

Slurred string crossings Try to use as little right arm movement and bow travel as necessary. In the repeats, check visually that the angle between the hair and the string is just enough to move from one string to the other and no wider. Keep fingers down where possible.

♩ = 116-138

1. □
2. V

Silent, and almost silent, glissando 'polishing exercises' (without the bow): In first position, let the left-hand thumb and the side of the base of the first finger feel a harmonic-like contact against the neck, keeping the fingertips clear of the strings. Firstly, do some silent fast 'polishing' up and down the neck, just to the shoulder of the instrument and back. Then let the fingertips join in, polishing with the lightest of harmonic pressure on the strings – almost silently.

Glissando in harmonics Start in weightless balance. To keep this weightless feeling, try this: when the left hand is moving towards the bridge, imagine it's gliding very slightly downhill, towards the level of your chin. Then, when it's moving back towards first position, imagine the left hand gliding very slightly uphill, to about the level of your nose.

Use any finger, in 'harmonic' pressure, starting with a short gliss. then extending as far as is comfortable

Baroque-style sequence At each change of key, listen carefully to the first finger, which needs to move in a wide semitone, as in a chromatic scale. The leading-note semitones, for example, C# to D in the first bar, need to be tighter.

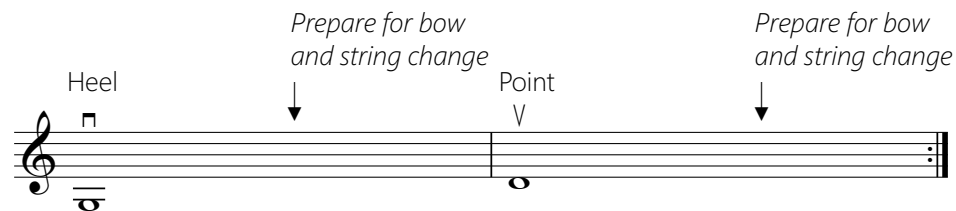
$\text{♩} = 80$

Tech-Synthesis 2

Dramatic, with energy $\text{♩} = \text{c.}88$

Golden Tone 4

The new element here is changing string and bow direction smoothly, at extreme ends of the bow, with minimal break in sound. Think ahead as these changes approach, getting ready to adjust the right arm smoothly. On the lower strings, it's important not to raise the right shoulder more than necessary.



As slow as possible, in a comfortable bow lane, repeating as often as you like.



Now tune violin, as normal

Intervals of major and minor thirds as chords Here in the double stopping, the minor thirds played with 1st and 3rd fingers need a wider stretch than the major thirds. And against the open string, the 2nd finger needs to be high in the minor third and low in the major third.

$\text{♩} = \text{c.}112$

major 3rd

minor 3rd

minor 3rd

major 3rd

The image displays six staves of musical notation for double-stopping exercises. Each staff begins with a treble clef and a key signature of one sharp (F#). The first two staves are marked with a tempo of $\text{♩} = \text{c.}112$. The first staff shows a sequence of notes with a 'major 3rd' label above it. The second staff shows a sequence of notes with a 'minor 3rd' label above it. The third and fourth staves show similar sequences with 'minor 3rd' and 'major 3rd' labels respectively. The fifth and sixth staves show sequences of notes with '0' above them, indicating open strings. Each staff is divided into two measures by a double bar line, and each measure ends with a repeat sign.