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The violin began playing an important role in the 16th century. Its complex bowing techniques and highly effective bow played a key role in how the violin was performed. The foundation for the violin's appearance was established in the 16th century, while the bow was still in a transformational period. The bow of the Baroque period was elegant, but performance improvements still needed to be made. By the middle of the 18th century, French bow maker Nicolas Pierre Tourte (c.1700-1764) had established the professional status of French bow makers. His eldest son Nicolas Léonard Tourte (c.1746-c.1807) and youngest son François Xavier Tourte (1748-1835) subsequently continued making Cramer style bow and made revolutionary changes developing the modern Viotti style bow, establishing the prototypical modern French bow. German and British bows also followed the basic techniques of the French one, while each nation's bows left distinct marks within the overall history of bows.

$$\begin{array}{|c|c|} \hline & \\ \hline \end{array} - \begin{array}{|c|c|c|c|} \hline & & & \\ \hline \end{array}$$

1748年，尼古拉·皮埃尔·图尔（Nicolas Pierre Tourte, c. 1700-1764）发明了现代长笛，这种乐器的发明，使得长笛在18世纪的欧洲，迅速流行。图尔的长笛，具有更好的音准，更轻的重量，更丰富的音色，更长的使用寿命。



□ 5 □□□□□□□□□□ .□□□□□□ :□□□□□□□□ (Anthony Baylis, 2012, □□)□□□ (Daniel Koop, 2010, □□)□□□□□□□□□□ ,□□□□ (Nicolas Pierre Tourte, □ 1750, □□)□□□□



□ 6 □□□□□□□□□□□□□□ :□□□□ .□□□□ .□□□□ 1780 □□□□□□□□ 1785 □□□□□□ (□□□□ 209),□□□□□□□□□□□□□□ .□□□□ .□□□□ 1805 □□□□□□□□



7 弓 (C. W. Knopf, 1800, Markneukirchen) 弓 (C. H. Knopf, 1870, Berlin)
 弓 (Thumhardt, 1820, Munich) 弓 (Schramm, 1820, Saxony)



8 弓 (H. R. Pfretzschner, 1890) 弓 (F. A. Nurnberger II) 1928
 弓 (Kreisler)



9 英國弓 (Dodd) 約 1780 約 1795 約 1820 約 1825



10 塔布斯 (Tubbs) 約 1840 約 1870 約 1910



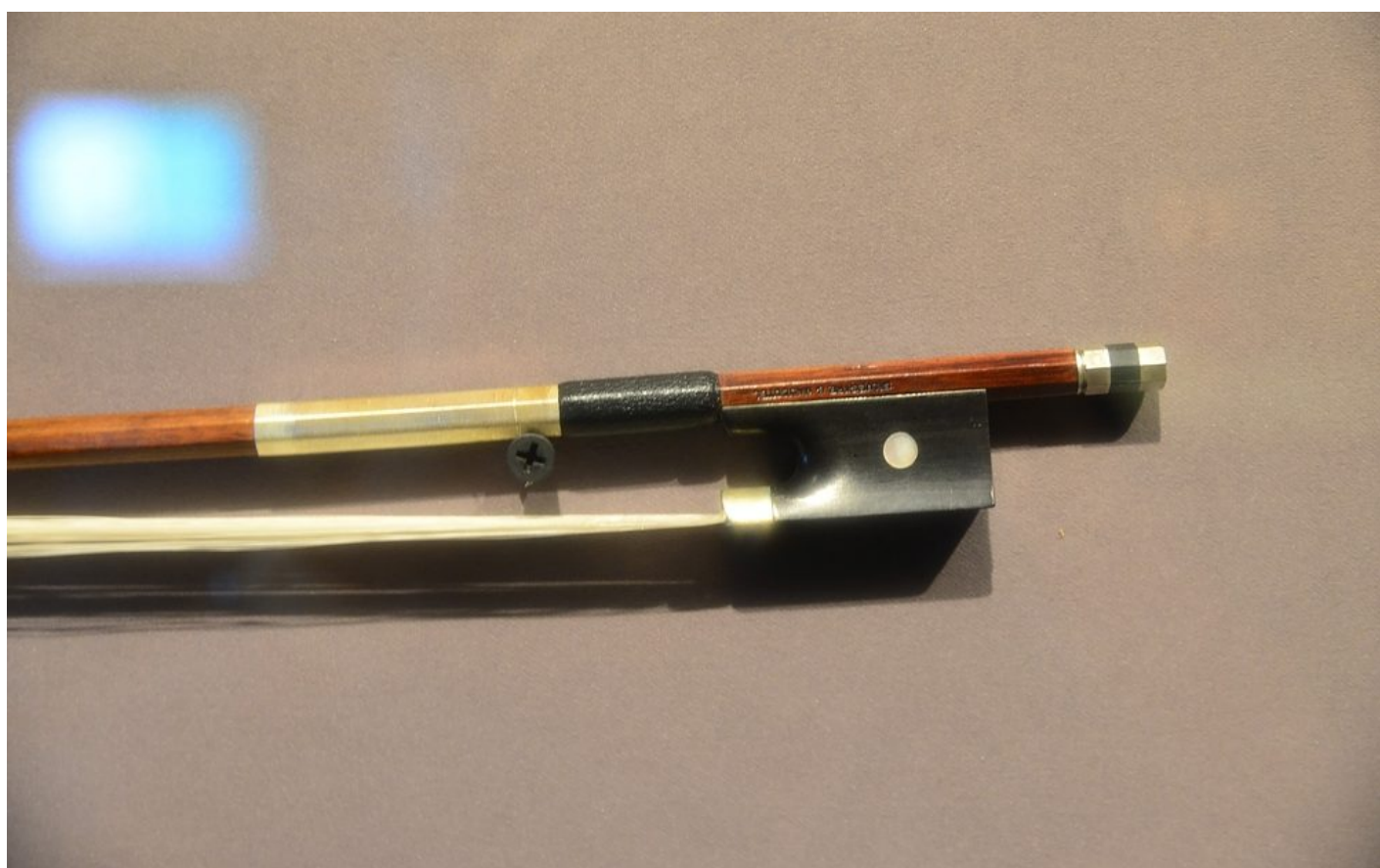
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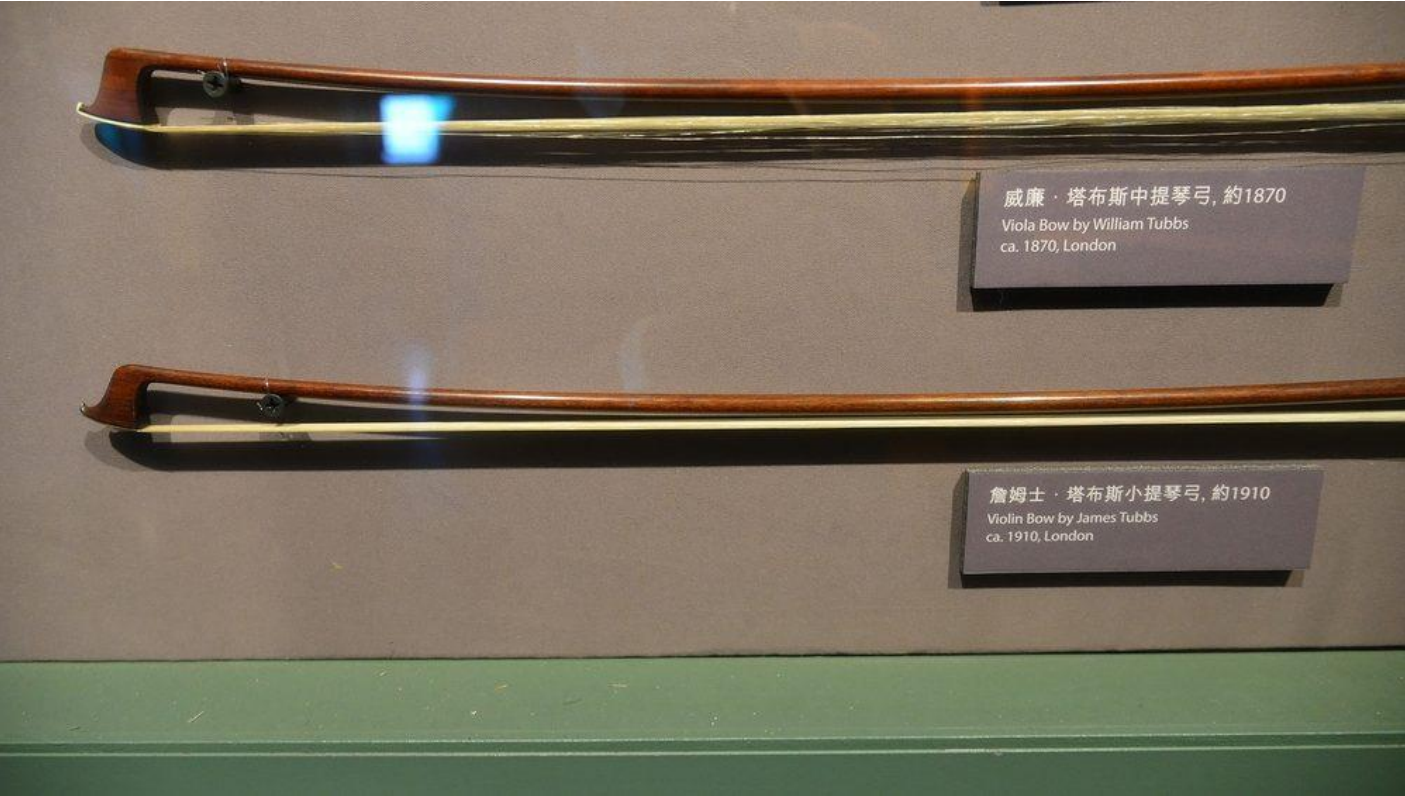
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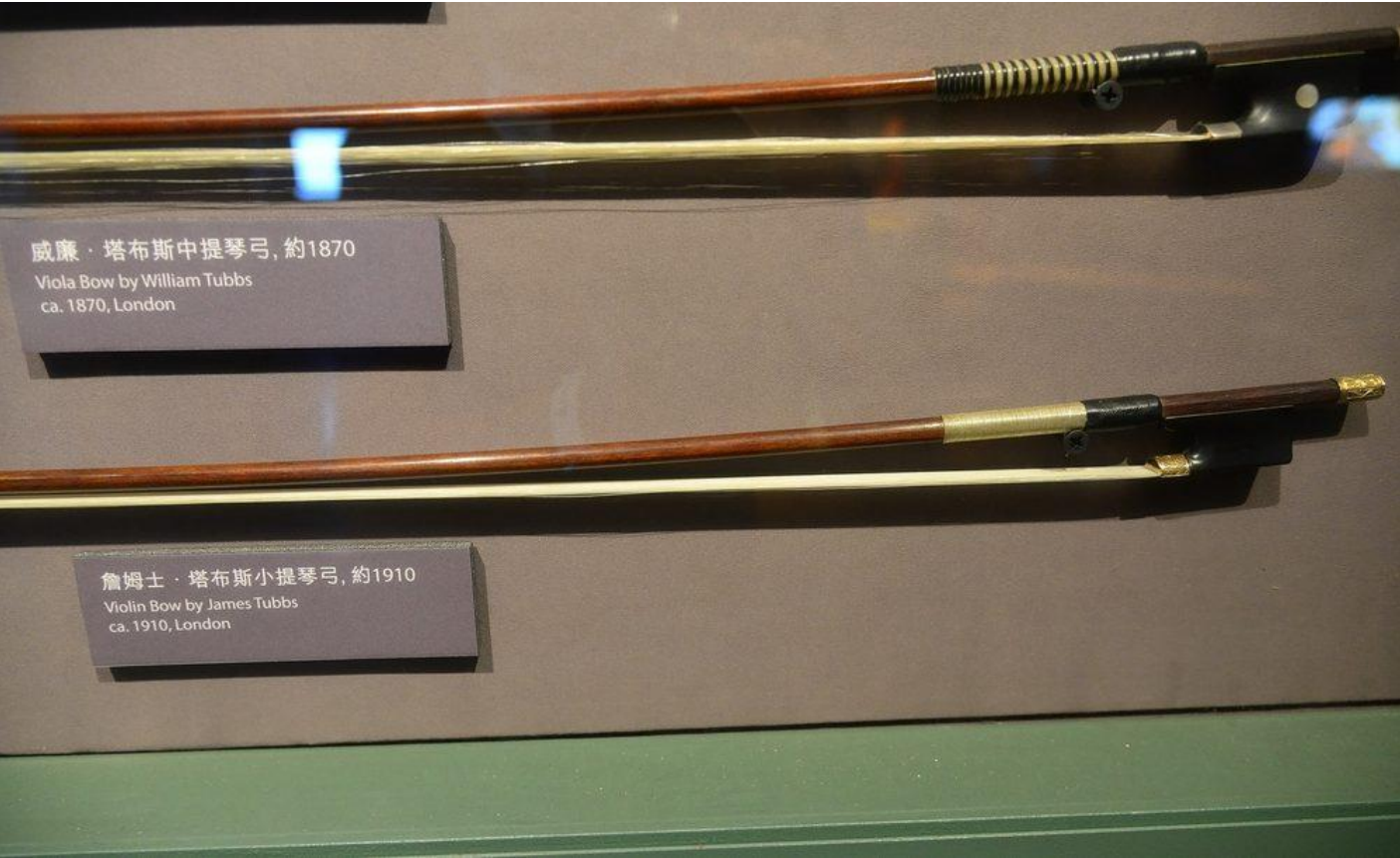
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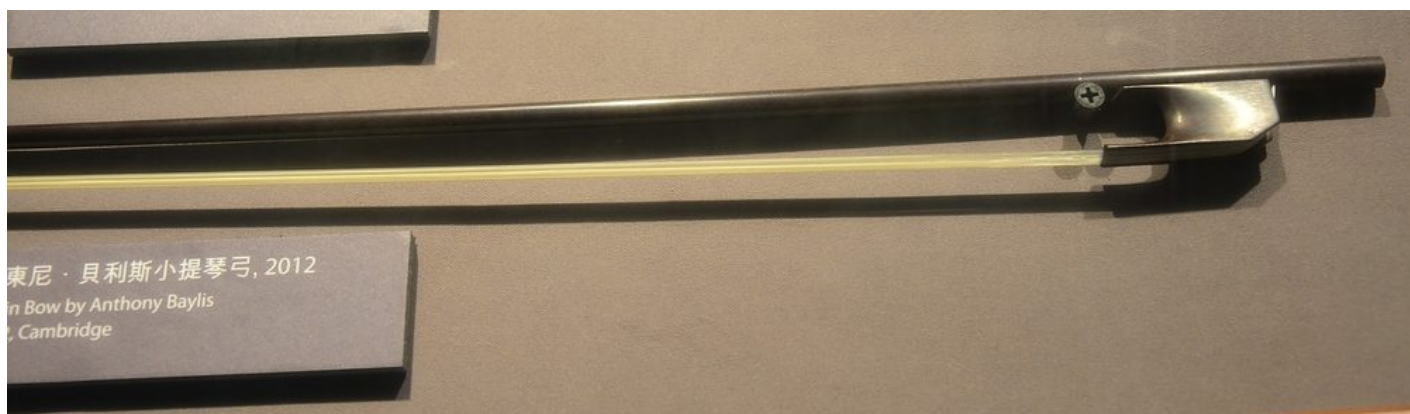
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21 (Anthony Baylis)2012 ,

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□ 23 □ (Daniel Koop)2010 □□□□□□□□□□□□□□□□

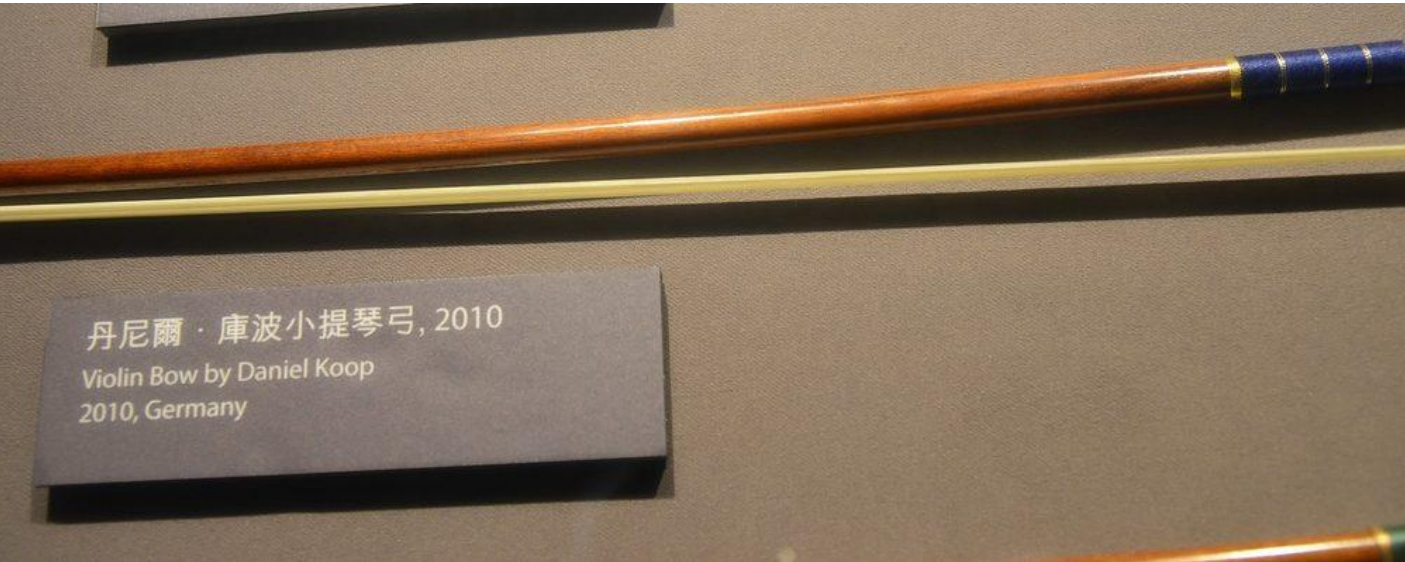


图 24 图例1 图例2

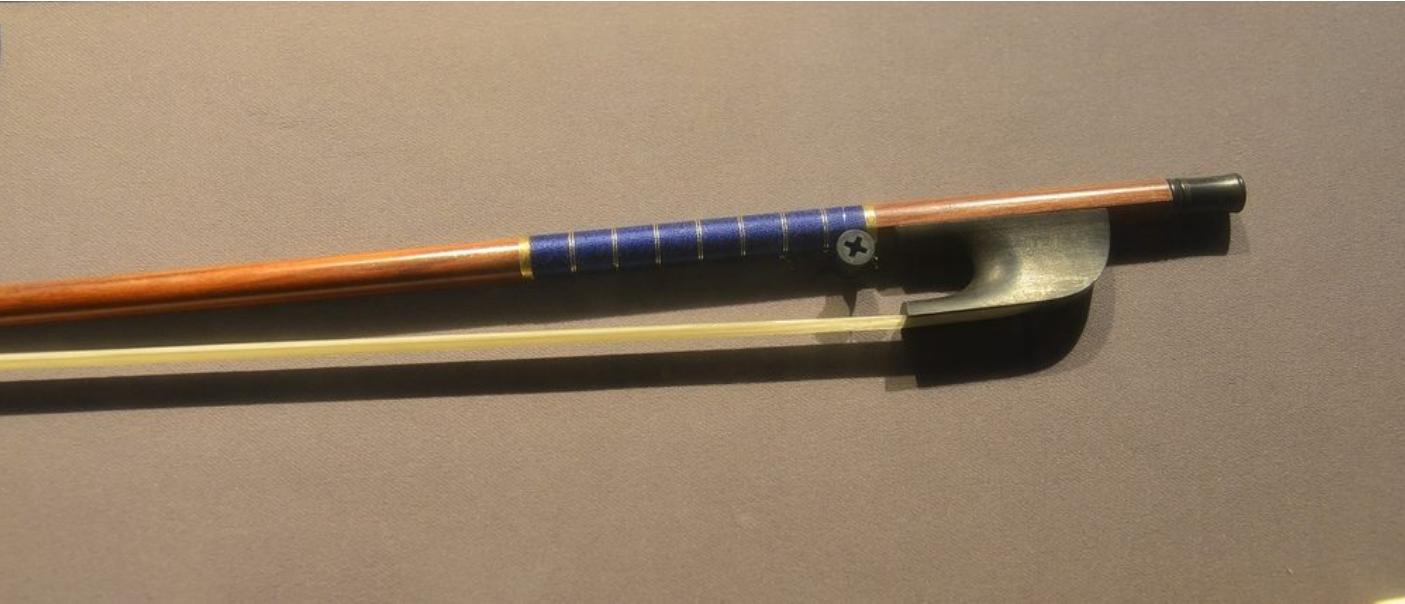


图 25 图例1 :图例2 图例3

图例1 .图例2 1624 图例3

图例1 .图例2 (Nicolò Amati, 1596-1684)图例3 ,图例4 ,
图例5 .图例6 ,图例7 1624
图例8 ,图例9 ,图例10 :图例11 |
图例12 .图例13 (1596-1684)|图例14 ,图例15 |1624(图例16 201)图例17



第 26 頁 : 小提琴 . 尼可羅·阿瑪蒂 (1596-1684) 義大利·克里蒙納 1624, 201



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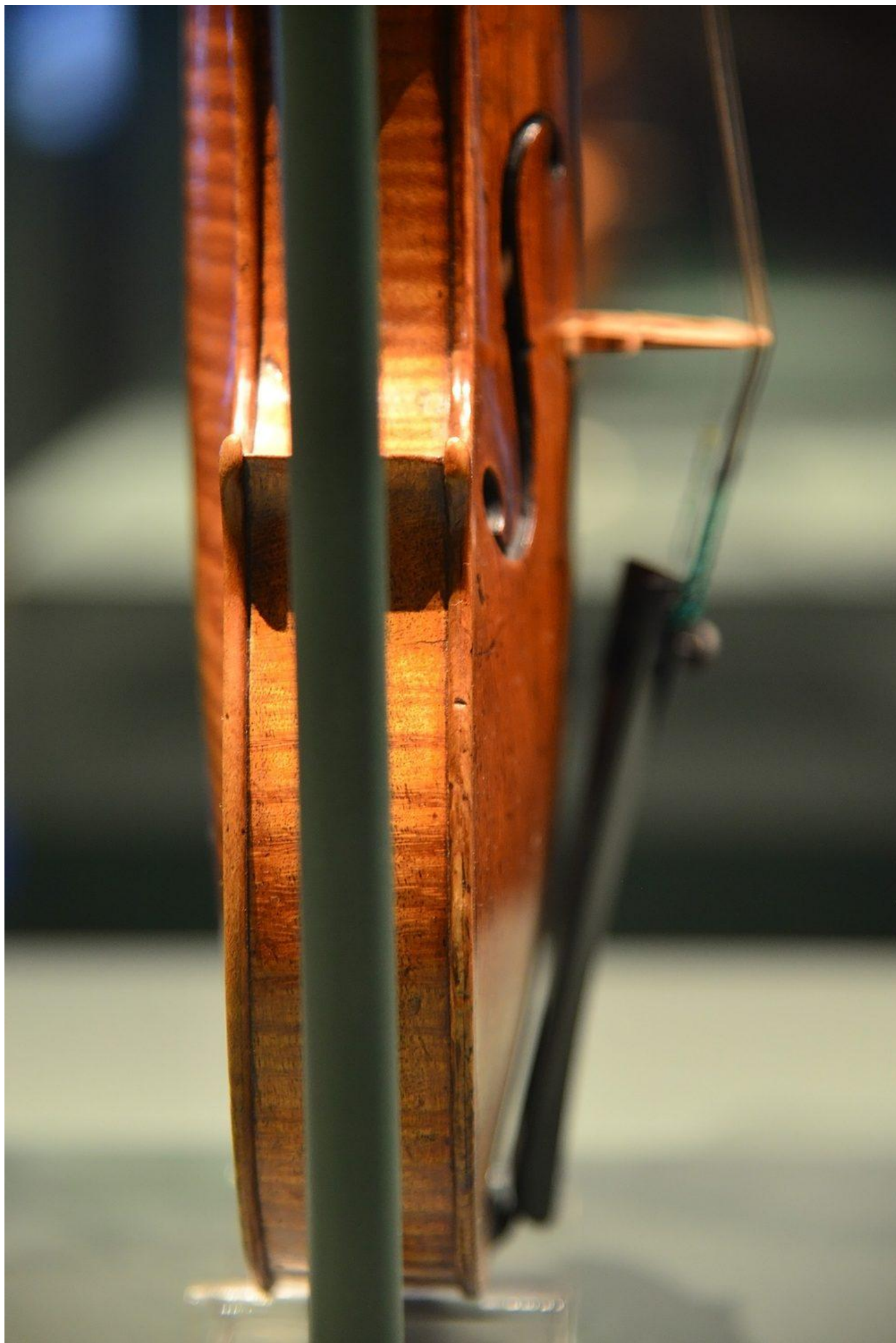


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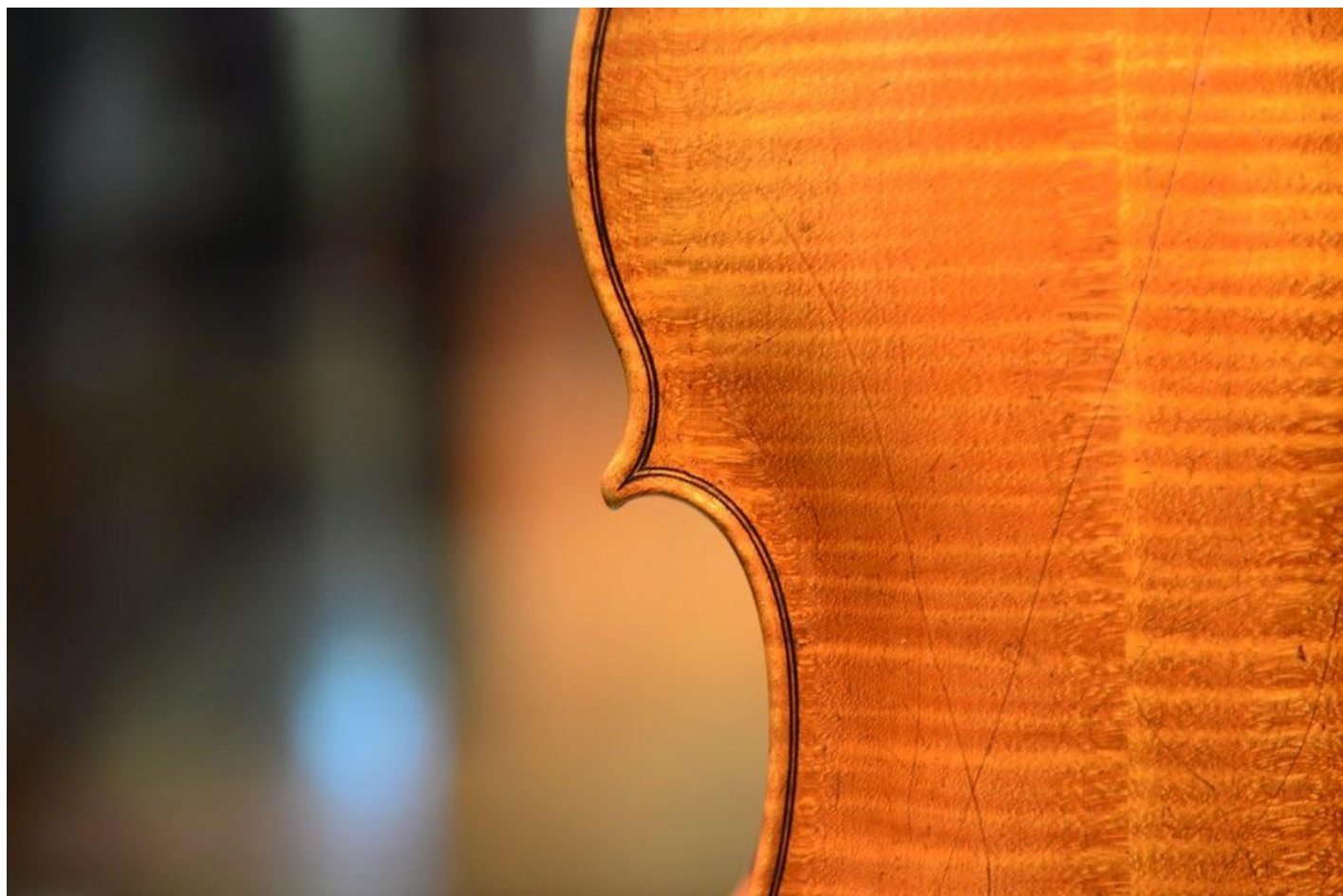
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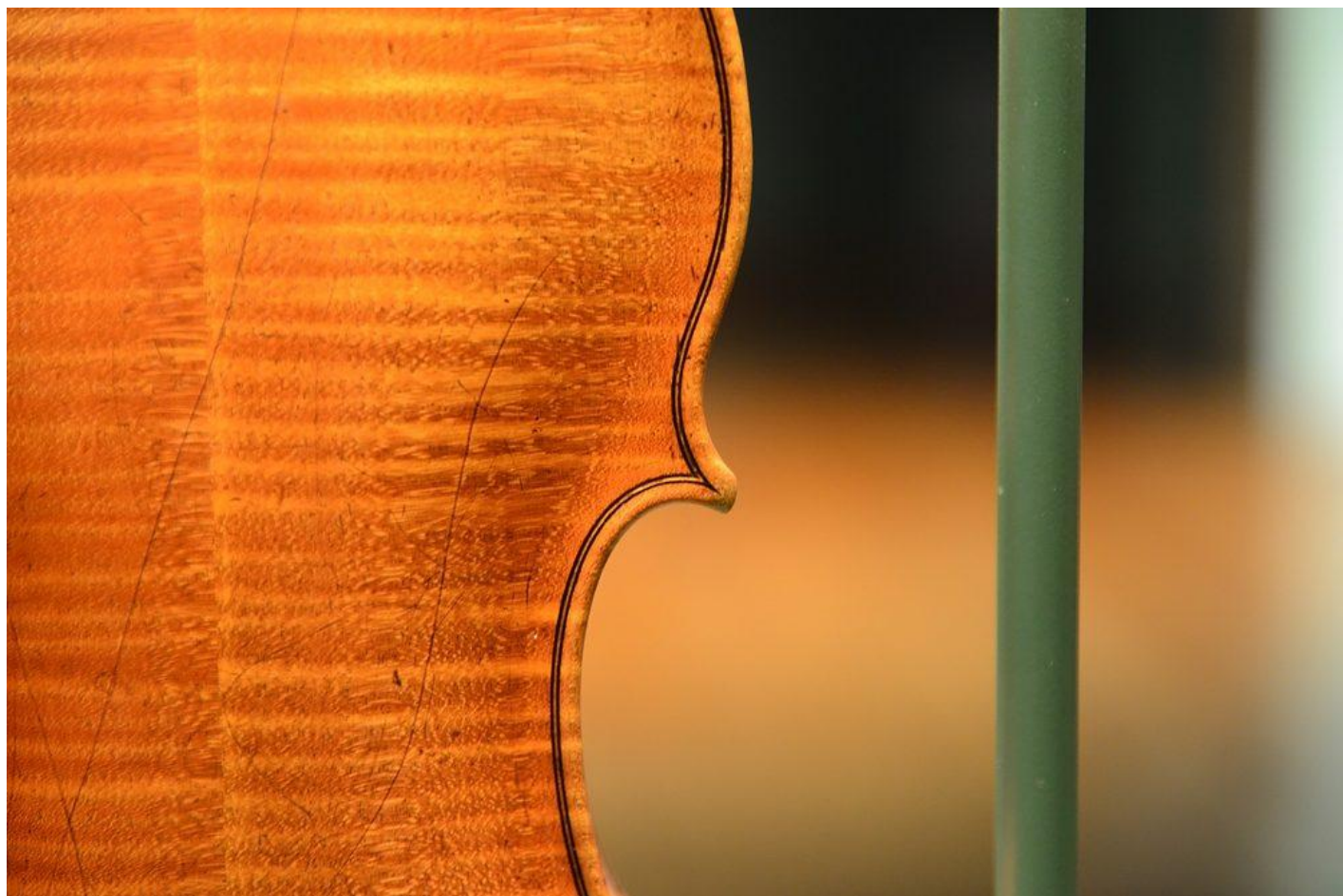
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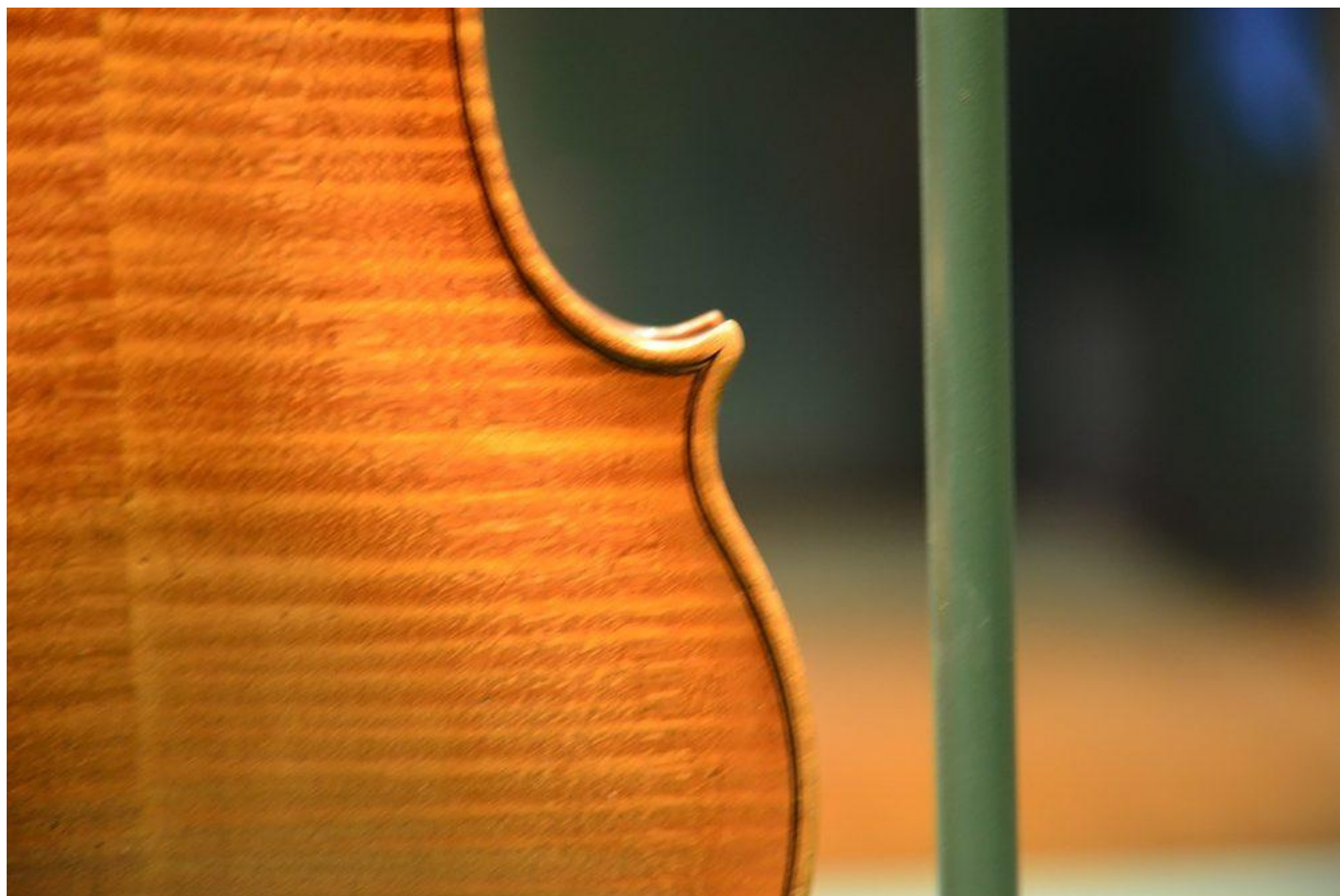
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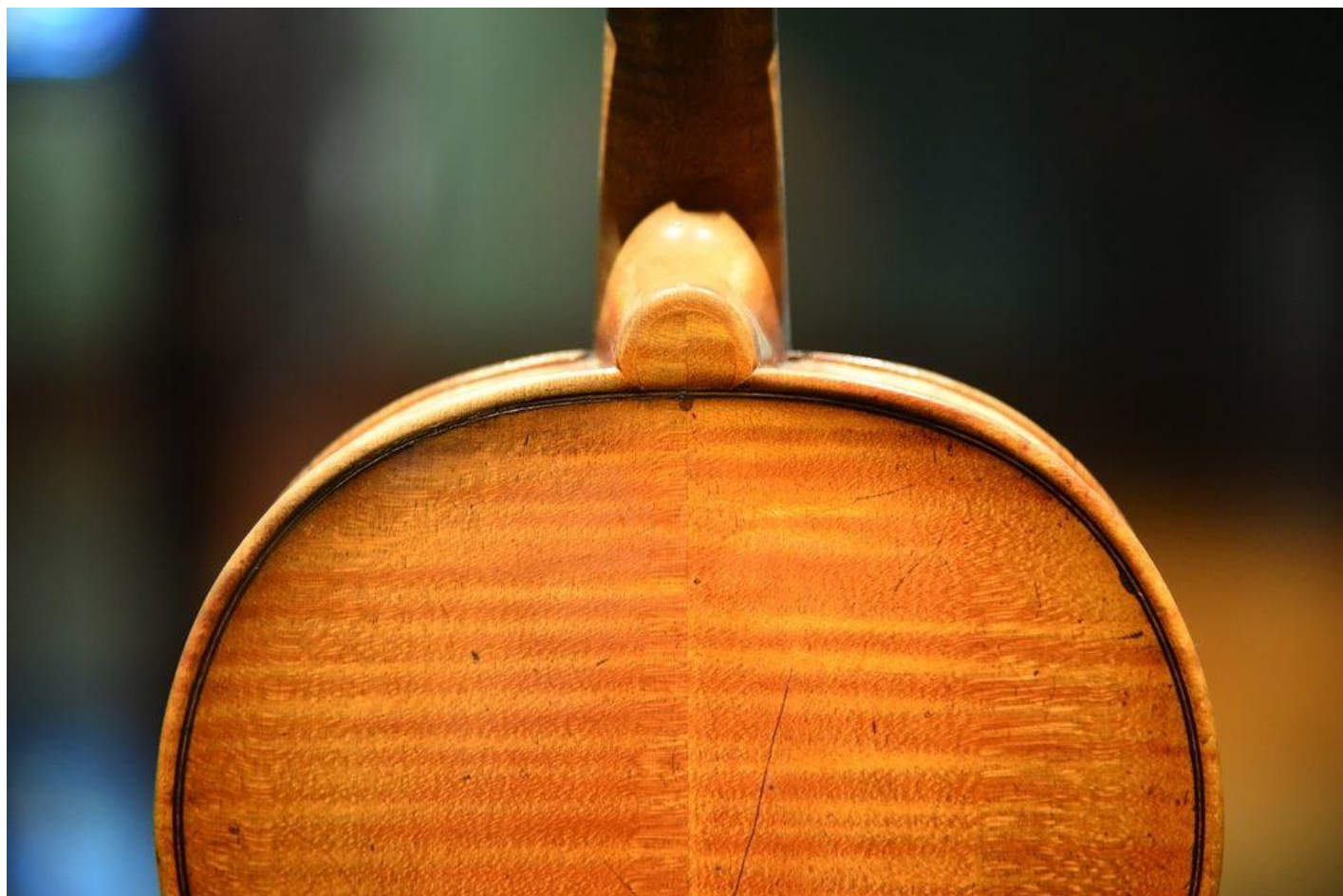
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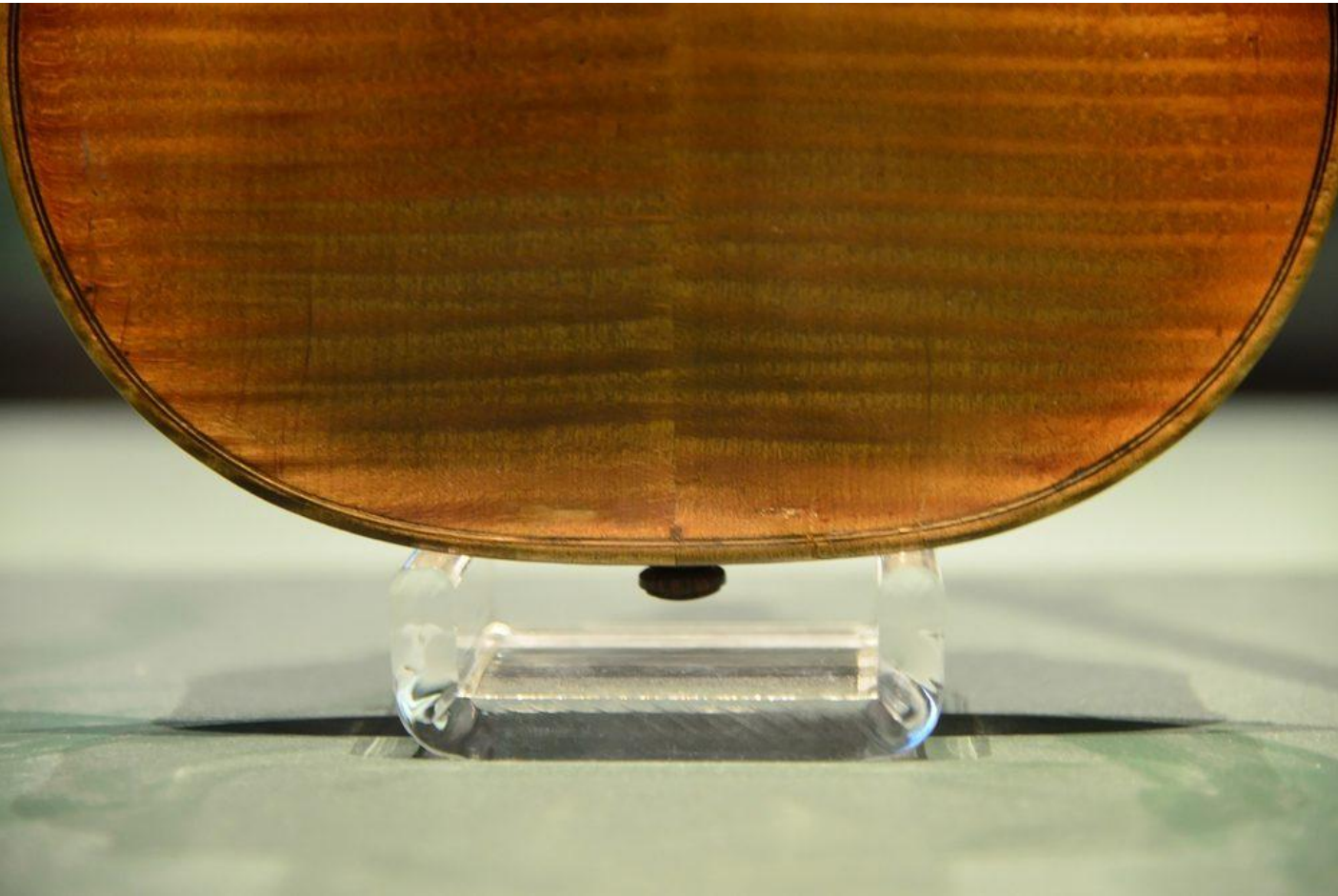


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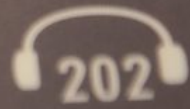
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. 1667

(Antonio Stradivari, ca. 1644-1737) 1667
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, : | . (1644-1737), |1667(202)

小提琴
安東尼奧·史特拉底瓦里
(約1644-1737)
義大利，克里蒙納
1667

Violin
Antonio Stradivari (ca. 1644-1737)
Cremona, Italy
1667



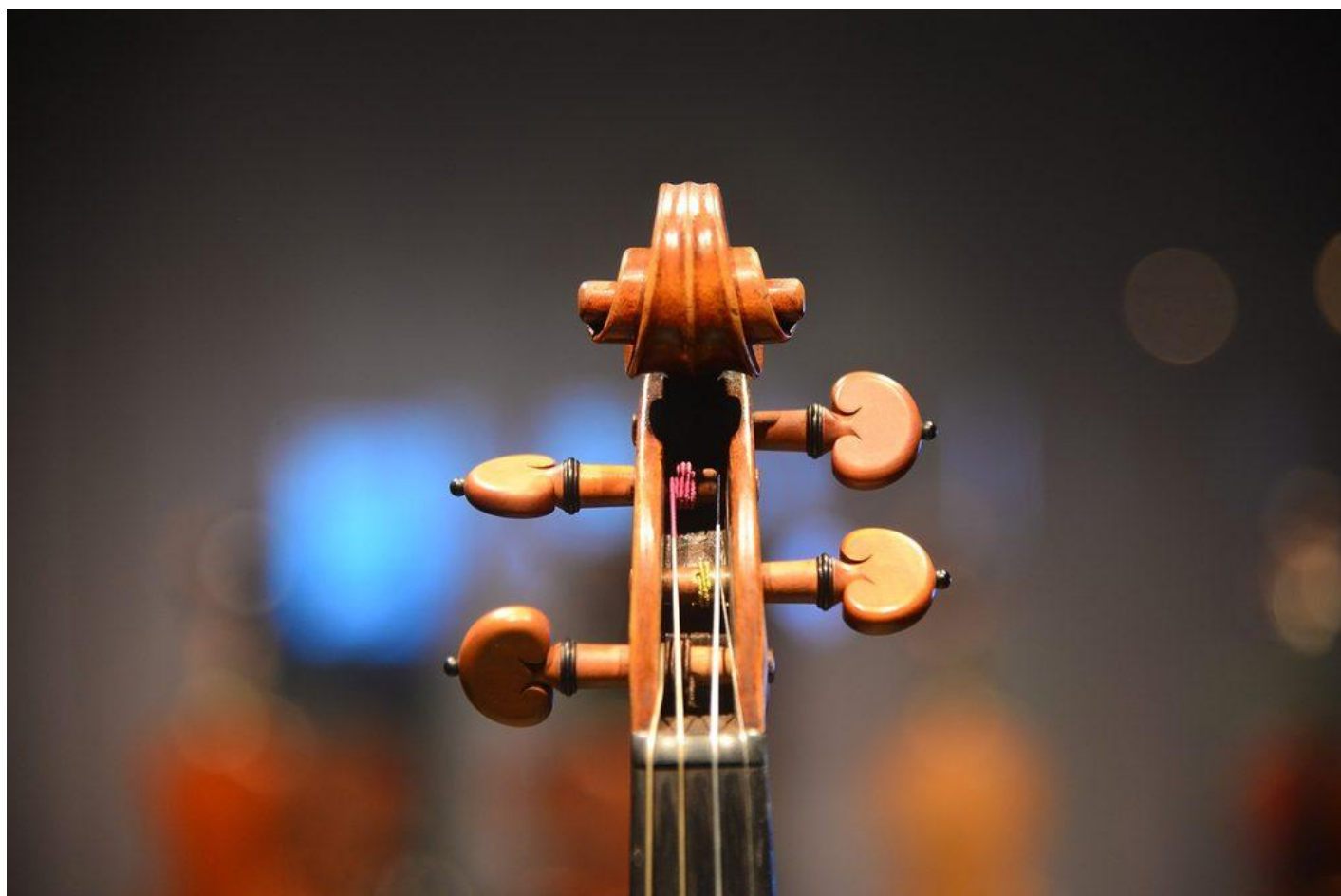
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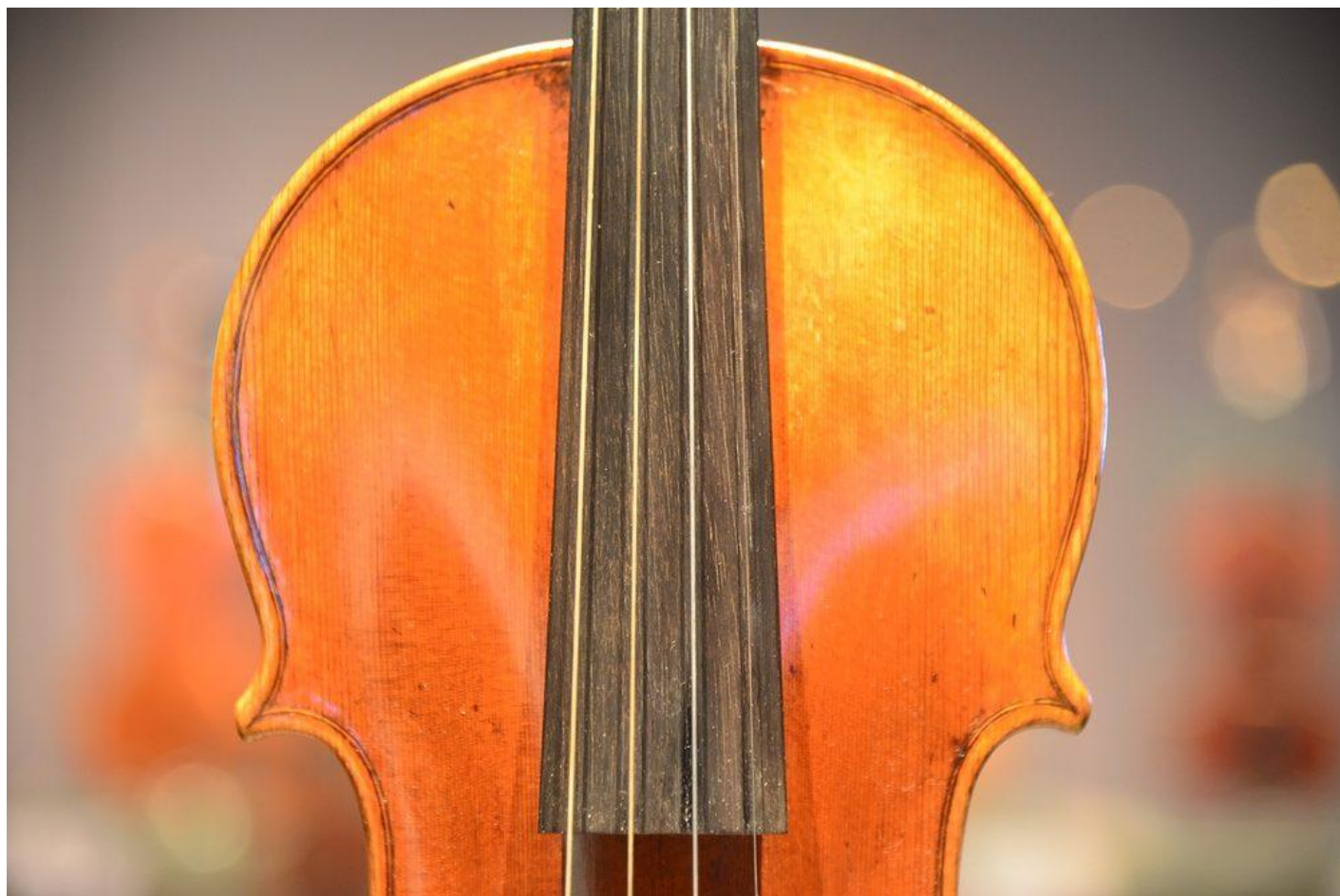
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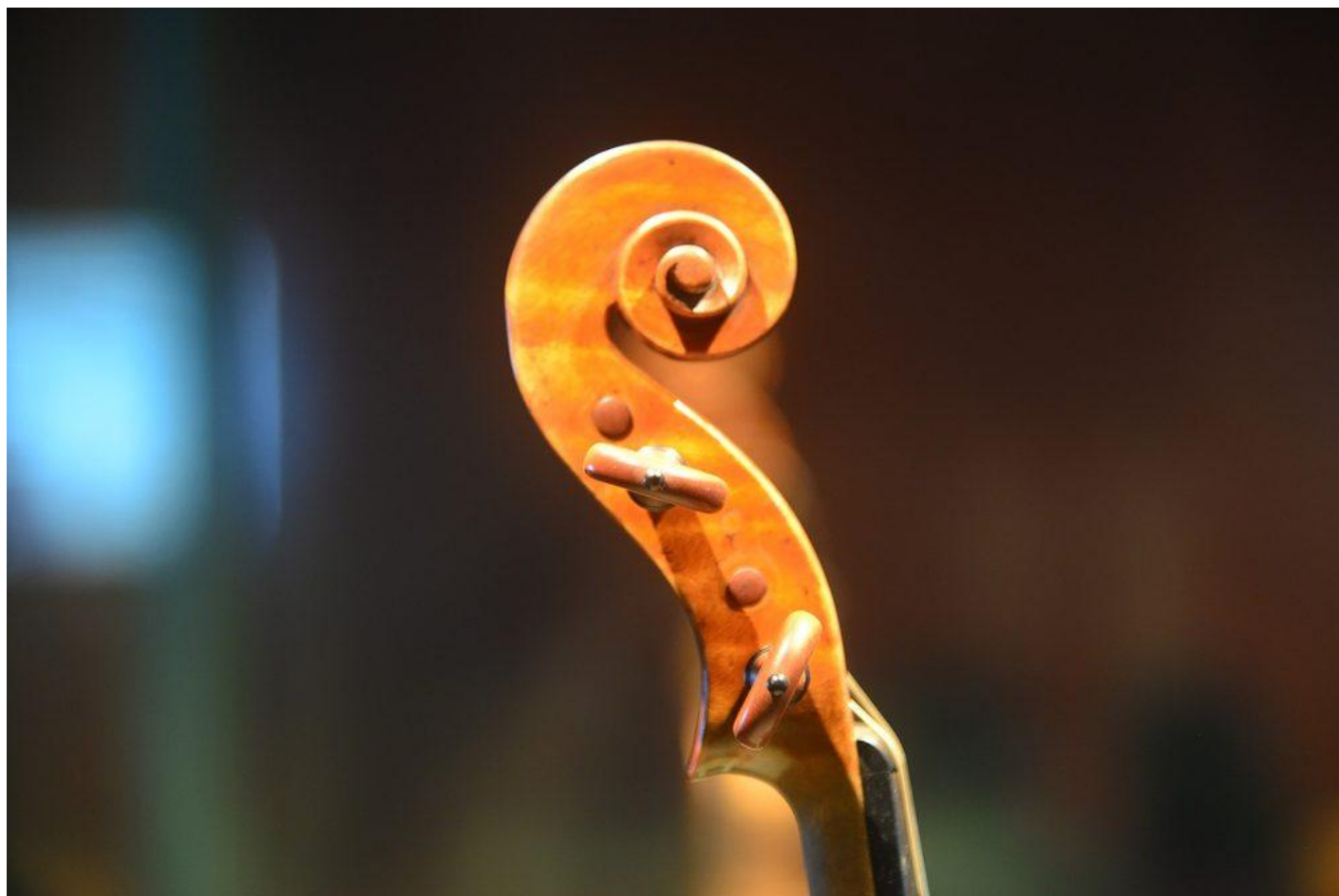
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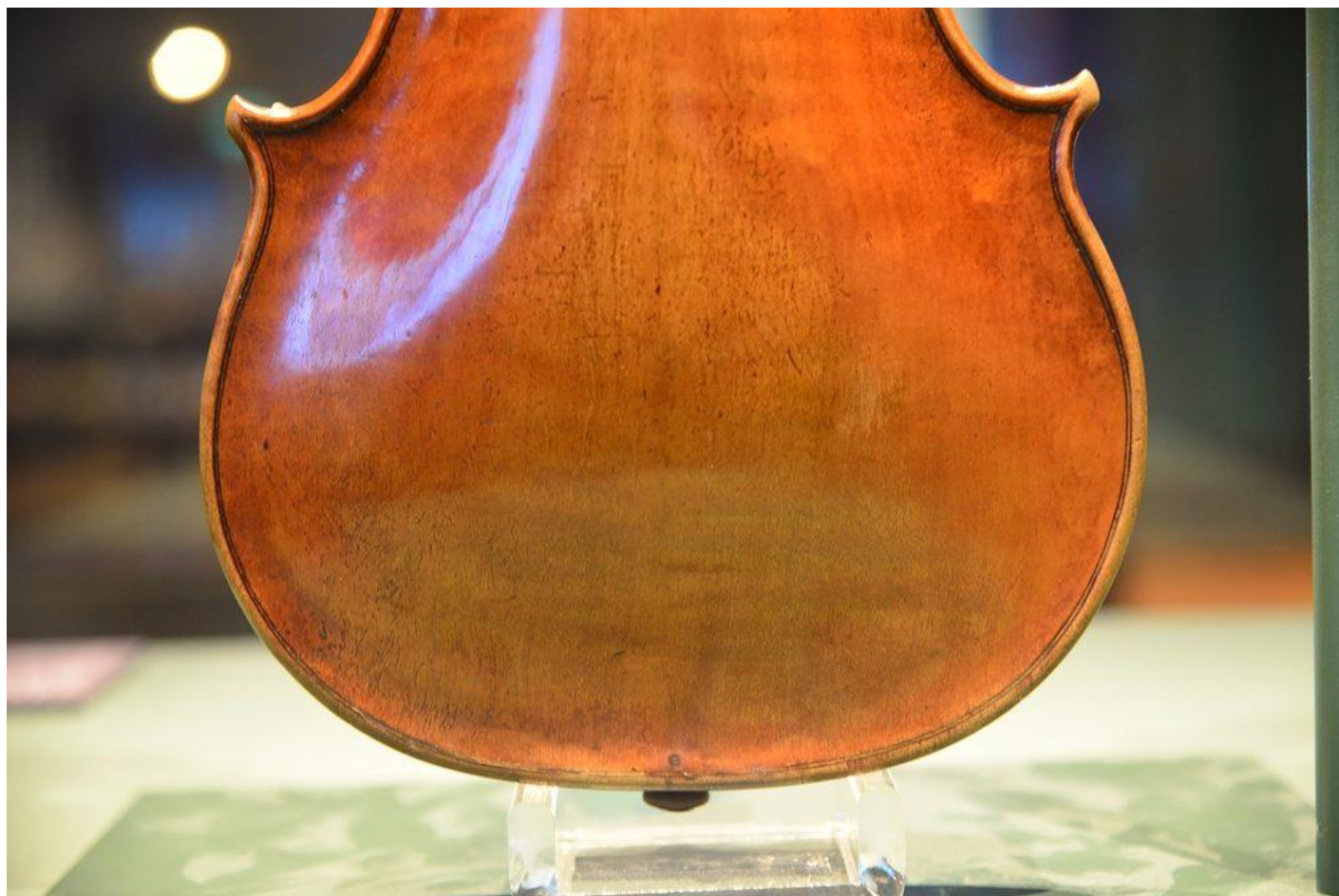
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1733 -

