

# Son File Intro

M. Badillo

The musical score is written in 4/4 time with a tempo marking of  $\bullet = 50$ . It consists of two staves of music. The first staff contains eight measures of music, each with a note on the A string. The notes are: G4 (finger 1, bow down), F4 (finger 2, bow up), E4 (finger 3, bow down), D4 (finger 4, bow up), C4 (finger 5, bow down), B3 (finger 6, bow up), A3 (finger 7, bow down), and G3 (finger 8, bow up). A double bar line follows. The second staff contains three measures of music, each with a note on the D string. The notes are: G4 (finger 1, bow down), F4 (finger 2, bow up), and E4 (finger 3, bow down). A double bar line follows. The third staff starts at measure 12 and contains five measures of music, each with a note on the D string. The notes are: G4 (finger 4, bow down), F4 (finger 5, bow up), E4 (finger 6, bow down), D4 (finger 7, bow up), and C4 (finger 8, bow down). The piece ends with a double bar line.

The purpose of this Son File Intro exercise is to help the student develop a good tone while using a larger portion of the bow on the A and D string. When practicing, maintain a good bow hold, good posture, and a good height for the elbow. Make sure there is no squeezing in any part of the body, including the hand, arm, neck and shoulders.

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The musical score is written in 4/4 time with a tempo marking of quarter note = 50. It consists of four staves of music, each containing a sequence of quarter notes on a single pitch. The first staff starts with a fermata over the first note, followed by a 'V' marking above the second measure and a double bar line with repeat slashes at the end. The second staff has a double bar line with repeat slashes at the end. The third staff has a double bar line with repeat slashes at the end. The fourth staff ends with a double bar line.

The following exercise should be memorized so the student can focus on the bow and posture and not the notes.

The purpose of this Son File exercise is to help develop your tone quality and control of the bow. When practicing, make sure you are using your entire bow, maintain good posture, good bow hold and a straight bow parallel to the bridge, focus on the sound you are producing and make sure there are no cracks, squeaks, or bumps when moving your bow along the string. Pay close attention to how the weight of the bow changes as you play from the frog to the tip of the bow. The lower third of the bow closest to the frog is the heaviest part of the bow due to the weight of the frog and the mechanic inside the lower end of the bow. When playing in this region be mindful of carrying the weight of the bow with your pinky and hand. When you are moving to the middle third of the bow the natural weight will be evenly distributed so there is no need to work as hard carrying the weight of the bow, instead allow gravity and the natural weight of the bow to press down on the string. Always allow the violin to carry the bow, don't hold it up all the time for this can highly affect your tone quality. When you are moving to the upper third of the bow closest to the tip, you will have to apply some weight with your index (pointer) finger due to how light the tip of the bow is. As you move up and down on the bow you will notice that you will not be keeping the same amount of pressure as you bow. Always adjust when you practice the Son File to maintain an even tone and dynamic.

More advanced students will not always play what is notated but will follow the idea with different exercises given by the teacher. As you become more advanced, try to increase the amount of time you spend on each bow stroke.

EXAMPLE:

QUARTER NOTE = 60

BOW 4 BEATS (4 SECONDS) PER BOW

BOW 6 BEATS (6 SECONDS) PER BOW

BOW 8 - 60 BEATS PER BOW as you increase your amount of time on a single bow stroke and sure you position your bow correctly and notice how you will change the speed of the bow but also the pressure and sounding point of the bow to maintain a good tone.

# Finger Exercise on Hand Shapes

Practice exercise without bow. Focus on maintaining good left hand posture and remain completely relaxed. Keep your fingers close to the fingerboard as much as possible.

