## Contents

Detailed contents ..... iv
Introduction ..... xv
General index ..... 334
Index of musical examples ..... 342
lesson 1
The toneproduction lessonlesson 2Holding theviolin and bow27
lesson 3
The intonation lesson ..... 55
lesson 4
Background essentials 1 . ..... 93
lesson 5
Setting up the bow arm ..... 117
lesson 6
Setting upthe left hand133
lesson 7
Avoiding aches and pains ..... 163
lesson 8Backgroundessentials 2205
lesson 9
All about changing position ..... 231
lesson 10
The vibrato
lesson249
lesson 11
Improving key bow strokes ..... 261
lesson 12
Background essentials 3 ..... 301

Practising playing piano at the point ..... 20
Playing with a soft hand ..... 20
Evenness: sustaining between the stages of the exercise ..... 21
Variation: using less bow ..... 21
Exercise 4: The speed exercise ..... 21
Practising last 'slow' of bow and first 'fast' of next bow ..... 22
Evenness: sustaining between the stages of the exercise ..... 22
Variation: using less bow ..... 22
Exercise 5: Changing soundpoint ..... 22
Two ways to do the exercise ..... 24
Get to the bridge before you change the angle ..... 24
Not increasing energy with the bow speed ..... 24
Preparatory exercise no.1: drifting the bow 24Preparatory exercise no.2: proportions of'along' with 'in and out'25
Combining the tone exercises ..... 26
Groups or phrases on each soundpoint ..... 26
lesson 2 Holding the violin and bow ..... 27
Putting the violin on the shoulder ..... 27
Using a shoulder rest ..... 27
Filling the gap ..... 27
Further in or out ..... 28
Higher or lower ..... 28
Raising the violin ..... 28
Fit the instrument to you, not yourself to the instrument ..... 28
Raising the violin quickly ..... 29
Lifting with the right hand ..... 29
Putting the chin on the chin rest ..... 29
Head position ..... 29
Which part of the chin touches the chin rest? ..... 30
Rotate, then drop ..... 30
Avoiding pressing ..... 30
Relaxing the weight of the head ..... 30
Mind the gap ..... 31
Adjusting the four planes ..... 31

1. Finding the correct height of the scroll ..... 32
Looking at the angles objectively ..... 33
2. Finding the angle to the body ..... 33
3. How high or low on the shoulder? ..... 34
Right arm ..... 34
Left hand and arm ..... 35
4. The tilt of the violin ..... 35
Right arm ..... 35
Left hand ..... 36
Setting yourself up for playing first or second violin ..... 37
Holding the bow ..... 37
The bow hold changes constantly ..... 37
Naturalness ..... 38
How to set up the basic bow hold ..... 38
First finger: leverage ..... 39
Experiment in leverage ..... 40
Avoiding tension in the base of the thumb ..... 40
Feeling the creases ..... 41
The changing contact-point of the first finger on the bow ..... 42
How to stop the fingers climbing up the bow ..... 43
'Bow-hold' or 'bow-balance'? ..... 43
Proportions ..... 44
The perfect sense of contact we are born with ..... 44
The alive bow-hold ..... 44
Does the fourth finger stay on the bow in the upper half? ..... 44
Pulling in with the third finger ..... 45
Should the knuckles be flat, or should they stick up? ..... 45
Avoiding pressing in the upper half ..... 46
5. Using the second finger ..... 47
6. Creating weight from the hand ..... 48
Proportions ..... 48
The more delicate, the closer to the fingers ..... 48
Feeling the difference between 'arm weight' and 'hand weight' ..... 49
7. Using faster bow speed ..... 49
Flexibility ..... 50
Springiness ..... 50
Noticing the difference ..... 50
The push-and-pull test ..... 5152
The bow 'moving within the hand' ..... 52
Spiccato and string crossings ..... 52
Freeing the thumb ..... 53
Three joints, not two ..... 53

Tip, not pad53
Give ..... 53
The thumb and fourth finger ..... 53
The changing contact-point ..... 54
Leverage ..... 54
lesson 3 The intonation lesson ..... 55
The in-built tendencies of each finger to play sharp or flat ..... 76
Perfect fifths: back, across, or forwards? ..... 76
Playing from lower strings to higher ..... 76
Playing from higher strings to lower ..... 77
Stopping two strings at once ..... 77
Warm-up exercise no. 1 ..... 77
Warm-up exercise no. 2 ..... 78
Reaching down to a lower string ..... 78
Warm-up exercise no. 3 ..... 79
Square and extended finger shapes in moving passages ..... 79
Shifting between one finger shape and another ..... 80
You can't just put fingers down next to each other ..... 80
Filling the gap ..... 81
Fingers pulling other fingers with them ..... 82
Bow-pressure and pitch ..... 84
Pulling or pushing the string ..... 84
Semitones with one finger ..... 85
How to play scales in tune: 1-4-5-8 ..... 85
Stage 1 ..... 87
Stage 2 ..... 87
Stage 3 ..... 87
Hovering fingers in tune above the strings ..... 88
Applying scale tuning to the repertoire ..... 89
The impossibility of playing in tune ..... 89
Adjusting for out-of-tune strings ..... 89
Playing with a soft hand ..... 89
The difference between single-stop ..... 90 and double-stop tuningTuning to a higher or lower string91
Ignoring the third tone ..... 92
Tuning in narrow fifths ..... 92

| Pitch-sound-rhythm-ease | 93 |
| :---: | :---: |
| Finding the music: pitch, sound, rhythm | 93 |
| Why is a harp the shape it is? | 93 |
| Pitch-sound-rhythm IS the style and the expression | 93 |
| Ease: the master formula | 94 |
| What is a good performance? | 94 |
| The goal is always the same | 94 |
| Uniting technique and music | 95 |
| The final result: only two questions to ask | 95 |
| The magic word | 96 |
| The master key | 96 |
| Generating ideas by thinking in terms of proportions | 96 |
| Technique is describable from $A$ to $Z$ | 96 |
| True stories: Deborah | 97 |
| Asking simple questions: 'more' and 'less' | 97 |
| General | 98 |
| Left hand | 99 |
| Right hand | 99 |
| Working on fundamentals | 99 |
| Keep on starting again | 99 |
| Adding twenty floors to the skyscraper | 99 |
| Advanced tennis training | 100 |
| Advanced violin training | 100 |
| How to build technique | 100 |
| 6 different techniques to play 6 notes | 101 |
| Combining techniques | 101 |
| Practising like a beginner | 102 |

Lesson 5 Setting up the bow arm ..... 117

| The typical lesson: different level, same issues | 102 |
| :---: | :---: |
| The problems just get smaller | 102 |
| The language of the violin | 103 |
| Study with a great teacher: yourself | 104 |
| Starting from the point of complete security | 105 |

