

1986

A Practice Manual: Jacob Dont's Twenty-Four Studies, Opus 37 (Violin, Austria).

James Christopher Thompson
Louisiana State University and Agricultural & Mechanical College

Follow this and additional works at: https://digitalcommons.lsu.edu/gradschool_disstheses

Recommended Citation

Thompson, James Christopher, "A Practice Manual: Jacob Dont's Twenty-Four Studies, Opus 37 (Violin, Austria)." (1986). *LSU Historical Dissertations and Theses*. 4269.
https://digitalcommons.lsu.edu/gradschool_disstheses/4269

This Dissertation is brought to you for free and open access by the Graduate School at LSU Digital Commons. It has been accepted for inclusion in LSU Historical Dissertations and Theses by an authorized administrator of LSU Digital Commons. For more information, please contact gradetd@lsu.edu.

INFORMATION TO USERS

This reproduction was made from a copy of a manuscript sent to us for publication and microfilming. While the most advanced technology has been used to photograph and reproduce this manuscript, the quality of the reproduction is heavily dependent upon the quality of the material submitted. Pages in any manuscript may have indistinct print. In all cases the best available copy has been filmed.

The following explanation of techniques is provided to help clarify notations which may appear on this reproduction.

1. Manuscripts may not always be complete. When it is not possible to obtain missing pages, a note appears to indicate this.
2. When copyrighted materials are removed from the manuscript, a note appears to indicate this.
3. Oversize materials (maps, drawings, and charts) are photographed by sectioning the original, beginning at the upper left hand corner and continuing from left to right in equal sections with small overlaps. Each oversize page is also filmed as one exposure and is available, for an additional charge, as a standard 35mm slide or in black and white paper format.*
4. Most photographs reproduce acceptably on positive microfilm or microfiche but lack clarity on xerographic copies made from the microfilm. For an additional charge, all photographs are available in black and white standard 35mm slide format.*

*For more information about black and white slides or enlarged paper reproductions, please contact the Dissertations Customer Services Department.

U·M·I Dissertation
Information Service

University Microfilms International
A Bell & Howell Information Company
300 N. Zeeb Road, Ann Arbor, Michigan 48106

8629203

Thompson, James Christopher

A PRACTICE MANUAL: JACOB DONT'S "TWENTY-FOUR STUDIES," OPUS
37

The Louisiana State University and Agricultural and Mechanical Col.

D.M.A. 1986

**University
Microfilms
International** 300 N. Zeeb Road, Ann Arbor, MI 48106

Copyright 1987

by

Thompson, James Christopher

All Rights Reserved

PLEASE NOTE:

In all cases this material has been filmed in the best possible way from the available copy.
Problems encountered with this document have been identified here with a check mark ✓.

1. Glossy photographs or pages _____
2. Colored illustrations, paper or print _____
3. Photographs with dark background _____
4. Illustrations are poor copy _____
5. Pages with black marks, not original copy _____
6. Print shows through as there is text on both sides of page _____
7. Indistinct, broken or small print on several pages ✓ _____
8. Print exceeds margin requirements _____
9. Tightly bound copy with print lost in spine _____
10. Computer printout pages with indistinct print _____
11. Page(s) _____ lacking when material received, and not available from school or author.
12. Page(s) _____ seem to be missing in numbering only as text follows.
13. Two pages numbered _____. Text follows.
14. Curling and wrinkled pages _____
15. Dissertation contains pages with print at a slant, filmed as received _____
16. Other _____

University
Microfilms
International

A PRACTICE MANUAL:
JACOB DONT'S
TWENTY-FOUR STUDIES, OPUS 37

A Monograph

Submitted to the Graduate Faculty of the
Louisiana State University and
Agricultural and Mechanical College
in partial fulfillment of the
requirements for the degree of
Doctor of Musical Arts

in

The School of Music

by

James Christopher Thompson
B.M., University of Alabama, 1976
M.M., Memphis State University, 1977
May 1986

©1987

JAMES CHRISTOPHER THOMPSON

All Rights Reserved

PREFACE

The purpose of this manual, which is based on Dont's Twenty-Four Studies, Opus 37, is to assist the student in acquiring effective practice techniques. This manual is intended as a supplement to studio instruction.

The Twenty-Four Studies, Opus 37, of Jacob Dont (1815-1888) are in standard use among contemporary teachers of the violin. Dont designed his Opus 37 specifically as preparatory studies for the Forty-Two Studies of Rudolphe Kreutzer (1776-1831). The teaching of Dont's Opus 37 immediately precedes that of Kreutzer in the sequence of etude literature used by most of the eminent pedagogues of the twentieth century.¹ It is particularly critical that a student develop efficient practice techniques while studying Dont's Opus 37, before proceeding to the more advanced studies of Kreutzer. Students who attempt to learn the Forty-Two Studies of Kreutzer without adequate preparation, often have serious deficiencies of technique. These deficiencies require extensive remedial work before progress can continue. The proper study of Dont's Opus 37 can serve as the crucial link between beginning level instruction and that of the advanced etude literature.

This manual is designed for use with the Galamian Edition of Dont's Twenty-Four Studies, Opus 37. Principles of Violin Playing and

¹This sequence was used by the late Ivan Galamian, who, in the opinion of many authorities, was one of the most important pedagogues of this century.

Teaching,² by Ivan Galamian (1903-1981), is considered by most authorities to be the definitive treatise on violin pedagogy, written in the second half of the twentieth century. Galamian's students currently rank among the world's foremost concert artists and teachers. Ivan Galamian published editions of virtually all of the standard etude literature of the violin. Jacob Dont was the head of the violin department at the Vienna Conservatory in the 1870s. and 1880s. Dont was a pupil of Böhm who had studied with Pierre Rode (1774-1830) in Paris. Rode was one of the founding members of the faculty of the Paris Conservatory. Therefore, Dont's teaching principles had their origins in the philosophies of the French school of violin pedagogy. Jacob Dont's success as a pedagogue is evident in the results of his teaching. Dont was the teacher of Leopold Auer (1845-1930). Auer's teaching produced such artists as Jascha Heifetz and Nathan Milstein. Auer also taught Raphael Bronstein, a renowned contemporary pedagogue.³

The bibliography of this text was selected to provide continuity in the principles used to formulate practice programs for each of the Twenty-Four Studies. Carl Flesch's The Art of Violin Playing⁴ is generally considered as the definitive treatise on violin playing and teaching, written in the first half of the twentieth century. The treatises of Flesch and Galamian are used as the principal sources in

²Ivan Galamian, Principles of Violin Playing and Teaching, ed. Elizabeth A. H. Green, 2nd ed. (Englewood Cliffs, New Jersey: Prentice-Hall, Inc., 1985).

³The New Grove Dictionary of Music and Musicians, 1980, ed., s.v. "Violin Technique Since 1785."

⁴Carl Flesch, The Art of Violin Playing, 2 vols., trans. by Frederick H. Martens (New York: Carl Fischer, Inc., 1939).

writing this manual. The author includes among his sources unpublished information from Margaret Pardee. Ms. Pardee, who was a student of Ivan Galamian, is an artist-teacher of international renown. The author has studied privately with Margaret Pardee at the Meadowmount School of Music and at the Estherwood Music Festival. Several of the teaching techniques used by Ms. Pardee are incorporated in the practice programs of this manual. The authors of all the sources used in this practice guide received their training from pedagogues whose principles represent the French school of violin playing. The philosophies of the French school formed the foundation of contemporary violin pedagogy.

The author wishes to acknowledge Dinos Constantinides, eminent violinist and professor of composition at the Louisiana State University School of Music. Dr. Constantinides's supervision in planning both the content and format of this work was invaluable. The author also gratefully acknowledges the advice of Margaret Pardee, artist-teacher of violin at the Juilliard School of Music. The author's consultation with Ms. Pardee in preparing certain portions of the work was of inestimable value.

TABLE OF CONTENTS

PREFACE	ii
ABSTRACT	vii
INTRODUCTION	1
CHAPTER I: STUDIES IN LEGATO	3
Practice Program for Study No. 1	3
Practice Program for Study No. 3	7
Practice Program for Study No. 5	11
Practice Program for Study No. 8	14
Practice Program for Study No. 9	17
Practice Program for Study No. 11	18
Practice Program for Study No. 12	20
Practice Program for Study No. 13	22
Practice Program for Study No. 16	26
Practice Program for Study No. 17	28
Practice Program for Study No. 18	30
Practice Program for Study No. 21	32
CHAPTER II: STUDIES IN MIXED BOWINGS	35
Practice Program for Study No. 2	35
Practice Program for Study No. 4	38
Practice Program for Study No. 6	40
Practice Program for Study No. 7	43
Practice Program for Study No. 10	46
Practice Program for Study No. 14	48
Practice Program for Study No. 15	50
Practice Program for Study No. 20	53
Practice Program for Study No. 23	55
CHAPTER III: STUDIES IN MULTIPLE STOPS	58
Practice Program for Study No. 19	58
Practice Program for Study No. 22	61
Practice Program for Study No. 24	63
SUMMARY	66
BIBLIOGRAPHY	69
APPENDIX A: THE PREPARATORY EXERCISE FOR THE SHIFT	71

APPENDIX B: THE <u>SON FILÉ</u> : A PRACTICAL APPLICATION	77
APPENDIX C: RHYTHMIC PATTERNS	86
APPENDIX D: PREPARATORY EXERCISE FOR THE TRILL	87
APPENDIX E: PRACTICING MIXED BOWINGS	89
GLOSSARY	92
VITA	93

Abstract

A Practice Manual: Jacob Dont's TWENTY-FOUR STUDIES, Opus 37 (for solo violin) is designed for use with the Galamian edition of this work.

The text provides specific practice objectives and practice procedures for each of the studies in Dont's Opus 37. This manual is intended to function as a supplement to studio instruction--not as a substitute for it.

Aspects of technique which commonly present problems to most students are identified. Practice procedures designed to provide solutions to these problems are presented.

The principles of practice incorporated in this manual can be applied in many examples from the etude literature for the violin. Through the transfer and re-application of principles of practice given in this text, the student will reinforce the learning of these concepts. With the guidance of a competent teacher, this manual should ultimately provide the student with a substantial repertoire of practice techniques. These concepts will provide a solid foundation for more advanced study.

INTRODUCTION

This manual is designed for use with the Galamian Edition of Jacob Dont's Twenty-Four Studies, Opus 37.¹

Chapter I includes practice programs for all studies in which the exclusive use of legato bowings is indicated. Chapter II consists of practice programs for studies in which mixed bowings are indicated. Studies written almost exclusively in multiple stops are provided with practice programs in Chapter III.

This practice guide provides objectives and procedures for each of Dont's Twenty-Four Studies. Aspects of technique which commonly present problems to most students are identified. Practice procedures designed to provide solutions to these problems are presented. The practice techniques prescribed for each practice program are based on the principles of some of the most renowned authorities in the discipline of violin pedagogy.

Practice programs include prescriptions for specific amounts of time to be spent in the practice of each step. These prescriptions are based on the teaching experience of the author. It should be noted, that these prescriptions are of a general nature. The teacher will occasionally have to extend the amount of time prescribed for a given step to accommodate the specific needs of certain individuals.

¹Jacob Dont, Twenty-Four Studies, Opus 37, Galamian edition, (New York: International Music Company, 1967).

The principles of practice incorporated in this manual can be applied in many examples containing similar technical requirements. Through the transfer and re-application of given principles, the student will reinforce the learning process. The use of this text, with the guidance of a competent teacher, should ultimately provide the student with a substantial repertoire of practice techniques. These acquired skills will give the student a solid foundation for the learning of the more advanced etude literature of the violin.

CHAPTER I

STUDIES IN LEGATO

Practice Program for Study No. 1

METHOD A

Practice Objectives

In Method A the student should practice to develop:

- a. facility in shifting the position (Step 1)
- b. clarity of articulation of the left hand fingers (Step 2)
- c. an evenly produced tone (Steps 2 and 3)
- d. evenness of left hand finger action (Step 3)

Procedure

In the following prescribed program, Step 1 and Step 2 should be used for the first ten days of practice of Study No. 1. The procedure in Step 3 should not be applied until completing Steps 1 and 2.

Step 1: All shifts in position should be identified and practiced in preparation (see procedure in Appendix A).

Step 2: The student should perform the entire Study with the printed bowing (one full bow per measure) at these tempos: M.M. 40, M.M. 60 and M.M. 80 to the eighth note pulse. In the practice of Step 2, careful attention must be given to the following directions:

- a) Left-hand fingers must snap firmly onto string for clarity

of articulation. Care must be taken to allow all excess finger pressure (and counterpressure from the thumb on underside of neck) to dissipate immediately upon contacting the string. The fingers should not be lifted too high (more than three-fourths of an inch above the string) as this will prevent the development of facility at faster tempos.²

- b) The amount of bow used should be equally distributed for each beat. The process described as follows will aid in achieving even bow distribution. The bow should be stopped on the string for an added beat's duration of rest after performing each four notes. The technique above should be applied at all the tempos specified for Step 2. This procedure facilitates easy detection of possible errors in bow distribution. The dividing of the bow's length into subdivisions allows the student to determine exactly where faulty bow speed occurs.³
- c) The use of techniques given in Appendix B will result in the application of even pressure throughout the entire length of the bow. Pressure must always be applied in sufficient quantity to produce a full tone.

The sounding points given in Table 1 are prescribed for use with Steps 2 and 3 of Method A. The sounding points are specified as the distance between the inside edge of the bow hair and the bridge. The unit of measure used to state that distance is the width of the entire ribbon of

²Ivan Galamian, Principles of Violin Playing and Teaching, ed. Elizabeth A. H. Green, 2nd ed. (Englewood Cliffs, New Jersey: Prentice-Hall, Inc., 1985), p. 19.

³Henry Barrett, The Viola, 2nd ed. (Tuscaloosa, Alabama: The University of Alabama Press, 1978), p. 78.

bow hair as it is distributed across the ferule of the frog (approximately 7/8 inches).

Table 1:	Tempo (an eighth note equals one pulse)	Corresponding Sounding Point
	pulse = M.M. 40	2 * B.H.R.W. from bridge
	pulse = M.M. 60	2.5 B.H.R.W. from bridge
	pulse = M.M. 80	3 B.H.R.W. from bridge
	pulse = M.M. 100	3.5 B.H.R.W. from bridge
	pulse = M.M. 120	4 B.H.R.W. from bridge

*B.H.R.W. is an abbreviation for bow hair ribbon widths. This abbreviation will apply throughout this text. The prescriptions for specific sounding points given in this table are based on practical application.

