

CHAPTER I

Open strings and the introduction of rhythms

Exercise 1: Relaxed straight bowing

The goals of this exercise are:

- *Keep your thumbs and shoulders relaxed at all times*
- *Practice straight bowing throughout without touching the wrong strings*
- *Create a beautiful sound throughout the whole bow*
- *Change strings without making any extra noise*
- *Learn to combine all of the above together*

Very slow, use the pause to check and correct the position of your bow, shoulders and fingers.

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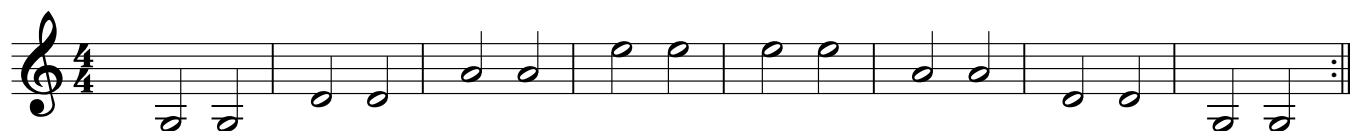
Exercise 2A

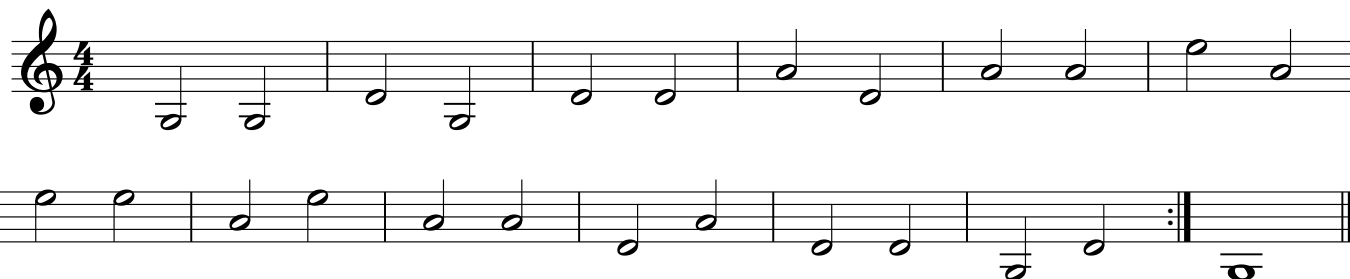
*Practice smooth bow changes without accents before or after the change
Learn to co-ordinate bow changes with string changes without any extra noise*

Exercise 2B: Play lightly at the heel of the bow.

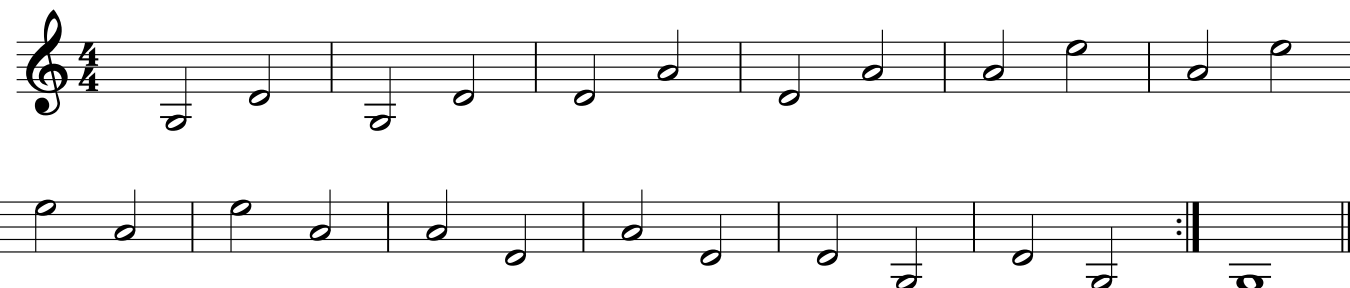
To play softly at the heel of the bow, you have to gently carry some of the weight of the bow with the ring finger.

Make sure your shoulder, wrist and thumb stay relaxed while playing this exercise.

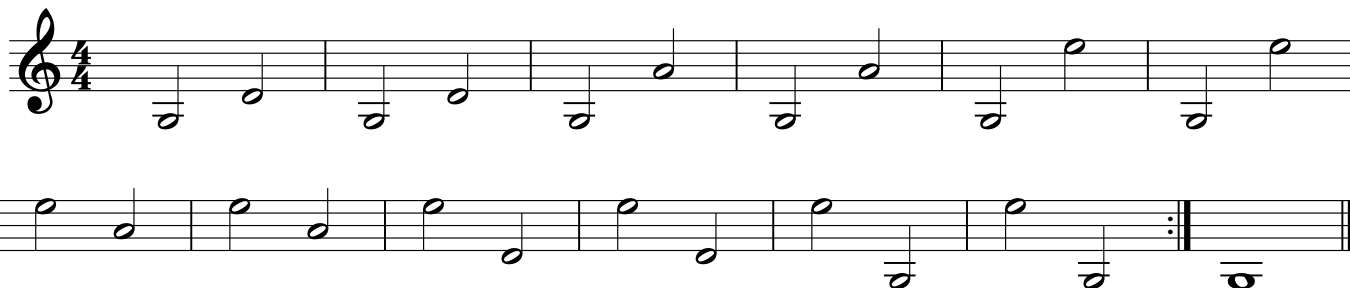
1  Musical notation for exercise 1, first staff. Treble clef, 4/4 time signature. The staff contains a sequence of notes: two half notes (G4, A4), two quarter notes (B4, C5), two quarter notes (D5, E5), two quarter notes (F5, G5), two quarter notes (A5, B5), two quarter notes (C6, B5), two quarter notes (A5, G5), two quarter notes (F5, E5), two quarter notes (D5, C5), two quarter notes (B4, A4), and two half notes (G4, F4).

2  Musical notation for exercise 2, first and second staves. Treble clef, 4/4 time signature. The first staff contains: two half notes (G4, A4), two quarter notes (B4, C5), two quarter notes (D5, E5), two quarter notes (F5, G5), two quarter notes (A5, B5), two quarter notes (C6, B5), two quarter notes (A5, G5), two quarter notes (F5, E5), two quarter notes (D5, C5), two quarter notes (B4, A4), and two half notes (G4, F4). The second staff contains: two half notes (G4, A4), two quarter notes (B4, C5), two quarter notes (D5, E5), two quarter notes (F5, G5), two quarter notes (A5, B5), two quarter notes (C6, B5), two quarter notes (A5, G5), two quarter notes (F5, E5), two quarter notes (D5, C5), two quarter notes (B4, A4), and two half notes (G4, F4).

3  Musical notation for exercise 3, first and second staves. Treble clef, 4/4 time signature. The first staff contains: two half notes (G4, A4), two quarter notes (B4, C5), two quarter notes (D5, E5), two quarter notes (F5, G5), two quarter notes (A5, B5), two quarter notes (C6, B5), two quarter notes (A5, G5), two quarter notes (F5, E5), two quarter notes (D5, C5), two quarter notes (B4, A4), and two half notes (G4, F4). The second staff contains: two half notes (G4, A4), two quarter notes (B4, C5), two quarter notes (D5, E5), two quarter notes (F5, G5), two quarter notes (A5, B5), two quarter notes (C6, B5), two quarter notes (A5, G5), two quarter notes (F5, E5), two quarter notes (D5, C5), two quarter notes (B4, A4), and two half notes (G4, F4).

4  Musical notation for exercise 4, first and second staves. Treble clef, 4/4 time signature. The first staff contains: two half notes (G4, A4), two quarter notes (B4, C5), two quarter notes (D5, E5), two quarter notes (F5, G5), two quarter notes (A5, B5), two quarter notes (C6, B5), two quarter notes (A5, G5), two quarter notes (F5, E5), two quarter notes (D5, C5), two quarter notes (B4, A4), and two half notes (G4, F4). The second staff contains: two half notes (G4, A4), two quarter notes (B4, C5), two quarter notes (D5, E5), two quarter notes (F5, G5), two quarter notes (A5, B5), two quarter notes (C6, B5), two quarter notes (A5, G5), two quarter notes (F5, E5), two quarter notes (D5, C5), two quarter notes (B4, A4), and two half notes (G4, F4).

