

#26 (ampagnole)

x10

PRACTICE OUTLINE

I.

BALANCE INSTRUMENT

II.

LEFT HAND

VIBRATO ACTION
FINGER ACTION
INTONATION
SHIFTING

1. Knuckles
2. Fingers

RIGHT HAND

BOW COORDINATION
BOW DISTRIBUTION
RHYTHMIC SPACING
STRING CROSSING

MUSICAL ANALYSIS

CHARACTER
CLIMAXES
PHRASES
NOTE DISTRIBUTION
(Find the note
you're going to)
CHORDS
INTENSITIES
COLOR

III.

BODY COORDINATION

DAILY PRACTICE

I. SCALES

- A. Primrose - "Art and Practice of Scale Playing"
(scales 1-33 with various bowings)

II. ARPEGGIOS, SCALES IN THIRDS, SIXTHS, ETC.

- A. Mogill - "Scale Studies"
B. Flesch - "Scale System"
C. Michelini - "Scuola Della Viola"

III. LEFT HAND

- A. Sevcik
1. Op. 1, Part 1 - Finger Exercises
2. Op. 8, Shifting Studies
B. Shradieck - "School of Violin Techniques, Book I"

IV. RIGHT HAND

- A. Tartini - "Art of Bowing"
B. Galamian - "Contemporary Violin Technique"
(Part II - Bowing and Rhythm Patterns)
C. Berkley - "Twelve Studies in Modern Violin Bowing"

V. FINGERBOARD FACILITY

- A. Paganini - "Moto Perpetuo"
B. Novacek - "Perpetual Motion"
C. C.P.E. Bach - "Solfeggietto"

VI. GENERAL ETUDES

- A. Dont - "24 Studies", "Etudes and Caprices, Op. 35"
B. Kayser - "Etudes Op. 20", "Etudes Op. 43"
C. Mazas - "Etudes Speciales", "Etudes Brillantes"
D. Campagnoli - "41 Caprices"
E. Kreutzer - "42 Studies"
F. Lillian Fuchs - "15 Characteristic Studies"
D. H. 6 "12 Caprices"
"16 Fantasy Etudes"

VII. REPERTOIRE

-3-

ETUDE LIST SOURCES

Otakar Sevik

Op. 1, Pt. 1 - Finger Exercises

Op. 8 - Shifting

Henry Shradieck - "School of Violin Technics" - Book I

Tartini - "Art of Bowing"

Harold Berkley - "12 Studies in Modern Violin Bowing"

Novacek - Perpetual Motion

Paganini - Perpetual Motion

C.P.E. Bach - Solfeggietto

Dont - 24 Studies

Kayser - Etudes Op. 20 - Op. 43

Fiorello - 31 Studies

Mazas - Etudes Speciales, Etudes Brilliantes Op. 36

Campagnoli - 41 Caprices

Reise Seven Divertimenti

Kreutzer - 42 Studies

Rode - 24 Caprices

Fuchs - 12 Caprices, 15 Characteristic Studies

J.S. Bach - Six Sonatas, Partitas for Unaccompanied Violin

JUST
LONGING
FLIRT
AMIABLE
NOSTALGIA
LANGUOR
TENDER
TEASE
ABANDON
QUIET
PASSION
SENTIMENTAL
FORTHRIGHT
NOBLE
MAJESTIC
CRY
PLEAD
SUPPLICANT
FROLIC
melancholy
RACIOUS
EJOICE

FRANK
ROLICK
CAPRICIOUS
NAIVE
PEACEFUL
TICKLE
BOISTEROUS
INNER JOY
LUMINOUS
WHIMSY
EXALTATION
ECSTATIC
MISCHIEF
GAY
BOYANT
TWINKLE
SPRITELY
VIGOR
COMIC
SASSY
CARICATURE
FROLIC
EFFUSIVE
BUFFOON
MIMIC
ELEGANT
WONDER
GLORY
FLUTTER
SKITISH

