

# 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

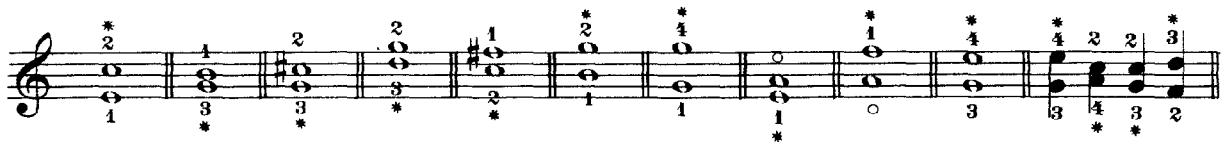


## Exercises for Crossing Smoothly to Neighboring Strings



*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




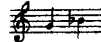
## True Intonation

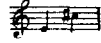

True intonation in double stops calls for a well-developed feeling for pitch-sense. The principal problem involved here is that of judging at the same time the pitch of the two tones separately, and their pitch-relation to each other: that is, to hear whether each of the two tones is correctly pitched from its preceding tone, and whether each of the sounds forming the double stops is in tune with the other; although it might seem that attention to the intonation of the two sounds individually would ensure their correct intonation, it is found, nevertheless, that consciousness of the pitches in both single and combined aspects is necessary; for notes apparently in tune when heard singly will often show themselves to be slightly false when combined, the otherwise imperceptible falsity being then magnified.



*Reminder 5)* The difficulty of mastering true intonation in double stops is greatly reduced when the student is previously familiar with all the intervals, or at least, with those commonly found to follow each other in succession—such as thirds and sixths. The student should, therefore, make a thorough study of the mental exercises which will appear in this book for this purpose.

*Reminder 6)* The study in intervals must be carried far enough to bring about the result that at sight of a double stop the player *instantly recognizes* the distance between the two finger-placings involved.

The following illustration will make this clear.

*Illustration:* The interval G-B  is a major third, the interval G-B $\flat$   is a minor third. The student will bear in mind that the fingers' separation in a major third is half a tone smaller than in a minor third.

The interval E-C $\sharp$   is a major sixth, the interval E-C  is a minor sixth. In this interval the fingers' separation is a half tone wider in the major than in the minor.

The interval C-F $\sharp$   is an augmented fourth, the interval C-F  is a perfect fourth. In this interval the fingers' separation is a half tone wider in the perfect than in the augmented.

*Reminder 7)* The recognition of intervals is of a two-fold nature. Namely: simultaneous recognition of the kind of interval (major, minor, perfect or augmented) and a *mental picture* of the fingers as they would appear *on the fingerboard*. Nothing short of this double recognition will ensure accuracy in finger-placing.

## Mental Exercise for Recognizing Intervals

### Thirds

The student should recite to his teacher the following exercise. First naming the interval, next stating whether it is major or minor and then whether the fingers' separation is large or small.



# Preparatory Exercises in Thirds (first position)

Fingers must remain on the strings whenever possible

The exercises consist of ten staves of music. The first three staves feature eighth-note patterns with specific fingering (1, 2, 3, 4) and breath marks (+, o). The remaining seven staves show various rhythmic patterns and double stops, with some marked with an asterisk (\*). The exercises are designed to build technique for playing thirds in first position.

\* The first and third fingers must remain on the strings while the second and fourth are in use.

Five staves of musical notation for double stopping exercises. Each staff contains a series of chords and intervals, with some measures marked with an asterisk (\*) and a '4' indicating a four-measure repetition.

## Exercises for Independence of the Fingers

(A ten-fold repetition is recommended each time a repetition sign occurs.)

Six staves of musical notation for finger independence exercises. Each staff begins with a '+' sign and contains various rhythmic patterns and intervals, with some measures marked with a '4' indicating a four-measure repetition.

This image displays a page of musical notation for a guitar piece. The notation is written on ten staves, each beginning with a treble clef. The key signature changes throughout the piece: the first staff is in one flat (B-flat), the second and third staves are in two sharps (D major), and the remaining staves are in three flats (E-flat major). The time signature is common time (C) for the first staff and 3/4 for the others. The music is characterized by complex rhythmic patterns, primarily consisting of beamed sixteenth and thirty-second notes, often grouped in pairs or fours. The notation includes various musical symbols such as double bar lines, repeat signs, and a 'simile' marking. The piece concludes with a final double bar line.

A series of eight staves of musical notation for violin double-stopping exercises. The exercises are written in treble clef with a key signature of one flat (B-flat). The notation includes various intervals, often beamed together in groups of four or six. Some staves include fingerings (e.g., 1, 2, 3) and a '+' sign. The word 'simile' is written above the sixth staff. The exercises progress from simple intervals to more complex, chromatic patterns.



