Vinicius Frate

CAIMMI

LA TECNICA SUPERIORE DEL CONTRABBASSO

20 STUDI

TECHNIQUE SUPERIEURE DE LA CONTREBASSE
20 Études

ADVANCED TECHNIQUE OF THE DOUBLE-BASS
20 Studies

DIE HÖHERE TECHNIK DES KONTRABASSES
20 Studien

LA TECNICA SUPERIOR DEL CONTRABAJO
20 Estudios

RICORDI

E.R. 415

ITALO CAIMMI

LA TECNICA SUPERIORE DEL CONTRABBASSO.

I presenti studî sono difficili, però non inesiguibili, come a molti possono sembrare. Certo, essi sono accessibili *solo* a coloro che sul Contrabbasso hanno fatto uno studio serio, regolare e sotto ottima guida. È da osservarsi, innanzi tutto, che lo strumento deve essere perfettamente in ordine, come lo richiede un Contrabbasso per solista. È bene, per quanto riguarda la sistemazione di questo, specie in ciò che maggiormente interessa (manico, tastiera, ponticello) affidarsi ad un bravo liutaio. Allo studioso, poi, si raccomanda la scelta delle corde, le quali, oltre ad essere di quelle usate da un solista, devono essere ben proporzionate tra loro. Sistemato il Contrabbasso accuratamente nei suoi particolari più minuti, lo studioso ricaverà facile, nitida, su qualunque corda, l'esecuzione del capotasto.

ITALO CAIMMI.

LA TECHNIQUE SUPÉRIEURE DE LA CONTREBASSE.

Les études que nous présentons ici sont d'une exécution difficile, mais non impossible comme quelques-uns pourraient le croire. Certes, elles ne sont accessibles qu'aux contrebassistes qui ont déjà fait de leur istrument une étude sérieuse et régulière sous un bon maître. Répétons, tout d'abord, que l'instrument doit être dans l'ordre parfait que requiert une Contrebasse pour soliste, et il convient, pour ce qui regarde celle mise en état et surtout les points les plus importants (manche, touche, chevalet), de s'en remettre à un luthier habile. Nous recommandons aussi le choix des cordes, lesquelles non seulement doivent être celles à l'usage des solistes, mais doivent posséder entre elles une rigoureuse proportion. Une fois l'instrument mis au point jusqu'en ses moindres détails, il répondra avec aisance et clarté, sur toutes ses cordes, à l'exécution du capolasto.

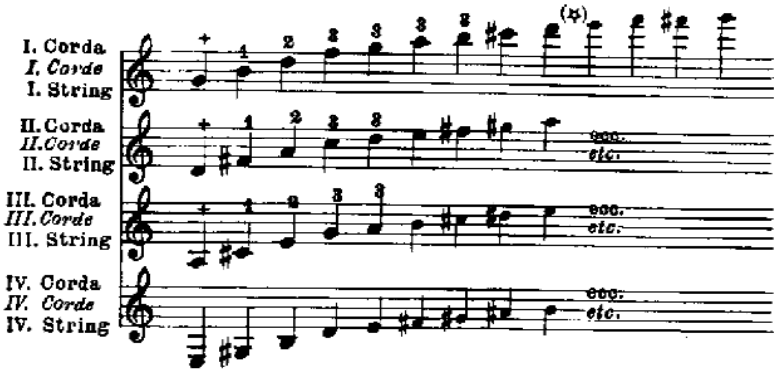
ADVANCED TECHNICS OF THE DOUBLE-BASS.

These studies are difficult, but not impossible to play, as they might seem to many. It is true, they are *only* possible for those who have studied the double-bass seriously, regularly and under the best tuition. Above all, it is essential that the instrument should be in perfect condition, to satisfy the requirements of a soloist. With regard to the regulation of any specific parts (the neck, fingerboard and the bridge) it is well to rely on a good manufacturer. The student should further be careful in the choice of his strings which, besides being suitable for solo work, must be in correct proportion to one another. With his instrument accurately regulated in its most minute details, the student will effect an easy and brilliant execution of the thumb position on any string.

PROSPETTO DEI SUONI ARMONICI AL PONTICELLO E DITEGGIATURA

TABLEAU DES SONS HARMONIQUES AU CHEVALET ET DOIGTÉ

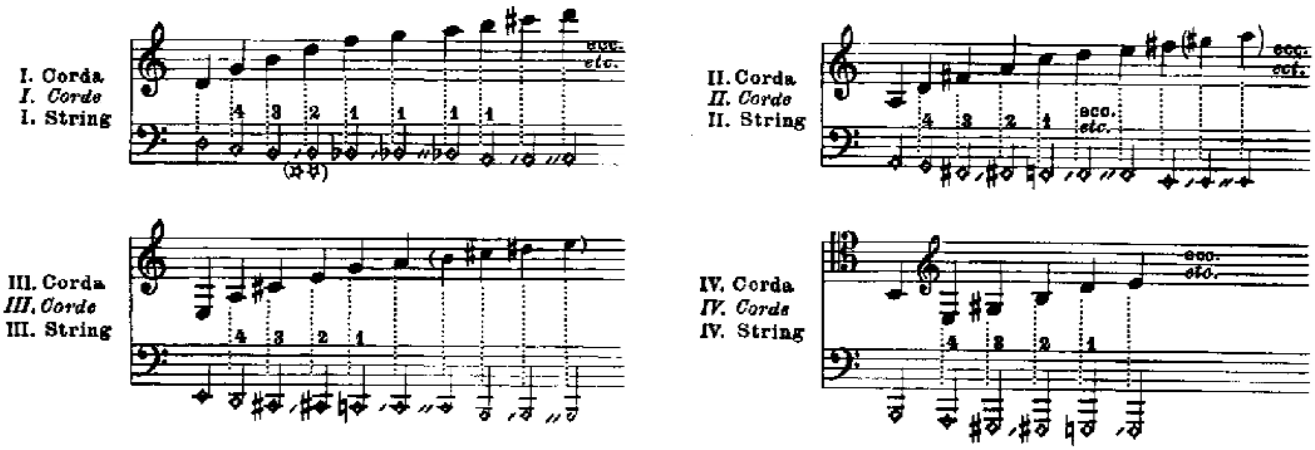
TABLE OF HARMONICS TOWARDS THE BRIDGE WITH FINGERING



PROSPETTO DEI SUONI ARMONICI SUL MANICO E DITEGGIATURA

TABLEAU DES SONS HARMONIQUES SUR LE MANCHE ET DOIGTÉ

TABLE OF HARMONICS IN THE LOWER POSITIONS, WITH FINGERING



INTERPRETAZIONE DEI SEGNI

I. II. III. IV. Corda.
⊓ Arco in giù.
∨ Arco in su.
1. 2. 3. 4. Diteggiatura.
1. 2. 3. 4. Mano avanti.
1. 2. 3. 4. Mano indietro.
⌊——⌋ In posizione.
○ Armonico.
♀ Capotasto su nota armonica.
\+ Capotasto.

(✲) Le note armoniche scritte in piccolo sono usate pochissimo o nulla affatto.

(✲✲) Le lineette /, //, (/♦ //♦) poste avanti le note, come si vede dal prospetto, indicano la possibilità di ottenere, spostando un po' la mano verso il capotasto, uno ed anche due suoni armonici fra la distanza di mezzo tono a posizione naturale.

INTERPRETATION DES SIGNES

I. II. III. IV. *Corde.*
⊓ *L'archet tiré.*
∨ *L'archet poussé.*
1. 2. 3. 4. *Doigté.*
1. 2. 3. 4. *Main en avant.*
1. 2. 3. 4. *Main en arrière.*
⌊——⌋ *Main en position.*
○ *Harmonique.*
♀ *Capotasto sur note harmonique.*
\+ *Capotasto.*

(✲) *Les notes harmoniques indiquées en petit caractère ne s'emploient que rarement ou jamais.*

(✲✲) *Les petites lignes /, //, (/♦ //♦) placées devant les notes, comme on le verra dans le tableau, indiquent la possibilité d'obtenir, en déplaçant légèrement la main vers le capotasto, un et même deux sons harmoniques, entre la distance d'un demi-ton et la position naturelle.*

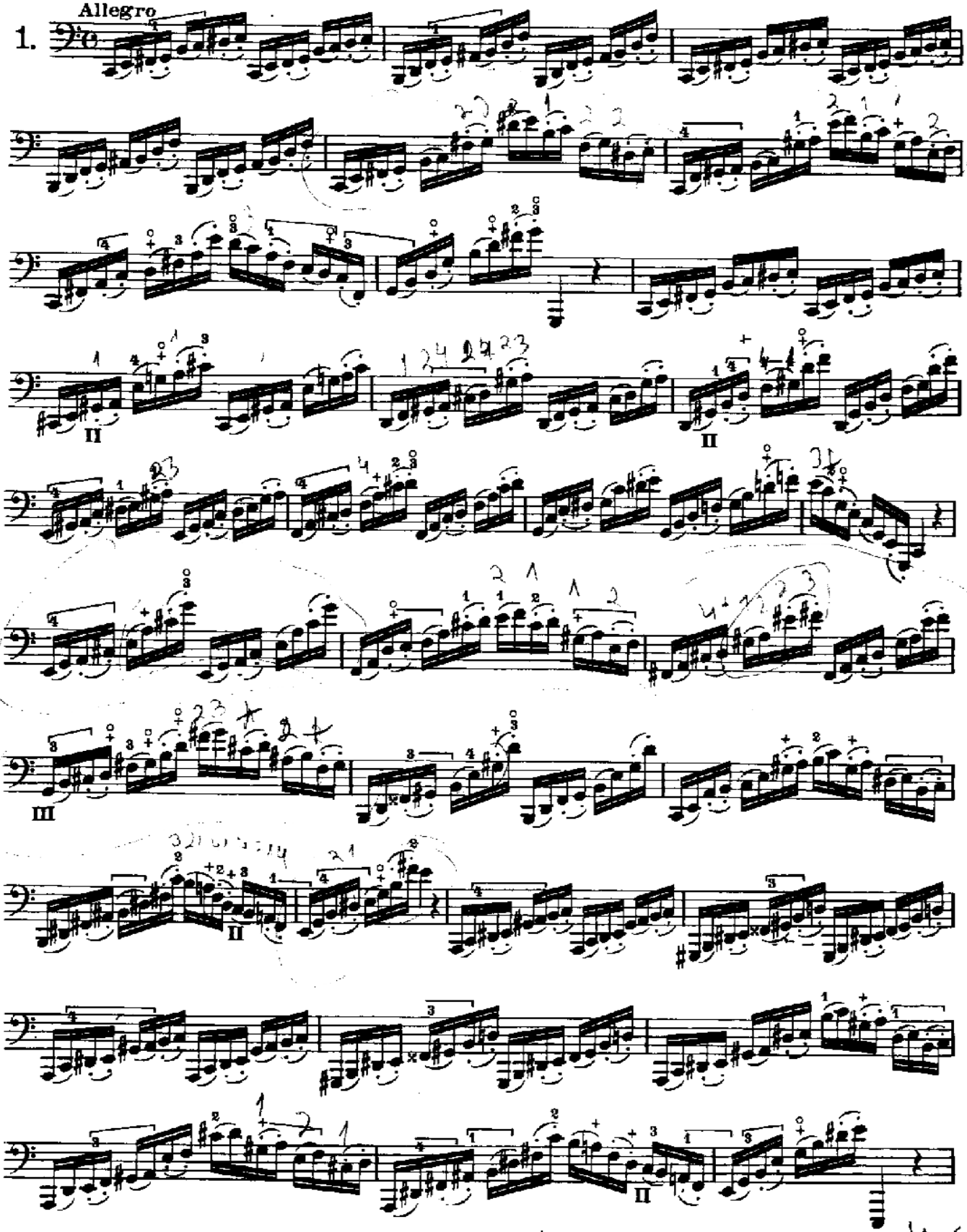
EXPLANATION OF SIGNS

I. II. III. IV. String.
⊓ Up-bow.
∨ Down-bow.
1. 2. 3. 4. Fingering.
1. 2. 3. 4. Hand forward.
1. 2. 3. 4. Hand back.
⌊——⌋ Hand stationary.
○ Harmonic.
♀ Thumb position on harmonic note.
\+ Thumb position.

(✲) The harmonics in small type are used very little or practically never.

(✲✲) The little lines /, //, (/♦ //♦) placed in front of the notes (see table) indicate the possibility, by shifting the hand slightly towards the "shoulder„ or thumb position, of obtaining one or even two harmonics between the distance from the middle tone and the natural position.

Primo Libro | *Premier Livre* | First Book



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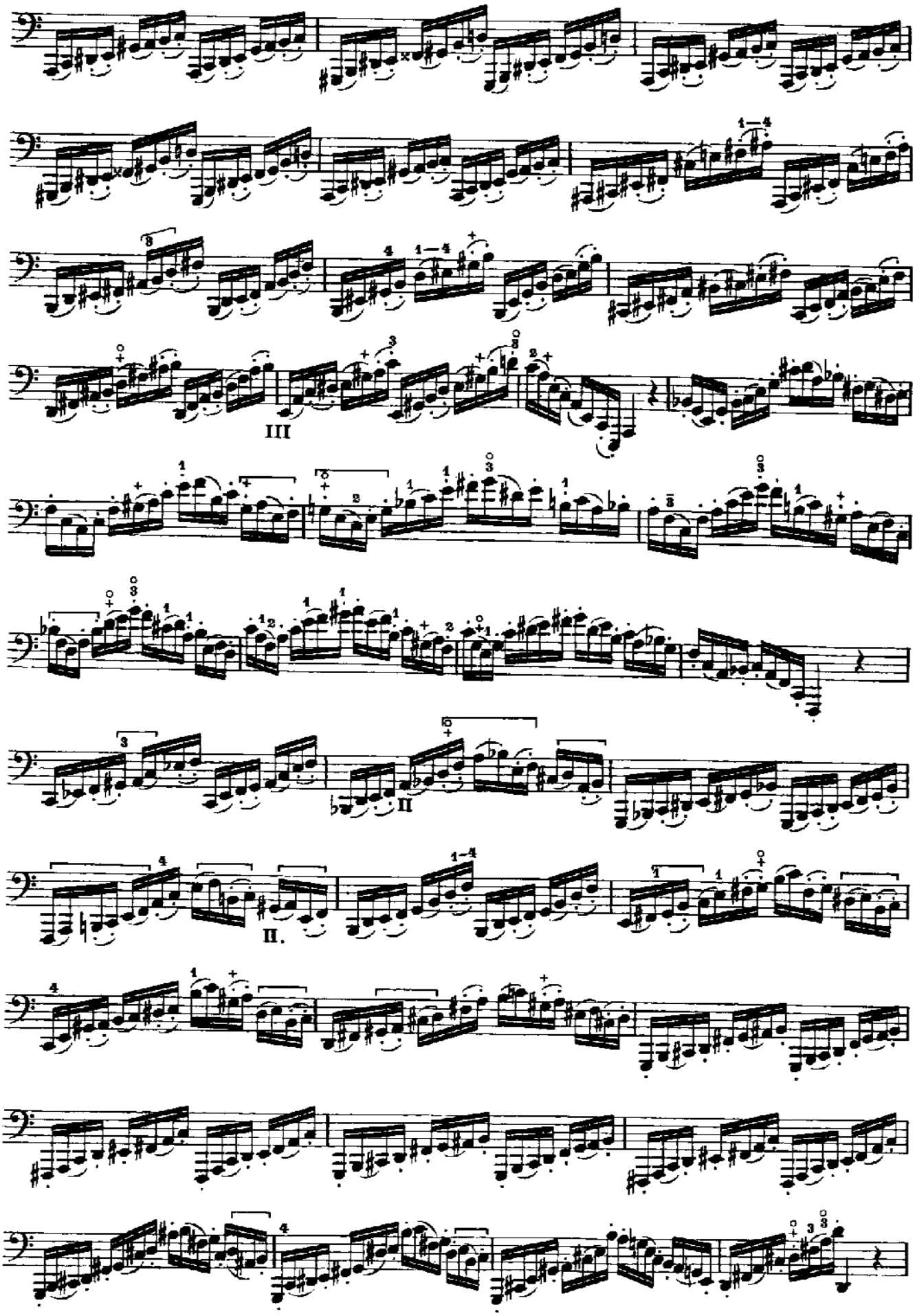
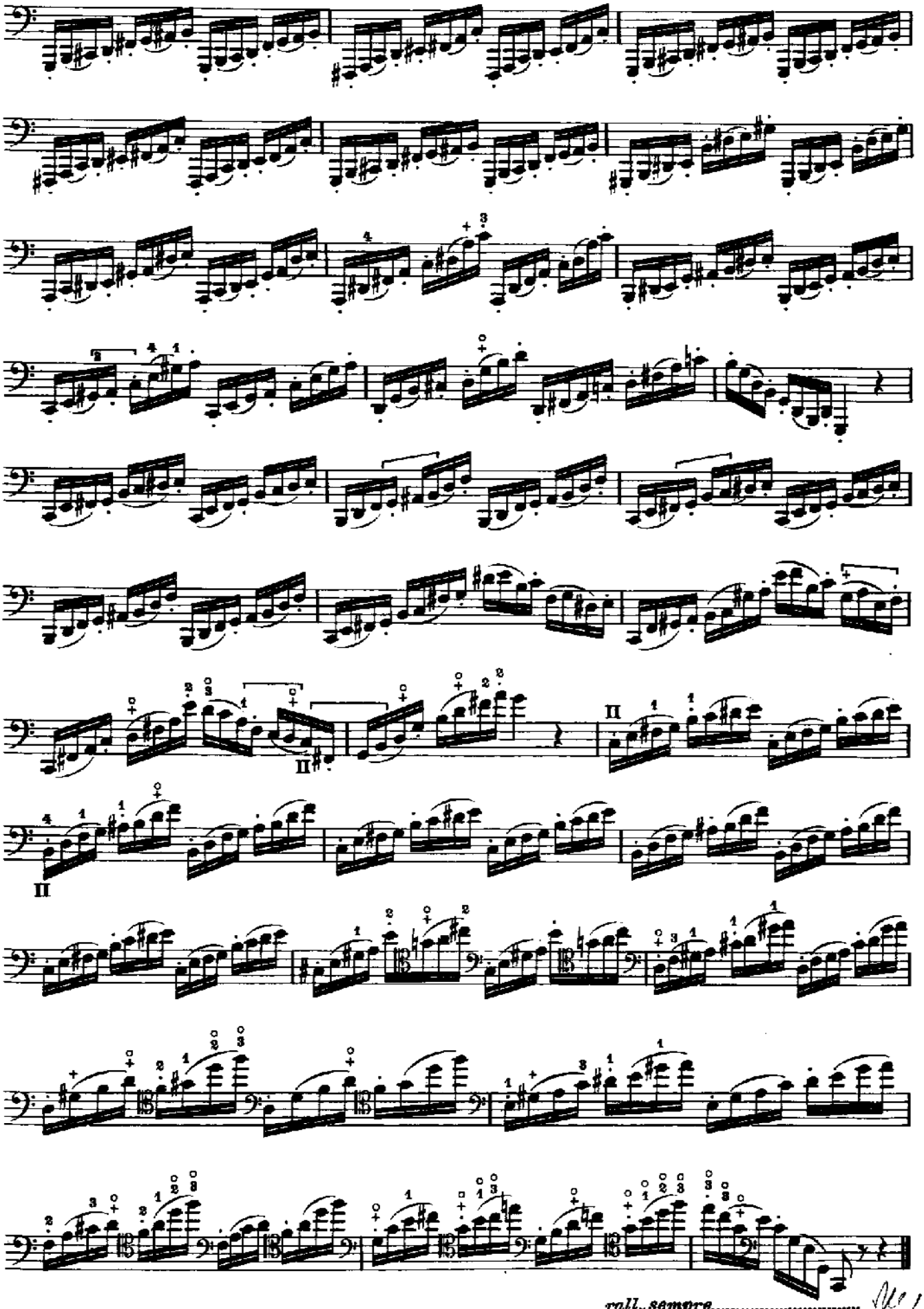
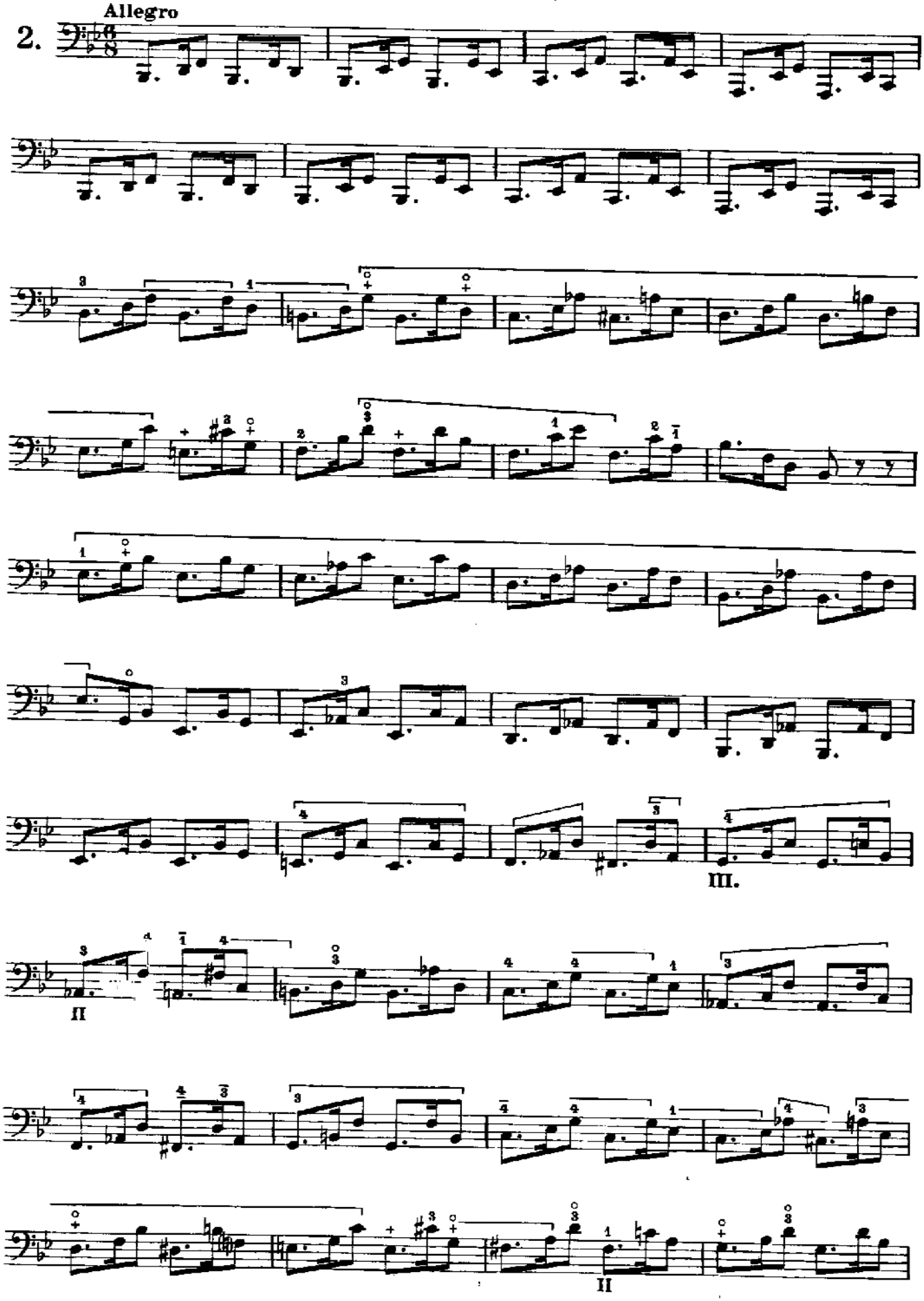
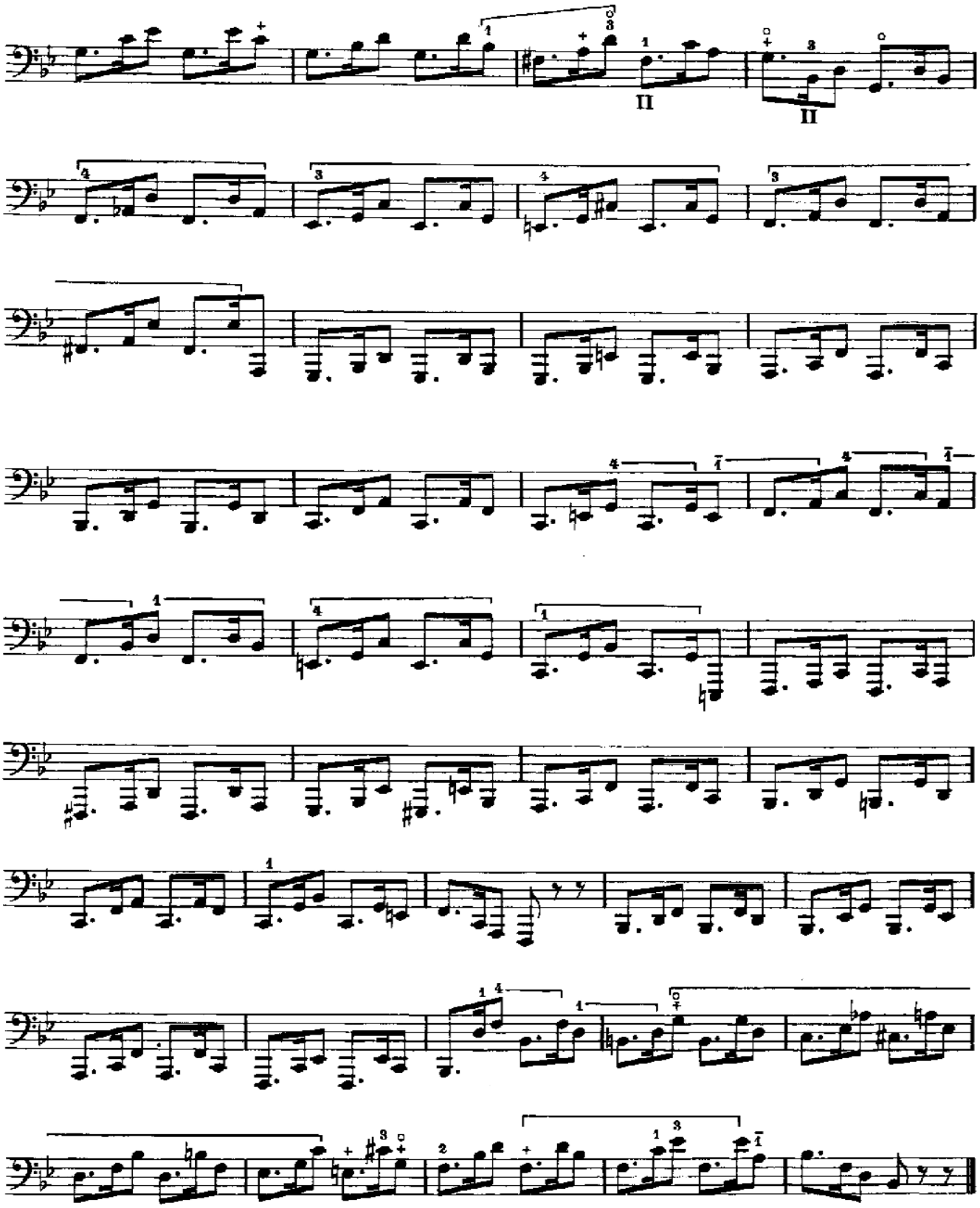

III
II
II.

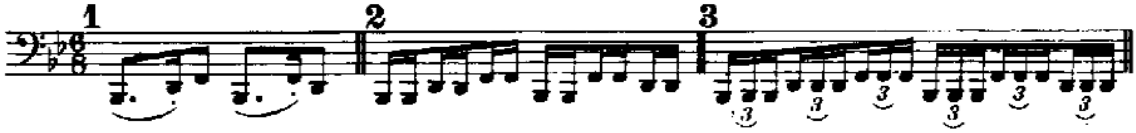

II
II
II
rall. sempre.....

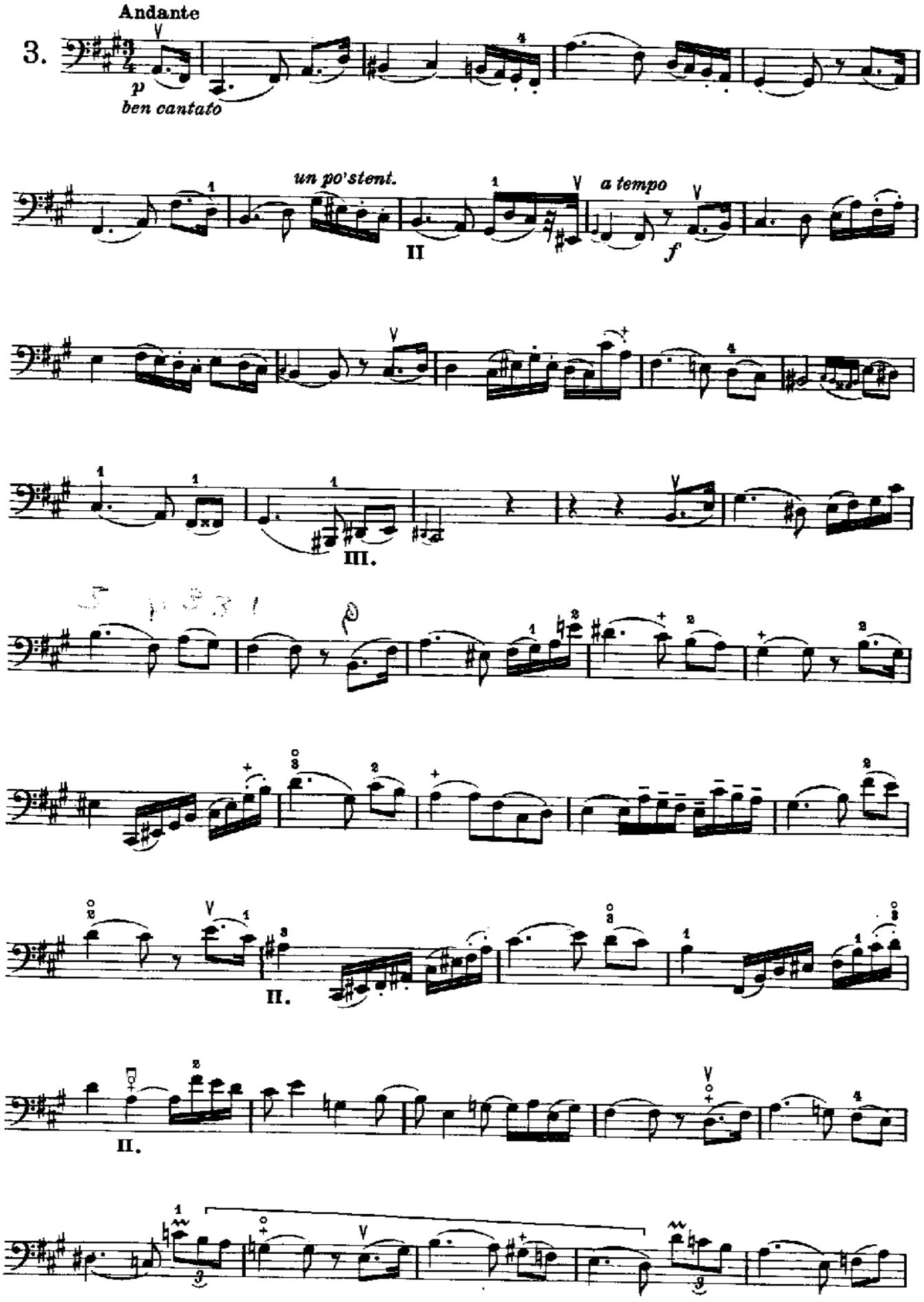
2. Allegro

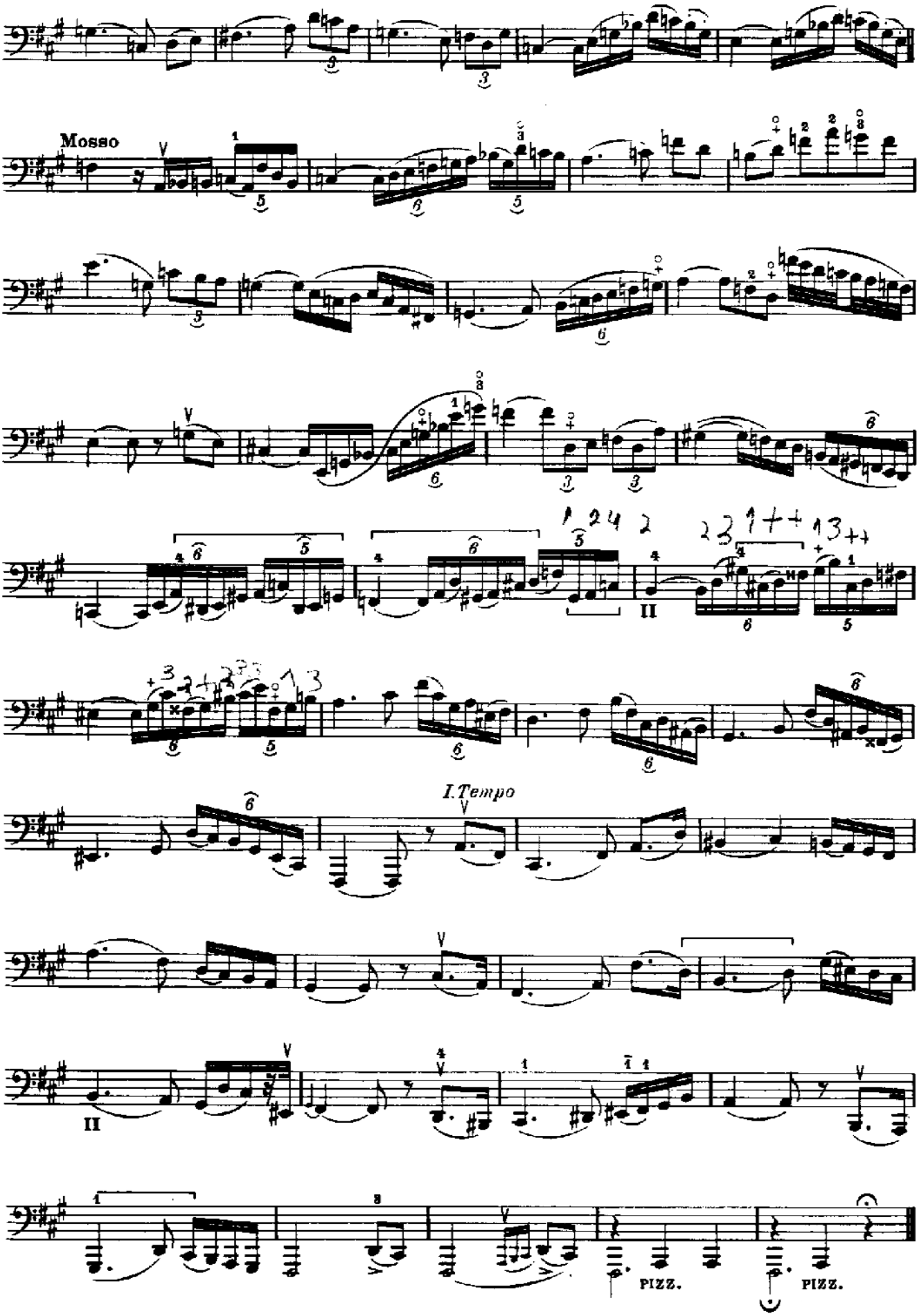


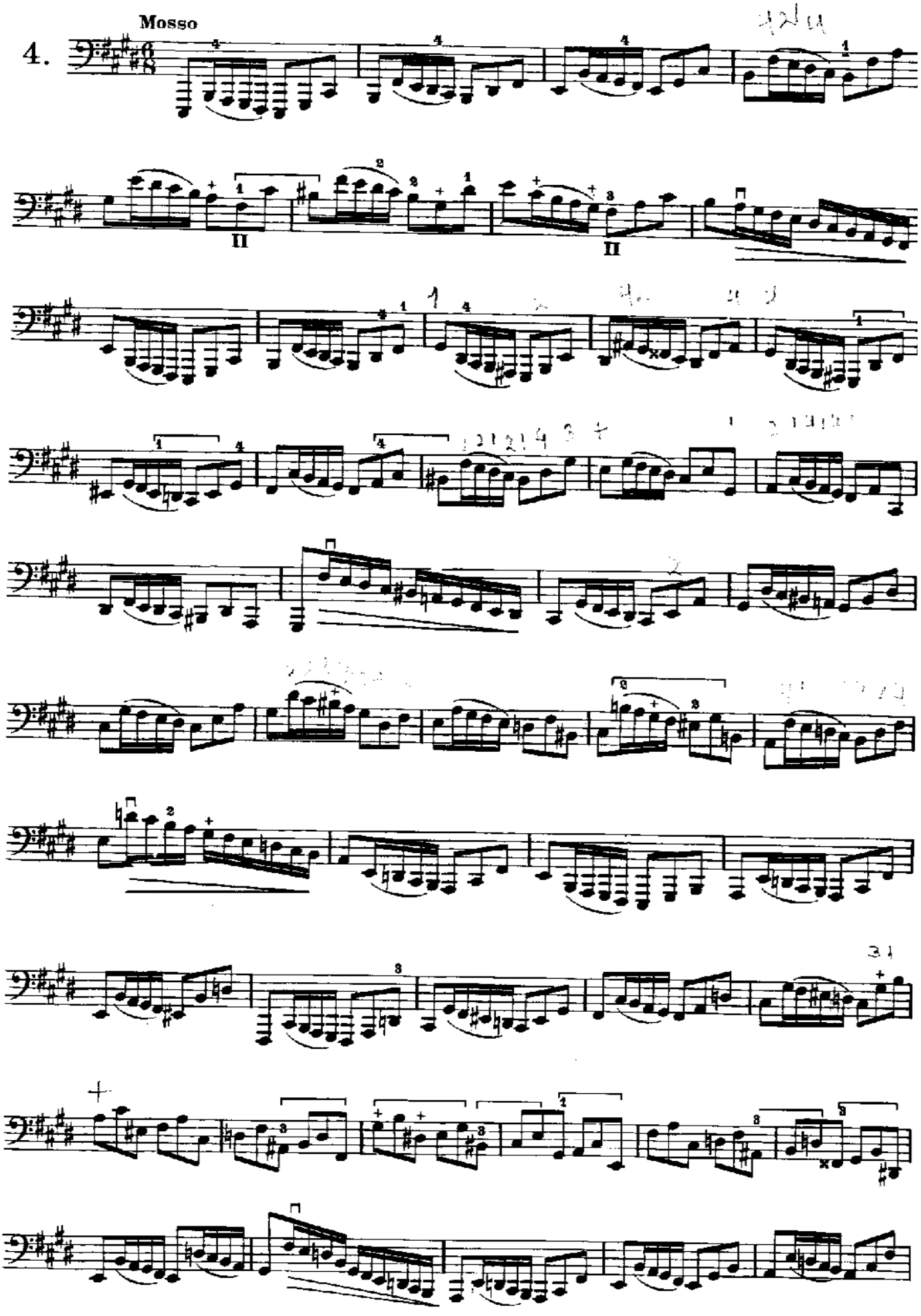


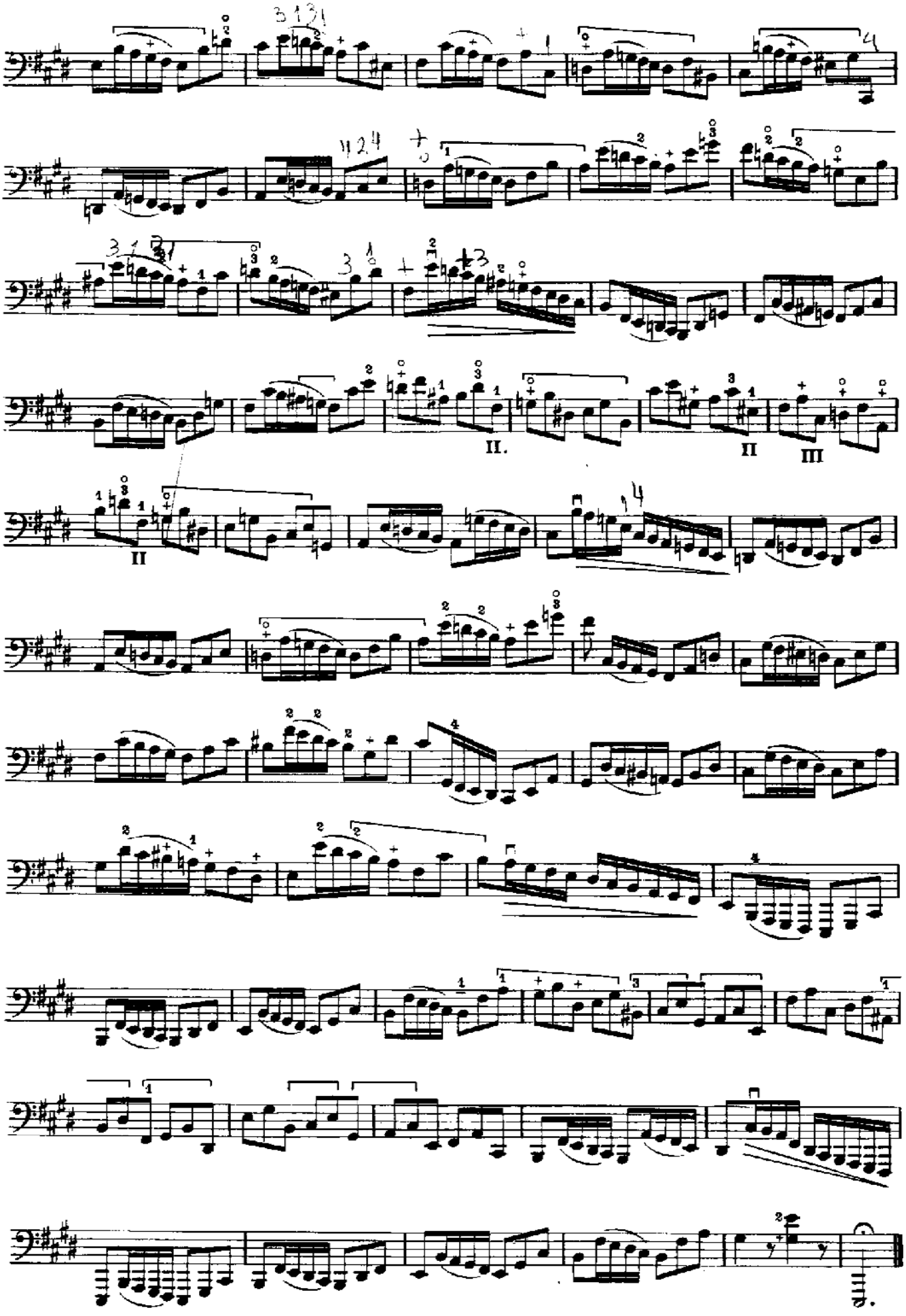
VARIANTI
VARIANTES
VARIANTS

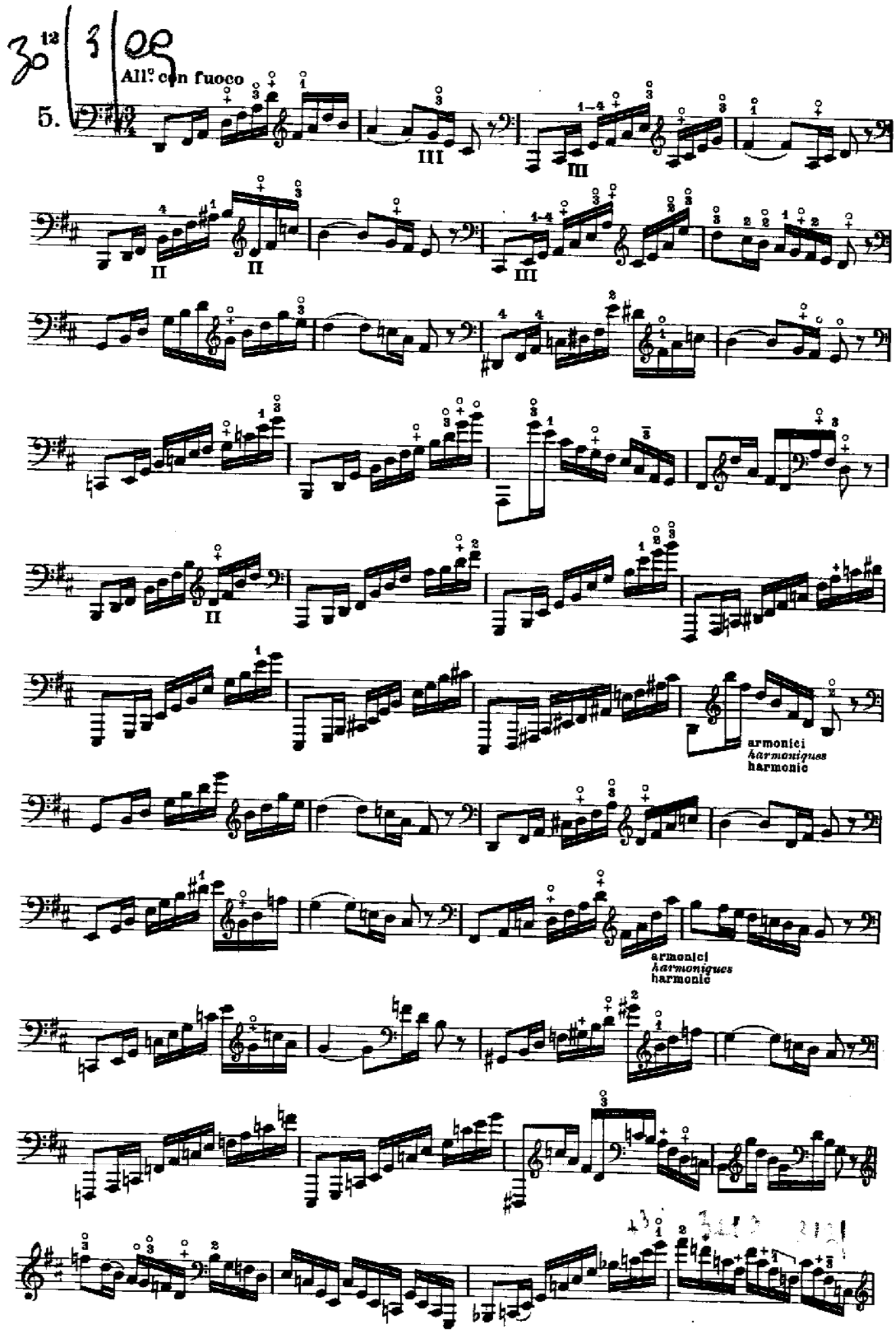


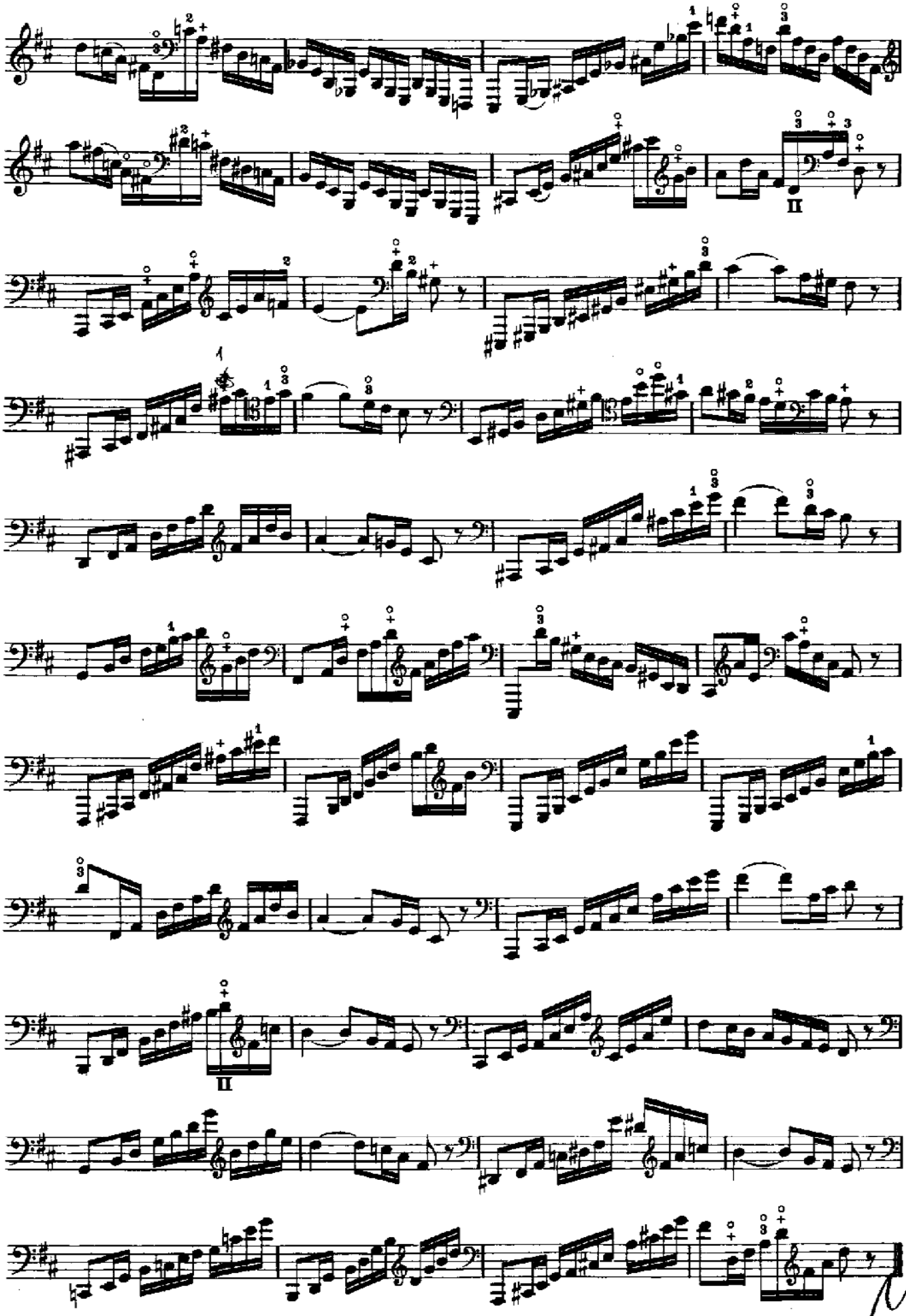

Andante
3.
p
ben cantato
un po'stent.
II
a tempo
f
III.
II.
II.


Mosso
I. Tempo
PIZZ.
PIZZ.


Mosso
4.


II.
II
III
II


All.o con fuoco
armonici
harmonici
harmonic
armonici
harmonici
harmonic



Tempo di Barcarola
All^tto tranquillo

6.

p

mf

II.

