

# Contents for this Book and the Companion Recording





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## III. Appendix

Progress Through Repetition

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The practice plan (Sample to copy for book 2B)

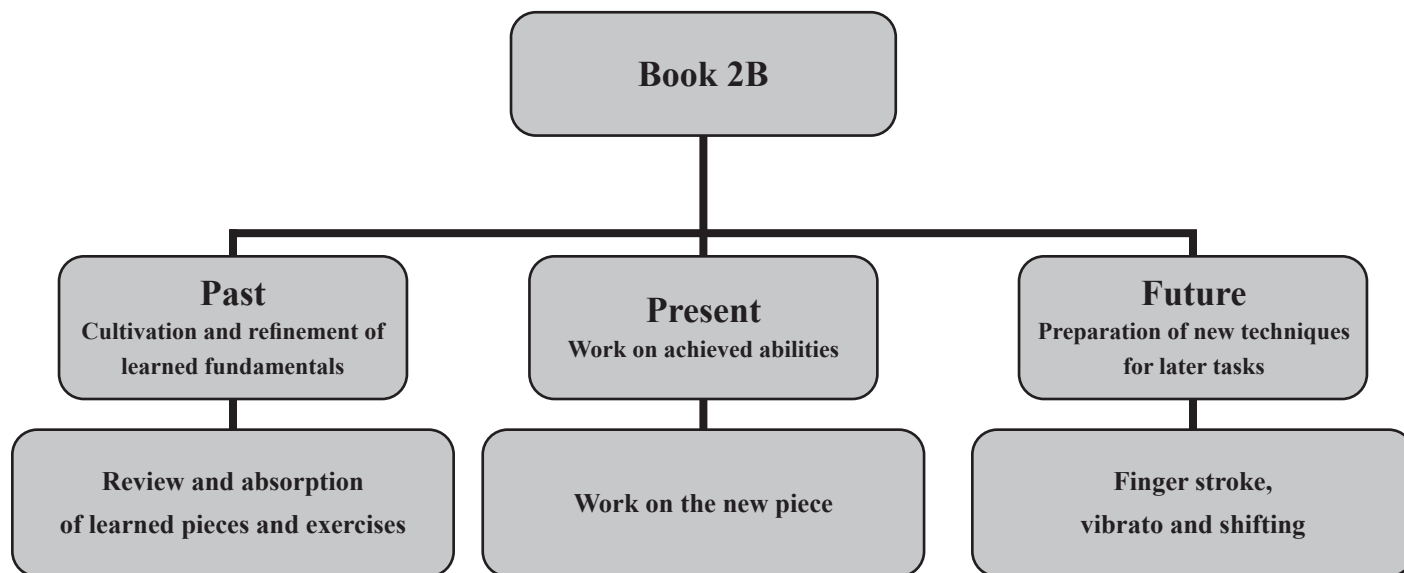
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🔊 = Symbol for additional Warm-Up Exercises

# Dear Parents and Colleagues!

Your children and students have once again progressed to the next level. A new book with many beautiful pieces and entertaining, instructional exercises awaits you. Because these are now getting longer and more challenging, and new techniques must be prepared and learned, the division of practice and lesson time into different areas becomes increasingly important.

The contents of this book clearly show that learning occurs on three different levels:



The effective organization of practice and lesson times is just as significant as how much time the child spends practicing. It is very important, however, that none of the learning levels mentioned above be left out. All three complement one another and provide methodical support for an ongoing technical and musical development.

The allotment of time to the different practice areas can be flexibly managed. For example, preparation for a workshop or concert will require more time to be spent on the pieces to be performed. During such times, the normal practice routine can be reorganized, creating an environment for maximizing instructive opportunities. A framework that is too rigid will not provide the opportunity to manage and form necessary practice variations.

The article "Progress Through Repetition" at the end of this book, discusses this most important area of practice, an area which unfortunately receives seldom enough attention.

Book 2B begins with violin gymnastics and warm-up exercises, on which I want to make the following comments:

## Violin Gymnastics with Music

This book also begins with many new movement exercises, each illustrated with a photograph. The student should perform these while listening to the piece being learned. At this stage, the finger extension exercise and the preparatory exercises for vibrato should receive most attention. We want to develop flexibility and elegance in these movements, both left and right.

Learning vibrato and to bow with the fingers requires many months of practice. That is why we want to begin preparing these skills already at this stage.

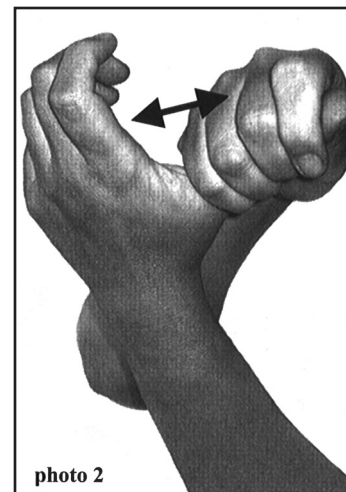
## 7. Hitchhiker Exercise

For this exercise, your left thumb should point upward as if you want to catch a ride (photo 1).

