th = 2-8vas & M3rd above the lower pitch.
(The same pitch as the M3rd produces.)

Played P5th = 8va & P5th above the lower pitch.

Played P4th = 2-8vas above the lower pitch.

Played M3rd = 2-8vas & M3rd above the lower pitch.

Played m3rd* = 2-8vas & P5th above the lower pitch.

*The smaller the left hand interval the more difficult to achieve a clear and resonant tone.
Therefore the "Natural" Harmonics, Perfect 5ths, Perfect 4ths and M3rds should be preferred excepting rare situations that leave no other reasonable choice.

Played P5ths = 8va & P5th above the lower pitch.

2 Sul G (simile sul D, A & E)

(Equivalent extension is a M9th.)

The lower note's finger should be firmly placed while the higher "Harmonic" finger is light.

Played P4ths = 2-8vas above the lower pitch.

3 Sul G (simile sul D, A & E)

Played M3rds = 2-8vas & M3rd above the lower pitch.

(Fingering a M6th = 2-8vas & M3rd above the lower pitch, therefore the same sounding pitch.)

(Equivalent extension is a M10th.)

4

In #4 and especially #5, use lower positions, as they sound better.

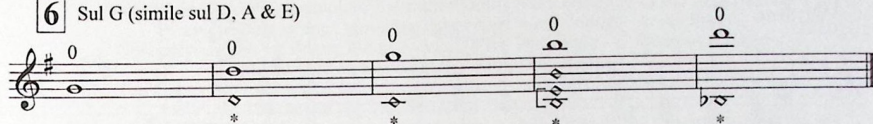
5

Played m3rds = 2-8vas & P5th above the lower pitch.

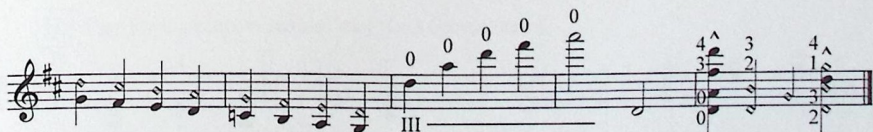
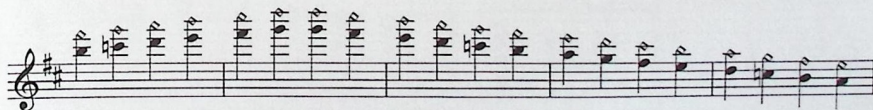
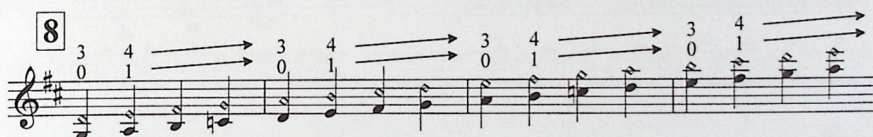
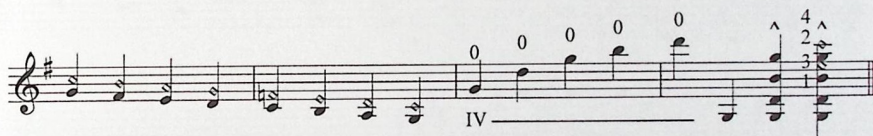
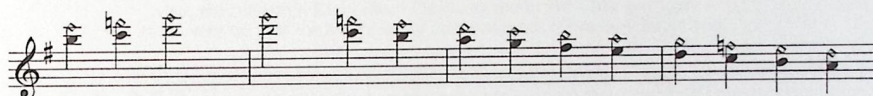
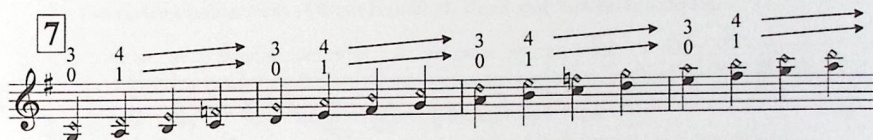
Harmonics

"Natural Harmonics"

6 Sul G (simile sul D, A & E)



*These harmonic locations on the G-string sound the same pitch.



