



## KRÉDDLE TIPS





Dear Fellow Kréddler,

I hope the kréddle will help you on your own quest for comfort and musical excellence! If you ever have questions or concerns about your kréddle, have an idea you would like to discuss, or want a second opinion on an issue related to violin playing or set up, please feel free to contact me at [info@kreddle.com](mailto:info@kreddle.com), or by other means listed at [kreddle.com](http://kreddle.com).

Sincerely,

A handwritten signature in black ink that reads "Jordan P. Hayes". The script is fluid and cursive.

Jordan Hayes  
Violinist & President

# KRÉDDLE CREDO

Welcome to the Kréddle Community—a worldwide group of musicians dedicated to the quest of finding healthy positions and movement patterns that work in harmony with each player's unique qualities. The phrases collected below articulate discoveries, beliefs, & ideas to contemplate while exploring the paradigm-shifting dynamic capabilities of the kréddle.

**SECURE**

DOES NOT MEAN STATIC;  
IT MEANS DYNAMIC

**POISE.**

CHALLENGE YOURSELF TO FIND

**BALANCE**

—THERE IS NO NEED TO CLENCH.

DON'T HOLD THE

**FIDDLE;**

DANCE WITH IT.

BE A PERSISTENT EXPLORER.

YOUR BODY IS THE SUPREME GUIDE—

**LISTEN CAREFULLY.**

VISUALIZE YOUR HOLISTIC IDEAL,

AND LET NO TOOL, IDEA, OR NAYSAYER BLOCK THE WAY.

**EMBRACE**

YOUR FREEDOM TO CHOOSE.

MOVE AWAY FROM REACTIVE BARGAINING,

AND TOWARDS

**PROACTIVE**

**EXPERIMENTATION.**

DEFEND YOUR RIGHT TO PLAY

**WITHOUT PAIN.**

"NO PAIN, NO GAIN" HAS NO PLACE.

CROWN OF HEAD REACHES TO THE SKY.

SHOULDERS RELAX.

**PROUD**

**STERNUM.**

SHOULDER BLADES HUG THE BACK.

FIDDLE BALANCES ON COLLARBONE.

**THIS IS HOME.**

THIS IS WHERE WE MOVE FROM

AND RETURN TO.

**NOW BREATHE.**



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# USING HEX KEY



Use only the long end of the hex key to adjust the screws. DO NOT use the short end. Only tighten to the point that the clamp is snug, working up to the necessary tightness in small increments. Very little torque is needed to keep the post from rotating in the base-clamp. Slightly more torque will be needed for the chin plate clamp, but continue to tighten in small increments.

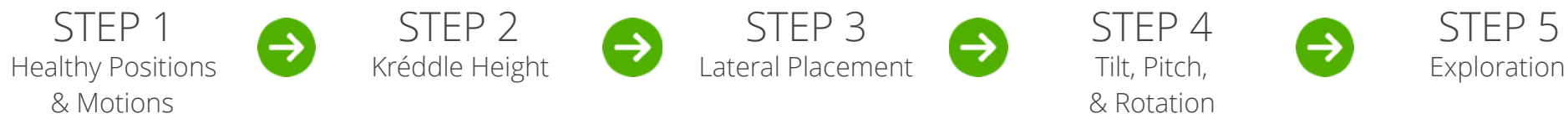
DO NOT use any other hex key than the one provided. Other hex keys may strip out the screw head. The hex key provided is a 1.5mm (Kréddle 1) or 2mm (Kréddle 2) Hex **PLUS** key, which is specially designed to prevent stripping the screw head. You may be able to find a Hex PLUS key locally or online. Replacements can also be found at [kreddle.com](http://kreddle.com).

# KRÉDDLE APPROACH TO SET UP

The Kréddle Credo, and the following approach, encapsulate the Kréddle philosophy concerning set up. This is a living document—our theories will evolve as our understanding of the intricacies of fiddle playing become more nuanced. The kréddle is the first chin rest that fully recognizes the uniqueness of every fiddler. As such, we have done our best to frame these ideas as dynamic principles, and not as rigid rules. We hope these ideas will inspire further exploration.

Though the kréddle can move along every 3-dimensional plane, it cannot tell you why or where to move it to. Figuring out why or where to move the kréddle is the player's responsibility. We encourage you to consider the ideas presented as you work with the kréddle. Come up with your own credo, and refuse to compromise with your own health and fiddling goals. We hope the kréddle will help you on your quest for comfort!

Though we have broken down the process into 5 steps, in actual practice working with the kréddle is an organic process. Feel free to deviate from our framework as you see fit.



