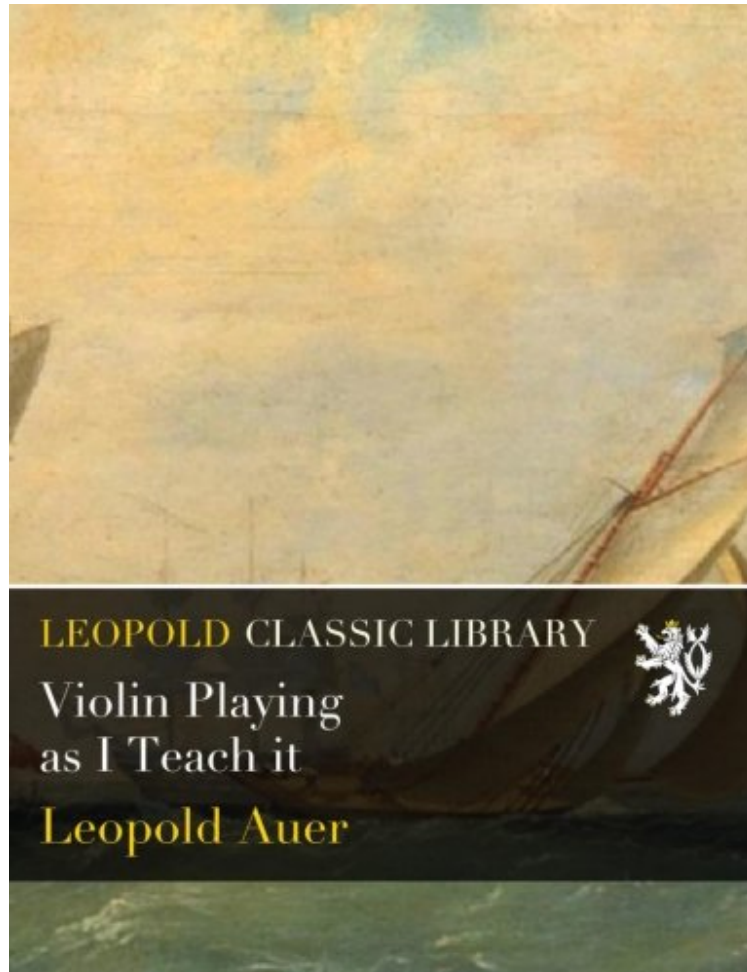


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Violin Playing as I Teach it

Leopold Auer

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Leopold Auer : Violin Playing as I Teach it before purchasing it in order to gage whether or not it would be worth my time, and all praised Violin Playing as I Teach it:

31 of 33 people found the following review helpful. Witty, opinionated, and insightful
By Clare Chu
This little gem of a book reads like a tip book, expose, soapbox, gossip column and memoir. Auer is witty and funny, sometimes he had me laughing in stitches. For example, his description of chronic vibrato, "this physical evil generally may be traced to a group of sick or ailing nerves, hitherto undiscovered." Another diatribe on the lack of standards for violin teachers: "Many are indeed desirous of doing their best, but alas, having themselves been ill-taught, they spread the poison of their own ignorance broadcast, a plague which carries off many hapless innocents, victims of their pernicious teaching methods." Auer was in the position to learn from, observe, and teach some of the best violinists of the last two centuries. He studied with Jacob Dont in Vienna and Joachim in Hanover, was a contemporary of Davidov, Wieniawski, Seidel, Wilhelmj, Sarasate, von Bulow, and taught Elman, Zimbalist, and Jascha Heifetz. Who would

