

**Methods, techniques of hand placement on violins,
basic change of position and pure intonation**

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Abstract

The article forms a position implies the position of the left hand and fingers in one or another part of the fingerboard within one position, the most different positions of the hand and fingers are possible. On the other hand, the same position of the hand and fingers in the same part of the fingerboard can be considered in different positions. The relativity of the concept of position becomes even more obvious when considering numerous examples from violin literature, which use narrowed and expanded finger positions (fifth coverage of the position, decimals, double octaves, etc.).

Keywords: methods / techniques / hand position / double octaves / intonation / violin / change of position / hand position / teacher / pedagogical technology.

Методы, приёмы постановки рук на скрипки,

основные смена позиции и чистое интонирования

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Аннотация в статье формируется позиция подразумевается положение левой руки и пальцев в той или иной части грифа в пределах одной позиции возможны самые различные положения руки и пальцев. С другой стороны, одно и то же положение руки и пальцев в одной и той же части грифа может рассматриваться в разных позициях. Относительность понятия позиции становится еще более очевидной при рассмотрении многочисленных примеров из скрипичной литературы, в которых используются суженные и расширенные расположения пальцев (квинтовый хват позиции, децимы, двойные октавы и др.).

Ключевые слова: методы/ приёмы/ позиция рук/ двойные октавы/ интонирования/ скрипка/ смена позиции/ положения руки/ педагог/ педагогическая технология.

Since time immemorial, music has occupied an important place in human culture. It formed personal qualities in a person, helped him to understand his attitude to the world around him, and also contributed to the reflection of his spiritual world. And this is no accident, because music has the ability to reflect subtle shades of human experiences, can emotionally affect people, influence the development of thinking, consciousness, musicality. In order for a person to be more receptive to beauty, art, feelings and experiences, it is necessary to form this perception from an early age. Singing plays an important role in the development of a child, in the formation of both his musical and personal qualities. It is in singing that a child can show his attitude to music and to what he sings about. But a child is not always able to express all his feelings with the help of his voice. Sometimes something prevents him from revealing his experiences to the fullest. And one of the obstacles to achieving this goal is incorrect vocal performance. A child needs to correctly convey the melody with the help of his

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voice, it is necessary to know how to do this. Not all children can sing cleanly. The most common problem among children is impure intonation, that is, when a child plays the violin as if he is singing notes inside himself, incorrect thinking is formed inside the child and he does not hit the notes. Incorrect internal singing of notes appears in the head because he himself thinks about it incorrectly. Vocal performance prevents the child from expressing all his feelings and experiences with the help of the voice of the violin. In recent years, the problem of impure intonation in children has been growing. A rare child, learning music, is able to hit the notes right away. Based on this, we can say with confidence that impure intonation is the main problem of beginning musicians. Any music teacher or violin teacher on his professional path encounters difficulties working with children who intonate incorrectly.

The problem of conscious intonation in the violin class in institutions of additional education for children. The main aspects that affect the intonation of the violin were considered: the design of the instrument, musical ear and performance technique. The specifics of the formation of intonation are considered using the example of working on scales. The object of the study of this article is the artistic and pedagogical process in the violin class, the subject of the study is the formation of intonation skills of student violinists. The objectives of the study were to determine the structure and content of intonation skills, establish pedagogical conditions and the specifics of the formation of intonation skills of students in the violin class. The purpose of the study was the theoretical and methodological substantiation of the formation of intonation skills. The greatest music master of the 19th century, Adolphe Sax, sought to eliminate intonation discrepancies between wooden and brass instruments of the brass band, as a result of which a unique musical instrument was born - the violin. Each musical instrument, regardless of the price and country of manufacture, will have its own shortcomings, which will cause deviations in sound. Therefore, knowledge of discordant sounds and the ability to smooth out intonation irregularities of the instrument's scale before and during playing are especially valuable for a performer. In a word, this can be called the skill of intonation, the development of which should be given sufficient attention, the same as work on staging, breathing, sound and technique. This skill will help a future soloist or orchestra (ensemble) artist to comfortably carry out their professional activities and be in demand on the labor market.

