**Curriculum Area Project**

**East Meadow School District**

**Grade 4 Teacher’s Guide to Beginner Strings**

**2011**

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**Abstract**

This guide represents a step-by-step approach to the key concepts of teaching beginning (grade 4) violin, viola, cello and bass. It is a curriculum based on the method of Shinichi Suzuki, adapted for use in a public school setting. This approach utilizes teaching strategies that will appeal to every type of learning style including:

* Developing the ear through listening
* Memorization
* Concentration on posture and tone
* Breaking down tasks into smaller increments

We also address the following National Standards for Music Education:

1. Singing, alone and with others, a varied repertoire of music.
2. Performing on instruments, alone and with others, a varied repertoire of music.

5. Reading and notating music.

6. Listening to, analyzing, and describing music.

7. Evaluating music and music performances.

9. Understanding music in relation to history and culture.

**Rationale**

Our goal for this Curriculum Area Project is to create uniformity throughout the district with a focus on fundamentals. Having a large district including five elementary schools, two middle schools and two high schools, it is necessary for all of the students to have the same knowledge base in order for the middle and high school teachers to have a successful orchestral program. After several years of teaching these concepts through the music that we have chosen, we are confident that this method will bring success to the young musicians.

**Violin Bow Hold**

The bow hold is an important foundation to playing a string instrument because it establishes the position of the arm for the bow stroke. It should be referred to as a bow hold, not a bow grip, to encourage a relaxed hand.

1. Teach the parts of the bow (tip, stick, frog, screw, and horse hair that we never touch).
2. Point the tip of the bow to the left horizontally with the horse hair facing the floor.
3. Wave at the teacher with the left hand, then make pinchers between the finger and thumb.
4. Pinch the middle of the stick to create a secure hold. This will remain for the duration of the creation of the bow hold.
5. Give an air high five with the right hand, keeping the hand facing forward.
6. Bend the right thumb and place the tip of the thumb under the frog with the hand still facing forward, placed between the student and the bow.
7. Bend the pinky and put the tip of the finger on the stick of the screw, next to the screw but not on it.
8. The middle two fingers flop over the bow allowing the pad of the ring finger to land on the eye of the frog and the middle finger to lie right next to it.
9. The index finger lies on its side between the two knuckles of the finger.
10. Hold for 15 seconds as the teacher checks finger placement.
11. The left hand pinchers remain while the students shake out the right hand, which will subsequently be referred to as the bow hold.
12. Repeat steps three through eleven until the students are able to consistently recreate the bow hold without the teacher repositioning the fingers.
13. When the students are able to complete step twelve without verbal prompting from the teacher, remove the left hand pinchers and turn the bow vertically so that the tip is pointed toward the ceiling, keeping the bow hold in tact. If the bow hold does not remain in tact, the bow should return back to it’s horizontal position and the bow hold should be reset.

**Bow Games**

Bow games help to maintain the proper bow hold through muscle memory. Students will be practicing the bow hold in a fun way, taking away the tedious repetition required to train the hand. This is also a great way to have the kids hold this position while doing other activities, as they will have to do when the instrument is involved. If the bow hold is not correct at any time, it is imperative to return to horizontal and reestablish the correct bow hold. Students also need frequent breaks to relax the hand and prevent muscle fatigue that can create bad habits through incorrect muscle memory.

1. After the bow hold has been correctly established and the bow is held vertically, the students will begin to do “fruit loops”.
2. Place the left hand flat, like it is holding a pizza, about waist level.
3. Pretend that there is a pencil coming out of the bottom of the screw that only works when the bow is completely vertical.
4. Ask a student to name a fruit and a number from 1-10.
5. All students will draw that fruit for the stated number of times, maintaining a proper bow hold with a curved thumb.
6. Return the bow to horizontal, placing the left hand pinchers in the middle of the stick, and shake out the bow hold.
7. Repeat steps one though six.
8. After the bow hold has been correctly established and the bow is held vertically, the students will being “elevator”.
9. Floor five is the neutral position where the student naturally holds the bow. The first floor is all the way on the ground and floor five is all the way at the ceiling.
10. The students will take turns naming a floor and everyone will go to that level while maintaining a good bow hold.
11. Return to the bow to the horizontal position, place left hand pinchers on the stick of the bow, and shake out the bow hold.
12. After the bow hold has been correctly established and the bow is held vertically, the students will being “windshield wipers”.
13. Keep the elbow still and return the bow to horizontal, given the feeling of pinky pushups. This strengthens the hand. The proper bow hold, including a curved thumb should be maintained throughout.
14. Repeat the windshield wiper motion five times.
15. Return the bow to horizontal, placing the left hand pinchers in the middle of the stick, and shake out the bow hold.

**Establishing Violin Bow Arm Motion**

The motion of the bow arm is extremely important in string playing. The bow needs to be perpendicular to the string in order to produce the best sound. This motion comes from using the right elbow to open and close to create the stroke.

1. The students should stand without the instrument or the bow.
2. Hold the left arm straight in front of you, parallel to the floor.
3. Place the right hand on the left shoulder. This will force the elbow to bend.
4. Maintain a straight left arm without letting the arm move.
5. Perform the Mississippi Stop Stop rhythm (eighth eighth eighth eighth quarter quarter) by sliding the hand toward the left elbow and back up to the left shoulder. This “washing the arm” exercise creates the motion of opening and closing the elbow that will be used while playing while teaching the first rhythm that will be performed on the violin. If students are not opening and closing the bow arm right elbow, the left arm will be forced to move from side to side. It will be a quick visual assessment for both students and the teacher.
6. This Mississippi Stop Stop rhythm can be created using the bow in a vertical position with a good bow hold, always starting to the floor first to create a muscle memory of typically starting on a down bow.

**Violin Set-up**

There are a few additions that the instrument needs before the students are ready to hold and play the violin.

1. The instrument needs to have a sponge or shoulder rest to ensure a comfortable and secure hold without the assistance of the left hand.
2. 4 brightly colored tapes will be placed on the fingerboard to indicate the placement of the fingers on each string.

**Holding the Violin**

There are six steps involved with holding the instrument properly. This should be practiced without holding the bow. Students should have a shoulder rest or sponge to assist with keeping the instrument in the proper playing position.

1. Students learn what standing rest position is, holding the upper bout of the instrument securely with the left hand (the body of the instrument, not the neck), placing the back of the instrument on the right hip. The right arm covers the chin rest of the instrument, avoiding pressure on the bridge or strings. Toes and feet are together. Students should stand tall and have a strong belly to prevent students from arching the back.
2. Toes apart. Feet are now in a V shape with the heels together.
3. Left foot steps forward about 6” in order to maintain balance.
4. The head turns and looks straight over the left shoulder.
5. This is the first time that the instrument comes out of rest position and is held straight out where the head is looking.
6. Flip up the instrument and cover the shoulder completely. This is why the left hand placement in rest position is so important. With the hand on the upper bout of the instrument, students are easily able turn the instrument 180 degrees. When students hold the instrument by the neck it is much more difficult to turn it vertically without twisting the arm or back. The teacher will check to ensure that the instrument is all the way on the shoulder and adjust the shoulder rest or sponge if necessary. The right hand cannot be used to help because it will be holding the bow.
7. Return to rest position and repeat until the students can consistently demonstrate the steps accurately with only the step number as verbal prompting.

**Putting Everything Together on the Violin**

Now that the students have demonstrated the correct right and left hand techniques, it is time to put them together. Students will now make actual sounds on the instrument.

1. Step one. Rest position with the toes together. Check to make sure that the bow thumb is still curved. Follow the six steps as listed in holding the violin.
2. Monster fingers. Hold the instrument at the upper bout with the left hand and curve fingers, touching the instrument with the fingertips. This establishes how the fingers will be placed on the fingerboard and gives a secure hold on the instrument.
3. The bow is placed on the highest string, perpendicular to the string.
4. Play Mississippi Stop Stop in the upper half of the bow, using the elbow to create the bow stroke. It should feel like the same as the “washing the arm” exercise.
5. Traffic cop. The left wrist is straight, fingers straight in the air.
6. Slide the traffic cop back. The base joint of the index finger and the pad of the thumb are touching the neck of the instrument. There should be a space between the bottom of the neck and the hand.
7. Curl down the first finger on the first tape, a space to the second finger on the second tape, and the third finger on the third tape touching the second finger.
8. Echo Mississippi Stop Stop (teacher then student) on each finger and the open string. It is imperative that the correct posture, bow hold, and bow arm motion are maintained.
9. Repeat step eight by echoing two notes together, then all four. This is the second half of The Little Monkey Song.
10. Start on the open string and echo adding fingers one at a time, then two at a time, then all four notes. This is the beginning of The Little Monkey Song.
11. Put the two parts of The Little Monkey Song together.

**Hot Cross Buns for Violin**

The new concept in this song is the bowing. Up to this point we have only done Mississippi Stop Stop. This song will be quarter quarter half note and focus on Ls and Is.

1. Sing through Hot Cross Buns,
2. Place the second finger on the E string to play G# and play Mississippi Stop Stop.
3. First finger plays F# and play Mississippi Stop Stop.
4. Traffic cop to reinforce a straight wrist and play Mississippi Stop Stop.
5. Play G#, F# and E with Mississippi Stop Stop without a break in between the notes.
6. Play a quarter note G# on a down bow once and freeze.
7. Play a quarter note F# on an up bow once and freeze.
8. Play a half note E on an up bow once and freeze.
9. Repeat steps six through eight on opposite bows, up-down-up.
10. Teacher tells students to wait while playing “one a pen-ny two a pen-ny”.
11. Students repeat steps six through eight.
12. Repeat steps six through eleven as necessary.
13. Sing “one a pen-ny”.
14. Play four eighth note open E strings.
15. Sing “two a pen-ny”.
16. Play four F#s.
17. Sing “one a pen-ny two a pen-ny”.
18. Play four Es followed by four F#s.
19. Teacher plays the three “hot cross buns” sections, students only play “one a pen-ny two a pen-ny” as it occurs in the song.
20. Students sing the entire song.
21. Students play the entire song.
22. Students can also transfer this song to the A string, D string, and G strings.

**Twinkle Twinkle Little Star for Violin**

The new concept in this song is switching between two strings. Twinkle Twinkle Little should be taught in ABBA using the example of a bologna sandwich. The A sections are referred to as the bread and the middle B sections are each a slice of bologna. There are several variations including:

Mississippi Stop Stop

Mississippi Peanut butter

Dog chase the Cat chase the

Down bow and Up bow and

Oh how I love you

Blueberry blueberry

Theme

The culmination of Twinkle Twinkle Little Star is with Short Twinkle, where the rhythms change after every four notes.

1. Students echo the teacher: Mississippi Stop Stop on the E string. Freeze.
2. Mississippi Stop Stop on the A string. Freeze.
3. Repeat steps one and two to make sure that the elbow levels change to play on each string.
4. Mississippi Stop Stop A string followed by E string.
5. Mississippi Stop Stop F# followed by E string.
6. Mississippi Stop Stop A string, E string, F#, E string.
7. Play the second half of The Little Monkey Song on the A string with Mississippi Stop Stop on D, C#, B and A.
8. The students play the entire bread with a freeze in between the fourth and fifth notes. The teacher will play the bologna as the students wait in playing position. The students will join in to play the last bread with the same pause between the fourth and fifth notes.
9. The students will echo the bologna. Mississippi Stop Stop on the E string. Freeze. A string Mississippi Stop Stop on D, C# and B.
10. Repeat step 9, as there are two steps of bologna.
11. Students wait in playing position as the teacher plays the bread, students join in for the bologna (two slices), and wait in playing position as the teacher plays the last bread.
12. Play through with the previously stated freezes, minimizing the length of the pauses between each section.
13. Repeat steps one through twelve with the variations listed above.

\*When teaching Short Twinkle, play through four notes with the corresponding rhythm, then freeze, followed by the next four notes and corresponding rhythm, then freeze, etc.

**Mary Had A Little Lamb for Violin**

The new concept is keeping fingers close (instead of defaulting to traffic cop) when playing the open E string.

1. A string-Play Hot Cross Buns and add a B to the end of it.
2. Play 3 C#s and 3 Bs in the rhythm of quarter quarter half for each note.
3. When playing C# E E, keep the second finger close because we’re going right back to C# for the second half of the song. It is imperative that the bowing starts down bow, then the E is up bow followed by another down bow for the second E.
4. Play the first three steps together.
5. The second half of the song begins with Hot Cross Buns B again, but starting with and up bow.
6. Play 4 C# quarter notes.
7. 2 Bs then Hot Cross Buns.
8. Put the second half of the song together, starting on an up bow.
9. Play each half of the song without stops.
10. Play the entire song without stopping.

**Scotland’s Burning for Violin**

The new concept in this song is the harmonic.

1. Students will play 2 Ds and 2 Gs.
2. Students will play step 1 twice in a row.
3. Students will play A and B as half notes two times.
4. Students will return to traffic cop and lightly place the pinky on the D string to play the harmonic 4 times.
5. Students will play 2 Ds and 2 Gs twice to complete the song.
6. Students will put steps 2-5 together to play the entire song without stopping.
7. Students will play together and then in a round.

**Frere Jacques for Violin**

The new concepts in this song are the new note low A (1 finger on the G string) and independent parts while playing in a round.

1. Students will play D E F# D two times.
2. Students will play F# G A two times.
3. Students will play a-b-a.
4. Students will play g-F# D starting on an up bow.
5. Put steps 3 and 4 together to play a-b-a-g F# D.
6. Students will play D low A D by placing one finger on the G string.
7. Put the four parts of the song together to play in unison.
8. When students are confident in their own parts, break the students into groups to perform as a round.
9. This is the first introduction to harmony in an orchestra.

**Allegro for Violin**

The new concept in this song is staccato bowing versus legato bowing, circles, fermatas, and tempo markings.

1. Students will play high A and open E with staccato bowing.
2. Students will play f# g# a f# with legato bows.
3. Students will play E E with staccato bows.
4. Put steps 1-3 together and end the phrase with a circle.
5. Play the same section twice with circles after each time.
6. The second section is legato with F# F# E A two times and a slow F# G# A F# E C# B (hold the B with a fermata; students wait for the teacher to indicate the cut off). Follow with a circle.
7. Play the first line again.
8. Put the entire song together in AABA form with a circle in between each phrase.

**Viola Bow Hold**

The bow hold is an important foundation to playing a string instrument because it establishes the position of the arm for the bow stroke. It should be referred to as a bow hold, not a bow grip, to encourage a relaxed hand.

1. Teach the parts of the bow (tip, stick, frog, screw, and horse hair that we never touch).
2. Point the tip of the bow to the left horizontally with the horse hair facing the floor.
3. Wave at the teacher with the left hand, then make pinchers between the finger and thumb.
4. Pinch the middle of the stick to create a secure hold. This will remain for the duration of the creation of the bow hold.
5. Give an air high five with the right hand, keeping the hand facing forward.
6. Bend the right thumb and place the tip of the thumb under the frog with the hand still facing forward, placed between the student and the bow.
7. Bend the pinky and put the tip of the finger on the stick of the screw, next to the screw but not on it.
8. The middle two fingers flop over the bow allowing the pad of the ring finger to land on the eye of the frog and the middle finger to lie right next to it.
9. The index finger lies on its side between the two knuckles of the finger.
10. Hold for 15 seconds as the teacher checks finger placement.
11. The left hand pinchers remain while the students shake out the right hand, which will subsequently be referred to as the bow hold.
12. Repeat steps three through eleven until the students are able to consistently recreate the bow hold without the teacher repositioning the fingers.
13. When the students are able to complete step twelve without verbal prompting from the teacher, remove the left hand pinchers and turn the bow vertically so that the tip is pointed toward the ceiling, keeping the bow hold in tact. If the bow hold does not remain in tact, the bow should return back to it’s horizontal position and the bow hold should be reset.

**Viola Bow Games**

Bow games help to maintain the proper bow hold through muscle memory. Students will be practicing the bow hold in a fun way, taking away the tedious repetition required to train the hand. This is also a great way to have the kids hold this position while doing other activities, as they will have to do when the instrument is involved. If the bow hold is not correct at any time, it is imperative to return to horizontal and reestablish the correct bow hold. Students also need frequent breaks to relax the hand and prevent muscle fatigue that can create bad habits through incorrect muscle memory.

1. After the bow hold has been correctly established and the bow is held vertically, the students will begin to do “fruit loops”.
2. Place the left hand flat, like it is holding a pizza, about waist level.
3. Pretend that there is a pencil coming out of the bottom of the screw that only works when the bow is completely vertical.
4. Ask a student to name a fruit and a number from 1-10.
5. All students will draw that fruit for the stated number of times, maintaining a proper bow hold with a curved thumb.
6. Return the bow to horizontal, placing the left hand pinchers in the middle of the stick, and shake out the bow hold.
7. Repeat steps one though six.
8. After the bow hold has been correctly established and the bow is held vertically, the students will being “elevator”.
9. Floor five is the neutral position where the student naturally holds the bow. The first floor is all the way on the ground and floor five is all the way at the ceiling.
10. The students will take turns naming a floor and everyone will go to that level while maintaining a good bow hold.
11. Return to the bow to the horizontal position, place left hand pinchers on the stick of the bow, and shake out the bow hold.
12. After the bow hold has been correctly established and the bow is held vertically, the students will being “windshield wipers”.
13. Keep the elbow still and return the bow to horizontal, given the feeling of pinky pushups. This strengthens the hand. The proper bow hold, including a curved thumb should be maintained throughout.
14. Repeat the windshield wiper motion five times.
15. Return the bow to horizontal, placing the left hand pinchers in the middle of the stick, and shake out the bow hold.

**Establishing Viola Bow Arm Motion**

The motion of the bow arm is extremely important in string playing. The bow needs to be perpendicular to the string in order to produce the best sound. This motion comes from using the right elbow to open and close to create the stroke.

1. The students should stand without the instrument or the bow.
2. Hold the left arm straight in front of you, parallel to the floor.
3. Place the right hand on the left shoulder. This will force the elbow to bend.
4. Maintain a straight left arm without letting the arm move.
5. Perform the Mississippi Stop Stop rhythm (eighth eighth eighth eighth quarter quarter) by sliding the hand toward the left elbow and back up to the left shoulder. This “washing the arm” exercise creates the motion of opening and closing the elbow that will be used while playing while teaching the first rhythm that will be performed on the violin. If students are not opening and closing the bow arm right elbow, the left arm will be forced to move from side to side. It will be a quick visual assessment for both students and the teacher.
6. This Mississippi Stop Stop rhythm can be created using the bow in a vertical position with a good bow hold, always starting to the floor first to create a muscle memory of typically starting on a down bow.

