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

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

Revised Fall 2004
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.

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?

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Teacher Signature

Revised Fall 2004
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.

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?

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Teacher Signature

Revised Fall 2004