

I HATE TO PRACTICE SERIES

Violin Charts for Scales,
Arpeggios and Shifting
Silent Exercises and Warm Ups

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String Play for All



www.stringplayforall.com

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Preface

During my college days, I diligently practiced scales, arpeggios, and double stops in all keys. I would get very frustrated with my progress. I was also envious of my harp colleagues. Every scale on harp involved the same fingering, you just changed the pedals. One fingering for all scales? That sounded like heaven to me! Eventually I realized that, actually, violin and viola were not that far removed from the one fingering for all scales of the harp. We have repeated finger patterns as well.

Scales and arpeggios are not just a torture device to make all students suffer. They are the foundation of Western classical music. The great works of Western tonal music for our instruments are based on these patterns. Scale and arpeggio practice develops a familiarity and a confidence to be able to accurately recognize and accurately reproduce these patterns. As Primrose states in the preface, the technique is Memory:

To know when to put a given finger in a given place at a given time; to know also its position relative to the other three fingers at the particular place and time, is to know all that is necessary in the search for accuracy.

Scale Charts are designed to take a student from early scale studies through more advanced three-octave scales and arpeggios. Along with the appropriate fingering for each pattern, we have included diagrams showing the finger spacing on the finger board.

For double stops, we have focused on thirds and sixths. The fingerings for octaves are obvious and can be worked out by students on their own. We have found that few students are familiar with the major/minor pattern of scales in thirds and sixths. Placing the emphasis on spacing between the two fingers makes the goal clearer and practicing more efficient.

We have also included shifting exercises as well as silent practice exercises. The silent practice warm ups can be practiced in many different settings where students need to remain quiet. All the material is designed to be succinct and easy to memorize. At the beginning, all the arpeggios may seem overwhelming. As you become more comfortable with the patterns, gradually add new material.

Good luck on achieving your goals with the minimum amount of practice!

Steven Kruse

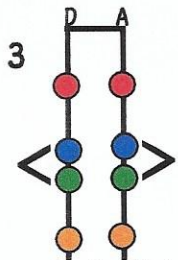
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Perrysburg, Ohio

October 2022



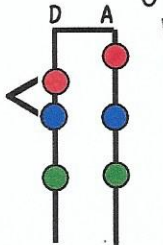
Section 1: Scales, Arpeggios & Finger Patterns

Major Scale (D)

- AV = Half Step
- = First Finger
- = Second Finger
- = Third Finger
- = Fourth Finger

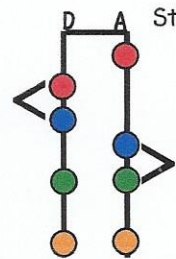
Scale Degree: Tonic (1) Super Tonic (2) Mediant (3) Sub Dominant (4) Dominant (5) Sub Mediant (6) Leading Tone (7) Tonic (8)

Whole Step Whole Step Half Step Whole Step Whole Step Half Step Half Step Whole Step Whole Step Half Step Whole Step Whole Step



Natural Minor Scale (D)

Whole Step Half Step Whole Step Whole Step Half Step Whole Step Whole Step Whole Step Whole Step Half Step Whole Step Whole Step

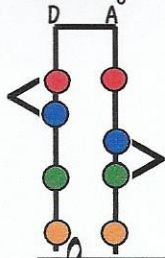
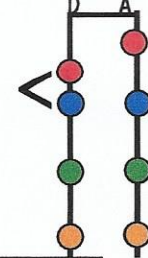


Harmonic Minor Scale

Ascending

Melodic Minor Scale

Descending

Chromatic Scale (All Half Steps)

Sliding Fingering

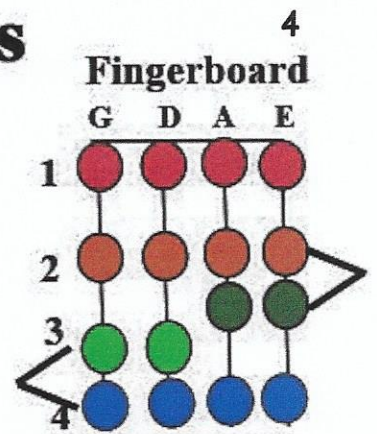
Chromatic Fingering

ONE POSITION MAJOR SCALES AND ARPEGGIOS

BEGINNING ON FIRST FINGER

Use only fourth fingers – NO OPEN STRINGS
 Same Fingering and Pattern for Each Scale

Note: A-flat Major has intentionally been omitted due to the appearance of F-flat in the arpeggio sequence.