Intonation (from the Latin "intono" - "I pronounce loudly") is the embodiment of an artistic image in musical sounds. To intonate (to pronounce, to perform) is one of the forms of human thinking, which shows what is happening in reality. The intonation of violin performers depends on: the design features of the instrument, musical ear and performing technique. 1. Design features of the instrument. Each violin already has its own precise tuning of notes. Each factory that produces a musical instrument has its own feature, for example, different additional fingering, which helps to eliminate inaccuracies in the intonation of this instrument. Different options for mouthpieces and reeds also affect the precise intonation of the instrument. An important step before practicing on the instrument is the ability to tune it. To do this, you need to check that the metal has warmed up to room temperature. Next, you need to turn on such a device so that the sound is in the center and in the green field, by adjusting the fingers. Pressing with oscillation increases intonation, as does an instrument that has heated up during practice. A very important fact to note is that there is a single tendency, due to which certain notes sound too high or too low. The sounds of B flat and B of the small octave, C, C sharp of the second octave sound below the general tuning, and the note D of the second octave sounds above. Every good musician who wants to play in tune should know the features of his instrument and help himself to align the scale with the help of the embouchure muscles and additional fingering. Also, using a tuner and checking

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certain sounds for an instrument with a fixed tuning (piano, button accordion, accordion) will help in solving this issue.

2. Musical ear. Musical ear includes the ability of a person to perceive a wide variety of sound properties: pitch, volume, color, etc. The determining factor in the purity of intonation is pitch hearing. Most musicians have relative pitch. Absolute pitch is much less common. Relative pitch allows one to determine the pitch of a sound by comparing it with a sound whose pitch is known, as well as to recognize and reproduce intervals. Absolute pitch allows one to determine the pitch of individual sounds without comparing them with other sounds. Of decisive importance in intonation is relative pitch, the basis of which is the modal sense and interval pitch. Modal sense is the performer's ability to determine the modal function of a particular sound. Interval pitch is the ability to sense and reproduce pitch relationships between two sounds taken simultaneously or sequentially. Interval pitch, which develops on the basis of modal sense, in turn contributes to the development of the latter. When performing melodies that do not go beyond the limits of the modes familiar to him, the musician relies mainly on his modal sense. The importance of interval pitch increases sharply when he is faced with the need to master new modes, chromaticisms, and various modulations. Hearing carries out its intonation functions in two main directions: precise representations of the pitch of sound and control of the extracted sound. It is difficult to overestimate the importance of intonation prehearing. Clear auditory representations largely determine the correct work of the muscles of the performing apparatus, on which, ultimately, the purity of intonation depends. When the sound is already produced, its intonation is controlled by hearing. Thanks to this control, if necessary, the central nervous system sends a signal to the corresponding muscles of the sound apparatus, prescribing to make certain adjustments to their work - inaccurate intonation is corrected. Human hearing is capable of developing. Special exercises for the development of hearing, as well as concentrated practice on the instrument, can bring it to a high degree of perfection. This is exactly the kind of hearing that a violinist needs. Hearing is developed in solfeggio lessons, in the class of ensemble and orchestra. In order to develop melodic and intervallic hearing, to determine the mode in music well - it is necessary to practice solfeggio and write monophonic dictations. Harmonic hearing is developed through polyphonic dictations and exercises where it is necessary to determine the chord or harmonic sequence. The development of inner hearing is impossible without the selection of a melodic pattern, improvisation, transposition of a melody into other keys.

3. Performance technique and purity of intonation. The basis of pure intonation on the violin is the correct work of the performing apparatus, that is, the fingers. All its elements must be correctly placed and developed. In addition, between them and the entire acoustic system of the instrument, that finest coordination must be established, without which pure intonation is impossible. The terms "hand positioning", "finger positioning", "resonator positioning" contain the idea of a certain stativity, which does not correspond to the essence of the work of the performing apparatus, that is, the fingers, because it must be not only strong and hardy, but also mobile and flexible. Exceptional muscle work is necessary for the correct extraction of sounds of different pitches. In essence, each step of the scale requires its own "micro-positioning", an unmistakably felt position of the fingers, resonators. Extraction of sounds of the upper register is especially difficult in this sense. It is often necessary to observe the following picture: the student forms the fingers of the hands absolutely correctly when extracting sounds of the lower and middle registers, the sound quality is quite satisfactory, but as soon as he reaches the upper register, the sound quality deteriorates sharply. To place the fingers of the hands means not only to give them the correct external form, but also to teach

