

Title of Unit: Establishing proper bow hold to facilitate quality tone production

Repertoire: Single string folk song(s), exercises, 4-note scale, basic rhythm patterns

Level: Beginner / Novice

Discipline: String instrument (violin and viola)

Timeframe: From the onset of bow hold, through performance of first bowed songs

Objective: Student will perform a bowed song with characteristic tone quality

The focus of this exemplar is on teaching the right hand position on the bow and bowing. In addition, students will also need to be introduced to proper playing position, as well as proper left hand technique and fingering. The intent is to have students play songs as quickly as possible to serve as a motivating factor.

Various approaches to combining the left hand fingering and right arm bowing may be utilized:

- Teaching only the bow hold and bowing first, then slowly introducing the left hand fingerings with pizzicato
- Teaching the left hand fingerings with pizzicato first, then slowly introducing the bow hold and bowing
- Teaching left hand pizzicato and bow separately in lessons, but not allowing the bow to go home (in order to avoid bad habits forming)
- Teaching both in each lesson, keeping them separate for several lessons, and allowing the bow to go home

All of the above approaches are viable and work well with the lessons below, which assumes that by the first performance, the students are able to finger basic folk songs and method book exercises on a single string.

The time frame to learn the beginnings of good tone production is suggested to utilize a portion of 10-15 lessons. It is recommended to adjust tasks in each lesson which best suits your specific time frame and individual plans for each lesson. You may combine these lessons, or repeat parts of each lesson, or break up the bow hold/tone production tasks into smaller segments for each lesson.

This skill development (objective) may occur as a lesson in itself, or concurrently with left hand skill development.

Formative Assessments:

- Demonstration of the correct bow hold
- Check list of the elements of a proper bow hold
- Peer teaching, teacher evaluation, and self-evaluation

Summative Assessment:

- Perform a short bowed song, alone or with others. The performance will demonstrate a clear tone, a quality bow hold, and bowing straight across the string with the correct amount of bow speed and weight.

SEQUENTIAL GUIDE TASKS:

PERFORMING - TECHNIQUE

Posture:

- Musician Position – Sitting up on the edge of the seat with feet on the floor and a straight back

Instrument position:

- violin/viola: left wrist straight, fingers hover over correct spots on the fingerboard, left arm under instrument. Scroll should be angled 45° to the left of center; left side of jaw should fit comfortably on chin rest.

Bow hold:

- violin/viola thumb bent underneath 2nd finger between hair and stick, pinky curved on top of stick, right hand tilted left, toward the tip of the bow. Option: for beginning bow hold, place thumb on bottom of frog.
- Stick perpendicular to the violin to keep bow straight across the strings
- Right hand pizzicato (pizzicato approximately an inch over the fingerboard)

Bowing:

- bow hold
- draw a straight bow
- up bow (V)

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- down bow (▮)
- bow re-take/lift (◡)
- arco
- basic fingering pattern (D Major scale)
 - violin/viola: 0, 1, high 2, 3 (whole step, whole step, half step)
- read pitches on 2 strings

Instrument care:

- prepare instrument
- loosening / tightening bow
- rosining the bow
- adjust shoulder rest

Adjust right arm level to perform on different strings (string crossing)

PERFORMING – MUSICIANSHIP (NCAS Anchor Standards reference)

Identify parts of instrument, and names of open strings (Pr5)

Start and end together (Pr5, Pr6)

Respond to the conductor (Pr5, Pr6)

Lesson/ensemble etiquette Pr5, Pr6

Concert etiquette and performance practice Pr6

Performance critique of self & others
(Posture, pitch, tone, etc.) Re9

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Perform songs through written notation and rote teaching (Re-7)

Student awareness of different clefs used within ensemble

Establish a basic practice routine Pr5, Cr3, Re9

LISTENING:

Echo rhythms Pr5

Echo pitch Pr5

Perform songs by rote Pr6

Good vs. poor tone discrimination Re9

Lesson book recordings (if available) Re7

Teacher modeling Re7

Beginning awareness of pitch Re9

Discriminate between good and poor pitch, with aid of fingering tapes Pr5

Instrument tuning by teacher

MUSICAL ELEMENTS AND NOTATION:

Tonality: D Major

Rhythm: steady beat

long vs short: notes and patterns
(Mississippi Hot Dog)

duple meter

quarter notes, quarter rests, paired eighth notes

count using beat and sub-divisions

Tempo: moderato, allegro

Timbre: good vs. poor tone discrimination

Forms: AB

ABA

AABA

repetition and contrast

repeat signs

Harmony: perform with teacher, or recorded/live accompaniment

Notation: sharp #

bar line |


measure 


staff 

time signature

key signature

bow lift ‘

treble clef 

C clef (viola) 

HISTORY, CULTURE, STYLE (NCAS Anchor Standards)

Folk songs of different cultures Cn11

Characteristic sounds of geographic regions Cn11

History and development of the string instrument Cn11

CREATING:

Echo short rhythmic patterns within a 4-beat pattern Cr1

Explore different sounds on the instrument (i.e. plucking, bowing “badly” over the fingerboard or near the bridge, with too much weight or too little weight, drawing bow very crooked over the strings, draw the bow very slowly or extremely fast). Cr1