In applying the prescription of Table 1 in the practicing of Study No. 1, the student should note an exception. When two measures are to be performed with one bow stroke, the B.H.R.W. must be reduced to half the distance prescribed in Table 1.

Step 3: The objective of Step 3 is evenness of left hand finger action. For this purpose, the use of various rhythmic patterns will be incorporated. In the procedure below all twenty-four rhythmic variations in Appendix C should be used. The use of one of these patterns each day will help to obtain the best results.⁴

- a) The student should practice the entire Study substituting each of the rhythmic patterns in Appendix C for the printed note values at a tempo of M.M. 60 per eighth-note pulse.

The study should be practiced in two-measure segments. In

⁴Galamian, Principles of Violin Playing and Teaching, p. 6.

measure 1, beat one and the first note of beat two should be executed as one unit. Each segment should be built beat by beat (overlapping by one note as each successive beat is added). When measure 1, 2 and the first note of measure 3 can be successfully executed, the student should proceed to the next two-measure segment. This technique should be used throughout the entire Study. The process of building the Study in segments will help the student to develop continuity as a performance skill. After building for continuity in segments, the entire Study should be performed without stops. If technical problems occur, the student should proceed, regardless of mistakes. Only after playing the entire Study should the student return to the passage presenting difficulty. Then, an attempt should be made to identify the cause of faulty execution.

- b) The procedure used in a) (above) should be applied at a tempo of M.M. 80 to the eighth note pulse.
- c) Study No. 1 should be performed at a tempo of M.M. 100 and at M.M. 120 to the eighth note pulse as prescribed in a) (above).

METHOD B

Practice Objectives

The evenness and purity of tone production while drawing the bow as close to the bridge as possible.⁵

Procedure

The first eight measures of Study No. 1 should be practiced using

⁵Barrett, The Viola, 99.

the printed bowing at a tempo of M.M. 60 to the thirty-second note value. The process should be repeated once a day for seven days.

For directions on achieving evenness of bow speed and bow pressure, the student should refer to Appendix B.

Practice Program
for
Study No. 3

Practice Objectives

The student should work to realize the following objectives in Study No. 3:

- a. sustaining a pure, even tone in the legato
- b. proper execution of string crossings
- c. clarity of left-hand articulation
- d. rhythmic evenness in action of left-hand fingers

Procedure

Step 1: The study should be performed at a tempo of M.M. 80 to the eighth note using the printed bowing. The sounding point should be one B.H.R.W. from the bridge. In Step 1, the student's main purpose should be to make a clear distinction between string crossings made with the right hand and those made with the entire right arm. When a passage requires frequent crossing between adjacent strings, the hand is raised or lowered from the wrist without using the forearm. When a string crossing encompasses more than an adjacent pair of strings, the whole arm must be used.⁶ The following examples from Study No. 3 serve to clarify the

⁶Carl Flesch, The Art of Violin Playing, 2 vols, trans. by Frederick H. Martens (New York: Carl Fischer, Inc., 1939), vol. 1: Technique in General and Applied Technique, p. 61.

distinction between passages requiring crossing the string with the whole arm and those which require crossing with the hand only.

Figure 1 -- Dont, Twenty-Four Studies, Opus 37, Study No. 3, measure 1.



In Figure 1,⁷ the whole arm is used to cross the strings because the bow must be drawn on all four string levels in succession. The process of crossing the strings with the whole arm involves a simultaneous movement of the upper arm, forearm, hand, and fingers. When performing a note which immediately precedes a string crossing, the arm should ascend or descend to the new string with a smooth motion. In Figure 1, the second note of the measure (c^2) is the last note performed on the A string. At the beginning of c^2 the bow should begin dropping to the level of the D string. The bow and bow arm lower evenly for the entire duration of c^2 so that the next note (a^1) begins simultaneously with reaching the D string level.

Figure 2. -- Dont, Twenty-Four Studies, Opus 37, Study No. 3, measure 3.






⁷Jacob Dont, Twenty-Four Studies, Opus 37, Galamian edition (New York: International Music Company, 1967), p. 5.

In Figure 2⁸ the a² occurs as one note on the E string preceded and followed by three notes on the A string. The hand motion from the wrist is used to cross the string here. The hand lowers when crossing to E string and is then raised on the return to the A string. The motion of the hand in crossing the string is much more efficient in this case than using the whole arm. The student must be careful to keep the bow hair as close as possible to the string approached. This procedure will insure that the smallest possible distance is covered in the vertical motion of crossing.⁹ For specific prescriptions of the proper arm and bow level for each string, the student should refer to Appendix B.

In Step 1 there is a common tendency to allow bow pressure, bow speed, and the sounding point to become inconsistent while concentrating on string crossing techniques. However, the student must maintain control of all of these functions of technique.

Step 2: The purpose in practicing Step 2 is to develop clarity and evenness of articulation of the left-hand fingers and development of facility at faster tempos. All rhythmic patterns in Appendix C should be applied in the practice of Study No. 3 at the rate of one per day. The three tempos and sounding points stated as follows should be performed with the printed bowing and each of the respective rhythmic patterns:


- 1)  = M.M. 69 at a sounding point of 1 B.H.R.W.
- 2)  = M.M. 112 at a sounding point of 2 B.H.R.W.
- 3)  = M.M. 168 at a sounding point of 3 B.H.R.W.


After completing the practice of Study No. 3 in a specific rhythmic pattern each day, the student should play through the Study

⁸Ibid.



⁹Flesch, The Art of Violin Playing, vol. I, p. 61.

as written at the following tempos:

1.  = M.M. 108

2.  = M.M. 66

The following table designates the sounding points to be used for each of the tempos above.

	Number of notes per bow	Amount of bow whole	Dynamic Level	Sounding point: Number of B.H.R.W. from bridge
1.  = M.M. 108	12		forte	2 B.H.R.W.
	12	whole	piano	2.5 B.H.R.W.
	6	half (upper or lower)	forte	2 B.H.R.W.
	6	half (upper or lower)	piano	2.5 B.H.R.W.
2.  = M.M. 66	12	whole	forte	2.5 B.H.R.W.
	12	whole	piano	3 B.H.R.W.
	6	upper or lower half	forte	2.5 B.H.R.W.
	6	upper or lower half	piano	3 H.B.R.W.

Practicing at the specified sounding points above will initially require visual monitoring to assure that the sounding point is maintained consistently. The sounding point and bow speed are given in the table above. A specified amount of bow pressure must be used to achieve the correct proportions of bow speed, pressure and sounding point. When these three factors exist in the correct proportions, a full-bodied and even tone will result. The student will soon learn to associate the physical sensations which accompany correct bow speed, pressure and sounding point with the desired tone. Then, visual monitoring of the sounding point is no longer necessary.

Practice Program
for
Study No. 5

Practice Objectives

1. Purity of tone production in legato bowing.
2. Clarity and evenness in articulation of the left hand fingers.
3. Facility in shifting to and from the first, second, third, and half positions.
4. The ability to make rapid lateral adjustments with the left hand fingers for purposes of chromatic alteration.

Practice Procedure

Step 1: The entire study should be performed at a tempo of M.M. 50 to the quarter note value using the printed bowing. Consistency of bow speed and pressure must be maintained throughout each stroke. The full bow should be used on each stroke at a sounding point of .5 B.H.R.W. from the bridge. In measures 7, 8, 9, 11, 12, 15 and 16, the sounding point should be changed to .2 B.H.R.W. from the bridge. Pressure should be reduced to the correct proportion with the new sounding point. In addition, the bow speed used in slurs of eight notes should be equal to speed of that used in groups of sixteen notes. The above prescriptions will help in achieving the dynamic levels specified for Study No. 5 in the Galamian Edition. One technique of the left hand which is called for in concentrated amounts in Study No. 3 is lateral movement of various left hand fingers. Figure 3,¹⁰ below, is taken from the first measure of Study No. 5 and is used to present the correct procedure for this technique.

¹⁰Dont, Twenty-Four Studies, Opus 37, p. 7.

Figure 3 -- Dont, Twenty-Four Studies, Opus 37, Study No. 5, measure 1.






In this example, the third finger is used to perform the B# and the B. The fourth finger performs the C#. A rapid lateral movement must be made with the third finger to change from the B# to the B. It is very important that the student observe the following directions in executing this chromatic figure:

1. After the fourth finger has articulated the second C#, the third finger must be relaxed (but not lifted).
2. When a minimum of pressure on the fingerboard, the third finger should be moved down the string to the position for the B, before time for it to be played.¹¹

Each time the four-note chromatic figure (as observed in the second beat of measure 1) occurs, at various pitch levels, the procedure described above should be applied. As a preliminary exercise to Step 1, the student should practice each isolated beat in which this chromatic figure occurs at a tempo of M.M. 88 to the sixteenth note. This will insure correct timing of left hand finger movements at faster tempos. Concurrently with practicing Step 1, the student should isolate any shifts which present difficulty and practice them according to the procedure given in Appendix A.

¹¹Margaret Pardee, information given in interview at Meadowmount School of Music, Westport, New York, August 1975.

Step 2: The student should practice the Study as written and with the use of rhythmic patterns for a period of eight days. Rhythmic patterns one through eight from Appendix C should be used at a rate of one pattern each day. The procedure each day should include practicing at three progressively faster tempos; first, as written, then, with the rhythmic pattern. The three tempos and concurrent sounding points are designated as follows:

1.  = M.M. 56; sounding point is at the bridge
2.  = M.M. 76; sounding point is .5 B.H.R.W. from bridge
3.  = M.M. 112; sounding point is 1 B.H.R.W. from bridge

In Step 2, a primary objective is the clarity and evenness of articulation with the left hand fingers. To articulate clearly with the fingers of the left hand, the fingers must be dropped with firmness and rapid speed onto the string and fingerboard. The two common errors which must be avoided in this process are:

1. dropping the fingers with more force than necessary
2. exerting and maintaining excess counter-pressure with the thumb on the under side of the violin neck.

To develop efficient action of the left hand fingers, the student must use only the muscles directly behind the base-knuckle joints of the fingers. The exclusive use of these muscles to drop and lift the fingers will result in firm but independent finger action.¹²

Step 3: Finally, the student should practice Study No. 3 as written at M.M. 112 per quarter-note pulse. This process involves performing one

¹²Henry Barrett, The Viola, 53.

beat at a time, adding a beat on each successive repetition until one two-measure unit can be performed accurately without stops. The student should continue to accumulate two-measure segments until the whole study can be performed accurately.

Practice Program
for
Study No. 8

METHOD A

Practice Objectives

Development of evenness, agility and clarity of articulation in making lateral movements of the fingers in executing chromatic passages.

Practice Procedure

Step 1: All steps in this procedure should be practiced for a period of three days each in succession. The entire study should be performed in the upper half of the bow at a tempo of M.M. 60 to the eighth note. Shifts which present difficulty should be practiced according to the procedures outlined in Appendix A. Since the primary objective in learning Study No. 8 is to develop clear and even articulation in chromatics, careful attention must be given to the two technical prescriptions given below. When one finger is used to execute two consecutive notes a semi tone apart:

- a) The finger pressure should be released before sliding to the second note.
- b) Only an extension or contraction of the fingers at the base knuckle should be used in executing a slide.

In a), above, it is important to maintain only the minimum pressure required to keep the string in contact with the fingerboard while

executing the slide. In b), above, the first joint of the finger will flatten out as it extends in executing an ascending interval. In executing a descending interval, the first joint, in combination with the other two joints of the finger, will assume an approximate square as they contract to the location on the fingerboard necessary to perform the lower pitch.¹³

The student should now continue playing through the study in *detache* but at faster tempos.

Step 2: *Détaché* at three notes per pulse--M.M. 60 to the dotted eighth note.

Step 3: *Détaché* at four notes per pulse--M.M. 60 to the quarter note.

Step 4: *Détaché* at six notes per pulse--M.M. 60 to the dotted quarter note.

METHOD B

Practice Objective

Development of clarity, evenness, and agility in chromatic fingering executed in legato bowing.

Practice Procedure

The following process should be applied for twelve days:

Step 1: The entire study should be practiced with the printed bowing and using each of the rhythms in Appendix C at the rate of two each day.

In this process, the following principles should be observed:

- a) Minimum finger pressure should be used during slides when the same finger is used to execute two consecutive pitches which are a semi-tone apart.
- b) An extended finger position (flattened first joint) should be assumed when ascending a semi-tone. Finger joints should

¹³Margaret Pardee, information given in masterclass at Estherwood Music Festival, Dobbs Ferry, New York, July 1985.

form the square position when descending the interval of a semi tone.¹⁴

c) Bow distribution must be even.

METHOD C

Practice Objective

The ability to perform the entire study as written at a tempo of M.M. 69 to each dotted quarter note value.

Practice Procedure

The first two steps should be practiced for one day each in numerical order. Step 3 should be practiced for a period of three consecutive days.

Step 1: The study should be practiced in two measure segments at a tempo of M.M. 48 to the dotted quarter note. Each two measure segment should be divided into the smallest component required to attain absolute accuracy of pitch, evenness of tone and continuity of performance. The student should build each segment note by note, if necessary, at the given tempo to attain the goal stated above. After successfully completing all two-measure segments, the student should practice larger units. Once these larger units can be successfully executed without interruption, the entire study should be performed.

Step 2: The procedure in Step 1 should be applied at a tempo of M.M. 56 to the dotted quarter note.

Step 3: The procedure in Step 1 should be used at a tempo of M.M. 69 to the dotted quarter note. When the student can successfully perform the study at this tempo, the objectives stated for this study have been attained.

¹⁴Ibid.

Practice Program
for
Study No. 9

Practice Objectives

The development of facility in executing arpeggios in *détaché* and legato (Method A) and in spiccato (Method B).

METHOD A

Procedure

Step 1: The entire study should be performed in *détaché* at a tempo of M.M. 44 to the eight note pulse. The following principles should be observed:

- a) All string crossings should be executed by a movement of the entire arm
- b) The upper half of the bow should be used.

Step 2: The study should be practiced with the printed bowing, using one third of the bow for each sixteenth note triplet. In this step, the tempo should be M.M. 80 to the eighth note pulse.

