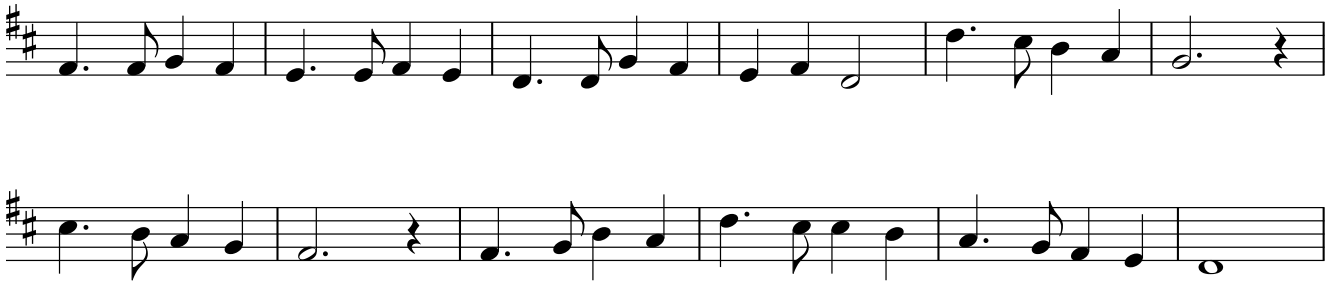
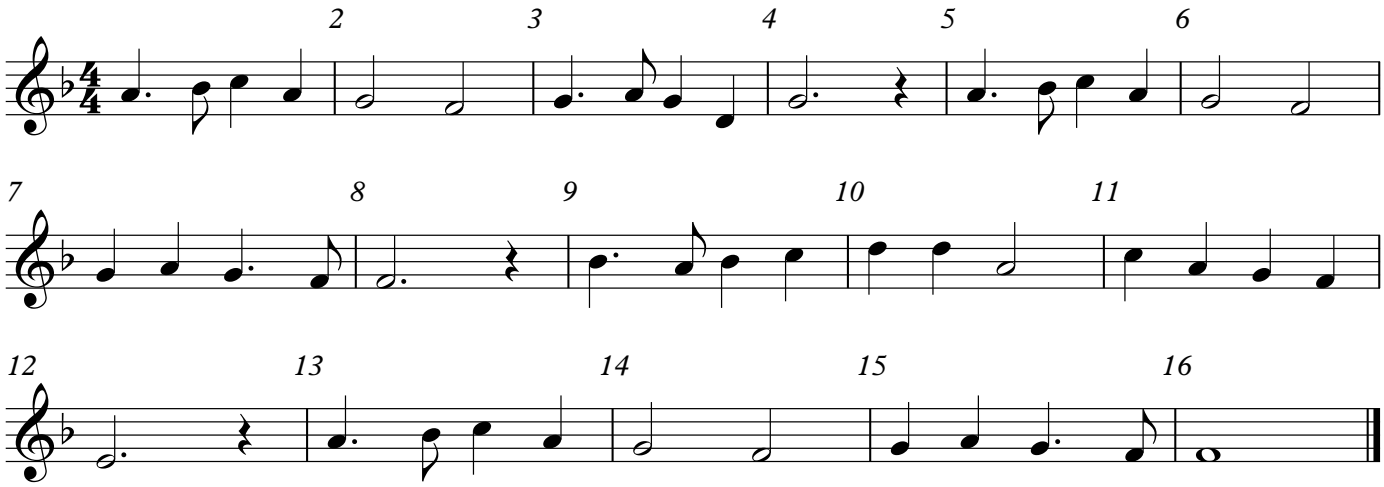
I Surrender All



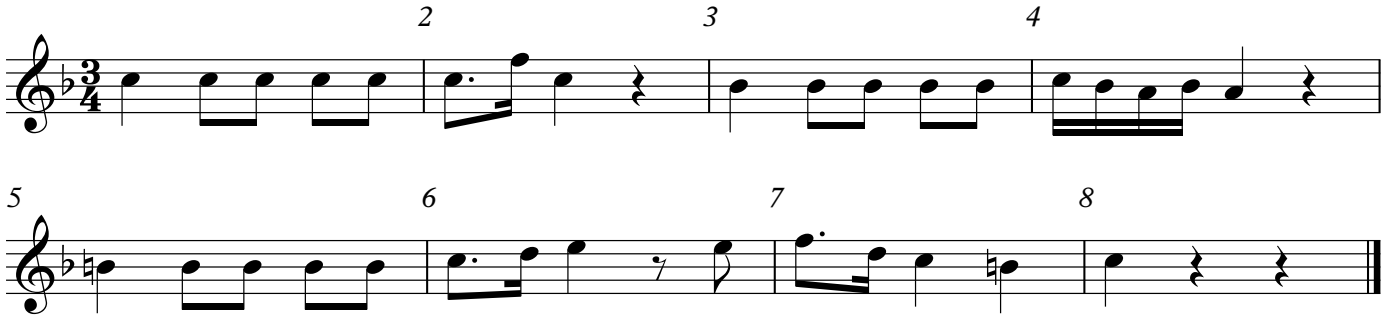
In the Bleak Midwinter

Gustav Holst



Minuet from Don Giovanni

Mozart



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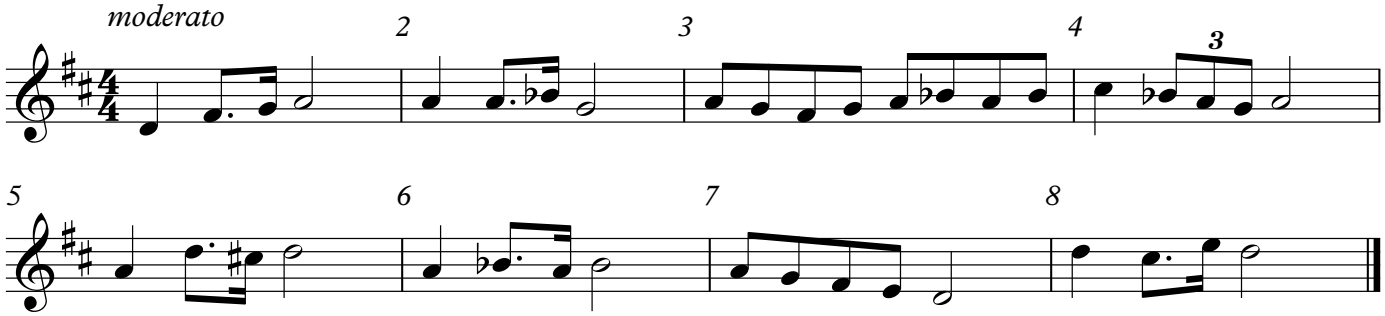
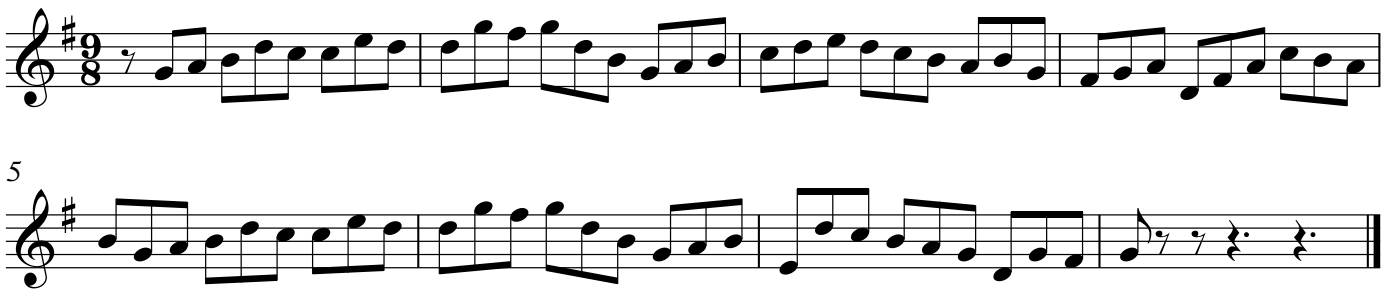
The Sardar's Procession

Mikhail Ippolitov



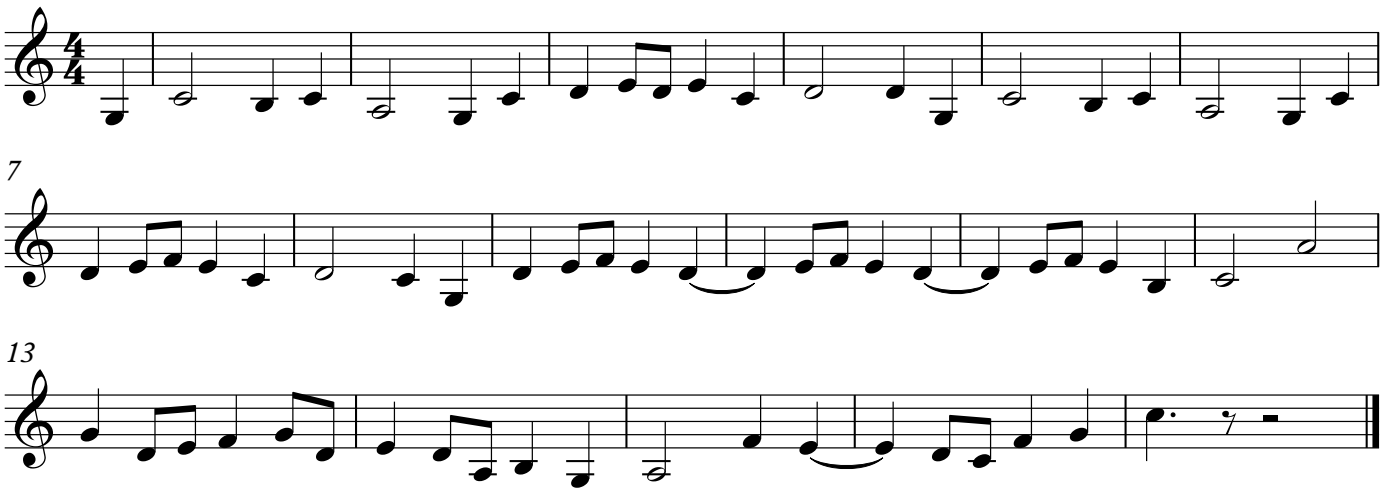
Jesu, Joy of Man's Desiring

Bach



Theme from 1st Symphony

Brahms



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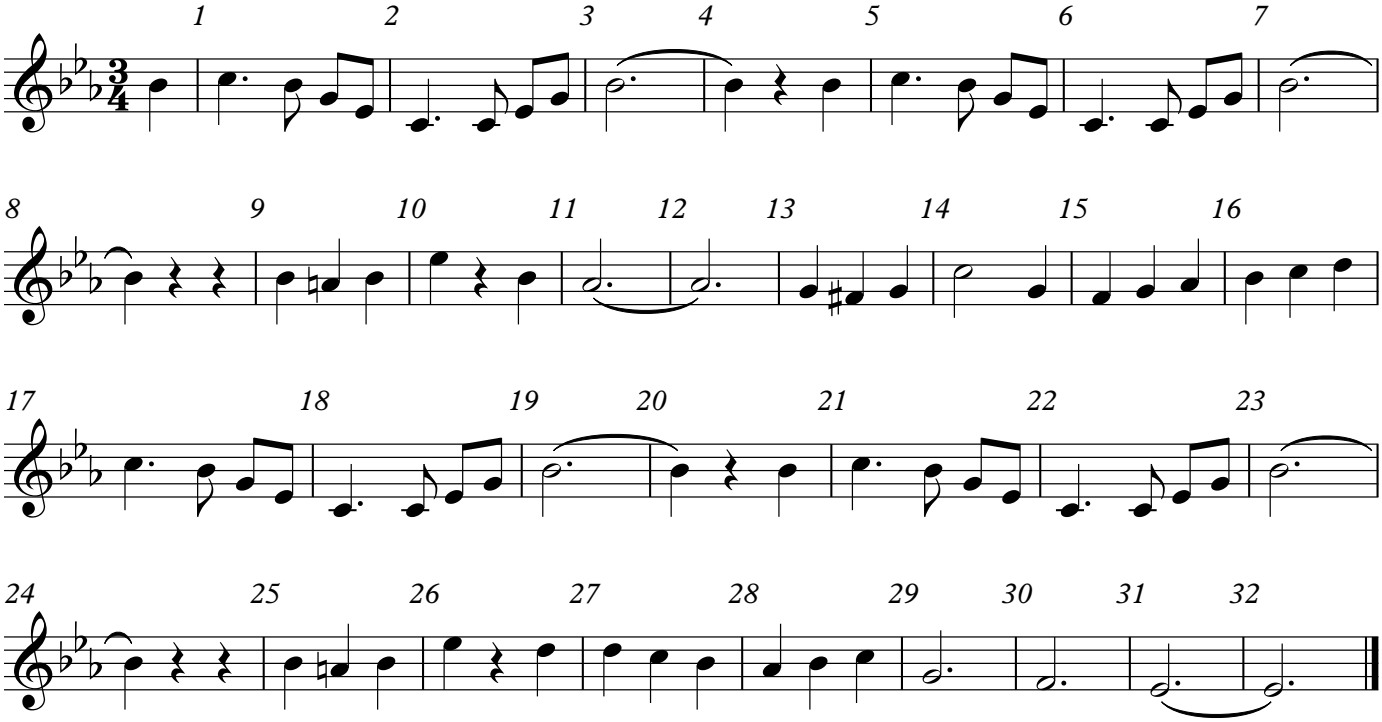
Valse Blue

Alfred Margis



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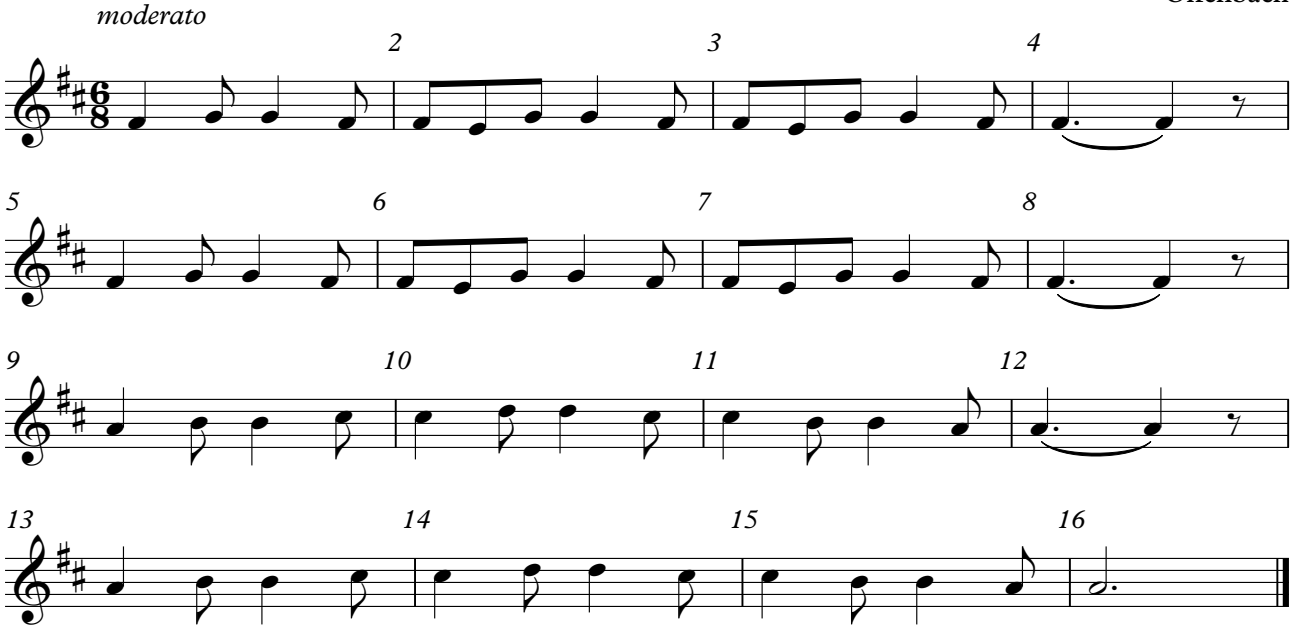
Barcarolle

Offenbach

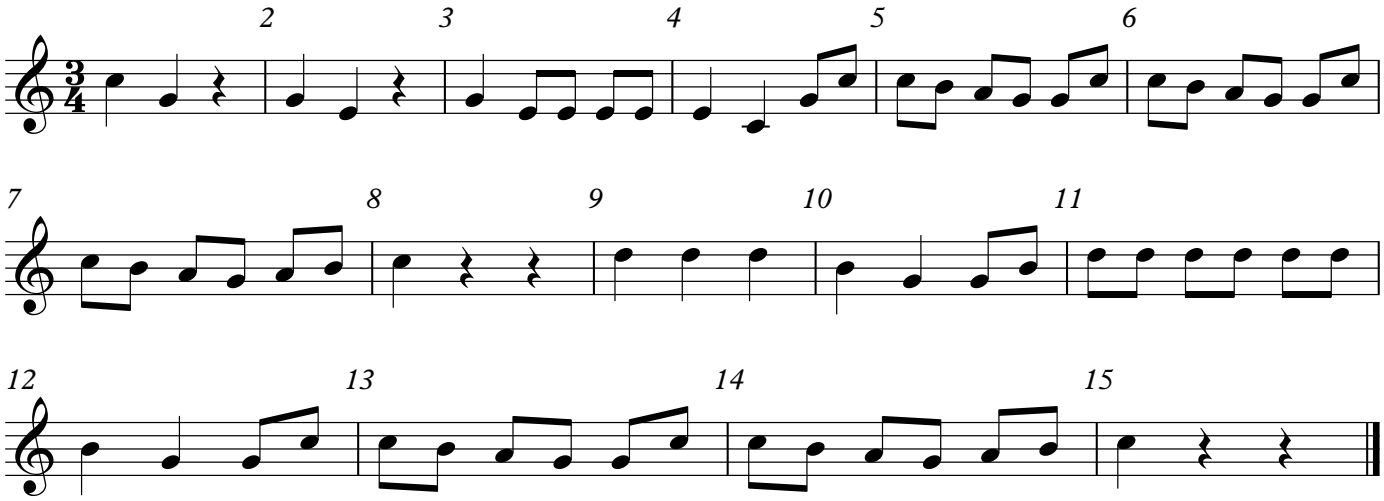
moderato



German Dance

Mozart

stately



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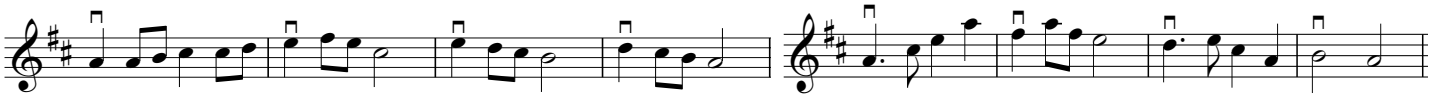
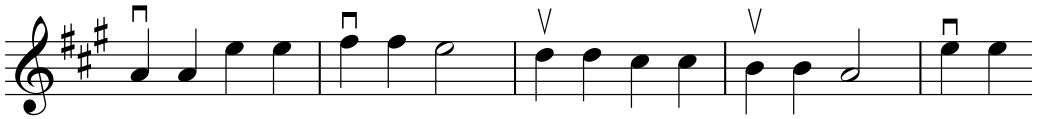
Guidelines for Adding Bowings and Articulations to Unmarked Scores

Down Bows

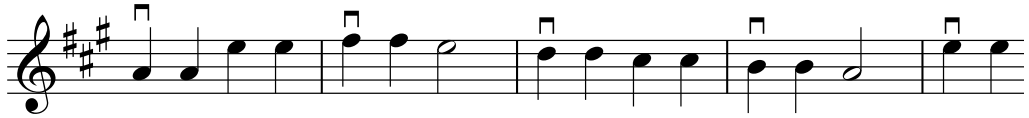
1. Down bows coincide with down beats. This is the prevailing governing principle of bowing. Of course there are frequent exceptions. But the "down bow-downbeat" rule serves to create the natural flow of music by highlighting metric structure. Unless there is a pickup, music usually begins on a down bow. The same goes for the beginnings of phrases in the interior of pieces as well. Down bows are good for beginnings of phrases since placing the bow from the air is easier closer to the frog.



2. It's okay to have an up bow on a down beat if it makes the melodic line and phrasing smoother. Don't contrive a down bow if doing so creates a disruption in the melodic line or an awkward bowing situation. Also, occasional up bows on down beats are fine as long as they rectified quickly.



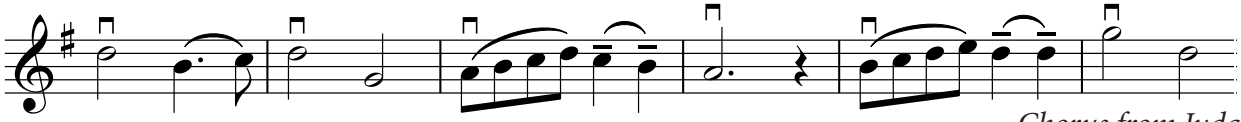
Do



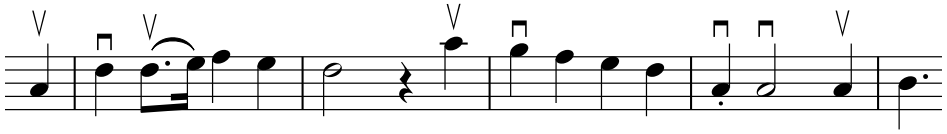
Don't

3. To preserve the "down bow - downbeat" rule, the situation may call for an added hooked bow, slur, or retake.

The retake works only if there is a natural pause or break in the music between the two down bows. The three most common instances to use retakes are between phrases, after rests, and after short note articulations.

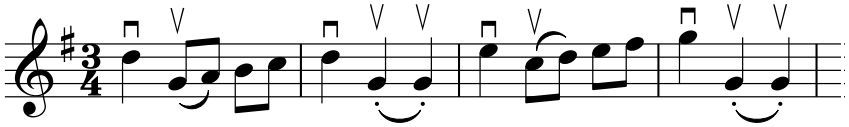


Chorus from Judas Maccabaeus



Two Grenadiers

Hooked bowings and slurs are often used in triple meters as there are an odd number of beats which create an alternating bowing pattern: ⊓ ∨ ⊓ ∨ ⊓ ∨



Bach: Minuet #1

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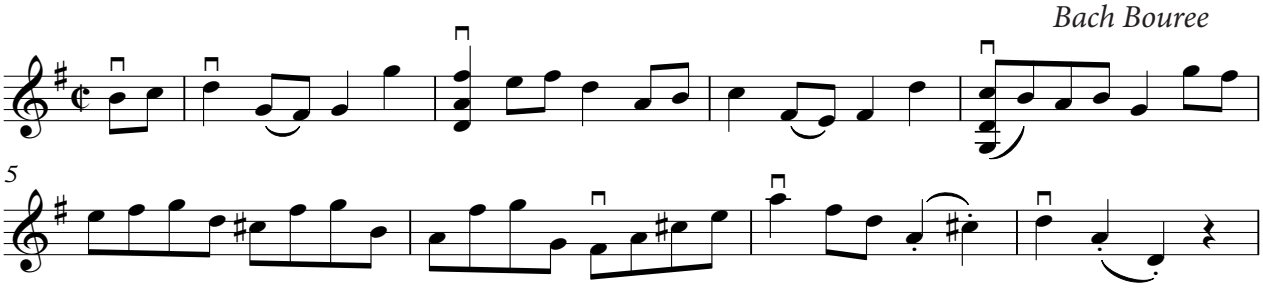
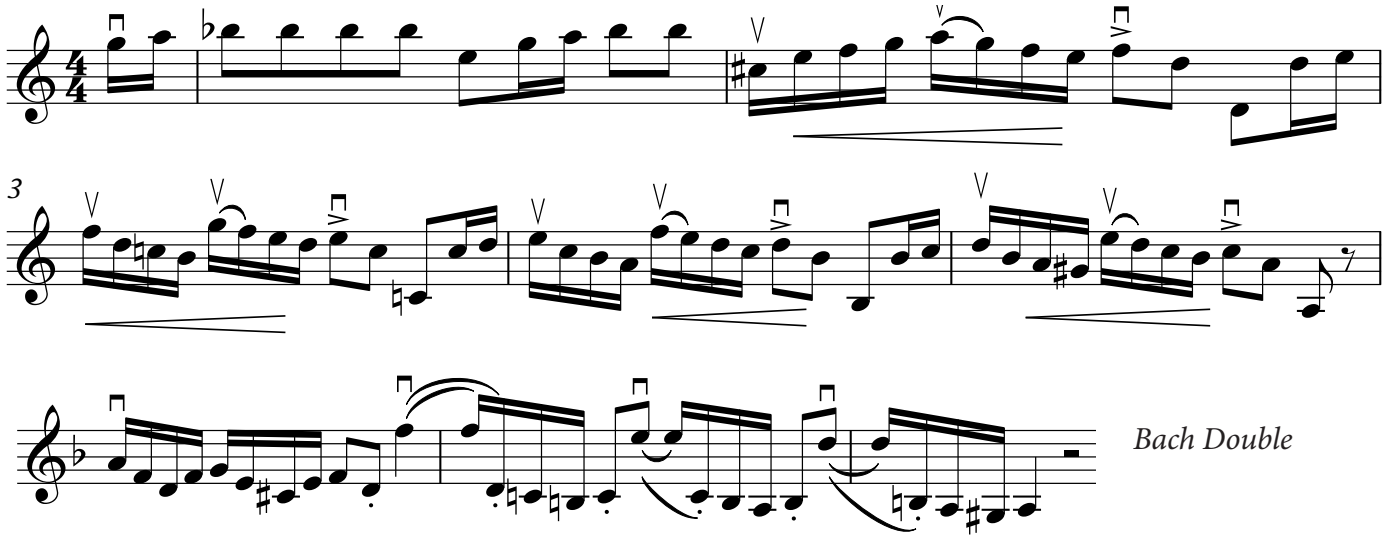
4. Down bows add emphasis to arrival points and cadence points in a phrase, and to melodic or rhythmic gestures that call for emphasis. (Generally, all of these things fall on strong beats anyway so correcting to the "down beat-down bow" rule is all that's needed).

Bach Bouree



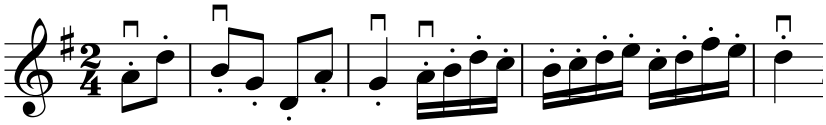
One deviation from the rule is to obscure the down beat with an up bow, allowing for better perception of a more important arrival point if it occurs on a beat other than a down beat.

Vivaldi A Minor, 1st mvmnt.



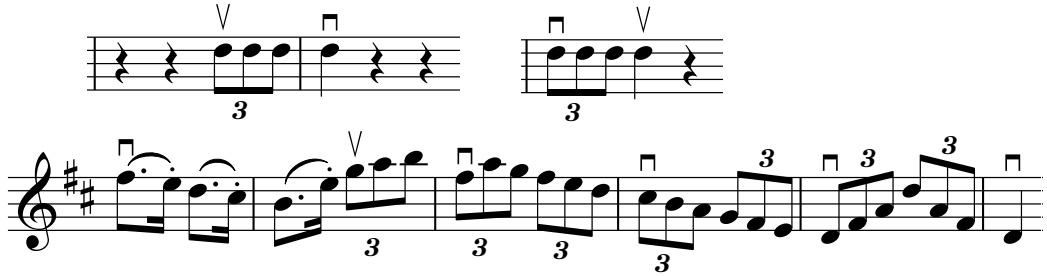
Bach Double

5. In classical music, fast separate notes often occur in groups of 2, 3, 4, and 6. There is a more natural feel to the bow arm if we begin them on a down bow. The faster the tempo, the more important this becomes. Spiccato is also much easier if the groupings start on a down bow.



Gavotte from Mignon

In a triplet pattern, bow direction alternates with each grouping, so when applicable, follow the "down low - downbeat rule". A triplet that falls on a weak beat should start on and up bow.



Witches' Dance

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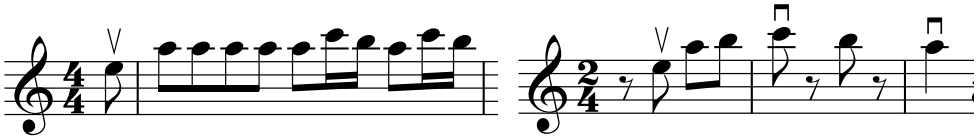
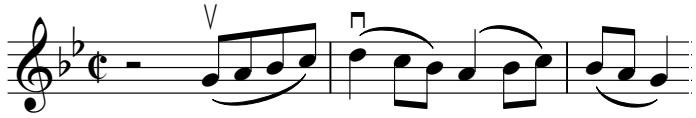
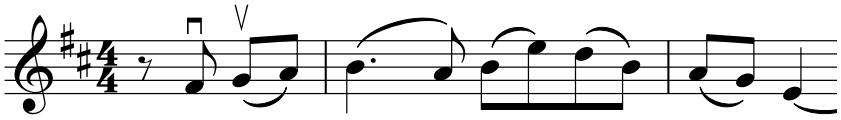
6. To preserve “down bow-downbeat” rule, odd numbered bow strokes on pick up measures will start on an up bow, even number bow strokes will start on down bow.



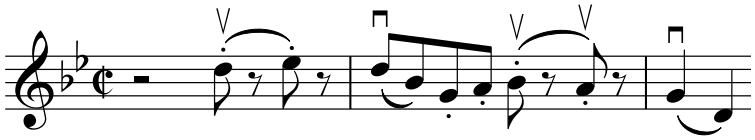
Vivaldi A minor 1st and 3rd mvmnts



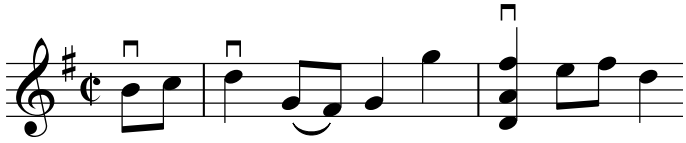
Bach Gavotte



Londonderry Air



Becker Gavotte



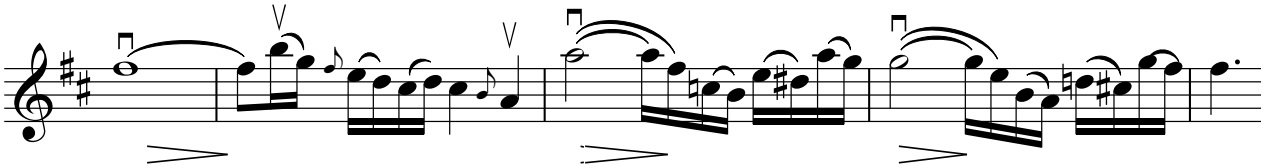
Bach Bouree

Energy naturally decreases on down bows and increases on up bows.

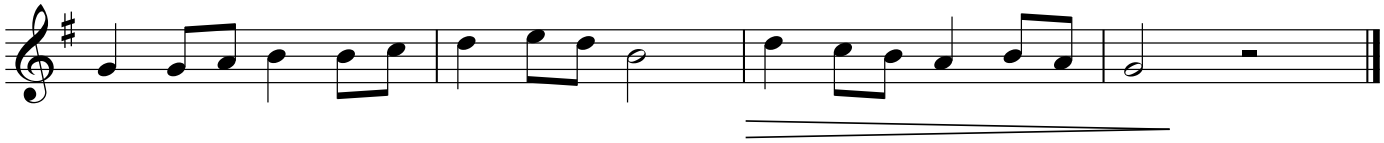
7. Decrescendos and long slow bow strokes are easier to control on down bows.

ensemble interpretation

Bach Air

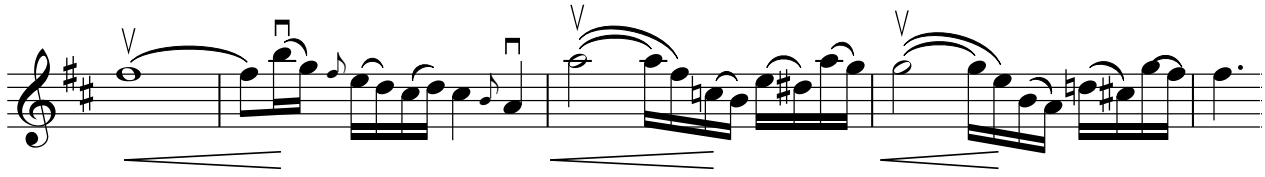


8. The last notes of phrases usuall end on a down bow., and the last note of a piece almost always ends on a down bow so that there is a natural decay.



9. Crescendos are easier to execute on up bows.

solo interpretation



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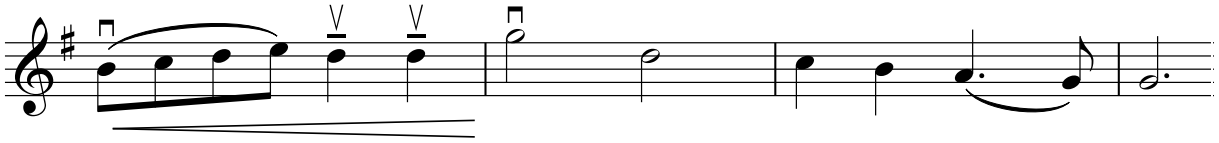
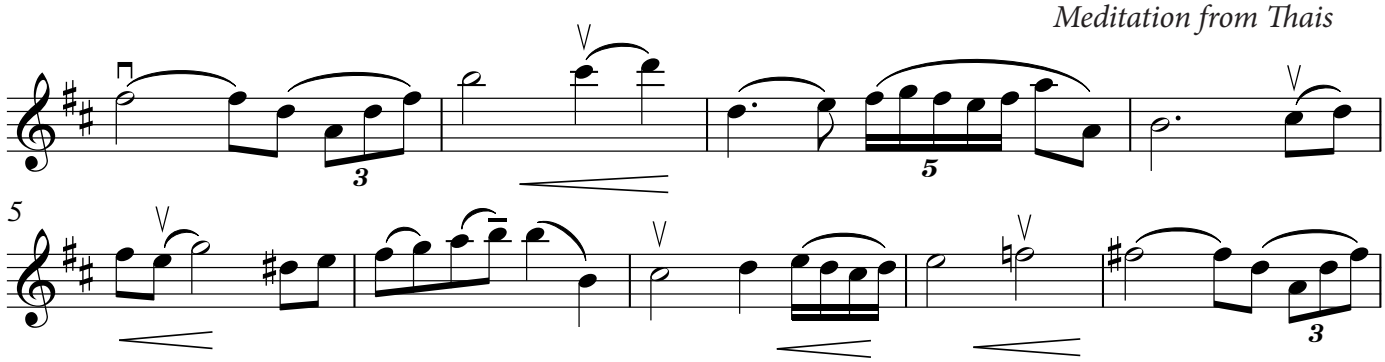
10. Up bows help build tension toward important arrival points. Since arrival points are usually on strong beats, following the "down bow-down beat" rule naturally puts the building notes on up bows.

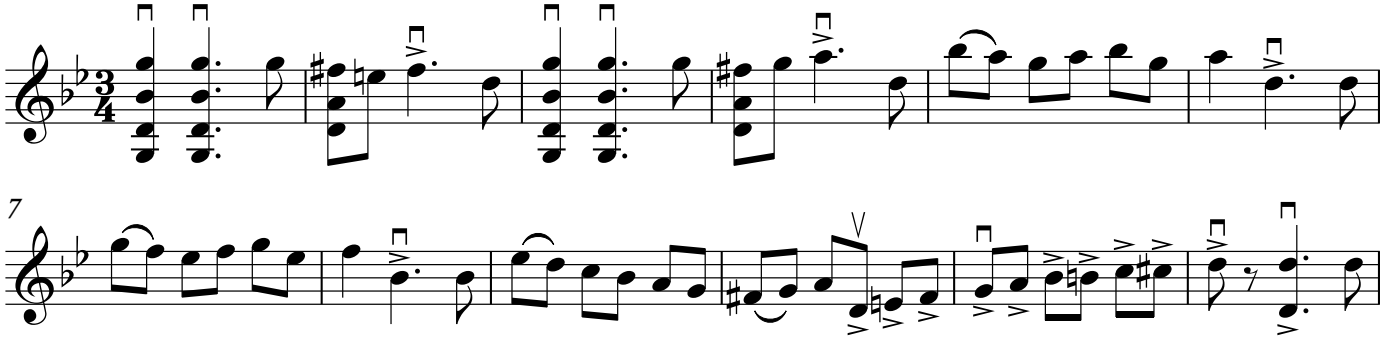


Meditation from Thais



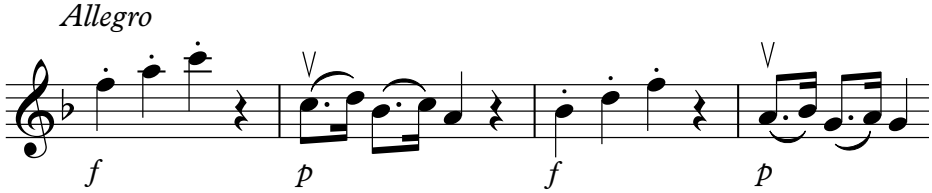
11. Heavy accented notes and chords are easier to execute with down bows.

Sarabande: Bohm

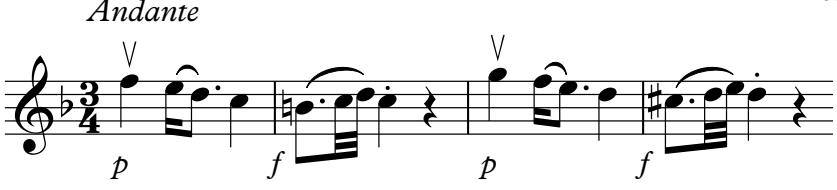


12. There are exceptions to the "down bow-downbeat" rule. The primary one is to create a gentle and soft entrance for expressive and dynamic purposes.

Mozart Divertimento No.3



Mozart Divertimento No.2



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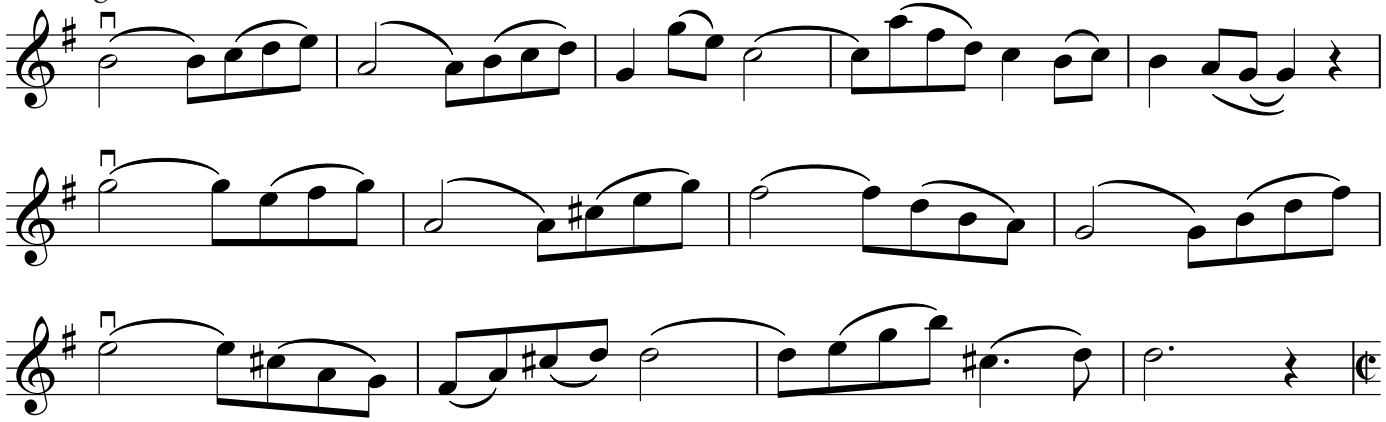
Adding Slurs and Hooked Bowings

Bowings and articulation markings should help to convey the mood and character of the piece. The first step to marking bowings and/or adding slurs in an unmarked part is to determine tempo and character.

1. Slower melodic pieces and lyrical melodies should imitate a vocal line. Sung music is usually legato, so adding slurs makes the music more song like. Slurs help to connect and sustain a phrase, making it smoother and more lyrical.

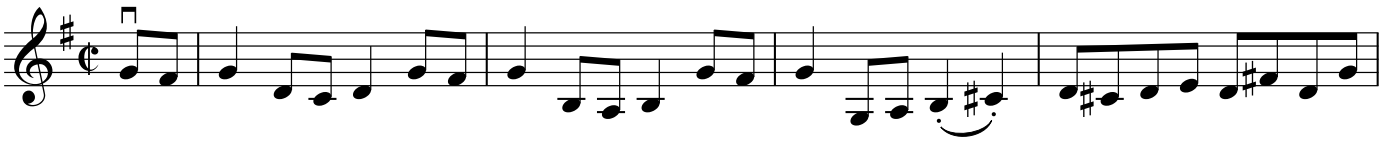
Bach Arioso

Adagio



2. By contrast, pieces in fast tempos with shorter articulations require the energy of separate bow strokes to give it sparkle and liveliness. Slurs in this case would produce a "wet blanket" feel.

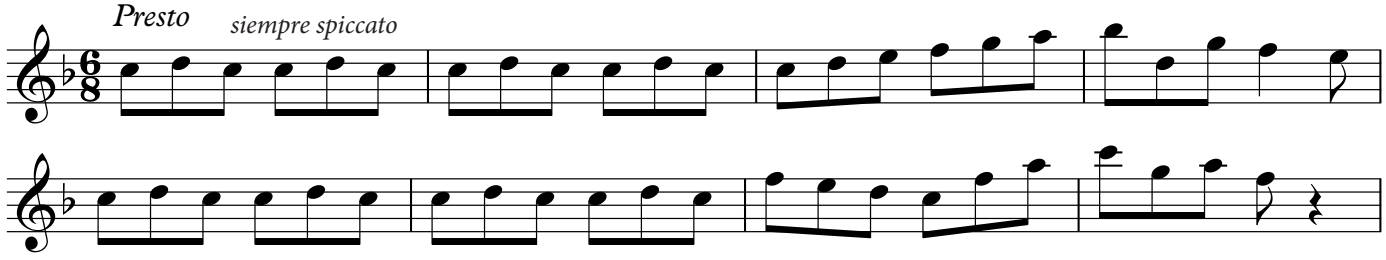
Allegro



Here are two excerpts from the Song without Words cycle by Felix Mendelssohn built on triplet rhythmic figures, but have entirely different tempos and character.

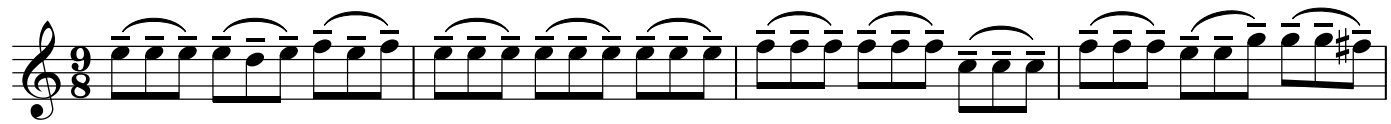
op.102, No. 3

Presto *siempre spiccato*



Op. 53, no.4

Adagio



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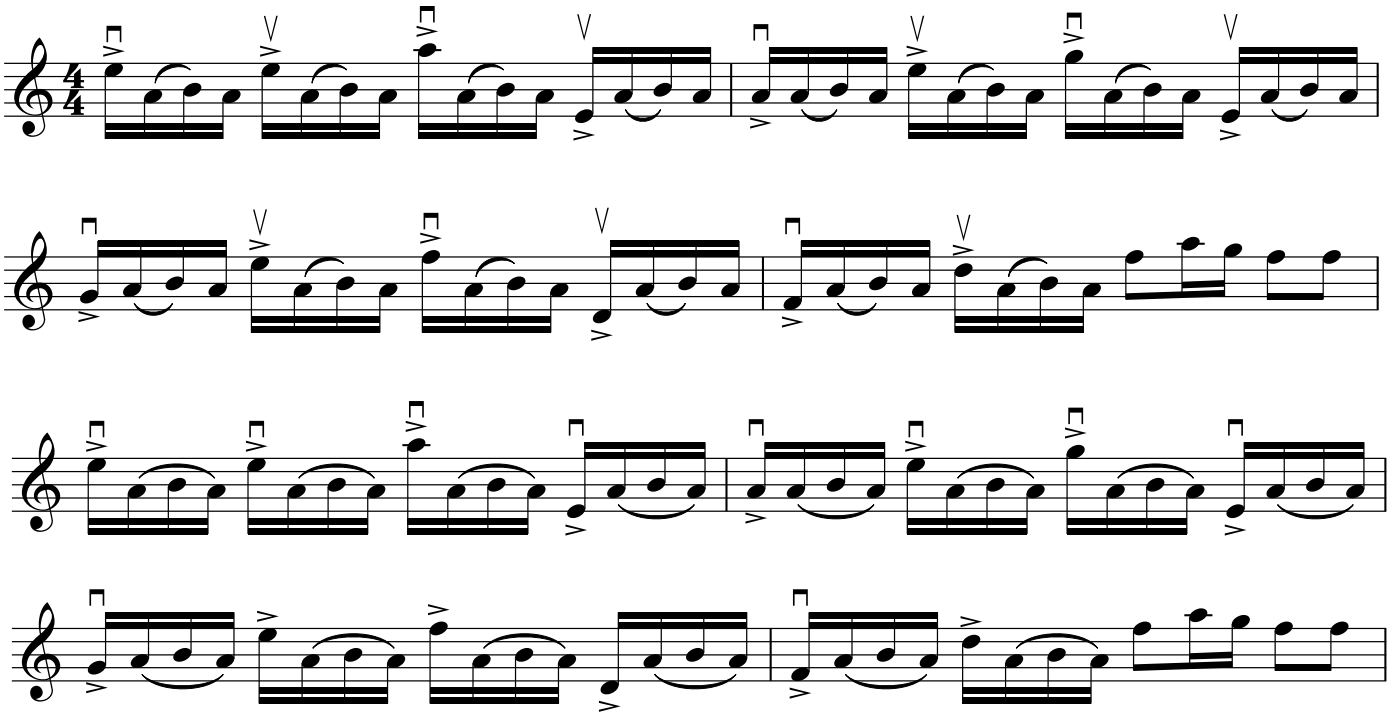
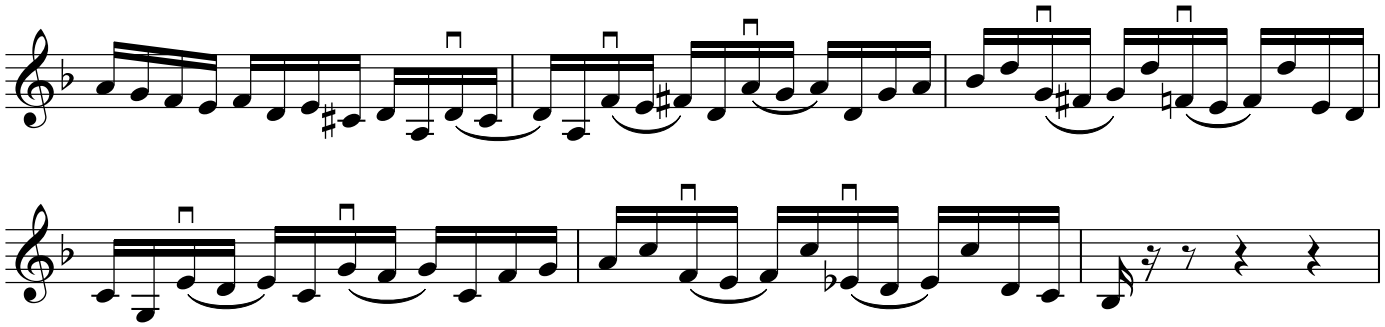
3. Slurs within note groupings (usually in fast tempos) create interesting bowing patterns. Varying bowing patterns was common in the Baroque era and often improvised by Baroque performers.

