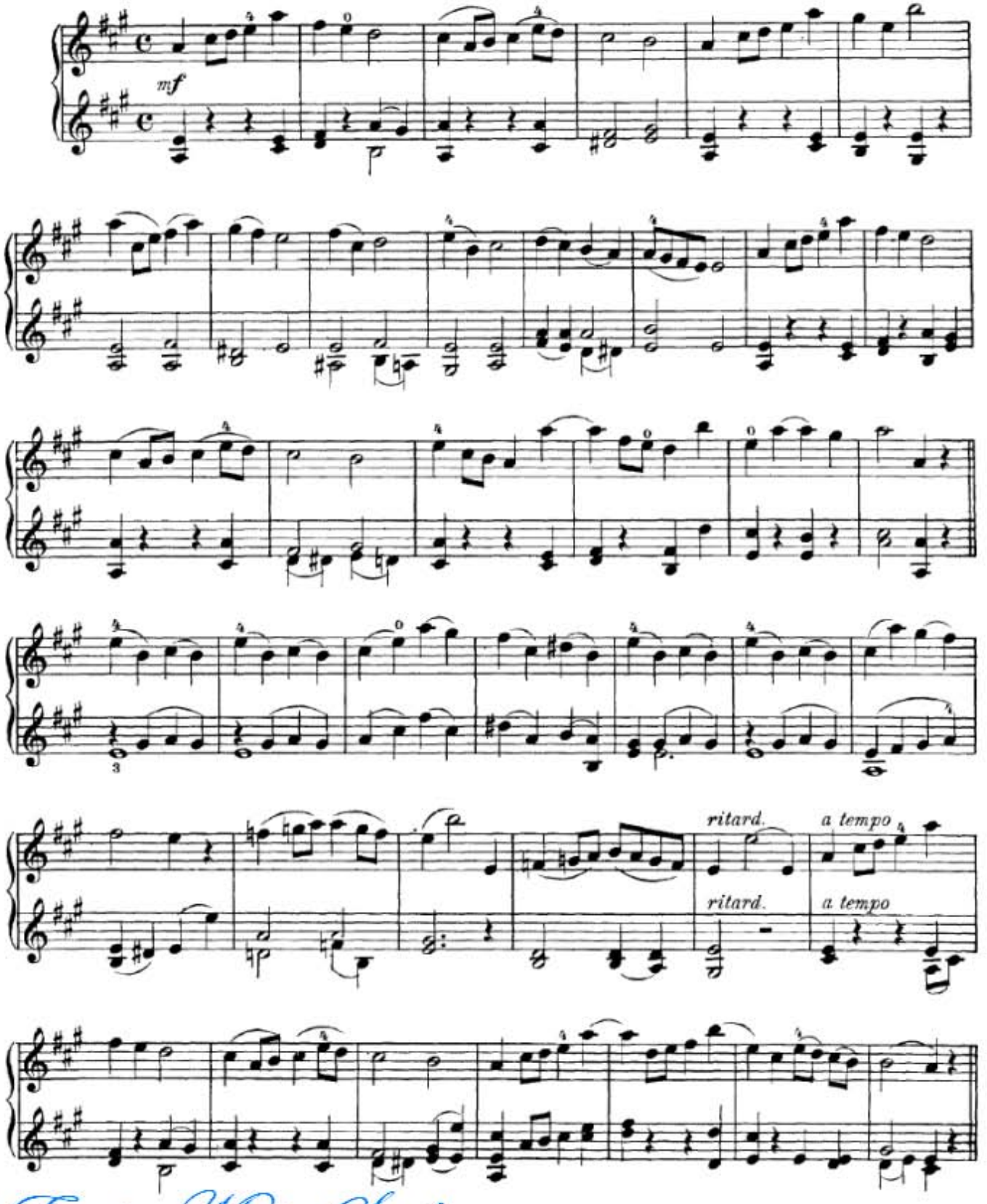
Andantino

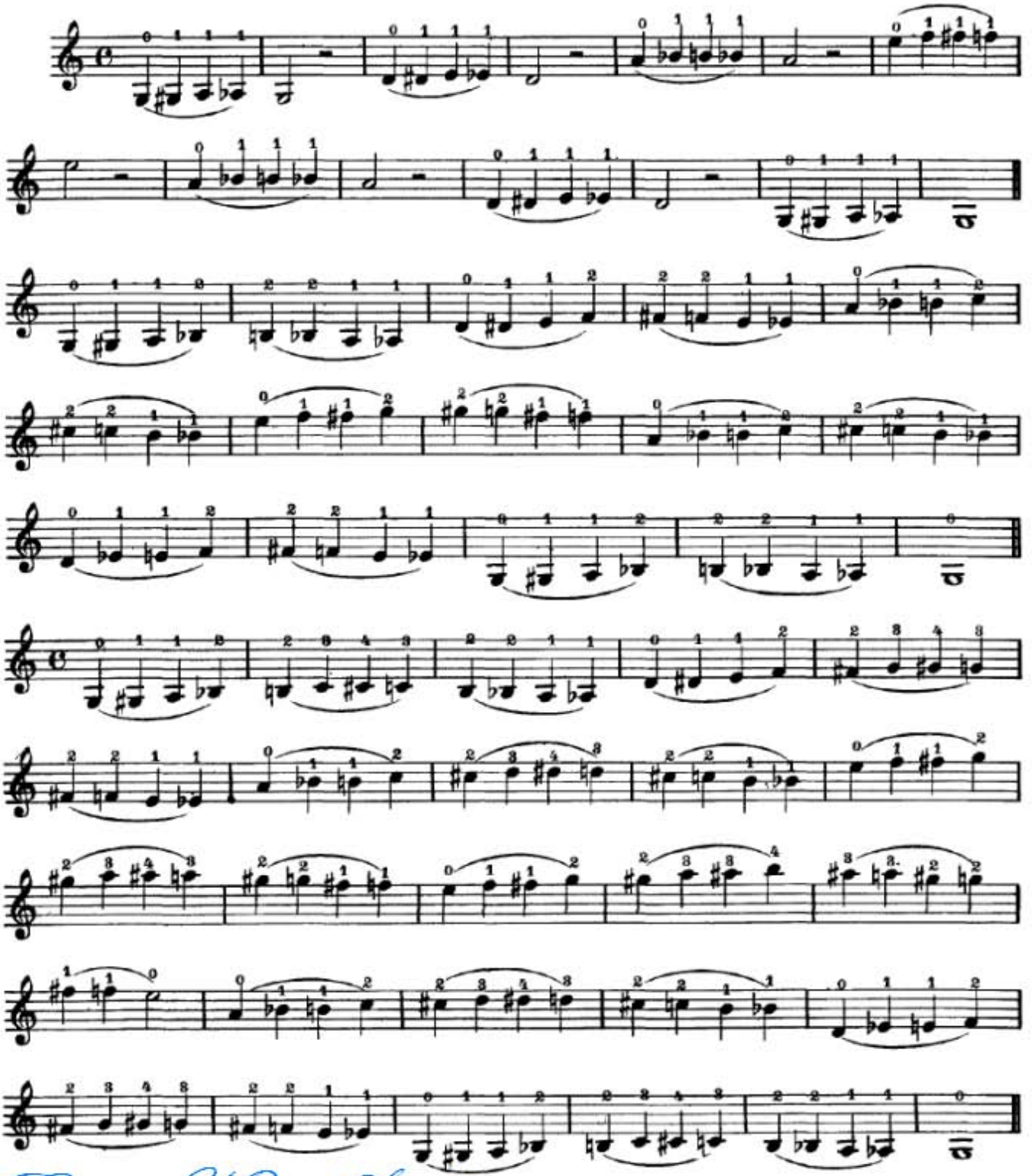


Erwin Music Studio

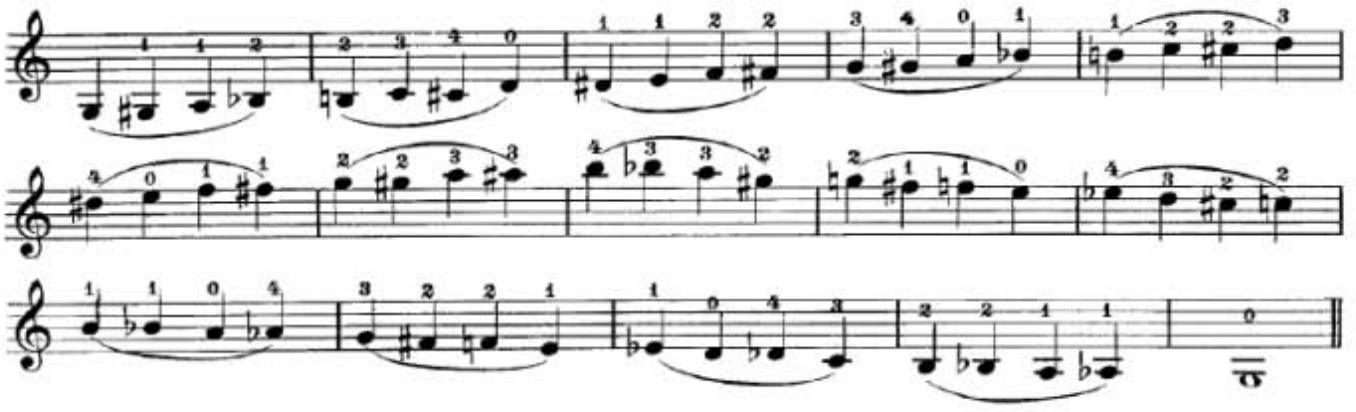
The Chromatic Scale

This scale is awkward to play on the violin, on account of the semitone to be played with the same finger. It is important that from the very beginning the pupil should pass rapidly from the first note to the second without dragging the finger.

There are several different fingerings for the chromatic scale. However, as long as we remain in the first position, one of them will do; therefore, not to complicate the performance, we shall adopt the following.



Erwin Music Studio



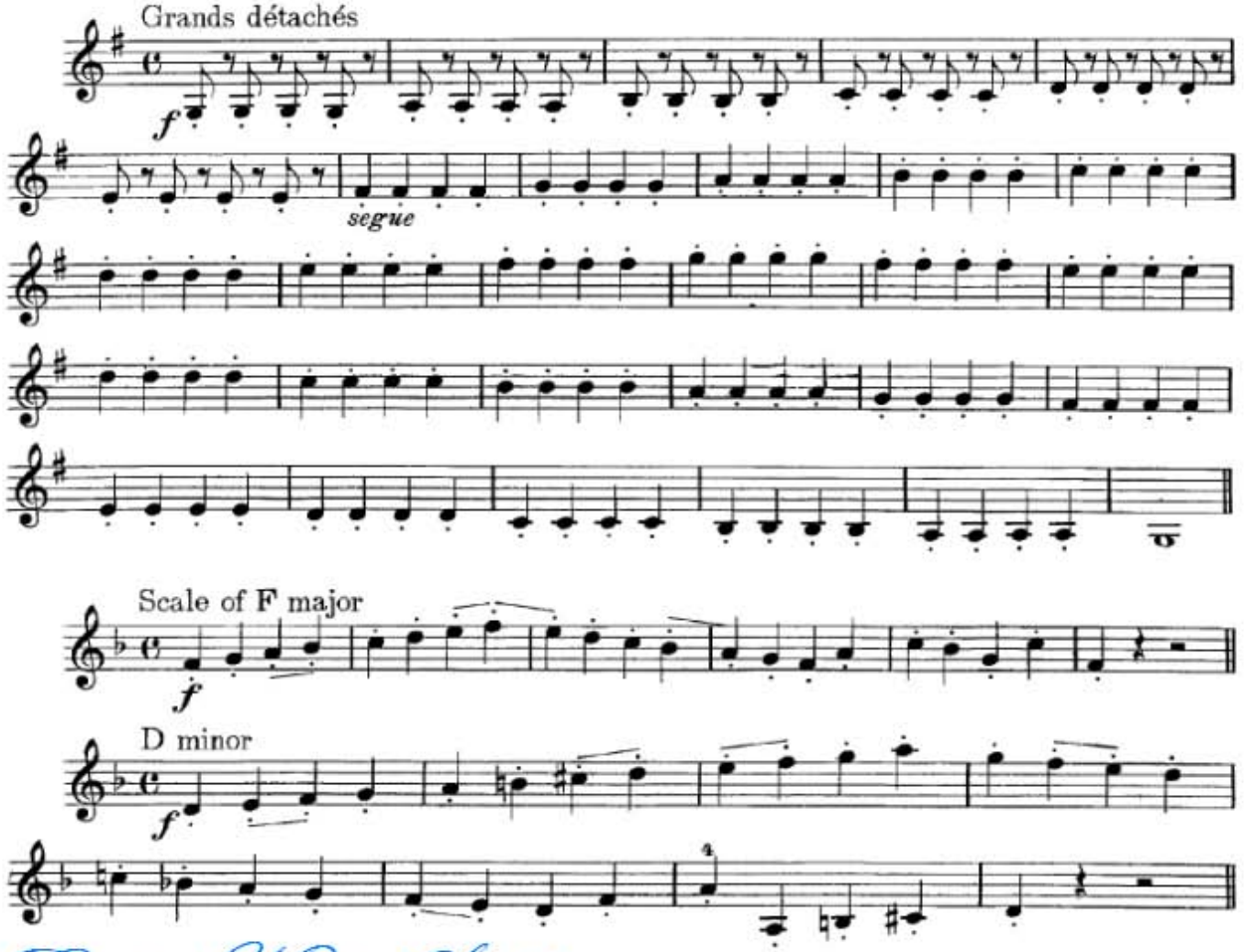
The Martelé

To prepare the pupil for this bowing we begin with the "grand détaché," which will enable him to attack each note properly and separate it from the next one.

Use the whole bow; attack at nut and point, with a rest after each note.

(This bowing consists of the following elements: First, a definite, though not heavy, pressure of the bow on the string without motion; second, a very rapid stroke of the whole bow, at the same time releasing the pressure; third, the bow comes to an absolute stop, without pressure, acting as a damper to the string.

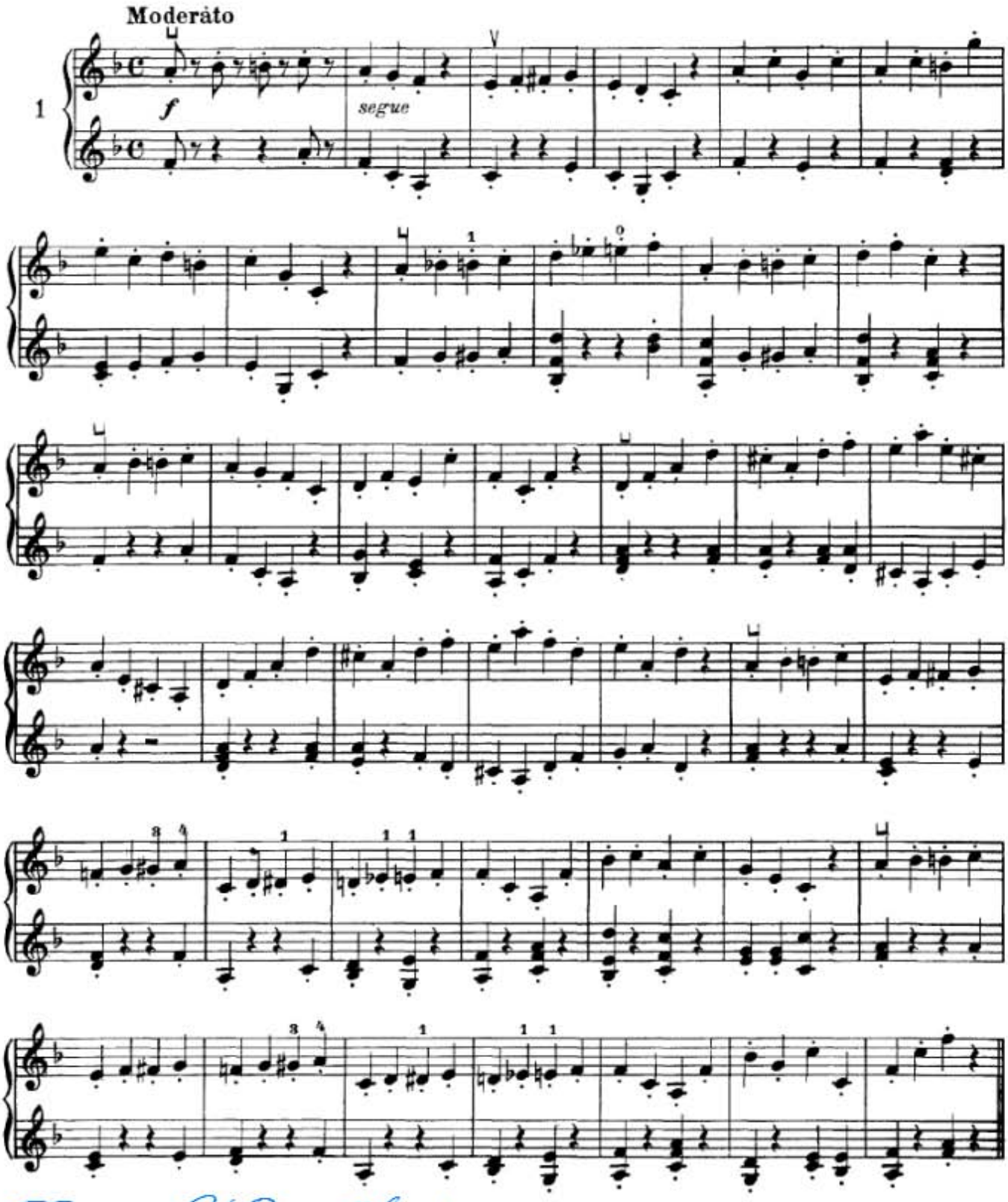
N. B. A test of the proper setting of the bow on the string before the stroke is, that the string may be moved laterally an appreciable amount by the "bite" of the bow on the string, without sounding the note.)



Erwin Music Studio

ÉTUDE ON THE GRAND DÉTACHÉ

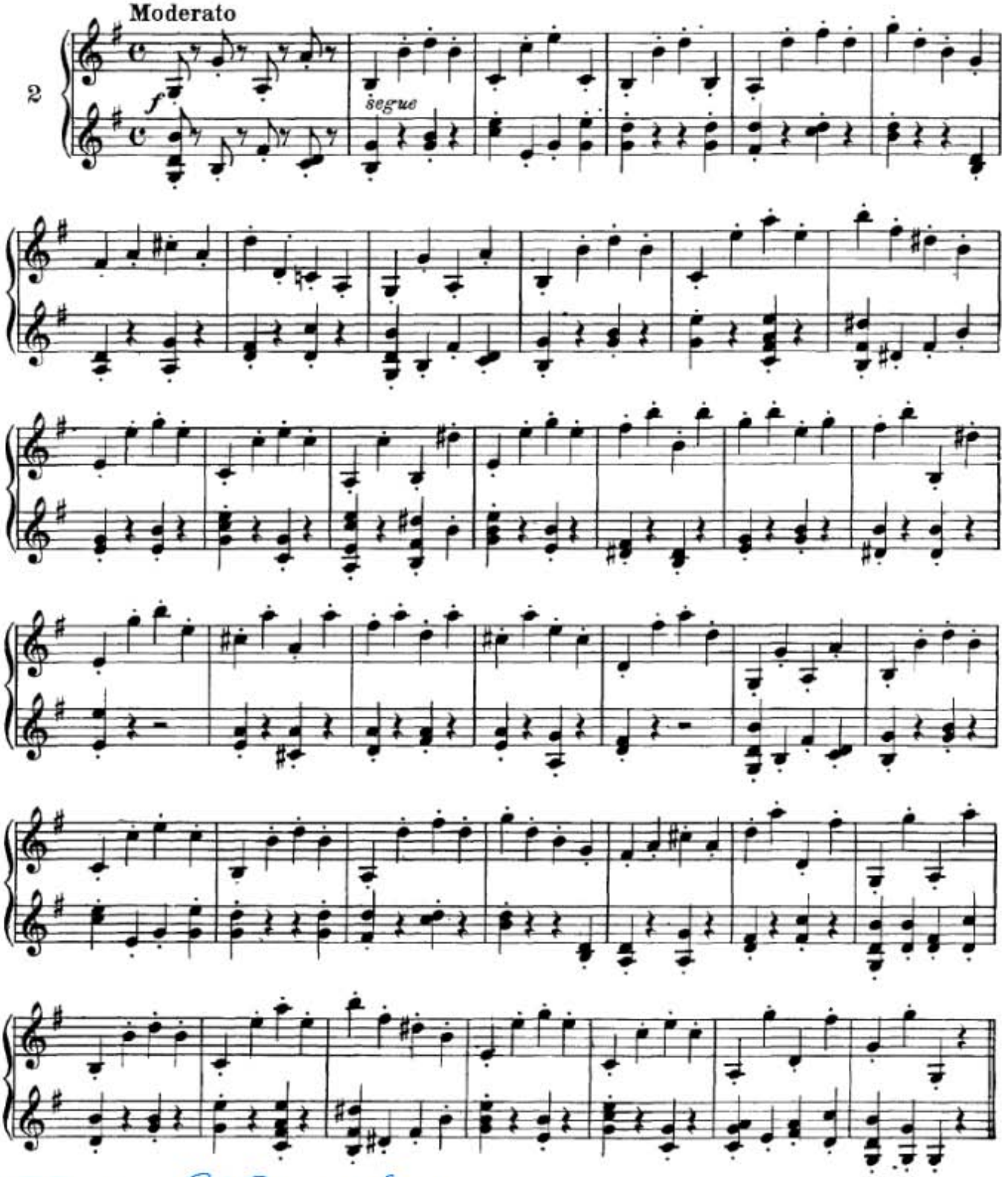
Use the whole bow for each note; every note detached from the **next.**



Erwin Music Studio

GRANDS DÉTACHÉS

Every note detached, using the whole bow

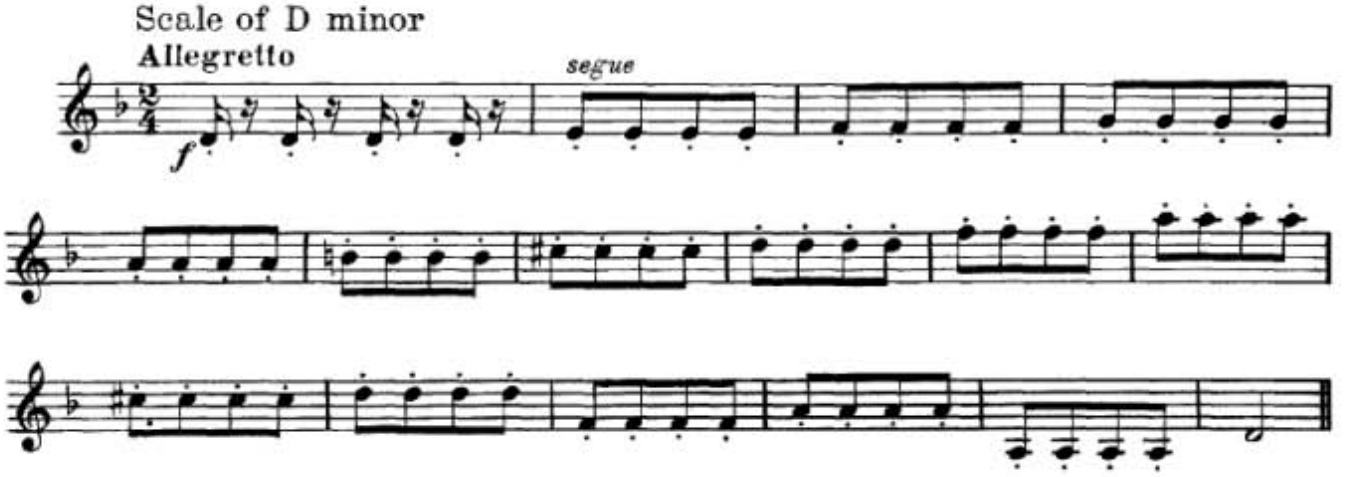


Erwin Music Studio

THE MARTELE

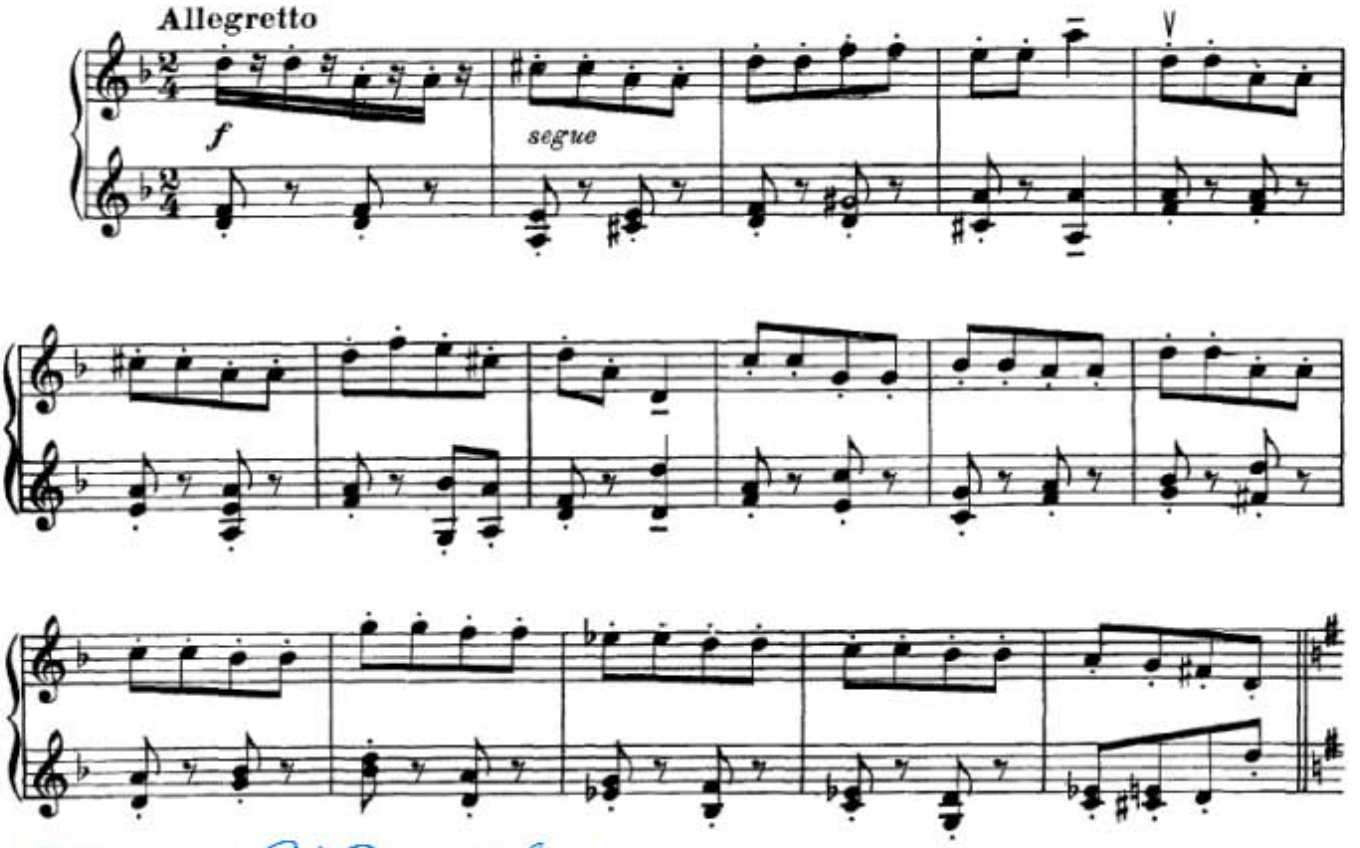
From middle to point, each note detached

