

ORIGINAL AND TRANSCRIBED
ETUDE BOOKS FOR VIOLA:
A REFERENCE GUIDE



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**Editora do CCTA
João Pessoa
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DEDICATION

To my wife Katia and our kids Julio Cesar and Julie Anne. For their unconditional love and support, patience and encouragement. For have laughed and cried with me. Thanks to all of you for making my life a happy one every day, I love you.

Preface

The viola's rise to the status of a legitimate solo instrument in its own right has been slow, effortful and unsteady, but happily it seems to have finally attained and consolidated this status in the 21st Century, certainly within the music profession, even if still not quite fully in the perception of the general public on an international scale. The first stirrings of this rise go back to the days of Lionel Tertis and Paul Hindemith in the early 20th Century, but the rise did not begin the growth spurts of its adolescence until William Primrose's prime as a solo performer on the world's concert stages in the 1940's and '50's. Even by the time of Primrose's death in 1982, the viola still had not truly emerged in its own right in the mainstream of musical life globally, including in the main metropolitan cultural centres. This could be readily seen by the fact that (as I can still vividly recall) the classical sections of record stores, still dominated then by LP's or long-playing albums, were unlikely to stock more than 3 or 4 records whose program included a viola concerto, or (on rare occasions) a viola sonata or other solo work -- and

even these recordings were far likelier to be made by a famous violinist moonlighting as a violist, such as Yehudi Menuhin or David Oistrakh, than a performer who was genuinely a dedicated career violist. Even in the case of the popular *Sinfonia Concertante for Violin, Viola and Orchestra* by Mozart, the available recordings featuring a violinist playing the viola part easily outnumbered the recordings featuring a “true-blue” violist like Rudolf Barshai. But starting in the mid-1980’s, the viola’s upward trajectory finally reached the stage of youthful maturity, with such violists as Yuri Bashmet, Kim Kashkashian and Tabea Zimmermann establishing themselves on the international concert scene with explicitly solo-artist profiles. And since the turn of the millennium, a veritable new generation of multitudinous young violists has appeared, between them planting the standard of the viola squarely at the center of the musical mainstream and solidifying its solo reputation.

The very gradual evolutionary arc of the viola on the performance stage was mirrored by its rather protractedly delayed development as a primary subject of study in the music educational sphere. As Dr. Silva pertinently points out in this book, the Paris Conservatoire, founded in 1795 and regarded as the leading music school

in Europe for much of the 19th Century, did not establish a curriculum in viola as a principal study until 1894. The Eastman School of Music (in 1921) and the Curtis Institute of Music (in 1925) were the first major institutions to introduce classes in viola studies in the United States, and it was related by the eminent American violist Louis Kievan that when he was studying violin at the Juilliard School of Music in New York, **during the late 1920's and early 1930's, that famed institution did not yet** have any viola teacher. Given the lack of formal viola studies available well into the 20th Century even in countries with well-established classical musical traditions, it is not surprising that nearly all players of the viola were converted violinists, or violinists playing it as a secondary instrument. The three great pioneers of solo viola performance – Lionel Tertis, Paul Hindemith, and William Primrose – all had originally studied the violin as their major instrument and only came to the viola in earnest in their twenties. Under such circumstances it was perhaps natural that the vast majority of pedagogical literature (including etudes) used for the study of the viola consisted of materials first written for the violin, and which were thus already generally familiar to violinists venturing to play the viola.

In this book, Dr. Silva skillfully traces the history of the emergence of etudes and related pedagogical materials originally composed for the viola, which gradually came to supplement and enrich the use of the time-honored violin etudes by viola teachers around the world. To this day, these standard violin etudes continue to be used (and appropriately so) as part of the core of technical studies in viola teaching studios at all levels, especially those by Kayser, Kreutzer, Mazas and Dont. The use of the Kreutzer etudes is particularly prevalent, perhaps reflecting that revered book's centrality even in the world of violin pedagogy as the most "essential" and "quintessential" of all etude books. Donald McInnes, for over 30 years one of the top five viola pedagogues in the United States until retiring from his position as viola professor at the University of Southern California in 2014, once told an interviewer that he had a requirement that all of his students majoring in viola performance must study and play for him all 42 Kreutzer etudes during their time as members of his studio, even if they had already studied some or all of them previously with other teachers – an apt illustration of their enduringly high importance in viola pedagogy. Nevertheless, the use by viola teachers of original viola etudes has steadily increased, until

in the present day they have come to be widely regarded as being as beneficial and necessary to the technical development of young violists as the traditional violin etudes.

In my time (as one whose university- and conservatory-level music studies took place in the 1980's and early 1990's) it was still typical among violists to have begun one's studies on the violin and to have been weaned largely on violin etudes even after switching to viola. As a teenage violinist I grew up playing liberal doses of etudes by Kreutzer, Dont and Rode among others, and as a graduate viola student I was occasionally given a Campagnoli caprice or a Lillian Fuchs etude to study while being encouraged to explore more of them on my own. In my own teaching, I now make frequent and substantial use of original viola etudes, particularly the Campagnoli caprices, alongside such transcribed etude books as Mazas and Kreutzer, and it is my impression that this is typical among viola professors currently plying their trade at collegiate-level music schools in the New World as well as the Old. For the international collegial community of viola teachers to which I belong, **Dr. Silva's book provides a most timely and wonderfully practical**

resource, which both in its detail and its versatility constitutes a uniquely handy and valuable contribution to contemporary viola pedagogy.

Dr. Silva represents the emergent new generation of viola performers and teachers who in this millennium have been taking their deserved places within the profession, increasingly many of whom began their instrumental studies on the viola rather than the violin, and who are enthusiastically taking an admirably broad and catholic approach to the investigation and application of all possible resources to support their vocation, while respecting but remaining unconstrained by the traditions of the past. When Dr. Silva was a doctoral student of mine at the University of Georgia, we were having a conversation about possible topics and areas of research for his doctoral document, in the course of which I tossed out almost casually a thought about doing something relating to violin vs. viola etudes and the complimentary value of both. I remember how his eyes immediately lit up, and one could see how the raw concept fired his imagination and how his mind instantaneously envisioned its inherent possibilities. At the same time it clearly resonated with his desire to pursue a research endeavor that would encompass a far-ranging body of material and distill its salient features into a

comprehensive yet simple guide, thus both filling a distinct need in the scholarship of his field and providing him with a kind of professional “calling card” with which to connect with the wider viola community at large. This book is the final and tangible result of that light in the eyes, and his passion for his craft and his dedication to the project to serve his fellow violists inform Dr. Silva’s writing on every page like the metaphorical inner glow of illuminated letters on a medieval manuscript.

I am grateful to Dr. Silva for extending me the invitation to contribute to his distinguished work by writing these prefatory words, and it is an honor and a pleasure to be thus associated with him between the covers of this book. It is my hope that all the book’s readers will glean as much enjoyment from it as I already have, and that above all they will derive as much benefit and valuable insight from it as I anticipate doing for years to come.

Dr. Mark Neumann
VIOLA PROFESSOR – OKLAHOMA UNIVERSITY

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Notes to the Reader

- System of octave designation. The analysis of each etude includes the highest note found in the etude. This note is described according to the Acoustical Society of America's system, which numbers the octaves from the lowest to the highest, i.e., A0, C1, G3, and B5.
- The term “double stop in two-voice counterpoint” used in this study refers to passages in double stops in which one voice is sustained while the other moves. The same concept is true for triple and quadruple stops in counterpoint
- The words underlined in the analyses of the etudes refer to the musical example included immediately below.
- The grading scale used to grade both the etude books and the individual etudes contained in them was developed by the author based on the grading scales used by ASTA (American String Teacher Association), the Royal Conservatory of Music in Canada, Henry Barret in his book *The Viola*, and in the book

Playing and Teaching the Viola: A Comprehensive Guide to the Central Clef Instrument and its Music, edited by Gregory Barnes. The grading scale:

Level 4 – Low Intermediate

Level 5 – Intermediate

Level 6 – High Intermediate

Level 7 – Low Advanced

Level 8 – Advanced

Level 9 – High Advanced

Chapter 1

Introduction

Since the beginning of the twentieth century when the viola became more frequently used as a solo instrument, much has been done to develop the performance technique of the instrument. Most importantly in this regard, the development of viola pedagogy is evidenced by the very substantial amount of published material in the form of etudes and methods for viola available today.

Almost all string players are familiar with the etudes, methods, and caprices written for the violin. Most of them were written in the late eighteenth and early nineteenth centuries and are still in widespread use. However, few string players, and even relatively few violists, are familiar with the etudes and methods originally written for viola. Even today,

with many pedagogical works for the viola, it is very common for viola teachers and students to use violin etudes transcribed a fifth lower. A likely reason for this could be that most violists who reach an advanced level began their studies on the violin using violin etude books and methods. It is not the intent of this book to advocate a teaching philosophy that violists should use original etudes written for viola, nor is it to discuss the pedagogy of the violin. The intent is to provide a reference guide to the viola etudes that have become the most established and widely used, whether they were composed originally for violin or viola.

In recent years a great amount of research has been done in the field of viola pedagogy, which contributed to a variety of material available concerning published viola etudes. Many books and documents have been published in recent years with viola literature as their main topic. Some of them discuss the method and etude books produced for the viola, whether originally written or transcribed for the instrument, but they provide merely an overview of the contents and characteristics of each book in very general terms. Some of these documents examine a small number of individual etudes in broadly descriptive terms.

However, very little of this material addresses the nature and content of all the etudes in a given book on a one-by-one basis, and no one has surveyed any significant portion of this literature in a comprehensive and thorough manner.

This book fills a unique niche in the pedagogical literature relating to the viola by identifying and describing the technical contents and demands of each etude book, etude by etude. It provides a resource of significant practical value and convenience to the viola community. Currently, if a teacher wishes to find an etude which addresses a specific technical deficiency of a given student at the appropriate level of technical advancement, the teacher must examine each etude book. This might include playing through some of the etudes. Even the most experienced teachers might encounter this problem. Similarly, a student who wishes to find an etude to work on a specific technique must examine many etudes in these books to find the most suitable choice. The sheer volume of etude material available makes the task of finding the right etude for a given need difficult and laborious. This book presents information about the technical contents and musical characteristics of all etudes of the most important and established etude

books. It serves to guide viola teachers and students to the most suitable etude in the most efficient and convenient manner possible.

Several criteria were used in the selection of the etude books included in this book. One criterion was the level of technical difficulty of each individual etude book, using the range of left-hand positions as a fundamental indicator. Since it is assumed that viola students at the college level should be at least at an intermediate level of technical advancement, all the etude books chosen include etudes whose left-hand ranges extend to at least fourth position. Another criterion used was the availability through publication. A third criterion was to balance transcriptions of the standard violin etude books with original viola etude books of comparable difficulty and musical substance. Some of these original viola etudes are still not as well known among violists as the standard material transcribed from violin. This book serves to **illuminate original etudes' quality and value**, hoping to promote their widespread use by violists. A fourth criterion was the duration of the individual etudes. An etude has to be long enough and substantial enough to be recognized as a self-sufficient musical entity or statement, making it worthy of actual study or performance.

The etude books are discussed in order of increasing technical difficulty, from intermediate to highly advanced. The individual etudes of each book are discussed in the numerical order in which they appear in the book.

The following aspects will be included in the discussion of each etude:

- Technical purpose
- Range of left-hand positions
- Overall level of difficulty
- Keys
- Musical style
- Selected musical illustrations

Two categories of information - A brief summary of the **composer's life**, and major pedagogical, compositional, and performance achievements, and a brief overview of the etude book, including a basic assessment of its overall importance - will be provided preceding the discussion of the etudes:

A grading scale ranging from 1 to 10, with 10 being the most advanced level, was created to evaluate the individual etudes, and each etude book will be graded based on its overall level of difficulty (intermediate, progressive, or advanced). The techniques displayed by

each individual etude will be graded according to their level of difficulty in the charts on appendix A.

The etude books included in the study are listed chronologically below, with abbreviated titles:

- Kreutzer, R. – *42 Studies* – ca. 1796
- Fiorillo, F. – *31 Selected Studies* – ca. 1800
- Hoffmeister, F. A. – *12 Studies for Viola Solo* – ca. 1800
- Bruni, A. – *25 Studies for Viola* – 1805
- Campagnoli, B. – *41 Caprices*, Op. 22 – 1805
- Rode, P. – *24 Capricen* – ca. 1815
- Mazas, F. – *E tudes Speciales*, Op. 36 - [1843]
- Mazas, F. – *E tudes Brillantes*, Op. 36 – [1843]
- Kayser, H. E. – *36 Elementary and Progressive Studies*, Op. 20 – 1848
- Dont, J. – *24 Studies Preparatory to Kreutzer and Rode Studies*, Op. 37 – 1852
- Palaschko, J. – *20 Studies for Viola Solo*, Op. 36 – ca. 1905
- Palaschko, J. – *12 Studies for Viola*, Op. 55 – ca. 1912
- Fuchs, L. – *16 Fantasy E tudes for Viola* – 1961
- Fuchs, L. – *15 Characteristic Studies for Viola* – 1965

Chapter 2

Historical Overview

There are several definitions for the French word *étude* (“study” in English). One can say there are almost as many definitions of the word as there are etude books. The *New Grove Dictionary of Music and Musicians* defines “etude” as an “instrumental piece, usually of some difficulty.... designed primarily to exploit and perfect a chosen facet of performing technique, but the better for having some musical interest,”¹ while the *New Harvard Dictionary of Music* defines it as a composition “designed to improve the technique of an instrumental performer by isolating specific difficulties and concentrating his or her efforts on their

¹ Howard Ferguson and Kenneth L. Hamilton, “Study,” in *The New Grove Dictionary of Music and Musicians*, 2nd ed., edited by Stanley Sadie (London: Macmillan, 2001), 24:622.

mastery.”² Willi Apel in the *Harvard Dictionary of Music* defines it as a “piece designed to aid the student of an instrument in developing his mechanical and technical ability.”³ Yet another definition comes from K. Marie Stolba, for whom an etude is a “complete composition with both musical and pedagogical intent and content featuring 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.”⁴

Despite the many definitions, all seem to agree that an etude has to have some musical quality and may even be designed as a performance piece, and that it has to address one or more aspects of instrumental technique, such as arpeggios, scales, octaves, and trills. The musical element is important since technique is the foundation for the expressive intent of the music. The art of music is not purely technical.⁵ While musicality is essential, music is ineffective without some level of

² Don Michael Randel, *The New Harvard Dictionary of Music*, s.v. “Etude” (Cambridge, MA: The Belknap Press of Harvard University Press, 2001), 293.

³ Willi Apel, *Harvard Dictionary of Music*, 2nd ed., s.v. “Etude” (Cambridge, MA: The Belknap Press of Harvard University Press, 1969).

⁴ K. Marie Stolba, “A History of the Violin Etude to About 1800” (Ph.D. diss., University of Iowa, 1965), 8.

⁵ Melissa Castledine, “Etudes and Viola Pedagogy” (D.M.A. thesis, University of Cincinnati, 1998), 15.

technical facility. As Carl Flesch states, “our art is not a matter of individual tricks, but exists by reason of the combination of craftsman-like ability and by the artistic will to do.”⁶ Then, the primary function of etudes is to “build technique that functions in a musical setting.”⁷ For the purpose of this study, the term “etude” has a broad meaning and includes the words “caprice,” “matinée,” and “study.” Most of the etude books written between 1780 and 1810 used the word “caprice” in their title.

In this chapter the origins of the instruction books for violin and viola will be discussed. Since some of the books analyzed in this study are transcriptions from violin works, such as the Kreutzer, Rode, and Mazas, it is necessary to include material covering the history of the treatises, tutors, and methods for violin. In this way, we will have a better understanding of how instruction books for viola developed.

Regarding the first use of the word “etude” in violin books and early published methods for the string family, Kolneder writes that P. Vignetti was the first composer to use the word in a title in his *Études*

⁶ Carl Flesch quoted in Melissa Castledine, “Etudes and Viola Pedagogy” (D.M.A. thesis, University of Cincinnati, 1998), 15.

⁷ Ivan Galamian quoted in Melissa Castledine, *ibid.*

pour le violon avec le doigté indiqué pour en faciliter l'exécution (Violin etudes with fingerings given to facilitate their playing), op. 2, published around 1798.⁸ However, Stolba states that Bruni's *Caprices & Airs variés en forme d'études*, appearing in 1787, seems to have been the first publication to use the word etude in the title.⁹

According to Stolba, one of the earliest works with specific instruction for the violin is *Epitome musicale* by Philibert Jambe de Fer, published in 1556 in France, although this book does little more than describe the instrument and its tuning.¹⁰ Maurice Riley reports two methods written in Italy in the seventeenth century, one by Francesco Rognone, published in Milan in 1614, and the other by Gasparo Zanetti, published in Milan in 1645.¹¹ The Zanetti's method is the first violin instruction manual to appear as an entity separate from other works.¹² Many other methods were published throughout Europe around the same time. In Germany, the Italian Carlo Farina's *Capriccio stravagante* from 1627 is considered the earliest German instructive work for the

⁸ Walter Kolneder, *The Amadeus Book of the Violin: Construction, History, and Music*, trans. and ed. Reinhard G. Pauly (Portland, OR: Amadeus Press, 1998), 358.

⁹ Stolba, 253.

¹⁰ Stolba, 46.

¹¹ *Ibid.*, 166.

¹² *Ibid.*

violin, including instructions on how to perform the special effects employed by Farina in his music.¹³ However, the earliest writing considered to be a violin method was contained within Marin Mersenne's *Harmonie universelle*, published in 1636.¹⁴ Maurice Riley credits Johann Jakob Walther's *Hortulus chelicus* (1688) with being the "first known violin method written for advanced students"¹⁵ in Germany. *The Gentleman's Diversion, or The Violin Explained* (London, 1693) by John Lenton is generally recognized, according to Stowell, as the first book devoted exclusively and specifically to the instruction of the violin.¹⁶ Similarly to its successors, it was designed for the amateur violin player.

Most of the early writings about the violin merely describe the instrument, its tuning and physics, and contain almost no music for practice. When the methods and tutors began to be written around 1700 they included minuets and small dance pieces usually in binary form.¹⁷ In fact, no additional study material was needed because virtually all violin

¹³ *Ibid.*, 103.

¹⁴ *Ibid.*, 47.

¹⁵ Maurice W. Riley, *The Teaching of Bowed Instruments from 1511 to 1756* (Ph.D. diss., University of Michigan, 1954), cited in *ibid.*, 105.

¹⁶ Robin Stowell, *The Early Violin and Viola: A Practical Guide* (Cambridge: Cambridge University Press, 2001), 19.

¹⁷ *Ibid.*, 250.

music of the Baroque period is full of violinistic patterns and could be used to learn all aspects of technique. Giuseppe Tartini is known for having used fast movements from Arcangelo Corelli's violin sonatas as etudes for his students.¹⁸ Kolneder states that a course of instruction might have begun with the rudiments of violin playing, based on the standard tutors, and proceeded to sonatas and sets of variation then in vogue, and later to violin concertos by Giuseppe Torelli, Antonio Vivaldi, and others, leading to the most advanced levels.¹⁹

Many of the most important treatises and methods were written by teachers for their students, as is the case with Francesco Geminiani's *L'Art de jouer le violon*, published in London in 1751. It provided both exercises and etudes. Other examples of teachers writing for their students include Leopold Mozart's *Violinschule* (Augsburg, 1756) and Tartini's *L'arte dell'arco* (Paris 1758).²⁰ The increase in amateur playing, music teaching in public schools in Germany, tenets of the French Revolution, as well as the founding of the Paris Conservatoire led to a great demand for instructional material in the second half of the

¹⁸ Kolneder, 357.

