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CONSORT SONG AND VERSE ANTHEM: A FEW PERFORMANCE PROBLEMS

Craig Monson

"Beere and viols de gamba came into England both in one yeere . . . in Henry the Seventh's time" — or so Henry Peacham, that Jacobean judge of good taste and gentlemanly accomplishments, tells us in *A Pleasant Dispute between Coach and Sedan* (1636). It was not until somewhat later, probably near the middle of the sixteenth century, that the relatively novel stringed instruments came to be joined with voices in consort songs or verse anthems. Philip Brett has outlined the early history of this combination of voice and viols, in which the voice projected its frequently moral, sententious verses above a complicated, in some cases highly imitative accompaniment. In his admirable *The Songs of William Byrd*,¹ Brett describes a flurry of interest in the consort song during the 1570s and 1580s, led by the key figure in the early history of the genre, William Byrd. But beginning in the late 1580s these sober songs were submerged in the flood of printed collections devoted to the much more extrovert madrigal style. It was only after the death of Elizabeth I, as the flow of madrigal prints began to ebb, that the older idiom began to resurface, and to enjoy a new lease on life.

The notable revival of music for voice and viols during the Jacobean era must be due at least in part to the seriousness, that "Jacobean melancholy", so common in the early seventeenth century. During the early years of James's reign, a coarser musical taste began to find expression in collections such as Weelkes's *Aires or Fantastic Sprites* (1608) or Ravenscroft's semi-popular anthologies (*Deuteromelia*, *Pammelia*, *Melismata*). But concurrently the better Jacobean composers such as Wilbye, Ward, Gibbons, and Tomkins seem to turn toward a more serious style, and often to more serious texts, away from the lighter idiom of Thomas Morley.

At the same time, to judge by the major manuscript anthologies of the Jacobean era, collectors returned to the taste of the 1580s — a preference for the madrigals from the serious Italian anthologies such as *Musica Transalpina* or for the most serious of the native composers. In the light of this new "seriousness" it is not surprising that the older idiom combining voices and viols, which had been the accepted medium for sober sentiments since the days of the old death songs and the settings of moralistic, sententious verses from *The*

¹(Ph.D. Dissertation, Cambridge University, 1965).

Paradise of Dainty Devices, should enjoy renewed popularity — it provided the most appropriate musical medium for the expression of the Jacobean's melancholy frame of mind.

Seen from a different point of view, the older native style offered amusement, not only for singers, but for viol players as well. During the 1590s singing clearly had been of primary importance in musical circles. But after 1600 viol playing became the height of fashion. From the early years of James's reign madrigal prints appeal to this fashion, not only by adding the phrase, "apt for voices and viols", to their title-pages, but also by incorporating works for voices and viols in their contents. In the post-1610 publications of Michael East, Thomas Ravenscroft, William Byrd, John Amner, Thomas Vautor, and Martin Peerson verse anthems or consort songs appear side-by-side with madrigals, or even totally replace them.

But most Jacobean composers of consort songs or verse anthems were not totally immune to the charms of the madrigal. Indeed, by grafting various madrigalian elements onto the older contrapuntal tradition they created a more expansive and extrovert kind of verse anthem. Such large-scale works, with their variegated textures, heightened declamation, word painting, and "expressive" harmony remained in favor with one segment of the English musical population long after madrigals had ceased to be written.

The performance of these Jacobean works for voices and viols raises several problems for modern day singers and viol players. The use of viol consort for the instrumental parts is in fact never specified in manuscript sources, and rests to a certain extent upon occasional literary references or statements on printed title-pages. The common phrase, "apt for voices and viols", for example, especially when it appears on collections such as John Amner's *Sacred Hymns* or Michael East's *Sixth Set of Books*, given over in part or entirely to verse anthems, serves as the clearest witness to the appropriateness of viols. The few surviving literary records are vague at best. Philip Brett has pointed out that British Museum, Add. MS 15233, a copy of Redford's *Play of Wit and Science* (c. 1550), includes the stage direction:

Heere entereth in foure wyth violes and syng "remembrance" and at the last quere
all make Cur[t]sye and so goe forth syngyng.

John Stow's roughly contemporary description of Queen Elizabeth's progress to the City of September 30, 1553 mentions "a pageant made against the Deane of Paule's gate where the queresters of Paules played on viols and sung".² But these references fail to specify solo or choral performance, and the few contemporary witnesses to dis-

²Ibid., p. 96.

tinguish between solo and chorus do not specifically mention viols.³

It seems that chordal instruments, either lute or harpsichord, served in the home when a full complement of viols was unavailable, while the organ was used in church, where strings were considered inappropriate. In 1620 Martin Peerson indicated that his *Private Music* was intended "for voyces and viols. And for want of viols, they may be performed to either the virginall or lute". And it was apparently also proper to combine voices, lutes, and viols — a combination that figured prominently in the King's Music under Charles I. The manuscript collection of the avid consort song enthusiast, Edward Paston,⁴ includes lute reductions obviously meant for use in consort, since they inevitably omit the highest part, whether vocal or instrumental. Martin Peerson's *Mottects or Graue Chamber Music* of 1630 admits greater diversity in chordal instruments. The pieces are described as "all fit for voyces and viols with an organ part: which for want of organs, may be performed on virginals, baselutes, bandora, or Irish harpe".

But Peerson's title page is a very late witness, and its diversity may reflect the gradual change in ideas of propriety, just as its contents reflects marked changes in musical style. Peerson may also have been attempting to appeal to as wide an audience as possible. By and large, for the lofty, serious sentiments so often characteristic of consort song and verse anthem in particular, the lofty consort of viols was deemed most appropriate. Thomas Greaves clearly draws the distinction in his *Songes of Sundrie kinds* of 1604: "first aires to be sung to the lute, and base vyoll. Next, songs of sadnesse, for the viols and voyce. Lastly, madrigalles for five voyces". — Sober viols were most appropriate to sober music.

The juxtaposition of musical styles and appropriate media is nicely illustrated in the famous mural of scenes from the life of Sir Henry Unton.⁵ On the one hand, in the center of the painting we find the

³Brett points out (*Ibid.*, pp. 96-97) that at the celebration of the installation of Sir Thomas Rowe as Lord Mayor of London in 1568 a song was performed with separate stanzas by different boy soloists; the Welcome Song for Christian IV of Denmark (1606) included "Stanzas by a single voice, the Chorus by a whole consort of voices".

⁴See Philip Brett, "Edward Paston (1550-1630): A Norfolk Gentleman and His Musical Collection", *Transactions of the Cambridge Bibliographical Society*, IV (1964), 51-59.

⁵The painting is reproduced as the frontispiece to *The First Book of Consort Lessons Collected by Thomas Morley 1599 and 1611*, (ed. Sidney Beck), (New York, 1959).

well-known depiction of music for a mask involving a broken consort. On the other hand, tucked away on the second floor, playing in more intimate surroundings for their own amusement and edification, we find a different group of five musicians. Thurston Dart and Philip Brett have described this detail as "a little boy (with his back to the spectator) singing to the accompaniment of a quartet of viols, one of them played by Sir Henry Unton himself".⁶ There is perhaps more to be gleaned from this depiction of a consort song performance. The group includes two little boys, who are bareheaded and more gayly dressed than their sober elders. The presence of the two youths seems to confirm Richard Allison's statement on the title-page of his *An Howres recreation in music* (1606), "all for the most part with two trebles, necessarie for such as teach in private families".

If we look at the detail from the Unton mural more closely still it appears that the boy with his back to the audience is playing the viol as well — the consort involves not four, but five, viols. While it is impossible to say if the boy is singing as Brett and Dart suggest, it does appear that the other boy is singing, and the same may also be true of the gentleman to his left. Thus, the painting seems to confirm Brett's suggestion in *Musica Britannica XXII* that viols may have doubled voice parts in consort song performances. In most modern performances, however, the voice is rarely doubled, and, indeed, Peter Le Huray has stated that "Experience has shown that the effect of doubling a solo voice with viol is not entirely satisfactory and that the words, in particular, tend to be obscured".⁷

But the performance method from the Unton mural is likewise confirmed by British Museum, Additional MSS 17786-91, a set of part-books especially rich in consort songs, probably originating in Oxford and very possibly compiled by William Wigthorpe, organist of New College from 1598 until 1610. In the Superius partbook from this set we find textless versions of the vocal lines that appear with words in the Sextus part. It would seem that the duplication was made to provide a separate part for both a viol player and a singer, to be used concurrently. At least one piece in the manuscripts proves this must have been the case. In *Smiths are good fellows* the "singing part"

⁶"Songs by William Byrd in Manuscripts at Harvard", *Harvard Library Bulletin*, XIV (1960), 343.

⁷*Music and the Reformation in England*, (London, 1967), p. 129.

⁸The Song is printed in *Consort Songs*, (ed. Philip Brett), (*Musica Britannica*, XXII), (London, 1967), p. 90.

(Add. 17790) does not simply double the textless part in Add. 17786 throughout, but introduces rests for the instrumental interlude before "It's but an opinion ale hurts the sight".⁸ The scribe must have wanted the voice and the viol to perform together for the rest of the song. And, by extension, the same would seem to apply to the rest of the collection, when Add. 17786 and 17790 duplicate one another.

One may reasonably surmise that the performance practice implied by British Museum, Add. MSS 17786-91 could also extend to other sources where Jacobean verse anthems occur. In partbooks such as Myriell's *Tristitia Remedium* (British Museum, Add. MSS 29372-7), for example, where portions of a musical part are texted, it seems unlikely that viols would have stopped playing when words appear in their parts. Indeed, the Unton picture suggests that the viol player may even have sung and played at the same time. And it seems probable that an insecure treble in particular might have welcomed the support a doubling instrument could provide.

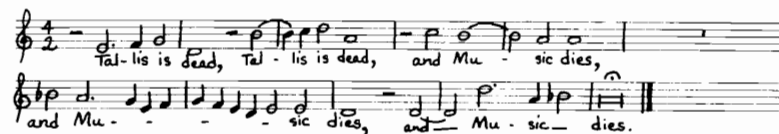
Improvised ornamentation in vocal performances has been a favorite topic in recent years. To my knowledge no Jacobean authority comments upon the appropriateness of vocal ornamentation to the consort song. If one turns to the musical sources one finds that the vast majority of the songs are devoid of any but the simplest written-out ornaments, which only appear very occasionally. The simple ornaments are best illustrated in the works of the best and best-known practitioner of the form, William Byrd. Byrd shows no great enthusiasm for elaborate vocal ornamentation. As Philip Brett has pointed out,

The only conceivable indication of Byrd's attitude to vocal ornamentation is his tendency in the published revisions for voices [of his consort songs] to strip the instrumental parts of some of their auxiliary and passing notes.⁹

Occasional ornaments do appear written out, however, as in the conclusion to Byrd's well-known lament on the death of Thomas Tallis (See Example 1). Here the ornament serves a special expressive purpose. It does reappear elsewhere in Byrd's songs, however, employed circumspectly and almost invariably at the ends of phrases. The same ornament is the most common written-out figure in the works of Byrd's contemporaries. And although it may appear somewhat more frequently in the more exuberant Jacobean works for voices and viols, it could never really be called "common".

⁸The *Collected Works of William Byrd*, vol. XV, (ed. Philip Brett), (London, 1970), p.x.

Example 1. *Ye Sacred Muses* (Elegy for Thomas Tallis) Byrd



There are a few sources, however, which contradict this simpler style. Two manuscripts in particular, King's College, Cambridge, Rowe MS 2 and British Museum, Egerton MS 2971, contain highly ornamented versions of consort songs that survive elsewhere in less exuberant guises. The Rowe MS, for example, preserves a very highly ornamented version of the old Elizabethan death song, *Pour down, you pow'rs divine* (Pandelpho).¹⁰ It is interesting to note that the most common ornament is once again the figure that Byrd occasionally employs. But in this instance it is introduced much more frequently, and often subjected to further decoration itself. The same sorts of elaborate roulades also reappear in the other, somewhat later songs in the King's College and Egerton sources. It seems probable, however, that these sources represent a peripheral, rather than a central tradition in consort song performance. Significantly enough, one manuscript is for solo voice and lute and the other involves voice and lute — neither source involves voice and viol consort. A special fascination with ornamentation remains one of the most prominent features of both these sources, and the Egerton manuscript also betrays extensive experiments with Italian monody.

It is surely such links with Italian practice that explain the extraordinary, virtuosic ornamentation in the verse anthems of Walter Porter's *Madrigales and ayres of two, three, foure and fiue voyces* (1632).¹¹ Porter was, of course, a pupil of Monteverdi, and his enthusiasm for the "Italian vein" clearly pervades the printed collection as a whole. There is nothing else quite like it in Martin Peerson's *Motets or Graue Chamber Music* (1630) or in the most nearly contemporary manuscript source, St. Michael's College, Tenbury MSS

¹⁰The Song (including the ornaments) is printed in *Consort Songs*, pp. 10-14.

¹¹One example, *Praise the Lord*, can be found in *The Treasury of English Church Music, II 1540-1650*, (ed. Peter Le Huray), (London, 1965), pp. 232-247.

1162-7. Porter's collection, then must represent a personal preference rather than a more general practice.

It may be somewhat hazardous, perhaps, to use written-out ornamentation as our guide for the insertion of improvised embellishments in modern performances of consort songs and verse anthems. But in the absence of any other evidence, perhaps we, like William Byrd's contemporaries, should follow his written example. It is the Byrdian sort of ornament, simple, natural, and almost always reserved for the ends of phrases, that seems best suited to the genre as a whole.

The Elizabethan madrigal has long been a staple in the diet of college choral groups and early music circles, both in the United States and Great Britain. And in the last few years, with the growing interest in early music and the growth of collegia at colleges and universities, the viol has begun to regain a small measure of the popularity it enjoyed in Jacobean England — a fact to which this Journal bears witness. Perhaps we, like the Jacobean, should take the opportunity to bring voices and viols together. The consort song and verse anthem can prove an attractive boon to early music groups, for they offer entertainment, not only for the viol consort, but for solo and choral singers as well. And, as the appendix shows, their repertory is substantial and surprisingly varied.

SOME MODERN EDITIONS OF MUSIC FOR VOICES AND VIOLS

The Collected Works of William Byrd

- vol. 13. *Songs of sundrie natures* (1589), rev. by Philip Brett, (London, 1962).
- vol. 14. *Psalmes, songs, and sonnets* (1611), rev. by Thurston Dart, (London, 1964).
- vol. 15. *Consort songs . . . from manuscript sources*, ed. by Philip Brett, (London, 1970).
- vol. 16. *Madrigals, Songs, and Canons*, ed. by Philip Brett, (London, in proof).

Early English Church Music

- vol. 3. *Orlando Gibbons, Verse Anthems*, ed. by David Wulstan, (London, 1964).

