

# HANDBOOK OF RIGHT AND LEFT HAND PLAYING TECHNIQUES VIOLIN



*"Music can change world, because it can change people."*

BONO

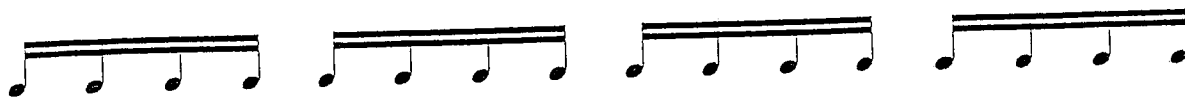
Irish rock musician

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# BOW STROKES ON STRING

## Exercise #1 Expressive, Singing or German Detache: (French for *separate*)

Place the bow in square position Active and deeply "in string" yet smooth bowing with concealed bow changes.



## Exercise #2) Martele: (French for *hammer*)

- a) Upper middle, quick short bow stroke (Lower middle for cello & double bass)
- b) On string

Stage 1

Press Release Press Release

Stage 2

Press Release Press Release Press Release Press

Stage 3

## Excercise #3 Pique: (French for *spurred*)

- a) Balance point, short biting sound
- b) Fingers action only (straightening fingers on down-bow, curving fingers on up-bow)
- c) No lift

Stage 1

Press Release Press Release

Stage 1'

Press Release Press Release

Stage 2

Press Release Press Release Press Release Press

Stage 3

**Exercise #4 Colle:** (French for *glue* or *sticky*)

- a) For practicing purposes tip (up bow) and frog (down bow), short punching sound, like pizz.
- b) Whole arm and finger action.
- c) Lift the bow.

Stage 1

Tip Lift Set Frog Lift Set

Stage 2

(close to frog)

**Exercise #5 Tone Production Exercises:** (*Sustained legato*)

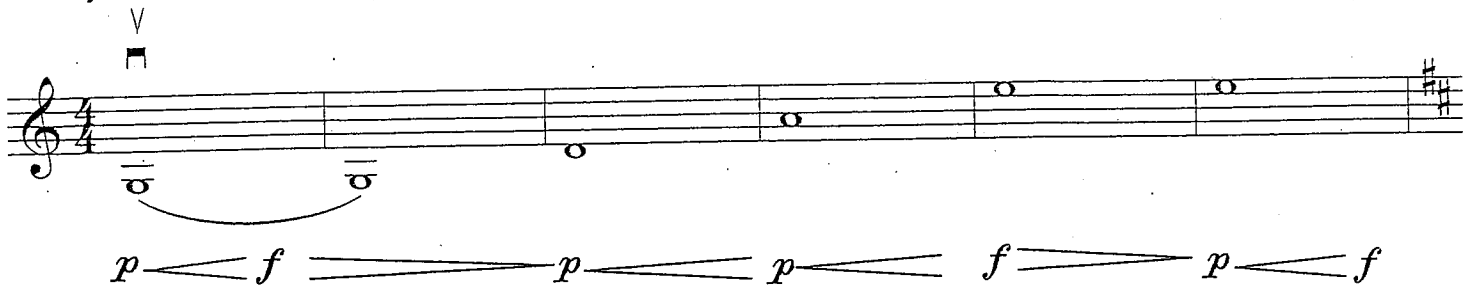
- a) *Son file* (*Sustained legato*)

Practice the following exercise, first near the bridge, then near the fingerboard.  
Do so while counting twelve slow beats.



b) **Sounding Point: (near and far)**

Play this exercise two times. First time starting at the frog and second time starting at the tip.



**Exercise #6 String Crossing Exercises:** Play this twinkle variation focusing on crossing strings.

- a) Open string crossing exercises in detache
- b) String crossing exercises in slurs
- c) Fiddle twinkles

ETC.



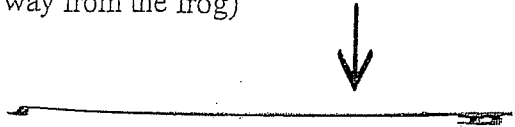
# BOW STROKES OFF THE STRING

Spicatto (Italian for *with sense of humor*)

Eight steps for learning spicatto

\* Steps 1-8 to be repeated four to six times.

**Step #1** Find the Balance Point - point where bow bounces the most naturally  
(it will be about 1/3 of the way from the frog)

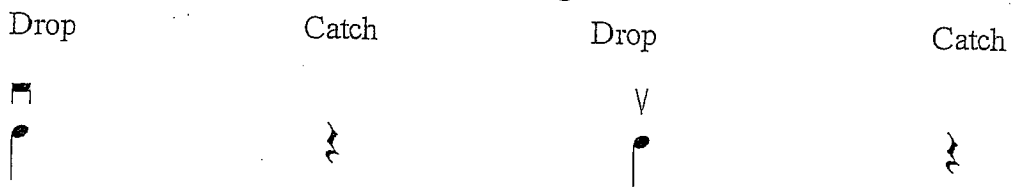


**Step #2** Drop the Bow: Hold the bow firmly (but not stiffly) and drop the bow onto the D and/or A string at the bouncing point (down bow)

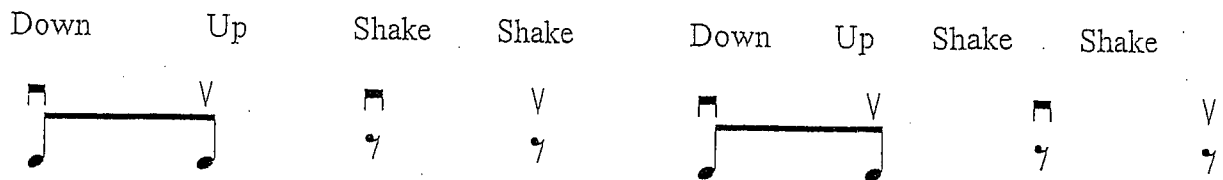
**Step #3** Drop and Draw (*Jete*): Same as in step two but this time Draw a down bow towards the upper middle of the bow as soon as the bow hits the strings. OPEN THE GATE!!! (You will be making half a circle in your elbow while opening your forearm)

**Step #4** Do steps 2 and 3 starting up bow.

**Step #5** Drop and Catch: Catch the bow high in the air.



**Step #6** Groups of Two: Down Up Shake Shake (during the shake shake move your arm to gain more flexibility)



# BOW STROKES OFF THE STRING

Step #7 Groups of four: Down Up Down Up Shake Shake

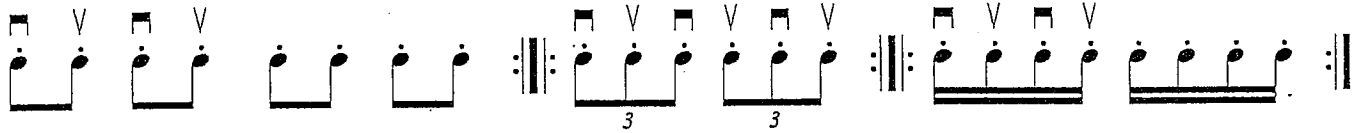
Down Up Down Up Shake Shake Down Up Down Up Shake Shake



Step #8 The Drumroll: Slow (large motion), to fast (smaller motions), back to slow



Bornoff's sequence of couplets, triplets, and quadruplets on open string cycle.  
To be practiced in spicatto bowing



