

String Orientation

Private Teachers

Private lessons are strongly recommended for all students. Please see attached list of local string teachers.

Lesson Schedule

Lessons are on a designated day of the week but the lesson time will rotate throughout that day.

Concerts

ES Spring Concert: ES Gymnasium

Recommended Reading

Nurtured by Love, Shinichi Suzuki

Listening

Most children will learn music faster if they are practicing *and* listening to it. Most orchestra music and NYSSMA solos are posted on the classroom website: www.salzmanorchestra.weebly.com

Tuning

Follow these steps for tuning your child's instrument at home:

1. Listen to the note you are tuning on a piano or pitch pipe, or tuning app.
2. Hold the instrument so it is facing you and turn the "peg" towards you first.
3. After you have loosened the string, you can begin to tune up (away from you) very slowly while plucking the string at the same time. Keep checking the original pitch so you don't accidentally go too high—this will cause the string to break!
4. Push the peg in while tuning so the string will not slip.
5. Use "pegs" (black knobs) for strings that are very out of tune and "fine tuners" (silver knobs) for strings that are just a little out of tune. Turn the fine tuners to the left to make the string looser or lower in pitch and to the right to make the string tighter or higher in pitch.

Note Reading

Clefs

Violin music is written in the treble clef (right hand of the piano).

Viola music is written in the alto clef.

Cello and Bass music is written in the bass clef (left hand of the piano).

Notes can be “natural”, “flat” (a little lower), and “sharp” (a little higher).

Notes on the markers can be either natural or sharp. Please refer to the scale and fingering sheet to properly understand this concept.

- Please note that the second marker on the violin and viola is referred to as a “high” 2.
- The second marker on the cello is played with the “3rd” finger.
- The second marker on the bass is played with the “4th” finger.

Fingering

With string instruments, the index finger = 1st finger, middle finger = 2nd finger, ring finger = 3rd finger, and pinky = 4th finger.

Posture/Positioning—Bass

Bow Exercises:

Make a circle between tip of thumb and 1st and 2nd joints of middle and ring finger.

Monkey arms!

Pendulum

Bass Exercises:

Balance bass on body with no hands.

Things to watch for:

Right Hand:

Thumb rests in inside corner of frog and stick.

Arm should stay straight while bowing—arm swings from shoulder.

All fingers should naturally “fall” over frog of bow—slight space between all fingers.

Straight bow—parallel to bridge and fingerboard.

Keep bow halfway between bridge and fingerboard.

Thumb is curved and relaxed—never squeeze!

Left Hand:

Hand should always look like a “C”—don’t squash the mouse!

Thumb should be in the center of the neck directly behind the 2nd finger.

Make sure wrist to elbow is straight.

Hold arm up like a chicken wing--45° angle with neck of bass.

Left arm lifts up when playing on lower strings.

Curve all finger joints.

Tunnel with fingers.

Keep thumb relaxed.

1st finger should point up towards left ear, making a space between 1st and 2nd fingers (think of having a ball inside hand to help shape it.)

Body:

Standing Position:

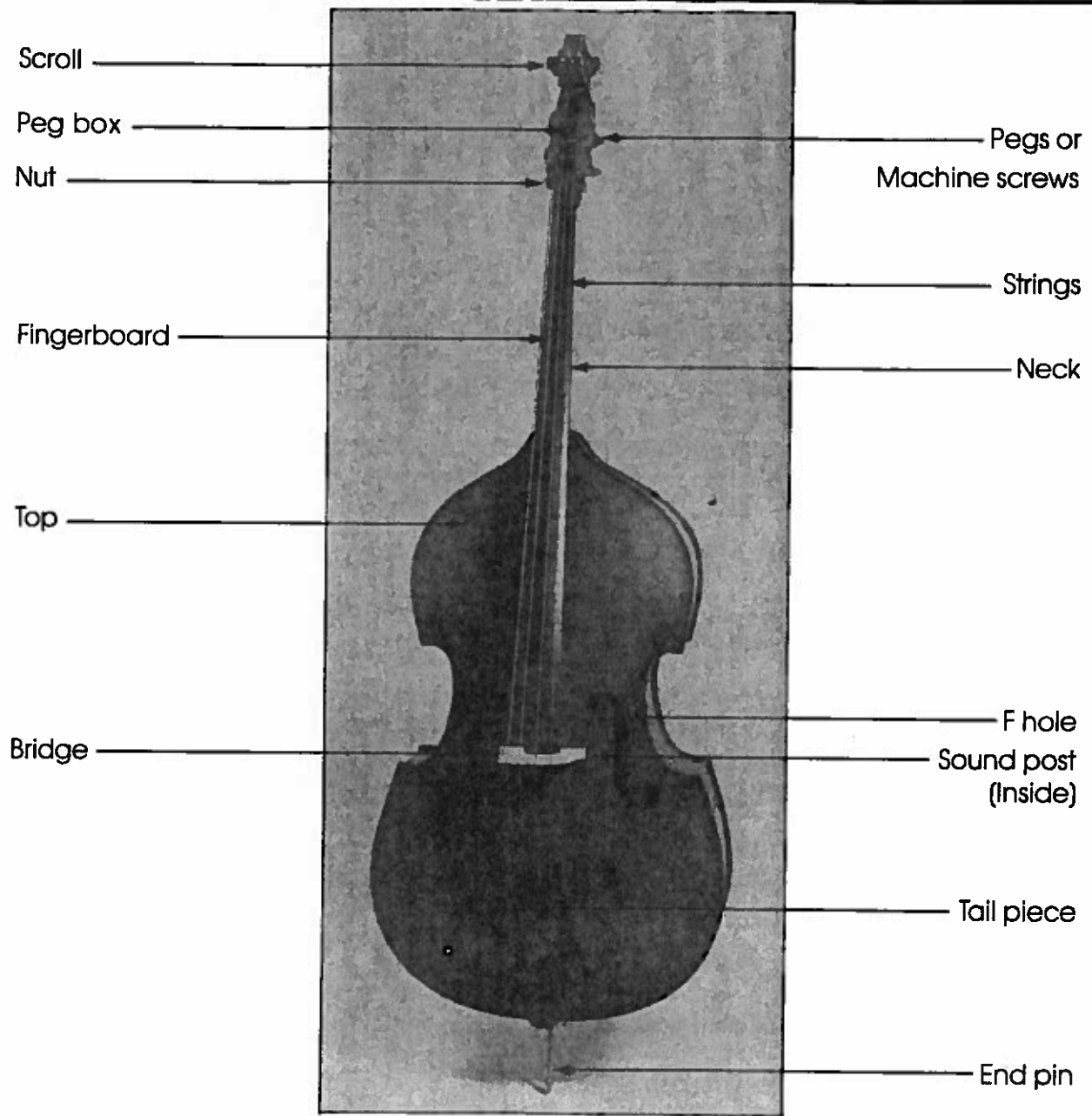
The endpin should be out enough so that the nut (where the fingerboard meets the pegbox) is as high as the top of your head while standing.

Spread legs apart with left leg behind instrument and weight on right hand side.

Left leg should be centered behind the endpin and bass should be turned clockwise to the right. The back right edge of the bass touches the left side of your stomach and the back rests against the inside of your upper left leg. The neck of the bass should be close to the left side of your neck and you should be able to comfortably reach the bowing area of the strings with the palm of your right hand.

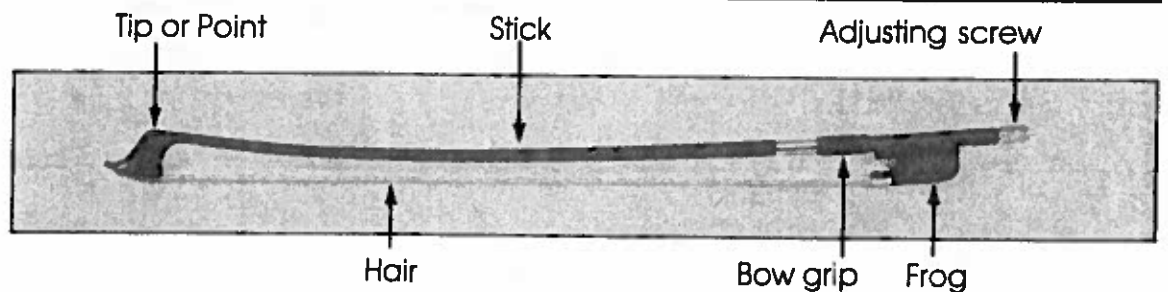
The bass should not rest on your right leg and the bow should not hit your right leg.

