



## Editoriale

Cari amici,

è ormai imminente l'inizio di Urbino Musica Antica 2015: un evento la cui organizzazione richiede sempre più attenzione ed energie e un lavoro costante durante tutto l'anno e che dà i suoi frutti in modo evidente. Quest'anno le iscrizioni sono aumentate, attendiamo ben 250 allievi che come sempre accorrono da tutto il mondo, un successo eccezionale che mi fa sperare per una manifestazione ancora più vivace rispetto al passato e piena di iniziative e sorprese musicali. Questo risultato è ancora più sorprendente se proporzionato all'esiguità dello staff che rende concreto questo evento e che voglio ringraziare in anticipo per l'impegno e l'entusiasmo dimostrati: Lara Amici e Roberta Mazzia per la segreteria, Massimo Monti per l'aiuto sugli aspetti economici, Daniele Battaglia per l'ufficio stampa e la comunicazione del festival, supportato da Paola Filiani che si è anche impegnata per le relazioni con le realtà locali. Un ruolo di particolare importanza è stato svolto da Giovanni Cappiello che come sempre ha lavorato sul sito internet, la porta che ci permette di comunicare e di farci conoscere nel mondo, che qui ringrazio con affetto. Un grazie particolare a mia moglie Paola Pacetti: sia per la comprensione dimostrata per il tempo che il lavoro per la FILMA mi toglie alla famiglia, sia per l'organizzazione della Mostra degli Strumenti Musicali che anche quest'anno avrà luogo al Teatro Sanzio.

La soddisfazione che mi sento di esprimere sinceramente, a proposito del nostro lavoro si mescola a una punta di inquietudine per i segnali che provengono dai nostri sostenitori esterni. Mentre il Comune di Urbino, che qui ringrazio sentitamente nel persone del Sindaco Maurizio Gambini e degli assessori Vittorio Sgarbi e Maria Francesca Crespini, continua a confermare la fiducia nei nostri confronti con il suo sostegno economico e culturale, la strada del sovvenzionamento pubblico del MiBAC costituisce, a pochi giorni dall'inizio della manifestazione, un preoccupante punto interrogativo che richiede una breve spiegazione. Da quest'anno i criteri di assegnazione del contributo del FUS sono radicalmente cambiati. Le novità sostanziali sono due: agli enti organizzatori è richiesto una programma triennale e un numero minimo di concerti più alto (15 concerti); la manifestazione e l'istituzione che li organizza vengono valutati da un sistema informatizzato che ne 'pesa' la dimensione quantitativa (la grandezza 'fisica' dell'evento e del suo organizzatore) e ne stima la dimensione qualitativa (aspetti artistici, utilizzo di giovani musicisti etc.). Chi supera positivamente questi due sbarramenti è valutato dalla commissione musica, alla quale resta il 30% del punteggio assegnabile. È naturale che questo nuovo

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## Il temperamento del liuto in Italia tra XVI e XVII sec.

Domenico Cerasani

Uno dei problemi che si presentano al liutista moderno nell'approccio al repertorio antico è quello del temperamento dello strumento, problema di non facile soluzione sia per la difficoltà di interpretazione di alcune fonti, sia per la rigidità e i preconcetti con cui le stesse fonti sono state di volta in volta lette da studiosi e musicisti. Il discorso è stato già affrontato agli albori della rinascita filologica sugli strumenti antichi ma ancora oggi le varie opinioni non sono arrivate a punti fermi d'accordo. Già in un interessante articolo del 1974 Eugen Dombois proponeva la realizzazione di diverse varietà di temperamenti mesotonici sul liuto, suggerendo dei compromessi che potessero funzionare su tutte o quasi le tonalità dello strumento[1]. Le varietà proposte funzionano bene sul liuto e possono quasi definirsi temperamenti equabili con un vago accento di mesotonico. Questo pone però una domanda fondamentale: era davvero sentita dai liutisti antichi l'esigenza di questo accento di mesotonico? L'esame di alcune fonti a cavallo tra il XVI e XVII sec., per quanto riguarda in particolare la situazione in Italia, sembra suggerire che l'esigenza non fosse così stringente. Leggendo i trattati del periodo ci si rende conto di come il liuto, e così anche la viola, fossero ritenuti strumenti eminentemente equabili, con l'ottava divisa in dodici parti perfettamente uguali. Senza addentrarci in questioni che riguardano oltre alla filologia anche l'organologia e l'estetica, ci proponiamo qui una breve rassegna delle fonti che più esplicitamente riguardano il temperamento sul liuto.

Uno dei più influenti teorici del proprio tempo fu sicuramente Vincenzo Galilei. Per ciò che qui ci riguarda possiamo dire che nel *Fronimo* c'è un'interessantissima discussione sul temperamento dello strumento[2]. Il punto che Galilei intende dimostrare è quello che gli strumenti a tastiera (mesotonici per eccellenza) non hanno lo stesso temperamento, che definiremmo equabile, del liuto, e così la voce ne ha un altro ancora. La posizione di Fronimo, portavoce dell'autore, è categorica e sembra non ammettere repliche: il liuto ha i semitonini uguali, e prima di addentrarsi nell'esposizione teorica di questa affermazione non risparmia feroci critiche agli oppositori a dimostrazione di "quanto costoro s'ingannino in questa nuova riforma loro di tasti". Più avanti, oltre a criticare l'aggiunta di bordoni, Galilei si scaglia anche contro quella che definisce in modo manifestamente spregiativo "la cosa dei tastini", l'aggiunta cioè di piccoli segmenti di tasto per regolare i semitonini ineguali. Sicuramente la disquisizione del *Fronimo* dà lo spunto per un argomento *ex negativo*: proprio la ferocia con cui attacca queste posizioni dimostra l'esistenza di temperamenti differenti sullo strumento, e come questi dovessero aver raccolto una certa popolarità all'epoca. E' ovvio che la tendenza ad una maggiore consonanza delle terze dovette essere anche sentita in quel periodo, e quindi si fecero tentativi per trovarla, ciò non toglie che la posizione di Galilei sembra essere ben ancorata ad una solida tradizione e l'altra venga trattata come una moda del momento. In questo senso possono esserci d'aiuto altre testimonianze. Nel 1594 Ercole Bottrigari dedicherà un intero trattato al problema, *Il Desiderio*, concentrando l'attenzione sull'increcioso inconveniente derivante da strumenti con temperamenti differenti che suonano insieme[3]. Dopo aver rimarcato la necessità che gli strumenti del concerto siano accordati da un solo musicista, Alemanno Benelli (portavoce di Bottrigari) illustra a Desiderio le varie specie di strumenti dichiarando chiaramente, e a più riprese, che i liuti e le viole hanno il tono diviso in due semitonini uguali, citando per il liuto il

caso dello *scannello*, il moderno *barré*, che permette di suonare sullo strumento in qualsiasi posizione senza problemi di accordatura. Temperamento equabile quindi, o diatonico incitato, come la trattistica dell'epoca preferiva definirlo con chiaro riferimento alla terminologia di Aristosseno. La soluzione proposta nei concerti è di tipo puramente empirico: suonando le note al clavicembalo si tenta di uniformare a quelle l'accordatura del liuto, andando ovviamente incontro a sfasamenti più o meno tollerabili.