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Sequential Lesson Plan				
Lesson	Goals & Objectives	Learning Activities	Formative Assessments	Cross Curricular Connections
Lesson 1	<p>Posture and position:</p> <ul style="list-style-type: none"> • musician position • bow hold on pencil 	<p>Lesson 1</p> <p>Without the violin or bow, teacher demonstrates a proper bow hold on a pencil</p> <ul style="list-style-type: none"> • hang the right hand loosely, with the right elbow slightly lower than the wrist • rotate the entire hand to the left and slide the pencil into the hand. • bend the thumb a lot underneath the second finger, and bend the pinky a lot near the third finger on top of the pencil <p>The pencil bow grip is very gentle and light.</p> <p>Also known as: <i>Bow Hold Steps:</i></p> <ul style="list-style-type: none"> • hang • tilt • bend (thumb & pinky) (<i>Appendix A</i>) 	<p>Teacher observation and student & teacher discussion about the bow hold all the while aiding the students in forming their hand correctly around the pencil.</p>	<p>Reading Standards for Informational Text Grades K-5:</p> <ol style="list-style-type: none"> 1. Ask and answer questions about key details in a text; 2. Identify and retell key details of a text; 6. Distinguish between information provided by pictures or other illustrations and information provided by the words in a text <p>Craft and Structure:</p> <ol style="list-style-type: none"> 4. Determine the meaning of general academic and domain-specific words or phrases in a text relevant to a grade 4 topic or subject area <p>Speaking and Listening Grade 4, #1: Engage</p>

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		<p>Teacher discusses and demonstrates “musician position” (either standing or sitting)</p> <p>If standing:</p> <ul style="list-style-type: none"> • back is straight • feet flat on the floor • hip-width apart <p>If sitting:</p> <ul style="list-style-type: none"> • sit on the front edge of the chair – the back should never touch the back of the chair • feet are flat on the floor <p>Teacher introduces the <i>Bunny Story</i> (Appendix B), and guides a discussion for reviewing the <i>Bow Hold Steps</i>.</p> <p><i>Tip: hand out Bunny Story and the ‘Bow Hold Steps’ checklist, along with pictures of the bow hold (Appendix C).</i></p> <p>Teacher distributes a full-length pencil to each student</p>	<p>Musician position is required for all string playing at all times. Have students recall and demonstrate musician position in every lesson.</p> <p>Help the students to repeat and explain the bunny story so that they can remember it at home.</p>	<p>effectively in a range of collaborative discussions...</p> <p>Reading for Informational Text K-5: Grade 4: #4 Determine the meaning of general academic and domain-specific words...specific to a subject area</p> <p>Reading Standards for Literature K-5: Grade 4: #7 Integration of knowledge and ideas. Make connections between the text of a story and a visual</p>
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		<p><i>Tip: It's fun to have orchestra pencils or other cute words or designs on the pencil.</i></p> <p>Study and imitate a picture of a good bow hold. Refer to the <i>Bow Hold Steps</i> and/or the Bunny Story. (Appendix A & B)</p> <p>The teacher works with each student individually, helping to adjust and establish the first bow hold on the pencil.</p> <p>Prompt students to repeatedly shake out their right hand and practice the bow hold on the pencil, three or more times, while always maintaining a gentle hold.</p>	<p>Students recall the <i>Bow Hold Steps</i> and retell the Bunny Story with teacher guidance.</p> <p>Teacher guidance, observation, and teacher-student discussion</p> <p>Homework: practice the bow hold on the pencil and memorize the <u>Bow Hold Steps</u></p>	<p>presentation of the text</p> <p>Speaking and Listening Standards K-5: Grade 4 #1 Engage effectively in a range of collaborative discussions</p> <p>Explain how information from a text contributes to understanding the text.</p>
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<p>Lesson 2</p>	<p>Review the bow hold on the pencil and the bow hold steps</p> <p>Pre-bowing exercises with the pencil bow hold, rhythmic bowing exercises</p>	<p>Lesson 2</p> <p>Review <i>Bow Hold Steps</i>.</p> <p>Check each student’s bow hold on the pencil. Practice re-setting the bow hold on the pencil several times, shaking the hand out between each attempt.</p> <p>To establish the tactile sense of the up-bow and down-bow feeling in the arm, show students these pre-bowing exercises with the pencil:</p> <ul style="list-style-type: none"> • circle the pot-of-gold • pencil on top of the head • stretching the arm all the way up and all the way down (vertically, not horizontally). <p>(Appendix I)</p> <p><i>Tip: Avoid holding the pencil/bow horizontally in the air, as it is too heavy and establishes bad habits.</i></p>	<p>Have the students share what part of the Bunny Story they remember.</p> <p>Have students demonstrate what they remember about the bow hold steps and holding the pencil.</p> <p>Teacher and student recall the aspects to a quality bow hold.</p>	<p>Reading Standards for Literature K-5: Grade 4: #7 Integration of knowledge and ideas. Make connections between the text of a story and a visual presentation of the text</p> <p>Reading for understanding (interpreting picture)</p> <p>Engage effectively in a range of collaborative discussions</p> <p>Domain specific vocabulary</p>
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		<p>While maintaining the pencil bow hold, move the arm up and down to simulate vertical bow movement, using short word phrases such as: Miss-is-sip-pi; Mar-y-beth; Ben-jamin; Hot Cross Buns; etc.</p> <p><i>Hint: Use names of students for rhythms, or sing Hot Cross Buns</i></p>	<p>Teacher models and observes students imitating the rhythms in the air with their pencil bow hold.</p>	<p>Counting and cardinality</p>
	Care and manage the instrument case and the bow	<p>Students take the bow out of the case with teacher guidance, assuring that students safely remove the bow:</p> <ul style="list-style-type: none"> • utilizing case latches • turning the bow holder • sliding the bow out gently 	<p>Teacher observation and open discussion about removing bow from case.</p>	<p>Engage effectively in a range of collaborative discussions</p>
	Parts of the bow	<p>Students and teacher identify the parts of the bow</p> <p><i>Tip: utilize any resources available: method books, pictures of the bow, internet, etc. (Appendix E)</i></p>	<p>Aural drilling and quizzing on the bow parts</p>	

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		<p>The parts include: tip, frog, adjusting screw, ferrule, bow hair, bow stick, and winding.</p> <p>With teacher guidance, students loosen and tighten their bows appropriately. Discuss the appropriate tension, and the damage that can result when the bow hair is too tight.</p> <p><i>Tip: If the bow is too tight it stretches the wood too much; there should always be a gentle inward curve in the bow stick. The bow naturally feels “springy” on the string.</i></p> <p>Discuss rosinning the bow. Consider:</p> <ul style="list-style-type: none"> • the amount of rosin to use • when to use it • how often <p><i>Tip: too much rosin on the bow releases too much rosin on the strings making them sticky and too little rosin makes the bow too slippery on the strings to produce a quality</i></p>	<p>Practice loosening and tightening the bow</p> <p>Practice rosinning the bow</p> <p>Group discussion concerning the care of the bow, loosening and tightening, rosinning, removing and replacing the bow safely in the case.</p> <p>Teacher observation and reminders of managing the instrument case and removal and care of the bow.</p>	
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<p>Lesson 3</p>	<p>Review:</p> <ul style="list-style-type: none"> • management and care of the bow • parts of the bow • bow hold steps and the Bunny Story 	<p><i>sound.</i></p> <p>Demonstrate putting the bow away:</p> <ul style="list-style-type: none"> • loosen the bow 3–5 turns • slide it carefully into place • secure the bow properly • close the case checking to see that it is zippered or latched properly <p>Lesson 3</p> <p>Review:</p> <ul style="list-style-type: none"> • how to carefully take the bow out of the case • how much to tighten the bow • whether or not it might be time to rosin the bow • the parts of the bow. <p>Give students a worksheet for homework to label the parts of the bow. (Appendix F)</p> <p>Review the <i>Bow Hold Steps</i> and/or the <i>Bunny Story</i>, and have students demonstrate their expert pencil bow holds.</p>	<p>Have the students discuss and demonstrate how to carefully remove the bow from the case. At the end of the lesson students demonstrate how to carefully put the bow away in the case.</p> <p>Parts of bow worksheet</p>	
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	<p>Bow hold on the bow</p>	<p>Demonstrate the bow hold on the bow for the students</p> <p>Placement of each finger is <i>very important</i>:</p> <ul style="list-style-type: none"> • the right corner of the top of the thumb is placed between the bow hair, and the stick right next to the frog (not inside the frog at all) — always bent • the second finger is above the thumb draping over the stick and touching the frog • the first finger lies down on its left side • the third finger drapes over the stick touching the frog, and next to the second finger • the pinky is bent on top of the stick near the third finger (not on the end screw). (Refer to <i>Bunny Story</i>) (Appendix C) <p>Tip: <i>It might be easier (and lighter) to hold the bow in the middle of the stick at first and then gradually slide it down to the frog area. Do not let</i></p>	<p>Teacher observation and assistance.</p> <p>Teacher check list</p> <p>Teacher observation and assistance.</p> <p>Teacher assists each student individually to manipulate the fingers and hands appropriately. Have the students shake out and reapply the bow hold 3 or more times in the lesson.</p>	<p>Domain specific vocabulary</p>
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		<p><i>students stay too high on the bow for too long, as they might resist moving the bow hold down where the bow feels heavier.</i></p> <p>Have the students spend time practicing their bow holds on the bow several times. <i>Shake out</i> the hand in between each attempt, and follow the <i>Bow Hold Steps</i> (hang, tilt, bend)</p>	<p>Teacher check list</p> <p>Teacher assists each student individually to manipulate the fingers and hands appropriately. Have the students shake out and reapply the bow hold 3 or more times in the lesson.</p> <p>Homework: memorize and/or label the parts of the bow on the work sheet (Appendix F), and practice the bow hold on pencil and bow.</p>	