The English Madrigalists

- vol. 15. *William Byrd, Songs of sundrie natures* (1589), rev. by Philip Brett, (London, 1962).
- vol. 16. *William Byrd, Psalmes, songs, and sonnets* (1611), rev. by Thurston Dart, (London, 1964).
- vol. 31a. *Michael East, Third Set of books* (1610), rev. by Philip Brett and Alexis Vlasto, (London, 1960).
- vol. 31b. *Michael East, Fourth Set of books* (1618), rev. by Philip Brett and Thurston Dart, (London, 1962).
- vol. 33. *Richard Alison, An hour's recreation in music* (1606), rev. by Thurston Dart, (London, 1961).
- vol. 34. *Thomas Vautour, Songs of divers ayres and natures* (1619), rev. by Thurston

Dart, (London, c. 1958).

vol. 36. *Thomas Greaves, Songs of sundrie Kindes* (1604), rev. by Philip Brett and Thurston Dart, (London, 1961).

Musica Britannica

vol. 22. *Consort Songs*, ed. by Philip Brett, (London, 1967).

Individual Works

- Amner, John, "Consider all ye passers by", ed. by A. Greening, (Novello, 1969).
- _____, "My Lord is hence removed and laid", ed. by J.A. Pilgrim, (Stainer and Bell, Church Choir Library no. 593, 1959).
- _____, "O ye little flock", ed. by Peter Le Huray, (Oxford University Press, Church Music Society Reprint no. 47, 1964).
- Bull, John, "Almighty God who by the leading of a star", ed. by E. H. Fellowes, (Oxford University Press, Tudor Church Music Octavo no. 91, 1937, revised 1962).
- Gibbons, Orlando, "Do not repine fair Sun", ed. by Philip Brett, (Stainer and Bell, 1961).
- Nicolson, Richard, "When Jesus sat at meat", ed. by S.T. Warner, (Oxford University Press, Tudor Church Music Octavo no. 48, n.d.).
- _____, "At her faire Hands", ed. by M. Wailes, (Schott, 1953).
- Peerson, Martin, "At her faire Hands", ed. by M. Wailes, (Schott, 1953).
- _____, "Blow out the trumpet", ed. by M. Wailes, (Schott, 1957).
- _____, "Locke up fair lids", ed. by M. Wailes, (Schott, 1953).
- _____, "O God, when thou wentest before the people", ed. by M. Wailes, (Schott, 1954).
- _____, "Open the Dore", ed. by M. Wailes, (Schott, 1956).
- _____, "Resolve to love", ed. by M. Wailes, (Schott, 1953).
- _____, "Upon my lap", ed. by M. Wailes, (Schott, 1953).
- Stonard, William, "Hearken all ye people", ed. by J. Morehen, (Concordia Publishing House no. 98-1856, 1966).
- Tompkins, Thomas, "Above the stars", ed. by D. Stevens, (Concordia Publishing House no. 97-6308, 1961).
- _____, "Thou art my king", ed. by B. Rose, (Stainer and Bell, Church Choir Library no. 582, 1957).

A LETTER OF J.-B.-A. FORQUERAY, TRANSLATED AND WITH COMMENTARY

John Rutledge

Between 1767 and 1768 Jean-Baptiste-Antoine Forqueray, son of the famous Antoine Forqueray, responded to an inquiry from Friedrich Wilhelm of Prussia in a letter containing some instructions and observations on the viola da gamba. The following is a translation of that letter with some annotations.¹ At least five letters were actually exchanged, but only this one contains information of real use to gambists. The document is interesting from at least two standpoints: first, it gives us an intimate view of the relationship between musician and royalty (from a period near the end of the gamba's popularity); secondly, it offers practical instructions by a noted gamba teacher of the period; so practical, in fact, that the letter can be seen as a small "tutor", since it easily contains as much useful information on gambas as do other early treatises.

Like his father Antoine, J.-B.-A. Forqueray (1699/1700-1782) exhibited talent at the gamba precociously, performing for the king at the age of five. Later it is said that his playing so rivalled that of his father, that young Forqueray *fils* was sent into exile.² At the time of this letter, Forqueray was 69 years old and suffering from the maladies of old age.

Friedrich Wilhelm of Prussia (1744-1797), nephew of the flutist and composer Frederick the Great, later became King of Prussia. He had been introduced to the gamba by his father (Prince August Wilhelm) and at the time of his correspondence with Forqueray he was twenty-three years old. One must note with some irony that only a few years later (as he was divorcing his wife) Friedrich Wilhelm abandoned the gamba in favor of the more fashionable violoncello.³ He continued his musical instruction under Graziani and Du Port, two cellists of renown.

Forqueray's letter is lucid and well thought through, even if his prose is somewhat rambling and less tightly constructed than we might wish. Nevertheless, a degree of interpretation proved to be a

¹The letter was discovered Yves Gérard in the History Archives of Merseburg (DDR) and published by him in *Recherches sur la Musique française classique II* (1961-62), 165-171. His reading of the manuscript and investigation of its origins and background have been used for this translation. I am grateful to Dr. A. Richard Oliver for his help with some fine points of eighteenth-century French.

²For additional biographical information on J.-B.-A. Forqueray see L. de la Laurencie, "Deux violistes célèbres; les Forqueray," *Bulletin français de la Société internationale de musique IV* (1908, Dec.), 1251ff. and V (Jan., 1909), 48ff.; also J. J. Prodhomme, "Les Forqueray," *Rivista Musicale Italiana* (1903), p. 670.

³Gérard, p. 171.

necessary adjunct to the translation; such interpretive comments or extensions are placed within square brackets. I have further divided some of Forqueray's long paragraphs into shorter ones for ease of reference.

Some of Forqueray's principles may be contrary to beliefs held by modern gambists. It may be assumed that gamba technique varied from one player to another as much in the eighteenth century as it does in the twentieth. Perhaps in the emphasis on the use of the third finger on the hair "to obtain more or less sound" we can see a touch of modernity in Forqueray's instructions. Technique responds to the demands of the times. This "treatise", as well as others that have recently been made available, points to a multiplicity of approaches to gamba technique throughout the historical periods.

TO HIS ROYAL HIGHNESS

My Lord, the Prince of Prussia

One could not be more moved than I was by the present⁴ which I was honored to receive from Your Royal Majesty. I shall treasure it for the rest of my life and gratitude for His kindnesses and for my precious souvenir can never be erased from my heart; I would be only too happy if in the course of my life I could prove to Your Highness my desire to please Him and to be of some service to His entertainment.

The difficulties, My Lord, which Your Highness has encountered in my music may be alleviated by these few instructions which I am honored to send Him. To these I add twelve trios⁵ which can be played as duets if one eliminates the bass, even though this third part makes them more harmonious; however, they work perfectly well as duets; they are simple and easy and may give Your Highness the means to play more difficult pieces.

I have no recollection, My Lord, of having heard of Monsieur Hes,⁶ neither from my father nor from anyone else, but I am no less persuaded that he is an able man; his principles cannot have been other than excellent and he will certainly have passed on the same to Your Royal Highness.

English viols are the ones which one would choose ordinarily.⁷ As

⁴According to Gérard (p. 166), the present was a golden snuff-box with a portrait in miniature of Friedrich Wilhelm.

⁵It is not known to which trios Forqueray is here referring.

⁶Gérard reports that the spelling is questionable.

⁷That English viols were favored in France is supported by Rousseau, who speaks of "les Anciennes Violes d'Angleterre, dont nous faisons une estime particulière in France" (old English viols which we in France particularly appreciate), *Traité de la viole* (Amsterdam: Antigua, 1965), p. 22.

regards those made by Colichon,⁸ I do not know any by that maker. Excellent English viols are very few in number, the reasons being, My Lord, that they have lost their good qualities due to decay, that infestation by worms has caused many instruments to lose their sound from lack of vibration, and that most of them are too encumbered with decorations, which makes them sluggish, and that most of them are made of wood that is too thick. The better viols are of maple which does not attract worms. In general the English makers have all sinned by the thickness which they put in all their instruments; it impedes the sound from leaving and from opening the pores of the wood. Here in France twenty-five years ago we had a man named Barbet⁹ who made a large number of viols from English wood; he was the best maker we have had for shape, for [proper] thickness, for neatness and good dimensions. His instruments improve with each year of age in their velvety softness and brilliant clarity of sound. I have two of them which my father played for twenty-five years of his life. One for solo work, the other for accompaniment.

One thing to notice, My Lord, in your instruments is not to have them strung entirely with large, coarse strings.¹⁰ One should see to it that the two first small strings are Roman and that the last five are from Naples and that the fourth (which is C) be half wound with very fine wire and that the others be entirely wound with the same fine wire; never have them double-wound. Note well the relative size or thickness of all seven strings. The result will be, My Lord, that they will vibrate more, that you will be able to produce a sound more easily and that the strokes will be cleaner, if you remember not to put too much resin on the bow because too much creates a paste on the string which makes the string hiss and grate and dulls it.

I should indeed be happy, My Lord, to have for a year one of the students whom Your Royal Highness supports; I would take great pains and devote my pleasure and attention to teaching him as if he were my own child. Those who love the viol ought to be quite pleased, My Lord, at the preference which you have shown it above the other

instruments; and the definite taste Your Highness has for the most beautiful of all ought, without doubt, to return its ancient glory to it.

My advanced age, as well as several infirmities, deprives me of that pleasure which would have been the greatest of my life, namely to hasten to the side of Your Highness, if my feeble talents could have been of any use to Him. I do not doubt at all that the person who has the honor of giving Him instructions is capable of conveying the style (*goût*) of my pieces. It is simply a matter, My Lord, of fingering them correctly: that is the main thing. They will thereby become much less difficult. Your Highness must endeavor to become acquainted with the upper fingerboard of His instrument, that is, from the last fret to the middle of the rest of the board. After such study one begins a different one in order to learn the other half, always on the first three strings d', a, e. Many good things will come of this improved acquaintanceship: 1st, the beautiful sound which is the soul of the bowed instruments; 2nd, the facility to play all the more difficult things, even things which the violin, the flute and the harpsichord can do; 3rd, the relaxation of the left hand which becomes less tired on the upper fingerboard than on the lower, which is used only for chords, for passages which descend [to the lower notes], for accompaniment and for all ordinary music which is found in the viol clef and the f-clef.

In order to facilitate the learning of the upper fingerboard, Your Highness should play a few easy pieces. Begin by putting your left hand at the last fret and put your first finger on the three first strings and make a *barré* with the first finger which goes across from string to string. As occasion may present [i.e., if you do not *have* to move this finger] be careful not to move it from its place, that is, it should never leave the first fret. Note also, My Lord, that the highest note (or the note above) ought to be made with the little finger and the lowest note by the first finger. Regarding this last rule, [one must say that] it is sometimes contradicted, in which case the second or third finger takes the place of the first. Those are the principles, in short, My Lord, of the left hand.

The right hand is the bow hand and it ought to express all the emotions; it is the bow which arouses the soul; thus it is the bow which gives character to all kinds of music. I find three things necessary for good bowing. The first is the position of the arm, which from the shoulder to the wrist ought to be extended loosely and without rigidity during both upbow and downbow. The second principle: the bow always cuts a horizontal line across the strings. The tip of the bow should never vary; in other words, it neither rises nor falls but should always be opposite the thumb [on a horizontal plane]. The third principle: the bow is never to leave the line and ought always to be held three fingers from the bridge and fairly perpendicular, and the movement of the wrist should always be to push on the downbow and to

⁸Colichon or Collichon (Michel) was active in the second half of the 17th century in Paris. Two gambas by him (dated 1683 and 1693) are known. Barbara Schwendowius reports a third in private hands in Bochum, West Germany (*Die solistische Gambenmusik in Frankreich von 1650 bis 1740*. Regensburg: Bosse Verlag, 1970, p. 14). Jalovec mentions a six-stringed viola da braccia (1695) and a bass viola da braccia (*Enzyklopädie des Geigenbaues*. Prag: Artia, 1965, p. 206). Collichon is also mentioned among the documents published by Sylvette Milliot concerning the Parisian luthiers.

⁹Probably Guillaume Barbey, a Parisian instrument maker. Jalovec cites a 10-stringed gamba by him at the Brussels Conservatory. A 6-stringed bass viol is said to be in the Collection Fétis in Paris (Vannes).

¹⁰Danoville and J. Rousseau also warn against strings of too great a thickness. See also Hans Bol, *La basse de viole* . . . Bilthoven: A. B. Creyghton, 1973, pp. 93-95.

pull on the upbow. In matters of execution, it is the wrist which plays and not the arm, which ought to be suspended and very relaxed at the time of the main movement. To my three principles I could also add a fourth and that is the use of the third finger on the bow [-hair], which is the great force of expression which distinguishes all music. To achieve this, the hair of the bow ought to be placed crosswise [under] the first joint of the third finger and it ought never to leave this position. This finger presses the hairs against the strings to obtain more or less sound from them; by pressing or relaxing imperceptibly, it creates the expression, the soft and the loud. One should make sure, My Lord, that the thumb of the bowing hand is always placed gently on the wood of the bow. If it presses too firmly it gives a harshness to the stroke and pushes the bow against the string, which must be absolutely avoided. Furthermore, it is very important that the bridge of a viol be exactly round and that it be six fingers high from the plate to the strings. If the strings are too high from the fingerboard, one must have the neck "thrown back" by gluing a strip of wood between the bottom of the fingerboard and the top of the block of the viol to create an angle which will place the strings at the level of the frets; that, My Lord, will give your instrument more sound, it will take away some stiffness and will make it easier for you to play.¹¹

I can send Your Royal Highness much music for the viol, duets as well as trios, sonatas and a great number of single pieces, which are the most characteristic of this instrument; it is the only one that can dispense with accompaniment and is actually suitable for everything. It is much like the harpsichord, the flute and the harp; it accompanies all the instruments separately in trios and in violin solos, but one must know how to set it off in each of these roles. I plan soon to send (to Your Royal Highness) a collection of solo pieces which are easy and pleasant and will help Him to learn to play more difficult things; I shall be happy if my ardour and my attentiveness can show

The very great respect with which I am,

My Lord,

Of Your Royal Highness

a very humble, very obedient
and very submissive servant,

[J.-B.-A.] FORQUERAY

¹¹Rousseau (*Traite'*, p. 22) claims that this alteration of the position of the neck is a French invention: ". . . it must be acknowledged that the French instrument makers have brought the viola da gamba to the final stage of perfection, inasmuch as they found the secret of tilting the neck back a little and reducing its weight. By this means the masters of the viol are able to play with greater facility." See also Sibyl Marcuse, *Musical Instruments: A Comprehensive Dictionary*, New York, 1964.

WRITINGS ON THE VIOL
BY DUBUISSON, DE MACHY, ROLAND MARAIS,
AND ÉTIENNE LOULIÉ

Translation and Commentary by Gordon J. Kinney

DUBUISSON

The Library of Congress possesses a manuscript¹ dated 1666 containing a few instructions in viol playing and four suites for unaccompanied viol composed by Du Buisson, a French lutenist and viol player of whom so little is known that not even his first name has come down to us. Bol asks the questions: "Is he the violist who is named in the *Mercurie Galant* of 1680? also, is he the one named in the *Lettre de M. le Gallois* of the same date?" Bol also lists as probably to be attributed to this same composer the following: 13 pieces in tablature in a ms. of 1674 (Paris, Bibliothèque du Conservatoire, Res. 1111, fol. 184v-197); a suite ('Mr. Doubisson' in a ms. of ca. 1760 (Durham, Ms. A 27, pp. 130-139) — all for unaccompanied viol.²

The L. of C. ms., was temporarily mislaid and was relocated and properly catalogued by Dr. Frank Traficante a few years ago when he was employed at the Library as a music researcher. So far as known up to the present, its date of 1666 marks it as the earliest example of viol solo music by a French composer.

The identification on the ms., so far as I have been able to decipher it from a microfilm copy,³ reads as follows:

Dubuisson demeure au milieu de la Rue
du fort [foret?] leu . . . rque proche du quay —
de la vallée de mili.e, a la signe —
de la pie devant un mareschal
ou bien on sauva la derniere a l archet
de la Rue de la harpe chez ,
un faiseur de luyt nommé
monsieur Colichon

[Translation—so far as decipherable:

Dubuisson dwells in the middle of the Street of the
Forest L near the pier —
of the valley of the Mili.e, at the Sign of
the Foot in front of a Farrier's,

¹M2.1/Book.T2 17c, fol. 1-25r and 67v-90r.

²Hans Bol, *La Basse de viole du temps de Marin Marais et d'Antoine Forqueray* (Bilthoven: A. B. Creyghton, 1973), p. 316.

³Kindly loaned to the writer by Dr. Traficante.

or else one will find the latter at the bend [=bow]
of the Street of the Harp at [the shop of]
a maker of lutes named
Monsieur Colichon.

Folio 1 carries the caption "Le premier jour de Septembre 1666"
[September 1, 1666] and presents a five-measure prelude (the first
barline is missing) in C-meter in D minor, ending with a D-major
chord. Preceding the Prelude and the following Allemande the name
"Dubuisson" is written in the staff. Subsequent movements have the
initials "D.B." similarly located. Following the prelude is a short six-
line tablature staff with the letter names d g c e a d (the normal viol
tuning) on the staff lines in ascending succession.

The suites may be listed as follows:

Suite I in D minor: Prelude, Allemande, Courante,
Sarabande, Gigue.

Suite II in D major: Prelude, Allemande, Courante
Sarabande, Gigue.

Suite III in A minor: Prelude, Allemande, Courante,
Sarabande, Gigue.

Suite IV in A major: Prelude, Allemande, Sarabande, Double
de la Sarabande, Courante, Gigue.

Translation of the accompanying instructions, as far as they are
decipherable from the microfilm copy, is as follows:

1. The first [of] two or four Notes of equal value should always be
played upbow. In triple [meter] the First of three equal [notes] should
always be played downbow [when] at the beginning of a strain
[couplet].

2. If, after a rest, the note is of the same value, it must be played down-
bow, but if the note is worth more than the rest it must be played up-
bow. The same is understood for the half and the double rest [*du
demy et du double souspir*], as well as for the half [*demi?* or
derni(ere)—partly illegible] rest [*pause*], which is worth one half-note
[*blanche*].* But when the rest [*pause*] is of the value of a whole-note
[*note entiere*], the following note must be played upbow.

[*Why DuBuisson uses *souspir* for rest in one phrase and *pause* in
another, is not clear; perhaps *pause* here means hold, in which case
one could translate: "as well as for the final [i.e. if read as *derniere*]
hold, which is worth one half-note. But when the hold is of the value
of a whole-note, the following note must be played upbow." The
author's term *note intiere* for whole-note, instead of the more conven-
tional term *ronde*, is also worth noting.—GJK]

3. When a half-note occurs upbow followed by two quarters, or
whenever a quarter-note occurs upbow followed by two eighth-notes
[*crochues simples*, i.e. single hooks], one must be free to play upbow
also the first of the latter two, or play them both downbow, which can
be done on a single bow-stroke by slurring [*par liaison*] when the
notes are on two adjacent [*conjointes*] degrees.

4. After a dotted note the following [one] must always be played
downbow even though the dotted [note] is itself a downbow.

5. When a note occurs before the barline at the beginning of a piece it
should always be downbow.

The first finger should serve at the first and second frets for all
strings, except for the D la re sol [d-natural] or the C[-fret; the C-fret
is the 2nd fret in tablature notation], which in this case is played with
the second [finger]. The other fingers serve for the succeeding frets.
The first finger should be placed on the note that one wants to trill.
[This last remark shows the influence of Dubuisson's other instru-
ment, the lute, on which trilling with fingers 2-3, 3-4 or 2-4 was
avoided because of the weaker percussiveness of the upper finger, only
the first note of the trill being plucked with the right hand—GJK]

* * *

It is worth noting that all of the foregoing comments by Dubuisson
anticipate those subsequently made by Rousseau, Danoville,
DeMachy and other French gambists by two full decades. Thus they
demonstrate that many of the basic principles of French viol solo
playing must have been fully operative around the middle of the 17th
century. The music, too, shows many of the same symbols employed
much later by Marin Marais: the comma for the *tremblement*, the x
for the *pincé*, dots on both sides of a finger number (i.e. 3) to indicate
a *doigt couché* or finger-bar, a horizontal line to indicate a held-down
finger. One sign, exactly like a modern fermata-sign, occurs fre-
quently over rather short notes in situations which make it evident
that it means an upbow stroke. The style of the suites resembles those
of DeMachy (1685) but is in general more melodious.

Lexington, Kentucky; 17 May 1975

Gordon J. Kinney

THE PREFACE TO DE MACHY'S SOLOS FOR THE VIOL

The French viol player and composer known to us only as the *Sieur De Machy* was born in Abbeville in the second half of the 17th century. His birth and death dates are unknown but one French writer, Abraham Du Pradel mentions him as being still living in 1692. According to Hans Bol,¹ he was a pupil of the celebrated Nicolas Hotman (also called Hautman, Hautemant and Hotmann), whose viol playing was praised by Mersenne. DeMachy's great rival was Sainte Colombe, also a pupil of Hotman. DeMachy was a proponent of the chordal style of viol playing, whereas Sainte Colombe favored the emphasis of the viol's character as a melodic instrument, as did his pupils: Danoville, Marin Marais, Méliton (for whose memory Marias composed a *tombeau*), and Jean Rousseau.

De Machy's *Pieces de Violle* was published in Paris in 1685, and his claim on the title page, that they constitute the first viol solos to be published, has so far not been refuted (provided we do not include in this category the eight ricercars by Silvestro Ganassi, four published in 1542 and the other four in 1543, in Venice, which their author intended primarily as studies). The short *avertissement* (advisement or preface) which precedes the solos gives the author's views on what he deems to be the proper function of the instrument, how to play it, and how to notate for it, together with a table of graces, both in staff notation and in tablature. The music consists of four suites in the former and four in the latter, all for solo viol without accompaniment.

Two years after its publication De Machy's preface² was attacked in some of its technical details by Jean Rousseau, in his *Traité de la Violle* (Paris, 1687, p. 30), especially as regards De Machy's claim that

¹Hans Bol, *La Basse de Violle du temps de Marin Marais et d' Antoine Forqueray* (Bilthoven: A. B. Creighton, 1973), p. 315. Bol publishes De Machy's preface in Appendice D, pp. 296-299.

²Natalie Dolmetsch, *The Viola da Gamba* (London, Hinrichsen, 1962), p. 44, says that "Rousseau . . . attacks Danoville . . ."; but it is clear from a perusal of both Danoville and De Machy that it must be De Machy that Rousseau had in mind when he says (op. cit., p. 30): ". . . Some time ago an *Avertissement* was given to the public in which an attempt is made to make it believed that there are two Bearings of the hand necessary for the perfection of Viol Playing, and that all the Masters, by a general abuse, sin against this Rule except the Author of the *Avertissement* . . . Thus it is inopportune that the Author of this *Avertissement* should try to embarrass the Public with two pretended Bearings of the hand . . ." Rousseau never mentions this "Author" by name. Another clue to the latter's identity is Rousseau's expression "some time ago" (*depuis quelque temps*), which also eliminates Danoville since the viol treatises of both Danoville and Rousseau were published the same year, in 1687.

viol playing calls for two left hand positions: one with the thumb opposite the first finger, the other with it opposite the second finger. The former would be used for the chromatic disposition of the hand, the latter for extensions only. Rousseau and Danoville would keep the thumb opposite the second finger for both and extend the first finger backward to obtain the wider hand-span.

Translation of the DeMachy follows.

SOLOS FOR THE VIOL

in Music and in Tablature, different from each other and in several keys. They comprise two Books and are the first that up until the present have been published. Composed by Monsieur De Machy. Engraved by H. Bonneuil.

IN PARIS

[Available] from:

The Author, Rue Neuve des Fossez Faubourg St. Germain, at The Grand Monarch opposite The Little Moor between the Bussy portal and that of St. Germain.

Bonneuil, Rue au Lard, opposite the Halle aux Cuirs [=The Leather Mart] facing The Holy Innocents.

With Privilege

[1685]

[1] Very necessary advice for becoming familiar with the principle rules which teach how to play the Viol properly and for avoiding the abuses on that Instrument that have for some time been creeping in. Together with what must be observed in composing Solos for it, in addition to the ordinary Rules.

Several persons of merit have asked me why up to now no one has published any Book of Solos for the Viol [*Pieces de Violle*], as has been done for the other Instruments, particularly those which make harmony by themselves. The main reason, in my opinion, is that some want Solos in Music and others in Tablature, which would necessitate a double expenditure, whereas for the other Instruments one suffices.

To satisfy also the curiosity of some who are in doubt whether Tablature should be preferred to [2] Music in order to learn to play this Instrument, I say that, just as well as the Theorbo and the Harp-

sichord, one can play the Viol in three manners. Likewise, one can pluck it: which might pass for a fourth [way]. But the first and most usual is that of playing Solos with chords [*pieces d'harmonie*] which is the one characteristic of all the Instruments that are to be played alone. And since the latter has always passed as the true way to play the Viol, I shall begin by expressing my sentiments on this point, and then we shall speak of the others.

I say, therefore, that it is quite certain that one can learn to play in this manner very much better by Tablature than by Music, especially persons not familiar with the latter. As proof of this, it is known that Music is subject to many changes of clef; that in it one must observe the sharps and flats; [and] in addition, the unisons, not only of the open strings but also of those [notes] which are not; besides which, it is quite often necessary to double those that are [on] open [strings]. And encountered rather commonly are also tunings of one and the same string, that must be made into others, which causes a great embarrassment, especially to persons who are beginning, [and] which repels them.³ And it is on this account that Tablature is used for Solos for the Lute, the Theorbo, the Guitar, and for other fingerboard Instruments which make harmony by themselves, the more so in that all these difficulties are not encountered therein [i.e. these complications, encountered in notation in music, are not encountered in tablature.]

This Method puts a person into a position to train himself from the very first lesson, since Tablature can be learned in a moment [!]: but it is not the same with Music. The shortest road is always the best. The Italians, the Germans, the Poles, the Swedes, the Danes and the English have always followed this maxim; and the illustrious Monsiur Hautemant [=Hotman] also used it in teaching, as can be confirmed by several Solos of his hand,⁴ which are found in Paris and elsewhere. [3]

After all, is not Tablature also Music, which contains two essential things: *pitch* and *measure*? The Letters of Tablature are for the first, and the values above the letters are for the second. I have always, without prejudice, given the one or the other, following the inclination of the persons whom I had the honor of teaching.

³This is the only reference I have so far encountered to the use of scordatura in French viol music. A thorough investigation, so far not undertaken, to my knowledge, into French viol music in tablature sources, might disclose others—GJK

⁴This ambiguous wording may refer to solos by Hotman, which seems the more probable meaning, or to copies in his handwriting of music by other composers.—GJK.

As regards those who have learned through Music and who have contracted the habit of it, it does not matter in which manner they learn Solos; although one sometimes finds himself somewhat embarrassed in them, particularly in connection with the uncleft ones [*celles qui sont déclavées*], which only the Author can understand properly. But by Tablature everything is revealed.

For the rest, in order to give full satisfaction to all the lovers of this instrument, I have had some Solos engraved in Music and others in Tablature, which are contained in two Books, each different from the other, and in several keys. I have chosen for the Music those which can be set down in it without causing any trouble; There are some that are filled [with chords] in the two ways, and others that are less so and which do not permit of making harmony [4] from beginning to end. [They are provided] with large and small Solos, to please everybody. The Preludes can be played slow or fast, as one likes; they are neither difficult nor very long — a few excepted, so as not to reduce the number of Solos, having no intention of enlarging my Books any further.

If I had tried to follow my inclination I would have published only one Book of Solos, in all sorts of modes — both transposed⁵ and natural, minor and major, even with different tunings,⁶ and some Solos to be plucked; but it would have been necessary to have recourse to Tablature. So as not to risk anything, I have chosen the middle way, waiting until time would enable making the rest known.

As for the second manner of playing the Viol, which consists in accompanying oneself, or in singing one Part while playing the other, this must be learned by Music, inasmuch as this is the usage for it. As for the third: this is to play in Consort, or from one's part, either on the bass or on the treble viol, and I have never taught them otherwise [i.e. otherwise than by musical notation, not tablature]. What I have said concerning the advantage of Tablature is only in respect to Solos that must be played alone. That is why it does not matter by which method one learns them. I do not claim to innovate anything; I am [only] freely uttering my thoughts.

I now pass on to the rules which are necessary for playing the Instrument properly [*bien*], because there are few who are familiar with them. To speak of them in general [i.e. to discuss them in full] would require a whole Volume. It suffices to be acquainted merely with those one is [5] inescapably obliged not to ignore. It must be noticed, therefore, that there are two bearings of the hand [*ports de main*] on the Viol, just as on the Lute, the Theorbo and the Guitar. The first is

⁵"Mode" here means *key*; transposed keys are those in which the keynote bears an accidental.

⁶See note 3, above.

to place the thumb against the middle of the neck and the first finger, always curved except when one is obliged to bar with it, opposite the thumb. The wrist should also be rounded and the elbow slightly raised. This one [i.e. this hand position] is practised whenever one is not obliged to extend the hand.

As for the second, which is that in which has to extend, the thumb must be placed more toward the edge of the neck, the second finger opposite the thumb, the first finger more straightened out unless some chord requires it to be kept curved. In this position, the wrist need not be as rounded as in the first. As for the elbow, it is necessary that it be against the hip [*contre la hanche*] in such a way that what one cannot do in the one should be observed in the other; and by this means one can play all things without trouble.

Futhermore, one must be careful to use the fingering required, observing also the *holds*, which are very important for three reasons. The first consists in holding out the tones in order to sustain the harmony. The second serves for avoiding cacaphony, or wrong notes [*le mauvais son*]. And the third, in order to have the full reach of the hand [*avoir la main toute portée*] [available] wherever it has to be, and likewise with the fingers.

As for the *holds*, they are very punctiliously [*ponctuellement*] observed on the Lute and on the [other] fingerboard Instruments which make harmony, as well as on the Harpsichord.

[6] It is certain that by putting all these rules into practice exactly, one cannot fail to play properly. But it is one of my astonishments to have noticed that, except for a few persons who are skilled on the Viol, there are few — even of those who make a profession of it — who are heard to speak of these rules, which are so essential for the Instrument. On the contrary, they disdain them, as the great majority commonly do who are ignorant of them. What in all times has contributed to the perfection [i.e. mastery] of this Instrument is for them a fault, even though the most illustrious have always so recommended them that they have never made Solos that were not according to these rules. One must not condemn the first ones [i.e. the earliest composers for the viol], because ordinarily one is not successful when just beginning, but [one should condemn] many of those of very recent times, and written by their hands.

If one examines, as regards *holds*, the Solos of the foreign Authors who have been famous, it will be seen that they are well marked, and consequently this should not be taken as a novelty.

Others hardly are reasoning correctly when they say that everyone has his own method. It is true that every Author can differ from another in his productions and can even have a different character for touching [i.e. a different set of symbols to indicate fingering—GJK], for everybody differs in handwriting as in almost everything else. But as far as rules for them are concerned, these should be general and

founded upon the same principles. Anyone who maintains the contrary would be training himself by principles that roll along at random and by caprice: which becomes apparent [*paroistroit*] the moment he falls into the hands of skilled persons.

[7] Finally, to respond to those who want to argue that Solos of a single melody are preferable to those that are harmonized [*harmonieux*]: I say that they are more wrong than they think, since by this they reveal that they are ignorant in this matter. And when they cite pieces with a single melody by some skilled man in order to authorize themselves by his example, they do not notice that these are made for several Viols — which is easy to recognize. A person can have a hand for playing melodies that are beautiful but single; but this must be compared to a man who might play perfectly on the Harpsichord or the Organ with one hand alone. This single playing might be very pleasant, but one would hardly call it playing the Harpsichord [or] the Organ.

It is the same with those who would confine playing on the Viol to simple [i.e. chordless] Solos, which has never been the custom for this Instrument played alone. He who knows how to do the most can do the least when he wants to. They believe they are giving good reasons for it [i.e. for playing melodies without chords] by saying that chords hamper one from making beautiful melodies and graces, and in consequence one cannot play so expressively. Thus, the Treble Viol and other Instruments of that nature would be preferred to all those that I have mentioned for harmony. Of course they are mistaken. When a man knows his profession well, chords ought not to embarrass him in writing beautiful melodies with all the graces necessary for expressive playing. And it is only those who use but one position of the hand, and who quite often have none at all, who are of this way of thinking [*ce sentiment*].

[8] I agree that these difficulties are encountered in things that are not made expressly for this Instrument — such as Opera Airs and other Pieces, and that on such occasions it is better to prefer the melody and the graces than the chords which would prevent one from making them; but in Solos composed for the Viol one should avoid, as far as possible, interrupting the harmony in them. It is not that I would want one to make profusions of chords that serve for nothing when they are not according to the rules prescribed for them by the Instrument — however good [they may be] as Music.

Here I am speaking to those who are not careful in putting down on paper everything that occurs to their imaginations without looking to see if what they have made conforms to the hand, the Bow, and the rest, and who shelter themselves from all the reproaches that might be

made to them merely by saying that, provided what they make gives pleasure [*plaise*], for them that is enough. Which is a response without any foundation, inasmuch as it can be said that in all times the evil has been loved more than the good.

I return to chords. One can leave them out; but this should be done with prudence. They are very pleasing in numerous situations when one knows how to take them properly. And one should avoid [them in] all the places where holds and graces are required if they cannot be [made] there.

I thought it would be appropriate to explain here how one should make the graces [*agremens*] and the rest.

It is necessary that the *tremblement* [shake] should be leaned on [*appuyer*] according to the value of the note, and made evenly. The *petit tremblement* [short trill], [9] which on the Lute is called a “pull” [*tiret*], is made the same way except that it is not continued. The *tremblement sans appuyer* [trill without leaning], is [made] by pressing one finger against another while pressing [*appuyer*] on the string only very slightly.⁷ The *martellement* [mordent] is [done] by lifting the finger from the note or letter as soon as it has been played and putting it back down on the same beat [*temps*]. The *double martellement* [double mordent] is made the same way, only doubled [i.e. made twice].

The *port de voix* [appoggiatura], which on the Lute and other Instruments is called *cheutte* [*chute*, fall — so called because the finger falls on the main note after the right hand has plucked the appoggiatura], is made by the anticipation of one note or letter by another.

⁷Thus De Machy uses the term which usually means “trill without appoggiatura” but describes, on the contrary, the “close shake” (Simpson) or two-finger vibrato, the only kind possible for the fourth finger. Most writers on the viol use *aspiration* to mean an interpolated escape tone. His sly “allusion” to the vibrato as sounding like “miaullement” is another example of his opposition to the melody school of viol playing, since in chord-playing—which he favors—vibrato is seldom possible. Rousseau, on the contrary favored using the vibrato wherever possible. His expression “There are some people” [*Il y a des gens*] is ambiguous. If taken literally it may mean that he disagreed with their jibe; but if it is merely a device to hide himself behind, it may signify not only that the jibe is his own but that it expresses a personal opinion not generally shared by his contemporaries—especially those of the “melody” school.

The *aspiration*, which is also named *plainte*, is made by varying the finger on the fret.⁸ There are some people who claim that this should be called “meowing” [miaullement], by [way of] allusion.

When the *martellement* is [combined] with the *tremblement*, the *petit tremblement*, or the *port de voix*, one should always make it the last. [Thus, in combination with a mordent, the trill acquires a termination, the short trill becomes a turn, and the ascending appoggiatura is followed by mordented main note—GJK.]

The ordinary, or single *unison* is the same sound as an open string or some other [stopped note]. When it is doubled, there are two strings together. [That is: a single unison is defined as a stopped note having the same pitch as an open string; a double unison is the sounding of the two together.—GJK]

The *tenuë* [hold] is usually indicated by a line to show that one should not lift the finger from a note or letter until all those [notes] included in it are finished. The *tenuë de notes* [finger-hold expressed by a long note against a moving part] is indicated by the notes themselves, as on the Harpsichord, by holding down the fingers on the longest [note] of them in value and not lifting them until all those [other notes] contained within it are finished.

The *liaison de notes* [tie of notes of the same pitch] is for supposing that two quarter-notes make up the value of a half, and so on with the others.

[10] The *coulé d'Archet* [bowing slur] is [done] by making several notes or letters with a single stroke, either upbow or downbow. And the one that is *coupé* [cut off or interrupted] is made by half-lifting the Bow [*en levant l'Archet d moitié*] to carry it over to the other strings, avoiding those that are in between. The same thing is done on those which are adjacent whenever one is obliged to do so, particularly when the notes or letters are dotted, and when it is necessary to enliven [*d'animer*] those which come after the dots — either upbow or downbow — and without “recovering” [*repandre*] the arm. The wrist should always be coordinated [*accorder*] with the arm; for he who

⁸De Machy obviously is referring here to the one-finger vibrato, the only kind possible for the fourth finger. Most writers on the viol use *aspiration* to mean an interpolated escape tone. His sly “allusion” to the vibrato as sounding like “miaullement” is another example of his opposition to the melody school of viol playing, since in chord-playing—which he favors—vibrato is seldom possible. Rousseau, on the contrary favored using the vibrato wherever possible. His expression “There are some people” [*Il y a des gens*] is ambiguous. If taken literally it may mean that he disagreed with their jibe; but if it is merely a device to hide himself behind, it may signify not only that the jibe is his own but that it expresses a personal opinion not generally shared by his contemporaries — especially those of the “melody” school.

plays with only one or the other, as many do, will never accomplish anything worth while.

I claim to instruct only persons who, without knowing these rules, want to compose Solos; for nowadays everybody prides himself on that. And in order to succeed well in this, I [shall] explain the difference existing between harmony and melody. Melody is a tune [*chant*] alone; the latter, on being accompanied by one or several Parts, by voices or Instruments, is called harmony. To understand this it is necessary to distinguish [between] two sorts of instruments: one kind, alone, ordinarily makes melody, such as the Flute, the Violin, the Treble Viol, etc., to which — to make them harmonious — Parts are added. This is not necessary for the others which make harmony by themselves, such as the Harpsichord, the Lute, the Theorbo, the Guitar, and the Viol when played alone.

I do not explain this just to prove the necessity that exists for making harmony when one plays alone, since it is agreed that the latter [*qu'elle*] is the soul of Music. Whenever some schoolboys want to play Solos with a single melody for their own satisfaction it is good to give them some, especially when they are not capable of anything else, and even to play some for those who like them this way.

It seems to me [that I] have sufficiently expressed my sentiments touching upon [11] the rules which are the least familiar and the most necessary. There should remain for me [now] only to sing the praises [*faire le Panegyrique*] of the Viol. But since this does not beseem me as well as [it does] a person who does not make a profession of it, I shall say nothing about it other than that the voice is the model for all Instruments and this is the one that imitates it best.

Finally, I declare to all the persons who have my Books, and even to those who do not have them, that they will do me honor if they would like to consult with me about my Solos, and about what I have set forth [here]. I shall be ready to receive them at my home every Saturday from three to six, when I shall make evident [i.e. demonstrate] the practicality of all the rules of which I have spoken and the necessity that exists for observing them on the Viol, which is no less than on the other Instruments upon which they are in use.

My chief wish in this sketch [*dessein*] has not been to set myself up as a critic — although I have made a rather long discourse, which I believed to be necessary, being the first to have caused [something] on this subject to be printed — but solely to provide [something] for emulation to those who are skilled, for the following of the path I have traced for them, and for making the public privy to their labor. I shall deem myself most happy and well recompensed for my little essay when I see the results that I expect from it, and this will again encourage me to pass on farther.

[12]

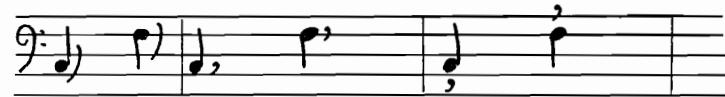
* * * * *

[The dating of De Machy's work is given in the royal printing privilege, dated 11 October 1685, granted to both the Sieur de Machy and H. Bonneuil. The completion of the printing is given as 15th October 1685. A copy of the original edition is preserved in the Bibliothèque National, Paris, filed as: Vm. 7 6264 — GJK]

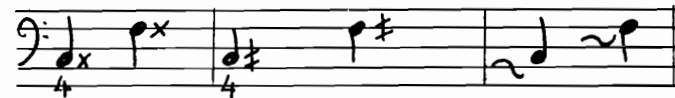
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Demonstrations des Agréments, vnissons, tenues, liaisons, Coulés d'archet, et autres.

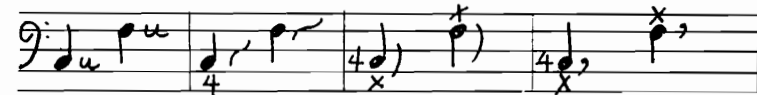
1) Tremblement 2) Petit Tremblement 3) Tremblement sans appuyer



4) martellement 5) double martellement 6) Port de voix



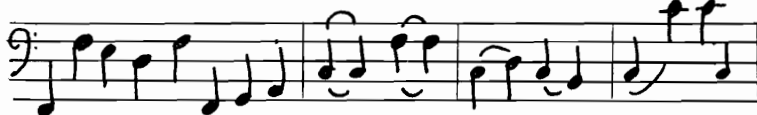
7) battements 8) aspiration 9) Tremblement et martellement (10) petit tremblement et martellement



11) port de voix et martellement 12) Simple vnisson 13) vnisson double 14) tenues de Nottes



15) tenues Ordinaires 16) liaison 17) Coulé d'archet 18) Coulé Coupé



Le p. Signifie pousé, et le t Tiré au Commencement de la premiere et Seconde partie de chaque piece, puis on n'a qu'a poursuivre.
 [Translation of the above chart follows on next page—GJK]

Illustrations of the Graces [*Agréments*], unisons, holds, ties, Bowing slurs and others.

1. *Tremblement* (trill or shake)
2. *Petit tremblement* (short trill)
3. *Tremblement sans appuyer* (close shake or two-finger vibrato)
4. *Martellement* (mordent)
5. *Double martellement* (double mordent)
6. *Port de voix* (ascending appoggiatura)
7. *Battements* (not explained by De Machy; explained by Bol, *op.cit.*, p. 227f., as a trill starting with the main note.)
8. *Aspiration* (one-finger vibrato, usually with the 4th finger; De Machy makes *aspiration* synonymous with *plainte*)
9. *Tremblement et Martellement* (trill with termination in the form of a mordent)
10. *Petit tremblement et Martellement* (a four-note turn if begun with the upper accessory; a five-note turn if begun with the main note)
11. *Port de voix et martellement* (ascending appoggiatura resolving to a mordented main note)
12. *Simple unisson* (a fingered note having the same pitch as an open string, or — sometimes — of a stopped note in a lower position)
13. *Unisson double* (a two-string unison of a stopped note and an open string)
14. *Tenuës de Nottes* (finger-holds represented by note durations)
15. *Tenuës ordinaires* (common finger-holds, indicated by a horizontal line from the finger number or numbers, to show their duration)
16. *Liaison* (tie of two notes of the same pitch; in practice they are usually different values, or separated by a barline, or both)
17. *Coulé d'Archet* (bowing slur)
18. *Coulé coupé* (interrupted slur; a connection of detached notes on the same bow-stroke).

The *p* means *poussé* (pushed; upbow stroke) and the *t*, *tiré* (pulled; downbow stroke) at the beginning of the first and second parts of each Solo, after which one has only to follow through (i.e. take the upbow and downbow strokes as they come).

Explanation of the Lines and of Value for the Tablature

The Lines represent the Strings; to wit: the first [*counting*] from the

top indicates the *chanterelle* [melody or 1st string], and so on with the others in descending order, and the Letters which are below the Sixth line represent the Seventh String.

The *a* equals *a vide* [open string], the *b* indicates the first Fret, the *c* the second, and so on with the others in consecutive order.

And when other letters beyond *h* are encountered — which call for an [imaginary] eighth or ninth Fret and more, these must be treated just as though these [frets] were present, as happens in Music whenever the Notes go beyond the Seventh Fret.

Value in Music is the same for Tablature, and those Letters not indicated with any retain that of the last [preceding] Letter which has one.

The *c* and the *e* are formed differently for Tablature than the ordinary way. [This means that in tablature, to avoid confusing them with other letters of similar shape, the *c* and the *e* are given special shapes, as shown in the illustrative example below—GJK]

	a	b	c	d	e	f	g	h	7 ^{me} touche
1	a	b	c	d	e	f	g	h	
2	a	b	c	d	e	f	g	h	
3	a	b	c	d	e	f	g	h	
4	a	b	c	d	e	f	g	h	
5	a	b	c	d	e	f	g	h	
6	a	b	c	d	e	f	g	h	

The Graces, Ties and Bowing Slurs of the Solos in Music are the same for those in Tablature; the Letters, of course, indicate the Unisons and the Holds of Notes.