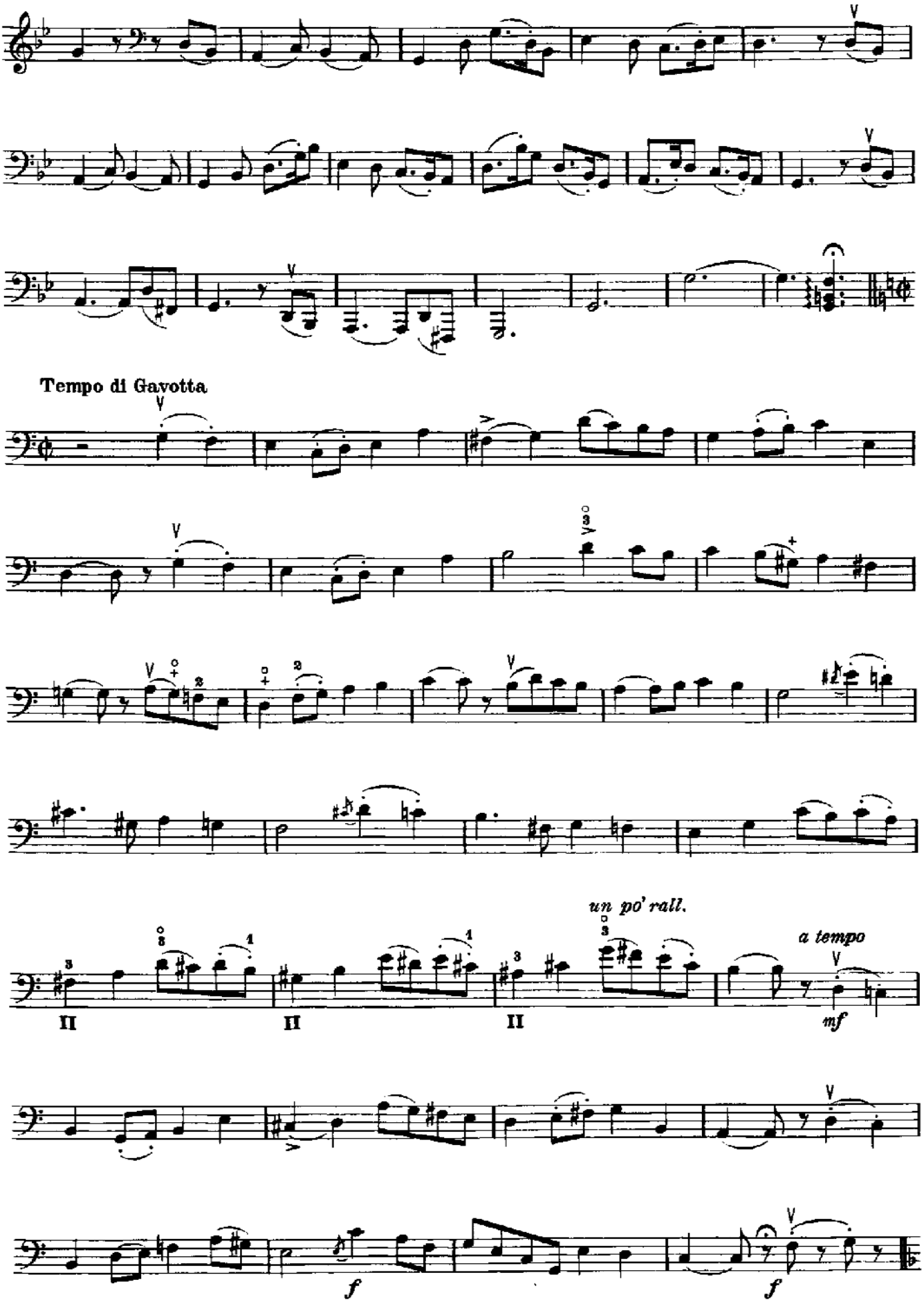
mf

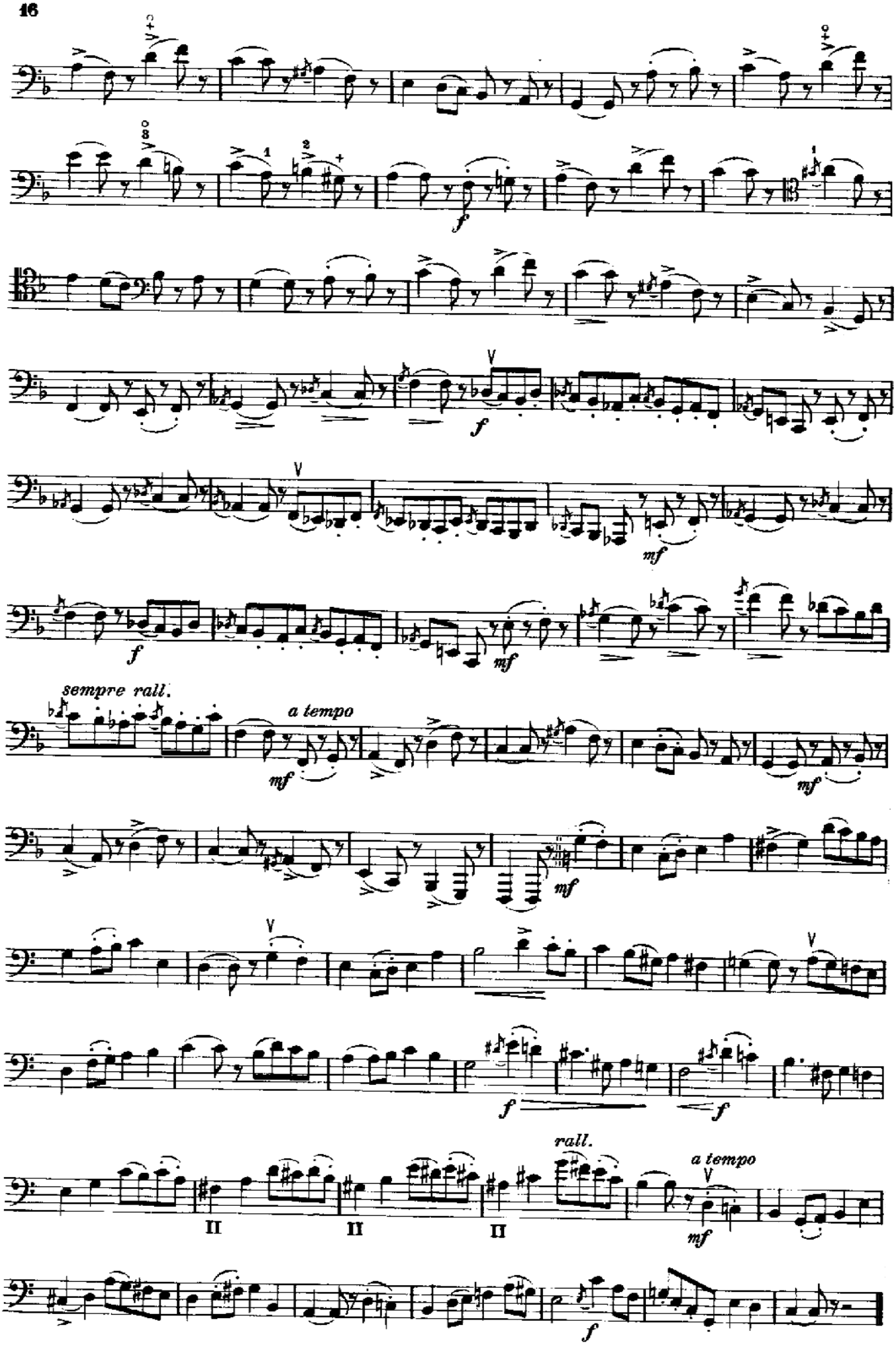
Più mosso

con dolcezza, scorrevole

f

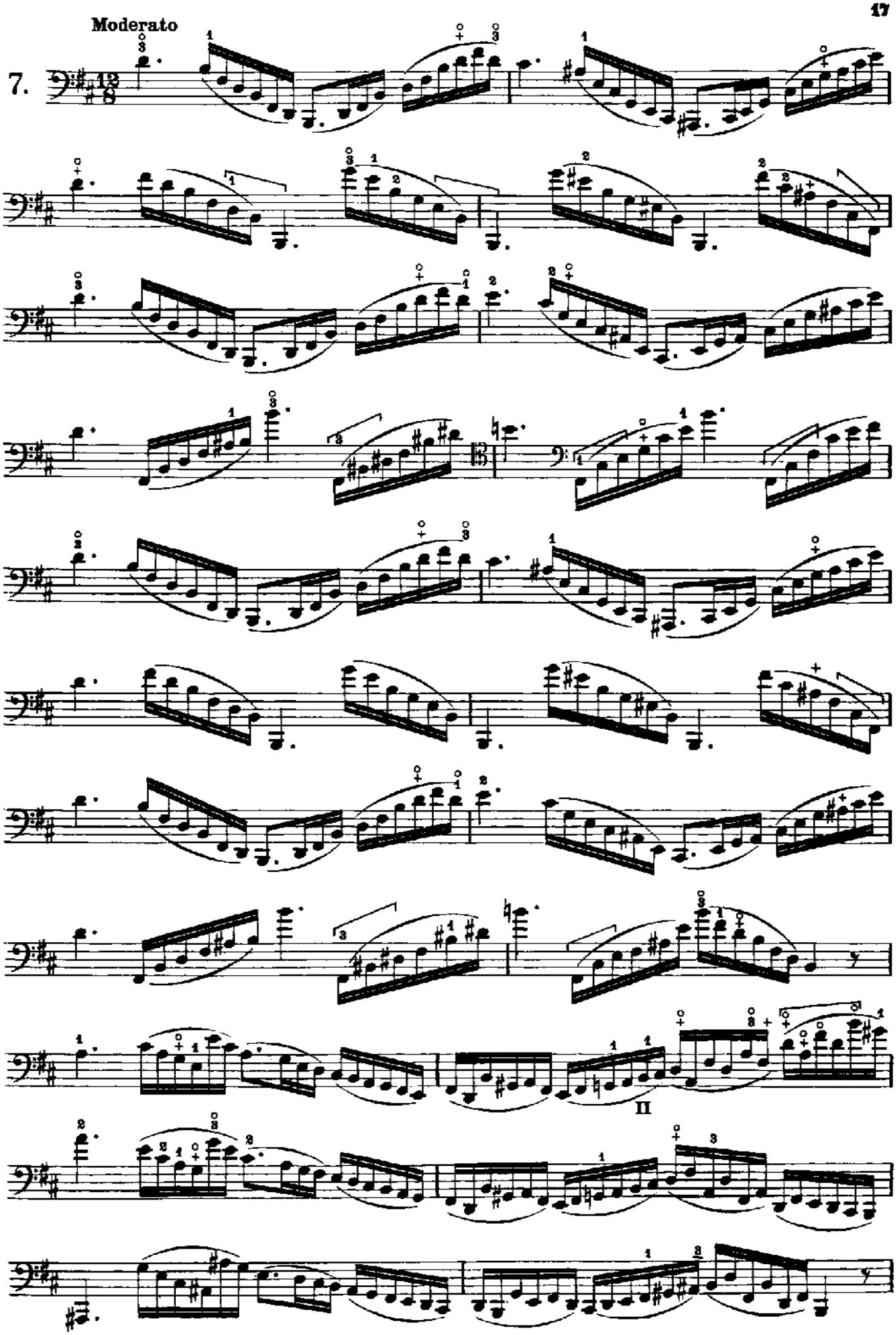
p armonici
harmoniques
harmonic


Tempo di Gavotta
un po' rall.
a tempo
mf
f
f

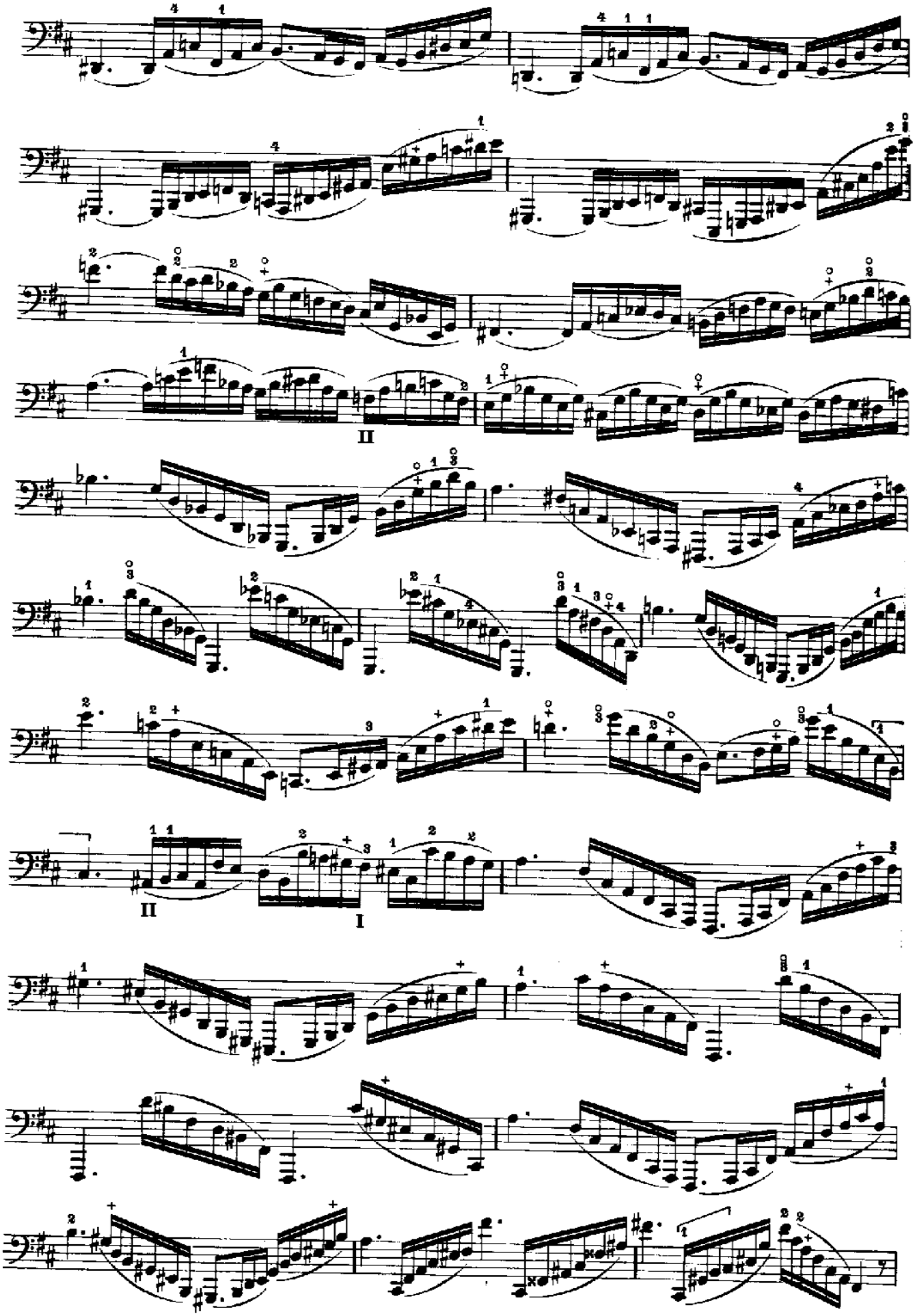

sempre rall.
a tempo
rall.
a tempo

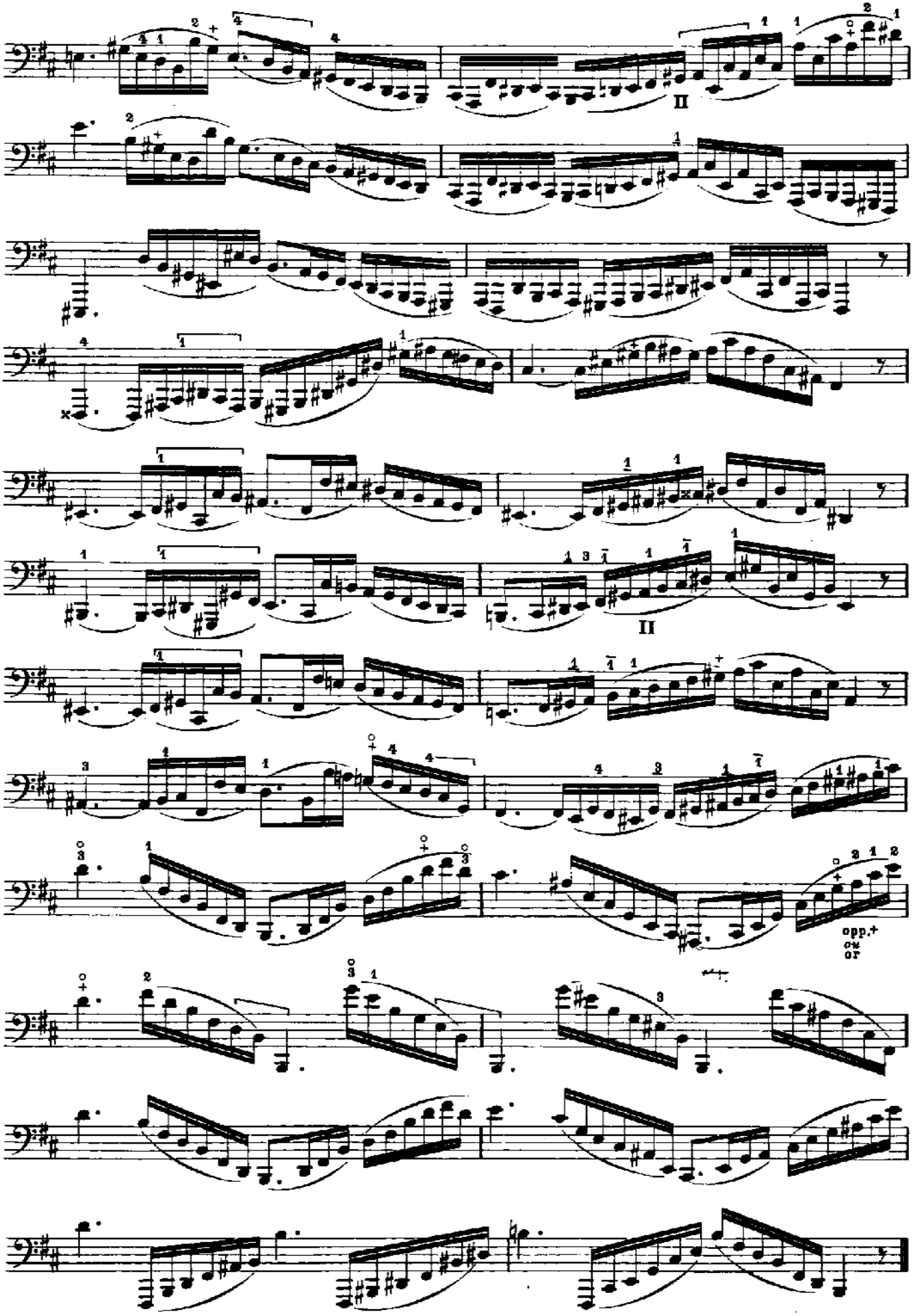
Moderato

7.



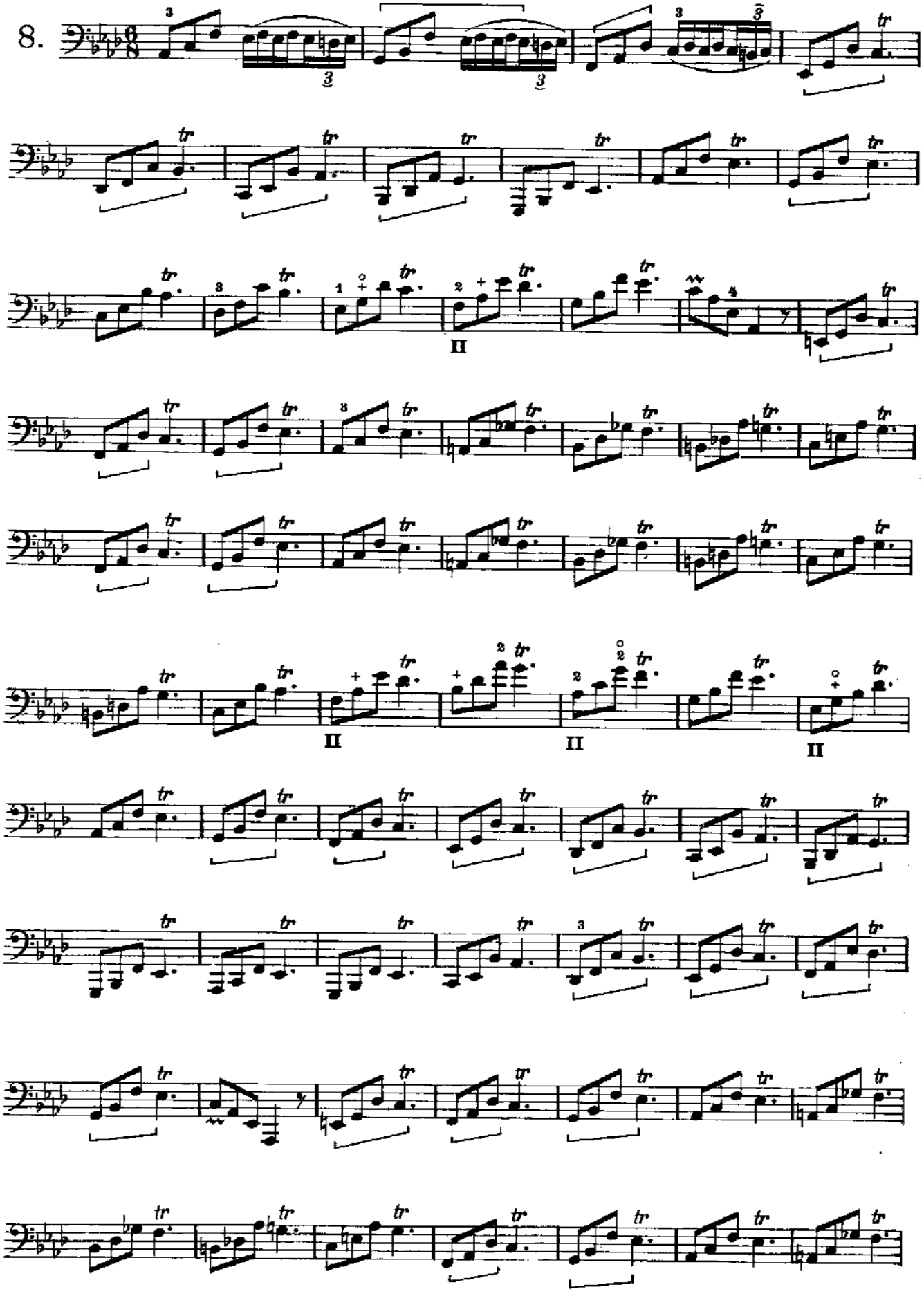
II

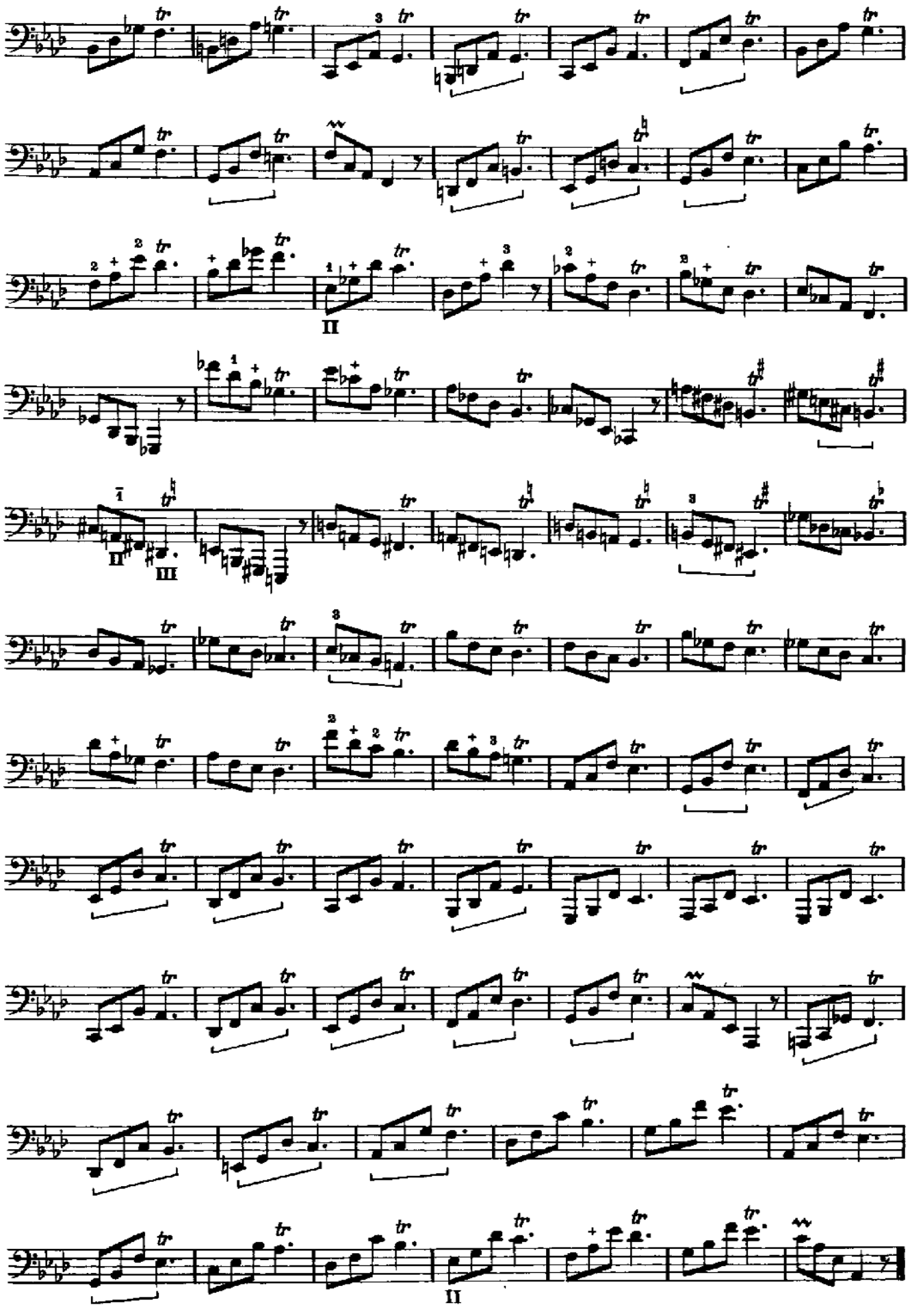

II
II
I


II
II
opp.+
ow
or

Presto

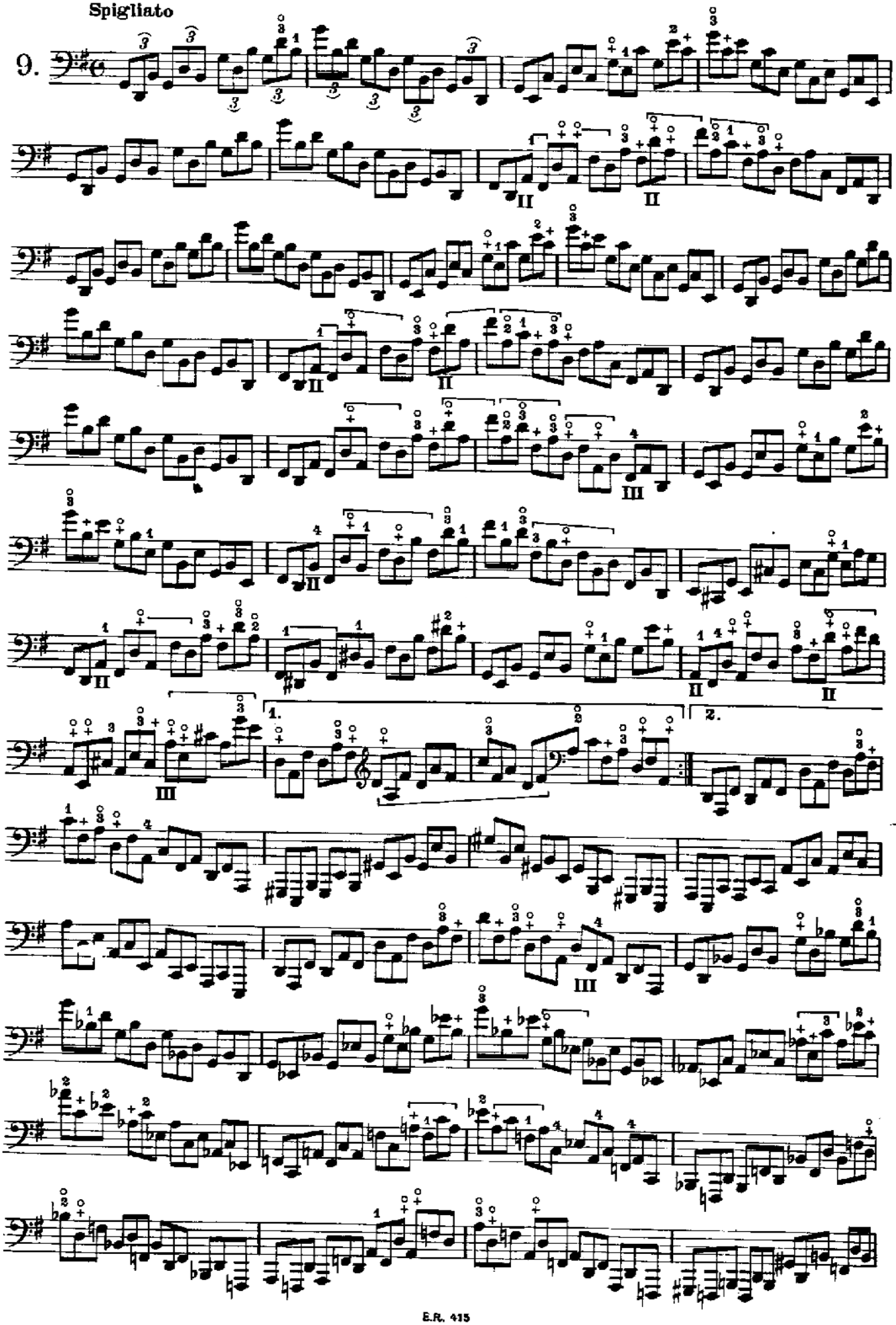
8.

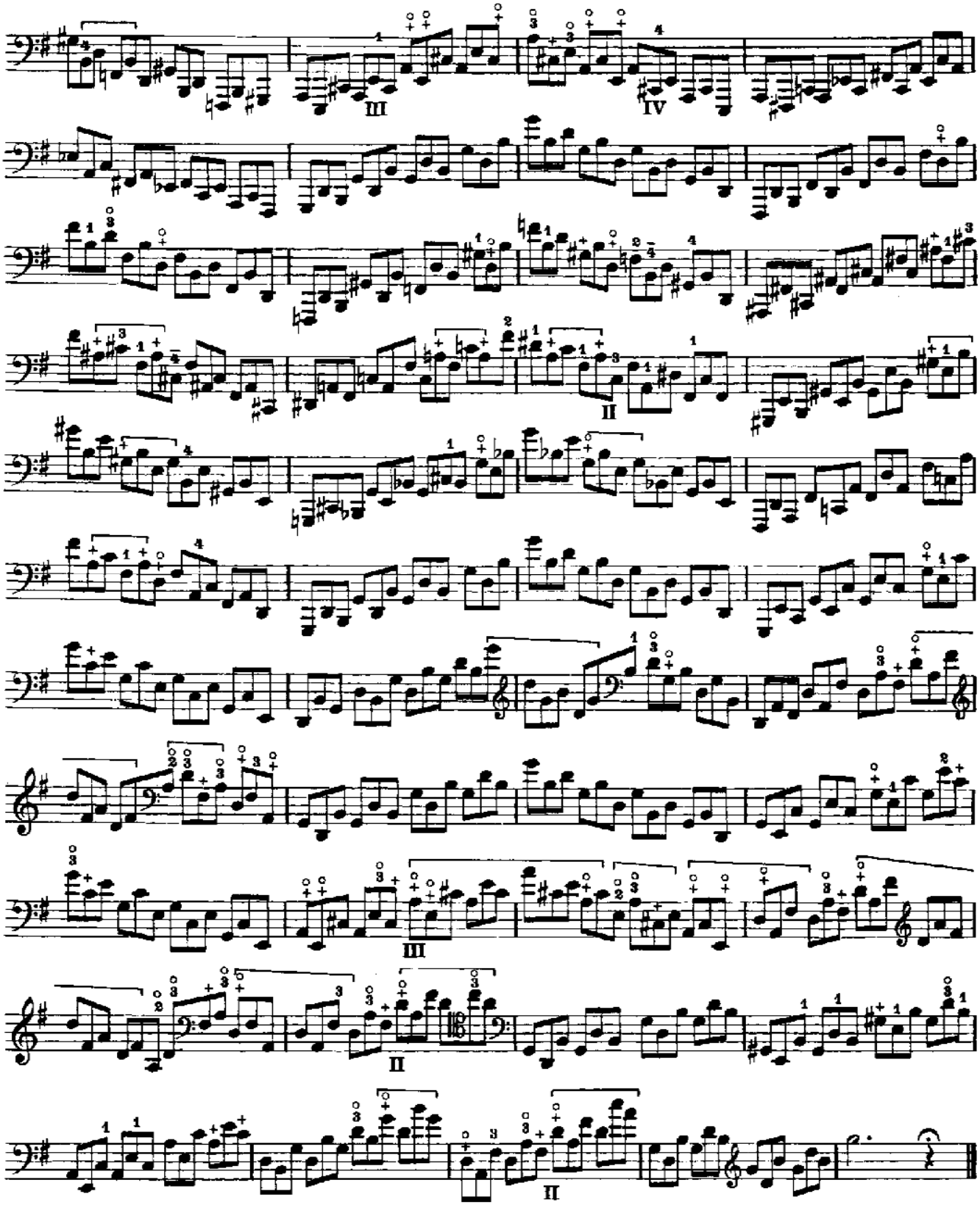




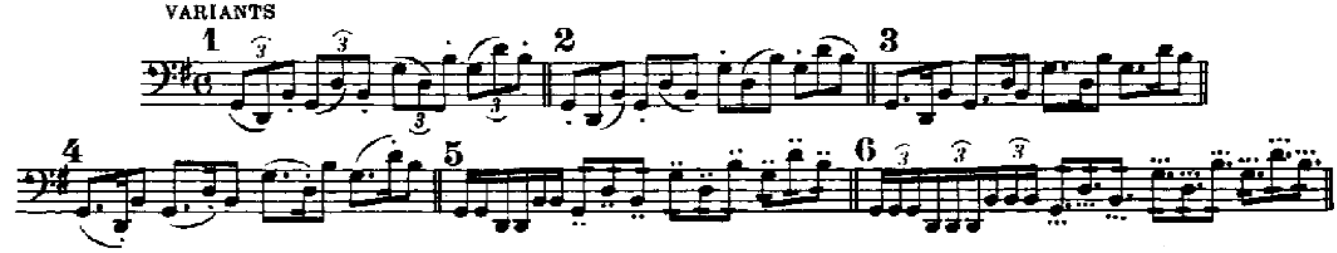
Spigliato

9.



