

Swingercise #8: Finding First Position

In establishing the left hand in first position, we recommend the following:

1. Open the hand back, from the 3rd (violin/viola) or 4th (cello/bass) finger. This is done for the following reasons:
 - It fosters a well-shaped hand
 - All fingers tend to line up easily on or over their respective places on the string
 - It is more relaxing and effective to open the hand back from the 3rd or 4th finger to achieve the slight extension necessary for in-tune finger placement, than it is to reach forward from the first finger.
2. "Tune in" the left hand. To reinforce the accurate placement of the 3rd/4th finger, student book pages 11 and 12 feature that note and open strings, with intonation-revealing perfect octaves, 4^{ths}, and 5^{ths} in abundance. (LP Bass has unison experiences.)

Violin

Swingercise #8: FINDING FIRST POSITION



Use these instructions to locate your left hand in first position on the A string. Practice steps 1–4 first without the bow, holding your violin with your right hand. Then, add the bow.

1. Play the A harmonic with your 3rd finger.
2. Pull your left hand back to first position and settle your 3rd finger into the fingerboard, like an airplane touching down on the runway. There's your D!
3. Repeat Steps 1 and 2. Notice that the thumb is back opposite the 1st finger and that the 3rd finger touches the string on the thumb side of the finger pad.
4. Repeat steps 1 and 2 on the D string, to find 3rd finger G in first position.
5. Play #18 The Magic Octave (p. 10) again, this time playing 3rd finger in first position instead of the harmonic.

Viola

Swingercise #8: FINDING FIRST POSITION



Use these instructions to locate your left hand in first position on the A string. Practice steps 1–4 first without the bow, holding your viola with your right hand. Then, add the bow.

1. Play the A harmonic with your 3rd finger.
2. Pull your left hand back to first position and settle your 3rd finger into the fingerboard, like an airplane touching down on the runway. There's your D!
3. Repeat Steps 1 and 2. Notice that the thumb is back opposite the 1st finger and that the 3rd finger touches the string on the thumb side of the finger pad.
4. Repeat steps 1 and 2 on the D string, to find 3rd finger G in first position.
5. Play #18 The Magic Octave (p. 10) again, this time playing 3rd finger in first position instead of the harmonic.

Listening. Have students listen to the accompaniment, and describe differences they hear between the first time through and the repeat. (Hints: Do the same instruments play both times? Does it get louder, softer, or stay the same? Are the same melodies and harmonies played both times?)

Solo Performance Selection. Encourage students to memorize **Pizza Pizzazz** and play it for everyone who will listen!

Artistry Advice. Focus on crisp articulation, bow angle, sounding point.



26. Pizza Pizzazz

$\text{♩} = 88$

Violin

Viola

Cello

Bass LP

Bass MP

Piano

4/4

2

4

G G6 G D7sus4 G G G6 D7sus4

simile

5

Vln.

Vla.

Cello

Bass LP

Bass MP

Piano

5

D7 G G6 G D7sus4 D7 3G D7sus4 G

Listening. Have students imagine they are riding on a train that is passing through a valley between two hills. Based on the feeling they get from listening to the Accompaniment CD, what season is it, and why?


Assessment. This is the first Assessment song in Unit III. Duplicate and distribute the **Unit III Assessment Record** (page 468–469).


Objectives:

- Notes: A, B, C#, D
- Rhythm: Sports Report Rhythms
- Position: Correct RH position

Remind students that there will be an opportunity to replay **Two Hills and a Valley** and meet remaining objective(s).

Solo Performance Selection. Distribute the **Unit III Solo Repertoire** page (page 470) to help students keep track of the solos they have learned and memorized.

Theory.  Where are the hilltops? Where is the valley?

Artistry Advice. In measures 1 and 3, a “zig-zag” bowing (), using less bow on beat 2 than 1 or 3, helps get to the tip for the long up bows in measures 2 and 4. Another bowing possibility: start up bow, do a bow lift at the end of measure 4, and another down bow to begin measure 5.


♩ = 96

74. Two Hills and a Valley

Move your bow *v-e-r-y s-l-o-w-l-y* on the dotted half notes.

