

**The University of Texas String Project**  
**Promotional Guideline Position Checklist for Violin/Viola:**

Please Note: In order to promote to the next ensemble or orchestra, the student must check-off each requirement for his/her instrument and turn in with the appropriate "Guidelines for Promotion" checklist **WITH his/her private teacher's signature.**

Name of Student: \_\_\_\_\_

**GENERAL POSTURE**

- Is the instrument supported by the shoulder in such a manner that left hand fingering can occur without tension?
- Is the left hand free to slide up and down the fingerboard?
- Is the body positioned with nose-bridge-elbow-knee-toe in approximate alignment?
- Is instrument positioned parallel to the floor?
- Does the elbow hang under the instrument and hang freely to allow proper finger alignment on all strings?
- Is the left arm and hand forming a straight line from the elbow to the base of the fingers?
- Is the right arm elbow opening and closing to allow for straight bowing?

**LEFT HAND POSITION**

- Are the fingers all curved with only the tips of the fingers hitting the strings?
- Are the fingers consistently in a functional position over the fingerboard, i.e., is the hand placed in such a fashion that the little finger could always pluck the strings?
- Is the hand free from clutching?
- Does the wrist keep a straight line with the rest of the arm?

**RIGHT HAND POSITION**

- Are all joints curved?
- Are the fingers flexible at all times?
- Is the thumb bent and not protruding through the frog?
- Does the index finger touch the stick near the first knuckle joint?
- Are the second and third finger pads touching the frog?
- Is the back of hand in the same plane with the forearm?
- Is the bow moving on the string parallel to the bridge?
- Is the contact point consistently about halfway between the fingerboard and bridge?

\_\_\_\_\_  
Teacher Signature

\_\_\_\_\_  
Date

## The University of Texas String Project Promotional Guideline Position Checklist for Cello:

Please Note: In order to promote to the next ensemble or orchestra, the student must check-off each requirement for his/her instrument and turn in with the appropriate "Guidelines for Promotion" checklist **WITH his/her private teacher's signature.**

Name of Student: \_\_\_\_\_

### GENERAL POSTURE

- Is the student sitting near the edge of the chair with feet flat on the floor?
- Does the cello chair allow an angle greater than 90 degrees and less than 110 degrees at the hip joint, i.e., is the cello chair proportionate to the student?
- Is the back straight with weight on the balls of the feet?
- Are the shoulders relaxed and not twisted?
- Is the body balanced so student can rock from side to side with the cello?
- Is the C string peg near the left ear? The scroll should not be resting on the shoulder.
- Can the left hand easily touch the fingerboard, nut, and, if possible, bridge?
- Is the fingerboard and endpin aligned with the student's centerline? Is it vertical as opposed to crooked or tilted to someone facing the cello?
- Can the student cradle the cello with knees and without the aid of arms?
- Does the balance of student's sitting position allow student to stand at any time?

### LEFT HAND POSITION

- Is there a direct line running straight from the left elbow through the base knuckle of the fourth finger to the fingerboard through the finger pad?
- Does the elbow height allow quick sliding up and down the fingerboard?
- Is the thumb relaxed and opposite second finger pad?
- Does the hand and fingerboard form a tunnel? (a "C" shape?)
- Are the fingers curved, and not collapsed?
- Are the base knuckles above the fingerboard?
- Is the first finger tilted back slightly toward the fingerboard nut?
- Does the finger articulation function from the base joint?

### RIGHT HAND POSITION

- Are there natural spaces between the fingers?
- Is the bow moving on the string parallel to the bridge?
- Is the contact point consistently about halfway between the fingerboard and bridge?
- Is the index finger making contact with the bow stick slightly on its side and about halfway between the first and second knuckles?
- Do the base knuckles form a line that runs parallel to the stick?
- Is there a different arm level for each string?
- Is the thumb free from caving inward?

\_\_\_\_\_  
Teacher Signature

\_\_\_\_\_  
Date

## The University of Texas String Project Promotional Guideline Position Checklist for Bass:

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Name of Student: \_\_\_\_\_

### GENERAL POSTURE (STANDING)

- Are the legs shoulder width apart with left foot in front of right foot?
- Are the knees slightly bent with more body weight on the right foot?
- Does the bass lean toward the player and the player lean slightly toward the bass?
- Is the bass endpin ahead of and slightly to the right of the left foot?
- Does the upper right bout rest against the left side of the body just below the ribcage?
- Is the endpin adjusted so first finger is at eye level when playing A on the G string?

### GENERAL POSTURE (SEATED)

- Is the right foot flat on the floor; is the left leg bent and placed on the stool supporting the back of the bass?
- Does the bass lean toward the player and the player lean slightly toward the bass?
- Does the upper right bout rest against the left side of the body just below the ribcage?
- Is the endpin adjusted so first finger is at eye level when playing A on the G string?

### LEFT HAND POSITION

- Does the elbow height allow quick sliding up and down the fingerboard?
- Is the thumb relaxed and opposite second finger pad?
- Does the hand and fingerboard form a tunnel? (a "C" shape?)
- Are the fingers curved?

### RIGHT HAND POSITION (FRENCH BOW HOLD)

- Are there natural spaces between the fingers?
- Is the bow moving on the string parallel to the bridge?
- Is the contact point consistently about halfway between the fingerboard and bridge?
- Is the index finger making contact with the bow stick slightly on its side and about halfway between the first and second knuckles?
- Do the base knuckles form a line that runs parallel to the stick?
- Is the thumb curved and relaxed?

### RIGHT HAND POSITION (GERMAN BOW HOLD)

- Does the thumb hook over the top of the stick?
- Do the first and second fingers lie along the right side of the stick, contacting the bow at the leather part of the grip?
- Does the third finger rest in the frog opening?
- Is the little finger placed underneath the frog, opposite the third finger?
- Is the bow moving on the string parallel to the bridge?
- Is the contact point consistently about halfway between the fingerboard and bridge?

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Teacher Signature

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Date