I Hate to Practice: How to Make the Most of Your Time

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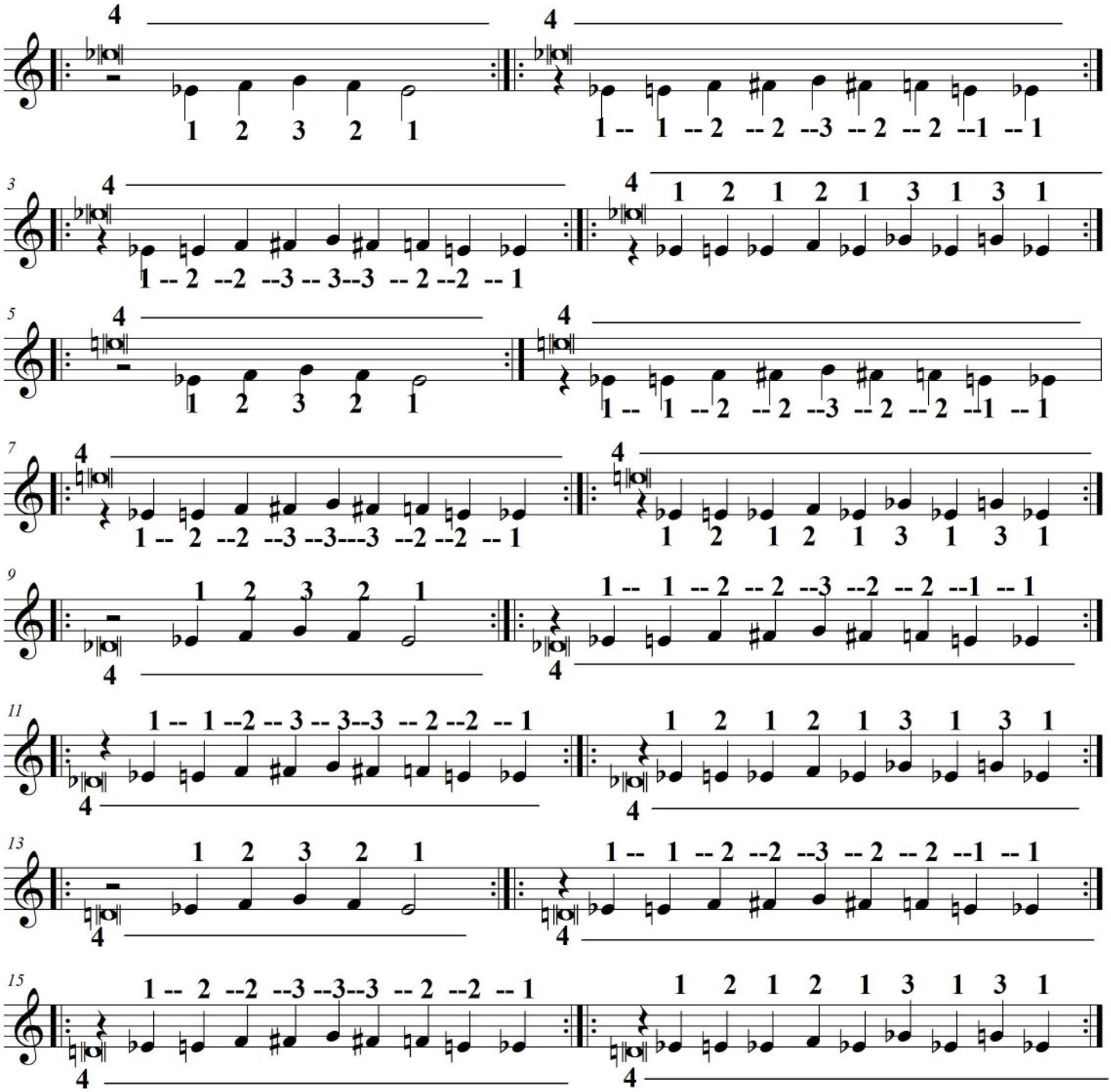
Michigan Music Conference
Friday, January 20, 2023, 9:00-9:50 a.m.

Silent Left-Hand Exercises

Steven Kruse & Penny Thompson Kruse

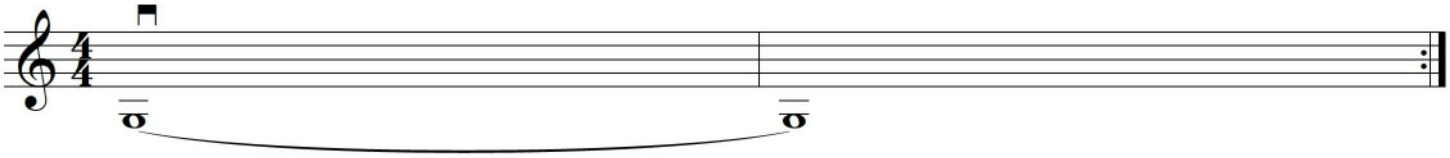


Go up a half step and repeat the same patterns, continuing until you have ascended to fifth position. Practice on all strings. Don't strain the left hand. Don't worry if intonation is not accurate at the beginning and you are not able to reach all the stretches. Work up gradually. Remember, it's easier to extend back with the first finger than extend the fourth finger higher.

Son filé (Spun Sound)

Steven Kruse and
Penny Thompson Kruse

Adagio ♩ = 40



f — *p*

Bow Speed	**FAST**	**SLOW**
Weight	**HEAVY**	**LIGHT**
Contact Point	**BRIDGE**	**FINGER BOARD**

p — *f*

Bow Speed	**SLOW**	**FAST**
Weight	**LIGHT**	**HEAVY**
Contact Point	**FINGER BOARD**	**BRIDGE**

p — *f* — *p*

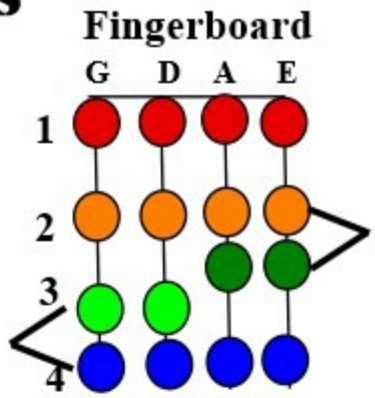
Bow Speed	**SLOW**	**FAST**	**SLOW**
Weight	**LIGHT**	**HEAVY**	**LIGHT**
Contact Point	**FINGER BOARD**	**BRIDGE**	**FINGER BOARD**

f — *p* — *f*

Bow Speed	**FAST**	**SLOW**	**FAST**
Weight	**HEAVY**	**LIGHT**	**HEAVY**
Contact Point	**BRIDGE**	**FINGER BOARD**	**BRIDGE**

PRACTICE BOW SPEED, WEIGHT, AND CONTACT POINT SEPARATELY OR IN ANY COMBINATION AND START UP-B0W.

ONE POSITION MAJOR SCALES AND ARPEGGIOS
BEGINNING ON FIRST FINGER



Use only fourth fingers – NO OPEN STRINGS
Same Fingering and Pattern for Each Scale

Note: A-flat Major has intentionally been omitted due to the appearance of F-flat in the arpeggio sequence.

^ < Half Step

A Major

Move entire hand up a half step so 1st finger is now in same place on G-string as 2nd finger was on D-string

B-flat Major

B Major

Continue ascending a half step for each scale until

G Major

PRINCIPLES OF THREE-OCTAVE SCALE FINGERING

1. For G Major (C Major on Viola) use open strings ascending as an aid for developing accurate intonation . Use fourth fingers descending to work on bringing the arm under the instrument.
2. Use fourth fingers on "A" and "B-flat" scales ("D" and "E-flat" on viola) to maintain the same fingering for all scales with that pattern.
3. First shifts ascending occur on the "A" string ("D" string for viola).
4. Ascending shifts are smaller, from first to third, second to fourth positions: 1 2 - 1 2.
5. Descending, the hand is more comfortable with larger shifts: 3 2 1 - 3 2 1, etc.
6. In minor keys, descending shifts usually occur on half steps, even if it involves shifting after the second finger: Example, "A" minor ("D" minor on viola) descending: 4 3 2 - 3 2 1 - 2 1 4
7. Practice both first and second finger patterns on all scales.
8. Memorize fingerings and the patterns of half and whole steps.
9. Practice scales from memory.
10. All major and all minor scales have the same half-step, whole-step patterns. Become familiar with the patterns and the sound. This will help your intonation.
11. The Galamian acceleration method is a good tool to use in learning scales fluently. Set metronome on a slow tempo (ex. ♩ = 50).

    Add the three-note Galamian turn at the beginning and end of scale. Practice 1, 2, 3, 4, 6, 8, 12, 24 notes per bow with the metronome at a constant tempo, one beat per bow.
12. Use scales to practice different bowings, rhythms, and articulation found in the repertoire. Scales can also be used to develop vibrato.

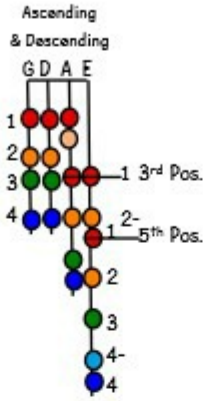
Three Octave Scale Fingers for the Violin
with Galamian turn (top note is not repeated)

^ = Half Step
– = Shift

Practice with *detache*, *martelé*, and *colle* bowings, and slurring 2, 3, 4, 6, 8, 12, and 24 notes per bow, within one beat for each slur. *Spiccato*: Start playing each note of the scale 4 times, then 3 times, 2 times, and finally just once.