¹⁹ *Ibid.*, 357.

²⁰ *Ibid.*, 348.

eighteenth century and early nineteenth century, considered the “golden” age of violin instruction. Other factors urging composers and pedagogues to produce large quantities of new instructional material include the growing popularity of playing musical instruments, a new musical style demanding new technical advancements, and the “explosion of bourgeois music-making in the late eighteenth century and nineteenth century.”²¹ In this golden period, etudes were written by Michel Corrette (1707-1795), Antonio Bartolomeo Bruni (1757-1821), Federigo Fiorillo (1755-1823), Bartolomeo Campagnoli (1751-1827), Antoine Bailleux (1720-1798), Michel Woldemar (1750-1815), Rodolphe Kreutzer (1766-1831) (who is generally considered the creator of the violin etude), Pierre Rode (1774-1830), Alessandro Rolla (1757-1841), Pierre Bailot (1771-1842), and Pierre Gaviniès (1728-1800). In the first half of the nineteenth century more books were published, influenced in part by the virtuoso violinists and the increase of amateur musicians. Among the books published later were the ones by Jacques-Féréol Mazas (1782-1849), Nicolò Paganini (1782-1840), Joseph von Blumenthal (1782-1850), Louis Spohr (1784-1859), Jakob Dont (1815-

²¹ **Randel**, *The New Harvard Dictionary*, s.v. “Etude”.

1888), Heinrich Ernst Kayser (1815-1888), Charles Dancla (1817-1907), Henry Vieuxtemps (1820-1881), Franz Wohlfahrt (1833-1884), and Henrik Wieniawski (1835-1880) to name a few that have remained standard books in modern violin and viola instruction.

Scant advice regarding the viola was offered by the instrumental instruction books of the late seventeenth and early eighteenth centuries.²² The early treatises devoted specifically to viola, somewhat analogous to those for violin and cello, first appeared in France only at the end of the eighteenth and the beginning of the nineteenth centuries.

The early treatises by Michael Praetorius (1619), Lodovico Zacconi (1592), Johann Mattheson (1739), and Charles Avison (1752), among others, did not provide any specific technical practice. However, they offer “occasional clues regarding interpretative issues, aspects of performance practice such as tuning or pitch”²³ for the *alto* and the *tenor*, and implied the viola was played like the violin.²⁴

²² Stowell, 24.

²³ *Ibid.*, 25.

²⁴ Maurice W. Riley, *The History of the Viola*, vol. 1 (Ann Arbor: Braun-Brumfield, 1980), 167.

During the sixteenth century the instruments of the violin family were used mainly for playing dance music at festive occasions.²⁵ The first known published piece to contain a specific viola part is the “Sonata pian’ e forte” from the *Sacrae Symphonie* by Giovanni Gabrieli, written in 1597.²⁶ The part is assigned to a “violino.” It often goes below the range of the violin but never below the range of the viola.²⁷ Zacconi, in his *Prattica di Musica*, 1592, identifies the term “violino” with both the violin and viola.²⁸ In Monteverdi’s opera *Orfeo* (1607) the orchestra includes four violas. Innovative techniques such as pizzicato and tremolo were also included in the string parts.²⁹

In 1626, the *24 Violons du Roy* was established as the official orchestra at the court of Louis XIII. It quickly gained reputation for their extremely beautiful sound and musical style. The orchestra consisted of six violins, six cellos and twelve violas of small and large size as well as tenor violas.³⁰ Later in the century the *concerto grosso* became a fashionable

²⁵ Steven Lewis Kruse, “The Viola School of Technique: Etudes and Methods Written Between 1780 and 1860” (D.A. diss., Ball State University, 1985), 49.

²⁶ *Ibid.*

²⁷ *Ibid.*

²⁸ *Ibid.*

²⁹ *Ibid.*, 50.

³⁰ *Ibid.*, 51.

orchestral genre on the hands of Corelli, Vivaldi, and George F. Handel. This genre of composition consisted of two orchestral forces, the *concertino* and the *ripieno*. The viola was a permanent part of the *ripieno* and was very often included in the *concertino* group, most notably in concertos by Geminiani and Locatelli. It was Johann Sebastian Bach, however, who brought the status of the viola to a new level in his *concerti grossi* entitled *Brandenburg Concertos*. The third concerto in this collection, in G Major, uses three violas, which are assigned several solo passages both for the section and for the first viola, especially in the third movement. The *Brandenburg Concerto no. 6 in B-flat Major* is scored for two solo violas, two violas da gamba, cello and continuo. No violins are included. The solo parts are written in an imitative style and included difficult passages for both soloists.

Opera composers found the “viola’s unique tonal qualities appropriate for expressing certain moods,” and utilized the “full dramatic potential of the viola.”³¹ Franz X. Richter, Handel, and especially Christoph Gluck, wrote important passages for the instrument, placing it side by side with the violin in the *concertino* group, by giving it

³¹ *Ibid.*, 54.

important accompanying parts in solo arias and assigning important inner harmonic parts.³² Later in the second half of the eighteenth century, the Mannheim orchestra, under the direction of Johann Stamitz, set new standards in string technique. Johann's sons, Karl and Anton, were virtuoso violists and violinists. They both wrote several concertos for viola and performed as soloists on the instrument.

Joseph Haydn and Wolfgang Amadeus Mozart were next in the line of symphonic composers. In Haydn's symphonies the viola is given a more prominent role but is "rarely given an important melodic line, unless it is doubled by another instrument."³³ However, in his late string quartets the viola part is more independent and is "on equal foot with the other instruments."³⁴ Mozart was, among other things, a violist and had a special affinity for the instrument. In his symphonies and string quartets the viola was given more important melodic lines rather than being merely accompaniment.³⁵ Among Mozart's compositions, several feature the viola, including the six string quintets, which include two

³² *Ibid.*, 55.

³³ *Ibid.*, 57.

³⁴ *Ibid.*, 62.

³⁵ *Ibid.*, 57.

violas, the two duos for violin and viola, two trios, and the *Symphonie Concertante* in E-flat Major, K. 364.

In the solo literature several concertos were written for the viola during the eighteenth century. The Concerto in G Major for viola by G. P. Telemann (1681-1767) was published circa 1716-1721.³⁶ He also wrote twelve sonatas for viola and a concerto for two violas. William Herschell (1738-1822) composed three viola concertos in 1759.³⁷ The authorship of two concertos attributed to Johann Christian Bach and Handel is still uncertain but both were edited in the twentieth century by the French violist and composer Henri Casadesus (1879-1947). In Germany the Stamitz brothers composed several viola concertos together as well as four *Symphonie Concertantes*. Franz Benda (1709-1786) and his younger brother Georg (1722-1795) contributed concertos and sonatas for the instrument.³⁸ Karl F. Zelter (1758-1832), Karl Ditters von Dittersdorf (1739-1799), F. A. Hoffmeister (1754-1812), William Flackton (1709-1793), and Alessandro Rolla among several others, all contributed significantly to the viola repertoire.

³⁶ Steven Zohn, "Telemann, Georg Philipp," in *The New Grove Dictionary of Music and Musicians*, 2nd ed., edited by Stanley Sadie (London: Macmillan, 2001), 25:229.

³⁷ Kruse, diss., 71.

³⁸ *Ibid.*, 75.

The rise of the viola as an expressive instrument in opera scores, particularly by the French composers,³⁹ as well as in symphonic and chamber music, combined with the increase in the number of players in ensembles during the seventeenth and eighteenth centuries, were factors paving the way for violinists being interested to learn to play the viola. This demand for viola, along with the abundance of middle class musicians and the advent of public concerts and music printing, also contributed to the number of, and the need for, instruction material written specifically for the instrument. Both composers and performers contributed methods for the viola to help fill this need. In Paris in the late eighteenth century, three methods for the instrument were printed. They were Corette's *Méthode d'alto* (1773, perhaps as early as 1760), Woldemar's *Méthode d'alto* (c.1800), and François Cupis' *Méthode d'alto* (c.1803).⁴⁰

Michel Corrette was a French organist, teacher, composer, and most important, author of methods that are a rich source of information about performance practice and music of the period. He wrote tutors for many instruments including the flute and cello, and advanced

³⁹ Riley, *Viola*, 167.

⁴⁰ Stowell, 24.

methods for the violin.⁴¹ Corrette's *Méthode* is also a tutor for the string bass and the *viola d'Orphée*, an instrument he invented. The method begins with a discussion of the string bass followed by instruction on the viola. His viola instructions begin by specifying the clef of the instrument, followed by fingerings of the diatonic and chromatic scales.⁴² Instruction on ornamentation is followed by bowing instructions, for which he refers the student to his violin and cello book.⁴³ The etudes cover a wide range of difficulty and are followed by a viola duet, a Sonata for Two Violas, and a Sonata for Viola and Bass in three movements.

Jean Baptiste Cupis (b. 1741), cellist, composer, and teacher, was at the age of twenty considered one of the finest cellists in France.⁴⁴ After a short time as cellist in the *concertino* section at the Académie Royale de Musique orchestra petit chœur, he went on a concert tour in Germany and Italy, and then returned to Paris. In 1772 he published his *Méthode nouvelle et raisonnée pour apprendre à jouer du violoncelle* and wrote

⁴¹ Riley, *Viola*, 169.

⁴² *Ibid.*, 171.

⁴³ *Ibid.*, 172.

⁴⁴ *Ibid.*, 173.

concertos and several other works for cello.⁴⁵ His *Méthode d'alto* has no date indicated, although there are separate editions of it published before 1788. Cupis' *Méthode* begins with instruction in theory not directly related to the viola. This is followed by instruction on how to hold the instrument and the bow. The next section of the book has some musical examples with fingerings for the first three positions and instruction for half-position. The last part of the book includes fourteen duets for two violas and a caprice for viola and bass including passages with double stops, *bariolage*, arpeggios, and string crossing in third position.⁴⁶ *Bariolage* is a stringed instrument technique widely used in Baroque music. According to *New Grove*, "the term is most frequently applied to the special effect in which the same note is played alternately on two strings – one stopped and one open – resulting in the juxtaposition of contrasting tone-colours."⁴⁷ Among practitioners the term is also often used to describe passages consisting of fast alternation between a static note and changing notes, forming a melody either above or below the

⁴⁵ Julie Anne Sadie, "Cupis de Camargo," in *The New Grove Dictionary of Music and Musicians*, 2nd ed., edited by Stanley Sadie (London: Macmillan, 2001), 6:780.

⁴⁶ Riley, *Viola*, 175.

⁴⁷ David D. Boyden, *Petter Walls*, "Bariolage," in *The New Grove Dictionary of Music and Musicians*, 2nd ed., edited by Stanley Sadie (London: Macmillan, 2001), 2:730.

static note. In this document the term will be applied with the second meaning of the word.

Michel Woldemar was a French violinist, teacher and composer. He is sometimes said to have studied violin with the Italian violinist Antonio Lolli. However, “there is no proof that Woldemar, who was not able to perform his own music, ever studied with him.”⁴⁸ According to Riley, he developed an interest in the viola, and due to the scarcity of good violists in Paris, he attempted to alleviate the problem by inventing the *violon-alto* (C3 - G3 - D4 - A4 - E5).⁴⁹ His “invention” consisted of adding a C string to the violin. Woldemar composed his Concerto in C Major for the instrument in 1787. His *Méthode* includes the basic elements of music, position fingerings for second position with fourth finger extensions and for the C major scale of three octaves, bow strokes, and variations for viola student and the teacher on violin.⁵⁰ Each succeeding variation is more difficult for the viola student than the previous one.

⁴⁸ Albert Mell, “Lolli, Antonio,” in *The New Grove Dictionary of Music and Musicians*, 2nd ed., edited by Stanley Sadie (London: Macmillan, 2001), 15:82.

⁴⁹ Riley, *Viola*, 179.

⁵⁰ *Ibid.*, 180.

In London an anonymous tutor appeared around 1795, entitled *Complete Instruction for the Tenor*. It is very similar to the French tutors suggesting it was influenced by them.⁵¹ The earliest known viola tutor printed in England,⁵² the book contains twenty-four pages, and includes pages covering basic note reading, a fingerboard chart with fingering, ornaments, fingering charts for shifts, and instructions on the alto clef. Riley writes that the pages of music were probably “intended for amateur violinists who wanted to learn to play the *tenor*.”⁵³

Two sets of studies for the viola were published during the first half of the nineteenth century by Heinrich Aloys Praeger. Praeger (1783-1854), was a Dutch violinist, guitarist, and composer, especially of chamber music. He was an opera director in Leipzig, Magdeburg and Hanover,⁵⁴ and chapel master for the Duke of Cambridge.⁵⁵ The first of his sets of studies is the *18 Easy Exercises for the Tenor*, published in London around 1810. These exercises are designed to develop basic technical skills and each exercise concentrates on one technical problem

⁵¹ *Ibid.*, 168.

⁵² *Ibid.*, 175.

⁵³ *Ibid.*, 176.

⁵⁴ George Grove and John Warrack, “Praeger, Ferdinand,” in *The New Grove Dictionary of Music and Musicians*, 2nd ed., edited by Stanley Sadie (London: Macmillan, 2001), 20:255.

⁵⁵ Kruse, *diss.*, 218.

presented with minimal complications. The book contains basic bowing technique and clear and defined fingering for the first three positions. Techniques addressed include double stop, legato, staccato, marcato, and up-bow staccato bowing, string crossing across three and four strings, arpeggios, as well as exercises to develop tone production.⁵⁶

The second set, *Twelve Easy Preludes*, with no date of publication, is a “group of short pieces in twelve different keys, composed with both technical and musical aspects taken into consideration.”⁵⁷ On the title page Praeger states that these preludes are “for use of [*sic*] those who wish to play with feeling and expression” suggesting that more emphasis is placed on stylistic and musical content than on technical elements.⁵⁸ They are all in different keys up to three sharps and three flats. The level of difficulty and the technical elements addressed are the same as those encountered in the *18 Exercises*. However, the fingerings are generally less complicated and third position is found less often.⁵⁹ The technical level

⁵⁶ *Ibid.*, 219.

⁵⁷ *Ibid.*

⁵⁸ *Ibid.*, 221-222.

⁵⁹ *Ibid.*

of difficulty in both sets is relatively elementary and on the same level as the violin etudes of Wohlfahrt, although less repetitive.⁶⁰

After the turn of the century three other methods were published in Paris. These were slightly more sophisticated and more substantial than the earlier ones. They were Antonio Bartolomeo Bruni's *Méthode pour l'alto viola* (c.1820), Michel J. Gebauer's *Méthode d'alto* (c.1800), and Jacob-Joseph-Balthasar Martinn *Méthode d'alto* (1841)⁶¹. Bruni was an Italian violinist, composer, and conductor who spent most of his career in Paris. While teaching violin and viola he saw the need for an advanced method for violists or for violinists who wanted to learn the viola clef.⁶² His *Méthode* incorporates a collection of twenty-five significant etudes.⁶³ The book is divided into two parts containing the elements of music and the etudes. The high technical demands of the etudes suggest that Bruni assumed that the "reader would be an advanced violinist."⁶⁴ Bruni's *Méthode* is by far the most important and has been part of standard viola instruction since its publication. This is shown by the number of editions

⁶⁰ *Ibid.*, 223.

⁶¹ John Lade, "Martinn, Jacob-Joseph-Balthasar," in *The New Grove Dictionary of Music and Musicians*, 2nd ed., edited by Stanley Sadie (London: Macmillan, 2001), 15:934.

⁶² Riley, *Viola*, 180.

⁶³ Stowell, 24.

⁶⁴ Riley, *Viola*, 181.

available. The etudes by Bruni reflect the French influence of the classic studies written by Kreutzer, Rode, and Baillot for the Paris Conservatoire.⁶⁵ More on Bruni's *Méthode* will be discussed in chapter 6.

Gebauer (1763-1812) was a noted viola, violin and oboe player of German or Swiss origin who held several positions as wind player, violist, and violinist in orchestras in Europe. A finger injury put an end to his career as a string player. Later, in 1794, he was appointed professor of oboe at the Paris Conservatoire, resigning in 1802. The same year he joined the Garde Imperiale as *chef de musique*. Among the hundreds of marches he composed, there are two sets of 6 Duos for Violin and Viola (Opp. 1 and 5). His *Méthode d'alto* has no date of publication but, according to Riley, the "title page of the second edition states he is a member of the Garde Imperiale,"⁶⁶ which he joined in 1802. According to Riley, the first edition was probably published before 1800, or before he gave up the viola in 1793. David Charlton and Hervé Audéon give its place and date of publication as Paris 1820.⁶⁷ The content of the tutor is described on the title page and consists of the

⁶⁵ *Ibid.*, 168.

⁶⁶ *Ibid.*, 177.

⁶⁷ David Charlton and Hervé Audéon, "Gebauer," in *The New Grove Dictionary of Music and Musicians*, 2nd ed., edited by Stanley Sadie (London: Macmillan, 2001), 9:615.

principles of music, scales in all keys, and duets transcribed by Gebauer, taken from the most celebrated composers such as Haydn, Mozart, Luigi Boccherini, and others.⁶⁸ In their musical content the duets do not pose any technical problems but progress from easy to more difficult keys. The tutor contains a total of twenty-six compositions. Each begins with a scale in one key followed by a duet for two violas in the same key.⁶⁹ Riley states that it must have had some degree of success, since other editions appeared in 1816, 1820, as well as two others which are undated.⁷⁰

Martinn (1775-1836) was a Flemish violinist, teacher, and composer. At an early age he moved to Paris, where he played violin for the orchestra of the Théâtre du Vaudeville and later viola for the Opéra Italien.⁷¹ Later he taught violin and viola at the Lycée Charlemagne. His compositions include symphonies, string quartets, trios, duos, and other chamber works. His pedagogical works include two tutors for the violin, solo sonatas for the viola, and the *Méthode d'alto*. His *Méthode* is divided into two parts. The first part includes scales and etudes in all keys, three

⁶⁸ Riley, *Viola*, 177.

⁶⁹ *Ibid.*, 178.

⁷⁰ *Ibid.*, 148.

⁷¹ Lade, "Martinn," *New Grove*, 15:729.

sonatas for two violas in the key of C, D, and G major respectively, and twelve lessons written in the form of duets for two violas, all in the key of C major, becoming progressively more difficult with the later ones including passages in third position.⁷² The second part includes twenty-four etudes for more advanced students, two of which are suitable to use as solo pieces (Nos. 10 and 22). The etudes include passages in double stops, third and fifth positions, and treble clef.⁷³ Martinn's *Méthod* was extensively used by Theodore Laforge, professor of viola at the Paris Conservatoire in the early twentieth century and it is still used today by many teachers.

Two other books for viola were published in Germany and Austria. Bartolomeo Campagnoli, an Italian violinist, violin and viola teacher, conductor, and composer wrote his *41 Capricen* (Leipzig, c.1805) for his advanced viola students. It has been called “the Kreutzer-Fiorillo of the viola,”⁷⁴ and is one of the “didactic pillars for the development of

⁷² Riley, *Viola*, 178-179.

⁷³ *Ibid.*, 179.

⁷⁴ *Ibid.*, 169.

left and right-hand technique on the viola.”⁷⁵ The author and his *41 Capricen* are discussed below in chapter 15.

Franz Anton Hoffmeister, a composer and publisher, lived most of his life in Vienna. It was there that he saw the need for a set of advanced studies for the viola. He published his *12 Viola-Etuden* around 1800. The etudes are written in the Classical style using the musical forms of the period, such as sonata form, theme and variations, and minuet and trio. The etudes include passages with double stops, spiccato, arpeggios, and *bariolage*, with some being suitable for solo performances.⁷⁶ Chapter 11 below will discuss the Hoffmeister studies in more detail.

Although the viola did not play an important role as a solo instrument during the nineteenth century, its role in both orchestral and chamber music literature continued to grow. The size of the orchestras and, consequently, the number of violists in the ensemble grew considerably during the course of the nineteenth century partly because of the development of some instruments such as the woodwinds and brass. In the strings, the new “Tourte bow” and the greater string

⁷⁵ *Ibid.*, 182.

⁷⁶ *Ibid.*, 168.

tension enabled a more powerful sound and more lyrical expression. However, the growth of the orchestra was gradual through the nineteenth century.

Etudes became an important part of the violist's training and more instruction books for viola were published in the middle and in the second half of the nineteenth century. Although they were used around the time they were published, few of them achieved a permanent place in the standard repertoire. The new books for the instrument include those by Rolla, Alexis de Garaudé, Blumenthal, Ferdinando Giorgetti, Casimir-Ney, Léon Firket, Hilaire Lütgen, Hermann Ritter, Eugenio Cavallini, Friedrich Hermann, and Emil Kreuz.

Allessandro Rolla was one of the leading Italian violinists and violists of his day, as well a composer. He was of “paramount importance for the technical and expressive development of the viola.”⁷⁷ He was the first violist at the ducal court in Parma in 1782, becoming its leader and conductor in 1792 and remaining in the position until 1802. From 1803 until 1833 he was first violinist and director of the La Scala

⁷⁷ Franco Sciannameo, “Unpublished and Out-of-Print Italian Viola Music of Giuseppe Sarti (1729-1802) and Ferdinando Giorgetti (1796-1867),” in *The History of the Viola*, vol. 2, by Maurice W. Riley, 182-191 (Ann Arbor: Braun-Brumfield, 1991), 185.

orchestra in Milan.⁷⁸ He also served as first violinist and conductor of the court orchestra of Viceroy Eugenio di Beauharnais from 1805, and in 1808 he was appointed violin and viola professor at the new Milan Conservatory, where he remained in the position until 1835.⁷⁹ Among his pupils were Eugenio Cavallini and, possibly, Paganini who played for Rolla in 1795 and later gave concerts with him, remaining a close friend.⁸⁰ As a composer and pedagogue he made a great contribution to viola repertoire and literature. As a prolific viola composer, he wrote at least fifteen concertos for viola, idiomatically written for the instrument,⁸¹ four sonatas for viola and bass, thirty-two duets for two violas, seventy-eight duets for violin and viola, thirteen pieces for solo viola, and six other compositions for viola and orchestra.⁸² From the works for solo viola, two were designed as studies and were published after his death. The first one, *Frammenti d'opera di studio per la viola*, consists of two *intonazioni*, a *giro armonico*, and two *esercizi*.⁸³ The second

⁷⁸ Kruse, diss., 244.

⁷⁹ Antonio Rostagno, "Rolla, Alessandro," in *The New Grove Dictionary of Music and Musicians*, 2nd ed., edited by Stanley Sadie (London: Macmillan, 2001), 21:529.

⁸⁰ Ibid.

⁸¹ Ibid.

⁸² Kruse, diss., 245.

⁸³ Ibid.

work, *Esercizio ed arpeggio per viola*, contains similar material to the previous work.⁸⁴ The above studies include extensive scale and arpeggio passages through fifth position, string crossings, passages with double stops, and up-bow staccato. They are all advanced technical studies similar to the Kreutzer studies, and require a high level of technique to be performed successfully.

Alexis Garaudé (1770-1852) was one of the leading French composers and pedagogues of vocal music during the first half of the nineteenth century.⁸⁵ He was on the voice faculty of the Paris Conservatoire from 1816 until his retirement in 1841. As a composer his output includes pedagogical works for voice, piano, violin, and viola as well as instrumental chamber music, and *solfège* methods. His *Methodes d'alto-viola*,⁸⁶ published in Paris in 1819, consists of nineteen pages in a format similar to the early French tutors. It begins with an abridged discussion of the principles of music, the notes on the viola, key signatures, followed by an explanation of how to hold the viola and the

⁸⁴ *Ibid.*

⁸⁵ *Ibid.*, 268.

⁸⁶ Steven Kruse, Annotated Bibliography of Etudes: 1780-1860, word document online; downloaded from <http://stevenkruse.net>, "Material" (accessed March 6, 2010). this bibliography is an expanded version of part of his D.A. diss., 1985. See n. 25.

bow. This is followed by twenty-five short duets for two violas, covering all the keys and chromatic fingering patterns within first position. Second and third positions are used only in the last two lessons, respectively. Bowings cover basic *detaché*, staccato, and legato strokes. The lessons are on an elementary technical level and because they do not provide enough repetition or isolation, they do not allow for extensive technical development.

The Belgian violinist and composer Joseph von Blumenthal received his musical training in Prague and spent most of his professional career in Vienna as a violinist in a theater orchestra and later as choirmaster at the Plarist church.⁸⁷ He composed music for the violin as well as a number of duos and trios, which include a part for the viola.⁸⁸ The only solo viola work he wrote was the *Grand caprice pour alto*, Op. 79,⁸⁹ in the key of F Major, published in Vienna circa 1836.⁹⁰ This piece can be used as both concert piece and one for technical development. It begins with a rhapsodic introduction, combining cadenza-like passages, double stops, and scale passages through fifth

⁸⁷ Kruse, *diss.*, 249.

⁸⁸ *Ibid.*

⁸⁹ Kruse, Annotated Bibliography, <http://stevenkruse.net>, (accessed March 6, 2010).

⁹⁰ Kruse, *diss.*, 249, n. 91.

position, with bowings and fingerings clearly marked. This section is followed by a theme and four variations, ending with a coda.⁹¹ The theme remains in first position, including some triple stops, and emphasizes double stops and dotted rhythm. Technical skills emphasized in the variations include rapid scale and arpeggio passages, passages in double, triple, and quadruple stops, string crossing, and détaché and spiccato bowing.

Italian-born violinist and composer Ferdinando Giorgetti (1796-1867), received his musical training in Spain and France and is said to have modeled his playing after Rode.⁹² According to Kruse, he was appointed violin and viola teacher at the Florence Istituto Musicale in 1839.⁹³ His *Metodo per esercitarsi a ben suonare l'alto viola*, Op. 34,⁹⁴ published in 1854,⁹⁵ is one of his most extensive works.⁹⁶ It is not just an instruction manual, but “a plea, and invitation to talented violinists...to

⁹¹ *Ibid.*, 250.

⁹² *Ibid.*, 271

⁹³ *Ibid.*

⁹⁴ Ferdinando Giorgetti, *Metodo per esercitarsi a ben suonare l'alto viola*, Op. 34 (Milan: Ricordi, 1923).

⁹⁵ Sciannameo, 184.

⁹⁶ Kruse, *diss.*, 271.

take up the viola.”⁹⁷ According to Franco Sciannameo, Giorgetti’s method “provides a fairly accurate description of what was expected from a violist of the period, technically, and most important, psychologically.”⁹⁸ Florence had a rich chamber-music and string-quartet life in the second half of the nineteenth century. However, the lack of viola players disturbed this scene. Giorgetti’s method was an attempt to recruit violinists to learn to play the viola in order to increase the pool of players. He states in the foreword of his *Metodo*:

The viola, this instrument so homogeneous, so interesting, and so indispensable for obtaining a perfect musical ensemble, has been neglected for a long time, at least here in Italy... Therefore, I set myself to the task of converting to the viola those students whose character and aptitude lack somehow the necessary energy and vivaciousness to become **violinists of some distinction**... This Method will particularly deal with the character and tonal idiosyncrasies of the viola. The results of following this program of study should enable the player to become a good violist and perform the most difficult ensemble and solo works.⁹⁹

The *Metodo* is divided into three parts. The first part includes exercises, scales, and duets for two violas. The second includes six

⁹⁷ Samara Humbert, “The Emergence of the Viola: Exploring Original Études from the 19th Century” (D.M.A. lecture document, University of Oregon, 2007), 24-25.

⁹⁸ Sciannameo, “Viola Music of Sarti and Giorgetti,” 184.

⁹⁹ *Ibid.*, 187.

Characteristic Studies for Viola and Basso. The studies are all titled and focus on specific techniques. The third part consists of a work entitled “Gran Solo for Viola and Piano.” According to Kruse the piece requires a “variety of technical demands and is designed to apply techniques developed in the two previous sections.”¹⁰⁰

Louis Casimir Escouffier [pseud. Casimir Ney] (1801-1877) is the composer, editor, and transcriber of many works for viola during the nineteenth century. In the viola world he is usually known by his assumed name Casimir Ney. Very little is known about him; however, Jeffrey Cooper, for his 1981 dissertation, discovered an 1877 obituary of the successful Parisian violist Louis Casimir Escouffier, who had died aged 75.¹⁰¹ Escouffier was one of the foremost French violists of the nineteenth century and was highly active as a performer, primarily in string quartets.¹⁰² His compositions include the famous book of 24 preludes for solo viola considered to be extremely difficult to play, a string trio, quartet, and quintet, the *Eighteen Caprices for Violin on the G-*

¹⁰⁰ Kruse, Annotated Bibliography, <http://stevenkruse.net> (accessed March 6, 2010).

¹⁰¹ Wikipedia: The Free Encyclopedia, s.v. “Casimir Ney,” http://en.wikipedia.org/wiki/Casimir_Ney (accessed March 5, 2010).

¹⁰² *Ibid.*

string, and a few works for viola and piano.¹⁰³ His *24 Préludes pour l'Alto viola dans les 24 tons de la gamme* (Twenty-four preludes in all keys for viola), op. 22, was published between 1849 and 1853, and is “without a doubt the most ambitious attempt in the nineteenth century to demonstrate the technical possibilities of the viola.”¹⁰⁴ The preludes are indeed some of the most virtuosic works ever conceived for viola.¹⁰⁵ They were probably influenced Paganini’s *24 Caprices* for violin composed around forty years before. The preludes are composed in all twenty-four keys, similar to the Rode’s *24 Caprices*, and are arranged according to the circle of fifths. They are not really preludes in the traditional sense, since they are not introductions to other pieces.¹⁰⁶ “The choice of terminology, ‘prelude’ is used to convey a sense of liberty.”¹⁰⁷ They require a highly technically advanced player. Some passages include the interval of the twelfth, just short of half the string length, and seem unplayable unless the player has big hands and plays on a small viola.¹⁰⁸

¹⁰³ *Ibid.*

¹⁰⁴ *Ibid.*

¹⁰⁵ David L. Sills, review of *Das Studium der Viola*, vol. 3, *Dreissig Konzert-Etuden*, by Ulrich Drüner, *Notes*, Second Series 40, no. 2 (December 1983): 401.

¹⁰⁶ *Ibid.*

¹⁰⁷ *Ibid.*

¹⁰⁸ *Ibid.*

The techniques employed in the *Préludes* include arpeggiated figures, single and double harmonics (natural and artificial), double stops including tenths and twelfths, slurred staccato, spiccato, and *sautillé*, left hand pizzicato, fourth finger pizzicato, and the exploration of the full functional range of the instrument.

Method books originally written for the viola were also being published in France and Germany in the second half of the nineteenth century. *Méthode pratique pour alto* by Léon Firket (1839–1893) was published in two volumes in 1873.¹⁰⁹ The title page includes the following statement: “Adoptée pour l'enseignement au Conservatoire royal de Musique de Bruxelles” (Adopted for teaching at the Royal Conservatory of Music in Brussels).¹¹⁰ His *Conservatory Method for the Viola*, based on his *Méthode pratique*, was “one of the earliest publications in the United States of a method originally written for the viola.”¹¹¹ It was published in Boston by Jean White in 1879.¹¹²

¹⁰⁹ Stowell, 24.

¹¹⁰ WordCat Database, keyword search “Leon Firket”
<http://newfirstsearch.oclc.org/WebZ/FSQUERY?format=BI:next=html/records.html:bad=html/records.html:numrecs=10:sessionid=fsapp2-52811-g6sdxei0-dtrj4a:entitypagenum=2:0:searchtype=basic> (accessed March 7, 2010).

¹¹¹ Riley, *Viola*, 184, n. 27.

¹¹² *Ibid.*

Friedrich Hermann (1828-1907), a German composer, editor of classical music, and violinist, entered the newly founded Leipzig Conservatoire in 1843 to study composition with Mendelssohn. In 1846 he became a violin player at the Gewandhaus Orchestra and in 1848 was appointed violin professor at the Conservatoire.¹¹³ He edited several works for both violin and viola, published by Peters Edition.¹¹⁴ He also wrote instructional books for violin and viola. His *Technische Studien für Viola*, op. 22, was published in Leipzig by Breitkopf & Härtel around 1881.

Around 1885, the German composer Julius Bernhard Brähmig (1822-1872) published his method, *Practische Bratschenschule: enthaltend eine progressiv geordnete Auswahl technischer Elementarstudien für die wichtigsten Lagen des Bratschenspiels nebst den entsprechenden Uebungs- und Tonstücken* (Practical viola school: containing a progressively ordered selection of technical elementary studies for the main positions of viola playing along with the appropriate exercise and musical compositions) in Leipzig. Firket and

¹¹³ Grande Musica: A Digital Library for Music Lovers, s.v. "Hermann, Friedrich" <http://grandemusica.net/musical-biographies-h-2/hermann-friedrich> (accessed March, 5, 2010).

¹¹⁴ Classics Online: your Classical Music Download Source, s.v. "Friedrich Hermann" http://www.classiconline.com/composerbio/Friedrich_Hermann/ (accessed March 5, 2010).

Brähmig's books are "arguably the most notable advanced late-nineteenth-century publications."¹¹⁵

The *Viola-Schule* by Richard Hofmann (1844-1918) was published in Germany as Op. 40 circa 1885. It is divided into two parts. The first part includes instruction on how to place the left hand and how to play open strings, major and minor scales, and short studies. The second part includes exercises in the seven positions, double stops, arpeggios, and chromatic studies, and a list of harmonic possibilities on the viola.¹¹⁶

Hermann Ritter (1849-1926), German violinist, violist, and viola teacher, constructed a large viola he called *viola alta*. His *viola alta* was "an exact enlargement of a violin based on the same acoustical properties."¹¹⁷ After the exhibition of Ritter's *viola alta* in 1876, Wagner was interested and invited Ritter to play at the Bayreuth Festival, and in 1889 five of the viola players in the Bayreuth orchestra were playing the *viola alta*.¹¹⁸ His *Viola-Schule*, was published in Leipzig around 1890 and was issued in two volumes divided into seven parts devoted to the study of positions,

¹¹⁵ Stowell, 24.

¹¹⁶ Humbert, 25.

¹¹⁷ Watson Forbes, "Ritter, Hermann," in *The New Grove Dictionary of Music and Musicians*, 2nd ed., edited by Stanley Sadie (London: Macmillan, 2001), 21:451.

¹¹⁸ *Ibid.*

bowing technique, tone production, finger exercise, diatonic and chromatic scales, arpeggios, and double stops.

The German composer and violist Emil Kreuz (1867-1932) won a scholarship to the Royal College of Music and for two years gave “special attention to the viola, making his debut as a soloist at a Henschel concert in 1888.”¹¹⁹ Later he almost gave up playing and composing for the viola to turn his attention to conducting, operatic work, and the training of singers.¹²⁰ Being an excellent viola player and composer, he wrote beautiful compositions of a very high order for that instrument. Among his compositions for viola are *The Violist, a Series of Progressive Pieces Op.13*, published 1891-1892 in six volumes containing easy and progressive pieces, and a Sonata in A Minor for viola and piano. He published four methods for viola, *Progressive Studies for the Viola with Accompaniment of a Second Viola*, Op. 40 (London, 1896), divided into four volumes containing exercises on open strings, the first three positions, as well as studies in all major and minor keys; *Select Studies for the Viola*, Op. 25 (London, 1897) in five volumes, with works by Campagnoli, Mazas,

¹¹⁹ Grande Musica: A Digital Library for Music Lovers, s.v. “Kreuz, Emil” <http://grandemusica.net/musical-biographies-k-2/kreuz-emil> (accessed March 6, 2010).

¹²⁰ Ibid.

Corelli, Kreutzer, Spohr, Fiorillo, Wenzel Pichl, Rode and Gaviniès; a book on scales and arpeggios in all major and minor keys (London, 1897); and finally a collection of sixty studies for viola (London, 1890), compiled from works by Spohr, Kreutzer, Fiorillo, and Rode.¹²¹

Hans Sitt (1850-1922), a Czech violinist, teacher, and composer, was regarded as one of the foremost teachers of violin during his lifetime.¹²² He studied violin at the Prague Conservatoire and at the age of seventeen became the concertmaster of the Breslau Opera Orchestra, the first of many such appointments in his life. In 1883 he was appointed Professor of Violin at the Leipzig Conservatory.¹²³ After a short and successful solo career, he held positions as a conductor in several European orchestras.¹²⁴ His *Praktische Bratschenschule*, published circa 1891, is very similar to tutors published at the beginning of the nineteenth century.¹²⁵ It includes instructions on the alto clef and left-

¹²¹ WordCat Database, k.s. "Emil Kreuz"

<http://newfirstsearch.oclc.org/WebZ/FSQUERY?format=BI:next=html/records.html:bad=html/records.html:numrecs=10:sessionid=fsapp2-52811-g6sdxei0-dtrj4a:entitypagenum=20:0:searchtype=basic> (accessed March 7, 2010).

¹²² Wikipedia: The Free Encyclopedia, s.v. "Hans Sitt," http://en.wikipedia.org/wiki/Hans_Sitt (accessed March 6, 2010).

¹²³ Ibid.

¹²⁴ Ibid.

¹²⁵ Humbert, 26.

hand positions for the instrument, followed by sections on scales and other exercises. In the appendix, he includes music from “important and difficult passages from chamber music and orchestral repertoires,”¹²⁶ which he thought essential for those who wanted to take up the study of the viola.¹²⁷

Eugenio Cavallini (1806-1881) was an Italian violinist, violist, and composer born in Milan. He became a pupil of Alessandro Rolla at the Milan Conservatory at the age of eleven.¹²⁸ After graduation he took a position as violinist at the La Scala orchestra and in 1834 became the conductor of the orchestra. In 1844 he was appointed violin and viola professor at the conservatory, holding both the conductor and professor positions until 1868.¹²⁹ Among several works featuring the viola, he wrote *Guida per lo studio elementare progressivo della viola* published circa 1897 in three volumes, which contain his own compositions and otherwise unpublished pieces by Rolla and Giacomo Zucchi.¹³⁰ The first volume includes elementary and progressive exercises, the second volume

¹²⁶ Ibid.

¹²⁷ Ibid.

¹²⁸ Antonio Rostagno “Cavallini, Eugenio,” in *The New Grove Dictionary of Music and Musicians*, 2nd ed., edited by Stanley Sadie (London: Macmillan, 2001), 5:313.

¹²⁹ Ibid.

¹³⁰ Ibid.

includes twenty-four studies in minor keys, and the third volume includes nine *Variazioni e fantasie* for viola and piano.¹³¹ In the preface of his book, Cavallini states the following:

Therefore I have thought it useful to collect together in one work all that goes to form the elementary study of the viola, including my own and of other artists, some of the unpublished works of the famous Master **Alessandro Rolla... who, as executant and composer,** [has] shown us to what important heights the viola may reach and also how important an instrument in concert music.¹³²

Throughout the nineteenth century viola playing was done mainly by violinists who learned to play the viola. The original viola etudes written during this period were designed partially with the intent of training violinists to read the alto clef and familiarizing them with the instrument. Most books were written as tutors to the beginning violist under the assumption that those learning the viola would already be trained on the violin. The majority of the etudes were of a beginning or intermediary level. However some of the etudes are very progressive and advanced, designed as concert pieces, and include complex music for the

¹³¹ IMSLP: Petrucci Music Library s.v. "Cavallini Viola Method"
http://imslp.org/wiki/Viola_Method_%28Cavallini,_Eugenio%29 (accessed March 6, 2010).

