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.

\[ \frac{\text{q.}}{\text{d}} = 80–108 \]

\[
\begin{align*}
\text{V} & \quad \text{V} \\
\text{V} & \quad \text{V}
\end{align*}
\]

- 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

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

Lively jig \[ \text{q} = 100 \]

\[
\begin{align*}
\text{mf} & \quad \text{V} \quad \text{V} \\
\text{V} & \quad \text{V} \\
\text{f} & \quad \text{(2nd time p cresc.)} \\
\text{f} & \quad \text{(2nd time f')}
\end{align*}
\]
Trepak from The Nutcracker

Allegro \( j = 100 \)

Pyotr Ilyich Tchaikovsky (1840–93)

March from Occasional Oratorio

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

Allegro pomposo \( j = 66 \)

George Frideric Handel (1685–1759)
Trumpet Tune  

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  \( \text{\textit{j}} = 116 \)

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  

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.
TECHNICAL TIP

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

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

‘Clair de lune’ from Suite bergamasque

This piece is in A♭ 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.

Andante très espressif ℓ = 46

con sord.

Claude Debussy (1862–1918)
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 $d = 60$ 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 $d = 60–120$

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)

**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.
'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.

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 B♭. Try playing it:
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.
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.

\[ \text{Lift the bow slightly from the string and let it ‘fly’ towards the heel.} \]

- 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

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 \( \text{} \rightarrow 132 \)  

Wolfgang Amadeus Mozart (1756–91)
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♭ on the D string.

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**Shalom, Chaverim**

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**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.

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** Okayama Gardens**

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Exercise 1: Shifting from/to the 1st finger

\[ q = 60–120 \]

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

**Moderato** \( q = 126 \)

Exercise 2: Shifting from/to the 2nd finger

\[ q = 60–120 \]

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

Exercise 3: Shifting from/to the 3rd finger

\[ q = 60–120 \]
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.

**Upbeat swing** \( \frac{j}{\text{Up}} = 120 \) (\( \frac{\text{up}}{\text{a}} \) – \( \frac{\text{a}}{\text{up}} \))