Using less bow

When a note is important, use less bow

Although more-important notes sometimes need extra bow speed, very often there is a feeling of greater stature and expression when less bow is used. Then the stroke is played with an even bow speed, deep in the string, and usually nearer the bridge.

 Practising by exaggeration begin the strokes so slowly, deep in the string and evenly sustained, that although the sound is pure and balanced it feels just on the edge of breaking. Afterwards, the correct stroke will feel automatic, easy and natural.



Play the notes marked '+' with a broad stroke using as much bow as possible – at least a third of the bow – in the upper half of the bow, about midway between the bridge and the fingerboard.

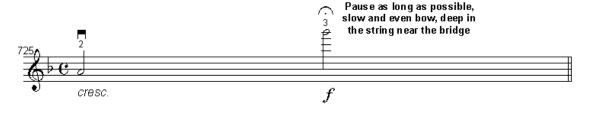
Play the notes marked '*' with a slow, concentrated stroke close to the bridge.





The top G^{\natural} could be played with attack – fast-slow and heavy-light at the beginning of the note – followed by the continuation of the crescendo (the diminuendo not beginning until marked).

Another, more vocal approach, to bring out the stature and nobility of the phrase, would be to begin the top G^{\natural} with a slow bow deep in the string near the bridge, without an attack, joined seamlessly to the second-finger A^{\natural} . Having used very little bow during the first half of the G^{\natural} , use the bow that has been saved to keep the note alive and growing with bow speed.



1

Example

2

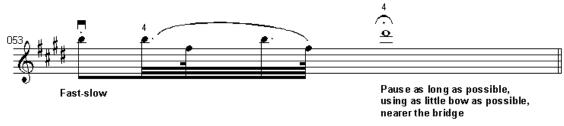
Example



Example



Play the notes marked '+' with a fast-slow bow speed; then the notes marked '*' with a more even bow speed, nearer the bridge.





Example



Play the two up-beat C^{\dagger} 's in each bar on the string with a fast–slow bow speed and a (slightly) heavy-light pressure. But then to create the new colour play the C^{\dagger} marked '+', and the other notes under that slur, with an even bow-speed and pressure.



Sonata in A, Franck Second movement, bar 95



Example



To have enough power in the crescendo to the \mathcal{H} , play the quavers with strong accents. Pause on the top B^{\natural} , playing deeply into the string, near the bridge, with a very slow bow:

