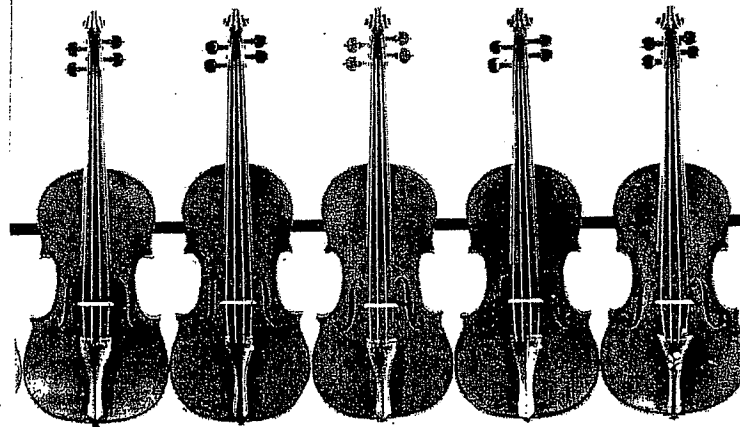




Pacific University
String Project

**VIOLIN
HANDBOOK
Ten Lessons Course
Pre-Twinkle Activities and Songs
Twinkle Steps**



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 - Three parts (A B A form – “sandwich analogy”)
 - Part A:
 - A string (ta-ka-ta-ka STOP STOP)
 - Elbow E
 - One on E
 - Open E
 - Thumb to A (string crossing) and silently place 1 – 2 – 3
 - Play 3
 - Play 2
 - Play 1
 - A string
 - Part B:
 - Elbow E
 - Thumb to A (string crossing) and silently place 1 – 2 – 3
 - Play 3
 - Play 2
 - Play 1
 - Elbow E
 - Thumb to A (string crossing) and silently place 1 – 2 – 3
 - Play 3
 - Play 2
 - Play 1
 - Part A:
 - A string (ta-ka-ta-ka STOP STOP)
 - Elbow E
 - One on E
 - Open E
 - Thumb to A (string crossing) and silently place 1 – 2 – 3
 - Play 3

- Play 2
- Play 1
- A string

IMPORTANT! Each part of Twinkle Song must be practiced in the following way:

- a) With “slow stops” (“ready go” - two beats of rest in between notes)
- b) With “fast stops” (“go” - one beat of rest in between notes)
- c) With “no stops” in very slow tempo
- d) With “no stops” in moderate tempo

▪ **Additional Beginning Songs:**

- *Open String Blues* Appendix
- *Persian Song* Appendix

“Materials presented in this handbook are the result of decades of dedicated learning and teaching, and copy and distribution of it would be unethical!

Dr. Dijana Ihas

Learning Objectives of String Project Ten Lessons Course:

Practicing activities and songs in this handbook will aid to the development of students' following playing, musical and aural skills:

- Proper rest position
- Proper taking bow
- Proper playing position
- Proper instrument hold
- Proper bow hold
- Proper left hand shape
- Suzuki Rhythms (Variations 1 & 3) on open strings
- String crossing (A and E string)
- Proper placing of first finger
- A major scale
- Pre-Twinkle Songs
- Twinkle Variation 1 (with slow, fast and no stopped bowing)
- Twinkle Variation 3
- Saying chants in rhythmical way
- Singing in tune
- Listening to the CD and recognizing songs

Behavioral and learning expectations (read and talk to your child about this):

- **Behavioral expectations** (Three Rs):
 - Enter classroom with **Respect**
 - Learn with **Respect**
 - Leave classroom with **Respect**
- **Learning expectations** (Three Ps):
 - Come to your violin class **Prepared**
 - **Practice** your violin every day
 - **Perform** with your fiends and have fun

Practicing explained (read and explain to your child what this means):

- The goal is that every student in this class experiences the joy of success. To accomplish this goal it is necessary that student practices **EVERY DAY FOR 20-30 MINUTES.**
- Students at this age and stage of musical development need help with practicing. Parents **PLEASE BUILD IN YOUR DAILY SCHEDULES 20-30 MINUTES** to help your student with violin practicing.
- On busy days it is all right to practice several shorter times (e.g., 10 minutes in the morning, 10 in the evening, or any other combination. **MAKE DECISION WHAT WILL YOU PRACTICE IN THE MORNING AND WHAT WILL**

YOU PRACTICE IN THE AFTERNOON so that you don't miss any practicing assignment.

- The best practicing happens when PRACTICING BECOMES A DAILY ROUTINE (like brushing the teeth, combing the hair, taking the shower, etc.). DOING IT EVERY DAY AT THE SAME TIME (approximately) AND IN THE SAME PLACE brings the best results.
- It is very important to HAVE THE PLAN what to practice and for how long. FOLLOW THE WRITTEN DIRECTIONS GIVEN IN THE CLASS, HAVE TIMING DEVICE AVAILABLE AND MARK DOWN HOW LONG DID YOU PRACTICE.
- Practicing is a hard work and you NEED TO REWARD YOURSELF with something little every time you practice. Little rewards could be: to eat piece of fruit or any favorite snack right after practicing, to go out and play in the fresh air, etc..
- Every five weeks we'll have a CUP CAKE PARTY! This party will be by invitation for all students who bring their practicing charts indicating that they have practiced EVERY DAY!

Practicing every day is the only way to make your sound pretty and your playing fun!!!

My child and I read and talked about behavioral and learning expectations. We understood why is it important to practice every day and we agree to do so!

Parent signature: _____

Student signature: _____

Tuning instrument:

- Pre-requisites: pegs must be in good working shape (no slipping or hard to move); one must have a tuner
- Steps:
 - First tune instrument with *pizzicato* (plucking strings)
 - First string to be tuned is A string, then D, followed by G. The last string to be tuned is E string.
 - Be very careful with how much you turn the peg, as instruments we are working on are very small and string break easily.
 - Once you finish tuning all strings in *pizzicato* you need to repeat the whole procedure with the bow (start with A string, then D, then G, and finally E string) while using fine tuners.
 - If the instrument gets very out of tune and you are not sure what to do, the best is to call me and bring the instrument to Pacific so that I can help.

How to make box violin and dowel stick bow?

- Materials needed for box violin: empty box (cake mix size), paint stick, old newspaper, craft or wrapping paper, hot glue gun and glue sticks, large tape (for packaging), stickers
- Steps for making box violin:
 - Glue paint stick (with a hot glue) to the inside of empty box (about 1/3 of the stick will be inside the box, the rest will be out imitating the violin's neck).
 - Fill the box with news papers (to add the weight)
 - Close the "lid" of the box and tape it with tape
 - Wrap the box in a nice looking paper (wrapping paper or craft paper) and seal it with a wide transparent t (packaging tape).
 - Place the flower sticker of the "neck" where it meets the box.
 - When you hold the box violin for its "neck" it should feel sturdy.
- Materials needed for dowel stick bow: 24" 3/8' dowel stick, pink eraser, glue gun, tape
- Steps to make dowel stick bows:
 - Place the eraser on one side of the stick leaving approximately two inches of empty stick.
 - Glue the eraser to the stick.
 - Wrap the masking tape around the eraser.
 - When you hold the dowel stick bow it should feel stable.

How to make a feet chart?

- Materials needed for foot chart: paper/card board (size that can fit adult shoes and allow for some additional space), markers in two colors
- Steps for making foot chart:
 - Feet parallel (with a very little space in between so that marker can go around) in the center of the paper.
 - Call this "Rest Position"
 - Draw the outline of "Rest Position" with one color marker (only tips of feet).
 - Ask student to go into "Butterfly Position" (have student open their feet).
 - Ask student to step back with right foot ("sticker foot"-very tiny step back).
 - Draw the outline of "Playing Position" in a different colored marker (only tips of feet).
 - Write your student's name.
 - Laminate the paper (Kinko).

LESSON ONE

(Box Violin and Dowel Stick Bow)

Learning objectives:

- Posture
- Violin and bow hand
- Violin Hold
- Bow Hold
- Violin Hand
- Moving the bow arm

Procedure:

- **Posture:** Learning the *Rest Position, How to Bow and Playing Position*
- **Violin and bow hand:** *Where is your Violin Hand?* (tune *Are You Sleeping?*)
- **Violin Hold:** (Left hand on the right shoulder – *Violin Shoulder*; box-violin hold – *Head Turn and Drop*; maintenance of posture & relaxation – *Twinkle Tune* (only the first part of the song))
- **Bow Hold:** (ball in right hand – *Soft Hand & Round Fingers*; dowel stick steps – *Making the Lines; Shape of Bow Hand*)
- **Violin Hand:** (fingers shape & action – *Fingers Popping Never Stopping*; basic arm & hand position – *Fred*)
- **Moving the Bow Arm:** (down-bow & up-bow – *Absent Minded Alligator*; dowel stick bow and the toilet paper role – *Open and Shut Elbow*; bow arm movement – *Dirty Doggie Scrub, Scrub*)

How to practice at home?

- Find the text of the chant or song that goes with each activity or exercise (in Appendix section of this handbook).
- While reading the text have your student do the motions directed by the text.
- Repeat each exercise 2-3 times.
- Mark the practicing on the practicing chart (time and initial it) and have your student place sticker next to your initial (the goal is that they will have 6 stickers on their practicing chart in between lesson).
- To make it more interesting, after three days of establishing the routine, you may use “rolling dice” or “cards” technique so that students feel some ownership over their practicing.

Tu. _____ Wed. _____ Th. _____ Fr. _____ Sat. _____ Sun. _____

LESSON TWO (Box Violin and Real Bow)

Learning objectives:

- Posture
- Violin Hold
- Bow Hold
- Bow Exercises
- Violin Hand
- Moving the Bow Arm

Procedure:

- **Posture:** *Rest Position & Bow*
- **Violin Hold:** *Getting into Playing Position*
- **Bow Hold:** *Finger Placement on the Bow*
- **Bow Exercises:** *Rocket Chant; Circle, Circle, Carefully we Circle*
- **Violin Hand:** *Hand Position (tune – Lightly Row); Shuttle Exercise; Plucking Exercise*
- **Moving the Bow Arm:** *Shivering and Sneezing (with Chicken on a Fencepost); Run Pony, Run Pony (these are rhythms of Suzuki's variations 1 and 3)*

Three steps: 1. Slow stops ("ready go"), 2. Fast stops ("go") and 3. No stops

How to practice at home?

- Find the text of the chant or song that goes with each activity or exercise.
- While reading the text have your student do the motions directed by the text.
- Repeat each exercise 2-3 times.
- Mark the practicing on the practicing chart (time and initial) and have your student place sticker next to your initial (the goal is that they will have 6 stickers on their practicing chart in between lesson).
- To make it more interesting, after three days of establishing the routine, you may use "rolling dice" or "cards" technique so that students feel some ownership over their practicing.

Tu. _____ Wed. _____ Th. _____ Fr. _____ Sat. _____ Sun. _____

LESSON THREE

(Real Violin and Real Bow)

Learning objectives:

- **Playing Position**
- **Violin Hold**
- **Bow Hold**
- **Bow Exercises**
- **Bow Hand Songs**
- **Violin Hand**
- **Violin Hand Songs**

Procedure:

- **Posture:** *Rest Position & Bow*
- **Playing Position:** *Getting into Playing Position*
- **Violin Hold:** *head turn & drop – Hey, Diddle, Diddle going into Now I Hold my Violin*
- **Bow Hold:** *Fingers Placement on the Bow*
- **Bow Exercises:** *The Wheels on the Bus*
- **Bow Hand Songs:** *Chicken on a Fencepost; Bunny Song; Pop Goes the Weasel; See Saw (string crossing: silent and on string)*
- **Violin Hand:** *marking magic dot and magic X; Ants; Grasshopper; Polishing the Strings*
- **Violin Hand Songs:** *Leprechaun Song; The Flower Song*

How to practice at home?

- Find the text of the chant or song that goes with each activity or exercise.
- While reading the text have your student do the motions directed by the text.
- Repeat each exercise 2-3 times.
- Mark the practicing on the practicing chart (initial it) and have your student place sticker next to your initial (the goal is that they will have 6 stickers on their practicing chart in between lesson).
- To make it more interesting, after three days of establishing the routine, you may use “rolling dice” or “cards” technique so that students feel some ownership over their practicing.

