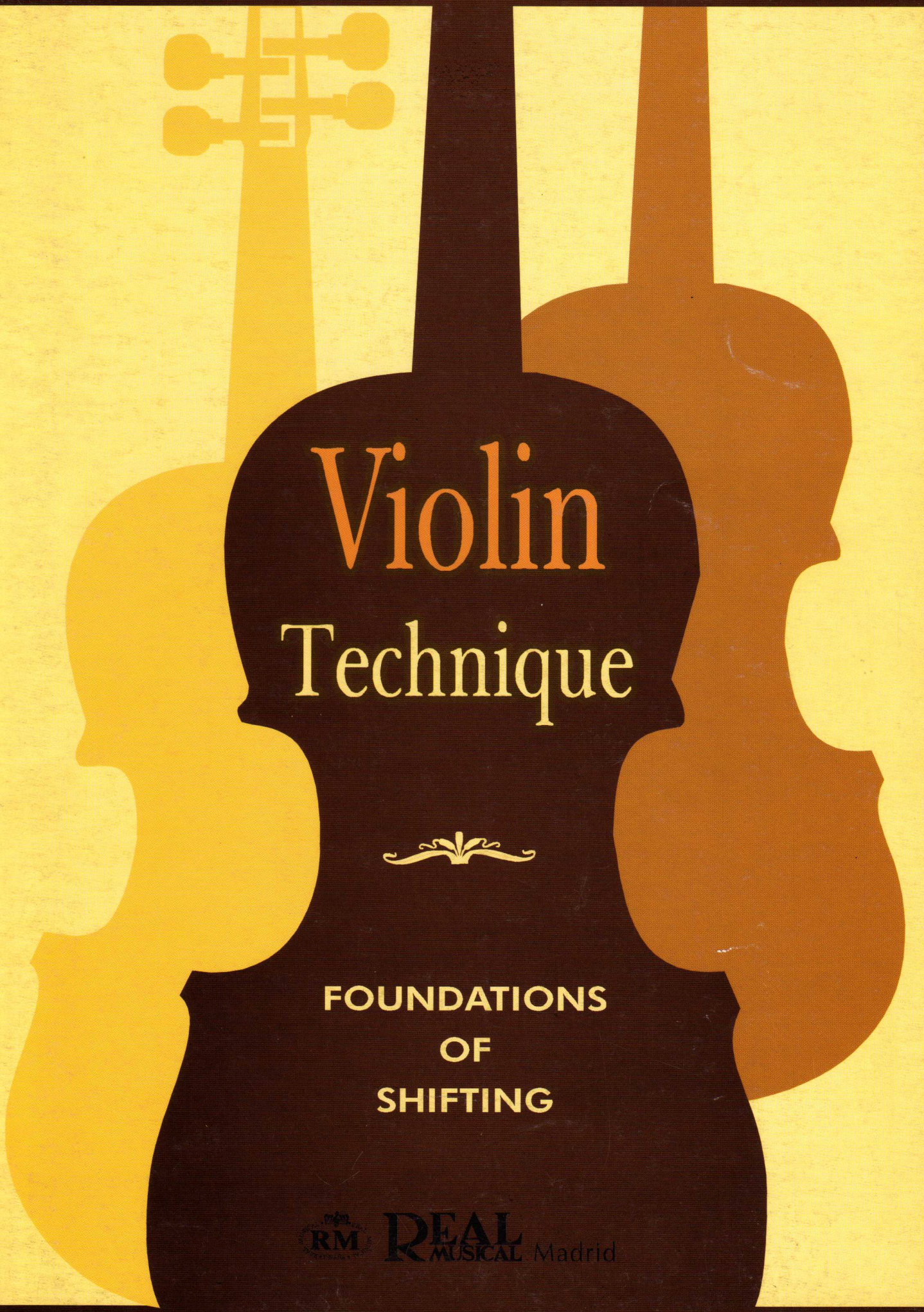
VARTAN MANOOGIAN



Violin Technique

FOUNDATIONS OF SHIFTING

RM REAL MUSICAL Madrid

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INTRODUCTION

THE BASIC ELEMENTS OF SHIFTING.

Shifting is one of the most important aspects of string playing. The mastery of this art is essential for a performance without compromising the musical aesthetics.

There are two elements involved in polished shifting:

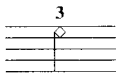
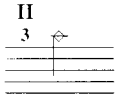
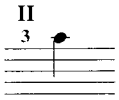
- *The release of finger weight*
- *The control of bow speed and pressure*

The absence of these elements can create tension in the left arm and cause undesirable slides which disturb the musical expression.

There are three levels of finger pressure as indicated below:

- *Natural weight of the finger* ()
- *Finger weight in released position* ()
- *Minimal weight (harmonic)* ()

After placing the finger on a string with its natural weight (solid note: ( ) *, a release of that weight takes place (released position:* ( ) *immediately followed by vibrato. The change from natural weight to released position is similar to a* ***fp*** *in the left hand.*

Before the initiation of shifting, the finger adopts the harmonic note level  *while in the right arm, the index finger releases the bow pressure and the forearm slows the bow speed. The finger of the left hand is kept in harmonic position as the arm moves to the next note which is also a harmonic*  *; (the left hand slows down slightly before reaching this harmonic note). At that moment the finger is lowered on the string, without excessive pressure, to play the note*  *with vibrato (see diagrams on the following pages).*

INTRODUCCIÓN

ELEMENTOS BÁSICOS DEL CAMBIO DE POSICIÓN.

El cambio de posición es uno de los aspectos fundamentales en la práctica de los instrumentos de cuerda. Su dominio es esencial para no comprometer la estética musical.

Son dos los elementos que contribuyen a que un cambio de posición sea limpio y refinado:

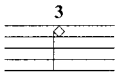
- La relajación del peso del dedo
- El control de la velocidad y de la presión del arco.

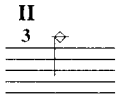
La ausencia de éstos puede crear tensión en el brazo izquierdo y provocar glisandos indeseados que perturban la expresión musical.

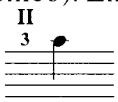
Existen tres niveles diferentes de presión según se indica a continuación:

- Peso natural del dedo ( )
- Peso del dedo en posición relajada ( )
- Peso mínimo (armónico) ( )

Una vez que el dedo cae sobre la cuerda con su peso natural () , hay que relajar este peso (posición relajada: () y vibrar la nota inmediatamente. El cambio entre el peso natural y posición relajada es similar a un ***fp*** en la mano izquierda.

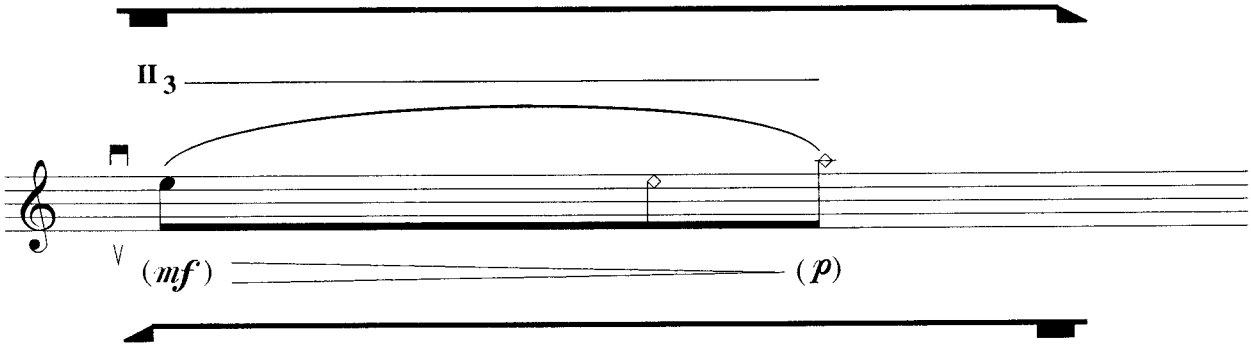
Antes de comenzar el cambio de posición, el dedo adopta la posición de armónico 

mientras el índice de la mano derecha relaja la presión sobre el arco y el antebrazo disminuye la velocidad del mismo. El dedo de la mano izquierda se mantiene en el nivel de armónico miestras que el brazo se mueve hacia la siguiente nota, que también será armónico 

(la mano izquierda aminora ligeramente su velocidad antes de llegar a este armónico). En este momento el dedo baja sobre la cuerda, sin excesiva presión, para así poder realizar la nota 

con vibrato (ver diagramas en las siguientes páginas).

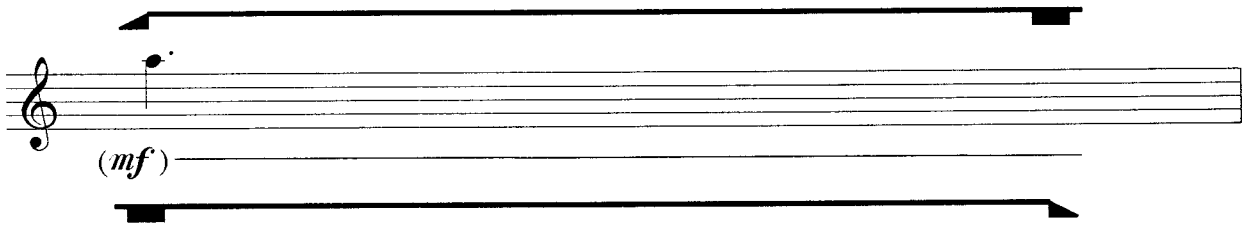
DIAGRAMS OF THE BOW. / DIAGRAMAS DEL ARCO.



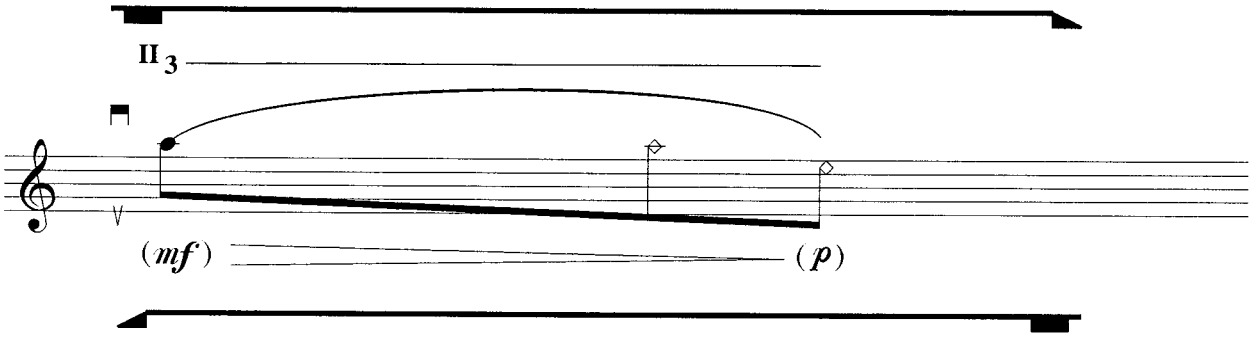
- *Vibrato.*
- *Bow pressure.*
- *Fast bow speed.*
- Vibrato.
- Presión del arco.
- Arco rápido.

- *Gradual release of bow pressure and*
- *Slowing down bow speed.*
- Relajar gradualmente la presión del arco y
- Aminorar la velocidad del arco.

- *No vibrato.*
- Sin vibrato.



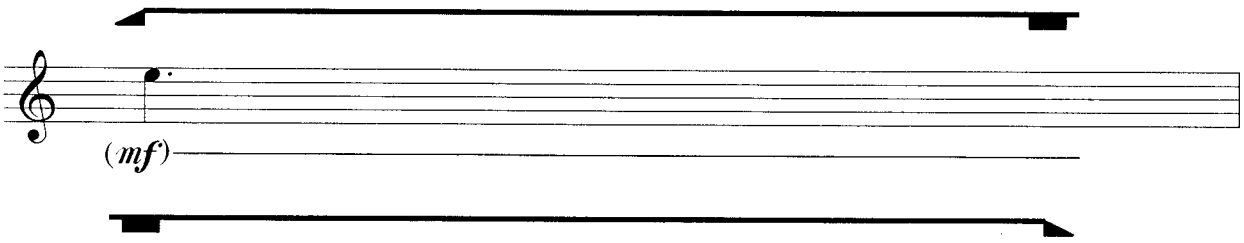
- *Immediate vibrato.*
- *Sustained sound without excessive finger pressure.*
- Vibrato inmediato.
- Sonido sostenido sin excesiva presión en el dedo.



- *Vibrato.*
- *Bow pressure.*
- *Fast bow speed.*
- Vibrato.
- Presión del arco.
- Arco rápido.

- *Gradual release of bow pressure and*
- *Slowing down bow speed.*
- Relajar gradualmente la presión del arco y
- Aminorar la velocidad del arco.

- *No vibrato.*
- Sin vibrato.



- *Immediate vibrato.*
- *Sustained sound without excessive finger pressure.*
- Vibrato inmediato.
- Sonido sostenido sin excesiva presión en el dedo.

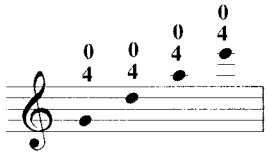
It is a fact that when a finger plays a natural harmonic, and then plays the same note with the finger's natural weight, it will produce sharper pitch. Therefore, a sensitive adjustment of the finger is necessary to compensate for the difference by placing the solid note slightly lower.

In early stages on violin teaching, very often we are introduced to natural harmonic by playing in third position with an extended fourth finger (fig.1, below). This extension should be avoided in these exercises by leaving the fourth finger curved.

Es un hecho que cuando un dedo realiza un armónico natural y luego toca la misma nota con el peso natural del dedo correspondiente a dicho armónico, el sonido resultante es más agudo. Por lo tanto, es necesario reajustar sensiblemente el dedo, retrasándolo ligeramente.

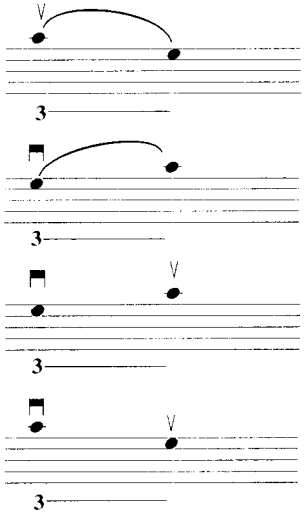
En los primeros pasos de la enseñanza de violín, se suelen introducir armónicos naturales en tercera posición mediante la extensión del cuarto dedo (véase fig. 1, abajo). Esta extensión del cuarto dedo esprecisamente lo que debemos evitar en estos ejercicios, manteniéndose el cuarto dedo curvado.

Fig.1



Observe the movement of both forearms during a shift:
Obsérvese el movimiento que los dos antebrazos pueden realizar durante un cambio de posición:

- *Parallel movement to the left.*
  Movimiento paralelo hacia la izquierda.
- *Parallel movement to the right.*
  Movimiento paralelo hacia la derecha.
- *"Closing" movement in opposite directions.*
  Movimiento "cerrado" en direcciones opuestas.
- *"Opening" movement in opposite directions.*
  Movimiento "abierto" en direcciones opuestas.

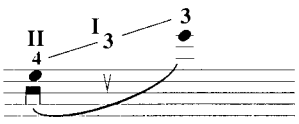


In the "opening" movement the shift occurs before change, whereas in the "closing" movement, both forearms move simultaneously, creating a lyrical and intense expression.

En el movimiento "abierto", el cambio de posición se realiza antes del cambio de arco, mientras que en el "cerrado", los dos antebrazos se mueven simultáneamente, obteniéndose así una expresión más lírica e intensa.

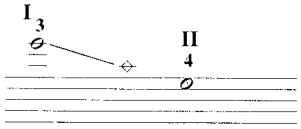
In ascending shifts the fingers for low and high notes share respectively the movement:

En los cambios ascendentes, el dedo de la nota inferior y el de la superior comparten, respectivamente, el movimiento:



In descending shifts the finger for the high note leads to the new position:

En los cambios descendentes, el dedo apoyado en la nota superior, es el que conduce a la nueva posición:



When a fluent speed in attained, all movements connect and merge as one gesture.

Una vez conseguida cierta velocidad, todos los movimientos se conectan y forman un solo gesto.

To fully benefit from the objetive of these exercise it is important to include a variety of tempi and a whole range of dynamics.

Para alcanzar el objetivo propuesto en este libro, en lo que se refiere a los ejercicios de cambio de posición, es importante incluir en el estudio diferentes tempos y dinámicas.

The key to developing the art of shifting is in "time" and "timing": time to learn, according to the individual's abilities and musical timing according to the demands of the score, which finally depend on the individual's taste and musical interpretation of a work.

La clave para desarrollar el arte del cambio de posición está en el "tiempo" y en la "relación espacio- temporal de los elementos musicales" ①: tiempo para aprender, según la habilidad y posibilidades personales, relación espacio-temporal de los elementos musicales dependiendo de lo que exija el texto musical y el gusto personal para su interpretación.

During the nineteenth century, Liszt, Chopin and Paganini, among other composers, brought about new forms of expression, from which new musical vocabularies were created in the 20th century. Consequently, technical studies and exercises came to include musical involvement through imaginative nuances, dynamics and different pulsations.

Durante el siglo pasado, Liszt, Chopin y Paganini, entre otros compositores, desarrollaron nuevas formas de expresión que dieron paso a nuevos vocabularios musicales en el siglo. De ahí que, para conseguir diferentes variedades de expresión musical, los estudios técnicos y los ejercicios empezarán a incluir más matices imaginativos, otras dinámicas y distintas pulsaciones.

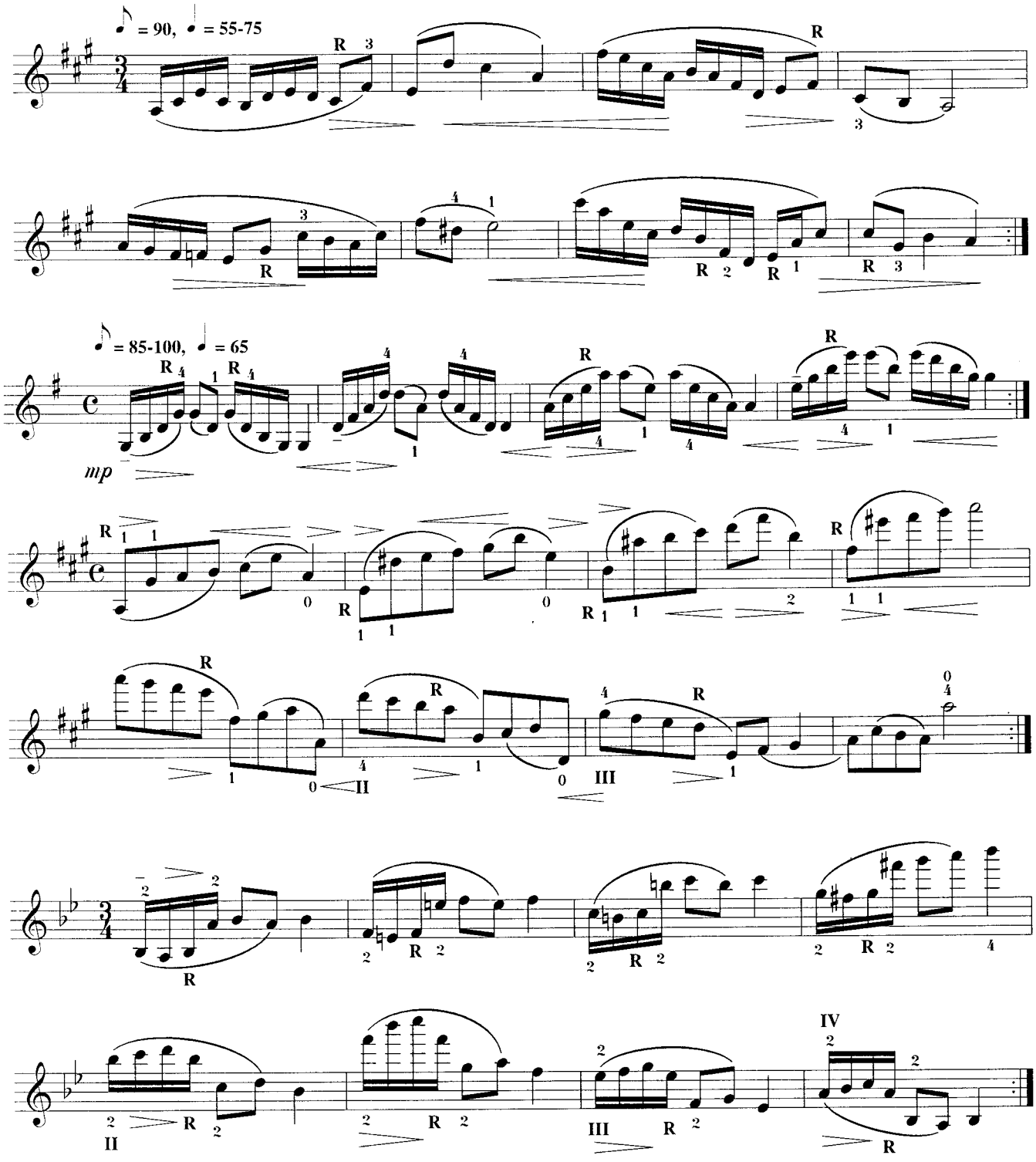
A particular tempo can bring out the attributes of a musical phrase, a movement, indeed in some cases an entire work. But slight changes in tempo can bring about a noticeable change in the singularity of music. Thus, performer's goal is driven by the adoption of a tempo to reveal the expressiveness of a musical composition. One of the important ways of reaching this goal is through the use of bow technique: bow distribution, speed and pressure, and especially by adjusting the sounding point. The musical phrases included in this book are intended to serve this purpose. They are by the virtuoso violinist, composer and writer Willian Henley, revised and edited by this author.

Un determinado tempo puede hacer resaltar las características de una frase musical, un movimiento de una obra e incluso de una obra completa; de hecho, se pueden producir cambios significativos en la singularidad de la música a través de pequeños cambios de tempo. Así, el objetivo del músico puede ser el de lograr un tempo que le lleve a conseguir la expresividad de una obra musical. Una manera de alcanzar este objetivo es mediante la aplicación correcta de la técnica del arco: variaciones en la distribución de su peso, velocidad, presión, y especialmente, ajustes en el punto de contacto. Se han incluido en este libro unas frases musicales que podrán ayudar al músico a lograr dicho objetivo; el autor de las mismas es el destacado violinista, compositor y pedagogo Willian Henley y han sido revisadas y editadas por el autor de este libro.

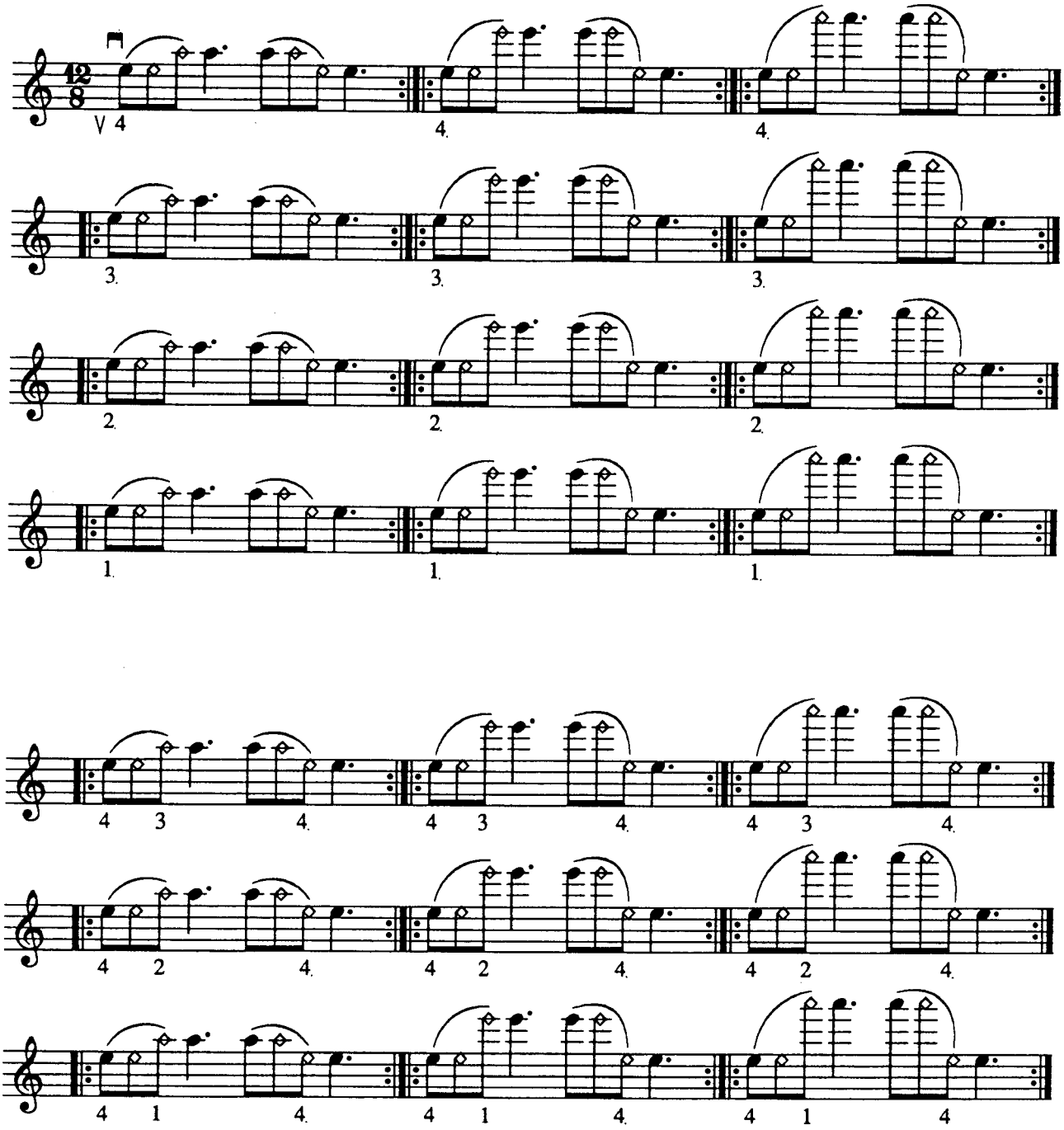
① En inglés "time" y "timing", juego de palabras que relacionan el tiempo físico de aprendizaje y el tiempo en el que se lleva a cabo la interpretación musical dentro de la partitura (tem, ritmo, etc.)

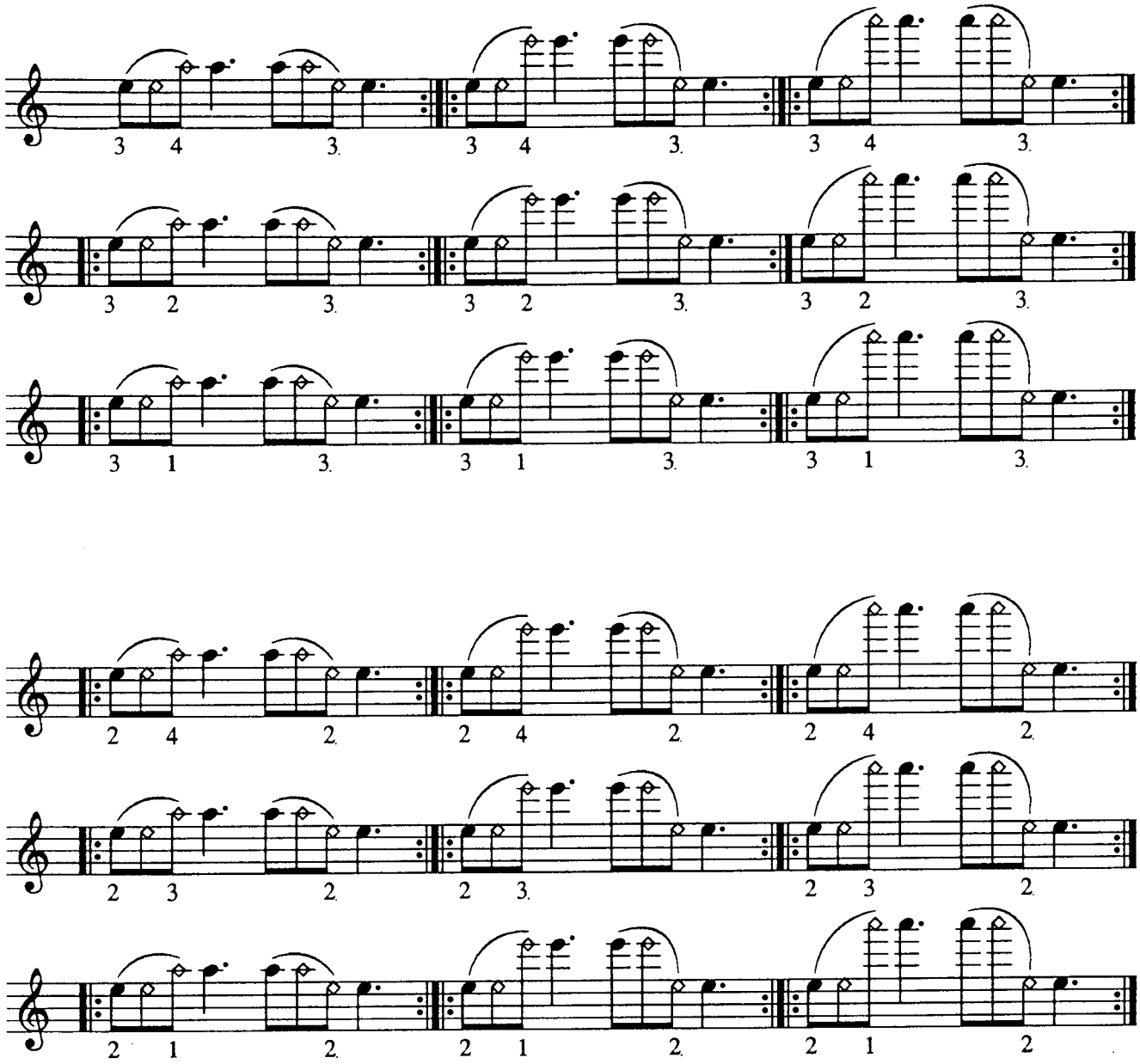
Metronome markings are suggested for each phrase. Each tempo represent a different musical expression, from lyrical to dance-like, each requiring musical and technical adjustment. They include dynamics and the letter "R" is to indicate the release of the finger weight before shifting. From page 21, the author encourages the performer to continue by marking his/her decisions concerning the choices for tempo and dynamics.

Se sugieren tres valores metronómicos para cada una de estas frases. Cada tempo representa una expresión musical distinta que va de lo lírico a expresiones con calidad de música de baile. Cada tempo requiere ajustes musicales y técnicos. También incluyen diferentes dinámicas. La letra "R" sirve para indicar la relajación del peso del dedo antes del cambio de posición. A partir de la página 21, el autor propone que el violinista elija sus propios tempos y dinámicas.



On A string
Sobre la cuerda de La

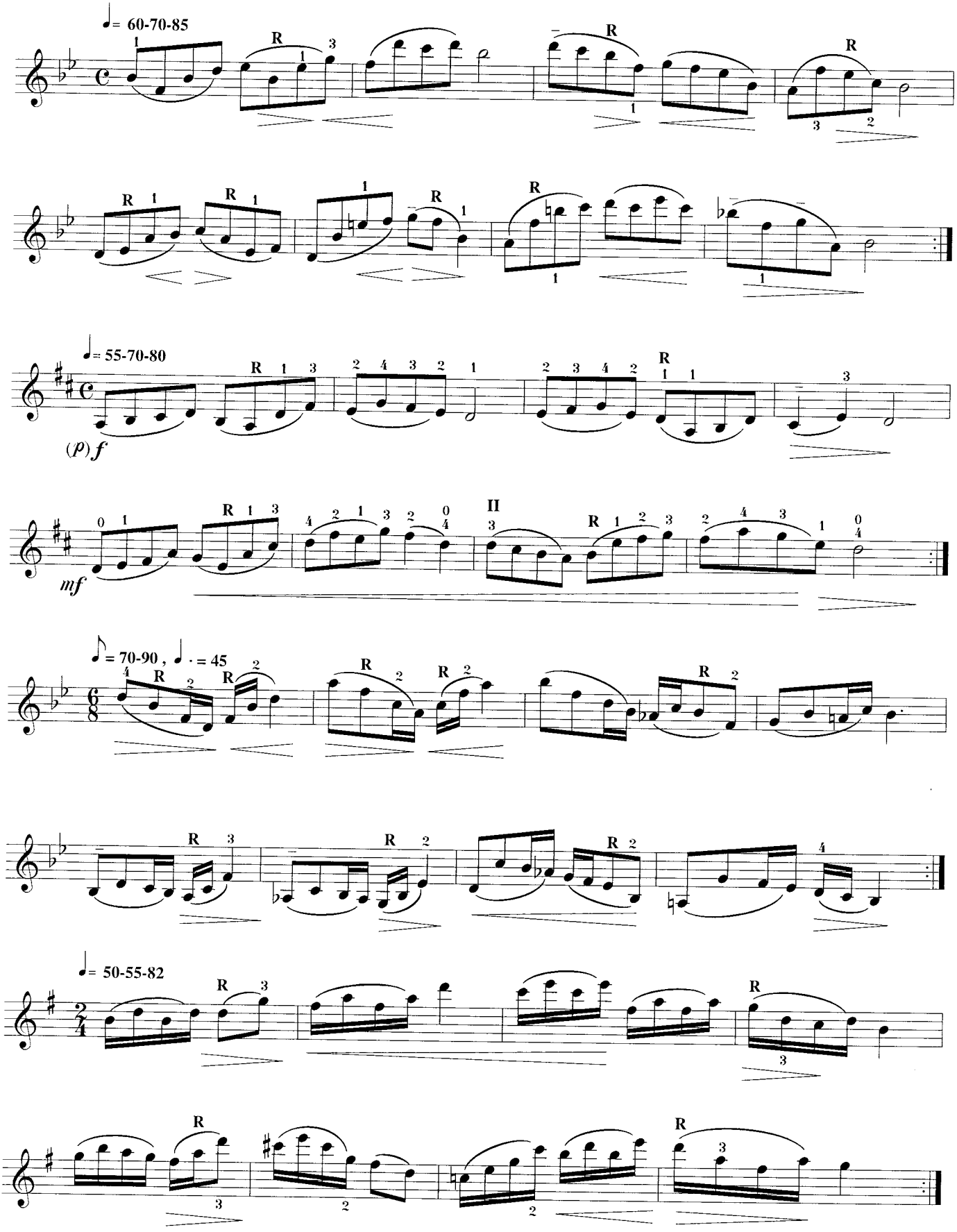


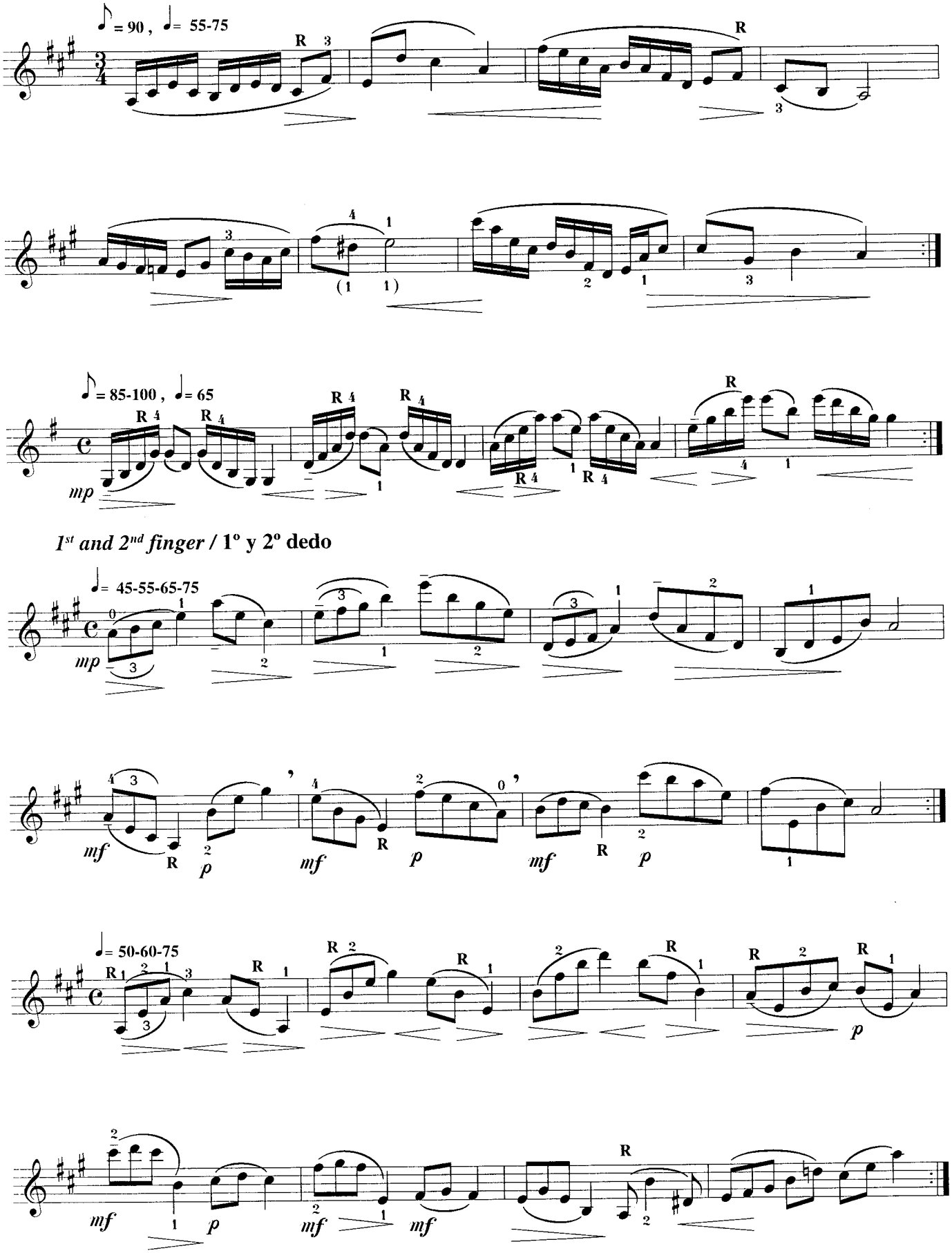


Play through pages 13 and 14 without repeats or interruption.
Ejecutar las páginas 13 y 14 sin repeticiones o interrupciones.

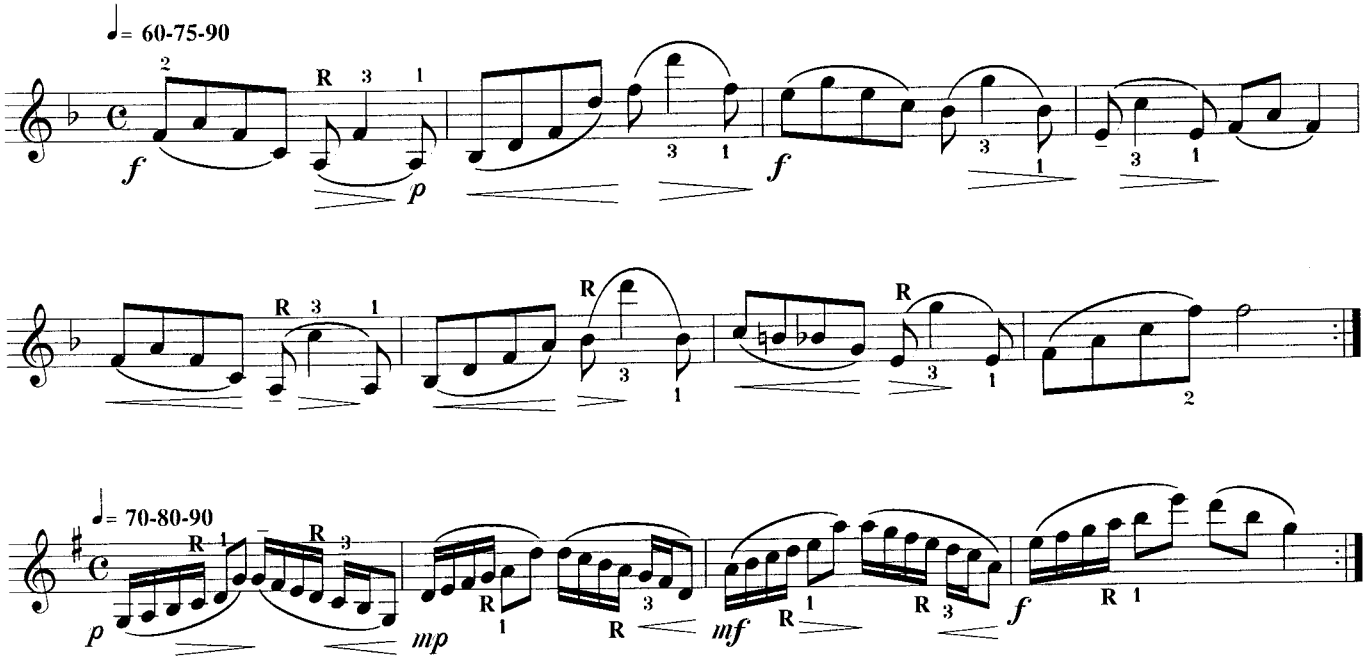
From 1st to 4th position
De 1ª a 4ª posición

Shifting with the same finger.
Cambio de posición con el mismo dedo.