Scale of D minor

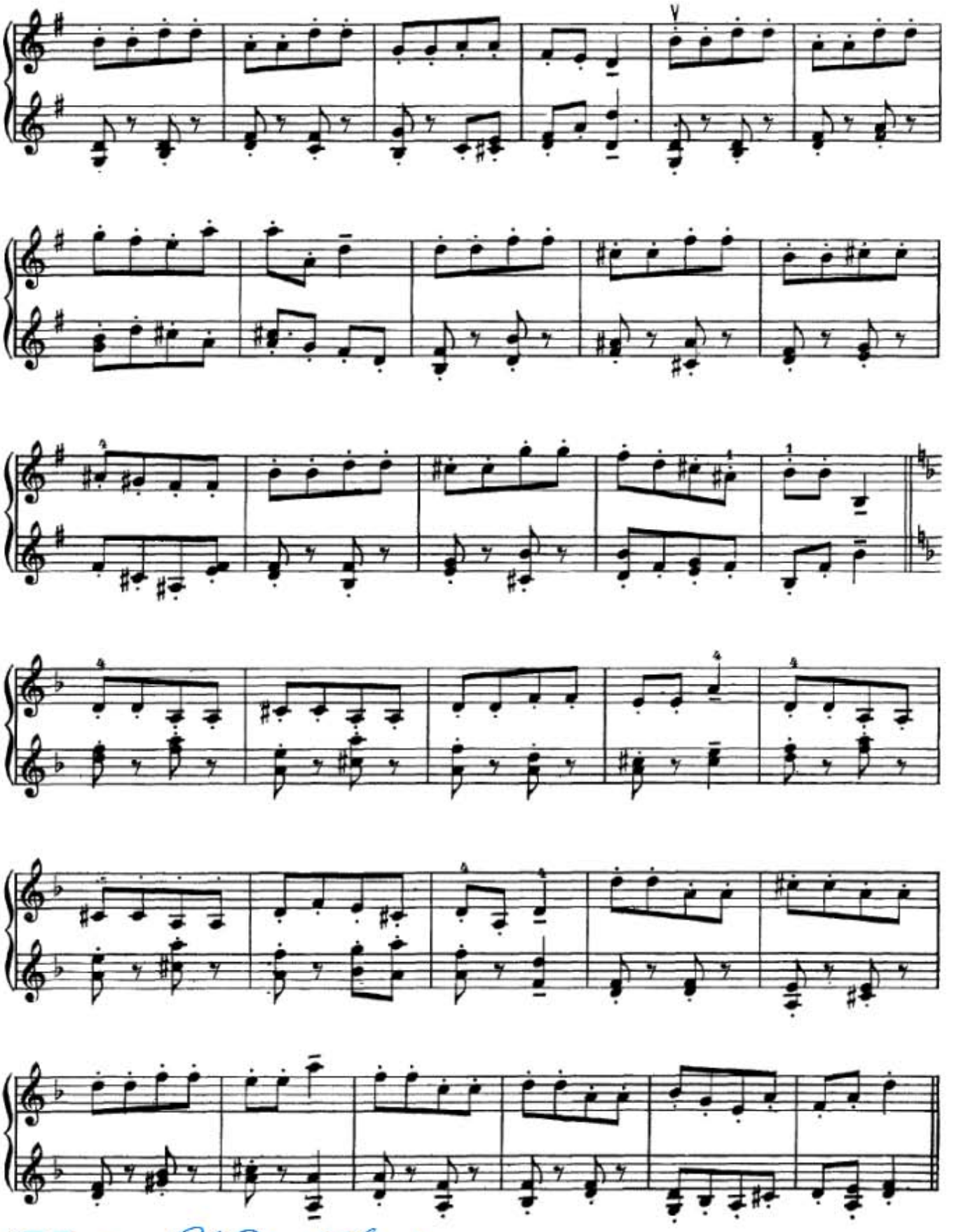


ÉTUDE

"Martelé" from Middle to Point



Erwin Music Studio

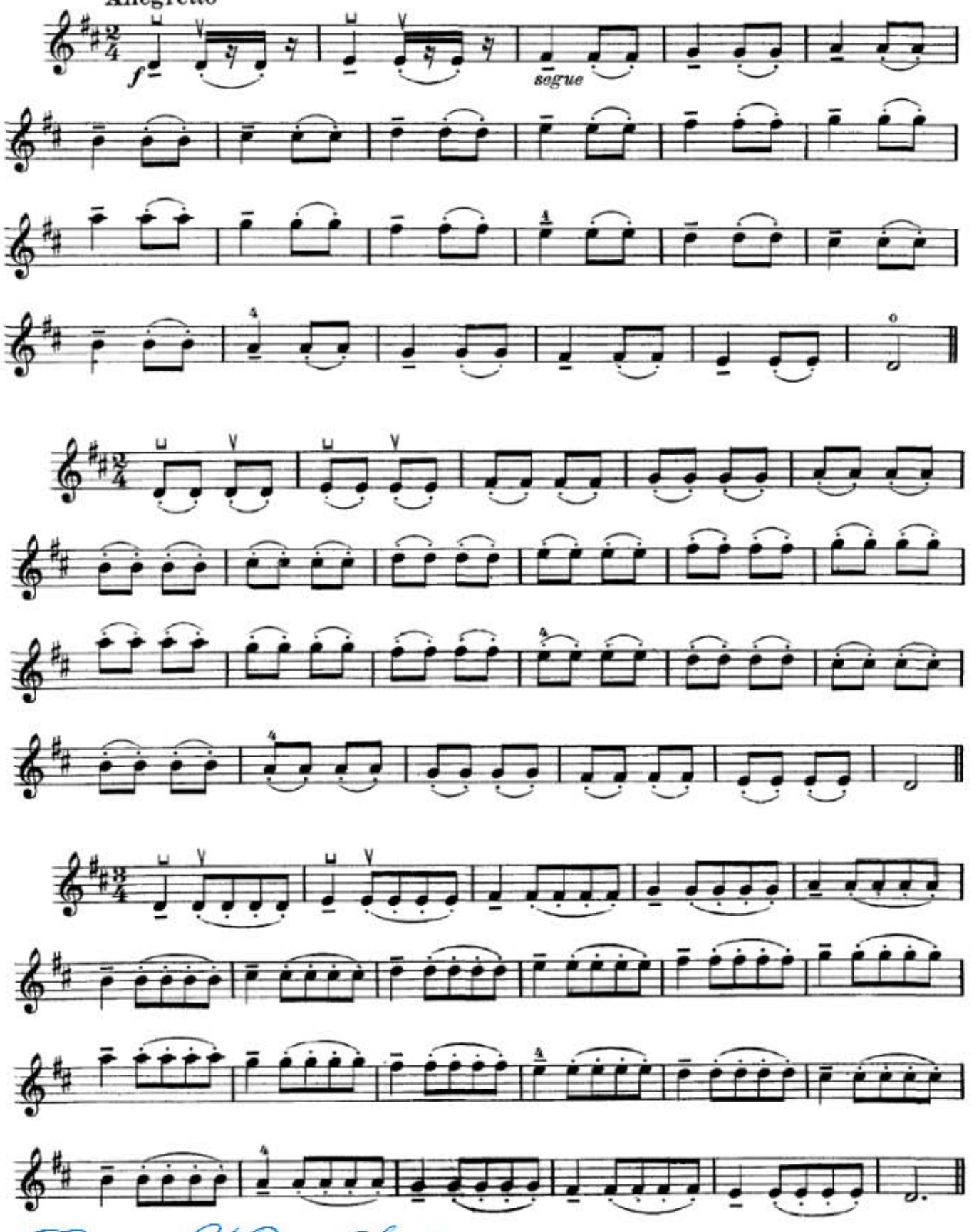


Erwin Music Studio

Staccato Notes in the Same Bow

Each note detached, as in the martelé.

