

FUNDAMENTALS and DAILY WARM-UPS for STRING ORCHESTRA

1 BOW SPEED & LOCATION

Even: 1/2 bow 1/4 bow 4/4 bow 1/2 bow 1/4 bow 4/4 bow

The exercise is written on a bass clef staff in 4/4 time. It consists of six measures. The first measure has a whole note with '1/2 bow' above it. The second measure has a quarter note with '1/4 bow' above it. The third measure has a quarter note with '4/4 bow' above it. The fourth measure has a half note with '1/2 bow' above it. The fifth measure has a quarter note with '1/4 bow' above it. The sixth measure has a quarter note with '4/4 bow' above it.

Uneven Bow Speed: Use Whole Bow on Every Note

2

The exercise is written on a bass clef staff in 4/4 time. It consists of six measures. The first measure has a whole note. The second measure has a quarter note. The third measure has a quarter note. The fourth measure has a quarter note. The fifth measure has a quarter note. The sixth measure has a quarter note. The word 'simile' is written below the first measure.

3

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4

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5 DYNAMICS

The exercise is written on a bass clef staff in 4/4 time. It consists of six measures. The first measure has a whole note. The second measure has a whole note. The third measure has a whole note. The fourth measure has a whole note. The fifth measure has a whole note. The sixth measure has a whole note. The dynamics *p*, *f*, *p*, *f*, *p*, *f*, *p* are written below the notes with slanted lines indicating the dynamic changes.

6 FUNDAMENTAL RHYTHMS

The exercise is written on a bass clef staff in 4/4 time. It consists of six measures. The first measure has a quarter note. The second measure has a quarter note. The third measure has a quarter note. The fourth measure has a quarter note. The fifth measure has a quarter note. The sixth measure has a quarter note.

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7

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(avoid accent on down bow)

9

Exercise 9 consists of two staves of music in the bass clef with a key signature of two sharps (F# and C#). The first staff begins with a whole rest, followed by a quarter note G2, a quarter note A2, and a quarter note B2. Above the first two notes are slurs with 'V' underneath. The rest of the exercise is composed of eighth-note triplets, with the number '3' written below each group of three notes. The second staff continues this triplet pattern for several measures before ending with a whole rest.

10

Exercise 10 consists of two staves of music in the bass clef with a key signature of two sharps. The first staff contains a continuous eighth-note pattern starting on G2, moving up stepwise to B2, then down stepwise to G1, and finally up stepwise to B1. The second staff continues this pattern for several more measures before ending with a whole rest.

11 FINGER PATTERNS

Exercise 11 consists of two staves of music in the bass clef with a key signature of two sharps. The first staff includes fingerings such as '4-1-1', '4-1', '2 4', '2-4', '1-1', and '4 1'. Above the first few notes are slurs with '1/2' and '3RD' written above them. The second staff continues the exercise with similar fingerings and slurs.

12

13

14

Exercise 13 and 14 consist of two staves of music in the bass clef with a key signature of two sharps. Exercise 13 includes fingerings like '0 1 4 0', '1 4', '1-4', and '1 0 4 1'. Exercise 14 includes fingerings like '0 1 2 0', '1 4', '1-4', and '1 0 2 1'. Both exercises feature eighth-note patterns with slurs.

15

16

Exercise 15 and 16 consist of two staves of music in the bass clef with a key signature of one flat (Bb). Exercise 15 includes fingerings like '0 1 2 0', '1 (b) 2-1 4', '1 4 1-2', and '1 0 2 1'. Exercise 16 includes fingerings like '0 -1 4 0', '2 4-1 4', '1 4 1-4', and '2 0 4 1'. Both exercises feature eighth-note patterns with slurs.

17

Exercise 17 consists of two staves of music in the bass clef with a key signature of one flat. It includes fingerings like '0 1 4 0', '1 (b) 4 -1 4', '1 4 1-4', and '1 0 4 1'. The exercise features eighth-note patterns with slurs.

18 BOWING STYLES

Spiccato

Exercise 18 consists of two staves of music in the bass clef with a key signature of two sharps. The exercise is titled 'Spiccato' and features a continuous eighth-note pattern starting on G2, moving up stepwise to B2, then down stepwise to G1, and finally up stepwise to B1. The notes are marked with dots above them to indicate the spiccato bowing style.

19 Staccato

20 Retake

simile

21 Collé (at frog or tip)

22 Martelé (hammer stroke)

23 Hooked Bow

simile

24 Louré or Portato

25 Arco v. Pizzicato

pizz. arco pizz.

simile

26

simile

arco pizz. arco pizz.

27 Long Tones

(arco)

28 DOUBLE STOPS

29

30 STRING CROSSING

31

(simile fingers)

4 1 -4 1 32 0 0 0 0 0

4 3RD -1 4 1 -4 1

33 SHIFTING 3 0 (stay on one string) 3 0 3 0 simile

34 3 0 3 0 3 0 simile

35 0 4 4TH -1 4 1

36 4 -4 1 37 4 -2 4

38 -4 39 4 4 2 -4

40 4 4 1 -4 41 4TH 1 4 -4

42 Crossing Strings in Position 0 2ND -4 -1 0 2 0 -1 43 0 -4 1 0 0

44

Bass clef staff with notes and fingerings: 0, -4, -2.

45 Shifting from Open String

Bass clef staff with notes and fingerings: 0, 0, 0, -1, 3RD, 46, 0, 1, 0, -4, 3RD, 47, 0, 4, 0, -2, 2ND.

48

Bass clef staff with notes and fingerings: 0, 2, 0, -1, 3RD, 49 CHROMATICISM, 2, 1.

50

Bass clef staff with notes and fingerings: 4, 2, 51, 4, 2.

52

Bass clef staff with notes and fingerings: 2, 1, 53, 1/2, 2, 0, 1, 0.

54

Bass clef staff with notes and fingerings: 4, 1, 2, 1, 55, 4, 1, 2, 1.

56

Bass clef staff with notes and fingerings: 4, 1, 2, 1.

57

Bass clef staff with notes and fingerings: 0, 1/2, I, 1, -1, 2, #4, 0, 1/2, I, -1, -1, 2, 4, -1, #2, 4.

Bass clef staff with notes and fingerings: 4, 2, 1, -4, 2, 1, -1, 0, #4, 2, 1, -1.