

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

4

5

7

9

11

13

15

Go up a half step and repeat the same patterns, continuing until you have ascended to fifth position. Practice on all strings.

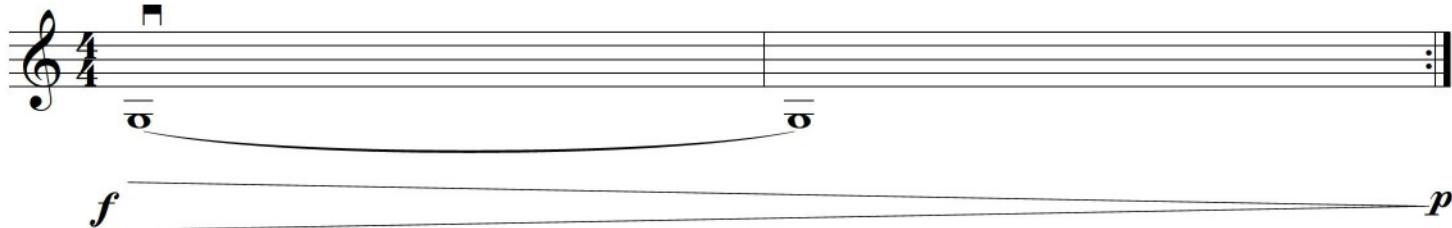
Don't strain the left hand. Don't worry if intonation is not accurate at the beginning and you are not able to reach all the stretches.

Work up gradually. Remember, it's easier to extend back with the first finger than extend the fourth finger higher.

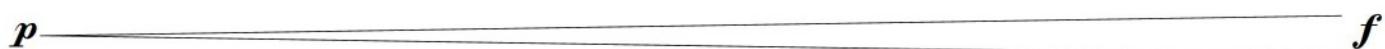
Son filé (Spun Sound)

Adagio $\text{♩} = 40$

Steven Kruse and
Penny Thompson Kruse



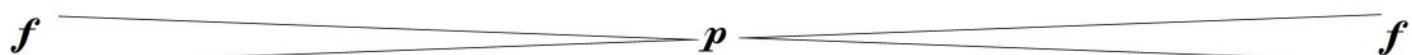
Bow Speed **FAST** ————— **SLOW**
Weight **HEAVY** ————— **LIGHT**
Contact Point **BRIDGE** ————— **FINGER BOARD**



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



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



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-BOW.**

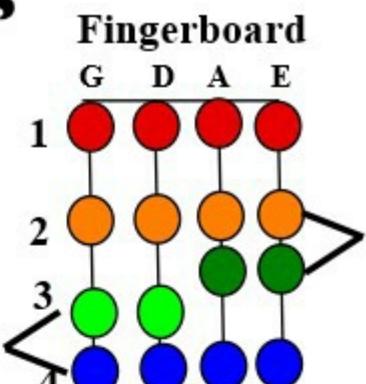
ONE POSITION MAJOR SCALES AND ARPEGGIOS

BEGINNING ON FIRST FINGER

Use only fourth fingers – NO OPEN STRINGS

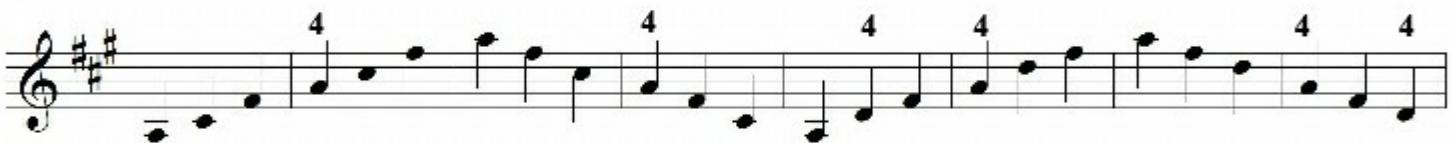
Same Fingering and Pattern for Each Scale

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



^ < Half Step

A Major



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. $\text{♩} = 50$).
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)

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 3 - 1 2 3 4 -

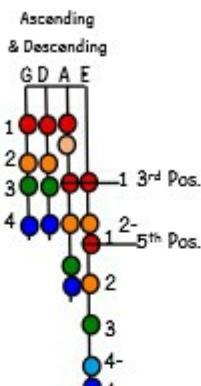
Descending

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

Ascending

Descending shifts occur on half steps.