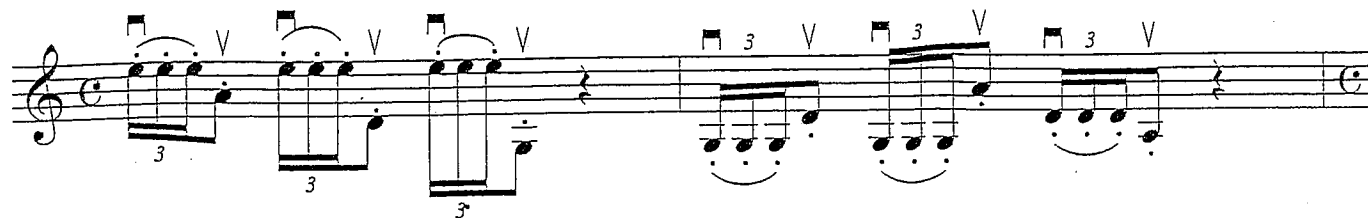
Couplets

Triplets

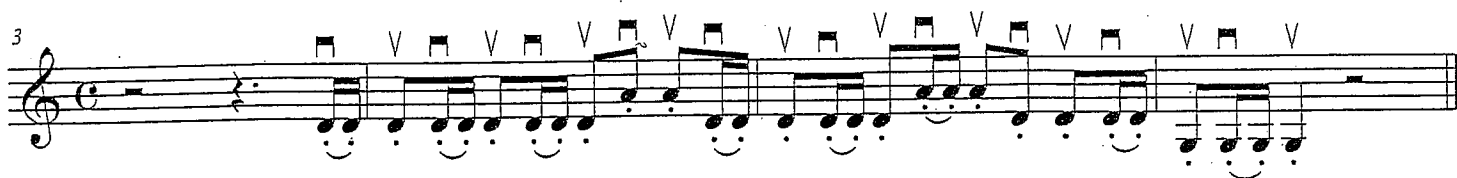
Quadruplets

## Ricochet (*French for rebound*)

a) Tambourine: Drop the bow onto the string and let the bow bounce on the down bow



b) From William Tell Overture by Gioachino Rossini (1792-1868)



# SHIFTING EXERCISES SEQUENCE

## Silent Shifting Exercises

### a) Shuttles:

- 1) Support your instrument with your right hand so there is no weight placed on your left hand and arm.
- 2) Place all four fingers lightly between two middle strings ("rail").
- 3) Slide up and down the "rail" while maintaining light fingers and "banana thumb"
- 4) Eventually do this with simple rhythm patterns

### b) Strumming:


- 1) Support your instrument with your right hand so there is no weight placed on your left hand and arm
- 2) With your right hand pinkie strum all four strings (from lowest to highest). Start in middle position shift to high position, back to middle, down to low, and finally back to middle position. Make sure that your left arm elbow is swinging from right to left, and that your left hand thumb is moving along with your fingers.

## Shifting Exercises With No Bow

### Exercise #1

#### Low-middle-high position left hand pinkie plucking:

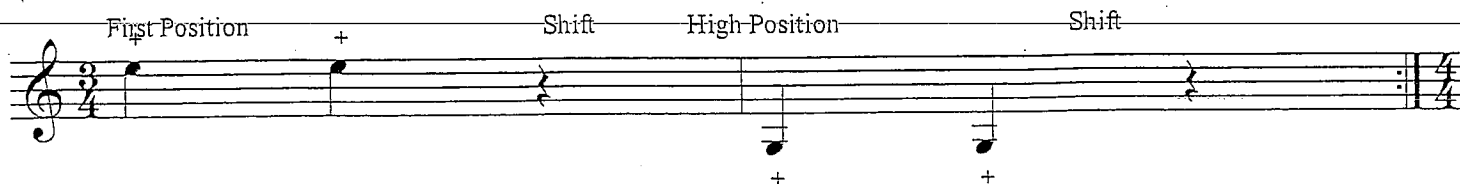
With your left hand pinkie pluck open strings in low position, middle position, and high position. Repeat on each string.



Musical notation for Exercise #1, showing a sequence of plucked notes on a single string in 4/4 time. The notes are: Low Position (quarter note), Middle Position (quarter note), High Position (quarter note), High Position (quarter note), Middle Position (quarter note), Low Position (quarter note). The sequence is repeated. The notation includes a treble clef, a 4/4 time signature, and a repeat sign at the end.

### Exercise #2

**Two strings left hand pinkie plucking:** With your left hand pinkie pluck your first string in low position two times. Then shift your hand to high position, and pluck your fourth string two times.



Musical notation for Exercise #2, showing a sequence of plucked notes on two strings in 3/4 time. The notes are: First Position (quarter note), First Position (quarter note), Shift (quarter note), High Position (quarter note), High Position (quarter note). The sequence is repeated. The notation includes a treble clef, a 3/4 time signature, and a repeat sign at the end.



**Exercise #3**

**Grasshopper Gus:**

With your left hand pinkie pluck your first string in first position and your last string in high position. Kepp your thumb light and move it with your arm.

**Shifting Exercises With Bow**

**Exercise #4**

**Persian Song:**

With your left hand pinkie find harmonic on D string. Gently touch the string, then lift finger in the beat of quarter notes.

**Exercise #5**

**Matching Harmonics:**

Place left hand pinky very gently (light as a feather) on the A string and find harmonic sound. Play four repeated quarter notes. Glide with pinky on A string with no pressure to 5th position untill you hear same pitch. Play four repeated quarter notes, and slowly glide back. Practice on all four strings. "Sequence of motions: LIFT - SHIFT - DROP."

**Exercise #6**

**Shifting Without Pressure:**

Gently place indicated finger on D string and without pressure on the string glide from first to fourth (and back) position. Move your thumb and your elbow along with your "light finger." Practice on all four strings.