Harmonics

9 3rds.

10 8vas.

11 6ths.

Left Hand/Main Gauche

L / m.g.

+

Pizzicato

Right Hand/Main Droite

R / m.d.

Right Hand Pizzicato

With Right Hand Pizzicato place the right thumb on the end edge of the fingerboard.

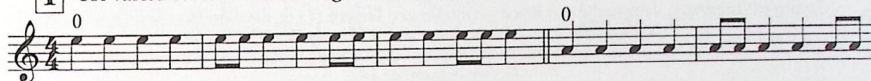
When crossing strings, move the upper right arm - "wing" - accordingly.

Generally use the 1st finger, but also develop the 2nd finger - sometimes 2 fingers will be used for faster and/or complex patterns.

The thumb will at times be used for broad chords and therefore the right hand will be free of any setting on the fingerboard.

ALSO, with thumb - the 1st finger can be placed/braced on the side of the fingerboard, curled so it points to the player; the angle of thumb can be altered by changing the contact section of the 1st finger.

1 Use varied combinations of Right Hand/Left Hand and Bow Stings/Piqûre.

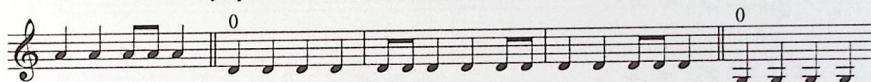


+ = left Left Hand Pizzicato + = left

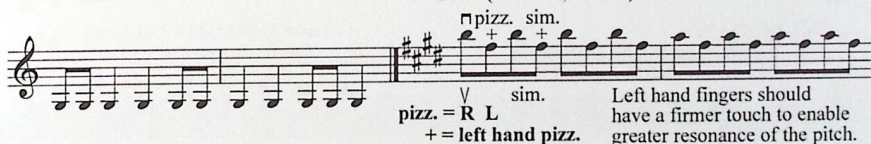
With Left Hand Pizzicato pull fingers strongly and suddenly toward the higher string.

Alternate left hand fingers after developing each individually.

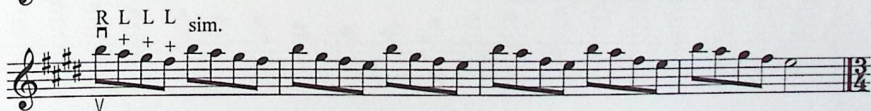
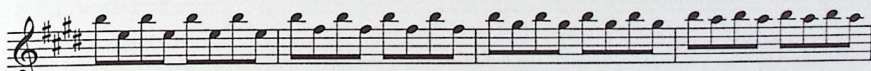
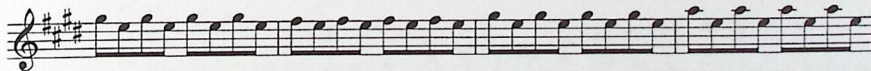
Also, alternate with Right Hand Pizzicato and/or Bow Stings/Piqûre - at the very tip near the bridge using minimal up & down bow directions.



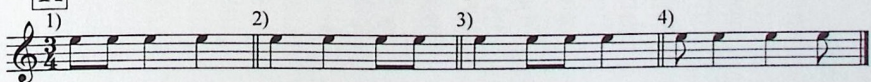
2 Arco (bow)/pizz
Right Hand-R/Left Hand-L pizz.
Sul E (simile A, D & G)



Left hand fingers should have a firmer touch to enable greater resonance of the pitch.



R Vary Rhythms further and also vary Hand Groups (keys).



Modes / Scales

FINGERINGS: Begin with any finger, the most typical of which are the 1st or 2nd.

Initially practice a 2-8va sequence across the strings and then add the shifts.

One could also begin #1 with 1st finger, #2 with 2nd finger, #3 with 3rd finger, etc.

Know the Hand Group sequences based upon your choice of fingerings. Per usual, these sequences can be modulated up and down in position for the various keys and/or maintain the position and modify the pattern.

