

What We Teach:	CULTURE
How We Teach It:	Role modeling - YOU
What To Teach:	How to Teach It:
BOW HOLD	<p>** Start all students on French bow hold; introduce German bowhold to bassists later on</p> <p>ALL Students:</p> <ul style="list-style-type: none"> ● <u>Thumb:</u> <ul style="list-style-type: none"> ○ Show students the divot on the bow where the thumb goes ○ “Bunny Chin” - Make sure tip of thumb is in contact with the bow and that thumb is bent ○ “Thumb creates a shelf for the bow to sit on” ● <u>Middle & Ring Finger:</u> <ul style="list-style-type: none"> ○ “Bunny teeth” - sits over bunny chin ○ First knuckles (knuckles right under the nail) should touch the bow ● <u>Pointer finger & pinky:</u> <ul style="list-style-type: none"> ○ “Floppy bunny ears” - These fingers are relaxed over the bow like bunny ears ○ First knuckles (knuckles right under the nail) touch the bow ● <u>Pointer finger (PRONATION):</u> <ul style="list-style-type: none"> ○ “Sleepy sloth finger” - finger should lean into the bow like a sleepy sloth laying on top a tree branch ○ “Ice cream scooper” - Have students imagine they are scooping ice cream that just came out of the freezer and is still hard ● <u>All fingers:</u> <ul style="list-style-type: none"> ○ “Windows for mice” = there are spaces in between each finger ● <u>Wrist:</u>

- Fingers should be below wrist
- “Can you balance a penny on your wrist?”

** To prevent collapsed bow hands, ask students if “there is room for a carrot for their bunny?” in their bow hand

Violinists and Violists:

- Pinky:
 - Pinky sits on top of bow – bow = a shelf for the pinky

EXERCISES FOR BOW HOLD
CONSISTENCY:

- Start with pencil:
 - Have students practice holding a pencil with correct technique
- Wind shield wipers and rocket ships = move bow horizontally and vertically to challenge students to keep bow hold in same position
- Bow Hold Parade:
 - Have students march to music, wielding bow (with proper bow hold) like parade baton
 - When music stops, students freeze and check bow hold with teacher or peers

MAINTAINING BOW HOLD IN
“PLAYING POSITION”:

- Violinists and Violists:
 - Have students place bow on left shoulder and move bow back and forth like they are playing
 - *This will help enforce proper bow hold as well as getting arm weight into string

	<ul style="list-style-type: none">● <u>Cellists and Bassists:</u><ul style="list-style-type: none">○ Have students sit with their bow in “playing position” on music stand in front of them – move bow back and forth like they are playing<ul style="list-style-type: none">*This will help enforce proper bow hold as well as getting arm weight into string
POSTURE	<p>** MAKE SURE MUSIC STAND IS AT PROPER HEIGHT</p> <p>ALL Instruments:</p> <ul style="list-style-type: none">● Sit bones vs. Tail bone● “Feet like chairs” = Feet flat on the floor under knees● Let the instrument come to you <p>** The more demands we make the more they know you care about them and believe in them</p> <p>Violin and Viola:</p> <ul style="list-style-type: none">● Left foot slightly in front (optional but recommended)● Turn head to the left● “Statue of liberty” - hold instrument with left hand on top of the belly and back out in front of them<ul style="list-style-type: none">○ Turn and place on left shoulder○ Tip head slightly into instrument● “It’s a JAW rest <u>not</u> a chin rest” <p>**Students should be able to take hand away and hold instrument between shoulder and jaw</p> <p>Cello:</p> <ul style="list-style-type: none">● Cello rests on chests● “Legs are there to keep the cello from rolling away. We DON’T squeeze the

	<p>cello.”</p> <ul style="list-style-type: none"> ● Endpin length = top of scroll should be in line with tip of nose when standing up ● C bouts are above knees ● Cello neck does NOT rest on shoulder ● “There is space between neck of cello and your neck” ● Bottom peg BEHIND left ear <p>** Have students flap their arms up and down like a bird with their cello in playing position (no bow) — this helps them feel the cello resting on their body (not holding with arms) and helps enforce straight back = no cello slouch!!</p> <p>Bass:</p> <ul style="list-style-type: none"> ● Stand vertically with bass vertical at arms length ● Lower bass into body <ul style="list-style-type: none"> ** Bottom of scroll should be in line with top of eyebrow ● Corner that connects back and rib of the instrument rests on the body <ul style="list-style-type: none"> ○ “<u>Balances</u> against your body” <p>LEFT ARM:</p> <p>Violin and Viola:</p> <ul style="list-style-type: none"> ● “No pancake wrists!” <p>Cello and Bass:</p> <ul style="list-style-type: none"> ● Touch your nose, balance bow on left arm, take bow off, move left arm in playing position ● <u>No T-Rex arms!!</u>
<p>INSTRUMENT CARE</p>	<ul style="list-style-type: none"> ● Bow hair care <ul style="list-style-type: none"> ○ loosen when done ○ Stick should always be curved – tighten enough that your pinky finger just fits between stick and hair ○ Touch bow hair as minimally

	<p>as possible</p> <ul style="list-style-type: none"> ● String cleaning care <ul style="list-style-type: none"> ○ “Don’t put your instrument to bed (in its case) without brushing its teeth!” ● How to set the instrument down <ul style="list-style-type: none"> ○ Bows can sit on stands ○ Violin and violas go in cases or sit flat (on their backs) on chair ○ Cello and basses sit on RIBS with endpins pulled IN ● How temperature affects instruments <ul style="list-style-type: none"> ○ Wood expands and contracts – don’t leave your instrument in your car!
<p>TONE</p>	<ul style="list-style-type: none"> ● Bow triangle - contact point, speed, arm weight ● “Chicken wing, door hinge” ● Bow distribution exercises <ul style="list-style-type: none"> ○ Divide your bow like pieces of a pie ○ With a metronome, divide the bow into 2 beats, 3, 4, etc. ○ Play portato and then legato ● Bow “lanes” <ul style="list-style-type: none"> ○ Five lanes ○ Lane skating exercises <ul style="list-style-type: none"> ■ “Bow tip goes opposite direction then where you want your bow to go” ● Relaxed bow arm <ul style="list-style-type: none"> ○ Drop your shoulder ● Thumb release spider crawls <ul style="list-style-type: none"> ** Have students put thumb and pointer together, thumb and middle, etc. and feel muscle under thumb – Different “steak cooking levels” = we want RARE steak <u>not</u> tough, burnt steak ● “Stick bent towards finger board” ● Provide names of great players ● Vibrato – Start with impulses 2, 3, 4, etc.

<p>TIMING</p>	<ul style="list-style-type: none"> ● From day one – <u>Breathe</u> in tempo with the music ● Empower your students to make a contribution to tempo ● Metronome <ul style="list-style-type: none"> ○ Foot tapping exercises ○ Count to ten with foot tapping and hands patting on lap ON click ● Masters of the Alphabet <ul style="list-style-type: none"> ○ Enforces subdivision, and consistent tempo ● Rhythm exercises <ul style="list-style-type: none"> **Start with pizzicato so students can hear each note placed quickly with metronome without the lag of playing arco that often occurs <p>** Bow usage must be discussed with timing – using too much bow will ALWAYS slow you down!</p>
<p>TUNING</p>	<ul style="list-style-type: none"> ● No problems, only opportunities - “we have a great tuning <u>opportunity</u> here” ● “Playing in tune is not an event, it is a process” ● “Hide in the sounds of those around you” ● How to match stationary pitch ● Pitch tendency information ● How the tuner works <ul style="list-style-type: none"> ** BUT we tune by EAR not SIGHT ● Drone exercises ● Proper tuning dynamic and bow usage
<p>DYNAMICS</p>	<ul style="list-style-type: none"> ● Crescendo/Diminuendo exercises ● Diminuendo/Crescendo exercises ● “If you see a crescendo start softer – you need to be able to go somewhere.” ● “Be patient with your crescendos” ● Define terraced dynamics ● Percentages and tendencies ● Pace crescendos and diminuendos ● <u>Contact point and bow speed</u> ● “Find the Rosin” game