- a) The student must take care that the vertical motion of crossing the strings with the entire arm does not interfere with the horizontal motion of the drawing of the bow across the string. There is a common tendency in playing legato arpeggios to allow the vertical crossing motions of the bow arm to interfere with continuity of bow speed and pressure.¹⁵

Step 3: The student should practice the study in legato at a tempo of M.M. 120 to the eighth note pulse. Care must be taken in executing the harmonics. It is important to remove the finger which executes the

¹⁵Raphael Bronstein, The Science of Violin Playing, 2nd ed. (Neptune City, New Jersey: Paganiniana Publication, Inc., 1981), p. 26.

harmonic before the bow leaves the string. This allows the harmonic to resonate at maximum capacity.¹⁶

METHOD B

Procedure

The study should be practiced in spiccato bowing at two tempos: M.M. 100 to the eighth note pulse; and, M.M. 152 to the eighth note pulse. While practicing in spiccato, the following principles should be observed:

- a) The forearm should be used to initiate each stroke.
- b) Extension of right-hand fingers from the knuckles should occur on down-bow strokes.
- c) Contraction of right-hand fingers should occur on up-bow strokes.¹⁷
- d) The hand must be allowed to bend from the wrist joint in the direction of the stroke.
- e) All string crossings should be executed with the whole arm.¹⁸

Practice Program for Study No. 11

METHOD A

Practice Objective

To develop clarity of articulation in the short trill.

Procedure

¹⁶Pardee, Estherwood Masterclass

¹⁷Ibid.

¹⁸Galamian, Principles of Violin Playing and Teaching, p. 76.

The following steps should be repeated for the first four days of study. In the short trill, technical development in executing the beginning is often emphasized at the expense of attention to the termination of the trill. In the method presented as follows, the left-hand pizzicato action is used as an aid to ending the trill with clear articulation.¹⁹

Step 1: The entire study should be practiced as written at a tempo of M.M. 63 to the eighth note pulse.

In practicing Step 1, the student should observe the following directions:

- a) The mordent should be executed as printed; not as a trill.
- b) In executing the mordent, the finger should drop firmly without excessive pressure.
- c) As the finger leaves the string, it should pull slightly toward the right. This will approximate the left-hand pizzicato technique in finger action.²⁰ Special care must be taken not to exert too much vertical finger pressure simultaneously with the lifting of the finger. Excessive finger pressure renders the development of a rapid trill virtually impossible.
- d) Each mordent should be executed at the beginning of the note on which it appears.

METHOD B

Practice Objectives

Development of speed and evenness of finger action are principle

¹⁹Galamian, Principles of Violin Playing and Teaching, p. 30.

²⁰The finger should not be pulled off the fingerboard horizontally; rather it should be lifted at a forty-five degree angle.

goals in developing a well articulated trill. The development of both the dropping and the lifting movement of the trill finger should receive equal emphasis when practicing the following program.²¹

Procedure

The following procedure should be repeated each day for a period of seven days.

Step 1: Each mordent should be isolated and practiced as a short trill using the exercises prescribed in Appendix D.

Step 2: The study should be divided into two measure segments. Each segment should be practiced at a tempo of M.M. 69 to the quarter note pulse. Each segment should be practiced, note by note if necessary, until it can be executed accurately with complete continuity. Segments should be practiced cumulatively until ten or twelve measure units can be executed accurately. The student should then be able to perform the entire study correctly and without interruptions.

Step 3: The same process of building for continuity and accuracy in sections should now be applied at a tempo of M.M. 80 to the quarter note pulse. Finally, the student should perform the study at the same tempo.

Practice Program for Study No. 12

Practice Objective

The development of clarity of articulation when executing two tones a semi-tone apart with the same finger.

Practice Procedure

All steps of the following program should be practiced each day

²¹Barrett, The Viola, p. 60.

for seven days

Step 1: The entire study should be practiced at a tempo of M.M. 72 to the eighth note pulse. The upper half of the bow should be used.

Consistent bow speed and pressure must be used.

Articulation of the first of each pair of slurred notes is inherently realized through the change of bow. The second of the two notes under the slur is articulated by a rapid drop of the finger onto the string when a different finger is used. When the same finger is used to execute a slurred pair of notes which are a semi-tone apart, a sliding motion of the finger must be used. In making the slide, the following principles must be observed.

- a) The finger pressure must be reduced (without lifting the finger from the string) as the slide is executed.
- b) The slide must be timed so as to occur in the final portion of the time value of the note on which it is initiated.²²
- c) Upon reaching the second note, the finger performing the slide reassumes normal pressure on the fingerboard (firm but not excessive).²³

Step 2: Patterns thirteen through eighteen from Appendix C should be practiced at a tempo of M.M. 77 to the quarter note pulse. The student should apply one pattern each day.

Step 3: The study should be practiced for continuity. Two measure segments should be practiced, beat by beat if necessary, until they can be played accurately at a tempo of M.M. 116 to the quarter note pulse.

²²In applying this principle the finger should not relax the pressure to prepare for the slide until the last quarter of the value of the note upon which the slide is made.

²³Pardee, Estherwood Masterclass.

The study should be performed at the same tempo. Step 3 should be repeated for three consecutive days.

Practice Program
for
Study No. 13

Practice Objectives

- a) The development of fluency in the execution of string crossings; both those made with the whole arm and those made with the right hand only.
- b) The development of correct timing of the left hand movements for proper articulation in legato string crossings.

Procedure

Many problems involving articulation in passages containing legato string crossings result from failure to properly coordinate the playing movements of the left and right hands. Among the two most common errors are that:

- a) the finger which takes the note immediately prior to the string crossing is lifted too early
- b) the finger which takes the note immediately after the string crossing is not in place soon enough.²⁴

To prevent the problems cited above, the following procedure should be applied. Steps 1, 2 and 3 should be practiced concurrently for a period of three days.

Step 1: All measures are to be isolated in which an arpeggiated chord involving all four strings in succession occurs on beat one. The first beats of these measures should be practiced according to the process

²⁴Galamian, Principles of Violin Playing and Teaching, p. 66.

given in Figure 4.²⁵

Figure 4 -- Dont, Twenty-Four Studies, Opus 37, Study No. 13, measure 14.



When practicing according to the preceding example, the student should:

- a) Use the full bow at a tempo of M.M. 52 to the sixteenth note.
- b) Use an even arc-like motion of the whole arm in crossing the strings.²⁶
- c) Execute the transition from the printed notes to the interpolated double stops so smoothly that it is virtually imperceptible.²⁷
- d) Set all fingers of the left hand before initiating the stroke. All fingers should remain in place until the entire first beat of the measure has been played.²⁸

There are many measures in which adjacent string crossings must

²⁵Dont, Twenty-Four Studies, Opus 37, p. 18.

²⁶Elizabeth A. H. Green, Teaching Stringed Instruments in Classes, Englewood Cliffs, New Jersey: Prentice-Hall Inc., 1966), p. 73.

²⁷Galamin, Principles of Violin Playing and Teaching, p. 65.

²⁸Green, Teaching Stringed Instruments in Classes, p. 73.

be made between each note. To insure the preparation of the left hand fingers in advance of the bowing action, the exercise illustrated in Figure 5,²⁹ and specified in Step 2, should be used.

Figure 5 -- Dont, Twenty-Four Studies, Opus 37, Study No. 13, measure 3.



Step 2: All measures similar to the measure in Figure 5, should be practiced according to the following principles:

- a) The fingers for each double stop should be set simultaneously, and adjusted for precise intonation.
- b) The full upper half of the bow should be used for each double stop
- c) A tempo of M.M. 60 to the eighth note pulse should be used.

Step 3: The same portions of Study No. 13 practiced in Step 2 should be executed in legato bowing, as printed. A tempo of M.M. 60 to the eighth note pulse should be used. The student must take care to differentiate between the three kinds of string crossing techniques required in

²⁹Dont, Twenty-Four Studies, Opus 37, p. 18.

measures such as the one below in Figure 6.³⁰

Figure 6 -- Dont, Twenty-Four Studies, Opus 37, No. 13, measure 3.



The three string crossing techniques used are as follows:

- a) String crossings at the frog made between adjacent strings must be executed with a rotation of the forearm from the elbow joint.³¹ This technique is used from the frog through the lower third of the bow (as in beat one of Figure 6).
- b) String crossings throughout the upper two thirds of the bow must be executed by a raising and lowering of the hand from the wrist joint (as in beats two and three of Figure 6). Only the minimum movement required to alternate between strings rather than play a double stop should be used.³²
- c) The third variety of string crossing required in measures such as the one in Figure 6 requires the movement of the whole arm. The notes of each successive beat of measure 3 are executed on a different pair of adjacent strings. The notes of beat one are executed on the G and D strings; those of beat two on the D and A; and, those of beat three on the A and E strings. For this reason the whole arm must move to a new level or plane for each successive beat. In

³⁰ Ibid.

³¹ Galamian, Principles of Violin Playing and Teaching, p. 67.

³² Flesch, The Art of Violin Playing, vol. 1, p. 62.

each beat, the proper plane of the arm will be one which would allow the playing of a double stop consisting of the given two adjacent strings involved for that particular beat. The arm begins to move into position for beat two while the final note of beat one is still sounding. In this way, the bow arm is already in position before executing the first note of beat two. The same process is repeated on the final note of beat two in preparation for beat three.

Step 4: At a pulse of M.M. 66 to the quarter note, the entire study should be practiced using the printed bowings with rhythms thirteen through twenty-four from Appendix C. Two rhythms should be applied for each day of practice.

Step 5: The study should be practiced in segments to build for continuity in performance. In this process the student should ultimately be able to perform the entire study accurately without stops at a tempo of M.M. 100 to the quarter note pulse. Steps 4 and 5 should be practiced concurrently for six days.

Practice Program for Study No. 16

Practice Objectives

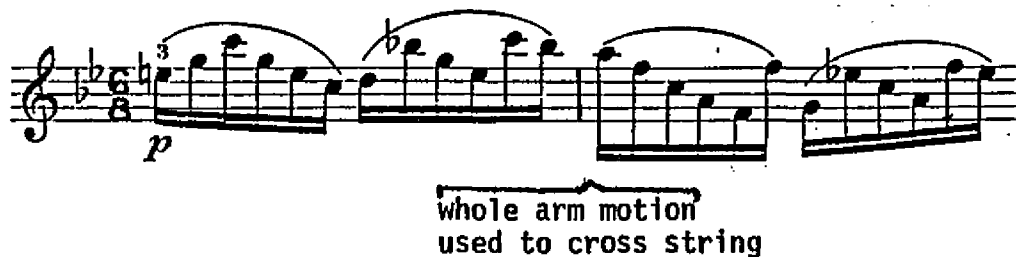
Development of fluency in legato string crossings and the techniques of articulation used by both left and right hands.

Procedure

Step 1: The study should be practiced at a tempo of M.M. 100 to the eighth note pulse. Full bow strokes should be executed for every stroke. The following principles should be applied in this step:

- a) When crossing between adjacent strings only the lifting or dropping of the bow hand from the wrist joint is used to make the crossing motion.
- b) When adjacent string crossings involve more than one pair of adjacent strings in one passage, the whole arm must be used to cross to the new pair. In the example in Figure 7,³³ below, the whole arm is required in crossing the strings during the execution of the first three notes of measure 28. The whole arm pivots evenly from the A string--E string plane to the D string--A string plane.

Figure 7 -- Dont, Twenty-Four Studies, Opus 37, No. 16, measures 27 and 28.



All string crossings made immediately preceding and following the first three notes of measure 28 are executed exclusively with a hand motion from the wrist.

- c) Articulation in Study No. 16 is executed in the three following methods:

c-1 -- A firm snapping action is used in dropping the left-hand fingers to articulate the second of two given notes executed on the same string when the interval is ascending.

c-2 -- An action similar to that of the left-hand pizzicato

³³Dont, Twenty-Four Studies, Opus 37, p. 25.

is used to lift the finger executing the first of a two-note pair in which the interval between the given two notes is descending.

c-3 -- When making any string crossing, the first note to be executed following the crossing should be articulated by increased bow speed and pressure precisely at the beginning of the note.³⁴

Step 2: All rhythms from Appendix C should be applied at a tempo of M.M. 80 to the quarter note pulse.

Step 3: The study should be practiced in four measure segments. The student should practice in as small a unit as is needed to achieve accurate execution of a given series of notes without interruption. Notes should be added until an entire four measure segment can be performed without stops. Each succeeding section should be practiced in the same manner.

The ultimate goal is accurate uninterrupted performance of the entire study at M.M. 69 to the dotted quarter note pulse.

Practice Program
for
Study No. 17

Practice Objectives

- a) The development of evenness and clarity of articulation in the measured trill.
- b) The attainment of dexterity in making adjacent string crossings.

³⁴Galamian, Principles of Violin Playing and Teaching, p. 10.

Procedure

Step 1: The entire study should be practiced at M.M. 54 to the quarter note pulse. The student should apply all the principles given as follows:

- a) The whole bow should be used for all strokes.³⁵
- b) Even bow distribution should be used exactly half the bow's length for each quarter note beat.
- c) In crossing from a given string to a lower pitched adjacent string, a counter-clockwise rotation of the forearm should be used. This motion should be combined with a lifting of the right hand fingers from the knuckle joints. Conversely, a clockwise forearm rotation and concurrent extension of the fingers from the knuckles should be used in crossing from a given string to a higher pitched adjacent string.³⁶
- d) To cross adjacent strings when executing strokes in the upper two thirds of the bow, a vertical motion of the hand from the wrist joint must be used.³⁷
- e) In measures sixteen through nineteen the bowing is slurred so that each stroke overlaps the first note of each successive beat or half-beat. To insure clear articulation of the last note within each slur, a slight increase of bow speed and pressure must be applied on that given note.
- f) The student should apply the procedures specified in Appendix

³⁵Exception will be made in measures eighteen and nineteen where the four-note slurs are executed with the upper half of the bow.

³⁶Ibid., p. 65.

³⁷Flesch, The Art of Violin Playing, vol. 1, p. 62.

D to any given trill which presents difficulty of execution.

Step 2: The study should be built in four-measure segments. Initially, each beat of each measure should be executed in isolation; overlapping to the first note of the succeeding beat. Next, the segment should be practiced cummulatively, adding beat by beat. Beats should be added in succession until the entire segment can be performed accurately without stops. Segments should be added until all of the study can be executed accurately and continuously at a tempo of M.M. 69 to the quarter-note pulse.

