

II. *Plectrum*. The Use of the Bow

Most Germans agree with the Lullists on the holding of the bow for the violins and violas; that is, pressing the thumb against the

hair and laying the other fingers on the back of the bow. It is also generally held in this way for the bass by the Lullists; they differ from the Italian practice, which concerns the small violins, in which the hair is untouched, and from that of the bass gambists and others, in which the fingers lie between the wood and the hair.

Although good violinists hold that the longer, steadier, more even, and sweeter the bow-strokes, the better, yet it has been observed that the Germans and the Italians do not agree with the Lullists, nor even to any great extent among themselves, in the matter of the rules for up- and down-bows. But it is well known that the Lullists, whom the English, Dutch, and many others are already imitating, all bow the most important notes of the musical meter,

especially those which begin the measure and which end a

cadence, and thus strongly show the motion of the dance, in the same way, even if a thousand of them were to play together. Thus when noble men returned to our lands from

these places, and did not find this unanimity among our German violinists, who were otherwise excellent, they noticed the difference in the concord of sound

and were amazed, and complained not infrequently about the improper movement of the dances. To help dispel this disorder and this danger of confusion,

I thought it wise to put forward here the most important rules concerning the bow. In the

L: On the bow

F: German violinists

F: French

G: small and middle-sized violins

F: top and middle parts

I: *violoncino*

F: French

F: the top parts

I: soprano parts

F: the best masters of all nations agree

F: only rarely or accidentally with the French

F: French

I: those who play like the late Mr. Baptiste, that is, the French, the English, the Dutch and Flemish, and many others

L: in which the measure is given

F: + most

F: persons of quality

G: Cavaliers

F: of indicating the cadence so well

I=L: so useful to the movement of the dance

F: + often

F: and bemoaned the distortions that resulted in the dance

F: + for the curious

F=I: the most important rules of bowing in the French manner

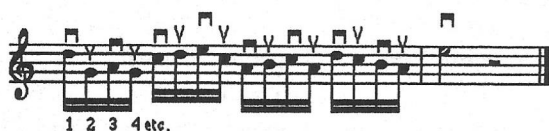
L: certain rules for the connoisseur concerning bowing

examples to be found at the beginning of the part marked *Viola*, the sign (▣) indicates down-bow, whereas (v) indicates up-bow.

1. The first note of a measure which begins without a rest, whatever its value,

should always be played down-bow. This is the most important and nearly indispensable general rule of the Lullists, upon which the entire style depends, as well as the main difference that distinguishes it from the other styles, and upon which the other rules depend. The following rules will show how the other notes are to be played in order to conform to this rule.

2. Of the notes which divide the beat into an even number of parts in common time, which the theorists call *tempus imperfectum*, all those which are odd-numbered should be played down-bow, while those which are even-numbered should be played up-bow. Odd numbers are 1, 3, 5, 7, 9, 11, etc. Even numbers are 2, 4, 6, 8, 10, 12, etc.



This rule also applies to the diminishing notes in triple time and other meters. Diminishing notes are what I call notes which are smaller than a beat.



F: middle part, called viola
L: pull

L: of the meter as well as the tempo

G: + or *Suspir*,

I: omit "whatever its value"

L: + strongly

F: secret of the bow

L: + of the bow

I: upon which the secret of bowing depends and which the other (rules) obey

L: ... on which the other rules seem to depend, like students

G: *ordinari tempo oder Takt*

F: + same

G: faster than those indicated by the time signature

F: the beat

Rests which have the same values as the notes must also be counted just as the notes are.

G: + and *Suspiria*



Most good violinists readily agree with the Lullists in this rule.

F: all the best masters

F: second

3. Of the three notes which make up a whole measure in triple time, the first would be played down-bow, the second up-bow, and the third down-bow, when played slowly, according to Rule 1; this means one would play two down-bows in a row at the beginning of the following measure.

I: at least



If one plays faster, the second and third notes are often both played up-bow, the bow springing equally on each note.

