ELEMENTARY VIOLIN TECHNICS

Part I: The Bow

①

The *son filé* (**spun tone**). Use the whole bow, making sure to:
1. hold the bow correctly,
2. draw the bow parallel to the bridge,
3. keep the stick tilted away from the player, and
4. aim for a beautiful and even sound.

Repeat indefinitely until the above points can be comfortably achieved.

②

The **string crossing**. Apply the same principles here as in Unit 1.

Care should be taken to keep the bow quiet and in total contact with the strings while crossing. Do not lift the bow, even when crossing between non-adjacent strings.

③

The **bow division**. The two main divisions of the bow are the *whole bow* (spanning from the frog to the tip) and the *half bow* (spanning from the frog or the tip to the middle).

In this unit, filled note heads represent half bows and empty ones represent whole bows.
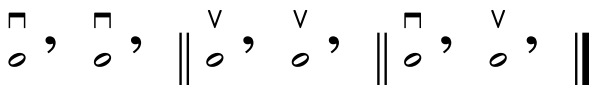
④

The **legato** string crossing. The legato bow stroke is represented with a **slur** above or below a group of notes, and is to be executed by playing those notes without changing the bow.

For this unit, use one whole bow per slur and divide the notes under the slur evenly. For every exercise in this unit, play first the top bowing, then the bottom.
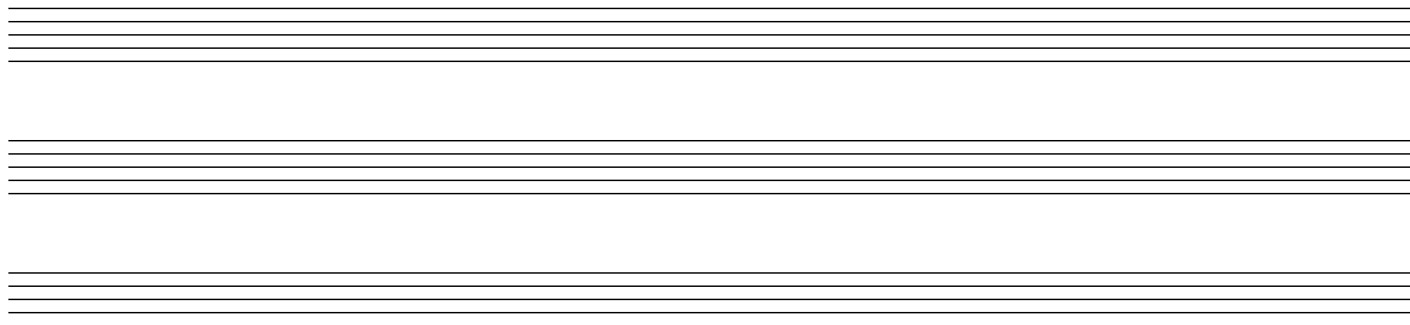
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⑤ **Detaché** and **staccato**. The normal bow stroke, such as in the second half of Unit 2, is called the detaché stroke. The staccato stroke is similar to the detaché, but shorter and with a more percussive start and finish.

⑥ The **accent**. The accent is an articulation which is executed by playing the beginning of the note more loudly and sharply.

⑦ The **lift**. In this stroke, the bow is to be lifted off the string so as to maximise the ringing quality of the sound.

Extras

Part II: Blocking Exercises

The following exercises should be practiced with regard mainly for **intonation**, but also bow control and tone; speed and agility are secondary concerns. A number above a note indicates a fingering, and a letter inside shows its name. The name and fingering of a given note will only be supplied on its first appearance, so it is imperative that they are memorised by the student as early as possible. (Only fingerings for notes with multiple locations will be provided after the first appearance).

Some notes are modified by accidentals: these are the **sharp** (♯), the **flat** (♭), and the **natural** (♮). It is necessary to include these in the names of such notes.

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