Bow Distribution and its Analysis in Professional Violin Performance

Bow Distribution and its Analysis in Professional Violin Performance. As modern violin practice involves the marking of numerical symbols on the score to indicate left-hand 'fingerings' it is necessary to question why no equivalent system is utilised for the training of the right-arm. Although a system for the notation of bow divisions was formulated by French violinist Lucien Capet over one hundred years ago, its use is virtually unidentified in modern violin playing and teaching. This is an extension to my doctoral research completed in 2020 in which I formulated systematic bowing exercises based on analysis of bow distribution to train core violin repertoire for performance; this research was also the first to apply Capet's eight-part bow division notation system into daily analytical practise allowing for core movements of the right-arm and the distribution of the bow to be documented and made habitual for the performance situation. The findings of using this system are that setting parameters for bow distribution generated a higher level of response to address combinations of colour, timbre, mood, and articulation. Notation of bow distribution is not to be understood as a rigid barrier or impediment to personal expression. On the contrary, once habitualised, it provides full awareness and control of the right arm, resulting in a refined, and highly nuanced regulation of sound to convey the desired musical expression. It was concluded that greater observation of the distribution of the bow resulted in better outcomes in performance with enhanced fluidity of performance once the decided bow distribution was rehearsed. In this presentation I will analyse the way current leading violinists of various nationalities and styles distribute their bows in performance and demonstrate how to easily map the distribution of the bow observed onto the score. Analysing recorded performances is a valuable learning tool to diversify one's own bow breathe and serves as an interesting historical comparison tool when discovering the approaches of performers past to present.

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Violinist Khalida De Ridder has performed in The Netherlands, Denmark, Spain and throughout Australia and worked in professional orchestras such as the Arhus Symphony Orchestra (DK), the Tasmanian Symphony Orchestra, The Melbourne Chamber Orchestra and as Concertmaster of the Frankston Symphony Orchestra. In 2019 she signed to Italy's leading classical music label 'Stradivarius Milano Dischi'. Khalida holds a Doctoral degree in creative arts awarded by the University of Tasmania analyising the distribution of the bow and developing systematic exercises for the training of core violin repertoire for performance. During candidature she took a residency in Paris to be mentored by Guillaume Sutre. Khalida directs a Chamber Music Festival in Far Northern Queensland a dedicates a lot of her touring schedule to regional and remote areas of Australia. Her research focus is on violin performance practice.