

## I Hate to Practice: How to Make the Most of Your Time

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American String Teachers Association  
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### Practice Routines for Developing and Maintaining Technique

#### 15-Minute Routine

1. Designed for beginning students who have started scales, learning positions and basic bow strokes.
2. Designed for students with a busy schedule and limited practice time.
3. Designed for maintenance practicing at current technical level.

#### 30-Minute Routine

1. Designed for intermediate-level students committed to improving their skills and increasing their practice time.
2. Designed for intermediate- and advanced-level students with limited practice time who want to improve but are unable to make a greater time commitment.

#### 45-Minute Routine

1. Designed for intermediate- and advanced-level students wishing to make progress and learn new skills.
2. Designed for students who play in youth orchestras and/or chamber music groups.
3. Designed for the refinement of technical skills required in more advanced solo repertoire.

### Practice Routine

<u>Area of Practice</u>	<u>15-Min. Allotment</u>	<u>30-Min. Allotment</u>	<u>45-Min. Allotment</u>
Warm Up and Stretching Exercises	2 minutes	3 minutes	4 minutes
Left-Hand Dexterity Silent Practice	2 minutes	3 minutes	3 minutes
Tone Production: Open Strings, <i>Son file</i>	2 minutes	3 minutes	4 minutes
Scales, Arpeggios, and Double Stops	3 minutes	9 minutes	15 minutes
Shifting and Vibrato Exercises	3 minutes	6 minutes	9 minutes
Bowing: Control, Flexibility, Articulation	3 minutes	6 minutes	10 minutes

*Routines do not include practice time for solo repertoire and orchestra/chamber music pieces.*

## Suggested Materials

Material to be used at ASTA Session will be available by March 1 online at [www.stringplayforall.com/asta](http://www.stringplayforall.com/asta)

<u>Area of Practice</u>	<u>Beginning Level</u>	<u>Intermediate Level</u>	<u>Advanced Level</u>
<b>Warm Up and Stretching Exercises</b>	Movement Games Dalcroze/Eurhythmics Phyllis Young: <i>Playing the String Game</i>	Rolland: <i>The Teaching of Action in String Playing</i> Kato Havas: <i>A New Approach</i> Menuhin: <i>Six Lessons</i>	Alexander Technique Feldenkrais Method Yoga, Tai Chi Winberg and Salus: <i>Stretching for Strings</i> Türk-Espitalier: <i>Musicians in Motion: 100 Exercises with and without Instruments</i>
<b>Left-Hand Dexterity Silent Exercises</b>	Schradiack: <i>School of Violin Technics</i> , Bk. I Wohlfahrt: <i>Foundation Studies</i> Pinky Strengthening Exercise	Ševčík: <i>School of Violin Technique</i> , Op. 1 Flesch: <i>Urstudien</i> Kruse: <i>Silent Left-Hand Exercises</i> Primrose: <i>Technique is Memory</i>	Dounis: <i>Violin Players' Daily Dozen: To Keep the Violinist Technically Fit for the Day's Work</i> Kievman: <i>Practicing the Viola Mentally &amp; Physically</i> Vamos: <i>The Violinist's Daily Warm Ups &amp; Scale System</i>
<b>Tone Production Open Strings Son file</b>	Creeping hand up bow, bow perpendicular to floor Pinky tapping while drawing whole bows Silently placing bow on different strings in different parts and directions.	Creeping hand up bow, bow on string. Rotating bow in hand, bow perpendicular to string Alternating and changing weight of fingers on bow	Simon Fischer: <i>Warming Up</i> Three-octave scales and arpeggios
<b>Scales, Arpeggios, Double Stops</b>	Whistler: <i>Scales in First Position</i> Hřimaly: <i>Scale Studies for the Violin</i> Mogill: <i>Scale Studies for the Viola</i> Cohen: <i>Scaley Monsters</i>	Flesch: <i>Scale System</i> <i>One-position scales and arpeggios</i> Barber: <i>Scales for Young Violinists</i>	Barber: <i>Scales for Advanced Violinists</i> Trott: <i>Melodious Double Stops</i> Ševčík: <i>Preparatory Exercises in Double Stopping</i> , Op. 9
<b>Shifting, Positions, Vibrato</b>	Fischbach & Frost: <i>Viva Vibrato!</i> "Polishing" strings, wrist & arm motion Finger joint flexibility exercise Wohlfahrt: <i>Foundation Studies</i> , Vol. II	<i>The Sixteen Shifts</i> Whistler: <i>Introducing the Positions</i> , Vol. I Kayser: <i>Elementary and Progressive Studies</i> , Op. 20, Nos. 17, 22, 31 Ševčík: <i>Shifting the Position</i> , Op. 8 Mazas: <i>75 Melodious and Progressive Studies</i> Book 1, Nos. 7, 13, 20 Kruse: <i>The Lost Position: Adventures in Half Position</i> , Vol. I	Whistler: <i>Introducing the Positions</i> , Vol. II Hans Sitt: <i>Etüden</i> Kreutzer: <i>42 Etudes or Caprices</i> , Nos. 10, 11, 12 Simon Fischer: <i>Basics</i> Kruse: <i>The Lost Position: Adventures in Half Position</i> , Vol. II Kruse: 2, 4, 6, 8: <i>Positions We Don't Appreciate</i> Paganini: <i>24 Caprices</i>
<b>Bowing: Control, Flexibility, Articulation</b>	Wohlfahrt: <i>Foundation Studies</i> , Vol. I Kayser: <i>36 Elementary and Progressive Studies</i> , Op. 20	Ševčík, <i>School of Violin Technique</i> , Op. 2 Mazas: <i>75 Melodious and Progressive Studies</i> , Op. 36 Ševčík, <i>40 Variations</i> , Op. 3 Kruse: <i>Itsy Bitsy Bows</i>	Kreutzer: <i>42 Etudes or Caprices</i> Rode: <i>24 Caprices</i> Paganini: <i>24 Caprices</i>