

Preface

Since the publication of Viol Player Book 2 in 2008, I have had the opportunity to teach many more students, both adults and children, and this experience has given me a better understanding of the areas of learning that need more attention. As a result the planned content of Book 3 has changed considerably.

The original concept of the Viol Player series, of which five books are planned, was intended for children. However, from the comments I have had from adults worldwide, it is clear these books are being enjoyed by viol players of all ages!

Viol Player Book 3 encourages the **rhythmic independence of part playing**, with more complex accompaniments that are aimed at training for consort playing. Some players find playing one to a part extremely difficult, especially when the music is syncopated. In Chapter 5 I have also provided musical examples of the same piece in different time signatures to help students understand the differences between 4/4 and 4/2, for example. Above all, Viol Player Book 3 will require the student to count, or more to the point, learn how to count and play at the same time.

More **scales and arpeggios** are also included in this book to enhance technical ability, with a step by step method of how to understand the melodic minor scale. Chordal Fingering in Half Position (first fret) is also introduced, making use of the two weakest fingers – 3rd and 4th. I have added exercises to develop finger strength (on page 4), and these continue throughout the book. Don't be tempted to just use a flat 3rd finger at any point, as later Chordal Fingering is used to shift back to half position (Chapter 4).

I've dedicated two whole chapters to the **bow and bowing technique**. Very often students can be tempted to go too fast with the left hand, so bowing does not have the chance to develop simultaneously. Chapter 2 introduces the movement of the wrist with exercises and excerpts to memorise and help watch the bowing arm. All the pieces in Chapter 5 have two versions: open string bowing only, and the complete version. This is so that bowing can be practised separately; there are ten different technical points with the bow for you to ponder on! Use this technique of separate hand practice with other pieces in the book and it will help to develop note geography as well as finding the appropriate place on the bow to play each phrase or note. At this stage of development the practice of knowing on which bow to start (push or pull) should be second nature – now it's learning whereabouts on the bow to start! For example, starting at the tip of the bow for an upbeat on a back bow, as opposed to starting where the bow lands from the previous note.

Another reason for having open string versions of pieces in Chapter 5 is to allow the student to develop **wrist movement** and concentrate on this movement alone. Therefore Chapter 5 can be practised without having to complete the other Chapters first if more repertoire is required just for the bow alone. When students first start to move the wrist the bow can often go off at different angles, especially on string crossing. This can feel like starting all over

again! However, if wrist movement is practised in front of the mirror to keep the bow parallel to the bridge, and then with eyes closed, it will speed up progress. Once ability and confidence builds up, add the left hand and use this technique until wrist movement is part of the bowing process. Thomas Mace, in Musick's Monument, says you can learn it in 15 minutes! 'I cannot explain it better, nor need I; for Ingenuity, and practice will get it in one quart of an hour. Thus far may be performed, without the use of the left hand.' It just takes a little longer to maintain with the left hand as well and everything there is to think of too! Think of bowing as something that evolves over time.

Shifting from half to first position makes up half of this book (Chapters 4 - 6). My experience of students playing in half position is that there can be a certain reluctance to leave it! Also many students forget to move the thumb when shifting. I have introduced different ways of shifting: a) using Chordal Fingering; b) moving the whole hand; c) using Contracted Fingering. Also, First Position Revision in Chapter 4 can help re-establish something that was familiar in the hand, but now feels different, because of playing in Half Position.

Kinaesthetic Learning

My advice when learning new physical tasks is to do as much practice without looking at your left hand, for example – using muscle memory of the hand and practising exercises with closed eyes, even if this seems harder at first. This is called the 'kinaesthetic' or 'tactile' way of learning. Along with visual and auditory skills, kinaesthetic learning can help progress but can be overlooked in preference to the more obvious learning skills such as listening and eye/hand co-ordination. In the long run it's the quickest way and most students surprise themselves that playing with their eyes closed is actually easier than they imagined! If this technique can be learnt now, it will allow more 'brain space' to be allocated to the bow; after all this is what makes the sound.



Working and Learning with the CD

All CD track numbers are at the top left of each piece and have a counted introduction of three bars. Most tracks have been recorded at both a 'practice' and 'play-along' speed, with 'practice' tracks being slower, and 'play-along' tracks faster. All speeds are indicated with metronome markings. The CD can also be used as to work on rhythm, and used as an accompaniment to clapping and counting.

I hope you enjoy the range of repertoire included in this book.

Jacqui Robertson-Wade

Napton on the Hill

December 2013

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Tuning Tracks

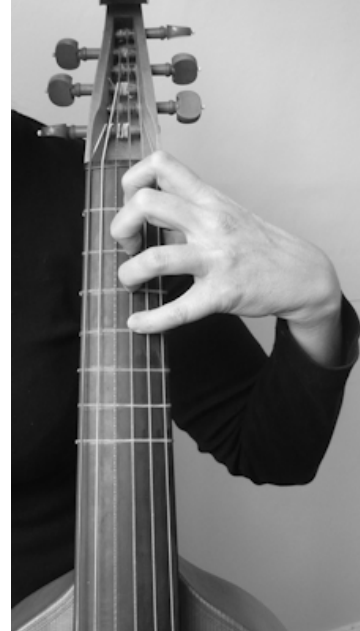


- Track 1: A
- Track 2: D
- Track 3: G
- Track 4: F
- Track 5: C
- Track 6: G

Chapter 1

Half Position or First Fret

Place your first finger on the first fret and your thumb under your second finger.



Think - back a fret and add a finger!

Mrs Nag Viol's Challenge

1 *Hold 2nd finger down*

2 *

3 *Hold 2nd finger down*

4 *Hold 2nd finger down*

5 *Hold 2nd finger down*

* Play on two strings together: Double Stopping

Tracks 7 and 8
 7 ♩ = 96 *No tempo change*
 8 ♩ = 58 *One in a bar*

1. Dindirin

Anon. c.1500

Fast *Fine*

Pupil *mf* Din di rin din di rin din di rin da na din di rin din.

Teacher

7 *Slow*

f Ju me le-ve'un bel mai-tin ma-ti ne-ta per la pra-ta:

17 *Fast* *D.C. al Fine*

mf en-com-tré le rui-se-nor que can-ta-ba so-la ra-ma. Din di rin din.

More Half Position Notes

Play each note to this rhythm:



F String

1 2 3 4

Tracks 9 and 10
 9 ♩ = 88
 10 ♩ = 120

2. Dance

Tielman Susato
 (c. 1510/1515 – after 1570)

Pupil *mf* Ju me le-ve'un bel mai-tin ma-ti ne-ta per la pra-ta:

Teacher

12

Half Position Notes on the D String

D String

Play each note to this rhythm:

Scale: F major (Half Position)

Remember the Golden Rule of scales:

When changing string, the bow moves first while fingers stay put!



Arpeggio: F major (with Chordal Fingering*)

Play this arpeggio three times with your eyes closed!



Remember the **Chordal Fingering** feeling in your fingers!



Picture of Chordal Fingering with 3rd and 4th in Half Position, Close up of fingers on a tenor viol, taken on a bass viol to illustrate the technique more clearly.

* *Chordal Fingering* or *Lute Fingering*: two fingers on the same fret, marked with:

Chapter 2

The Beautiful Bow



The Push Bow (or *poussez* marked *p*)

The wrist leads and pushes forward.



Don't be tempted to lead with the fingers - it's the wrist that moves first!



The Pull Bow (or *tirez* marked *t*)

The back of the wrist leads.

How to gain the motion of the wrist, from 'Musick's Monument' by Thomas Mace, published in 1676:

"...is thus gained only by causing the hand, at the very turning of the bow (either way) to incline to a contra motion; the arm (as it were) leaving the wrist behind, it seems to draw it again after it; explained otherwise thus:

Let your stroak be at what length it will; before you would leave the motion of your bow, (as if it be a long stroak) stop the motion of your arm suddenly, yet set your wrist still onwards, 3 or 4 inches, and it done; but if it be a shorter stroke, then according to discretion, a short set of the wrist, performs it. I cannot explain it better, nor need I; for Ingenuity, and practice will get it in once quarter of an hour. Thus far be may be performed, withough the use of the left hand."

...Thank you for your useful description of how to gain the motion of the wrist. A quarter of an hour seems a reasonable time to start to gain control; it just takes a little longer to maintain the left hand as well, and everything else to think of too!



Bowing with a flexible wrist

For more pieces with optional open string versions see Chapter 5 - The (Even More) Beautiful Bow

Playing at different ends of the bow with exaggerated wrist movement

2

Tip Heel 2 Tip Heel

6

11

Playing fast notes with small wrist movements

Learn the notes Pizzicato first and practise the bowing without the left hand.

3

4

7

10

Now play the second part of No. 37, *Recercada I - La Spagna*, by Diego Ortiz. Practise with dynamics once you gain in confidence using wrist movement on the long notes. Use the CD to achieve a better understanding of the music.



Keep your wrist relaxed and your elbow down.

String Crossing

Keep your bow turned down (away) especially when string crossing.



4

5

Chapter 3

C String notes in Half Position



Play each note to this rhythm:

C minor Harmonic Scale



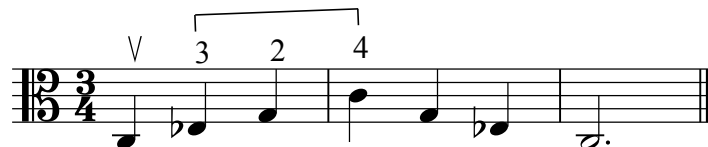
Same fingering up and down.

C minor Melodic Scale



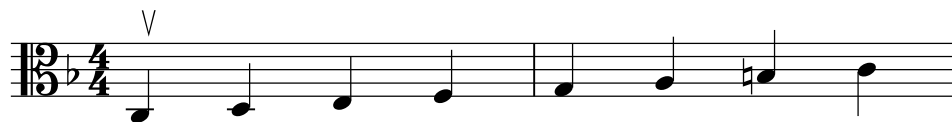
Different fingering up and down.

G minor Arpeggio



There are many ways to work out how to play a melodic minor scale, but if you follow these three easy steps, they can be applied to any melodic minor scale!

Step 1 Ascending: Play the MAJOR scale.



Step 2 Ascending: Play the MAJOR scale with the third note lowered a semitone.



Step 3: Descending: Come down in the key of the lowered third note.

(What's the key signature of the third note above? *)



* Answer: B \flat E \flat A \flat (page 9 E \flat major.)

Mrs Nag Viol's really quite simple exercises, once you know the notes!

1 2 3

Tracks 27 and 28
27 ♩ = 120
28 ♩ = 76

12. Goddesses

John Playford
(1623 – 1686/7)
arr. J. Robertson-Wade

Allegro

Musical score for 'Goddesses' in 3/8 time, key of B-flat major. The score is divided into four systems, each with a 'Pupil' (treble clef) and 'Teacher' (bass clef) part. System 1 (measures 1-4) starts with a 'V' (Viol) marking. System 2 (measures 5-8) includes a 'mf' dynamic and a triplet of eighth notes in the pupil part. System 3 (measures 9-12) includes a 'f' dynamic and a triplet of eighth notes in the pupil part. System 4 (measures 13-16) includes a triplet of eighth notes in the pupil part.

Chapter 4

First Position Revision and Shifting

Tracks 36 and 37
36 ♩ = 116
37 ♩ = 80

17. Gavotte

Georg Philipp Telemann
(1681 - 1767)
(Adapted)

Measures 1-5. Dynamics: *f*, *mp*. Breath marks (V) above the staff.

Measures 6-7. Dynamics: *mf*, *mp*. Breath mark (V) above the staff.

Measures 8-9. Four-measure rests (4) in the right hand.

Measures 10-13. Dynamics: *mf*.

Measures 14-18. Dynamics: *f*. Breath mark (V) above the staff.

Measures 19-23. Dynamics: *pp/ff*, *f*. Breath marks (V) above the staff. Fingering numbers: 2, 3, 4.

