

Daily Exercises for Intonation, Sound Production, and Left Hand Fluency

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Alex Shiozaki

Far from being a replacement for a comprehensive scale system such as that by Carl Flesch, these daily exercises are simply a way to train the ear while warming up the fingers. Properly executed, the entire set should take NO LESS THAN 13 minutes, at the conclusion of which the violinist should commence with focused practice of a single scale, arpeggios (5 triads, diminished seventh, and dominant seventh), and double-stops in thirds, sixths, octaves and tenths.

FOCUS:

- Intonation, especially in tuning the intervals of 4th and 5th
- Contact between bow hair and string
 - Good sounding point (closer to bridge than fingerboard)
- Full bow
- Left hand fingers should be as light as possible

PROGRESSION:

- Until perfect intonation has been achieved, Exercises 1 through 3 should be all separate and out of tempo.
- Continuous vibrato when possible
- Variety of bowings for Exercises 2 through 4 (Exercise 1 should always be separate)
- When mastered, Exercise 4 should be fast and even, with 1 bow each for ascent and descent

SUGGESTED TEMPI:

♩ = 66

While first getting comfortable with the pitches and intonation, Exercises 1, 2, and 3 should all be executed without a tempo, leaving ample time to carefully listen to the intonation and sound quality of each note. Exercise 4 should always be played in strict time--any metronome marking.

Note: fingerings above 8th position, especially in arpeggios, are influenced by the physical closeness of the whole and semitones, as well as the farther reach of the fourth (ring) finger over the pinkie in high positions.

Bowings

Only the most basic bowings have been included here; more creative ideas are encouraged.

Bowings for Exercise 2

Exercise 2 consists of two staves of music. The first staff contains four measures of music. The first measure has a quarter note on G4, a quarter note on A4, and a quarter note on B4. The second measure has a quarter note on C5, a quarter note on D5, and a quarter note on E5. The third measure has a quarter note on F5, a quarter note on G5, and a quarter note on A5. The fourth measure has a quarter note on B5, a quarter note on C6, and a quarter note on B5. The second staff contains four measures of music. The first measure has a quarter note on G4, a quarter note on A4, and a quarter note on B4. The second measure has a quarter note on C5, a quarter note on D5, and a quarter note on E5. The third measure has a quarter note on F5, a quarter note on G5, and a quarter note on A5. The fourth measure has a quarter note on B5, a quarter note on C6, and a quarter note on B5.

Bowings for Exercise 3

Exercise 3 consists of two staves of music. The first staff contains four measures of music. The first measure has a quarter note on G4, a quarter note on A4, and a quarter note on B4. The second measure has a quarter note on C5, a quarter note on D5, and a quarter note on E5. The third measure has a quarter note on F5, a quarter note on G5, and a quarter note on A5. The fourth measure has a quarter note on B5, a quarter note on C6, and a quarter note on B5. The second staff contains four measures of music. The first measure has a quarter note on G4, a quarter note on A4, and a quarter note on B4. The second measure has a quarter note on C5, a quarter note on D5, and a quarter note on E5. The third measure has a quarter note on F5, a quarter note on G5, and a quarter note on A5. The fourth measure has a quarter note on B5, a quarter note on C6, and a quarter note on B5.

Bowings for Exercise 4

Exercise 4 consists of two staves of music. The first staff contains four measures of music. The first measure has a quarter note on G4, a quarter note on A4, and a quarter note on B4. The second measure has a quarter note on C5, a quarter note on D5, and a quarter note on E5. The third measure has a quarter note on F5, a quarter note on G5, and a quarter note on A5. The fourth measure has a quarter note on B5, a quarter note on C6, and a quarter note on B5. The second staff contains four measures of music. The first measure has a quarter note on G4, a quarter note on A4, and a quarter note on B4. The second measure has a quarter note on C5, a quarter note on D5, and a quarter note on E5. The third measure has a quarter note on F5, a quarter note on G5, and a quarter note on A5. The fourth measure has a quarter note on B5, a quarter note on C6, and a quarter note on B5.

