

Warm ups and exercises

The following exercises can help strengthen your intonation and bowing. I have written them through the scale of G major, but I encourage all students to try and play them through one octave of any major or minor scale to develop and improve intonation.

Please try them slowly at first, maybe MM 100 on the first exercise of crotchets and increase to MM180. For exercises 2 and above, try MM120 quavers and upwards as you increase in skill and confidence.

Exercise 1 - G Major - bowed through. (Note that fourth fingers are used to avoid unnecessary string changes)

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

7 0 2 1 3 2 4 2 3 1 2 0 1 3 4 2 3 1

12 2 0 1 3 4 2 3 1 2 0 1 3 0 2 3 1 0

Exercise 2 - Bow through

17

21

Exercise 3 - Bow through - spicato

25

29

2Exercise 4 - Spicato - bow pick ups

33

37

41

Exercise 4 consists of three staves of music in G major. The first staff (measures 33-40) features a sequence of eighth notes with spiccato bow pick-ups (indicated by 'V' above the notes). The second staff (measures 37-40) continues this pattern. The third staff (measures 41-40) is empty, indicating a measure rest.

Exercise 5 - Slurred by two

43

47

Exercise 5 consists of two staves of music in G major. The first staff (measures 43-50) features a sequence of eighth notes with slurs over pairs of notes (indicated by 'V' above the notes). The second staff (measures 47-50) continues this pattern.

Exercise 6 - Odd slurred by two

51

55

59

Exercise 6 consists of two staves of music in G major. The first staff (measures 51-59) features a sequence of eighth notes with slurs over pairs of notes (indicated by 'V' above the notes). The second staff (measures 55-59) continues this pattern.

Exercise 7 - One slurred by two spiccato up bow

63

Exercise 7 consists of two staves of music in G major. The first staff (measures 63-70) features a sequence of eighth notes with slurs over pairs of notes and spiccato bow pick-ups (indicated by 'V' above the notes). The second staff (measures 63-70) continues this pattern.

Exercise 8 - Slurred by four

67

71

Exercise 9 - One fast long bow and three slurred

75

79

Exercise 10 - Three: three: two

83

87

Exercise 11 - Sixes bowed through

91

96

Exercise 12 - Sixes - slurred

Musical notation for Exercise 12, measures 102-107. The exercise is in G major (one sharp) and 4/4 time. It consists of six sixteenth-note groups, each slurred and marked with a 'V' (accents). The first group (measures 102-103) is on a whole note, the second (104-105) on a half note, and the remaining four groups (106-107) are on quarter notes. The notation includes stems, beams, and slurs.

Exercise 13 - Sixes - thre slurred three bowed

Musical notation for Exercise 13, measures 113-118. The exercise is in G major (one sharp) and 4/4 time. It consists of six sixteenth-note groups. The first three groups (measures 113-115) are slurred and marked with a 'V', while the last three groups (measures 116-118) are marked with a 'V' but not slurred. The first group is on a whole note, the second on a half note, and the remaining four groups are on quarter notes. The notation includes stems, beams, slurs, and accents.

Exercise 14 - Sixes - two slurred one spiccato

Musical notation for Exercise 14, measures 124-129. The exercise is in G major (one sharp) and 4/4 time. It consists of six sixteenth-note groups. The first two groups (measures 124-125) are slurred and marked with a 'V', the third group (measure 126) is marked with a 'V' but not slurred, and the last three groups (measures 127-129) are marked with a 'V' but not slurred. The first group is on a whole note, the second on a half note, and the remaining four groups are on quarter notes. The notation includes stems, beams, slurs, and accents.

Scales and arpeggios are really more important than we give credence - even in folk and traditional styles. I would highly recommend getting a book of Scales and Arpeggios (broken chords) up to Grade 5. They are good exercises and keep the ear honed and are part of muscle memory development for playing tunes in different keys.

You may see references to MODES or Modal Keys.

The best way of explaining this is playing a scale in C Major (no sharps or flats) and starting the scale on different degree or note. Each of the modes is named after a Greek Island or province:

135



First note of the scale - C and rising to octave C - Ionian Mode

Second note of the scale - D and rising to octave D - Dorian Mode

Third note of the scale - E and rising to octave E - Phrygian Mode

Fourth note of the scale - F and rising to octave F - Lydian Mode

Fifth note of the scale - G and rising to octave G - Mixolydian Mode

Sixth note of the scale - A and rising to octave A - Aolian Mode

Seventh note of the scale - B and rising to octave B - Locrian Mode

These can be remembered mnemonically as 'I Dont Punch Little Men After Lunch'

All of the previous exercises can be practiced using the above modes - you just have to remember which key you start off in!

