

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—Cello

Bow Exercises:

Throw an imaginary ball

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

Hold bow with left hand over strings and “drop” right hand

X-ray vision

Tug of War

Cello Exercises:

Sit on edge of chair and stand up quickly. You should not have to adjust cello position at all while doing this.

Rock with your cello from side to side.

Hug cello. (You must be the cello’s boss!)

Siren sounds

Things to watch for:

Right Hand:

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

Thumb rests in inside corner of frog and stick.

Arm should only move from elbow down.

Straight bow—parallel to bridge and fingerboard.

Keep bow halfway between bridge and fingerboard.

Elbow should lead “down” bows and wrist should lead “up” bows (“ski-slope”).

Thumb is curved and relaxed—never squeeze!

Elbow points towards floor.

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.

Keep thumb relaxed.

Make sure wrist to elbow is straight.

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

Left arm lifts up when playing on lower strings.

Curve all finger joints.

Make a tunnel with fingers.

Body:

Sit up straight on edge of chair with feet flat. You should be able to go from sitting to standing position without adjusting instrument.

Adjust the endpin so that the scroll is even with the chin while standing.

Center the cello in front of you.

Upper edge of cello touches chest and lowest peg touches head just below left ear.

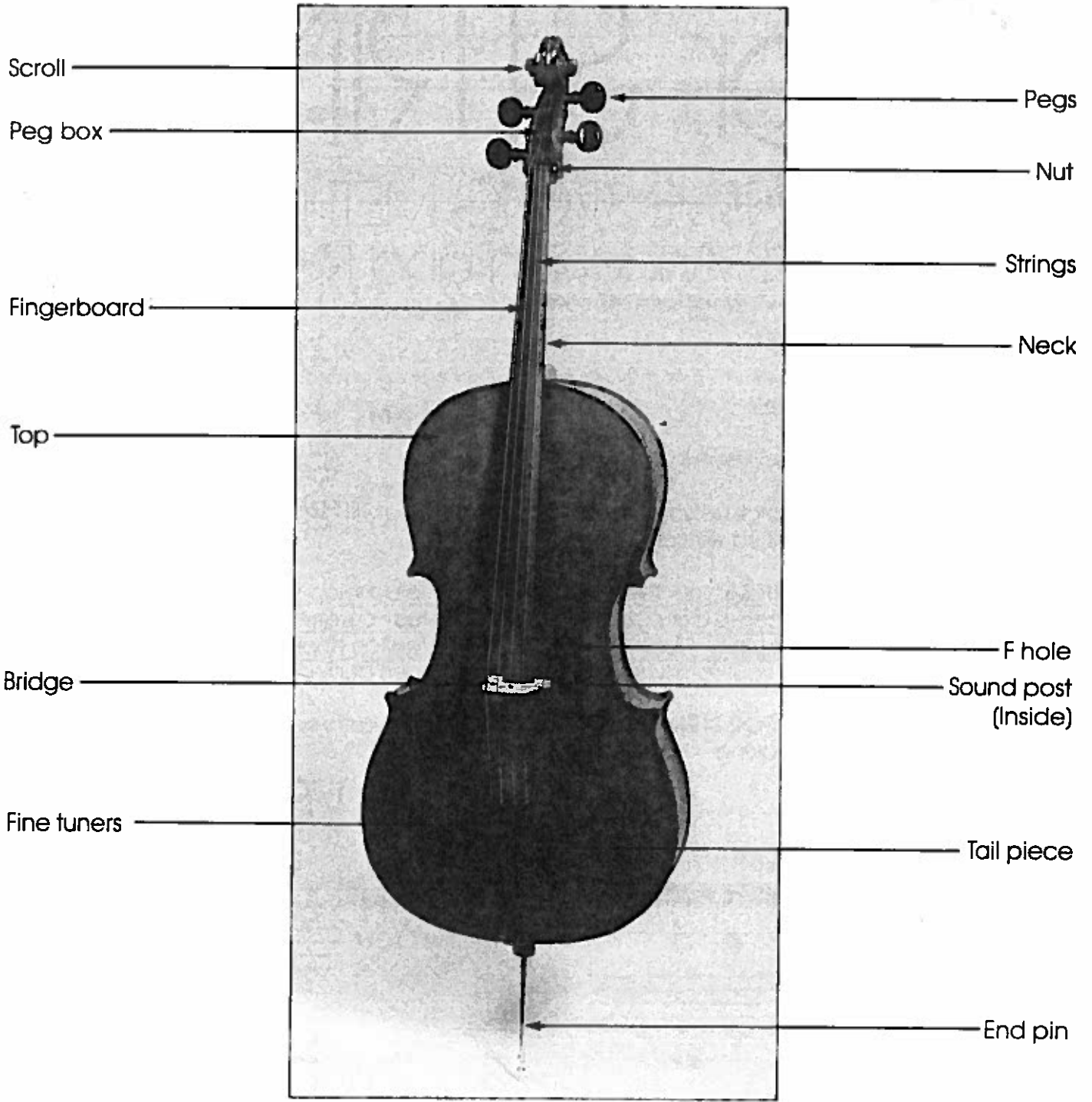
Fingerboard is placed over the left shoulder and will almost touch the neck.

Cello should be positioned 45° in front of you.

Knees should fit under the lower points of the cello and should not grip!

Positioning should be balanced between chest and two knees.

PARTS OF THE CELLO



PARTS OF THE BOW

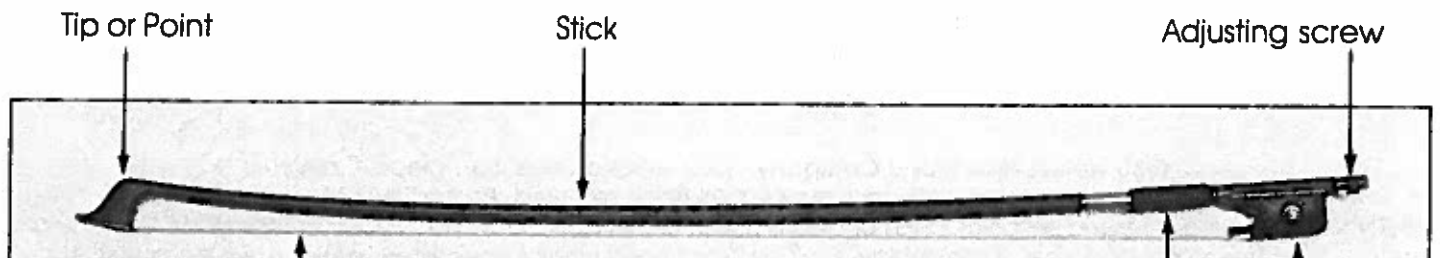


Figure 1

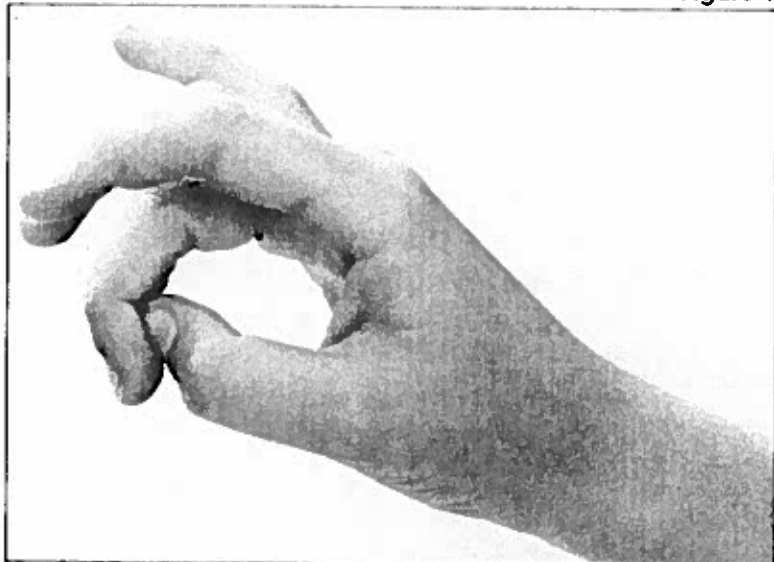


Figure 2

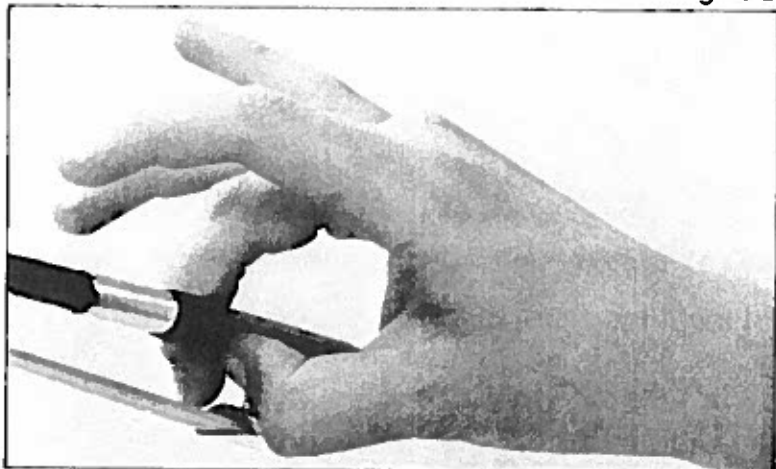


Figure 3

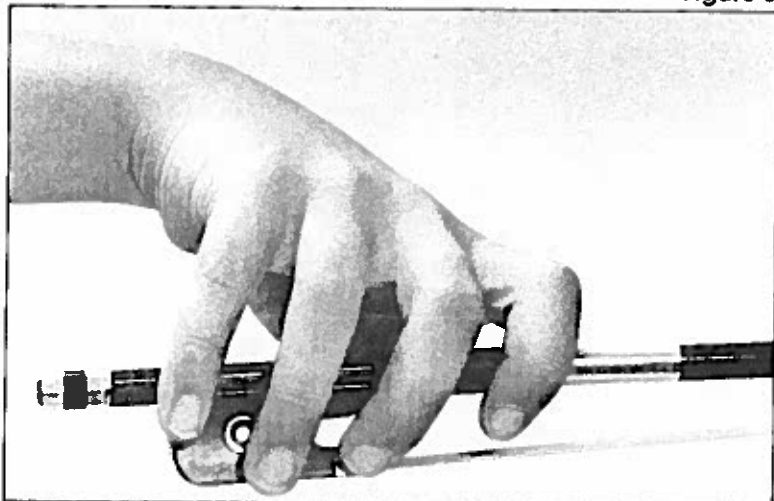


Figure 4



BOW GRIP

1. Make a **circle** with the tip of your thumb 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) or 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 of 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).

Keep your little finger curved.

See figures 3 and 4.

6. Check your entire bow grip.

Reminder: THUMB BENT

FINGERS CURVED OVER THE STICK
HAND RELAXED

See figures 3 and 4.

BOWING

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

See figure 6

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

See figure 6

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 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

5. Squeeze-Relax
6. Windshield Wine

INSTRUMENT POSITION

1. Sit with the correct posture.
See figure 6.
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 cello board.
4. Be sure that:
 - a. the cello rests lightly against your chest.
 - b. your shoulders are relaxed and square.
 - c. both feet are flat on the floor with the left foot slightly forward.
 - d. both knees are lightly balancing the instrument.
 - e. the cello is turned slightly to the right.See figure 6.
5. Relax both shoulders.

