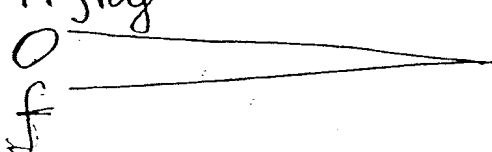
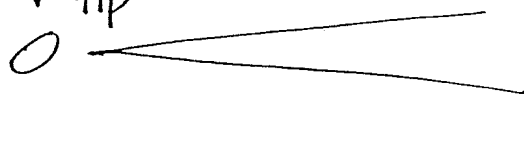
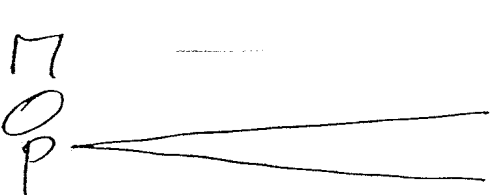
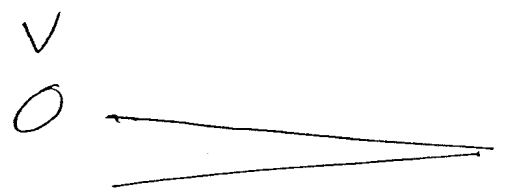
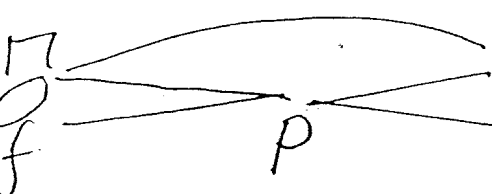
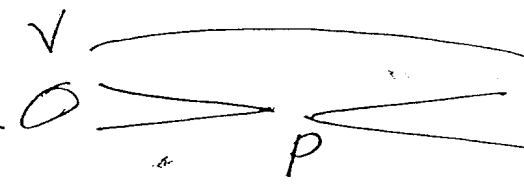
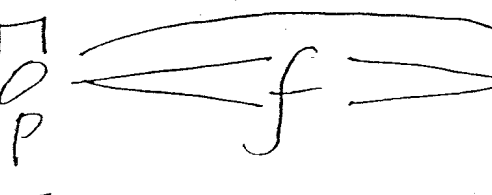
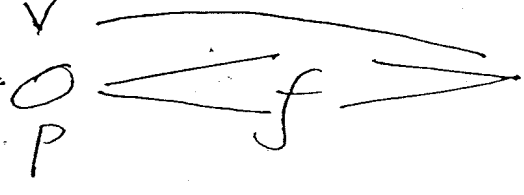
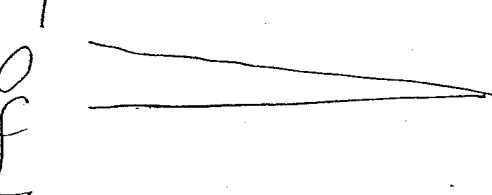
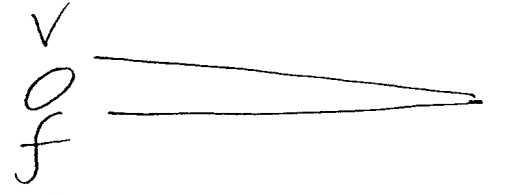
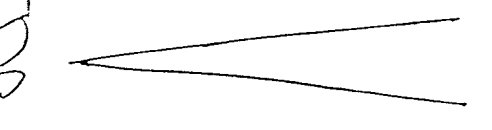
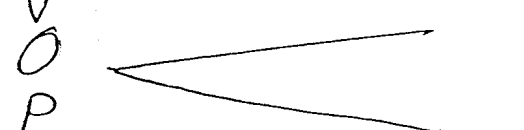
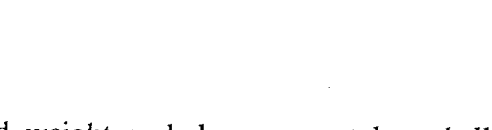



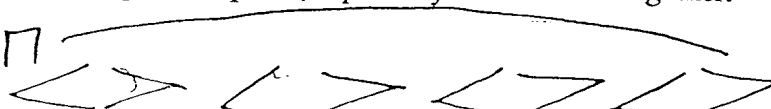

SONS FILE: SPUN TONE

apply to Kreutzer #14 & 29
see also Wieniawski Ecole Moderne #7

Set the metronome at 60 to the sixteenth note or eighth note, with dynamics

<p> Π frog  </p>	<p> V tip  </p>
<p> f  </p>	<p> v  </p>
<p> Π  </p>	<p> v  </p>
<p> f  </p>	<p> v  </p>
<p> Π  </p>	<p> v  </p>
<p> f  </p>	<p> v  </p>
<p> Π  </p>	<p> v  </p>

Vary speed, weight, and place, separately and all three together.

<p> Π  </p>	<p> V  </p>
---	--

SPUN TONE

1. ff
2. pp
3. $ff \Rightarrow pp \mid \overset{v}{pp} \Leftarrow ff$
4. $pp \Leftarrow ff \mid \overset{v}{ff} \Rightarrow pp$
5. $pp \Leftarrow ff \Rightarrow pp \mid \overset{v}{pp} \Leftarrow ff \Rightarrow pp$
6. $ff \Rightarrow pp \Leftarrow ff \mid \overset{v}{ff} \Rightarrow pp \Leftarrow ff$
7. $\overset{\square}{ff} \mid \overset{v}{pp}$
8. $\overset{\square}{pp} \mid \overset{v}{ff}$
9. $\overset{\square}{\text{musical notation}} \mid \overset{v}{\text{musical notation}}$
 $f p f p \mid f p f p$
10. $\overset{\square}{\text{musical notation}} \mid \overset{v}{\text{musical notation}}$
 $p f p f \mid p f p f$

AW: It is rumored that no student of yours ever escaped your bowing exercise. Would you describe it?

GR: The purpose of the exercise is to help one acquire the necessary control to broaden one's dynamic range as well as the ability to produce any dynamic at any given part of the bow. The student should play the exercises as slowly as possible avoiding any interruption of sound while playing pianissimo and maintaining a warm tone without scratching when playing fortissimo. The exercises should be practiced with and without vibrato (see Figure 1).

Figure 1. Rosseel's infamous bowing exercise.