

The Ensemble Étude for Violins: An Examination
with an Annotated Survey of Violin Trios and Quartets
and an Original Étude for Four Violins

by

Eva Lundell

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Graduate Supervisory Committee:

Jonathan Swartz, Chair
Jody Rockmaker
Nancy Buck
Frank Koonce
Kay Norton

ARIZONA STATE UNIVERSITY

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ABSTRACT

Études written for violin ensemble, which include violin duets, trios, and quartets, are less numerous than solo études. These works rarely go by the title “étude,” and have not been the focus of much scholarly research. Ensemble études have much to offer students, teachers and composers, however, because they add an extra dimension to the learning, teaching, and composing processes.

This document establishes the value of ensemble études in pedagogy and explores applications of the repertoire currently available. Rather than focus on violin duets, the most common form of ensemble étude, it mainly considers works for three and four violins without accompaniment. Concentrating on the pedagogical possibilities of studying études in a group, this document introduces creative ways that works for violin ensemble can be used as both études and performance pieces.

The first two chapters explore the history and philosophy of the violin étude and multiple-violin works, the practice of arranging of solo études for multiple instruments, and the benefits of group learning and cooperative learning that distinguish ensemble étude study from solo étude study. The third chapter is an annotated survey of works for three and four violins without accompaniment, and serves as a pedagogical guide to some of the available repertoire.

Representing a wide variety of styles, techniques and levels, it illuminates an historical association between violin ensemble works and pedagogy. The fourth chapter presents an original composition by the author, titled *Variations on a Scottish Folk Song: Étude for Four Violins*, with an explanation of the process

and techniques used to create this ensemble étude. This work is an example of the musical and technical integration essential to étude study, and demonstrates various compositional traits that promote cooperative learning.

Ensemble études are valuable pedagogical tools that deserve wider exposure. It is my hope that the information and ideas about ensemble études in this paper and the individual descriptions of the works presented will increase interest in and application of violin trios and quartets at the university level.

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PREFACE

The violin étude is the consummate tool for music education, presenting numerous and varied challenges to both students and teachers. When composed and studied with clarity of purpose and depth of understanding, the étude is a lesson conveyed through the language of music. Great pedagogues and virtuoso violinists have composed études since the eighteenth century in order to address the specific technical demands of communicating musical ideas through a physical medium such as the violin. Other great pedagogues and virtuosos have adopted these études as prime instructional tools, often adapting them to their own philosophies of teaching and playing.

Études written for violin ensemble, which include violin duets, trios, and quartets, are less numerous than solo études. These works rarely go by the title “étude,” and have not been the focus of as much scholarly research as solo études. Ensemble études have much to offer students, teachers and composers, however, because they add an extra dimension to the learning, teaching, and composing processes.

This document examines the ensemble étude to establish the value of these works in pedagogy, and explores the possible pedagogical applications of the available repertoire. Violin duets, the most common form of ensemble étude, are not a major focus in this paper, as they are so numerous and have been the subject of more scholarly attention than trios or quartets. Trios and quartets for violins have not been ignored either, but this document is unique in its focus on the pedagogical possibilities of group study of études, and the creative way in which

works for ensemble violins can be used as both ensemble études and performance pieces.

This document is divided into four chapters, representing three different lines of inquiry. The first two chapters are historical and philosophical in nature. Chapter One, titled “The Étude: History, Motivation, and Characteristics,” examines the solo violin étude from its inception in the eighteenth century to the present day. This chapter defines the “essence” of the étude by revealing the historical and pedagogical motivations behind étude composition. This definition is used as an overall guiding principle through the rest of the document.

Chapter Two, titled “Ensemble Études: Motivations, Group Study, and Cooperative Learning,” examines the motivations for composition of multiple-violin works and the arrangement of solo études for multiple instruments. This chapter discusses the benefits of group learning that come with the study of ensemble études, and how cooperative learning principles are applicable to violin ensembles.

Chapter Three, an “Annotated Survey of Works for Three and Four Violins Without Accompaniment,” serves as a practical guide for teachers and performers regarding repertoire for three and four violins. Covering a range of musical eras, genres, and levels of difficulty, it evaluates the pedagogical challenges of each work and in some cases suggests ways to enhance its pedagogical potential. The survey is representative of the repertoire, but not comprehensive.

Chapter Four is an original composition by the author, titled *Variations on a Scottish Folk Song: Étude for Four Violins*. This study focuses on the technique of shifting between left-hand positions on the violin fingerboard in a variety of musical settings, without presenting many other technical difficulties. The four violin parts, and the variations themselves, present different shifting challenges for the players throughout the étude. This work serves as an example of an ensemble étude that can be used in a class setting, and incorporates the ideals about études revealed in Chapter One, the principles of group learning and cooperative learning discussed in Chapter Two, and relevant compositional traits from the works evaluated in Chapter Three.

CHAPTER ONE

THE ÉTUDE: HISTORY, MOTIVATION, AND CHARACTERISTICS

Introduction

Chapter One is divided into two sections covering several broad, interrelated topics. The first section examines the definition, history, and evolution of violin études as a genre of violin composition. The second section describes various motivations for étude composition and the benefits of étude study. The purpose of this general examination is to establish the function of études historically and pedagogically, in order to both evaluate and compose works that can serve as effective ensemble études.

Definition, History, and Evolution of the Violin Étude Genre

Definition of the Étude

Étude is simply the French word for “study.” The *Harvard Dictionary of Music* defines the étude succinctly, as a “composition designed to improve the technique of an instrumental performer by isolating specific difficulties and

concentrating his or her efforts on their mastery.”¹ Music historian and keyboardist Peter Felix Ganz’s definition is more thorough, and it sets the étude apart from other types of technical works:

[An étude is] a complete composition with pedagogic intent and content that features at least one consistently recurring problem of physiological, technical or musical difficulty which requires of the player not only mechanical application, but proper study and correct interpretation as well.

In contrast, an *exercise* is a purely mechanical note pattern of undetermined length, usually repeated on each chromatic or diatonic scale degree, that will familiarize a player closely with a specific technical aspect of his instrument and will develop his own physiological faculties; it is never, strictly speaking, a complete musical composition.²

This definition stresses the fact that an étude devoted to technique is nonetheless a composition, and emphasizes that it requires musically appropriate interpretation. Musical context is a key element in delineating an étude from other types of violin studies and repertoire. Music historian K Marie Stolba clarifies this idea with a slight modification of Ganz’s definition, writing that an étude has “both musical and pedagogical intent and content.”³

Composer and critic Robert Schumann reflects on the definition of an étude as well:

In a sense every piece of music is an étude, but...a typical étude demands a didactic purpose or a definite aim, such as the conquering of an

¹ Don Michael Randel, ed. *The Harvard Dictionary of Music*, 4th ed. (Cambridge, MA: Belknap Press, 2003), 301.

² Peter Felix Ganz, “The Development of the Etude for Pianoforte,” (PhD diss., Northwestern University, 1960), in ProQuest Dissertations and Theses, <http://login.ezproxy1.lib.asu.edu> (accessed March 21, 2011), 12.

³ K Marie Stolba, *A History of the Violin Etude to About 1800*, (Hays, Kansas: Fort Hays Kansas State College, 1968), 257.

individual difficulty of technical, rhythmical, expressive or interpretative character, and that if there are varied difficulties within the piece, it belongs to the caprice type.⁴

This example highlights the pedagogical potential of all music, and indicates that études display varying degrees of complexity, affecting their nomenclature and function. All of the definitions above stress that, to whatever degree an étude is suitable for public performance, it has pedagogical intent and application.

Although exercises for the violin, such as those by Otakar Ševčík (1852-1934) and Constantine Dounis (1886-1954), are also pedagogical tools, their lack of formal structure and marginal musical interest exclude them from étude status.⁵

The number of repetitions of a specific skill necessary for physical mastery dictates the length of an exercise, while the length of an étude, as “a complete musical composition,” is defined by musical considerations, so that the skill is mastered in a musical context.⁶ Thus, exercises are aligned more closely with scales and arpeggios than they are with études, which Stolba feels “should never be permitted to degenerate to mechanical status.”⁷

The delineation is ambiguous at the other end of the étude spectrum, where pedagogical literature overlaps with performance literature. Schumann’s

⁴ Robert Schumann, “Etuden,” “Review of J.P. Pixis, *Exercices en forme de Valses*. Oeuvr. 80. Livr 1. 2. à 12 Gr. – Kistner,” *Neue Zeitschrift für Musik*, IV (1836), 16, quoted in Stolba, 257.

⁵ Otakar Ševčík, *School of Violin Technics, op. 1 part IV*, (Milwaukee: G. Schirmer, 1933); Demetrius Constantine Dounis, *The Dounis Collection*, (New York: Carl Fischer, 2005).

⁶ Ganz, 12.

⁷ K Marie Stolba, “Teaching the Violin Étude: Music Literature...Not Exercises,” *American Music Teacher* 17, no. 2 (November-December 1967), 31.

definition from above draws a fuzzy line between the étude and the performance piece. Stolba resolves the ambiguity somewhat by organizing études into three categories: the étude proper, which is a complete independent composition; the school étude, which is part of a method and usually appears along with scales, exercises and performance pieces; and the concert étude, which is primarily intended for performance, but is designed to improve one or more elements of technique through its mastery.⁸ Violinist Semi C. Yang refines the definition of the concert étude to a “complete composition...filled with virtuosic moments for the instrument...often performed in public concerts.”⁹ While sometimes “proper études” are modified and performed, concert études are used frequently in recital programs. Examples of concert études are the *24 Caprices* by Nicolo Paganini (1782-1840), which feature the hallmarks of Paganini’s “devilish” playing, including “such novel effects as artificial harmonics, ricochet bowings, sul ponticello, left-hand pizzicato, playing on one string, multiple stopping” and others.¹⁰ Because these and other concert études challenge a variety of violin techniques, most concert études are the “caprice type” described by Schumann, and many are indeed titled *Caprice* by their composers.

⁸ Stolba, *History of the Etude*, 8.

⁹ Semi C. Yang, “Violin Etudes: A Pedagogical Guide,” (DMA diss, University of Cincinnati, 2006), in ProQuest Dissertations and Theses, <http://login.ezproxy1.lib.asu> (accessed March 24, 2011), 5.

¹⁰ Nicolo Paganini, *24 Caprices Opus 1*, ed. Carl Flesch, (New York: International Music Company, n.d.); Eric Wen, ed., *The Accompanied Etude*, (New York: Carl Fischer, 2002), 7.

History and Evolution

Study materials for the violin have always been subjected to a variety of names, and the term “étude” has been applied to a wide variety of musical material. The fluid nature of the violin étude’s definition parallels the cultural and geographical history of the violin itself. The étude has its roots in the seventeenth century when violinists, long held in low esteem along with other instrumental musicians, rose in social status to become celebrated artists. This shift created a class of musical amateurs with a desire for instruction and instructional materials, who in turn created a demand for published method books.¹¹ John Lenton’s *The Gentleman’s Diversion* (1693) is the earliest example of a written tutor devoted exclusively to the violin, intended for use by the amateur in conjunction with personal interaction with a teacher.¹² Mark Katz writes in his research guide to the violin that this tutor “addresses only basic matters of technique,” and that it was “long known only by references...in other publications” until its recent discovery in Cardiff, Wales.¹³ London was the predominant city of publication and concert activity during this time, and as the violin continued its rise in popularity among

¹¹ Stolba, *History of the Etude*, 25.

¹² Robin Stowell, ed. *The Cambridge Companion to the Violin*, (1992; repr., New York: Cambridge University Press, 2008), 224.

¹³ Mark Katz, *The Violin: A Research and Information Guide*, (New York: Routledge, 2006), 128. In Google Books, <http://books.google.com> (accessed April 26, 2011).

amateurs, violinist-composers produced a consistent supply of similar amateur-oriented tutors until the mid-eighteenth century.¹⁴ These early methods included short examples of dance tunes in binary form to accompany technical written instructions, serving as études in nature if not in name.

By the mid-eighteenth century, treatises addressed a more advanced, professional-level violinist. The short études in these books now occupied a greater proportion of the printed material versus text. Most often they continued the tradition of binary form, although there are also examples of sonata, variation, and fugue forms, as well as preludes, divertimentos, and inventions.¹⁵ Francesco Geminiani's (1687-1762) *The Art of Playing on the Violin*, published in London in 1751, includes scales, exercises and études and is the most historically important of these treatises.¹⁶ Stolba calls Geminiani's work a "true exposition of violin playing;" the printed text of his manual, with its detailed instructions about style, shows equal concern with communicating both technical and musical wisdom.¹⁷

As France became a center of violin development in the second half of the eighteenth century, études evolved into independent pedagogical and musical works, though they were not known exclusively by that name; an étude could be

¹⁴ Stowell, 224.

¹⁵ Stowell, 228; Stolba, 256.

¹⁶ Francesco Geminiani, *The Art of Playing on the Violin: Opera IX*, (New York: Performers' Facsimilies, 2001).

¹⁷ Stolba, *History of the Etude*, 254.

titled *caprice*, *exercice* or *matinee*.¹⁸ All were complete musical compositions, however, intended to improve students' technique with few written instructions, which was the outcome of a gradual trend away from the wordy tutors of the seventeenth century.¹⁹

Antonio Bruni's (1757-1821) *Caprices et airs variés en forme d'études* (1787) is the first violin publication to use the term "étude" in its title, along with the indication that its *caprices* and *airs variés* could be used as studies.²⁰ In the early nineteenth century, books composed solely of études became the dominant genre of pedagogical composition, and these collections comprise the bulk of the étude literature today.²¹

Although the concept of the étude developed from the short musical examples in instrumental tutors, the use of the word *caprice* in the title of an étude collection suggests another major influence in its history: virtuoso performance pieces. Eighteenth-century Italians were more inclined than French or English violin pedagogues to use concert repertoire as teaching material; the highly active violin schools in Italy and the abundance of virtuosos as teachers created little demand for published methods.²² Many of the teachers were composers, and

¹⁸ Stowell, 230.

¹⁹ Stowell, 230.

²⁰ Antonio Bartolomeo Bruni, *Caprices & airs variés; and, Cinquante études*, ed. K Marie Stolba, (Madison, Wis: A-R Editions, 1982); Stolba, *History of the Etude*, 253.

²¹ Stowell, 230.

²² Stolba, *History of the Etude*, 174.

could create works for the purpose of technical development that would also serve as performance repertoire. For example, the *Capriccios* of Giuseppe Tartini (1692-1770) and Pietro Locatelli (1695-1764) served dual roles as cadenzas for their concertos and as études.²³ Violinist and historian Robin Stowell questions whether they were actually performed at their full length, however, as the cadenzas are almost as long as the movements they embellish.²⁴

The title *caprice* appeared as early as 1627 with Carlo Farina's (c1604-1639) *Capriccio stravagante*.²⁵ The solo violin part of this ensemble piece features "expressive techniques such as glissando, pizzicato, tremolo and double stopping, and particular effects like *col legno* and *sul ponticello*...explained in detail in a table."²⁶ The written performance and practice instructions are characteristics this work shares with early études. *The Harvard Dictionary of Music* defines the musical instruction *a capriccio* as "in free tempo, e.g., a cadenza," and cites a connection between the Locatelli *Capriccios* of 1733, which progress through all twenty-four keys, to *Caprices* by Rodolphe Kreutzer (1766-

²³ Giuseppe Tartini, *Concerto in re maggiore, Op. 1 no. 4*, ed. Michelangelo Abbado, (Milan: G. Ricordi 1971); Pietro Antonio Locatelli, *Ventiquattro capricci per violino solo*, ed. Albert Dunning, and Enzo Porta, (London: Schott, 2005); Stolba, *History of the Etude*, 255.

²⁴ Stowell, 278n18.

²⁵ Stolba, *History of the Etude*, 255.

²⁶ Nona Pyron and Aurelio Bianco. "Farina, Carlo." In *Grove Music Online. Oxford Music Online*, <http://www.oxfordmusiconline.com/subscriber/article/grove/music/09308> (accessed April 25, 2011).

1831), Paganini, and Pierre Rode (1774-1830), and Francesco Maria Veracini's (1690-1768) *Sonate Accademiche*, op. 2.²⁷

The two ancestral lines of the étude converge, according to Stolba, in binary-form *Caprices*. Citing works by Rode and Fiorillo (1755-1823) as examples, she suggests their "two movements to be played without a break" structure resembles binary dance form.²⁸ Selections that fit her description, such as Rode *Caprices* 1, 4, 6, 9, 14, 19, and 24, show two contrasting sections: generally, the first "movements" resemble *cantabile* introductions, with tonal schemes dependent on the next section for completion, followed by faster, motivic movements.²⁹

The late Classical to early Romantic era, characterized by the prominence of the virtuoso concert soloist and more powerful capabilities of violins and bows, encouraged the development of the étude as a concert work. During this time the concert étude, intended for stage performance, became completely distinct from the exercise. There are many examples of both études and exercises from the

²⁷ Rodolphe Kreutzer, *Forty-two Studies for the Violin*, ed. Galamian, (New York: International, 1963); Pierre Rode, *24 Caprices for Violin*, ed. Ivan Galamian, (New York: International Music Company, 1962); Francesco Maria Veracini, *Sonate accademiche für Violine und bezifferten Bass, opus II*, ed. Walter Kolneder, (Leipzig: Peters, 1961); Randel, 149.

²⁸ Stolba, *History of the Etude*, 256.

²⁹ Rode, 2-3, 8-9, 12-13, 18-19, 28-29, 39-41, 50-51; Michael Tilmouth and Julian Budden. "Introduction." In *Grove Music Online. Oxford Music Online*, <http://www.oxfordmusiconline.com/subscriber/article/grove/music/13872> (accessed March 25, 2011).

French, Franco-Belgian, Italian, German, Polish, Spanish, Hungarian, and Bohemian schools of violin playing, some of which are extremely challenging.

Most teachers today rely on a small portion of the vast output of literature so far described, mainly works of the ‘classical’ French school of Rode, Pierre Marie François de Sales Baillot (1771-1827), Kreutzer, and Jacques-Féréol Mazas (1782-1849), along with Paganini, Fiorillo, and Bartolomeo Campagnoli (1751-1827) from the Italian school, and Heinrich Ernst Kayser (1815-1888), and Jakob Dont (1815-1888) representing the Germans.³⁰

The concert repertoire of the twentieth century placed many new musical and technical demands on violinists. Robin Stowell suggests that there is not a corresponding amount of pedagogical material, written in the form of études, to match it. He explains that twentieth-century composers may have reacted to the “virtuosic excesses of the concert étude” by avoiding the genre altogether.³¹

Several additional factors may help to explain this deficiency. First, the highly individualized and experimental approach of many twentieth-century composers toward extended techniques and the sonic capabilities of the violin made it difficult for pedagogues to standardize techniques or prioritize musical trends, the stuff of which études are made. Patricia and Allen Strange’s manual *The Contemporary Violin: Extended Performance Techniques* resembles early music tutors in that it explains many of these new techniques and musical gestures, mostly through text and musical examples, rather than exercises or

³⁰ Stowell, 232.

³¹ Stowell, 232.

études.³² This work spans over three hundred pages, and in addition to describing techniques of bowing and the fingers of both the right and left hands, there are chapters devoted to percussion techniques, harmonics, tuning systems, variations and modifications of the violin, amplification and signal processing, and computers. The range and variety of musical examples provided, along with the authors' statement that "the performance and compositional resources available on the violin...are just beginning to be realized," indicate that a hierarchy of the most significant developments in twentieth-century violin technique has not been established.³³

A second possible reason for a deficiency of études addressing twentieth-century techniques is that the abundance of excellent repertoire from previous centuries still occupies a great proportion of a violinist's training, and represents required material at auditions. The graded repertoire list on Violinmasterclass.com, for example, includes many more eighteenth and nineteenth-century than twentieth-century works, especially in the études category. Works listed from the twentieth century generally date from its first half, and are recommended primarily to the most advanced students. This website, produced under the guidance of renowned pedagogue Kurt Sassmanshaus, provides "information that was until now available only to those able to audition

³² Patricia Strange and Allen Strange, *The Contemporary Violin: Extended Performance Techniques*, (Berkeley: University of California Press, 2001).

³³ Patricia Strange and Allen Strange, preface, xiii.

into the world's foremost violin studios.”³⁴ This example demonstrates how even the most successful pedagogues devote very limited time to modern repertoire in training young violinists, making even less time available for any pedagogical material associated with that repertoire, which translates into a lack of demand for études addressing contemporary technique.

Third, the twentieth century saw an ever-widening gap between performers, pedagogues, and composers. Pedagogues were the traditional composers of études, but in general they were much less prolific in the twentieth century than were their predecessors. Two of the most famous pedagogues of the twentieth century, Ivan Galamian (1903-1981) and Leopold Auer (1845-1930), did not compose any original études.³⁵ Instead, their written contributions were in the areas of editing, arranging, violin method books, and treatises. Eugène Ysaÿe (1858-1931) is one famous exception; he composed numerous works for the violin and other instruments, including violin études, *Ten Preludes for Solo Violin, opus 35*, which were discovered posthumously and published in 1952.³⁶

³⁴ Starling Project Foundation, Inc., “Graded Repertoire,” Violin Masterclass: The Sassmannshaus Tradition for Playing, <http://www.violinmasterclass.com/repertoire.php> (accessed March 26, 2011).

³⁵ Ivan Galamian, *Principles of Violin Playing & Teaching*, (1962; repr., Englewood Cliffs, (NJ: Prentice-Hall, 1985) 135-6; Boris Schwarz, "Auer, Leopold," in *Grove Music Online, Oxford Music Online*, <http://www.oxfordmusiconline.com/subscriber/article/grove/music/01503> (accessed March 26, 2011).

³⁶ Eugène Ysaÿe, *Dix préludes pour violon seul, op. 35: essai sur le mécanisme moderne du violon: ouvrage posthume musicalement reconstitué d'après les manuscrits originaux de l'auteur*, (Brussels: Schott Frères, 1952); Michael Kim Buckles, “A Structured Content Analysis of Five Contemporary Etude Books for the Violin,” (D.M.A. diss., Louisiana State University and

Prompted by the perceived lack of available material, the American String Teachers Association sponsored the *Contemporary Etudes Project* in 1980, for which they commissioned violin études from four important composers with “extensive performance experience” who have made “outstanding contributions in the field of twentieth-century music.”³⁷ The advisory committee requested that the études “display and clarify new techniques” in order to address contemporary string techniques and innovations of composition.³⁸ The published volume of these works, *16 Contemporary Violin Etudes for Study and Performance*, is no longer in print through ASTA, but it is available in about fifty North American libraries.³⁹

Violinist Michael Buckles disagrees with the perception that there is a shortage of études related to twentieth-century composition in his treatise titled “A Structured Content Analysis of Five Contemporary Etude Books for the Violin.”

The void today is not the lack of available, contemporary etudes for the violin. The void is to be found in the present state of violin literature

Agricultural & Mechanical College, 2003), 69. In ProQuest Dissertations & Theses, <http://login.ezproxy1.lib.asu.edu> (accessed November 20, 2010).

³⁷ Eugene Gratovich, “Contemporary Etudes for Violin: An Update,” *American String Teacher* 33 no. 2 (1983): 38.

³⁸ “Contemporary Etudes Project.” *American String Teacher* 32, no. 1 (1982), 28. In <http://web.ebscohost.com.ezproxy1.lib.asu.edu>, (accessed March 26, 2011).

³⁹ Allan Blank, Ralph Shapey, George Flynn, Virko Baley, and Eugene Gratovich, *16 Contemporary Violin Etudes: For Study and Performance*, (Bryn Mawr, PA: Theodore Presser Co, 1982).

research. Specifically lacking is the recognition that there appears to be a significant number of contemporary etude books to equip a violinist to successfully perform contemporary music. Also missing are discussions of such existing etude books.⁴⁰

Buckles analyzes the technical content of études by Samuel Adler, John Cage, Paul Hindemith, Bohuslav Martinu, and Eugène Ysaÿe in order to address this lack of recognition. His study highlights the breadth and uniqueness of the topics addressed by these études, while recognizing that “certainly more contemporary material can be written.”⁴¹

Motives for Composition and Benefits of Study

The Philosophy Behind Étude Composition

History can explain some of the motivations behind étude composition. Originally, the étude was a musical demonstration of a written technical or stylistic principle; as a record of a musical lesson and a quick illustration of an idea, it was a teaching aid for someone giving personal lessons or teaching through a publication. Some composers, such as Paganini, Tartini, and Locatelli,

⁴⁰ Buckles, abstract, xii.

⁴¹ Ibid.

wrote études for a dual purpose, both as instructive material and as performance vehicles for the composers themselves.⁴²

Progressively, composers of études hoped to standardize and codify teaching and playing styles. For example, three violinists of the French school, Rode, Baillot and Kreutzer, composed their *Méthode de violon* in order to train students to play in the “spirit” of Viotti, who had dazzled audiences at his Paris début, and whose bold playing style, aided by a Stradivarius violin and Tourte bow, had huge influence on musical taste.⁴³ Robin Stowell writes that the *Méthode* “remained unchallenged as the standard French violin text for advanced performers for at least thirty years.”⁴⁴

Complementing the desire for a unified technique among violinists, pedagogues have written collections of études to provide each student with a comprehensive technique. Kreutzer’s *40 Études ou caprices pour le violon* (now typically forty-two studies), for example, were devised to address fingering and bowing techniques presented by the contemporary performance repertoire.⁴⁵ Amy Cutler writes in her dissertation about Kreutzer’s études: “For Kreutzer, the demands of the music brought rise to the need for skills that could accomplish

⁴² Stolba, *History of the Etude*, 255.

⁴³ Robin Stowell, “The Road to Mastery,” *Strad* 99 (August 1988): 620; Pierre Marie François de Sales Baillot, Pierre Rode, and Rodolphe Kreutzer, *Méthode de violon*. Genève: Minkoff Reprint, 1974. In Google Books <http://books.google.com> (accessed April 26, 2011).

⁴⁴ Stowell, *Cambridge Companion*, 227.

⁴⁵ Stolba, “History of the Violin,” 243.

them.”⁴⁶ Stowell refers to Kreutzer’s études as the “technical daily bread” of violin students, signifying the value placed in these works for the mastery of general, overall technique.⁴⁷

The Art of Bowing by Giuseppe Tartini (1692-1770) is an earlier example of a collection of études addressing comprehensive technique.⁴⁸ Consisting of fifty variations on a *Gavotte* theme by Corelli, these mini-études combine to form a prescription for bow use, or “comprehensive encyclopedia of bowing technique” demanded by the repertoire of Tartini and other composers of the time.⁴⁹ Pierluigi Petrobelli writes that “complete control of the bow is essential for the realization of the stylistic innovations of Tartini’s music; only this control can make possible a correct cantabile performance of the instrumental melody, as well as of the embellishments through which the same melody can be even more fully characterized.”⁵⁰ The embellishments included with the bow techniques—an abundance of “trills, grace notes, [and] mordents” that are “combined with

⁴⁶ Amy Rebecca Cutler, “Rudolphe Kreutzer’s *Forty-Two Studies or Caprices for the Violin*: Detailed Analyses According to Ivan Galamian’s Philosophies of Violin Playing,” (DMA diss., Northwestern University, 2003), 41. In ProQuest Dissertations and Theses <http://login.ezproxy1.lib.asu.edu> (accessed March 30, 2011).

⁴⁷ Stowell, “Road to Mastery,” 620.

⁴⁸ Giuseppe Tartini, *The Art of Bowing*, edited by Ferdinand David, (New York: Carl Fischer, 1910).

⁴⁹ Wen, foreword, 4.

⁵⁰ Pierluigi Petrobelli, “Tartini, Giuseppe,” In *Grove Music Online*, *Oxford Music Online*, <http://www.oxfordmusiconline.com/subscriber/article/grove/music/27529> (accessed March 27, 2011).

specifically right-arm problems and...articulation”– create a large variety of challenges for the two hands together.⁵¹

Writing études to demonstrate musical ideas, codify playing styles and encompass elements of technique challenged by the repertoire are obvious motivations. Étude composition can realize goals in addition to improving technique and musicality, however. First, études can serve as vehicles for developing a wider interest in a certain kind of music, due to their accessibility and compact structure. Violinist and editor of the *Contemporary Etudes Project* Eugene Gratovich claims that pupils who study contemporary études gain proficiency and familiarity with contemporary techniques that in turn encourage them to champion the concert works of their own time, providing the genre with both a pool of players and an audience.⁵² He feels that for composers, writing études that address the challenges of twentieth-century music is a way to make a contribution to a “neglected area of composition” that is both useful and distinctive.⁵³

Étude composition can be an educational opportunity. It imposes a potentially appealing set of limitations, because most études address only a few technical or musical problems at a time for a short duration. When the technical framework is pre-determined, composing for one’s instrument may seem more

⁵¹ Josef Szigeti, quoted in Wen, foreword, 4.

⁵² “Contemporary Etudes Project,” 29.

⁵³ Ibid.

approachable, and writing an étude can be a study, or a first experience, in compositional technique that also benefits instrumental technique.

For experienced composers, creativity often thrives when challenged by restraints, and the narrow technical scope of an étude can be a springboard for a satisfying creative experience as well an educational composition. This was the case for the composers selected for ASTA's *Contemporary Etudes Project*. Ralph Shapey, Allan Blank, George Flynn and Virko Baley "defined some specific technical problems peculiar to the violin" with the four contrasting études they each wrote, according to editor Eugene Gratovich, but in challenging these techniques, they also "liberated the traditional confines of the etude with their poetic insight and imagination."⁵⁴ Gratovich demonstrated his respect for these études as artistic compositions by recording selections from them in 1993, on an album titled *20th Century Concert Etudes*.⁵⁵

The Benefits of Étude Study and Teaching

Selecting or composing an appropriate étude for a student requires an understanding of the genre's function on the musical spectrum. Other materials have a more obvious application: at one extreme, scales, arpeggios and double stops are the building blocks of string music and must be practiced for precision

⁵⁴ Eugene Gratovich, "Contemporary Etudes for Violin: An Update," *American String Teacher* 33 no. 2 (1983), 38.

⁵⁵ Eugene Gratovich et al., *20th-Century Concert Études for Solo Violin*, (Somerville, Mass: Titanic Records CD, 1991).

and maximum facility. At the other extreme, sonatas, concertos and other concert pieces are the musical ideas of composers given voice by the player; performance of these works is the *raison d'être* of violin study, with top priority given to musical expression. Études teach what is in between the two extremes: the manipulation of musical building blocks so that they can be used with ease in the expression of musical ideas.

Études are used in violin study to create an integration and interdependence of musicianship and physical technique. Ivan Galamian stresses the importance of integration when writing about physical naturalness in *The Art of Violin Playing and Teaching*: “However important the individual elements in violin technique are, more important still is the understanding of their interdependence in a mutual, organic relationship.”⁵⁶

Galamian’s holistic approach can be applied to studying technique. While it seems that isolating a skill and drilling it would be a sure path to its mastery, a mechanical exercise is really just the beginning of a longer process. In the concluding section of his treatise, Galamian advises teachers: “Etudes are very important...because they build technique that functions in a musical setting.”⁵⁷ Galamian’s attitude toward exercises further demonstrates his convictions about integration and interdependence. Elizabeth A.H. Green related Galamian’s response when he was questioned about violin exercises “such as those found in the Ševčík books...‘I cannot see how music and technique can be divorced from

⁵⁶ Galamian, 2.

⁵⁷ Ibid., 107.

each other. Such reiterations are unmusical, and besides, they are boring to practice. It is far better to choose etudes that have some *musical* content and then to super-impose the technique on the etudes.”⁵⁸

One needs to incorporate the skill into the overall interpretive technique by putting it into a musical context—perhaps into several of increasing levels of sophistication—before it is comfortably absorbed into one’s overall approach to the instrument. A survey of some of the *42 Caprices* by Kreutzer, a respected collection of études valued for its comprehensive approach, demonstrates this idea of increasing the sophistication of the musical settings of techniques within the progression of the études. One early étude in the collection, number six, focuses exclusively on the *martelé* stroke. The rhythm is consistent eighth notes throughout, with all notes played by separate bows, and the student’s challenge is to master the stroke on all four strings in various positions and configurations of the left hand. Étude number sixteen presents the same *martelé* stroke in a similar eighth-note triplet pattern, but these statements alternate with trills and the *détaché* bow stroke, increasing the variety of technique. Étude number eighteen again introduces the same *martelé* eighth-note pattern alternating with trills, with the addition of some slurs in both motives. The introduction of a third technique—scalar patterns in long slurs—demands very smooth string crossings, and becomes a significant element in the étude.⁵⁹ The concept of interspersing new or different

⁵⁸ Elizabeth A. H. Green, quoted in postscript of Galamian, 118.

⁵⁹ Kreutzer, 8, 26-7, 30-1.

techniques with those already mastered brings these techniques ever closer to their actual application in performance repertoire.

In the hands of a thoughtful teacher, études are an incredibly rich and diverse pedagogical resource. The subtle distinction that composers must make when writing an étude versus a performance piece should be considered in the teaching studio: when writing an étude, the composer is concerned with demonstrating a violin technique in an engaging and appropriate musical context. When writing a performance piece, however, the focus is on how the violin's technical capabilities can best express musical intent. Teachers who approach the two genres from these different points of view give balance and clarity of purpose to their lessons, drawing out different problem-solving skills from their students.

Études can have both very specific and very broad applications: to achieve direct results in relation to specific repertoire, or to develop a general comprehensive interpretive technique, or both. One example of the former approach is in Pierre Marie François de Sales Baillot's treatise, *The Art of the Violin*. Baillot divides the twelfth chapter, titled "The Bow," into two sections.⁶⁰ The first, which concerns bow division, follows text with examples from the repertoire, including passages from Viotti violin concertos, Haydn String Quartets, and a Rode *Caprice*, but contains no original études. The second section details the variety of bow strokes encountered in the repertoire of the time, again with associated musical examples. In this section, however, Baillot includes

⁶⁰ Pierre Marie François de Sales Baillot, *The Art of the Violin*, ed. and trans. Louise Goldberg, (Evanston, IL: Northwestern University Press, 1991), 158-226.

significant portions of his own *Caprices* for study, each one associated with a very specific bow stroke applicable to the repertoire he describes. Although the études are not presented in their entirety, Baillot intended that his examples would inspire students to retrieve the complete versions for study.⁶¹

Études can also be studies in style and authentic performance. Geminiani's études, for example, are an important "source of information on "style" or "taste" in playing the violin."⁶² Geminiani considered technique and expression to be inseparable, and he includes directions for ornamentation, phrasing, presenting music according to the principles of rhetoric and how to hold the violin and bow.⁶³ Stolba calls these "études for style as well as études for various techniques of violin playing."⁶⁴

While focusing on style and musical interpretation within études is essential, French violinist and composer Lucien Capet (1873-1928) writes that there is an important difference between the étude and a work of art, and between learning a style and forging an interpretation: "In an étude there may be an artistic impression, in the same way, in an inspired work, one may find some elements of pure technique. However, in the latter case, these elements are absolutely

⁶¹ Ibid., Louise Goldberg, introduction, xxvii.

⁶² Stolba, *History of the Etude*, 160.

⁶³ Enrico Careri. "Geminiani, Francesco." In *Grove Music Online*. Oxford Music Online, <http://www.oxfordmusiconline.com/subscriber/article/grove/music/10849> (accessed March 25, 2011).

⁶⁴ Stolba, *History of the Etude*, 160.

dependent upon an idea, while in the Étude, they are, in a sense, the Goal, that the composer has intended to attain.”⁶⁵ He believes études are used for teaching style within a traditional framework, without any “personal inspiration,” while interpretation is “the manifestation of the highest artistic possibilities of an individual.”⁶⁶ According to Capet, then, one’s ego should not be present in the study of études, but it belongs firmly in performance literature.

Études are designed for self-improvement, however, and so a sense of self must enter into their study. These works give students the chance to look inward, experiment, and examine their tendencies carefully, without pressure of a public performance or outside influences. Viewed in this way, études are vehicles for self-discovery and expression.

The potential fun and satisfaction of étude composition described earlier has its corollary in étude study. The musical nature of études makes them more rewarding and satisfying than exercises, but because they are generally short and mastered over a matter of weeks, as opposed to months for concertos and recital repertoire, they offer students a variety of musical experiences, and the satisfaction of realizing short-term goals.

Additionally, the effort invested in studying études can be rewarding in and of itself, not just as a means to some other musical or technical end. John Cage believes this attitude can have implications not only for the musician, but

⁶⁵ Lucien Capet, translated by Stephen Schipps and Margaret Schmidt. *Superior Bowing Technique*, (Maple City, MI: Encore Music Publishers, 2004), 56-7.

⁶⁶ Capet, 57.

also for society as a whole: “People frequently ask me what my definition of music is. This is it. It is work. That is my conclusion.”⁶⁷ Cage wrote his extremely difficult *Freeman Etudes* not as a preparation for some other musical work, or to develop overall violin technique, but as “a fable about the ability to do the impossible.”⁶⁸ Approaching these études requires an engagement with “the self-altering experience of such work.”⁶⁹ Stretching the limits of ability and devising solutions to difficult problems are positive and hopeful actions for everyone.

⁶⁷ James Pritchett, “Freeman Etudes I-XVI (Books 1 and 2),” liner notes for *John Cage: Freeman Etudes Books One and Two*, (Kew Gardens, NY: Mode, 1993).

⁶⁸ Ibid; John Cage, *Freeman etudes: for violin solo, I-XVI, for Betty Freeman: New York City 1977-1980*, ed. Paul Zukovsky, (New York: Henmar Press, 1981).

⁶⁹ Ibid.

CHAPTER TWO

ENSEMBLE ÉTUDES: MOTIVATIONS, GROUP STUDY, AND COOPERATIVE LEARNING

Introduction

Chapter Two is divided into three sections: the first examines the practice of writing works for violin ensemble, which in this document includes violin duos, trios and quartets playing independent parts of music; the second is a discussion of how ensemble études in particular make use of the benefits of group study; the third demonstrates how the principles of cooperative learning, which is a specific type of group study, can be applied to violin ensemble études.

History and Motivations for Ensemble Étude Composition

Violin ensemble pieces have existed for as long as solo études, mainly in the form of duets. Although duets exist in abundance, they have not been subjected to much historical study, and scholarly research relating to ensemble études is limited. In her treatise “The Violin Duets of Louis Spohr,” Gretchen Sherrell attributes scholars’ indifference toward violin duets to the genre’s failure to inspire the creativity of many serious composers, as works in this genre have

always been seen as primarily pedagogical, rather than artistic.¹ Sherrell writes that over 450 violin duets had been composed by the late eighteenth century, the most prolific composers coming from the French school, including Jean-Marie LeClair (1697-1764), Giovanni-Battista Viotti (1753-1824), Rodolphe Kreutzer (1766-1831), and Pierre Rode (1774-1830).² In addition, many of the great pedagogues from all over Europe wrote works for violin duet without piano throughout the late eighteenth to nineteenth century, including Charles de Bériot (1802-1870), Bartolomeo Campagnoli (1751-1827), Charles Dancla (1818-1907), Ferdinand David (1810-1873), Jakob Dont (1815-1888), Frederigo Fiorillo (1753-1823), Friedrich Hermann (1828-1907), H. E. Kayser (1815-1888), Jacques Férérol Mazas (1822-1849), Louis Spohr (1784-1859), and Henri Wieniewski (1835-1880).³ Alberto Bachmann's *An Encyclopedia of the Violin* lists duets by these and many other lesser-known composers and pedagogues, the abundance of works by pedagogues indicating that the violin duet has long been seen as a valuable teaching tool.

In his doctoral research regarding works for three and four violins, Galen Kaup writes: "Because of their rarity, string chamber works including three or more violins do not have a detailed history and development of their own, mostly

¹ Gretchen Madson Sherrell, "The Violin Duets of Louis Spohr," (DMA diss., University of Texas at Austin, 1996), 54. In ProQuest Dissertations and Theses, <http://login.ezproxy1.lib.asu.edu> (accessed March 24, 2011).

² Sherrell, 55-6.

³ Alberto Bachmann, *An Encyclopedia of the Violin*, (1925; repr., New York: Da Capo Press, 1969), 457-9.

existing as a series of isolated pieces.”⁴ Kaup writes of several searches within the *Grove Dictionary of Music and Musicians* that did not make any specific mention of violin trios or quartets, with only the article titled “String Trio” referring to transcriptions of Renaissance consort pieces and Baroque Sonatas for three violins or viols, alone or with continuo.⁵ The earliest known examples of trios for violins without basso continuo, two *Capriccios* by Daniel Speer, were published in 1687 and 1697. Stolba writes that they were intended to demonstrate the potential virtuosity of violin music.⁶ Early examples of works for four violins include four concertos by Antonio Vivaldi (1678-1741) with strings and continuo, and three concertos by Georg Philipp Telemann (1681-1767) without basso continuo.⁷

Composers and pedagogues past and present who have written violin ensemble works, or arranged solo works for more than one player, have done so for various reasons. Today’s global culture permits students to listen to or watch numerous recordings of almost any major work or artist, and soloists make

⁴ Galen Kaup, "A Survey and Bibliography of Chamber Music Appropriate for Student String Ensembles with Three Or More Violins," (DMA diss., Florida State University, 2008), 4. In ProQuest Dissertations & Theses, <http://login.ezproxy1.lib.asu> (accessed April 2, 2011).

⁵ Kaup, 4.

⁶ Stolba, *History of the Etude*, 110.

⁷ Michael Talbot. "Vivaldi, Antonio." In *Grove Music Online. Oxford Music Online*, <http://www.oxfordmusiconline.com/subscriber/article/grove/music/40120pg7> (accessed March 24, 2011); Steven Zohn, "Telemann, Georg Philipp," In *Grove Music Online, Oxford Music Online*, <http://www.oxfordmusiconline.com/subscriber/article/grove/music/27635> (accessed March 26, 2011).

frequent world concert tours, but in previous eras, opportunities to hear great musicians were limited, and the teacher was often the student's primary musical influence. This made demonstration in the lesson essential. Duets provided a way for pedagogues to demonstrate musical and technical ideas to their students while playing together. One example specifically relating to teaching with duets is Spohr's 1832 violin method, *Violinschule*, in which all the exercises and études are presented as duets to be played by student and teacher together.⁸ Other examples include Dont's *Twenty Progressive Exercises for the Violin: With Accompaniment of a Second Violin*, opus 38 and, at a very advanced level, Wieniawski's *Etudes-Caprices for Violin (with 2nd violin ad lib.)*, opus 18.⁹

Other types of ensemble études, dating from before the age of widely available recorded music, are arrangements of symphonic and operatic works by respected composers. Bachmann lists arrangements of the first four Beethoven symphonies, movements from Bizet's *L'Arlésienne Suite*, Verdi opera arias, Rossini's *William Tell Overture*, selections from Mendelssohn's *Midsummer Night's Dream*, and others, all for two violins with piano.¹⁰ Mary Davis-Brown, in

⁸ Louis Spohr, *Louis Spohr's Celebrated Violin School, Translated from the Original by John Bishop*, (London: R. Cocks 1843). In Open Library.org http://openlibrary.org/books/OL7221726M/Louis_Spohr%27s_celebrated_violin_school, (accessed March 25, 2011).

⁹ Jakob Dont, *Twenty Progressive Exercises for the Violin: With Accompaniment of a Second Violin Op. 38*, (New York: G. Schirmer, 1897). In OpenLibrary.org, <http://www.archive.org/stream/twentyprogressiv00dontoft#page/n5/mode/2up>, (accessed March 31, 2011); Henri Wieniawski, *Etudes-Caprices Op. 18*, (New York: International, 1974).

¹⁰ Bachmann, 459-61.

her *Strad* article about the pleasures of duet playing with students, writes: “I became familiar with the themes of many major works through playing with my mother a volume of ‘*Klassische Stucke*.’”¹¹ The practice was not limited to violin duets: Margaret Farish’s *String Music in Print* lists movements from Beethoven’s Symphony no. 7 and Mozart’s *Jupiter Symphony*, both arranged for four violins with violincello *ad lib* accompaniment. Arrangements of symphonic and operatic works for small domestic ensembles—as well as for solo piano—flourished in the early nineteenth century, but were dominated in the mid-nineteenth century by four-hand piano scorings.¹² While the arrangers of these works may have intended to capitalize on the popularity and esteem of certain composers, the result was a body of works that provide a general musical education, rather than one specific to violin technique, by familiarizing students with great orchestral pieces.¹³

Béla Bartók also addresses a more general musicianship with *44 Violin Duos*, which he wrote in 1930 following the composition of pedagogical duets for piano.¹⁴ Although Bartók was not a violinist, the pieces show a pedagogical style

¹¹ Eileen Davis-Brown, “One Instrument—One Part,” *Strad* 89 (May 1978), 47.

¹² Christina Bashford. "Chamber music," in *Grove Music Online*, *Oxford Music Online*, <http://www.oxfordmusiconline.com/subscriber/article/grove/music/05379> (accessed March 24, 2011).