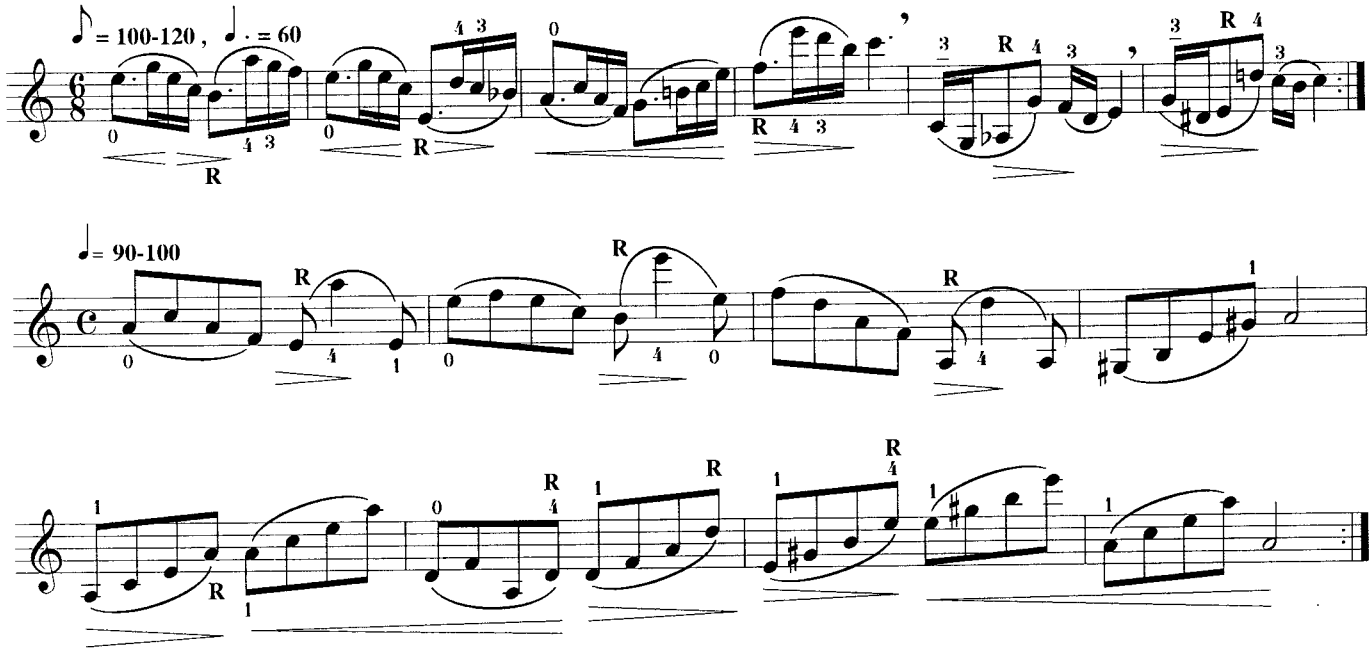



♪ = 90 , ♩ = 55-75
♪ = 85-100 , ♩ = 65
mp
1st and 2nd finger / 1º y 2º dedo
♩ = 45-55-65-75
mp
mf
p
♩ = 50-60-75

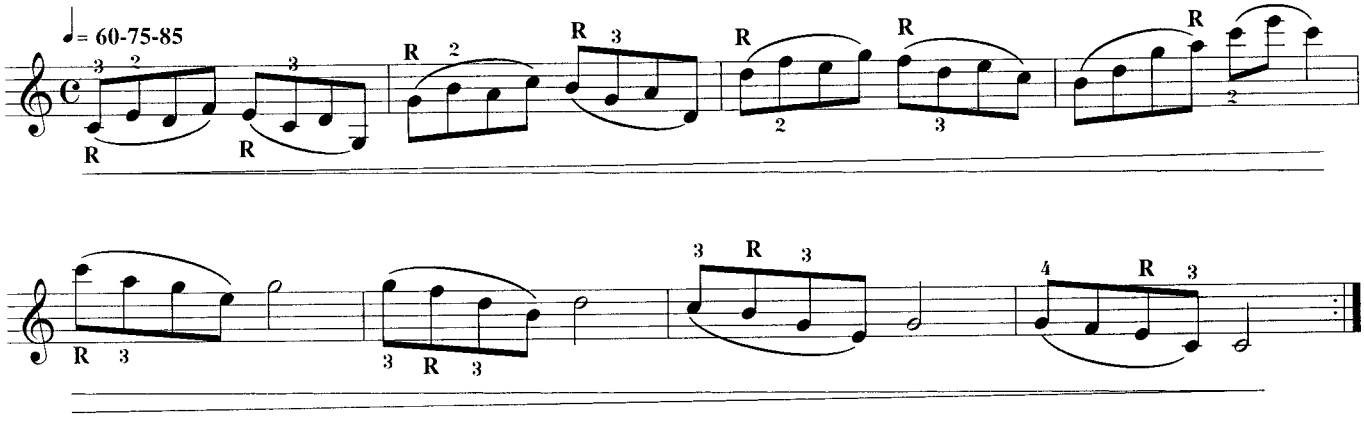
1st and 3rd finger / 1º y 3º dedo

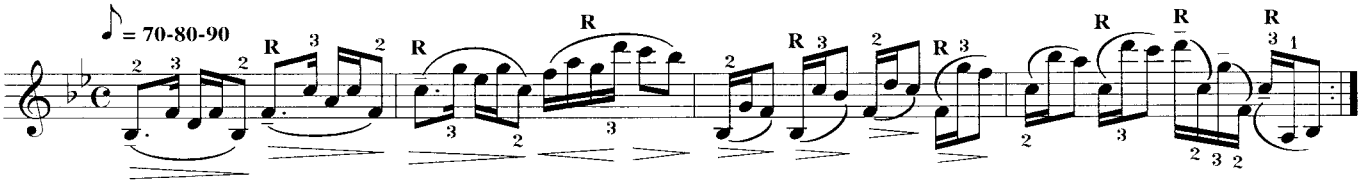


1st and 4th finger / 1º y 4º dedo

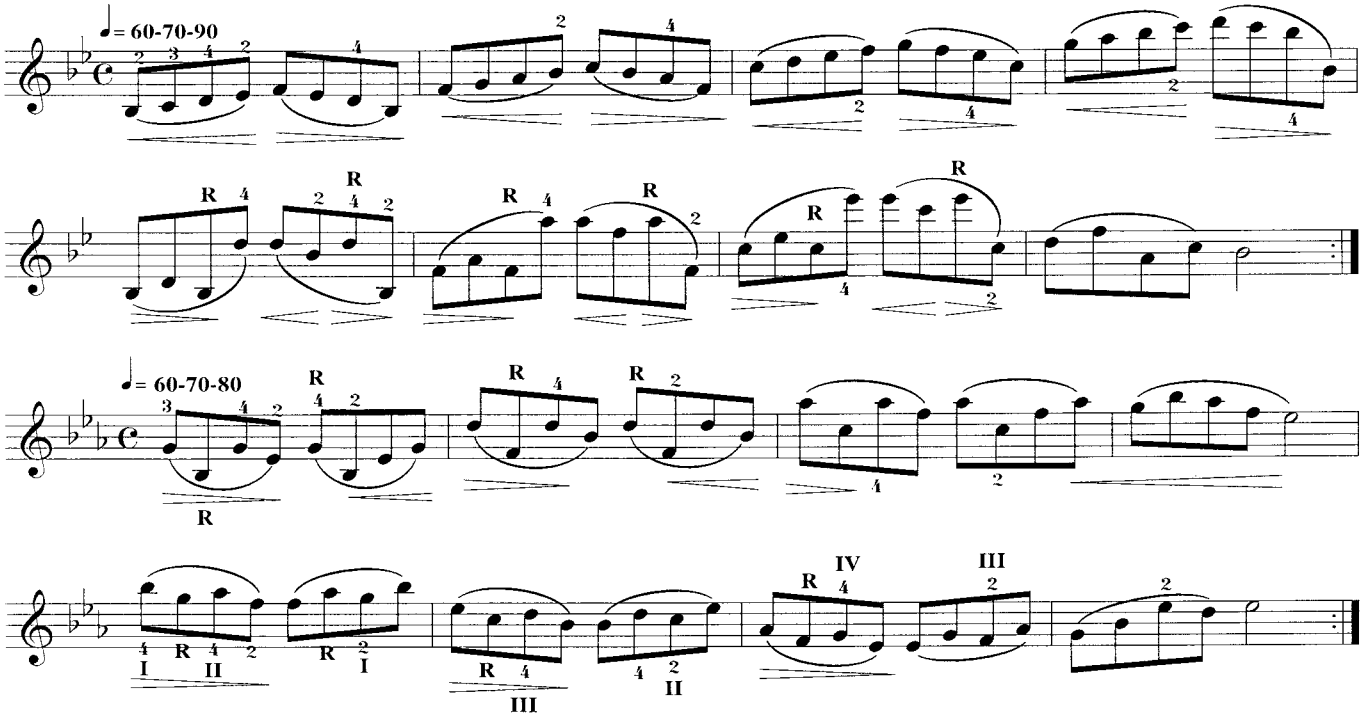


2nd and 3rd finger / 2º y 3º dedo

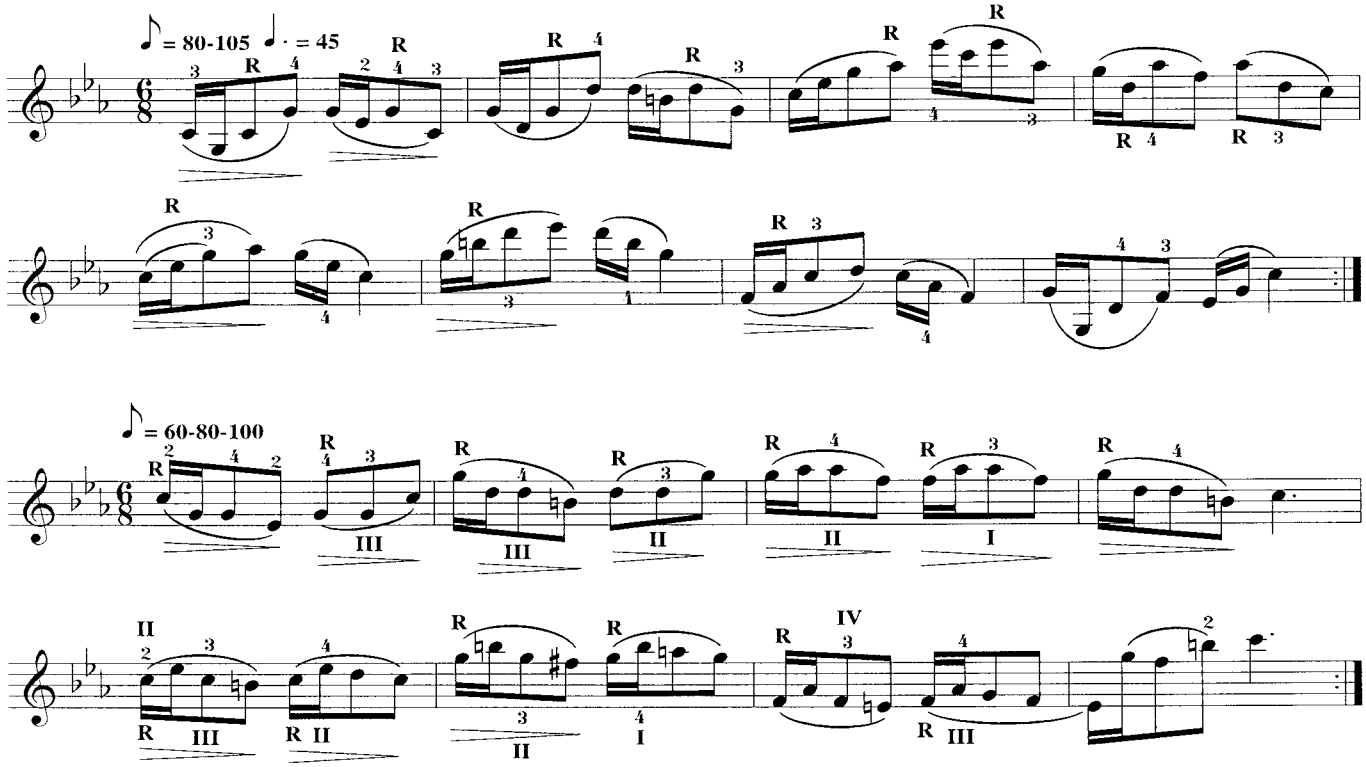




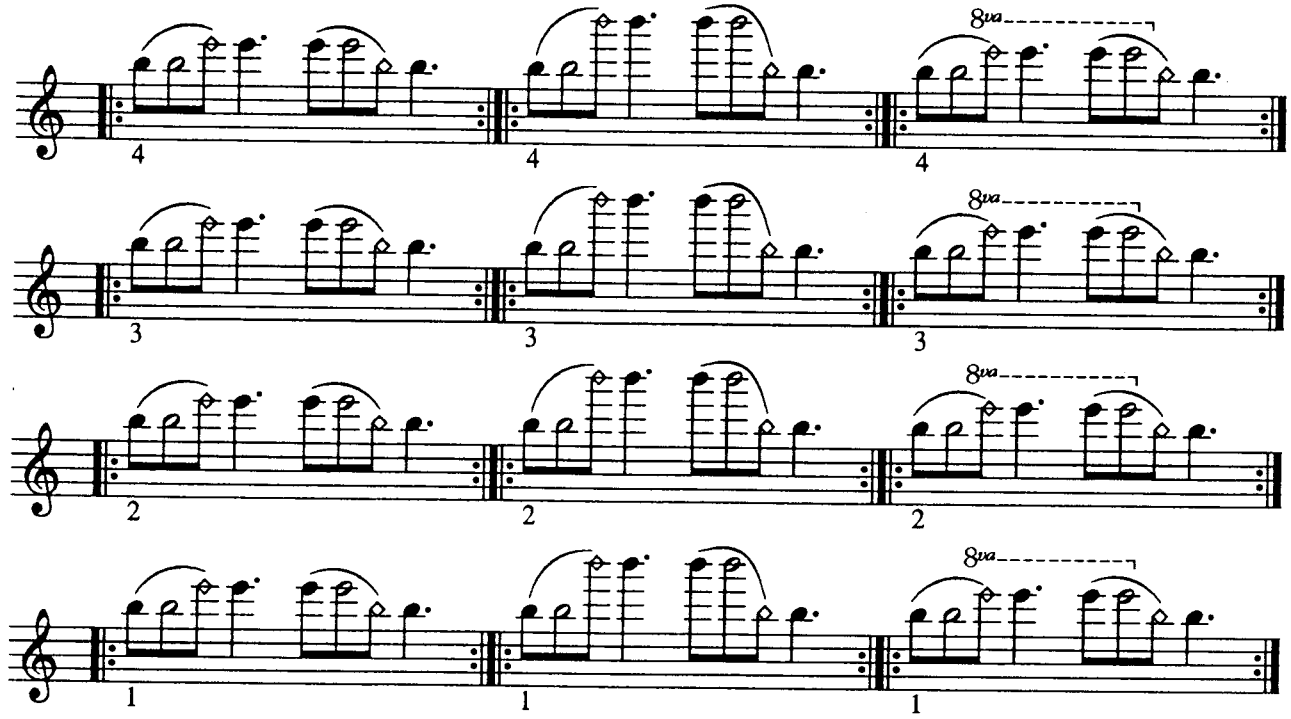
2nd and 4th finger / 2º y 4º dedo

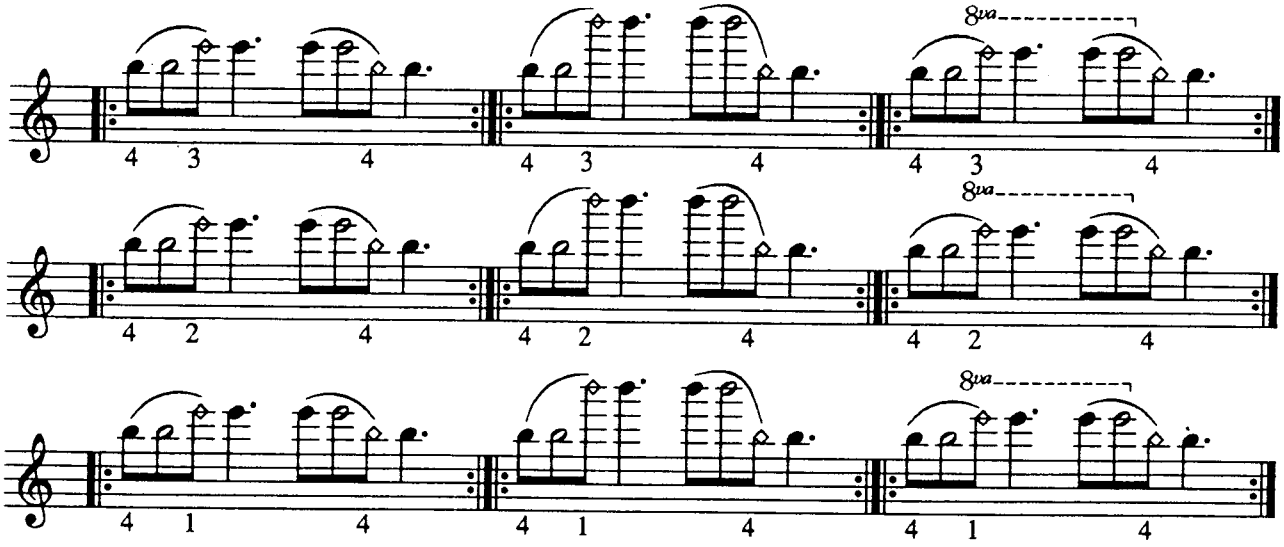


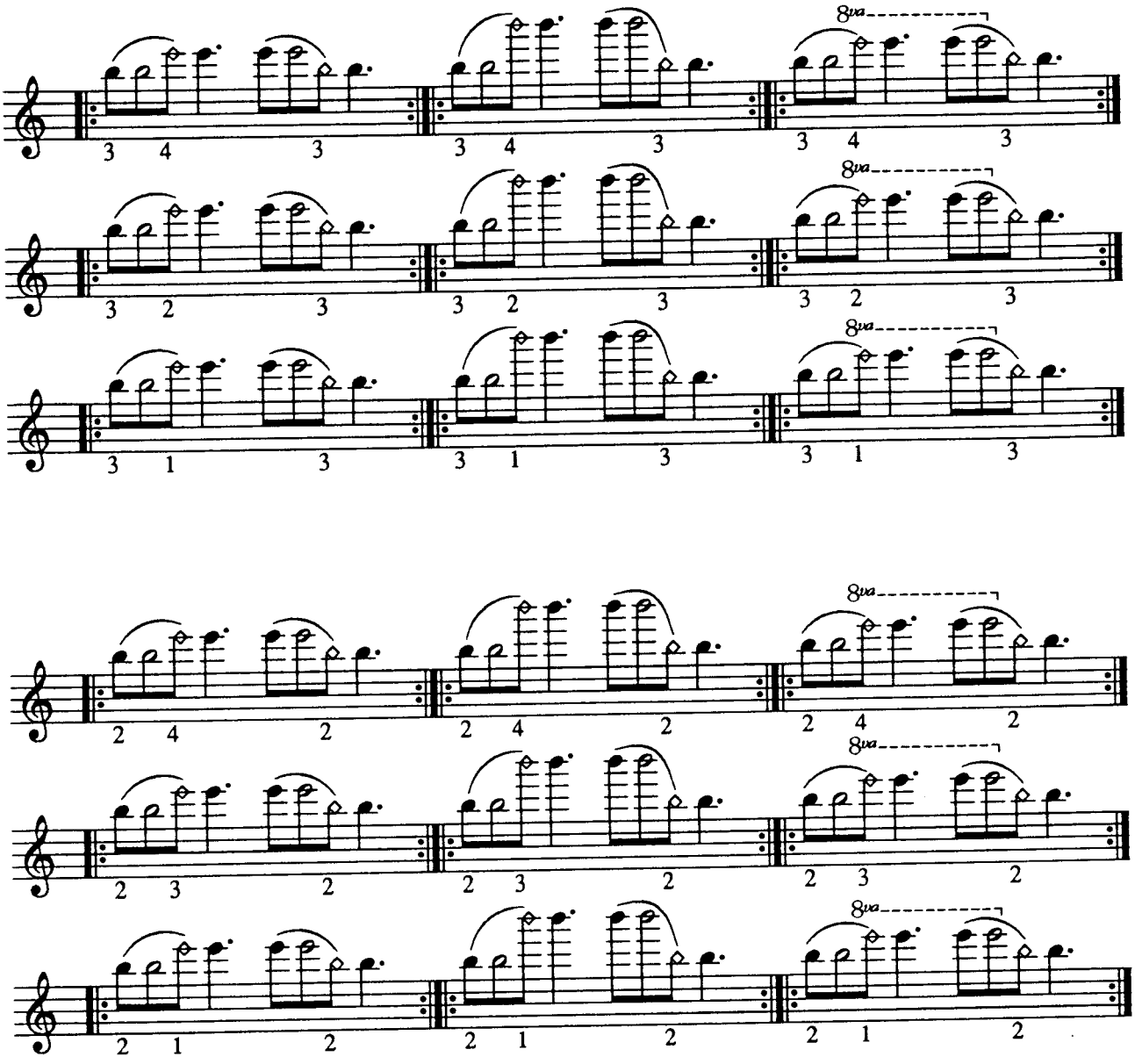
3rd and 4th finger / 3º y 4º dedo



On E string
Sobre la cuerda de Mi



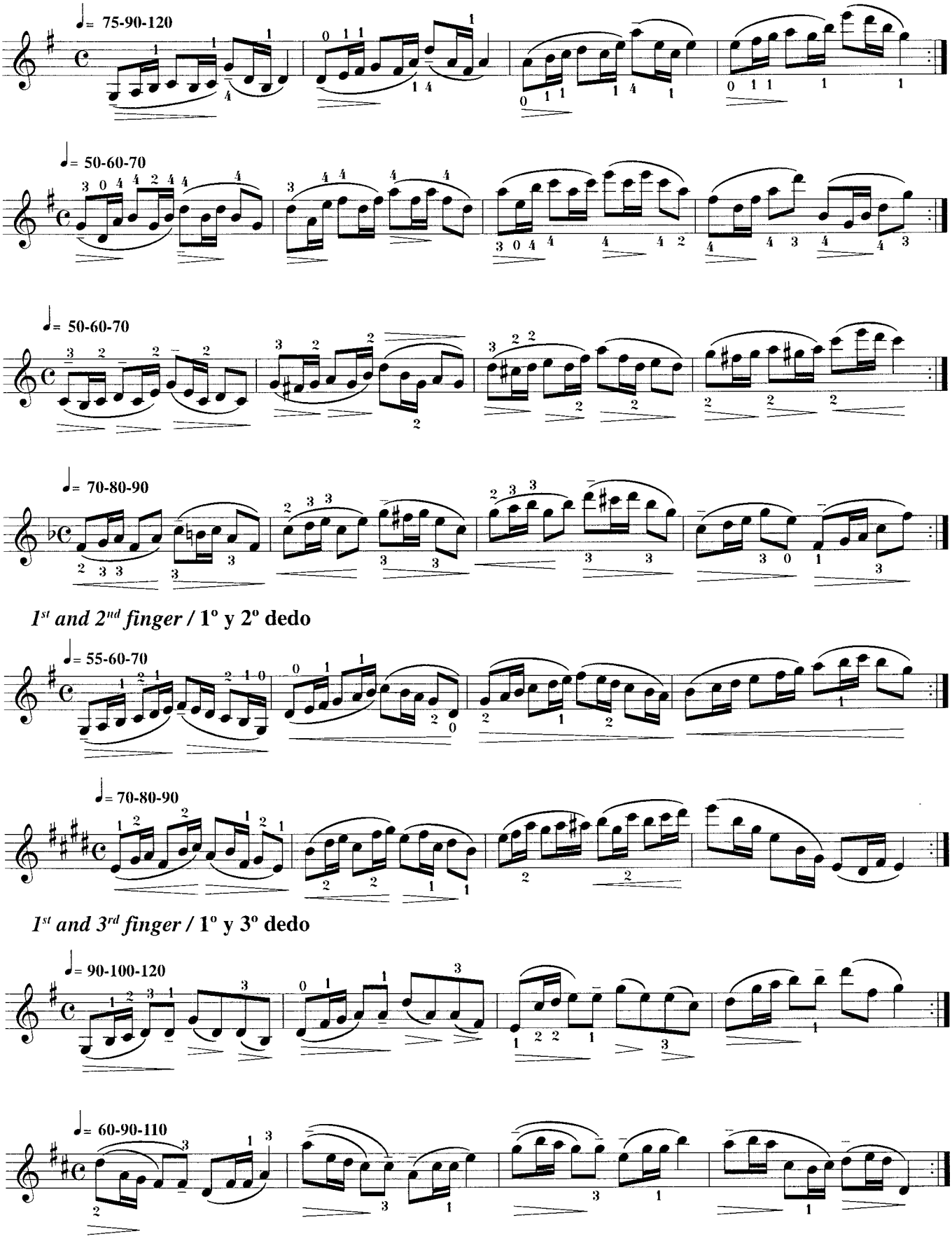




Play through pages 19 and 20 without repeats or interruption.
Ejecutar las páginas 19 y 20 sin repeticiones o interrupciones.

From 1st to 2nd to 4th position
De 1ª a 2ª a 4ª posición

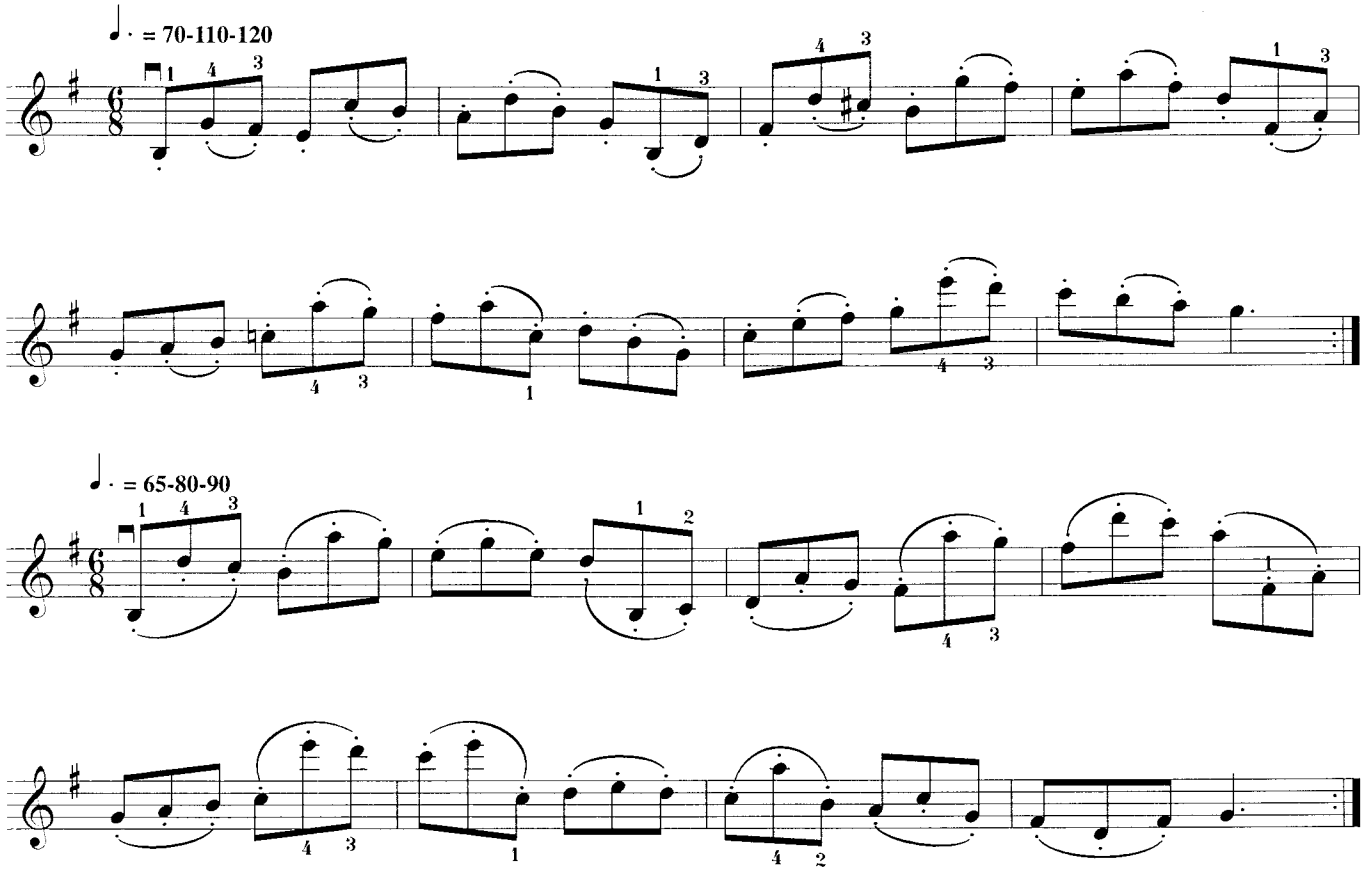
Shifting with the same finger.
Cambio de posición con el mismo dedo.



