

Michael

RECOMMENDED PRACTICE BREAKDOWN

Bow Pressure exercise
5 minutes

Bow Speed Exercise
5 minutes

Sounding Point Exercise
5 minutes

Yost Shifting Exercise
10 minutes

Sevcik Op. 1 No. 1
10 minutes
(5 mins)

Vibrato Exercise
10 minutes

Scale, Double Stops
60 minutes

Etudes
30 minutes

Repertoire
2 1/2 - 3 hours

BASICS

(One hour plan)

Right Hand

1. Legato (Whole bow)

Tone control exercises
pressure, speed, sounding point
Bow grip
Bow changes

2. Martelé

3. Collé at the frog

4. Lancé

5. Staccato

6. Détaché



7. Porté

8. Bouncing

Spiccato



Sautillé

Ricochet

Left Hand

1. Articulation — Sevcik: Opus 1, book 1 or similar material

2. Shifting — Yost: Books 1, 2, 3

3. Vibrato exercises

BOW EXERCISES

1. Bow Pressure Exercise: Alternate heavy and light index finger pressure.
The following numbers indicate the number of repetitions per bow:
1, 2, 4, 6, 8, 12, 16, 24, 32
2. Bow Speed Exercises: Alternate between slow speed and fast speed in one bow.
The following numbers indicate the number of repetitions per bow:
1, 2, 4, 6, 8, 12, 16, 24
3. Sounding Point Exercises: Pull the bow from the fingerboard to the bridge and back to the fingerboard.
The following numbers indicate the number of times this is done per bow:
1, 2, 4, 6, 8, 12, 16

Check List for Bow Exercises

Remember to keep the big picture in mind

- Bow grip
- Head weight support
- Relaxed neck
- Loose and relaxed shoulders
- Arm weight: upper arm heavy and relaxed
- Equal weight in down and up bows
- Upper arm parallel to the bow in the upper half and at the tip
- Straight bow throughout entire stroke
- Flat hair
- Neutral wrist position at the frog and tip
- Loose thumb at bow changes
- All base knuckles loose in both down and up bow positions
- Vary sounding points
- Practice in all positions and on all strings
- Vibrate
- Equal elbow weight
- Proper body stance and alignment
- Grounded body weight
- Breathe!

Check List for Sevcik

Remember to keep the big picture in mind

- Proper body stance and alignment
- Grounded body weight
- Instrument balanced
- Wrist position stable and frame balanced
- Heavy left arm
- Drop and lift from base knuckles
- Be aware of loose thumb and 1st finger neck contact
- Listen carefully for pitch
- Lift with light motion into a relaxed feeling
- Drop with articulation into a relaxed feeling
- Drop and lift all fingers with the same speed in a bouncing motion
- Drop fingers together when possible
- Leave fingers down when possible
- Light 1st finger pressure

YOST SHIFTING EXERCISE

FOREWORD

In presenting a new pedagogical work, I realize that there is already a great variety of violin school and special exercises available; but in surveying the available material, I have found that one of the most important phases of left hand technique – change of position – has been treated inadequately and unsystematically.

In acquiring a reliable technique, the essential factor is to build a systematic sequence of ideas or images. Only in this way can a facile technique be secured. Owing to the haphazard manner in which the change of position is treated in all technical works, I have found that the average student experiences considerable difficulty in attaining a fluency and accuracy in shifting and this after a prodigious amount of work.

Because of this inadequacy the present work has been written. It will be noticed at once that I have covered the field thoroughly and systematically. Every possible shift between all positions will be found in these exercises and every thoughtful teacher will immediately recognize the value of their arrangement.

The study of these exercises will eliminate much unnecessary drudgery by getting at the basic principles of the subject in a highly systematic way.