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<p>Lesson 4</p>	<p>Review:</p> <ul style="list-style-type: none"> • Parts of the bow • Care and management of the bow • Bow hold on the pencil • Bow hold on the bow <p>Pre-bowing exercises with the bow</p>	<p>Lesson 4:</p> <p>Using questioning techniques, review:</p> <ul style="list-style-type: none"> • the parts of the bow • loosening and tightening the bow • rosinning the bow with the students. <p>Student demonstrates and practices:</p> <ul style="list-style-type: none"> • bow hold on a pencil and on the bow, several times. • bow exercises (away from the instrument) <p><i>Tip: use sources such as Strings in Action by Paul Rolland, Suzuki Techniques, various method books, other string colleagues, or the internet.</i></p> <p>Suggested pre-bowing exercises may include:</p> <ul style="list-style-type: none"> • stirring the pot of gold • rocket ship • touching the bow to their head • placing the bow in a small cardboard tube (paper towel roll) over their left 	<p>Teacher helps manipulate students' fingers and thumb on the bow, and tries to lift up the fingers to check for too much or too little tension</p>	
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		<p>shoulder, and drawing the bow through the tube (or use an empty egg carton bottom-easily done in pairs of students). (Appendix I)</p> <p><i>Tip: it is important for the students to always bow from their ELBOW (not their shoulder), to draw the bow down and up, and to raise their wrist a little on the up bow (the right wrist should be very flexible and able to move).</i></p> <p>Remind students to hold the bow gently (comparing it to holding a raw egg in a shell), and keep their arms, wrists, and elbows relaxed and floppy.</p> <p><i>Tip: Bring a hard boiled egg to school for them to hold and compare to the bow hold tension.</i></p>	<p>Teacher observation – group discussion with teacher prompts</p> <p>Homework: practice bow hold on the bow with exercises; bow over your left shoulder; always open and close your elbow to move the bow.</p> <p>Teacher observation; peer and self-evaluation.</p> <p>Students check their own or their peers’ bow holds to see if they are demonstrating the 3 most important parts of the bow hold; they can reference the <u>Bow Hold Steps Checklist</u> and the Bunny Story during their review.</p>	
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<p>Lesson 5</p>	<p>Review:</p> <ul style="list-style-type: none"> • Parts of the bow • Care & maintenance of the case and bow • Bow hold steps • Bow hold on the bow <p>Bowing on the violin or viola</p>	<p>Bow vertically up and down in the air (without the instrument), saying names of students, while singing familiar folk songs (<i>Hot Cross Buns</i>, <i>Mary Had a Little Lamb</i>, etc.). (Appendix I)</p> <p>Lesson 5:</p> <p>Place adhesive tape on the bow, to show the top half of the stick</p> <p><i>Tip: pin-stripe tape from auto body shops works well, as does tape purchased from string websites. (Appendix J)</i></p>	<p>While students are performing exercises, teacher assesses the flexibility in their wrists, elbows and arms and the tension of students bow holds.</p> <p>Teacher checks for understanding of the bow hold and bowing over their shoulder through observation and/or a checklist.</p>	
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	<p>Review:</p> <ul style="list-style-type: none"> • Bow hold steps • Parts of the bow • Care and maintenance of the bow 	<p><i>Tip: Another suggestion is to have green tape in the middle of the bow for “go”, and red tape closer to the tip for “stop”.</i></p> <p>Review:</p> <ul style="list-style-type: none"> • parts of the bow • loosening and tightening the bow • rosinning the bow • <i>Bow Hold Steps</i> • bow hold on the bow <p>Students take the bow out of the case, tighten, rosin (if necessary), and demonstrate the bow hold.</p>	<p>Open discussion with students and peers helping peers</p> <p>Teacher Guidance and Observation</p> <p>Teacher can create a checklist of key actions for bow care.</p> <p>Bow hold checklist: Appendix D</p>	
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	<p>Bowing straight across the string with simple quarter notes and eighth note groups</p>	<p>Have students place the middle of the bow (lower tape near the middle of the stick) on the D string, and <i>pull the bow down</i> to the upper tape. Then <i>push the bow up</i> towards the lower tape.</p>	<p>Teacher Observation and correction as necessary</p>	
	<p>Definition and Symbols for the down and up bow</p>	<p>Students should pull and push small amounts of bow at first. It is easier to begin with smaller amounts of bow, and then gradually practice with longer bows and faster speed as they progress.</p>	<p>Teacher Observation and correction as necessary Teacher Observation</p>	
	<p>Bow Direction Rule</p>	<p><i>Tip: students must be aware that their elbow must open and close to draw the bow down and up – NOT THEIR SHOULDER.</i></p>	<p>Peer Review</p>	
	<p>Bowing straight across the string (Appendix I)</p>	<p>Practice a steady 4-quarter note rhythm at first. When the students seem ready, try a 4 eighth-note pattern (pep-per-oni or miss-iss-ipp-i) with smaller bows (baby bows), with no more than an inch of the bow used.</p>	<p>Self-assessment</p>	
	<p>Practice rhythmic bowing exercises</p>			