PARTS OF THE STRING BASS

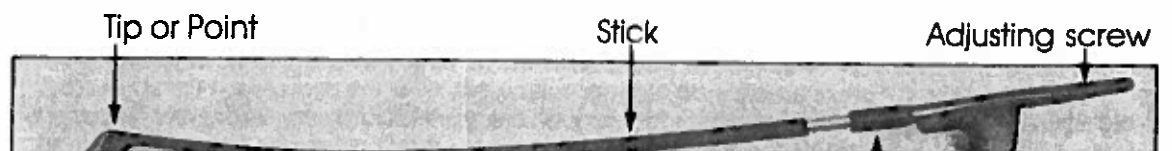


PARTS OF THE BOW

French Bow



German Bow



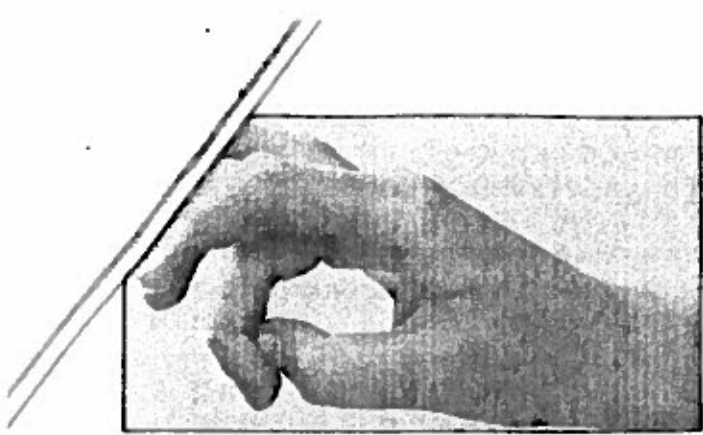


Figure 1

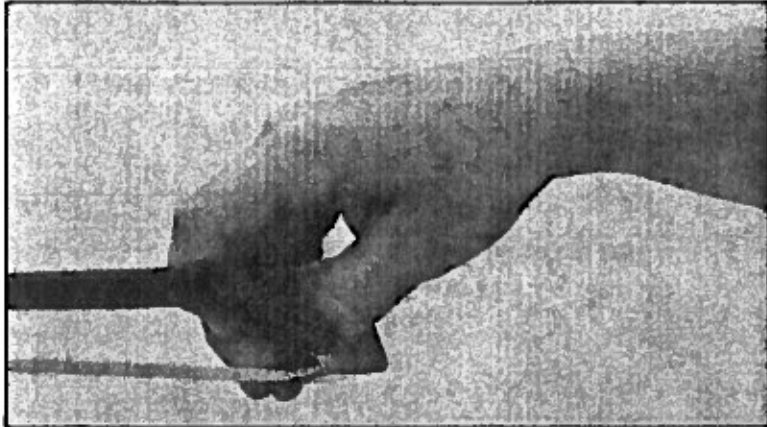


Figure 2



Figure 3



BOW GRIP FRENCH BOW

1. Make a **circle** with the tip of your thumb on the first joint or crease of your middle finger. **Keep your thumb bent.**

See figure 1.

2. a. Holding the middle of your bow (pencil) with your left hand, lift your right hand thumb and place the stick (pencil) on the first joint or crease of your middle finger.
- b. Place the tip of the thumb on the stick (pencil) next to the frog.

Keep your circle.

Keep your thumb bent.

See figure 2.

3. a. Turn your hand inward or toward the tip of the bow.
- b. Place your index finger at the first joint over the stick (pencil).

See figure 3.

4. Lay your ring finger comfortably over the stick (pencil) on the frog.

See figure 3.

5. Place your little finger at the first joint over the stick (pencil).

See figure 3.

6. Check your entire bow grip.

Reminder: THUMB BENT

**FINGERS CURVED OVER THE STICK
HAND RELAXED**

See figures 2 and 3.

BOWING

1. Place the bow on the string half way between the bridge and the fingerboard.

See figures 4 and 7.

2. Tilt the bow stick slightly toward the fingerboard (away from the bridge).

See figures 4 and 7.

3. Press the bow firmly into the string.

4. Move the bow in a straight line with the bridge. Keep the bow at right angles to the string.

5. Raise your wrist slightly at the frog and lower it as you draw closer to the tip.

6. Relax your right shoulder, elbow and wrist.

BOW GRIP EXERCISES

Your teacher will explain how to do these exercises.

1. Pinkie Lifter

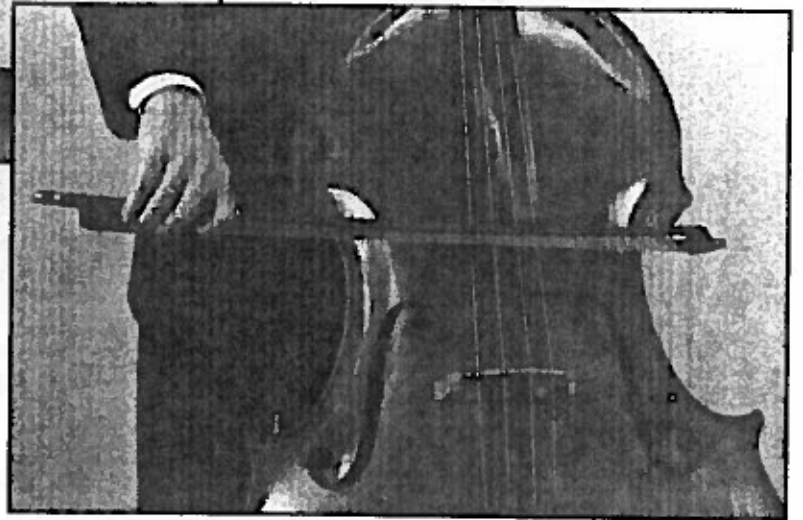
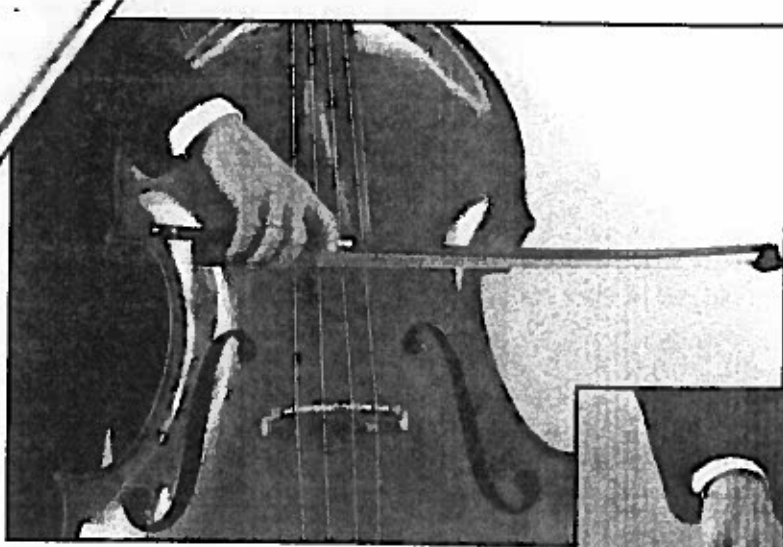
2. Flex

