



EXERCISE 1C: WITH DOUBLESTOPPED GLISSANDI

Exercise 1C: With Doublestopped Glissandi. This exercise is presented in three systems, each with a bass clef staff on the left and a treble clef staff on the right. The music consists of doublestopped chords and glissandi. Fingerings are indicated as 1 and 2. The key signature starts with one sharp (F#) and changes to one flat (Bb) in the final system.

EXERCISE 2: DIMINISHED 7TH ARPEGGIOS. (cont) FIRST AND THIRD FINGER SIXTHS

Exercise 2: Diminished 7th Arpeggios. (cont) First and Third Finger Sixths. This exercise is presented in three systems, each with a bass clef staff on the left and a treble clef staff on the right. The music features diminished 7th arpeggios and sixths. Fingerings are indicated as 1 and 3. The key signature changes from one sharp to one flat across the systems.

EX 2A: IN BROKEN DOUBLESTOPS

EX 2A: In Broken Doublestops. This exercise is presented in six systems, each with a bass clef staff on the left and a treble clef staff on the right. The music features broken doublestops. Fingerings are indicated as 1 and 3. The key signature changes from one sharp to one flat across the systems.

EX 2B: IN BROKEN DOUBLESTOPS TURBO

EX 2C: WITH AUDIBLE DOUBLESTOPPED GLISSANDI

EXCS 2D: DIMINISHED 7TH CHORDS ACROSS THREE STRINGS

Improvise different bowing and rhythm patterns. Can start also one semitone or one tone higher.

Do the same for the following diminished chord fingerings (can also be a semitone or a tone higher)

EX 3: MAJOR ARPEGGIOS ACROSS THREE STRINGS STARTING ON G-STRING

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EX 3B: STARTING ON C-STRING

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