[The following “Example” in tablature duplicates, in the same numerical order, those in the “Demonstration” given previously—GJK]

Example

	1	2	3'	4	5	6
	b	b	b	b ^x	b ^x	b
a)	a)	a,	f ^x	f ^x	a	a

RULES OF ACCOMPANIMENT FOR THE BASS VIOL

by
Roland Marais

Roland Marais (ca. 1680-ca. 1750), christened Roland-Pierre, son of Marin Marais and his wife Catherine Damicourt, composed two books of viol solos with thoroughbass, published in score (Paris: respectively in 1735 and 1738), some additional pieces and in a Berlin ms. (Ms. 2630; cf. Eitner, *Quellen-Lexikon*, vol. VI), and some other miscellaneous pieces published in an anthology, *Recueil de Pieces de viole avec la basse tirees des meilleurs auteurs* (Bibl. Nat. de Paris, Vm7.6269). He is also author of the *Nouvelle Méthode de musique pour servir d'introduction aux auteurs modernes* (Paris, 1711). The work presented here is found in a manuscript in the department of music in the Municipal Museum of The Hague, Holland. It was published for the first time as Appendix C in Hans Bol's compendious work *La Basse de Viole du temps de Marin Marais et d'Antoine Forqueray* (Bilthoven: A. B. Creyghton, 1973), pp. 292-295, with the title "Regles D'accompagnement pour la basse De viole/ De roland marais" (cf. facs. on Plate XIII). In the present translation, which endeavors to be as literal as possible, words in brackets are interpolated by the translator to clarify some of the obscurities of the

author's language. The numbers in brackets represent the original pagination of the manuscript, as reproduced by Bol.

[1] In the position of the [left] hand, the thumb — which is under the neck — always follows the middle finger; the low A is always made with the first finger for ease in finding the octave above; the C-sharp and the D-natural on the fourth string are always made with the first and second fingers [respectively]. The same C-sharp and the F-sharp are made with the first finger, placed first on the fourth string to make the C-sharp, and then borne promptly to the third string and the F-sharp, which is to be made only with the first finger.

When there are no notes higher which precede or follow the one you are making, unisons must be used whenever this can be done, and unisons must also be utilised on finals to sustain the sound.

It is good to hold [down] octaves; that is, it is necessary to leave [down] the finger which makes the upper note whilst you are sounding its octave below; this rule is observed when the octave is not interrupted by any [intervening] note, for then, this rule ceases [to hold good].

[2] The syncope is made with a single bow stroke [i.e. the tie joining two notes constituting a syncope is not to be broken],¹ and if several are found in succession they are played naturally [i.e. with regularly alternating upbow and downbow strokes], but the note which follows the syncope is always played downbow. On syncopes, unisons must be used as much as possible [i.e. syncopes of open-string pitches should be reinforced with two-string unisons].

When two notes are connected on one bow-stroke one must not use different strings but so far as possible play the two notes on the same string.

For observing the natural order [of bowing], whatever the meter may be, when the eighth-notes are odd in number the first must be played downbow; if they are even [in number], the first must always be upbow, or if it comes out downbow — two must be taken on the same bow-stroke.

One never plays upbow an eighth-note found alone, in whatever way it may be; likewise, that which is found uncoupled [i.e. not paired with another] must be played downbow, although there may be several others besides.

In order to play *vitesse*s [rapid passages], single notes that are not dotted are detached (*s'enlesuent* = lifted away); that is to say, one must not draw (*traisner*) the bow, but detach (*enlesuer*) the note with it. Double notes — such as whole-notes, half-notes and quarter-notes — are drawn.

When it is necessary to play at the first fret, if the tones follow each other [i.e. ascend stepwise], the whole hand must go up whenever (*si*) there are no unisons to be made — and this is in order to render the hand more agile; but if any note be encountered for making unisons such that one could not reach them by shifting back (*remonter*) the hand, [3] one must not in that case (*pour lors*) change the position of the hand but only stretch the first finger backward to the fret from above, the fourth string excepted, on which — to make the C-sharp — one shifts the position of the hand back, in order to make it more agile: all the more since one can make the unison on E [i.e. with the fourth finger] without changing it [i.e. without shifting out of the half-position].

One must not put the second finger alone down on a string, nor the following ones, but the first finger must always accompany them to support them, and one should put it down even though it may not be otherwise necessary.

In *batteries* [arpeggiations of chords], even though the notes may not ascend higher than the unisons [i.e. above the fifth fret], one is not obligated to employ them; and one can use the open strings everywhere; moreover, if the notes do not go beyond the unisons one is obliged to use them [i.e. in chords in the lower positions one should use open strings so much as possible].

On the final penultimate [i.e. in a cadence, the note before the last one], if the notes are half- or quarter-notes, one must trill (*il faut trembler*), and whenever (*si*) they are successive [i.e. move stepwise] for [the sake of] the key (*pour le ton*), and without any interval of time [without an intervening rest]. [4] In the meter of two or four beats, after a half-note or a quarter-note played upbow: if the notes which follow in the same measure are even in number the bow must again move upbow (*il faut encor repousser l'archet*) to restore the natural order. Likewise, if this half- or quarter-note be at the end of the same measure and also [occurs] upbow, one must play upbow again to begin the following [measure].

Quadruple meter (*la mesure de quatre temps*) is beaten twice in the measure, and it is like two-four meter. In this latter meter one observes the same rules as in quadruple meter. Duple meter [with a signature of 2] is beaten naturally, with two quarter-notes on each beat (*temps*).

[5] [The] Manner of Playing Minuets on the Bass Viol

One must make only two bow-strokes in each measure: two quarter-notes upbow and the third downbow. However, if the notes in the measure are of the same pitch or widely distant from one another,

one must then play only the first upbow and play the other two on two different downbows (*par deux tirez d'archet differens*).

The rule of making only two bow-strokes in [each of] the measures is general:

Thus, if the measure begins with a dotted quarter-note and an eighth-note, they must be joined by playing them upbow, and the following quarter-note must be downbow.

If the measure begins with one quarter-note and two eighth-notes, they must be combined by playing them [all] upbow on the same bow-stroke. Likewise: if the two eighth-notes precede the quarter-note, they must be played upbow together with the quarter-note, and the following quarter-note played downbow; but if there be a trill (*tremblement*) on the quarter-note, or afterward, a dotted eighth-note; for then one slurs only the two eighth-notes upbow, and the quarter and the dotted eighth downbow. [Evidently, what is meant here is that it is the quarter, not the eighth, that is dotted in the succession dotted-quarter, eighth, in which both are to be played downbow.—GJK].

If after a quarter-notes [sic!] one finds in the [rest of the] measure all eighth-notes, one must then play only the quarter-note upbow and play the four eighth-notes on the same downbow-stroke; similarly, if the eighth-notes begin the measure, play four upbow and play the following quarter-note or, if in this measure they are all eighth-notes, the following two eighth-notes downbow.

If in a measure there be a dotted quarter-note and then three eighth-notes, one must combine the quarter-note with the first eighth-note on an upbow and play the other two eighth-notes downbow.

Batteries [arpeggiated chords] are played [with] one bow-stroke on each note, or — if the notes can be played on the same string — by slurring them, and this naturally; to wit: four eighth-notes upbow and two downbow.

The bass of these minuets should so far as possible conform to the treble, so notes must be combined or made with separate bow-strokes (*par chaque coup d'archet*) in imitation of the treble.

[7] [Blank]

[8] In triple meter, when it [i.e. the measure] is made up of quarter-notes only, even though they are odd [in number], they are played as they come, with as many bow-strokes as there are notes, without the measures interrupting them.

But if this same meter is then found made up of a dotted quarter-note and an odd number of eighth-notes, the quarter-note being downbow, a second bow-stroke would be needed to play the first

eighth-note downbow; and one can never play an uncoupled eighth-note upbow. In lively music the eighth-notes are detached (*s'enlesuent*).

The same thing is to be observed in this triple meter in respect to a quarter-note that is found after a half-note: if the half-note comes out downbow, a second downbow stroke is necessary for the following quarter-note.

If, on the other hand, this half-note is dotted, or on an upbow at the end of the measure, the first note of the following measure must again be played upbow.

Triple meter has the peculiarity that one can play octaves downbow; that is to say: if the upper and first note of the octave is downbow, one plays downbow again on the same stroke the lower and second one, in order to come out upbow on the final [note].

In order to play graciously — as one should in accompanying the voice, the quarter-notes are slurred in this way: one plays with the first and same upbow-stroke the first two quarter-notes of this measure and plays the other [one] downbow.

In every kind of accompaniment the first note of this meter comes on an upbow, whether it be a quarter-note or [9] a half-note; the remaining notes in the measure, if even in number, might be eighth-notes; [thus], after the first one, one must again play upbow, or [following a beginning with a quarter-note] play the first two [of four] eighth-notes downbow with the second bow-stroke.

Triple meter is beaten with the foot by striking [down] two quarter-notes or two time-units (*temps*) and lifting one of them, or the third time-unit of this meter.

In a triple meter, if the last note in the measure is a half-note, and the one which follows it is only one tone higher, one can trill on the half-note — which gives [it] a good deal of grace.

In this meter one can also trill on a quarter-note which precedes the last note of an air.

In a meter of three-four preceded by a C [i.e. the meter signature C 3/4] — which one finds in Italian music — the eighth-notes are played equally [i.e. not as *notes inégales*] and detached. If, however, one finds any dotted [one] amongst the others, these latter (*ces dernières*) must be drawn.

3/8-meter is beaten with three beats, one eighth-note on each beat; it is played the same as the ordinary 3-beat meter [i.e. like 3/4]: one bow-stroke on each eighth-note without the measures being interrupted; eighth-notes are often found in the middle of the measure, and they are slurred together on the same bow-stroke, upbow or downbow, according as they come. In this meter, just as after a half-

note in the ordinary [i.e. 3/4] meter, so, after a quarter-note in this one, the upbow-stroke must be observed. It [i.e. 3/8] is also beaten like ordinary triple meter: two time-units (*temps*) beaten downward (*en battant*) and one beaten upward (*en leuant*).

[11] [Blank]

[12] In 6/8 meter, when it is made up of eighth-notes in succession (*et qu'elles se suiuent* [i.e. moving stepwise]), one slurs the first two on the same upbow-stroke, and one plays the third downbow, and thus with the rest of the measure. If they are not all in succession [i.e. if all three do not proceed in stepwise motion], one slurs the two which are, whether downbow or upbow. If any of these eighth-notes are not successive [i.e. do not move stepwise], or if all three are of the same pitch, they are played: the first, downbow; the second and third, upbow, detaching them on the same bow-stroke by two little twitches (*secouses*) of the wrist.

Eighth-notes which are not slurred are detached.

If this measure be composed of quarter- and eighth-notes, one plays the quarter-note upbow and the eighth-note downbow, detaching them.

If there are any dotted quarter-notes in this measure, they are played with full (*grands*) bow-strokes and [with] a little silence for the dot [i.e. a succession of dotted quarters is played as though each dot were replayed by a sixteenth-note tied to the previous quarter and followed by a sixteenth-rest, that is to say, each dotted quarter-note is played slightly staccato rather than with smooth bow-changes—GJK].

One must always restore the natural order of bow-strokes; thus, if this dotted quarter-note should be at the end of the measure, one must play upbow again on the following measure, just as in other places, whenever (*si*) it is followed by a quarter-note and an eighth-note. In order to beat meters of this sort [i.e. those in which the meter is compound: 3/8, 6/8, 9/8, 12/8], proceed as with (*suiuent*) the ordinary meters; that is: if it be in two time-units (*temps*) [i.e. 2/8] it is beaten like the ordinary two-beat meter [2/4 or 2/2]; if in three beat-units [3/8], like the ordinary one in three time-units [3/4 or 3/2]; similarly with four beat-units [i.e. 4/8 is beaten like 4/4].

[13] [Blank]

[14] The Manner of Doubling Notes

[What follows is instruction in diminution techniques for continuo players to enable them to improvise modest divisions of a given part at sight. They should be compared with the more elaborate ones illustrated by Simpson.—GJK]

The notes one doubles lose half of their value in order to give it to those one adds [i.e. to “double” a half-note is to replace it with two quarters of the same pitch or, as described next, forming a skip of an octave].

Each quarter-note is doubled by its octave.

Not every eighth-note is doubled, but [only] those which fall on odd [beat-units]; to wit: the first, third and fifth of every measure [of 3/4 time].

If the eighths ascend, this is done by taking the note below that which is doubled and inserting it between this note that one is doubling and the one which is repeated. [That is, the eighth-note is replaced by a lower-auxiliary-note figure consisting of two thirty-seconds and a sixteenth when the eighth occurs in a rising succession.] If the eighths descend, one then takes the one above [the ms. gives *dessous*, but from the context this is evidently a mistake for *dessus*], and it is doubled in the same manner.²

If the eighth-note one is to double and that which follows [it] are of the same pitch, it is then done by the third (*tierce*) and its mediant, instead of repeating the note that is doubled, which — being found naturally — would not form any variety. [This seems to mean that, to make a diminution on the first of two eighth-notes of the same pitch, one uses a slides or “elevation” figure instead of a mordent figure to avoid returning to the same pitch as the following eighth-note—GJK]

If the eighth-note one is to double and the one which follows [it] are at the octave, one repeats twice [sic] that which follows and forms the octave. [This seems to mean that one should replace the second of two eighths forming an octave skip by two sixteenth-notes at the same pitch.]

If the notes after the octave are successive [i.e. move stepwise] it is then necessary to descend upon the octave through a third (*tierce*). [This seems to mean that, in this case, the lower note of a downward skip of an octave is replaced by two notes of half its value, the first of which is a third above it.]

To avoid repetitions of the same notes, the first note of the measure is doubled by four others and the rest is [sic] played naturally. [The meaning here is obscure. It may mean that if a measure begins with two quarter-notes of the same pitch, the first can be replaced with a

¹The barbarous habit of some string players, of using two bow-strokes on syncopes expressed by tied notes, during the mid-18th century must have been fairly widespread, for the same practice is discussed by Leopold Mozart in his violin method of 1756.

²A similar instruction was given by Jean Denis in his *Traité de l'Espinette* about a century earlier (Paris, 1650).

four-note turn or other appropriate figuration.—GJK]

In considering Roland Marais’s “Regles” it is imperative to bear in mind that he is addressing himself to the playing of the continuo part of an accompaniment on the viol, not solo or consort playing in general. If one examines the continuo parts of Roland and Marin Marais one will rarely find any indication of bowings or fingerings. Caix d’Hervelois, on the other hand, occasionally introduced fingerings and ornamentation in his continuo parts — which must have been confusing to the keyboard player reading from them. Such rules were not needed for the player of solos by these composers because they filled their solos with the most meticulous technical indications for performance in accordance with their wishes.

In Vol. III (1966) of this *Journal*, Albert Cohen¹ gave us a fine digest and partial translation of an unsigned manuscript with the title, “Methode pour apprendre a jouer la Violle” (ca. 1700), which, to quote Cohen, “can be ascribed to [Etienne] Loulié on the basis of handwriting, use of language, format, and internal references”. Now that access to this work has been provided in a complete printing of it, as Appendix B, in Hans Bol’s invaluable book, *La Basse de viole du temps de Marin Marais et d’Antoine Forqueray* (Bilthoven: A. B. Creighton, 1973), pp. 282-291, it seems now opportune to provide a complete translation of it. In what follows, the numbers in brackets will identify the folios in the original ms.

METHOD FOR LEARNING HOW TO PLAY THE VIOL

by
Etienne Loulié

[210]

In order to make use of this method one must know the Principles of Music,² or at least be familiar with the Notes and their values in respect to the F-clef placed on the fourth line and the C-clef placed on the middle line.

Take a comfortable chair — and never an arm-chair — and seat yourself on the edge of the seat.