I am too scared of difficult pieces even to start learning them ..... 105
Command-response ..... 105
Mind not muscles ..... 105
Hesitating before playing ..... 106
Alternating clockwise-anticlockwise ..... 106
Improving command-response ..... 106
'You should have heard it yesterday' ..... 106
Understanding percentage shots ..... 107
Expand your range of comfort ..... 108
I can't play fast ..... 109
The Russian who couldn't play fast ..... 109
Playing through without stopping ..... 109
Groups ..... 109
fust 'one of those' ..... 110
How to play faster than Heifetz ..... 111
Speeding up with the metronome ..... 111
Flow ..... 112
Thinking ahead ..... 112
Remembering to play music not notes ..... 113
Don't speed up when things get tough ..... 113
I haven't got time to practise in rhythms and accents ..... 114
Rhythm practice ..... 114
Basic rhythm patterns ..... 115
Basic accent patterns ..... 115
Rhythm practice ..... 116
Accent practice ..... 116
Finding the violin position ..... 117
Drawing a straight bow ..... 118
The image of the compass ..... 118
Bowing out to the side ..... 118
Experiment ..... 118
The best straight-bow exercise in the world ..... 119
Aiming the bow ..... 119
Four important places in the bow arm ..... 119
1: Heel ..... 119
2: Point-of-balance ..... 120
3: Square ..... 120
4: Point position ..... 121
Feeling the symmetry of the bow arm ..... 121
The Flesch and Galamian bow arms ..... 121
Building the bow arm ..... 122

| Forearm rotation | 122 |
| :---: | :---: |
| The changing contact of the first finger with the bow | 123 |
| Lifted strokes | 123 |
| Understanding curves | 124 |
| True stories: $\mathfrak{F o e}$ | 124 |
| Playing into the wood of the bow | 125 |
| Experiment in 'hanging' | 126 |
| Playing into the wood of the bow during string crossing | 126 |
| Elbow and wrist: how high? | 127 |
| lesson 6 Setting up the left ha |  |
| Developing a 'classic' left hand | 133 |
| Widening at the base joints: the secret of a good left hand |  |
| Separating the fingers | 135 |
| Fingertip placement: left, middle, right | 135 |
| True stories: Andrew | 135 |
| Daily warm-up exercises for widening the hand |  |
| Keeping fingers above the string | 137 |
| Warm-up exercise: pulling in the base joint | 138 |
| Using the exercise during practice | 138 |
| Keeping fingers close to the strings | 139 |
| Preventing the fingers from lifting | 140 |
| Setting the left hand position using double stops | 140 |
| The 18th-century approach | 140 |
| Practising thirds, fourths, sixths | 141 |
| What is the correct position of the left elbow? | 142 |
| Keeping the upper arm free | 142 |
| Playing from a lower to a higher string | 142 |
| Getting stuck when shifting down | 143 |
| Finding the position by 'hanging' the arm | 143 |
| The angle of the knuckle joints | 144 |
| How can I get my fingers and bow to work together better? | 144 |
| Co-ordination | 144 |
| Leading from the fingertip | 144 |
| Practising by opposites: overlapping | 145 |


| Lower half of the bow | $\mathbf{1 2 7}$ |
| :--- | :--- |
| Making imperceptible circles at the bow- |  |
| change | 128 |
| Upper half of the bow | $\mathbf{1 2 9}$ |
| Wrist | $\mathbf{1 2 9}$ |
| Experimenting with splints | 130 |
| Playing from the hand in the upper half | 130 |
| Warm-up exercise | 131 |
| Playing from the back | 131 |
| 'Window-cleaning' experiment | 132 |

$\left.\begin{array}{lclc}\text { Moving from the base joint } & 157 & \begin{array}{l}\text { Sliding exercise } \\ \text { Aiming onto the tip or pad }\end{array} & 158\end{array} \quad \begin{array}{l}\text { Dotted exercise }\end{array}\right)$
Not tightening as the date approches ..... 175
avoiding fixing ..... 176
Freeing the middle of the back and the costal arch
176
Not twisting the back ..... 177Freeing the left hand179
Continual moments of release181
Practising exercises with the thumbThumb rotation182
play without the chin onThe principle of the double contact183Relaxation exercise184
Manipulating the wrist186
Moving the finger from the base joint187
the finger ..... 188
pressing the stringsChanging the mental picture189Starting from nothing and graduallyincreasing190

| Replacing finger-pressure with arm-weight | 190 |
| :--- | ---: |
| Rolling the finger into the string | 190 |
| Understanding balance | 192 |
| Key areas | 192 |
| Hyper and hypo | 192 |
| Knowing to look somewhere else | 192 |
| Unlocking the right elbow | 192 |
| Excessive right wrist movement | 193 |
| Keeping the left upper arm free | 193 |
| Unlocking the left nail joint | 193 |
| Unlocking the left hand | 194 |
| Unlocking the fingers on the bow | 194 |
| Excessive head movement | 194 |
| Bowing smoothly | 194 |
| Unlocking the costal arch | 195 |
| Keeping the knees free | 195 |
| Unlocking the shoulders | 195 |
| Swaying, rotating, shifting the balance | 196 |
| Homeostasis: the 'wrong' things | 196 |
| may be 'right' |  |

Everything you do is 'right' even if it
is 'wrong' ..... 196
There must be a sense of benefit ..... 197
Adapting to your physique ..... 198
Localizing: the key to mastery ..... 198
Streamlining your playing by not-doing ..... 198
You've got to stop before you start ..... 199
'Stopping before you start' in sport ..... 200
Saying 'no' and 'yes' ..... 200
Directing individual actions ..... 200
Carrying on until a new habit is formed ..... 200
Muscle tone and direction, not relaxation ..... 201
True stories: fames ..... 201
One thing triggering another ..... 202
Finger preparation ..... 202
Chords ..... 203
Spiccato ..... 203
Left-hand pizzicato ..... 203
Revealing the posture ..... 204
lesson 8 Background essentials 205
Watch the great players ..... 216
Using a model ..... 216
About rhythm ..... 218
Rhythm gets your foot tapping ..... 218
Trying to play notes in tune with a good sound ..... 218
Feeling the pulse ..... 218
Sub-dividing ..... 218
Good rhythm aids good co-ordination ..... 218
The mechanics of rhythm on a string instrument ..... 219
Playing expressively in time ..... 220
Rhythmic licence is the last thing to consider ..... 220
Making musical expression through rhythm ..... 220
Creating accents by playing early ..... 220
The blended sound of a brilliant orchestral section ..... 221
Practising musically ..... 221
'Mechanics' and 'Technique' ..... 221
The inner super-computer ..... 221
Whistling experiment ..... 222
Staying out of the way ..... 222
Not caring too much ..... 222
Not interfering ..... 223
True stories: Ann ..... 223
Picturing the perfect result ..... 224
Shifting ..... 224
Bowing smoothly ..... 224
Picturing the musical quality ..... 225
What is vibrato? ..... 225
What is a trill? ..... 225
If it were in a piece I could play it, but as an exercise I can't ..... 225

Playing from the inside out

Playing from the inside out

Playing from the inside out

Playing from the inside out

Playing from the inside out

Playing from the inside out

Playing from the inside out

Playing from the inside out

Playing from the inside out .....  .....  .....  .....  .....  .....  .....  ..... 226 .....  .....  .....  .....  .....  .....  .....  ..... 226 .....  .....  .....  .....  .....  .....  .....  ..... 226 .....  .....  .....  .....  .....  .....  .....  ..... 226 .....  .....  .....  .....  .....  .....  .....  ..... 226 .....  .....  .....  .....  .....  .....  .....  ..... 226 .....  .....  .....  .....  .....  .....  .....  ..... 226 .....  .....  .....  .....  .....  .....  .....  ..... 226 .....  .....  .....  .....  .....  .....  .....  ..... 226

True stories: Fane

True stories: Fane

True stories: Fane

True stories: Fane

True stories: Fane

True stories: Fane

True stories: Fane

True stories: Fane

True stories: Fane .....  .....  .....  .....  .....  .....  ..... 226 .....  .....  .....  .....  .....  .....  ..... 226 .....  .....  .....  .....  .....  .....  ..... 226 .....  .....  .....  .....  .....  .....  ..... 226 .....  .....  .....  .....  .....  .....  ..... 226 .....  .....  .....  .....  .....  .....  ..... 226 .....  .....  .....  .....  .....  .....  ..... 226 .....  .....  .....  .....  .....  .....  ..... 226 .....  .....  .....  .....  .....  .....  ..... 226

True stories: Sarah

True stories: Sarah

True stories: Sarah

True stories: Sarah

True stories: Sarah

True stories: Sarah

True stories: Sarah

True stories: Sarah

True stories: Sarah .....  .....  .....  .....  .....  ..... 227 .....  .....  .....  .....  .....  ..... 227 .....  .....  .....  .....  .....  ..... 227 .....  .....  .....  .....  .....  ..... 227 .....  .....  .....  .....  .....  ..... 227 .....  .....  .....  .....  .....  ..... 227 .....  .....  .....  .....  .....  ..... 227 .....  .....  .....  .....  .....  ..... 227 .....  .....  .....  .....  .....  ..... 227

Belief: living the music

Belief: living the music

Belief: living the music

Belief: living the music

Belief: living the music

Belief: living the music

Belief: living the music

Belief: living the music

Belief: living the music .....  .....  .....  .....  ..... 228 .....  .....  .....  .....  ..... 228 .....  .....  .....  .....  ..... 228 .....  .....  .....  .....  ..... 228 .....  .....  .....  .....  ..... 228 .....  .....  .....  .....  ..... 228 .....  .....  .....  .....  ..... 228 .....  .....  .....  .....  ..... 228 .....  .....  .....  .....  ..... 228

When the music is happy, I am happy

When the music is happy, I am happy

When the music is happy, I am happy

When the music is happy, I am happy

When the music is happy, I am happy

When the music is happy, I am happy

When the music is happy, I am happy

When the music is happy, I am happy

When the music is happy, I am happy .....  .....  .....  ..... 229 .....  .....  .....  ..... 229 .....  .....  .....  ..... 229 .....  .....  .....  ..... 229 .....  .....  .....  ..... 229 .....  .....  .....  ..... 229 .....  .....  .....  ..... 229 .....  .....  .....  ..... 229 .....  .....  .....  ..... 229

Stanislavsky: the father of modern theatre

Stanislavsky: the father of modern theatre

Stanislavsky: the father of modern theatre

Stanislavsky: the father of modern theatre

Stanislavsky: the father of modern theatre

Stanislavsky: the father of modern theatre

Stanislavsky: the father of modern theatre

Stanislavsky: the father of modern theatre

Stanislavsky: the father of modern theatre .....  .....  ..... 229 .....  .....  ..... 229 .....  .....  ..... 229 .....  .....  ..... 229 .....  .....  ..... 229 .....  .....  ..... 229 .....  .....  ..... 229 .....  .....  ..... 229 .....  .....  ..... 229

Mesto: put yourself in a mood of sadness

Mesto: put yourself in a mood of sadness

Mesto: put yourself in a mood of sadness

Mesto: put yourself in a mood of sadness

Mesto: put yourself in a mood of sadness

Mesto: put yourself in a mood of sadness

Mesto: put yourself in a mood of sadness

Mesto: put yourself in a mood of sadness

Mesto: put yourself in a mood of sadness .....  ..... 230 .....  ..... 230 .....  ..... 230 .....  ..... 230 .....  ..... 230 .....  ..... 230 .....  ..... 230 .....  ..... 230 .....  ..... 230
Playing with inspiration
Playing with inspiration
Playing with inspiration
Playing with inspiration
Playing with inspiration
Playing with inspiration
Playing with inspiration
Playing with inspiration
Playing with inspiration ..... 230 ..... 230 ..... 230 ..... 230 ..... 230 ..... 230 ..... 230 ..... 230 ..... 230
First I've got to learn it
First I've got to learn it
First I've got to learn it
First I've got to learn it
First I've got to learn it
First I've got to learn it
First I've got to learn it
First I've got to learn it
First I've got to learn it ..... 230 ..... 230 ..... 230 ..... 230 ..... 230 ..... 230 ..... 230 ..... 230 ..... 230 ..... 6 ..... 6 ..... 6 ..... 6 ..... 6 ..... 6 ..... 6 ..... 6 ..... 6
lesson 9 All about changing position ..... 231

| What is a position? | 231 |
| :---: | :---: |
| The frame | 231 |
| Shifting | 231 |
| Fingering | 232 |
| There is no such thing as a shift | 232 |
| True Stories: Oscar | 232 |
| Hearing notes in advance | 233 |
| Leading from the fingertip | 234 |
| Lightening the bow | 234 |
| Measuring: using intermediates | 235 |
| Practice method | 235 |
| Finding the common denominator | 235 |
| Single-finger scales and arpeggios | 235 |
| Scales | 236 |
| Single-finger scales and children | 236 |
| Arpeggios and broken intervals | 237 |
| Timing and measuring the shift: filling in the interval | 237 |
| Five different types of shift | 238 |
| Exercises | 239 |
| Classical | 239 |
| Romantic | 239 |
| Combination | 240 |

lesson 10 The vibrato lesson249
What should vibrato sound like? 249
Group 1 ..... 250
The test that proved the wrong result ..... 250
Group 2 ..... 250
The clapping experiment ..... 251
Group 3 ..... 251
Group 4 ..... 251
Listening to your vibrato at half-speed ..... 251
Vibrato: the throb of pure emotion ..... 252
True stories: Gabriel ..... 252
How to develop vibrato ..... 252
Change your vibrato ..... 252
Changing the elements ..... 253
Which part of the fingertip? ..... 253
Changing the anatomy of your fingertip ..... 254
Which is better: hand or arm vibrato? ..... 254
Experiment in trying to prevent an arm vibrato ..... 254
Finger vibrato ..... 255
Feeling the buoyancy of the string ..... 255
Releasing to a harmonic ..... 255
How to play a fast vibrato ..... 256
without tension ..... 256
Start from nothing ..... 256
Make it narrower ..... 256
Staying free in the upper arm ..... 256
Speeding up with the metronome ..... 256
When doing the exercise for the first few times ..... 257
Sub-dividing the larger unit ..... 257
Using the vibrato trill as an exercise ..... 258
Tapping with the middle joint of the thumb ..... 258
One of the secrets of artistry: ..... 259
leading accents from the vibrato ..... 259
Continuous vibrato ..... 259
lesson 11 Improving key bow strokes ..... 261

| How can I make my bowing feel really smooth? | 261 |
| :---: | :---: |
| True-legato warm-up exercise | 261 |
| Son filé | 262 |
| Adding dynamics: Leopold's 'divisions' | 262 |
| Just how do you change bow smoothly at the heel? | 263 |
| Active finger movement at the heel | 263 |
| Using the 'fist bow hold' | 264 |
| Flesch himself didn't like the finger movement | 264 |
| The tilt of the bow | 265 |
| Lower half | 265 |
| High positions | 265 |
| Playing with full hair | 265 |
| Choreography of the bow | 266 |
| Designing the strokes | 266 |
| Using enough bow | 268 |
| Proportions | 268 |
| Accents | 269 |
| Avoiding bulges | 270 |
| Lead with the vibrato | 271 |
| Working out the proportions | 271 |
| How much bow weight? Watch the great players | 272 |