**Viola Set-up**

There are a few additions that the instrument needs before the students are ready to hold and play the viola.

1. The instrument needs to have a sponge or shoulder rest to ensure a comfortable and secure hold without the assistance of the left hand.
2. 4 brightly colored tapes will be placed on the fingerboard to indicate the placement of the fingers on each string.

**Holding the Viola**

There are six steps involved with holding the instrument properly. This should be practiced without holding the bow. Students should have a shoulder rest or sponge to assist with keeping the instrument in the proper playing position.

1. Students learn what standing rest position is, holding the upper bout of the instrument securely with the left hand (the body of the instrument, not the neck), placing the back of the instrument on the right hip. The right arm covers the chin rest of the instrument, avoiding pressure on the bridge or strings. Toes and feet are together. Students should stand tall and have a strong belly to prevent students from arching the back.
2. Toes apart. Feet are now in a V shape with the heels together.
3. Left foot steps forward about 6” in order to maintain balance.
4. The head turns and looks straight over the left shoulder.
5. This is the first time that the instrument comes out of rest position and is held straight out where the head is looking.
6. Flip up the instrument and cover the shoulder completely. This is why the left hand placement in rest position is so important. With the hand on the upper bout of the instrument, students are easily able turn the instrument 180 degrees. When students hold the instrument by the neck it is much more difficult to turn it vertically without twisting the arm or back. The teacher will check to ensure that the instrument is all the way on the shoulder and adjust the shoulder rest or sponge if necessary. The right hand cannot be used to help because it will be holding the bow.
7. Return to rest position and repeat until the students can consistently demonstrate the steps accurately with only the step number as verbal prompting.

**Putting Everything Together on the Viola**

Now that the students have demonstrated the correct right and left hand techniques, it is time to put them together. Students will now make actual sounds on the instrument.

1. Step one. Rest position with the toes together. Check to make sure that the bow thumb is still curved. Follow the six steps as listed in holding the viola.
2. Monster fingers. Hold the instrument at the upper bout with the left hand and curve fingers, touching the instrument with the fingertips. This establishes how the fingers will be placed on the fingerboard and gives a secure hold on the instrument.
3. The bow is placed on the highest string, perpendicular to the string.
4. Play Mississippi Stop Stop in the upper half of the bow, using the elbow to create the bow stroke. It should feel like the same as the “washing the arm” exercise.
5. Traffic cop. The left wrist is straight, fingers straight in the air.
6. Slide the traffic cop back. The base joint of the index finger and the pad of the thumb are touching the neck of the instrument. There should be a space between the bottom of the neck and the hand.
7. Curl down the first finger on the first tape, a space to the second finger on the second tape, and the third finger on the third tape touching the second finger.
8. Echo Mississippi Stop Stop (teacher then student) on each finger and the open string. It is imperative that the correct posture, bow hold, and bow arm motion are maintained.
9. Repeat step eight by echoing two notes together, then all four. This is the second half of The Little Monkey Song.
10. Start on the open string and echo adding fingers one at a time, then two at a time, then all four notes. This is the beginning of The Little Monkey Song.
11. Put the two parts of The Little Monkey Song together.

**Hot Cross Buns for Viola**

The new concept in this song is the bowing. Up to this point we have only done Mississippi Stop Stop. This song will be quarter quarter half note and focus on Ls and Is.

1. Sing through Hot Cross Buns,
2. Place the second finger on the A string to play C# and play Mississippi Stop Stop.
3. First finger plays B and play Mississippi Stop Stop.
4. Traffic cop to reinforce a straight wrist and play Mississippi Stop Stop.
5. Play C#, B and A with Mississippi Stop Stop without a break in between the notes.
6. Play a quarter note C# on a down bow once and freeze.
7. Play a quarter note B on an up bow once and freeze.
8. Play a half note A on an up bow once and freeze.
9. Repeat steps six through eight on opposite bows, up-down-up.
10. Teacher tells students to wait while playing “one a pen-ny two a pen-ny”.
11. Students repeat steps six through eight.
12. Repeat steps six through eleven as necessary.
13. Sing “one a pen-ny”.
14. Play four eighth note open A string.
15. Sing “two a pen-ny”.
16. Play four Bs.
17. Sing “one a pen-ny two a pen-ny”.
18. Play four Es followed by four Bs.
19. Teacher plays the three “hot cross buns” sections, students only play “one a pen-ny two a pen-ny” as it occurs in the song.
20. Students sing the entire song.
21. Students play the entire song.
22. Students can also transfer this song to the D string, G string, and C strings.

**Twinkle Twinkle Little Star for Viola**

The new concept in this song is switching between two strings. Twinkle Twinkle Little should be taught in ABBA using the example of a bologna sandwich. The A sections are referred to as the bread and the middle B sections are each a slice of bologna. There are several variations including:

Mississippi Stop Stop

Mississippi Peanut butter

Dog chase the Cat chase the

Down bow and Up bow and

Oh how I love you

Blueberry blueberry

Theme

The culmination of Twinkle Twinkle Little Star is with Short Twinkle, where the rhythms change after every four notes.

1. Students echo the teacher: Mississippi Stop Stop on the A string. Freeze.
2. Mississippi Stop Stop on the D string. Freeze.
3. Repeat steps one and two to make sure that the elbow levels change to play on each string.
4. Mississippi Stop Stop D string followed by A string.
5. Mississippi Stop Stop B followed by A string.
6. Mississippi Stop Stop D string, A string, B, A string.
7. Play the second half of The Little Monkey Song on the D string with Mississippi Stop Stop on G, F#, E and D.
8. The students play the entire bread with a freeze in between the fourth and fifth notes. The teacher will play the bologna as the students wait in playing position. The students will join in to play the last bread with the same pause between the fourth and fifth notes.
9. The students will echo the bologna. Mississippi Stop Stop on the A string. Freeze. D string Mississippi Stop Stop on G, F# and E.
10. Repeat step 9, as there are two steps of bologna.
11. Students wait in playing position as the teacher plays the bread, students join in for the bologna (two slices), and wait in playing position as the teacher plays the last bread.
12. Play through with the previously stated freezes, minimizing the length of the pauses between each section.
13. Repeat steps one through twelve with the variations listed above.

\*When teaching Short Twinkle, play through four notes with the corresponding rhythm, then freeze, followed by the next four notes and corresponding rhythm, then freeze, etc.

