

Growing Pains: Assessing and Guiding Set-Up in Pre-Collegiate and Collegiate Violin and Viola Students

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Daniel Mason
Professor of Violin
University of Kentucky

Margaret Bashkin Karp
Senior Lecturer of Violin and Viola
University of Kentucky

Resources for Violinists/Violists

Equipment Options

- Flat Chinrests
- Lifted Chinrests
- Adjustable Chinrests
- Side- mounted Chinrests
- Over tailpiece Chinrests
- Frisch and Denig
- Fiddlershop
- Kredde
- The Wave
- SAS
- Dolfino

Shoulder rests

- Sponges
- Makeup sponge
- Acousta Grip
- Poly-Pads , blue (firm) and gray (less firm)
- Zaret
- Xeros
- Belvelin
- Playonair
- Perfect Shoulder Rest Saddle
- ArcRest

- Kun
- Mach One

- Everest
- Viva La Musica
- Wolf
- Bonmusica
- Wittner
- Korfker Rest

Recommended

- <https://www.stringpedagogy.com/>
- <https://www.chinrests.com/resources>
- <https://markrushviolin.com/> (*Playing the Violin*, 2006 Routledge)
- <https://www.bodymap.org/what-musicians-needs-to-know-about>
- Robert Gerle, *The Art of Practicing the Violin*, 1983, Stainer and Bell
- The Karen Tuttle Legacy
- Simon Fischer
- Nathan Cole (natesviolin.com)
- Principles of Violin Playing and Teaching, Ivan Galamian
- Basics: Guide to Exercises and Technique, Simon Fischer
- The Violin Lesson, Simon Fischer
- Scales, Simon Fischer
- Art of Bowing, Robert Gerle
- The Art of Violin Playing, Carl Flesch
- The Artist's Technique for Violin Playing, C.D. Dounis

Body Work for Musicians

- What Every Musician Needs to Know about the Body: The Practical Application of Body Mapping to Making Music, Barbara Conable (Andover Press, 1-800-553-1766)
- The Athletic Musician: A Guide to Playing Without Pain, Barbara Paull and Christine Harrison
- What Every Violinist Needs to Know About the Body, Jennifer Johnson
- Mental Practice and Imagery for Musicians, Malva Freymuth
- Healthy Practice for Musicians, Elizabeth Andrews
- How Muscles Learn: Teaching The Violin With The Body In Mind, Susan Kempter
- Indirect Procedures: A Musician's Guide to the Alexander Technique (The Integrated Musician), Pedro de Alcantara

Pedagogy and Technique

- The Dounis Principles of Violin Playing, Leland Valborg
- Six Lessons with Yehudi Menuhin, Yehudi Menuhin
- The Violin and Viola, Yehudi Menuhin
- A Comparison of Violin Playing Techniques: Kato Havas, Paul Rolland, and Shinichi Suzuki, Marianne Murray Perkins
- The Simplicity of Playing the Violin, Herber Whone
- Teaching Stringed Instruments in Classes, Elizabeth Green

Suzuki Method

- Teaching from the Balance Point, Edward Kreitman
- The Suzuki Violinist, William Starr
- To Learn with Love, William Starr
- Nurtured by Love, Shinichi Suzuki
- Ability Development from Age Zero, Shinichi Suzuki
- Suzuki Violin Method in American Music Education, John Kendall

Performance Psychology

- You Are Your Instrument: The Definitive Musician's Guide to Practice and Performance, Julie Lyonn Lieberman, (Huiksi Music, 1-800-338-2737)
- The Performer Prepares, Robert Caldwell
- The Inner Game of Music, Barry Green and Timothy Gallwey
- The Inner Game of Tennis, Timothy Gallwey
- The Confident Performer, Dr. David Roland
- The Performer Prepares, Robert Caldwell
- Performance Success: Performing your Best Under Pressure, Don Greene
- Stage Fright, A New Approach to Violin Playing, Kato Havas
- A Soprano on Her Head, Eloise Ristadt
- Audition Success, Don Greene
- Extraordinary Golf, Fred Shoemaker
- The Mastery of Music, Barry Green

