The above study to be played with the following bowings

- Marteau
- Staccato at all parts of the bow
- Legato
- At all parts of the bow
- Springing bow
- Smooth at Frog, Mid. & Point
- W.B. Point
- W.B. Frog

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II
WRIST STUDY

The bow should be as near the two strings as possible. To be done with wrist only

The above to be played with the following bowings
III
WRIST STUDY

Broad, at the three parts of the bow.

The above to be played with the following bowings.

Broad, without raising the bow.

Also raising the bow.
IV

CROSSING STRINGS

Do not raise the playing finger until you have already crossed to the next string and sounded the succeeding note. Also to be played without slurring.
La Grande Detache; or Rapid Detached Stroke

For this bowing a clear cut and quick movement of the whole arm is necessary. See that the bow bites the string with every stroke.

The above study to be played with the following Bowings:

Thrown bow

martello

W. B. Frog

W. B. Pt.

staccato
VI
SPRINGING BOW

Play each note four times, then twice, as soon as the bow springs freely play as written.
* Indicates the points at which most care is needed.
Springing bow to be played on all strings

* Indicates the points at which most care is needed.
CHORD STUDY WITH 59 VARIATIONS

To be practised at all parts of the bow, staccato and legato, also piano and forte. In every variation the fingers fall on the whole chord at once, remaining until the next change, which is done in the same manner.

In playing the following chords, the bow is to attack the three strings at once, with a clear cut, about 1/4 to 3/4 of bow being used. The up-bow, being weaker, should receive special attention. To strike the three strings at once, aim for the middle string.

Example as to how the chords should be broken:

Example 1

Example 2

Example 3

Example 4

Example 5

Example 6

Example 7

Example 8
The same study with various bowings in double notes, the principles are the same as for the single notes.

The preceding Study may be reversed by beginning the high note of each group first:

EXAMPLE
VIII
SLURRED STACCATO

The following study is also to be played spiccato.
The preceding Study also to be practised with the following bowings

Staccato and springing bow

IX

FOR SUSTAINED TONE

The sustained tone can be obtained by the practice of any scale played very slowly, giving careful attention to the quality of tone.

To be played on all four strings

Scale on all strings as above

etc.
To be played on all strings

Largo  Forte and piano

X

SINGING TONE

The following to be played Moderato, Adagio and Largo
Extracts from the Classics, Illustrating Different Styles of Bowing

From the PASSACAGLIA

Allegro ma non troppo

From the CONCERTO, Op. 61

Allegro ma non troppo

From CADENZA TO ABOVE

Tempo di Valse

From the FAUST FANTÁSIA