5  Musical notation for exercise 5, first and second staves. Treble clef, 4/4 time signature. The first staff contains: two half notes (G4, A4), two quarter notes (B4, C5), two quarter notes (D5, E5), two quarter notes (F5, G5), two quarter notes (A5, B5), two quarter notes (C6, B5), two quarter notes (A5, G5), two quarter notes (F5, E5), two quarter notes (D5, C5), two quarter notes (B4, A4), and two half notes (G4, F4). The second staff contains: two half notes (G4, A4), two quarter notes (B4, C5), two quarter notes (D5, E5), two quarter notes (F5, G5), two quarter notes (A5, B5), two quarter notes (C6, B5), two quarter notes (A5, G5), two quarter notes (F5, E5), two quarter notes (D5, C5), two quarter notes (B4, A4), and two half notes (G4, F4).

6  Musical notation for exercise 6, first and second staves. Treble clef, 4/4 time signature. The first staff contains: two half notes (G4, A4), two quarter notes (B4, C5), two quarter notes (D5, E5), two quarter notes (F5, G5), two quarter notes (A5, B5), two quarter notes (C6, B5), two quarter notes (A5, G5), two quarter notes (F5, E5), two quarter notes (D5, C5), two quarter notes (B4, A4), and two half notes (G4, F4). The second staff contains: two half notes (G4, A4), two quarter notes (B4, C5), two quarter notes (D5, E5), two quarter notes (F5, G5), two quarter notes (A5, B5), two quarter notes (C6, B5), two quarter notes (A5, G5), two quarter notes (F5, E5), two quarter notes (D5, C5), two quarter notes (B4, A4), and two half notes (G4, F4).

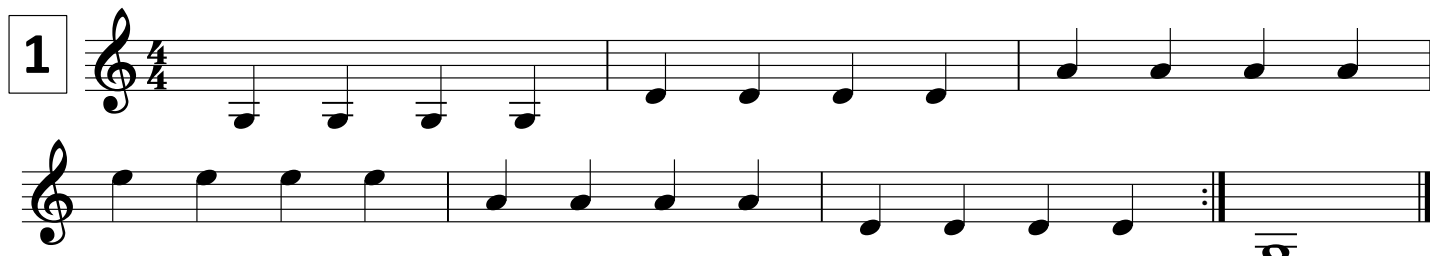
Exercise 3 : Varying bow speed

Play lightly with the whole bow and change the speed of the bow according to the length of the notes.

Look ahead as varying note lengths will require different bow speeds.

Try to keep the sound even and the string changes clean, even with fast bows.

1



Exercise 1: A two-staff musical exercise in 4/4 time. The first staff contains four measures of quarter notes: G4, A4, B4, C5. The second staff contains four measures of quarter notes: D5, E5, F5, G5, followed by a repeat sign and a final measure with a whole note G5.

2



Exercise 2: A two-staff musical exercise in 4/4 time. The first staff contains four measures of quarter notes: G4, A4, B4, C5. The second staff contains four measures of quarter notes: D5, E5, F5, G5, followed by a repeat sign and a final measure with a whole note G5.

3



Exercise 3: A two-staff musical exercise in 4/4 time. The first staff contains four measures of quarter notes: G4, A4, B4, C5. The second staff contains four measures of quarter notes: D5, E5, F5, G5, followed by a repeat sign and a final measure with a whole note G5.

4



Exercise 4: A two-staff musical exercise in 4/4 time. The first staff contains four measures of quarter notes: G4, A4, B4, C5. The second staff contains four measures of quarter notes: D5, E5, F5, G5, followed by a repeat sign and a final measure with a whole note G5.

5



Exercise 5: A two-staff musical exercise in 4/4 time. The first staff contains four measures of quarter notes: G4, A4, B4, C5. The second staff contains four measures of quarter notes: D5, E5, F5, G5, followed by a repeat sign and a final measure with a whole note G5.

