

Left Hand

Focus on the ergonomics of the body in relation to the instrument

No fixed position, all depends on body shape and size.

Violin position ...(depending on the length of the arms and body form)

Collarbone

Chin rest, side, middle, shape

Shoulder rest, pad, none.

Left hand formation

Place 4th finger strong and comfortable, place first finger where it falls then stretch it back to produce the 4th.

Remove the thumb, move it around away from the neck in a relaxed manner and place where it wants on the neck.

The hand should look like a clenched fist that opens a little.

Rules for the left fingers.

Especially important for beginners and children. Once a finger has been used it can be left on. If you don't use a finger don't put it down (skip over it)

Independence of the fingers

Sitt etudes or Sevcik Op1, lift all fingers as on the piano

Slow – fast, then normal finger fall.

Different finger shapes for #, b, or natural (large hands, it is necessary to lift all fingers for ½ tones)

Intonation

Scale intonation. Possible checks 4th, 5th, 8th or unison

Harmonic intonation (double stops)

Difference (resultant) tones

Left arm steering

Shifting

Release the pressure from the finger before the shift, shift slowly and replace the finger at the goal. Half a rectangle at first then a curved movement.

3 types of shift to study

- a) 1-1, 2-2, 3-3, 4-4
- b) 1-2, 1-3, 1-4, 2-3, 2-4, 3-4
- c) 2-1, 3-1, 4-1, 3-2, 4-2, 4-3

Always whole arm no hand and from upper arm muscle, higher positions elbow steering.

Portamento, glissando...new finger, new bow.

Vibrato

Arm

Muscular movement as in shifting.

- a) Development-shifting up and down the fingerboard to the body of the instrument using only arm, gradually add some pressure and note the joint begin to flex.
- b) Finger rolling movement using the arm.

Hand Vibrato

Similar to arm but using the wrist at the body of the violin.

Thinner fingers should be placed flatter especially 1st finger in women.

Vibrato continuity

Going upwards leave the previous finger on until the new finger vibrates

Going downwards place the next finger before the finger is needed

Help for 4th finger, support with 3rd or another.

Change the shape of the hand etc. In high positions allow the knuckles to be above the fingerboard and let the 4th finger 'dangle'.

Fingerboard mapping

Something most of us do but should be trained.

Divide the fingerboard into sections or positions.

Practice scales... different finger different position and string.