

3

Example

Adagio in E, K261, Mozart
Bar 17

espressivo

Play the notes marked '+' with a fast-slow bow speed; then the notes marked '*' with a more even bow speed, nearer the bridge.

Fast-slow

Pause as long as possible,
using as little bow as possible,
nearer the bridge

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Example

Sonata in B \flat , K454, Mozart
First movement, bar 50

p

Play the two up-beat C \sharp 's in each bar on the string with a fast-slow bow speed and a (slightly) heavy-light pressure. But then to create the new colour play the C \sharp marked '+', and the other notes under that slur, with an even bow-speed and pressure.

Slow and even stroke

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Example

Sonata in A, Franck
Second movement, bar 95

mf molto cresc. *ff*

To have enough power in the crescendo to the *ff*, play the quavers with strong accents. Pause on the top B \sharp , playing deeply into the string, near the bridge, with a very slow bow:

Pause as long as possible,
slow and even bow, deep in
the string near the bridge

mf molto cresc. *ff*

Next month's BASICS looks at the 'third tone', and how to use it in tuning double-stops.