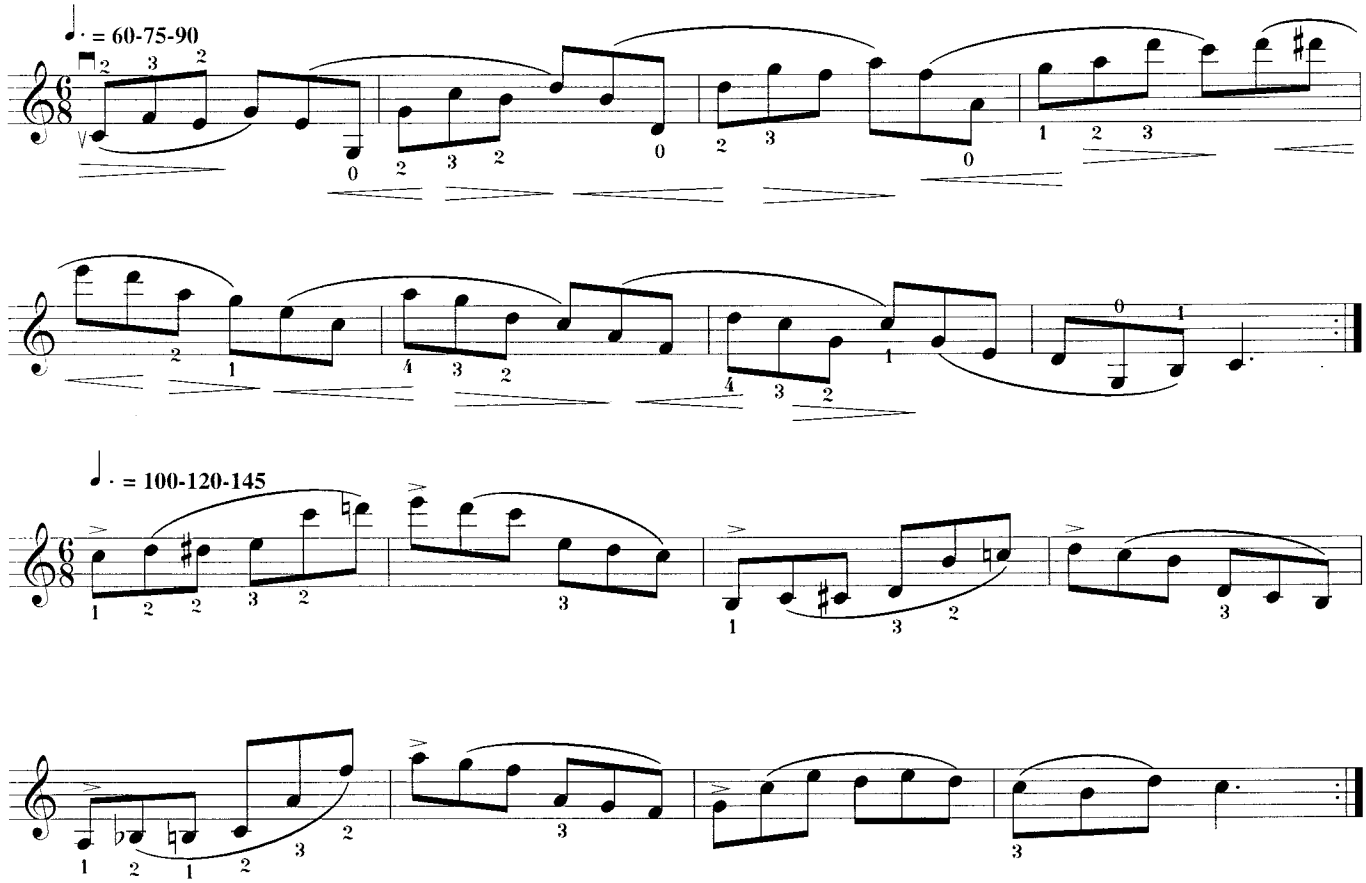
1st and 2nd finger / **1º y 2º dedo**

1st and 3rd finger / **1º y 3º dedo**

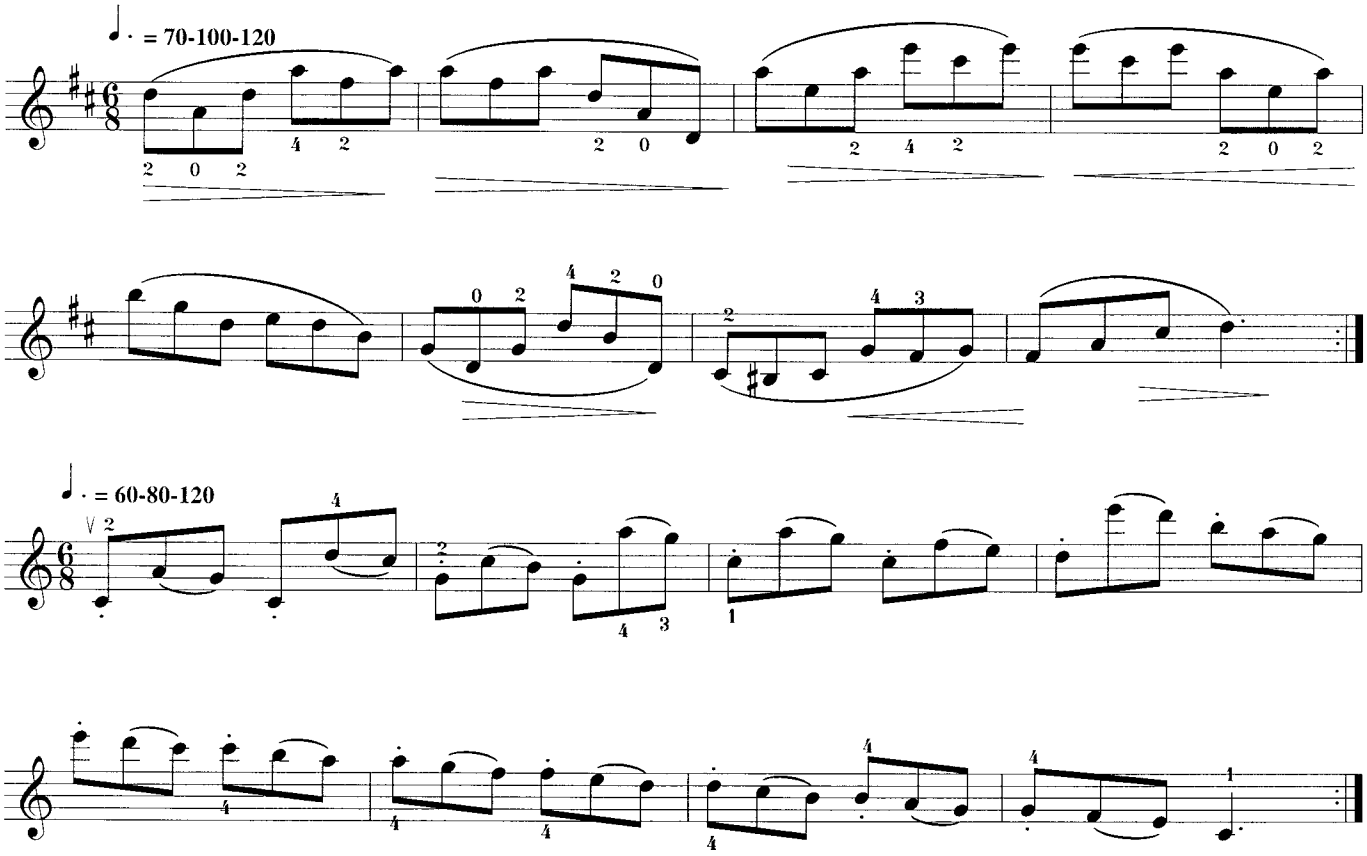
1st and 4th finger / 1º y 4º dedo



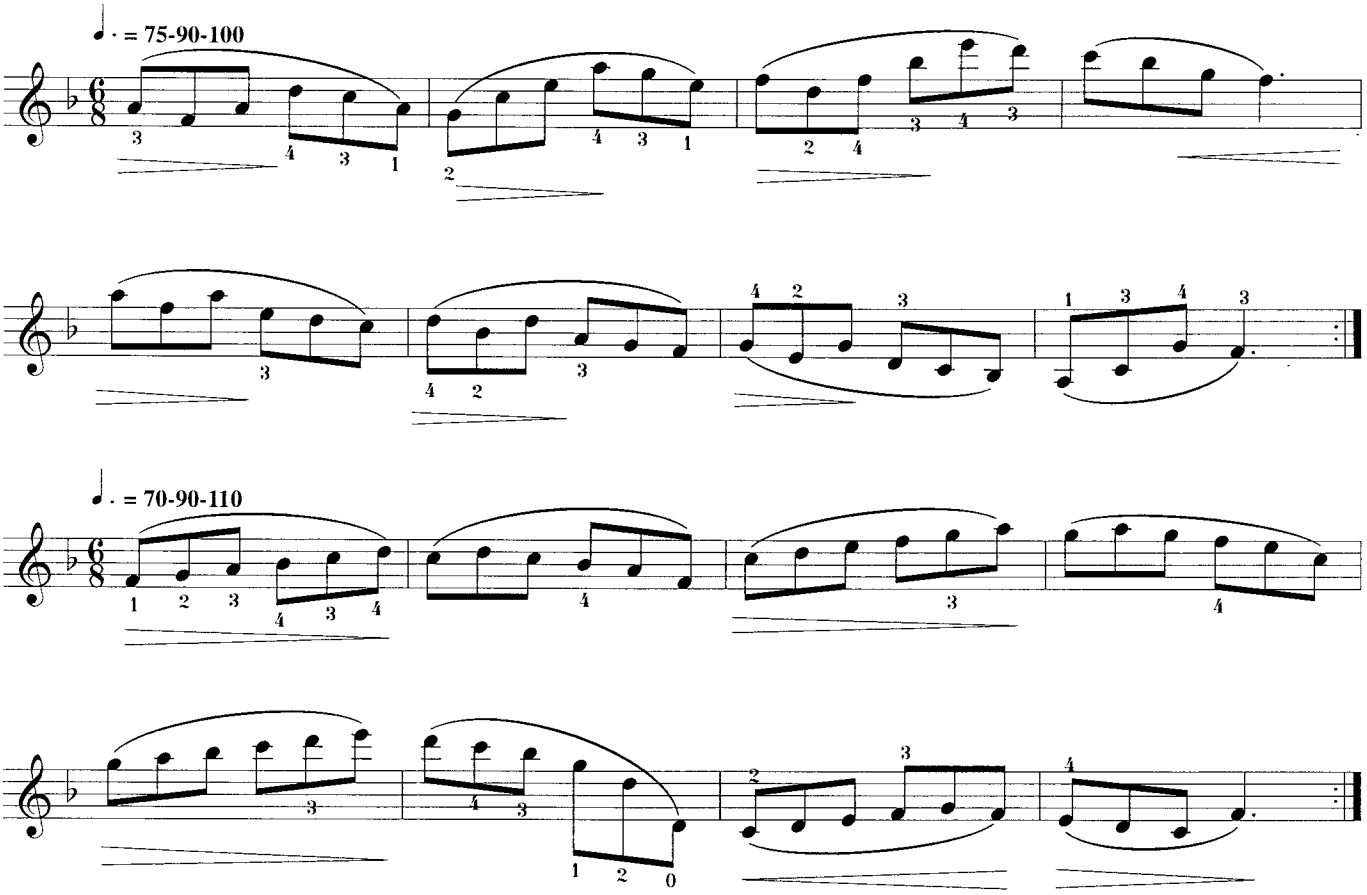
2nd and 3rd finger / 2º y 3º dedo



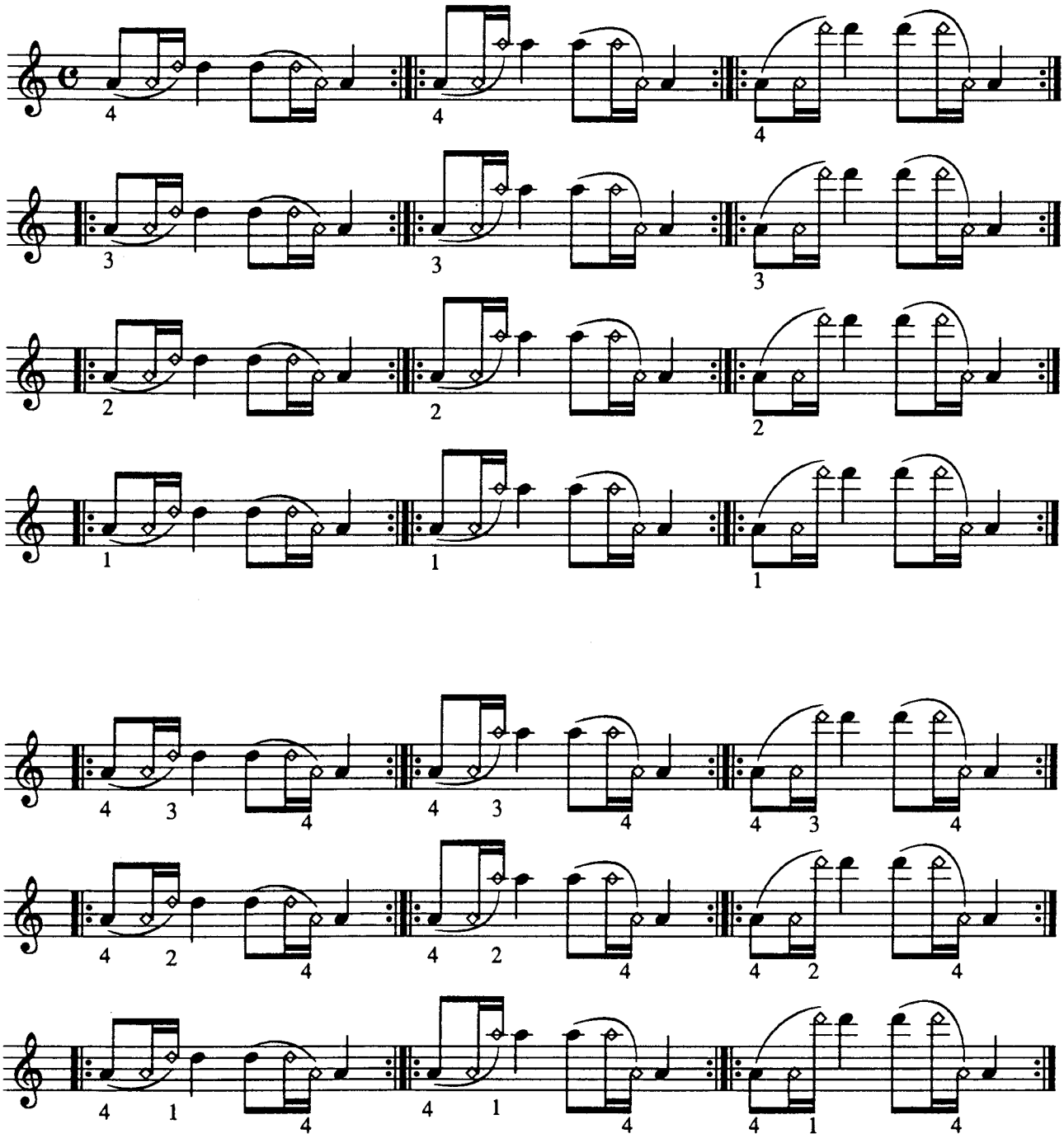
2nd and 4th finger / 2º y 4º dedo

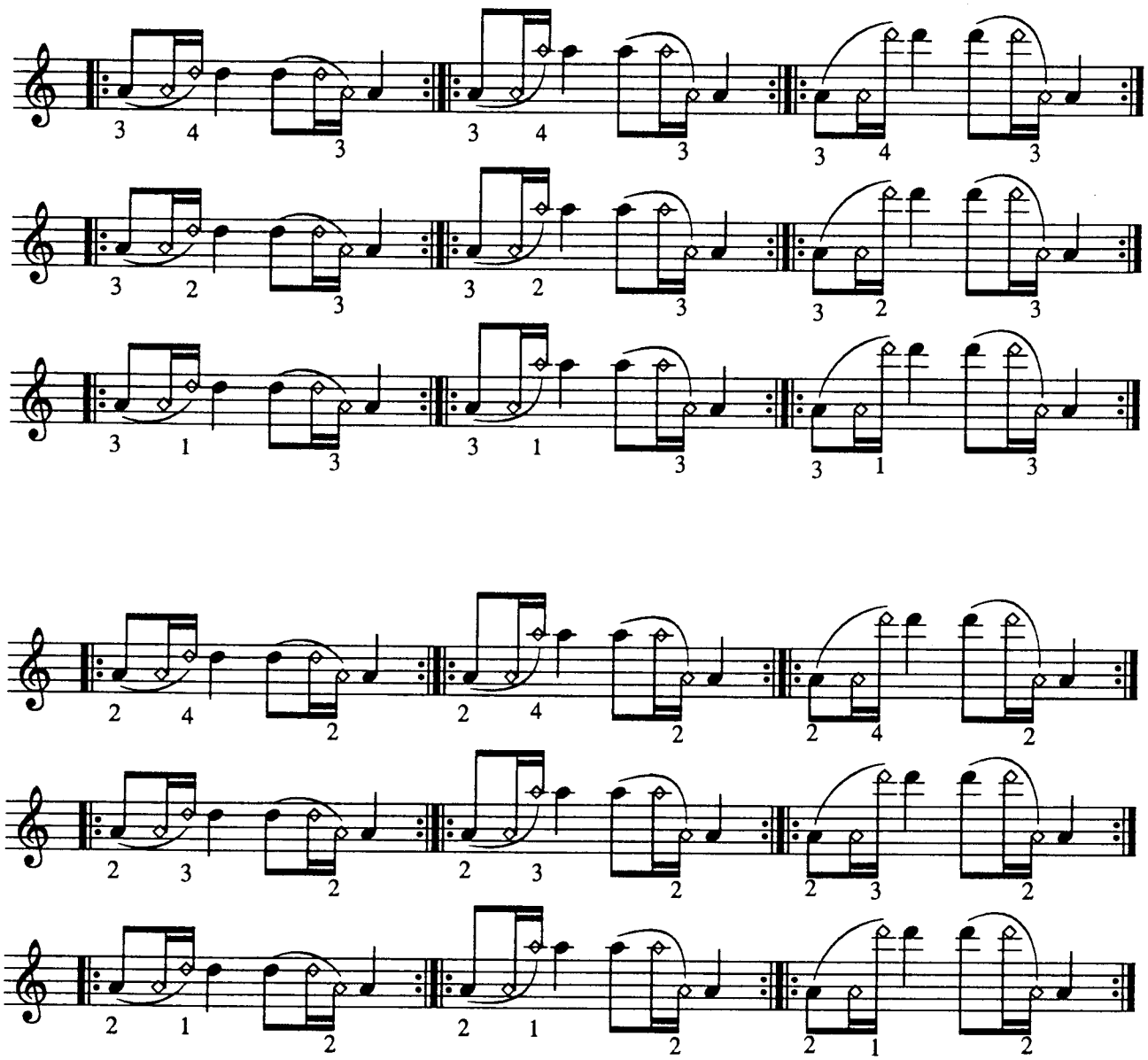


3rd and 4th finger / 3º y 4º dedo



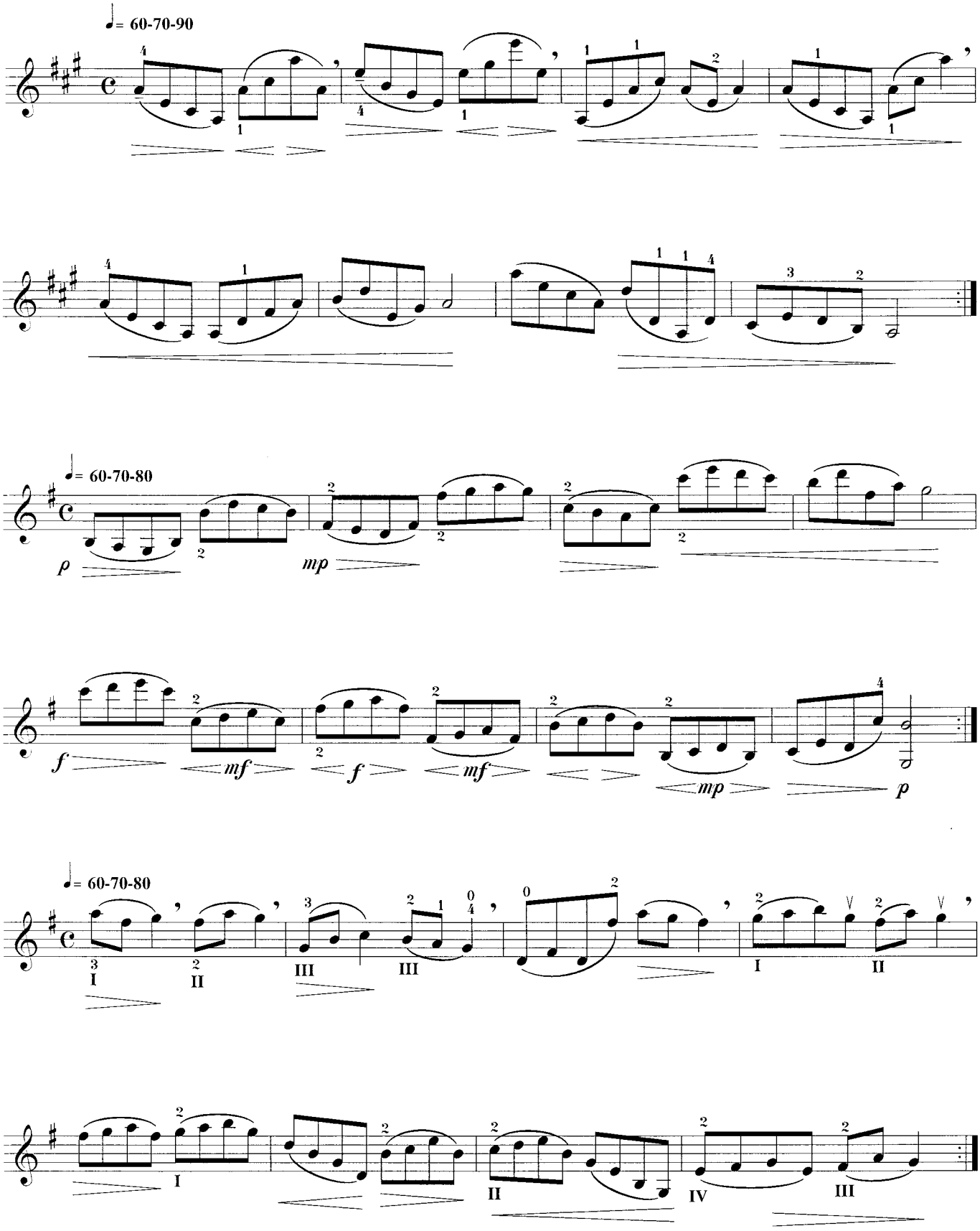
On D string
Sobre la cuerda de Re

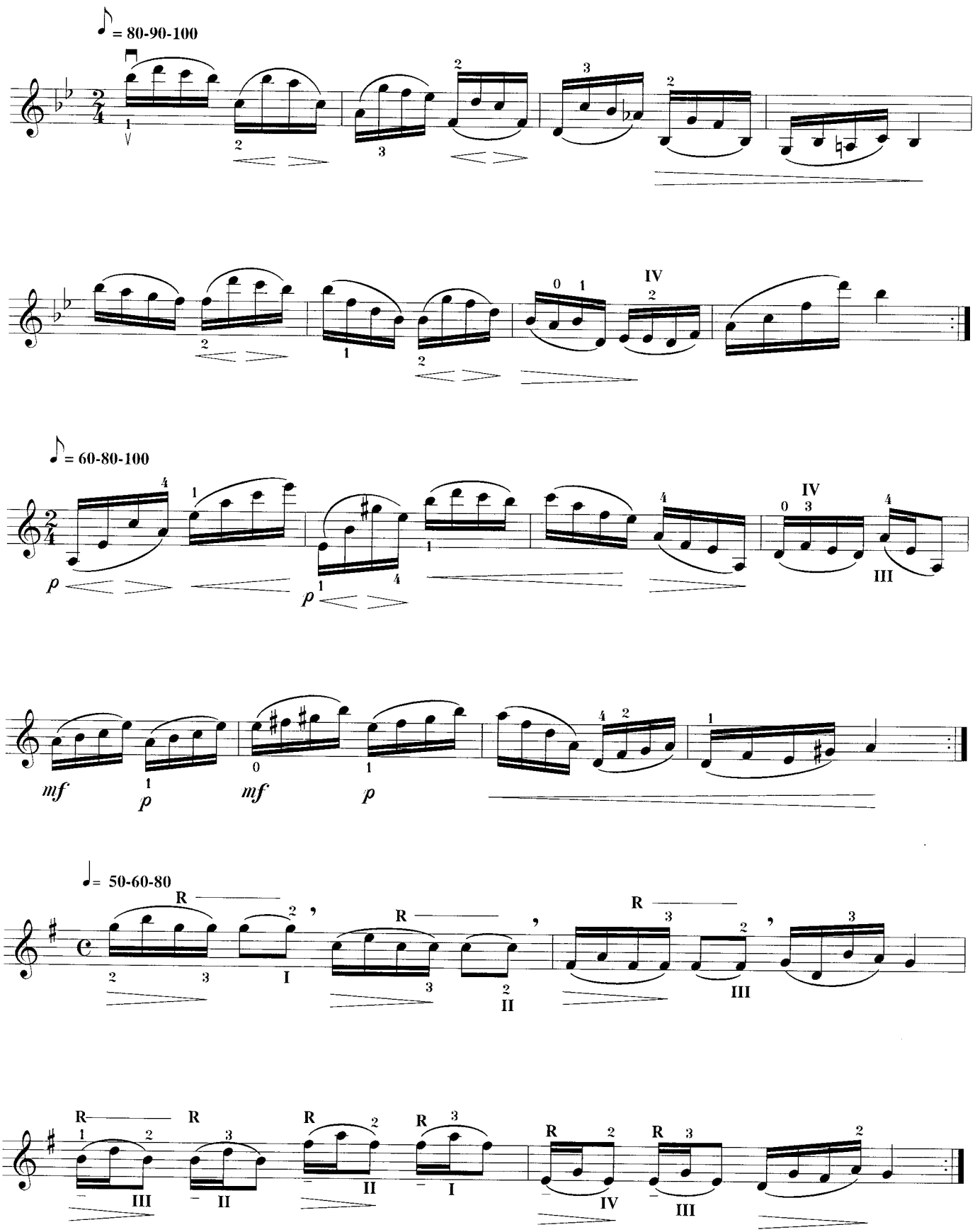


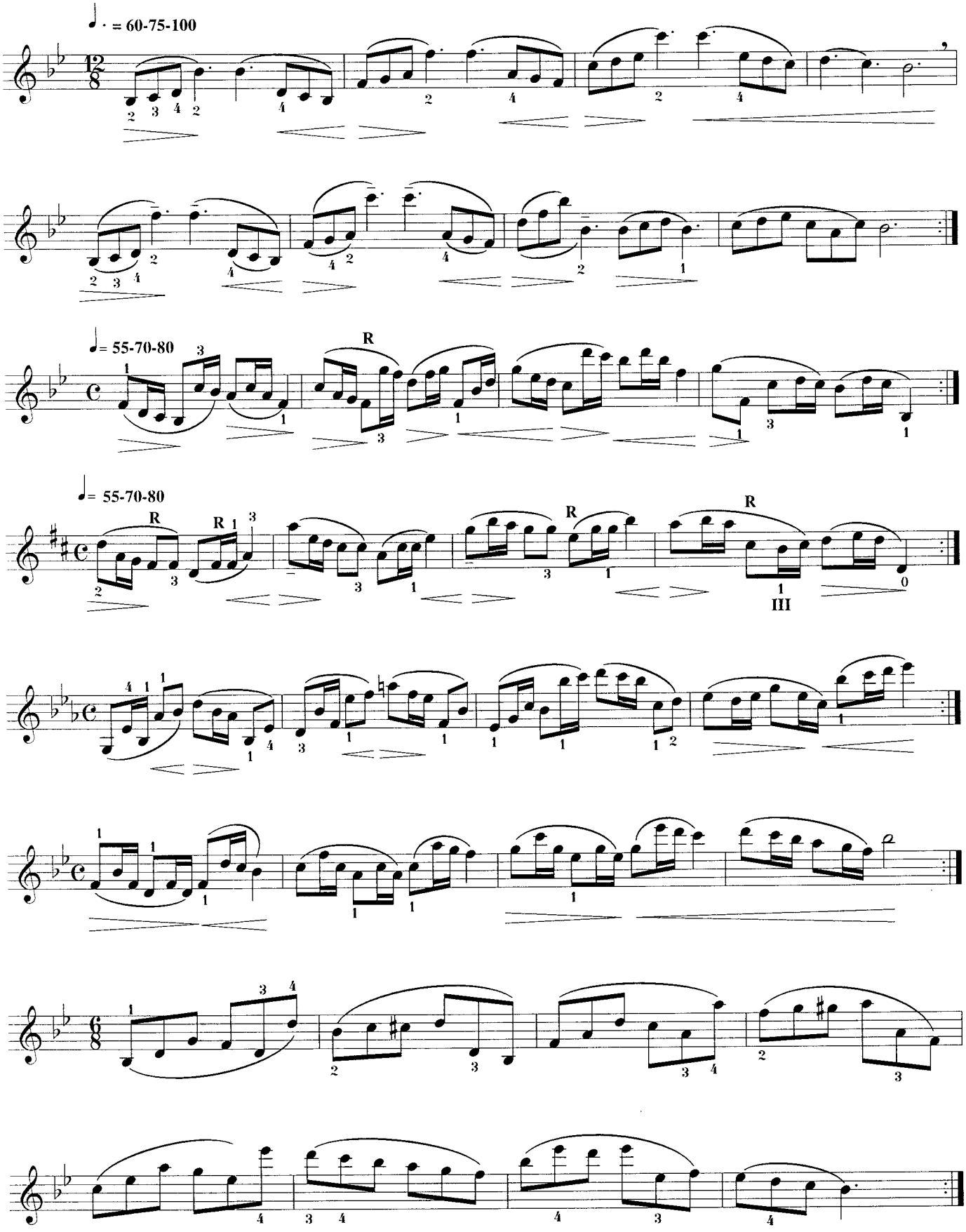


Play through pages 24 and 25 without repeats or interruption.
Ejecutar las páginas 24 y 25 sin repeticiones o interrupciones.

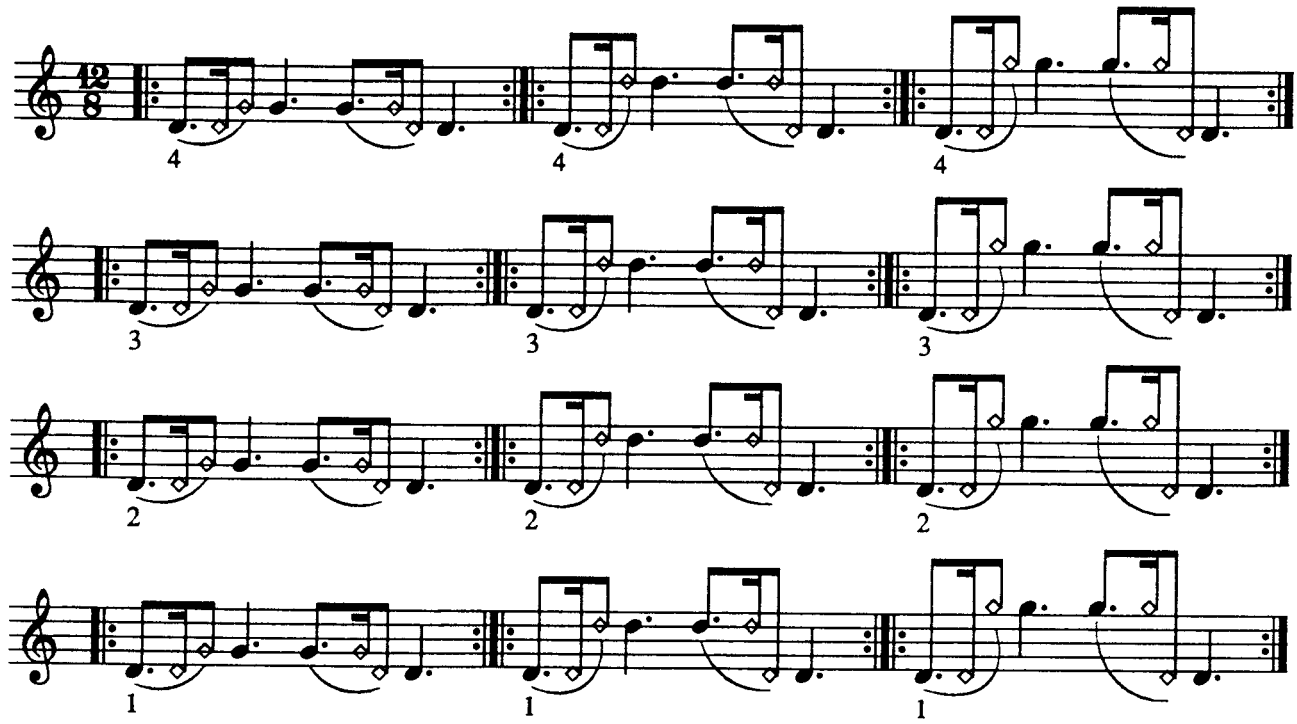
Shifting and string crossing
Cambio de posición y de cuerda

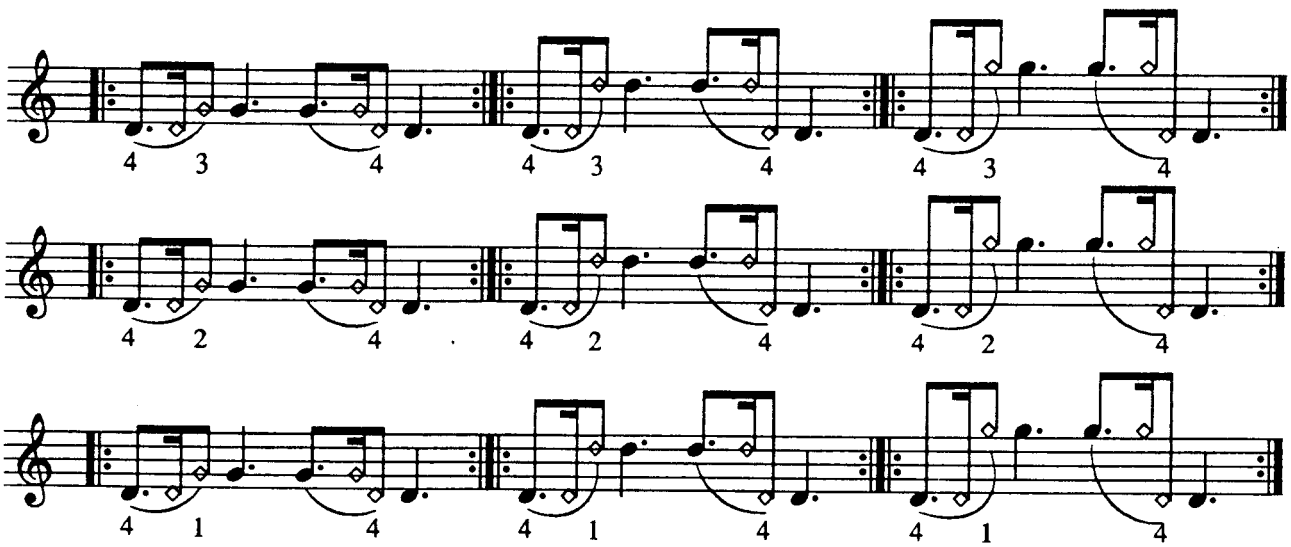


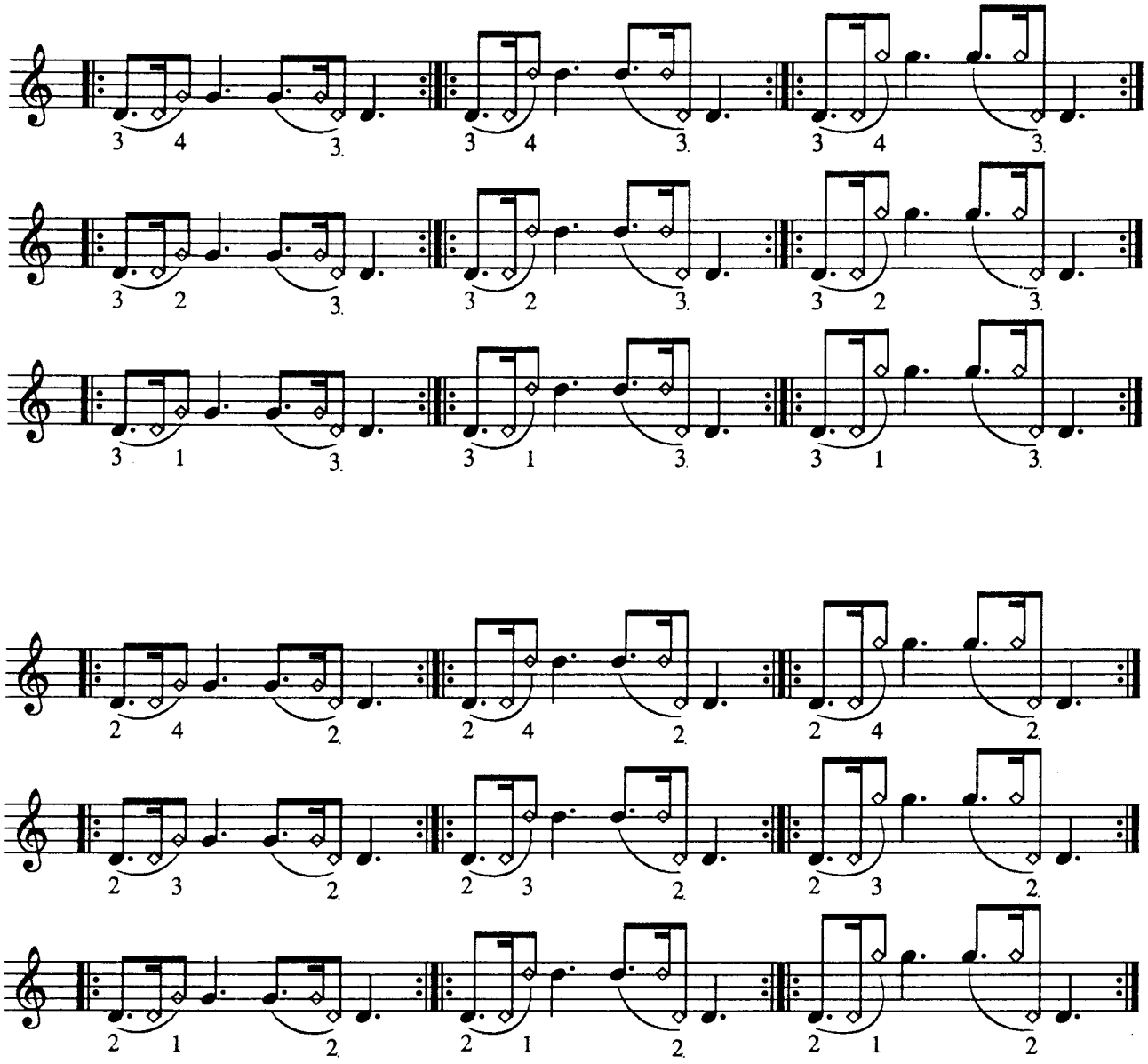

♪ = 80-90-100
♪ = 60-80-100
p
mf
♩ = 50-60-80
R


♩. = 60-75-100
12/8
♩= 55-70-80
C
♩= 55-70-80
C
C
C
6/8
R
III

On G string
Sobre la cuerda de Sol



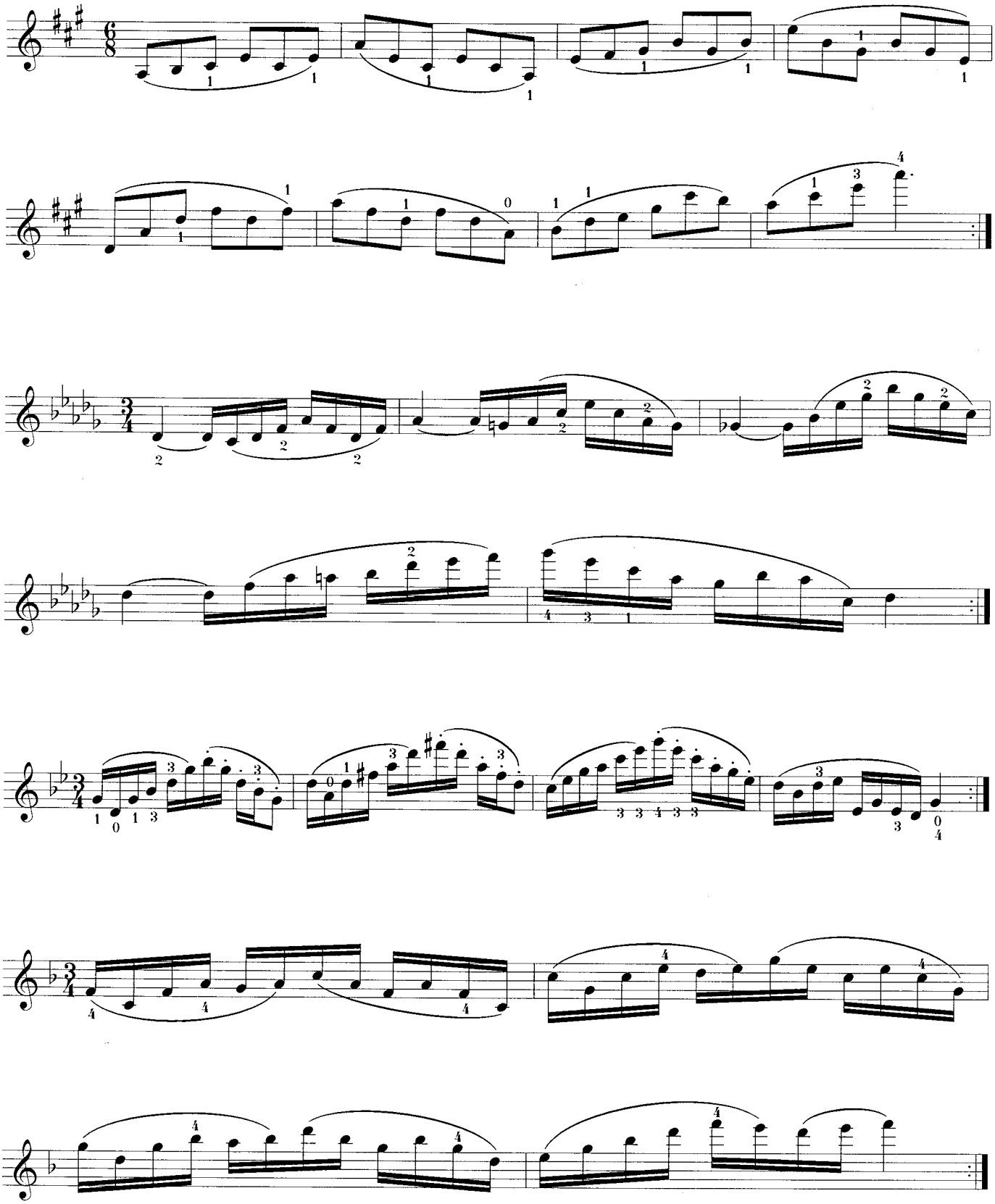




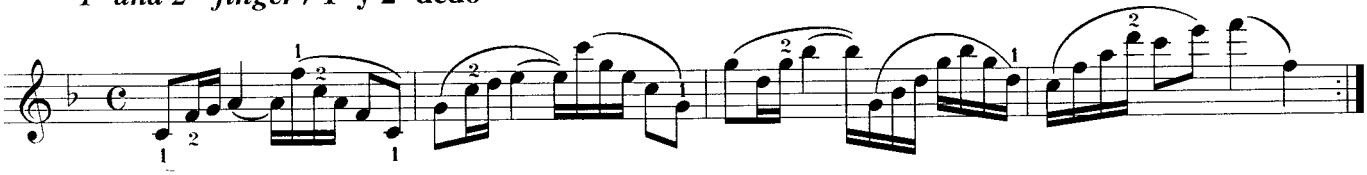
Play through pages 29 and 30 without repeats or interruption.
Ejecutar las páginas 29 y 30 sin repeticiones o interrupciones.

From 3rd to 5th position
De 3ª a 5ª posición

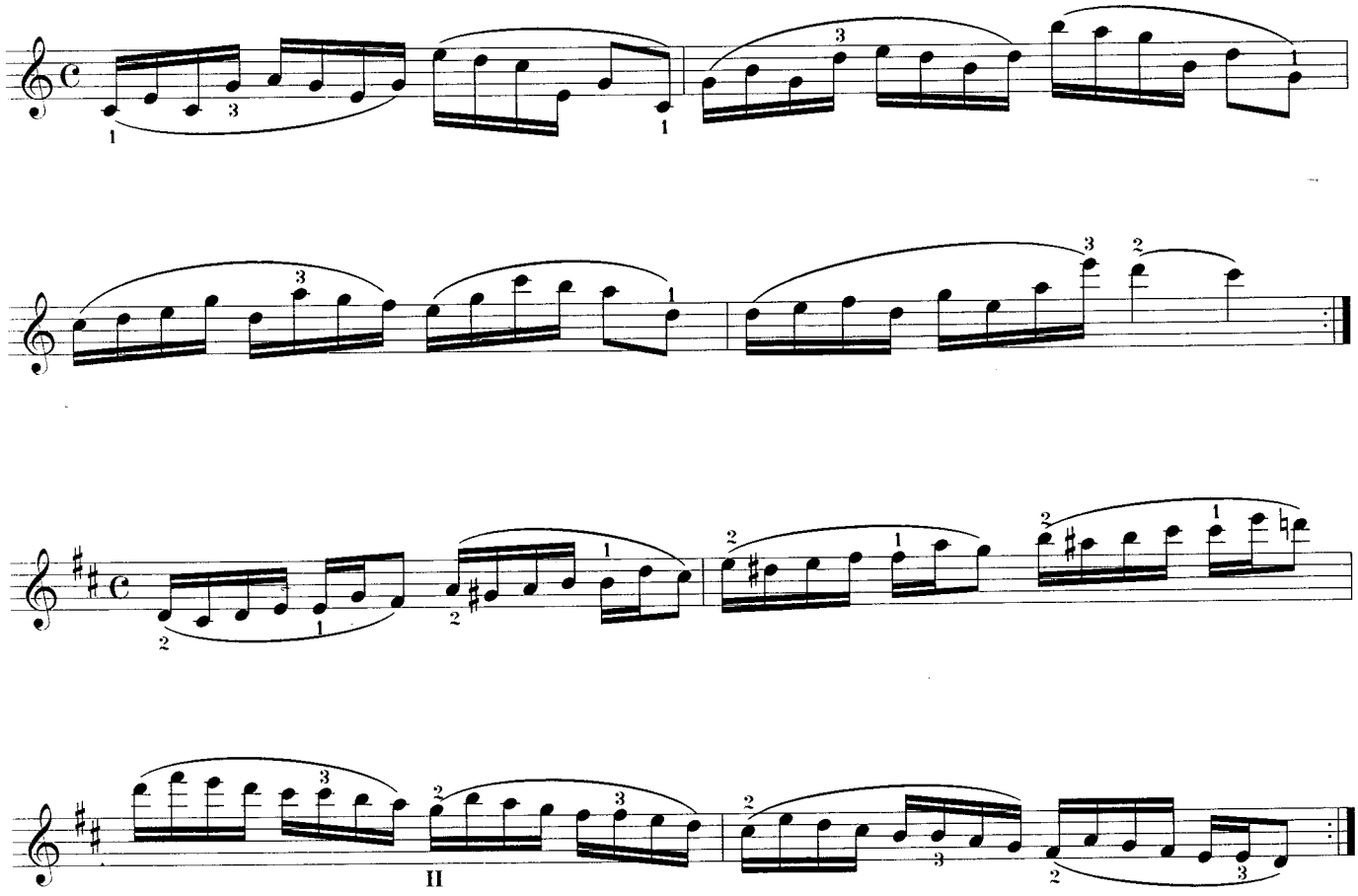
Shifting with the same finger.
Cambio de posición con el mismo dedo.