¹³ Margaret K. Farish, *String Music in Print*. 2nd ed. (New York: R. R. Bowker Co, 1973), 224-5.

¹⁴ Béla Bártok, *44 Violin Duets*, 2 vols. (Reprint, New York: Boosey & Hawkes, 1939).

in that they get progressively more difficult not only technically, but also conceptually. Bartók bases each duet on a folk melody, and incorporates drones, canons, polytonality, strong off-beat accentuation, and characteristic Eastern European rhythms into the pieces.¹⁵ As an ethnomusicologist, his fervent love of the folk music of his home region may have inspired him to familiarize young students with the melodies and rhythms he collected.

Performers and pedagogues have added accompaniments to études to legitimize them as performance pieces, turning them into ensemble études of a sort. Various editions of *The Art of Bowing* by Tartini demonstrate the Italian tradition of writing or adapting pedagogical works for performance.¹⁶ Categorized as an instructive manual for violin solo in catalogs, it is available without accompaniment in the public domain, and was edited and electronically typeset by Werner Icking in 2000.¹⁷ Some editions have included a continuo line, including a Peters Edition, edited by Ferdinand David, from 1910.¹⁸ In addition, David

¹⁵ Keith Anderson, liner notes for *Bartók: Sonata for Solo Violin SZ117, 44 Duos for Two Violins*, (Munich: MVD, Naxos CD 8.550868, 1995).

¹⁶ Stolba, *History of the Etude*, 179.

¹⁷ Giuseppe Tartini, *Die Kunst der Bogenführung*, edited by Werner Icking, (Siegburg, Germany: *privatbibliothek Nr. 32*, 2000). In Werner Icking Music Archive, <http://icking-music-archive.org/ByComposer/Tartini.php> (accessed March 27, 2011).

¹⁸ Giuseppe Tartini, *The Art of Bowing*, edited by Ferdinand David, (New York: Carl Fischer, 1910).

composed a piano accompaniment for all fifty variations for a 1909 edition.¹⁹ Arranged for violin and piano by Hubert Léonard (1819-1890), the theme and ten of the variations remain unaltered until the end of tenth (originally 37th) variation, at which point Léonard includes a solo violin cadenza to end the work with a flourish.²⁰ Fritz Kreisler's arrangement, titled *Variations on a Theme by Corelli (Giuseppe Tartini)*, includes piano accompaniment and modifies Tartini's work significantly.²¹

Kreisler and other violinists of the early twentieth century wrote accompaniments to favorite études. Mischa Elman (1891-1967), Jacques Thibaud (1880-1953), Leopold Auer (1845-1930), Fritz Kreisler (1875-1962) and Jascha Heifitz (1901-1987) arranged works of Dont, Paganini, Rode and Wieniawski for violin and piano, some of which they performed and recorded themselves, in order to promote these études as viable recital repertoire.²² In addition, Alexandre Cornélis of the Brussels Conservatory wrote piano accompaniments for the entire collection of Kreutzer Études, which were officially endorsed by music conservatories in Belgium.²³ Friedrich Hermann's sophisticated and artistic

¹⁹ Giuseppe Tartini and Ferdinand David, *The Art of Bowing: 50 Variations on a Gavotte by Corelli for the Violin*, edited by Leopold Lichtenberg, (New York: G. Shirmer, 1909).

²⁰ Wen, 9-18.

²¹ Fritz Kreisler, *Variations on a Theme of Corelli: For Violin and Piano*, (New York: C. Foley, 1937).

²² Wen, 6.

²³ Rodolphe Kreutzer and Alexandre Cornélis, *42 études ou caprices pour le violon*, (Leipzig: Breitkopf and Härtel, n.d.)

second-violin accompaniments to the Kreutzer Études equal the études in difficulty, elevating them to concert-work status, as do Louis Spohr's violin accompaniments to Fiorillo's op. 3 studies.²⁴

Some violin ensemble works seem written in the spirit of friendship, collaboration, and inclusiveness. Although Luciano Berio (1925-2003) was not a violinist or violin pedagogue, he wrote a series of *Duetti per due violini* for use in “school violin teaching.”²⁵ Each very short duet in the collection is titled after a different friend of the composer, and the parts are of various levels of difficulty; Berio writes that “some...(BÉLA, HENRI, IGOR, etc.) can be played by beginners, others (ALFRED, MASSIMA, LORIN, etc.) by more advanced pupils, together with their teachers.”²⁶ He includes directions for performance that highlight the inclusive nature of these works: “It is preferable to involve a large number of players of different age and proficiency. All the players (at least 24) will be seated on the stage: Each pair will stand up only when it is its turn to play.”²⁷

Inclusiveness and approachability were the hallmarks of music written for amateurs in the late eighteenth century at the height of domestic music's

²⁴ Rodolphe Kreutzer and Fr. Hermann, *42 études ou caprices pour violon*, Leipzig: C.F. Peters, 1900; Frederigo Fiorillo and Louis Spohr, *Etuden*, (n.p.: Edition Peters, n.d.).

²⁵ Luciano Berio, preface, *Duetti per due violini (1979-1983)*, (Milan: Universal Edition, 1982).

²⁶ Ibid.

²⁷ Ibid.

popularity. Christina Bashford writes: “Duets for two melody instruments, typically two flutes, two violins or violin and cello, were particularly popular among amateurs...much of the repertory was technically simple and musically lightweight.”²⁸ This practice continued to flourish into the mid-nineteenth century.

Benefits and Drawbacks of Group Study for Students and Instructors

Whatever their compositional motivation, works for multiple violins inherently take advantage of the benefits of group study. Group study is a valuable teaching tool, used by teachers playing along with one or more students, as well as students grouped together and observed by a teacher. It adds an element of fun to the studio, and fosters a sense of camaraderie and community among students. Numerous pedagogues write of the mutual enjoyment of ensemble playing in the studio. Michael Knapp describes one student’s duet time as the “treat at the end of the lesson,” stating that playing together is one’s “greatest joy in music-making.”²⁹ Eileen Davis-Brown writes that “shared music is a constant

²⁸ Christina Bashford, "Chamber music," In *Grove Music Online*, *Oxford Music Online*, <http://www.oxfordmusiconline.com/subscriber/article/grove/music/05379> (accessed March 24, 2011).

²⁹ Michael Knapp, “Just Duet: Using Duets for Teaching,” *Strings 4 no. 3* (1989), 14,17.

delight,” and suggests duets suitable for young violinists and their teachers, as “lessons go easily when pupil and teacher can make music together.”³⁰

There are numerous articles in music education journals string teachers about the benefits of playing along with students, or engaging students to play together. Marvin Rabin considers group study an “enrichment to one-on-one learning,” where students have “opportunities for creative review, consolidation of skills, introduction of new skills, performance readiness, expanded repertoire, and ensemble possibilities.”³¹ John J. DiNatale and Gordon S. Russell write that teaching students in small groups can enhance the traditional music program by offering students an opportunity to make their own decisions about the learning process, when put into chamber-music size ensembles without a conductor.³²

Regarding violin technique specifically, Klement Hambourg states that violin duets are “tuneful, introduce elements of musical form, and are excellent vehicles for the development of bowing plus left-hand and sight-reading skills. These techniques in turn promote good tone, intonation, and a sense of style.”³³

³⁰ Davis-Brown, 47.

³¹ Marvin Rabin, “Master Class: Strategies for Individual Development in Homogeneous Group Lessons,” *American String Teacher* 50:3 (August 2000): 25. In ProQuest International Index to Music Periodicals Full Text <http://gateway.proquest.com.ezproxy1.lib.asu.edu> (accessed March 27, 2011).

³² John J. Di Natale and Gordon S. Russell, “Cooperative Learning for Better Performance,” *Music Educators Journal* 82:2 (September 1995): 26. In Music Index Online <http://web.ebscohost.com.ezproxy1.lib.asu.edu> (accessed April 1, 2011).

³³ Klement Hambourg, “Focal Point: Private Teaching—Enhance Your Teaching Effectiveness with a Second Violin: Chamber Music in the Studio,” *American String Teacher* 50:4 (November 2000): 66. In RILM Abstracts of Music

James Reel writes that playing ensemble music, specifically duets, teaches students to listen “vertically:” by listening to more than one line of music at a time, students improve their relative intonation and rhythmic sense.³⁴

Leopold Auer lists what he considers to be the main benefits of student ensemble practice from the very beginning stages of instrument study in his preface to the ensemble supplement to his violin method: “1, Team Work. 2, Exact Feeling for Time and Rhythm. 3, Precise Attack. 4, Sight Reading. 5, Intonation. 6, Uniform Bowing. 7, Dynamic proportion, and 8, Musical Taste and Understanding.”³⁵ Auer and all the pedagogues quoted above stress that although ensemble playing is an important educational tool, it should enhance, and not replace, individual instruction and performance.

One benefit of group study for teachers is that when they play alongside students in ensembles, they can communicate through the language of music, rather than by using words. Breathing, sound quality, and body movement can all subtly infuse a student’s playing with more energy, character, or rhythmic drive. The physical demonstration of ideas often enhances spoken instruction—and can be easier—and this is a benefit for both student and teacher.

Literature <http://web.ebscohost.com.ezproxy1.lib.asu.edu> (accessed April 24, 2011).

³⁴ James Reel, “Strings 101: Music and Musicians—Vertical Climb,” *Strings* 20:7 (February 2006): 22.

³⁵ Leopold Auer, preface to *Leopold Auer Graded Course of Ensemble Playing: Supplementing the Leopold Auer Graded Courses of Violin Playing. Book 6: The Higher Positions*, Leopold Auer and Gustav Saenger, (New York: Carl Fischer, 1926).

In addition to the pleasure of making music with students, a violin teacher can gain new insights by listening to group study among students. Educational researchers David W. Johnson, Roger T. Johnson, and Karl A. Smith write that “the process of observing students work in small groups and then intervening seems to create more personal and informal interactions between the instructor and the students than does lecture and whole-class discussion.”³⁶ While a large lecture hall is not the arena of the college violin teacher, the idea of observing students working together and promoting informal interactions can be applied to the violin studio. If the instructor is an encouraging and unthreatening presence, students feel empowered to contribute more freely to the learning process, and the teacher can better understand how they think and communicate about music. Marvin Rabin writes that students who participate in group learning situations “demonstrate accomplishments as well as share and explore their own ideas...students are given the means for psychological ownership of ideas.”³⁷

Interaction between members of a group can reap social and personal benefits for individuals. An ability to play with others, even when they are of different levels of ability, should be cultivated from the outset of violin study. Most professional freelance musicians are expected to work with musicians who display a wide variety of training, experiences, and attitudes. Learning to cope with these differences early on cultivates a tolerance and adaptability that can lead

³⁶ David W. Johnson, Roger T. Johnson, and Karl A. Smith, *Active Learning: Cooperation in the College Classroom*, (Edina, MN: Interaction Book Company, 1991), 2:21.

³⁷ Rabin, 25.

musicians to greater overall happiness with their careers. Carolyn McCall, writing about the Suzuki method for younger students, states that her group lessons are used to develop sensitivity, discipline, and endurance, which together work toward Suzuki's ideal of creating "good citizens."³⁸

Group study can provide a refreshing change of venue for the introduction or review of fundamental ideas. In individual instruction, both student and teacher can fall into patterns of behavior, for instance focusing on a specific technical issue or habit that dominates their interaction. As a result, the student becomes wary of technical exercises or études because they represent hurdles to be overcome, or "necessary nuisances—drudgery to be endured prior to experiencing the pleasures of the performance literature."³⁹ Addressing the same issue in a group setting can demonstrate to the student that others probably face a similar challenge, and that students can share strategies for overcoming them. By placing students in a new setting, the teacher follows Marvin Rabin's advice to make the lesson "experience-centered, not problem-centered," and after exploring some alternatives offered by working in a group setting, teacher and student can "come back to the problem, having affected it in a positive way."⁴⁰

Hearing students play together can be an enlightening experience for a teacher. The group sound highlights strengths and challenges of the group as a whole, which in turn can help the teacher to evaluate the effectiveness of private

³⁸ Carolyn McCall, "What are Suzuki Group Lessons For? Part One," *American Suzuki Journal* 31, (summer 2003): 29.

³⁹ Stolba, "Teaching the Etude," 31.

⁴⁰ Rabin, 28.

instruction. By noting trends among the students, the teacher learns about himself. For example, if students neglect to use vibrato in a consistent manner *en masse*, the teacher knows to focus on vibrato more in the private lessons, or clarify the way it is taught in the studio. Conversely, the group setting can be an affirming situation for a teacher when students show a uniformity of strength in a certain area.

There are potential drawbacks to group study, as well. First, students are all individuals, with physical and emotional differences, and cannot be treated as anything else. Individual instruction is necessary, and one of the goals of advanced musical training is to cultivate individuality. Second, students at different levels of ability can cause problems for each other when playing together; students who are less advanced can be overwhelmed or intimidated by more advanced players, and thus reluctant to be equal participants in the group. Alternatively, ensemble or technical problems of some students can obstruct technical progress for other students. Third, the uniform sound quality throughout a violin ensemble can be confusing for both students and teachers, making it difficult to analyze individual problems. Last, if controversies arise among the students, but the students and teacher do not possess the skill or desire to resolve them in an appropriate way, students become confused and intimidated. While this list may seem daunting, most of the potential problems can be avoided by a balance of individual and group attention, respect for each other's abilities and opinions, and careful selection of repertoire.

To summarize the group learning experience, Joan Reist poses the question “Just What is a Group Lesson?” in the journal *American String Teacher*. Her answer codifies the inclusive, respectful, and potentially exciting experience of étude study in a group setting, and reads like the formal declaration of a credo:

A Group Lesson is a learning environment where all participants are involved at all times and in all activities, where individuality is respected and cooperation is encouraged.

A Group Lesson offers a climate of respect—teacher to student, student to student, and student to teacher.

A Group Lesson offers optimum learning potential, enjoyment, and excitement, as well as a chance to develop lasting friendships.

A Group Lesson is an effective use of a teacher’s time and energy.⁴¹

Cooperative Learning Groups and the Ensemble Étude

General Definition and Benefits of Cooperative Learning

Cooperative learning is a type of educational strategy that is highly structured and defines both academic and social goals for each group activity.⁴² It encapsulates many of the benefits and aims of group study discussed in the previous section, but uses them in a conscious way to achieve specific goals.

⁴¹ Joan M. Reist, “It’s a Group Thing: Getting Started in Group Teaching,” *American Music Teacher* (April/May 2002): 35. In ProQuest International Index to Music Periodicals <http://gateway.proquest.com.ezproxy1.lib.asu.edu> (accessed November 21, 2010).

⁴² Phyllis R. Kaplan and Sandra L. Stauffer, *Cooperative Learning in Music*, (Reston, VA: Music Educators National Conference, 1994), 1-2.

Defined as “the instructional use of small groups so that students work together to maximize their own and each other’s learning,” cooperative learning is ideally suited to the group study of violin études.⁴³ Two books that discuss cooperative learning, *Active Learning: Cooperation in the College Classroom* and *Learning Together and Alone: Cooperative, Competitive, and Individualistic Learning*, promote cooperative learning strategies over competitive and individualistic learning situations. The authors feel competitive and individualistic learning situations “discourage active construction of knowledge and the development of talent by isolating students and creating negative relationships among classmates and with instructors,” although they describe situations in which both these strategies can be used.⁴⁴

Evidence points to long-term psychological benefits from cooperativeness, including “emotional maturity, well-adjusted social relations, strong personal identity, and basic trust in and optimism about people.”⁴⁵ While Johnson and Johnson state that there are some psychological benefits to competitive learning situations, they relate individualistic attitudes to negative psychological indices, including “self-alienation and self-rejection.”⁴⁶

⁴³ Johnson, Johnson and Smith, *Active Learning*, 1:25.

⁴⁴ Ibid., 1:11; “Structuring Individualistic Learning,” in David W. Johnson and Roger T. Johnson, *Learning Together and Alone: Cooperative, Competitive, and Individualistic Learning*, 2nd ed. (Englewood Cliffs, NJ: Prentice-Hall, 1987), 65-79; “Structuring Competitive Learning,” *ibid.*, 81-103.

⁴⁵ Johnson and Johnson, *Learning Together*, 38.

⁴⁶ Ibid., 38.

Johnson, Johnson and Smith claim that cooperative learning situations, when compared with competitive learning situations, produce more motivation to achieve, less anxiety, and better coping strategies for anxiety.⁴⁷ Another stated benefit of cooperative learning experiences is that they “promote more positive attitudes toward the subject area...and continuing motivation to learn more about the subject.”⁴⁸

Cooperative learning can take place in both “formal” and “informal” situations.⁴⁹ Formal cooperative learning groups feature a high level of interaction with and guidance from a teacher. Instructors assign students to groups, teach concepts to students, articulate specific goals, assign tasks, and monitor the group interaction as well as guide groups through self-evaluation. Informal cooperative learning groups are used as a way to enhance some other instructional situation, such as a lecture, in order to “focus student attention on the material...ensure that students cognitively process the material being taught, and provide closure to an instructional session,” among other reasons.⁵⁰ A third situation, the use of cooperative base groups, is the most long-term application of the model, featuring consistent, frequent meetings, in groups that are “permanent (lasting from one to

⁴⁷ Johnson, Johnson, and Smith, *Active Learning* 2:9, 2:11.

⁴⁸ Ibid., 2:15

⁴⁹ Ibid., 1:21.

⁵⁰ Ibid.

several years) and provide the long-term caring peer relationships necessary to influence members consistently to work hard in college.”⁵¹

Cooperative Learning Applied to Ensemble Études

It is important to note that Johnson and his colleagues write from the perspective of classroom lecturers, and these types of teachers—not necessarily studio violin instructors—are their intended audience. The benefits stated above do have application in the college violin studio, however.

Music study, by nature, encompasses all three categories of learning situations: individualistic, competitive, and cooperative. Music students must spend a great deal of time practicing alone to increase their skill on the instrument, and spend individual time with a teacher, who is “perceived to be the major source of assistance, feedback, reinforcement, and support”⁵² in individualistic learning. Johnson and Johnson write that in an individualistic learning situation, “the achievement of one student is unrelated to and independent from the achievement of other students.”⁵³ Private study, private practice, and reflection are all essential training for music students, and so the negative views of Johnson and his colleagues about individualistic learning situations are not relevant in this case.

⁵¹ Ibid., 1:22.

⁵² Johnson and Johnson, *Learning Together*, 66.

⁵³ Ibid.

Competitive learning situations occur when students' achievements or skills are compared to each other, and are in some way correlated. Johnson and Johnson describe the best conditions for making use of competitive learning situations as when the "goal is *not* perceived to be of large importance to the students, and they can accept either winning or losing."⁵⁴ Opinion about incorporating competition into learning situations is divided, but it is obvious that in music the "winners" are those who get the chair, the solo, or eventually the jobs, and so competition is inevitably part of the experience and the goal is often highly important.

Cooperative learning is the complement to the individualistic learning component of music education. Students can use skills they acquire individually to play together in large and small ensembles. Music is a language and a form of communication between people, and this quality is at the heart of cooperative learning. If cooperative learning leads to better psychological health, as is claimed by Johnson and colleagues, then it should be implemented as an educational tool.

Coping with anxiety is a large concern for the music student, who must confront the complicated psychology of performing difficult works for an audience, often from memory. Desirable educational situations such as cooperative learning alleviate anxiety, and teach students to cope with it when it inevitably appears. Students who know they are supported by their peers and have shared learning experiences feel less anxiety about performing for those peers, and thus have better performing experiences before broadening their audience.

⁵⁴ Ibid., 86.

Cooperative learning promotes a positive view of subject matter, and therefore can be used to stimulate enthusiasm for a particularly difficult violin technique, or a musical genre that seems unapproachable to students. Cooperative learning of ensemble études makes a good forum for both “performance” practice to reduce anxiety, and approaching subject matter that students may be reluctant to try on their own, as they feel comforted by tackling a difficult or strange task together, and gain different insights from each other.

The violin studio itself, with its typical configuration of one instructor and between ten and twenty students at different levels of advancement, fits Johnson’s definition of a base cooperative group. Studying violin with an instructor is a long-term commitment—often over four years—and the group typically meets at least once a week. Another configuration of a base cooperative group could be the string quartet, in which students often commit to each other for a year or more and meet several times a week for rehearsals and coachings. Both groups are structured to provide support and encouragement for their members.

Formal and informal learning groups could both be utilized effectively in the study of ensemble études, and Johnson, Johnson and Smith write, “When used in combination, cooperative formal, informal, and base groups provide an overall structure for college learning.”⁵⁵ Formal situations would resemble chamber music coachings, which typically involve a high degree of interaction between instructor and students throughout the session. With students grouped together in a strategic way, the instructor would “teach specific content...to ensure active

⁵⁵ Johnson, Johnson, and Smith, *Active Learning*, 1:22.

cognitive processing of information,” by choosing an étude or études that target specific elements of technique, introducing the techniques to the students, going over the étude together, and reviewing their progress.⁵⁶ The informal learning situation could be used to reinforce techniques and ideas that are taught in the private lessons, or topics that are discussed in studio class. Students would form temporary groups and work together for a short time on an étude in order to apply their knowledge in a group setting.

Most college courses are taught to many students at a time in a classroom setting. Johnson’s and his colleagues’ idea of a cooperative learning situation, therefore, is akin to dividing the members of an orchestra into smaller ensembles, rather than grouping individual students into trios or quartets. The resultant groups in both cases are of about the same size, however. John J. Di Natale and Gordon Russell, writing about cooperative learning in relation to music education, assign two to five members to a cooperative learning group.⁵⁷ Kirk Kassner, also writing from a music education perspective, states, “Having four or five students in a group is best. Fewer creates a group too small to consider divergent points of view, and more can prevent group cohesion and cause some students to retreat to wallflower status.”⁵⁸ Johnson, Johnson and Smith recommend from two to four

⁵⁶ Ibid., 1:21.

⁵⁷ Di Natale and Russell, 26.

⁵⁸ Kirk Kassner, “Cooperative Learning Revisited: A Way to Address the Standards.” *Music Educators Journal* 88: 4 (January 2002): 18. In <http://web.ebscohost.com.ezproxy1.lib.asu.edu> (accessed April 1, 2011).

members in a group. Historically, most chamber music groups are of the sizes described above, and the wealth of great works by respected composers for two, three, four and five players attests to the effectiveness of the relationships among them.

Cooperative learning groups for studying études can be homogeneous or heterogeneous in their distribution of ability. Johnson and his colleagues generally recommend that students of different abilities are put together because “more elaborative thinking, more frequent giving and receiving of explanation, and greater perspective taking in discussing material seems to occur in heterogeneous groups.”⁵⁹ Students at different levels can learn from each other when working toward a common goal. Ensemble études can accommodate students of different abilities, especially if the repertoire is written so that the independent parts enable students to play at different levels simultaneously. Homogeneous groups are also potentially effective, allowing students to work together at a similar level.

Five Essential Elements of Cooperative Learning

There are five elements that are considered essential to the cooperative learning model. These are: positive interdependence, face-to-face promotive interaction, individual accountability, social skills, and group processing.⁶⁰

⁵⁹ Johnson, Johnson, and Smith, *Active Learning*, 4:6.

⁶⁰ *Ibid.*, 1:19-20.

Positive interdependence is the idea of individuals working together toward a common goal. Kaplan and Stauffer write in *Cooperative Learning in Music* that activities using this method “are structured so that group members need each other and must coordinate their efforts to complete tasks or reach the social and academic (musical) goals.”⁶¹ Musicians are accustomed to the concept of positive interdependence, most directly by their experiences performing chamber music, a discipline in which coordination of ideas and every member’s participation are essential to success. John Di Natale and Gordon Russell write, “With positive interdependence, an ensemble has the collective energy and spirit of all its membership. Without it, the ensemble must be carried by one or two caring members.”⁶² The goal of a performance, as when playing chamber music, is one way to stimulate positive interdependence, as the success of the performance depends upon every member’s best contribution. Ensemble études target positive interdependence by making more specific goals: to learn or refine particular techniques, demonstrate them as an ensemble, and explain them to others.

Face-to-face promotive interaction expands upon positive interdependence by expecting participants to encourage and help each other to “achieve, complete tasks, and produce in order to reach the group’s goals.”⁶³ Two aspects of promotive interaction that are particularly relevant to music study are the

⁶¹ Kaplan and Stauffer, 7.

⁶² Di Natale and Russell, 27.

⁶³ Johnson, Johnson, and Smith, *Active Learning*, 3:7.

opportunity for students to give each other feedback, and the constructive resolution of controversy.⁶⁴ One of the most important skills that young musicians must learn is verbalizing ideas in music, which is a non-verbal medium. Feedback gives students the opportunity to evaluate and help each other, and because of the subjective nature of music study, this can lead to controversy. Resolving controversies together helps students strengthen and clarify their views and ideas, and gives them a sense of ownership over the result. When using cooperative learning groups to study ensemble études, students can structure their comments for each other to focus on the specific goals articulated at the beginning of the lesson.

The third aspect of promotive interaction that has benefits in particular for violin students is that of mutual influence and modeling. “Visible and credible models who demonstrate the recommended attitudes and behavior patterns and who directly discuss their importance are powerful influences,” writes Johnson, and it is true that more advanced students serve not only as physical and musical models for younger students, but also have influence through their attitudes and ways of learning and evaluating.⁶⁵ Marvin Rabin writes that “older students become like teaching assistants” in the group setting, and Carolyn McCall makes a very similar statement in her article about Suzuki group lessons.⁶⁶ Just as

⁶⁴ Ibid., 2:7.

⁶⁵ Johnson, Johnson and Smith, *Active Learning*, 2:8.

⁶⁶ Rabin, 25; McCall, 30.

students model themselves on their instructors, they can also model themselves on their peers.

Individual accountability, the third essential element of cooperative learning, seems a given in the domain of a small musical group in which everyone has an individual role, as is the case when working on ensemble études. “The purpose of cooperative learning groups is to make each member a stronger individual in his or her own right,” write Johnson, Johnson and Smith, and one of their suggestions for structuring individual accountability is to have students teach the material of the lesson to someone else, in order to show that they truly understand what they have learned.⁶⁷ Ensemble étude study gives students a forum for explaining to others what they have learned, both verbally and through their instruments. The fact that students are physically together for the learning process means that everyone must be responsible for individual improvement during the course of the lesson.

Interpersonal and small group skills, also known as social skills, are the fourth critical element of cooperative learning groups, and Johnson divides them into four main categories, two of which are most relevant to college students: communication skills and conflict resolution. These are the same skills described in the promotive interaction category, but Johnson writes that they “have to be taught just as purposefully and precisely as academic skills.”⁶⁸ This means structuring the lesson so that there is one specific social skill that students must

⁶⁷ Johnson, Johnson, and Smith, *Active Learning*, 3:8.

⁶⁸ *Ibid.*, 1:19.

demonstrate. Kaplan and Stauffer's book, *Cooperative Learning in Music*, includes specific "social" goals in designs for cooperative music lessons, such as: "accept the consensus of the group when ideas differ;" "use of praise;" and "encourage others to speak;"⁶⁹ although the lessons generally target younger students. The idea of a "social goal" could be used when studying ensemble études in a more sophisticated way by college students, for instance requiring them to use very specific words to describe a physical motion associated with the technique being studied, or asking them to make specific practice suggestions when providing feedback for their peers. These examples help develop good communication skills and help avoid conflict.

In addition, one could modify this category by replacing the social goal of the lesson with an "ensemble goal." Intended to sharpen interpersonal musical sensitivity, ensemble goals instill responsible and considerate ensemble practices. Examples include: cuing other players effectively; respecting a rhythmic accompaniment during solo playing; adjusting dynamics to benefit the overall sound; or trying the ideas of others before disagreeing. Articulating goals this specific at the beginning of a group lesson might seem strange or extraneous, but with experience, the practice could target very specific social and ensemble skills and make a big difference in students' overall happiness and learning.

Group processing is the final category of the cooperative learning structure. It is very important to the cooperative learning process, and is the natural result of having specific set goals. It also sets cooperative learning

⁶⁹ Stauffer and Kaplan, 66, 70, 79.

strategies apart from typical group learning situations. Johnson defines group processing as “reflecting on a group session to (a) describe what member actions were helpful and unhelpful and (b) make decisions about what actions to continue or change.”⁷⁰ Students working on ensemble études could use group evaluation very effectively, to determine if goals are being met and discuss how the group is working together. Johnson writes that “even if class time is limited, some time should be spent talking about how well the groups functioned...what things were done well, and what things could be improved.”⁷¹ Informal performances of the études studied could lead to a discussion of the effectiveness of the lesson. These performances could take place in front of other students, the teacher, or be recorded for students to listen and evaluate themselves. A discussion of how well the social or ensemble goals were met could help to define new goals for the next lesson.

Finally, Johnson also stresses that group processing activities must include celebrations, because “feeling successful, appreciated, and respected...builds commitment to learning, enthusiasm about working in cooperative groups, and a sense of self-efficacy in terms of subject-matter mastery and working cooperatively with classmates.”⁷² Ensemble étude study fits the cooperative learning model perfectly in this case, because musicians have a natural affinity for celebration.

⁷⁰ Johnson, Johnson, and Smith, *Active Learning*, 3:10.

⁷¹ Johnson and Johnson, *Learning Together*, 61.

⁷² Johnson, Johnson, and Smith, *Active Learning*, 3:12.

Cooperative learning is an idea and a set of strategies, and not a set of rules. The variables that exist within a violin studio are many; considerations of student numbers, available space, range of abilities, time, and repertoire all factor into a teacher's ability to implement these strategies among violinists in a studio class. This discussion is meant as an exploration of the concepts of cooperative learning and how they could be applied to students in small ensembles working together on repertoire for better technique.

CHAPTER THREE

AN ANNOTATED SURVEY OF WORKS FOR THREE AND FOUR VIOLINS WITHOUT ACCOMPANIMENT

Introduction

The previous chapters revealed several key concepts: first is that the musical incorporation of physical technique gives études life, interest, and pedagogical value, and this model must be in the forefront when teaching and composing études; second is that the name of a pedagogical work is not always a good indication of its content, and regardless of the composer's intention, a work's pedagogical effectiveness depends on careful selection and application by teacher and student; third is that works for violin trio and quartet, when treated as études, should be used to promote the benefits of group and cooperative learning to maximize their pedagogical potential.

This annotated survey applies these insights to repertoire for violin ensemble that is available through libraries and catalogues, in order to determine their potential value as teaching pieces. The resultant list of resources allows teachers to make informed and enlightened decisions when considering violin ensemble repertoire.

As there are not any available violin trios or quartets titled or described as études, this compilation treats performance repertoire with the view expressed by Robert Schumann, that “in a sense every piece of music is an étude.”¹ This practice is not unprecedented: the *Unaccompanied Sonatas and Partitas* of Johann Sebastian Bach, currently considered cornerstones of violin performance repertoire, are pieces that historically have been treated as works for study.² Joel Lester’s examination of Bach’s solo works for violin describes various editions of these pieces, some of which call them “studies” on their title pages, and describes how violinists of the past considered the *Sonatas and Partitas* the greatest works for addressing all areas of violin technique.³ In fact, the first published movement from these sonatas was the fugue from the *C-Major Sonata*, included in 1798 by Jean Baptiste Cartier (1765-1841) as a “school piece” in his manual for the Paris Conservatory.⁴ While the musical stature of these works may have been underappreciated in the past, their esteem as pedagogical works has remained steady.

The emphasis of this survey, therefore, is less on the effectiveness of the works as performance pieces for students, and more on their value as pedagogical

¹ Robert Schumann, “Etuden,” “Review of J.P. Pixis, *Exercices en forme de Valses*. Oeuvr. 80. Livr 1. 2. à 12 Gr. – Kistner,” *Neue Zeitschrift für Musik*, IV (1836), 16, quoted in Stolba, *History of the Etude*, 257.

² Johann Sebastian Bach, *6 Sonatas and Partitas for Violin Solo*, ed. Ivan Galamian, (New York: International Music Co, 1971).

³ Joel Lester, *Bach’s Works for Solo Violin: Style, Structure, Performance*, (Cary, NC: Oxford University Press, 1999),19-22.

⁴ *Ibid.*, 20.

tools for honing technique and specific musical skills. An effort was made to examine a diverse selection of works that would represent different skill levels, time periods, and original instrumentation. This survey does not include every work or collection of works available for three or four violins, as there are too many, and their sources too diverse to analyze for one study. It does, however, include much of what would suitably challenge advanced violinists, and it is comprehensive enough to give a sense of the variety of material available.

In addition to its pedagogical focus, this survey highlights the effective compositional traits of these works. A compilation of all these characteristics, together with principles from the first chapter of this document, served as a guide for composing a new *étude* for four violins in this document's fourth chapter.

Only works that can be played by three or four violins without any other instruments were considered for this survey. This configuration represents a typical class setting for violins, where technique is often discussed. Works that are dependent upon piano or orchestral accompaniment were not included, as they are most appropriately used in performance. Works that include other instruments are also not within the scope of this survey.

The works are listed alphabetically by composer or arranger. Some are collections of pieces, published as supplements to violin methods by respected pedagogues. While some of the collections are clearly intended for use in a class setting, their composers or arrangers do not refer to them as "*études*."

Each of the thirty-six evaluations is organized into seven categories, in the format below:

Composer or Arranger: *Title of Work*

Instrumentation: Three or four violins can play all of the included works; however, some are also scored for violin choir in four parts. In addition, some of the compositions are scored for an interchangeable variety of instruments, but include violin ensemble as one of the possibilities. These distinctions are important because flexible scoring affects a work's notation, range, and interpretation. Some of the compositions include optional piano accompaniment, which was not considered a part of the ensemble for this survey.

Availability: Works that are owned by greater than forty libraries worldwide (indicated on OCLC FirstSearch WorldCat) are labeled "widely available."⁵ It should be noted that only four of the entries fall into this category. When works were obtained from the Arizona State University music library, this is indicated. Few of the works are readily available, but all repertoire listed can be obtained through the University Interlibrary Loan system, and many are available for purchase through their respective publishers. Publishers are listed only when works are currently in print and available for purchase. Works that were not available through the United States ILL system were not included.

⁵ OCLC FirstSearch WorldCat, <http://firstsearch.oclc.org.ezproxy1.lib.asu.edu>. This searchable database contains millions of records from libraries worldwide and includes books, journals, archival materials, compact discs, and videos.

Level of difficulty (easy, moderately easy, medium, moderately advanced, advanced): Categorizing works by level is highly subjective, and these ratings serve as a general guide only. The five levels range from works that could be played by students with only a few years' experience to advanced works for highly accomplished musicians. The general parameters used to determine a work's level of difficulty are: the range of left-hand positions needed, the variety of bow strokes, independence of the parts, and complexity of the rhythms. Most students in the college studio would only be challenged by repertoire at the "medium" level and above without some modifications or limitations imposed on the works. Easy and moderately easy works are included in this survey not only because they are a part of the full spectrum of material that is available; their simpler structure, when compared with advanced works, accommodates modifications more easily and allows students to listen more deeply to a particular aspect of technique. In addition, they can serve as models for composition.

Description: This category gives general information about the works, including relevant facts about composers, the dates of composition, movement titles (translated into English if it facilitates understanding), duration, and general compositional style.

Techniques and musical skills addressed: Pieces are evaluated as potential études by assessing specific skills required for their successful performance.

Techniques that are traditionally taught using solo études as well as skills unique to playing in a group are considered.

Suggested modifications or applications: Some of the works, particularly the easier ones, have potential to be flexible, adaptable études that can be modified to train a particular skill, or used as springboards for improvisation. Modifying a work in a creative way to increase skill and musicianship allows a teacher to make use of material that might otherwise be neglected, and tailor a work to the specific needs of the class. Possible applications are listed when the work could be used to prepare students for pieces of a certain era, genre, or style, or works by a particular composer.

Relevant compositional qualities: These are noted in order to illuminate the effective components of composition for violin ensemble, and to note common or recurring compositional techniques. Aspects such as form, texture, range, spacing, notation, tone color, scoring, and source material are considered.

The author does not intend to diminish the musicality of these works by viewing them primarily as educational tools. Technique and musical ability are completely codependent, and ultimately, every performer must be able to break down a piece of music into its technical components in order to express the composer's musical intent. It is possible for pieces of music to have equal value as works for both study and performance. It is my hope that the benefit and fun of learning in a group setting can be more accessible to teachers and students through this survey. This in turn could inspire better overall musicianship and a more diverse selection of repertoire used for performances.

In 2008, Galen Kaup compiled a survey of repertoire available to student chamber music programs with a surplus of violinists.⁶ He selected chamber works that included three or more violins and evaluated their effectiveness as performance pieces for student ensembles. There is some overlap of pieces discussed in his survey and the one presented here. When this is the case, it is indicated with a footnote. In addition to evaluating works for violin trio and violin quartet, Kaup includes works that use three or more violins along with other instruments, including woodwinds and piano. He does not include collections of pieces by multiple composers, arrangements, works associated with violin methods, or anything listed as “juvenile” in the WorldCat database.⁷ In total, he examines twenty-seven works of which fourteen are written for three and four violins only. Of his choices, seven are also described in this survey.

This survey differs from Kaup’s in its parameters, depth, and intent. Even in the few years since Kaup’s treatise was submitted, internet databases have improved, new works have been written, and old works have been revised for publication; these different parameters widen the scope of the repertoire that can be included. This survey also differs from Kaup’s in its perspective: it presents a more creative view of ensemble study than the traditional model.

⁶ Galen Kaup, "A Survey and Bibliography of Chamber Music Appropriate for Student String Ensembles with Three Or More Violins," (DMA diss., Florida State University, 2008). In ProQuest Dissertations & Theses, <http://login.ezproxy1.lib.asu.edu>, (accessed March 30, 2011).

⁷ Kaup, 3.

This survey intends to provide the reader with a feeling for the works, how they might be used effectively in a class setting, and a sense of the composers' intentions. A bibliography of the works is at the end of this document.

Survey

Leopold Auer and Gustav Saenger: *Leopold Auer Graded Course of Ensemble Playing: Supplementing the Leopold Auer Graded Courses of Violin Playing.*

Book 6: The Higher Positions

Instrumentation: Four violins or violin choir with an optional piano accompaniment.

Availability: Interlibrary loan.

Description: This is the final supplementary volume to Auer and Saenger's method, the *Leopold Auer Graded Course of Violin Playing*, presenting the authors' arrangements of 10 reasonably well-known pieces. Among the works are: *Two Finnish Folk Songs* by Nováček, *Menuet* from the *String Quartet in A Major* by Beethoven, *Morgenstimmung* from *Peer Gynt Suite No. 1* by Grieg, *Minuetto e Gavotte* from *Pagliacci* by Leoncavallo, and *Air Melodieux* by Jakob Dont. In a related publication, Gustav Saenger arranges a Mozart *Larghetto* and Robert Schumann's *Träumerei* for four violins. That collection also includes works by Charles Dancla and dates from 1900. Titled *Five Compositions for Four*

Violins, it is available online through the University of Rochester Library and through interlibrary loan.⁸

Level of difficulty: Moderately advanced. The first violin part uses first through seventh position, while the other violin parts play in first through third position. Auer describes this as “advanced material for ensemble training of more experienced players with competent bowing ability, left hand surety and well-developed rhythmic feeling.”⁹ Works by Leoncavallo, Grieg and others that are later in the collection are more difficult than those in the beginning, such as those by Nováček and Dont. Generally, the first violin part has the most technical challenges: in the Beethoven *Menuet*, for example, the spiccato passages are almost exclusively in the first violin part.

Techniques and musical skills addressed: Several of the pieces, such as the works by Beethoven, Nováček and Leoncavallo, feature extended passages of spiccato bowing. As is typical for Beethoven, the *Menuet* demands a high level of sophistication regarding bow distribution and placement to achieve dramatic changes in dynamics and phrasing. Grieg’s *Morgenstimmung* poses a particular challenge to intonation. Written in E Major, it features difficult arpeggios for all

⁸ Charles Dancla et al., *Le Départ : Op. 178, No. 1 ; L'arrivée : Op. 178, No. 2, Le Retour, Op. 178, No. 3*. New York: C. Fischer, 1900. In OCLC FirstSearch WorldCat, <http://firstsearch.oclc.org.ezproxy1.lib.asu.edu> (accessed April 3, 2011).

⁹ Leopold Auer, table of contents of Leopold Auer and Gustav Saenger, *Leopold Auer Graded Course of Ensemble Playing: Supplementing the Leopold Auer Graded Courses of Violin Playing, The Higher Positions*, vol.6 (New York: Carl Fischer, 1926).

four parts, often played simultaneously. The legato nature of this piece also demands smooth string crossings and clean shifts.

Suggested modifications or applications: Because several of these works are originally for orchestra, they could be used to highlight some important differences between the orchestral approach and the solo or chamber music approach to specific passages in the music. In the *Leoncavallo*, for example, one would use a wide vibrato in the expressive lyrical passages in order to achieve a fuller sound when playing them as a soloist, but as a member of a violin section, that same wide vibrato might obscure the group's intonation. Also, one might increase the length of dance-like staccato notes slightly when playing them as a soloist in order to project the expressive line, while a desire for precision would lead a section player to make them slightly shorter.

Relevant compositional qualities: Folk songs, as in the *Nováček*, are a common source of material for composers in the violin ensemble genre, and for pedagogical works in general. One noticeable compositional aspect of *Nováček's* work is that he distributes the melodic material evenly among the players, for example giving a spiccato duet to the first and second violins that returns to be played by the third and fourth violins. This equality of opportunity adds pedagogical value to the piece.

Jacques Barat: *Trois Trios Pour Violons*

Instrumentation: Three violins.

Availability: Interlibrary loan; published by Choudens.

Description: Three short pieces titled *Quietude*, *La Fee du Village*, and *Violons et Violonistes*, published in 1976.

Level of difficulty: Easy. These pieces can be played entirely in first position and do not contain any complex rhythms.

Techniques and musical skills addressed: The fundamental skills of good intonation and sound quality within a stable rhythmic framework.

Suggested modifications or applications: By imposing limitations, one can challenge technique without complicating musical demands. Students could practice these works entirely on the d and g strings to hone their skill in the higher positions as well as their shifting. Another possibility would be to play *Quietude*, which is dominated by legato *détaché* strokes, in the lower third of the bow to work on smooth bow changes at the frog. Students could also transpose the pieces, or ornament the simple lines.

Relevant compositional qualities: Often, the melodic material is played as a duet at the interval of a third, with the remaining voice accompanying in contrary motion or with longer rhythmic values.

Herman Berlinski: *Canons and Rounds*
for Equal Instruments

Instrumentation: Fifteen pieces for three players, and six pieces for four players, scored for any combination of flutes, oboes, violins, recorders, clarinets, or saxophones.

Availability: ASU library; interlibrary loan.

Description: Twenty-one vocal canons of sixteenth through early nineteenth-century composers, compiled and arranged for three or four instrumentalists. Arranged chronologically, these canons are printed as one part, to be started at different times by the different players. Because they are originally for vocalists and are arranged for use by many different types of instruments, there are no bowings or fingerings marked, although phrasing and some articulation is indicated. Composers include Palestrina, Telemann, Haydn, Mozart, Beethoven, Cherubini and Schubert.

Level of difficulty: Moderately easy.

Techniques and musical skills addressed: These works do not go into high positions or contain complex rhythms. They are not idiomatic for the violin however, and contain awkward string crossings and bow distribution challenges. As these canons are vocal in origin, players should use their bows to imitate a singer's breathing and phrasing.

Suggested modifications or applications: The vocal phrase markings could be used to expand the pedagogical effectiveness of some of these works. Most of

these canons are marked at a moderate tempo (*Andante*) or slower. Students could play these works at very slow tempos, interpreting the long printed phrase markings as bowing indications, in order to train their ability to pull very slow, sustained bow strokes. This would have a similar pedagogic effect to Kreutzer's first étude, but in a shorter form.¹⁰ In addition, some of these canons could be fingered to maximize the number of string crossings, training legato string crossings as in Kreutzer nos. 14 and 29.¹¹ An example of longer, more challenging études in canon are Paul Hindemith's *Kanonisches Vortragsstück und Kanonische Variationen* for violin duo, which could be adapted for violin quartet by doubling the two parts.¹²

Relevant compositional qualities: The canon is a useful form for violin ensemble because it fosters independence as well as development through imitation, and canons can be practiced both in unison and as counterpoint. Throughout its history, the canon has been associated with pedagogy, and has also been used effectively by Haydn, Mozart, Schubert, Schumann, Franck and Brahms in string chamber music.¹³

¹⁰ Kreutzer and Galamian, 3.

¹¹ *Ibid.*, 23-4, 54-6.

¹² Paul Hindemith, *Kanonisches Vortragsstück und Kanonische Variationen für zwei Violinen*, (Mainz, Germany: Schott Söhne, 1960).

¹³ Don Michael Randel, ed. *The Harvard Dictionary of Music* (Cambridge, MA: Belknap Press of Harvard University Press, 2003), 137-140.