Chordal fingering sign: Two fingers on the same fret.

18. Rigaudon

Tracks 38 and 39
38 ♩ = 120
39 ♩ = 76

Georg Böhm
(1661 - 1733)
arr. J. Robertson-Wade

Musical score for '18. Rigaudon' in 2/2 time. The score is divided into five systems, each with a treble and bass clef staff. The key signature has one flat (B-flat). The piece begins with a forte (*f*) dynamic and includes various fingerings (2, 3, 4) and trills (*tr.*). The dynamics fluctuate, including mezzo-forte (*mf*) and forte (*f*). The score concludes with a repeat sign.

Cotteslow Mist

Jordan Bird
(aged 12)

Musical score for 'Cotteslow Mist' in 3/4 time. The score consists of two systems, each with a treble and bass clef staff. The key signature has one flat (B-flat). The piece starts with a mezzo-forte piano (*mf(p)*) dynamic and includes various dynamics such as forte (*f*), mezzo-forte (*mf*), and piano (*p*). The score concludes with a repeat sign.

Chapter 5

The (Even More) Beautiful Bow

Catch up time: Practising with only the bow enables your right hand to develop at the same pace as the left. The bow is the voice of the viol so let it sing!

Consider the following:



1 Position of the bow on the string, relative to the bridge: closer to the bridge for higher strings?

2 Dynamics and shaping notes; using the 'refining finger' (3rd) to support the bow hair?

3 Bow Speed

4 Bowing the words - following text and punctuation.

5 Relaxed bow hold? Are you bowing from the shoulder?

6 Bow distribution: using the correct amount of bow for each note.

7 String Crossing: correct bow angle?

8 Where are you on the bow?

9 On the right bow for strong or weak notes?

10 String crossing: can you leave a string ringing, so it almost sounds like pizzicato, but with the bow? (Especially on non-adjacent strings?)



** It is important to develop and awareness of the bow and to start putting the left hand on 'auto' so you don't have to think about your fingers.*

** The above are not listed in order of importance, but take a little time to think about how much you are aware of your bow.*

** Work out your own order of importance of the points above. Which ones are on 'auto' and which need more 'head space' to make them happen?*



Pavane d'Angleterre: bow the rhythm first.

Claude Gervaise
(1525 – 1583)

Galliard d'Angleterre: bow the rhythm first.

Claude Gervaise
(1525 – 1583)

25. Whereto should I express? - Technical Tips

Start at the tip on a back bow. (8)
String Crossing: leave the string ringing, especially on non-adjacent strings. (10)
Support the hair on the bow in a rest to keep the string ringing. (2 ↑)
Work gradually down the bow to get to the tip. (8)



Open string version

Henry VIII
 (28 June 1491 – 28 January 1547)

Where - to should I ex - press? My in - ward hea - vi - ness? No

14 *Work back up the bow to the tip gradually with bigger back bows: 'z' bowing.*

mirth can make me fain Till that we meet a - gain.

* Land on the F string during the rest, leaving the A string ringing.

↑ Support the bow with the 3rd finger (or ringed finger) on the hair in the rest: Mrs. Nag Viol calls this the 'refining finger'.

This finger takes the weight of the bow by supporting it on the bow hair.

Use this technique to:

1. To play quietly.
2. At ends of phrases.
3. Where the string needs to be left ringing and the bow is very close to the string (Bar 4).
4. To support the bow when starting to play close to the heel.



The 'Refining Finger.'

Tracks 51 and 52
 51 = ♩ 60
 52 = ♩ 126

Complete version

Henry VIII
 (28 June 1491 – 28 January 1547)




Work out your own dynamics to reflect the text.

Where - to should I ex - press? My in - ward hea - vi - ness? No

mirth can make me fain Till that we meet a - gain.

Chapter 6

More 1st Position Revision and yet another way to shift!

