

A close-up photograph of a violin's tailpiece and f-hole, showing the intricate wood grain and the dark, polished finish. The tailpiece is made of dark wood and has a rounded, bulbous shape. The f-hole is a complex, carved opening in the body of the violin, showing the natural wood grain. The background is a solid, dark brown color.

Orchestral Bowings: Connecting the Technical with the Expressive to Achieve Superior Performances

James Palmer, Orchestra Director
String Editor and Arranger, Alfred Music
Orchestra Director/Fine Arts Chair
Allatoona High School



Connecting The Technical with The Expressive

What is Technical vs. Expressive?

- Design an Appropriate Warm Up
- Identify various Bowing Styles in The Repertoire
- Develop exercises to practice those Bowing Styles
 - Align the keys, bowings and Repertoire



The Sustained Legato Bow Stroke

- Basis of Most Bow Strokes
- Bow speed, Bow Length Bow Weight
 - Three Parts of the tone:
Start Duration Release
 - All Orchestral Strokes

Must have Beautiful Tone From The Beginning

The Detaché Bow Stroke

DETACHÉ—Separate bow strokes played smoothly with an evenness of tone. *Sound Advice:* Keep the bow parallel to the bridge.



BOW WRITING EXERCISE

1. Hold the bow in a vertical position.
2. While sitting, lean forward and rest your right forearm on your leg.
3. Allow your right wrist to extend past your knee.
4. Pretend the adjusting screw of the bow is a pencil.
5. Use the flexible joints in the wrist, fingers, and thumb to write your signature in the air.
6. Avoid tilting the stick as you write.



View video at
alfred.com/SoundDevelopmentVideo

DETACHÉ BOWING ABOVE AND BELOW THE MIDDLE OF THE BOW

Move your right arm smoothly by using a flexible elbow.



PAVANNE—Start in the piano (*p*) lane with a light bow weight and a medium-fast bow speed. Move your right arm smoothly to create a beautiful detaché stroke.

Allegretto French Renaissance Dance

Two staves of musical notation in 2/4 time with a treble clef and a key signature of one flat (Bb). The first staff starts with a piano (*p*) dynamic marking and contains a sequence of notes: a quarter rest, followed by a quarter note (Bb4), an eighth note (C5), a quarter note (Bb4), a quarter note (A4), a half note (G4), and a quarter note (F4). A bowing symbol 'V' is placed above the first eighth note. The second staff starts with a mezzo-piano (*mp*) dynamic marking and contains a sequence of notes: a quarter rest, followed by a quarter note (Bb4), an eighth note (C5), a quarter note (Bb4), a quarter note (A4), a half note (G4), a quarter note (F4), and a quarter note (E4). A bowing symbol 'V' is placed above the first eighth note. The piece ends with a double bar line.


The Martelé Bow Stroke

MARTELÉ

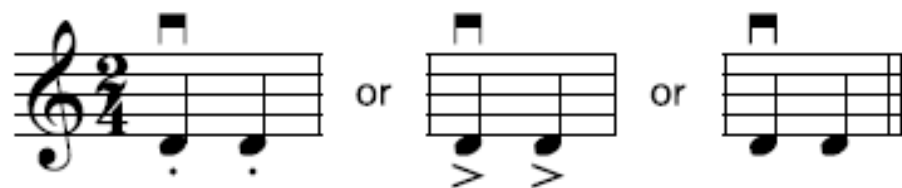
MARTELÉ—Separate bow strokes that start with weight in the bow to create a crisp attack. The weight is partially released as the note starts. The bow stops and releases the sound at the end of the note. *Sound Advice:* Use heavy-light bow weight and fast-slow bow speed.



View video at
alfred.com/SoundDevelopmentVideo

STRING WIGGLE EXERCISE—Pinch the bow into the string so the hair grips the string and wiggles it, silently pulling the string from side to side () . Feel the spring in the bow stick.

THE CLICK EXERCISE—Play *martelé* with a fast-slow bow speed. Release the pressure (weight) the instant the bow moves and listen for the “click” at the beginning.



The Collé Bow Stroke

An Introduction to Spiccato

COLLÉ—A sharply pinched-attack bow stroke that is lifted off the string in a scoop motion, sometimes called a bowed pizzicato.
Sound Advice: Use finger action to lift and set the bow.



View video at
alfred.com/SoundDevelopmentVideo



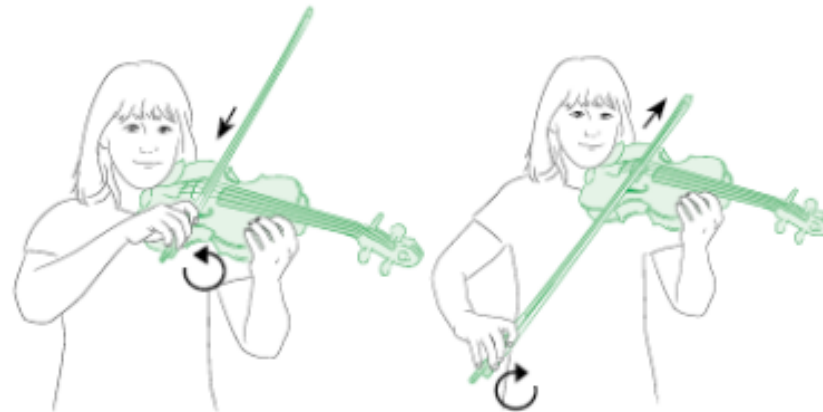
BOW PULL-UP EXERCISE

1. Hold the bow in a vertical position.
2. While sitting, lean forward and rest your right forearm on your leg.
3. Allow your wrist to extend past your knee.
4. Use finger action to pull the bow half an inch upward. Notice how the knuckles bend and fingers curve.
5. Return the bow downward to its starting point. Notice how the fingers straighten.
6. Repeat this motion several times.



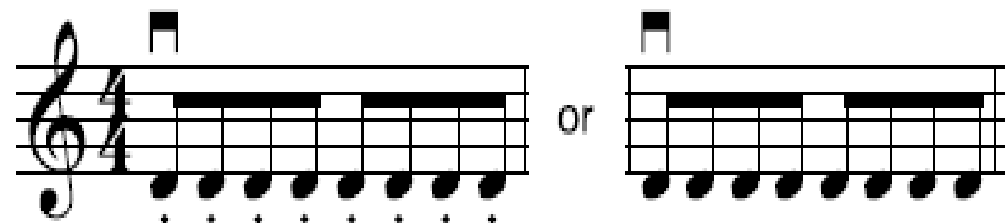
View video at
alfred.com/SoundDevelopmentVideo

FROG AND TIP COLLÉ

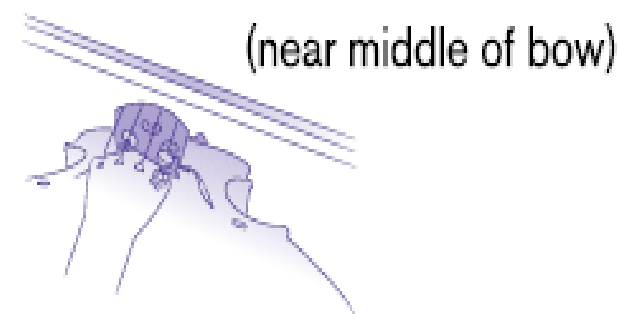
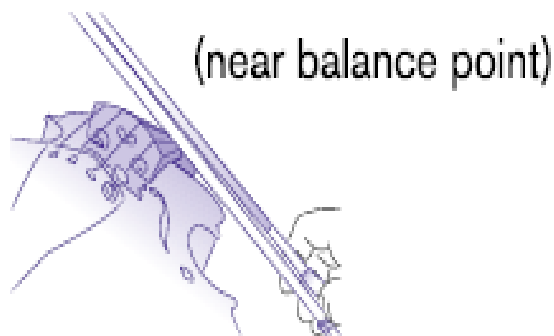


The Spiccato and Sautillé Bow Strokes

SPICCATO—Separate bow strokes that bounce off the string, sometimes called a brush stroke. *Sound Advice:* Start on the string and gradually lift weight out of the bow allowing it to bounce in an arc-like motion (↷) over the string.



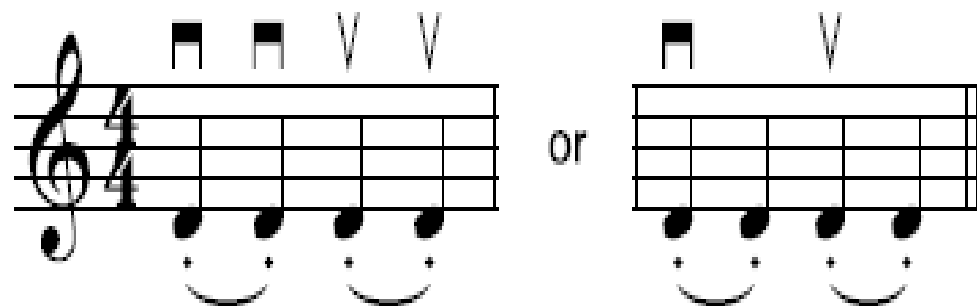
SPICCATO BOW PLACEMENTS



Staccato, Portato (Louré) and Hooked Bow Strokes

The Staccato Stroke

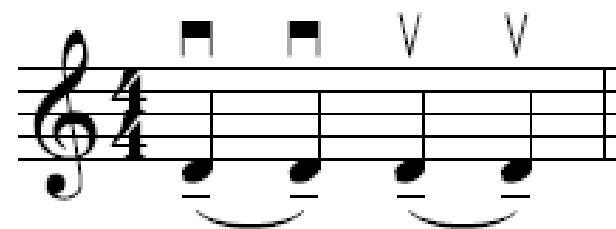
STACCATO HOOKS—Two or more stopped strokes that are played in the same bow direction and are usually notated with slurs. *Sound Advice:* Each note should have a bell tone that rings and then decays.



Portato (Louré) Bow Stroke

LEGATO HOOKS—Two or more legato strokes played in the same bow direction called **PORTATO (LOURÉ)**.

Sound Advice: Each note should have a pulsed tone.





GET OFF THE PODIUM! TEACH ARTISTRY

INSPIRE EXPRESSIVE PERFORMANCES!

Jim Palmer

James.palmer1966 @gmail.com

404-307-6327