**Mary Had A Little Lamb for Viola**

The new concept is keeping fingers close (instead of defaulting to traffic cop) when playing the open A string.

1. D string-Play Hot Cross Buns and add an E to the end of it.
2. Play 3 F#s and 3 Es in the rhythm of quarter quarter half for each note.
3. When playing F# A A, keep the second finger close because we’re going right back to F# for the second half of the song. It is imperative that the bowing starts down bow, then the A is up bow followed by another down bow for the second E.
4. Play the first three steps together.
5. The second half of the song begins with Hot Cross Buns E again, but starting with and up bow.
6. Play 4 F# quarter notes.
7. 2 Es then Hot Cross Buns.
8. Put the second half of the song together, starting on an up bow.
9. Play each half of the song without stops.
10. Play the entire song without stopping.

**Scotland’s Burning for Viola**

The new concept in this song is the harmonic.

1. Students will play 2 Ds and 2 Gs.
2. Students will play step 1 twice in a row.
3. Students will play A and B as half notes two times.
4. Students will return to traffic cop and lightly place the pinky on the D string to play the harmonic 4 times.
5. Students will play 2 Ds and 2 Gs twice to complete the song.
6. Students will put steps 2-5 together to play the entire song without stopping.
7. Students will play together and then in a round.

**Frere Jacques for Viola**

The new concepts in this song are the new note low A (1 finger on the G string) and independent parts while playing in a round.

1. Students will play D E F# D two times.
2. Students will play F# G A two times.
3. Students will play a-b-a.
4. Students will play g-F# D starting on an up bow.
5. Put steps 3 and 4 together to play a-b-a-g F# D.
6. Students will play D low A D by placing one finger on the G string.
7. Put the four parts of the song together to play in unison.
8. When students are confident in their own parts, break the students into groups to perform as a round.
9. This is the first introduction to harmony in an orchestra.

**Allegro for Viola**

The new concept in this song is staccato bowing versus legato bowing, circles, fermatas, and tempo markings.

1. Students will play high D and open A with staccato bowing.
2. Students will play b c# d b with legato bows.
3. Students will play A A with staccato bows.
4. Put steps 1-3 together and end the phrase with a circle.
5. Play the same section twice with circles after each time.
6. The second section is legato with B B A D two times and a slow B C# D B A F# E (hold the E with a fermata; students wait for the teacher to indicate the cut off). Follow with a circle.
7. Play the first line again.
8. Put the entire song together in AABA form with a circle in between each phrase.

**Cello Bow Hold**

The bow hold is an important foundation to playing a string instrument because it establishes the position of the arm for the bow stroke. It should be referred to as a bow hold, not a bow grip, to encourage a relaxed hand.

1. Teach the parts of the bow (tip, stick, frog, screw, and horse hair that we never touch).
2. Point the tip of the bow to the left horizontally with the horse hair facing the floor.
3. Wave at the teacher with the left hand, then make pinchers between the finger and thumb.
4. Pinch the middle of the stick to create a secure hold. This will remain for the duration of the creation of the bow hold.
5. Drop the right arm straight down to the side and lift up by the wrist, letting the fingers drape below.
6. Bend the right thumb and place inside the frog, letting the fingers drape over the frog just like a waterfall.
7. Hold for 15 seconds as the teacher checks finger placement.
8. The left hand pinchers remain while the students shake out the right hand, which will subsequently be referred to as the bow hold.
9. Repeat steps three through eleven until the students are able to consistently recreate the bow hold without the teacher repositioning the fingers.
10. When the students are able to complete step twelve without verbal prompting from the teacher, remove the left hand pinchers and turn the bow vertically so that the tip is pointed toward the ceiling, keeping the bow hold in tact. If the bow hold does not remain in tact, the bow should return back to it’s horizontal position and the bow hold should be reset.

**Bow Games for Cello**

Bow games help to maintain the proper bow hold through muscle memory. Students will be practicing the bow hold in a fun way, taking away the tedious repetition required to train the hand. This is also a great way to have the kids hold this position while doing other activities, as they will have to do when the instrument is involved. If the bow hold is not correct at any time, it is imperative to return to horizontal and reestablish the correct bow hold. Students also need frequent breaks to relax the hand and prevent muscle fatigue that can create bad habits through incorrect muscle memory.

1. After the bow hold has been correctly established and the bow is held vertically, the students will begin to do “fruit loops”.
2. Place the left hand flat, like it is holding a pizza, about waist level.
3. Pretend that there is a pencil coming out of the bottom of the screw that only works when the bow is completely vertical.
4. Ask a student to name a fruit and a number from 1-10.
5. All students will draw that fruit for the stated number of times, maintaining a proper bow hold with a curved thumb.
6. Return the bow to horizontal, placing the left hand pinchers in the middle of the stick, and shake out the bow hold.
7. Repeat steps one though six.
8. After the bow hold has been correctly established and the bow is held vertically, the students will being “elevator”.
9. Floor five is the neutral position where the student naturally holds the bow. The first floor is all the way on the ground and floor five is all the way at the ceiling.
10. The students will take turns naming a floor and everyone will go to that level while maintaining a good bow hold.
11. Return to the bow to the horizontal position, place left hand pinchers on the stick of the bow, and shake out the bow hold.
12. After the bow hold has been correctly established and the bow is held vertically, the students will being “windshield wipers”.
13. Keep the elbow still and return the bow to horizontal, given the feeling of pinky pushups. This strengthens the hand. The proper bow hold, including a curved thumb should be maintained throughout.
14. Repeat the windshield wiper motion five times.
15. Return the bow to horizontal, placing the left hand pinchers in the middle of the stick, and shake out the bow hold.

**Sitting with the Cello**

The way that the students sit is extremely important in cello posture. This allows the students to have the correct arm position for right and left hand technique.

1. Have students sit on the edge of the chair with their feet flat on the floor (without the bow).
2. Measure the endpin distance from pinky to thumb for a starting height for the cello.
3. Place the cello between the knees, with the upper bout of the cello hitting the student’s chest. The three points of contact are the lower corners of the C-bouts between with each knee and the upper bout touching the center of the chest.
4. Adjust the endpin as needed to create the position as described in step 3.
5. Mark the endpin to ensure that the students know the correct length of the endpin.
6. The students will then wrap their arms around the cello so that their arms are crossed and their hands are holding the top corner of each C bout.
7. Have the students rock from side to side while holding the cello as described in step 6 to help the students get used to holding the instrument.

