VIOLA FUNDAMENTALS BOOK

Prepared by Edward Klorman (after Heidi Castleman)

TABLE OF CONTENTS

I. LEFT HAND ACTION

Ondricek Exercises (as transcribed by Heidi Castleman) p. 2
Schradiek *School of Viola Technique* p. 3
Kreutzer Etude No. 9 (fourth finger strength) p. 4
Kreutzer Etude No. 15 (trills) p. 5
Vibrato Routine p. 6

II. SHIFTING

Basic Shifting Exercise (after Gaylord Yost, *Exercises for Change of Position)* p. 7
Otakar Sevcik, *Shifting* op. 8 pp. 8-10

III. SCALES AND ARPEGGIOS

One-Position Scales (after Castleman and Koob, *The Tonal Application of Finger Patterns to the Viola* pp. 11-13
One-Position Scales in Broken Thirds p. 14
Three-Octave Scales (after Flesch and Galamian) pp. 15-18
Castleman "Self-Help" Manual for Scales p. 19
Arpeggios (after Flesch) pp. 20-21

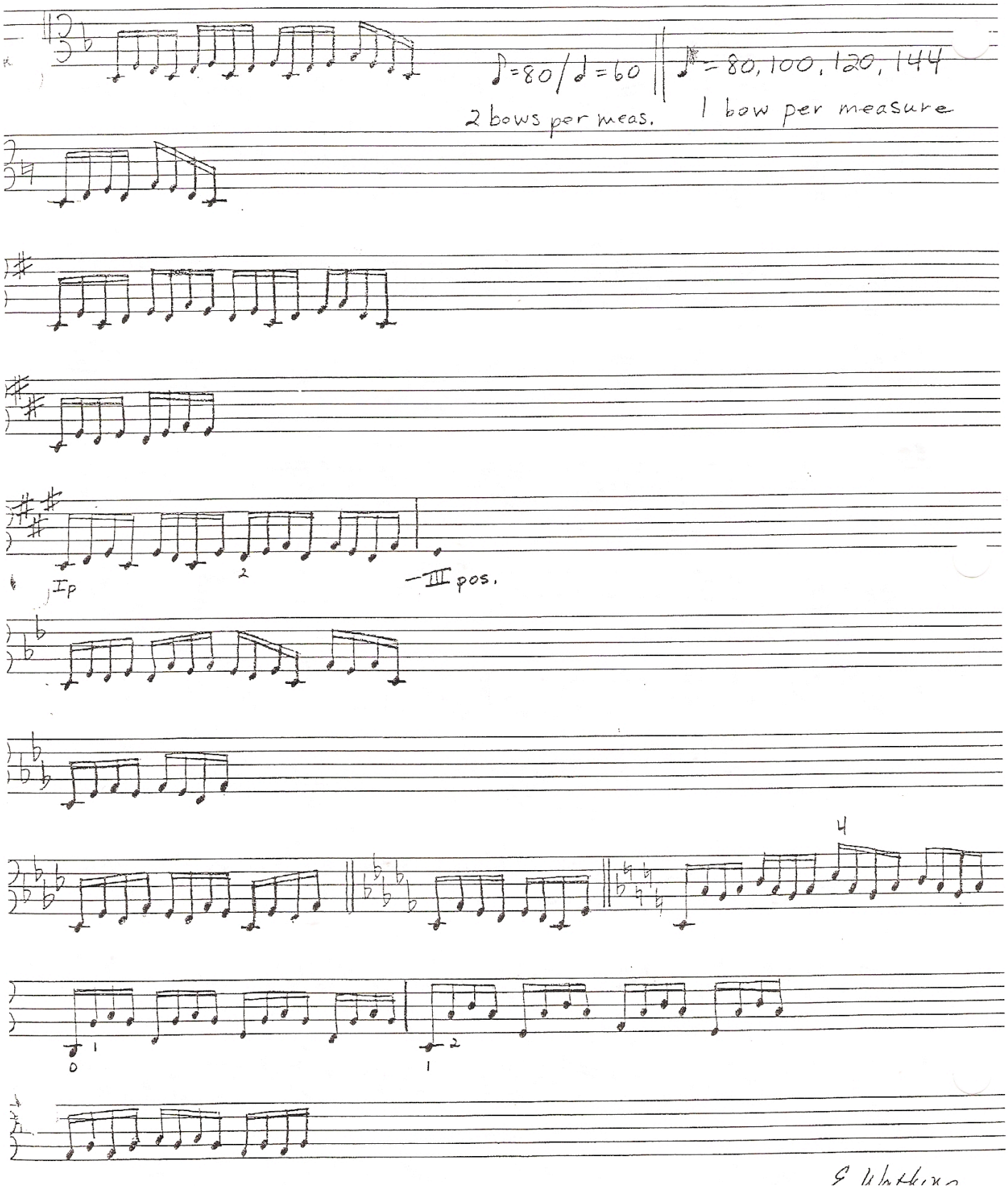
IV. DOUBLE STOPS (after Ellen Rose, *Extreme Viola)*

Perfect Fourths p. 22
Octaves / Octaves and Fourths pp. 23-24
Ultimate Combination (and torture) Exercise p. 25

V. BOWING

Different Strokes P. 26
Kreutzer Etudes No. 2 (detache) pp. 27-28
Sevcik Bowing Variations pp. 29-30
Duport Exercise (with variations by Jeffrey Irvine) p. 31
Paganini *Moto Perpetuo* pp. 32-33

Ondricek


♩=80/𝅗𝅥=60
2 bows per meas.
𝅘𝅥𝅯=80, 100, 120, 144
1 bow per measure
Ip
2
III pos.
4
0
1
1
2

SCHOOL OF VIOLA TECHNIQUE

Erste Abtheilung.

Uebungen auf einer Saite.

Jede Uebung muss mindestens 4 mal wiederholt werden.

Ière Partie.

Exercices sur une corde.

Chaque Exercice doit être répété au moins quatre fois.

Ia Division.

Ejercicios en una cuerda.

Se habrá de repetir cada ejercicio á lo menos cuatro veces.

First Division.

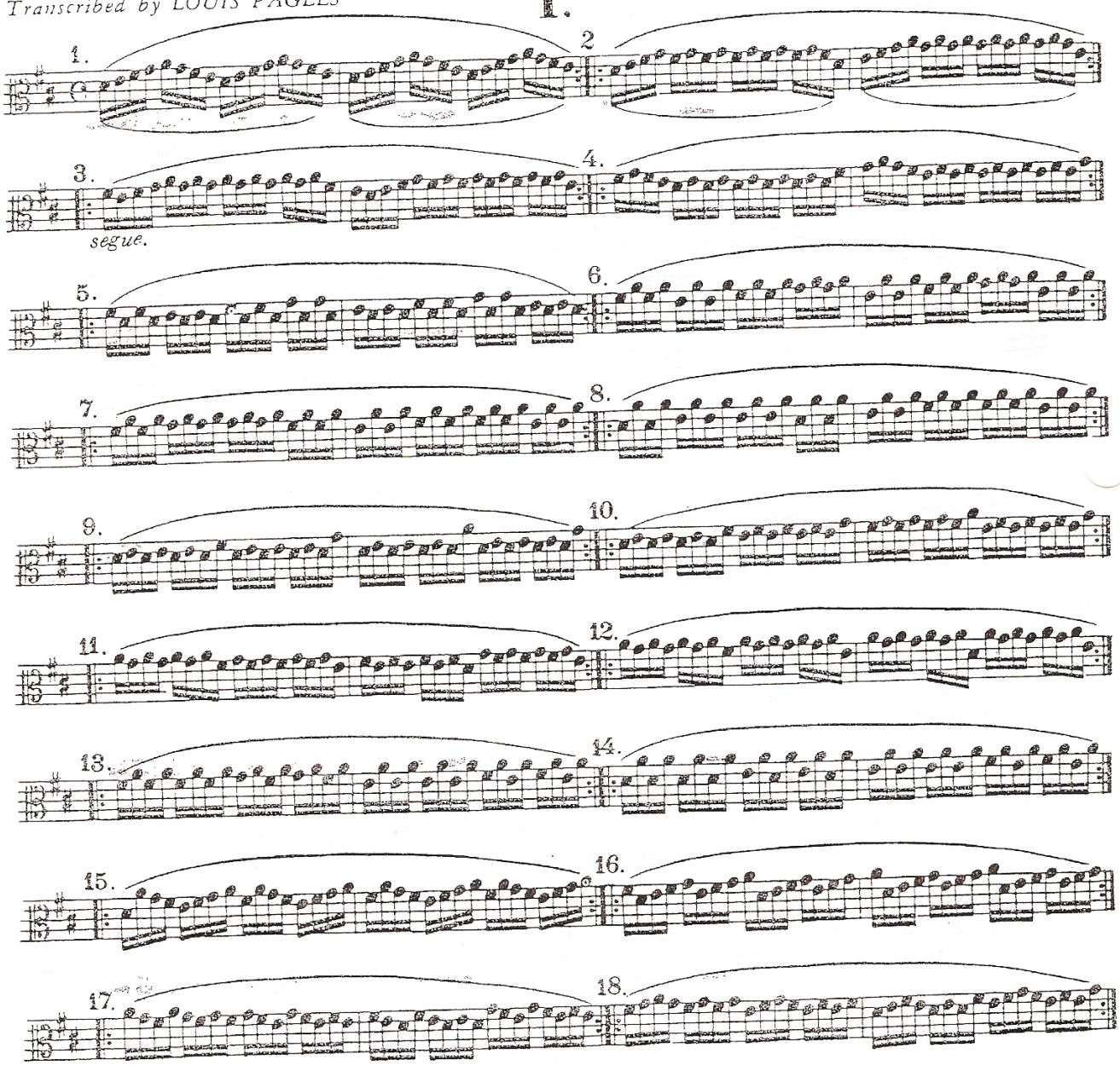
Exercises on one string.

Every number to be repeated at least four times.

Transcribed by LOUIS PAGELS

HENRY SCHRADIECK

1.



Der Schüler muss bei sämmtlichen Uebungen auf ruhige Haltung der Hand, auf energisches Niederfallen und elastisches Aufheben der Finger achten. Das Zeitmass, welches je nach der Fähigkeit des Schülers moderirt, oder beschleunigt werden kann,

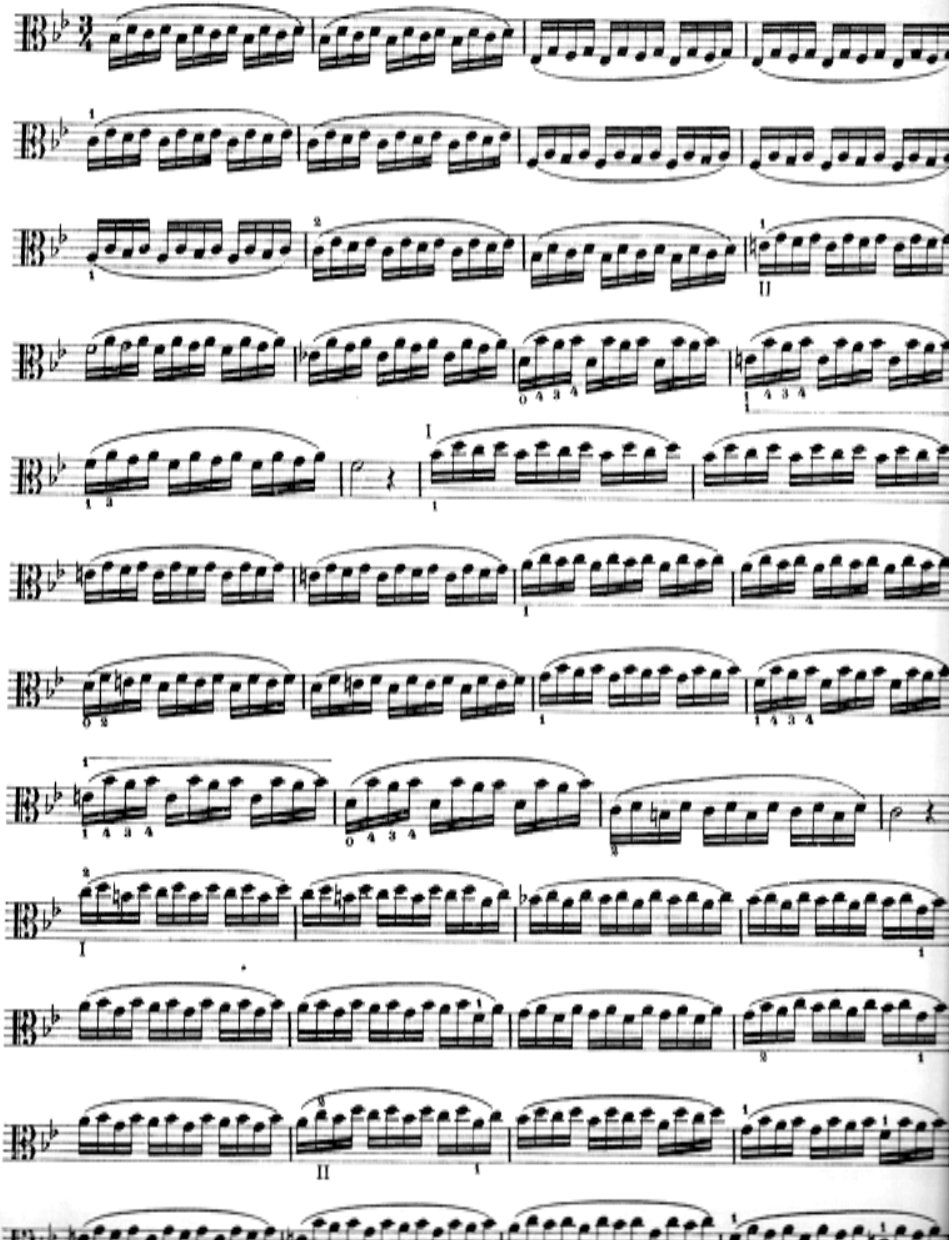
A chaque exercice l'élève doit observer l'immobilité de la main, laisser tomber les doigts avec énergie et les lever avec élasticité. Le mouvement, qui pourra être modifié ou accéléré selon les aptitudes de l'élève, est tou-

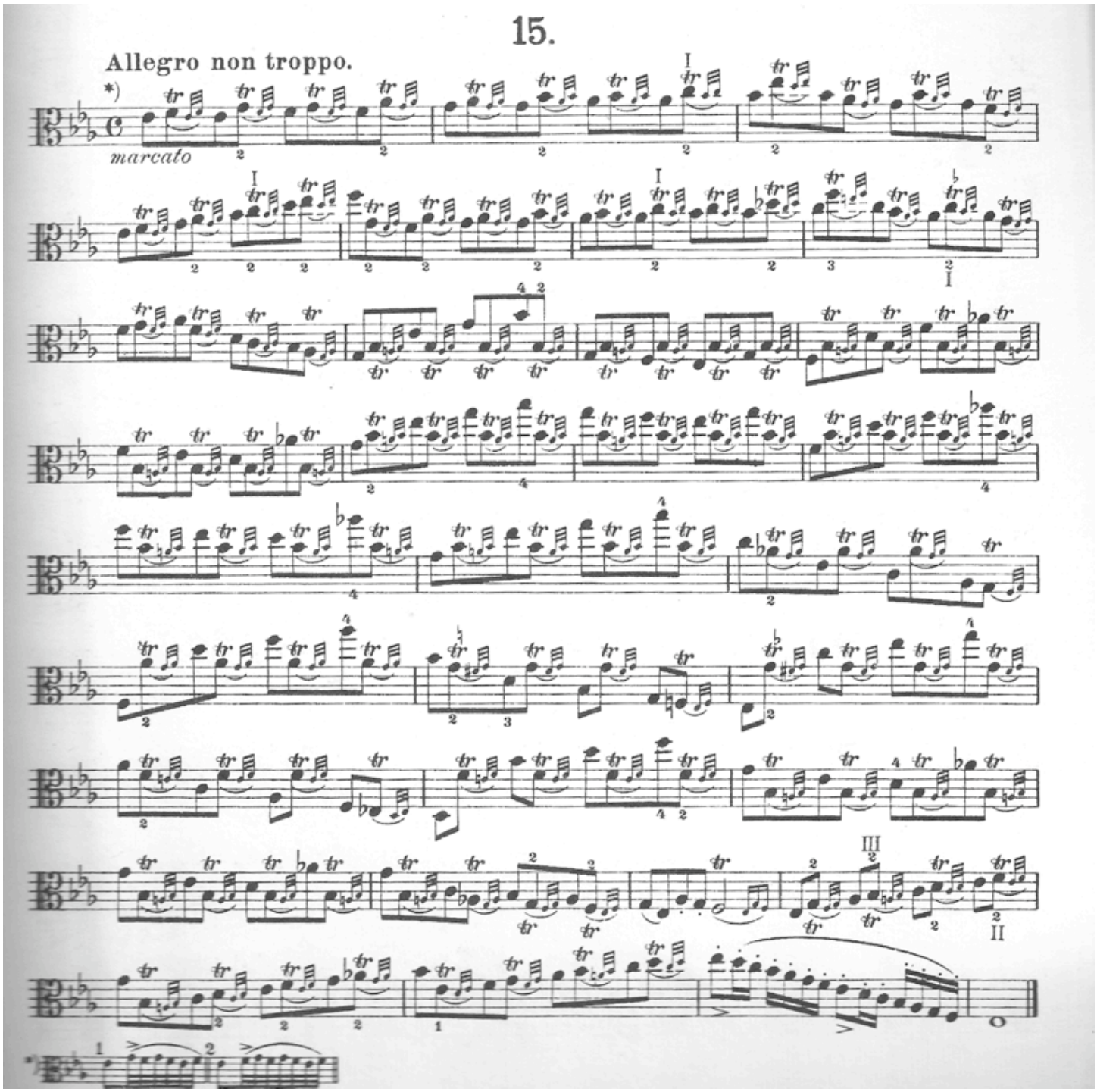
El discípulo habrá de tener presente en todos los ejecicios que es preciso tener la mano tranquila, dejar caer los de dos con vigor y levantarlos con elasticidad.
El movimiento que se puede modificar segun la capacidad del discípulo, disminuyendo o

The pupil ought to attend all the exercices to a keep the hand perfectly quiet, letting the fingers fall down strongly and raising them with elasticity. The movement according to the ability of the pupil must be lessened or accelerated, but is generally moderate.