¹³² Humbert, 27.

player. More instruction books for viola were published on the second half of the nineteenth century, although they still remained in obscurity.

Although the role of the viola grew considerably in symphonic and chamber music during the nineteenth century, the viola was still neglected as a solo instrument. Solo literature was scarce and technically much less demanding than solo violin literature of the time. Viola playing and teaching was largely done by violinists, and most of the conservatories of Europe did not offer a viola curriculum. In defense of the instrument Berlioz stated:

If a Conservatoire is an institution intended for the maintenance of all the departments of musical art and the instruction directly pertaining to them, it is strange that not even in Paris should they have yet succeeded **in carrying out such a programme...** It is to be regretted that there is no special class for the Viola. This instrument, notwithstanding its relation to the violin, needs individual study and constant practice if it is to be properly played. It is an antique, absurd, and deplorable prejudice that has hitherto handed over the performance of the tenor part to second- or third-rate violinists. Whenever a violinist is mediocre, it is said, **“He will make a capital tenor.”** From the stand-point of modern music this is false reasoning, for trashy parts are no longer written for the orchestra (at least by the great masters), but each has an interest proportionate to the effect to be reproduced, and a condition of inferiority in any one part with regard to any other is not recognized.¹³³

¹³³ Riley, *Viola*, 184.

It was only in 1894, almost a century after its foundation and the establishment of the violin course, that the Paris Conservatoire finally announced a viola curriculum, making it possible for a student to graduate with a major degree in viola. The first viola professor appointed was Théophile Laforge (c.1869-1918). Louis Bailly (1882-1974), one of the first students to complete the new curriculum, later became “one of the pioneers in bringing recognition to the viola in the United States.”¹³⁴ This lack of curriculum in the conservatories, as well as most viola teachers and players being violinists, might explain the trend to use violin books transcribed for the viola.

Although the number of tutors and methods in the nineteenth century were relatively numerous compared to the previous century, most were not well known or available and as a result they had limited use.¹³⁵ Because of that, in Europe and the United States violin teachers had to use transposed versions of the violin studies they were familiar with to teach their viola students. It was from that time that the etudes by Kreutzer, Mazas, Fiorillo, and others were transposed to the viola clef. According to Riley, “there were two factors which led to this

¹³⁴ *Ibid.*

¹³⁵ *Ibid.*, 183.

situation: first, most violinists were unfamiliar with the collections that had been written specifically for the viola; and second, there was a widely believed, mistaken idea which held that the viola was played exactly like the violin—hence, the classical etudes were considered adequate as basic **study material for the viola.**”¹³⁶ It is beyond the scope of this study to discuss the pedagogical differences between viola and violin, nor does this study advocate a teaching philosophy that violists should use only original etudes written for viola. It is very difficult to determine precisely when, and by whom, these transcriptions were made. Probably, several teachers made their own transcriptions of a few etudes first, and maybe some of them transcribed a whole book. The fact is that modern viola editions include the dates they were published, not the dates they were transposed. More detailed research in collaboration with the publishers could be done in order to clarify these dates.

With the publication of more etude books written originally for viola and the inclusion of a viola curriculum in most European conservatories more teachers subscribed to the use of these studies. It was only in the middle of the twentieth-century that most American

¹³⁶ *Ibid.*

conservatories and university music schools adopted viola as a major course in their curriculum. Before that viola students were assigned to violin teachers.¹³⁷ The situation changed when, after World War II, many American universities added a string quartet-in-residence to the faculty and named the quartet's violist *Professor of Viola*.¹³⁸ This trend was followed by many schools, such as the Curtis Institute, who had the Curtis String Quartet from 1932 to 1981, and Wisconsin University, who had the Pro Arte Quartet as quartet-in-residence from 1939 to 1947. In 1938 the Budapest Quartet became quartet-in-residence at the Library of Congress in Washington, DC and remained until 1962, when it was replaced by the Juilliard String Quartet. In 1949 Colorado College added the LaSalle Quartet to the faculty. Many other schools followed suit including The University of California at Berkeley (Griller String Quartet, 1949), University of Washington (Philadelphia String Quartet, 1967), and the Cleveland Institute (Cleveland Quartet, 1969), among many others.

The twentieth century saw a great expansion of viola solo and pedagogical literature. Several solo pieces as technically demanding as solo violin pieces were written by such composers as Paul Hindemith,

¹³⁷ *Ibid.*, 185.

¹³⁸ *Ibid.*

Ernst Bloch, Béla Bartók, William Walton, and Dmitry Shostakovich. The role of the viola in twentieth century orchestral and chamber music literature grew enormously in the hands of Mahler, Strauss, Shostakovich, Bartók, and others. Such works are technically very demanding for the viola player. Solos for the viola section or section leader became more abundant and more difficult. Important melodic material and solos were written for viola in chamber music, raising the viola to a more equalized status with the violin and cello. This increase in the demand made the need for pedagogical material written specifically for the instrument greater.

An increasing number of books and dissertations were written with the viola as their subject matter. Books concerning the differences between violin and viola playing and the history of the instrument from its origins were more often written and published. Extensive research was done to discover new repertoires composed in previous centuries. Many scale and etude books specifically for the instrument were written in Europe and the United States. The standard violin methods were re-edited with new fingerings and bowings to make them somewhat idiomatic for the viola. Composers became more acquainted with the

darker, warmer, richer tone of the viola and with the capabilities of the instrument. A large number of competitions for the instrument was created, and many viola players directed their professional careers toward a solo career. The new etudes had to be synchronized with this sudden development. Among those originally written for viola, the ones by Johannes Palaschko and Lillian Fuchs became part of the standard instruction material.

Johannes Palaschko (1887-1932), was a German violinist, composer and pedagogue. He wrote more than two hundred original etudes for the viola. The two books analyzed in this study are, *20 Studies, for Viola Solo* Opus 36, published in 1905, and *12 Studies, for Viola* Opus 55, published in 1912. Palaschko's etudes are characteristic of the German Romantic period and include several chromatic passages. Even though Palaschko was a violinist, his viola etudes are very well written and show a close acquaintance with the instrument. More details on Palaschko's biography and etudes are discussed below in chapters 4 and 8.

Lillian Fuchs (1901-1955), an American viola player, composer and teacher, taught at Juilliard and the Manhattan School of Music and

enjoyed a great career as a performer on the viola. She wrote both solo and pedagogical material for the instrument. The etude books included in this study are, *16 Fantasy Etudes for Viola*, published in 1961, and *15 Characteristic Studies for Viola*, published in 1965. Written by a violist, Fuchs' etudes could not be more violistic; they display a through familiarity with the idiom of the instrument. Fuchs' etudes are written in the twentieth-century style and contain phrases with many wide leaps, as well as highly chromatic passages. The composer and her etudes are discussed in chapters 13 and 14.

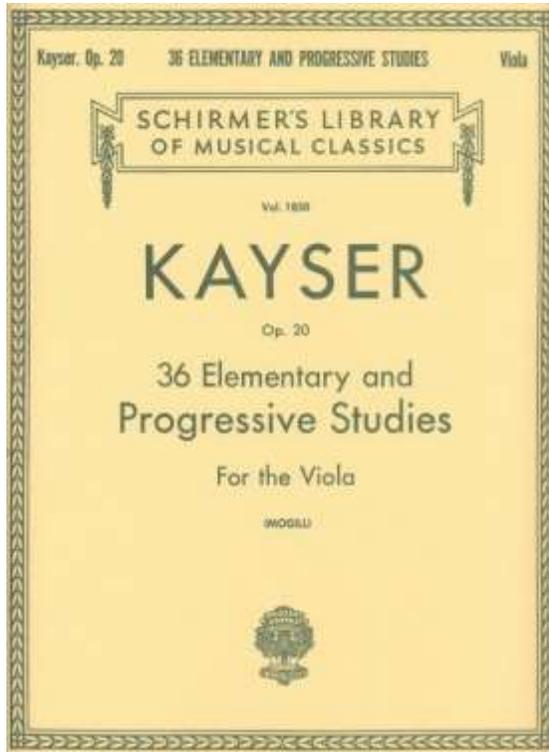
Since the publication of the first treatises containing physical descriptions of the viola, the first viola tutors, and the first written viola part in the Gabrieli's *Sacrae Symphonie*, much has developed in viola pedagogy. Viola playing in the sixteenth and early seventeenth centuries was done by second-rate violinists who learned to play the viola as a secondary instrument. However in the eighteenth and nineteenth centuries, composers gave more recognition to the viola in their operas, symphonies, and chamber music. The viola also developed as a solo instrument throughout the centuries. During the nineteenth and twentieth centuries the viola acquired status equal that of the cello and

the violin, not only in the orchestra but also in solo repertoire. Composers became aware of the differences between violin and viola playing and began to write more idiomatically for the instrument. In the twentieth century the viola began to share in the technical advances of the violin. “The trend towards virtuosity became much more pronounced in the twentieth century,”¹³⁹ and violists could no longer hide behind the violins and cellos. The history of this development is told by the tutors, methods, and etude books written throughout the centuries by composers and performers who tried to help bring the viola to the status it holds today. Nowadays, an accomplished violist needs not only the “technical skills required of the other string players, but also knowledge of the peculiar tonal qualities characteristic of his instrument.”¹⁴⁰

¹³⁹ David D. Boyden and Ann M. Woodward, “Viola,” in *The New Grove Dictionary of Music and Musicians*, 2nd ed., edited by Stanley Sadie (London: Macmillan, 2001), 26:692.

¹⁴⁰ Kruse, *diss.*, 83.

Chapter 3



Heinrich Ernst Kayser

Kayser was born in 1815 in Altona, a Danish city until 1864 when it became part of Hamburg. He died in Hamburg in 1888. He worked as a violin teacher and theater violinist in Hamburg. He wrote numerous studies, among them the 75 *kurze Passagenübungen und Präludien*

(75 short exercises for passage work and preludes), Op. 68, in three volumes (ca. 1860);¹⁴¹ the 36 Etudes, Op. 20, in Leipzig in 1848;¹⁴² and the *Neueste Methode des Violinspiels* (The latest method of violin playing), Op. 32, in Hamburg in 1867¹⁴³. Kayser is among the notable Austro-German writers of violin treatises in the second half of the nineteenth century along with Jakob Dont and Henry Schradieck.¹⁴⁴ At the time, many volumes were published in Vienna, and the contributions of Jacques-Féréol Mazas' Op.36 and Kayser's 20 are noteworthy.¹⁴⁵

36 Elementary and Progressive Studies, Op. 20¹⁴⁶

Overall Level 4

Kayser's *36 Studies* was first published in Leipzig in 1848. With melodious character and moderate employment of higher positions, the *36 Studies* were originally created as preparatory material for the Kreutzer

¹⁴¹ Walter Kolneder, *The Amadeus Book of the Violin: Construction, History, and Music*, trans. and ed. Reinhard G. Pauly (Portland, OR: Amadeus Press, 1998), 437.

¹⁴² *Ibid*, 452.

¹⁴³ *Ibid*, 453.

¹⁴⁴ Robin Stowell, *The Early Violin and Viola: A Practical Guide* (Cambridge: Cambridge University Press, 2001), 24.

¹⁴⁵ Kolneder, 458.

¹⁴⁶ Heinrich Ernst Kayser, *Thirty-six Elementary and Progressive Studies for the Viola, Opus 20*, edited and transcribed by Leonard Mogill (New York: G. Schirmer, Inc., 1968).

etudes. They were “designed for an early intermediate student and cover a wide range of skills for both the right and left hand, generally staying in the lower positions.”¹⁴⁷ An interesting feature of Kayser’s *Studies* is the instruction at the beginning of the book to keep the fingers down as often and as long as possible. The instruction is notated with a straight horizontal line placed at the right side of the finger number to be kept down and extends for as long as the finger needs to be down (i.e., 1). This is an indication present in almost all of the etudes. Louis Svečenski states in the preface of the violin edition he edited: “. . . .I have found that a great many students experience difficulty in carrying out the excellent instructions therein given (Kreutzer) for acquiring a correct position of the left hand (retaining the fingers in their places), owing to insufficient attention to the correct placing of the fingers during the years of elementary and preparatory study. Students who follow faithfully the instructions given in the Kayser’s Studies will find themselves repaid—when ready to take up the Kreutzer Etudes—by having acquired

¹⁴⁷ Melissa Castledine, “Etudes and Viola Pedagogy” (D.M.A. thesis, University of Cincinnati, 1998), 39.

the correct position of the left hand, without which a reliable technique cannot be attained.”¹⁴⁸

Another unusual feature of the *36 Studies* appears in Study No. 17. In this study, Kayser includes a five-four meter (five beats per measure) which alternates legato and spiccato bow strokes. Kayser etudes demonstrate the pattern of many of the etude books of his time, with the early etudes reinforcing previously studied technical skills and then progressing to more new and advanced skills.¹⁴⁹ The early etudes do not go beyond third position (until Study No. 16), progressing through the seventh position (No. 25) in the later studies. Several of them are short in length and in most cases fit on one page. The keys of the etudes range from three sharps to five flats, with the early ones not exceeding two sharps and four flats. Kayser studies are characterized for their repetition of a given technique.

The first etude is all *détaché* and includes arpeggios and scales not exceeding an octave. Study No. 3 is also *détaché*, but the bow pattern

¹⁴⁸ Heinrich Ernst Kayser, *Thirty-six Elementary and Progressive Studies for the Violin, Opus 20*, revised by Louis Svečenski (New York: G. Schirmer, Inc., 1915), 1.

¹⁴⁹ Steven Lewis Kruse, “The Viola School of Technique: Etudes and Methods Written Between 1780 and 1860” (D.A. diss., Ball State University, 1985), 135.

is drawn by one eighth note followed by two sixteenth notes throughout the entire study. *Détaché* is also addressed in Study No. 7 with string crossing and an alternation of arpeggios and broken arpeggios. The only etudes which emphasize *détaché* again are the late etudes, No. 24, with accented notes, string crossing, arpeggios, and a few three-note chords, and No. 28, in which each phrase starts with a half-step approached from above or below on a two slurred-two separate bow pattern.

String crossing is emphasized in several etudes, including No. 36 in slurred broken octaves and shiftings, No. 18 which includes triads and scales in triplets, No. 7, and No. 24. Study No.12 is a sixteenth-note etude which emphasizes string crossing on legato bow including accented notes within the slurs. This etude includes only first and second positions, but it requires great effort to play the smooth string crossings. Broken arpeggios or chords and arpeggios across four strings are emphasized in Study No. 10, which is a great wrist and arm exercise. Three other variations on the bow pattern are suggested.

Study No. 2 is the only slow etude in the entire book. All the others range from moderate to fast tempos. This legato etude aims for tone production and dynamics. Other legato etudes include No. 4, a

finger-exercise etude alternating first and third fingers with second and fourth fingers in broken thirds, and No. 8 with as many as six notes per bow on arpeggios and short scales. A variation with twelve notes per bow is suggested. Two other finger-exercise etudes emphasizing second, third, and fourth-finger are No. 22, in the same style as Kreutzer No. 9, and No. 30. Legato bow and shifts from first to third position are emphasized on Study No. 16.

Bow pattern (Nos. 10, 22, and 23 on dotted rhythms), spiccato (No.5 on long spiccato, Nos. 9, 11, on long spiccato on the middle of the bow, Nos. 13, 18, 26, and 27) is included in the book. The following example is from Study No. 9 and includes, besides the spiccato stroke) study on broken thirds.

Allegro assai

mf spicc. middle of the bow or détaché *cresc.*

Ex. 3.1. Kayser, *36 Elementary and Progressive Studies*, Op. 20, No. 9, mm. 1-4.¹⁵⁰

¹⁵⁰ 36 Elementary and Progressive Studies by Heinrich Ernst Kayser. Transcribed and edited by Leonard Mogill. Copyright © 1968 (Renewed) by G. Schirmer, Inc. (ASCAP). International Copyright Secured. All Rights Reserved. Used by Permission.

Kayser's *36 Studies* was designed to develop skills that the student will further encounter in the more advanced etude books, such as the Kreutzer etudes. His studies isolate the technique and provide needed repetition to develop good technique. According to Kruse, Kayser etudes "are not as musically interesting as the Wohlfahrt or Mazas etudes, but provide additional groundwork in basic bowing and fingering techniques and develop new skills as well."¹⁵³

Analyses

Etude 1 – Level 4

Description: F Major. Allegro moderato. Short duration. First position.

Top note F5.

Technique: *Détaché*. Fourth finger extension. Keep fingers down. Six bow pattern variations suggested.

Etude 2 – Level 4

Description: B-flat Major. Andante quasi adagio. Short duration. First and third positions. Top note E-flat 5.

Technique: Cantabile. Legato. Hairpins. Tone control.

¹⁵² 36 Elementary and Progressive Studies by Heinrich Ernst Kayser. Transcribed and edited by Leonard Mogill. Copyright © 1968 (Renewed) by G. Schirmer, Inc. (ASCAP). International Copyright Secured. All Rights Reserved. Used by Permission.

¹⁵³ Ibid.

E tude 3 – Level 4

Description: B-flat Major. Allegretto. Short duration. First position.

Top note E-flat 5.

Technique: *Détaché*. Keep fingers down. Dynamic variety. Eighth-note followed by two sixteenth-notes rhythmic pattern.

E tude 4 – Level 4

Description: F Major. Allegro. Medium duration. First and second positions. Top note F5.

Technique: Legato. Entirely in sixteenth notes slurred by measure. Accents within the slurs. Broken thirds. Keep fingers down. Fluidity.

E tude 5 – Level 4

Description: D Major. Allegro vivace. Short duration. First position.

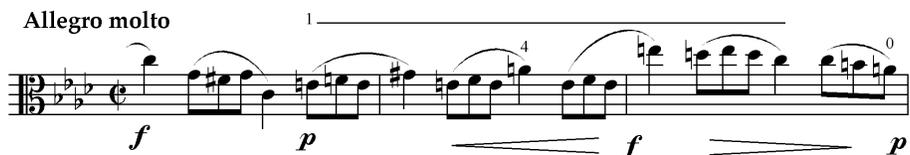
Top note F5. ABA' form.

Technique: Long spiccato. Slightly chromatic. Keep fingers down.

E tude 6 – Level 4

Description: F Minor. Allegro molto. Medium duration. Half through second positions. Top note F5. ABA' form.

Technique: Legato. Half-step on triplets (upper or lower neighbor note). Finger pattern. Keep fingers down.



Ex. 3.4. Kayser, *36 Elementary and Progressive Studies*, Op. 20, No. 6, mm. 20-22.¹⁵⁴

E tude 7 – Level 4

Description: E-flat Major. Allegro moderato. Medium duration. First and second positions. Top note F5.

Technique: *Détaché*. String crossing across two strings. Triadic. Keep fingers down. A few double stops: thirds and sixths. A few three and four-note chords.

E tude 8 – Level 4

Description: G Major. Comodo. Medium duration. Half and first positions. Top note E5.

Technique: Legato. Use of fourth finger. Slightly chromatic. Arpeggio passage. Keep fingers down.

