

DAILY WARM-UPS

For String Orchestra

VIOLIN

MICHAEL ALLEN

I. TUNING SEQUENCE

1

II. WARM-UP RHYTHMS

□ V □ V □ V

4

2

□ V □ V

4

3

□ V □ V

3 3

4

3 3 3 3 3 3 3 3 3 3 3 3 3 3

4

5

0 1 H2 3 4 3

6

H2 1 0 3 4 1 L2 3 L2 1 4 3

III. FINGER PATTERNS

(3-4 pattern)

7

0 1 H2 H3 4 H3 H2 1

(2-3 pattern)

8

0 1 H2 3

9

(1-2 pattern)

0 1 L2 3 4 3 L2 1

10

(open pattern)

0 L1 L2 3 4 3 L2 L1 0

IV. STYLISTIC BOWINGS

VIOLIN

11 (spiccato)
 □ v

12 (staccato)
 □ v

13 (retake)
 □ , v □ v □ , v □ v □ , v □ v

L.H. *sim.*

14 (grand martelé)
 □ v □ v

W.B.

15 (hooked or linked)
 □ □ v v □ □ v v □ □ v v □ □ v v

16 (louré)
 □ □ □ □ v v v v

17 (tremolo)
 M. to U.H.

18 (arco/pizz.)
 □ pizz. □ pizz. □ pizz. □ pizz.

VIOLIN

4 pizz. pizz. pizz. pizz. pizz. pizz. **19** V. DOUBLE STOPS

20 VI. LONG TONES

21 VII. STRING CROSSING

22

23

24 VIII. SHIFTING **25**

26 **27** **28**

29 **30** SUL D

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VIOLA

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I. TUNING SEQUENCE

1

II. WARM-UP RHYTHMS

□ V □ V □ V

4

2

3

3

4

5

6

III. FINGER PATTERNS

(3-4 pattern)

7

(2-3 pattern)

8

9

(open pattern)

10

IV. STYLISTIC BOWINGS

VIOLA

11

(spiccato)

□ V

Two staves of musical notation in G major, 3/4 time. The first staff contains a sequence of eighth notes with a '4' above the final measure. The second staff continues the sequence.

12

(staccato)

Two staves of musical notation in G major, 3/4 time. The first staff shows eighth notes with slurs and 'V' markings. The second staff continues with similar notation.

13 (retake)

Two staves of musical notation in G major, 3/4 time. The first staff shows eighth notes with slurs and 'V' markings, followed by a double bar line and a 'retake' section. The second staff continues with similar notation.

L.H.

sim.

14

(grand martelé)

□ V □ V

Two staves of musical notation in G major, 3/4 time. The first staff shows eighth notes with slurs and 'V' markings. The second staff continues with similar notation.

W.B.

15 (hooked or linked)

Two staves of musical notation in G major, 3/4 time. The first staff shows eighth notes with slurs and 'V' markings. The second staff continues with similar notation.

16 (louré)

Two staves of musical notation in G major, 3/4 time. The first staff shows eighth notes with slurs and 'V' markings. The second staff continues with similar notation.

17

(tremolo)

Two staves of musical notation in G major, 3/4 time. The first staff shows tremolo chords with a '4' above the final measure. The second staff continues with similar notation.

18 (arco/pizz.)

□ pizz. □ pizz. □ pizz. □ pizz.

M. to U.H.

VIOLA

V. DOUBLE STOPS

4 *pizz.* *pizz.* *pizz.* *pizz.* *pizz.* *pizz.* 19 *V* *V* *V* *V* *V*

20 VI. LONG TONES

V *V* *V* *fff*

4

VII. STRING CROSSING

21 0 0 1 0 2 0 3 0 4 0

22 *V* 4 0

23 *V* 4 0

VIII. SHIFTING

24 0 1 1 2 1 0 25 0 1 2 1 1 0

26 0 1 2 - 1 1 0 27 0 1 1 - 1 0 28 0 1 1 - 2 1

29 0 1 2 - 1 30 0 4 0 1

SUL D

VIOLA

4 4
0 0
8va

31 0 1 8va 8va 8va 8va 8va 8va

SUL D 8va 8va 8va 8va

IX. CHROMATIC ALTERATIONS

4 4
3 3
L2 1 1-1-1-1-1 1-1-1-1-1 1 2-2-2-2-2 2-2-2-2-2

32 (3) V V (3) V V

Hold Hold

4 3
1 3-3-3-3-3 3-3-3-3-3 3 H2 4-4-4-4-4
1

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

33 (3) V V (3) V V

Hold Hold

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

X. SCALES

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

34 X. SCALES

3 3 3 3 3 3 3 3 3 3 3 3

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

35

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

36 H2 H3 H2 H3 V V

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

37 V H3 H2 H3 H2 V V V

TUNING SEQUENCE

1 -4 3 2 1-2 1 0

V V V V

DAILY WARM-UPS

For String Orchestra

CELLO

MICHAEL ALLEN

I. TUNING SEQUENCE

1

II. WARM-UP RHYTHMS

□ V □ V □ V

2

3

4

5

6

III. FINGER PATTERNS

(forward extension)

7

9

10

(backward extension)

IV. STYLISTIC BOWINGS

CELLO

(spiccato)

11 □ V

(staccato)

12 □

13 (retake)

□, V □ V □, V □ V □, V □ V

(grand martelé)

14 □ V □ V

(hooked or linked)

15 □ □ V V □ □ V V □ □ V V

(louré)

16 □ □ □ □ V V V V

17 (tremolo)

18 (arco/pizz.)
□ pizz. □ pizz. □ pizz. □ pizz.

CELLO

V. DOUBLE STOPS

pizz. pizz. pizz. pizz. pizz. pizz.



20 VI. LONG TONES



VII. STRING CROSSING

21



22



23



VIII. SHIFTING

24



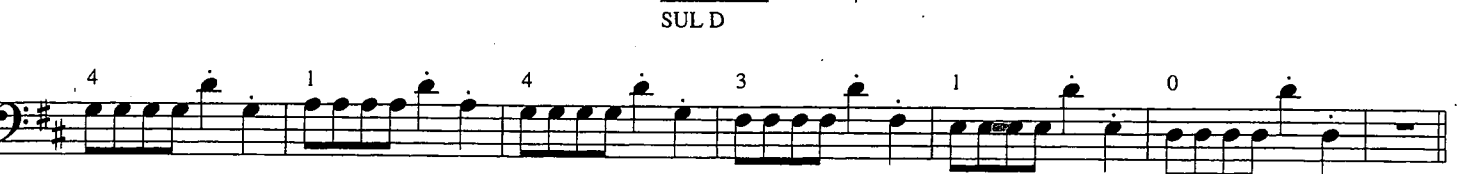
25



26



27



CELLO

31 0 3 0 8va 1 8va 3 8va 4 8va 1 8va

SUL D 4 8va 3 8va 1 8va 0 8va

32 IX. CHROMATIC ALTERATIONS

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

Hold (b#) V V (b#) V V

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

Hold (b#) V V (b#) V V

4 3 2 1 - 1 - 1 - 1 - 1 4 3 2 1 0 L1 0 1 0 L1 0

Hold (b#) V V (b#) V V

2X 1 2 1 2X 1 2 1 2X 1 2X 1 2 1 2X 1

2X 1 2X 1 2 1 2X 1 2 1 2X 1

33 X. SCALES

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

3 3 3 3 3 3 3 3 3 3 3 3 3 3

0 V 35 V

36 X2 4 V 2 2 V 4 X2

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

0 V 37 V V V

TUNING SEQUENCE

DAILY WARM-UPS

For String Orchestra

DOUBLE BASS

MICHAEL ALLEN

I. TUNING SEQUENCE

1

II. WARM-UP RHYTHMS

□ V □ V □ V

2

3

4

5

6

7

8

III. FINGER PATTERNS

9

10

11

IV. STYLISTIC BOWINGS

DOUBLE BASS

11

(spiccato)

□ V

Exercise 11 consists of two staves of music in bass clef with a key signature of one sharp (F#). The first staff contains a sequence of eighth notes with a spiccato bowing pattern indicated by a square symbol (□) above the first note and a 'V' above the second note. This pattern repeats across the staff. The second staff continues the sequence, ending with a whole rest.

