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A Comprehensive Viola Bow-Arm Method Based on Open Strings Exercises Designed to Develop and Maintain Bow-Arm Skills

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A COMPREHENSIVE VIOLA BOW-ARM METHOD BASED ON OPEN STRINGS EXERCISES DESIGNED TO DEVELOP AND MAINTAIN BOW-ARM SKILLS

By

Rafael Ramirez

A DOCTORAL ESSAY

Submitted to the faculty of the University of Miami in partial fulfillment of the requirements for the degree of Doctor of Musical Arts

Coral Gables, Florida

May 2013
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the requirements for the degree of
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A COMPREHENSIVE VIOLA BOW-ARM METHOD BASED ON OPEN STRINGS
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This essay presents a viola bow-arm method that establishes a logical sequence of exercises, giving the viola student and teacher a sequential lesson plan to address bow technique. Each exercise is targeted to achieve mastery of a specific technical element of bowing. Fun and engaging imagery is used for younger students. Exercises increase progressively in difficulty for advanced students to ensure proficiency in all elements of viola bow technique.
ACKNOWLEDGMENTS

I would like to thank my viola professor and advisor on this project, Professor Pamela A. McConnell, for her patient guidance during these past years. I am grateful to the other members of my committee, Professors Ross T. Harbaugh, Thomas Sleeper, and Nancy Zavac for their support, and my viola student Armando Torrealba for serving as the model on this project.

Throughout my life and my studies, I am blessed to have been supported by my loving family and friends. I would like to thank my parents Rosalba Orozco and Rafael Ramirez for their dedication and the example they made for their children for so many years. Special thanks to my dear wife, Maria Angelica Bermudez, for her support, patience and love, and my beloved kids Gabriel and Mia for being such great inspiration to me.

My biggest thanks to God almighty because without him this would not have been possible; thank you for the opportunity of been a musician.

With love,

Rafael
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CHAPTER 1

Introduction and Literature Review

Throughout the years, amazing string players have impressed audiences with massive tone production, great bow control, and impressive sound projection. The question is: How do they manage to control the bow in such an amazing way? What material do they use? What resources were and are now available to obtain and develop a beautiful sound? Understanding the bow arm is fundamental for the string player to achieve a great sound. Aaron Rosand\textsuperscript{1} states: “Bowling is the thing that separates the masters from the rest of the players.”

I started to play the viola at the age of twenty. I played violin for three years before beginning the viola, and when I switched from the violin to the viola, it was not easy for me. I did not have a viola teacher at that time and the concept of the viola bow technique and tone production was not clear to me.

At the beginning I struggled trying to make a good sound on the viola, because I did not understand how to use the viola bow; it was different, in a way similar to the violin bow but still very different. I began to work on my bow arm for a long time, trying to understand the basics. On the viola, contact point, bow speed, and arm weight management is completely different from the violin. The viola has thicker strings and the response when you play is very different from the violin.

\footnote{Samuel and Sada Applebaum, \textit{The Way They Play: Book 3} (Neptune City, New Jersey: Paganiniana Publications, 1975).}
With the help of my violin teacher we learned a new bow technique for the viola with many exercises and ideas. I believe the exploratory time was interesting, trying to better understand how the viola bow works. Because the physical differences between the violin and the viola, the bow technique is different. The viola is a bigger instrument and it requires the use of more arm weight and faster pull of bow to help generate the right sound. Also contact point is vital to the production of good tone.

Many young viola players do not know how to properly begin a practice session and many do not know what to do prior to a performance. In many cases, players primarily concern themselves with the left hand, but they forget the importance of warming up and controlling the bow arm. How is one to work on the right hand? In most cases, students can find a few exercises that help to improve the right-hand skills, but most exercises typically focus only on developing agility in the left hand.

During my teaching experience, I have encountered many young students who have significant difficulties with their bow control. I have found different methods that provide limited information and exercises to develop bow control. However, few resources are available that focus exclusively on the use and development of the bow arm. There is little material that guides the young viola player to effectively employ and control his or her bow arm.

The lack of a method designed specifically for the violist’s bow-arm development is a major deficiency in the literature. I have created a method that instructs the young viola player in the use of the bow-arm from the beginning to the intermediate and advanced level; it has a continuity and logical structure that will provide the performer with enough material to develop strong fundamental skills of bow control. The main
purpose of this method is to provide the young violist a clear path to understanding and mastery learning of the bow, through building a strong foundation of the bow-hand in technical terms, and to establish different rhythmic scenarios in which students can establish a secure foundation in their command and control of the bow for better and comfortable operation of it while playing the viola.

The most important point of this method is to assist the viola player to prepare for an everyday practice session. The method will help to develop bow control. Matson Alan Topper\(^2\) states: “A correct bow hold is of vital importance in achieving successful and advance bow technique.” I encourage the player to include the exercises from my method at the beginning of every practice session for optimal results. It is important that the player focus only on the right arm at the beginning of every practice session to develop great bow control. Maia Bang\(^3\) states: “The bow is as important a necessity for the violinist as breathing for the singer.” Commonly, not enough time is directed to the right hand while practicing, in general, focus is typically on the left hand.

It is not the purpose of this method to replace any other method, the objective of this method is to supplement what is lacking in the viola method literature concerning bow technique. For this essay I searched close to eighty available methods to find what material is used for the introduction of the viola bow to young performers.

Few methods, such as Violin Method by Maia Bang, have material for building bow-arm skills without the use of the left hand. However, Bang and Auer’s method does not provide a large set of exercises for the development of mastery and control of the bow-arm in its entirety. Their method encompasses six pages of good exercises, but it

\(^2\) Matson Alan Topper, “Correcting the Right Hand Bow Position for the Student Violinist and Violist.” D.M.A. essay, Florida State University, 2002.

lacks a better combination of rhythms, string crossings, and bowing combinations to help intermediate and advance players development of bow technique. Also, this method does not have bow hold introduction material for children. The language for bow hold is designed for an older reader and it might be difficult for a young child to understand.

*A Practical Method for the Violin* by Laoureux and Baker\(^4\) gives the young performer some basic open string exercises (five pages) to develop bow control. However, this does not offer enough material to develop expertise and establish fundamental control of the bow-arm.

*Practical Violin Method* by Hohmann\(^5\) gives preliminary exercises with open strings. Only one page of open strings exercises in total is found in this book; this is not adequate to establish a serious bow-arm control technique. This method is Mr. Hofmann’s first book for beginners, but it lacks a proper and introduction to the bow hold for the young player. The terminology used on this beginner book is directed to the teacher and not the student; this creates a conflict at the moment the young students want to follow directions on their own.

Many methods have been transcribed for the viola, such as the Suzuki\(^6\) violin method. Although Suzuki’s approach focuses on tone production, his method does not give enough material to develop great tone in a complete manner and it does not explain how to achieve tone production in the method. Suzuki’s method does not have any focus on open-string exercises to develop good contact point or tone production; it has only two exercises based on open strings. The method involves the left hand from the start; the

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third exercise on this book is for quick placement of the fingers. Using the fingers of the left hand this early, without working enough with the bow arm, creates in the young violist poor coordination and difficulty in handling the bow as well as poor quality sound quality.

Another significant problem with Suzuki’s method is that it does not introduce the bow hold in a friendly way so the young player could understand it easily. The book does not show clearly where the fingers must be on the bow.

Suzuki only mentions the thumb and the middle finger for the bow hold on his method. Bow balance is not mentioned and it cannot be produced by focusing only on two fingers; bow hold balance involves all the fingers of the right arm. The player needs to understand that all fingers must be involved while holding the bow, so he can produce great tone and bow control would be easier to manage.

*Basic Studies I* by Carl Flesh\(^7\) gives some indications about the mechanism of the right arm and explains the placement of the finger on the bow. The main problem with these indications is that since it is a basic studies book, it shouldn’t introduce bow strokes too early to the young player. Bow strokes should be introduced later when bow hold is solid. Even though this method is a basic one, it does not explain to the young player how to position the fingers in the bow in an easier way understandable to a novice, because the language used on the method is directed to the teacher.

*A New Direction for Strings*\(^8\) by Joanne Erwin, Kathleen Horvath, Robert D. McCashin, and Brenda Mitchell is a great book for beginners that offer many important concepts for young viola players, such as bow placement and bow levels. There are no

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\(^8\) Joanne Erwin, Kathleen Horvath, Robert D. McCashin and Brenda Mitchell, *A New Direction for Strings* (Fort Lauderdale: The FJH Music Company 2006).
exercises, however, to develop bow hold in this method. The section entitled, “Meeting the bow,” has much to recommend it, but also several flaws. It recommends practicing the bow hold on a straw which is good, because a straw is light and the bow hold can be perfected without coping with the weight of the bow. Step one tells the student to curve the middle fingers over the bow. This leaves out the necessary instruction of placing the middle fingers on the frog. Steps 2 and 3 are fine, but step 4 is easily misinterpreted. It says to rest the index finger comfortably on the bow, but does not say which part of the finger should be on the bow and which part of the bow the finger should be. Step 5 does not explain well enough how to place the little finger on the stick. In both steps 4 &5, the illustrations are good but the text is lacking.

Another problem with this method book is that the first exercises using the bow use only half and quarter notes; the student begins using the middle of the bow, when they should work with the whole bow, from frog to tip and back again, to develop proper contact point, tone production, and bow control.

In “Six Ways to Build Agility in your Bowing Hand,” from November 2009 issue of Strings Magazine, Leah Swann explains how best to use the right hand when practicing. The six steps she mentions are very good, but she does not explain proper finger placement on the bow well enough. She explains that finger placement has an effect on sound but she does not explain where a student should place their fingers on the bow. A new learner or young child would not benefit from her instruction and might not understand what she is teaching because of the vocabulary level used in the article.

Eugenio Cavallini’s method book *Guide for the Study of the Viola, Part I*, is a very useful book, but is not designed for the absolute beginner. It does not have a section introducing the bow, and only has one exercise of open strings, which uses half notes. The beginning student, after reading this book, has no idea how to hold the bow properly, and he does not learn bow control, which requires long bow exercises. Instead they are immediately expected to begin learning scales, instead of learning how to control the bow.

Matson Alan Topper’s essay, “Correcting the Right Hand Bow Position for the Student Violinist and Violist” is a great document full of helpful information concerning the bow, evolution of the bow, bow school, bow technique. He gives an important list of bow techniques.

In “*Basic Elements and Specific Elements of a Correct Bow Hold,*” the viola player will find very useful information about the bow. This document gives some method suggestions, but it lacks information for the beginner. It does not have exercises directed toward young children and does not have exercises with long open strings to focus only on the right arm for development of right arm bow control.

*Essential Elements: A Comprehensive String Method,* by Michael Allen, Robert Gillespie, Pamela Tellejohn Hayes, is a book that gives many important tips on how to start playing the viola. This book is designed for young players. Bow Builder is the exercise used to introduce bow hold to the young student. It uses a pencil to illustrate bow hold, but step 3 on this exercise could be easily misunderstood. It says to place your

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right finger on top of the pencil, but does not say which part of the finger should be on the pencil. Another thing this book does not include is exercises with long notes such as the whole note and the half note. Long note exercises assure the use of the whole bow and give the child the opportunity to work with bow balance, contact point changes, and bow-speed variations.

It is very important to make resources available that help the young violist to comprehend proper technique and apply this knowledge to performance. Students also must be able to control the bow in an efficient way to produce a wonderful sound. It is imperative to have a method to develop and maintain bow arm technical skills. The efficient employment of right-hand skill-developing exercises as the first part of a practice session optimizes results and provides to the string player more bow control.

In many cases, string players have difficulty with intricate musical passages. They do not know that the difficulty of the passages is caused partly by the lack of bow-arm technique. Matson Alan Topper\textsuperscript{13} states: “A student who acquires the correct bow hold and learns bowing fundamentals will have the facility for a fine sound and volume of tone. To reach these goals, a student must develop control of the bow. Once a greater degree of proficiency is mastered, the student will be able to concentrate less on technique and more on the music.”

This method is designed to help the viola player to control the bow as natural and relaxed as possible. Ivan Galamian\textsuperscript{14} states that the bow hold should be “basic or neutral” and he also makes important emphasis on a “natural” and “flexible” position while the

\textsuperscript{13} Matson Alan Topper, “Correcting the Right Hand Bow Position for the Student Violinist and Violist,” D.M.A. essay, Florida State University, 2002.
player is holding the bow. The main purpose of my method is to help violists develop efficient skills to build technically solid and superior bow control from the beginning to advanced level.
CHAPTER 2

Methodology

I have created a technical viola bow-arm method that establishes a logical sequence of open-string exercises that will develop strong bow skills. Each exercise will help to develop, improve, or reinforce the following: bow balance, bow hold, arm location, bow speed, contact point, string crossing, bowing patterns, bow distribution, articulation, bow strokes, bow attack and bow release, dynamics, and tone production. This method gives the viola student and teacher a sequential lesson plan to address bow technique.

The method is designed to help the young player understand bow control while elementary music concepts are introduced. Also, a small but concise chapter will help the young player comprehend basic music elements and then apply this knowledge in his or her daily practice routine. This method was developed to provide the viola student and teacher with enough practical material, from simple rhythms to complex rhythmic patterns, to increase knowledge and understanding of proper bow control.

My method begins with basic information, including the anatomy of the bow and the viola. Theoretical elements for beginning students will include understanding note values, the musical staff, and time signatures. All this information will help students become familiar with terminology used in the exercises, and will enhance their knowledge of written music. In addition to musical terms, I also illustrate ideal body posture and how to hold the instrument and the bow before and during the exercises.
This section will provide the viola teacher with enough material to enhance the training process.