E tude 9 – Level 5

Description: C Major. Allegro assai. Long duration. First through third positions. Top note F5. ABA' form. Modulatory. Highly chromatic.

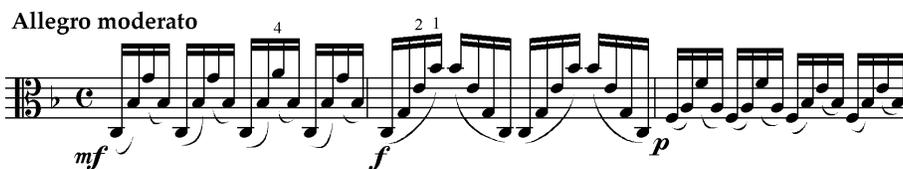
Technique: Spiccato or *détaché*. Broken thirds. Chromatic alterations. Keep fingers down. A few fourth finger extensions.

¹⁵⁴ 36 Elementary and Progressive Studies by Heinrich Ernst Kayser. Transcribed and edited by Leonard Mogill. Copyright © 1968 (Renewed) by G. Schirmer, Inc. (ASCAP). International Copyright Secured. All Rights Reserved. Used by Permission.

Etude 10 - Level 4

Description: F Major. Allegro moderato. Medium duration. Half and first positions. Top note D5. ABA' form.

Technique: Bow exercise. Arpeggios on sixteenth notes slurred by two or four. String crossing across two and four strings. Keep fingers down. Three bow pattern variations suggested.



Ex. 3.5. Kayser, *36 Elementary and Progressive Studies*, Op. 20, No. 10, mm. 31-33.¹⁵⁵

Etude 11 - Level 5

Description: A-flat Major. Allegro energico. Long duration. First position. Top note E-flat 5. ABA' form. Modulatory. Slightly chromatic.

Technique: Long spiccato. Scale-like etude. String crossing across two strings. Three-note chords. Accents. Chromatic alterations. Keep fingers down. Four bow pattern and articulation variations suggested.

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Etude 12 - Level 4

Description: C Major. Allegro ma non troppo. Long duration. First and second positions. Top note F5. Slightly chromatic.

Technique: Legato. Long slurred bows. Accents within the slurs. String crossing across two strings. Keep fingers down. Two bow pattern variations suggested.

Etude 13 - Level 4

Description: C Major. Allegretto. Medium duration. First through third positions. Top note G5. ABA' form.

Technique: Long spiccato. Variety of legato and spiccato bow pattern. Keep fingers down. String crossing across two and three strings.

Etude 14 - Level 5

Description: A-flat Major. Andante. Medium duration. First through third positions. Top note G5. ABA' form.

Technique: A: Trills with realization; second and third finger trills.

B: *Moto perpetuo*-like section.

Coda: Trills. Double stops. Some three-note chords.

Etude 15 - Level 5

Description: E-flat Major. Allegro moderato. Long duration. First through third positions. Top note G5. ABA' form.

Technique: Double appoggiatura. Spiccato. Slurred up-bow staccato. Scales.

E tude 16 - Level 4

Description: B-flat Major. Allegro. Long duration. First and third positions. Top note G5. ABA' form.

Technique: Legato sixteenth-notes. Accents. Keep fingers down. Some double stops: thirds, fourths, and sixths.

E tude 17 - Level 5

Description: E-flat Major, B-flat Major. Andante quasi allegretto. Half, first, third, and fourth positions. Top note A-flat 5. ABA' form. 5/4 meter.

Technique: Legato. Spiccato. *Détaché*. All three combined in a variety of bow pattern. Shiftings from first to third positions. Keep fingers down.

E tude 18 - Level 5

Description: C Major. Allegretto. Medium duration. Half through fourth positions. Top note A5. ABA' form.

Technique: Long spiccato. Entirely in eighth-note triplets. Accents. Triadic and scales. String crossing across two strings. Jumps across three strings. Some double stops: sixths. Some three and four-note chords. Keep fingers down.

E tude 19 - Level 5

Description: E Minor. Allegro. Short duration. Half, first, and third positions. Top note A5.

Technique: *Sautillé*. Syncopation.

E tude 20 - Level 5

Description: C Major. Allegretto. Medium duration. First through third positions. Top note A⁵.

Technique: Staccato at the frog. Double stops: thirds and sixths mainly. Left hand pizzicato by itself or simultaneously with bowed notes. A few three and four-note chords.

E tude 21 - Level 4

Description: A-flat Major. Allegro. Long duration. Half through fourth positions. Top note A-flat 5. **ABA' form. Modulatory.** Slightly chromatic.

Technique: Legato. One sixteenth-note detached with three sixteenth-notes slurred bow pattern. Bow distribution. A few double stops and three-note chords.

E tude 22 - Level 4

Description: A Major. Allegro assai. Short duration. First and third positions. Top note A⁵. Slightly chromatic.

Technique: Trill-like etude. Third and fourth finger velocity. Slurred up-bow staccato at the end.

E tude 23 - Level 5

Description: B-flat Minor. Allegretto. Medium duration. First through third positions. Top note G-flat 5. Highly chromatic.

Technique: Dotted rhythm at the tip. Staccato starting up bow. Chromatic alterations

E tude 24 - Level 5

Description: C Minor. Allegro assai. Medium duration. First through third positions. Top note A-flat 5. Highly chromatic.

Technique: *Détaché* upper half. Arpeggiated. Accents. Chromatic alterations. Keep fingers down. A few two and three-note chords.

E tude 25 - Level 5

Description: G Minor. Allegro. Short duration. First through seventh positions. Top note D6. Highly chromatic.

Technique: Legato. Sixteenth notes slurred by two with the previous note repeated on the next bow. Jumps across three and four strings. Natural harmonics. A few three-note chords. A few left hand pizzicato. Chromatic alterations.

E tude 26 - Level 5

Description: G Major. Allegro. Short duration. Half, first, and third positions. Top note A5.

Technique: Spiccato. Scales. A few passages on legato and spiccato combined. A few three-note chords.

E tude 27 - Level 5

Description: D Major. Allegro. Medium duration. Half through third and fifth positions. Top note D6. Slightly chromatic.

Technique: Long spiccato. Combination of spiccato, legato and slurred staccato bow pattern. String crossing across two strings. Triadic.

E tude 28 - Level 4

Description: D Minor. Allegro assai. Short duration. Half through fifth positions. Top note B-flat 5. ABA' form.

Technique: *Détaché*. Legato. Sixteenth notes slurred and detached combined in different bow patterns. Fortepiano dynamics. Fourth finger extension. Triadic.

E tude 29 - Level 6

Description: F Major. Moderato. Long duration. First through sixth positions. Top note D6. ABA' form. Chromatic.

Technique: Spiccato/Staccato. Arpeggios up and down. Shiftings with first finger. Jumps across four strings. String crossing across two strings. Slurred up-bow staccato.



Ex. 3.6. Kayser, *36 Elementary and Progressive Studies*, Op. 20, No. 29, mm. 1-4.¹⁵⁶

¹⁵⁶ 36 Elementary and Progressive Studies by Heinrich Ernst Kayser. Transcribed and edited by Leonard Mogill. Copyright © 1968 (Renewed) by G. Schirmer, Inc. (ASCAP). International Copyright Secured. All Rights Reserved. Used by Permission.

E tude 30 - Level 5

Description: G Minor. Allegro moderato. Long duration. First through fifth positions. Top note B-flat 5.

Technique: Entirely in sixteenth-notes triplets slurred by measure. Legato. *Moto perpetuo*-like etude. Upper neighbor note triplets. Accents within slurs. Left hand fingers action. Fast shiftings.

E tude 31 - Level 6

Description: D-flat Major. Allegro molto agitato. Long duration. Half through third and fifth positions. Top note B-flat 5. ABA' form.

Technique: Shifting etude. Shifting with fourth finger. Legato. Accents. Chromatic alterations. Remains in position: third and fifth positions. Use of fifth position.

E tude 32 - Level 5

Description: A-flat Major. Allegro moderato. Short duration. First through sixth positions. Top note C6.

Technique: Slurred up-bow staccato dotted rhythm. Triadic. String crossing across two strings. Remains in position: sixth position. Chromatic alterations.

E tude 33 - Level 6

Description: F Major. Allegro moderato. Medium duration. First through fifth positions. Top note B-flat 5. ABA' form.

Technique: Slurred up-bow staccato on scales and arpeggios. *Martelé*. Accents. Chromatic alterations.

E tude 34 - Level 5

Description: G Major. Andante poco allegretto. Long duration. First through third and fifth positions. Top note B-flat 5. ABA' form. Highly chromatic.

Technique: Legato. Alternation between triplets on up neighbor note and quarter note. Long slurred bows. Chromatic alterations.

E tude 35 - Level 6

Description: E Minor. Allegro con fuoco. Long duration. Half through fifth positions. Top note B5. ABA' form. Highly chromatic passage.

Technique: Legato. Long slurred bows. Shiftings. Triadic. Chromatic alterations. A few three and four-note chords.

E tude 36 - Level 7

Description: D Minor. Allegro. Short duration. Half through sixth positions. Top note A⁵.

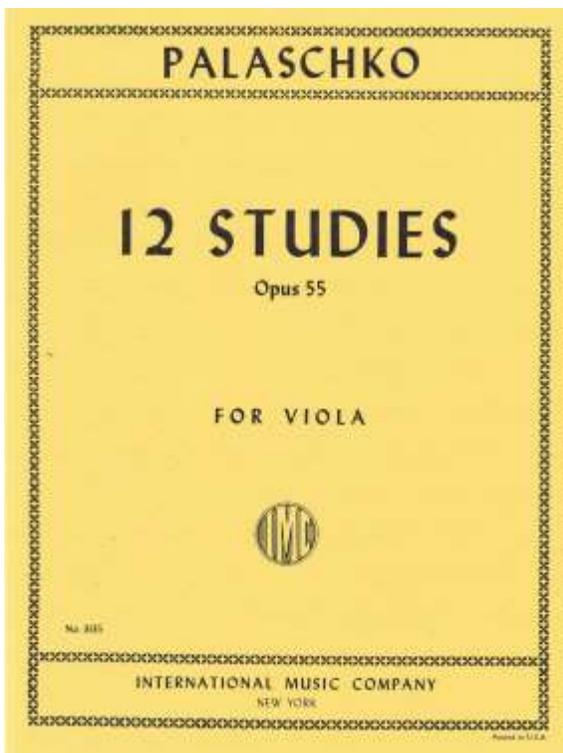
Technique: Broken octaves throughout. String crossing over two strings. Entirely in sixteenth notes slurred by two. Wrist exercise. Intonation. Shiftings on same string.

The musical score is written in bass clef with a 2/4 time signature. It begins with a dynamic marking of *mf* and the tempo marking **Allegro**. The first measure is labeled "C and G strings" and contains a continuous sixteenth-note pattern. The second measure is labeled "G.D" and continues the pattern with a shift in fingering. The third measure is labeled "C.G" and concludes the exercise. The notes are slurred in pairs, and the exercise involves broken octaves and string crossings.

Ex. 3.7. Kayser, *36 Elementary and Progressive Studies*, Op. 20, No. 36, mm. 1-3.¹⁵⁷

¹⁵⁷ 36 Elementary and Progressive Studies by Heinrich Ernst Kayser. Transcribed and edited by Leonard Mogill. Copyright © 1968 (Renewed) by G. Schirmer, Inc. (ASCAP). International Copyright Secured. All Rights Reserved. Used by Permission.

Chapter 4



Johannes Palaschko

German composer, violinist, and pedagogue was born in 1877 and died in 1932 in Berlin. From 1895 to 1899, Palaschko studied at the Berliner Hochschule für Musik with Joseph Joachim, Heinrich

Herzogenberg, and Wilhelm Taubert¹⁵⁸, and from 1899 to 1913, he traveled around Europe. In 1913 he became the director of the Böttcher Conservatory - also in Berlin. His music is written in the German Romantic tradition¹⁵⁹. He particularly likes to repeat a phrase with a few interesting chromatic alterations. His pedagogical output includes approximately 241 viola etudes in thirteen opus numbers (mostly advanced to a very advanced level of difficulty) and 451 violin etudes in twenty opus numbers.¹⁶⁰ His output also includes a number of pieces for violin and piano, a collection of trios for three violins, keyboard works, and a *Kinder-Symphonie*, Op. 59. Palaschko's etudes are character pieces, often including descriptive titles only appearing in some editions. His etude books were originally published by many different publishers in Germany, Russia, United States, France, and Italy. Most of Palaschko's books never seemed to get beyond an initial printing, with the notable exception of the viola etudes of Op. 36, 44, 49, 55, 62 and 77. The opus numbers of Palaschko etudes are as follows: Op. 36, 44,

¹⁵⁸ Mark Pfannschmidt, American violist, "Re: [viola] Palaschko." e-mail to author, February 10, 2010.

¹⁵⁹ *Ibid.*

¹⁶⁰ *Ibid.*

49, 55, 62, 66, 70, 77, 85, 86, 87, 92, and 96. There are four etudes entitled *Capriccio* including: Op. 44 (Artistic Studies) No. 10; Op. 96 No. 24; Op. 87 No. 5; and Op. 66 No. 12.

12 Studies for Viola, Opus 55¹⁶¹

Overall Level 5

First published in 1912 and written originally for viola, the etudes included in the *12 Studies* are all short in length, with the exception of No.10. They are particularly rich in dynamics, which is not true for most etude books. The etudes do not go beyond fifth position, with third position being the most used. The keys of the etudes extend through two flats and 3 sharps. Frequent modulation and chromaticism occur in most of them. Some of the etudes, No.7 for example, seem to contain elements of folk music. The etudes contain passages including the following: *détaché* bowing; double, triple, and quadruple stops; ornaments; and slurred up-bow staccato.

¹⁶¹ Johannes Palaschko, *Twelve Studies for Viola, Opus 55*, (New York: International Music Company, [1960-1979]).

Etude No. 5 is a study in string crossing and legato bowing, as well as tone control. A smooth string crossing is the key to the production of a beautiful tone and an even bow distribution. In this etude, the long slurred bows include as many as seventeen notes.

Etude No. 12 is unmetered and is in a cadenza-like style with long thirty-second-note runs. Some of the slurs include more than thirty notes. Unequal number of notes slurred makes this etude a great study for the student to develop and work on bow distribution. The etude also includes ornaments, such as trills, double appoggiaturas and three-note chord appoggiaturas. It also includes several triple and quadruple stops. The piece was designed almost as a cadenza from a Romantic style string concerto. The tempo is marked “Grave” at the beginning of the piece. The following example contains some of the techniques addressed.

Analyses

Etude 1 - Level 4

Description: C Major. Andante sostenuto. Short duration. First through third positions. Top note G5.

Technique: Legato. Work on dynamic. Appoggiaturas and double appoggiaturas. Shiftings from first to third position and vice versa.

Etude 2 - Level 4

Description: A minor. Allegro moderato. Medium duration. First through third positions. Top note A⁵. ABA' form.

Technique: Cantabile. Legato. *Détaché*. Shiftings from first to third position and vice versa using first and third fingers. Passages on third position.

Etude 3 - Level 4

Description: F Major. Andante moderato. Medium duration. First through third positions. Top note G⁵. ABA' form.

Technique: *Détaché*. Staccato. Long slurs. Passage on C string. A few natural harmonics. Shiftings from first to third positions.

Etude 4 - Level 4

Description: A Minor. Allegro vivace. Medium duration. First, third, and fifth positions. Top note B⁵. ABA' form.

Technique: Legato. Accents and dynamics. Natural harmonics. Use of fourth finger contracted and extended.

E tude 5 - Level 4

Description: G major. Quasi allegro. Short duration. First, third, and fifth positions. Top note B5.

Technique: Long slurred bows. Legato. String crossing over four strings on slurred/legato bow. Triadic.

E tude 6 - Level 5

Description: B-flat Major. Andante con espressione. Medium duration. First, second, third, and fifth positions. Top note B-flat 5. Slightly chromatic.

Technique: Cantabile. Legato. Double appoggiatura. Shiftings from First to third positions.

E tude 7 - Level 6

Description: A Minor, A Major. Moderato. Medium duration. First through third positions. Top note A[°]5. ABAB' form.

Technique: A: Staccato. Accents. Appoggiaturas. Playful character .
B: Double stops chordal and in two-voice counterpoint.
Drone sound. Legato. Three and four-note chords.
Appoggiaturas. Pizzicato.

E tude 8 - Level 5

Description: A Minor. Allegramente. Short duration. First through fifth positions. Top note G-sharp 5.

Technique: *Détaché*. String crossing over two strings. Jumps. Slightly chromatic. Artificial harmonics. Bow variations suggested.

Etude 9 - Level 6

Description: A Major, A Minor. Moderato. Medium duration. First through third positions. Top note G-sharp 5. ABA form.

Technique: A: Cantabile. Legato. Appoggiaturas. Trills. Long slurred bows. Bow distribution.

B: Double stops: thirds, fifths, and sixths. Three and four-note chords. Marcato. Slurred groups of sixteenth-notes on different bow patterns.

Etude 10 - Level 6

Description: D Minor, D Major. Andantino. Long duration. First, third, and fifth positions. Top note A5. ABC form.

Technique: A: Legato. Shifting from third to first positions.

Appoggiaturas. Natural harmonics.

B: Legato. Appoggiaturas. Double appoggiaturas. Natural harmonics.

C: Legato. String crossing over two and four strings. Bow distribution. Slurred up-bow staccato. Chromatic scale. Artificial harmonics.

Etude 11 - Level 5

Description: B-flat Major. Allegro giusto. Medium duration. First, third, and fifth positions. Top note B-flat 5. ABA' form.

Technique: Legato. Long bow slurred. String crossing. Pattern repetition.

Etude 12 - Level 6

Description: G Minor. Grave. Medium duration. First, third, and fifth positions. Top note B-flat 5.

Technique: Cadenza-like etude. Sixteenth and thirty-second-note runs. Double stops. Three and four-note chords. Long slurred bows. Ornaments: trills, double appoggiaturas, 3-note chord appoggiatura. Bow distribution.

Chapter 5



Jakob Dont

Jakob (also Jacob or Jacques) Dont, born in 1815 and died in 1888, was an Austrian violinist, teacher, and composer. His father, Josef Valentin Dont, was a cellist in the Kärntnertortheater and Burgtheater

orchestras.¹⁶² He studied violin at the Vienna Conservatory under the tutelage of Joseph Böhm and later, Georg Hellmesberger. Through Böhm, Dont received the teachings of Pierre Rode and Giovanni Battista Viotti, expanding and passing their wisdom to his students throughout his life.¹⁶³

In 1831, Dont became a violinist at the Burgtheater and in 1824 a member of the Hofkapelle.¹⁶⁴ Dont taught at several private institutions before being appointed to teach at the Vienna Conservatory in 1837. Despite being a great violinist, he withdrew from his solo career because of excessive shyness and stage fright and devoted himself to teaching and composing.¹⁶⁵ Dont's students included both violin virtuosos and future teachers and pedagogues, such as Leopold Auer who studied with him from 1857 and 1858.

Dont wrote about fifty original compositions for violin and arranged violin parts to accompany some of Beethoven's piano sonatas.

¹⁶² Daniel Kaplunas, "Pedagogical Analysis of Jakob Dont's 24 Etudes and Caprices, Op. 35" (D.M.A. diss., University of Georgia, 2008), 4.

¹⁶³ *Ibid.*, 4

¹⁶⁴ John Moran, "Dont, Jakob," in *The New Grove Dictionary of Music and Musicians*, 2nd ed., edited by Stanley Sadie (London: Macmillan, 2001), 5:500.

