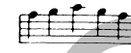
Section 1

CHANGING REGISTERS

There are two basic actions of the thumb in changing registers.

1) the action used in changing registers directly as in playing

2) the action used in changing registers via an open thumb-position note, as in playing 

One or other of these two thumb actions is applicable to any change of register. In this section they are applied to changes of register involving high A.

1) The "sliding" action of the thumb used in playing

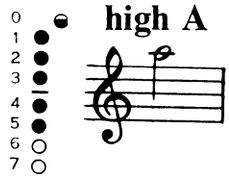
Observe the following rules at all times:

a) Move the thumb freely at all joints.

b) Do not move the hand or wrist.

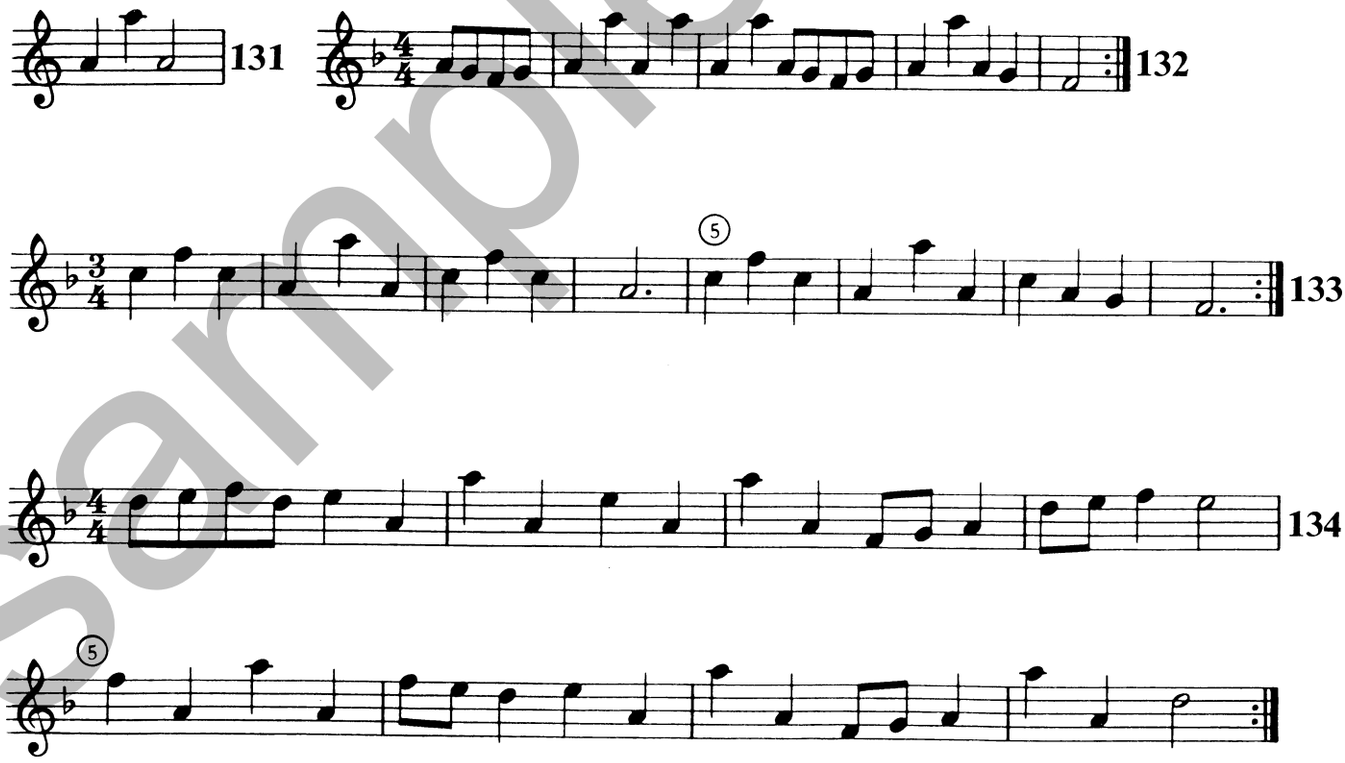
c) Maintain light thumb contact with the instrument while sliding.

d) Bring the thumb-nail into contact with the edges of the hole in the high-register position *if this is possible without squeezing.*



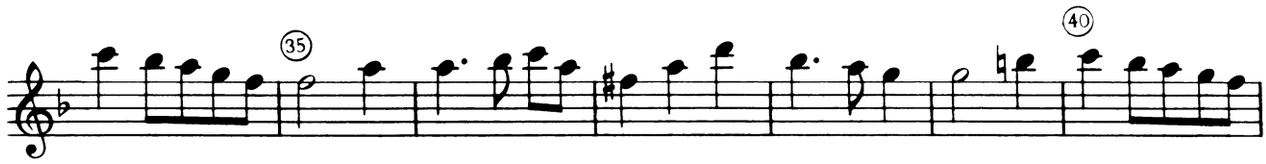
Practise the following exercises with a tongued legato.

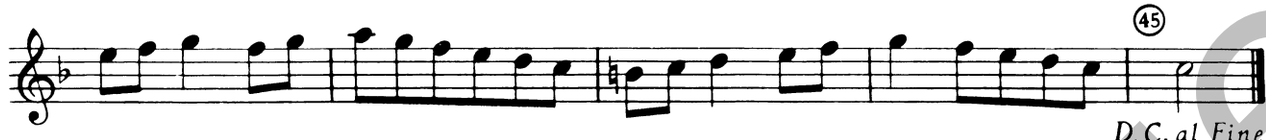
EXERCISES FOR SLIDING THE THUMB



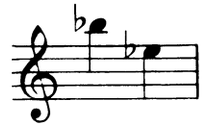
The thumb must always slide smoothly and accurately between the high-register and closed positions. If you have difficulty with the thumb or nail catching on the edge of the hole in returning to the closed position re-read "The Thumb Action" preceding.

sample page

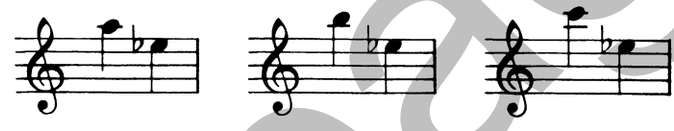




The left hand action of the interval B♭-E♭

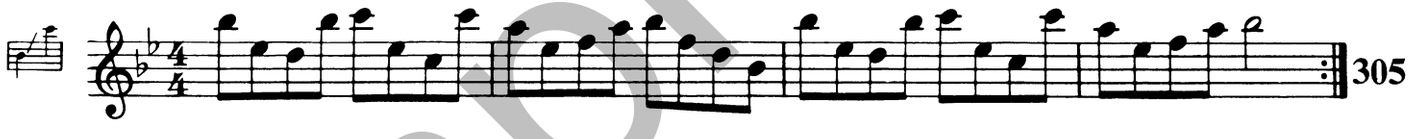


Three new intervals involving this action

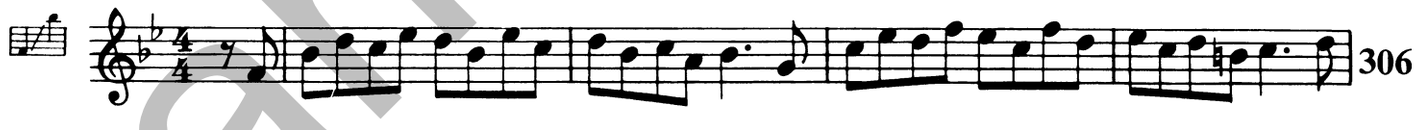


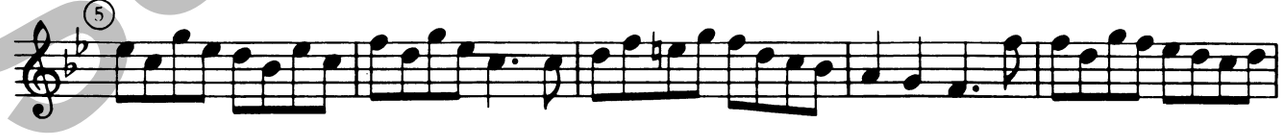
In playing these intervals finger 2 must rise precisely as the thumb returns to the closed position. Intermediate notes are usually the result of finger 2 rising *after* the thumb has returned to the closed position. This is made worse if finger 2 has been inactive in the passage preceding the interval. Bar 13 of number 306 is an example, also bars 3 and 4 of number 307, in which finger 2 moves for the first time in the piece in the interval B♭-E♭. In such cases concentrate on relaxing finger 2 well ahead of the critical interval.

EXERCISE



DIE ALTE UND NEUE LIEBE G. P. Telemann (1681-1767)





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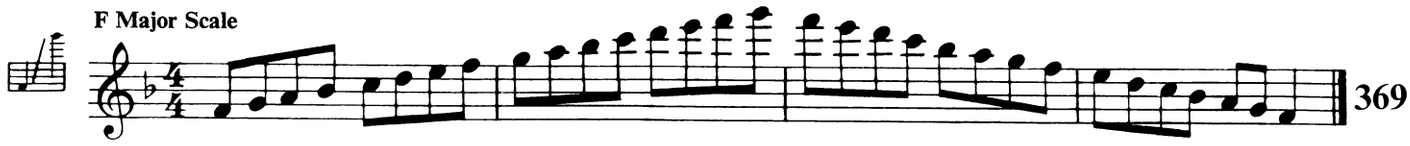
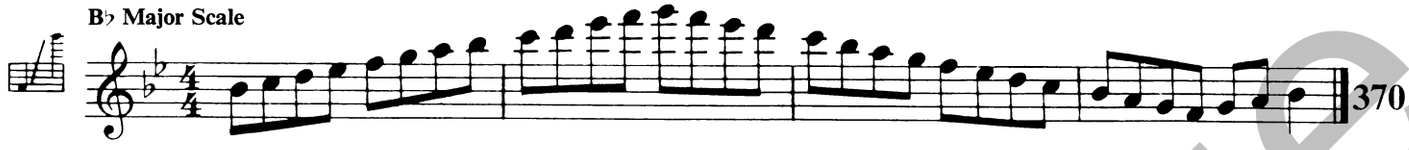
TECHNICAL WORK

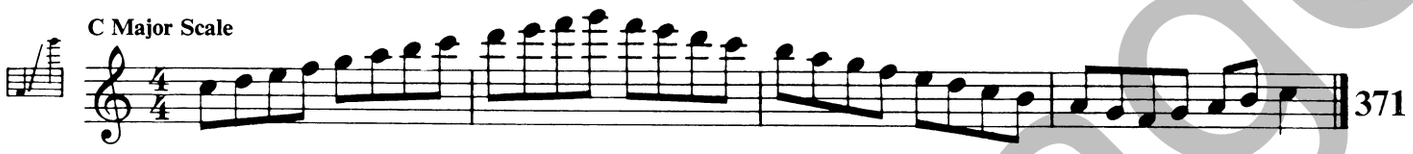
F Major Scale



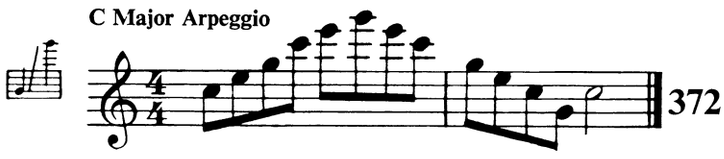
B♭ Major Scale



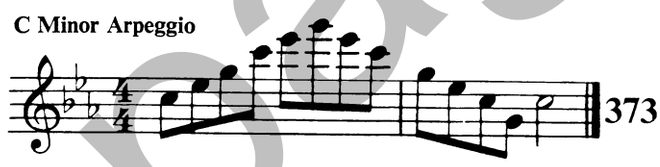
C Major Scale



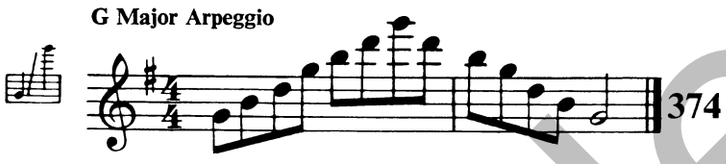
C Major Arpeggio



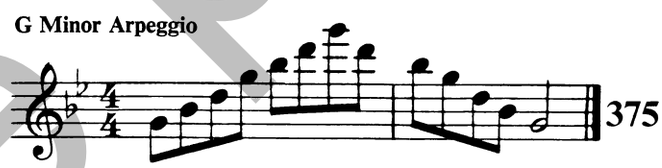
C Minor Arpeggio



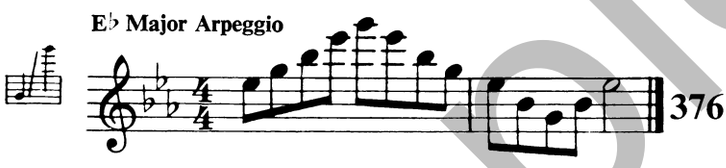
G Major Arpeggio



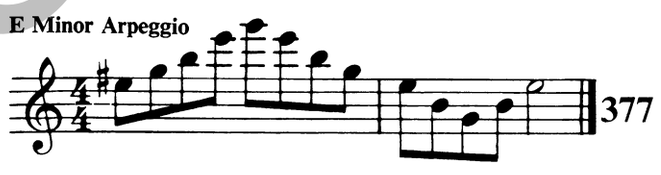
G Minor Arpeggio



E♭ Major Arpeggio



E Minor Arpeggio



Section 15

The pieces in this section exploit the techniques which you have learned in this book. A number of them contain intervals which have not occurred previously, notably those intervals involving the notes A♭ (especially number 379) and high G (especially numbers 378 and 384). It is a good plan to isolate these intervals and analyse the finger movements involved, and also to invent your own exercises for them.

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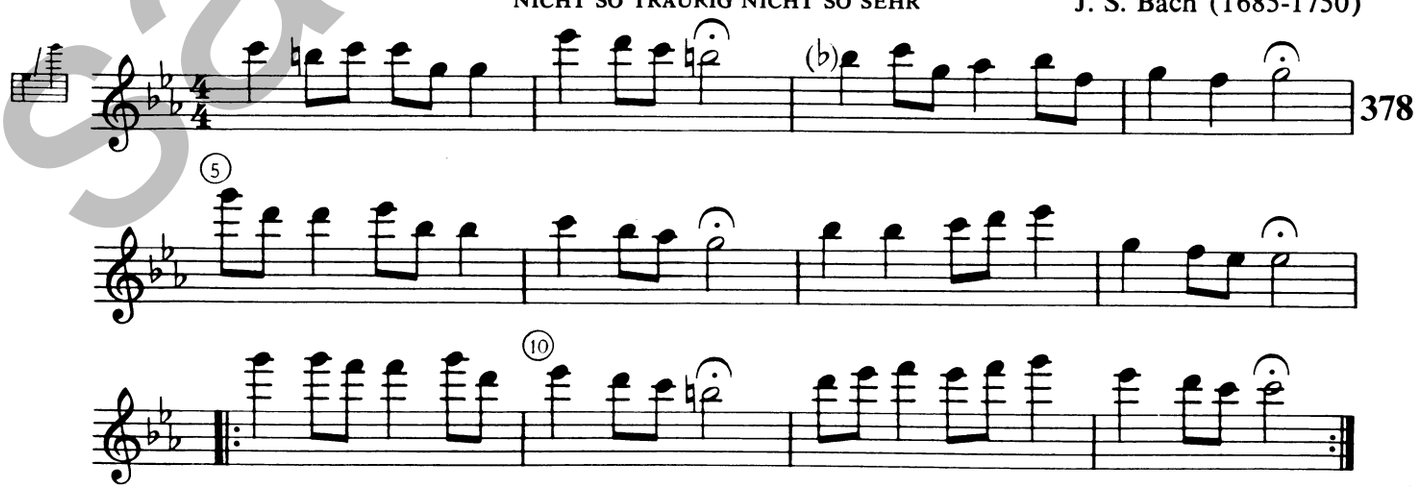

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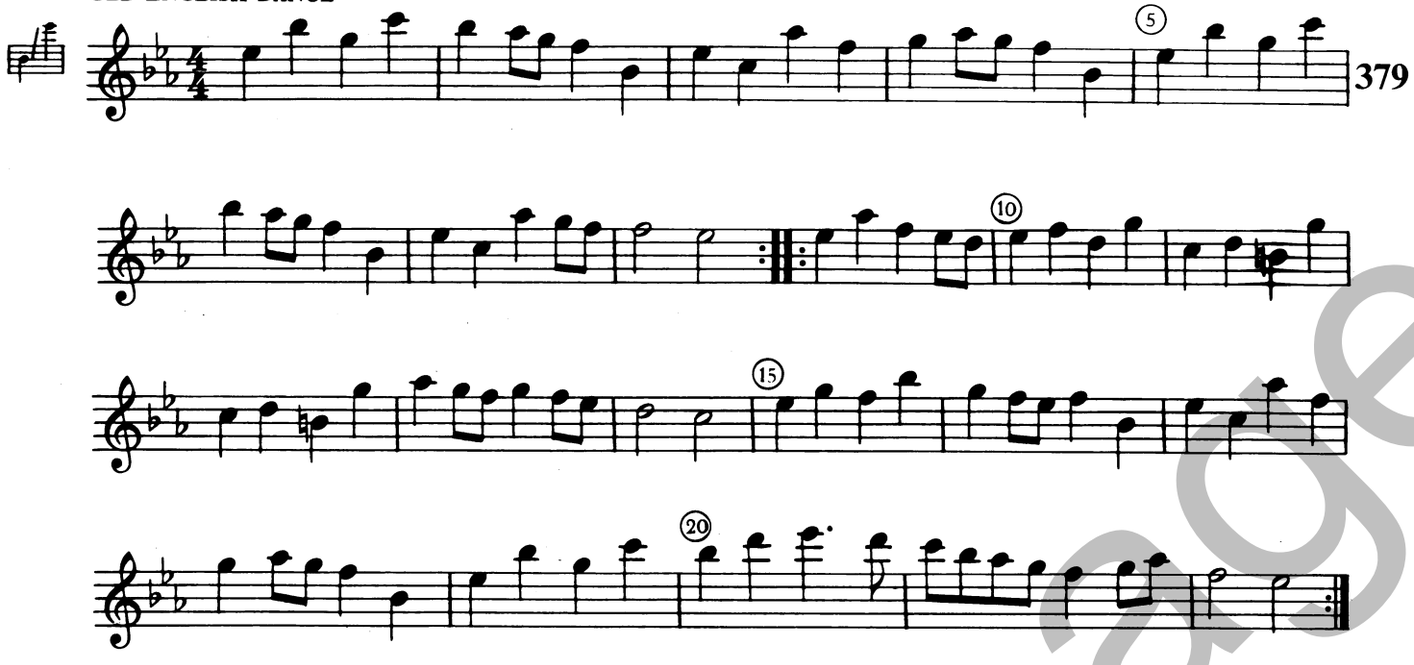
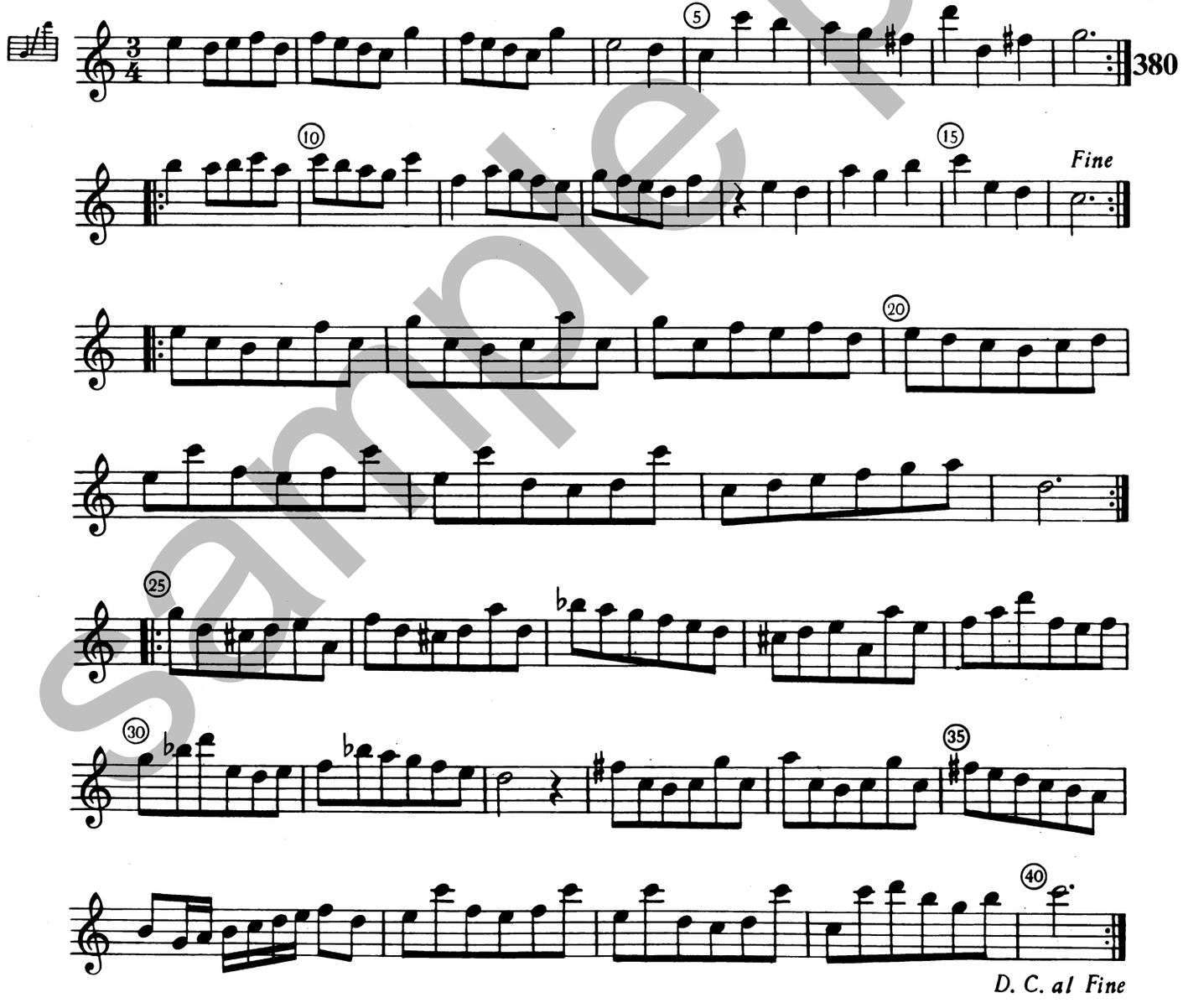
OLD ENGLISH DANCE



MINUET

G. P. Telemann (1681-1767)



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