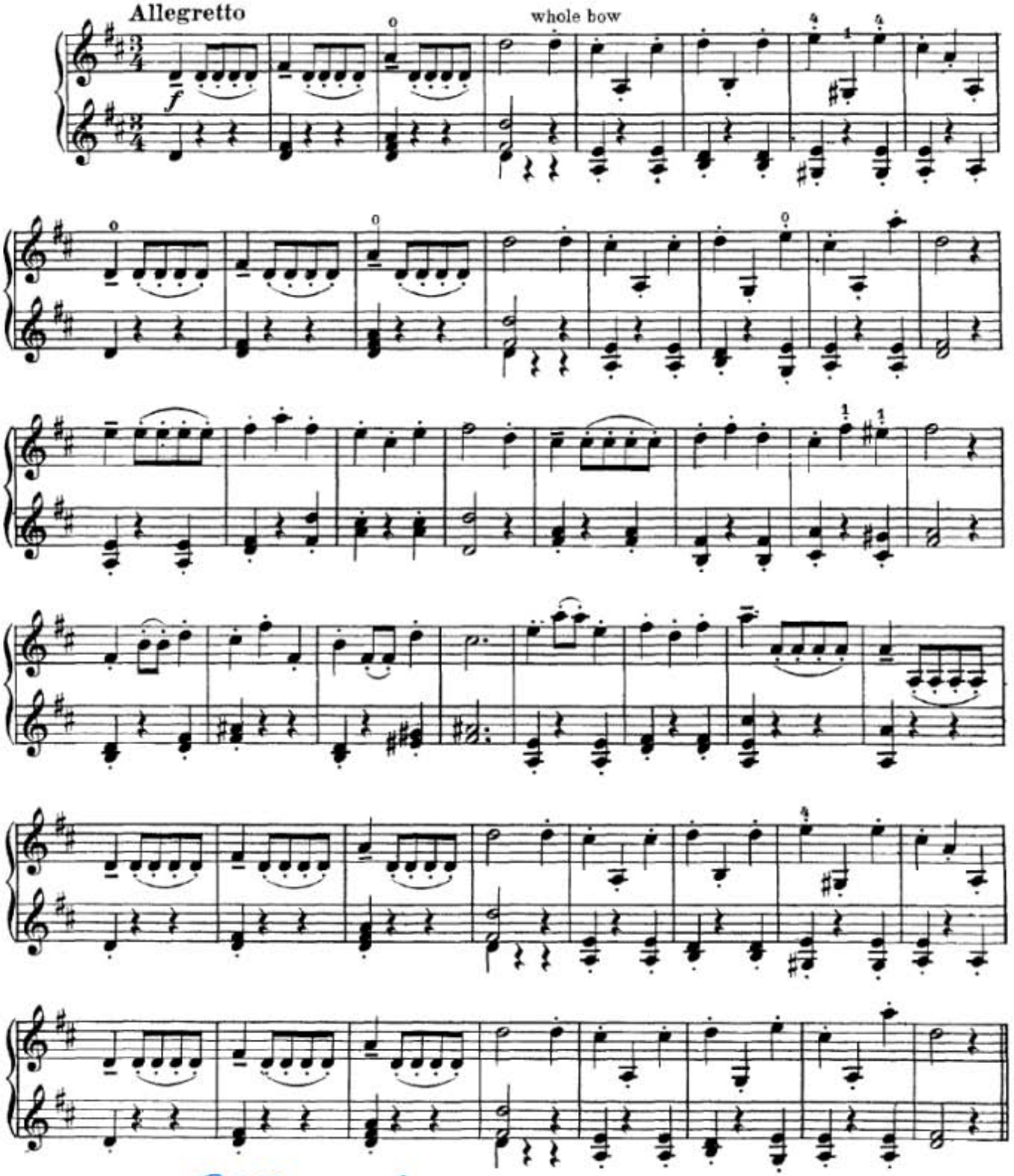
Allegretto



Erwin Music Studio

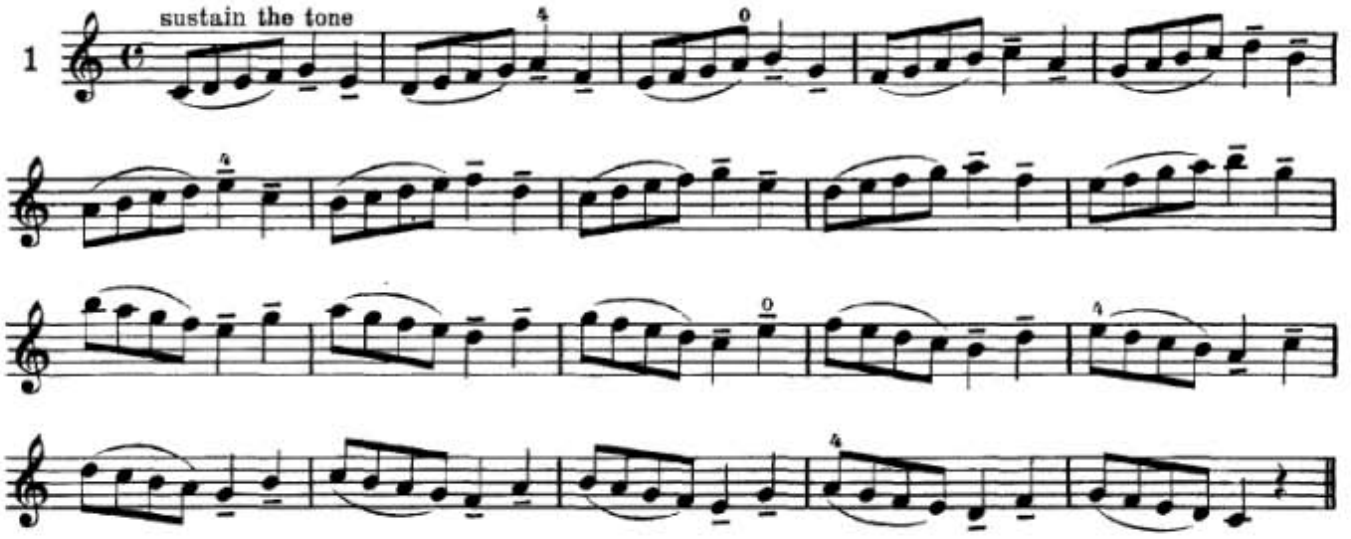
ÉTUDE

Staccato and Détaché

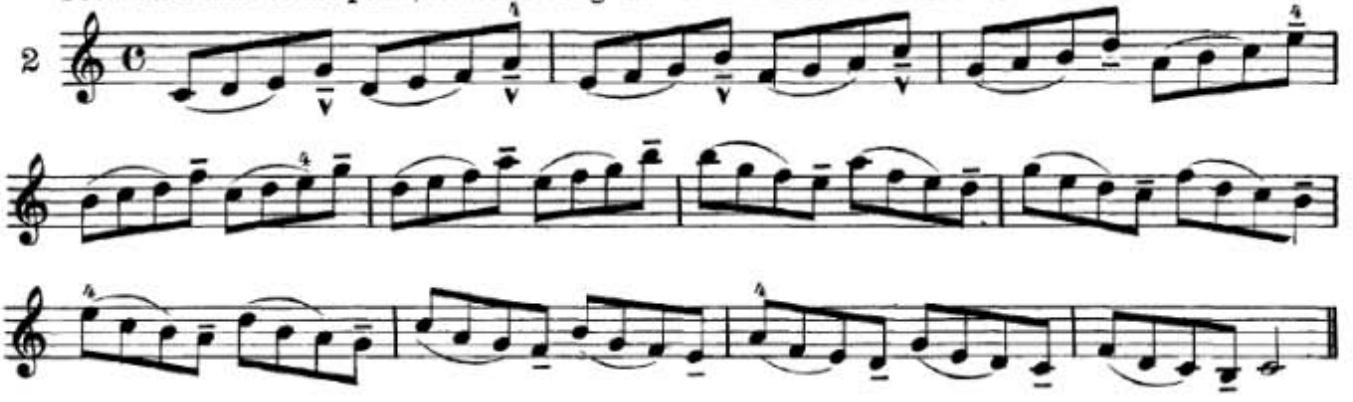


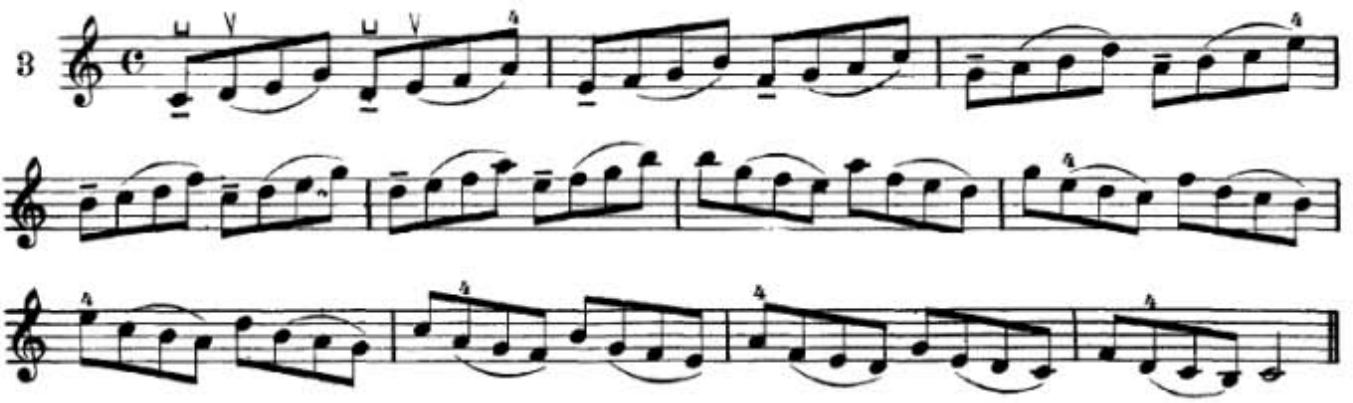
Erwin Music Studio

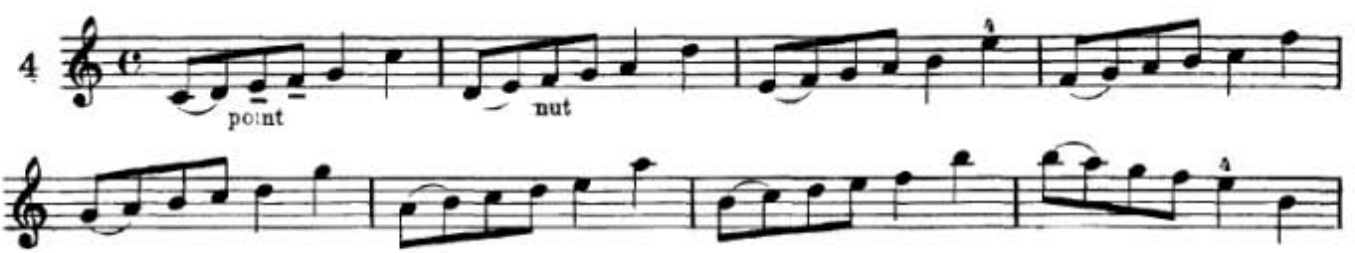
It happens very often that the pupil, when performing the "martelé," forces the tone and stiffens the right arm. The following exercises will help to overcome this tendency by affording a momentary respite in which the arm can be relaxed.



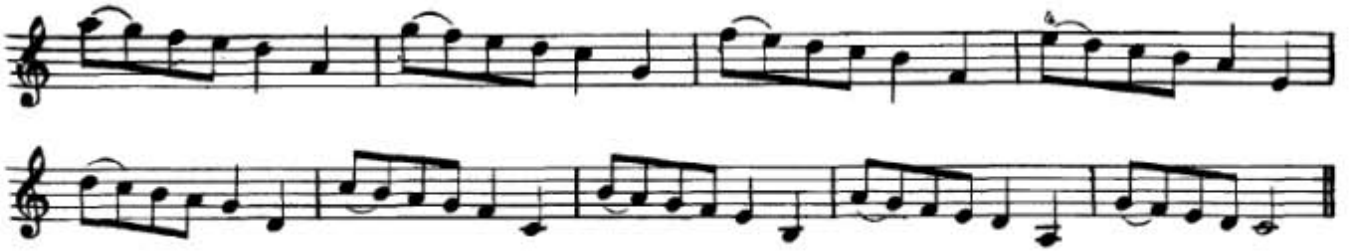
From the middle to the point, without letting the bow run on towards the nut.