## Mental Exercise for Recognizing Intervals

### Sixths

A series of four staves of musical notation for a mental exercise focused on recognizing intervals, specifically sixths. The notation is in treble clef with a key signature of one flat (B-flat). Each staff contains a sequence of pairs of notes (dyads) representing different sixth intervals, such as major sixth, minor sixth, and augmented sixth. The intervals are presented in various positions and with different accidentals to test the student's ability to recognize them without playing.



*Reminder 8)* In playing successive sixths, the finger stopping the higher note in the first double note is made use of for stopping the lower note in the second double-note.

For example  In descending it is vice-versa 

In order, therefore, that the finger shall change from one string to another without producing unintentional sounds, or a break, the change must be made by a *transfer*. That is to say, the customary vertical (up and down) action of the fingers must be abandoned and a sidewise movement substituted. This movement is made in a rapid and decided manner.

## Preparatory Exercises in Sixths (first position)



## Exercises for Simultaneous Double Stopping



+

*simile*

*simile*

+

*simile*

# Mental Exercises for Recognizing Perfect and Augmented Fourths

This section contains four staves of musical notation. Each staff is composed of a series of chords, primarily perfect fourths and augmented fourths, in various keys and inversions. The chords are written in a way that emphasizes the interval relationship between the notes.

## Preparatory Exercise in Fourths

This section contains four staves of musical notation. The first two staves show a sequence of chords moving up and down the scale. The last two staves show a sequence of chords moving up and down the scale, with some chords marked with a '3' indicating a triplet.

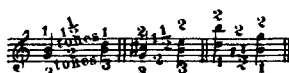
## Exercises in Fourths and Sixths Combined


This section contains three staves of musical notation. Each staff contains a sequence of chords, primarily fourths and sixths, in various keys and inversions. The chords are written in a way that emphasizes the interval relationship between the notes.

# Shifting

*Reminder 9)* The rules for shifting in double-stopping are the same as those which are applied to shifting in single-stopping. It is therefore unnecessary to include here rules for that part of the subject which is alike in both and with which the player should be thoroughly familiar before undertaking shifting in double-stops. If however the student has not had a thorough drilling in single-stop shifting, he should not begin here. Instead he should lay this book aside for a time and take up the problem of shifting as prescribed in the book of "Scale Technic" (in single stopping, see foot note)\* The subject is generously treated there. The problem involved in double-stop shifting that is new to the player is:

## Unequal Shifting of Two Fingers

*Reminder 10)* The problem of unequal shifting, that is, where two fingers stopping a double-note have to shift unequal distances in order to reach two other notes, as would be the case in the following examples, for instance:—  is this, the two fingers having started to shift *simultaneously* must move *unequal* distances and reach their respective places at the *same instant*. This problem is a barrier in the path of progress to most pupils, simply because they do not know just how to avoid it. The following explanation, and the exercises, if carefully observed and practised will enable the student to make short work of this universally recognized difficulty.

The student has by this time learned to recognize at a glance whether an interval is major or minor and at the same instant to recognize whether the finger-separation is large or small. There will now only remain for him to learn the mechanical action of the fingers that will correspond to the finger-placings which he sees in his mind. In other words, in playing the following  the pupil should recognize at a glance 1) that the major third is followed by a minor third; 2) that the finger-separation is small in the major third and large in the minor; 3) that the third finger makes a shift of two tones and the first finger of a tone and a half. Thus the player will clearly understand that in passing from the first double-note to the second double-note the finger-separation is *altered* and the only question that will remain will be just when to make this alteration. The change in the finger-placing is made immediately after the shift has been started, BUT FOR PRACTICE AND IN ORDER TO DRAW THE PUPIL'S ATTENTION TO EXACTLY WHAT HAPPENS (TO THE PRECISE ALTERATION) IT IS *IMPORTANT* THAT THE ALTERATION SHOULD BE MADE BEFORE STARTING THE SHIFT, THUS EQUALIZING THE SHIFTING DISTANCE BETWEEN THE TWO FINGERS.

The exercises which follow will illustrate this further.



\* Scale Technic. How Acquired, Developed and Mastered — by Pavel L. Bytovetzski.

Published by Carl Fischer, New York.

# Preparatory Exercises for Unequal Shifting on Double Notes

The grace notes are used here to equalize the shifting distance of both fingers in passing from one position to another.

