

Basic Exercises

I Open strings

Exercise 1: A single staff in 3/4 time. The first section consists of 12 eighth notes with fermatas, labeled 'frog', 'middle', and 'top'. The second section consists of 12 eighth notes with fermatas, labeled 'frog'. The piece starts with a forte (*f*) dynamic.

at each fermata check

- ✓ shoulder relaxed
- ✓ upper arm on same level as bow
- ✓ fingers at correct positions on the bow
- ✓ bow angle
- ✓ sounding point didn't change

Exercise 2: A single staff in 3/4 time. The first section consists of 12 eighth notes with fermatas, labeled 'frog', 'middle', and 'top'. The second section consists of 12 eighth notes with fermatas, labeled 'frog'.

Exercise 3: A single staff in 3/4 time. The first section consists of 6 eighth notes with fermatas, labeled 'top'. The second section consists of 6 eighth notes with fermatas, labeled 'frog'.

Exercise 5: A single staff in 3/4 time. The first section consists of 2 eighth notes with fermatas, labeled 'top'. The second section consists of 2 eighth notes with fermatas, labeled 'frog'.

Ivry Gitlis' very only daily exercise

Exercise 6: A single staff in 3/4 time. The first section consists of 12 eighth notes with fermatas, labeled 'top'. The second section consists of 12 eighth notes with fermatas, labeled 'frog'. The piece starts with a forte (*sf*) dynamic.

II Bow changes

don't use fingers use fingers don't do don't do don't do

5

III

f

keep left fingers on the string as long as possible
practice on strings I-IV, positions I-V, A flat – E,
also in staccato on one bow

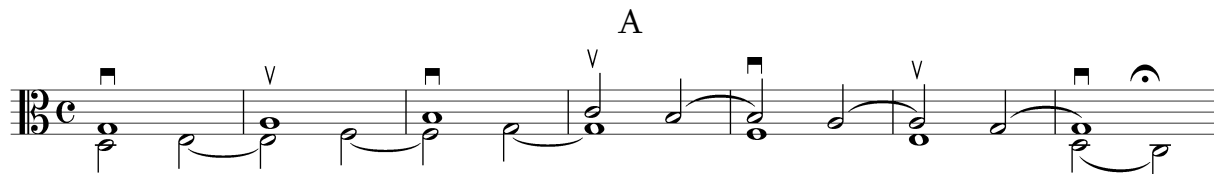
IV

4th finger flat 4th finger round

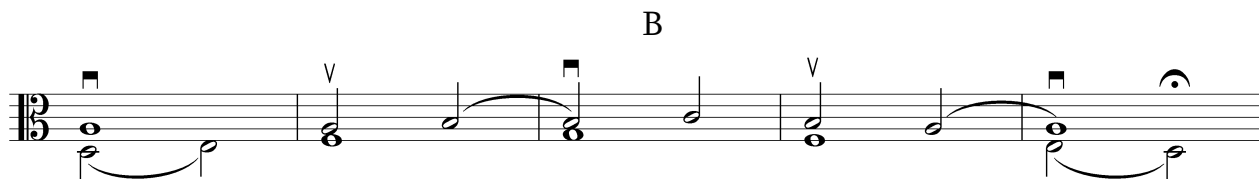
also in 2nd and 1st position

Double Stops

! check sound quality of each note !

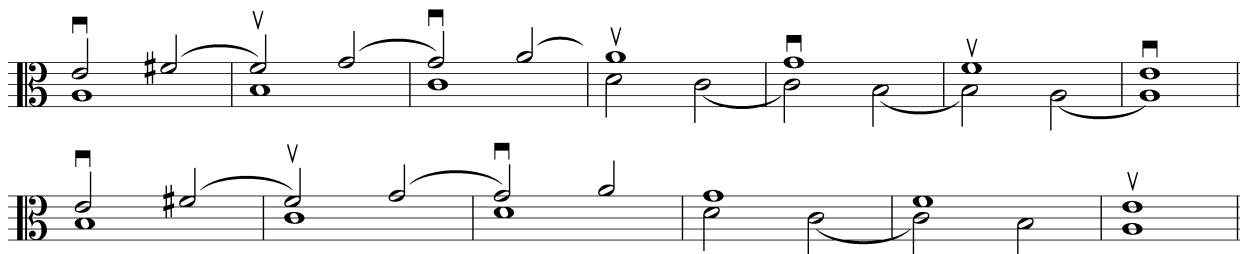


also with D and A string
all keys



all positions
all strings
all finger kombinationen
1 2 3 4
1 2 3 4
1 2 3 4
1 2 3 4

also with fifth – sixth, fourth - fifth



Scales

fingerings

1 1 4 4 4 2 2

(D flat)

1 1 4 4 4 3 2

(E flat)

2 1 1 4 4 3 3

2 etc.

1 1 4 4 3 3 3

(D flat)

1 1 4 4 3 2 2

(E flat)

2 1 1 4 4 3 3

2 etc.

Blue note scales by Frank Stadler

1 2 3 4 1 2 3 1 2 3 4 1 2 3 4 3 2 1 4 3 2 1

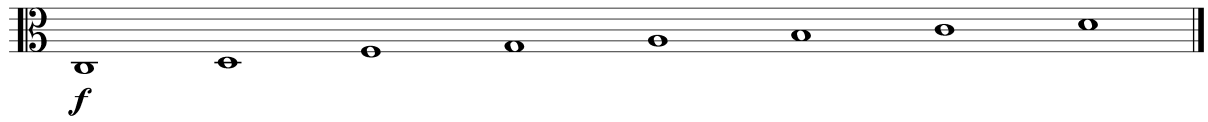
1 2 3 4 1 2 3 4 1 2 3 1 2 3 4 3 2 1 4 3 2 1

Variations

practice Basic II and Basic IV first

„und ich wiederhole einmal mehr: ob beim Einüben, beim Abgeigen der Musikleitern oder Concertieren, man hat allzeyt stark und mannhaft zu spielen“

Leopold Mozart



Variations Galamian

all variations legato, detache and staccato (one bow)

The first system consists of two staves. The top staff is in bass clef and the bottom staff is in treble clef. Both staves contain a sequence of eighth notes with slurs and triplet markings (indicated by a '3' above the notes).

The second system consists of two staves. The top staff is in bass clef and the bottom staff is in treble clef. Both staves contain a sequence of eighth notes with slurs, continuing the melodic line from the first system.

The third system consists of two staves. The top staff is in bass clef and the bottom staff is in treble clef. It features a mix of triplet markings and slurred eighth notes.

increase tempo and number of slurred notes (up to 3x48)

The fourth system consists of two staves. The top staff is in bass clef and the bottom staff is in treble clef. It features a sequence of slurred eighth notes, with the number of notes increasing significantly.

The fifth system consists of two staves. The top staff is in bass clef and the bottom staff is in treble clef. It features slurred eighth notes and sextuplet markings (indicated by a '6' above the notes).

The sixth system consists of two staves. The top staff is in bass clef and the bottom staff is in treble clef. It features a sequence of slurred eighth notes with accents (indicated by a '>' symbol below the notes).

The seventh system consists of two staves. The top staff is in bass clef and the bottom staff is in treble clef. It features a sequence of slurred eighth notes with accents.

advanced scale players can mix rythms, bowings and accents ad infinitum

Arpeggios

fingerings

The first system contains four staves of music. Each staff has a treble clef on the right and a bass clef on the left. The first two staves are in C major, and the last two are in C minor. The exercises consist of ascending and descending arpeggios for various chords, with fingerings indicated by numbers 0-4 above the notes. The first staff includes fingerings like 0 1 1 and 1 0 2. The second staff includes 1 1 1 and 2 1. The third staff includes 1 1 1, 2 1, 4 1 1, 4 2, 4 2, and I 4 0 3 1 3 1 4. The fourth staff includes 1 1 1, I 4, and ends with a double bar line and a sharp sign.

The second system contains four staves of music. Each staff has a treble clef on the right and a bass clef on the left. The first two staves are in D major, and the last two are in D minor. The exercises consist of ascending and descending arpeggios for various chords, with fingerings indicated by numbers 0-4 above the notes. The first staff includes fingerings like 1 1 1 and 1 1 1. The second staff includes 1 1 1, 2 2, 1 1, and 2 2. The third staff includes 1 1 1, 2 2, 1 3 0 2 2, 1 1, 1 3, 4 2 2 0 3 1. The fourth staff includes 0 1 1, 1 1, 2 4, 2, and ends with a double bar line and a key signature change to two flats.

also E, F, F# etc.

1st steps

legato 18 notes
see Galamian variations (change/combine rythm, bowings, accents)

increase number of quick notes till

then play all 7 arpeggios in legato 3 notes in slow tempo
legato (9, 18, 36 notes) in medium and quick tempo
in slow martelé and quicker detachè on middle and top of bow

Scales in double stops

for thirds, fifths, sixth, octaves

same notes - same fingerings

Thirds special

A

Devil's trill

all finger combinations

- 1 23 4
- 12 34
- 1 2 34
- 1 2 3 4

B

Rostal's monster

1. on one string pair (C-G, G-D, D-A)
2. on two string pairs (I.-III. Pos., II-IV pos.)
3. same as 2., but keep thumb fixed in 2nd (3rd) position

Finger stretching

preparation for decimes, 1-3 octaves and 3-4 thirds

! relax after each stretching !

Dvorak, Quintett op.77

Try these devil's trills

appearing in Martinu, Three Madrigals for vl. and vla.

Shifting

from lower finger to a higher
change to target finger, then shift

from higher finger to a lower
shift with actual finger into target position, then change finger

Two musical staves in bass clef. The first staff shows a sequence of notes: G2 (finger 3), A2 (finger 1), B2 (finger 3), C3 (finger 1), D3 (finger 1). A vertical bar line follows. The second staff shows: D3 (finger 1), E3 (finger 4), F3 (finger 1), G3 (finger 1), A3 (finger 4), B3 (finger 4), C4 (finger 4), D4 (finger 1). Vertical bar lines are placed after the first and second measures of each staff.

Keep same distances between fingers

wrong (1/1 step - 1/2 step)

right (1/2 step - 1/2 step)

right (1/1 step - 1/1 step)

Three musical staves in bass clef. The first staff shows a sequence: G2 (finger 1), A2 (finger 1), B2 (finger 2), C3 (finger 2), D3 (finger 1). The second staff shows: D3 (finger 1), E3 (finger 1), F3 (finger 2), G3 (finger 2), A3 (finger 2), B3 (finger 2), C4 (finger 1). The third staff shows: D3 (finger 1), E3 (finger 1), F3 (finger 1), G3 (finger 1), A3 (finger 1), B3 (finger 1), C4 (finger 1). Vertical bar lines are placed after the first and second measures of each staff.

how to practice

Two musical staves in bass clef. The first staff shows a sequence of notes with slurs: G2 (finger 3), A2 (finger 1), B2 (finger 1), C3 (finger 1), D3 (finger 3), E3 (finger 1), F3 (finger 1), G3 (finger 3), A3 (finger 1), B3 (finger 1), C4 (finger 3), D4 (finger 1), E4 (finger 1), F4 (finger 3), G4 (finger 1), A4 (finger 1), B4 (finger 3), C5 (finger 1). The second staff shows a sequence of notes with slurs: G2 (finger 1), A2 (finger 1), B2 (finger 1), C3 (finger 1), D3 (finger 1), E3 (finger 1), F3 (finger 1), G3 (finger 1), A3 (finger 1), B3 (finger 1), C4 (finger 1), D4 (finger 1), E4 (finger 1), F4 (finger 1), G4 (finger 1), A4 (finger 1), B4 (finger 1), C5 (finger 1). Vertical bar lines are placed after the first and second measures of each staff.

Sevcic op.8

how to practice

Nr.8

Two musical staves in bass clef. The first staff shows a sequence of notes with slurs: G2 (finger 1), A2 (finger 1), B2 (finger 4), C3 (finger 1), D3 (finger 4), E3 (finger 1), F3 (finger 4), G3 (finger 1), A3 (finger 4), B3 (finger 1), C4 (finger 4), D4 (finger 1), E4 (finger 4), F4 (finger 1), G4 (finger 4), A4 (finger 1), B4 (finger 4), C5 (finger 1). The second staff shows a sequence of notes with slurs and fingerings: G2 (finger 1), A2 (finger 1), B2 (finger 4), C3 (finger 1), D3 (finger 4), E3 (finger 1), F3 (finger 4), G3 (finger 1), A3 (finger 4), B3 (finger 1), C4 (finger 4), D4 (finger 1), E4 (finger 4), F4 (finger 1), G4 (finger 4), A4 (finger 1), B4 (finger 4), C5 (finger 1). Vertical bar lines are placed after the first and second measures of each staff.

Vegh's snake

Presto

The musical score is written on a single staff in 5/8 time. It begins with a treble clef, a key signature of one sharp (F#), and a 5/8 time signature. The tempo marking 'Presto' is placed above the first measure. The piece consists of four measures, each containing a rapid sixteenth-note pattern. The first measure starts with a finger number '0' below the staff. The second and fourth measures start with a finger number '1' below the staff. Each measure is separated from the next by a repeat sign (a double slash with a diagonal line). The piece concludes with a double bar line and repeat dots. The notes in each measure are: G4, A4, B4, C5, D5, E5, F#5, G5, A5, B5, C6, D6, E6, F#6, G6, A6, B6, C7, D7, E7, F#7, G7, A7, B7, C8, D8, E8, F#8, G8, A8, B8, C9, D9, E9, F#9, G9, A9, B9, C10, D10, E10, F#10, G10, A10, B10, C11, D11, E11, F#11, G11, A11, B11, C12, D12, E12, F#12, G12, A12, B12, C13, D13, E13, F#13, G13, A13, B13, C14, D14, E14, F#14, G14, A14, B14, C15, D15, E15, F#15, G15, A15, B15, C16, D16, E16, F#16, G16, A16, B16, C17, D17, E17, F#17, G17, A17, B17, C18, D18, E18, F#18, G18, A18, B18, C19, D19, E19, F#19, G19, A19, B19, C20, D20, E20, F#20, G20, A20, B20, C21, D21, E21, F#21, G21, A21, B21, C22, D22, E22, F#22, G22, A22, B22, C23, D23, E23, F#23, G23, A23, B23, C24, D24, E24, F#24, G24, A24, B24, C25, D25, E25, F#25, G25, A25, B25, C26, D26, E26, F#26, G26, A26, B26, C27, D27, E27, F#27, G27, A27, B27, C28, D28, E28, F#28, G28, A28, B28, C29, D29, E29, F#29, G29, A29, B29, C30, D30, E30, F#30, G30, A30, B30, C31, D31, E31, F#31, G31, A31, B31, C32, D32, E32, F#32, G32, A32, B32, C33, D33, E33, F#33, G33, A33, B33, C34, D34, E34, F#34, G34, A34, B34, C35, D35, E35, F#35, G35, A35, B35, C36, D36, E36, F#36, G36, A36, B36, C37, D37, E37, F#37, G37, A37, B37, C38, D38, E38, F#38, G38, A38, B38, C39, D39, E39, F#39, G39, A39, B39, C40, D40, E40, F#40, G40, A40, B40, C41, D41, E41, F#41, G41, A41, B41, C42, D42, E42, F#42, G42, A42, B42, C43, D43, E43, F#43, G43, A43, B43, C44, D44, E44, F#44, G44, A44, B44, C45, D45, E45, F#45, G45, A45, B45, C46, D46, E46, F#46, G46, A46, B46, C47, D47, E47, F#47, G47, A47, B47, C48, D48, E48, F#48, G48, A48, B48, C49, D49, E49, F#49, G49, A49, B49, C50, D50, E50, F#50, G50, A50, B50, C51, D51, E51, F#51, G51, A51, B51, C52, D52, E52, F#52, G52, A52, B52, C53, D53, E53, F#53, G53, A53, B53, C54, D54, E54, F#54, G54, A54, B54, C55, D55, E55, F#55, G55, A55, B55, C56, D56, E56, F#56, G56, A56, B56, C57, D57, E57, F#57, G57, A57, B57, C58, D58, E58, F#58, G58, A58, B58, C59, D59, E59, F#59, G59, A59, B59, C60, D60, 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Across the strings

warm up
also with double stops

Musical notation for a warm-up exercise in 4/4 time. It consists of four measures of eighth-note triplets, each marked with a '3' and a slur. The first measure is followed by a double bar line and repeat dots. The second measure is followed by a double bar line and repeat dots. The third measure is followed by a double bar line and repeat dots. The fourth measure is followed by a double bar line and repeat dots.

3-tone

Musical notation for a 3-tone exercise in 3/4 time. It consists of two staves. The first staff has four measures of eighth-note triplets, each marked with a '3' and a slur. The first measure is followed by a double bar line and repeat dots. The second measure is followed by a double bar line and repeat dots. The third measure is followed by a double bar line and repeat dots. The fourth measure is followed by a double bar line and repeat dots. The second staff has four measures of eighth-note triplets, each marked with a '3' and a slur. The first measure is followed by a double bar line and repeat dots. The second measure is followed by a double bar line and repeat dots. The third measure is followed by a double bar line and repeat dots. The fourth measure is followed by a double bar line and repeat dots. The first measure of the second staff has a '4' below it. The second measure has a '1' below it. The third measure has a '2' below it. The fourth measure has a '3' below it. The first measure of the second staff has a '4' below it. The second measure has a '1' below it. The third measure has a '2' below it. The fourth measure has a '3' below it.

4-tone and 8-tone

start with open strings and double stops

Musical notation for a 4-tone and 8-tone exercise in 4/4 time. It consists of two staves. The first staff has four measures of eighth notes, each marked with a '4' and a slur. The first measure is followed by a double bar line and repeat dots. The second measure is followed by a double bar line and repeat dots. The third measure is followed by a double bar line and repeat dots. The fourth measure is followed by a double bar line and repeat dots. The second staff has four measures of eighth notes, each marked with an '8' and a slur. The first measure is followed by a double bar line and repeat dots. The second measure is followed by a double bar line and repeat dots. The third measure is followed by a double bar line and repeat dots. The fourth measure is followed by a double bar line and repeat dots.

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