Put a Bow on it!

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Demonstration group from Rocky Mountain High School:
Logan Manning, Tim Patawaran - Violins
Annalee Knies, Laurel Ladzinski - Violas
Herman Chavez, Erika Hutchinson - Celli

Everybody is matching bow direction - why doesn’t it sound together?

Many articulations are not marked

Many markings have several meanings

Bowing Descriptions

DETACHÉ

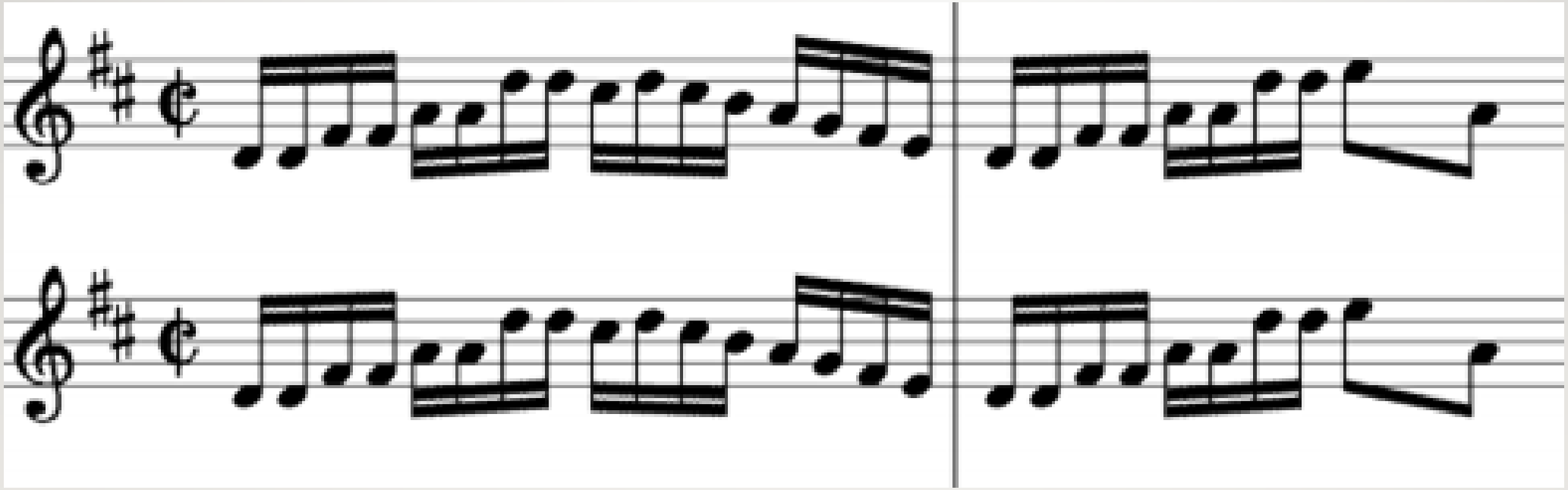
On-The-String: Legato, Sostenuto

Détaché is played **smoothly**, without separation between notes. Played with a whole bow or any portion **alternating bow direction**. Not specifically accented or articulated beyond change of bow direction. This is the most prevalent stroke in string playing. Sometimes associated with fast passagework in Baroque style.

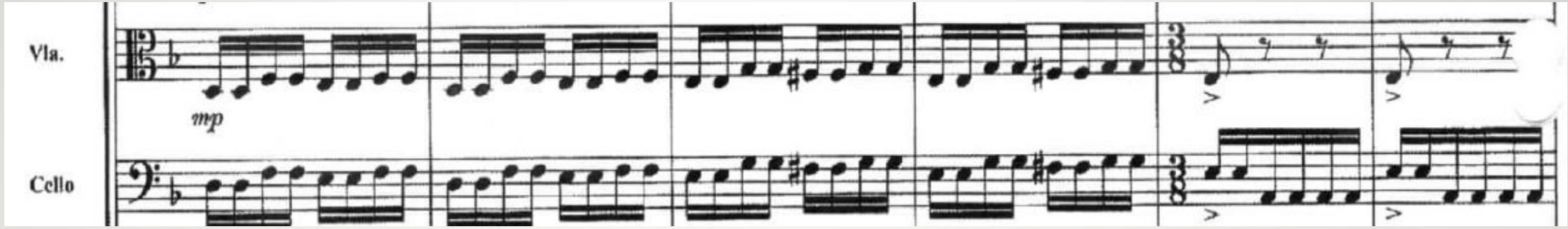
Variations of Detaché:

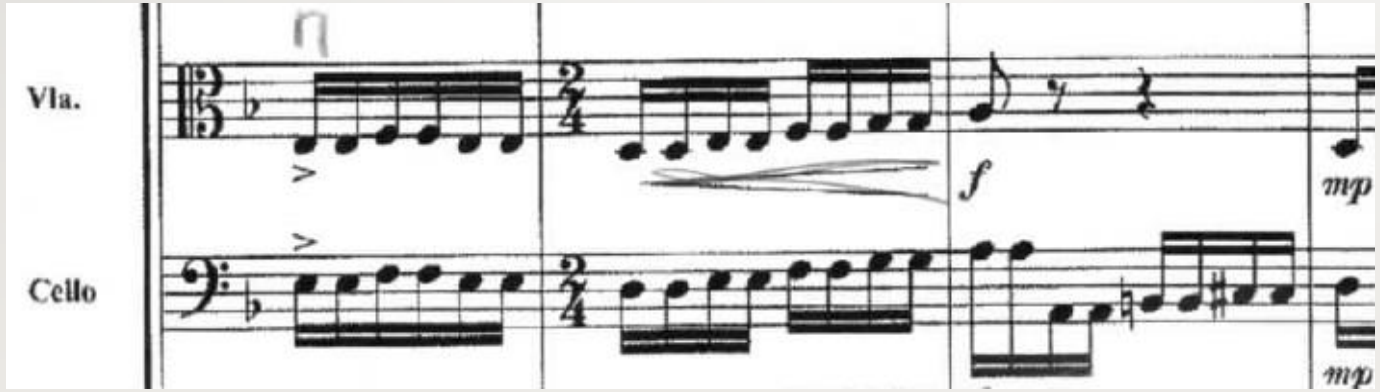
ACCENTED DETACHÉ, PORTATO, LOURE, TREMOLO

