

PECH

Bow-Tique

a survey of bowing technique and tonal qualities

by Kay Pech

tempo wrong

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10711 Ashworth Circle

Cerritos, CA 90703

Bowing Terms

The Music Teachers' Association of California Written Evaluations require vocabulary knowledge as well as playing skills to perform these bowing techniques.

<u>Terms</u>	<u>MTAC Level</u>	<u>Measure</u>	<u>Definition</u>
accent	2	17	play with emphasis
arco	2	44	bowed, play with the bow
au Talon	8	79	bow at the frog
collé	6	94	press, then lift the bow
col legno	8	34, 85	use the wood of the bow, strike the string
detaché	1, 6	1	play smoothly, down and ups strokes without slurs
flautando sur la touche	7	44	flute-like effect achieved by bowing lightly over the fingerboard
jeté, ricochet	9	87	bow thrown at the string, allowed to rebound
legato	1	1	play smoothly with bow changes hidden
martelé	7	56	sharp attack with clean stop, hammered (abrupt release)
pizzicato	2	87	the string is plucked
portato, louré	6	2, 20	somewhat detached notes within a slur
sautillé	7	76	bouncing bow, rapid spiccato very close to string
sautillé arpeggio	9	94	bouncing bow, slurred with one note per string
sforzando	3	79	suddenly accented, forced
slur	2	1	connects 2 or more different notes in one bow
spiccato	5	28	bow is bounced, clearly articulated
staccato	1	26	detached, separated, stopped bows stay on the string
sul Ponticello	7	48	bow near the bridge producing a glassy tone
tremolo	7	64	small detaché played as fast as possible, "shaking bow"

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Kay Pech
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The musical score is for a string quartet and double bass. It consists of five staves: Violin I, Violin II, Viola, Cello, and Double Bass. The music is in 4/4 time with a key signature of one flat (B-flat). The tempo is marked as quarter note = 80. The dynamic is *mf* (mezzo-forte). The score includes various bowing techniques: slurs, portato (indicated by 'V' above notes), and accents. The piece is divided into measures by vertical bar lines.

6 9

Vln. I
Vln. II
Vla.
Vc.
D.B.

p
mf
p
p

V V

Detailed description: This system of musical notation covers measures 6 through 9. It features five staves: Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Double Bass (D.B.). The key signature is one flat (B-flat). Measures 6 and 7 show rhythmic patterns with eighth and sixteenth notes. Measure 8 is marked with a box containing the number '9'. Dynamics include piano (*p*) and mezzo-forte (*mf*). The Viola and Violoncello parts have a sharp sign (#) above the notes in measure 9. The Double Bass part has a flat sign (b) above the notes in measure 9. There are also two 'V' markings above the Violin II staff in measure 9.

12

Vln. I
Vln. II
Vla.
Vc.
D.B.

Detailed description: This system of musical notation covers measures 12 through 15. It features five staves: Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Double Bass (D.B.). The key signature is one flat (B-flat). Measure 12 starts with a measure rest for Vln. I. Vln. II plays a rhythmic pattern of eighth notes. The Viola part has a sharp sign (#) above the notes in measure 12. The Violoncello and Double Bass parts play sustained notes. There are dynamic markings (trapezoidal shapes) at the end of each staff in measure 15.

17

Vln. I *f*

Vln. II

Vla. accents *mf* portato *mf*

Vc. *p*

D.B.

22

Vln. I

Vln. II

Vla. *mf*

Vc.

D.B.

26 26

Vln. I *mf* staccato

Vln. II *p* staccato spiccato

Vla. *p* staccato *pp* staccato

Vc. *mf* staccato

D.B. *p* staccato *p* spiccato

31 34

Vln. I *mf* spiccato

Vln. II *mf* spiccato

Vla. *mf* staccato *p* col legno

Vc. *p* spiccato *p* col legno

D.B. *p* col legno

37

col legno

Vln. I

p

col legno

Vln. II

p

Vla.

Vc.

pizzicato

D.B.

pizzicato

44

flautando, sur la touche

Vln. I

mp

portato

flautando, sur la touche

Vln. II

mp

sul Ponticello

pp

flautando, sur la touche

Vla.

mp

portato

flautando, sur la touche

Vc.

mp

arco

p

flautando, sur la touche

D.B.

mp

arco

sul Ponticello

pp

49 52

Vln. I *pp* sul Ponticello

Vln. II portato normal

Vla. *pp* sul Ponticello normal *mf*

Vc.

D.B. portato

55

Vln. I *f* martelé

Vln. II

Vla.

Vc. *f* martelé

D.B. *f* martelé

60

normal

tremolo

Vln. I

mp

pp

Vln. II

pp

Vla.

normal

p

Vc.

normal

p

D.B.

pp

66

tremolo

conduct

Vln. I

mp

f

p

f

Vln. II

tremolo

mp

f

p

f

Vla.

mp

f

p

f

Vc.

tremolo

mp

f

p

f

D.B.

tremolo

mp

f

p

f

75 Allegro $\text{♩} = 126$
 on the string

Vln. I *mf* sautillé 1 4 1 4

Vln. II on the string sautillé

Vla. on the string sautillé

Vc. on the string

D.B. on the string

79 au Talon

Vln. I *sfz* *sfz* *sfz* *sfz* *sfz* *sfz* *sfz* *sfz* *sfz* *sfz*

Vln. II au Talon *sfz* *sfz* *sfz* *sfz* *sfz* *sfz* *sfz* *sfz*

Vla. au Talon *sfz* *sfz* *sfz* *sfz* *sfz* *sfz*

Vc. *spiccato* *ff*

D.B. *spiccato* *ff*

84

87

ricochet

Vln. I

sfz sfz

mp

3

3

Vln. II

sfz sfz

col legno

mp

Vla.

sfz sfz

col legno

mp

Vc.

ricochet

mp

3

3

3

D.B.

pizzicato

mp

90

91

collé

94

152

Vln. I

col legno

3

accel.

collé

V

V

152

V

Vln. II

col legno

col legno

collé

V

V

Vla.

col legno

col legno

sautille arpeggio

3

3

3

3

Vc.

col legno

col legno

collé

V

V

D.B.

col legno

collé

V

V

accel.

sautillé arpeggio

95

Vln. I

Vln. II

Vla.

Vc.

D.B.

98

3 3 3 3

3 3 3 3

3 3 3 3

3 3 3 3

normal

f

99

Vln. I

Vln. II

Vla.

Vc.

D.B.

normal

f

f normal

mp

f normal

collé *mp*

normal

f

3 3 3 3

3 3 3 3

3 3 3 3

3 3 3 3

3 3 3 3

3 3 3 3

103

Vln. I

Vln. II

Vla.

Vc.

D.B.

mp

f

f

collé *mp*

mf

mf

mf

pizzicato

pizzicato

pizzicato

pizzicato

pizzicato

3 3 3 3 3 3 3 3

3 3

108

Vln. I

Vln. II

Vla.

Vc.

D.B.

ff

ff

ff

ff

ff

ff

arco

arco

arco

arco

arco

V

V

V

V

V