

Bytovetzski Double Stopping

Reminder 1) The bow must grasp the two strings *simultaneously* on beginning each stroke in order that the two tones may be heard from the *very start*.

Reminder 2) Each of the two tones produced in a double stop, or, in a series of double stops, must be clear and even throughout the length of its duration;- double tones should resemble single sounds produced on two instruments at the same time.

Reminder 3) The change of stroke and the passing of the bow to neighboring strings must be accomplished with extreme delicacy and smoothness, the player should guard against any exaggerated movement of the hand and arm as this would in either case produce an unintended accent.

Exercises for Drawing the Bow Across the Open Strings

Slowly

W.B.

Exercises for Smooth Changes of Stroke

Exercises for Crossing Smoothly to Neighboring Strings

Reminder 4) Clear tones in double stopping, so far as the fingers are concerned, can be obtained only by placing the "higher" finger (numerically higher) on the string in such an attitude as not to interfere with the string upon which the "lower" finger is placed, e.g. the higher finger must lean as much as possible towards the string not in use. The same rule applies to double-notes one of which is represented by an open string, the latter taking the place of the lower finger.

The following examples will further illustrate the directions just given. The star (*) will indicate the note stopped by the higher of the two fingers.

Exercises in which one of the two notes is represented by a Lower Open String

This mark +, wherever it appears in this book, will indicate that the part or the line is also to be practiced on the other strings.

Exercises in which one of the two notes is represented by a Higher Open String

Exercises in which the Open String is made use of on Either side of the Finger