3. Wave

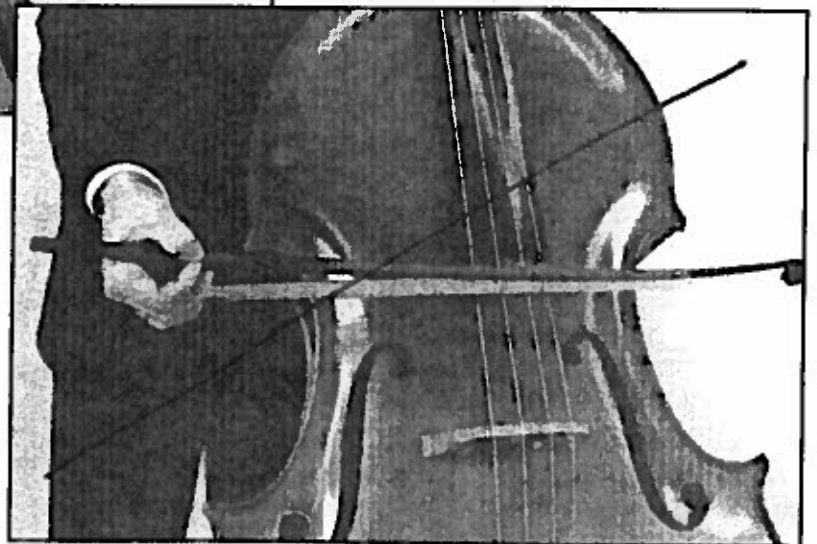
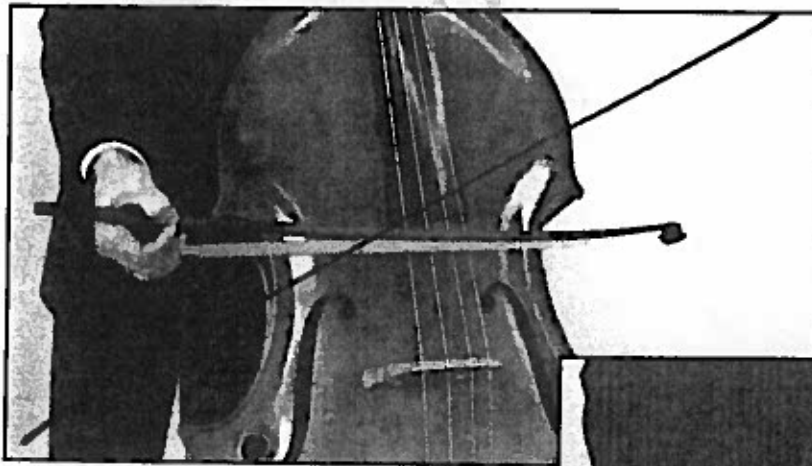
5. Squeeze-Relax

6. Windshield Wiper

7. Spider



Figs. 10&11 — Up and down bow for the French method.



1. Holding the middle of your bow with your left hand, place the adjusting screw in the web of your right hand.

See figure 5.

2. Place your thumb, slightly curved, on top of the stick.

See figure 6.

3. Rest your first and second fingers along the side of the stick. Keep them slightly curved.
4. Bend your third finger and rest it in the curve of the frog.
5. Place your little finger under the frog close to the hair.

See figure 6.

6. Check your entire bow grip.

Reminder: FINGERS CURVED

BOW HELD BY THE FINGER TIPS

NOT IN THE PALM

HAND RELAXED

See figure 6.

INSTRUMENT POSITION

1. Stand with the correct posture.
See figures 4 and 7.
2. Adjust the end pin so that the lowest tuning peg is even with your left ear.
3. Place the end pin in a rock stop or bass board.
4. Be sure that:
 - a. both feet are separated with the left foot forward and to the left.
 - b. the bass is inclined towards you.
 - c. the upper bout is resting against the left groin area.
 - d. the inside left knee is resting lightly against the back of the bass.
 - e. you lean into the bass.

See figures 4 and 7.

5. Relax both shoulders.

LEFT HAND POSITION

1. Place the pad of the thumb on the center of the neck behind the middle finger.
See figure 8.
2. Curve your fingers over the fingerboard with the first finger pointing upward.
See figure 9.
3. Adjust your wrist and forearm to form a straight line.

See figures 8 and 9.

4. Be sure that:
 - a. your thumb is relaxed.
 - b. equal distance exists between 1st and 2nd fingers and the 2nd and 4th fingers.
 - c. your thumb and second finger are opposite each other.
 - d. your elbow does not rest on the instrument.
 - e. your fingernails are cut short.
5. Relax your left shoulder.