The **Plainsong Modes** (no. 1 - 7) are the diatonic scale. C Major (the white keys on the piano) is the example used. Simply progress through the series of modes noting the interval relationship.

(The number of the **Mode** is the corresponding degree of the Major scale.)

The **Pentatonic Scales** are 8 - 12 and the **Whole Tone** is number 13.

Country/Bluegrass, Jazz and even **Rock** generally use **Ionian (1)** or **Aeolian (6)** - also, note 11 & 12.

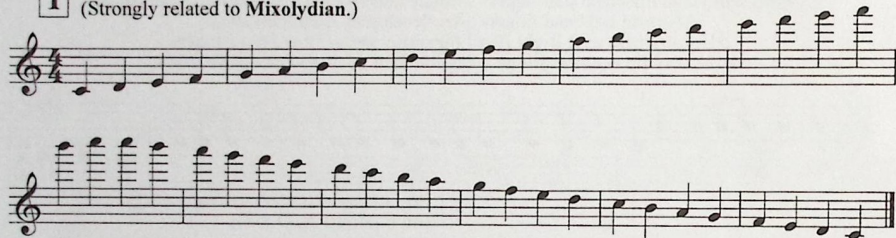
Irish fiddle uses the **Dorian (2)** and **Mixolydian (5)** modes.

(This is not always true, but these idioms rarely push the envelope harmonically.)

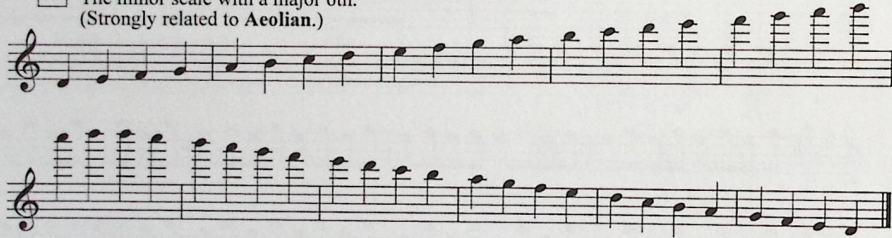
Gypsy is number 14.

Blues is number 15, along with 12 & 11.

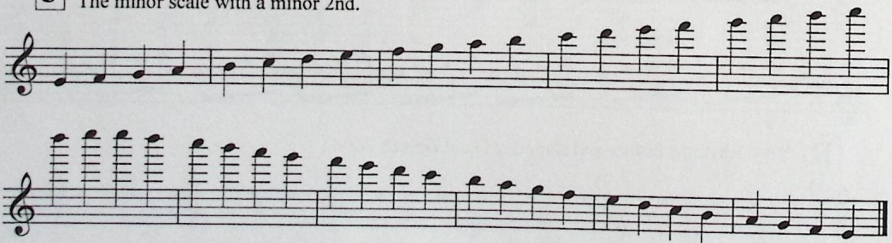
1 IONIAN / MAJOR (Strongly related to Mixolydian.)



2 DORIAN: The minor scale with a major 6th. (Strongly related to Aeolian.)



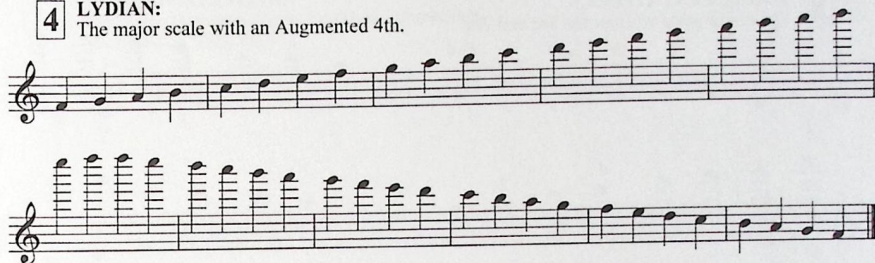
3 PHRYGIAN: The minor scale with a minor 2nd.



