

Thumb Position 6ths:

This fingering pattern, taken from my technique studies with Richard Aaron and Anthony Elliott, allows you to shift *without extending* or changing your hand position. To remember it, use the following:

Major: 2332 2332

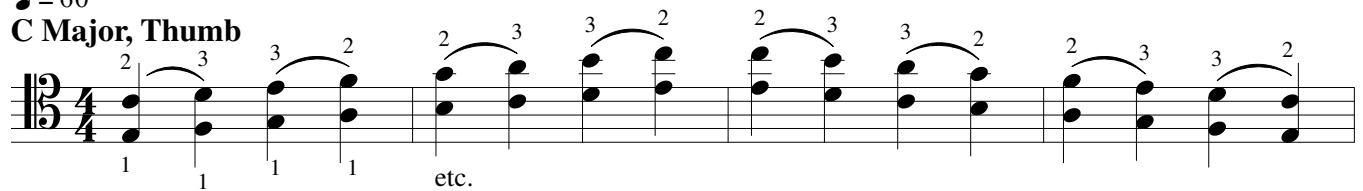
Harmonic Minor: 3323 2233

I practice at quarter = 60 with two notes to a bow, because it is a relaxing tempo that gives you time to plan each shift, while at the same time holding you accountable to a pulse. You can plan your shifts 1/8th note in advance, or for a more advanced study plan shifts 1/16th note in advance or the entire quarter note.

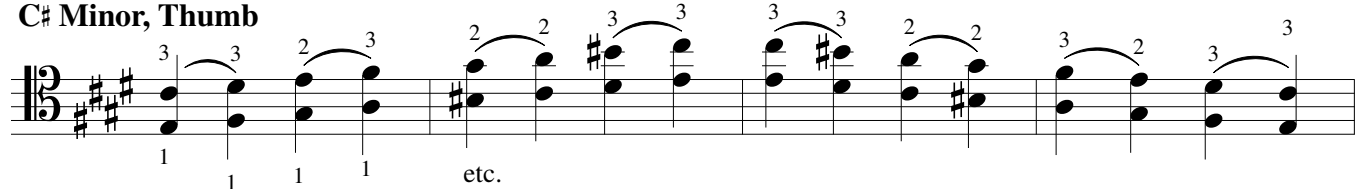
Note: You can start with your thumb down and bring it up later, or do the entire exercise in thumb position.

♩ = 60

C Major, Thumb



C# Minor, Thumb

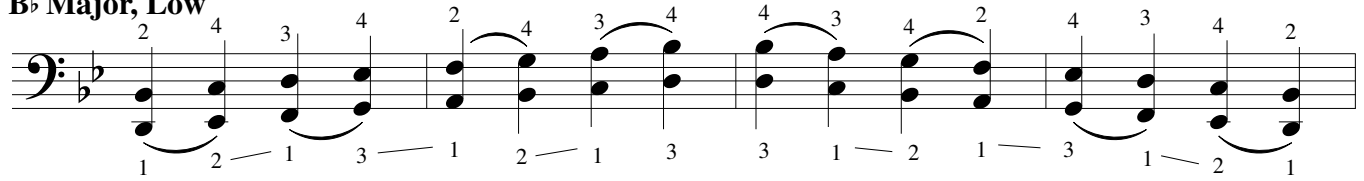


1. Repeat the above exercises up one half-step, and continue the same pattern as high as you like.
2. Repeat starting on the D and G strings (F major, F# minor), and continue up in the same way.
3. Try using the Thumb on the low note, and the following patterns for the high note:
 Major: 1221 1221 Harmonic Minor: 2212 1122

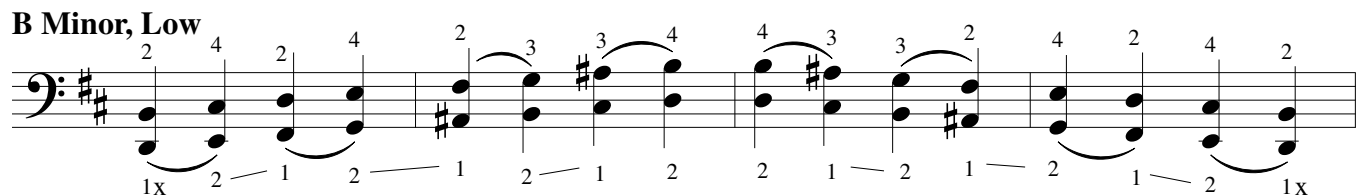
Lower Position 6ths:

This fingering pattern shifts *every other note*. The main purpose of this fingering is to produce a good hand position, with fingers properly arched and the proper distance apart. The minor pattern also includes extensions. When you extend, keep the *thumb under the 2nd finger* and only extend from 1 to 2: 1 x 2 3 4.

Bb Major, Low



B Minor, Low



1. Repeat the above exercises up one half-step, and continue the same pattern as high as you like, on each string.
2. Don't wear yourself out. Double-stop work is tiring, so take breaks, or come back tomorrow!