The Viol must be held in a manner such that the tip of the bow does not strike against the left knee, that the right hand is not interfered

¹Albert Cohen: “An 18th-Century Treatise on the Viol by Etienne Loulié.”

²A reference to Loulié’s own work: *Elements ou Principes de Musique* (Paris: Christophe Ballard, 1696), available in Albert Cohen’s translation under the title, *Elements or Principles of Music*, published as vol. VI in the series “Music Theorists in Translation” (New York: Institute of Mediaeval Music, Ltd. [1965]).

with by the right knee; turn the Feet outward — particularly the left one, [place] both down with the Flats [on the floor] and never on their sides: the whole with all of the Grace that is possible.

The Thumb of the left hand should be under the neck directly below the middle finger;³ the whole hand must show, from the wrist to the middle joints of the fingers, which wrist should be as much as possible on a level with these joints without caving in the top [=back] of the hand or exposing too much the joints by which the fingers are attached to the body of the hand: what is called “making the donkey’s back” (*faire le dos d’aisne*).

The Bow is held with the right hand, the couched [=extended] first finger supporting the wood, the thumb is stretched out and leans on top [of the wood] and above the joint of the first finger, by which it is attached to the body of the hand, at one finger [=finger’s breadth] from the frog, the middle finger [being] on the hair on the inside.

[210v]

Do not touch the strings with the wood of the Bow.

Never lift any finger without need.

Little Rules which must be observed in the beginning.

Feet down flat.

The thumb opposite the middle finger.

Show the Wrist.

Don’t cave the hand in.

Don’t make the “donkey’s back”.

Close up the wrist in playing upbow, and do not show the inside of it.

Open up the wrist in playing downbow.

Begin the Upbow with the tip of the Bow.

³This placement of the left hand with the middle finger opposite the thumb is also given by Rousseau, Danoville, and presumably was used by Marin Marais — all pupils of Sainte-Colombe. De Machy, on the other hand specifies that the thumb is to be located opposite the first finger — a relic of lute technique. The latter position was also used by 17th-century English violists, e.g. Christopher Simpson. The present writer plans to deal with this topic eventually in another article.

Begin the Downbow quite close to the wrist.

Hold up the Tip of the Bow

Play downbow and upbow at right Angles.

Do not make grimaces.

Do not puff.

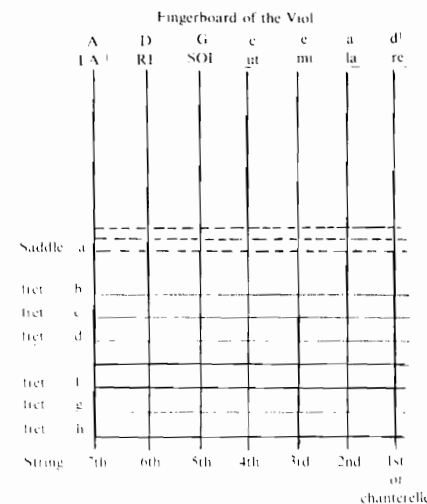
The Strings must be touched by the Bow at three or four fingers’ [breadths] from the bridge.

Set the finger down close to the Fret and not on top [of it]. Press the String down with the tip of the finger and not with the flat.

Some Rules that might be given for mastering the Viol are useless for persons who have no Ears, because they would not know how to avail themselves of them. For Persons who have good Ears, it suffices for the present to indicate for them the interval from one string to the next.

The Viol has seven strings, which are stretched over the fingerboard from the saddle to the bridge; the Fingerboard is apportioned or divided into several spaces or Semitones by means of the Frets. [211]

It is the Custom, and a very good one, to give Pupils a diagram (*figure*) called “Fingerboard of the Viol” because it represents it, with the Strings and the Frets. Here it is.



[211v] It is readily seen from the names LA, RE, SOL, ut, mi, la, re, each of which is above a string, that they must all be tuned in fourths except for the 4th and 3rd, between which there is only a major Third; which should suffice for the present, for those who have good ears, for tuning it, until I have said more about it.

Each string is marked with the number which designates it.

- The Chanterelle [Melody string] is marked with the number 1
- The second..... 2
- The third 3
- The Fourth 4
- The Fifth 5
- The 6th 6
- The 7th 7

The number which designates the String is located in the large space between the staves, and below the note in the music in the manner which will be explained later on.

The saddle, which should be regarded as the first fret, is marked with the letter a.⁴

The next fret, by the letter b.

The others, by the other letters, each according to its rank; and this letter is located beside the number which designates the String.

The Fingers of the left hand are designated, to wit:

- The Index, by the number..... 1
- The Middle, " " " 2
- The ring, " " " 3
- The little, " " " 4

The number which designates the finger is located beside the note.

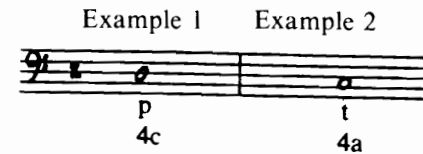
[212]

The *Poussé* [upbow] is marked with the letter p.

The *Tiré* [downbow] is marked with the letter t.

One or the other of these letters is placed between the number which designates the string, and the Note of Music, all in the following manner:

⁴The designation of the frets by letters comes from French lute tablature whence it was taken over by the English lute composers and is also found in French works for viol solo by Dubuisson and De Machy. Loulié's designation of the saddle as "the first fret" rather than fret 0 (zero: open string), as found in Ganassi's number tablature and Spanish lute and vihuela tablatures, was not — fortunately — carried out in its systematic implications, for in his explanation of his Example 1 — he calls fret c the second (not the third) fret.



Explanation of Example 1:

The number 4, which is below the Note d above it, indicates that the Bow must play the 4th string.

The letter c, which designates the second⁵ fret, indicates where to place the finger.

The number 2 [omitted in the example], which is beside the note, indicates that the string is to be stopped with the second finger.

The letter p, which is below the Note, indicates that it must be played upbow (*pousser*).

Explanation of Example 2:

The number 4, which is below the Note C, indicates that the Bow must play the 4th string.

The letter a, which designates the saddle, indicates that the open string must be played.

Thus the left hand does not finger it.

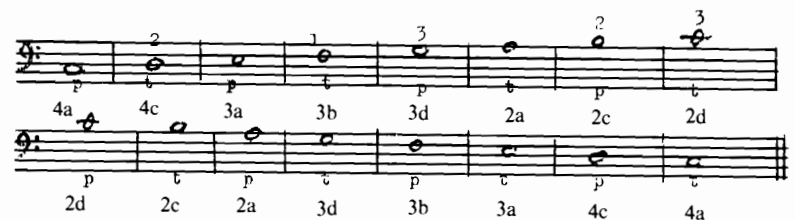
The letter t indicates that one must play downbow (*tirer*).

The two explanations above will serve for the understanding of everything that I am going to indicate hereinafter.

[212v]

It is necessary that the Pupil learn to make the sounds below, both ascending and descending; and this is the first lesson.

First Lesson



⁵As mentioned in note 4, if fret a were the "first" fret, as Loulié states above, fret b would be the "second" and fret c, accordingly, the "third". But Loulié did not call fret b by a number, hence perhaps unconsciously — he has corrected his error by rightly calling fret c the "second" fret.

It is necessary next that the Pupil learn to make the sounds that are below the fourth string; and this is the second lesson.

Second Lesson

Musical notation for the Second Lesson, showing notes on a five-line staff with fingerings and dynamics. The notes are: 7a, 7c, 7d, 6a, 6c, 6d, 5a, 5c, 5e, 4a, 5e.

It is necessary next to learn to make the sounds which are above the C on the second string.

Third Lesson

Musical notation for the Third Lesson, showing notes on a five-line staff with fingerings and dynamics. The notes are: 2d, 1a, 1c, 1d, 1f.

[213] The Pupil must practise finding all the sounds above, both ascending and descending, until he makes them with ease; and this will be the 4th Lesson.

It is necessary next to practise playing some selected Basses, such as those following.

Suiuont l'Amour

[To quote Bol: "Alas, the rest of this page is blank!"]

[213v]

The Student must take only the Idea of Sharps and Flats; it will suffice if he learns to make them readily to the extent they will be found in the pieces that will be expressly given to him.

However, I am going to set them down here so that he will be able, at need, to have recourse to them.

I have set down here the Natural sounds that I gave previously to the end that the Order and relationship of them may be better understood.

Here one can play upbow or downbow immaterially.

Musical notation for the Second Lesson, showing notes on a five-line staff with fingerings and dynamics. The notes are: 7a, 7b, 7c, 7d, 7e, 6a, 6b, 6c, 6d, 6e, 5a, 5b, 5c, 5d, 5e, 4a, 4a, 4b, 4c, 4d, 3a, 3b, 3c, 3d, 3e, 2a, 2b, 2c, 2d, 2d, 2e, 1a, 1b, 1c, 1d, 1e, 1f, 1g, 1h.

In what follows I shall no longer indicate the strings or the Frets but only the fingers.

Here several pieces will have to be marked.

[But these pieces were not included in the manuscript, as the next folio number shows.—GJK]

When the Pupil knows how to recognize the Notes, the Sharps, and the Flats, and when he finds them readily, it is necessary that he learn to recognize and to make the Graces (*Agrements*), and the manner in which each one is indicated.

The Graces on the Viol are:

The *Tremblement* [Shake], the *Martellement* [Mordent], the *flatté* [Close Shake or 2-finger vibrato, according to the symbol given below], the *Langeur*⁶ [according to Rousseau: one-finger vibrato, usually with the 4th finger], the *Plainte*⁷ [according to Rousseau; a

⁶These terms vary in application with different authors. Thus Rousseau uses *tremblement* and *cadence* to mean trill; Loulié, in his *Elements* condemns the common use of *cadence* to mean trill and, to prove his point, illustrates a trill without a cadence and a cadence without a trill. Rousseau and Danoville and Marais refer to the 2-finger vibrato as *batement* (i.e. *battement*), Loulié here calls it *flatté* but indicates it by the same sign as Marais and Danoville. Marais equates *batement* and *pincé*, whereas other authors (e.g. Couperin) use *pincé* to mean mordent.

⁷Rousseau uses *plainte* to mean a semitone glissando and says (p. 101) "it is done by dragging the finger downward from one fret to the next without raising it." "Downward" (*en descenddant*) here must either be a mistake for upward (*en ascendant*) or refer, as is often the case with lutenists, to motion of the hand toward the ground rather than in pitch. Marais uses *plainte* to mean 1-finger vibrato.

glissando of a chromatic semitone], the *Coulé*⁸ [a descending grace-note, connected by a slur to the following main note, and filling in a descending skip of a third; see illustration below], the *Chute*⁹ [as illustrated below: a descending stepwise, unstressed anticipation of the following note], the *port de voix* [an ascending grace-note, usually stressed, and slurred with the following main note, which also usually carries a mordent], the *accent* [as shown below: an unaccented ascending grace-note, slurred with the preceding note and often functioning as a escape-tone], &c.

Each Grace is indicated by a special Character [i.e. symbol], or by one or several notes of a smaller Character [i.e. size] than the principal Notes.

These little Notes are called *Nottes perdues* ["lost notes"], because they have no consideration in the measure [i.e. are not assigned specific time-valuations].

I shall not give definitions of the Graces here. Those who want to know about them can read "The Elements of Music", page. . . , where they are sufficiently explained at length.¹⁰ For the Graces for the voice are the same for all kinds of Instruments.

One cannot give rules for the placing of the Graces;¹¹ for persons who have taste have nothing to do with rules, and those who do not almost never know how to avail themselves of them; but one can give the manner of making them.

[214v]

Tremblement [Shake].

The Shake for the Viol is marked in pieces [i.e. solos] by a comma which is put immediately after the Note of Music, and in the *Basse Continue* by a little cross, placed above or beside the note; thus:



What I just said about the comma for solos is to be understood about the little cross in the Thoroughbass (*Basse Continue*). The little comma which is immediately after the note B indicates that one must start by making a sound one degree higher than B, that is C, than left the finger to make the B, put it down again, lift it, [and do] this several times in succession, evenly and quickly and on a single stroke of the Bow and during the entire time that the B lasts. The sound C by which the Shaking of the B begins is called *appuy* [support], and one must dwell on it more or less according to the duration of the Note shaken.

Composers who are precise take care to indicate the *appuis* when they are dubious, and we are indebted for this exact way of indicating them to the Illustrious Monsieur Marais.

[215]

I call attention to five different principal postures (*scituations*) of the wrist:

The 1st, which I call Natural, is that in which the wrist is not inclined to the right or to the left.

The 2nd is that in which the wrist is inclined as far as possible to the right etc.

The 3rd is that in which the wrist is inclined as far as possible to the left etc.

The 4th is that in which the wrist is in between the 1st and the 2nd.

The 5th is that in which the wrist is in between the 2nd [obviously it should read 1st!] and the 3rd.

I indicate the 1st posture of the wrist by the letter N, Natural.

I indicate the 2nd by the letter D, *Droite* [right].

I indicate the 3rd by the letter G, *Gauche* [left].

I indicate the 4th by the letters ND.

I indicate the 5th by the letters GN.

[215v: blank]

[216]

Martellement [mordent]

For the Viol, the Mordent is indicated in solos by a little cross placed above the Note of Music, and in the ordinary Thorough-bass it is not marked at all.

The other Graces have no special symbols (*caractere particulier*) and each one is indicated by a little grace-note (*notte perdue*).

I am going to set down an Example of each Grace, by which they will be understood better than by any explanation that I could give.

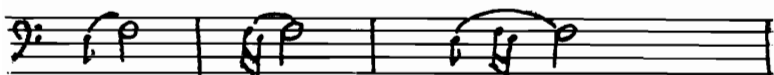
⁸*Coulé*, here, is used in the sense in which Rousseau describes the *cheute* (*chute*). Loulié, however uses the latter term to mean a different grace.

⁹*Chute*, see note 8.

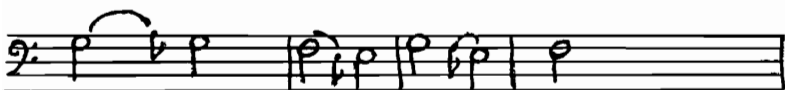
¹⁰See, concerning Loulie's *Elements*, note 2, above.

¹¹This is a clear denunciation of what Rousseau tried to do in the Third Part of his *Traité* (pp. 74-106) at considerable length.

Port de voix Martellement Port de voix suivi de Martellement



Accent or Aspiration Chute Coulé Flatté



The *flatté* [2-finger vibrato] for the viol is indicated in solos by a little character made thus

The *fa flatté* is made by beginning with. . . .

[According to Bol: "Alas, there is nothing there!"]

[216v blank]

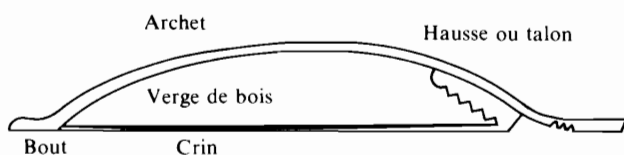
[217]

Archet [Bow]

The *Archet* is a little *Arc*, that is to say: a wooden wand, at the two ends of which are attached fifty or sixty hairs of horse's tail, with which hairs — well stretched — one causes the wand to bend by means of a wedge, called *hausse* [rise] or *talon* [heel; nowadays called "frog"], which is put at one of the ends between the hair and the wand [i.e. the stick of the bow], and which makes a "bow" (*Arc*) of it.

