

# Pivoting

Pivoting, the movement around the string that takes the bow from one string to another, is one of the most important elements of bowing. The bow moves *around* the string *while* moving along as an up- or down-bow. In the following examples, ← means pivot to the next lower string, → means pivot to the next highest string. In both cases pivot *during* the note before the string crossing.

247 Etude No. 29 *Kreutzer*

240 Allemanda, Partita in D minor *Bach*

Pivoting is an example of technical timing as opposed to musical timing. Musical timing is *when* you want the music to sound; technical timing is always *before* the sound. Other obvious examples of technical timing are finger preparation, biting the string before strokes such as martelé, and shifting. The pivoting movement has to be timed well so that the first note on the new string sounds the same as if there had been no string crossing.

## Exercise 1.

Play whole bows, pivoting several times during each stroke without touching an adjacent string.

- Pivot *while* the bow is moving along the string. Pivot two, four and eight times in each stroke, making it sound like normal playing on one string without pivoting. The example below shows four pivots on each string.
- On the **G string**, pivot to the left until the hair almost touches the rim of the violin; pivot to the right until almost touching the D string. On the **E string**, pivot to the right until the hair almost touches the rim of the violin; pivot to the left until almost touching the A string. On the **A and D strings**, pivot between the adjacent strings as far as possible without touching them.
- In the upper half, moving the hand from the wrist reduces the amount of arm movement needed.

013

<i>mf</i>	Pivot near to D string	Pivot near to rim	Pivot near to D string	Pivot near to rim
<i>mf</i>	Pivot near to A string	Pivot near to G string	Pivot near to A string	Pivot near to G string
<i>mf</i>	Pivot near to E string	Pivot near to D string	Pivot near to E string	Pivot near to D string
<i>mf</i>	Pivot near to rim	Pivot near to A string	Pivot near to rim	Pivot near to A string

## Exercise 2.

This passage should sound as though one player is sustaining smooth and even semibreves, while another is playing short, smooth quavers on each beat.

- 1 Use half bows in the lower, middle and upper half.
- 2 Use whole bows.

012

$\text{♩} = 72, 90$   
*Sostenuto*

## Exercise 3.

Keep the bow deep in the string, with the hair close to both strings. Make each bar sound the same as if playing with a normal fingering on one string or across the strings.

- 1 Use half bows in the lower, middle and upper half.
- 2 Use whole bows.

Hold fingers down on the string for as long as possible.

016

Slow, medium and fast

*f*

*sostenuto*

2 0 4 1 4 0      2 0 4 1 4 0      2 0 4 1 4 0

2 0 4 3 1 3 1 3 4 3 4 0    2 0 4 3 1 3 1 3 4 3 4 0    1 0 4 2 1 2 1 2 4 2 4 0    1 0 4 3 1 3 1 3 4 3 4 0

1 0 4 2 1 2 1 2 4 2 4 0    1 0 3 2 1 2 1 2 3 2 3 0    etc.

2 0 4 3 1 3    1 3 4 3 4 0