

## 2. POSTURE

CHAPTER 2 – POSTURE – TERMINOLOGY EXPLAINED		
Violin Tip	Phrase	What it means
<b>HOW TO APPLY POSTURE RULES</b>	→ <b>BE NATURAL</b> → <b>NATURALLY RELAXED</b>	Same as explained in Chapter 1 terminology – Page
<b>POSTURE – MINDFULNESS &amp; ‘NATURAL FLOW’</b>	→ <b>NATURAL FLOW</b>	The phrase <b>NATURAL FLOW</b> refers to creating a common feeling in the body of a connection between breathing and the motoring skills (hand movements). When improving on technical details very often that feeling is not ‘there’ in our system, and as we are achieving the desired technical result, we must be aware to connecting also the whole body in the process in order to perform with natural ‘ease’.
	→ <b>SPINE FLOW</b>	The phrase <b>SPINE FLOW</b> refers to creating a common feeling in the body of a connection between breathing and the diaphragm making the spine ‘expanding’ in the process – this is also commonly used in Alexander Technique and the aim is to making the body ‘filled’ with air as we breathe in and circulating it while our diaphragm expands ‘upwards’ creating a feeling of ‘getting taller’.
	→ <b>GRAVITY FLOW</b>	The phrase <b>GRAVITY FLOW</b> refers to creating a common feeling in the body of a connection between the sense of gravity (heaviness) of our body to the floor, and that gravity being balanced between the two legs, switching between them the centre of gravity in the process.
<b>POSTURE –CIRCLES &amp; ‘TOUCH’ FLEXIBILITY</b>	→ <b>SWIMMING HANDS</b> or <b>THROWING A BALL</b>	The phrase <b>SWIMMING HANDS</b> refers to using the simple principle of how hands make a circle while swimming or throwing a long ball, with joints making rotating and circle motions forwards – observing those simple common actions helps significantly to draw a parallel to the same hand movements which we use in playing.
	→ <b>SEESAW / ARC / SMILEY-FACE</b>	The three comparisons describe a semi-circle action which is fundamental in understanding the right-hand movements and how to move the bow.
	→ <b>GRAVITY CENTRAL POINT</b>	This refers to creating a common feeling in the body of a central point (usually ‘felt’ in the tummy), which is switching the balance between the left and the right legs.

<b>POSTURE – HOLDING THE VIOLIN</b>	→ <b>WORK SURFACE</b>	This phrase applies to the violin being held as horizontally as a flat work surface (a table), and the hands ‘working’ on it (left hand fingers & right-hand bow) with the violin being completely steady and not ‘moved’ in the process.
	→ <b>IN THE AIR</b>	This phrase refers to the feeling of supporting the violin lightly with the chin on the chin rest, creating a sense of the violin lightly floating ‘in the air’ with no obstruction of heavy touch.
	→ <b>EFFORTLESS</b>	This word describes the feeling which we aim to cultivate after achieving any of the actions in this Guide – even when it is not effortless to start with, an action becomes familiar and ‘effortless’ for us using the minimum amount of effort.
<b>POSTURE – LEFT HAND PARTS</b>	→ <b>THUMB BENT LIKE HOOK</b>	This phrase refers to the thumb being bent in its first joint making it look like a hook – thumb must always be bent however it shouldn’t be rigid or stiff at all allowing for the joint to move and be flexible.
	→ <b>DEEP FINGERS HOLD</b>	This refers to the 2 <sup>nd</sup> and 3 <sup>rd</sup> fingers holding the bow placed deeply in, between their first and second joint, with a sense of control of that contact point between fingers and stick.
	→ <b>CENTRE POINT OF BOW HOLD</b>	This refers to the contact point between the bent thumb, the place on the stick next to the heel where the thumb is placed on (next to the frog and touching it), and the middle finger placed on top of the stick making a circle with the thumb. All bow movements are ‘dispatched’ through that critical point of awareness.