

FINGERS – ADVANCED – FAST GLISSANDO ‘END’ HARMONICS		
What is it	What to do	It feels like
1. ‘STARTING’ NOTE / FINGER	<p>1. SAME starting and ending finger – RELEASING immediately finger pressure from the string while touching lightly with the fingertip.</p> <p>2. CHANGING starting and ending finger - RELEASING finger pressure from the string immediately and changing the ‘end’ finger nearer its ‘arrival point’ (ending note) in the glissando process.</p>	<p>→ RELEASING FINGER PRESSURE</p> <p>→ FINGERTIP TOUCHING STRING LIGHTLY</p>
2. FAST ‘GLISSANDO’ MOVEMENT	<p>1. MOVING UP quickly with the hand and fingertip lightly touching the string producing a glissando sound in the process. Establishing glissando speed according to the musical interpretation and desired effect.</p> <p>2. CHANGING the ‘end’ finger in the middle of the glissando movement (if required) – when exactly depends on the musical interpretation and desired effect.</p> <p>3. SAVING THE BOW on the glissando movement spending very little bow</p>	<p>→ MOVING UP HAND QUICKLY</p> <p>→ FINGERTIP PRODUCING GLISSANDO SOUND</p> <p>→ SAVING BOW ON GLISSANDO MOVEMENT</p> <p>→ GLISSANDO SPEED VARIABLE</p>
3. ‘ENDING’ NOTE / FINGER / BOW	<p>FOCUSING on the ending sound effect of the glissando is the most important part - the natural harmonic ‘ending’ note should be produced with a clear, brilliant, and ‘projecting’ sound.</p> <p>1. ESTABLISHING and producing the exact natural harmonic ‘end’ note required (natural harmonic in a high position).</p> <p>2. SPEEDING UP BOW on the ‘end’ note to producing it with twice as fast bow speed – SAVING much bow on the ‘starting’ note (the ‘travelling’ glissando) to be able to speed it up with enough bow length ‘left’ for the ‘end’ note.</p> <p>3. LIFTING BOW and LIFTING FINGER at the precise moment for the note to ‘end’ – focusing on practicing the exact moment of the two actions which require GREAT TIMING and CO-ORDINATION SENSE.</p> <p>3a. Lifting quickly THE BOW off the string slightly ‘BEFORE’ the left-hand finger.</p> <p>3b. Lifting quickly THE LEFT-HAND FINGER slightly ‘AFTER’ hearing the ‘end’ note and lifting the bow.</p>	<p>→ CONTROLLING THE SOUND OF THE ENDING NOTE</p> <p>→ AWARENESS OF THE END NOTE’S PLACE</p> <p>→ BOW TWICE AS FAST ON THE END NOTE</p> <p>→ LIFTING BOW FIRST / FINGER NEXT</p>

IDENTIFY & SOLVE THE PROBLEM	
Don't	Do
1. KEEP PRESSING FINGER ON	1. RELEASE PRESSURE BUT KEEP THE FINGER ON THE STRING
2. MOVE UP TOO SLOW WITH THUMB GETTING 'STUCK'	2. MOVE UP YOUR THUMB & HAND 'AS A UNIT' QUICKLY AS IN SHIFTING
3. PLAY YOUR BOW TOO SLOW ON THE 'END NOTE'	3. PRODUCE A SPARKLING SOUND WITH QUICK & LIFTED BOW

HAVE YOU LEARNED IT	ACTION WORDS / TASK	
1. 'STARTING' NOTE / FINGER	→ THINK OF STARTING & ENDING FINGER NOTE	1. RELEASE PRESSURE ON FINGER 2. TOUCH LIGHTLY
2. FAST 'GLISSANDO' MOVEMENT	→ THINK OF SLOW & FAST BOW	1. MOVE UP QUICKLY 2. 'PRODUCE' GLISSANDO SOUND 3. SAVE BOW ON START NOTE
3. 'ENDING' NOTE / FINGER / BOW	→ THINK OF HANDS CO-ORDINATION	1. CONTROL THE SOUND & PLACE OF 'END' NOTE 2. USE TWICE THE BOW SPEED ON 'END' NOTE 3. LIFT BOW FIRST / FINGER NEXT / FEELS AS 'SAME TIME LIFT'

PRACTICING LINK – GO TO:
→ ŠEVČÍK – BASIC TECHNIQUE
→ POINT 8 – HARMONICS
→ LIFTING UP BOW 'AT SPEED' WITH NO SLURS ON EACH HARMONIC ONLY FOR THE PURPOSE OF THIS PAGE EXERCISE

REMEMBER
THE DETAIL
THE ACTION
THE FEELING