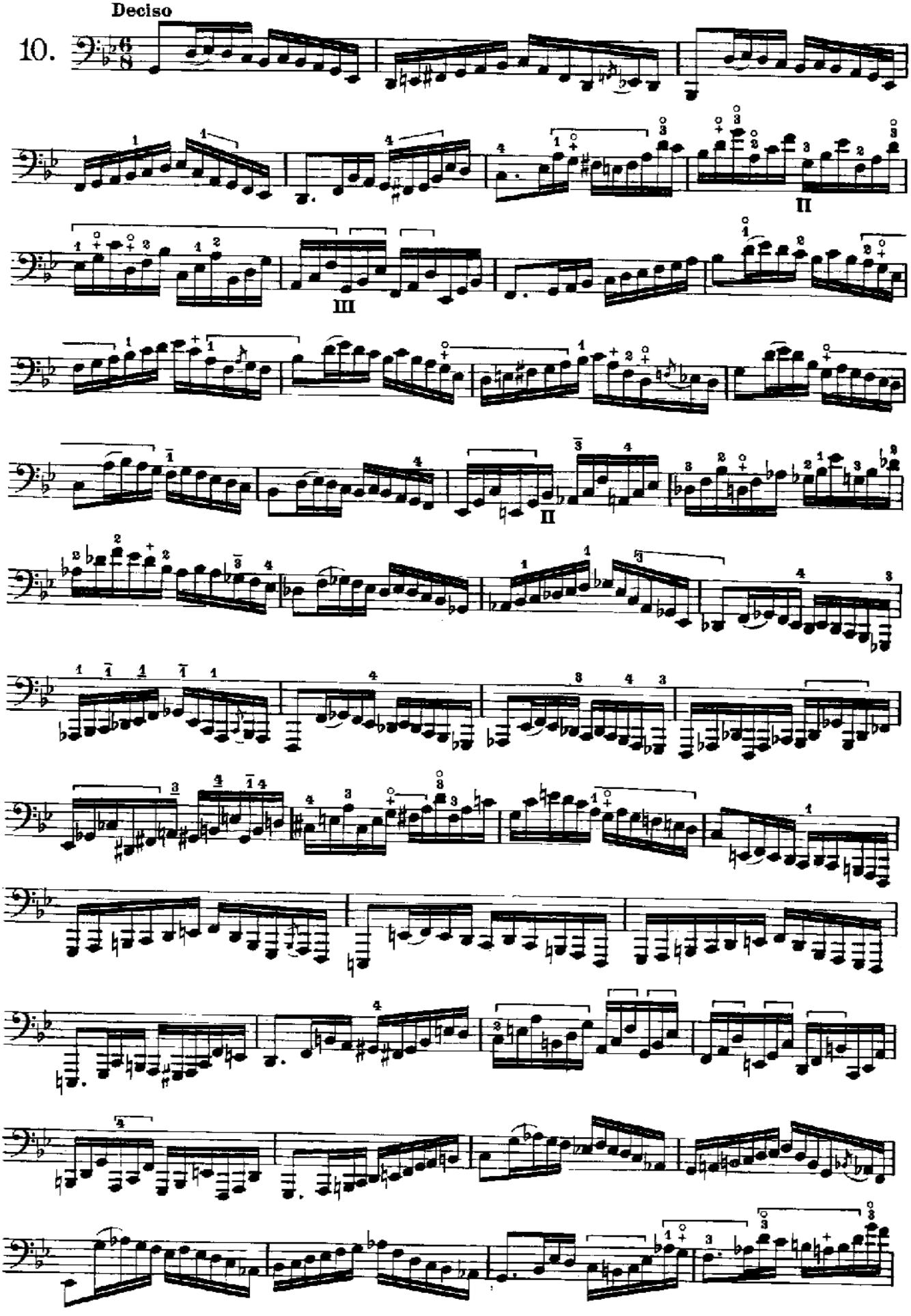


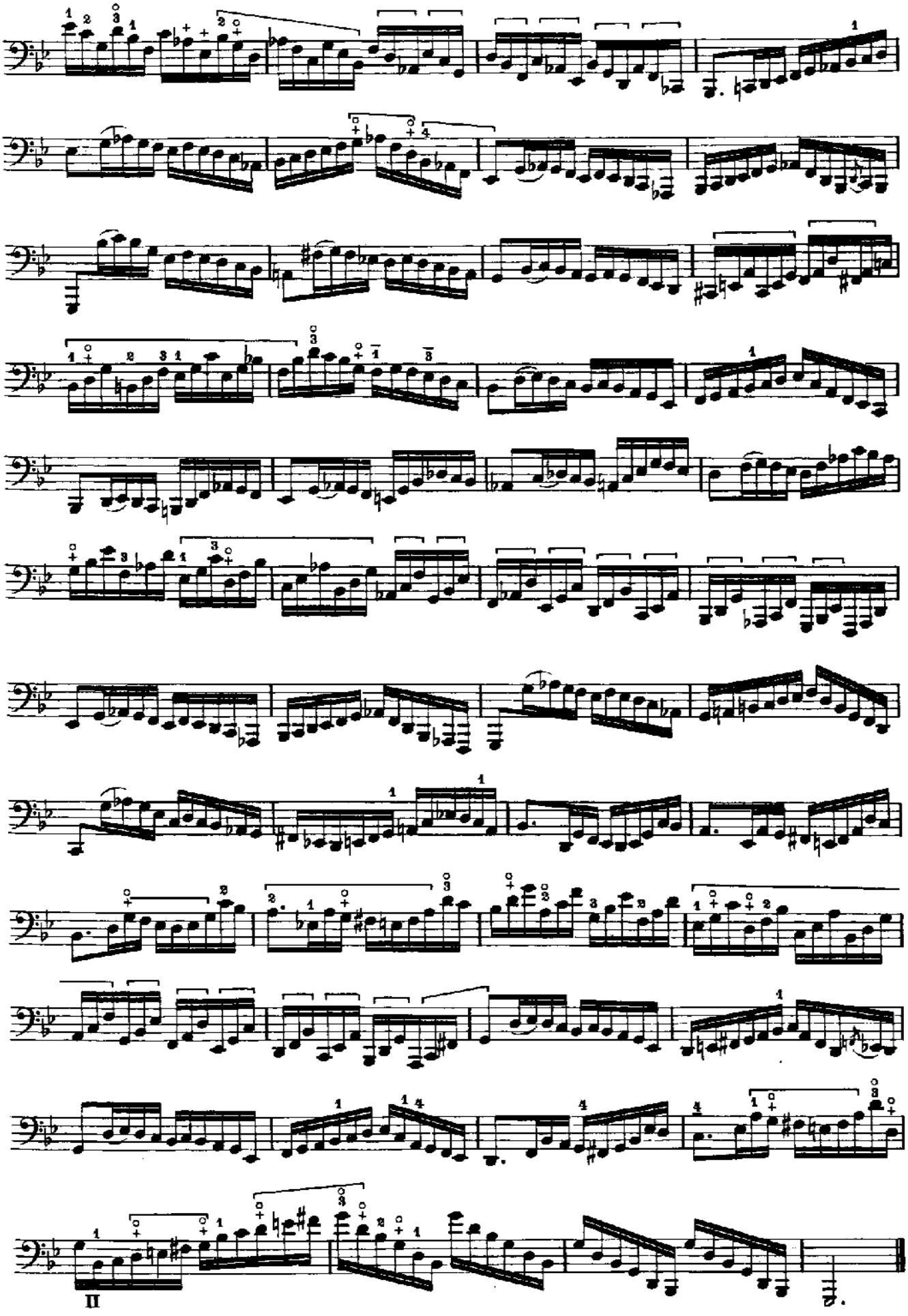
VARIANTI
VARIANTES
VARIANTS



Deciso

10.





II

DEI SUONI ARMONICI ARTIFICIALI

I suoni armonici artificiali si ottengono formando col pollice capotasto sulla corda ed allargando il 3° dito, che va tenuto superficialmente sulla corda stessa; ad intervallo di 5ª, 4ª e 3ª, ne esce l'armonico, che sarà rispettivamente di 12ª, 15ª, 17ª dalla nota sulla quale viene fissato il pollice.
Ad esempio:

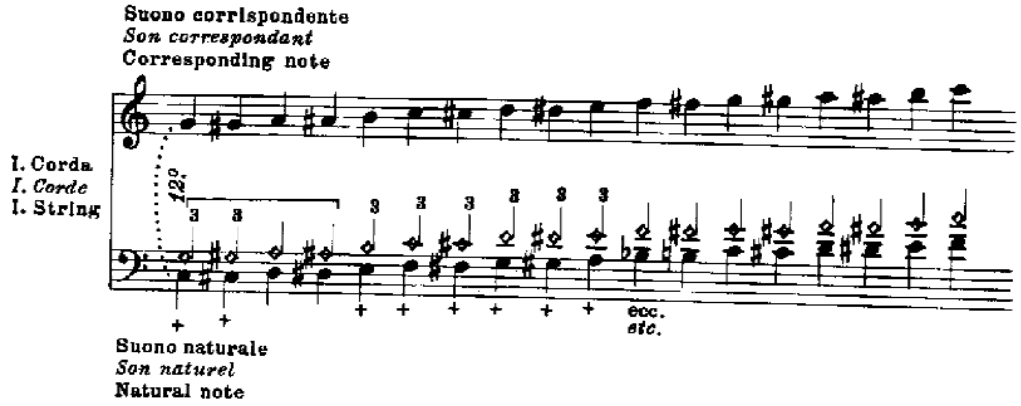
DES SONS HARMONIQUES ARTIFICIELS

Les sons harmoniques artificiels s'obtiennent en formant avec le pouce capotasto sur la corde, et en allongeant le 3e doigt, que l'on pose légèrement sur la corde; à un intervalle de 5e, de 4e, ou de 3e, on produira l'harmonique, qui sera respectivement de 12e, 15e, ou 17e de la note sur laquelle le pouce est appuyé.
Exemple:

ARTIFICIAL HARMONICS

Artificial harmonics are obtained by placing the thumb on the string and extending the 3rd finger, which is placed lightly on the same string; intervals of a fifth, a fourth and a third yield respectively a 12th, a 15th and an 17th from the note held by the thumb.
For example:

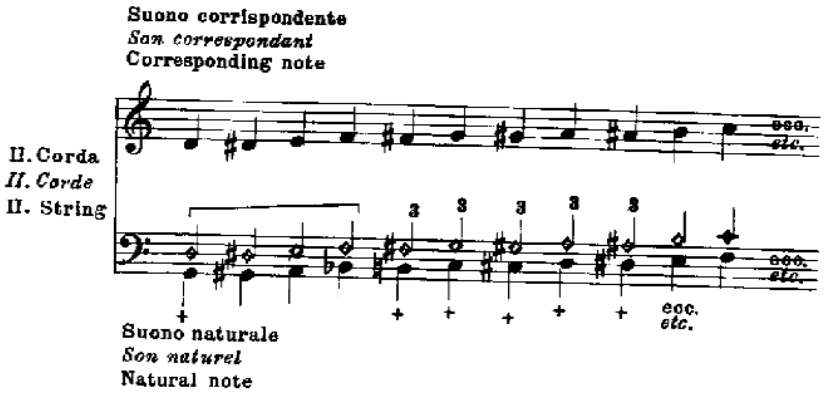
QUINTA | *CINQUIÈME* | FIFTH

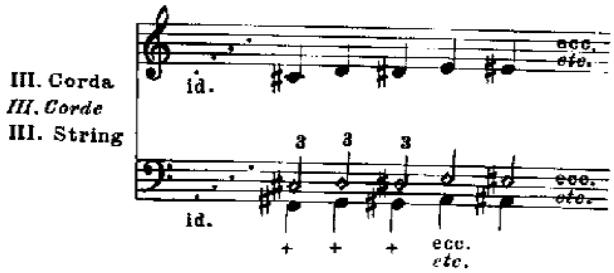


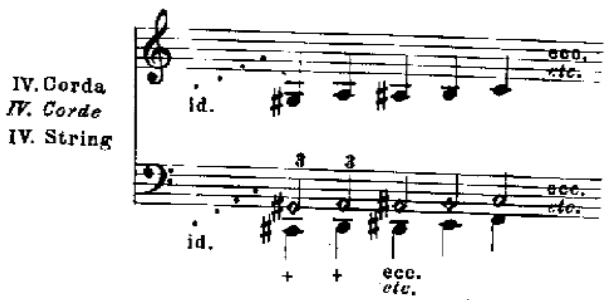
Per le prime quattro note, difficilmente la mano potrà arrivare all'intervallo di quinta.

Pour les quatre premières notes, la main n'arrivera qu'avec difficulté à l'intervalle de cinquième.

For the first four notes the hand will with difficulty reach the interval of a fifth.

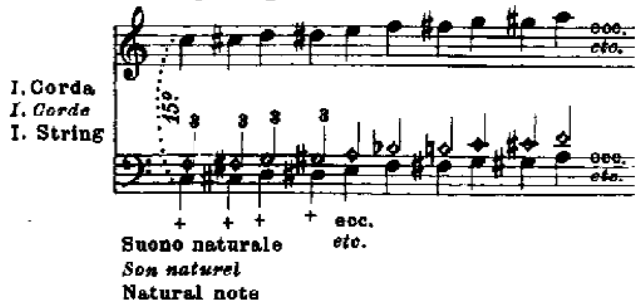




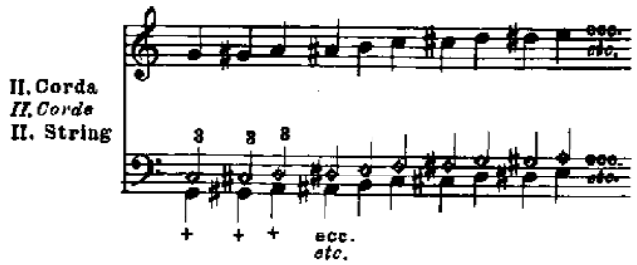


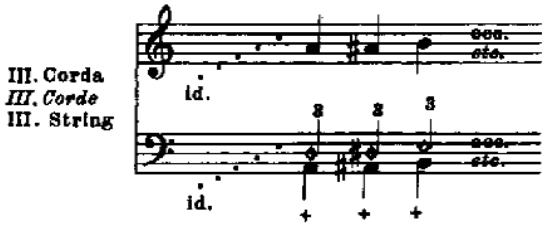
QUARTA | *QUATRIÈME* | FOURTH

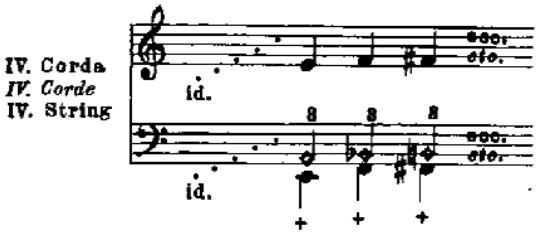
Suono corrispondente
Son correspondant
Corresponding sound



Suono naturale
Son naturel
Natural note

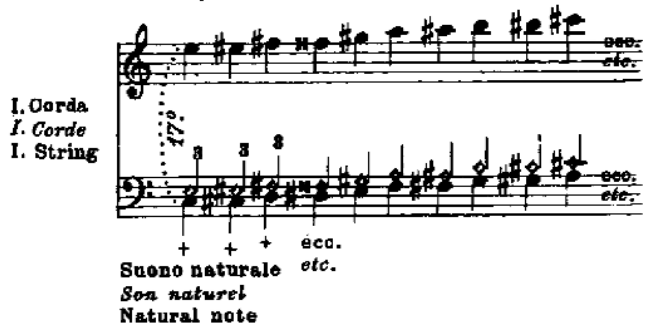




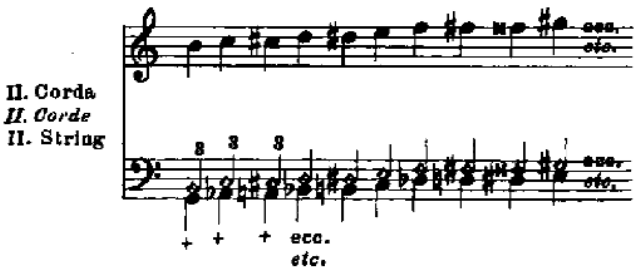


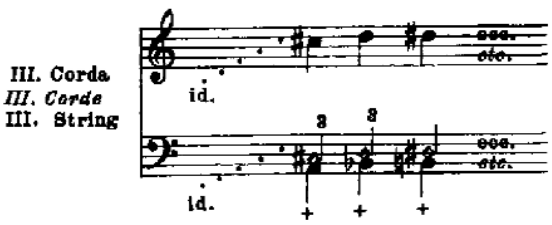
TERZA | *TROISIÈME* | THIRD

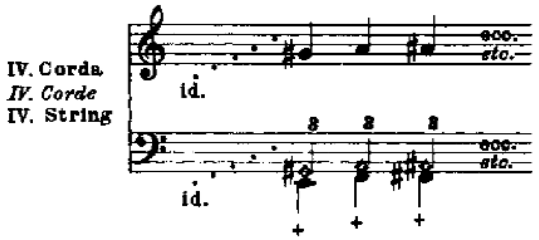
Suono corrispondente
Son correspondant
Corresponding sound



Suono naturale
Son naturel
Natural note







N.B. Talora si può, in luogo del pollice, adoperare il 1º dito e al posto del 3º il 4º dito (vedi studio Nº 19); ciò serve a rendere più comoda la posizione della mano. Certo, ed è bene avvertire, i suoni armonici artificiali sul Contrabbasso sono, a priori, da escludersi per la difficoltà di ottenerli; se ne ho fatto breve accenno in qualcuno dei presenti studi, ho voluto solo rendere edotto lo studioso di particolari che, pur riguardando lo strumento, non sono, in pratica, di facile applicazione.

N. B. *On peut parfois, au lieu du pouce, employer le 1er doigt, et au lieu du 3e le 4e (voir étude Nº 19); ce changement sert à rendre plus commode la position de la main. Il est bon d'avertir ici que la production des sons harmoniques artificiels sur la Contrebasse est à écarter a priori, à cause de la difficulté à les obtenir; si nous les avons rapidement indiqués dans quelques-uns des exercices présents, c'est que nous avons voulu que l'artiste fût au courant de détails qui, sans être d'une application facile en pratique, intéressent pourtant son instrument.*

N.B. Sometimes the first finger may be used instead of the thumb and the third instead of the fourth (See Study No. 19); this makes an easier position for the hand. It is true, and should be noted, that artificial harmonics on the double-bass are, *a priori*, to be avoided on account of their difficulty. If have made brief mention of them in some of the present studies, I have simply desired to inform the student of details which are not easily applied in practice to the instrument.

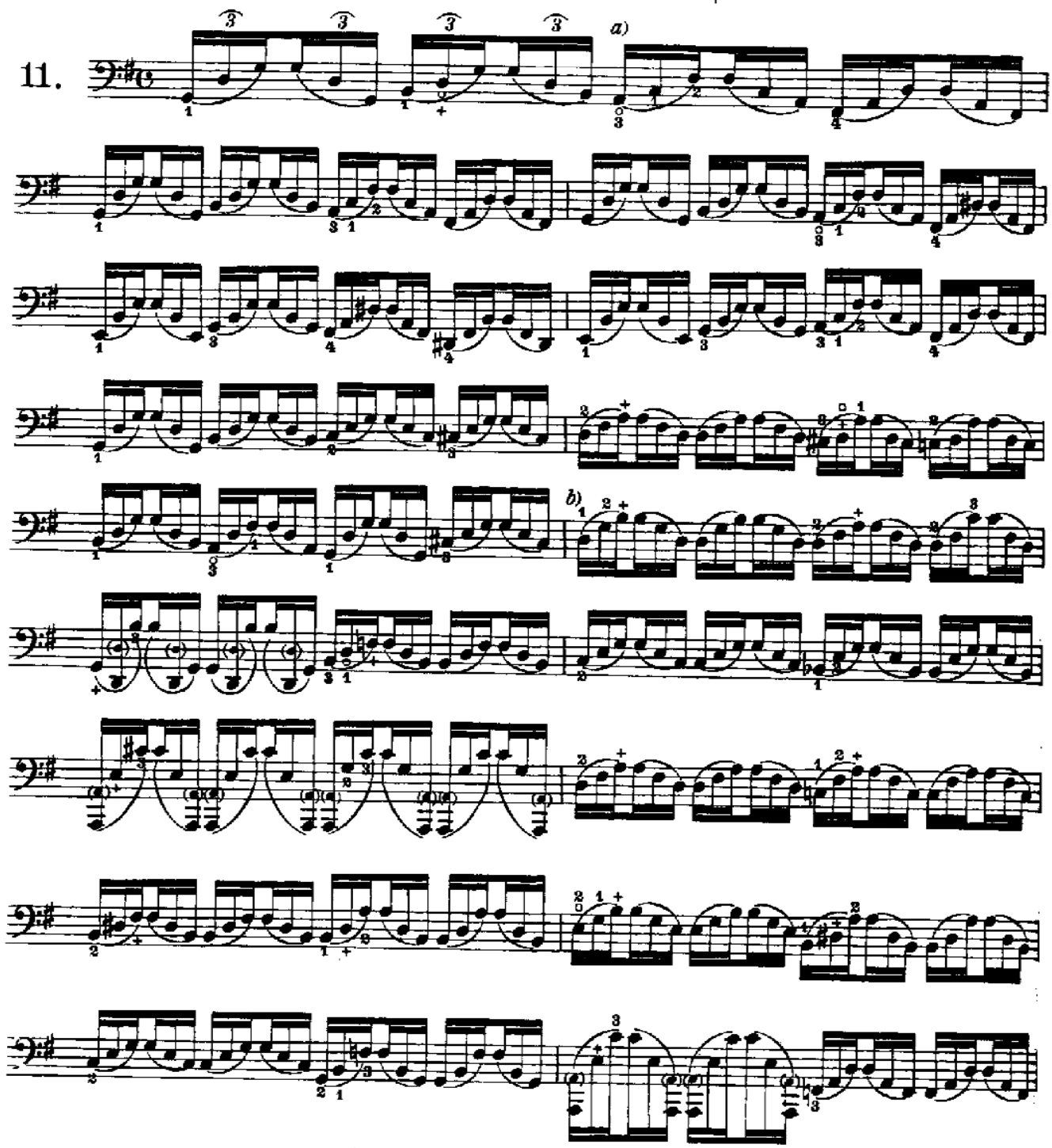
Secondo Libro | *Deuxième Livre* | Second Book

Nel presente studio vi sono, per la formazione di qualche accordo, posizioni difficili ed anche di ripiego: lo studioso se ne avvedrà.

Cette étude présente, pour la formation de certains accords, des positions difficiles et même de repli. L'élève les trouvera de lui-même.

In this exercise there are, for the formation of certain harmonies, difficult and complicated positions; the student will notice them.

11.



a) Per maggior comodità di mano e per formare istantanea la posizione, si metta: anulare (3) indice (1) medio (2): è la stessa denominazione di diteggiatura che usasi per il capotasto e tale digitazione si userà sul manico in altri casi consimili.

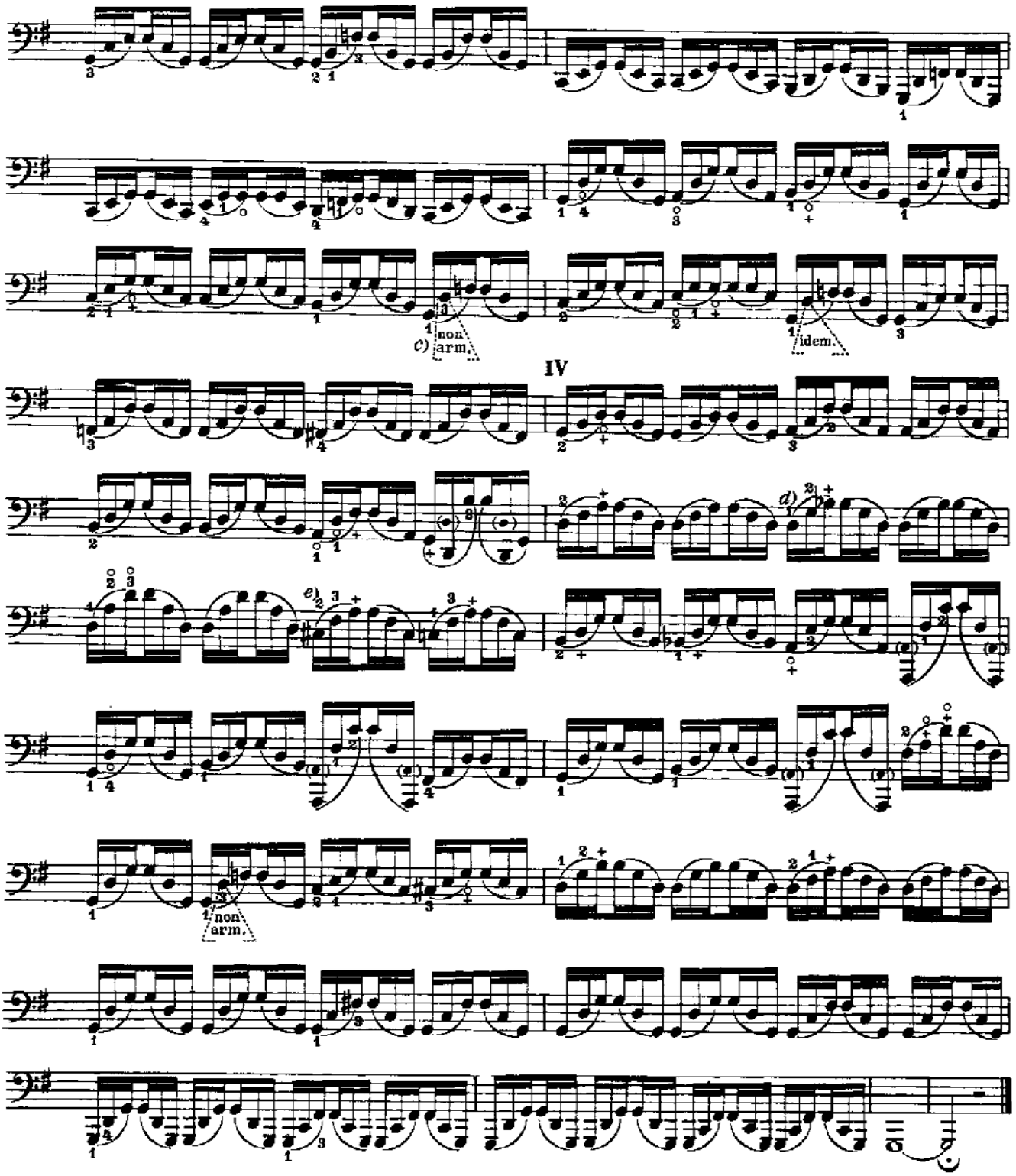
b) Il 1º e 2º dito saranno posti paralleli sulle due corde.

a) Pour obtenir une position plus commode de la main, et pour la trouver instantanément on placera les doigts comme suit: annulaire (3), index (1), médius (2); c'est la même indication de doigté que l'on emploie pour le capotasto; on trouvera utile de l'appliquer aussi sur le manche en d'autres cas analogues.

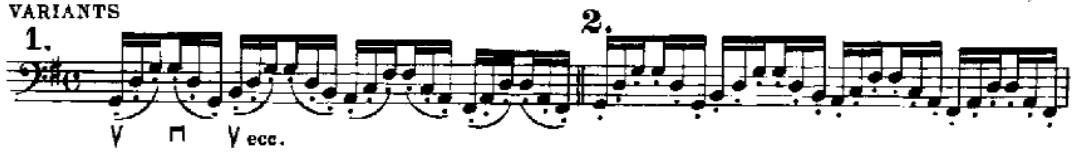
b) Le 1ᵉʳ et le 2ᵉ doigt parallèles sur les cordes.

a) For greater convenience of the hand and to form the position without delay use: third finger, first finger, second finger: it is the same fingering which is used for the thumb position and will be used on the open strings in other analagous cases.

b) The first and second fingers to be placed parallel on the strings.



VARIANTI
VARIANTES
VARIANTS



c) Si metta sul *Re* il 3. dito in luogo del 4. e non lo si suoni armonico: ciò per ottenere il *Fa*♮ con minimo sforzo di mano.

d) Come la lettera *b)*.

e) 2. e 3. dito posti paralleli sulle due corde.

c) Mettre sur le Ré *le 3e doigt au lieu du 4e, et ne pas le jouer en harmonique; on obtiendra ainsi le* Fa♮ *avec un moindre effort de la main.*

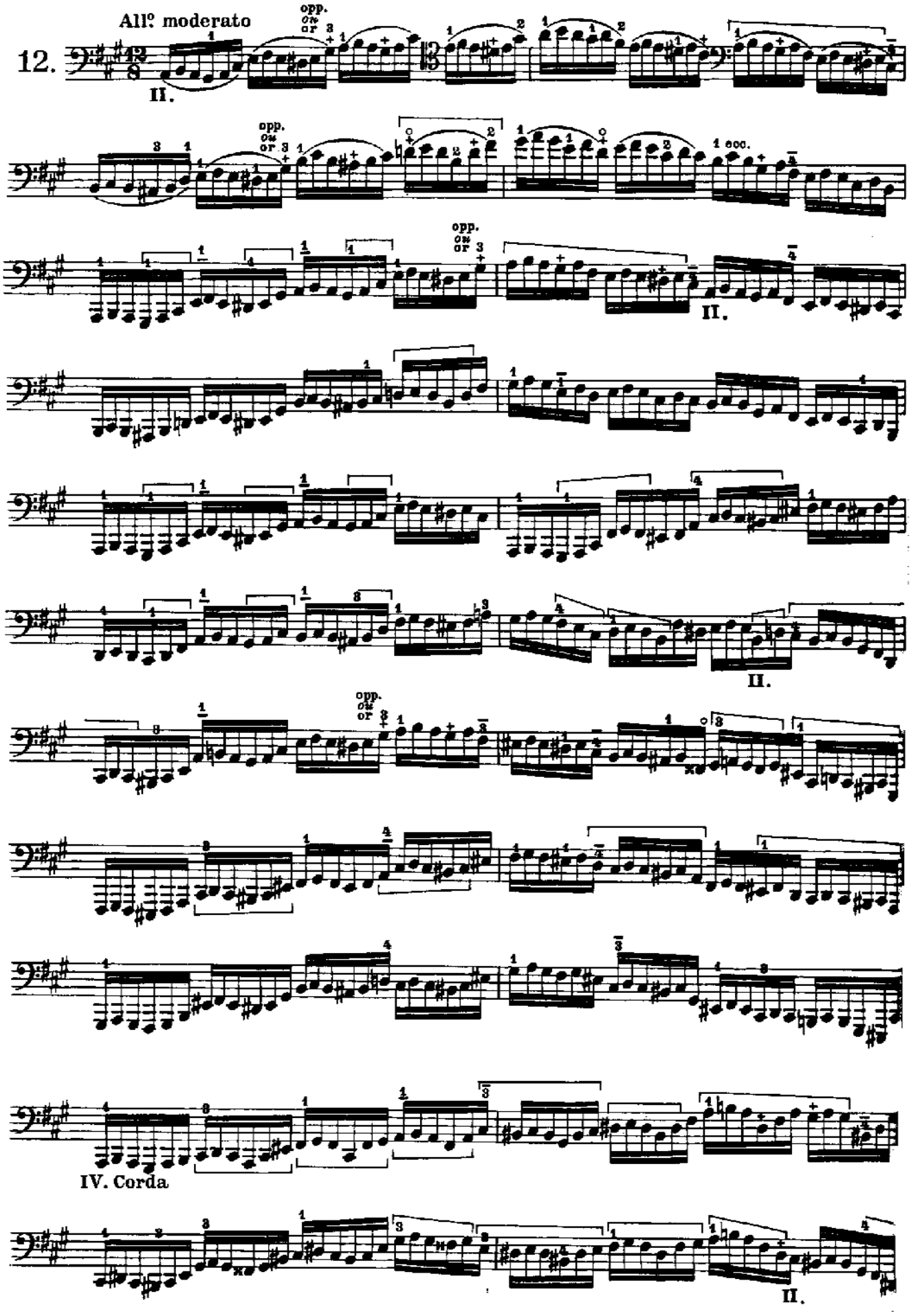
d) Comme à la lettre b).