Tu. _____ Wed. _____ Th. _____ Fr. _____ Sat. _____ Sun. _____

LESSON FOUR

(Real Violin and Real Bow)

Learning objectives:

- **Posture**
- **Playing Position**
- **Violin Hold**
- **Bow Hold**
- **Bow Exercises**
- **Bow Hand Songs**
- **Violin Hand**
- **Violin Hand Songs**

Procedures:

- **Posture:** *Rest Position & Bow*
- **Playing Position:** *Getting into Playing Position*
- **Violin Hold:** *head turn & drop – Hey, Diddle, Diddle going into Now I Hold my Violin*
- **Bow Hold:** *Fingers Placement on the Bow*
- **Bow Exercises:** *The Wheels on the Bus*
- **Bow Hand Songs:** *Chicken on a Fencepost; E string Concerto; A String Concerto (with three steps and variation one and variation 3 rhythms); Bunny Song; Pop Goes the Weasel; See Saw (string crossing: silent and on string)*
- **Violin Hand:** *marking magic dot and magic X; Ants; Grasshopper; Polishing the Strings*
- **Violin Hand Songs:** *The Flower Song; The Monkey Song; Cat Kitty (scale- variation 1 and variation 3 rhythms)*

How to practice at home?

- Find the text of the chant or song that goes with each activity or exercise.
- While reading the text have your student do the motions directed by the text.
- Repeat each exercise 2-3 times.
- Mark the practicing on the practicing chart (time and initial) and have your student place sticker next to your initial (the goal is that they will have 6 stickers on their practicing chart in between lesson).
- To make it more interesting, after three days of establishing the routine, you may use “rolling dice” or “cards” technique so that students feel some ownership over their practicing.
- Start listening Suzuki Violin 1 CD every day at least two times!

Tu. _____ Wed. _____ Th. _____ Fr. _____ Sat. _____ Sun. _____

LESSON FIVE

(In-Class Performance)

Learning objectives:

- Twinkle: five pre-requisites
- Performance behaviors

Procedures:

- Twinkle five pre-requisites: 1. String Crossing (A to E and E to A); 2. E 1 (f sharp); 3. Three Two One A; 4. E 3; 5. A scale (IMPORTANT! Only when student can play all five pre-requisites)
- Explaining performance behaviors
- Practicing performance behaviors
- Performance
- Cupcake party

How to practice at home?

- Practice each of five Twinkle pre-requisites 5-8 times
- Practice every day one of the posture, bow hold, violin hold, and left hand position exercises 2-4 times.
- Mark the practicing on the practicing chart (initial it) and have your student place sticker next to your initial (the goal is that they will have 6 stickers on their practicing chart in between lesson).
- To make it more interesting, after three days of establishing the routine, you may use "rolling dice" or "cards" technique so that students feel some ownership over their practicing.
- Listen to Suzuki Violin 1 CD every day at least two times!

Tu. _____ Wed. _____ Th. _____ Fr. _____ Sat. _____ Sun. _____

LESSON SIX

(Twinkle Steps)

Learning objectives:

- Learning Twinkle Song Variation 1 with slow stops (“ready go”)
- Refining all previously learned skills, exercises and songs

Procedures:

- Three parts (A B A form – “sandwich analogy”)

Part A:

- A string (ta-ka-ta-ka STOP STOP)
- Elbow E
- One on E
- Open E
- Thumb to A (string crossing) and silently place 1 – 2 – 3
- Play 3
- Play 2
- Play 1
- A string

Part B:

- Elbow E
- Thumb to A (string crossing) and silently place 1 – 2 – 3 Play
- Play 2
- Play 1
- Elbow E
- Thumb to A (string crossing) and silently place 1 – 2 – 3
- Play 3
- Play 2
- Play 1

Part A:

- A string (ta-ka-ta-ka STOP STOP)
- Elbow E
- One on E
- Open E
- Thumb to A (string crossing) and silently place 1 – 2 – 3
- Play 3
- Play 2
- Play 1

- A string

IMPORTANT! Practice with slow stops (“ready go”) and section by section!

How to practice at home?

- Practice each section (A B A) 3-5 times with slow stops (“ready go”)
- Practice every day one of the posture, bow hold, violin hold, and left hand position exercises 2-4 times.
- Mark the practicing on the practicing chart (time and initial) and have your student place sticker next to your initial (the goal is that they will have 6 stickers on their practicing chart in between lesson).
- To make it more interesting, after three days of establishing the routine, you may use “rolling dice” or “cards” technique so that students feel some ownership over their practicing.
- Start listening Suzuki Violin 1 CD every day at least two times!

Tu. _____ Wed. _____ Th. _____ Fr. _____ Sat. _____ Sun. _____

LESSON SEVEN

(Twinkle Continued)

Learning objectives:

- Learning Twinkle Song Variation 1 with fast stops (“go”)
- Refining all previously learned skills, exercises and songs

Procedures:

- Three parts (A B A form – “sandwich analogy”)

Part A:

- A string (ta-ka-ta-ka STOP STOP)
- Elbow E
- One on E
- Open E
- Thumb to A (string crossing) and silently place 1 – 2 – 3
- Play 3
- Play 2
- Play 1
- A string

Part B:

- Elbow E
- Thumb to A (string crossing) and silently place 1 – 2 – 3 Play
- Play 2
- Play 1
- Elbow E
- Thumb to A (string crossing) and silently place 1 – 2 – 3
- Play 3
- Play 2
- Play 1

Part A:

- A string (ta-ka-ta-ka STOP STOP)
- Elbow E
- One on E
- Open E
- Thumb to A (string crossing) and silently place 1 – 2 – 3
- Play 3
- Play 2
- Play 1
- A string

IMPORTANT! Practice with slow stops (“ready go”) and section by section!

How to practice at home?

- Practice each section (A B A) 3-5 times with slow stops (“ready go”)
- Practice every day one of the posture, bow hold, violin hold, and left hand position exercises 2-4 times.
- Mark the practicing on the practicing chart (time and initial) and have your student place sticker next to your initial (the goal is that they will have 6 stickers on their practicing chart in between lesson).
- To make it more interesting, after three days of establishing the routine, you may use “rolling dice” or “cards” technique so that students feel some ownership over their practicing.
- Listen to Suzuki Violin 1 CD every day at least two times!