Un'altra testimonianza eccellente dell'epoca è quella di Giovanni Maria Artusi. La sua opera *L'Artusi ovvero delle imperfettioni della moderna musica* del 1600 viene ricordata principalmente per la critica non troppo velata alle nuove istanza compositive dell'epoca, incarnate da Claudio Monteverdi, ma nel nostro caso può esserci d'aiuto per inquadrare ancora meglio il problema. Anche qui troviamo una suddivisione degli strumenti musicali a seconda del loro sistema di temperamento e dopo avere elencato le prime due specie di strumenti, cioè quelli che "sono temperati co'l tono eguale, e'l semitono ineguale", e gli "strumenti che si piegano per ogni verso" dice chiaramente che ci sono quelli "che danno il tono diviso in due parti uguali, et li semitonini sono eguali: lauti, viole, viole bastarde, cetere, lire"[4]. Una posizione che pare non ammettere nessun dubbio, e una sicura smentita per chi crede che il temperamento equabile fosse del tutto estraneo alla mentalità e alla concezione musicale preilluministica.

Per concludere questa breve rassegna si può citare inoltre una delle più importanti e note fonti di tecnica e storia liutistica agli inizi del Seicento, l'introduzione *Agli studiosi del liuto* che Alessandro Piccinini pone in apertura al suo *Libro primo* del 1623, in cui troviamo un breve ma significativo riferimento alla questione. Proprio in apertura, citando i vari meriti ed eccellenze del liuto, Piccinini scrive "con esso [liuto] si può sonare una composizione meza voce, una voce, e due più alte, e più basso, *per haver esso li semitonini in ogni loco*"[5]. Anche questo accenno, riferito a vari decenni dopo il trattato di Galilei, conferma la permanenza di un temperamento del tutto equabile per quanto riguarda il liuto, e relega di conseguenza i tentativi mesotonici sullo strumento a tendenze decisamente minoritarie. Per non scadere nel fanaticismo è bene ricordare che una delle qualità del liuto è proprio quella di poter meglio regolare l'accordatura, "stabile ma alterabile" la definisce Bottrigari, ma stando alle fonti pare di capire che questa fosse un'esigenza sentita all'occorrenza nel suonare in gruppo, mentre la natura dello strumento, e una delle sue caratteristiche più apprezzabili, sarebbe quella del tono diviso sempre in due parti uguali. Ad ogni modo risulta chiaro come la questione non fosse risolta in maniera univoca, e probabilmente questa è la migliore indicazione anche per il liutista moderno, spinto dalla stessa natura dello strumento alla ricerca di sonorità che, al di là di tutte le incrostazioni della filologia, rendano un vero servizio alla musica.

### Note

[1] Cfr. Eugen M. Dombois, Varieties of Meantone Temperament Realized on the Lute, "Journal of the Lute Society of America" VII, 1974, pp. 82-89.

[2] Cfr. Vincenzo Galilei, Il Fronimo, Scotto, Venezia 1584, pp. 102-108.

[3] Ercole Bottrigari, Il Desiderio, ovvero de' concerti di vari strumenti musicali, Amandino, Venezia 1594.



- [4] Cfr. Giovanni Maria Artusi, *L'Artusi overo delle imperfettioni della moderna musica*, Giacomo Vincenti, Venezia 1600, p. 11.
- [5] Cfr. A. Piccinini, *Intavolatura di liuto et di chitarrone Libro primo*, Moscatelli, Bologna 1623, p. 1.

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MARK LINDLEY, *Lutes, Viols and Temperaments*, Cambridge University Press, 1984.

DAVID DOLATA, "Lute Tuning with Meantone Temperaments", *Lute Society of America Quarterly*, febbraio 1993, pp.12-15.

ANDREA DAMIANI, *Metodo per liuto rinascimentale*, Ut Orpheus Edizioni, Bologna 1999, cap. 19.

### Domenico Cerasani

Nato ad Avezzano nel 1985 si è diplomato in chitarra nel 2005, perfezionandosi successivamente presso l'Accademia Musicale Pescarese e la Hochschule für Musik und Theater di Hannover nella classe del maestro Frank Bungarten, dove studia per due anni ottenendo nel 2010 il Diplom ad indirizzo interpretativo con il

massimo dei voti. Da alcuni anni rivolge la maggior parte del suo studio e della sua attività concertistica alla musica antica e al liuto.

Ottiene il diploma di specializzazione di II livello in liuto (cum laude) presso l' Istituto "F.Vittadini" di Pavia sotto la guida di Massimo Lonardi, lavorando in particolare sul repertorio dei secc. XVI e XVII, con un tesi sul manoscritto Raimondi di Como. Ha frequentato le masterclasses di alcuni dei più affermati artisti sulla scena internazionale esibendosi come solista e con diversi ensembles in importanti festival e rassegne in Italia e all'estero. Il suo interesse per le relazioni umane, nel senso più vasto del termine, lo ha portato ad intraprendere vari progetti di collaborazione con altri musicisti per riuscire a comunicare attraverso la musica in contesti non convenzionali. Da vari anni è impegnato anche in ambito didattico, dove cerca di dare vita ad un ideale di insegnamento basato sull' empatia tra l'insegnante e l'alunno.

Nel 2011 ha pubblicato per l'etichetta La Maggiore-Giottomusic il suo primo lavoro solistico con opere di Fernando Sor. Per l'etichetta Tactus pubblica nel 2014 il disco "Luca Marenzio e il suo tempo" affiancando al liuto Massimo Lonardi e con il soprano Angela Alesci, disco di cui ha curato anche la redazione dei testi musicologici. Ha seguito Hopkinson Smith in diverse masterclasses e ha frequentato il Master in musica da camera per strumenti antichi presso la Musikhochschule di Trossingen nella classe di Rolf Lislevand, avvicinandosi anche alla musica medievale a al liuto a plettro sotto la guida di Claudia Caffagni. E' laureato in Lettere Classiche presso l'Università di Roma "La Sapienza" con lode. E' docente di chitarra e liuto presso le Musikschulen di Konstanz e St. Gallen.

# Il Ganassi

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## The Language of the Violin (quarta parte)

Susanne Scholz

*The previous parts of this essay are available on our site at address: <http://www.fima-online.org/>*

### Bowing indications in accordance with Montéclair's Méthode facile... by Corette (1738), Majer (1741) and Geminiani (1751)

After having provided this main statement on the writings of Montéclair, I conclude the section on bowing indications in the original sources with the remaining testimonies of Michel Corette (1738), Joseph Friedrich Berhard Majer (1741) and Francesco Geminiani (1751).