12

(staccato)

Exercise 12 consists of two staves of music in bass clef with a key signature of one sharp (F#). The first staff contains a sequence of eighth notes with a staccato bowing pattern indicated by a square symbol (□) above the first note and a 'V' above the second note. This pattern repeats across the staff. The second staff continues the sequence, ending with a whole rest.

13

(retake)

Exercise 13 consists of two staves of music in bass clef with a key signature of one sharp (F#). The first staff contains a sequence of eighth notes with a retake bowing pattern indicated by a square symbol (□) above the first note, a 'V' above the second note, and a square symbol (□) above the third note. This pattern repeats across the staff. The second staff continues the sequence, ending with a whole rest.

L.H.

sim.

14

(grand martelé)

□ V □ V

Exercise 14 consists of one staff of music in bass clef with a key signature of one sharp (F#). The staff contains a sequence of eighth notes with a grand martelé bowing pattern indicated by a square symbol (□) above the first note, a 'V' above the second note, a square symbol (□) above the third note, and a 'V' above the fourth note. This pattern repeats across the staff.

W.B.

15

(hooked or linked)

Exercise 15 consists of one staff of music in bass clef with a key signature of one sharp (F#). The staff contains a sequence of eighth notes with a hooked or linked bowing pattern indicated by a square symbol (□) above the first note, a 'V' above the second note, a square symbol (□) above the third note, and a 'V' above the fourth note. This pattern repeats across the staff.

16

(louré)

Exercise 16 consists of two staves of music in bass clef with a key signature of one sharp (F#). The first staff contains a sequence of eighth notes with a louré bowing pattern indicated by a square symbol (□) above the first note, a 'V' above the second note, a square symbol (□) above the third note, and a 'V' above the fourth note. This pattern repeats across the staff. The second staff continues the sequence, ending with a whole rest.

17

(tremolo)

Exercise 17 consists of one staff of music in bass clef with a key signature of one sharp (F#). The staff contains a sequence of eighth notes with a tremolo bowing pattern indicated by a square symbol (□) above the first note. This pattern repeats across the staff.

M. to U.H.

18

(arco/pizz.)

□ pizz. □ pizz. □ pizz. □ pizz.

Exercise 18 consists of one staff of music in bass clef with a key signature of one sharp (F#). The staff contains a sequence of eighth notes with an arco/pizzicato bowing pattern indicated by a square symbol (□) above the first note, 'pizz.' below the second note, a square symbol (□) above the third note, and 'pizz.' below the fourth note. This pattern repeats across the staff.

DOUBLE BASS

V. DOUBLE STOPS

pizz. pizz. pizz. pizz. pizz. pizz.

19

4 2 4

0 0 0

V V V

20 VI. LONG TONES

fff

-1 4

1 -4

VII. STRING CROSSING

21

0 0 1 0 4 0 - 1 0 4 0 1 0 -

V

22

4 0 1 0 0 0 0 0 1 0 4 0 -1 0 4 0 1 0

V

23

-4 0 1 0 0 0 0 0 1 0 4 0 -1 0 4 0 1 0

V

VIII. SHIFTING

24

-4 0 1 0 0 0 0 0 4 -1 4 1 0

25

0 4 -4 1 1 0

26

0 4 -2 4 4 0

27

0 4 4 -4

28

0 1 1 -4 1

29

0 1 4 -1

30

0 3 0 0 1 4

SUL D

1 4 1 4 1 0

DOUBLE BASS

31 0 3 0 8va 1 8va 4 8va 1 8va 4 8va

SUL D 1 8va 4 8va 1 8va 0 8va

IX. CHROMATIC ALTERATIONS

32 2 1 V 4 2 V 2 1 V

33 2 0 1 0 V 4 1 2 1 V 4 1 2 1 V

X. SCALES

34 3 3 3 3 4-4 2 1-4 2 1-0 4-4 2 1

35 0 1 4-2 4 V

36 0 1 4-0 1 4-2 4 4 2-4 1 0 V

37 0 1 4 0 1 4-2 4 -1 4 -0 1 2-1 2 V 2 1-2 1 0-4 1 -1

TUNING SEQUENCE

4 2 -4 1 0 4 1 0 V