Patterns:

The following patterns can be used to introduce **larger shifts** into your 6rds routine. Keep the same fingering principle: Minor 6ths use 2nd finger, and Major 6ths use 3rd finger.

Thumb: Pattern 1 (Inchworm)

Pattern 1 (Inchworm) is shown in four staves. The first staff is in bass clef, and the second and fourth staves are in bass clef, while the third staff is in treble clef. The pattern consists of a sequence of sixths, with the upper note of each sixth shifted up by one fret from the previous one, creating a 'ladder' effect. The notes are connected by slurs, and the pattern is repeated across the four staves.

Thumb: Pattern 2 (Leap by 4ths)

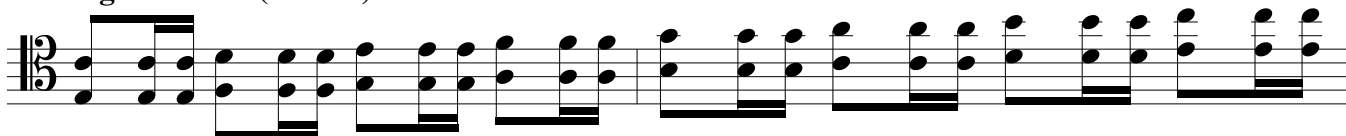
Pattern 2 (Leap by 4ths) is shown in four staves, all in bass clef. The pattern consists of a sequence of sixths, with the upper note of each sixth shifted up by four frets from the previous one, creating a 'leap' effect. The notes are connected by slurs, and the pattern is repeated across the four staves.

1. Try these patterns in minor, and different keys.
2. Try these patterns in the lower register as well.
3. Try using the alternate fingering pattern for thumb position, with thumb on the lower note and 1st finger for minor 6ths, 2nd finger for major 6ths on the upper note.
4. Create your own pattern when these get stale. Incorporate shifting distances from pieces in your current repertoire (even octave leaps?).

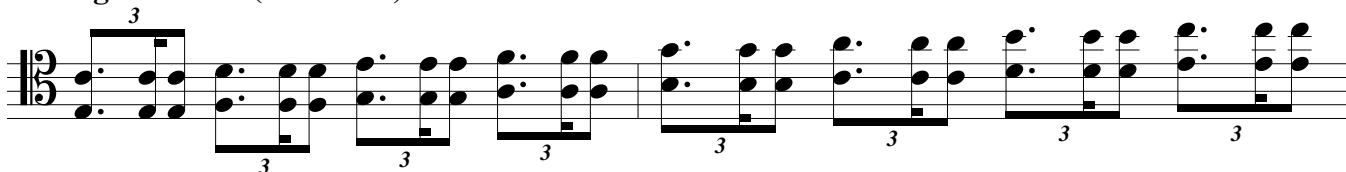
Bowing Patterns:

Mix up your practice routine by trying different bowing patterns in your 6ths practice. These patterns require you to shift much later than you might in the original exercise. Plan your left-hand accordingly: Where is the destination for your elbow? Your thumb? How much will you close your hand?

Bowing Pattern 1 (Threes)



Bowing Pattern 2 (Sicilienne)



1. What other patterns can you use? Draw from your current repertoire.

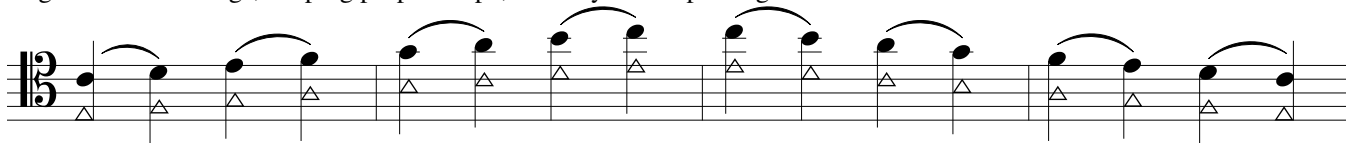
Intonation work:

There are two main elements to good intonation: **accurate shifting** and **proper hand shape**.

Focus on those two concepts as you break down 6ths into the following exercises. Do not disguise your intonation with vibrato!

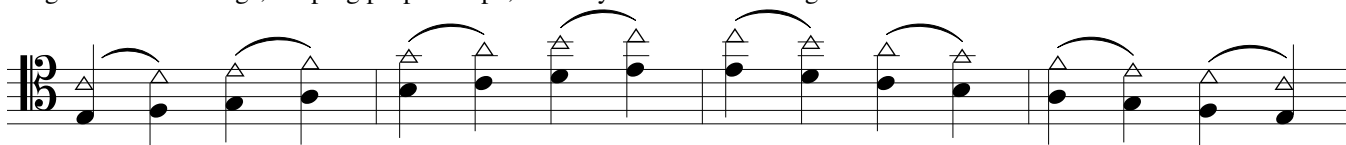
Intonation: Top String

Fingers on both strings, keeping proper shape, but only bow top string



Intonation: Bottom String

Fingers on both strings, keeping proper shape, but only bow bottom string



Intonation: Rocking Strings

Keep same fingering, but tune each string individually, then play together. Maintain tempo.

