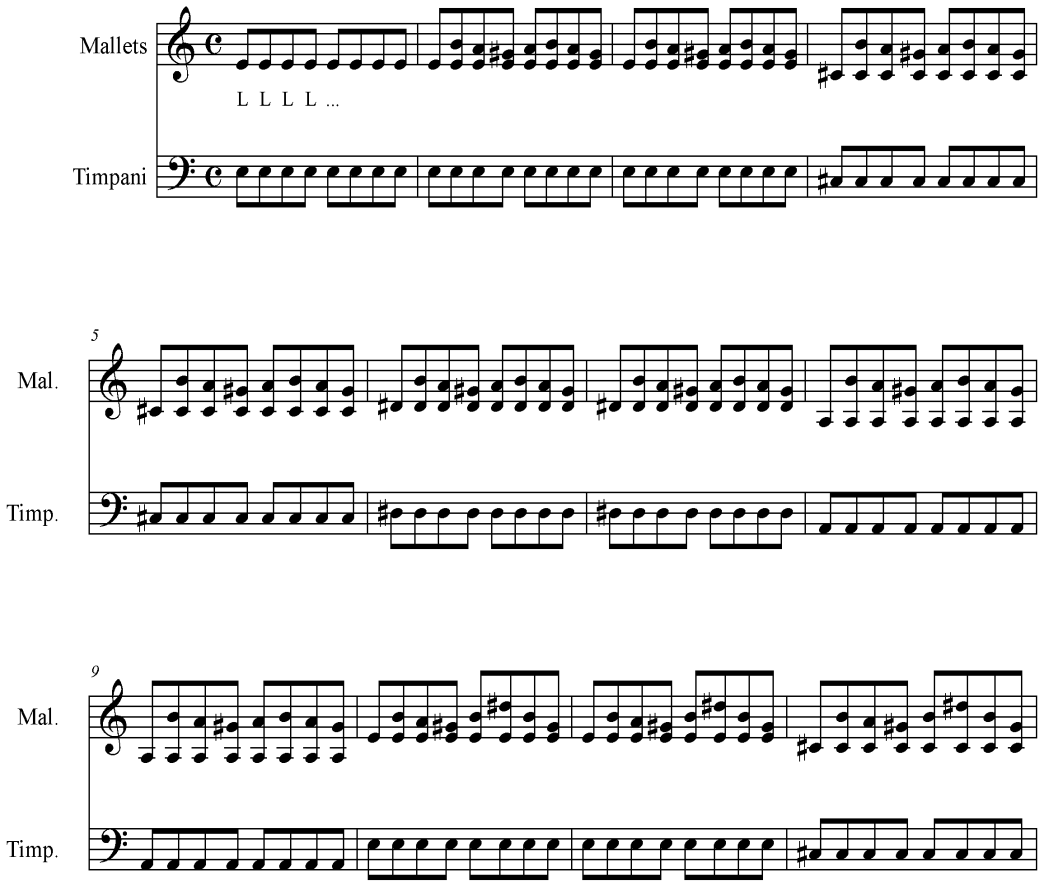
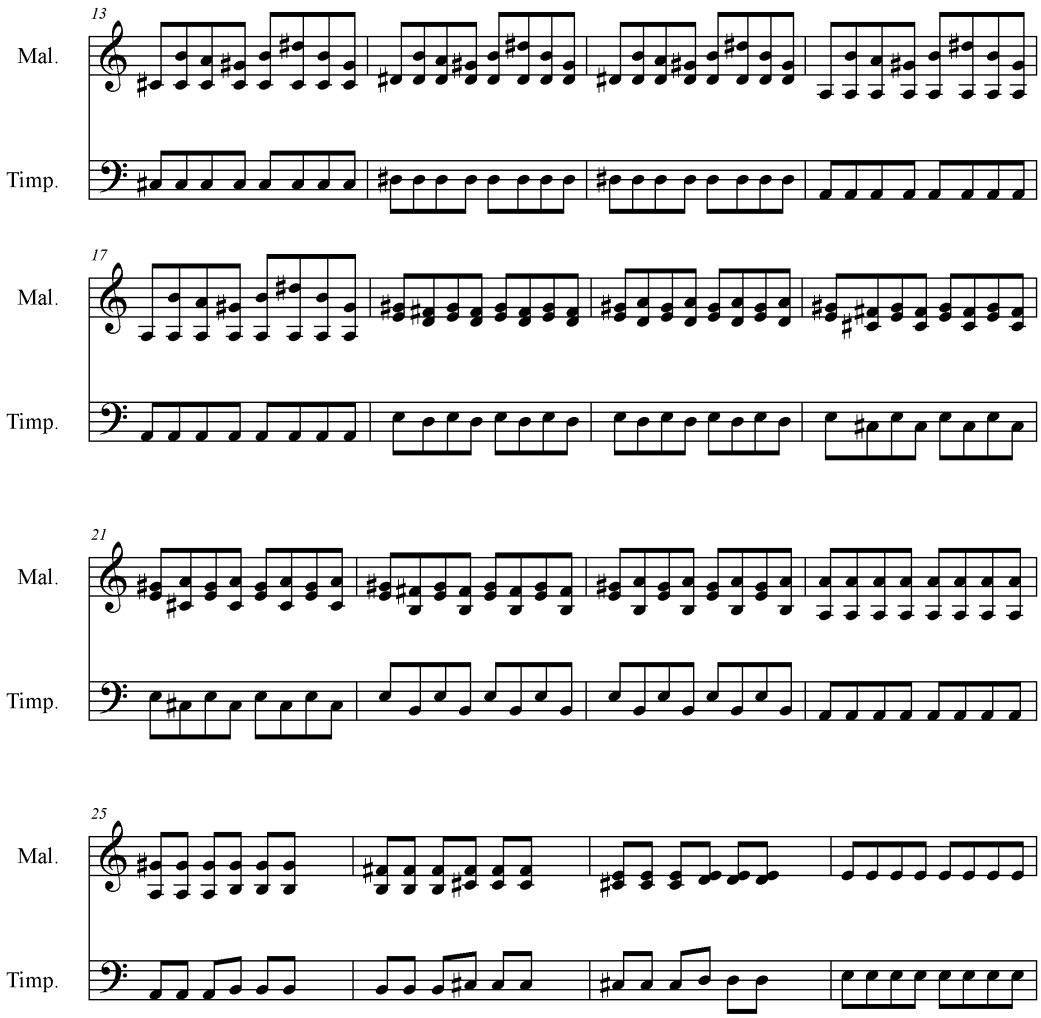
Scharton