¹⁶⁵ Walter Kolneder, *The Amadeus Book of the Violin: Construction, History, and Music*, trans. and ed. Reinhard G. Pauly (Portland, OR: Amadeus Press, 1998), 405.

His pedagogical works were crucial to the progress of violin playing and teaching in the middle and second half of the nineteenth century and are still widely used. Flesch attributed the development of technique and pedagogy in the late nineteenth century principally to Dont, Schradieck, Sauret and Ševčík.¹⁶⁶ The most significant contribution he made is the multi-volume *Gradus ad Parnassum*, which includes the *Etudes and Caprices*, Op. 35 and *Preparatory Studies*, Op. 37, as well as pieces for two to four string instruments for developing ensemble-playing skills.

24 Studies Preparatory to Kreutzer and Rode Studies, Op. 37¹⁶⁷

Overall Level 5

Op. 37 was published first in 1852 and was subsequently reissued in many other editions both for violin and viola transcription. It is the first set of etudes in progressive order to provide a thorough development of half and second positions. In contrast with the Mazas

¹⁶⁶ Moran, "Dont, Jakob," In *The New Grove Dictionary*, 500.

¹⁶⁷ Jacob Dont, *Twenty-four Studies Preparatory to Kreutzer and Rode Studies for Viola*, **Opus 37**, ed. Joseph Vieland (New York: International Music Company, 1966).

etudes, the main emphasis of Dont's book is on the left hand technique.¹⁶⁸

Except for Studies Nos. 6, 8, and 15, the etudes never go beyond fourth position, but rather emphasize half and second positions. The keys of the studies extend through four flats and three sharps. Half position is only emphasized in Studies Nos. 5 and 8; however, Nos. 7, 12, 15, 18, 20, 21 and 23 also employ some use of the position. Studies No. 2, 4, 5, 9, 10, 11, 14, 15, 16, 17, 18, 19, 21, and 24 contain several passages in second position. Study No.8 includes several chromatic scale passages. It is a great study for chromatic fingering and sustained long bows. Some of the slurred bows include as many as twenty-five notes.

Shifts between first, second, and third positions are found in Nos. 13 and 19, which also contains double stops. Shifts to and from second position appear in No. 5.

Legato-bow technique is employed in fourteen out of the twenty-four etudes. The slurs usually encompass four to sixteen notes. Study No. 23 includes the so-called "Viotti bowing," a bow pattern where two

¹⁶⁸ Steven Lewis Kruse, "The Viola School of Technique: Etudes and Methods Written Between 1780 and 1860" (D.A. diss., Ball State University, 1985), 143.

staccato notes are slurred with an emphasis on the second beat. String crossing is addressed in Study No. 10 (across two, three, and four strings, includes some *bariolage*), 13 (across four strings, also a legato etude), 15 (across three strings), 20 (across two strings), and a few others. Study No. 9 combines string crossing across three and four strings with upwards and downwards arpeggios. The study isolates the techniques and repeats the same pattern throughout the entire etude, keeping left-hand work to a minimum. Dynamic indications are used in the entire study to help emphasize the direction of the arpeggios.

Slurred up-bow staccato is emphasized in Etude No. 20. The etude also poses a great deal on bow distribution. It keeps a pattern in which both the down bow is shorter and the up bow is long, or vice versa. String crossing adds to make the etude more challenging.

Combinations of legato and staccato notes in various bow patterns appear in several of the etudes. Double stops are only seen in two of the studies. No. 19 is an exercise in thirds and sixths, and No. 22 makes use of various combinations of double stops, with emphasis on thirds and sixths. These etudes also include double stops in counterpoint. The only ornaments used by Dont in this book, although

not extensively, are the appoggiaturas in Study No. 11 and the trill in Study No.15. Triple stops are emphasized in No. 24. The chords are to be played on down-bows. The chords should not be broken, but played all three notes at once. The bow-arm has to be balanced on the middle string so the bow-hair reaches the three strings at the same time.

Analyses

E tude 1 - Level 5

Description: A-flat Major. Long duration. First through fourth positions. Top note F5. ABA' form.

Technique: Legato. Long slurred bows. Broken thirds. First finger shiftings. Left hand fingers velocity.

E tude 2 - Level 5

Description: F Major. Allegro. Medium duration. First through third positions. Top note F5. Binary form AA'

Technique: Variety of bow articulation and pattern. Staccato/Spiccato. Slurred/Legato. Bow distribution. Fourth finger extension.

E tude 3 - Level 5

Description: D Minor. Allegretto. Short duration. First through third positions. Top note B5. ABA' form.

Technique: Arpeggios. String crossing on slurred bow. Legato.
Recurring of fourth finger. Fourth finger extension and contractions.

E tude 4 - Level 5

Description: G Minor. Allegro. Short duration. First through third positions. Top note G5. Binary form.

Technique: Spiccato vs. slurred articulations. Bow distribution. Jumps across three and four strings. String crossing. Slightly chromatic. Extensive use of second position. Great use of fourth finger.

E tude 5 - Level 5

Description: D Major. Allegro moderato. Short duration. Half through third positions. Top note F-sharp 5. Binary form. Slightly chromatic.

Technique: Finger dexterity. Long slurred bows. Easy of shifting. Use of half and second positions.

E tude 6 - Level 5

Description: G Major. Allegro moderato. Short duration. First, second, third, and fifth positions. Top note B5. Binary form.

Technique: Legato. *Détaché*. Spiccato. Mix of bow articulations and patterns. Bow distribution. Dynamic contrast.

E tude 7 - Level 6

Description: D Minor. Vivace. Short duration. Half through fourth positions. Top note A⁵.

Technique: String crossing across two, three, and four strings. Spiccato vs. slurred articulations. Variety of bow pattern. Bow distribution. A few mordents. Slightly chromatic.

E tude 8 - Level 6

Description: A Major. Andante con moto. Long duration. Half through **fifth positions. Top note B5. ABA' form. Highly Chromatic. Chromatic.**

Technique: Legato. Long slurred bows. Chromaticism. String crossing. Great use of half position. Dynamic contrasts.

E tude 9 - Level 6

Description: D Major. Allegro vivace. Short duration. First through **third positions. Top note A⁵. ABA' form. Chromatic.**

Technique: **Slurred arpeggios. Dynamics (“hairpins”).**

E tude 10 - Level 6

Description: A Minor. Allegro moderato. Short duration. First through fourth positions. Top note A⁵.

Technique: String crossing across all strings. *Bariolage*. Staccato vs. slurred bow articulations. Bow distribution. Dynamic contrast. Fourth finger extension.

E tude 11 - Level 6

Description: C Major. Allegro comodo. Long duration. First through third positions. Top note F-sharp 5. **ABA' form.**

Technique: Appoggiaturas. Bow distribution. Variety of bow patterns. Slurred.

E tude 12 - Level 5

Description: E Minor. Vivace. Medium duration. Half through second position. Top note F-sharp 5. Chromatic.

Technique: Sixteenth notes slurred by pairs with a half-step between them. Great use of half position. Sliding fingering (different note separate by half-step using same finger).

E tude 13 - Level 6

Description: C Major. Long duration. First through third positions. Top note G5. **ABA' form. B section highly chromatic.**

Technique: Arpeggiated. Broken triads. Slurred. Accents. Fourth finger extension. Right arm and wrist exercise.

E tude 14 - Level 6

Description: F Minor. Allegro non troppo. Long duration. First through fourth positions. Top note F5. **ABA' form.**

Technique: Spiccato. Mix of spiccato and slurred bows. Bow distribution. Triadic. Great use of second position.

Etude 15 - Level 6

Description: B-flat Major. Allegro moderato. Long duration. Half through fifth positions. Top note B-flat 5. ABA' form.

Technique: Trills. Arpeggios. Spiccato. Legato. String crossing. Use of second position.

Etude 16 - Level 6

Description: E-flat Major. Allegretto agitato. Long duration. First through fourth positions. Top note A4. ABA' section.

Technique: Broken thirds. Legato. String crossing across two strings. Use of second position. First and fourth finger extension (up and down).

Etude 17 - Level 6

Description: G Minor. Andante con moto. Long duration. First through third positions. Top note F5.

Technique: Trill-like etude. Finger action. Bow distribution. Long slurred bows. Accents.

Etude 18 - Level 6

Description: D Major, F Major. Allegro. Long duration. Half through third positions. Top note G5.

Technique: String crossing across two strings on slurred bow. Accents. Use of fourth finger. Fluidity on legato.

E tude 19 - Level 7

Description: B-flat Major. Andante. Long duration. First through third positions. **Top note F5. ABA' form.**

Technique: Double stops chordal and in two-voice counterpoint: mostly thirds and sixths on legato bow. Double stops on slurred up-bow staccato. Slightly chromatic. Bow distribution.

E tude 20 - Level 7

Description: G Major. Allegretto vivo. Medium duration. Half through third positions. **Top note G5. ABA' form. Chromatic.**

Technique: Bow articulation. Legato bow vs. slurred up-bow staccato on three different bow patterns. Bow distribution. Three-note chords.

E tude 21 - Level 6

Description: A Minor. Allegro assai. Medium duration. Half through third positions. **Top note G5. ABA' form. Highly chromatic.**

Technique: Long slurred bow. Bow distribution. Half-step intervals. Accents within slurs. Jumps. Use of second position. Sliding finger.

E tude 22 - Level 7

Description: F Major. Andante. Medium duration. First through third positions. Top Note F5. ABA' form.

Technique: Double stops chordal and in two-voice counterpoint on slurred bow: mostly thirds and sixths. Appoggiaturas. Chromatic. Great use of second position.

E tude 23 - Level 7

Description: D Minor. Vivace. Short duration. Half through third positions. Top note F5. Single form.

Technique: Sixteenth notes slurred by pairs alternating slurred and slurred staccato bows. A few double stops. Chromatic. Use of second position.

E tude 24 - Level 7

Description: G Major, C Major. Allegretto vivo. Long duration. First through third positions. Top note E5. ABA form.

Technique: Triple and quadruple stops on down bow. A few double stops. Awkward left-hand position. A few slurred up-bow staccatos. A few four-note chords. "Viotti" bowing.

Chapter 6



Antonio Bartolomeo Bruni

Violinist, composer, and conductor Antonio Bartolomeo Bruni was born in Cuneo, Italy in 1757 and died there in 1821. He studied violin with Gaetano Pugnani in Turin, moved to Paris in 1780, and made his debut on the violin on May 15 of the same year at the Concert

Spirituel, performing one of his own concertos. As a conductor, he directed the orchestra of the Théâtre de Monsieur, performing also as solo violinist, he also conducted the orchestra of the Théâtre Montansier, the orchestra of the Opéra-Comique, and that of the Théâtre Italien, where he was appointed director in 1801. His first published work was a set of six violin duos, soon followed by numerous other instrumental works, mostly for violin, and a series of nearly twenty comic operas produced in Paris over the next fifteen years.¹⁶⁹

During his stay in Paris, he taught violin and viola. It was in the latter capacity that he discovered the need for literature for the advanced violist or for a violinist who wanted to learn to play the viola.¹⁷⁰ The following are works that feature the viola: the 36 trios concertantes for violin and viola; 21 duos concertantes for violin and viola, including the available sets in Opp. 12, 25, and 35¹⁷¹; 12 duos concertantes for two violas; 6 sonatas for solo viola (three of them available in op. 27), and his 25 Studies for Viola (*Méthode pour l'alto viola*).

¹⁶⁹ Leland Fox, Michael Fend, and Michel Noiray, "Bruni, Antonio Bartolomeo," in *The New Grove Dictionary of Music and Musicians*, 2nd ed., edited by Stanley Sadie (London: Macmillan, 2001), 4:511.

¹⁷⁰ Maurice W. Riley, *The History of the Viola*, vol. 1 (Ann Arbor: Braun-Brumfield, 1980), 180.

¹⁷¹ *Ibid.*, 181.

*25 Studies for Viola*¹⁷²

Overall Level 6

Bruni's *25 Studies*, composed in 1805, are the main body of his *Méthode pour l'alto viola, contenant les principes de cet instrument suivis de 25 études*. The method was composed in two parts, characteristic of most tutors of the time. Part one contains the elements of music divided into thirteen lessons including scales, basic intervals, double stops, slurred staccato, third position, and chords. The second part contains the études. The Preface of Bruni's viola tutor familiarizes the reader with the viola clef (alto clef), assuming that the reader would be an advanced violinist.¹⁷³ Following the Preface, Bruni includes a discussion on the timbre of the viola advising the player not to use open strings too often because of their nasal sound.

Bruni considered the viola an instrument equivalent in importance to the violin and the cello, capable of playing solos at a time when most composers were composing secondary parts for the instrument. This attitude may be seen in the technical challenges

¹⁷² Antonio-Bartolomeo Bruni, *Twenty-five Studies for Viola*, ed. Walter Schulz (New York: International Music Company, [1955]).

¹⁷³ *Ibid.*

presented by the *25 Studies* that far exceed those found in the chamber, orchestral, and even solo literature of the time. As Louise Rood states, “Bruni, then, apparently deemed it necessary for the violist to have a technique equivalent to that of the violinist.”¹⁷⁴

The *25 Studies* have a similar level of technical demand as the Mazas etudes. The range of the etudes extends through seventh position although there is no exercise or etude on shifting. Bruni assumes the student is an advanced violinist who learned shiftings on the violin. A wide variety of bow techniques such as *détaché*, staccato, slurred staccato, slurred bowings, and string crossings are utilized. Study No.1 works on arpeggios and string crossing on *détaché* stroke.

Left-hand technique is also emphasized by the range of the etudes going up to the seventh position, trills, three and four-note chords, and arpeggios, as well as double stopping. Study No. 4 is entirely dedicated to double stops with a few three and four-note chords happening at the main cadences. The following example is from the second phrase of the etude.

¹⁷⁴ Louise Rood, “The viola as Solo Instrument” (M.A. Thesis, Smith College, 1942), 44.

Turns and a variety of bow strokes, including staccato, and slurred up-bow staccato is emphasized in Study No. 9. The turns are to be played quite fast so as not to disturb the internal pulse of the piece.

The key signatures range from four flats to three sharps. The last etudes are conceived more as concert pieces. They are longer in length and more musically structured, often opening with a slow introduction.

Analyses

E tude 1 - Level 4

Description: F Major. Allegro. Entirely in sixteenth notes. Short duration. First through third positions. Top note G⁵. ABA' form.

Technique: *Détaché*. Spiccato. String crossing over two strings. One octave arpeggios. Three-note chords.

E tude 2 - Level 5

Description: B-flat Major. Adagio sostenuto. Short duration. First and third positions. Top note G⁵. ABA' form.

Technique: Legato. Cantabile. Double stops: thirds, fourths, sixths, sevenths, and octaves. Double stops in two-voice counterpoint. Finger independency.

E tude 3 - Level 5

Description: C Minor. Allegretto. Entirely in eighth-note triplets. Short duration. First and third positions. Top note A-flat 5. **ABA'** form.

Technique: Staccato/Spiccato, Slurred up-bow staccato. *Détaché*. Variety of bow stroke and

E tude 4 - Level 6

Description: F Major. Adagio. Short duration. First through fourth positions. Top Note G5. *pp* to *ff* dynamic. **ABA'** form.

Technique: All double stops: second, thirds, fourths, fifths, sixths, sevenths, and octaves. Double stop in two-voice counterpoint. Three and four-note chords. Intricate rhythm.

E tude 5 - Level 5

Description: E-flat Major. Allegretto. Entirely in sixteenth notes. Medium duration. First and second positions. Top note F5. **ABA'** form.

Technique: String crossing over two strings in arpeggio passages. Slurs. Bowing variations suggested.

E tude 6 - Level 6

Description: G Major. Adagio. Short duration. First, third, fifth, and seventh positions. Top note E°6. **ABA'** form.

Technique: Legato. Cantabile. Shiftings. Double stops: seconds, thirds, fourths, fifths, and sixths. Double stop in two-voice counterpoint. Finger independency. Short *ad lib.* cadenza. Three-note chords.

E tude 7 - Level 5

Description: B-flat Major. Allegro con moto. Medium duration. First through third positions. Top note F5. ABA' form.

Technique: Staccato. Double stops: thirds, fifths, sixths, and sevenths. Contrasting dynamics. Three and four-note chords.

E tude 8 - Level 4

Description: D Major. Adagio. Short duration. First and third positions. Top note A⁵. ABA' form.

Technique: Legato. Cantabile. Long bow. Bow distribution. Double stops: thirds, fourths, fifths, and sixths.

E tude 9 - Level 5

Description: D Major. Allegretto. Short duration. First, third, and fifth positions. Top note B5. ABA' form.

Technique: Slurred up-bow staccato. Ornaments: turns (also known as gruppetto). Variety of bow pattern. Triadic.

E tude 10 - Level 6

Description: A Major. Adagio. Short duration. First through third positions. Top note G5. ABA' form.

Technique: Slurred up-bow staccato. Turns and third finger trills. Three and four-note chords. Portato.

E tude 11 - Level 5

Description: D Major. Allegro scherzando. Short duration. First, third, and fifth positions. Top note A5. ABA' form.

Technique: Entirely in double stops: sixth-seventh-sixth pattern and a few thirds. Staccato eighth note followed by two eighth notes slurred. Three-note chords.

E tude 12 - Level 6

Description: G Major. Adagio. Short duration. First, second, third, and fifth positions. Top note G5. ABA form.

Technique: A section: Legato. A few double stops: third, and sixth. A few slurred up-bow staccato.

B section: Entirely in double stops: unison, seconds, thirds, fourths, sixths, sevenths, and octaves, slurred and in two-voice counterpoint. Trills. Natural harmonics. Finger independency.

E tude 13 - Level 5

Description: G minor. Allegro vivace. Short duration. First and third positions. Top note G5. ABA' form.

Technique: Staccato vs. *détaché* notes. Double stops: thirds, fourths, sixths, and octaves. Accents. Appoggiaturas. Slurred up-bow staccato on double stops: thirds. Dynamic contrast.

E tude 14 - Level 5

Description: E-flat Major. Adagio. Medium duration. First, third, and sixth positions. Top note C6. ABA' form.

Technique: Legato. Bow distribution. Shiftings from first to third positions. Variety of bow pattern. A few double stops: thirds, fourths, fifths, and sixths. A few ornaments, trills and appoggiaturas.

E tude 15 - Level 5

Description: E-flat Major. Allegro. Long duration. First, third, and fifth positions. Top note B-flat 5. Sonata form.

Technique: String crossing over two strings. Spiccato vs. slurred notes. Variety of bow pattern. *Bariolage*. Double stops: emphasis on thirds, but also fourths, and sixths. Turns and trills. *Sul ponticello*.

Etude 16 - Level 6

Description: C Major. Adagio con espressione. Long duration. First and third positions. Top note G5. ABA' form. Intricate rhythm.

Technique: Legato. Cantabile. Slurred up-bow staccato. String crossing over two, three, and four strings. Three and four-note chords. Double stops: second, third, fourth, sixth, and seventh, chordal and in two-voice counterpoint.

Etude 17 - Level 6

Description: C Major. Tempo di menuetto: con Variazioni, Vivace. Long duration. First and third positions. Top note G5. Theme and variation form.

Technique: Theme: Slurred up-bow staccato on dotted rhythm. Three-note chords. Double stops: mainly thirds.

Variation I: Long bows on running sixteenth-notes. String crossing over two strings on different bow patterns.

Variation II: Double stops in two-voice counterpoint, sixth-seventh-octave-seventh-sixth pattern; thirds, and fourths. Three and four-note chords.

Variation III: *Détaché*. Double stops: thirds, fourths, sixths, sevenths, and octaves. Three-note chords. A few appoggiaturas.

