

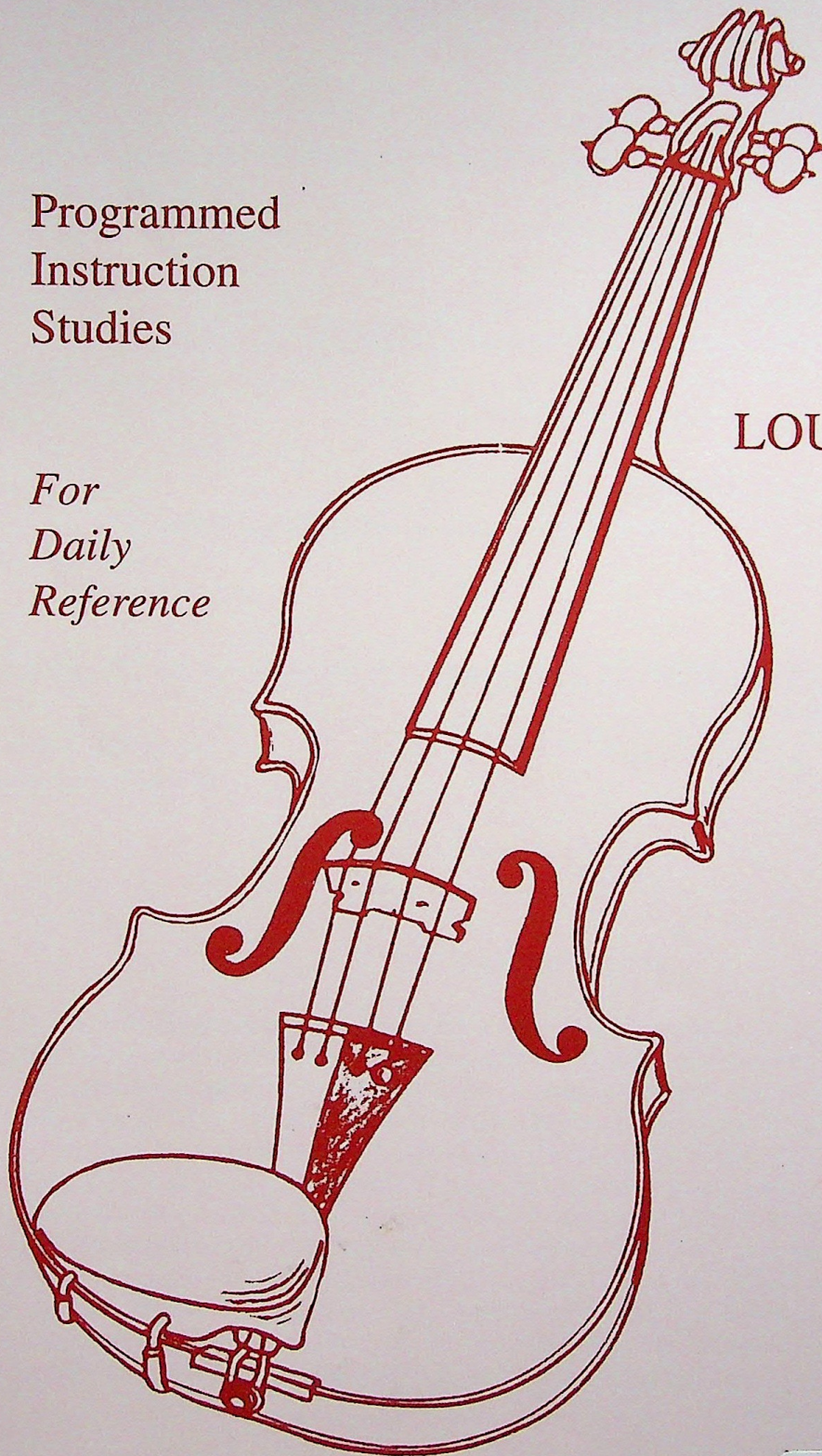
PRACTICING THE VIOLIN

MENTALLY - PHYSICALLY

Programmed
Instruction
Studies

*For
Daily
Reference*

By
LOUIS KIEVMAN



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by Louis Kievman

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ABOUT THE AUTHOR

LOUIS KIEVMAN, performer, author, lecturer and teacher, entered the Institute of Musical Art (which subsequently merged with The Juilliard School) at the age of 16 where he was a student of Franz Kneisel and Sascha Jacobsen. As a performer he was a member of the MUSICAL ARTS QUARTET and the STUYVESANT STRING QUARTET as well as a charter member of the NBC SYMPHONY under Arturo Toscanini. Much in demand as a lecturer and clinician Mr. Kievman taught master classes in London, Salzburg, Vienna, Switzerland, and the International Lionel Tertris Competition and Workshop at the Isle of Mann, to name only a few. He was an instructor at the California Institute of the Arts, the Westwood Music Center and the faculty of the University of California at Long Beach. In this volume he brought together his wide experience to present to string players an approach which enables the development of playing skills in a scientific manner. Mr. Kievman also authored *Introduction to Strings*, a class method for all stringed instruments, *Practicing the Viola, Mentally-Physically* and *Virtuoso Violin Technique*.

