



If you just play cold, don't be surprised if you get problems with your playing apparatus at some point. It's as simple as that. You won't find a professional athlete who doesn't stretch and warm up before he starts training. For good reason: by stretching and warming up, athletes minimize their risk of injury and optimize their training results. Why? Well-stretched and warmed muscles are better able to perform their natural shock-absorbing function and thus develop a self-protective function against strains, so to speak. In this way, the tendons are also protected from impacts that they cannot cope with and, at best, acknowledge the attack with inflammatory processes.

You can't do without it. Some save themselves the effort. Some pay the bill for it, others may not. I'm one of those who can't function properly as a pianist without warming up properly, and if it really has to be without warming up because the plane was late and 1,500 people are waiting in the hall, then my paws hurt afterwards and it takes me what feels like an hour to find my form because my whole hand feels like one big thumb.

New students or masterclass participants warm themselves up with loud scales at breakneck speed when I ask them to warm up and are surprised when I immediately stop the nonsense. You have to be warmed up for that! So: slow double stops in the lower dynamic range, with gradually widening fingering distances, are ideal.

Do you like thirds? Alternating thirds are ideal! Multiple muscle groups are always addressed at the same time, which leads to a quick warm-up, and the hand is allowed to stay in one position. A volume range from mezzopiano to maximum mezzoforte is optimal. The metronome indication is only for orientation. It is better to stay away from the loud volumes... you are only just getting into the swing of things. Besides, the soft range is much better for coordination. If you play double stops loudly, the notes will practically always come together due to the high key acceleration. That's easy. Why don't you try it in piano? Then you'll notice how wobbly it can be while your early morning coordination is still sleepy in bed.

Because you think practically, you will play all sequences in all keys. This has the advantage that all occurring, sometimes stupidly lying fingering combinations of alternating thirds are covered and can no longer cause surprises in the literature. This is also true for all other fingering sequences. Besides, transposing is fun and encourages pragmatic thinking.

$\text{♩} = 96$ legato

mp 13 24 13 24 35 24 35 24
Spiegelfingersatz

Transpose into all keys ! bar #8 serves as a dominant to the next key. © Ratko Delorko 2023

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