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the young musician to accurately control the tension and interaction of the muscles of the fingers of the hands - the apparatus in strict accordance with the changing pitch of the extracted sounds. A correct understanding of the tessitura technique helps to solve this problem. When the tessitura increases, the performing apparatus must make the following rearrangements:

1. Increase the density of the finger support. Increasing the density of the finger support increases the sound position, which allows you to relieve the fingers somewhat. Thanks to this, it is possible to produce high sounds without overstraining the fingers and clamping the strings.

2. Increase the internal tension. The internal tension is most easily detected in the apparatus of violin performers. The sound exciter here is the central parts of the fingers. In order to excite the sound, they must be in an elastic state. A relaxed state of the fingers creates the prerequisites for extracting low sounds. Their more elastic state makes it easier to extract high sounds. Similarly, a weakly stretched string produces a lower sound, while in a taut state it sounds higher. The sound exciter on the violin is the complex formed by the fingers, grasping the string and controlling it. By changing the degree of internal tension of the finger muscles, as well as opening and closing the hands of the fingers, the musician can influence the frequency of the sound, therefore, influence the frequency of intonation. A well-placed and strong finger apparatus will allow the violinist, by creating the necessary elasticity in the fingers, to extract sounds in the upper register with a relatively small impact on the string itself. If the fingers are poorly placed, if they are underdeveloped or tired, high sounds will have to be extracted by excessively activating the hands, leading to a clamp, the string. In this case, the sound of the upper register becomes narrow, high-pitched, clamped and dull, the sound breaks, and the finger muscles get tired.

Methodology for working on intonation. Intonation work will be successful only if the teacher is able to convey to the consciousness of his students the full significance and complexity of the problem facing them. After all, performing skills directly depend on intonation. Intonation work should be subordinated to a strict regime and conducted according to a clear plan, and not from time to time. Auditory control over intonation should not stop for a minute. It is absolutely unacceptable to play an instrument with a "loose" or, even worse, "switched off" ear.

A great expert on musical ear S. Maykapar: "It is necessary to take into account the basic requirement of the ear: to give an artistic sound for the starting point, that is, a definitely and beautifully nuanced one. This is necessary so that the ear receives a clear impression, is not irritated, and so that this impression is as deep as possible and remains in the memory for a long time, until we find the correct intonation of the sound. Otherwise, it is difficult for the ear to find a pure, precise interval from a sound that is poor in color. If the original sound is poor in its initial qualities, colorless or ugly in color, then, even with the accuracy of its pitch, finding another sound from it that is precise in pitch will be difficult for the ear." It is advisable to work on intonation on relatively complete musical constructions. The accuracy of intonation of a particular sound or interval should not be sought in isolation from other sounds and intervals of the performed structure, but always in connection with them, in the general intonation context. Only then will the performer be able, relying on the modal-meaningful interrelation of the sounds of the melodic structure, to achieve intonation accuracy, expressiveness and harmony as a whole. In particularly difficult cases, interval control should be called for help. In this case, it is necessary to pay attention not only to adjacent sounds, but also to the intervals between non-adjacent sounds, especially if these intervals form octaves, fifths, fourths, minor seconds,

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which constitute the intonation basis of the performance. Work on conscious intonation is mandatory for every musician, and it should be started from the first stages of training. It is necessary to observe the accuracy of intonation, be attentive to each false sound, work with the tuner, tuning each sound, this is the only way to develop the musician's ability to correct intonation inaccuracies. It is also important that the student can listen to the music being performed (himself and the musical accompaniment), and find support for precise intonation in the sounding harmony. Some teachers, fighting for the purity of the student's intonation, follow the line of excessive care. Continuous instructions gradually dull the performer's own attention. Entirely relying on the teacher's hearing, he begins to treat his own intonation passively. Thus, it is necessary to ensure that the young musician learns to independently control and change the sound, that is, to work on conscious intonation. The extensive performing and pedagogical practice of violinists clearly demonstrates to us that the performance of long sounds, scales, exercises and etudes directly affects the development of pure intonation.

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