PRACTICING THE VIOLIN

MENTALLY - PHYSICALLY

Programmed Instruction Studies

For Daily Reference

By LOUIS KIEVMAN

To Dr. D. C. Dounis who was the inspiration for this work.

FOREWORD

An artist "hears" phrasing and tone quality in his inner ear. He also "feels" the mood of a given work within himself. Before he can achieve either of these artistic objectives, he must "see" an image of the physical movements required. This ability to control his physical movements frees him from restraint and enables him to perform in a musical manner. THIS IS THE PURPOSE OF PRACTICE . . . TO PREPARE WORKS FOR PERFORMANCE.

Technical practice is necessary to develop command of one's instrument. However, no practical results follow if one places all emphasis on exercises only. On the other hand, practicing only repertoire does not necessarily increase technical command. The ideal situation arises when the student devotes half of his time to repertoire and the other half to technical exercises, such as scales, studies etc. This division of the practice period is advised whether the practice period is one hour, two hours, or only two minutes. DIVIDE EVERY PRACTICE PERIOD INTO TWO SECTIONS.

Constant repetition by rote without thought is largely a waste of time and energy. When moving a finger . . . a hand . . . or an arm, the player must have in mind a definite directional movement with an impulse from a definite point. The mental "picture" should be clearly understood before actually playing. Thus, much of the physical problem is largely dissipated. MENTAL UNDERSTANDING LEADS TO MORE CONTROL THAN DOES PHYSICAL STRENGTH ALONE.

THE DEVELOPMENT OF THIS MENTAL UNDERSTANDING AND CONTROL IS ONE OF THE PRINCIPAL OBJECTIVES OF THIS BOOK.

These studies should be thought of as being for daily reference. A few exercises for the left hand and a few for the right, should be practiced every day.

Louis Kieuman

PRACTICING THE VIOLIN

MENTALLY - PHYSICALLY

By LOUIS KIEVMAN

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GENERAL RULES FOR PRACTICE

1. At the first sign of fatigue, rest both arms quietly at the side. This may occur even after but one bar of playing.
2. To develop freedom from routine warm-up, practice these studies in a different order daily.
3. Where no dynamics are given, practice the study both forte and piano.
4. Do bowing exercises with reverse bowings.
5. Never press the left thumb against the neck of the instrument.
6. Always make bow change and string crossing with smoothness. (Unless an accent is indicated.)
7. Use a metronome occasionally to insure correct tempo. TECHNICAL EXERCISES SHOULD BE PRACTICED WITH STRICTLY EVEN RHYTHM IN ORDER TO DEVELOP CONTROL.
8. In melodic or sustained passages, the left-hand fingers may be pressed firmly but NEVER POUNDED or struck with excess force.
9. In fast passages, the fingers are always played lightly. This increases mobility and speed.
10. A tape recorder is a useful tool. It enables the player to hear himself as others hear him.

NOTE: . . . As used in this book, "strength of fingers" refers to the ability to pick up ones fingers and put them down at will at any part of the fingerboard.

PART ONE - *Left Hand*

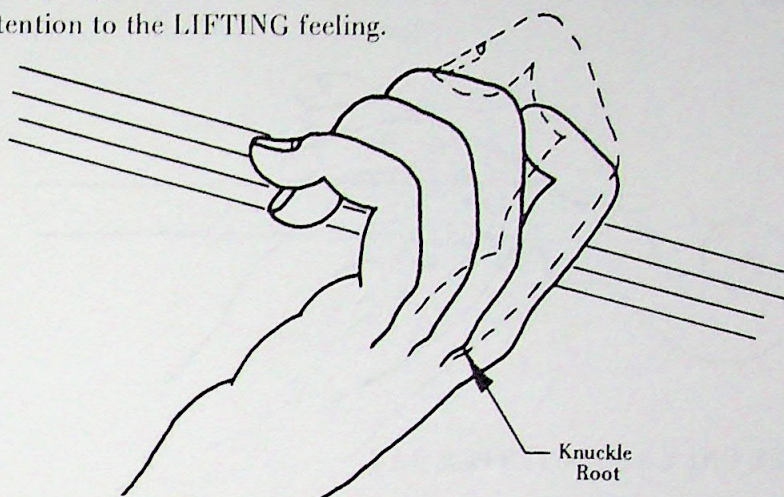
I

Vertical Movement

(Trill Motion)

DIRECTIONS FOR PRACTICE:

1. In one motion, place the fingers down firmly.
2. Lift the entire finger springlike from the knuckle root.
3. Direct the most attention to the LIFTING feeling.