After introducing musical terminology, I will explain my exercises for the bow arm. These exercises are the foundation of my method for the right hand. Each exercise is designed to help the violist to develop bow control, and to build, maintain or reaffirm bow technique. I emphasize essential techniques for contact point, tone, bow distribution, bow speed, string crossing, arm weight management, and balance.

Future initiatives include publication of the method, including a supplemental compact disc with animations of the figures and illustrations. In addition, color enlargements of the illustrations will be available for display in the teacher’s studio to visually reinforce the concepts studied.

I created and designed these exercises to develop the best technique for handling the bow. They can benefit all students, from beginners to intermediate or advanced. These exercises focus only on the right hand, or bow hand. The left hand will be used only to hold the viola, so as to optimize the focus on the technical improvement of the bow.
CHAPTER 3

Elementary Rudiments

It is important to know the basics before playing the viola. This chapter will help the student to understand the fundamental elements of the viola such as: parts of the viola, parts of the bow, basic music theory, and more.

Parts of the Viola

Figure 1 Parts of the Viola
Parts of the Bow

Figure 2 Parts of the Bow

An Introduction to Music Theory

Pitches

Table 1 Pitches

<table>
<thead>
<tr>
<th>C</th>
<th>D</th>
<th>E</th>
<th>F</th>
<th>G</th>
<th>A</th>
<th>B</th>
</tr>
</thead>
<tbody>
<tr>
<td>Do</td>
<td>Re</td>
<td>Mi</td>
<td>Fa</td>
<td>Sol</td>
<td>La</td>
<td>Ti</td>
</tr>
</tbody>
</table>
The Music Staff

The music staff (the pentagram) is used to notate music. It has 5 lines and 4 spaces. Each one of the lines and spaces represents a pitch. The name is given to each line and space depending on the clef.

Figure 3 The Staff

The Clefs

Music for viola is written in alto clef and sometimes in treble clef. The clef indicates the position of the notes in the music staff and gives each line and space a particular name. We can find the clef at the beginning of the music staff.

The Alto Clef (C-clef)

The alto clef for the viola is centered in the middle of the music staff (the third line). Because the c-clef is on this line, the line will be named C. When a note is on this line, it will have the same name as the line, which is C.

Figure 4 Alto Clef
**The Treble Clef (G-clef)**

The treble clef for the viola is placed in the second line (going up) of the music staff. Because the circle of the g-clef is on this line, the line will be named G. When a note is on this line, it will have the same name as the line, which is G. The g-clef is used to read higher pitches, so we don’t have to deal with many additional lines (ledger lines). For this method, we will not use the g-clef.

![Treble Clef](image)

**Figure 5 Treble Clef**

---

**Names of the Spaces and the Lines of the Music Staff**

![Spaces and Lines](image)

F A C E G G B D F

For all the exercises presented in this book, we are going to be using four notes only: C, G, D, and A, which correspond to the open strings of the viola. They appear in figure 7.
The beat is the basic unit of time.

**Note Duration**

Musical notation indicates the duration of a sound. When we know the duration of a note, we will be able to perform music with precision. Also, depending on location of the note on the music staff, pitch will be different.

In this method, we will be using only the note values in table 2.

### Table 2 Note Values

<table>
<thead>
<tr>
<th>Symbol</th>
<th>Name</th>
<th>Value</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>whole note</td>
<td>4 beats</td>
</tr>
<tr>
<td></td>
<td>half note</td>
<td>2 beats</td>
</tr>
<tr>
<td></td>
<td>quarter note</td>
<td>1 beat</td>
</tr>
<tr>
<td></td>
<td>eighth note</td>
<td>1/2 beat</td>
</tr>
<tr>
<td></td>
<td>sixteenth note</td>
<td>1/4 beat</td>
</tr>
</tbody>
</table>

**Parts of the Note**

- Stem
- Notehead
- Beam

**Figure 7** Open Strings

C G D A

**Figure 8** Parts of the Note
Rests

In order to make music we need silence; silence is important so we can hear and organize rhythm. When we place notes and rests together we can make different types of rhythms. We will be using in this method the rests found in table 3.

<table>
<thead>
<tr>
<th>Symbol</th>
<th>Name</th>
<th>Value</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>whole rest</td>
<td>4 beats</td>
</tr>
<tr>
<td></td>
<td>half rest</td>
<td>2 beats</td>
</tr>
<tr>
<td></td>
<td>quarter rest</td>
<td>1 beat</td>
</tr>
<tr>
<td></td>
<td>eighth rest</td>
<td>1/2 beat</td>
</tr>
<tr>
<td></td>
<td>sixteenth rest</td>
<td>1/4 beat</td>
</tr>
</tbody>
</table>

Table 3 Rests

Time Signatures

The time signature tells us how many beats are in one measure (the top number) and what type of note represents one beat in the measure (the bottom number). We can find the time signature at the beginning of a piece, and in our case it will be at the beginning of each exercise. We are going to use only the simplest time signatures, seen below:

\[
\begin{array}{ccc}
2 & 3 & 4 \\
\frac{1}{4} & \frac{1}{4} & \frac{1}{4}
\end{array}
\]

Figure 9 Time Signatures

The Repeat Bar
The repeat bar tells us that we need to repeat a specific music passage.

![Repeat Bar](image)

**Figure 10 Repeat Bar**

*Dynamics*

Dynamics tell us how loud or soft the music should be played. We will use the symbols found in table 4.

### Table 4 Dynamic Markings

<table>
<thead>
<tr>
<th>Symbol</th>
<th>Name</th>
<th>Meaning</th>
</tr>
</thead>
<tbody>
<tr>
<td>$F$</td>
<td>forte</td>
<td>loud</td>
</tr>
<tr>
<td>$P$</td>
<td>piano</td>
<td>soft</td>
</tr>
<tr>
<td>$&lt;$</td>
<td>crescendo</td>
<td>gradually increasing volume</td>
</tr>
<tr>
<td>$&gt;$</td>
<td>decrescendo or diminuendo</td>
<td>gradually decreasing volume</td>
</tr>
</tbody>
</table>

*Rhythm*

Rhythm is the placement of sound in time; we use accents, meters, and tempos as elements to organize sound and silence.
Bow Direction

We will use the symbols in table 5 to indicate bow direction.

Table 5 Bow Direction

<table>
<thead>
<tr>
<th>Symbol</th>
<th>Name</th>
<th>Meaning</th>
</tr>
</thead>
<tbody>
<tr>
<td>⬇️</td>
<td>down bow</td>
<td>bow travels in the direction of the floor</td>
</tr>
<tr>
<td>⬇️</td>
<td>up bow</td>
<td>bow travels in the direction of the ceiling</td>
</tr>
</tbody>
</table>
CHAPTER 4

Exercises for Children

Teacher’s Manual

These exercises are designed to assist the teacher while introducing the bow to the student. The use of cartoons helps illustrate the basics of holding the viola bow and helps the teacher to work with the student to develop bow grip, bow control, coordination, and bow balance.