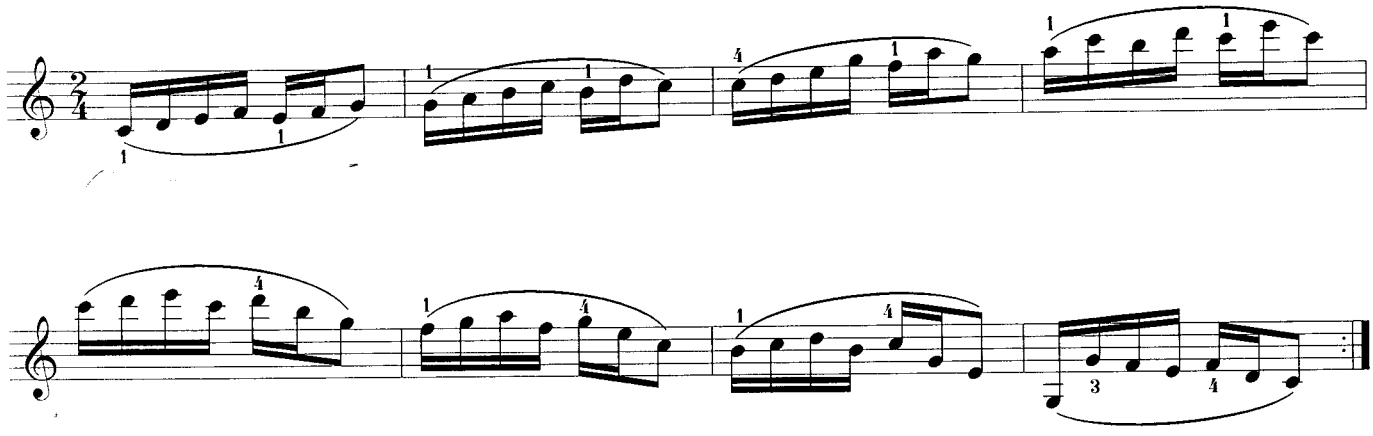
1st and 2nd finger / 1º y 2º dedo



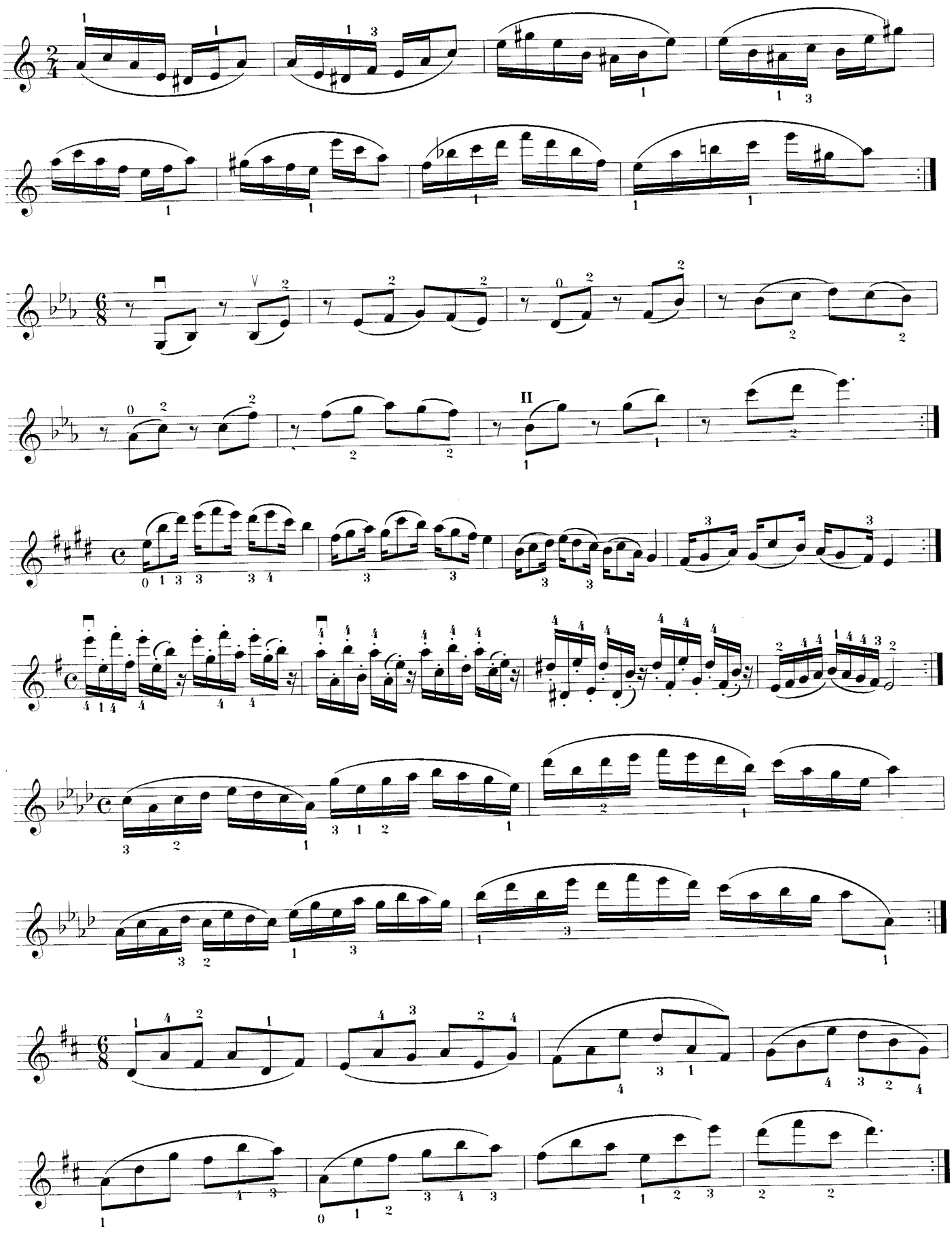
1st and 3rd finger / 1º y 3º dedo



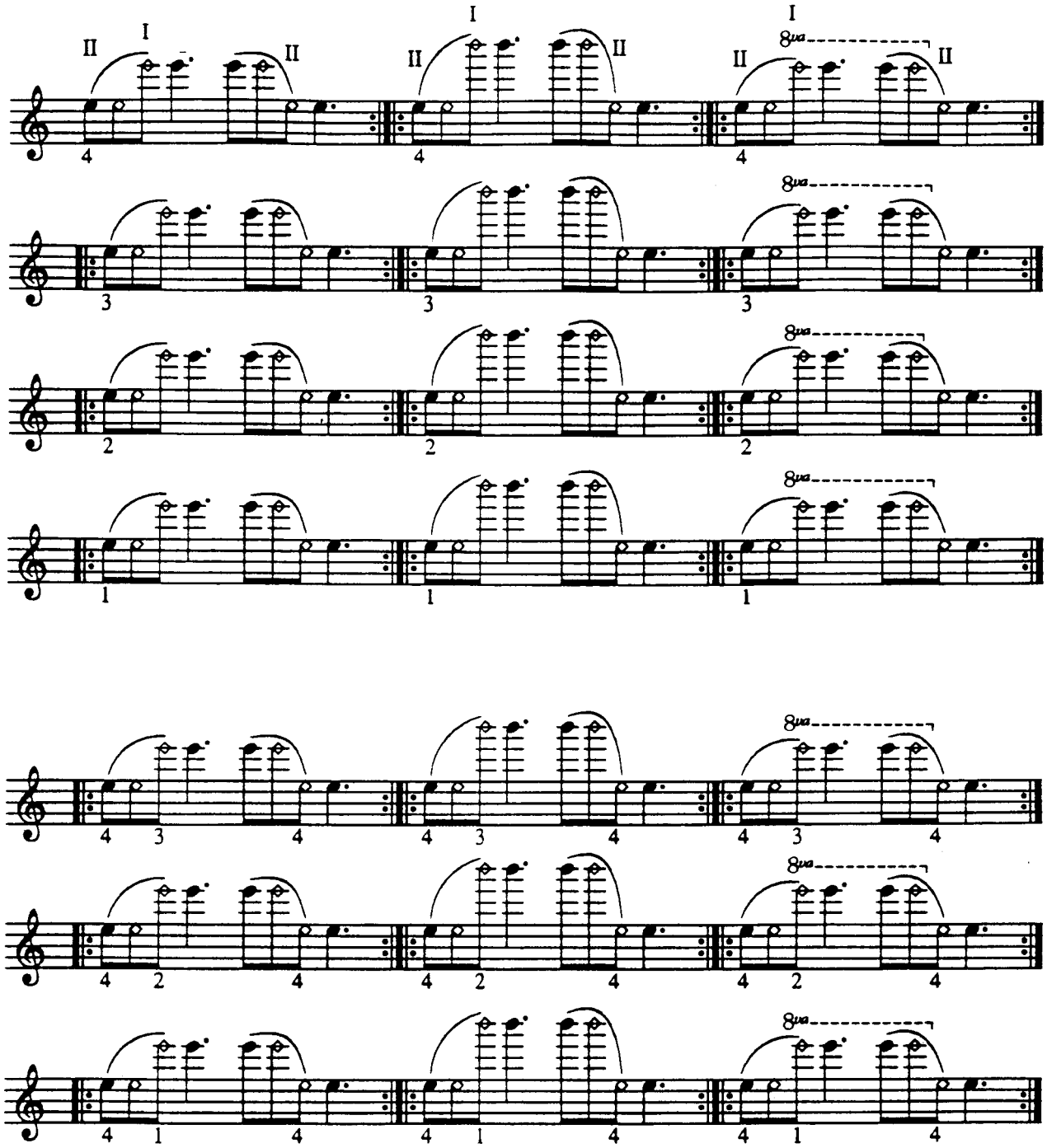
1st and 4th finger / 1º y 4º dedo

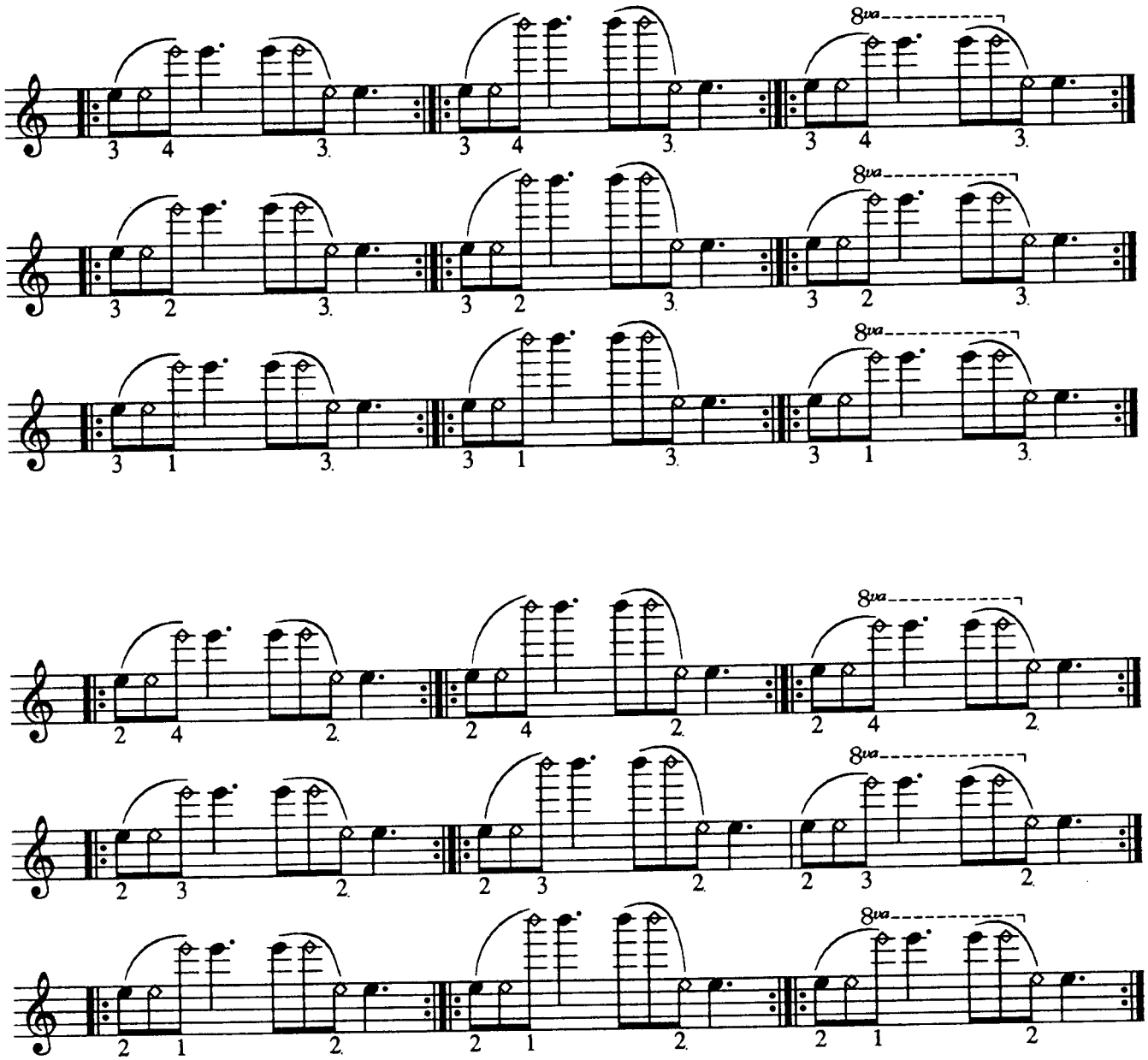


From 4th to 5th position
De 4ª a 5ª posición



From A to E string
Desde la cuerda de La a la cuerda de Mi

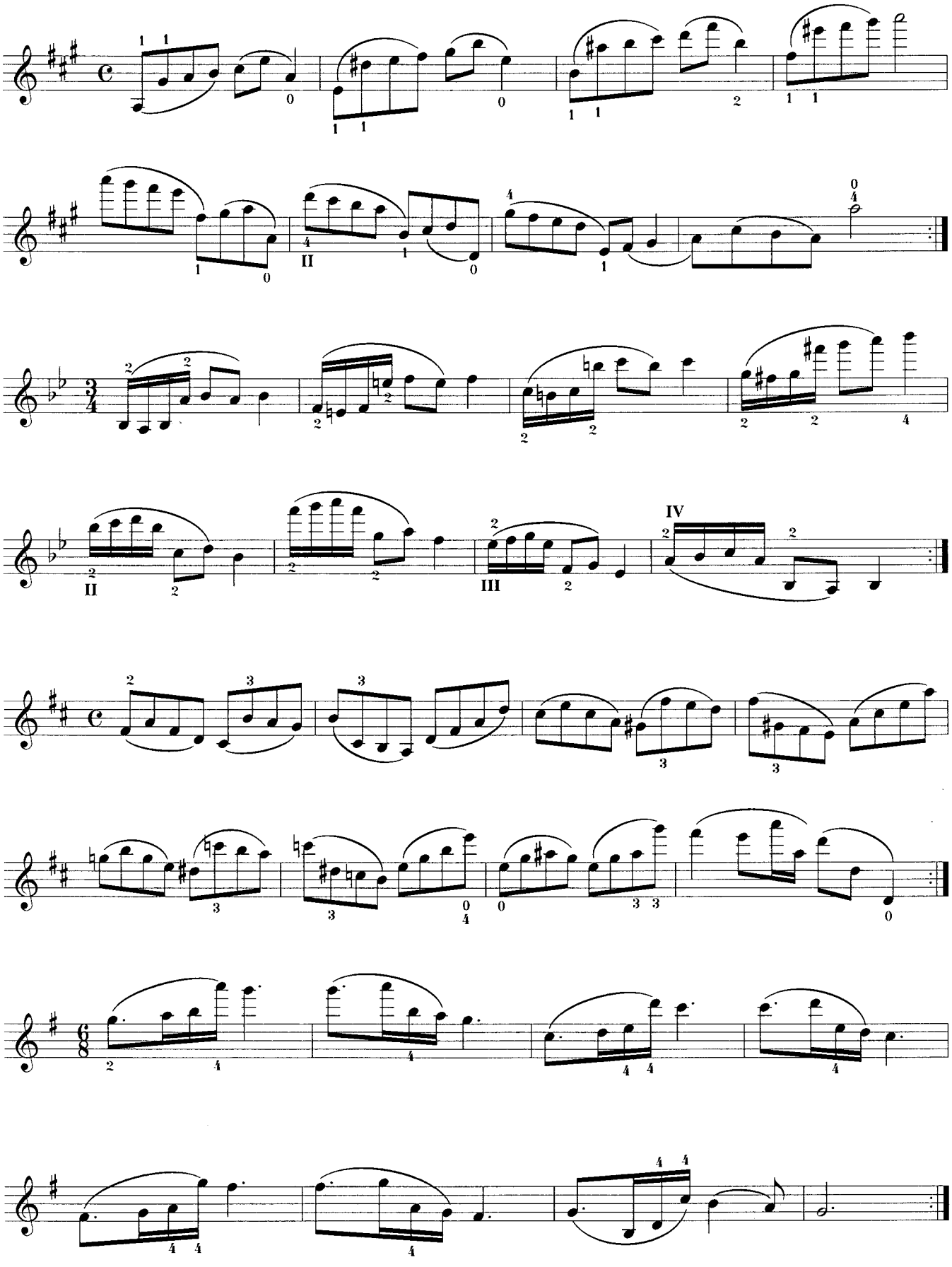




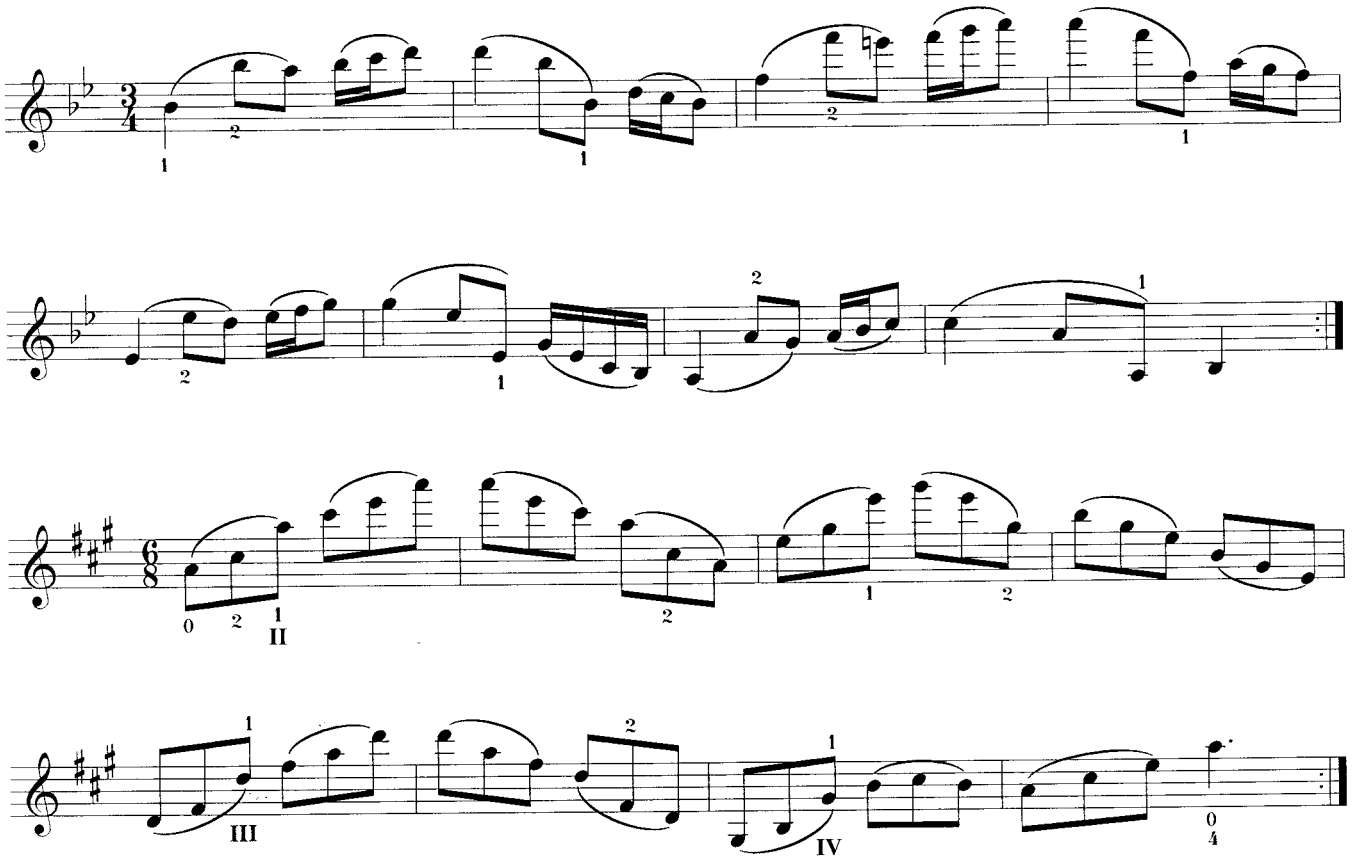
Play through pages 35 and 36 without repeats or interruption.
Ejecutar las páginas 35 y 36 sin repeticiones o interrupciones.

From 1st to 7th position
De 1ª a 7ª posición

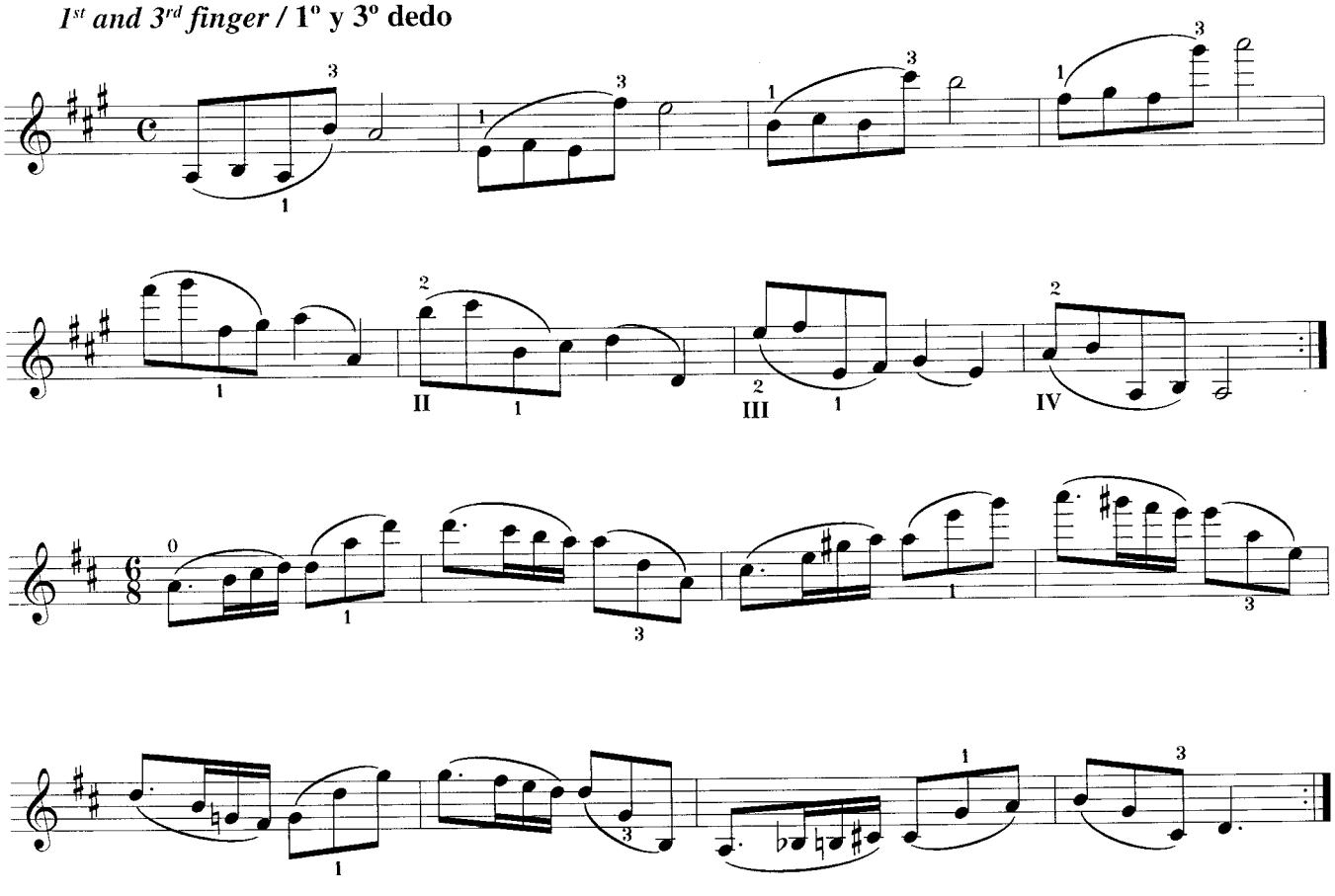
Shifting with the same finger.
Cambio de posición con el mismo dedo.



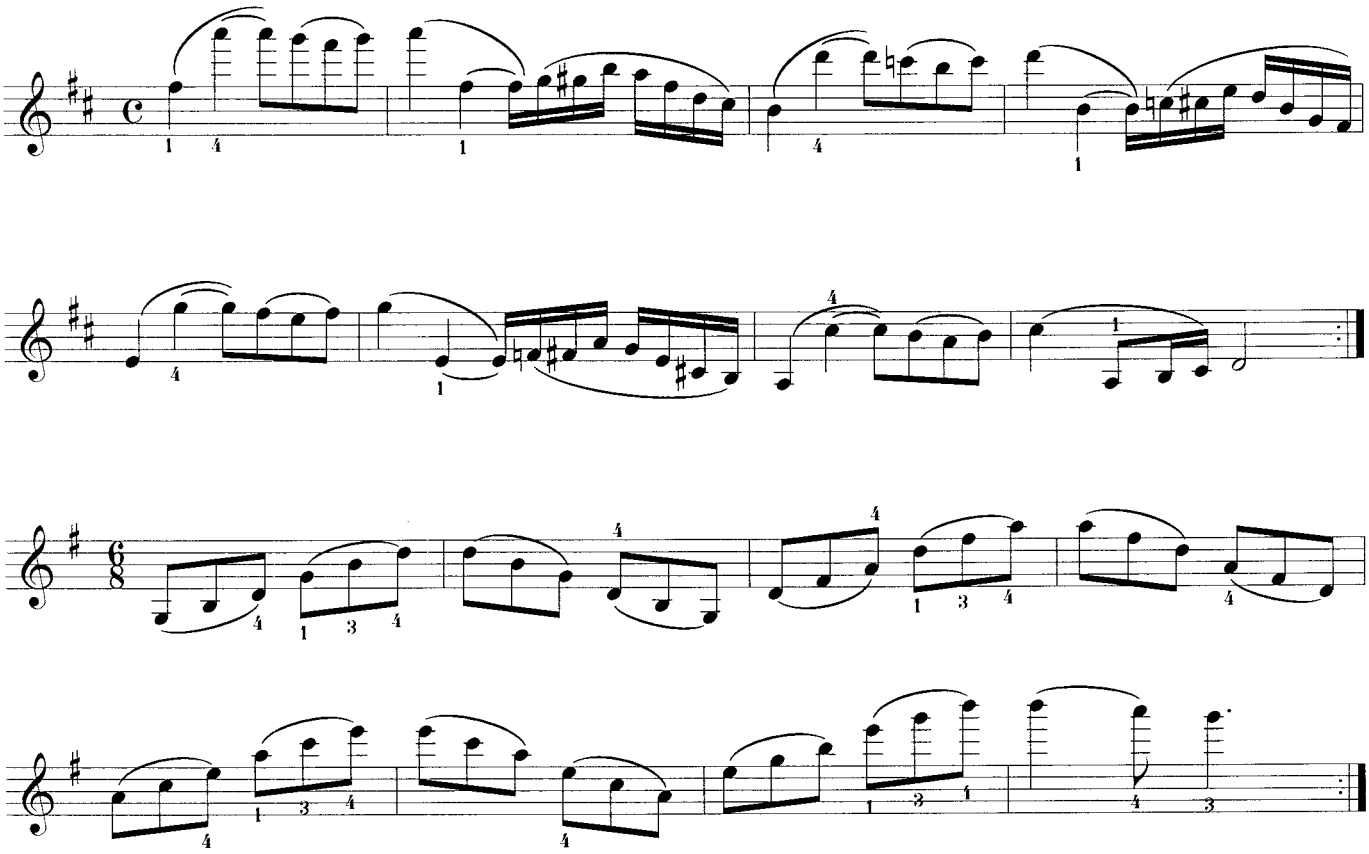
1st and 2nd finger / **1º y 2º dedo**



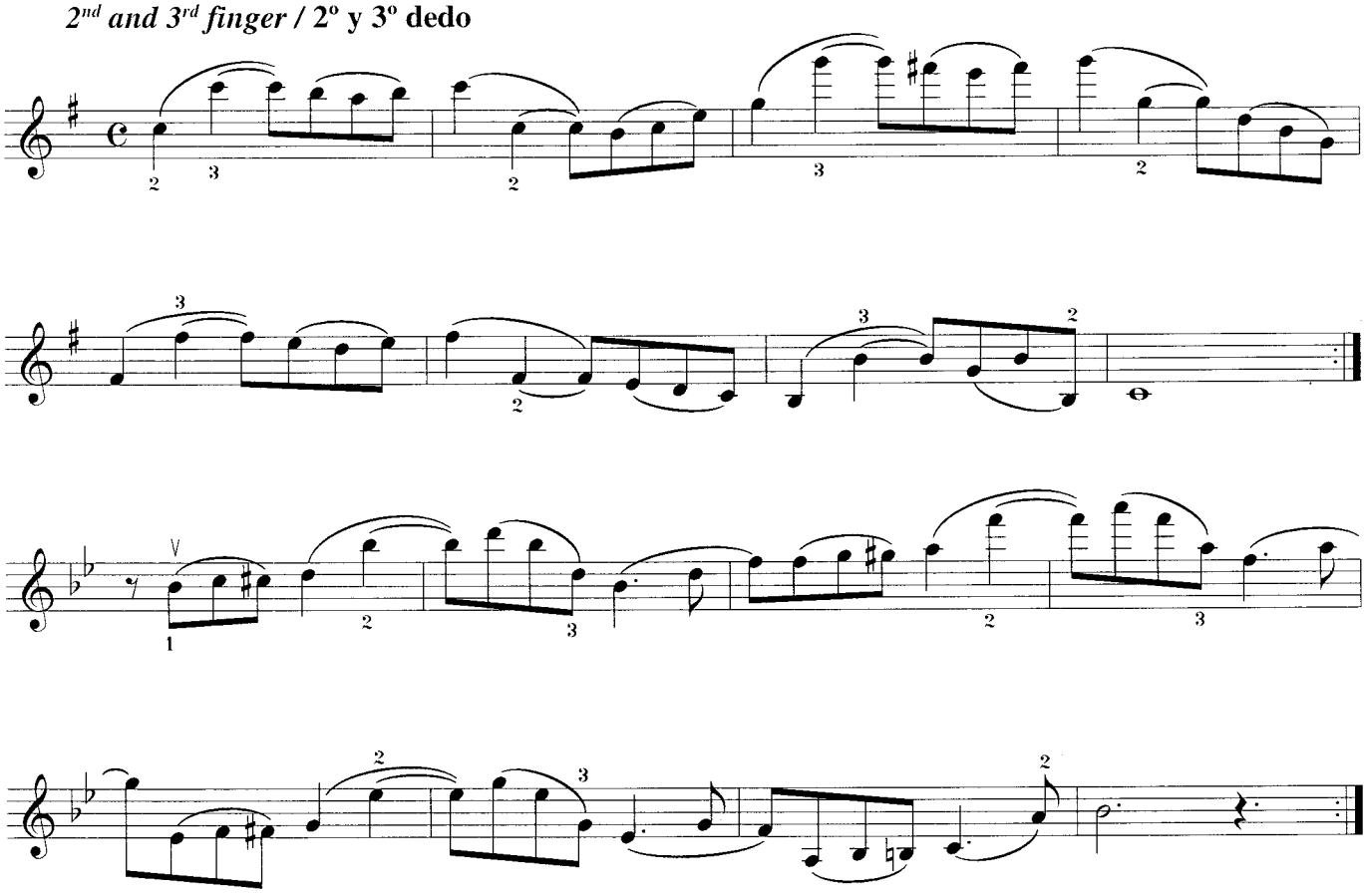
1st and 3rd finger / **1º y 3º dedo**



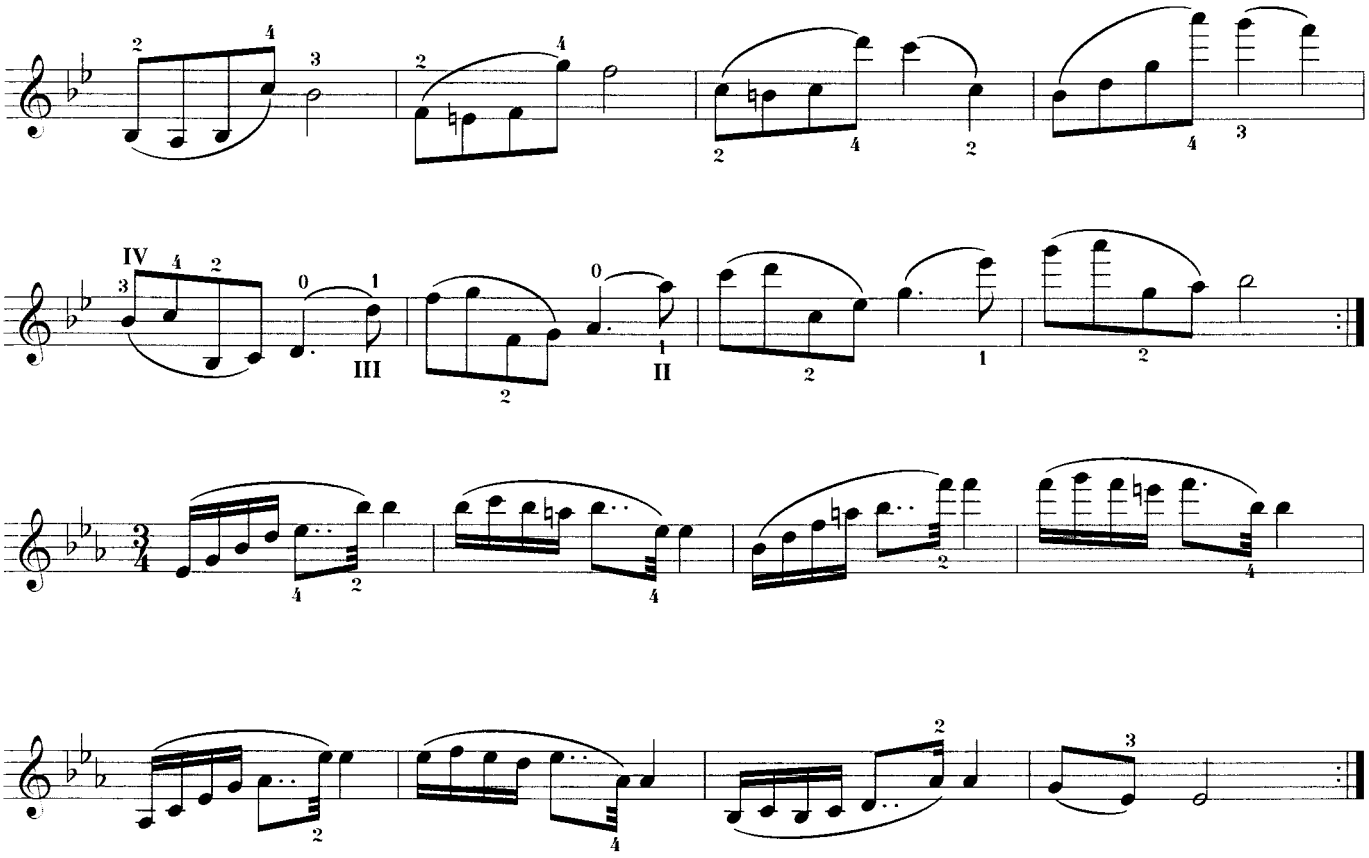
1st and 4th finger / **1º y 4º dedo**



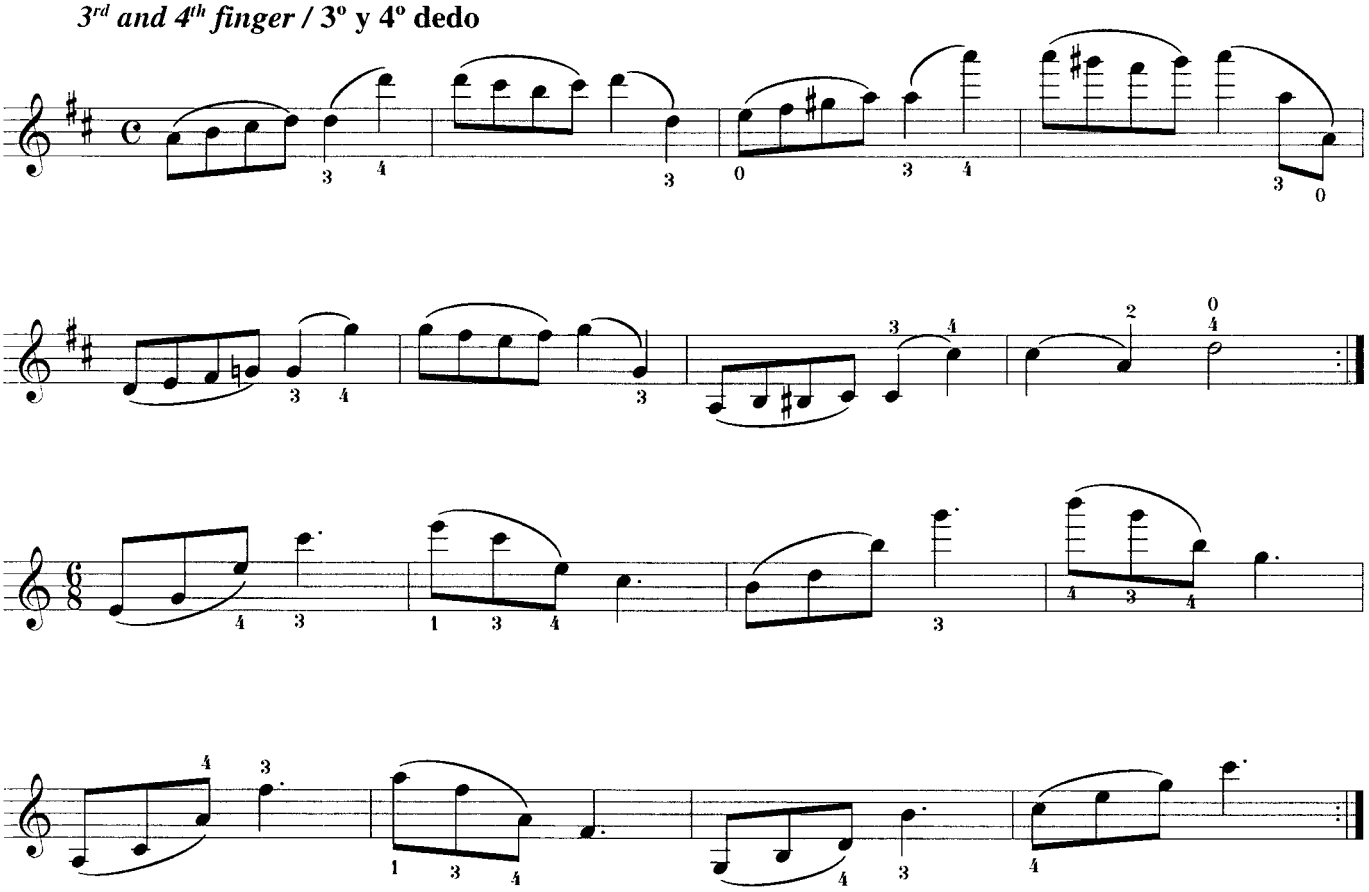
2nd and 3rd finger / **2º y 3º dedo**



2nd and 4th finger / 2º y 4º dedo

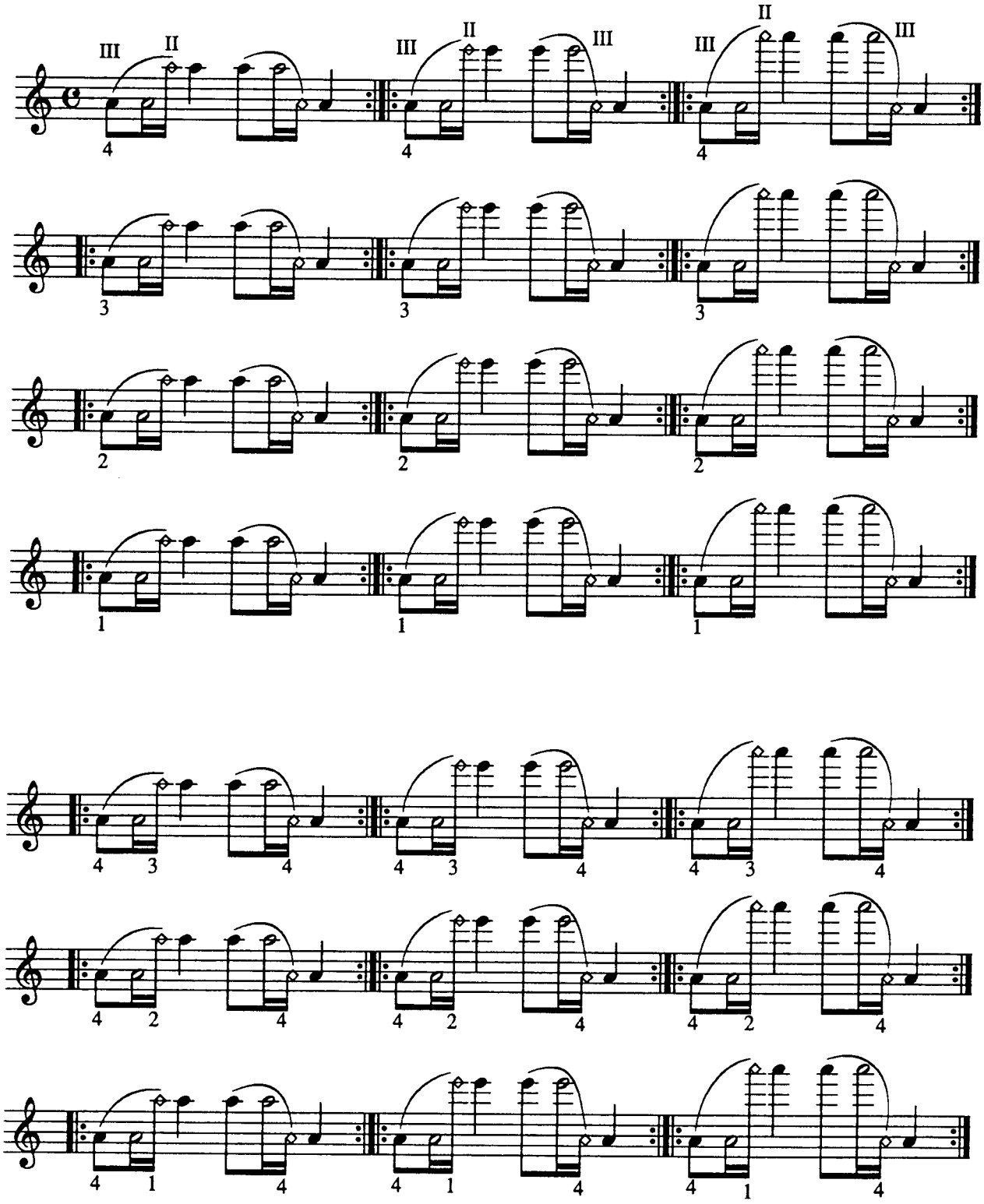


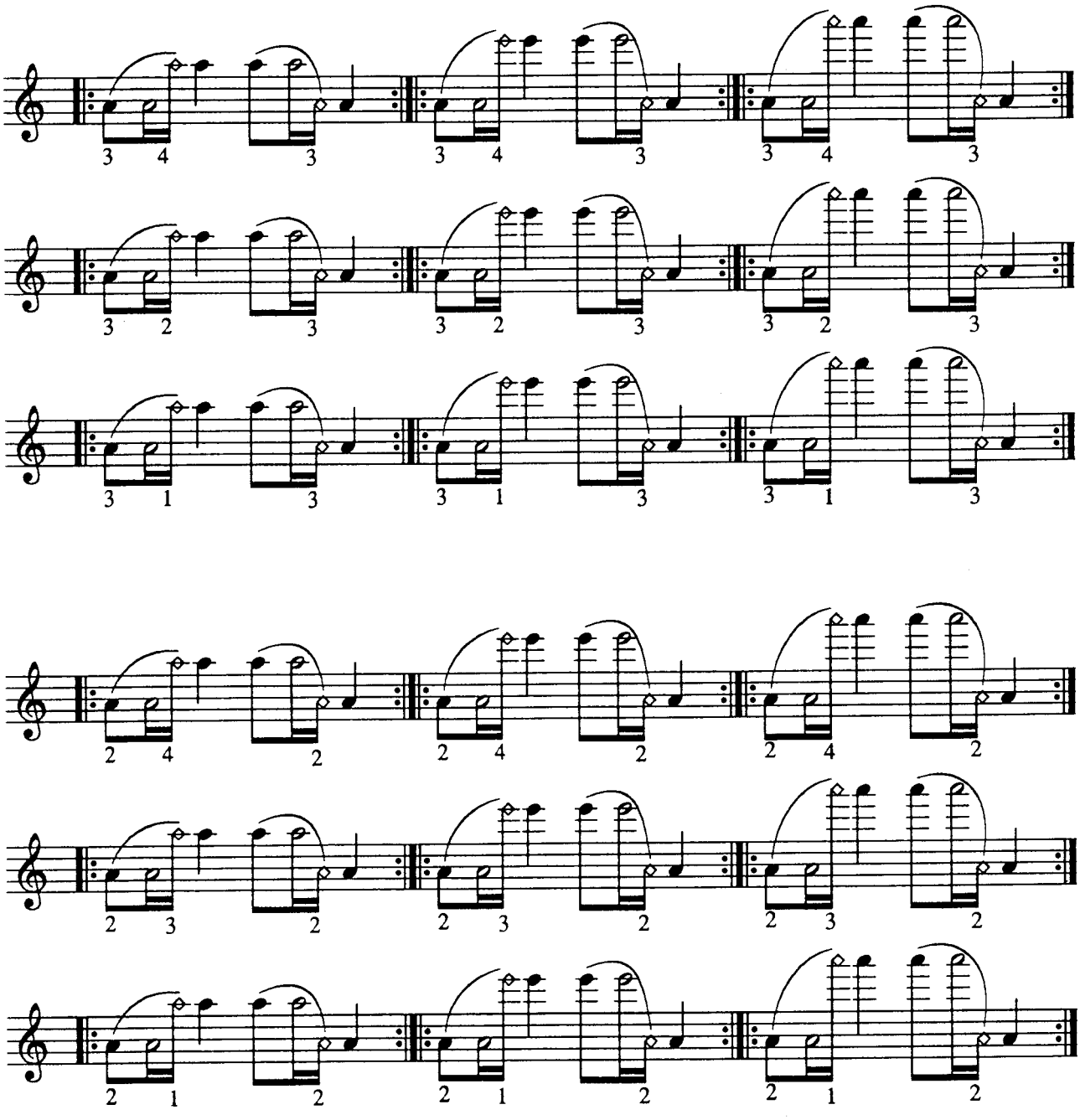
3rd and 4th finger / 3º y 4º dedo



From D to A string
Desde la cuerda de Re a la cuerda de La

Observe carefully the three different layers of finger pressure.
Observar detenidamente los tres diferentes niveles de presión del dedo.

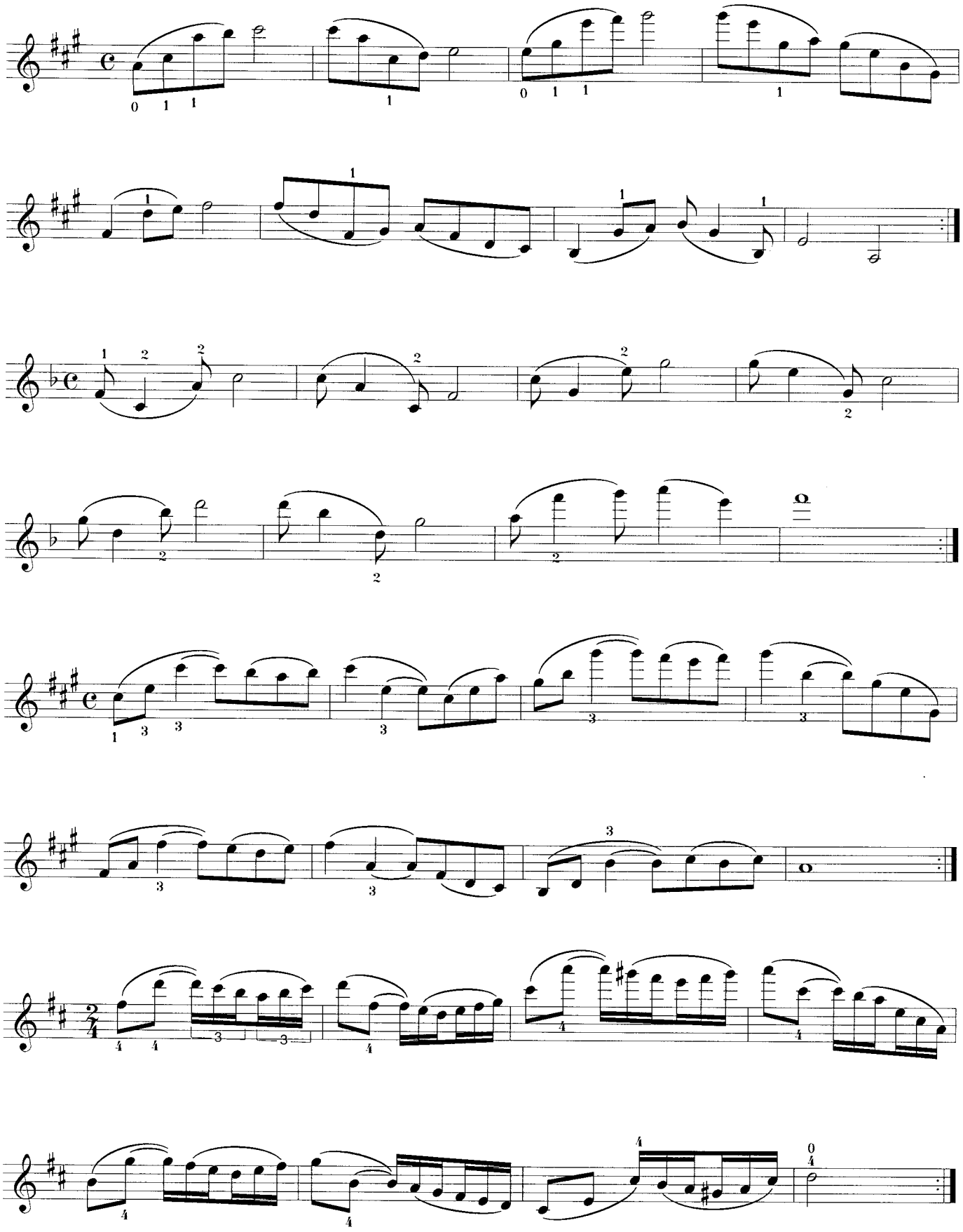




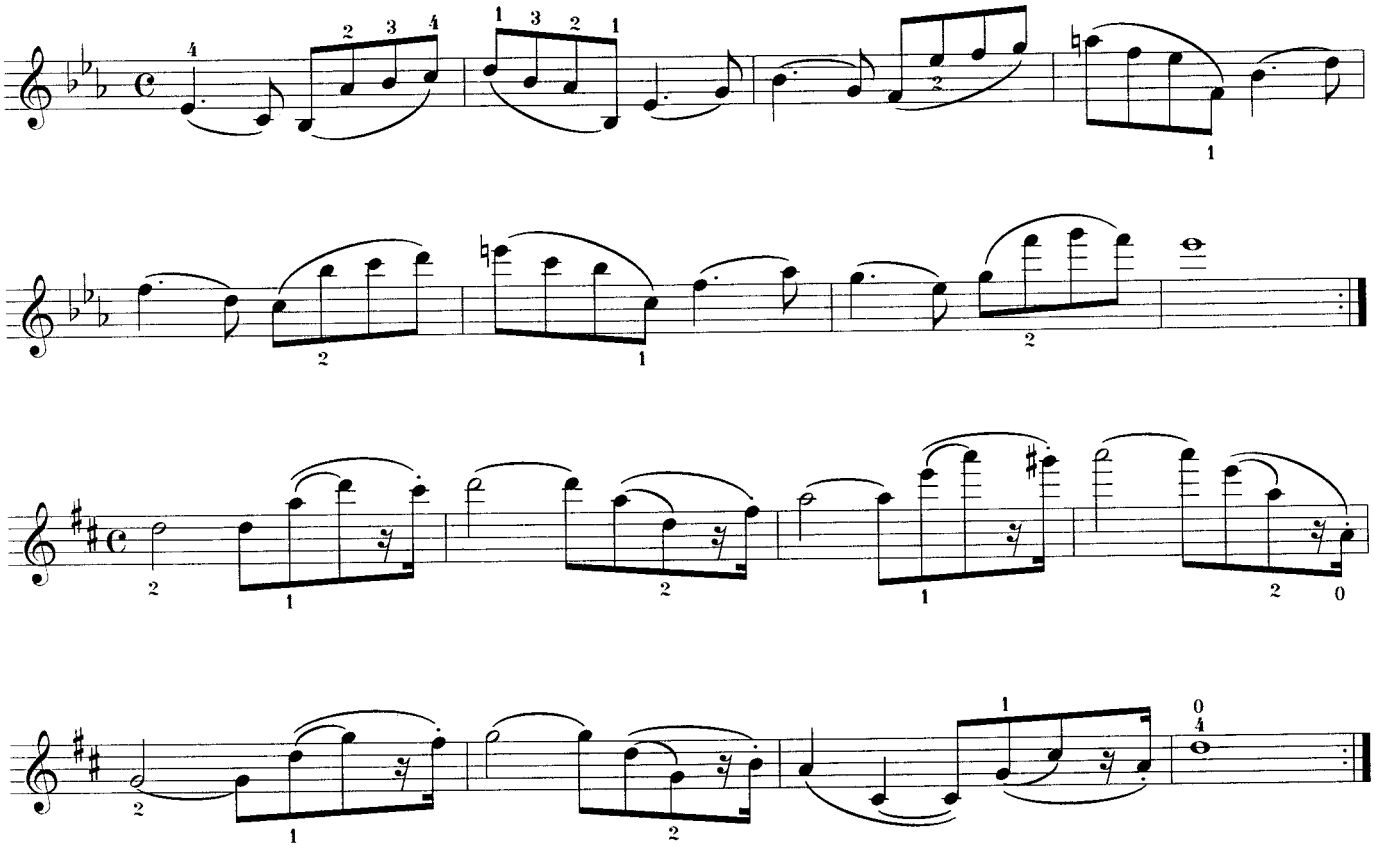
Play through pages 41 and 42 without repeats or interruption.
Ejecutar las páginas 41 y 42 sin repeticiones o interrupciones.

From 2nd to 7th position
De 2ª a 7ª posición

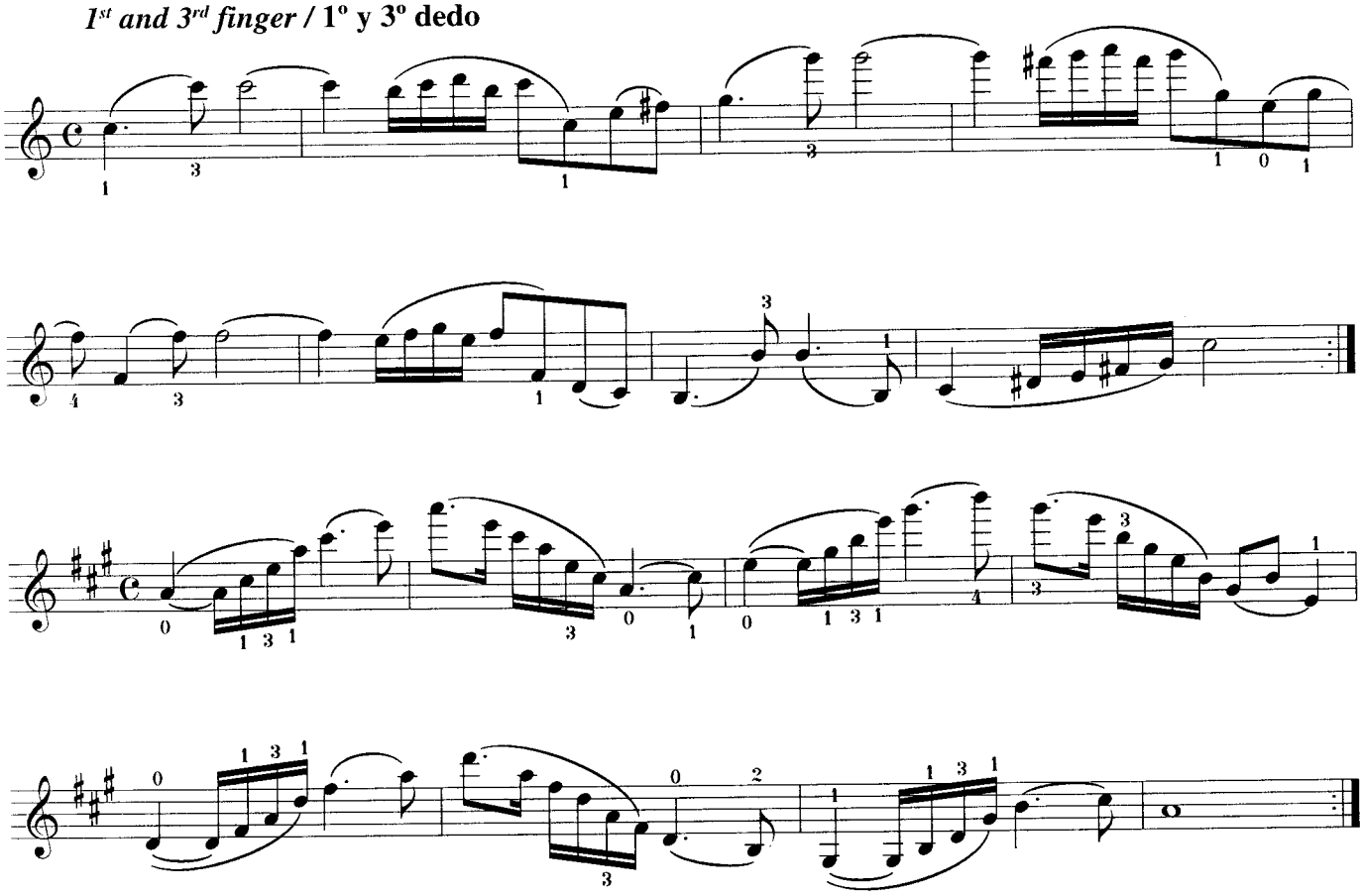
Shifting with the same finger.
Cambio de posición con el mismo dedo.



