

**Technique Evaluation**

*Flute*

Name:

Date

**STUDENT SUCCESSES**

<i>Tone Production—Posture</i>					<i>Tone Production—Embouchure Formation</i>					<i>Tone Production—Breathing/Articulation</i>				
<i>SUCCESS STORIES!</i>				Success Dates	<i>SUCCESS STORIES!</i>				Success Dates	<i>SUCCESS STORIES!</i>				Success Dates
1.	Feet are flat on the floor				1.	Corners are relaxed				1.	Mouth is open			
2.	Legs are straight and planted				2.	Lips are in “pew” formation				2.	Saying “halp” when you breath			
3.	Back is off the back of the chair				3.	Mouthplate is directly under lower lip				3.	Throat is open			
4.	Shoulders are rolled back and relaxed				4.	Tone hole is				4.	“Ah,” like the doctor is looking down your throat			
5.	Upper body is tall, lungs are open				5.	Lips are loose and can redirect air up, down, or center				5.	Breath is dark, deep, with the air going to your stomach			
6.	Neck is straight and forward				6.	Aperture is unobstructed and sturdy				6.	Continuous, strong air stream			
7.	Hands are in “C” shape and relaxed				7.	Tongue is behind lower teeth				7.	Tonguing is light and focused			
8.	Fingers are curled and arched				8.	Teeth are far enough apart to fit an orange wedge				8.	Tongue strikes the back of the upper teeth, where they meet the gum			
9.	Arms are away from body, lungs can expand				9.	Soft palette is arched				9.	Air stream does not stop during tonguing			
10.	Flute is slightly below parallel				Notes:									
11.	Fingers are on or slightly above keys													

**Technique Evaluation**

*Oboe*

Name:

Date

**STUDENT SUCCESSES**

<i>Tone Production—Posture</i>					<i>Tone Production—Embouchure Formation</i>					<i>Tone Production—Breathing/Articulation</i>				
<i>SUCCESS STORIES!</i>					<i>SUCCESS STORIES!</i>					<i>SUCCESS STORIES!</i>				
Success Dates					Success Dates					Success Dates				
1.	Feet are flat on the floor				1.	Corners are firm				1.	Mouth is open			
2.	Legs are straight and planted				2.	Lips are rolled in, covering top and bottom teeth				2.	Saying “halp” when you breath			
3.	Back is off the back of the chair				3.	Lips create a slight frown				3.	Throat is open			
4.	Shoulders are rolled back and relaxed				4.	Equal pressure from all parts of mouth				4.	“Ah,” like the doctor is looking down your throat			
5.	Upper body is tall, lungs are open				5.	Lip pressure does not crush or collapse the reed				5.	Breath is dark, deep, with the air going to your stomach			
6.	Neck is straight and forward				6.	Lips are sturdy enough that the reed will not slide around				6.	Continuous, strong air stream			
7.	Hands are in “C” shape and relaxed				7.	Air stream is centered through the reed				7.	Tonguing is light and focused			
8.	Fingers are curled and arched				8.	Air stream is focused into the reed opening				8.	Tongue strikes the tip of the reed			
9.	Arms are away from body, lungs can expand				9.	Soft palette is arched				9.	Air stream does not stop during tonguing			
10.	Oboe creates a 60 degree angle with the body				Notes:									
11.	Fingers are on or slightly above keys													

**Technique Evaluation**

*Bassoon*

Name:

Date

**STUDENT SUCCESSES**

<i>Tone Production—Posture</i>					<i>Tone Production—Embouchure Formation</i>					<i>Tone Production—Breathing/Articulation</i>				
<i>SUCCESS STORIES!</i>					<i>SUCCESS STORIES!</i>					<i>SUCCESS STORIES!</i>				
Success Dates					Success Dates					Success Dates				
1.	Feet are flat on the floor				1.	Corners are firm				1.	Mouth is open			
2.	Legs are straight and planted				2.	Lips are rolled in, covering top and bottom teeth				2.	Saying “halp” when you breath			
3.	Back is off the back of the chair				3.	Lips create a slight frown and slight overbite				3.	Throat is open			
4.	Shoulders are rolled back and relaxed				4.	Equal pressure from all parts of mouth				4.	“Ah,” like the doctor is looking down your throat			
5.	Upper body is tall, lungs are open				5.	Lip pressure does not crush or collapse the reed				5.	Breath is dark, deep, with the air going to your stomach			
6.	Neck is straight and forward				6.	Lips are sturdy enough that the reed will not slide around				6.	Continuous, strong air stream			
7.	Hands are in “C” shape and relaxed				7.	Air stream is centered through the reed				7.	Tonguing is light and focused			
8.	Fingers are curled and arched				8.	Air stream is focused into the reed opening				8.	Tongue strikes the tip of the reed			
9.	Arms are away from body, lungs can expand				9.	Soft palette is arched				9.	Air stream does not stop during tonguing			
10.	Bassoon is supported from seat strap				Notes:									
11.	Fingers are on or slightly above keys													

