

TRANSLATING BAROQUE MUSICAL TREATISES: A METHODOLOGICAL PROPOSAL USING *THE ART OF PLAYING ON THE VIOLIN (1751)* BY FRANCESCO GEMINIANI

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ABSTRACT: Translating texts from early musical periods represents a challenge, due mostly to our limited knowledge of the subject matter and historical context. Yet, the results provide clear insights into different fields, including translation, music, art history, music teaching and historical performance. This paper analyses how the translation of such musical texts has developed over time and proposes a methodology for approaching the task, exemplified through the English-to-Spanish translation of *The Art of Playing on the Violin (1751)* by Francesco Geminiani (1687-1762). **KEYWORDS:** Musical Treatise; Historically Informed Performances; Translation in Context; Term Extraction

1. Introduction

The various ways in which music and translation interact have recently become the target of much academic discussion. From song translation, opera and theatrical subtitling to musical films and singing, scholars have reported, systematized and improved techniques to adapt to the demands of these practices (Apter & Herman, 2016; Fisher, 2021; Minors, 2013). However, in addition to musical texts to be sung or read in performance, there are also written texts that discuss musical matters yet are not directly linked with performance. These include works on music theory, history and philosophy, as well as treatises and methods that combine both theory and practice in order to train instrumentalists or composers in their respective arts.

This paper explores the translation of the latter type, focusing particularly on treatises written during the Baroque era. The systematic analysis of how the translation of these works has been or might be approached is beneficial for the disciplines of both music and translation. In the first case, such explorations serve ‘Historically Informed Performance’ (HIP) (Bowen, 2019; Kivy, 2002), an approach that uses historical research to recreate the practices used in the place and time the works were composed. As for translation studies, the results shed light on the adaptations that are required to account for diachronic change and achieve terminological precision and pedagogical validity. In more general terms, it is also necessary to take account of the various musical ideologies or pedagogical philosophies that have influenced the way in which music skills have been acquired and taught over the years.

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Considering the above, the objective of this article is to present a methodological proposal that guides the reader through the various stages that have been or could be applied to translating, for a geographically- and culturally-specific contemporary audience, musical treatises written in a temporally distant linguistic context.

2. Translating musical treatises: a historical overview

Treatises written during the late 17th and 18th century helped teachers and theoreticians to establish and standardize their musical ideologies and methodologies. These gained particular relevance in the Baroque era due to the various transitional processes that western music was undergoing at this time. Most commonly, these treatises discussed topics such as: 1) temperaments and transitional explorations from modes to tonal centers; 2) the teaching and learning of counterpoint and composition; 3) ornaments and interpretative tendencies; and 4) performance practice and instrument techniques. Other topics mentioned in these documents include rhetoric and affect theory, styles, and aesthetics.

The French, Italian and German styles were the most prominent in western music at the time, therefore, those vernaculars were the most widely used in Baroque treatises. However, Latin was also used in scholarly and academic contexts, and this language, as well as English, was also sometimes employed by musicians in London. Authors that were fluent in more than one language sometimes translated their works and distributed the translated versions amongst various publishers. Translations might also be done by bilingual musicians, music lovers and other interested parties, who travelled and circulated certain trends in places they visited, sometimes at the request of a publishing house.

In those days, translation was a less conscious activity, at least in terms of a theoretical approach. As McMurrin (2010) states, translation in the 18th century generally followed a domesticating tendency and was not particularly 'faithful' to the source text, conforming to the *belle infidèle* stereotype.¹ However, during the 19th century, after some Romantic composers, such as Mendelssohn, revived Baroque pieces, there was a renewed interest in early music. Therefore, academics and musicologists of the time were eager to seek out or produce translated versions of treatises from bygone eras. In the following paragraphs, an exploration of some of the most common musical treatises on the relevant topics in the Baroque era and their translations will be provided.