Now your right hand joins in and holds onto the left thumb.

With your left hand you should begin to wave in a regular rhythm.

Your hand should produce a slight breeze, like a fan. (photo 2)



## 8. Thigh Exercise

### Waving motion with the wrist

Lay your left forearm on your left thigh and wave with your wrist (see photo).

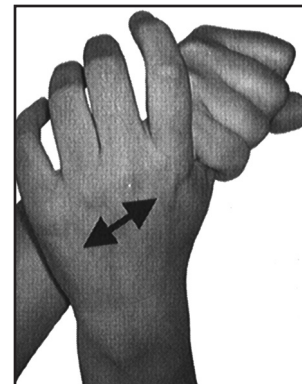
### Waving motion with the forearm

Brace your left elbow on your left thigh and wave with the forearm.

## 9. Back of the Hand Exercise

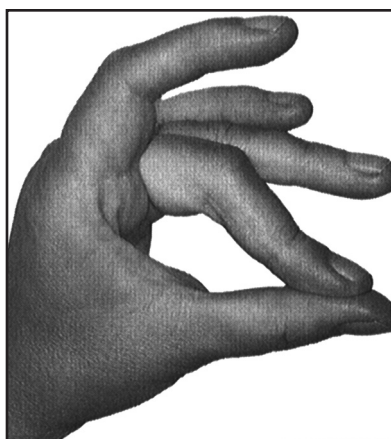
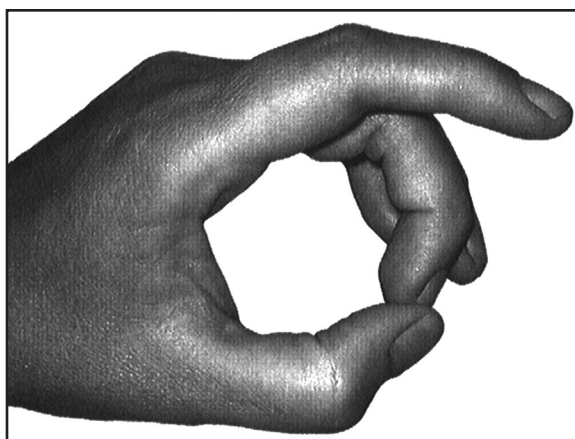
Lay your left thumb onto your right palm (left photograph).

Now lift your hands in front of your face and place the left second or third finger-tip onto the back of the right hand (right photograph).



Roll the second or third finger tip back and forth on the back of the right hand. This is almost the same motion that you will need for vibrato.

- ◆ Try performing this exercise without involvement of the thumb. Only the second or third finger-tip should touch the hand. The thumb should remain in the air.
- ◆ Can you roll the finger very slowly at first and then gradually increase the tempo?