It is impossible to scratch if the bow keeps moving ..... 273
I never know how to start a note ..... 274
Being sympathetic to the string ..... 274
Starting from the air or from the string ..... 275
Starting from the string ..... 275
Starting from the air ..... 275
Practise beginning notes ..... 276
Finding the moment of balance ..... 276
How to feel confident beginning up-bow at the point ..... 277
Experimenting with leverage ..... 277
One action, not two ..... 278
Moving the string towards the bow-hair ..... 278
Releasing the thumb ..... 278
Leading with the vibrato ..... 279
Practising it ..... 279
How can I improve lifted strokes like spiccato? ..... 279
The bow wants to bounce ..... 280
Bounced strokes are more natural than sustained strokes ..... 280
Experimenting with the spring of the bow ..... 281
Experimenting without the first finger ..... 281
Finding the sweet spot in sautillé ..... 282
Spiccato ..... 282
Raising the elbow ..... 282The bow hold does not matter 282True stories: the virtuoso who couldnot play spiccatoUp not down: playing spiccato likea pianist283
Playing around the string, not hitting ..... 284
Understanding proportions in spiccato ..... 284
Height and length ..... 285
Where in the bow ..... 285
Thickness of string ..... 285
Soundpoint ..... 286
Tilt of the bow ..... 286
Experimenting with flexibility ..... 286
Co-ordination: don't always blame the bow ..... 286
Exercise for placing the fingers early ..... 287
Pizzicato ..... 287
Staccato ..... 287
Working from the inside out ..... 288
Little dipping movement of the point ..... 288
Direction of bow ..... 288
Finger movement ..... 288
Three stages of the arm in staccato ..... 289
Rocking the hand ..... 289
Soundpoint practice ..... 289
The martelé lesson ..... 290
Scales and arpeggios ..... 301
Why practise scales? ..... 301
Putting off practising scales as a student ..... 301
My first ten years of playing and teaching ..... 301
Getting the best of both worlds ..... 301
Exercises-scales-studies-pieces ..... 302
How is a scale when it is played well? ..... 302
Practising the elements of the scale ..... 302
Holding down the first and fourth fingers ..... 302
Double stopping string crossing is good for both hands ..... 303
Half of forty-eight is twenty-four: the mumble strategy ..... 303
Chromatic scales ..... 305
Slow and fast fingering ..... 305
Keeping the thumb in one place ..... 305
Practice method: missing out the second finger ..... 305
Knowing what notes you are playing ..... 306
Playing in groups ..... 306
lesson 12 Background essentials 3 ..... 301
Separating the elements ..... 290
Gripping the string to make the bite ..... 291
Fast-slow speed-pattern alone ..... 291
Heavy-light pressure-pattern alone ..... 291
Finger movement alone ..... 292
Adjusting the bow hold for power ..... 293
String crossing ..... 293
Five ways to move in relation to the string ..... 293
Smooth string crossing ..... 294
Gaining or losing bow on the string crossing ..... 295
Following the curve of the bridge ..... 296
Tremolo ..... 296
The movement of the hand in tremolo ..... 296
Speed of tremolo ..... 297
Chords ..... 297
Seven common misconceptions about playing chords ..... 297
Silent placing exercise ..... 299
Reducing effort in three-string chords ..... 300
Localizing ..... 300
Octaves ..... 313
Relaxing the hand rather than measuring ..... 313
Experiment in the air ..... 314
Remembering to release, lengthen and widen ..... 314
Improving instantaneous adjustment ..... 314
Octaves: traditional practice method ..... 315
Playing the lower note more loudly ..... 315
Using scales and arpeggios ..... 315
Fingered octaves ..... 316
Exercises ..... 316
Fingered seconds and harmonics ..... 317
Thinking in finger-spacing intervals ..... 318
Tenths ..... 318
You have more reach than you think ..... 318
Reaching back ..... 319
Sliding exercise ..... 319
Pizzicato ..... 319
Trusting yourself to find the string ..... 319
Should your right thumb rest on the fingerboard? ..... 319
What is the correct way to pluck the strings? ..... 320
How to practise pizzicato ..... 320
The one time you need to press the left fingers hard ..... 320
Placing the left fingers in time before plucking ..... 321
Coming back for the next chord as part of the last ..... 322
Miming ..... 322
Vibrato ..... 322
An outline of mental rehearsal ..... 322
Conquering nerves ..... 323
You already rehearse mentally ..... 324
Filling your mind with the perfect result ..... 324
Seeing what you want ..... 324
Understanding the effect your mind has on your body ..... 325
Present tense, personal, positive ..... 325
Notes about practice ..... 326
Moving up one level at a time ..... 326
What to practise ..... 326
Exercises ..... 326
Building technique: finding new sensations of playing ..... 326
Investing your time ..... 327
Varying the material ..... 327
Scales and studies ..... 327
Logical order of study ..... 327
Relearning elementary studies ..... 328
Pieces ..... 328
Playing through old repertoire ..... 328
Listening to recordings ..... 329
Go to concerts and then do it yourself ..... 329
Improving listening ..... 330
Timing and planning ..... 330
Structuring the practice ..... 330
Concentrating on one thing at a time ..... 331
First study, second study, third study ..... 331
Vintage wine ..... 332
When the shoe fits ..... 332
Not setting an ultimate deadline ..... 332
Daily record ..... 333
The importance of making mistakes ..... 333
Paying the price ..... 333




## Bow

Breathlessness 31
$\begin{array}{ll}\text { Brendel, Alfred } & 301 \\ \text { Brodsky, Vadim } & 332\end{array}$
Bronstein, Raphael 39, 71, 207
Bron, Zakhar 121
$\begin{array}{lr}\text { Brubeck, Dave } & 218 \\ \text { Bulge notes } & \text { xvii, } 270\end{array}$
Button 31



| too-slow action | 165 |
| ---: | ---: |
| V shape at base joint | 133 |
| Fingers (right) | $\mathbf{1 7 6}$. |
| See also | Base joints (right), |
| Thumb (right), |  |

angle on bow 193 bow impulses, sensitivity to 52

| flexibility | 99,198 |
| :--- | :--- |
| locked |  |


| locked | 50 |
| :--- | :--- |
| pressure | 99 |


| pronation, supination | 99 |
| :--- | :--- |
| spacing | 99 |


| springs | 50 |
| :--- | ---: |
| squeezing | 43,164 |

string, playing into 48

| Fingertip |  |
| :--- | ---: |
| angle to string | xvi, 89, 317 |
| fat, thin | 81 |
| fourth finger (left) | 158 |
| hand shape | xviii |
| leading in shifting | $144-145$ |
| numbness | 175 |
| placement: left, middle, right | 135 |
| tingling | 145 |
| vibrato colour | xix |

First finger (left)
base joint, pulling in 138

| contact-point with neck | 99 |
| :--- | ---: |
| elbow position | 142 |
| holding down | 203 |


| holding down | 203 |
| :--- | ---: |
| natural direction | 77 |
| neck of violin, contact with | xviii |

position marker 231

| First finger (right) | $\mathbf{3 7 , 3 8}$ |
| :--- | ---: |
| avoiding pressing | $46-47$ |
| contact-point | 99 |
| changing | 42 |
| crease | 41 |
| forearm rotation | 123 |
| leaving stick | 52 |
| pressing | $46-47,131$ |
| squashing tone | 45 |
| thumb | $39-40,99$ |
| distance from | 40 |
| relative to | 43 |

