

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

Penny Thompson Kruse ([krusep@bgsu.edu](mailto:krusep@bgsu.edu)) and Steven Kruse ([kruse.s@sbcglobal.net](mailto:kruse.s@sbcglobal.net))

Michigan Music Conference

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

## Silent Left-Hand Exercises

Steven Kruse & Penny Thompson Kruse

The image displays a musical score for a series of silent left-hand exercises, spanning 15 measures. The notation is written on a single staff in treble clef, with a key signature of one flat (B-flat). The exercises are organized into pairs of measures, with the first measure of each pair starting with a 4-measure rest. The notes are primarily eighth and quarter notes, often beamed together. Fingerings are indicated by numbers 1 through 4 below the notes. Some measures include slurs or ties. The exercises progress through various intervals and patterns, including ascending and descending scales, and specific intervallic stretches like 1-2-3-2-1 and 1-2-1-2-1-3-1-3-1.

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-BOW.**

# ONE POSITION MAJOR SCALES AND ARPEGGIOS

## BEGINNING ON FIRST FINGER

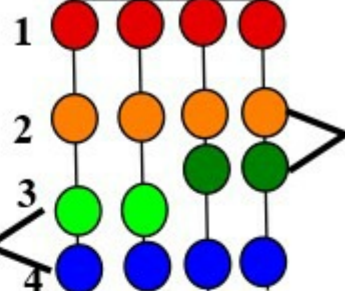
Use only fourth fingers – NO OPEN STRINGS

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.

Fingerboard

G D A E



Half Step

A Major



Move entire hand up a half step so 1<sup>st</sup> Finger is now in same place on G-string as 2<sup>nd</sup> 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

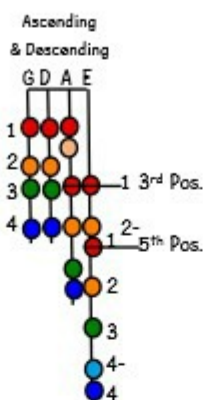
### G

#### 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

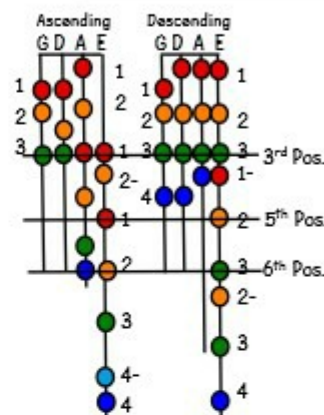
#### Ascending

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

Descending shifts occur on half steps.



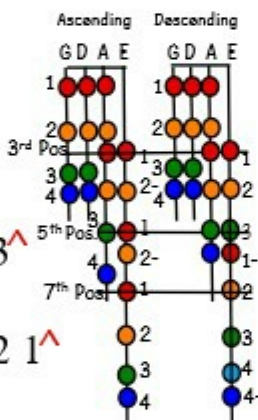
## A and A<sub>b</sub> Major

### 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<sub>b</sub> Melodic Minor

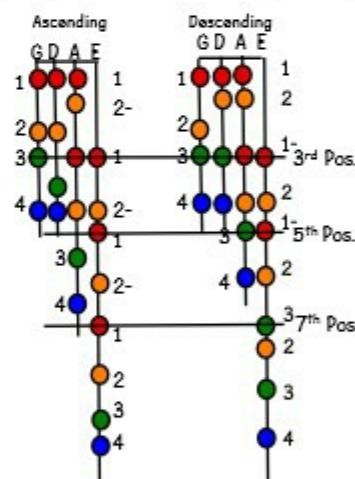
### Ascending

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.



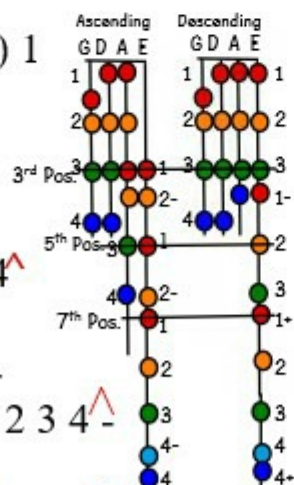
## B<sub>b</sub> and up

### 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<sub>b</sub> and up

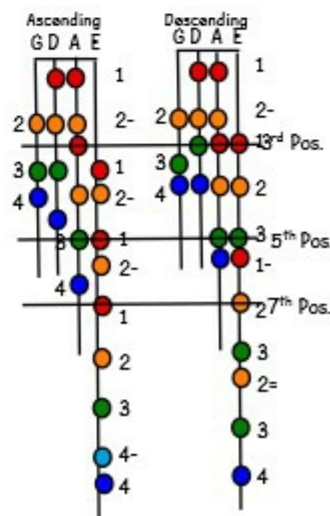
### Ascending

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.