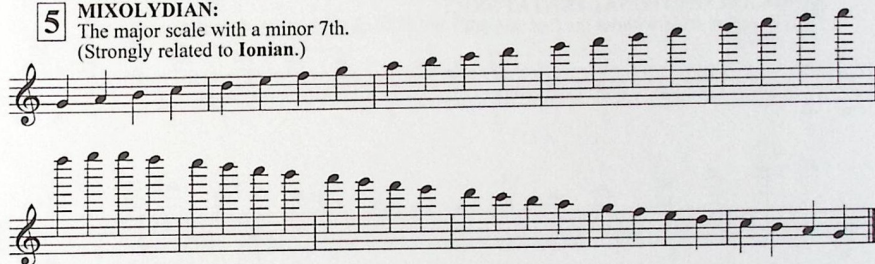
Modes / Scales

Vary the starting positions, therefore Hand Group sequences.

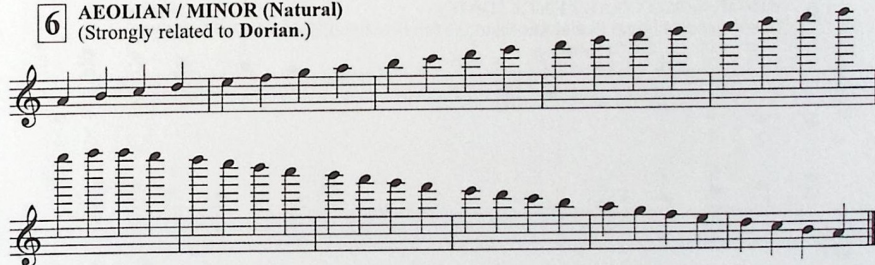
- 4** **LYDIAN:**
The major scale with an Augmented 4th.



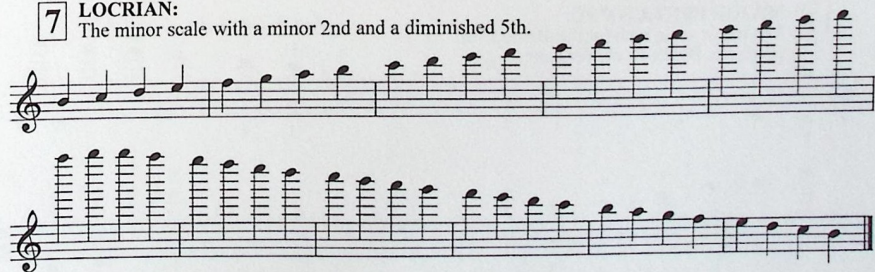
- 5** **MIXOLYDIAN:**
The major scale with a minor 7th.
(Strongly related to **Ionian**.)



- 6** **AEOLIAN / MINOR (Natural)**
(Strongly related to **Dorian**.)



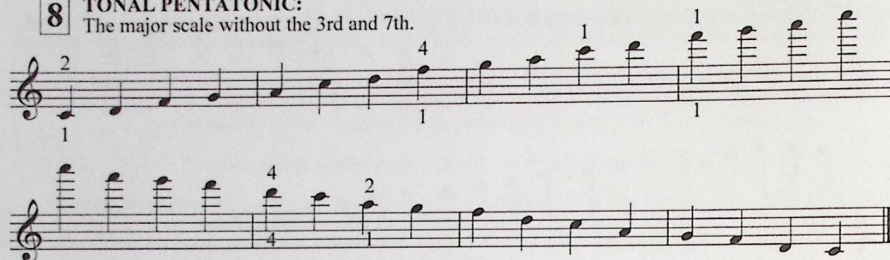
- 7** **LOCRIAN:**
The minor scale with a minor 2nd and a diminished 5th.