Tu. _____ Wed. _____ Th. _____ Fr. _____ Sat. _____ Sun. _____

LESSON EIGHT

(Twinkle Continued)

Learning objectives:

- Learning Twinkle Song Variation 1 with no stops
- Variation 3 rhythm on open strings (A string, E string, string crossing)
- Refining all previously learned skills, exercises and songs

Procedures:

- Three parts (A B A form – “sandwich analogy”)

Part A:

- A string (ta-ka-ta-ka STOP STOP)
- Elbow E
- One on E
- Open E
- Thumb to A (string crossing) and silently place 1 - 2 - 3
- Play 3
- Play 2
- Play 1
- A string

Part B:

- Elbow E
- Thumb to A (string crossing) and silently place 1 - 2 - 3 Play
- Play 2
- Play 1
- Elbow E
- Thumb to A (string crossing) and silently place 1 - 2 - 3
- Play 3
- Play 2
- Play 1

Part A:

- A string (ta-ka-ta-ka STOP STOP)
- Elbow E
- One on E
- Open E
- Thumb to A (string crossing) and silently place 1 - 2 - 3
- Play 3
- Play 2
- Play 1
- A string

IMPORTANT! Practice with slow stops (“ready go”) and section by section!

- Variation 3 rhythm: A string (8 times), E string (8 times) and string crossing (A to E 4 times and E to A 4 times); with slow stops and fast stops

How to practice at home?

- Practice each section (A B A) 3-5 times with fast stops (“go”)
- Practice Variation 3 rhythm with slow and fast stops
- Practice every day one of the posture, bow hold, violin hold, and left hand position exercises 2-4 times.
- Mark the practicing on the practicing chart (tune and initial) and have your student place sticker next to your initial (the goal is that they will have 6 stickers on their practicing chart in between lesson).
- To make it more interesting, after three days of establishing the routine, you may use “rolling dice” or “cards” technique so that students feel some ownership over their practicing.
- Listen to Suzuki Violin 1 CD every day at least two times!

Tu. _____ Wed. _____ Th. _____ Fr. _____ Sat. _____ Sun. _____

LESSON EIGHT

(Twinkle Continued)

Learning objectives:

- Learning Twinkle Song Variation 1 with no stops
- Five pre-requisites for Variation 3 rhythm
- Refining all previously learned skills, exercises and songs

Procedures:

- Three parts (A B A form – “sandwich analogy”)

Part A:

- A string (ta-ka-ta-ka STOP STOP)
- Elbow E
- One on E
- Open E
- Thumb to A (string crossing) and silently place 1 – 2 – 3
- Play 3
- Play 2
- Play 1
- A string

Part B:

- Elbow E
- Thumb to A (string crossing) and silently place 1 – 2 – 3 Play
- Play 2
- Play 1
- Elbow E
- Thumb to A (string crossing) and silently place 1 – 2 – 3
- Play 3
- Play 2
- Play 1

Part A:

- A string (ta-ka-ta-ka STOP STOP)
- Elbow E
- One on E
- Open E
- Thumb to A (string crossing) and silently place 1 – 2 – 3
- Play 3
- Play 2

- Play 1
- A string

IMPORTANT! Practice with no stops and in slow tempo!

How to practice at home?

- Practice each section 2-4 times with no stops and in slow tempo
- Practice the whole song 2-4 times in slow tempo
- Practice five pre-requisites for Variation 3 3-5 times each
- Practice every day one of the posture, bow hold, violin hold, and left hand position exercises 2-4 times.
- Mark the practicing on the practicing chart (time and initial) and have your student place sticker next to your initial (the goal is that they will have 6 stickers on their practicing chart in between lesson).
- To make it more interesting, after three days of establishing the routine, you may use “rolling dice” or “cards” technique so that students feel some ownership over their practicing.
- Listen to Suzuki Violin 1 CD every day at least two times!

Tu. _____ Wed. _____ Th. _____ Fr. _____ Sat. _____ Sun. _____

LESSON NINE

(Twinkle Continued)

Learning objectives:

- Refining Twinkle Song Variation 1 with no stops
- Learning Variation 3 with slow and fast stops
- Persian Song
- Refining all previously learned skills, exercises and songs

Procedures:

- Three parts (A B A form – “sandwich analogy”)

Part A:

- A string (ta-ka-ta-ka STOP STOP)
- Elbow E
- One on E
- Open E
- Thumb to A (string crossing) and silently place 1 - 2 - 3
- Play 3
- Play 2
- Play 1
- A string

Part B:

- Elbow E
- Thumb to A (string crossing) and silently place 1 - 2 - 3 Play
- Play 2
- Play 1
- Elbow E
- Thumb to A (string crossing) and silently place 1 - 2 - 3
- Play 3
- Play 2
- Play 1

Part A:

- A string (ta-ka-ta-ka STOP STOP)
- Elbow E
- One on E
- Open E
- Thumb to A (string crossing) and silently place 1 - 2 - 3
- Play 3
- Play 2
- Play 1
- A string

IMPORTANT! Practice with no stops and in slow tempo!

How to practice at home?

- Practice the whole Twinkle 2-4 times in slow tempo
- Practice Variation 3, two times with slow stops and two times with fast stops
- Practice Persian Song 2-4 times
- Practice every day one of the posture, bow hold, violin hold, and left hand position exercises 2-4 times.
- Mark the practicing on the practicing chart (time and initial) and have your student place sticker next to your initial (the goal is that they will have 6 stickers on their practicing chart in between lesson).
- To make it more interesting, after three days of establishing the routine, you may use “rolling dice” or “cards” technique so that students feel some ownership over their practicing.
- Listen to Suzuki Violin 1 CD every day at least two times!

Tu. _____ Wed. _____ Th. _____ Fr. _____ Sat. _____ Sun. _____

LESSON TEN

(Preparation for Final Concert)

Learning objectives:

- Refining Twinkle Song Variation 1 with no stops-moderate tempo
- Learning Variation 3 with no stops in slow tempo
- Persian Song
- Refining all previously learned skills, exercises and songs

Procedures:

- Three parts (A B A form – “sandwich analogy”)

Part A:

- A string (ta-ka-ta-ka STOP STOP)
- Elbow E
- One on E
- Open E
- Thumb to A (string crossing) and silently place 1 – 2 – 3
- Play 3
- Play 2
- Play 1
- A string

Part B:

- Elbow E
- Thumb to A (string crossing) and silently place 1 – 2 – 3 Play
- Play 2
- Play 1
- Elbow E
- Thumb to A (string crossing) and silently place 1 – 2 – 3
- Play 3
- Play 2
- Play 1

Part A:

- A string (ta-ka-ta-ka STOP STOP)
- Elbow E
- One on E
- Open E
- Thumb to A (string crossing) and silently place 1 – 2 – 3
- Play 3
- Play 2
- Play 1
- A string

IMPORTANT! Practice with no stops and in slow and moderate tempo!