Joseph Bodin de Boismortier (1689-1755): *Six Sonatas for
Three Flutes without Bass*, vol. 1

Instrumentation: For three oboes, flutes, or violins or a combination of these, as indicated by the editor.

Availability: ASU library; interlibrary loan; published by Schott.

Description: Erich Doflein edits these sonatas, originally published in 1725. Doflein was a violin pedagogue and musicologist who had a particular interest in violin ensemble music. He describes the sonatas as “characterized by a highly individual charm and elegance.”¹⁴ Composed in contemporary French style, the Sonatas contain *Allemande*, *Gavotte*, and *Menuet* dance movements.

Level of difficulty: Moderately advanced, with the three parts treated equally.

Techniques and musical skills addressed: Doflein gives detailed instructions for the performance of notated ornaments, and stresses the importance of careful and sensitive treatment of this essential part of the music. He explains several of the French terms used, such as *gravement* and *gayment* and how they affect tempo and pulse, and discusses the *inégalité* of dotted rhythms. Doflein addresses violinists specifically in the preface with precise instructions about bowings and articulations.

¹⁴ Erich Doflein, preface to Joseph Bodin de Boismortier, *Sechs Sonaten für drei Querflöten ohne Baß*, vol.1, (Mainz, Germany: Schott, 1960).

Suggested modifications or applications: These works can be used to teach students about using the modern bow to approximate the sound of period instruments, as well as how to play French Baroque dances.

Relevant compositional qualities: Dance forms were used for the earliest types of études, so it is logical to continue to view them in this way, in addition to valuing them as performance pieces. Boismortier's compositional style places all three parts in a similar range, but his use of mainly imitative textures delineates the sounds for the listener. A clear texture allows the teacher to hear individual players in a group performance.

Charles Dancla (1817-1907): *Ah! Vous Dirai-Je, Maman:*

Variations for Four Violins

Instrumentation: Four violins.

Availability: Interlibrary loan; published by Schott.

Description: Dancla was a prolific composer as well as a professor at the Paris Conservatoire, but today he is known mainly for his didactic works.

Variations on the tune known as *Twinkle Twinkle Little Star* are familiar to most young violinists. Dancla's set of variations, written in 1884, begins with a slow introduction, followed by the theme, eight variations and a vigorous finale. Each violin part has its own virtuoso variation, with the most technically advanced part for the first violin and the least for the fourth violin, although the gradation is not

severe. Students could learn all four parts and be challenged at different levels and in different areas, while continuing to enjoy the piece as an ensemble work.

Level of difficulty: Moderately advanced.

Techniques and musical skills addressed: There are specific technical challenges for each part. Violin One has spiccato over four strings in variation four, and the theme in harmonics in variation eight. Violin Two plays *moderato e con eleganza* with high positions, rapid arpeggios and high shifting on the g string in variation three. Violin Three plays *sautillé leggero* sixteenth notes for the entirety of variation two. Violin Four plays legato sixteenth notes throughout variation one, demanding smooth string crossings, and spiccato sixteenth notes over four strings in the beginning of the *allegretto risoluto* finale.

Suggested modifications or applications: Because Dancla is considered the “last exponent of the classical French school of violin playing,”¹⁵ these variations could serve to prepare students for works of that era, such as those by Bériot, Rode, and Henri Vieuxtemps (1820-1881).

Relevant compositional qualities: This work accommodates several levels of players at once without resorting to treating the lower three parts merely as accompaniment. Variation form is especially suitable for this goal because each variation can highlight a different violinist, and technical challenges are directed at the individual’s own level. Each part is written with a great deal of

¹⁵ Albert Mell and Cormac Newark. "Dancla." In *Grove Music Online*. *Oxford Music Online*, <http://www.oxfordmusiconline.com/subscriber/article/grove/music/07157pg1> (accessed March 17, 2011).

individuality, increasing the appeal to students and ensuring they benefit from all four parts.

Charles Dancla (1817-1907):

Le Carnaval de Venise, op. 119

Instrumentation: Four violins.

Availability: Interlibrary loan; Available online through <http://www.jonathanfrohen.com/collectioncontent.html>.

Description: This is a set of variations on a popular Venetian song, 'O Mamma Mia' also used by Paganini and other composers.¹⁶

Level of difficulty: Moderately advanced/advanced. Dancla gives optional easier alternatives in some of the virtuoso variations. Although all four parts have virtuoso-style variations, the first violin part has the most technical challenges.

Techniques and musical skills addressed: Dancla writes rapid shifting in scale and arpeggio passages, scales in broken octaves, scales and arpeggios in up-bow staccato, ricochet, and arpeggiated spiccato chords across three and four strings. The accompaniment to the main theme is played with all down bows (retakes), and this technique appears periodically in other sections of the piece.

Suggested modifications or applications: This work could prepare students for pieces written by composers of the classical French school.

¹⁶ "Carnaval de Venise." In *The Oxford Dictionary of Music*, 2nd ed. rev., edited by Michael Kennedy. *Oxford Music Online*, <http://www.oxfordmusiconline.com/subscriber/article/opr/t237/e1861> (accessed March 17, 2011).

Relevant compositional qualities: Variation form suits Dancla's pedagogical goals by drawing attention to different violinist with each variation. Each part is written with a great deal of individuality, increasing the appeal to students and allowing them to benefit from all four parts. Dancla is a skilled writer of accompaniment figures. For example, when the articulation of the melody changes from staccato to legato, the ostinato accompaniment mirrors the change. Generally throughout the piece, the melody is in a higher register than the accompaniment, which delineates it aurally for the listener. In the eighth variation, when the melody is in a low register (on the g string), the accompaniment has minimal activity and is in a high register, which accommodates the g string's darker tone.

Charles Dancla (1817-1907): *Le Départ, L'Arrivée,*

Le Retour, op. 178 nos. 1,2,3

Instrumentation: Four violins.

Availability: ASU library; interlibrary loan; published by *Muisverlag*

Christofer Varner.

Description: This work is presented as three short pieces titled *Le Départ*, *L'Arrivée*, and *Le Retour: Marche*.

Level of difficulty: Medium. This work does not go above fifth position. Each violin is assigned its own limited range, and the work is not adventurous chromatically.

Techniques and musical skills addressed: Bow strokes are specified in the score by name or marking, including *sautillé* (although this marking seems inappropriate given the moderate tempo), *portato*, and *martelé*. Repeated short bursts of up-bow staccato are also clearly marked, as are *détaché* legato triplets and sixteenth notes. Most of these bowings are performed in rhythmic unison by all four violinists.

Suggested modifications or applications: The simple harmonies and uniform textures (basically homophonic) could be used to challenge students' skill in defining and demonstrating sound qualities, bow distribution and articulations to arrive at a unified performance.

Relevant compositional qualities: In contrast to his other violin quartets, Dancla favors a full, chordal texture, often homorhythmic, and punctuated occasionally by complete unison or all four parts in octaves. Whenever he writes a melody with accompaniment, the first violin gets the melodic material. Assuming Dancla wrote violin quartet music for his students, this work was probably aimed at less advanced students than the two sets of variations listed above.

Karl Ditters von Dittersdorf (1739-1799):

Notturmo für 4 Querflöten (Violinen)

Instrumentation: Four flutes or violins, indicated by the composer.

Availability: Interlibrary loan; published by Schott.

Description: Dittersdorf was a successful concert and orchestral violinist and a prolific composer. An Austrian, he studied in Vienna, and served as *Kapellmeister* in Grosswardein (currently Oradea) and then Johnnisberg (currently Jansky Vrch). He is remembered for his *Singspiel*, but also wrote symphonies, violin concertos, and chamber music, much of which resembles the music of Haydn.¹⁷ *Notturmo* consists of three short movements, titled *Adagio*, *Menuetto* and *Trio*, and *Allegro*.

Level of difficulty: Moderately advanced. The first violin part requires some playing in the fifth and sixth positions.

Techniques and musical skills addressed: As a piece in the classical style, *Notturmo* demands very accurate intonation, a pure tone quality, and consistent articulations.

Suggested modifications or applications: This work could be used to introduce students to the conventions of the Classical era with a relatively short piece. Because this is an edition for flutes or violins, it is not marked with

¹⁷ Arnold, Denis and Fiona Little, "Dittersdorf, Carl Ditters von," in *The Oxford Companion to Music*, edited by Alison Latham, *Oxford Music Online*, <http://www.oxfordmusiconline.com/subscriber/article/opr/t114/e1987> (accessed March 17, 2011).

bowings or fingerings, making knowledge of Classical style essential to a good performance.

Relevant compositional qualities: Flute trios and quartets are a good source of repertoire for violinists, as both instruments are in the key of C and their ranges are similar.

Erich Doflein (1900-1977) and Elma Doflein:

Progressive Pieces for Three Violins: Supplementary

Volumes for Study in Larger Groups, vol.1.

Instrumentation: Three violins.

Availability: Interlibrary loan; published by Schott.

Description: Erich and Elma Doflein restore the tradition of early violin method books by using short dances in binary form, along with other traditional forms, as études. Some of these works are of modern origin, and some are from the Baroque era or even earlier, such as a Praetorius *Chorale*. Their collection is one of the examples in this survey with the clearest didactic intent, and it demonstrates Erich Doflein's general interest in promoting ensemble playing as an effective teaching tool. These pieces are a supplemental part of his *Geigenschulwerk* method, which he compiled with his wife Elma.¹⁸ In the

¹⁸ Hans Heinrich Eggebrecht, "Doflein, Erich," In *Grove Music Online, Oxford Music Online*.

collection's preface, the couple states that the often-necessary practice of group instruction can be used to positive advantage with their method. They stress that playing three distinct parts together provides essential training for rhythm and intonation.¹⁹

Level of difficulty: Easy.

Techniques and musical skills addressed: The Dofleins introduce concepts that are trained and clarified by ensemble playing, such as syncopation, changing meters, and canons, with their goal of “*independent reliability*.”²⁰ The *Syncopated Dance*, for example, presents a sophisticated rhythm in a 3/2 time signature, using the steady pulse of one player to guide another player into understanding the syncopation. In *Playful Piece Calmly*, the A section is in 4/4 meter while the B section is in 3/4.

Suggested modifications or applications: The greatest benefit of this volume for college teachers is its organization and approach to ensemble playing, which can be a model for more advanced study, rather than the repertoire it offers, which is for beginning students. The titles of the études often explain their specific technical premise; examples include *Scale Piece*, *Piece with the Note E*, and *Intonation in A*.

<http://www.oxfordmusiconline.com/subscriber/article/grove/music/07920>
(accessed March 17, 2011).

¹⁹ Erich Doflein and Elma Doflein, preface to *Fortschreitende Stücke für drei Geigen: Ergänzendes Studienmaterial für den Gruppenunterricht*, vol. 1, (Mainz: B. Schott's Söhne, 1956).

²⁰ Ibid.

Several of these simple pieces could be put to good educational use in a group setting for older students. Some include text that students could sing as they play, or sing and play in different combinations to internalize a sense of ensemble pitch. Teachers looking for a straightforward and compact example of traditional dance rhythms, in preparation for more difficult works, could use the examples from this book.

Another example in Doflein's collection, Carl Orff's *Duet with Drone*, is a good candidate for an improvisation exercise, *Drone*, detailed in Nicole Brockman's *From Sight to Sound: Improvisational Games for Classical Musicians*.²¹ To play the game, one player performs the notated open-string drone while another plays the notated ostinato. The third player, after playing the printed melody, improvises with any notes of the D Major scale, as this particular work has no harmonic progression. The game emphasizes experimentation with intervals and rhythmic patterns and their relationship to the drone and ostinato, with students taking turns in the improvisatory role. For ways to increase the games' challenges see Brockman's book.

Relevant compositional qualities: The Dofleins include études in several different traditional forms, even though they are very brief: there are binary dance forms, a *Small Fugue*, a chorale, and several canons. Also included are examples from folk music of different cultures, original compositions, and works written by colleagues such as Carl Orff specifically for the *Geigenschulwerk*.

²¹ Nicole M. Brockman, *From Sight to Sound: Improvisational Games for Classical Musicians*, (Indianapolis: Indiana University Press, 2009), 69-72.

Erich Doflein (1900-1977) and Elma Doflein:
Progressive Pieces for Three Violins: Supplementary
Volumes for Study in Larger Groups, vol. 2

Instrumentation: Three violins.

Availability: Interlibrary loan; published by Schott.

Description: This volume is divided into two sections. The first, titled “Keys and Manners of Bowing,” introduces new keys using scales as well as short études. These include canons by composers such as Henry Purcell and Antonio Caldara, and arrangements of dance movements by Haydn, Beethoven, Leclair, Boismortier, and Mozart. The second section of the volume is titled “Music for Three Violins from Five Centuries,” with works that challenge the skills acquired in the first section within a variety of musical styles.

Level of difficulty: Medium. All pieces can be played entirely in the first position, but this volume introduces more difficult keys and bow strokes than the first volume.

Techniques and musical skills addressed: In addition to new keys, this volume focuses on syncopation, accents, spiccato, and string crossings.

Suggested modifications or applications: The organization of this volume is very instructive in that it shows how scales, exercises, études and performance pieces are all directly related. By giving a sense of purpose to each activity in the book, the Dofleins encourage active thinking about all études and exercises. In

addition, the presentation of works from five centuries gives students an historical perspective regarding the evolution of technique.

Relevant compositional qualities: Even though works from five centuries are included, no work in the collection is in a Romantic style. No explanation for this is given, but Galen Kaup notes a lack in general of Romantic music for three or more violins. He explains that, as composers of nineteenth-century concert music tended toward orchestral sonorities which favored a balance between treble and bass, the dense treble range of violin ensemble was “philosophically unsuited” to the Romantic era.²²

Erich Doflein (1900-1977) and Elma Doflein:

Progressive Pieces for Three Violins: Supplementary

Volumes for Study in Larger Groups, vol. 3.

Instrumentation: Three violins.

Availability: Interlibrary loan; published by Schott.

Description: This is the final volume in this series, and it does not contain the very short études of the previous volumes; instead there are single and multiple-movement works from the Baroque and Classical eras without technical explanations or descriptions. Most notable are two *Capriccios* by Daniel Speer, which have been described as the earliest works for three violins without continuo

²² Kaup, 4.

accompaniment, originally intended for didactic purposes.²³ Two of the works are arrangements of trios for two violins and bass originally composed by the distinguished pedagogue Pierre Gaviniès (1728-1800).

Level of difficulty: Moderately advanced. These pieces use the second, third and fourth positions. They feature a variety of sophisticated bow strokes, especially in the second section, which is devoted to works of the Classical era.

Techniques and musical skills addressed: The Dofleins concentrate on developing students' musical style with this volume by presenting original works by lesser-known composers for three violins, as well as arrangements for three violins of great works by Beethoven and Mozart. They recommend that students learn all the parts.

Suggested modifications or applications: These are works suitable for use in recitals by violinists at different technical levels.

Relevant compositional qualities: The parts are printed together on the same page, a deliberate choice, to give students a chance to see the structure of the pieces and the interplay between the voices. This demonstrates the Dofleins' concern for students' total musical development.

²³ Stolba, *History of the Etude*, 110.

Jakob Dont (1815-1888):

Larghetto and Scherzo (arranged by Waln)

Instrumentation: Originally for four violins, arranged for four B-flat clarinets.

Availability: Interlibrary loan; published by Neil A. Kjos Music.

Description: Dont was a famous Austrian violin pedagogue. This is a transcription of the *Larghetto* and *Scherzo* movements of his violin quartet, op. 42, for B-flat Clarinet Quartet. The original violin edition could not be located. The transcription can be used as a violin quartet piece, however, and sounds like a viable work when played even without transposing to concert pitch. It is between 6 and 7 minutes long.

Level of difficulty: Medium.

Techniques and musical skills addressed: In the *Larghetto* movement, students must use careful bow distribution in order to present a long, singing phrase. The *Scherzo* contains many short articulations, often crossing strings, in particular for the first violin. The first violin part has leaps that cover the interval of a tenth, and a brief modulation to D-flat major challenges ensemble intonation.

Suggested modifications or applications: To play in the key intended by Waln, players should transpose the music down a step from what is written. Although this is not a piece of particular difficulty, it could be a very good exercise in transposition for four players at once.

Relevant compositional qualities: Dont was the teacher of Leopold Auer at the Vienna Conservatory from 1857-8, and it may be that Dont's compositions for four violins inspired Auer to arrange works for violin quartet when he compiled his own violin method books. Auer also featured one of Dont's works, *Air Melodieux*, in the collection with Gustav Saenger described above.

Antonin Dvořák (1841-1904): *Gavotte*²⁴

Instrumentation: Three violins.

Availability: ASU library; interlibrary loan; published by Music Masters Publications.

Description: This short, one-movement work is divided into an *Allegretto scherzando* and a *Trio*. It is one of the few works in this survey by a well-known composer who had a large output of chamber music. Dvořák wrote other works for upper string ensemble, including *Terzetto* and four miniatures titled *Drobnosti*, all for two violins and viola. The *Gavotte* was Dvořák's contribution to a publication, edited by his friend Václav Juda Novotný, titled "*The Young Violinist*."²⁵

Level of difficulty: Medium. All three parts play mainly in the first and third positions, but the first violin part ventures into fifth position for one arpeggio.

²⁴ Kaup, 12.

²⁵ Keith Anderson, music notes in *Antonín Dvořák: Works for String Quartet, Vol. 5*. (Munich: Naxos CD 8.553375, 1998).

Techniques and musical skills addressed: There are legato, *détaché*, and spiccato string crossings in the second and third violin parts.

Suggested modifications or applications: This work would be an effective encore piece following a violin ensemble recital.

Relevant compositional qualities: Dvořák's romantic version of a Baroque dance is both charming and simple. Even though the first violin has most of the melodic material, the other parts are fully integrated and active throughout. The *Gavotte* is one of the few Romantic works in this survey originally scored for all-violin ensemble.

Margaret Farish and Don Owens: *Shapes and Sounds: Studies and Pieces in Contemporary Notation for Class or Ensemble*

Instrumentation: Although the traditional violin/viola/cello/bass class structure is notated, most of the studies are accessible to an all-violin ensemble, as confirmed by the authors in their *Notes for Teachers*.²⁶

Availability: ASU library; interlibrary loan; published by Theodore Presser.

Description: An introduction to contemporary techniques and notation, as of the 1978 publication date. Margaret Farish has a strong interest in promoting literacy in contemporary techniques. As publications Chairman of ASTA, she was

²⁶ Margaret Farish and Don Owens, in the notes for teachers of *Shapes and Sounds: Studies and Pieces in Contemporary Notation for Class or Ensemble*, (Bryn Mawr, PA: Theodore Presser, 1978), 4.

closely associated with that organization's *Contemporary Etudes Project*. She and Don Owens write in their preface that many of the innovative notations developed in recent years, which focus on dynamics, articulation and timbre over tonal and metric considerations, can be useful tools for string instrument teaching. By lifting certain constraints on students, such as a common pulse or pitch, other essential skills that are often neglected in early training can be developed and promoted as "legitimate tools of expression."²⁷

Level of difficulty: Moderately easy. Intended for young players, this manual can accommodate multiple skill levels. The exercises presented have built-in flexibility since students can choose pitch and tempo according to their capabilities. Although many of these studies require a conductor for young students, advanced students would not need one.

Techniques and musical skills addressed: Farish and Owens introduce polymeter, proportional notation and improvisation in these studies, used in conjunction with harmonics, ricochet, left-hand pizzicato, vibrato, glissando, and successive down-bows. In addition to the value of these techniques as tools for approaching contemporary works, the authors cite physical benefits to overall technique from these gestures. Examples of these benefits include freer movement of the hand and arm from practicing a light glissando spanning the fingerboard, and bringing the left hand into correct form by practicing left-hand pizzicato on the lower strings.

²⁷ Ibid., 3.

Suggested modifications or applications: These studies would not be hard for advanced students, either conceptually or technically. Their notation is unusual in the realm of études, however, and their basic elements could serve as a springboard for expanded technical and musical demands. These studies have direct application to contemporary works that make use of innovative notation and require improvisation or other non-traditional concepts for violinists.

Relevant compositional qualities: The études in this book are very carefully designed and organized so as not to intimidate young students. Although they are approachable from a musical standpoint, they are nevertheless presented as serious studies, and are extremely short, with the full score displayed for all players. The authors, like the Dofleins, believe that playing from the score is a valuable skill that aids students' understanding of the relationship between parts and allows them to adjust to each other.

Friedrich Hermann (1828-1907):

2nd and 3rd Capriccios (opus 5 and opus 13), *Burlesque* (opus 9)²⁸

Instrumentation: Three violins.

Availability: ASU library; interlibrary loan; published by International (*Burlesque*); Online PDF files at <http://www.jonathanfrohnen.com/collectioncontent.html> (all works).

²⁸ Kaup, 13. Kaup includes only the *Burlesque*.

Description: Friedrich Hermann was a virtuoso violinist and violist, and a lifelong teacher as well as a composer. He is now remembered mainly for editing the Peters and Augener editions of many standard violin works. He studied violin at the Leipzig Conservatory under Ferdinand David and composition with Felix Mendelssohn among others, played in the Gewandhaus Orchestra, and joined the Conservatory faculty in 1848. He was prolific in the violin trio genre, producing three *Capriccios* (opus 2, 5 and 13), *Burlesque*, and a *Suite* opus 17. In general, these works showcase the brilliant capabilities of the violin. They feature singing melodies and rapid passagework in a variety of articulations, and exploit the full range of the fingerboard. While the *Capriccios* are single-movement works and the *Burlesque* is a short theme with variations, the *Suite* is in five movements, is significantly longer and more varied, and carries more musical and expressive weight than his other works.

Level of difficulty: Advanced. Overall, the three parts are distributed equally, but the first violin part has more intonation challenges as it plays in the higher positions and contains more shifting. Among the different trios, the *Burlesque* is the least technically demanding, though still difficult, while the *Capriccios* require individual and ensemble virtuosity and confidence. Based on a recorded performance, the *Suite* seems to pose deeper, more varied musical challenges.²⁹

Techniques and musical skills addressed: Hermann challenges the bow arm in particular by using a variety of off-the-string strokes. There are scales,

²⁹ Friedrich Hermann, *Three Capriccios, Grand Duo Brilliant, Suite in D Minor*, (Munich: Naxos CD 8.572066, 2010).

arpeggios, and repeated string crossings in spiccato, extended passages in *sautillé* and many repetitions of ricochet. Challenges for the left hand include passages of both broken octaves and solid thirds. Most of the material in the three *Capriccios* is in a very fast tempo.

Suggested modifications or applications: These works are well crafted and idiomatic for the violin, but their thematic material and textures sound derivative of the works of other composers, namely Felix Mendelssohn. This lack of a unique sound may explain why Hermann is not remembered for his compositions. The familiar sounds and patterns of these works make them very useful, however, as preparation for studying major romantic solo, chamber, and orchestral works, since many of the techniques used in these pieces are similar to those found in concertos of the period. These pieces are very appealing on their own merit as well, and deserve to be performed more frequently.

Relevant compositional qualities: The variation form of *Burlesque* allows Hermann to present a compendium of violin technique. In all of the pieces, Hermann achieves clarity of texture by varying the roles of violinists, in all combinations. In some cases, the violins play repeated arpeggios in different phases, creating a full sound with a clear sense of tonality and modulation. Often, three violins will play passages in unison that alternate with a violin duet over a third violin's ostinato. Hermann uses compositional techniques found in concertos: for example, one violinist modulates through scales and arpeggios in virtuoso style while the others, acting as a mini-orchestra, play a simple off-beat accompaniment.

Richard Hofmann (1844-1918):

Quartett für vier Violinen, op. 98

Instrumentation: Four violins.

Availability: Interlibrary loan; published by Amadeus.

Description: Hofmann spent most of his life in Leipzig, and was regarded highly as a performer and music teacher. He authored method books for string and brass instruments, used widely in conservatories in the early twentieth century, as well as chamber works designed to prepare students for works by great masters. In addition, he arranged works that he considered important for student instrumentalists, in order to familiarize them with great music. The opus 98 *Quartett* is considered described an “example of Hofmann’s skill in, for once, subordinating didactic ends to attractive ensemble playing for four identical instruments,” and is written in a “Neo-Classic” style.³⁰ The work has four movements: *Allegro moderato*; *Andante con moto*; *Scherzo: Allegro*; and *Allegro ma non troppo*.

Level of difficulty: Moderately advanced.

Techniques and musical skills addressed: The third movement, a *Scherzo* in 6/8 meter, has the most potential as a technical étude, due to its constant eighth-note figures that change articulation and cross strings. As consistency of the stroke is of paramount importance, the repetitive nature of the figure in this

³⁰ Bernhard Päuler, preface to *Quartett für vier Violinen*, op. 98, ed. Bernhard Päuler (Winterthur, Switzerland: Amadeus, 1986).

movement means it would get ample practice. Other technical challenges in the work as a whole include double stops in all parts and hooked staccato bowings.

Suggested modifications or applications: If potential balance problems (discussed below) are carefully resolved, this could be an effective, multi-movement performance piece.

Relevant compositional qualities: Hoffman writes a very busy and often thick texture, requiring exact, clean articulations and moderated dynamics from his players to bring out the dominant line or lines of music. The balance is most successful when the violins are paired as two melodic instruments and two accompanying instruments, rather than one melodic with the remaining three accompanying in a similar range.

Alexandru Hrisanide (1936-):

Music for One to Four Violins

Instrumentation: One to four violins.

Availability: ASU library; interlibrary loan.

Description: Hrisanide is a Romanian composer and pianist. Viorel Cosma writes that “he employs the most novel means (abundant and inventive effects of timbre, employment of sound masses and of electronics) in an essentially romantic spirit.”³¹ This piece can be played as a violin solo, duo, trio or quartet.

³¹ Viorel Cosma, "Hrisanide, Alexandru," In *Grove Music Online*, *Oxford Music Online*, <http://www.oxfordmusiconline.com/subscriber/article/grove/music/13448> (accessed March 17, 2011).

Level of difficulty: Advanced.

Techniques and musical skills addressed: This piece abounds in extended techniques for violinists and non-traditional notation practices in the score. Time is measured both traditionally, with metronome markings, and by seconds, and the composer writes that he wants these two ways of measuring musical time to be treated equally. Specialized techniques include fortissimo percussive effects on the body of the violin and on the fingerboard, guitar-style strumming, pizzicato near the bridge, bowing behind the bridge, glissandos (indicated by tilted fragments of the staff which look very humorous), and at the end of the piece, all four violins scraping the bow as hard as possible across the strings for approximately thirty seconds. Large leaps, frequent tempo changes, rapid passagework and complicated rhythms pose additional technical challenges.

Suggested modifications or applications: Students and teachers with the patience to decipher the innovative notation in this work could be rewarded with a very educational experience. Beyond the challenges of playing the music itself, students could be asked to consider Cosma's quote and find what is "romantic" about Hrisanide's style; and then approach learning and performing the work from this perspective.

Relevant compositional qualities: Hrisanide writes that the four violin parts must be played with complete equality of sonority, dynamic nuance, and timbre, without any subordinate voices. Not only is this beneficial from a pedagogical point of view, but it also makes reference to traditional counterpoint, and this should be pointed out to students who study the work.

Hiroyuki Itoh (1963-): *Xagna*

Instrumentation: Live solo violin with three pre-recorded violins, or violin quartet.

Availability: Interlibrary loan; parts available from the composer.

Description: Itoh's ideal is for all four parts to be played by the same violinist. Itoh insists that, if four live violinists play the work, they "maintain an extreme intensity throughout the piece and ...execute the sudden and dramatic changes between each section."³² This work was written in 1992.

Level of difficulty: Advanced.

Techniques and musical skills addressed: Artificial harmonics, Bartók pizzicatos, rapid string crossings, glissandos, shifting over large intervals, unusual subdivisions of the beat and dynamic extremes all contribute to a very challenging work.

Suggested modifications or applications: In addition to playing together, students could honor Itoh's preference for taped performances by recording portions of the work and playing along with it.

Relevant compositional qualities: As Itoh's preference is for one violinist to play all of the parts, this work is obviously not intended for class educational use. Overall this is a very complex and technically demanding piece; however, the

³² Hiroyuki Itoh, foreword to *Xagna: For Live Solo Violin and Three Pre-Recorded Violins (or Violin Quartet)*, (Tokyo: The Japan Federation of Composers, 1992).

four violin parts are predominantly in rhythmic unison, and complete unison for a significant portion of the work, which gives it a vertical simplicity. This element highlights mistakes and imprecision in performance, but aids students in study because they have the same rhythmic goal.

Robert Klotman and Mark Walker, arrangers:

Four Violins in Concert

Instrumentation: Four violins with optional piano accompaniment.

Availability: Interlibrary loan.

Description: Four arrangements of works for violin ensemble, including the *Minuet* from Haydn's Surprise Symphony, two chorales by Bach, an unspecified *Allegro* movement by Haydn, and a work titled *Symphonette* by Mazas. This appears to be a collection geared toward intermediate school string ensembles.

Level of difficulty: Moderately easy.

Techniques and musical skills addressed: The *Allegro* movement by Haydn and the *Rondo* from the Mazas *Symphonette* require skill with the spiccato bow stroke, including combining this stroke with a legato stroke.

Suggested modifications or applications: As these works are not very challenging technically, they could be used for sight reading practice, or to work on basic bow strokes. Two of the works are good candidates for use in conjunction with Nicole M. Brockmann's book, *From Sight to Sound*:

Improvisational Games for Classical Musicians. First, the *Minuet* from the Surprise Symphony by Haydn can be used for the “Fill in the Blank” game, for which Brockman suggests photocopying the music, then blanking out one or two selected measures at a time, and replacing them with a question mark.³³ This can be done in one, some, or all of the parts. The players improvise during those measures within the style and harmony of the piece, then compare their improvisations to the composer’s written score. Second are the *Two Chorales* by Bach, to be used for the “Chorale” game.”³⁴ The idea of this game is to develop and play, as a group, a simple ostinato in four parts with the harmonic progression provided (in this case, that of the Bach *Chorale*). Players add non-harmonic tones once the harmonic progression is fully absorbed by all four players, then add more rhythmic complexity to the original ostinato and continue to ornament the individual lines.

Relevant compositional qualities: These arrangements feature an optional piano accompaniment, and although generally piano accompaniments were not considered for this survey, the moderately easy level of the collection and its clearly pedagogical intent indicate that a piano would add rhythmic and harmonic stability for a group of young players.

³³ Brockman 55-67.

³⁴ Ibid., 92-4.

Julius Kowalski (1912-):

Hus'ové kvartetino: Quartettino für 4 Violinen

Instrumentation: Four violins, with viola offered as a possible alternative to the fourth violin.

Availability: ASU library; interlibrary loan.

Description: This three-movement, nine-minute work dates from 1974.

The first movement, titled *Allegro moderato*, alternates between rustic energy and lyricism. The title of the second movement is roughly translated from Czech as “*At the Memorial for Fallen Heroes,*” and is marked *Molto sostenuto e doloroso*. The third movement is *Allegro vivo*. Kowalski uses very specific and frequent dynamic indications and articulations throughout the piece. The first and second movements have harmonic language and scoring similar to Claude Debussy’s string quartet, and while the third movement has a more individual character, it has the least musical interest.

Level of difficulty: Medium. There are two brief excursions into fourth position in the first violin part only. A high level of chromaticism and frequent lack of a tonal center challenge group intonation.

Techniques and musical skills addressed: The first movement begins in the style of a folk dance, with percussive off-the-string bow strokes that return frequently throughout the movement. Kowalski exploits the violin’s tuning and challenges the left hand by using the interval of a fifth frequently, in both double stops and melodically across strings. The third movement has long phrases of

marcato dotted eighth-sixteenth notes with separate bows. They are in both loud and soft dynamics, scored as solos, duos, trios, and quartets, and sometimes involve string crossings or a rapid change of notes. Kowalski also writes some triple-stop chords in this movement, but never more than one in a row, and almost all include at least one open string.

Suggested modifications or applications: Because of the first two movements' similarity to the Debussy quartet, they could serve as a preparatory study for it. Overall, the exuberant, folk-like quality would make it a work that is accessible and fun, but also serious in expressive intent.

Relevant compositional qualities: Kowalski writes a variety of styles of ostinatos. In the first movement, a call and response-style ostinato between the third and fourth violins accompanies a canon at the octave between the first and second violins. In the second movement, Kowalski uses a similar figure in the third and fourth violins, adding the second violin to the ostinato and giving a long lyrical phrase to the first violin. Also in the second movement, a solo violinist plays a simple motive—a chromatic scale—as a mournful ostinato. Regarding Kowalski's scoring, it is notable that not all instruments play all the time. Not only does this make the texture more interesting for the listener, it also gives players a chance to observe each other, which can have pedagogical benefits for all.

Ignaz Lachner (1807-1895): *Sonatine*, op. 92 no. 1³⁵

Instrumentation: Three violins.

Availability: ASU library; interlibrary loan.

Description: Lachner was from a family of respected musicians. A composer and conductor, he held prominent posts in Vienna, Stuttgart, Munich, Hamburg, Stockholm, and Frankfurt. His most important compositions are chamber works and short operas.³⁶ Lachner wrote several works for violin trio, including opus 90 numbers 1, 2, and 3, and opus 92 numbers 1, 2, and 3, in addition to at least one violin quartet. A complete list of his works is not available, but *Friedrich Hofmeister Musikverlag* and *Edition Kunzelmann* publish the trios that are not included in this survey, and *Walter Wollenweber*, Musicland, and *Amadeus Verlag* (score only) publish the *Violin Quartet* opus 107. *Sonatine* opus 92 no. 1 in B flat Major, reviewed here, is a three-movement work in late-classical sonata style.

Level of difficulty: Moderately advanced. All three parts are mainly in the first three positions, although the first violin is occasionally required to go into fourth and fifth position. Frequent changes in articulation require facility with various bow strokes in close succession.

³⁵ Kaup, 20. Kaup includes only Lachner's *Quartet for Four Violins*.

³⁶ Horst Leuchtmann, "Lachner," In *Grove Music Online*, *Oxford Music Online*, <http://www.oxfordmusiconline.com/subscriber/article/grove/music/15780pg3> (accessed March 17, 2011).

Techniques and musical skills addressed: This work contains a variety of legato, *détaché*, and off-the-string bow strokes, both alone and in combination.

Suggested modifications or applications: *Sonatine* could be used to discuss stylistic considerations of the Classical period, such as phrasing. This work is also a good candidate for Nicole Brockman's "Fill in the Blank Game," discussed earlier in conjunction with the Klotman/Walker collection.

Relevant compositional qualities: Lachner writes well for this ensemble, with a clear but full texture. This work is unadventurous, however, in that the first violin is given most of the melodic material, and this detracts from its pedagogical benefits for a group. His writing for this piece is similar in harmonic language, developmental techniques, motives, and accompaniment figures to the chamber works of Wolfgang Amadeus Mozart, even though Mozart lived in the previous century.

Witold Lutosławski (1913-1994):

*4 Silesian Melodies*³⁷

Instrumentation: Four violins.

Availability: Widely available; ASU library; interlibrary loan.

Description: Four short movements, reminiscent of Bartók's *44 Violin Duos* and *Rumanian Folk Dances for Violin and Piano*. Lutosławski's original version of these works, twelve *Folk Melodies* for two pianos, was written in 1945

³⁷ Kaup, 22.

“under the restraints imposed by official insistence on a style based on folk-song.”³⁸ He arranged five of the melodies for string ensemble in 1952, and four for violin quartet in 1954. The movements in this volume are titled *Flirting*, *The Grove*, *A Gander*, and *The Schoolmaster*. Humorous, charming, and well crafted, they will keep students’ interest both as études and as performance pieces. The original piano versions were not intended for public performance, however, and were in fact compulsory study material at schools in Poland, as decreed by the Polish Ministry of Culture.³⁹

Level of difficulty: Medium, with equal challenges to all four parts.

Techniques and musical skills addressed: In *The Grove* and *The Schoolmaster*, there are a variety of short bow strokes, both on and off the string, and many notated accents. Lutosławski juxtaposes phrases in loud and soft dynamics using the same stroke. Achieving the light but exuberant character indicated by the movements’ titles demands skill with the bow. Chromatic movement is often favored over diatonic, which makes an unusual and difficult challenge for intonation, especially within the highly imitative texture. The narrow range also requires students to consider balance very carefully, because the melody is often shared between parts.

³⁸ "Lutoslawski, Witold." In *The Oxford Dictionary of Music*, 2nd ed. rev., edited by Michael Kennedy. *Oxford Music Online*, <http://www.oxfordmusiconline.com/subscriber/article/opr/t237/e6318> (accessed March 18, 2011).

³⁹ Astor Piazzolla et al., *Guitars A Quattro: Four for Tango*, (Olofstorp, Sweden: IntimMusic CD IMCD051), 1996.

Suggested modifications or applications: These works could prepare or supplement the study of more difficult pieces by Bartók or other composers who incorporate folk tunes into their works. In addition, the five other melodies arranged for string ensemble might also be effective as violin quartet works. They have been arranged for guitar ensemble by Matthias Aufschläger and recorded.⁴⁰

Relevant compositional qualities: Lutosławski is noted for his view that “the musical texture is all-important.”⁴¹ In *The Grove*, a fugue-like subject with chromatic character alternates with melody and accompaniment texture, all with the same articulation. Although Lutosławski’s use of folk song was non-elective, it served him well as an inspiration for composition.

Andreas Makris (1930-2005): *Scherzo*⁴²

Instrumentation: Four violins.

Availability: Widely available; ASU library; interlibrary loan; published by Mediterranean Press (www.andreamakris.com).

Description: Andreas Makris was a Greek violinist and composer who came to the United States in 1950. He served in the National Symphony Orchestra

⁴⁰ Ibid.

⁴¹ "Lutoslawski, Witold," In *The Oxford Dictionary of Music*, 2nd ed. rev., edited by Michael Kennedy, *Oxford Music Online*, <http://www.oxfordmusiconline.com/subscriber/article/opr/t237/e6318> (accessed March 18, 2011).

⁴² Kaup, 24.

as a member of the first violin section from 1961 to 1989, as well as composer-in-residence from 1979 to 1989. Written in 1975, *Scherzo* is an energetic and simple piece, generally in the spirit of the first movement of Pyotr Ilyich Tchaikovsky's *Serenade for Strings*. Unlike Tchaikovsky's work, however, it lacks a slow introduction and is written using a modern harmonic language: Kaup writes that Makris "bases the Scherzo on motives that appear in exact transposition... weakening any appearance of strict tonality."⁴³

Level of difficulty: Moderately advanced. The first violin part goes into sixth position, but overall it is not demanding for the left hand. The piece has a 3/8 time signature that is almost continuously subdivided into sixteenth notes by at least one part, making this an ensemble *moto perpetuo*. One of its greatest challenges is playing exactly together within the busy texture.

Techniques and musical skills addressed: While all four parts are equal in their rhythmic activity, the fourth violin part requires special consideration as it is almost entirely on the g string. This string has a slower response than the higher strings, and with this part acting as the "bass," there must be an extra effort toward clear articulation and staying in time with the others.

Suggested modifications or applications: Few articulations are marked in the parts, so there could be much experimenting from a pedagogical approach to bowing. Concerning performance, this work would also be effective played by violin choir using a conductor.

⁴³ Ibid.

Relevant compositional qualities: Makris introduces a chromatic scale in repeated notes in the work's opening measures, and its half step figures and repeated notes, in various forms, dominate the piece.

George Frederick McKay (1899-1970): *American Panorama*:

Seven Pieces in the American Folk Idiom

Instrumentation: For four violins, B-flat trumpets, clarinets, horns or saxophones.

Availability: Interlibrary loan; published by Carl Fischer.

Description: McKay was the first composition graduate of the Eastman School of Music (BM 1923) and served on the faculty of the University of Washington. He is known for using American folk melodies and idioms in order to evoke what he called a "folk feeling" for the American West in his compositions.⁴⁴ Overall, *American Panorama* explores traditional American melodies and dance tunes associated with various geographies and cultural traditions in the United States. The movements are titled *Sea Chanty Fantasy*, *Tune from the Western Plains*, *Creole Dance*, *Blues Episode*, *Morning on the Range*, *Borderland Serenade*, and *Swing Your Partners*.

⁴⁴ Katherine K. Preston, "McKay, George Frederick," In *Grove Music Online*, *Oxford Music Online*, <http://www.oxfordmusiconline.com/subscriber/article/grove/music/52070> (accessed March 18, 2011).

Level of difficulty: Medium, without much differentiation in difficulty between parts. Because this is scored for flexible instrumentation, there are no printed bowings or fingerings, and the tessitura is limited.

Techniques and musical skills addressed: McKay explores a range of styles, posing a musical challenge to students. Some of the dance movements, such as *Sea Chanty Fantasy* and *Swing you Partners*, are energetic, with rhythmic unisons. Other pieces are much more vocal, reflecting different regional styles. The melody in *Tune from the Western Plains* is plaintive with a simple and static accompaniment, while the fourth violin's melody in *Blues Episode* necessitates a very slow and wide vibrato, with expressive shifts and grace notes, played over a more rhythmically active accompaniment. This piece could be used to introduce students to the blues scale. The Spanish style of *Borderland Serenade* challenges rhythmic ensemble and bow distribution with duple against triple subdivisions of the beat. *Swing Your Partners* and the *Allegro* section of *Morning on the Range* are examples of ambiguous articulation, due to McKay's flexible instrumentation, that must be clarified by the players in order to be successful. The barn dance style of *Swing Your Partners* features a short fiddle solo for the fourth violinist.

Suggested modifications or applications: This work demands charisma and contrast between the various styles, which would make it an enjoyable and non-threatening way to get students to project a "fun" aesthetic in performance, both for an audience and for each other. With regional identities becoming less and less distinct, these short works can serve as a reminder of the diversity of American cultural history.

Relevant compositional qualities: McKay evokes a regional style with both his melodies and their accompaniments. McKay also demonstrates a good balance between equal ensemble playing and solo sections with accompaniment. He does not, however, allow the individual players to venture out of their limited range. The melody is almost always given to the highest voice in these works, which is always played by the first part. As the piece is for four identical voices, it would make no difference to the sound if the solos were distributed evenly among the players, with a wider tessitura for each individual part. Violin quartets could rectify the imbalance by switching parts between the individual pieces.

Tilo Medek (1940-2006): *Soirée im Hause Gontard:*

Drei Solonstücke für vier Violinen

Instrumentation: Four violins.

Availability: Interlibrary loan; purchase at www.medek.net.

Description: Three short salon pieces by a prolific modern German composer, published posthumously in 2008. Medek composed another work for violin quartet titled *Tangoverstrickung*, published in 2004, which is also available at his website.

Level of difficulty: Moderately advanced.

Techniques and musical skills addressed: These three short pieces pose some moderately difficult challenges. The first, *Soirée I*, challenges intonation with a key of F-sharp major and the first violinist's part climbing up to seventh

position. It features a ubiquitous march-like rhythmic unison. *Soirée II*, a polka, is in easier keys but demands almost entirely short, off-the-string articulations, again with rhythmic unison. *Soirée III* is the most complex and varied of the three pieces, alternating darker tango sections with brighter major-key sections in short articulations. The third piece is also more complex rhythmically, both within the individual parts and in their interaction.

Suggested modifications or applications: The unusual key of *Soirée I* would make it a suitable companion to the study of F-sharp scales and arpeggios.

Relevant compositional qualities: During his career, Medek deliberately cultivated a sense of familiarity with his audience-friendly style.⁴⁵ These pieces reflect this characterization; based on familiar dance genres, their unfamiliar harmonic language sounds humorous rather than potentially intimidating. *Soirée I* has little variety in its aggressive rhythms, and this repetition makes it effective as an étude. At ninety seconds in duration, however, it pushes the limit of what can remain interesting in performance without some rhythmic or textural contrast.

Claudio Monteverdi (1567-1643):

Three-Part Canzonettas

Instrumentation: Three recorders or violins.

Availability: ASU library; interlibrary loan.

⁴⁵ Reinhard Ermen, "Medek, Tilo," In *Grove Music Online, Oxford Music Online*, <http://www.oxfordmusiconline.com/subscriber/article/grove/music/18236> (accessed March 18, 2011).

Description: These madrigal-like pieces were composed when Monteverdi was seventeen and a student of Marc Antonio Ingegneri. They were his first secular works and served to hone skills he later used in the composition of his books of madrigals.

Level of difficulty: Moderately easy. There are simple notes and note values, but the changing meters and late Renaissance style require musical sophistication.

Techniques and musical skills addressed: Period performance techniques, including a less sustained sound and minimal vibrato, are essential for a successful interpretation.

Suggested modifications or applications: Professional string quartets often practice chorale settings by J.S. Bach as exercises in intonation and sound quality. These works could serve a similar purpose for violin trio.

Relevant compositional qualities: The polyphony ensures that all three voices are equally active, and the irregular phrase lengths create interest.

Johann Joachim Quantz: *Sonata for Three Flutes*
(*Violins or Other Instruments*) Without Bass.⁴⁶

Instrumentation: Three flutes. Quantz intended his flute duets to be equally suitable for violins, oboes, and combinations of these instruments, and therefore these trios are also suitable for violins.⁴⁷

⁴⁶ Kaup, 10.

Availability: Interlibrary loan; published by Bärenreiter Verlag.

Description: Quantz was the flute teacher, court composer and conductor for Frederick the Great of Prussia. His earliest training, however, was on the string instruments, oboe, and trumpet, as well as in counterpoint. He did not turn to the transverse flute until he was in his early twenties. Quantz named the violinist Pisendel as his greatest influence, and Pisendel's promotion of 'mixed taste' (French and Italian) style is demonstrated in this sonata's five movements, titled *Vivace*, *Largo*, *Rigaudon*, *Menuett*, and *Vivace*.⁴⁸ The editor of this sonata is a violinist, the pedagogue Erich Doflein, who also edited Boismortier's sonatas described above. Doflein writes that "the work will be welcomed for teaching purposes and playing at home," indicating a greater suitability for students and amateurs than for the concert stage.⁴⁹

Level of difficulty: Moderately advanced. All three parts contain equal challenges for the bow arm and left hand, and do not go above fourth position.

Techniques and musical skills addressed: With no dynamics and few articulations printed in the score, it is necessary to use knowledge of the conventions of the time to create an interesting musical performance.

⁴⁷ Erich Doflein, in preface to Johann Joachim Quantz, *Sonate für drei Flöten*, ed. Erich Doflein, (Kassel, Germany: Bärenreiter-Verlag, 1964).

⁴⁸ Edward R. Reilly and Andreas Giger, "Quantz, Johann Joachim," in *Grove Music Online*. *Oxford Music Online*, <http://www.oxfordmusiconline.com/subscriber/article/grove/music/22633> (accessed March 18, 2011).

⁴⁹ Erich Doflein, preface to Johann Joachim Quantz, *Sonate für drei Flöten*, ed. Erich Doflein, (Kassel, Germany: Bärenreiter-Verlag, 1964).

Suggested modifications or applications: Quantz is considered a master of the *Galant* style. This sonata could be used in conjunction with the Boismortier sonatas described above as a study in the evolution of style between the Baroque and Classical periods.

Relevant compositional qualities: Quantz writes unison passages in the opening and closing measures of the work, as well as at other major cadence points. This helps both listeners and performers to adjust to the tonal center and follow the structural framework of the movements.

Steve Reich (1936-): *Violin Phase*⁵⁰

Instrumentation: Four violins (or violin with tape).

Availability: Widely available; ASU library; interlibrary loan; published by Universal.

Description: Written in 1967, this is minimalist music with rhythmic complexity that results from the players phasing in and out of unison. Each violinist repeats similar or identical patterns, either holding a steady tempo or gradually changing to a different tempo so the players become out of phase. Once temporary stability is achieved, a player is instructed to move to the next motive, fade out, or re-enter.

Level of difficulty: Advanced.

⁵⁰ Kaup, 23.

Techniques and musical skills addressed: This piece presents an opportunity to develop individual strength within a group, by maintaining a tempo and listening for subtle aural cues while others are instructed to accelerate. Reich advises the performers: “As long as the score is realized as written it is not important which player plays a particular part at any given time. Four violinists should work out the distribution of parts to suit their capabilities and preferences.”⁵¹ In addition, he writes: “The point throughout...is not to count repeats, but to listen to each bar and as soon as you hear the relationship clearly and have absorbed it, move on to the next bar.”⁵² These instructions challenge students to be independently responsible in nontraditional ways.

Suggested modifications or applications: This work, as a whole, is too long to serve as an étude, but a portion of it could be used to great effect. Writing from a performance perspective, Kaup calls this a “poor choice for teaching chamber music, as the parts do not interact in traditional ways...an immense rhythmic challenge, likely to frustrate student groups.”⁵³

Relevant compositional qualities: The minimalist style, with its repetitive nature, makes an effective form for technical études. This work could serve as a model for composing an étude with similar challenges but a shorter length.

⁵¹ Steve, Reich, directions for performance of *Violin Phase*, (London: Universal Edition, 1979), ii.

⁵² *Ibid*, iii.

⁵³ Kaup, 23.

Walter Rein (1893-1955):

Spielbuch für drei und vier Violinen

Instrumentation: Seven pieces are for three violins, and two pieces are for four violins.

Availability: Interlibrary loan; published by Schott.

Description: Rein was a very influential pedagogue in Germany, who left teaching at a late stage in his career to devote himself to composition, mainly of choral works. *Spielbuch (Book of games)* is a series of very short character pieces with a folksong quality. These pastoral works evoke different country scenes such as a wedding, a parade, and a dance, and sound like a suite of incidental music for a stage production.

Level of difficulty: Medium.

Techniques and musical skills addressed: *Kleine Wiegenmusik (Little Lullaby)* and *Ich Hab die Nacht Geträumet (I Had a Dream Last Night)* are lyrical pieces in 6/8 meter, which require skilled bow distribution in order to create an even sound when notes are grouped in an uneven manner, such as sequences of quarter notes followed by single eighth notes.

Suggested modifications or applications: To increase the technical challenge of these short pieces, students could transpose their parts up an octave or limit themselves to playing all of the notes on one string.

Relevant compositional qualities: Rein employs a nice variety of forms for his very short movements. Three brief preludes begin the suite, and a fanfare, *Festlicher Ruf* (“Festive Shout”), follows. The lullaby *Ich Hab die Nacht Geträumet* is a *Siciliano* movement, and *Serenade* is in ABA’ form with a *recitativo* functioning as the B section. The two longest movements, *Thema und Variationen: Volksweise aus dem Kuhländchen* and *Ännchen von Tharau: Kleine Hochzeitmusik*, are in variation form.

François Rossé (1945-): *Globe*

Instrumentation: Four violins.

Availability: Interlibrary loan; published by J.M. Fuzeau.

Description: Rossé is currently the Principal Inspector of Music for the French Ministry of Culture. He trained as a pianist and studied composition with Messaien. He has written over one hundred works in many genres.⁵⁴ Published in 1994, *Globe*’s movements are named after the Earth’s hemispheres.

Level of difficulty: Advanced, although players are not asked to play in high positions or decipher complex rhythms. Students will be most challenged by the musical and conceptual requirements of the work.

Techniques and musical skills addressed: Much of this work is in proportional notation. Rossé allows and expects a high degree of individual decision-making. Often, players are asked to play a short motive that gets

⁵⁴ François Rossé, biography in *Globe: Pour Quatre Violons*, (Courlay, France: J.M. Fuzeau, 1994).

repeated at their discretion, with general guidelines only. The most traditional movement is *Sud (South)*, in which every pitch and rhythm is notated in an established meter. Throughout the piece, Rossé uses precise, frequent instructions about bow placement, such as *sul tasto* or *sul ponticello*. This piece features ensemble and solo movements, with an entire solo movement devoted to each player. For this reason, *Globe* would be a challenge as both a solo and ensemble work.

Suggested modifications or applications: This piece is one of the most accessible of the twentieth-century works included in this survey. The evocative titles create an identity for the work, and its study could generate students' enthusiasm for other contemporary works.

Relevant compositional qualities: Rossé strikes an interesting ensemble balance by using unmetred and metered music. The violin parts are loosely dependent upon each other within the proportional notation, highly dependent in the metered sections, and completely independent during the solo movements.

Istvan Szelenyi (1904-1972): *Kleine Suite für vierstimmigen*

Geigenchor oder vier Geigen

Instrumentation: Four violins or violin choir, as indicated by the composer.

Availability: Interlibrary loan; published by Schott.

Description: This suite of six short character pieces has a light and energetic character. The first two movements, *Kleiner Marsch (Little March)* and *Spiel (Game)*, feature a great deal of rhythmic unison, most often by four players but also by two and three at a time. Sudden, unexpected harmonic changes give them a humorous character. The overall orchestral sound of these pieces is reduced in the third movement, *Aria*, in which the first violin plays a simple legato melody over sparse pizzicato accompaniment. The three lower parts resume bowing in the B section in a brief, *espressivo* chorale, followed by an A' section played *arco*. The fourth movement features quick imitation of short motives between the players, befitting its title of *Fangspiel (Chasing Game)*. Movement five, titled *Ballade*, is marked *rubato* and *declamando*, and solo or duo violins play an eighth-note theme in parallel motion (when a duo). The remaining players answer these utterances with tremolo comments at first, and then with full statements of the motive. The *Finale* and its two trios return to the exuberance and fullness of the first two movements.

Level of difficulty: Moderately advanced. This piece does not go above fourth position and does not contain complex rhythms. It does, however, demand rhythmic precision and consistently high energy.

Techniques and musical skills addressed: *Kleiner Marsch* and *Fangspiel* both require players to block fifths across strings to play double stops or *bariolage*. Some passages require rapid shifting and string crossings between fortissimo *détaché* strokes. The *Ballade*, with its free, declamatory style, requires visual communication between players in order to stay together.

Suggested modifications or applications: Short *détaché* and *martelé* strokes permeate the *Spiel*, *Fangspiel* and *Finale* movements. These could be practiced as a study to prepare students for the spiccato stroke.

Relevant compositional qualities: The imitative nature of *Fangspiel* creates a complex and interesting texture without much material, which is a desirable characteristic of an ensemble etude. Short simple motives using open intervals are transposed, inverted or played in retrograde, allowing students to concentrate on something with very narrow technical parameters while maintaining musical interest.

Yuji Takahashi (1938-):

Six Stoicheia (6 Elements in Succession)

Instrumentation: Four violins.

Availability: ASU library; interlibrary loan; published by Peters.

Description: This six-minute piece is very complex, both rhythmically and sonically. Published in 1969, it was written during a time when Takahashi, who had been a student of Xenakis, used serial procedures in his compositions. Following this period, he began incorporating traditional texts and Asian instruments into his works, eventually synthesizing the two styles in the 1990's.⁵⁵

⁵⁵ Michael Steinberg and Yoko Narazaki, "Takahashi, Yuji," In *Grove Music Online. Oxford Music Online*, <http://www.oxfordmusiconline.com/subscriber/article/grove/music/27401> (accessed March 18, 2011).

Paul Zukovsky made the only available recording of *Six Stoiceia*, playing all four parts recorded on separate tracks.

Level of difficulty: Advanced.

Techniques and musical skills addressed: There is extensive use of sustained harmonics, ricochet, quarter tones, *col legno battuto*, *flautando*, and *sul ponticello*, as well as lengthy passages of rapid pizzicato with sudden, frequent dynamic changes. The entire work is *non vibrato*.

Suggested modifications or applications: As a performance work, this could be approached only by very advanced players. Less advanced players, however, could work on a short section of the piece to refine the skills described above.

Relevant compositional qualities: The contrapuntal style of the writing means that the four voices are essentially equal, but perform different technical challenges at different times or in pairs. The pizzicatos, in particular, are very effective, with two of the violins' complicated combined rhythm creating the effect of raindrops.

Georg Philipp Telemann (1681-1767): *Concertos in G Major TWV 40:201, D Major TWV 40:202 and C Major TWV 40:203*⁵⁶

Instrumentation: Four violins without basso continuo.

⁵⁶ Kaup, 19. Kaup includes the D Major Concerto only.

Availability: Widely available; ASU library; interlibrary loan; all published by International Music Company.

Description: These are the most recognized concert works for four violins without accompaniment. Expertly written, they showcase the beauty of both the individual instruments and the ensemble. All three concertos are under ten minutes long in performance, and have a *Sonata da chiesa* (slow-fast-slow-fast) organization to their four movements. Telemann was not interested in incorporating virtuosic solo display in his concertos; rather, he delighted in the interplay between voices and beauty of a work's overall structure and style.⁵⁷

Level of difficulty: Medium. These pieces do not go above third position or have complicated rhythms. All four parts are equally active.

Techniques and musical skills addressed: Telemann writes long passages for all of the violin parts using a rapid *détaché* bow stroke, often with many string crossings. The fast movements of these pieces require consistent energy and endurance.

Suggested modifications or applications: The slow movements of these works present an opportunity to practice ornamentation.

Relevant compositional qualities: Telemann favors imitative textures, which is consistent with the style of the time. One of the most interesting movements is the *Largo e Staccato* of the C-Major Concerto. In spite of its slow tempo, Telemann uses short articulations almost exclusively in this movement,

⁵⁷ Steven Zohn, "Telemann, Georg Philipp," In *Grove Music Online*. *Oxford Music Online*, <http://www.oxfordmusiconline.com/subscriber/article/grove/music/27635pg8> (accessed March 18, 2011).

creating a pleasant contrast to the dense texture of the previous movement. An example of highly successful and effective writing for this ensemble, the movement projects both lyricism and clarity.

Laurence Traiger (1956-): *Biotrio*

Instrumentation: Three violins.

Availability: Interlibrary loan; published by *Musikverlag Christofor Varner*.

Description: Laurence Traiger is an American-born composer who completed his studies in Europe and is now a university teacher in Germany. His original instrument is the violin, and he has composed three violin trios, among many other works for varied instrumentation. Two of the violin trios, *Rhapsody in Bluegrass* (2005) and *Klezmer Fantasies* (2005), are listed as concert chamber music works on his website, while *Biotrio* is listed separately, under the category “works for students.”⁵⁸ Composed in 2007, this work is lighthearted and humorous, with wordplay that associates musical terms with the biodynamic food movement. Accordingly, the titles of the movements are: *1. Sojafonia: Allegro con tofu, (Soy-fonia: Lively with tofu)*; *2. Vollkorn Pizzacato: Molto Formaggio, (Whole Meal Pizza with Lots of Cheese)*; *3. Moment Mueslical: con granoso espressione, (Muesli Moment: with lots of granola expression)*; and *4. Pastacaglia: pesto non troppo (Pasta Passacaglia: with a little pesto)*.

⁵⁸ Laurence Traiger, “Laurence Traiger, Composer,” Google sites. <http://sites.google.com/site/ltraiger/home> (accessed March 18, 2011).

Level of difficulty: Medium. This piece does not require violinists to go above first position, but contains some challenges for the right hand. The rhythms are straightforward.

Techniques and musical skills addressed: Traiger writes double stops in all three parts. In the first movement, the double stops are written as forte, repeated down-bow strokes in rhythmic unison, challenging both individual technique and ensemble playing. The third movement contains some off-the-string bow strokes.

Suggested modifications or applications: The fourth movement could be used to introduce students to the continuous variation form of Passacaglia. Since Traiger's variations are simple and the movement is brief, students could use his bass line to improvise or compose variations of their own.

Relevant compositional qualities: In the passacaglia, Traiger keeps the ostinato entirely in the third violin part. Because all of the violinists can play in the same range, he could have created more interest for the players by sharing this line among the parts.

Jean-Jacques Werner (1935-):

3 Pretextes pour Ensemble de Violons

Instrumentation: Violin ensemble in four parts (in the score, parts are labeled as *1-Violons*, *2-Violons*, etc.), but this work can be played by four solo violinists. A single player can accommodate the small amount of *divisi* writing easily.

Availability: Interlibrary loan; published by Choudens.

Description: Werner's career has been focused on the promotion of contemporary music and working with young musicians. For many years he served as Director of the National Music School in Fresnes, France, and now teaches conducting at the *Schola Cantorum* in Paris.⁵⁹ One can assume these pieces, published in 1982, were written for a student ensemble. The *Pretextes* are very short movements with a lovely, ethereal quality that sounds inspired by the music of Erik Satie.

Level of difficulty: Moderately easy. Although the writing is mainly in first position and there are no complex rhythms, the pure intervals, close harmonies and overall simplicity demand precise intonation and careful planning of articulations and dynamics.

Techniques and musical skills addressed: These evocative pieces are simple in structure. With very little rhythmic variety and a narrow range, they would make good studies in achieving a transparent yet consistent French sound quality. Students could focus almost exclusively on bowing parameters of bow speed, contact point and arm weight because the notes are elementary.

Suggested modifications or applications: The first piece could be practiced and performed *non vibrato*. This would bring out the ringing quality of the many pure intervals, since it is in the Dorian mode, along with the contrast of dissonant intervals when it changes to the Phrygian mode. Students could experiment with

⁵⁹Blue Lake Fine Arts Camp 2010 Summer Festival Highlights, www.bluelake.org/.../Upbeat_Newsletter_Summer_2010_Special%20concerts%20in%202010%20SAF%20Over%202.pdf (accessed March 18, 2011).

different bowings throughout the piece. For example, they could begin the final movement on an up bow, continuing throughout the movement to use up bows for stressed beats and down bows for non-stressed beats, in order to develop overall bow control.

Relevant compositional qualities: Werner uses an extremely narrow range for this piece. In fact, it is unnecessary for any of the violinists ever to play a note on the e string.

G. Zanger, Arranger: *Twelve Very Easy and Progressive
Quartets for Four Violins*

Instrumentation: Four violins.

Availability: ASU library; interlibrary loan.

Description: Extremely short arrangements of themes by old masters, including two Bach *Chorales* and themes from Gluck and Mozart operas.

Level of difficulty: Easy. The rhythms and bowing demands increase slightly with each of the twelve pieces.

Techniques and musical skills addressed: The most extended piece, “*Spring Song*” by Schubert (opus 16 no. 1), features a variety of short articulations and string crossings at a quick tempo, as well as frequent drastic dynamic changes.

Suggested modifications or applications: The *Sarabande*, attributed to Bach, could be used to introduce characteristics of Baroque dance forms. For

possible modifications to the Bach *Chorales*, see the chorale exercise described in conjunction with Klotman/Walker.

Relevant compositional qualities: Although this collection is intended for young students (Zanger labels the works as “Beginner’s Violin Quartets,”) his selection of pieces, which includes chorales, hymns, and religious marches, projects a somber tone. Only one of the works, *Spring Song*, is in a brisk tempo.

Conclusion

This survey prompted some general conclusions about the applications of these compositions, the intent of their composers, and the elements that make them pedagogically effective. Although not titled or referred to as études, it is clear that many—perhaps even most—of these works were composed or arranged with a pedagogical intent. The presence of several historically prominent violin pedagogues such as Leopold Auer, Erich Doflein, Charles Dancla, Jacob Dont, Friedrich Hermann and Pierre Gaviniès among the contributors supports the idea that many of these works were written for use in the teaching studio. In addition, the prevalence of forms that are traditionally associated with pedagogy, including canons, variation forms, dance movements, and arrangements of folk songs, also points to a pedagogical motivation.

The absence of original works by significant composers for violin ensemble suggests that the sound of identical instruments does not have enough depth or complexity to inspire serious composition. In some cases, however,

uniformity of sound and range is treated as a musical asset, in contrapuntal works by Telemann and Boismortier, for example, and in recent works such as those by Reich and Takahashi. Itoh takes this idea to the extreme in *Xagna*, when the ideal performance uses just one violinist for both the live performance and its three recorded tracks.

Most of the works listed here are at only a few libraries, but many are in print and available to order. The lack of interest from university libraries is likely a result of little demand from university teachers, but the fact that many are still in publication points to a small but continuing demand, perhaps from teachers of students younger than college age. Works for ensemble violins should not be neglected, and violin studio teachers at all levels should encourage ensemble playing among their students.

The more advanced pieces in this collection, such as the works by Hermann, Takahashi, and Hrisanide, have the most specific technical challenges, and give independence of movement and expression to the individual parts, which leads to a more sophisticated texture overall. The higher positions used in this music (on all four strings, but especially the e string) allow more variety in chord structures, and give the listener a greater ability to differentiate parts.

Quality material that does not demand hours in the practice room can be valuable and instructive when used in creative and engaging ways. Works that are simplest in structure have the greatest flexibility and adaptability. This survey, by including various levels of difficulty, allows for everyone to be challenged, and gives teachers a range of choices. It also demonstrates that imposing technical or

musical limitations, playing games, and other creative techniques can bring pedagogical value to almost any piece of music, and this process encourages active teaching and learning.

From a compositional standpoint, the most effective works treat the violin parts as independent but equal. They strike a balance between solo and ensemble sections, polyphony and homophony. A sophisticated approach to texture is probably the most important compositional aspect to consider when analyzing these works, as it offsets the uniform sound of the instruments. Varying the roles of the players makes for the most satisfying experience for both the players and the audience, and pieces that allow students to play together and as soloists gives them a chance to listen to each other from different perspectives. Works notated to be read from the score allow students to see and understand the other parts.

The variety of compositional styles and techniques displayed in this survey gives teachers the opportunity to target different technical and musical skills, and take advantage of different types of learning. Just as variety is the spice of life, it is also the key to developing well-rounded musicians.

CHAPTER FOUR

AN ORIGINAL ÉTUDE FOR FOUR VIOLINS

Introduction

The following work, “*Variations on a Scottish Folk Song: Étude for Four Violins*,” was composed using insights gained from examining the history and evolution of études, the use of études in a group setting, and the repertoire available for multiple violins.

This work is meant to challenge students’ abilities in the area of shifting between positions. It is not meant to teach students the basics of how to shift, or to drill all the possible permutations of a certain type of shift; instead, the aim is to use a variety of appealing musical settings to allow students to discuss, demonstrate, and focus on shifting, without the demands of many other technical difficulties, while preserving a sense of musical expression, rhythm, and ensemble.

Composed using characteristic variations form, the work is a series of short, mini-études, each focusing on one or two types of shifting challenges.

Combined, the variations form a broader study, although they certainly do not cover the entire technique of shifting.

Students with different technical abilities can study this étude simultaneously, although it targets students at a moderately advanced to advanced level. To get the most benefit, each student should learn all four parts and play them with the group. There is some differentiation of difficulty between the parts within individual variations, but generally, their challenges are balanced over the course of the entire étude. The goal of this étude is to take advantage of one of the most important aspects of cooperative learning, that “each member...has two responsibilities—to learn the information and to make sure that everyone else in the group knows it, too.”¹ It is my hope that the unity of the challenges, along with the diversity and interdependence of the parts, will inspire students to discuss and demonstrate shifting strategies among each other in an effort to work toward a common goal.

The Scottish folk song *Bonnie George Campbell* was selected as the theme, not only because of my fondness for that country, but also for musical reasons: *Bonnie George Campbell* is brief, with one verse lasting sixteen measures; it can be played at a variety of tempos and accommodates rhythmic and harmonic alteration; and the final note of the song, which is on the second scale degree, gives it an “unfinished” character. This lends itself to variation form, as the conclusion of the theme naturally leads to another repetition, or variation. The

¹ Phyllis R. Kaplan and Sandra L. Stauffer, *Cooperative Learning in Music*, (Reston, VA: Music Educators National Conference, 1994), 7.

titles of the individual variations refer to memories and impressions from my trips to Scotland, which inspired their musical character.