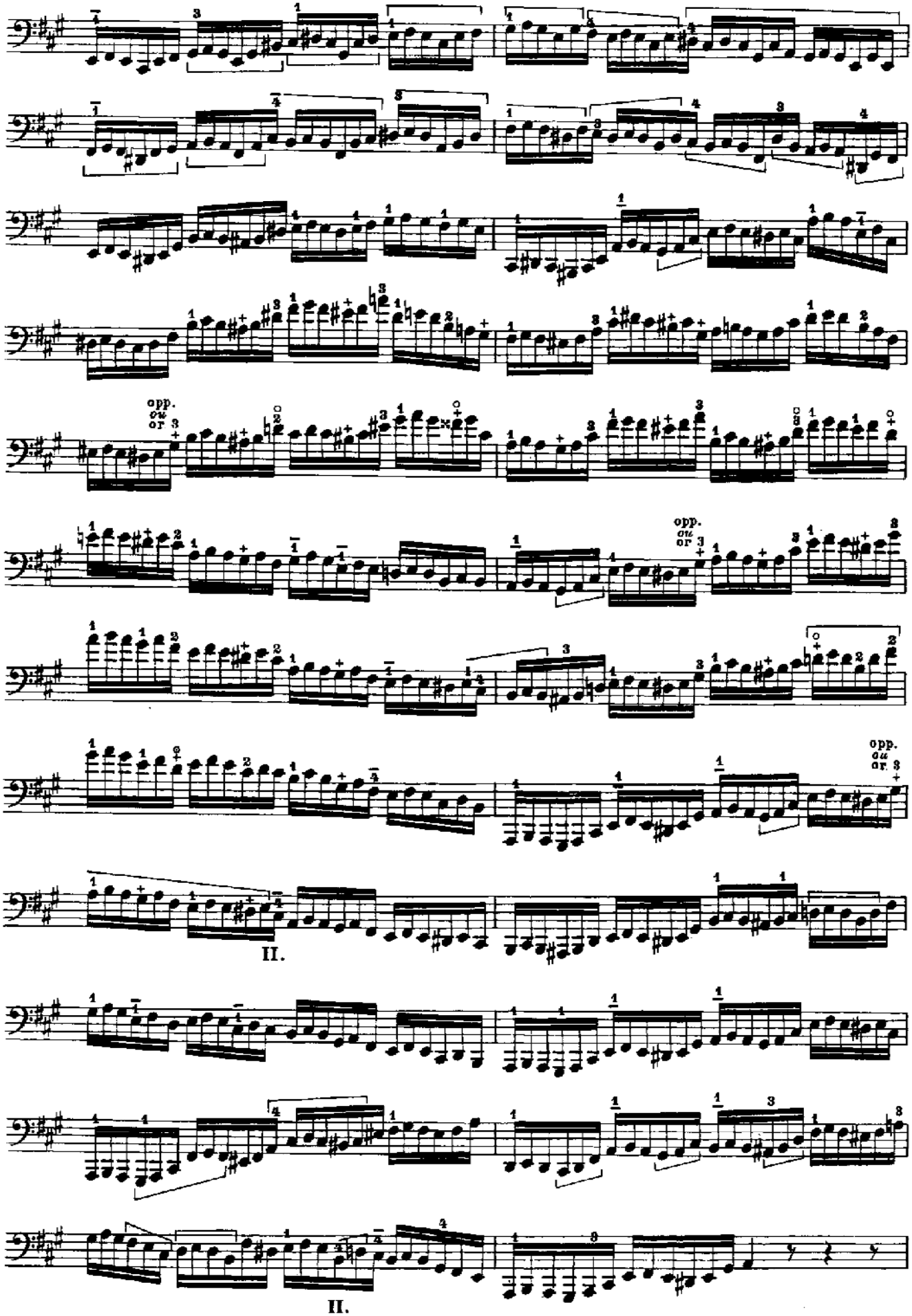
e) Le 2e et le 3e doigt parallèles sur les cordes.

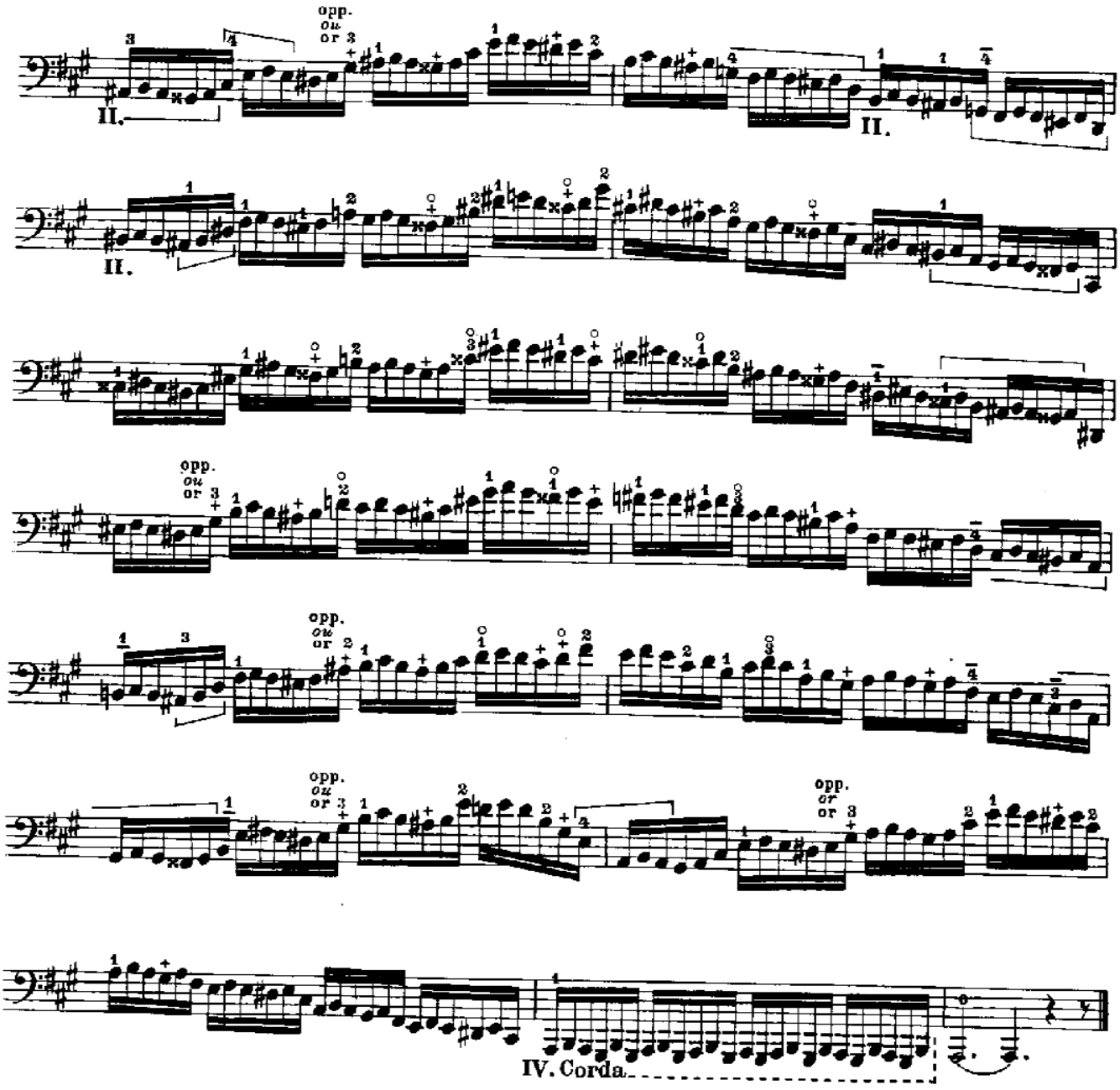
c) Place the third finger on the *D* instead of the fourth and do not let its harmonic sound: this is in order to get the *F*♮ with less effort of the hand.

d) Same as *b)*.

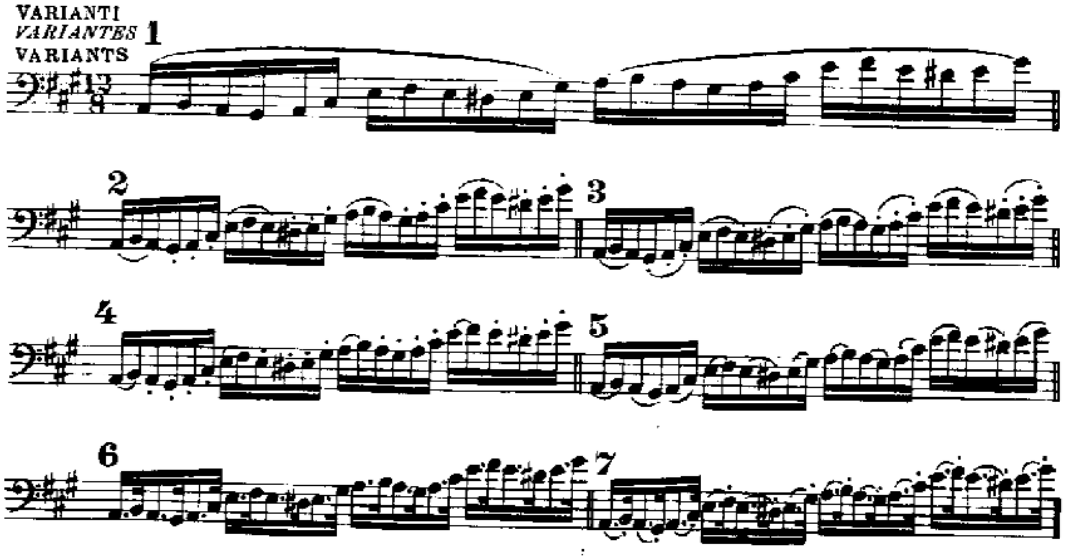
e) Second and third fingers placed parallel on the strings.


12.
All° moderato
opp.
ou
or
II.
1 ecc.
IV. Corda

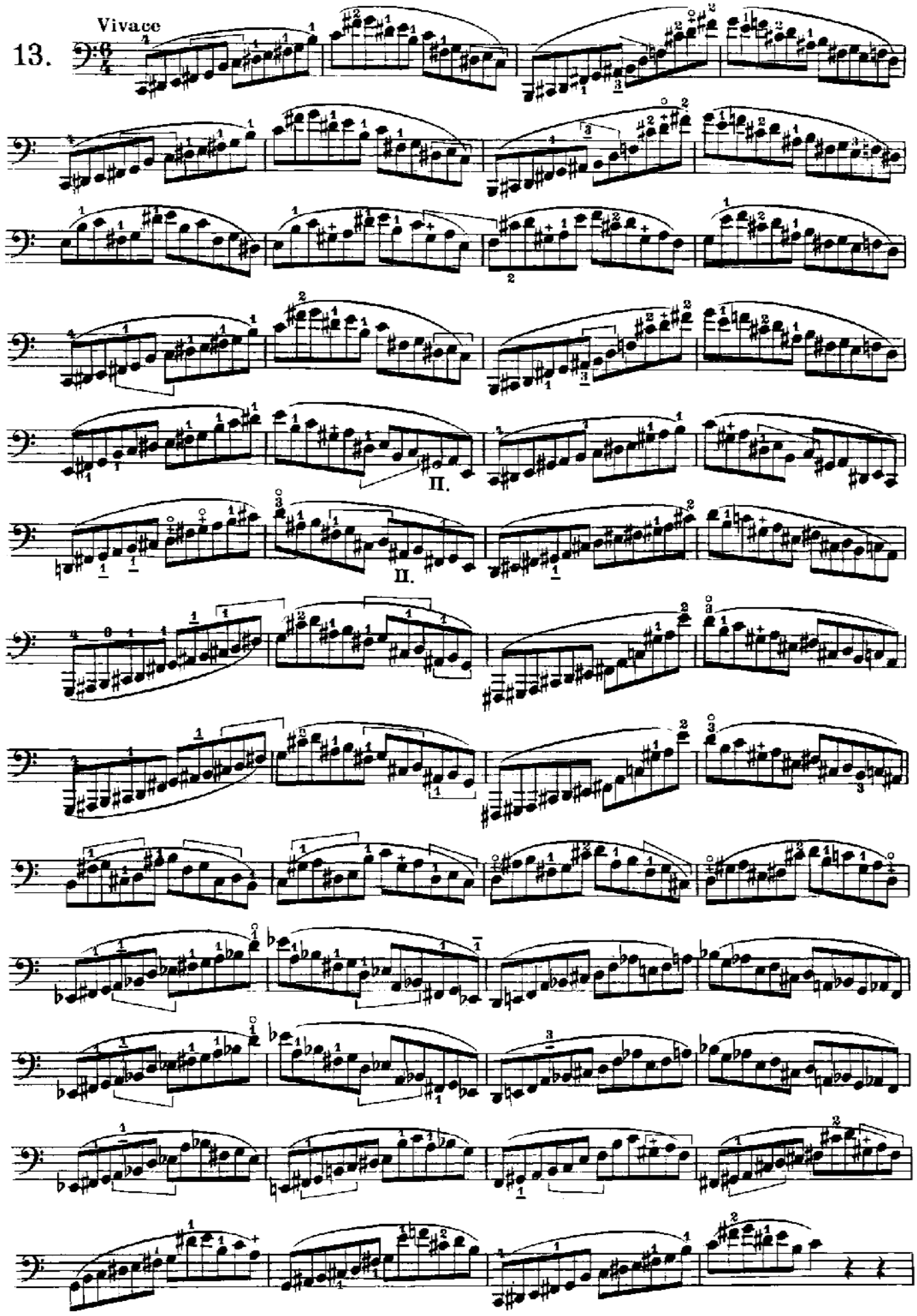

opp.
ou
or
II.
II.

