

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

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Indiana Music Educators Association

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Silent Left-Hand Exercises

Steven Kruse & Penny Thompson Kruse

The image displays musical notation for a series of left-hand exercises, measures 1 through 15. Each measure is written on a single staff with a treble clef and a key signature of one flat (B-flat). The exercises are organized into pairs of measures, with a repeat sign (double bar line with dots) between them. Fingerings are indicated by numbers 1-4 below the notes. Measure numbers 1, 3, 5, 7, 9, 11, 13, and 15 are placed at the beginning of their respective pairs. The exercises involve ascending and descending scales and patterns, often with slurs and repeat signs. For example, measure 1 shows a descending scale from G4 to D4 (1 2 3 2 1), and measure 3 shows an ascending scale from D4 to G4 (1 2 1 2 1 3 1 3 1). Measure 5 shows a descending scale from G4 to D4 (1 2 3 2 1), and measure 7 shows an ascending scale from D4 to G4 (1 2 1 2 1 3 1 3 1). Measure 9 shows a descending scale from G4 to D4 (1 2 3 2 1), and measure 11 shows an ascending scale from D4 to G4 (1 2 1 2 1 3 1 3 1). Measure 13 shows a descending scale from G4 to D4 (1 2 3 2 1), and measure 15 shows an ascending scale from D4 to G4 (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

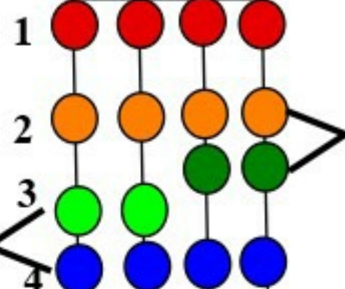
Use only fourth fingers – NO OPEN STRINGS

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 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

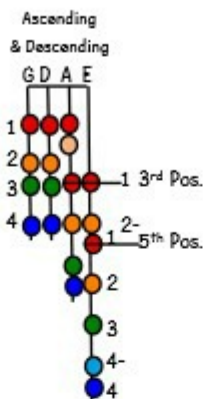
G

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

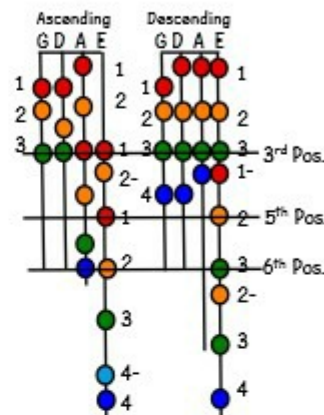
Ascending

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.



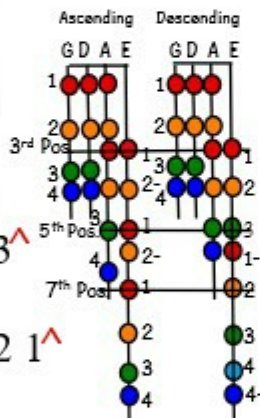
A and A_b Major

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 4

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

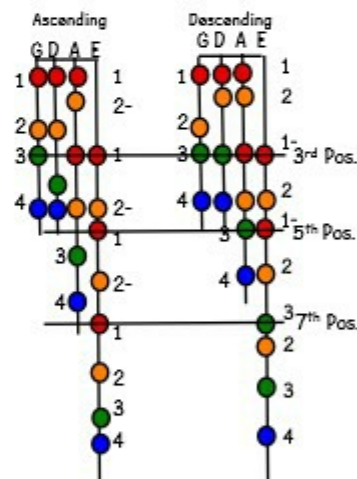
Ascending

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 4

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.



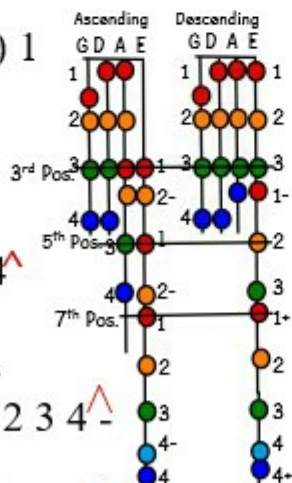
B_b and up

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

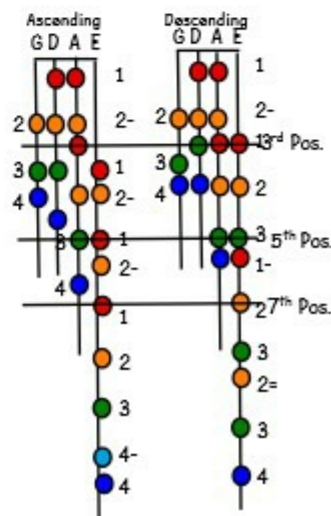
Ascending

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.



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 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

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, B4-D5, A4-G4, F4-E4, E4-D4, C4-B3, B3-A2, A2-G2, F2-E2, D2-C2, C2-B1, B1-A1, G1-F1, E1-D1, C1-B0, B0-A0, G0-F0, E0-D0, C0-B-1, B-1-A-2, A-2-G-3, F-3-E-4, D-4-C-5, B-5-A-6, G-6-F-7, E-7-D-8, C-8-B-9, B-9-A-10, G-10-F-11, E-11-D-12, C-12-B-13, B-13-A-14, G-14-F-15, E-15-D-16, C-16-B-17, B-17-A-18, G-18-F-19, E-19-D-20, C-20-B-21, B-21-A-22, G-22-F-23, E-23-D-24, C-24-B-25, B-25-A-26, G-26-F-27, E-27-D-28, C-28-B-29, B-29-A-30, G-30-F-31, E-31-D-32, C-32-B-33, B-33-A-34, G-34-F-35, E-35-D-36, C-36-B-37, B-37-A-38, G-38-F-39, E-39-D-40, C-40-B-41, B-41-A-42, G-42-F-43, E-43-D-44, C-44-B-45, B-45-A-46, G-46-F-47, E-47-D-48, C-48-B-49, B-49-A-50, G-50-F-51, E-51-D-52, C-52-B-53, B-53-A-54, G-54-F-55, E-55-D-56, C-56-B-57, B-57-A-58, G-58-F-59, E-59-D-60, C-60-B-61, B-61-A-62, G-62-F-63, E-63-D-64, C-64-B-65, B-65-A-66, G-66-F-67, E-67-D-68, C-68-B-69, B-69-A-70, G-70-F-71, E-71-D-72, C-72-B-73, B-73-A-74, G-74-F-75, 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Brother John

1st Position



2nd Position



3rd Position



4th Position



5th Position



6th Position



7th Position



8th Position



Podolyanochka

1st Position

Ukrainian Folk Song

Andante ♩ = 116



mf
2nd Position



3rd Position



4th Position



5th Position



6th Position



7th Position



8th 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.

Measures 1-20. Dynamics: *f*, *mf*. Markings: *V*, *Fine*.

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 various fingerings and slurs. The section concludes with a repeat sign and a D.C. al Fine marking.

Measures 21-40. Dynamics: *mp*. Markings: *V*, *D.C. al Fine*.

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

Andante melacolico ♩ = 84

Musical score for guitar, measures 1-32. The score is written in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The notation includes various guitar-specific techniques such as fret numbers (0-4), slurs, and dynamic markings (*mp*, *f*). The score is divided into measures by bar lines, with measure numbers 4, 8, 12, 16, 21, 25, and 29 indicated at the start of their respective lines.

"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 treble clef, key of B-flat major (two flats), and 4/4 time. The tempo is marked 'Adagio un poco mosso' with a quarter note equal to 66 beats per minute. The score consists of five staves of music, numbered 1 through 17. The first staff (measures 1-4) begins with a mezzo-piano (*mp*) dynamic and a triplet of eighth notes. The second staff (measures 5-8) continues with a mezzo-forte (*mf*) dynamic. The third staff (measures 9-12) features a mezzo-forte (*mf*) dynamic and includes fingerings 4, 3, 1, and 2. The fourth staff (measures 13-16) includes fingerings -2, 3, 3, and 4, and ends with a mezzo-piano (*mp*) dynamic. The fifth staff (measures 17) begins with a forte (*f*) dynamic and ends with a mezzo-piano (*mp*) dynamic. The score includes various musical notations such as slurs, ties, and fingerings to guide the performer.

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 a first finger fingering (1) and a second finger fingering (2). The third staff begins with measure 13, marked with a first finger fingering (1) and a fourth finger fingering (4). The fourth staff begins with measure 19, marked with a first finger fingering (1) and a fourth finger fingering (4). The fifth staff begins with measure 24, marked with a first finger fingering (1) and a fourth finger fingering (4). The sixth staff begins with measure 30, marked with a first finger fingering (1) and a fourth finger fingering (4). The seventh staff begins with measure 36, marked with a first finger fingering (1) and a fourth finger fingering (4). 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 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 $\overset{V}{4}$ $\overset{V}{}$ $\overset{V}{}$ $\overset{V}{1}$ 3

ff *mf*

9 3 3 4 2 $\overset{V}{}$ 3 2 *cresc.* 3

ff *mf*

6th Pos. 2nd Pos.

12 - 2 3 2 3 4 2 2

ff

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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 *mp* *f* *ff*

7 *ff* *mp*

10

13 *f* *ff*

Variation 9

Alternating Detaché and Spiccato

Violin

Allegro moderato ♩ = 96

spiccato *detaché* *spiccato* *detaché* *spiccato*

Allegro moderato ♩ = 96

detaché *spiccato* *detaché*

3 *spiccato* *detaché*

5 *spiccato* *detaché*

7 *spiccato* *detaché* 4

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*

