

# 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 – 3<sup>rd</sup> and 4<sup>th</sup>. 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 3<sup>rd</sup> 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

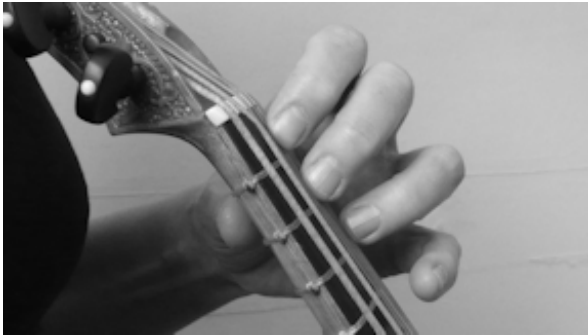


- Track 1: A
- Track 2: D
- Track 3: E
- Track 4: C
- Track 5: G
- Track 6: D

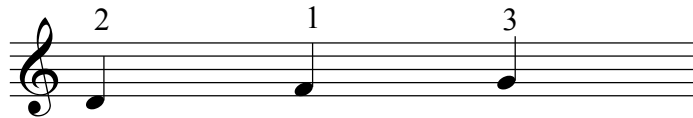
# Chapter 1

## Half Position or First Fret

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



Pictures of Half Position front and side view.



*Think - back a fret and add a finger!*

### Mrs Nag Viol's Challenge

1

2

3

4

5

\* 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:

C String

1 2 3 4



Tracks 9 and 10  
 9 ♩ = 88  
 10 ♩ = 120

# 2. Dance

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

*mf* *f*

Pupil *mf* ... *f*

Teacher

7 *mf*

*mf* ...

# Chapter 2

## The Beautiful Bow



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



The wrist leads and pushes forward.



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



The back of the wrist leads.

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

**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

## Playing fast notes with small wrist movements

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

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.





# Chapter 3

## G String notes in Half Position



Play each note to this rhythm:

### G minor Harmonic Scale



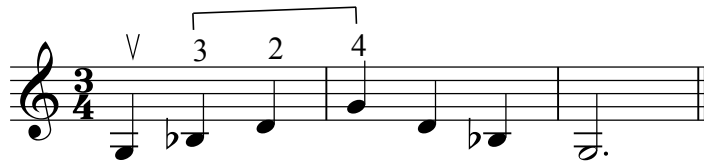
Same fingering up and down.

### G 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: Bb Eb (page 9 Eb major.)



# Chapter 4

## First Position Revision and Shifting

Tracks 36 and 37  
36 ♩ = 116  
37 ♩ = 80

### 17. Gavotte

Georg Philipp Telemann  
(1681 - 1767)  
(Adapted)

□ 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

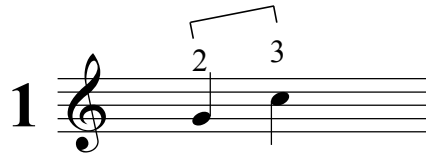
The score for '18. Rigaudon' is written in 2/2 time. It consists of two systems of piano and violin staves. The first system (measures 1-5) begins with a piano dynamic (*f*) and includes fingerings 2 and 3 for the violin. The second system (measures 6-10) features a trill (*tr*) and a piano dynamic (*f*). The third system (measures 11-15) is marked *mf* and contains several four-measure phrases. The fourth system (measures 16-19) includes a fermata over a whole note. The fifth system (measures 20-24) concludes with a trill (*tr*) and a repeat sign.

# Pink Pansies

Rose Bird  
(aged 9)

The score for 'Pink Pansies' is written in 4/4 time. It consists of two systems of piano and violin staves. The first system (measures 1-4) is marked *mf(p)* and includes a fermata over a whole note. The second system (measures 5-8) is marked *f*.

# Shifting from First to Half Position using Chordal Fingering



*Chordal Fingering: two fingers on the same fret.*



*Release hand and pivot on C. Keep C down. Release all other fingers and thumb. Turn hand back round...*



1. Chordal Fingering in First Position front and side view.

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



*Place fingers and thumb in the new position - Half.*



3. Half position, side view. Notice the thumb under the second finger in the new position. Front view to illustrate hand position and the placing of fingers on the tips of the fingers.



*First Position:  
Thumb under 2nd finger*

*Half Position:  
Thumb under 2nd finger in new position*



*First Position*

*Half Position*

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

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

\* Land on the C string during the rest, leaving the E 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.





# 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

Pupil *mf*

Teacher

17 Half position or First Fret

*mf* *f* *ff*

25

*mf* *f* *ff*

# Elmo's Purple March!

Lilly Butcher  
(aged 12)

11