Also, this chapter will introduce the bow to beginning students, emphasizing the basic concepts of bow hold, weight of the bow arm, contact point, bow speed, distribution of the bow, placement of the bow in different sections, and balance point.

The teacher should use the illustrations to explain each exercise. It is important to create an enjoyable environment to the student while introducing the bow to obtain best results.

Holding the Bow

In this exercise, each finger will have a name. Make sure the student understands where each finger has to be on the bow. Emphasize each finger’s name so the student will remember it at practice time.

Directions

- Step 1: Ring finger tip goes on top of the moon (eyelet).
- Step 2: Middle finger goes right next to ring finger (because they are best friends).
- Step 3: Pointer finger goes on top of the pad (black material), placing the last joint of the finger on the bow.
o Step 4: Pinkie finger goes on top of the stick, not at the screw. This is very important.

A good pinkie placement will form an arch; tell the child to make a **rainbow arch** with the pinkie!

o Step 5: The teacher will decide whether to place the thumb at the bottom of the frog or at the intersection of the stick and the frog. Regardless of the placement, begin by making a **telescope** shape with the right hand. Look at the shape of the thumb and make sure the student keeps this shape while holding the viola bow.

It is important to help the student with finger placement while doing the exercise; the hand must be relaxed completely for best results. This exercise will be done at the beginning of every single lesson time until the student holds the bow perfectly.

*Words to remember:* moon, best friend, rainbow arch, pointer, telescope.

**Figure 11** Holding the Bow
The Spider

This exercise helps the teacher to explain relaxation of the right hand. The teacher should tell the student the following: like a relaxed spider waiting for lunch, our fingers must be relaxed on the bow. The student has to try to relax the hand and fingers when holding the bow to make a nice spider shape. The student must bend the fingers and crouch the hand down like a spider resting in his web. This will help the student to maintain relaxation while holding the bow. Keep in mind that the knuckles must remain hidden while holding the bow; if you can see them this is an indication of tension. The back of the hand should be flat while holding the bow.

Word to remember: spider

Figure 12 The Spider
**The Rocket-bow**

Now that the student knows how to hold the bow, the teacher and the student will take off in the rocket-bow game. First, the student needs to hold the bow correctly, and then extend the bow-arm straight in front of the body. The student always faces the teacher while doing this exercise.

Now the teacher tells the student: your bow is a rocket-bow! With the teacher’s help, the student should move the arm (rocket-bow) towards the ceiling and make the take-off sound while flying into the sky. The take-off sound helps to promote an imaginative fun filled environment, and helps the student to enjoy and focus while doing the exercise. The rocket-bow must remain straight at all times.

Second, as soon as the rocket-bow gets to the sky, it is time to come down. Make the student move the rocket-bow down (straight bow always) to the ground, making the landing sound until he gets back to take-off position, and repeat.

This exercise will help to build elasticity in the wrist. Notice that the shape produced by the wrist when the rocket-bow gets to the ceiling is the same shape that

![Figure 13 The Rocket](image)
is made when playing at the frog. Also, the wrist position as the rocket-bow is landing is the same as when playing at the tip. Make an example of the rocket with your bow.

*Word to remember:* rocket-bow

*The Clock*

The purpose of this exercise is to help the student develop the bow hold and understand how to manage the balance and weight of the bow.

This exercise can be done in one of three ways. In the first approach, the student should be facing the wall, holding the bow with a straight arm all the time during the exercise. The bow will be the hour hand in this exercise, and the tip will touch each number. Tell the student to work with 12, 3, and 9 only. When the bow points to 12 o’clock, the focus is on holding the bow correctly and the weight of the bow is distributed evenly across all fingers. At 3 o’clock, although the bow is still held by all fingers, more weight is borne by the index finger. At 9 o’clock, more weight is borne by the pinkie.
This exercise must be done from 12 to 3, 3 to 12, 12 to 9, 9 to 12, 3 to 9 and so on. Make all combinations possible with the three hours, and at different speeds. This will develop balance and control. Always make sure the student is holding the bow correctly.

In the second approach, the student completes the same exercise without using the wall. This will challenge the child to hold the bow straight without the support of the wall. The teacher will be standing right in front of the student to check the entire process. The third approach is for a student who has also learned how to hold the viola. In this exercise, begin with the bow at 12 o’clock, with the tip pointing at the ceiling. Then, while also holding the viola, bring the bow down from 12 to 9 o’clock. 9 will be any string on the viola. Start with the G-string and D-string. This exercise will teach proper movement of the wrist, and will develop proper balancing of the bow when the entire bow’s weight is on the pinky. The teacher will check the angle of the elbow on the bow arm while doing the exercise. Remember that each string will have a different angle. 

*Word to remember:* clock

![Figure 14 The Clock](image)
The Rotunda

Before beginning this exercise, make sure the bow hold is correct. When it is, tell the student you both will take a trip around the rotunda.

Have the child stand with his left shoulder at the wall. Extend the bow arm fully and point the tip of the bow at the center of the rotunda poster. The tip of the viola bow is the car. Begin at 9 o’clock and follow the arrows all around the rotunda. The teacher will “direct the traffic” in lesson.
This exercise will develop proper motion in the bow arm, control of the bow, and optimal bow hold. A sample poster will be included for this exercise.

*Word to remember:* Rotunda

![Figure 15 The Rotunda](image)

*The Viola Knight*

The purpose of this exercise is to help the student develop good standing posture while playing the viola. In this exercise, the teacher explains to the student that he is now a knight who stands up proudly with a straight back. A fine knight stance is also
important. The next step is an explanation about how to use the feet while playing the viola. Advise the student to make “V” for viola with the feet, and then open them to find balance. Remind the student to stand correctly and hold the viola and bow with pride because he is the Viola Knight.

Next, the teacher will introduce three shapes to the student: the triangle, the square and the trapezoid. The Viola Knight will work with shapes on the bow-arm.

The student needs to begin making the shapes just with the arm. Make sure the student comprehends how to make the desired shape with the arm. Then practice with the bow alone, and finally, practice all shapes with the bow and viola.

![Triangle](image1.png)  ![Square](image2.png)  ![Trapezoid](image3.png)

**Figure 16** The Viola Knight

After learning the shapes, make the student practice combinations between shapes. From triangle to square, from square to trapezoid, from trapezoid to triangle and so on.

**Words to remember:** knight and shapes
As always, before beginning this exercise, check to make sure the child’s bow hold is correct. When it is, you are ready to help Mr. Frog jump from the frog to the tip of the bow.

Begin slowly. The student should touch the string, with flat hair, at the frog section and at the tip section. This exercise will develop bow control, especially in terms of balance, weight control, distribution, and placement of the bow on the string.