# 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, 1<sup>st</sup> Inversion (vi<sub>6</sub>)

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, 2<sup>nd</sup> Inversion (IV<sub>6</sub> and iv<sub>6</sub>)

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 7<sup>th</sup> (All intervals are a minor 3<sup>rd</sup>)

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) 7<sup>th</sup> (Major Triad with a Minor 7<sup>th</sup>, 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, 1<sup>st</sup> Inversion (vi<sub>6</sub>)

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, 2<sup>nd</sup> Inversion (IV<sub>6</sub> and iv<sub>6</sub>)

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 7<sup>th</sup> (All intervals are a minor 3<sup>rd</sup>) 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) 7<sup>th</sup> (Major Triad with a Minor 7<sup>th</sup>, 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, 1<sup>st</sup> Inversion (vi<sub>6</sub>)

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, 2<sup>nd</sup> Inversion (IV<sub>6</sub> and iv<sub>6</sub>)

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 7<sup>th</sup> (All intervals are a minor 3<sup>rd</sup>)

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) 7<sup>th</sup> (Major Triad with a Minor 7<sup>th</sup>, resolving up a half-step) Note: Parentheses fingering refers to the key of B<sub>b</sub>

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

C W W C C W W C W W C C W W C W W C C W W C C W W C

The diagram shows the C Major scale in thirds on a treble clef staff in 4/4 time. The notes are grouped in pairs: C4-E4, D4-F4, E4-G4, F4-A4, G4-B4, A4-C5, G4-B4, F4-A4, E4-G4, D4-F4, C4-E4, B3-D4, A3-C4, G3-B3, F3-A3, E3-G3, D3-F3, C3-E3. Fingerings are indicated by numbers 1-4 above or below the notes. Positions (1st, 3rd, 5th, 6th) are labeled above the staff. Open strings (0) are used for the lower notes in the second octave.

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

C W W C C W W C W W C C W W C W W C C W W C

The diagram shows the G Major scale in sixths on a treble clef staff in 4/4 time. The notes are grouped in pairs: G4-B4, A4-C5, B4-D5, A4-C5, G4-B4, F#4-A4, E4-G4, D4-F#4, C4-E4, B3-D4, A3-C4, G3-B3, F#3-A3, E3-G3, D3-F#3, C3-E3. Fingerings are indicated by numbers 1-4 above or below the notes. Positions (3rd, 4th, 5th, 6th) are labeled above the staff. Open strings (0) are used for the lower notes in the second octave.

## 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: 1<sup>st</sup>, 3<sup>rd</sup>, 7<sup>th</sup>, 9<sup>th</sup>: 2/1, 3/2, 2/1, 3/2, 4/3 (top note)



# Brother John

1st Position



2nd Position



3rd Position



4th Position



5th Position



6th Position



7th Position



8th Position



# Podolyanochka

1<sup>st</sup> Position

Ukrainian Folk Song

Andante ♩ = 116



*mf*  
2<sup>nd</sup> Position



3<sup>rd</sup> Position



4<sup>th</sup> Position



5<sup>th</sup> Position



6<sup>th</sup> Position



7<sup>th</sup> Position



8<sup>th</sup> Position



# *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 ♩ = 132

First section of the Minuet, measures 1-20. The key signature is three sharps (F#, C#, G#) and the time signature is 3/4. The tempo is Andante con moto (♩ = 132). The first measure starts with a forte (f) dynamic and a breath mark (V). The piece features various fingerings and slurs. The section concludes with a repeat sign and a mezzo-forte (mf) dynamic marking.

Meno Mosso ♩ = 112

Second section of the Minuet, measures 21-40. The key signature changes to two sharps (F#, C#) and the tempo is Meno Mosso (♩ = 112). The first measure starts with a mezzo-piano (mp) dynamic and a breath mark (V). The piece continues with complex fingerings and slurs. The section concludes with a repeat sign and a 'D.C. al Fine' instruction.