9.

Allegro.

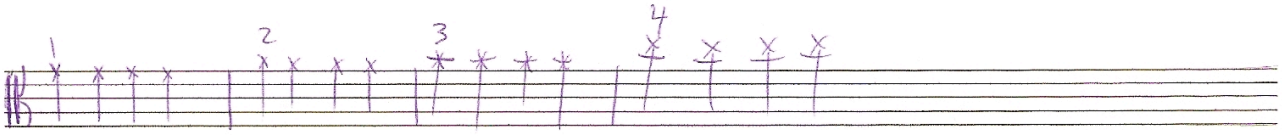



15.
Allegro non troppo.
*)
marcato

VIBRATO ROUTINE

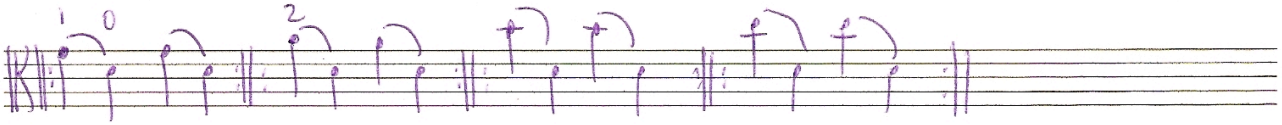
I. WARM - UP

Tap each finger on the bout in rhythms; release any tension or holding in the joints, so that the finger bounces or "sizzles" as it hits the bout.

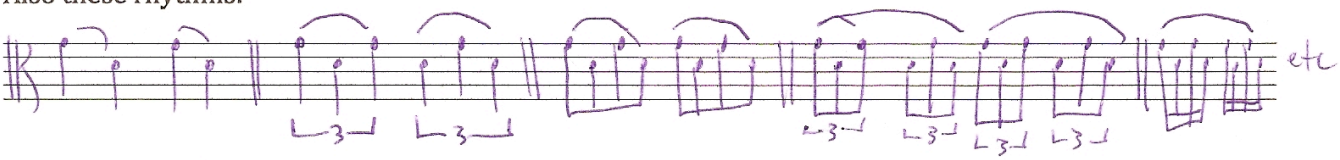


II. DROPPING ♩= 60 - 70

*Feel for a passive dropping of finger onto the string. Allow joints to be loose and springy, like "shock absorbers," so that the finger sizzles as it hits the strong. (But: resist the temptation to **make** the sizzle happen; just **allow** it to happen over time.)*

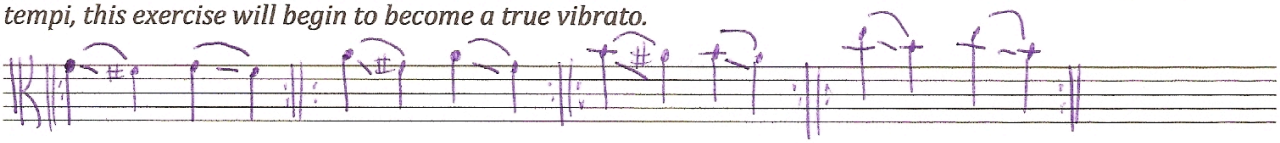


Also these rhythms:



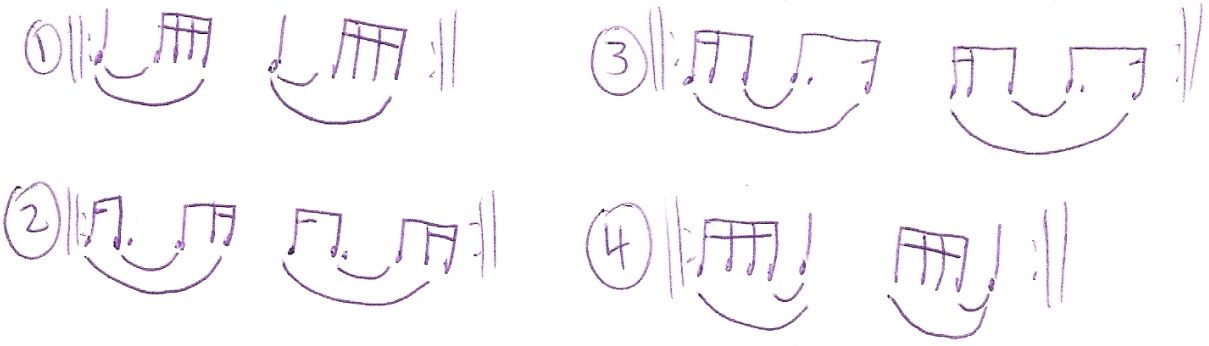
III. ROCKING ♩=60 - 70

*Allow finger to rock up to pitch, and then passively rebound deeply below the pitch (about a ½ step). Each time you rock up to pitch, it should feel like a dropping motion and it will create the **sizzle** feeling. At faster tempi, this exercise will begin to become a true vibrato.*



IV. RHYTHMS ♩= 60 - 70

To foster evenness of vibrato with each finger, practice the rocking exercise with these rhythms:

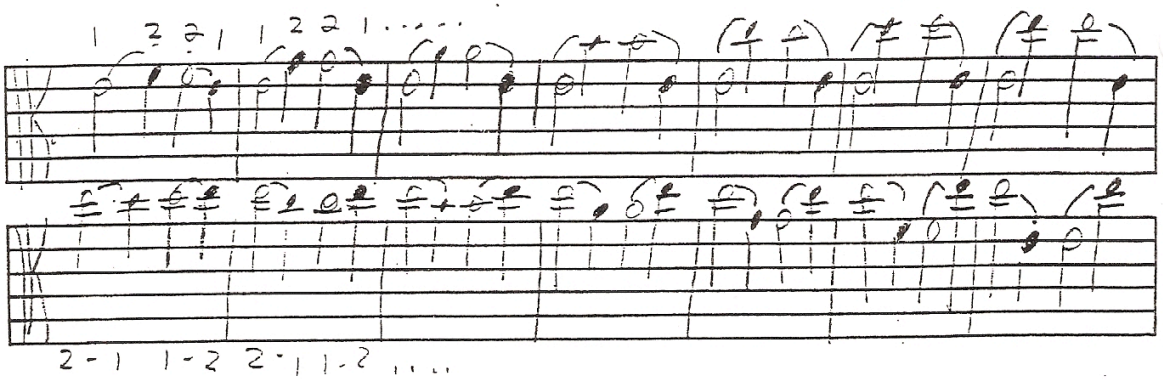


Castleman/Chiang/Rose Studio
Summer 1999

Shifting

Practice both Russian and French shifting
Use all finger combinations (1-2, 1-3, 1-4, 2-1, 2-2, 2-3, 2-4, etc.)

1. no tempo - a slow motion landing exactly where you hear the pitch
    - overshooting a shift means the shift is out of control - shift slower
    - no jerky motions
    - land on the cushy part of the finger pad
2. Metronome at 60, 80, 100, 120, 144, 160



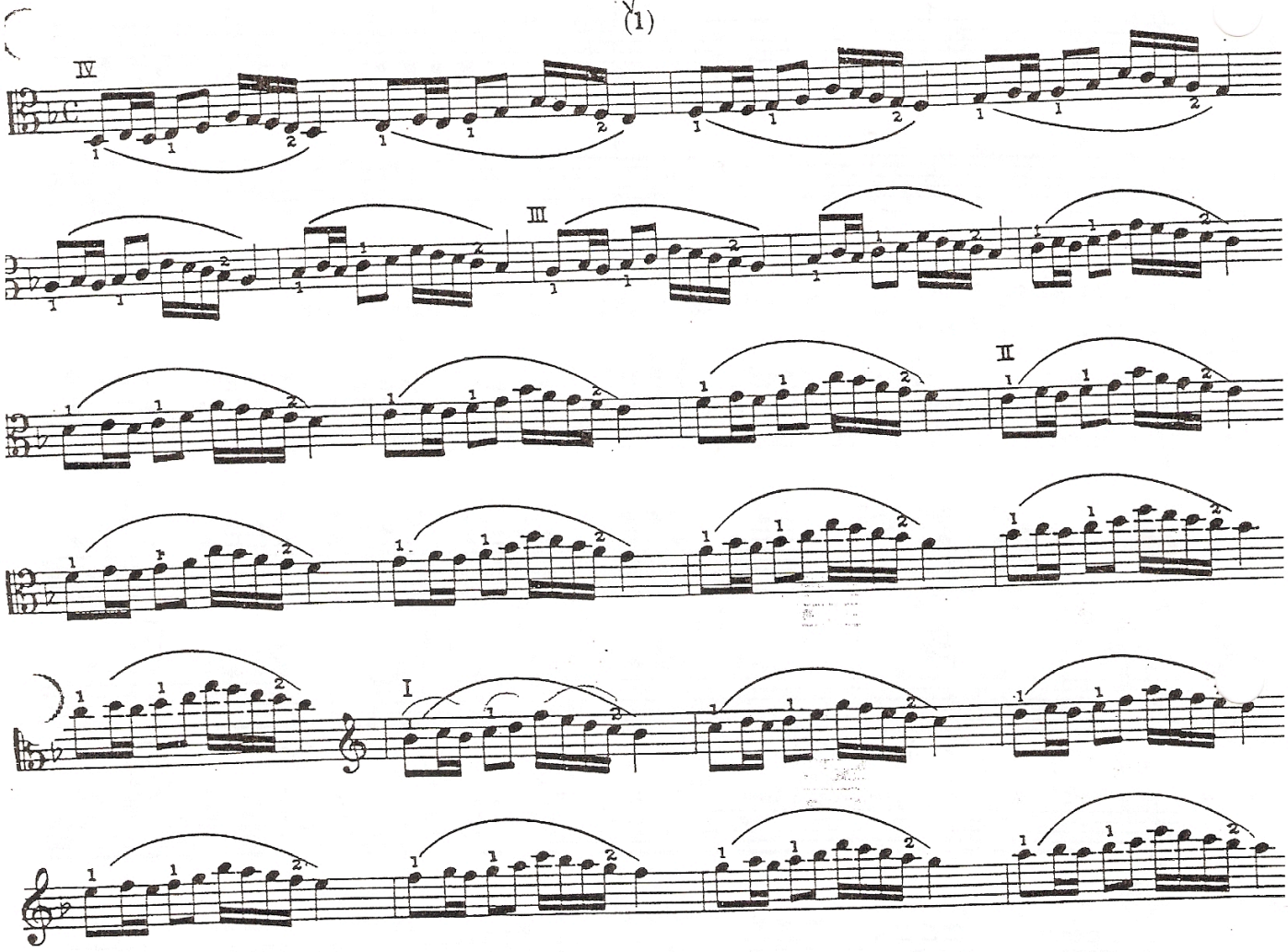
OTAKAR SEVCIK

OPUS 8.

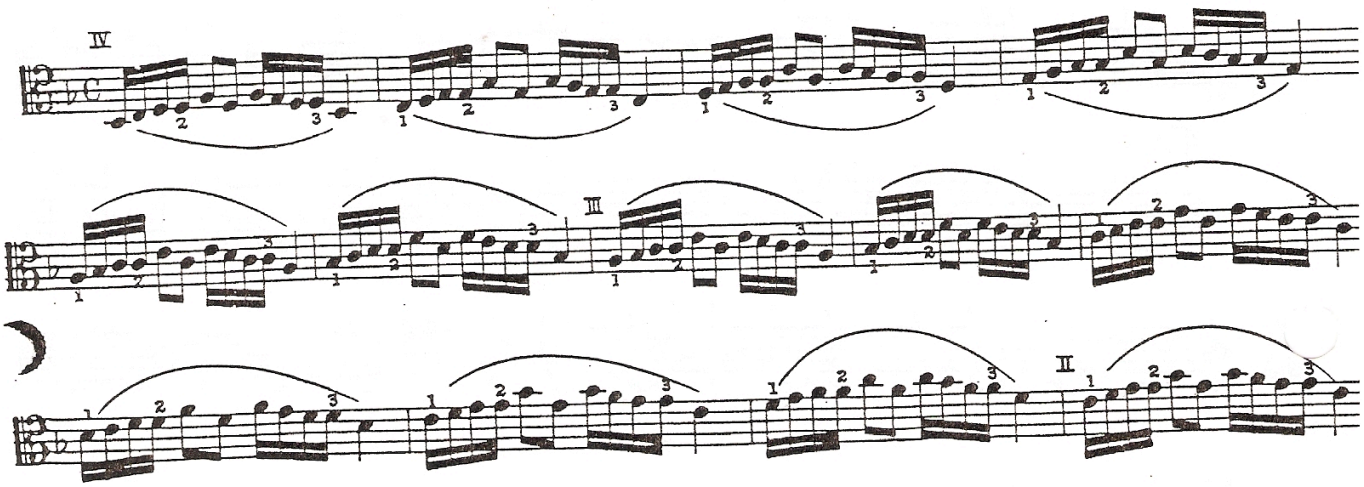
Shifting (Changing the Position)

Transcribed for Viola by
MAX ARONOFF

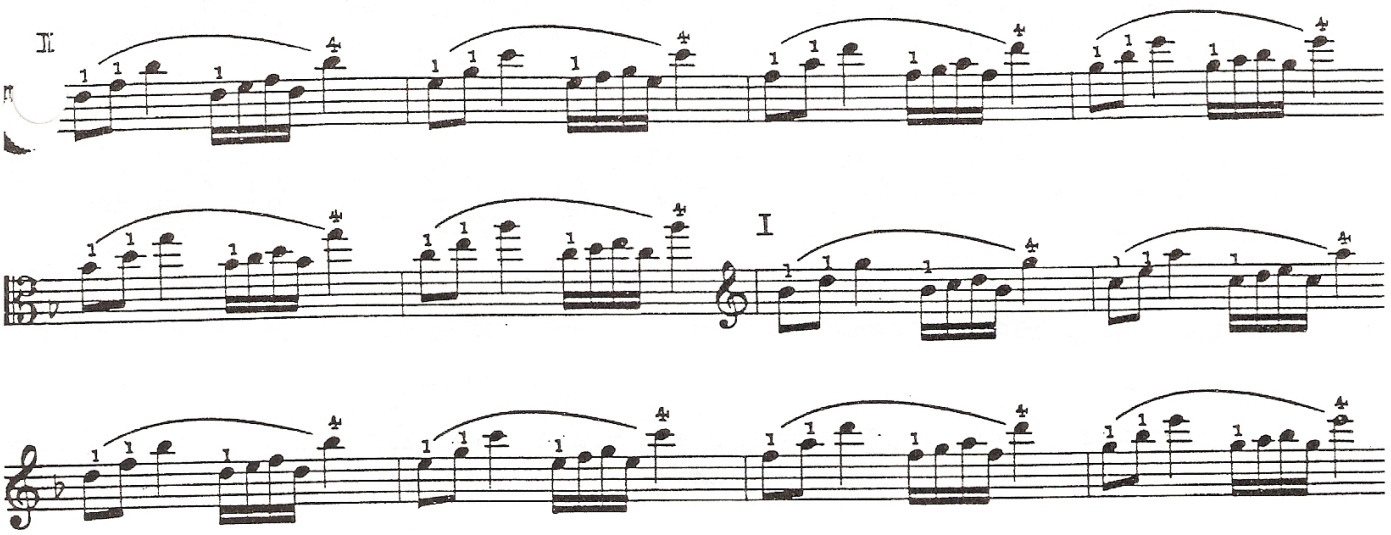
(1)