Major

G



Ascending

G (0 2 1) 0 1 2^3
D 0 1 2^3
A 0 1^2 - 1 2 3^4
E 1 2^-1 2 3 4^-

Descending

E 4^-4 3 2 1^-2 1
A 4^3 2 1 - 2^1
D 4 3^2 1
G 4 3^2 1 (0 2 1) 0

Melodic Minor

G

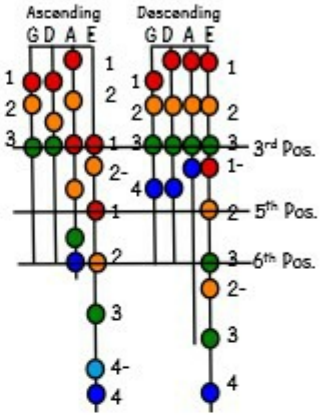
Descending shifts occur on half steps.

Ascending

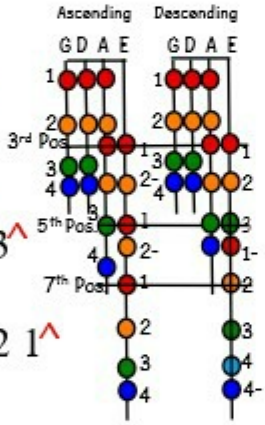
G 0 2^1 0 1^2 3
D 0 1 2^3
A 0^1 2 - 1 2 3^4
E 1^2 - 1 2 3 4^-

Descending

E ^4 3 2^-3 2 1^-3 2 1
A 4^3 2 1^
D ^4 3 2 1^
G ^4 3 2^1 0 2^1 0



A and A♭ Major



Ascending

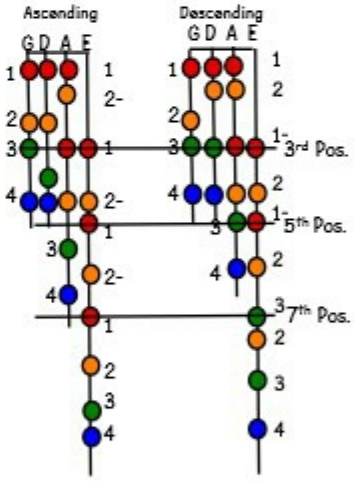
G (1 3 2) 1 2 3^4
D 1 2 3^4
A 1 2^-1 2 3 4^
E ^1 2 - 1^2 - 1 2 3^

Descending

E ^4^-4 3 2 1^-3 2 1^
A ^4 3 2 1^-2 1
D 4^3 2 1
G 4^3 2 (1 3 2) 1

A and A♭ Melodic Minor

Descending shifts occur on half steps, with the exception of the last shift to first position on the "A" string.



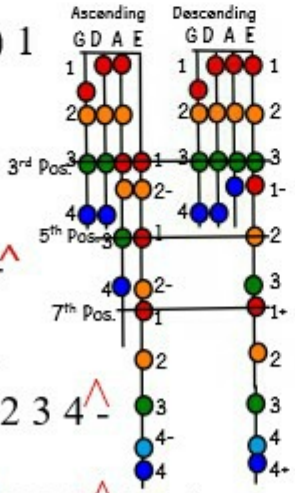
Ascending

G (1 3^2) 1 2^3 4
D 1 2 3^4
A 1^2 - 1 2 3 4^
E ^1 2^-1 2 - 1 2 3^

Descending

E ^4 3 2^-3 2 1^-2 1
A 4 3^2 1 - 2^1
D 4 3 2^1
G 4 3^2 (1 3^2) 1

B♭ and up



Ascending

G (2 4 3) 2 3 4^
D ^1 2 3 4^
A ^1 2 - 1^2 3 4
E 1^2 - 1 2^-1 2 3 4^-

Descending

E ^4^-4 3 2 1^-3 2 1^-3 2 1
A 4^3 2 1^
D ^4 3 2 1^
G ^4 3 (2 4 3) 2

B♭ and up

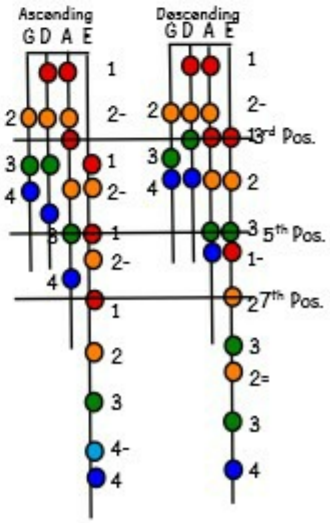
Descending shifts occur on half steps.

Ascending

G (2 4^3) 2 3^4
D 1 2 3 4^
A ^1 2^-1 2 3 4
E 1^2 - 1^2 - 1 2 3 4^-

Descending

E ^4 3 2^-3 2 1^-3 2 1
A 4^3 2 1^-2 1
D 4 3^2 1
G 4^3 (2 4^3) 2



Three-Octave Arpeggio Sequence Fingerings for the Violin

Beginning with Open G

Tonic Minor and Major (i and I)

G	D		A		E		A		D		G	
0	2	0	-	1	3	1	-	1	3	1	4	1	3	1	-	1	3	1	0	-	2

Sub-Mediant Minor, 1st Inversion (vi_6)

G	D		A		E		A		D		G	
0	2	1	-	1	3	2	-	1	3	2	4	2	3	1	-	2	3	1	3	-	2

Sub-Dominant Major and Minor, 2nd Inversion (IV^6_4 and iv^6_4)

G	D		A		E		A		D		G
0	3	1	-	1	4	2	-	1	4	2	4	2	4	1	-	2	4	1	-	1	3

Diminished 7th (All intervals are a minor 3rd)

G		D		A		E		A		D		G
0	2	4	1	-	1	3	4	2	-	1	3	4	2	4	2	4	3	1	-	2	4	3	1	-	1	4	2

Dominant (V) 7th (Major Triad with a Minor 7th, resolving up a half-step)

G		D		A		E						A		D		G
0	2	0	2	3	1	-	1	3	4	2	-	1	3	4	3	1	-	4	2	1	3	1	3	2	0	2	3

Beginning with the First Finger

Tonic Minor and Major (i and I)

G		D		A		E		A		D		G
1	3	1	-	1	3	1	-	1	3	1	4	1	3	1	-	1	3	1	-	1	3

Sub-Mediant Minor, 1st Inversion (vi_6)

G		D		A		E		A		D		G
1	3	2	-	1	3	2	-	1	3	2	4	2	3	1	-	2	3	1	-	2	3

Sub-Dominant Major and Minor, 2nd Inversion (IV^6_4 and iv^6_4)

G		D		A		E		A		D		G
1	4	2	-	1	4	2	-	1	4	2	4	2	4	1	-	2	4	1	-	2	4

Diminished 7th (All intervals are a minor 3rd) Note: Parentheses Fingerings apply to the key of A

G		D				A		E						A		D		G
1	3	1	(0)	3	(2)	-	2	4	1	3	-	2	4	1	3	4	3	1	-	3	1	4	2	-	2	4	2	1	(0)	3

Dominant (V) 7th (Major Triad with a Minor 7th, resolving up a half-step)

G		D		A		E						A		D		G
1	3	1	3	4	2	-	1	3	4	2	-	1	3	4	3	1	-	3	1	4	2	-	2	4	3	1	3	4

Beginning with the Second Finger

(An x indicates an extension)

Tonic Minor and Major (i and I)

G		D	A			E			x			A		D	G
2	4	2		1	-	1	3	2	-	1	3	4	3	1	-	4	1	3	1	2	4

Sub-Mediant Minor, 1st Inversion (vi_6)

G		D	A			E			x	x	x			A		D	G
2	4	3		1	-	1	4	2	-	1	3	4	3	1	-	4	2	3	1	3	4

Sub-Dominant Major and Minor, 2nd Inversion (IV^6_4 and iv^6_4)

G	D		A			E			x			A		D
2		1	3		1	-	1	3		1	-	1	3	4	3	1	-	4	2	4		1	3	1

Diminished 7th (All intervals are a minor 3rd)

G		D		A			E			x	x	x	x	x			A			D		G
2	4	1	3		1	3	-	2	4		2	-	1	2	3	4	3	2	1	-	4	2	4	2		1	3	1	4

Dominant (V) 7th (Major Triad with a Minor 7th, resolving up a half-step) Note: Parentheses fingering refers to the key of B♭

G		D		A			E			x	x	x	x	x				A		D	
2	4	2	4		1	-	1	3	1		2	-	1	2	3	4	3	2	1	-	4	3	1	3		1	4	2	-	1	(0)	-	2	(1)

Finger Space Patterns for Major Scales in Thirds and Sixths

Thirds: Scale Tone is the Lower Note

Scale Degree		Major or Minor Third	Space Between Fingers	Close/Wide
Tonic	(1)	Major	1 ½ Whole Steps	Close (C)
Super Tonic	(2)	Minor	2 Whole Steps	Wide (W)
Mediant	(3)	Minor	2 Whole Steps	Wide (W)
Sub-Dominant	(4)	Major	1 ½ Whole Steps	Close (C)
Dominant	(5)	Major	1 ½ Whole Steps	Close (C)
Sub-Mediant	(6)	Minor	2 Whole Steps	Wide (W)
Leading Tone	(7)	Minor	2 Whole Steps	Wide (W)
Tonic	(8)	Major	1 ½ Whole Steps	Close (C)

Note: Space between fingers refers to the spacing if both fingers were on one string.
Minor thirds are the wider spacing since the higher-numbered finger is on the lower string.

