

# Finger Action/Shoulder Swing Exercises

## *Building Finger Strength and Independence*

Do the following exercises without the bow. Focus on lifting and dropping the finger from the base joint. Make sure the left shoulder is relaxed so that the elbow can gently swing to accommodate string changes. Repeat each exercise several time

### **Building Strong Finger Action**

*From Gaylord Yost Studies in Finger Action and Position Playing*

#### *1st finger workout*

Hold down 1 ..... 2 ..... 2.....

2..... 2..... 2..... 2.....

#### *2nd finger workout*

1..... 1.....

1..... 1..... 1..... 1.....

#### *3rd finger workout*

2 ..... 2 .....

2 ..... 2 .....

#### *4th finger workout*

2 ..... 2 .....

2 ..... 2 .....

Four staves of musical notation in treble clef, each with a key signature of one sharp (F#). Each staff contains two measures of music, separated by a double bar line with repeat dots. The first measure of each staff is an ascending eighth-note scale starting on G4. The second measure is a descending eighth-note scale starting on D5. The fourth finger (4) is indicated above the notes in both measures of each staff.

## 2 Stretching the Hand Frame

In the following exercises, slide fingers back and forth, expanding and contracting from the base knuckles. In other words, don't stretch by only lengthening and arching the fingers.

Level I: Do without the bow

Level II: Do with the bow

Two staves of musical notation in treble clef, each with a key signature of one sharp (F#). The first staff shows four measures of eighth-note patterns with fingerings '4-4-4' and '4-4-4' indicated above the notes. The second staff shows four measures of eighth-note patterns with fingerings '1-1-1' and '1-1-1' indicated above the notes. Each measure begins with a circled 'e.' (eighth note).

*Stretching interior fingers*

Two staves of musical notation in treble clef, each with a key signature of one sharp (F#). The first staff shows four measures of eighth-note patterns with fingerings '2-2-2' and '2-2-2' indicated above the notes. The second staff shows four measures of eighth-note patterns with fingerings '3-3-3' and '3-3-3' indicated above the notes. Each measure begins with a circled 'e.' (eighth note).

# 3 Finger Movement Exercises

The finger numbers with the long lines indicate to hold down those fingers lightly on the string. This builds more independence with the moving finger.

As you lift and place the moving finger, try and stretch from the base knuckles.

## Level I

## Level II: Do double Taps

# 4 Broken Third Patterns

## Level I

Level I musical notation consists of four staves in 2/4 time with a key signature of one sharp (F#). The first staff contains a sequence of eighth notes: C4, D4, E4, F#4, G4, A4, B4, C5, D5, E5, F#5, G5, A5, B5, C6. The second staff contains a sequence of eighth notes: B4, A4, G4, F#4, E4, D4, C4, B3, A3, G3, F#3, E3, D3, C3, B2. The third staff contains a sequence of eighth notes: C4, D4, E4, F#4, G4, A4, B4, C5, D5, E5, F#5, G5, A5, B5, C6. The fourth staff contains a sequence of eighth notes: B4, A4, G4, F#4, E4, D4, C4, B3, A3, G3, F#3, E3, D3, C3, B2.

## Level II

Level II musical notation consists of four staves in 4/4 time with a key signature of one sharp (F#). The first staff contains a sequence of eighth notes: C4, D4, E4, F#4, G4, A4, B4, C5, D5, E5, F#5, G5, A5, B5, C6. The second staff contains a sequence of eighth notes: B4, A4, G4, F#4, E4, D4, C4, B3, A3, G3, F#3, E3, D3, C3, B2. The third staff contains a sequence of eighth notes: C4, D4, E4, F#4, G4, A4, B4, C5, D5, E5, F#5, G5, A5, B5, C6. The fourth staff contains a sequence of eighth notes: B4, A4, G4, F#4, E4, D4, C4, B3, A3, G3, F#3, E3, D3, C3, B2.