One of the four topics most commonly explored in these texts were temperaments and tonal centers. The transition from modal to tonal music started during the Baroque era. In this transitional process, various proposals arose to make tonalities less dissonant. Treatises contributed to overcoming the need to standardize a system that made it possible to explore the colors and sentiments of wide-ranging tonal centers. Andreas

¹ *Belle infidèle* was a term originally applied by Gilles Ménage to the translations done by Nicolas Perrot d'Ablancourt, famous for their beautiful style but utter lack of fidelity to the source text. It has since been generalized to the style of translation done during the Baroque/Neoclassical period in France (Polizzotti, 2019).

Werckmeister's (1691) text, *Musikalische Temperatur*, alongside other publications by the same author, were fundamental in this process. Werckmeister employed different comma divisions combined with traditional tuning principals and tried to resolve uncomfortable or dissonant sounds. The system proposed by him resulted in distinct types of semitones (major and minor), providing each key with a unique color and enriching the experience of exploring keys that had usually been avoided. These works were written in German and have not been officially translated into English. However, as they later laid the foundations for equal temperament, various researchers have investigated Werckmeister's works as well as his influence and impact on later musical developments, where they offered a rendition of some extracts. For example, Bartel's (2015) article in the journal *Early Music* explores how Werckmeister arrived at equal temperament by analyzing his treatises and his conceptual evolution. Such modern explorations and discussions in English and other languages make it possible for non-German-speaking academics and musicians to familiarize themselves with the 17th musician's proposals.

Second, treatises contributed to the establishment and teaching of species in counterpoint, the fundamental compositional technique of the era. Fux's treatise on counterpoint written in Latin, *Gradus ad Parnassum* (1725), is a reference in this area. The text was translated into German in 1742 by Lorenz Christof Mizier, a precursor of the Enlightenment in Poland, and then from German into English in 1943 by Alfred Mann, a German-American musicologist, conductor and professor, with the title *The Study of Counterpoint: From Johann Joseph Fux's Gradus ad Parnassum*. The cover page specifies that it is "the only English translation of the great eighteenth-century work that has been the basis for the study of counterpoint for more than 200 years". This version, however, is not complete, but rather a selective translation that focuses exclusively on the counterpoint section, leaving aside Fux's discussions of composition and fugue writing. Mann (1943/1971) offers a series of notes regarding his translation process, where he justifies some of his decisions. For example:

The choice of freely translated passages [...] has been limited to instances in which musical terms and related references are concerned. Bracketed parts of the Latin text have been omitted in the translation; bracketed parts of the English text have been added. Versions representing free translations which occur several times are always listed in the first instance only (p. 145).

Mann's translation remains the most widely read in English today. However, Fux's principles have been used by other authors to explain and teach counterpoint in a variety of other languages due to its impact and relevance. These materials contribute to Fux's international recognition in the field.

Third, ancient treatises have also been important for our understanding of ornamentation, essential for interpreting Baroque music. Ornament notation differed from one geographical area to another and even among composers from the same region. Improvisation was highly encouraged during the Baroque era, which meant that composers

found it unnecessary to record the well-known practices of the moment. Indeed, when they attempted to do so, no standardized code was available. Scholars and musicians have studied these ornaments and made attempts to better understand the notation, with a view to interpreting these pieces in the spirit of the times. In this regard, Johann Joachim Quantz's treatise *Versuch einer Anweisung die Flöte traversière zu spielen* (On playing the transverse flute: An instructional guide, 1752) offers clear guidance to ornamentation and phrasing. A German flautist, composer and theorist, Quantz provided not only instructions on how to play the instrument, but also guidance about more transversal concepts, such as tempo, counterpoint and performance. This treatise is widely used by scholars to study ornamentation because it is highly detailed in its explanation. There is an early translation in English of some extracts from the text, dating from some time in the 1770s. The cover reads:

Easy and fundamental instructions whereby either vocal or instrumental performers unacquainted with composition, may from the mere knowledge of the most common intervals in music, learn how to introduce extempore embellishments or variations; as also ornamental cadences with propriety, taste, and regularity, translated from a famous treatise on music, written by Johann Joachim Quantz, composer to his Majesty the King of Prussia. (Quantz, n.d.)