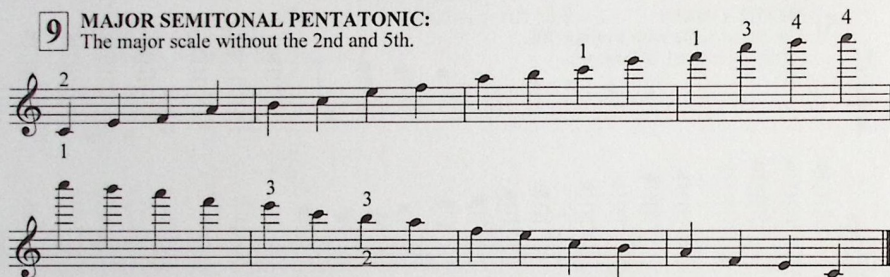
Modes / Scales

Vary the starting positions, therefore Hand Group sequences.

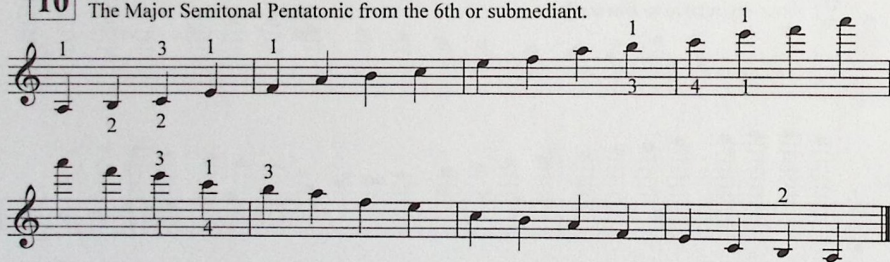
8 TONAL PENTATONIC: The major scale without the 3rd and 7th.



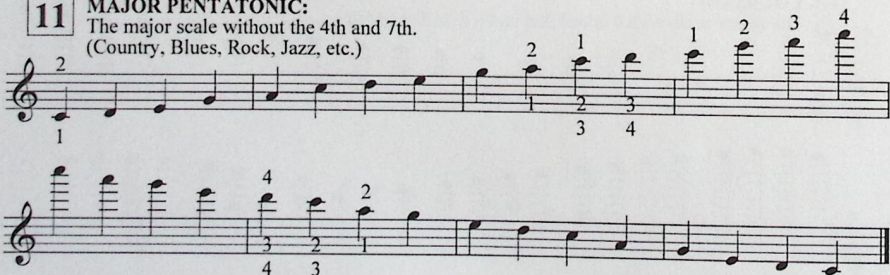
9 MAJOR SEMITONAL PENTATONIC: The major scale without the 2nd and 5th.



10 MINOR SEMITONAL PENTATONIC: The Major Semitonal Pentatonic from the 6th or submediant.



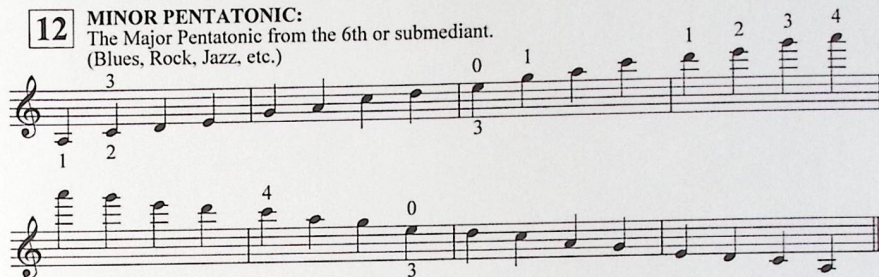
11 MAJOR PENTATONIC: The major scale without the 4th and 7th. (Country, Blues, Rock, Jazz, etc.)



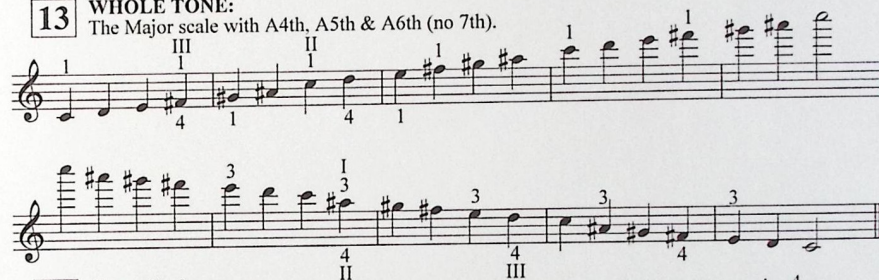
Modes / Scales

Vary the starting positions, therefore Hand Group sequences.

