

# César Guerra-Peixe

## Little manual on violin technique

### General Recommendations

1 - TEMPO - As you wish. The player's technique, ability to assimilate and intuition will determine the tempo in each case, which may be different on different occasions. Do not rush.

2 - INTENSITY - Moving between p (piano) and mf (mezzo forte). In some cases accelerating or decelerating.

3 - OPEN STRINGS - Only when indispensable.

4 - FINGERS OF LEFT HAND - Only at half strength, following the principle of playing between p (piano) and mf (mezzo forte). The force of the fingers and the force of the bow are related. Pressing the finger a little more firmly makes the sound clearer.

Also: Any time the fingers and bow change at the same time, think of the finger being in place when the bow moves. This is a slight anticipation of the finger that should not actually be heard. It is a matter of practice.

5 - RHYTHM - As steady as possible. The occasional use of a metronome is recommended to confirm that exercises are being done properly.

6 - OTHER - Adapt familiar rhythms and bow movements and make up others to help you overcome difficulties. Any time you have a problem, apply Sartre's rule concerning human problems: "Invent a solution." Overcoming violin technique difficulties is a human problem too.

On the other hand, don't consider these exercises and scales to be simply mechanical. No athlete or sportsman does that when in action. Pretend that each passage here is a piece of music; give it life, because - as the American saying goes - you only get out of it what you put in.

*These notes were made in 1965 and reformulated in 1977.  
César Guerra-Peixe*

# Little manual on violin technique

Revised by  
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## 1. Placement of the right hand

Articulate the 4th finger (+) with a little more force than the others, while always maintaining perfectly equal intensity.

a)

1 2 2

1 2 2

1 2 2

IVc.

1 2 2

IIIc.

1 2 2

*simile*

Ic.

1 2 2 1 2 2 1 2 2 1 2 2

2 2 2 2 2 2 2 2  
1 1 1 1 1 1 1 1

2 2  
1 1

2 2  
1 1

2 2  
1 1

*simile*

1 1 1 1

IIc.

1 1 1 1

IIIc.

1 1 1 1

IVc.

1 1 1 1

*M*

b)

This exercise can be played with:

- |              |             |
|--------------|-------------|
| 1 sharp;     | 1 flat;     |
| 2 sharps;    | 2 flats;    |
| 3 sharps;    | 3 flats;    |
| 4 sharps; or | 4 flats;    |
| 5 sharps;    | 5 flats; or |
|              | 6 flats;    |

The choice of accidentals is up to the player and may vary daily.

## 2. Scales in successive keys

Also practice them in the minor key in these forms:  
antica, bachian, melodic, harmonic and gypsy.  
Your choice of rhythm and bow movements.

a)

Exercise a) consists of two staves of music. The first staff shows a scale starting in G major (one sharp), moving to F major (one flat), and then to E major (two sharps). The second staff shows a scale starting in D major (two sharps), moving to C major (no sharps or flats), and then to B major (two sharps). Fingering numbers (1, 2, 4) are placed above notes. Bowing instructions 'Ic.' and 'IIIc.' are placed above notes. The exercise concludes with a double bar line and a fermata.

b)

Exercise b) consists of two staves of music. The first staff shows a scale starting in B major (two sharps), moving to A major (no sharps or flats), and then to G major (one sharp). The second staff shows a scale starting in F major (one flat), moving to E major (two sharps), and then to D major (two sharps). Fingering numbers (1, 2, 4) are placed above notes. Bowing instructions 'Ic.' and 'IIIc.' are placed above notes. The exercise concludes with a double bar line and a fermata.

c)

Exercise c) consists of two staves of music. The first staff shows a scale starting in C major (no sharps or flats), moving to B major (two sharps), and then to A major (no sharps or flats). The second staff shows a scale starting in G major (one sharp), moving to F major (one flat), and then to E major (two sharps). Fingering numbers (1, 2, 4) are placed above notes. Bowing instructions 'Ic.' and 'IIIc.' are placed above notes. The exercise concludes with a double bar line and a fermata.

d)

Exercise d) consists of two staves of music. The first staff shows a scale starting in D major (two sharps), moving to C major (no sharps or flats), and then to B major (two sharps). The second staff shows a scale starting in A major (no sharps or flats), moving to G major (one sharp), and then to F major (one flat). Fingering numbers (1, 2, 4) are placed above notes. Bowing instructions 'Ic.' and 'IIIc.' are placed above notes. The exercise concludes with a double bar line and a fermata.

etc.

3. Arpeggios on three-note chords in successive keys

a)

b)

c)

d)

e)

Also play the arpeggios in the minor chords, as follows.

a)

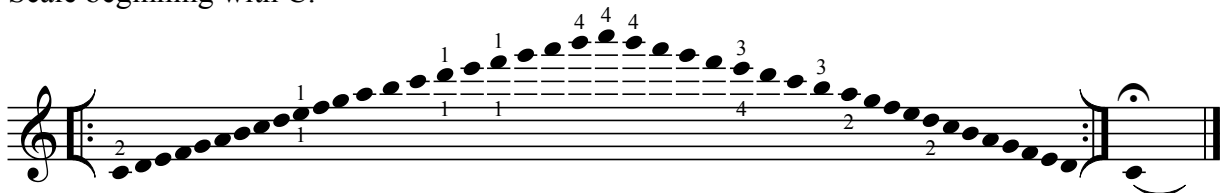
b)

*etc.*

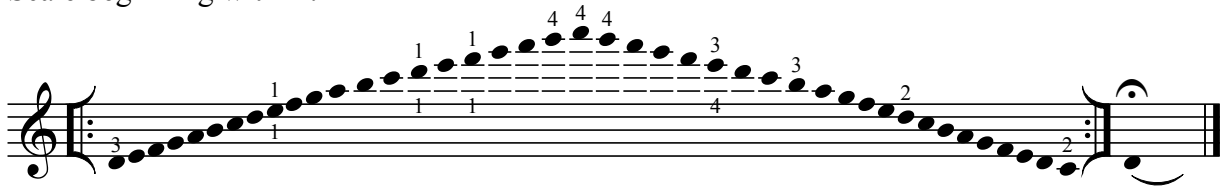
#### 4. Basic scales

Never change your initial fingering.

Scale beginning with C.

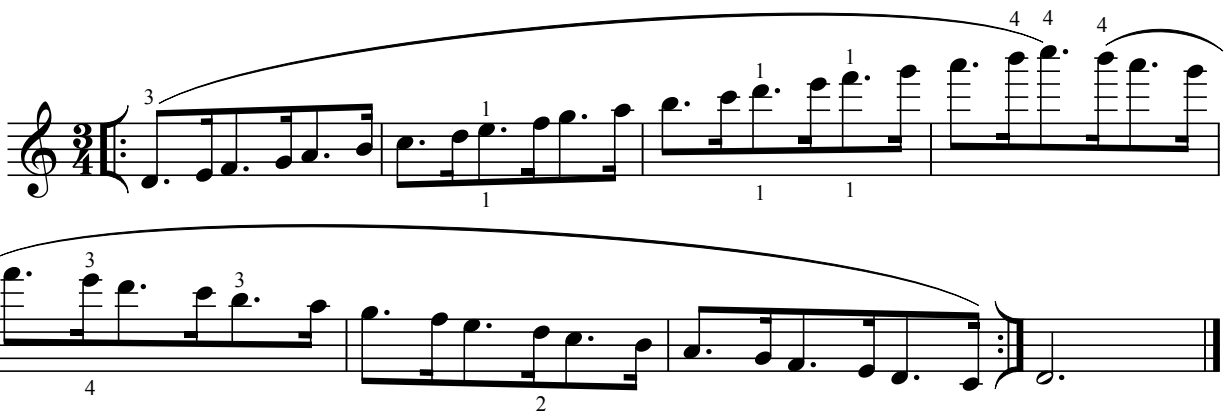
a)  (See page 9)

Scale beginning with D.

b)  (See page 9)

Initial rhythm.




a) 



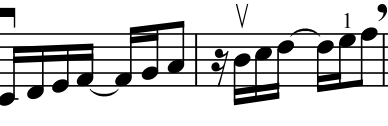
b) 

Other rhythms.


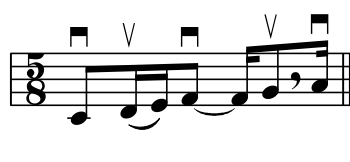

c) 

d) 

e)  f)  g) 

h)  i)  j) 

k)  l)  m) 

n)  o)  p) 

q)  r) 

Notes:

The return to the first note of the scale does not necessarily coincide with the down bow. Once it is up, and many times it will depend on the number of repetitions necessary to complete the cycle, first note - down bow. First gain experience with the simple rhythms until you become accustomed to the process and develop patience and attention.

Never fail to complete the bow cycle, even if you have to break it up and do it slowly, like a beginner.

When preparing to study Brazilian syncopation, part of our music heritage, especially that with African influence, it is recommended that players do not accent the syncopated note and that they take a short breath at the places indicated by a comma. (See rhythms f - g - i - j - k - l - n - o - p - q - r). Milhaud, when he lived in Brazil, had already noted these details - not accenting and breathing - , while our composers and the majority of players had not.



See scale (a) - Think of one requisite: the first note in the scale must never be altered.  
 Scale (a) begins with C, and that's how it stays; the first note in scale (b) is D, and that does not change.

Now begin to practice alterations - without changing the fingering - of scale (a):

With 1 sharp /	with 1 flat
(the second sharp would	2 flats
move the C from its place)	3 flats
	4 flats
	5 flats

(Don't forget to keep the fingering).

Vary the accidental(s) every day.

a)

b)

c)

d)

e)

f)

Scale beginning with D

Each time add the following accidentals:

1 sharp  
 2 sharps  
 3 sharps

a)

b)

c)

d)

e)

f)

g)

Apply the same process in the following scales.

