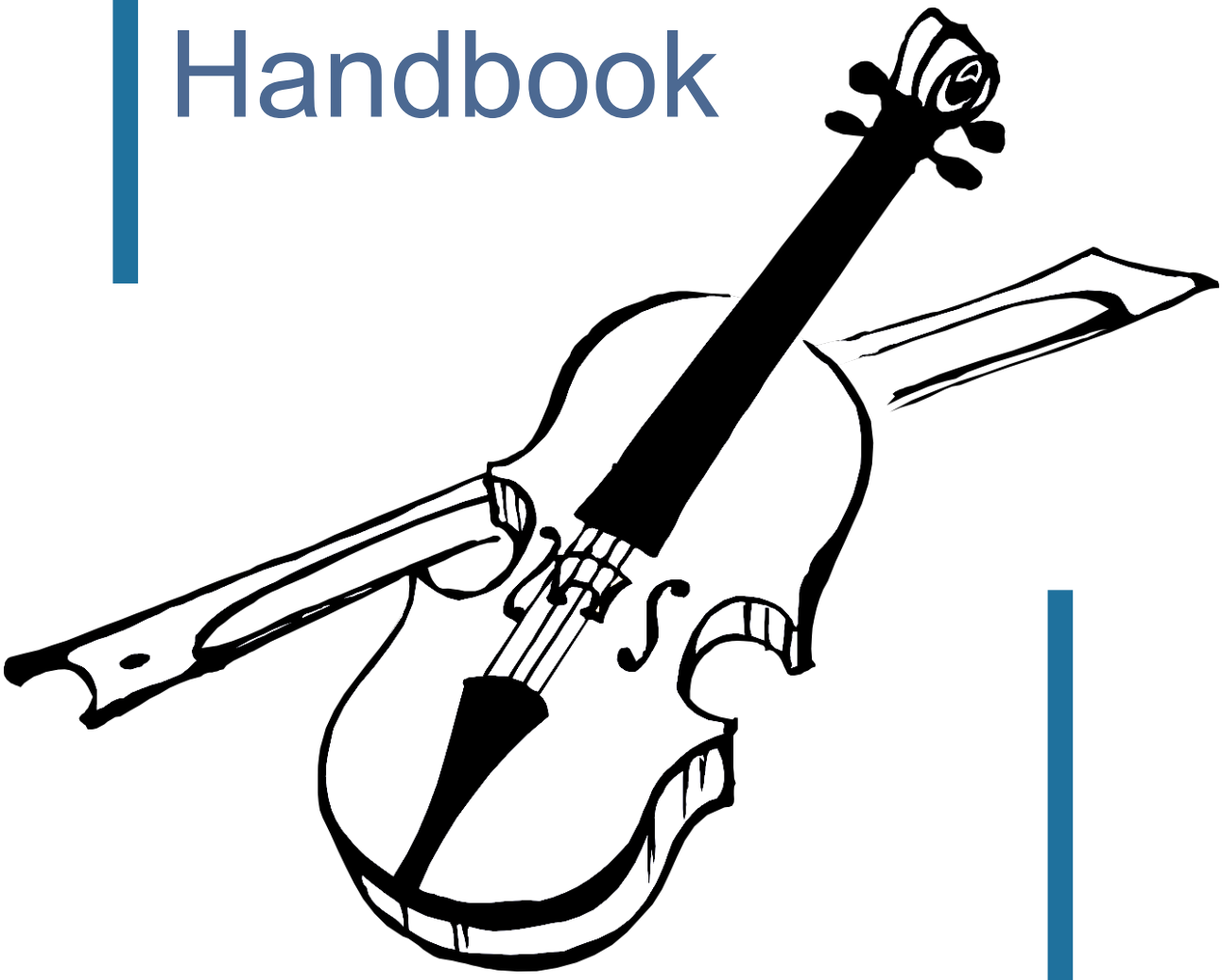
Violin Natural Harmonics Handbook



Osvaldo Glieca

Referenced from: Enzo Porta,
"Il Violino, I suoni armonici: classificazione e nuove tecniche"
Ricordi (1985), english translation by Anna Herklotz.

This handbook finds the resultant note of the harmonics through all the fingerboard. Some of the harmonics are in between micro-tones with notation similar to a micro-tone plus a little finger inflection. This gives in many case contrasting results as two different resultants may arise interfering each other irregularly without a clear pitch even though the fingering may be perfectly stable.

In this study Porta seems a bit vague whether some fingering positions produce or not a sounding pitch. In some he refers to a null sound, while in others he avoids clearly the finger position without stating if it is a null sound. This could be assumed that an unidentifiable pitch may arise - there may be cases where two resulting pitches can interfere each other.