*How to do this exercise:*

- Mr. Frog goes from the frog to the tip (repeat).
• Mr. Frog goes from the tip to the frog (repeat).

• Then, Mr. Frog jumps back and forth.

**Figure 18** The Jump of Mr. Frog

*Word to remember:* Mr. Frog
The Bow Train

The Bow Train exercise will help the teacher introduce the value of notes on each string of the viola. The teacher must pay special attention to bow direction while working on this exercise. Tell the student in this exercise the bow is going to be the **Bow Train**. The Bow Train will go from frog station to tip station and from tip station to frog station. The teacher should work as well with combination with Middle station.

The teacher will review the parts of the bow. The teacher must tell the student that it is important to keep the direction of the Bow Train straight as it travels from one station to the other, so we can deliver our cargo safely while traveling on the railway-strings. The railway for this exercise will have a straight track, so the Bow Train will remain straight during the travel. The hair of the bow will represent the wheels, so it has to be flat and keep contact all the time during the trip.

The instructor will tell the student the cargo will be good sound, contact point, weight, and bow speed. The teacher will decide how much bow, speed of bow, and weight will be applied.

The teacher may make the “choo-choo” or whistle sound while the child is playing and each “choo” or whistle sound will represent beats. This sound will help
reinforce note values such as half notes, quarter notes, and eighth notes. This integrated approach will help the child understand tempo and rhythm.

First, do this exercise on one string, and then combine two strings. The bow goes up on one string, and then goes down on another. The teacher should be sure the Bow Train makes the trip on all the strings of the viola, and on all train stations, frog station, middle station, and tip station.

Word to remember: the bow train
My Bow Plane

This exercise facilitates work with bow attack in any direction, down bow or up bow. In this exercise, the bow becomes an airplane. The student must help the Bow Plane land smoothly on the runway. Again, the teacher needs to check and correct the bow-hold first. When the student is in the proper position, tell the student it is time to prepare to land on the strings.

Beginner pilots should land their Bow Plane at the frog, while traveling down bow. Repeat until the landing is smooth.

Then, practice the more difficult tip landing while traveling up bow.
It is important to land horizontally. Tell the student to think about making a semi-circle with the bow hand while landing, to land properly. It is important to tell the student not to land in a vertical line because the sound will be rough, like a crash.

This exercise will teach good attack, weight control, bow speed, and contact point control. It can be done with different bow speed and also may be practiced on different sections of the bow as the teacher desires.

*Word to remember:* bow plane
CHAPTER 5

Teacher’s Manual

Single String Exercises

These exercises will encourage the student to maintain flexibility in the right arm, relaxation while playing, and to control the bow angle on the strings. Students must keep the bow straight and parallel to the bridge in order to improve their performance.

The exercises begin on a single string and progress to multiple strings. In this series of exercises, the student will practice simple and complex rhythmic patterns and bow directions. This will allow the student to explore various techniques which will enhance their development of bow control; this will then enhance the student’s execution of any area of the bow that they need to play.

The single string exercises must be done using the whole bow. The student must be sure to start on the string to assure a firm attack and good contact point. Completing this exercise successfully will contribute to the development of good sound quality. The student must be encouraged to use flat, even hair on the bow at all times, as this is vital to achieve a good result.

Example 5.1 Whole Notes

\[\text{Example 5.1 Whole Notes}\]
The use of varied dynamics will also help the performer to build great tone. The teacher will decide the dynamic level. *ff, f, mf, mp, p* and *pp*.

**Example 5.2 Whole Notes**

The student must connect all notes, and practice the following dynamics: *ff, f, mf, mp, p* and *pp*. Complete directions for this exercise will be presented in the appendix.

Example 5.3 will develop bow control while also emphasizing bow direction.

This exercise should be performed with the following dynamics: *ff, f, mf, mp, p* and *pp*. The student should also use crescendo and decrescendo patterns. While practicing, remember to add an accent at the beginning of each note for articulation practice. Bow speed must remain consistent, whether up bow or down bow, throughout the entire note. Keep dynamics consistent for each note and connect notes to each other with flat hair and an even contact point.
**Example 5.3 Whole Notes, Bow Direction Combination**

![Example 5.3 Whole Notes, Bow Direction Combination](image)

Example 5.4 will use the same principle as the previous exercises but will introduce the half note to the student.

**Example 5.4 Whole Note and Half Note Combination**

![Example 5.4 Whole Note and Half Note Combination](image)

Exercise 5.5 will help to develop control in different areas of the bow. It should be done from the frog to middle bow, middle bow to the tip, and also only at the middle of the bow. The exercise should be performed with the same directions as the previous exercise. The focus of this exercise is to experiment with the weight of the bow to improve balance control.
Example 5.5 The Half Note

The teacher can use exercise 5.6 to explain how to connect the bow strokes, whether playing down bow or up bow. The use of all strings also helps the student to work with different balance points for each string.

Example 5.6 The Half Note

In example 5.7, the teacher should introduce new bow strokes to the student while working on this exercise. This exercise will also teach the bow retake concept. Students should have ample practice with the bow on all different sections: The frog, middle, and tip.
Example 5.7 Whole Notes, Bow Direction Combination

Example 5.8 will be done with the same principles as the previous exercises, but the student will use less bow, which will help control the contact point. The student will also learn to create good sound with less bow. Students should keep their right hand relaxed for best results.
Example 5.8 The Quarter Note

Quarter note exercises help the student to develop more control on specific sections of the bow, and when it is done with accent patterns, will improve bow speed as well.
Example 5.9 Quarter Note Bow Changes

Example 5.10 will introduce the student to the quarter rest. In this exercise, students will explore bow attack from different beats in a measure, as well the use of the bow at tip, middle bow, and at the frog for balance practice. The use of different bow directions will encourage the student to focus more on bow balance. This exercise will help the student start understanding note counting and subdivision while playing.
Example 5.10 Quarter Note & Quarter Rest

The exercises in examples 5.11-12 introduce the eighth note and the eighth rest to the student. These exercises will be conducted in the same way as previous exercises. However, articulation is more important since the note values are smaller. Contact point, balance, and bow speed must be reduced in order to obtain the correct result.

Example 5.11 Eighth Note
**Example 5.12** Eighth Note

The following exercises are provided in order to further develop the student’s understanding of bow distribution, bow speed management, bow strokes, bow placement on the string, balance, dynamics, bow combinations, note combinations, rest, dynamics, and varying tempos.

The exercise in example 5.13 gives the teacher and student the opportunity to work on specific sections of the bow such as the tip, the middle of the bow, and the frog. Because this exercise only uses combinations of short notes, the student will develop a better understanding of how much bow must be used in order to produce good articulation and sound. This exercise can be done with different bow strokes to give the student different challenges while practicing.
Example 5.13 Quarter Note and Eighth Note Combinations

The exercises in 5.14 help the student to develop flexibility in the wrist and the forearm. The exercise must be done with very little of the bow to achieve better articulation. Also, this exercise should be done at the tip, middle of the bow, and at the frog. This exercise should be practiced with the same amount of bow, whether playing down bow or up bow.
**Example 5.14** Quarter Note and Eighth Note Triplet Combinations

Example 5.15 helps develop articulation control and teaches how to change bow direction. Short notes are used in this exercise, so students should use less bow for optimum results. Students may begin this exercise either up bow or down bow to develop better control; both directions work well with this exercise.

**Example 5.15** Quarter Note and Sixteenth Note Combinations
The exercises in 5.16 provide the student with challenging articulation, bow speed, and amount of bow used. This exercise will develop a quick and precise bow attack. Students will explore different combinations of quarter notes, sixteenth notes, and eighth notes; in addition, they will begin at different bow locations, to improve their balance on the bow and their contact point.

**Example 5.16 Quarter Note and Sixteenth Note Combinations**

In 5.17, the student will work with long and short bows, and will use the different parts of the bow. The focus of this exercise is to develop a student’s contact point and to work with different arm weights to create better sound production.
Example 5.17 Half Note, Quarter Note and Eighth Note Combinations

The exercises in examples 5.18-19 are designed to help the student work with challenging rhythms. Students should always use an accurate bow attack and start playing from the string at all times. Different bow strokes can be used during these exercises to explore diverse bow speeds and contact point. The student will develop strong bow attack and bow release on these exercises.

Example 5.18 Half Note, Quarter Note/Eighth Note, and Eighth Note/Triplet Combinations
Example 5.19 Eighth, Sixteenth, Quarter, and Half Note Combinations

Example 5.20 will help the student to work with dotted note combinations and some slurs, which will help the student to develop more bow control while playing uneven rhythms. The student will gain up bow control while learning to organize bow balance, bow speed, and contact point, along with rhythm changes throughout the exercise.
Example 5.20 Dotted Note Combinations
CHAPTER 6

String-Crossing Exercises

These exercises will provide the player with a new level of achievement in terms of bow arm location (high-low). The main idea is to explore various technical options, in combinations of the 4 strings of the instrument, that will aid development of bow control in string crossing.

Following is a series of exercises combining two, three, and four single strings (no double stops). In this series of exercises, the performer will make changes from one string to another and combine a variety of rhythmic ideas and directions with the same principle as seen in the single string exercises. These exercises will help with managing string crossing from simple and long value notes to complex rhythms to develop the mastery of string crossing. The exercise must be done combing all the strings for instance C-G; G-D; D-A. The string crossing exercises will be divided in three groups: two string crossing, three string crossing, and four string crossing exercises.

Two String Crossing Exercises

Two string crossing exercises will develop flexibility in the right arm, as well as relaxation while playing, and controlling the bow angle. In order to obtain best results, the student must do the exercise in example 6.1: Use the whole bow, start on the string with an excellent contact point and flat hair, and maintain a consistent bow speed. The use of dynamics will also help the performer to build great tone. An important thing to have in mind is the height of the elbow for each string. In the case of the C string and G string for the viola we will have the elbow high enough to get great sound and contact
point. The bow will have to be at all times on the string. All string crossing must be
done smoothly from one string to the other. The student must connect all bow direction
with the same quality of sound and bow attack.

Example 6.1 Two string crossing Exercises
Example 6.2 Two String Crossing Exercises

In these exercises, the student must connect all notes smoothly, and practice the following dynamics: *ff, f, mf, mp, pp*. This exercise will develop bow control while also emphasizing bow direction. The student should also use crescendo and decrescendo. The appendix includes a complete demonstration of this.

Bow speed must remain consistent, whether up bow or down bow, throughout the entire note. Keep dynamics consistent for each note and connect notes to each other with
flat hair and an even contact point. Also, while practicing, the student can add an accent at the beginning of each note for articulation and bow speed practice.

This exercise will use the same principle as exercise as example 6.2.

**Example 6.3** Two String Crossing Exercises

The “wave” exercise will serve the student to develop wrist flexibility while doing string crossing. This exercise must be done in combination of all pairs of strings C-G; G-D; D-A. Also it has to be done with different value notes such as whole notes, half notes, quarter notes and eight notes. An even sound is required to get clear articulation and full tone production. Also this exercise should be done with different dynamic levels.

**Example 6.4** “The Wave” Two String Crossing Exercises
Three String Crossing Exercises

Three string crossing exercises will develop flexibility in the right arm, as well relaxation while playing, and control the bow angle in combinations of three strings. The next exercise will provide the student with additional material to develop more bow control.

As always, the student is required to start from the string with flat hair and good contact point, and maintain a consistent bow speed. The use of dynamics will also help the performer to build bow technique. It is important that the teacher check the proper height of the elbow for each string. In the case of the C string and G string for the viola we will have the elbow high enough to get great sound and contact point. All string crossings must be done smoothly from one string to the other. The student must connect all the notes in all bow directions with the same quality of sound and bow attack.
Example 6.5 Three String Crossing
The next exercise will help to develop bow control emphasizing bow direction. Bow speed must remain consistent, whether up bow or down bow, throughout the entire exercise. Keep dynamics consistent for each note and connect notes to each other with flat hair and an even contact point. For articulation practice, the teacher or student should add an accent on the preferred note or group of notes to get the desired articulation.

**Figure 20** Elbow height
**Example 6.6 Three String Crossing**

In the following exercise, the student will practice retake of the bow in both directions: up bow or down bow. This exercise combines different ways of bow retake so the student will experience it in many ways.
Example 6.7 Three String Crossing
Four String Crossing Exercises

After mastering two and three string crossing exercises the student should do four string crossing exercises. This will help to develop control of the bow while doing different arm angles with the four strings of the viola. It is important to keep in mind the angle of the elbow for each string. In the viola we need to keep it high enough on the C and G string in order to create a full and round tone.

These exercises are for the development of bow control on all the strings. The exercises help the student deal with the exchange of weight of the bow arm, elbow angle, contact point, and bow speed when playing on all the strings. These exercises seek to assist the student to develop confidence while playing on every string in the viola.

The following exercises must be performed with legato stroke. It can be done in different sections of the bow, for instance at the frog, middle of the bow, and tip. This will aid the student to experiment with the amount of bow, bow speed, contact point, arm weight, and elbow angle. When the student develops confidence on the exercise, it can be done with different bow strokes such as martele, staccato, and marcato.
Example 6.8 Four String Crossing
The next exercise deals with string crossing for strings that are not close to each other. The idea is to develop quick bow changes from one string to the other, smoothly. The exercises work with fast bow arm weight changes and with rapid elbow angle changes. Another important element explored in these exercises is bow direction. The student will practice the exercise in different speeds and with different bow strokes as well as different dynamics to develop more bow control in all sections of the bow.

