

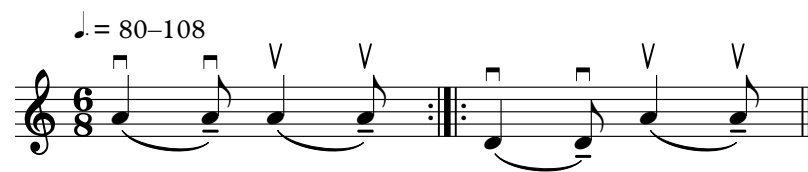
# 2

## NEW BOWING TECHNIQUES PART 1

### Hooked bow-strokes in 6/8 time

Hooked bow-strokes (pairs of uneven notes played in the same bow direction) are often used to join crotchet-quaver rhythms in faster 6/8 pieces such as jigs, giving the music a light and bouncy feel.

- Start at around the middle of the bow. Use about eight inches of bow for each pair of hooked notes at the slower tempo, and gradually make the bow-strokes shorter as you increase the speed.



- Stop the bow lightly and briefly on the string at the end of each crotchet bow-stroke, keeping your right-hand fingers relaxed and flexible, then gently lean your 1st finger back down onto the bow stick to catch the string and start the hooked quaver with a clean, clear sound. Play changes in bow direction smoothly.
- Practise with a metronome set to a dotted crotchet beat. In your head, subdivide the beat into groups of three quavers—make sure you play the hooked quavers exactly on the third and sixth quaver beats (1,2,3,4,5,6).

### Ellie's Jig



Track 1

Practise the bowing patterns in this piece on open strings (see page 5–6). Watch out for the changes from C# to C $\natural$ —remember that accidentals only last for one bar.

RS

**Lively jig** ♩ = 100

*mf*

5

9 *f* (2nd time *p* cresc.)

13 (2nd time *f*)

**Trepak from *The Nutcracker***



Track 5

**Allegro** ♩ = 100

Pyotr Ilyich Tchaikovsky (1840-93)

Musical score for Trepak from The Nutcracker. The score is in 2/4 time with a key signature of one sharp (F#). It begins with a forte (*f*) dynamic. The first line contains measures 1-5, featuring eighth-note patterns with accents and four-measure rests. The second line contains measures 6-10, including a first ending (1.) and a second ending (2.) that concludes with a repeat sign.

**March from *Occasional Oratorio***



Track 6

Practise the bowing on open strings to work on the staccato articulation and phrasing (see page 5-6).

**Allegro pomposo** ♩ = 66

George Frideric Handel (1685-1759)

Musical score for March from Occasional Oratorio. The score is in 2/2 time with a key signature of three sharps (F#, C#, G#). It begins with a forte (*f*) dynamic. The first line contains measures 1-6, featuring quarter notes with accents and four-measure rests. The second line contains measures 7-11, including a first ending (1.) and a forte (*f*) dynamic. The third line contains measures 12-15, including a second ending (2.) and a mezzo-forte (*mf*) dynamic. The fourth line contains measures 16-22, featuring a forte (*f*) dynamic and a crescendo. The fifth line contains measures 23-27, featuring a mezzo-forte (*mf*) dynamic and a forte (*f*) dynamic. The sixth line contains measures 28-32, featuring a fortissimo (*ff*) dynamic.

## Trumpet Tune



Track 18

This piece is in C major—remember that when there is no F# in the key signature you need to play low 1st-finger F# on the E string. Play bars 5–7 slowly a few times to get the intonation secure. Crotchets and dotted crotchets should be slightly staccato, as if played on a trumpet.

Henry Purcell (1659–95)

**Allegro** ♩ = 116

*f* (2nd time *p*)

*f*

*p*

*cresc.*

*f*

**Sul tasto**

*Sul tasto* means 'play over the fingerboard'. This creates a softer sound colour. The bow is usually placed about in line with the end of the fingerboard rather than over it, but try out different positions to find the sound that you think best suits the music. It's important to use light bow-strokes—if you press too hard the sound will become distorted. **Normale** means 'go back to playing in the usual manner'.

**Arabic Dance**

Track 19

The low 1st-finger notes in this piece are A♭ on the G string and E♭ on the D string. Watch out for the change from B♯ to B♭ in bar 17. For an atmospheric effect try playing *sul tasto* where marked.

RS

**Gently** ♩ = 104

*sul tasto* 1↓

*mp*

*normale*

*mf*

6 1↓ 4

*sul tasto*

*p*

**Fine**

### TECHNICAL TIP

This exercise will help you tune the B $\flat$  octaves in bars 10–11 and 14–15 and the augmented 4th interval between 4th-finger E $\flat$  and 3rd-finger A in bars 8–9 of 'Wiegenlied'. There's more about fingering these intervals on page 52.

**Slowly**

Place 3rd finger close behind 4th finger as if playing a semitone below.

### 'Clair de lune' from *Suite bergamasque*



Track 25

This piece is in A $\flat$  major. What are the names of the low 4th-finger notes on the A, D, and G strings? 'Con sord.' means 'with mute'—use your mute if you have one, as on the recording. Count the tied notes carefully—practise counting and clapping the rhythm of the melody along to the CD.

Claude Debussy (1862–1918)

**Andante très espressif**  $\text{♩} = 46$   
con sord.

11

21 (V)

32 2

43 3 pizz. arco ppp

## TECHNICAL TIPS

- When playing 1st-finger vibrato take extra care not to grip the violin neck between your thumb and 1st finger.
- When playing 4th-finger vibrato make sure the middle joint stays curved, and don't press too hard.
- Listen very carefully to your tuning. The finger should just rock to and fro on the string; it shouldn't slide along the string, otherwise the note will go out of tune.
- Your violin shouldn't shake when you play with vibrato—if it does then you are probably gripping the neck too tightly. Stay relaxed!

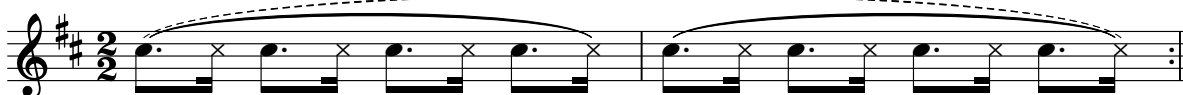
## Development of the vibrato movement

Don't try this section until you can do the last two exercises effortlessly—it's easy to get into bad habits if you try to speed up the vibrato movement too soon.

### Exercise 1: Speeding up your vibrato

- Continue practising your vibrato with a dotted rhythm as described in the exercise above, but make the hand and finger movement smaller so that you are only partially flattening the top joint of the finger. Set your metronome to  $\text{♩} = 60$  and play two vibrato pulses per beat, as shown below.
- Gradually make the vibrato movement quicker, speeding up your metronome a little at a time. Keep your bow speed constant: as you increase the tempo, play more vibrato pulses in each bow stroke until you are playing eight pulses per bow. If you feel your hand getting tense, slow the vibrato down again.

**Gradually speeding up**  $\text{♩} = 60\text{--}120$



### Exercise 2: Trying out your vibrato

- When the previous exercise begins to feel easy, try adding a little vibrato to the longer notes in your pieces, in particular in more romantic or lyrical styles of music.
- Include scales with vibrato in your practice routine. Play them with even notes and slow, full bow-strokes. Don't always practise your scales with vibrato, though, as this can make it harder to focus on intonation.

### Exercise 3: Varying the speed and width of your vibrato

- As you gain confidence, try out different speeds and widths of vibrato: slower and wider, faster and narrower.
- Experiment with changing the part of your fingertip that is in contact with the string: a flatter finger for wider vibrato; a more upright finger for narrower vibrato.

## Sforzando

**Sforzando**, or *sf*, means play the note with a sudden, strong emphasis. It is like an accent, but usually has a greater element of surprise, or contrast. Use a *martelé* bow-stroke to play *sforzando* notes.

### Theme from *Marche Militaire No.1*



Track 32

In the *f* sections play the accented, staccato quavers with short *martelé* bow-strokes and the *sf* minim and accented crotchets with long *martelé* bow-strokes.

