

# To Bow or Blow? That Is the Question.

String Pedagogy for the Non String Player  
*Bob Phillips-Alfred Publishing*

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- I. Starting in a Heterogeneous Setting
  - A. Instrument sizes
  - B. Chairs/stools, strings/type + how to change, bows/rehairing + type, rosin, end pin holders
  - C. Method books
  - D. Unison playing/Class pace/Instrument differences- (Expectations-Choir/Band/Orchestra)
  - E. Modeling 5-12 – (Voice, Winds, Students, You, Recordings)
- II. Technical Considerations
  - A. Playing set-up
    - 1. Violin/Viola (Page 3-5)
    - 2. Cello (Page 3-5)
    - 3. Bass (Page 3-5)
  - B. Bow Hold
    - 1. Violin/Viola
    - 2. Cello
    - 3. Bass-French/German
  - C. Producing a tone (weight vs. length) (air support-to bow or blow)
    - 1. String contact
      - a. Placement
      - b. Weight
      - c. Speed
    - 2. Moving the arm-point, square, tip
    - 3. Attack strokes
  - F. Bowings
    - 1. Down or Up
    - 2. Slurs
  - G. Left hand Position
    - 1. Placement
    - 2. Positions
    - 3. Shifting (sharp or flat)
  - H. Tuning
    - 1. Open strings
    - 2. Fifths
    - 3. 3<sup>rd</sup> position harmonics
    - 4. Orchestral procedures- (How to start a string class 5-12)
  - I. Listening problems
    - 1. Tuning
    - 2. Playing in tune-listening down
    - 3. Who leads? Cellos (Baroque, Classical) or Basses (Romantic and beyond)
    - 4. Attack and anticipating
- III. Suggested Resources
  - A. Retail stores-Shar Products, Baroque Violin Shop
  - B. Organizations-MENC, ASTA
  - C. Ohio State Workshop, [www.arts.ohio-state.edu/music](http://www.arts.ohio-state.edu/music)
  - D. Books-Orchestral Bowing-Alfred Publishing, String Explorer, Getting It Right From the Start-ASTA, Strategies for Teaching Strings: Building a Successful String and Orchestra Program-Bob Gillespie/Don Hammond, Teaching Orchestra Through Performance-GIA