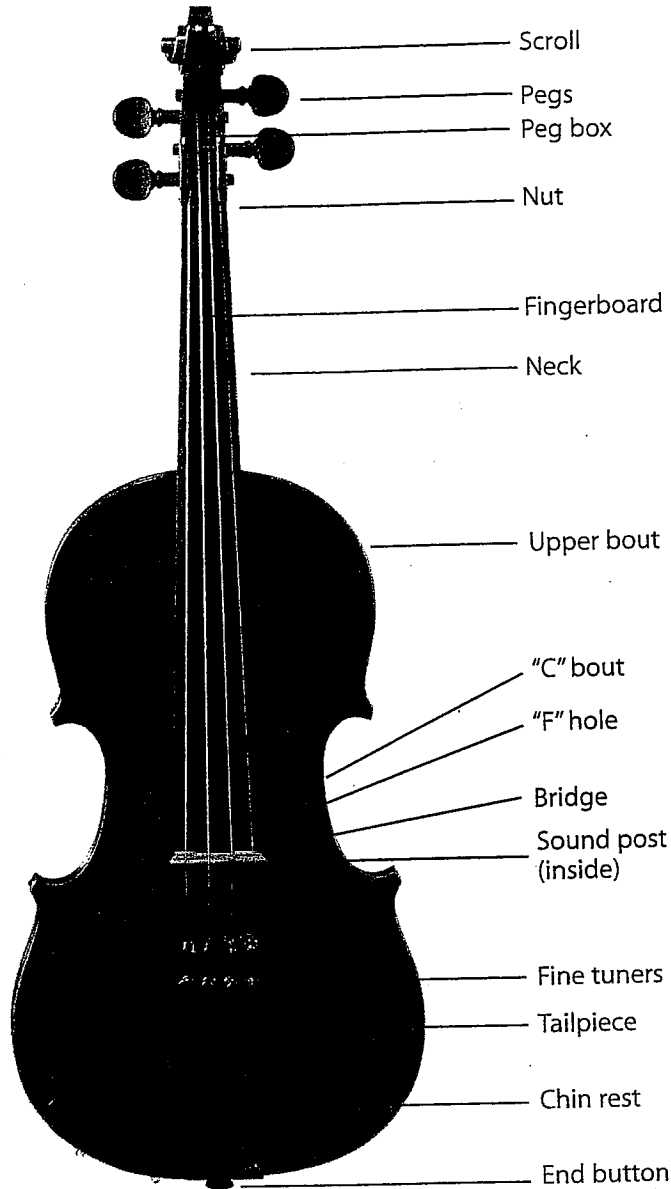
How to practice at home?

- Practice the whole Twinkle Variation 1, two-four times in moderate tempo
- Practice Variation 3, two- four times in slow tempo
- Practice Persian Song 2-4 times
- Practice every day one of the posture, bow hold, violin hold, and left hand position exercises 2-4 times.
- Mark the practicing on the practicing chart (time and initial) and have your student place sticker next to your initial (the goal is that they will have 6 stickers on their practicing chart in between lesson).
- To make it more interesting, after three days of establishing the routine, you may use “rolling dice” or “cards” technique so that students feel some ownership over their practicing.
- Listen to Suzuki Violin 1 CD every day at least two times!

Tu. _____ Wed. _____ Th. _____ Fr. _____ Sat. _____ Sun. _____

APPENDIX

THE VIOLIN



Take Special Care

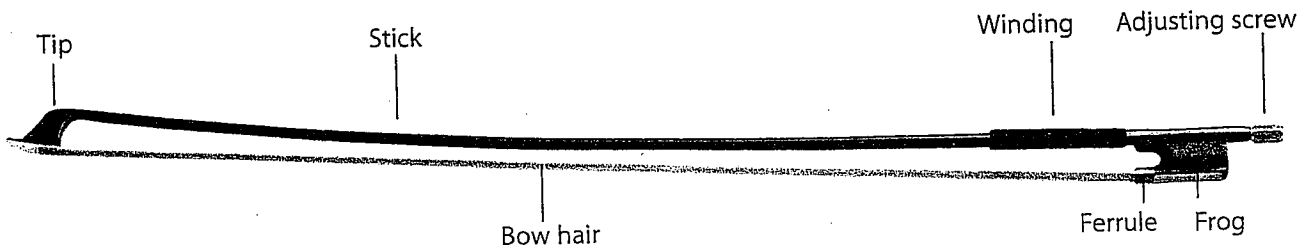
String instruments are delicate. Follow your teacher's guidelines in caring for your instrument, and it will last forever.

- Follow your teacher's instructions when removing the instrument from the case.
- Protect your instrument from heat, cold, and quick changes in temperature.
- Always wipe off the instrument with a soft dry cloth. Be sure to remove all fingerprints and rosin.
- Place a cloth over the top of the violin before closing the case.

Accessories

- Rosin
- Shoulder rest
- Soft cloth
- Extra set of strings

THE BOW



- Never touch the bow hair.

CARE OF YOUR INSTRUMENT

1. Keep you instrument and bow in its case in a safe place when not in use.
2. Never lay the instrument on its top, even if it is in the case.
3. Avoid extremes in hot or cold temperature: don't leave it in a car, near a heating vent, in the sun, etc.
4. Handle the instrument carefully by the neck or chinrest and avoid touching the body.
5. Never touch the bow hair.
6. Rosin the bow every time you play. (New bow hair needs lots of rosin!)
7. Clean the instrument with a soft cloth every time you put it away.
8. Check bridge angle often. The back of the bridge should be straight and the front should tilt back slightly toward the tailpiece.
9. Check fine tuners to be sure they are not touching the top.
10. Never loosen more than one string at a time. The tension of the strings holds the bridge and sound post up.
11. Always loosen the bow hair before you put the bow away.
12. For cellos and basses in soft cases, always remove the bow first.
13. Inform your teacher immediately of any problems with your instrument such as cracks, open seams, frayed or broken strings, a crooked bridge, problems with the bow, etc. Repairs must be done by an experienced professional.