Practice Program
for
Study No. 18

Practice Objectives

- a) Development of correct techniques of both the left and right hands in obtaining clear articulation in legato.
- b) Learning proper movements and timing techniques of left hand fingers to attain exact coordination of playing movements of the left hand and the bowing action.
- c) Development of good intonation in executing broken thirds and sixths.

Procedure

Step 1: Whole bow strokes should be used in executing each consecutive pair of sixteenth notes as double stops as suggested on page twenty-eight of the Galamian edition.³⁸ Each double stop should be executed on a separate bow stroke at a pulse of M.M. 44 to each note. However, if the

³⁸Dont, Twenty-Four Studies, Opus 37, p. 28.

intonation is not sure, the student should adjust the fingers until the correct pitches are attained. Only then should the student proceed to the next double stop. When each pitch is true, the student will detect a certain smoothness of tone quality. This aural smoothness is the result of the combination tone, a third tone which will sound only if the two notes of a given double stop are in perfect harmonic temperament.³⁹ In practicing the procedure in Step 1, the student should observe the following:

- a) In the execution of two consecutive sixths (whether ascending or descending), the finger shared in common in executing both double stops must be moved by sliding it across the string to its location for the next successive note.⁴⁰
- b) In executing fifths, the finger tip should be centered in-between the two strings to be played.⁴¹

Step 2: The study should be performed as written at a tempo of M.M. 52 to the quarter note pulse. Whole bow strokes should be used with even bow distribution. In this step, the student should use proper techniques of articulation described as follows:

- a) When executing consecutive notes which occur alternately on adjacent strings, the articulation is realized through a brief increase in bow speed and pressure applied simultaneously with the attack of each note. Each string crossing should be made rapidly.⁴²

³⁹Flesch, The Art of Violin Playing, vol. 1, p. 22

⁴⁰Barrett, The Viola, p. 63.

⁴¹Bronstein, The Science of Violin Playing, p. 15.

⁴²Galamian, Principles of Violin Playing and Teaching, p. 65.

- b) Two or more consecutive notes, which ascend in pitch and which are executed on the same string, are articulated by a snapping action of the left hand fingers as they drop onto the fingerboard.⁴³
- c) In a descending series of notes executed on the same string, a given note will be articulated by the finger which executes the immediately preceding note. The finger taking the preceding note is pulled slightly to the right as it is lifted from the string, effecting an action similar to that of left-hand pizzicato.⁴⁴

Step 3: The study should be practiced at a tempo of M.M. 104 to the quarter note pulse. Two-measure segments should be practiced, adding segments until the entire study can be performed accurately without interruption.

Practice Program for Study No. 21

Practice Objective

The development of multiple string crossing and adjacent string crossing techniques in legato bowing.

Procedure

Step 1: The entire study should be practiced at a tempo of M.M. 52 to the half note pulse. The following principles should be observed when applicable.

⁴³Barrett, The Viola, p. 60.

⁴⁴Galamian, Principles of Violin Playing and Teaching, p. 10.

- a) When adjacent string crossings are required between two notes within one given beat:
- a-1) A hand motion from the wrist joint is required when the crossing occurs in the upper two thirds of the bow.
 - a-2) A rotary motion of the forearm and an appropriate vertical finger motion are required when in the lower third of the bow.⁴⁵
- b) Most string crossings which occur between beats in this study require crossing more than one string. String crossings of this category require that the entire arm move simultaneously to the plane of the string on which the note following the crossing is to be played. It is sometimes necessary to cross to a plane which will facilitate playing two strings at once. As shown in Figure 8,⁴⁶ below, the notes of beat two of measure one require playing both the A and D strings. Therefore, when the crossing is made from the last note of beat one, the whole arm must cross from the E string plane to the D string-A string plane. The right hand remains raised from the wrist while executing the first two

Figure 8 -- Dont, Twenty-Four Studies, Opus 37, Study No. 21, measure 1.



⁴⁵ Ibid., p. 67.

⁴⁶ Dont, Twenty-Four Studies, Opus 37, p. 32

notes of beat two. The hand is lowered precisely as the attack of the third note (g^2) is made.

Step 2: The study should be practiced at a tempo of M.M. 72 to the half note pulse. Two measure segments should be practiced, adding notes beat by beat. When each segment can be executed accurately at the given tempo, the entire study should be performed. In practicing Step 2, the student should observe the following:

- a) Even bow distribution should be maintained, each four note group being allotted one third of the bow's length.
- b) The bow must be drawn with even pressure of the bow hair on the string throughout each stroke.
- c) Rapid movements should be used in executing string crossings. This will insure clear articulation of the first note to be played on the string to which the crossing is made.
- d) Each adjacent string crossing should encompass the smallest possible distance in the motion used. This will insure the most efficient action of the right hand as it moves from the wrist joint.⁴⁷

⁴⁷Flesch, The Art of Violin Playing, vol. 1, p. 61.

CHAPTER TWO

STUDIES IN MIXED BOWINGS

Practice Program for Study No. 2

Practice Objectives

The development of facility in executing détaché, martelé and mixed bowings.⁴⁸

Procedure

Step 1: The student should practice the study in détaché bowing initially. This will allow exclusive concentration on the problems of execution of the left hand. It will then be easier to solve the problem of executing the study with the mixed bowing patterns.⁴⁹

For a period of eight days, the student should practice the study in détaché bowing in accordance with the following procedure:

- a) All rhythms from Appendix C should be applied at a tempo of M.M. 72 to the quarter note pulse, at a rate of three rhythms each day. Détaché should be used to execute notes of a sixteenth note's duration or shorter. For eighth notes,

⁴⁸For a complete explanation of the objectives and procedures involved in the practice of mixed bowings, the student should refer to Appendix E.

⁴⁹Step 1 incorporates the principle of separation of technical problems in practicing, as stated in Robert Gerle, The Art of Practising the Violin (London: Stainer and Bell Ltd., 1983), p. 17.

on notes of longer duration, martelé should be used. All strokes should be confined to the upper half of the bow.

- b) Détaché should be applied in practicing the study with the printed note values. At a pulse of M.M. 72, the study should be executed at rates of: two notes per pulse; three, four and finally, six notes per pulse. Even speed and pressure of the bow should be maintained on all strokes. The entire upper half of the bow should be used for each stroke.⁵⁰

Step 2: The entire study should be practiced in mixed bowings, as printed. Only the upper half of the bow should be used. The only exceptions will be in measures 17-19. In these measures, full bow strokes should be used where slurs of five or six notes are indicated in the Galamian Edition. The entire upper half of the bow should be used for the execution of notes taken on separate bow strokes. In addition, the entire upper half of the bow should be used in executing slurs of both two and three notes. The entire study should be practiced according to the prescriptions of articulation given below. For correct procedure in applying principles of bow speed, bow pressure and sounding point placement, the student should refer to the Summary of Appendix E.

- a) The entire study should be practiced at a tempo of M.M. 72 to the eighth note value. The separately bowed notes should be executed in martelé at a sounding point of 2.5 B.H.R.W. from the bridge. The slurs of two notes are executed in legato bowing at a sounding point of 1 B.H.R.W. from the

⁵⁰Pardee, Estherwood Masterclass.

bridge. The slurs of three notes are executed in legato bowing at a sounding point of 1.5 B.H.R.W. from the bridge. The slurs in measures 17-19 are executed with the full bow at a sounding point of 1 B.H.R.W. from the bridge.

In the technique of bowing in general, and in the execution of mixed bowings in particular, there is an extremely important principle which the student should understand. That principle is: in general, the slower the bow speed, the closer the sounding point must be to the bridge if consistent volume is to be achieved throughout any given passage.⁵² To exemplify this principle, the detailed prescriptions for changing sounding points in a) of Step 2 (above), are given. Initially the student will find the use of a mirror helpful in practicing to achieve the correct sounding point with any given bow speed. Ultimately, however, the student should use the ear in determining the correct sounding point to use with any given bow speed.

- b) The entire study should be practiced using *détaché* on separately bowed notes and legato on slurs. Using a tempo of M.M. 52 to the quarter note pulse, the following prescriptions should be observed:
 - b-1) An "out" motion of the bow arm is used at the conclusion of separately bowed notes on down-bow strokes which precede a slur. This action will change

⁵¹Flesch, The Art of Violin Playing, vol. 1, p. 81.

- the sounding point to a location closer to the bridge.⁵²
- b-2) An "in" motion of the bow arm is used at the conclusion of separately bowed notes on up-bow strokes which precede a slur.⁵³ This action will move the sounding point toward the bridge.

Practice Program
for
Study No. 4

Practice Objective

The development of proficiency in the execution of mixed bowing patterns which occur in combination with crossing non-adjacent strings.

Procedure

Step 1: For a period of four days, this study should be practiced at a pulse of M.M. 76 to the sixteenth note. The entire upper half of the bow should be used for each stroke.

- a) All notes taken on separate strokes should be executed with martelé bowing at a sounding point of 2.5 B.H.R.W. from the bridge.
- b) All slurs of two notes should be executed at a sounding point of 1 B.H.R.W. from the bridge.
- c) All slurs of three notes should be executed at a sounding point of 1.5 B.H.R.W. from the bridge.
- d) When crossing strings between a separately bowed note and

⁵²The terms "out" and "in" are defined in the Glossary of this text and are described in Appendix E. These terms are taken from Galamian, Principles of Violin Playing and Teaching, p. 112.

⁵³Ibid.

a slur, the student should:

- d-1) conclude the martelé stroke before initiating string crossing motion.
- d-2) use hand motion for adjacent string crossing and whole arm in crossing more than one string.⁵⁴
- e) The bow arm should be moved out at the conclusion of separately bowed notes on down-bow which precede a slur.
- f) The bow arm should be moved in at the conclusion of separately bowed notes on up-bow which precede a slur.⁵⁵

Step 2: For a period of four days, the study should be practiced at M.M. 76 to the eighth note pulse. The entire upper half of the bow should be used for each stroke.

- a) All notes taken on separate strokes should be executed with détaché bowing at a sounding point of 2.5 B.H.R.W. from the bridge.
- b) All slurs of two notes are executed at 2 B.H.R.W. from the bridge.
- c) Slurs of three notes are executed at 2 B.H.R.W. from the bridge.
- d) Prescriptions regarding direction⁵⁶ as specified in e) and f) of Step 1 (given above), should be followed.

Step 3: The entire study should be practiced in segments, building for

⁵⁴Pardee, Estherwood Masterclass.

⁵⁵Galamian, Principles of Violin Playing and Teaching, p. 112.

⁵⁶The term "direction" refers to the "in" motions and "out" motions of the right arm, used in making sounding point changes. These terms are used throughout this text and are taken from Galamian, Principles of Violin Playing and Teaching, p. 112.

continuity at M.M. 116 to the eighth note pulse. The entire study should be executed accurately at this tempo for four consecutive days. Steps 1 and 2 should be completed before practicing Step 3.

Practice Program
for
Study No. 6

Practice Objectives

Development of facility in the execution of mixed bowing patterns with various combinations of on-the-strong and off-the-string bow strokes.

Procedure

The procedures in the following steps should be applied in succession for a period of four days each.

Step 1: The study should be practiced, using martelé strokes on separately bowed notes and legato bowing on all slurs. The upper half of the bow should be used on all notes--on slurs as well as on separately bowed notes. In practicing according to the procedure in Step 1, a pulse of M.M. 100 to each note should be used. The following principles should be observed:

- a) The sounding point for slurs should be relatively closer to the bridge than sounding point for separately bowed notes (see Appendix E). The decision as to how close to the bridge any given sounding point should be, must be based on judgements made by the ear. The correct selection of sounding points chosen for slurred and separately bowed notes will result in the achievement of equal volume in the execution of all notes.

- b) The bow arm should move out at the conclusion of separately bowed notes on a down-bow stroke which precede a slur. This motion will result in attaining a sounding point closer to the bridge for the slur than for the preceding separately bowed note.⁵⁷
- c) The bow arm should move in at the conclusion of separately bowed notes on an up-bow stroke which precede a slur.⁵⁸

Step 2: The study should be practiced using détaché strokes on separately bowed notes and legato bowing on slurs. In this step, a tempo of M.M. 66 to the eighth note pulse should be used.

- a) The entire upper half of the bow should be used to execute each stroke--separately bowed notes and slurs.
- b) Prescriptions given in Step 1 should be applied for execution of the proper motions of the bow arm used in changing the sounding point.

Step 3: The study should be practiced in spiccato bowing, executing each note with a separate stroke. At a tempo of M.M. 60 to the pulse, the entire study should be practiced at two notes per pulse. In addition, the entire study should be practiced at each of the following tempos: three notes to the pulse, four and finally, at six notes to the pulse.⁵⁹

In practicing this step, the following principles should be applied:

- a) The stick of the bow should be held directly over the hair (as opposed to tilting the stick toward or away from the

⁵⁷Pardee, Estherwood Masterclass.

⁵⁸Ibid.

⁵⁹Ibid.

bridge). This will facilitate taking maximum advantage of the stick's inherent springing action.⁶⁰

- b) The bow should be thrown onto the string from a stationary off-the-string position. The point of contact between the bow and string will be made at a point slightly below the middle of the bow.⁶¹
- c) Each spiccato stroke should be initiated by the forearm. The fingers and wrist should remain flexible in the execution of each stroke. The fingers must be extended downward from the base knuckle joints on down-bow strokes. The fingers are lifted from the knuckles on up-bow strokes. The right hand should bend from the wrist in the same direction as the stroke concurrently with the forearm action.⁶²
- d) A motion of the whole arm must be used to execute all string crossings in spiccato bowing.⁶³

Step 4: The study should be practiced using spiccato bowing on separately bowed notes and legato bowing on slurs. This step should be executed at a tempo of M.M. 69 to the eighth note pulse.

- a) The correct movements of the bow arm must be executed to obtain the required sounding point changes.
- b) The principles of executing spiccato bowing given for Step 3 (above) should be applied.

⁶⁰Flesch, The Art of Violin Playing, vol. I, p. 74.

⁶¹Thomas Moore, "Crucial Differences in the Execution of Spiccato and Sautille Bowing Strokes," American String Teacher 33 (Spring 1983): 10.

⁶²Galamian, Principles of Violin Playing and Teaching, p. 76.

⁶³*Ibid.*

- c) When concluding a spiccato stroke preceding a slur, the bow should be placed on the string before executing the slur. The bow must not be thrown on the string to initiate slurred strokes.