**Example 6.9 Four String Crossing**
CHAPTER 7

Double String Combinations

These exercises will help the student develop bow control while playing double stops on the viola. The exercises deal with the use of the angle change while playing on two strings, which is different from playing on a single string. These exercises are a continuation of the exercises in appendices 1 and 2. The exercises begin using only two strings and progress to string changes. In this series of exercises, the performer will practice simple and complex rhythmic patterns and bow direction changes. This will allow the student to explore various bow setting scenarios, which require specific use of bow speed, elbow angle, arm weight, and contact point. The exercises are developed to supplement their development of bow control; this will then enhance the student’s execution of any area of the bow that they need to play.

The exercises on two strings must be done using the whole bow when required. The student must be sure to start from the string to assure a firm attack and good contact point. Completing this exercise successfully will contribute to the development of good sound quality. The student must be encouraged to use flat, even hair on the bow at all times, as this is fundamental to achieve a good outcome. The exercises have to be performed on the following string combinations: C-G; G-D, D-A.

The first exercise in this chapter will help the student find a good angle of the elbow in order to place the bow on the two strings while playing long notes. The exercise can be done at different speeds to increase the level of difficulty while playing on the two strings. Also, the exercise should be performed with the following dynamics: f, p, ff, pp.
mp, and mf. Bow speed must remain consistent, whether up bow or down bow, throughout the entire note. Keeping dynamics consistent for each note and connecting notes to each other with flat hair and an even contact point is important.

**Example 7.1 Double String Exercises**

The next exercise will be done with the same principles of the previous exercises, but the student will use less of the bow, which will help the student to develop better contact point while playing two strings. In this exercise, the teacher can choose different bow strokes such as détaché and marcato for a different level of difficulty. This exercise will also teach bow retake. Students will have plentiful practice with the bow on all different sections: the frog, the middle, and tip.

**Example 7.2 Double string exercises**
These following exercises will provide the player the opportunity to work with different bow arm locations while working with double stops. In this series of exercises, the performer will make changes from one double string to another and combine a variety of rhythmic ideas and directions with the same principle as seen in the string crossing exercises in chapter 6. These exercises will help with managing of double string crossing from simple and long note values to complex rhythms, aiding mastery of double string crossing. The exercise must be done combining all the strings, for instance C-G; G-D; D-A.

**Example 7.3 Double String Exercises**
The next exercises help to develop more control on the tip of the bow and at the frog while playing double strings. The exercise must be done combining all the strings, for instance C-G; G-D; D-A.

**Example 7.4 Double String Exercises**

![Example 7.4](image)

**Example 7.5 Double String Exercises**

![Example 7.5](image)
Bibliography


Exercises for Children

Student’s Guide

*Knowing our Friend the Bow*

These exercises will help you to remember how to hold the bow by memorizing the illustration in each exercise. The exercises are designed to aid you while you are learning how to hold the bow. The use of illustrations will help you to understand the basics of holding the viola bow.
**Holding the Bow**

In this exercise each finger will have a name to help you understand where each finger has to be on the bow. Memorize each finger’s name so you will remember it while practicing.

**Directions**

- **Step 1:** Ring finger goes on top of the moon (eyelet).

- **Step 2:** Middle finger goes right next to ring finger (because they are best friends).

- **Step 3:** Pointer finger goes on top of the pad (black material), placing the last joint of the finger on the bow.

- **Step 4:** Pinkie finger goes on top of the stick, *not* at the screw. This is very important. A good pinkie placement will form an arch; make a rainbow arch with the pinkie!

- **Step 5:** Your teacher will decide whether to place the thumb at the bottom of the frog or at the intersection of the stick and the frog. Regardless of the placement, begin by making a telescope shape with your right hand. Look at the shape of your thumb and make sure you keep this shape while holding the viola bow.
- **Words to remember**: moon, best friend, rainbow arch, pointer, telescope.

**Figure 21** Holding the Bow
The Spider

Like a relaxed spider waiting for lunch, our fingers on the bow must be relaxed. Try to relax your hand and fingers when holding the bow to make a nice spider. Bend your fingers and crouch your hand down like a spider resting in his web. This will help you to create gorgeous sound and beautiful music.
Keep in Mind:

- Knuckles must remain hidden while holding the bow.
- Be relaxed.
- The back of the hand should be flat.

Word to remember: spider

Figure 22 The Spider
Now that we know how to hold the bow, we will take off in our rocket-bow game. First, you need to hold the bow correctly, and then extend your bow-arm straight in front of you. Your bow is a rocket-bow! With the help of your teacher, move your arm (rocket-bow) towards the ceiling and make the take-off sound while you fly into the sky. The rocket-bow must remain straight at all times.
Second, as soon as the rocket-bow gets to the sky, it is time to come down. Move your bow down (straight bow always) to the ground, making the landing sound until you get back to take-off position, and repeat.

This exercise will help to build elasticity in the wrist. Notice that the shape produced with the wrist when the rocket-bow gets to the ceiling is the same shape that’s made when the bow is at the frog. Also, the wrist shape as the rocket-bow is landing is the same when the bow is at the tip.

*Word to remember:* rocket-bow
The Clock

The purpose of this exercise is to develop the hold of the bow and to understand how to manage the balance and weight of the bow.

This exercise is done in one of three ways. In the first approach, face the wall and hold the bow with a straight arm, touching the wall with the fingers the whole time. The bow will be the hour hand in this exercise, and the tip will touch each number. We will work with 12, 3, and 9 only. When the bow points to 12 o’clock, the focus is on holding the bow correctly and the weight
of the bow is distributed evenly across all fingers. At 3 o’clock, although the bow is still held by all fingers, more weight is borne by the index finger. At 9 o’clock, more weight is borne by the pinkie.

This exercise must be done from 12 to 3, 3 to 12, 12 to 9, 9 to 12, 3 to 9 and so on. Make all combinations possible with the three hours, and at different speeds. This will develop balance and control.

The second approach is the same exercise, but without using the support of the wall. Try to keep the bow in a straight line all time.

The third approach is done only when you have learned how to hold the viola. In this exercise, begin with the bow at 12 o’clock, with the tip pointing at the ceiling as in clock exercise number 2. Then, while also holding the viola, bring the bow down to 9 o’clock; 9 O’clock will be any string on the viola. Start with the G-string and D-string. This exercise will teach you proper
movement of the wrist, and will develop proper balancing of the bow when the entire bow’s weight is on the pinky.

Word to remember: clock

9 o’clock 12 o’clock 3 o’clock

Figure 24 The Clock
Before beginning this exercise, make sure your bow hold is correct. When it is, we will take a trip around the rotunda.

Stand with the left shoulder facing the wall. Extend the bow arm fully and point the tip of the bow at the center of the rotunda.
poster. The tip of the viola bow is your car. Begin at 9 o’clock and follow the arrows all around the rotunda. Your teacher will “direct the traffic” in the lesson.

This exercise will develop proper motion in the bow arm, control of the bow, and optimal bow hold. A sample poster will be included for this exercise.

*Word to remember:* Rotunda.

*Figure 25:* The Rotunda
The Viola Knight

The purpose of this exercise is to help you develop good standing posture while playing the viola.

You are now The Viola Knight who stands up proudly with a straight back. A fine knight stance is also important. Make “V” for viola with your feet, and then open them to find balance. Remember to stand correctly and hold your viola and bow with pride because you are the Viola Knight.
Next, the Viola Knight will work with shapes on the bow-arm. Begin making the shapes just with the arm. Then practice with the bow, and finally, practice all shapes with the bow and viola.

Triangle  
(at the frog)

Square  
(at the middle of the bow)

Trapezoid  
(at the tip)

Figure 26 The Viola Knight

After learning the shapes, we will practice combinations between shapes. From triangle to square, from square to trapezoid, from trapezoid to triangle and so on.

**Words to remember:** knight and shapes

Figure 27 Posture
The Jump of Mr. Frog

My Friend, as always, before beginning this exercise, check to make sure your bow hold is correct. When it is, we are ready to help Mr. Frog jump from the frog to the tip of the bow.

Begin slowly. You should touch the string, with flat hair, at the frog section and at the tip section. This exercise will help you to develop bow control, especially in terms of balance, weight control, distribution, and placement of the bow on the string.
**How to Do this Exercise:**

- Mr. Frog goes from the frog to the tip (repeat).

- Mr. Frog goes from the tip to the frog (repeat).

- Then, Mr. Frog jumps back and forth.

*Figure 28* The Jump of Mr. Frog

*Word to remember:* Mr. Frog
The Bow Train

Now we will start doing long notes on each string of the viola. In this exercise, we pay special attention to bow direction. The bow is going to be the Bow Train. The Bow Train will go from frog station to tip station and from tip station to frog station.

It is important to keep the Bow Train direction straight as it travels from one station to the other, so we can deliver our cargo safely while traveling on the railway-strings. The railway for this exercise will have a straight track, so our Bow Train will remain straight during all travel. The hair of the bow will represent the wheels, so it has to be flat and keep contact at all time during the trip.
The cargo will be good sound, contact point, weight, and bow speed. Your teacher will decide how much bow, speed of bow, and weight will be applied.

First, do this exercise on one string, and then combine two strings. The bow goes up on one string, and then goes down on another. The Bow Train must make the trip on all the strings, and all train stations, frog station, middle station, and tip station.
Figure 29 The Bow Train

*Word to remember:* the bow train
**My Bow Plane**

In this exercise, the bow becomes an airplane. You must help the Bow Plane land smoothly on the runway. Again, first we need to check and correct the bow-hold, then prepare to land on the strings.

Beginner pilots should land their Bow Plane at the frog, while traveling down bow. Repeat until the landing is smooth.
Then, practice the more difficult landing from the tip while traveling up bow.

It is important to land horizontally. Think about making a semi-circle with your hand while landing, in order to land properly. Do not land in a vertical line because the sound will be rough, like a crash.

This exercise will teach good attack, weight control, bow speed, and contact point control.

*Word to remember:* bow plane
Bow Arm Exercises

One String

Directions
- Use whole bow (W.B.)
- Always start on string
- Contact point
- Flat hair

- Consistent bow speed
- Practice this exercise at various tempos (Largo, Adagio, Andante, Allegro, Presto)
- Practice using following crescendo and decrescendo patterns:

Exercise #1 (\:\:\textit{whole note})

Connect all notes - Practice using the following dynamics:
FF, F, mf, mp, p, pp
Exercise #2 (\(\frac{1}{2}\): the half note)

Directions
- To be performed with dynamics: F, p, FF, pp, mp, mf
- Practice using the crescendo and decrescendo patterns from Exercise 1
- Practice adding an accent at the beginning of each note
- Bow speed must remain the same whether \(\uparrow\) or \(\downarrow\) throughout the whole note
- Keep dynamics consistent for each note, connect each note to the other
- Contact point, play with flat hair
- check fingers on the bow and general posture
- Practice this exercise at various tempos

Practice playing Ex. 2 from:
- Frog to middle bow
- Middle bow to tip
- On the middle of the bow

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Connect all notes
Exercise #3  \( \uparrow \): the quarter note

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3A.* Connect all notes

3B.*

*Exercises 3A and 3B are also to be practiced using only \( \uparrow \) and \( \uparrow \).
Exercise 4. ♪ The Eighth Note
(To be practiced on each string C, G, D, A)

Exercise 5. The eighth note and eighth rest
Exercise 6. \(\frac{4}{4}\) & \(\frac{8}{8}\) combinations

Directions
- Use whole bow (W.B.)
- Always start on string
- Contact point
- Flat hair

- Consistent bow speed
- Practice this exercise at various tempos (Largo, Adagio, Andante, Allegro, Presto)
- Practice using following crescendo and decrescendo patterns:

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6A.

6B.

6C.

6D.

6E.

6F.

6G.
Exercise 7. Quarter note & eighth note triplet combinations
Exercise 8. Quarter and sixteenth note combinations

Exercise 9. Eighth, sixteenth, and quarter note combinations
Exercise 10. Half, quarter, and eighth note combinations

Exercise 11. Half note, quarter note, eighth note, and eighth note triplet combination
Exercise 12. Eighth, sixteenth, quarter, and half note combinations

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Exercise 13. Dotted note combinations

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Two String Crossing

Directions:
- Practice on all strings (2 at a time) C-G, G-D, D-A
- Play on the string
- Connected bow
- Legato
- Use varying dynamics (F, p, FF, pp), and with crescendo and decrescendo patterns

1. [Musical notation]

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2. [Musical notation]

3. [Musical notation]

4. [Musical notation]

5. [Musical notation]

6. [Musical notation]

7. [Musical notation]

8. [Musical notation]
"The Wave" Exercise

Directions:
- To be practiced with ♪, ♫, ♫, & ♬
- Practice only two strings at a time (C-G, G-D, D-A)
- Practice using various dynamic levels
Three String Crossing

Directions:
- Practice with 3 string combinations (3 at a time) C-G-D, G-D-A

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1. 

2. 

3. 

4. 

5. 

6. 

7. 

8. 

9. 

10. 

11. 

12. 

13. 

14. 

15. 

16. 

17. 

18. 

19. 

20. 

21. 

22. 

23. 

24. 

25. 

26. 

27. 

28. 

29. 

30.
Four String Crossing

Directions:
- First play through the exercise using a legato stroke, then play through using martelé, staccato, and marcato
- Also practice using varying dynamics and tempos
- Try using different parts of the bow while playing exercises that do not include slurs, practice at the frog, middle, and tip.

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Double-String Exercises

Practice on all string combinations C-G, G-D, D-A

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1.

2.

3.

4.

5.

6.

7.

8.

9.

10.

11.

12.

13.

14.

15.

16.

17.

18.

19.
Practice to develop control on the tip and frog of the bow, to be practiced on all the strings (C-G, G-D, D-A)