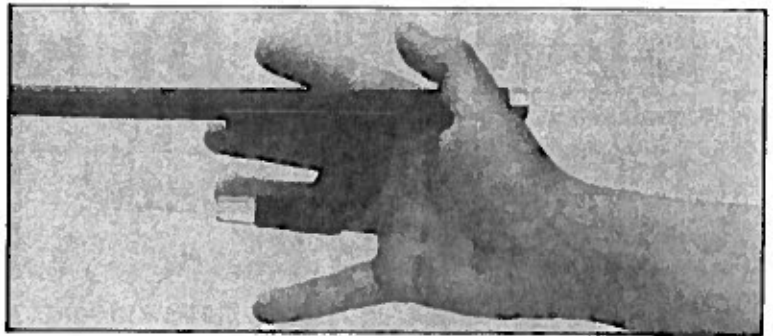


Figure 5

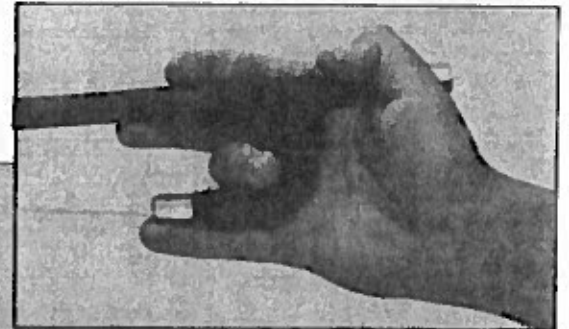


Figure 6



Figure 7

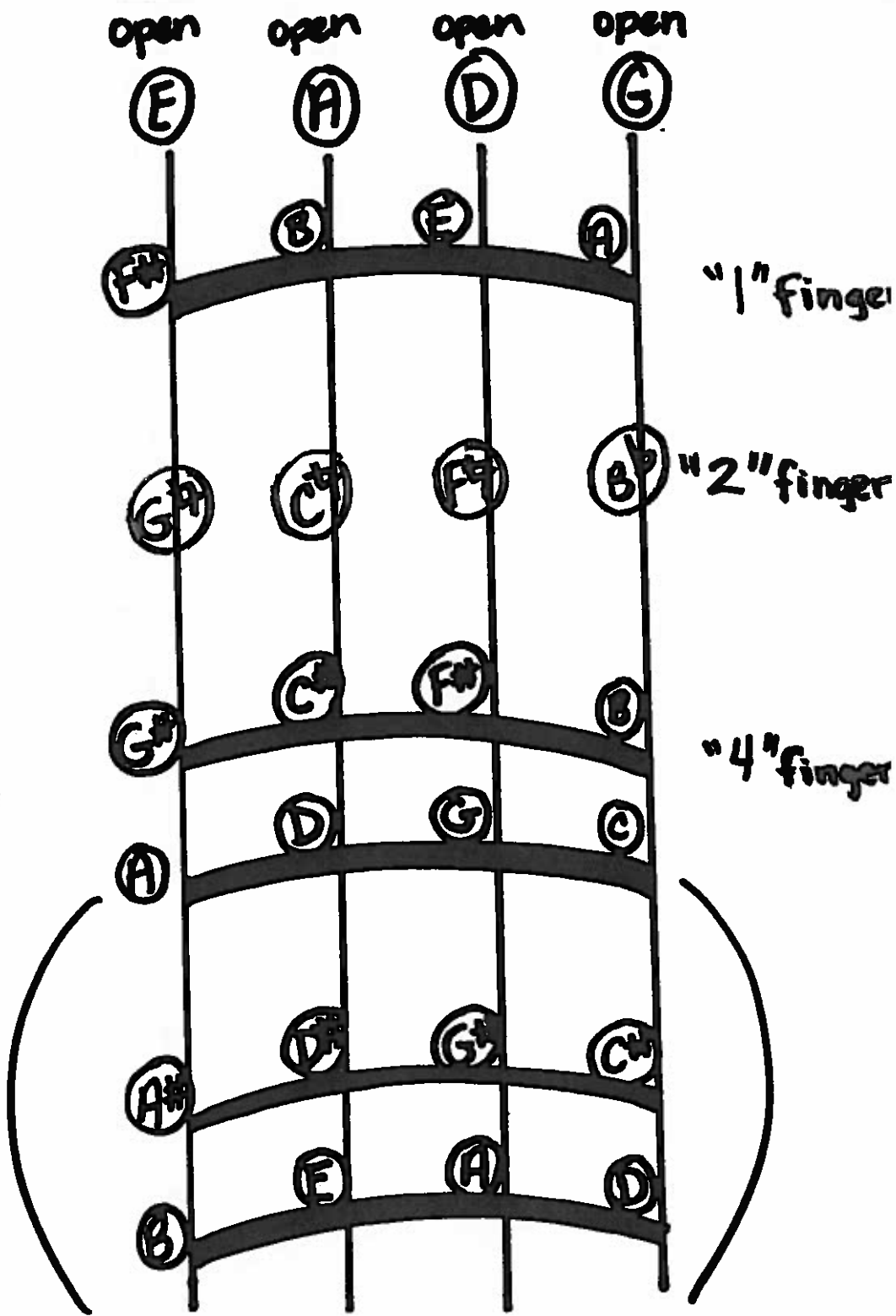


Figure 8



Figure 9

BASS



BASS

A musical staff with a bass clef and a colon. The staff contains notes and fret numbers for the four bass strings. The notes are E, F#, G#, A, B, C#, D, E, F#, G, A, B, C#, D. The fret numbers are 0, 1, 4, 0, 1, 4, 0, 1, 4, 0, 1, 4, (2), (4).

RHYTHMS

Rhythmic Value Chart

	NOTE	BEATS	REST
whole note		4 beats	
dotted half note*		3 beats	
half note		2 beats	
quarter note		1 beat	
eighth note		1/2 beat	
sixteenth note		1/4 beat	

*a dot increases the value of a note by 1/2. Example:

$$\text{Dotted half note} = \text{Half note} (2 \text{ beats}) + \text{Dot} (1/2 \text{ of } \text{Half note} \text{ is } 1 \text{ beat}) = \text{Dotted half note} (3 \text{ beats})$$

Equivalent Note Chart

whole note				
half notes				
quarter notes				
eighth notes				
eighth note triplets*				
sixteenth notes				

* A triplet is a group of 3 notes played in the time of 2 notes of the same value.

CARE AND MAINTENANCE

INSTRUMENT

1. Handle instrument with care!
2. Store instrument in the case when not playing—make sure the latches are closed!
3. Never push down on the case lid to make it close all the way.
4. Always wash hands before playing instrument.