Step 5: The study should be practiced, using spiccato on separately bowed notes and slurred spiccato or saltando bowing on notes which are indicated as slurred. As a result, all notes will be executed with a bounced stroke--whether or not they are indicated as slurred or separately bowed.

- a) Proper direction should be used in attaining the sounding point for each stroke.⁶⁴
- b) Principles of spiccato bowing prescribed for Step 3 should be used in practicing this step.

Practice Program for Study No. 7

Practice Objectives

The development of fluent execution of mixed bowings which are combined with the constantly repeated crossing of strings.

Procedure

The steps of this procedure should be practiced in succession for a period of five days each.

Step 1: The study should be practiced at a tempo of M.M. 100 to the sixteenth note. Martelé strokes should be used in executing all notes

⁶⁴The term "direction" refers to the in or out motion of the arm used in changing the sounding point. This term is to make the necessary sounding point changes and is borrowed from Galamian, Principles of Violin Playing and Teaching, p. 112.

indicated as separately bowed. All notes indicated as slurred should be executed in legato bowing. The entire upper half of the bow should be used for all strokes--separate or slurred. In the practice of Step 1, the student should:

- a) Use proper direction in movements of the bow arm to achieve the correct sounding point in all strokes.⁶⁵
- b) Use heavier pressure of the bow in the execution of slurred notes than in the execution of separate notes.

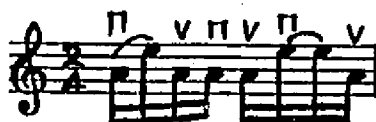
In Step 1 a separation of technical problems is sometimes helpful. Due to the complexity of combining the numerous string crossings with the "in" and "out" motions⁶⁶ needed to change sounding points, the bowing action may be separated from the action of the left hand. This procedure is exemplified in Figure 10,⁶⁷ below, and may be used in any passage which presents difficulty.

Figure 10 -- Dont, Twenty-Four Studies, Opus 37, Study No. 7, measure 1.

measure 1,
as written:



measure 1,
execution:



⁶⁵ See Appendix E.

⁶⁶ Ibid.

⁶⁷ Dont, Twenty-Four Studies, Opus 37, p. 9.

Practicing, according to procedure given above, will allow the student to concentrate exclusively on the procedures of string crossing and changes of sounding point without the simultaneous concerns of achieving correct intonation.⁶⁸

- d) Differentiation must be made in techniques used to cross strings. The student should:
 - d-1) Use a hand motion from the wrist for adjacent string crossings.
 - d-2) Use a motion of the entire arm in crossing to any other than an adjacent string.⁶⁹
- e) In Step 1, martelé strokes are used on notes indicated to be bowed on separate strokes. The bow should come to a complete stop before making any string crossing.

Step 2: The study should be practiced at a tempo of M.M. 54 to the quarter note pulse. Separately bowed notes should be executed with détaché strokes and all slurs in legato bowing. All principles in Step 1 concerning sounding point change and the use of bow speed and pressure should be applied.

Step 3: The study should be practiced at a tempo of M.M. 80 to the quarter note pulse. Détaché bowing should be used for separately bowed notes and legato should be used for slurs. Two measure segments should be practiced, building beat by beat until the entire segment can be performed accurately at the given tempo. Successive two measure segments should be practiced in this manner until the entire study can be performed accurately.

⁶⁸The principle of separation of technical problems is taken from Gerle, The Art of Practising the Violin, p. 17.

⁶⁹Flesch, The Art of Violin Playing, vol. 1, p. 62.

Practice Program
for
Study No. 10

Practice Objectives

The development of proficiency in the execution of mixed bowing which occur in combination with numerous string crossings.

Procedure

The student should practice each of the following steps in succession for a period of four days each.

Step 1: The study should be practiced at a tempo of M.M. 72 to the sixteenth note pulse. All notes indicated to be played on separate strokes should be executed in martelé and all slurred notes executed as legato. The entire upper half of the bow should be used for all strokes--slurred as well as separately bowed notes. The student should:

- a) Use proper direction of the arm in achieving the necessary changes of sounding point.⁷⁰
- b) Use relatively heavier bow pressure in the execution of slurs than in the execution of separately bowed notes.
- c) Use the entire arm to cross more than one string. Use only the raising or lowering of the hand from the wrist to cross adjacent strings.⁷¹
- d) Come to a complete stop at the conclusion of martelé strokes before string crossings are executed.
- e) Practice the measure (or beat) which presents difficulty in détaché bowing rather than in the mixed bowings indicated.

⁷⁰For a complete explanation of this procedure, the student should refer to Appendix E.

⁷¹Flesch, The Art of Violin Playing, vol. 1, p. 62.

This process will allow complete concentration on the problems of the left hand.⁷² Each note should be executed with the preceding or following note, when any given pair of notes occurs on adjacent strings (see Figure 11,⁷³ below).

Figure 11 -- Dont, Twenty-Four Studies, Opus 37, Study No. 10, measure 21.



The practice method illustrated in Figure 11 will enable the student to detect the smallest indiscretion in intonation. Once the faulty pitch is identified, correction can be made.

Step 2: Using the principles given in Step 1, the study should be practiced using *détaché* on separately bowed notes and legato on slurs. At a tempo of M.M. 56 to the quarter note pulse, the study should be built in two measure segments for continuity. The entire study should then be performed.

Step 3: The study should be practiced at M.M. 69 to the quarter note pulse, using the procedure in Step 2.

⁷²Gerle, The Art of Practising the Violin, p. 17.

⁷³Dont, Twenty-Four Studies, Opus 37, p. 13.

Practice Program
for
Study No. 14

Practice Objective

The development of proficiency in the execution of mixed bowings combined with arpeggiated note patterns.

Procedure

Each of the steps in this procedure should be practiced for four days in succession.

Step 1: The study should be practiced at M.M. 60 to the sixteenth note using separate bow strokes on each note. *Détaché* bowing should be used in the upper three quarters of the bow for each note. The student should:

- a) Sustain the tone well, using even bow speed and pressure on each note.
- b) Perform consecutive pairs of sixteenth notes as double stops when they occur on adjacent strings.⁷⁴ See Figure 12,⁷⁵ below.

Figure 12 -- Dont, Twenty-Four Studies, Opus 37, Study No. 14, measure 1.



⁷⁴ Gerle, The Art of Practising the Violin, p. 17.

⁷⁵ Ibid., p. 20.

Step 2: The student should practice the study as written, with the indicated bowing. Notes which are to be bowed separately should be executed as martelé strokes and all slurs in legato. The complete upper half of the bow should be used for all strokes--slurred strokes as well as separately bowed notes. In practicing the procedures of Step 2, a tempo of M.M. 100 to the sixteenth note value should be used. The following directions should be observed in the execution of this step.

- a) In any two consecutive groups of slurred notes, the bow should come to a complete stop at the conclusion of the final note of the first slur. When a string crossing is required in proceeding from the final note of the first slur to the initial note of the second slur, the bow should stop before the string crossing is made.⁷⁶
- b) Proper direction in arm movements should be used to achieve required sounding point changes.⁷⁷
- c) Heavier bow pressure must be used on slurs than on separately bowed notes.

Step 3: The study should be practiced at a tempo of M.M. 60 to the quarter note pulse. Détaché should be used on notes which are indicated to be separately bowed and legato used on notes which are indicated as slurred. The entire upper half of the bow should be used for all strokes. The student should:

- a) Use proper direction of arm movements to achieve required sounding point changes.⁷⁸

⁷⁶Pardee, Estherwood Masterclass.

⁷⁷See Appendix E.

⁷⁸Ibid.

- b) Use heavier bow pressure on slurs than on notes taken with separate strokes.
- c) Practice the study in two measure segments to achieve continuity of performance; building beat by beat if necessary to achieve fluent execution of the entire segment.

Practice Program
for
Study No. 15

Practice Objectives

The fluent execution of mixed bowings and consecutive slurs in arpeggios.

Procedure

Both of the steps of this procedure should be applied in succession for a period of four days each.

Step 1: Martelé strokes should be used in executing notes indicated to be bowed separately. Legato should be used on slurs. The tempo should be M.M. 72 to the eighth note value.

- a) All trills which present difficulty of execution should be identified and practiced according to the procedures given in Appendix D.
- b) Full bow strokes should be used on each group of slurred notes in measures which contain a slur of five notes followed by a slur of seven notes.
- c) In general, the upper half of the bow should be used for slurs of two notes and separately bowed notes. Exception will be made in cases such as in g), below.

- d) Proper direction of the movements of the bow arm is required in achieving the sounding point changes.⁷⁹
- e) When a string crossing is required in proceeding from one slur to another, the bow should be stopped prior to the execution of the string crossing.
- f) Heavier bow pressure should be used in the execution of slurs than in executing separately bowed notes. The longer the duration of the slur, the heavier the bow pressure will need to be.
- g) Certain measures present problems in bow distribution. In the example in Figure 13, below, the first three notes of measure 2 are executed with a full bow stroke. If considered out of context, the remainder of the notes of measure 2 could most efficiently be executed in the upper half of the bow. However, if the upper half of the bow is used for the last note (g¹) of measure 2, the stroke is terminated at the middle of the bow. Since the following stroke is most efficiently executed with a full bow stroke, the bow distribution in measure 2 (as given above) is rendered inadequate. The solution to this problem is a method of bow distribution called displacement.⁸¹ To apply the technique of displacement in this example (see Figure 13-b), more bow should be used on up-bow strokes than on down-bow strokes. This technique is used in the last two beats of measure 2.

⁷⁹See Appendix E.

⁸⁰Dont, Twenty-Four Studies, Opus 37, p. 22.

⁸¹See Glossary.

In using this procedure, the section of the bow in which the strokes are made is gradually shifted to the lower half of the bow. The result of this process is that the final note of measure two (a g^1) is terminated at the frog of the bow.

The bow is now in the correct position to execute the required full bow stroke at the beginning of measure three.⁸²

Figure 13 - Dont, Twenty-Four Studies, Opus 37, Study No. 15, measures 2 and 3.

a) Execution using conventional bow distribution

b) Execution using displacement

Step 2: *Détaché* should be used on separately bowed notes and legato on slurs, at M.M. 72 to the quarter note pulse. The student should practice building the study in two measure segments. The student should apply all principles given in Step 1, with one exception: the bow is not stopped between consecutive slurs.

⁸²Pardee, Estherwood Masterclass.

Practice Program
for
Study No. 20

Practice Objective

The development of proficiency in the execution of mixed bowings which include legato and saltando bowing.⁸³

Procedure

The first step of this procedure is to be practiced for seven consecutive days.

Step 1: The student should practice at a tempo of M.M. 100 to the eighth note pulse. All slurs should be executed in legato and all slurs with staccato indications in saltando. The following directions should be observed in the execution of this step.

- a) All slurs of eight notes should be executed with the portion of the bow beginning at the frog and concluding at two inches above the middle. The sounding point will be .5 B.H.R.W. from the bridge.
- b) All slurs of two notes should be executed with a sounding point of 2 B.H.R.W. from the bridge.
- c) All four note groups should be executed in saltando bowing at a sounding point of 2 B.H.R.W. from the bridge. The following procedure should be applied:
 - c-1) Each series should be initiated at two inches above the middle of the bow.
 - c-2) At the beginning of each four note group in saltando, a sudden increase of bow speed and bow pressure should

⁸³See Glossary.

- to be used to help throw the bow off the string.
- c-3) In the execution of saltando strokes, a lifting motion should be used of the right hand from the wrist and of the fingers from the base knuckle joints. These movements should be combined with the motion of the forearm in the direction of the stroke.⁸⁴
 - c-4) The bow should be placed on the string before initiating each stroke.
 - c-5) When executing a group of four saltando notes, the bow should be distributed evenly throughout the lower half.
- d) Special consideration must be made in the execution of measures 17 and 18. Because of the relatively large number of notes to be slurred on a series of up-bow saltando strokes, the bow's length cannot be used at the rate prescribed for four note groups of saltando. The technique used in these measures is as follows:
- d-1) All strokes in each series are executed at the middle of the bow using a sounding point of 2 B.H.R.W. from the bridge.
 - d-2) The horizontal motion of the forearm is not used.
 - d-3) The stroke is executed by a clockwise circular motion of the hand from the wrist joint as it alternately contacts and then leaves the string. This circular action of the hand from the wrist allows the entire amount of bow expended for each stroke to be retrieved.

⁸⁴Galamian, The Principles of Violin Playing, vol. 1, p. 76.

As a result, it is possible to remain at the middle of the bow in executing the entire series of saltando strokes.⁸⁵

- d-4) The fingers of the right hand are simultaneously lifted upward from the base knuckle joints as the bow leaves the string.⁸⁶

Step 2: The student should practice at a tempo of M.M. 60 to the dotted quarter note. All slurs should be executed in legato. All slurs with staccato indicated should be executed in saltando bowing.

In practicing Step 2, all procedures prescribed for the preceding step would be used with the exception of the following:

- a) All legato slurs of eight notes should be executed at a sounding point of 1 B.H.R.W. from the bridge.
- b) A sounding of 2 B.H.R.W. from the bridge should be used in executing all saltando strokes and slurs of two notes.
- c) All strokes in Step 2 should be executed in the section of the bow extending from two inches above the middle to the lower quarter.

Practice Program
for
Study No. 23

Practice Objective

Development of fluency in the execution of Viotti bowing.⁸⁷

⁸⁵Flesch, The Art of Violin Playing, vol. 1, p. 78.

⁸⁶Galamian, Principles of Violin Playing and Teaching, p. 76.

⁸⁷See Glossary.

Procedure

Both steps of this procedure should be practiced in succession for a period of four days each.

Step 1: The study should be practiced at a tempo of M.M. 56 to the eighth note value. The following procedure should be applied.

- a) The entire study is to be executed in the upper half of the bow.
- b) Each of the pairs of notes which are indicated as slurred staccato are to be executed as two consecutive martelé strokes bowed in the same direction.
- c) The first note of each pair is to be executed with two inches of bow. The action used to execute the first note should be simultaneous motion of both the hand from the wrist and an extension or contraction of the right hand fingers at the knuckle joints. All of these motions are made in the same direction as the stroke. The forearm should not be used in executing the first note of each pair.⁸⁸
- d) The second note is executed with the portion of the upper half of the bow which remains after the two inches of bow taken for the first note. A relatively much larger amount of bow should be used on the second note than on the first note of each pair bowed in the same direction. As a result the second note is much louder and sounds accented. The accenting of the second note insures that rhythmic stress occurs on the strong beat or strong part of the beat.