The exercises consist of ten staves of music, each containing a sequence of double notes. The first staff of each pair begins with a '+' sign, indicating a starting point or a specific fingering. The exercises are designed to help the violinist equalize the shifting distance of both fingers when moving between positions. The notation includes various key signatures (one sharp, one flat, two flats, two sharps) and time signatures (2/4, 3/4, 4/4). Fingerings (1, 2, 3, 4) are indicated for each note, and grace notes are used to facilitate the shifts. The exercises are organized into pairs of staves, with the first staff of each pair starting with a '+' sign.

After the above exercises have been thoroughly practised as written, the grace notes should be made but not sounded and later they should be omitted altogether.

# Exercises for Shifting Unequal Distances

## Thirds and Sixths

The page contains 12 staves of musical notation for violin, organized into three groups of four staves each. The first group (staves 1-4) focuses on thirds, with fingerings 1, 2, 3, and 4 indicated above the notes. The second group (staves 5-8) focuses on sixths, with fingerings 1, 2, 3, and 4 indicated above the notes. The third group (staves 9-12) focuses on sixths, with fingerings 1, 2, 3, and 4 indicated above the notes. The exercises involve shifting between positions while maintaining double stops, with some measures showing specific fingerings for the left and right hands. The music is written in treble clef and includes key signatures of one flat and one sharp.

The sheet music consists of 12 staves of double-stopping exercises for violin. The exercises are written in treble clef and include various rhythmic patterns, fingerings, and articulations. Key annotations include:

- Staff 3:** "play also one note to the stroke" (written above the staff).
- Staff 5:** "simile" (written below the staff).

The exercises are organized into groups of four staves each, with each staff containing a different rhythmic and melodic pattern. The patterns often involve double stops and are designed to improve the player's technique and control.

## Exercises for Crossing to Neighboring Strings

Five staves of musical exercises for crossing to neighboring strings. Each staff contains double-stopped eighth and sixteenth notes with various fingerings and slurs. The exercises are written in treble clef and include key signatures of one sharp (F#) and one flat (Bb).

## Exercises in Thirds in the First and Third Positions

Three staves of musical exercises in thirds for the first and third positions. The exercises include slurs and fingerings, with a "simile" marking on the first staff. The exercises are written in treble clef and include key signatures of one sharp (F#) and one flat (Bb).

## Exercises in Thirds in the Second and Fourth Positions

Three staves of musical exercises in thirds for the second and fourth positions. The exercises include slurs and fingerings. The exercises are written in treble clef and include key signatures of one sharp (F#) and one flat (Bb).



# Exercises in the First, Second, Third and Fourth Positions

The first section contains six staves of musical exercises. Each staff is in G major (one sharp) and 4/4 time. The exercises focus on double stops in the first, second, third, and fourth positions. Fingerings are indicated by numbers 1-4 above the notes. The exercises are as follows:

- Staff 1: Four measures of double stops, primarily in first and second positions.
- Staff 2: Four measures of double stops, primarily in second and third positions.
- Staff 3: Four measures of double stops, primarily in third and fourth positions.
- Staff 4: Four measures of double stops, primarily in fourth position.
- Staff 5: Four measures of double stops, primarily in fourth position.
- Staff 6: Four measures of double stops, primarily in fourth position.

## Exercises in Sixths in the First and Third Positions

The second section contains three staves of musical exercises. Each staff is in G major (one sharp) and 4/4 time. The exercises focus on double stops in sixths in the first and third positions. Fingerings are indicated by numbers 1-4 above the notes. The exercises are as follows:

- Staff 1: Four measures of double stops in sixths, primarily in first position.
- Staff 2: Four measures of double stops in sixths, primarily in first position.
- Staff 3: Four measures of double stops in sixths, primarily in third position.

# Exercises in Sixths in the Second and Fourth Positions

Three staves of musical exercises in sixths, second and fourth positions. The first staff is in C major, the second in D major, and the third in E major. Each staff contains four measures of music, with fingerings indicated by numbers 1-4. The exercises are written in treble clef and 4/4 time.

## Exercises in the First, Second, Third and Fourth Positions

Seven staves of musical exercises in the first, second, third and fourth positions. The first staff is in C major, the second in D major, and the third in E major. Each staff contains four measures of music, with fingerings indicated by numbers 1-4. The exercises are written in treble clef and 4/4 time.

## Exercises in Thirds and Sixths Combined

Three staves of musical notation in treble clef, 2/4 time. The first staff contains six measures of double stops, primarily thirds and sixths, with fingerings 1, 2, 3, and 4 indicated. The second staff contains five measures of similar double stops. The third staff contains five measures, including some with fingerings 2, 4, 3, and 4. The exercises focus on combining thirds and sixths in various voicings.

