

### 3. LEFT HAND

CHAPTER 3 – LEFT HAND – TERMINOLOGY EXPLAINED		
Violin Tip	Phrase	What it means
<b>FINGERS – BASIC – HOW TO DROP ON / LIFT UP FINGERS</b>	→ <b>HARMONIC FINGER TOUCH</b>	The phrase refers to the finger not pressing down completely, making a light contact with the string by only touching it – in the same way a natural harmonic would be played. This finger touching position is extremely important as it makes is aware of the fingers place.
<b>FINGERS – ADVANCED – DROP ON FINGERS DEVELOPING LIGHT TOUCH</b>	→ <b>MINIMUM PRESSURE POINT</b>	The phrase means that the finger which is pressing down has consciously being trained to feel very light as a ‘harmonic’ with minimum pressure on any of the finger joints. This is a great skill which becomes very important in technically demanding and long passages requiring fast fingers.
<b>FINGERS – ADVANCED – FINGERTIPS PLACEMENT</b>	→ <b>‘CONNECTING’ BRAIN TO FINGERTIP</b>	The phrase means that a connection must be established between the brain, the tip of the finger and the exact place of contact in order for them to work at once.
<b>FINGERS – DROPPING / LIFTING TIMING – HOW TO PLAY EVENLY RHYTHMICALLY</b>	→ <b>SENSE OF ‘EXTRA TIME’ BETWEEN FINGERS</b>	This phrase describes the sense of delaying each finger in a quick legato passage as much as possible in order to gain time and articulation, and to avoid fast legato passages becoming rushed, uneven, or incomprehensible.
<b>FINGERS – DOUBLE-STOPS – BASIC RULES IN SCALES</b>	→ <b>HORIZONTAL SCALE SENSE</b>	This phrase refers to the ear recognising each interval in the double-stop scale as a semi-tone or tone ‘unit’ spread across horizontally on the fingerboard.
	→ <b>VERTICAL SCALE SENSE</b>	This phrase refers to the ear recognising each of the two notes in the double-stop individually and separates them from each other as ‘single notes’ scale, where semi-tones and tones move ‘vertically’ step-by-step.
<b>FINGERS – ADVANCED – DOUBLE-STOPS – BOW ANGLE &amp; CONTACT POINT</b>	→ <b>IDENTIFYING SPACE BY STRING LEFT</b>	This phrase refers to comparing how ‘long’ is the string length between point of the finger pressing and the bow contact point. By establishing that we can see which of the two notes in the double-stop interval has a ‘shorter’ string left, and that is the one we need to make the bow playing marginally closer to the bridge to achieve a well-balanced, clear, and even sound.

	→ <b>IDENTIFYING SPACE BETWEEN FINGERS</b>	This phrase refers to comparing between both notes in the double-stop interval to decide which note of the two has to be played with more bow 'angle' on, to achieve a well-balanced, clear, and even sound. 'Closer fingers' meaning that the bow plays with a closer to 50/50 angle (1 <sup>st</sup> finger playing a 5 <sup>th</sup> , for example), fingers 'further apart' meaning that the angle opens further away (1 <sup>st</sup> and 4 <sup>th</sup> fingers playing an 8 <sup>ve</sup> , for example).
	→ <b>IDENTIFYING SPACE FOR AN INTERVAL</b>	This phrase refers to being aware of the bow contact point when playing double-stops. The higher note of the double-stop is played closer to the bridge, that is especially important when one of the notes is much higher compared to the other one (such as an 8 <sup>ve</sup> or a 10 <sup>th</sup> ).
<b>FINGERS – ADVANCED – DOUBLE-STOPS OCTAVES &amp; TENTHS</b>	→ <b>BOW NOT 'STRAIGHT'</b>	This phrase refers to the bow angle being slightly adjusted 'off straight' and closer to the bridge when playing the higher note of the two in a double-stop interval such as an 8 <sup>ve</sup> or a 10 <sup>th</sup> .
<b>FINGERS – ADVANCED – DOUBLE-STOPS STRING CROSSING – FINGERS &amp; SHIFTING RULES</b>	→ <b>GUIDING 'GHOST' FINGER IN SHIFTING</b>	This phrase refers to using a silent 'ghost' finger (usually the 1 <sup>st</sup> ) as a guide in shifting between points A and B, and making a sliding glissando action (departure point A) as a preparation to reaching the next note (arrival point B). The sliding action is extremely important in shifting and using always the 'ghost' finger guarantees that the finger is not losing its contact with the fingerboard between point A (departure point) and point B (arrival point).
<b>SHIFTING – SENSE OF 'SLOW MOVE' IN SHIFTING – WHAT DOES IT MEAN</b>	→ <b>FEEL SLOW – PLAY FAST</b>	The phrase refers to the sense of control over the shifting. Always practice very slow the shifts like 'Scanning' the sliding movement from Point A (departure) to Point B (arrival) – that sense gives us control over the shifts and makes the shift as secure as possible.
<b>VIBRATO – ARM VIBRATO – HOW TO PRODUCE IT</b>	→ <b>'ONE MOVEMENT' – PALM / WRIST / FOREARM</b>	This phrase refers to the hand making the vibrato wave or shake strictly moving the three hand parts at the same time as a 'unit' with one forearm action. The hand should be straight and now in any way twisted in the wrist or palm.