

<b>POSTURE – LEFT HAND PARTS</b>			
<b>Fingers</b>	<b>Position - where it goes</b>	<b>Action - what to do</b>	<b>It feels like</b>
<b>1. THUMB</b>	<ul style="list-style-type: none"> <li>→ <b>VIOLIN CONTACT POINT 1</b></li> <li>→ <b>TOUCHING</b> gently on its left side the violin neck and opposite of the index finger.</li> </ul>	<ol style="list-style-type: none"> <li>1. In shifting up – <b>HOLDING</b> the violin firmly on your collarbone.</li> <li>2. In shifting down – <b>RELEASING</b> the thumb with forearm.</li> </ol>	<ul style="list-style-type: none"> <li>→ <b>GENTLE TOUCH TO SUPPORTING THE VIOLIN</b></li> <li>→ <b>GENTLE TOUCH WHEN SLIDING UP/DOWN</b></li> </ul>
<b>2. INDEX</b>	<ul style="list-style-type: none"> <li>→ <b>VIOLIN CONTACT POINT 2</b></li> <li>→ <b>TOUCHING</b> gently on its base the violin neck and opposite of the thumb.</li> </ul>	<ol style="list-style-type: none"> <li>1. <b>STRECHING BACK</b> slightly from the knuckle</li> <li>2. <b>SUPPORTING</b> violin opposite the thumb but without pressing on it.</li> </ol>	<ul style="list-style-type: none"> <li>→ <b>GENTLE TOUCH TO SUPPORTING THE VIOLIN</b></li> <li>→ <b>FEELING SLIGHTLY STRETCHED BACK</b></li> </ul>
<b>3. FINGERS &amp; FINGERTIPS</b>	<ul style="list-style-type: none"> <li>→ <b>ROUND</b> and slightly flat fingers – no square angles between first and second joint.</li> <li>→ <b>CLOSE</b> ‘above the string’ fingertips - especially 3<sup>rd</sup> and 4<sup>th</sup> finger.</li> <li>→ <b>SLIGHTLY TURNED IN</b> wrist.</li> </ul>	<ol style="list-style-type: none"> <li>1. <b>ONE-AT-A-TIME</b> fingers tapping down and lifting up.</li> <li>2. <b>TEAM WORK</b> – all four fingertips operating close above the string.</li> <li>3. <b>SHIFTING</b> always as a team – moving all fingers ‘at once’ as wrist is turning in to enable the use of 3<sup>rd</sup> and 4<sup>th</sup> finger.</li> </ol>	<ul style="list-style-type: none"> <li>→ <b>STRONG SENSE OF ARTICULATED &amp; INDEPENDENT FINGERS</b></li> <li>→ <b>FINGERS SHIFTING AS A UNIT</b></li> <li>→ <b>WRIST SLIGHTLY TURNED IN</b></li> </ul>
<b>4. KNUCKLES</b>	<ul style="list-style-type: none"> <li>→ <b>THE BASE JOINT</b> of the knuckles is where the movement of dropping down and lifting up fingers originates.</li> <li>→ <b>POSITIONING</b> knuckles ‘on level’ to the side of the fingerboard.</li> </ul>	<ol style="list-style-type: none"> <li>1. <b>VERTICAL</b> movement – Fingers dropping on (down) and lifting off (up) from the base joint of the knuckles - like on the piano keyboard.</li> <li>2. <b>HORIZONTAL</b> movement – Stretching back and forth from the base joint of knuckles.</li> <li>3. <b>STRETCHING</b> fingers opposite the thumb with index stretching back.</li> </ol>	<ul style="list-style-type: none"> <li>→ <b>PERCUSSIVE &amp; ARTICULATE, CONTROLLING THE FINGERS</b></li> <li>→ <b>SENSE OF SPACING &amp; DIVISION BETWEEN THEM</b></li> <li>→ <b>STRETCHING FEELS LIKE MAKING SPACE BETWEEN EACH KNUCKLE</b></li> </ul>
<b>5. PALM</b>	<ul style="list-style-type: none"> <li>→ <b>STRAIGHT</b> with wrist.</li> <li>→ <b>OPENED &amp; STRETCHED</b> when knuckles stretching.</li> </ul>	<ol style="list-style-type: none"> <li>1. <b>LIGHT / HOLDING</b> it as a ‘TV screen’ facing yourself.</li> </ol>	<ul style="list-style-type: none"> <li>→ <b>LIGHT FEELING IN PALM, LIKE HOLDING AN EGG</b></li> <li>→ <b>SENSE OF MIDDLE POINT</b></li> </ul>