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	<p>Definition and Symbols for the down and up bow</p> <p>Bow Direction Rule</p>	<p>Have students freeze the bow on one string, and then, using the elbow, carefully tilt the bow to another string, and experiment with the elbow level changing as the string changes; have them draw the bow down and up. It is best to start with using the two middle strings first.</p> <p>Introduce the down-bow  and up-bow symbol (V) on the board.</p> <p>Introduce the Bow Direction Rule for beginners: “we always start on a down-bow unless the music or the teacher says otherwise.”</p> <p>Students can play the rhythms of their names on one string (Mar-y Beth, Rob-in Smith, Re-ber-ca, Ben-ja-min, Pat-ty Bish-op etc.) Have students play rhythms that they make-up of simple phrases, or tunes that they know.</p>	<p>Homework is to memorize the down-bow and up-bow symbols their meaning, and the bow direction rule for a Quiz in the next lesson.</p>	
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<p>Lesson 6</p>	<p>Review and assess knowledge of bow direction symbols, definition and rule</p> <p>Review:</p> <ul style="list-style-type: none"> • Bow hold steps • Parts of the bow • Care and maintenance of the bow • Bow Direction <p>Bowing straight across the string with simple quarter notes and eighth note groups</p>	<p>While students are creating their rhythms keep reminding them of their bow holds, giving them time to let go, shakeout, and re-set their bow hold, as necessary. Constantly remind students to open and close their elbows when drawing the bow.</p> <p>Lesson 6:</p> <p>Give the students the Bow Direction Information (Appendix G), and Bow Direction Assessment (Appendix H)</p> <p>Review the following concepts in each lesson:</p> <ul style="list-style-type: none"> • Bow Hold Steps • parts of the bow • loosening and tightening the bow • rosining the bow • the Bow Direction Rule <p>Make adjustments as students demonstrate their bow holds. Have students practice bowing quarter notes on the D string,</p>	<p>Peer observation and review; teacher guidance and correction; self-assessment</p> <p>Teacher observation, correction, and guidance</p>	
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		<p>while pulling and pushing their bows straight across the string between the tapes.</p> <p><i>Tip: the bow should be parallel to the bridge at all times. The arm might feel as if it is pushing forward a little on the down-bow, and pulling back a little with a raised wrist on the up-bow.</i></p> <p><i>Tip: standing sideways with the bow arm closest to a small mirror may help the student become aware of how drawing a straight bow looks and feels.</i></p> <p><i>Tip: The stick of the bow tilts very slightly towards the pegs nearer to the frog and flattens out so the stick is directly above the hair from the middle to the tip.</i></p> <p>If a student is comfortable, they can extend the length of their bow stroke slightly beyond the tapes, but as soon as the bow becomes crooked, the teacher should stop them.</p>	<p>Self-evaluation Peer-evaluation</p> <p>Students have the Bow Hold Checklist to check their own bow hold and their peers' bow holds.</p> <p>Have students watch each other's bow to check for a good bow hold and straight bowing.</p> <p>Teacher observation and corrections as the students are bowing</p> <p>Students have the Bow Hold Checklist to check their own bow hold and their peers' bow holds.</p> <p>Teacher observes and checks for good quality bow holds, straight bowing, and correct bow direction.</p>	
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<p>Lesson 7</p>	<p>Review all concepts from Lesson 6</p>	<p>Practice quarter notes and faster eighth notes in pairs, or groups of four Freeze the bow on one string and tilt the bow to another string by raising or lowering the elbow</p> <p>Lesson 7</p> <p>Review the concepts from Lesson 6 and observe the students bowing on the open strings.</p> <p>Ask the students if they remember the symbols for up-bow and down-bow, and what they mean. Question them about the bowing direction rule learned in the last lesson.</p> <p>Practice rhythms from the previous lesson; also creating new ones. Use quarter notes and eighth notes, folk song</p>	<p>Group discussion, individual students demonstrate correct and incorrect bowing.</p> <p>Teacher guidance and observation as the students are bowing</p> <p>Teacher observes and checks for great bow holds, straight bowing, and correct bow direction.</p> <p>Group discussion, individual students demonstrate correct and incorrect bowing.</p>	
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	<p>Practice bowing with simple rhythms on one string; practice tilting to a different string with the elbow. Pull and push a straight bow across the string with the appropriate weight and speed</p>	<p>rhythms, or syllables from words or names. Discuss with students about the amount of bow weight necessary to play with a good quality sound. Too much weight = the “crunchies”; and too little weight = the wimpy-whisper.</p> <p>Have the students purposely play poorly with too much bow weight, and then too little bow weight (Appendix I). Then have them use just the right amount of bow weight.</p> <p>Have the students purposely draw a very crooked bow across the string both ways, and then a very straight bow across the string both ways (Appendix I).</p> <p>Have the students purposely play with extremely slow bow speed, and then with extremely fast bow speed. Draw the bow across the string with the appropriate bow speed (Appendix I).</p>	<p>Students verbally compare/contrast correct and incorrect bowing techniques, with substantiation</p> <p>Teacher observation and guidance.</p> <p>Peer evaluation and guidance.</p>	
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<p>Lesson 8</p>	<p>Bowing fingered exercise or simple folk song on a single string</p>	<p>Students must draw the bow straight across the string with the correct amount of bow speed and weight in order to produce a clear, clean, characteristic sound.</p> <p>Lesson 8</p> <p>Review and practice all the concepts from Lesson 7</p> <p>After the students become successful at bowing open strings with various rhythms, have the students play each note on the D string 4 times in a moderate to slow quarter note pattern. D-D-D-D; E-E-E-E; F#-F#-F#-F#, G-G-G-G. They can try this on the two middle strings of their instrument.</p> <p>Have students sing a simple exercise (from the beginning pages of a method book), or a simple folk song (such as Hot Cross Buns), and review the selection with pizzicato.</p>		
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		<p>Then have the students get their bow holds and perform the song or exercise while bowing the rhythm vertically in the air.</p> <p>Then combine the left and right hand by performing the bowed song on one string. Have students play by themselves and then with the lesson group.</p> <p><i>Note: Some students are sensitive to the vibration of the string underneath their left fingers – it can feel odd to them. Teacher should assure them that they will get used to the feeling and will barely notice it by the end of the year</i></p> <p>Check for correct bow holds, straight bowing, and use of the elbow to move the bow.</p> <p>Check that the right hand is not grabbing the bow too tightly.</p> <p>Check that the student is bowing with the appropriate bow weight and speed.</p>	<p>Perform selected pieces for each other</p> <p>Teacher and student discussion and review of the experience of bowing their first song.</p> <p>Students critique the teacher (who performs both with poor quality bowing and good quality bowing).</p>	
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Curriculum Exemplar for Music: Introduction To Quality Tone Production in Beginning Violinists