**Establishing Cello Bow Arm Motion**

The motion of the bow arm is extremely important in string playing. The bow needs to be perpendicular to the string in order to produce the best sound. This motion comes from using the right arm to keep the bow on the same plane.

1. The students should stand with the instrument or the bow.
2. After the correct bow hold has been established, place the bow on the D string and echo 4 D’s after the teacher, making sure that the bow stays on the same plane and not tipping to either the A string or the G string. Be sure that the bow is starting in a down bow direction and that the stroke stays in the lower half of the bow. The bow should remain parallel to the bridge.

**Cello Set-up**

There are a few additions that the instrument needs before the students are ready to play the cello.

1. 3 brightly colored tapes will be placed on the fingerboard to indicate the placement of the fingers on each string.
2. A sticker on the back of the cello for thumb placement

**Left Hand Fingers on the Cello**

Now that we know how to create a beautiful sound on the cello with a good bow hold and bow stroke, its time to place the left hand fingers on the strings.

1. Sit properly with the cello, as described above (without the bow).
2. Place the left hand fingers (not thumb) on the fingerboard pointing down toward the bridge and slide the fingers in that direction as far as can be reached comfortably. This activity is called “ski jumps”.
3. After reaching the end of the fingerboard, jump the hand back to first position with the hand in the shape of a C to land the fingers perpendicular to the string.
4. Repeat the ski jumps 15 times.
5. Place the left thumb on the back of the neck.
6. Add the first finger to the D string for the note E.
7. Add the second and third fingers for the note F#.
8. Add the pinky for the note G..
9. Take the pinky away for F#.
10. Return to the first finger for E.

**Putting Everything Together on the Cello**

Now that the students have demonstrated the correct right and left hand techniques, it is time to put them together. Students will now make actual sounds on the instrument.

1. Sit properly with the cello with a good bow hold, as described above.
2. Make a C with the left hand and place the thumb on the sticker behind the neck.
3. Play each note ascending and descending while maintaining good posture and a good bow hold.

**Hot Cross Buns on the Cello**

The new concept in this song is the bowing. Up to this point we have only done Mississippi Stop Stop. This song will be quarter quarter half note and focus on Ls and Is.

1. Sing through Hot Cross Buns,
2. Place the third finger on the D string to play F# and play Mississippi Stop Stop.
3. First finger plays E and play Mississippi Stop Stop.
4. Traffic cop to reinforce a straight wrist and play Mississippi Stop Stop.
5. Play F#, E and D with Mississippi Stop Stop without a break in between the notes.
6. Play a quarter note F# on a down bow once and freeze.
7. Play a quarter note E on an up bow once and freeze.
8. Play a half note D on an up bow once and freeze.
9. Repeat steps six through eight on opposite bows, up-down-up.
10. Teacher tells students to wait while playing “one a pen-ny two a pen-ny”.
11. Students repeat steps six through eight.
12. Repeat steps six through eleven as necessary.
13. Sing “one a pen-ny”.
14. Play four eighth note open D string.
15. Sing “two a pen-ny”.
16. Play four Es.
17. Sing “one a pen-ny two a pen-ny”.
18. Play four Es followed by four F#s.
19. Teacher plays the three “hot cross buns” sections, students only play “one a pen-ny two a pen-ny” as it occurs in the song.
20. Students sing the entire song.
21. Students play the entire song.
22. Students can also transfer this song to the D string, G string, and C strings.

**Twinkle Twinkle Little Star on the Cello**

The new concept in this song is switching between two strings. Twinkle Twinkle Little should be taught in ABBA using the example of a bologna sandwich. The A sections are referred to as the bread and the middle B sections are each a slice of bologna. There are several variations including:

Mississippi Stop Stop

Mississippi Peanut butter

Dog chase the Cat chase the

Down bow and Up bow and

Oh how I love you

Blueberry blueberry

Theme

The culmination of Twinkle Twinkle Little Star is with Short Twinkle, where the rhythms change after every four notes.

1. Students echo the teacher: Mississippi Stop Stop on the A string. Freeze.
2. Mississippi Stop Stop on the D string. Freeze.
3. Repeat steps one and two to make sure that the elbow levels change to play on each string.
4. Mississippi Stop Stop D string followed by A string.
5. Mississippi Stop Stop B followed by A string.
6. Mississippi Stop Stop D string, A string, B, A string.
7. Play the second half of The Little Monkey Song on the D string with Mississippi Stop Stop on G, F#, E and D.
8. The students play the entire bread with a freeze in between the fourth and fifth notes. The teacher will play the bologna as the students wait in playing position. The students will join in to play the last bread with the same pause between the fourth and fifth notes.
9. The students will echo the bologna. Mississippi Stop Stop on the A string. Freeze. D string Mississippi Stop Stop on G, F# and E.
10. Repeat step 9, as there are two steps of bologna.
11. Students wait in playing position as the teacher plays the bread, students join in for the bologna (two slices), and wait in playing position as the teacher plays the last bread.
12. Play through with the previously stated freezes, minimizing the length of the pauses between each section.
13. Repeat steps one through twelve with the variations listed above.

\*When teaching Short Twinkle, play through four notes with the corresponding rhythm, then freeze, followed by the next four notes and corresponding rhythm, then freeze, etc.

**Mary Had A Little Lamb on the Cello**

The new concept is keeping fingers close (instead of defaulting to traffic cop) when playing the open A string.

1. D string-Play Hot Cross Buns and add an E to the end of it.
2. Play 3 F#s and 3 Es in the rhythm of quarter quarter half for each note.
3. When playing F# A A, keep the second finger close because we’re going right back to F# for the second half of the song. It is imperative that the bowing starts down bow, then the A is up bow followed by another down bow for the second E.
4. Play the first three steps together.
5. The second half of the song begins with Hot Cross Buns E again, but starting with and up bow.
6. Play 4 F# quarter notes.
7. 2 Es then Hot Cross Buns.
8. Put the second half of the song together, starting on an up bow.
9. Play each half of the song without stops.
10. Play the entire song without stopping.

**Scotland’s Burning on the Cello**

The new concept in this song is the harmonic.

