Work with these fixes before you start making adjustments to your technique.

**PERSPECTIVE**

- It is all about the bite!
  - The stroke works only when there is a thin point of resistance between the bow and the string.
  - Think of throwing the bow into the string, not along the side of the string.

**Thrown strokes are about touch and feel.** Cultivate a refined sensitivity to what the bow feels like when the stroke is working.

- Build up at a bit at a time, like mastering a trill. So get 1 minute of clean, comfortable sautille; build up to 2; build up to 5...

**Want to have independence of L & R hands.** You may find you get your sautille on a single note, but lose it when you add notes.

- Practice for fluid, confident LH separately from the bow. Tension, panic, clamping down in the LH will make the RH lose its poise.

**Practice for fluid, confident LH separately from the bow.**

- Tension, panic, clamping down in the LH will make the RH lose its poise.

**Make it as natural as breathing.** If you can keep a sautille going while you talk to someone, you own it.

**MECHANICS**

- **WRIST AND FINGERS:** Flexible and strong.
- Practice near the tip. Focus on maximum motion of fingers, minimum motion of bow.
- Focus on the swinging-door motion of the lower arm.
- Practice near the tip. Focus on the swinging-door motion of the lower arm.
- Practice in the upper body. Focus on feeling of fingers hitting the string, shoulder/upperarm/neck.
- Focus on the swinging-door motion of the lower arm.
- Practice near the tip. Focus on the swinging-door motion of the lower arm.

**Practice near the tip.** Focus on the swinging-door motion of the lower arm.

- **ELOQUENCE:** Focus on the swinging-door motion of the lower arm.
- Focus on the swinging-door motion of the lower arm.

- **ULTRAPRIMARY:** Muscles here don’t support the arm. Focus on the swinging-door motion of the lower arm.
- Focus on the swinging-door motion of the lower arm.

**OFF THE STRING**

- **Work with the fixes before you start making adjustments to your technique.**

| **COMMON MISTAKES IN UNDERSTANDING:** going for a “light” sound by thinking of a light stroke.
| This is a lack of energy in the stroke, the lightness in the sound comes from manipulating the resonance, changing the length of the stroke, height of the bounce. |

**PREFIX:**

- Crisp, definite starts to notes. (Might even be gritty for flashy virtuosic sound.) Fuzzy, mushy beginnings tell you there is not enough bite, not enough bow contact, not enough spring in the fingers.
- Clear, ringing sound in the life of the note. Fuzzy, mushy sound away from the string. Amplitude could be still, bowed, not vibrato.

**LISTEN:**

- Listen very carefully for clean coordination between bow and fingers.
  - Common mistakes: sense left if not down. Sense left if not down.
  - Listen very carefully for clean coordination between bow and fingers.

**LISTEN:**

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