[a rough sketch of a viol bow,

with the parts mentioned labelled.]



The hair of the Bow is rubbed with rosin (*Colophone*), which is a kind of prepared pine-resin which, by adhering to the hair, makes it rough and toothed somewhat like a saw, and it is by pressing the hair of the Bow upon the strings of the Viol that they are made to sound.

The Bow is held in the right hand by placing the middle finger on the hair inside, the extended first or Index finger supporting the wood and the thumb pressed against the wood above the second joint in such a way that the thumb serves as a counterpoise to the weight of the Bow.

[217v]

Different Bow-strokes

Long Strokes (*Grands Coups*) are those made from the tip of the Bow to the wrist, or from the wrist to the tip.

Three-quarters (*Trois quarts*) are those which have [i.e. use] three quarters of the Bow.

Half (*Moitié*).

Little strokes (*Petits coups*): those which are made with the point.

Bow-Strokes expressed (*Coups d'Archet exprimez*)¹²

Secs [dry, staccato]

Nouris [nourished, sustained]

Jettez [thrown, throw-offs]

Enflez [swelled]

Soutenus or *nourris* [sustained or nourished]

Coupé [cut off, perhaps staccato with bow stopped on string]

de double expression [of double expression, apparently a compound of two effects]

exprimez jettez [accentuated throw-offs]

exprimez jettez suivi d'un jetté [idem followed by a thrown stroke]

¹²The words *exprimer* and *exprimez* (i.e. *exprimés*) are not very clear in meaning as applied to bowing. All dictionaries I have consulted give the infinitive *exprimer* as normally meaning "express" (the figurative meaning) derived from the older literal meaning "squeeze out", not only in French but also in Italian, Spanish and Latin. In none did I find grounds for Cohen's renderings (op. cit., p. 22) of *expression* = "gesture" and *exprime* = "expansive" nor could I discover a way to *apply* these renderings with the bow in hand. I am therefore inclined to believe that the literal meaning, "squeeze out", descriptive of a physical procedure, is the sense in which Loulié intends it to be applied, one which, in operation, seems analogous to the Italian expressions *cavare il suono* "to dig out the sound" and *suono cavato* — "dug out sound"; namely, to use a gradually increasing bow pressure on the string. This interpretation would also appear to be supported by Marais's use of the symbol *e* to mean both *enfler* "to swell" descriptive of the *physical procedure* employed to produce this effect.

Also, *jetté* (i.e. *jetté*) "thrown" must not be interpreted, with a viol bow held in palm-under position, as having the same meaning as with a violin or cello bow held in palm-over position. The latter is approximately the same as *saltando* which Rousseau (p. 73) condemns under the name *ricochets* as "doing cheap tricks" (*faire des Colifichets*). The latter can, indeed, be executed as a percussion stroke with a viol bow, rebounding it about midway between the tip and the pressing middle finger. But Loulié's *jetté* is more a casting off *from* the string, coinciding with a release of bow-pressure upon it, a "jettisoning" as it were of weight from upon the string. Thus, the *exprimez-jettez* is executed by a bow-stroke consisting of a rapidly increasing pressure followed by a release of pressure. The *exprimez jettez suivi d'un jetté*, the same plus a casting of the bow from off of the string.

Preparation of the Bow-Stroke

This is the Instant in which the Bow is found at rest or dwells (*demeure*) on the String without the wrist making any motion, whether in upbow or in downbow.

One must not have any void between the end of one Bow-stroke and the beginning of the following one; but since the mind of the Pupil does not know how to see but one thing at a time, it is necessary that he conceive of a sort of rest between the upstroke and the downstroke in order to comprehend what the wrist does during this moment, that is, at the end of one Bow-stroke and the beginning of another.

[The] *expressed or swelled (exprimé ou enflé) Bow-stroke*

In the Bow-Stroke that one wants to express after the preparation — that is to say, after the rest spoken of, which precedes the wrist-motion which begins the Bow-stroke — one must not scrape the string; one must begin by making it sound as little as possible and increasing the power of the sound gradually (*a mesure*) which one continues to push or draw the Bow.

The “nourished” or sustained (*nouris ou soutenus*) Bow-stroke.

This is the sustaining of the power of the sound at the middle and at the end, just as at the beginning [of the bow-stroke].

[218]

[The] *Bow-stroke*

I said [above] that it is by passing the hair over the strings that they are made to sound.

This can be done only by pushing or drawing the Bow.

For it is always necessary that the bow pass over the strings by going across them at right Angles so far as this can be done, and it is a fault when the Bow passes over the String obliquely.

If the Bow is placed upon the String and neither pushed nor drawn, the String does not resound.

The first impression that one gives to the String with the Bow is called “start of the Bow-stroke”. What follows this first impression is called “continuation of the Bow-stroke”, and what the Bow does leaving a string is called “end of the Bow-stroke”.

Thus a Bow-stroke — particularly big long ones — can be considered as composed of three parts: the Start, the Middle, and the end.

This does not mean that all Bow-Strokes have these three parts, for it will be seen that there are some which have only the first, others which [Bol: “the rest of this sentence is blank”!].

“The Bow-stroke always begins with a wrist-motion.”

“When playing upbow one must always begin pushing with the tip of the Bow.”

“When playing downbow always draw to the end of the Bow.”

One can begin playing upbow quite close to the hand or at the middle of the Bow, or almost at the tip.¹³

[218v]

The different Bow-strokes are difficult to explain, and yet it is upon these different [kinds of] strokes that the whole beauty of the Viol depends.

In order to make myself understood I conceive of four parts in the length of the Bow, or that the length of the Bow from the tip to the hand is divided into four parts.

I call the 1st A

the 2nd B

the 3rd C

the 4th D



The 1st Manner of Bow-stroke.

Wrist-stroke

Upbow (*Pousser*)

When one wishes to begin with an upbow, the Wrist must be opened half way. Press on the string with the hair at the tip of the Bow, pushing down on the hair fairly hard with the middle finger as though you wanted to bite into or scrape the string; close the wrist by turning it backward ever so little to the right, and [do] all this in almost the same instant (*point*) of time; and as soon as the string has begun to speak you must “relieve” (*soulager*) the hair, that is, don't press down so hard. Continue pushing, leaving the wrist in the posture (*scituation*) it finds itself in. It is necessary that all the rest of the arm, from the wrist to the elbow, follow the wrist, and from the elbow all the way to the shoulder; this means that the arm unfolds piecemeal (*developpe successiuement*).

Downbow (*Tirer*)

¹³Here what I have put in quotation marks is in the original preceded by dashes, a French equivalent to indicate direct quotation. Thus the last sentence is Loulié's deliberate contradiction of the second of Loulié's quotations of Rousseau.

When one wishes to begin with a downbow it is necessary that the wrist be half closed and turned backward ever so little to the right. Press on the string with the hair of the Bow quite close to the hand, pushing down on the hair fairly hard with the middle finger as though trying to scrape the string with the hair; open the wrist while straightening it back and [at the] same [time] incline it very slightly to the left, and [do] all this within the same moment of time; and as soon as the String has begun to speak, one must relax the hair of the Bow: that is, don't press so hard. Continue drawing [the bow], leaving the wrist in the posture it finds itself in. It is necessary that the rest of the arm, from the wrist to the shoulder, follow it [i.e. the wrist] as though it were all one piece, but without stiffness.

[219]

*Extract from Mr. Rousseau*¹⁴

Take a comfortable chair which is neither too high nor too low. Sit on the edge of the chair.

Grasp the Viol by the heel, and not by the middle of the Neck [i.e. to avoid disturbing the frets—GJK]

Place the Viol between the calves of the two Legs, a little higher or a little lower, according to the person's height, the height of the chair, and the size of the Instrument. Turn it [i.e. the viol] a little inward.

Move the neck a little away from the head to the side and advance it forward a little.

Point the toes a little outward, particularly those of the left foot.

The two feet flat on the floor, never on their sides, and do not raise the heels.

Bearing of the Hand.

Carry the hand toward the top of the Fingerboard, where the frets are, rounding the wrist and the fingers.

The thumb behind the Neck directly under the Middle finger.

The Viol firm between the Legs and so that the hand is not occupied in holding it up.

When playing on the thick Strings, advance the Viol forward a little.

Put the fingers down close to the Frets and not on top [of them].

Press upon the String with the tip of the finger and not with the flat, except in some chords.

Manner of Holding the Bow.

Take the Bow in the right hand.

Place the middle finger inside upon the hair.

The 1st finger recumbent (*couché*) and supporting the wood.

The thumb should be straight and pressed down on the wood opposite the first finger.

The hand should be about two or three fingers [finger-breadths] distant from the frog (*hausse*).

Conduct of the Bow.

The wrist must be advanced inward.

Begin pushing the Bow at the tip.

The wrist should accompany the arm, obeying it. This means that the hand should advance inward.

When drawing [the bow], the hand must be borne outward, always accompanying the arm without pulling the elbow.

[219v]

One should not advance the elbow when playing upbow nor bear it backward when playing downbow.

One can begin a downbow at the middle of the Bow and even toward the tip.

One should never begin an upbow other than at the tip.

The wood of the bow must be inclined a little downward.

The [bow] must touch the Strings at about three or four fingers [finger-breadths] from the Bridge.

To tune the viol.

Start with *C sol ut* [i.e. with open C]. La.

He does not say that the Third from *c* to *e* should be strong (*fort* [he evidently means *wide*, to keep the lower strings from being sharp with the upper ones.—GJK]).

Holds.

Tenues de bien seances [Holding down of fingers to avoid lifting them needlessly. Rousseau, p. 56.]

Tenues d'harmonies [Holding down of fingers for the sake of sonority, so that the notes continue to sound after the bow has left them. Rousseau, p. 56.]

Graces (Agrements).

*Cadence*¹⁵ ou *Tremblem.*[†]

The *Port de voix*.

¹⁴What follows here is apparently a summary of ideas extracted by Loulié from Rousseau's treatise, upon which he intended later to expatiate and perhaps to criticize, as mentioned in note 13.

¹⁵In regard to Loulié's opinion of the use of *cadence* to mean trill, see note 6, above.

The *Aspiration* or The *Plainte*.
The *Chute*.
The *Double Cadence*.
The *Martellem!*
The *Battement* or *flatté*.
The *langueur* ou *Coulé* on the viol.

Cadence
Unison
Tenue
Liaison

[220]

Rules for the Bow-Stroke. That is for downbow and for upbow.
Transposition. There are 32 pages of Models of Transposition.

[220v blank]

[221]

Sec.

The *sec* Bow-Stroke is that which has only that first impression of the wrist and which is not sustained.

Jetté

That is: when the wrist-stroke has been given, one passes on quickly to the preparation of the following Bow-stroke.
exprimé jetté.

This is: when one has expressed a Bow-stroke, one passes on quickly to the preparation of the following stroke.
of *double expression*.

This is: when one has expressed half or three quarters of the Bow, one expresses with still more force the remainder of the Bow, and the latter quickly. The rest of the Bow is ordinarily a *jetté*.

Coupé and *sec* are the same.

[221v blank]

[222]

Method to be adhered to in guiding a Pupil whom one wishes to teach how to play the Viol.

The Viol being in tune.

One must begin by placing the Viol between his legs the least badly possible; for it must not be assumed that he could hold it well at the first attempt.

Place his hand, making him take note of what is to be observed in regard to it.

Demonstrate how to hold the Bow.

That done, the Pupil must be shown how to play the Notes c d e f g a b c' (*Vt re mi fa sol la si ut*), beginning with the fourth string [and

ascending] to the c' on the second string. Next, demonstrate to him how to descend: c' b a g f e d c.

When the Pupil is sure of these eight notes one can show him how to become familiar with the Notes below the 4[th string] down to the 7th, and the notes above up to g' on the Chanterelle.

[It being] supposed that the Pupil has become fairly familiar with these Notes, it is necessary to teach him how to manage his Bow, both in upbow and in downbow.

[22v blank]

THE WELL-FINGERED VIOL

Sheila Marshall

Of the two basic elements of a satisfactory technique on the viol the general, or purely kinetic, can be (and very frequently is) gained on some other stringed instrument, helped to a certain extent by exercises apart from any instrument. The particular, as well as being specific to the viol itself, is also closely involved with details of style and interpretation. This is what presents special problems to the student of any "revived" instrument. Whereas a violinist is aware that his body of technical knowledge has reached him in an unbroken line from Leopold Mozart and beyond, though changing and evolving all the way, the gambist has to make exploratory leaps over a considerable gap, with no certainty of landing on very firm ground. General musical experience, even an extensive theoretical study of ornamentation and other aspects of performance are not enough without an acquaintance with the technical usage of the period studied.

Finding reliable guidance is not easy, in spite of all the historic instruction books now accessible. There are many things which are not helpfully described in words even to a contemporary, without the loss of finer shades of meaning the passing of the centuries has imposed. Advice on bowing is particularly elusive. Loulié, for one, gives enough indication of the variety of strokes used, to provoke excited curiosity, but pages of description could not give us the enlightenment we might have if some time-machine could present us with half-an-hour of him live and playing.

With the left hand, however, we are much better off, at any rate as far as the bass is concerned, and information is far more solid and functional. Simpson's scale fingerings, for instance, show the most usual shift distances and less common ones, and the change from mainly chromatic fingering with an occasional extension to entirely diatonic fingering beyond the octave. Certain fingerings actually determine the position of the hand, without this having to be described in words.

The French school, including Marais and Forqueray, likewise give plenty of information on fingering, particularly of chords. Less well known, but one of the most useful sources, from actual music, as distinct from instructions and exercises, is the work of Charles Dollé,

whose Suites for gamba¹ have the great majority of the notes fingered as well as clear indications of positions, barres, etc.

Although some details of technique shown in a composer's work may be directly related to his personal idiom, consistency between several composers over a period of some years does permit conclusions to be drawn about what the prevalent practices were. One such conclusion, from the words of Simpson, Mace and Loulié, the music of the French school, and most particularly from Dollé because of his great detail, is the extent to which chordal fingering was used, even when the passages contain no solid chords and when it is not the most obvious or easiest fingering.

Dollé

Ex. 1. 3rd Suite, Rondeau "le Turpau"



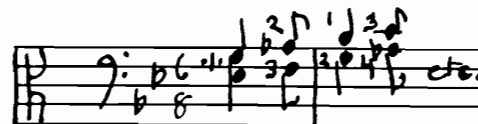
note the barre sign · | ·

Ex. 2. 3rd Suite, Rondeau "le Difficile."



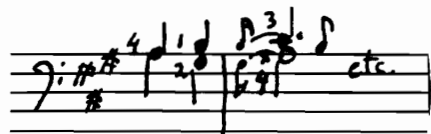
The required flexibility of the fingers is shown in the use of both extensions and contractions, the latter mainly of the fourth finger. These appear in passages in thirds, and in doublestop ornaments. Alternating pairs of fingers give smoother movement. Thirds are sometimes treated differently in high positions presumably to avoid cramping.