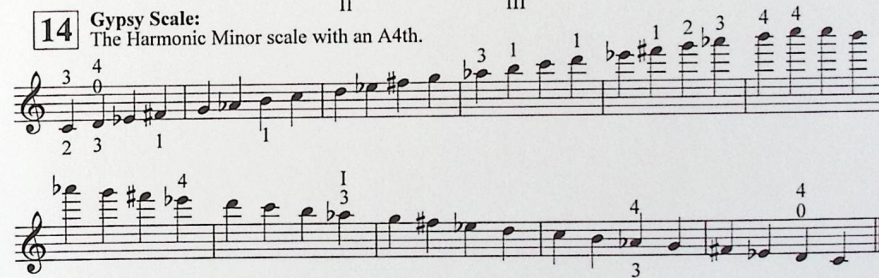
- 12 MINOR PENTATONIC:**
The Major Pentatonic from the 6th or submediant.
(Blues, Rock, Jazz, etc.)



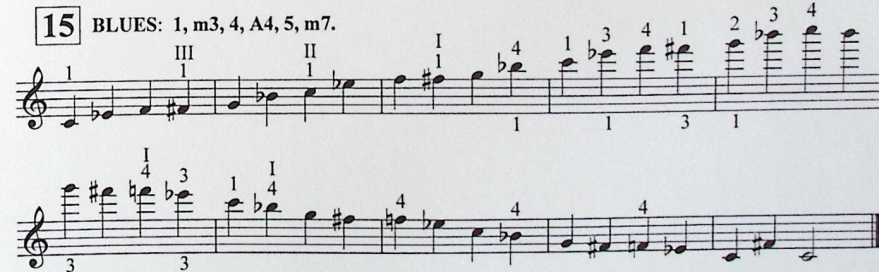
- 13 WHOLE TONE:**
The Major scale with A4th, A5th & A6th (no 7th).