F: + in which the stroke, called *craquer*, is divided exactly into two parts and should be executed with great lightness

I: whereby the stroke is separated into two parts, and is to be performed most lightly in faster pieces

L: with which it is lighter



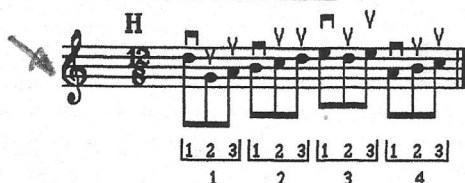
4. A measure in six is divided in two,



in nine it is divided in three,



and in twelve it is divided in four,



and each of the notes indicated in the time signature is divided into three equal parts. The Lullists nearly always play the first of these three equal notes down-bow, even if it does not begin a measure, and the other two as a double up-bow. When the first note follows a rest of equal value, it must unquestionably be played down-bow, in triple time

F: measure

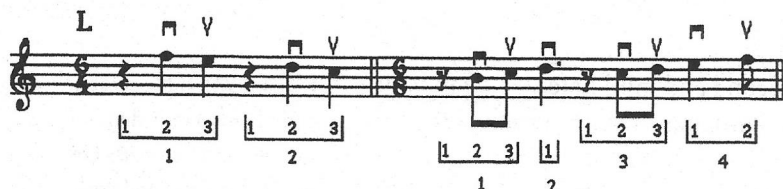
I: omit "The Lullists"

I: omit this sentence

G: *Suspir*



as well as in other compound meters.



5. If several notes follow one another, each of which comprises a whole measure, each one must be played down-bow.



L: is played as a "pull"

However, if several notes stand together in compound meters of six or twelve, each of which comprises a complete beat-unit of the measure, then they have even and odd numbers, and thus are played with alternating up- and down-bows according to Rule 2.

L: follow one another



In nine, they follow the first case under Rule 3.

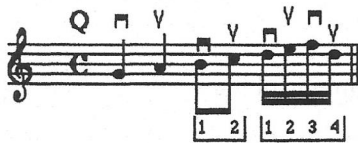


6. Syncopated equal notes must also be played with alternating up- and down-bows.



This applies to equal notes.

7. As for unequal notes, the first of the smaller notes which follow the larger ones is considered odd-numbered, and one plays them either according to the rule,



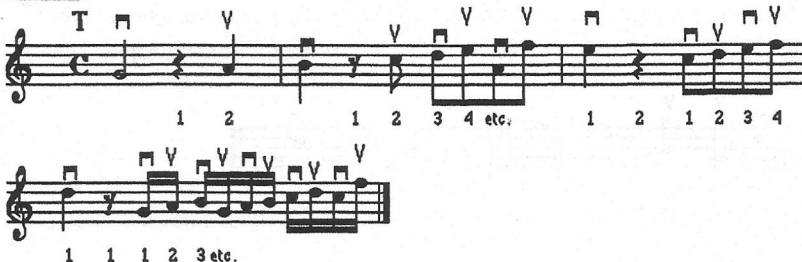
or, if the situation demands, with repeated down-bows,



or the two small notes are played with double up-bows, and the following notes are played immediately with alternating bowings.



Rests are counted exactly like notes of the same value for this rule.



I: +, which concerns triple time

F=L: which follow one another

L: now up, now down

I: + down

L: as good judgment

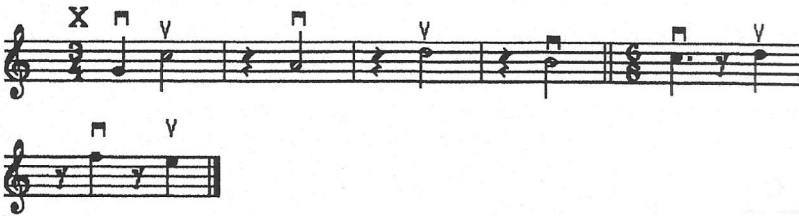
L: +, however,
G: + or *Suspir*

8. When three notes in compound time comprise a complete beat-unit, and the first is dotted, it is generally played down-bow.



9. If a measure, or a beat-unit, begins with a rest, and if the many successive notes which follow the rests complete either the measure or the beat-unit, the notes may be played with alternating up- and down-bows.

G: + or *Suspir*



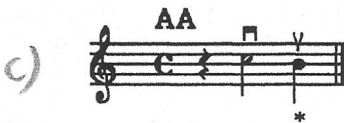
10. If a small note is placed before the beginning of the measure,



or a fast passing note exists after a dot or breath,

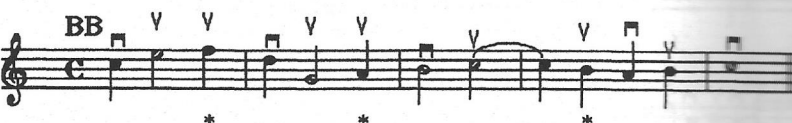


or if a smaller note follows a larger syncopated one,



they must always be played up-bow. In this case the stroke is performed in two parts, if the previous note is also played up-bow.

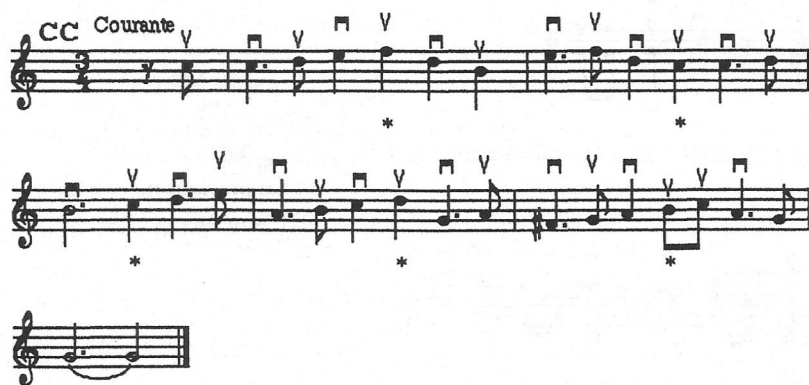
F: + , to return to the lower half for the next note



In Courantes, those notes which begin even-numbered measures (for example, the second, fourth, sixth, or other even-numbered measures, if one reckons them in triple time) are occasionally exempted from Rule 1 because of the fast tempo. These may sometimes be played up-bow with better facility and disposition of the bow than the other way, taking a liberty with Rule 1, if one always plays those notes which begin odd-numbered measures, and thus more strongly show the dance rhythm, down-bow. In the next three examples, I have marked the liberties from the rules with a *.

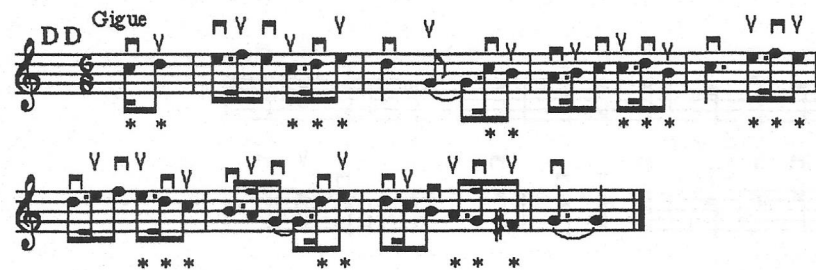
F: disposition and ease

F: most



That is why in dances called Courantes, not one, but two measures are shown together. Further, if only the most important rule, the one concerning the first note of the measure, is obeyed, one must often disobey the other rules (the fourth, eighth, and tenth rules, those concerning the beginning of a measure unit and the treatment of the remaining small notes), in compound meters, due to the speed of Giges, Canaries, and similar pieces. One can learn how to proceed with these multiply combined points in Example DD.

F: omit sentence



The same is true in Bourées and similar pieces, due to their speed; in order to uphold Rule 1, the other notes which follow may be played contrary to Rule 7, as shown in Example EE.