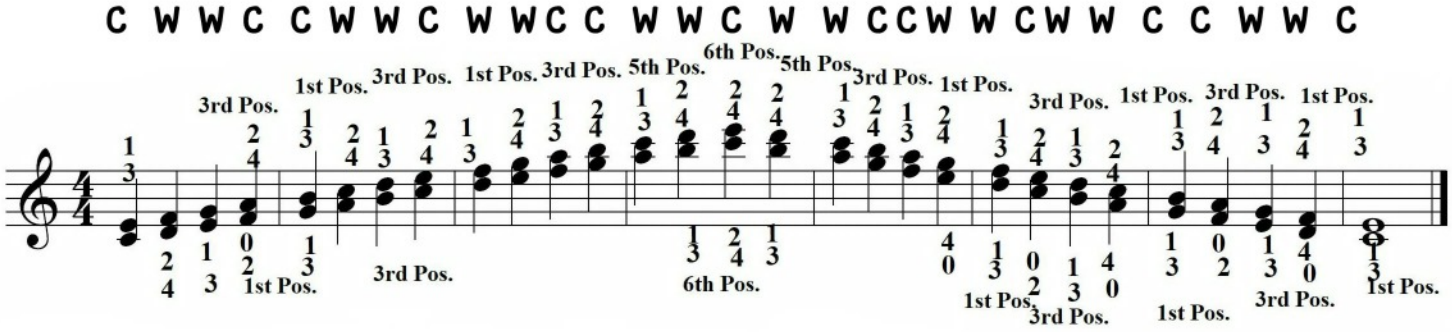
Sixths: Scale Tone is the Higher Note

Scale Degree		Major or Minor	Half Step/Whole Step Spacing	Close/Wide
Tonic	(1)	Minor	Half Step	Close (C)
Super Tonic	(2)	Major	Whole Step	Wide (W)
Mediant	(3)	Major	Whole Step	Wide (W)
Sub-Dominant	(4)	Minor	Half Step	Close (C)
Dominant	(5)	Minor	Half Step	Close (C)
Sub-Mediant	(6)	Major	Whole Step	Wide (W)
Leading Tone	(7)	Major	Whole Step	Wide (W)
Tonic	(8)	Minor	Half Step	Close (C)

Fingerings for Major Scales in Thirds and Sixths

Thirds

Example: C Major

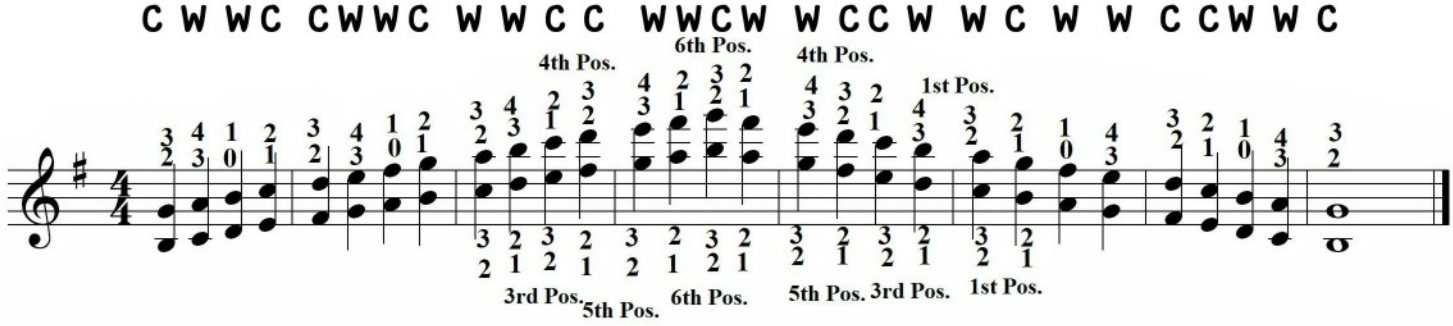


Standard Fingering: Alternating between 1/3 and 2/4.

Open String Fingering: Use open strings on shifts to allow for smoother shifts.

Sixths

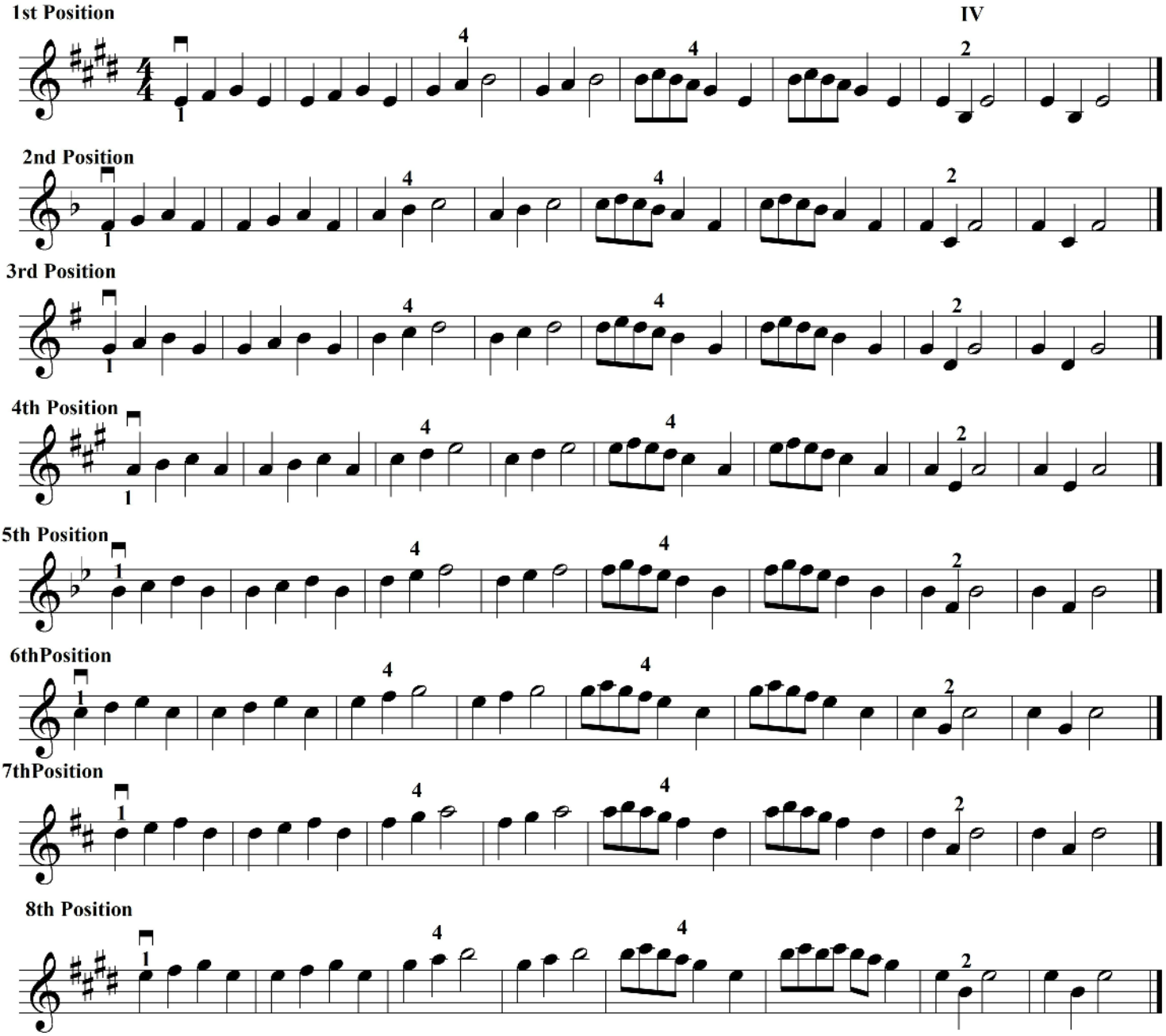
Example: G Major



Two Fingering Options Concerning Shifts in Second Octave

1. Use all possible fingers before shifting: 2/1, 3/2, 4/3 (Shift), 2/1, 3/2, 4/3
2. Shift through odd positions: 1st, 3rd, 7th, 9th: 2/1, 3/2, 2/1, 3/2, 4/3 (top note)

