

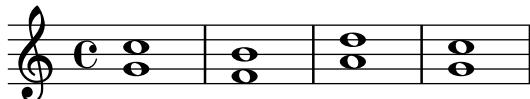
8-Step Warm-Up Plan

1) SILENT FINGER EXERCISES

Such as *Ursstudien* (EXAMPLE 1a) (violinists might avoid *Ursstudien* exercise 1B); *Dounis Daily Dozen* exercise 1 (EXAMPLE 1b).

After a few moments spent with the bow-tilting exercise (EXAMPLE 1c),
these could be done simultaneously with the Gingold anecdotal *One Minute Bow*.

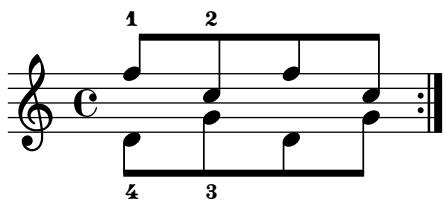
Example 1a: Flesch Urstudien



Example 1b: Dounis Daily Dozen



Example 1c: Dounis' Daily Dozen

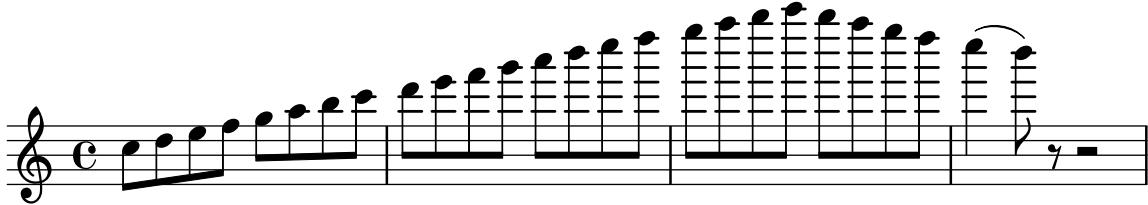
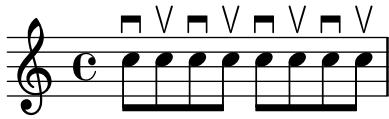


1) C. BOW-LIFTING EXERCISE

2) LONG TONES & SLOW FINGER WORK

Played with smooth bow change exercise (EXAMPLE 2a) before a mirror
to check bow's contact point, then various left-hand finger exercises
played slowly for intonation accuracy, especially combinations such as
0–1, 0–2 etc., all with vibrato once intonation is secure.

Choose from materials such as *Sitt Practical Viola Method*, *Dancla School of Velocity op.74*,
Wreede Violaerobics (EXAMPLE 2b), *Schradeck vol.1*, *Sevcik op.1 parts 1–3*.



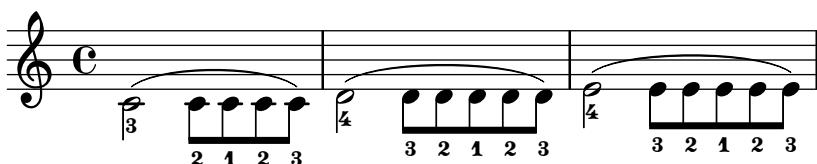
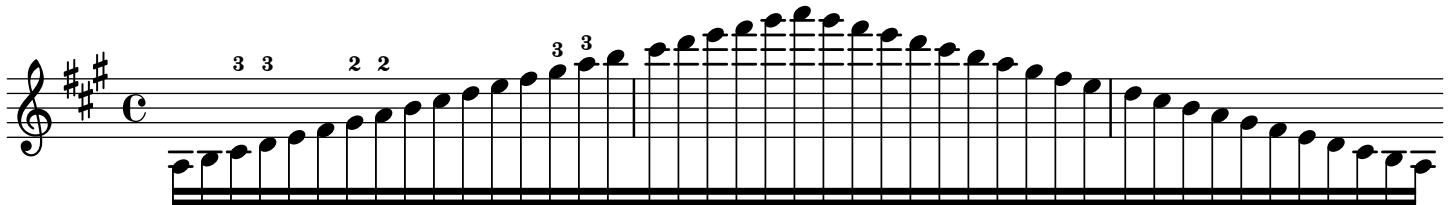
3) SHIFTING

One-octave *Flesch Scale System* scales, arpeggios, broken thirds; *Sevcik op.8, Lukács 10 Exercises in Change of Position* (EXAMPLE 3a), *Ricci Left-Hand Violin Technique* (EXAMPLE 3b), *Dounis op.12* (EXAMPLE 3c), *op.25 or Daily Dozen* (EXAMPLE 3d).

ONE-OCTAVE FLESCH SCALE SYSTEM SCALE



EXAMPLE 3b: *Ricci Left-Hand Violin Technique, exercise 80b*



4) STRENGTH / STRETCHING

Whistler exercise (EXAMPLE 4a), *Flor* exercise (EXAMPLE 4b), *Dounis Daily Dozen* exercise 1 (EXAMPLE 4c) through fourth position with very slow bow and drone.

5) TONE / STRING CROSSINGS

Dounis Daily Dozen exercise 11 (EXAMPLE 5), or similar made-up exercises with different double-stops, played very slowly with vibrato, and with dynamic plan of crescendo from *pp* to *ff* on the down-bow and the reverse on the up-bow.

6) SCALES & ARPEGGIOS

Three-octave scales and arpeggios with strategic bowing patterns and key signatures from repertoire. Vibrato work, different distributions, dynamic plan, prescribed articulation or rhythm, etc.

For ear training challenge this material could be supplemented with *Sevcik* (EXAMPLE 6a), *Ricci* (EXAMPLE 6b), or *Glaser – Viola Jazz Chord Studies for Violin* (EXAMPLE 6c).

7) DOUBLE-STOPS

Trott Melodious Double-Stops Books 1–2 (EXAMPLE 7a), *Sitt Technical Studies op.92 Book 3*, or *Double-Stop Etudes op.32*; *Chailley Vingt Études Expressives en Doubles Cordes*, *Schradieck vol.2*, *Korgueff Double-Stop Exercises* (EXAMPLE 7b), *Sevcik op.7 part 4* (EXAMPLE 7c) or *op.9*, *Dounis op.12* (EXAMPLE 7d), *Ricci* (EXAMPLE 7e).

Experience with a variety of intervals and key signatures is important.

Example: Roland Vamos: Pattern I

Musical notation for Roland Vamos: Pattern I. It consists of two measures of common time (C). The first measure shows a double-stop followed by a single note, then another double-stop. The second measure shows a single note followed by a double-stop. The notes are primarily eighth notes, and the double-stops are indicated by pairs of vertical stems.

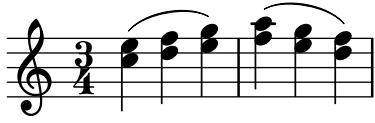
Example: Roland Vamos: Pattern IV

Musical notation for Roland Vamos: Pattern IV. It consists of four measures of common time (C). The first measure shows a double-stop followed by a single note. The second measure shows a double-stop followed by a single note. The third and fourth measures show a sequence of double-stops, each consisting of two eighth-note pairs connected by a horizontal bar.

Trott

Musical notation for Korgueff. It consists of one measure of 2/4 time (2). The measure shows a sequence of double-stops, each consisting of two eighth-note pairs connected by a horizontal bar. The key signature is A major (two sharps).

Korgueff



Sevcik



Dounis



Ricci



8) STRATEGIC ETUDE

To address a specific problem, such as *Mazas, Kreutzer, Rovelli, etc.* ; materials of Step 2 played rapidly, or passagework from repertoire.

Add your current passage or an etude targeting today's focus (e.g., Kreutzer 2, 7, 9).