Detaché Legato
Bach *Brandenburg No. 5*



Detaché Legato
Carold Nunez - *M to the Third Power*





Bowing Descriptions

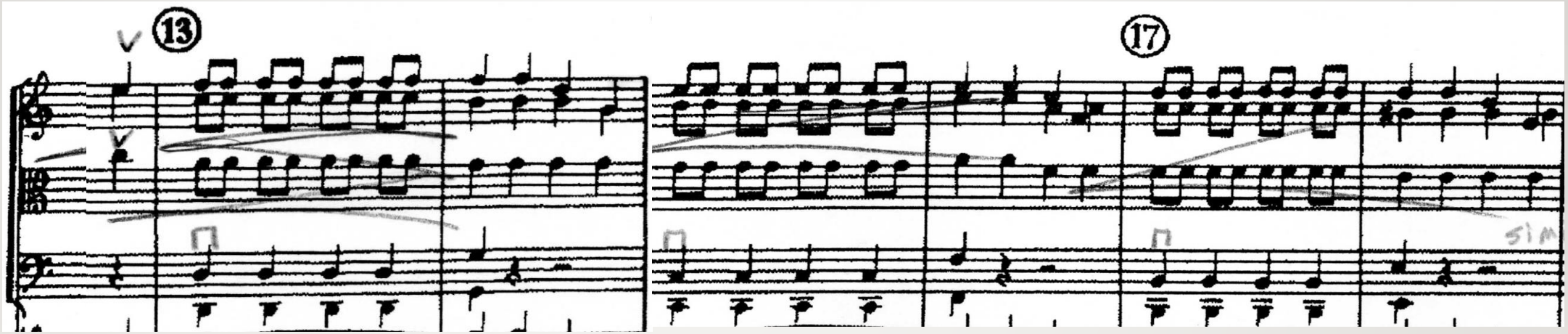
On-the-String: Non-Legato, Articulated

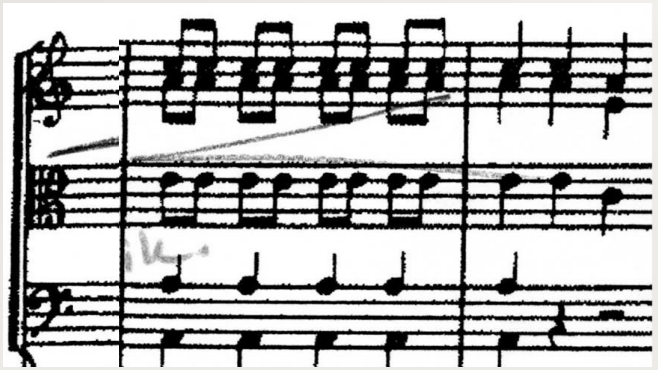
STACCATO & MARTELE

Bow weight is applied before the bow moves. The weight is released instantaneously as the bow is quickly drawn to produce a ***sharp attack****. The bow remains* ***on the string but not in the string****. Whole bow or any portion alternating bow direction. An important stroke for ensemble precision.* ***Staccato is a softer version of Martelé.***

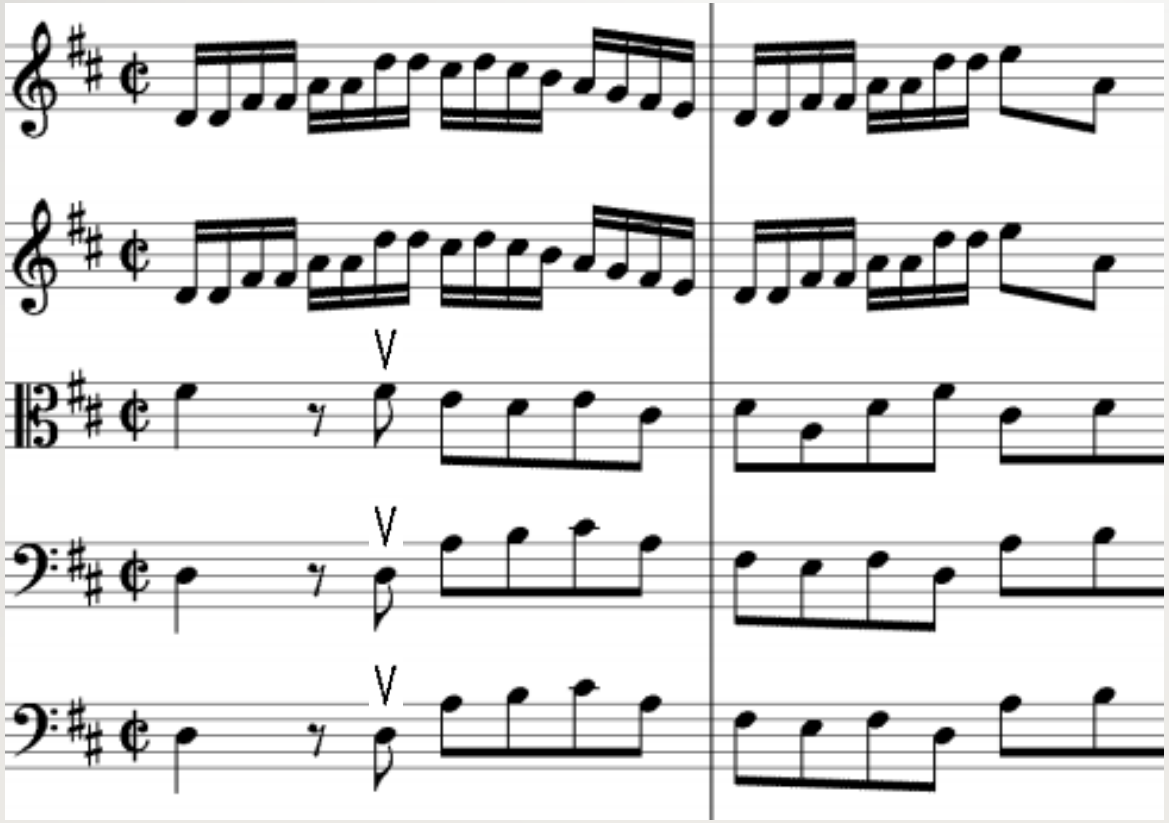
These bow strokes are used in various contexts but especially when playing baroque composers such as Telemann, Bach, Vivaldi, Handel, & Corelli.

Detaché Legato & Staccato - Baroque Style
Telemann *Sinfonia in A minor*

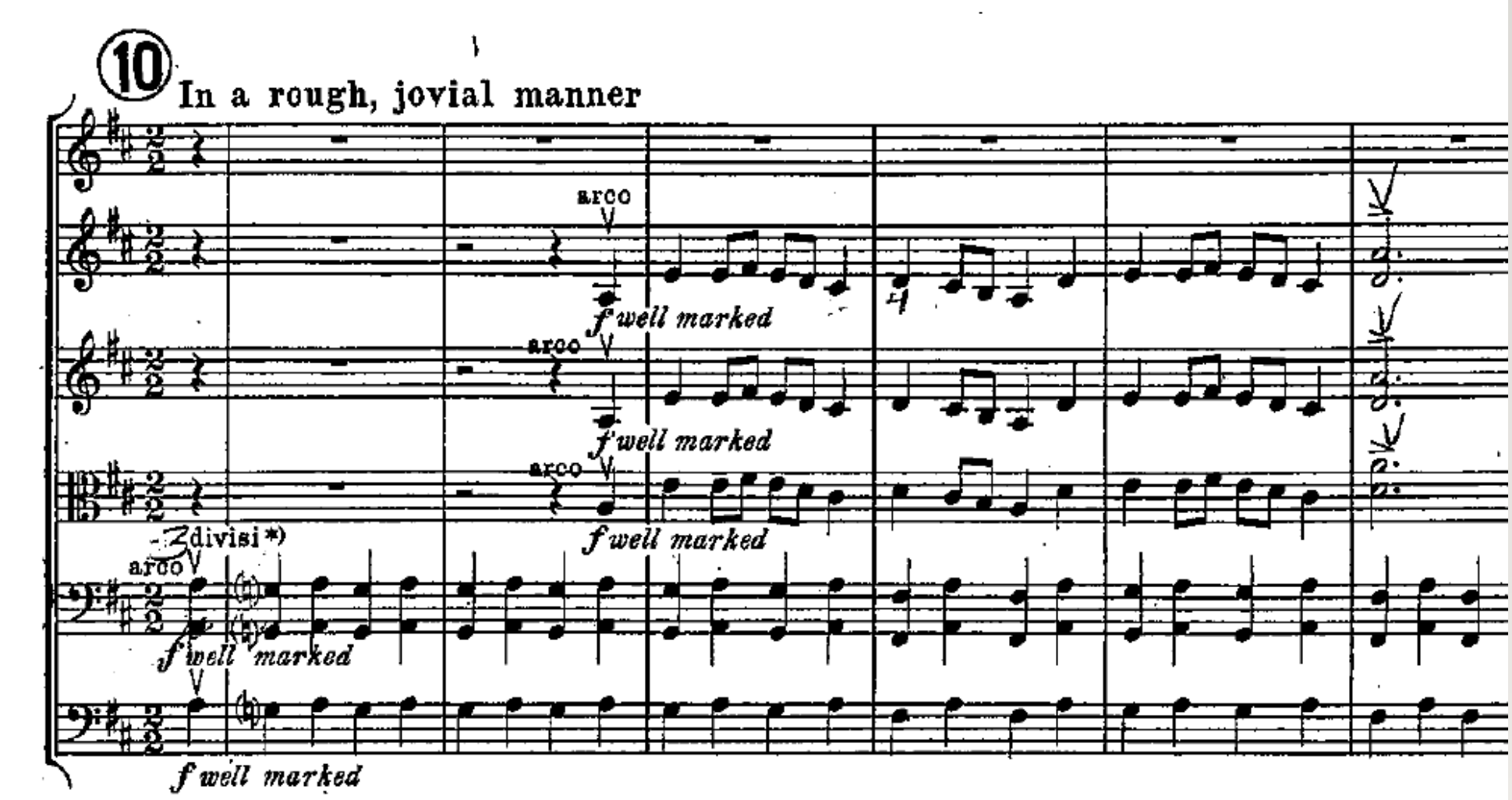




Detaché Legato & Staccato - Baroque Style
Bach *Brandenburg No. 5*



Martelé – Fletcher's *Folk Tune & Fiddle Dance*



I’ve taught them the articulation - Why can’t they match styles?

Bow placement matters - Use the “One Inch Rule”

Bowing Descriptions

BRUSH SPICCATO

Begins and end off the string. Bow brushes the string. **Lower** ⅓ section of the bow. Defines Classical style technique by allowing faster speeds than on-the-string strokes. Used where a louder, broader sound than Bounced Spiccato is desired.

BOUNCE SPICCATO

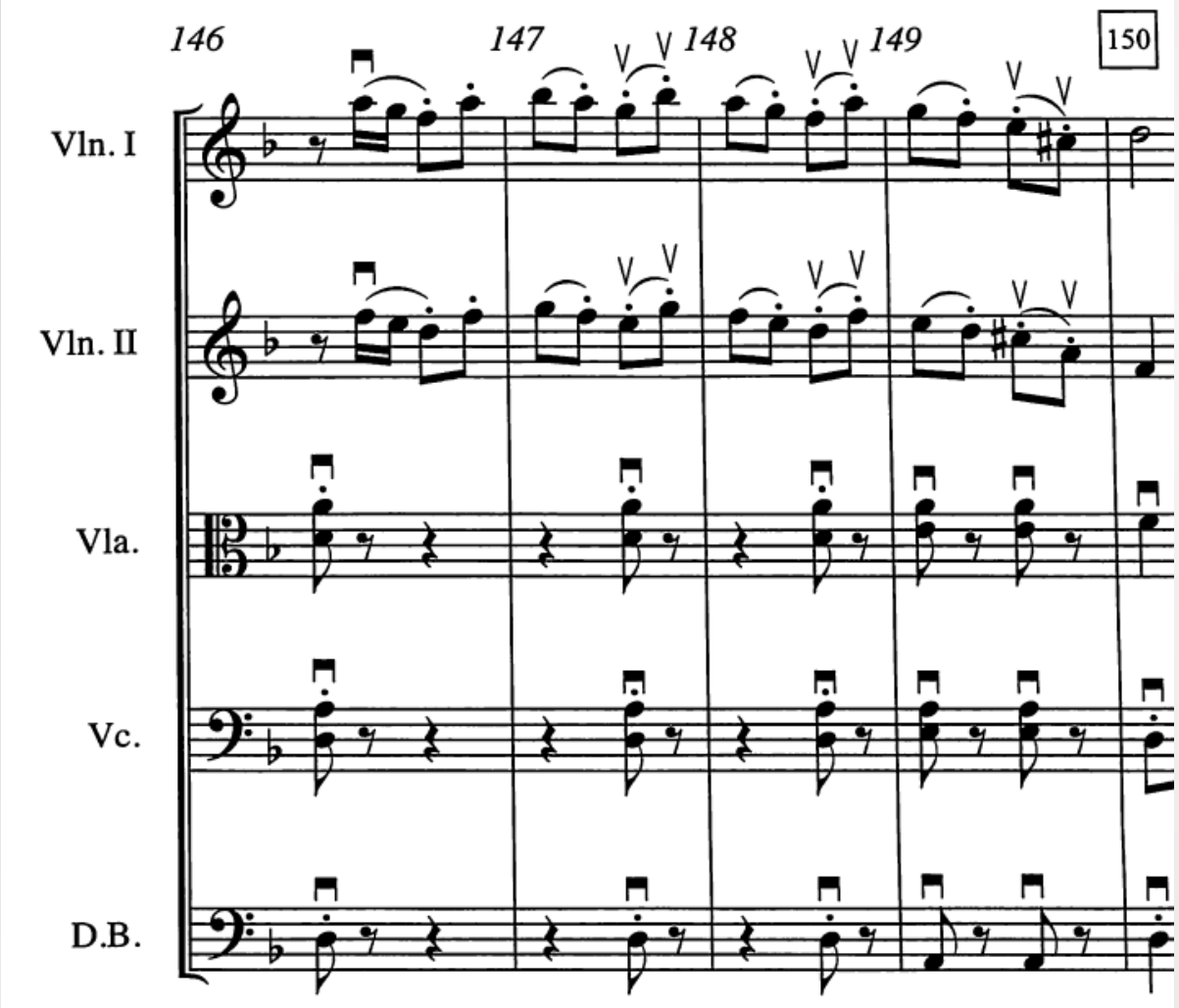
Un-slurred, begins and ends off the string. Bow bounces from its own elasticity rather than in the brush stroke. **Middle** ⅓ section of the bow. Softer, shorter and potentially faster than Brush Spiccato.

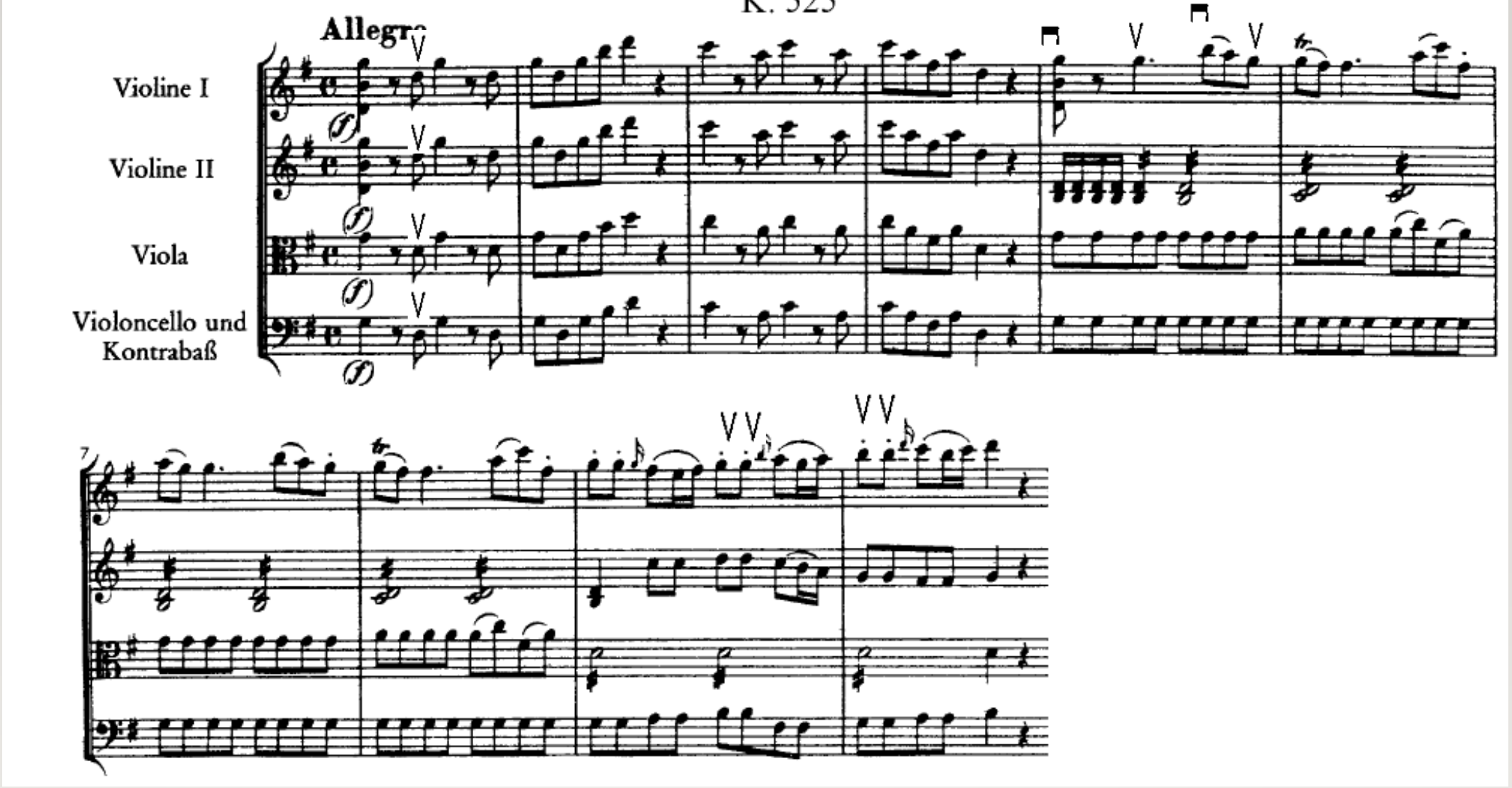
FLYING SPICCATO

A form of linked Spiccato used to prepare a downbow landing closer to the frog. The first note usually starts **on** the string and comes **off**. **Lower** ⅔ section of the bow. A common Classical style stroke where bowing alternates on and off the string.

One Inch Rule & Flying Spiccato

Odessa by Bobrowitz (Ed. Cameron Law)



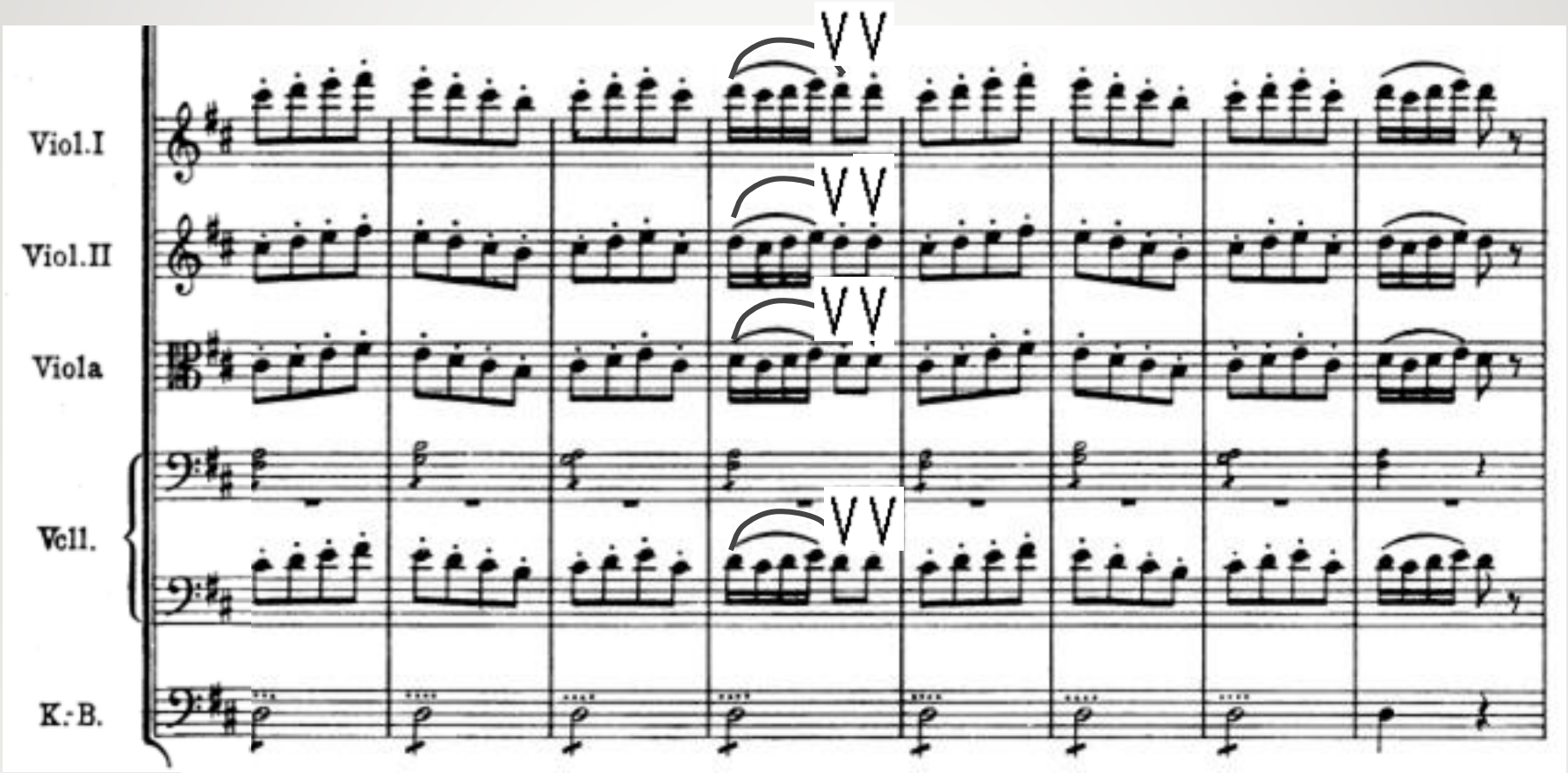


Brushed Spiccato, Retake to frog, Slur-pop

Mozart's *Eine Kleine Nachtmusik*

Finding the "bounce": Different Instruments & Speeds

Brushed Spiccato – Bizet's *L'arlesienne 2 Farandole*



Ok, They all match placement but it still isn’t working… WHY!?

Maybe it isn’t their fault - Maybe it’s a bad bowing!

Bowing Clean Parts: Where Do I Start?

- Consider Historical Practices
- Tempo and Style
- Meter and Rhythms
- Dynamics
- Bowing ideas from YouTube videos of professional orchestras
- Does the ensemble have the skills needed to perform the bowings put in the part?
- Go on following the Basic Bowing Guidelines

Basic Guidelines for Writing Good Bowings

These are the basic guidelines that we use for writing bowings – often there will be criteria for both down and up-bows at the same time. Therefore, one must decide which of the criteria are more important and then backtrack from there to make it work out.

Down-Bows should be used for:

- Down-beats
- Accents
- Sforzandi
- Phrase beginnings (if on the beat)
- Decrescendi
- On-beats in 16^{th} note groupings and 8^{th} note groupings
- First notes of loud dynamics
- Rolled Chords

Basic Guidelines for Writing Good Bowings

Up-bows

- Pickups
- Weaker beats
- Crescendi
- Certain types of string crossings (opposite for violins/violas than cellos/basses)
- Staccato slurs (hooked ups)
- Classical figuration
- Big upward shifts or ascending scales
- Waltz/Minuet
- Preparing for a quick transition into pizz.
- Evening out syncopation bowings

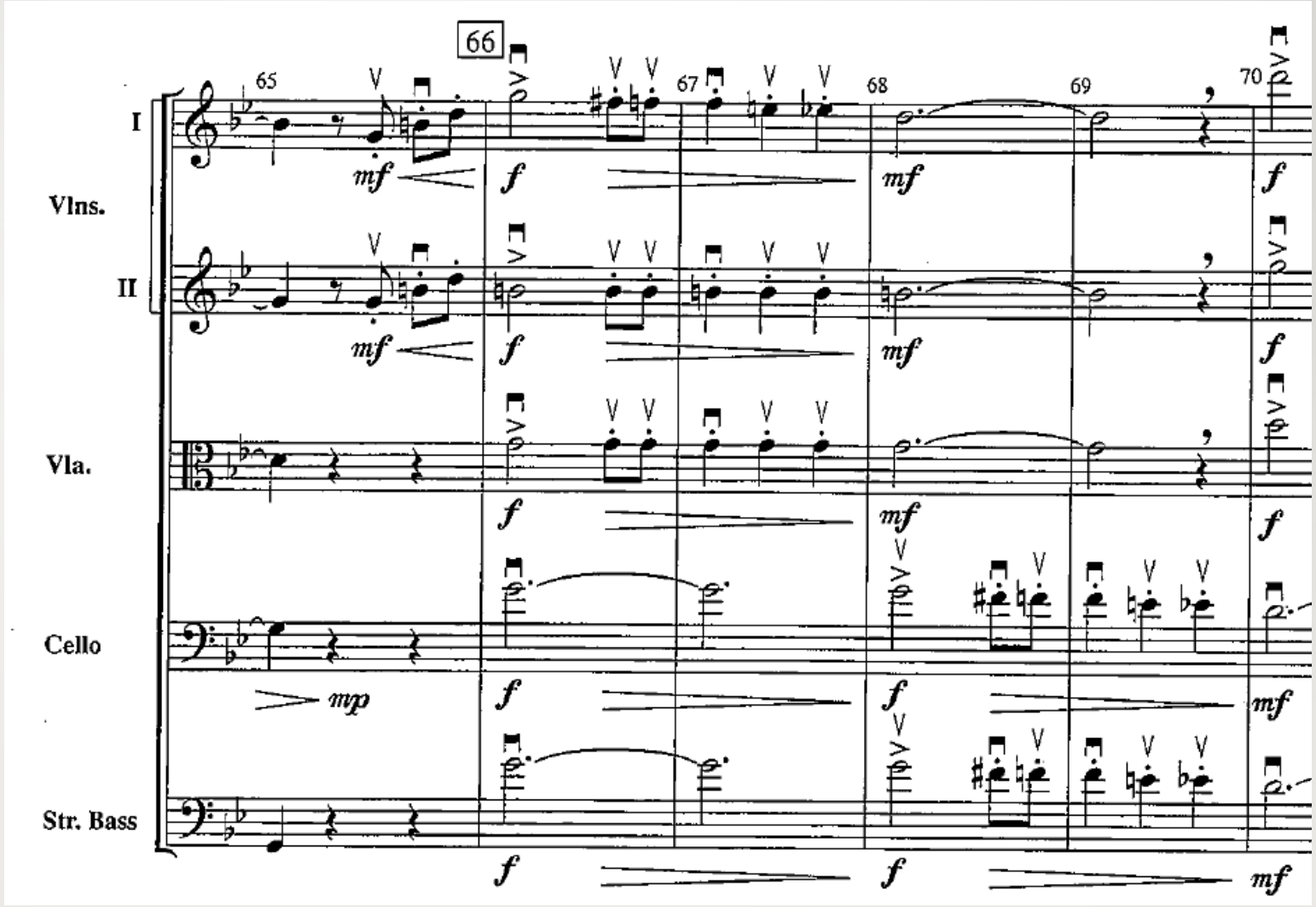
Basic Guidelines for Writing Good Bowings

Bowing challenges (or things to take into consideration)

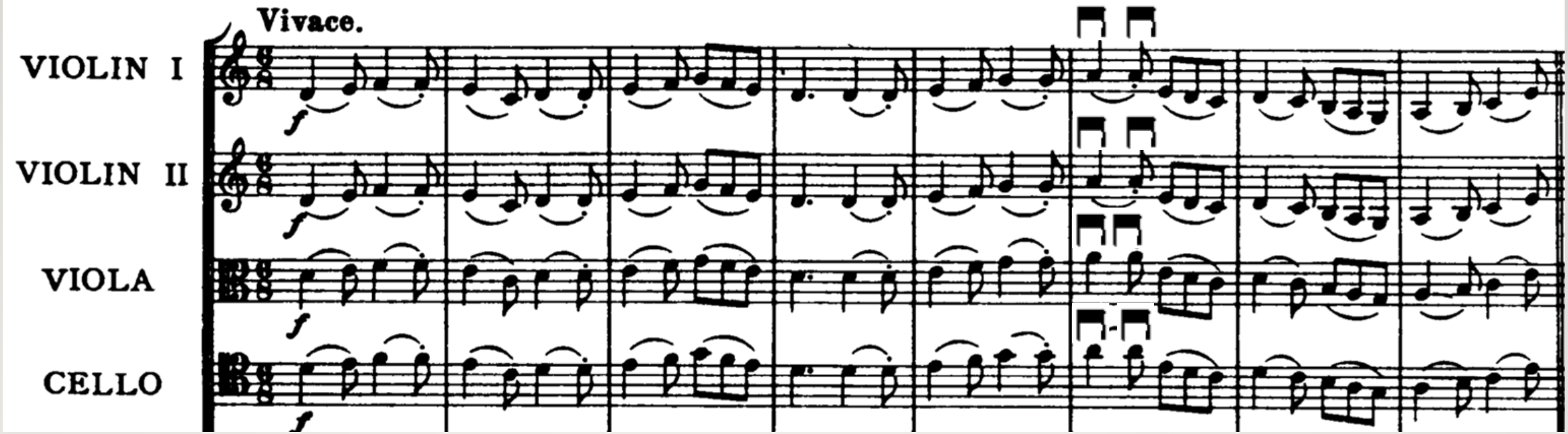
- String Crossings
- Triple and compound meters
- Triplets
- Uneven Rhythms (dotted quarter + 8^{th}, dotted 8^{th} + 16^{th}, etc.)
- Hooked bows
- Bounced bowings (speed vs. what section of the bow)
- Transition to and from pizzicato
- Sudden dynamic changes
- Syncopation
- Off-set bowings (when the bow change is not on the beat)
- Mixed articulation (slurs combined with separate bows)
- Long bows