Slowly

EXPLANATION: Since the force of gravity exerts a downward pull on the fingers toward the fingerboard, the down movement is relatively easy to perform. LIFTING THE FINGER away from the fingerboard requires a pull against gravity. Concentration on this lifting movement will aid in strengthening the fingers.

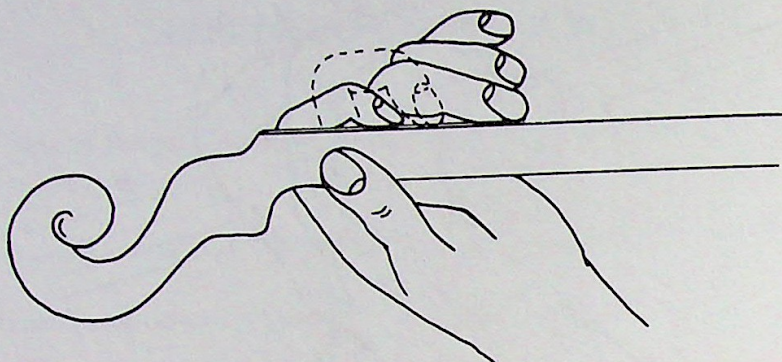
II

Horizontal Movement

(Chromatic Motion)

DIRECTIONS FOR PRACTICE:

1. Use very light pressure on the moving finger during the "sliding" movement.
2. Except for the sliding finger, keep all other fingers firmly in place.
3. Play this exercise very softly and slowly.



PRACTICE THIS EXERCISE ONLY 5 MINUTES PER DAY

$\text{♩} = 60$

p

The musical score consists of five staves of music in 4/4 time. Each staff contains four measures of chromatic motion. The fingerings for each measure are as follows:

- Staff 1: Measure 1 (1-2-2-2-2-2-2-2), Measure 2 (2-3-3-3-3-3-3-3), Measure 3 (3-4-4-4-4-4-4-4), Measure 4 (0-1-1-1-1-1-1-1)
- Staff 2: Measure 1 (1-2-2-2-2-2-2-2), Measure 2 (2-3-3-3-3-3-3-3), Measure 3 (3-4-4-4-4-4-4-4), Measure 4 (0-1-1-1-1-1-1-1)
- Staff 3: Measure 1 (1-2-2-2-2-2-2-2), Measure 2 (2-3-3-3-3-3-3-3), Measure 3 (3-4-4-4-4-4-4-4), Measure 4 (0-1-1-1-1-1-1-1)
- Staff 4: Measure 1 (1-2-2-2-2-2-2-2), Measure 2 (2-3-3-3-3-3-3-3), Measure 3 (3-4-4-4-4-4-4-4), Measure 4 (3-4-4-4-4-4-4-4)
- Staff 5: Measure 1 (2-3-3-3-3-3-3-3), Measure 2 (3-4-4-4-4-4-4-4), Measure 3 (2-3-3-3-3-4-4-4), Measure 4 (4)

EXPLANATION: The finger tips must be made strong and flexible by the practice of movement in every possible direction. This exercise, together with the first and fourth of this book, will develop responsiveness and elastic strength of the fingers. All three movements are necessary for complete development of finger control.

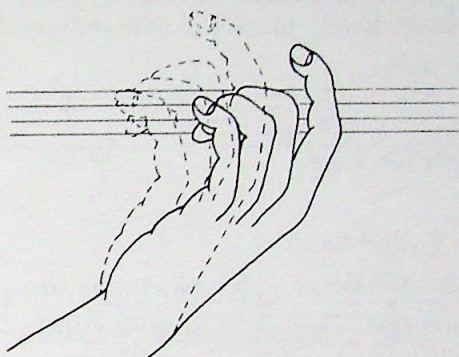
III

Horizontal Movement

(Wrist Only)

DIRECTIONS FOR PRACTICE:

1. Rest the tip of the left thumb at the nail joint, against the neck of the Violin.
2. Remove all fingers from the fingerboard, except the "sounding" one.
3. Do this section with A HAND MOTION (active wrist).