The musical score is arranged in six staves. The top five staves are for Violin, Viola, Cello, Bass LP, and Bass MP. The bottom staff is for Piano. The key signature has one sharp (F#) and the time signature is 3/4. The score consists of four measures. The first two measures feature a melody of dotted half notes (G4, A4, B4, C#5) in the upper strings. The piano accompaniment includes chords (DMa7, G, D, Ma7, G) and a melodic line in the right hand. Fingerings and bowing directions are indicated throughout the score.

Swingercise #15: The Elevator

This *Swingercise* helps the student develop a feel for how the right hand and fingers change shape from frog to middle to tip. It is important for the student to keep the bow absolutely vertical to the floor; when tilted towards the horizontal, the bow becomes heavy in the hand, and the student responds by gripping and stiffening.

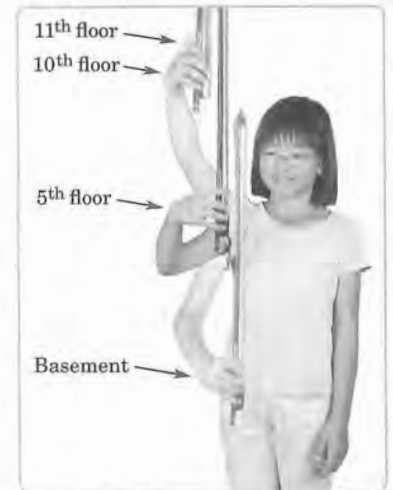
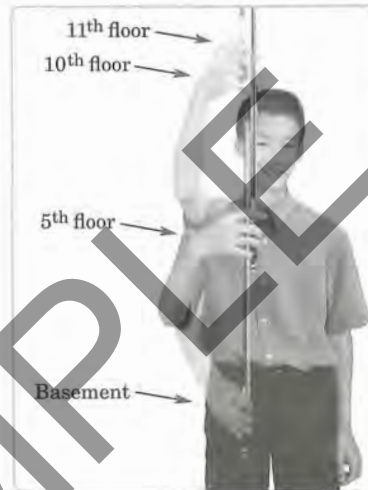
It is also important that the hair faces the player's nose throughout this *Swingercise*. This should be accomplished by rolling the bow slightly in the thumb and fingers. This skill is analogous to that required to keep the bow stick tilted slightly away from the bridge, to maintain an imaginary "line of power" from stick through hair to the foot of the bridge.

Finger flexibility and manipulation skills are the agenda for the move from the "10th to the 11th floor" (see Step 6). Some students will catch on to this movement right away, while others may need a little help from you. You can pull and push the bow with one hand while guiding the student's finger movement with the other. The motion should come exclusively from the fingers and wrist; the arm shouldn't "help out" in this part of the exercise.

Violin/Viola/Cello

Swingercise #15: THE ELEVATOR

1. Hold your bow vertical, hair facing your nose, at the "5th floor" (see photo).
2. Check: rounded fingers, smiling thumb.
3. Send bow hand to basement. Hair still faces you. Fingers 3 and 4 can straighten a little.
4. Back to 5th floor. Fingers 3 and 4 recurve.
5. Up to 10th floor. Hair still faces you.
6. To 11th floor, using fingers and wrist only.
7. Express elevator to basement! Zip back and forth from basement to 10, with frequent finger-only trips between 10 and 11.



Swingercise #15: The Paint Brush (for Basses)

1. Without the bow, "paint" the air with the bow hand, tracing the pathway of a long bow stroke. The fingers, like the bristles in a fine new paint brush, yield and curve to the left in a down-bow direction, and yield and lengthen to the right in an up-bow direction.
2. Holding the bow in the left hand, parallel to the floor, "paint" the bow stick with the right fingers while gently embracing the stick. Encourage the fingers to flex as in Step 1.
3. With the bow on a string, "paint" bow strokes of several inches in length, while allowing the bow to "wander" from lower to middle to upper and back.

The Paint Brush, while tailored specifically as an alternative to *The Elevator* for the heavy bass bow, is also an excellent *Swingercise* activity for the other instruments.

LP/MP Bass

Swingercise #15: THE PAINT BRUSH

The right fingers and hand work like the brushes of a beautiful new paint brush. As the bow arm paints a down bow, the flexible bow fingers and hand yield: The fingers curl up with a French bow, and elongate with a German bow. When we start the up bow, again the fingers and hand flex, becoming longer and straighter with the French Bow and shorter and rounder with the German bow.