The following instructions should be carefully followed:

1. Each measure must be repeated at least ten times before passing on to the next. PRACTICE SLOWLY.
2. Use great care in keeping the thumb free. Do not press it too firmly against the neck of the instrument. A disregard of this important rule is fatal.
3. In changing position, the slide is executed with the finger used preceding the change and the finger must not be pressed too firmly upon the string in sliding.

YOST RHYTHMS AND PRACTICING METHODS

Practice the shifts with the following rhythms:



Both down and up shifts

Deceleration: Begin the shift quickly and slow down as you approach the note

Russian Shifting: Change fingers during the shift

- Practice the shifts starting up bow
- Add the open string before articulating the note you are shifting to
- Shift on a lower string, but drop your finger on an upper string
- Shift on an upper string, but drop your finger on a lower string

Check List for Yost Shifting Exercises

Remember to keep the big picture in mind.

- Proper body stance and alignment
- Grounded body weight
- Viola support from head weight
- Release string and finger pressure before the shift
- Glide on top of the string while shifting
- Drop finger (press and relax) upon arrival at new note
- While gliding, keep non-gliding fingers relaxed
- While gliding, keep elbow weight constant
- Breathe!
- Hear pitch before leaving old note
- Practice different speeds of shifts in all rhythms
- Focus and remember the feeling of a well-executed shift
- Shift with whole frame and arm
- Between 1st and 4th positions, keep wrist under the neck
- While gliding, keep head weight on the instrument
- While gliding with left hand, maintain the right hand weight
- Keep finger angles constant
- Depart before bow change, land on bow change
- No vibrato
- Land with balance

VIBRATO EXERCISE

I. Half step: B to A harmonic on D string (second finger)

II. Half Step: No harmonic, ♩ = 52 →



III. Quarter-tone: B to A1/2

1. Same format

2. Gradually increase the metronome speed

VIBRATO EXERCISE CONTINUED

IV. Rhythms



- V. 1. Begin very slowly: Gradually increase vibrato speed to as fast as possible. Gradually slow down.
2. Begin with very narrow vibrato. Gradually increase the width to as wide as possible. Gradually narrow it.

VI. Continuous vibrato

1. Begin with fingers 1 and 2 on the string. Lift and drop second finger without stopping vibrato.
2. Finger combinations: 1-2, 2-3, 3-4, 1-3, 2-4, 1-4

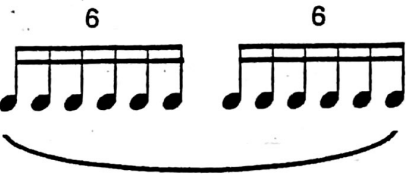
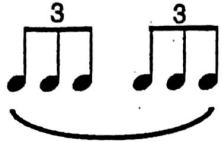
Check List for Vibrato Exercises

Remember to keep the big picture in mind

- Proper body stance and alignment
- Grounded body weight
- Breathe!
- Heavy arm
- Vibrate from below up to the pitch
- Speed is faster coming back up to the pitch
- Keep fingers down and all relaxed
- Isolate finger, wrist, and arm vibrato
- On back motion, string comes up some, stay relaxed
- Below 4th position, combine wrist and finger motion
- Above 4th position, combine arm and finger motion
- Vary finger pressures and angles
- Maintain side of 1st finger contact below 4th position
- Practice with rhythms

♩ = 60-96

SCALES



Check List for Scales and Arpeggios

Remember to keep the big picture in mind

- Balance and positioning
- Articulate every note
- 4th finger lifting motion at string crossing
- Unused fingers always relaxed
- Controlled shifting coordinated with bow
- Keep fingers in contact with string on down shift
- Keep half steps close
- For pitch, check I, IV, and V
- Keep arm weight balanced with relaxed elbows
- Shifting speed related to rhythm
- Crescendo to top of scale

3rds, 6ths, and 8ves

- Lower finger covers the 5th
- Light 1st and 2nd finger pressure
- Keep as many fingers down as possible, filling in the frame
- Once with vibrato, once without vibrato