

CARL FISCHER ORIGINAL STUDIES

Janice
Tucker Rhoda
Complete Technique
for Violin
Book 1

400 Exercises include 45 Musical Studies in Positions 1 through 5



from the author of the popular series

The ABC's of Strings[®]



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Janice

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Memorise the Notes exercises like page 3
are also on pages 21, 27, 28, 29, 33 and 35

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Preface

Complete Technique for Violin suits the advanced beginner to upper level student wishing to learn or improve skills starting in first position, and proceeding carefully and methodically through higher positions. The order of learning the positions is traditional. Begin with First Position (I) for stability of basic left-hand and right bow-arm skills, and follow with Third Position (III), which has easy first finger Octave and second finger Unison exercises. Progress to Second Position (II), Fifth Position (V), and Fourth Position (IV). While shifting up the fingerboard, fingers look and feel closer together. This naturally occurs when the pitches are in tune. If fingers are placed too far apart, the pitches will sound sharp.

The first finger and thumb guide the left hand while shifting from position to position. The A-string is the most natural-feeling string, therefore, this book focuses on learning each new position on A-string, then E-string, D-string, and lastly G-string.

Hammock Swing Technique, utilized throughout, develops flexible body movements. See page 24. Solely stretching left-hand fingers to reach D- and G-String notes can put unnecessary, undue strain on the left hand. Freely moving the arms creates a comfortable balance while playing. Many movements are controlled in string instrument playing, but supple muscle action is paramount.

The four most important key aspects of disciplined concentration are: precise playing of pure intonation (playing in tune), steady rhythm, beautiful timbre (sound quality), and stable and secure posture.

Pure Intonation

In addition to Checking Octaves, Playing Preparations is a developmental tool to use regularly. See page 20.

Be sure your Violin is well-tuned before every practice session. Tuning the strings before placing it in the case after sessions helps keep it reliably in tune.

Quality Practice versus Quantity Practice

Play slowly and accurately daily with a metronome. Progress through the suggested tempos as your technique develops. See page 4.

Patient, accurate repetition is the key to developing correct, lasting, quality playing. Hasty, inattentive repetition instills mistakes and habits difficult to rectify later. It is most advantageous to practice perfectly for 30 minutes, rather than 60 minutes with imperfections.

400 Exercises with 45 Musical Studies

Strengthen left-hand fingers, and improve dexterity of both left-hand, and right-hand and bow-arm techniques. Exercises for double-stops, quick fingers, rolling fingers, bow balancing, slow bow control, finger substitution, left-hand pizzicato, ballet of shifting, all incorporate valuable steps in development. The studies include expressive text and dynamics, and prepare students for solo student concertos, sonatas, and show pieces.

In dedication to my publisher, teachers, colleagues, students, and family.

—Janice Tucker Rhoda,
Author *The ABC's of Strings*

The image displays five staves of musical notation, each representing a different violin position. Above each staff is the position name and a sequence of fingerings (0-4) for each note. The notes are written on a single staff with a treble clef and a key signature of one flat (B-flat).