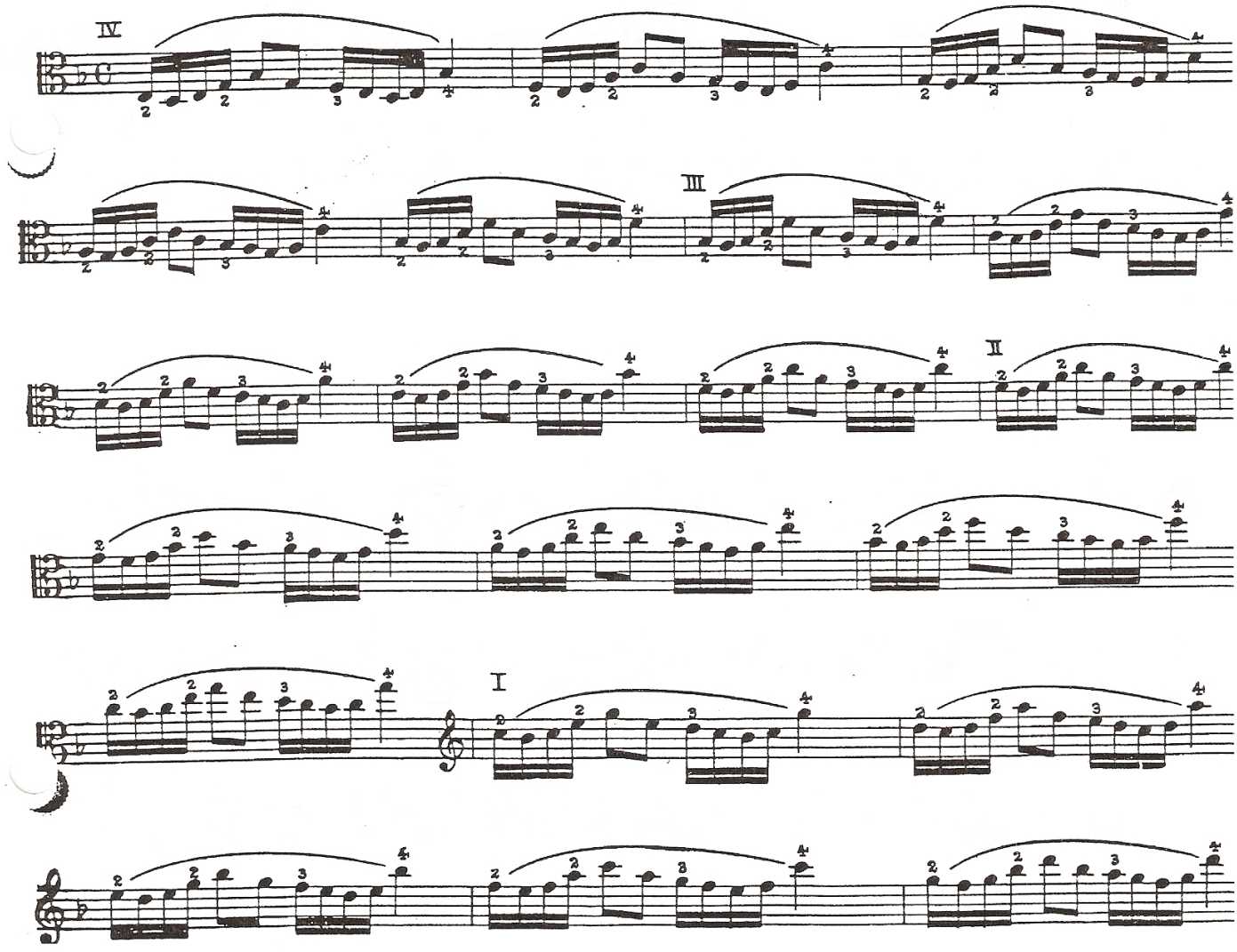


(2)

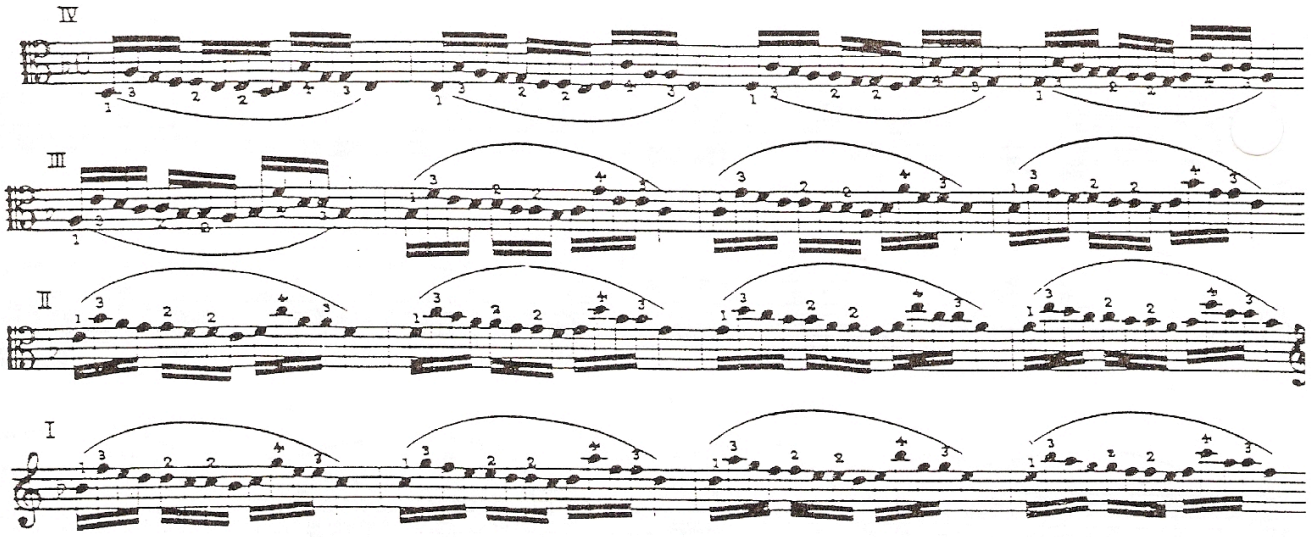


Copyright 1946 by Elkan-Vogel Co., Inc. Philadelphia, Pa.

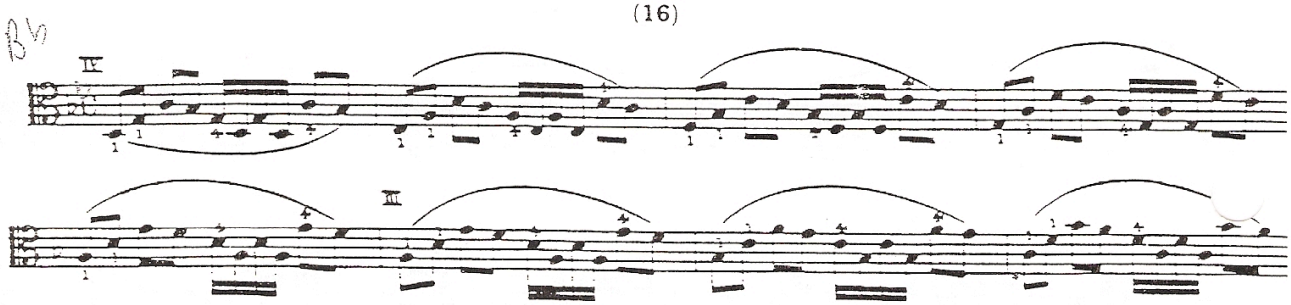

II
I

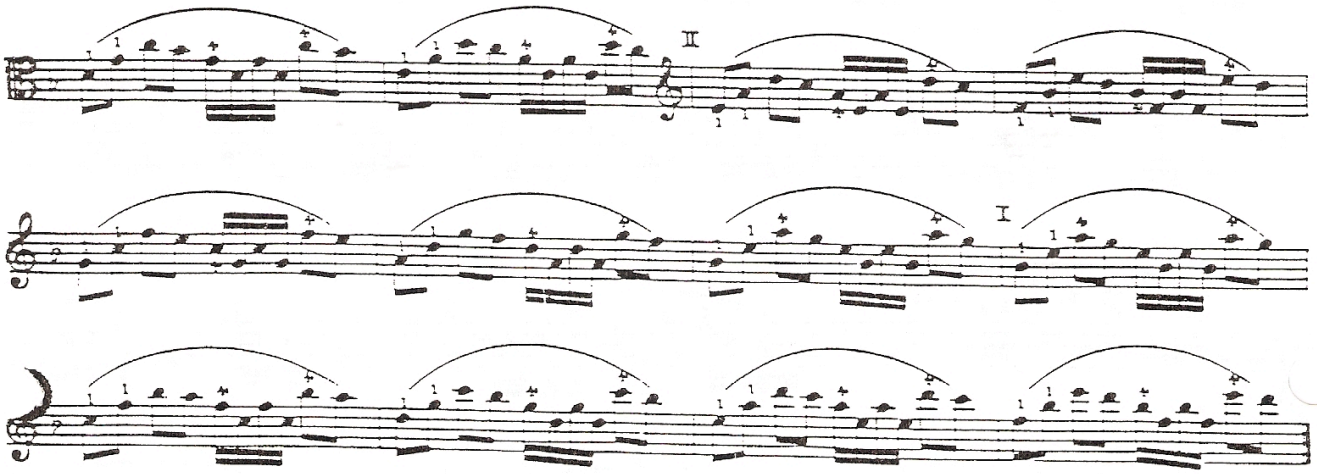

IV
III
II
I

(15)



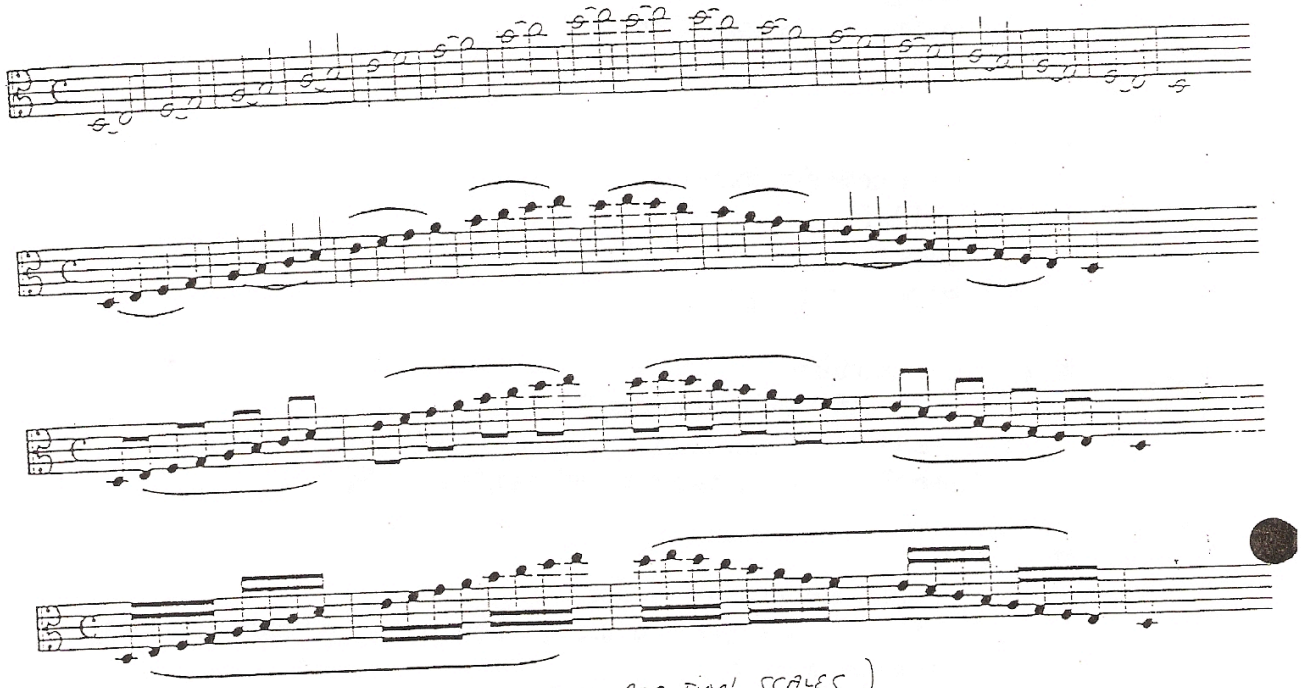
(16)





I. Suggested bowings for practicing of one position scales:

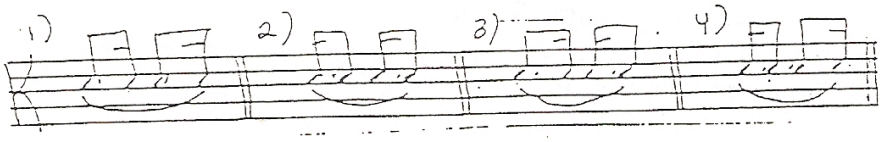
Tempo markings: ♩ = 40-80



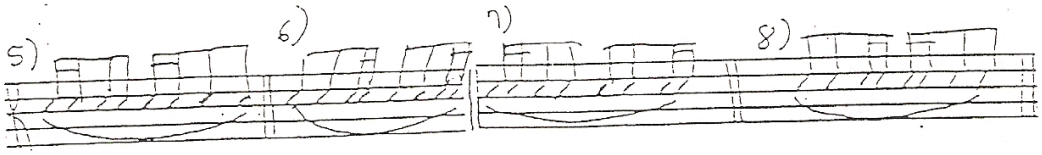
II. RHYTHMS (ELLEN ROSE, ONE POSITION SCALES)

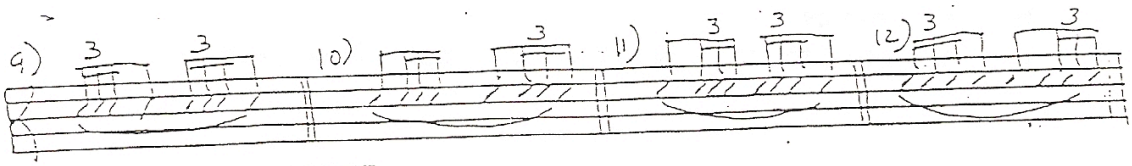
Do the following rhythms in the first 5 positions only:

a. Qtr=90



b. Qtr= 60





LEFT HAND PATTERNS ASPEN '99

The Tonal Application of Finger Patterns — Castleman/Koob

There are four finger patterns used in the major keys:

finger pattern	finger number with spacing	scale degree of first finger
#1	1 2 3^4	I, V
#2	1 2^3 4	ii, vi
#3	1^2 3 4	iii, vii
#4	1 2 3 4	IV

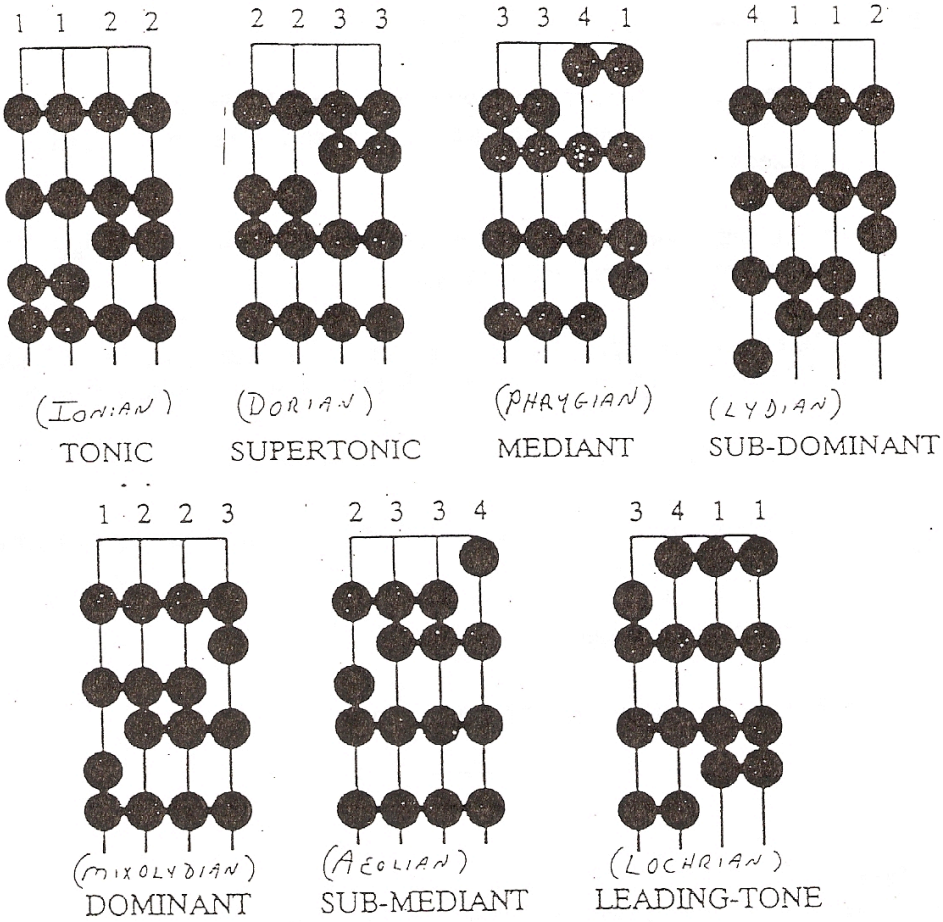
The #1 finger pattern occurs when the first finger plays the tonic or dominant note of the scale; #2 when the first finger plays the supertonic or submediant; #3 when the first finger plays the mediant or leading tone; and #4 when the first finger plays the sub-dominant.