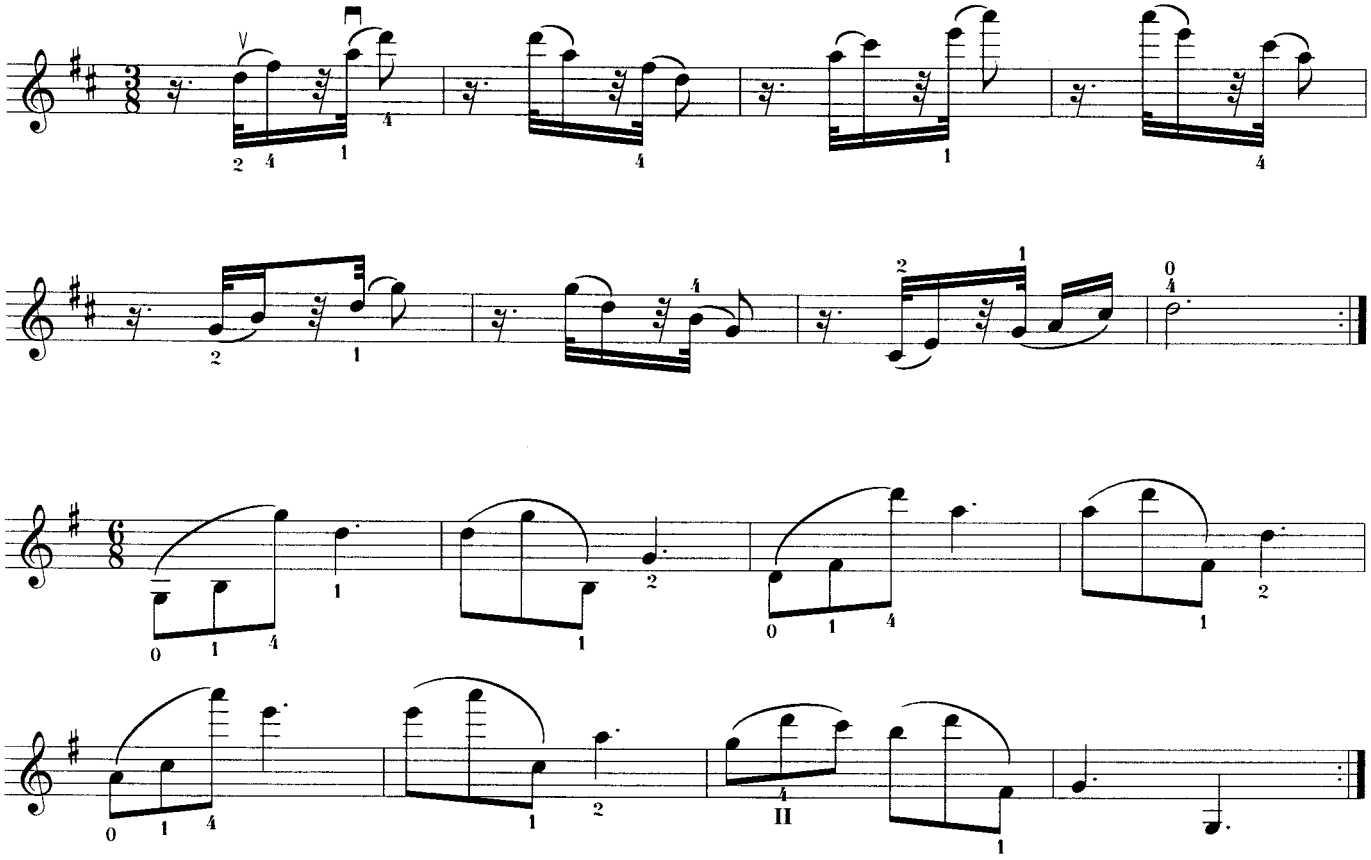
1st and 2nd finger / 1º y 2º dedo



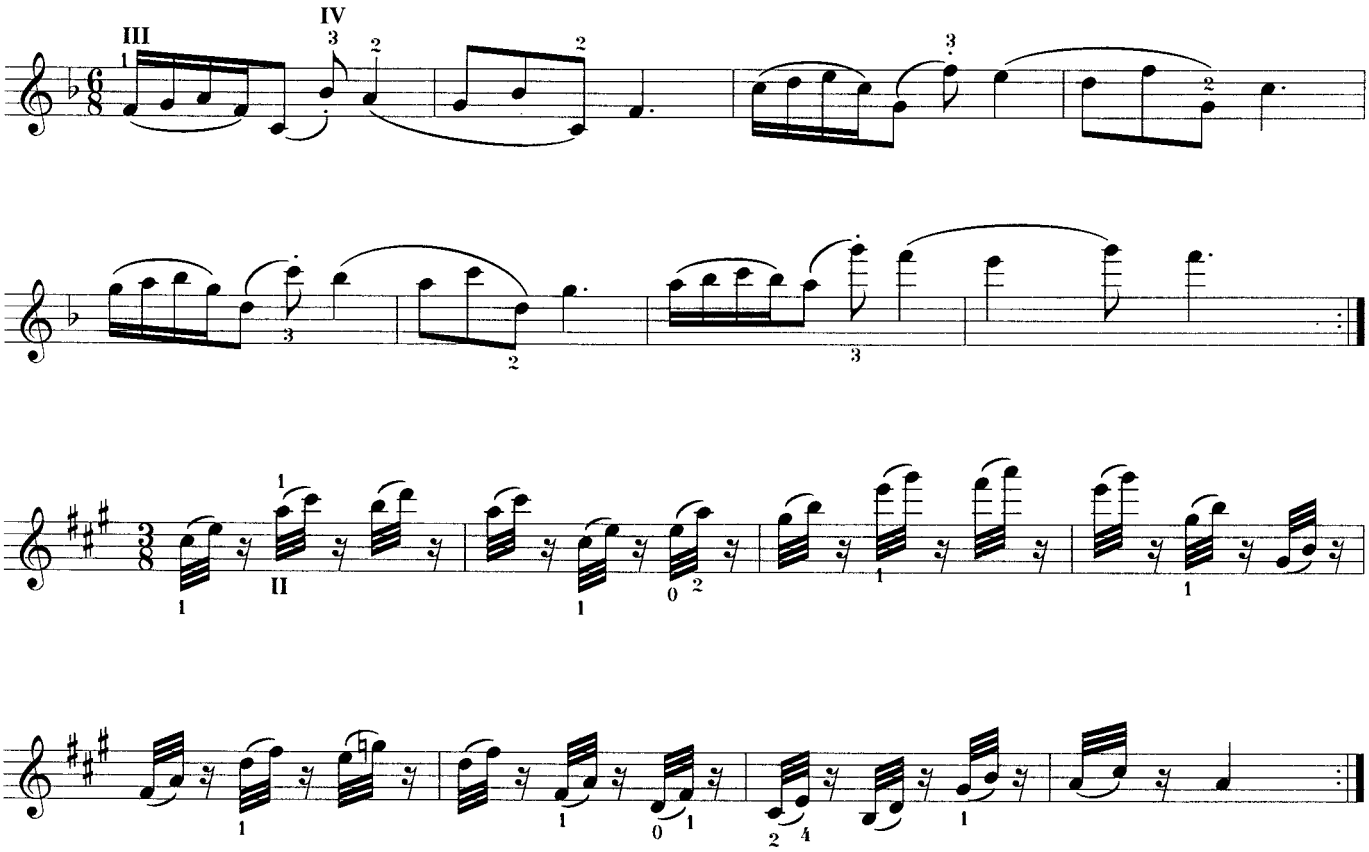
1st and 3rd finger / 1º y 3º dedo



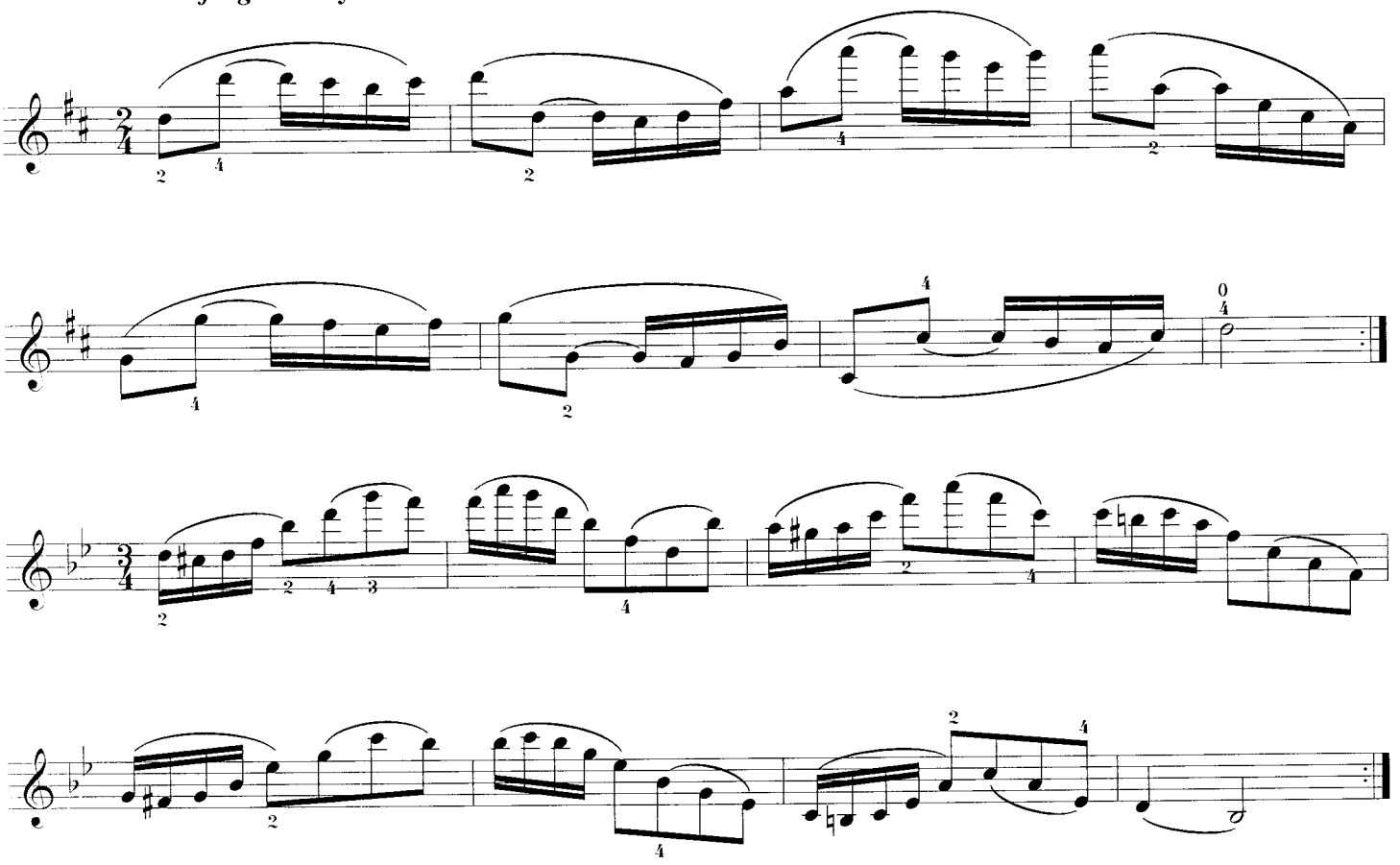
1st and 4th finger / **1º y 4º dedo**



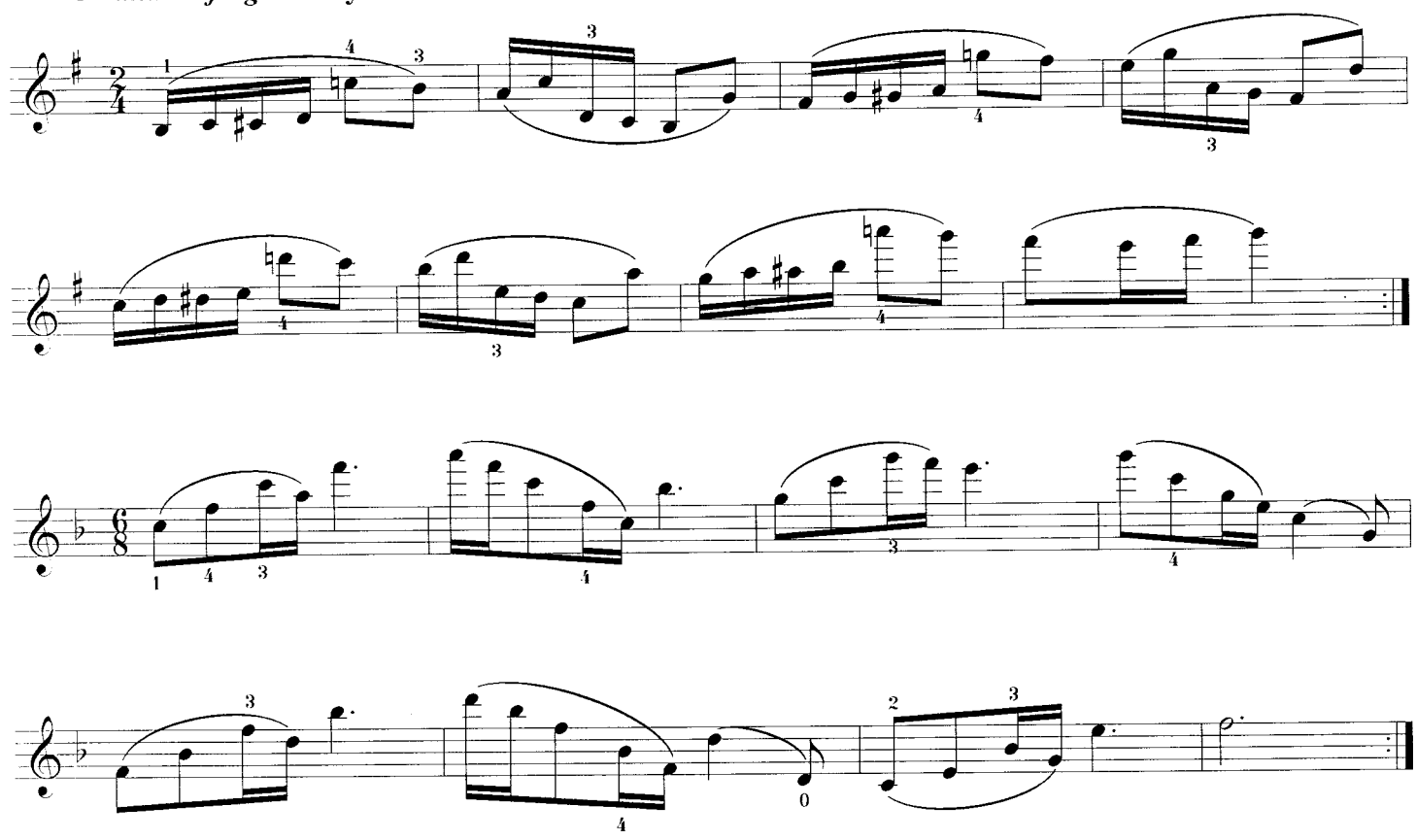
2nd and 3rd finger / **2º y 3º dedo**



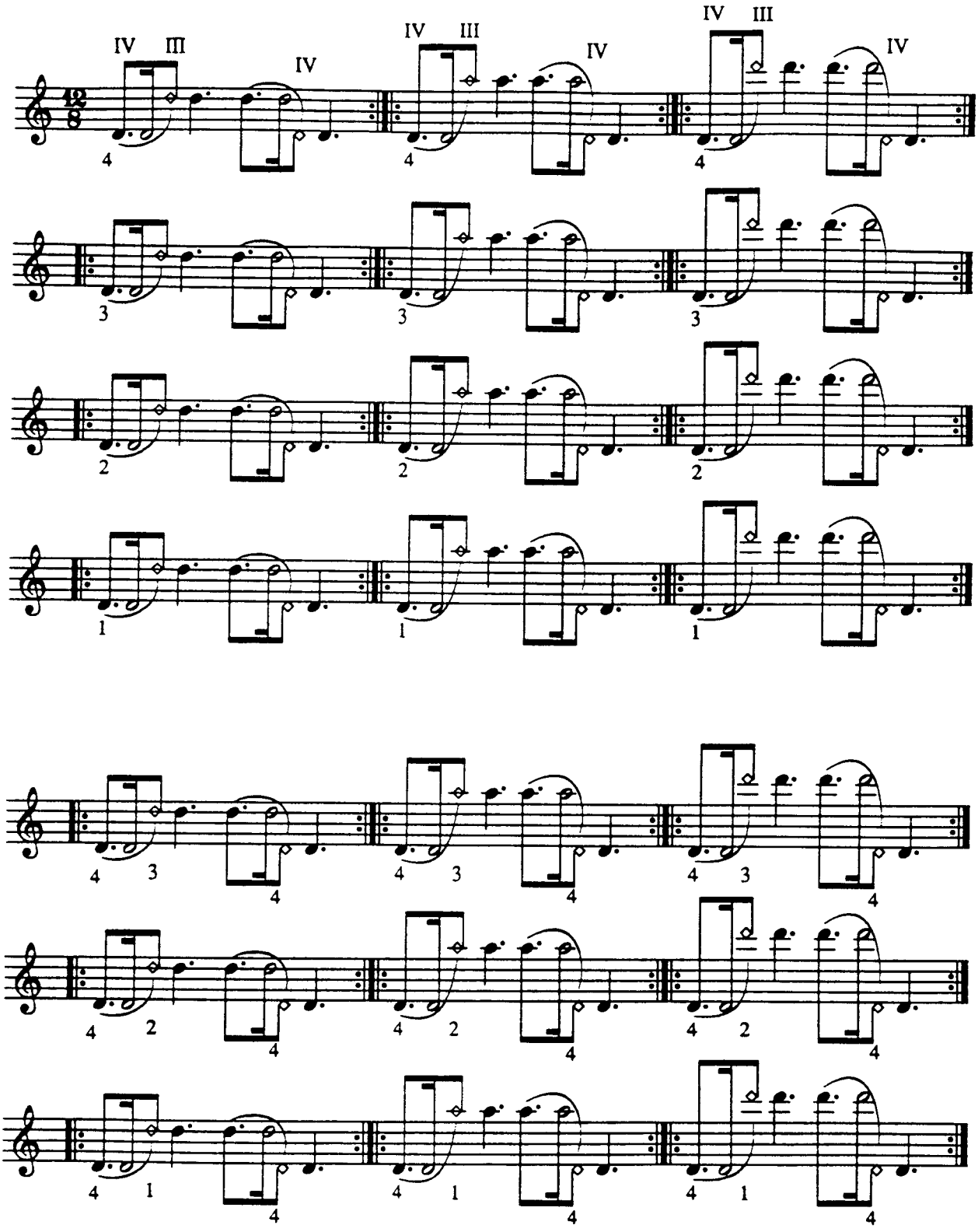
2nd and 4th finger / **2º y 4º dedo**

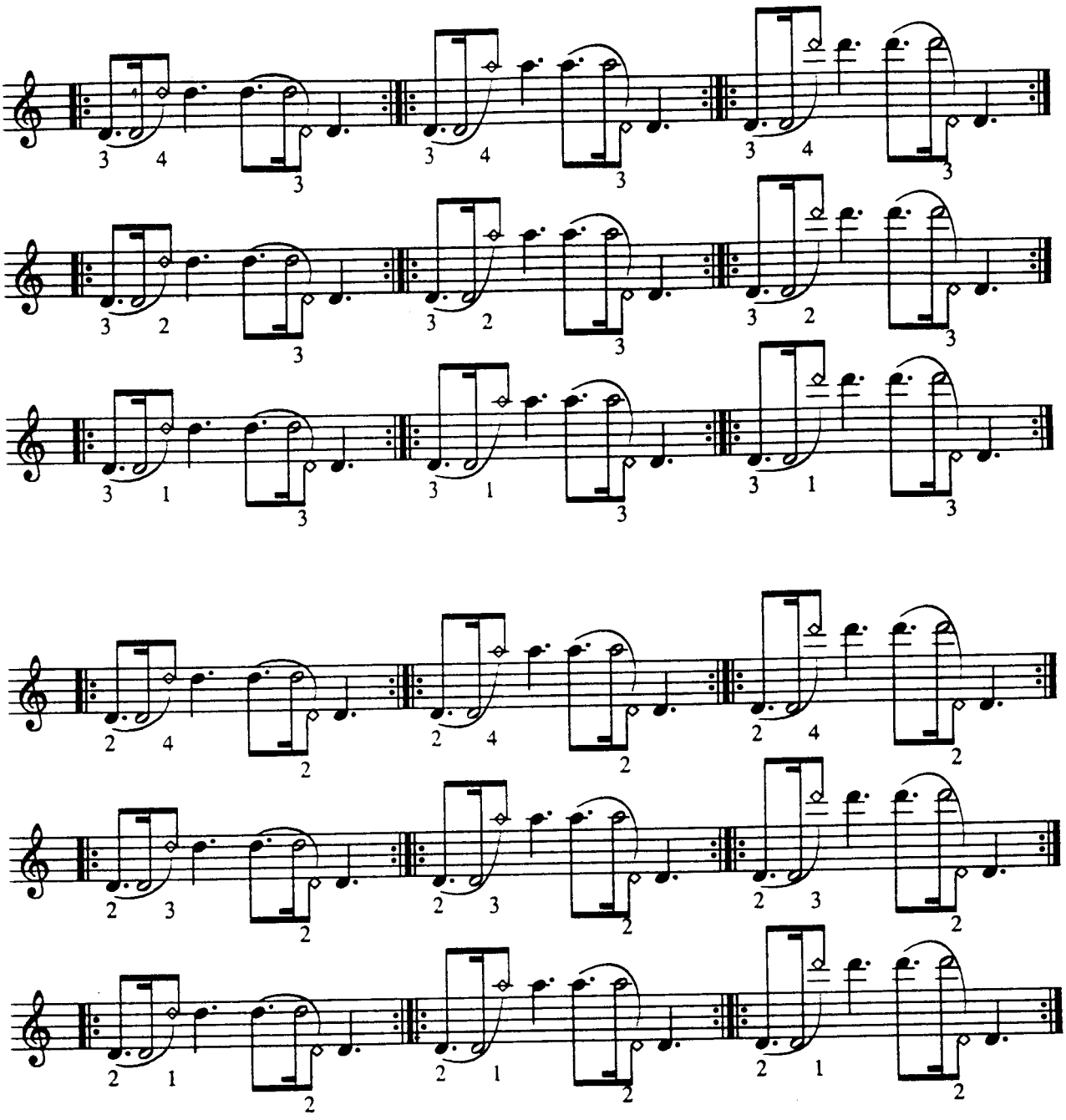


3rd and 4th finger / **3º y 4º dedo**



From G to D string
Desde la cuerda de Sol a la cuerda de Re

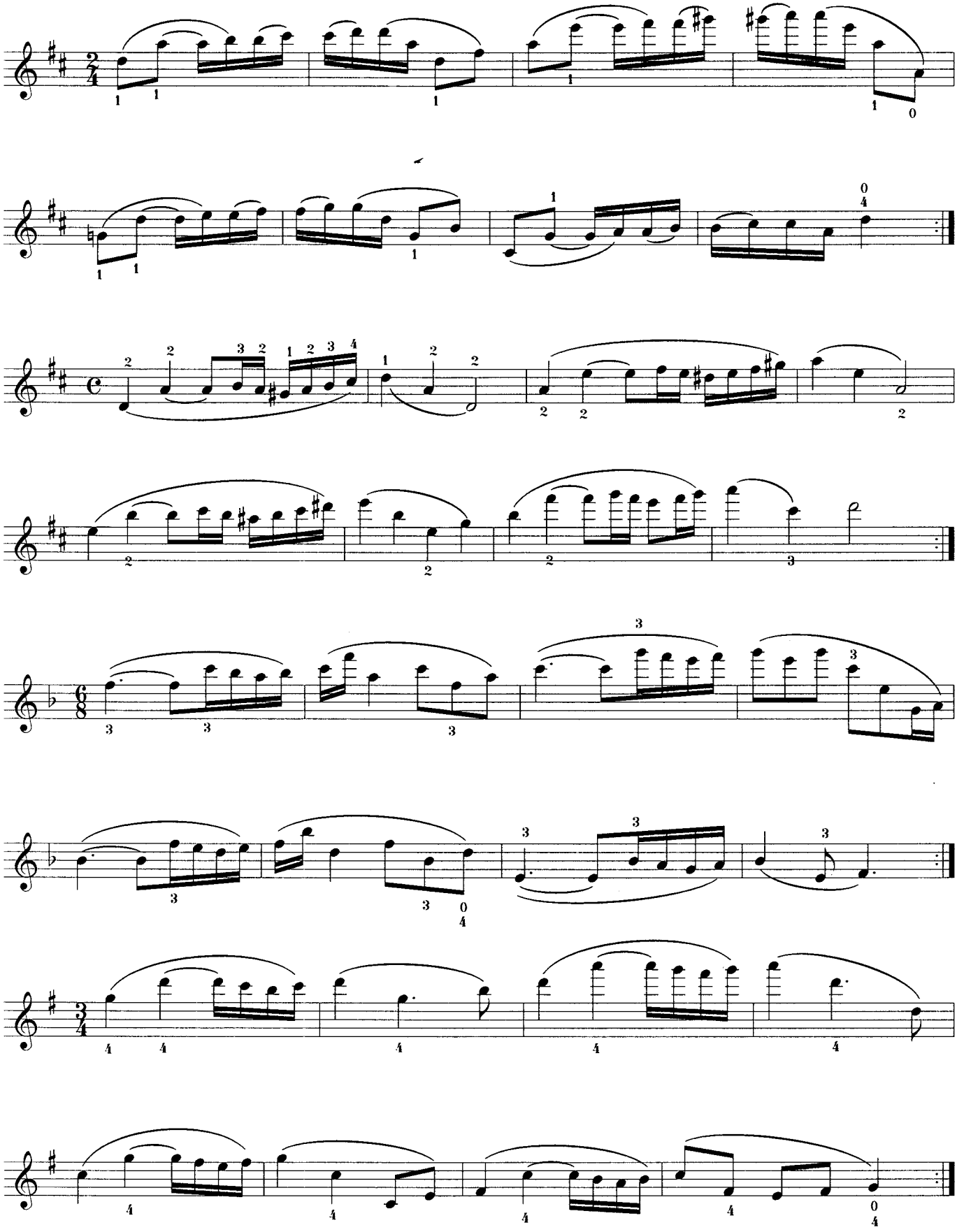




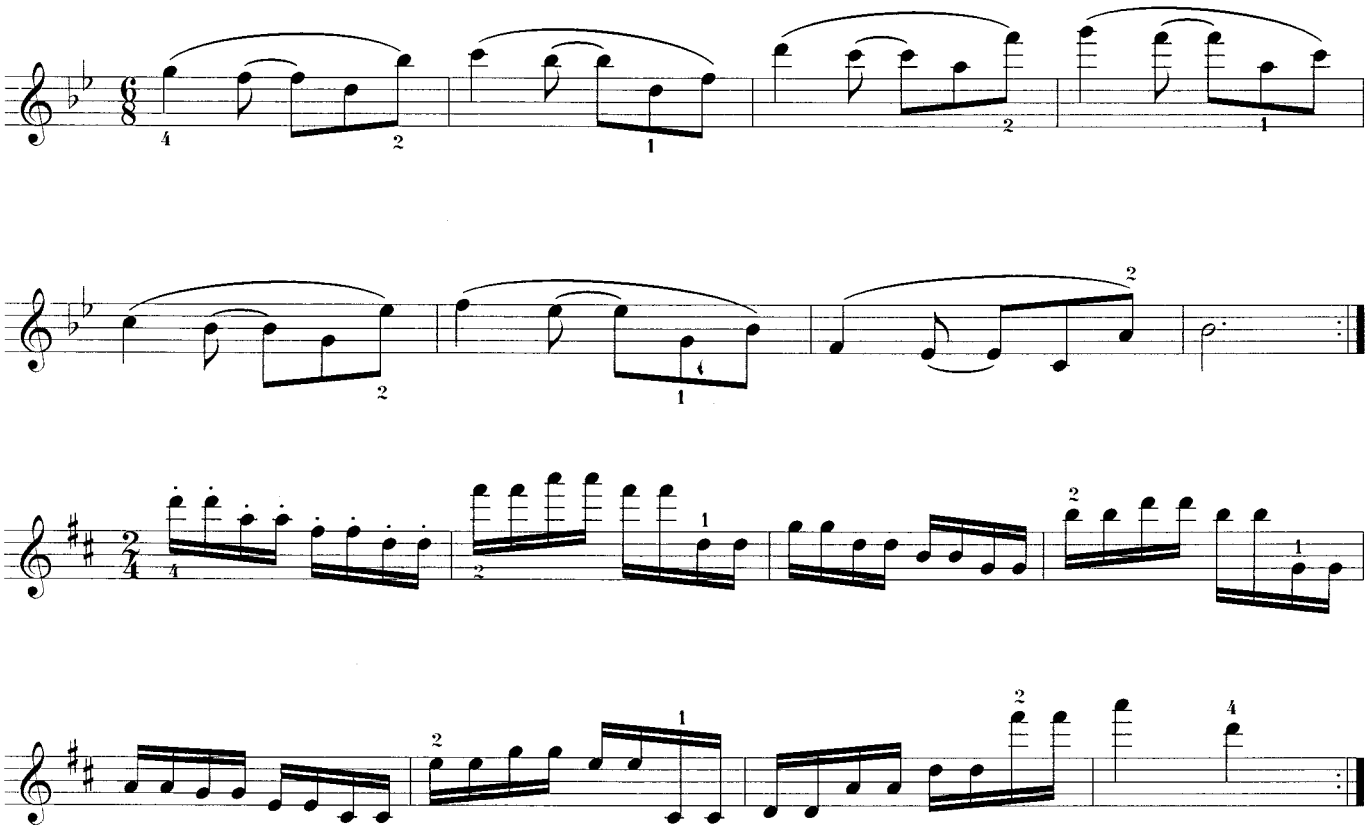
Play through pages 47 and 48 without repeats or interruption.
Ejecutar las páginas 47 y 48 sin repeticiones o interrupciones.

From 3rd to 7th position
De 3ª a 7ª posición

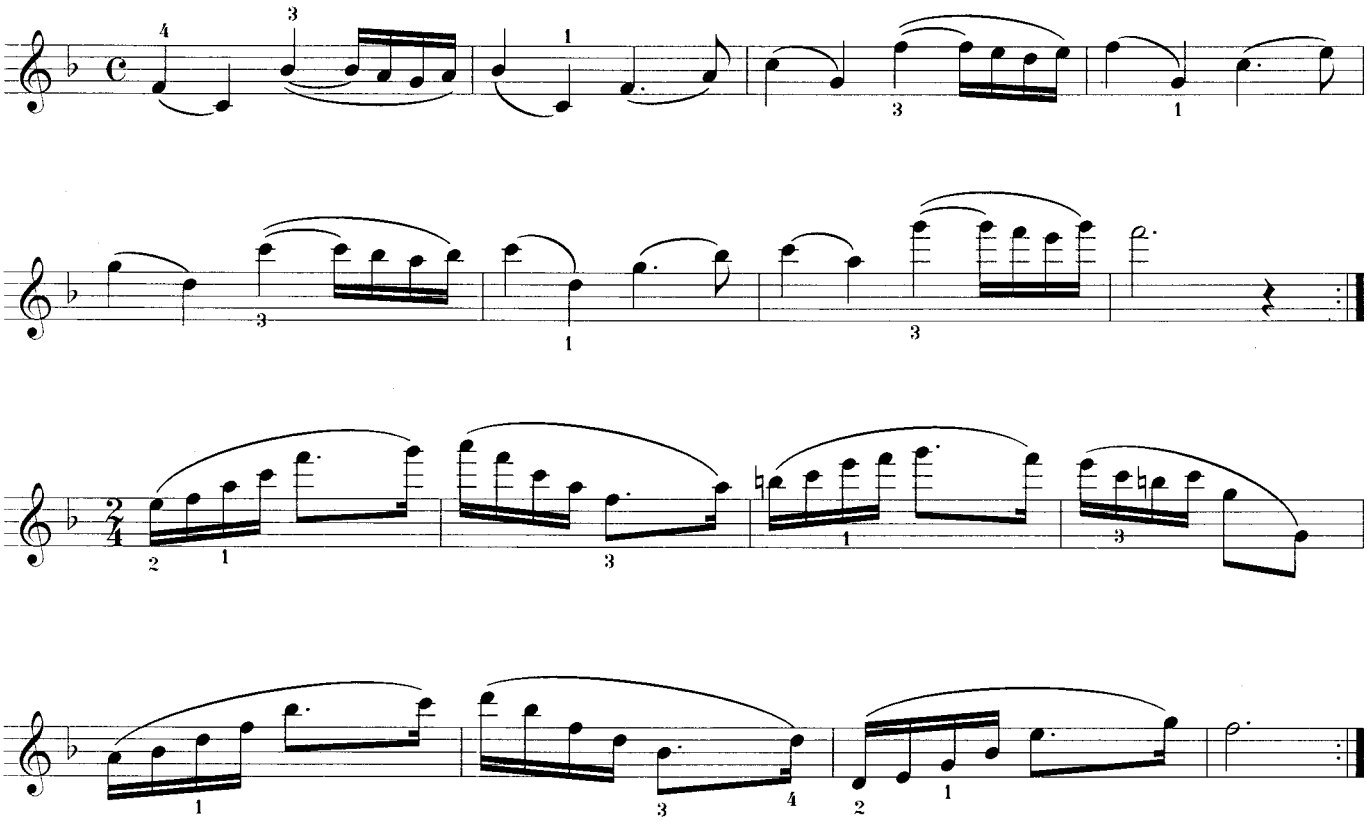
Shifting with the same finger.
Cambio de posición con el mismo dedo.



