

Demystifying High School Strings

Vibrato -

There are some great instructional videos on youtube. (some horrible ones too ☹)

1. It is easier to work with a smaller group
2. "Hang like a monkey, swing like a monkey"
3. Wiggle the skin on your left thumb
4. cello/bass - shake a coke can - elbow should be going in the opposite direction from the wrist.
5. Can use tissues to make large motions between strings and move to smaller ones

Shifting -

Shifting exercises before they have to shift in their music.

You can always have them play their favorite music in different positions.

One String scales:

Vomit Comet:

Old Finger Shifts

New Finger Shifts

Resources:

Sound Innovations

StringSkills.com

Bowing Styles - On vs. Off

Warm-ups

1. Bow Warm-up - long tones, string crossings, slurs
2. Left Hand Warm-up - Finger patterns, focus on hand frame, loose vibrato
3. Ear Warm-up - Scales, harmonized scales, scales with open strings, scales with a drone, chorales

Literature

Eine Kleine Nachtmusik (W.A. Mozart) - Classical bowing, 3rd position

Brandenburg Concerto No. 3 (J.S. Bach Arr. Merle Isaac) - Baroque bowing styles

Folk Tune & Fiddle Dance (Percy Fletcher) - Fiddle Bowing

String Levels

Definition of Levels 1 - 4

- Level 1.** First position with simple finger patterns
Bow strokes: legato, detache',
Simple bow division with whole and half bows
- Level 2.** First position with all fingerpatterns
Double stops with open strings
Simple harmonics
Bow strokes: detache', legato, elementary Martele'
Deliberate bow distribution
Elementary sounding point control
- Level 3.** Beginning shifting – violin and viola first to third, cello first to fourth
Double stops with two fingers
Three and Four voice chords
Bow strokes: detache', legato, martele,' elementary spiccato,
Elementary vibrato on long notes
- Level 4.** Shifting – two or more positions
Smooth and continuous vibrato
Bow strokes: martele', spiccato, sautille', colle'
-

Shifting Exercise:

From *Sound Innovations: Sound Development for the Intermediate String Orchestra*

FINDING 3rd POSITION ON THE D STRING USING PATTERN 1—Violins and violas find notes in 3rd position. Cellos find notes in 3rd and 4th positions. Basses find notes in 3rd, 4th and 5th positions.

Hand diagram: G A B C
1 2 3 4
Pattern 1

1st Position 3rd Position

PATTERN 1 ON THE D STRING IN 3rd POSITION—Use the fingerings as marked.

3rd Pos.

One-Finger One String Scale:

From *Sound Innovations: Sound Development for the Intermediate String Orchestra*

This exercise can be varied to use a different finger.

190 G MAJOR SCALE ON ONE STRING—Play the G major scale on one string using one finger as indicated.

Sul D

Vomit Comet:

Stay on one string and always come back to the same finger for the bottom note.

This can be done both Ascending and Descending.

To practice *Old-Finger Shifts*, shift to the same finger on which you began.

To practice *New-Finger Shifts*, shift to a different finger than the one on which you began. (Ex: 3rd finger to a 1st finger and then back down to the 3rd finger again).

Violin

Viola

Cello

Contrabass

String Crossings:
 Make a circular motion when changing bows and crossing strings.
 Pronate right arm to begin each up-bow with a clear tone.

Harmony + Bow Warm-up:
 Practices Crescendi toward the tip and the use of the full bow

Chromatic Finger Warm-up:

Requires shift to Fourth Position for Celli and shift to Third Position for bass.

There are other exercises for the different diatonic patterns as well – available in many method books.

8 **On the D string**

Vln. 0 L1 0 1 0 L2 0 2 0 3 0 H3 0 4

Vla. 0 L1 0 1 0 L2 0 2 0 3 0 H3 0 4

Vc. 0 L1 0 1 0 2 0 3 0 4 0 4X 0 1

Cb. 0 L1 0 1 0 2 0 4 0 1 0 2 0 4

Chorales:

Just as chorales can help solidify tone, blend, and intonation in the band world, they can be very helpful in the string world. When using chorales, make sure to put in bowings that will allow for balance and feel natural.



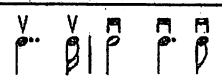



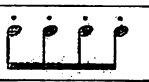

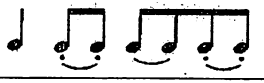


G Major

Violin
Do do re mi fa sol sol sol fi sol mi fa mi re do ti do

Viola
Sol la ti do do la la ti do la sol sol mi sol sol

Cello
Mi mi sol sol fa mi mi re re re do do do ti la re mi

Contrabass
Do la sol do re mi do re re sol do fa do sol la sol do

Bow Stroke	Where in the bow?	Description	Notation
On-the-String			
Martelé / Staccato	Anywhere	Bow weight <i>before</i> movement, then weight is released - bow remains on the string.	In louder dynamics: <i>marcato</i> . Softer dynamics: <i>staccato</i> 
Slurred Staccato	Anywhere	Several on-the-string staccato strokes in a row using the same bow direction. Distinct stop of the bow between notes.	
Hooked Bows	Anywhere	Slurred Staccatos usually used with uneven rhythmic patterns.	Often unmarked. 
Detaché	Anywhere	Smooth connected notes on separate bows. Bow changes are round and unaccented	Not usually marked. 
Portato (Or Louré)	Anywhere	Slurred bowing where notes are enunciated using bow weight and speed. Much like a slurred staccato but bow does not stop between notes.	
Tremolo	Upper 1/2	Very fast detaché Tremolo does not stop between pitches	
Off-the-String			
Brush Spiccato	Lower 1/3	Begins on the string or slightly above and the bow allows it to bounce in a U-Shaped motion	
Bounce Spiccato	Middle 1/3	Same as brush but lower bounce and narrower U-Shape (more like a V)	
Flying Spiccato	Lower 2/3	Used to prepare a Down-bow landing. First note starts on the string and then bounces. Very common in classical.	
On/Off-the-String			
Collé	Anywhere	Starts on the string and springs off.	
Sautillé	Below middle	Bow stick springs while hair stays on the string. Not effective at loud dynamics. Used in classical where clarity is desired in fast notes.	

- > measure 1: Set bow near frog on the rests
- > measure 1-2: Violins in 3rd position
- > measure 4: All lift on beat 4
- > measure 5: second violins in middle of the bow, smooth
- > measure 5: double-stops in second violin - bring elbow around to make fingers tall
- > measure 5: Viola & Cello near frog with brushed stroke
- > measure 5: first violins lift and then slurred staccato
- > measure 6: first violins trill from top
- > measure 6: second violin slur is LOUDsoft (a lilt)
- > measure 9: grace notes treated as 16th's
- > measure 11 & 12: up-bow to prepare for subsequent measures
- > measure 12: Grace notes treated as 8th's
- > measure 13: double up-bow characteristic of classical music

Serenade

Eine kleine Nachtmusik

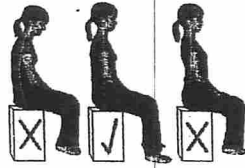
Wolfgang Amadeus Mozart K 525

1756 - 1791

I

Allegro 1 4 1 4 2 4

Orchestra Rubric – Student's daily check



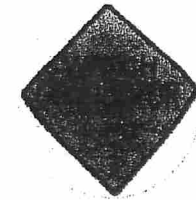
1. 90/90/90
2. Sitting on edge of chair
3. Bows together (same direction, same placement)



4. Scrolls same level as chin for violin and viola
5. Cellos C peg at left ear



6. Basses left elbow up and not resting on bass



7. Watching conductor for tempo and end.

Strings Quick Assessment

Name of Evaluator				
Name of Performance				
Left Hand Position	4	3	2	1
Bow Hold	4	3	2	1
Bow Technique	4	3	2	1
Notes	4	3	2	1
Rhythm	4	3	2	1
Comments: (1 positive and 1 improvement)				

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Comments: (1 positive and 1 improvement)				

Scale Test Rubric

Name _____ Date _____

		Level 4	Level 3	Level 2	Level 1
	Tone Quality	A use proper bow placement, speed, and weight appropriate for good sound and demonstrates advanced bow techniques to play expressively.	Uses proper bow placement, speed and weight appropriate for musical selection.	Generally uses proper bow placement, speed, and weight.	Begins to understand bow placement, speed, and weight.
	Notes	Plays all notes with precision and fluency in a proper steady tempo.	Plays all notes accurately in a steady tempo.	Plays most notes accurately, varying tempo when necessary to accommodate unfamiliar sections.	Plays some notes accurately, varying tempos when necessary to accommodate unfamiliar sections.
	Intonation	Plays all notes in center of pitch.	Plays notes in center of pitch, correcting pitches that are incorrect.	Plays several notes sharp or flat, affected by hand placement or lack of key signature knowledge.	Plays most notes sharp or flat affected by hand placement or lack of key signature knowledge.

Rehearsal Assessment Rubric

Date completed:

Assignment/Problem:

Circle the number in pencil that best shows how well you feel that the class completed the criterion for the assignment.

On Time and Prepared: Arrives to class on time, gathers instruments and music, set up quickly for rehearsal.

Playing assessment: students perform together with good posture and ability to stay together.

Growth and progress: students are able to recognize and address problems.

Work Habits: students are able to use time efficiently, asking questions, working out problems with effective practice.

Respects Peers and Teachers/Staff: students show respect for others property, listening to peers, following directions, accepts responsibility for actions.

Needs Improvement

Average

Good

Excellent

Superior
Justify below

1

2

3

4

5

1

2

3

4

5

1

2

3

4

5

1

2

3

4

5

Total points:

1

2

3

4

5

Student comments: