

## D. Alard Op. 10, No. 5

**MAIN DIFFICULTIES:** String crossing

**OTHER DIFFICULTIES:** Left hand articulation

**SIMILAR ETUDES:** Dont Op. 38, No. 8, Janshinov: No. 1, Kayser: Op. 20, No. 8, Sitt: Op. 32, No. 20, Wohlfahrt: Op. 45, No. 26

The big difficulty in this etude is the string-crossings happening at different parts of the bow. For the printed bowing we should use the whole bow when we have two measures under the same slur and about half-bow (L. H. or U. H. depending on the direction of the bow) for a measure long slur. This should be adjusted depending on the tempo.

Using little bow at the beginning of each new bow, especially in the down-bow, helps for the overall string crossings and bow distribution. One of the most commune mistakes is to run out of bow. Lets remember that string-crossings use extra-bow, so we will need more than expected, especially towards the end of the bow. Besides, if towards the end of each bow you notice that you have a little extra it does not affect the sound quality and it is easy to fix: Just move the bow a little faster. On the other hand, if you are short of bow the sound will get smaller and loose sound quality because trying to slow down the bow. In other cases the sound could get scratchy and with gaps. The last step exercise is practicing slowly to hear the double stop of the string crossing for a split second. Doing this last exercise will guarantee that the movement is not too fast and well rounded rather than a movement with corners. Most string crossings will sound better if the bow slows down for them.

A good way to improve the intonation is to check one note with the next. In this etude we can easily check them by playing double-stops out of the single notes. This practice will also help to obtain a good coordination between the bow and the left hand. It is very important for the string crossing that the finger on the next string is already down. Many times the bow can hesitate only because the left hand is not ready. Once the intonation is secure I recommend practicing this etude with a non-stop and beautiful vibrato. This practice will relax the left hand and help for the string-crossings because the sound produced by the vibrato will be easier to imitate by the bow. In other words: To have both hands trying to achieve the same kind of sound facilitates the task.