Because the strings are tuned in fifths, in a major key the sequence of finger patterns within a position, playing from low to high, will always proceed according to the order shown below:

Scale degrees: I V ii vi iii vii IV/ I V....

(2)

FINGER PATTERN STATIONS: MAJOR KEYS



( ) = CHURCH MODE

Finger pattern	by finger number	by scale degree
#1	1 2 3^4	I ii iii^IV / V vi vii^I
#2	1 2^3 4	ii iii^IV V / vi vii^I ii
#3	1^2 3 4	iii^IV V vi / vii^I i i iii
#4	1 2 3 4	IV V vi vii

__ Underlined note played by first finger

This page may be detached and placed for student/teacher convenience.

VIOLA TEAM TEACHING Program Chapter II

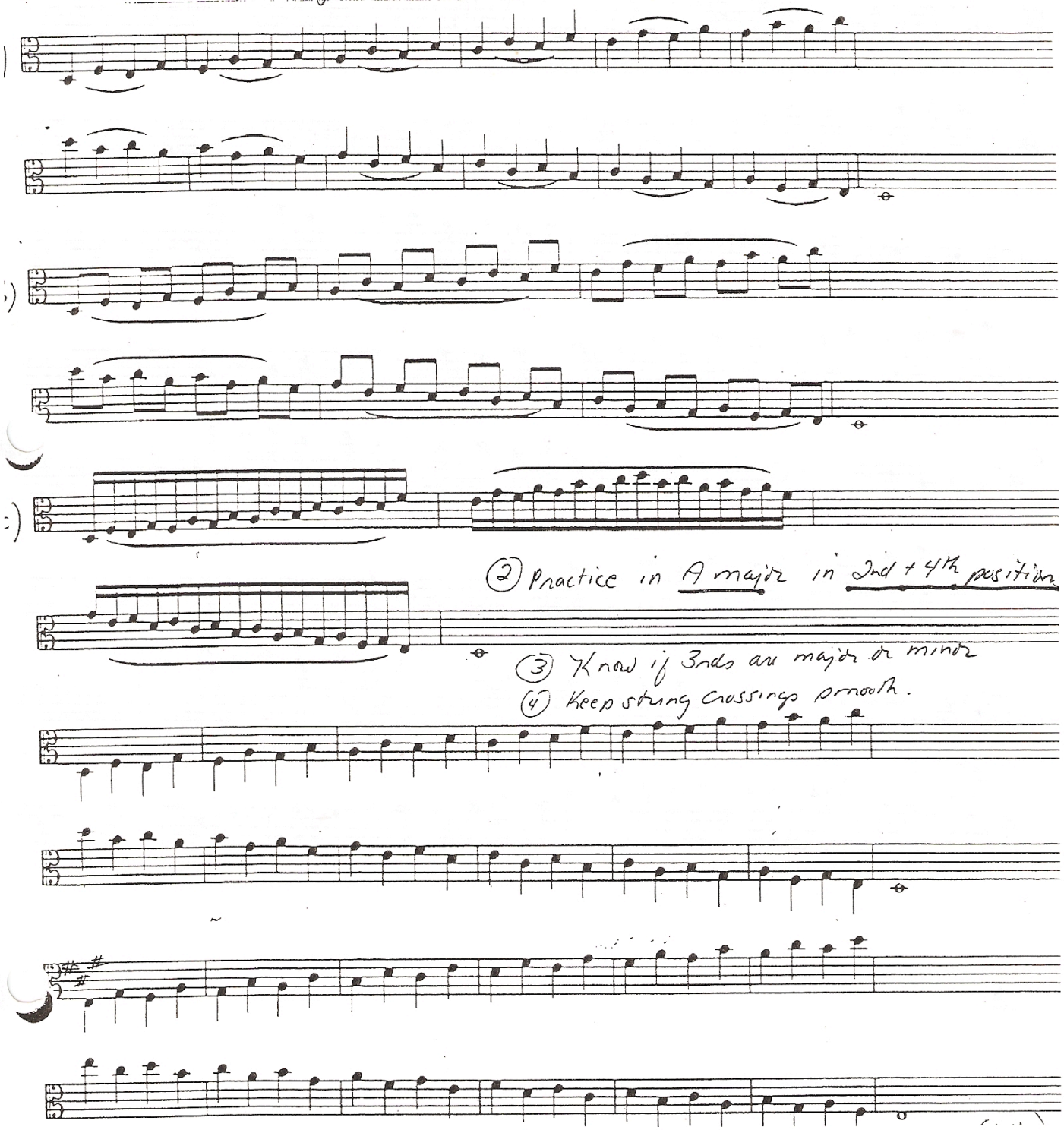
WEEK 4 ASSIGMENT: PART 2

One Position Scales: Broken Thirds

Suggested Bowings for Practicing One Position Scales in Broken Thirds:

Tempo markings: ♩ = 40-60 = goal tempo

(1) Practice in the 3 following tempi



(2) Practice in A major in 2nd + 4th position

(3) Know if 3rds are major or minor

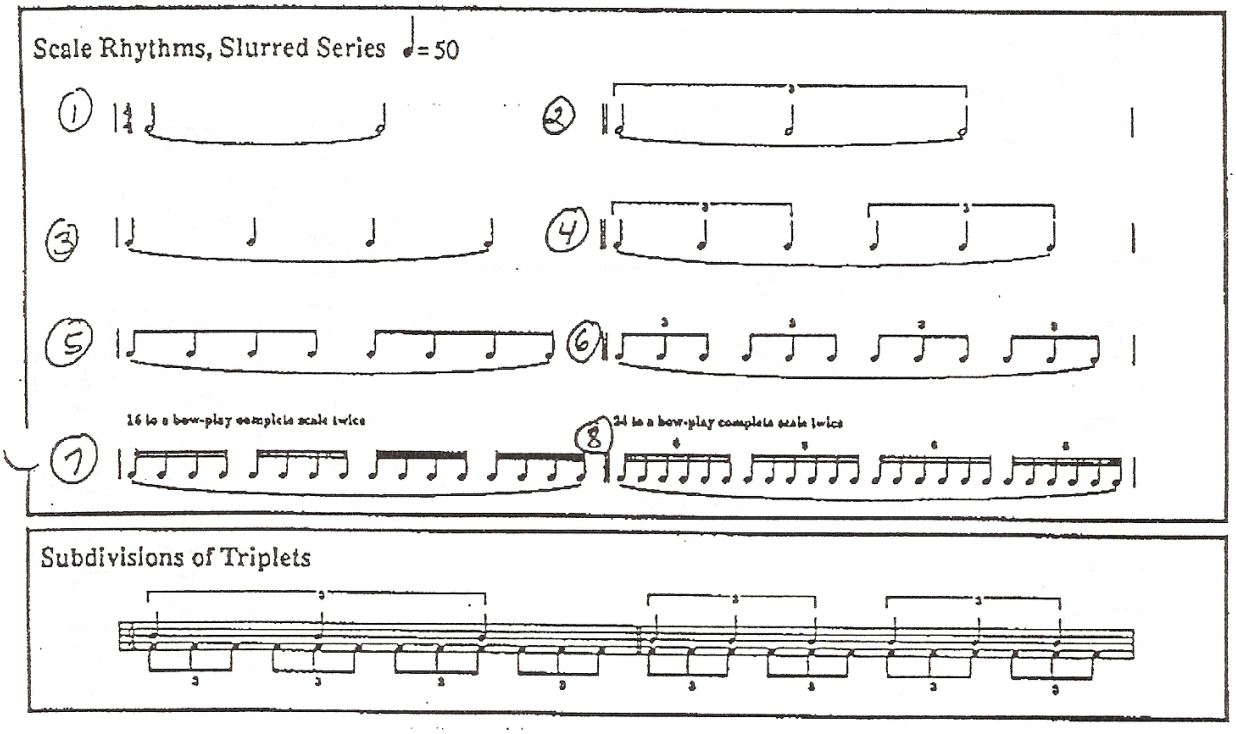
(4) Keep string crossings smooth.

Scale Fingerings For The Viola

All scales consist of twenty-four notes ascending and twenty-four notes descending. In order to have this scale system contain twenty-four notes, you must repeat the top note of the scale as you descend.

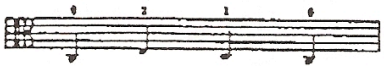
NOT

The scales are to be played in 4/4 time with the rhythms indicated in the box below.



Start the first four notes of the C major and C minor scales as indicated in example 1 and finish the scale as indicated in example 2. The G major and G minor scales will start on the open G string and will follow these same patterns.

Ex. 1: starting the C scale.

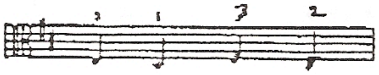


Ex. 2: ending the C scale

All of the remaining scales will start on the tonic note (example 3) and the ending note pattern is shown in example 4.

Ex. 3: starting the D scale.

Ex. 4: ending the D scale



Heidi Castleman

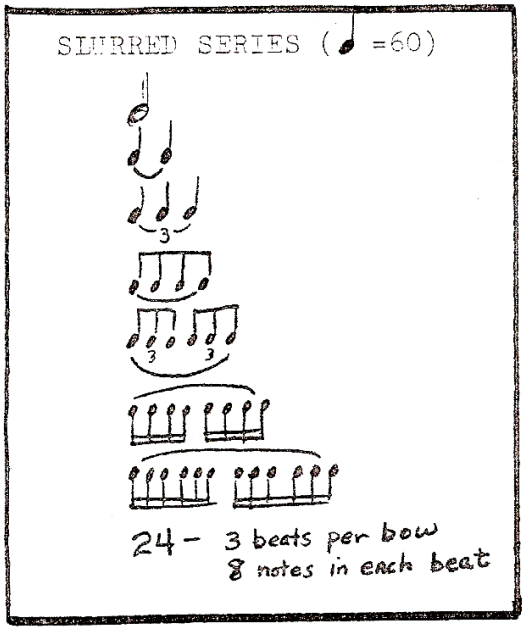
SCALE AND ARPEGGIO FINGERINGS FOR THE VIOLA

C major
02101234 12-1234 1234 12-12344 (all major scales descend with the same fingerings)

C string majors (Db-F#)
1321234 1234 12-1234 123-12344

G major
02101234 12-1234 123-123-12344

G string majors (Ab-B)
1321234 123-1234 123-123-12344



c minor
02101234 12-1234 1234 123-1234// 432-321-321 4321 4321 43210210

c# minor
1321234 1234 123-1234 123-1234// 432-321 4321-4321 4321 4321321

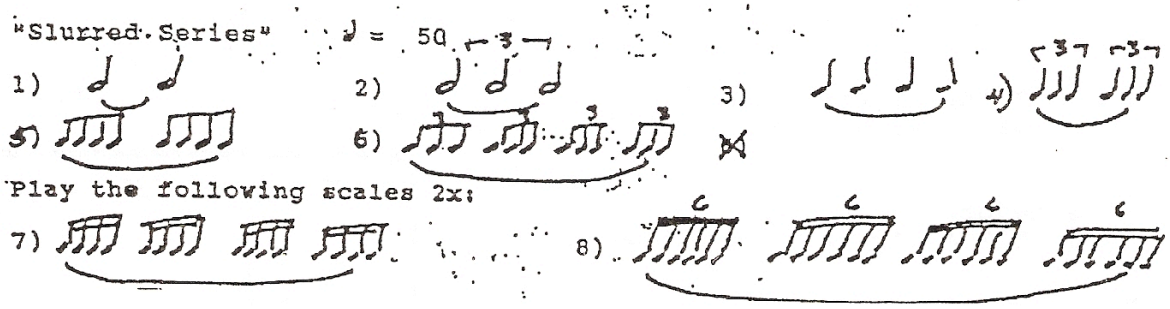
C string minors
1321234 1234 123-1234 123-1234// 432-321-4321 4321 4321 4321321

g minor
02101234 12-1234 123-123-12344// 432-321-4321-321 4321 43210210

G string minors
1321234 123-1234 123-123-12344// 432-321-321-321 4321 4321-21321

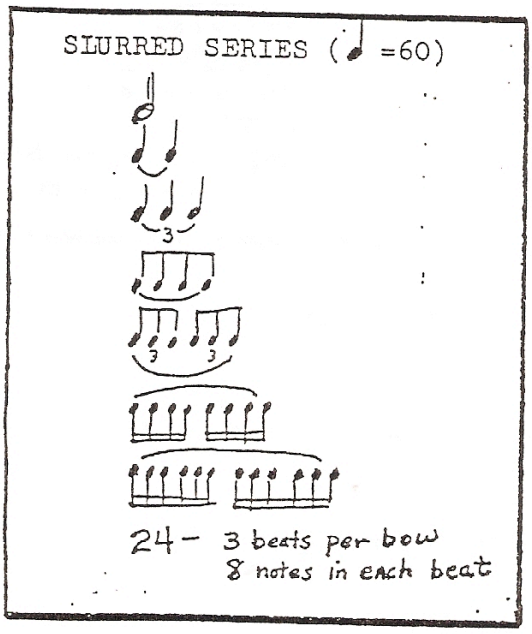
Common Scale Routines

1a. Slurred Series slower tempo

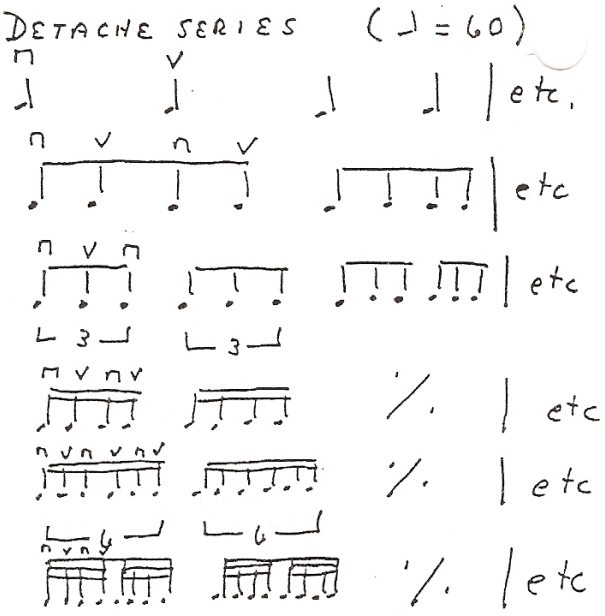


From Ellen Rose, Scale, Arpeggio and Double Stop System, (to be published)

1b. Slurred Series faster tempo

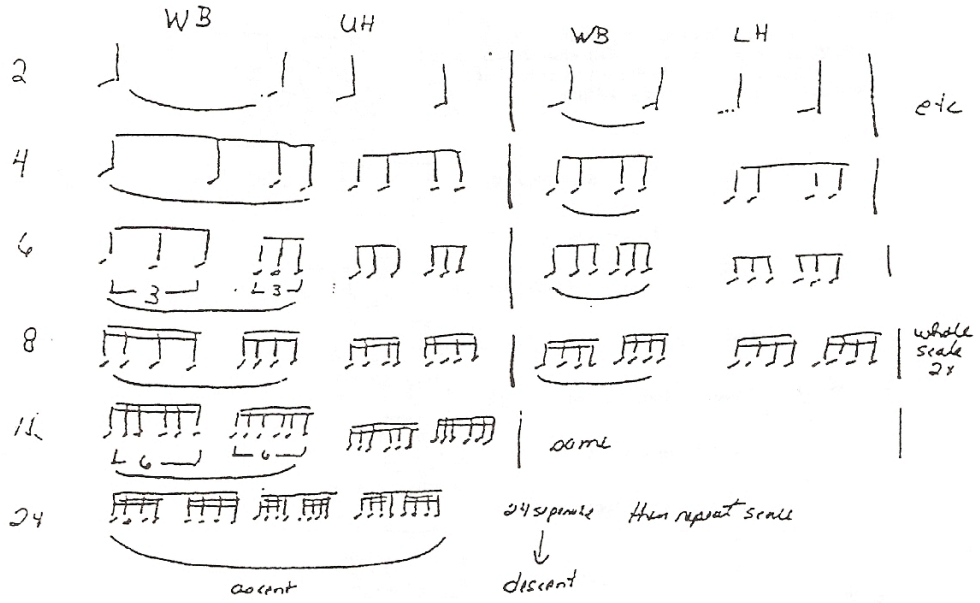


2. Detache Series



Common Scale Routines (continued)