**Michel Corette** [1], who wrote up to twenty tutors for various instruments—presented with *L'Ecole d'Orphée*—another of those pedagogical works written expressly for the violin, including what we have already seen with regard to the differing bow holds. After explaining general matters such as how to hold the violin and the bow and how to put the fingers on the fingerboard, he divides his indications into “Leçons pour apprendre à jouer du Violon dans le gout Francois” (“Lessons for Learning to Play the Violin According to the French Taste”) and “Leçons de Violon pour apprendre à jouer dans le gout Italien” (“Lessons for Learning to Play the Violin According to the Italian Taste”). In both cases, he provides musical examples without explanations. He starts the French section with examples in which the bowing is done without regard for the individual bars—just down and up-bows consecutively. Then he presents a “Prelude pour s'exercer à pousser deux fois” (“Prelude as an Exercise in Making Consecutive Up-bows”). The letter “t” stands for “tirer” (down-bow), and “p” stands for “pousser” (up-bow) [2]:



He follows the Prelude with a “Menuet pour les commençants” (“Minuet for Beginners”), which is played simply with down and up-bows without regard for the importance of the first beat:



The minuets that follow afterwards among several short compositions in different keys do, however, exhibit some retaking on the first beat:



The bowings are still Lullist in nature, but become less explicit and less consistent. In this example, we could also speak of his “giving in” to the hemiola at the end of both parts.

There is also a Rigaudon, and this exhibits bowing that is similar to what we have seen in Montéclair:



*18 Rigaudon.*

Unfortunately, there are also many pieces where Corrette provides no indications in places that would give rise to questions—such as in this “Forlanne”, for example:

*Forlanne.*

In the Italian section of his treatise, Corrette unfortunately provides only few indications, and these appear to be no different from the French practice except for the fact that slurs appear; this is quite surprising, and he seems to consider it a relevant point since he also notates slurs in similar contexts in all the following compositions, such as in these Preludes (but only in the Italian section!)[3]:

*Preludio Largo.*

*Preludio Andante.*

In the second Preludio above, it could also be remarked that—in the second bar—he does not begin the two semiquavers after the quaver with a second down-bow, as would have been the case with the Italian Bismantova (or the Germans Falck and Majer, who were both quite adherent to the “Italian” style in their bowings).

The following Prelude (also in the Italian part) exhibits an even greater contrast to the “Italian” manner of Bismantova and the other two, with the syncopation in bar two being played with an up-bow followed by another up-bow:

*Preludio Allegro.*

Even so, we would have been delighted to receive more indications in some pieces such as this Menuet, where the only “t” markings are to indicate a trill[4]:



Summarizing the indications of Michel Corrette in *L'Ecole d'Orphée*, we can say that he still indicates bowings that are closely related to Lullist taste, even if he tries to be international by pointing out the differences between the French and the Italian styles. On the other hand, his indications are sometimes difficult to interpret and are absent in places where we would need them most. It is also quite interesting to observe the appearance of slurs in the Italian part, which will come up again later in Geminiani and, later still, in Bailleux[5].

**Joseph Friedrich Bernhard Majer**[6] is as close to the descriptions of Georg Falck in his indications for bowing as he was regarding the bow hold. He does not provide any examples at all, and he quotes Falck in all his very basic rules: the first is to draw the bow down and up consecutively. The second is to start with an up-bow after a rest if the rest is of the same value than the note, and to start with a down-bow if there are two notes following the rest. The third rule is to play all dotted notes with a down-bow (if the next note is not of the same value as the first one). In triple-metres, he—like Falck—provides the options of playing the three notes down-up-down or down-up-up, and he emphasizes that whatever the choice turns out to be, what is important is to serve the composer's will.

At this point, it would be appropriate to include mention of a brief quotation from the *Grammatica di musica* by **Carlo Tessarini** [7], which was printed in the same year as Majer's tutor. Tessarini does not state any rules concerning bowing, but he does provide a brief example of two syncopations, writing, "When you see three notes, the one in the middle being of double-value in relation to the ones before and after, it is called syncopation and has to be played two times with one bow stroke only"[8] This is very interesting: without the corresponding remark by Merck it could seem like an indication to retake in order to play the syncopated note with a second down-bow (as in Rognoni, Bismantova and Falck), but we have the clear instruction from Merck to distinguish between the two halves of a syncopated note within one and the same bow-stroke by "jolting" the bow. Apart from this short remark, Tessarini speaks mostly about the left hand and about articulation. In his examples, we can very often find slurs as part of the composition—a fact which we will encounter again as we move forward to the next author.

This final treatise which I would like to quote in this more or less chronological listing, by way of concluding the first half of the 18th century, is *The Art of Playing on the Violin* (1751) by **Francesco Geminiani**[9]. But it is not only his work's date of publication which makes Geminiani a good final point for this article; there are also his suggestions about bowing. First of all, he declares even more clearly what seemed to be obvious during all the periods before him (Example XVI, p. 6): "...For it is to be held as a certain Principle that who does not possess, in a perfect Degree, the Art of Bowing, will never be able the [sic! recte: to] render the Melody agreeable nor arrive at a Facility in the Execution." But instead of giving indications where to play with a down-bow or an up-bow, Geminiani gives examples of how to exercise with every kind of bowing, providing a seemingly endless series of ways to play the same number of notes in different ways. This advice had already been given over two hundred years before by Ganassi[10], if we think back to our first quotation containing bowing evidence. But the aesthetics behind these two quotations could not be more different. Whereas Ganassi describes bowing that goes against the most precious rule of the down bow on strong beats as feeling like a wounded swordsman who is forced to continue fighting with his remaining—left—hand, the only indication Geminiani provides regarding when to use down and up-bows in the following paragraph: "Here it must be observed, that you are to execute them by drawing the Bow down and up, or up and down alternately; taking Care not to follow that wretched Rule of drawing the Bow down at the first Note of every Bar."[11]

After all the other examples, these words are astonishing—and in fact, they mark the beginning of a new era, in which the choice between playing with a down or an up-bow was no longer as connected to the more or less important beat as it had been before. In any case, it has already been seen in Bismantova's and in Muffat's descriptions of Italian bowing that, in general, Italian violinists were not as strict with bowing rules as were the French.

But it must be said that after Geminiani, as well, there came plenty of violin tutors that specified precisely this "wretched rule" as being the most important of all. This was true of the violin tutor by Leopold Mozart (1756)[12], as well as of all the French treatises including those of L'Abbé le Fils (1761)[13], Tarade[14] and **Antoine Bailleux**[15] in 1798, who—at the end of the century and long after the French Revolution—still notes two up-bows for small notes following a long one; the practice of retaking in order to play two down-bows in a row had, however, thoroughly vanished by that point. (As mentioned before, we also have to consider the bows which were to be moved. It is simply no longer feasible to take two down-bows with a retake in between when the bow model used is somehow classical—in other words longer, straighter and heavier!)



But in this example of Bailleux as well, we can see what Italians had already changed about their bowing decades before, with all violinists eventually being influenced by them: instead of following the established rules, they began to add slurs to the music in order to be able to continue—very often, at least—obeying the “wretched Rule of drawing the Bow down at the first Note of every Bar”[16]:

And of course, we see the difference in the style of composition between the Menuet of Montéclair and the one of Bailleux here above.

The conclusion, therefore, must be that bowing patterns cannot be applied without considering the bow itself, the bowing technique and the composition (not to be confused with composers!), all being a single, complex entity, with one being closely connected to the other.

Before moving on to this article’s next section (containing a brief summary of the bowing technique indications quoted so far), it should be stated that, of course, this listing of bowing descriptions and examples contained in music treatises from the 16th to the mid-18th century cannot claim to be complete, and that I will always be glad to gather and incorporate additional sources in order to gain new insights into this fascinating matter.

#### **Summary of bowing indications contained in the written sources examined above**

By way of concluding this series of quotations, one can make out very clear facts and definite tendencies:

The earliest bowing indications date from the 16th century and are basic rules. The most important rule of all is to always draw the bow downward at the beginning. This still refers to the aesthetic of “good” and “bad” notes and beats that existed before it became common to continually use bar lines at regular intervals.

There is clearly a classification of the two bow strokes: “good” corresponds to a down-bow and “bad” to an up-bow. (Consider also our symbols for down-bow and up-bow, which derive from the Latin words “[n]obilis” [good] and “[p]ilis” [bad][17]). Hence, all the good notes or notes on a good beat are to be played with a down-bow, whereas the bad ones are to be played with an up-bow [18].

This general rule is still common practice in our times, even if it was strongly condemned as early as 1751 by Geminiani[19].

During the 17th century, different solutions for the main questions of bowing developed in France and Italy in accordance with those two countries’ different musical styles. It must be taken into account that, in Italy, the violin very soon developed into a solo instrument which imitated the voice, whereas in France the main domain of the violin family as a whole was dance music.

Therefore, Italian bowing rules might have been smoother from the beginning and, even in dance music, not as clear as in France, as Georg Muffat[20] described quite colourfully in example HH of his remarks (see above). But as we can see in Bismantova, the



major rules were indeed applied, and there was a clear tendency to begin two short notes following a long one with a down-bow; this is only sometimes the case in the French examples, where the solution of two up-bows prevails, especially if the value of the small note is the note value that is to be played *inégale* in the piece at hand (generally the smallest value in the piece).

The main difference between the Italian and French styles of bowing seems to have been embodied by the French players' consistent retaking of the bow in triple metres in order to arrive at a down-bow on the first beat of the next bar. They also had a predilection for playing two small notes after a long one with two up-bows.

As we learn from Muffat and from other descriptions of Lully's orchestra, the bowing rules were quite rigorously adhered to by all players of violin-family instruments, right on down to the *basse de violon*. As already stated, this was also due to the fact that they played a great deal of dance music, as well as to the fact that they, as an ensemble, very often had more than one instrument on each part as early as the mid-17th century, for which reason this ensemble did indeed deserve the term "orchestra". This implies, of course, a unity in playing which Lully seems to have brought to a certain zenith, including in terms of bowing[21].

And even as, during the 18th century, the influence of Italian violin playing seems to have flooded all of Europe, French violin playing remained close to these rules. As already stated, the Germans likewise remained close to French bowing to a certain extent, which had to do with the music they played—they probably changed their attitudes when playing Italian music. Which was, of course, also true of the French.

A parallel process of evolution can be noticed in terms of the bow and the bow hold: in France, the old bow hold with the thumb upon the hair continued to prevail for a long time together with the rather short and convexly shaped bow model.

It is also very important to note that, prior to the 18th century and even later on in France, slurs were applied not to change the bowing, but to change character. This became different later on in the century, evolving into an aesthetic which is still relevant today and which can be seen in the examples given in Corette's Italian section, as well as in the examples by Geminiani and Bailleux quoted above. So in playing baroque music from before Geminiani's generation, slurring should not be done in order to "get the bowing right"—the general aesthetic behind the music must be understood and the bowings applied in order to conform to it.

In our examination of the sources, we have also seen that French violin playing had a very important influence in Germany as well as in England, and that it could be found wherever French household customs and music making prevailed. The overview in following table reflects these observations—it can of course only be an additional way of summarizing the quotations, rather than something usable on its own, since it depicts things clearly which are in fact not at all clear.

There still remain some special observations to be made concerning the quoted bowing descriptions, which could serve to change modern habits of playing baroque music in a "historically informed" manner:

We have just made note of the tendency to play two short notes after a long one either with down-down-up or down-up-up, the second version being preferred by the French especially in connection with *inégalité*; both solutions are only seldom used today.

It is surprising to see that, while the solution of playing triple-metre bars down-up-down, down-up-down was used very much in France, it also turns up frequently in treatises from England and Germany. This fact is of major relevance to performance practice as a whole and to bowing technique in particular.

Another discovery is that in dance music played strictly according to French bowing rules, the bowing of the last two full bars of a section of the dance, often being one large bar of three (a so-called "hemiola"), is not adapted to the hemiola rhythm but rather done as in all the other bars, with care being taken to play the first beat of the bar with a down-bow[22].

The practice of articulating the second half of a syncopated note, which is mentioned by Merck and probably also meant by Tessarini, is likewise of special interest to all string players and deserves further discussion[23], as do the two down-bows for smaller dotted values in the examples of Visconti.





	always begin with a down-bow on a "good" note	a second down-bow for the first of two short notes following a longer one	two consecutive up-bows for two short notes following a longer one	examples of retakes for the first note in triple metres
Riccardo Rognoni (1592)	x	x		
Francesco Rognoni (1620)	x	x		
Mersenne (1636)	x			
Zanetti (1645)	x	x		x
Playford (1666)		x?		
Bismantova (1677)	x	x		
Falck (1688)	x	x	x	x
Merck (1695)	(x)*	x	(x – “knotty”!)	(x)
Muffat (1698)	x		x	x
Visconti/Prelleur (1705/1731)	x	x	x	x
Montéclair (1712)	(x)	x (only for large-value notes)	x (all short notes, in connection with inégalité)	x
Dupont (1718)	(x)	x (for instrumental patterns)	x (nearly always short notes, in connection with inégalité)	x
Corette (1738)			x (minuet for learning to play two up-bows)	x
Majer (1732/1741)	x	x		
Geminiani (1751)	no!	-	-	-

\* not directly stated but can be assumed implicitly

### Implications of the evidence of bowing indications in written sources for general bowing techniques, and final conclusion

What do these insights into bowing rules mean for bowing technique? As already mentioned, there are only few indications about general violin technique—and in particular bowing technique—to be found in written sources, which is not least due to the fact that violin playing as a profession was passed on from master to student. Even so, let us take a look at what kinds of descriptions we can find in the treatises above.

Riccardo Rognoni[24] states in 1592 that bowed string instruments are difficult to play because of the down-bow and the up-bow. This is all the information he provides. As has already been quoted at the beginning of this article, his son Francesco Rognoni provides more indications in 1620[25], writing about the importance of lovely bow strokes in tempering and smoothing out the sound of an otherwise raw and acid instrument, which would be the violin. He writes about how to “spread” the bow onto the string and states that the violin should not be played in a rude way, lifting the bow with too much violence and thus causing more noise than sound to be heard. He states that the right way is to know how to play all quavers and semiquavers with the same sort of bowing, keeping tightly to the instrument as good players do. In contrast to such good players, there are some who allow the bow to jump on the instrument, swallowing the notes[26]. In his work’s second part, Francesco Rognoni talks about “*lireggiare*” and states that to make the slurred notes work out, they must be played slowly (“*adagio*”), applying strength from the wrist of the bowing hand. He then describes “*lireggiare affetuoso*”, which is largely the same as “*lireggiare*” but includes the wrist of the bowing hand articulating all the notes, almost causing the bow to jump. According to F. Rognoni, this is very difficult to execute well, and has to be well practiced in order to acquire the ability of giving the notes their written value while being careful not to make more noise than sound.