Step 2: The study should be practiced at a tempo of M.M. 63 to the

⁸⁸Galamian, Principles of Violin Playing and Teaching, p. 76.

quarter note value. The student should practice for continuity, building in two measure segments until the entire study can be performed accurately. All procedures prescribed for Step 1 should be applied with the exception of the following:

- a) The student should execute the notes with a legato connection between all strokes.

Step 3: The study should be practiced at a tempo of M.M. 112 to the quarter note value. The same procedure as specified in Step 2 should be applied.

CHAPTER III

STUDIES IN MULTIPLE STOPS

Practice Program for Study No. 19

Practice Objective

The development of skill in performing melodic phrases in double stops.

Procedure

All steps in this practice program should be applied concurrently for a period of seven days.

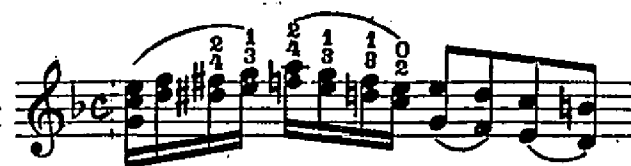
Step 1: All measures should be identified in which eight or more sixteenth notes occur in succession. These measures should be practiced using rhythm patterns one through eight from Appendix C. Practicing in rhythms at various speeds will insure the simultaneous action of both fingers involved in each double stop.⁸⁹

Step 2: A specific technique must be used when executing patterns of decending sixths. In any given consecutive pair of sixths, the finger used to execute the lower note of the first sixth is also used to execute the upper note of the second sixth (Figure 14,⁹⁰ below).

⁸⁹Galamian, Principles of Violin Playing and Teaching, p. 29.

⁹⁰Dont, Twenty-Four Studies, Opus 37, p. 19.

Figure 14 -- Dont, Twenty-Four Studies, Opus 37, Study No. 19, measure 7.



In moving the finger across the string in such cases, the finger pressure should be relaxed slightly. An oblique sliding motion should then be used to move to the new location. The finger should never be completely lifted off the string in this process.⁹¹ The principle described above should be applied in all passages of sixths contained in this study.

Step 3: The entire study should be practiced at a tempo of M.M. 56 to the quarter note value. The principles of technique used in the execution of the initial phrase of Study No. 19 should be applied throughout the study. The prescriptions given below should be used in executing the first phrase (Figure 18,⁹² below).

Figure 15 -- Dont, Twenty-Four Studies, Opus 37, Study No. 19, measures 1 and 2



⁹¹Barrett, The Viola, p. 63.

⁹²Dont, Twenty-Four Studies, Opus 37, p. 30.

- a) The attack of the first double stop is very important. The bow should follow a gently descending arc-like trajectory as it is lowered on to the string. As a result, the beginning of the first note will have a soft, cushioned sound. The bow should not be placed on the string before starting the note.
- b) The first note should be begun at the frog with a sounding point of 2.5 B.H.R.W. from the bridge. Light bow pressure should be applied throughout the stroke with even and moderately fast bow speed. The stroke must conclude at the point of the bow.
- c) A legato connection should be made between the first note and the slurred group of notes which follows.
- d) The slur of two sixteenth notes followed by an eighth note should be executed with the upper third of the bow at a sounding point of 2.5 B.H.R.W. from the bridge.
- e) The following separately bowed double stop should also be executed in the upper third of the bow at a sounding point of 2.5 B.H.R.W. from the bridge.
- f) The two slurred eighth notes occurring on the last beat of measure 1 should be executed with a full bow stroke. An even acceleration in bow speed and increase in bow pressure must occur while proceeding through this stroke to achieve the indicated crescendo. As the frog is approached, the bow hair must move closer to the bridge. This action is achieved by pulling the hand under the wrist as the frog is reached. At the conclusion of this stroke the sounding point should be 1 B.H.R.W. from the bridge.

- g) The double stop occurring on the down beat of measure 2 should be executed at the sounding point of 1 B.H.R.W. from the bridge--attained at the conclusion of the preceding stroke.
- h) The student should proceed through the dotted quarter note at 1 B.H.R.W. from the bridge using the lower three quarters of the bow and heavy bow pressure.
- i) As the stroke is slurred into the eighth note, the bow pressure must be reduced substantially. As a result, the bow hair will reassume a sounding point of 2.5 H.B.R.W. from the bridge.
- j) At a sounding point of 2.5 B.H.R.W. from the bridge, the student should execute the half note occurring on the second half of measure 2. Moderate bow pressure must be applied using only the upper half of the bow. Bow speed must diminish throughout the stroke. The phrase is thereby concluded.

Practice Program
for
Study No. 22

Practice Objective

The fluent execution of double stops in legato bowing.

Procedure

Each of the following steps should be practiced in succession for five days each.

Step 1: The study should be practiced at a tempo of M.M. 66 to the eighth note value. Each slurred group of notes equivalent to the value of one quarter note should be executed with the full bow at a sounding point of 2.5 B.H.R.W. from the bridge. Full bow strokes should be used

in the execution of half notes with a sounding point of 1 B.H.R.W. from the bridge.

In practicing the procedure prescribed in Step 1, the student should observe the following principles:

- a) In proceeding from one double stop to another, the whole arm should be used to execute all string crossings.
- b) An equal amount of bow pressure must be applied on both strings in executing all double stops.⁹³
- c) Firm (not excessive) pressure of the left hand fingers should be applied.
- d) Because there is a particularly pronounced tendency toward the use of excessive pressure of left hand finger action in the execution of double stops, the student must guard against it. Especially detrimental to fluent execution is the squeezing of the neck of the instrument between the side of the thumb and the inside of the index finger.⁹⁴
- e) The first eight rhythmic patterns from Appendix C should be used to practice any measure in which difficulty is encountered in attaining simultaneous action of both fingers in the articulation of double stops.⁹⁵

Step 2: The study should be practiced at a tempo of M.M. 92 to the eighth note pulse. Two measure segments should be practiced, building each measure beat by beat for continuity. The procedures specified in Step 1

⁹³Galamian, Principles of Violin Playing and Teaching, p. 58.

⁹⁴Stephen Clapp, "Tension in Violin Playing," American String Teacher 33, (Summer 1982): 11.

⁹⁵Galamian, Principles of Violin Playing and Teaching, p. 29.

should be applied with one exception: when executing a half note (or a slur of equivalent value) a full bow stroke should be used at a sounding point of 1.5 B.H.R.W. from the bridge.

Practice Program
for
Study No. 24

Practice Objective

The fluent execution of multiple stops in the context of melodic phrases.

Procedure

The steps of this practice program should be practiced in succession for five days each.

Step 1: The student should practice at a tempo of M.M. 92 to the eighth note pulse, using the following procedures:

- a) In the execution of any given triple stop, the trajectory of the bow stroke is the same as that of the middle string. The upper two thirds of the bow should be used.
- b) The attack of each of the notes in a triple stop should be simultaneous. For this reason, a sounding point of 3 B.H.R.W. from the bridge should be used in executing triple stops. The strings are more nearly of equal height at this sounding point than at sounding points nearer to the bridge.⁹⁶
- c) In the majority of triple stops in this study, the melody note occurs in the top voice. Therefore, after the triple stop is begun, the bottom note should be dropped (after

⁹⁶Flesch, The Art of Violin Playing, vol. 1, p. 83.

sustaining all three notes for the approximate duration of a sixteenth note). In this manner, the upper note will be perceived as the most important.

- d) The voice leading to measures 25-27 contains exceptions to the rule given in c), above. In these measures, the melody alternates between the top voice and lowest voice in each successive beat (the student should refer to Figure 16,⁹⁷ below). When the melody note is contained in the lowest voice, the upper two voices should be dropped after beginning the triple stop. As a result the proper voice leading is clearly perceived by the listener.

Figure 16 -- Dont, Twenty-Four Studies, Opus 37, No. 24, measures 25-27.



- e) The attack of each triple stop should be preceded by a circular motion of the whole arm. In this way, the bow is already in motion before the bow hair contacts the string.
- f) When a series of triple stops is executed with consecutive down-bow strokes, each note should be terminated a sixteenth note value earlier than is indicated. This action will allow the retaking of the bow to the frog to prepare

⁹⁷Dont, Twenty-Four Studies, Opus 37, p. 35.

for the following stroke.

- g) Execute all sixteenth notes indicated as slurred with staccato markings in slurred spiccato or saltando bowing.

Step 2: Applying the same procedures used in Step 1, the study should be practiced at a tempo of M.M. 120 to the eighth note pulse. The student should build for continuity, practicing each phrase in one measure segments. Finally, the study should be performed at M.M. 120 to the eighth note pulse.

SUMMARY

This manual is designed to assist the student in learning how to practice using the Twenty-Four Studies, Opus 37, of Jacob Dont.

Contemporary violin pedagogy is founded almost exclusively on the principles exemplified by the teachers at the Conservatories of Liège and Brussels in Belgium and at the Paris Conservatory. The common philosophies held by the eminent teachers of these institutions produced such prominent twentieth-century pedagogues as Carl Flesch and Ivan Galamian. The treatises of Flesch and Galamian are generally considered as definitive in the discipline of violin pedagogy. These treatises were used as principal sources in writing this manual. The other sources used to prepare this text were written by pedagogues whose teaching is primarily based on the traditions of the French school. The use of sources, which concur with the precepts of pedagogy in the French tradition, results in consistency of the principles upon which this work is based.

Ivan Galamian prescribed "building time" and "performance time" as essential components of effective practice.¹ These components are incorporated in practice programs throughout this study guide. Building time involves several steps. First, the student must isolate passages which present difficulty. Technical problems must then be identified. Once problems have been identified, the student must apply specific

¹Galamian, Principles of Violin Playing and Teaching, p. 95.

procedures which are designed to solve the problems. "Performance time" is the phase of practicing which involves practicing for continuity. In this phase, the student must build the study in segments, executing progressively longer sections. Through this process, the student should finally be able to execute the entire study accurately and without interruption.²

This manual is the first, to the knowledge of the author, which incorporates all of Dont's Opus 37 in a practice guide. It is intended that this work will encourage colleagues to write practice manuals based on other important etudes in the literature. The author hopes that students who use this study guide will find that it provides effective assistance in learning how to practice.

The author recommends that the student study certain literature before studying Dont's Opus 37.

First, the student should study A Practical Method for Violin, Book I, by Nicolas Laoureux. After completing study of this work, the student should proceed with the study of the etudes of Jacques Fereol Mazas, Opus 36. The study of Mazas should include the Etudes Speciales and the Etudes Brillantes. It is recommended that the student use the Galamian Edition of the Mazas works.

Exceptionally talented students of middle school and junior high school age are often ready for serious study of the violin etude literature. However, the extended length of traditional etudes is often impractical for students involved in many extra-curricular activities. In the case of such students, the teacher may choose to substitute the etudes of the String Power series by Sally O'Reilly. These etudes address some of the same problems dealt with in the Mazas etudes, but

²Ibid., p. 101.

are of abbreviated length.

When a student has successfully completed study of the literature cited above, he should begin study of the Twenty-Four Studies, Opus 37 by Dont.

Concurrently with the study of Dont's Opus 37 the student should practice scales. The scale routines which will prove useful include: the Scale System of Carl Flesch, and the scales in Contemporary Violin Technique by Galamian and Neumann.

Jacob Dont intended his Twenty-Four Studies, Opus 37 to be used as preparatory material for the study of the Forty-Two Studies by Rudolphe Kreutzer. When the student has completed study of the Opus 37 of Dont, it is suggested that he study Kreutzer. The Galamian Edition of the Kreutzer Forty-Two Studies is recommended.

Successful completion of the study of Dont's Opus 37 will provide the student with the technical foundation necessary to aspiring professional violinists.

SELECTED BIBLIOGRAPHY

- Barrett, Henry. The Viola: Complete Guide for Teachers and Students. 2nd ed. The University of Alabama Press, 1978.
- Bronstein, Raphael. The Science of Violin Playing. 2nd ed. Neptune, New Jersey: Paganiniana Publications, 1981.
- Flesch, Carl. The Art of Violin Playing. Two Volumes Translated by Frederick H. Martens, Vol. I: Technique in General and Applied Technique. Boston: Carl Fischer, Inc., 1939.
- Galamian, Ivan. Principles of Violin Playing and Teaching. 2nd ed. Edited by Elizabeth A. H. Green. Englewood Cliffs, New Jersey: Prentice-Hall, 1985.
- Gerle, Robert. The Art of Practising the Violin. London: Stainer and Bell, 1983.
- Green, Elizabeth A. H. Teaching Stringed Instruments in Classes. Englewood Cliffs, New Jersey: Prentice-Hall, 1966.
- Kohut, Daniel L. Musical Performance: Learning Theory and Pedagogy. Englewood Cliffs, New Jersey: Prentice-Hall, 1985.
- Miserendino, Illuminato. Balanced Violin Tone Production. New York: Illuminato Miserendino, 1966.

Journals:

- Clapp, Stephen. "Tension in Violin Playing." American String Teacher 33 (Summer 1982): 10-11.
- Moore, Thomas. "Crucial Differences in the Execution of the Spiccato and Sautille Bowing Strokes." American String Teacher 33 (Spring 1983): 9-10.
- Schmidt, Rodney. "The Legacy of Ivan Galamian." American String Teacher 35 (Spring 1985): 48-49.

Dictionaries:

The New Grove Dictionary of Music and Musicians, 1980 ed. S.v.
"Violin Technique Since 1785."

Unpublished Sources:

Dobbs Ferry, New York. Estherwood Music Festival. Data from Masterclass
with Margaret Pardee of the violin faculty, Juilliard School of
Music.

Westport, New York. Meadowmount School of Music. Data from Interviews
with Margaret Pardee of the violin faculty, Juilliard School of
Music.

Music:

Dont, Jacob. Twenty-Four Studies, Opus 37. Edited by Ivan Galamian.
New York: International Music Co., 1967.


APPENDIX A THE PREPARATORY EXERCISE FOR THE SHIFT

A superior shifting technique includes two essential skills: the agile and accurate movement of the muscles in making the shift; and, accurate monitoring by the ear of the pitch distance encompassed by the shift.¹

The following examples are representative of those types which occur with the greatest frequency in the Twenty-Four Studies, Opus 37 of Jacob Dont.