3. Slurred and Separate Series



4. Spiccato Series

♩ = 60, 80, 100, 120

Play at each tempo with:

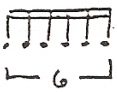
a) 4 strokes/pitch
b) 2 strokes/pitch
c) 1 stroke/pitch

5. Detache and Sautille Series

♩ = 60 - 88

a) Detache

b) Detache

c)  Sautille

Viola Scales
Self-help Manual

tempo
group pulses in measures
focus on how your playing lines up with the metronome

posture
stance should be roughly shoulder-wide
try standing with left foot slightly forward and the right foot back
place most of your weight above the right foot
knees should be relaxed and slightly bent
the crown of your head should be over your tail bone
feel as if your body is suspended from your head, as if a marionette
keeping the soft palette flexible and the jaw relaxed is helpful (especially in high positions)

breathing
from diaphragm
physical actions best work best if happen on the exhalation
diaphragm and shoulder blades are the major sources of power
inhaling produces a "hanging" sensation and is a helpful preparation for bow changes and difficult shifts

sense of touch
for both hands, thumbs and all fingers should feel soft; keep fingers likely down, or at least near the string
the space within your hands should feel round; rounded thumb and finger joints are helpful
depth and volume of sound should be achieved by releasing the weight of the arms
leverage (angle at which you apply the weight) is also important

shifting
release finger as if to harmonic before shift
think late, light and slow for shifts (i.e., relaxed shifts!)
through third position forearm closes
above third upper arm comes around (left elbow moves to right to prepare)
depending on your hand and instrument, around 7th, your hand must come above the bout
depending on your hand and instrument, around 9th, your thumb may have to come up the fingerboard's side
when descending from positions where your thumb is on the fingerboard side, have the thumb lead the shifts; otherwise have the radius bone lead the shift

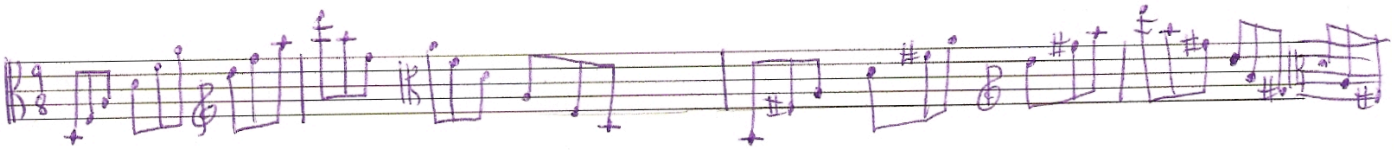
bow balance
make sure ring finger envelops frog
at frog balance of forearm is on ulna bone and pinky (index should be light enough to lift off)
by second 1/4 of bow, rotation toward radius has begun
by last 1/4 of bow, balance is on index finger and radius bone; a relaxed shoulder is important; the wrist should be level or above the hand and elbow

Heidi Castleman,
The Juilliard School

Arpeggio Series (3 octaves):

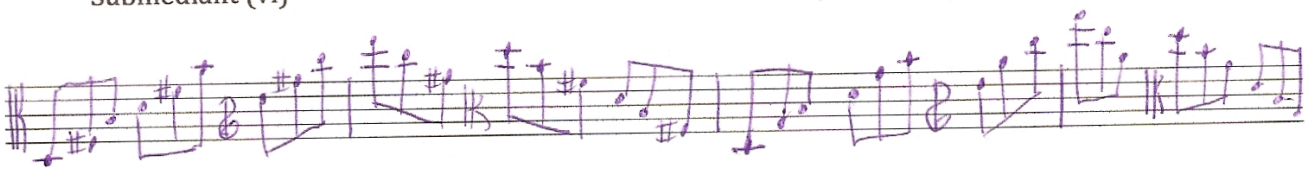
Minor tonic (i)

Major tonic (I)



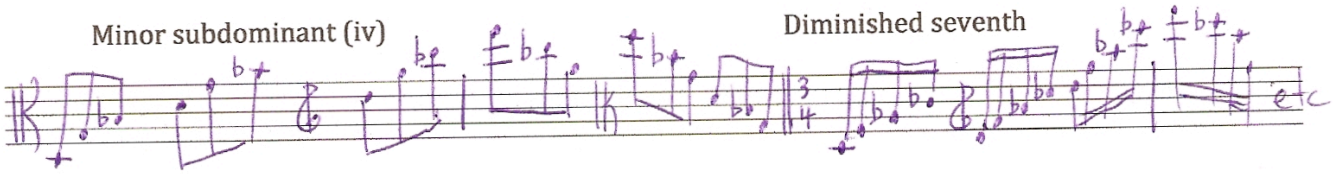
Submediant (vi)

Major subdominant (IV)

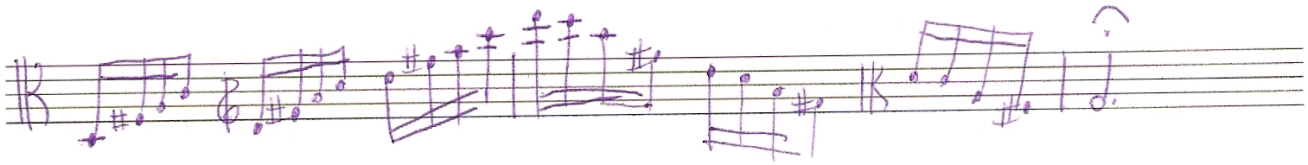


Minor subdominant (iv)

Diminished seventh



Dominant seventh (V7/IV)



(1) Tempi! ♩= 60 (slur two beats), 90 (slur 3 beats), and 120 (slur 3 beats)

(2) Practicing with stops => one group as unit (isolate groups that are difficult)

(3) Also rhythms: and

(4) Gesture: feel whole arpeggio as one musical gesture; phrase to the top

Arpeggios- C (use the same fingering for Major and minor

i and I 020-131-1314// 131-131-02

vi 021-132-1324// 231-2313-2

IV and iv 031-142-1424// 241-24131

dim. 7 0241-1342 41-134// 31-4203131420

dom. 7 020231-1342-134// 31-243131-242

Db and D

i and I 13142-142-14// 1-312-2413

vi 13242-13134// 31-312423

IV and iv 142-142-1424// 241-241-24

dim. 7 134241-1342-134// 31-3142-14243

dom. 7 131342-1342-134// 31-3142-24313

Eb-B

i and I 2421-132-134// 31-413-124

vi 2431-142-134// 31-423-134

IV and iv 2131-131-134// 31-424131

dim. 7 24131-1342-1234// 321-4243-1314

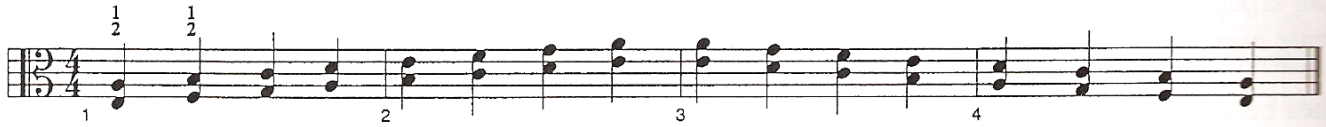
dom. 7 24241-1312-1234// 321-43131424

****

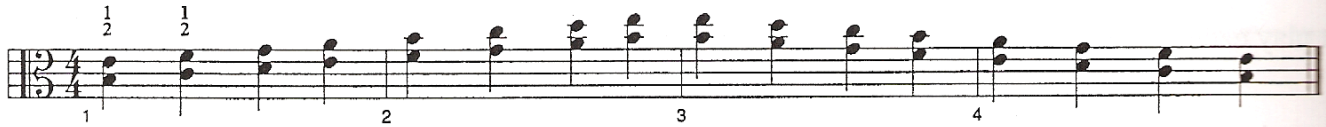
dashes = shifts
extensions are circled
use the melodic form of the minor scale