Necessary Disclaimer: Kréddle does not accept any liability for the implementation of the ideas presented herein or from other sources, or for the use of the kréddle. Using the kréddle, or the implementation of any of the ideas presented by Kréddle, affiliates of Kréddle, or any other source, is done at the sole discretion of the player, and the player assumes all responsibility. Kréddle encourages players/users to consult with their medical professional and teacher before implementing the ideas presented.

# 1. HEALTHY POSITIONS & MOTIONS

**Basic Principle:** A clear mental image of how we want our posture and motions to look or feel, guides us in our search for physical, mental, and emotional health. The more clearly we can visualize our holistic ideal when faced with the many facets of fiddle playing, the more likely we will reach our ultimate goals.

The body positions and motions used in violin playing, when done correctly, are quite natural. It is true that we rarely hold any other object in the same way that we hold the violin. However, at the level of each individual joint (the place that motion occurs), when we are playing in ways commonly considered correct, we are not asking the joints to do anything particularly unnatural. In other words, while watching another fiddler play and we say to ourselves “wow, they make it look so easy,” we are observing them efficiently using each part of the body in a natural way. Naturalness in violin playing equates with ease. The game of violin playing in large part centers around figuring out how to use our bodies as naturally as we can.

The fully adjustable capability of the kréddle gives us access to heretofore hidden positions, and thus requires us to first establish clear ideas of the body positions and motions we want to use in our violin playing. This visualized holistic ideal acts as a compass that helps us avoid reactively accommodating the kréddle, violin, or shoulder rest at the expense of our own best interests.

## Ideas to Explore:

Proud sternum. Back of neck lengthened (as though a balloon were gently pulling upwards on the flat spot of the top of the head). The nod happens between the ears; the top of the neck is between the ears. Relaxed shoulders. Shoulder blades hug the back. Violin rests on the collarbone. The home base position for the right wrist is basically straight--i.e. this is where we go from and return to in that joint. Carry the right elbow as opposed to letting it collapse down. The elbow joint is where the basic deteché originates. We operate with the idea that security does not mean static positions, it means dynamic poise.

## 2. KRÉDDLE HEIGHT

**Basic Principle:** Height adjustment should come from the top down (chin rest), not the bottom up (shoulder rest).

Using a shoulder rest to lift the violin up to the chin can cause all kinds of problems and discomforts. Unfortunately using a shoulder rest to lift the violin up to the chin is the most common way for players to accommodate the length of their necks, because until the kréddle, no chin rest could compete with shoulder rests in adjustability. However, let's briefly look at the downsides to using a shoulder rest to lift the instrument up to the chin.

- Lifting the instrument up to the chin requires us to bring everything else up to the same level, and we move the violin farther away from our bodies in the process. Having to hold our left and right arms higher requires more work from our muscles, increasing the potential of fatigue. This position also compromises easy access to healthy and ideal violinistic motions.
- Lifting the instrument up to the chin jeopardizes the violin-collarbone connection. The collarbone serves as a stable shelf upon which we can rest the violin. Conversely, the shoulder as the most mobile joint in the body, can not provide the stable foundation we need without extensive help from our muscles. In order to counter act the shoulder's inherent instability, our only choice is to lock the shoulder into one position. Attempting to limit the freedom of the shoulder not only contradicts natural body mechanics, but also commonly contributes to muscle fatigue and pain.

Shoulder rests are useful tools for many fiddlers. Every player must decide for themselves whether or not to use a shoulder rest. However, when dealing with the space between the top of the instrument and the jaw, nothing can compete with the sense of security a well fitting chin rest provides. As one of the most important functions of a chin rest, we encourage you to first experiment with the height adjustment the kréddle provides.

### Ideas to Explore:

The process for finding the ideal height for your kréddle commonly goes as follows:

1. Take any shoulder rest or pad off of the instrument.
2. Once you've installed the kréddle onto the violin as described on page 12, put the violin into playing position and examine how the height of the kréddle feels. Our ultimate goal is to find a height that allows you to feel a solid connection between your jaw and collarbone through the kréddle + instrument. In a sense, we're looking to feel the weight of our head transferred directly down into our collarbone, while allowing our left shoulder to remain free to move.
3. Switch the posts provided as needed to find the best height for you.



### 3. LATERAL PLACEMENT

**Basic Principle:** Instead of reaching for the chin rest, we bring the krédde to a spot directly under our chin/jaw, which helps us avoid knocking the head off the top of the spine. Additionally we can obtain the ideal violin-to-body angle—particularly necessary for access to natural bow arm positions and bowing motions.