Bonnie George Campbell is a ballad from about 1800 which tells the story of a young man's unsuccessful pursuit of glory in battle:

Hie upon Hielands, and laigh upon Tay,
Bonnie George Campbell rode out on a day.

He saddled, he bridled, and gallant rode he,
And hame cam his guidhorse, but never cam he.

Out cam his mother, dear, greeting fu sair,
And out cam his bonnie bryde, riving her hair.

'The meadow lies green, the corn is unshorn,
But Bonnie George Campbell will never return'.

Saddled and bridled and booted rode he,
A plume in his helmet a sword at his knee.

But toom [empty] cam his saddle, all bloody to see,
Oh, hame cam his guid horse, but never cam he!²

Bonnie George Campbell is part of a family of tunes collected and categorized by folklorist Francis James Child in *The English and Scottish Popular Ballads* as Child Ballad 210.³ While another version of the ballad refers to a James Campbell, the person described is unknown to historians.

² Margaret Bradford Boni, editor, *Fireside Book of Folk Songs*, (New York: Simon and Schuster, 1947), 24.

³ Francis James Child, *The English and Scottish Popular Ballads*, ed. Helen Child Sargent and George Lyman Kittredge, (Boston: Houghton Mifflin, 1904), 497. In OpenLibrary.org, (accessed April 26, 2011).

Description

Fanfare at the Falkland Palace is modeled on the introduction to Paganini's *Caprice no. 18* for solo violin, which features C-major arpeggios played on the G string in the style of a horn call.⁴ The *Fanfare*, in the key of D major, challenges students with shifting through arpeggios on the G and D strings, contrasted with fast scales. As this introduction is only four measures, however, its main purposes are to establish the key, to allow students to adjust to playing together, and to build a sense of expectation for the theme that follows.

The theme, *Bonnie George Campbell*, is scored simply with a harmonization by R. A. Smith.⁵ There are no shifting challenges in this section, to allow for the melody and harmonies to be presented in a clear and appealing way.

Abbey Ruins: Variation One is written in the style of a chorale. Each violin part is confined to playing on only one string, and players must shift frequently to play all the notes. The third violin is given the melody, played high on the e string. Although this configuration looks strange in the score, it makes no difference to the sound of the piece as all four instruments have the same range and timbre, and gives a different violinist the opportunity to play the entire theme. The *non vibrato* tone color creates a pensive, open and delicate sound, and gives students a greater opportunity to listen for purity of intonation, which is one of the

⁴ Paganini, 34.

⁵ R.A. Smith, *The Scottish Minstrel*, 1820-24, quoted in Margaret Bradford Boni, editor, *Fireside Book of Folk Songs*, (New York: Simon and Schuster, 1947), 24.

greatest concerns when shifting. This variation is most effective if students can learn all four parts in order to cover shifting on all the strings.

Bagpipes: Variation Two uses drones throughout in order to evoke the sound of bagpipes. Béla Bartók used a similar device in his duo for two violins titled *The Bag Pipe*.⁶ The drones also provide harmonic structure and a tonal reference for the first violinist, whose ostinato demands large shifts across two and three strings. In this variation, the second violin part plays the melody in octaves; this poses its own shifting challenge, as the first and fourth fingers must shift for each new note. When the melody is at its highest, the second violin part plays the notes of the top octave and the third violin part plays the notes of the bottom octave. By fingering these as if they were “fingered octaves,” both violinists get an introduction to this difficult shifting technique. Near the end of the variation, the first and second violin take over the drone while the third and fourth violin practice shifting.

Ghost Story: Variation Three, written in a waltz tempo, is in the parallel minor mode of D minor. This is the first variation in which the melody is significantly altered, but the overall harmonic structure, melodic shape, meter, and many of the rhythms of the melody are preserved. This variation demands precise rhythmic interaction between the players, as parts of the melody and its accompaniments are traded frequently among them. The main shifting challenges presented are related to the use of harmonics. One creates an artificial harmonic by stopping a note with the first finger and lightly fingering the note a fourth

⁶ Bartók, vol. 2, 14.

above, and in this variation, brief motives using this technique require rapid and accurate shifting back and forth in order for the notes to sound. *Ghost Story* also features large and small shifts that end on natural harmonics, requiring a different type of release of both the bow and left hand than a normal shift.

Victoria and Albert: Variation Four was inspired by a design for a new exhibition hall to be built on the Tay River in Dundee, Scotland. As the actual structure does not yet exist, its character is still unknown. The fourth variation reflects this ambiguity in that no tempo, bowings, fingerings or expressive markings have been assigned. In this way, it is the most flexible portion of the étude, and is intended to resemble Kreutzer's second étude with its various applications.⁷ *Victoria and Albert* is in D minor like the previous variation. It does not contain any melodic content, but roughly follows the harmonic progression of the original theme, until it ends unambiguously on a G-Major chord. All four parts have exactly the same notes until nearly the end of the variation, but they are played in different phases, as in a round. The parts can be fingered in order to challenge shifting in different ways, and all four can be treated the same, or given different fingerings and bowings. A sample copy of fingerings and bowings follows the original, unmarked version. This sample version requires frequent shifting back and forth in the first and second violin parts, with shifting into higher positions on low strings given to the third and fourth violin parts. Because the notes in all parts are identical, the four players can practice this variation in unison before they play it with the staggered entrances. Giving students

⁷ Kreutzer and Galamian, 5.

ownership over the musical and technical parameters of the work forces them to be engaged in the learning process in a different and important way.

Cashmere: Variation Five pays homage to a traditional Scottish industry. This bluesy rendition of the theme highlights the sensuous nature of cashmere knits. Musically, this translates to a focus on the audible portion of shifts; that is, the notes in between the departure note and the arrival note. In some cases, this means an emphasis on slides between notes, which should be played in a vocal style. In other cases, these are *portato* chromatic scales played by one finger. Carl Flesch termed this technique “chromatic glissando” to emphasize that each half step needs to be articulated.⁸ Requiring even, rapid and tiny shifts and a very flexible first joint of the finger, it combines shifting and vibrato motions. This technique is found in virtuoso solo works, and occasionally in chamber music and orchestral pieces.

Terriers on the Beach: Variation Six is intended to be playful and ebullient, with the continuous triplet figures give it a tumbling and rolling character. Inspired by Kreutzer’s eleventh étude, it features legato shifting across strings to the same note in a different position.⁹ Like the *Victoria and Albert* variation, *Terriers on the Beach* can be fingered in order to target a variety of shifting challenges, but a sample version with bowings and fingerings is the only

⁸ David D. Boyden and Robin Stowell. "Glissando." In *Grove Music Online. Oxford Music Online*, <http://www.oxfordmusiconline.com/subscriber/article/grove/music/11282> (accessed March 20, 2011).

⁹ Kreutzer and Galamian, 18.

copy provided in this case. After an ensemble introduction, the first half of the variation features the first and second violins in duet, while the second half features each phrase of the melody played rapidly in triplet eighth notes by the fourth violin part, alternating with cadenza-like passages of broken octaves in the third violin part. After a reference to the Beethoven Violin Concerto, the variation concludes with rapid, brilliant scales for all four players, and then the final four measures follow the harmonic progression of the end of the original theme, returning to the original somber character of the words and music.¹⁰

¹⁰ Ludwig van Beethoven, violin part in *Violinkonzert D-dur Opus 61 Klavierauszug*, (Munich: G. Henle Verlag, 1982), 2.

An Original Étude: *Variations on a Scottish Folk Song*

Fanfare at the Falkland Palace and Theme: Bonnie George Campbell

Score

Eva Lundell
Harmonization by R. A. Smith

Maestoso ♩ = 72

Violin 1
Violin 2
Violin 3
Violin 4

Vln. 1
Vln. 2
Vln. 3
Vln. 4

2 Theme
 Moderato ♩ = 84
 Fanfare at the Falkland Palace and Theme: Bonnie George Campbell

The musical score consists of two systems of four violin staves (Vln. 1-4). The first system covers measures 5 to 12, and the second system covers measures 13 to 14. The key signature is G major (one sharp) and the time signature is 3/4. The tempo is Moderato with a quarter note equal to 84 beats per minute. The first system begins with a dynamic of *p* and the instruction *simply*. The melody in Vln. 1 is marked with a *V* and a first ending bracket. The second system starts at measure 13, marked with a *mf* dynamic and a *V* marking. It includes a triplet in Vln. 1 and various dynamics such as *mp* and *p* throughout the staves.

Abbey Ruins

Score

variation one

Eva Lundell

Molto tranquillo

The image shows a musical score for a violin ensemble, measures 8 through 11. The score is written for four violins (Violin 1, Violin 2, Violin 3, Violin 4) and four violins (Vln. 1, Vln. 2, Vln. 3, Vln. 4). The key signature is one sharp (F#) and the time signature is 3/4. The tempo is marked **Molto tranquillo**. The dynamics are marked *mp* (mezzo-piano) and *f* (forte). The performance instructions include *sempre sul A*, *sempre sul D*, *sempre sul E*, and *sempre sul G*, along with *senza vibrato*. The score includes various musical notations such as slurs, accents, and dynamic markings. The first system (measures 8-11) shows the initial entries for each violin part. The second system (measures 12-15) shows the continuation of the parts, with Vln. 1 and Vln. 2 reaching a forte (*f*) dynamic, while Vln. 3 and Vln. 4 remain at mezzo-piano (*mp*) or forte (*f*). The score is marked with *cresc.* (crescendo) and *f* (forte) markings.

Abbey Ruins

The musical score is divided into two systems. The first system covers measures 13 to 16, and the second system covers measures 17 to 20. The key signature is one sharp (F#) and the time signature is 4/4. The first system begins with a *mp* dynamic. In measure 13, Vln. 2 has a *mp* marking, Vln. 3 has a *mf* marking, and Vln. 4 has a *mf* marking. In measure 14, Vln. 2 has a *mf* marking. In measure 15, Vln. 2 has a *mf* marking and Vln. 3 has a *mf* marking. In measure 16, Vln. 2 has a *mf* marking and Vln. 3 has a *mf* marking. The second system begins with a *pp* dynamic. In measure 17, Vln. 2 has a *pp* marking, Vln. 3 has a *pp* marking, and Vln. 4 has a *pp* marking. In measure 18, Vln. 2 has a *pp* marking, Vln. 3 has a *pp* marking, and Vln. 4 has a *pp* marking. In measure 19, Vln. 2 has a *pp* marking, Vln. 3 has a *pp* marking, and Vln. 4 has a *pp* marking. In measure 20, Vln. 2 has a *pp* marking, Vln. 3 has a *pp* marking, and Vln. 4 has a *pp* marking. Performance instructions include *mf* (mezzo-forte), *mp* (mezzo-piano), and *pp* (pianissimo). There are also markings for *8va* (octave up) and *8va* (octave down) in Vln. 3. The score includes various musical notations such as stems, beams, slurs, and dynamic hairpins.

Score

Bagpipes

variation two

Eva Lundell

Moderato ♩ = 72

The score is for a piece titled "Bagpipes" variation two by Eva Lundell. It is in 3/4 time, marked Moderato with a tempo of ♩ = 72. The key signature has two sharps (F# and C#). The score is divided into two systems. The first system includes Violin 1, Violin 2, Violin 3, and Violin 4. Violin 1 has a melodic line starting in the fourth measure with dynamics *mp* and *simile*. Violin 2 has a harmonic accompaniment starting in the fourth measure with dynamics *mf*. Violin 3 has a harmonic accompaniment starting in the second measure with dynamics *mf* and *mp*. Violin 4 has a harmonic accompaniment starting in the first measure with dynamics *mf*. The second system includes Violin 1 (Vln. 1), Violin 2 (Vln. 2), Violin 3 (Vln. 3), and Violin 4 (Vln. 4). Vln. 1 has a melodic line starting in the first measure with dynamics *mf* and *mp*, and includes performance instructions *8va* and *finger as if playing octaves*. Vln. 2 has a harmonic accompaniment starting in the first measure with dynamics *mf* and *mp*, and includes performance instructions *8va* and *finger as if playing octaves*. Vln. 3 has a harmonic accompaniment starting in the first measure with dynamics *mf* and *mp*, and includes performance instructions *8va* and *finger as if playing octaves*. Vln. 4 has a harmonic accompaniment starting in the first measure with dynamics *mf* and *mp*, and includes performance instructions *8va* and *finger as if playing octaves*.

ritardando Bagpipes *a tempo*

meno mosso

Vln. 1 *mp*

Vln. 2 *p*

Vln. 3 *mf*

Vln. 4 *mp*

mp *p* *p* *mp*

25

Vln. 1

Vln. 2

Vln. 3 *pp*

Vln. 4

ppp

Ghost Story

variation three

Eva Lundell

Score

Waltz tempo
♩ = 48

Violin 1
Con sord. *pp* pizz. *p*

Violin 2
Con sord. *pp* pizz. *p*

Violin 3
Con sord. *p* pizz. arco > pizz. arco > simile arco > *mp*

Violin 4
Con sord. *p* pizz. *mp* arco

Vln. 1
10 arco 3 3 4 4 arco 3 3 arco

Vln. 2
pizz. pizz. arco pizz. pizz. *pp*

Vln. 3
pizz. arco *mp*

Vln. 4
mf *pp*

Ghost Story

Violin parts 1 through 4, measures 2 to 18. The score includes dynamics such as *pp*, *mp*, and *p*. Performance instructions include *arco*, *pizz.*, *sul A*, and *sul D*. Trills (*tr*) are marked in measures 10 and 14. Fingering numbers (1-4) and breath marks (circles) are present throughout.

Violin parts 1 through 4, measures 19 to 28. Dynamics include *p* and *mp*. Performance instructions include *arco*. Trills (*tr*) are marked in measures 20, 24, and 28. Fingering numbers and breath marks are present.

Ghost Story

Measures 38-47:

- Measures 38-46:**
 - Vln. 1:** Starts with a trill (tr) on G4, followed by a half note G4. Includes fingerings (2, 1, 2) and a dynamic of *p*. Later measures include a trill on G4 and a half note G4 with a dynamic of *mf*.
 - Vln. 2:** Starts with a half note G4, followed by a half note F4. Includes a dynamic of *p* and a *sul G* instruction. Later measures include a trill on G4 and a half note G4 with a dynamic of *mf*.
 - Vln. 3:** Starts with a half note G4, followed by a half note F4. Includes a dynamic of *mf* and a *sul D* instruction. Later measures include a trill on G4 and a half note G4 with a dynamic of *mf*.
 - Vln. 4:** Starts with a half note G4, followed by a half note F4. Includes a dynamic of *mf* and a *sul D* instruction. Later measures include a trill on G4 and a half note G4 with a dynamic of *mf*.
- Measure 47:**
 - Vln. 1:** Starts with a half note G4, followed by a half note F4. Includes a dynamic of *p* and a *ritardando* instruction.
 - Vln. 2:** Starts with a half note G4, followed by a half note F4. Includes a dynamic of *p* and a *ritardando* instruction.
 - Vln. 3:** Starts with a half note G4, followed by a half note F4. Includes a dynamic of *p* and a *ritardando* instruction.
 - Vln. 4:** Starts with a half note G4, followed by a half note F4. Includes a dynamic of *pp* and a *ritardando* instruction.

Victoria and Albert

Score

varation four

Eva Lundell

Andante

The image displays a musical score for a violin ensemble. It is divided into two systems. The first system contains four staves labeled Violin 1, Violin 2, Violin 3, and Violin 4. The second system contains four staves labeled Vln. 1, Vln. 2, Vln. 3, and Vln. 4. The music is written in a 4/4 time signature with a key signature of one flat (B-flat). The tempo is marked 'Andante'. The score begins with a measure number '7' above the first staff of the second system. The notation includes various rhythmic values such as quarter notes, eighth notes, and sixteenth notes, along with rests and dynamic markings.

Victoria and Albert

2
14

Vln. 1
Vln. 2
Vln. 3
Vln. 4

This musical system contains measures 14 through 19. It features four staves for Violins 1, 2, 3, and 4. The music is in a key with one flat (B-flat major or D minor) and a 2/4 time signature. The notation includes various rhythmic values such as eighth and sixteenth notes, as well as rests. The first violin part (Vln. 1) has a measure rest in measure 15. The second violin part (Vln. 2) has a measure rest in measure 15. The third violin part (Vln. 3) has a measure rest in measure 15. The fourth violin part (Vln. 4) has a measure rest in measure 15.

20

Vln. 1
Vln. 2
Vln. 3
Vln. 4

This musical system contains measures 20 through 25. It features four staves for Violins 1, 2, 3, and 4. The music is in a key with one flat (B-flat major or D minor) and a 2/4 time signature. The notation includes various rhythmic values such as eighth and sixteenth notes, as well as rests. The first violin part (Vln. 1) has a measure rest in measure 21. The second violin part (Vln. 2) has a measure rest in measure 21. The third violin part (Vln. 3) has a measure rest in measure 21. The fourth violin part (Vln. 4) has a measure rest in measure 21.

Victoria and Albert

26 3

Vln. 1
Vln. 2
Vln. 3
Vln. 4

32

Vln. 1
Vln. 2
Vln. 3
Vln. 4

Victoria and Albert

with sample fingerings and bowings

Score

varation four

Eva Lundell

Andante

The image shows a musical score for a violin quartet, labeled 'varation four' by Eva Lundell. The score is in 4/4 time and marked 'Andante'. It consists of two systems of staves. The first system includes Violin 1, Violin 2, Violin 3, and Violin 4. The second system includes Violin 1, Violin 2, Violin 3, and Violin 4. The score is written in treble clef with a key signature of one flat (B-flat). The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. Fingerings and bowings are indicated throughout the score. The first system includes fingerings such as 2 3 1 4 3, 1 4 3 1 2 1, and 3 1 4 1. The second system includes fingerings such as 4 3 1 2, 0 1 0 2, 0 3 3, 2 1 1, 1 2 1, 1 4 1 4, 3 1, 0 1 0 2 0 3, 0 3 4 1, 1 2 1 1, 2 1, 1 4, 1 3 4, 2 1 1, 3 2, 2 2, 1 4, and 3. The score is presented in a clean, professional layout with clear notation and fingerings.

Victoria and Albert

2
14

Vln. 1
Vln. 2
Vln. 3
Vln. 4

20

Vln. 1
Vln. 2
Vln. 3
Vln. 4

Victoria and Albert

Musical score for Violins 1-4, measures 26-31. The score is in G major and 4/4 time. It features a complex rhythmic pattern with many sixteenth and thirty-second notes. Fingerings are indicated by numbers 1-4. A 'V' (breath mark) is placed above the final measure of each staff.

Musical score for Violins 1-4, measures 32-34. The score is in G major and 4/4 time. It features a complex rhythmic pattern with many sixteenth and thirty-second notes. Fingerings are indicated by numbers 1-4. A 'V' (breath mark) is placed above the final measure of each staff.

Cashmere

variation five

Score

Eva Lundell

Bluesy ♩ = 60

Sul G

Violin 1 *mf*

Violin 2 *mp* *pizz.*

Violin 3 *mp*

Violin 4 *mf*

Vln. 1 *cresc.* *f*

Vln. 2 *cresc.* *f*

Vln. 3 *cresc.* *f* *Sul G*

Vln. 4 *mp* *cresc.* *f*

Cashmere

Vln. 1
Vln. 2
Vln. 3
Vln. 4

f *mf* *cresc.*

Vln. 1
Vln. 2
Vln. 3
Vln. 4

ff *mf* *arco* *pizz.* *mp*

Cashmere

3

15 *Sul G* *ritardando*

Vln. 1 *p* *p* *mp* *p* *ppp*

Vln. 2 *mf* *mp* *p* *ppp*

Vln. 3 *p* *mp* *p* *ppp*

Vln. 4 *mf* *mf* *mf* *p* *ppp*

Terriers on the Beach

Score

with sample fingerings

Eva Lundell

variation six

$\text{♩} = 116$

The musical score is arranged in two systems. The first system contains four staves for Violin 1, Violin 2, Violin 3, and Violin 4. The second system contains four staves for Violin 1, Violin 2, Violin 3, and Violin 4. The music is in 6/8 time with a key signature of one sharp (F#). The first system features a melodic line with triplets and slurs, starting with a *p* dynamic and increasing to *cresc.* The second system features a rhythmic accompaniment with slurs and triplets, starting with a *ff* dynamic and ending with a *p* dynamic. Fingerings and slurs are indicated throughout the score.

Terriers on the Beach

2
16

Vln. 1
mf
sul D

Vln. 2
sul D

Vln. 3

Vln. 4

24

Vln. 1

Vln. 2

Vln. 3

Vln. 4

Terriers on the Beach

The musical score is divided into two systems. The first system, starting at measure 32, features four violin parts. Vln. 1 has a melodic line with various ornaments and fingerings (1, 2, 3, 4). Vln. 2 has a similar melodic line with a 'V' marking. Vln. 3 plays a rhythmic accompaniment of eighth notes. Vln. 4 provides a bass line with some rests. The second system, starting at measure 40, is marked 'Ritardando'. Vln. 1 and 2 have more complex melodic lines with many ornaments and fingerings. Vln. 3 continues with its rhythmic accompaniment. Vln. 4 has a bass line with some ornaments. The score concludes with a final measure for all parts.

Terriers on the Beach

4
49

a tempo

Vln. 1

Vln. 2

Vln. 3

Vln. 4

rubato

0

sul A
1 2 3

59

a tempo

Vln. 1

Vln. 2

Vln. 3

Vln. 4

rubato

V

IV
2

rit.

Terriers on the Beach

5

Musical score for Violins 1-4, measures 69-77. The score is in G major (one sharp) and 4/4 time. It features four staves: Vln. 1, Vln. 2, Vln. 3, and Vln. 4. The key signature is G major (one sharp). The score includes various musical notations such as dynamics (*f*, *p*), articulation (accents), and fingering (1-4). Measure 69 starts with a forte (*f*) dynamic. Measures 70-71 show complex rhythmic patterns with accents and slurs. Measure 72 features a forte (*f*) dynamic with a bowing mark (v). Measure 73 has a forte (*f*) dynamic and a bowing mark (v). Measure 74 includes a forte (*f*) dynamic and a bowing mark (v). Measure 75 features a forte (*f*) dynamic and a bowing mark (v). Measure 76 has a forte (*f*) dynamic and a bowing mark (v). Measure 77 concludes with a forte (*f*) dynamic and a bowing mark (v). The score also includes dynamic markings such as *p* (piano) and *f* (forte) throughout the piece.

Terriers on the Beach

6
82

rit.

Vln. 1
Vln. 2
Vln. 3
Vln. 4

p *cresc.* *mf* *pp*

cresc. *mf* *pp*

cresc. *mf* *pp*

cresc. *mf* *pp*

sul G

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