

II. THE BIRTH OF A VIBRATO

A selection of the exercises in this section should be repeated every day, even two or three times through the course of a day, until your vibrato is born, and for a while thereafter. Some will be more useful to you than others; your teacher will help you decide from week to week which combination of exercises is best for you. You will probably be doing these exercises for several weeks to several months. Vibrato comes sooner to some than to others, but everyone gets it eventually.

You should do these exercises during your regular daily practice sessions, of course. Additionally, some of them are good “TV Games”—they can be done while doing other things, such as reading or even watching television! The more often you practice these movements each day, the sooner your vibrato will come.



#4: PALMPATS

1. With your instrument in playing position, place the palm of your left hand on the instrument's rib, on the E-string side. Allow your fingers to fall naturally onto the top of the instrument. Notice how nicely curved the fingers are.
2. Now with the palm of your left hand, pat the rib. Patpatpat! Let your fingers wiggle from loose knuckles (especially the one nearest the fingernail), so that the fingertips rock in one spot. See *Photo #6*.
3. You can do Palmpats with all four fingers down, or just one or two. Try out all the possibilities you can think of!
4. Palmpat Rhythms. Pat the following rhythm patterns 10 times each:

Photo #6



#5: TOPTAPS

1. Put your instrument in playing position, and use your right hand to hold it steady and secure.
2. With your left thumb tucked under the neck as in a high position, swing your hand over the fingerboard and tap the top of the instrument, on the G-string side.
 - For right now, just to get the “swing” of it, tap at moderate, comfortable speed, in no particular rhythm.
 - Your hand and fingers should be very loose and floppy, with curved, springy fingers. See *Photo #7*.

Photo #7



3. Name rhythms. Tap “Jiminy Cricket! Jiminy Cricket!” ||: ♪♪ ♪♪ :||

Tap your teacher's name. Tap *your* name. Tap the names of some of your friends!

Write the rhythm of your teacher's name here: _____

Write the rhythm of your name: _____

You may find that by now you have a functional, if young, vibrato started. Do the next two *Swingercises* if you need just a little more help. They are also useful as an alternative to one or more of the previous *Swingercises*; your teacher will guide you through the best pathway to success for you.



#12: THE WAWA

Some electric guitar amplifiers have a “wawa” circuit—a sort of wild electronic vibrato whose speed the player manipulates via a pedal. It works like a car’s gas pedal: the more you push it, the faster it goes. The following exercises, which work a little like a wawa pedal pushed to various speeds, are to be played with a metronome, first without, then with the bow.

1. Put your instrument in playing position, and use your right hand to hold it steady and secure.
2. With the heel of your left hand leaning against the violin’s rib and your hand and thumb in third position, place your 2nd finger on E on the A string. Now do a “Wawa”: rock your finger forward and back. The forward-back cycle should feel like one action with a rebound. Do several more in a row, at a tempo that is comfortable for you.

You and your teacher may find it is better for you to do the Wawa with a backwards action and a forward rebound. Eventually, we don’t pay attention to whether the motion starts forward or backward.

3. Wawa with your 3rd finger, F# on the A string.

a. $\frac{3}{8}$ ||: Wawa, wawa, wawa, wawa, ||

In example (a) the higher notehead represents the vibrato impulse, and the lower notehead is the passive rebound.

b. $\frac{5}{8}$ ||: ||

Thus, there are two vibrato impulses per measure, one per 8th-note beat (eight in ex. b).

4. Do the above with your first finger (D on the A string), then your fourth (G on the A string).



#13: WEEKLY WAWA

Now we will take our Wawa through a metronome acceleration trip that will lead us to vibrato’s doorstep in three weeks!

Week I: Record your progress using the **Metronome Acceleration Checklist** found on the inside back cover. On each day of Week I, play the following exercise and song four times at each of the settings indicated for that day. Note that each day starts and ends two markings faster than the previous day.

5. Waawaa $\text{♩} = 80 - 155$ or $80 - 152$

Play this finger pattern on all four strings.

6. Painting a Rainbow $\text{♩} = 80 - 155$

Wohlfahrt Op. 38, no. 47

Play this piece using separate bows and also observing the dashed slurs.

IV. THE MATURING VIBRATO

In this section, your vibrato will develop agility, quick starts, and the ability to move through slurs and shifts.



#15: VIBRATO BURSTS

These variations on a one-octave scale are intended to give your vibrato a quick start and to speed up a sluggish vibrato. Each day, choose a different key and different position. In variation A, lift fingers slightly during the rests or in between quarter notes. (♩ and ♩ mean the same thing here). In Variations B through D, “zap” the vibrato on the accents. ♩ = 60-80 for all variations.

Andantino burstino **Adagio burstoso**

A. B. C. D.

32. Star Bursts

Folk Song

Play Star Bursts using variations A through D from Swingercise #15.

33. Duke Bursts

Repetizione ad nauseum ♩ = 88

arr. Fischbach-Frost

34. John Peel

♩ = 116

English Folk Song

35. Vivaldi Goes Ballistic!

♩ = 66

Vivaldi

Accent vigorously with the vibrato and the bow.