Although inspired by Quantz's principles, the text only incorporates selected passages to fulfill the intentions established in the title. Unfortunately, there is no information about the translator, but the document proves that Quantz's visions were also studied by English musicians in the late 18th century. A French version of the text also appeared as soon as the German version was published. It is, however, difficult to categorize this text as a reliable translation since it has been adapted in places to the French school of flute playing, which was stylistically different from the German. This version was very likely supervised by Quantz himself since French was the preferred language of Frederick the Great, his main patron and whose musicians-in-court were mainly French.

The official and unabridged translation of Quantz's treatise into English was completed in 1966 by Edward R. Reilly, musicologist, translator and scholar. His rendition seems to emphasize the readability of the text, using a more modern concrete style. While dealing with extensive Baroque explanations in German, Reilly's translation tends to simplify the concepts to modern readers. An example of this is shown in the title itself. Reilly decided to call the treatise *On Playing the Flute*, which contrasts with the long German title and explanation. In his translation notes, he states:

The style and language of the original German text are typical of didactic works of nearly every type appearing in Germany at the time [...]. By modern standards, this style is often redundant and wordy and frequently relies on over-long sentence structure [...]. In the translation no attempt has been made to prettify the original style: at the same time, however, it has not been made more difficult by a false literality that ignores the differences between German and English. (p. XXXVI)

Finally, and equally importantly, treatises served as tools to instruct musicians on how to play specific instruments, reflecting the various schools or traditions of playing in different regions. For example, the Italian style of violin playing was prominent during the 18th century and is known to have been inflected with distinct regional characteristics and used by figures such as Arcangelo Corelli (1653-1713), Antonio Vivaldi (approx. 1675-1741), Francesco Geminiani (1680-1762) and Giuseppe Tartini (1692-1770). In Germany, the heyday of violin teaching came after the publication of Leopold Mozart's *Versuch einer gründlichen Violinschule* (1756), which provided systematic instruction in intonation, bowing and musical expression. A French version of the text became available shortly after the publication of the German original. Valentin Roeser, a significant figure in music pedagogy in France, oversaw the translation, which served to bridge the French lyrical tradition and the German tradition of systematic analysis and pedagogy. An English translation took longer to appear but also had a significant impact. Editha Knocker, an English violinist, conductor, and teacher, translated the work into English in 1948. Later, the text was re-edited, and she was given the opportunity to revise her translation and make the required adaptations. The second edition was printed in 1951, and in 1985 it was brought out in paperback by Oxford University Press.

Through these examples, it is clear that these documents and their translations played a very important role, not only at their time of publication, but also later on, when they served as guides to early performance styles, theories, and pedagogies.

New translations of early music texts are still appearing. For instance, in 2007, a new English translation of Leopold Mozart's *Versuch einer gründlichen Violinschule* was published by Culture Publishers Polzer. This translation was done from a modernized German version penned by Gottfried Franz Kasperek, which replaced the obsolete words and grammar in the source text with more recent equivalents. The resulting translation not only renders Mozart's instructions into modern English but also provides a transcription of musical examples in modern notation, correcting apparent errors and misprints (Mozart, 2007).

In sum, treatises have been key to understanding a variety of theoretical and practical aspects of early music, and their translations have been fundamental in conveying their contents into other cultures and musical practices. However, despite this translation activity, there has been no academic consideration of the process of creating such translated versions until now.

3. Objectives and Text Selection

As an attempt to contribute to the scholarly discussion on the topic, this article will present a proposal of a systematic methodology for translating Baroque-era musical treatises, illustrating its application through a case study and identifying challenges and their solutions. To exemplify the process, *The Art of Playing on the Violin* (1751) by Francesco Geminiani (1687-1762) is presented in its translation from English into Spanish. The reasons that justify such selection are various.

First, it constitutes one of the most significant violin treatises associated with the Italian school of violin playing. Geminiani's treatises, six in total on a range of topics, provide an excellent insight into the relevant topics and pedagogical techniques practiced at the time. Second, its author, Geminiani, was considered as relevant as Handel and Corelli in 18th century London, though his name and repertoire have not achieved the same lasting recognition. Geminiani's works were written in English, regardless of his Italian nationality and playing style, because he lived in London for most of his career (from 1714 onwards), though he travelled at times to France and Dublin, where he died. In London, Geminiani was recognized as an Italian virtuoso and distinguished for having studied with Corelli. Capitalizing on this recognition, he developed his career in this country and wrote his treatises and teaching materials in the local vernacular. Some of his works were later translated into French, possibly by himself with a view to selling the text in a different language to a different publisher.

Finally, *The Art of Playing on the Violin* has been chosen for this study because it has been analyzed and translated by one of the authors of this article as her final project for the Master's in Cultural Heritage and Society. The methodology explained in the following section is based on these reflections and explorations.

4. Methodological Approach

The text was translated into Spanish with a very particular audience and purpose in mind: to help music students in Latin America (especially Mexico where the research and translation were carried out) to become more informed about the violin practices proposed by such a relevant text and author. The person responsible for the translation is a musicologist and a translator, who understands the importance of interpreting and analyzing early music texts in order to adapt them for current performance. The co-author is a translator trainer, who has had some previous musical training, although mostly in choral practice. It is worth mentioning that, to date, there are no official Spanish translations of the treatise, at least not published by recognized academic publishing houses with a wide enough distribution. This therefore represents an excellent opportunity to not only translate the text but also to systematically organize and document the process.

The methodology presented here involves a total of six stages that begin from the interpretation of the source text through to its final reconstruction. This section explores each of these stages in turn.

Stage 1. Defining the skopos

The first stage in the process is to establish the guidelines that will determine the decisions to be taken during the translation process. When working with early music texts, the translator should be aware of their own communicative intention, and the need to mediate between historical accuracy and/or readability for more modern audiences. As proposed by Vermeer (1978), translations should be guided by their *Skopos* or purpose, rather than by strict adherence to the source text. In their pivotal work first published in 1984, *Towards*

a general theory of translation action, Reiß & Vermeer (2014) define six general rules for translational action:

- (1) A *translatum* is determined by its *skopos*.
- (2) A *translatum* is an offer of information in a target culture and language about an offer of information in a source culture and language.
- (3) A *translatum* is a unique, irreversible mapping of a source-culture offer of information.
- (4) A *translatum* must be coherent in itself.
- (5) A *translatum* must be coherent with the source text.
- (6) These rules are interdependent and linked hierarchically in the order set out above. (p. 107)

Regarding the current proposal, (1) the task emerges in a contemporary, 21st century Latin-American context where musicologists as well as music students could benefit from accessing the original work in their native tongue of Spanish for educational (both teaching and learning) purposes. Thus, the target text (2) provides an insight into the source culture, taking account not only of regional differences, but also the notable time difference between the period of the source text publication and that of the target text production. Taking this contrast into account, it is hardly surprising that (3) a backtranslation into English, even if into its 18th century variety, would not result in a text identical to the source text of this translation. However, it is indispensable that (4) the target text should be internally coherent as well as (5) coherent with regard to the source text.

Furthermore, a translation brief as proposed by Christiane Nord (1997) could offer an even clearer framework to complete the translation through constant reflection as regards the following aspects:

- the target-text addressee(s),
- the prospective time and place of text reception,
- the medium over which the text will be transmitted, and
- the motive for the production or reception of the text, and this information will allow some conjectures as to the communicative function(s) the text is intended to have for the prospective receivers (Nord, 1997, pp. 47-48).

In this case, once again, the target-text addressees could include music teachers, students and musicologists in Latin America during the third decade of the 21st century, who would supposedly read the text in a hard copy or a digital format with a view to being able to play Baroque music according to conventions of the time (HIP). This, of course, is a matter of approach and interpretation and depends on the musicians' beliefs about whether early music should preserve or try to recreate the original sound, using original instruments, or if it should be updated to suit the modern ear. Translation plays a key role in allowing them the possibility of choosing among the diverse approaches available.