Etude 18 - Level 6

Description: F Major. Andante grazioso. Short duration. First, second, and third positions. Top note F5. ABA'BA' form.

Technique: Entirely in double stops: mainly thirds, but also seconds, fourths, fifths, sixths, and sevenths, on slurred and *détaché* stroke. Three and four-note chord.

Etude 19 - Level 6

Description: D Major, D Minor. Allegretto grazioso. Long duration. First through third positions. Top note A⁵. Theme and variation form. Variation on minor key.

Technique: Slurred up-bow staccato. Double stops: all intervals, chordal and in two-voice counterpoint. Spiccato. Trills. String crossing over two strings. *Bariolage*. Triadic. Variety of bow strokes and bow patterns.

Etude 20 - Level 6

Description: B-flat Major. Adagio cantabile, Andante, Allegro, Marcia sostenuto, Allegro. Long duration. First through third positions. Top note G5. Theme and variation form.

Technique: Theme: Legato. Embellishments: appoggiatura, turn, and trill.

Variation I: Slurred vs. staccato. A few double stops: sixths.

Variation II: Spiccato. Slurred up-bow staccato. Legato.

Détaché. Appoggiatura. Triadic. Variety of bow pattern.

Variation III: Double stops: All intervals, mainly thirds, chordal and in two-voice counterpoint. Dotted rhythm.

Variation IV: Slurred vs. spiccato. Running thirty-second notes. Variety of bow patterns. A few double stops

Etude 21 - Level 6

Description: E-flat Major. Andante con variazioni. Long duration. First through third positions. Top note F5. Theme and variation form.

Technique: Theme: Slurred vs. staccato dotted rhythm. Three-note chords. Ornaments: turns, appoggiaturas, trill. A few double stops: fourths and sixths.

Variation I: Double stops on slurred vs. staccato dotted rhythm: seconds, thirds, fourths, and sixths. Three-note chords. Slurred up-bow staccato.

Variation II: Slurred up-bow staccato. Double stops: thirds, fourths, and sixths. Long slurred bows. String crossing over two strings on long slurs. *Bariolage*. A few three-note chords.

Variation III: Slurred down-bow staccato. Trills. Staccato. A few three-note chords. A few double stops.

Variation IV: All intervals double stops chordal and in two-voice counterpoint. A few trills. A few three-note chords.

Etude 22 - Level 6

Description: D Major. Andante sostenuto, Sostenuto. Long duration.

First through third positions. Top note A⁵. ABCDCE (five parts) form.

Technique: A: Slow introduction on double stops: all intervals, emphasis on thirds, chordal and in two-voice counterpoint.

A few three-note chords.

B: Slurred sixteenth-notes triplets followed by slurred triplets on up-bow staccato. Spiccato. String crossing.

C: Slurred arpeggiated passage over three strings on a variety of bow patterns.

D: String crossing on spiccato. Slurred up-bow staccato.

E: Slow section all in double stops: all intervals, chordal and in two-voice counterpoint.

Etude 23 - Level 5

Description: B-flat Major, G Minor. Tempo di menuetto, Minore. Long duration. First, third, and fifth positions. Top note C₆.

ABA form. B section in minor key.

Technique: A: Spiccato. Slurred vs. staccato. *Détaché*. A few three-note chords. A few double stops: fourths and sixths.

B: Spiccato. *Détaché*. Slurred bows. *Bariolage*. Variety of bow strokes and patterns.

Etude 24 - Level 6

Description: D Major. Andante sostenuto. Medium duration. First, third, fifth, and seventh positions. Top note D6.

Technique: Legato. Slurred bows. Trills. Shifting in arpeggio passage.
Double stops: all intervals, chordal and in two-voice counterpoint. Natural harmonics. A few grace notes.

Etude 25 - Level 6

Description: F Minor. Allegro. Short duration. First through third positions. Top note A-flat 5. **ABA' form.**

Technique: Spiccato. Slurred vs. spiccato. Slurred up-bow staccato.
Détaché. Variety of bow strokes and patterns.

Chapter 7



Jacques-Féréol Mazas

French violinist and composer Mazas was born in Lavour, France, in 1782 and died in Bordeaux in 1849. He entered the Paris Conservatoire in 1802 as a pupil of Pierre Baillot, French violinist and composer. After he played a concerto by Giovanni Battista Viotti in

1804, he won the first violin prize at the Conservatoire in 1805. He attracted attention when he gave the first of several performances of Daniel Auber's new concerto in 1807, also at the Conservatoire. The *Décade philosophique* wrote, "His supple and agile fingers safely covered the most capricious shifts and hardly seemed to alight on the string; his bow, instead of remaining near the bridge, as is done to obtain a strong, bright tone, almost always came down on the finger-board and rendered the instrument soft, mellow and velvety."¹⁷⁵

From 1811 to 1829, Mazas made several triumphant concert tours to Spain, England, Low Countries, Italy, Germany, and Russia. He then dedicated himself to teaching, first at Orleans (in north-central France) after 1831, and then at Cambrai (in northern France) between 1837 and 1841. As a composer, Mazas wrote two operas, a few string quartets and string trios, a violin concerto, multiple violin duos, and concerted works for viola and orchestra. He is best known for his methods for violin and viola, including the *75 Melodic and Progressive*

¹⁷⁵ David Charlton, "Mazas, Jacques-Féréol," in *The New Grove Dictionary of Music and Musicians*, 2nd ed., edited by Stanley Sadie (London: Macmillan, 2001), 16:186.

Studies for the Violin, Op. 36, still used today by many violin and viola players. Mazas' music is fashionable in style and was quite popular.¹⁷⁶

Études Spéciales, Op. 36¹⁷⁷

Overall Level 6

The thirty etudes from book I are part of a collection of seventy-five etudes entitled *75 Melodic and Progressive Studies for the Violin*, Op 36. The Op. 36 etudes were published in circa 1843 in three books: *30 Études Spéciales* (Book I, Nos. 1-30), *27 Études Brillantes* (Book II, Nos. 31-57)¹⁷⁸, and *18 Études d'artistes* (Book III, Nos. 58-75).¹⁷⁹ Like the Dont etudes, the Mazas Opus 36 serve as a preparatory volume for the studies of Kreutzer, although some of the etudes from Book II and III are technically harder than the early Kreutzer etudes. The viola transcription of Book II includes all the etudes except for the last one No. 57. Book I is the book most used as preparation to Kreutzer, while Book II can be studied in conjunction with the Kreutzer etudes. Since their first

¹⁷⁶ *Ibid.*

¹⁷⁷ Jacques- Féréol Mazas, *Études Spéciales for Viola Solo, Opus 36, [book 1]*, transcribed by Louis Pagels (New York: International Music Company, [1950]).

¹⁷⁸ The edition being used for this study contains only twenty-six etudes.

¹⁷⁹ Not available in viola transcription.

publication, many supplementary editorial markings have been added to them, but not regarding bowings and fingerings.

The Mazas etudes are very musical and more melodious than the Wohlfahrt or Kayser etudes.¹⁸⁰ All of them include descriptive titles. The titles often refer to the technique addressed by the etude. Some of the titles only give you an idea of the style or character of the etude such as “Melody,” “Grazioso,” and “Romance.” The technical problem imposed by the etude is easily identified by its title and by the additional instructions given at the beginning of the etude.

Dynamic contrast is emphasized in the first etude from Book I. “Hairpins,” i.e., pairs of crescendos and decrescendos, are placed on whole notes throughout the entire etude, as well as *subito* dynamics. Etude No. 1 is in slow tempo. Its cantabile and legato characteristic makes it a great study for slow shifts and tone control.

Legato (Book I Nos. 13, 19, 20, 27, and Book II Nos. 31, 32, 40, 54) is often combined with some other left-hand and right-hand techniques. Tone control and cantabile are addressed in Etudes Nos. 7,

¹⁸⁰ Steven Lewis Kruse, “The Viola School of Technique: Etudes and Methods Written Between 1780 and 1860” (D.A. diss., Ball State University, 1985), 139.

8, 18, and 27 from Book I, and Nos. 26, 35, and 40 from Book II. Some etudes include passages entirely on one string, usually the lower ones (Book I No. 7, Book II Nos. 31, 35, 37, 38). Etude No. 35, from Book II, is devoted entirely to one-string playing. It includes ornaments to embellish the melody, such as grace notes, turns, and trills. Etude No. 35 is also a study on large shifts.

Etude No. 7 (Book 1) is in slow tempo and includes several ornaments such as turns and appoggiaturas. The title of the etude, “Cantabile,” sets the mood of the piece. Legato bowing and passages to be played on the same string make the etude a great study to develop tone control and large shifts.

Shifts between first, third, and fifth positions are addressed in Etude No. 20 from Book I; however, very few etudes work in the second, fourth, and half positions. Etude No. 20 is very similar in approach to Kreutzer Etude No. 11. Both etudes are studies on shifts and finger replacements.

A short cadenza is included in Etude No. 40. The etude focuses on legato bowing and embellishments. The etude includes several different rhythms combined in a variety of bow patterns.

String crossing across two, three, and four strings, using arm motion and angle as well as wrist, is emphasized in several etudes including Nos. 10, 11, and 12 from Book I and Nos. 42 and 49 from Book II. Etude No. 11 emphasizes string crossing across three and four string. *Martelé* strokes are combined with broken tenths on the left hand.

Double stops, *martelé*, *détaché*, slurred up-bow staccato on sixteenth notes (book II No. 34), arpeggios, broken thirds (Book I, No.6), and broken octaves on slurred sixteenth notes (Book I, No. 23) are some examples of the techniques emphasized in the etudes. Etude No. 23 is a study on bowing stroke variety, such as staccato, legato, string crossing, and slurred up-bow staccato. The etude also includes several trills with realization and slurred broken octaves in sixteenth notes, similar in approach to Rode Caprice No. 19.

Staccato and legato strokes within the same slur appears in Etude No. 16, Book I. Bow and right-hand techniques are emphasized in the majority of the etudes; however the Mazas etudes are the first etudes in progressive order to provide studies specifically for ornaments such as mordents, trills (second, third, and fourth finger trills), appoggiaturas, embellishments, and turns – all left-hand techniques. Etude No. 43

includes two sections in an unusual order, two fast sections divided by a slow section. The slow section is a “musette,” a musical instrument of the bagpipe family, and also “a dance-like piece of pastoral character whose style is suggestive of the sound of the musette or bagpipe.”¹⁸¹ In this type of music, “the bass part generally has a drone on the tonic and the upper voice or voices consist of melodies in conjunct motion.”¹⁸² The slow section of Etude No. 43 (Book II) is entirely in the “musette” style. The drone is on the note C, the lowest note on the viola while the melody moves mainly by step.

Etude No. 30 (Book I) includes left-hand pizzicato. The etude also works on string crossing across two strings combined with *bariolage* with the G string. If the left-hand pizzicatos were not written, the etude would be of a low level technical difficulty. With the addition of the pizzicatos, the etude demands a high degree of finger independence, as well as left-hand and right-hand independence.

A detailed analysis of the etudes contained in Book II, along with some musical examples, are included in Chapter Nine below.

¹⁸¹ Robert A. Green, Anthony C. Baines, and Meredith E. Little, “Musette,” in *The New Grove Dictionary of Music and Musicians*, 2nd ed., edited by Stanley Sadie (London: Macmillan, 2001), 17:420.

¹⁸² *Ibid.*

Analyses

Etude 1-Level 5

Description: C Major. Largo. Medium duration. First through sixth positions. Top note C6. Single form.

Technique: “Exercise on Crescendo and Diminuendo” [title of the etude]. Legato. Cantabile. A few double stops. A few jumps across three strings.

Etude 2 - Level 5

Description: D Minor. Moderato. Medium duration. First, third, and fifth positions. Top note B-flat 5. ABA’CA”D form.

Technique: “Development of the Bow.” Use of whole, half, and upper part of the bow. *Détaché. Martelé.* Staccato. Dotted rhythm. Bow distribution. A few double stops. Slightly chromatic. A few fourth finger extensions. Variety of bow articulations.

Etude 3 - Level 5

Description: D Minor. Allegro moderato. Short duration. First, third, and fifth positions. Top note B-flat 5. ABA’ form.

Technique: “Firmness of the Bow.” Etude on the upper half of the bow. *Détaché. Martelé.*
Double stops. Slurred sixteenth notes.

Etude 4 - Level 5

Description: G Major. Allegro moderato. Long duration. First through fifth positions. Top note C6. ABA' form.

Technique: "Development of the Bow." *Détaché. Martelé.* Staccato. Slurred bows. Accents and forzandos. Variety of bow articulations. Four different bow variations suggested including accents within slurred bow, slurred up and down-bow staccato with accents, and staccato at the tip.

Etude 5 - Level 5

Description: G Major. Allegro non troppo. Long duration. First, third, and fifth positions. Top note C6. ABA' form.

Technique: "Detached Notes." Staccato/Spiccato. String crossing across two strings. B section chromatic. Passage on fifth position. Hairpins. Three bow variations suggested (*Détaché*, dotted rhythm on up and down slurred staccato, and dotted rhythm separated at the tip).

Etude 6 - Level 5

Description: C Major. Allegro non troppo. Short duration. First, third, and fifth positions. Top note C6. ABA' form.

Technique: "Detached Notes." *Détaché* at the tip and at the frog. Broken thirds. Shiftings. Variety of bow patterns. Accents.

E tude 7 - Level 6

Description: F Major. Andante. Medium duration. First, third, and fifth positions. Top note B-flat 5. ABA' form.

Technique: "Cantabile." Legato. Shiftings on same string up to fifth position. Turns. Appoggiaturas. Embellishments. A few double strings.

E tude 8 - Level 5

Description: A Minor, A Major. Andante espressivo. Short duration. First and third positions. Top note A5. ABA form.

Technique: "Division of the bow in the Cantilene playing." Cantabile. Bow distribution. Shiftings from first to third positions. Written turns. Emphasis on half-step.

E tude 9 - Level 6

Description: E Minor. Allegro maestoso. Medium duration. Half, first, second, third, and fifth positions. Top note B5. ABA' form.

Technique: "March." Dotted rhythms separated at the tip and on Slurred up-bow staccato bow. Double stops: seconds and sevenths. Bow distribution. Double appoggiaturas. A few three-note chords. Jumps across three and four strings

E tude 10 - Level 5

Description: D Minor, D Major. Allegro non troppo. Short duration.

First, third, fifth, and sixth positions. Top note C6. ABA' form.

Technique: "Vigorously with the point of the bow." Staccato at the tip. String crossing over three strings. Broken octaves.

E tude 11 - Level 6

Description: C Major. Allegro non troppo. Medium duration. First

through third positions. Top note G5. ABA' form.

Technique: "Crossing the Strings without lifting the Bow." String crossing over three and four strings. Broken tenths. *Martelé*.

E tude 12 - Level 6

Description: G Minor. Allegro moderato. Long duration. First, second, third, and fifth positions. Top note B-flat 4. Single form.

Technique: "The first note to be firmly accented." *Martelé*. String crossing across two and three strings. Slurred up-bow staccato. Bow distribution.

E tude 13 - Level 5

Description: G Major. Allegro. Long duration. Half, first, third, and fifth positions. Top note B5. ABA' form.

Technique: “Preparatory exercise for the Trill.” Trill-like etude. Second, third, and fourth finger action and velocity. Sixteenth notes on slurred bows.

Etude 14 - Level 6

Description: A-flat Major. Allegro moderato. Short duration. First and third positions. Top note A-flat 5. Single form. Chromatic.

Technique: “The Trills.” Second, third, and fourth finger trills, with and without realization. Appoggiaturas. Bow distribution.

Etude 15 - Level 6

Description: F Major. Allegro moderato. Medium duration. Half through fifth and seventh positions. Top note D6. ABA’ form.

Technique: “The Mordent.” Written mordent (turn). Bow distribution. *Détaché*. Jumps across three and four strings. Slurred dotted rhythm.

Etude 16 - Level 6

Description: G Major. Allegretto. Long duration. Half, first, third, and fifth positions. Top note B5. ABA’ form. Slightly Chromatic.

Technique: “Various Bowings.” Variety of bow articulations and patterns. Bow distribution. Staccato/Spiccato. Slurred

bows. Slurred up-bow staccato. String crossing. *Bariolage*.
Mix of *détaché* and slurred bow stroke. Appoggiaturas.

Etude 17 - Level 6

Description: C Major. Allegretto. Long duration. First and third positions. Top note A°5. ABA' form.

Technique: "Various Bowings." Variety of bow strokes and patterns. *Détaché*. Slurred. Staccato. *Martelé*. Bow distribution. Appoggiaturas within slurred bows.

Etude 18 - Level 7

Description: A Major. Andante grazioso. Long duration. Half through third; sixth through eighth; and eleventh positions. Top note A°6. ABA' form.

Technique: "Romance." Cantabile espressivo. Legato. *Détaché*. Trill. Appoggiaturas. Turn. Natural harmonics. High positions.

Etude 19 - Level 6

Description: C Major. Allegro moderato. Long duration. First and third positions. Top note G5. ABA' form.

Technique: "Finger-Exercise." Finger action and velocity (dexterity). Long slurred bows. Entirely in sixteenth notes. *Bariolage*. Broken thirds. Scales. Great use of fourth finger.

E tude 20 - Level 6

Description: G Major. Andantino. Medium duration. First, third, fifth, and sixth positions. Top note C6. Single form.

Technique: “**Shifting.**” **Finger replacement. Shifting on the same string.**
Long slurred bows. Smooth shiftings. Sustained sound.
Great use of fifth position.

E tude 21 - Level 5

Description: D Major. Allegretto. Short duration. Half through third positions. Top note A5. Single form.

Technique: “**Flexibility of the Wrist.**” **String crossing** across two strings.
Wrist exercise. *Bariolage. Détaché.*

E tude 22 - Level 6

Description: D Major. Long duration. Half through third positions.
Top note A5. Single form.

Technique: “**The same Study in Triplets.**” **The same study as the**
previous one in triplets starting on an up bow. Wrist
exercise. Staccato. *Bariolage.* String crossing.

E tude 23 - Level 7

Description: A-flat Major. Allegretto quasi andante. Long duration. Half
through seventh position. Top note E-flat 6. **ABA’ form.**
Highly Chromatic.

Technique: “Short detached notes and octaves.” Staccato. Slurred up-bow staccato. Slurred bows. Bow distribution. Trills with realization. Appoggiaturas. Broken octaves. String crossing across two and three strings. Jumps across two, three, and four strings. Double stops. Intonation.

E tude 24 - Level 5

Description: D Major, G Major. Allegretto grazioso. Medium duration. First, third, and fifth positions. Top note B5. ABA form.

Technique: “The Mordent.” Mordent within slurred bows. Slurred bows. Double appoggiaturas.

E tude 25 - Level 6

Description: D Major, G Major. Allegro moderato. Medium duration. First, second, third, and fifth positions. Top note A5. D Major: ABA(BA)CDC(DC)A form.

Technique: “At the nut.” Double stops: all intervals, at the frog. Spiccato. Natural harmonics. String crossing. *Bariolage*.

E tude 26 - Level 6

Description: C Major, F Major. Allegro non troppo. Long duration. First, second, third, and fifth positions. Top note C6. ABA’ form.

Technique: “Polonaise.” Slow dance character. Staccato. Slurred up-bow staccato. Slurred bows. Bow distribution.

Appoggiaturas. Section B: Double stops: mostly thirds and sixths.

Etude 27 - Level 6

Description: D Minor, B-flat Major. Andante. Long duration. Half through third and fifth positions. Top note B-flat 5. **ABA'** form.

