

**I HATE TO PRACTICE
SERIES**

Itsy Bitsy Bows

Bowing Variations on a Nursery Song

Volume 1 and 2, Complete

for Viola



by Steven Kruse & Penny Thompson Kruse

String Play for All

www.stringplayforall.com

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Preface

"Itsy Bitsy Bows" is part of a series of technical studies and exercises entitled "I Hate to Practice." This series presents the technical aspects of playing the viola in a concise, accessible, and easily understandable manner. "I Hate to Practice" also focuses on technical areas that have not been previously emphasized in the standard etudes. Along with "Itsy Bitsy Bows," other works in the series include "The Lost Position: Adventures in Half Position," "Two, Four, Six, Eight: Positions We Don't Appreciate," "Violin and Viola Charts for Scales, Arpeggios, and Slurs," and "Silent Exercises for the Left Hand."

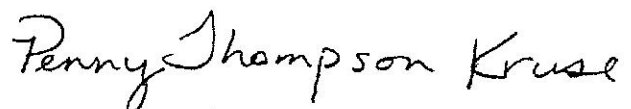
"Itsy Bitsy Bows" is inspired by Ševčík's "40 Variations," Opus 3. Ševčík's variations have been successful in developing bow technique for generations of violinists and violists. "Itsy Bitsy Bows" is intended to be a more concise approach for beginners developing basic strokes (Volume 1), and daily practice and refinement of strokes for intermediate and advanced students with more challenging variations (Volume 2).

"Itsy Bitsy Bows" uses a familiar and simple melody and rhyme. The variations in Volume 1 are clear, concise, and easy to memorize, allowing the student to watch the right hand closely in a mirror. Students are also encouraged to create their own variations, giving students greater responsibility in their practice. All basic bow strokes are covered: *detaché*, *staccato*, *martelé*, *spiccato*, *ricochet*, slurred *staccato*, up-bow *staccato*, *collé*, *son filé*, "dove-tail" bowing, "shoe-shine" bowing, Viotti bowing, and arpeggios. In Volume 1, these bow strokes are covered in their basic form and clearly explained. Volume 2 includes more challenging variations, still short and concise. Both volumes place no excessive demands on the left hand, allowing the student to concentrate on right hand technique. The last five variations in Volume 2 contain more challenging material for the left hand.

We hope students and teachers alike will find "Itsy Bitsy Bows" useful, challenging and enjoyable. We look forward to your comments and suggestions.



Dr. Steven Kruse



Dr. Penny Thompson Krue

Perrysburg, Ohio
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Itsy Bitsy Bows

Terms, Symbols & Abbreviations:

U.H. Upper Half

L.H. Lower Half

M Middle

W.B. Whole Bow

Bowing Variations
on a Nursery Song

for Viola

Theme

Moderato (♩ = 92)

L.H.

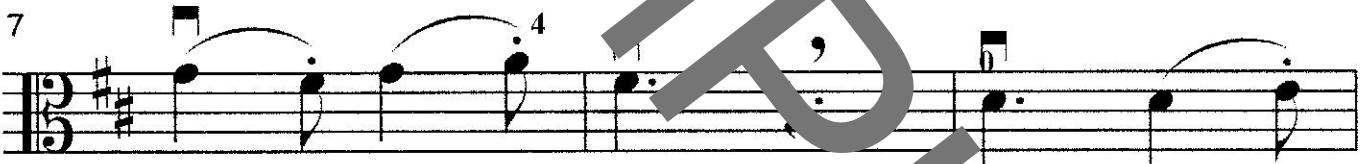
Steven Kruse & Penny Thompson Kruse



mf The itsy bit - sy spi - der climbed



up the wa - ter spout. Down came the rain and



washed the spi - der out. Out came the



sun and dried up all the rain. And the



it - sy bit - sy spi - der climbed up the spout a - gain.

Variation 2: Son filé

Spun Sound

Variation: Reverse bowings, starting up-bow, same dynamics.

Lento (♩ = 60)

M W.B. V

p *mf* *f*

5 *p*

10 *f* *p* *f*

15 *mp* *mf* *f* *mp*

Variation 3: Collé

At the Frog. Bow remains on Lower Half

Circular motion using only the wrist and fingers.

Moderato assai (♩ = 108)

collé LH

mp *f* *ff*

4 *mp* *f*

7 *ff* *mp*

10 *f* *mp*

13 *f* *ff*

Variation 9:

Alternating *Detaché* and *Spiccato*

Performed just below middle of bow. As the tempo increases, the stroke becomes smaller.

Allegro moderato ♩ = 96

spiccato *detaché* *spiccato* *detaché* *spiccato*

Allegro moderato ♩ = 96

(On) *detaché* *spiccato* *detaché*

mf

3 *spiccato* *detaché*

5 *spiccato* *detaché*

7 *spiccato* *detaché*

9 *spiccato* *detaché*

11 *spiccato* *detaché*

13 *spiccato* *detaché*

15 *spiccato* *detaché*

Variation 10: Up-Bow Staccato in Triplets

Articulation from index finger on the bow.

Stay in Upper Half. Don't go past the middle of the bow.

Moderato (♩ = 80)

Variation 11: String Crossings and Octaves

Bowings Variations:

Var. 2: Keep fingers down

Variation 1: Andante moderato (♩ = 72)

Variation 17: "Shoe Shine" Bowing

Separate bow stroke, performed in the upper half, starting up bow.

U.H. Allegro energico (♩ = 126)

Variation 18: on first

Spun Sound

Variation: Reverse bowings, starting up-bow, same dynamics.

Lento (♩ = 52)

19

Variation 23: *Sautillé*

Presto (♩ = 92)

Bow remains on the string.

M

mf

3

6

9

12

15

Variation 24: *Pop-Bow Staccato*

Bow remains on the string.

Allegro moderato (♩ = 66)

U.H. V

mf

3

5

7

9

11

Variation 27: Ricochet

Upper Half stroke. Bow is dropped from above the string.

Ricochet U.H. Vivace (♩ = 66)

simile

Ricochet U.H. Vivace (♩ = 66)

simile

4

7

10

13

16

19

22

25

28

31

Variation 28: In the Style of Mendelssohn

Allegro molto vivace (♩ = 126)

The musical score for Variation 28 is written in 3/4 time with a key signature of two sharps (F# and C#). The tempo is marked 'Allegro molto vivace' with a metronome marking of ♩ = 126. The score consists of eight staves of music, numbered 1 through 17. The music features a driving eighth-note pattern with various articulations and dynamics. A large 'SAMPLE' watermark is overlaid diagonally across the score.

Staff 1: Measures 1-4. Includes a fermata over measure 4.

Staff 2: Measures 5-8. Includes a fermata over measure 8.

Staff 3: Measures 9-12. Includes a fermata over measure 12.

Staff 4: Measures 13-16. Includes a fermata over measure 16. The word 'reste' is written above measure 14.

Staff 5: Measures 17-20. Includes a fermata over measure 20.

Staff 6: Measures 21-24. Includes a fermata over measure 24.

Staff 7: Measures 25-28. Includes a fermata over measure 28. The word 'ossia' is written above measure 25.

Staff 8: Measures 29-32. Includes a fermata over measure 32.