Franz Schubert (1797–1828)

**Allegro** ♩ = 100

The musical score consists of four staves of music in 2/4 time. The first staff (measures 1-7) starts with a forte (*f*) dynamic and includes fingerings 2, 3, 3, 2. The second staff (measures 8-15) features a piano (*p*) dynamic followed by a forte (*f*) dynamic. The third staff (measures 16-21) includes a first ending and a second ending with a 4th finger. The fourth staff (measures 22b) ends with a fortissimo (*ff*) dynamic.

### Crossing more than one string

It's often necessary to move the bow between the G string and the A string or E string, or between the D string and the E string, without a rest between the notes. This can be done without lifting the bow off the string: make a quick string-crossing movement from the shoulder so that the momentum of your arm moves the bow over the middle string(s) without it sounding.

- Move your whole arm as a unit from the shoulder so that your right elbow stays level with your bowing hand as you cross the strings.
- To start with, play the notes staccato or *martelé* with a moment of silence at the end of each note, then try playing them more legato with less of a gap.
- Play with short bow-strokes in the lower half, middle, and upper half, and with longer bow-strokes.
- Be sure to catch the string with the bow hair before moving the bow. This is particularly important on the lower strings, which are likely to squeak if there isn't enough arm weight on the bow.

♩ = 60–100

The exercise consists of four measures in 4/4 time. The first measure has a 0 (open string) and a V (bowing). The second measure has a V and a 0. The third measure has a V and a 0. The fourth measure has a 0 and a V. The notes are on the G, A, and E strings.



'Kaveri Kriti' is based on a South Indian Carnatic song form called a kriti. A kriti is usually made up of three sections: pallavi (like a refrain in Western music), anupallavi (first verse), and charana (second and longest verse, often followed by an improvisation). Look out for the augmented 2nd intervals between C# and Bb.

Gayaki (singing style) ♩ = 80

RS

*Pallavi*

*Anupallavi*

*Charana*

*poco rall.*

TRY...

Indian music uses **ragas** instead of scales; the raga specifies the notes to be used in a piece as well as other details such as ornamentation, mood, or even the time of day when it should be played. 'Kaveri Kriti' uses the Sarasangi raga, which has an augmented 2nd between the sixth and seventh notes; it's like a D major scale but with a Bb. Try playing it:

augmented 2nd    augmented 2nd



This famous Argentine tango is in the key of G minor with a contrasting section in G major, the parallel major key, starting at bar 25. The first section should be played *marcato*, which means 'marked'—use a short, almost martelé bow-stroke on the accented notes to achieve this. In contrast, the section starting at bar 17 should be more *legato* and romantic, and the section from bar 25 should be played with a lighter bow-stroke for a more playful sound.

Steady tango ♩ = 112

Ángel Villoldo (1861–1919)

*f marcato*

5

9

13

*mf legato*

17

*mp*

22

*mf* *mf* *mp leggiero*

25

29

*mf* *mp*

30b

*mf* *f marcato*

D.S. al Coda

⊕ CODA



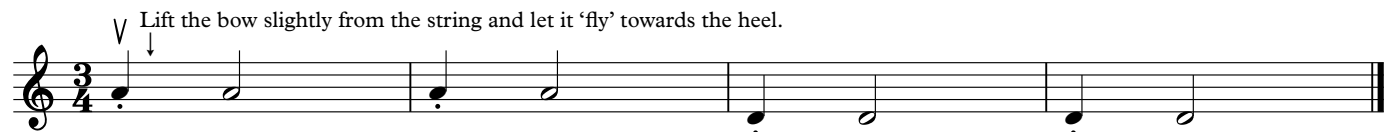
# 10

# NEW BOWING TECHNIQUES PART 3

## Lifted staccato up-bow strokes

Up until now you have played staccato bow-strokes on the string, but staccato can also be played 'off the string' using lifted bow-strokes. Lifted staccato up-bow strokes sound like a little jump in the music, and are often used to move the bow to the lower half or heel before playing a longer note, for example when a staccato crotchet is followed by a minim.

$\text{♩} = 100-144$

 Lift the bow slightly from the string and let it 'fly' towards the heel.