5. Keep instrument clean from rosin, smudges, fingerprints, etc. with a soft, clean, DRY cloth. Do not wash instrument with soap and/or water!
6. Do not let instrument get too hot or cold. Always keep it in a comfortable temperature and never leave it in the car.
7. Make sure the bridge is lined up correctly and standing straight at all times. Ask your teacher to straighten it out if it gets out of place.
8. Always have an experienced person handle and fix your instrument.

Extra Guidelines for Cello and Bass:

1. Put the endpin back inside the instrument when you set it down so you don't trip over it.
2. Never drag the side of your instrument on the floor as you put it down or pick it up.
3. Be careful not to bump the bridge of the instrument while carrying it.
4. If you cannot place the instrument back inside the case, gently place it on its' side.

BOW

1. Handle bow with care!
2. Keep bow stick clean from rosin and smudges with a soft, clean, DRY cloth. Do not wash bow with soap and/or water!
3. Always wash hands before touching bow.
4. Never touch the bow hair, only the stick and frog. Dirt and skin oils will ruin the hair.
5. Rosin your bow regularly but be careful not to put too much on.
6. Loosen bow hair before putting it back in the case.

Extra Guidelines for Cello and Bass:

1. If using a soft case, remove the bow *before* taking the instrument out. Put the bow back in the case *after* putting the instrument back. This will prevent the bow from breaking.