Also, as Porta suggests, the type of strings used affect the resultant of the pitch, questioning the reality of the sounds obtained. This is an important point as in some clear fingering points, the harmonic results in a clear pitch, while in the rest of the fingerboard the same pitch is quite difficult to be repeated twice. This seems to be a grey area as the harmonics will never sound the same with the same fingering, uncertain pitches arise from places where a clear resultant might be achieved.

The performer should be aware that the slightest minimal movement can make another sounding pitch - a perfect intonation is not easy to be fully achieved.

Osvaldo Glieca
British Library
London
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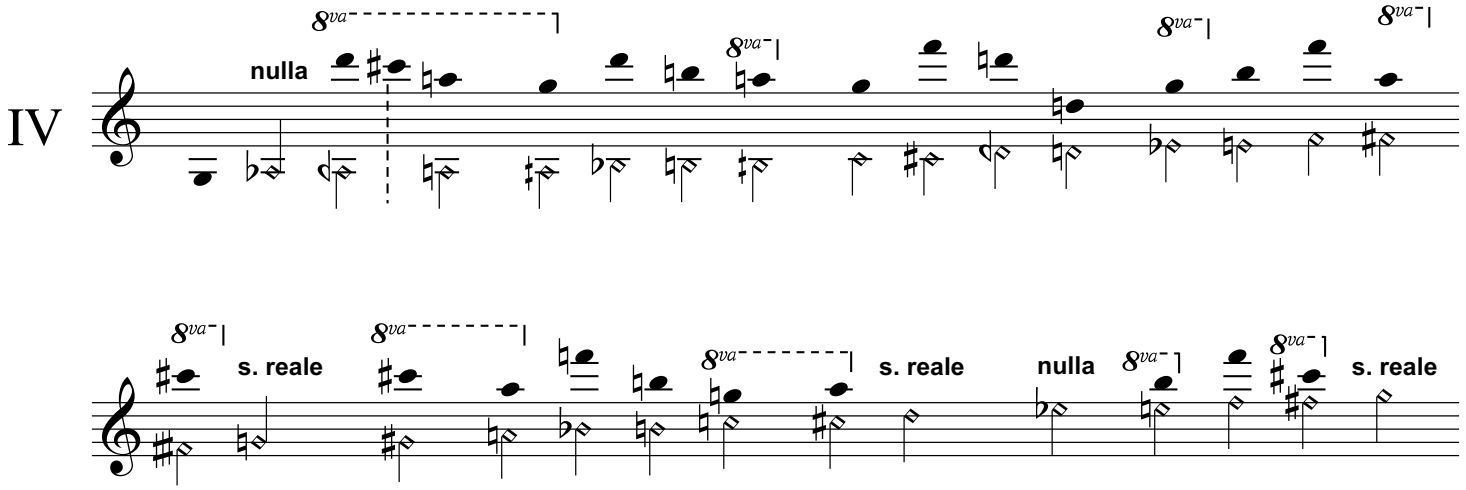
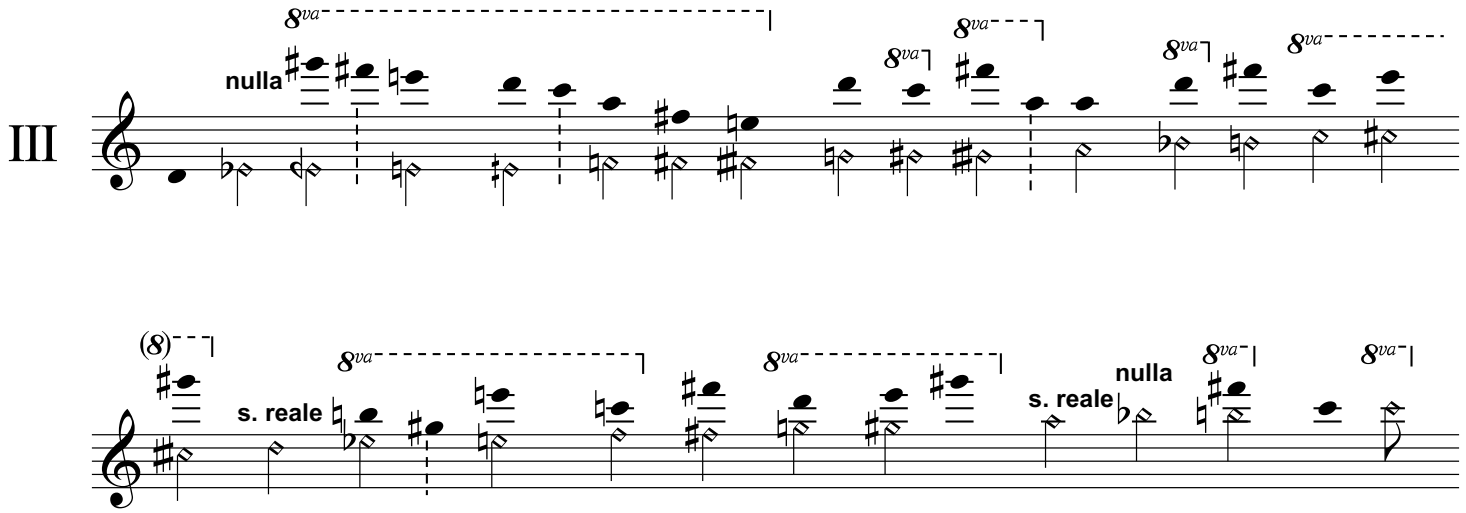
IV = G string
III = D string
II = A string
I = E string

nulla = nothing
s. reale = real sound





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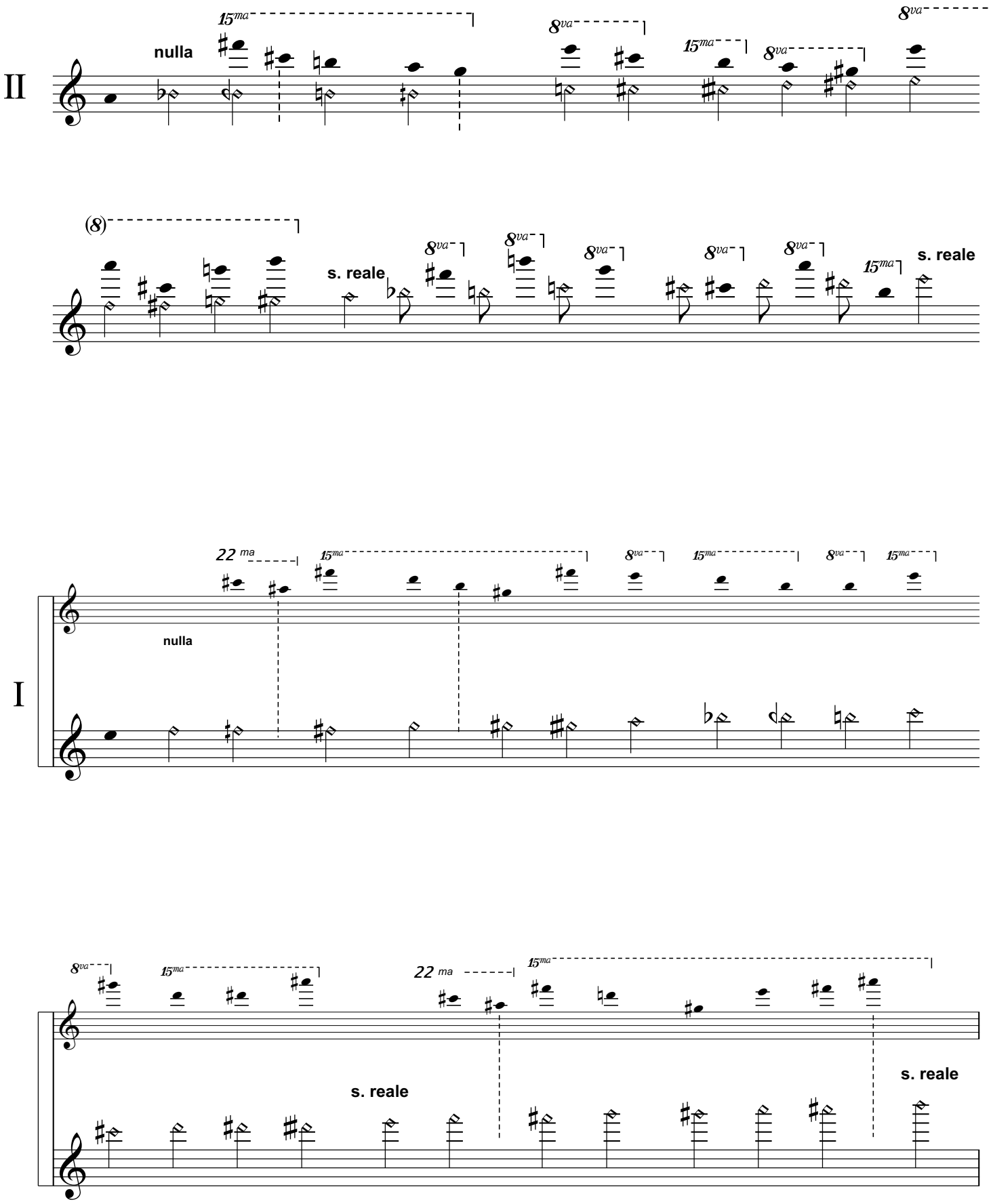
II
nulla
15ma
8va
15ma
8va
8va
(8)
s. reale
8va
8va
8va
8va
8va
15ma
s. reale
I
22 ma
15ma
8va
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15ma
nulla
8va
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22 ma
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s. reale
s. reale