

The rule of violin bowing and minuet movements in Georg Muffat's *Florilegium Secundum*: Relation between the performance practice and dance rhythm in the Baroque era

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The preface to *Florilegium Secundum*, a collection of orchestral suites published in 1698 by a German composer, Georg Muffat, is considered to be one of the most important literatures on the performance practice of Baroque music. In particular, it provides us with detailed information about the French rule of violin bowing for dances. Muffat insists that the first note of each measure be played with a downward stroke. To observe this rule, he frequently requires two successive downward strokes. For the execution of this technique, the player must retake the bow after the first stroke to prepare the second. Some scholars have argued that retaking of the bow causes a silence or decay of the sound and thus effects as articulation to separate the notes into two groups.

This paper focuses on the minuets in many types of Baroque dances and applies Muffat's rule of bowing to the minuet movements in *Florilegium Secundum*. The results reveal two remarkable tendencies: first, retaking of the bow is required much more frequently at the moment immediately before the first notes of odd-numbered measures than those of even-numbered measures. Second, retaking of the bow executed immediately before odd-numbered measures requires more arm movement and effects more distinctly as articulation than retaking of the bow before even-numbered measures.

Consequently, these tendencies enforce the two-measure phrase structure of minuets. The basic step unit of minuets, *pas de menuet*, requires two measures, and dancers must identify the first note of odd-numbered measures to start the step unit at the correct moment. Muffat's rule of bowing supports this distinction and thus enhances dance rhythm of minuets.