Fist bow hold 264, 283

Fixes and moveable notes 91
$\begin{array}{cr}\text { Flesch, Carl } & \text { xvii, } 245 \\ \text { bow arm } & 49\end{array}$

| bow arm |  |
| :--- | ---: |
| bow hold | 40,47 |


| chords | 298 |
| :--- | :--- |
| exercises | 264 |

$\begin{array}{lr}\text { finger movement (right) } & 264 \\ \text { first finger, putting weight into } & 47\end{array}$
forearm movement, upper half 121
$\begin{array}{lr}\text { intonation } & 89 \\ \text { pizzicato } & 320\end{array}$
$\begin{array}{lr}\text { pronation in the upper half } & 44-45 \\ \text { six fundamental types } & 122,264\end{array}$
$\begin{array}{lr}\text { six fundamental types } & 122,264 \\ \text { son filé } & 262 \\ \text { sice }\end{array}$
spiccato 285

| third finger on bow | 45 |
| :--- | ---: |
| thirds, scales in | 309 |
| vibrato | 249 |

Flexibility

bow change, click at | $50-55,179-180$ |
| ---: |
| 50 |

Flow 112-113

| Forearm |
| :--- |
| massaging |$\quad 170-171$

Forearm rotation xix

| first finger, changing contact point of |  |
| :---: | :---: |
| left arm | 35, 99, 122-123, |
|  |  |
| right arm | 42, 12 |

## Fournier, Pierre

Fourth finger (left)

| Fase joint | xviii, 158 |
| :--- | ---: |
| collapsing | 157 |
| elbow position | 142 |
| elementary players | $139-140$ |
| exercises | $157-161$ |
| finger preparation | 147 |
| holding down | $302-303$ |
| improving | 156 |
| mental picture | 156 |
| over-reaching | 71 |
| straightening | 133 |
| thirds | $141-142$ |
| tip or pad | $139-140,157,158$ |
| vibrato | 156,158 |
| Fourth finger (right) | 41,46 |
| balancing | 102 |
| contact-point | 99 |
| placement | 43 |
| playing in upper half | 45 |
| tip, pad | 99 |
| working with thumb | 53 |

## Fourths

double stop 141,311
Frame 231

Friction 2, 3, 265

| G |  |
| :---: | :---: |
| Galamian, Ivan | xvii, 245 |
| bow arm | 49 |
| bow hand | 50 |
| correlation | 105, 106 |
| double contact, principle of | 183 |
| fingertip placement | 135 |
| frame | 231 |
| in and out | 121 |
| practice | 328 |
| pressure exercise | 18 |
| shifting | 234, 243 |
| square and extended | 79 |
| staccato, bow hand for | 289 |
| string crossing | 294 |
| third finger on bow | 45 |
| triangle position | 119-120 |
| tuning while practising | 89 |
| Geminiani, Francesco | 95,230 |
| Geminiani chord | 140, 299 |
| Given, Thelma | 263 |
| Goals | xx, 60 |
| Gravity, force of | 164 |
| Groups | 109-110 |
| Grumiaux, Arthur fourth finger (left) | 156 |
| H |  |
| Haendel, Ida | 287 |
| Hair | See Bow |
| Hand (left) | See also |
| Base joints (left) |  |
| balanced | 192 |
| chain reactions, causes of | 165 |
| classic shape | 133 |


| contacting instrument | 99,243 |
| :--- | ---: |
| contracting | 316 |
| fingers, keeping near string | 236 |
| frame | 162 |
| higher, lower | 97 |
| keeping free | 172 |
| massaging | $170-171$ |
| mental rehearsal | 323,325 |
| position at top of E string | 97 |
| proportions | 97 |
| softening | $138,244,316$ |
| tilt | 36 |
| upper arm, releasing | 314 |
| upper fingers, based on | xviii, |
|  | $140-141$ |
| widening at base joints | xiv |


| Hand (right) See also Bow hold |  |
| :--- | ---: |
| chain reactions | 164 |
| creating weight from | 47,48, |
|  | $130-131$ |
| flexibility | xix, 20 |
| supination, pronation $37,42,99,123$ |  |


| Hands |  |
| :--- | ---: |
| independence |  |
| size, large and small | xix |
|  | $39,81,231$, |
| Hassid, Joseph | 248,254 |
| Havas, Kató | $\mathbf{4 0 , 1 4 9 , 2 6 4}$ |
| Head | 197 |
| angle |  |
| balancing | 29 |
| 'forward and up' | 192 |
| left, right | 29 |
| movement, excessive | 29,98 |
| relaxing the weight | 194 |
| rotating | $30-31$ |
|  | 30 |

Heifetz, Jascha 16, 45, 266, 301 fast playing 111 intonation, adjusting 89
shifting
warm-up exercise 155

## Hesitation <br> before playing

High-, low-frequency scratches
Hips
Hodgson, Percival 8, 44
Holt, John 303
Homeostasis 196
Horowitz, Vladimir 101
Hurwitz, Emanuel 145
Hyper, hypo mobility 192

| $104,221,230,330$ |  |
| :---: | :---: |
| Inhibition | 199 |
| Inspiration | 1, 230, 233 |
| Interference 108, 122, 223 | , 223, 224, 319 |
| Intermediate notes 23 | 235, 239, 240 |
| Intonation <br> adjustment, instant | 89,314-315 |
| bow pressure | 84 |
| checking with open strings | ings 60,62 |
| evenness | 302 |
| expression through | 94 |
| finger shapes | 80 |


| gravitational attraction | $63,68,85$ |
| :--- | ---: |
| hesitation | 55 |
| leading notes | $62,63,64,68,86$ |
| measuring and relating | $\mathrm{xv}, \mathrm{xx}, \mathrm{xxii}$, |
|  | 60,81 |
| orchestral sound | 221 |
| positions, spacing in | $71-73$ |
| proportions | 96 |
| quarter-tone scales | 63 |
| reference points | 66 |
| scales | 302 |
| semitone spacing | $80-81$ |
| structured and unstructured | $55-56$ |
| sympathetic vibrations | $\mathrm{xx}, 60-61$ |
| tempered, expressive | 63,71 |
| third tone | 90 |
| timbre | 61,65 |
| uniform | $74-75$ |
|  |  |
| J |  |
| Jaw bone | $\mathbf{2 7 , 3}$ |
| Joachim, Joseph |  |


Knees 176, 195

| Knuckles (left) | $\mathbf{3 8}$ |
| :---: | ---: |
| angle to fingerboard | xviii, 99, |
|  | 135,137 |


| Knuckles (right) | xix, 38 |
| :--- | ---: |
| higher, lower | $45-46,99$ |


| higher, lower | $45-46,99$ |
| :--- | ---: |
| parallel with bow | 42 |


| parallel with bow | 50 |
| :--- | ---: |
| springiness | 50 |

Kreisler, Fritz
fourth finger (left) $\quad$ 253, 260, 329
Kreutzer, Rodolphe $\quad$ See Etudes

| L |
| :--- | ---: |
| Lactic acid <br> Lengthening and <br> widening <br> costal arch <br> xviii, 168, 173-178 <br> $176-177$ |

Léonarde, Hubert 150
Leverage xix
bow hold 37, 47, 213, 293

| chin on chin-rest | 31 |
| :--- | ---: |
| elbow (right) | 129 |
| hand and arm movements | 296 |


| hand and arm movements | 296 |
| :--- | :--- |
| point, placing on string | 277 |

right hand
first finger $\quad 39-40$

| first finger and thumb | 54 |
| :--- | ---: |
| second finger | $47-48$ |

second finger and thumb xix
thumb, counterpressure of 278
Listening xvi, xviii, 13, 57, 221
acoustic beats 57-58
ear tests, sensitizing with $58-60$
feedback 242
improving 9,57,330
$\begin{array}{lr}\text { intonation } \\ \text { pre-hearing } & 75 \\ \end{array}$

| pre-hearing | 55, $75,93,226$, |
| :--- | ---: |
|  | 233,236 |
| pressed tone | 3 |
| quarter-tone scale | 63 |
| resonance | 4 |
| sensation, linking sound with | 222 |



| Muscles |  |
| :--- | ---: |
| active, passive | 168 |
| contraction | 41,168 |
| fixing | 176 |
| minimum effort | 171 |
| minor pectoral | 170,174 |
| tightening | $89-90$ |
| zero point | 168 |
| Mutter, Anne-Sophie | $\mathbf{3 2 3}$ |

## N

Neaman, Yfrah xviii, 122, 229, 264 attack, angle of 273
finger preparation
145
melodic playing
302
Neck 27, 28, 30, 31, 197
Neveu, Ginette 264

| O |  |
| :--- | ---: |
| Octaves (double stop) | $\mathbf{3 1 3 - 3 1 4}$ |
| fingered | $316-317$ |
| lower note louder | 315 |
| string-length | 318 |
| Oistrakh, David | $\mathbf{1 6 , 2 7 2}$ |
| bow arm | 122 |
| first performances | 332 |
| fourth finger (left) | 156 |
| scales and arpeggios | 302 |
| staccato | 287 |
| Opposites, pracising by | $\mathbf{1 4 5}$ |
| Overlapping | $\mathbf{1 4 5 , 3 0 3}$ |


| P |  |
| :--- | ---: |
| Pain | $\mathbf{1 6 3}$ |
| Partial tones | $\mathbf{8}$ |
| Percentage shots | $\mathbf{1 0 7 - 1 0 8}$ |
| Perfect fifths | $\mathbf{6 7 , 7 6 , 3 1 8}$ |
| Perfect intervals | $\mathbf{6 6 , 8 5 - 8 6}$ |
|  | $\mathbf{9 1 - 9 2 , 3 1 1 - 3 1 2}$ |
| Perlman, Itzhak | $\mathbf{8 1 , 3 2 9}$ |
| Piano | $\mathbf{2 , 4 0 , 6 0 , 1 0 1}$ |
| experiment on | 8 |
| finger preparation | 146 |
| flow | 112 |
| hand position | 50 |
| intonation 62, 64, 68, 70, 70-71, 86 |  |
| staccato | 283 |
| timing, technical and musical | 205 |

Pitch-sound-rhythm-ease 94-95, 111, 114-115

| Pivot | 31 |
| :---: | :---: |
| string crossing 101,102 | ing 101, 102, 112, 205, |
|  | 294, 295 |
| thumb (right) | t) 52 |
| Pizzicato (left hand) | ft hand) 154, 203, 228 |
| Pizzicato (right hand) | ght hand) 319-322 |
| as a practice method | method 148 |
| 'Bartók' pizzicato | zicato 320 |
| Point-of-balance 14, | ance $14,46,119,120$ |
| Positions 231, | 231, 236, 238-239 |
| Posture | xvi, 192, 204 |
| Pressure | 164, 265 |
|  | See also Bow pressure, Fingers (left) |



Pulling down 102

Quantz, Johann xiv, 63, 92, 206

## R

| Rabin, Michael | 5 |
| :--- | ---: |
| Recordings | $329-330$ |
| Resistance, line of least | $6-7$ |

Resonance 4, 57, 62, 65, 209
Rhythm 218-221
co-ordination 218

| expression through | 94 |
| :--- | :--- |

fingers (left) 186 orchestral section, sound $\quad 221$
$\begin{array}{lr}\text { shifting } & 243-244 \\ \text { underlying pulse } & \mathrm{xx}, 112,218\end{array}$

| Rhythm practise | $94-95,114,116$ |
| :--- | ---: |
| Ricci, Ruggiero | 162 |
| Rico |  |

$\begin{array}{lr}\text { Ricochet } & \text { 279, } 280 \\ \text { first finger, experimenting } \\ \text { without }\end{array}$
fist bow-hold $\quad 264$
Rode, Pierre 265, 327
$\begin{array}{lr}\text { Rolland, Paul } & \text { 29, } 179 \\ \text { Rolling } & \text { 190-191, 255, } 257\end{array}$
Romantic shift See Shifting
Rostal, Max

| bow hold | 40 |
| :--- | ---: |
| vibrato | 260 |

Rubinstein, Artur 220
Rushing 108, 113

bow hold, balancing not gripping 44
sweet spot 282

| Scales | 55, 73, 105, 261, |
| :--- | ---: |
|  | 301-307, 326, 327, 330 |
| Casals | 18 |
| chromatic scales | 305 |
| expression | 225,228 |
| finger preparation | 146 |
| fingers, holding down | 150 |
| fourth finger warm-up exercise | 160 |
| fourths (double stops) | 311 |
| non-diminuendo | $303-304$ |


| octaves in a passage, |  |
| :--- | ---: |
| improving <br> perfect fifths (double stops) | $315-316$ |
| pitch-sound-rhythm | 302 |
| pizzicato | 320 |
| practice chart | 307 |
| practising elements of | 301 |
| quarter-tone scale | 63 |
| single-finger scales | $161,235-236$ |
| string crossing | 303 |
| substitutions | 242 |
| thinking ahead | $112-113$ |
| thirds $217,308-309,309-310$ |  |
| tuning | $85-89$ |
| two-octave | 75 |
| uniform intonation | $55-56$ |
| vibrato | 249 |

Scotoma See also Blind spots

| Scroll |  |
| :--- | ---: |
| angle | xviii |
| height | 32 |
| higher, lower | $6-7,32,98$ |
| left, right | $33-34,98$ |
| lift, right | 32 |

Second finger (left) 81-82, 139-140
double stops, independence in 83
half position 71
opening between first and second 133-134,194
practise method for chromatics

305-306
square and extended 79
third finger, separation between 82
thirds 141
V-shape with first finger 133-134
Second finger (right) 131
crease, contact-point 41,43
helping first finger 47-48
leverage 47-48
thumb, not pulling in towards 165
thumb, relative to 39, 40
tremolo 296
Self-correction
automatic
Semitone 71, 80-81, 85-86
Ševčík, Ottakar 152, 226
Shifting 224
$\begin{array}{lr}\text { classical 191, 235, 238-239, 246, } 248 \\ \text { combination } & 238,240,248\end{array}$

| descending | 30 |
| :--- | ---: |
| exchange | 239,241 |


| exercises | $239-242$ |
| :--- | ---: |
| fingertip | 234 |


| leading shifting | 48 |
| :--- | ---: |
| ghost notes | 233,242 |

illusion of string length 247
intermediate notes 235
$\begin{array}{ll}\text { listening } & 243 \\ \end{array}$
$\begin{array}{lr}\text { no such thing } & 232 \\ \text { playing musically } & 113,233\end{array}$
pre-hearing 233,236
romantic $191,235,238,239,248$
semitone with one finger 85
slow arrival speed $239,245-247$
square and extended 80
substitution 238,240
sustaining during 234
tension
205, 213, 220,
239, 243-244, 245
upper arm
121

| position | 28 |
| :---: | :---: |
| too high | 30 |
| Shoulders | xviii, 131, 176 |
| left | 165 |
| pulling in | 28 |
| raising | 27, 28, 176, 178-179, |
|  | 195, 200, 233 |
| tension | 30, 197 |
| Sight-reading | 162 |
| Silverstein, Jos | eph xvii |
| Sitt, Hans | 105, 327 |



Soundpoints
Spiccato $\quad 1$
xiv, 25, 100, 213, 279-280
bow hold 282-283
balancing not gripping 44
bow moving within hand 37,52-53
fingers on bow
first finger, experimenting
fist bow-hold 264, 282-283
brushed 279
chords, played with spiccato stroke
298
co-ordination 148-149, 203,286
curves 123,284
détaché 285
Dounis, Dr D.C. 285
Flesch, Carl
285
flexibility, fingers and thumb 286
groups 110,257-258
$\begin{array}{lr}\text { height and length } & 285 \\ \end{array}$
$\begin{array}{lr}\text { momentum } & 14-15\end{array}$
$\begin{array}{lr}\text { pizzicato practice method } & 148-149, \\ 287\end{array}$
point-of-balance 120
proportions 48,96, 284-285, 293
run, end of 289
scratches 284, 286-287
soundpoints exercise 286
speed limits
string thickness
thumb flexibility 195
tilt of bow 286
up not down, like pianist 283-284
upward movement
$\begin{array}{lr}\text { Spohr, Louis } & 27,249 \\ \text { Square and extended } & 79-80\end{array}$
Square (right arm) 120
Squeezing $\quad 163,164,197$
See also Fingers (left),
Fingers (right)
fingers and thumb (left) xv thumb and first finger (right)

198-199

## Staccato

279
flying, solid 279
perfect result, picturing 324
Stage-fright

| Stage whisper | 208 |
| :--- | ---: |
| Stopping before starting | $\mathbf{1 9 9 - 2 0 0}$ |
| Stretching | $\mathbf{1 6 6}$ |
| String |  |
| $\quad$ vibration, width of | 16 |
| String crossing | $\mathbf{3 0 3}$ |
| clockwise, anticlockwise | 106 |
| legato | xix |
| smooth | $294-295$ |
| wide | 53 |


| Thinking ahead | 112-113, $\mathbf{3 2 1}$ |
| :--- | ---: |
| Third finger (left) | $\mathbf{1 3 9}$ |
| over-reaching | 71 |
| second finger, separation | 82 |
| between | 133 |
| straightening | 155 |
| weak in pizzicato |  |
| Third finger (right) | 41 |
| crease | 43 |
| crease-contact near point | 41,43 |
| pad, contact with frog | 45 |
| pulling in | $40-41$ |
| thumb, relative to | 45 |

## Thirds

double stop $\quad 141,308-309$
interval 82

| Third tone | $\mathbf{9 0 - 9 1 , 3 0 3}$ |
| :--- | ---: |
| Thumb (left) | $\mathbf{7 8}$ |
| chromatic scales | 305 |
| counterpressure | 189,197 |
| forward, back | 99 |
| higher, lower | 99 |
| how many joints? | 181 |
| over-pressing | 197 |
| pivot | 182 |
| position on neck | 176 |
| preparation | 182,205 |
| rotation | 182,255 |
| squeezing | xviii, $75,102,182$ |
| tension | 195 |
| Thumb (right) | 40 |
| contact-points | 54 |
| counterpressure | 278 |
| curved | xxi-xxii, 99 |
| flexibility | 21 |
| giving | 53 |
| muscle contraction | 41 |
| pivot | 52 |
| placement | xix |
| placement on bow, diagonal | 39 |
| tension | $40-41$ |
| three joints, not two | 53 |
| tip, pad | 53,99 |

Timing, technical and
musical 205,219-220,291

| Tone production | See also <br> Bow speed |
| :--- | ---: |
| bridge, bowing too far from | 6 |
| describing | $9,13-14$ |
| evenness | 14 |
| excess pressure | $2-3,84$ |
| impurities, high and |  |
| $\quad$ low frequency | $\mathrm{xx}, 13$ |
| isolating factors | 12 |
| left-finger pressure | 165,189, |
|  | $320-321$ |
| orchestral section sound | 221 |
| speed-pressure-soundpoint | 13 |
| string thickness | $5-6$ |
| sustaining evenly | 112 |
| tilt of bow | 265 |

Tonus
7
Tortelier, Paul 28
Tremolo 296-297
sympathetic movements 296
Trills xix, 151, 224

| models | 217 |
| :--- | :--- |
| studies, fourth-finger | 161 |
| Tuning |  |
| $\quad$ narrow fifths | 92 |
| unisons | 57 |


| U |  |
| :---: | :---: |
| Upper arm (left) | See also Elbow (left) |
| balance | 192 |
| immobility | 28 |
| knuckle joints, angle to fingerboard | 144 |
| locking | 165, 197, 314 |
| space | 256 |
| Upper arm (right) | 120 |
| See also Elbow (right) |  |
| rotation | 179 |
| scroll, height of | 32 |
| upper half | 99 |
| Upper partials | 8, 8-9 |


| V |
| ---: | ---: |
| Végh, Sándor |
| third finger on bow |$\quad 110,210$

Vibrato xiv, 16, 57, 59, 101, 201, 206, 208, 222, 224, 230, 233, 266, 267, 296, 331
accents 259, 279
arm 193, 252, 254, 254-255, 256
blind-spots xviii
bow, shaking 195
bulge notes 270
chain-reactions 165
chords 299
colour 205,207,221,249, 253


| varying | 206, 210 |
| :--- | ---: |
| vibrato 'trill' | 258 |
| violin, holding firmly | 30 |
| width | See speed and width |
| Winram, James | 249 |
| 'wrist' vibrato | 48 |

## Viola

6, 92, 173
Violin

| angle to body | xviii, 33 |
| :--- | ---: |
| flatter without shoulder rest | 27 |
| gripping | xviii |
| lighter, heavier | 29 |
| neck sloping down | 32 |
| position on shoulder | 34,98 |
| raising | 29 |
| tilt $\quad$ xviii, 28, 31, 35-37, | 144 |
| Viotti, J.B. | $\mathbf{2 6 5}$ |


| W |  |
| :--- | ---: |
| Waves |  |
| Winram, James | $\mathbf{2 0 9 - 2 1 0}$ |
| Wrist (left) | $\mathbf{2 4 9}$ |
| freeing | $\mathbf{1 9 7}$ |
| give | 184 |
| high | 176 |
| in, out | 131 |
| locking | 99 |
| pushing out | 165 |
| straight line at | xviii, 136 |
| Wrist (right) | 136 |
| excessive movement | $\mathbf{4 2 , 4 8}$ |
| higher, lower | 193 |
| tilt of bow | 99 |
| upper half, supporting in | 265 |

## Y

Yankelevich, Yuri
100, 189, 331
pressure exercises

## Index of musical examples

Bach, Johann Sebastian

Concerto no. 2 in E, BWV1042 mov. 1, b. 1

Partita no. 3 in E, BWV 1006 Preludio, b. 17

Partita no. 2 in D minor, BWV1004 Allemanda, b. 12

83
Fuga, b. 4 304 mov. 1, b. $1 \quad 210$
b. $4 \quad 174$

Sonata no. 1 in G minor, BWV1001 mov. 4, b. 1

Bartók, Béla
First Rhapsody
mov. 1, b. 2
b. 38

108

## Beethoven, Ludwig van

Concerto in D, op. 61 mov. 1, b. 89

Sonata in C minor, op. 30 no. 2
mov. 1, b. 1969
Sonata in Eb, op. 12 no. 3
mov. $1, b .5$