<p>Lesson 9</p>	<p>Review and practice</p>	<p>Discuss all these concepts with students.</p> <p>Assign students to practice a folk song, a simple exercise, or other music from your library, and be ready to perform for each other at the next lesson.</p> <p>Lesson 9</p> <p>Review:</p> <ul style="list-style-type: none"> • loosening and tightening the bow • rosinning the bow • <i>Bow Hold Steps</i> • bowing straight • Bow Direction Rule • how much weight and speed to utilize. <p>Have students perform a folk song or exercise from their method books as a group, and as individuals. Review the importance of their good bow holds and straight bowing.</p>		
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Curriculum Exemplar for Music: Introduction To Quality Tone Production in Beginning Violinists

	<p>exercises or folk songs alone and with others</p> <p>Evaluate quality of bowing</p>	<p>Teacher plays a selection using poor bowing and bow hold; students identify what is wrong and what must be corrected. (Appendix I)</p> <p>Students perform and have other students critique their bow hold and bowing.</p> <p>Have students practice playing their exercise or folk song on another string, while showing the bow tilt and correct right arm level.</p> <p>Teacher plays a song with too much pressure and too little pressure and the students identify the problems. (Appendix I) Individual students can perform using too little or too much pressure to discover the perfect amount.</p> <p>Discuss the characteristic sound quality of the violin/viola. Then have student experiment with performing with poor sound production (crooked bow, too much or too little weight, bowing over the finger board or behind the</p>	<p>Perform 1st bowed pieces for each other in lessons, for classmates, or for parents</p> <p>Students critique the teacher.</p> <p>Playing incorrectly on purpose, then playing correctly; students discuss the better quality of the sound.</p>	
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Curriculum Exemplar for Music: Introduction To Quality Tone Production in Beginning Violinists

	<p>Select music for performance</p>	<p>bridge, etc.), and good sound production.</p> <p>Teacher (with student input) selects performance pieces for the first performance. Students drill the pieces at home and in lessons, constantly critiquing:</p> <ul style="list-style-type: none"> • bow hold • bowing • bow direction • notes accuracy 		

<p>Beyond Lesson 9</p>	<p>Lesson 9 brings the students to their first bowed song, whether it is an exercise in a method book, or a simple one-string folk song. This is the beginning of a long pursuit of perfecting the bow hold over time. Bowing musically is a never-ending quest with lots of experimentation involved.</p> <p>As students progress, teachers can encourage them to gradually increase the amount of bow used, slow their bow down on longer notes, use tiny bows on faster passages, experiment with speed and flow of the bow, and begin to learn what part of the bow is appropriate in specific passages of music.</p> <p>After Lesson 9 in this sequence, drilling and perfecting of the learned techniques is expected for all future lessons. The students will become more familiar with bowing and learn to bow smoothly. Student bowing will become more confident with continued practice, review, and attention to the bow hold, weight, speed, and amount of bow.</p> <p>Bowing becomes more complex with music that requires two or more strings, varied rhythms, slurs and staccato playing. Each of these new techniques should be separated out and specifically taught with slow, deliberate actions.</p> <p>The goal is to always produce a smooth (or short for staccato bowing), clean, and clear characteristic sound with the appropriate bow speed, amount of bow, and arm weight on the bow.</p> <p>The bow is a string players’ musical breath that creates beautiful musical phrases similar to how singers, woodwind players and brass players use breathing technique.</p>
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Appendices

Appendix A – Bow Hold Check List

Appendix B – Bunny Story

Appendix C – Bow Hold Illustrations

Appendix D – Bow Hold Assessment

Appendix E – Parts of the Bow Worksheet

Appendix F – Parts of the Bow Assessment

Appendix G – Bow Direction Information

Appendix H – Bow Direction Assessment

Appendix I – Video Demonstrations of Good vs Poor Bowing Technique

Appendix J – Taped Bow

Appendix J – Trouble Shooting Common Bowing Problems

Appendix A: **Bow Hold Check List**

- ✓ **HANG** the right hand loosely*, right elbow slightly lower than the wrist
- ✓ **TILT** the entire hand to the left and raise the elbow a little, but keep it below the wrist
- ✓ **BEND** the thumb a lot underneath the second finger and **BEND** the pinky a lot next to the third finger

*Holding the bow may be compared to holding a raw egg in its shell– not too tight (it will crush and will create a mess), and not too loose (it will drop on the floor and break and create a different mess)

Appendix B: The Bunny Story

Bunny Story –

Once upon a time there was a bunny family that lived on the edge of the ocean. The daddy bunny loved to sit on the dock with the twin bunnies and the baby bunny while mommy bunny fixed a delicious lunch inside the bunny cave.