- Play a short staccato up-bow crotchet starting in the upper half or the middle of the bow. At the end of the note, instead of stopping the bow on the string, use the momentum of the arm to lift the bow off the string and let it 'fly' towards the heel. Think of an aeroplane taking off, but keep the bow as close to the strings as you can.
- Land the bow back down on the string near the heel ready to play the minim, controlling the landing carefully and keeping your right-hand fingers and wrist flexible.
- Play the minim with a long down-bow stroke so that the bow returns to its starting point, then play the next bar in the same way.
- Say 'ta-taa' to get an idea of how each bar should be articulated.

## Menuetto from Symphony No. 36 Track 44

Start this piece at around the middle of the bow. Play the staccato crotchets in bars 1-3, 10-16, and 24-6 with lifted up-bow strokes, and the linked staccato up-bow crotchets on the string in the usual way (see page 12). Play the first note of each bar full length and with a slight emphasis to give the music a stately and refined character.

Tempo di Menuetto  $\text{♩} = 132$

Wolfgang Amadeus Mozart (1756-91)



The musical score is written in treble clef with a key signature of three sharps (F#, C#, G#) and a 3/4 time signature. It consists of four staves of music. The first staff starts with a forte (f) dynamic and includes a first ending bracket. The second staff continues with a mezzo-forte (mf) dynamic and includes a second ending bracket. The third staff features a crescendo (cresc.) and ends with a forte (f) dynamic. The fourth staff concludes with a mezzo-piano (mp) dynamic and includes a first ending bracket. Fingerings (1-4) and bowing techniques (V for lifted stroke) are indicated throughout the score.

## Low 3rd finger in 3rd position

In the next three pieces the 3rd finger is in its low position and the fingering pattern is 1--2-3--4. Watch out for the semitone interval between the 2nd and 3rd fingers. Before starting the next pieces, find your 3rd-position starting note as follows:

- Play the starting note in 1st position to hear its pitch (if it's higher than a top B, play it an octave lower).
- Shift your hand into 3rd position as described on pages 80–1, check your hand position, then play the starting note, listening carefully to the tuning.

### Shalom, Chaverim



Track 60

Find 3rd position before starting this piece and leave your hand in 3rd position while playing the open D string at the beginning. Remember that there is a semitone between 2nd-finger A and 3rd-finger B $\flat$  on the D string.

**Gently** ♩ = 88 Israeli folk song

### TRY...

'Shalom, Chaverim' sounds good accompanied by a simple drone (a long, held note or chord) made up of the notes G and D. Play this piece with a friend or your teacher and take it in turns to play the drone (play the open G and D strings at the same time, using long bow strokes). Try adding some embellishments to the melody so that it's a little different each time you play it.

### Okayama Gardens



Track 61

You played this piece in 1st position in Book 1—now try playing it in 3rd position. Play through the pentatonic scale shown below before you start the piece.

Japanese trad. (adapted)

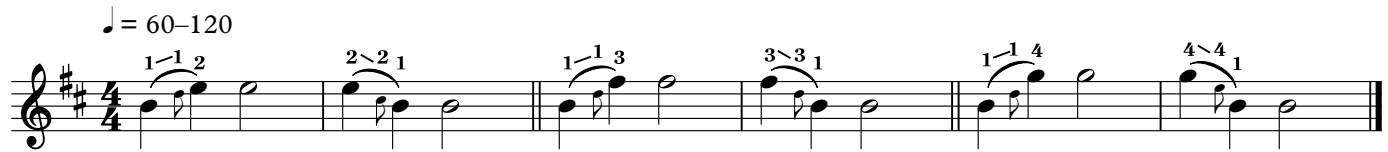
**Peacefully** ♩ = 76

### TRY...

Try improvising your own eight-bar Japanese melody in 3rd position using the notes of the pentatonic scale

## Exercise 1: Shifting from/to the 1st finger

$\text{♩} = 60-120$



Now try playing this simple, unaccompanied melody. Aim to make the shifts as smooth and unobtrusive as possible.

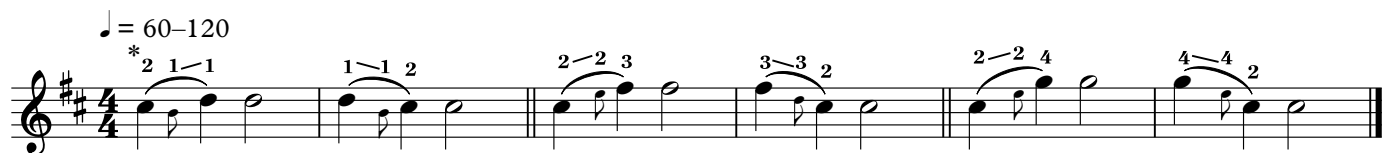
**Moderato**  $\text{♩} = 126$  RS

*mf*



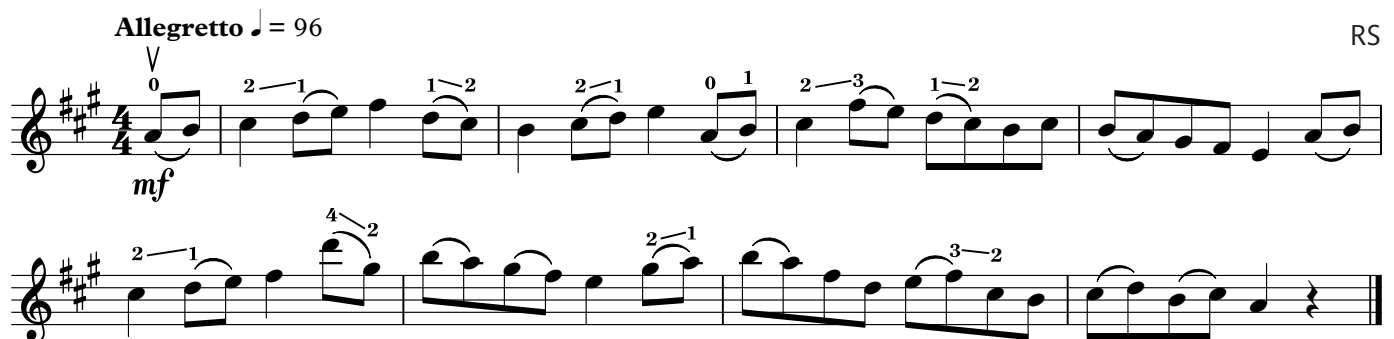
## Exercise 2: Shifting from/to the 2nd finger

$\text{♩} = 60-120$



**Allegretto**  $\text{♩} = 96$  RS

*mf*



## Exercise 3: Shifting from/to the 3rd finger



\* Note: these upward shifts (from a higher to a lower finger) are made with the 'destination' finger.

## Bourbon Street Stomp



Track 76

This piece should be played with swing quavers. Look out for accidentals and sliding semitones, and see 'Sliding shifts' above for advice on playing the slides.

RS

Upbeat swing ♩ = 120 (♩ =  $\overset{\frown}{\text{♩}} \overset{\frown}{\text{♩}}$ )

The musical score is written in treble clef with a key signature of two sharps (F# and C#) and a 4/4 time signature. It consists of ten staves of music, each starting with a measure number. The piece is marked with dynamics such as *f* (forte), *mf* (mezzo-forte), and *sub. p* (subito piano). Fingerings are indicated by numbers 1-4 above notes. Slurs and accents are used throughout. The score includes various rhythmic patterns, including triplet eighth notes and sixteenth notes. The piece concludes with a final double bar line.

Staff 1: Measure 1-4. Dynamics: *f*, *mf*. Fingerings: 1, 1, 1, 1, 1, 0.

Staff 2: Measure 5-8. Fingerings: 1, 3, 3, 3, 3.

Staff 3: Measure 9-12. Fingerings: 1, 1, 1, 1, 1, 1.

Staff 4: Measure 13-16. Dynamics: *f*. Fingerings: 3, 1, 1.

Staff 5: Measure 17-20. Dynamics: *mf*. Fingerings: 3, 3, 4.

Staff 6: Measure 21-24. Fingerings: 1, 3.

Staff 7: Measure 25-28. Dynamics: *f*, *sub. p*. Fingerings: 3, 2, 1, 1, 4.

Staff 8: Measure 29-32. Dynamics: *f*, *mf*. Fingerings: 0, 2, 1, 1.

Staff 9: Measure 33-36. Dynamics: *f*. Fingerings: 3, 3, 4.