

For each example, briefly explain which elements of the passage demonstrate suitable or unsuitable use of *pizzicato* and why.

a.)

Violin

**Allegro**  
♩=120  
pizz.  
*p* *f*

b.)

Clarinet in B $\flat$

**Andante**  
*mp*

Bassoon

*mp*

Violoncello

pizz.  
*p*

Contrabass

pizz.  
*p*

c.)

Violoncello

**Moderate latin rock**  
♩=110  
pizz.  
*f*

d.)

**Maestoso**

Violin I *ff* *fp* *ff* pizz.

Violin II *ff* *fp* *ff* pizz.

Viola *ff* *fp* *ff* pizz.

Violoncello *ff* *fp* *ff* pizz.

Double Bass *ff* *fp* *ff* pizz.

e.)

**Nicht zu schnell**

Violin *mf* *ff* *pp* mit ausdrück

pizz. *ein bisschen schleppend*

*Ganz langsam*

Optional (but highly encouraged) exercises:

1. Listen to Johan Strauss' *Neue Pizzicato Polka, Op.449* and briefly describe how Strauss makes the piece idiomatic to the pizzicato technique. (unfortunately no score is on IMSLP at present, so if you can find one it would be an added bonus).
2. Compose a short piece (c.30-40 seconds) for 1-3 stringed instruments which uses only *pizzicato*. Try to include different textures and effects whilst writing to the strengths of the technique and avoiding the weaknesses.