$\text{♩} = 60$

0 1 - 1 - 1 - 1 - 1 - 1 - 1 1 2 - 2 - 2 - 2 - 2 - 2 - 2 2 3 - 3 - 3 - 3 - 3 - 3 - 3 3 4 - 4 - 4 - 4 - 4 - 4 - 4

0 1 - 1 - 1 - 1 - 1 - 1 - 1 1 2 - 2 - 2 - 2 - 2 - 2 - 2 2 3 - 3 - 3 - 3 - 3 - 3 - 3 3 4 - 4 - 4 - 4 - 4 - 4 - 4

0 1 - 1 - 1 - 1 - 1 - 1 - 1 1 2 - 2 - 2 - 2 - 2 - 2 - 2 2 3 - 3 - 3 - 3 - 3 - 3 - 3 3 4 - 4 - 4 - 4 - 4 - 4 - 4

0 1 - 1 - 1 - 1 - 1 - 1 - 1 1 2 - 2 - 2 - 2 - 2 - 2 - 2 2 3 - 3 - 3 - 3 - 3 - 3 - 3 3 4 - 4 - 4 - 4 - 4 - 4 - 4

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

EXPLANATION: This exercise is intended to strengthen the wrist and make it flexible in preparation for proper shifting and vibrato.

IV

Pizzicato

(Left Hand - Right Hand)

DIRECTIONS FOR PRACTICE:

1. The finger which plucks, travels only the distance to the adjacent string.
2. The plucked sound with either hand must be loud and **pistol-sharp**. Pluck the left hand fingers with particular authority.
3. After plucking the first note, allow the fingers of the left hand to rest lightly relaxed against the string. (No pressure to the fingerboard.)
4. After resting . . . in one motion . . . press both fingers of the left hand (the plucking finger and the note to be sounded) onto the fingerboard and immediately pluck the note indicated with the left hand.
5. Do this exercise on a different string daily.

NOTE: . . . Pizz = pluck with the right forefinger.

L.H.

4+ = pluck with the 4th finger of the left hand.

The number above the line indicates the finger which plucks the string.

The number under the line indicates the finger which stops the string

CAUTION: . . . do only a few notes per day until the fingers are conditioned to the left-hand pizzicato.

DO NOT OVERDO.

The musical notation consists of four staves, each with six measures. The notation includes plucking (pizz.) and left-hand (L.H.) plucking (4+) with finger numbers above and below the staff.

- Staff 1:**
 - Measure 1: R.H. pizz. 4 (above), 0 (below)
 - Measure 2: L.H. 4+ (above), 0 (below)
 - Measure 3: R.H. pizz. 4 (above), 1 (below)
 - Measure 4: L.H. 4+ (above), 1 (below)
 - Measure 5: R.H. pizz. 4 (above), 2 (below)
 - Measure 6: L.H. 4+ (above), 2 (below)
- Staff 2:**
 - Measure 1: pizz. 4 (above), 3 (below)
 - Measure 2: 4+ (above), 3 (below)
 - Measure 3: pizz. 3 (above), 0 (below)
 - Measure 4: 3+ (above), 0 (below)
 - Measure 5: pizz. 3 (above), 1 (below)
 - Measure 6: 3+ (above), 1 (below)
- Staff 3:**
 - Measure 1: pizz. 3 (above), 2 (below)
 - Measure 2: 3+ (above), 2 (below)
 - Measure 3: pizz. 2 (above), 0 (below)
 - Measure 4: 2+ (above), 0 (below)
 - Measure 5: pizz. 2 (above), 1 (below)
 - Measure 6: 2+ (above), 1 (below)
- Staff 4:**
 - Measure 1: pizz. 1 (above), 0 (below)
 - Measure 2: 1+ (above), 0 (below)
 - Measure 3: 2+ (above), 0 (below)
 - Measure 4: 3+ (above), 0 (below)
 - Measure 5: 4+ (above), 0 (below)
 - Measure 6: 4+ (above), 0 (below)

EXPLANATION: To be strong and supple, the fingers of the left hand must be exercised in all possible directions. This long neglected finger movement, so essential to the development of left-hand technique, contributes to the full development of muscle tone. This exercise should be practiced in conjunction with Studies No. 1 and No. 2.

V

Left Arm Balance

DIRECTIONS FOR PRACTICE:

1. Concentrate on the left elbow.
2. When playing on the lower strings, the elbow must be well under the instrument.
3. On the higher strings, the elbow shifts easily to the left.
4. The left arm must be free to move and the elbow is the guide.

Lightly ♩ = 60

The practice piece consists of six staves of music in G major (one sharp) and 4/4 time. The tempo is marked 'Lightly' with a quarter note equal to 60 beats per minute (♩ = 60). The first five staves each contain a single melodic line. The first staff begins with a finger number '0' above the first note. The second staff has a '4' below the fourth measure. The third staff has a '0' above the third measure and a '4' below the eighth measure. The fourth staff has a '0' above the seventh measure and a '4' below the eighth measure. The fifth staff has a '0' above the first measure and a '4' below the eighth measure. The sixth and seventh staves form a two-part exercise. The sixth staff has fingerings '1' below the first measure, '1' below the second measure, '2' below the third measure, and '4' below the eighth measure. The seventh staff has a '4' below the eighth measure and a '4' below the ninth measure. The piece concludes with a double bar line on the seventh staff.