Daddy bunny (pointer finger) always made sure he was hanging over the dock in case one of the bunnies fell in. The twin bunnies (middle and ring finger) liked to hang over the dock and get their toes wet in the water. Baby bunny (pinky finger) was too little to sit on the dock, so she (VIOLIN) stood up in her playpen (moleskin circle or pad) (or CELLO) dangled her feet just a little in the water. She didn't like it when the shark tickled her feet. A friendly shark (thumb) lived in a little cave under the dock where he made sure to stay awake so he could tickle the toes of the twin bunnies. When the bunnies became hungry, they all went into their nice rounded bunny cave (palm of the hand) where they had a yummy meal of peanut butter sandwiches.

Using the story makes it easy to just ask – “Are the daddy bunnies all curved over the dock?”, “Are baby bunnies standing tall?”, etc. When it is time to talk about weight of the bow, you can change the bunny to a visiting ‘uncle elephant’ to encourage more weight, without using the word pressure, or a daddy mouse to lighten up the weight of a student that crunches the bow (too much weight).

Appendix C Bow Hold Illustrations



Curriculum Exemplar for Music: Introduction To Quality Tone Production in Beginning Violinists



Appendix D: **Bow Hold Check List Assessment**

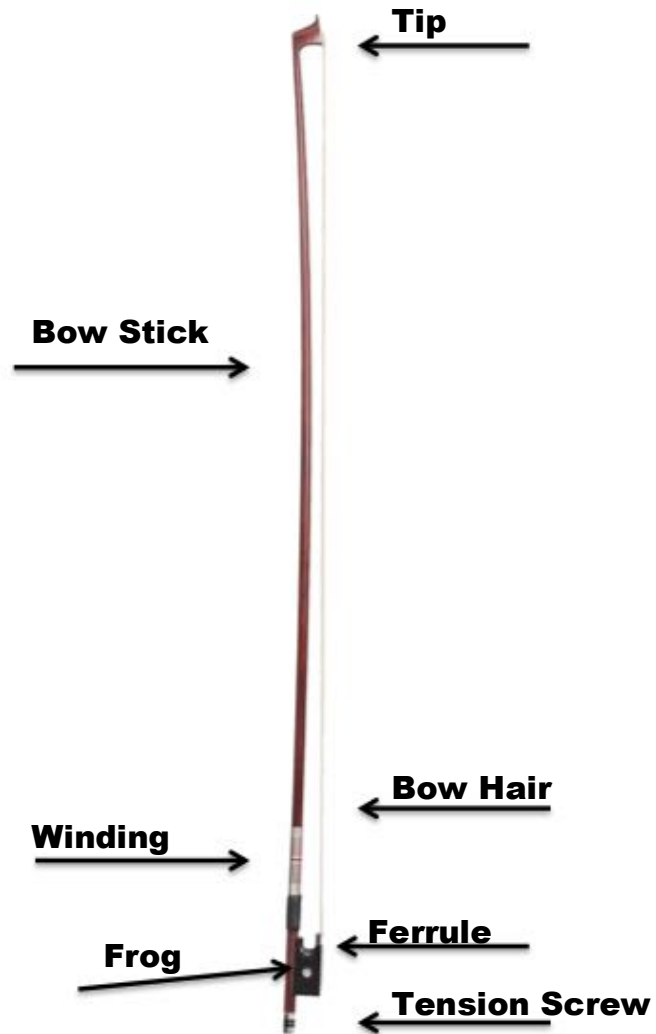
This chart can be used as an assessment tool for the bow hold on the pencil, or on the bow. It can be adjusted as a self-evaluation for students, or used as an evaluation tool for teachers.

Student Name	Hanging the Hand	Tilting the Hand	Bending the pinky and thumb

Check off each column if the student successfully demonstrates the action for the bow hold on the pencil or on the bow. The goal is mastery of these skills.

Students may evaluate themselves, or their peers. The teacher can keep a record of each student's success.

