

F. David Op. 44, No. 8

MAIN DIFFICULTIES: Bow stroke
OTHER DIFFICULTIES: Rhythm
SIMILAR ETUDES: Bohmer Op. 54, No. 25, No. 62

This is a very commune stroke in violin repertoire. This rhythm is the core of the Siciliane dance, a form that many composers through the ages have favored. I believe that it is because of the certain natural bow stroke and the distinctive characteristic of the sound that is produced. considered under a violinist point of view.

A big part of being successful with the bow stroke is to understand the rhythm and the subdivision of it. I will not get into it here, but make sure you learn it with your theory/private teacher. Feeling the dance drive will be very helpful as well. Thinking rhythmically, the later we place the sixteen-note, the easier it becomes. I would even go as far as almost double dotting and playing a thirty-second note.

Regarding the mechanics of the stroke: Make sure you do not hold the dotted note too long, in fact the dot itself almost becomes a sixteen note rest. During this rest release and set the bow on the string. One very important fact is not to move the bow too fast during the sixteen note. If you do, it will be very hard to hear and the rhythm will suffer. Consider that this stroke/rhythm tends to rush and the main reason is more a technical rather than a rhythmical. A slower bow for the sixteen note will also ensure that the following up bow is not played early.

Before the sixteen note, on the imaginary rest, you will need a release of the bow pressure, but do not stop it completely. If you do the sound will be harsh and most likely you will be late for the sixteen note. I highly advice to play this etude with your teacher or friend with the second violin part. Not only will become a nice musical piece, but will also help with the rhythm/stroke integrity.