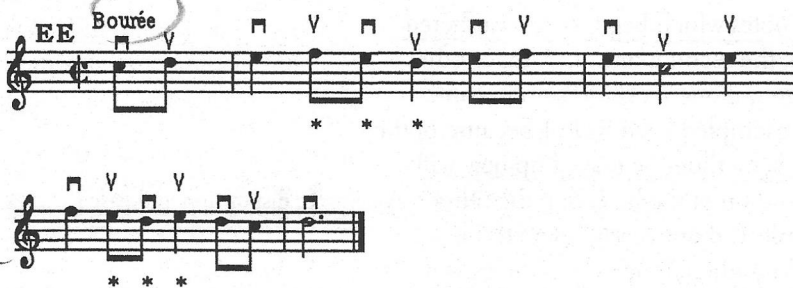
F=I: + which often

repudiates the eighth rule

F: by upholding Rule I, one

bows according to Example

EE without hesitation



Finally, when two eighth or sixteenth notes are paired as a grace, they can either be played separately,



or (which is more lovely) played together with one bow, as it seems appropriate.



Those who indiscriminately play the first note of a measure up-bow (as often happens among the Germans and Italians in triple time, especially if the first note is shorter than those following) are in direct conflict with the Lullian way of playing. This opposite view and this transgression of the most important Lullian rule results in a great difference

in the sound, both in the first notes and in those which follow. To better explain this difference, I have set down some notes in Example HH as they would be bowed in certain German or Italian ways of playing, as opposed to the Lullian way shown below.

F: + of another note

F: slurred

F: the previous notes with

F=I: + or two

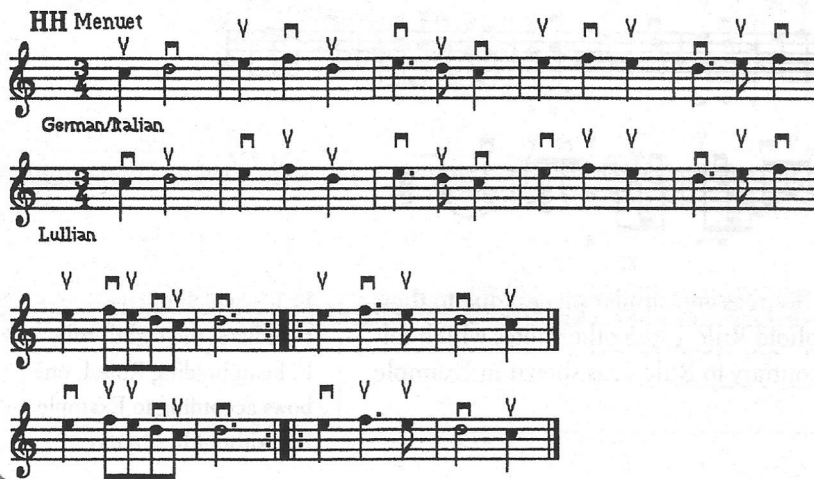
F: omit "Lullian"

F=I: the above-noted first

F=I: this great difference in bowing

F=L: those which depend on the first note

F=I: omit "as . . . Lullian"



When one slurs the short note after a dot to the note which follows, breaking

Rule 10 as shown in Example LL, this contradicts the liveliness of the music.



The Lullian manner can be seen in Example MM.



On the other hand, it is permitted by the Lullists, as the need arises, to take the aforementioned note in the same bow as the previous note.



These are the most important rules of bowing among the Lullists, which apply exactly and uniformly to the violin as well as the viola and the bass. The greatest skill of the

Lullists lies in the fact that even with so many repeated down-bows, nothing unpleasant is heard, but rather that they wondrously combine a long line with practiced dexterity, a variety of dance movements with the exact uniformity of the harmony,

and lively playing with an extraordinarily delicate beauty.

F: + with one bow

G: *Fuselle*

I: + or a small breath

L: small note

F=I: Rule 7 [sic]

I: the liveliness of the

Lullists

F: One plays in French as in Example MM

F: if it should occur, it is permitted

F: little note

I: +, which is separate,

L: small note

F: omit "exactly and uniformly"

F: top part

F: *parties du milieu*

F: + true

F: that the length of the lines is wonderfully bound up with a marvelous liveliness, an astonishing uniformity of beat with the variety of movements, and a sensitive beauty with lively playing
L: the liveliness of the sounds