6. <b>WRIST</b>	→ <b>STRAIGHT</b> with forearm and only slightly inside (no 'frying pan egg').	1. <b>EVERY</b> hand action flowing through it. 2. <b>TWISTING SLIGHTLY</b> 'inwards' for 3 <sup>rd</sup> and 4 <sup>th</sup> finger.	→ <b>STRAIGHT WITH FOREARM / LIGHT FEEL &amp; TOUCH</b>
7. <b>FOREARM</b>	→ <b>STRAIGHT</b> with wrist, supporting lightly a straight violin position.	1. <b>TURNING IN</b> when using the 4 <sup>th</sup> finger. 2. <b>TURNING IN</b> when shifting up above 3 <sup>rd</sup> position. 3. <b>TURNING BACK OUT</b> when shifting down from high positions.	→ <b>SWINGING IN AND OUT WITH ELBOW &amp; UPPER ARM WHEN SHIFTING UP</b>
8. <b>ELBOW</b>	→ <b>STRICTLY UNDER</b> the violin body.	1. <b>'SWINGING' SIDWAYS</b> - moving the hand 'in and out' to accommodate fingers playing on G, D, A, E respectively. 2. <b>MOVING IN</b> for high shifts.	→ <b>SWINGING WHEN CHANGING STRING &amp; EVEN MORE SO IN HIGH POSITIONS</b>
9. <b>UPPER ARM</b>	→ <b>RESTING DOWN</b> support.	1. <b>PUSHED FORWARD &amp; UP</b> with elbow when shifting. 2. <b>RELEASING</b> it to 'unlock' when shifting up	→ <b>SWINGING IN &amp; UP</b> → <b>'UNLOCK' THE SHIFTING IN HIGH POSITIONS</b>
10. <b>SHOULDERS</b>	→ <b>BACK</b> and <b>FLAT DOWN</b> .	1. <b>EVERY</b> movement going through them. 2. Never lift them.	→ <b>RESTED &amp; CALM POSITION WHEN PLAYING</b>

<b>IDENTIFY &amp; SOLVE THE PROBLEM</b>	
<b>Don't</b>	<b>Do</b>
1. <b>SQUEEZE WITH THUMB</b>	1. <b>LIGHTLY SUPPORT / LIGHTLY SHIFT</b>
2. <b>SQUEEZE / KEEP TOO FORWARD INDEX</b>	2. <b>LIGHT TOUCH / STRETCH BACK</b>
3. <b>LIFT FINGERS OFF THEIR POSITION</b>	3. <b>FINGERS ROUND / FINGER TIPS CLOSE TO STRING</b>
4. <b>MAKE KNUCKLES FLOPPY</b>	4. <b>LIFT OFF STRING</b> or <b>STRETCH</b>
5. <b>SQUEEZE PALM</b>	5. <b>FEEL LIKE 'HOLDING AN EGG'</b>
6. <b>TWIST WRIST</b>	6. <b>KEEP IT STRAIGHT WITH FOREARM</b>
7. <b>LET FOREARM 'BEHIND' IN SHIFTING</b>	7. <b>KEEP IT STEADY / TURN IN &amp; TWIST IN SHIFTING</b>
8. <b>ELBOW</b>	8. <b>MOVE IN-OUT WITH STRINGS CHANGES</b>
9. <b>MAKE UPPER ARM STIFF</b>	9. <b>MOVE IN &amp; 'UNDER' VIOLIN IN HIGH SHIFTS</b>
10. <b>LIFT OR MAKE SHOULDERS STIFF</b>	10. <b>KEEP BACK / FLAT DOWN</b>

HAVE YOU LEARNED IT	ACTION WORDS / TASK	
1. THUMB	BE AWARE OF ITS POSITION	→ SUPPORT VIOLIN LIGHTLY WITH IT
2. INDEX	1. GOES OPPOSITE THUMB 2. SHIFTS WITH THUMB	→ SUPPORT VIOLIN → STRETCH INDEX 'BACK'
3. FINGERS & FINGER TIPS	1. PERCUSSIVE & INDEPENDENT 2. CLOSE ABOVE THE STRING 3. TURN IN THE WRIST	→ DROP & LIFT FINGERS 'ONE AT A TIME' → SHIFT AS A UNIT → BRING CLOSER 3 <sup>rd</sup> & 4 <sup>th</sup> FINGER TIPS
4. KNUCKLES	1. VERTICAL & STRONG 2. HORIZONTAL & AGILE TO STRETCH	→ DROP & LIFT FINGERS FROM BASE JOINT → MAKE SPACE TO STRETCH FROM BASE JOINT
5. PALM	1. LIGHT 2. RELAXED 3. LIKE 'TV SCREEN'	→ 'FEEL' IT LIKE 'HOLDING AN EGG' → OPEN WHEN STRETCHING FINGERS
6. WRIST	1. KEEPS IT ALL 'FLOWING' 2. 'FEELS' LIGHT	→ KEEP IT STRAIGHT → TURN IN TO KEEP 3 <sup>rd</sup> & 4 <sup>th</sup> FINGER CLOSE
7. FOREARM	1. STRAIGHT WITH WRIST 2. TURNS IN-OUT	→ STRAIGHT WITH WRIST → TURN-IN WHEN USING THE 4 <sup>th</sup> & IN SHIFTING
8. ELBOW	1. SWINGS UNDER VIOLIN 2. TWISTS IN SHIFTING	→ ADJUST ITS PLACE ACCORDING TO STRING → 'PUSH IN & TURN' IN SHIFTING UP
9. UPPER ARM	1. SUPPORTS FOREARM 2. TWIST & SWING UNDER VIOLIN	→ PUSH 'FORWARD & UP' WHEN SHIFTING → 'UNLOCKS' SHIFTING IN HIGH POSITIONS
10. SHOULDERS	1. RELAXED FLAT DOWN 2. EVERY MOVEMENT FLOWS THROUGH	→ NOT 'FEELING' THEM or ANY EXTRA TENSION → DON'T 'RAISE' or PUSH THEM UP IN SHIFTING

REMEMBER  
THE DETAIL  
THE ACTION  
THE FEELING