In sum, the translator should decide if the main goal of the translation is to preserve the archaic language, original structures and spelling conventions, or if, on the contrary, it is to adapt the terminology, grammar, phrasing and content to modern conventions, while retaining the original meaning. The methodology presented here leans more towards this

second perspective, seeking to provide a readable text for modern music students, teachers and researchers in Mexico and Latin America more broadly.

Stage 2. Transcription

English writing norms and spellings have naturally evolved throughout the ages. Old English (approx. 450-1100), for example, employed the runes þ and ð in its written system as well as other Germanic features that subsequently fell into disuse as the language acquired different communicative needs and its own character. During the second half of the 18th century, English norms started to change and became more rigid. The transitional process from what was called Early Modern English (approx. 1500-1700) to Formal Standardization (Johnson, 1755) resulted in the production of texts that reflected these adaptations to the new standards. Baroque treatises written during this period exemplify this transitional process.

Transcribing the source text into modern standardized spelling and grammar enables its comprehension, a key step for its subsequent translation. Furthermore, the transcription also makes it possible to use a Computer-Assisted Translation (CAT) tool, which facilitates term extraction and consistency, the creation of a translation memory, and quality control. Some examples of the transcribed changes are shown on Table 1.

Table 1. Transcriptions²

Transcription criteria
<ul style="list-style-type: none">• Long «þ» is used in certain positions within words following conventions similar to those in Latin and earlier printed texts. This letter is marked and replaced with a regular 's' in the adapted transcription. E.g. «Muþick» changes to 'music'• Past tenses and past participles formed with the structure «[...]d» are changed to the conventional '[...]ed' used nowadays.• Proper nouns are written in accordance with modern standards.• Capitalized nouns are marked and only left unchanged in the adapted transcription when the punctuation requires a capital.• Punctuation is changed in the adapted transcription only when it generates ambiguity or in order to divide up complex compound sentences.• Archaic spellings are highlighted and a modern version is given in the adapted transcription, keeping their meaning. For example: «doth» → does, «hath» → has, «tho» → although, «flew» → show, «tis» → it is, «agreable» → agreeable, «mak» → make. «chufes» → chooses• Italianisms are marked in the regular transcription and set in italics in the adapted one. When necessary, the spelling changes to follow Italian rules.• Unjustified italics are removed and written normally in the adapted transcription.

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Transcription	Adapted transcription
<p>The Art of Playing on the V I O L I N</p> <p>Containing All the Rules necessary to attain to a Perfection on that Instrument, with great variety of Compositions, which will also be very useful to those who study the Violloncello, Harpsichord &c.</p> <p>Composed by F. Geminiani Opera. IX.</p> <p>LONDON: MDCCLI</p>	<p>The Art of Playing on the Violin</p> <p>Containing all the rules necessary to attain to a perfection on that instrument, with great variety of compositions, which will also be very useful to those who study the violoncello, harpsichord, etc.</p> <p>Composed by F. Geminiani Opera. IX.</p> <p>LONDON: MDCCLI</p>

As shown in Table 1, minimal changes were made in the adapted transcription in order to retain the source text’s archaic character. The changes in the transcription were also tracked with colors, as indicated in the table. Yellow was used for the long ‘s’, red for misspelled ‘k’ or ‘ck’ combination, pink for the simple past or past participle ‘d’, gray for proper nouns, orange for punctuation, green for early spellings, and blue for unnecessary capital letters.

Stage 3. Term extraction

Terminology is a crucial factor to consider in the translation of specialized texts. Term extraction in this work was completed adhering to the Communicative Theory of Terminology (Cabr e et al., 2023), which views terminology as dynamic and context-dependent, emphasizing how terms function in real communication rather than as fixed, isolated units. Particularly important in this task is to contemplate diachronic changes, which could lead to misunderstandings in the adaptation and/or restitution of the text. For this reason, a glossary was created and comments on diachronic changes were added so that the reader of the translation could become familiar with the unique linguistic usage when necessary. Table 2 is an example of the glossary and comments provided as well as the references that helped to get to the best translation.