# 5 Finger Action Exercises

*From Schradieck School of Violin Technique*

Beginning on Open Strings    repeat on all strings

1-2 Spacing Pattern



2-3 Spacing Pattern



3-4 Spacing Pattern



All Spaces



1-2 Spacing Pattern

6 



2-3 Spacing Pattern



3-4 Spacing Pattern



All Spaces

7 

8 

9 

10 

# 6 Melodic Cell Patterns

From Yost System: Studies in Finger Action

The image displays nine staves of musical notation, each containing a sequence of eight measures. The music is written in G major (one sharp) and 2/4 time. Each measure is a repeat of a specific melodic cell, indicated by double bar lines with repeat dots at both ends. The cells are as follows:

- Staff 1: G4-A4-B4
- Staff 2: G4-A4-B4-A4
- Staff 3: G4-A4-B4-G4
- Staff 4: G4-A4-B4-A4-G4
- Staff 5: G4-A4-B4-A4-G4-A4
- Staff 6: G4-A4-B4-G4-A4
- Staff 7: G4-A4-B4-G4-A4-B4
- Staff 8: G4-A4-B4-G4-A4-B4-A4
- Staff 9: G4-A4-B4-G4-A4-B4-G4





## EXERCISE FOR THE 3rd FINGER.

9 *The chords are not to be played:  
the 1st, 2nd & 4th fingers remain  
fixed in the positions indicated.*

*Edward Elgar.*

*Allegro.*

*Written for my own use in 1877.  
Copied for Mr Jascha Heifetz  
at his request November 1920.*

*Edward Elgar.*

# 10 Trills

This page contains ten musical staves, each featuring a different trill exercise in G major (one sharp). The exercises are as follows:

- Staff 1:** Five measures of a trill on G4, starting with a quarter note and ending with a dotted quarter note.
- Staff 2:** Five measures of a trill on G4, starting with a quarter note and ending with a dotted quarter note.
- Staff 3:** Five measures of a trill on G4, starting with a quarter note and ending with a dotted quarter note.
- Staff 4:** Five measures of a trill on G4, starting with a quarter note and ending with a dotted quarter note.
- Staff 5:** Five measures of a trill on G4, starting with a quarter note and ending with a dotted quarter note.
- Staff 6:** Five measures of a trill on G4, starting with a quarter note and ending with a dotted quarter note.
- Staff 7:** Five measures of a trill on G4, starting with a quarter note and ending with a dotted quarter note.
- Staff 8:** Four measures of a trill on G4, starting with a quarter note and ending with a dotted quarter note.
- Staff 9:** Four measures of a trill on G4, starting with a quarter note and ending with a dotted quarter note.
- Staff 10:** Three measures of a trill on G4, starting with a quarter note and ending with a dotted quarter note.

# 1 Right Hand Exercises

The ability to control the bow with the small muscles of the right hand is how we make nuanced articulations and dynamics. Exercising the fingers of the right hand will put you on the fast track to developing those fine motor skills. As most of us are right-handed, we don't feel the necessity of needing to warm up our bow hands. Once we "warm up" the left-hand, we feel ready to go. Although the large muscles of the right arm don't require much in the way of warming up, the smaller muscles of the hand do. Find a couple of these exercises that you really like and do several repetitions before playing. By doing this, you will experience better bow control.

## 1. Rock and Roll

Step 1: Place the bow on top of the bridge.

Step 2: Make a See-Saw motion to the left (letting the tip of the bow drop) by leaning on the index finger and letting the 3rd finger and pinky curl.

Step 3: Make the See-Saw motion to the right (raise the tip of the bow) by straightening the 3rd and pinky fingers and releasing weight from the index finger.

## 2. Edward Scissor Bow

This is a See-Saw motion on the horizontal plane.

Step1: Use the pinky to push the frog away from you. The tip will move toward you.

Step 2: Use the 2nd and 3rd fingers to pull the frog into the hand and the tip will move away from you.

## 3. Lift and Place with Fingers:

Hold the bow on the string near the frog. With the fingers ONLY, lift the bow off of the string about an inch, then gently place it back, using ONLY fingers.

## 4. Windshield Wipers:

Hold the bow vertically and let it drop to the strings. Use the pinky to lift it back to a vertical hold. Repeat several times.

## 5. Munching Caterpillar:

Lean in with the index finger to grab the string. Let go while ever so slightly doing an up bow. Repeat. You should get little crunchy sounds. (this is up bow staccato training).

# 2 Collé

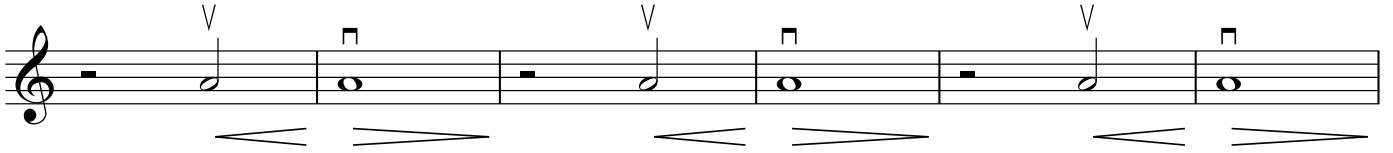
Play at the frog, using the fingers only to move the bow.

Level I: Initiate stroke with the fingers, by curling them into the hand. After the down bow, lift the bow and place back at the frog for the next stroke.

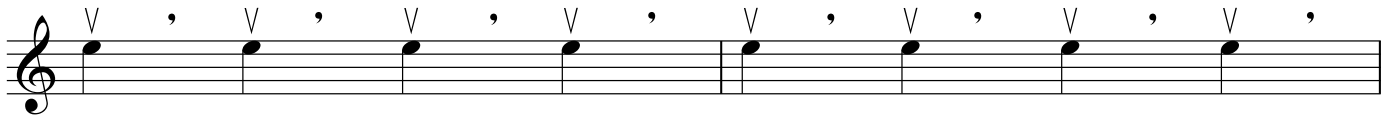
Level II: Execute the same as before, but hold the bow longer before lifting and placing it back at the frog.

Level III: Execute the same as before, but sustain the bow, making a crescendo to the tip. The retake back to the frog will then be very quick.

### 3 Finger Motion Exercise



### 4 Clean Placements



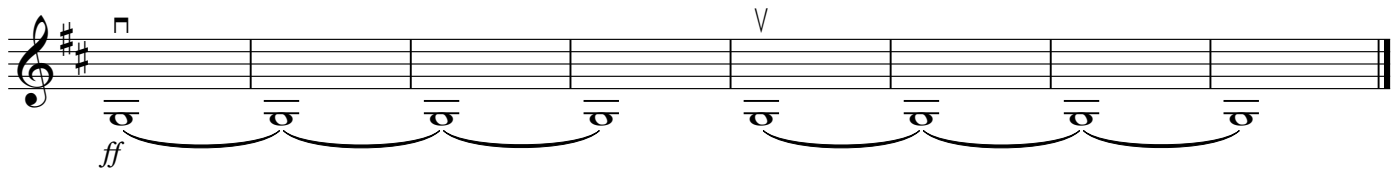
### 6 Straight Bowing



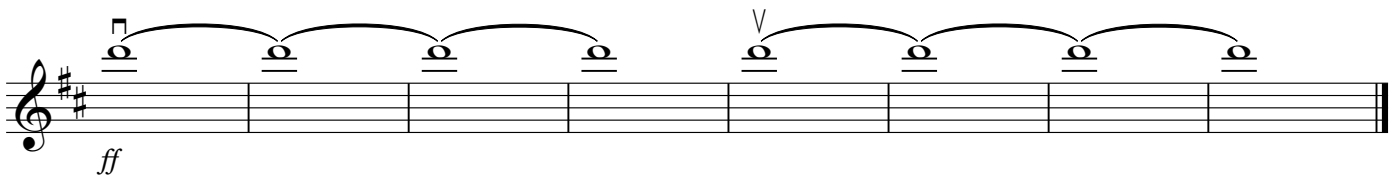
Focus on the unique shape of the hand when it is at the frog and the tip. Don't think about whether the bow is traveling straight in the air, just focus on placing the bow in the same sounding point, with the same hand shape, at the same part of the bow each and every time.

## 7 Super Long, Slow and Loud Bow Strokes

Level I



Level II



# 8 Bow Pulse Exercise for Sustaining Bow

From Dounis Daily Dozen

## ELEVENTH EXERCISE FOR TONE PRODUCTION

### (A) TO DEVELOP A BEAUTIFUL AND SINGING TONE

**DIRECTIONS FOR PRACTISING.** Accentuate every note as indicated by imparting added pressure to the bow for each note. This pressure should come from the right hand fingers and it should in no way interfere with the even drawing and pushing of the bow. Accent the notes exactly as indicated i. e. *f > p* *f > p* etc. Do not stop the bow; there should be no pause between the notes.. Practise very slowly and with full tone. —

The musical score consists of ten staves, each containing four measures of music. The first staff has a '2' above the first measure. The notes are arranged in a sequence that suggests a specific fingering or bowing pattern. The score is divided into four measures per staff, with a repeat sign at the end of each staff.

