

NECK REGION BASIC DOUBLETOPPED EXERCISES IN ONE POSITION

LEVEL 1 (EASIEST): One Finger Fixed on One String/All Other Fingers on the Other String

The following tables show all the different finger combinations possible with one finger fixed on one string, and all other fingers on the other string. Tables 1A and 1C show the possibilities with the fixed finger on the *lower* string, while Tables 1B and 1D show the possibilities with the fixed finger on the *higher* string.

Rather than writing out exercises it is proposed that we improvise on the string on which we have the moving fingers while maintaining the "fixed" finger stopped at all times. These exercises have the double objective of:

- simply getting comfortable and
- adjusting the finger spacings so that we are playing in tune.

To minimise hand strain it is probably better to start in the higher positions and then work downwards, rather than the opposite.

TABLE 1A: ALL POSSIBLE COMBINATIONS WITH ONE FINGER ON THE LOWER STRING AND ALL OTHER FINGERS ON THE HIGHER STRING				
HIGHER STRING FINGERS	2 3 4	1 3 4	1 2 4	1 2 3
LOWER STRING FINGERS	1	2	3	4
CLOSED POSN				
EXTENDED POSN	UGLY			

TABLE 1B: ALL POSSIBLE COMBINATIONS WITH ONE FINGER ON THE HIGHER STRING AND ALL OTHER FINGERS ON THE LOWER STRING				
HIGHER STRING FINGERS	1	2	3	4
LOWER STRING FINGERS	2 3 4	1 3 4	1 2 4	1 2 3
CLOSED POSN				UGLY
EXTENDED POSN				UGLY

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LEVEL 1 (cont): One Finger Fixed on One String/All Other Fingers + Open String on the Other String

Now, with the following tables 1C and 1D, we will incorporate the use of the open string on the “active-left-hand” string. These tables also show in which fingerboard positions each finger configuration will sound the best – in both extended and closed (non-extended) position – because with the open string, each position has a completely different harmony. Each finger configuration will sound unbearably dissonant in some positions while in other positions it will sound very pleasant. We will always try and use the pleasant ones! These “optimal” positions are indicated according to our chromatic numbering system (see [Neck Region](#)) except for the extended positions (for which the fixed note pitch is given).

TABLE 1C: ALL POSSIBLE COMBINATIONS WITH ONE FIXED FINGER ON THE LOWER STRING AND ALL OTHER FINGERS + THE OPEN STRING ON THE HIGHER STRING

HIGHER STRING FINGERS (IMPROVISATION)	O 2 3 4	O 1 3 4	O 1 2 4	O 1 2 3
FIXED FINGER ON LOWER STRING	1	2	3	4
SOUNDS GOOD IN WHICH NON-EXTD POSITIONS?	7°, 4° and 2° 1st finger on A, F# or E (if on D-string)	6°, 3°, 2° and 1° 2nd finger on A, F#, F, E (if on D-string)	8°, 5°, and 2° 3rd finger on C, A or F# (if on D-string)	7°, 4°, 2° and 1° 4th finger on C, A, G or F# (if on D-string)
SOUNDS GOOD IN WHICH EXTENDED POSITIONS?	1st finger on A, G or F (if on D-string)	2nd finger on A or F (if on D-string)	3rd finger on C, A or G (if on D-string)	4th finger on C, A or G (if on D-string)

TABLE 1D: ALL POSSIBLE COMBINATIONS WITH ONE FIXED FINGER ON THE HIGHER STRING AND ALL OTHER FINGERS + THE OPEN STRING ON THE LOWER STRING

FIXED FINGER ON HIGHER STRING	1	2	3	4
LOWER STRING FINGERS (IMPROVISATION)	O 2 3 4	O 1 3 4	O 1 2 4	O 1 2 3
SOUNDS GOOD IN WHICH NON-EXTD POSITIONS?	8°, 5°, 2° and 1° 1st finger on F, D, B or Bb, (if on A-string)	7°, 4° and 2° 2nd finger on F, D or C (if on A-string)	7° and 1° 3rd finger on F# or C (if on A-string)	6° and 2° 4th finger on F# or D (if on A-string)
SOUNDS GOOD IN WHICH EXTENDED POSITIONS?	1st finger on D, C or Bb (if on A-string)	2nd finger on F#, D or C (if on A-string)	3rd finger on F or D (if on A-string)	4th finger on F# or D (if on A-string)