

Alternative

To keep the curved movement small, play the grace note as a double stop throughout the exercise:

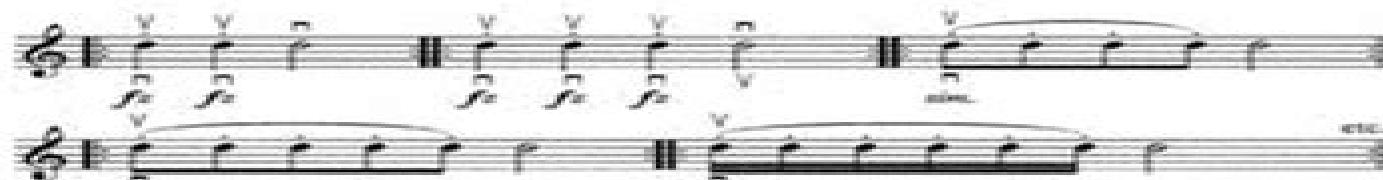


93

Based on martelé

Solid staccato is like a series of rapid *martelé* strokes all in one bow.*

- When there are only a few strokes in each bow, make very heavy bites at the beginning of each staccato by catching the string heavily, and immediately play the rest of the stroke piano. As more and more strokes are added, gradually play with a smaller and smaller bite.
- Play with the same curved stroke as in the previous exercise.
- Feel how the stick wants to bounce out of the string after each attack, even when there are many strokes all in one bow and the bite has become very slight.



Play on each string.

94

String crossings

String crossings can spoil an otherwise good staccato. This exercise covers all the possibilities in the same way as Exercise 53.

- Play with a metronome, beginning slowly at $\text{♩} = 60$ and gradually increasing to $\text{♩} = 120$.
- Play up- and down-bow, in the upper half throughout.
- Play with a strong rhythmic pulse, practising with a strong accent at the beginning of every group of four notes. Later, feel the accents without sounding them.



* See Martelé, page 63. Martelé is an example of a technique that has a speed limit: beyond a certain speed it is impossible to catch the string before each stroke. The obvious, instinctive solution is to join the strokes together in one bow, which is then called staccato. Other examples of speed limits are spiccato, which beyond a certain speed turns into sautillé, and the action of raising and dropping fingers individually, which turns into "block" (see page 139).

Basics 300 Exercises And Practice Routines For The Violin By Simon Fischer

**Hans Jørgen Jensen, Minna Rose
Chung, Grigory Kalinovsky**



Basics 300 Exercises And Practice Routines For The Violin By Simon Fischer:

Basics Simon Fischer, 1997 The volume includes a general introduction instruction for the individual exercises a general index and an index of musical examples **Teaching Violin, Viola, Cello, and Double Bass** Dijana Ihas, Miranda Wilson, Gaelen McCormick, 2023-11-23 Teaching Violin Viola Cello and Double Bass summarizes three centuries of string pedagogy treatises to create a comprehensive resource on methods and approaches to teaching all four bowed string instruments Co written by three performance and pedagogy experts each specializing in different string instruments this book is applicable to all levels of instruction Essays on historical pedagogues are clearly structured to allow for easy comprehension of their philosophies pedagogical practices and unique contributions This book concludes with a section on application through comparative analysis of the historical methods and approaches With coverage from the eighteenth century to the present this book will be invaluable for teachers and students of string pedagogy and general readers who wish to learn more about string pedagogy s rich history diverse content and modern developments *A Guide to Practicing David Popper's 'Hohe Schule' Etudes* Benjamin Whitcomb, 2018-08-31 There are few works in the cello repertoire as significant as the etudes by David Popper They are practiced studied and learned by cellists all over the world as a sort of rite of passage to the advanced cello techniques This has been the case since their publication and there is no sign that this is going to change in the foreseeable future Auditions for such things as youth orchestras festivals competitions or university admissions frequently require the performance of one or more Popper etudes Learning these etudes is a wonderful way to prepare yourself for the advanced cello repertoire However tackling them on your own can be a daunting task Several authors have published their ideas and suggestions for practicing these etudes whether as articles books or videos What makes this guide different is that it shows you step by step exactly how you can effectively practice all the difficult spots in each etude such that you will surely learn and master each one at a faster rate than you would without these suggestions and exercises *CelloMind* Hans Jørgen Jensen, Minna Rose Chung, 2017-11-03 CelloMind is a two part pedagogical method book that focuses on intonation and left hand cello technique The coauthors of the book are Hans Jørgen Jensen Professor of cello at the Bienen School of Music at Northwestern University and Minna Rose Chung Associate Professor of Cello at the Desautels Faculty of Music at the University of Manitoba Part I Intonation The mystery of intonation is revealed by defining and explaining the scientific principles that govern it To know and understand how to combine the three primary intonation systems has never before been expounded in a methodology publication and for good reason Playing with exquisite intonation has mostly been reserved for those who possess a strong intuitive sense however CelloMind breaks down this taboo using a systematic approach with a highly attuned manner The three systems of intonation that string players most commonly use today equal temperament just intonation and Pythagorean tuning are each explored and explained in great detail All chapters in the book include many practical samples and listening exercises that bridge the gap between the theory