It will be found beneficial to practise a new chord every day in exactly the same manner as the above one. Repeat each bar twice. —



## 9 Dynamic Contrast Exercise

Down bows: Use heavy pressure and flat hair close to the bridge. Up bows: Use light pressure, tilted hair in the middle sounding point.

Musical notation for Dynamic Contrast Exercise in 4/4 time, key of D major. The exercise consists of two staves of music. The first staff starts with a down bow (indicated by a horizontal line above the note) and the second staff starts with an up bow (indicated by a horizontal line below the note). The notes are quarter notes, and the dynamics alternate between forte (*f*) and piano (*p*) for each stroke.

### Changing Sounding Points in a Single Bow Stroke

5 = near fingerboard

1 = near bridge

Musical notation for Changing Sounding Points in a Single Bow Stroke, first staff. The staff is in 6/4 time, key of D major. It shows a sequence of notes with fingerings 5 and 1. The dynamics are *p*, *f*, *p*, *p*, *f*, *p*, and *simile*.

Musical notation for Changing Sounding Points in a Single Bow Stroke, second staff. The staff is in 6/4 time, key of D major. It shows a sequence of notes with fingerings 5 and 1.

Musical notation for Changing Sounding Points in a Single Bow Stroke, third staff. The staff is in 6/4 time, key of D major. It shows a sequence of notes with fingerings 1 and 5. The dynamics are *f*, *p*, *f*, *f*, *p*, *f*, and *simile*.

Musical notation for Changing Sounding Points in a Single Bow Stroke, fourth staff. The staff is in 6/4 time, key of D major. It shows a sequence of notes with fingerings 1 and 5.

## Vibrato Practice

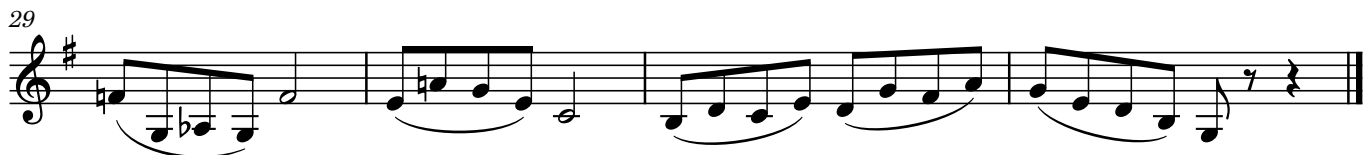
Practice the Wohlfahrt etude on the following page, measuring vibrato subdivisions on the half notes. With each repetition, increase speed of vibrato by subdividing into smaller note values, like in the examples below.

The first example shows a single staff of music in 4/4 time with a key signature of one sharp (F#). It consists of four measures. The first two measures each contain a half note followed by a half note, with a wavy line above the second half note indicating vibrato. The last two measures each contain a half note followed by a half note, with a wavy line above the second half note indicating vibrato.

The second example shows a single staff of music in 4/4 time with a key signature of one sharp (F#). It consists of four measures. The first two measures each contain a half note followed by a half note, with a wavy line above the second half note indicating vibrato. The last two measures each contain a half note followed by a half note, with a wavy line above the second half note indicating vibrato. The notes in the second and fourth measures are grouped with a '3' below them, indicating a triplet.

The third example shows a single staff of music in 4/4 time with a key signature of one sharp (F#). It consists of four measures. The first two measures each contain a half note followed by a half note, with a wavy line above the second half note indicating vibrato. The last two measures each contain a half note followed by a half note, with a wavy line above the second half note indicating vibrato. The notes in the second and fourth measures are grouped with a '3' below them, indicating a triplet.

# Wohlfahrt Op. 54. no. 2



# Off-the-String Warm Ups

## 1. Controlling the alternation of on and off-the-string patterns

Feel the difference in elbow height when playing on vs. off the string. The arm is elevated for the spiccato stroke, but should still feel like it's resting on an imaginary shelf. Because you are at the balance point, the majority of the bow weight is to your left. The arm balances the stroke, and allows the frog and tip to stay in balance.