Never before have we been able to customize the lateral placement of a chin rest, aside from moving it back and forth along the bottom edge of the instrument. The capability to bring the chin cup of the krédde toward us, as opposed to having to reach for the chin cup, has the potential to revolutionize your playing more than perhaps any other aspect of adjustability. Ordinary chin rests too often force us to make a decision between the health of our bodies and the demands of fiddle playing. The krédde enables us to satisfy both matters simultaneously.

**Ideas to Explore:** There are two primary concerns the lateral adjustability tackles:

#### Head on Top of Spine

1. Standing in front of a mirror, watch carefully as you put the fiddle into playing position. Make sure that you avoid the subtle habit of reaching with your chin/jaw for the chin rest edge.
2. Ensure that your head remains directly on top of the spine.
3. Imagine the top of your spine; where do you believe the spine connects with the skull? In many cases, we picture the spine connecting with the head somewhere in the neck. In fact, the top of the spine connects with the skull approximately between the ears. We nod from between the ears, not lower down in the

neck. Keep this in mind as you nod your chin/jaw down onto the krédde.

4. Position the krédde so that the back of the neck can remain nicely elongated (as if a balloon was gently pulling up on a string attached to the flat spot of the head) even as we nod from between the ears.

#### Violin-to-Body Angle and the Bow Arm

1. There are three ways we can move the fiddle to modify how our bow arm looks and moves:
  - a. Swing the button of the instrument closer or farther away from the adams apple (center of throat).
  - b. Swing the scroll from right to left.
  - c. Move the instrument up and down in relation to the top of the trapezius muscle.
2. Players with longer arms often do best by positioning the button of the violin close to the front of the adams apple, thereby moving the instrument away from the top of the trapezius, and possibly swinging the scroll towards their left. Overall the instrument is lower down, more in front of the body, and slightly angled away from the right side of the body—thus more room is created for their longer bow arm. In this position we are viewing the strings from an oblique angle.
3. Players with shorter arms often need the button of the violin farther to the left of their adams apple. Additionally they may need the scroll rotated towards the right side of their body, and in some cases, the instrument closer to the top of the trapezius. In this position, we're looking straight down the strings.
4. Moving the button of the violin (option **a.** above) is often the most effective way to customize the violin-to-body angle for the bow arm. This allows the two halves of the body to remain largely balanced. Swinging the scroll and/or moving the violin towards the top of the trapezius can both knock the body off balance—such positions require everything to move farther to one side of the body (the left side).

## 4. TILT, PITCH, & ROTATION

**Basic Principle:** Find chin/jaw comfort, security, and ideal angles for the violin and bow arm.

### Ideas to Explore:

Rotation:

1. The 360° rotation capability of the krédde allows us to swing the scroll of the instrument to the right and left. This motion is one of the three ways we can move the instrument to accommodate the length of our bow arm. If we have longer arms, in many cases swinging the scroll to the left will allow our right wrist to relax into a neutral position, by providing more room for our bow arm. If we have shorter arms, rotating the scroll towards the right side of our body will help us reach the tip of the bow.
2. Using rotation, we're looking for a balance between reaching the tip of the bow, and having a neutral right wrist even when at the frog.
3. Rotation should be used in conjunction with moving the button of the violin closer and farther away from the adams apple (option **1. a.** on page 9, under "Violin-to-Body Angle and the Bow Arm"). Moving the button of the violin closer or farther away from the adam's apple should be given preference over swinging the scroll, as exclusively swinging the scroll (i.e. rotation) can cause imbalances in the body.

Tilt:

1. Tilt allows us to find the angle of the violin desired for the level of the strings.

2. A very flat instrument will mean that we have to raise our bow arm very high in order to reach over to the lowest string. A highly tilted instrument will mean that our bow will be straight up and down, and we will not be able to use gravity on the highest string. The ideal position will be a balance between these two extremes.

Pitch:

1. Pitch allows us to find an ideal amount of grip on the back edge of the krédde.
2. Initially our inclination might be to roll the krédde as far forward as possible, maximizing our ability to grip. However, ensure that after an extended amount of playing, rolling the krédde all the way forward does not create tension in the neck.
3. We're looking for a balance between just enough grip for security, and a certain amount of softness or suppleness in the neck to safeguard against unhealthy tension.

