**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