

# Viola

## - Body -

- feet planted so knees can spring
- hips - lean back, let stomach out
- shoulders relaxed, squared center and down over hips.
- loose neck and head will pivot over spine - nod with head
- jazz feeling and inner pulse in body
- breath deep from stomach to expand ribs.
- loose belly
- think of sex - open and loose body - pelvis front.

## - Left side -

- don't clench jaw! - loose shoulders, neck and back
- balance instrument - cuddle
- natural hanging elbow.
- hold the instrument - contact point at base of first finger - don't grab.
- loose thumb - thumb goes where it wants to go naturally - don't hold on.
- loose back of hand, wrist, forearm, upper arm -- if arm is loose, wrist won't be tight
- each finger has its own balance - flexible wrist to accomplish that - don't reach with finger - action from base joint and release each finger before.

putting down the next - "feel" the string - vibrato action when the finger hits the fingerboard - the vibrato is non-stop.

- vibrato is wrist and fingers - a swinging feeling (rather than a stopped-action at either end) vibrate on passing notes - immediate vibrato - all vibrato on pads of fingers.
- shifting - lead up with the wrist and lead down with the fingers - base knuckles giving in and thumb bends. Take thumb wherever fingers go - 2 shifts - displacement and expressive - To eliminate shift sound, be light on string and repull.

- Right side -

- right shoulder sunken and kind of forward
- opening and closing of the back as the stroke dictates
- lead up bows with elbow
- arm levels off at the balance point toward the frog
- fourth finger and thumb bend at frog
- upper arm weight
- let first finger flick at bow change
- fat wiggle - upper arm
- the repull - rocking hand back to have weight on 4<sup>th</sup> finger to pull again

- scoop out at tip with no whips
- feel the bow in your hand - loop with thumb and 2<sup>nd</sup> finger - 3<sup>rd</sup> finger feels the frog - 4<sup>th</sup> finger is a counter balance - 1<sup>st</sup> finger for weight and articulation
- wrist is never lower than the frog.
- wave bow over strings for crossing.
- bow straight and near bridge - flat hair and stick up.
- don't drop elbow - pull on up bow like you pull a down bow
- feel string crossings in wrist - rebalance bow as you cross string
- feel the beginning of each stroke
- don't lose the ends of each stroke
- breath and swallow.

### - Coordination -

- to distribute bow in an organic and natural way - to phrase group and feel the dots of notes - go through the bow changes
- down bow - a downward arch - expand body - release neck (repull) - dropping torso - everything leveling at tip - at tip head releases over nodding bone
- up bow - upward arch - body expands - head nods up and levels out to meet the bow at frog.