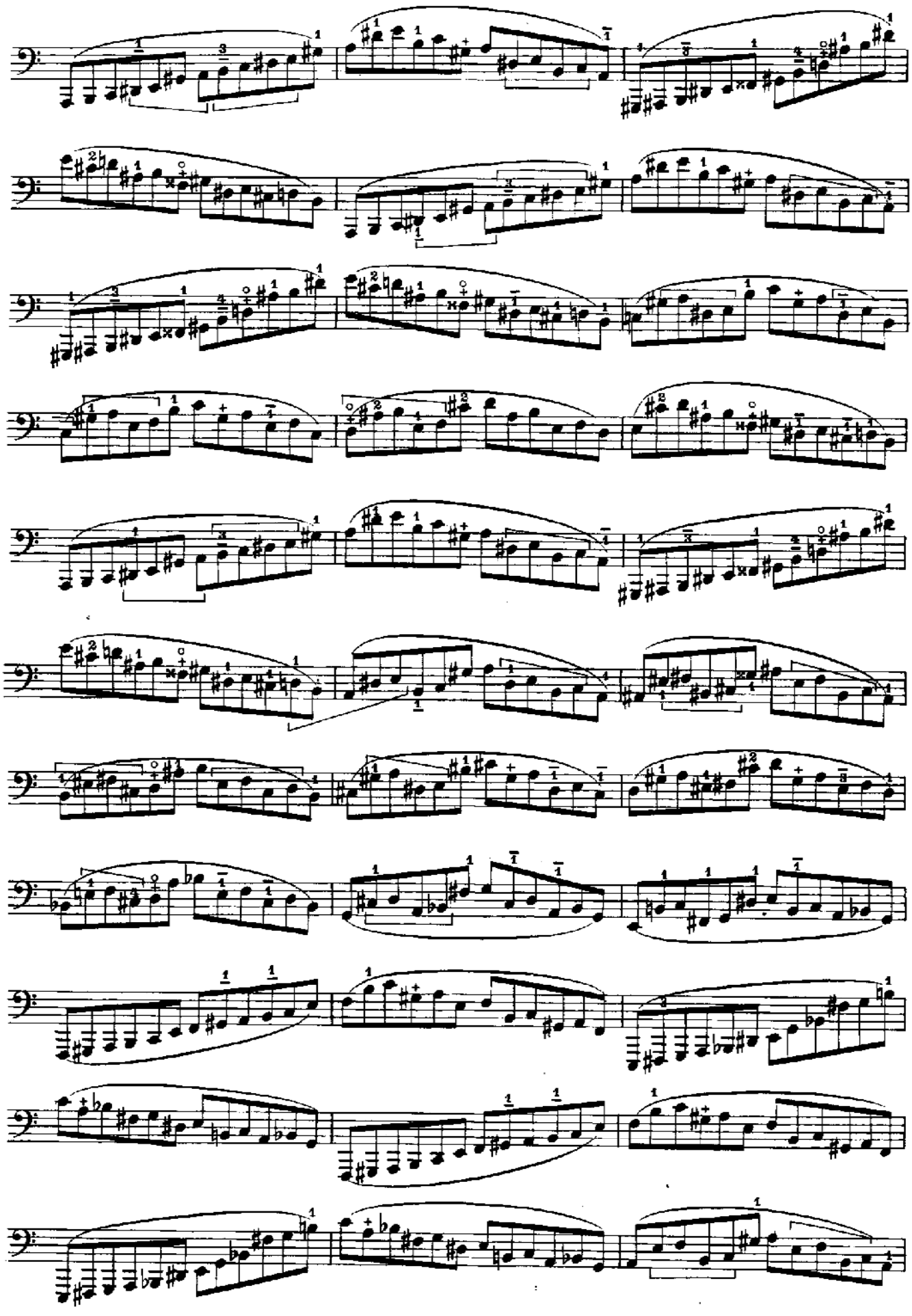


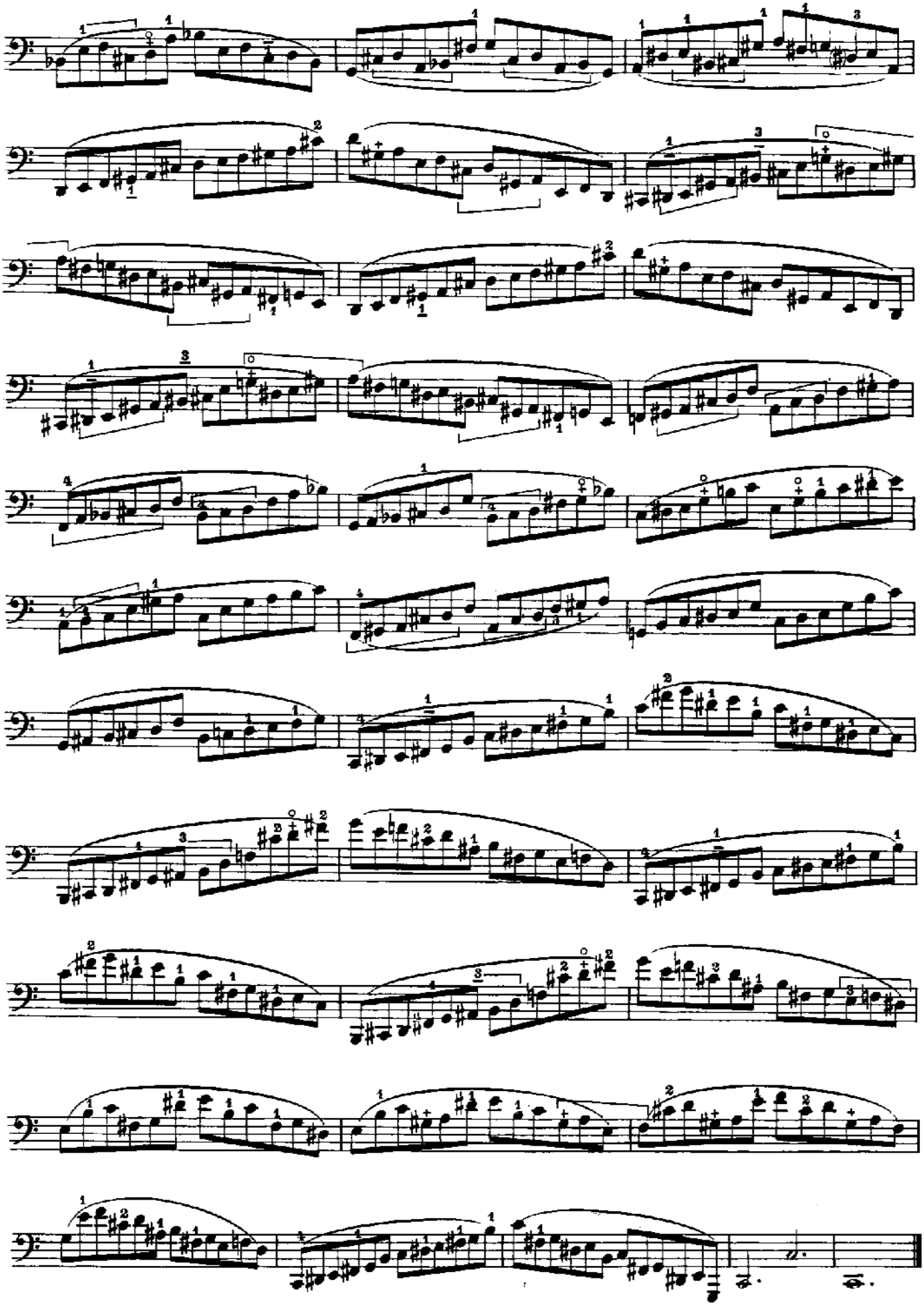
VARIANTI
VARIANTES
VARIANTS



13. Vivace

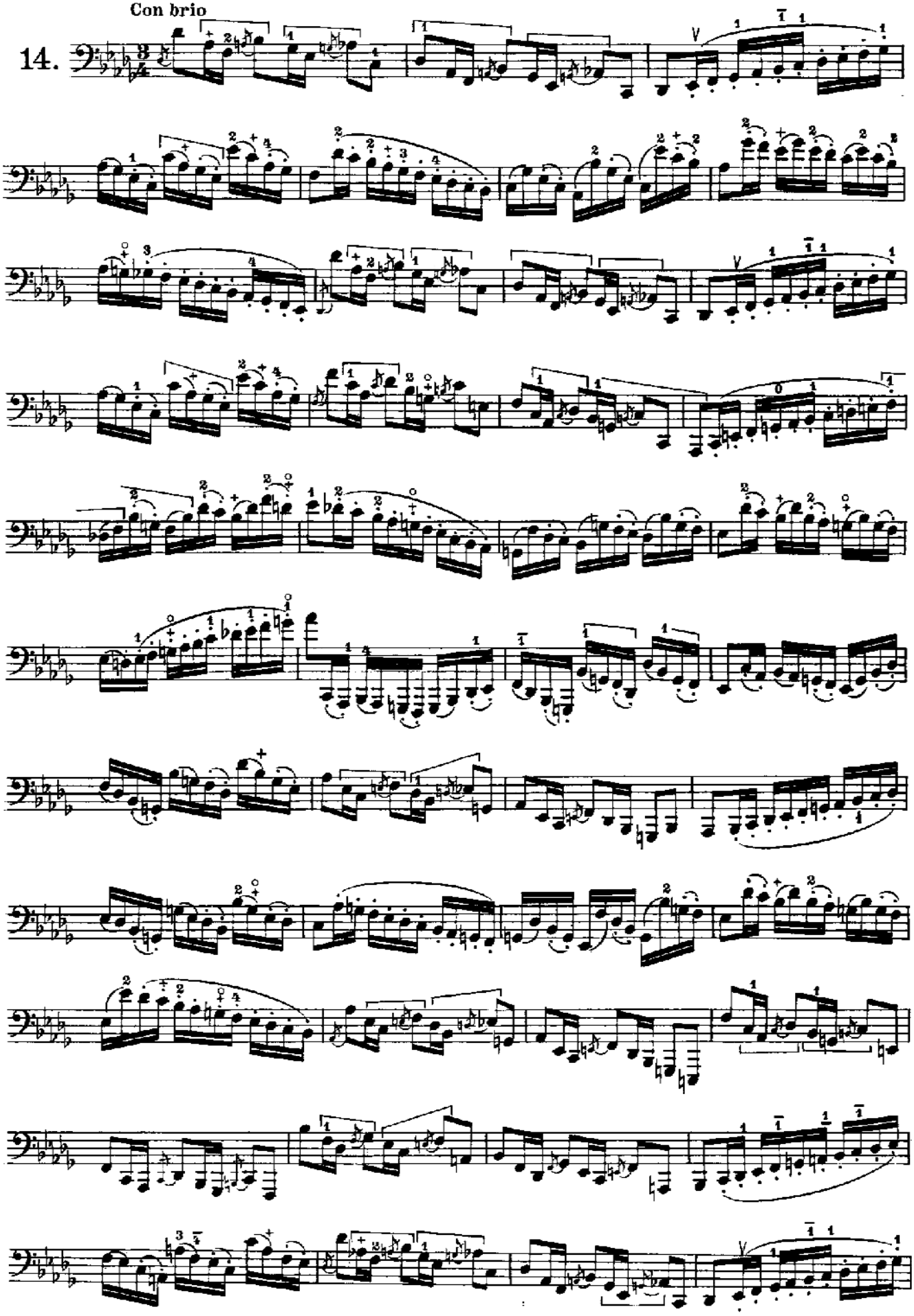


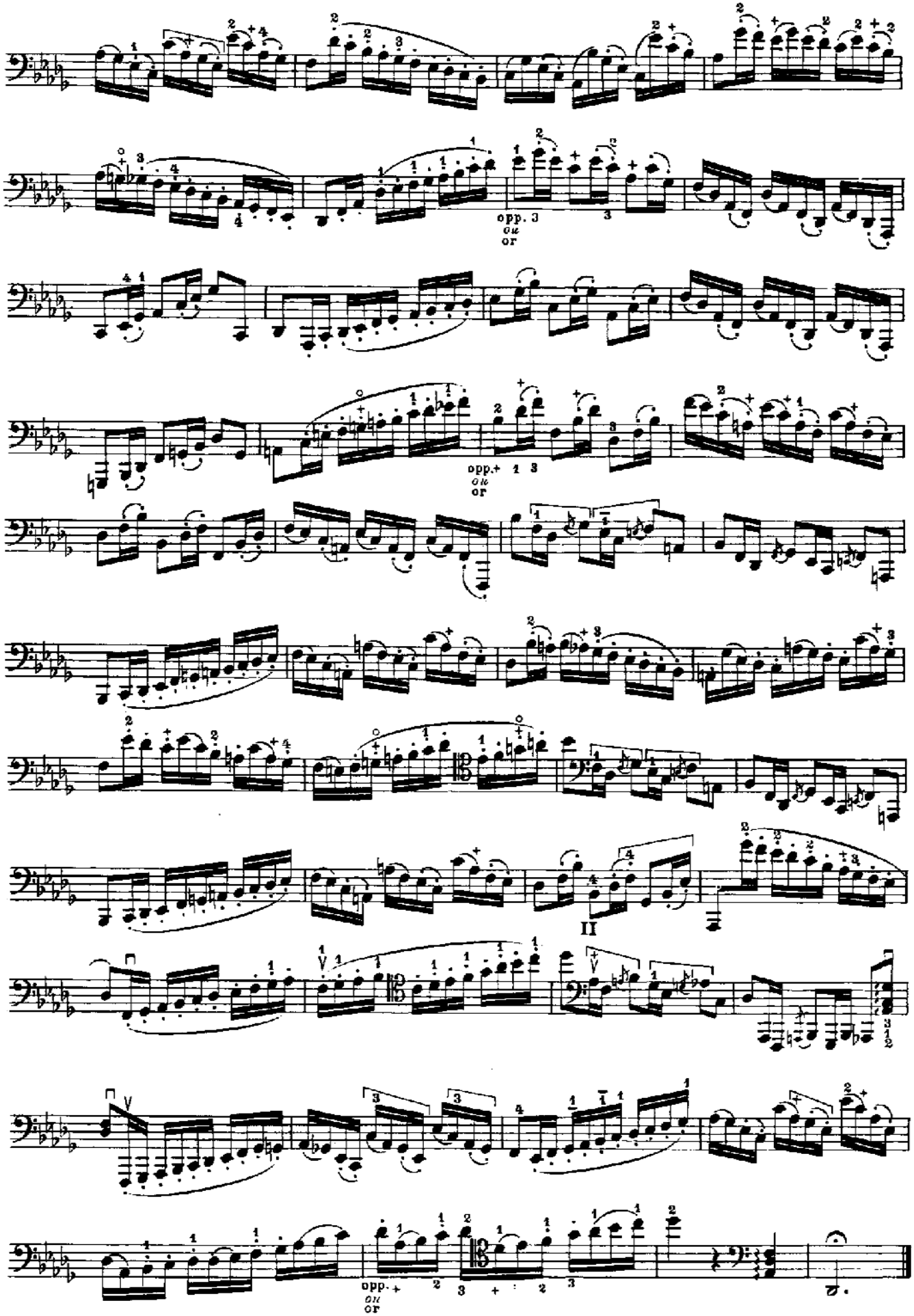


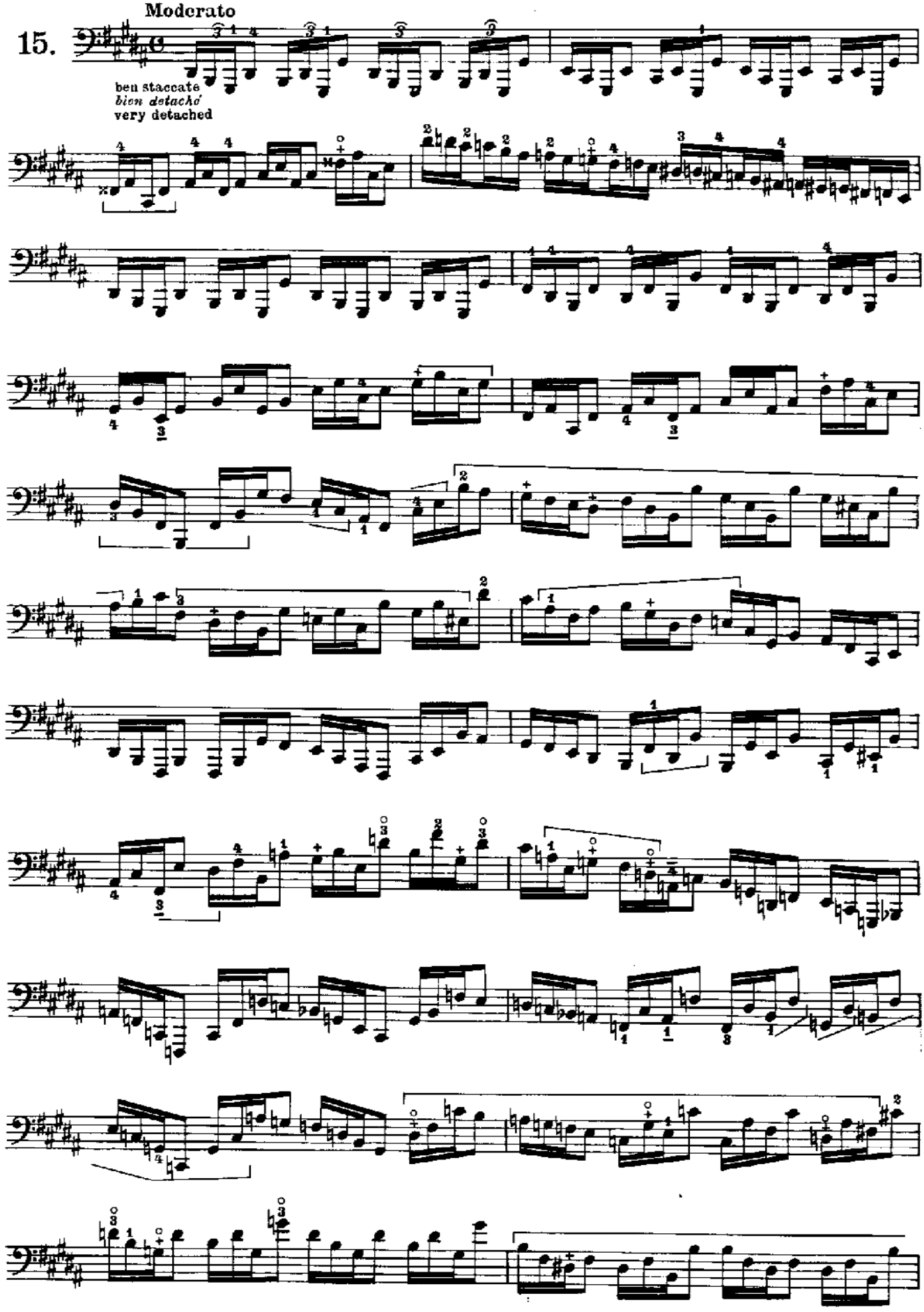


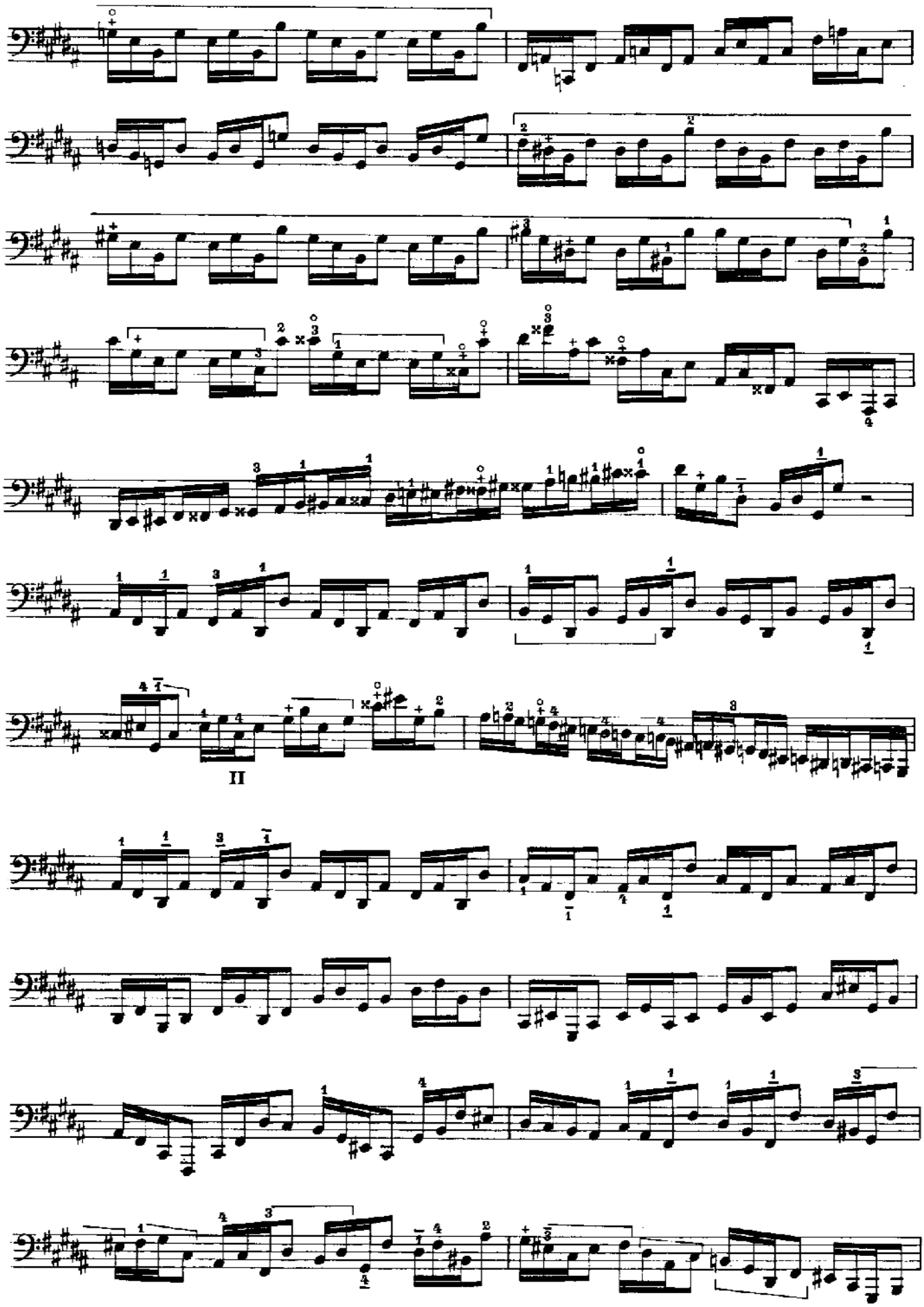
Con brio

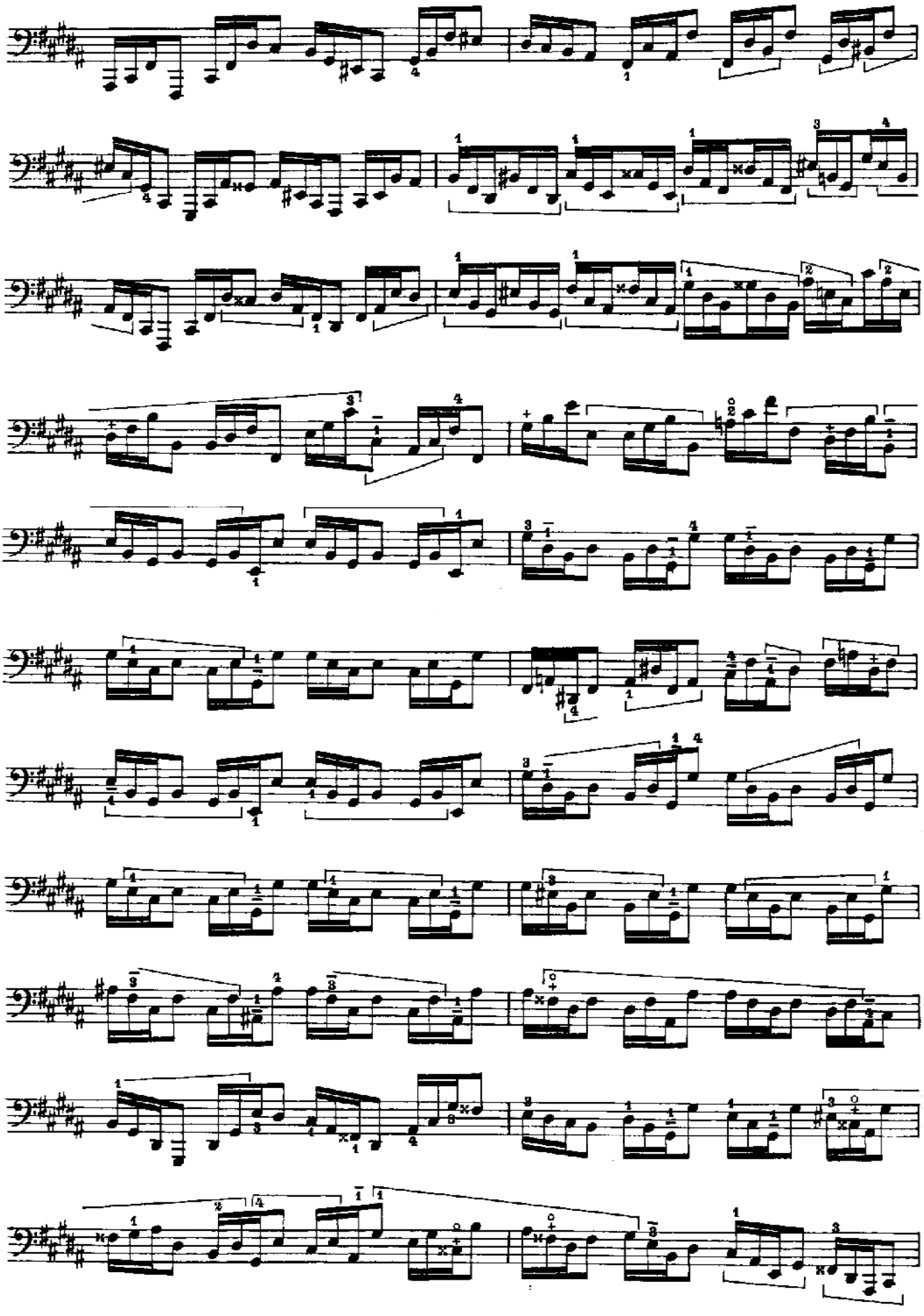
14.