Reassured

TORMENT
MOROSE
STORMY
FRENZY
COMPLAIN
AGITATED
QVETCH
RAGE
SNARL
MADNESS
FRUSTRATED
GROUCH
FURY
SARCASTIC
GRIM
TORTURED
ANGUISH
IRRITATED
VIOLENT
VEHEMENT
FIERCE
RESTLESS
CROCHETY
CRANK
HATE
PEEVISH
IMPATIENT
ERASCIBLE
PROVOKE
NETTLED

TORMENT
URGENT
ANXIOUS
OMINOUS
SHOCK
AGITATED
MYSTERY
GHOSTLY
EVIL
PAIN
BEG
TIMID
APPREHENSION
SUSPENSE
TERROR
AWE
REVERENCE
UNEASY
DEPRESSED
PANIC
COLD
STARTLED
OPHELIA
INSANE
EERIE
GRIND

TRAGIC
TORMENT
SAD
LONGING
STARK
CRY
SUPPLICANT
DESPAIR
DOLDFUMS
PLEAD
WAIL
SHRIEK
HEARTBEAT
LOST
BLEAK
PENSIVE
YEARNING
AGONY
MELANCHOLY
TORTURED
DEATH TOLL BELL
PASSION
NOBLE
PRAYER
STAGNANT
STALE

VE

JOY

ANGER

FEAR

SORROW

CHAMBER MUSIC

Etiquette and Rehearsal Techniques

A. BE ON TIME!!

B. Before the first Rehearsal -

1. $\frac{1}{2}$ measures off your part if numbers have not been included
2. Mark parallel places in score (Who has the melody? Who are you playing with or to at any given moment?)

C. Posture - Attitude

1. Look Alert (Avoid excessive yawning, gum chewing or kvetching)
2. Pay attention even when you are not playing

D. Public Relations

1. Criticism - Musical only - no personal attacks or ganging up
2. TALK - say what you think
3. LISTEN to what others have to say - keep an open mind
4. Remain open to compromise ~~as an individual~~ in order to achieve a unity within the group

E. Tuning

1. One 'A' - Tune one at a time
2. Learn to tune quickly and efficiently
3. Keep your instrument in good repair at all times (pegs in working order, extra strings, rosin, etc.)

F. First Reading

1. Play through a movement as a whole.. Establish characters from your five basic emotions (All the emotions are expansive except for FEAR)
2. The characters that you decide on will set the mood for tempi, bowings, fingerings, colorations and leading - agree on all the aspects next. Discuss...Compromise...

CHAMBER MUSIC (con't.)

G. Leading

1. Figure out who are the leaders and who are the followers at key places
2. Leader must make use of "body english" - set the mood with your lead-face expressive
3. Physically "move in" to phrase notes as a group
4. Release - come in from "under" for your entrances (as opposed to tightening which inevitably results in a late or jerky entrance)

H. Intonation

1. Practice with vibrato - feel a loose "jazz" type beat. Avoid laborious chord-by-chord rehearsing

BOWING GROUPS

I. Detache - (Forearm Initiated)

A. Detache

B. Martele

C. Controlled Spiccato - off the string at a moderate tempo

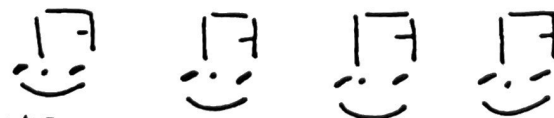
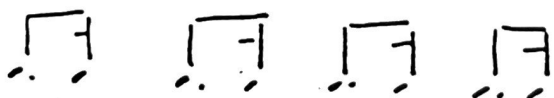
II. Tremelo - (Finger Initiated)

A. Tremelo

B. Tremelo Spiccato - off the string at a fast tempo

C. Hooked Bowing

4/4



etc.

check list

- 1- plant feet so that knees can spring
- 2- loose neck - cuddle instrument
- 3- shoulders down
- 4- heavy, loose upper right arm fat
- 5- elbow - level with wrist ^{big}
- 6- lead up bow with elbow to let back wing open
- 7- loose - flexible wrist
- 8- general jazy feeling in body
- 9- feel inner pulse whole body

LEFT SIDE

- 1- Balance instrument
- 2- passive upper arm - lower arm, wrist, back of hand - thumb
- 3- feel finger action from base joint vibrato impulse. Release fingers down. Each finger has own weight & balance.
- 4- LOOSE PELLY