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 -

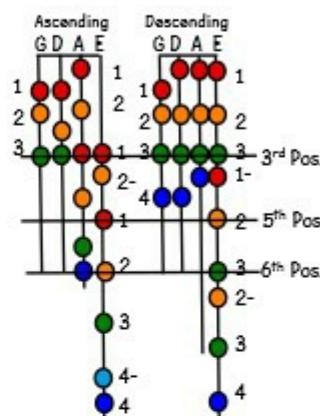
Descending

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



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.

A and A_b 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

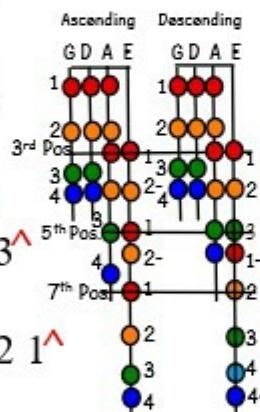
Descending

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_b Melodic Minor

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

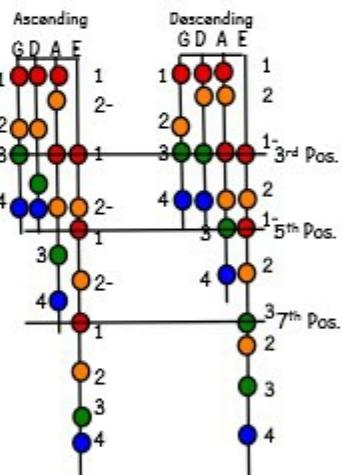
E 4 3 2 - 3 2 1 - 2 1

A 4 3 2 1 - 2 1

D 4 3 2 1

G 4 3 2 (1 3 2) 1

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



B_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 -

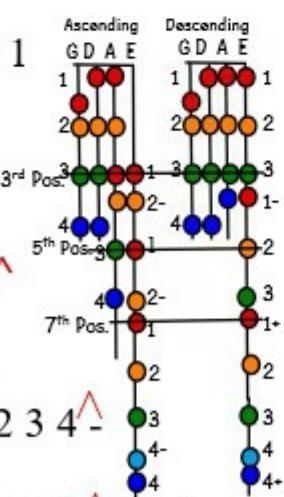
Descending

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_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

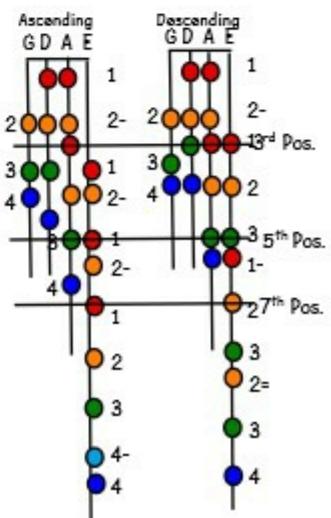
E 4 3 2 - 3 2 1 - 3 2 1

A 4 3 2 1 - 2 1

D 4 3 2 1

G 4 3 (2 4 3) 2

Descending shifts occur on half steps.