6



Exercise 6: A two-staff musical exercise in 4/4 time. The first staff contains four measures of quarter notes: G4, A4, B4, C5. The second staff contains four measures of quarter notes: D5, E5, F5, G5, followed by a repeat sign and a final measure with a whole note G5.

Exercise 4 : Varying bow length

Unlike the previous exercise, we now keep the bow speed constant, and change the length of the bow according to the length of the note.

The eighth-note (quaver) is to be played with half a bow only. Practice the following exercise using first the upper half (from the middle to the tip) and then the lower half (from the heel to the middle) of the bow.

1

The quarter-note is to be played with a whole bow, the eighth-note with the upper half of the bow.

2

The quarter-note is to be played with a whole bow, the eighth-note with the lower half of the bow.

3

The eighth-notes are played first at the tip, then at the heel, and repeat...

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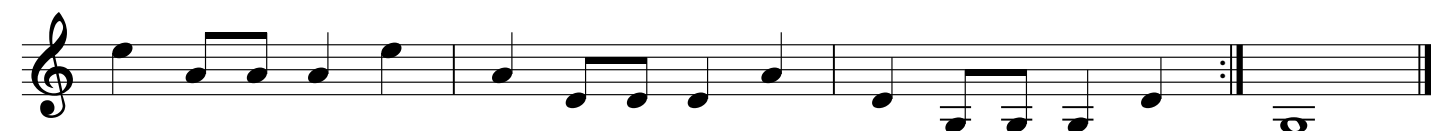
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Exercise 5: Quavers in combination with string changes

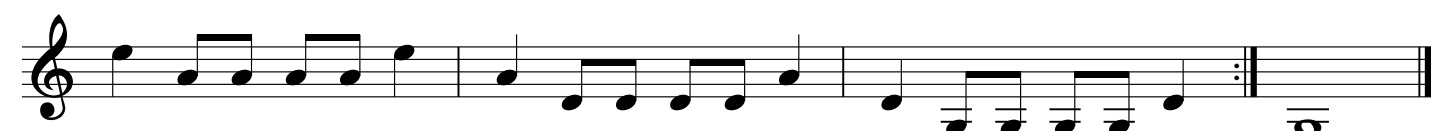
Here we combine all techniques and rhythms we have learned so far. The faster notes will challenge your control of string changes, sound quality and understanding of the rhythms.

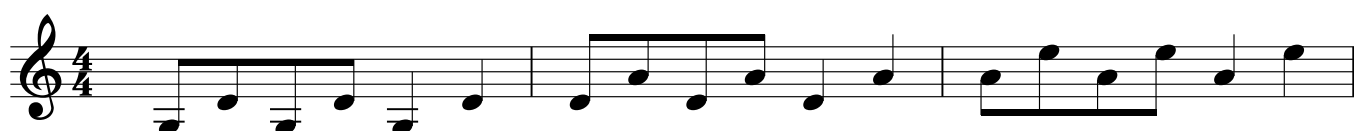
Pay attention to keep looking forward for what is coming. Being prepared will make these exercises a lot easier to perfect. I recommend you repeat each exercise until you have memorised it and then change your focus to relaxation, accuracy and sound quality.

1  Musical notation for exercise 1, first staff. It begins with a treble clef and a 4/4 time signature. The melody starts on a whole note G4, followed by quarter notes A4, B4, and C5. The second measure contains quarter notes D5, E5, and F5. The third measure has quarter notes G5, A5, and B5. The fourth measure consists of quarter notes C6, B5, and A5. The fifth measure has quarter notes G5, F5, and E5. The sixth measure contains quarter notes D5, C5, and B4. The seventh measure has quarter notes A4, G4, and F4. The eighth measure consists of quarter notes E4, D4, and C4. The piece ends with a double bar line and a repeat sign.

 Musical notation for exercise 1, second staff. It continues the melody from the first staff. The first measure has quarter notes B3, A3, and G3. The second measure contains quarter notes F3, E3, and D3. The third measure has quarter notes C3, B2, and A2. The fourth measure consists of quarter notes G2, F2, and E2. The fifth measure has quarter notes D2, C2, and B1. The sixth measure contains quarter notes A1, G1, and F1. The seventh measure has quarter notes E1, D1, and C1. The eighth measure consists of quarter notes B0, A0, and G0. The piece ends with a double bar line and a repeat sign.