Sonata in G, op. 30 no. 3
mov. 1, b. 51

## Brahms, Johannes

| Concerto in D, op. 77 |  |
| :---: | :---: |
| mov. 1, b. 90 | 107 |
| mov. 3, b. 1 | 92 |
| Scherzo (Sonatensatz), WoO2 |  |
| b. 3 | 101 |
| b. 10 | 259 |
| Sonata in D minor, op. 108 |  |
| mov. 1, b. 1 | 37 |
| b. 61 | 72 |


| (Concerto in G minor, op. 26) |  |
| :---: | ---: |
| mov. 1, b. 10 | 276 |
| b. 16 | 6 |
| b. 16 | 273 |
| b. 19 | 112 |
| b. 34 | 298 |
| b. 37 | 83 |
| b. 37 | 260 |
| b. 44 | 84 |
| b. 45 | 269 |

## Campagnoli, Bartolomeo

New method for the violin part 4, no. 236

## Chausson, Ernest

Poème, op. 25
b. 117

Dont, Jakob
24 Etudes and Caprices, op. 35
no. 3, b. 1 no. 3, b. 1 110

Dvořák, Antonin
Romance, op. 11 b. 43

Elgar, Elgar
Sonata in E minor, op. 82 mov. 1, b. 131

Fauré, Gabriel
Sonata in A, op. 13 mov. 1, b. 57

Fiocco, Joseph-Hector
Allegro, b. 18

## Franck, César

Sonata in A, op. 26

| mov. 1, b. 5 | 108,278 |
| :--- | ---: |
| mov. 2, b. 48 | 209 |
| mov. 2, b. 56 | 206 |
| mov. 2, b. 95 | 70 |
| mov. 2, b. 168 | 266 |

## Grieg, Edvard

$\begin{array}{cc}\text { Sonata in C minor, op. } 45 & \\ \text { mov. 1, b. } 145 \\ \text { b. } 254 & 214 \\ & 245\end{array}$
Handel, George Frederic
Sonata no. 4 in D, op. 1 no. 13 mov. 2, b. 24

## Kabalevsky, Dmitri

Concerto in C, Op. 48 mov. 1, b. 9
xxii

## Kayser, Heinrich Ernst

Etudes, op. 20 no. 1

## Kreisler, Fritz

Caprice Viennois, op. 2 b. 21

## Kreutzer, Rodolphe

42 Etudes ou caprices

| no. 2, b. 1 | 100 |
| :--- | ---: |
| no. 6, b. 1 | 37 |
| no. 8, b.1 | 271 |
| no. 13, b. 1 | 264 |
| no. 30, b. 11 | 296 |
| no. 31, b. 20 | 211 |


| no. 33, b. 1 | 83 |
| :--- | ---: |
| no. 35, b. 12 | 112 |
| no. 36, b. 1 | 130 |
| no. 37, b. 1 | 201 |
|  |  |
| Lalo, Edouard |  |
| Symphonie Espagnole, op. 21 |  |
| b. 37 | 224 |
|  |  |
| Massenet, Jules |  |
| Méditation from Thaïs |  |
| b. 3 |  |
|  |  |
| Mendelssohn, Felix |  |
| Concerto in E minor, op. 64 |  |
| mov. 1, b. 2 |  |
| b. 84 |  |
| b. 85 | 123 |
| mov. 2, b. 9 | 296 |
|  | 72 |

## Mozart, Wolfgang Amadeus

| Concerto no. 3 in G major, K216 |  |
| :---: | :---: |
| mov. 1, b. 51 | 63 |
| b. 78 | 213 |
| mov. 2, b. 9 | 107 |
| Concerto no. 4 in D, K218 |  |
| mov. 1, b. 42 | 162 |
| b. 42 | 194 |
| b. 42 | 283 |
| b. 45 | 89 |
| b. 52 | 72 |
| b. 57 | 207 |
| mov. 3, b. 23 | 287 |
| Concerto no. 5 in A, K219 |  |
| mov. 1, b. 40 | 69 |
| b. 40 | 267 |
| b. 40 | 270 |
| Sonata in Bb, K454 |  |
| mov. 1, b. 1 | 66 |
| b. 14 | 284 |
| b. 50 | 210 |
| Symphony no. 39 in Eb , K543 |  |
| Violin Concerto no. 4 in D, K218 |  |
| mov. 1, b. 49 | 80 |

## Paganini, Niccolò

24 Caprices, op. 1
no. 1, b. 1

| no. 3, b. 2 | 280 |
| :--- | :--- |

no. 15, b. $15 \quad 271$
b. $19 \quad 289$
no. 19, b. $1 \quad 315$
no. 24, var. 6, b. $1 \quad 113$

## Provost, Heinz

Intermezzo, b. 25

## Pugnani-Kreisler

Praeludium and Allegro
Praeludium, b. 21 84, 174

Allegro, b. $41 \begin{array}{ll}\text { b. } 35 & 77\end{array}$

## Rode, Pierre

Concerto no. 7 in A minor, op. 9

Saint-Saëns, Camille
Concerto no. 3 in B minor, op. 61 mov. 1, b. 20

267
Havanaise, Op. 83210 b. 48

| Sarasate, Pablo de |  |
| :---: | :---: |
| Carmen Fantasy, op. 25 |  |
| Introduction, b. 49 | 113 |
| b. 65 | 241 |
| b. 137 | 277 |
| b. 158 | 245 |
| Habanera, op. 21 no. 2, b. 26 | 122 |
| Malagueña, op. 21 no. 1 |  |
| b. 55 | 203 |
| Playera, op. 23 no. 1 |  |
| b. 4 | 65 |
| b. 4 | 212 |
| b. 7 | 222 |
| b. 31 | 228 |
| b. 88 | 228 |
| Zigeunerweisen, op. 20, no. 1 |  |
| b. 98 | 321 |

Schnittke, Alfred
Suite in the Old Style $\begin{array}{lr}\text { Ballet, b. } 9 & 284 \\ \text { Fugue, b. } 41 & 76\end{array}$

Schubert, Franz
Sonatina in A, op. 137 no. 2 mov. 1, b. 31

Sonatina in G minor, op. posth. 137 no. 3, mov. 4, b. 1

Sonatine in D, op. 137 no. 1 mov. 1, b. 1

## Ševčík, Ottakar

Changes of Position and Scale Exercises, op. 8 no. 1, b. 1

## Sibelius, Jean

| Concerto in D minor, op. 47 |  |
| :---: | ---: |
| mov. 1, b. 4 | 107 |
| b. 20 | 272 |

## Tartini-Kreisler

Variations on a theme by Corelli var. 1, b. 1

308

## Tchaikovsky, Pyotr Ilyich

| Concerto in D, op. 35 |  |
| :---: | ---: |
| mov. 1, b. 23 | 65 |
| b. 23 | 150 |
| b. 40 | 305 |
| mov. 3, b. 416 | 271 |

Three Pieces, op. 42
Meditation, b. 20
Violin Concerto in D, op. 35
mov. 1, cadenza

Vivaldi, Antonio
Concerto in G minor, op. 12 no. 1 mov. 1, b. 7

## Wieniawski, Henryk

Concerto no. 2 in D minor, op. 22
mov. 1, b. 68208

Polonaise brillante, op. 21
b. 23

| b. 23 | 324 |
| :--- | :--- |
| b. 78 | 313 |

Scherzo-Tarentelle, op. 16