Δ = Half Step
- = Shift

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 (vi₆)

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 (IV₆ and iv₆)

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 (vi₆)

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 (IV₆ and iv₆)

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 (vi₆)

G D A E x x 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 (IV₆ and iv₆)

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_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

| <u>Scale Degree</u> | | <u>Major or Minor Third</u> | <u>Space Between Fingers</u> | <u>Close/Wide</u> |
|---------------------|-----|-----------------------------|------------------------------|-------------------|
| 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

| <u>Scale Degree</u> | | <u>Major or Minor</u> | <u>Half Step/Whole Step Spacing</u> | <u>Close/Wide</u> |
|---------------------|-----|-----------------------|-------------------------------------|-------------------|
| 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

1st Position

1st Position

4

4

2

2nd Position

The image shows a musical score for the first violin part. The score consists of a single staff with a treble clef and a key signature of one sharp. The staff is divided into measures by vertical bar lines. Above the staff, the text "The Position" is written in a small, italicized font. The first measure, which is the beginning of the score, is labeled "1". The second measure is labeled "4". The third measure is labeled "4". The fourth measure is labeled "2". The music consists of eighth-note patterns, with some notes grouped together by vertical stems. The notes are primarily black, with a few white notes appearing in the second and third measures.

3rd Position

11

4

4

2

4th Position

5th Position

1st Position 4 4 2

This image shows a musical score for the first position of a violin. The page number is 4, and the ending is 2. The score consists of two staves of music. The first staff begins with a treble clef, a key signature of one flat, and a common time signature. The second staff begins with a bass clef and a common time signature. The music features various note heads, stems, and rests, with some notes connected by horizontal lines. The page number '4' is centered above the first staff, and the ending number '2' is centered above the second staff.

6thPosition

7thPosition

8th Position

Sheet music for 8th Position on the C major scale. The key signature is F# (one sharp). The music consists of two measures. The first measure starts with a forte dynamic (F) and contains a series of eighth-note pairs. The second measure starts with a forte dynamic (F) and contains a series of eighth-note pairs. The music is in common time.

Podolyanochka

1st Position

Andante $\text{♩} = 116$



Sheet music for 1st Position. The key signature is one sharp. The tempo is Andante with $\text{♩} = 116$. The dynamic is *mf*. The music consists of a single line of notes on a treble clef staff, primarily eighth notes with some sixteenth-note patterns.

2nd Position



Sheet music for 2nd Position. The key signature is two sharps. The music continues with a single line of notes on a treble clef staff, maintaining the Andante tempo and *mf* dynamic.

3rd Position



Sheet music for 3rd Position. The key signature is one sharp. The music continues with a single line of notes on a treble clef staff, maintaining the Andante tempo and *mf* dynamic.

4th Position



Sheet music for 4th Position. The key signature is one sharp. The music continues with a single line of notes on a treble clef staff, maintaining the Andante tempo and *mf* dynamic.

5th Position



Sheet music for 5th Position. The key signature is one sharp. The music continues with a single line of notes on a treble clef staff, maintaining the Andante tempo and *mf* dynamic.

6th Position



Sheet music for 6th Position. The key signature is one sharp. The music continues with a single line of notes on a treble clef staff, maintaining the Andante tempo and *mf* dynamic.

7th Position



Sheet music for 7th Position. The key signature is one sharp. The music continues with a single line of notes on a treble clef staff, maintaining the Andante tempo and *mf* dynamic.

8th Position



Sheet music for 8th Position. The key signature is one sharp. The music continues with a single line of notes on a treble clef staff, maintaining the Andante tempo and *mf* dynamic.

Ukrainian Folk Song

The Sixteen Shifts for Violin

Adapted from exercises created by Joachim Chassman

Group A

Shifting on One Finger

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

Group B

Shifting from a Lower to a Higher Finger

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

Group C

Shifting from a Higher to a Lower Finger

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

Major Scale:

Chromatic Scale:

Arpeggios:

THE LOST POSITION, VOLUME I, VIOLIN, NO. 5: MINUET

Andante con moto $\text{♩} = 132$

Sheet music for the first section of the Minuet, featuring six staves of violin notation. The music is in 3/4 time with a key signature of four sharps. Fingerings are indicated above the notes, and dynamics (f, mf) are shown. The section concludes with a 'Fine' at measure 20.

