

# Bowing Styles for the Ages

**What Are They?**

**What Do They Sound Like?**

**When Do I Use Them?**

**How Do I Get My School Orchestra to Play Them?**

## The Baroque, Classical, and Romantic Eras (and Fiddle?)

Dr. Robert Gillespie  
The Ohio State University

### The Baroque Era (ca. 1600-1750)

Guiding Principles:

1. Baroque bow shape and sound is \_\_\_\_\_ & \_\_\_\_\_.
2. Gut string sound, no chinrests, and no \_\_\_\_\_.
3. Most often 8<sup>th</sup> notes are played with a \_\_\_\_\_ & \_\_\_\_\_ bow stroke. The tempo determines if the stroke is played \_\_\_\_\_ or \_\_\_\_\_ the string.
4. Slower tempo 8<sup>th</sup> notes will be played \_\_\_\_\_ on the string; Faster tempo 8<sup>th</sup> notes will be played \_\_\_\_\_ off the string.
5. Slower tempo quarter and 8<sup>th</sup> notes most often are played on the string with a \_\_\_\_\_ at the end of the note. The name of this stroke is called a Detache' \_\_\_\_\_. The bow stroke is pulled \_\_\_\_\_, lightly, without an initial \_\_\_\_\_, and with a release at the end.
6. Even though the music may be written in 4/4 meter it is often played musically in a feeling of 2/2 meter. If so, the bow stroke to begin each major pulse will be pulled slightly \_\_\_\_\_ and needs to have slightly more \_\_\_\_\_ at the beginning of the stroke.
7. Often there is a slight \_\_\_\_\_ between half notes.
8. Same rhythmic notes are often slurred but played with a slight separation. There us only a brief \_\_\_\_\_ between the notes This bow stroke is most commonly referred as \_\_\_\_\_ or lesson commonly, \_\_\_\_\_, and is used in accompanying lines.
9. When two barred 8<sup>th</sup> notes of different pitches are printed, the \_\_\_\_\_ note is most often played \_\_\_\_\_ than the second note, with a slight \_\_\_\_\_ between the notes.
10. Use more bow \_\_\_\_\_ than \_\_\_\_\_ to produce sound because of the shape of the Baroque bow and the original use of \_\_\_\_\_ strings.
11. Principal representative composers of school orchestra music that is performed with Baroque bowing styles include: \_\_\_\_\_, \_\_\_\_\_, \_\_\_\_\_, and \_\_\_\_\_.

### **Selected Baroque School Orchestra and Advanced Repertoire:**

- \*Grade 2: La Rejouissance from Royal Fireworks Music – Meyer/Alfred
- Grade 2: Brandenburg Concerto No. 5-Bach/Isaac/Alfred
- Grade 2: Hornpipe from Water Music – Handel/Meyer/Alfred
- Grade 2: Marcello Suite – Marcello/Siennicki/Alfred
- Grade 2: The Harmonious Blacksmith Suite – Handel/Isaac/Alfred
- Grade 2: Entrance of the Queen of Sheba from Solomon – Handel/Fisher/Alfred
- Grade 2: Sinfonia in D Major – Bach/Dackow/Ludwig
- Grade 3: Brandenburg Concerto No. 3 – Bach/Isaac/Alfred
- Grade 3: Brandenburg Concerto No. 4 (Third Movement) – Bach/Jasinski/Alfred
- \*Grade 3: Allegro in D for Strings – Vivaldi/Frackenpohl/Ludwig
- Grade 3: Allegro from Sonata No. 1 – Telemann/Mosier/Kjos
- \*Grade 3: Concerto Albinoni – Tomaso/England/Alfred
- Grade 3: Concerto in G Major – VivaldiFrackenpohl/Ludwig
- Grade 3: Suite III in G Major from Water Music – Handel/Anderson/Kjos
- \*Grade 3: Allegro from Concerto Grosso, Opus 6, No. 1-Handel/Dackow/Ludwig
- Grade 3: Fugue in G Minor-The “Little” – Bach/Doan/Ludwig
- Grade 3: Selections from the Don Quixote Suite – Telemann/Meyer/Alfred
- \*Grade 3.5: Allegro from Concerto in D Major – Anderssen/McCashin/FJH
- \*Grade 4: Concerto Grosso in D Major, Op. 6, No. 4-Corelli
- Grade 4: Concerto in D Minor (First Movement-Abridged) – Bach/Isaac/Alfred
- \*Grade 5: Concerto Grosso Op. 6, No. 1 – Handel/Dackow/Ludwig
- Grade 5: Don Quixote Suite - Telemann
- \*Grade 5: Concerto Grosso Op. 6, No .5 - Corelli
- \*Grade 5: Orchestral Suite No. 3 - Bach
- \*Grade 5: Concerto Grosso, Op. 3, No. 11 - Vivaldi

