

**I HATE TO PRACTICE
SERIES**

Itsy Bitsy Bows

Bowings Variations on a Nursery Song

Volume 1 and 2, Complete

for Violin



by Steven Kruse & Penny Thompson Kruse

String Play for All
www.stringplayforall.com

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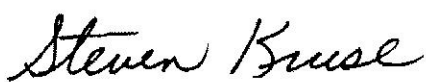
Preface

"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 violin 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 Shifting," and "Silent Exercises for the Left Hand."

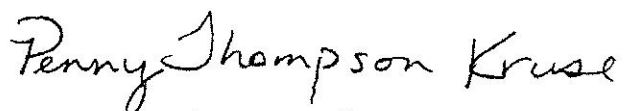
"Itsy Bitsy Bows" is inspired by Sěvčık's "40 Variations," Opus 3. Sěvčık's variations have been successful in developing bowing technique for generations of violinists and violists. "Itsy Bitsy Bows" is intended to be a more concise approach for beginners developing basic strokes (Volume 1), and daily 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 have 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 Kruse

Perrysburg, Ohio
September 2022

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 Violin

Theme

Steven Kruse & Penny Thompson Kruse

Moderato (♩ = 92)
L.H. W.B.

mf The it - sy 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 *mp* *p*

10 *f* *p* *f*

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

Variation 2: Collé

At the Frog. Bow remains in 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.

Variation: *M* *spiccato* *detaché* *spiccato* *detaché* *spiccato* *sempre*

Allegro moderato

(On) *detaché* *M* *spiccato* *detaché*

mf *spiccato* *detaché*

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

Var. 2: Keep fingers down

Bowling variations:

Andante moderato (♩ = 72)

Var. 3 M

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)

mf

L.H.

U.H.

4

8

12

16

Variation 18: Spun Sound

Spun Sound

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

Lento (♩ = 52)

W.B. IV

(4th Position)

p

mf

f

mp

p

f

mp

mf

f

mp

5

10

15

Variation 23: *Sautillé*

Bow remains on the string.

M Presto (♩ = 92)

Musical score for Variation 23: *Sautillé*. The score is written in treble clef with a key signature of three sharps (F#, C#, G#). It consists of six staves of music, numbered 1 through 15. The tempo is marked 'Presto' with a quarter note equal to 92 beats per minute. The dynamic is marked 'mf'. The music features a continuous, rapid sixteenth-note pattern. Bowing marks (v) are placed above the notes, and the instruction 'Bow remains on the string.' is written above the first staff.

Variation 24: Up-Bow Staccato

Up-Bow Staccato
Bow remains on the string

Allegro moderato ♩ = 66

U.H. v 4

mf

Musical score for Variation 24: *Up-Bow Staccato*. The score is written in treble clef with a key signature of three sharps (F#, C#, G#) and a 4/4 time signature. It consists of six staves of music, numbered 1 through 11. The tempo is marked 'Allegro moderato' with a quarter note equal to 66 beats per minute. The dynamic is marked 'mf'. The music features a series of staccato chords, primarily consisting of four notes (quartets) and some triplets. Bowing marks (v) are placed above the notes, and the instruction 'Bow remains on the string' is written above the first staff. The notation includes various articulation marks such as slurs and accents.

Variation 28: In the Style of Mendelssohn

Allegro molto vivace (♩ = 126)

1

4

7

9

11

13

15

17

restes

ossia

0 4