**Technique Evaluation**

*Clarinet*

Name:

Date

**STUDENT SUCCESSES**

<i>Tone Production—Posture</i>					<i>Tone Production—Embouchure Formation</i>					<i>Tone Production—Breathing/Articulation</i>				
<i>SUCCESS STORIES!</i>				Success Dates	<i>SUCCESS STORIES!</i>				Success Dates	<i>SUCCESS STORIES!</i>				Success Dates
1.	Feet are flat on the floor				1.	Corners are firm				1.	Mouth is open			
2.	Legs are straight and planted				2.	Bottom lip is rolled in covering bottom teeth				2.	Saying “halp” when you breath			
3.	Back is off the back of the chair				3.	Top lip is cemented to top teeth				3.	Throat is open			
4.	Shoulders are rolled back and relaxed				4.	Top teeth rest on top of the mouthpiece				4.	“Ah,” like the doctor is looking down your throat			
5.	Upper body is tall, lungs are open				5.	Lip pressure does not crush or collapse the reed into the mouthpiece				5.	Breath is dark, deep, with the air going to your stomach			
6.	Neck is straight and forward				6.	Bottom lip securely rests on flat part of the reed				6.	Continuous, strong air stream			
7.	Hands are in “C” shape and relaxed				7.	Sides of lips are sealed				7.	Tonguing is light and focused			
8.	Fingers are curled and arched				8.	Air stream is focused into the reed opening				8.	Tongue strikes the tip of the reed			
9.	Arms are away from body, lungs can expand				9.	Soft palette is arched				9.	Air stream does not stop during tonguing			
10.	Clarinet forms a 45 degree angle with your body				Notes:									
11.	Fingers are on or slightly above keys													

# Technique Evaluation

*Bass Clarinet*

Name:

Date

## STUDENT SUCCESSES

<i>Tone Production—Posture</i>					<i>Tone Production—Embouchure Formation</i>					<i>Tone Production—Breathing/Articulation</i>				
<i>SUCCESS STORIES!</i>				Success Dates	<i>SUCCESS STORIES!</i>				Success Dates	<i>SUCCESS STORIES!</i>				Success Dates
1.	Feet are flat on the floor				1.	Corners are firm				1.	Mouth is open			
2.	Legs are straight and planted				2.	Bottom lip is rolled in covering bottom teeth				2.	Saying “halp” when you breath			
3.	Back is off the back of the chair				3.	Top lip is cemented to top teeth				3.	Throat is open			
4.	Shoulders are rolled back and relaxed				4.	Top teeth rest on top of the mouthpiece				4.	“Ah,” like the doctor is looking down your throat			
5.	Upper body is tall, lungs are open				5.	Lip pressure does not crush or collapse the reed into the mouthpiece				5.	Breath is dark, deep, with the air going to your stomach			
6.	Neck is straight and forward				6.	Bottom lip securely rests on flat part of the reed				6.	Continuous, strong air stream			
7.	Hands are in “C” shape and relaxed				7.	Sides of lips are sealed				7.	Tonguing is light and focused			
8.	Fingers are curled and arched				8.	Air stream is focused into the reed opening				8.	Tongue strikes the tip of the reed			
9.	Arms are away from body, lungs can expand				9.	Soft palette is arched				9.	Air stream does not stop during tonguing			
10.	Bass Clarinet is supported from neck strap or floor peg				Notes:									
11.	Fingers are on or slightly above keys													