## The Classical Era (ca. 1750-1825)

### Guiding Principles:

1. Running 8<sup>th</sup> notes (with or without notated dots) are usually played lightly and elegantly \_\_\_\_\_ the string.
2. Successive two-note slurred patterns are played with a decrescendo towards the second note. The second note is played \_\_\_\_\_ and there is a slight \_\_\_\_\_ before the next note.
2. Quarter notes are played typically with a slight \_\_\_\_\_. with a \_\_\_\_\_ bow stroke  
A marking that helps students is a \_\_\_\_\_ placed above a \_\_\_\_\_.
4. \_\_\_\_\_ notes often are played with a slight separation.
5. Repeated 16<sup>th</sup> notes that accompany are played lighter and slightly \_\_\_\_\_ the string. Depending on the tempo, they may be played with a spiccato or a \_\_\_\_\_ bow stroke.
8. Typically there is a slight \_\_\_\_\_ between a note that is followed by a note with an articulation dot (dot above or below the note head).
9. A note in forte with an accent is played with a \_\_\_\_\_ bow stroke.
10. A helpful principle to remember about bowing styles for Classical era music: There is some degree of \_\_\_\_\_ most often between notes that are not slurred.
11. Principal representative composers of school orchestra music that is performed with Classical bowing styles include: \_\_\_\_\_, \_\_\_\_\_, and early \_\_\_\_\_.  
compositions, e.g. Beethoven Symphony No. 1.

### Selected Classical School Orchestra and Advanced Repertoire:

- \*Grade 2: Finale from the Surprise Symphony – Haydn/Niehaus & Leidig/Alfred
- Grade 2: Contredanse en Rondeau from Divertimento, K. 213 – Mozart/Dackow/Tempo Press
- \*Grade 3: Divertimento No. 136: Mozart/Dowty?Wynn
- Grade 3: Symphony No. 27, Finale – Haydn/Dackow/Ludwig
- Grade 3: Ein Kleine Kammerstück – Haydn/Kaiershot/MSB
- Grade 3: Finale from Serenade No. 9 “Posthorn” – Mozart/Dackow/Ludwig
- Grade 3: Symphony No. 10 in G Major, Finale, K. 74 – Mozart/Dackow/Ludwig
- Grade 3: Contra-Dance No. 1 – Beethoven/Muller/Kjos
- Grade 4: Symphony No. 88 (Finale-Abridged) – Haydn/Isaac/Wynn
- Grade 4: Symphony No. 104, “London” (First Movement) – Haydn/McCashin/FJH
- \*Grade 5: Eine Kleine Nachtmusik - Mozart

## The Romantic Era (ca. 1820-1900)

### Guiding Principles:

1. \_\_\_\_\_ dynamic changes requires immediate changes of weight on the bow, bow \_\_\_\_\_, and different sounding \_\_\_\_\_;
2. Extreme range of \_\_\_\_\_, e.g. FFFF to PPPP, requires refined control of bow speeds, sounding points (contact points), and weight on the bow, and relationships among them.
3. Forzandos are played with \_\_\_\_\_.
4. The dynamic determines if running-note passages are played either \_\_\_\_\_ or \_\_\_\_\_ the string: louder passages played more on the string and softer passages played more off the string.
5. During more sustained and/or slurred notes the bow never \_\_\_\_\_.
6. Forte, successive notes played all with repeated down bow strokes are typically played \_\_\_\_\_.
7. The difference between Marcato and Martele' is the end of the bow stroke. The end of the Marcato bow stroke is \_\_\_\_\_. The end of the Martele' bow stroke is soft and \_\_\_\_\_. Both bow Strokes begin with an \_\_\_\_\_ (pinched bow motion *before* the stroke begins. "Play a \_\_\_\_\_ rest before the note.
8. The heaviest bow strokes are at the \_\_\_\_\_ of the bow and even produced at times with a \_\_\_\_\_ sound.
9. There is an entire palate of spiccato strokes, depending on the
  - 1) \_\_\_\_\_ of the bounce, 2) the \_\_\_\_\_ of the bounce,
  - 3) \_\_\_\_\_ on the bow.
10. Principal representative composers: Tchaikovsky, Brahms, and middle and late \_\_\_\_\_ compositions.

### Selected Romantic School Orchestra and Advanced Repertoire:

\*Grade 2: Dance of the Tumblers – Rimsky-Korsakoff/Dackow/Ludwig

\*Grade 3: Hopak – Moussorgsky/Isacc:/Alfred

\*Grade 3: Overture to William Tell Finale – Rossini/Dackow/Tempo Press

Grade 2: Can Can from Orpheus in the Underworld – Offenbach/Meyer/Wynn

\*Grade 3: Farandole from "L'Arlesienne Site No. 2" – Bizet/Isaac/Alfred

Grade 3: Faeries (Dance Sugar Plum) – Tchaikovsky/Davis/Longfield/Hal Leonard

Grade 3: Sabre Dance – Khatchaturian/Frost/Kjos

Grade 4: Hungarian Dance No. 5 – Brahms/Isaac/Alfred

Grade 4: Peer Gynt Suite No. 1, Op. 46 – Grieg/Gruselle/FJH

Grade 4: Sarabande and Gavotte (from Holberg Suite) – Grieg/McBrien/Alfred

\*Grade 16: Symphony No. 5 - Beethoven

\*Grade 20: Serenade for Strings - Tchaikovsky

## Fiddle Dance Style

Guiding Principles:

1. Stopped strokes used between quarter notes and \_\_\_\_\_ notes.
2. Accented bow strokes very \_\_\_\_\_ with much separation.
3. The \_\_\_\_\_ of the stroke is the difference between staccato and accented notes. There is more \_\_\_\_\_ to begin the accented stroke.
4. Running 16<sup>th</sup> notes that are loud can be “\_\_\_\_\_”. They are not always played with a *pretty* sound.
5. Fast string crossings rule the day at or near the \_\_\_\_\_ point of the bow.

### Selected Fiddle School Orchestra and Advanced Repertoire:

- \*Grade 1: Simple Square Dance – Straub/Boosey & Hawkes
- \*Grade 2: Fancy Fiddles – Williams/Alfred
- \*Grade 3: Funny Fiddlin’ – Nunez/Shawnee Press
- Grade 2: Fiddle Tunes No. 1 – Isaac/Wynn
- Grade 2: Fiddle Tunes No. 2 – Isaac/Wynn
- Grade 2: Fiddle Tunes No. 3 – Isaac/Wynn
- Grade 2: Bluegrass on Parade – McLeod/Kendor
- \*Grade 3: If You’re Gonna Play in Texas\_Mitchell & JKellum/Moore/Hal Leonard
- Grade 3: Blue Fire Fiddler – Newbold/FJH
- Grade 4: Hoe Down from Rodeo – Copland/ Bulla/Hal Leonard

## Resources

- Allen, M., Gillespie, R., & Hayes, P. (2001). *Advanced Technique for Strings*. Milwaukee, WI: Hal Leonard Corporation.
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- Whitcomb, B. (2012). *The Advancing Bassist's Handbook*. Bloomington, IN: AuthorHouse.