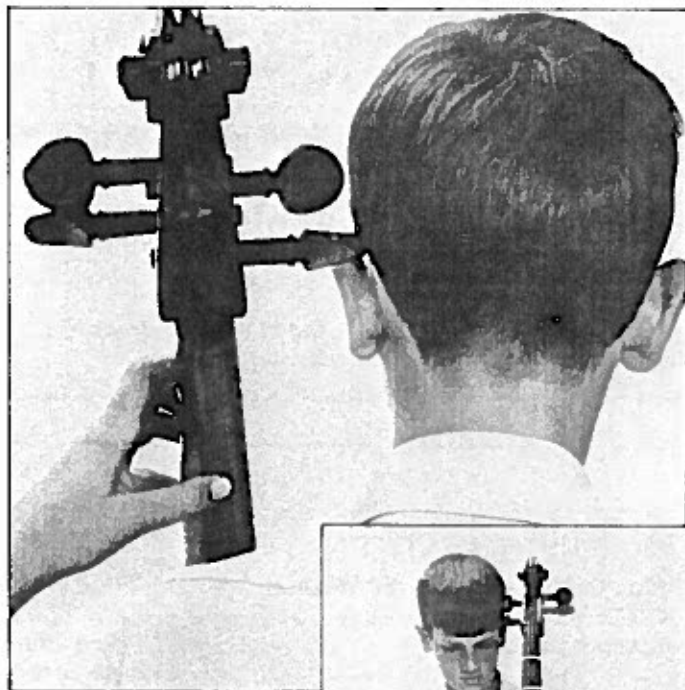


Figure 5

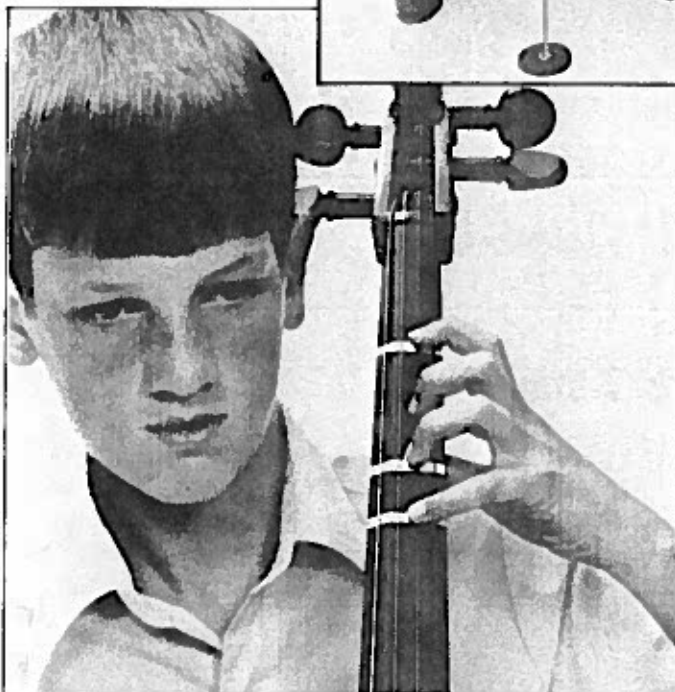


Figure 6

LEFT HAND POSITION

1. Place the pad of the thumb on the center of the neck behind the middle finger.
See figure 5.
2. Curve your fingers over the fingerboard. They should cross the strings almost at right angles.
See figure 7.
3. Adjust your wrist and forearm to form a straight line.
4. Be sure that:
 - a. your thumb is relaxed.
 - b. your thumb and first finger form a letter "C".
 - 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.
See figures 5 and 7.

Figure 7



CELLO

open open open open "0"

(C) (G) (D) (A)

(D) (A) (E) (B)

"1" finger

(E) (B) (F#) (C#)

"3" finger

(F) (C) (G) (D)

"4" finger

CELLO



0	1	3	4	0	1	3	4	0	1	3	4	0	1	3	4
C	D	E	F	G	A	B	C	D	E	F#	G	A	B	C#	D

RHYTHMS

Rhythmic Value Chart

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

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

$$\text{♩.} = \text{♩} (2 \text{ beats}) + \cdot (1/2 \text{ of } \text{♩} \text{ is } 1 \text{ beat}) = \text{♩.} (3 \text{ beats})$$

Equivalent Note Chart

<i>whole note</i>				
<i>half notes</i>				
<i>quarter notes</i>				
<i>eighth notes</i>				
<i>eighth note triplets*</i>				
<i>sixteenth notes</i>				



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.