# Technique Evaluation

Alto Saxophone Name: \_\_\_\_\_

Date \_\_\_\_\_

## STUDENT SUCCESSES

<i>Tone Production—Posture</i>					<i>Tone Production—Embouchure Formation</i>					<i>Tone Production—Breathing/Articulation</i>				
<i>SUCCESS STORIES!</i>				Success Dates	<i>SUCCESS STORIES!</i>				Success Dates	<i>SUCCESS STORIES!</i>				Success Dates
1.	Feet are flat on the floor				1.	Corners are firm				1.	Mouth is open			
2.	Legs are straight and planted				2.	Bottom lip is rolled in covering bottom teeth				2.	Saying “halp” when you breath			
3.	Back is off the back of the chair				3.	Top lip is cemented to top teeth				3.	Throat is open			
4.	Shoulders are rolled back and relaxed				4.	Top teeth rest on top of the mouthpiece				4.	“Ah,” like the doctor is looking down your throat			
5.	Upper body is tall, lungs are open				5.	Lip pressure does not crush or collapse the reed into the mouthpiece				5.	Breath is dark, deep, with the air going to your stomach			
6.	Neck is straight and forward				6.	Bottom lip securely rests on flat part of the reed				6.	Continuous, strong air stream			
7.	Hands are in “C” shape and relaxed				7.	Sides of lips are sealed				7.	Tonguing is light and focused			
8.	Fingers are curled and arched				8.	Air stream is focused into the reed opening				8.	Tongue strikes the bottom tip of the reed			
9.	Arms are away from body, lungs can expand				9.	Soft palette is arched				9.	Air stream does not stop during tonguing			
10.	Alto Saxophone is supported by neck strap				Notes:									
11.	Fingers are on or slightly above keys													

# Technique Evaluation

Tenor Saxophone Name:

Date

## STUDENT SUCCESSES

<i>Tone Production—Posture</i>					<i>Tone Production—Embouchure Formation</i>					<i>Tone Production—Breathing/Articulation</i>				
<i>SUCCESS STORIES!</i>				Success Dates	<i>SUCCESS STORIES!</i>				Success Dates	<i>SUCCESS STORIES!</i>				Success Dates
1.	Feet are flat on the floor				1.	Corners are firm				1.	Mouth is open			
2.	Legs are straight and planted				2.	Bottom lip is rolled in covering bottom teeth				2.	Saying “halp” when you breath			
3.	Back is off the back of the chair				3.	Top lip is cemented to top teeth				3.	Throat is open			
4.	Shoulders are rolled back and relaxed				4.	Top teeth rest on top of the mouthpiece				4.	“Ah,” like the doctor is looking down your throat			
5.	Upper body is tall, lungs are open				5.	Lip pressure does not crush or collapse the reed into the mouthpiece				5.	Breath is dark, deep, with the air going to your stomach			
6.	Neck is straight and forward				6.	Bottom lip securely rests on flat part of the reed				6.	Continuous, strong air stream			
7.	Hands are in “C” shape and relaxed				7.	Sides of lips are sealed				7.	Tonguing is light and focused			
8.	Fingers are curled and arched				8.	Air stream is focused into the reed opening				8.	Tongue strikes the bottom tip of the reed			
9.	Arms are away from body, lungs can expand				9.	Soft palette is arched				9.	Air stream does not stop during tonguing			
10.	Tenor Saxophone is supported by neck strap				Notes:									
11.	Fingers are on or slightly above keys													

# Technique Evaluation

Baritone Saxophone Name:

Date

## STUDENT SUCCESSES

<i>Tone Production—Posture</i>					<i>Tone Production—Embouchure Formation</i>					<i>Tone Production—Breathing/Articulation</i>				
<i>SUCCESS STORIES!</i>				Success Dates	<i>SUCCESS STORIES!</i>				Success Dates	<i>SUCCESS STORIES!</i>				Success Dates
1.	Feet are flat on the floor				1.	Corners are firm				1.	Mouth is open			
2.	Legs are straight and planted				2.	Bottom lip is rolled in covering bottom teeth				2.	Saying “halp” when you breath			
3.	Back is off the back of the chair				3.	Top lip is cemented to top teeth				3.	Throat is open			
4.	Shoulders are rolled back and relaxed				4.	Top teeth rest on top of the mouthpiece				4.	“Ah,” like the doctor is looking down your throat			
5.	Upper body is tall, lungs are open				5.	Lip pressure does not crush or collapse the reed into the mouthpiece				5.	Breath is dark, deep, with the air going to your stomach			
6.	Neck is straight and forward				6.	Bottom lip securely rests on flat part of the reed				6.	Continuous, strong air stream			
7.	Hands are in “C” shape and relaxed				7.	Sides of lips are sealed				7.	Tonguing is light and focused			
8.	Fingers are curled and arched				8.	Air stream is focused into the reed opening				8.	Tongue strikes the bottom tip of the reed			
9.	Arms are away from body, lungs can expand				9.	Soft palette is arched				9.	Air stream does not stop during tonguing			
10.	Baritone Saxophone is supported by neck strap				Notes:									
11.	Fingers are on or slightly above keys													

**Technique Evaluation**

*Trumpet*

Name:

Date

**STUDENT SUCCESSES**

<i>Tone Production—Posture</i>					<i>Tone Production—Embouchure Formation</i>					<i>Tone Production—Breathing/Articulation</i>				
<i>SUCCESS STORIES!</i>				Success Dates	<i>SUCCESS STORIES!</i>				Success Dates	<i>SUCCESS STORIES!</i>				Success Dates
1.	Feet are flat on the floor				1.	Corners are firm				1.	Mouth is open			
2.	Legs are straight and planted				2.	Lips are in MMMMpppp formation				2.	Saying “halp” when you breath			
3.	Back is off the back of the chair				3.	Top lip is flexible and relaxed				3.	Throat is open			
4.	Shoulders are rolled back and relaxed				4.	Bottom lip cemented to bottom teeth				4.	“Ah,” like the doctor is looking down your throat			
5.	Upper body is tall, lungs are open				5.	Center portion of the top lip buzzes freely with moving air				5.	Breath is dark, deep, with the air going to your stomach			
6.	Neck is straight and forward				6.	Mouthpiece rests 1/2 upper lip, 1/2 lower lip				6.	Continuous, strong air stream			
7.	Right hand is in “C” shape and relaxed				7.	Aperture is sturdy, allowing air to pass freely				7.	Tonguing is light and focused			
8.	Fingers are curled and arched				8.	Air stream is focused through center of aperture and open teeth				8.	Tongue strikes the back of the upper teeth, where they meet the gum			
9.	Arms are away from body, lungs can expand				9.	Soft palette is arched				9.	Air stream does not stop during tonguing			
10.	Right pink sits on top of pinky ring				Notes:									
11.	Left hand ring finger is through third valve slide													

**Technique Evaluation**

*French Horn*

Name:

Date

**STUDENT SUCCESSES**

<i>Tone Production—Posture</i>					<i>Tone Production—Embouchure Formation</i>					<i>Tone Production—Breathing/Articulation</i>				
<i>SUCCESS STORIES!</i>				Success Dates	<i>SUCCESS STORIES!</i>				Success Dates	<i>SUCCESS STORIES!</i>				Success Dates
1.	Feet are flat on the floor				1.	Corners are firm				1.	Mouth is open			
2.	Legs are straight and planted				2.	Lips are in MMMMpppp formation				2.	Saying “halp” when you breath			
3.	Back is off the back of the chair				3.	Top lip is flexible and relaxed				3.	Throat is open			
4.	Shoulders are rolled back and relaxed				4.	Bottom lip cemented to bottom teeth				4.	“Ah,” like the doctor is looking down your throat			
5.	Upper body is tall, lungs are open				5.	Center portion of the top lip buzzes freely with moving air				5.	Breath is dark, deep, with the air going to your stomach			
6.	Neck is straight and forward				6.	Mouthpiece rests 2/3 upper lip, 1/3 lower lip				6.	Continuous, strong air stream			
7.	Left hand is in “C” shape and relaxed				7.	Aperture is sturdy, allowing air to pass freely				7.	Tonguing is light and focused			
8.	Fingers are curled and arched				8.	Air stream is focused through center of aperture and open teeth				8.	Tongue strikes the back of the upper teeth, where they meet the gum			
9.	Arms are away from body, lungs can expand				9.	Soft palette is arched				9.	Air stream does not stop during tonguing			
10.	Right hand is holding a robin’s egg, against the back of the bell				Notes:									
11.	Right hand does not cover bell flare													

