

Legato bowing

Bowing on open strings, fingering on adjacent strings

- To make sure that the hands are working independently and that the actions of the left hand are not affecting the bow, finger on a different string while bowing on an open string so that you can hear and feel exactly what the bow is doing.
- Use the same bow strokes as in the passage you are practising.

Use this practice method many times in each practice session. It immediately exposes and cures any unevenness in the bow stroke caused by the left hand.

1
Example

Violin Concerto no. 1 in G minor, op. 26, Bruch
Third movement

- Silently finger on the D string while bowing the open G string.
- Play deeply into the string with full expression, staying near enough to the bridge to be able to do this without squashing the tone.

The x-notes represent silent fingering on the D string.

Sonata in A, Franck
Second movement

2
Example

- Silently finger on the E string while bowing the open A string:

- Alternatively, silently finger on the D string while bowing the open E string:

3

Example

- Sustain the open G string while fingering silently up to the top of the run:

Warm-up exercise

- Play on the D string, sustaining the bow solidly and evenly; finger on the A string.

Less advanced players

Use simple note patterns to suit the particular student. The following pattern covers all possibilities of playing from one finger to another:

(Silent fingering on the A string, bow the D string)

More advanced players

Use a pattern like the Sevcik scale and arpeggio sequence which Carl Flesch uses in the Flesch scale book:

(Silent fingering on the A string, bow the D string)