A major

1 2

1 2 3 4 3

2 5 5 5 5 5

6 6 1 6 6

4 4 3 2 0 0 0 6 6 6

Fingerings followed by lines indicated a finger that should be held. In the case of lines that extend past the end of the staff, that finger (usually 1) may be kept down through the following sextuplet, until the next 1.

B-flat major

2 2 1 4 2 2

4 2 1 3 3 4 3 4 4

4 2 1 1 2 2 3 4 1 4 5

2 4 4 1 6 6 6

4 4 3 3 4 4 6 6 6

B major

Musical score for B major in 3/2 time. The score consists of five staves. The first staff shows the harmonic structure with fingerings 2, 2, 1, 4, 2, 2. The second staff features a melodic line with fingerings 2, 1, 3, 3, 4, 3. The third staff continues the melodic line with fingerings 2, 1, 1, 2, 2, 3, 1. The fourth staff shows a descending melodic line with fingerings 2, 6, 1, 6, 6. The fifth staff concludes the piece with fingerings 4, 4, 3, 3, 6, 6, 6, 6.

C major

Musical score for C major in 3/2 time. The score consists of five staves. The first staff shows the harmonic structure with fingerings 1, 1, 1, 4, 3, 1. The second staff features a melodic line with fingerings 1, 2, 3, 3, 2, 1, 3, 2. The third staff continues the melodic line with fingerings 1, 1, 3, 3, 2, 3, 5. The fourth staff shows a descending melodic line with fingerings 1, 6, 6, 6. The fifth staff concludes the piece with fingerings 4, 4, 3, 2, 6, 6, 6, 6.

C-sharp Major

The C-sharp Major scale is presented in 3/4 time across five staves. The first staff shows the scale starting on a 1 finger. The second staff features a slur with fingerings 1, 2, 3, 3, 2, 1. The third staff has slurs with fingerings 5, 5, 5, 5, 5. The fourth staff includes slurs with fingerings 1, 6, 6, 6, 6. The fifth staff shows slurs with fingerings 4, 4, 3, 3, 6, 6, 6, 6.

Note that the C-sharp scale begins and ends on a different finger. When this scale is cycled (e.g. a Galamian-style repetition with at increasing tempi and notes per bow slur), the first note should begin on a 2.

D major

The D major scale is presented in 3/4 time across five staves. The first staff shows the scale starting on a 2 finger. The second staff features a slur with fingerings 1, 2, 3, 3, 2, 1. The third staff has slurs with fingerings 5, 5, 5, 5, 5, 5. The fourth staff includes slurs with fingerings 2, 6, 6, 6, 6. The fifth staff shows slurs with fingerings 4, 4, 3, 3, 6, 6, 6, 6.

F major

IV 2

This section contains five staves of musical notation for F major exercises. The first staff is in 3/2 time and features a sequence of chords with fingerings 1, 2, 3, 2, 4. The second staff is in 3/2 time with a melodic line and fingerings 1, 2, 3, 3, 2, 1, 4. The third staff is in 3/2 time with a melodic line and fingerings 5, 5, 5, 5, 5, 5, 1. The fourth staff is in 4/4 time with a melodic line and fingerings 2, 6, 6, 6, 6, 6, 1. The fifth staff is in 4/4 time with a melodic line and fingerings 4, 4, 3, 6, 6, 6, 1.

F-sharp major

IV 2

This section contains five staves of musical notation for F-sharp major exercises. The first staff is in 3/2 time and features a sequence of chords with fingerings 1, 2, 3, 2, 4. The second staff is in 3/2 time with a melodic line and fingerings 1, 2, 3, 3, 2, 1, 4. The third staff is in 3/2 time with a melodic line and fingerings 5, 5, 5, 5, 5, 5, 1. The fourth staff is in 4/4 time with a melodic line and fingerings 2, 6, 6, 6, 6, 6, 1. The fifth staff is in 4/4 time with a melodic line and fingerings 4, 4, 3, 6, 6, 6, 1.