Meno Mosso $\text{♩} = 112$

Sheet music for the second section of the Minuet, featuring six staves of violin notation. The music is in 2/4 time with a key signature of one sharp. Fingerings are indicated above the notes, and dynamics (mp) are shown. The section concludes with 'D.C. al Fine' at measure 40.

THE LOST POSITION, VOLUME II,

VIOLIN, NO. 3: ELEGY

Andante melacolico $\text{♩} = 84$

1

2

3

4

5

6

7

8

9

10

11

12

13

14

15

16

17

18

19

20

21

22

23

24

25

26

27

28

29

"Emperor" Concerto

Remain in Second Position

Adagio un poco mosso (♩ = 66)

Ludwig van Beethoven

The image shows five staves of musical notation for a solo instrument, possibly flute. The music is in common time (indicated by '4') and uses a treble clef. The first staff begins with a dynamic 'mp' and a measure number '3'. The second staff begins with a measure number '5'. The third staff begins with a measure number '9'. The fourth staff begins with a measure number '13'. The fifth staff begins with a measure number '17'. The music includes various dynamics such as 'mf', 'f', and 'mp', as well as performance markings like grace notes and slurs. Measure 17 concludes with a dynamic 'mp'.

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

The musical score consists of six staves of music in 4/4 time, starting with a treble clef. The music is divided into measures by vertical bar lines. Various dynamics are indicated, including *mf* (mezzo-forte), *f* (forte), and *v* (volume). Fingerings are marked with numbers above or below the notes, such as '1', '2', '3', '4', '1 4', and '3 4'. The music includes a mix of eighth and sixteenth note patterns, with some measures featuring rests and slurs. The score is designed for a string instrument, with specific instructions for playing in second or sixth position and remaining in position.

Auld Lang Syne

Andante ♩ = 88

Fourth Position

A musical score for piano, featuring four staves of music. The key signature is A major (three sharps). The first staff (measures 1-5) starts with a dynamic *p*, followed by a dynamic *f* with a crescendo line. The second staff (measures 6-10) starts with a dynamic *p*, followed by a dynamic *f*, then a dynamic *mp*. The third staff (measures 11-15) starts with a dynamic *f*, followed by a dynamic *mp*. The fourth staff (measures 16-20) starts with a dynamic *mf*, followed by a dynamic *p*.

Pas de deux

Second, Fourth, and Sixth Positions

Tchaikovsky

Andante maestoso ♩ = 63

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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.

Moderato ($\text{♩} = 60$)

0

1

2

3

4

5

9

15

23

33

44

52

Variation 3: *Collé*
At the frog

Moderato assai $\text{♩} = 96$

collé LH

4

7

10

13

mp f ff

mp ff mp

ff f ff

Variation 9

Alternating Detaché and Spiccato

Violin

Musical score for 'Allegro moderato' section. The score consists of two staves. The first staff starts with a dynamic of *spiccato* and a tempo of $\text{♩} = 96$. The second staff starts with a dynamic of *detaché*. The score includes various dynamics and performance instructions such as *spiccato*, *detaché*, and *detachè*.

Sheet music for Allegro moderato, 4/4 time, 3 sharps. The music consists of 15 measures of piano music. Measure 1: *detaché* (M). Measure 2: *spiccato*. Measure 3: *spiccato*. Measure 4: *detaché*. Measure 5: *spiccato*. Measure 6: *detaché*. Measure 7: *spiccato*. Measure 8: *detaché*. Measure 9: *spiccato*. Measure 10: *detaché*. Measure 11: *spiccato*. Measure 12: *detaché*. Measure 13: *spiccato*. Measure 14: *detaché*. Measure 15: *spiccato*. Measure 16: *detaché*.

Variation 14

Richochet and Slurred Spiccato

spiccato simile
L. H. Allegro moderato (♩ = 88)
Bowing Variation:



Allegro ♩ = 116
ricochet U.H. V ♩ simile
mf