Brother John

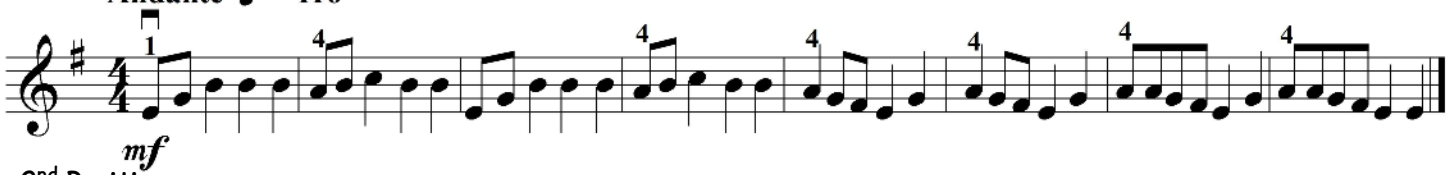


Podolyanochka

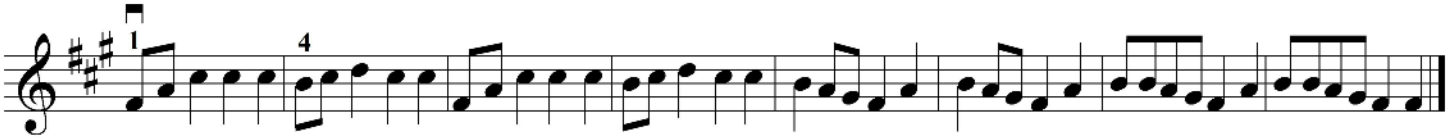
1st Position

Ukrainian Folk Song

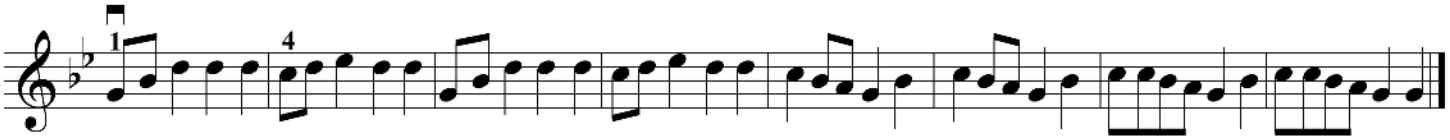
Andante ♩ = 116



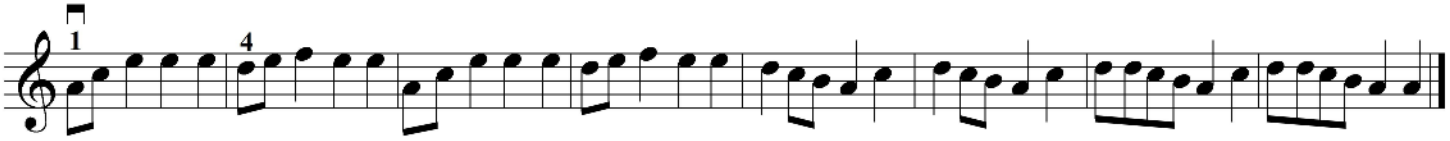
2nd Position



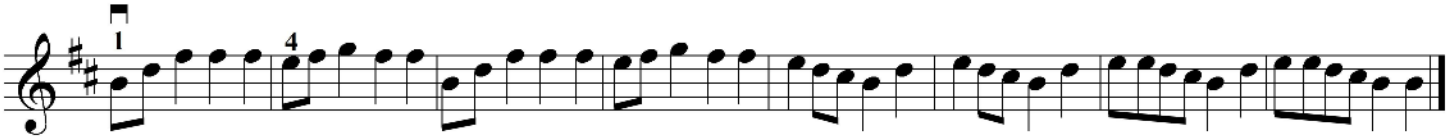
3rd Position



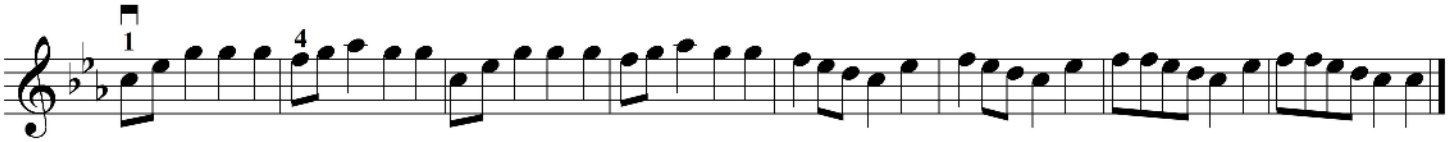
4thPosition



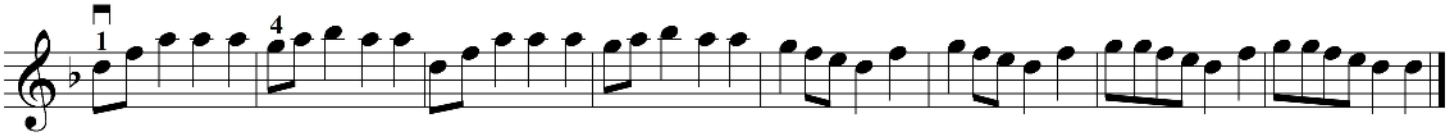
5th Position



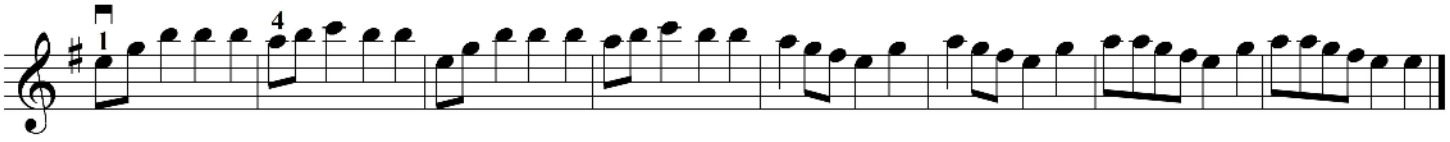
6th Position



7th Position



8th Position



The Sixteen Shifts for Violin

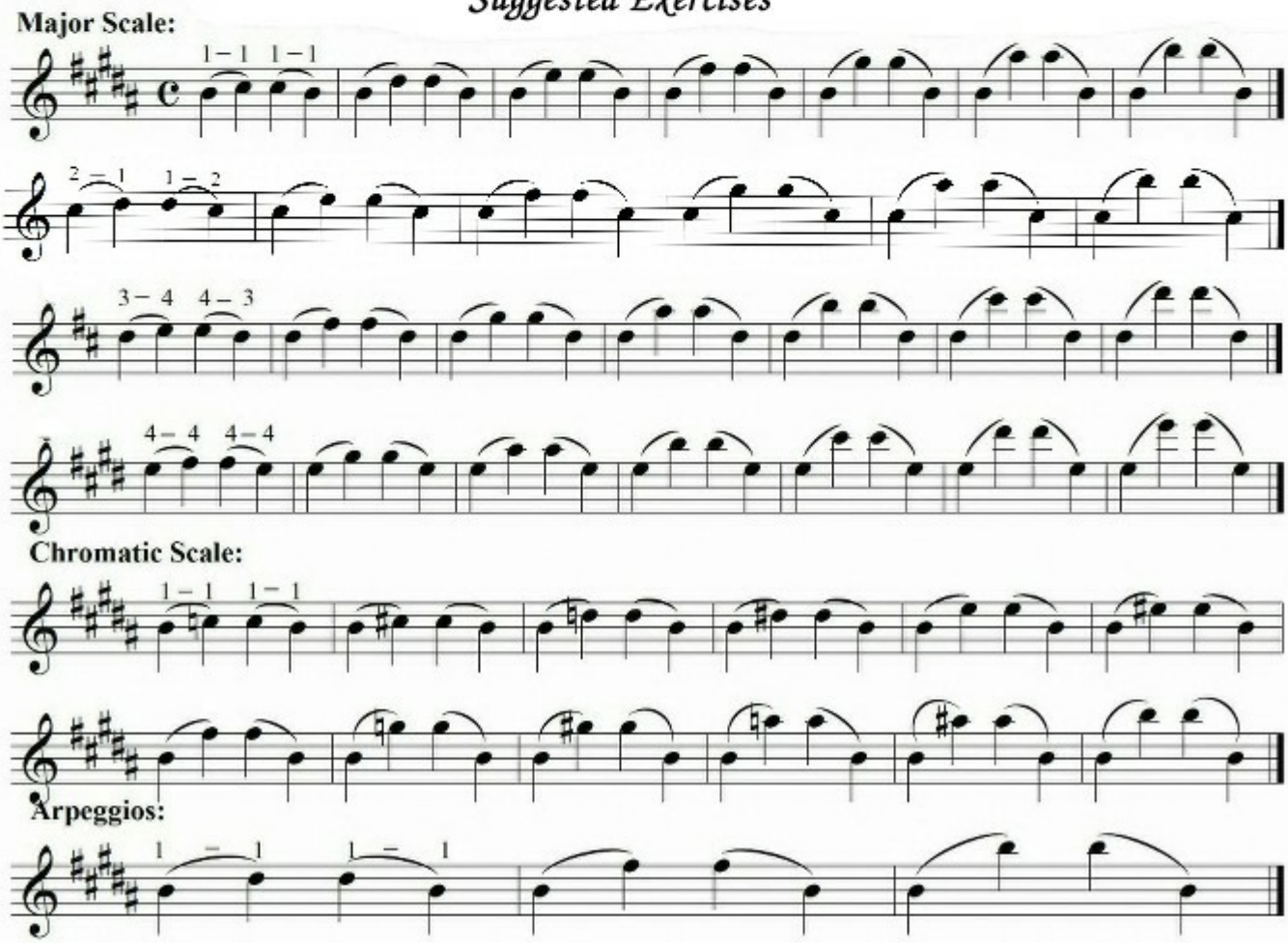
Adapted from exercises created by Joachim Chassman