Very Slowly

EXPLANATION: Just as the right arm has a different level for each string played on, so too has the left arm. This **slight motion** of the left elbow releases tension in the shoulder joint and frees the entire arm. The shift allows the fingers to fall squarely and equally on all strings, enabling the fingers to be completely balanced on whichever note is being played.

NOTE: . . . This exercise is intended only to bring the free movement of the **left elbow** to the attention of the player. **WHEN PERFORMING, FORGET THIS ARTIFICIAL MOVEMENT OF THE ELBOW AND PLAY NATURALLY IN THE MOST COMFORTABLE POSITION.**

VI Note Finding

DIRECTIONS FOR PRACTICE:

1. Without preparation, approach the string with the bow and finger at the same time.
2. During the rest, relax the left hand. Remain in the first position and THINK THE NEXT NOTE.
3. Do not adjust if the high note is missed. Go back and try again. NO SLIDE.
4. Hit the note from the air "clean". Always down bow.
5. At random, choose a different note each day. Play any one note on all strings with the same finger.

The exercise consists of eight staves, each representing a string (treble and bass clef). Each staff contains a sequence of notes with fingerings indicated by Roman numerals and finger numbers. The notes are: B (I, 4), D (I, 4), F (I, 3), and G (I, 2). The fingerings are: I (B), III (D), I (A), I (G), II (B), IV (D), I (F), and IV (G). The notes are played in a sequence: B, D, F, G, B, D, F, G. The exercise is designed to be played without preparation, with the left hand relaxed and the right hand approaching the string with the bow and finger at the same time.

EXPLANATION: The left hand will naturally assume a correct position when the string is approached without preparation. This exercise is for the development of the left arm in co-ordination with ear training.

VII

Left Hand Facility

DIRECTIONS FOR PRACTICE:

Section A

1. Play very slowly with full tone and full vibrato.
2. Direct **mental attention** to the balancing of the entire arm and hand on the playing finger. (Mentally "sit" on the playing finger.)
3. Keep fingers down wherever possible.
4. Play sections A and B without pause.

Section B

1. **Light fingers . . . light bow.**
2. Play as fast as possible with continuous repetition. Each player to play to the **LIMIT OF HIS OWN SPEED**.
3. Slight rhythmic impulse on the first note of each group of four.

NOTE: . . . This exercise should be practiced on all strings, using a different string daily. The player may follow the same procedure with any group of four notes. (which are on the same string) Groups taken from repertoire may be practiced in a similar manner.

EXPLANATION: Section A is an aid in the development of the feeling of **equal balance** on all playing fingers. (Equal weight on all fingers) This helps in the proper stopping of the string. Section B is for the development of facility.

A TRUE TEST OF TECHNICAL COMMAND OF THE LEFT HAND IS THE ABILITY TO REPEAT A PATTERN OVER AND OVER AGAIN IN A CLEAN, RHYTHMIC, CONTROLLED MANNER.

VIII

Vibrato Exercise

DIRECTIONS FOR PRACTICE:

DO NOT USE THE BOW.

1. Place the left hand lightly in the third position. Rest the neck of the instrument against the thumb at the nail joint. (To act as pivot.)
2. Fingers to touch the string with harmonic pressure. (Flageolette pressure.)
3. With a **wrist movement**, travel along the string rhythmically. Section A to be played very very slowly and Section B to be played very fast. Go from slow measure to fast without pause.
4. Do on all strings with all fingers. Choose a different string daily.

SILENTLY ... WITHOUT BOW

The musical notation consists of four staves, each with a treble clef and a 4/4 time signature. Each staff is divided into two sections: (A) Slowly and (B) Fast. The notation includes fingerings (1-4) and rhythmic markings.

- Staff 1:** Section (A) starts with a whole note on G4, followed by a half note on A4, and a quarter note on B4. Section (B) starts with a quarter note on G4, followed by a half note on A4, and a quarter note on B4.
- Staff 2:** Section (A) starts with a whole note on G4, followed by a half note on A4, and a quarter note on B4. Section (B) starts with a quarter note on G4, followed by a half note on A4, and a quarter note on B4.
- Staff 3:** Section (A) starts with a whole note on G4, followed by a half note on A4, and a quarter note on B4. Section (B) starts with a quarter note on G4, followed by a half note on A4, and a quarter note on B4.
- Staff 4:** Section (A) starts with a whole note on G4, followed by a half note on A4, and a quarter note on B4. Section (B) starts with a quarter note on G4, followed by a half note on A4, and a quarter note on B4.

