An Analysis of Performance Techniques Required in Selected Original Works by Fritz Kreisler.

Harvey Martin Olin
Louisiana State University and Agricultural & Mechanical College

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AN ANALYSIS OF PERFORMANCE
TECHNIQUES REQUIRED IN SELECTED ORIGINAL VIOLIN
WORKS BY FRITZ KREISLER

A Dissertation 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
Harvey Martin Olin
B.M., Wheaton College, 1956, M.M.,
Eastman School of Music, 1961
May, 1973
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ACKNOWLEDGMENTS

The writer wishes to express his appreciation to the chairman of his doctoral committee, Dr. Kenneth B. Klaus, and to Dr. Wallace McKenzie for their valuable suggestions, and for the many hours of their time given during the preparation of this monograph.

Acknowledgment is also made to Carl Fischer, Inc. for granting the writer permission to include in this study excerpts from the music of Fritz Kreisler.
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M.M., Eastman School of Music of the University of Rochester, 1961
Doctor of Musical Arts, Spring Commencement, 1973
Major: Performance (Violin)

An Analysis of Performance Techniques Required in Selected Original
Works by Fritz Kreisler
Monograph directed by Professor Kenneth B. Klaus
Pages in Monograph, 134. Words in Abstract, 564.

Besides Kreisler's sixteen original violin pieces—seven of
which are included in this study—his output includes sixty-two trans-
scriptions for violin, a concerto in the style of Vivaldi, a string
quartet, fifteen pieces in the style of seventeenth and eighteenth-
century composers, and cadenzas for nine concertos. Eight of those
certato cadenzas are included in this study; the ninth concerto,
the Tchaikowsky Concerto and cadenza, lies in the transcription
classification, and so is excluded from this study.

The criterion for selection of compositions to be included in
this study—other than originality—was the technical value implicit
in each work; the compositions listed below are the most inclusive of
advanced violin techniques. It was the purpose of the writer to point
out the diverse violin techniques that a violinist must possess or de-
vlop in order to perform each of these works successfully.

1. Caprice Viennois
2. La Chasse (in the style of Cartier)
3. La Gitana
4. Liebesfreud
5. Menuett (in the style of Porpora)
6. The Old Refrain
7. Præludium and Allegro (in the style of Pugnani)
8. Recitativo and Scherzo for Violin Alone
9. Schön Rosmarin
10. Tambourin Chinois

Cadenzas

1. Concerto in D Major, Op. 61 by Beethoven
2. Concerto in D Major, Op. 77 by Brahms
3. Concerto No. 3 in G Major by W. A. Mozart
4. Concerto No. 4 in D Major by W. A. Mozart
5. Concerto No. 5 in A Major by W. A. Mozart
6. Concerto No. 6 in E-Flat Major by W. A. Mozart
7. Concerto No. 1 in D Major by Paganini
8. Concerto No. 22 in A Minor by Viotti

The analyses are presented in a columned format with execution techniques identified by name and measure number, and with examples shown. A glossary is included in the monograph for the purpose of defining terms and expressions used by the writer that are, for the most part, not found in the common technical vocabulary of violinists today. The common body of technical vocabulary is used in the analyses, although it is not found in the Glossary.

The value of an analysis of this type lies mostly in the analysis itself, and not necessarily in its implications. However, some significant pedagogical implications were drawn from this study: the salient technical characteristic of each piece may be a rationale for a violin teacher to assign it to a student violinist for preparation. For example, La Chasse would be an excellent study for the development of the ricochet stroke, and the thrown bow.

The cadenzas may also be used as studies, or unaccompanied etudes. They are more difficult than most of the violin pieces, but if assigned as etudes they would tend to develop the technical proficiency of an
artist calibre in a violinist. These cadenzas, therefore, would serve a purpose similar to that of the caprices of Paganini and Wieniawski.

The cadenzas are constructed almost completely of double-stop material. Kreisler invariably sets arpeggios in double stops rather than in single notes; melodies are rarely in single notes--frequently in tremolos. Single note velocity passages are rare, and probably are inserted to achieve relaxation and a contrast to the heaviness of the double-stop material.

Kreisler's predisposition toward the interpolation of trills, schnellers, and the use of other grace notes, might well be described as a watermark in his music, for they are not found to this extent in the music of other violinists since the close of the classical period.
INTRODUCTION

This monograph is essentially a compendium of violin playing techniques extracted from the following works of Fritz Kreisler:

**Pieces**

1. Caprice Viennois
2. *La Chasse* (in the style of Cartier)
3. *La Gitana*
4. *Liebesfreud*
5. *Menuett* (in the style of Porpora)
6. *The Old Refrain*
7. *Praeludium and Allegro* (in the style of Pugnani)
8. *Recitativo and Scherzo for Violin Alone*
9. *Schön Rosmarin*
10. *Tambourin Chinois*

**Cadenzas**

1. *Concerto in D Major*, Op. 61 by Beethoven
2. *Concerto in D Major*, Op. 77 by Brahms
3. *Concerto No. 3* in G Major, by W. A. Mozart
4. *Concerto No. 4* in D Major, by W. A. Mozart
5. *Concerto No. 5* in A Major, by W. A. Mozart
6. *Concerto No. 6* in E-Flat Major, by W. A. Mozart
7. *Concerto No. 1* in D Major, by Paganini
8. *Concerto No. 22* in A Minor, by Viotti

The criterion for the selection of compositions included in this study—other than originality—was the technical value implicit in each work; the compositions listed above are the most inclusive of advanced violin techniques. It was the purpose of the writer to point out the diverse violin techniques that a violinist must possess or develop in order to perform each of these works successfully.
Besides the sixteen original violin pieces—seven of which are listed above—Kreisler's output includes sixty-three transcriptions for violin, a concerto in the style of Vivaldi, a string quartet, fifteen pieces in the style of seventeenth and eighteenth-century composers, and cadenzas for nine concertos. The ninth concerto—the Tchaikowsky Concerto and cadenza—lies in the transcription classification and so is excluded from this study.

Performance Level, Format, and Scope

The violinist who undertakes the preparation of any of these Kreisler works should be an advanced student, or at least entering his advanced stage of development. In this case the student will possess at least a good command of the basic techniques usually associated with this level of competence: shifting, positions, vibrato, intonation, tone production, double stops, and chordal execution. It is assumed, of course, that by the study of these Kreisler works he will gain further benefit in the development of these foregoing techniques and in his general ability with his instrument. Therefore, reference in the monograph to these prerequisite skills and techniques is limited. Furthermore, the technical language of the monograph is structured with this advanced level of string player in mind, so comprehension below this level may be difficult.

The analytical material in this study is presented in a three-column format. The left hand column, Techniques and Related Problems, lists the performance techniques that are required of a violinist who is undertaking the preparation of these works. (In a few cases related techniques are shown as sub-headings in column three.) In most cases
the technique itself is named, but when the execution technique requires a complex description, the term given in the left column is a term that identifies the musical material or the problem in which that technique is implicit. The technique is then isolated and described in column three.

The middle column, **Exemplary Measures**, identifies measures in the music where this technique may be found. (This column is not an exhaustive reference, but only a guide to the interested reader who has available to himself a copy of the work that is being analysed.) Measure numbers of examples that are not included in this column are simply reproductions of the same or a similar technical problem.

In the third column, **Examples and Remarks**, the reader will find some discussion of the techniques under consideration, with examples usually given.

Although this monograph is pedagogical in nature, emphasis will not be placed on procedures of practicing. If such procedures are pointed out, it is only for the purpose of isolating a necessary technique that should be developed in order to resolve a difficulty in the execution of the musical material.

Terms and expressions used in the analyses and found as well in the Glossary will be marked by an asterisk. Where examples are given, arrows will indicate—when practicable—the exact point in the measure where a particular technique is to be employed.

A glossary is located at the end of the monograph. It is a listing of certain violin techniques and of types of idiomatic musical material for the violin that imply the use of violin techniques. The Glossary is not a repository of all possible violin techniques, nor of all the techniques cited in this monograph. Neither is the Glossary designed to
instruct the reader thoroughly in the execution of each technique listed. However, these terms and expressions in the Glossary do constitute a significant portion of the analysis. The terms and expressions fall into the three following categories:

1. Techniques and idiomatic terms that have been assigned names by the writer where names and descriptions of such techniques and terms are not a part of the body of traditional violin technique nomenclature.

2. Techniques and idiomatic terms that are commonly used, but exist without clear universally accepted definitions. Definitions, then, are given to these in order to render them completely suitable for use in this study.

3. Techniques and idiomatic terms that are in use but whose definitions the writer wishes to expand upon in order to lay stress upon their pedagogical significance.

Charts of bowing and left-hand techniques are also included at the end of the study to give a cumulative reference for techniques referred to in the analyses. Some ubiquitous techniques (e.g., portamentos, strides, hair leaps, vibrato) are omitted from these charts although references to them in the analyses are important. Even though they may appear in the Glossary, attention is given to such techniques as these mainly when their execution is catalytic to the other major techniques.

Previous Analytical Studies

In the four centuries of the existence of the violin, hundreds of volumes have been written on the playing of it; however, very few of these works offer complete or even partial analyses of violin works. The first significant study of violin technique to present objective analyses of complete works for the violin was The Art of Violin Playing
(1930), by Carl Flesch.\textsuperscript{1} Flesch, perhaps the greatest of violin pedagogues, approached all problems of violin playing in an objective and analytical manner. In 1925 Alberto Bachmann produced An Encyclopedia of the Violin.\textsuperscript{2} In chapter thirteen of this work Bachmann presents a cursory technical analysis of thirteen major violin works. Included in that fifty-nine page chapter are analyses of seven concertos and the J. S. Bach Chaconne for solo violin.

A more recent pedagogical work that involves technical analysis is Ivan Galamian's Principles of Violin Playing and Teaching (1962).\textsuperscript{3} It is a highly praised manual that is considered by many to be the current standard of violin technique; however, technical analysis is only a small, although vital, part of this work. In 1965 Joseph Szigeti produced an excellent study of the ten violin and piano sonatas of Beethoven.\textsuperscript{4} Other analytical works are listed in the Bibliography.

**Pedagogical Implications**

Graduate student researchers have characteristically avoided this type of analysis of violin technique, perhaps because of a fear that it is too rigid and arguable. While realizing that there is some true basis in that anxiety, it is believed that the analyses which follow will provide some evidence that these selected pieces and cadenzas of


Fritz Kreisler may be used as didactic material for the development of student violinists. The pieces with piano accompaniment, listed above, make excellent accompanied études, and the cadenzas—frequently performed in concerto concerts today—make superb unaccompanied études.

Student violinists frequently become disdainful of the study of the standard étude literature, so often felt by some to be laden with sterile vignettes. If a teacher deems it vital for such a student to complete a systematic study of the conventional étude material, perhaps a well chosen Kreisler piece, or cadenza, would give him at once a worthwhile change of pace and a needed technical boost. If it is not vital that the student complete the standard étude school, he can receive profitable schooling from the Kreisler works since they offer excellent technical problems together with satisfying idiomatic and musical rewards.