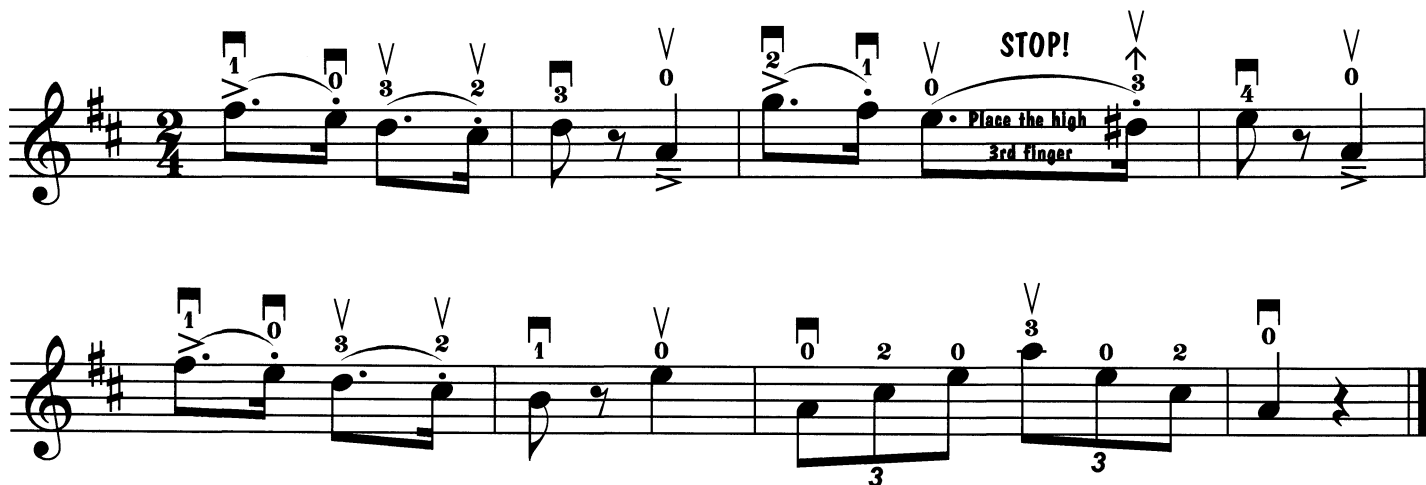


## 10. Exercise for the distal finger joint

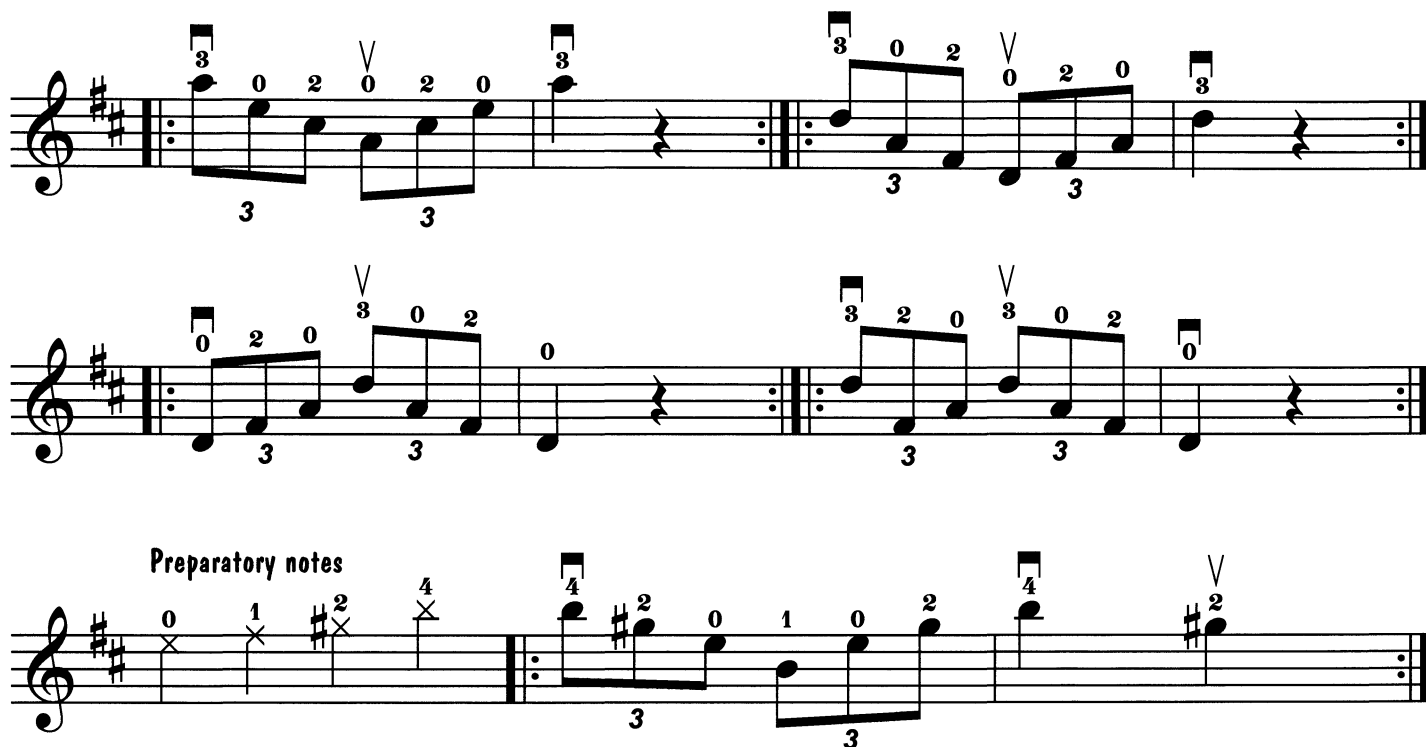
Form a circle with your left thumb and one finger (left photograph). Now extend the thumb and hyperextend the distal finger joint.

Speak as you do this:  
**round – long – round....**

## The first eight measures



## The five important arpeggios in "Witches' Dance"



## Practice Suggestions for the quick arpeggios

Practice each short exercise several times. Concentrate on only one of the following points each time:

1. **Good intonation.** Play very slowly and listen closely to whether your intonation is correct.
2. **Small, compact string crossings.** Place your bow on the string almost as if you want to play a double stop, nearly touching the next string to be played. Now you need only a very tiny motion to rock the bow to the other string.
3. **Gradually increase the tempo,** but only when you can play all notes exactly in tune.

