

RODOLPHE KREUTZER STUDY # 2

SHAR MUSIC'S FINGERING CONTEST

NIFF T. SHIFT'S AGILITY TRAINING

SHIFTING STYLE:

The musical score is presented in a single system with 22 measures. Each measure is annotated with specific fingering and shifting instructions:

- Measures 1-3:** Start with a treble clef and a 4/4 time signature. Measure 1 has a '2' above the first note. Measures 1-3 are grouped under the heading 'POSITIONS:'. Measure 1 has a '1' below it, measure 2 has a '2', and measure 3 has a '3'. Red arrows labeled 'M/D' point to the first and second notes of measure 1.
- Measures 4-6:** Measure 4 has a '3' below the first note. Measure 5 has a '2' below the first note and a '1' below the second note. Measure 6 has a '2' below the first note.
- Measures 7-9:** Measure 7 has a '4' below the first note. Measure 8 has a '5' below the first note. Measure 9 has a '6' below the first note. Red arrows labeled 'M/D' point to the first notes of measures 7 and 8. A red triangle points to the first note of measure 9. A red circle with a graduation cap is above the first note of measure 9.
- Measures 10-12:** Measure 10 has a '3' below the first note, a '1' below the second note, and a '2' below the third note. Measure 11 has a '3' below the first note, a '4' below the second note, and a '5' below the third note. Measure 12 has a '1' below the first note, a '3' below the second note, and a '4' below the third note. Red arrows labeled 'M/D' point to the first notes of measures 10 and 11. Red triangles point to the first notes of measures 10 and 11. Red circles with graduation caps are above the first notes of measures 10 and 11.
- Measures 13-15:** Measure 13 has a '2' below the first note and a '1' below the second note. Measure 14 has a '2' below the first note. Measure 15 has a '3' below the first note, a '4' below the second note, and a '5' below the third note. Red arrows labeled 'M/D' point to the first notes of measures 13 and 14. Red triangles point to the first notes of measures 13 and 14. Red circles with graduation caps are above the first notes of measures 13 and 14.
- Measures 16-18:** Measure 16 has a '3' below the first note. Measure 17 has a '2' below the first note. Measure 18 has a '1' below the first note. Red arrows labeled 'M/D' point to the first notes of measures 16 and 17. Red triangles point to the first notes of measures 16 and 17. Red circles with graduation caps are above the first notes of measures 16 and 17.
- Measures 19-21:** Measure 19 has a '1' below the first note, a '2' below the second note, and a '3' below the third note. Measure 20 has a '2' below the first note, a '3' below the second note, and a '4' below the third note. Measure 21 has a '2' below the first note, a '1' below the second note, and a '3' below the third note. Red arrows labeled 'M/D' point to the first notes of measures 19 and 20. Red triangles point to the first notes of measures 19 and 20. Red circles with graduation caps are above the first notes of measures 19 and 20.
- Measures 22-24:** Measure 22 has a '1' below the first note, a '2' below the second note, and a '3' below the third note. Measure 23 has a '1' below the first note, a '3' below the second note, and a '5' below the third note. Measure 24 has a '1' below the first note, a '3' below the second note, and a '4' below the third note. Red arrows labeled 'M/D' point to the first notes of measures 22 and 23. Red triangles point to the first notes of measures 22 and 23. Red circles with graduation caps are above the first notes of measures 22 and 23. The word 'Extensions' is written above the first note of measure 24.

NIFF T. SHIFT'S AGILITY TRAINING

When *Niff T. Shift* learned of Shar Music's Kreutzer Study Fingering Contest, *Niff T. Shift* decided to get to work "Presto"

Niff T. hopes for a chance to win a new Presto Bow for their cousin *Bravo Bow* who is working on a bowing challenge project for the same study, but what a fun challenge and adventure for all violinists *Niff T.* created in the process.

Thanks to Shar's Summer Practice Fun - Kreutzer Fingering Challenge, *Niff T. Shift's Agility Training* was born.

Niff T. Shift's Agility Training is truly a challenge! This fun new approach to a familiar study allows the violinist to master all levels of shifting techniques while playing a well known piece.

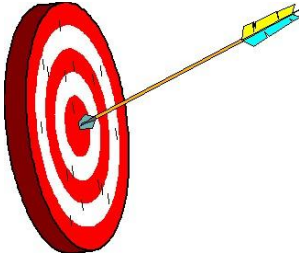
Niff T. Shift's Agility Training is an exciting journey, understanding shifting in both traditional ways exploring enhanced concepts of shifting while finding a fresh approach to timeless techniques.

Each shifting style 'invented' and those "re-invented" will add to any violinist's ability to get around the violin in amazing new, creative and fun ways.

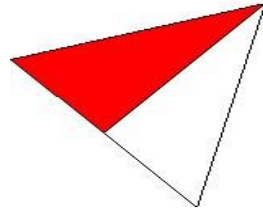
All who attempt to master Kreutzer's Study using *Niff T. Shift's Agility Training*, will gain confidence and advancement in their playing, literally by leaps and bounds!

Niff T. Shift's Agility Training

SHIFTING STYLES AT A GLANCE



TARGET TRAVELING



HALF-STEP FLOAT



HALF-STEP DROP



SIT AND SET



MARCH DOWN



GRADUATE GLIDE

Niff T. Shift's Agility Training

Explained and Examined

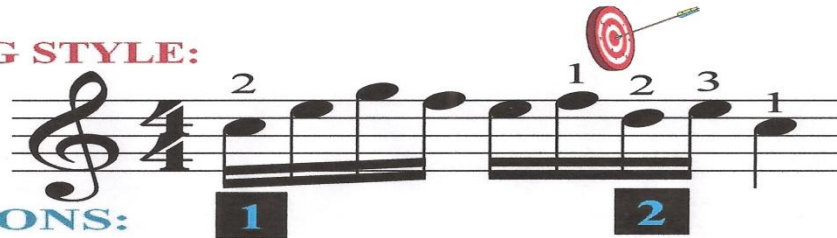


The **TARGET TRAVELING** shift is when the finger tip drives the shift of position by hitting the new note target from above the string with a sweeping arc motion.

The goal is to hit the note exactly in tune and at the same time lower the thumb under the violin neck in one fluid motion, arriving with the hand in the new higher position.

When mastered, **The Target Traveling Shift** allows for a smooth transition from one position to another without any hint of an audible shifting sound, slide or glissando.

SHIFTING STYLE:

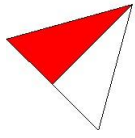


POSITIONS:

Target Traveling Shift used in Measure 1: Niff T.Shift's Agility Training begins in 1st position. The Target symbol shows that after the low first finger- F natural on the E string is played, the finger tip of the 2nd finger hits the D natural on the A string. The left thumb and hand move to second position without feeling any sense of sliding on the strings to get to the new position as if by magic!

Below is a list of all of the **TARGET TRAVELING SHIFTS**. Practice each shift individually slowly and gradually build speed. Set a metronome to sixteenth note equals 60 at first. This will give a full second for each note – enough time to solidify each Target Traveling Shift successfully.

MEASURE	TARGET	POSITION CHANGE	NIFF T. SHIFT'S POINTERS
1	D	1 st to 2 nd	Balance Violin Well So the Hand is Free to Move
5	A	2 nd to 3 rd	The A Played in 2 nd is the Same Target Note
7	D	4 th to 5 th	Bring the 1 to B in 5 th at the Same Time
8	E	5 th to 6 th	Bring the 1 to C in 6 th at the Same Time
17	E	1 st to 3 rd	The E Played in 1 st is the Same Target Note
18	D	1 st to 2 nd	Same Shift as in Measure 1
19	E	2 nd to 3 rd	Bring the 1 to D at the Same Time
21	B	1 st to 3 rd	Bring the 1 to A # at the Same Time
22	G	3 rd to 5 th	Bring the 1 to B at the Same Time
23	A	1 st to 3 rd	Bring the 1 to G at the Same Time
24	F	3 rd to 5 th	Bring the 1 to E at the Same Time
24	A	5 th to 7 th	Bring the 1 to G at the Same Time
24	F	9 th to 10 th	Bring the 2 to E at the Same Time



The **HALF-STEP FLOAT** is a handy way to change positions using the closest measurement, the half-step, to arrive in the new position – one position higher.

The goal is to float the fingertip up a half-step letting the hand come along for the ride.

When using the **Half-Step Float** to change positions it is important to check that the 1st finger arrives in the new higher position at the same time the finger that floated up the half-step hits the new note.

When mastered, the Half-Step Float sets the hand for the notes that follow in the new position extremely well.

SHIFTING STYLE:

POSITIONS: 2 3

Half-Step Float used in Measure 1: The hand is already set in 2nd position by the successful use of the Target Traveling Shift earlier in the measure. The motion of the Half-Step Float takes place at the Half-Step from E to F natural. Moving the 1st finger to D at the same time sets 3rd position well and allows the hand to feel solid in 3rd position for the notes that follow.

Below is a list of the **HALF STEP FLOAT** Shifts:

MEASURE	FLOAT	POSITION CHANGE	NIFF T. SHIFT'S POINTERS
1	E to F	2 nd to 3 rd	Bring 1 to D at the Same Time
9	B to C	1 st to 2 nd	Slide the Thumb at the Same Time
10	B to C	1 st to 2 nd	Same Shift as Measure 9
11	B to C	3 rd to 4 th	Bring the 1 to A at the Same Time
12	B to C	4 th to 5 th	Prepare for the next note D with rounded hand
14	B to C	1 st to 2 nd	Same Shift as in Measure 9
14	E to F	2 nd to 3 rd	Prepare for the next note G with rounded hand
15	B to C	1 st to 2 nd	Same Shift as Measure 9
15	E to F	2 nd to 3 rd	Same Shift as measure 14
18	E to F	2 nd to 3 rd	Same Shift as measure 14
19	F# to G	1 st to 2 nd	Prepare E across on the A string - Elbow Right
20	G# to A	1 st to 2 nd	Prepare F across on the A string - Finger Tips
21	A# to B	3 rd to 4 th	Prepare G across on the A String - Keep 1 Down
22	E to F	1 st to 2 nd	Stay loose and relaxed for what is coming ☺
23	B to C	3 rd to 4 th	Bring the 2 to F at the Same Time



The **HALF-STEP DROP** is a handy way to change positions using the closest measurement, the half-step to arrive in the new position – one position lower.

The goal is to drop the fingertip down a half-step and set the hand position one position lower with the next note securely on its finger tip.

When using the **Half-Step Drop** to change positions it is crucial to keep the violin stable, without any hint of lowering the violin. Keep the instrument stable and secure while lifting the scroll ever so slightly. This will add comfort and poise to this handy shift.

When mastered, the Half-Step Drop makes downward changes of position easier and keeps the hand loose and passive, aiding in confident smooth playing.

SHIFTING STYLE:

POSITIONS: **3** **2**

Half-Step Drop used in Measure 16: The hand is already set in 3rd position by the successful use of the Half-Step Float at the end of measure 15. The motion of the Half-Step Drop erases the earlier float by moving down through the same half-step or F natural to - E. Moving the 1st finger to C at the same time sets 2nd position. The “Helpful Half- Step” allows for a one finger adjustment after an extension as well.

Below is a list of **Half- Step Drop** Shifts:

MEASURE	DROP	POSITION CHANGE	NIFF T. SHIFT’S POINTERS
8	F to E	None - Stays in 5th	Keep 1 on B in 5 th and erase the extended F
16	F to E	3 rd to 2 nd	Set 1 on C as explained above
16	F to E	2 nd to 1 st	4 drops hand to 1 st – grab 1 on B with D together
23	C to B	4 th to 3 rd	Bring the 1 to G on the D string

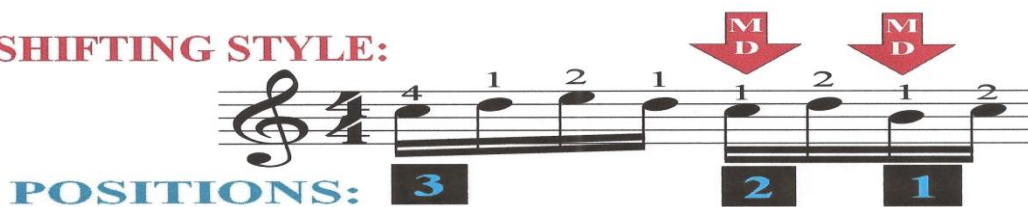


The **MARCH DOWN** shift marked by a red arrow with the letters M.D. inside the arrow may truly be “just what the doctor ordered.”

The goal is to use the 1st finger as the leader of the downward shift. The first finger is the “field commander” which leads the march of the shift bringing the complete hand down to the lower position as one unit.

When using the **March Down** shift the thumb should remain loose and able to move without effort. The contact point of the pad of the left thumb should be gentle. When mastered, the **March Down** Shift is one of the most satisfying shifts. A great way to get down from the higher positions that gives relief to the muscles and the mind.

SHIFTING STYLE:



The March Down used in Measure 2: The hand is already set in 3rd position by the successful use of the Half-Step Float in measure 1. The 1st finger on the note D hops the hand down a whole step to hit the note C. Then From C to B to get to first position. The 1st finger is the field commander of the hand and orders the hand to **March Down!** Compare the pitch of the D's and the C's in all positions.

Below is a list of the **March Down** Shifts:

MEASURE	M.D. (1's)	POSITION CHANGE	NIFF T. SHIFT'S POINTERS
2	D to C	3 rd to 2 nd	Keep D in Tune 1 on D changes to 2 on Same D
2	C to B	2 nd to 1 st	Keep C in Tune 1 on C changes to 2 on Same C
4	D to C	3 rd to 2 nd	Same Shift as Measure 2
4	C to B	2 nd to 1 st	Same Shift as Measure 2
6 to 7	B to A	5 th to 4 th	Compare the C's for pitch accuracy
11	B to E	5 th to 1 st	Leap quickly to 1 st while raising the violin scroll
12	G to C	3 rd to 2 nd	Set whole steps well
13	C to E	2 nd to 1 st	Walk the hand back to 1 st a half step across
13	B to E	5 th to 4 th	Set half step from E to F
14	E to G	4 th to 3 rd	Prepare for quick 1 shifts to follow
19	D to C	3 rd to 2 nd	Same Shift as Measure 2
19	C to B	2 nd to 1 st	Same Shift as Measure 2
20	D to C	3 rd to 2 nd	Compare F's for pitch accuracy
20 to 21	C to B	2 nd to 1 st	Prepare for Target Travel B octave leap
21	E to D	4 th to 3 rd	Compare G's for pitch accuracy
24	D to G	10 th to 7 th	1 goes to harmonic G location in 7 th on G
24	G to C	7 th to 3 rd	Prepare for G string shifts by leaning left



The **SIT AND SET** shift is when the music presents momentary relief of fingering a note with the “Gift of an Open String.”

The goal is to simply arrive in the new position with ease and precision. In difficult passages, often it is helpful to claim a new position by moving the hand to the new position while the bow plays an open string. In continuous music, the “Gift of an Open String” allows for split second muscle relief from constant intricate and repetitive motions. When mastered, the **Sit and Set** shift’s timing of moving the hand in relationship to the playing of the open string becomes second nature. This “timing” also allows for hand position, finger tip angles and the base knuckles of the left hand to be shaped for success for the upcoming fingering pattern as the hand remains loose.

SHIFTING STYLE:

POSITIONS: 1 2

The Sit and Set used in Measure 3: Pitch accuracy is easy to compare from 1st to 2nd position. The same notes are played in both positions. The open A allows the split second timing to arrive and set in 2nd position. Be sure to move the entire hand as a unit to second position.

Below is a list of the **Sit and Set** Shifts:

MEASURE	Set	POSITION CHANGE	NIFF T. SHIFT'S POINTERS
3	1 on C	1 st to 2 nd	Example above
4 to 5	1 on F	1 st to 2 nd	Compare open A to 3 on A on the D string
9	3 on D	6 th to 1 st	The E is the open string gift
10	1 on B	3 rd to 1 st	Prepare for Half- Step Float
11	1 on E	4 th to 1 st	The D is the open string gift
12	1 on E	3 rd to 1 st	Similar to above
12	1 on E	5 th to 1 st	Similar to last 2 shifts just a bigger jump
13	1 on C	1 st to 2 nd	Set 2 nd position's F on D at the same time
14	1 on B	3 rd to 1 st	Same as measure 10
14	1 on B	3 rd to 1 st	Same as measure 10
17	1 on B	3 rd to 1 st	Listen for clean string crossing
17	1 on D	1 st to 3 rd	Compare D's for accurate pitch
18	1 on B	3 rd to 1 st	Same as measure 10
18	1 on B	3 rd to 1 st	Same as measure 10
20	1 on A	2 nd to 3 rd	Cover D on the A string with 1 at the same time
22	1 on E	2 nd to 1 st	The D is the open string gift
22 to 23	3 on C	5 th to 1 st	These are the last notes in 1 st position



The **GRADUATE GLIDE** is when the hand bounces up to a higher position by at least a whole step.

The **Graduate Glide** is lead by the left arm and often occurs in a series of repeated upward bounces to climb up the fingerboard in extended techniques. Keeping the finger tip steep and secure and keeping the wrist straight makes this virtuosic shift and series of shifts more successful.

The goal of the **Graduate Glide** is to use the action of the release of one note into the next as a spring motion that is ballistic and quick.