# THE LOST POSITION, VOLUME II, VIOLIN, NO. 3: ELEGY

**Andante melacolico** ♩ = 84

4 *mp*

8

12 *f*

16 *mp* *f*

21 *mp*

25

29 *f* *mp*

# "Emperor" Concerto

Remain in Second Position

Adagio un poco mosso (♩ = 66)

Ludwig van Beethoven

The musical score is written for a single melodic line in G major, 4/4 time. It consists of five staves of music. The first staff begins with a treble clef, a key signature of one flat (F major), and a 4/4 time signature. The tempo is marked 'Adagio un poco mosso' with a quarter note equal to 66 beats per minute. The first measure starts with a mezzo-piano (*mp*) dynamic and a triplet of eighth notes. The second staff continues the melody, featuring a mezzo-forte (*mf*) dynamic and a triplet of eighth notes. The third staff includes a mezzo-piano (*mp*) dynamic and a triplet of eighth notes. The fourth staff features a mezzo-forte (*mf*) dynamic and a triplet of eighth notes. The fifth staff begins with a forte (*f*) dynamic and a triplet of eighth notes. The score includes various musical notations such as slurs, ties, and dynamic markings. The first staff has a mezzo-piano (*mp*) dynamic marking. The second staff has a mezzo-forte (*mf*) dynamic marking. The third staff has a mezzo-piano (*mp*) dynamic marking. The fourth staff has a mezzo-forte (*mf*) dynamic marking. The fifth staff has a forte (*f*) dynamic marking. The score also includes a mezzo-piano (*mp*) dynamic marking at the end of the fifth staff. The score is written in G major, 4/4 time, and the tempo is marked 'Adagio un poco mosso' with a quarter note equal to 66 beats per minute. The score includes various musical notations such as slurs, ties, and dynamic markings. The first staff has a mezzo-piano (*mp*) dynamic marking. The second staff has a mezzo-forte (*mf*) dynamic marking. The third staff has a mezzo-piano (*mp*) dynamic marking. The fourth staff has a mezzo-forte (*mf*) dynamic marking. The fifth staff has a forte (*f*) dynamic marking. The score also includes a mezzo-piano (*mp*) dynamic marking at the end of the fifth staff.

# 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 is written in 4/4 time and consists of seven staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The first measure is marked with a first finger fingering (1) and a mezzo-forte (mf) dynamic. The second staff continues the melody, with measures 7 and 8 marked with first and second fingerings (1, 2) and a fourth finger fingering (4). The third staff starts at measure 13, with measures 13 and 14 marked with first and fourth fingerings (1, 4) and a forte (f) dynamic. The fourth staff starts at measure 19, with measures 19 and 20 marked with first and fourth fingerings (1, 4) and a forte (f) dynamic. The fifth staff starts at measure 24, with measures 24 and 25 marked with first and fourth fingerings (1, 4) and a mezzo-forte (mf) dynamic. The sixth staff starts at measure 30, with measures 30 and 31 marked with first and fourth fingerings (1, 4) and a mezzo-forte (mf) dynamic. The seventh staff starts at measure 36, with measures 36 and 37 marked with first and fourth fingerings (1, 4) and a mezzo-forte (mf) dynamic. The score includes various musical notations such as notes, rests, and fingerings.

# Auld Lang Syne

## Fourth Position

Andante ♩ = 88

IV  $\overset{V}{2}$  1 - 1-1 2  $\overset{V}{}$  3

*p* *f* *p* *f* *mp* *f* *mp* *p*

6 2 1 2

12 1 3 2 1 1

17 4 2 1  $\overset{V}{3}$  3  $\overset{V}{}$  4 1 4

*mf* *p*

# Pas de deux

## Second, Fourth, and Sixth Positions

Tchaikovsky

Andante maestoso ♩ = 63

4th Pos.  $\overset{V}{4}$   $\overset{V}{4}$   $\overset{V}{}$

*ff* *f* *mf*

5 2 2 3  $\overset{V}{4}$   $\overset{V}{}$   $\overset{V}{1}$  3

*ff* *mf*

9 3 3 4 2 2 3

*ff* *mf* *cresc.*

6th Pos. 2nd Pos.

12 - 2 3 2 3 4 2 2

*ff*



**I HATE TO PRACTICE  
SERIES**

# **Itsy Bitsy Bows**

*Bowing Variations on a Nursery Song*

*Volume 1 and 2, Complete*

*for Violin*



*by Steven Kruse & Penny Thompson Kruse*

**String Play for All**  
[www.stringplayforall.com](http://www.stringplayforall.com)

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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 (♩ = 60)





### Variation 3: *Collé* At the frog

Moderato assai ♩ = 96

*collé* LH

4

7

10

13

*mp* *f* *ff* *mp* *f* *ff*

## Variation 9

## Alternating Detaché and Spiccato

# Violin

[illegible]

Allegro moderato ♩ = 96

detaché M

spiccato

detaché

3

spiccato

detaché

5

spiccato

detaché

7

spiccato

detaché

9

spiccato

detaché

11

spiccato

detaché

13

spiccato

detaché

15

spiccato

detaché



# Variation 14

## Richochet and Slurred Spiccato

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



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

