

Curriculum – Illinois String Academy

Instructor Training Sessions, 2020-2021 Academic Year

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Introduction to Illinois String Academy Curriculum

Reading:

Rolland: Chapter 1, “Young Violinists in Action”

Viewing:

Rolland: Film #1, “Young Violinists in Action”

Rolland: Film #2 “Principles of Motion in String Playing”

The mission of the Illinois String Academy (ISA) is

1. to provide a musically enriching, inclusive and challenging environment that nurtures the maximum potential of each child, regardless of their future goals and ambitions;
2. to lay a strong technical and musical foundation for each student;
3. to offer opportunities for collaboration to students at all levels in the form of group classes, ensembles and performances;
4. to employ highly skilled instructors who are passionate about working with youth;
5. to offer opportunities for development and pedagogical training for ISA teachers and University of Illinois string majors.

Commitment to Diversity, Equity, Access, and Inclusion

The University of Illinois School of Music and its Office of Public Engagement regard diversity, equity, and access as core values integral to guiding our progress toward excellence. We embrace a broad and comprehensive concept of diversity that serves as a springboard toward mutual understanding. We appreciate diversity as a strength and intentionally cultivate an inclusive climate in our daily endeavors as faculty, staff, and students. We are committed to respecting differences; accepting multiple perspectives; and striving to identify, disrupt, and rectify bias, prejudice, and oppression in our classrooms and community.

Non-Discrimination Policy

The Illinois String Academy does not discriminate on the basis of race, nationality, gender, ethnic origin, sexual orientation, or religious belief in its admission, student aid, or other educational practices.

The purpose of ISA curriculum training

- To enhance the strength of the program overall and realize the mission of the ISA
- To provide each of us with an outlet and resource for pedagogical development
- To engage in ongoing curriculum development

Curriculum development

- We have an established curriculum for the benefit of our students and teachers
 - This creates stability and continuity for our beginners and group classes
 - Individuality in teaching and performing is highly valued. This is merely the trunk of the tree – feel free to grow the branches!
- The curriculum is appropriate for beginners of all ages

- However, key considerations have been made for very young students and small instruments
- It is important to align the approach of instructors with students who attend beginning group classes
- Presentation
 - This curriculum begins with the nuts and bolts of teaching beginners
 - The curriculum is more topical and open-ended after that. However, this is a holistic approach, and everything is interconnected from the beginning levels to the most advanced.
 - Though our outlines have instrument specific information (violin, viola, cello), these areas are also interconnected. (Bass pedagogy is interconnected too but a bit more unique in our program and will be covered later with Renata.)
 - Studying pedagogy for all the string instruments is a pathway to becoming more well-rounded as a teacher
- Guidelines
 - If you don't agree with something or are just unsure of it, try it anyway. Then bring it up in our sessions so we can discuss it
 - Potential changes or additions should be tested and developed
 - Always strive to cultivate a nonjudgmental attitude in our communications with each other and in our dealings with ISA students

Teaching and Learning in a Nonjudgmental Environment

- We want to establish a safe environment and a community of support that allows all members the freedom to be who they are and the freedom to make mistakes
- Most problems that occur in performance and throughout the learning process are caused by tension
- One of the greatest sources of physical tension is mental tension, which can be caused by a myriad of psychological factors such as defeatist attitudes, perfectionism, or stress in general.
- Our approach to this is to encourage students to view mistakes simply as information and to be nonjudgmental so that this self-imposed source of tension may be disarmed.

Greatest influences to the curriculum

- Paul Rolland
 - *The Teaching of Action in String Playing*
 - Mechanics of string playing
 - Gestalt (holistic) approach and action studies
 - Music reading skills are developed from the beginning stages alongside rote teaching
 - Supplemental repertoire: Fletcher/Rolland, *New Tunes for Strings*
- Shinichi Suzuki
 - Educational philosophy (recommended reading: Suzuki's *Nurtured by Love*)
 - Mother tongue approach
 - Family involvement
 - Core repertoire
- Mimi Zweig
 - *Stringpedagogy.com*
 - A proven, time tested curriculum
 - Emphasis on nonjudgmental environment
 - Supplemental repertoire: Pre-Twinkle and extensive lists at all levels
- Tanya Carey
 - *Cello Playing is Easy*
 - Body warmups and physical considerations applicable to all instruments
 - Specific applications for cello

Beginning curriculum design and some overarching goals

- Environment and practice
 - School of Music (i.e. exposure)
 - What we do creates the overall environment
 - Working with parents and family members (environment at home)
 - Developing good practice habits
 - Creative repetition
 - Isolating difficulties
- Posture and the body
 - Ergonomic equipment
 - Feet and legs
 - Relationship of the head, neck, shoulders and back
 - Establishing good motion patterns in the whole body and large muscles
- Right hand/arm
 - The elbow hinge and use of the upper arm
 - Three basic bow strokes
 - Bow division
- Left hand/arm
 - Providing support for the instrument hold (violin/viola)
 - Beginning shifting and vibrato motions
 - Shaping, strengthening, and placing the fingers
- Musicianship
 - Form and the phrase
 - Character
 - Ear training and rote teaching
 - Pitch names instead of finger numbers
 - Exposure and developing “the concept”

Guidelines and advice for beginning students

Reading:

Rolland: Chapter 4, “Establishing the Violin Hold”

Rolland: “Tapping” pg. 154

Violin/Viola: Stringpedagogy.com, Volume One, Parts 1 and 2

Cello/Bass: Stringpedagogy.com, Volume Four, Parts 1 and 2

Cello/Bass: Carey, pages 1–9

Viewing:

Rolland: Film #4, “Establishing the Violin Hold”

[Mimi Zweig](#): Video series of weekly lessons with Sadie

(two may count towards internship hours)

Size and set up correctly

- Violin/Viola: With hand in first position, the student’s arm at the elbow joint should form a 90° angle. Extending the arm further than this is taxing for the student.
 - Also allows for more support from the back vs. the biceps
 - *Show: back muscle awareness exercise (Rhomboid muscles)

- Cello: Adjust the height of the cello so that the left knee touches the curve below the lower bout corner. If the cello fits correctly, the upper rim of its body will rest on the sternum and the C peg will be near the left ear. From a seated position, the student should be able to comfortably touch the bridge and the scroll.
- A smaller instrument is better than larger
 - Special cases and the viola: students should reach a technical proficiency and body awareness that allows them to tackle a larger instrument without detriment to their posture and further development.
- Violin/viola: Sponge or Playonair
 - Shoulder rests are not appropriate for young students
 - Goal: freedom of movement
 - (Red cosmetic sponges – sallybeauty.com; foam sheets from Joanne fabrics)
- Violin/Viola: Use the right chinrest – “jaw-rest”
 - With a lip, or “user-friendly ridge,” allowing the instrument to hang from the jawbone
 - Alexander Technique: adjustments made from the freely moveable Atlanto-Occipital joint (“nodding joint”), not the slightly moveable joints of the neck/spine
 - We have cork board that can be cut and placed underneath chinrests to provide more height
 - “Kreddle” chinrest: www.kreddle.com
 - Frisch and Denig: www.chinrests.com
- Cello stool
 - Stools are preferred over chairs.
 - The student’s knees should be bent at 90 degrees when seated. Feet should rest flat on the floor.
 - Outline placement of stool, feet and endpin on yoga mat.
 - Mark endpin height with sharpie
 - Grow with me cello chair: <https://www.sharmusic.com/Accessories/Chairs/Grow-With-Me-Cello-Chair.axd>
- “Middle dot” placed on fingerboard under the octave harmonic for violin/viola; or under 4th finger in 4th position for cello
 - Make it very visible. Fun stickers highly recommended
 - Later, a “high dot” can be placed under the two-octave harmonic
- Violin/Viola: First and third finger lines or dots (2nd/4th often not necessary)
Cello: First, third, and fourth finger lines or dots
 - (Scotch brand plastic tape; multiple colors available)
- Violin/Viola: Mark the middle of bow and a “new tip” for shorter arms
Cello: Mark the middle and the frog
**Violin/Viola bowing actions begin in the upper half; Cello begins in the lower half*

Discuss care of the instrument

- Don’t leave in a hot/cold car
- Practice taking out of the case and putting away
 - Cello: Practice gently laying the cello and bow (each separately) on the floor on the cello side of the chair
- Always loosen the bow
- Your instrument is your best friend!

Learn parts of the instrument and bow

- Instrument parts: scroll, pegs, peg box, fingerboard, string names, bridge, fine tuners, tail piece, button, front, back, sound holes, ribs, “jaw” rest (violin/viola), end pin (cello)
- Bow parts (“Righty tighty, lefty loosey”): tip, bow stick, frog, hair, tightening screw

Violin/Viola Rest Position and Action Studies

- Rest position
 - Can also be called the “safe position” – this is how we keep the instrument safe when not playing

- Instrument is held under the right arm (banjo position), strings facing out, and held underneath by the right hand
- Sliding on the Magic “X” (see Rolland, pg. 100)
 - Marked next to the first crease at the base of the left-hand finger
 - Prepares hand/arm for shifting and vibrato motions and serves as the basis for left-hand frame in the lower positions
- “Tapping” (see Rolland, pg. 154)
 - The left thumb rests in the throat (or “nook”) of the violin, at the neck block where the neck meets the body of instrument
 - The tapping impulse (preparation exercise for vibrato) should originate in the wrist (violin/viola) and/or the arm (all instruments), not the fingers
 - Tap with fingers extended over the middle dot on the wood of the violin to the left of the fingerboard and/or on the strings
 - Incorporate Twinkle rhythms or compose your own
 - Rhythms can be spoken using a combination of Kodaly syllables, invented syllables, or make up your own fun phrases.
 - Tiri tiri ti ti
 - Ti ti “blink” ti
 - Ti tiri ti tiri
 - Tri-pl-et tri-pl-et
 - Tiri tiri tiri tiri

Violin/Viola Body Stance and Sequence into Playing Position

- Put feet together
- Make a “V”
- Take a step (a small step to the left; NOT forward—can make the body twist)
- Shift weight back and forth
- Flex the knees so they don’t lock
- The “Statue of Liberty” (See Rolland, pg. 70)
 - Hold the instrument in the air with the hand the over the middle dot, thumb in the nook, and the bridge facing away
 - Students are asked to touch the button of the instrument with the right index finger and hold it above their head, swaying the instrument left and right.
 - With two hands, float the violin from above down to the collar bone
 - Aim button towards center of neck
 - Rest violin on the collar bone
 - Jaw in the “Jaw-rest”
 - Do not twist head; strive for a normal position, facing forward

Action studies in playing position

- Nodding the head: “yes,” “no,” and “maybe”
 - Activates the “nodding joint” at the base of the skull
 - Avoid changing the shape of the neck
- Sliding from “low” to “middle” positions
 - Violin/Viola: slide on the Magic X
 - Cello: slide on the thumb
- “Tapping” (Rolland, pg. 154)
 - Suggestion: play a Twinkle variation as students tap the rhythm

Cello Position and Action Studies

- “The Star” (Cello Playing is Easy, pg. 4)
- Sit on edge of chair with tall back

- Discuss how upper body “stands”
- Cello hug with knees (front point by right knee, back point by left knee)
- Rest position: hands on shoulders of cello
- Back: tree trunk, Feet: tree roots, Arms: branches
- Sway in the wind
- Back: tree trunk, Feet: tree roots, Arms: branches
- “I Love My Cello Very Much” (see cello folder in OneDrive)
- “Tapping” (Rolland, pg. 154)

Practice

- Particularly for younger students, practice time can be in short bursts of 5-10 minutes.
- Repeat all the steps listed under these three categories (rest position, body stance and holding the violin) over and over and over again.
- Practice can be based on a certain number of repetitions of these steps in sequence.

Group Classes

Reading:

Rolland: Chapter 3, “Rhythm Training,” and “Tapping,” pg. 154

Stringpedagogy.com: Volume 1B: “Beginning Group Lessons”

Cello/Bass: Carey, pages 9-15

Viewing:

Rolland DVD: Film #3, “Rhythm Training”

Cello Playing Is Easy (<https://celloplayingiseasy.com/videos/>) – Introduction Body Concepts, Body Warm-Ups

ISA homogeneous group classes – a typical class will include:

- Vocal/physical/musicianship activities
- Technique, action studies, and scales
- Repertoire (new and review)
- Solos

Vocal/physical/musicianship activities

- Physical warm-ups
 - Arm circles, large and small (See “Windmills” in Carey, pg. 12)
 - Willow Tree: arms above the head and bending at the waist; left, right, forward, and back (Carey, pg. 10)
 - Bending forward at the waist, hanging the arms
 - “Swinging with the beat,” (Rolland, pg. 115) – Very important in developing counter-balanced bilateral and unilateral motions
- Ear training – Sunflower (stringpedagogy.com, volume 1, part 3)
 - Introducing a 1-octave major scale and arpeggio; in C major with solfege
 - Soon begin to cover intervals such as M2, M3, P4, P5, M6, M7, and Octave
 - Minor scales, minor intervals and the tri-tone can be covered as soon as students are fluent with the above
- Rhythm training – experiencing pulse vs. rhythm
 - Start with basic pulse; marching, clapping, and/or plucking a single string with the teacher, with the metronome (60 bpm), and/or with a piano accompaniment
 - Goals: students can march in 1/4 notes and clap in 1/8 notes simultaneously

- Later expand to clap 1/16 notes and incorporate more complex rhythms
- Rhythm training – experiencing notation
 - Students learn to recognize basic notation and clap/vocalize various rhythms combining those notations; the process is experiential and detailed explanations are not necessary; can be accomplished with a white board or chalk board
 - Beginning symbols: 4/4-time, bar lines, quarter note (ta), eighth notes in 2-note groups (ti ti), sixteenth notes in four-note groups (tiri tiri)

Delivery methods

- Study the score
 - Identify form; similarity and differences between sections; note names; tricky spots; etc.
- Singing and listening
 - Sing through songs with lyrics and/or note names and/or with the Sunflower and solfege
 - Play the pieces/songs for students; incorporate an activity to go along with listening
- Make instructive videos
 - For students to listen and practice with during the week
 - In many (or most) cases, you may be able to make the video during the class
- Play along
 - With teacher and/or accompaniment
 - With entire songs, sections, or smaller chunks
 - Generally, it is better to give directions/feedback before or after playing along, not during. Let them focus on the current directive, then provide new feedback and directives
- Call and response
 - You play something, they repeat
 - Gives the student immediate feedback once they've heard themselves in comparison to you
- Student-led
 - Assign a student to “be the leader” for a song or short activity
 - Assign a student to “be your teacher” as you demonstrate bad habits
 - Ask “what’s another idea we could try?”
 - Give students choices; pick a review song for us to play together; what rhythm is next?
- Tie things together
 - If what you are doing with the Sunflower, rhythms, and scale/technique is tied to a song the class will play later in the class, it can have a particularly strong impact
 - Always look for these types of connections and take advantage of them

Classroom management

- Primary goal: a positive experience
 - We want our students to feel successful
 - Keep an eye out for any students who may be having a negative experience. Consult with Aaron, Leah, and/or the parents if you notice anything like this.
- Establish routines
 - Students should know what to do when they walk in the room
 - Most classes tend to take this format: (1) vocal/physical/musicianship activity or two, (2) scale and/or technique exercise, (3) repertoire, and (4) solos.
- Be engaging
 - Demonstrate that you are happy to see your class and each individual student
 - Try not to get stuck on one idea
 - Don’t make things too complicated
 - Be ready to switch gears at a moment's notice

- Give students strategies that will help them relate to the music they are playing; talk character!
- Give feedback that is concise, positive, and goal oriented
 - Long explanations can erode student focus
 - Brainstorm simple directions that will help to accomplish multiple goals at once
 - Simple questions can lead to identification of goals in a positive way
 - “What did you like most about what you just played?”
 - “What are some things you’re still working on?” ... “Ok, great, I have some suggestions.”
 - With some students you can be more direct and with others not so much. This often depends on how well you know the student, how comfortable they are with you, and where you sense they may be psychologically
 - Peer feedback, student to student
 - Be careful with this, or (depending on the class) just avoid it altogether
 - First, establish a culture in which students give each other compliments only (i.e. “Nancy, what did you like about Jimmy’s playing?”)
 - When you feel the culture in your class is very positive between students, and you feel they are old/mature enough to understand the benefits of constructive criticism, experiment a little (i.e. “Nice comment Nancy, now what’s one thing you think will help Jimmy when he practices?”)
- Teach to “the middle,” but don’t let anyone get too far behind
 - Devise strategies to provide extra support for those who need and/or additional challenges for those who are ready and able
- Reward systems
 - Point charts, class goals, etc.
 - I generally do not to use these types of strategies, but I do have a point chart I’ve used for rowdy classes
- Establish, Maintain, and Restore (google this for related articles)
 - Strong teacher-student relationships are a foundational aspect of a positive learning experience
 - Three phases of student-teacher relationship building
 - “Establish” – during the first meeting, establish trust, connection, understanding, and a sense of belonging
 - “Maintain” – throughout the term – in addition to learning goals, support the emotional well-being of your students
 - “Restore” – at points when a relationship may suffer damage – work restore trust before things get worse

Additional resources

- Stringpedagogy.com
- Suzukiassociation.org blogs and articles
- [MuseScore](https://www.musescore.com/)
- [YouTube](https://www.youtube.com/)
- [SmartMusic](https://www.smartmusic.com/)

Beginning your beginners and the first lessons

Reading:

Violin/Viola: Stringpedagogy.com: Volume One, Part 3

Cello/Bass: Stringpedagogy.com: Volume Four, Part 3

Cello/Bass: Carey: pages 9-15

FIRST SONGS

Ants – Violin (download available at stringpedagogy.com)

- Pluck with pinky over middle dot
E E E rest
A A A rest
D D D rest
G G G rest
- Lyrics:
Each, each, each, each and every
Ant, ant, ant, digging in the
Dirt, dirt, dirt, all the way to
Greece, Greece, Greece

Ants – Viola/Cello

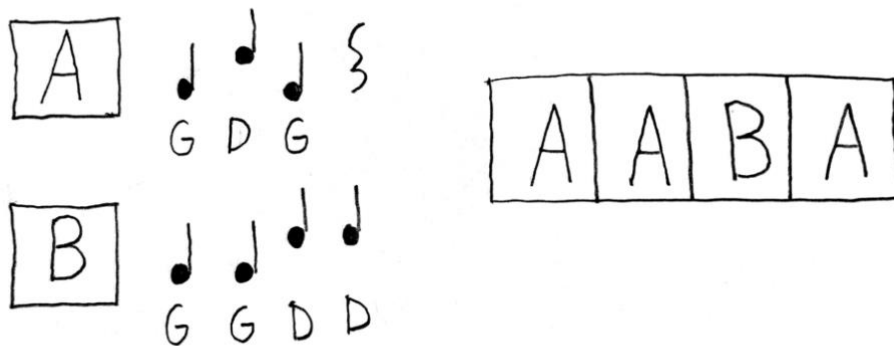
- Pluck with pinky over high dot (4th finger in 4th position)
A A A rest
D D D rest
G G G rest
C C C rest
- Lyrics:
Ants, ants, ants, digging in the
Dirt, dirt, dirt, going under
Ground, ground, ground, all the way to
China, China, China

**Violin/viola/cello versions of Ants can be easily combined for performance*

Watch *Ants* at 36:19 – <https://www.youtube.com/watch?v=kxND3h6ZCYE>

GEE DEE GEE (download available at stringpedagogy.com)

- Plucking with the pinky finger over the middle dot
- Stomp with the right foot on the rests (shifting weight to left foot); multiple additional actions for the rest also acceptable
- Teach the A and B sections separately; begin to understand the concept of musical “form”
- The following illustration provides an introduction to notation, basic melodic contour (high and low), and musical form.



- Transpose to DAD, AEA, and GEG
- Younger students might learn just one key per week
- Eventually, play all four versions in a row without stopping, in a steady tempo and with good posture – we call this *THE PIZZICATO SUITE*
- Play along on piano or violin to the tune of Hot Cross Buns for performance practice.

The Pizzicato Suite for Cello/Viola:

- Tap right hand during rests
- Elbow should roll to facilitate movement between strings. *Ex. "C roll G roll C rest"*
CGC Song
GDG Song
DAD Song
CAC Song

Watch *The Pizzicato Suite* at 37:25 – <https://www.youtube.com/watch?v=kxND3h6ZCYE>

Action studies

- Review
 - Body stance and the “Statue of Liberty” (violin/viola)
 - “The Star” (cello)
 - Nodding the head: “yes,” “no,” and “maybe”
 - “Tapping”
 - Sliding on the Magic X from low to middle positions (violin/viola)
- New:
 - Tuning (Rolland, pg. 66)
 - “The Shuttle” (Rolland, pg. 75)
 - Focus on “low” and “middle” positions as a start, but soon extend to the “high” positions
 - “The Shuttle” and “Tapping” may also be combined
 - Cello: “Ski Jumps”
 - Left arm swinging (Rolland, pg. 77)
 - Swing the arm to pluck the low strings, swing it back to pluck the high strings (GEG song)
 - Pinky Strums
 - Strumming all four strings (low to high) over the middle dot with the pinky finger
 - Focus is on the swinging of the arm/elbow underneath the violin
 - The arm swings and we “drag” the pinky across the strings (vs. plucking them individually)
 - Combine with “The Shuttle”

Supplemental left-hand pizzicato repertoire

- All rhymes from “Easy (to sing and play) Folk Songs” PDF (in OneDrive)
- Pop! Goes the Weasel
 - Teacher plays the tune in G major; student provides the “pop” by plucking the E string; other versions possible (see clip)
 - Watch at 35:09 – <https://www.youtube.com/watch?v=kxND3h6ZCYE>
- Serenata from *Concert Tunes for Beginning Strings*, by Dale Brubaker
 - Watch violins at 6:09 – <https://www.youtube.com/watch?v=p4XPmnHI64Q>
 - Watch cellos at 40:00 – <https://www.youtube.com/watch?v=kxND3h6ZCYE>
- Pinky Plucks #2 from violinpractice.com
- For cello by Carey Beth Hockett
 - “Finish Folk Song” and “Steamroller Leapfrog” (provided in OneDrive)