have known that Joachim had such stage fright, or that Mischa Elman almost died of coal-gas fumes the night before his debut? The book has nice tips on fingering, bowing and tone production. He also devotes a chapter to nuance, the soul of interpretation and phrasing and another chapter to Style, where he wisely suggests that each generation interprets the music to suit the style of that era. No one really knows how Bach played baroque music, and no one can claim to be authentic to a time period that has long since passed away. "The musical spirit of Bach transcends all narrow limitations of period, and the artist of today who truly enters into this spirit will play Bach as he should be played, and will play Bach better because he will play him in the interpretative spirit of our own generation, not that of 1720." He deplores the blind upholders of "tradition" and insists that the violinist must form his own style, not just copy that of another. On the famous shoulder-rest controversy, Auer comes down strictly on the "no-shoulder-rest" school claiming that it makes the player lose a third of the whole body of tone. One look at a picture of Auer playing the violin and you can see why his physique is suited to no-shoulder-rest. He has no neck, a protruding chin, and a squat frame upon which he can rest the violin on his chest, with relatively short arms, so he can hold the instrument directly in front of him. He also insists that you hold the violin as high as possible, especially when playing on the G string. You can see the results with Jascha Heifetz, who holds his violin up high and uses no shoulder rest. Of course, men of those days had padded shoulders on their suits and tuxedos, so the violin fit right up there. This book is of interest in learning about violin pedagogy as taught in the Russian conservatories at the turn of the last century. And has valuable tips and technical aids. However, it does not substitute for a good teacher. And Auer would wholeheartedly agree, especially for beginners: "There is no instrument whose absolute mastery at a later period presupposes such meticulous care and exactitude in the initial stages of study as does the violin." 2 of 2 people found the following review helpful. Great book from an Amazing Teacher By mumontherun78 Auer was a very famous teacher in his day. He produced some of the most famous violinists of his time. Between this book, and his "graded course in violin playing", a student or teacher can get an insight into why his teaching was so successful. If you want practical exercises then look at his graded course. But for a general overview of the principles of teaching, and an awareness of which areas need to be focussed on, this book is great. 1 of 1 people found the following review helpful. There are violinists and there are violin players. By Jim Edwards The teacher of Jascha Heifetz details in a straightforward, no-nonsense way, exactly what is required to properly learn an extremely difficult instrument. He makes clear from the start that the violin is not for everyone, rather, only for those who will dedicate a lifetime of careful, thoughtful study and practice. Only those few will be adequately equipped to make the instrument "sing" the way it was intended.

Leopold is delighted to publish this classic book as part of our extensive Classic Library collection. Many of the books in our collection have been out of print for decades, and therefore have not been accessible to the general public. The aim of our publishing program is to facilitate rapid access to this vast reservoir of literature, and our view is that this is a significant literary work, which deserves to be brought back into print after many decades. The contents of the vast majority of titles in the Classic Library have been scanned from the original works. To ensure a high quality product, each title has been meticulously hand curated by our staff. This means that we have checked every single page in every title, making it highly unlikely that any material imperfections such as poor picture quality, blurred or missing text - remain. When our staff observed such imperfections in the original work, these have either been repaired, or the title has been excluded from the Leopold Classic Library catalogue. As part of our on-going commitment to delivering value to the reader, within the book we have also provided you with a link to a website, where you may download a digital version of this work for free. Our philosophy has been guided by a desire to provide the reader with a book that is as close as possible to ownership of the original work. We hope that you will enjoy this wonderful classic work, and that for you it becomes an enriching experience. If you would like to learn more about the Leopold Classic Library collection please visit our website at www.leopoldclassiclibrary.com

From the Back Cover Leopold Auer (1845-1930) belonged to that select company of violin virtuosos who not only established the level of artistic excellence for the nineteenth century, but also trained many of the violinists who surpassed that level in the twentieth. Mischa Elman, Jascha Heifetz, and Efrem Zimbalist (Sr.) were among Auer's students. Himself a pupil of the great Joseph Joachim, Auer will always be regarded as one of the most important violin pedagogues in history. This exemplary collection of principles and guidelines was set down by the master after a lifetime of playing and teaching. Auer taught by example, and he directs violin teachers to inculcate the intricacies of execution by means of the violin itself, not simply by verbal instruction. He then devotes the rest of his advice to the violin pupil: how to hold the violin and bow, how to practice, and how to approach such matters of technique as tone production, vibrato, bowing methods including the legato, left-handed technique, double stops, trills, pizzicato, harmonics, and phrasing. In the concluding chapters Auer takes up the more general topics of style, stage fright, changes in the violin repertory, and, of great historical interest, his practical repertory hints what he gave his own students to play. Many of the book's chapters are illuminated by biographical details and anecdotes about famous musicians whom Auer knew: Davidov, Wieniawski, Seidel, Wilhemj, Sarasate, and von Bulow. Receiving poor

direction at an early age is disastrous for a violinist. As Auer says, "There is no instrument whose absolute mastery at a later period presupposes such meticulous care and exactitude in the initial stages of study as does the violin." With this book every beginning violin student will have the benefit of the finest guidance.