^ < Half Step

A Major

1 4 4 4 4 4 4 4 4 4 4 4

4 4 4 4 4 4 4 4 4 4 4 4

4 4 4 4 4 4 4 4 4 4 4 4

4 4 4 4 4 4 4 4 4 4 4 4

1 1 1 1 1 1 1 1 1 1 1 1

A-flat Major

1 1 1 1 1 1 1 1 1 1 1 1

1 1 1 1 1 1 1 1 1 1 1 1

1 1 1 1 1 1 1 1 1 1 1 1

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

Continue ascending a half step for each scale until

B Major

G Major

1 2 1 1 1 1 1 1 1 1 1 1

Three Octave Scale Fingers for the Violin with Galamian turn (top note is not repeated)

△ = Half Step
- = Shift

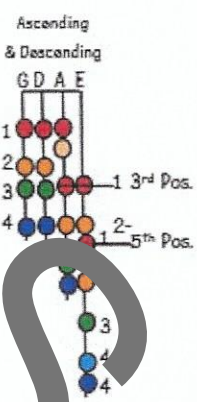
Practice with *detache*, *martele*, and *colle* bowings, and slurring 2, 3, 4, 6, 8, 12, and 24 notes per bow, within one beat for each slur. *Spiccato*: Start playing each note of the scale 4 times, then 3 times, 2 times, and finally just once.

Major

G

Ascending
 G (0 2 1) 0 1 2[△] 3
 D 0 1 2[△] 3
 A 0 1[△] 2 - 1 2 3 4[△]
 E 1 2[△] 1 2 3 4[△]

Descending
 E 4[△] 4 3 2 1[△] - 1
 A 4[△] 3 2 1 - 2[△] 1
 D 4 3 2 1
 G 4 3[△] 2 1 (0 2 1) 0



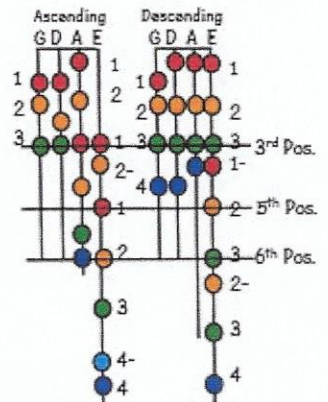
Melodic Minor

G

Ascending
 G (0 2[△] 1) 0 1[△] 2 3
 D 0 1 2 3
 A 0 1[△] 2 - 1 2 3 4[△]
 E 1[△] 2 - 1 2 3 4[△]

Descending
 E 4[△] 3 2[△] - 3 2 1[△] - 3 2 1
 A 4[△] 3 2 1[△]
 D 4[△] 3 2 1[△]
 G 4[△] 3 2[△] 1 0 (2[△] 1) 0

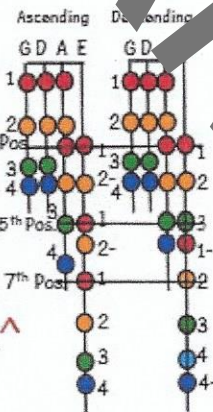
Descending shifts occur on half steps.



A and A_b Major

Ascending
 G (1 3 2) 1 2 3 4[△]
 D 1 2 3 4[△]
 A 1 2[△] 1 2 3 4[△]
 E 1[△] 2 - 1[△] 2 - 1 2 3[△]

Descending
 E 4[△] 4 3 2 1[△] - 3 2 1[△]
 A 4[△] 3 2 1[△] - 2 1
 D 4 3 2 1
 G 4 3 2 (1 3 2) 1

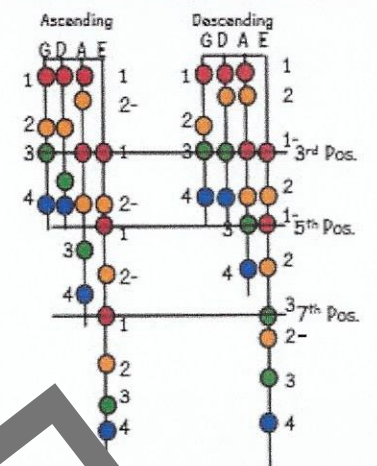


A and A_b Melodic Minor

Ascending
 G (1 3 2) 1 2 3 4[△]
 D 1 2 3 4[△]
 A 1 2[△] 1 2 3 4[△]
 E 1[△] 2[△] 1 2 1 2 3[△]

Descending
 E 4[△] 3 2[△] - 3 2 1[△] - 2 1
 A 4[△] 3 2 1[△] - 2 1
 D 4 3 2 1
 G 4 3 2 (1 3 2) 1

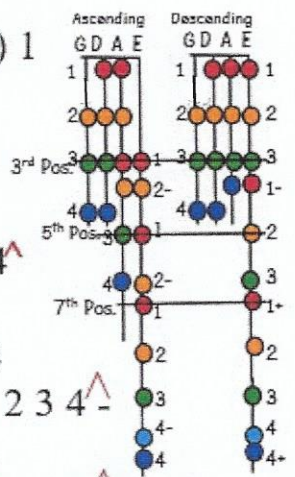
Descending shifts occur on half steps, with the exception of the last shift to first position on the "A" string.



