

FLEXING - RELAXING - SLIDING - FROM FINGER TIP TO SCAPULA

Begin by placing your entire flat of your hand on the strings. Feel a light pressing of the strings from the heel of your hand to the tip of your fingers. Try to be in the middle of the harp.

Now, fix the tip of your #3 finger to a string (it might help to see this clearly if you go for a red string) While holding onto the string with #3, begin to very slowly slide your hand across the strings, drawing the heel of your hand as close to the tip of #3 as you can. Don't lift your palm and heel off the strings, but slide them along. Notice if the strings are holding you up, or your back and elbow are (preferable). Relax your shoulder down, and do it again.

Try moving back and forth, heel towards #3 and then back again to flatten the whole palm to the string. Notice how your wrist might need quite a bend to accomplish this. This flexible and soft wrist helps us to play notes very close together as in scale passages, or far apart in extended chords.

What is the role of your elbow in that motion? (If you've done the "slidey hands on the leg" exercise, this is a very similar action. Compare the two, if you have.) Can you move your elbow by flexing your hand?? And can you flex your hand by moving the elbow. If you can notice both ways, you can decide which to use. (usually we use the elbow to move the hand, but being able to experience them both ways will teach your brain a lot).

When you are comfortable with sliding, no weight on strings, begin again, but this time keeping the palm parallel to the strings, but an inch away. Same sliding action, but now sliding on the air an inch above. Move slower. Notice how much of the harp your thumb could play without even moving finger #3?

Do you experience the movement from the elbow? the hand? the shoulder? Repeat from the beginning, even slower this time, and try to relax the entire system as you do it.

I'm considering a photo here? is it needed?