2  Musical notation for exercise 2, first staff. It begins with a treble clef and a 4/4 time signature. The melody starts with a whole note G4, followed by quarter notes A4, B4, and C5. The second measure contains quarter notes D5, E5, and F5. The third measure has quarter notes G5, A5, and B5. The fourth measure consists of quarter notes C6, B5, and A5. The fifth measure has quarter notes G5, F5, and E5. The sixth measure contains quarter notes D5, C5, and B4. The seventh measure has quarter notes A4, G4, and F4. The eighth measure consists of quarter notes E4, D4, and C4. The piece ends with a double bar line and a repeat sign.

 Musical notation for exercise 2, second staff. It continues the melody from the first staff. The first measure has quarter notes B3, A3, and G3. The second measure contains quarter notes F3, E3, and D3. The third measure has quarter notes C3, B2, and A2. The fourth measure consists of quarter notes G2, F2, and E2. The fifth measure has quarter notes D2, C2, and B1. The sixth measure contains quarter notes A1, G1, and F1. The seventh measure has quarter notes E1, D1, and C1. The eighth measure consists of quarter notes B0, A0, and G0. The piece ends with a double bar line and a repeat sign.

3  Musical notation for exercise 3, first staff. It begins with a treble clef and a 4/4 time signature. The melody starts with a whole note G4, followed by quarter notes A4, B4, and C5. The second measure contains quarter notes D5, E5, and F5. The third measure has quarter notes G5, A5, and B5. The fourth measure consists of quarter notes C6, B5, and A5. The fifth measure has quarter notes G5, F5, and E5. The sixth measure contains quarter notes D5, C5, and B4. The seventh measure has quarter notes A4, G4, and F4. The eighth measure consists of quarter notes E4, D4, and C4. The piece ends with a double bar line and a repeat sign.

 Musical notation for exercise 3, second staff. It continues the melody from the first staff. The first measure has quarter notes B3, A3, and G3. The second measure contains quarter notes F3, E3, and D3. The third measure has quarter notes C3, B2, and A2. The fourth measure consists of quarter notes G2, F2, and E2. The fifth measure has quarter notes D2, C2, and B1. The sixth measure contains quarter notes A1, G1, and F1. The seventh measure has quarter notes E1, D1, and C1. The eighth measure consists of quarter notes B0, A0, and G0. The piece ends with a double bar line and a repeat sign.


4  Musical notation for exercise 4, first staff. It begins with a treble clef and a 4/4 time signature. The melody starts with a whole note G4, followed by quarter notes A4, B4, and C5. The second measure contains quarter notes D5, E5, and F5. The third measure has quarter notes G5, A5, and B5. The fourth measure consists of quarter notes C6, B5, and A5. The fifth measure has quarter notes G5, F5, and E5. The sixth measure contains quarter notes D5, C5, and B4. The seventh measure has quarter notes A4, G4, and F4. The eighth measure consists of quarter notes E4, D4, and C4. The piece ends with a double bar line and a repeat sign.

 Musical notation for exercise 4, second staff. It continues the melody from the first staff. The first measure has quarter notes B3, A3, and G3. The second measure contains quarter notes F3, E3, and D3. The third measure has quarter notes C3, B2, and A2. The fourth measure consists of quarter notes G2, F2, and E2. The fifth measure has quarter notes D2, C2, and B1. The sixth measure contains quarter notes A1, G1, and F1. The seventh measure has quarter notes E1, D1, and C1. The eighth measure consists of quarter notes B0, A0, and G0. The piece ends with a double bar line and a repeat sign.

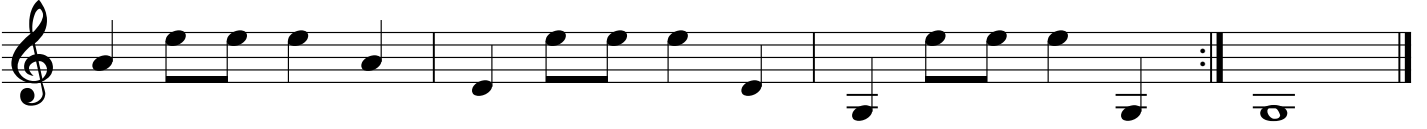
5  Musical notation for exercise 5, first staff. It begins with a treble clef and a 4/4 time signature. The melody starts with a whole note G4, followed by quarter notes A4, B4, and C5. The second measure contains quarter notes D5, E5, and F5. The third measure has quarter notes G5, A5, and B5. The fourth measure consists of quarter notes C6, B5, and A5. The fifth measure has quarter notes G5, F5, and E5. The sixth measure contains quarter notes D5, C5, and B4. The seventh measure has quarter notes A4, G4, and F4. The eighth measure consists of quarter notes E4, D4, and C4. The piece ends with a double bar line and a repeat sign.