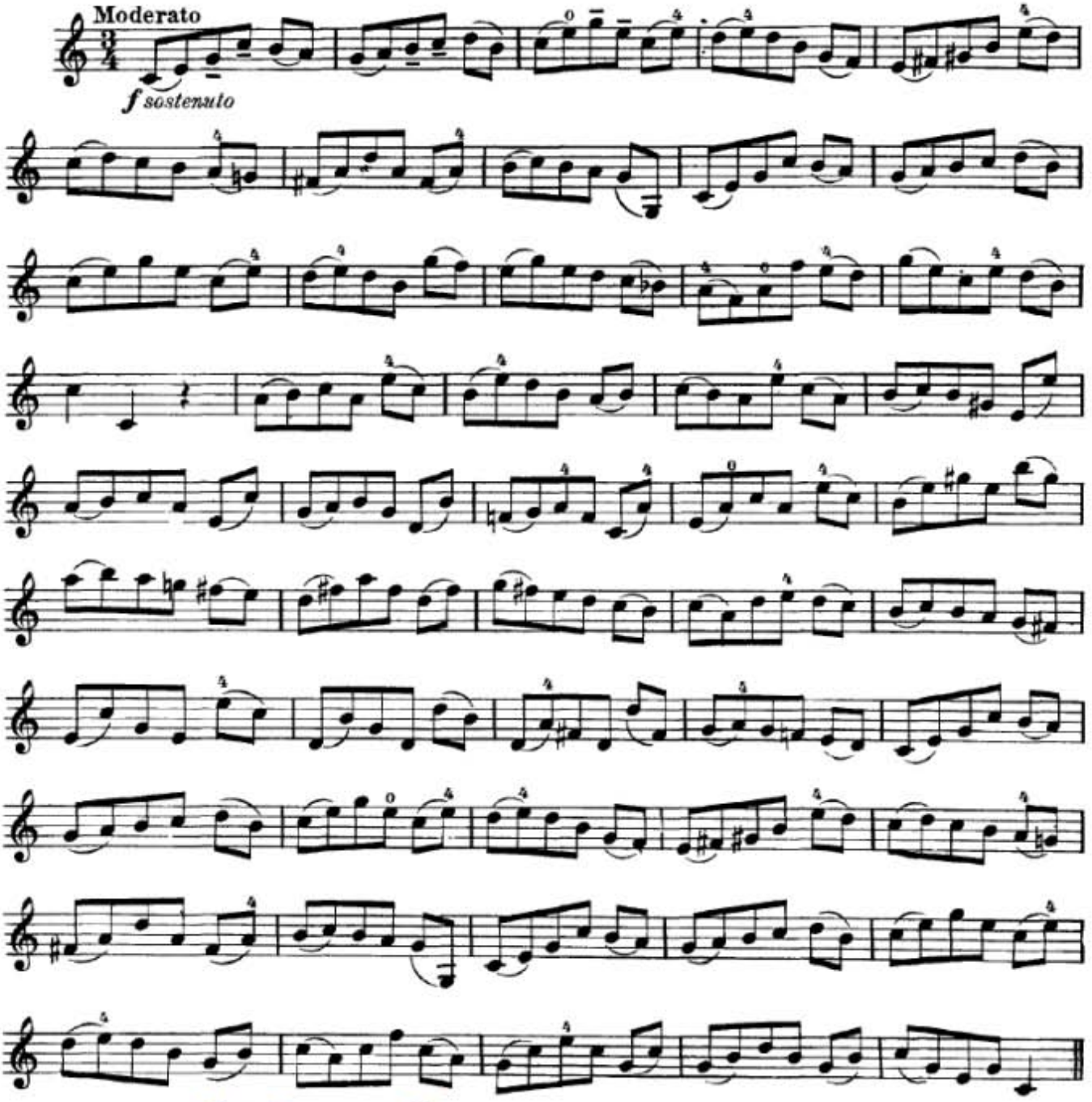




Erwin Music Studio

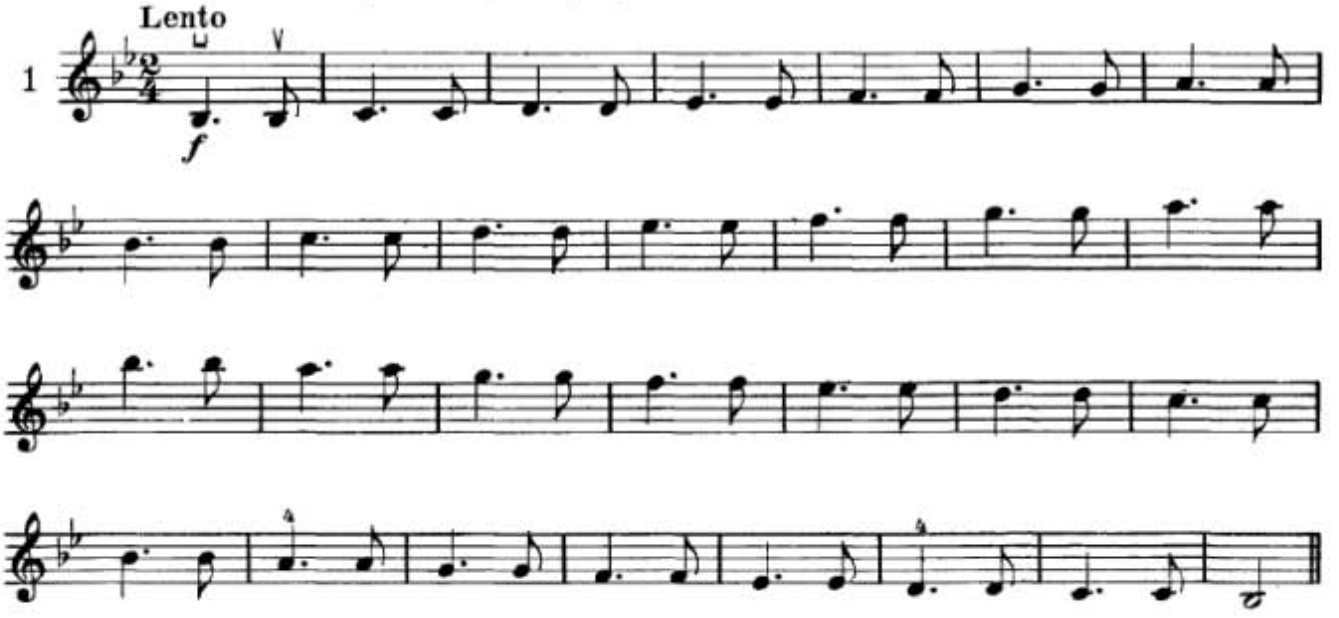


The following study may be practised in three different ways:.
(1) Slowly, using the whole bow for each note.
(2) Quicker, in the middle of the bow; all the notes detached, but sustained.
(3) With the bowing as indicated, the eighth-notes detached at the point.

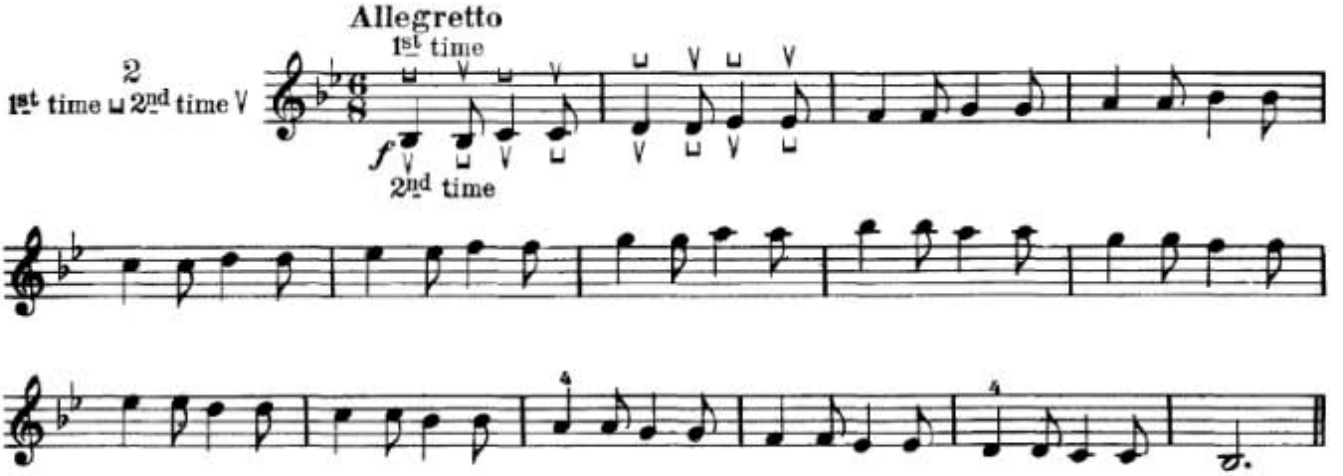


Erwin Music Studio

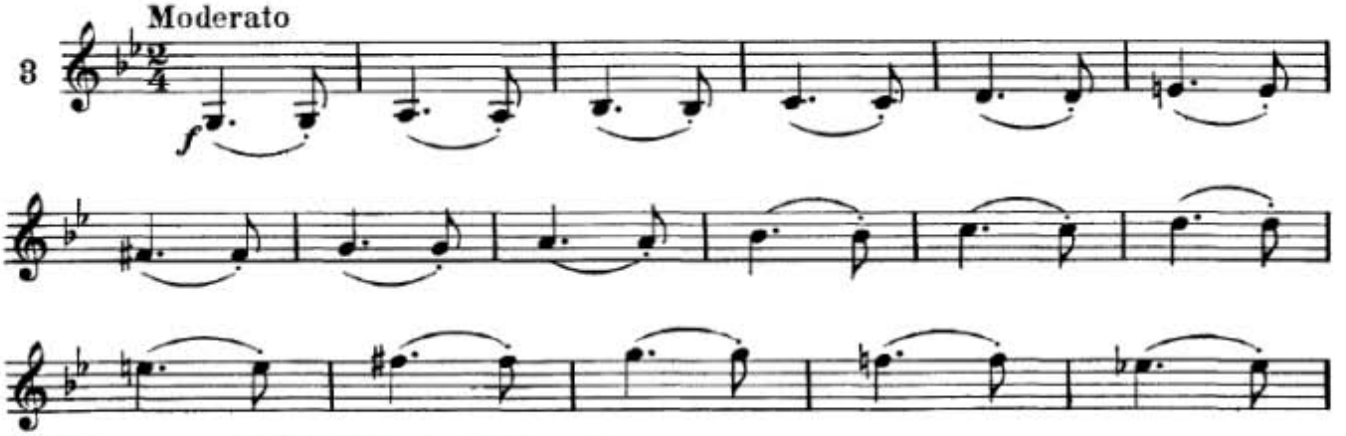
Use the whole bow on the eighth-note, but lightly and without accent.



