

Eight-Step Warm-Up Plan

LilyPond markup version

Step 1 — Silent Finger Exercises

Such as *Ursstudien* (EXAMPLE 1a) (violists 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*.

Step 2 — Long Tones

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*.

Step 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).

Step 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.

Step 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.

Step 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).

Step 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*,
Schradeck 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.

Step 8 — Strategic Etude

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