

10-Step Violin Practice

1) SILENT FINGER EXERCISES

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

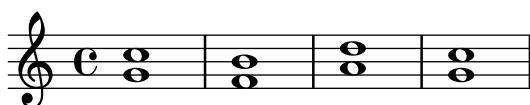
After a few moments spent with the bow-tilting exercise (EXAMPLE 1c),
these could be done simultaneously with the Gingold anecdotal *One Minute Bow*.

Bow Tilting: Tilt the bow stick toward the scroll to reduce hair contact with the string.

Practice rolling the bow with thumb and fingers from flat hair to tilted position (Capet's *roule* exercise). Use tilt at the frog to compensate for

naturally louder sound, and flatten toward the tip. This controls tone color and enables smoother bow changes.

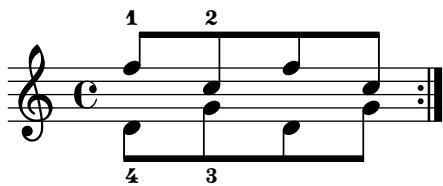
Example 1a: Flesch Urstudien



Example 1b: Dounis Daily Dozen



Example 1c: Dounis' Daily Dozen

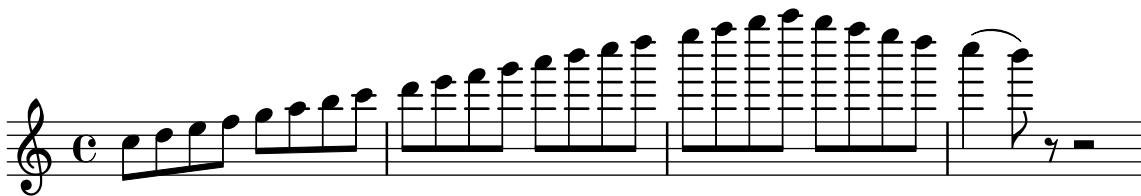


2) LONG TONES

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*.





3) BOWING

Bow stroke techniques: *detache*, *marteple*, *spiccato*, *sautille*, *colle*, *ricochet*, *staccato*, *legato*.

Materials: *Kreutzer* (etudes 2, 7, 8), *Sevcik op.2* (School of Bowing Technique), *Galamian* scale routines with varied bowings.

4) SHIFTING

One-octave *Flesch Scale System* scales, arpeggios, broken thirds; *Sevcik op.8*, *Lukacs 10 Exercises in Change of Position* (EXAMPLE 4a), *Ricci Left-Hand Violin Technique* (EXAMPLE 4b), *Dounis op.12* (EXAMPLE 4c), *op.25 or Daily Dozen* (EXAMPLE 4d).

ONE-OCTAVE FLESCH SCALE SYSTEM SCALE



EXAMPLE 4b: *Ricci Left-Hand Violin Technique*, exercise 80b

5) STRENGTH / STRETCHING

Whistler exercise (EXAMPLE 5a), *Flor* exercise (EXAMPLE 5b), *Dounis Daily Dozen* exercise 1 (EXAMPLE 5c) through fourth position with very slow bow and drone.

6) TONE / STRING CROSSINGS

Dounis Daily Dozen exercise 11 (EXAMPLE 6), 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.

7) SCALES

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

Materials: *Flesch Scale System*, *Galamian*, *Hrimaly*.

8) DOUBLE-STOPS

Double-stops for intonation training (Simon Fischer approach). Scales in thirds, sixths, octaves, and tenths.

Trott Melodious Double-Stops Books 1-2 (EXAMPLE 8a), *Sitt Technical Studies op.92 Book 3*, or *Double-Stop Etudes op.32*; *Chailley Vingt Etudes Expressives en Doubles Cordes*, *Schradeck vol.2*, *Korgueff Double-Stop Exercises* (EXAMPLE 8b), *Sevcik op.7 part 4* (EXAMPLE 8c) or *op.9*, *Dounis op.12* (EXAMPLE 8d), *Ricci* (EXAMPLE 8e).

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

Example: Roland Vamos: Pattern I



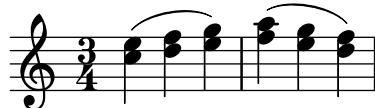
Example: Roland Vamos: Pattern IV



Trott



Korgueff



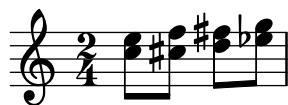
Sevcik



Dounis



Ricci



9) ARPEGGIOS

Three-octave arpeggios in all keys. Major, minor, dominant 7th, diminished.

Materials: *Flesch Scale System*, *Galamian*, one-octave arpeggios in 12 keys.

10) STRATEGIC ETUDE / BACH

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

Bach: A movement from the *Sonatas and Partitas* (BWV 1001-1006).
Heifetz, Galamian, Auer, and Flesch all recommended daily Bach practice.
The polyphonic writing combines double-stops, shifting, and all bow strokes
in a musical context. Rotate through movements to cover different techniques.

Suggested rotation: Fugues for polyphony, Sarabandes for tone and phrasing,
Gigues and Preludes for bow technique, Chaconne for comprehensive work.

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