(Giuseppe Guarneri del Gesù, 1698-1744) ,
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(ex Lafont-Siskovsky) ; f
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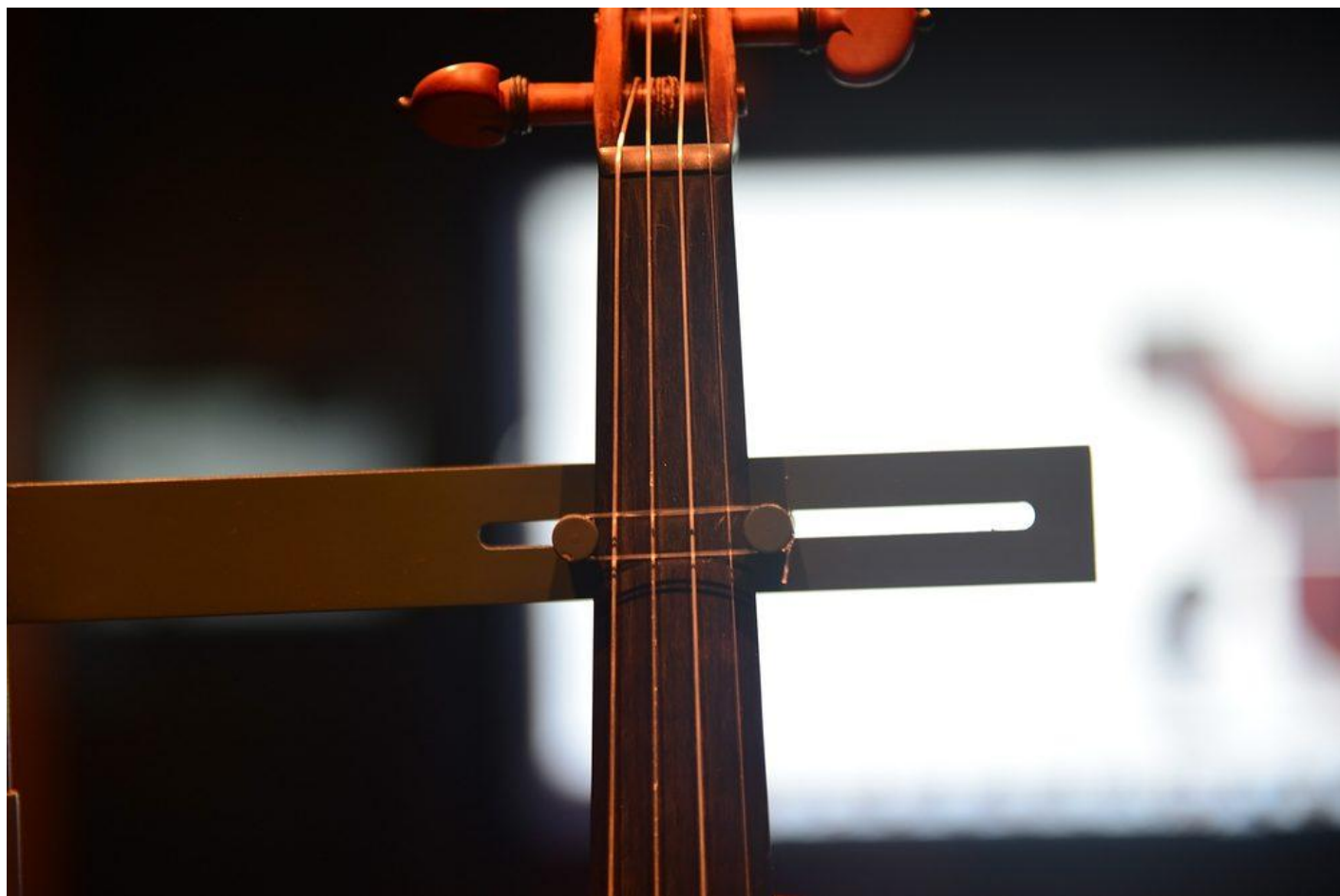


