

BOW CONTACT POINT – DESCRIPTION		
What is it	What to do	It feels like
1. CONTACT POINT	Bow contact point is where bow plays on the string – thinking about DISTANCE BETWEEN BRIDGE AND FINGERBOARD and working with 3 CONTACT POINTS to start with – CLOSE TO BRIDGE / IN THE MIDDLE / CLOSE TO FINGERBOARD . Being aware of bow contact point moving closer to bridge in <i>f</i> , and vice versa.	→ SPACE BETWEEN BRIDGE & FINGERBOARD → 3 CONTACT POINTS → MOVING CLOSER TO BRIDGE = LOUDER SOUND
2. 'IN THE MIDDLE'	This is the BEST POINT OF CONTACT generally for the bow and where the sound is best – THINKING CONSTANTLY about the contact point until you control 'FEELING IT' (automatically and instinctively knowing where it is).	→ BEST POINT OF CONTACT → BEST SOUND EMISSION → 'FEEL' THE CONTROL
3. STRAIGHT BOW	This is how the bow should always move in STRAIGHT PERPENDICULAR LINE (90 degrees angle to the violin body) in order to producing the best possible sound.	→ STRAIGHT BOW → STRAIGHT LINE → 90 DEGREES ANGLE

HAVE YOU LEARNED IT	ACTION Words / Task	PRACTICING LINK – GO TO:
1. CONTACT POINT	1. SPACE BETWEEN BRIDGE & FINGERBOARD 2. 3 CONTACT POINTS 3. MOVE CLOSER TO BRIDGE FOR <i>f</i> SOUND	→ PRACTICING SCALES – FOR EVEN SOUND (TONE) & DYNAMICS → PRACTICE SCALES WITH AWARENESS OF THE 3 BOW CONTACT POINTS
2. 'IN THE MIDDLE'	1. BEST POINT OF CONTACT 2. BEST SOUND EMISSION 3. 'FEEL' THE CONTROL	
3. STRAIGHT BOW	1. STRAIGHT BOW 2. STRAIGHT LINE 3. 90 DEGREE ANGLE	

REMEMBER
THE DETAIL
THE ACTION
THE FEELING