Group A	Group B	Group C
Shifting on One Finger	Shifting from a Lower to a Higher Finger	Shifting from a Higher to a Lower Finger
1 - 1	1 - 2	2 - 1
2 - 2	1 - 3	3 - 1
3 - 3	1 - 4	3 - 2
4 - 4	2 - 3	4 - 1
	2 - 4	4 - 2
	3 - 4	4 - 3

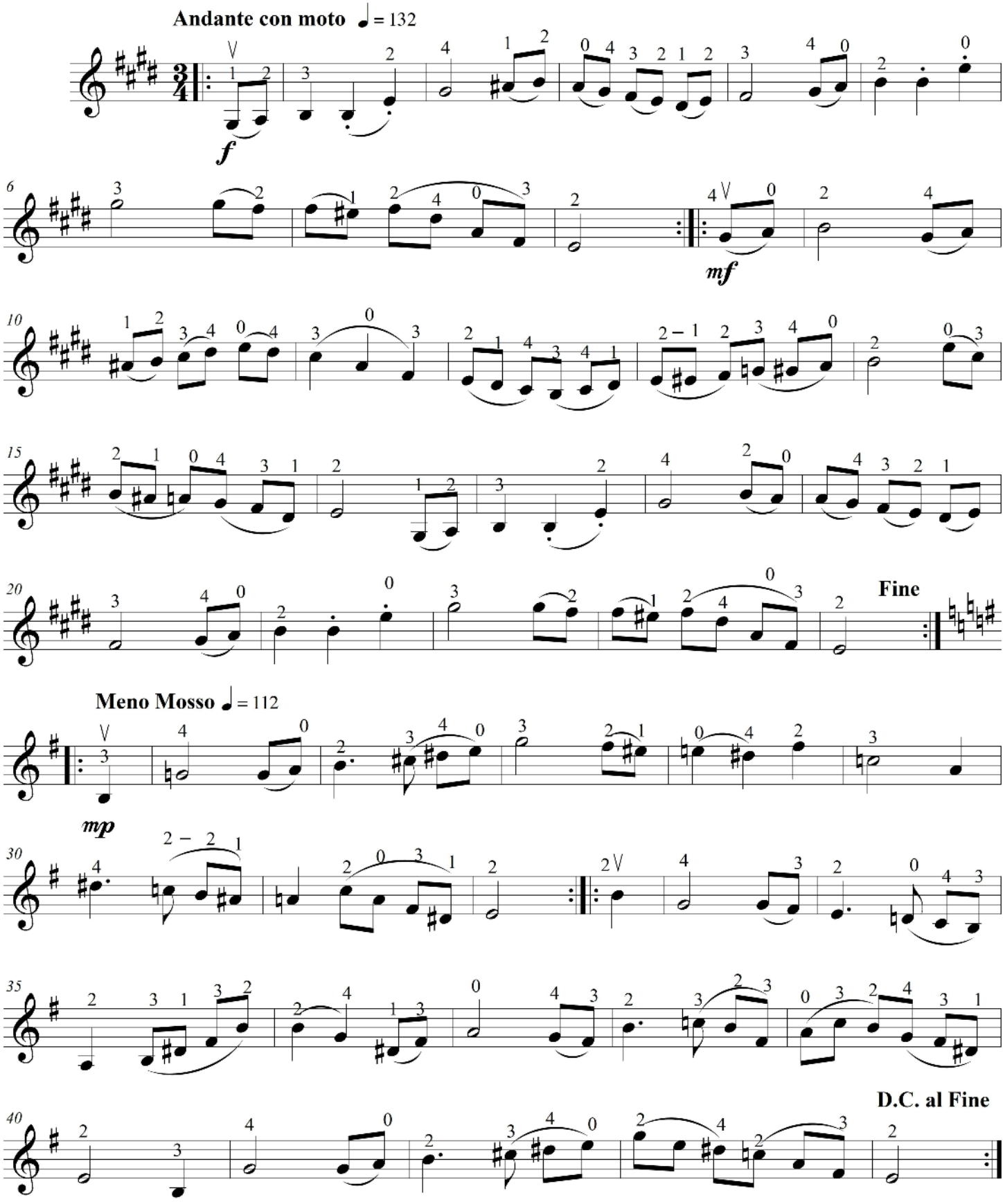
General Guidelines for Smooth, Clean, Quiet Shifting

- Slow, smooth, and light shifts are more successful than fast, jerky and pressed shifts.
- Move the whole hand as a unit, including the thumb, first from the elbow joint.
- Keep all fingers over the string you are shifting on.
- For ascending shifts, shift on the lowest finger.
- For descending shifts, shift on the old finger.
- When a string crossing is involved, shift on the old string.