Example A

SHIFT



SHIFT WITH
AUXILLIARY NOTE

SHIFT



SHIFT WITH
AUXILLIARY NOTE

The shift referred to in Example A-1 (above) is one in which different

¹Carl Flesch, The Art of Violin Playing, vol. I, p. 27.

fingers are used to execute the note preceding and the note following the shift. In Example A-1, the finger used to perform the note immediately preceding the shift is the finger which slides to the new position, both in ascending and in descending shifts.²

The following preparatory exercise can be applied to any shift which can be categorized with Example A-1 (or A-2). In this exercise, the first and second fingers remain on the fingerboard as the second finger slides from $c^{\#2}$ and the d^2 . It will be noted by the student that the interpolated pitch (or auxiliary note) is only used in practice. Step 1: The slide begins simultaneously with the beginning of the $c^{\#2}$ and proceed evenly, arriving at the e^2 at precisely the time it is to begin.



Step 2: The slide begins on the third sixteenth-note value of the $c^{\#2}$, arriving on the e^2 precisely on time.



Step 3: The slide begins on the seventh thirty-second-note value of the

²Henry Barrett, The Viola, p. 64.

$c^{\#2}$, arriving on the e^2 precisely on time.



Step 4: The student should delay, as long as possible, the move to the e^2 . Then, at the last possible fraction of a second before the d^2 is to sound, the second finger slides from $c^{\#2}$ to e^2 . The violin neck should be gripped as lightly as possible during the shift. As a result, the shift action will be very fast and yet smooth and fully controlled. The ultimate goal in Step 4 should be to make the shift inaudible.



In Step 4, practicing the shift action fast in the context of a slow tempo permits the dictation of the shifting movements with the mind. This promotes accurate timing in the sequence of muscular movements and results in confidence and accuracy in shifting when playing at faster tempos.³

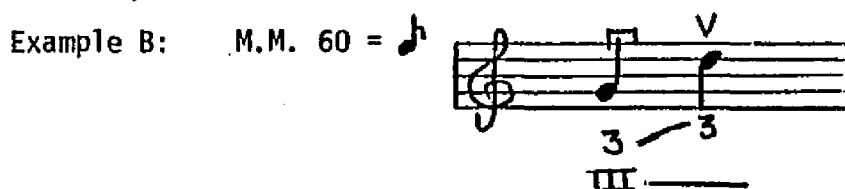
After practicing a shift using Steps 1 through 4, the student should practice the shift in the context of the passage from which it is derived.

It is important to use firm left-hand finger articulation of the

³Bronstein, The Science of Violin Playing, p. 17.

destination note in shifts such as in Example A-2 when the notes are slurred on one bow.

In addition to the shifts mentioned above, there are several other types of shifts encountered as follows:



In Example B, the same finger is used for the note preceding and the note following the shift. It is necessary to flatten the finger slightly in shifts of this category, immediately before making the shifting action.⁴

The preparatory exercise for shifts represented by Example B is given below. In each step listed below, the change to up-bow is never made until the third finger reaches d^2 .

Step 1: The slide is initiated at the beginning of g^1 . The slide must be executed evenly, so that the d^2 is not reached until precisely time for it to begin.

Step 2: The finger should slide evenly from the second of the tied eighth notes to d^2 .



⁴Barrett, The Viola, p. 64.

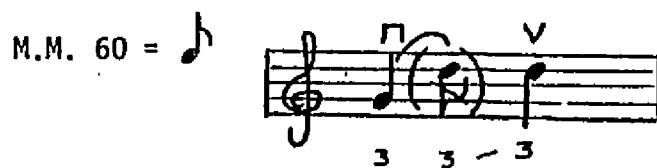
Step 3: An evenly executed slide must occur from the tied sixteenth note (g^1) to d^2 .



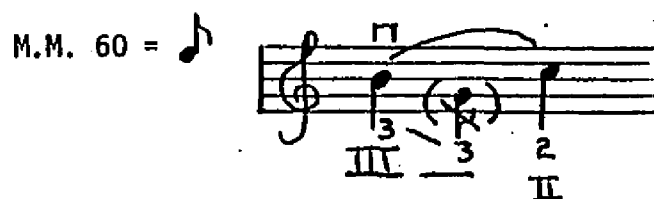
Step 4: An even slide should be executed from the tied thirty-second note to d^2 .



Step 5: In this stage of preparation, the slide should be executed so rapidly that the auxiliary note should be conceived as being d^2 instead of g^1 as in the previous steps. However, the auxiliary note in this step is inaudible.



Example C:

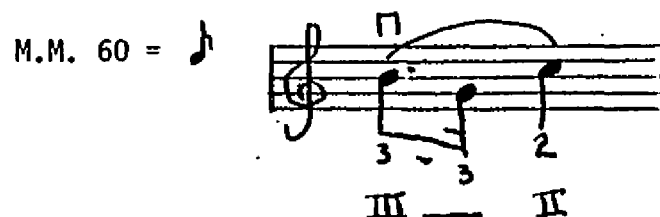


The preparatory exercise for shifts such as the one in Example C is given below. In each step, it is essential that the string crossing be timed so that the bow arrives on the A string at precisely the time the c^2 is to begin. Also, the arrival of the third finger at g^1 and the placement of the second finger on c^2 should occur simultaneously.

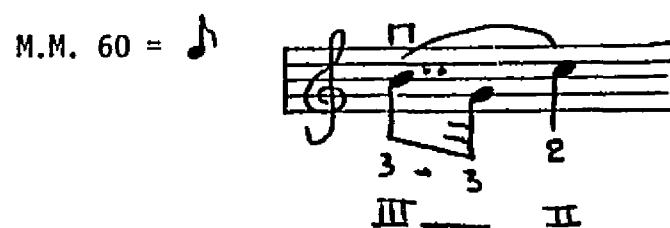
Step 1:



Step 2:



Step 3:



APPENDIX B
THE SON FILÉ: A PRACTICAL APPLICATION

The Son Filé Defined

Son Filé is the French term for "the tone spun out" and in violin playing refers to the practice of full, sustained bow strokes. The son filé is also referred to as the long bow and its central purpose is to develop purity and evenness of tone production.

In Appendix B, technical objectives are specified for correct practice procedure of the son filé. Practice procedures are then specified.

Objectives in Practicing the Son Filé

- I. A consistent sounding point
- II. Even pressure on the string
- III. Consistent bow speed
- IV. Proper angle of the bow hair in relation to the string
- V. The ability to execute a virtually inaudible change of bow direction.

The student should note that the sequence of the objectives above indicates the order in which each objective should be realized in practice. In the beginning, the student should use the Basic Exercise for the Son Filé given below. At the discretion of the student's teacher, the practice of the son filé may be combined with slow scales, exercises in double-stops, etc.

Basic Exercise for the Son Filé



Practice Procedure

The Exercise for the Son Filé (above) should be practiced at a tempo of M.M. 54 for each quarter-note value. The exercise should be begun with a down bow. Then, the exercise should be repeated with the bowing reversed. The entire length of the bow should be used for each note. The following directions correspond to each of the specific practice objectives stated above.

I. Consistent Sounding Point

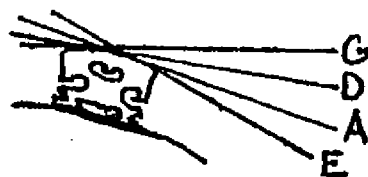
A consistent sounding point is obtained by drawing the bow consistently parallel with the bridge. To achieve this objective, observe the following:

A. Position of the Instrument

The scroll of the violin should be held high enough so that the strings are parallel with the floor. The violin should also be held so that the bow is drawn parallel to the floor on the G string and so that the minimum distance is traversed by the bow and bow arm in crossing to the D string from the G string (Figure 1).¹

¹Pardee, Meadowmount interview.

Figure 1 -- Diagram of Proper Planes for the Trajectories of the Bow



B. Arm Position at the Middle of the Bow

The upper arm and forearm form a right angle at the elbow. The forearm and hand are approximately aligned with the wrist being slightly in an upward direction. The forearm is at a right angle to the bow. The bow is also parallel with the bridge. The result is that three sides of a square are formed by the relationship of the upper arm, forearm, and bow. The elbow joint and the frog of the bow are of equal distance from the floor. The above description of the arm position at the middle of the bow is the same for all four strings.

C. Arm Movement in the Upper Half of the Bow

There are two basic arm movements used in drawing the bow from the middle to the point. The initial movement, when leaving the middle of the bow, is to extend the forearm from the elbow. The forearm should be moved away from the body. In this process the upper arm remains stationary. As the point is approached, the second movement is employed. This movement is the forward extension of the upper arm, and is combined with the continuing extension of the forearm all the way to the point. It is important, however, not to

extend the shoulder forward in this process. In the case of violinists with relatively short arms, the instrument can be held slightly further to the player's right to avoid this problem. The point at which the extension of the upper arm begins will occur at three to five inches from the point of the bow, depending on the length of the player's arm. The action used in returning from the point to the middle is the reverse of the process described above. When bowing from the tip, the forearm and upper arm are pulled simultaneously in towards the body. When the location of three to five inches from the point of the bow is reached, the upper arm becomes stationary and the forearm continues to close in towards the body until the middle of the bow is reached. Observing the degree of consistency of the sounding point as the stroke progresses will aid in determining the rate of speed and to what extent arm movements should be made.

D. Arm Movement in the Lower Half of the Bow

As the bow is drawn from the middle to the frog, the wrist must be SIMULTANEOUSLY and EVENLY lifted. This process will result in an arm position at the frog described as follows:

1. The wrist and forearm form a 135° angle, the wrist joint being the vertex of the angle.
2. The wrist will be four to six inches higher than the frog of the bow (depending on the length of the student's hand and fingers).
3. The upper arm moves within the same plane.

In drawing the bow from the middle to the frog, the student should only lift the wrist as far as necessary to keep the bow parallel with the bridge. When bowing from the frog to the middle of the bow, the wrist gradually lowers. When the middle of the bow is reached, the wrist is bent upward only slightly. The upper arm makes a horizontal motion as the bow is drawn from the frog to the middle.

There are two common faults made in arm movements in the lower half of the bow which should be avoided:

Fault No. 1: straightening out the fingers of the bow grip simultaneously with the raising of wrist as the frog is approached.

Correction for Fault No. 1: The student should lift only the wrist without changing the posture of the bow grip.

Fault No. 2: lifting the shoulder as the frog is approached.

Correction for Fault No. 2: The student should move the upper arm only--never with the muscles of the shoulder.²

II. Obtaining Even Bow Pressure on the String

To obtain a pure and evenly produced tone, the pressure of the bow hair on the string must be executed evenly throughout the entire length of the bow. The following procedures are to be used.

1. At the Frog--Correct application of bow pressure at the frog is obtained through a combination of two factors: "dropping" the arm, and "catching" the arm. "Dropping" the arm involves allowing the arm weight to sink into the string. To avoid excess pressure the muscles of the arm must support

²Henry Barrett, The Viola, p. 72.

or "catch" the arm weight as it is lowered into the string. The "Dropping" and "catching" sensations must occur in the correct balance in order to achieve a good tone.³

2. At the Point--Pressure at the point is obtained by a combination of leverage and arm weight. The leverage is achieved by pressing downward on the stick with the index finger while simultaneously pressing in an upward direction with the thumb. If the shoulder remains relaxed in this process, the student can use the weight of the arm to exert bow pressure at the point by means of the leverage described above.
3. Drawing the Bow Between the Frog and Point--In bowing from the frog to the point, the student must gradually apply more leverage (as described above). The leverage must be decreased gradually when bowing from the point to the frog. In addition, the student must always keep the right shoulder relaxed. A relaxed shoulder facilitates constant monitoring of the sensation of arm weight as it combines with bow-grip leverage.

III. Consistent Bow Speed

Maintaining an even bow speed throughout a stroke is difficult for some students. Awareness of common faults and conscientious avoidance of them will help the student develop evenness of bow speed. Two of these faults are:

1. a tendency to speed up as the middle of the bow is approached.
2. failure to maintain bow speed when approaching and leaving

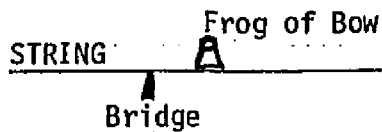
³Rodney Schmidt, "The Legacy of Ivan Galamian," American String Teacher 35 (Spring 1985): 48-49.

the frog or point.

IV. Proper Angle of the Bow Hair in Relation to the String

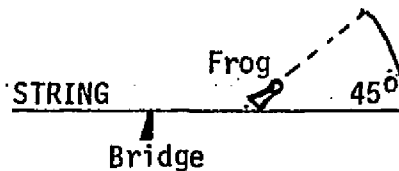
- A. Upper third--In the upper third of the bow the hair is positioned flat on the string due to a perpendicular relationship of the frog to the string (Diagram A).

Diagram A



End view of Bow position at upper third of the bow's length.

Diagram B



Outward tilt of bow upon reaching the frog

- B. Lower third--The frog of the bow is perpendicular to the string at the upper third of the bow's length. Consequently, all the bow hair contacts the string. Beginning one third of the bow's length from the point, the bow evenly tilts more and more towards the fingerboard.

By the time the frog is reached, the student should assume a 45° angle outward tilt with the bow. As a result of this tilting action, less and less bow hair contacts the string in drawing the bow to the frog. At the frog, only two thirds of the total amount of bow hair should contact the string.

V. The Ability to Execute a Virtually Inaudible Change of Bow Direction

The ability to change bow direction (from down-bow to up-bow and vice versa) with virtually no interruption of tone production includes the following principles:

- A. The student must draw the bow with steady speed and pressure

immediately preceding and following the point of change.

There is a common tendency among students to slow the bow speed at the beginning and end of strokes; particularly at the frog and point.

- B. The fingers of the bow grip must possess the correct balance of firmness and flexibility so that a spring-like action is achieved precisely at the point of bow change.

The following steps should be used in attaining a smooth change of bow at the frog, point, or any point in between in any passage where the exercise is needed.

Step 1: The student should begin with the stroke preceding the change of bow. The bow is drawn to the end of this stroke and stopped. If no irregularity of tone has occurred, then bow speed and pressure will be steady. A break in the tone usually indicates excessive pressure and/or bow speed which is too slow.

Step 2: The stroke following the change of bow should be executed. The student should check for tonal irregularity. Any excesses or deficiencies of bow speed and pressure should then be corrected.