Table 2. Glossary³

Term-en	Term-es	Comments
anticipation	anticipación	Nota ajena a la armonía que anticipa la armonía siguiente.
appoggiatura	apoyatura	Nota disonante por encima o por debajo de la principal que se resuelve por paso en el siguiente tiempo débil. En el Barroco, el Clasicismo y el primer Romanticismo, la apoyatura, aunque no esté anotada, se daba por supuesta en ciertos contextos, especialmente en los recitativos.
beat	mordente	No confundir el uso de la palabra en el inglés actual (beat-pulso). Para Geminiani, <i>beat</i> seguramente refiere al adorno que actualmente denominamos mordente (Neunman, 2020, p. 442).
bow	arco	El arco utilizado por Geminiani en este periodo fue diferente al actual, cuya consolidación comenzó con los esfuerzos del virtuoso violinista italiano Giovanni Battista Viotti (1755-1824) a finales del siglo XVIII. En el periodo en el que se redactó el tratado sobre el Arte de tocar el violín, el arco era más corto que el actual favoreciendo la ejecución de las piezas del periodo, pero limitando la resonancia y brillo que ofrece el arco actual por su longitud en y por el incremento en las cerdas que contiene.
bridge	puente	Parte del instrumento que se encuentra entre las cuerdas y el cuerpo. Su función principal es transmitir las vibraciones de las cuerdas al cuerpo, amplificando y proyectando el sonido. Para el siglo XVIII, el puente que utilizaba el violín de la época era más corto y menos arqueado en relación con el estándar de la actualidad. Estas características favorecían los efectos polifónicos del violín barroco, pero hacían más complejo el desarrollo melódico.
close shake	vibrato	El término <i>close shake</i> puede referirse a diferentes efectos de adornos musicales de acuerdo con el periodo y el compositor que lo utilice. Para Coleman Simpson (1659), por ejemplo, el <i>close shake</i> se interpreta como una especie de vibrato que requiere la utilización de otro dedo, es decir, su alternancia con tal suavidad que no produzca una variación del tono. Sin embargo, para Geminiani <i>close shake</i> es un vibrato que se interpreta al mover la muñeca mientras se mantiene el dedo firme sobre la nota. En ese sentido, sería un error denominar este adorno como otra especie de trino que requiera la alternancia entre dedos (Kah-Ming NG, 2001, p. 720).
diminishing the sound	diminuendo	A pesar de que Geminiani no utiliza el italianismo <i>decrecendo</i> , la traducción sí adoptó esta forma para lograr que el lector hiciera referencia al efecto sonoro deseado según la teoría musical actual.

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Stage 4. Translation

The translation of the text should take account of all the previous stages. At this point, the translator should identify the translation brief or purpose, be constantly evaluating the source text (communicative goals and styles), and take the decisions that best fulfill what the task requires. This process, rather than linear, should be perceived as a loop of constantly asked questions regarding the source text and its mediation with the target audience. Therefore, during this stage, a series of sub-stages may also be involved.

A set of tools should accompany the translator at this point. Examples include: 1) linguistic tools like dictionaries, historical and specialized glossaries and parallel texts; 2) technological tools such as CAT tools, and terminology management (TM) systems; and 3) reference and contextualization tools, such as historical and/or cultural references on early music. In our case, the entry on ‘Ornamentation’ (Sadie & Tyrrell, 2001) in the *Grove Music Online Dictionary* was particularly useful, given that it delves into various aspects of ornamentation across a variety of musical periods and regions including the Italian, English, French, and German Baroque. This text, which incorporates contributions from a variety of authors in the subsections, was frequently consulted to ascertain the ornamental terms. Some of the comments in the glossary refer to text as sources. In the following table, one of the sections of the treatise is shown as well as its translation into Spanish. The terms are put in bold to compare the equivalences.