B_b and up

Ascending
 G (2 4 3) 2 3 4[△]
 D 1 2 3 4[△]
 A 1 2 - 1[△] 2 3 4
 E 1[△] 2 - 1 2[△] 1 2 3 4[△]

Descending
 E 4[△] 4 3 2 1[△] - 3 2 1[△] - 3 2 1
 A 4[△] 3 2 1[△]
 D 4[△] 3 2 1[△]
 G 4[△] 3 (2 4 3) 2

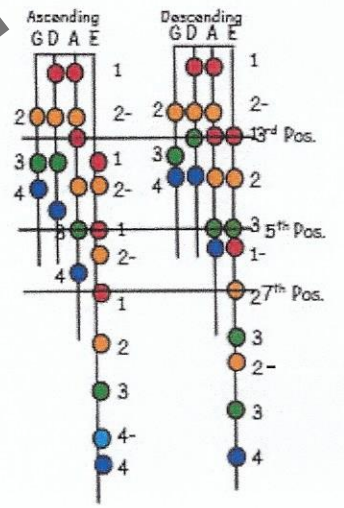


B_b and up

Ascending
 G (2 4 3) 2 3 4[△]
 D 1 2 3 4[△]
 A 1 2[△] 1 2 3 4
 E 1[△] 2 - 1[△] 2 - 1 2 3 4[△]

Descending
 E 4[△] 3 2[△] - 3 2 1[△] - 3 2 1
 A 4[△] 3 2 1[△] - 2 1
 D 4[△] 3 2 1[△]
 G 4[△] 3 (2 4 3) 2

Descending shifts occur on half steps.



THREE OCTAVE CHROMATIC SCALE

G MAJOR

Sliding Fingers:

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

Chromatic Fingering:

1 2 3-1 2 3-1 2 3-1 2 3 4

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

Fingering Possibilities for Top Octave:

- 1. Same fingering ascending and descending (1 - 2 - 3 ascending, 3 - 2 - 1 descending).
- 2. Smaller steps are more successful ascending (1 - 2 - 1 - 2 etc.)

Violin Harmonics

Natural Harmonics

Harmonics are created by lightly touching the bottom tone note on the indicated string. The note that is produced is the filled-in black note. To produce the sound, use a slower bow with adequate arm weight. The bow should be near the bridge.

G String

D String

A String

E String

Artificial Harmonics

Two Octave G Major Scale

Artificial harmonics are created by stopping the string on the bottom note with the first finger (if open string, no finger is needed). The upper note is touched lightly with the fourth or third finger. The pitch that is created is two octaves above the lower note. A slower bow, close to the bridge with arm weight is required.

3 4 4 4 3 4 4 4 3 4 4 4 3 4 4 4 3 4 4 4 3 4 4 4 3 4 4 4 3 4 4 4 3

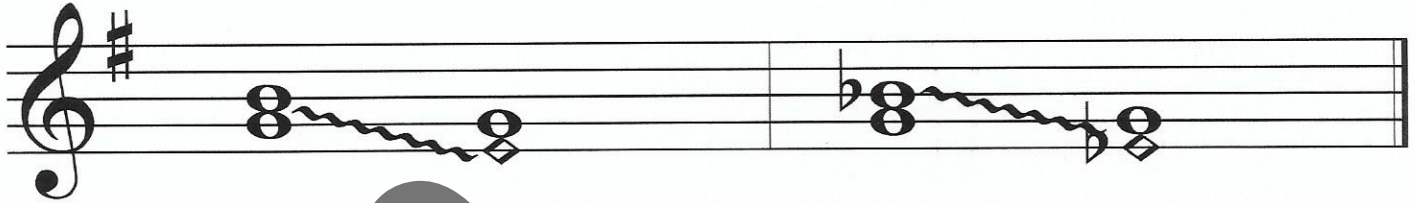
Thirds

Major Third

Minor Third

Minor Third

Major Third



With thirds on violin the high fingers on the bottom string. Placing both fingers on the same string, the spacing between the fingers for a major third is 3 Half Steps. The spacing for a minor third is 4 Half Steps. On the violin, the spacing between fingers for a minor third is 1 Half Step wider than for a major third, even though a major third is the bigger interval. We will refer to a major third as "Close (C)" and minor third as "Wide (W)."