Considering the average amount of information given during this period, this passage amounts to a major statement on playing technique, and its indications are clear: stay on the string—if you do not, a lot of noise will be the consequence. If we think of the thick gut strings used at the time (especially for violin-family instruments’ lower registers), this proves to be a very good piece of advice and could even be linked to the very detailed remarks by Leopold Mozart on how to approach the string softly.[27] Rognoni is also the first to talk about the joints involved in drawing the bow—mentioning only the wrist.

Little information is provided by the written sources from throughout the rest of the 17th century, which are for the most part encyclopaedic works which merely list the main features of all instruments. Prinner[28] writes one single phrase in his repulsively vulgar German: the artists and masters favour the bow hold with the thumb putting pressure on the hair, “which gives the bow the strength to draw a long, even stroke and enables them to execute the quick notes with the wrist and not with the whole arm, furiously fatiguing themselves.”

The next source to look at is Georg Muffat[29], who follows all his rules for bowing by enthusing about how the French, the Lullist



violinists, are able to play such oft-repeated down-bows without any unpleasantness being heard, thereby much rather adding agility, rhythm, expression and grace to their playing.

Montéclair provides more information: "First of all, you must become accustomed to drawing the bow (with a down-bow) from one end to the other, everywhere equally, and drawing it the sameway for an up-bow without causing the string to shriek. When bowing fast, you do not have to press the bow too much between the fingers, and must by no means stiffen the wrist or the elbow, because it is through the easiness of their movement that you will acquire a beautiful bow stroke."

The two hands must correspond well to each other in order that the bow be drawn neither more quickly nor more slowly than the fingers of the left hand, because herein lies the difficulty and the beauty of the violin."<sup>[30]</sup>

These indications are of great value, being the first to provide an anatomical description of how to draw the bow and of which joints are to be involved and relaxed: the wrist and the elbow.

Michel Corette states the following: "When playing, the stick of the bow has to lean a little bit towards the nut, but care must be taken that it does not lean too much. To get a sound out of the violin, you have to draw the bow in down and up-bows with big strokes, but in a graceful and pleasant manner"<sup>[31]</sup>. Later on he describes how to swell and then decrease the volume within a long bow stroke, which is important in slow movements<sup>[32]</sup>.

Moving on chronologically, we can see that descriptions of bowing technique grow more elaborate later on. In 1751, Francesco Geminiani<sup>[33]</sup> wrote an entire chapter about this topic, in addition to the remarks he made about it throughout his treatise: "The tone of the Violin principally Depends upon the right Management of the Bow. The Bow is to be held at a small distance from the Nut, between the Thumb and Fingers, the Hair being turned inward against the Back or outside of the Thumb, in which Position it is to be held free and easy, not stiff. The motion is to proceed from the Joints of the Wrist and Elbow in playing quick Notes, and very little or not at all from the Joint of the Shoulder; but in playing long Notes, where the Bow is drawn from one End of it to the other, the Joint of the Shoulder is also a little employed. The Bow must always be drawn parallel with the Bridge, (which can't be done if it's held stiff) and must be pressed upon the Strings with the Fore-finger only, and not with the whole Weight of the Hand. The best Performers are least sparing of their Bow; and make Use of the whole of it, from the Point to the Part of it under, and even beyond their Fingers. In an Upbow the Hand is bent a little downward from the Joint of the Wrist, when the Nut of the Bow approaches the Strings, and the Wrist is immediately straightened, or the Hand rather a little bent back or upward, as soon as the Bow is began to be drawn down again.

"One of the principal Beauties of the Violin is the swelling or increasing and sustaining the Sound; which is done by pressing the Bow upon the String with the Fore-finger more or less. In playing all long Notes the Sound should be begun soft, and gradually swelled till the Middle, and from thence gradually softened till the End. And lastly, particular Care must be taken to draw the Bow smooth from one End to the other without any Interruption or stopping in the Middle. For on this principally, and the keeping it always parallel with the Bridge, and pressing it only with the Fore-finger upon the String with Discretion, depends the fine Tone of the Instrument."

This detailed description is the first of its kind. Again, as in Montéclair's treatise, we receive the information that the bow has to be moved first by the wrist, then by the elbow and occasionally—and only a little—with the shoulder, with the movement being begun by the wrist.

He also describes the importance of drawing the bow parallel to the bridge and is very fond of using only the forefinger to apply pressure to the strings.

Leopold Mozart<sup>[34]</sup> would be the next to quote, and from him we learn even more about how to draw the bow, especially regarding the weakness at every beginning and end of each bow stroke. But of course, here we will keep to our magic line at the middle of the century, with Geminiani being the last source to receive discussion.

In conclusion, we must admit that nobody apart from Muffat even describes the contexts in which the various bowing rules were applied. There is evidence, without regard to time or place, that the most important joint involved in drawing the bow is the wrist. This can be a helpful hint when trying out the various bowing indications in practice.

Practical experimentation is, of course, the most direct way to learn how to apply the rules: find a suitable instrument—especially a suitable bow—and devote some time and patience towards trying out ways to match the description by Muffat of "gaining the ability to retake the bow so often without making unpleasant noises while adding agility, rhythm, expression and grace" to one's playing. A word on the bow model: as stated before, the baroque bow (prior to the development of the straighter and longer Italian model) was characterised not only by its convex form but also by its unequal distribution of weight, being heavier at the frog (and also having more distance between the stick and the hair at the frog) and lighter at the point, where the hair meets the wood at a very narrow angle. Therefore, not only is the down-bow heavier than the softer up-bow, but the angle at the point prevents the hair from digging into the string as quickly as it can at the frog, which makes the up-bow naturally dependent on the down-bow.

Let us now observe the various difficulties that crop up when we try to put the rules listed in the table above into practice:

The first and most important rule is to play the first note with a down-bow as well as to play all "good" and strong beats and notes with a down-bow. This is less a rule of bowing than it is an aesthetic—a particular taste to be learned and felt according to the music. It can be learned well by observing the bow (short convex model), feeling how the down-bow differs from the up-bow, getting all the weight necessary onto the string on the first note and attaching the second as much as possible to the first without leaving the string. (Since the concept of the "good" and "bad" beats dates from the Renaissance period, holding the violin on the breast and using a



bow hold with the thumb on the hair would be helpful—as would, of course, be playing music of that period.

Trying to play the first or “good” beat with a down-bow will inevitably lead to a conflict with the second rule, the one about playing two down-bows in a row when one sees a first note which is longer than the second and the third, as is shown in many of the examples above. Taking into consideration a hint from Georg Falck[35] to play the quick notes and runs with the lighter, upper part of the bow, we can imagine that playing the two down-bows was not in all cases synonymous with retaking the bow. This means that two down-bows could be played one after the other without lifting the bow from the string, distinguishing the two notes by using the wrist to put some pressure onto the bow (as was described by Francesco Rognoni above).