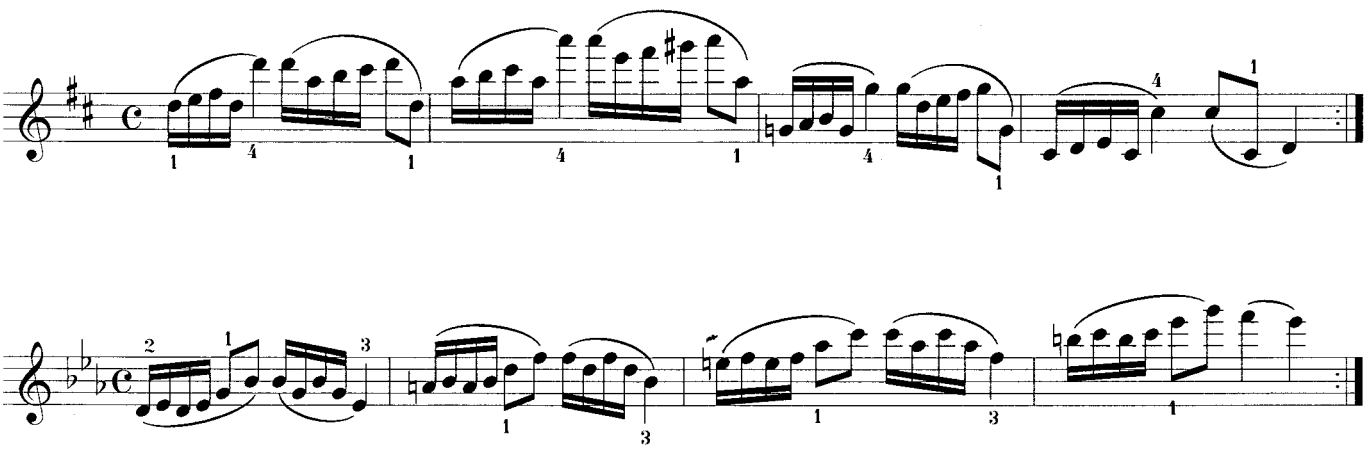
1st and 2nd finger / **1º y 2º dedo**



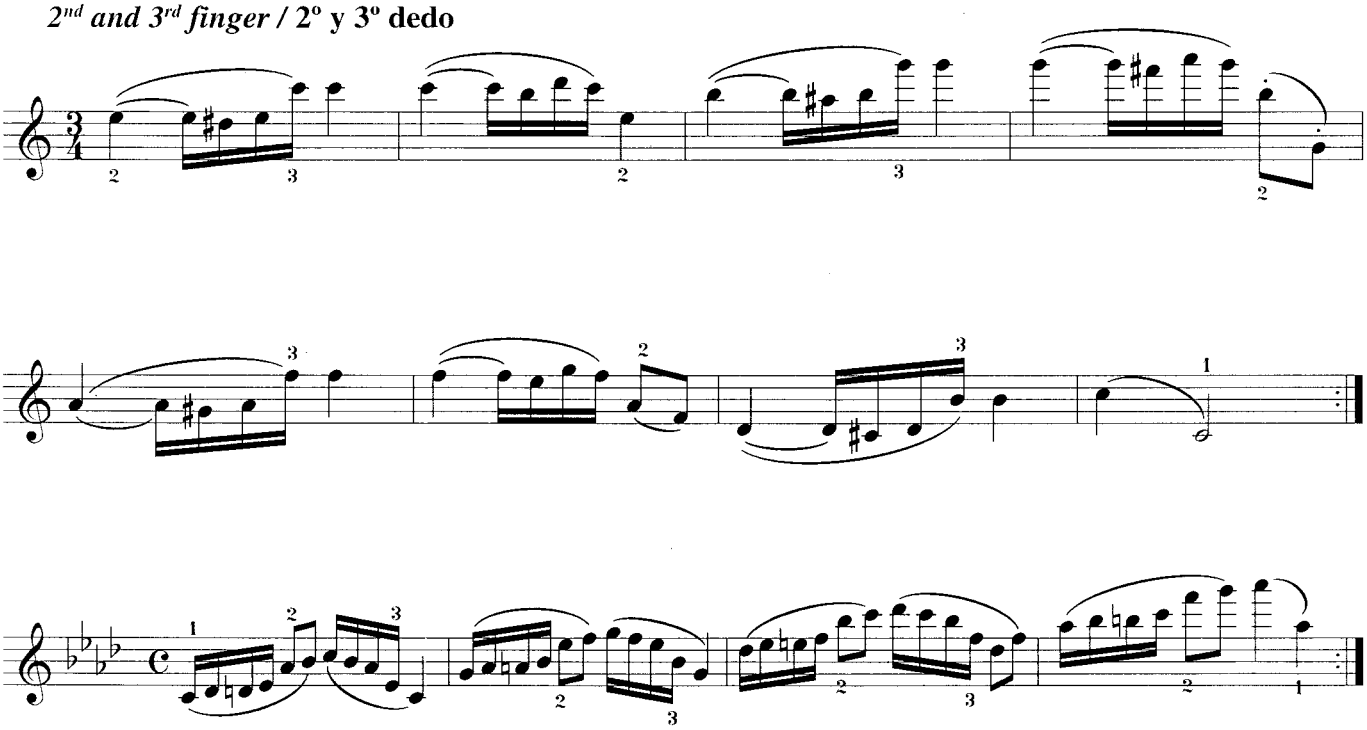
1st and 3rd finger / **1º y 3º dedo**



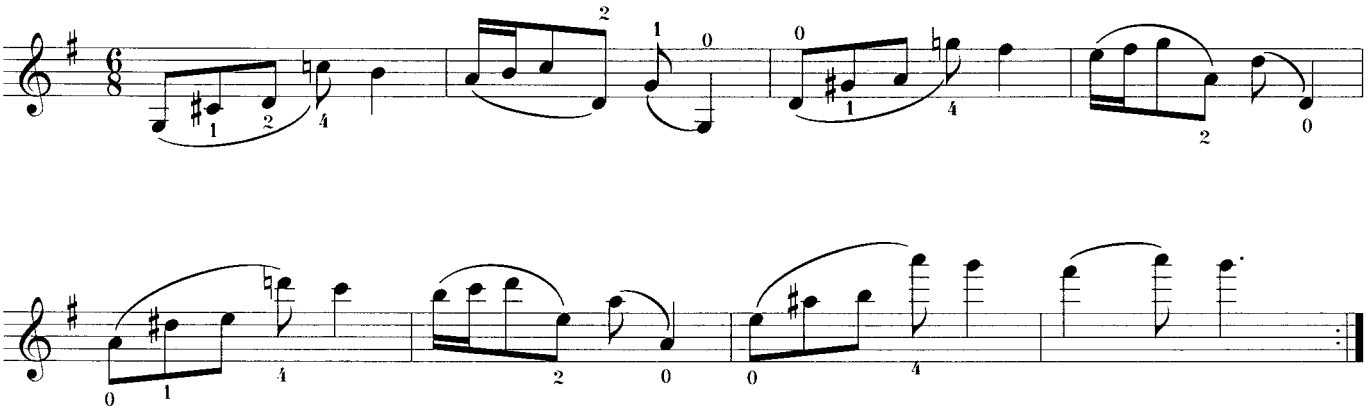
1st and 4th finger / 1º y 4º dedo

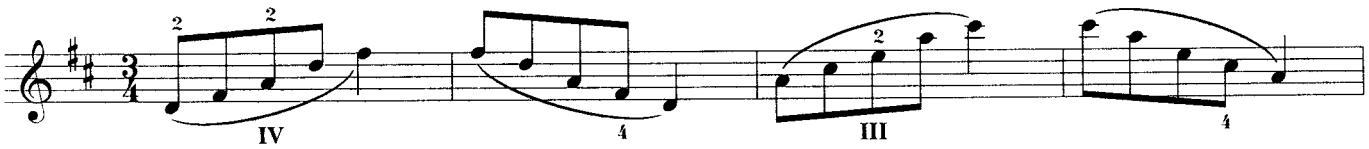


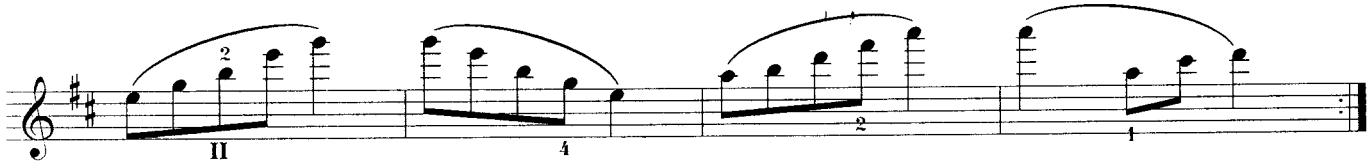
2nd and 3rd finger / 2º y 3º dedo



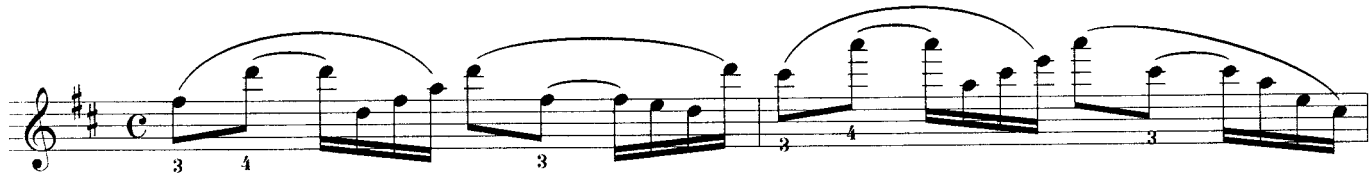
2nd and 4th finger / 2º y 4º dedo

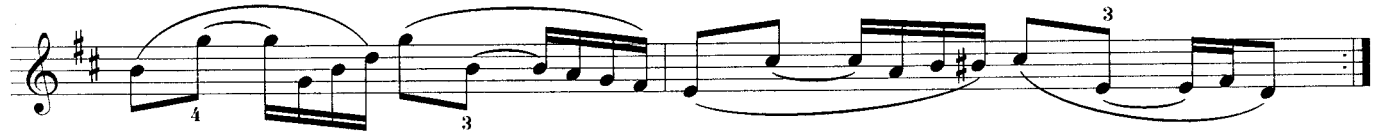


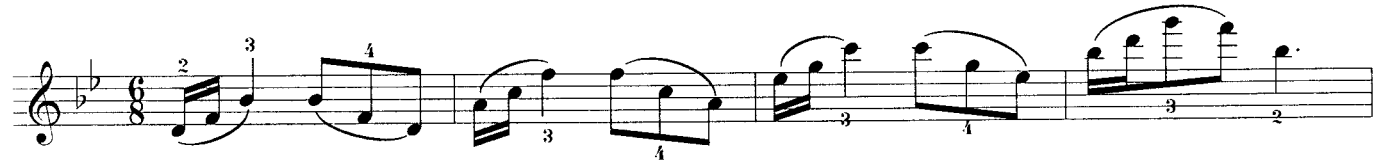


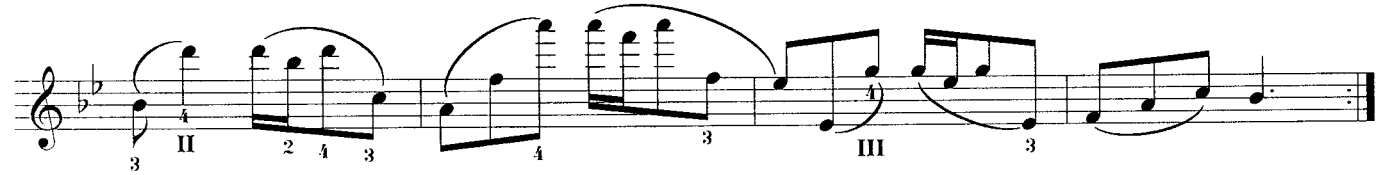


***3rd and 4th finger* / 3º y 4º dedo**

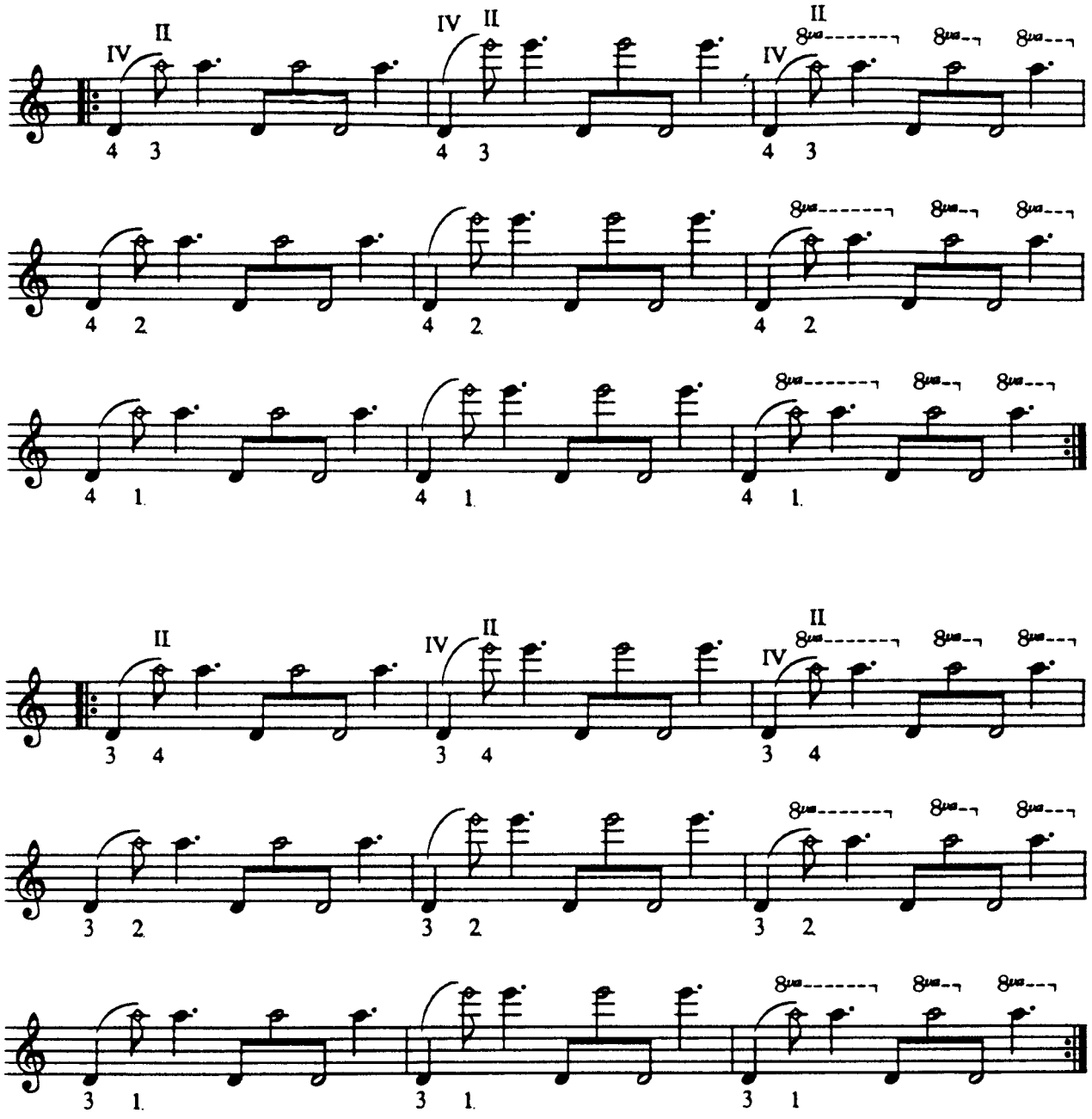


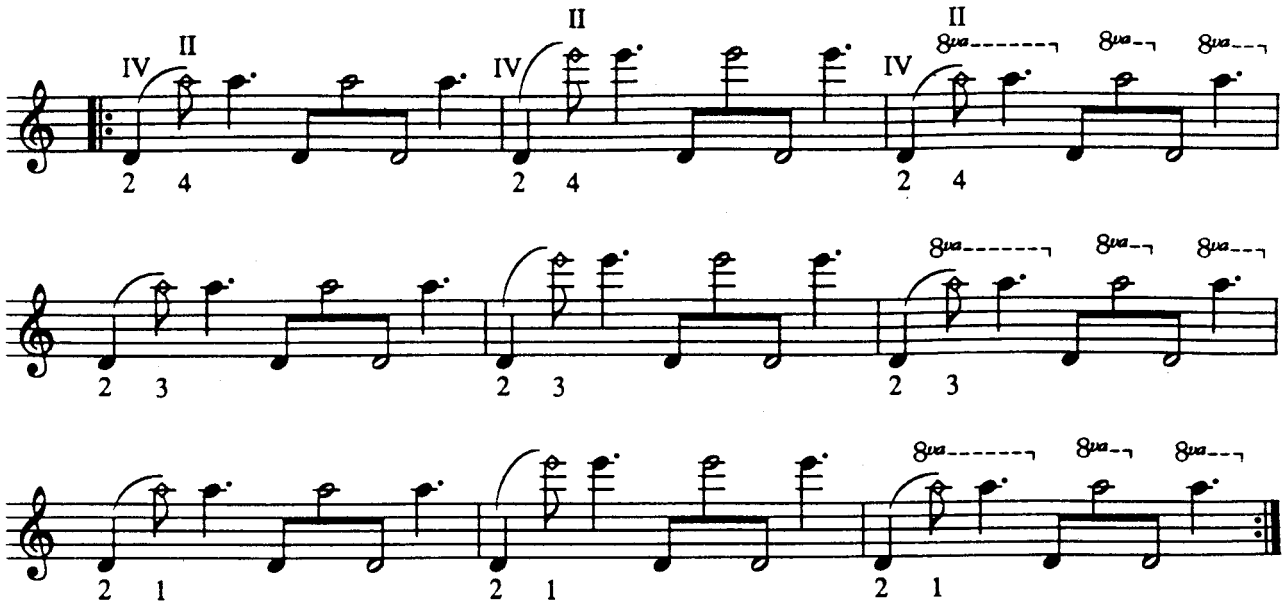






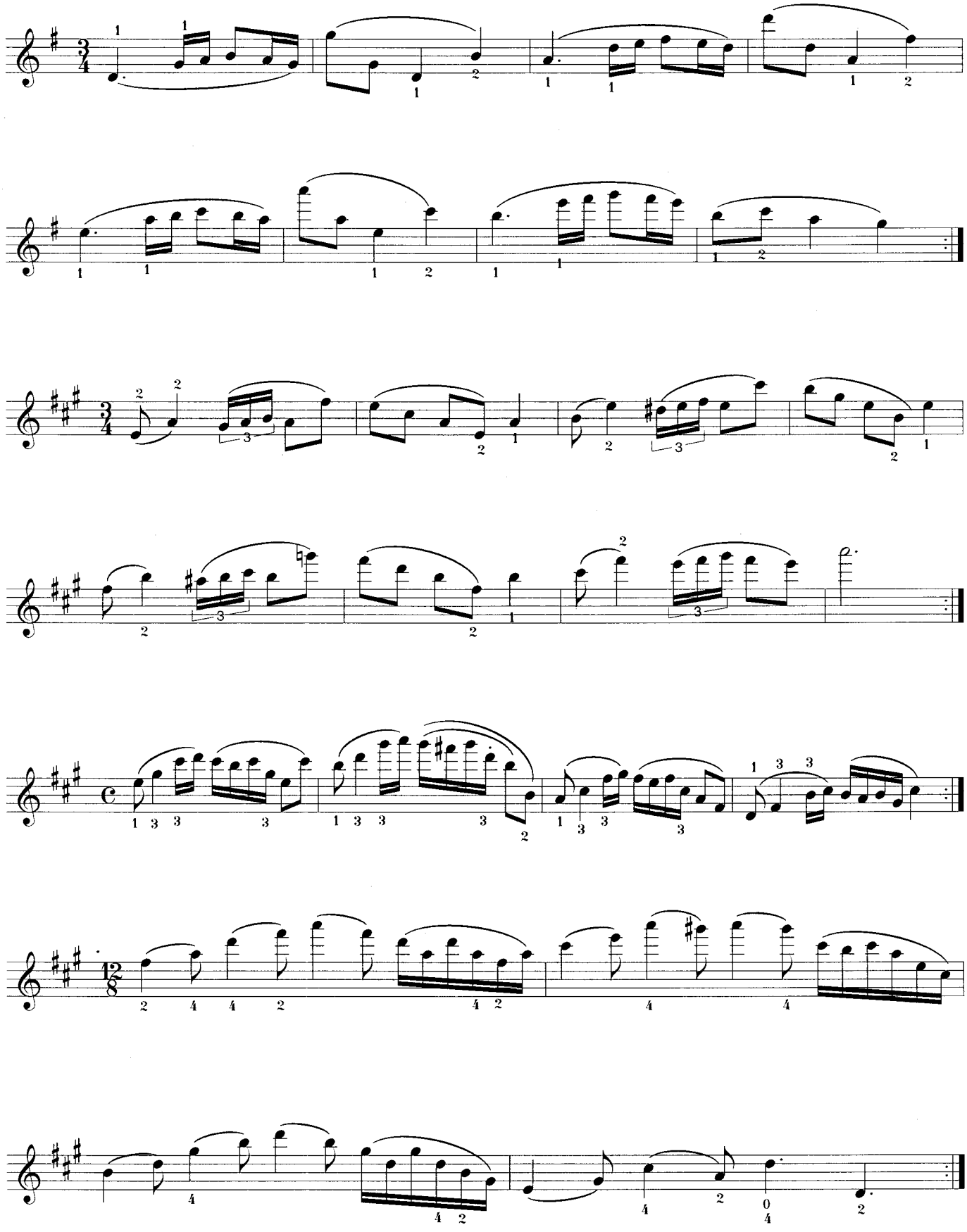
From G to A string
Desde la cuerda de Sol a la cuerda de La



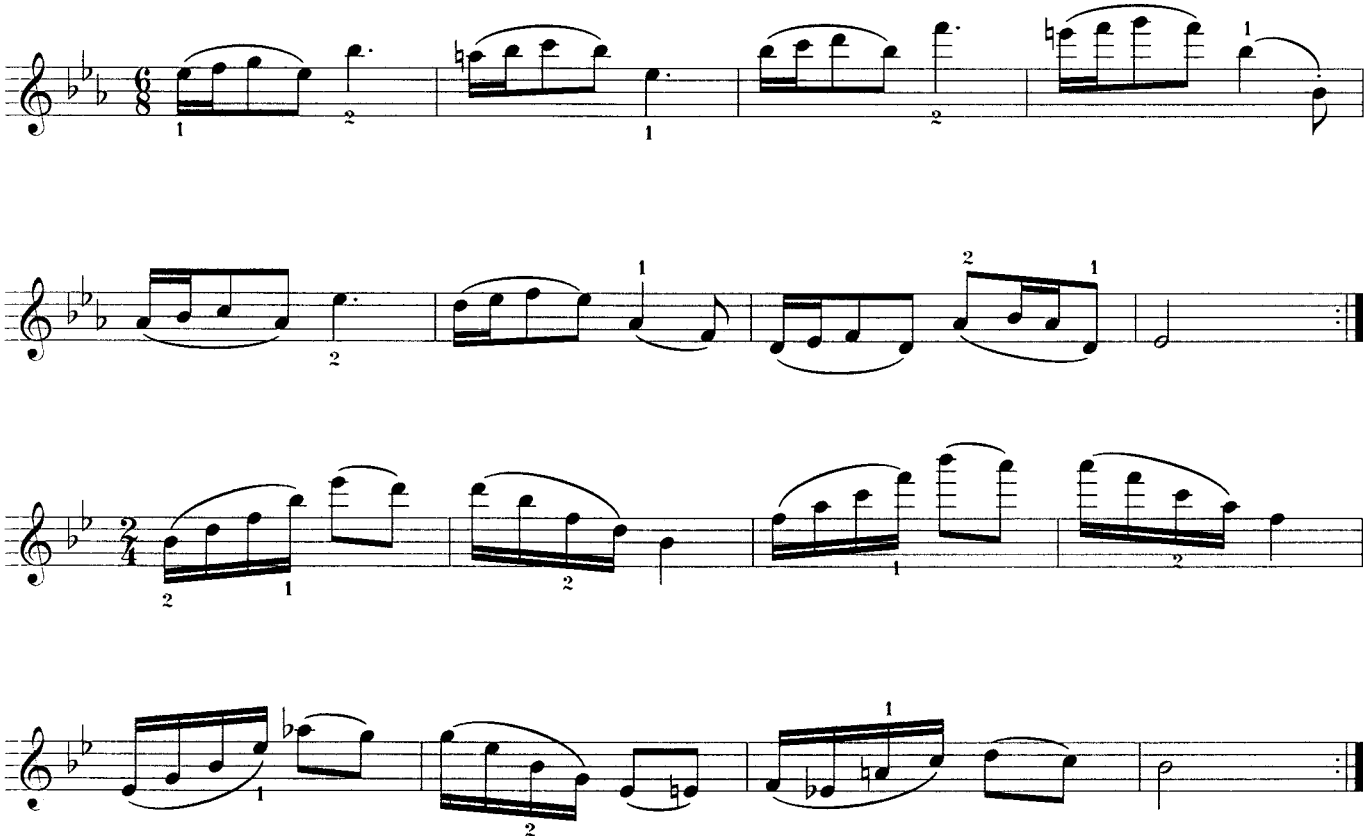

IV II
2 4
II
IV
2 4
II
IV
8va
2 4
2 3
2 3
2 3
2 1
2 1
2 1

From 4th to 7th position
De 4ª a 7ª posición

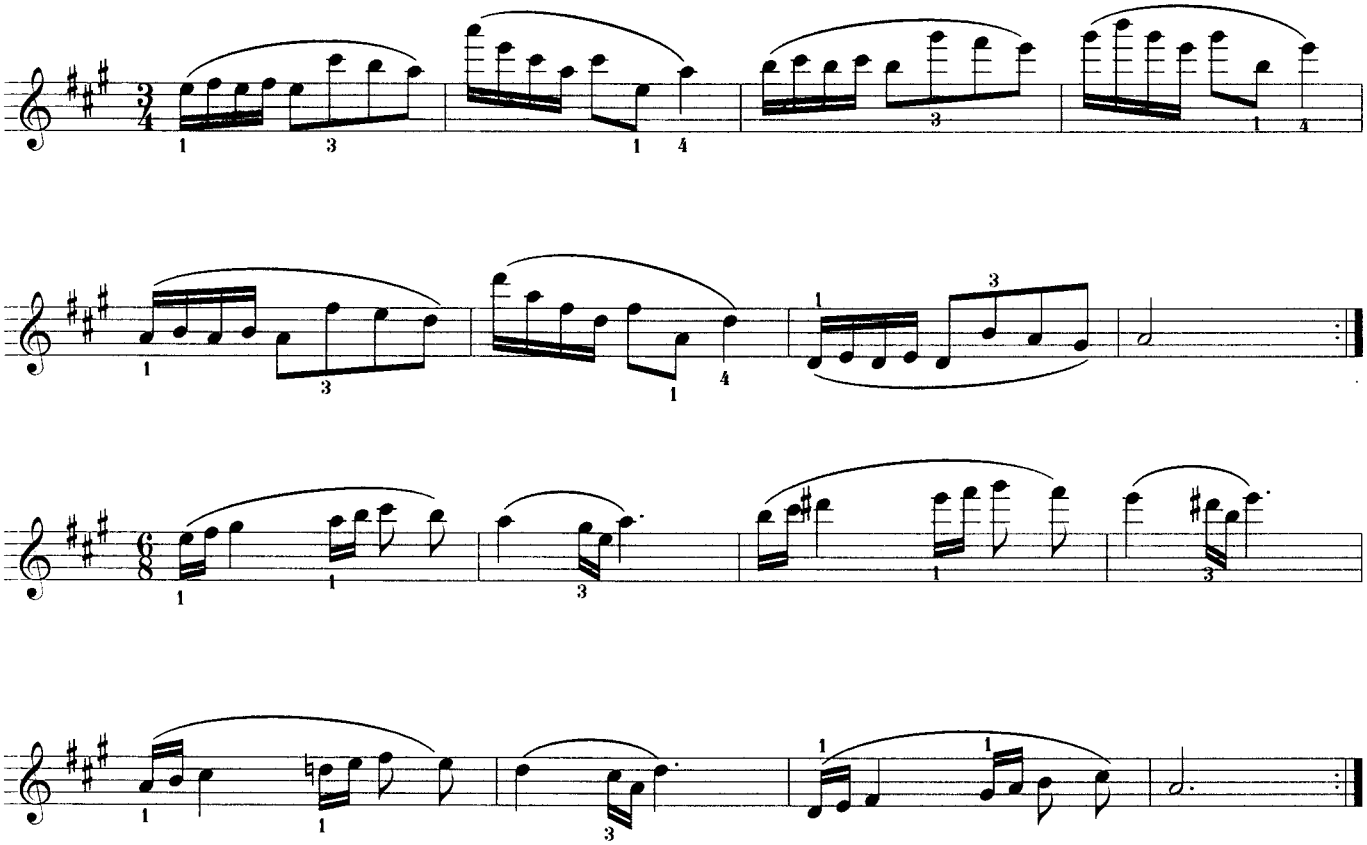
Shifting with the same finger.
Cambio de posición con el mismo dedo.



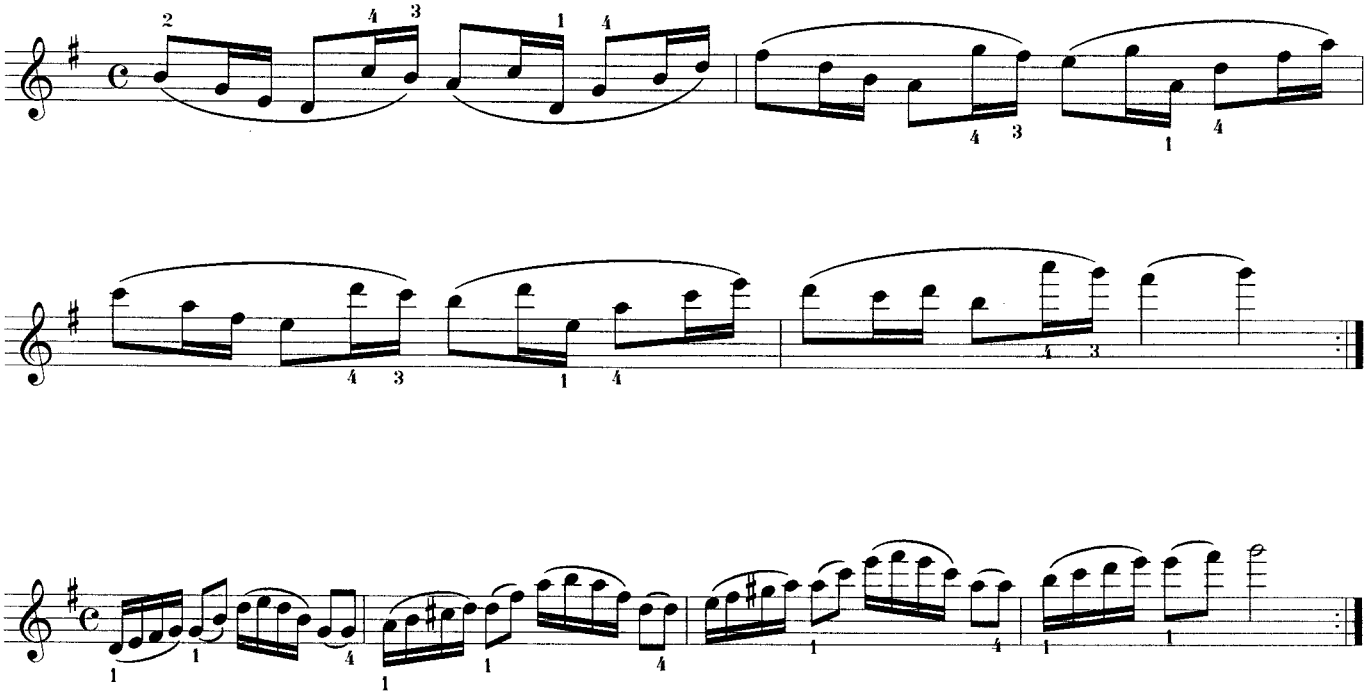
1st and 2nd finger / **1º y 2º dedo**



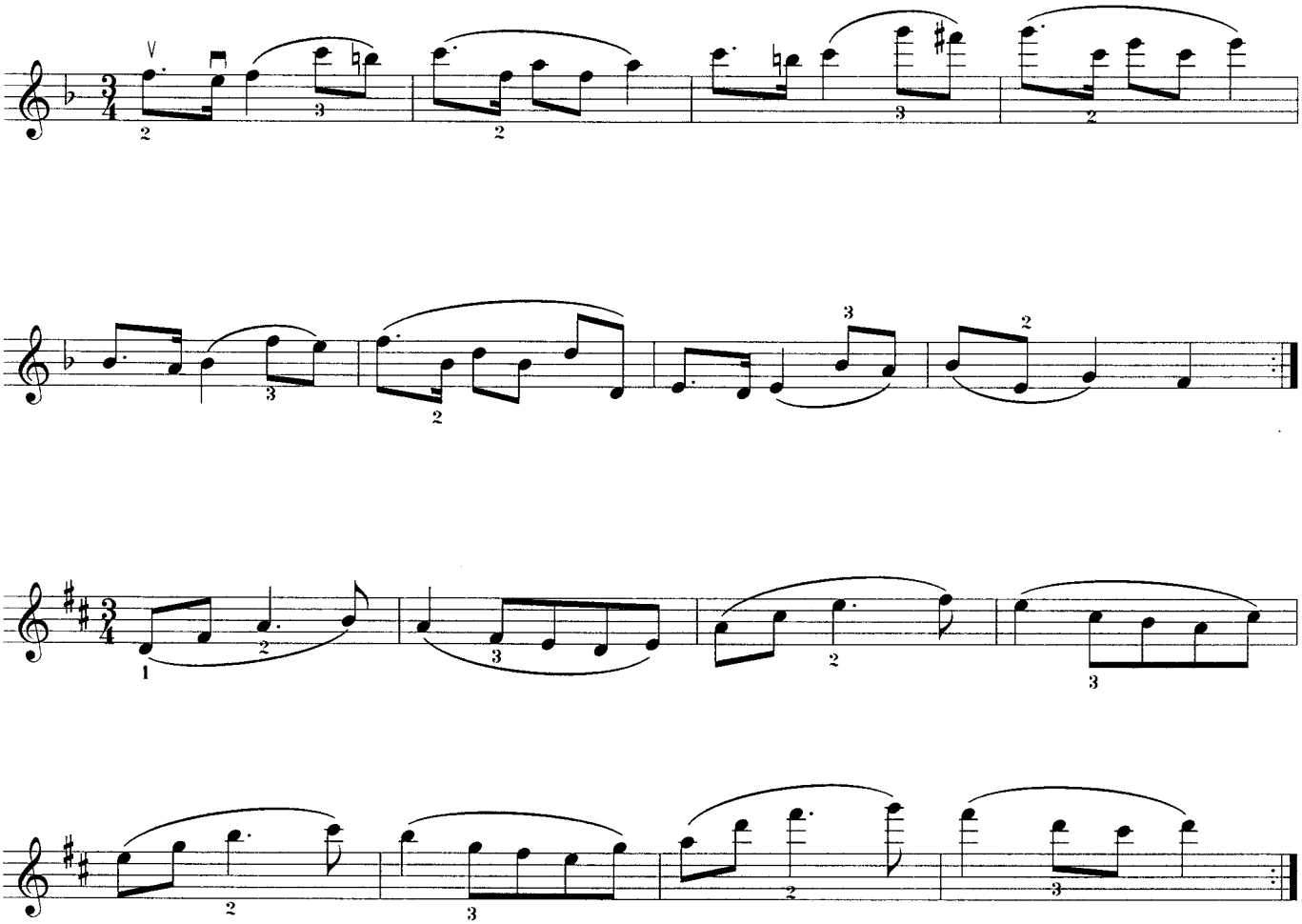
1st and 3rd finger / **1º y 3º dedo**



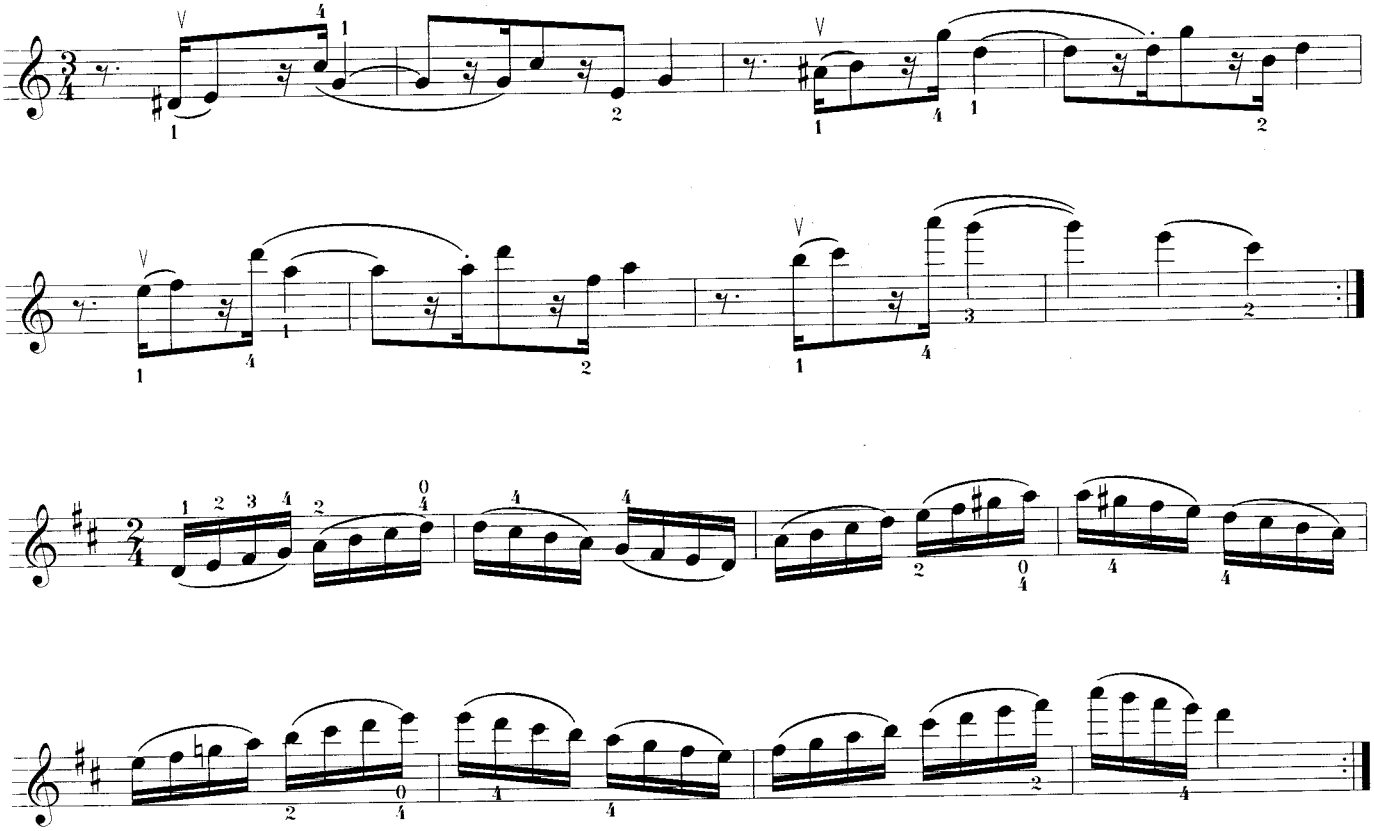
1st and 4th finger / **1º y 4º dedo**



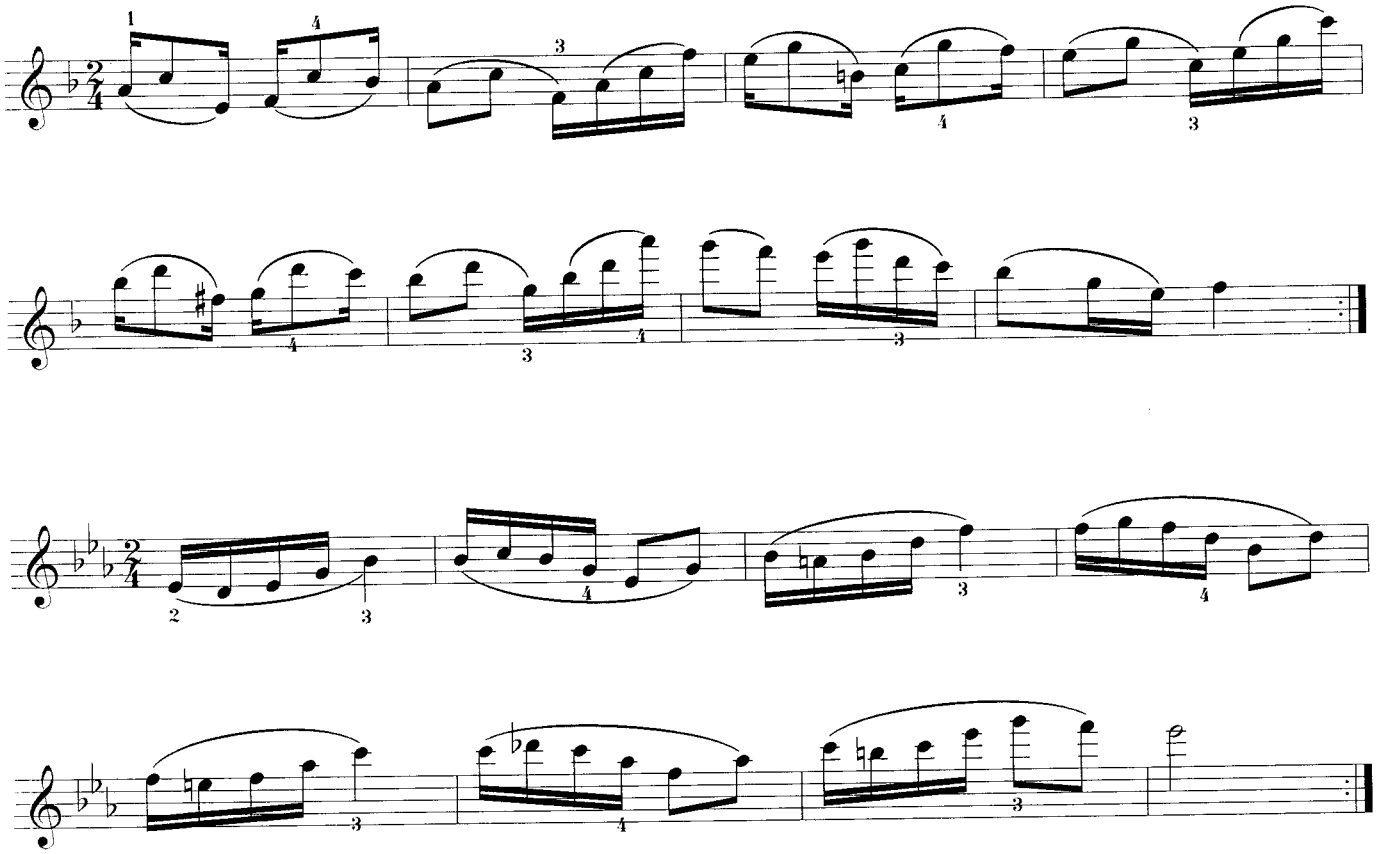
2nd and 3rd finger / **2º y 3º dedo**



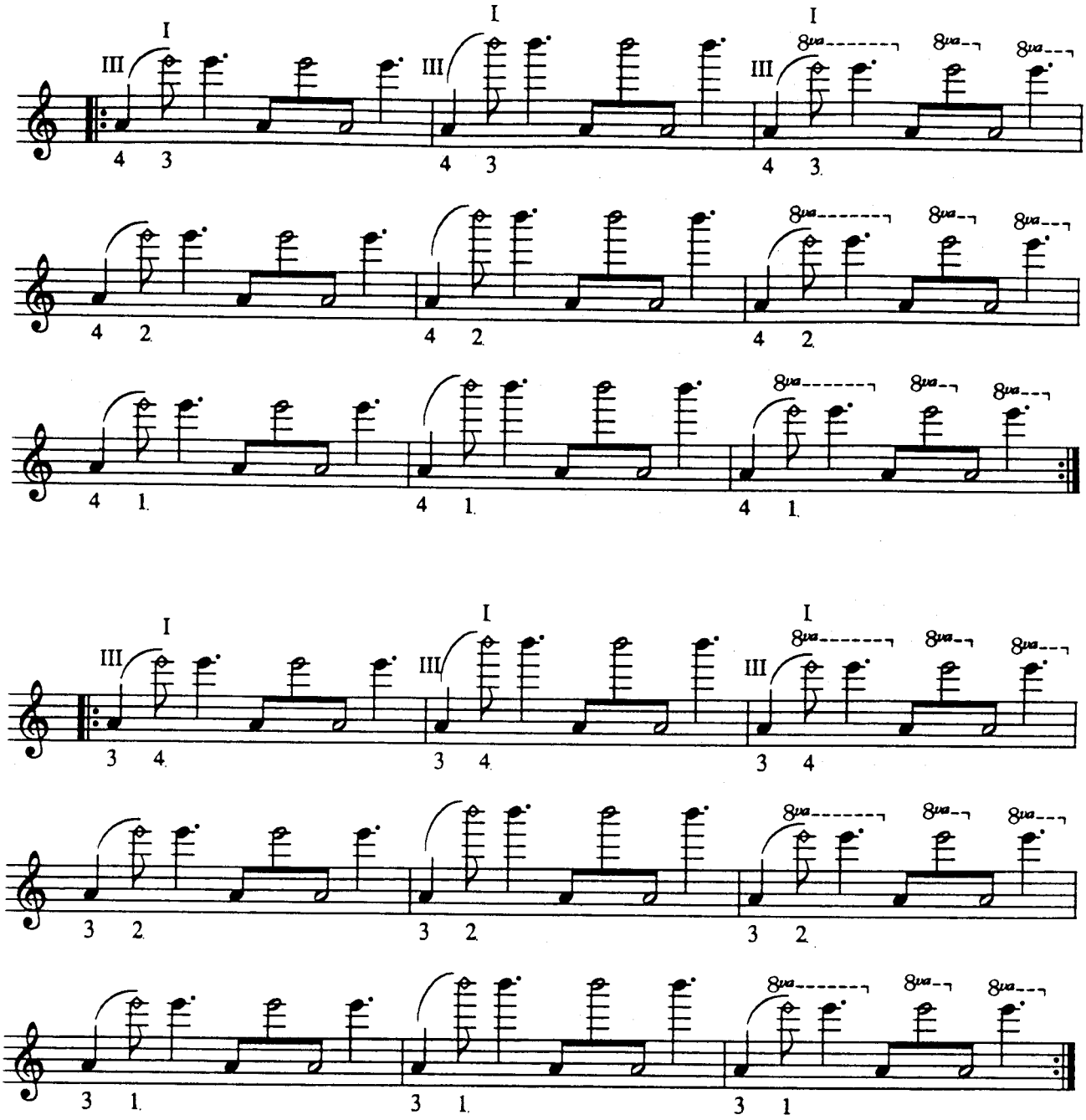
2nd and 4th finger / 2º y 4º dedo

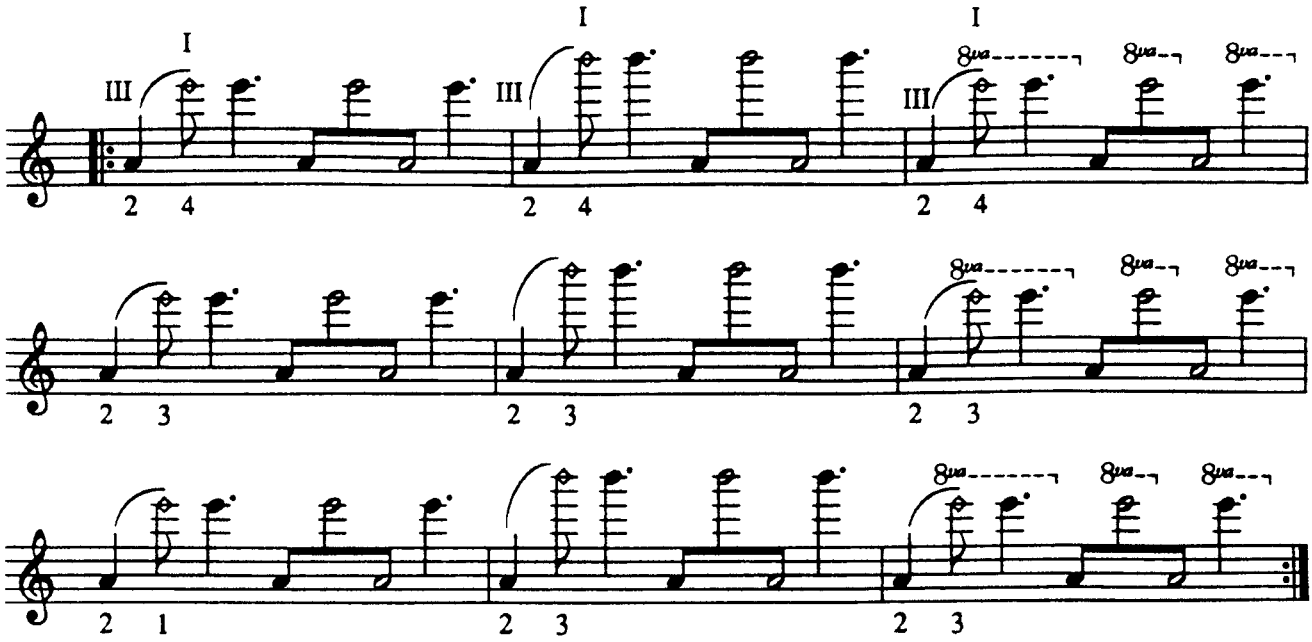


3rd and 4th finger / 3º y 4º dedo



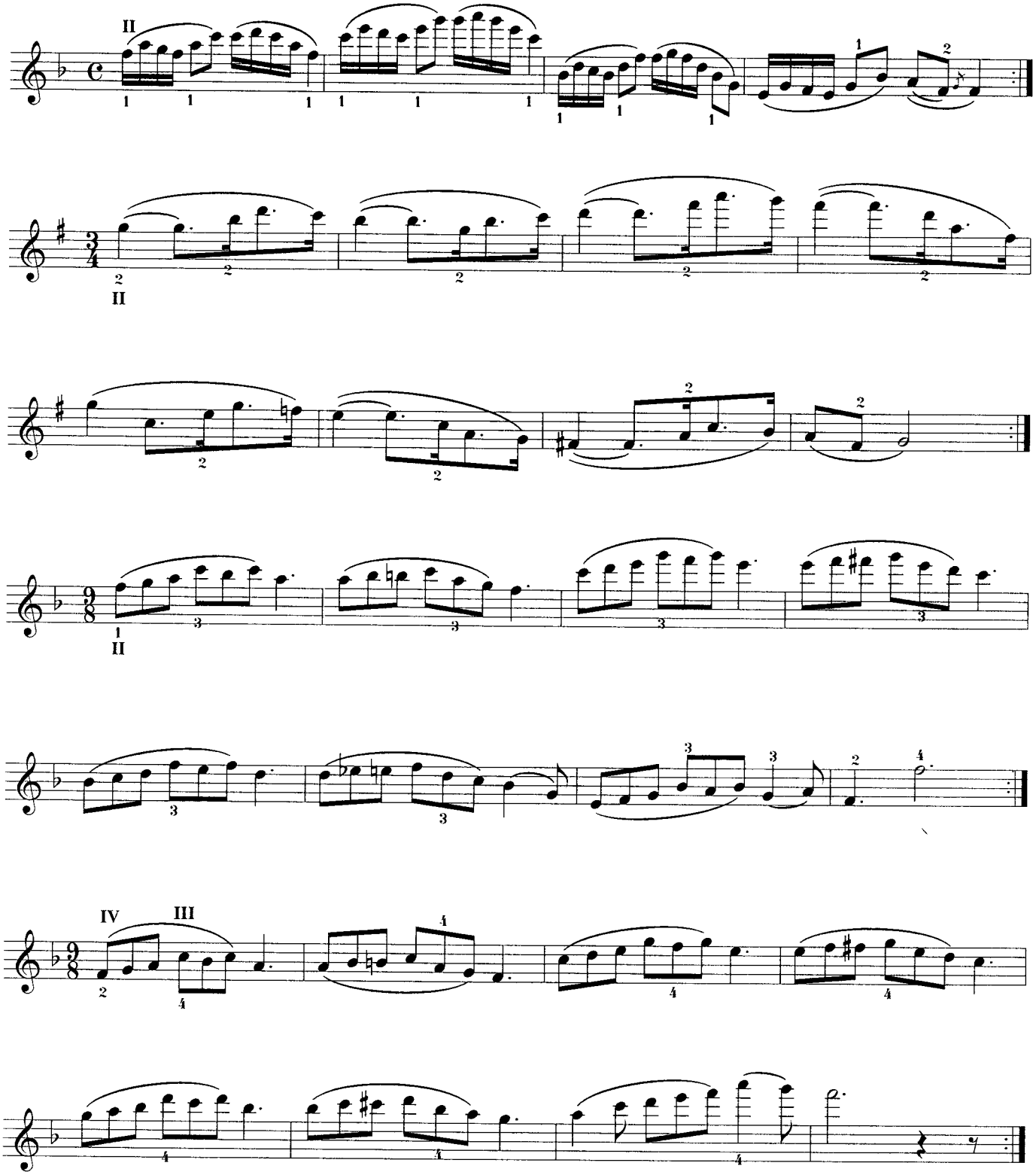
From D to E string
Desde la cuerda de Re a la cuerda de Mi



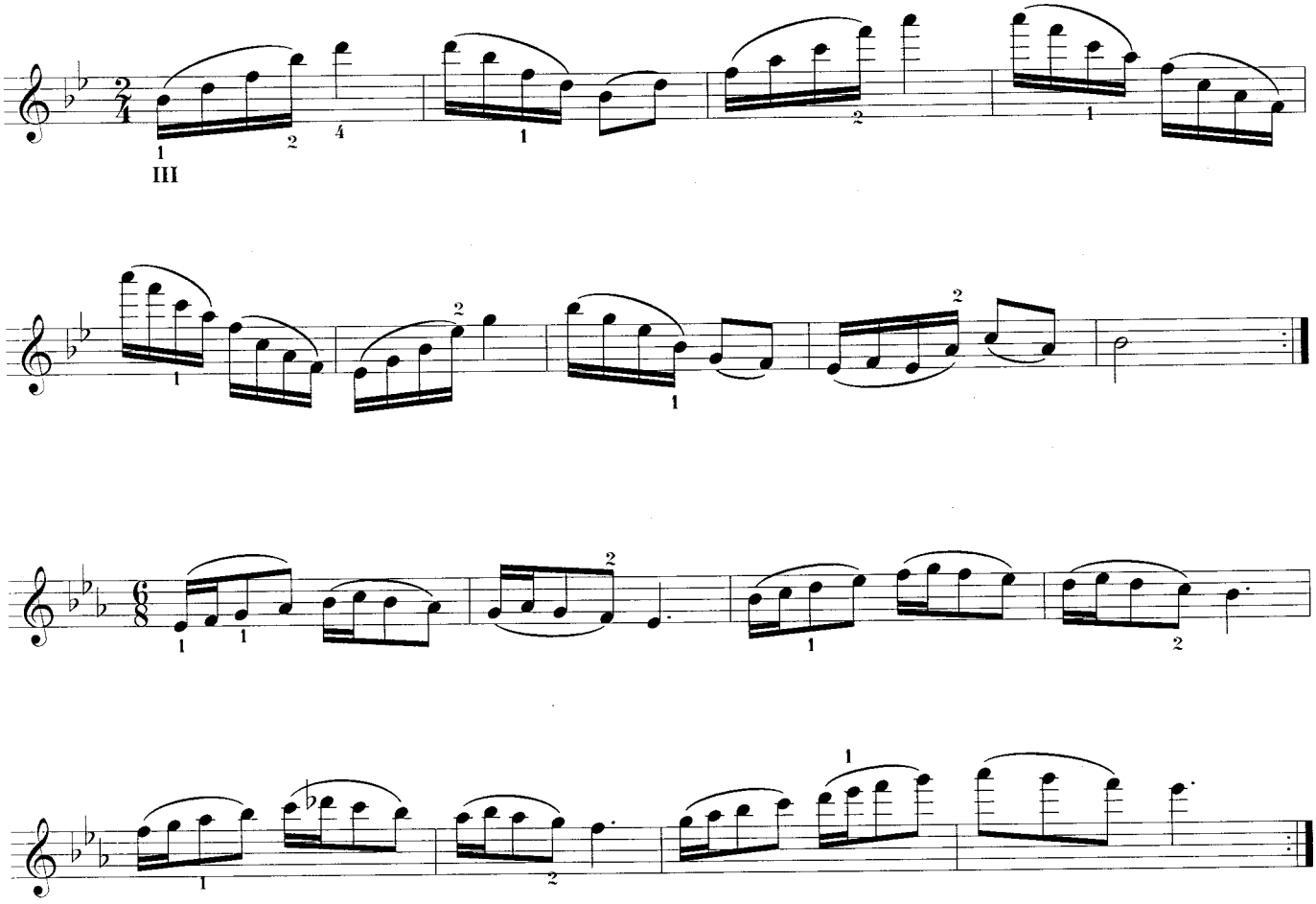

III I
2 4
III I
2 4
III I
8va
2 4
2 3
2 3
8va
2 3
2 1
2 3
2 3

From 5th to 7th position
De 5ª a 7ª posición

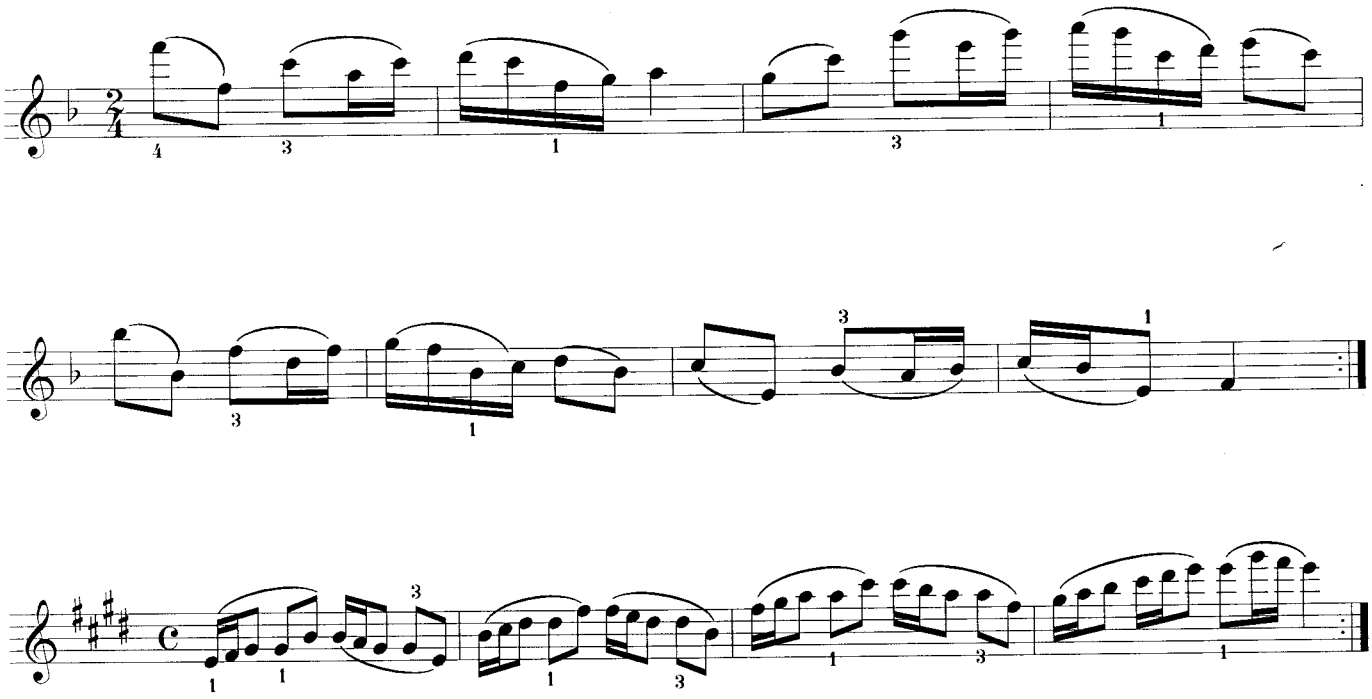
Shifting with the same finger.
Cambio de posición con el mismo dedo.