There is no need to prove that these pieces and cadenzas are excellent violin music; they rest upon their own merit and reputation as beautiful violin works with unusually strong audience appeal. There was a period of time in the past—approximately during the second quarter of this century—when the study and performance of these works was commonplace. The writer believes that those who studied these works profited greatly by experiencing a broad increase in technical proficiency in a relatively short period of time. After Fritz Kreisler resigned from the concert stage, the learning and performing of his compositions by other violinists declined. This waning was accelerated by a concurrent disinclination of concert performers to include short pieces on their programs as they became increasingly disposed toward performing sonatas for violin and piano. Now Kreisler's music is
practically unheard. This writer hopes, however, that this monograph may serve to renew interest in the study and performance of the music of the late master violinist, Fritz Kreisler.
PART ONE

ANALYSES OF THE PERFORMANCE TECHNIQUES
OF THE SELECTED PIECES
## II. CAPRICE VIENNOIS

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<td><strong>1. Accented Strokes</strong></td>
<td>2, 4, 69, 141, 105</td>
<td>a. Halted Stroke*</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>mm. 2-3</td>
<td></td>
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<tr>
<td>b. Thrown Accent*. The note immediately following must also be accented (Inner Accent Stroke*).</td>
<td></td>
<td></td>
</tr>
<tr>
<td>m. 93</td>
<td></td>
<td></td>
</tr>
<tr>
<td>c. Inner Accent Stroke*</td>
<td></td>
<td></td>
</tr>
<tr>
<td>m. 13</td>
<td></td>
<td></td>
</tr>
<tr>
<td>2. Bounding Strokes</td>
<td>1, 67, 72-73</td>
<td>a. Ricochet. Care must be taken to prevent the sixteenth notes from rebounding so quickly that each note is not distinctly heard.</td>
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</table>
Inverted Detache

\(2,4,68,94 \quad b. \) Thrown Flying Staccato

\(74,78,82 \quad c. \) Thrown Bow. The Articulation must be as crisp as possible without becoming coarse.

\(70,93,95-99 \quad a. \) Spiccato.

3. Inverted Detache

4. Detache
5. Combination 10,12  If the bow is restrained on the initial stroke (up stroke) the combination balances perfectly.

6. Tied Hook* 10,12  

7. Portato 60,64,132,136  Almost staccato in shortness.

Normal portato.
8. Sostenuto 2-3,4-5,14 26,105-106 The violinist must restrain the bow speed after the initiation of the stroke, and select a contact point closer to the bridge (but without coarse tone).

![Musical notation]

mm. 13-14

20-58,108-130 Consistency of bow pressure is needed throughout these measures to insure the line of the material. The bow pressure should be enough to "sing" but not so much that the bow changes produce harsh Articulations*.

![Musical notation]

dolce, s vibrato

mm. 20-21

9. Hair Leaps* 25-26 The Jump* and Hair Leap* must be executed simultaneously. The violinist should not think of them as two separate actions.

![Musical notation]

mm. 25-27

Left Hand Techniques

10. Tactile Intonation* 68-69 The single string octave Jump* is an important tacto-kinesthetic technique for the violinist to acquire as a part of his fingerboard technique. In the following example, although the natural harmonic B intervenes—it can be executed in the first position by the fourth finger with the first finger remaining as the lower finger in the harmonic—the sensation of the Jumping* distance is exactly an octave.
In the Jump* between bars 43 and 44 the violinist must leave the fourth position and arrive in the second position entirely by tacto-kinesthetic sensation.

The same is true in the Jump* between bars 83 and 84.

The portamento, as a tactile sensation, is a vital element in shifting that does not involve the Jump*. It should be rapid, but not jerky.

In the use of the portamento, the violinist should consider the timing factor. In the case of the portamento on the "new finger(s)"—the major use of the portamento—the left hand action (slide) should coincide exactly with
the change of stroke, if a change is made.

11. Double Stops 20-67,72-95 108-139

The Floating Touch* mode of execution is vital here, except in places where the left hand action is fixed (such as in the case of long notes),

\[ \text{mm. 130-131} \]

or in the following instance where the holding finger (first finger) is fixed:

\[ \text{mm. 132-133} \]

Vibrate is necessary on all double stops. This is for warmth of tone. Floating Touch* helps ease the strenuousness of double-stop vibrato.

12. Harmonics 2,4,68,140-142

The following example requires the use of the finger extension and so the lower finger of the pair (first finger) should be firmly fixed on the fingerboard to prevent its being moved from place by the extension pull and by the vibrato.

\[ \text{mm. 140-141} \]

13. Ornaments 10,12,21,37

Double and single Schneller* should be executed rapidly.
The trill should be multiple cycle.

The trill should be multiple cycle.

mm. 69-70

14. Chords 86, 90-92, 143-144 Pizzicato chords. The first or second finger may be used, depending upon the preference of the violinist. However, the flat, fleshy part of the finger should be used with follow-through of the hand. The best contact point for tone quality is well over the fingerboard.
III. LA CHASSE

Techniques and Exemplary
Related Problems Measures Examples and Remarks

Bowing Techniques

1. Thrown Bow (Ubiquitous) The two principal styles found are:
   Styles*
   a. Thrown Bow*

   \[ \text{\( m. 3 \)} \]

   b. Thrown Flying Staccato*, Indicated by the slurs with dots.

   \[ \text{\( m. 7 \)} \]

   In these bow styles the tone duration should not be longer than the Articulation* itself; the pitch will be carried by the Articulation*.

2. Change of Bow-4,8,33,37 From the thrown strokes to the Halted Stroke*.

   \[ \text{\( \text{\textit{ms. 32-33}}} \]
or the Accented Détaché* stroke.

mm. 11-12

3. Ricochet  (Ubiquitous)  The sixteenth notes are always executed in the ricochet style.

mm. 13-14

The two instances in which this is not true are probably printer's errors. It is justifiable, however, to execute the sixteenth notes in measure 70 separately and "on the string," but the sixteenth notes in bar 71 should be done as ricochet.

mm. 70-72

Care must be taken not to permit the sixteenth notes to be executed too rapidly. In this case the pitch would be lost to the ear and the result would be a blurring of the material.

4. Execution of 21-22, 81-82  Ornament The bow should not be allowed to rebound from the double step immediately prior to the double grace note in measure 21. The rebound would disturb the flow of the rhythm. Instead, the bow must change direction while being firmly "into the string" and execute the portamento to the double-step, arriving in the fifth position on the fourth beat.
Bar 22 presents a different problem. The six eighth note double stops should sound the same length in this case, since there is no portamento and accent. The rebound should be allowed throughout the measure.

The violinist must discover the best portion of the bow to use throughout the piece. Forte passages should be executed in the lower half; the closer to the frog the more coarse and forte the result. Piano material should be executed between the middle and the tip; the closer to the tip the lighter and softer the result. (The violinist, however, should avoid the extreme tip and the extreme frog.)
19-20, 24-25
78, 85
Material in the high positions on the E and A strings should be executed with more breadth of the thrown stroke in order to avoid the thin and "choppy" effect that would result otherwise.

mm. 24-25

Left Hand Techniques

6. Tactile Intonation*

The Jumping* technique is extensively required in this work. The violinist must be already capable of this ability or be able to develop it to the extent that it is required in order to successfully prepare this piece.

7. Combination Accent*

All notes longer than an eighth note must be executed with this technique.

mm. 58-59

15, 17, 75, 77

The accents found on the eighth notes executed by the thrown strokes involve the bow only. The following, however, should be executed with the Combination Accent*.

mm. 75

8. Satellite Position*

10, 23, 83

The thumb remains in first position as the fingers advance—temporarily—to second position.
9. Fingerings

The violinist should choose fingerings that afford him the greatest ease in the physical conformation of the left hand in order to facilitate accuracy of intonation. The size of the hand will, to a large degree, determine whether or not the composer's suggested fingerings are best.

It is advisable to retain Finger Shapes* when Jumping* or shifting. This principle will help the violinist choose the most successful fingerings.
IV. LA GITANA

<table>
<thead>
<tr>
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Bowing Techniques

1. Velocity Passages 1,3,5-7

Plenty of bow should be reserved for the conclusion of each passage in order to clarify the relationship of the passage to the final note. The bow, therefore, should be spent with restraint until the last several notes—then used freely.

In the longer passage, the bow strokes may be divided freely by the violinist in order to suit the bow changes and bow pressure-speed relationship to his interpretive instincts and left hand problems. (One must cautiously remember that the more changes of stroke that are made the less brilliant the passage becomes.)

2. Halted Stroke* 1,3,5-7,43

Although not always indicated by the composer, the tied quarters in each case will be Halted* after the initiation of the stroke.
Down strokes in a highly Articulated passage such as this must also be Halted.

If the violinist elects to play the trill at the point of the bow, the Whipped Bow may be used in lieu of the Thrown Accent. (See measure 7, item No. 1, above.)

The accent is thrown also at the ends of bars 7 and 79, and on the first note of each following bar.

Measures 10 and 18 require crisp initial Articulation (analogous to the consonant T in speech).

Tied Hook with a Whipped Articulation is recommended (bar 10) in lieu of the indications of the composer in
order to enhance the sostenuto of the musical line. (The free eighth note should be hooked to the preceding tied quarter.)

Notice the Thrown Flying Staccato* in bar 11, above.

As printed, the accent signs indicate the use of the Thrown Accent*. A Whipped Bow* must be used to initiate the sixteenth notes followed by the Thrown Flying Staccato*.

Throughout this cantabile portion of the piece, the Articulation* should be as smooth as possible in order to contrast the highly Articulated* opening sections.

5. Ricochet 15,23 (Thirty-second notes.) This stroke should be done in the middle or lower half of the bow, although it must not become coarse. The up stroke is to be the Thrown Flying Staccato*.

6. Combination Accent* (Ubiquitous) Every bow accent must be accompanied by a vibrato accent.
7. Inner Accent 27, 32-34, 39-41 This interpolated ornament should be accented for clarity.

\[ \text{m. 27} \]

33-34, 75-76 The dotted quarter note and the dotted half note must receive accent to avoid understatement.

\[ \text{mm. 33-34} \]

8. Combination 45-46, 55-57 Combinations such as this are basic in the cantabile portion. When executing the eighth notes (slurred or separate), the bow speed should be constantly the same. This will insure the sostenuto needed here.

\[ \text{mm. 45-46} \]

Left Hand Techniques

9. Velocity Passages 1-7, 77 The rapid speed should not begin at the outset of the passage, but only after a note or two have been played at a moderate speed. The clarity of line is sacrificed otherwise.

\[ \text{m. 5} \]
The shifts in the rapid passages should be smooth and unaccented if they do not fall on accented notes.

The augmented interval is most difficult when both notes must be fingered. Too great finger pressure will make intonation accuracy unreliable.

As velocity is increased the Floating Touch* should be used. A firmness between the side of the index finger and the thumb will insure a secure left-hand hold on the instrument allowing the fingers to execute in the Floating Touch* mode.

10. Interpolated 31 Trill* A double cycle trill.

11. Schneller* (Ubiquitous) Should be as rapid as possible, but clear.

12. Portamento 1, 3, 5

13. Tactile Intonation* 7-8, 10, 18, 40, Is vital wherever a Jump* is required.
The following is a most difficult example:

Throughout the piece, it should be adjusted to match the intensity of the bow. (Vibrato will be omitted during velocity passages.)
V. LIEBESFREUD

Techniques and Related Problems  |  Exemplary Measures  |  Examples and Remarks
---|---|---

Bowing Techniques

1. Hooked Bow  |  1,9,25  |  Halted* type. The accented Articulation* is done with bow speed only and immediately restrained. The hooked portion of the stroke requires approximately half of the total length, and is martelé in character.

![Musical notation]
m. 1

37,39  |  Tied Hook*.

![Musical notation]
m. 37

126,142  |  Although not directly indicated in the music, the Tied Hook* should be executed in these two places.

![Musical notation]
mm. 125-126

2. Accented Strokes  |  2,10,18  |  Accented Détaché*.
4-7 Thrown Accent*. The quarter notes following the eighth notes must be as long as possible, allowing as little lapse in the line as possible during the "re-take."

3. Halted Stroke* 15.31

85-87

4. Flying Staccato 48, 50, 84, 124

113-143 Portato or flying portato might well be used (measures marked with slur) during this thirty-one measure portion.
5. Thrown Bow

The Articulations should not be coarse, but "brushed."

\[ \text{mm. 113-114} \]

Left Hand Techniques

6. Ornaments 3,11,123 a. Interpolated Trill*. Must be placed smoothly within the line. A two cycle trill is best, but a Schneller* is acceptable.

\[ \text{m. 123} \]

82,85 b. Schnellers*. Must be played as rapidly as possible, with the accent placed on the Articulation* of the ornament.

\[ \text{m. 82} \]

7. Fingering 4-7 Violinists with large or very large hands, should execute these parallel thirds with half step sliding fingers as shown below:

\[ \text{mm. 4-7} \]

This technique assures the closeness of the half steps and avoids the tension caused by the friction of tight fingers. The sound of the slide is not heard.
8. Tactile Intonation

A minor problem in this work.

\[ \text{mm. 19-20} \]

9. Interpolated Harmonic

Played by either the third or fourth finger and approached by a rapid portamento.

\[ \text{m. 58} \]
### Bowing Techniques

<table>
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<td><strong>Bowed Techniques</strong></td>
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<td></td>
</tr>
<tr>
<td>1. Hooked Bow (Ubiquitous)</td>
<td>Flying Hook*</td>
<td>A superior variety of hooked stroke that may be applied to appropriate forte and mezzo forte material such as this angular melody. Its advantages are:</td>
</tr>
<tr>
<td></td>
<td></td>
<td>a. articulates the short note very clearly,</td>
</tr>
<tr>
<td></td>
<td></td>
<td>b. automatically accentuates the long note to match the short note,</td>
</tr>
<tr>
<td></td>
<td></td>
<td>c. aids greatly in string crossing and Jumping*.</td>
</tr>
<tr>
<td></td>
<td><img src="image1.png" alt="Example" /></td>
<td>mm. 5-6</td>
</tr>
<tr>
<td></td>
<td>Tied Hook*</td>
<td>Used only in certain instances where</td>
</tr>
<tr>
<td></td>
<td></td>
<td>a. the dynamic is soft,</td>
</tr>
<tr>
<td></td>
<td><img src="image2.png" alt="Example" /></td>
<td>m. 9</td>
</tr>
<tr>
<td></td>
<td></td>
<td>b. and just before the trill (trill should be Articulated* with the Whipped Bow*).</td>
</tr>
</tbody>
</table>
2. Sostenuto (Trio)  
Violinist must exercise great care to maintain bow pressure at the desired level when the bow is divided into fours, sixes, and two note groups.

Accents should be meticulously avoided in this section of the piece. Change bow without accentuation, except possibly at the beginning of measure 72.

3. Halted Stroke* 113  
Should be used on the half note to match the accentuation of the previous material.

Left Hand Techniques

4. Jumping* 1  
Changes of position should be made during the moment when the bow is in the air (Flying Hook*). In the opening phrase (restated eleven times in the course of the piece) a Jump* between the fifth and sixth note is probably
the best way to get from third to first position. (It avoids the use of the open E in measure 2.)

\[ \text{mm. 1-2} \]

5. Unusual Strides* 24

Because of the constant string crossing and alternation of two strings, large intervals can be perceived as simple Strides*. Bar 24—when learned as a series of half-steps and a Jump*, or extension—is simplified and easier to execute accurately.

\[ \text{m. 24} \]

The violinist should learn to use the principle of Muscle Memory* when he fingers awkward passages.

\[ \text{m. 76} \]

6. Tactile Intonation* 1, 5, 9, 13, 52, 64

The beginning of the piece (and its restatements) present the problem of Tactile Intonation*. The high D on the E string is frequently accompanied by this problem. The Tactile Intonation* ability is not, however, taxed as greatly in this piece as in others.

\[ \text{mm. 4-5} \]
VII. THE OLD REFRAIN

Bowing Techniques

1. Tone Control 1-30

All on the G string. The tone should never sound tight, thickened, nor scratchy. Tight sound may come if the bow speed is too slow and the pressure too great in the upper positions.

\[
\text{sul G}
\]

mm. 24-26

The tone may become thickened in any measure if the bow is too close to the fingerboard, and maintained at too slow a speed.

In any bar a scratchy tone may come from too great a bow speed or too high a contact point.

2. Tied Hook* 7,9,11,39,47

The hook should be portato in character without a noticable break from the dotted note.

\[
\text{m. 7}
\]

3. Portato 9,13,21,51
4. Hair Leap*  \[ \text{m. 9} \]

It is possible to use a Hair Leap* if the portamento is not desirable.

5. Sostenuto

Throughout the entire piece. It becomes more difficult to sustain the line in the double-stop section, but it is nonetheless important. There should be no surge of sound at the outset of the down stroke, and the sound should not die at the tip prior to the bow change.

A Combination Stroke* is found throughout the piece. Bar 37 is just one of twenty-four examples of this particular combination.

To execute the measure properly, keeping the sostenuto, the violinist must be certain that all of the eighth notes receive the same amount of bow and that the entire bow is used in the course of the measure. This has nothing to do with loudness or softness. Soft measures are to be done with the Floating Stroke*. Louder measures are to be done with greater bow pressure.
6. Accented Detache 22, 26, 52, 56

mm. 52-53

7. Inner Accent 54, 58, 59

m. 54

8. Thrown Accent* 54, 58, 59

Must be used here because of the Jump* in the left hand.

m. 59

9. Whipped Bow* 54, 58

Lifting the bow also helps with the execution of the left hand Jump*.

m. 58

10. Bow Weight Balance

Throughout the second half of the piece. The weight of the bow and hand on the strings must be divided equally between the two strings that are involved.
11. Entire Melody on G String

Leaps must be given continuity by use of portamentos. (Modern violin playing prescribes that the slide usually be executed on the "new finger" in cases of ascending leaps.)

Vibrate should be continuous whenever possible. Intonation is more difficult on the G string because of muscular fatigue and the strain of the inward position of the left elbow. The vibrato, therefore, should be kept narrow and the dynamic should not rise above mezzo forte. Tactile Intonation* is extremely important in material like this where Jumping* cannot be avoided.

12. Double-Stops 36-60

In this section the violinist must develop dexterity in sliding fingers sideways across the surface of the strings and especially when executing descending sixths.

This technique, however, is more difficult when the slide is not directly across the fingerboard, but where the sliding finger moves up or down a semitone measurement. In the following example the second finger must slide upward and downward rather than a simple lateral motion.
Portamento in double-step shifts is twice as difficult as in single stopped notes, but it is executed the same way. Care must be taken to avoid excessive finger pressure.

Vibrate in double steps must be continuous to prevent dullness of sound in the musical line (Vibrate Mode*).
### VIII. PRAELUDIUM AND ALLEGRO

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<td></td>
</tr>
<tr>
<td>1. <strong>Accented Dé-taché</strong></td>
<td>1-22,38-60</td>
<td>The up and down strokes must sound alike.</td>
</tr>
<tr>
<td></td>
<td></td>
<td><img src="image" alt="Music Example" /></td>
</tr>
<tr>
<td></td>
<td>mm. 1-2</td>
<td></td>
</tr>
<tr>
<td>2. <strong>Dé-taché</strong></td>
<td>23-36,62-64,85</td>
<td>Singing dé-taché. A broad style dé-taché, executed in the upper half of the bow and in the Vibrato Mode*. The degree of bow pressure must not vary. Slurred portions must be executed with the same intensity as the dé-taché in order to preserve the line.</td>
</tr>
<tr>
<td><strong>Styles</strong></td>
<td></td>
<td><img src="image" alt="Music Example" /></td>
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<tr>
<td></td>
<td>mm. 23-24</td>
<td></td>
</tr>
<tr>
<td>77-83</td>
<td>Détaché on the broken chords must be executed in the middle of the bow to achieve balance in the stick.</td>
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</tr>
<tr>
<td></td>
<td><img src="image" alt="Music Example" /></td>
<td></td>
</tr>
<tr>
<td></td>
<td>mm. 77</td>
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</tr>
<tr>
<td></td>
<td>Some spiccato may be added occasionally for greater clarity and for variety.</td>
<td></td>
</tr>
<tr>
<td>86-87,90-91, 126-142</td>
<td>Bariolage* dé-taché. This stroke must be executed in the middle third of the bow. As the left hand ascends to the</td>
<td></td>
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</tbody>
</table>
high positions on the D and G strings, the bow pressure must be as light as possible to avoid "choking" the string. Fullness of tone must be produced entirely by bow speed in lieu of bow pressure (Floating Stroke*).

61, 73, 109 Déchité porté. A gently separated déché stroke. The Articulations* must be as soft as possible.

3. Combination Stroke* 66, 68, 70 The initial slur will begin in the middle of the bow and the separate strokes must be executed in the upper third. The final slur (up bow) must bring the bow back to the mid-point in preparation for the spiccato. Tone intensity must be the same throughout the entire measure.

4. Spiccato 65, 67, 69 Must contrast the déché that precedes and follows.

5. Mixed Spiccato* 113–120, 77–83 The insertion of a single déché stroke occasionally may help the vi-
clinist to achieve greater rhythmic projection and to remove choppiness, as in the case of bar 116:

\[ \text{m. 116} \]

6. **Accented Strokes**

85, 155, 161

These quadruple chords are executed with a "dropped" beginning, the accent being applied to the upper two notes.

\[ \text{m. 85} \]

89, 93, 97

The following quadruple chord is initiated from a détaché stroke, the accent being applied to the upper two notes.

\[ \text{m. 93} \]

23, 60, 161, 164

**Halted Stroke*.**

\[ \text{m. 161} \]

7. **Chordal Execution**

144-147, 152-

Down Bow Chains*. Broadness, with minimal time lapse between strokes, is vital in this material.

\[ \text{m. 144} \]

In the tri-chords the bow must not be
arpeggiated, but drawn directly across all three strings. A contact point near the fingerboard will produce the best results. In the case of the quadruple chord, the bow must be arpeggiation very rapidly to avoid damage to the line.

m. 160

Coarseness must be avoided in chordal execution.

Left Hand Techniques

8. Tactile Intonation*

There are frequent instances where the violinist's ability in this technique is required, for example:

\begin{music}
\includegraphics[width=0.5\textwidth]{music_example.png}
\end{music}

\textit{mm. 58-59}

9. Interpolated Ornaments 13, 50, 149

Schnellers* should be executed simultaneously with the ascent.

\begin{music}
\includegraphics[width=0.5\textwidth]{music_example.png}
\end{music}

\textit{m. 13}

113-120

Trills should be the two cycle type.

\begin{music}
\includegraphics[width=0.5\textwidth]{music_example.png}
\end{music}

\textit{m. 113}
10. Satellite Position* 63,75,111

The thumb should remain in the position of the prior measure (first position) while the second and fourth fingers execute the D# and F#. The hand then returns to first position during the open A. This is more satisfactory than executing the entire passage in first position, and more satisfactory than using the extension of the fourth finger to the F#.

![Musical notation](image)

mm. 62-63

11. Reiterated Finger Patterns* 86-87,90-91

Repetitious use of the 1-3-4 finger sequence while climbing to a higher position for each repetition. Tactile Intonation* ability is demanded in this material.

![Musical notation](image)

mm. 90-91

12. Fingering 126-143

Fingerings are not suggested by the composer in this passage. The violinist should choose adjacent fingers (for each broken sixth) that retain previous Finger Shapes* if possible, and those that best prepare the hand for the fingers that are to follow. The passage below is the complete excerpt and is accompanied by a suggested fingering by the writer.

The thumb of the violinist should be firmly anchored in the "turn" of the neck, casting the weight of the violin directly at his throat. This will free the fingers of the left hand from the task of holding the instrument. The violinist's tactile sensations will then be only those of Tactile Intonation* and Stride* movement.

It should be remembered that the
Strides* between adjacent fingers are either whole or half steps. The most comfortable system of fingerning is to separate Jumps* and Strides*. This makes the intonation more predictable.

The left hand should be in a Vibrato Mode* as often as possible throughout this work. The chords and Bariolage* section must have a slight vibrato to sound rich.

The violinist must resist the temptation to press heavily with the fingers in material where rapid and continuous
finger action is required by the music.

mm. 97-99
IX. RECITATIVO AND SCHERZO FOR VIOLIN ALONE

Techniques and Related Problems

Exemplary Measures

Examples and Remarks

Bowing Techniques

(Recitativo)

1. Portato 3, 12, 21, 28-29

\[\text{ad libitum.}\]

m. 3

2. Arpeggiated 5-9

Must be smoothly executed, without scratchy sounds.

3. Sostenuto (Ubiquitous)

Two voice counterpoint, and self accompaniment. The tone production must be regular and the double stops should sound organ-like. Graces must be understated in relationship to the main musical material.
4. Inner Accent 19, 22-24, 27
Stroke

5. Harmonic 27

The bow speed should be greater and the pressure less than required to execute the other ("solid") notes in the tranquillo.

(Scherzo)

6. Mixed Spiccato* 1-8

Becomes détaché where clarity is best served by that style of stroke, and becomes spiccato where that serves to take away the heaviness often produced by the détaché stroke.

7. Down Bow Chains* 10-17

Must be played in unison, never arpeggiated (in this Scherzo). The graced broken chord of bar 50 is an exception. To execute properly, the violinist must aim the bow stroke for the middle string of the trichord and play in the vicinity of the fingerboard with rapid bow speed. Bow pressure should be restrained, governed only by the objective of hearing all three strings sound.

9. Thrown Flying 24 Staccato

10. Thrown Bow* 52-53, 129-130 Double stops. This technique demands the Floating Touch* for successful execution.

45-49 Simple Thrown Bow*.
11. **Pedal Open String** 79-97

The violinist must avoid over-sounding the open string. Most of the bow weight should be directed, therefore, at the fingered string.

\[ \text{mm. 83-84} \]

12. **Harmonics 150-151**

In double stops. The bow speed must be greater, and the pressure less than in "solid" note execution.

\[ \text{mm. 150-151} \]

---

**Left Hand Techniques (Recitativo)**

13. **Ornaments (Ubiquitous Graces should be executed clearly, but Recitativo) with little duration.**

   a. **Schnellers**. Execution must involve three clearly Articulated notes.

   \[ \text{m. 1} \]

   b. **Graced broken chords.** These are not true grace notes, but sound to the ear like broken chords.

   \[ \text{accel.} \]
14. Left Hand Pizzicato

This case is a very complicated technique, involving four separate physical movements. The movements must be timed to be simultaneous with the bow accent, and vibrato accent (Combination Accent*).

In the Scherzo, the left hand pizzicato must be carefully coordinated with the ricochet bowing. The executing finger must be chosen on the basis of convenience. The most flexible free finger should be used.

15. Harmonics

Both natural and artificial. In both cases the executing fingers must be in the Floating Touch* mode. (In the case of the artificial harmonic, the lower finger should also engage the string lightly.)
16. Tremolo 22-24

Slight accents, at the initiation of each tremolo chord, help the execution of this technique. Trilling finger must be light in its touch.

![Music notation]

mm. 23-24

17. Chords 10-19, 63-70

Triple stops. These must be accompanied by vibrato.

![Music notation]

m. 63-64

18. String Climbing

Single string arpeggios using the extension principle. Intonation risks are somewhat obviated by extensions in the upper positions (mm. 87-94) because of the reduced finger Strides in the higher positions. Ascending printed fingerings may be disregarded in favor of the 1-2-3-4 fingering (all extensions) to achieve a smoother execution. Using the printed fingering, more shifting is involved, increasing the intonation hazard.

![Music notation]

mm. 88-89

19. Double Stops 34-41, 135-138

Mixed Spiccato. Tension in the hand and finger muscles may cause considerable problems because of the extended nature of the passage. The problem may be obviated by the use of the Floating Touch.
26-37,79-97 Pedal open string passage. The problem is to avoid touching the open string with the executing fingers. With the left elbow as far to the right as possible, the fingers of the left hand will be able to touch the fingered string at the side instead of at the top of the string. Thus, unwanted contact with the pedal string will be avoided.

20. Chords 42-49,119-126 Trichords. The left hand should be allowed to change its deformation with each finger pattern. This will reduce the muscle strain through this extended chord passage, and will help improve intonation predictability.

21. Octaves 97-102 Accurate intonation may be made more predictable by using the Floating Touch*, and by using the 2-4 or 1-3 fingerings in the extremely high positions (mm. 99-101).
22. Chromatic Glissando* 100-102

The semitone illusion will be achieved if the speed of the slide is evenly metered. The descending slide must be divided at least once (see arrow) by a point of tactile awareness that falls on a principal pulse.

The Floating Touch* is required in the execution of the above material.

23. Harmonics 150-151

Natural and artificial, single and double-stop. The first (double stop) harmonic must be secured by Tactile Intonation*.
X. SCHÖN ROSEMARIN

Bowing Techniques

1. Mixed Staccato 7-8, 16, 26, 48, 80  
   May be the firm staccato, flying staccato, or portato depending upon the part of the bow that is available, and upon the clarity desired. In the following example the firm staccato is best:

   \[ \text{Example image} \]

   In this example a mixture of firm and flying staccato is best, due to the length of the passage.

   \[ \text{Example image} \]

   For variety, later in the piece, portato may be appealing in place of the firm staccato.

   \[ \text{Example image} \]

2. Spiccato 4-7, 12-14, 20-22
Mixed Spiccato* is also allowable when it does not make the material heavy.

A gentle hook is probably the best style to use in this section. The hook should be Articulated* smoothly and with an increase in bow speed, rather than increased pressure.

Care must be taken to maintain a quasi-sostenuto manner throughout this section. The hooked stroke should not contain a silent moment; the sound should be continuous. The accents should be only gentle bow surges, and should be considered mainly as vibrato accents.

This particular stroke is actually begun as a Thrown Accent*, but instead of the main accent appearing synchronously with the drop, the accent is executed following the triplet ornament.
6. Combination Stroke

The middle section is actually constructed upon this combination use of the bow. It consists of two hooked strokes separated by an up and a down stroke, with a rest in the middle.

---

Left Hand Techniques

7. Fingered Chromatic Passage

Fingering this passage provides greater clarity in the execution than sliding does.

a. Descending.

b. Ascending.
8. **Vibrato**

Must accompany all accents. Also, it should be used as background hand motion throughout the two *grazioso* sections (Vibrato Mode*). This will add vitality to the staccato and spiccato sounds. In the middle section, the vibrato must appear to be continuous to the ear; all quarter notes and longer must be vibrated.

9. **Schnellers** 33,35,41,49

Should be executed as rapidly as possible, without interfering with their clarity. The upper finger may gain in dexterity if it moves with the Natural Finger Motion*.

![Music notation](image)
XI. TAMBOURIN CHINOIS

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Bowing Techniques

1. Thrown Flying 3-4, 23-24, 113
   Staccato*

\[
\text{\begin{flalign*}
\text{mm. 3-4}
\end{flalign*}}
\]

2. Unequal Bow* 7-8, 17-18, 72-75, 105-106
   Must be done in the upper third of the bow in order to utilize the forearm. Constant pressure must be maintained. The separate sixteenth-note stroke is faster than the other, therefore accented. Accents, then, fall on the first and fourth notes of each group, as follows:

\[
\text{\begin{flalign*}
\text{mm. 74-75}
\end{flalign*}}
\]

3. Halted Stroke* 8, 11, 55, 47-48

\[
\text{\begin{flalign*}
\text{mm. 10-11}
\end{flalign*}}
\]

4. Thrown Bow* 47-48

\[
\text{\begin{flalign*}
\text{m. 47}
\end{flalign*}}
\]
5. Whipped Bow* 9

More Articulate* than a simple accented stroke.

6. Thrown Accent* 2,12,22

7. Inverted Dé-taché* 20

It is not desirable to use simple spiccato or simple détaché exclusively due to occasional string crossing and bow attitude problems. Note the measure following. The D after the slurred triplet must be Articulated in a détaché manner, then spiccato may be allowed afterward. Spiccato aids in the string crossings since it Articulates better than détaché, especially in the high positions.

8. Mixed Spiccato* 29-46,51-54, 81-88

Détaché, on the other hand, projects better in other instances, such as:
Spiccato, however, projects better on the repeated G#.

Spiccato also clarifies the Chromatic Glissando immediately following:

9. Martele  57-62

10. Ricochet  49, 65

11. Tied Hook*  95, 98-99
17. Long Slurred Passage 106,122

Problem: not to expend the bow too soon. The solution is to conserve the bow after the initiation of the stroke until the last third (approximately) of the passage.

\[\text{Diagram of music notation}\]

13. Floating Stroke* 91

A quick up stroke is necessary to produce this double-stop harmonic.

\[\text{Diagram of music notation}\]

Left Hand Techniques

14. Trill Interpolation* 24,28

\[\text{Diagram of music notation}\]

mm. 28-29

15. Modulating Scale on One String 20

\[\text{Diagram of music notation}\]

mm. 20-21

16. Double-Stop Passage 22-29,77-84

Reiterated Finger Pattern* using the 3-2 finger pattern on various pairs of strings, and in various positions,

a. fifth position (A-E strings)

b. second position (A-E strings)

c. second position (D-A strings)
17. Fingered Chromatic Scale

18. Extension Fourth finger extension (minor third between the third and fourth fingers).

19. Chromatic Glissando Third finger used. The violinist must create the illusion of semitones, and stop on the correct pitch, C#. The latter is a problem of the musical ear.

20. Shift During Spiccato Passage The distance of the shift is unusually large in bar 51.
21. **Left Hand**

*Fissicato*

![Music notation](https://example.com/notation_image)

mm. 89-90

22. **Double-Stop**

*Harmonic*

![Music notation](https://example.com/notation_image)

mm. 91-92

23. **Glissando to**

*Harmonic*

To great finger pressure during the glissando will cause failure of the harmonic.

![Music notation](https://example.com/notation_image)

mm. 92-93

24. **Schnellers**

*Augmented second interval. Should be executed rapidly.*

![Music notation](https://example.com/notation_image)

m. 102

25. **Augmented**

*Second in Velocity Passage*

The inclusion of an augmented second in a velocity passage can cause tension in the hand and, therefore, faulty placement of the fingers.

![Music notation](https://example.com/notation_image)

m. 85

26. **Enharmonic**

*Transposition*

This constitutes a dactilo-visual problem. Tension and inaccuracy are produced thereby until it is resolved.
27. Vibrato Flexibility

Vibrato intensity must agree with the variations in tone intensity, and with accents.

mm. 121-122
PART TWO

ANALYSES OF THE PERFORMANCE TECHNIQUES

OF THE EIGHT CADENZAS
XII. THREE CADENZAS FOR THE L. van BEETHOVEN

VIOLIN CONCERTO, OP. 61

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<td><strong>(Movement I)</strong></td>
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<tr>
<td>1. Accented <strong>Dé-taché</strong></td>
<td>1–2, 29–32, 41–42</td>
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<tr>
<td></td>
<td>mm. 1-2</td>
<td></td>
</tr>
<tr>
<td>2. Inner Accent <strong>Stroke</strong></td>
<td>12, 24, 34, 36-39,</td>
<td>Melodic threads spun out in the beginning must be sustained, and not &quot;squeezed&quot; out.</td>
</tr>
<tr>
<td></td>
<td>43–44</td>
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</tr>
<tr>
<td>3. Sostenuto</td>
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</tbody>
</table>
Double-stops must be sustained.

4. Hair Leaps*  23,38

5. Two Voice Counterpoint 45-54

Problem: to sustain both voices with equal pressure of the bow. Melody and countermelody must sound equal to the ear. This is most difficult at the tip.

6. Chords 39

Smoothness is required during the change of plane from the lower two strings (lower two notes) to the upper two strings.
7. **Accented Detached**

8. **Halted Stroke**

9. **Bariolage**

(Movement II)

(Movement III)

The Halted Stroke, and the hooked stroke are the dominant strokes throughout this cadenza.
10. **Inner Accent**

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\[ \text{\textcopyright} \]
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Left Hand Techniques
(Movement I)

15. Octaves 1-2
   \[\text{mm. 1-2}\]

16. Double Stops 21 mm. (total)
    A difficult unison stretch.
    \[\text{m. 15}\]

17. String Climbing* 14, 16, 18, 20, 22
    Single string arpeggios, up to the tenth position.
    \[\text{m. 22}\]

18. Broken Thirds 25-31
    \[\text{m. 27}\]
19. **Tremolo**

Simple type (non-melodic).

![Tremolo Image]

(m. 30)

20. **Measured Tremolo Arpeggios**

37-39, 41-44

21. **Chords**

Triple and quadruple. These are used to punctuate the climax of the cadenza. Ordinary finger patterns are used with only one posing an exceptional problem. Note the shift from second to fifth positions.

![Chords Image]

(m. 41)

22. **Two Voice Counterpoint**

Problem: to sustain and delineate two distinct, equal, and independent voices, Fingers must move independently, while maintaining vibrato and perfect intonation.

![Two Voice Counterpoint Image]

(m. 45-46)
(Movement II)

23. Velocity Passage
Free arpeggio. The first note of the arpeggio must stand out clearly, either by lengthening or accenting it.

24. Extensions
Downward and upward, on the G string. This measure should be done with a minimum of Jumping*. A small hand, however, must use Jumping*, along with extensions.

25. Awkward Finger
Repeated use of the first finger. This can cause rigidity. The lower fingering may reduce the difficulty.

(Movement III)

26. Double Stops
Opening motive is in sequential chains, and in double stops.
27. Jumping* 4.44  
Tactile Intonation* is prerequisite to the playing of such measures as this.

\[ \text{Music notation} \]

\[ \text{mm. 44} \]

28. Velocity Passage 21-40  
Passages such as this should be learned with lightness of touch. This increases the sensitivity of the tactile memory, and Muscle Memory*.

\[ \text{Music notation} \]

\[ \text{mm. 26} \]

29. Vibrate in Passage Work 21-40  
Notes of stress and accent should involve not only the bow, but the vibrate (Combination Accent*).

\[ \text{Music notation} \]

\[ \text{mm. 22} \]

This Bariolage* section must be performed with vibrate on the accents.

\[ \text{Music notation} \]

\[ \text{mm. 35-36} \]
XIII. CADENZA FOR THE JOHANNES BRAHMS

VIOLIN CONCERTO

Techniques and Related Problems  Exemplary Measures  Examples and Remarks

Bowing Techniques

1. Hair Leaps*  15 Must be timed to the jumps* of the left hand, without losing the line of the music.

\[ \text{mm. 15} \]

2. Down Bow Chains*  33-44 All strings of the chords should sound simultaneously (common practice). In the case of the trichords this must be done near the fingerboard where the middle string will yield downward, enabling the bow to draw on all three strings at once. Bow speed must be rapid to prevent "crushing" or forcing the tone.

\[ \text{mm. 35-36} \]

An exception to the simultaneous production rule is where the chord is sustained.
3. **Accented Dé-taché* 62

4. **Inner Accent** 45

5. **Halted Stroke** 62, 63, 46, 37

6. **Inverted Dé-taché** 68-72

Singing *Dé-taché*. Vibrato must accompany this stroke; it is more melodic than common *dé-taché*. 
Left Hand Techniques

7. Tactile Intonation* 7,11,25

Extensive multiple-stop material frequently contains links that require Jumping*.

8. Chords 33-44

9. Wide Leaps 45

These are not Jumps*, but involve portamentos. This relieves the necessity of calculation based solely on Tactile Intonation*.

10. Pedal Double- 51,53,55

Using Bariolage* bowing.

Stops*
11. Broken Chords 57-61

12. Ornamented Double-Stop Arpeggios 7,11,15-18
These might be called measured tremolos. Natural Finger Motion* (highest finger in each triplet group) is probably best in this case because of the extended nature of the passage.

13. Tremolos 19-32
In this type of technique, the trill finger motion (uppermost finger) is best because of the repetition of the trilling finger. This is a very taxing technique, and the trilling finger must operate in the Floating Touch* mode.

14. Vibrate
Vibrate Mode* is needed throughout the cadenza to prevent dullness of tone and stiffness of hand muscles. Even during the playing of the most complex technique, the vibrate motion--however slight--is needed. (The tremolo passages are an exception to this rule.)
XIV. THREE CADENZAS FOR THE MOZART

CONCERTO NO. 3, G MAJOR

Techniques and Exemplary Measures Examples and Remarks

Bowing Techniques (Movement I)

1. Sostenuto

Throughout the cadenza where the musical line is vital, constant bow pressure must be maintained during the change of bow.

\[ \text{Example} \]

During the playing of broken chords, the sostenuto can be maintained if care is taken to Articulate all of the highest (principal) notes of the chords at the same dynamic level.

\[ \text{Example} \]

Care must be taken to maintain a constant bow pressure throughout this passage, until the high D is reached. The natural tendency to understate the D pedal, on the down bow, must be corrected.
3. Broken Chord 8-12 on Up Bow
   Accompanied by a Hair Leap*.

4. Spiccato 15

5. Thrown Strokes 16,18,22,23-24 May be all up strokes, or alternated up-down. Articulations* must not be coarse.

6. 6. Tremolo 25-28,31-34, 36-41
   Bow contact must be firm yet free flowing to stimulate the pitch response without choking the string. Connections between chords must be smooth.
7. **Accented Dé-taché**

8. **Halted Stroke**

9. **Down Bow Chains**

The problem is to keep the sostenuto, and to avoid the choppy sound. The solution is to use long strokes and rapid "retakes."

10. **Down Bow Chains**

The fast retake is needed here in order to preserve the line. Rests must be minimized. Articulation must not be coarse.
11. Accented Dé-taché

![Musical notation]

m. 18

12. Halted Stroke

![Musical notation]

m. 11

13. Sostenuto

A basic necessity throughout the cadenza. Technical problems must be solved within the context of sostenuto. The obviousness of leaps and bow changes must be minimised.

![Musical notation]

m. 10

Time spent on the lower notes of broken chords should be minimal.

![Musical notation]

m. 7

(Movement III)

14. Thrown Bow

Throughout cadenza.
The trill is always begun with a dropped stroke in order to articulate the trill clearly.

The diminished fifth played on adjacent strings is, in fact, a half step Stride*. However, the overlapping attitude of the fingers—caused by the fact that the higher note is played by the lower finger—can only be achieved with good intonation by considerable flexibility of the fingers involved. The natural tendency of the violinist is to play the lower note sharp. For good intonation the tendency should be in the other direction, that is, as
close as possible to the perfect interval.

18. Rapid Portamento

Large leaps must be accompanied by a portamento, not long in extent nor in duration. If there is no portamento, a gap will be heard in the line. The portamento gives the illusion of a continuous line. There is a slight break even with the portamento, but it is not perceptible. If the portamento is long it produces an undesirable reaction in the listener.

19. Fingering Problem

Recommended fingering increases the closeness in the principal pitches, and their lower neighbors.

20. Double Stops 37 mm. (total)

Throughout cadence. These portions are of moderate difficulty.

21. Inverted Finger Shape*

A finger shape that neither resembles a convex curve, nor a straight line, but where the third knuckle joint is in a concave bend. This Finger Shape frequently helps in achieving trueness of intonation in executing perfect fifths.
The problem is muscle fatigue. The solution is to develop the ability to hold the instrument securely with the static fingers (lower two fingers) while keeping the trilling finger light and independent. Also, the player should choose lower numbered fingers often to avoid overtaxing the fourth finger muscles (weakest finger). This latter suggestion increases the frequency of Jumps* between tremolo chords, but if the Jumps* (and Hair Leaps*) are done skillfully breaks in the line will not be heard. The gain is great in stamina increase, and there is no less unless Tactile Intonation* ability is not present.

Double tremolo is twice as taxing on the muscles. Lightness of trilling fingers is desirable here.

Bow pressure must be constant. The open D string should receive less pressure than the stopped string, otherwise it will be too loud.
24. Extension Required in this case. The extension may be either of the fingerings in the following example.

\[ \text{Example} \]

25. Chords Diminished, whole step chords (finger Strides* are whole steps).

\[ \text{Example} \]

26. Trill Inter- A Schneller* will do here.

\[ \text{Example} \]

27. Tactile Intonation*, and Muscle Memory* In places like this (finger Strides* and hand position change completely), the kinesthetic and tactile senses of the player must become predictable and reliable tools.

\[ \text{Example} \]
(Movement II)

28. Tactile Intonation* 2-4

This passage would be awkward and unpredictable without a strong sense of Tactile Intonation*.

29. Measured Tremolo 5-8

30. Shift 7-8

During the playing of a four note broken chord, a slight portamento must fill in the gap during shift.

31. Double Stops

The cadenza is constructed entirely of double stops—mainly thirds, sixths, and tenths. When learning double-stops the violinist must not slide the fingers back and forth on the strings to achieve accuracy of intonation. The Strides* between the fingers must be grasped mentally before the muscles are set in motion. Slow, thoughtful practice is the only successful technique. All double-steps can be perceived as multiple Strides*, therefore becoming more predictable.
32. Double Tremolo 19-20

Lightness of the trilling fingers is most desirable.

\[ \text{Music notation} \]

m. 19

(Movement III)

33. Interpolated 18-31

Schneller*. The trill should be executed on the best finger, if possible.
(Upper fingers are usually the weaker fingers and so cause muscular rigidity when overused.) Using a poor trilling finger is not in itself enough justification for avoiding a shift, or a Jump*.

\[ \text{Music notation} \]

m. 18

34. Pedal Double 34-45

Steps*

The Vibrate Mode* is needed on all of these double steps.

\[ \text{Music notation} \]

mm. 35-36

35. Shift During 50-52

Spiccato

At some point a shift must be made to the lower position. It may be done on an accented or an unaccented note, but precise timing is essential.

\[ \text{Music notation} \]

mm. 50-52
XV. THREE CADENZAS FOR THE MOZART

CONCERTO NO. 4, D MAJOR

Techniques and Related Problems  Exemplary Measures  Examples and Remarks

Bowing Techniques
(Movement I)

1. Sostenuto  1-7 The musical line must not be interrupted by changing bow pressure during the bow changes. The slurs themselves give the desired character to the long line.

\[ \text{Example} \]

mm. 2-3

2. Décháé and 7-12 Mixed Spiccato* Décháé, when properly executed, has a sostenuto feeling as regards the bow pressure. When the sound of a rhythm emerges (accenting every other note) a constant pressure is not being held. This condition must be corrected.

\[ \text{Example} \]

m. 8

19-20 Mixed Spiccato*.

\[ \text{Example} \]

m. 19
3. **Accented Detaché** 13-16,18-28

Always on the double stop of Pedal Double Stops*, quite regardless of whether or not accents are indicated by the composer.

Accents indicated by the composer can be realized by slightly elongating the note so indicated.

4. **Inner Accent Stroke** 18

Although it is not indicated with an accent, the bravura nature of the conclusion of this cadence requires the Halted Stroke* throughout these two measures.

5. **Halted Stroke** 31-32

6. **Harmonics** 29-30

Should be played with a rapid, Floating Stroke*. 
7. Sostenuto
Throughout the entire cadenza. Lower harmonic grace notes must be played with smoothness of Articulation*, and usually with very little duration.

The musical line must not be broken up into small units, and accents should not be found in the bow strokes of this cadenza.

8. Articulation* 1-8
Should be clean, not coarse nor too smooth. (The Articulation* should resemble the speech consonant sound B.)

9. Tied Hook* 6-8
Care must be exercised to begin each triplet group with the same quality and dynamic.
10. Halted Stroke* 12-13  
Should be used here for the same reason as given in item No. 5, above.

```
\[ \text{\small mm. 12-13} \]
```

11. Velocity Passages 9-11  
Away from and returning to the dominant tone (A). These passages should be executed with little bow pressure, and little bow speed. Bow speed should increase slightly at the highest notes of the passages in measures 9 and 10.

```
\[ \text{\small mm. 9-10} \]
```

Bow speed should increase toward the end of this scale passage:

```
\[ \text{\small m. 11} \]
```

Left Hand Techniques (Movement I)

12. Double Stops 3-7  
Broad and melodic. In order to prevent extra sounds, and interruptions in the line when executing descending sixths, the fingers should be withdrawn sideways from the strings (Natural Finger Motion*).

```
\[ \text{\small m. 4} \]
```
Pedal Double Steps*. This technique affords much opportunity for relaxing tired muscles in the left hand and arm. Double steps must be accompanied by at least a slight vibrato (Vibrato Mode*).

Pedal Double Steps*. Tactile Intonation* is required here.

This fingering is better than of the alternatives since it keeps the flow and the same tone quality for the B-flat.

Natural type.
(Movement II)

15. Jump*  19
Within a tremolo chord. It must be done without an audible interruption between the lower and upper parts of the chord.

16. Fingerings
The chief problem is to choose fingerings that afford relaxation for tired muscles, since the cadenza is constructed entirely of double stops. The violinist should avoid over-use of the fourth finger. His energy should be balanced between the left and right hand action, and he should have the sensation that his energy is all being converted into sound. He should strive to realise these kinesthetic images during preparation.

The lower fingering would be less inclined than the upper to produce fatigue.

(Movement III)

17. Tactile Intonation*
This measure is quite impossible to execute with clean accuracy without considerable reliance upon Tactile Intonation*.
18. **Double Stops 1-8**

Moderately difficult, but must be performed with vibrato in a relatively continuous mode.

19. **Velocity Passages 9-11**

As fingers increase action to a speed where each finger impulse cannot be separately triggered in the mind, the fingers should operate in the Floating Touch* mode.
XVI. THREE CADENZAS FOR THE MOZART

CONCERTO NO. 5, A MAJOR

Techniques and Exemplary Related Problems Measures Examples and Remarks

Bowing Techniques
(Movement I)

1. Accented Dé-5 taché* Trills (Schnellers* in this case) must be Articulated* with a gentle accent of the bow.

2. Tied Hook* 17 In this case the beginning of the stroke is the Halted Stroke* and the conclusion is the hook. In order to adequately separate the hooked note (indicated with the bowing mark) from the tied note, the hooked note is best executed with an increase in bow speed, but without a stop.

3. Flying Hook* 15 In this case the hook is better executed from the air since the bow must change from the upper two strings to the lower two strings during the stroke.
4. Hair Leap* 1,2,7  
A leap of the bow should be executed synchronously with a Jump* of the first finger from the G string to the E string, the bow executing the F# with a soft Articulation*.

5. Sostenuto  
A smooth and unaccented sostenuto should be the characteristic manner of executing the entire cadenza.

In bar 10 the bow should be used most sparingly, saving plenty for the G♯-B eighth note on the third beat.

6. Self Accompaniment 7-8  
The bow must touch the upper string on the eighth notes. Care must be taken not to change the bow speed and pressure on the tremolo.

7. Combination Stroke* 6  
Indicated by the bracket. The slur must be initiated at the extremity of the bow so that the following up stroke and double-stop down stroke can be executed with freedom. All parts of the
stroke must sound fully and freely.
(The second half of the measure is a
reversal of the first half.) If any of
the preceding parts of this Combination
Stroke* are improperly executed, the
G#-B at the end will be choked.

8. Sostenuto

A vital aspect of control needed in
this cadenza, and also in the very
short cadenza to the third movement.

Left Hand Techniques
(Movement I)


Must be made with care so that abso-
lutely no break is audible.

10. Trill Interpolation* 5

A Schneller* is acceptable.

11. Tremolo 7-14

The trilling finger must touch with
lightness. A Jump* to second position
for the D# diminished tremolo would
probably relieve the hand of the bur-
den of tension that would come if it
were executed in the first position.
19-20 Double tremolo. This is a difficult technique. Undesirable hand tension can be obviated only by lightness of both trilling fingers.

12. Double-Stops

Used throughout the entire cadenza. Fatigue can be prevented by restraining pressure, and the use of vibrato throughout (Vibrate Mode*).

13. Double Tremolo 10-11

The two cycle trill should be used, except if an accelerando is applied in measures 4 and 5. The proper finger must be chosen for each trill. This may necessitate a shift on the note prior to the trill.
A half step slide would not be objectionable here if a jump* to second position proved to be unreliable.

m. 4
XVII. CADENZA FOR THE MOZART
CONCERTO NO. 6, E-FLAT MAJOR

Techniques and Exemplary
Related Problems Measures Examples and Remarks

Bowing Techniques
(Movement II)

1. Hooked Bow 1-5
Most of the hooks in bars 4 and 5 should be the Flying Hooks*. The hooks, however, must be softly Articulated*, and broad.

2. Velocity Passes 9-17
The bow should be used sparingly at the beginning of each of these rapid groups—more freely toward the ends.

Slight accents at the mid points may help in the bow distribution and organization in bars 15-17.
Bow contact must be firm, but without much speed and without a coarse sound.

Left Hand Techniques
(Movement II)

3. Double Stops 1-6 Moderately difficult. A Jump* is required in bar 4.

4. Schneller* 8 Rapidly executed.

5. Trill Inter- 10-13 The trill should be begun with the upper note. The remainder of the group following the trill should flow with lightness of finger pressure, and only when the balance of the unspent bow is the proper length with which to execute it.

Shifts, when not found on a pulse, should be smooth and unaccented with
slight portamentos.
XVIII. CADENZA FROM THE

CONCERTO IN ONE MOVEMENT FOR VIOLIN AND ORCHESTRA,

TRANSCRIBED FROM THE FIRST MOVEMENT

OF THE CONCERTO NO. 1 IN D MAJOR

OF NICCOLO PAGANINI

<table>
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<th>Examples and Remarks</th>
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**Bowing Techniques**

1. Double-Step Passages 1-7,48-55 Involving frequent Hair Leaps*.

![MIDI notation for bowing techniques](image)

m. 3

Line sostenuto is always of the utmost importance in double-step melodies.

![MIDI notation for bowing techniques](image)

mm. 48-49

2. Chords 60-67 Interspersed throughout the cadenza.

The problems:

- a. to keep sostenuto of line,
- b. smoothness of sound,
- c. and to use fullness of bow in the Down Bow Chains*.

Lightness of bow pressure must be used
on the upper two strings during the execution of quadruple chords to prevent choking of the sound (this is contrary to the natural inclination).

3. Tremolo 9-22

Sostenuto of line is the greatest problem here.

4. Velocity Pas- 23-26 sages

Bow must be used at a slower rate on the thicker strings. Breaking up a long bow stroke into shorter ones is considered the player's privilege in cadenzas.

5. Slurred Kell- 29-47 ing Arpeggios*

The melody is presented in the lower notes throughout these measures. The bow must emphasize these with a gentle Combination Accent*. 
The upper note (upper string) must sound twice. Without great care, the upper string will only sound once. The result is a loss in the quadruple or triple rhythm, whichever is in effect at the time.

6. InnerAccent 5
Stroke*

7. Halted Stroke* 1, 5, 56-59

8. Accented Demisemiquaver•55

10. Harmonic 71 Bow must be thrown at the tip on the open A and D strings, and then used quickly and lightly as in the normal harmonic fashion.

**Left Hand Techniques**

11. Passages in 14 mm. Arpeggios.

Double Stops (total)

**Diatonic.**
Involving Jumps*.

Lightness of fingers is always desirable in double-stop execution.

12. Chords 1-2 Tactile Intonation* is prerequisite to execution of these three chords.

13. Tremolo 14 mm. (total) The player must be sure to use the trilling finger very lightly to prevent rigidity in the muscles. (Failure in tone production should not be assumed to be the fault of the left hand, but to be a bow contact problem.)

14. Extensions 27 Involving the fourth finger. Accuracy of intonation is the chief problem in this example.
15. Velocity Passages

To prevent rigidity of muscles, lightness of touch is needed. Shifts must be of a smooth nature so as not to produce a false muscular rhythm in the flow of impulses. The muscle rhythm, and the musical rhythm should agree if possible.

16. Slurred Rolling Arpeggios

The problem: high fingerboard positions are used. About half of the arpeggios are in high to extremely high positions. In the preparation of these high arpeggios one continuously encounters mental and physical exhaustion while learning the correct notes in the necessarily cramped hand position.

The most difficult of the arpeggios are:

a. when the melody line (lower note) changes at the final note of the arpeggio,
b. and when the arpeggio is in the high range (eleventh position).

17. Harmonic 71
Lightness of touch in both fingers producing an artificial harmonic is a dominant factor in this technique. (The common rule of the solid lower finger is a frequent cause of harmonic failure, and in the inability to learn difficult harmonic passages.)

18. Vibrato
Vibrato throughout is desirable for tonal warmth and prevention of rigidity of the muscles (Vibrato Mode*).
XIX. CADENZAS TO VIOTTI'S VIOLIN

CONCERTO NO. 22 IN A MINOR

Techniques and Exemplary
Related Problems Measures Examples and Remarks

Bowing Techniques
(Movement I)

1. Accented Strokes

9.46-49

Halted Stroke*.

m. 9

10

Inner Accent Stroke*. Unaccented notes should be executed with a rather light bow pressure.

18

Accented legato. These should be almost Halted Strokes*, but the singing nature of the music must not be lost. Furthermore, the graces must consume as little time as possible.

m. 18
Quadruple chords should be accented.

m. 37

2. Sostenuto 1-8 Should be free of accents.

mm. 1-2

In spite of the graces, the line should appear smooth and unaccented.

m. 12

The measured tremolo, and the double stops should be presented in an unaccented manner.

m. 19

3. Chords 37-38, 45 The three string chords should be executed in a non-arpeggiated manner. The bow contact must be near the fingerboard. Greater pressure must be applied here than on the preceding double-stop measure.
4. Arpeggios 1-2

The problem: bow distribution. Largeness of sound must not be sought after here. The left hand technique must defer to the needs of the bow. Bow pressure must be minimal, and bow speed should remain constant regardless of the left hand rubatos.

5. Sostenuto 3-11

The line should be characterized by restraint and smoothness regardless of the technical problems of the left and right hands.

6. Accent Usage 1, 2, 10

Trills may be Articulated* with accents. (See example under item No. 4, above.)

The accents here should be understated in order not to disturb the sostenuto of the material before and after it.
Halted Stroke* may be used to good advantage in measure 1.

The free trills in the example below should also be executed with the Halted Stroke*.

7. Hair Leap* 3-5,9 Found frequently in this cadenza because of the large Jumps* used.
8. Tactile Intonation* 7-8

This cadenza is constructed in such a way that Tactile Intonation* is an imperative technique to have acquired in order to execute the music successfully. Instances requiring the use of this skill arise in practically every measure. The Jump* between measures 7 and 8 serves as a good example.

9. multiple Stopping

This cadenza is constructed completely of multiple-stop material (except for bars 1 and 3). The violinist should approach this, and all multiple-stop material with Strides* as the basis of his preparation technique. This, of course, implies his thinking in terms of pairs of fingers instead of individual fingers (pairs of finger Shapes* instead of individual finger Shapes*).

Finger pressure must be kept minimal during the learning process in order to increase kinesthetic and tactile responses.

Double-stop arpeggios. The problems in this technique are fatigue and shifting. Lightness of fingers, and the use of the Vibrato Mode* will remove much of the former problem. One must develop stamina to deal with the balance of this difficulty. The solution of the latter problem lies in the use of the minimal portamento and the application of the Stride* principle.
10. Extensions 12,17

Found infrequently throughout the cadence. An extension implies the retention of the sensation of the basic position from which the extension is derived. In the following example, the fourth finger extension should not disturb the first position sensation, so that the first finger can continue the musical line without interruption on the B, fourth beat.

![Music notation for Extensions](image)

11. Chords

In the case of triple and quadruple chordal formations, it is a helpful technique to retain no more than the upper two fingers through the duration of an arpeggiated, or broken chord. Retention of non-sounding fingers tends to develop rigidity in the arm and finger muscles. In bar 14, for example, after the graces have been played, the fingers that executed those notes should be removed from the string. This practice also gives flexibility to the vibrato.

![Music notation for Chords](image)

(Movement II)

12. Floating Touch* 1-2

Lightness of touch—especially with the third and fourth fingers—is needed in these passages.
13. Tactile Intonation* \(3-5,9\) Jumps* throughout these measures necessitates the use of this ability.

14. Double Stops 9 mm. (total) Lightness of touch and vibrato must be balanced with bow energy in these measures. When the energy consumed by both left and right hands feels balanced, then a good energy distribution has been achieved.
XX. CONCLUSIONS

In this monograph the writer has identified the sundry performance techniques that are inherent in these selected works of Fritz Kreisler. This purpose has been achieved in Part One and Part Two.

The Pieces

A concomitant desire of the writer, as expressed at the outset of this study, is to show how these Kreisler violin works might be used to fulfill pedagogical purposes. The foregoing analyses have brought into focus specific didactic uses for these eighteen works. Some of the violin pieces are found to be mainly constructed from a salient bowing technique, or a left hand-technique, placing them in the category of études. The technical problems that must be resolved by the violinist vary considerably in these works. The student who masters these ten pieces by Fritz Kreisler will have achieved a significant advancement in his technique of violin playing.

The Caprice Viennois is an excellent study for the development of variety in bowing strokes and tone production in double-stop execution.

La Chasse is a superb study for the development of the ricochet stroke, the Thrown Bow*, double-stop execution, and Jumping*.

La Gitana is a violin adaptation of an Arabo-Spanish song of the eighteenth century.\(^1\) Its virtuoso nature and its brevity make it an

\(^1\)This information appears on the printed violin music.
excellent piece from which the student violinist may learn the accented, bravura style of execution.

_Liebesfreud_ is apparently modeled after the old Austrian peasant dance, the _Ländler_, and is reducible to a single harmonic structure with contrasting melodic variants unfolding in an arch form. The piece is not taxing on the violinist's energy, but is excellent for its use of spiccato, staccato, hooked bow, and singing sostenuto.

The _Menuett_ is a study in the use of the Flying Hook stroke. However, the trio section contains important hidden obstacles to be overcome; the commanding problem in these middle thirty-two bars of sixteenth notes is to understand the material as a "spun-out" melody. This piece is valuable largely as an etude since its audience appeal is limited.

One of Kreisler's earliest works, _The Old Refrain_, is an adaptation of the old folk melody, _Der alte Stephansdom_. It is especially excellent material for developing such techniques as the execution of a single string melody, continuous melody in double stops, continuous vibrato, and for the development of the stamina that is demanded by these techniques.

The _Praeludium and Allegro_ can be of great value to the student violinist in developing the varieties of the détaché stroke, and in developing control in his spiccato and chordal execution. Preparation of this work will also stimulate the development of stamina.

The _Recitativo and Scherzo_ is among the most difficult of Kreisler's violin works, and the violinist's stamina is heavily taxed.

while executing it. It requires extraordinary physical flexibility and subtlety in the application of playing techniques. The rewards to the student, however, will prove to be as great as its difficulties if he will prepare the piece with the care and patience it demands. The Recitativo and Scherzo has much audience appeal and deserves to be programmed often. Presently it is heard only occasionally, usually as an encore.

Schön Rosmarin was obviously inspired by a particular person known to the composer, although her identity, other than her given name, is no longer known. This delightful piece may be used as an etude to develop staccato, spiccato, the Combination Accent*, Combination Stroke* dexterity, as well as general technical facility. It is one of the easiest Kreisler pieces and can be given to a student in his pre-advanced stage of development.

Tambourin Chinois, copyrighted with four other pieces in 1910, abounds with virtuoso techniques. As in most of Kreisler's music, the left hand execution in the Tambourin lies, for the most part, under the player's fingers, and is an excellent piece for an advanced student to study in order to press forward his technical frontiers. Probably the most difficult aspect of this work is its physical stamina requirement. Although the playing lasts only about four minutes, the Presto portion that opens and closes the piece is in a quasi-perpetual motion idiom demanding a continual output of controlled energy from the violinist. In the Piu Lento section he is constantly occupied with the critical tasks of maintaining the sostenuto and of tone production. Tambourin Chinois is a rare pedagogical treasure.
A singular perceptive benefit of most of Kreisler’s pieces is that their most distinguishing technical features must be assimilated reasonably well in order to be played successfully.

The Cadenzas

The cadenzas give evidence of Kreisler’s strong inclination toward the use of double-stop material. Kreisler invariably sets arpeggios in double-stops rather than in single notes. Melodies are rarely in single notes—frequently in tremolos. Single note velocity passages are rare and probably inserted only to achieve a relaxation and contrast to the heaviness of the double-stop material.

The Kreisler cadenzas are more difficult works than most of his violin pieces, and so they should probably not be attempted by the student until he has successfully prepared the majority of the ten selected pieces. Almost all of the cadenzas are physically taxing to perform. The nature of the left hand execution is generally comfortable in that the execution techniques lie “under the hand”.

The three cadenzas to the Beethoven Concerto (one cadenza to each of the three movements) are among the most widely used of Kreisler’s cadenzas. The most prominent melodic material of the concerto is foundational, and the first and last movement cadenzas are the most lengthy—the former being sixty-six measures and the latter being fifty-two measures. These cadenzas are a comprehensive repository of violin techniques, and rank among Kreisler’s greatest and most difficult works.

With the exception of the few scattered détaché measures, the cadenza to the Brahms Concerto consists entirely of double, triple, and quadruple stops, and tremolos. The finger patterns of the left-hand
technique lie very well under the violinist's hand. Tactile Inonation* must be acquired prior to the study of this cadenza, and will be developed further during its preparation. (The length of time taken to prepare the cadenza will be determined, to a large degree, upon the proficiency of the violinist as regards this technique.) Because of the large amount of multiple-stop material, Jumping* is implicit and is a technique vital to the successful preparation of this cadenza. A bowing problem in this work is typically that arising from the execution of multiple-stops: sostenuto without harshness of tone. This applies as well to the Down Bow Chains* as to the double-stop melodies and arpeggios. As with all of Kreisler's cadenzas, the Brahms Concerto cadenza is in the bravura style, and so requires considerable use of the Combination Accent*, and tasteful rubato.

The cadenzas to the Mozart concertos contain little or no fingerings by Kreisler. The execution of these cadenzas should be characterized by the restraint that is properly conjoined to all music of this period. A somewhat narrow vibrato, a restricted use of portamento, and smoothness of melodic line are especially important aspects of execution in the classical style. Kreisler's extensive use of the tremolo in these cadenzas is probably the reason why they are not as frequently performed as are his cadenzas to the Romantic concertos. However,

3 The tremolo is usually considered to be a romantic virtuoso device, however, it is found in eighteenth-century violin works occasionally (e.g., Les Vingt-quatre Matineses, by Pierre Gaviniès, 1728-1800).
these cadenzas are beautiful and are excellent material for the development of the most advanced violin techniques.

The three short cadenzas to the Concerto in A Major, by Mozart, are of moderate difficulty requiring minimal use of Tactile Intonation* and the accented style of execution that is so common in the Romantic cadenzas.

The cadenza to the Paganini Concerto in D Major is in the same bravura style as are Kreisler's cadenzas to the Brahms and Beethoven concertos. The material consists of juxtaposed sections of idiomatic violin techniques, and concludes the first movement of the Concerto. A most unusual feature of this concerto is that this first movement of the complete three-movement work is very often performed alone with the cadenza. Kreisler carefully avoided the overuse of the Slurred Rolling Arpeggios* in his music. (This impressive idiomatic technique can become offensive if used habitually.) His only extended use of this device is in this cadenza to the Paganini Concerto; it would have been anachronistic in any of the others.

Of the twenty-nine violin concertos that Viotti composed, few have remained in the repertory of violinists today. Of these few the twenty-second Concerto is probably the best known. Kreisler's cadenzas to this Concerto—one each for the first and second movements—were composed very faithfully to Viotti's style: a preponderant reliance upon double-stops.

Finally, one is compelled to notice in Kreisler's works that he has a predisposition toward the interpolation of trills, Schnellers*, and the use of other grace notes. This, his watermark, is found in all of the violin pieces, and frequently in the cadenzas.
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APPENDICES

GLOSSARY

CHART OF BOWING TECHNIQUES

CHART OF LEFT-HAND TECHNIQUES
GLOSSARY

Bowing Techniques

**Accented détaché** (articulated détaché). A broad détaché stroke characterized by a sudden thrust of horizontal motion across the string at the beginning of each stroke. It utilizes no more than one-third of the available hair and only the smallest fraction of the duration of the entire stroke. There is no time nor Articulation* separation between the strokes. (Vibrato is implicit in this stroke.)

**Articulation.** In string playing, the moment of excitation of the string by the bow (occasionally by the left hand fingers also). Bow Articulation occurs when the hair touches the string, or changes direction on the string, and can be expressed as a continuum from soft to hard, or from smooth to coarse. This continuum is similar in sound and function to that of the consonants in speech, and may be visualized as follows:

- Soft or smooth...1. H (as in Head)
- 2. P (as in Pork)
- 3. T (as in Tell)
- 4. SH (as in Shoe)
- Hard or coarse...5. CH (as in Chop)

**Bariolage.** An extended and cyclic alternation of strings where one of the strings is unfingered (open). The stroke may be slurred or détaché, and may involve only two or three, or all four strings.

