

## The Straight Stroke

The Straight Stroke—that of playing a continuous accented passage—example:

THE BRIG O' PERTH (1)\*  
*Donald Dow*

It would be futile to attempt these four bars by playing each note separately; in fact, the passage is in reality played thus:

Three parts of the bow is given to the accented note, and the small portion at the point given to the demisemiquaver or spent note—same *up*, bow reversed.

\*Textual numbering refers to editorial alterations which are explained on page 31.

## Re-Unisons

As there are only four strings on the Violin, we can only produce three unisons in the first position— these are

always resorted to in passages requiring great fire and force—example:

SOUTH OF THE GRAMPIANS (4)  
*A. Porteous*

2nd strain

A is easy, B is difficult, as the two unisons succeeding each other are rare. Another example:

OUR HIGHLAND QUEEN  
Pastoral, not for Dancing *J. Scott-Skinner*

See *Miller o' Hirn Collection*

When the accent is suddenly reversed and the *Scotch snap* brought in, then, in place of *two bows*, we require *four*—example: