



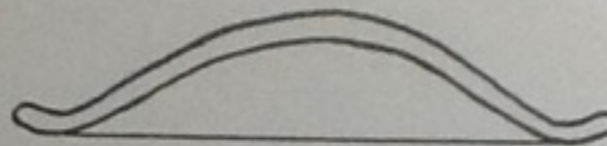
STRING BOWING

A Quick Overview for Conductors

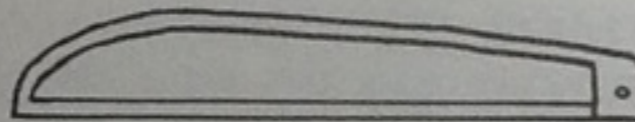


EVOLUTION OF THE BOW

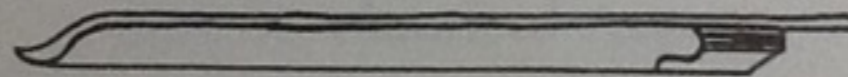
Evolution of the Violin Bow



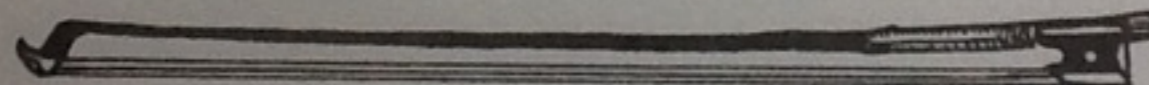
Before 16th Century



16th Century

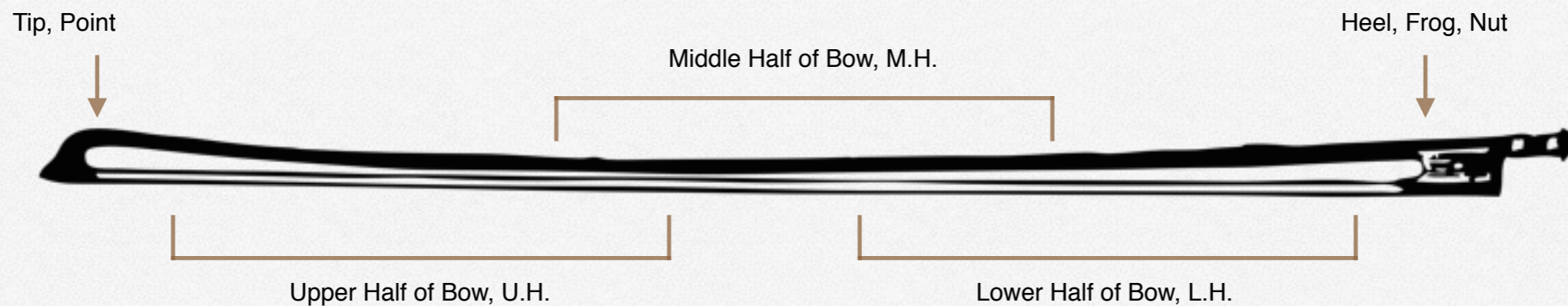


17th & Early 18th Century



Modern (Tourte) Violin Bow
Developed 1775-1780

PARTS OF THE BOW



Motion from Heel to Tip is to proceed in a downward motion. ▣

Motion from Tip to Heel is to proceed in an upward motion. ▽

COMPARED TO WIND INSTRUMENTS

The bow produces:

- the possibility of sound, like breath support on a wind instrument
- articulation, like tonguing on a wind instrument
- dynamics
- style



MAIN TIPS FOR CONDUCTORS

1. You can SEE everything happening!!!
2. Be sure that each member of their section...
 - * is bowing in the same direction
 - * is playing in the correct part of the bow
 - * is playing correctly on or off the string
3. When the section needs to be louder...
 - * fewer notes per bow (break slurs)
4. When the section needs to be softer...
 - * more notes per bow (longer slurs)

DUTIES

1. Concertmaster and Section Leaders can and should be responsible for bowings, or at least help the conductor decide if there is a question.
2. In tutti passages all section leaders follow the concertmaster's bowings (some exceptions for bass and cello apply).
3. Inside player turns pages quietly, quickly and early and outside player plans ahead so as to cover.
4. In changing rapidly from pizzicato to arco and vice-versa, inside player finishes while outside prepares new.
5. In divisi parts, outside plays top notes and inside lower.



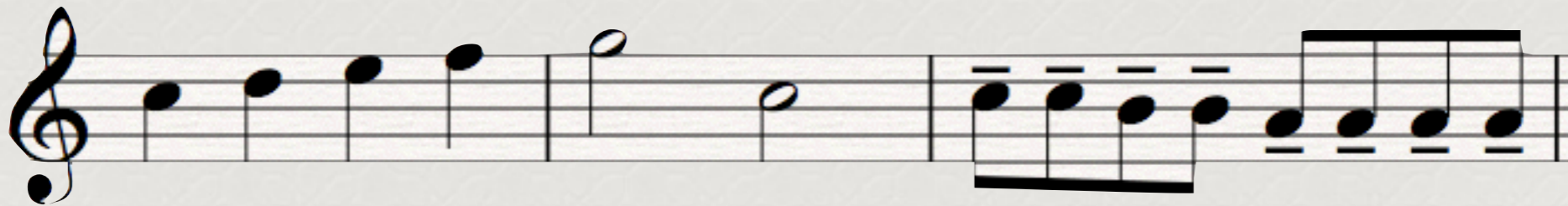
Bowing Classifications

Understanding how to use the bow...

On-the-String, Connected

Détaché

Short, separate bows played smoothly, not slurred and not staccato. Also called “as it comes.”



On-the-String, Connected

Slur

Bow moves smoothly in one direction on the string or strings.



On-the-String, Connected

Louré

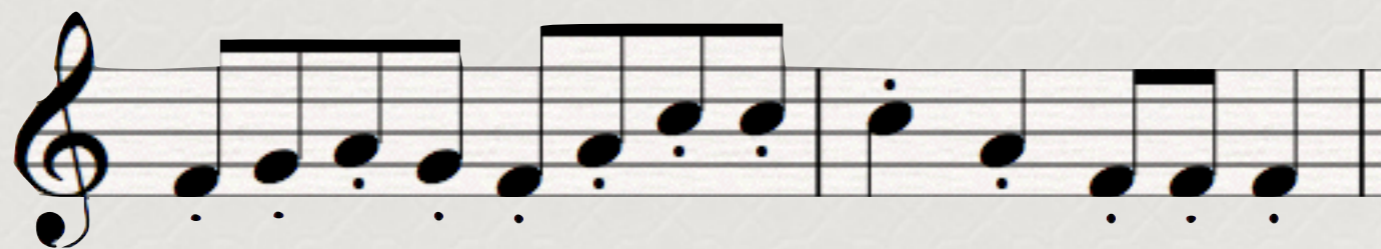
Bow moves in one direction as in any slur, but pressure is released slightly between notes so that they are somewhat articulated.



On-the-String, Separated

Staccato

Any note followed by a momentary stop usually shown with a staccato dot. However, not all notes with staccato dots mean on-the-string staccato.



On-the-String, Separated

Martelé

Bow applies pressure before starting stroke, releases pressure slightly for fast stroke, and stops still when stroke is finished.



Off-the-String Bowings

Spiccato

Bow is dropped on the strings and rebounds by itself. Must be held very lightly.



Off-the-String Bowings

Chopped

Similar to spiccato but heavier, with less finesse. At the frog.



Off-the-String Bowings

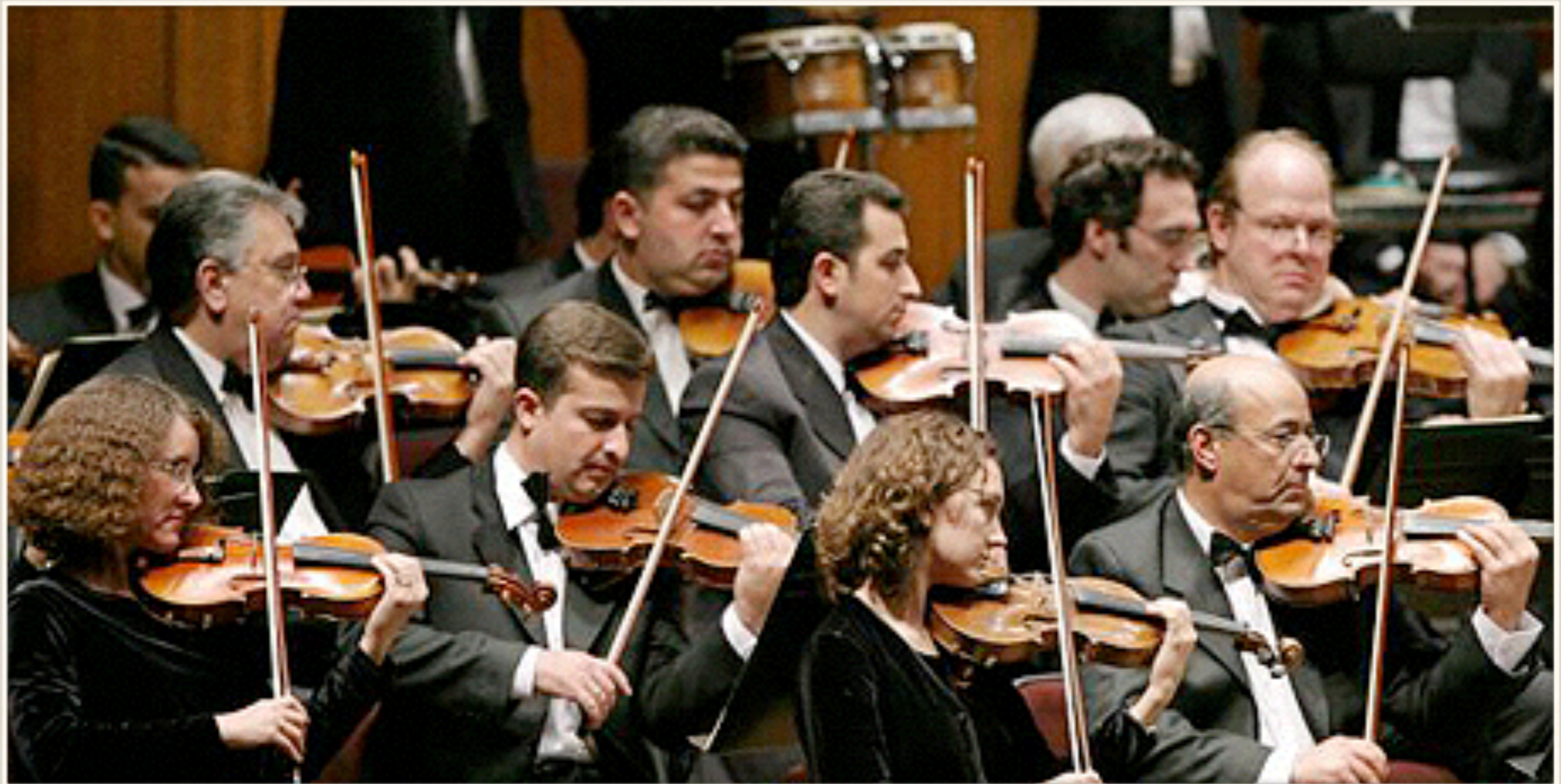
Brushed

Bow comes slightly off the string between notes.



14 BOWING PRINCIPLES

EVERYONE IN YOUR SECTION MUST DO THE SAME...



PRINCIPLE 1.

- ❖ The note on the first beat of the measure is down-bow.



PRINCIPLE 3.

- ❖ If the note before the bar-line is slurred across the bar-line, play it down-bow.



PRINCIPLE 4.

- ❖ An odd number of notes before a bar-line (unslurred) starts up-bow.



PRINCIPLE 5.

- ❖ An even number of notes before a bar-line (unslurred) starts down-bow.



PRINCIPLE 6.

- ❖ Alternate the bows (down - up) on after-beats. If rhythmic figures between rests have an even number of notes, change on down-bow on the first note; if an odd number of notes, try an up-bow on the first note.



tempo di valse



PRINCIPLE 7.

- ❖ In groups of four or three notes, starting on the beat, play the first one down-bow.



PRINCIPLE 8.

- ❖ In most situations, hook the dotted-eighth and sixteenth.



PRINCIPLE 9.

- ❖ The dotted-eighth and sixteenth are not hooked...
 - a) when the tempo is too fast to permit stopping the bow.



PRINCIPLE 9.

- ❖ The dotted-eighth and sixteenth are not hooked...
b) when soft passages require extreme neatness.



PRINCIPLE 9.

- ❖ The dotted-eighth and sixteenth are not hooked...
c) when loud, choppy effects are desired.



PRINCIPLE 10.

- ◆ Hook the quarter and eighth in fast six-eight time.



PRINCIPLE 11.

- ❖ Chords are played down-bow unless part of the melody line.



PRINCIPLE 12.

- ❖ If the closing chord has a little short note before it, play the little note up-bow near the frog.



PRINCIPLE 13.

- ❖ In four-four time, an accented half-note on the second beat of the measure is taken down-bow.



PRINCIPLE 14.

- ❖ In continuous string crossings (unslurred), take the upper note up-bow on violin and viola, and down-bow on cello and bass.

Violin & Viola

Cello & Bass

The image displays two musical staves illustrating bowing directions for continuous string crossings. The top staff, labeled 'Violin & Viola', is in treble clef with a 3/4 time signature. It shows a sequence of six notes: G4, A4, B4, C5, B4, A4. The first three notes are marked with an upward-pointing 'V' (up-bow), and the last three are marked with a downward-pointing 'V' (down-bow). The bottom staff, labeled 'Cello & Bass', is in bass clef with a 3/4 time signature. It shows a sequence of six notes: G2, F2, E2, D2, C2, B1. The first three notes are marked with a downward-pointing 'V' (down-bow), and the last three are marked with an upward-pointing 'V' (up-bow). The notes G2, F2, and E2 are highlighted in red. Both staves have a bar line after the third measure and a repeat sign after the sixth measure.

14 PRINCIPLES TAKEN FROM
“ORCHESTRAL BOWINGS AND ROUTINES”
BY
ELIZABETH A.H. GREEN

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