

DIFFERENT TYPES OF BOW STROKES



DÉTACHÉ BOWINGS: "Detached"

NAME

HOW?

EXAMPLE

GRAND
DÉTACHÉ

You use the entire length of the bow for each note.



SIMPLE
DÉTACHÉ

You play with separate bows, but ensuring the smoothness in tone between each note.



LEGATO

You play the notes smoothly connected, either in one or several bows.



DÉTACHÉ BOWINGS: "Detached"

NAME

HOW?

EXAMPLE

CHORDS

You can play them in two ways, either as
1) Broken chords (play the bottom note first and then the higher notes)

or

2) Triple stops (play three notes at the same time).



PORTATO/
ONDULÉ/
LOURÉ/
PARLANDO

You play with a slight swelling at the beginning of the note, followed by a gradual lightening of the sound.



TENUTO

You play with a little emphasis for the full length of each note.



DÉTACHÉ BOWINGS: "Detached"

NAME

HOW?

EXAMPLE

DÉTACHÉ
LANCÉ

You play it like a Portato with no slurs, and with the increased speed of a Martelé.



HOOKED
BOW

You connect two or more notes under a slur, with each note's beginning resulting from a stopped bow stroke where the bow continues in the same direction.



DÉTACHÉ
PORTÉ

You emphasize the beginning of each bow stroke using a higher bow speed, but without the pressure accent like the Martelé stroke.

Bar 138- 139 of
Prokofiev Violin
Concerto No. 2,
1st mvmt

SON FILÉ

You play with a deep, full and sustained tone.

Opening of Bruch
Violin Concerto in
G minor 1st mvmt

MARTELE BOWINGS: "Hammered"

NAME

HOW?

EXAMPLE

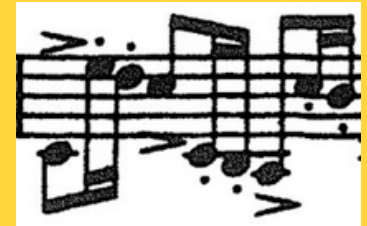
MARTELE
COLLE

You start with a Collé: "pizzicato with the bow" from the string with your fingers. It allows you to calibrate the 'click' that starts the Martelé stroke.



MARTELE
LANCÉ

You do a longer bow stroke with higher bow speed at the beginning of the note with firm accents.



FOUETTÉ

You lift and "whip the bow", attacking the notes at the same part of the bow.



MARCATO

You make a heavy attack and a clear separation before the next note.



MARTELE BOWINGS: "Hammered"

NAME

HOW?

EXAMPLE

STACCATO

You play shortened and detached notes, distinctly separate from successive notes.



PIQUÉ

You use the Collé bowing to do an upside down stroke.



THE VIOTTI
STROKE

You play two-note groups with alternating up and down bows near the tip of the bow.



SOLID
STACCATO

You play a succession of slow or rapid Martelé strokes in one bow, with the bow on the string.



FLYING
STACCATO

You play a large number of short notes in one stroke with the bow rebounding from the string after each of the notes.



SPICCATO BOWINGS: "Bouncing"

NAME

HOW?

EXAMPLE

SPICCATO
LIRICO/
BRUSH
SPICCATO

You play in the lower part of the bow with a brushed and broadened bow-hair contact with the string. It is usually played in a louder passage, or use of consecutive down bows.



SPICCATO
SECCO

You play with a dryer, crisper stroke in the higher part of the bow. It has a greater vertical drop and rebound with less horizontal draw of the bow.

From Bar 17 of the Scherzo (V1 part) in "Midsummer Night's Dream": Mendelssohn

SPICCATO
DRAMATICO

You play in the lower quarter of the bow in a more aggressive and excited style, using various degrees of Collé for added inflections.



SPICCATO BOWINGS: "Bouncing"

NAME

HOW?

EXAMPLE

SPICCATO
SULLA
CORDA/
BOUNCE
SPICCATO

You play in the middle of the bow at higher speeds to maintain a bouncing, springing action. The vertical articulation of the bow will create the "off" sound but the bow hair is still on the string.



SPICCATO
VOLANTE/
FLYING
SPICCATO

You play several spiccato notes in the same bow, but it almost always stays on the same spot of the bow. The first note is usually a Collé stroke.



SPICCATO BOWINGS: "Bouncing"

NAME

HOW?

EXAMPLE

RICOCHÉT/
SALTATO/
SALTANDO/
JETÉ

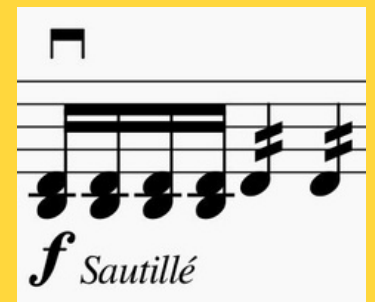
JUMPING
ARPEGGIO

SAUTILLÉ

You "throw" the bow on the string, and let it bounce naturally for several notes in the same or different bow direction.

You play the Ricochét bowing in broken chords passages.

You play this on the string, just below the middle part of the bow; even though it sounds "off". This is a faster bow stroke than Bounce Spiccato.



OTHER BOWINGS

NAME

HOW?

EXAMPLE
(GOOGLE/YOUTUBE)

COL
LEGNO

You play with the wooden part of the bow rather than with the bow hair.

FLAUTANDO

You play with a high bow speed and little pressure so that you get a whistling transparent sound.

SUL
PONTICELLO

You play near the bridge, resulting in a glassy or nasal sound.

SUL TASTO

You play lightly near or above the fingerboard, resulting in a soft, hazy sound.

SHUFFLE

You play a repetitive pattern of slurs and accents, much used in fiddle technique.

OTHER BOWINGS

NAME

HOW?

EXAMPLE

SACCADÉ

You play with a sudden and forceful pressure down onto one string that creates a rough and harsh sound.



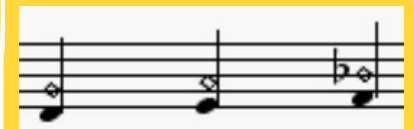
BARIOLAGE

You play with quick repeated string crossings and alternation between a static note and changing notes; forming a melody above or below the static note.

From Bar 17 of
Bach's Partita
No. 3 in E major:
Prelude

FLAGEOLETS

You play harmonics; good bow contact point with a light, quick stroke of the left hand while bowing.



OTHER BOWINGS

NAME

HOW?

EXAMPLE

CHANTERELLE

You play notes or passages that are exclusively on the E string.



UNMEASURED
TREMOLO

You play repeated notes freely with no accent or rhythm by means of very fast up and downstrokes, giving a "trembling" sound.



MEASURED
TREMOLO

You play a calculated subdivision of the notated whole note value.



THE CHOP

You make a vertical drop and lift motion at the frog of the bow, with rest in between. This is a fiddle technique that provides a two-part sound, both rhythmic and melodic.

Google/Youtube