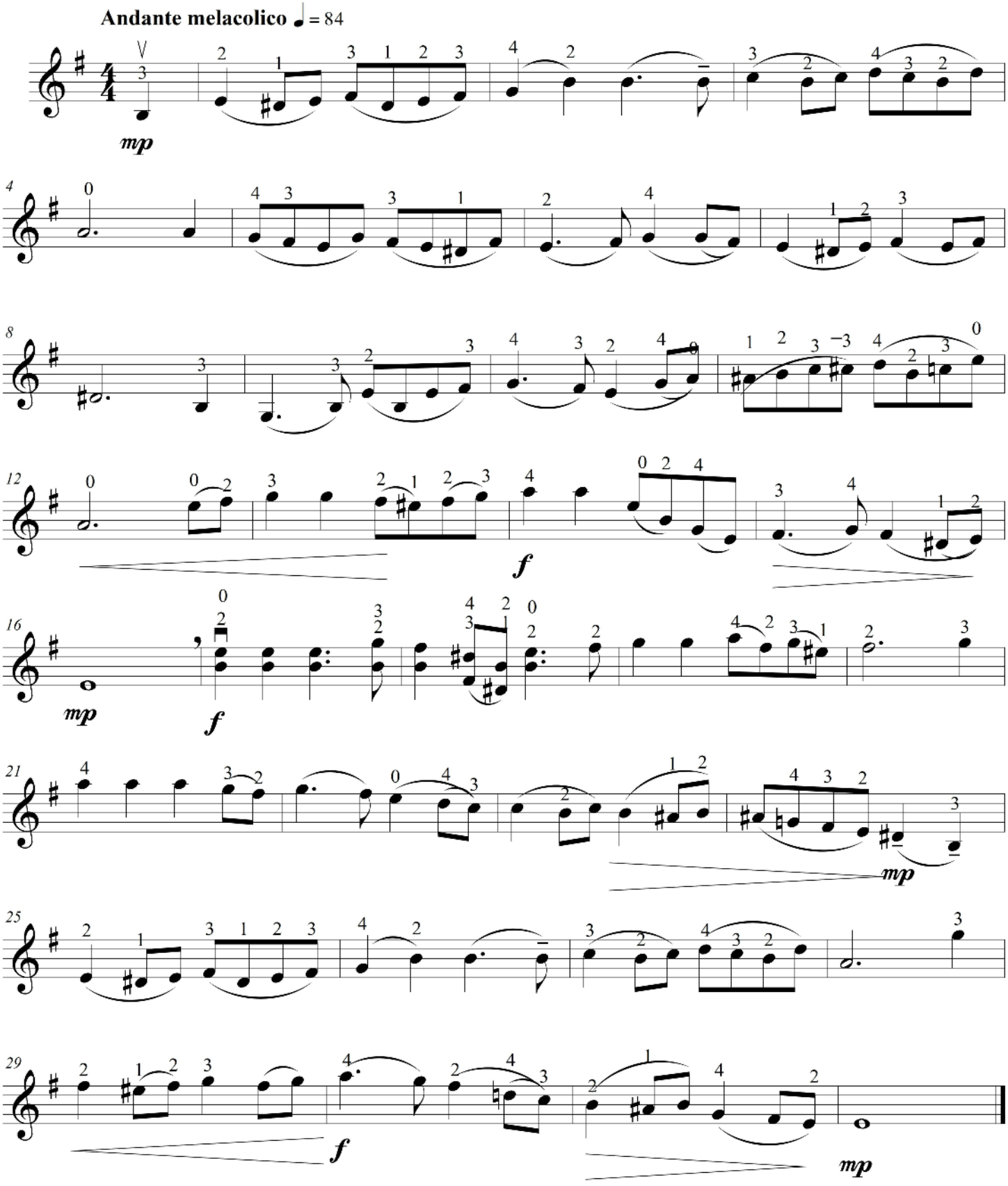
Suggested Exercises



The Lost Position, Volume I, Violin, No. 5: Minuet

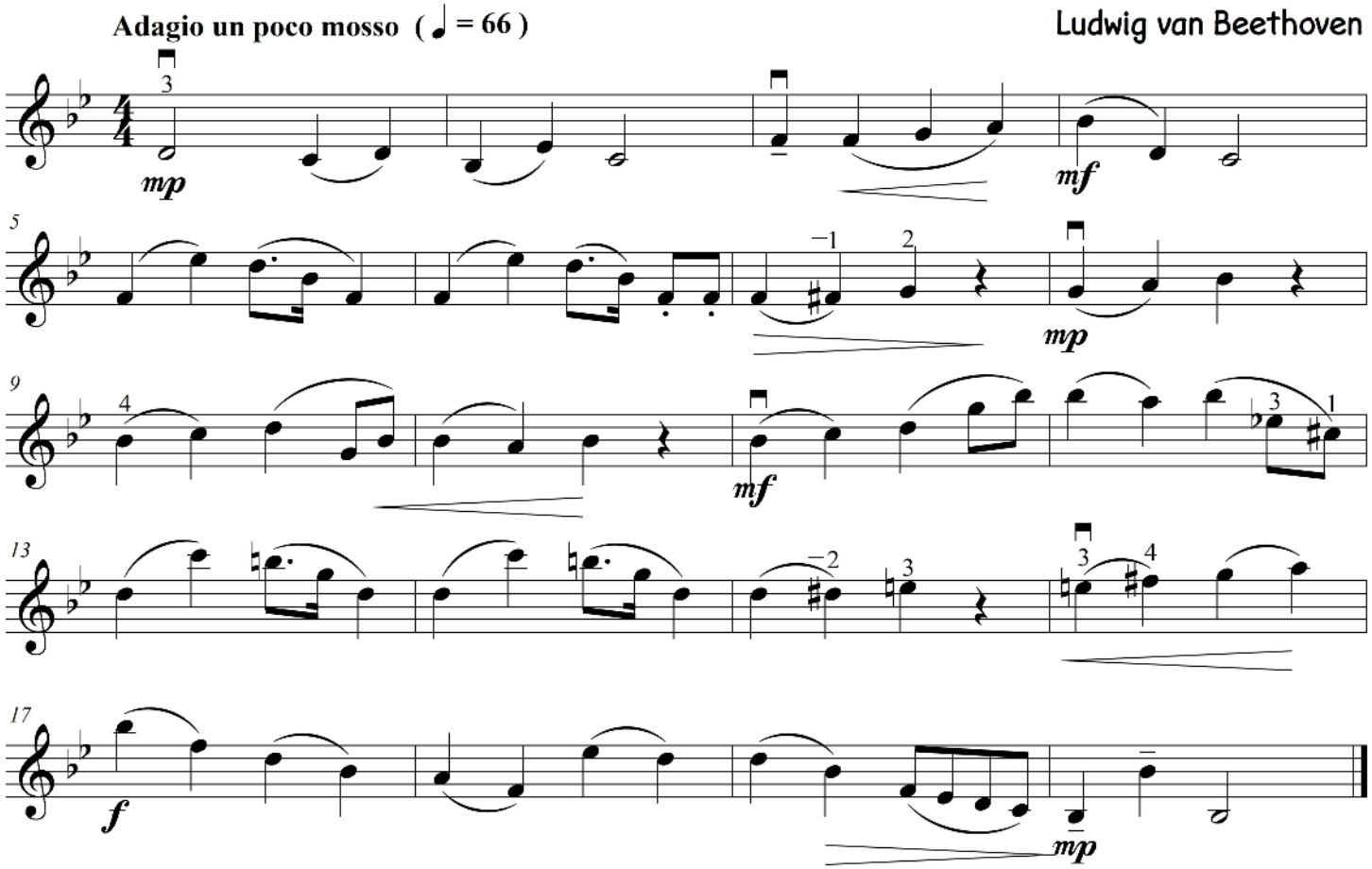


The Lost Position, Volume II, Violin, No. 3: Elegy



"Emperor" Concerto

Remain in Second Position



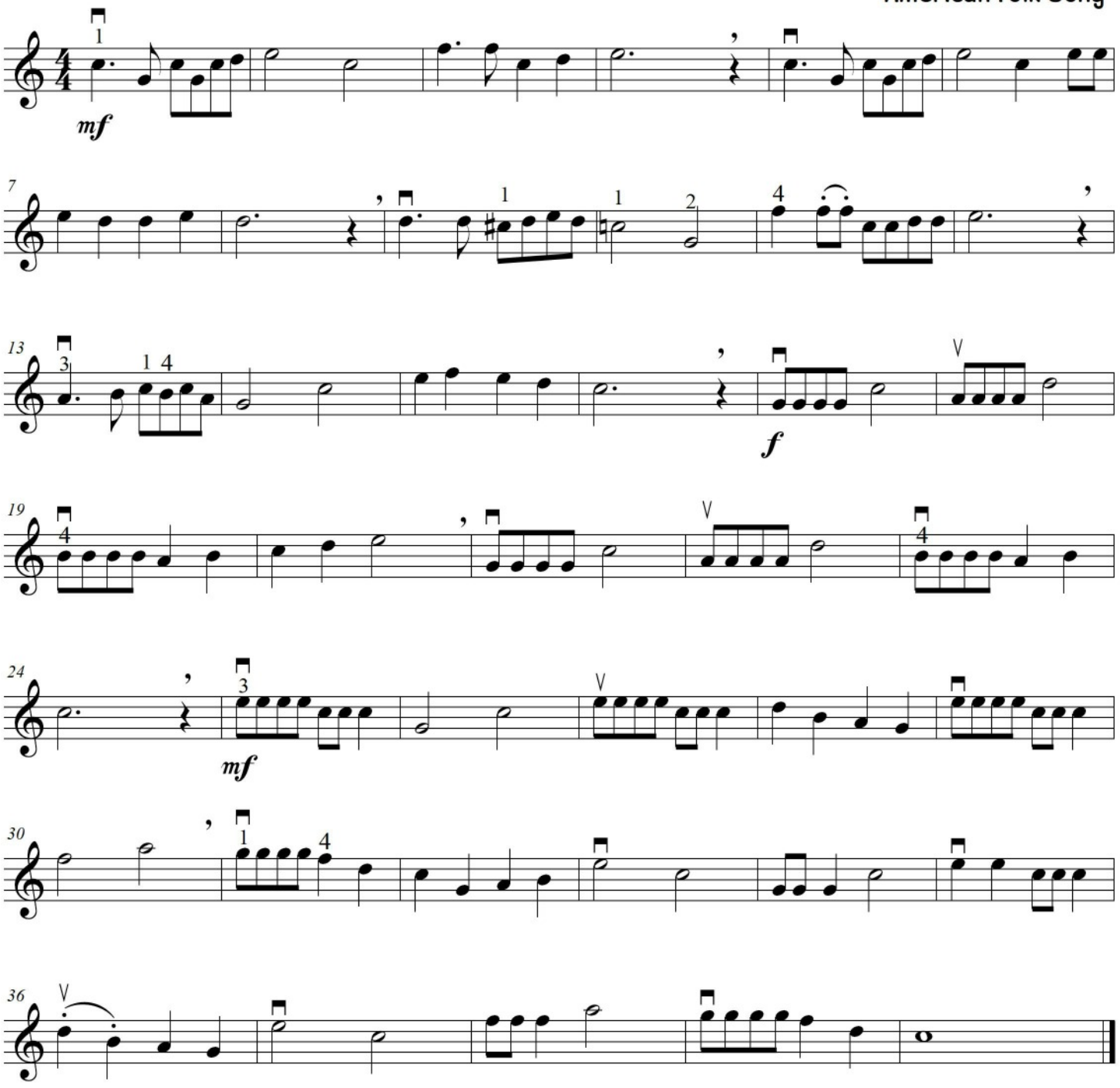
I've Been Working on the Railroad

Second Position: Start on "A" String

Sixth Position: Start on "D" String

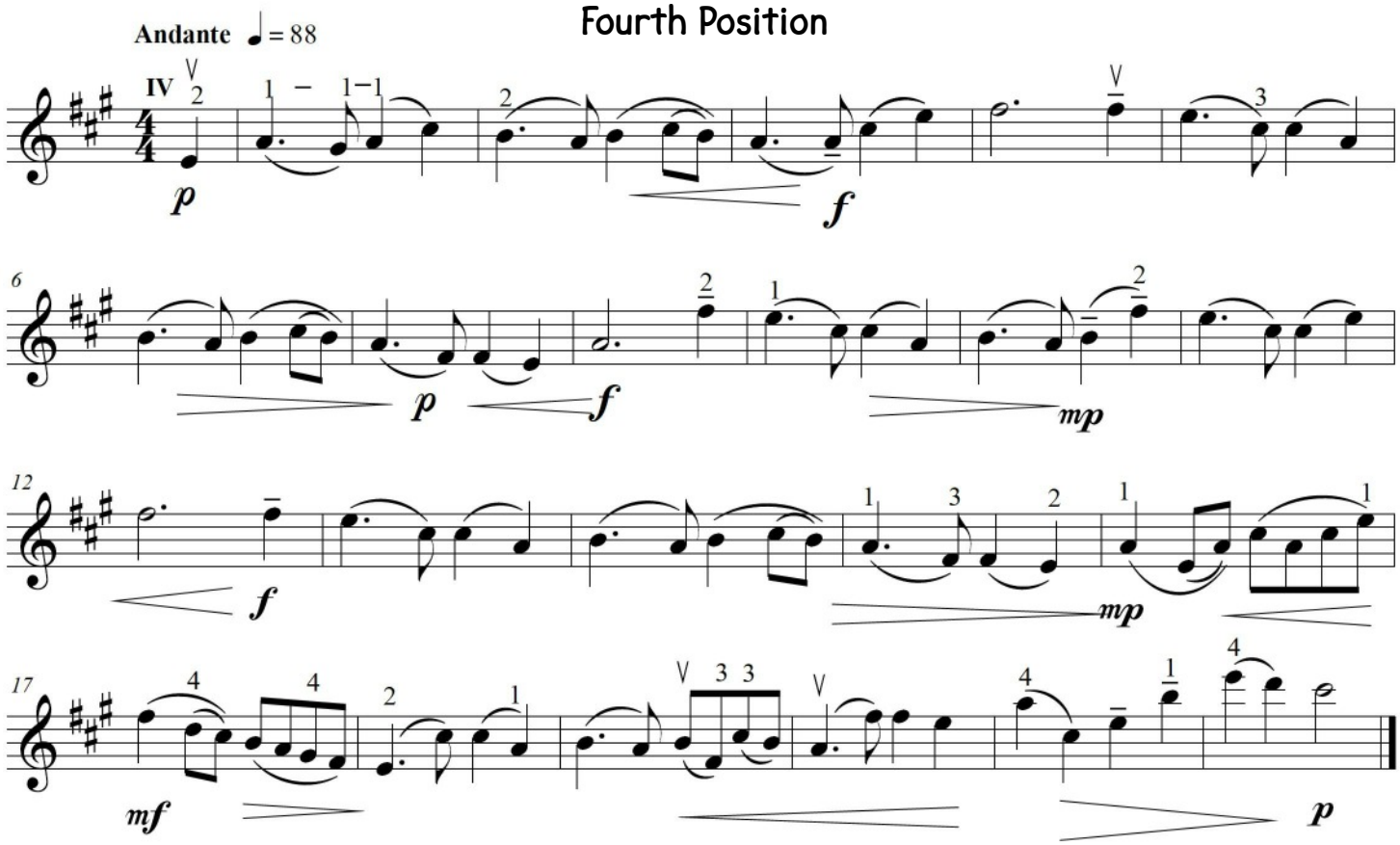
Remain in Position

American Folk Song



Auld Lang Syne

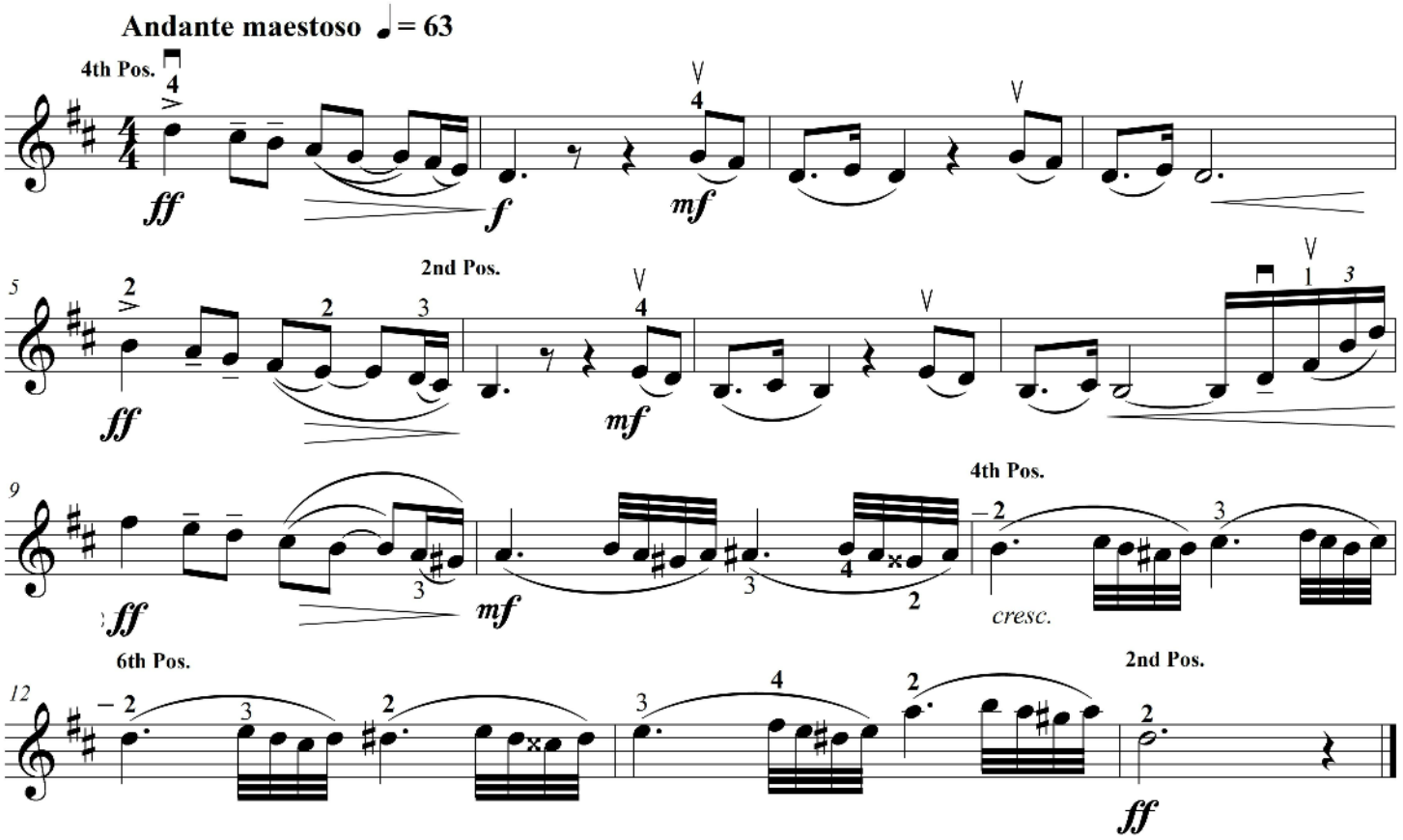
Fourth Position



Pas de deux

Second, Fourth, and Sixth Positions

Tchaikovsky



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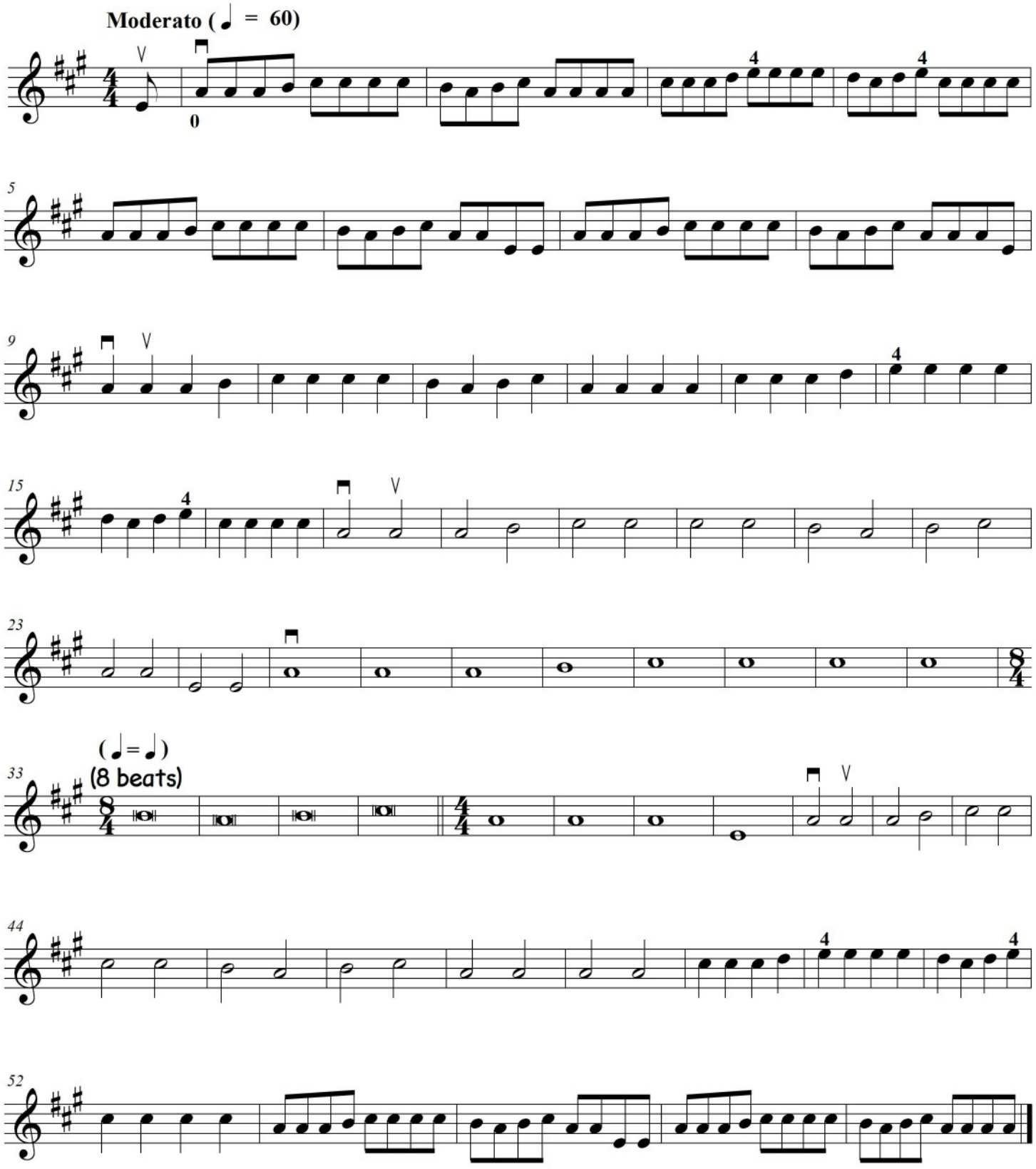
Variation 1

Bow Speed: Grand Detaché

Whole Bow throughout. Quarter-note beat remains constant. Constant dynamics throughout, ranging from piano to forte. Variation: Add crescendos and diminuendos. Detaché: Separate bows but connected, with no space between notes.



