

Frisch and Denig
Fortissimo Chinrest Fitting Kit

-Directions for Use-
9/12

Kit Contents



Measuring the Neck

1. Player stands tall with head erect over spine. Chin is slightly tucked.
2. Using the tape measure, measure between the jaw and collarbone as shown below.



Measure about 1 1/2 inches in front of the
left ear directly below to the collarbone

3. If the neck is shorter than about 90 mm, a lift might not be necessary depending on the chinrest chosen. In such cases, consider using the Crescendo Kit to determine which non-lifted chinrest will fit. For necks about 95 mm in height, a 10 mm lift from the Fortissimo Kit might be used. For a 100 mm neck, a 15 mm lift might be chosen, and so on. Each topper has a characteristic height, and lifts will need to be higher or lower depending on which topper is used atop liftst.

Using the Lifts and Toppers

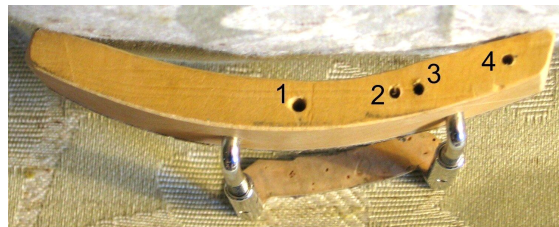
1. After choosing a lift that suits the player's neck height, with the chinrest key, carefully remove the old chinrest, replacing it with the chosen lift. The lift should be placed about 1 mm to the left of the tailpiece saddle and should be tightened just enough to secure the lift on the instrument, but no more. Note: Frisch and Denig take no responsibility for lifts and toppers used incorrectly.

2. Cover the chinrest hardware with the sponge in the kit (models vary) to protect the collarbone from the chinrest hardware and to prevent lateral slippage of the instrument. Attach the sponge with a rubber band from the top side corner to the end button.



Placement of red sponge and rubber band

3. Toppers can be tried in any order. For topper placement fully to the left of the tailpiece (“left-mounted”), snap the topper into holes 1 and 3 as diagrammed below. For topper placement half over the tailpiece (half center-mounted), snap the topper into holes 2 and 4. Note that the topper can fall off the lift if the instrument is turned sideways or upside down. To avoid the topper falling off, place one or two fingers on the topper as the instrument is raised to or lowered from playing position.



Lift with holes numbered

Positioning the Instrument According to the Physiology of the Player

This process of positioning finds the best set up according to the players’s unique build, and removes positioning variables from the fitting process.

1. Place the instrument in solo rest position (as opposed to orchestral rest position on the knee). Point the scroll to where the wall and ceiling join.



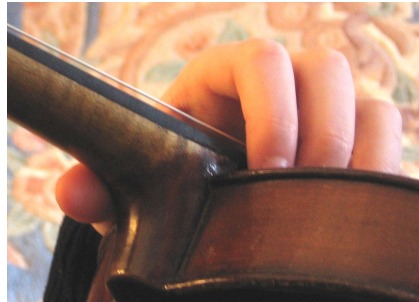
Instrument in rest position with scroll at a 45 degree angle

2. March in place lifting the knees to position the feet under the hip bones. Be sure that the player is able to see his/her knees in the process (this avoids just kicking).



Marching to position the feet

3. Turn the toes out slightly.
4. Unlock the knees.
5. Stand tall over the hip bones allowing the rib cage to slide higher.
6. Have light arms, but heavy shoulders allowing the shoulder blades to drift together and down.
7. The head releases up and balances on top of the spine.
8. Place the tip of the left thumb in the curve of the neck in roughly fourth position.



Tip of the thumb in the curve of the neck

9. Reach comfortably up and over the lowest string wrapping the tips of first, second, and third fingers easily and lightly under the fingerboard. Pinky is placed on either of the lowest two strings according to comfort. Strain is avoided if the scroll is kept close to the face.



Reaching up and over the lowest string

10. “Glue” the thumb and pinky to their spots at this point in the process.

11. Allow the right hand to drift down to the player's right hip while grasping the instrument.



Right hand at hip

12. While keeping the left hand “glued”, position the instrument on the left collarbone. The teacher can assist a student as the instrument is lifted to playing position.



Lifting the instrument to playing position with teacher assistance

13. Head faces forward, shoulders are relaxed.

14. To keep the instrument stabilized and over the left collarbone, look slightly left over the fingerboard. This is a starting position. In actual playing, the head is free to move left and right based on the needs of the music and movement of the bow arm.



Looking left over the fingerboard

15. The jaw is placed lightly on the chinrest and tucked against the chinrest ridge to align the head over the spine.

16. Release the left hand to the lower positions. The strings should be level to the ground.



Hand in lower position. Strings are level to the ground.

17. Once in first position, the left elbow should be moved left and right to release any left shoulder tensions and to prevent any upward shrugging of the left shoulder. Teachers may assist a student in moving the elbow left and right.



Moving the elbow left and right

Deciding if the Lift Height is Correct

Because each topper is naturally a different height, the actual height of the lifted chinrest might vary. Therefore, in deciding if the lift height is correct, note if the head is tilted back (lift is too high, try a lower lift), or if the head is tilted forwards to the surface of the instrument (lift is too short, try a higher lift). The head should be in a neutral position; neither too high nor too low. Eyes will not look down the nose nor will the eyes look out as if looking over the tops of bifocal glasses.

Additionally, if the instrument hops over the collarbone, the lift is too high. If the bottom plate of the instrument is painful on the collarbone, the lift is also too high. Try a lower lift.

18. To fine tune lift height if it is suspected that the player is between lift heights, loosen the hardware on the lift, and place a shim (1-4 mm) under the lift. Note: Shims and lifts are intended only for diagnostic purposes and not for long-term playing and practicing. Frisch and Denig assume no responsibility for incorrect use of any of the kits' contents.

19. Replace the lift on the instrument following step 1.

Deciding Which Placement (Left- or Half Center-mounted) is Correct

If the player continually places the jaw closer to or on the tailpiece, a half center-mounted chinrest might be appropriate. Slide the topper to holes 2 and 4 as noted above in #3 above.

Deciding Which Topper Fits Best

Suitability of the topper is determined by the jaw contour visually being spread evenly over the surface of the chinrest, and by comfort level of the player. The ridge of the chinrest should feel invisible underneath the jaw and inside of the soft palate, e.g., there should be no pinching, poking, or pressure points on the jaw from the chinrest topper if it fits well. During the diagnostic session, the player should try playing a short while with each lift and topper on the instrument to determine the benefits of each lift and topper.

Ordering Chinrests

After the fitting session: Besides using the Chinrests.com site under Shop to order chinrests, chinrests can also be ordered by phoning or emailing orders to Gary Frisch (contact information below) or by mailing the Chinrest Order Form available at the top of the Shop page to Gary Frisch Violins, 3008 Westcott Street, Falls Church, VA 22042.

Questions?

Gary Frisch 703-533-5883 or email: gary@chinrests.com

Lynne Denig 703-425-1234 or email: lynne@chinrests.com

Copyright 2012 Frisch and Denig