EXPLANATION: The vibrato requires impulse from a flexible wrist. The arm may move, but only in reflex action. With the thumb acting as a pivot, the wrist is free to move. Light fingers on the string allow the first joint of the fingers to flex back and forth. Notice this while practicing and during the movement, strive to allow the first joint complete freedom of movement.

PART TWO - *Bow Arm*

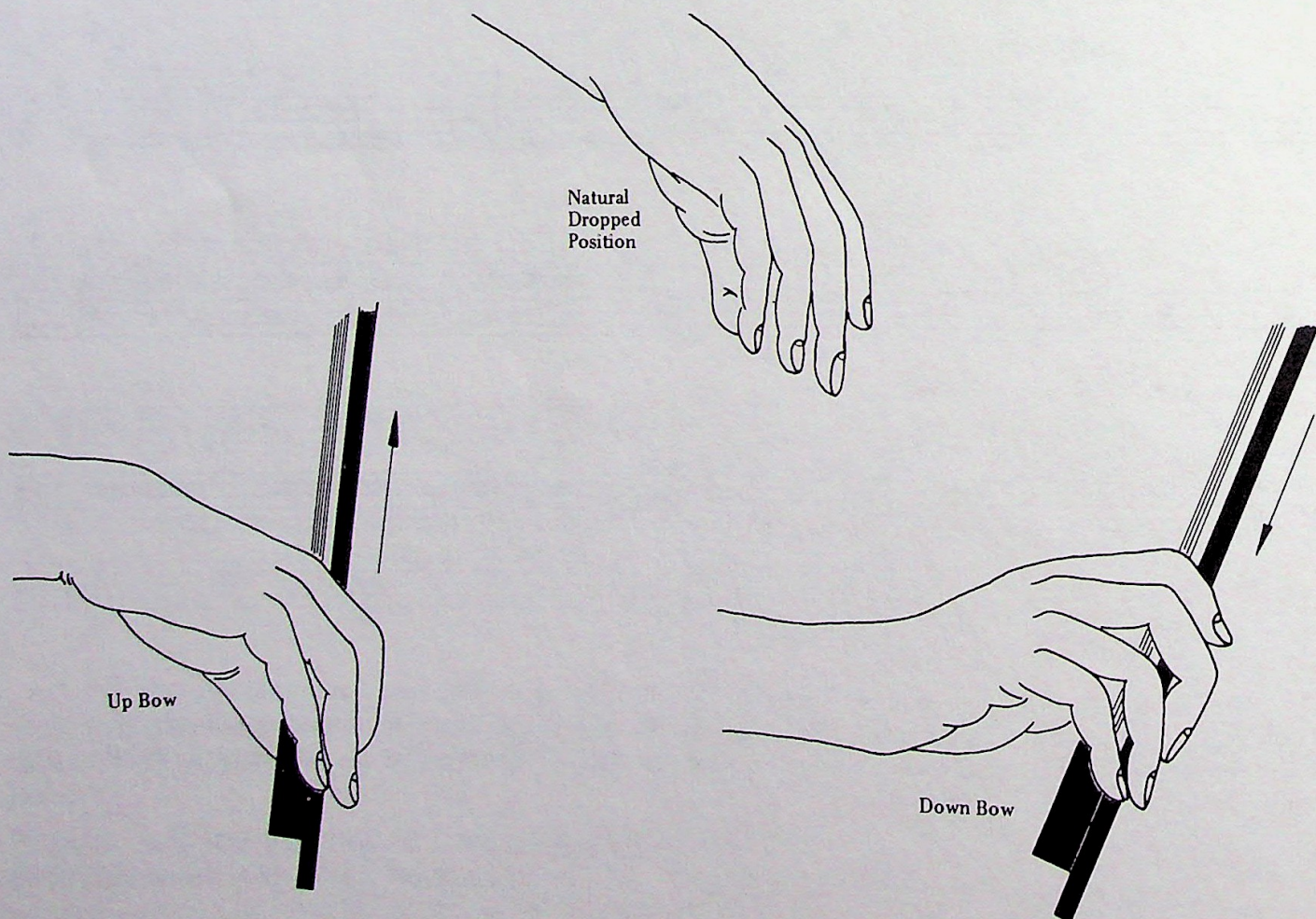
IX

Broad Detaché

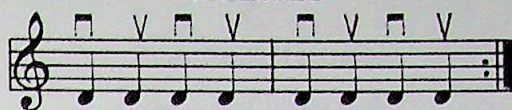
Detaché . . . meaning separate or detached. As used here it means a series of up and down bows played as smoothly as possible without accents.