Beginning Steps:

Rest Position

- Feet together
- Box violin under the right arm
- Left hand "glued" to left leg
- Smile and eye contact

Beginning Bow

One down look at your toes

Two up look at teacher's nose

- Eye contact

Beginning Playing Position

- Feet together
- Open to butterfly
- Step back with right foot
- Bow hand to violin shoulder
- Look to left
- Sing or play Twinkle while student is standing still

VIOLIN SHOULDER

Here's a little ~~bow~~ hand

Sitting on my shoulder

Violin will sit there

When I've gotten older!

Place bean bag on child's left shoulder.

You can clap the rhythm with the child.

REST POSITION & BOW (tune--Twinkle)

*Rest position, feet in line;
Scroll in front, that's mighty fine.*

*Check your bridge, 'cause it should be
Peeking out at you and me.*

*Now we learn to take a bow;
Ichi, ni, and san is how.*

Stand facing the child, with both of you singing and performing the actions. (A cardboard bridge can be affixed to the box, if that's what you're using.)

Note: While the child's box or violin goes under the right arm, when you stand opposite the child your box or instrument goes under your left arm.

HEAD TURN & DROP

*Hey diddle diddle, the cat has a fiddle—
It sits on your shoulder to play.
Your chin goes whiz and your head goes plop,
And you play on your fiddle all day—hooray!*



The child stands with feet apart in Playing Position.

You stand where the child's left foot points. This ensures that when the head turns, the child will be lined up correctly, looking at you.

At the 2nd line, place box or violin on shoulder, making sure that nose and scroll are in line.

The child's head turns on the word *whiz*, and drops onto the chinrest at the word *plop*.

MAINTENANCE OF POSTURE & RELAXATION (tune--Twinkle)

*Now you hold your violin
With your shoulder and your chin.
Nose and scroll are in a line—
Now you've got it, yes that's fine!
Now you hold your violin
With your shoulder and your chin.*

*Comfy shoulder, comfy chin,
Cuddle up your violin.
Never squeezing, no no no—
Soft as soft but don't let go!
Comfy shoulder, comfy chin
Cuddle up your violin.*

Stand at the end of the child's scroll.

Hold scroll and gently rock child back and forth, making sure that the feet stay planted

At the 3rd line, touch the child's nose and scroll, adjusting the instrument if it has slipped.

Sing the 2nd verse very softly.

SHAPE OF BOW HAND

*Here's the bunny's chin—bop bop.
Here are bunny's teeth—chop chop.
Here's the bunny's nose—wiggle wiggle.
Here are bunny's ears—flop flop.
Flop flop; wiggle wiggle; chop chop; bop bop—
Hoppity, hoppity, hop!*

The bunny's chin is the knuckle of the bent thumb.

The teeth are the nails of the middle fingers, hanging over bent thumb. (Make sure that end of the thumb touches the crease of these 2 middle fingers underneath—this is the contact point where the bow will go.)

The bunny's wiggly nose is formed by the 2 middle fingers

The ears are the 1st and 4th fingers, standing up.

At the last line, the bunny hop on top of the child's head, and you check to see if the thumb is still bent.

FINGER PLACEMENT ON THE BOW

Five little fingers, curled around the bow —

Pinkie dances on the stick; go, Pinkie, go!

Two Middle Fingers, two friends together —

Tapping, tapping, tapping light; light as a feather.

Leave a space for Pointer, he wants to sleep all day —

Wake him up, shake him up; now it's time to play.

Thumb is standing on his head, and I'll bet you know where —*

Look! Half on the silver, and half on the hair!

**inside corner of thumbnail*

Resting the bow on the shoulder with a balanced bow hold, the child moves each finger in accordance with the poem.

At the word "look" in the last line, the child flips the bow over and checks to see that the thumb is in the right place, and bent.

DOWN-BOW/UP-BOW (Absent-minded Alligator)

Down the elevator

Goes the alligator;

Carrying his suitcase

And his mittens, too.

Up the elevator

Goes the alligator;

He forgot his toothbrush,

And his ice skates, too!

Down the elevator

Up the elevator,

Down the elevator,

Up the elevator — absent-minded alligator!

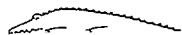
The child stands up with just the bow, holding it in front with the hair facing body.

Child bends knees and goes down with the word "down", staying down for the whole verse and coming up with the word "up" in verse 2, etc.

For Verse 3, the child can go down and up as many times as desired.

At the end, check to see if bowhold has been maintained.

Advanced versions: child sets bow on left shoulder and moves it down & up — change "elevator" to "escalator." Later, it can be done on the violin on open E or A.



OPEN/SHUT ELBOW

*Open the gate in the morning;
The children are coming to play.*

*Shut the gate in the morning;
The children want to stay.*

*Open the gate in the evening;
The children have to go—*

*Shut the gate in the evening;
That's how you move your bow!*

The child kneels in front of you,
or sits cross-legged.

Child then places right hand on
left arm and moves it down to
open the gate, and back up to
shut it, in accordance with the
poem.

Later, do this with bow on
shoulder, and then on violin on
open E or A.

BOW ARM MOVEMENT (1st Twinkle Variation rhythm)

Dirty doggie scrub, scrub,

Put him in the tub, tub.

Rub-a-dub-a-dub-dub,

Dirty doggie scrub, scrub.

The child assumes the same
position and moves the bow
arm in rhythm with the
words.

Again, be sure to start by
going down!

To get more repeats, other
creatures can be scrubbed
also, as long as their names
have 2 syllables.

Later, do this with bow on
shoulder, and then on violin
on open E or A.



RHYTHMS BOWED ON THE E OR A STRING (Japanese Lullabye)

Taka taka stop, stop;

Hush-a, hush-a.

Taka taka stop, stop;

Hush-a-bye.

Taka taka stop, stop;

Baby's sleeping.

Taka taka stop, stop;

Lullabye.

The child moves the bow in rhythm while you say "taka taka stop, stop" (this is what the children in Japan say for the 1st Twinkle variation rhythm.)

The child holds the bow still while you say the 2nd and 4th lines of each verse.

Eventually you won't need to say "taka taka stop, stop" and the child can just bow the rhythm.

At this point, the other Twinkle rhythms can be substituted to get more repetitions.

BASIC ARM & HAND POSITION (Fred)

I see Fred, and Fred sees me—

Fred lives up in the Pinky Tree.

Fred has a fiddle, and he wants to play,

So he's practicing and practicing, every day!

And here stands _____ in the Violin Pose—

How many times can (s)he touch (her)his nose?

The child stands in Playing Position, with head turned to left.

Child puts left hand up, making sure that elbow is over foot and hand is up as high as the face.

Put a happy-face sticker, or draw one, on child's pinky. This is Fred.

Check for straight wrist, curved fingers.

Child chooses number, and touches pinky to nose for each count.

HAND POSITION (tune— Lightly Row)

Swing your arm, light and free,

Float your hand up easily.

Hand so soft and wrist so straight

And elbow under, yes that's great!

Set your fingers one, two, three,

Pop them up and down for me—

Drop those fingers on the string

Like raindrops falling in the Spring!

Check to make sure the violin is well-supported on the child's shoulder.

The child swings the left arm up to carry the hand to the fingerboard, keeping the whole arm relaxed.

Choose a different finger each time to pop up and down.

FINGER SHAPE & ACTION

Fingers popping, never stopping,

Keep those fingers hopping, hopping!

Fiddle fingers must be round--

See those little hammers pound.

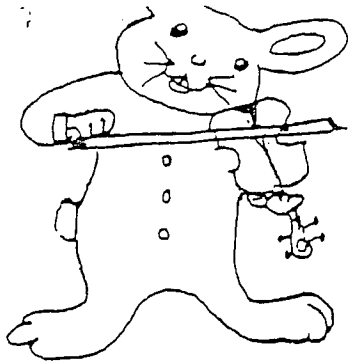
Fingers popping, never stopping,

Keep those fingers hopping, hopping!

The child extends the right hand, palm up, and lays the left thumb across it.

Child brings both hands up towards chest in order to see the fingers of the left hand tapping on the back of the right hand.

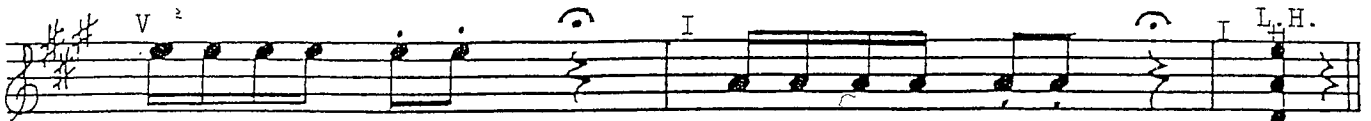
Do one finger at a time, and keep the beat steady and the fingers curved.



BUNNY SONG

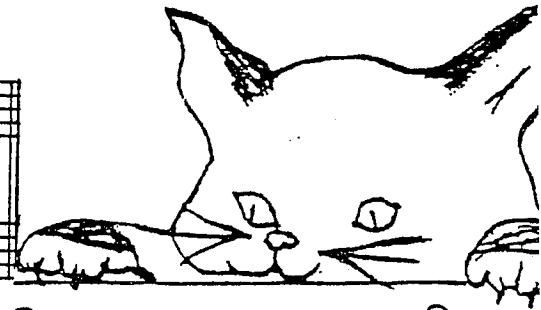


A... Bunny ear is pink pink. A... Bunny nose is pink pink. A...

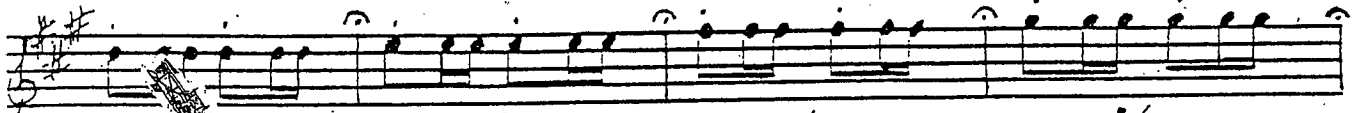


Bunny paw is pink pink. A... Bunny tail is pink pink! A... PINK!

CAT KITTY *Scale*



Cat kitty Cat kitty

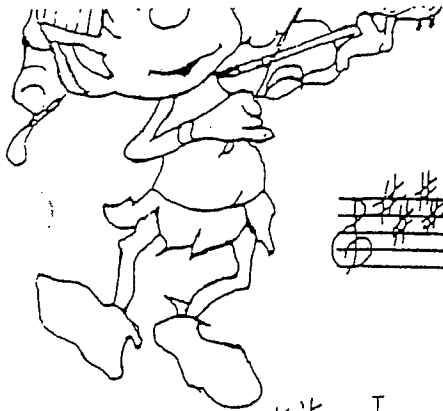


Down runs mousey where's his housey?

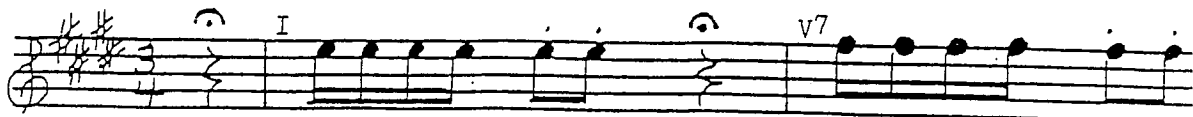
Down runs mousey here's his housey!



Mouse House



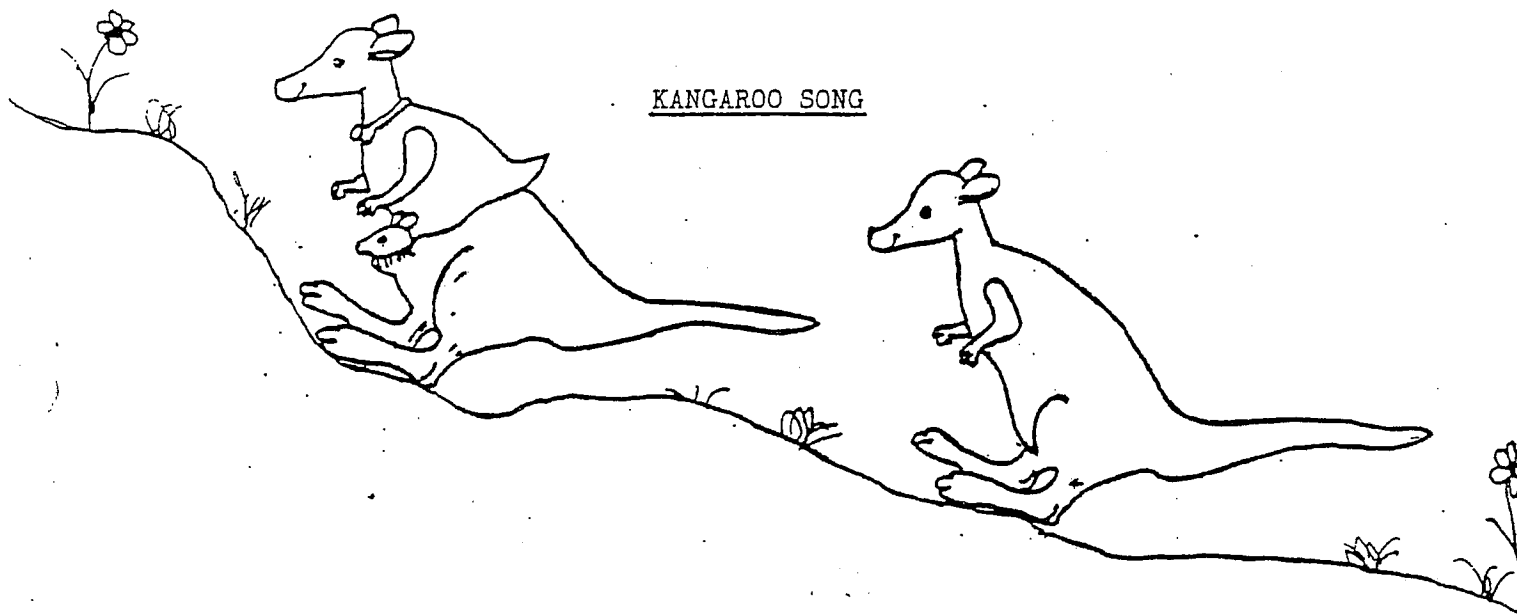
LEPRECHAUN SONG



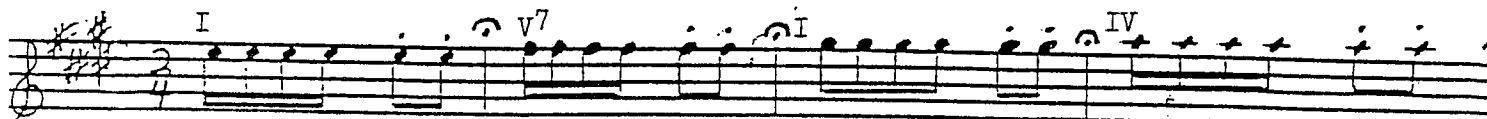
A... Leprechaun is short short. A... Little one is short short.



Leprechaun is short short. A... Little one is short short. A... SHORT



KANGAROO SONG



Kangaroos can hop Baby, Mom & Pop Hopping to the top Will they ever stop
 hop hop Pop top top stop stop?



Hop Hop Hop Hop Hop Hop Hop Hop Hop Hop Hop Hop
 STOP!

Chicken on a Fencepost

by Laurie Scott



TRANSPOSE FOR 1st, 2nd, AND 3rd FINGER.



The Flower Song

Pre-Twinkle Song
by Marilyn O'Boyle

See the pretty flowers? blooming in the garden See the pretty flowers? red and green and purple.

The musical notation for 'The Flower Song' is written on a single staff in treble clef, with a key signature of one sharp (F#) and a 4/4 time signature. The melody consists of eighth and quarter notes, with lyrics placed below the staff.

The Monkey Song

Pre-Twinkle Song
by Marilyn O'Boyle

I'm a little monkey climbing up a ladder climbing way up high to pick a pink banana

The first line of musical notation for 'The Monkey Song' is written on a single staff in treble clef, with a key signature of one sharp (F#) and a 4/4 time signature. The melody consists of eighth and quarter notes, with lyrics placed below the staff.

I'm a little monkey climbing down a ladder climbing way down low to eat my pink banana

The second line of musical notation for 'The Monkey Song' is written on a single staff in treble clef, with a key signature of one sharp (F#) and a 4/4 time signature. The melody consists of eighth and quarter notes, with lyrics placed below the staff.

FLOWER SONG

E See the pretty flowers
E1 Growing in the garden
E See the Pretty flowers
A Red and green and purple

MONKEY SONG

See the little monkey (3rd finger)
Going down the ladder (2nd finger)
Going way down low to (1st finger)
Pick the watermelon (open string)

See the little monkey (open string)
Climbing up the ladder (1st finger)
Climbing way up high to (2nd finger)
Eat the watermelon (3rd finger)

OPEN STRING BLUES

Lars-Erik Sundell 19

The first system of musical notation consists of three staves. The top staff is a single treble clef staff with a common time signature (C) and a melodic line of eighth notes. The middle and bottom staves are grouped by a brace and represent a piano accompaniment. The middle staff is a treble clef staff with a common time signature, containing a series of chords. The bottom staff is a bass clef staff with a common time signature, containing a melodic line of eighth notes.

The second system of musical notation consists of three staves. The top staff is a single treble clef staff with a common time signature (C) and a melodic line of eighth notes. The middle and bottom staves are grouped by a brace and represent a piano accompaniment. The middle staff is a treble clef staff with a common time signature, containing a series of chords. The bottom staff is a bass clef staff with a common time signature, containing a melodic line of eighth notes.

The third system of musical notation consists of three staves. The top staff is a single treble clef staff with a common time signature (C) and a melodic line of eighth notes. The middle and bottom staves are grouped by a brace and represent a piano accompaniment. The middle staff is a treble clef staff with a common time signature, containing a series of chords. The bottom staff is a bass clef staff with a common time signature, containing a melodic line of eighth notes.

The first system of musical notation consists of three staves. The top staff is a single treble clef staff with a melodic line of eighth notes. The middle and bottom staves are grouped as a grand staff, with a treble clef on top and a bass clef on the bottom. The middle staff contains block chords, and the bottom staff contains a melodic line with some accidentals.

The second system of musical notation consists of three staves. The top staff is a single treble clef staff with a melodic line of eighth notes. The middle and bottom staves are grouped as a grand staff, with a treble clef on top and a bass clef on the bottom. The middle staff contains block chords, and the bottom staff contains a melodic line with some accidentals.

The third system of musical notation consists of three staves. The top staff is a single treble clef staff with a melodic line of eighth notes, ending with a fermata. The middle and bottom staves are grouped as a grand staff, with a treble clef on top and a bass clef on the bottom. The middle staff contains block chords, some with fermatas, and ends with a double bar line and a fermata. The bottom staff contains a melodic line with some accidentals, ending with a double bar line and a fermata.

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