Practicing

- The Art of Practicing the Violin, Robert Gerle
- The Musician's Practice Log, Burton Kaplan
- The Art of Practicing, Madeline Bruser
- Practice for Performance, Daniel Morganstern

Novels and Artist Biographies

- ViolinVirtuosos From Paganini to the 21st Century, Henry Roth
- Joys and Sorrows, Pablo Casals
- The Art of Interpretation, Pablo Casals
- The Violin Hunter, William Alexander Silverman
- The Way They Play, Books 1-6, Samuel and Sada Applebaum
- Teaching Genius: Dorothy Delay and the Making of a Musician, Barbara Lourie Sand

History (video)

The Art of Violin: The Devil's Instrument, Bruno Monsaingeon

Essential Material

- Sevcik, op.8
- Schradieck, School of Violin Technics, Bk. 1 (Schirmer only)
- Whistler, Developing Double Stops
- Mazas, Studies
- Kreutzer, 42 Etudes
- Rode, 24 Caprices
- Dont, op. 35
- Ricci, Left-hand Technique

Why instrument on the collar bone is recommended (Gary Frisch and Lynne Denig, chinrests.com)

The instrument sounds better and musical nuance increases because:

- Vibrato often becomes easier and more varied and expressive.
- Shoulder pads or a raised left shoulder can be eliminated. The instrument is free to ring.
- Static tensions are greatly relieved. Joints become softer and the body sways in response to movements of the bow arm thereby increasing bow speed and sound.
- The instrument tilt or roll down towards the high string is lessened. Bow arm weight can easily be directed into top of the string.
- The angle of the strings is now parallel to the floor. Natural bow arm weight rather than bow arm pressure can be used to produce a big sound.
- The body's left side is released from constant instrument support. The left side discovers that it can counter bow arm weight all the way from the soles of the feet.
- Head weight is lightly released into the top of the chinrest causing the scroll to rise. Rather than catching the bow as it tries to slide over the fingerboard, the bow hand resumes its job of musical nuance.

Alice Brandfonbrenner Exercises

Warm-up exercises: prior to playing the instrument

The optimum speed of chemical reaction and metabolism is 102–103°F. Evidence suggests that speed, strength and efficiency of contractions are enhanced by a rise in temperature of muscle toward that range. The only efficient way of raising muscle temperature is by work of the muscle itself. 10–15 minutes of active exercise for all upper extremity joints is recommended.

Exercises:

1. Shoulder flexion: both arms raised overhead then relaxed to sides, 20 reps.
2. Shoulder abduction: both arms at sides raise outward and upward overhead. Then relax to sides, 20 reps.
3. Shoulder shrugs - 20 reps
4. Pinch shoulder blades together - 20 reps
5. Elbow flexion: extend-bend and straighten elbows fully, 20 reps.
Shoulder circles: arms at sides, rotate shoulders in circles. 7 reps forward, 7 reps reverse.
6. Palms up/palms down-20 reps.
7. Wrists up-wrists down-20 reps.
8. Bend wrist to little finger side, then thumb side, 20 reps
9. Spread fingers-squeeze together, 10 reps
10. Bend fingers at PIP joints and DIP joints keeping MP joints straight, as in a hook. 10 reps.

Avoid jerking motions. Perform each exercise smoothly and with moderate speed.

Cool down exercises: following performance/practice

After vigorous activity muscles may tend to cramp or experience fatigue/discomfort.

Stretching muscles their entire length, holding, and then relaxing, helps to alleviate these conditions. 10 to 15 minutes is recommended.

Hold each for a long 5 count.

Exercises:

1. Raise arms overhead, five reps.
2. Touch opposite shoulder and hold, five reps each arm.
3. Bend neck to the right, then to the left; hold each for five count. Five reps.
4. Hands behind head, elbows out to the side. Five reps.
5. Clasp hands behind hips and roll shoulders forward. Five reps.
6. Make a fist and bend wrist downward. Five reps.
7. Straighten fingers and straighten the wrist backwards. Five reps
8. Fingers spread, then relax. Five reps