

## A Comparative Overview of Beginning/Intermediate String Pedagogy Methods and Approaches

<u>Learning Objectives</u>	<b>Applebaum</b>	<b>Bornoff</b>	<b>Havas</b>	<b>Kievman</b>
<b>Stance</b>	Weight evenly distributed between two feet or placed on the left foot	Right foot slightly forward and weight on left foot	“Third Leg”	Not found
<b>Instrument Hold</b>	Early stage: on shoulder Later stage: on collar bone  Scroll is aligned with the nose.	Instrument held under the chin	“No Violin” violin hold  “Humming Fiddle Steps”	Not found
<b>Bow Hold</b>	Thumb and index finger placement are <i>variable</i> . (depend on hand size and bow stroke)  Nine steps of bow hold	Index, middle, and ring fingers are close together.  Concept of “firm” bow hold	“No Bow” bow hold  Five steps of bow hold	Thumb is flexible and it yields.
<b>Left-hand Shape and Movements</b>	Teaches concept of “press and release”.	“Five Fingering Patterns” are introduced immediately.  “Spatial” vs. “Aural” approach to intonation	“Gypsy Hand”	Left-hand pizzicato, left-hand balance, note finding, and silent vibrato exercises
<b>Right-hand Movements</b>	Concept of pinching the bow  Pre-exercises for the use of the lower part of the bow  The “half bow” approach	The “whole bow” approach  Three types of bow stroke are introduced immediately (detache, spiccato, slurred staccato).	Concept of shoulder and elbow hinges  Extending forearm in front of the body in upper part of the bow	Exercises for: “Attack”, “Large and Small String Crossing”, and “Tone Control”
<b>Tone Production</b>	Center Balance  Leverage Balance	Scratchy sounds are allowed in the beginning stage of instruction.	Importance of singing, vocalizing, and miming playing actions	<i>p</i> bow is fast with light pressure <i>f</i> or <i>ff</i> bow needs to move slowly at frog and tip and released in the middle of the bow.

<b><u>Learning Objectives</u></b>	<b>Rolland</b>	<b>Sassmannshaus</b>	<b>Suzuki</b>
<b>Stance</b>	<p>Left foot slightly forward</p> <p>Knees are soft and “not locked”</p> <p>Weight is primarily on the right foot in the foot and on the left when playing in the tip.</p> <p>“Case Walk” exercise</p>	<p>Two options: Feet shoulder-width apart and weight evenly distributed</p> <p>OR</p> <p>Right foot slightly forward and weight on left foot.</p>	Teaches taking a bow.
<b>Instrument Hold</b>	<p>“Statue of Liberty”</p> <p>Scroll is upward.</p>	Position of chinrest determined by length of players arms.	Alignment among nose, scroll, elbow, and toes.
<b>Bow Hold</b>	<p>“Early Bow Hold”</p> <p>“Franco-Belgian”</p>	<p>“Franco-Belgian”</p> <p>Explains the role of index and ring finger in relation to sounding point.</p>	<p>Two types of “Beginners Bow Hold”</p> <p>Advanced bow hold: little finger is placed next to the ring finger.</p> <p>The “partial bow” approach</p>
<b>Left-hand Shape and Movements</b>	<p>“Shuttles”, “Strumming”, and “Tapping”</p> <p>Three elevations</p> <p>“Signal Dots”</p>	<p>Uses thread and tape for finger-markings.</p> <p>Teaches concept of “press and release”.</p> <p>The “partial to whole bow” approach</p>	Thumb and index form a “V” shape
<b>Right-hand Movements</b>	<p>“Shadow Bowing”</p> <p>“Silent Bow Placement”</p> <p>“Silent String Crossing”</p>	<p>Middle: square form</p> <p>Tip and frog: triangle form</p>	“Thumb Power” or concept of “Pan-Da”
<b>Tone Production</b>	<p>Refining tone beginnings and tone releases</p> <p>Lateral and bilateral movement of arms.</p>	Straight bows and sounding point lines introduced in early stage of instruction.	<p>Tonalization</p> <p>“Diamond Tone”</p> <p>“Kreisler Lines”</p> <p>“Casals Tonalization”</p>