 Tracks 60 and 61
60 ♩ = 88
61 ♩ = 120

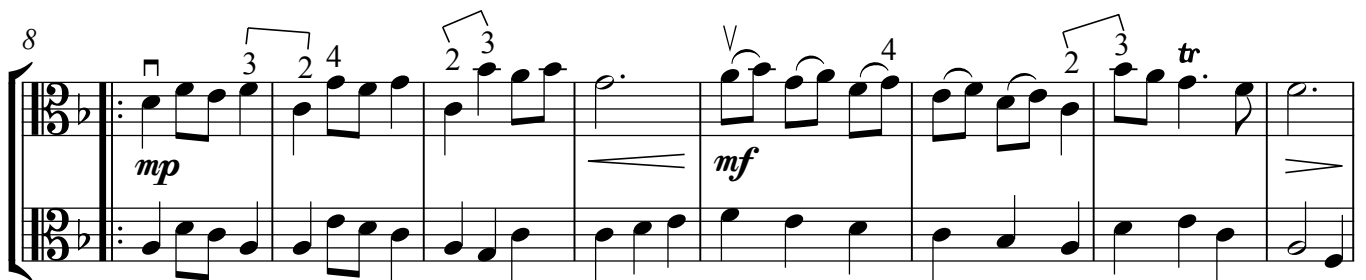
30. Minuet

First position revision

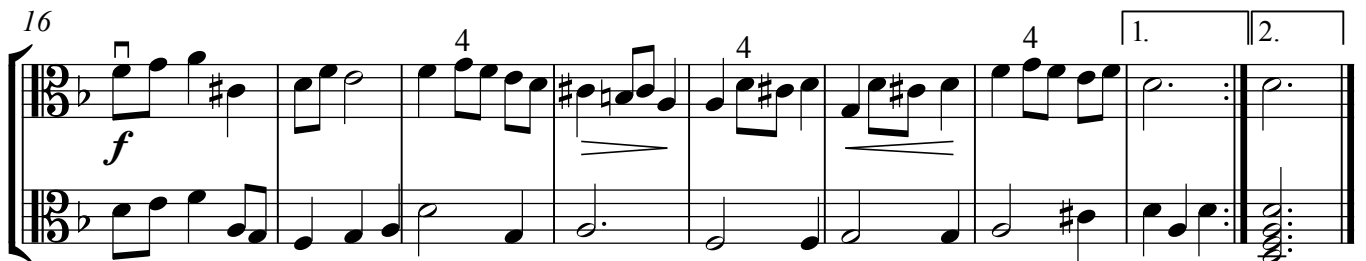
George Frideric Handel
(1685 - 1759)




Musical score for Minuet, measures 1-7. The score is in G minor, 3/4 time. The first staff (treble clef) starts with a *mf* dynamic and includes a *V* (vibrato) marking above the first measure and a *4* (fourth finger) marking above the eighth measure. The second staff (bass clef) provides the accompaniment.



Musical score for Minuet, measures 8-15. The first staff (treble clef) starts with a *mp* dynamic and includes a *V* marking above the eleventh measure. It features several fingering markings: *3 2 4* above the eighth measure, *2 3* above the ninth measure, *4* above the tenth measure, *2 3* above the thirteenth measure, and *tr.* (trill) above the fourteenth measure. The second staff (bass clef) continues the accompaniment.



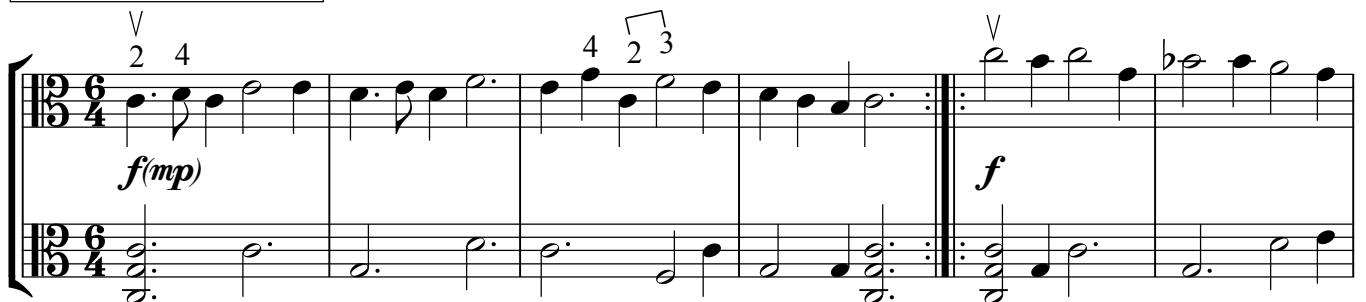
Musical score for Minuet, measures 16-23. The first staff (treble clef) starts with a *f* dynamic and includes a *V* marking above the sixteenth measure. It features several *4* (fourth finger) markings above the seventeenth, nineteenth, and twentieth measures. The piece concludes with two endings: *1.* and *2.* The second staff (bass clef) continues the accompaniment.