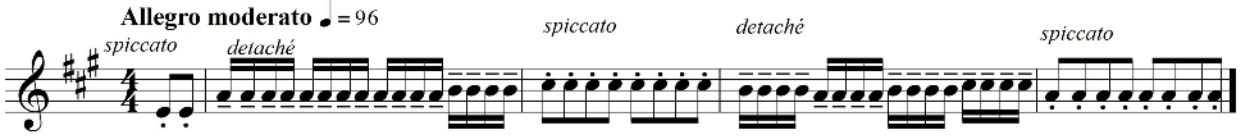
Variation 3: *Collé*

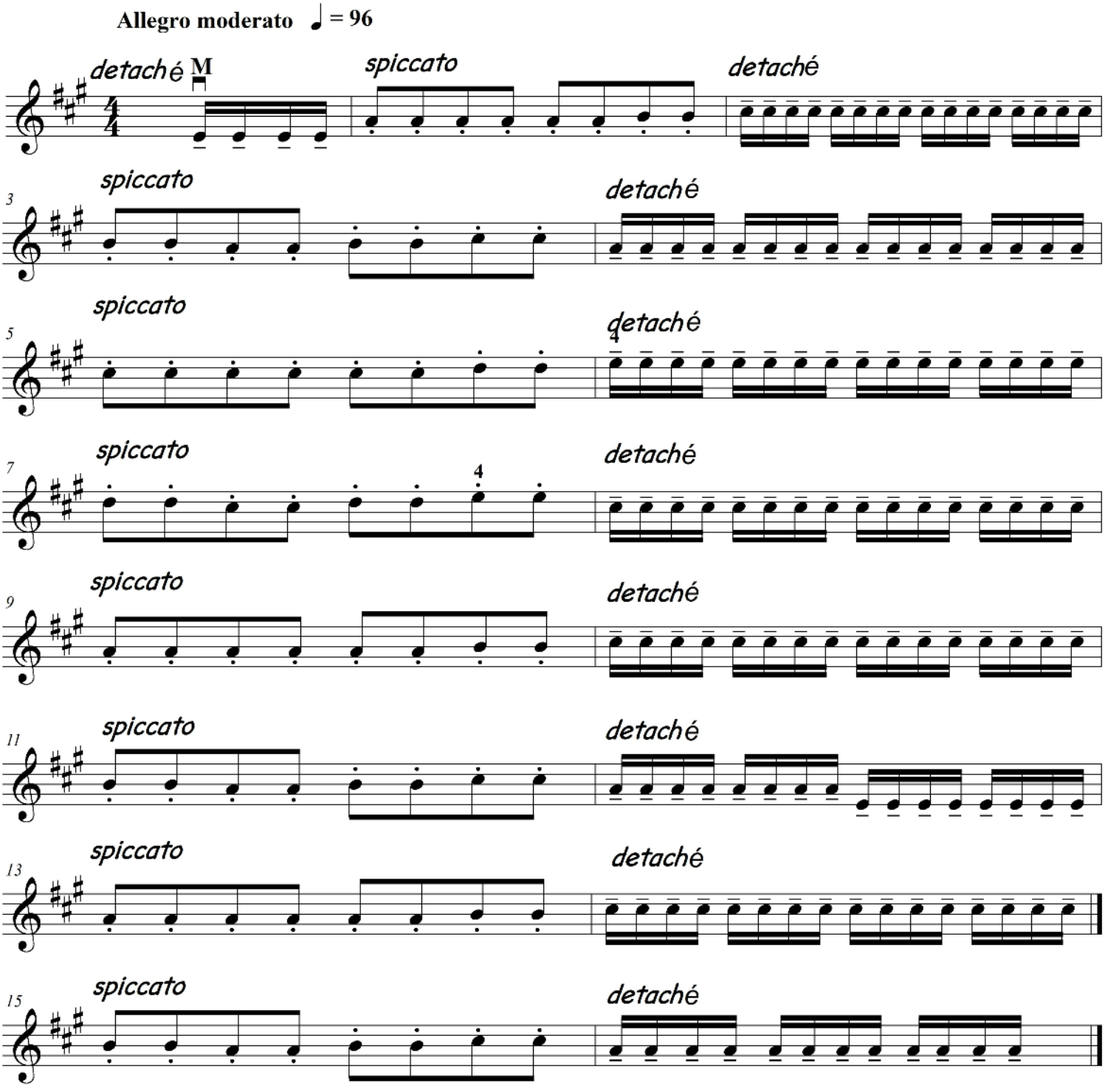
At the frog

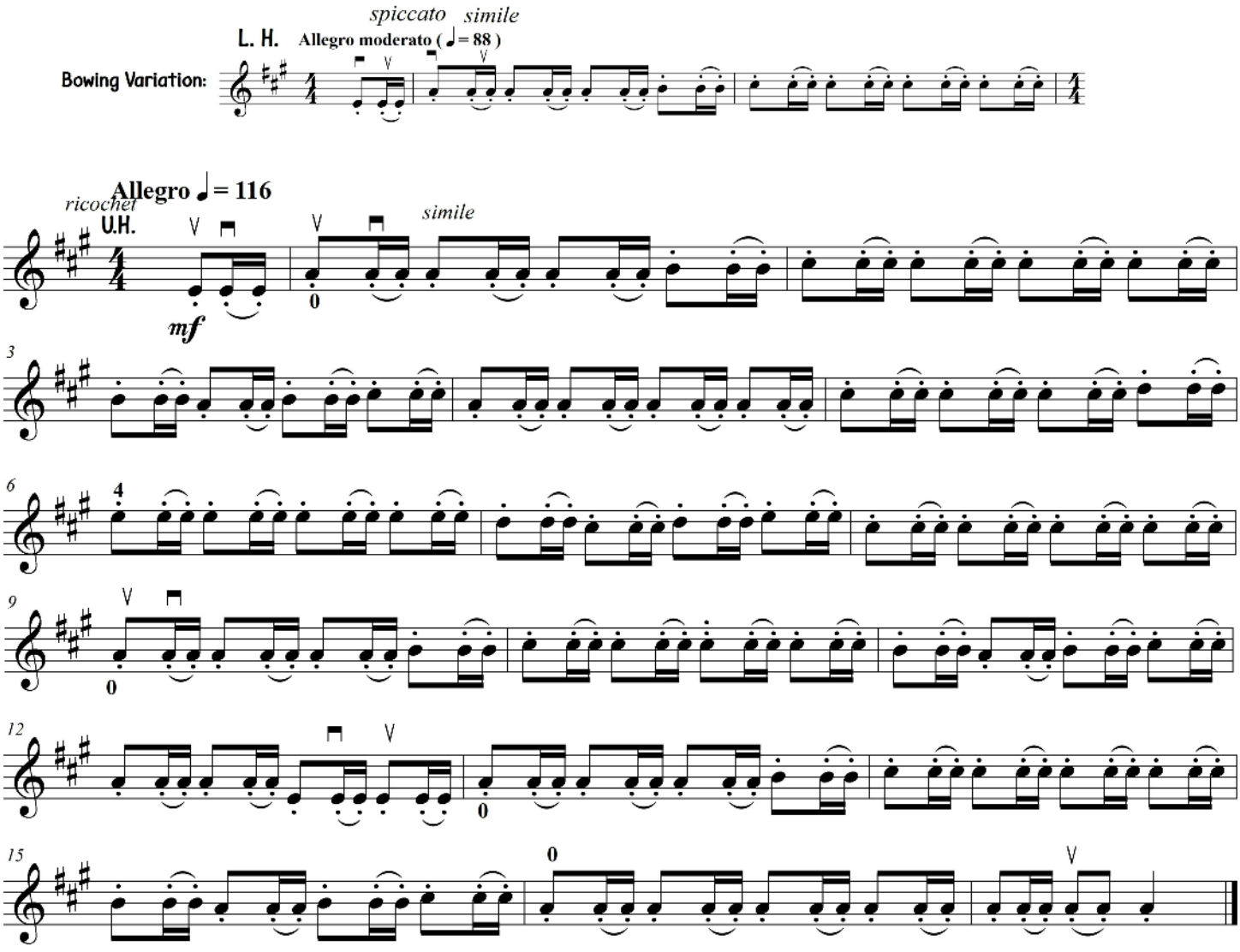
Variation 9

Alternating Detaché and Spiccato

Violin





Variation 14

Richochet and Slurred Spiccato