

Sautillé

Area of bow

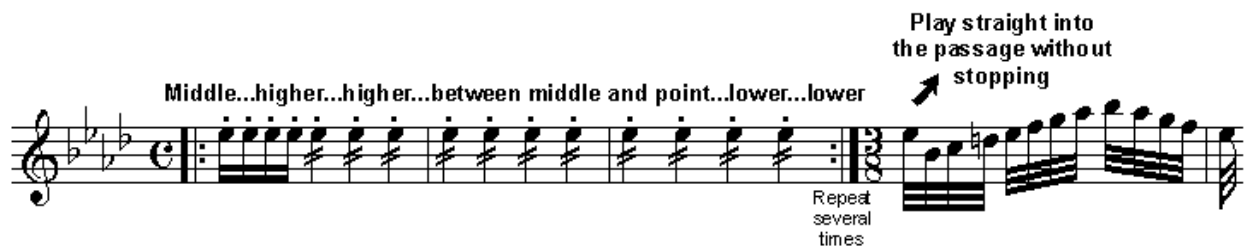
Sautillé has to be played in the particular place on the bow where the stick has the greatest natural bounce. The best place naturally varies from bow to bow, but is usually somewhere around the middle of the bow or just above the middle.

Winter (The Four Seasons), op. 8 no. 4, Vivaldi
Third movement

1
Example



- Playing the stroke on one note, move higher and lower in the bow to find the place where the bow has the most immediate and natural bounce. Then use that place in the bow to play the passage:



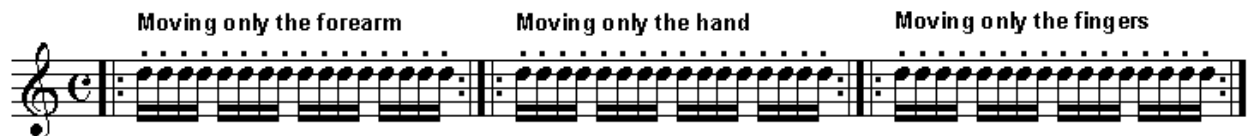
Proportions of arm movements

The arm, hand and fingers all have a part to play in *sautillé*. Controlling the stroke is a matter of adjusting the size of the movements relative to each other. What the best proportions are depends on the individual passage, how much hair is used¹, which string, and how near the bow is to the bridge.

- Break the stroke down into individual movements of the arm, hand and fingers.
 - 1 First play the phrase of *sautillé* (or practise on one note) moving only the forearm, without allowing any movement in the wrist and fingers.
 - 2 Repeat using only the hand, moving it rapidly from the wrist. Keep the arm still.
 - 3 Repeat using only a rapid finger movement. (This will hardly produce a proper stroke.) Keep the arm and hand still.

¹While spiccato usually works best with less than full hair (the bow leaning towards the fingerboard), *sautillé* often works best with full hair (the wood of the bow directly above the hair.)

2
Example



- Then play the *sautillé* using the forearm, hand and fingers together, feeling all three moving at the same time. (Notice that the finger movement is now a 'sympathetic' movement, not an active finger movement.)

Find exactly the right amount of each movement which, combined with the others, produces the perfect stroke.

Taking fingers off the bow

- Play a phrase or passage of *sautillé* (or practise on one note) with only the thumb and first finger on the bow. Feel how the bow is able to move freely, pivoting around the thumb, without being restricted by the other fingers.
- Repeat with a normal bow-hold, feeling the same pivoting movement as when holding the bow with only the thumb and first finger.

Curved bow stroke

In *sautillé* the bow plays *around* the string in a slightly curved motion. Watch the point of the bow while playing the stroke. It does not move in a straight line but, like staccato, has little ‘dipping’ movements that move it in a circular line.

Violin Concerto no. 2 in D minor, op. 22, Wieniawski
Third movement

3
Example

(1) Playing around the middle, wherever the bow will eventually bounce most easily, repeat this pattern many times.

Play firmly on the string, with very little bow and each note equal.

(2) Gradually make a smaller and smaller circle so that the bow contacts the G string less and less. The lower note gradually becomes quieter and quieter until the bow no longer touches the G string at all.

At the same time gradually allow the bow to begin to come out of the string.

(3) Finally make a very small ‘circle’ on the D string, with the hair staying on the string and the wood of the bow bouncing.

(4) Having found the stroke in (3) play straight in to the passage without stopping.

Legato slurs

In *sautillé* the left fingers must be rhythmically even.

- Practise the passage without *sautillé*, playing long legato slurs.

Violin Concerto no. 3 in B minor, op. 61, Saint-Saëns
Third movement

4
Example