The second option for the same rhythmical pattern (long-short-short) is the one used more by the French but also mentioned by Falck and Visconti/Prelleur: playing a down-bow followed by two up-bows. This indication has to be associated with the French *inégalité*, which could be assisted by this kind of bowing. *Inégalité*, the soft dotting applied mostly to the smallest note-value in a piece, stands in clear opposition to the strong dotting (or over-dotting) of, for example, a French overture. The soft articulation required can be produced quite well by using two up-bows.

This requires, of course, that the player be in complete control of the bow's speed.

This ability is also one of the major prerequisites for applying the next and final rule discussed. This rule, the one of playing two bars in triple metre with a down-up-down, down-up-down bowing pattern was, once again, used especially by the French and is clearly the most difficult one for the modern player to apply. To be capable of retaking even in fast movements—of which the French minuet is a good example—requires not only complete control over the speed of the bow, but also a technique that employs mostly the wrist and the elbow, rather than the fingers or the shoulder.

Players coming from modern playing will have little objection to refraining from excessive use of the shoulder, but the fingers certainly embody one of the major elements of the locomotive system used in modern technique, having taken over the job of the wrist. But control over the bow at every moment of its movement, especially when changing the bow, only becomes possible when there are no additional movements before changing the bow's direction; in today's bowing technique, such movements are an important tool used to compensate for the weight of the heavy modern bow.

The bow must be drawn with only one consistent movement in order to render the retake part of this one movement. Merck[36], in his explanation of the bowing rules, gave the rests their own bowing indications (see the second example or fourth line of the quotation of his tutor above), and the art of retaking could indeed be described according to this example: the final note of the triple bar is to be divided into two parts (which can be of the same or smaller value), the first part being the real bow stroke (the first down-bow) and the second one being a bow stroke in the air (up-bow). This kind of approach enables the first bar to be finished calmly, the phrase being completed, with the second bar beginning after a controlled articulation or breath.

Taking the Sarabande example in Montéclair's tutor[37], for instance, we remember that retaking was done especially following groups of two, four or eight bars, which means at the end of a phrase. (As stated before, Montéclair writes that the bowing marked underneath the line is the one adopted by the more skilled players.)

These are moments at which composers such as Hotteterre, Philidor or Blavet (who wrote mostly for wind instruments) would have inserted a mark for breathing. So our movement on the bow retaking must be as slow and controlled as is the case when inhaling; ideally, retaking and inhalation should be done simultaneously, even by string players.

The same goes for the minuet, which must be quick but never seem rushed. Here, comparison with the movements made in the actual dance is quite revealing—the French art of baroque dancing contains incredibly quick movements which must always be performed with the calmest equilibrium, not only to satisfy aesthetic criteria but also to obtain and maintain balance, since French baroque dancers for the most part danced on the balls of their feet.

At this point, we once again return to the instrument itself—not only to the convex form of the bow, but also to the gut strings of the violin. To obtain the best result from the instrument, the string must be struck by the bow when it is already in motion, with the bow “touching down” on the string in a perfect curve. This movement, this curving, applies to the entire bow stroke such that the oscillation of the string is never inhibited by a straight movement, but can, on the contrary, continue to grow.

By applying the aforementioned kind of curve to the movement of the bow from and to the bridge, as well, and effecting a commensurate gradual increase and decrease in the stroke's speed, a maximum of sound and control can be obtained—making possible to play long notes simply with a slower bow stroke, using the possibilities of going “into” the string properly.

This art enables a violinist not only to do all the retaking required by the French bowing rules, but also allows one to approach the requisite skills which, according to Muffat[38], were mastered by the French violinists:

“...to play such oft-repeated down-bows without any unpleasantness being heard, thereby wondrously adding to long strokes a con-



summate quickness, to the differentiation of dance movements a precise evenness of harmony, and to lively playing a distinctive, delicate sweetness.”

## Conclusion

Taking into account all the available written sources of bowing indications between the late 16th century and the mid-18th century, there is a lot to be learned which can completely change one's approach to baroque music.

French bowing rules claim a predominant status, which makes the experience of their application an important part of present-day baroque violin playing—this also, of course, extends to alto, tenor and bass instruments.

The fact that French violin music and music in the French style was played throughout Europe means that the French taste in playing was quite widespread, as can be seen in evidence regarding both bow holds and bowing rules.

Of the French tutors, Montéclair's *Méthode facile pour apprendre à Jouer du violon*[39] contains the most information and, notably, the most musical examples, giving clear indications of where and why to apply the rules in music.

There is a wide range of implications for playing technique, which must be experienced for a long time in order to gain new insights into the aesthetics of baroque music.

All declarations pertaining to historic playing technique which are not described in primary sources are of course liable to be subjective and cannot claim any kind of trueness. The aim of this article, however, is not to draw conclusions but to offer information and material for further discussion among a hopefully large community of interested individuals.

What should be clear is that no-one playing baroque violin can just walk past all these examples and claim that they are of no significance for playing baroque music without having tried them out—and played them with a bow hold relevant to the lion's share of baroque compositions.

To conclude this rather lengthy article, I strongly recommend to every violin player (meaning players of all violin-family instruments) to pick up his or her instrument and try out all the given examples pertaining to the relevant music in order to arrive at new insights which will enhance further discussion and breathe new life into the beautiful music of the baroque era.

## Note

- [1] Michel Corrette (1707–1795), *L'École d'Orphée Pour Apprendre facilement a jouer du Violon dans le gout Francois et Italien...* (1738)
- [2] idem, examples in the French part: pp. 14, 15, 18 and 19
- [3] Michel Corrette (1707–1795), *L'École d'Orphée Pour Apprendre facilement a jouer du Violon dans le gout Francois et Italien...* (1738), p. 27
- [4] Michel Corrette (1707–1795), *L'École d'Orphée Pour Apprendre facilement a jouer du Violon dans le gout Francois et Italien...* (1738), p. 28
- [5] see the last examples within this section.
- [6] Joseph Friedrich Bernhard Majer (1689–1768), *Neu eröffneter Theoretisch und Praktischer Music-Saal*, Nürnberg 1732/1741, pp. 96 and 97 ff, § 3 and 4
- [7] Carlo Tessarini (1690–1766), *Grammatica di musica, Insegna il modo facile, e breve per bene imparare di sonare il violino sù la parte*, Urbino 1741, in: “Accidenti della Musica”
- [8] idem: “Quando troverai tre figure, che quella di mezzo vaglia per le due, che vi sono avanti e dietro, si chiamerà sincope, e va fatta sentire due volte in una sola Arcata.”
- [9] Francesco Geminiani (1680–1762), *The Art of Playing the Violin*, London 1751
- [10] Silvestro di Ganassi dal Fontego (1492–ca. 1550), *Lettione seconda*, Venice 1543, see section 2 in this article
- [11] Francesco Geminiani (1680–1762), *The Art of Playing the Violin*, London 1751, Preface p. 4, Example VIII
- [12] Leopold Mozart (1719–1787), *Versuch einer gründlichen Violinschule*, Augsburg 1756, p. 70 § 2
- [13] Joseph-Barnabé Saint-Sevin, known as L'Abbé le Fils, (1727 –1803), *Principes du Violon pour apprendre le Doigté de cet Instrument, et les différens Agréments dont il est susceptible*, Paris 1761
- [14] Théodore-Jean Tarade (1731–1788), *Traité du violon*, Paris 1774
- [15] Antoine Bailleux (1720–1798), *Méthode raisonnée Pour apprendre à Jouer du Violon*, Paris 1798, examples pp. 14 and 15
- [16] Francesco Geminiani (1680–1762), *The Art of Playing the Violin*, London 1751, p. 4 of the preface
- [17] As described, for example, by Georg Muffat (1653–1704) in the preface to *Florilegium secundum*, Passau 1698, example oO, with description in the text in the section “II. Plectrum. Wie man den Bogen führen soll”
- [18] This rule was also associated with the bow model in use, which not only had a convex form but naturally made a distinction between down and up-bow, due to the completely different angles between the hair and the stick at its frog and tip, and also due to the difference of weight between the tip and the frog.
- [19] Francesco Geminiani (1680–1762), *The Art of Playing the Violin*, London 1751, p. 4 of the preface
- [20] Georg Muffat (1653–1704), preface to *Florilegium secundum*, Passau 1698, “II. Plectrum. Wie man den Bogen führen soll”: “Wider diese Lullianische Weiß handlen grad entgegen, welche die erste Note im Tact ohne Unterschied hinauff stossen, so bey den Teutschen und Welschen in Triplen offt geschicht, sonderlich wann die erste Note des Takts kürzer ist, als die nachgehende.” (“Striking the first note without making a difference with an up-bow is an error that runs exactly counter to the manner of the Lullists, which happens often to the Italians and Germans in triplets, especially if the first note in the bar is shorter than the second.”)
- [21] Georg Muffat (1653–1704), preface to *Florilegium secundum*, Passau 1698, “II. Plectrum. Wie man den Bogen führen soll”: “Daß aber die Lullisten, welchen die Engländer, Niederländer und vil andere mehr schon folgem, in denen fürnembsten Noten der



musicalischen Zeit-Maß, sonderlich in denjenigen, welche den Tact anfangen, die Cadenz endigen, und die Dantzbewegung stärker anzeigen, ob gleich iherer tausend zusammen spihletn, auff gleicher Weise den Bogen führen, ist gantz bekannt.” (“But it is well known that the Lullists, who are already followed by the English, Dutch and many others, on the most noble notes of musical metre—especially on those at the beginning of the bar, at the end of the cadence and the ones giving special emphasis to the dance movement—, even if a thousand are playing together, will move their bows in the same way.”)

[22] See the triple metre example by Montéclair, above.

[23] See also Georg Muffat (1653–1704), preface to *Auserlesene mit Ernst- und Lust-gemengter Instrumental-Music Erste versammlung*, Passau 1670, “In den anfangenden Sonaten, Fugen und eingemischeten affectuosen Gravè, ist die Wälsche Manier am meisten zu observieren: auch in denen Syncopationibus so wohl die Note/ so die Ligatur anfangt/ als diejenige/ so die Dissonanz in der andern Stimme schlägt/ und die gemelte Dissonanz resolvirt, (welches die Kunst erfahrene schon verstehen werden) jederzeit gleich starck/ und mit Auffhebung des Bogens (auf Welsch Staccato) lieber gestossen/ als daß sie durch forchtsames nachthönen geschwächet werden.” (“It is in the sonatas, fugues and interspersed affectuous graves that the Italian manner can be seen the most: also in those syncopations where a note or a ligature begins, as well as in those in which the dissonance cuts into the other voice and resolves the [gemelte] dissonance (which those experienced in this art will understand), one must always bow with the same strength and lifting the bow [in Italian: *staccato*], rather than fearfully [nachthönen].”)

[24] Riccardo Rognoni (?–before 1620), Venetia 1592 *Pasaggi per potersi essercitare nel diminuire terminatamente con ogni sorte d'Instrumenti: Ai Virtuosi Lettori*” (preface), “...Essendo li Stromenti d'Archi difficili per il tirare, & pontar nel cominciar a Sonar, si deve sempre tirar l'Arco se sonerà di Viola da Gamba, & ancora di Viola da Brazzi;”

[25] Francesco Rognoni (?–before 1626), *Selva di varii Passaggi...*, Milan 1620, parte seconda, p. 3

[26] idem: “Le Viole da brazzo, particolarmente il violino, è istromento in se stesso, crudo, & aspro; se della soave archata non vien temperato, è radolcito:

da qui imparino coloro, i quali hano un certo suonar crudo senza stender l'arco sopra la viola, & lo levano con tanto impeto, che fanno più strepito con l'arco, che col suono, di più ancora non sanno tirar quattro crome, o semicrome che siano, l'una eguale l'altra, mà vano saltando con l'arco sopra la viola, che par divorano le note, non facendo sentir tutte con l'arco eguale, ben serrato alla viola, come fanno i buoni sonatori;”

[27] Leopold Mozart (1719–1787), *Versuch einer gründlichen Violinschule*, Augsburg 1756, “Das fünfte Hauptstück” pp. 101–108

[28] Jacob Prinner (1624–1694), *Musicalischer Schlüssel*, manuscript, 1677

[29] Georg Muffat (1653–1704), preface to *Florilegium secundum*, Passau 1698, “II. Plectrum. Wie man den Bogen führen soll”

[30] Michel Pignolet de Montéclair (1667–1737), *Méthode facile pour apprendre à Jouer du violon*, Paris 1711/12, p. 3: “Il faut d'abord s'acoutumer à le tirer d'un bout à l'autre également par tout et à le pousser de même sans faire crier la corde. Dans les vitesses il ne faut pas trop serrer l'archet entre les doigts et ne point roidir le poignet ni le coude car c'est par la facilité de leur mouvement qu'on aquiert un beau coup d'archet. Il faut bien accorder les deux mains ensemble afin que l'archet n'aillé ni plus vite que plus lentement que les doits de la main gauche, car c'est en cela que consiste la difficulté et la beauté du Violon.”

[31] Michel Corrette (1707–1795), *L'École d'Orphée Pour Apprendre facilement à jouer du Violon dans le gout Francois et Italien...* (1738): “Il faut quand on joue que le bois de l'archet panche un peu du costé du sillet, mais il faut aussi prendre garde qu'il ne panche pas trop. Pour tirer du son du Violon, il faut tirer et pousser de grands coups d'archet, mais d'une maniere gracieuse et agréable.”

