

Expert and owner of Marnie Thies Violin Lessons, Marnie Thies, Discusses Tips on how to Progress one's Musical Skills

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/EINPresswire.com/ -- Marnie Thies has taught in the education sector for nearly twenty years and specializes exclusively in violin instruction. In addition to that, she is the owner and operator of Marnie Thies Violin Lessons and proviolin.com. Her principal teachers included Dr. Ilya Kaler, the only violinist in the world to win the Tchaikovsky, Sibelius and Paganini Competitions, Professors Joseph Genualdi and Vartan Manoogian as well as Emeritus Professor of Violin at the University of Minnesota, Mary West. Marnie has attended the renowned Suzuki Institute in Stevens Point, Wisconsin for 15 summers.



Marnie Thies, Violin Expert

Marnie is a dedicated educator, and as such, she places a significant amount of importance on the process of developing unique learning objectives for each of her students that are catered to the requirements of that student's particular situation. Marnie's objective is to assist her students in developing their musical abilities and realizing their aspirations in the field. Thies wants them to enjoy themselves while they are acquiring new knowledge; therefore she works hard to make each class interesting and personalized to the needs of the students.

Marnie is of the opinion that acquiring musical knowledge needs to be tailored to each student's learning needs. In order to guarantee this, she gives weekly lessons in which each student receives individualized feedback based on the student's particular capabilities and limitations. In

addition, she provides guidance on how students can effectively practice outside of lesson time to make the most of their opportunities for advancement.

While instructing students in musical technique and theory, Marnie takes an all-encompassing hybrid approach during their Suzuki violin lessons. In addition to teaching students to play the violin by reading notes, Marnie's approach includes teaching her students to play by ear. This is necessary so students develop the ability to distinguish various pitches which helps them know when they are playing out of tune. Playing by ear is desirable because sometimes pieces that are heard may not have corresponding sheet music. For the above reasons, it is important to Marnie that her students are able to play by ear as well as read music early in their violin studies. Additionally, Marnie discusses how to practice efficiently with younger students and their parents so that when students are older, practicing effectively becomes common practice without a parent's presence.

Marnie comments, "Before the first lesson, I strongly encourage a Meet and Greet with all students. Parental presence is necessary for school-age students. This meeting may help many students understand who I am and expectations I have. During the Meet and Greet, I will give pointers for violin selection, and discuss the importance of a shoulder and chin rest. Options for the chinrest and shoulder rest are discussed so that a student is more informed before choosing these accessories. The optimal accessories can be a great aid for holding the violin comfortably. When the violin is held securely with the head and chin aided with the proper chinrest, the left hand will feel more relaxed. This contributes to more pleasure in practicing and reduces the likelihood of developing repetitive strain injuries such as carpal tunnel and tendonitis as well as temporomandibular joint (TMJ). Using these accessories are crucial for a relaxed left hand which is very important for achieving a good vibrato. Additionally, the correct chinrest and shoulder rest set-up will make it easier for students to play with a straight bow which is defined as drawing the bow on the violin strings so that the violin bow is parallel to the bridge. Sometimes a chinrest or shoulder rest that is not ideal can result in the violin moving to the center of their body making it difficult to play with a straight bow. As the violin moves to the center of the body, more adjustment in the bow arm is needed to play with a straight bow. When the violin is secure on the left shoulder and doesn't move to the center of the body, playing with a straight bow becomes easier.

For the student's first lesson, I will ask them to practice holding the violin with their head and chin on their shoulder while listening to Twinkle Theme. Listening daily to Twinkle will familiarize the piece so they will know if their rhythm and notes are correct when they play.

During the first lesson, Marnie discusses how to position fingers on the violin bow. Taking pictures of the proper bow hold which can be referenced for home practice is a great tool for learning this task. Because this is a challenge to many, Marnie places great importance on proper positioning from the beginning as improper technique creates bad habits which in turn is ingrained in muscle memory and difficult to correct. An improper bow hold makes playing off the string impossible and contributes to other problems for producing good sound. Marnie

emphasizes this saying, "I continue to work with my students on a good bow hold as long as needed. I spend an adequate amount of time developing the bow hand for the first few lessons because this aspect of playing the violin is the most difficult for a majority of people. At this point, a student may be eager to play Twinkle on the violin. I will introduce pizzicato or plucking the strings with the finger for the first few notes of Twinkle until the student demonstrates proper bow hold."

After a student achieves a consistent bow hold, Marnie will introduce bowing mechanics to facilitate playing with a straight bow. Marnie emphasizes that it is important to check for a straight bow with the use of a mirror while playing. Marnie will work with students as long as necessary to develop a straight bow. When a student consistently draws a straight bow, Thies will have them practice various open strings to further develop the habit of playing with a straight bow. To keep students engaged while practicing straight bow on open strings, Marnie has students learn new notes to pieces while doing pizzicato or plucking notes.

Marnie inspires self-assurance in her students as musicians and develops a deeper respect for the art form through her unwavering passion and dedication to teaching the instrument. She says that "Music is more than simply notes; it's also about feeling!" in her explanation. It is essential for my pupils to acquire not just the technical skills necessary to perform music but also the theoretical knowledge necessary to comprehend the music they are playing.

It is not necessary to look any farther than Marnie Thies if you are searching for a knowledgeable instructor who can assist you in developing your musical abilities; she will serve as your guide to becoming a skilled musician.

For business inquiries, Marnie can be reached at proviolin.com.

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