

Kimmmela

I Right or left handed Students (often depends on whether one feels better with the left or right foot slightly forward. Essential to keep knees from locking. The way jazz players stand)

II Going up spine, shoulders & hip should be in alignment - neck & head in a natural posture, not twisted - Music stand should be positioned so that student is not forced to look down the fingerboard to read.

III Balance instrument between shoulder & chin with Vla. tucked (cradled - no daylight showing) way into the neck. If Klen or sponge backrest is used make sure Vla. doesn't slip forward or down. Relax jaw - don't clench teeth. Watch for

^{often} Kums needs a ledge (sponge) to keep from slipping. Some people feel better with a sponge tucked around breast bone. Lang necks need both plus a chin rest build up.

IV Left arm - Everything passive - upper arm, lower arm - elbow - can go anywhere within pain radius. Better to move Ula. balance to the right for the little ones rather than strain the elbow & upper arm. Wrist moves to accommodate the fingers & thus maintain the balance on each finger. Release the fingers down - the action is back from the base joint. Thumb must be free. Transfer counter balance of Ula. neck to 1st finger knuckle. Test turn of wrist to the left to suggest whether it is

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or back on the thumb pad (this I learned from you.) To illustrate finger action tap on a desk.

V Right side. Shoulder down - upper - lower arm & wrist flexible & relaxed. Elbow key link to arm & back weight. If too low, you short circuit the natural weight in the upper arm & back wing. In some cases, initiate up bow with elbow & coming to frog, let elbow change from up to down bow. The fingers obey in a reflex motion of the middle joints. Change bow at pt. with a clockwise or sewing motion. Prevents a whip.

VI Bow balance - Hold hand down in a natural posture without bow. Spell out each finger & its responsibility after the bow hold looks balanced & natural.

frog - straightens out toward point.
Have student depress (not press) stick
to maximum at different pts. in bow,
keeping in mind to let the natural
weight of the arm take the responsibility
as much as possible so that you
don't choke the sound.

VII String X going from a g o a - wave
bye bye for clean articulation. In reverse
let elbow lead (elbow always on same
level as string.) with wrist motion
again for clean X.

VIII Coordination - circular movement starting
with motion going ^{down then} outward. (I don't
think I can do this.) I'll try
when its better formulated with words -
in my own mind.

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