The image displays five musical staves, each representing a different scale exercise. Each staff begins with a treble clef, a key signature of one flat (B-flat), and a time signature of 2/4. The scales are written in a single line on a five-line staff. The first staff shows a scale with fingerings '2' at the start and '4 4' at the end, with a dynamic marking of *8<sup>va</sup>* and a dashed line indicating an octave extension. The second staff includes a flat symbol (b) above the first few notes and '4 4' at the end. The third staff has flat symbols (b) above several notes. The fourth and fifth staves show similar scale patterns with dynamic markings and octave extensions.

5. Scales (a) and (b) (page 8) may also be played in their minor forms, but with no alteration. However, you may go up in one form and down in the other.

The image shows three musical staves, each with a specific style label above it. The first staff is labeled 'Antica' and 'Bachian' and contains a scale with various accidentals. The second staff is labeled 'Melodic' and 'Harmonic' and contains a scale with various accidentals. The third staff is labeled 'Gypsy' and contains a scale with various accidentals. All staves are in a single line on a five-line staff.

## 6. Exercises for an ornamented scale

Ensure that the fingering is the same as in scales (a) and (b) of No. 4. Only here it is best to make no alterations at all, but you may vary the bow movements and rhythm.

a)

8<sup>va</sup>

8<sup>va</sup>

loco

b)

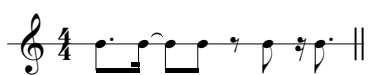
8<sup>va</sup>

8<sup>va</sup>

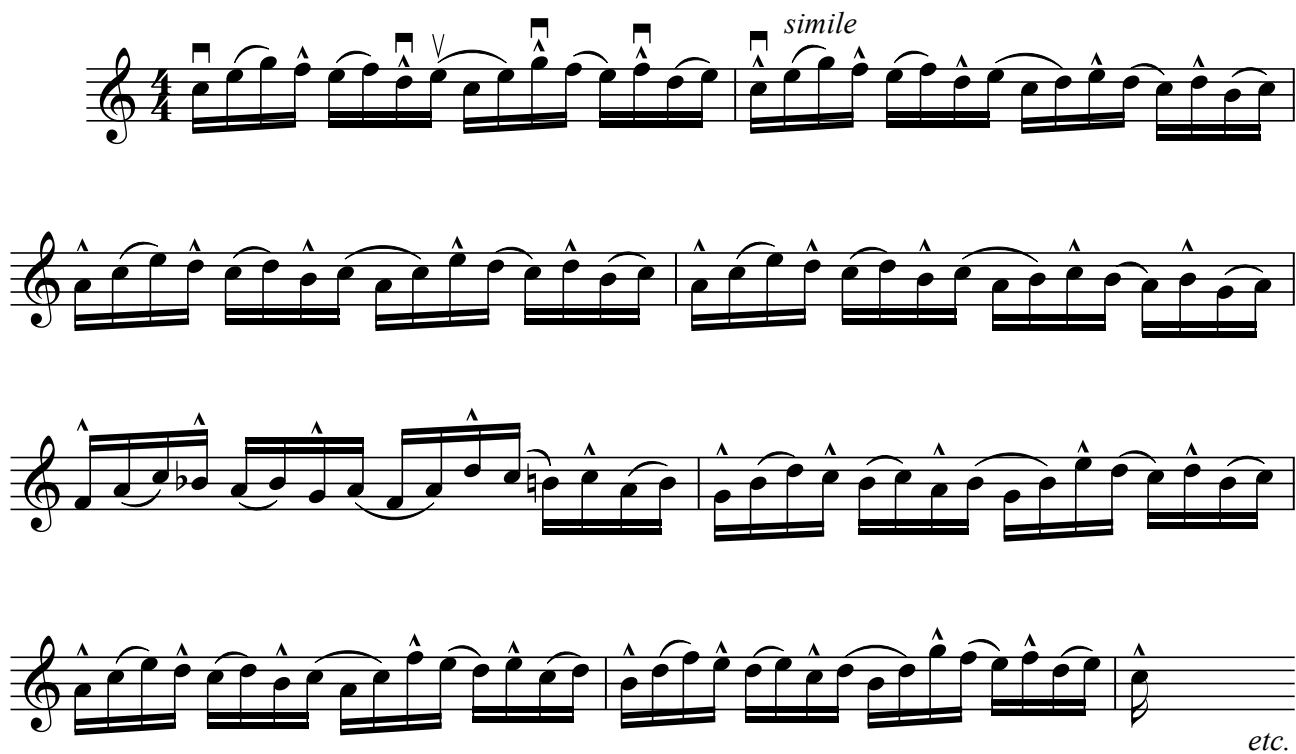
loco



"Bossa-nova"stroke. Down bow movements should be highly exaggerated, in such a way that the following rhythmic pattern from the popular music style "bossa-nova" is recognizable:



Kreutzer  
Ponta



*Rio de Janeiro, 01/17/1977.*