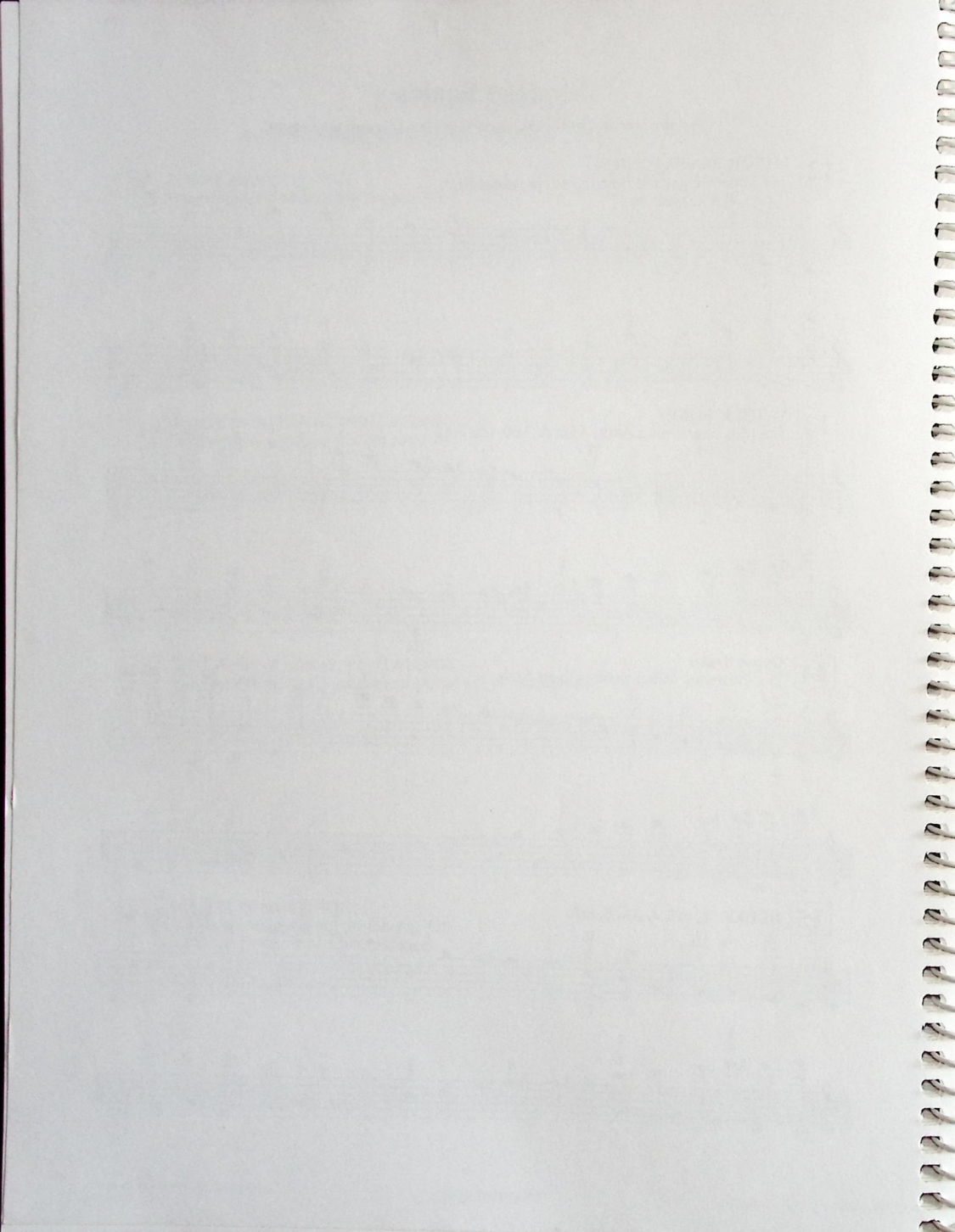


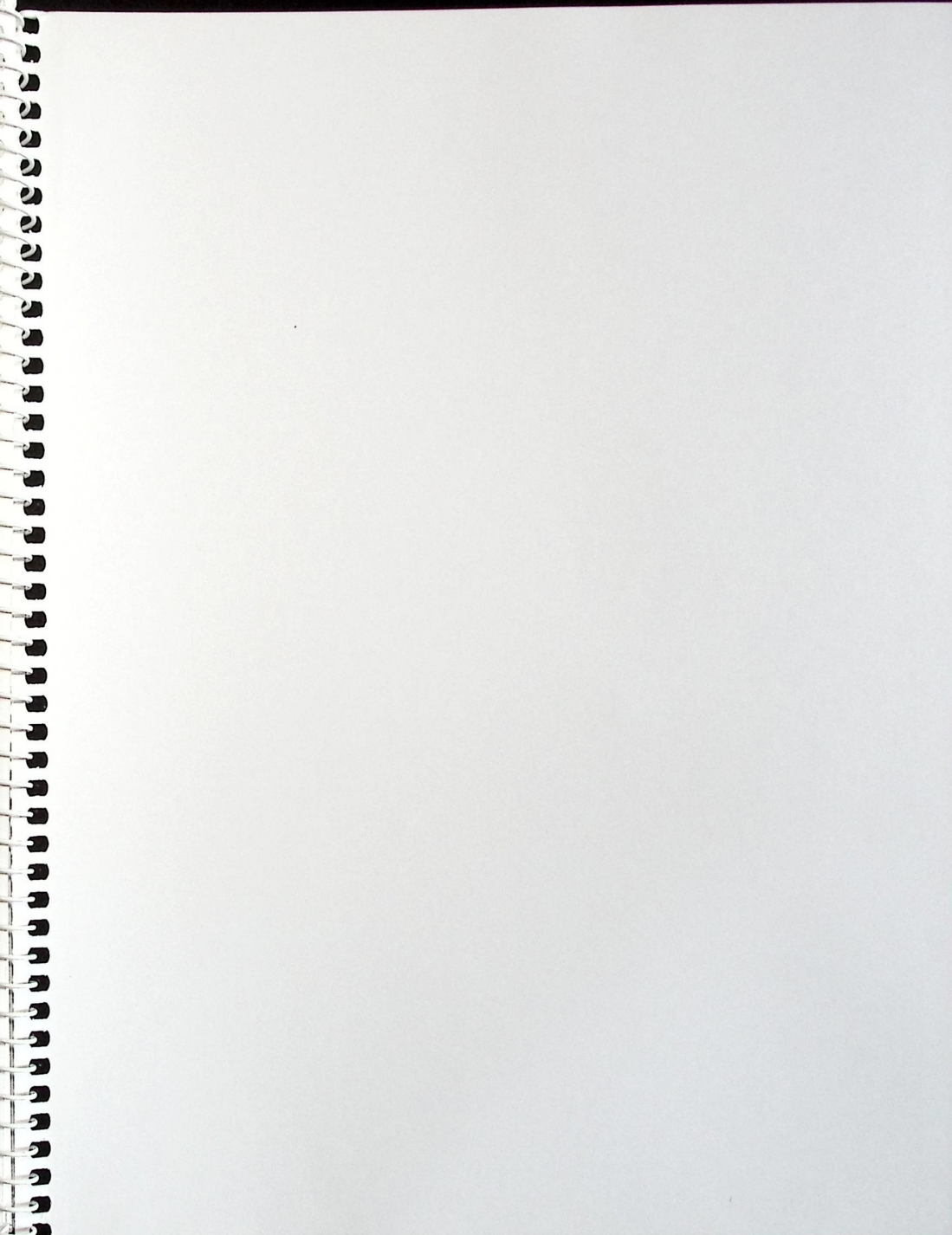
- 14 Gypsy Scale:**
The Harmonic Minor scale with an A4th.



- 15 BLUES:** 1, m3, 4, A4, 5, m7.







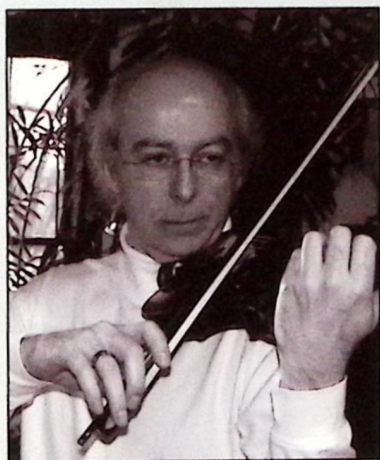
TECHNIQUE IS THE TOOL BY WHICH WE ACCOMPLISH THE ARTISTIC.

In his books, *Violin Technique: The Manual, How to master...* and *Viola Technique: The Manual, How to master...* violinist/violist Drew Lecher invites us to consider a pedagogical method that has proven effective in developing the skills of the young musician and evolving artist alike. Whether looking for a fresh perspective or a new methodology for one's self or pupils, the author's presentation of his tried-and-true studies is a concise, easy to grasp design providing both efficiency and accessibility for all levels — beginner to professional.

You will develop a higher degree of understanding and mastery of the instrument, whatever your level of accomplishment.

You are encouraged to explore and augment variations on these studies, incorporating them directly into the repertoire — a practice that will continue to serve you as a solid foundation for one of the most valuable lessons to be learned: the ability to teach yourself.

An ideal addition to *The Manual* is its partnering *Terms & Tips* — a quick reference tool for all string players. Included are essential explanations for commonly encountered musical terms, as well as overall guidance in theory and technique for mastering the instrument and bow.



This volume stands as a testament to over 36 years of teaching. Drew Lecher's approach has proven successful for every stage of the violinist's musical journey, in keeping with the philosophy that having a solid foundation — maintaining desire, determination and a disciplined effort — all can rise to higher levels.

"Keep doing what you are doing," Ivan Galamian.

Drew Lecher
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