Vivaldi A minor

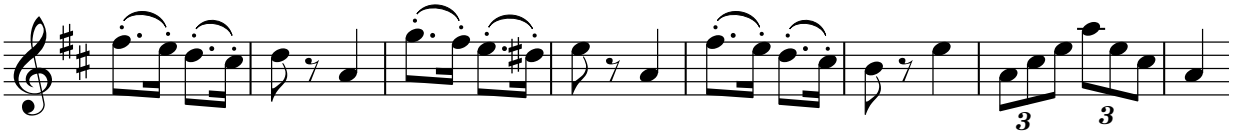


Composers often add slurs to create bowing patterns that highlight and connect underlying melodic patterns.



4. Sudden changes in bow speed often create an interruption in the flow of the melodic line. Long notes values followed by short note values like dotted rhythms are common examples. This becomes more apparent in faster tempos. When there are several long short rhythmic patterns in a row, used hooked bowings maintain even bow speed. Unless there is a natural pause between a long and short note values, hooking is the best option.

Try playing the following examples without the hooked bowings. Hear how clumsy the 16th notes become. Hooking notes together helps the flow of meter by underaccentuating subdivisions of the beat.



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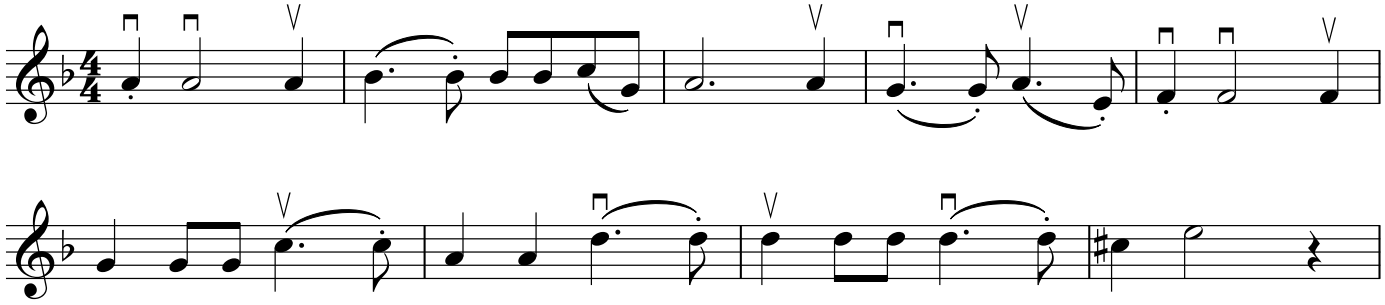
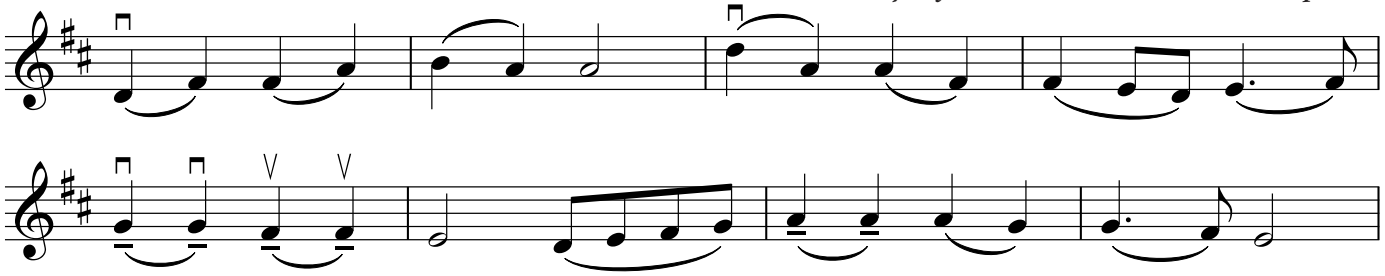
When hooking two identical pitches, you must add a dot or dash to indicate that it's a hooked bowing and not a tied rhythm.



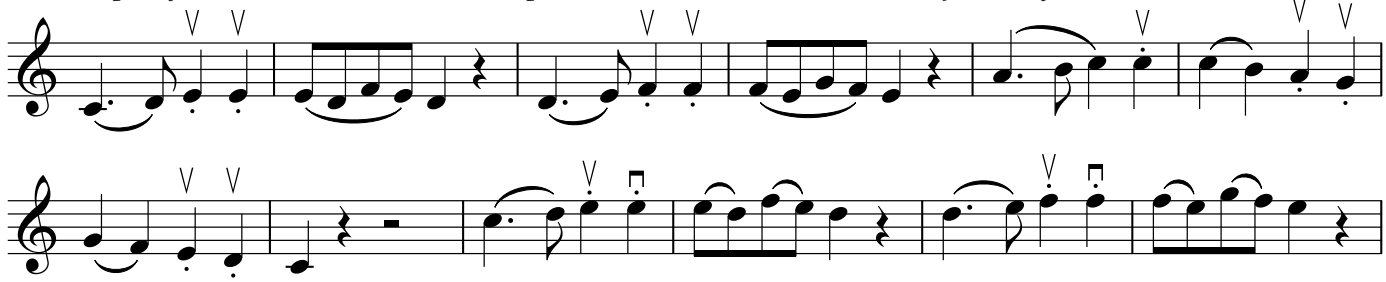
5. To keep bow speed even, try and keep an equal number of beats per bow stroke where possible. This only works in pieces with an even number of beats per measure and especially when there's a steady flow of quarter or eighth notes. For example, if in 4/4, adding slurs with two beats on each bow stroke is very common. This formula works well with hymns.

Prayer fron Hansel and Gretal: Humperdink



6. To keep music coherent, uniformity is an important component in editing bowings. Identical and similar musical material should be marked with the same bowings and articulations.

An example of what not to do: The second phrase should be bowed identically as the first.



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