 Musical notation for exercise 5, second staff. It continues the melody from the first staff. The first measure has quarter notes B3, A3, and G3. The second measure contains quarter notes F3, E3, and D3. The third measure has quarter notes C3, B2, and A2. The fourth measure consists of quarter notes G2, F2, and E2. The fifth measure has quarter notes D2, C2, and B1. The sixth measure contains quarter notes A1, G1, and F1. The seventh measure has quarter notes E1, D1, and C1. The eighth measure consists of quarter notes B0, A0, and G0. The piece ends with a double bar line and a repeat sign.

7



Musical notation for exercise 7, first system. Treble clef, 4/4 time signature. The melody consists of quarter notes: G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. The bass line consists of quarter notes: C3, D3, E3, F3, G3, A3, B3, C4, D4, E4, F4.



Musical notation for exercise 7, second system. Treble clef, 4/4 time signature. The melody consists of quarter notes: G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. The bass line consists of quarter notes: C3, D3, E3, F3, G3, A3, B3, C4, D4, E4, F4. The system ends with a repeat sign and a final double bar line.

8



Musical notation for exercise 8, first system. Treble clef, 4/4 time signature. The melody consists of quarter notes: G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. The bass line consists of quarter notes: C3, D3, E3, F3, G3, A3, B3, C4, D4, E4, F4.



Musical notation for exercise 8, second system. Treble clef, 4/4 time signature. The melody consists of quarter notes: G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. The bass line consists of quarter notes: C3, D3, E3, F3, G3, A3, B3, C4, D4, E4, F4. The system ends with a repeat sign and a final double bar line.

Exercise 5: Legato

Learn to play more than one note in on up or down bow (slured notes).

First learn to judge at which part of the bow you need to change bows to keep correct rhythms and a consistent quality of sound.

Then learn to change strings with the help of an up or down motion from the wrist.

This technique is most efficient near the heel and will improve smooth string changed. It is often used when changing strings for one note only before coming back.

The image displays a musical score for Exercise 5: Legato, consisting of four numbered sections (1, 2, 3, and 4) of musical notation in 4/4 time. Each section is presented on two staves. Section 1 features a sequence of slurred eighth notes, alternating between the lower and upper staves. Section 2 introduces sixteenth-note patterns, with some notes slurred across the bar line. Section 3 focuses on sixteenth-note runs, with some notes slurred across the bar line. Section 4 continues with sixteenth-note patterns, including slurred notes across the bar line. The notation includes treble clefs, a 4/4 time signature, and various note values (eighth, sixteenth, and quarter notes) with slurs indicating legato phrasing. Each section concludes with a double bar line and a repeat sign.

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Musical staff 5, first line: Treble clef, 4/4 time signature. The melody begins with a quarter rest, followed by an eighth note C4, a quarter note C4, and a quarter note D4.

Musical staff 5, second line: Continuation of the melody from the first line, ending with a repeat sign and a whole note C4.

6

Musical staff 6, first line: Treble clef, 4/4 time signature. The melody continues from the previous line with an eighth note C4, a quarter note C4, and a quarter note D4.

Musical staff 6, second line: Continuation of the melody from the first line, ending with a repeat sign and a whole note C4.

7

Musical staff 7, first line: Treble clef, 4/4 time signature. The melody continues with an eighth note C4, a quarter note C4, and a quarter note D4.

Musical staff 7, second line: Continuation of the melody from the first line, ending with a repeat sign and a whole note C4.

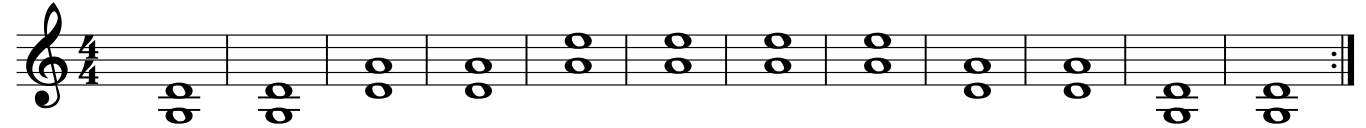
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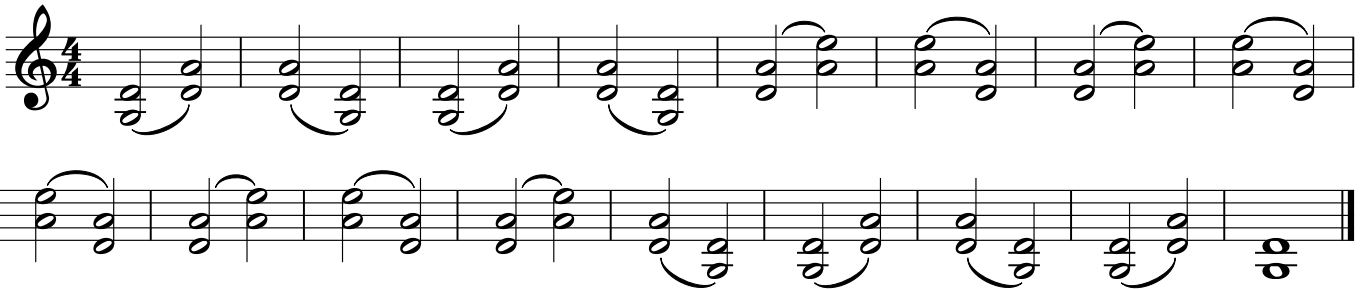
Musical staff 8, first line: Treble clef, 4/4 time signature. The melody continues with an eighth note C4, a quarter note C4, and a quarter note D4.

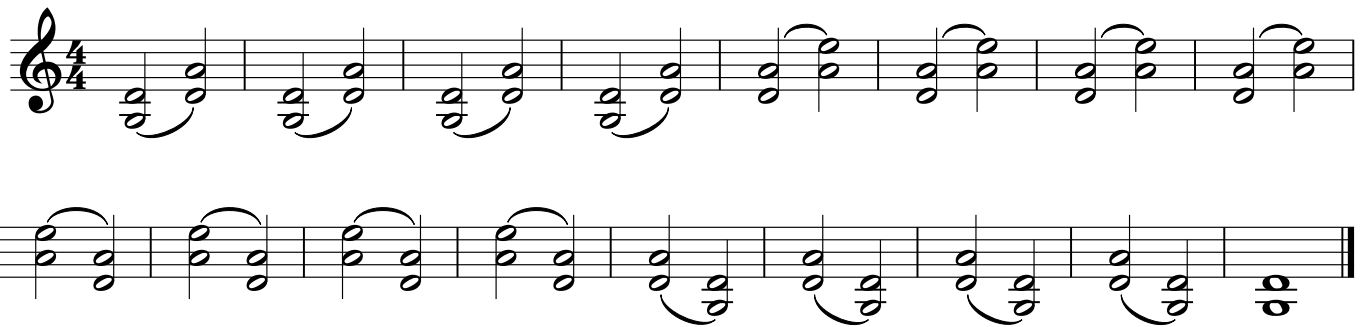
Musical staff 8, second line: Continuation of the melody from the first line, ending with a repeat sign and a whole note C4.

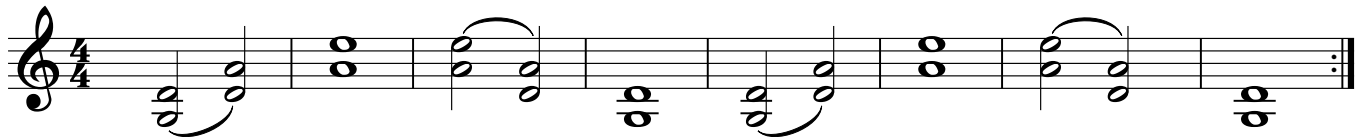
Exercise 7: double stopping

Double stopping is the playing of two strings together. This technique is very useful working on intonation. Learn to produce an even sound on both strings throughout the whole bow.

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