**Winning with Warm-Ups**

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An effective warm up routine that integrates technical and musical elements as a preparation for playing repertoire is a key to successful teaching. Separation of both left and right hand difficulties prior to attempting them within the repertoire is essential. This clinic will examine how to design an effective routine and will present examples of warm-ups using standard repertoire from the string orchestra literature. Students from the Indiana University Jacobs School of Music will demonstrate.

**Mental warm-ups**

Focus upon entering the classroom

Tapping/Clapping/Snapping entrance

Eurhythmics

Rhythm echoing

Flash cards

Advanced rhythm game

**Physical warm-ups**

Sunflower song

Intervals

Stretches

**Warm-ups to establish a correct set-up**

Best built into the daily routine

Uncluttered environment

Feet placement

Chairs

Posture

**Basic left hand warm-ups**

Correct left hand position

High dot taps

Slides

Shuttle game

Broken record exercise

Every problem exists between two notes!

Finger Before Bow - FBB

Harmonic Fingers

Shifting exercises

Silent shifts – nut to bridge

Shuttle game

Ghost slides

Harmonic exercise

One finger scales

Vibrato exercises

Swinging arms

Tapping

Peg knockers (upper strings)

Bout exercises with rhythms

Pick a note – pick a finger – metronome practice

Even oscillations

Impulse oscillations

**Basic right hand warm-ups**

Correct right hand position

Bow hold games

Finger tapping

Shadow bowing

Silent bow placements

Whole bow circles

Bow wanderings

Silent string crossings

Elementary patterns

Short open string rhythmic patterns

Names, words, basic rhythmic patterns, rhythms from repertoire

Martelé

Organize the bow

Alternating or wandering patterns

Slurred string crossings

Separate/Stop/Slur

Hooked bowings

Spiccato

Teaching difficult patterns

Air bow – say rhythm or direction of bow

Open String

Scale

Play with finger pattern (left hand learned separately)

Dynamics

Bow variables: speed, weight, sounding point

**Selecting warm-ups that are repertoire based**

A good warm-up breaks all the problems down so that students work on the skills independently from the repertoire – and are able to succeed in playing the repertoire without significant difficulties.

Warm-ups should include:

Scale work in the key(s) of the piece

Isolation of left hand issues

Tricky finger patterns

New notes

Shifting

Vibrato

Isolation of right hand issues

Reinforcement of bow strokes

Bow proportion/organization

**Examples of warm-ups derived from the repertoire**

***Waltz from Apollo Suite* by Merle J. Isaac**

Basic skills needed: counting in 3, slurring 3 notes, playing rests in accompaniment

Eurhythmics (do first 10 measures)

Counting in 3

Rests

Scale preparation:

GM one octave scale and arpeggio (viola, cello, bass in lower octave only, violin alternates between octaves)

Rhythms/Bowings:

Whole bow (dotted half notes), upper half, lower half (martelé/detaché)

3 stop bows, 3 note slurs

rest quarter quarter (in middle)

rest half note

half note quarter slurred

Down, up, up

Pizzicato

Alternating pizzicato/arco

***Can-Can* by Offenbach/Meyer**

Basic skills needed: spiccato, alternating pizzicato and arco, dynamic changes, some chromatic notes in left hand

Scale preparation:

GM one octave scale and arpeggio (viola, cello, bass in lower octave only, violin alternates between octaves)

Whole bow half notes

Accented quarter notes - ff (middle)

Quarter rest – p (middle)

Quarter rest, pizzicato rest – p

4 quarters arco ff, 4 quarters pizzicato p

Detaché, 4x each note, at balance point of bow

Spiccato, 4x, 3x, 2x, 1x each note, at balance point of bow

4 quarters, 4 beats spiccato, each note

Down bow circle, from the string

Broken records

e->f#, violin 1 only, m. 13

b natural to b flat – everyone, upper strings both octaves (for violin 2, m. 32/33, 28/29)

g -> g# -> a – everyone, upper strings both octaves (for viola m. 28-30, 32/33)

All 8th notes should be practiced detaché (on the string) before using spiccato

***Folk Tune and Fiddle Dance* by Percy E. Fletcher (#15 to end of Folk Tune)**

Basic skills needed: counting in 6/8, extended slurs, dynamic variation, canon, changing keys, shifting

Scale preparation:

Em (natural) and EM two octave scales and arpeggios

WB, UH, LH (martelé, detaché)

2 note slur (dotted quarters)

Quarter-8th pattern slurred (half and whole measure)

3 stops, 3 slurs

6 stops, 6 slurs

Hooked bowing (dotted quarter tied to quarter – 8th)

Canon

Dynamics – crescendo, diminuendo

Shifting preparation:

Basic shifting warms ups

First violin – E string shift from G to A (with connecting tone) and back

Harmonic practice on E (violins)

E to A (violins and bass open E to 1, viola/cello 1 on D to A)

***Mantras* by Richard Meyer**

Basic skills needed: mixed meter, syncopation, independent rhythmic parts, counting rests, dynamic and stylistic contrast

Scale preparation:

Dm (natural) two octave scale and arpeggios

WB, UH, LH (martelé, detaché)

Accented quarter notes, middle

Spiccato 4x each note

2 measures 4/4 spiccato, 2 quarter notes

Rhythm at m. 4 (2nd violin) – all play

Rhythm at m. 4 (1st violin) starting V – all play, rest alternate measures

Rhythm at m. 5 (1st violin) – all play, rest alternate measures

Syncopation in m. 22 – first as accented long notes, then two 8ths rest, crescendo

Rhythm at m. 24/25

Rest, rest, rest, Down