

FIG 125

M. Dupré, Prelude in G minor, bars 1–2, R. H. simultaneous, L. H. as in original

One can also perform the exercise with fermata-relaxation throughout.

The fermatas here are positioned above (instead of in front of or behind) each corresponding semiquaver, as the linearity of the converging lines of movement from the left and the right is maintained better in this way; the important thing is that one mentally pictures the finger movement for the advancing five notes on the fermata which hasn't been determined in terms of time beforehand. During the fermatas one should relax completely (exhale, sink shoulders, loosen jaw).

FIG 126

M. Dupré, Prelude in G minor, bars 1–2, relaxing-fermatas on 1st and 7th semiquaver

The fermatas should lie on a different beat each time around:

FIG 127

M. Dupré, Prelude in G minor, bars 1–2, relaxing-fermata on 2nd and 8th semiquaver

The augmentation of a whole beat is very effective as, despite the motor familiarity of playing continually through, the metric placing of the fingers has to be consciously controlled over and over again: