CONCENTRATED
EXERCISES

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Music

Role Playing
Solfège

10 Ways to Practice

Concentrated Exercises

Position

Scales
Etudes
Methods
CONSIDERATIONS
for
Holding the Violin

1. Distance of violin to neck.

2. Height of scroll.

3. Use of shoulder pad or higher chin rest.

4. Flat violin or tilted.

5. Scroll in line with shoulder or to the front.

6. Position of chin rest.
CONSIDERATIONS
For
PROPER BOWING

1. Weights and Pressures
   Amounts
   Speeds
   Parts (segments)

2. Relationship of bow to bridge

3. Tensions of bow hair

4. Placement and directions; tilts & angles

5. Bow Hold Placement
   Hand & Arm Inclinations
   Arm Suspension & Levels
# Breakdown of Violin Playing

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<td>1. Vertical</td>
<td>1. Legato ( m ) ( v ) curved, stretched</td>
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<td>2. Horizontal</td>
<td>2. Staccato ( m ) ( v ) stretched, curved</td>
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<td>3. Diagonal</td>
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10 WAYS to PRACTICE

1. 7 Basic Rhythms:

2. 7 Basic Bowings:
   a. Point
   b. Middle Bow
   c. Full Bow

3. Repetition:
   a. Each note (4 x, 3 x, 2 x, 1 x, single)
   b. Dr. of the passage

4. Reversing the Passage:

5. Accentuation:

6. Soft – Loud:
   - Soft (no bow pressure
   - Strong, light
   - Articulation)

7. Slow – Fast:
   - Slow (Minimum amount of bow)
   - Fast (Maximum amount of bow)
   - Reverse

8. Keeping Fingers Down (on fingerboard)

9. Using No Left Thumb (scroll against the wall if necessary)

10. Progressing – Alternating Bowing (See Concentrated Exercise)
TONE PATTERNS

Vertical Articulation

EXERCISE by drilling each pattern above and following the Schegger sequences below (slurring 2, 4, 8, 16, 32 notes and spiccato).

Other Ways to Practice

A. Do the same on all strings.

B. Do the same on different positions.

C. Use Nos. 1, 2, 3, 5, 6, 7, 8, 9, 10 from 10 Ways to Practice.
ROTE PLAYING

PREPARATION

Step 1. Present ways of holding the violin & the bow.

Step 2. Have student play on 2 "open" strings (G & D, D & A, A & E) for the purpose of developing the 3 levels from which one draws the bow (notice it is not 4 levels).

Step 3. Expose the 4 basic "tone pattern" finger settings on each string:

- a. 1 2 3 4 | 1 2 3 4 | 1 2 3 4 | 1 2 3 4

Drill each finger & observe that all fingers for the lower notes remain on the string.

- b. Draw a fingerboard as a visual aid: (in this position)

Draw in this position when associating the written notes:

NOTE: Pizzicato playing of the Patterns from a bansjo position or a normal position is usually very beneficial.
Step 4. Combine "Tone patterns" in the process of playing on 2 or more strings:

- G - D
- B - E
- C - F
- C - G

NOTE: Pizzicato playing will be helpful from a banjo position or normal position.

Step 5. Employ basic bow strokes while doing "Tone pattern" drills:

- D - G - D - J
- D - J - D - J
- D - J - D - J
- D - J - D - J

REMEMBER it is not necessary to expose the written rhythms.

An Andante tempo is advisable.

Step 6. Once an acceptable tone quality has been developed and at least one "Tone pattern" has been mastered through drilling emphasis on the position of the violin and the bow, the student is ready for playing different intervals based upon a respective Tone pattern:

- a. 1 2 3 4 3 2 4 1 2 3 4 3 2 4 1
- b. 1 2 3 4 3 2 4 1 2 3 4 3 2 4 1
- c. 3 4 1 2 3 4 1 2 3 4 1 2 3 4 1
- d. 4 1 2 3 4 1 2 3 4 1 2 3 4 1 2

KEEP FINGERS DOWN TO BLOCK THE HAND POSITION.
**ROTE PLAYING (contd)**

Step 4. Now the student has the fundamental "tools" to be challenged through melody playing — first by selecting well known melodies and secondly, 2 or 4 measures of the Teacher's invention.

2. When a complete melody has been learned in one key or position, have the student change the "starting" note and thus transpose.

**NOTE:**

Advanced students can be challenged by having them explore other positions from 1st through 6th.

The stress should be constantly on legato playing for it is from this basic motion of the bow that all other forms of staccato & spiccato are developed.

Step 8. A strong challenge for achieving control of pitch finding a relationship to other pitches:

\[ \text{Music notation images} \]