Introducing the Bow

Reading:

Rolland: Chapter 5, "Holding the Bow"

Violin/Viola: *Stringpedagogy.com: Volume One, Part 4*

Cello/Bass: Carey: pages 16-20

Viewing:

Rolland: Film #5, "Learning to Hold the Bow"

Carey: *Cello Playing Is Easy* (<https://celloplayingiseasy.com/videos/>) – *Sound Concepts Bow Balance Games*

Bow Hold

- Natural hand position and proper finger placement (Rolland, pg. 80)
 - A relaxed hand and fingers will guide the shape of a great bow hold naturally
 - Observe by flopping your hand out as though you are "shaking water droplets off your fingers" (Phyllis Young)
 - Thumb: flexible, curved in a "smile" (not a banana)
 - The thumb balances the stick on the inside corner of the thumb tip
 - Note the natural sideways motion of the thumb when the hand is at rest
 - Index finger: the middle segment contacts the top of the stick
 - Avoid contact at the joint
 - Middle fingers: wrap around comfortably
 - Middle finger opposes the thumb
 - Violin Pinky: "Tip o' the 4th, Top o' the Bow!" (Gerald Fischbach)
 - Making contact at the inside octagonal edge of the bow
 - Cello/Bass Pinky: should drape naturally over the side of the bow
 - German bass hold: ask Renata!
 - Leverages
 - The front part of the hand applies pressure (pronation)
 - The back part of the hand provides support (supination)
 - The thumb and middle finger are the axis between these two leverages
- Helpful Equipment
 - Wooden dowel, pencil, pen, or plastic straw
 - Foam pen cushions or surgical tubing (thumb support), moleskin (unmedicated)
 - Plastic tape in various colors (scotch brand)
- Early bow hold variations (more common to violin/viola)
 - Suzuki style with a pinky house (see image on stringpedagogy.com)
 - Primarily what you will see violin and viola beginners using at the ISA
 - The thumb makes contact underneath the frog at the ferrule ("metal part")
 - Advocated for young beginners, approx. 6-7 and younger (especially the very young with still-developing bone and muscle structures). Typically not necessary for older beginners
 - Can be taught quickly and efficiently
 - Rolland style early bow hold at the balance point (Rolland, pg. 82)
 - Excellent transition from Suzuki style early bow hold to "grown up" bow hold
 - Multiple applications for reducing tension at all levels

Bow Games and Action Studies

- Bowing motion – rubbing the shoulder and arm
 - Violin/viola: without the bow, students can practice the basic bowing motion and rhythms by rubbing the left shoulder/arm with the right hand.

- Cello: without the bow, cellists can practice the basic bowing motion and rhythms by rubbing the extended left arm from elbow to wrist with the right hand. (See "Dirty Doggie Scrub Scrub in the One Drive cello folder.)
- This is an advantageous action for violin/viola as it promotes good forearm motion from the elbow. Avoid “sawing” from the shoulder; allow both the upper arm and forearm to “swing”
- Explain down and up bow; then do Twinkle rhythms
 - **Variation E (tiri tiri tiri tiri) is optional and often omitted* as the tendency for kids is to “saw” from the shoulder. Skip this variation until you are confident your student can swing vs saw.
- Bow hold games
 - *Goals: consistent finger placement and looseness of the right hand
 - Up Like a Rocket
 - Ring of Fire
 - Pendulum Metronome (save Windshield Wipers for later)
 - Stir the Soup (witches brew)
 - Pass the Cup
 - Thumb: doorbell; balance a coin on the thumb
 - Etc.
- Additional Bow Games for Cellists:
 - Cello handshake (Carey, pg. 19)
 - Springs (Carey, pg. 20)
 - Ball Toss (Carey, pg. 3)
 - Bow Track (Carey, pg. 21)
 - The Elephant (Susan Moses, stringpedagogy.com)
- “Shadow Bowing” (Rolland, pg. 85)
 - Violin/Viola: with the bow placed on the student’s left shoulder or through a paper roll held on the left shoulder with the left hand
 - Cello: Bow through a paper roll across the knees
 - Tap the fingers (very important)
 - Form the bow hold, check the thumb, tap the index finger, tap the middle fingers simultaneously, and then the pinky. This relieves static tension and allows the bow to sit instead of being held.
 - Violin/viola: do not “saw” from the shoulder – “swing” both the upper arm and forearm.
 - However, special attention should be placed on forearm motion from the elbow, which is needed for straight bowing.
 - Get used to the motion and then work on Twinkle rhythms
 - Students can also shadow bow to music (recorded or played by the teacher), with the pulse of the music or with the rhythm of the melody.
- “Roll the Arm” and “Rock the Bow” (Rolland, pg. 86)
 - Start without the instrument or bow
 - Cultivate a balanced teeter-totter motion in the right arm with the “salt-shaker” motion
 - With the bow, no instrument
 - “The Two-Handed Bow Hold” (Nancy Kredel) – hold the stick of the bow with the left hand horizontally in front of the body, balancing the frog on the curved right thumb
 - Form the bow hold and tap the fingers
 - In order to approximate the playing angle of the bow, the is held close to the left shoulder for violin/viola and out in front for cello/bass
 - Gently shake the right hand (“Rock the Bow”), looking for the same balanced motion as the “salt-shaker”

- “Roll the Arm” – move the entire hand/arm/bow from the shoulder joint as a unit in the manner of large string crossings
 - “Rock” and “Roll” simultaneously, maintaining a balanced arm motion
 - Now with the instrument, place the bow in the middle of the bow on one of the middle strings
 - Violin/viola: “Rock” and “Roll” at the middle and the tip
 - Cello/bass: “Rock” and “Roll” at the middle and the frog
 - Extend to other areas of the bow as students encounter them in the curriculum
 - A potential middle step for violin/viola is shown in Rolland, pg. 86, Action V, steps 1, 2, and 3. (Exercise caution.)
- “Place and Lift” (Rolland, pg. 87)
 - Silently place the bow on the string, lift it above the string, then repeat
 - Lift with the arm and bow as a unit
 - Check for stiffness and tap the fingers
 - Violin/viola: “Place and Lift” at the middle and the tip
 - Cello/bass: “Place and Lift” at the middle and the frog
 - Extend to other areas of the bow as students encounter them in the curriculum

The Instrument and Bow Together, Part 1 (Pre-Twinkle)

Reading:

Rolland: Chapter 6, “Playing at the Middle with Short Strokes”

Rolland: Chapter 17, “Remedial Teaching”

Cello/Bass: Carey: pgs. 16-32 along with coordinating videos

Viewing:

Rolland: Film #6, “Playing at the Middle of the Bow”

Rolland: Film #14, “Remedial Teaching”

Teachers should assist students with their first bowing experiences and continue to do so throughout the first years of study.

- While doing so, focus the student’s attention on the beautiful sound of their instrument, the ring that can resonate after finishing a stroke, and the vibration of the strings.
- ****Refer to our Staff Handbook for policies regarding permission for instructive touch****

The three phases of Manual Assistance:

1. Teacher controls the motion
2. Student and teacher perform the motion simultaneously
3. Student controls the motion

Drawing the bow using Manual Assistance:

1. Help the student form the bow hold and tap the bow-hold fingers
2. Form your hand over the students (OR: the non-touch approach would be to grab the bow stick above or below the bow hand) - whether you use your right or left hand to assist a student's bowing is a matter of personal preference
3. Monitor wrist, elbow, shoulder, posture, etc. with your free hand

A good example of Manual Assistance (at 8:20)

- <https://www.youtube.com/watch?v=FTq9n5PRcKY&list=PLthxwAaTJDiK-Ku4I4COULN6f6ENmPXfl&index=1>

Three basic bow strokes should be emphasized (Martelé and détaché definitions from *Guide to Orchestra Bowings Through Musical Styles*, by Rabin and Smith)

- Martelé – Ballistic motion
 - Definition: “A bowing stroke using the staccato concept. It can vary in degrees of articulation but is generally identified with initial weight followed by release with bow movement. The fact that bow pressure is applied before moving the bow results in space between each note.” In this context it is a short-sounding stroke with a quick bow speed.
 - Important note: staccato is not a bow stroke but a music marking that indicates space between notes, and which is open to interpretation based on context
- Détaché – Balanced motion
 - Definition: “A bowing that has a single note per bow direction in a smooth, connected stroke with an evenness of tone.”
 - The French translation should be interpreted more as “separate bows” vs. “detached”
- Legato – Sequential motion
 - Definition: smooth and connected; long bows; “slow bow”
 - According to literature about bow strokes, legato is more of a bowing style than a bow stroke. (Détaché is a legato style stroke, for example.) Son Filé is the closest bow stroke term to what we are asking students to do, but we’ve opted to use Legato due to its widespread use in the context of teaching stringed instruments.

First experiences – bow and instrument together

- Points of emphasis
 - Students should become very familiar with the names of the three basic bow strokes
 - Keep the left thumb in the nook with left-hand fingers hovering over the middle dot for all of the following activities
 - Violin/Viola: play in the **upper half** on the **two upper strings** until the “grown-up bow hold” is taught (during prep work for O’ Come Little Children)
 - Cello/Bass: play in the **lower half** on the **two lower strings**
 - Tap the fingers on the bow over and over and over again
- Violin/Viola: Square Position
 - In playing position with the middle of the bow resting on the A string (D viola)
 - The right arm forms a 90° angle at the elbow and the bow is at a 90° angle to the string. This forms three sides of a square
 - The right arm should be able to raise comfortably at the shoulder without need to move forwards or backwards
 - This is a good way to check that the angle of the violin is in an advantageous position for the right arm
- Legato
 - The best first experience
 - Acquaint the student with the middle and tip (vln/vla) or frog (vc/db) while playing
- Martelé (“poof”)
 - Move immediately from legato to “poofs”
 - Without allowing the bow hand to tighten, teach students to apply pressure with the bow (“weight”) and silently wiggle the string before performing each stroke
 - A great deal of emphasis is placed on this stroke during the beginning stages as it is one of the best ways to develop forearm motion from the elbow
- Détaché
 - As a start, do only in combination with martelé (tiri tiri ti ti) in order to avoid shoulder sawing
- Silent String Crossings
 - A more focused version of Rolland’s “Roll the Arm” (pg. 86)
 - Roll back and forth across all four strings at the middle and at the tip (vln/vla) or frog (vc/db)

- Practice stopping on each individual string
- Isolate two strings (i.e. A and E for violin in preparation for the AEA song with the bow)
- Use the whole arm to change levels from the ball and socket joint of the shoulder

AEA with the bow

- Martelé, middle to tip
- Verbalize the string crossing and other off-beats as you assist the student
 - A “roll” E “roll” A “and” Rest “and”... etc.
- This becomes the final song of the *Pizzicato Suite*
 - Watch 37:25 – <https://www.youtube.com/watch?v=kxND3h6ZCYE>

Supplemental repertoire

- Several options available in “Easy (to play and sing) Folk Songs” PDF (in OneDrive)
- From violinpractice.com
 - First Songs in A and E with the Bow
 - Road Trip
 - E String Concerto
- *Magic Carpet* by Joanne Martin

The Instrument and Bow Together, Part 2 (Pre-Twinkle)

Reading:

Violin/Viola: Stringpedagogy.com: Volume One, Part 5

Cello/Bass: Carey: pgs. 33-38 along with coordinating videos

Cello/Bass: Stringpedagogy.com: Volume 4, Part 2

Action studies

- Consistent review – develop a routine and be creative
 - **Tuning:** while the student plays – now adding the bow
 - **Body:** stance; Statue of Liberty or The Star; nodding the head; physical warmups
 - **Left arm/hand:** tapping; sliding on the magic X and The Shuttle; left arm swinging and pinky strums
 - **Right arm/hand:** tapping bow-hold fingers; bow hold games; shadow bowing; Roll and Rock; Place and Lift
 - **Bow strokes:** legato, martelé, and détaché
- Playing Short, Slurred Strokes on Two Strings (Rolland, pg. 93)
 - An extension of “Roll the Arm,” using the whole arm to change string levels from the ball and socket joint of the shoulder
 - Violin/Viola: in the middle of the bow slur from the lower string to the higher string on a down-bow (i.e. A to E on the violin), then from the upper string to the lower string on the up-bow.
 - Cello: start at the frog on the upper string and roll to the lower string
 - Reverse the string order but still start down bow
 - This is a wonderful introduction to the “smile stroke,” which will be covered later
 - Play simple tunes in the key of the lower string while the student repeats the motion (Note to self: would be good to have a song for this)

Introducing the first finger

- Suggested routine – Violin/Viola
(Refer to Stringpedagogy.com, Volume 1, Part 5, for excellent suggestions related to left-hand position)

- Start with the hand over the high dot
- Slide back to 1st position on the magic X
- Set the magic X alongside the violin neck
- Make the first finger tall (like a square, perhaps) and place on the first finger line
- Flex the wrist, keep it straight
- Tap the thumb and/or slide it gently back and forth
- Mold their hand for balance
- Practice lifting and placing the finger
- Slide hand back up to high dot and repeat three times
- Suggested routine – Cello
 - Extend left arm to the left
 - Make a C shape with the hand (C is for Cello!)
 - Bend at the elbow
 - Place thumb in the nook
 - Slide up and down the neck on the thumb
 - Stop in first position
 - Tap thumb and/or slide it gently back and forth
 - Place first finger on the line
 - Practice lifting and placing the finger
 - Slide hand back up to high dot and repeat three times
 - (This is a good time to review Tanya Carey's "Cello Handshake")

See Saw (download available at stringpedagogy.com)

- Skills emphasized
 - 3/4 (or 6/8) meter
 - Legato bow stroke in upper half
 - Placement of the first finger
 - Varying bow speed
- Teach by section, A and B
- While assisting student to play, try counting out the beats
 - A section: “1 2 3, 1 2 3, 1 2 3, 1 2 3”
 - B section: “1 2 3 4 5 6, 1 2 3, 1 2 3”
- Cellos play See Saw on the A and D strings. This allows the first left hand playing experience to be in the easiest position.
- Watch at 41:18 – <https://www.youtube.com/watch?v=kxND3h6ZCYE>

The Left Hand

Reading:

Rolland: Chapter 7, “Left Hand and Finger Placement in the First Position”

Rolland: Chapter 8, “Principles of Left Hand Finger Action”

Cello/Bass: Carey: pgs. 39-48 along with corresponding videos

Cello/Bass: Stringpedagogy.com: Volume 4, Part 3

Viewing:

Rolland: Film #7, “Principles of Left Hand Finger Action”

Rolland: Film #8, “Establishing Left Hand and Finger Placement”

Rolland, pg. 98: The first paragraph is worth noting every word

- “Beginners automatically choose the most comfortable but professionally unacceptable holding position: the neck resting on the palm and the fingers placed flat on the string. A broomstick is held the same way. This universal but violinistically poor approach stems from the instinct of holding objects between the palm, thumb, and fingers and from the sensitivity of the extreme fingertips. It is a natural tendency to touch and feel with the fleshy ball of the finger, not with the sensitive fingertips near the fingernail. The reluctance of beginners to place the fingertips in a correct but uncomfortable position causes the following faults:
 1. Collapsing of the wrist toward the player.
 2. Bending the wrist sideways, with the hand leaning to the right.
 3. Squeezing the neck between the thumb and first finger.
 4. Tucking the hand under the neck.
 5. Pressing the finger forward toward the bridge.”

Rolland, Pg. 98: The “Native” Hand Position

- “When the LH is relaxed, the upper three fingers are close together and the first finger rests a little farther back.”
- If you transfer that position to the violin fingerboard with the third finger placed at the D on the A string:
 - The second finger will be next to the third
 - The first finger falls naturally on E of the D string, though a little sharp
 - The fourth finger falls on B-flat of the E string
 - On the violin, this forms a hand-frame that covers a diminished fourth
- Pg. 99: “To organize the fingers into the more common finger pattern on a single string, the first finger must be pulled back slightly and the fourth finger poised forward.”
 - This. pulling back of the first finger enables the hand to be centered around the 3rd finger; consistent tapping of the independent 3rd finger helps with this too
- *This suggests that the best way to introduce the 4th finger is in its low position*

Other left-hand considerations

- Rolland, Chapter 8: Principles of Left Hand and Finger Action
 - We will not explore this in depth now (it would take quite a long time), but will refer to it at other various points throughout the curriculum
 - This chapter and the accompanying film are excellent resources dealing with left-hand technique. It covers left-hand principles but also differences in individual technique
 - Advice to teachers: don’t get too stuck on teaching one ideal hand position to each student. I’ve seen too many examples of when an uncompromising approach can be detrimental to the student, resulting in excess (or even debilitating) tension.
- Blocked fingering as a starting point versus independent fingering as a starting point
 - Aaron has found that for students who are introduced independent fingering from the start, the tendency is for the left hand to lack organization and shape
 - Blocked fingering provides beginners with the sense of the relationship of the fingers to one another
 - i.e. organization in the hand; correct posture of the whole hand
 - Blocked fingering supports the development of good intonation, eventual speed and dexterity on the fingerboard, and even later double-stop work
 - Rolland, pg. 102 (see also the supporting image): “Place three fingers on the string, directing the finger pressure back, toward the scroll”
 - This suggests that Rolland’s conceptual approach to building a good angle of the fingers is similar to what we are referring to as “blocked fingering”
- Fingertip or finger pad?

- Generally speaking, the contact is with the inside corner of the finger pad (the corner nearest to the thumb)
- The lean of the fingers is in the direction of the scroll.
- Although we are encouraging students to play back on the fleshy pad, students eventually need to get used to the feeling of the string on the tip of the finger as well
 - Playing with the finger tips is advantageous for crisp articulation. This is also in keeping with Galamian's advice
- Pg. 108: Thumb Placement
 - Gerald Fischbach: "The rule of thumb is that there is no rule of thumb."
 - Allow the thumb to find its own comfortable placement in any given context
 - How you discover where the thumb is most comfortable? – tapping
 - The thumb is constantly adjusting to the needs of the fingers. Therefore, practice tapping in any given situation will help the thumb find its most relaxed position
 - In general, the hand and thumb typically feel most comfortable when the thumb opposes the 1st finger
 - When you move the thumb as far forward as the second finger, the left hand tends to close up
 - See Rolland, pg. 108 for some great descriptions and illustrations
 - Rolland, pg. 109: "Whether the thumb is placed high or low, it should provide sufficient support from underneath to oppose finger pressure, bow pressure, and violin weight... In the high positions, the thumb generally supports the throat of the neck with the nail phalanx."
 - Tip: if the thumb contacts the neck flat on, it is typically a sign of tension
- Working to center the hand around the 3rd finger
 - With the 3rd finger in its most comfortable position, the 4th finger can land comfortably and slightly poised forward, but the 1st finger must stretch back
 - Essentially, this takes some strength away from the strong side of the hand and gives it to the weak side of the hand, evening things out
 - If we want the hand centered around the 3rd finger, why not start with that?
 - Aaron has experimented with several adult students and older beginners. Some issues arose:
 - The student consistently placing the thumb opposing the 3rd finger
 - A tendency to have a less organized hand position since independent fingering is understood by the student first versus a blocked fingering of 1, 2, 3
 - The curriculum was tricky to develop
 - Required a redesign of a Pre-Twinkle curriculum that is already working, including a new sequencing and language for beginners
 - In other words: I did it, it was successful, but I discovered that I preferred the blocked-finger approach
 - *If this is something that theoretically you believe in, accepting the challenge of developing something new is an open-minded approach to consider; the great teachers did just that – Paul Rolland was constantly changing and evolving, and Suzuki too
 - Also investigate the Sassmannshaus method, which introduces the 2nd finger first, followed by the 4th finger
 - Strategies that have led to the same desired result, but by introducing, in order: 1, 2, then 3
 - Sliding with the Magic X and thumb on the fingerboard, and awareness of "low" and "middle positions"
 - The Magic X helps the student to learn a good elevation for the left hand and the middle position emphasizes good shape in the wrist
 - Plucking with the 4th finger for all first songs on open strings in middle position, and continuing to review this action

- Helps to shape the hand and develop strength in the 4th finger
- Focus on the shape of the left index finger; tall finger, flat on top, little bit of a stretch
 - Refer to the bottom image on page 107 of Rolland
- A blocked fingering of 1, 2, and 3
 - Organizes the hand and helps to establish good intonation
- Percussion Play: Rolland, pg. 102
 - “... helps the student learn to drop the finger quickly on the string. (Speed of impact, not force, is needed for clean left hand articulation.)”
 - At this stage, tap the upper fingers (2 & 3) while anchoring the lower fingers
- Introducing the 4th finger in its low position (Rolland, pg. 124)
 - Recommendation: introduce the 4th finger in its low position just after O’ Come Little Children; employ the whole-step 4th finger position in preparation for Perpetual Motion
 - Possible songs:
 - Hot Crossed Buns – 4, 2, 1 (low 4, high 2)
 - Mary Had a Little Lamb
 - Many other possibilities, and we can compose our own!
- Emphasizing more independent fingers near to when the low position of the 2nd finger is introduced (G major 2-octave scale, and Etude)
 - Percussion Play (Rolland, pg. 102) now done with independent fingers

Chipmunk Song Through Song of the Wind

Reading:

Stringpedagogy.com: Volume One, Part 6

Stringpedagogy.com: Volume One B Introduction, Lightly Row through Song of the Wind

Annotate:

Suzuki Bk. 1: Twinkle through Long, Long Ago

See a Little Chipmunk Lyrics (*See a Little Monkey* download available at stringpedagogy.com)

- “See a little chipmunk
Climbing up an oak tree
Climbing up so high to
Pick a yummy acorn
See a little chipmunk
Climbing down an oak tree
Climbing down so low to
Eat the yummy acorn”