When mastered the **Graduate Glide** displays total command of the violin fingerboard.

SHIFTING STYLE:



The Graduate Glide used in Measure 3: The 1st finger drives the Graduate Glide from 2nd to 3rd position. Comparing the D's will solidify pitch. Bounce the hand, arm and finger as one unit with a spring motion.

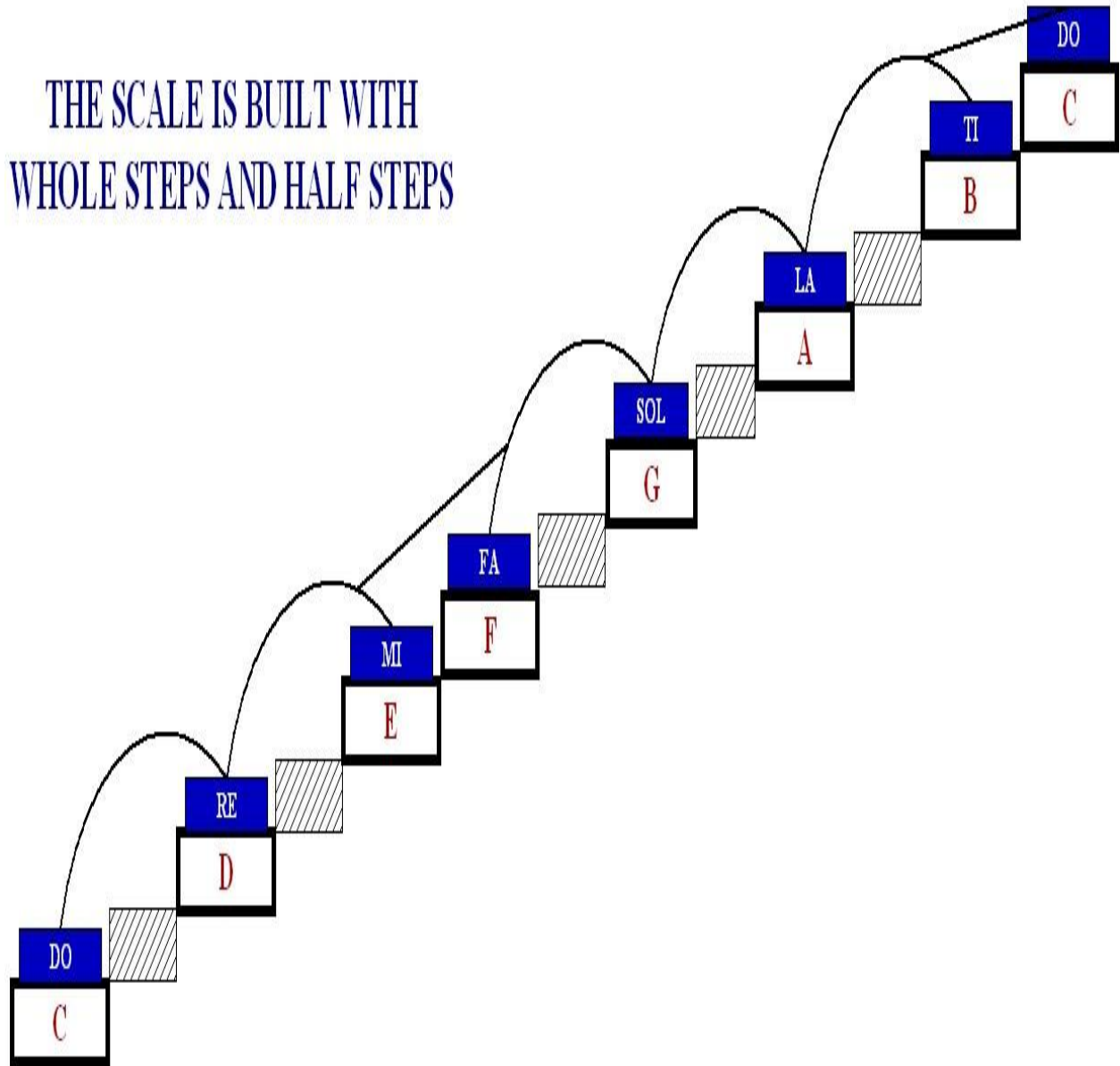
Below is a list of **Graduate Glide Shifts** and **Series of Graduate Glide Shifts**:

MEASURE	G.G.'s	POSITION CHANGE(S)	NIFF T. SHIFT'S POINTERS
3	C to D	1 st to 2 nd	Example above
6	G to B	3 rd to 5 th	Bring left arm to the right
9	C to D	2 nd to 3 rd	Prepare 1 on G on the D string as well
10	F-G-A-B	2 nd through 5 th	All Graduate Glides are Whole Steps
11	E to G	1 st to 3 rd	2's change from a half to a whole step
11	E to G	1 st to 3 rd	Same as above
12	E to A	1 st to 4 th	Bring left Thumb under the neck and lean left
13	F-G-A-B	2 nd through 5 th	Same as measure 10
22	E to G	1 st to 3 rd	Prepare for Target Traveling Octave leap
24	G to B	7 th to 9 th	Like measure 6 but up on the G string higher
25	C to G	3 rd to 7 th	Bring the left thumb above the top of the violin
25	G to C	7 th to 10 th	Keep C down till the end for stable extensions

Additional Resources

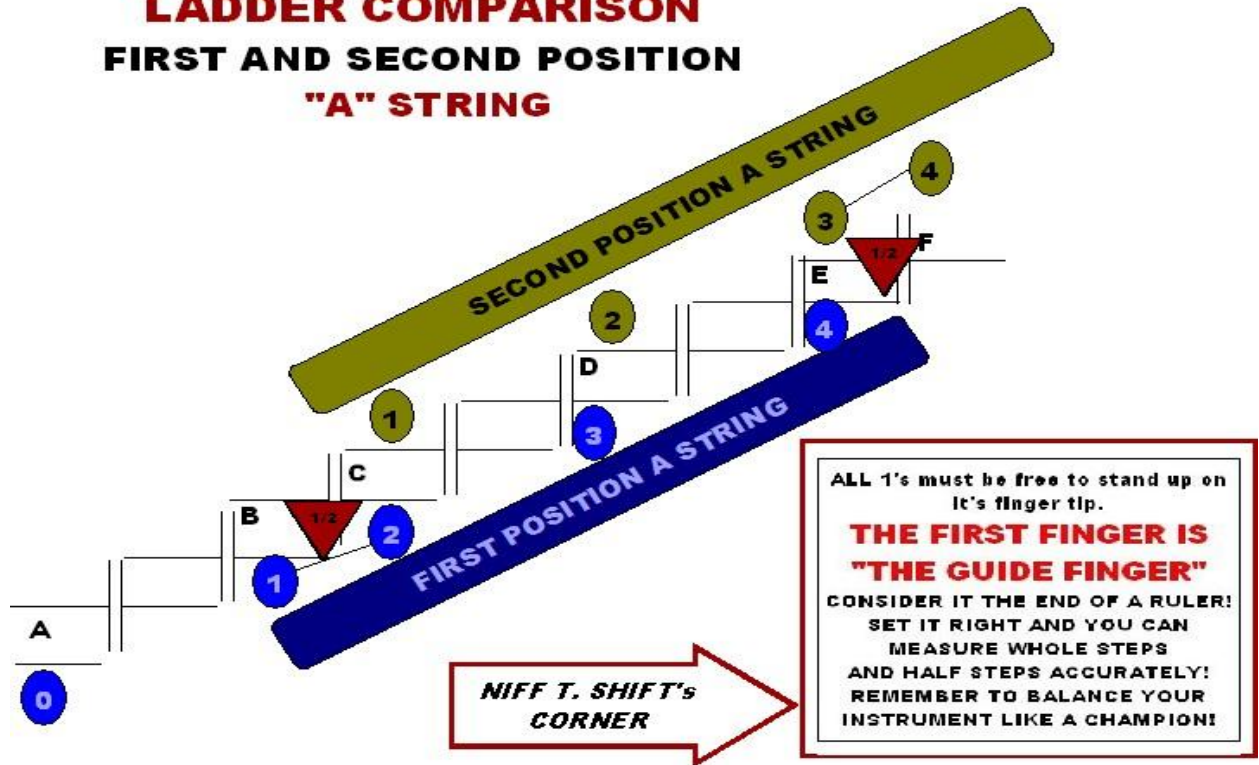
C MAJOR SCALE

THE SCALE IS BUILT WITH
WHOLE STEPS AND HALF STEPS



The notes of the scale are like a musical ladder.

LADDER COMPARISON
FIRST AND SECOND POSITION
"A" STRING



LADDER COMPARISON
SECOND and THIRD POSITION
"A" STRING