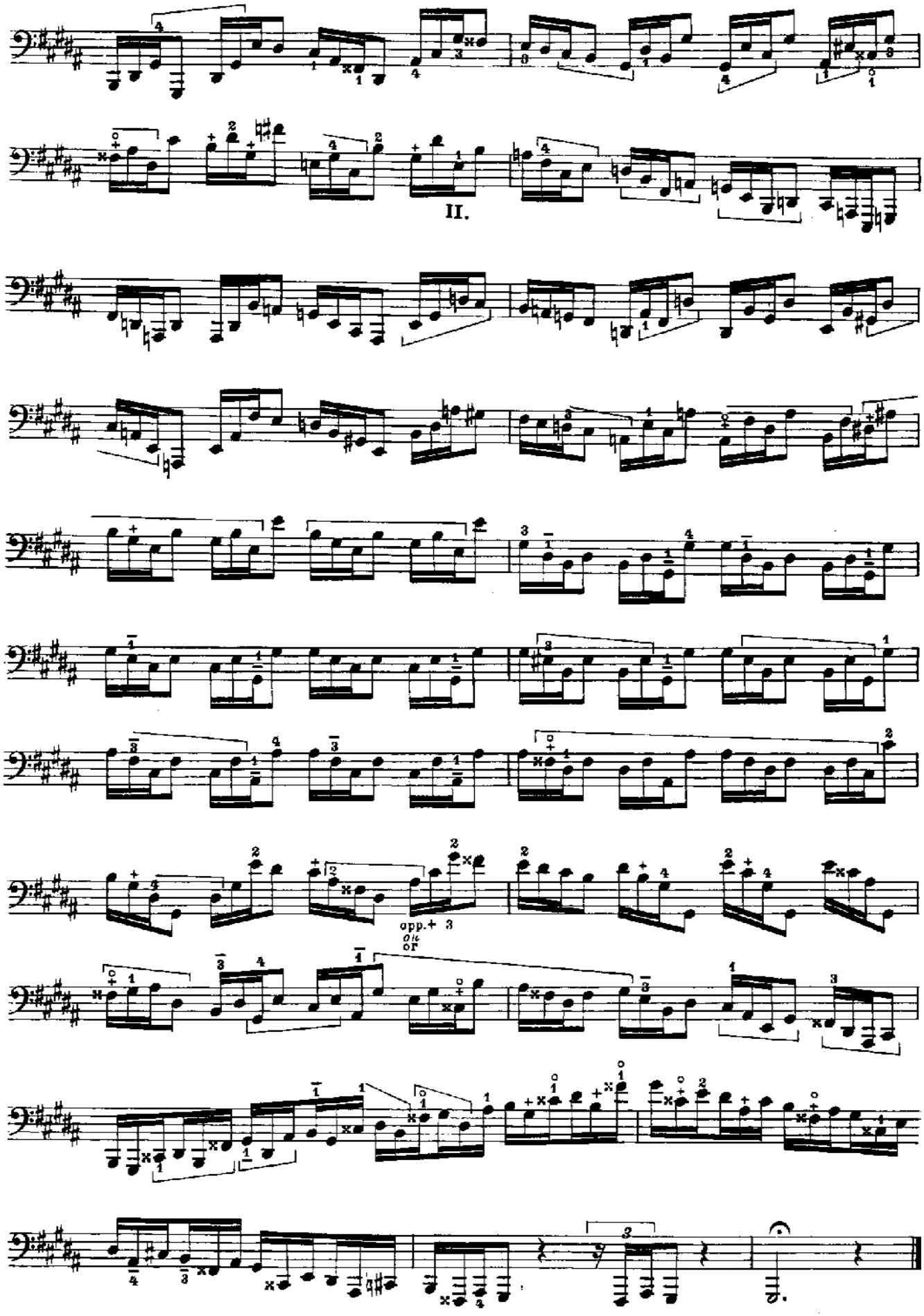



opp. 3
ou
or
opp.+ 1 3
ou
or
II
opp.+
ou
or


Moderato
15.
ben staccato
bien detaché
very detached

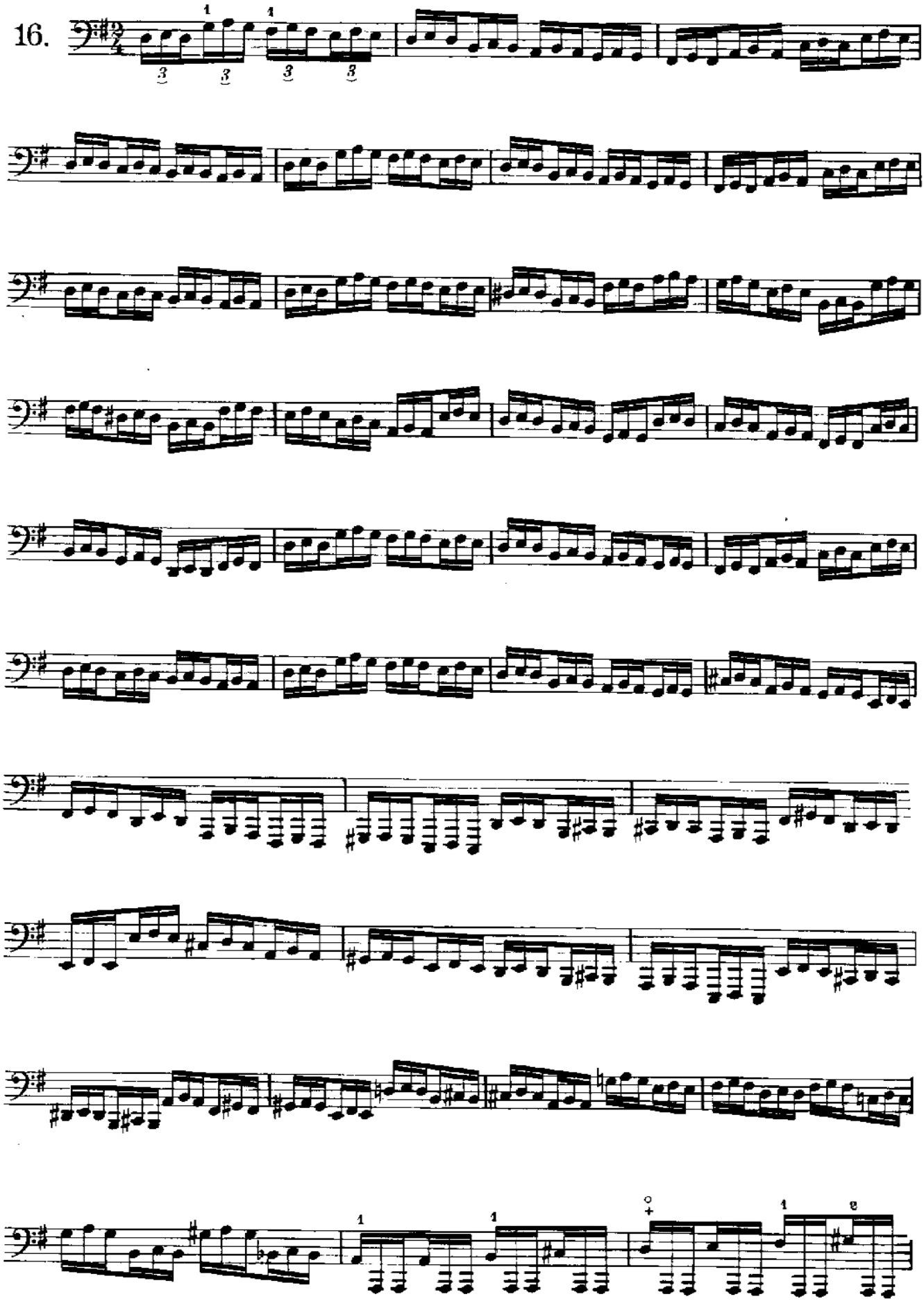

II

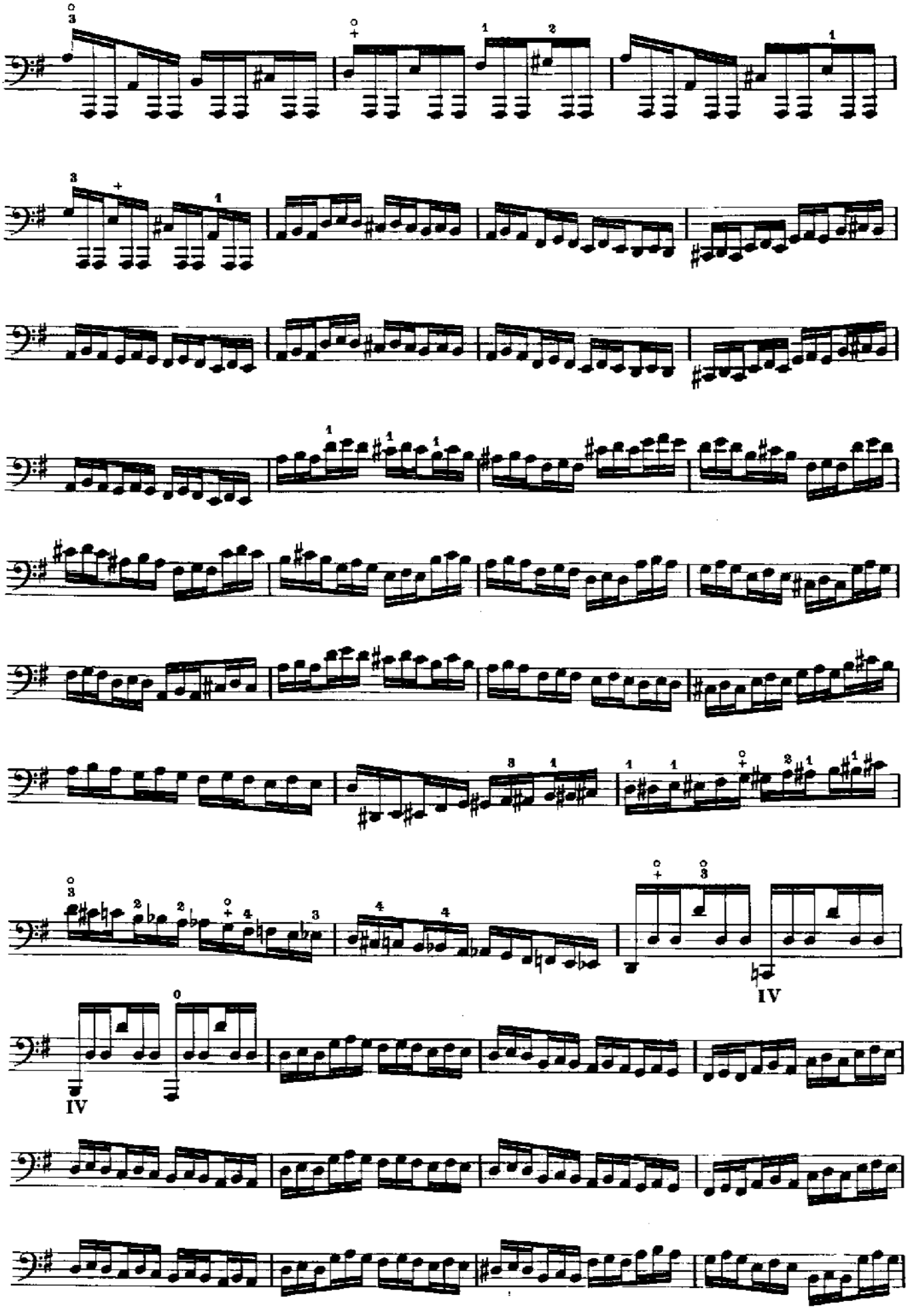


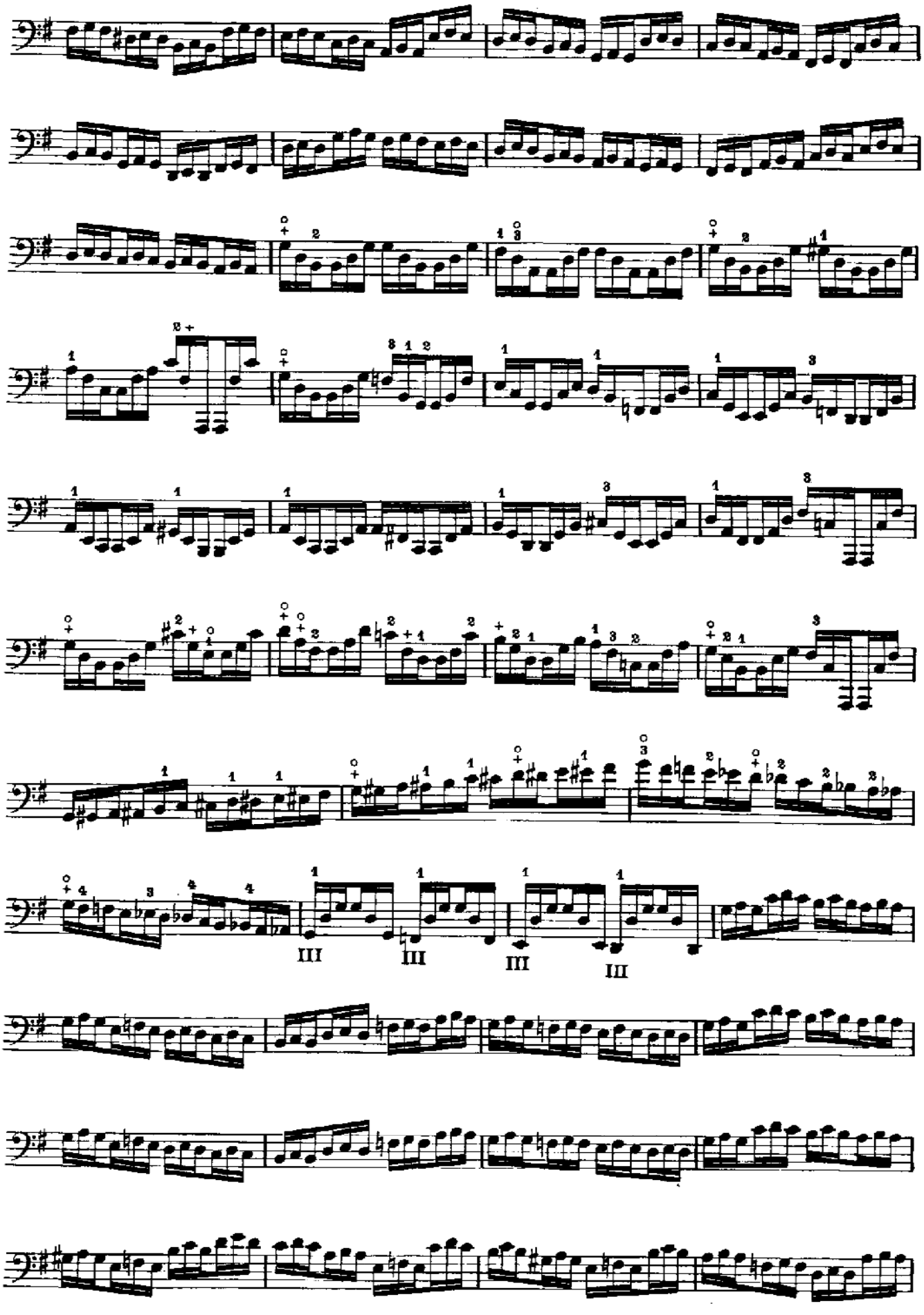

II.
app.+ 3
ou
or

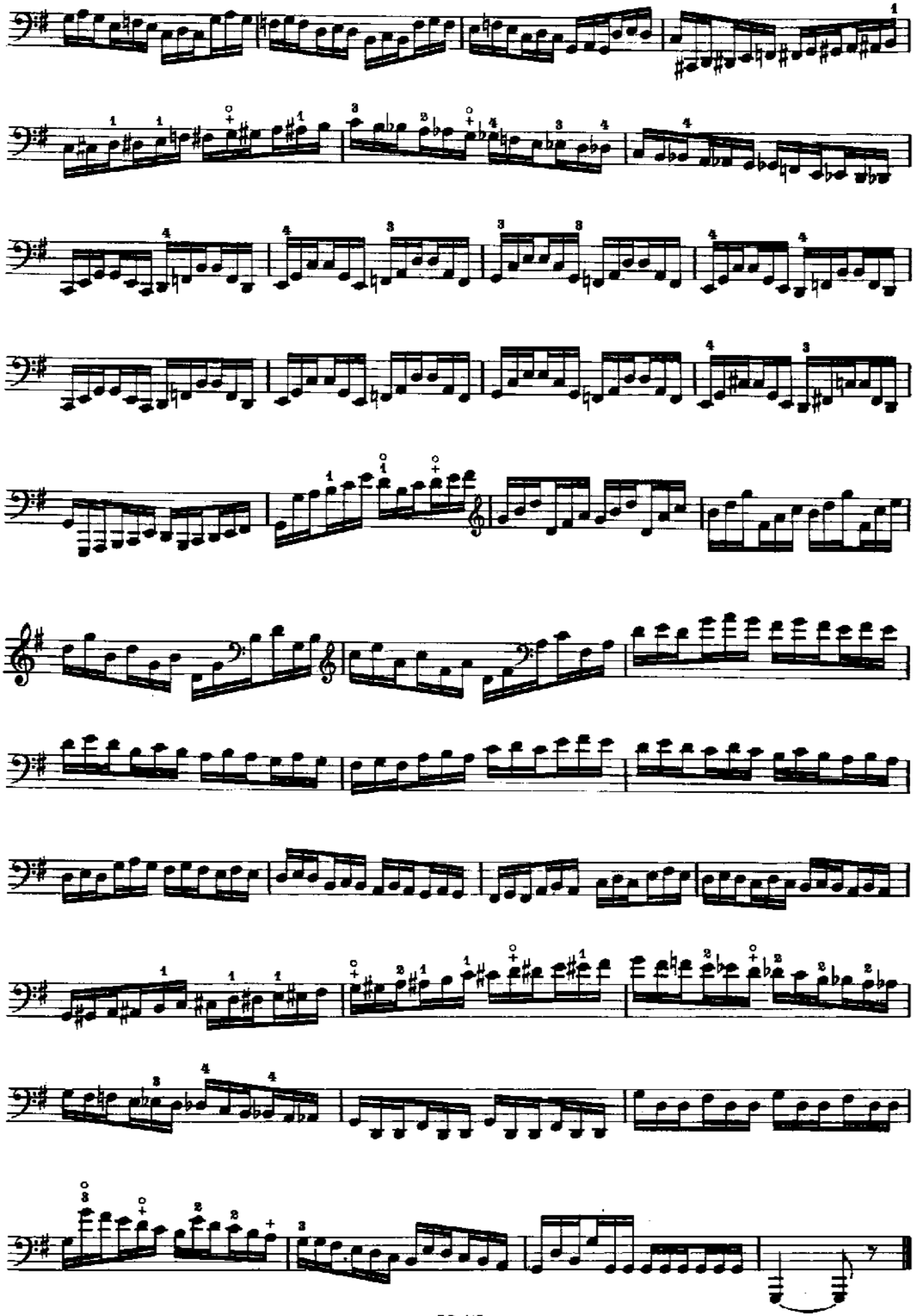
Veloce

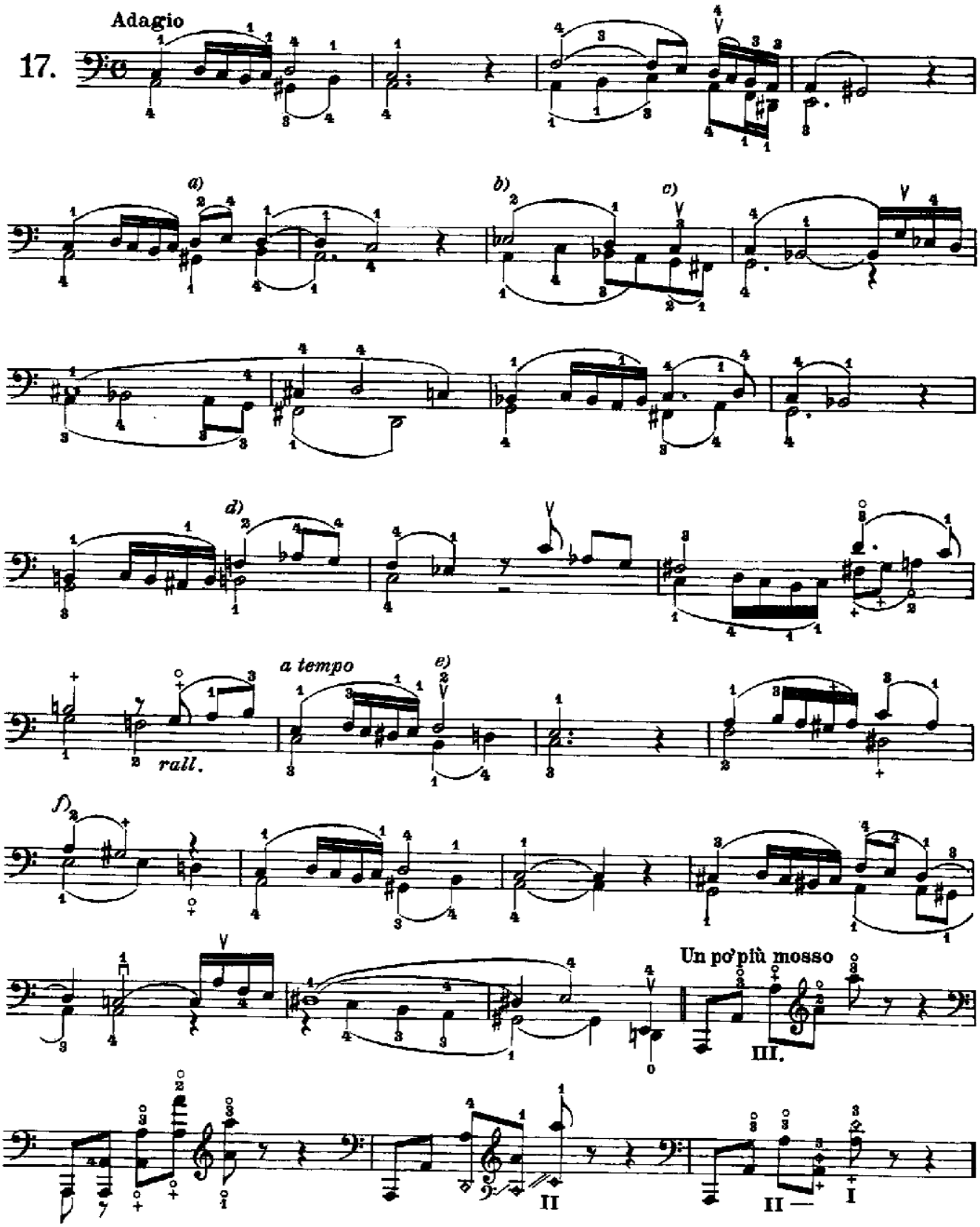
16.




IV
IV


III
III
III
III





a) Abbassare il medio soltanto (2º dito) per allargare il mignolo (4º dito) con maggior facilità.

b) Come la lettera *a)*.

c) Il medio (2) e l'anulare (3) paralleli sulle corde.

d) Come la lettera *a)*.

e) Idem e non armonico il Re.

f) Il 1º e 2º dito paralleli sulle corde.

a) Abaisser le médius seulement, pour que le petit doigt s'allonge plus facilement.

b) Comme à la lettre a).

c) Le médius (2e doigt) et l'annulaire (3e doigt) parallèles sur les cordes.

d) Comme à la lettre a).

e) Comme à la lettre a) le Ré non harmonique.

f) Le 1er et le 2e doigt parallèles sur les cordes.

a) Lower the middle finger only, to stretch the little finger with greater ease.

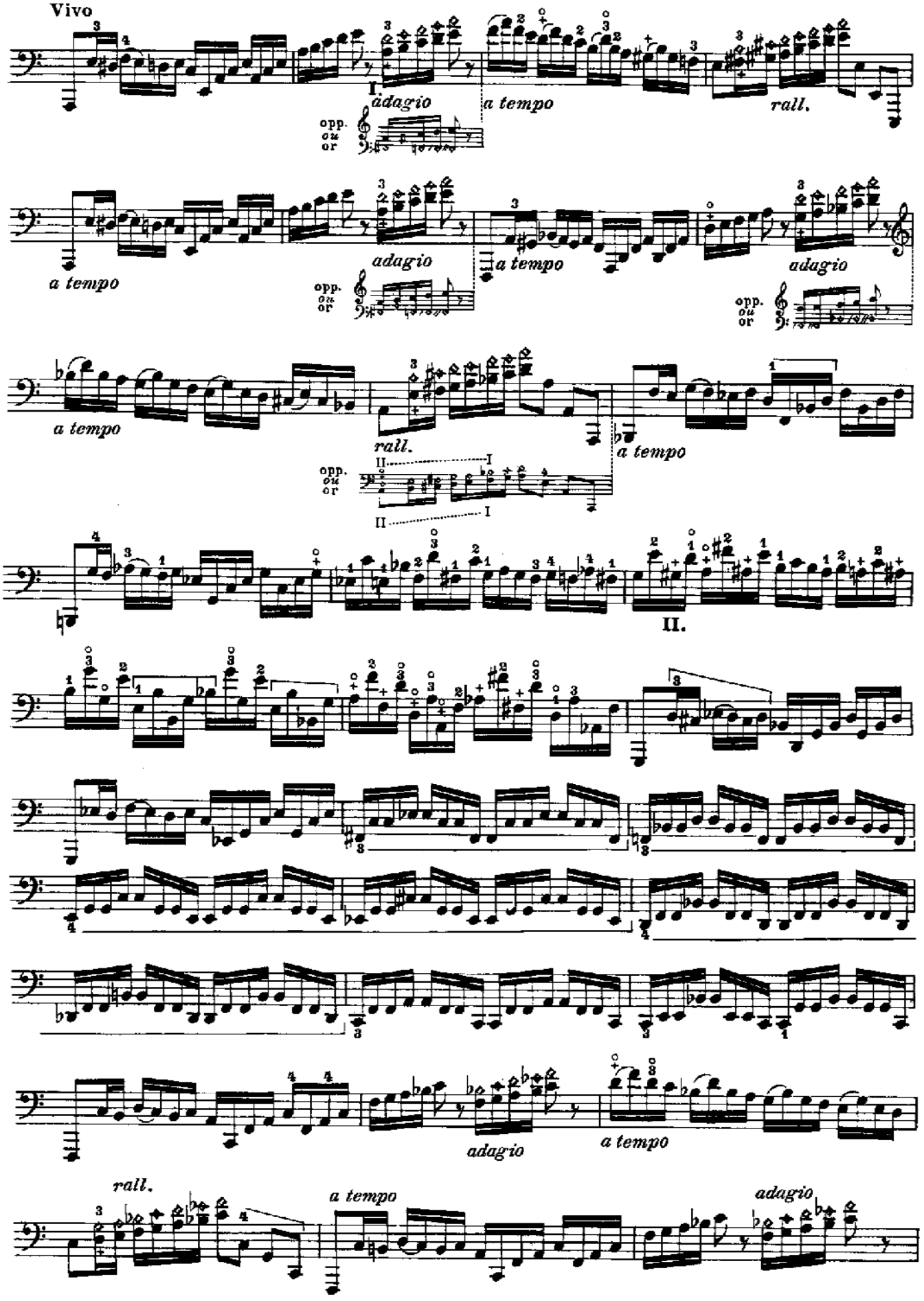
b) Same as *a)*.

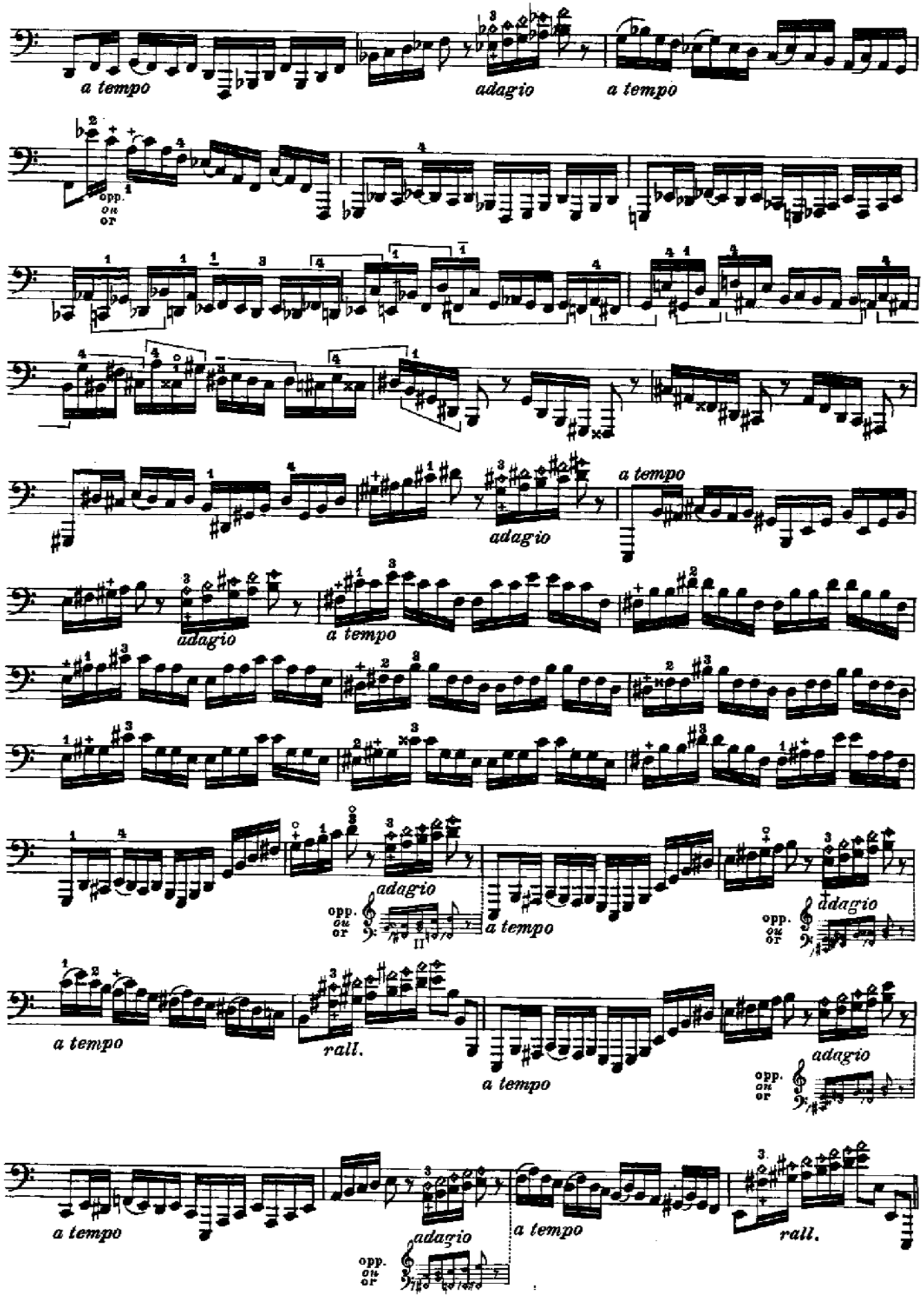
c) The middle (2nd) and third fingers parallel on the strings.

d) Same as *a)*.

e) Same as *a)* and the *D* not harmonic.

f) 1st and 2nd fingers parallel on the strings.


Vivo
I.
adagio
a tempo
rall.
opp.
ou
or
a tempo
adagio
a tempo
adagio
a tempo
rall.
a tempo
II
I
II.
adagio
a tempo
rall.
a tempo
adagio

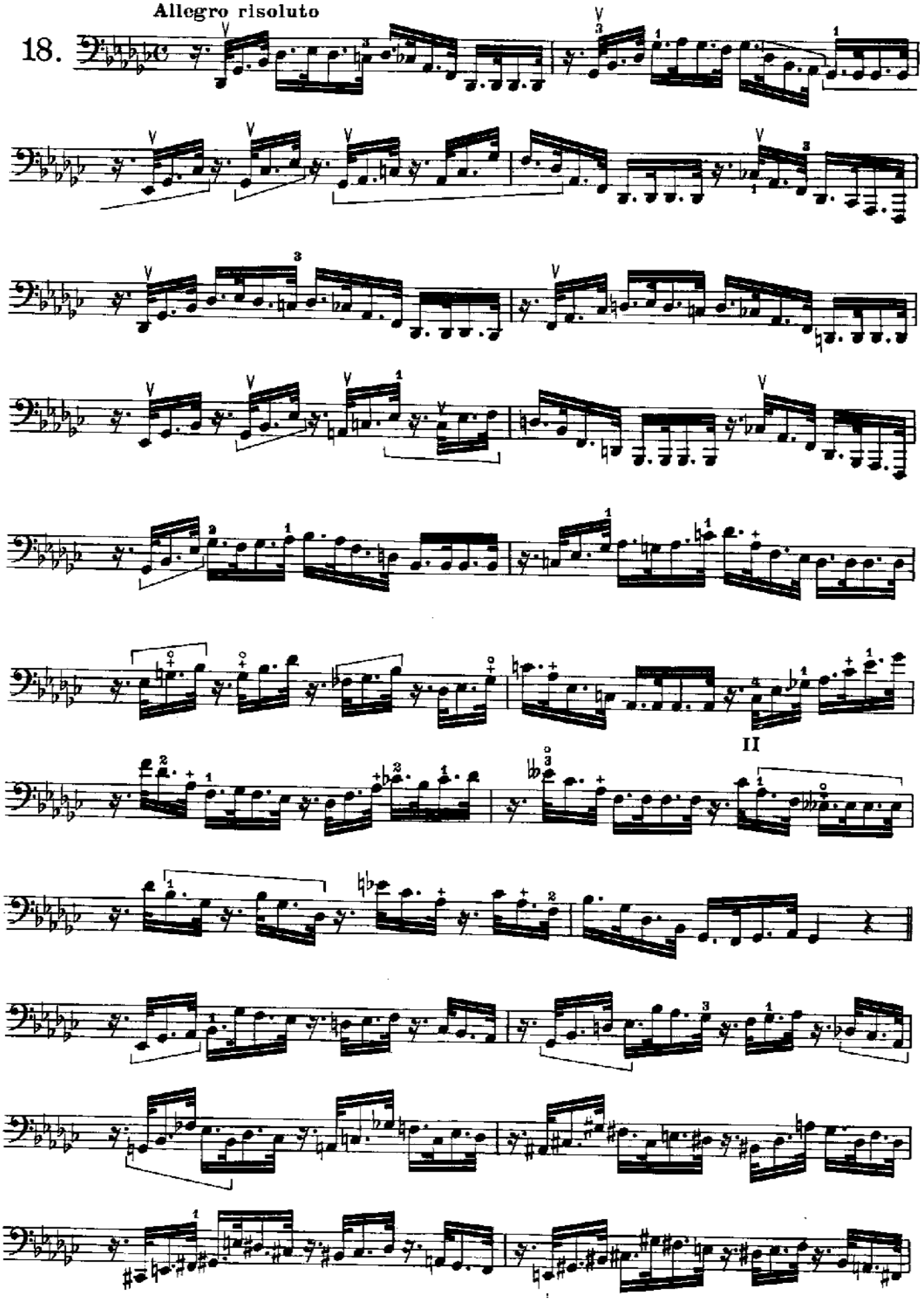

a tempo
adagio
a tempo
opp. ou or
adagio
a tempo
a tempo
adagio
a tempo
opp. ou or
adagio
a tempo
opp. ou or
adagio
a tempo
rall.
a tempo
opp. ou or
adagio
a tempo
adagio
a tempo
rall.
opp. ou or

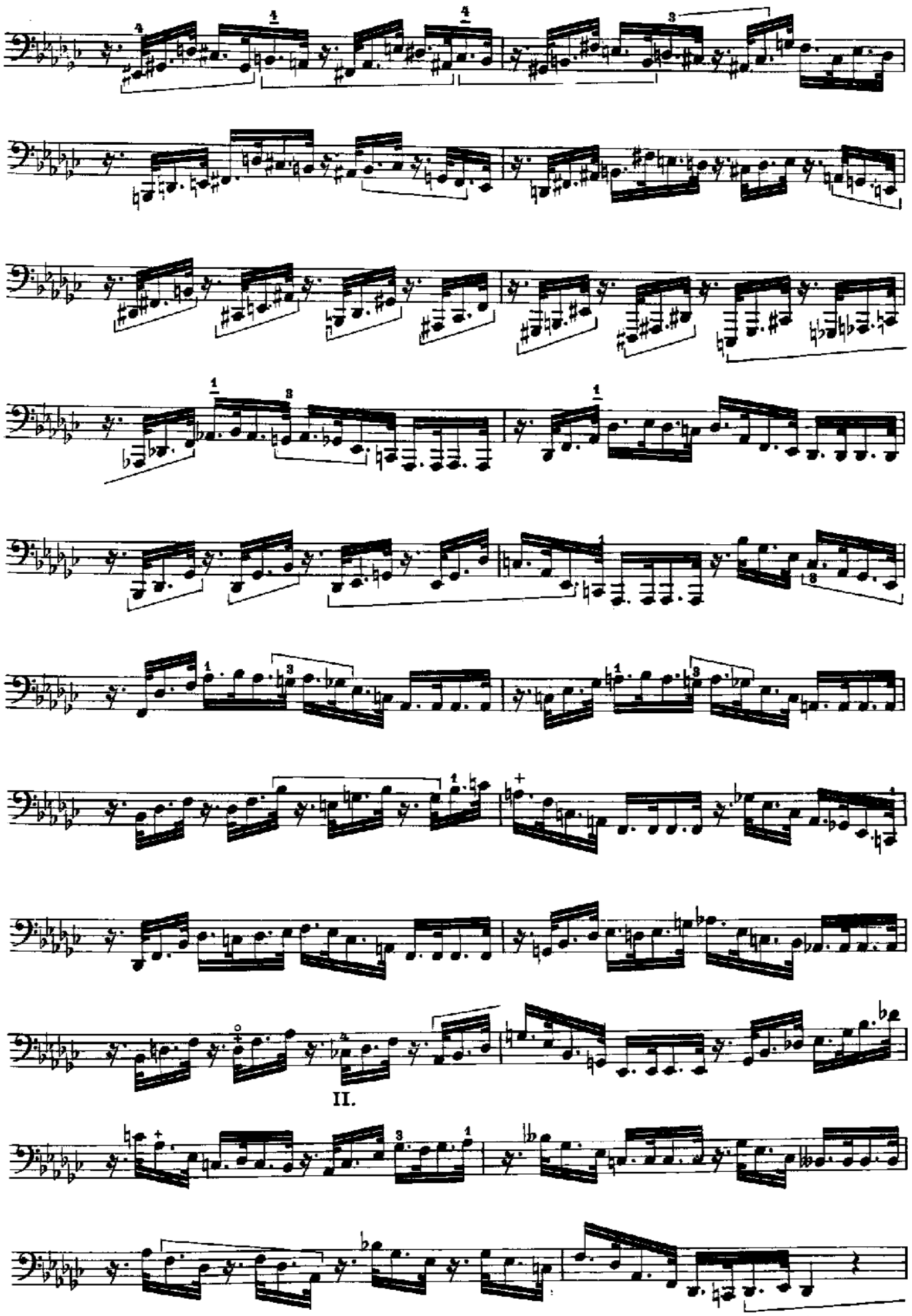
Adagio

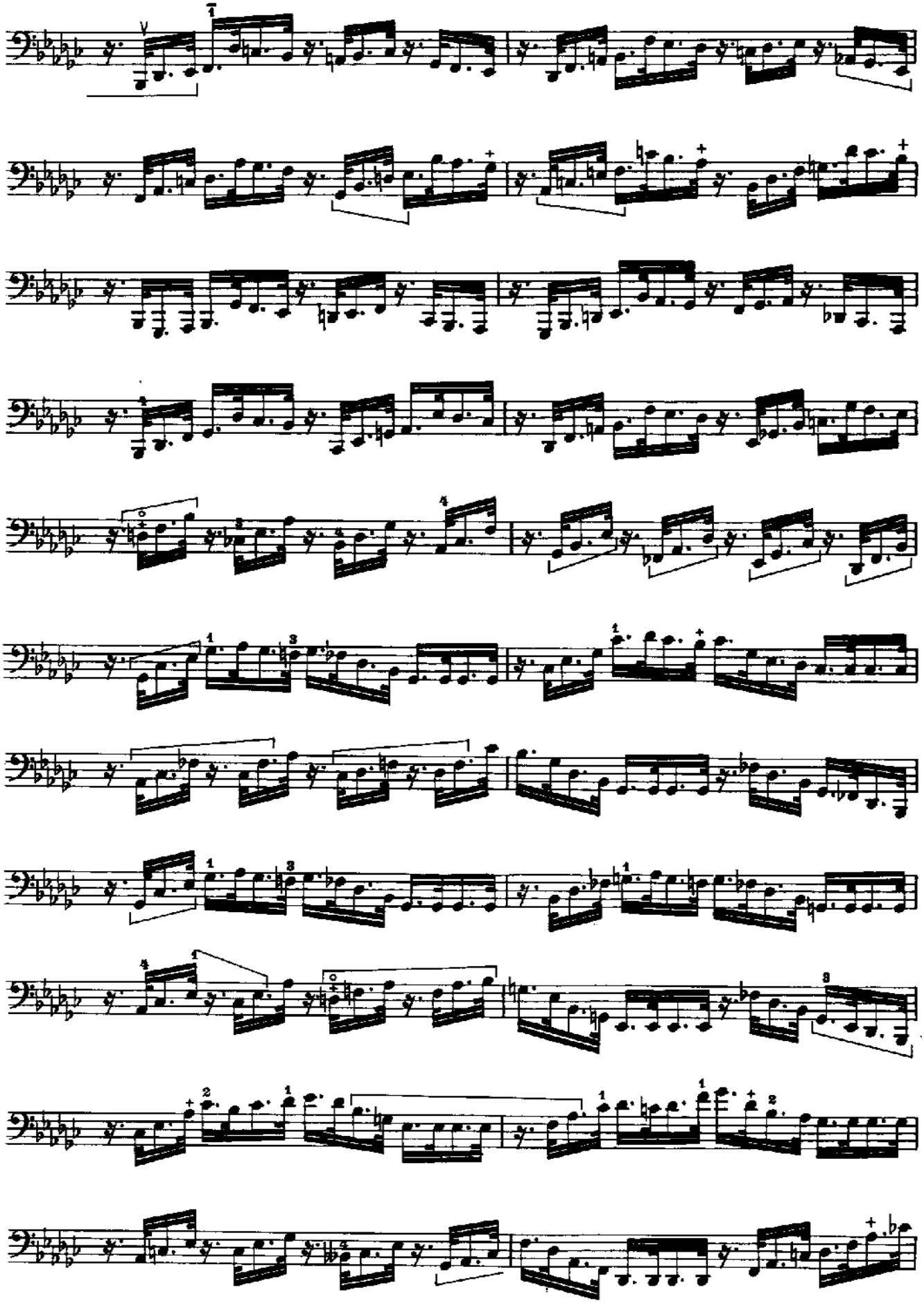
rall.

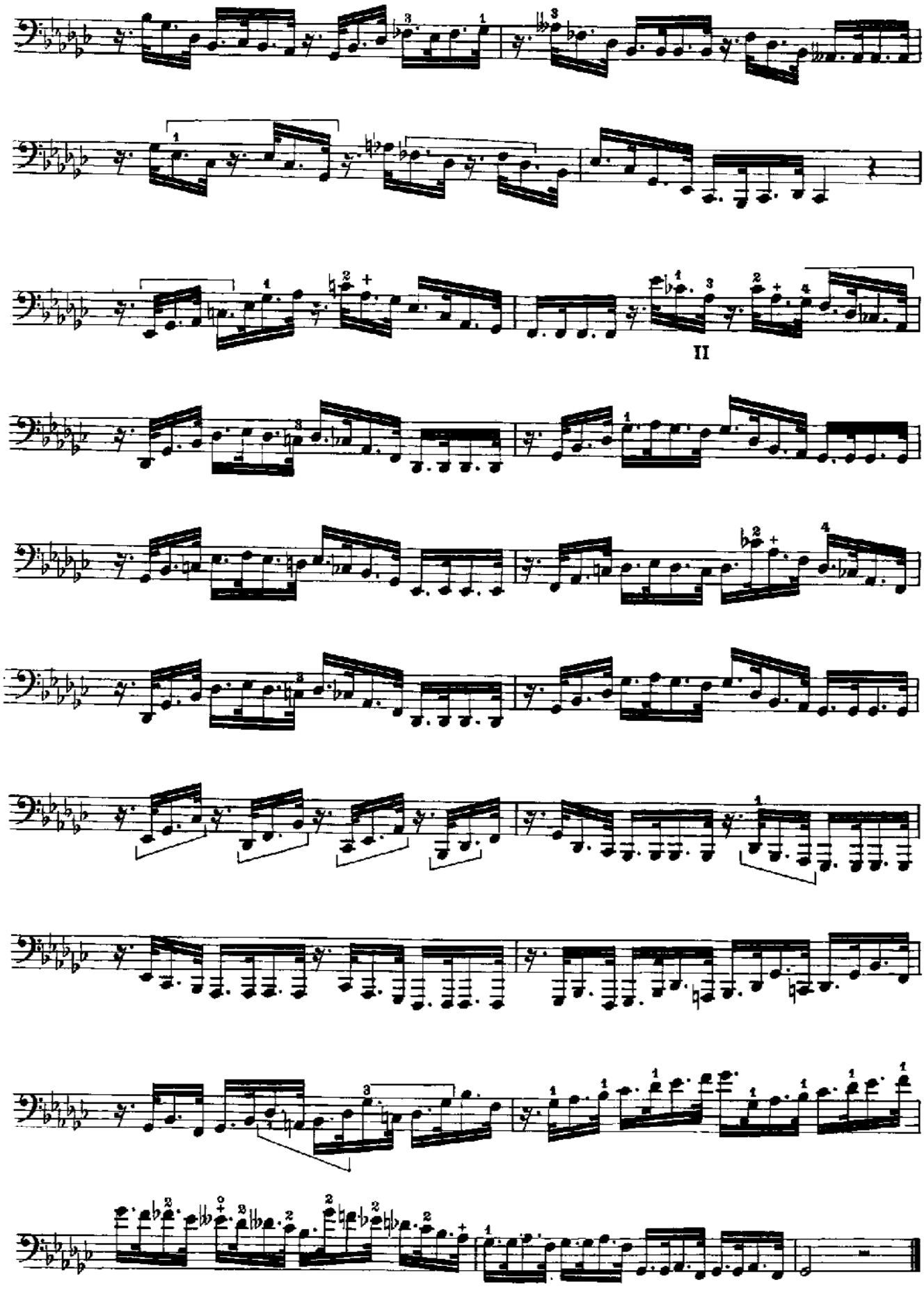
a tempo

Stretta


Allegro risoluto
18.
II


II.