## Chromatic Movements

*Reminder 11)* One half tone shifts of the fingers must be made in a decided manner, so as not to have the effect of a glide.

Five staves of musical notation in treble clef, 2/4 time. The first staff is marked *simili* and shows chromatic double stops. The second staff shows chromatic double stops with fingerings 1, 2, 3, and 4. The third staff shows chromatic double stops with fingerings 1, 2, 3, and 4. The fourth staff shows chromatic double stops with fingerings 1, 2, 3, and 4. The fifth staff is marked *simili* and shows chromatic double stops. The exercises focus on chromatic movement of double stops.

## Broken Thirds

Two staves of musical notation in treble clef, 2/4 time. The first staff contains five measures of broken thirds, with fingerings 2, 3, 4, and 2 indicated. The second staff contains five measures of broken thirds, with fingerings 1, 2, 3, and 4 indicated. The exercises focus on broken thirds in various voicings.

## Octaves

**Reminder 12.** In playing successive octaves, whether the distance of the shift is half-tone or a whole tone, it must be made with the whole hand.

**Reminder 13.** While the first and fourth fingers are employed (in octave playing) the second and third fingers must remain on the same string as the fourth.

### Exercises in Octaves

The exercises are arranged in ten staves, each featuring double-stopping techniques in various keys and time signatures. The first staff is in C major (one sharp), 4/4 time. The second staff is in D major (two sharps), 4/4 time. The third staff is in E major (three sharps), 4/4 time. The fourth staff is in F# major (three sharps), 2/4 time. The fifth staff is in G major (one sharp), 2/4 time. The sixth staff is in A major (three sharps), 2/4 time. The seventh staff is in B major (four sharps), 2/4 time. The eighth staff is in C major (no sharps or flats), 2/4 time. The ninth staff is in D major (two sharps), 2/4 time. The tenth staff is in E major (three sharps), 2/4 time. The exercises involve various double-stopping techniques, including sixths and sevenths, and are marked with fingerings (1, 2, 3, 4) and bowing directions (up and down bows).

Sheet music for 'Double Stopping for Violin' by Pavel Bytovetski. The score consists of ten staves of music. The first two staves are in B-flat major (two flats) and 4/4 time, featuring double stops and sixteenth-note patterns. The third staff changes to D major (two sharps) and 3/4 time, with more complex rhythmic patterns including triplets and sixteenth-note runs. The fourth staff continues in D major with similar patterns. The fifth staff returns to 4/4 time with double stops and sixteenth-note figures. The sixth staff continues this pattern. The seventh staff is in D major with a 3/4 time signature, featuring a steady eighth-note accompaniment. The eighth staff continues with double stops and sixteenth-note patterns. The ninth and tenth staves conclude the piece with double stops and sixteenth-note runs. The music is written for a single violin, with double stops indicated by two notes on a single stem.

The sheet music is written for violin and consists of ten staves. The key signature is G major (one sharp). The first four staves show a continuous sixteenth-note arpeggiated pattern in the right hand, with the left hand playing a series of chords. The fifth staff introduces a new texture with a more complex right-hand pattern. The remaining staves continue with variations of these textures, including triplets and different arpeggiations. The piece concludes with a final chord on the tenth staff.

Sheet music for 'Double Stopping for Violin' by Pavel Bytovetski. The score is written for a single violin in 2/4 time, featuring complex double-stopping passages. It is divided into two main sections: the first in B-flat major (three flats) and the second in D major (two sharps). The first section contains measures 1-12, and the second section contains measures 13-24. The music includes various technical challenges such as triplets, sextuplets, and rapid sixteenth-note runs. Fingering numbers (1-4) and bowing marks (accents, slurs) are provided throughout. Measure numbers 1, 3, 5, 7, 9, 11, 13, 15, 17, 19, 21, 23, and 24 are indicated at the end of their respective measures.

The sheet music is written for a single violin and consists of ten staves. The key signature is G major (one sharp) and the time signature is 4/4. The music is characterized by intricate double-stopping patterns, often involving triplets and sextuplets of eighth and sixteenth notes. Fingering is indicated by numbers 0, 1, and 4 below the notes. The piece ends with a double bar line on the final staff.



## Chromatics in Octaves

Observe carefully Reminder 12

The musical score is written for violin and consists of nine staves. The key signature is one sharp (F#), and the time signature is 4/4. The first staff begins with the instruction "Observe carefully Reminder 12". The music features various chromatic exercises in octaves, including double stops. Some sections are marked with repeat signs (double bar lines with dots). The final staff includes a triplet of eighth notes, indicated by a "3" over the notes and a circled "o" below.