Suggested routine, **violin/viola**

- Start with hand over the middle dot
- Slide back to 1st position on the magic X
- Place the 1st finger (tall and flat on top)
- The 2nd finger is placed a whole step away, almost to the third finger line/dot
- Third finger on third finger line/dot
- Flex the wrist, keep it straight; tap the thumb; talk about the fingers using the weight of the arm to pull the string down to the fingerboard; mold the student's hand for balance

- Practice lifting and placing each finger one at a time, keeping the lower fingers down while lifting higher fingers
- Slide hand back up to high dot and repeat
- Recommendation: the student will need a lot of assistance in placing the left-hand fingers and should not practice placing them at home until able to relax into the position independently and correctly

See a Little Chipmunk (*See a Little Monkey*) – Suggested routine, **cello**

- *Cello plays in D major*
- Extend left arm, make "C for Cello" shape with hand, bend at elbow
- Place thumb in the nook with hand over the high dot
- Slide back to 1st position on the thumb
- Place the 1st finger
- Place the 2nd and 3rd fingers
- Place the pinky
- Tap the thumb; talk about the fingers using the weight of the arm to pull the string down to the fingerboard; mold the student's hand for balance
- Practice lifting and placing each finger one at a time, keeping the lower fingers down while lifting higher fingers
- Slide hand back up to high dot and repeat
- Review "Cello Handshake" as needed

Supplemental Repertoire

- Several options in "Easy (to play and sing) Folk Songs" PDF (in OneDrive)
- A student favorite: Boil Them Cabbage Down (In OneDrive)
- *Magic Carpet* by Joanne Martin
- *Songs for Little Players* by Evelyn Avsharian
- *The Fairfield Fiddle Farm* by Charles A. Hall
- Cello: I Know a Fox with Dirty Sox by William Starr

A Major Scale (D major, cello)

- Start by first doing the See a Little Chipmunk on the E string and getting use to that.
- Work on the "plop" – placing 1, 2 and 3 on the A string all at once
- Spend a lot of time on the transition from E to A string as you travel down the scale – stop playing, set the fingers, and roll the bow to the new string before continuing. (Stop, Plop and Roll? :-)
- Recommendation: stick to only Tiri Tiri Ti Ti for now

Twinkle, Twinkle Little Star

- Variation A
 - Understand the form ABBA – A is the bread, B is the cheese slices
 - Teacher introduces one section at a time
 - Until the student gains fluidity, practice with a rest between each note
 - Student learns to place Finger Before Bow (FBB)
 - Work on the "plop"
 - Continue to isolate only with the left hand, no bow
 - Break for the plop in each section – Stop, Plop and Roll
- Variations B, C, and D
 - Practice all bowing variations on open A and E strings, then with the Chipmunk Song
 - Tiri tiri ti ti – Detache (1/16 notes) and Martele (1/8 notes)

- Ti tiri ti tiri – Detache (1/16 notes) and Martele (1/8 notes)
- Ti ti “blink” ti – Martele
- Tri-pl-et tri-pl-et – Legato/detache
- Theme
 - Teach after variations
 - All legato in the upper half

Lightly Row

- Form = ABCB
- Preparation for Lightly Row
 - Introduce the tunnel
- Learn the definition of Moderato: moderate pace / walking
- Half notes = Ta-ah
- Work on the tunnel: placing first and second fingers on the A string while producing a clear tone on the open E string
- All legato in the upper half – forearm
- Use the same amount of bow for quarters and halves: half note = slow bow

A Major Scale with Bow Circles

- Inspired by: Refining Tone Beginnings – The “Rebound” (Rolland, pg. 94), and Refining Tone Releases (Rolland, pg. 95)
 - *Rolland’s instructions to rebound at the balance point should be more closely followed after the “grown up bow hold” is taught and the student is using the entire bow
- Violin/Viola: Down-bow circles
 - Use the right index to pluck all strings gently over the middle dot in circles (help students to think of the entire circle as one motion)
 - This is a rudimentary version of “Flying Pizzicato” (Rolland, pg. 115), however, without weight transfer or too large a motion. The focus is on the circular motion of the entire arm.
 - Silently place the bow on the string before moving it (Review “Place and Lift”)
 - Play a down bow to the tip
 - Following through with a circular motion, return to the middle
 - The entire arm participates in the circle
 - Instruct students to keep the bow in an even plane throughout the circle. However, a slight raise of the frog with the release can be permitted (and modeled; or even encouraged), creating a slightly curved motion to the release
- Violin/Viola: Up-bow circles
 - The reverse, silently placing the bow at the tip, playing up bow to the middle, and following through with a circular motion, returning to the tip
 - Again, students are instructed to keep the bow in an even plane throughout the circle. A slight raise of the tip with the release can be permitted/modeled/encouraged, creating a slightly curved motion to the release

Song of the Wind

- Form = ABB’
- Preparation for Song of the Wind
 - Independence of the 3rd finger
 - 3rd finger hops from A to E while anchoring 1st finger on E

- “Dancing Spider Leg” exercise
 - Experiment entire left arm (swinging from the ball and socket) to change string levels when hopping the third finger
 - Review plucking all strings over the high dot with attention to left arm swinging
 - Upper Half down bow circles
- Discuss the repeat sign

Extending the Bow Stroke

Reading:

Rolland: Chapter 9, “Extending the Bow Stroke

Viewing:

Rolland: Film #8: “Extending the Bow Stroke

Overview: Rolland, Chapter 9 (pg. 115) – Extending the Bow Stroke

- ***Actions are summarized here and included in the curriculum at specific points below***
- “Swinging with the beat,” pg. 115
 - “As the arm swings freely, a slight transfer of body weight, as explained on pages 116, 120, should be encouraged. These gentle movements benefit body balance, coordination, and relaxation.”
 - “...swing to music with an easy-going pulse” – with the arms and/or with case
 - Body leads the swinging of the arms (bowl of water visualization)
- Action I: “Flying Pizzicato”
 - Introduction to bilateral motion: body and bow move in opposite directions
 - First, refine the action without the instrument
 - Begin with a continuous swaying motion, and exaggerate the sway
 - Going both directions vs. only to the left and back to center (i.e. to both the left and right feet when standing or both sit-bones when sitting)
 - Add the arm motion (disco move) and refine the arm motion (circular and in front of the body)
 - Refine the sway – to the left then back to center
 - Then focus on a single, coordinated, “flying pizzicato” motion
 - Incorporated a cueing motion and/or breath will provide a “windup” motion to help curb any rigidity
 - Now try the action with the instrument
 - *Most common pitfall: swinging out of the arm instead of more in front of the belly button; this aspect requires training. Other typical faults are listed on pg. 117
 - *The bilateral motion of the body and arm may occur (i.e. change directions) simultaneously, and this is just fine at first. However, in a counter-balanced bilateral motion, the body will lead. This should be cultivated in unilateral motions as well. Thus, whether the larger proportion of the motion is bilateral or unilateral, a good counter-balance results in occurrence of both types of motion in one cycle
- Action II: “Wandering” (Exploring All Parts of the Bow)
 - A great action and very easily understood
 - Good goal: allowing all the wandering strokes be ever so slightly arcs rather than straight lines
- Action III: Silent Bow Transfer
 - “Lift and Place” in three different parts of the bow
 - Use whole-arm arced motions to move from one part of the bow to the next
 - Monitor the bow hold! – Including how it changes from frog to tip and back

- See pg. 118, numbers 2 and 4:
 - At the tip: “The wrist should be lower and the fingers a little less curved than at the middle.”
 - At the frog: “Allow the wrist to be slightly rounded, as shown. Check that the thumb is bent and is close to or touching the hair. (At the frog, fewer hairs touch the string and the stick is toward the fingerboard.)”
 - *The thumb may also straighten a bit towards the tip and bend again coming to the frog
 - “Roll the Arm” at the tip and “Rock the Bow” at the frog
 - Tap the fingers at the middle and frog (maybe not at the tip, unless you find it successful)
- Action IV: Short Strokes with Lifted Bow Transfer
 - This is something that helps the silent bow transfer grow up into real bow strokes
 - The student should be comfortable with the angle of the bow at different parts and the necessary adjustments that should be made
- Action V: “Rebound” with Long Strokes
 - Review “The ‘Rebound’” (pg. 94) and “Flying Pizzicato” (pg. 115)
 - Turns “Flying Pizzicato” into “Flying Arco”
 - Focuses on down-bows, not up-bows
 - Begins with short strokes while moving gradually to longer strokes
 - When the student is holding the bow, the entire sense of balance in the arm changes, so experimenting with shorter strokes at first is a good idea
- Action VI: Long Strokes Followed by Release
 - Now up-bows and basic rhythmic patterns are incorporated
 - Review “Refining Tone Releases” (pg. 95) and the curvature of the release
 - *Comes in handy later when understanding sequential motion in sustained strokes
 - Down bow: slight raise of the frog with the release
 - Up bow: slight raise of the tip with the release
- Action VII: Slurred String Crossings at Various Parts of the Bow
 - Review Rolland, Chapter 5, pg. 86, “Roll the Arm”, and Chapter 6, pg. 93, “Playing Short, Slurred Strokes on Two Strings”
 - Now the motions are extended to different parts of the bow and incorporates more strings
 - These actions help the bow arm to understand arcs and the importance of arcs.
 - Slurred string crossings are easier for a beginner than slurs on one string
 - Two primary motion patterns are explored:
 - The “Rainbow” (easier of the two) – down-bows starting on the lower string; up-bows starting on the higher string
 - The “Smile” – down-bows starting on the higher string; up-bows starting on the lower string
 - *In both cases, for cello/bass, the high/low string order above is switched

Go Tell Aunt Rhody Through May Song

Reading:

Stringpedagogy.com: Volume One B, Go Tell Aunt Rhody through May Song

Annotate:

Suzuki Bk. 1: Go Tell Aunt Rhody through May Song

Go Tell Aunt Rhody

- Preparation for Go Tell Aunt Rhody
 - Practice Ta Ti Ti Ta Ta (in upper half) on open A and E strings with singing tone in preparation for Go Tell Aunt Rhody, then add to A major scale

- Quarter notes (Ta) will be legato and eighth notes (Ti) detaché
- Form = ABA (or ABB'A)
- All in upper half
- Quarter notes = legato / Eighth notes = detaché
- ***Introduce the new bow hold and scale system while studying Go Tell Aunt Rhody in preparation for O' Come Little Children**
 - Go Tell can be played both with the old and new bow holds

New Action Studies (with new bow hold)

- Bow exercises (watch the bow hold!)
 - Silent Bow Placements at frog, middle and tip (Rolland, pg. 118)
 - Rebounds at the balance point (Rolland, pg. 94)
 - When silent bow placements and rebounds are mastered, “short strokes with lifted bow transfer” (pg. 119) is the next logical step
 - Flying Pizzicato (Rolland, pg. 115)
 - Also refer to: “swinging with the beat” (pg. 115)
 - Whole Bow Circles for both up and down bows on A and E (Rolland, pg. 120)
 - Down bows are the “flying arco” version of “flying pizzicato”
 - Also refer to: “refining tone releases” (pg. 95) and “long strokes followed by release” (pg. 121)
 - **Offenbach Barcarolle** bassline with Flying Pizzicato and whole-bow circles

O' Come Little Children

Preparation for O' Come Little Children

- New Bow Hold – the “Grown Up” Bow Hold
 - *Keep the thumb relaxed and flexible
 - *When playing in the lower half make sure that the wrist is not too high and the elbow is not too low – elbow on the same plane as the string
 - Review bow exercises (rocket ship, etc.)
 - Silent String Crossings rolling over all four strings at frog, middle and tip
 - Bow Wanderings: relaxed detaché beginning at the tip, working to the frog, and back to the tip (Rolland, pg. 117)
 - Whole-Half-Half (WHH) bows on A and E with singing tone
- Scale System – A Major – Legato Strokes
 - Two bows per note in the upper half
 - Two bows per note in the lower half
 - One whole bow per note
 - Whole-Half-Half (WHH) per note
- O' Come highlights: WHH bow division; up-bow pick up; two up-bows in a row; independent 3rd finger; tunnel; eighth rest as end of a phrase; crescendo and decrescendo
- Form = AABC
- Andante: moderately slow / slow walk
- Eighth notes = half bow / Quarter notes = whole bow – except in eighth-rest measures

May Song

- Form = ABA (or ABB'A)
- Preparation for May Song
 - Introduce A major arpeggio – “the skeleton of the scale”

- Two bows per note in the upper half
 - Work dotted rhythm from the first measure on open strings – Ta-dot Ti Ta Ta – Whole Half Half Whole – attention to exact bow distribution not %100 necessary (start at the balance point)
 - Practice first measure rhythm on A major scale
- Allegro = Lively – A brisk tempo / Allegro Moderato = moderately fast
- Explain forte, mezzo forte and piano

Long, Long Ago Through Etude

Reading:

Rolland: Chapter 10, “Developing Finger Movement”
Stringpedagogy.com: Volume 1B, Long, Long Ago through Etude

Viewing:

Rolland: Film #9, “Developing Finger Movements”

Annotate:

Suzuki Bk. 1: Long, Long Ago through Etude

New Action Studies

- Introduce the 4th finger in low position (Rolland, pg. 124)
 - Possible songs:
 - Hot Crossed Buns – 4, 2, 1 (low 4, high 2)
 - Mary Had a Little Lamb
 - Blue Lullaby (Fletcher: New Tunes for Strings)
 - (Let’s compose one!)

Long, Long Ago

- Form = ABCB (or AA’BB’)
- Preparation for Long, Long Ago
 - A major scale
 - WHH
 - One whole-bow down-bow circle
 - One whole-bow up-bow circle
- First time on D string in the Suzuki repertoire – Isolate those two measures and repeat ten times a day
- This is a good opportunity to really sing with the bow

Allegro

- Form = AABA
- Preparation for Allegro
 - A major scale
 - Two martelé strokes per note in the upper half
 - Two legato whole bows with fast bow speed
 - Upper half bow circles
 - Whole bow circles
- New musical terms: allegro, fermata, ritard, dolce, a tempo
- “A” phrase: in the upper half – Quarter notes = martelé Eighth notes = détaché
- “B” phrase: whole bow, legato stroke
- Teach to cue pianist after fermata

Perpetual Motion

- Form = AA'BB'CAA'
- Preparation for Perpetual Motion
 - 4th finger in whole-step position
 - Review half-step position; now extend to whole step position
 - “4th finger broken record” – stringpedagogy.com
 - Invent an exercise of your own
 - A major scale
 - One martelé stroke per note in the upper half
 - Finger Before Bow! (FBB)
 - Two legato strokes in the upper half
 - Four détaché strokes in the upper half
 - *Watch out for chicken wings!
- Can be a good opportunity to emphasize note reading
 - Excellent suggestions provided on stringpedagogy.com
- Learn the song with martelé FBB
 - Introduce the concept of Finger Before Bow (FBB)
 - Place the finger
 - Say the note name (skip this step as they gain fluidity)
 - Poof!
- Then détaché with careful attention to movements of the arm
- Other variations possible: see stringpedagogy.com

Allegretto

- Form = AA'BA'
- Preparation for Allegretto and Andantino
 - D major scale
 - Two legato upper half
 - Two legato lower half
 - One whole bow
 - Allegretto bowing: “smooth, smooth, accent” (détaché, détaché, martelé) (stringpedagogy.com recommends a WHH division but I don't find it necessary)
 - 4th finger broken record on the D string
 - Notes about D string playing
 - New elbow positions in the right and left arms
 - More weight in the bow often needs to be addressed
 - Watch for squeezing at the magic X
 - Stress the importance of a loose left shoulder
- Bowing: “smooth, smooth, accent” (détaché, détaché, martelé)
 - No strict bow division; can be upper half or more
- Measure 9: “hop”
- Measure 11: independent 3
- Measure 12: rit., fermata, cue

Andantino

- Form = AA'BA''
- To be taught in the same manner as Allegretto; can be taught before Allegretto

- B section: legato whole bows
- Measures 11-12: independent 4 followed by a plop
- Measure 12: poco rit.; optional fermata and cue
- Measures 15-16: fermata, “hop plop,” cue, rit.

Etude

- Form = AA'B (or AA'BA'')
- Preparation for Etude
 - Introduce 2nd finger in its low placement
 - Exercise 1
 - Student plays 0 1 high-2, 0 1 low-2
 - Quarter, quarter, half rhythm
 - On A and E strings
 - Exercise 2
 - “broken record with high and low 2nd finger” – stringpedagogy.com
 - G major 2-octave scale
 - *Low-2 on A and E strings
 - *Independent 3 descending on A string
 - One martelé stroke per note in the upper half
 - Finger Before Bow (FBB)
 - Say the note name, then play
 - Two legato strokes in the upper half
 - Four détaché strokes in the upper half
 - One legato whole bow
- Low-2 and independent fingers throughout
- Memory is more complex: excellent suggestions provided on stringpedagogy.com
- Learn the song with martelé FBB
 - Continue with the concept of Finger Before Bow (FBB)
 - Place the finger
 - Say the note name (skip this step as they gain fluidity)
 - Poof!
- Then détaché with careful attention to movements of the arm
- Other variations possible: see stringpedagogy.com

Minuet 1 Through Happy Farmer

Reading:

Stringpedagogy.com: Volume 1B, Minuet 1 through Happy Farmer

Annotate:

Suzuki Bk. 1: Minuet 1 through Happy Farmer

Minuet 1

- Form = AABCBC (or A :||: BC :||)
- Preparation for Minuet 1
 - Slur studies
 - Review Rolland, Chapter 5, pg. 86, “Roll the Arm”, and Chapter 6, pg. 93, “Playing Short, Slurred Strokes on Two Strings”

- There's a wonderful pdf on stringpedagogy.com that seems to come directly from Rolland, pg. 122, Action VII: "Slurred String Crossings at Various Parts of the Bow."
 - Finger studies
 - Review all broken record exercises for 2nd and 4th fingers
 - Horizontal finger placement / double stops
 - Explain the anchoring of a finger on one string until another is placed on an adjacent string; practice the double stop
 - M6 from m. 5 to 6; M6 from. 13 to 14; P4 from m. 18 to 19
 - Isolate and teach measures 5-6 and 13-14
 - G major 2-octave scale
 - Martele FBB
 - WHH per note
 - *2 stops per note (martele FBB)
 - *Minuet bowing (m. 1) – down-up-up; whole-half-half
- Bow division
 - 1/8 notes and tied 1/4 notes = half bow
 - All other notes = whole bow
 - Relax on this when speeding up; focus on beautiful tone
- Work on identifying C-natural vs. C-sharp
- Identify when to use independent fingers and when to plop

Minuet 2

- Form = AA'AA'BCA'BCA' (or AA' :||: BCA' :||)
- Preparation for Minuet 2
 - Slur studies
 - Continue with pdf from stringpedagogy.com
 - Isolate triplet slurs; practice as stop-bows before slur
 - Isolate m. 29-30
 - (If doing the "stop n' go," isolate m. 28-29)
 - Finger studies
 - Review all broken record exercises for 2nd and 4th fingers
 - Add broken record for high/low 2nd and 3rd fingers
 - Horizontal finger placement / double stops
 - M3, P4, and M6 in m. 1; M6 in m. 4-5; P4 in m. 5-6; M2 in m. 25-26; P5 in m 29; M6 in m. 30; M2 in m. 31
 - Isolate and teach m. 15-16
 - Discuss "high-3," isolate and teach m. 23-24
 - G major 1-octave arpeggio (or 2-octave – stringpedagogy.com)
 - *Introduce horizontal finger placement
 - Martele FBB
 - 2 whole bows/note
 - 1 whole bow/note
 - Isolate measures 1-2 with independent fingers
 - G major 2-octave scale
 - Martele FBB
 - WHH per note
 - 2 stops per note (martele FBB)
 - *3 stops per note (martele FBB)

- Identify important intervals as often as possible
- The first two measures
 - Works best in the upper half
 - Practice martele FBB
- Bow division can mirror Minuet 1, but with everything else going on I tend to focus more on tone quality vs the amount of bow that is used
- Identify independent fingers, hops, and plops
- *Can be a good time to introduce vibrato if the left hand is ready (more on this next semester)

Minuet 3

- Form = AA'AA'BCBC (or AA' :||: BC :||)
- Preparation for Minuet 3
 - Slur studies
 - Continue with pdf from stringpedagogy.com
 - (If doing the “stop n’ go,” isolate m. 23-25)
 - Finger studies
 - Review all broken record exercises if necessary
 - Horizontal finger placement / double stops
 - M6 m. 2-3; P4 m. 4-5; P4 m. 18-19
 - *Isolate and teach m. 17
 - Plop 2, 3, and 4
 - Suggested routine on stringpedagogy.com
 - G major 2-octave scale
 - Martele and stop bows
 - Begin working towards mastery of 2, 3, 4, and 6 stops per bow
 - WHH and/or WW and/or W per note
- Slurs can be practiced as stop-bows if needed
- Bow division
 - Be specific during the learning stages
 - Relax as it speeds up
 - Always focus on beautiful tone
- Identify independent fingers, hops, and plops
- *Check out *Fiddle Magic* by Sally O'Reilly for more finger exercises

The Happy Farmer

- Form = AABA'BA'
- Preparation for The Happy Farmer
 - Open strings with the down-down up-up bowing/rhythm of the first measure
 - Use 2/3 bow for the dotted quarter note, and 1/3 bow for the eighth note
(if the student is accustomed to doing 3 stops with the scale, this will be no problem)
 - G major 2-octave scale with the same bowing/rhythm
 - Isolate the “Z” bowing of measures 4 and 14, first on open strings, then with the notes of those measures
- Bow division specifics
 - The pickup to each measure begins in the middle of the bow
 - Whole bows for hooked bowing
 - 1/8 notes of measure 2 in the lower half
 - 1/8 notes of measure 3 in the upper half (or middle)

- “Z” to the frog on the second beat of measure 4, beat 3 is half a bow
- Point out the difference between the “hooked” bowing (A section) and the “slur” (B section)
- Identify independent fingers and hops

Shifting

Reading:

Rolland: Chapter 11, “Basic Shifting Movements”

Stringpedagogy.com: Volume 2, Shifting Link

Viewing:

Rolland: Film #9, “Basic Shifting Movements”

General notes and advice

- Shifting concepts should be introduced early and practiced regularly (Rolland p. 130)
 - To avoid or dissolve excess tension
 - To create a foundation that the student can build on
 - To develop a more holistic concept of using the entire fingerboard from the start
- During the shifting motion
 - Keep the entire body flexible
 - The hand and forearm should move as a unit
 - The left elbow should swing
 - The thumb and fingers should release
 - The thumb should move evenly with the left-hand fingers.
 - The speed of the shift is generally performed at the same speed as the bow
 - ❖ Stringpedagogy.com: “Speed of Bow Exercise”
- Getting the student and the instrument ready
 - Mark base joint of the left-hand index finger with an X (“Magic X”)
 - Mark the fingerboard with dots for middle position and high position (if desired)

Action I: The “Shuttle” (p. 75)

1. Playing posture review
 2. With support from the right hand, slide on the Magic X between low and middle positions
 3. Repeat step 2 while plucking with third or fourth fingers
 4. Shuttle and pluck without help from the right hand
 - “Sliding Pinky Plucks”
- Later: include high positions
 - Also recommended: “Shuttle Taps,” “Pinky Strums,” and “Shifting Elbow Swings”
 - ❖ Stringpedagogy.com: “Fingerboard Promenade”; “Slide and Pluck”

Action II: The Octave Game with Harmonics and Other Fingerings (p. 131)

1. Play octave harmonics on all strings with the fourth finger
 2. Match open strings with the octave (first position, adjacent string) and the octave harmonic
 3. First to third position finger replacements (alternating with open strings)
 4. Persian Song or Cradle Song with fancy fingerings (Fletcher: *New Tunes for Strings*)
- Later: play octave harmonics with the 3rd, 2nd, or 1st finger; also incorporate the 2-octave harmonic when appropriate
 - ❖ Stringpedagogy.com: “Matching Notes String to String”

Action III: Long Silent Shifts (p. 132)

1. Without the bow, the 2nd and 3rd fingers (or any single finger), shift back and forth between first position and the end of the fingerboard.
 - Do on one string, or more
 - Use smooth, unhurried motions of the entire arm
 - Let the elbow swing
 - The tip of the thumb should touch the throat (or “nook”) of the instrument neck when shifting to high positions
- ❖ Stringpedagogy.com: “Long Silent Shifts”

Action IV: Long Free Shifts with the Bow (p. 132)

- The equivalent of Action III, but adding the bow with long strokes
1. “The Ghosts” – using the 3rd finger with natural harmonics on the upper string
 2. “The Flute” – the same action, now on the lower string
- Later: use the 1st, 2nd and/or 4th fingers
- ❖ Stringpedagogy.com: “Matching Harmonics”

Action V: Stepwise Shifts (p. 133)

1. Play *Au Claire de la Lune* on the highest string starting with the 1st finger (F violin, B-flat viola/cello)
 2. Use left-hand pizzicato to hear the 1st finger note again (F vln or B-flat vla/cel), and then to check the 1st finger note in second position (G vln or C vla/cel)
 3. Continue in the same way throughout each of the successive positions
 4. Invent many different patterns
- You can shift up in half-step/whole-step order of a scale, or chromatically
 - Later: faintly with the bow, use “Ghost Tones” to test the pitch instead of left-hand pizzicato
- Stringpedagogy.com: “Play, Pluck, and Shift Up the Scale” (See “au_claire_de_lune.gif” in OneDrive)

Action VI: Including Shifts in Melody Fragments (p. 133)

1. Using the same finger
 2. From one finger to another
- The idea here is to review simple tunes adding shifts. I suggest, instead, to introduce Whistler
 - Examples from Harvey Whistler’s *Introducing the Positions* (see OneDrive)
 - Aaron’s preferred catch-phrase: “Release, Travel, Place” – i.e. Release the finger to harmonic pressure as you slide to the new position
- ❖ Stringpedagogy.com: “Point, Shift, Set”; “Early Shifts – Whistler”

Types of shifts and extensions (see stringpedagogy.com)

- Anticipated Shifts (also called silent shifts)
 - On the old beat, with the old finger, and on the old bow (if there is a bow change)
 - Advanced: anticipated shifts can be done on the new finger when shifting from a higher finger to a lower finger (e.g from 3 to 1)
- Delayed Shifts (also called expressive shifts)
 - On the new beat, with the new finger, and on the new bow
- Extending Back
 - The easier of the two
 - The 3rd and/or 4th fingers should remain in a comfortable position
 - Keep the wrist in a straight or inward position
- Extending Up

- The finger preceding the extension (if applicable) should stay in place, but the hand (and thumb, in many cases) will slide forward on the Magix X
- Keep the wrist in a straight or inward position
- *For all types of extensions (particularly difficult ones), I generally find it is helpful for the entire left hand to feel as though it is in an open position
- ❖ Stringpedagogy.com: “Anticipated and Delayed Shifts”; “Extensions: Reaching Back and Reaching Forward”

Action VII: Additional Shifting Studies (p. 134)

1. Play melody fragments in first position and repeat them in the fifth position on the lower string; prepare for fifth position using “Ghost Tones”
2. Scales/arpeggios with one finger, any string
3. Octave shifts with one finger (or two octaves!)
 - Always release the finger during the path of the shift
- ❖ Stringpedagogy.com: “One Finger Scales” (See “1_2_finger_scale.gif” in OneDrive)

Bow Strokes 1

Reading:

Rolland: Chapter 13, Martelé and Staccato (pp. 141-144)

Rolland: Chapter 14, Developing Flexibility (pp. 145-152)

*Rolland: Chapter 16, Sustained Strokes, Détaché, and Related Bowings
Part Two: Détaché Bowing (pp. 168-171)*

Stringpedagogy.com: Volume 2, Bow Stroke Link

The Martelé Stroke

The Détaché Stroke

Up and Down Bow Staccato

Collé

A Helpful Hint for the Right Hand Fingers

Viewing:

Rolland: Film #10, “Martelé and Staccato”

Rolland: Film #11, “Developing Flexibility”

Source of some definitions below: *Guide to Orchestral Bowings Through Musical Styles* by Marvin Rabin and Priscilla Smith

Balanced and efficient movements in bowing

- The beginner’s instinct (Rolland, p. 90)
 - Bowing from the shoulder joint – a *natural* motion
 - Opening at the elbow joint must be developed
 - Do not immobilize the shoulder joint; learn to swing from it
 - Isolated forearm or upper arm motions lead to rigid bowing motions
- The teeter-totter and the swing
 - Teeter-totter motion = energy deflection; not a stop and start
 - The swing = the teeter-totter with forearm motion
 - Down-bow: upper arm goes up; forearm goes down
 - Up-bow: upper arm goes down; forearm goes up
- Unilateral and bilateral motions (whole body)
 - Unilateral = body and bow in the same direction

- Bilateral = body and bow in opposite directions (typically needs more attention)
- Counter-balancing = the body anticipates the bow change = energy deflection / sequential motion
- Sequential motion
 - Starts in the body or the large limbs and flows gradually into the small limbs
 - The upper arm leads, and the hand and fingers follow
 - Motions are smooth; bow changes as imperceptible as possible
 - Continuous movement with no sudden stops

Martelé / Up and Down Bow Staccato

- The difference between smooth and accented tone beginnings
 - Smooth tones: arm movement anticipates the bow pressure
 - Accented tones: bow pressure anticipates the movement (e.g. martelé)
- Definition:
 - “A bowing stroke using the staccato concept. It can vary in degrees of articulation but is generally identified with initial weight followed by release with bow movement. The fact that bow pressure is applied before moving the bow results in space between each note.” (Rabin and Smith, p. 14)
 - Important note: staccato is not a bow stroke but a musical marking that indicates space between notes, and which is open to interpretation based on the context. In string terminology, staccato denotes two or more short strokes on the same bow.
- Rolland Actions: “Pops!” (Rolland, pp. 141-143)
 1. Experiment adding/releasing weight many times at the balance point
 - Use leverage of the entire arm
 2. “Pop!” – release pressure for a very short stroke with a slight lift
 - Encourage the pendulum-like swing of the upper arm
 - Repeat near frog, at middle, and near tip
 3. Gradually lengthen stroke with less and less weight at the balance point
 - This is martelé
 - Repeat in all parts of the bow
 4. Two “pops” per bow near the balance point
 - Use less than one inch of bow hair
 - Then near the tip
 5. Two “pops” using gradually more and more bow
 - This is martelé-staccato (stop-bows)
 6. More “pops” at the middle, tip, and frog, in groups of 3, 4, 5, 6, 8, and beyond
 - This is slurred-staccato
 7. Experiment combining a rapid tremolo with the motion of a slow up-bow
 - This is rapid slurred staccato (tremolo-staccato; Rolland, p. 176)
 - Tip: try leaning on the index finger and tilting the bow
- ❖ Stringpedagogy.com: “The Martelé Stroke – Bowing to Success: 4, 2, 1 Martelés per bow”

Détaché

- Definition:
 - “A bowing that has a single note per bow direction in a smooth, connected stroke with an evenness of tone.” (Rabin, Smith, pg. 11)
 - The French translation should be interpreted more as “separate bows,” not “detached”
 - When the stroke is longer than one second it is a sustained stroke; if faster than a second it is détaché
- Rolland’s détaché chapter has great descriptions of the rotary motion of the upper arm

- “Critical for the mastery of détaché is a lightly and sensitively balanced arm in which a slight involuntary rotation of the upper arm occurs with the other movements of the arm, wrist, and fingers.” (Rolland, p. 168)
- Examples of rotary motions are provided there
- Teeter-totter motion
- Rolland describes three types of détaché (pp. 170-171)
 - Simple Détaché
 - Playing smoothly at the balance point, middle, and upper half
 - Pendulum motion of the upper arm complements large movements of the forearm
 - Accented Détaché
 - Articulate a medium consonant (e.g. do-do; go-go)
 - Change the bow quickly without stopping the bow or the sound
 - Lead with the wrist and allow the fingers to bend and stretch
 - Expressive (Singing) Détaché
 - Articulate soft consonants (e.g. loo-loo; ma-ma)
 - Change the bow quietly
 - Bend the stick gently during the bow change to produce more articulation than in simple détaché
 - Anticipate the stroke with the wrist; allow the fingers to move passively
- Détaché Lancé
 - Smile stroke!
 - “A gentle bow stroke which effects a slight space between each note as the bow changes direction.” (Rabin and Smith, p. 12)
- ❖ Stringpedagogy.com: “The Détaché Stroke with Kreutzer #2”