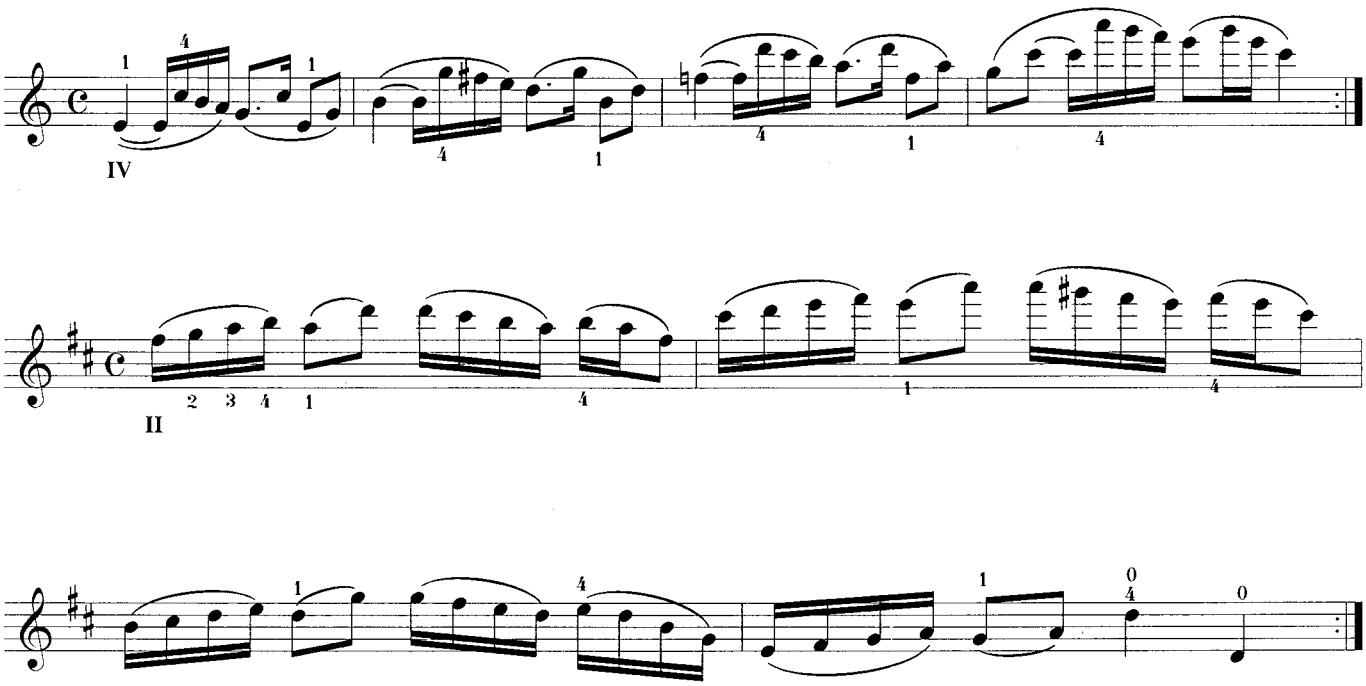
1st and 2nd finger / **1º y 2º dedo**



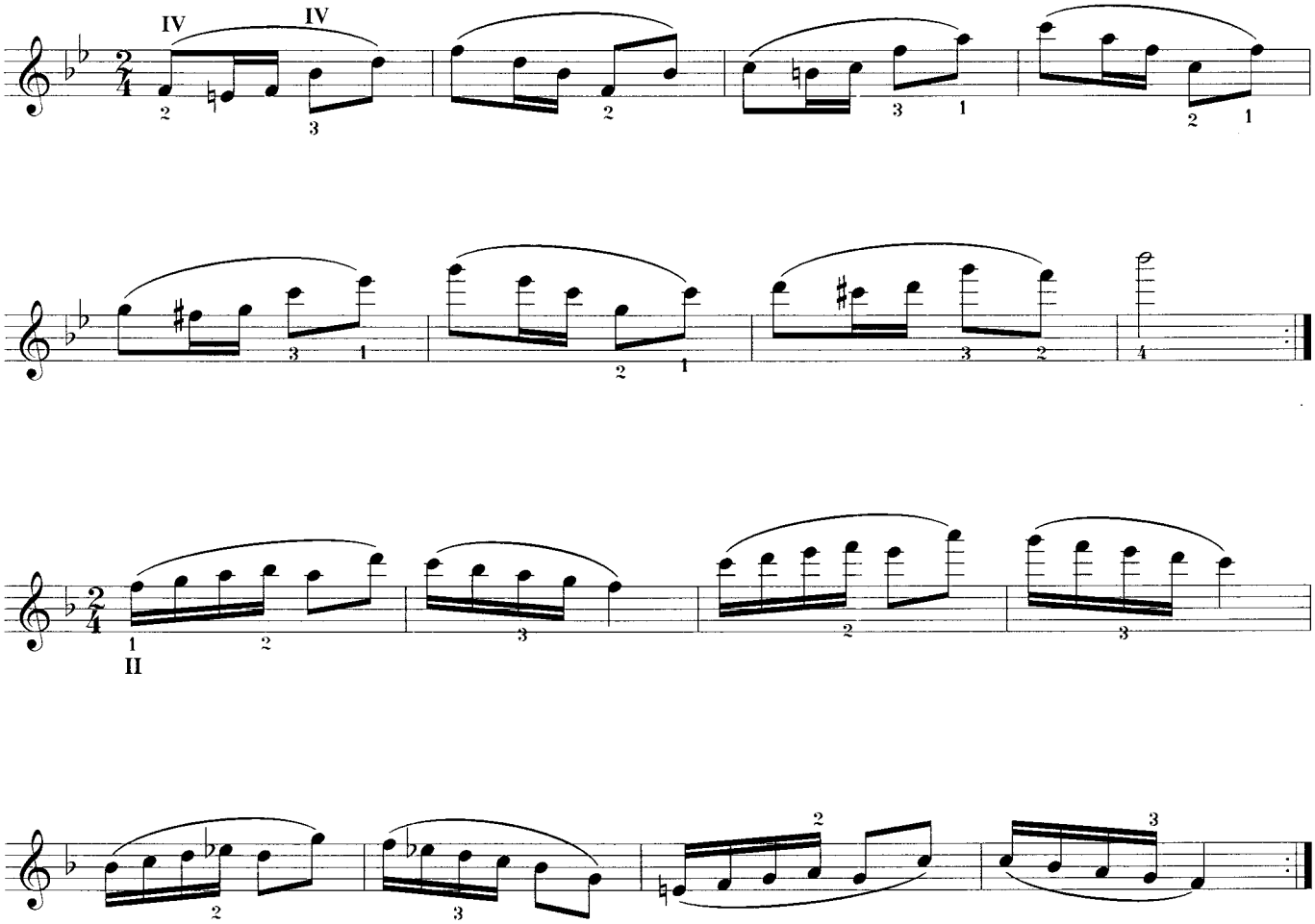
1st and 3rd finger / **1º y 3º dedo**



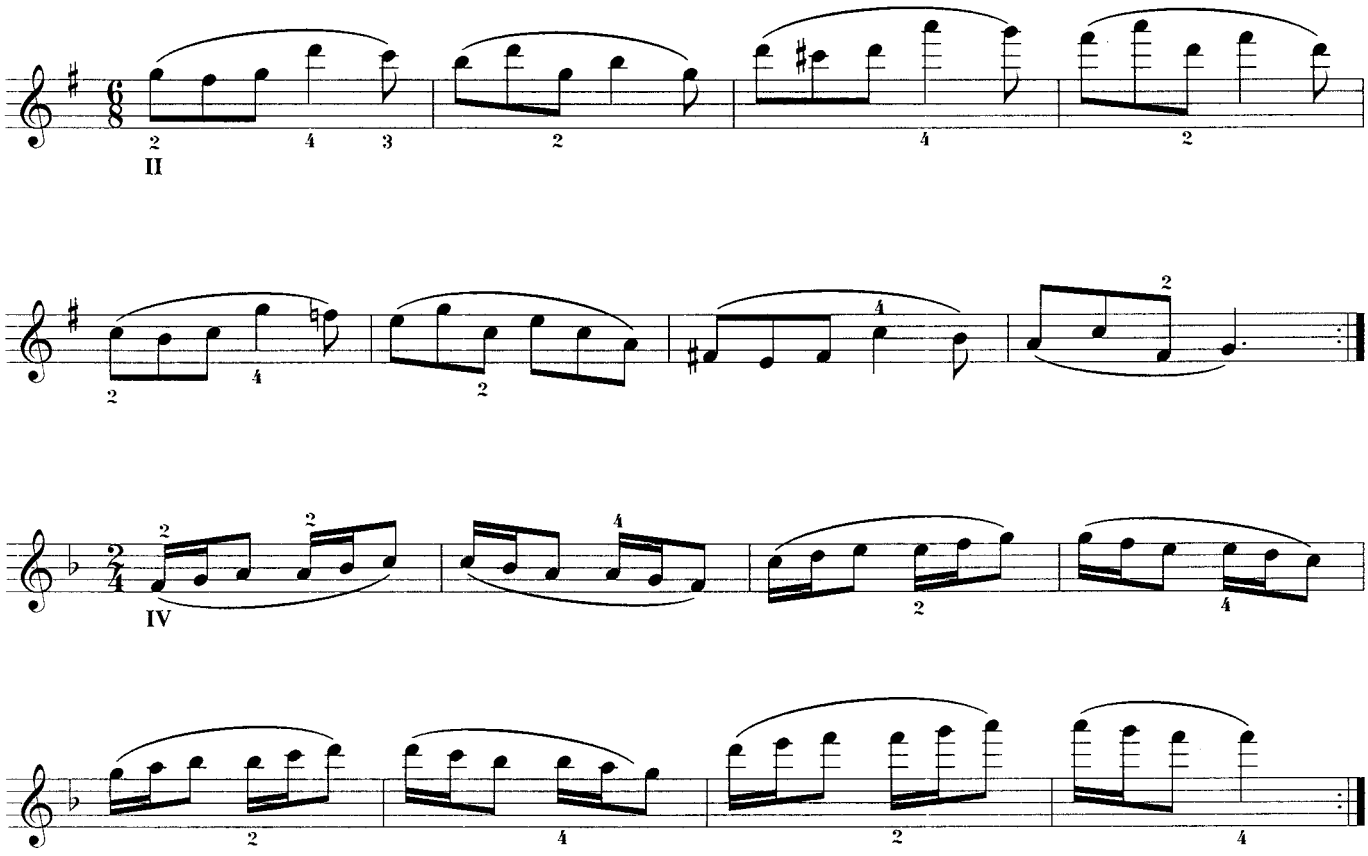
1st and 4th finger / 1º y 4º dedo



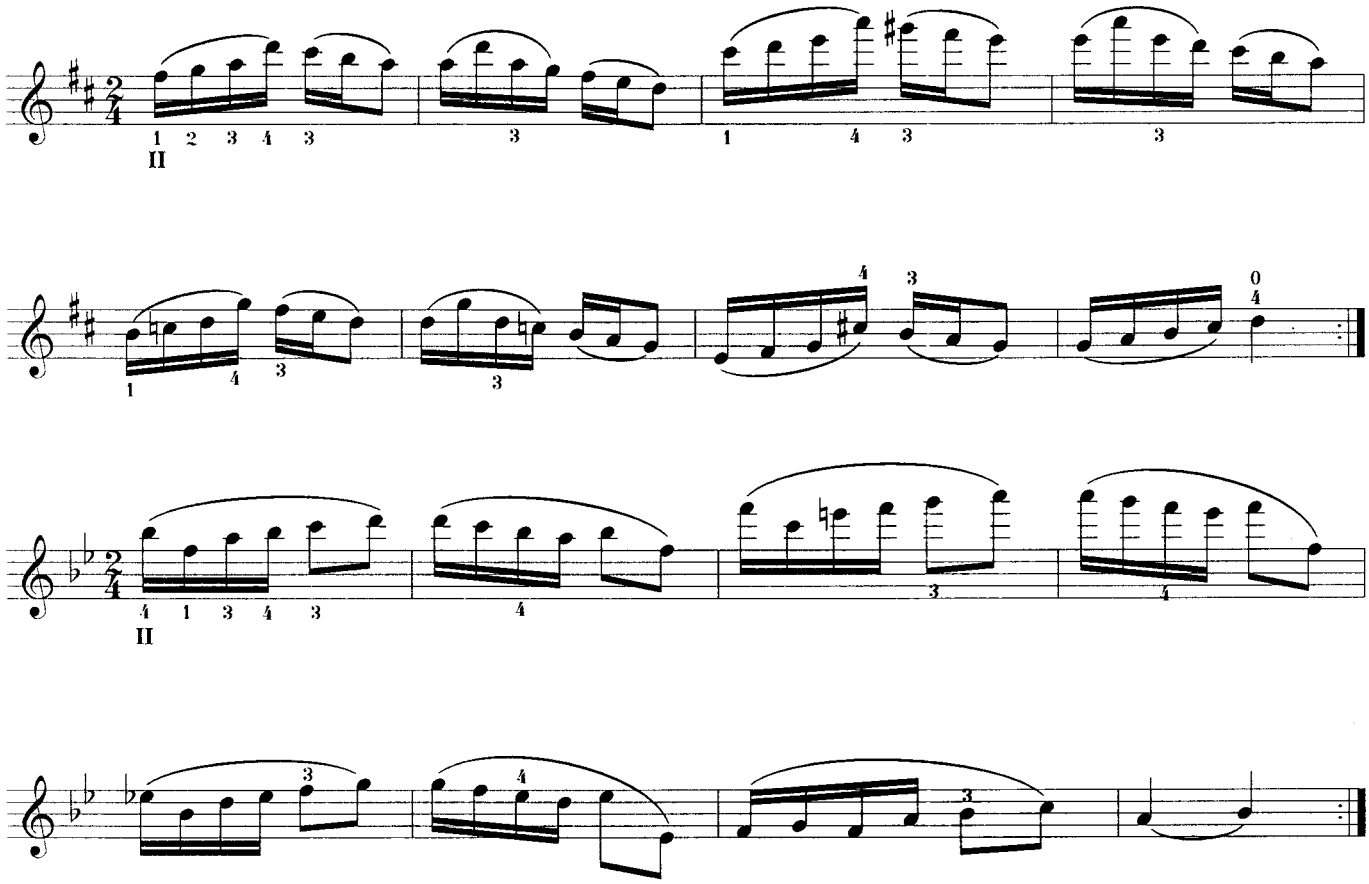
2nd and 3rd finger / 2º y 3º dedo



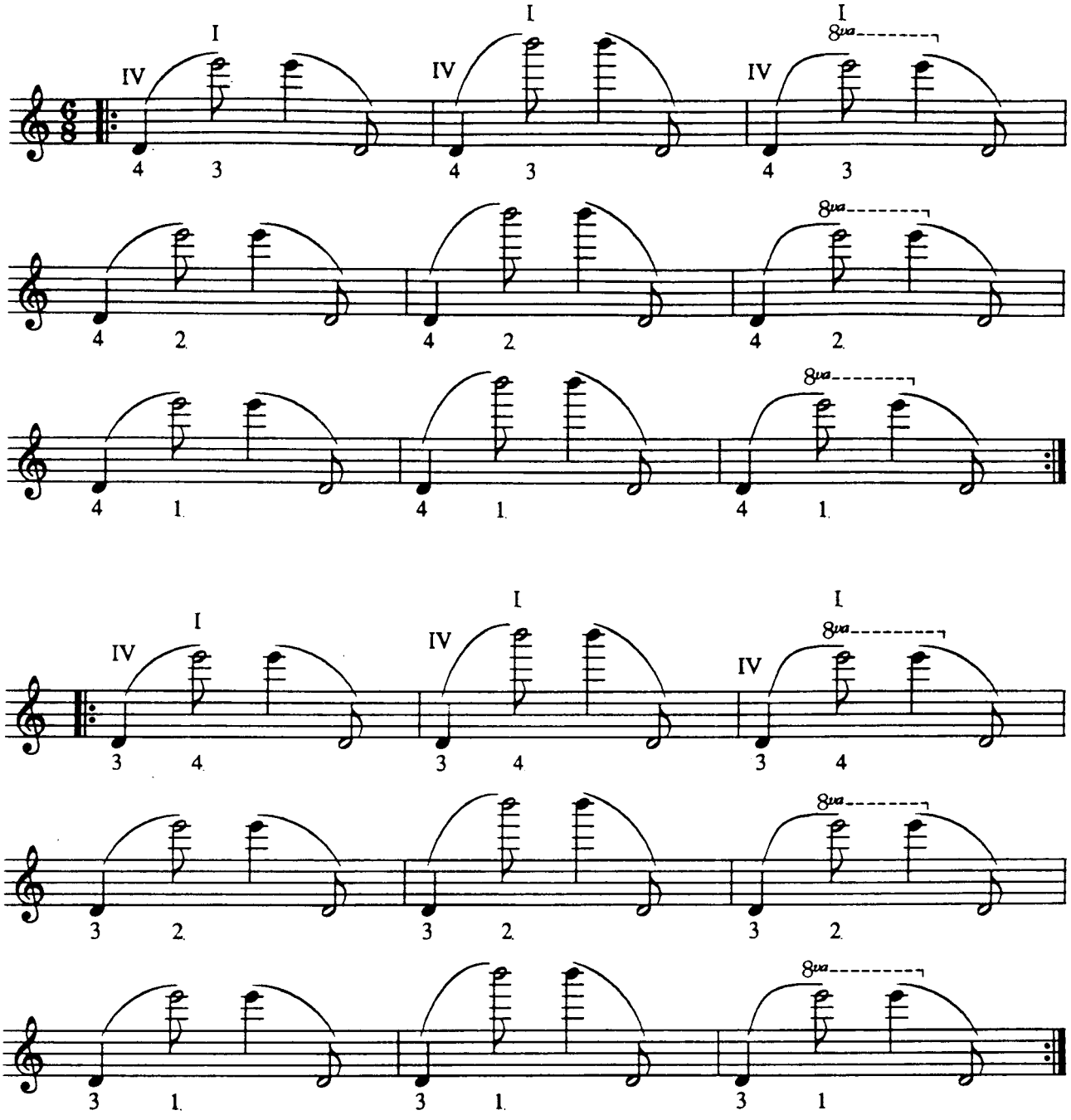
2nd and 4th finger / 2º y 4º dedo

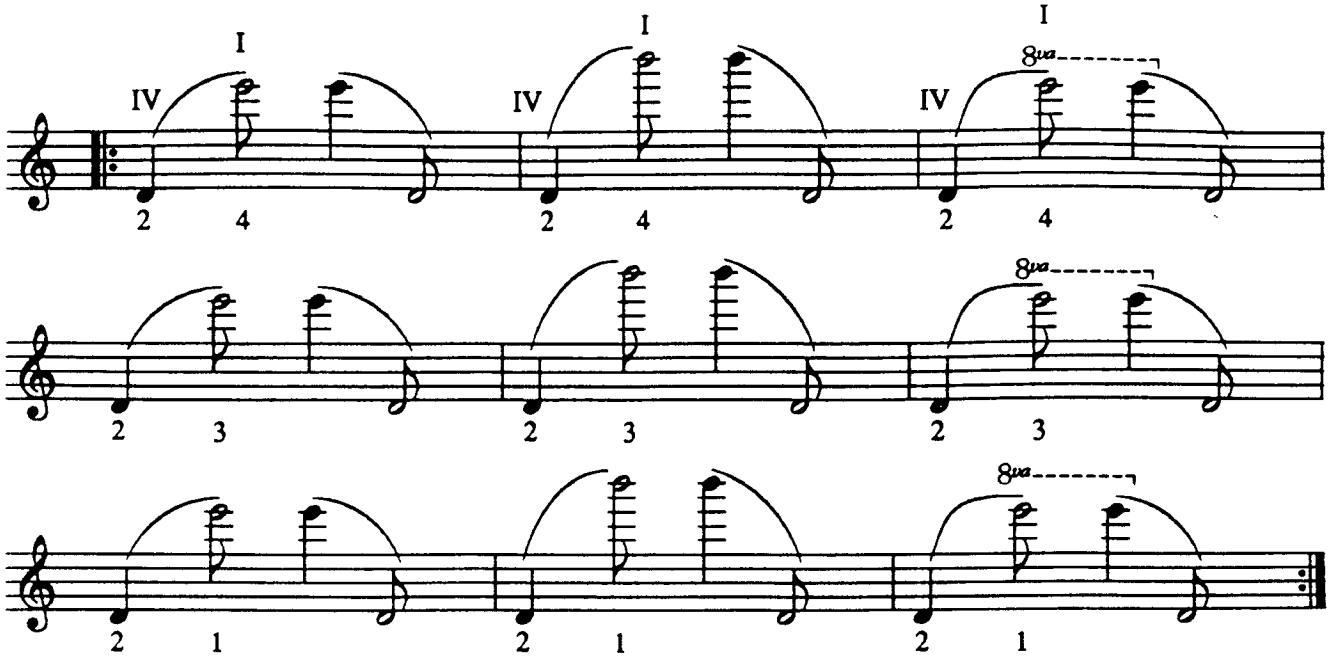


3rd and 4th finger / 3º y 4º dedo

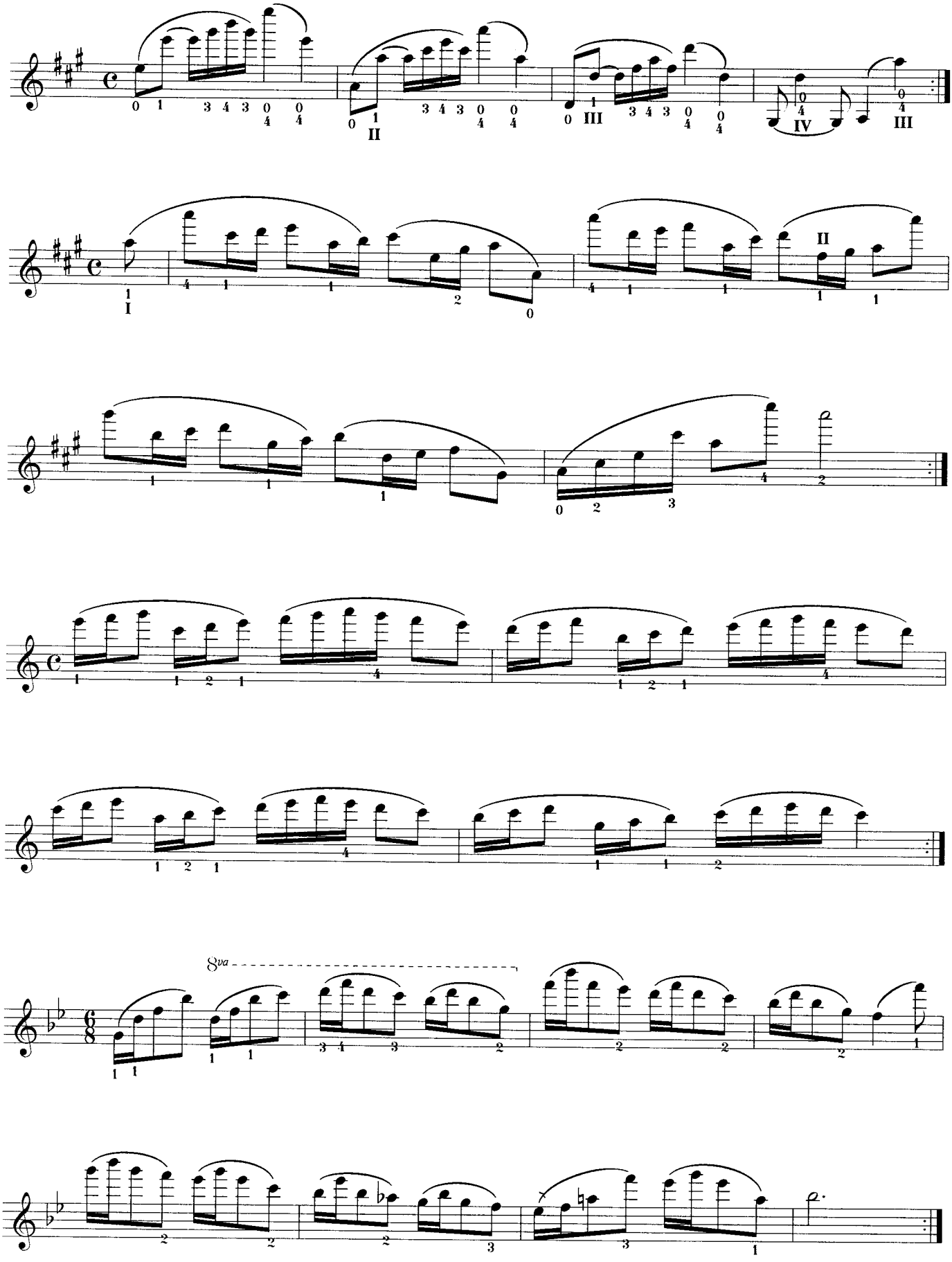


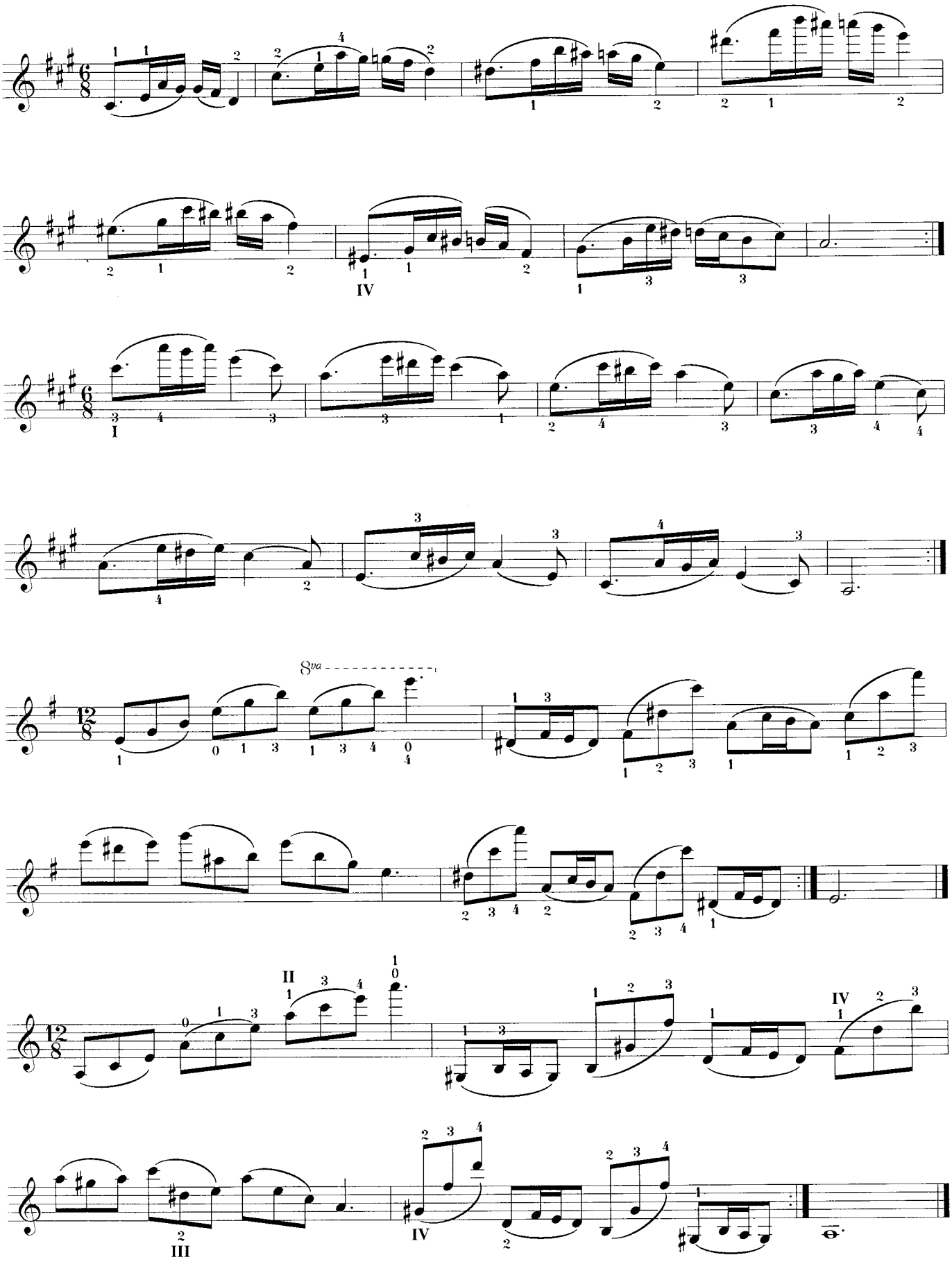
From G to E string
Desde la cuerda de Sol a la cuerda de Mi