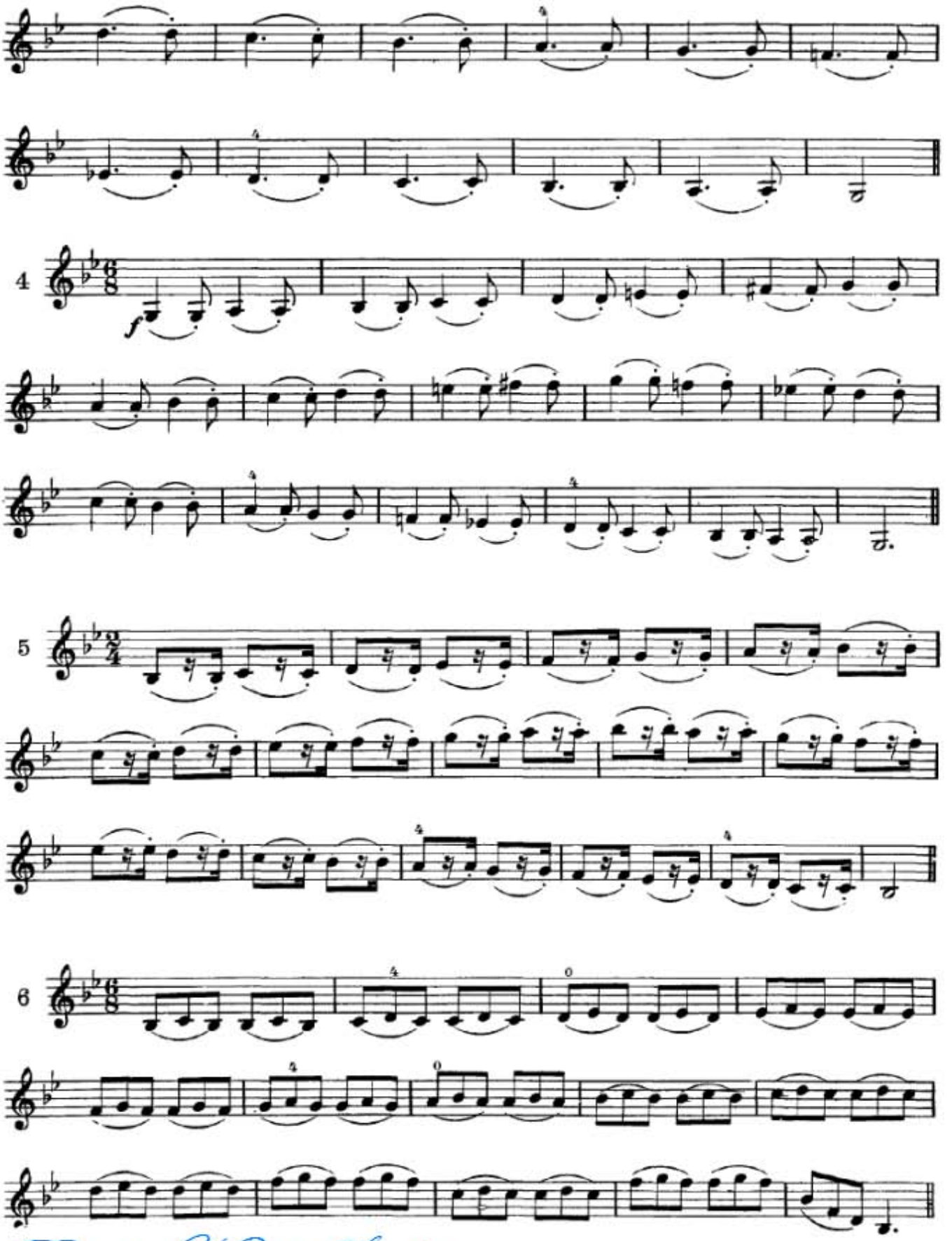
In the middle: half-bow, allowing as much bow for the eighth-note as for the quarter.



The staccato note short and well marked. Use about one inch of bow for the eighth-note, the bow to come to an absolute stop after the quarter-note. At the nut lighten the pressure of the bow on the string.

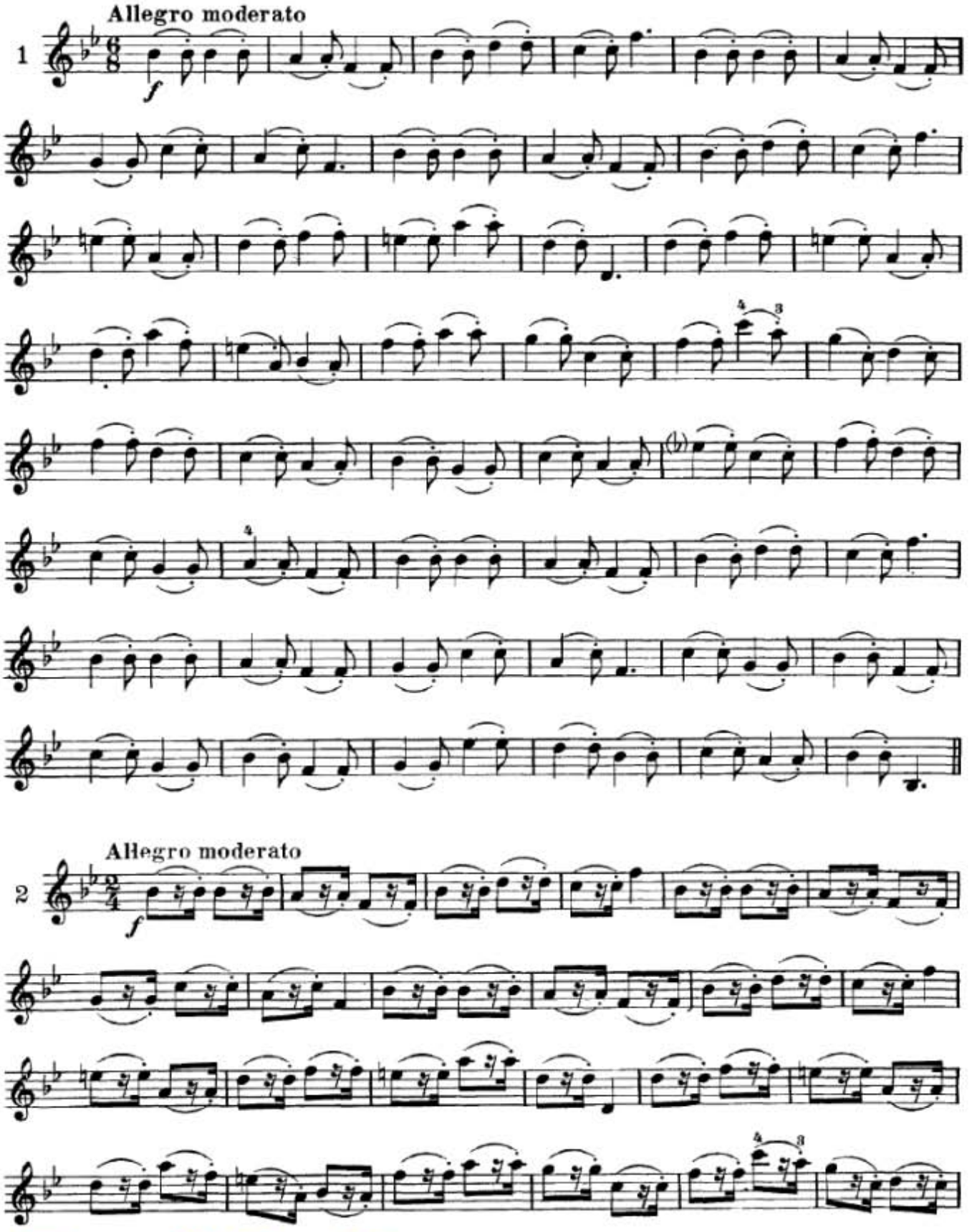


Erwin Music Studio

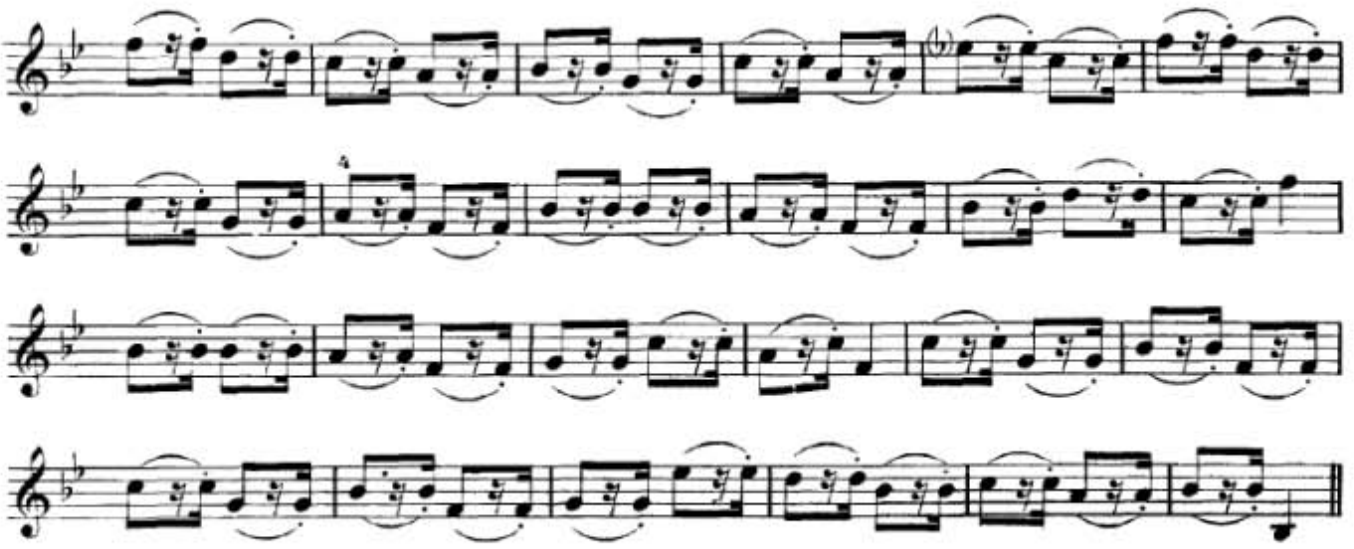


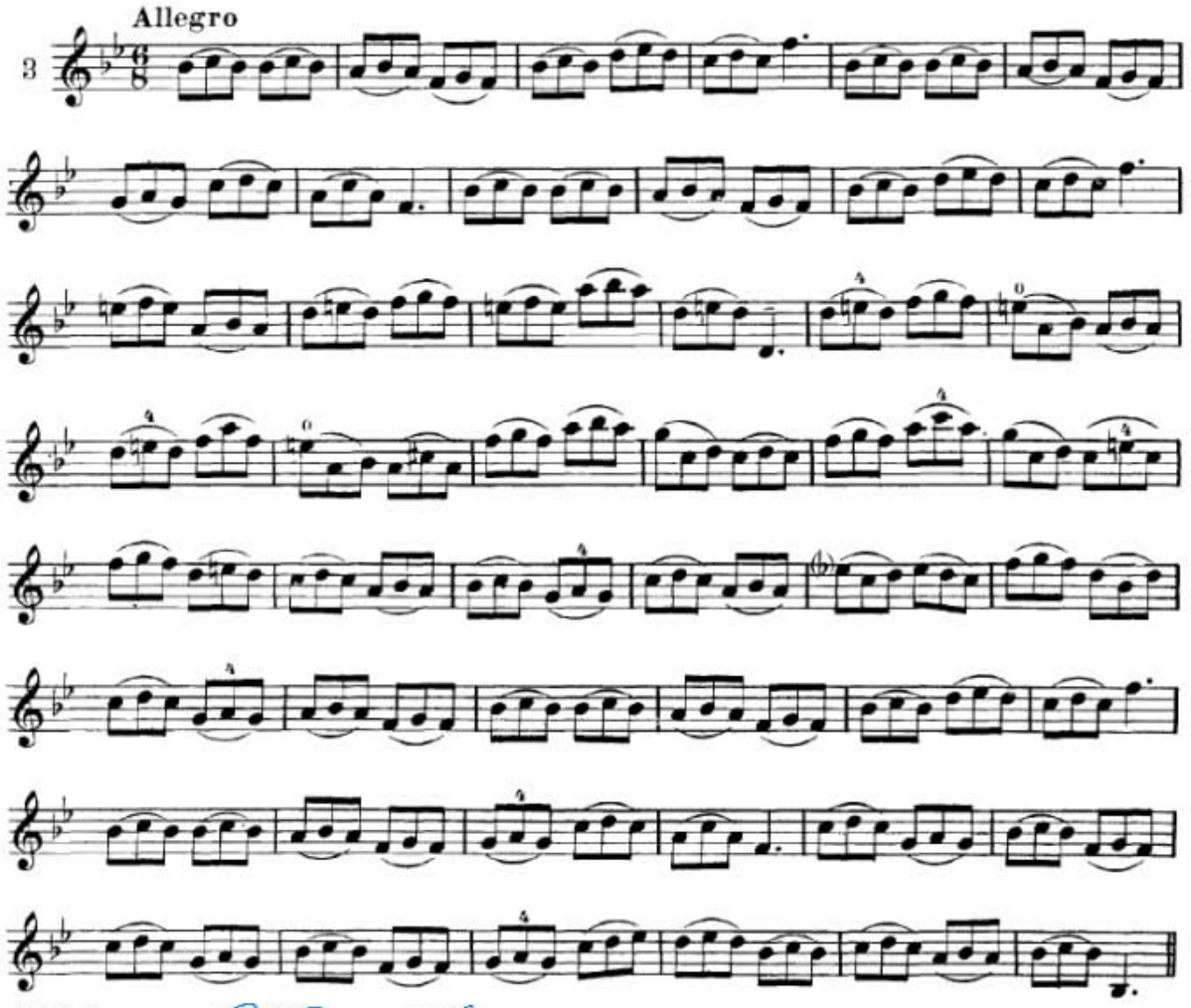
Erwin Music Studio

Étude

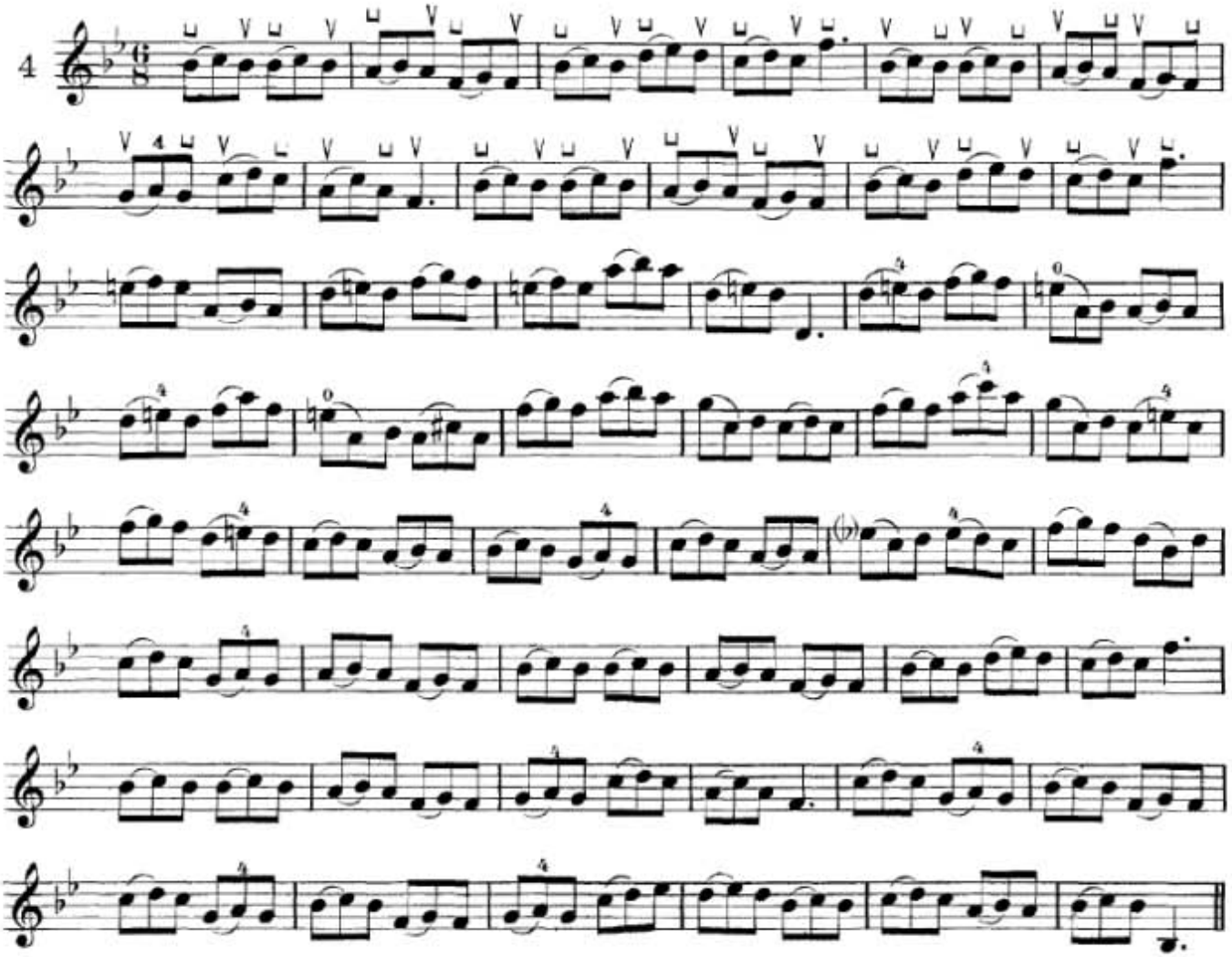


Erwin Music Studio

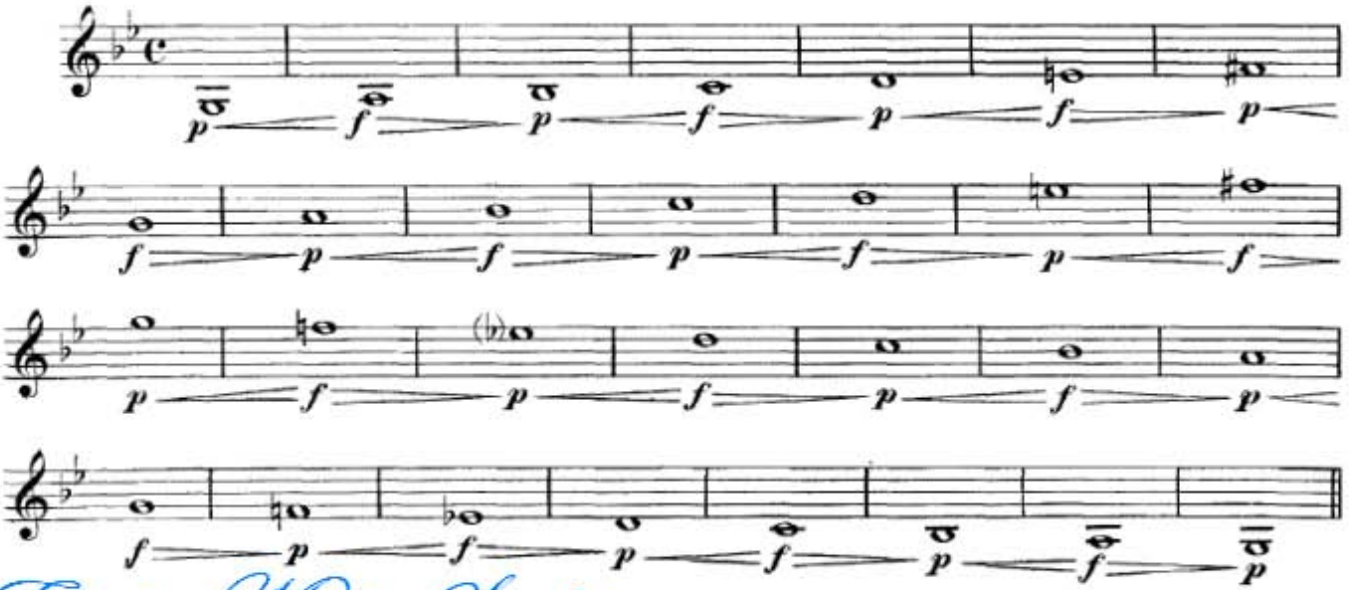




Erwin Music Studio



Till now we have made no mention of the shading of the tone, which requires of the pupil a certain amount of familiarity with the use of the bow. He should now practise the varying pressure and rate of motion of his bow in the crescendo and diminuendo from nut to point and from point to nut.



Erwin Music Studio