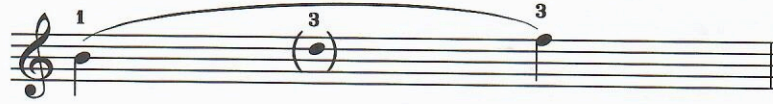




Romantic shifts



Romantic shifts are also known as 'end' shifts, the hand moving on the finger that ends the shift.

- Romantic shifts are only played ascending, never descending. Having played the lower finger, the higher finger on the surface of the string, without pressing. Shift up on the higher finger.
- *The speed of the shift is fast-slow*: shift quickly to just below the arrival note, and then slow down to the note. This has been built into the exercise with extra notes between the actual notes of the shift.
- **Co-ordination:** In separate-bow shifts, play the 'old' finger on the 'old' bow, and shift with the finger on the 'new' bow. (Having finished the lower note, place the upper finger – on the new string, without pressing – *at the same time* as beginning the new bow. Then move the bow and finger together.)

<sup>1</sup> Because the finger shifts on the surface of the string without pressing, it moves into the arrival note *diagonally*, from just below the arrival note. In other words, (1) shift most of the way with the finger light on the string, (2) just a little below the arrival note begin gradually to stop the string more, until (3) arriving on the note with enough finger weight to sound it. Do not shift lightly all the way to the arrival note, and then press the string down vertically; do not fully stop the string a long way below the arrival note, and then slide up heavily into it.

<sup>2</sup> See *About slow arrival speed*, page 148

2-4 simile

3-4 simile

Detailed description: This block contains two systems of musical notation. The first system is for a 2-4 shift, showing two measures of a dotted eighth note followed by a sixteenth note, then a half note. The second system is for a 3-4 shift, showing two measures of a dotted eighth note followed by a sixteenth note, then a half note. Both systems include a 'simile' instruction and fingerings (2, 4, 2, 4 for 2-4; 3, 4, 3, 4 for 3-4).

First play each section through as written (see example below). Play *f* with an evenly sustained tone, and with a light left hand. The lower bowing gives the correct co-ordination for separate-bow shifts.

Shift quickly to the dotted eighth-note (quaver) fast, and slowly into the half-note (minim).

Repeat the section, ghosting the sixteenth-note (semiquaver).

Ghost both middle notes, still playing in the dotted rhythm.

Play the shift without the middle notes, as simply one note followed by another. Still shift fast, and bow down into the arrival note.

(1) fast slow (2) fast slow (3) fast slow (4)

Detailed description: This block shows four variations of the shift exercise, labeled (1) through (4). Each variation includes a 'fast slow' marking and specific fingerings (1, 2) for the notes.

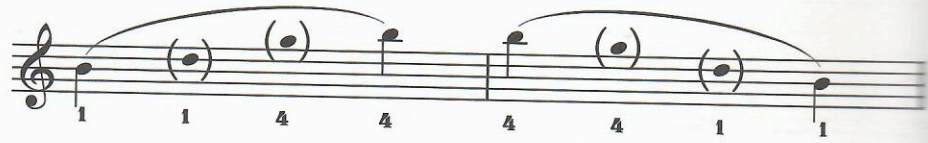
**Other positions**

Play the same notes on the other strings in various octaves:

sul D sul E

Detailed description: This block shows the same shift exercise on two different strings. The first part is labeled 'sul D' and the second part is labeled 'sul E'. Both parts include fingerings (1, 2) and a bowing line.

Combination shifts



In a combination shift, both fingers do the shifting. The shift begins with the finger that is already on the string and ends with the finger that plays the new note.

- Having played the first note, lighten the finger and move it up (or down) the string. During the move, place the new finger lightly on the surface of the string, and continue on it to the arrival note.
- The speed of the shift into the arrival note should be slow, like a Romantic shift. This can be practiced into the exercise with extra notes between the actual notes of the shift.

1-2 ♩=90

1-3

1-4

2-3

2-4

Two staves of musical notation. The first staff has a 3-4 shift indicated above the first measure. Fingerings 3, 3, 4, 3, 4, 3, 4 are written below the notes. The second staff continues the pattern with fingerings 3, 4, 3, 4, 3.

First play each section through as written (see example below). Play *f* with an evenly sustained tone, and with a light left hand.

Ghost the three middle notes between the actual notes of the shift, still playing the dotted rhythms. Play without the extra notes, as simply one note to another, with hardly any glissando.

Two staves of musical notation. The first staff has a square symbol above the first measure. Fingerings (1) 1 1 2, (2) 1 1 2, (3) 1 2 2 1 are written below the notes. The second staff continues the pattern with fingerings 1, 1, 2, 1.

Other positions

Play the same notes on the other strings in various octaves:

Two staves of musical notation. The first staff has fingerings 1 1 2 and sul D. The second staff has fingerings 1 1 2 and sul E.