Triple Meters
Decrescendo
Accents
Weak Beats

Dvorak's
Allegretto Grazioso
arr. Sieving

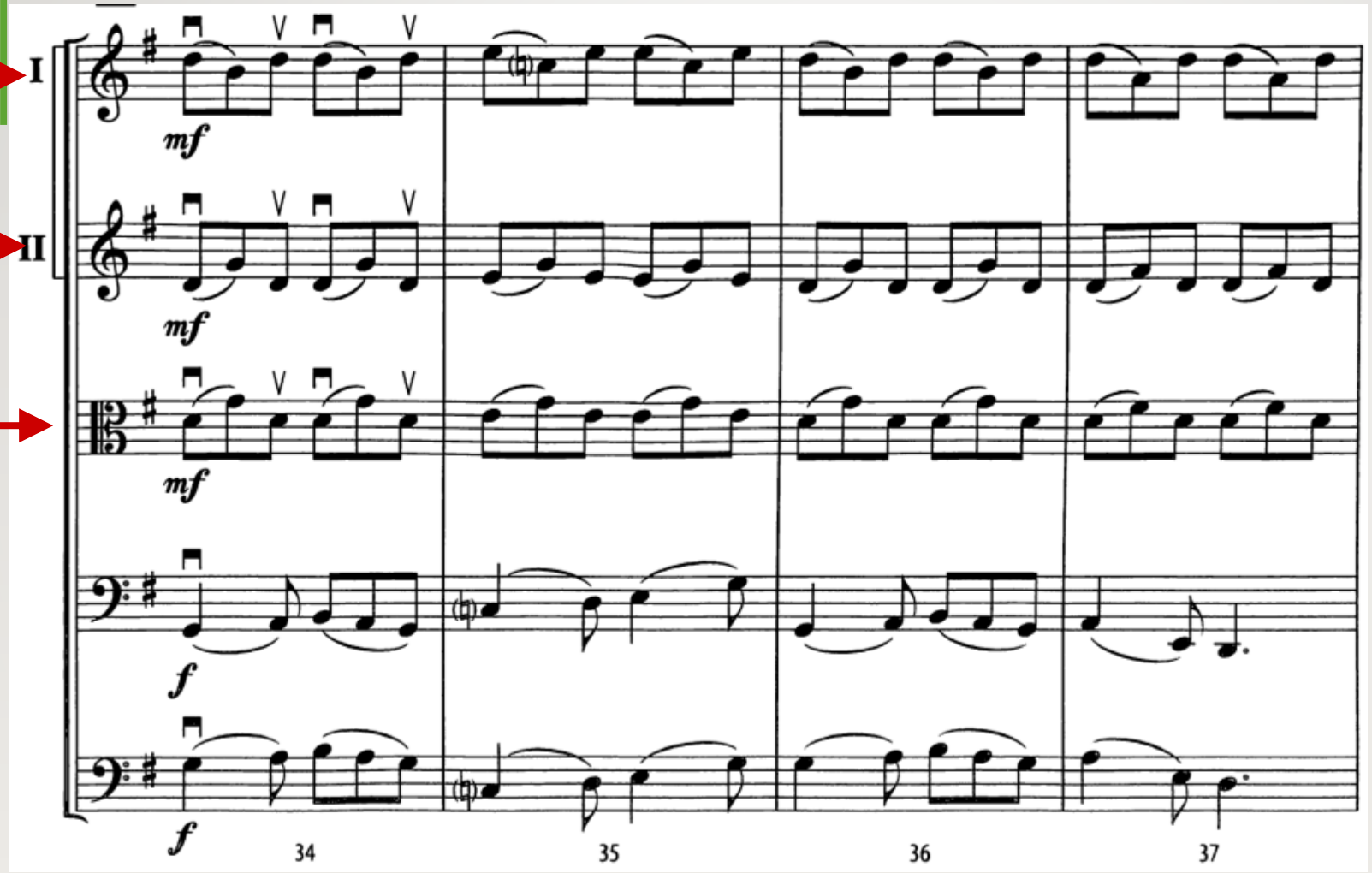


Uneven Rhythms: Solution = Hooked Bowings
Holst's *St. Paul's Suite - I. Jig*

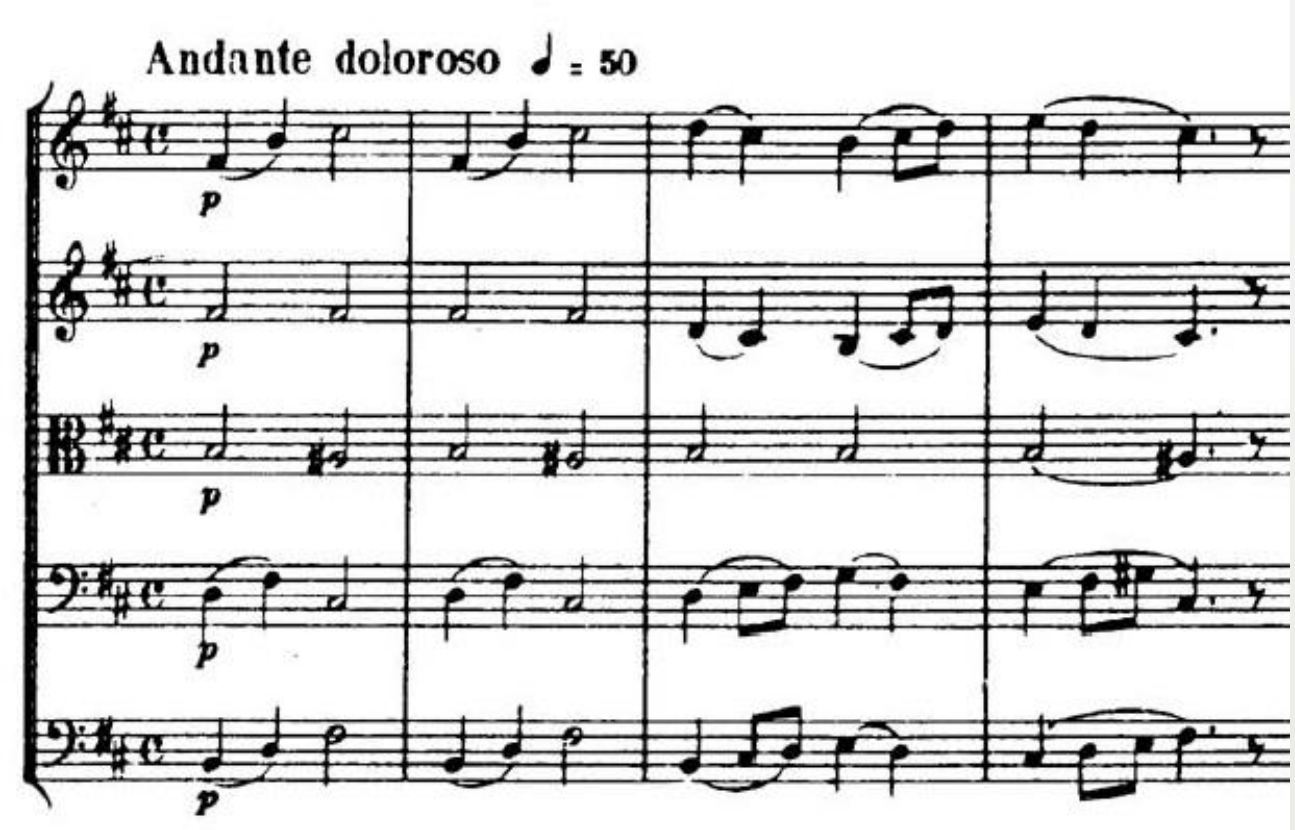


Bow Trap - Uneven down vs. up: Solution = Slur-pop

Susan Day's *Murphy's Jig*

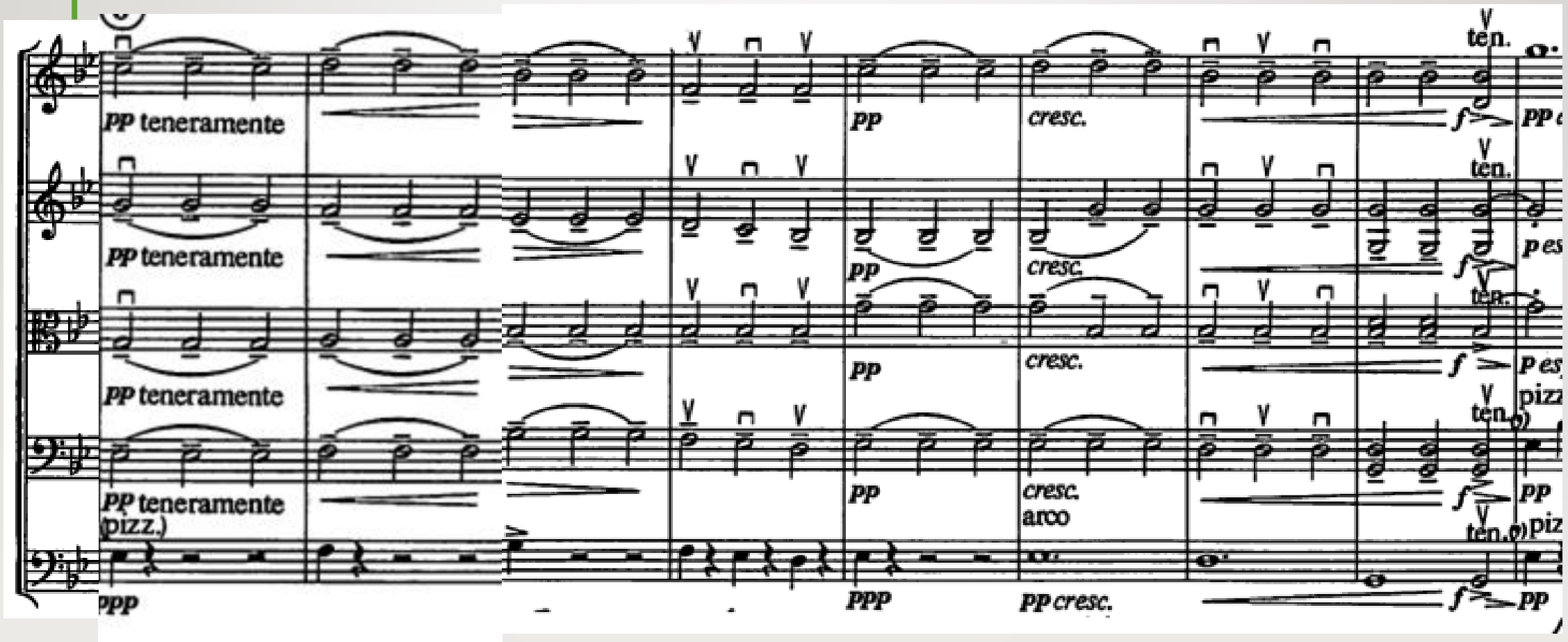