Garrett Scharton

This is essentially a double-stop exercise. The player should avoid flams at all costs. This is also a great exercise to work on independence between melody and accompaniment. The melody (right hand) must be brought out slightly more than the stationary line (left hand). In doing so, it is very easy to produce flams.

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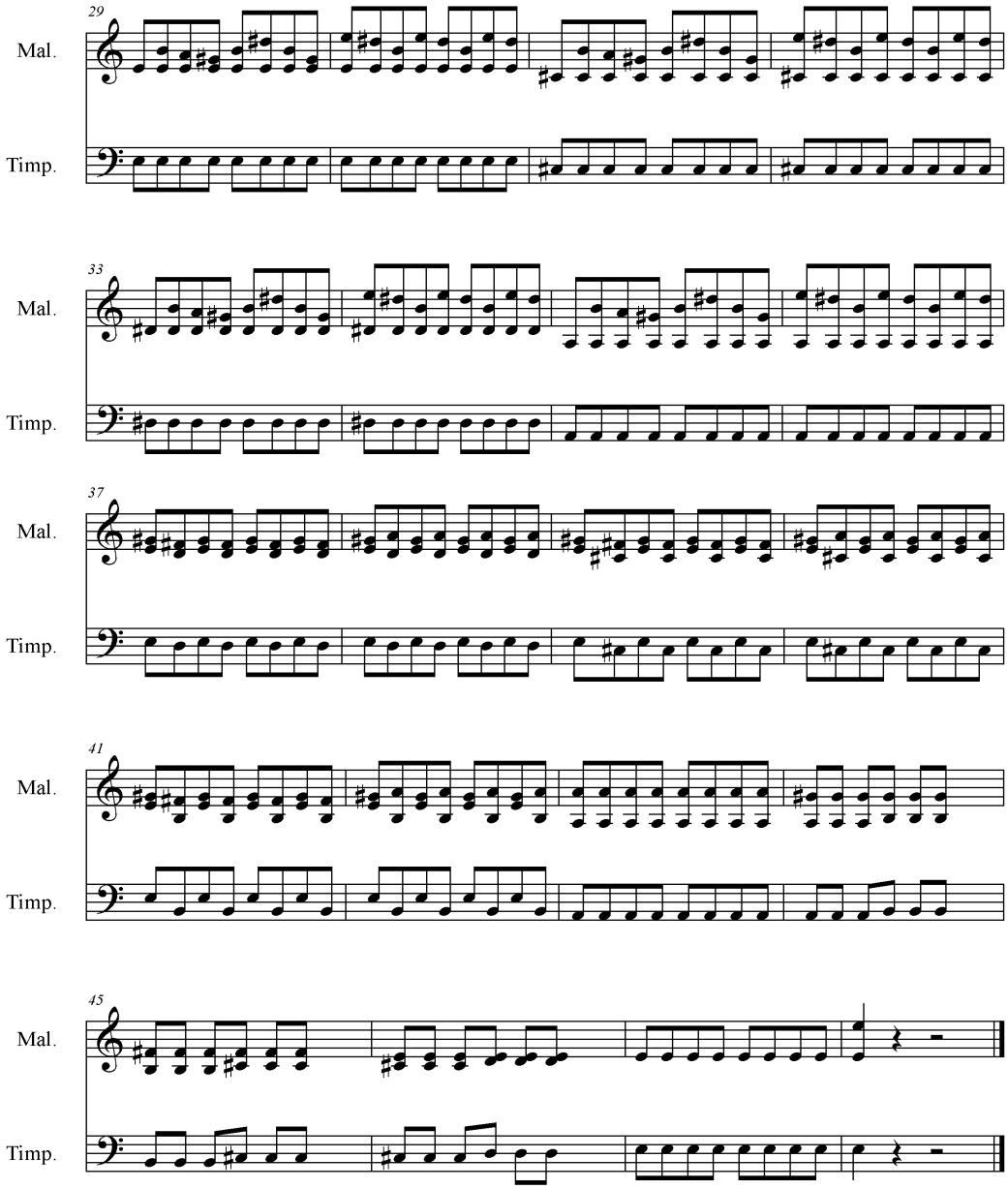
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