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1

$\text{♩} = 60$

2

3

33

FOX                      RABBIT                      CLAW                      TEA CUP

# String Crossing

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$\bullet = 60$

1

2

3

4

The sole purpose of this string crossing exercise is to focus on the plain of the arm or the height of of the elbow. All the notes in this exercise are open strings so there is no detractions with the left hand allowing you to have undivided attention to the right arm and hand. Approach string crossing with the “Stop, Row, Go” method (STOP the bow, ROW or change to the next string, and GO and continue playing on the new string) to be successful in your string crossing. As you change to a different string please take note of the height of the elbow and always practice with a mirror watching and making sure your elbow is not sagging under the height of your hand or dramatically above. Even though this exercise is focusing on string crossing, do not allow yourself to have poor posture. Poor posture will not allow you to execute this exercise fully.

# Bow Speed Exercise

When practicing this exercise make sure you maintain good posture throughout your body. Use your whole bow for each complete bow stroke as directed by your teacher. Pay close attention to your bow distribution and portion each note equally throughout the bow.

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$\text{♩} = 60$

The exercise is written in 4/4 time with a tempo of 60 beats per minute. It consists of six numbered staves, each containing a sequence of musical phrases. Staff 1 starts with a repeat sign and contains four measures of quarter notes with rests. Staff 2 contains four measures of eighth notes. Staff 3 contains four measures of eighth notes in groups of three, with a repeat sign at the end. Staff 4 contains four measures of eighth notes. Staff 5 contains four measures of eighth notes in groups of three, with a repeat sign at the end. Staff 6 contains four measures of eighth notes. Each staff concludes with a double bar line and repeat dots.

# Bow Pressure Exercise

The forte and piano are noted for the indication on when to apply pressure (forte) and when release pressure (piano). Pressure is applied with the index finger pressing against the thumb onto the string and not from the are or hand. We can think of the pressure as finger pressure. Focus on your bow distribution when practicing to ensure evenness on tone.

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$\text{♩} = 60$

1 *sim.*  
*f p f p*

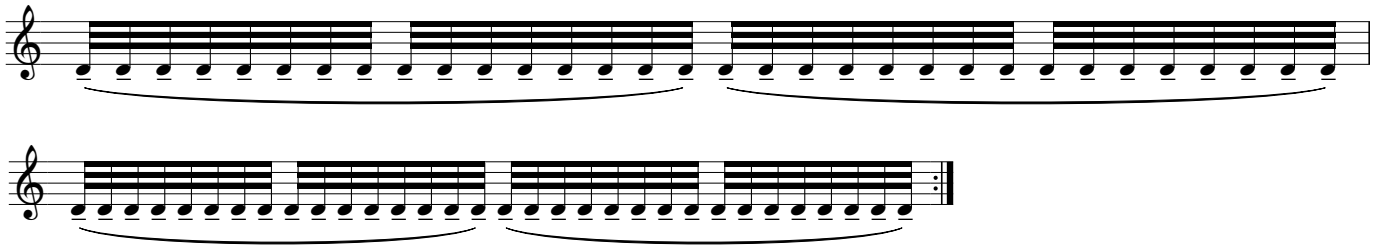
2 *sim.*  
*p f p f p f p f*

3 *sim.*  
*f p f p f p f p f p f p*

4 *sim.*  
*f p f p f p f p f p f p f p f p*

5 *sim.*  
*f p f p f p f p f p f p f p f p f p f p f p*

6 *sim.*  
*f p f p f p f p f p f p f p f p f p f p f p f p f p f p*



## Sounding Point Exercise

When practicing your sounding point there is no need to use a metronome. Arco full bow. The focus of this exercise is to travel to the bridge and back over the fingerboard. Maintain your bow parallel to the bridge at all times. You will notice that your upper arm will be controlling the movement across the sounding point. First start off at the frog and over the fingerboard. As you bow down gradually bring your bow to the bridge. By the time you are at the middle of the bow you should be at the bridge. You will return back over the fingerboard with the remaining upper half of the bow. Do this repeatedly until you are confident and comfortable with the movement. Proceed by crossing back and forth the sounding point a number of times in a single bow stroke and portioning your bow correctly to the number of repetitions as needed.

### EXAMPLE:

Number of repetitions across and back the sounding point in a single bow stroke—

1, 2, 3, 4, 5, 6, 7, 8, 9, 10, Etc.