4 A String

4 D String

4 1

A D

3 3

# Chromatics in Sixths

The sheet music is arranged in ten systems, each consisting of two staves of double-stopped notes. The key signature is B-flat major (two flats). The music features rapid chromatic movement in sixths, with various fingerings and bowing techniques indicated by slurs, accents, and finger numbers (1-4). The piece concludes with a final double-stopped chord.

# The Twenty Four Scales and Arpeggios in Thirds from the first to the fifth positions

The musical score is composed of ten staves, each containing a different scale or arpeggio. The notation is as follows:

- Staff 1:** Treble clef, one sharp (F#). It begins with a scale starting on C4, moving up and then down. It includes fingerings (1, 2, 3, 4) and a 'simile' instruction.
- Staff 2:** Treble clef, one sharp (F#). It begins with a scale starting on D4, moving up and then down.
- Staff 3:** Treble clef, one sharp (F#). It begins with a scale starting on E4, moving up and then down.
- Staff 4:** Treble clef, one sharp (F#). It begins with a scale starting on F#4, moving up and then down.
- Staff 5:** Treble clef, one flat (Bb). It begins with a scale starting on G4, moving up and then down.
- Staff 6:** Treble clef, one flat (Bb). It begins with a scale starting on A4, moving up and then down.
- Staff 7:** Treble clef, one flat (Bb). It begins with a scale starting on Bb4, moving up and then down.
- Staff 8:** Treble clef, one flat (Bb). It begins with a scale starting on C5, moving up and then down.
- Staff 9:** Treble clef, one flat (Bb). It begins with a scale starting on D5, moving up and then down.
- Staff 10:** Treble clef, one flat (Bb). It begins with a scale starting on E5, moving up and then down.

The musical score is written for violin and consists of ten staves. The key signature is B-flat major (two flats). The notation includes numerous double-stopping passages, where two notes are played simultaneously. Fingerings are indicated by numbers 1, 2, 3, and 4 above or below the notes. Slurs are used to group notes that are played in a single bow stroke. The piece features a variety of rhythmic patterns and melodic lines, with some staves containing rests. The notation is clear and professional, suitable for a printed sheet music edition.

The musical score is written for a violin and consists of ten staves. The key signature is one sharp (F#), and the time signature is 4/4. The notation is characterized by frequent double stops, often spanning two octaves. Fingerings are meticulously indicated with numbers 1-4 above or below the notes. Slurs and accents are used to denote phrasing and bowing patterns. The piece includes several repeat signs and a final double bar line at the end of the tenth staff.

## The Twenty Four Scales and Arpeggios in Sixths

This musical score is a collection of 24 exercises, each consisting of a scale and an arpeggio, written for violin in sixths. The exercises are arranged in 12 rows, with each row containing two staves. The scales are written in treble clef, and the arpeggios are written in bass clef. The key signatures and time signatures vary throughout the piece, including major, minor, and augmented/diminished scales. The exercises are numbered 1 through 24, and each exercise is marked with a double bar line and repeat signs. The notation includes various fingerings, such as 1, 2, 3, 4, and 5, and is designed to be played with double stops.

The musical score is written for violin and consists of 12 staves. The key signature is G major (one sharp). The notation is dense, featuring many double stops (two notes played simultaneously) and triplets. Fingerings are indicated by numbers 1 through 4. Slurs and accents are used throughout to indicate phrasing and bowing. The piece concludes with a final double stop on the last staff.



# The Twenty Four Scales and Arpeggios in Octaves

The image displays a musical score for violin, titled "The Twenty Four Scales and Arpeggios in Octaves" by Pavel Bytovetski. The score is written for double stopping and is organized into 12 staves, each representing a different scale or arpeggio. The staves are arranged in two groups of six, with the first group starting on C and the second group starting on F. Each staff begins with a treble clef and a key signature (ranging from C major to C minor). The notation includes double stops (two notes played simultaneously) and arpeggios (chords played in sequence). Some staves have fingerings indicated by numbers 1-4. The scales are organized into two groups of 12, with the first group starting on C and the second group starting on F. Each staff ends with a double bar line and a repeat sign.

This page contains 12 staves of musical notation for violin, each featuring double-stopping exercises. The notation is written in treble clef and includes various key signatures, primarily one sharp (F#). Each staff consists of two measures of music, with various chordal and melodic patterns. The exercises are designed to be played with both hands simultaneously, as indicated by the double-stopping notation. The notation includes beams, slurs, and repeat signs, indicating specific techniques and phrasing. The exercises progress from simple double stops to more complex, rapid passages.