	<ul style="list-style-type: none"> ● fortepiano = “Zoom!” ● “Unconvincing dynamics” ● “Dynamics never sit, they are always in motion.”
PHRASING	<ul style="list-style-type: none"> ● “Where is the arrival point?” ● “Color over the bar line.” ● “The black notes tell the story”

** NOTHING IS DIFFICULT – JUST A BIT TRICKY :)

** Don’t inflate – Say: That’s better, good for you, I know we can get there

ARTICULATIONS	<ul style="list-style-type: none"> ● Staccato ● Marcato ● Slurs ● Legato ● Wiggle wiggle push bow exercises ● Smooth bow changes ● Precision and clarity exercises
RHYTHM	<ul style="list-style-type: none"> ● Counting system (“one -and -two- and” and one -e-and-a-two-e-and a”) ● Rhythm “pie charts” = show how many of one note value/rest value equal another note/rest value (ex: one quarter = two eighth notes) ● Masters of the Alphabet Game ● Let students come up with words that can be pronounced with the same rhythmic passage they are studying (ex: pep-er-on-i-piz-za) ● Pizzicato with the metronome before using the bow so students can hear where the beat is placed ● Tap foot!
BALANCE	<ul style="list-style-type: none"> ● Melody vs. accompaniment ● Balance down to the next lowest instrument
BLEND	<ul style="list-style-type: none"> ● Listen to your stand partner ● Listen to your section leader ● Listen across the ensemble ● Name ways to stick out of the

	ensemble
ATTACKS	<ul style="list-style-type: none"> ● Entering from silence to sound ● “If the ensemble wants to play at the same time, the bow needs to start ON the string” ● Articulations related to the attack
RELEASES	<ul style="list-style-type: none"> ● Entering from silence to sound = bow starts on the string and eyes are ON section leaders ● Tapered release exercise ● Niente release exercise ● Discussion of different types of releases ● Discussion of bow distribution – don’t run out of bow to fast in slow, tapered releases ● Down-up releases – practice coordinating with ensemble ● “Eyes on the conductor” ● Have students take turns leading the releases
DURATION OF NOTES	<ul style="list-style-type: none"> ● Resonance/sustaining the sound ● Bow distribution (pieces of a pie) ● Steady bow speed - Practice portato (2,3,4,5,6,etc.) with a metronome ● Note direction (up or down bow depending on dynamic markings) ● Control the crescendo – “lane skating”
RANGE	<ul style="list-style-type: none"> ● Learn appropriate fingering ● Learn appropriate extension techniques ● Where is your left hand thumb? ● Learn positions
CONTROL	<ul style="list-style-type: none"> ● Bow speed ● Bow usage ● Vibrato exercises - impulses duple and triple accelerating tempo ● Trill exercises - duple and triple accelerating tempo ● Play from the back! ● “Left and right arm always move at