Table 3. Translation extract⁴

Source text	Target text
(C.)	C)
C shows the 7 orders . What I mean by an order is a certain number of notes which are to be played without transposing the hand . The first order contains 17 notes , and the other six orders contain no more than sixteen.	Este apartado muestra las siete posiciones . A lo que me refiero con una posición es a un cierto número de notas que pueden tocarse sin hacer transposición con la mano . La primera posición se compone de diecisiete notas mientras que las otras seis no tienen más de dieciséis.
Under the notes of the first order you will find their names, and over the same notes figures denoting the fingers with which they are to be stopped , and the strings on which they are stopped.	Debajo de las notas de la primera posición encontrarás sus nombres y sobre las mismas notas los números para su digitación , así como las cuerdas sobre las cuales se ejecutan.
It must be observed that between the two black notes is the greater semitone , and between the others is the tone , The mark (0) denotes an open string . From the first order you are to begin to play.	Debe notarse que entre las notas negras hay un semitono diatónico y entre las demás un tono entero . La marca (0) indica cuerda al aire . Se debe empezar a tocar a partir de la primera posición .
It is necessary to place the fingers exactly upon the marks that belong to the notes ; for on this depends	Es preciso colocar los dedos exactamente sobre las marcas que pertenecen a las notas ya que de ello

⁴ Created by the authors

the **stopping perfectly in tune.**

After having been practiced in the **first order**, you must pass on to the second, and then to the third; in which care is to be taken that the thumb always remain farther back than the fore-finger; and the more you advance in the other **orders** the thumb must be at a greater distance till it remains almost hid under the **neck of the violin.**

It is a constant rule to keep the fingers as firm as possible, and not to raise them, till there is a necessity of doing it, to place them somewhere else; and the observance of this rule will very much facilitate the playing **double stops.**

The **fingering**, indeed, requires an earnest application, and therefore it would be most prudent to undertake it without the use of the **bow**, which you should not meddle with till you come to the 7th example, in which will be found the necessary and proper method of using it.

It cannot be supposed but that this practice without the **bow** is disagreeable, since it gives no satisfaction to the ear; but the benefit which, in time, will arise from it, will be a recompence more than adequate to the disgust it may give.

depende la **afinación adecuada.**

Una vez habiendo practicado la **primera posición**, deberá pasar a la segunda y después a la tercera, en la cual es necesario cuidar que el pulgar permanezca siempre más por detrás que el dedo índice y mientras más se avance en las posiciones, la distancia del pulgar debe ser mayor hasta que permanezca casi escondido debajo del **mango del violín.**

Es una regla constante mantener los dedos lo más firmes posible y sin levantarlos hasta que sea necesario colocarlos en algún otro lugar. Además, la observancia de esta regla facilitará en gran medida tocar **dobles cuerdas.**

La **digitación** requiere una atención rigurosa, por lo tanto, sería más prudente realizarla sin utilizar el **arco**, con el que no debe inmiscuirse hasta que llegue al séptimo ejemplo en dónde encontrará el método necesario y adecuado para usarlo.

No se puede más que suponer que la práctica sin el **arco** resulte desagradable, ya que no genera ninguna satisfacción al oído. Sin embargo, el beneficio que con el tiempo surgirá de dicha práctica, compensará el disgusto que pueda causar.



Stage 5. Review

At the review stage, expert consultation takes place. The translation of documents specialized in specific areas can either be carried out by experts in the field with training in translation or by professional translators with training in the area. The level of specialization of the source text determines the qualification and profile of the most adequate translator for the job at hand. In this case, a musician with training in translation, or a translator with musical knowledge could translate the treatise. However, it is always helpful to have a range of perspectives to guarantee that the communication goal is being

achieved. In this case, experts in the area of translation and music, particularly from the Baroque era, were involved in the review of the translation presented. Reviewers evaluated both the use of translation techniques and strategies and the functionality of the treatise as a source of musical information that can be understood and played.

