

Groups of
four even
notes start-
ing on the
beat

BOWING NO. VII.

In groups of four even, unslurred notes, starting ON the beat, the first of the four is played down-bow.

Notice that this first note is again the one present, in each beat, with the greatest accent—another correlation of principles.

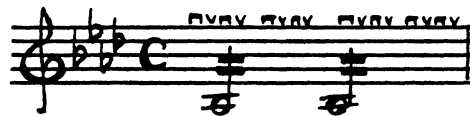
Example 43

Beethoven:
Symphony No. 6
"The Pastorale"
Fourth movement
Measure 45
Cellos and basses



Example 44

Ibid:
Violins



Sequences
of triplets

In a steady flow of triplets (unslurred) in four-four time, the down-bow comes on the first and third beats of the measure—the strongest beats.

Example 45



In three-four time, the bowing arrives as marked in the following example:

Example 46



Every other measure, in the above example, starts down-bow, thus bringing the example under the "Law of Compensation." (See Chapter III, page 45.)

Famous
exception
to the
Bowings

EXCEPTION:

Note the following famous exception to Bowing No. VII.

Example 47

von Weber:
Overture to
Oberon
Measures
213-216
Tutti strings




The above Example 47 is so famous in orchestral literature that it stands almost alone. The bowing as marked here is that used by the professional orchestras. Note that it is predicated upon Axiom No. 2, not on Axiom No. 1.

In Example 47 the two groups of sixteenth notes start up-bow throughout. This is the unusual thing about the example. The bowing as marked is the only really effective one for the passage. Analyzing it carefully we first notice that the down-bow on the initial note of the first measure brings the bow to the point where the *detaché* can be effectively used. By playing the sixteenths just as they come, starting up-bow with no change in the given bowing, the last note of the measure then comes down-bow. This means that the player has the full length of the up-bow ready for the long *fortissimo* whole-note, making possible great breadth on this note as well as solid

sustaining power. The bow can, if necessary, "whip" the accent at the point of the bow as it starts up-bow. (The "whip" signifies that the bow barely lifts from the string and strikes heavily as the up-bow starts.) The overall effect of the given bowing is always stupendous and it stands almost alone in its reversal of the normal bowing customs. (See also Bowing No. XIX.)

*Linked
bowings*

BOWING NO. VIII.

The dotted-eighth-with-sixteenth figure () is generally played on ONE bow, the bow stopping momentarily between the notes.

This type of execution is called the "linked" bowing. (Exceptions to the above Bowing No. VIII are discussed under Bowing No. IX.)

In the following examples, the dotted lines show the inserted links, not marked by the composer or editor.

Example 48



Example 49