[32] idem, p. 7; also p. 34: “Dans les Sarabandes, Adagio, Largo; et autres Pièces de gout il faut faire les Rondes, Blanches, et Noires avec de grands Coup d'archet et enfler les sons sur la fin. Mais pour les finalles et terminaisons de chants, il faut Commencer le coup d'Archet avec douceur le fortifier au milieu et le finir en mourant. Ce coup d'archet fait un très bel effet.” (“Within Sarabandes, Adagio, Largo, and other pieces of taste the long notes are to be made with long bow strokes and swelling the sound at the end. But for the final notes and endings of the melody line, the bow stroke must be begun with softness, increasing in the middle and finishing with a dying sound. This bow stroke produces a very good effect”)

[33] Francesco Geminiani (1680–1762), *The Art of Playing the Violin*, London 1751, p. 2 of the preface

[34] Leopold Mozart (1719–1787), *Versuch einer gründlichen Violinschule*, Augsburg 1756, “Das fünfte Hauptstück” pp. 101–108. The highly detailed description in this part of Mozart's tutor of how to draw the bow could also be of major interest in conjunction with the next section on the implications on bowing technique.

[35] Georg Falck (1630–1689) *Idea bona Cantoris*, Nuremberg 1688, p. 191

[36] Daniel Merck (1650–1717), *Compendium Musicae Instrumentalis Chelicæ. Das ist: Kurtzer Begriff, welcher Gestalten die Instrumental-Music auf der Violin, Pratschen, Viola da gamba und Bass gründlich und leicht zu erlernen seye*, Augsburg 1695

[37] Michel Pignolet de Montéclair (1667–1737), *Méthode facile pour apprendre à Jouer du violon*, Paris 1711/12, p. 15

[38] Georg Muffat (1653–1704), preface to *Florilegium secundum*, Passau 1698, “II. Plectrum. Wie man den Bogen führen soll”: “Es bestehet aber dr Lusslisten meiste Geschicklichkeit in disem, daß bey so oft widerholten Abzug nichts unangenehmes gespürt werde, sondern daß dem langen Zug die fertige Hurtigkeit, dem Unterscheid der Dantzbewegungen die genaue Gleichheit der Harmoni, und dem lebhafften Spihlen eine außerlesne zarte Lieblichkeit wundersamb beygefügert werde.”

[39] Michel Pignolet de Montéclair (1667–1737), *Méthode facile pour apprendre à Jouer du violon*, Paris 1711/12



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### Susanne Scholz

Quando Susanne Scholz, appena trentenne, viene nominata professore alla "Hochschule" di Musica di Lipsia, può già vantare una ricca carriera concertistica e pedagogica; dopo studi presso le Hochschulen di Graz, di Vienna e, presso Sigiswald Kuijken alla Scuola Reale di Musica dell'Aja, Susanne Scholz inizia subito l'attività concertistica, anche come violino di spalla, Maestro di Concerto, in seno ad Ensembles rinomati quali, tra gli altri, Les Arts Florissants e La Petite Bande, mentre contemporaneamente e da ormai molti anni realizza le proprie visioni artistiche grazie a propri gruppi musicali come la "Capella Musicae" (esecuzione integrale delle cantate di J.S.Bach), "La Corona Melodica" (da progetti di musica da camera e musica con danza barocca alla rappresentazione, per esempio, de "Le Devin du Village" di J.J.Rousseau) e, dal 2005 con l'ensemble "Chordae Freybergensis".

Nel suo modo di suonare, Susanne Scholz, percorre la via della più forte rigorosità storica strumentale e musicale, con particolare attenzione alla "pronuncia" dell'arco ed al discorso retorico-musicale proprio degli strumenti d'epoca; questa filosofia fa capo ad un pensiero guida di Susanne Scholz: "Solamente attraverso l'assimilazione del sapere musicale e della sua pratica relativa, il musicista può riportare in vita il testo musicale condito delle propria emozioni." Oltre 50 registrazioni discografiche come per esempio quella dei concerti per violino di Vivaldi de "La Stravaganza" (Tactus) o musiche da camera di J.J.Krebs (Querstand) o concerti strumentali di Tessarini (Symphonia) documentano la sua attività artistica.

Dal 1995 Susanne Scholz svolge inoltre una intensa attività didattica, prima al Conservatorio della città di Vienna (1995-1999), all'Università d'Arte e Musica di Graz (1997-2002) ed infine (dal 1999) alla Hochschule di Lipsia e presso numerosi corsi estivi e non solo. In seno a tali attività ha potuto sviluppare quelle che sono alcune caratteristiche peculiari del suo lavoro, ovvero la preparazione e conduzione di progetti orchestrali ed operistici, e tra questi la realizzazione scenica de "Gli Incantesimi Disciolti" di A.Draghi e "Daphne" di J.J.Fux per l'Università di Graz, "L'Europe Galante" di A. Campra e "Damon" di G.Ph.Telemann (per il Bachfest di Lipsia nel 2001 e 2003) ed infine "Dido & Aeneas" di H.Purcell in occasione della riapertura del Museo di Strumenti Musicali di Lipsia nel 2006.

Susanne Scholz suona violini di Capolino di Salò (Brescia, 1620), Federico Lowenberger (Genova 2003 da Stradivari) e di Johannes Jais (Bolzano 1781); gli archi sono copie differenti costruite da Hans Salger e da Antonino Arienti, mentre le corde utilizzate sono quelle prodotte da Mimmo Peruffo di Aquila Corde.

*(Continua da pagina 1)*

sistema suscita una serie di incertezze e preoccupazioni anche perché ha richiesto tempi molto lunghi per essere avviato. Noi abbiamo superato i primi due scogli, dunque la nostra domanda sarà esaminata, ma l'aspetto inquietante, mai successo negli anni passati, è che la commissione si riunirà a festival concluso e che i risultati verranno comunicati dopo l'estate!

Inutile dire che tutto ciò sia fonte di preoccupazione, non solo per tutto il mondo musicale italiano ma soprattutto per chi gestisce e amministra con serietà e impegno una manifestazione che è sempre stata economicamente sana e che almeno avrebbe bisogno di certezze e di risposte nei tempi dovuti.

Vorrei poi parlare dell'altro fiore all'occhiello della FIMA: si tratta della rivista Recercare, che sotto la direzione attenta e competente di Arnaldo Morelli, musicologo di fama internazionale, sta riscuotendo sempre maggiori successi. Come è noto le riviste scientifiche vengono classificate secondo rigidi criteri, finalizzati alla valutazione dei lavori di ricerca in sede universitaria. Ebbene, Recercare ha ottenuto di recente le seguenti valutazioni: classificazione ANVUR: fascia A (10/C1); classificazione ERIH Plus: INT2. Questi risultati rendono la nostra rivista ambito traguardo per i ricercatori assicurandole un sempre maggior numero di saggi di alto livello scientifico e confermandola così come una delle maggiori a livello internazionale nel campo della musicologia e della prassi esecutiva.

Questo lusinghiero successo è confermato dal positivo riscontro che Recercare sta ottenendo su JStor, la piattaforma digitale dedicata alle riviste scientifiche, alla quale sono abbonate tutte le biblioteche mondiali e da cui è possibile scaricare singoli articoli a pagamento: siamo al secondo anno di presenza e sono lieto di comunicare che, grazie ai proventi di JStor, possiamo mantenere in vita questo prezioso laboratorio di ricerca e di idee sulla musica antica e sui nostri strumenti, ormai da anni abbandonato -come del resto le altre riviste scientifiche italiane- dal MiBAC. Anche per questo un grazie sincero ad Arnaldo Morelli.



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