1. Students will play 2 Ds and 2 Gs.
2. Students will play step 1 twice in a row.
3. Students will play A and B as half notes two times.
4. Students will return to traffic cop and lightly place the pinky on the D string to play the harmonic 4 times.
5. Students will play 2 Ds and 2 Gs twice to complete the song.
6. Students will put steps 2-5 together to play the entire song without stopping.
7. Students will play together and then in a round.

**Frere Jacques on the Cello**

The new concepts in this song are the new note low A (1 finger on the G string) and independent parts while playing in a round.

1. Students will play D E F# D two times.
2. Students will play F# G A two times.
3. Students will play a-b-a.
4. Students will play g-F# D starting on an up bow.
5. Put steps 3 and 4 together to play a-b-a-g F# D.
6. Students will play D low A D by placing one finger on the G string.
7. Put the four parts of the song together to play in unison.
8. When students are confident in their own parts, break the students into groups to perform as a round.
9. This is the first introduction to harmony in an orchestra.

**Allegro on the Cello**

The new concept in this song is staccato bowing versus legato bowing, circles, fermatas, and tempo markings.

1. Students will play high D and open A with staccato bowing.
2. Students will play b c# d b with legato bows.
3. Students will play A A with staccato bows.
4. Put steps 1-3 together and end the phrase with a circle.
5. Play the same section twice with circles after each time.
6. The second section is legato with B B A D two times and a slow B C# D B A F# E (hold the E with a fermata; students wait for the teacher to indicate the cut off). Follow with a circle.
7. Play the first line again.
8. Put the entire song together in AABA form with a circle in between each phrase.

**Bass Bow Hold**

The bow hold is an important foundation to playing a string instrument because it establishes the position of the arm for the bow stroke. It should be referred to as a bow hold, not a bow grip, to encourage a relaxed hand.

1. Teach the parts of the bow (tip, stick, frog, screw, and horse hair that we never touch).
2. Point the tip of the bow to the left horizontally with the horse hair facing the floor.
3. Wave at the teacher with the left hand, then make pinchers between the finger and thumb.
4. Pinch the middle of the stick to create a secure hold. This will remain for the duration of the creation of the bow hold.
5. Drop the right arm straight down to the side and lift up by the wrist, letting the fingers drape below.
6. Bend the right thumb and place inside the frog, letting the fingers drape over the frog just like a waterfall.
7. Hold for 15 seconds as the teacher checks finger placement.
8. The left hand pinchers remain while the students shake out the right hand, which will subsequently be referred to as the bow hold.
9. Repeat steps three through eleven until the students are able to consistently recreate the bow hold without the teacher repositioning the fingers.
10. When the students are able to complete step twelve without verbal prompting from the teacher, remove the left hand pinchers and turn the bow vertically so that the tip is pointed toward the ceiling, keeping the bow hold in tact. If the bow hold does not remain in tact, the bow should return back to it’s horizontal position and the bow hold should be reset.

**Bow Games for Bass**

Bow games help to maintain the proper bow hold through muscle memory. Students will be practicing the bow hold in a fun way, taking away the tedious repetition required to train the hand. This is also a great way to have the kids hold this position while doing other activities, as they will have to do when the instrument is involved. If the bow hold is not correct at any time, it is imperative to return to horizontal and reestablish the correct bow hold. Students also need frequent breaks to relax the hand and prevent muscle fatigue that can create bad habits through incorrect muscle memory.

1. After the bow hold has been correctly established and the bow is held vertically, the students will begin to do “fruit loops”.
2. Place the left hand flat, like it is holding a pizza, about waist level.
3. Pretend that there is a pencil coming out of the bottom of the screw that only works when the bow is completely vertical.
4. Ask a student to name a fruit and a number from 1-10.
5. All students will draw that fruit for the stated number of times, maintaining a proper bow hold with a curved thumb.
6. Return the bow to horizontal, placing the left hand pinchers in the middle of the stick, and shake out the bow hold.
7. Repeat steps one though six.
8. After the bow hold has been correctly established and the bow is held vertically, the students will being “elevator”.
9. Floor five is the neutral position where the student naturally holds the bow. The first floor is all the way on the ground and floor five is all the way at the ceiling.
10. The students will take turns naming a floor and everyone will go to that level while maintaining a good bow hold.
11. Return to the bow to the horizontal position, place left hand pinchers on the stick of the bow, and shake out the bow hold.
12. After the bow hold has been correctly established and the bow is held vertically, the students will being “windshield wipers”.
13. Keep the elbow still and return the bow to horizontal, given the feeling of pinky pushups. This strengthens the hand. The proper bow hold, including a curved thumb should be maintained throughout.
14. Repeat the windshield wiper motion five times.
15. Return the bow to horizontal, placing the left hand pinchers in the middle of the stick, and shake out the bow hold.

**Standing with the Bass**

The way that the students sit is extremely important in cello posture. This allows the students to have the correct arm position for right and left hand technique.

1. Have students stand up straight, turning the left toe out so that the left foot is perpendicular to the right foot. The feet should be should width apart.
2. The bass should make an A with the student’s body. The left leg should be behind the bass.

**Establishing Bass Bow Arm Motion**

The motion of the bow arm is extremely important in string playing. The bow needs to be perpendicular to the string in order to produce the best sound. This motion comes from using the right arm to keep the bow on the same plane.

1. Stand up tall with the bass and hold the bow correctly.
2. Place the bow on the string, parallel to the bridge.
3. Keep the bow arm straight to create the stroke by swinging the arm like a pendulum on a grandfather clock.
4. The bow stroke should stay in the lower half of the bow and use a slow bow stroke to get to the core of the sound.

**Bass Set-up**

There are a few additions that the instrument needs before the students are ready to play the cello.

1. 2 brightly colored tapes will be placed on the fingerboard to indicate the placement of the fingers on each string.
2. A sticker on the back of the bass for thumb placement
3. Additional stickers may be added for C# and D in III position on the G string.

**Left Hand Fingers on the Bass**

Now that we know how to create a beautiful sound on the cello with a good bow hold and bow stroke, its time to place the left hand fingers on the strings.

1. Stand properly with the bass, as described above (without the bow).
2. Place the left thumb on the back of the neck.
3. Add the first finger to the D string for the note E.
4. Add the second, third and fourth fingers for the note F#.
5. Return to the first finger for E.

**Putting Everything Together on the Bass**

Now that the students have demonstrated the correct right and left hand techniques, it is time to put them together. Students will now make actual sounds on the instrument.

1. Stand properly with the bass with a good bow hold, as described above.
2. Make a C with the left hand and place the thumb on the sticker behind the neck.
3. Play each note ascending and descending while maintaining good posture and a good bow hold.

**Hot Cross Buns on the Bass**

The new concept in this song is the bowing. Up to this point we have only done Mississippi Stop Stop. This song will be quarter quarter half note.

1. Sing through Hot Cross Buns,
2. Place the second finger on the D string to play F# and play Mississippi Stop Stop.
3. First finger plays E and play Mississippi Stop Stop.
4. Traffic cop to reinforce a straight wrist and play Mississippi Stop Stop.
5. Play F#, E and D with Mississippi Stop Stop without a break in between the notes.
6. Play a quarter note F# on a down bow once and freeze.
7. Play a quarter note E on an up bow once and freeze.
8. Play a half note D on an up bow once and freeze.
9. Repeat steps six through eight on opposite bows, up-down-up.
10. Teacher tells students to wait while playing “one a pen-ny two a pen-ny”.
11. Students repeat steps six through eight.
12. Repeat steps six through eleven as necessary.
13. Sing “one a pen-ny”.
14. Play four eighth note open D string.
15. Sing “two a pen-ny”.
16. Play four Es.
17. Sing “one a pen-ny two a pen-ny”.
18. Play four Ds followed by four Es.
19. Teacher plays the three “hot cross buns” sections, students only play “one a pen-ny two a pen-ny” as it occurs in the song.
20. Students sing the entire song.
21. Students play the entire song.
22. Students can also transfer this song to the D string, G string, and E strings.

**Twinkle Twinkle Little Star on the Bass**

The new concept in this song is switching between two strings. Twinkle Twinkle Little should be taught in ABBA using the example of a bologna sandwich. The A sections are referred to as the bread and the middle B sections are each a slice of bologna. There are several variations including:

Mississippi Stop Stop

Mississippi Peanut butter

Dog chase the Cat chase the

Down bow and Up bow and

Oh how I love you

Blueberry blueberry

Theme

The culmination of Twinkle Twinkle Little Star is with Short Twinkle, where the rhythms change after every four notes.

1. Students echo the teacher: Mississippi Stop Stop on the D string. Freeze.
2. Mississippi Stop Stop on the G string. Freeze.
3. Repeat steps one and two to make sure that the elbow levels change to play on each string.
4. Mississippi Stop Stop D string followed by D string.
5. Mississippi Stop Stop B followed by G string.
6. Mississippi Stop Stop D string, A (1 finger), B (4 fingers), A (1 finger).
7. Play the second half of The Little Monkey Song with Mississippi Stop Stop on G, F#, E and D.
8. The students play the entire bread with a freeze in between the fourth and fifth notes. The teacher will play the bologna as the students wait in playing position. The students will join in to play the last bread with the same pause between the fourth and fifth notes.
9. The students will echo the bologna. Mississippi Stop Stop on the A (1 finger). Freeze. Mississippi Stop Stop on G, F# and E.
10. Repeat step 9, as there are two steps of bologna.
11. Students wait in playing position as the teacher plays the bread, students join in for the bologna (two slices), and wait in playing position as the teacher plays the last bread.
12. Play through with the previously stated freezes, minimizing the length of the pauses between each section.
13. Repeat steps one through twelve with the variations listed above.

\*When teaching Short Twinkle, play through four notes with the corresponding rhythm, then freeze, followed by the next four notes and corresponding rhythm, then freeze, etc.

**Mary Had A Little Lamb on the Bass**

The new concept is keeping fingers close (instead of defaulting to traffic cop) when playing the open A string.

1. D string-Play Hot Cross Buns and add an E to the end of it.
2. Play 3 F#s and 3 Es in the rhythm of quarter quarter half for each note.
3. When playing F# A A, keep the second finger close because we’re going right back to F# for the second half of the song. It is imperative that the bowing starts down bow, then the A is up bow followed by another down bow for the second E.
4. Play the first three steps together.
5. The second half of the song begins with Hot Cross Buns E again, but starting with and up bow.
6. Play 4 F# quarter notes.
7. 2 Es then Hot Cross Buns.
8. Put the second half of the song together, starting on an up bow.
9. Play each half of the song without stops.
10. Play the entire song without stopping.

**Scotland’s Burning on the Bass**

The new concept in this song is the harmonic.

1. Students will play 2 Ds and 2 Gs.
2. Students will play step 1 twice in a row.
3. Students will play A and B as half notes two times.
4. Students will return to traffic cop and lightly place the pinky on the D string to play the harmonic 4 times.
5. Students will play 2 Ds and 2 Gs twice to complete the song.
6. Students will put steps 2-5 together to play the entire song without stopping.
7. Students will play together and then in a round.

**Frere Jacques on the Bass**

The new concepts in this song are the new note low A (1 finger on the G string) and independent parts while playing in a round.

1. Students will play D E F# D two times.
2. Students will play F# G A two times.
3. Students will play a-b-a.
4. Students will play g-F# D starting on an up bow.
5. Put steps 3 and 4 together to play a-b-a-g F# D.
6. Students will play D low A D by placing one finger on the G string.
7. Put the four parts of the song together to play in unison.
8. When students are confident in their own parts, break the students into groups to perform as a round.
9. This is the first introduction to harmony in an orchestra.

**Allegro on the Bass**

The new concept in this song is staccato bowing versus legato bowing, circles, fermatas, and tempo markings.

1. Students will play high D and open A with staccato bowing.
2. Students will play b c# d b with legato bows.
3. Students will play A A with staccato bows.
4. Put steps 1-3 together and end the phrase with a circle.
5. Play the same section twice with circles after each time.
6. The second section is legato with B B A D two times and a slow B C# D B A F# E (hold the E with a fermata; students wait for the teacher to indicate the cut off). Follow with a circle.
7. Play the first line again.
8. Put the entire song together in AABA form with a circle in between each phrase.

**Materials Used:**

Students will use the following books relative to their instruments:

* Suzuki book 1 for violin
* Suzuki book 1 for viola
* Suzuki book 1 for cello
* Suzuki book 1 for bass

Students’ instruments will require:

* A shoulder rest for violin and viola students
* A rockstop for cello and bass students
* Tapes applied by the teacher for left hand finger placemen
* A sticker applied to the back of the neck of cellos and basses for left hand thumb placement