Stage 6. Editorial Decisions

In accordance with 18th century publication norms, treatises were commonly divided into two sections, first the explanatory segments, and then the exercises, which were usually arranged on staves on different pages. This resulted in readers having to constantly turn pages. To enhance readability for contemporary audiences, it was possible to present the musical exercises together with their written explanations. During the archeological reconstruction of the document, the exercises are arranged in scanned form so that the target readers can consult the musical notation as it is presented in the facsimile, albeit with the explanation in the target language, in this case, Spanish. For example:

Table 4. Facsimile and delivery decisions⁵

Facsimil
<p style="text-align: center;"><i>Example III.</i></p> <p>Contains 4 Scales of the <i>Diatonick Genus</i> transposed; and here, not to burthen the Memory of the Beginner, all the Flats (<i>b</i>) instead of being marked at the beginning of the Staff, are marked immediately before the Notes which they belong to ; but their true Situation may be seen at the End of the Staff.</p> <p style="text-align: center;"><i>Example IV.</i></p> <p>In this Example are contained 9 Scales transposed, and composed of the <i>Diatonick</i> and <i>Cromatic Genera</i>; I have used the same Method of marking the Flats in the first eight Scales, and the Sharp in the ninth Scale, as in the former Example.</p>
New delivery
<p>Ejemplo III</p> <p>Este ejemplo contiene cuatro escalas de género diatónico con cambios de posición y aquí, para no sobrecargar la memoria del principiante, todos los bemoles (b), en lugar de marcarse al principio del pentagrama, están indicados inmediatamente antes de las notas a los que corresponden, pero su adecuada grafía se puede observar al final.</p>

⁵ Created by the authors

Essempio III.

3

The image displays a musical score for 'Essempio III.' consisting of four staves, labeled 1^a, 2^a, 3^a, and 4^a. The notation is in a historical style, featuring a treble clef and a key signature of one flat (B-flat). The music is written in a single melodic line on each staff. Above the notes, there are various fingering indications, including numbers 1, 2, 3, 4 and letters I, II, III, IV. The score includes a variety of note values, such as minims, crotchets, and quavers, along with rests. The piece concludes with a double bar line and a repeat sign.

A similar format was followed by Reilly and his translation of Quantz's treatise. In his notes to the translation, he points out:

The only point in which the translation substantially differs from the first German and French editions is in the matter of musical examples. These originally appeared in a set of numbered tables at the back of the volume. To spare the reader the cumbersome task of constantly referring from text to examples, the latter have been inserted in the text at the appropriate places. Where several references to the same example are made at different places, footnotes indicate where it is placed. (p. XXXVI)

5. Challenges and difficulties encountered during the process

Each of the aforementioned stages posed challenges that had to be overcome, always bearing in mind the *skopos* or purpose of the translation. As in any project, it is important to have a toolbox for dealing with them, always considering the particularities of the text being translated. For example: during the second stage, when effecting the changes to the spelling and punctuation conventions of the period, it was necessary to consult academic sources. In this case, the *Oxford English Dictionary* (2012) and an introduction to Early Modern English by Nevalainen (2006) helped us make informed decisions in the translation. Moreover, this intralingual translation can help non-native English-speaking musicologists and musicians who wish to delve into historical performance. Other tools, as mentioned above, can include music dictionaries, CAT and Terminology extraction tools, and (as explored in the literature review) translation notes from translations of treatises undertaken at different times.

6. Conclusions

Translating early music texts is a complex task that requires a special methodological process. The systematization of the procedures used by us to translate Geminiani's *Art of Playing on the Violin* from English to Spanish helped reinforce decision-making processes, thus generating translations that effectively fulfilled the communicative and pedagogical

purposes of our present times. In terms of future research, it would be worth exploring the educational impact of these translated treatises in order to evaluate their effectiveness in pedagogical practices in Latin-American music schools. A critical engagement with source texts in local languages could help researchers, performers and teachers to incorporate new practices or proposals, such as HIP or discourse analysis.

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