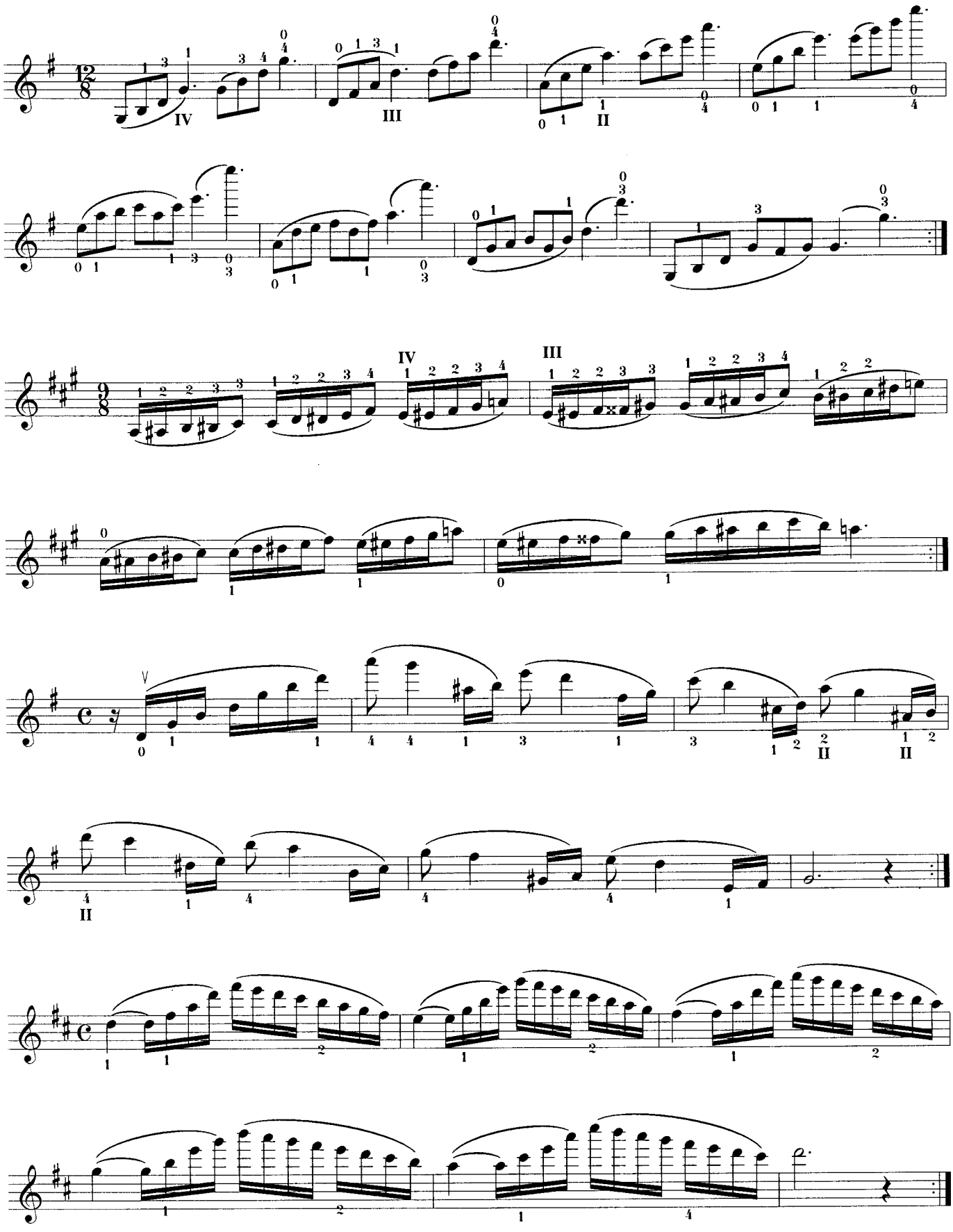


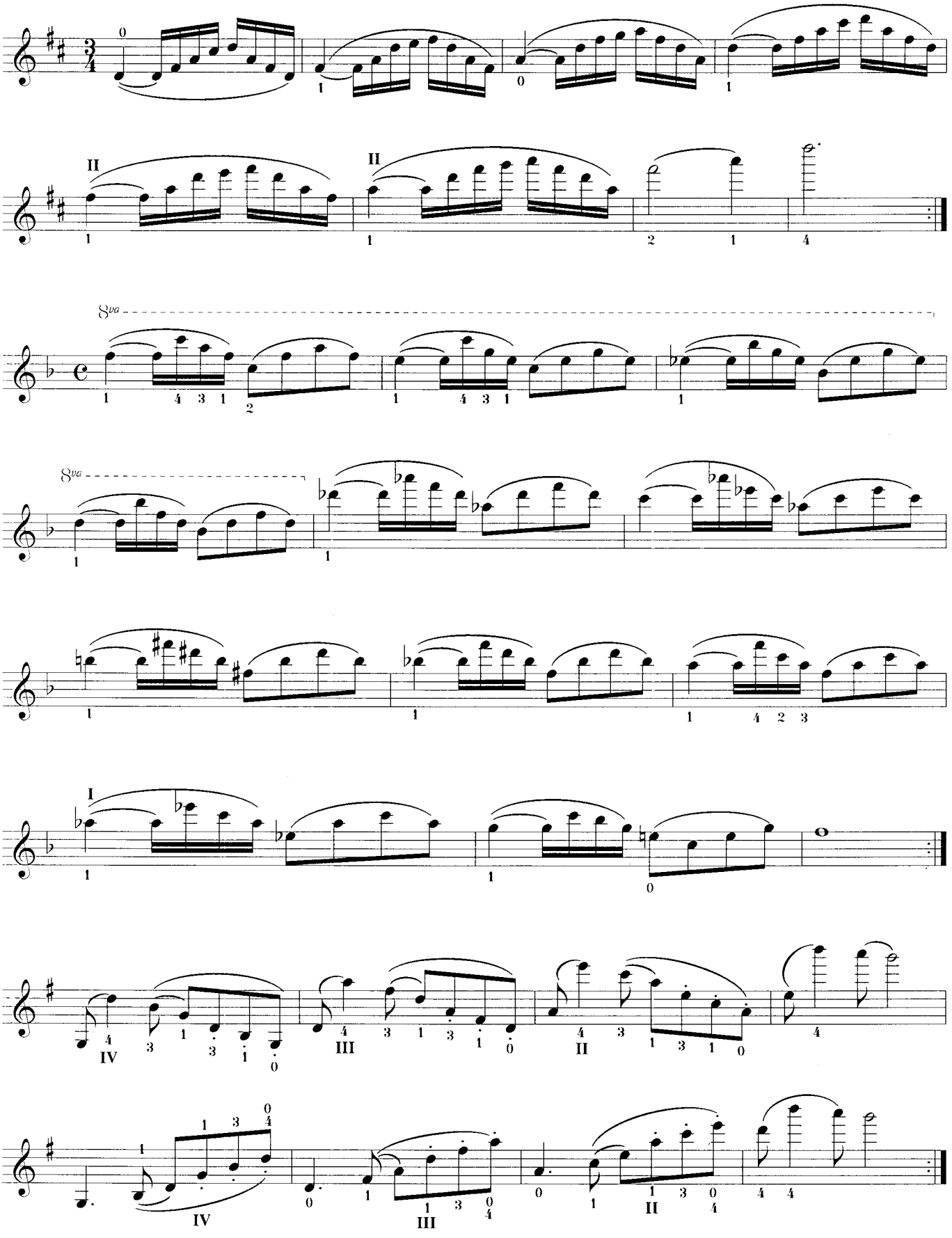

I
IV
I
IV
I
IV
8va
8va
8va
2 4
2 4
2 4
2 3
2 3
2 3
2 1
2 1
2 1

All positions
Todas las posiciones

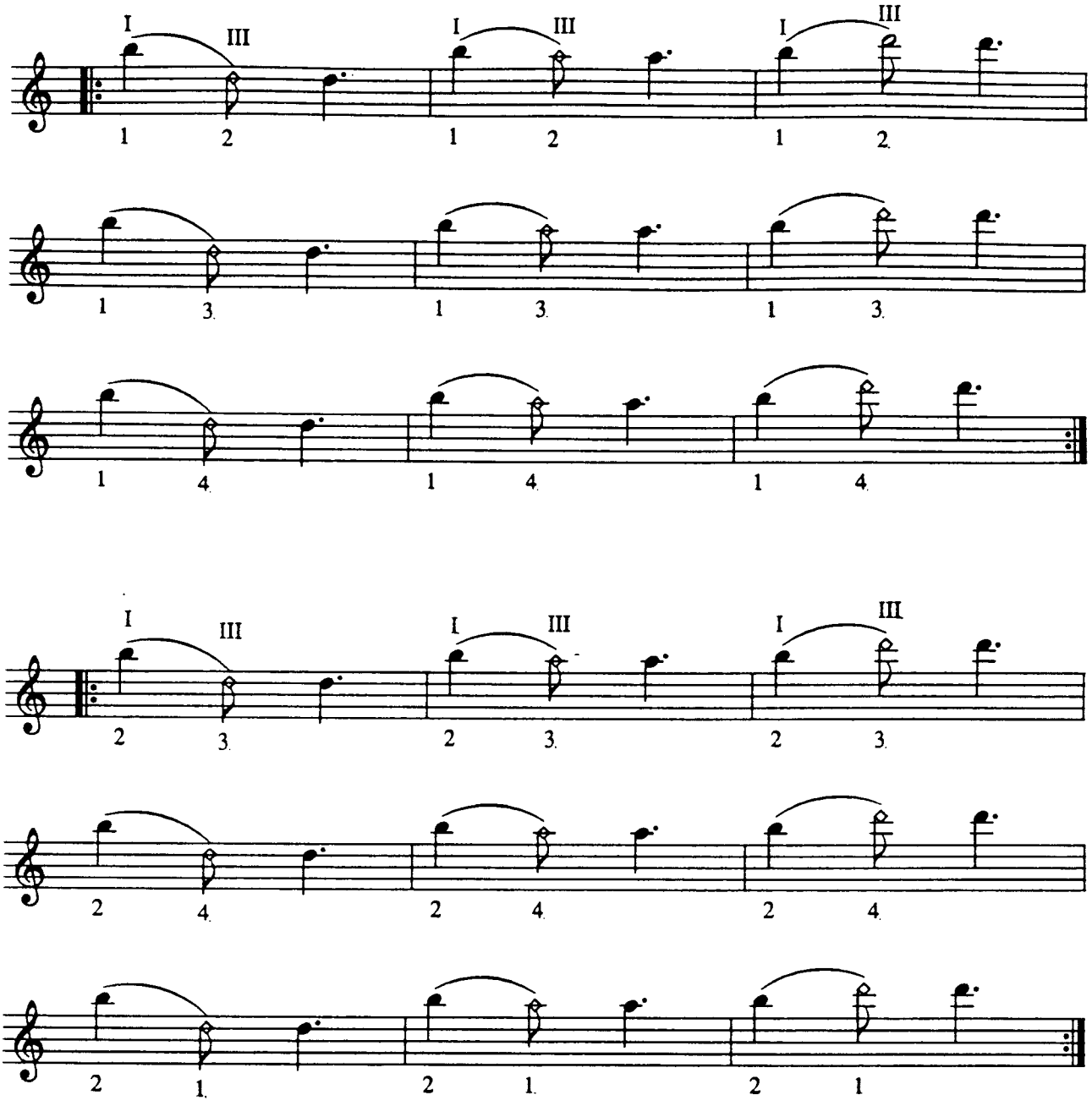


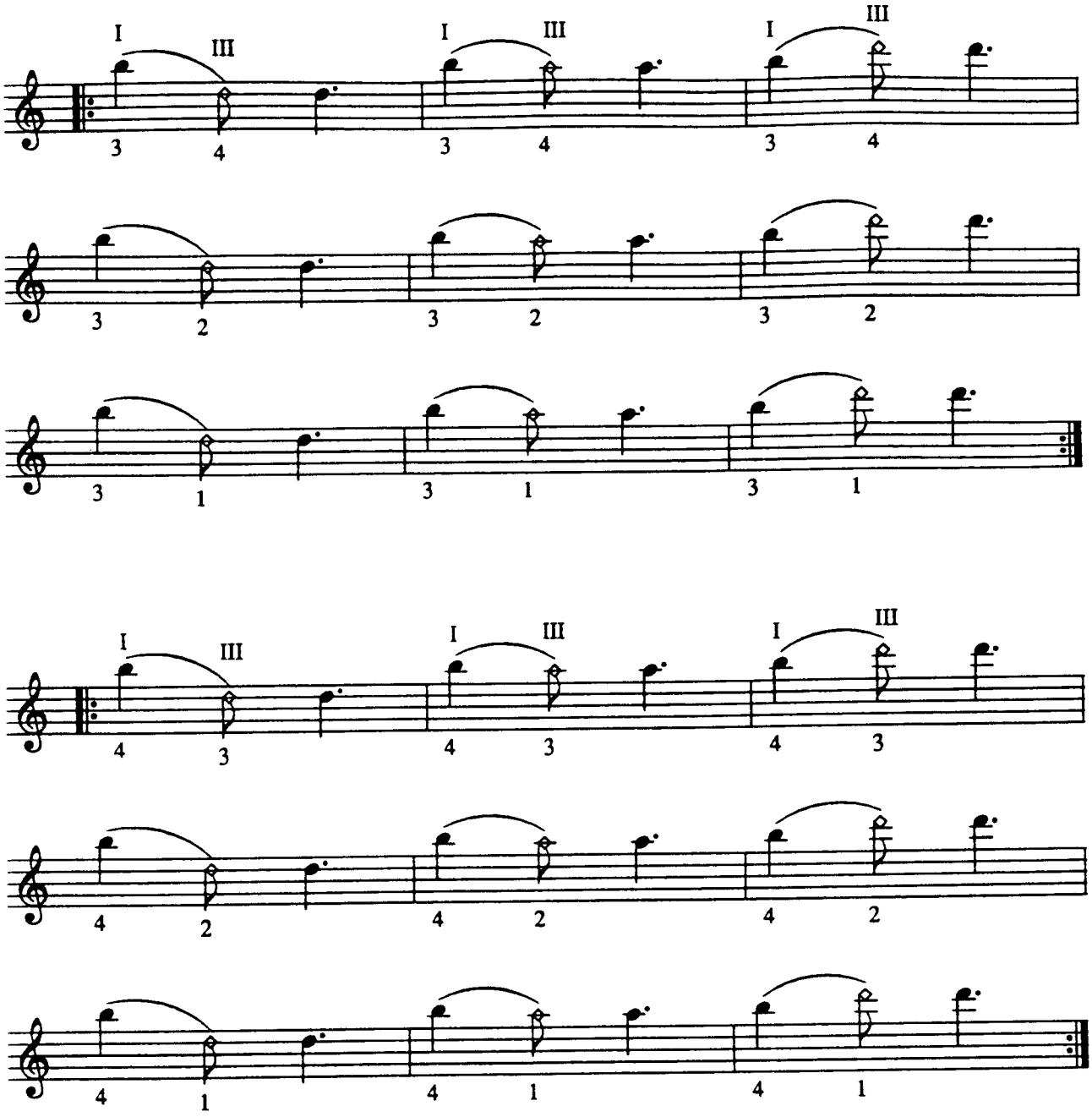

IV
I
8va
II
IV
III
IV




8va
8va

From E to D string
Desde la cuerda de Mi a la cuerda de Re




I III
3 4
I III
3 4
I III
3 4
3 2
3 2
3 2
3 1
3 1
3 1
I III
4 3
I III
4 3
I III
4 3
4 2
4 2
4 2
4 1
4 1
4 1

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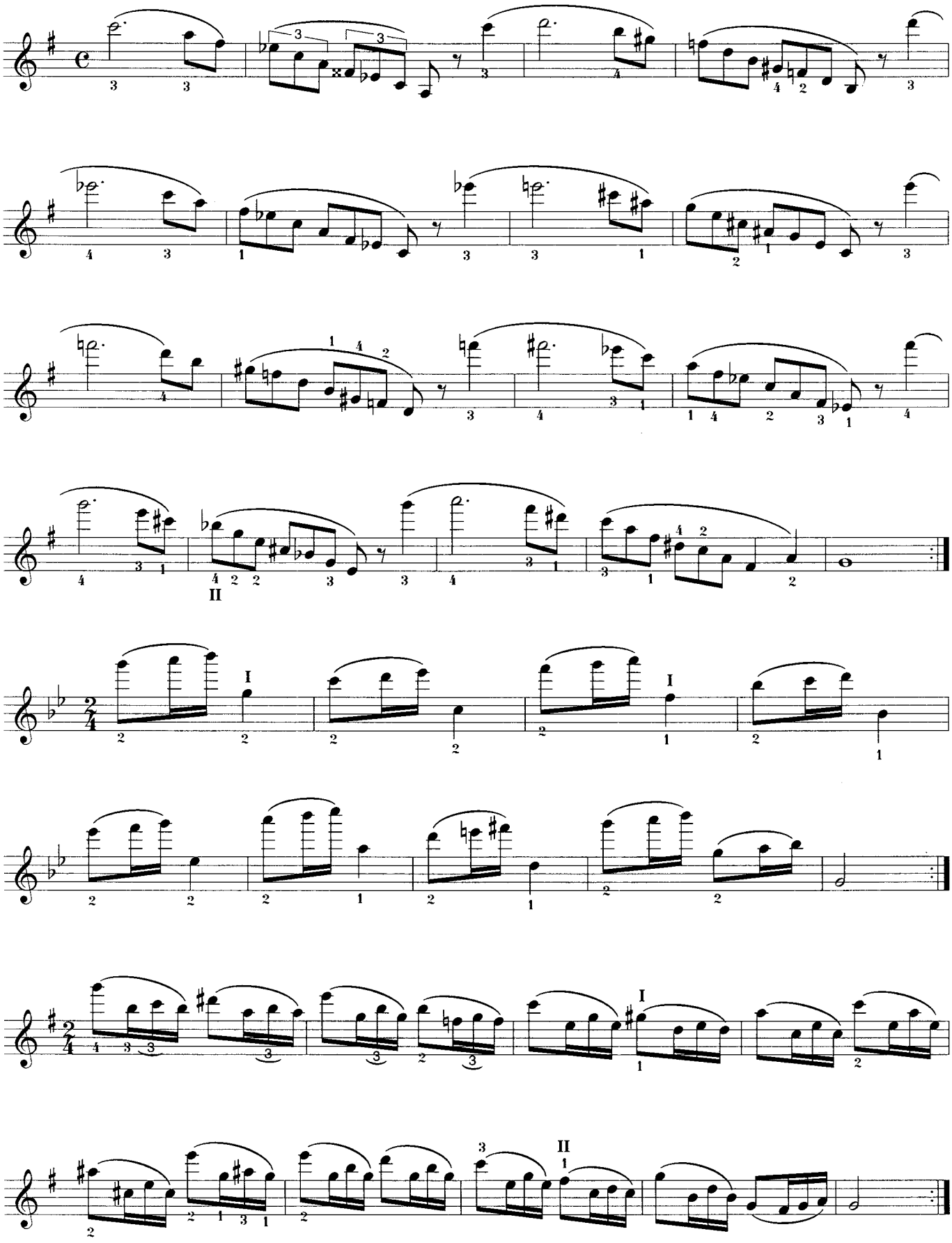
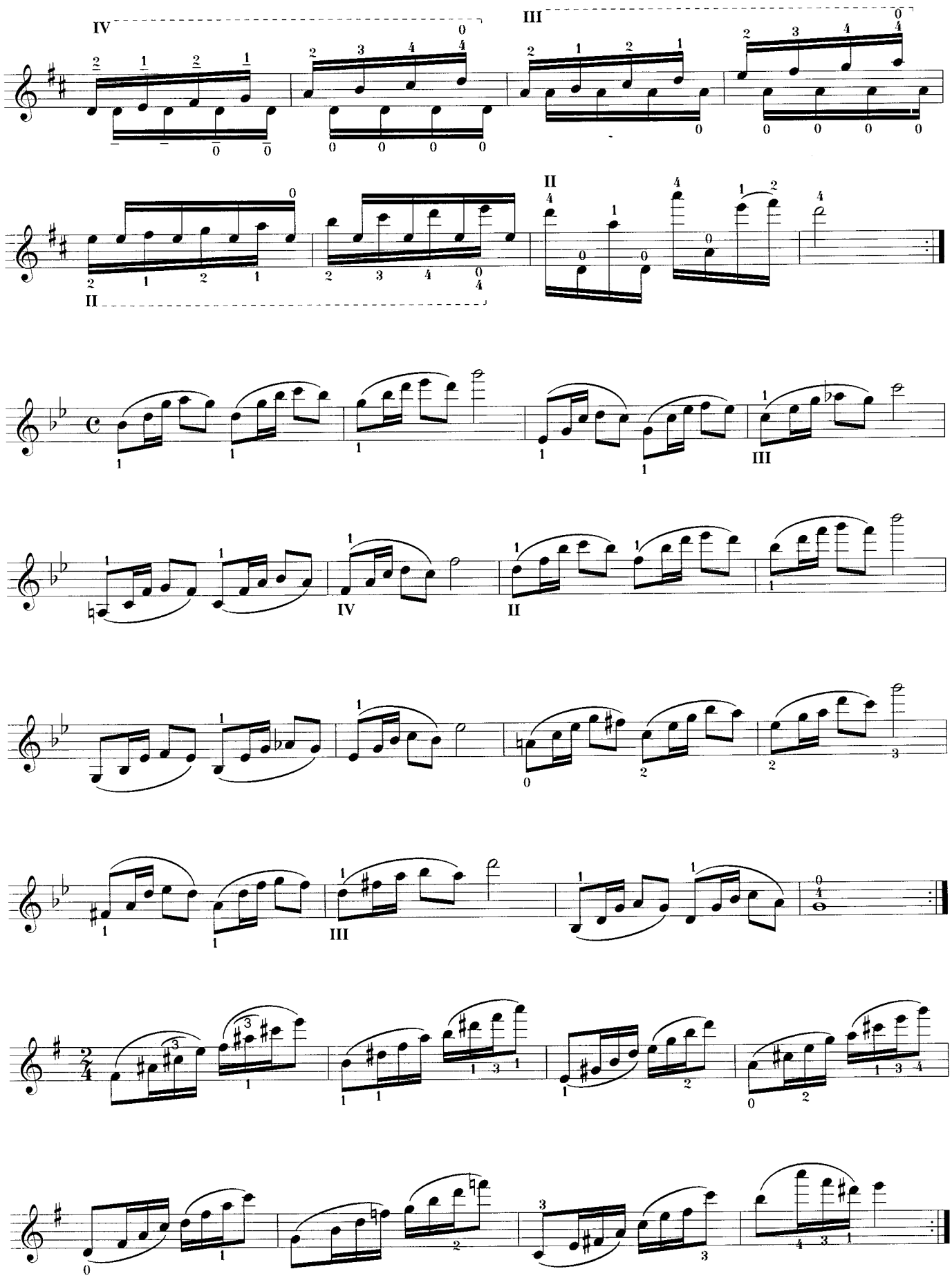
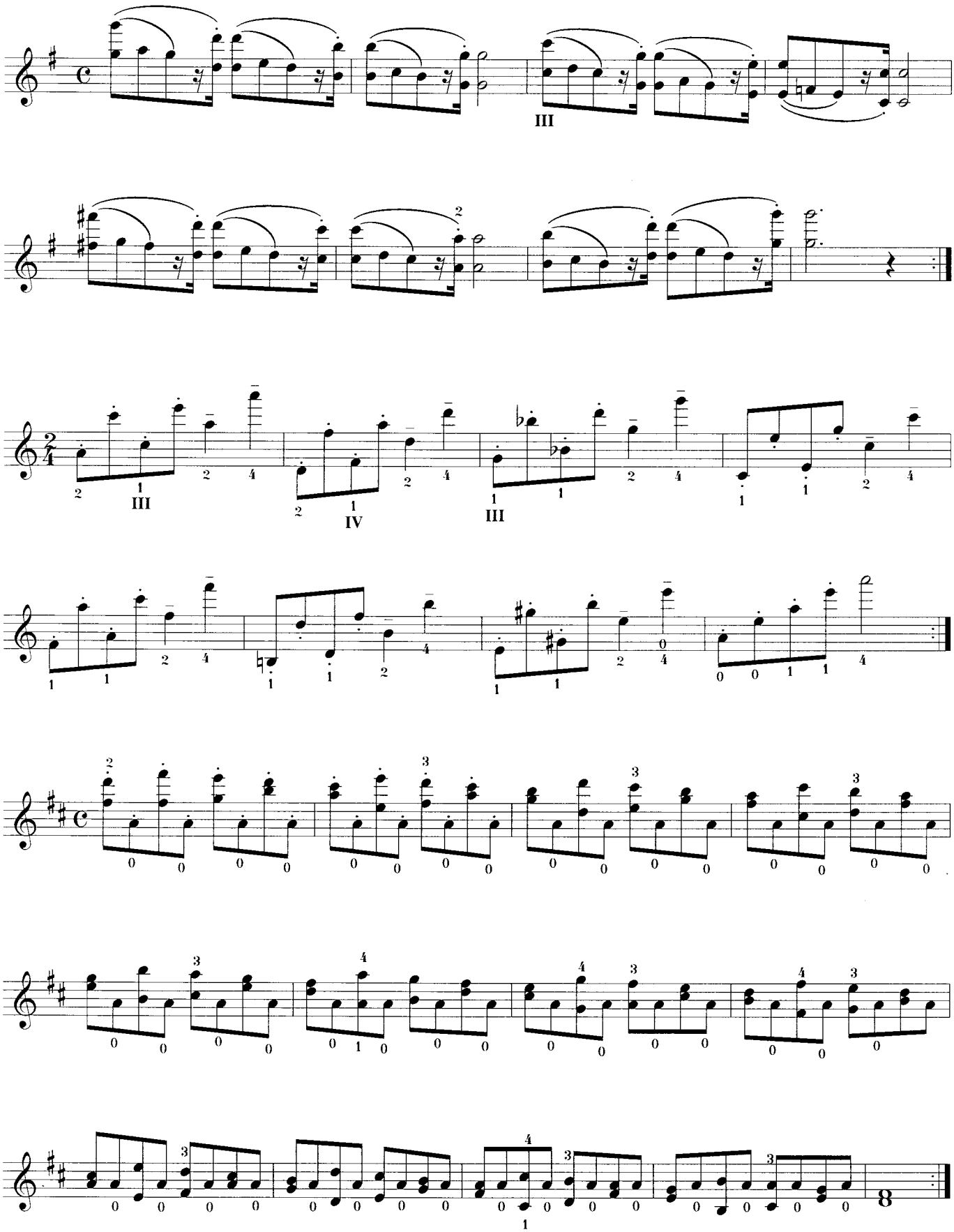
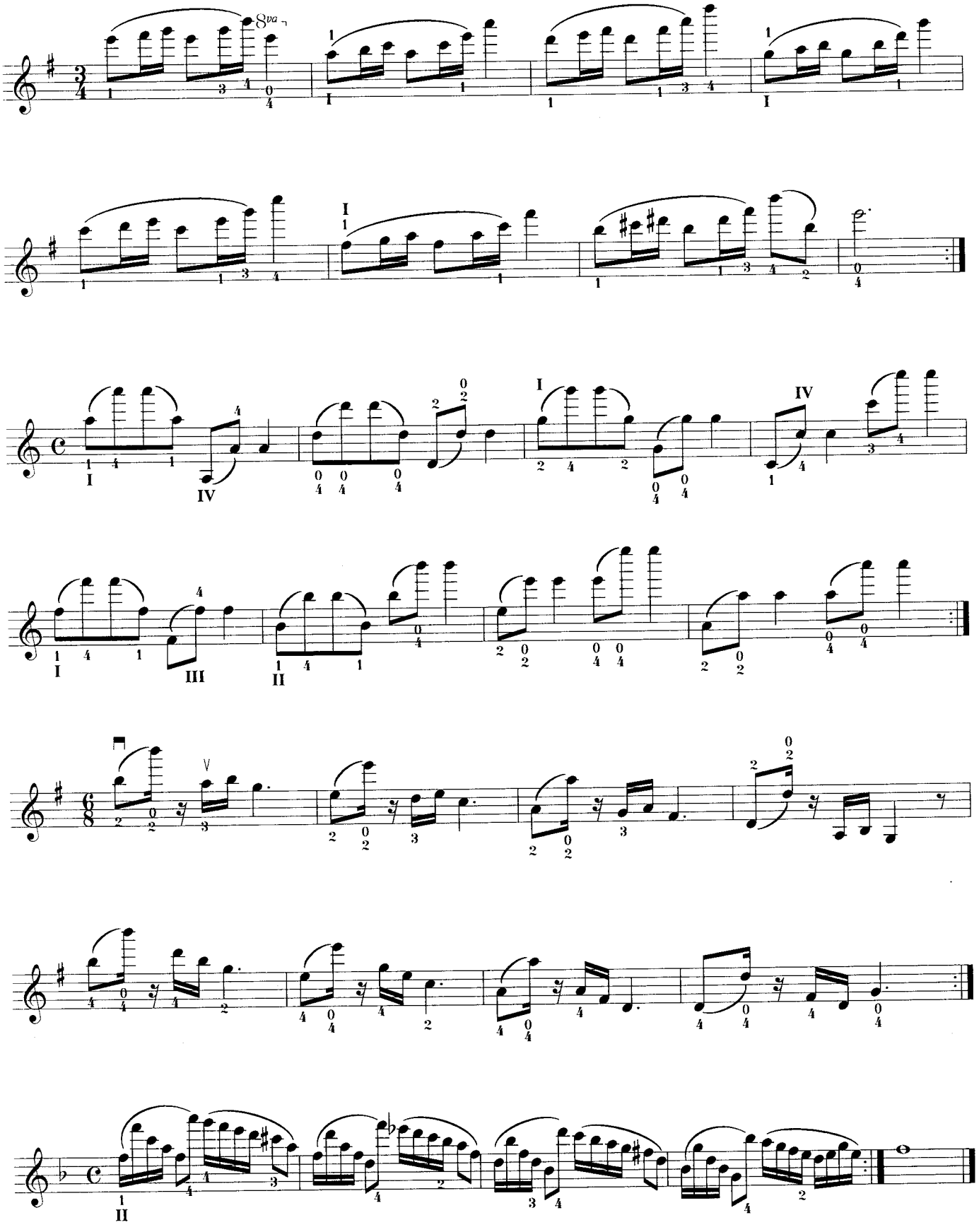
All positions
Todas las posiciones

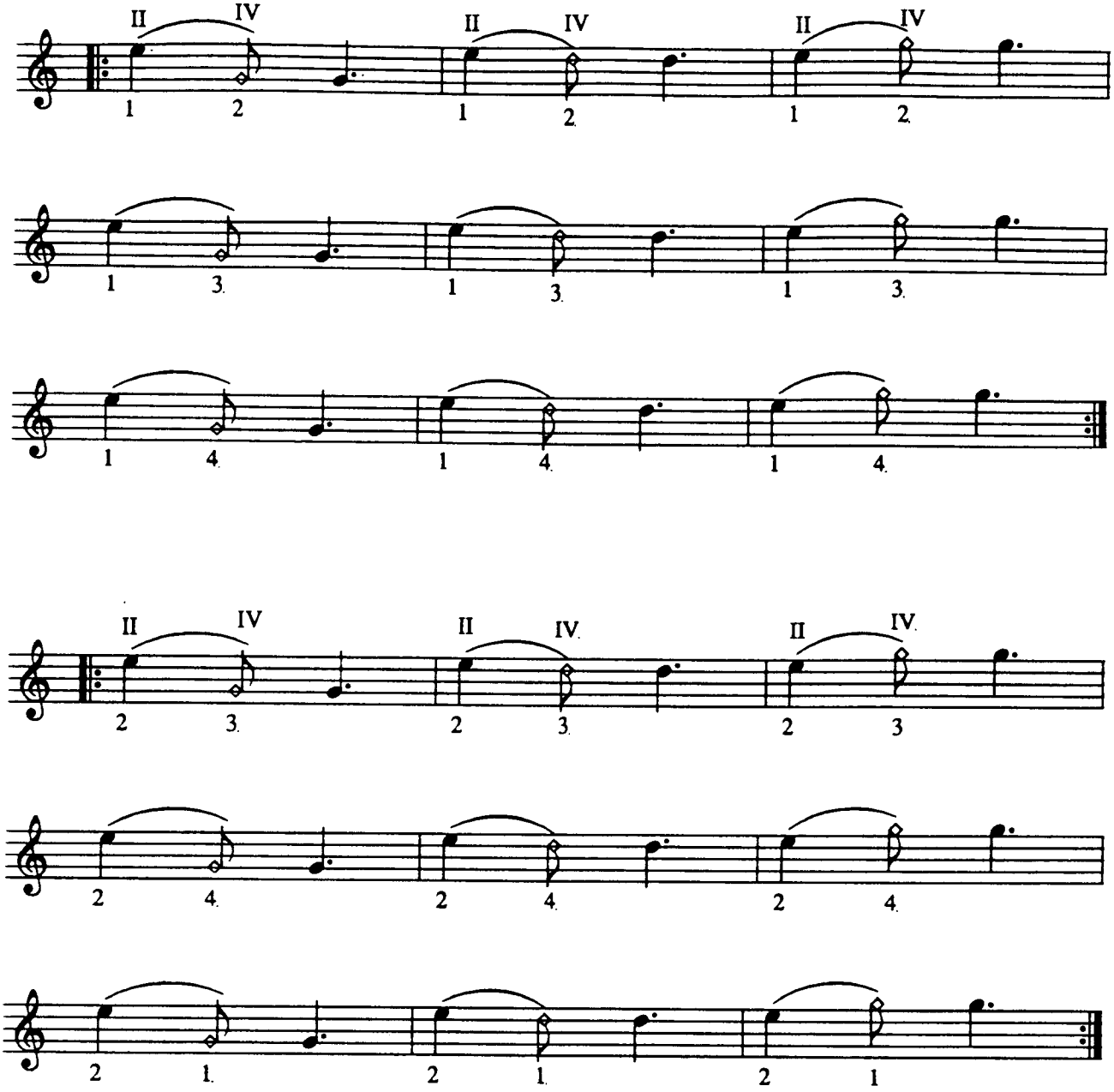


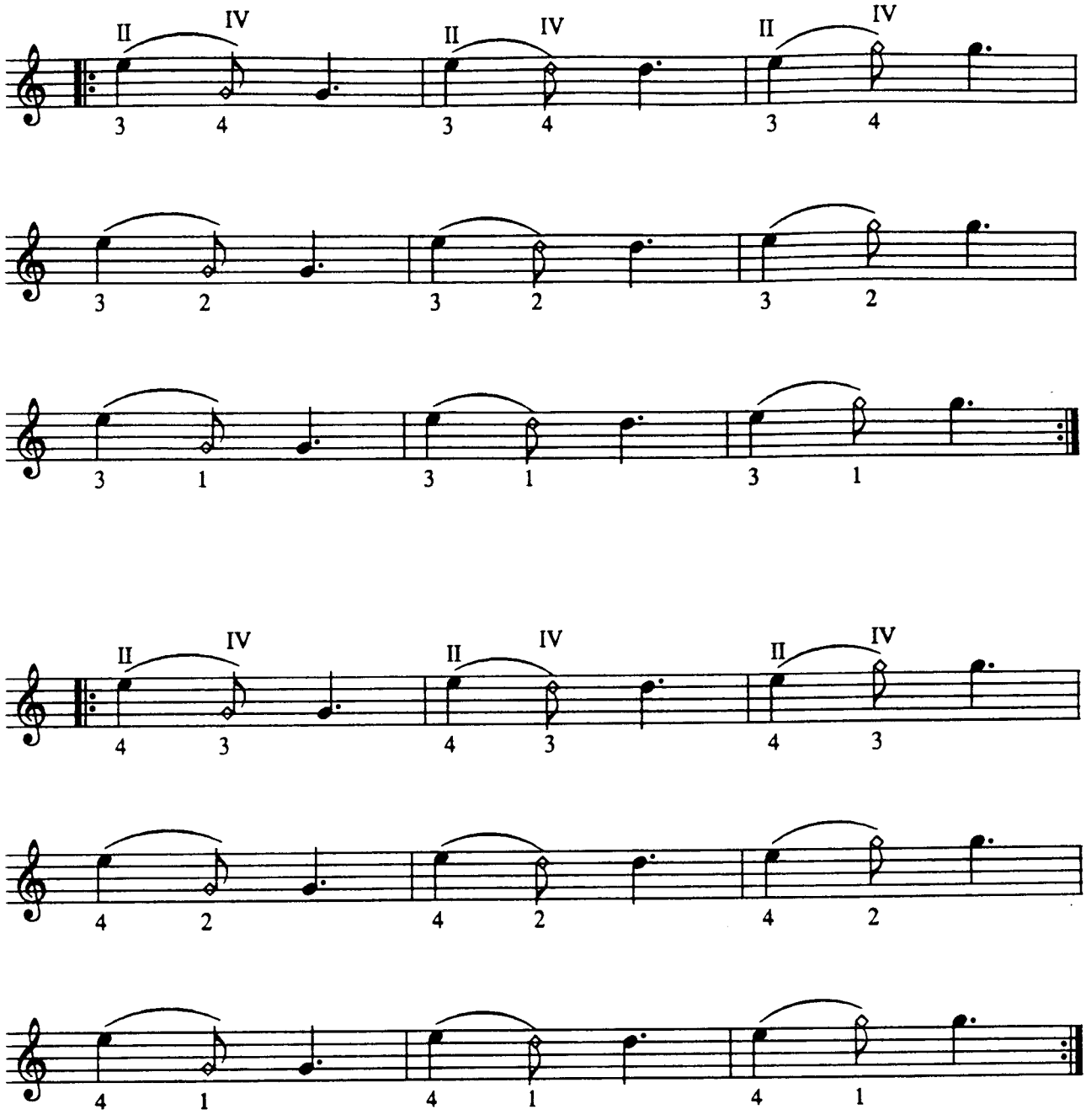

IV
III
II
II
III
IV
II
III


III
III
IV
III

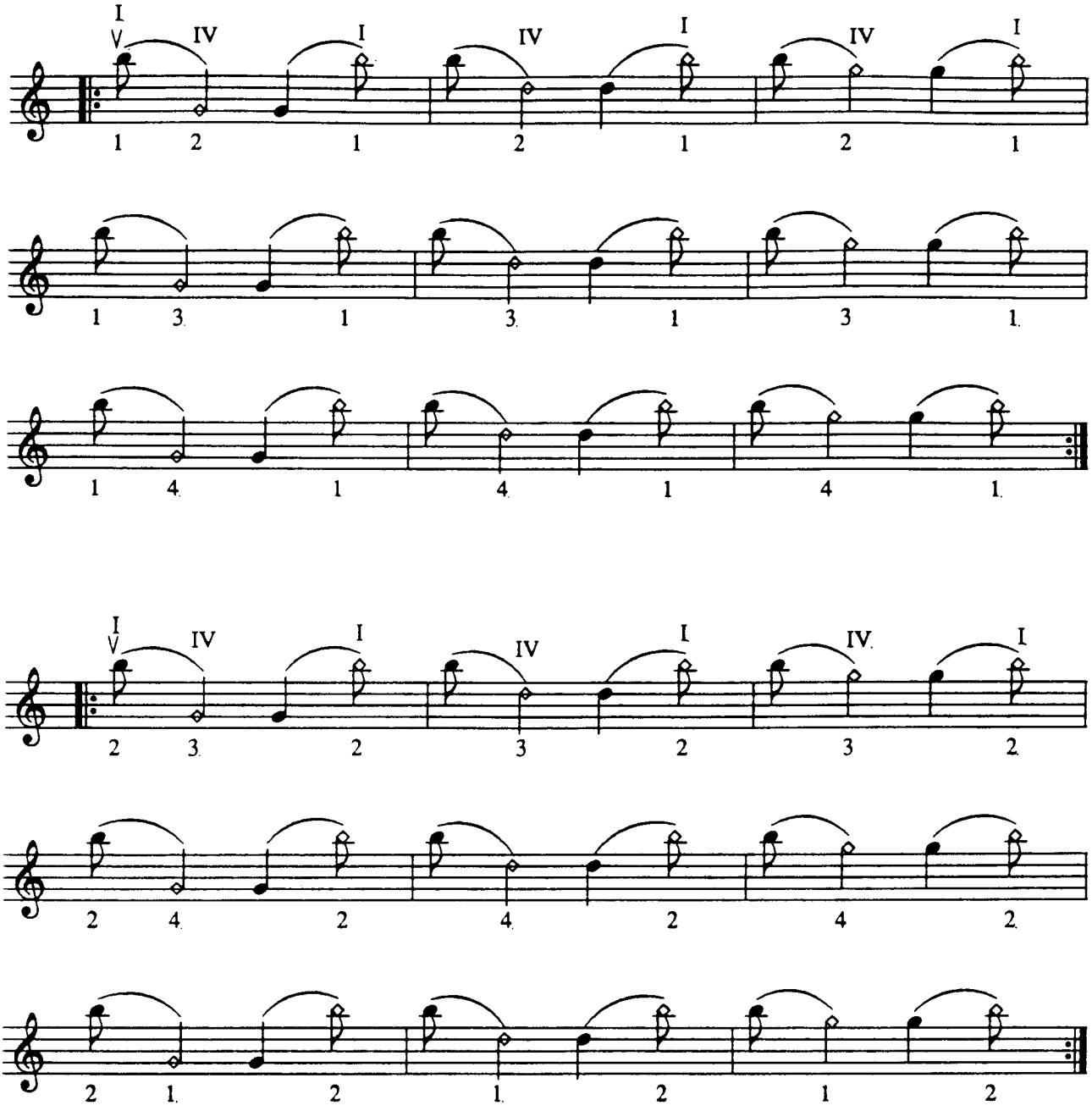

8va
I
IV
III
II
V

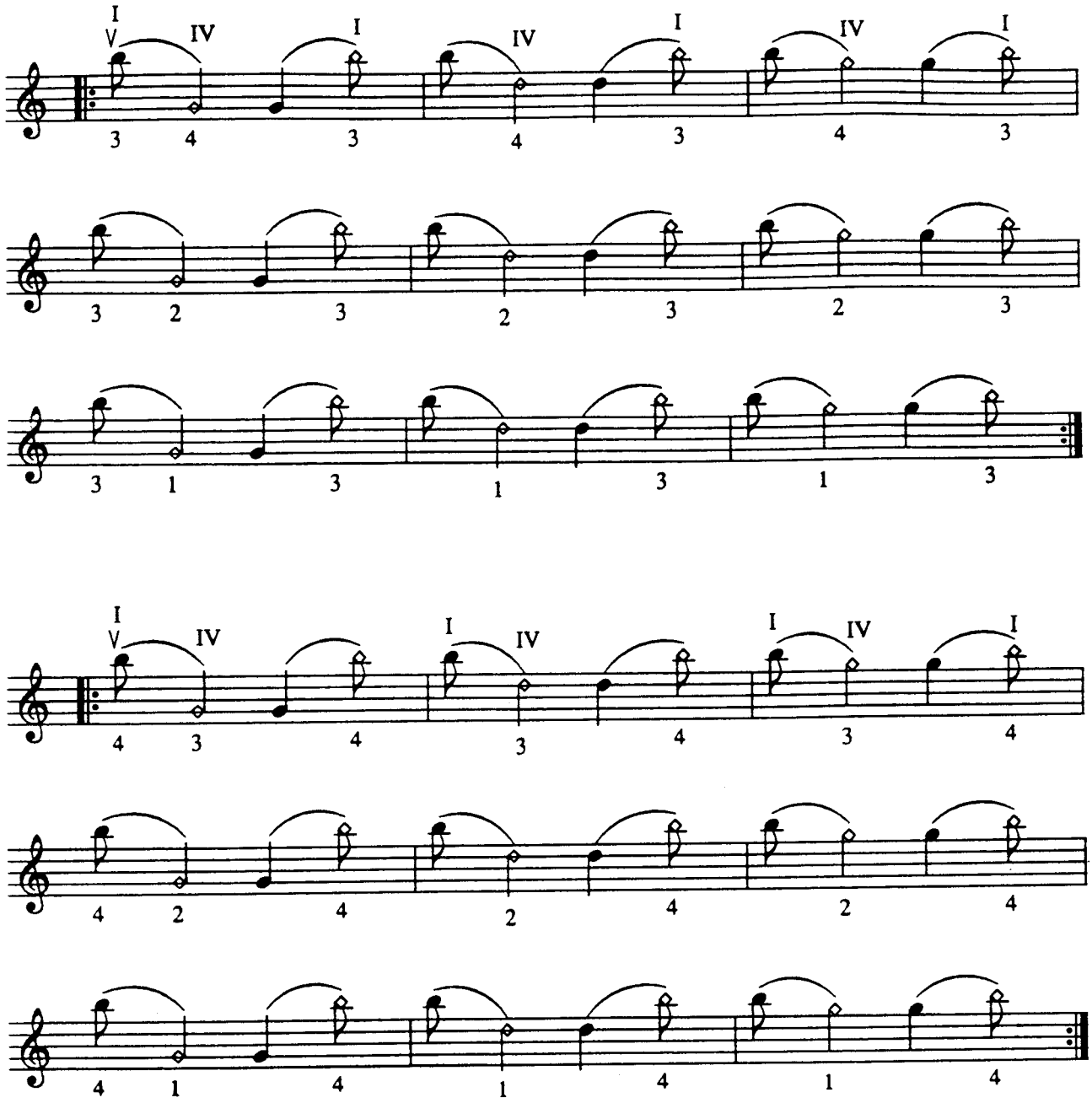
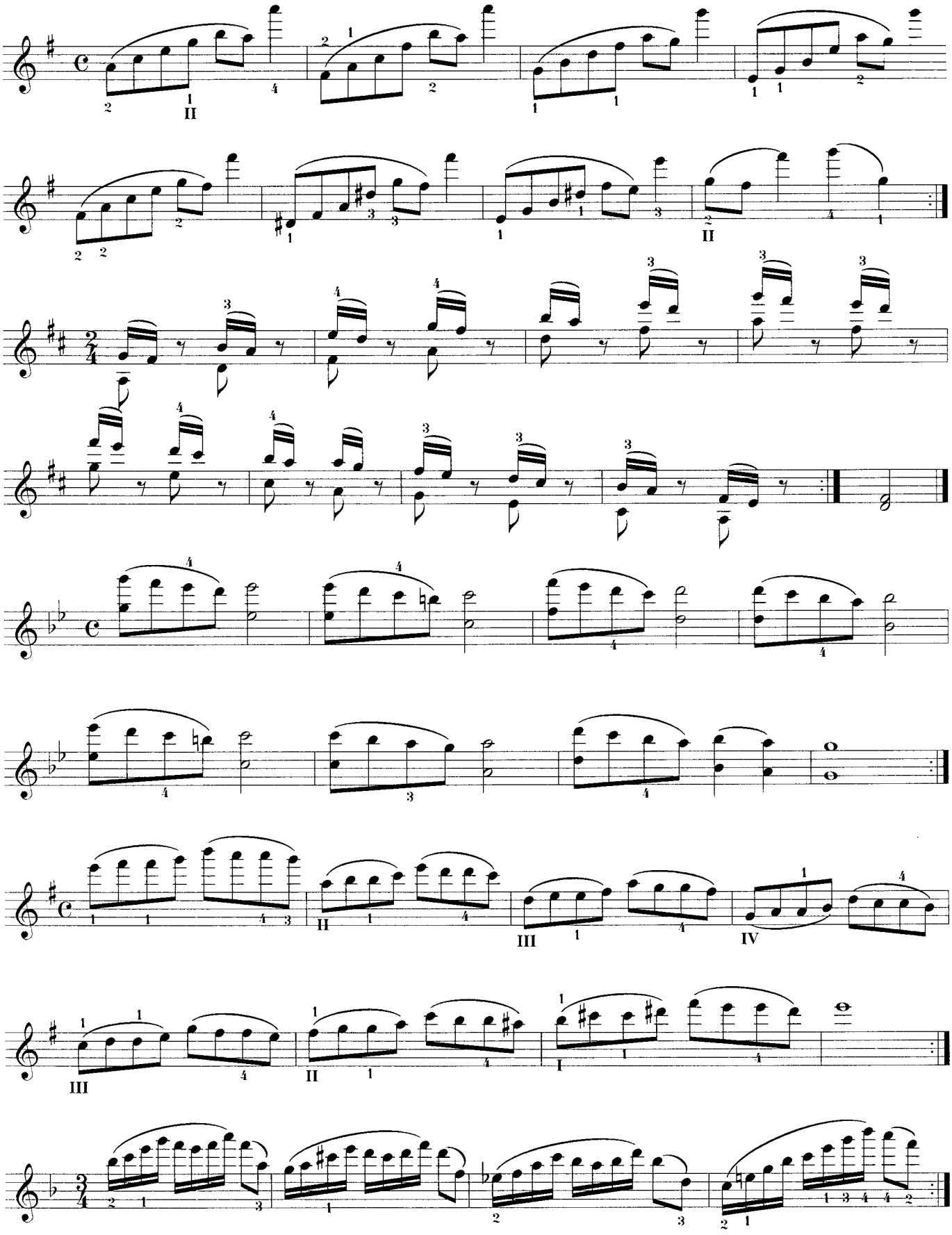
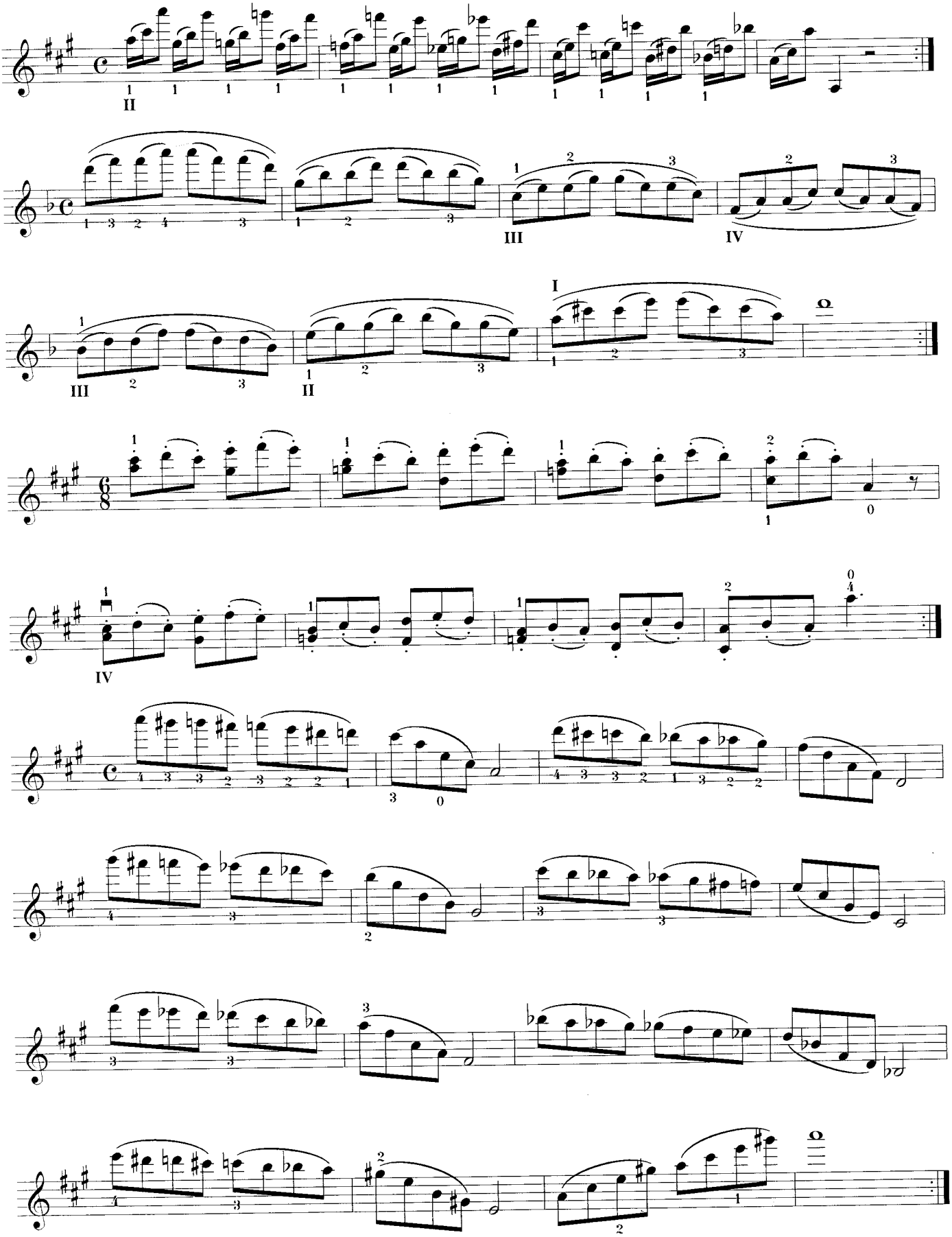
From A to G string
Desde la cuerda de La a la cuerda de Sol




II IV
3 4
II IV
3 4
II IV
3 4
3 2
3 2
3 2
3 1
3 1
3 1
II IV
4 3
II IV
4 3
II IV
4 3
4 2
4 2
4 2
4 1
4 1
4 1

From E to G string
Desde la cuerda de Mi a la cuerda de Sol




I V IV I
3 4 3
IV I
4 3
IV I
4 3
3 2 3
2 3
2 3
3 1 3
1 3
1 3
I V IV I
4 3 4
I IV I
3 4
I IV I
3 4
4 2 4
2 4
2 4
4 1 4
1 4
1 4

All positions
Todas las posiciones