

Non-Whole-Hand Movements in Neck Region

PART 1: HAND RANGE = MAJOR THIRD:

FIXED THUMB SEMITONE SHIFTS DURING OPEN STRING INSTEAD OF EXTENSION

Play these exercises with different bowings. They can all be played also in permanently extended position without any NWH shifts. Try them also like that in order to compare the two possibilities.

EX 1: Thumb stays BACK always. Rest of hand moves up and down semitone during open string.

EX 1A: On same string

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EX 1B: NWH Shift To Neighbouring String. EX 1B1

same notes but fingered now always in extended position (= strained)

EX 1B1C (again now with NWH shifts instead of extension)

same pattern but one position (semitone) higher

same pattern again but one position (semitone) higher

EX 2A2

STUDY: thumb stays back while rest of hand moves up and down by a semitone during open string

PART 1: HAND RANGE = MAJOR THIRD (cont)

EX 2: . Thumb stays UP (and still). Rest of hand moves up and down semitone during open string

EX 2A: NWH Shift On Same String

EX 2B: NWH Shift To Neighbouring String (play on different pairs of strings). EX 2B1

same notes but fingered now always in extended position (= strained)

EX 2B2 (with NWH shifts instead of extension)

Same notes but one position (semitone) higher

Same notes but one position (semitone) higher

EX 2B3

PART 2: HAND RANGE = PERFECT FOURTH

W.H. thumb still W.H. thumb still

W.H. thumb still W.H. thumb still W.H. thumb still

thumb still W.H. thumb still W.H. thumb still W.H.

thumb still W.H. thumb still W.H. thumb still W.H.

thumb still W.H. thumb still W.H. thumb still

W.H. thumb still W.H. thumb still W.H. thumb still

thumb still W.H. thumb still W.H. thumb still W.H.

thumb still W.H. thumb still W.H. thumb still W.H.

4/4 VARIANT

COMPOUND TIME VARIANT