

# Fast: On One String And In One Position

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## EXERCISES: PART 1: THE ROLLING HAND (always consecutive fingers)

For working on the left hand, slur each bar. Repeat each cell until it is comfortable and fluent. Do in different positions, on different strings, and then, for coordination, with many different bowings.

### FOUR-FINGER ROLLING PATTERNS (sextuplet rhythms): EXERCISE 1A

### EX: 1B With different sextuplet subgrouping

EX 1C: Now do the above exercises with the extended-back first finger interspersed between each bar. The rolling motion is especially useful in the extended position patterns.

EX. 1D: Take any of the above bars and use the extn to move the pattern both up and down the fingerboard

and downwards

EX 1E upwards

EX 1E downwards

The same patterns can be used with any of the 12 bars at the top of the page

Now we can do the same sextuplet patterns in thumbposition. Here, the thumb acts as an anchor and the hand will probably roll much less. Do also in different positions and on different strings.



Start on 1st finger



Start on 2nd finger



Start on 3rd finger



Do also with the 6/8 rhythmic grouping



## THREE-FINGER ROLLING PATTERNS (quadruplet rhythms).

Do also in different positions and on different strings

Five staves of musical notation in bass clef, each containing five measures of quadruplet rhythms. The patterns are labeled with finger numbers: 1, 2, 3, 4, 2, 2, 3, 4, 3.

Each and every one of these figures can be migrated all over the fingerboard, both upwards and downwards, using simple snaking movements. In the higher regions we can also include the extended 3rd finger

Ten staves of musical notation showing three-finger rolling patterns in both bass and treble clefs. The patterns are labeled with finger numbers and include 'etc up' and 'etc down' directions. The first staff is in bass clef with 'etc up', the second in treble clef with 'etc down', and the remaining staves alternate between bass and treble clefs.