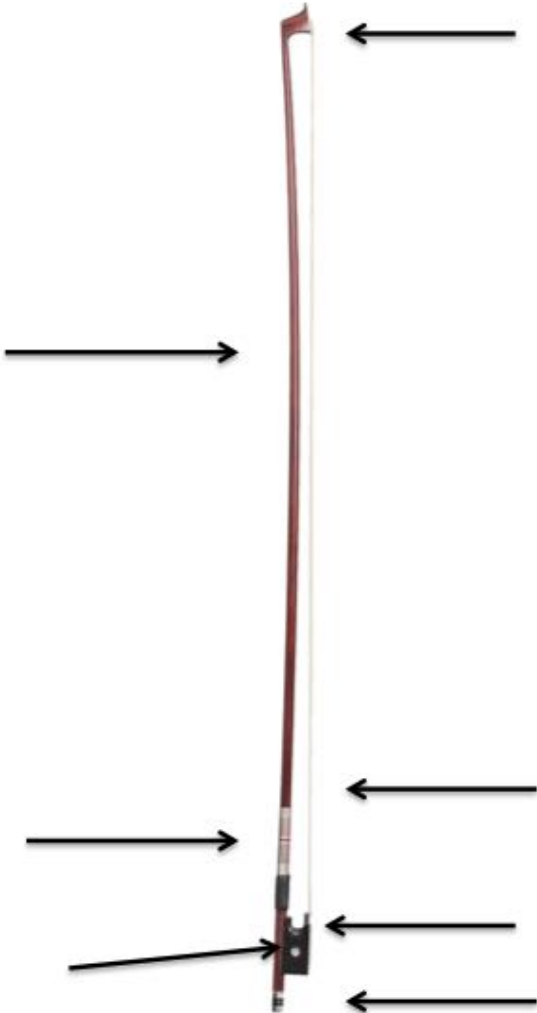
Appendix E: Parts of the Bow Worksheet



Appendix F:

Parts of the Bow

Assessment



Appendix G: **Bow Direction Information (Down Bow/Up Bow)**

▣ is the Down Bow symbol and it means to PULL the bow to the RIGHT

∨ is the Up Bow symbol and it means to PUSH the bow to the LEFT

Bow Direction Rule

Always begin an exercise or song by pulling the bow DOWN,
unless the teacher or music says otherwise.

Appendix H:

Bow Direction Symbols and Rule Assessment

Draw the symbol for pulling the bow down: _____

Draw the symbol for pushing the bow up: _____

String players always begin a song or exercise with a _____ bow unless the teacher or the music says otherwise.

Appendix I: Video Demonstrations

Stirring the Pot of Gold



Bowing Exercise #2



Bowing Exercise #3



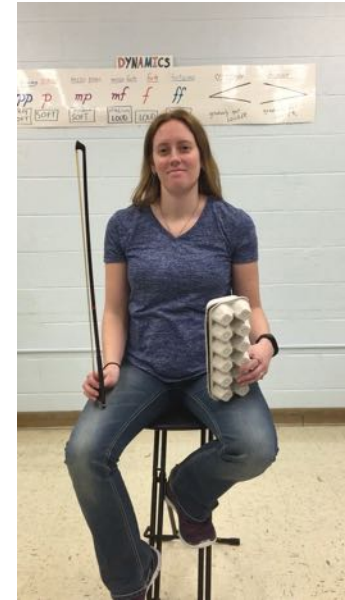
Bowing Exercise #4 (Spider Crawl)



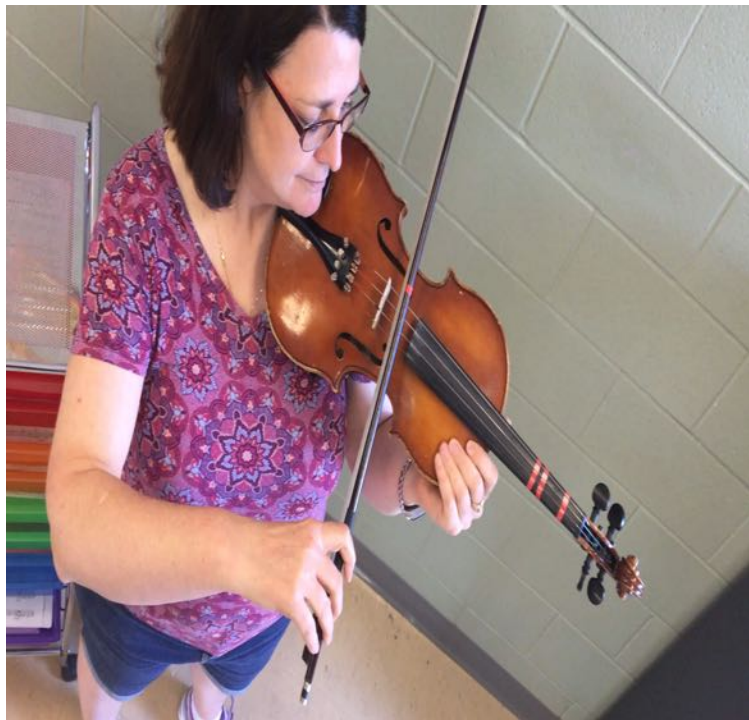
Bowing Exercise #5



Bowing Exercise #6 (Egg Carton)



Good Bowing Technique



Poor Bowing Technique



Appendix J: Taped Bow

An example of a taped bow isolating upper part of bow



Appendix K: **Trouble Shooting Common Bowing Problems**

PROBLEM	SOLUTION
1. Bow goes crooked towards the tip	1. Use the elbow to pull the bow, not the upper arm; the forearm appears as though it's pulling forward
2. The tone is too scratchy or harsh	2. Release and relax a tense bow hold, use more bow and decrease the arm weight, listen for a smooth, but more gentle sound quality
3. The tone is weak and airy	3. Slow the bow speed down, add more arm weight, and use less bow; listen for a core sound that is full and beautiful
4. The bow goes crooked during the entire bow stroke	4. Video record player to bring awareness to the crooked bow, or have the player stand sideways in the mirror watching the bow on open strings. Correct the angle of the bow with arm position, a more flexible wrist on the up bow, and use of the elbow opening and closing