**Combination stroke.** A complex stroke that is actually several strokes linked together by a certain interdependence. For its own execution, each of the strokes in the combination requires that the preceding stroke be done properly, using the correct amount of hair in the correct time duration. The true Combination Stroke involves both separate and slurred notes as part of the complete stroke.

**Down bow chains.** A series of down bows required for the execution of a passage (usually chords). To prevent a choppy, broken result, one must draw as much hair across the strings as possible on each stroke. This single fact makes this dynamic, bravura bowing a difficult and physically taxing stroke when used in an extended passage.

**Floating stroke.** A rapid détaché stroke with very light bow pressure. The stroke may be accompanied by the sensation that the bow is floating over the string (in contrast to being played "into the string"). The tone is produced by a portion of the latent bow-weight friction, and the bow’s speed.
Flying hook. A hooked stroke where the hooked note is whipped from the air, but without a bounce.

Hair leap. A leap of the bow that is precisely timed with a leap of the left hand (Jumping*) as the latter leaps for change of position, or change of strings. The leap requires only the minutest separation between the hair and string with such shortness of duration that the interruption in the musical line is imperceptible to the ear.

Halted stroke. An accented stroke taken on a relatively long note necessitating a halting, or restraining of the forward motion of the stroke immediately upon the inception of the accent. The stroke can be either up or down. (Vibrato is implicit in this stroke.)

Inner accent stroke. A stroke containing an accent (thrust) at some point during its course after the stroke has begun. Usually, this stroke involves two or more notes, the second or another subsequent note being accented and not the first. (Involves the inclusion of the Combination Accent*.)

Inverted détaché. A stroke so named because the up portion of the stroke is executed on the pulse and the down portion is unaccented, giving a sensation of temporary awkwardness to the player.

Mixed spiccato. A mixing of spiccato and détaché.

Mixed staccato. A mixing of staccato and portato.

Slurred rolling arpeggios. Multiple string arpeggios where only one note is played on each string in its turn. The bow is slurred from the lowest string to the highest, then reversed, and is slurred from the highest to the lowest.

Sustained stroke (sostenuto). A sustaining of equal pressure of the hair against the string, regardless of the location of the point of contact (lower part of bow or at tip). The implication is, furthermore, that there also be sustained pressure, or at least the illusion of sustained pressure, during the change of the stroke. The beginning of each new stroke must be at the same dynamic level as the ending of the previous stroke.

Thrown accent. A dropped (thrown) Articulation* at the frog giving the stroke a brilliant, or bravura character.

Thrown bow. The slowest of the spiccato bowings, sometimes referred to as the "singing spiccato". Its name is derived from the deliberate throwing motion of the hand for each stroke.

Thrown flying staccato. A slow version of the flying staccato but characterised by a more exaggerated and deliberate hand motion for each note (each bounce).

Tied hook. A hooked bowing where the hair always remains in contact with the string—in contrast to the Flying Hook*.
Unequal bow. A down-up stroke in which the time duration of either the down or the up is less than the other. For all practical considerations the both strokes use the same amount of hair, but the quicker of the two must use it in less time.

Whipped bow (fouette). A thrown accent at the tip of the bow executed by a sudden release of pressure when reaching the tip (supported by a gentle lift as well) and immediately followed by striking the bow downward onto the string as the up stroke is begun. This stroke has the same sound as the Thrown Accent* at the frog.

Left Hand Techniques

Chromatic glissando. A glissando (downward) executed by a single finger, and performed with a certain muscular rigidity in the left arm causing a simple vibration of the forearm. This vibration, in turn, causes the fingertip to go through many start-stop cycles during its descent, giving the illusion of a chromatic scale.

Combination accent. A combined manner of left hand and bow hand execution characterized by the simultaneous accenting of the vibrato mechanism and of the string excitation by the bow (Accented Dés-taché).

Double trill. A rare and difficult trill execution being a trill upon both notes of a double-stop. It must be distinguished from reference to the double-stop trill which indicates a trill on only one note of the double-stop—a much less difficult trill execution.

Finger shape. The direct result of the degree of muscular contraction in the finger. The finger is capable of assuming a vast number of shapes from a straight line to the boxed shape. According to the principle of Muscle Memory*, intonation may be learned and predicted partly by the learning and recall of the sensation of Finger Shapes. Each player—depending upon the size of his hand and the length of his fingers—learns, by habit, several distinct Finger Shapes that he associates with preciseness and predictability of intonation. These several shapes can be gathered together into three general, or basic groups:

1. the elongated shape
2. the curved shape
3. the boxed shape

(The writer's observations of violin students and professionals have led him to believe that these Finger Shapes are learned subliminally, and that conscious awareness of them may well increase the violinist's learning speed and recall ability.)

Floating touch. An expression applied to that sensation received from the fingers in action as they aim for the string itself, and not for the fingerboard beneath the string. (This touch is sometimes referred to as "light fingers" and also has been described as "play-
ing as if the notes were harmonies." This touch applies more to
the violin and viola than to the cello and bass where the immense
vibrating energy in the string is not as easily stopped by the mass
of the finger flesh as it is in the case of the violin (except, per-
haps in the high thumb positions).

Jumping. Shifting, without portamento, when the hair of the bow has
released the string (Hair Leap*). Both left hand and bow execu-
tions are done instantaneously and simultaneously so that it is not
aurally perceptible.

Muscle memory. That tendency of muscles to return to or remain in a
known or recently experienced position or contraction, rather than
assume a new or different one.

Natural finger motion. That cyclic motion of the finger, as in left
hand pizzicato. This motion, being circular, does not necessitate
the reversal of muscles as the trill motion requires. (The trill
motion is dependent solely upon muscular activity directed at the
palm-knuckle joint, the finger muscles remaining relatively fixed,
or at least affecting only Finger Shapes*.) The Natural Finger Mo-
tion is an organization of muscular activity which—though it in-
deed is the fully natural finger motion—is not a common finger
motion to the average student in his violin playing. The student
must learn to use this motion when its use will give him an ad-
vantage in the execution of a passage. In this motion the finger
approaches the string from above and leaves the string from the
side toward the palm of the hand.

Pedal double-stops. A double-stop passage where the double-stops are
alternated with a recurring single note (usually lower than the
double-stop) giving the effect of a pedal.

Reiterated finger patterns. The repetition of a finger pattern in a
lateral or vertical direction to the fingerboard. This technique
is frequently employed in idiomatic passagework, and, because of the
Muscle Memory activity, affords a certain ease and relaxation to
the left hand.

Satellite position. That condition of the left hand where the thumb re-
mains in a previous position, but the fingers—with the main body
of the hand—temporarily assume a position a tone or semitone
higher.

Schmeller (inverted mordent). A single cycle trill.

Strides. That relationship between any two fingers of the playing hand.
The term, as used by the writer, refers to the distances between
fingers that will produce harmonically true intervals of

1. the whole step,
2. the half step,
3. the small third (step and a half),
4. the large third (two whole steps),
5. and the octave.

These relationships may be thought of as the same regardless of whether the pair of fingers is functioning on the same string, or not. For example, a minor sixth (on adjacent strings) is a half step sensation; a major sixth is a whole step sensation.

String climbing. This expression refers to a technical requirement that the execution be done all on one string, or possibly on two adjacent strings. The pitch level of the passage may be ascending or descending, or both.

Tactile intonation. A sense of precise intonation both reliable and predictable, based entirely upon the sensation of the hand and fingers against the instrument. Usually, intonation accuracy is largely the result of finger relationships—that is, finger spacing, or finger Strides*—however, when the technical requirement is a Jump* on the fingerboard, the calculation must be achieved without these finger muscle sensations, and the violinist must rely mostly upon the remaining touch sensations of the hand and fingers.2

Trill interpolation. The imposition of a trill on one of the notes in passage work.

Vibrato mode. That continuous motion of the left hand, conventionally described as vibrato. When this activity is to be coincidental with passagework activity of the hand and fingers—the impulses of the vibrato cycles coinciding with the dactyl impulses—the expression Vibrato Mode will be applied.

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VITA

Harvey Olin was born in Buffalo, New York on May 21, 1930. He attended the public schools in Buffalo beginning the study of the violin at the age of eight, and graduating from high school in 1948.

The same year he enrolled as a day student at the Buffalo State Teachers College, transferring to Oberlin College in 1949 with a partial scholarship. There he began his college music training as a violin major in the Conservatory of Music.

In 1951 he entered the military service (Air Force) where he attained the rank of Airman First Class. He was honorably discharged in 1954 after the termination of the Korean war.

In 1954 he enrolled in the Wheaton College Conservatory of Music as a sacred music major. While at Wheaton he studied the violin and performed frequently as soloist. He was graduated with the Bachelor of Music Degree in 1956, and was married to Esther Clark the same year.

He accepted an appointment in 1956 as Minister of Music and Christian Education at the Marquette Manor Baptist Church of Chicago, Illinois. He held this position for one year while his wife finished her education at Wheaton.

In 1957 he accepted the position of Instructor of Music at Malone College, Canton, Ohio, and became the assistant concertmaster of the Canton Symphony. During the same year he organized and became the conductor of the Canton Youth Symphony.
Harvey received a full graduate assistantship at the Eastman School of Music in 1960, graduating with the Master of Music Degree in Music Literature and Violin in 1961.

The same year he enrolled at Indiana University School of Music as a violin performance major in the Doctor of Music degree program, having been awarded a graduate assistanship there. As a student at Indiana University, he studied violin with the eminent pedagogue Josef Gingold, managed the Indiana University Symphony Orchestra, and conducted the Training Orchestra of the School of Music. His study at Indiana University was interrupted for one semester in 1962, while he served in a sabbatical leave replacement position at Lebanon Valley College, Annville, Penna. His rank was Assistant Professor of Strings and Conducting. He returned afterward to resume his residence and studies at Indiana University, and during the 1963-1964 season he served as first violinist in the Indianapolis Symphony.

In 1964 he accepted the position of Instructor of Strings and Orchestra at Central Michigan University, Mt. Pleasant, Michigan, a post which he retained for one year.

During the summer of 1965 Olin toured in Illinois and New York giving guest artist solo recitals, and toured as first violinist of the Festival-On-Wheels Orchestra in Michigan.

He accepted the position of Associate Professor of Music at Bethany College, Lindsborg, Kansas in 1965. During his three years at Bethany he toured Kansas and nearby states presenting violin recitals, and string clinics.

In 1968 Harvey accepted a first violin position with the New Orleans Philharmonic Symphony, appearing as violin soloist in 1969.
During the summer of 1969 he served as violinist in the Santa Fe Opera orchestra, Santa Fe, New Mexico.

He enrolled in the Doctor of Musical Arts program in performance at Louisiana State University during the summer of 1970, and served as first violinist in the Baton Rouge Symphony from 1971 to 1973.

While studying at Louisiana State University, Harvey served as graduate assistant string teacher, and in 1972 was selected for membership in the Pi Kappa Lambda honorary music society.
EXAMINATION AND THESIS REPORT

Candidate: Harvey Martin Olin

Major Field: Music Performance

Title of Thesis: An Analysis of Performance Techniques Required in Selected Original Violin Works by Fritz Kreisler

Approved:

[Signature]
Major Professor and Chairman

[Signature]
Dean of the Graduate School

EXAMINING COMMITTEE:

[Signatures]

Date of Examination:

April 27, 1973