DIRECTIONS FOR PRACTICE:

1. The bow is held naturally without great pressure.
2. The **hand** is always held in a “**natural dropped position**”, below the level of the forearm. (see drawing)
3. The thumb is flexible. It is not always bent . . . not always straight. LET IT YIELD.
4. The bow is always **pulled** . . . both on **down** bow and **up** bow.
5. The stroke is activated from the lower part of the forearm.
6. All movements of the fingers on the bow are passive.
7. The change of bow is fluid. (Like the ends of a moving paint brush.)
8. Practice at the lower half . . . upper half . . . and with the whole bow.



EXAMPLE



Slowly

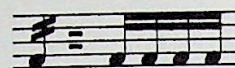
EXPLANATION: The detaché is a basic stroke. Most other bowings are a variant of this basic movement. It must be executed smoothly both during the stroke and at the changes of bow.

X

Fast Detaché

DIRECTIONS FOR PRACTICE:

1. The fast detaché is done with a **hand** movement. The wrist moves freely.
2. Feel as if playing a series of down strokes.
3. The hand is "dropped" naturally below the level of the wrist at all times, at all parts of the bow. (see drawing on page 14)
4. Feel the weight of the first finger of the right hand on the bow.
5. Play on the side of the bow. (Not with flat hair.)
6. Absolutely no bounce of the bow, particularly at the middle.
7. Practice at the middle, frog and point. ALWAYS A HAND MOVEMENT.



As fast as possible

NOTE: . . . This bowing is easiest to play just above the middle of the bow. Alternate the practice of fast detaché with sautillé.

XI

Spiccato (Slow)

Spiccato . . . an Italian word meaning separate or distinct. On bowed instruments, it refers to a springing sound in which the bow leaves the string at each stroke.

DIRECTIONS FOR PRACTICE:

1. The slow spiccato is activated by the lower part of the forearm.
2. The whole arm moves as a unit, with fingers flexible.
3. Take the bow off the string at each stroke . . . with slight impulse on the up stroke.
4. Control is best achieved slightly below the middle of the bow.
5. Bow hair is flat . . . the wood directly over the hair . . . wrist is flat.
6. Forearm parallel to the floor. PRACTICE BEFORE A MIRROR.

$\text{♩} = 120$

EXPLANATION: The slow spiccato is one of the few strokes which is done with a firm right arm. (Not stiff!) This is so because a bouncing bow must have a firm surface against which to bounce. When done near the frog, the wrist does enter into the stroke. When done at the frog the spiccato is done with the wrist only. When done at the middle, use very little wrist movement.

XII

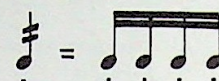
Sautillé

(Fast Spiccato)

Sautillé . . . meaning a skipping motion. Refers to fast spiccato. Bow does not leave the string, but seems to, caused by the wood of the bow bouncing against the hair.

DIRECTIONS FOR PRACTICE:

1. Very light hold . . . bow flat . . . wrist flat . . . arm parallel to the floor.
2. HAND MOTION. (Active wrist . . . arm movement in reflex only)
3. **Do not lift the bow off of the string.** Allow the wood of the bow to give the illusion of leaving the string by bouncing against the hair.
4. To execute this stroke, it is usually best slightly above the middle of the bow.



Very fast

EXPLANATION: The fast spiccato must be distinguished from the fast détaché.
 The spiccato is **bouncing** . . . the détaché is **smooth**.
 The spiccato is played **into the string** . . . the détaché is **across the string**.
 In spiccato the **bow-hair is flat** . . . in détaché **on the side of the bow**.
 In spiccato the **wrist is flat** . . . in détaché one uses a “**dropped wrist**”.
 In spiccato the **elbow is lower** . . . in détaché the **elbow is somewhat higher**.

XIII

Attack

DIRECTIONS FOR PRACTICE:

1. To make the attack, pinch the bow with all fingers. Make "bite" sharp. THE NOTE MUST RING.
2. Release hold immediately after pinching the note and draw the bow **directly** to the spot where the next note is played. NO PRESSURE DURING THE STROKE. Keep bow in contact with string during the stroke.
3. No bounce during the bow stroke . . . loosen hold of fingers during movement.
4. When playing the whole-bow stroke, there will be a whistling effect. (ponticello)
5. Reverse bowings and play up-bow where marked down.

The musical notation for Exercise XIII: Attack is presented in five staves, each containing two measures of music. The notation includes various bowing marks (V for down-bow, ^ for up-bow) and specific fingerings (Fg., Middle, Pt.) to guide the student through the exercise. The exercise is designed to develop a sharp attack and control over the bow.

EXPLANATION: This exercise is for the purpose of developing a sharp attack, which is produced by the use of the fingers alone, with no help from the arm. In the whole-bow movement, the right arm is trained to find the "track" it must follow to develop a smooth line from frog to point.

