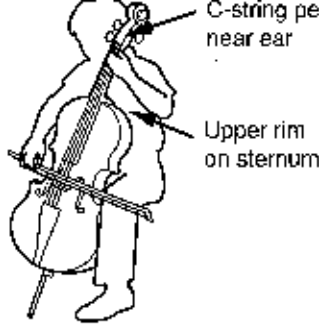
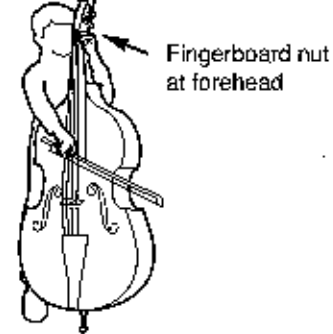


VIOLIN/VIOLA SIZING



CELLO SIZING



BASS SIZING

CORRECT INSTRUMENT SIZE

Providing the correct size instrument for the young student is of utmost importance. The following guidelines can be used to quickly determine the proper instrument size.

VIOLIN/VIOLA

Have the student support the instrument under their chin in playing position. The instrument is of proper size if the palm and fingers of the left hand are able

to comfortably cup the scroll.

CELLO

Seat the child so that the knees are bent at a 90° angle. The instrument should rest such that the upper rim of the cello body rests on the sternum (breast bone), and the left knee contacts the curve below the lower bout corner. The C-string peg should be near the left ear, with the neck a few inches

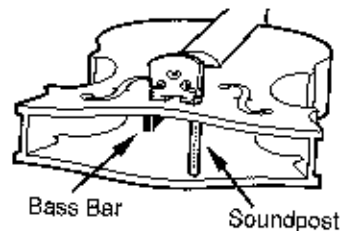
away from the shoulder, and the left hand able to reach both ends of the fingerboard with ease. The first and fourth fingers on the left hand should be able to comfortably span a major third (E-G#) on the D-string.

BASS

With the student standing behind the bass in playing position, the fingerboard nut

should be opposite the forehead, near eye level. The right hand should be able to draw the bow from frog to tip comfortably. The first and fourth fingers on the left hand should easily span a whole tone (E-F#) on the D-string.

THE SOUNDPOST

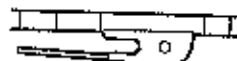


The soundpost is a little round stick of fine even-grained pine. It is placed inside the violin just behind the right foot of the bridge – extending between the top and the back of the violin. The role of the soundpost is to communicate the vibrations of the top to the back. It is not intended that the soundpost provide support to the top as this would result in an overall weakened tone. The soundpost is not glued in place. It is held in place by the close fit. Its exact

position must be determined by a qualified service person. The tone of the violin changes as the post is moved in relation to the bridge. The position of the soundpost should be checked periodically by looking through the F-hole. The soundpost should also be checked if the strings are changed or if the instrument is bumped or dropped. A soundpost setter is used to position the soundpost through the instrument F-hole.

FRENCH OR GERMAN BASS BOWS

FRENCH



OVERHAND POSITION

GERMAN



PALM-UP POSITION

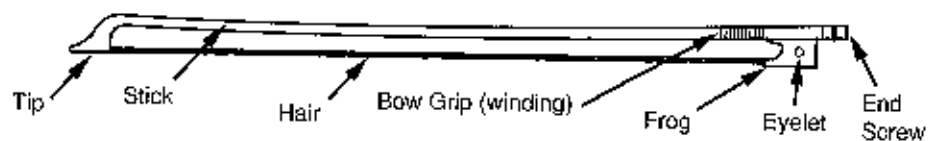
There are two common types of bass bows now in use:

FRENCH BOW

The French bass bow looks similar to a standard violin bow – only larger. The player holds a French bow in the “overhand” position like a violin bow is held.

GERMAN BOW

A German bow is often referred to as a Butler bow. Some may also refer to the German bow as a Simandl bow, named after its inventor. It has a much larger frog, and is held in the “palm up” position.



VIOLIN BOWS

The Tourte bow, developed in the 19th century is the design most used today. It has an inward-curving stick and is designed for good balance. Fernambuc (*Pernambuc*) wood is preferred for its stiffness and lightness. Cello and bass bows are stiffer than violin or viola bows. The most important

tensioned, hair-down on a flat surface. The stick should touch or nearly touch the hair. Cello and bass bows may have a greater separation.

TIGHTENING THE BOW

Before playing, tighten the bow hair to a moderate tension so that the curve of the stick

BOW HAIR

Bow hair is made from the tails of horses. The hair has minute scales that retain the rosin. Perspiration, dirt, grease and oily substances (as from the finger tips), prevent bow hair from taking and holding the rosin. Synthetic bow hair is often used with similar qualities