

Feel-think: the violin and me. Evelio Tieleles and violin teaching in Cuba

Sentir-pensar: el violín y yo. Evelio Tieleles y la enseñanza del violín en Cuba

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Abstract

Since the seventies of the last century, the methodological component of violin teaching in Cuba took roots in the Russian-Soviet school given by the academic link that favored the exchange of renowned teachers and students between both countries. The experiences, contributions and musings of this exchange and teaching process are collected in a book by the pedagogue Evelio Tieleles. Its reading motivated the writing of this article whose objective is to highlight the correlated aspects among the Russian-Soviet school and the methodological principles of the teaching-learning process in Cuba, exposed in the book "Feel-Think: The violin and I", written by Tieleles. For this, analytical-synthetic methods, document analysis and interviews with key informants were combined, which made it possible to identify methodological aspects of the teaching-learning process of the teaching of violin and viola in Cuba that have their foundation located in the Russian-Soviet school.

Teaching the violin in Cuba, methodology, Pedagogical Experiences

Resumen

Desde la década del setenta del pasado siglo, el componente metodológico de la enseñanza del violín en Cuba cimentó sus raíces en la escuela ruso-soviética dado por el vínculo académico que favoreció el intercambio de maestros reconocidos y de estudiantes entre ambos países. Las experiencias, aportes y reflexiones de esta enseñanza se han plasmado en un libro del pedagogo Evelio Tieleles. Su lectura motivó la realización de este artículo cuyo objetivo es destacar los aspectos coincidentes entre la escuela ruso-soviética y los principios metodológicos de la enseñanza-aprendizaje del violín en Cuba, expuestos en el libro Sentir-Pensar: El violín y yo, escrito por Tieleles. Para ello, se combinaron los métodos analítico-sintético, análisis de documentos y entrevista a informantes clave, lo que posibilitó identificar aspectos de carácter metodológico del proceso de enseñanza-aprendizaje de la enseñanza del violín y la viola en Cuba que tienen su fundamento en la escuela ruso-soviética.

La enseñanza del violín en Cuba, Metodología, Experiencias pedagógicas

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Introduction

The teaching methodology of the violin-viola and the way of playing of the Russian-Soviet-Russian school (due to its historical development), has recently had an extensive international diffusion, unlike its splendid period in which, due to socio-political conditions, it was not sufficiently accredited. This boom is largely due to the process of globalization, the wide migration, the study and recognition in the artistic-cultural field through the different multimedia platforms, and to the presence of videos or recordings on the Internet along with other bibliographical ones, as well as due to the labor of violinists and violists educated in the former USSR (or of teachers coming from that school), giving lectures and offering concerts everywhere. We can also recognize generations of artists-teachers trained in the USA, in Latin American and European countries, where the methodological work of the modern Russian-Soviet school can be identified in their own geographical areas.

The pedagogical and methodological principles of the teaching of the violin and viola of this school have been consistent with the world progress, with the passage from modernity to an inclusive and socialized culture in a consciously empowered educational context that led to the expansion in all branches of knowledge related to pedagogy; among them the construction and improvement of musical instruments and their sonorous ideals (development of luthiery), the rise of compositional creation and the scientific study of the methodological components that regulate the teaching-learning processes, the mastery of technique and interpretative mastery, and the development of a new way of teaching and learning.

In Cuba, particularly, this school was established in the seventies, when Soviet specialists from all branches of knowledge began to arrive there. In the case of music, many teachers were working to train several generations of musicians, and even achieved the creation of the first University of the Arts, initially called the Higher Institute of Arts, in 1976. In their eagerness to affirm a socialist pedagogical system, students and teachers took training courses in the former USSR. Consequently, the practice and methodology of teaching achieved a significant development in the Cuban pedagogical context.

A unique place in this process is occupied by Evelio Agustín Tiele Ferrer (1941), Cuban violinist, teacher of generations and visionary of national and international artistic education. Trained in different schools, he achieved his academic and interpretative mastery at the Tchaikovsky Conservatory in Moscow, in the golden age of pedagogical teaching and violin interpretation. With a vast career as a performer and educator, Evelio Tiele has recently presented his book "Sentir-Pensar: El violín y yo", a transcendental work from which we have taken a fragment to base this paper on, and which reaffirms the presence of the Russian-Soviet school in the formation of string instrumentalists in Cuba (the violin, the viola and the cello).

This research focuses on one of the many aspects that the master addresses in his book, which is, from his experience and thorough research analysis, the study and tracking of various schools, teaching methodologies and history of violin performance and its socio-historical and cultural contextualization, so as a main objective, this work focuses on highlighting the overlapping aspects between the Russian-Soviet school and the methodological principles of teaching-learning the violin in Cuba, exposed in the book *Sentir-Pensar: The Violin and I*, written by maestro Evelio Tiele.

The book is not only the result of the experience of one who has been a national advisor for stringed instruments in Cuba, an excellent concert performer and trainer of several generations of Cuban performers and pedagogues, but also the effect of development processes in the field of music education in the country.

This seems to be the first book published in Cuba that deals in a singular way with these topics on the violin (both from the historical analysis of its evolution and from the methodological aspects corresponding to the particularities of teaching from basic to higher levels). Although different in their conception, we also recognize as antecedents the writings of the violinist and pedagogue Oscar Carreras (1944-1999); his works: "Apuntes sobre el arte violinístico" (1985) and "Metodología de la enseñanza del violín en el nivel elemental" (1990) have been indispensable bibliography in the classes of methodology and history of the violin, as well as school referents of the Russian-Cuban pedagogy.

The Russian-Soviet school and violin teaching

Generations of Russian artists (trained during and after the Soviet period) are developing their professional life outside Russia. This is evidence of the existence of a propagation of philosophical thought, aesthetics and humanism of violinistic interpretative art, which had its peak since the middle of the 20th century.

Consistent with the brilliant careers of great performers, there was an equally novel pedagogical and methodological refinement about teaching the instrument. As violinists Semyon and Gary Ronkin mention "The Soviet years were decades in which violin performance and composition flourished to a degree rarely encountered in the history of music." (Ronkin & Ronkin, 2005, p. vii) Generations of violinists from the former republics assumed a fundamental role in mass culture; although many were unknown internationally, those recognized beyond territorial borders such as David Oistrach, Leonid Kogan, Nathan Milstein, Boris Goldstein, Elizaveta Gilels, Nelli Shkolnikova, and others, enjoyed such fame that today the Russian-Soviet violin school is recorded as one of the most transcendent worldwide.

The historical-formative process of the recognized violin schools created through the centuries, are linked, in the first place, to the social demands, to the impulse and evolution of the instruments and their makers, to the composers and/or performers, to the historical-cultural evolution, the creation and rise of different types of ensembles, stages and of course, both to the pedagogy and the performer who, as Tieleles asserts, ultimately demands with his interpretation greater quality and development.

It is known that the Soviet violin school has its direct antecedent in the Russian school existing before 1917, with the St. Petersburg Conservatory (Henryk Wieniawski, Leopold Auer); the Moscow Conservatory (Ferdinand Laub and Jan Hřimalý or Ivan Grzhimali), and the Odessa school (Pyotr Stoliarsky).

The Moscow Conservatory (1866), inaugurated four years after the St. Petersburg Conservatory was something secondary in the Russian cultural life, a few years later, in the seventies, it became one of the main artistic centers of Moscow due to the weight that its professorship had in the Russian musical and cultural life (Keldis, 1966, p. 29).

We know that there are characteristics that define methods, methodologies, schools or teachers, which we will not analyze because it is not our objective. However, defining the school would help in the understanding of the aspects that will be mentioned here.

The term "school" comes from the remote times of ancient Greece, its genesis was related to leisure or free time (third moment of the Greek day of the classical period) in which, man was dedicated to cultivate the spirit, concatenated with learning. Generally, these moments were guided by relevant figures of philosophy or by a leader of recognized prestige (Veschi, 2019). Currently, its role as an institution is evident, "...framed in two directions one to form and the other to prepare, to achieve the integral formation of man for the society in which he is going to develop" (Tocora and García, 2018, p. 2).

We conceive here the school as a didactic model; that is, a representation that particularizes a teaching, whose methodological procedure evidences, fundamentally, principles and methods characteristic of the environment in which it arises and develops; in this case, we refer to a group of violinists performers or pedagogues, who follow methodological principles characteristic of a people or nationality, which distinguishes more precisely a particular school. For Tieleles the School as a philosophical category: "...is the method and concept that develops Sentimentality [...]. This category is expressed and summarized in three abstractions: "what", "how" and "in which way" (Tieleles, 2022, p. 46).

The methodology of teaching for stringed instruments, as well as the methods created by the master-performers have existed in all times; suffice it to mention some such as those of the violinists Giuseppe Tartini (1692-1770) or Leopold Mozart (1719-1787), father of the musical genius, composer and also violinist Wolfgang Amadeus. The evidence preserved today shows an unquestionable evolutionary path, however, beyond the individual and the non-existence of a standardized method, there are features that define the most widespread school of teaching: the Soviet Violin School.

The Soviet School turned violin technique into an openly taught, systematized, logically organized and easy to understand subject. The "tricks" were shown, explained and transmitted to students in a scientific manner. The methods were incorporated into courses, texts and a rigorous curriculum. This is not to say that violin instruction was rigid or dogmatic, pedantic or fixed. On the contrary, it was flexible and malleable, analytical and adaptive. Had that not been the case, the Soviet Violin School would have atrophied or would not have reached the heights it did. Had the School not corrected the defects, its own and those of others it observed along the way, it would not have produced successive generations of soloists, each as great as its master, but marked by individual talent. (Ronkin & Ronkin, 2005, pp. vii-viii).

Master Evelio Tiele. Knowledge and practice

It is not by chance that in the book *Sentir-Pensar: El violín y yo*, Tiele is grateful for the publication of his 'vital experience'. If we talk about violin teaching in Cuba, the first of many names is that of violinist, performer, pedagogue and cultural promoter Evelio A. Tiele Ferrer, a prodigious teacher and performer who, in addition, trained, researched and got to know first-hand important schools, teachers and world-famous performers. To this is added his own intellectual development which becomes his vital experience or the accumulation of knowledge that he transmits to his disciples throughout his life in music teaching and which is now treasured in this book.

Evelio Tiele studied in Paris with the renowned violinists Jacques Thibaud (1880-1953) and René Benedetti (1901-1975), as well as at the Tchaikovsky Conservatory in Moscow under the leadership of David (1908-1974) and Igor Oistrach (1931-2021). Also significant in his career have been the maestros Henryk Szering (1918-1988) and Eduardo Hernández Asiaín (1911-2010), all of them representatives of important and different schools of the 20th century.

Due to his outstanding interpretative quality, several composers have dedicated to Tiele some works for violin in different formats. It is worth mentioning among them Alfredo Diez Nieto (1918-2021), José Ardévol (1911-1981), Harold Gramatges (1918-2008), Roberto Varela (1938), Nilo Rodríguez (1921-1997), Xavier Benguerel (1931-2017), Ramón Barce (1928-2008), Salvador Pueyo (1935) or Father Albino Varotti (1925-2018); however, the gratitude of the maestro goes, first and for ever to his parents, who initiated him on the path of music and gave him all the cultural and educational support to face the obstacles imposed in the formative process.

With the creation of the National School of Arts in the 1960s in Cuba, and the activation of an inclusive educational system (especially in the proliferation of children's schools as a seedbed for artistic education), the maestro dedicated his entire life to the promotion and organization of the teaching of stringed instruments. Also as a soloist and concert performer he has given countless concerts in Cuba and other countries in North America, Latin America, Europe and the Middle East. It is worth mentioning the violin and piano duo with his brother, the important pedagogue and interpreter Cecilio Tiele, with whom he performs on a recurrent basis in different artistic scenarios.

Today, the maestro continues to be active, sharing his experience in Cuba and Spain as a teacher, violinist and concert performer. For his meritorious artistic-cultural work he has received several distinctions and was also a finalist awarded with a Diploma of Honor in the H. Wieniawski Competition, in Poznań, Poland (1962); P. I. Tchaikovsky, in Moscow, ex-USSR (1966) and Honorable Mention in the Paganini Competition, Italy (1964).

"Sentir, pensar, el violín y yo", (CIDMUC 2022), in addition to its intrinsic values, takes as its main axis its vision of the apostle José Martí and the concept of 'sentimentality' from which it appropriates, which allows to consider it as a life story:

Sentimentality: my word: that in the observation of nature I have believed necessary and I have used, with this own force of invention and own sense that its individual intelligence gives -in all its rational operations- to the individual. (Centro de Estudios Martianos, 2011, p. 49).

Marti's thought is poetically assumed from the pedagogical vision of the teacher who, through his musical instrument: the violin -that from where sentimentality overflows- assumes the art of expressing the whole and the parts, the mystical gears of the violin and the bow in the production of sound and musical interpretation.

My years of research and professional development, together with my role as an educator, have allowed me to synthesize and understand in a coherent and straightforward way - though not simple- how to master two instruments and two processes simultaneously imbricated in one: the bow and the violin; uniting the art of Expressing/Feeling-Thinking with the physical, the tension-distension that is, in reality, articulation-distension. That whole -the violin and the bow- that emulsifies in the Sentimentality. (Tieles, 2022, pág. 9)

With great originality and humility, Tieles focuses his professional life (finally, his life) on feeling and thinking through the violin and the exceptionality of Marti's thought as a cosmopolitan vision of a cultural universe inherent to human beings. "After years of gathering knowledge and experiences of how to face and refine my reality to be a better violin player, I can affirm that being a musician is a poetic and philosophical theoretical abstraction, a spiritual reality" (Tieles, 2022, p. 29). Written in a colloquial language and full of knowledge, the work expresses the being in its complexity, the intellect, the reception-processing and resolution of conflicts and the wisdom of a lifetime of teachings and learning.

Evelio Tieles in his work as an educator and performer has been bequeathing us the millenary culture through the oldest known method: oral experience, teaching-learning in daily artistic practice, art in its primacy as a social function or, in his words "...the concept of School as a whole..." (Tieles, 2022, p. 9). Now, in this autobiographical reflection, we can extract points that are determinant for the formation of the instrumentalist, providing a general methodology of the cognitive process, which is why we consider that the teacher Tieles has developed and shaped a school of teaching-learning of the violin in Cuba. The realization of his book "Sentir-Pensar: el violín y yo" (Feeling-Thinking: the violin and I), decorates him as a researcher and referent of the history of the violin. The theme is not structured in the technical or artistic, research or methodological, theory or history, but works on the sentimentality, that is to say, that expression that finally produces the enjoyment of playing an instrument as human as the violin.

Methodological principles of the Russian-Soviet school present in violin teaching in Cuba under the guidance of pedagogue Evelio Tieles

"Sentir, pensar: el violín y yo", is a Cuban study that dialectically projects the history, evolution and methodology of the universal teaching of the violin through the centuries. Tieles has known how to synthesize the developed topics with a critical spirit, which has allowed him to expose personalized and novel conclusions on the historiography and the teaching-learning process of the violin worldwide, highlighting the experience of the Russian-Soviet-Russian school. In this way, the recognition of this school exemplified in the iconic figure of the violinist and pedagogue David Oistrach is patented:

The paradigm of technical excellence in this 21st century is David Oistrach. [...] he creates with his handling of the bow and his right limb a world of plasticity and sonorous beauty with a refined technique. He played with Russian school in a "chameleonic" way: it seemed that he used the French school until I understood that the first articulation was a dynamic reference, not a fulcrum. Hence his physical harmony, which makes possible the emission of his expressive sound, refined in his telling of the music, transmitting that sensitive world that needs an other. His mastery is governed by principles and criteria where materiality [...] allows him to maintain the necessary and indispensable poise and stability for the physical and biodynamic expressive balance, eliminating movements that are incorrect because they are unnecessary and hindering. So plastic is his action that we do not realize that he is the player who holds the head of the violin the highest (Tieles, 2022, p. 2).

From the point of view of the master Tieles we will expose some reflections on basic principles that are instituted in this experience and that have been present in the methodology of violin teaching and in the formative practice of Cuban violinists.

For a reference to the Soviet school we have also considered the work of Semyon & Gary Ronkin, "Technical Fundamentals of the Soviet Masters. A violinist handbook". Both, based in New York and trained by M. Goldstein and M. Glezarova respectively, enriched the study with the information of pedagogues such as D. Oistrakh, Yuri Yankelevich, Eugenia Chugaeva and M. Glezarova.

The methodological aspects to consider have been coincident with the texts researched and put into practice also by the authors of this work trained under this vision. All of them are moments of reflection contained in the research of E. Tiele.

As it is known, violin teaching begins at primary levels, so the first aspect points to the initial training of children and the recognition of the role of the family nucleus in the intellectual development of the young violinist.

The works emphasize the importance of the massiveness and socialization of the art, and the priority of the selection of talent in children. The methodological basis on which a good school is founded is based on the support of the family with the surrounding cultural experiences. Semyon and Gary Ronkin, in their foundation of the Soviet school, acknowledge the Russian tradition as an antecedent and continuity, recalling that Abram Yampolsky (1890-1956)

... established the Central Music School in Moscow in the 1930s. This school, intended for the most musically gifted children, was the model for a number of similar youth conservatories throughout the Soviet Union (Stoliarsky's in Odessa was one of them). They offered free tuition, along with room and board for out-of-town students. Regular academic studies continued while the children prepared for professional careers in music. [...] such schools brought Soviet musical pedagogy to an extremely large number of talented young people, and the best teachers and exemplars were recruited to instruct them. This is an integral part of the Soviet Violin School and its outreach to all generations. (Ronkin & Ronkin, 2005, p. 4)

Taking care of children from the beginning with adequate methodological procedures includes numerous aspects that we do not detail in this work since it would exceed the proposed limits and were already defined in the referenced research; instead, we will highlight those aspects that the teacher Tiele reflects on his own pedagogical experiences, and that are coincident points of the Russian-Soviet school applied in the teaching of the violin in Cuba.

At a primary level of musical education it is coincident the importance of paying attention to the selection of the size of the instrument and its quality, as well as the placement of the violin, hands and fingers, the articulation and movement of the fingers, wrists, elbows, arms and forearms (separately and as a whole), including attention to psychic and emotional phenomena, intonation (tuning), changes of positions, the principles of vibrato, basic bow strokes, expressive and dynamic movements, double notes, chords, etc. , considering the whole and the parts as a changing process as the pupil grows both physically and in his or her intellectual development and maturity.

Tiele stresses the importance of one of these aspects present in the entire growth process:

We must bear in mind that from the very moment we initiate in art the little being we teach, [...] [we develop] two processes in one: one artistic-intellectual and the other, artistic-physical. The link that is an organic condition in each and between the two is the expressive sound (Tiele, 2022, p. 94.)

The Soviet school recognizes that a good instrument looks and sounds good, which arouses the interest of the child who feels pleasure with his new toy: "With a good instrument, he will learn to recognize good quality sound and will develop an aesthetic attitude towards sound in general" (Ronkin & Ronkin, 2005, p. 8).

Another common point - much debated today - is the need not to rush children by using stiff pads, which does not mean playing without a pad at all. Although there may be exceptional cases, in general it is recommended that children use simple attachments that allow them to accommodate the instrument by naturally filling the empty space between the violin and the shoulder area: "...it is better to suggest the use of a handmade cushion that is modified as they grow, than a contraption that means something static and cannot be adapted" (Tiele, 2022, p. 97).

Tieles shares the recommendation of L. Auer in his book "Violin Playing as I Teach it" when he states that "When the violin is placed on the clavicle, it must be placed on the basis of the criterion that the head of the instrument should be at the level of the nose" (Tieles, 2022, p. 98). This is how an appropriate selection of the violin, the bow, and all its accessories (chinrest, cushion, tuners, etc.), fulfills the purpose of offering adequate comfort, avoiding bad postures, fatigue or pains that may disinterest or discomfort the little beginners in a long but exceptional musical career.

The position of the violin, fingers and hands can be seen in detail in all the mentioned works, however, it is important to consider the necessary flexibility to adapt the convenient posture. Many factors influence this, for example, the physical characteristics (length and width of the fingers, of the palm of the hand, capacity of extensions), the string on which it is played, the different positions, the artistic demands of the technical passages, the wide or narrow intervals, the chords, the treatment of the speed of the bow in relation to the nuance, pressure of the bristle to the string, place of the bow and color or timbre that is required etc., all this implies the existence of principles which, while standardizing a way of playing, provide at the same time the conscious freedom of the postural process.

