



# BASICS

Clearly this unites the fingering so that the shift remains 1–1 instead of 2–1 or 3–1 (ascending), and 1–2 or 1–3 (descending). This establishes the ‘from’ and ‘to’ of the hand-position and gives you the sense of the hand based on the first finger (if desired). But there is another way to do it.

Although it can be useful to practise with these intermediate notes and shift in this way, my playing seemed to become much easier, with less to practise, when later on I discovered that you can make a far smoother and more flowing shift by using the substitution approach instead:

Shifting in this way makes the two notes seem closer together. There is also a feeling of more flow because in the ascending shift you ‘carry on in the same direction’ rather than ‘going back before going forward’. In the descending shift there is a feeling of aiming directly on to the destination note, instead of going below it and then placing the new finger.

In the end, a fluent shift is a sort of merging of the two ways of doing it, and when played very well the two ways may sound identical. Still, practising with the substitutions brings a great feeling of flow and accuracy.

## Exercise

- (1) First play each section through as written (see example below). Play with an evenly sustained tone, and with a light left hand.
- (2) Then repeat the section, playing the intermediate note quickly and softly (known as ‘ghosting’).
- (3) Play without the intermediate at all, as simply one shift to another.

- Practise on different strings in different positions.