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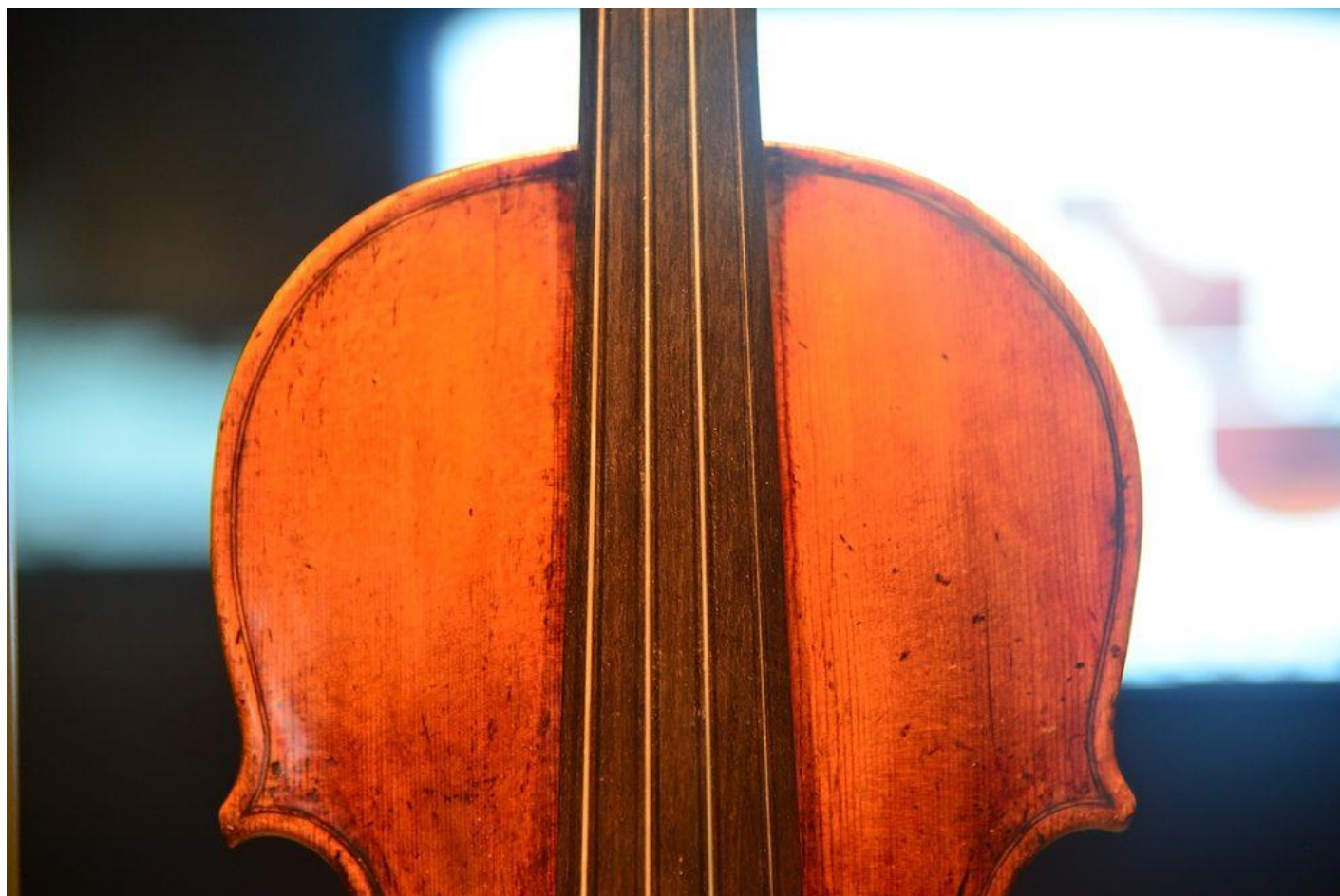
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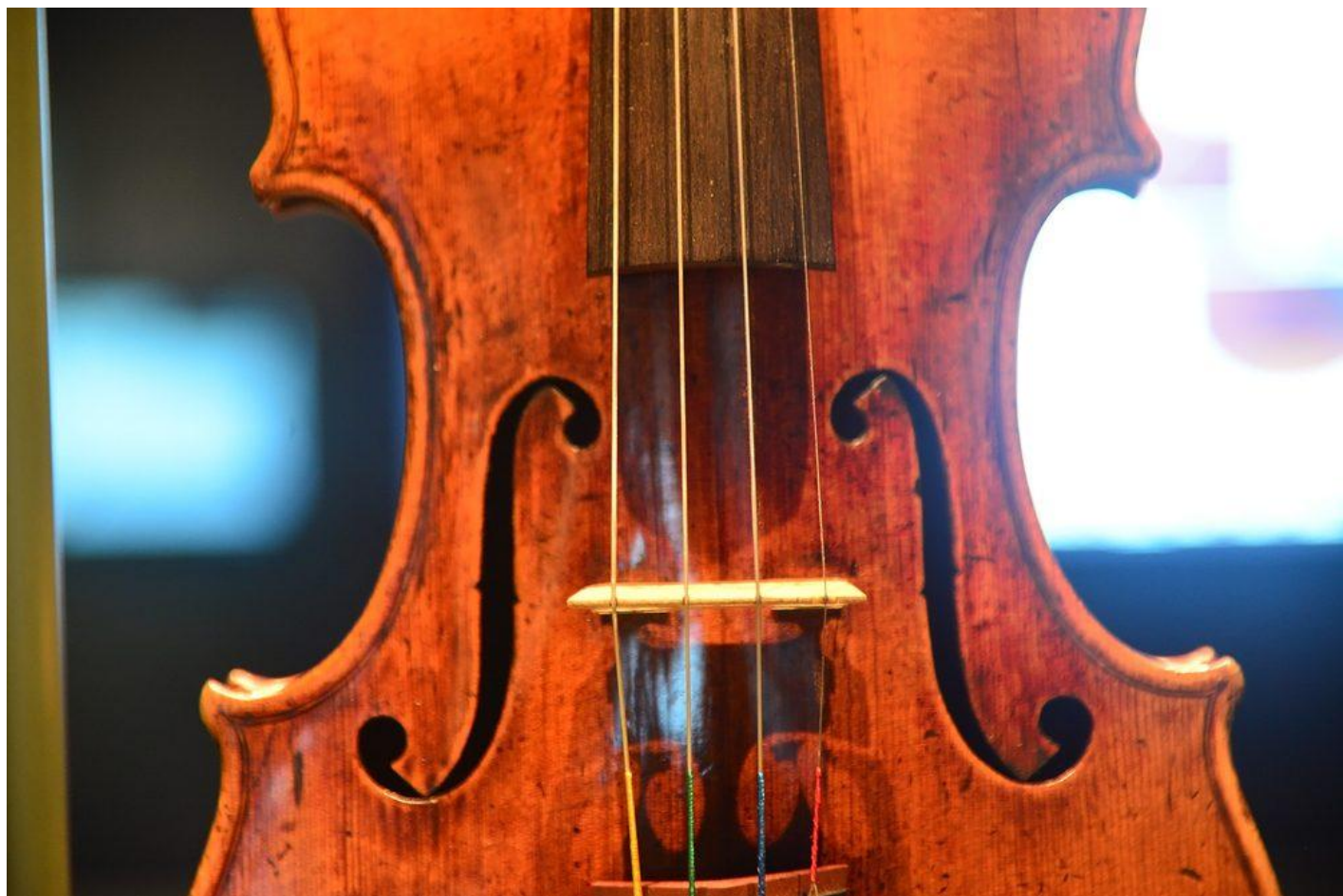
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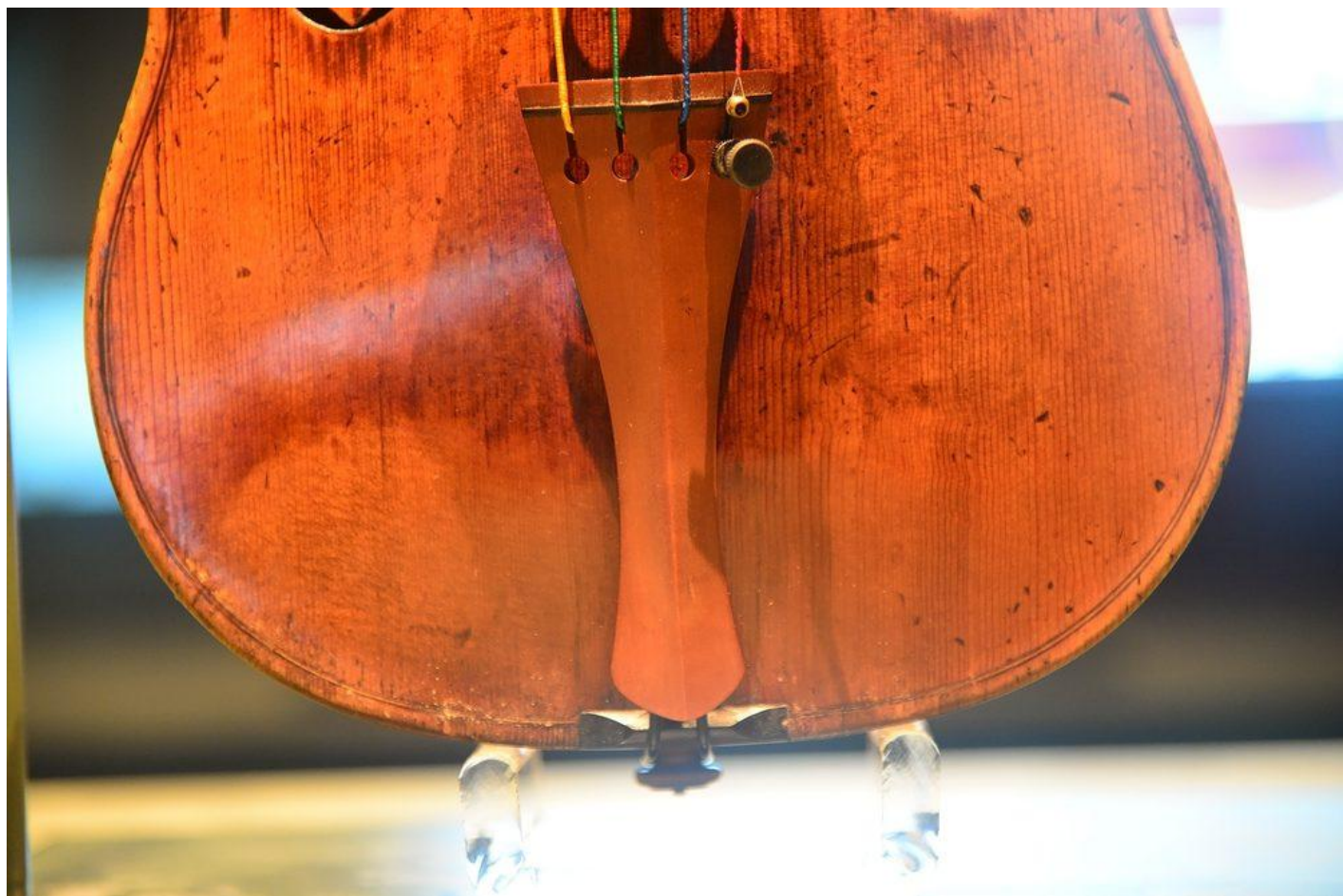


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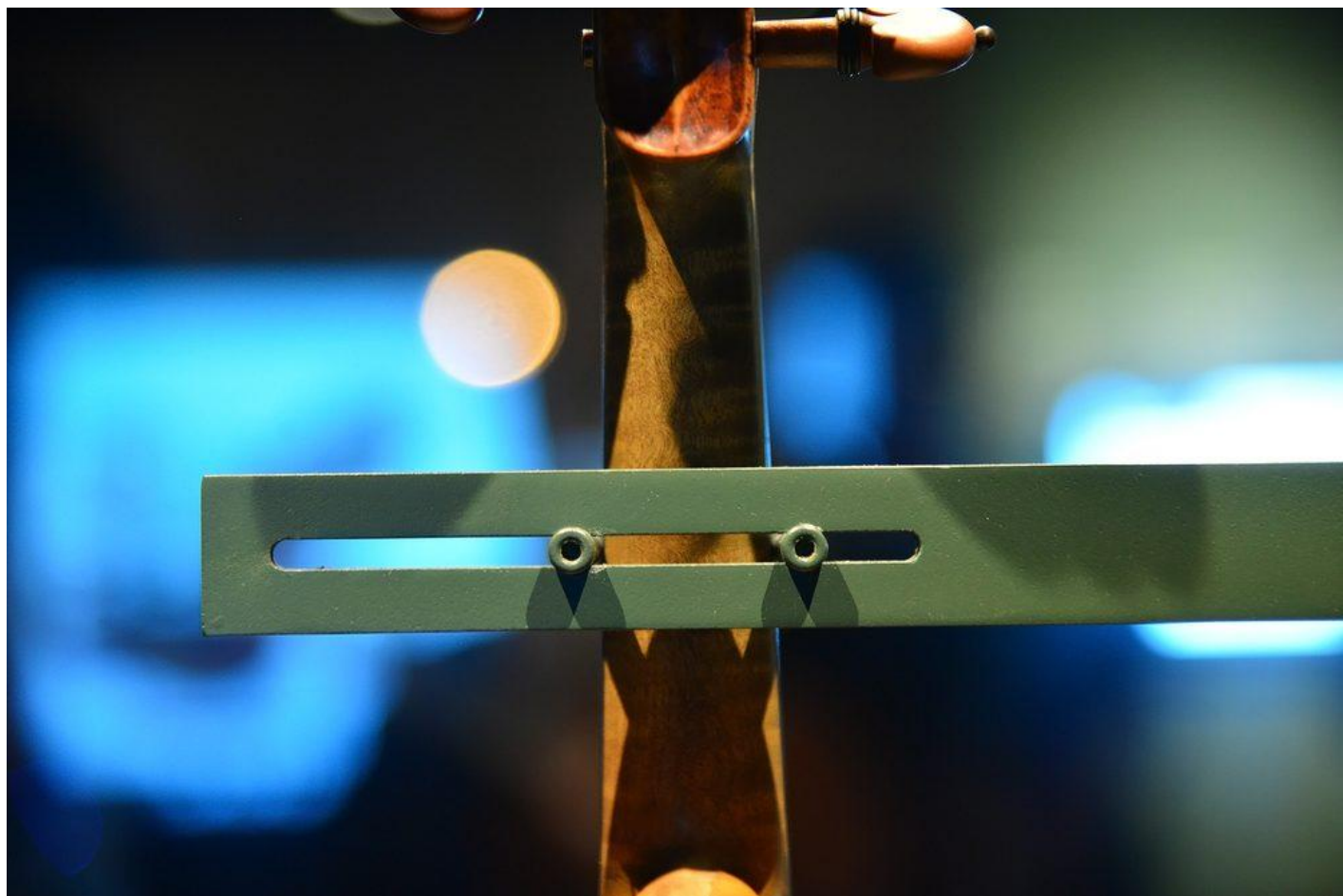
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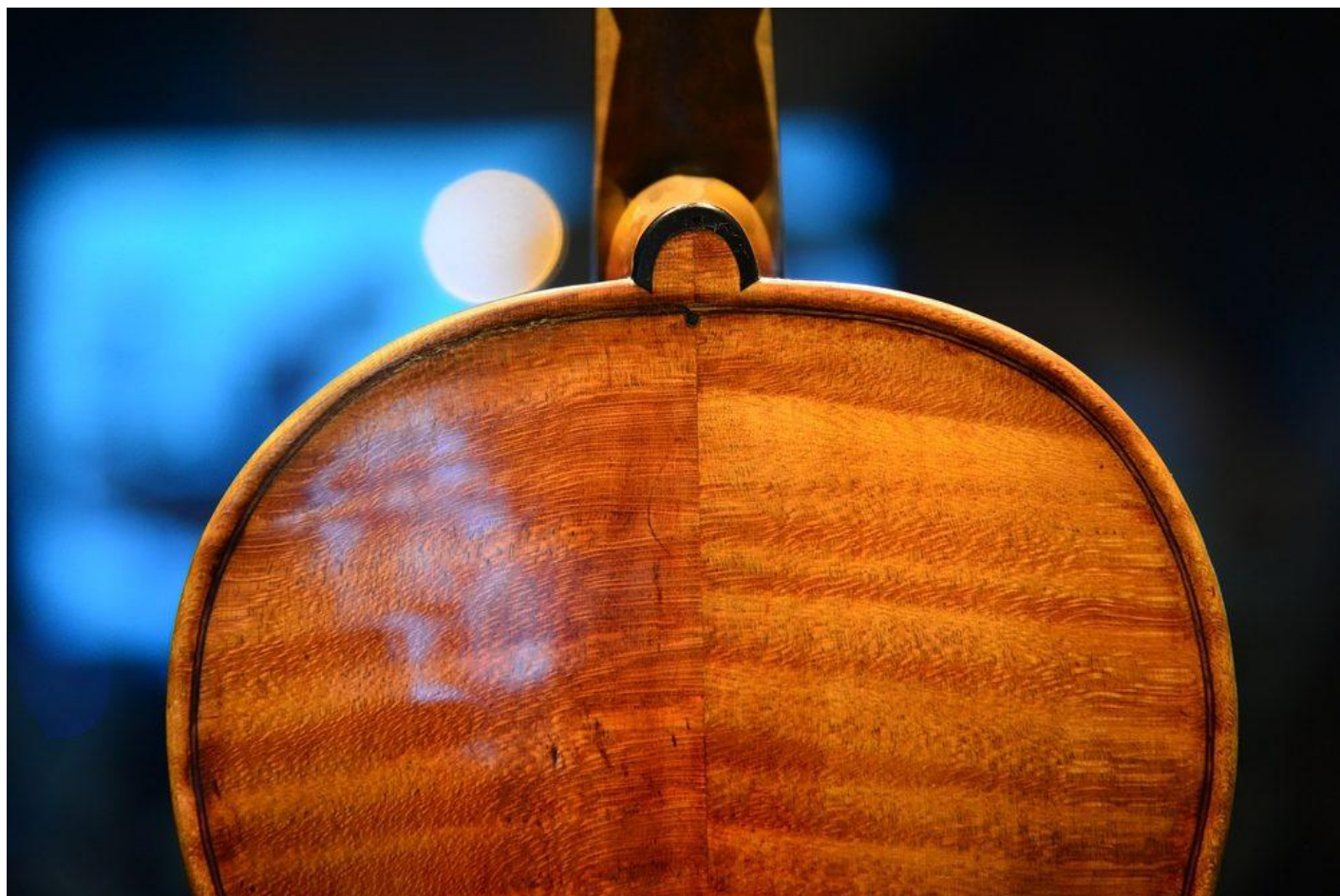
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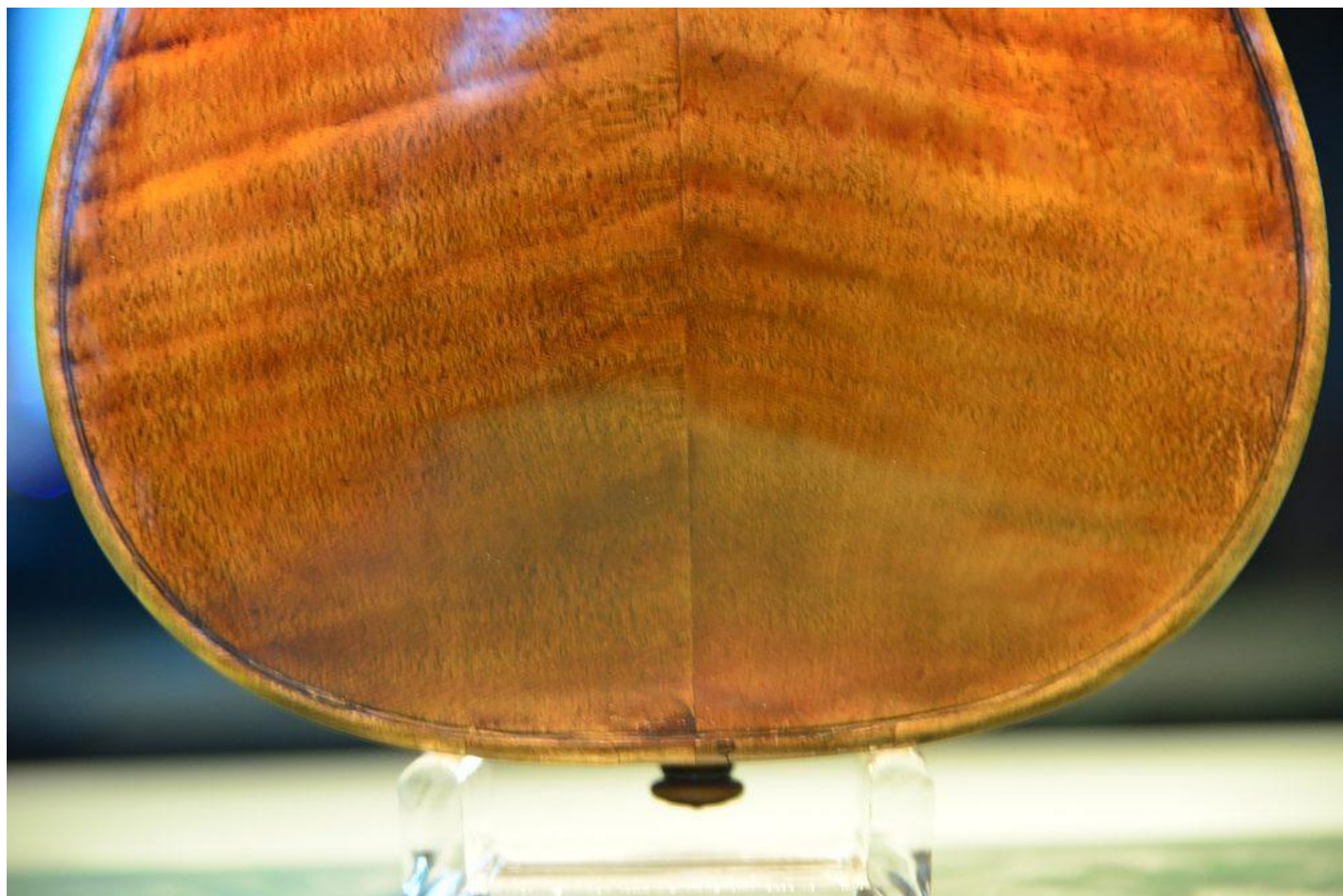
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