The act of playing the instrument implies the development of flexibility -that which can be easily bent without breaking- and elasticity - that which can be stretched and deformed recovering its shape when the force that alters it ceases-. These two concepts are implicit in children's play.. (Tieles, 2022, pág. 95)

The role of the teacher at this time is fundamental for the development of good habits in what we know as muscle memory, in such a way that it facilitates the development of skills and basic learning with a view to professionalization without abrupt changes in techniques or ways of doing things:

The Russian-Soviet school, thanks to its unparalleled international reputation, has had a tremendous influence on schools around the world. The emulation of this school is evident not only in the general form of modern playing, but also in the position that allows for large-scale playing with a high degree of expression and technical stability.(Ronkin & Ronkin, 2005, p. 15)

Body position is an important aspect for expressive freedom and technical mastery. To hold the violin it is necessary to observe the support between the clavicle, the left shoulder and the head, plus the base of the index finger of the left hand. According to the Ronkin Moscow school, in the first positions the violin "is held in place by the weight of the head grasping the front part of the chin and taking advantage of its concave shape, and not simply by pressing it" (p. 15)).

To maintain overall balance and freedom of the body, the feet "are placed shoulder-width apart for greater stability of the body during the active movement of the arch" (p. 15). More precisely, Tieles states:

We should never lean on our heels, because it produces a false sense of security. You are simply off balance. This can be easily verified if someone pushes you lightly in the chest. If you lean on your heels they move you with absolute ease, if you lean on your metatarsals you neutralize that pressure. (Tieles, 2022, p. 99)

For our part, we suggest to the students the use of some heel in the shoes that are used to study or play since it helps us to rest and distribute the weight compensating the lack of a natural position.

The creation of healthy habits of discipline and control in individual study allows the mastery of physical and mechanical movements avoiding injuries. When the necessary balance between the physical-postural-technical work and the interpretative one does not exist, we put at risk our health and the quality of the interpretation.

The word habit implies forging and incorporating in a conscious way -through hours of study- the organic and necessary physical-artistic procedures, which are integrated as a "second nature" through the "creative routine" to the personality of the co-creator of the work. When we repeat consciously seeking to do it well, what you do wrong will inevitably begin to mutate until victory is achieved, if you have a spirit of sacrifice and culture. (Tieles, 2022, p. 37)

In the quest for mastery, the learning process is essential: "one learns, one is not taught" (p. 14). Values such as willingness, endurance, desire and emotional control are basic skills that are assessed in the student.

The focus and clarity of ideas and objectives in individual study and the appropriate use of methods to achieve them facilitate the result without great emotional wear and tear: "One must pursue a concrete and tangible result to overcome that which one wants to overcome and master. This progress must be progressive and palpable..." (Tieles, 2022, p. 14). The planning of the class and the adequate design of the objectives to generate good habits reaffirm the need for the correct application of a methodology of teaching:

... It is important for the teacher to practice as a rule that the difficulties presented by the students are solved in class. On the other hand, the learner cannot simply apply the teacher's prescription and not solve the problem. He or she must ultimately solve it with his or her own resources. It is a two-way street. (Tieles, 2022, p. 35)

The individualized teaching of the instrument implies a personalized treatment with the student who is a participant in the creative activity. By nature, children are curious about what is new and unknown; the teacher must take advantage of these opportunities to give all the necessary information and awaken emotions. "It is not enough to teach the right thing, since we are instructing people who have different personalities and, therefore, there are different ways of approaching what is being explained to them" (Tieles, 2022, p. 23).

A musician is not formed by stripping him/her of the pleasure of feeling and wanting to express him/herself, but neither is a good school the one that lets you play at whim without the use of reasoning, the hard and patient work of polishing the technique and the achievement of expressive freedom from the true stylistic-historical-cultural and life knowledge of the composer, as well as the learning of the traditions acquired from the great masters of interpretation who respect the principle of not emphasizing themselves, but the essence of the work and the composer they interpret, or in Tieles' words, "... the will to express professionally what you feel in order to convey to the listener the (your) musical discourse..." "...based on an absolute control that can only be thought-sense from the artistic" (Tieles, 2022, p. 12).