 Tracks 62 and 63
62 ♩ = 144
63 ♩ = 76

31. Liliburlero

First position revision

John Playford
(1623 - 1686/7)
arr. J. Robertson-Wade



Musical score for Liliburlero, measures 1-6. The score is in G major, 6/4 time. The first staff (treble clef) starts with a *f(mp)* dynamic and includes a *V* marking above the first measure. It features fingering markings *2 4* above the first measure, *4 2 3* above the fourth measure, and *V* above the sixth measure. The second staff (bass clef) provides the accompaniment.



Musical score for Liliburlero, measures 7-12. The first staff (treble clef) starts with a *mf* dynamic and includes a *V* marking above the seventh measure. The second staff (bass clef) continues the accompaniment.

32. Galliard d'Ecosse

Tracks 64 and 65
64 ♩ = 92
65 ♩ = 168

③ Watch out
for number
with circles:
They mean
SHIFT!



Pierre Phalèse
(c. 1510 – 1575)

First position or Second Fret

Musical notation for measures 1-8. Treble and bass clefs, 3/4 time signature, key signature of one flat. Dynamics: *mf*. Fingering: 4 0, 4 0.

Musical notation for measures 9-16. Treble and bass clefs, 3/4 time signature, key signature of one flat. Dynamics: *mf*. Fingering: V, 4.

17 Half position or First Fret

Musical notation for measures 17-24. Treble and bass clefs, 3/4 time signature, key signature of one flat. Dynamics: *mf*, *f*, *ff*. Fingering: ③.

25

Musical notation for measures 25-32. Treble and bass clefs, 3/4 time signature, key signature of one flat. Dynamics: *mf*, *f*, *ff*. Fingering: 3.

Elmo's Purple March!

Lilly Butcher
(aged 12)

Musical notation for measures 1-10. Treble and bass clefs, 4/4 time signature, key signature of one flat. Dynamics: *mf*. Fingering: 4.

11

Musical notation for measures 11-20. Treble and bass clefs, 4/4 time signature, key signature of one flat. Dynamics: *mf*.

Mrs Nag Viol's Crab Walking Shifts with Contracted Fingering



1. Half position, side view, thumb under the second finger.

Shifting from Half to First Position



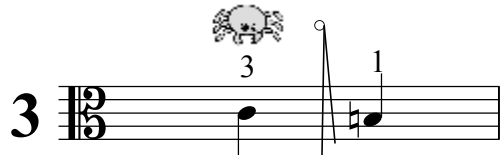
2. Picture of all fingers and thumb off the viol, except third finger, on which all the weight is placed.



Pivot on 3rd finger (ringed) so all the weight is on the finger. Release all other fingers and thumb.



3. First finger and thumb move forward; third finger remains in the same position.



Place the 1st finger (index) on the fret where the 2nd finger was, bringing the thumb into its new position. Transfer weight to the 1st finger in the process.

4. Second finger replaces the third finger and is placed above the thumb which completes the now familiar feeling of security in the hand.



Place the 2nd finger in the new position next to the 1st.

Christopher Simpson (The Division Viol)

"When you set any finger down, hold it on there, and play the following notes with other fingers, until some occasion require the taking it off!"



Stay in contact with the viol and do as Mr Simpson says!

This technique will be very useful for crab-walking up and down the fingerboard later on.