Step 3: The student should practice the stroke preceding and the stroke following the change of bow direction with a brief pause between each. An interval of three seconds should be used initially. Then, this time should be reduced to two, one, and one half of a second. Finally, the connection should be made between strokes. In the process of gradually reducing the interval between strokes, particular attention needs to be given to the bow grip. In the down-bow, the segments of the fingers closest to the knuckles should be almost level with the top of the hand. Immediately after changing to the up-bow, the fingers should extend

downward and away from the base knuckle joints but never to the extent that any joint is locked. Concurrently with this finger action, the hand bends slightly downwards from the wrist at the beginning of an up-bow stroke. The hand bends in an upward direction from the wrist at the beginning of a down-bow stroke. The correct amount of muscular firmness and flexibility must be determined by experimenting. Once the right combination is achieved, the result is a smooth change of bow. The student should memorize the physical sensations which occur with the correct balance of firmness and flexibility in the bow grip. These sensations should be duplicated with as much consistency as possible. The sensations which accompany the change of bow direction should first be experienced by the upper arm and last of all by the fingers of the bow grip.⁵

Step 4: When combining a change of bow with a crossing to a new string, there is a common tendency to reduce the bow pressure as the crossing motion is made. To avoid the reduction of pressure as the string crossing is made, the following preparatory exercise is helpful:

The bow should be placed on the string at the frog or tip. Without drawing the bow, the string should be crossed with the whole arm. Even bow pressure must be maintained. The string crossing should be repeated several times. After the sensation which accompany the even application of even bow pressure are firmly established in the student's technique, crossing the string with even pressure may be combined with drawing the bow and changing the direction. The result will be a continuous tone at the point of the bow change.⁶

⁵Barrett, The Viola, p. 53.

⁶Illuminato Miserendino, Balanced Violin Tone Production (Bronx, New York: By the Author, 2723 Wallace Avenue, 1966), p. 11.

APPENDIX C
RHYTHMIC PATTERNS¹

1.) 2.) 3.) 4.)
5.) 6.) 7.) 8.)
9.) 10.) 11.) 12.)
13.) 19.)
14.) 20.)
15.) 21.)
16.) 22.)
17.) 23.)
18.) 24.)

¹Ivan Galamian, Principles of Violin Playing and Teaching, p. 97

APPENDIX D

Any drill which presents difficulty to the student may be practiced in accordance with the following procedure.

Practice Procedure

The student should apply the rhythms in Figure 1,¹ below, to practice any given trill.

Figure 1 -- Preparatory Rhythms for the Trill



Step 1: The student should begin on the upper note of the trill and perform in each given rhythmic pattern at tempos of:

M.M. 54 = quarter note pulse

M.M. 80 = quarter note pulse

M.M. 100= quarter note pulse

Each rhythm should be practiced for several beats with long sustained bow strokes until the trill action feels comfortable. When the trill can be executed successfully in each rhythm pattern three consecutive

¹Pardee, Estherwood masterclass.

times, the student should proceed to the next rhythm.

Step 2: The procedures in Step 1 should be applied, beginning the trill on the principal note (rather than the upper neighboring tone).

The Trill: Principles of Execution

In applying Steps 1 and 2 in the procedure specified above, the following important principles should be observed:

- a) Special care should be taken not to use excess finger pressure. The finger should be dropped firmly and rapidly, but with only the minimum force necessary to insure clear articulation. Then, the finger should be allowed to lift with the same force and speed with which it was dropped.²
- b) It is necessary to guard against tension in the parts of the hand not involved with the trill action. Excess pressure used in the prehension of the thumb and the finger which remains on the fingerboard is the most common source of tension in the trill. One remedy for this problem is to rest the scroll of the instrument on a music stand, while executing the trill. This process will reinforce a response of total relaxation of the thumb while trilling and help to eliminate cramping of the thumb.³
- c) The finger which executes the trill should be raised from and dropped to the fingerboard the distance of one half an inch.⁴

²Barrett, The Viola, p. 60.

³Flesch, The Art of Violin Playing vol. 1, p. 46.

⁴This prescription is based on the practical experience of the author.

APPENDIX E

PRACTICING MIXED BOWINGS

A mixed bowing is a bowing pattern in which separately bowed notes occur in combination with groups of notes slurred on one bow stroke.

Example A: Mixed Bowing Pattern



The specific mixed bowing given in Example A, above, is most commonly executed in the upper half of the bow. The first note is executed beginning at the middle of the bow and concluding at the point. The three notes taken on the up-bow slur are also executed with half the bow; beginning at the point, and concluding at the middle. Therefore, the note executed with a down-bow stroke receives three times as much bow as any given one of the three notes slurred on one stroke. As a result of differing amounts of bow being used for notes of equal value, achieving equal volume between slurred and separately bowed notes becomes a problem. This problem must be solved in executing any mixed bowing pattern.

The prescriptions for practice given in this Appendix present the basic principles of practice used to execute any mixed bowing pattern

with even volume on all notes.

PROCEDURE

The factors of bow speed, bow pressure and sounding point are combined in specific ways in executing any mixed bowing pattern correctly. The student should practice Example A as a model to learn the proper principles in executing mixed bowings. The following procedure should be applied in practice, at a tempo of M.M. 104 to the sixteenth note.

Execution of the Note Taken on a Separate Bow Stroke (c^2):

Step 1: The pattern should be executed at the middle of the bow in détaché bowing using the middle sounding point--2.5 B.H.R.W. from the bridge.¹

Step 2: As the stroke proceeds, the arm should move out,² when the location of four inches from the point is reached. The out motion should be made to the extent that the bow hair moves in toward the bridge to a sounding point of 1 B.H.R.W. from the bridge as the point of the bow is reached.

Step 3: At the conclusion of the down-bow stroke, a parallel relationship between the bow and bridge should be reassumed. The bow is now in the correct position to execute the three slurred notes.

Execution of the three Slurred Notes (d^2 , e^2 and c^2):

Step 1: Maintaining a sounding point of 1 B.H.R.W., the student should

¹This sounding point is commonly referred to as the middle sounding point because it is located mid-way between the bridge and the end of the fingerboard.

²The term "out" is borrowed from Ivan Galamian and refers to the extension of the upper arm as the point of the bow is reached. The term is cited in Galamian, Principles of Violin Playing and Teaching, p. 112.

proceed from the point of the bow. Heavier bow pressure should be used on the slur than on the separately bowed note. The ear must judge as to how much pressure to use.

Step 2: When four inches from the middle of the bow, the bow pressure should be reduced gradually. As a result, the bow hair will reassume its original sounding point of 2.5 B.H.R.W. by the time the middle of the bow is reached. The entire pattern is then concluded.

Summary of Procedure for Mixed Bowings

1. Relatively heavier bow pressure and slower bow speed should be used on slurs than that used for separate notes.
2. A sounding point relatively closer to the bridge should be used for slurs than for separate notes. In moving to a sounding point closer to the bridge in preparation for a slur, the student should:
 - a) Move out at the conclusion of notes executed on a down-bow stroke which precedes a slur.
 - b) Move in at the conclusion of notes executed on an up-bow stroke which precede a slur.³

³The terms "out" and "in" are borrowed from Mr. Galamian, and refers to the pulling of the upper arm in toward the body. This motion would have application in Example A given in this Appendix, if the separate note were taken on an up-bow and the slur on an up-bow. These forms are cited in Galamian's, Principles of Violin Playing and Teaching, p. 112.

GLOSSARY

B.H.R.W.: Abbreviation for bow hair ribbon widths. This term is used throughout this text as a unit of measurement used to specify a given sounding point. The distance is measured from the inside edge of the bow hair to the bridge.

Direction: This term is used to refer to the arm movement used to effect a change of the sounding point. Direction includes both the moving out and moving in of the arm.¹

Displacement: A technique in which relatively more bow is used on up bow strokes than on down bow strokes (or vice versa) in a specified passage. This process affects a gradual shift to a different portion of the bow as the passage is executed.

Legato: Bowing action in which the tone is sustained. This term includes both slurred notes and *détaché* strokes.

Plane (of the bow): The consistent trajectory through which the bow travels in the execution of a stroke on one given string.

Sounding Point: The point of contact of the bow hair with the string relative to its proximity to the bridge.²

U.H.B.: Abbreviation for upper half of the bow.

Viotti Bowing: A bowing pattern in which two notes are executed on one bow stroke. In the Viotti stroke the second note is accented and always occurs on a strong beat or a strong part of a beat.

W.B.: Abbreviation for whole bow.

¹This term is borrowed from Ivan Galamian, Principles of Violin Playing and Teaching, p. 112.

²Ibid., p. 55.

CHRISTOPHER THOMPSON

1210 Olive Street
Murray, Kentucky 42071
(502) 759-1396

PERSONAL DATA

Birth: 3/7/53 Savannah, Georgia
Marriage: Laura Mobley, 1974
Children: Lauren Suzanne, 1/30/85

EDUCATION

D.M.A. (in progress) Violin Performance with Music History minor,
Louisiana State University
Resident work, 1980-1982
All requirements for the degree with the exception
of the monograph have been completed. The
anticipated date of graduation is May, 1986.

M.M. (1977) Violin Performance with Violin Pedagogy minor,
Memphis State University
Included study with Yuko Takahashi, internationally
known Suzuki specialist.

B.M. (1976) Violin Performance,
University of Alabama

Professional Study: Meadowmount School of Music, 1974 and 1975,
Private study of violin with Margaret Pardee
Estherwood School of Music, 1985,
Private study of violin with Margaret Pardee

TEACHING EXPERIENCE

Murray State University, 1982-1986

Position: Instructor of Music (full time, tenure-track position)
Duties: Teach studio violin and viola at undergraduate and
graduate level
Coach chamber music
Perform as soloist and as violinist of Faculty Piano Trio
Conducted University Symphony (1982-1983)
Teach string class and music appreciation
Chairman of String Unit
Chairman of Quad-State String Festival
Director of University String Preparatory Division
Founding Director of "For Strings Only," a summer
chamber music and chamber orchestra camp for
high school string players
Recruiting: Performing tours to high schools in the
following locations: Evansville, Indiana; Leitchfield,
Lexington, Louisville, Owensboro and Paducah,
Kentucky; Sikeston, St. Louis and Cape Girardeau,

Missouri; and Memphis and Nashville, Tennessee.

Estherwood Music Festival and Summer School, 1985

Position: Teaching Assistant of Margaret Pardee
Assistant Concertmaster of Estherwood Festival
Orchestra, under baton of Yuri Krasnopol'sky

ADJUDICATION EXPERIENCE

K.M.E.A. Large Ensemble Festival
Louisville, Kentucky, March, 1983

Tennessee All-State Orchestra Auditions
Memphis, Tennessee, December, 1982

West Tennessee State Solo and Ensemble Contest
Memphis, Tennessee, February, 1979

COMPETITIONS

N.F.M.C. Young Artist Auditions, 1983:
Violin winner in Mississippi

N.F.M.C. National Student Auditions, 1975:
National violin winner

M.T.N.A. Collegiate Artist Competition, 1975:
Violin winner in Alabama

GRANTS AND SCHOLARSHIPS

Faculty Resource Center Grant: Videotape Project at Estherwood Festival
1985

Doctoral Teaching Assistantship: Louisiana State University
1980-1981 and 1981-1982

Tupelo Young Artist Foundation Grant: \$4,000
1981-1982
Awarded on basis of letter of recommendation from Margaret Pardee,
violin faculty member of the Juilliard School of Music

Baton Rouge Symphony Scholarship: \$1,800,
1980-1981 and 1981-1982, Awarded on basis of competitive audition

Graduate String Quartet Assistantship: Memphis State University,
1976-1977

Meadowmount School of Music Scholarship, 1975

Meridian Symphony Scholarship (to the University of Alabama),
1975 and 1976

University of Alabama Violin Scholarship:
Recipient from 1972-1975

ORCHESTRAL EXPERIENCE

Jackson Symphony Orchestra, Jackson, Tennessee
Concertmaster, 1986-1987

Owensboro Symphony Orchestra, Owensboro, Kentucky
First violin, 1982-1984

Paducah Symphony Orchestra, Paducah, Kentucky
First violin, 1982-1984

Baton Rouge Symphony Orchestra
First violin, 1980-1982

Starkville Symphony Orchestra, Starkville, Mississippi
Concertmaster, 1980-1982

Tupelo Symphony Orchestra, Tupelo, Mississippi
First violin, 1975-1980

Meridian Symphony Orchestra, Meridian, Mississippi
First violin, 1972-1975 and 1981-1982

Huntsville Symphony Orchestra, Huntsville, Alabama
First violin, 1972-1975

Concertmaster of University Symphony Orchestras at Louisiana State University,
Memphis State University, and the University of Alabama while a student
at those institutions.

PROFESSIONAL AFFILIATIONS

American String Teachers Association
Kentucky Music Educators Association

CAREER OBJECTIVES

1. Continued pursuit of professional goals as a soloist, chamber musician,
and as a member of orchestras.
2. Building a superior studio class of violinists/violists at the
university level.

3. The attainment of national recognition as a professional string educator.
4. Contribution of articles on pedagogy and performance for publication in scholarly journals.
5. Publication of my doctoral monograph: A Practice Manual: Jacob Dont's Twenty-Four Studies, Opus 37.

REFERENCES AND RECOMMENDATIONS

Dr. Dinos Constantinides, Professor of Violin
and Composition, LSU
947 Daventry Drive
Baton Rouge, Louisiana 70808
(504) 766-3487

Ms. Gay McCarter, General Manager
Jackson Symphony Orchestra Association
449 East Baltimore
P. O. Box 2191
Jackson, Tennessee 38302
(901) 427-6440

Margaret Pardee, Violin Faculty
Juilliard School of Music
268 Parkway Drive
Westbury, New York 11590
(516) 997-8389

Marie Taylor, Professor of Piano
Music Department
Murray State University
Murray, Kentucky 42071
(502) 436-2136

Dr. Bruce Chamberlain, Professor of Conducting
Music Department
Murray State University
Murray, Kentucky 42071
(502) 753-4080

Additional references will be furnished upon request.

DOCTORAL EXAMINATION AND DISSERTATION REPORT

Candidate: James Christopher Thompson

Major Field: Music/Violin performance

Title of Dissertation: A Practice Manual: Jacob Dont's Twenty Four Studies, op. 27

Approved:

C. D. Contantini

Major Professor and Chairman

William A. Cooper

Dean of the Graduate School

EXAMINING COMMITTEE:

Earl A. Weidner

Leslie Ellen Brown

Richard J. Horn

Paul Louis Abel

Date of Examination:

April 28, 1986