## 5. CONTINUOUS EXPLORATION

**Basic Principle:** Can we ever actually attain complete mastery of fiddle playing? Do we ever truly run out of areas in which we can improve? At Krédde we believe the answer is *no*. In the same way we continue to grow as musicians, our understanding of the interaction between our body and the fiddle becomes progressively more nuanced and naturally evolves throughout our lives. Operating with the idea that at some point we will find “the perfect set up” is an attempt to deny the unavoidable fact that change happens. Ordinary fixed chin rests make it impossible to truly welcome the dynamic nature of our bodies and our development as fiddlers. The krédde is the only chin rest that provides us access to every angle of adjustment. Embrace the freedom for continual exploration.

### Ideas to Explore:

1. Work to develop sensitivity to what your body tells you. Your body is the supreme guide—listen carefully.
2. Move towards visualizing fiddle playing holistically. Instead of separating the body into right and left sides, or upper body and lower body, we want to see the body as an interconnected whole. For instance, due to rules regarding how the bow and the violin contact each other (i.e. the bow needing to remain perpendicular to the strings) the bow and the violin must be visualized as a single unit. With the violin and the bow as one unit, we can see that it is the angle of the violin to the body that determines the angles we have in our bow arm, and the angles we have in the bow arm determine how our bow arm can move. Thus if we are struggling with tendonitis or another injury in the bow arm, often caused by unhealthy motions or positions, then the real cause could be the angle of the violin to the body. If we

cut the body down the middle and view the violin side and the bow side as separate entities, then we might miss the fundamental cause of the injury.

3. Move away from reactive bargaining, and towards proactive experimentation. The most common way fiddlers pick a chin rest is by trying a few different kinds; settling for the chin rest that is least annoying. With this approach we relinquish a significant amount of freedom because we are forced to choose amongst a small number of chin rests from a pool of limited options. In this scenario we are put into positions by the chin rests; we are at their mercy; we must involuntarily react to the chin rest. In contrast the krédde’s infinite possibility gives us the option of determining what we want from our set up long before we put the fiddle into playing position. We can say: I want my bow arm to look like this; I want the way I move to look like this; I want the violin to be here. Then we move the krédde to a position according to what we have decided. This process might still require experimentation, but now our ideas are coming first. We are no longer reactively bargaining with the chin rests in front of us; we’re proactively experimenting with the help of the krédde.
4. Defend your right to play without pain. “No pain, no gain” has no place in fiddle playing. We encourage you to reject the idea that pain is a necessary part of fiddle playing. Some players find their way to pain-free playing naturally. For others of us, the quest to play without pain can be a long and frustrating journey. In spite of the difficulties remain open to the idea that there is a way to play pain-free. Work towards the goal in small steps, one day at a time, and celebrate the small accomplishments.

## PARTS



kréddle with Side Base



kréddle with Center Base

## INITIAL ASSEMBLY

1. Assemble chin plate and base-clamp by inserting post into clamp. Lightly tighten screw in clamp.
2. Affix kréddle to instrument using a common chin rest tool (not included).

### TIPS:

Tighten the chin rest bracket only to the point that the chin rest will not easily come off of the instrument.

Tighten the chin rest bracket barrels evenly. DO NOT over tighten the chin rest bracket; if in doubt, ask for assistance from a luthier. DO NOT attach kréddle or the bracket to the instrument if the cork/ rubber padding is damaged.

# ADJUSTING HEIGHT

1. Slightly loosen base-clamp screw, and take the chin plate + post out of the base-clamp.
2. Evenly loosen the two chin plate screws only to the point that the ball can be popped out of the chin plate clamp.
3. Reverse to install a new post. When tightening screws, do so evenly. Once resistance is felt tighten in small increments ONLY UNTIL SNUG.

## TIPS:

Switching posts does not require the complete removal of the screws. Excessive pulling should not be needed; if the ball does not come out easily, slightly loosen the screws until the ball comes free with a slight leveraging motion.

Always make sure post is fully seated in base-clamp.

## STEP 1

Loosen base-clamp screw.



## STEP 2

Loosen chin plate screws.



## STEP 3

Switch posts.  
Reverse for reassembly.





# ADJUSTING 360° LATERAL ANGLE

1. Slightly loosen base-clamp screw so that post can rotate.
2. Rotate post (& chin plate) in base-clamp thereby moving the ball in a lateral circle; this moves the chin plate closer or farther from the player's neck, or closer and farther away from the center line of the instrument.
3. Once ball is in desired place, tighten base-clamp screw until snug; excessive torque is not needed to keep post from moving in base-clamp.
4. Complete Lateral Adjustment by following the directions for Adjusting Tilt, Pitch, and 360° Rotation (page 15).

