

PECH

Bow-Tique

a survey of bowing technique and tonal qualities

by Kay Pech

tempo wrong

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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 the piece "Bow-Tique" by Kay Pech. It is written for a string quartet consisting of Violin I, Violin II, Viola, Cello, and Double Bass. The music is in 4/4 time with a key signature of one flat (Bb). The tempo is marked as quarter note = 80. The dynamics are marked as *mf* (mezzo-forte). The score includes performance instructions such as "slurs" and "portato". The piece is divided into five measures. The first measure shows the initial entry with slurs. The second measure introduces "portato" markings above the notes. The subsequent measures continue the melodic and harmonic development with various bowing techniques indicated by slurs and accents.

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 major or D minor). Measure 6 is marked with a '6' above the first staff. Measure 9 is marked with a '9' in a box above the first staff. Dynamics include piano (*p*) and mezzo-forte (*mf*). The Violin II part has two 'V' markings above it in measure 9. The Double Bass part has a *p* dynamic marking in measure 9. The Viola part has a *p* dynamic marking in measure 9. The Violin I part has a *p* dynamic marking in measure 9. The Violoncello part has a *p* dynamic marking 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. Measure 12 is marked with a '12' above the first staff. The Violin I part has a *p* dynamic marking in measure 15. The Violin II part has a *p* dynamic marking in measure 15. The Viola part has a *p* dynamic marking in measure 15. The Violoncello part has a *p* dynamic marking in measure 15. The Double Bass part has a *p* dynamic marking 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 *staccato* *p* *spiccato*

Vla. *p* *staccato* *pp* *staccato*

Vc. *staccato* *mf* *staccato*

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

31 *spiccato* 34

Vln. I *spiccato*

Vln. II *spiccato*

Vla. *staccato* *mf* *col legno* *p*

Vc. *col legno* *p* *col legno* *p*

D.B. *col legno* *p* *col legno* *p*

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. *portato*

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. *p* normal

Vc. *p* normal

D.B. *pp*

66 66 tremolo *conduct*

Vln. I *mp* *f* *p* *f*

Vln. II *mp* *f* *p* *f*

Vla. *mp* *f* *p* *f*

Vc. *mp* *f* *p* *f*

D.B. *mp* *f* *p* *f*

75 Allegro \downarrow 126
on the string

Vln. I sautillé

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*

Vln. II au Talon

Vla. au Talon

Vc. spiccato *ff*

D.B. spiccato *ff*

84 87 ricochet

Vln. I *sfz sfz mp* 3 3

Vln. II *sfz sfz mp* col legno

Vla. *sfz sfz mp* col legno

Vc. *mp* 3 3 3 ricochet

D.B. *mp* pizzicato

90 91 94

Vln. I *col legno accel.* 3 *collé* *152*

Vln. II *col legno accel.* *collé*

Vla. *col legno accel.* *sautillé arpeggio* 3 3 3 3

Vc. *col legno accel.* *collé*

D.B. *col legno accel.* *collé*

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

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

3 3 3 3

3 3 3 3

normal

f

f normal

mp

f normal

collé *mp*

normal

f

103

Vln. I

Vln. II

Vla.

Vc.

D.B.

mp

f

f

mp

mf

normal

collé

3

3

3

3

3

3

3

3

pizzicato

pizzicato

pizzicato

pizzicato

pizzicato

mf

mf

mf

mf

mf

108

Vln. I

Vln. II

Vla.

Vc.

D.B.

ff

ff

ff

ff

ff

arco

arco

arco

arco

arco

V

V

V

V

V