- FIRST POSITION (I):** Notes: C2 (0), C#2 (1), D2 (1), D#2 (2), E2 (2), E#2 (3), F2 (3), F#2 (0), G2 (1), G#2 (1), A2 (2), A#2 (2), B2 (3), B#2 (3), C3 (0), C#3 (1), D3 (1), D#3 (2), E3 (2), E#3 (3), F3 (3), F#3 (0), G3 (1), G#3 (1), A3 (2), A#3 (2), B3 (3), B#3 (3), C4 (4).
- SECOND POSITION (II):** Notes: C2 (1), C#2 (2), D2 (3), D#2 (4), E2 (1), E#2 (2), F2 (3), F#2 (4), G2 (1), G#2 (2), A2 (3), A#2 (4), B2 (1), B#2 (2), C3 (3), C#3 (4), D3 (1), D#3 (2), E3 (3), E#3 (4).
- THIRD POSITION (III):** Notes: C2 (1), C#2 (2), D2 (3), D#2 (4), E2 (1), E#2 (2), F2 (3), F#2 (4), G2 (1), G#2 (2), A2 (3), A#2 (4), B2 (1), B#2 (2), C3 (3), C#3 (4), D3 (1), D#3 (2), E3 (3), E#3 (4).
- FOURTH POSITION (IV):** Notes: C2 (1), C#2 (2), D2 (3), D#2 (4), E2 (1), E#2 (2), F2 (3), F#2 (4), G2 (1), G#2 (2), A2 (3), A#2 (4), B2 (1), B#2 (2), C3 (3), C#3 (4), D3 (1), D#3 (2), E3 (3), E#3 (4).
- FIFTH POSITION (V):** Notes: C2 (1), C#2 (2), D2 (3), D#2 (4), E2 (1), E#2 (2), F2 (3), F#2 (4), G2 (1), G#2 (2), A2 (3), A#2 (4), B2 (1), B#2 (2), C3 (3), C#3 (4), D3 (1), D#3 (2), E3 (3), E#3 (4).

Play with a Metronome. ♩ = 50, 60, 72, 80, 92, 100

② Place down bow in the middle. Move towards upper part of bow. Use six inches of bow on quarter notes.

A Major Scale

③ Open at elbow going towards tip. Use twelve inches on half notes. (Full size Bow measurement)

④ Play longer strokes on half notes.

Mid Go to Tip Go to Mid
Bow Tip Mid

⑤

⑥

Use entire bow on whole notes. Concentrate on straight bow in upper part.

Frog to Tip to
Tip Frog

***On down bows:** Play with a straight bow going towards the tip by opening your right arm wide at the elbow. Your arm extends in a straight line. Place the bow halfway between the bridge and the end of the fingerboard to begin an exercise. The bow should be parallel to the bridge; perpendicular to the string through the entire stroke.

8 Lift bow at rest. Gently Reset Down Bows in Lower Part of Bow.

Count: 1 2 3 4
Or say: "1 rest 3 rest" or "1 lift 3 lift" or "A rest A rest"

9

Count: 1 + 2 + 3 4
Say: "one and two and three four"

Use supple movements of the right-hand fingers, wrist and forearm.

10

Count: 1 2 3 + 4 +
Say: "one two three and four and"

11

Count: 1 2 + 3 4 +
Say: "one two and three four and"

104 Supple movements of right-hand fingers, wrist and forearm.

105 *Move left elbow over to the right with fingers above the G String. Move right bow arm up to G String level.

106

107 G Major Scale and Arpeggio

108

109

Move left elbow over for G String notes. Give open D String clearance. (Left-hand fingers do not touch D String.)

Double-Stop Exercises

120 Key of G Major

121

122

Give Open D String clearance. Move left elbow over.

123

124 Key of D Major

ADVANCED POSITION WORK

Third Position

179 On A and E Strings

III *restez (stay in position)*

restez

180

restez

181

restez

182

D Major Scale and Arpeggio

restez

183

restez

184 On D and A Strings

III

restez

restez

185

G Major Scale and Arpeggio

restez

186

restez

187

Broken Thirds

restez

This is the advanced section of the book. Down bow signs will no longer be shown at the beginning of each exercise.

214

Augmented 2nd
E \flat to F \sharp

Augment 2nd
B \flat to C \sharp

Augment 2nd
F \sharp to G \sharp

Augment 2nd
C \sharp to D \sharp

215

D Harmonic Minor Scale and Arpeggio

III

Augmented 2nd
B \flat to C \sharp

216

Portamento Shifts* are slow shifts.

Glissando Shifts are fast.

Play this exercise both ways.

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

*slowly slide each shift with a light finger

Concerto Study in D Minor

217

f majestico

tr

tr

rit.

a tempo