Slurs, String Crossings, Bow Distribution
Grieg's *Peer Gynt Suite No. 2 - Death of Ase*

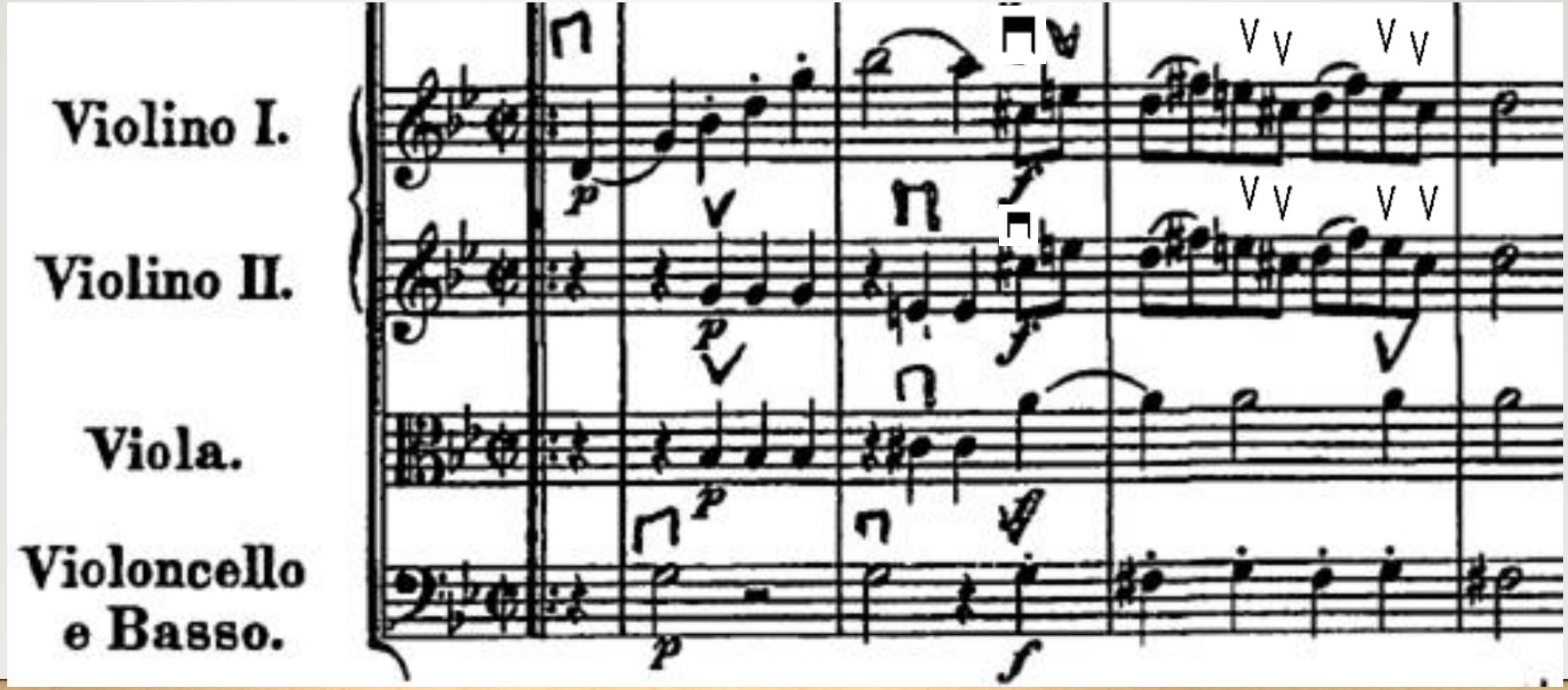


Louré, Crescendo & Decrescendo, Pizz. Transition, Bow placement, bow speed

Benjamin Britten's *Simple Symphony, Mvt 3*



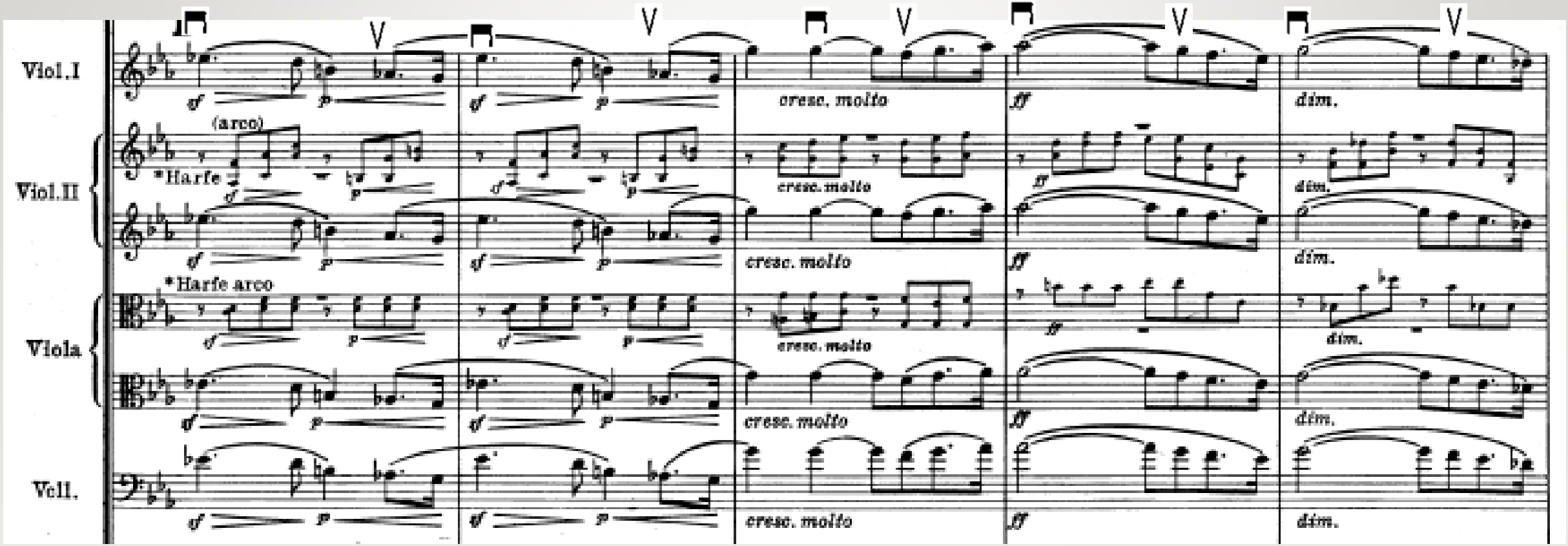
Classical Figuration + Bowing Choices for Whole Orchestra
Mozart *Symphony 40 Finale*



Long Bows with Dynamics: Solution = Split Bows

(Sometimes the bowings are really phrase marks)

Bizet's *L'arlesienne No. 2 Intermezzo*



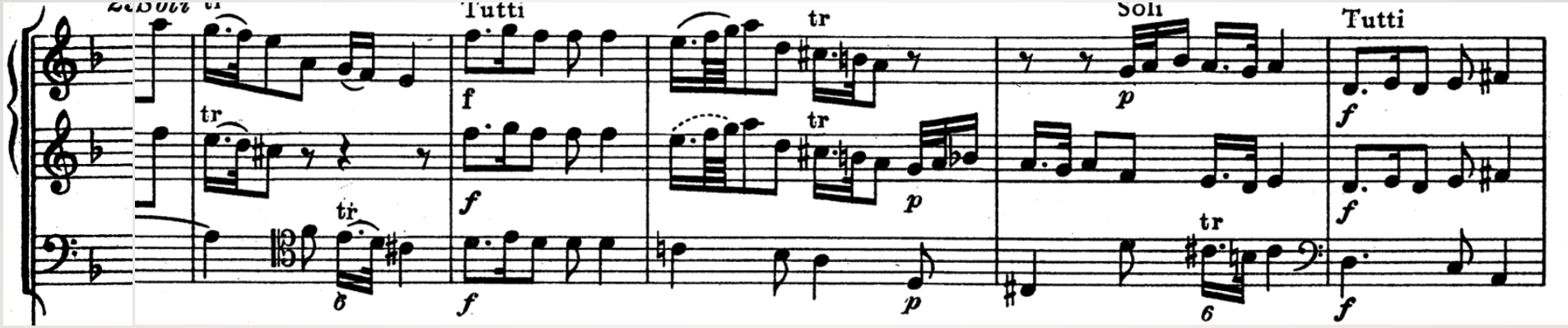
Basic Bowing Guidelines

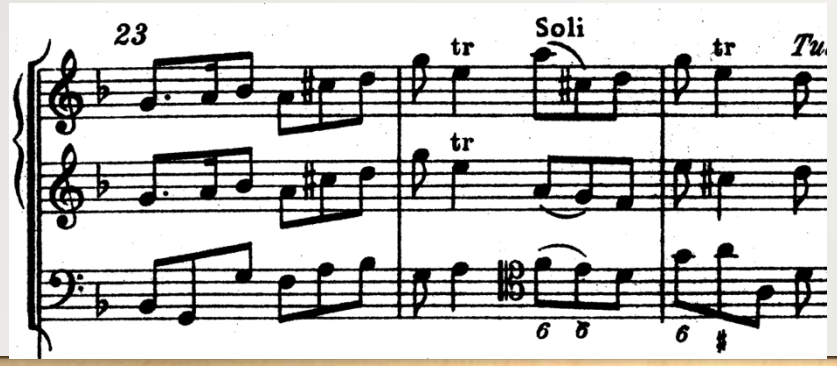
Putting It Together: Matching Sections

- Same rhythmic ideas should be bowed the same way
- If you make them differ, there should be a musical reason as to why.
- Generally, 1st violin determines other section's bowings but other parts will occasionally take priority – use the score to make that determination.

Clean Parts - No Bowings

Handel *Concerto Grosso No. 9 Op. 6 Larghetto*



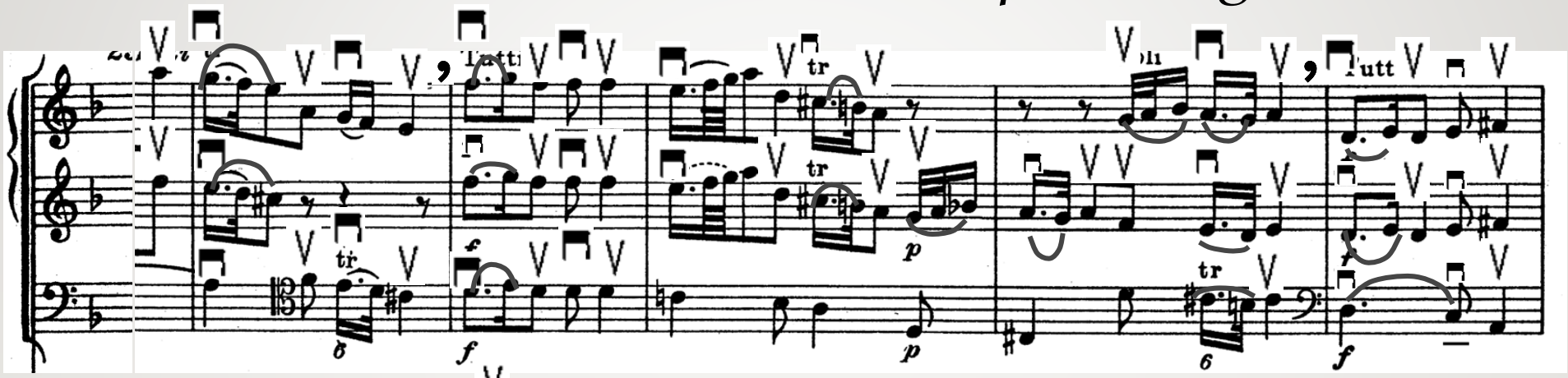


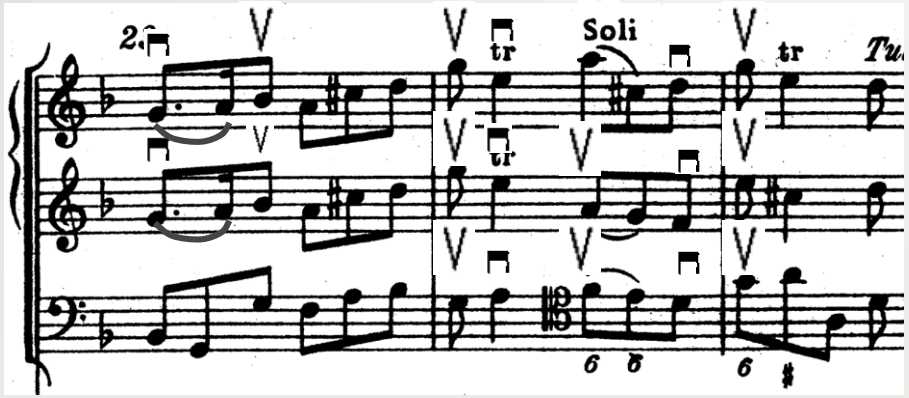
Bowing Decisions for:
Handel *Concerto Grosso No. 9 Op. 6 Larghetto*

- Historical Style: Baroque, lilting, legato, ornamentation
- Tempo: Larghetto
- Dynamics: forte, piano (echo)
- Compound meter, dotted rhythms, stresses on weak beats
- Violin I Concertino bowing leads Concertino Violin II & 'Cello bowings
- Concertino bowing leads ripieno bowings

Bowings Added

Handel *Concerto Grosso No. 9 Op. 6 Larghetto*





Great Things Happen When Parts are Bowed

- Bowing the score helps you see the whole picture, and check that players are using the bowings.
- When bowings are included in their parts, players learn bowings from the start, as they learning notes and rhythms.
- Good bowings help rhythms to be accurate.
- Students learn how bowing decisions are made when bowings are in the part from the beginning.
- Advanced players in the orchestra may have good bowing ideas. Let them make their case to you.

Resources for Educators

***Orchestral Bowing - Style and Function* by James Kjelland**

Videos: YouTube & Berlin Philharmonic Digital Concert Hall

Contact us with questions or to receive of copy of the full slideshow or Basic Bowings Handout

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