

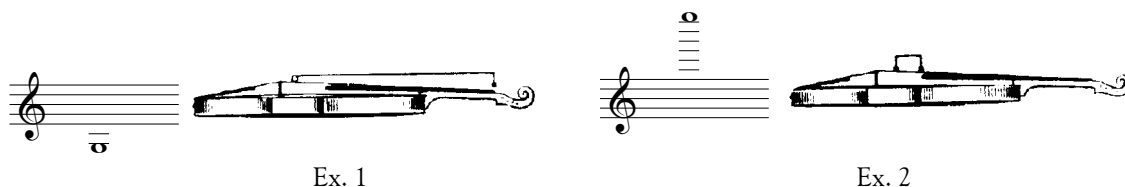
CHAPTER II

Quality of Sound



GENERAL RULE FOR [THE] PRESSURE OF THE BOW ON THE STRINGS

58. One can press the bow on the strings as much as possible in the low register—See Ex. 1—due not only to the distance which separates the bow from the nut or from the first placed finger, but also due to the register itself, which has the widest and deepest vibrations, allowing the string a greater flexibility. But as the register becomes higher and higher, the pressure on the bow must be changed proportionately, for reasons opposite to those just given.* See Example 2.



Consequently: modify the pressure on the bow in proportion to the string's lessening flexibility, which results from the shortening produced by the note depressed by the left hand and the place where the hair presses the string.

THE ROULÉ BOW STROKE **

59. In order to obtain a resonant and flexible quality of sound, it is not enough that the bow press on the string; it must *penetrate* it, so that it *possesses* it. For that it is necessary to add to the *vertical* pressure—which is due to the resilience of the stick on the hair—a sort of *horizontal* flexibility, which increases the sensitivity of this pressure. We must require of each finger of the right hand an infinitely more subtle control than the simple pressure of *the entire hand*; and that comes from practicing a bow stroke which we will call the *Roulé* bow stroke—the stick should roll from one side to the other between the thumb and

* This consideration of bow pressure was particularly important in Capet's time, when all strings were made of gut; metal strings were just being invented.

** The French, *Roulé*, literally "rolled," is used by Ivan Galamian. See Principles of Violin Playing and Teaching (Englewood Cliffs, N.J.: Prentice-Hall, Inc., 1962), pg. 104.