# Technique Evaluation

*Trombone*

Name:

Date

## STUDENT SUCCESSES

<i>Tone Production—Posture</i>					<i>Tone Production—Embouchure Formation</i>					<i>Tone Production—Breathing/Articulation</i>				
<i>SUCCESS STORIES!</i>				Success Dates	<i>SUCCESS STORIES!</i>				Success Dates	<i>SUCCESS STORIES!</i>				Success Dates
1.	Feet are flat on the floor				1.	Corners are firm				1.	Mouth is open			
2.	Legs are straight and planted				2.	Lips are in MMMMpppp formation				2.	Saying “halp” when you breath			
3.	Back is off the back of the chair				3.	Top lip is flexible and relaxed				3.	Throat is open			
4.	Shoulders are rolled back and relaxed				4.	Bottom lip cemented to bottom teeth				4.	“Ah,” like the doctor is looking down your throat			
5.	Upper body is tall, lungs are open				5.	Center portion of the top lip buzzes freely with moving air				5.	Breath is dark, deep, with the air going to your stomach			
6.	Neck is straight and forward				6.	Mouthpiece rests 1/2 upper lip, 1/2 lower lip				6.	Continuous, strong air stream			
7.	Right hand is relaxed, holding slide with thumb, index, and middle fingers				7.	Aperture is sturdy, allowing air to pass freely				7.	Tonguing is light and focused			
8.	Left hand is in “trigger” position, with index finger on mouthpiece				8.	Air stream is focused through center of aperture and open teeth				8.	Tongue strikes the back of the upper teeth, where they meet the gum			
9.	Arms are away from body, lungs can expand				9.	Soft palette is arched				9.	Air stream does not stop during tonguing			
10.	Trombone is not resting on shoulder				Notes:									
11.	Right arm is relaxed and extend easily													

**STUDENT SUCCESSES**

<i><b>Tone Production—Posture</b></i>				<i><b>Tone Production—Embouchure Formation</b></i>				<i><b>Tone Production—Breathing/Articulation</b></i>			
<i><b>SUCCESS STORIES!</b></i>			<i>Success Dates</i>	<i><b>SUCCESS STORIES!</b></i>			<i>Success Dates</i>	<i><b>SUCCESS STORIES!</b></i>			<i>Success Dates</i>
1.	Feet are flat on the floor			1.	Corners are firm			1.	Mouth is open		
2.	Legs are straight and planted			2.	Lips are in MMMMpppp formation			2.	Saying “halp” when you breath		
3.	Back is off the back of the chair			3.	Top lip is flexible and relaxed			3.	Throat is open		
4.	Shoulders are rolled back and relaxed			4.	Bottom lip cemented to bottom teeth			4.	“Ah,” like the doctor is looking down your throat		
5.	Upper body is tall, lungs are open			5.	Center portion of the top lip buzzes freely with moving air			5.	Breath is dark, deep, with the air going to your stomach		
6.	Neck is straight and forward			6.	Mouthpiece rests 1/2 upper lip, 1/2 lower lip			6.	Continuous, strong air stream		
7.	Arm holding instrument is relaxed and supportive			7.	Aperture is sturdy, allowing air to pass freely			7.	Tonguing is light and focused		
8.	Fingers are curled and arched			8.	Air stream is focused through center of aperture and open teeth			8.	Tongue strikes the back of the upper teeth, where they meet the gum		
9.	Arms are away from body, lungs can expand			9.	Soft palette is arched			9.	Air stream does not stop during tonguing		
10.	Right hand fingers remain on pearls of valves			Notes:							
11.	Euphonium is supported by left arm										

<b>Technique Evaluation</b>	<i>Tuba</i>	Name:	Date
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**STUDENT SUCCESSES**

<i><b>Tone Production—Posture</b></i>					<i><b>Tone Production—Embouchure Formation</b></i>					<i><b>Tone Production—Breathing/Articulation</b></i>				
<i><b>SUCCESS STORIES!</b></i>				<i>Success Dates</i>	<i><b>SUCCESS STORIES!</b></i>				<i>Success Dates</i>	<i><b>SUCCESS STORIES!</b></i>				<i>Success Dates</i>
1.	Feet are flat on the floor				1.	Corners are firm				1.	Mouth is open			
2.	Legs are straight and planted				2.	Lips are in MMMMpppp formation				2.	Saying “halp” when you breath			
3.	Back is off the back of the chair				3.	Top lip is flexible and relaxed				3.	Throat is open			
4.	Shoulders are rolled back and relaxed				4.	Bottom lip cemented to bottom teeth				4.	“Ah,” like the doctor is looking down your throat			
5.	Upper body is tall, lungs are open				5.	Center portion of the top lip buzzes freely with moving air				5.	Breath is dark, deep, with the air going to your stomach			
6.	Neck is straight and forward				6.	Mouthpiece rests 1/2 upper lip, 1/2 lower lip				6.	Continuous, strong air stream			
7.	Arm holding instrument is relaxed and supportive				7.	Aperture is sturdy, allowing air to pass freely				7.	Tonguing is light and focused			
8.	Fingers are curled and arched				8.	Air stream is focused through center of aperture and open teeth				8.	Tongue strikes the back of the upper teeth, where they meet the gum			
9.	Arms are away from body, lungs can expand				9.	Soft palette is arched				9.	Air stream does not stop during tonguing			
10.	Right hand fingers remain on pearls of valves				Notes:									
11.	Tuba is supported by left arm													

**Technique Evaluation**

*Percussion*

Name:

Date

**STUDENT SUCCESSES**

<i>Tone Production—Posture</i>					<i>Tone Production—Stick Grip</i>					<i>Tone Production—Striking the Instrument</i>				
<i>SUCCESS STORIES!</i>				Success Dates	<i>SUCCESS STORIES!</i>				Success Dates	<i>SUCCESS STORIES!</i>				Success Dates
1.	Feet are flat on the floor				1.	Hands are relaxed				1.	Wrists are relaxed			
2.	Legs are straight and planted				2.	(Snare, Mallet) Sticks are in match grip				2.	Hand comfortably moves mallets or sticks			
3.	Back is straight and standing tall				3.	(Snare, Mallet) Palms are down facing the drum or mallet				3.	Movement occurs from wrists, not the arms or shoulders			
4.	Shoulders are rolled back and relaxed				4.	(Snare) Stick is gripped by thumb, index, and middle fingers				4.	Snare drum is struck at 12 o'clock at two inches from the rim			
5.	Arms are hovering over instrument, straight out from your body				5.	(Mallet) Stick is gripped by thumb, index, and pinky fingers				5.	Mallets are struck in the center of the bar			
6.	Neck is straight and forward				6.	(Snare, Mallet) Hold sticks 2/3 away from top of stick				6.	Timpani is struck 2 inches from the rim nearest you			
7.	Wrists are relaxed and ready to move				7.	(Timpani) Thumbs are up, pointing to top of stick				7.	Strokes are rebounds			
8.	Fingers have a sturdy, yet moveable grip on sticks				8.	(Timpani) Stick is held nearest to the end opposite the head				8.	Sound is being pulled from instrument, not pushed into it			
9.	Arms are away from body				9.	(Timpani) End of stick rests with pinky				9.	Wrist flicks are light and controlled			
10.	Head is up to view music stand and conductor				Notes:									
11.	Hand is located on correct portion of the stick													

**Technique Evaluation**

*Violin/Viola*

Name:

Date

**STUDENT SUCCESSES**

<i>Tone Production—Posture</i>					<i>Tone Production—Bow/Pizz. (Right Hand)</i>					<i>Tone Production— (Left Hand)</i>							
<i>SUCCESS STORIES!</i>				Success Dates	<i>SUCCESS STORIES!</i>				Success Dates	<i>SUCCESS STORIES!</i>				Success Dates			
1.	Feet are flat on the floor					1.	Hands are relaxed					1.	Wrists are relaxed/Straight				
2.	Legs are straight and planted					2.	Wrist above stick					2.	Fingers are curved				
3.	Back is off the back of the chair					3.	Thumb placement. Curved and relaxed					3.	Using tips of fingers				
4.	Shoulders are rolled back and relaxed					4.	All fingers placed correctly					4.	Thumb is relaxed				
5.	Upper body is tall, scroll is parallel to the floor.					5.	Fingers over frog					5.	Elbow is open and not touching the body				
6.	Neck is straight and forward, instrument is angled away from the chin.					6.	Uses full bow strokes and appropriate bow length					6.	Sets up left hand properly on instrument				
7.	Wrists are relaxed and ready to move. Left hand/wrist is straight.					7.	Can change from arco to pizz with ease					7.	Demonstrates knowledge of 1 <sup>st</sup> position playing				
8.	Fingers have a sturdy, yet moveable grip on bow					8.	Bow stick is tighten to appropriate level					8.	Demonstrates ability to play closed string notes				
9.	Arms are away from body					9.	Bow angles are demonstrated					9.	Uses vibrato				
10.	Head is up to view music stand and conductor					Notes:											

**Technique Evaluation**

*Cello*

Name:

Date

**STUDENT SUCCESSES**

<i>Tone Production—Posture</i>					<i>Tone Production—Bow/Pizz. (Right Hand)</i>					<i>Tone Production— (Left Hand)</i>				
<i>SUCCESS STORIES!</i>				Success Dates	<i>SUCCESS STORIES!</i>				Success Dates	<i>SUCCESS STORIES!</i>				Success Dates
1.	Feet are flat on the floor				1.	Hands are relaxed				1.	Wrists are relaxed/Straight			
2.	Legs are straight and planted				2.	Wrist above stick				2.	Fingers are curved			
3.	Back is off the back of the chair				3.	Thumb placement. Curved and relaxed				3.	Using tips of fingers			
4.	Shoulders are rolled back and relaxed				4.	All fingers placed correctly				4.	Thumb is relaxed			
5.	Upper body is tall, cello is boxed off. No angles				5.	Fingers over frog				5.	Elbow is open and not touching the body			
6.	Neck is straight and forward				6.	Uses full bow strokes and appropriate bow length				6.	Sets up left hand properly on instrument			
7.	Wrists are relaxed and ready to move. Left hand/wrist is curved. Left elbow out				7.	Can change from arco to pizz with ease				7.	Demonstrates knowledge of 1 <sup>st</sup> position playing			
8.	Fingers have a sturdy, yet moveable grip on bow				8.	Bow stick is tighten to appropriate level				8.	Demonstrates ability to play closed string notes			
9.	Arms are away from body				9.	Bow angles are demonstrated				9.	Uses vibrato			
10.	Head is up to view music stand and conductor				Notes:									

# Technique Evaluation

Double Bass

Name:

Date

## STUDENT SUCCESSES

<i>Tone Production—Posture</i>					<i>Tone Production—Bow/Pizz. (Right Hand)</i>					<i>Tone Production— (Left Hand)</i>				
<i>SUCCESS STORIES!</i>				Success Dates	<i>SUCCESS STORIES!</i>				Success Dates	<i>SUCCESS STORIES!</i>				Success Dates
1.	Feet are flat on the floor				1.	Hands are relaxed				1.	Wrists are relaxed/Straight			
2.	Legs are straight and planted				2.	Wrist above stick				2.	Fingers are curved			
3.	Upper bout is resting against stomach area				3.	Thumb placement. Curved and relaxed				3.	Using tips of fingers			
4.	Shoulders are rolled back and relaxed				4.	All fingers placed correctly				4.	Thumb is relaxed			
5.	Upper body is tall, standing behind the bass				5.	Fingers over frog				5.	Elbow is open and not touching the body			
6.	Neck is straight and forward				6.	Uses full bow strokes and appropriate bow length				6.	Sets up left hand properly on instrument			
7.	Wrists are relaxed and ready to move. Left hand/wrist is curved. Left elbow out				7.	Can change from arco to pizz with ease				7.	Demonstrates knowledge of 1 <sup>st</sup> & 3 <sup>rd</sup> position playing			
8.	Fingers have a sturdy, yet moveable grip on bow				8.	Bow stick is tighten to appropriate level				8.	Demonstrates ability to play closed string notes			
9.	Arms are away from body and instrument				9.	Bow angles are demonstrated				9.	Uses vibrato			
10.	Head is up to view music stand and conductor				Notes:									