

Tremolo Exercises I

by


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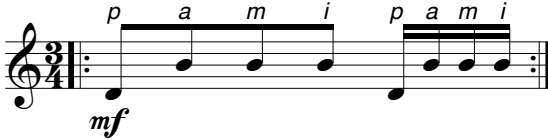
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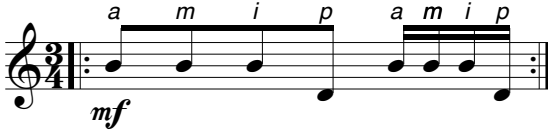
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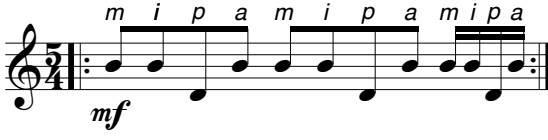
Exercises

1a. 

1b. 

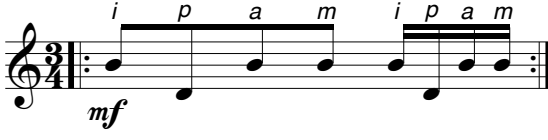
2a. 

2b. 

3a. 

3b. 

4a. 

4b. 

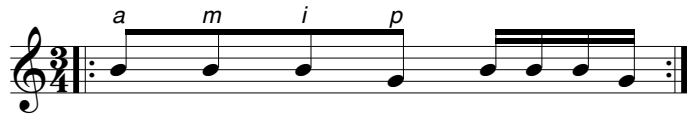
Development

Move the Thumb

Move the thumb to different strings.

Be sure to use the four variations shown on the first page:

- p a m i
- a m i p (shown)
- m i p a
- i p a m



Q. Why alternate slow and fast versions of the same pattern?

A. Like almost anything, what works slow doesn't always work fast. Alternating a speed burst with slower material lets you work on playing quickly from the start. Just don't get too ambitious. Keep your speed bursts right inside the upper edge of your control. Play the bursts roughly twice as fast as the slow, or use a metronome and keep it at a constant tempo will playing these exercises.

Dynamics

Incorporate block dynamics and graduated dynamics into each finger pattern (*m i p a* shown).



Add a Chromatic Line

Add a chromatic line in the treble or bass. Use all the finger patterns.



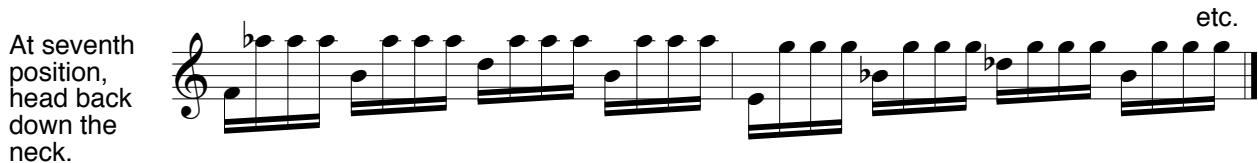
Q. Why do all these exercises have tremolo on the second string?

A. It's very easy to do tremolo on the first string: the right hand fingers don't have to be as precise. Tremolo on the second string requires more control.

Add a Moveable Shape

Add a standard, moveable shape. A diminished chord is used here along with the *p a m i* pattern

The Diminished Chord Shape



Q. Do I have to do all of these practice methods every day?

A. Nope. Pick a few and try them out. Most are more geared towards developing control and coordination. If you feel any of finger patterns on the first page are a bit out of control, use the various practice methods on it. Don't over do it. The exercises on page one work well: they are the foundational material, and should be your primary practice material