**Exercise #7**

**Twinkle Harmonics:**

Substitute playing D, A and G notes with 3rd position harmonics on D, A, and G strings. Use stopped bows.

Exercise #8

Target Shifting Song:

Shift between first and third position. Use stopped bows. Listen for matching pitch.  
Practice on all strings.



Exercise #9:

Reading Notes in Third Position

Familiar songs and etudes



Exercise #10: Playing Three Fingering Patterns in Positions

# Knowing Your Fingerboard

Practice playing every note of the fingerboard with every finger.  
Practice Slowly With Full Vibrato.

Sul IV--Slowly ♩ = 60



29



37



# Dounis' Shifting (modified)

Press first note of bar firmly...at moment of shift lighten the finger pressure. Before up shift, bring w. slightly toward instrument...to provide flex. Before down shift, project wrist slightly toward scroll...to provide flex. SLIDE WITH HARMONIC PRESSURE ON FINGER. At moment of down shift, release thumb pressure.

NOTE: Shifts are to be LIGHT--QUICK--SPRINGLIKE--ELASTIC

Tempo Slow ♩ = 60

The musical score consists of seven staves of music, each starting with a measure number. The notation is in treble clef with a common time signature (C). Fingerings are indicated by numbers 1-4 above the notes. Key signatures change at measures 6, 12, 18, and 24. The music features a series of eighth-note shifts, often grouped with slurs and ties, demonstrating various shifting techniques.

Staff 1: Measure 1-5. Fingering: 1 1 1 1 1 1 1 1.

Staff 2: Measure 6-11. Fingering: 2 2 2 2 2 2 2 2.

Staff 3: Measure 12-17. Fingering: 3 3 3 3 3 3 3 3.

Staff 4: Measure 18-23. Fingering: 4 4 4 4 4 4 4 4.

Staff 5: Measure 24-28. Fingering: 2 1 1 2 2 1 1 2.

Staff 6: Measure 29-34. Fingering: 3 2 2 3 3 2 2 3.

Staff 7: Measure 35-40. Fingering: 3 2 2 3 3 2 2 3.

MS.

41

Musical staff 41-46. The staff begins with a treble clef and a key signature of two sharps (F# and C#). It contains a sequence of eighth notes with slurs. A double bar line is present after the first measure. Above the staff, starting from the second measure, are the fingering numbers: 4, 3, 3, 4, 4, 3, 3, 4.

47

Musical staff 47-50. The staff begins with a treble clef and a key signature of two sharps (F# and C#). It contains a sequence of eighth notes with slurs, ending with a whole note.

# Home on the Range

Violin

Violin sheet music for "Home on the Range" in G major, 3/4 time. The score consists of five staves of music with various fingerings and bowings indicated.

Staff 1 (Measures 1-5): *sul D*, V, - 1 III, 2, 3 - 3 I, - 3 IV, 4 - 1 III

Staff 2 (Measures 6-11): - 2 I, 4, - 1 III, - 3 I, - 4 III

Staff 3 (Measures 12-18): - 2 I, 4 IV, 3 - 3 III, 2

Staff 4 (Measures 19-25): 0, 3 I, - 1 III, V

Staff 5 (Measures 26-32): - 3 I, - 4 III, - 2 I

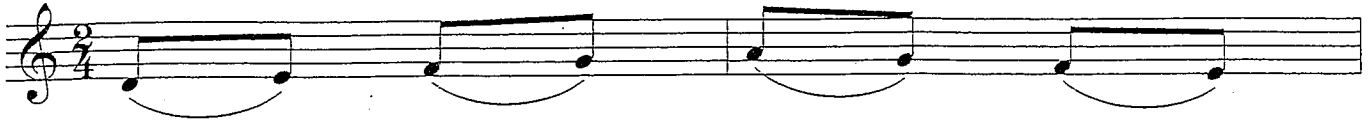
Violin

# Bornoff Fingering Patterns

## Instructions:

- A) Practice all five fingering patterns with Twinkle Variation A, C, and D on one string.
- B) Practice all five fingering patterns with Twinkle Variation A, C, and D on all four strings
- C) Practice all five fingering patterns with Twinkle Variation A, C, and D with elevators

## Fingering Pattern #1



## Fingering Pattern #2



## Fingering Pattern #3



## Fingering Pattern #4



## Fingering Pattern #5