Perfect Fourths - Exercise A

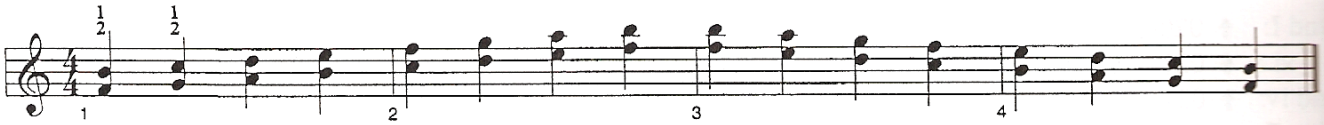
1) P4 on C & G strings



2) P4 on G & D strings

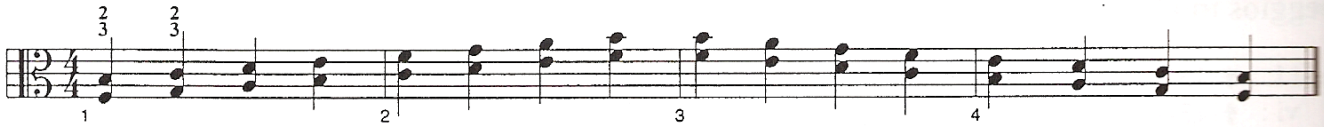


3) P4 on D & A strings

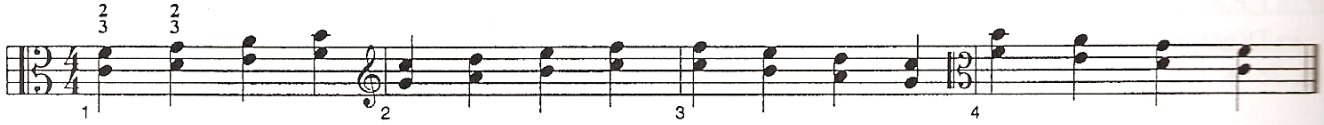


Perfect Fourths - Exercise B

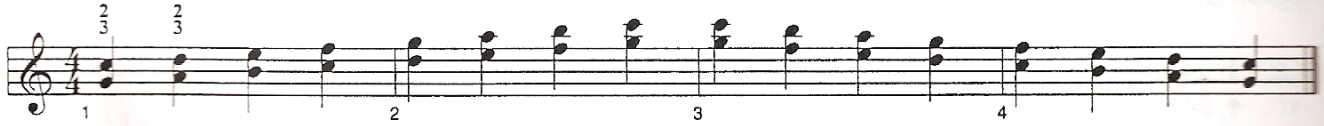
1) P4 on C & G strings



2) P4 on G & D strings

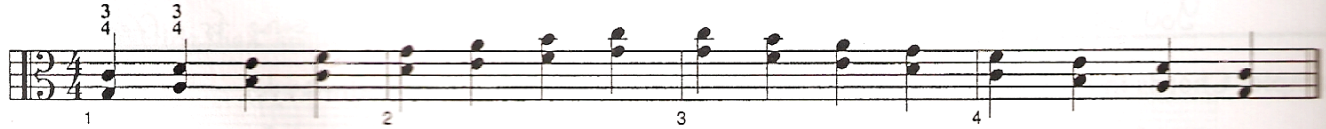


3) P4 on D & A strings

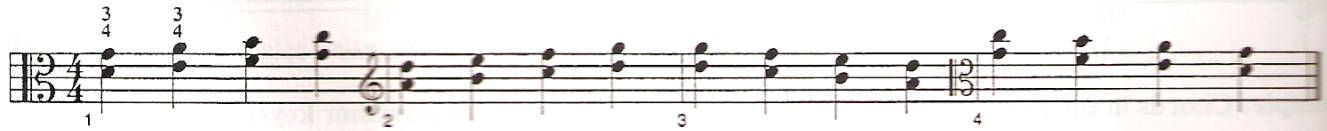


Perfect Fourths - Exercise C

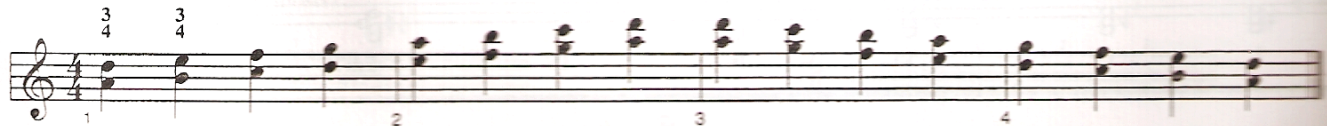
1) P4 on C & G strings



2) P4 on G & D strings

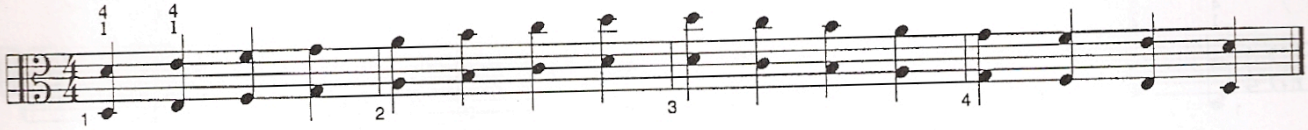


3) P4 on D & A strings

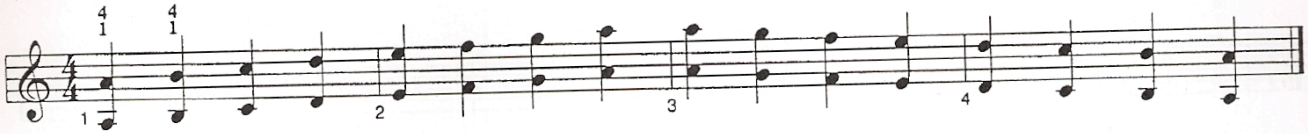


Octaves

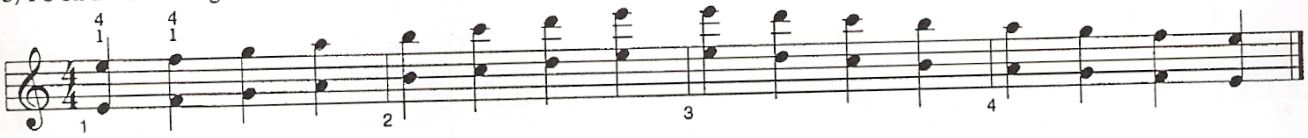
1) P8 on C & G strings



2) P8 on G & D strings

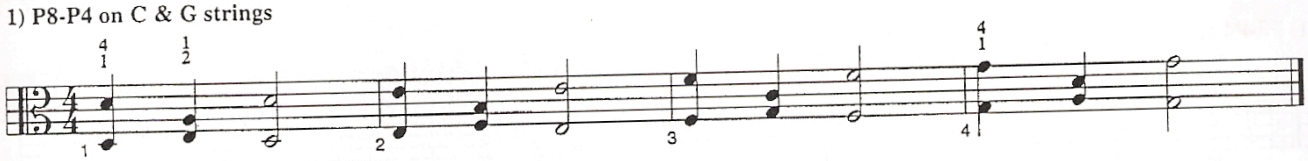


3) P8 on D & A strings

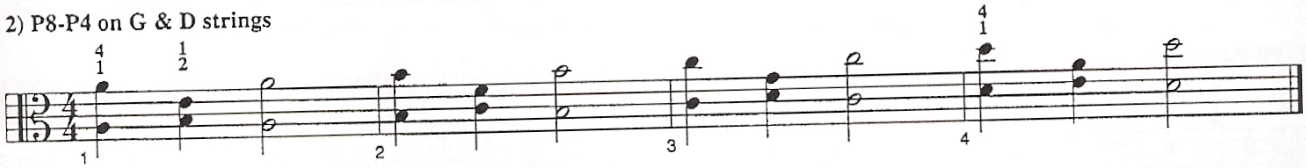


Octaves and Perfect Fourths - Exercise A

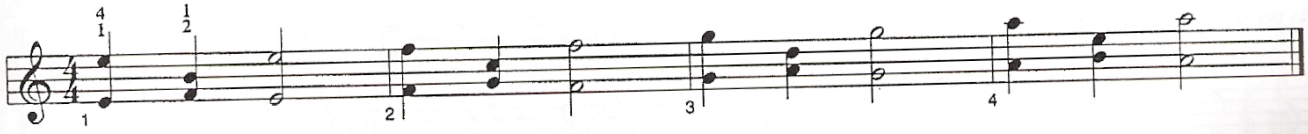
1) P8-P4 on C & G strings



2) P8-P4 on G & D strings

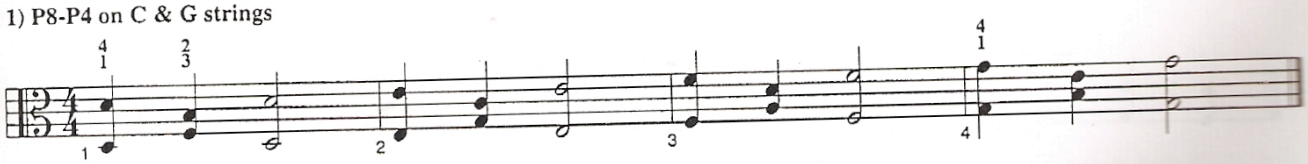


3) P8-P4 on D & A strings

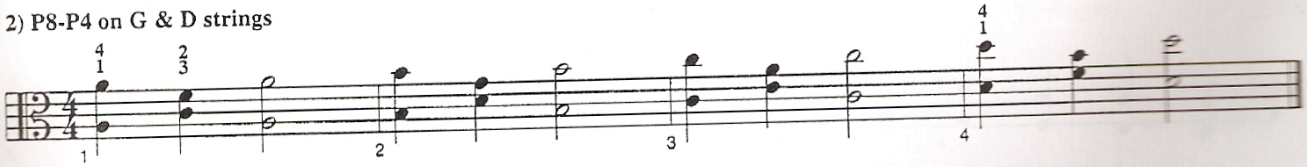


Octaves and Perfect Fourths - Exercise B

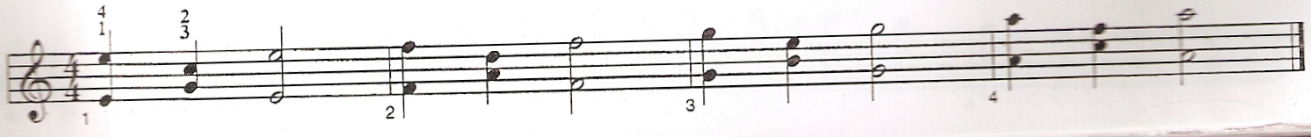
1) P8-P4 on C & G strings



2) P8-P4 on G & D strings

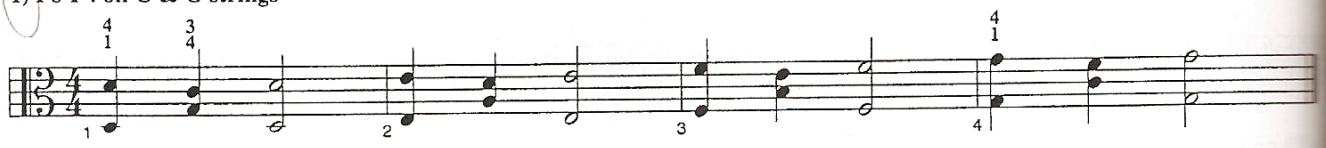


3) P8-P4 on D & A strings

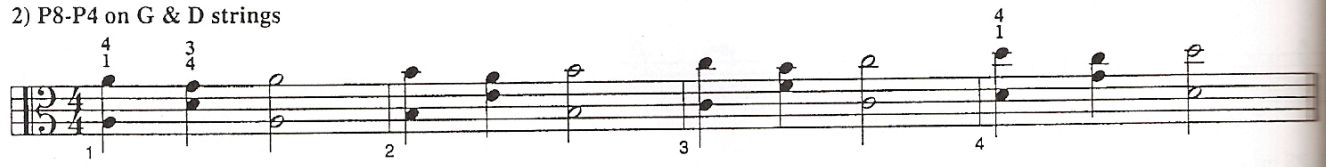


Octaves and Perfect Fourths - Exercise C

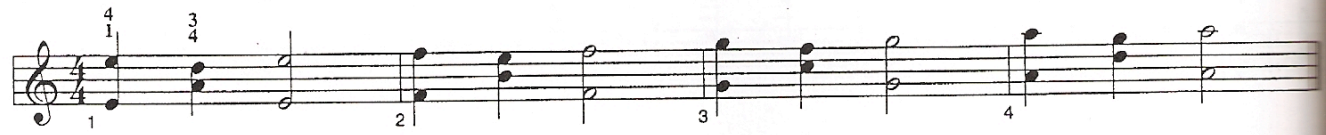
1) P8-P4 on C & G strings



2) P8-P4 on G & D strings

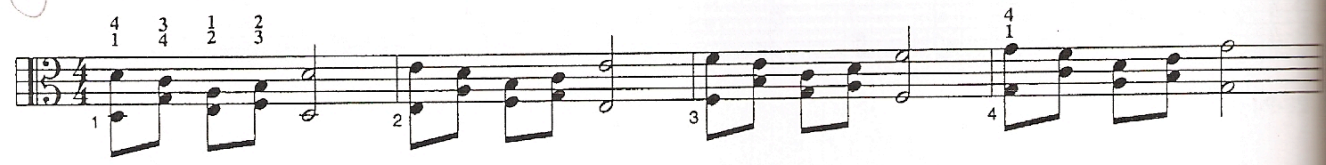


3) P8-P4 on D & A strings

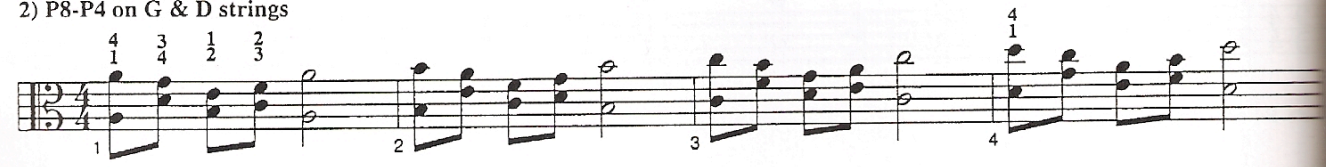


Octaves and Perfect Fourths - Combination Exercise

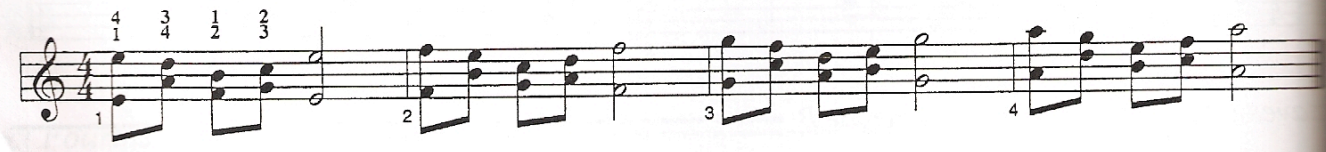
1) P8-P4 on C & G strings



2) P8-P4 on G & D strings

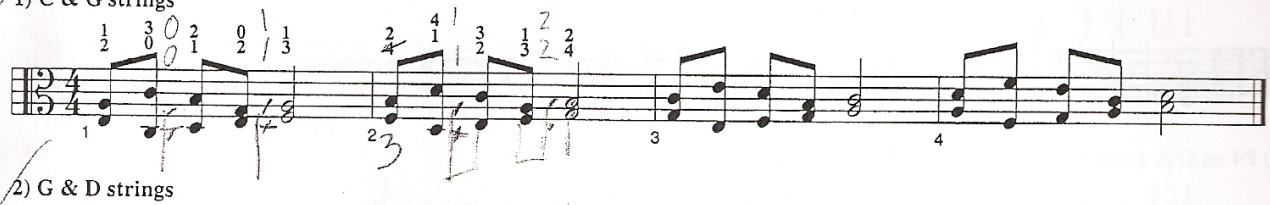


3) P8-P4 on D & A strings

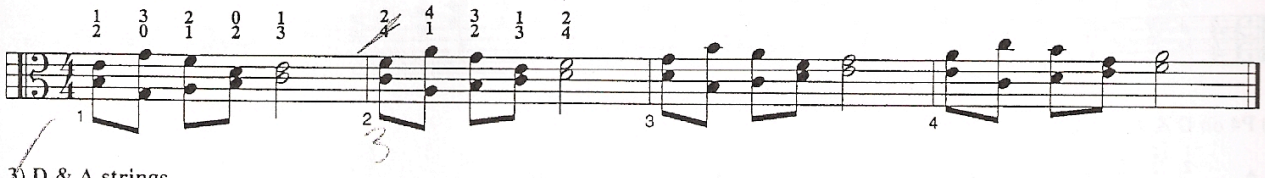


The Ultimate Combination, and torture, Exercise (ascending)

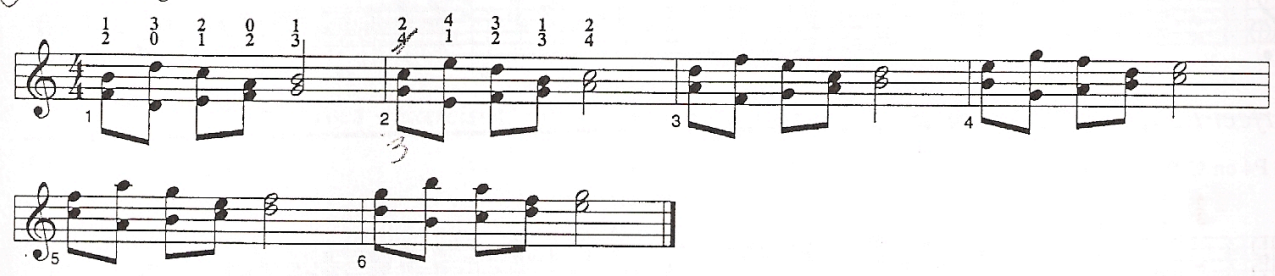
1) C & G strings



2) G & D strings

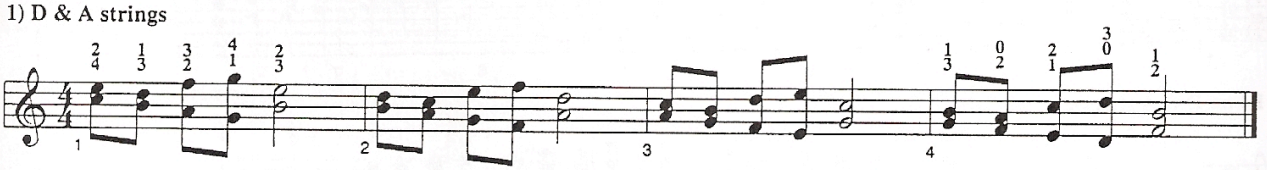


3) D & A strings

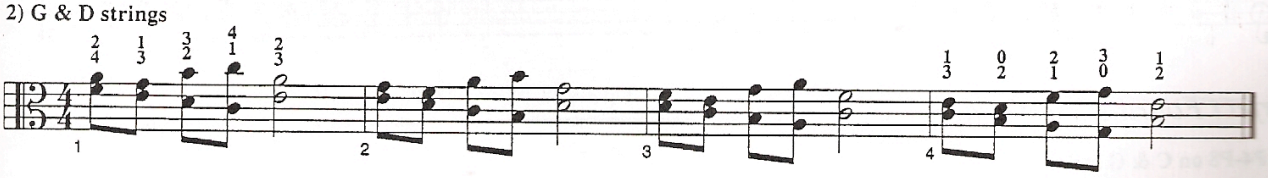


The Ultimate Combination, and torture, Exercise (descending)

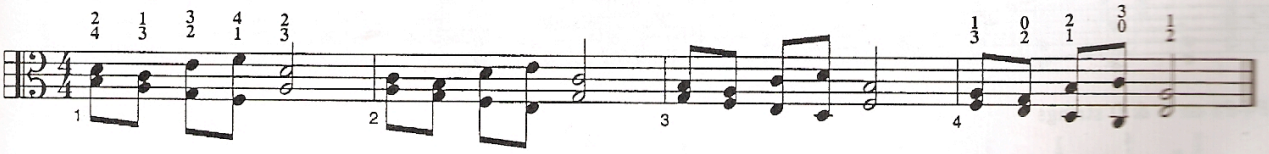
1) D & A strings



2) G & D strings



3) C & G strings



BOWING: DIFFERENT STROKES…

Detache

Martele

Colle

Staccato

Spiccato (dropped vs. carried)

Sautille

Legato

Portato

<u>OTHER ASPECTS:</u>

Spoken playing

Cantabile playing

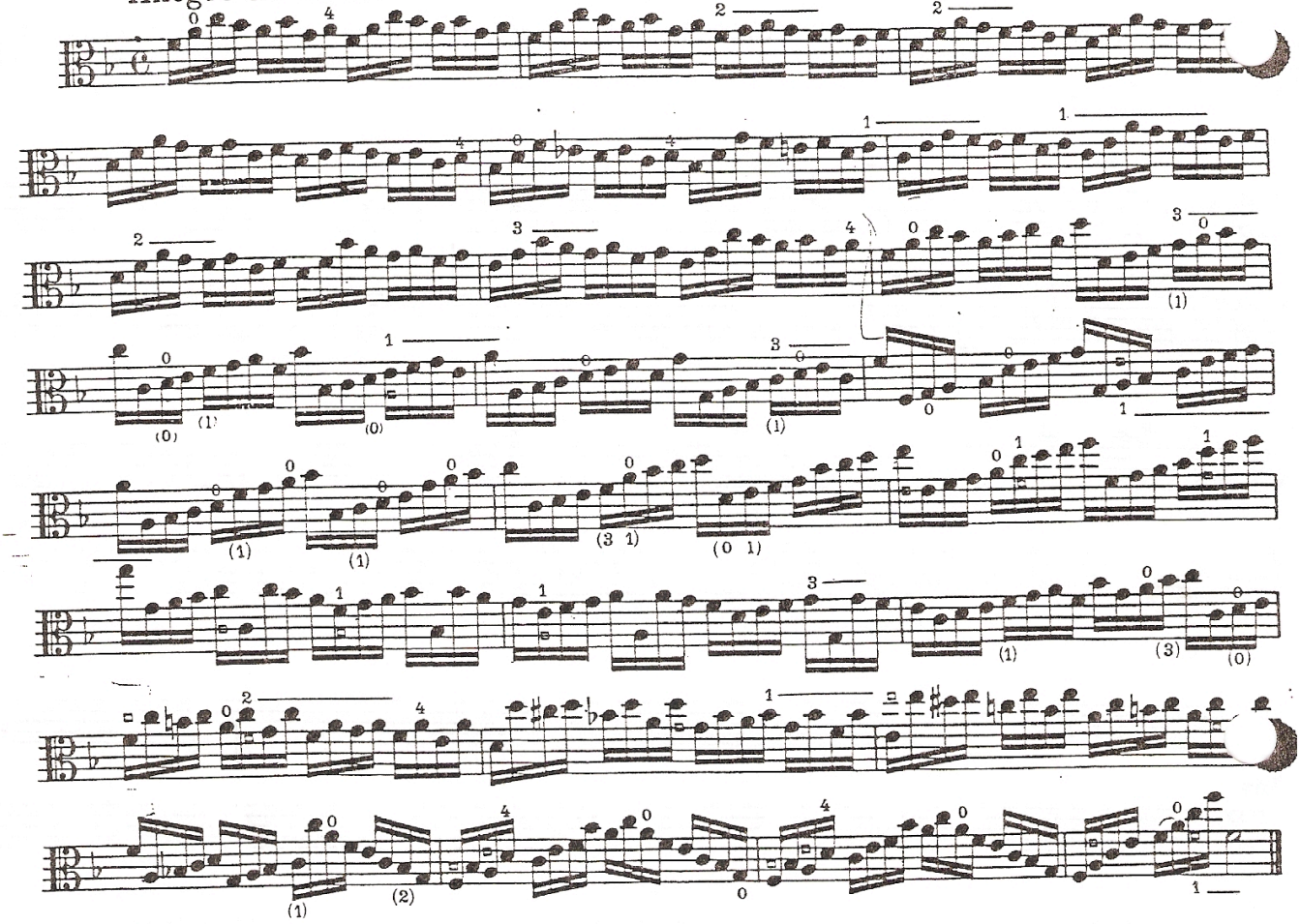
Unequal bowings

Vertical Arc vs. Horizontal Arc

Speed / Weight / Contact Point exercises

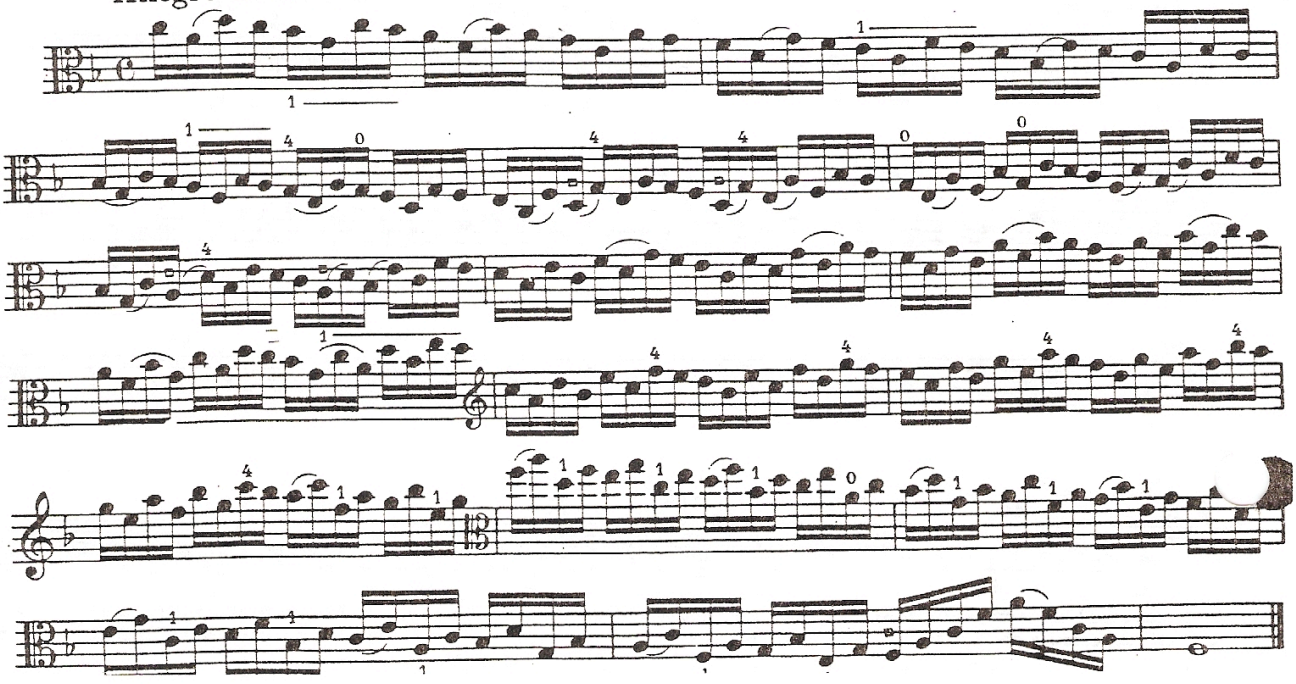
2

Allegro moderato



3

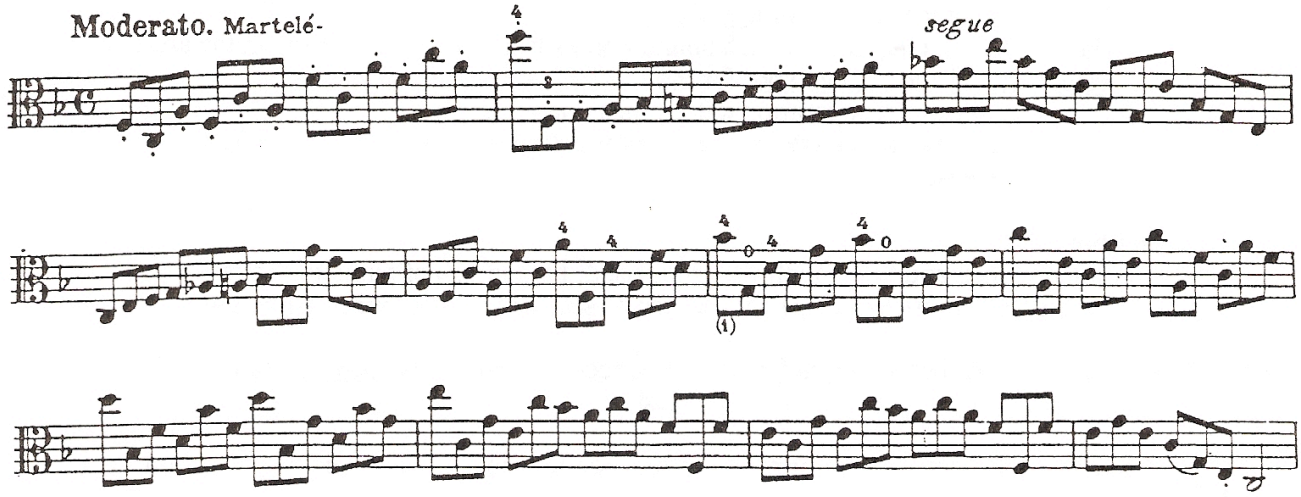
Allegro moderato



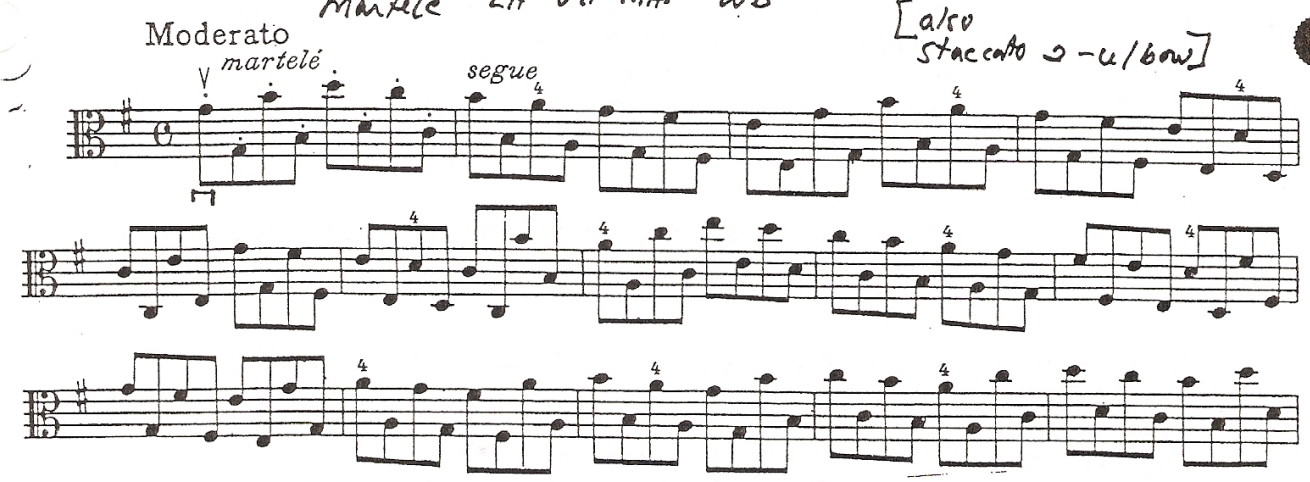
KREUTZER

6.

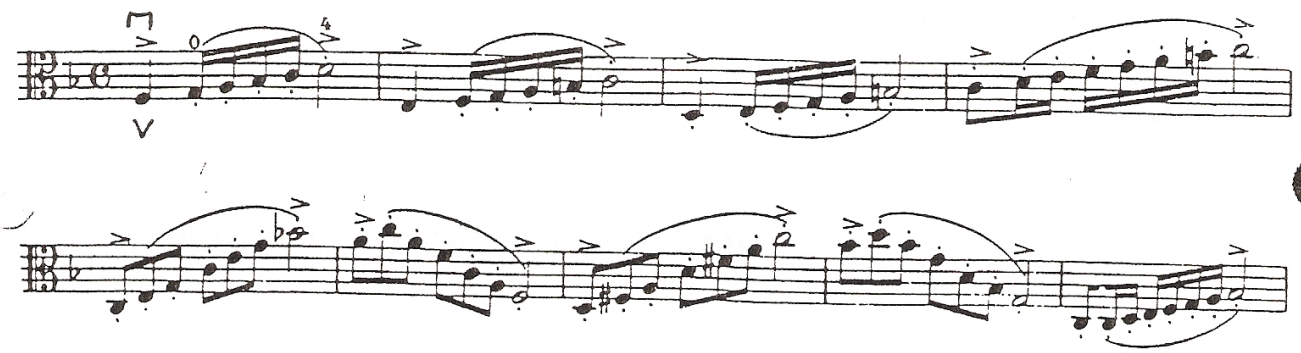
COLLÉ frog middle tip [rectangle exercise]



martelé LH UH mH WB



staccato 4.



OFF THE STRING ♩. = 60, 70, 78 — Variations 36, 42, 45
20 Brush strokes / more chopped

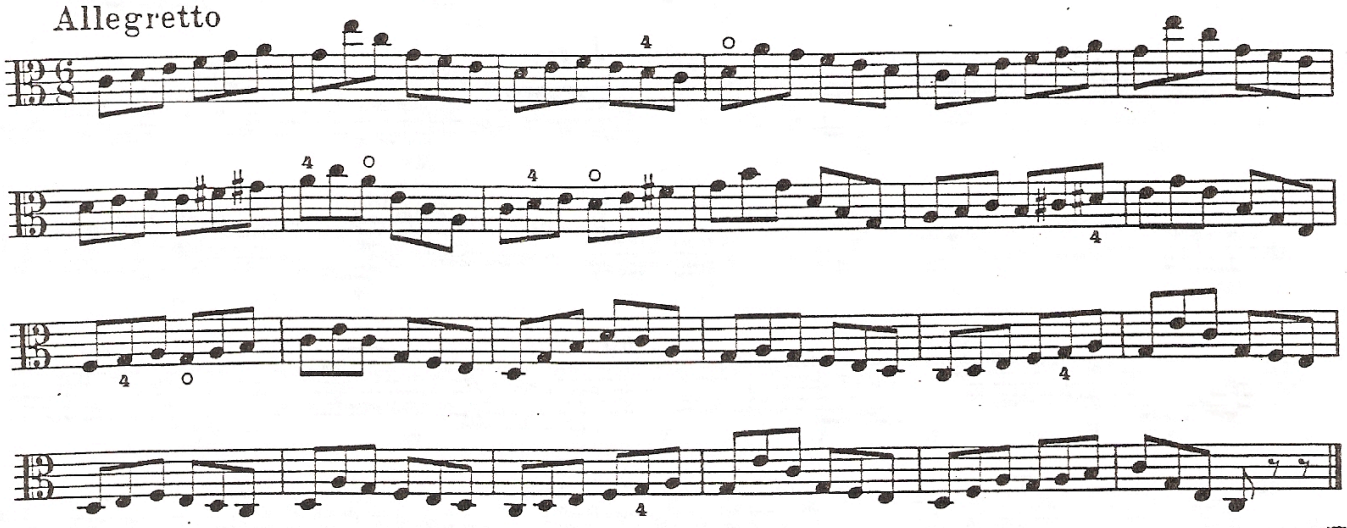
7

Chacun de ces 91 exemples doit être successivement appliqué à tout l'exercice. Jouez également cet exercice dans la 5e position (Voir No. 9) dans les différents coups d'archet.

Each of the 91 examples to be practised throughout the whole exercise. To be also practised in the 5th position (see No. 9) in the various bowings.

Die ganze Übung ist in 91 Varianten zu spielen - ebenso in der 5. Lage (siehe Übung Nr. 9) in den verschiedenen Stricharten.

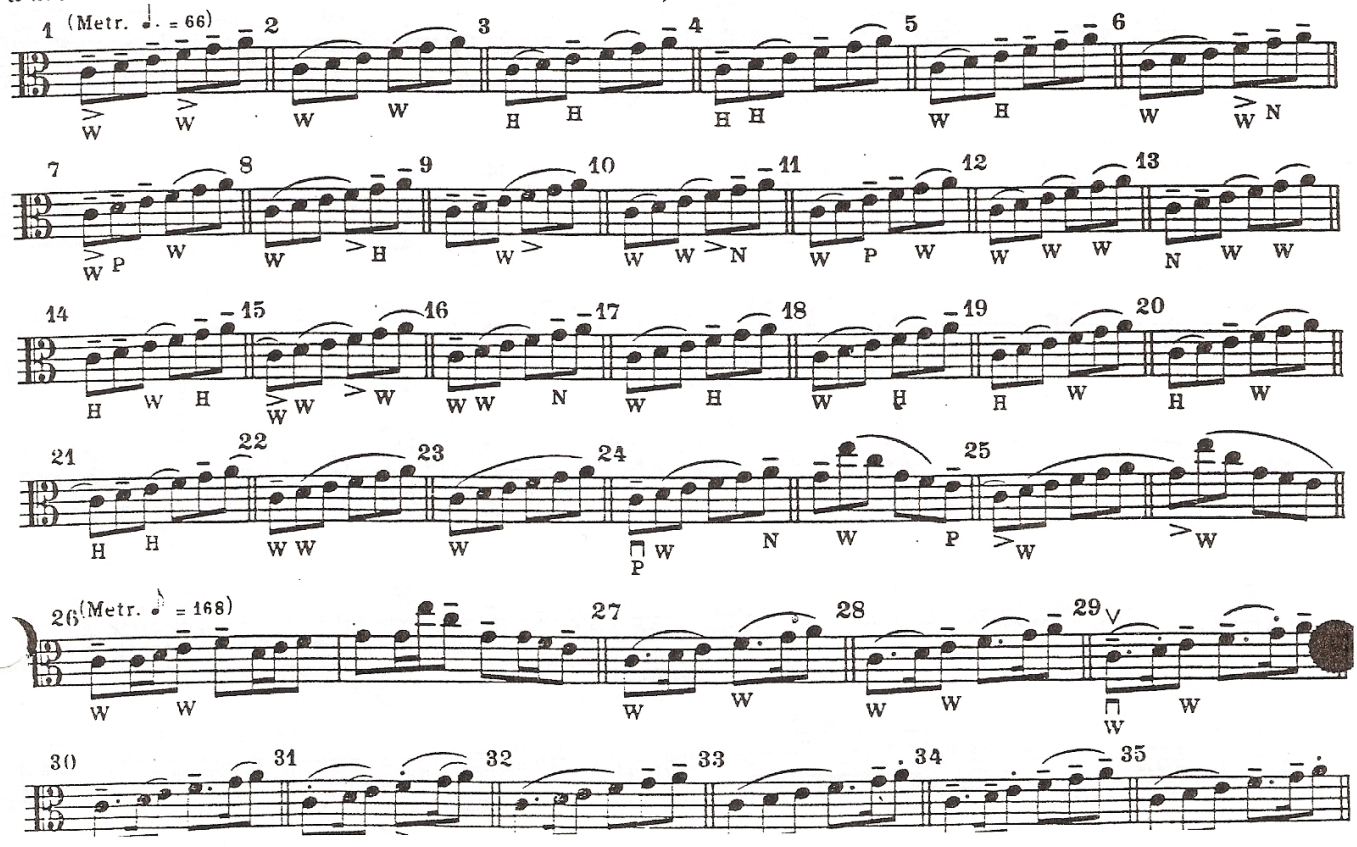
ON THE STRING ♩. = 52, 60, 68 — VARIATIONS 37, 56, 57



91 exemples différents de coups d'archet.

91 examples in various bowings.

91 Beispiele in den verschiedenen Stricharten.



coups d'archet.

Jouez également cet exercice dans la 7e position (Voir exercice No. 10) dans les différents exemples de coups d'archet.

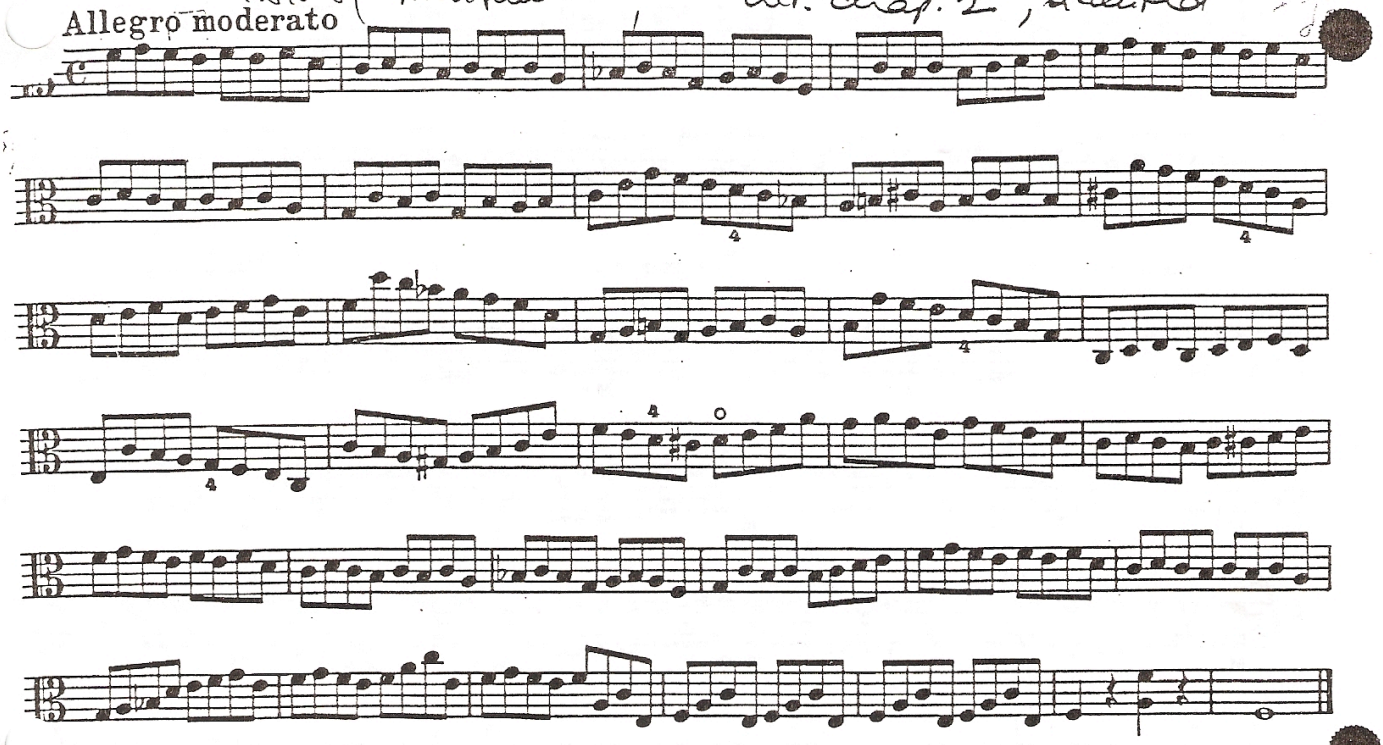
bowing.

