

I. Détaché

Détaché, one of, if not the most important of all the fundamental bowings, has already occurred in each of the preceding books in connection with much of the general exercising material. In its artistic form however, this variety of bowing calls for a considerable degree of skill and my contention that, together with the spun tones (*sons filés*, Page 44) it constitutes the foundation of all bowing technic, is based upon the peculiar and altogether individual characteristics of the stroke itself. The ideal *détaché* stroke should be executed in one continuous sweep and without the slightest break in the flow of tone between the down- and up-, or up- and down-stroke; and it is this smooth continuity of tone, this unnoticeable change of bow, which makes it one of the most difficult of all strokes to acquire in perfected form.

Three kinds of *détaché* are in general use: the *short détaché*, with the upper part of bow, between middle and point..... the *broad détaché*, with at least half of the bow, and the *grand détaché*, with whole bow length for each note.

In the playing of these three varieties the stroke is always attacked through agency of the wrist, but according to length of stroke employed, the lower as well as the upper arm is also drawn into action. *Détaché* should be practised at all parts of the bow, but for practical playing purposes the most suitable part is between the middle and point; this is accomplished to best effect through the wrist and slight participation of the lower arm. For the *détaché* at the nut the wrist alone manipulates the bow whereas for the *grand détaché* (full bow length) the wrist with lower and upper arm combined carry out the necessary sweeping movement. In the notation for violin music, *détaché* bowing is indicated through means of dashes (—) above or below the notes.

The following example is a fragment of an Allegro by J. S. Bach in adapted form, admirably suited for studying the *détaché* as above described:

Allegro

(see page 2 for complete number)

To be practised at the middle, the point and nut of bow; also in varying grades of strength *forte* and *piano*, starting at the nut with both the down- and up-bow.

Then with whole bow strokes for each note (*grand détaché*)

f-p (see page 2 for complete number)

The triplet-rhythm is also admirably suited for equalizing the weaker up- and stronger down-stroke; the *détaché* with special accents on the first note of each triplet group as shown below offers valuable study material for this particular form:

Allegro

(Particular attention to be paid to equalized strokes for the accented notes coming on varying down- and up-bow.) To be practised at upper third, middle and nut of bow.

(see page 3 for complete number)

All the above varieties of the *Détaché* are also to be applied to scale work as contained in preceding Books (III-IV-V-VI) as well as to some of the more difficult forms in double stops at end of this Book VII.