Major Scale Pattern

Example C Major

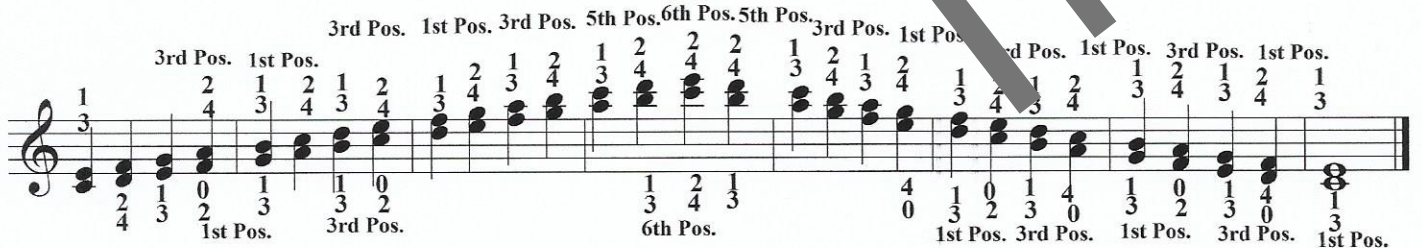
C W W C C W W C W W C W W C C W W C W W C C W W C



Fingering

Standard Fingering: Alternating between $\frac{1}{3}$ and $\frac{2}{4}$.

Open-String Fingering: Use open strings on shifts to allow smoother connections between thirds.



Finger Patterns from Scales

Hi 2 Pattern

Half Step between 2nd & 3rd Fingers

Two staves of musical notation for the Hi 2 Pattern. The top staff shows four measures of a scale with a half-step between the 2nd and 3rd fingers. The bottom staff shows four measures of the same scale with a half-step between the 3rd and 4th fingers. Fingerings are indicated by numbers 1-4 and symbols like ^ and v.

	1 st Finger
	2 nd Finger
	3 rd Finger
	4 th Finger
	Half Step
	Hi & Lo

Lo 2 Pattern

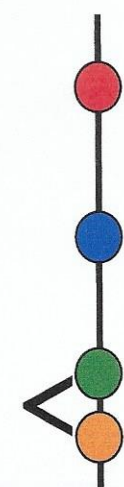
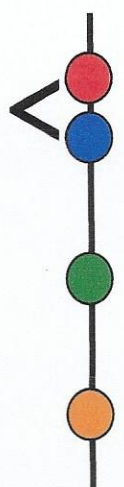
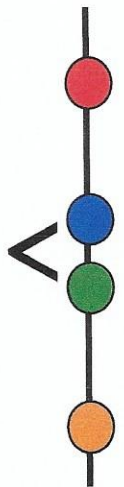
Half Step between 1st & 2nd Fingers

Two staves of musical notation for the Lo 2 Pattern. The top staff shows four measures of a scale with a half-step between the 1st and 2nd fingers. The bottom staff shows four measures of the same scale with a half-step between the 2nd and 3rd fingers. Fingerings are indicated by numbers 1-4 and symbols like ^ and v.

Hi 3 Pattern

Half Step between 3rd & 4th Fingers

Two staves of musical notation for the Hi 3 Pattern. The top staff shows four measures of a scale with a half-step between the 3rd and 4th fingers. The bottom staff shows four measures of the same scale with a half-step between the 2nd and 3rd fingers. Fingerings are indicated by numbers 1-4 and symbols like ^ and v.



Section 2: Shifting

The Sixteen Shifts for Violin

Adapted from exercises created by Joachim Chassman

Group A

Shifting on One Finger

Group B

Shifting from a Lower to a Higher Finger

Group C

Shifting from a Higher to a Lower Finger

Shifting
finger:

Ascending &
Descending

Ascending Descending

Ascending &
Descending

1 — 1

1 — 2

2 — 1

2 — 2

1 — 3

3 — 1

3 — 3

1 — 4

3 — 2

4 — 4

2 — 3

4 — 1

2 — 4

4 — 2

3 — 4

4 — 3

General Guidelines for Smooth, Clean, Quiet Shifts

Four Steps of Shifting

- 1) Release weight of finger and thumb from neck of instrument.
- 2) Move the whole hand together from the elbow joint with a smooth and slow glide to the new position.
- 3) Reapply weight of finger when you reach the new position.
- 4) Bring the elbow, arm and thumb under the neck of the instrument for fifth position and higher. This should be a continuous gliding motion.

- Slow, smooth, and light shifts are more successful than fast, jerky, and pressed shifts. For transportation shifts, the shift itself should be inaudible.
- Move the whole hand as a unit, including the thumb, first from the elbow joint.
- Keep all fingers over the string involved in the shift.
- For ascending shifts, shift on the lowest finger. Exception: For an expressive shift (underslide), add the other finger just before the end of the shift.
- For descending shifts, shift on the old finger.
- When a string crossing is involved, shift on the old string.
- Thumb takes the lead on all shifts.