and its application The chapters on intonation conclude with practical examples from the following repertoire Intonation Performance Practice in the Bach Solo Cello Suites and Intonation Performance Practice with Piano Part II Left Hand Technique The left hand technique chapters in this section complement the study of intonation by providing a solid foundation of skills for essential cello playing The topics and exercises have been selected to cover a wide range of technical skills that include playing with a light left hand touch speed coordination balanced vibrato agility finger independence and efficient shifting Original exercises developed for students over many years have also been incorporated into these chapters as well as studies from Julius Klengel Bernhard Cossmann Louis R Feuillard Jean Louis Duport Yakov Rosenthal and Fritz Albert Christian Rudinger **ASTA String Curriculum 2021 Edition** Stephen J. Benham, Mary L. Wagner, Jane Linn Aten, Judith P. Evans, Denese Odegaard, Julie Lyonn Lieberman, 2021-08-01 This first of its kind national string curriculum the ASTA String Curriculum 2021 Edition is concise easy to use and comprehensive It provides a clear scope and sequence more than 200 specific learning targets and practical information for teachers from every level of experience The 2021 edition by Stephen J Benham Mary L Wagner Jane Linn Aten Judith P Evans Denese Odegaard and Julie Lyonn Lieberman outlines several ways teachers have effectively used the curriculum since its release in 2011 and updates resources and terminology

ViolinMind Hans Jørgen Jensen, Minna Rose Chung, Grigory Kalinovsky, 2019-09-12 ViolinMind is a pedagogical method book that focuses on intonation It is a transcription for the violin of CelloMind published in 2017 by Ovation Press Ltd The co authors of ViolinMind are Hans J rgen Jensen Professor of Cello at the Bienen School of Music at Northwestern University and Grigory Kalinovsky Professor of Music Violin at Indiana University Jacobs School of Music The mystery of intonation is dissected by defining the scientific principles behind it and providing easy intuitive examples of the three main kinds of intonation systems used today Equal Temperament Just and Pythagorean Playing with exquisite intonation has mostly been reserved for those who possess a strong intuitive sense of pitch and harmonic color however ViolinMind breaks down this barrier using a highly detailed systematic approach making the process of acquiring a sophisticated sense of intonation similar to any other technical skill Chapters in the book explore in great detail topics such as the harmonic overtone series the scientific principles behind Cents the syntonic comma the just scales the Pythagorean comma the Pythagorean semitones advanced sympathetic vibrations Tartini tones and double stops studies in tritones All chapters in the book include numerous practical samples and listening exercises that bridge the gap between the theory and its application The chapters on intonation conclude with practical examples from the following repertoire intonation performance practice in the Bach Sonatas and Partitas for Violin Solo BWV 1001 1006 and intonation performance practice with piano The appendices in the book provide detailed explanations about the Helmholtz intonation chart the harmonic series just intonation the Schisma as well as an illustration of two violin fingerboards from two method books from the 18th century showing pitch distribution for just intonation and Pythagorean intonation respectively The ^AArt of Collaboration Annie Fullard, Dorianne

Cotter-Lockard, 2025-02-04 This book is a vital and creative resource for musicians and ensembles who wish to improve their performance through a series of inspiring and collaborative rehearsal techniques It illuminates chamber music playing as teamwork and cultivates human connection inclusion and empathy The authors share expertise in a variety of subjects helpful in improving the rehearsal process and draw inspiration from their joyful community of chamber music mentors teachers colleagues and students The paperback edition features many color images with the hardcover edition presented in black and white

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