

F. Fiorillo No. 1

MAIN DIFFICULTIES: Rhythm changes
OTHER DIFFICULTIES: String crossings, left-hand placement
SIMILAR ETUDES: None

This is a very unique etude. In fact, it is the only etude that I found that deals with rhythmic changes already written. Usually, this kind of work is done with the familiar acceleration exercise in the scales, but I believe it is important to carry this kind of work to an etude.

The control of the rhythm changes with the metronome in the Allegro (eights, triplets, sixteen) actually represents the control that we have over the left hand and bow coordination.

For the Largo maintain a legato sound through. Pay attention when playing the quarter notes not to use too much bow, especially after the dotted half notes. The eights notes should be played slightly separated, as a long martelé at the upper half of the bow.

In the Allegro consider that the eights and triplets are actually double-stops for the left hand, therefore they should be practiced so. This practice will train our left hand to drop two fingers at the same time and have a more secure intonation. With this kind of practice the string crossings will be much easier, since the left hand finger will be already prepared for it. For these rhythms the bow stroke should be similar to the eights at the Largo. For the sixteen notes make sure you drop to fingers at a time when playing the broken thirds. This way you only have to do one movement to play the second sixteen. For the scales leave down the fingers, specially feel the 4 to 1 when doing a string crossing for a small second. The stroke here should be at the middle and very legato. The more bow you use the harder will be to coordinate the bow with the left hand.

All the string crossings should be small and rounded, anticipating the next string with the elbow and wrist.

For the rhythmical changes the best way to practice is of course with the metronome. Expend time practicing one measure before the rhythmic patters change, since there is where the difficulty is. It is helpful to think the last beat of the old pattern in the subdivision of the next. When playing the triples give a small accent to every first one until you feel comfortable with it. Remember that for them to be even the up-bow has to be as the down-bow.