Ex. 3. 2nd Suite, Rondeau "L'amoureux"



¹The musical qualities of these works have already been commented on in Vol. III of this Journal, by John Hsu, who has also recorded them.

Ex. 4. 3rd Suite, Prelude

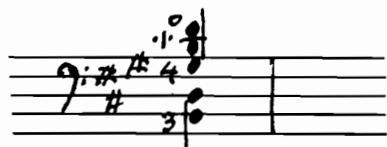


Ex. 5. 1st Suite, "Le Tendre engagement".



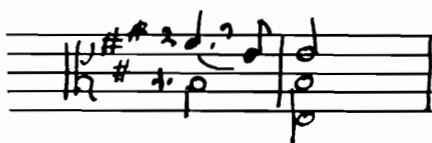
Dollé, like most of his contemporaries and immediate predecessors, prefers lateral fingering, wherever possible, to the use of the barre, mainly showing only the first-finger barre across two, or at most three strings; being in this way less demanding than Marais and Forqueray, though he does have an example of that difficult barre which lies across three lower strings leaving an upper one clear.

Ex. 6 3rd. Suite, Carillon



The barre is sometimes prepared in advance of its actual need.

Ex.7 3rd Suite, Prelude



So is the finger-grouping which allows an ornament, with its approach and termination, to be completed on one string while a lower-string stop is held.

Ex. 8. 3rd Suite, Allemande



note contracted 4th finger

Dollé is somewhat individual in his use of open strings, apparently considering them less for ease and convenience than for their special tone, since he sometimes marks them in places where it would be easier to use a stopped note. He also occasionally places in a high position a chord which is commonly played in first with an open string as bass-note. Certain of these points, and those which he shares with composers of divisions, sonatas and pièces, do suggest that the practices of Lyra-viol and scordatura music need to be regarded with caution as a guide to the fingering of other solo music which has *not* been marked by its composers.

He is fairly lavish with slurs, though not with bow-direction signs. In one instance of a slur over non-adjacent strings he shows the device described by Marais of stopping the intervening string with a harmonising note. (shown by a dot). It is not clear whether this is insurance against accidental touching, or is intended to be played deliberately in some rhythmic pattern of the player's choice.

Ex. 9. 3rd Suite, Rondeau "le Turpau"



It is interesting to compare this with an extended cadenza-like passage in Finger's 5th Gamba Sonata (in scordatura), where there is a similar indication of intervening notes in a wide interval shown as stopped, but with the bow's role left to conjecture.

Ex. 10 G. Finger, Sonata No. 5



(Actual notes form B major chord five-string barre)

Is this device intended to be used in wide intervals when no harmonising fingering is shown or suggested? It is perfectly possible to use what might be called a “false” slur, just lifting the bow over the intervening strings, while continuing to travel in the same direction, and keeping the hold so that the resonance maintains the sound. This can be done whether or not the intervening note harmonises. The frequency with which Dollé shows wide interval slurs (some, but not all, from open strings to high positions) without the harmonic “filler” suggests that he really favoured the wide leap.

Mr. Frank Traficante has interestingly suggested² that the evolution of the Lyra way of playing influenced the development of the viol as an harmonic instrument. Whatever the causes were, such a conception of the viol’s character certainly did exist some considerable time before Simpson, let alone the French gambists.

Does this view of viol technique have any bearing on the playing of consort music? The quick answer would seem to be “none”. One’s instinct is to regard an instrument as having a purely melodic function while it is playing a single line in a contrapuntal composition. But this is to suppose that players largely modified their technical habits when playing in consorts, which is unlikely though not impossible. What is more unlikely is the abandonment of the harmonic idea. By the 17th century, even in linear composition, the harmonic texture is always significant, and enrichment by sympathetic resonance is a vital part of that idea. Admittedly, to finger passages, where appropriate, as stopped chords would add somewhat to the perils of performance, but releasing the hold at the right moment is little more difficult than damping a recently-quitted open string whose resonance could produce an unwanted clash, and that is something a competent player does naturally. What such an approach necessitates is a better technique than is often applied to consort-playing, as well as a far more thorough study of the whole structure of the works — things sorely needed as a counter to the all-too-common sight-readers’ marathon.

Most of the fingering techniques dealt with here are well-known to players who have studied the music of the French gambists. Dollé only differs in thoroughness of detail and in showing the extent of application of the chordal principle. This is not always as carefully observed as historical authenticity would require, even allowing for those minor adjustments which an accomplished player quite properly makes; and the reminder one gets by a close study of his Suites is salutary. It might be well to consider whether this principle is given sufficient attention in basic teaching of the viol.

²In an illustrated talk on Radio 3 in Britain in 1975

BOOK REVIEWS

David Munrow. *Instruments of the Middle Ages and Renaissance*. Oxford University Press, 1976.

David Munrow's *Instruments of the Middle Ages and Renaissance* is one of those rare books that possess reliable scholarship, agreeable prose style, creative graphics, and a modest purchase price.

Perhaps Alan Bartram's creative use of photographs of modern reproductions of old instruments juxtaposed with facsimiles of their counterparts from Medieval and Renaissance treatises is the most innovative aspect of this visually attractive book. On every page, divided into four columns of text, are illustrations of varying sizes and from diverse sources, all illustrative of the instruments being described on that page. The reader never has to search for pictures or plates in another section. For example, page 48 gives in modern notation the crumhorn ranges from Praetorius's *Syntagma musicum*, an unframed photograph of a modern alto crumhorn made by Moeck, and the complete Pavan for four crumhorns (in modern notation) from Schein's *Banchetto musicale* (1617). On the facing page, which continues the discussion of crumhorns, are placed from top to bottom: a photograph of 16th century or early 17th century crumhorns from *Staatliches Institut fuer Musikforschung*, Berlin; a facsimile of a consort from Praetorius's *Syntagma*; a photograph of the famous six crumhorns in their original case in the Museum of Musical Instruments in Brussels; and finally adding the third dimension of iconographical evidence, two more illustrations showing a trio of crumhorn players in a 1551 engraving and a quartet of angelic crumhorn players from a Czech painting (1520).

Munrow lists in the Introduction the following types of sources for his accounts of instruments: 1. original instruments 2. folk instruments 3. iconographical evidence 4. literary evidence 5. accounts of performers and performances 6. theoretical works and tutors 7. payments and inventories 8. the music itself. The author tries to adhere to this outline of sources in each of the five chapters in Part I (The Middle Ages before c 1400) and the four chapters in Part II (The Renaissance after c 1400). The organization along with the artistic use of illustrations on the same pages with the text results in an efficient presentation.

Obviously there will be more space allotted to woodwind instruments of the Renaissance than to keyboard instruments; or three times as much space allotted to strings as to brass. But even in the brief account of the trumpet's development, the author quotes from

at least one literary source (Sir John Hawkins) from theoretical works (Virdung, Mersenne, Praetorius, Fantini), from twentieth century studies (Smithers, Applebaum), from the music itself (Monteverdi's *Orfeo*), and reproduces the ubiquitous trumpets from *The Triumphs of Maximilian I*.

In chapter nine in the section devoted to bowed instruments, Munrow is greatly indebted to twentieth-century writers Gerald Hayes, Anthony Baines, Sybil Marcuse, David Boyden, and to authors of recent articles in periodicals such as *Galpin Society Journal*, *Acta Musicologica*, *The Journal of the Viola da Gamba Society*, and *Early Music*. In fact, there are 286 footnotes for this chapter alone.

To conserve space (and expenses), the usual alphabetized bibliography is omitted. While this may appear to be a shortcoming, the sources relevant to each chapter are incorporated in four pages (continuing the four-column format) of footnotes at the back of the book.

Although not a deficiency that impairs its usefulness for performers and students of Medieval and Renaissance music, there is a tendency toward brevity in dealing with complicated topics. In his section on viols, Munrow tackles the problem of nomenclature, comparative sizes, and tunings of viols in Germany and England without referring to the careful research and findings in Bessaraboff's Appendix B in *Ancient European Musical Instruments*. In this instance Munrow raises more questions than he answers. An adequate treatment of this problem of variances in tunings and sizes would be difficult to achieve in a survey of this scope.

André Previn writes in his foreword: "What makes it so readable is the way it brings to life conditions under which the musicians of bygone days had to work, just what the day-to-day routine of a minstrel or town bandsman or member of the royal household was like." This socio-historical documentation, a lucid writing style, and consistently imaginative art work have combined to make *Instruments of the Middle Ages and Renaissance* a pleasure to read and a welcome reference tool for all twentieth-century musicians.

Caroline S. Fruchtman

Margaret Campbell. *Dolmetsch: The Man and His Work*. University of Washington Press. Seattle, Washington, 1975. 318 pp. 111.

Reading this biography is an unalloyed delight for the music-lover and the musician (be he professional or amateur) who loves the music

of the sixteenth, seventeenth, and eighteenth centuries. The author has done a thorough research job; she has read all available sources, including the correspondence on file at Haslemere, and she has consulted everyone who had even the slightest connection with the Dolmetsches. But what is equally important, she writes well: her style is informal, bordering upon the journalistic (using that word in the best sense) and she writes lovingly and enthusiastically about her subject — a trait not always found among biographers. Robert Donington, once a student of Arnold Dolmetsch, has bestowed this praise upon Ms. Campbell's portrait of her subject:

"We want him [Dolmetsch] as he really was, in full confidence that this is how he will show to best advantage. We do not want to be defrauded of any part of him; for it is as a whole that we so highly rate him." (p. ix)

The life-story of Arnold Dolmetsch makes fascinating reading. Although I have done some research on the connection between Dolmetsch and George Moore and have read Ms. Campbell's book twice, I am still amazed, and still wonder, at the character of this man and at the manifold achievements he packed into a full life.

There is no need here to summarize the events in Arnold Dolmetsch's life. Born in Le Mans, France, on 24 February, 1858, he died at Haslemere on 28 February, 1940. What happened in between is to be found in Ms. Campbell's biography. She begins at the beginning and simply relates the life chronologically. The chapters are short, well-laced with quotes from letters (Dolmetsch's and others) and from critics, eminent men-of-letters, friends and enemies. Incidentally, the inimitable letters of Dolmetsch and his diaries, which he began in 1917, help the reader to enter into the mind and spirit of the man and to visualize his daily life. Footnotes at the end of each chapter are a great aid to the serious reader, as is also a well-organized bibliography. A postscript adds brief biographies of other members of the family.

Although Dolmetsch built the first modern recorder (largely because little Carl had left two old ones at a railroad station) and thereby started thousands of people all over the world playing recorders, the viol player is more interested in Dolmetsch's revival of the gambas and of the old stringed instruments, and in his revival of Baroque music long forgotten. Mabel Dolmetsch learned to play the violone; Dolmetsch introduced the tenor viol, and in 1928 he completed making his first treble viol.

At Brussels and at the Royal College of Music in London, young Arnold's primary study was the violin. Then he became teacher of the instrument at Dulwich College and developed into a first-rate violin soloist. Even in the last years of his life people spoke of his violinistic skill.

At Brussels, too, Dolmetsch had been exposed to some Baroque music, played, however, upon the modern string instruments, except for the *viola d'amore*, which he heard there for the first time. This instrument he fell in love with, and was delighted when at an auction he bought an instrument that looked like a viola but turned out to be a *viola d'amore* made by Testore. Then he searched for music to play upon his new instrument. Finding none, he remembered that, in his researches, he had passed over an abundance of Elizabethan music for viols. The next step was collecting a chest of viols, and so his life-work began. He had made up his mind to devote himself to the "authentic interpretation of early music on the instruments for which it was written." (p. 23)

After enlisting family and talented students (especially his daughter Helene, who attained virtuosity upon the viola da gamba), Dolmetsch began giving informal concerts to educate a woefully ignorant public.

Then came the lute. In 1891 Dolmetsch played one in public and in 1893 he completed making his first lute. Here again Dolmetsch achieved an astonishing competency upon a difficult instrument.

At the turn of the century, Dolmetsch began writing his book, setting down his own theories on the interpretation of the music of the sixteenth, seventeenth, and eighteenth centuries. In December, 1915, the book was published, and it is still a "must" for all musicians who perform music of the period. One of Dolmetsch's greatest legacies is the realization that the notes on a page of Baroque music do not at all adequately indicate the performance. Old music must be reinterpreted in the light of ever-increasing knowledge of musicology. Another interesting belief of Arnold Dolmetsch's was that professionalism as we know it today is too narrow, too superficial: "he believed in music for and by the family. It was an Elizabethan idea." (p. 207.)

Now it behooves us to carry on in the spirit of Arnold Dolmetsch.

Sara Ruth Watson

Correspondence

I am in the process of compiling a listing of extant historical viole de gamba in public and private collections. This listing contains information on size, maker, country, date and dimensions, and is computerized such that it can be sorted by any of the above characteristics; thus, for example, it would be easy to find all viols made in Italy during the 16th century. I am also compiling two subsidiary lists, one of viol makers, and one of collections that contain historical viols.

These lists are becoming rather sizable, presently containing some 675 viols and 250 makers, and representing about 70 collections. Most of these collections are in museums, such as the Ashmolean Museum at Oxford, the Paris and Brussels collections, and so forth.

I now wish to solicit information on privately owned historical viols. For any viol, I would need to know as much of the following as possible:

1. Size of viol (quinton, pardessus, treble, alto, tenor, bass, violone)
2. Maker (full name, exact copy of label, if any)
3. Country of origin
4. Date
5. Number of strings (if instrument once had more or less strings, describe)
6. Dimensions
 - A. Total length (not including hook bar or end pin)
 - B. Body length
 - C. Max. width of upper bout
 - D. Min. width of middle bout
 - E. Max. width of lower bout
 - F. Max. height of ribs (if ribs are not of even height, describe)
 - G. String length (if bridge markings on belly show a range of past string lengths, give me max. and min.)

In addition, I would welcome any detailed description of the instrument; woods, internal construction, hookbar or endpin, varnish color and description, decorative work, etc. Pictures are valuable to me for comparison purposes. Finally, information on the history and past ownership of the instrument is extremely useful.

I would prefer all measurements to be in centimeters, but if supplied in inches, I will convert to metric.

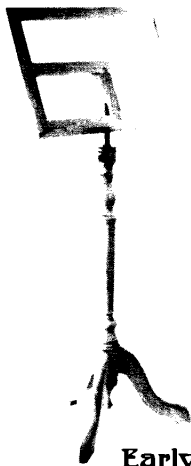
I'd appreciate any assistance in the compilation of this listing, which will be a useful reference tool for anyone researching the history of viols and their makers. Send me information and measurements, or send me the names of private instrument owners with whom I should correspond. I will list the names of individual owners in the list of collections, unless an owner wishes to remain anonymous, in which case I will not print the name.

Should anyone wish a current copy of my listings, I will be glad to make copies, with several conditions. I will have to charge \$10.00 per copy, as the lists are already running up to about 40 pages. I wish it to be clear that these will be copies of my current working listings, and subject to inaccuracies and incompleteness (inform me of any such and I will quickly correct them!). Finally, these lists may not be printed or published, in whole or part, without my permission; the reason for this is that I am applying for grants to support this research, and when the lists seem complete and accurate enough, I'll probably wish to print them either as part of a magazine article or part of a book on viols.

Thank you for your assistance.

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