## TIPS:

Moving the ball so that it hovers over the tailpiece will simulate an ordinary center mounted chin rest (the krédle side and center mount styles reach over the tailpiece the same amount).

Post 2 has a ball offset equal to Post 1 +  $1/16"$ . Post 3 & 4 have an offset of Post 1 +  $3/32"$ .

If more grip on the chin plate edge is desired, adjust lateral placement so that the chin plate is closer to the neck, thereby encouraging the jaw to fall into the center of the chin plate.



## STEP 1

Loosen base-clamp screw.



## STEP 2

Rotate ball (& chin plate) to desired position. Retighten base-clamp screw. Adjust Tilt, Pitch, & 360° Rotation.

# ADJUSTING TILT, PITCH, & 360° ROTATION

1. Slightly loosen one chin plate clamp screw.
2. Tilt, roll forward and backward, and rotate until desired position is found (instrument in playing position is recommended, but make sure to keep a firm hold on the instrument during adjustment).
3. Tighten loosened screw. When tightening screw(s), do so evenly. Once resistance is felt tighten in small increments only until sufficiently snug enough to prevent chin plate movement.

**TIP:**

Keep some resistance in the clamp, which will help keep the chin plate steady when finding the desired position. Do not remove screw(s) completely.



# KRÉDDLE REST LLC TERMS AND CONDITIONS

(2018)

## Terms of Use

Under no circumstances is Kreddle Rest LLC, of 604 39A St N, Great Falls, MT 59405 ("Kréddle") liable for any loss, damage or expenses of any kind arising out of the use of or inability to use our products. The customer acknowledges that she/he is not relying on Kréddle's skill or judgment to select or furnish goods suitable for any particular purpose and that there are no warranties that extend beyond those set forth below. It is the sole responsibility of the customer to inform those he/she may lend or otherwise pass on Kréddle products to, of these terms.

Kréddle's liability for breach arising out of the sale of goods shall be limited to the purchase price of the goods. In no event shall Kréddle be liable for any special, consequential, incidental, indirect or other damages (including without limitation loss of profit) whether or not Kréddle has been advised of the possibility of such loss, however caused, whether for breach or repudiation of contract, breach of warranty, negligence, failure to deliver or under any other theory of liability.

## Warranty

### WHAT IS COVERED BY THIS WARRANTY?

Kréddle warrants Kréddle Products against defects in materials and workmanship when used normally in accordance with Kréddle's published guidelines for a period of 90 DAYS from the date of original retail purchase by the end-user purchaser. Kréddle's published guidelines include but are not limited to information contained on the [www.kreddle.com](http://www.kreddle.com) website, user manuals and service communications.

### WHAT IS NOT COVERED BY THIS WARRANTY?

This Warranty does not apply to any non-Kréddle branded products even if packaged or sold with Kréddle products. Kréddle does not warrant that the operation of the Kréddle product will be uninterrupted or error-free. Kréddle is not responsible for damage arising from failure to follow instructions relating to the Kréddle Product's use.

This Warranty does not apply: (a) to non-Kréddle parts, such as screws, nuts, cork, or bracket hardware; (b) to cosmetic irregularities, including but not limited to scratches, dents, ridges, or other cosmetic characteristics relating to the manufacturing processes; (c) to damage caused by use with another product; (d) to damage caused by accident, abuse, misuse, liquid contact, fire, earthquake or other external cause; (e) to damage caused by operating the Kréddle Product outside Kréddle's published guidelines; (f) to damage caused by service (including upgrades and expansions) performed by anyone who is not a representative of Kréddle; (g) to a Kréddle Product that has been modified to alter functionality or capability without the written permission of Kréddle; (h) to defects caused by normal wear and tear or otherwise due to the normal aging of the Kréddle product.

### WHAT WILL KRÉDDLE DO IN THE EVENT THE WARRANTY IS BREACHED?

If during the Warranty Period you submit a valid claim to Kréddle, Kréddle will, at its option, (i) repair the Kréddle product using new or previously used parts that are equivalent to new in performance and reliability, (ii) replace the Kréddle product with a device that is at least functionally equivalent to the Kréddle product and is formed from new and/or previously used parts that are equivalent to new in performance and reliability, or (iii) exchange the Kréddle product for a refund of your purchase price.

Kréddle may request that you replace certain user-installable parts or Kréddle products. A replacement part or Kréddle product, including a user-installable part that has been installed in accordance with instructions provided by Kréddle, assumes the remaining term of the Warranty. When a Kréddle product or part is replaced or a refund provided, any replacement item becomes your property and the replaced or refunded item becomes Kréddle's property.

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