	the SAME speed!”
TECHNIQUE	<ul style="list-style-type: none"> ● All types of scales and arpeggios ● ● Shifting <ul style="list-style-type: none"> ○ Arm always initiates shift, not the hand ○ Left arm moves at same speed as the right ● Spiccato <ul style="list-style-type: none"> ○ The wrist does NOT move side to side – pronate and move the wrist up and down to make the bow bounce. ● Pizzicato <ul style="list-style-type: none"> ○ Where does your thumb live? ○ Different parts of the finger produce different sounds ○ Plucking should occur $\frac{2}{3}$ of the way down the string
PRECISION	<ul style="list-style-type: none"> ● Attack/Release exercises ● Intonation exercises ● Internalization of pulse “challenges”
MUSICIANSHIP	<ul style="list-style-type: none"> ● Beauty ● Shape ● Weighting ● Emotion ● Expression ● Creativity ● Artistry ● Passion ● Self-discovery and interpretation
STYLE	<ul style="list-style-type: none"> ● Louds vs. softs, longs vs. shorts (e.g., Mozart) ● If a line is repeated, so something different ● Sequences ● Mood ● Interpretations of composers/conductors/performers ● Dance styles (Sarabande, Courante, etc.) ● Features/Characteristics of different

	styles
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SCALES	<ul style="list-style-type: none"> ● Note names (Masters of the Alphabet) ● Speaking and finger notes ● Learn enharmonic notes ● Learn key signatures ● Relative major/minor ● Different types of scales ● Chromatic - spell sharps up, flats down
KEY SIGNATURE	<ul style="list-style-type: none"> ● Rules for keys ● Inversion principle ● Sharp and Flat Sentences ● Circle of Fifths/Circle of Fourths ● Key signatures for minor
TIME SIGNATURE	<ul style="list-style-type: none"> ● Explanation of function ● Various time signatures and why ● Mixed meter ● From quarter to eighth and vice versa
STRETCHING EXERCISES	<ul style="list-style-type: none"> ● Alexander Technique ● Open back muscle exercises ● Tense and relax shoulder muscles ● Identifying big arm muscles vs. small arm muscles ● “Your arm has four joints - shoulder, elbow, wrist, and clavicular-sternum”
COUNTING SYSTEM	<ul style="list-style-type: none"> ● One-ee-and-a ● One-and-two-and
SIGHT-READING	<ul style="list-style-type: none"> ● Select a tempo that ensures mastery ● Practice each component of playing ● Practice a culminating, simultaneous performance ● “STARS”
ENHARMONIC NOTES	<ul style="list-style-type: none"> ● Call and response ● Enharmonic ladder ● Keyboard diagram
MUSIC THEORY	<ul style="list-style-type: none"> ● Clefs ● Basic understanding of chords

	<ul style="list-style-type: none"> ● Musical roadmaps ● https://www.alfred.com/alfreds-essentials-of-music-theory-complete/p/00-17234/?srsltid=AfmBOog4QXX6BPnYIloWNdvnFtXKeUsbMVj2beLsbVwsxbzgS7__wQB
<p>HISTORICAL PERSPECTIVE</p>	<ul style="list-style-type: none"> ● Time periods ● Historical context ● Social influences
<p>TERMS</p>	<ul style="list-style-type: none"> ● All-State terms: https://sdhsaa.com/FineArts/ASO-TerminologySheet.pdf ● Different terms for the word “mute” ● Terms for strings that help explain transfer
<p>PRACTICE HABITS</p>	<ul style="list-style-type: none"> ● Appropriate warm-up material ● Exercises to address specific fundamentals <ul style="list-style-type: none"> ○ Rick Mooney Thumb Position Books ○ Bottesini - 24 Exercises for Double Bass ○ Carl Flesch (Violin/Viola/Cello) ○ Feuillard ○ Kreutzer's 42 Studies ○ Galamian ● Use of a metronome and tuner ● Appropriate supplemental method books ● Structuring Practice ● REPITITION REPITITION REPITITION ● “Am I going to allow my body to move without resistance today?” <ul style="list-style-type: none"> ○ Our ultimate goal is to play without tension – if you can play it without being tense, you can perform it.
<p>ACCURACY</p>	<ul style="list-style-type: none"> ● Silent shift exercises ● Old/new finger shifting exercises ● Vomit exercises

Grace Miller

	<ul style="list-style-type: none">• Awareness of the <u>back</u>'s role in shifting and bow control
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