Collé

- Definition:
 - In performance: “In collé bowing, the bow is placed on the string, and at the moment of contact the string is lightly but sharply pinched or ‘picked’ off the string. An up-bow is employed which immediately lifts off the string. The bow is then replaced at the point of initial contact for succeeding strokes.” (Rabin and Smith, pg. 24)
 - In this context: collé is not a bow stroke per se, but “...a condensed version of what happens to the fingers as the bow travels from the frog to the tip” (Zweig: stringpedagogy.com).
 - Rolland: “The less the concentration on small movements, the less is the danger of fixation of joints adjacent to the moving part. This does not mean that the small movements of the wrist and fingers should be restricted, but rather that the small movements should be encouraged to occur without thinking much about them.” (p. 145)
- Rolland actions from chapter 14 (pp. 145-150)
 - Sequential Action and the Follow-Through
 - Lead with the upper arm and rocket ship towards the ceiling
 - At the top, allow the hand/fingers to follow through a little higher
 - Motion Continuity – The Bow Change
 - Repeated rhythm patterns with follow-through/release after whole- or half-bows
 - Up-bow release: follow-through in the air, let the fingers curve and the elbow drop in preparation for the next down-bow
 - Down-bow release: Lead with the upper arm. When approaching the frog, lead with the upper arm again while the hand, fingers, and bow finish the up-bow
 - Strengthening and Flexing the Wrist and Fingers (Silent Bow Gymnastics)
 1. “Rotate the bow by bending and stretching the thumb”

2. Spider-crawl up and down vertical bow
 3. Teeter-totter the bow with the fingers; 45° angle; thumb is fulcrum
 4. Drop hand from wrist; fingers extend; then lift from wrist; fingers curve
- Continuous Short Strokes with Flexible Wrist and Fingers
 - Various rhythms with détaché at balance point; sequence the movement
 - Then at middle, near tip, and near frog
 - Pulling and Pushing the Bow Against Resistance
 - With bow held by left hand (or teacher) creating resistance; allow right-hand wrist/fingers to bend as you move the bow back and forth through the resistance
 - Try the same thing while playing slow, loud whole bow strokes in double stops
 - String Crossings
 - String crossings with leisurely, rounded motions; arm anticipates; fingers pull (bend) on down-bows, push (extend) on up-bows
- Aaron's finger flexercises
 - Out and in
 - Back and forth
 - Left and right
 - Circles on the ceiling
 - Up and down
 - Détaché with finger anticipation
 - ❖ Stringpedagogy.com: "The Collé Stroke – Kreutzer #7"

Bow Strokes 2

Reading:

Rolland: Chapter 12, Bouncing the Bow (pp. 136-140)

Rolland: Chapter 16, Sustained Strokes, Détaché, and Related Bowings

Part One: Sustained Strokes (pp. 164-167)

Part Three: Rapid Détaché, Sautillé, and Tremolo-Staccato (pp. 172-176)

Part Four: Tone Quality, Tone Colors (pp. 176-178)

Stringpedagogy.com: Volume 2, Bow Stroke Link

The Legato Stroke

The Train Story

The Viotti Stroke

The Ricochet Stroke

The Spiccato Stroke

Sautillé

Viewing:

Rolland: Film #13, "Sustained and Détaché Bowing"

Legato

- Definition:
 - Smooth and connected; long bows; "slow bow"
 - According to literature about bow strokes, legato is more of a bowing style than a bow stroke. (Détaché is a legato style stroke, for example.) Son Filé is the technical term, but we've opted to use Legato due to its widespread use in the context of teaching stringed instruments.
- Sustained Strokes (Rolland, p. 165)

- o Three ingredients of tone production
 - Point of contact
 - Bow speed
 - Bow pressure (weight)
- o Three main concerns
 - Straight Bowing
 - Even Bow Distribution
 - Even Bow Pressure
- o Upper arm rotary motions and tone production
 - Counterclockwise rotation = increase in bow pressure
 - For down-bows approaching the tip
 - Clockwise rotation = decrease in bow pressure
 - For up-bows approaching the frog
 - These rotations occur in anticipation of the bow change
- Rolland Actions from Chapter 16, Part 1
 - o Even Bow Distribution
 - Up and down whole-bow circles
 - Divide the bow according to the beat for half, dotted-half, and whole notes
 - At different dynamic levels (f, mf, p) and in double stops on two open strings
 - o Developing Bow Pressure
 - Apply pressure on the stick until it touches the hair
 - Hold for several counts; pulsate the pressure
 - o Review: Pulling and Pushing the Bow Against Resistance
 - From Chapter 14 (p. 149)
 - o Drawing the Bow Above the String (“Shadow Bowing”)
 1. Slow down-bow whole-bow circles about ½ inch above the string
 2. Repeat with successive up-bows
 3. Shake out the arm, check bow hold, and repeat
 - o Portato Stroke
 - Portato: two or more slightly separated tones on the same stroke. The arm and the bow do not stop. Pressure is pulsated.
 - o Sustained Strokes in Legato Playing (Son Filé)
 - Slow strokes of 2 beats per bow and steadily increasing to as many beats as possible
- ❖ Stringpedagogy.com: “The Train Story”

Spiccato

- Rolland, Chapter 13 (pp. 136-140)
 - o Silent Bouncing with the Early Bow Hold
 - Review “Rock the Bow” (p. 87)
 - Bounce it at the balance point without glancing; feel the spring
 - Again, with the normal bow hold
 - o Glancing the Bow for Sound
 - Early bow hold and normal bow hold, at the balance point
 - Spiccato sounds: crisp; round; and flaky (brushed)
 - Alternate between spiccato and détaché; swing with the upper arm
 - o String Crossings with Bouncing Bows
 - Review “Roll the Arm” (p. 86)
 - String crossings on two strings, then three, then four

- o Melodies with Bouncing Bows
 - Using simple, familiar tunes
- o Different Rhythms with Bouncing Bows
- ❖ Stringpedagogy.com: “The Spiccato Stroke”

Sautille

- Rolland Chapter 16, Part 3
 - o Preparation for Rapid Détaché and Sautillé
 - Form the bow hold circle between the thumb and middle finger
 - Tap it rapidly (teeter-totter) against the palm of the left hand in various places simulating the various parts of the bow
 - At various speeds (quarter note = 80, 120, and 160)
 - o Rapid Détaché
 - Rapid détaché in the upper half; scales and etudes
 - Apply the feeling of the tapping exercise above
 - Bow wandering
 - Various dynamic levels (f, mf, and p)
 - o Transforming Rapid Détaché Into Sautillé
 - Many things to consider
 - Posture and instrument placement
 - Bow placement
 - Straightness of the bow
 - Flatness of the hair
 - Tightness of the hair
 - Contact point
 - Subtle differences in pressure
 - Rolland also recommends:
 - Hold the bow with the fingers a bit more perpendicular to the stick
 - Move the bow in a more vertical direction (toward the floor)
 - Find your sautillé: start with rapid détaché in the upper half and gradually move lower and lower in the bow
- ❖ Stringpedagogy.com: “The Sautillé Stroke – Kreutzer #8”
 - o I also like Kayser #1 and Kreutzer #2
 - o Aaron’s approach: start slow with spiccato and fast with sautillé; speed up with one and slow down with the other; they overlap

Other strokes

- Viotti stroke (Stringpedagogy.com: “The Viotti Stroke”)
- Ricochet (Stringpedagogy.com: “Ricochet with Kreutzer #5)
- Tremolo (Rolland, p. 175)

Tone Colors (Rolland, pp. 176-177)

- Sul Ponticello
- Sul Tasto
- Col Legno

Vibrato

Reading:

Rolland: Chapter 15, "First Steps in Vibrato Teaching"

Stringpedagogy.com: Volume 2, Vibrato Link

Fischbach: The Birth of a Vibrato

Viewing:

Rolland: Film #12, "First Steps in Vibrato Teaching"

Characteristics of an artistic vibrato (Rolland, p. 153)

- Vibrato speed and width movements are generally even
- Average speed is about 6.5 cycles per second
- The most variable element is width
 - Wider for loud playing
 - Narrower for soft playing
 - Average amplitude of about a quarter tone
- The pitch heard is at the center of the vibrato wave

Vibrato readiness

- Feet and seat
- Ergonomic equipment
- Head, neck, shoulders, back
- Flexible shoulder joint
- Shape of the wrist
- Flexible thumb
- Rolland's preparatory relaxation studies (pp. 153-154)

Tapping and knocking

- Tapping (Rolland p. 154)
 - On the wood of the instrument
 - On strings in middle position
 - In combination with the shuttle
 - With one finger a time, all positions (low, middle, and high)
- ❖ Stringpedagogy.com: "Setting Up the Vibrato Impulse: Tapping and Peg Knockers"
 - Peg Knockers (impulses of 2,3,4,5 and 6)

Flexibility in the first joint of the left fingers

- One finger to thumb wiggle (finger flop)
- Bending the finger at the second joint and flicking the first joint to release the impulse
- Mountains and Planes
- Half step finger slides
- Finger vibrato (Rolland, pg. 155)
- ❖ Stringpedagogy.com: "Releasing the Arm Vibrato: Mountains and Plains, Half Step Finger Slides"
- ❖ Stringpedagogy.com: "The Most Useful Vibrato Exercise"

Arm balancing exercises (Rolland, p. 157-158)

- Teeter-totter (saltshaker) in the air with one or both arms
- Teeter-totter with a stick

- Shaking a ball, egg shaker, vitamin bottle, etc.
- Practicing finger motion on top of right hand
- Pretend, “air vibrato”
- “Waving” the arm
 - Thumb at the throat of the instrument
 - Violin/viola: rest position; shoulder position; playing position
 - Waving while playing (“The Intensity Vibrato,” Rolland, p. 159)
 - Vibrate on wood, then string

Polishing the strings

- Sliding up and down the neck on the magic X
 - Lightly incorporate fingers to “polish” the strings
 - In rest position first, then playing position
- Gradually decrease the amplitude
- Both wrist and arm vibrato applications for violin/viola
 - Begin in the middle position for wrist
 - Do regularly in low, middle and high positions
 - Variation: With thumb in high position, roll a super ball up and down strings like a train on a track and fingers tips on top of ball, doing vibrato motion
- Impulse polishing

“Tap and Hold” (Rolland p. 159)

- Purpose: to transfer tapping motions into vibrato motions
- Maintain the feeling of tapping in the hand while holding the finger lightly on the string
- Alternate tapping and the “tap and hold”
- With the bow (see example in Rolland p. 159)
- ❖ Stringpedagogy.com: “Setting up the Vibrato Impulse: Tapping and Peg Knockers”
- ❖ Stringpedagogy.com: “One Finger, One String, One Octave”

Half-step finger wiggles (2 versions for violin/viola: wrist and arm)

- Pay attention to the first joint of each finger; the motion from the wrist or arm goes only as far as the finger joint will allow
- In fourth position for wrist flexibility
- Work on a continuous, relaxed motion
- All of the above in impulses of 2,3,4,5 and 6
- All of the above with metronome at 60 and do 1 through 6 per beat
- All of above can also be done in quarter steps to practice a narrower vibrato
- ❖ Stringpedagogy.com: “Releasing the Arm, Wrist and Fingers: Wiggles”
- ❖ Stringpedagogy.com: “Regulating the Impulse: Wiggles With the Metronome”

Additional exercises

- ❖ Stringpedagogy.com: “Releasing the Head, Neck, and Back: Using the Wall for Support”
 - Vibrating with scroll against wall to release head, neck and back
- ❖ Stringpedagogy.com: “Using the Trill to Release the Vibrato Impulse – Kreutzer #15”