

Fiddle Practice:

Morning Routine

Scales- See next page 45 min

Intonation-

Bowing and Tone (Fluid motion like a yo-yo, finger flex etc)

Double Stops- slow motion scales and bowing from above

Speed Drills/ runs- scale of the day

Vibrato- Suzuki steps/ use metronome.

Staccato- Youtube

Church Orchestra Music

Evening Goals

Book 1 Suzuki 5 min

5 note roll using The Hot Violinist How to play part 1 5 min
<http://www.youtube.com/watch?v=RDWRBt8R4EA>

Fiddle bowing patterns including doublestops 5 min
(shuffle, cajun, bluegrass ...)

Turkey in the Straw doublestops and/or slides 5 min

Oh Suzannah doublestops and/or slides 5 min

Godfather Theme 5 min
<http://fiddlerman.com/wp-content/uploads/2010/12/The-Godfather-Theme.pdf>

Future plans:

Eventually get the wolfhard 60 studies, introduction to the positions Harvey Whistler, and then the Mazas book for 3rd and 5th position, Sitt etudes, get the Kreutzer etudes last!
Learn 1st, 3rd, (main positions) then 5th, 2nd, 4th, 6th etc...

Article from Violinist.com Blog about how one person does scales.

1. I start with two slurred whole notes at 60 bpm. I listen to the note, think about the next note and the third above that. I work on tone, specifically, maintaining a good ringing tone all the way through the eight beats. I also focus on controlling the speed at the bow changes and not accenting bow changes.

2. Then I go to one whole note at 60 bpm. I practice subdividing long beats in my head in addition to the above as well as shifting.

3. Two half notes slurred at 60, paying special attention to the left hand. I make sure the 1st finger is down while I'm playing the 4th finger on the other string (etc.) and I try to get the string crossings as smooth as possible.

4. Three notes slurred at 60, which-I'll be honest-is mostly me concentrating on subdividing the beats unevenly. Also, I make sure the bow is divided correctly and there is no acceleration toward the bow changes.

5. Four notes slurred at 60, and I work on developing a good legato- No bow accents when I change notes. At this speed, I start adding crescendo to the top of the scale and decrescendo to the bottom, which I do for the rest of the scale series.

6. Six notes slurred at 60, working on good bow division and consistent tone throughout the bow stroke.

7. Eight slurred notes, same as above. I choose a note in the series of eight and accent it. Then I do this one a second time, but as slurred staccato.

8. Here, I switch between eight slurred notes, then six slurred notes, then eight, six, until the scale is finished.

9. Now, twelve to a bow, then 16 to a bow, then 24 to a bow at 60. I also do slurred staccato, spiccato, sautille, and detache bowings at the appropriate speed for the stroke.

10. Then I go through this whole routine with the arpeggios.

I don't change the key every day, but I do major one day, minor the next for a week, then I change to a different key the next week.

It takes about 30-45 minutes to go through all that, but here's what I have worked on at the end of that half hour:

Controlling bow speed, pressure, sounding point

String crossings

Bow division

Bow changes

Subdividing beats

Tone

Intonation

Shifting

Finger dexterity

Controlling accents

Moving left hand fingers evenly

Left hand right hand coordination at high speeds

Listening