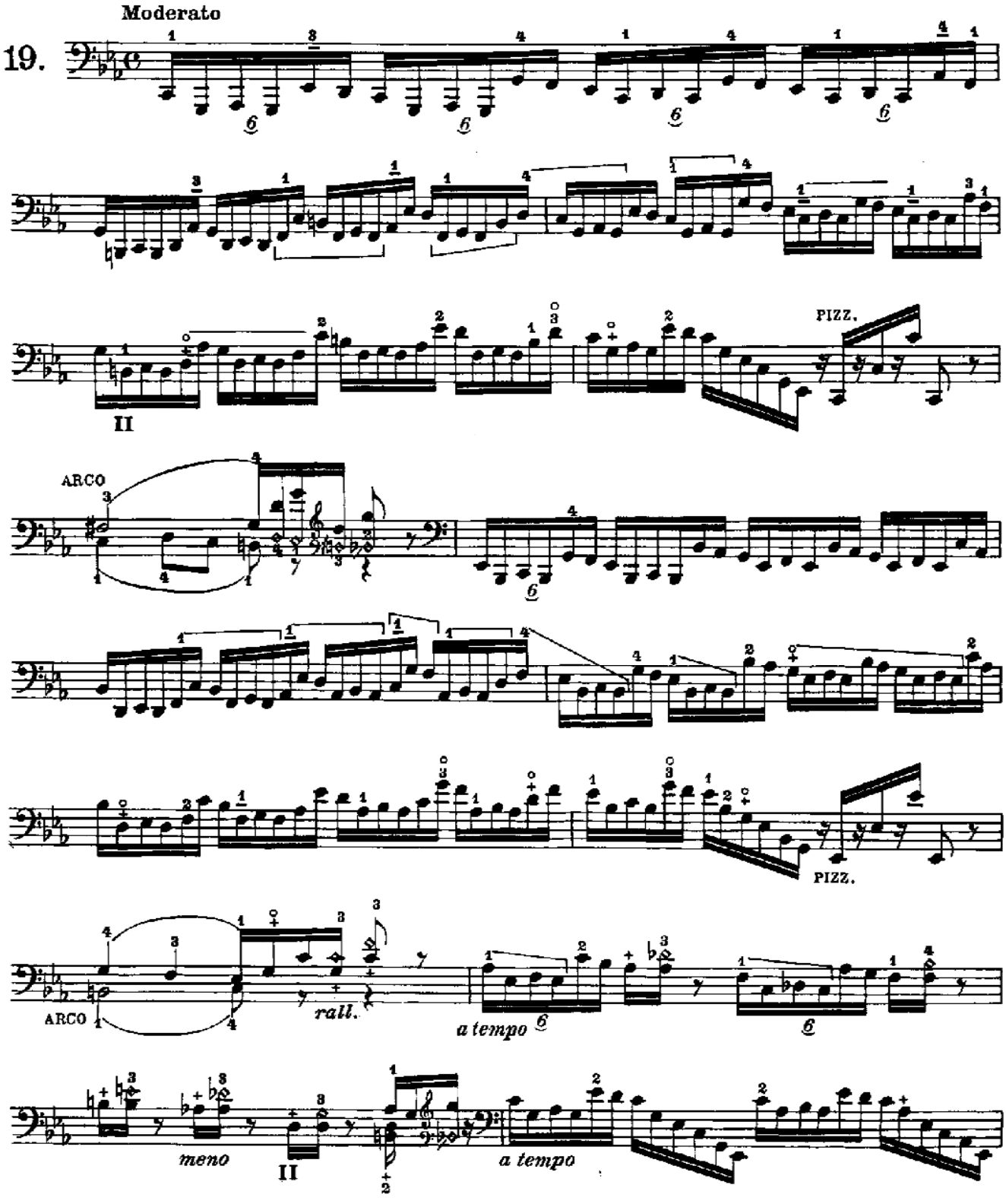


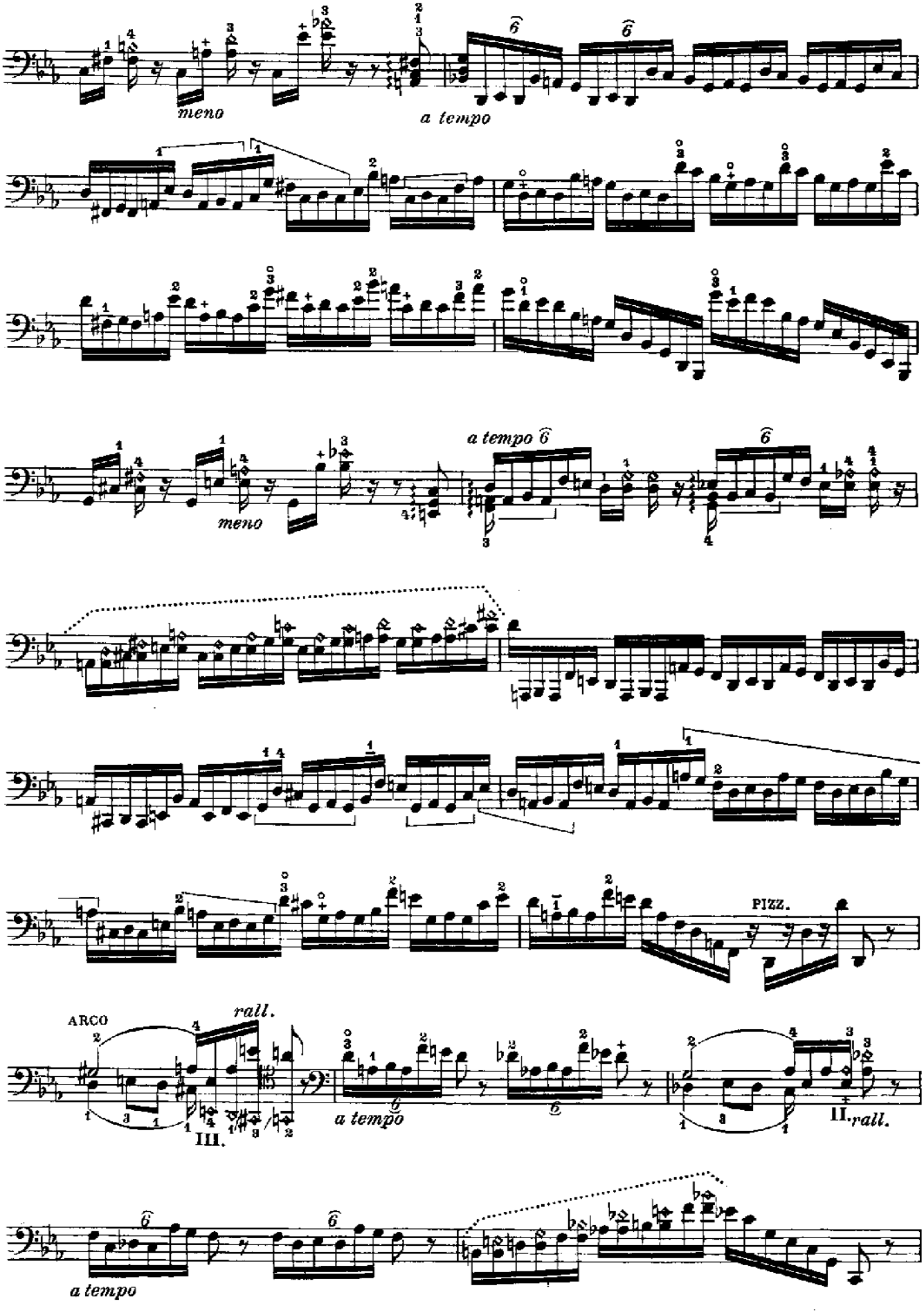

II

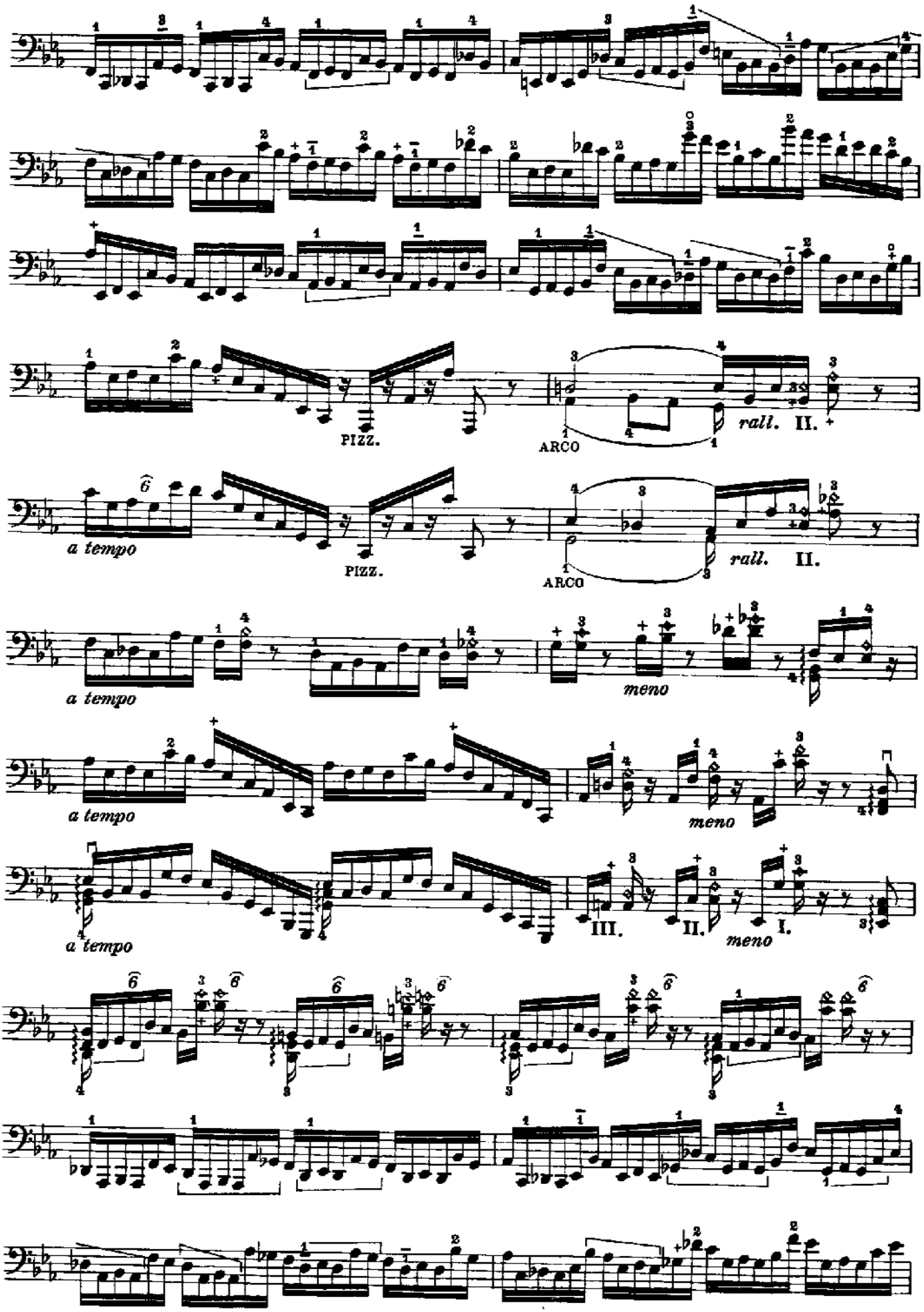
Gli armonici artificiali introdotti nel presente studio non sono, come si sa, facili ad ottenersi: i meno opportuni sono indicati dalla ..... lasciando così libero lo studioso di eseguire il passo con o senza armonici, a suo piacere.

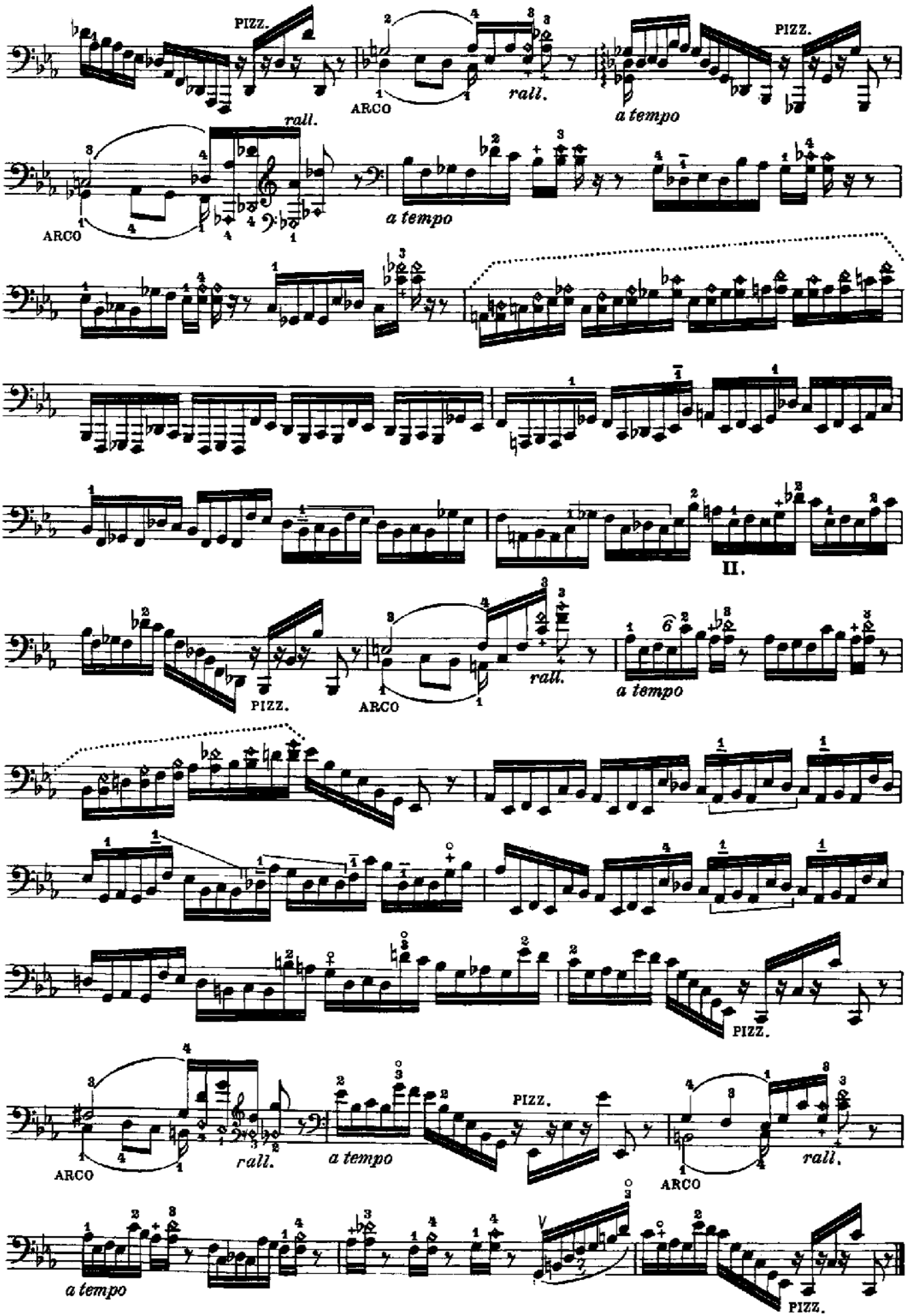
Les harmoniques artificiels introduits dans cette étude ne sont pas, on le sait, d'obtention facile; les moins opportuns sont désignés par le pointillé .....; l'étudiant aura ainsi la liberté d'exécuter à son gré le passage avec ou sans harmoniques.

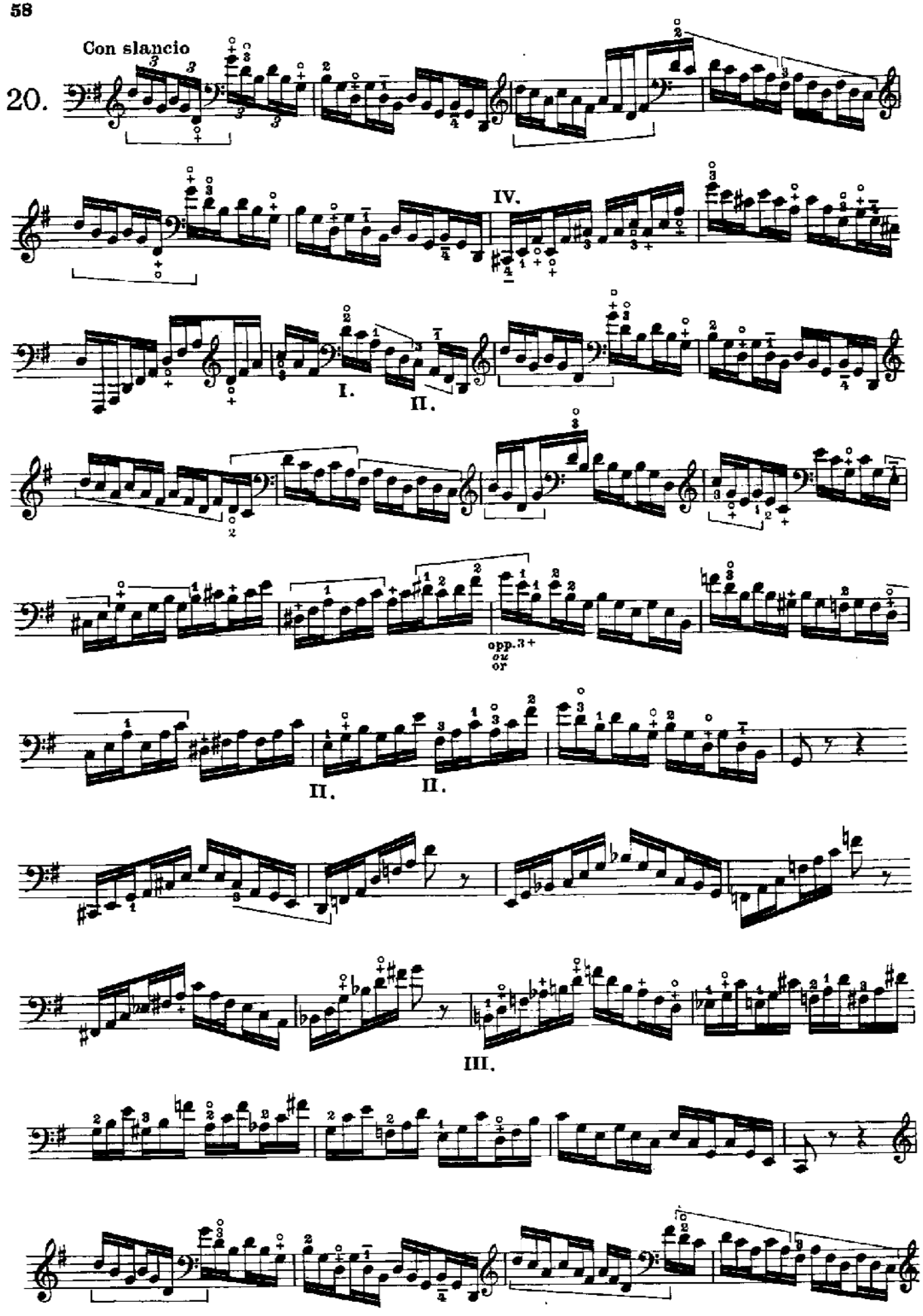
The artificial harmonics introduced in this exercise are, as we have shown, not easy to get; the most awkward are indicated by dots ....., thus leaving the student free to execute the passage with or without harmonics according to his pleasure.

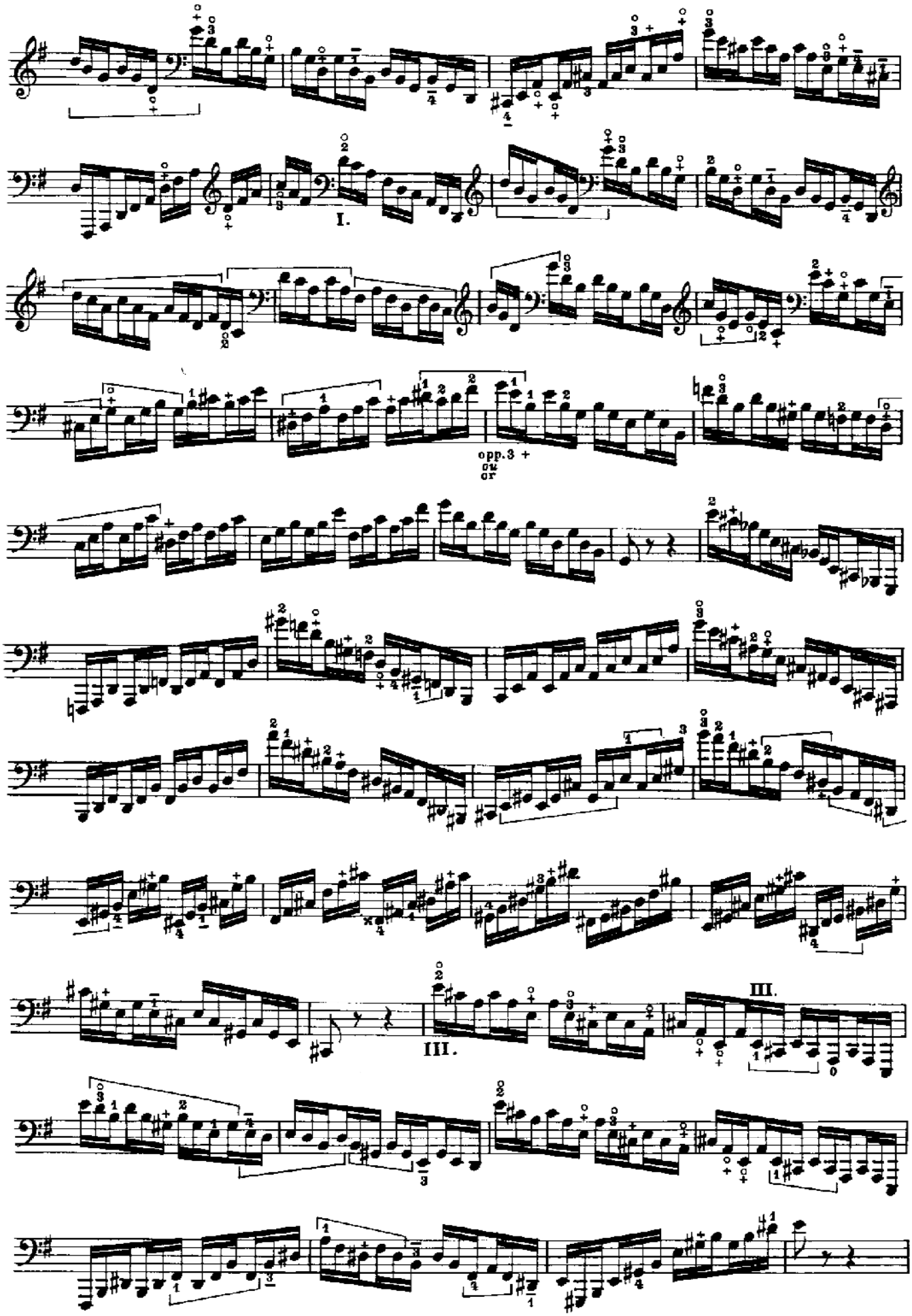


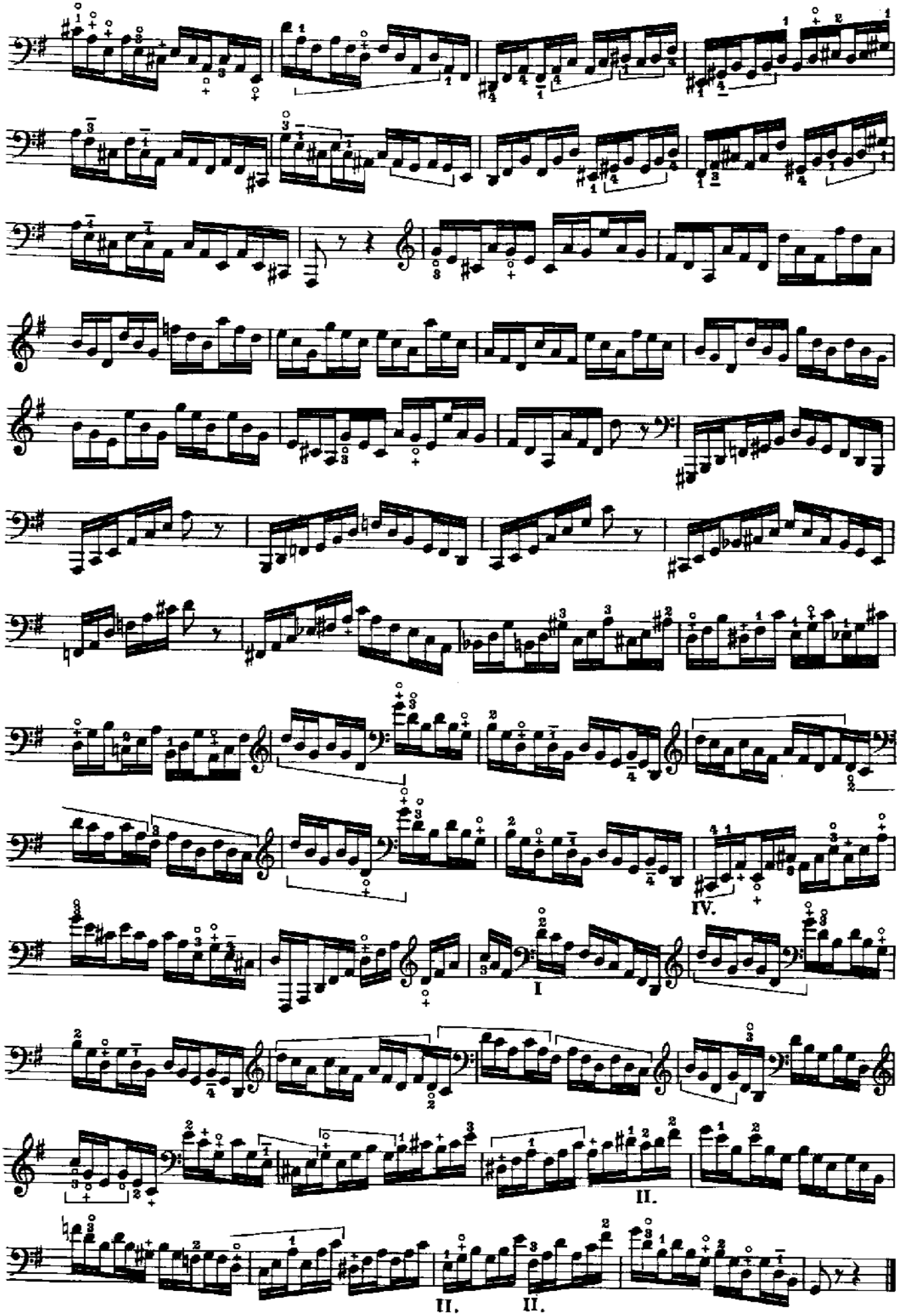

meno
a tempo
a tempo
meno
a tempo
PIZZ.
ARCO
rall.
III.
a tempo
II. rall.
a tempo


PIZZ.
ARCO
rall.
II.
a tempo
PIZZ.
ARCO
rall.
II.
a tempo
meno
a tempo
meno
a tempo
III.
II.
meno
I.


PIZZ.
ARCO
rall.
a tempo
II.


Con slancio
20.
IV.
I.
II.
opp. 3+
ou
or
II.
II.
III.


I.
opp.3 +
ou
or
III.
III.


IV.
I
II.
II.
II.