

## B. Campagnoli Caprice No. 2

**MAIN DIFFICULTIES:** String Crossings

**OTHER DIFFICULTIES:**

**SIMILAR ETUDES:** Dont: Op. 38, No. 27, Hermann: Op. 20, No. 41

In this etude there is a wide range possibilities and movements to learn regarding the string crossings. These possibilities depend on the stroke and the part of the bow. Depending upon these factors the string crossing's movements will be different. Use the variations to get the most out this etude. As an introduction I will divide it now in three: Tip, Middle, and Frog.

**Tip:** The most beneficial stroke at this part of the bow is the martelé, although it should also be practiced détaché. Set the left hand fingers during the spaces created by the shortness of the stroke while doing martelé. Using the same concept of the space, make the string crossings movement when the bow is stopped on the string, leading the movement with the elbow. Make sure that during the string crossing the bow has certain contact on the string, but don't over press.

**Middle:** Here you can try to achieve a legato stroke. The left-hand coordination here has the same concept as described at the tip, anticipating the fingers to the bow. Keep a good contact/weight on the bow and make sure the elbow gets to the next string angle at the end of the bow before the actual string crossing/bow change. This means that the elbow level reaches the new string before the bow direction does. When playing the bow change, the elbow should already prepare at the level the new string. Here the elbow movement should be smaller than at the tip, and the wrist loose and free.

**Frog:** Here try legato and slow spiccato. Again, the left-hand coordination remains the same. At the frog most of the string crossings will be achieved by turning the hand/wrist and not so much the elbow. The flexibility of the fingers of the bow hand will have a big role here at the frog. The balance between the index and the pinky, mostly by flexing the pinky, will take care of the string crossing as well. Maintain a firm but flexible bow grip. While doing spiccato, make sure you to do it at a slow tempo. This way you will work more on controlling the bow on the air, since the string crossing happens there and not on the string. The word of the game is: Anticipation. String crossings movements need to happen right before the bow goes to the new string.