Practice method

Whenever possible practise each shift all three ways, with Classical, Romantic and Combination intermediates.

Sonata in A minor, op. 82, mov. III  
Elgar

Two staves of musical notation. The first staff has a square symbol above the first measure and a crescendo marking. Fingerings 1 1 3, 1 1 3, 1 3 3, 1 3 3, 1 1 3 3, 1 1 3 3 are written below the notes.

Used by permission of Novello & Co Ltd

Violin Concerto in D, mov. I  
Tchaikovsky

Two staves of musical notation. The first staff has a square symbol above the first measure and a piano marking. Fingerings 1 1 4, 1 1 4, 1 4 4 4, 1 4 4 4, 1 1 4 4, 4 1 1 are written below the notes.

Exchange shifts

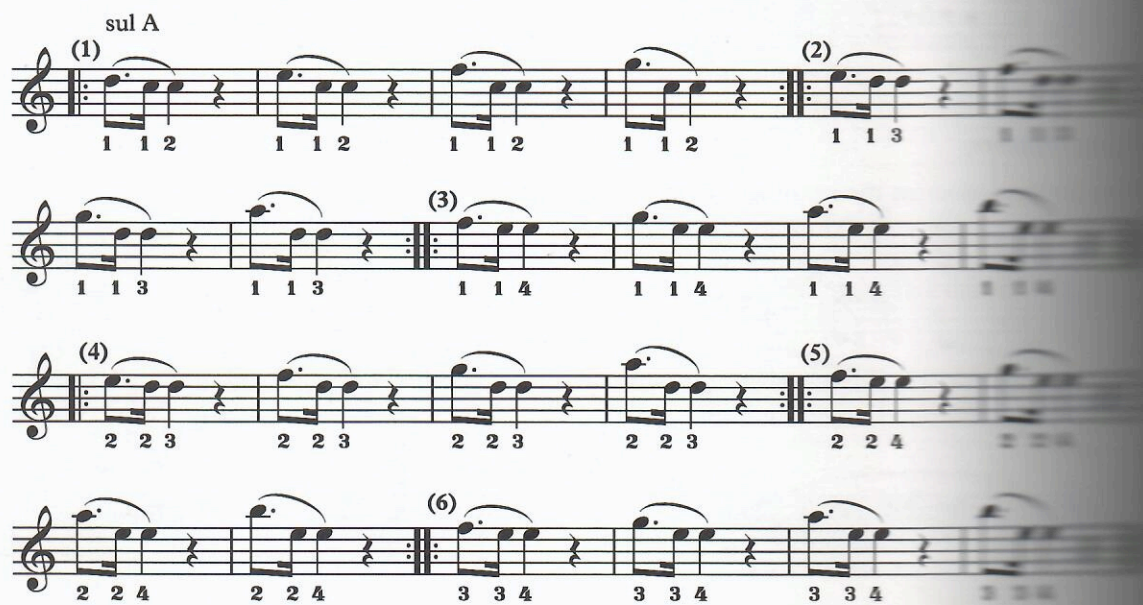
Exchange shifts are those where the fingers 'cross over' during the shift, e.g., shifting from 2-1 in an ascending shift or from 1-2 in a descending shift.

Using substitutions

Also see *Substitutions*, page 170



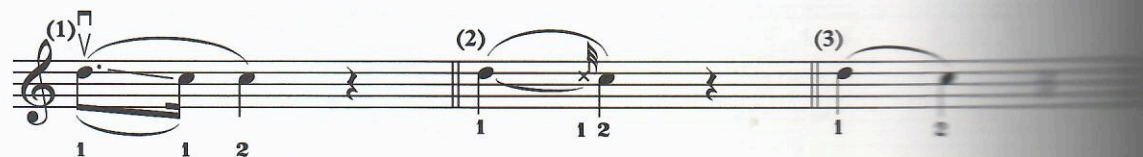
- Move the hand down on the finger that is playing the upper note. Once the shifting finger reaches the note being shifted to, substitute the new finger.
- **Co-ordination:** In separate-bow shifts, shift with the 'old' finger on the 'old' bow, and play the new finger on the 'new' bow.



Use a variety of key signatures to cover different intervals:

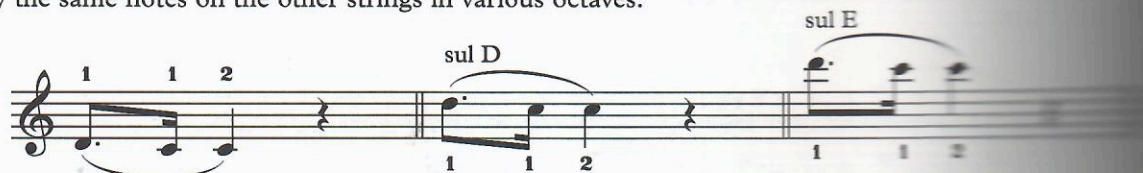


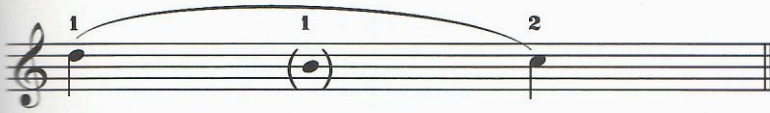
- 1 First play each section through as written (see example below). Shift to the *semitone* (semiquaver) slowly, with a heavy glissando. The lower bowing gives the correct co-ordination for separate-bow shifts.
- 2 Then ghost the sixteenth-note, playing it as a grace note.
- 3 Play without the middle note at all, as simply one note to another.



