

3 DAILY BOWING EXERCISES

Figures 3(i), 3(ii), 3(iii) show daily bowing exercises for flexibility and freedom in the right arm and hand. Many are designed so that the same figure is repeated with opposite bowing.

Note: Concerning all exercises

- Begin slowly.
- Always play with constant bow pressure (weight of the arm!).
- Play those quavers which are not tied, short (as described in the last part of section 2.2).
- Play accents with more bow, using the whole arm.
- Choose a tempo for each variation so it can be played **correctly** and **relaxed**.
- Gradually increase the tempo as fluency is attained.
- The left arm must be free in its movements at all times (see section 5.2).
- Play all the exercises in **one** position, (fig. 3(i) and 3(ii) preferably on the D and A strings). To avoid straining the fourth finger, play A-flat and E-flat (instead of A and E) sometimes.
- These exercises should from time to time be transposed to other strings, using the same position.

It is a good idea to use these exercises as gymnastics or warming-up for the right arm and hand. It is unnecessary to work through **all** exercises everyday; play one or two of them as the opportunity presents itself.

Exercise 1 fig. 3(i)

Play each TEMA bar four times, then two bars rest to relax the left hand. After playing all nine TEMA bars, repeat them in the same manner with the bowing variation **a**. Then with that of variation **b**, etc, until all TEMA bars have been executed with all bowing variations from **a** to **j**.

Fig. 3(i)

The musical notation for Exercise 1, Figure 3(i) is as follows:

- TEMA:** A series of nine eighth-note patterns in bass clef, 4/4 time.
 - Bar 1: Quarter rest, eighth notes G2, A2, B2, C3, D3, E3, F3, G3.
 - Bar 2: Quarter rest, eighth notes G2, A2, B2, C3, D3, E3, F3, G3.
 - Bar 3: Quarter rest, eighth notes G2, A2, B2, C3, D3, E3, F3, G3.
 - Bar 4: Quarter rest, eighth notes G2, A2, B2, C3, D3, E3, F3, G3.
 - Bar 5: Quarter rest, eighth notes G2, A2, B2, C3, D3, E3, F3, G3.
 - Bar 6: Quarter rest, eighth notes G2, A2, B2, C3, D3, E3, F3, G3.
 - Bar 7: Quarter rest, eighth notes G2, A2, B2, C3, D3, E3, F3, G3.
 - Bar 8: Quarter rest, eighth notes G2, A2, B2, C3, D3, E3, F3, G3.
 - Bar 9: Quarter rest, eighth notes G2, A2, B2, C3, D3, E3, F3, G3.
- VAR.:** Three variations of the eighth-note patterns.
 - Bar a: Quarter rest, eighth notes G2, A2, B2, C3, D3, E3, F3, G3. An accent (>) is placed over the first note (G2).
 - Bar b: Quarter rest, eighth notes G2, A2, B2, C3, D3, E3, F3, G3. Slurs are placed over the eighth notes.
 - Bar c: Quarter rest, eighth notes G2, A2, B2, C3, D3, E3, F3, G3. Accents (>) are placed over the first and third notes (G2 and C3).



Practice points:

Variation b. Take care that the second of each pair of slurred quavers is as long as the first. (Use enough bow!)

Don't forget to play the separate notes short (with very little bow) and dry (i.e., while maintaining the full bow weight).

Variations c and d: Use about the same amount of bow for each accented note as you would do for the two slurred ones. Keep the separate note short. Consequently: var. d must start at the middle of the bow.

Variations e: Start the variation at the middle of the bow and speed it up for each accent, while using normal bow speed for the first note under each slur.

Variation f. This exercise requires special technique: during the three first (tied) quavers, the fingers and wrist must be flexed as much as possible, so that the forearm does not travel as far as the bow. (See fig. 3(iv).) The fourth quaver is begun **with the fingers** (not the arm) without decreasing the weight on the bow. Once started, the bow is released slightly from the string, so that it can be brought back **quickly** to the starting point, by means of the fingers and the wrist, **without giving the note an accent**. The fingers must be stretched forward quite a lot during this action.

Variation g. This is to sound as nearly as possible like variation f. But here the fingers and wrist are not flexed during the first three quavers; instead, the whole arm guides the bow. After the three tied notes, the bow is stopped and then the fourth quaver is begun by flexing the fingers and the wrist. The resulting curvature is retained during the up bow on the next three tied quavers. In starting the last quaver, the fingers and wrist are again extended to the normal position for "départ". To keep relaxed, the upper arm should participate as little as possible in starting each unslurred quaver. For the sake of comparison, try playing groups of four tied quavers completely legato.

Variation h. Concentrate on a suitable "départ" for the second and sixth quavers in each bar. Begin the first quaver with a speedy forearm, the wrist being allowed to yield considerably. Hold the bow loosely otherwise it will bounce. Get full weight on the bow **before** the up bow begins. Support for this should be felt right up in your back. Accentuate the second and sixth quavers a little at first.

Variation i. Be careful to make the second quaver of each pair as long as the first.

Variation j. See section 4.5 and variation g.



Fig. 3(iv): Special technique: Wrist and fingers flexed as much as possible, enabling a quick return with up-bow.

Exercise 2 fig. 3(ii)

Play in the same way as exercise 1, but repeat each TEMA bar eight times, plus the bar rest.

Fig. 3(ii)

TEMA

VAR.

Practice Points:

Variation b. Watch the rhythm – accentuate the fourth quaver, to avoid confusion with 3/4 time.

Variation c. The same as variation b.

Variation d. Use the right hand fingers and wrist as in exercise 1, variation f.

Variation e. The right hand fingers and wrist work as in exercise 1, variation g.

Exercise 3 fig. 3(iii)

Play the TEMA as it stands, then repeat with the bowing variations a – j.

Fig. 3(iii)

The musical score for Exercise 3 fig. 3(iii) is presented in five staves. The first staff, labeled 'TEMA', is in bass clef with a 6/8 time signature and contains a sequence of eighth notes with fingerings: I, II I, II, III II, etc. The second staff continues the sequence and ends with a double bar line and a fermata. The third staff, labeled 'VAR.', contains four variations (a, b, c, d) of the eighth-note pattern. The fourth staff contains variations e, f, g, h, and i. The fifth staff contains variation j. Each variation is marked with a letter and a double bar line.

Practice Points:

Use all four strings. Let the left hand fingers remain on the strings as much as possible. For example, do not raise the first and fourth fingers during the last half of the first bar.

Variation c. Use the same technique as in exercise 1, variation f.

Variation d. Use the same technique as in exercise 1, variation g.

Variation f. Avoid an impression of 3/4 time by accentuating the fourth quaver.

Variation g. As variation f.

Variation i. See section 4.3. Maintain mobility in the right hand fingers and wrist during the changes of string. Let the arm describe a straight line for each bar.