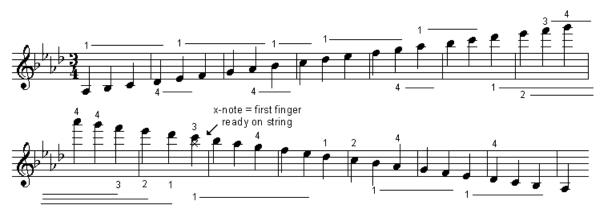
BASICS

Scales and arpeggios 2

Holding fingers down

Holding down the first and fourth fingers in a scale, not just as a practice method, builds great security into the left hand.

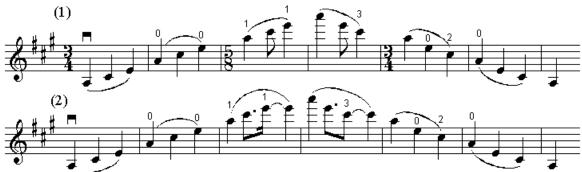


- Ascending and descending, keep the first finger on the string for as long as possible.
- Ascending, keep the fourth finger on the string until after the bow has begun to play the first finger.

Taking time from the note before the shift

The short moment that it takes to shift needs to be 'stolen' from the note before the shift. If the note before is played completely full-value, there is no time to shift without arriving late. The time taken needs to be so little that the listener would never know that the note was a fraction shorter than it should have been.

• Practise by exaggeration: shorten the note before the shift and shift too early.



- (1) Think of playing the note before the shift only half-length.
- (2) Shift a little later, but still getting to the arrival note slightly early.

In separate-bow shifts the finger might arrive late (i.e. the bow has already begun to move), because it is much simpler for the bow to change direction than it is for the finger to find the right place on the string.

Practise arriving too early so that the note you shift to is played momentarily by the previous bow stroke.



BASICS

Missing out the note before the shift

• Miss out the note before the shift to feel the exact moment, within the tempo and rhythmic pulse, when the shifting finger must arrive on its note.



• Begin slowly and gradually speed up to a fast tempo.

Trilling shifts

- Make each shift into a sort of trill, playing it as fast as possible.
- Encourage the fingers to be very light on the string by bowing lightly over the fingerboard.