In addition to these and other criteria, Tieles concludes by providing personal pedagogical insights:

The Russian school is often linked to the great sound; however, even so, I would argue that there is a more powerful cause. The Russian position is established as standard because, by changing the index finger, the positional-dynamic reference is not a fulcrum; this new reference, by moving closer to the right knuckle, allows the wrist greater mobility, keeping it low on the heel. This facilitates greater mastery of the heel itself and the lower third of the bow. (pg. 89)

From the methodology, the dual reasoning of the instrument that he makes in his book: the violin and the bow as two components or two instruments, brings awareness to the conception of teaching, learning and interpretation.

In the history of music since ancient times, stringed instruments have occupied a unique place comparable to the voice of the singer, that with which language is produced and intonations are transmitted that express emotions and communicate the universe. The technique of producing sound through the vibration of the strings (vowels) is the example most used by pedagogues for the understanding of the production of sound and its projection with quality from the handling of the bow. But in a brilliant way, Tieles has brought us a new vision by highlighting the instrumental duality of the bow and the violin as a dialectic concept.

In the balance of an acquired experience and the reflection and observation of other great interpreters and teachers, Tieles defines "...three moments-dimensions that make up three even categories -interrelated, opposed and at the same time complementary- strongly connected to each other: Rhythm-Tempo; Sound-Affinity; Action-Distension" (p. 25); all of them key moments in the approach to the technique of both hands that have a determining incidence on the interpretative quality and sound projection. With these three moments the master unveils his "tricks" of so much sonorous beauty produced with the violin.

Definitely, Evelio takes us through the tortuous path of truth, of encounters and misunderstandings and at the end, like the great Yoda, he shows us the way, which in synthesis we will have to travel with the wisdom of the experience of others.

... teaching the violin is a simple, conscious and refined volitional act and, because it is obvious, we do not realize that it is problematic, tangled and thorny. It is a process that exists organically in any human action. This is how things happen in nature, in society, in music, and thus in the violin. (p. 36)

"Sentir-Pensar el violín y yo", is a methodological text for every instrumentalist, teacher and/or performer of string instruments.

Methodology

For the development of this research, a result of the project "Interdisciplinarity of music teaching, performance and research", the analytical-synthetic methods were combined; document analysis and key informant interviews. The following categories were used as units of analysis to obtain the information: violin-viola teaching method, methodological principles, instrumentalist training, which made it possible to identify methodological aspects of the teaching-learning process of violin and viola teaching in Cuba based on the Russian-Soviet school.

Results

The Russian-Soviet school formed in a historical context and moment bequeathed to violin teaching in Cuba aspects of methodological character that today continue being part of the theoretical-practical foundation for teaching.

The methodology of teaching string instruments is based on the results of research and on the combined experience of the instrumentalist and the teacher.

Among the methodological principles bequeathed to us by the Russian-Soviet school we can distinguish: the beginning of violin teaching from the primary levels that indicate particular methods to take care of the infant and to procure the intellectual and physical development; a flexible teaching process taking into account the physical characteristics of the student; the preponderant role of the teacher in the orientation, the control of the exercise, the discipline and the development of study habits; the differentiated treatment according to the context and the particularities of the student's development.

Conclusions

"Sentir-pensar: el violín y yo" in itself, is a collection of thoughts, proposals, poetry, philosophy and wisdom; an awakening of consciousness to create an interpretative spirituality, which starts from the settlement of the physical body stepping on the ground (the reality and hardness of the process) and the soul vibrating in the sound space (the result). In its pages he offers to the new generations of musicians and fundamentally to violin and viola teachers, a wealth of experiences, knowledge and history of great value.

The author reflects and highlights those methodological principles which, based on the Russian-Soviet school, constitute the pillars for the teaching of the violin and viola from the earliest ages. Among them, aspects of a cognitive, affective and process management nature stand out, such as: the significance of the differentiated, personalized, affective and humanistic character of this process; the gradual introduction of accessories or technical equipment according to the apprentice's stage of development; the adoption of an adequate position to avoid deformations that affect the physical nature; discipline, rigor and responsibility when training, as well as the care of planning and the adequate design of the teaching activity; and, the importance of the teaching of the violin and viola.

As a conclusion, he exposes the need to contextualize the teaching process, emphasizing the stylistic-historical-cultural knowledge and the composer's life, and bearing in mind the traditions that the masters of interpretation have bequeathed us.

It shows the methodological conception for violin teaching in Cuba.

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