Practise this exercise also in the 7th position (see exercise No.10) in the various examples of bowing.

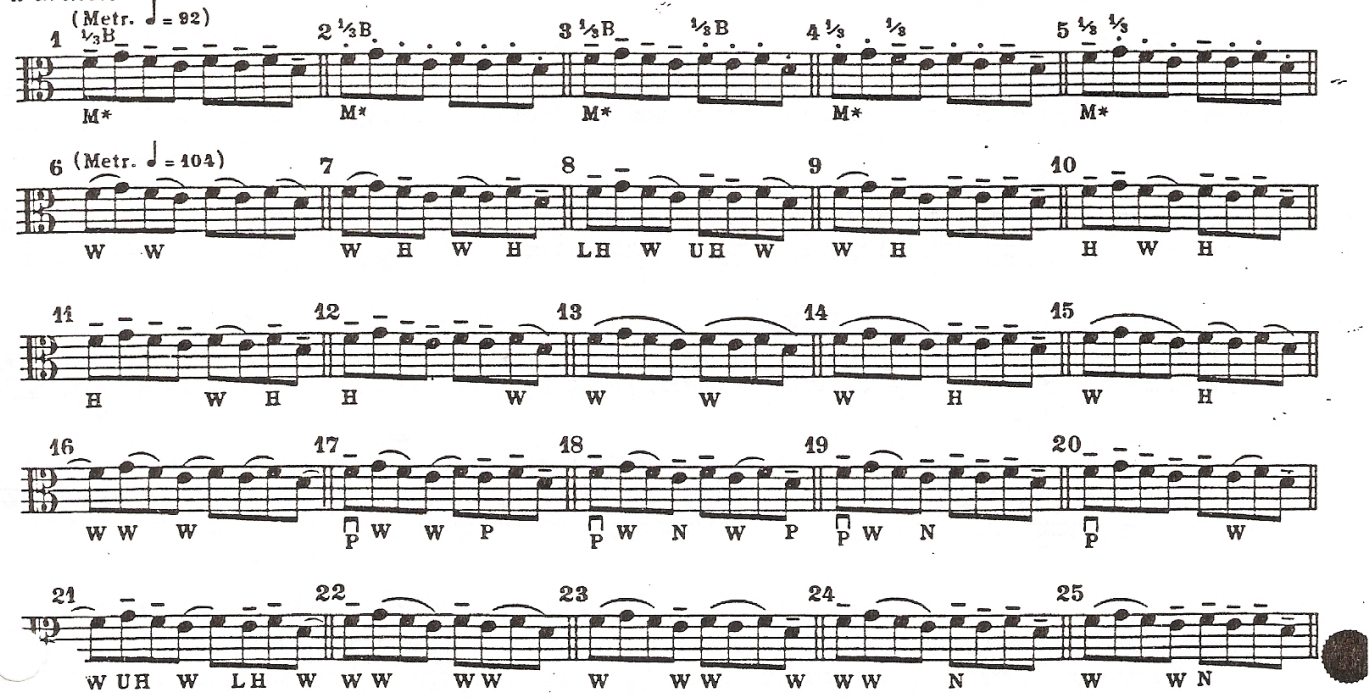
dener Stricharten.

Spiele diese Übung auch in der 7. Lage (siehe Übung Nr. 10) in den verschiedenen Stricharten.

Allegro moderato

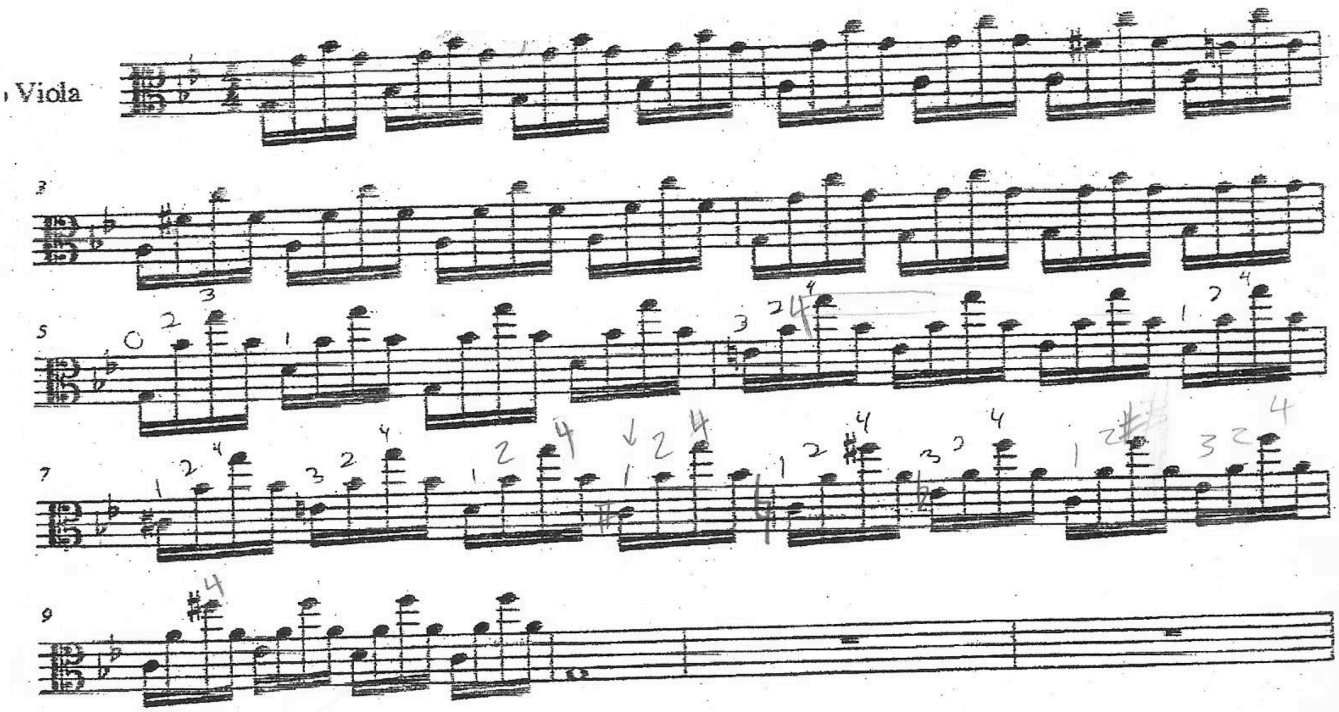


différents exemples de coups d'archet. | *214 examples of various bowings.* | *214 Beispiele verschiedener Stricharten.*



Bowing Exercise

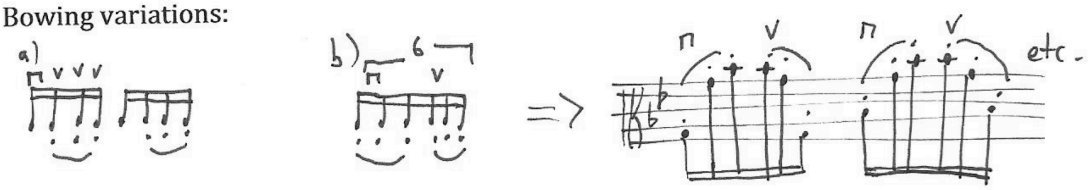
Duport



Variatons Duport Bowing Exercise
(after Jeffrey Irvine)

1) Soft colle at the frog (slow)
2) Staccato, 4 repetitions per note, 16 notes per bow
3) Spiccato, 4 repetitions per note, then 2, then 1
4) Slurred, eight notes per bow, smooth string crossings
5) Soft colle with rhythms:

6) Staccato using ½ or ¼ of the bow
7) Bowing variations:



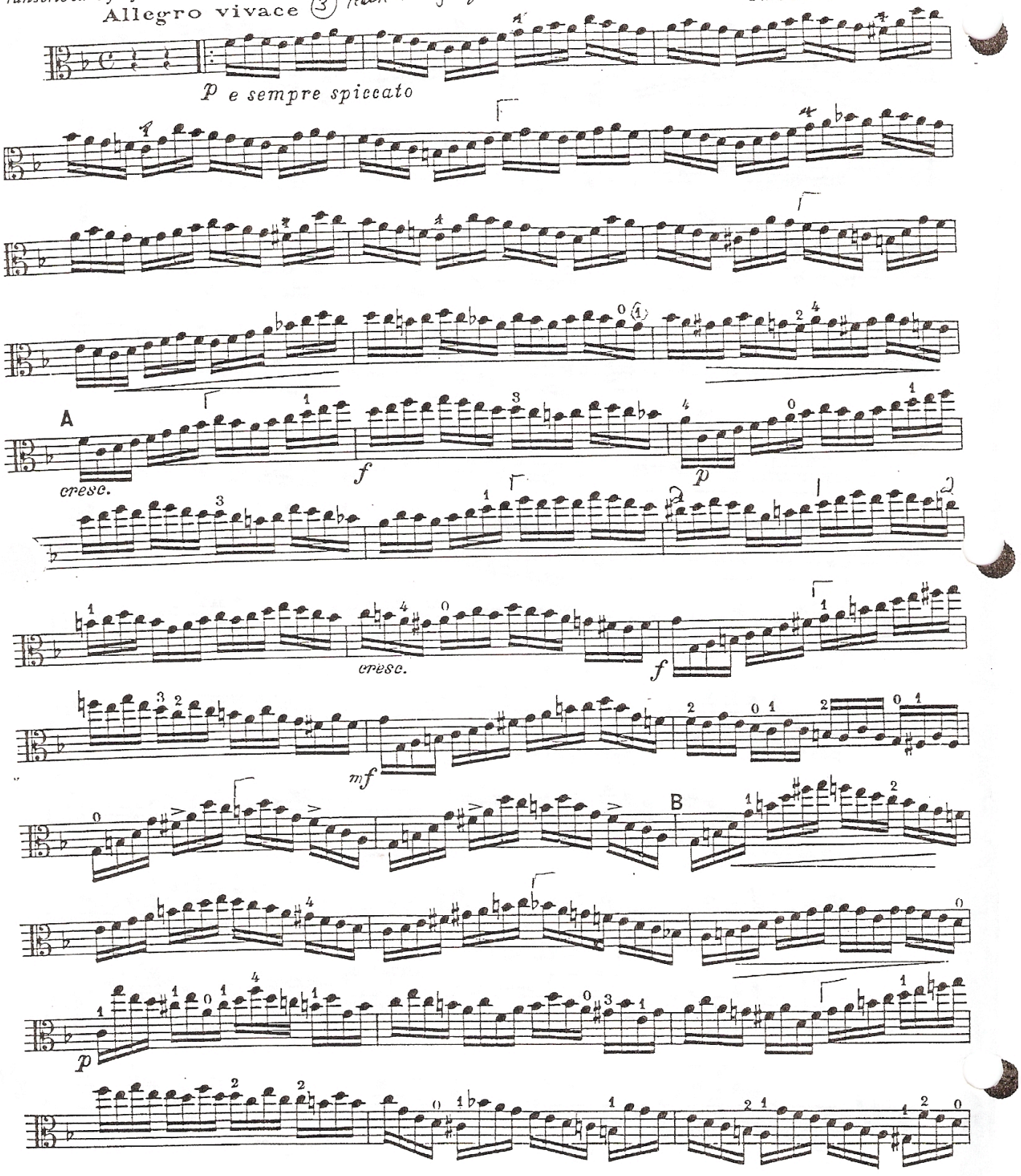
Sautille
(1) play (2) ♩ = 140
(2) play with a singing sound
(3) learn through first ending

78

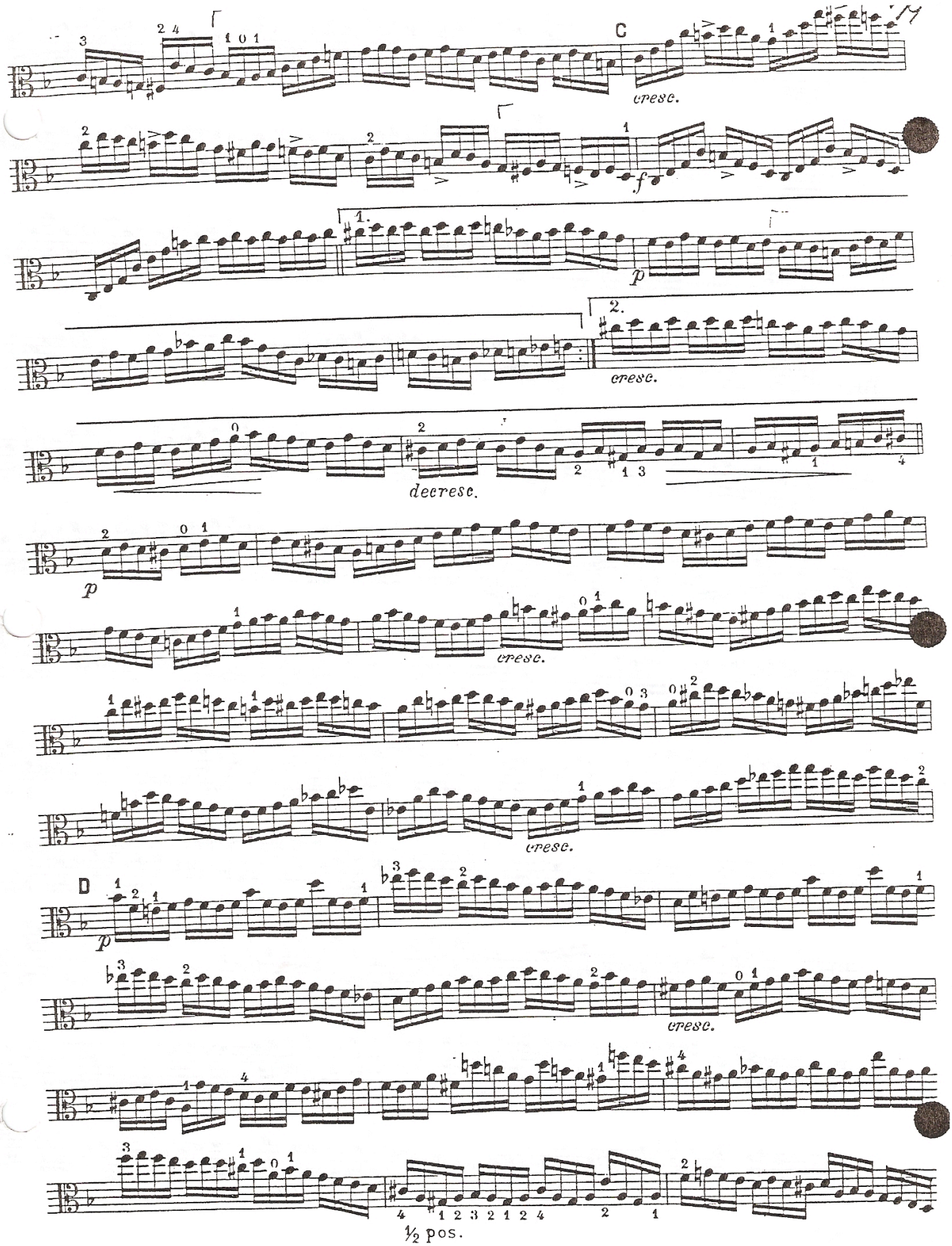
Transcribed by J. VIELAND

NICCOLO PAGANINI

Allegro vivace



Copyright 1951 by International Music Company, New York City International Copyright Secured


C
cresc.
f
1.
p
2.
cresc.
decresc.
p
cresc.
cresc.
D
p
cresc.
cresc.
½ pos.