Do the same alternating pattern with a scale or Mississippi Hotdog Twinkle



## 2. Transitioning into left hand activity

### The 8-4-2-1- method. Gradually Reduce number of strokes per note.

In addition to scales this can be employed with any Schradieck or Wohlfahrt Etude that has a steady flow of note values (eighths, sixteenths)

Musical notation for the 8-4-2-1 method, showing five examples of gradually reducing the number of strokes per note. The notation consists of five staves of music, each starting with a number indicating the number of strokes per note: 8, 3, 4, 2, and 1. The notation shows a steady flow of note values (eighths, sixteenths) and includes a final measure with a double bar line.

# String Crossings

## Twinkle String Crossings

### Exercise 1

Exercise 1

### Exercise 1

Exercise 1

The first system of musical notation consists of four staves. Each staff begins with a treble clef, a key signature of two sharps (F# and C#), and a 6/8 time signature. The music is written in a consistent rhythmic pattern of eighth notes, with the first two staves featuring a steady eighth-note flow and the last two staves showing a more complex rhythmic structure with some rests.

The second system of musical notation consists of four staves. The key signature remains two sharps (F# and C#). The time signature changes to 4/4. The music continues with eighth-note patterns, now often beamed in pairs or groups of four, and includes some phrasing slurs across the notes.

The third system of musical notation consists of five staves. The key signature remains two sharps (F# and C#). The time signature changes to 4/4. This system features a more complex rhythmic texture with frequent sixteenth-note runs and beamed eighth notes, creating a dense and active musical texture.

etc.

etc.

## Detaché Bowing Exercises

The page contains 12 staves of musical notation, organized into four groups of three staves each. All staves are in treble clef and common time (C). The exercises are as follows:

- Staff 1:** Sixteenth-note patterns, starting with a quarter rest, followed by eighth notes with various accidentals.
- Staff 2:** Sixteenth-note patterns, starting with a quarter rest, followed by eighth notes with various accidentals.
- Staff 3:** Sixteenth-note patterns, starting with a quarter rest, followed by eighth notes with various accidentals.
- Staff 4:** Eighth-note patterns, starting with a quarter rest, followed by eighth notes with various accidentals.
- Staff 5:** Eighth-note patterns, starting with a quarter rest, followed by eighth notes with various accidentals.
- Staff 6:** Eighth-note patterns, starting with a quarter rest, followed by eighth notes with various accidentals.
- Staff 7:** Eighth-note patterns, starting with a quarter rest, followed by eighth notes with various accidentals.
- Staff 8:** Eighth-note patterns, starting with a quarter rest, followed by eighth notes with various accidentals.
- Staff 9:** Eighth-note patterns, starting with a quarter rest, followed by eighth notes with various accidentals.
- Staff 10:** Eighth-note patterns, starting with a quarter rest, followed by eighth notes with various accidentals.
- Staff 11:** Eighth-note patterns, starting with a quarter rest, followed by eighth notes with various accidentals.
- Staff 12:** Eighth-note patterns, starting with a quarter rest, followed by eighth notes with various accidentals.



0 1 0 1 0 1 2 1 0 1 0 1

2 0 2 0 2 0 2 0 2 0 2 0

3 0 3 0 3 0 3 0 3 0 3 0

4 0 4 0 4 0 4 0 4 0 4 0

1 2 0 1 2 0 1 2 0 1 2 1 0 2 1 0 2 1

1 3 0 1 3 0 1 3 0 1 3 1 0 3 1 0 3 1

2 3 0 2 3 0 2 3 0 2 3  
3 3 3 3 3 3 3 3

3 4 0 3 4 0 3 4 0 3 4  
3 3 3 3 3 3 3 3

1 2 4 0 1 2 4 0 1 2 4 0 1 2 4  
2 4 2 4 2 4 2 4 2 4 2 4

2 3 4 0 2 3 4 0 2 3 4 0 2 3 4  
4 0 3 2 0 4 3 2 0 4 3 2 0 4 3 2 0

1 3 4 0 1 3 0 1 3 4 0 1 3 4 0 1 3  
4 3 1 0 4 3 1 0 4 3 1 0 4 3 1 0

1 2 3 4 1 2 3 4 1 2 3 4 1 2 3 4 1 2  
4 3 2 1 0 3 2 1 0 3 2 1 0 3 2 1 0 3 2 1 0