XIV

Martelé

Martelé . . . meaning hammered. Said of notes struck with especial force and played shorter than the time indicated.

DIRECTIONS FOR PRACTICE:

1. Martelé is a series of short up and down strokes **played at the point**.
2. The right thumb is active in making the accent. Press the thumb toward the index finger as each note is played. **Pinch bow, then release pressure immediately.**
3. At first, play with the thumb and first finger only. Use active wrist movement.
4. When all fingers are placed upon the bow, feel the same effect when playing with the thumb and first finger only.

NOTE: . . . May be marked with dots or the sign *fz*.

Very slowly – At the point

Practice all scales and chords using this bowing.

XV

Large String Crossing

DIRECTIONS FOR PRACTICE:

1. When more than one string is crossed, the right elbow leads the string crossing.
2. Play at a slow tempo. (But cross the strings as fast as possible)
3. Smooth change of bow at frog and point.
4. Hold the instrument still . . . move only the right arm.
5. Reverse bowings, start bar one with an up bow.

$\text{♩} = 60$

EXPLANATION: The right arm must be completely balanced upon the string being played. This means that the right arm feels lower on the E string and higher on the G. The player must develop the "feeling" that there is a different level for each string. The right arm must be conditioned to cross quickly and smoothly in LARGE CROSSINGS even though this is done with the entire arm as a unit.

XVI

Small String Crossing

DIRECTIONS FOR PRACTICE:

1. Cross with hand only. No motion in arm.
2. Change of string to be done with the least possible movement of the wrist.
3. Continue the sound of the whole note with full tone. Play forte throughout without a break in tone quality or intensity.
4. Commence this exercise with an up-bow as well as with the down-bow.

$\text{♩} = 60$

The musical score is written for violin in G major (one sharp) and 4/4 time. The tempo is marked as quarter note = 60. The exercise is written for violin, with fingerings indicated by numbers 0, 4, and 5. The first staff starts with a forte (f) dynamic and an up-bow stroke. The music features a series of whole notes with slurs, requiring the player to cross strings smoothly while maintaining a continuous sound. The exercise is designed to be played both up-bow and down-bow.

EXPLANATION: The bow should be balanced between the two strings so that it can play on either string with a minimum of motion. This will give smoothness and roundness to the tone and allows a change of string with the least possible effort.

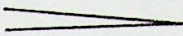
XVII

Parlando

(Portato - Palante)

Parlando . . . meaning speaking. In the sense it is used here, it refers to a repeated smooth pulsation which is reiterated many times in one bow.

DIRECTIONS FOR PRACTICE:

1. With a pulsating sound, smoothly accentuate each note.
2. Use **pressure** from the **thumb** against the other fingers.
3. Finger pressure only. **Arm and hand inactive.** No perceptible motion in arm.
4. Tone to sound  on each note without accents or spaces between notes.

NOTE: . . . may be indicated in music as follows:- 

(A) $\text{♩} = 60$



(B)



(C)



EXPLANATION: This bowing will develop a large beautiful singing tone. It also tests the amount of pressure which can be applied to the bow without breaking the sound. The parlando bowing may be applied to all chords and scales, using a different key daily.

For practice purposes, this bowing may be applied to any slow movement. The rhythm and bowings of the composition should be played exactly as written while using parlando on each note.

XVIII

Tone Control

DIRECTIONS FOR PRACTICE:

1. Play Section A twice . . . once piano and once forte.
2. Using the dynamics given, play a different scale and chord daily.
3. Use a metronome with the quarter note equalling 60.
4. Play a whole bow per bar, going from the frog to the tip completely on each note.
5. After control is assured, increase the number of beats in each bar.

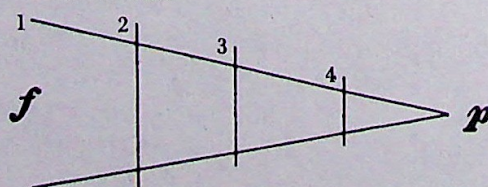
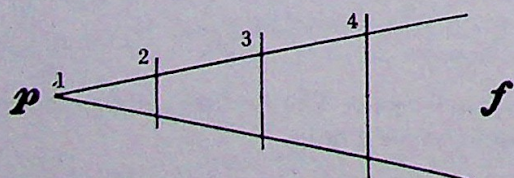
(A) $\text{♩} = 60$

(B)

(C)

(D)

NOTE: . . . it is important that the crescendo bar commence with a true piano and increase in volume until reaching a forte at the end of the 4th beat. The diminuendo is the same in reverse.



PRACTICING THE VIOLA

MENTALLY - PHYSICALLY

By LOUIS KIEVMAN

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