Other positions

Play the same notes on the other strings in various octaves:



Shifting below the note<sup>1</sup>

Move the hand down on the finger that is playing the upper note. Once the shifting finger has gone below the note being shifted to, drop the new finger directly on the new note.

**Co-ordination:** In separate-bow shifts, shift with the 'old' finger on the 'old' bow, and play the 'new' finger on the 'new' bow.

sul A

(1) 1 1 2 1 1 2 1 1 2 1 1 2

(2) 1 1 3 1 1 3 1 1 3 1 1 3

(3) 1 1 4 1 1 4 1 1 4 1 1 4

(4) 2 2 3 2 2 3 2 2 3 2 2 3

(5) 2 2 4 2 2 4 2 2 4 2 2 4

(6) 3 3 4 3 3 4 3 3 4 3 3 4

Use a variety of key signatures to cover different intervals:



First play each section through as written (see example below). Shift to the sixteenth-note (semiquaver) slowly, with a heavy glissando. The lower bowing gives the correct co-ordination for separate-bow shifts.

Then ghost the sixteenth-note, playing it as a grace note.

Play without the middle note at all, as simply one note to another.

(1) 1 1 2 1 1 2 1 1 2

(2) 1 1 2 1 1 2 1 1 2

(3) 1 1 2 1 1 2 1 1 2

## Other positions

Play the same notes on the other strings in various octaves:

1 1 2

sul D 1 1 2

sul E 1 1 2

<sup>1</sup> These exchange shifts are similar to Exercise 221 (which used substitutions). While substitutions are more usual, shifting below the note can also be used. This exercise improves both kinds of shift at the same time.

## Shifting with both fingers



- These exchange shifts work in the same way as combination shifts: the shift begins with the finger that is already playing, and ends with the finger that plays the new note.
- Begin to move the hand up or down on the finger that is playing the first note of the shift. Once the shift, lighten the finger and exchange the new finger, and continue like a Romantic shift.
- The arrival speed into the destination note should be slow. This has been built in to the exercises with an extra note.<sup>1</sup>

2-1  $\text{♩} = 90$

The exercises are arranged in pairs of staves. Each pair starts with a treble clef and a key signature of one flat. The exercises are labeled with their respective shift types: 2-1, 3-1, 4-1, and 3-2. Fingerings are indicated by numbers 1, 2, 3, and 4 below the notes. The exercises consist of a sequence of notes with slurs and accents, demonstrating the technique of exchange shifts.

<sup>1</sup> Of course, in reality the pitches of these extra notes are indefinite and do not have to be played exactly



The first two staves are labeled '4-2' and the last two are labeled '4-3'. Each staff contains two measures of music. The notes are: G4 (dotted), A4 (dotted), B4 (dotted), C5 (dotted), B4 (dotted), A4 (dotted), G4 (dotted), F#4 (dotted). The fingerings are indicated by numbers 1-4 below the notes. Shift numbers (4, 2, 3) are placed below the staves to indicate when a shift occurs.

First play each section through as written (see example below). Play *f* with an evenly sustained tone, and with a light left hand.

Ghost the three middle notes between the actual notes of the shift, still playing the dotted rhythms. Without playing the middle notes, shift with hardly any glissando, as simply one note to another. Begin the shift with the finger that plays the first note, lighten the finger during the shift and exchange the new finger.

Three examples of exchange shifts are shown, labeled (1), (2), and (3). Each example consists of two measures of music. The notes are: G4 (dotted), A4 (dotted), B4 (dotted), C5 (dotted), B4 (dotted), A4 (dotted), G4 (dotted), F#4 (dotted). Fingerings are indicated by numbers 1-4 below the notes. Shift numbers (2, 1, 1, 2) are placed below the staves to indicate when a shift occurs.

### Other positions

Play the same notes on the other strings in various octaves:

Two examples of the same notes on other strings are shown, labeled 'sul D' and 'sul E'. Each example consists of two measures of music. The notes are: G4 (dotted), A4 (dotted), B4 (dotted), C5 (dotted), B4 (dotted), A4 (dotted), G4 (dotted), F#4 (dotted). Fingerings are indicated by numbers 1-4 below the notes. Shift numbers (2, 1, 1, 2) are placed below the staves to indicate when a shift occurs.