Technique: “**Cantabile passages and double stops.**” Slurred bow. **Trills.** Appoggiaturas. Double appoggiaturas. Double stops: mostly thirds.

Etude 28 - Level 6

Description: B-flat Major, G Major, E-flat Major. Allegretto. Long duration. Half through third and fifth positions. Top note **C6. ABCA'** form.

Technique: “**Ease in bowing.**” String crossing. Spiccato. Bow distribution. Slurred vs. spiccato articulations. Appoggiaturas. Trills. A few double stops.

Etude 29 - Level 7

Description: D Major, G Major. Introduction-Allegro, Allegro non troppo. Long duration. First, second, third, and fifth positions. Top note **B5.** Slow introduction plus a **fast ABA'** form.

Technique: “The Chatterbox.” Introduction: Cantabile. Recitative.

Several appoggiaturas. Three and four-note chords.

Allegro non troppo section: Spiccato. Fast trills. *Bariolage*.

Double stops: all intervals.

Etude 30 - Level 6

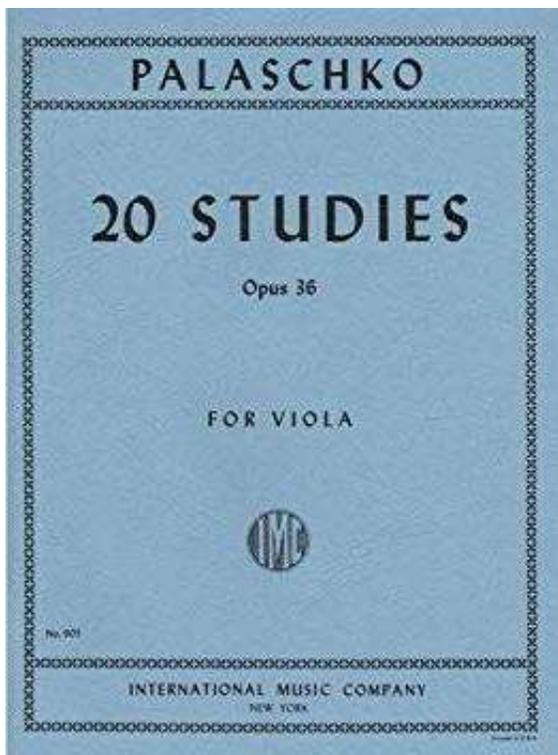
Description: G Major, C Major. Allegro non troppo. Short duration.

Half, first, and third positions. Top note G5. ABA form.

Technique: “Pizzicato with the left hand.” Left-hand pizzicato.

Bariolage. String crossing across two strings. All on slurred bow. Bow distribution. Hands independency.

Chapter 8



Johannes Palaschko

A brief summary of the composer's life, and major pedagogical, compositional, and performance achievements can be found on Chapter 4.

20 Studies for Viola Solo, Op. 36¹⁸³

Overall Level 7

Written originally for viola and first published in 1905, the etudes included in Op. 36 encompass a large number of left and right-hand techniques, such as spiccato, slurred staccato, legato, détaché, double stops, ornaments, and string crossing. They are mostly long in length; however, the collection does include some relatively short pieces. As in Op. 55, they are rich in dynamic contrasts. Except for Studies Nos. 7, 9, and 10, they do not go beyond fifth position. The keys of the etudes extend through four flats and three sharps. Frequent modulation and chromaticism are present on most of them, with passages on chromatic scales occurring in Nos. 4 and 9. Study No. 4 begins with a slow introduction in double stops in counterpoint. It is followed by a fast section, including highly chromatic arpeggio passages, and chromatic scales on legato bow, with as many as twenty-four sixteenth notes per bow.

¹⁸³ Johannes Palaschko, *Twenty Studies for Viola Solo, Opus 36*, (New York: International Music Company, [1947]).

Chromatic alterations are also included in Study No. 9. No. 9 includes not only chromatic scales, but also chromatic string crossing and chromatic double-stops passages. A passage in half-position combined with string crossing and legato bow included in the etude is shown in the following example:

The etudes contain passages including the following: detaché bowing; double, triple, and quadruple stops; staccato; spiccato; chords; string crossings; ornaments; and slurred staccato. Studies Nos. 5, 13, and 17 have sections which explore arpeggios or are entirely devoted to them. Upwards and downward arpeggios are the emphasis in Study No.17. The entire etude is devoted to arpeggios in sixteenth notes. The arpeggios are on legato bowing, with twenty-four notes per bow. The etude is highly chromatic and modulatory. Each group of arpeggios is in a different key. Dynamic markings make the etude more interesting and difficult to play. Smooth string crossing is one of the focuses of the etude.

Study No. 14 focuses on spiccato and string crossing across two strings. It is written in *moto perpetuo*-like style. It includes several passages in fixed positions, including second position. The student thus has the

opportunity to work on string crossing in different positions, which helps to develop a good left-hand shape in positions other than the first.

In his viola etudes, Palaschko, although being a violinist, writes in a very violistic way¹⁸⁴. Even the difficult passagework is violistic, using lots of open strings and not using high positions as is typical for the violin. Half and second positions are used in most of the etudes. Most of his etudes include some degree of chromaticism. A few of them are highly chromatic.

Analyses

E tude 1 - Level 5

Description: D Major. Allegramente. Medium duration. First through fifth positions. Top note B5. ABA' form. Chromatic
Technique: Long slurs. Legato bow. String crossing on legato bow.
Smooth sound. Right arm angle.

E tude 2 - Level 6

Description: G Minor. Allegro con spirito. Long duration. Half, first, second, third, and fifth positions. Top note C6. ABA' form.

¹⁸⁴ Mark Pfannschmidt, American violist, "Re: [viola] Palaschko." E-mail to author, February 10, 2010.

Technique: Spiccato. A few first and fourth finger extensions. A few first and second finger shiftings. Slightly chromatic alterations. A few appoggiaturas. Natural harmonics.

E tude 3 - Level 7

Description: D Minor, D Major. Allegro ma non troppo. Long duration. Half, first, second, third, and fifth positions. Top note B5. **ABA'B'(in D Major) form. Highly chromatic.**

Technique: Cantabile. Legato. Natural harmonics. Bow distribution. Double stops in two-voice counterpoint. Three and four-note chords. Arpeggios. Ornaments. Jumps over four strings.

E tude 4 - Level 6

Description: B-flat Major. Adagio, Allegro moderato. Long duration. First through fifth positions. Top note C6.

Technique: Slow section: Double stops chordal and in two-voice counterpoint: sixths mainly.
Allegro moderato section: Legato vs. staccato. Long slurred bows. Arpeggiated. Chromatic scale passages. Bow distribution. Highly chromatic.

E tude 5 - Level 6

Description: E-flat Major. Largo, Allegro leggiero. Long duration. First, second, third, and fifth positions. Top note C-flat 6. Chromatic.

Technique: Slow section: Double stops chordal and in two-voice counterpoint. Three and four-note chords. Legato cantabile.

Allegro leggiero section: Slurred arpeggios. String crossing. Right arm exercise.

E tude 6 - Level 6

Description: A-flat Major, C Major. Allegro molto, Pastorale moderato. Long duration. Half through fifth positions. Top note B-flat 5. **ABA'CA" form.**

Technique: Staccato/Spiccato. Double appoggiatura. String crossing over two strings. Triadic.

Slow section on double stops chordal and in two-voice counterpoint: mainly thirds and sixths.

E tude 7 - Level 6

Description: G Major. Moderato. Long duration. First through sixth positions. Top note D6. **ABA' form.**

Technique: Legato. Bow distribution. Long slurred bows. Double stops in two-voice counterpoint. Single and double appoggiaturas. Trills. Arpeggios

E tude 8 - Level 6

Description: B-flat Major. Andantino quasi moderato. Long duration.

Half through third positions. Top note G5. ABA' form.

Slightly chromatic.

Technique: Legato cantabile. Double stops in two-voice counterpoint.

Three-note chords. Slurred vs. *détaché* bowings. Bow distribution.

E tude 9 - Level 6

Description: F-sharp Minor. Allegro moderato. Long duration. Half

through seventh positions. Top note D6. ABA' form.

Chromatic.

Technique: Bow distribution. Slurred chromatic scales. Long slurred

bows. Smooth string crossing. A few double stops in two-voice counterpoint.

E tude 10 - Level 7

Description: C Minor. Allegretto. Long duration. First, second, third,

fifth, and sixth positions. Top note C6. ABA' form.

Technique: Slurred up-bow staccato. Mordents. Three and four-note

chords. Double stops: all. Staccato. Bow distribution.

Variety of bow articulations. A few natural harmonics.

Slightly chromatic.

Etude 11 - Level 7

Description: G Minor, G Major. Moderato, tempo di marcia. Medium duration. First, third, and fifth positions. Top note C6. ABA form.

Technique: A: Double stop chordal and in two-voice counterpoint. Three-note chords. Dotted rhythms. Staccato. Pizzicato. Bow distribution.
B: Legato. Cantabile. Slurred long bows. Three and four-note chords. Spiccato. Uneven bow distribution. A few natural harmonics. Slightly chromatic.

Etude 12 - Level 5

Description: D Minor, D Major. Allegro. Short duration. Half through third positions. Top note A⁵. ABA form. Slightly chromatic.

Technique: A: Spiccato. Short vs. long slurred bows. Bow distribution. Jumps.
B: Cantabile. Legato. A few double stops. A few three-note chords. A few natural harmonics.

Etude 13 - Level 6

Description: G Major. Allegro giusto e cantabile. Long duration. Half, first, and third positions. Top note A5. ABA' form. Chromatic.

Technique: String crossing over three and four strings. Arpeggios. Bow distribution. Accents. Artificial harmonics.

Etude 14 - Level 7

Description: B-flat Major. Vivace. Long duration. First through fifth positions. Top note B-flat 5. **ABA' form. Chromatic.**

Technique: Spiccato. String crossing across two strings. A short passage on second position.

Etude 15 - Level 6

Description: G Minor. Adagio doloroso. Medium duration. First, second, third, and fifth positions. Top note B-flat 5. **ABA' form. Chromatic.**

Technique: Cantabile. Double stops in two-voice counterpoint. Three and four-note chords. Bow distribution. A few turns, appoggiaturas, and trills. A few natural harmonics.

Etude 16 - Level 6

Description: A Major, A Minor. Moderato. Medium duration. Half through third positions. Top note A⁵. ABA form. Slightly chromatic.

Technique: A: Double stops in two-voice counterpoint. Three and four-note chords. Fourth finger extension.

B: Legato. *Détaché*. Spiccato. Triadic.

Etude 17 - Level 7

Description: F Major. Molto moderato. Medium duration. First through fifth positions. **Top note C6. ABA' form. Chromatic.**

Technique: Arpeggios. Long slurred bows. Arms angle. Smooth string crossing. Dynamics.

Etude 18 - Level 6

Description: E Minor, E Major. Allegro moderato. Medium duration. First, third, and fifth positions. Top note E⁶. ABA form. Chromatic.

Technique: A: Dotted rhythm on up-bow pattern. Staccato at the tip. Bow distribution. Double stops. A few three and four-note chords. A few appoggiaturas and trill with realization. Chromatic.

B: Legato. Cantabile. Tone production. A few natural harmonics. A few double appoggiaturas.

Etude 19 - Level 7

Description: C Major. Vivace e molto leggero. Long duration. First through fifth positions. **Top note B5. ABA' form. Chromatic.**

Technique: Sting crossing across two strings on broken sixths mostly. Long slurred bows. Right arm and wrist exercise. Smooth string crossing. Evenness of sound.

Etude 20 - Level 7

Description: F Major, F Minor. Allegro e brioso. Long duration. First, second, third, and fifth positions. Top note B-flat 5. ABA form.

Technique: A: Spiccato. *Détaché*. Double stops: all intervals. Three and four-note chords. Jumps on double stops.

B: Spiccato. Double appoggiaturas. Accents. Double stops chordal (almost all intervals) and in two-voice counterpoint. String crossing on double stops. A few three and four-note chords.

Chapter 9



Jacques-Féréol Mazas

A brief summary of the composer's life, and major pedagogical, compositional, and performance achievements can be found on Chapter 7.

Études Brillantes, Op. 36¹⁸⁵

Overall Level 7

Because the *Études Brillantes* and the *Études Spéciales* are part of the same method, although published in separate books, the explanation and discussion of these études is included in Chapter Six. This present chapter includes only a table containing the analyses of all études along with a few musical examples. More excerpts illustrating some of the musical and technical highlights of Book II are included in Chapter Seven.

Analyses

Étude 31 - Level 6

Description: F Major. Adagio non troppo. Long duration. First, third, fourth, and fifth positions. Top note G5. ABA' form.

Technique: "Melody" [title of the étude]. Cantabile. Legato.

Embellishments. Trills. Appoggiaturas. Double and triple appoggiaturas. Passages on the same string. Tone production.

¹⁸⁵ Jacques-Féréol Mazas, *Études Brillantes for Viola Solo, Opus 36, [book 2]* transcribed by Louis Pagels (New York: International Music Company, [1950]).

E tude 32 - Level 6

Description: E-flat Major, C Major. Allegro moderato. Long duration.

First, third, and fifth positions. Top note C6. ABA' form.

Technique: "The Legato." Sixteenth notes on slurred bows. Legato.

String crossing across all strings. Triadic. Bow distribution.

E tude 33 - Level 6

Description: A Minor. Andante. Short duration. First, third, and fifth

positions. Top note A4. ABA' form.

Technique: "Bowing Exercise." Bow distribution. Slurred bows.

Staccato. Appoggiaturas. Turns. Double appoggiaturas.

Embellishments. Forzandos. Slurred up-bow staccato.

Dotted rhythms.

E tude 34 - Level 6

Description: F Major. Allegro moderato. Short duration. First, second,

third, and fifth positions. Top note C6. ABA' form.

Technique: "The Staccato." Slurred up-bow staccato on long bows.

Bow distribution. Three-note chords. A few trills.

E tude 35 - Level 7

Description: A-flat Major. Andante sostenuto. Short duration. First,

third, fourth, fifth, sixth, seventh, and tenth positions. Top

note A-flat 4.

Technique: “Melody on G string” (C string on the viola). Cantabile.
Legato. All on the C string. Shiftings. Trills. Appoggiaturas.
Turns. Accents. Embellishments. Left hand ability.

E tude 36 - Level 6

Description: E-flat Major. Allegro moderato assai. Medium duration.

Half through sixth positions. Top note C6. ABA' form.

Technique: “*Martelé*-bowing.” *Martelé* at the tip. Appoggiaturas. Double appoggiaturas. Accents. Slurred up-bow staccato. Eighth-note triplets slurred and staccato on a variety of bow patterns. A few double stops: thirds.

E tude 37 - Level 7

Description: G Major. Allegro moderato. Long duration. Half through fifth positions. Top note G5. ABA'B' form.

Technique: “The Arpeggio.” Legato passage. Melody on C string. Shifting on one string. Double stops: thirds and sixths mainly. Slurred up-bow staccato. Slurred arpeggios. String crossing across four strings.

E tude 38 - Level 7

Description: E-flat Major. Andante sostenuto. Medium duration. First, third, and fifth through ninth positions. Top note B-flat 5. ABA' form.

Technique: “**The Portamento.**” *Cantabile espressivo. Legato.* Melody on G string. Portamento. Shifting on one string. Appoggiaturas. Turns. Jumps on one string.

Etude 39 - Level 6

Description: C Major. Allegro. Short duration. Half through third and fifth positions. Top note G5.

Technique: “**Bowing-**exercise on two strings, for flexibility of the **wrist.**” *Détaché.* String crossing across two strings. Right-hand wrist exercise. Variety of bow patterns including slurred and detached notes.

Etude 40 - Level 7

Description: D Major. Andante cantabile. Long duration. First, second, third, fifth, sixth, and seventh positions. Top note E-flat° 6.

Technique: “**Embellishments in Cantabile.**” *Cantabile. Legato.* Embellishments. Turns. Appoggiaturas. Trills. Cadenza-like passage. Slurred up and down staccato. Bow distribution.

Etude 41 - Level 6

Description: D Major. Allegretto, Trio. Long duration. First, third, and fifth positions. Top note B5. ABA' form.

Technique: “Use of the Appoggiatura.” Appoggiaturas.

Staccato/Spiccato and slurred up-bow staccato combined on different bow patterns at the tip and at the frog. A few double stops: thirds and sixths.

Etude 42 - Level 6

Description: B-flat Major. Allegro. Long duration. First, third, fourth, and fifth positions. Top note B-flat 5. ABA' form.

Technique: “Bowling Exercise, at the point with little bow.” Entirely in sixteenth notes on *bariolage* combined on two slurred and two *détaché* notes. Accents.

Etude 43 - Level 6

Description: A-flat Major, F Major. Allegro, Andantino musette. Long duration. First, third, fourth, and fifth positions. Top note A-flat 4. ABA' form.

Technique: “Bowling Exercise.” A section: Entirely in sixteenth notes combined in two staccato separated and two slurred notes at the tip. Double stops: thirds, fourths, fifths, and sixths. Slightly chromatic.

B section: Cantabile. Legato. Slurred double stops in two-voice counterpoint (one voice moves while the other remains). A few single and double appoggiaturas.

Etude 44 - Level 7

Description: C Major, A Major. Allegro vivo. Long duration. First, third, and fifth positions. Top note C6. ABA' form.

Technique: "Various Bowings." Variety of bow articulations, strokes, and patterns: legato, staccato, spiccato. Slurred up-bow staccato. Accents. Appoggiaturas. Trills. Double stops. Four-note chords. Bow distribution.

Etude 45 - Level 7

Description: A Minor, F Major, A Major. Allegro non troppo. Long duration. First through sixth positions. Top note D6. ABCA' form.

Technique: "Springing Bow." Light bow. Crisp articulation. Legato and spiccato combined in different bow patterns. Bow distribution. String crossing across two strings. Broken octaves. Modulations.

Etude 46 - Level 7

Description: A Major, D Major. Allegro moderato. Long duration. First through seventh positions. Top note E6. ABA'B' form.

Technique: "Lightness." Light bow. A: Legato. Slurred up-bow staccato. Embellishments.

B: Sequence of down bows. Jeté stroke. Slurred up-bow staccato. A few three-note chords.

E tude 47 - Level 7

Description: D Major. Allegro moderato. Long duration. First, third, fourth, and fifth positions. Top note C-sharp 6. ABA' form.

Technique: "Staccato." Slurred up-bow staccato. Bow distribution.

E tude 48 - Level 5

Description: E Minor, E major. Allegretto grazioso quasi andante. Long duration. First, second, third, and fifth positions. Top note B5. ABA form.

Technique: "Grazioso." Legato. Appoggiaturas. Slurred up-bow staccato. Variety of bow patterns.

E tude 49 - Level 6

Description: A-flat Major. Long duration. Half through fourth and sixth positions. Top note C6. ABA' form.

Technique: "Bowling Exercise." String crossing cross two strings. Legato. Entirely in sixteenth-notes slurred by pairs to the next beat. *Bariolage*. A few double stops in two-voice counterpoint. "Viotti" bowing.

E tude 50 - Level 7

Description: A-flat Major. Moderato assai. Long duration. First through fourth positions. Top note A-flat 5. ABA' form.

Technique: “**Bowing Exercise.**” Short *détaché* at the frog all on double stops. Legato running passages. Slurred up and down bow staccato. Passage on cantabile, legato double stops.

E tude 51 - Level 5

Description: F Major. Allegro. Long duration. First through fourth positions. Top note A5. ABA' form.

Technique: “**Lightness of the Bow.**” Light bow. *Détaché* at the tip. A few appoggiaturas. A few double stops: thirds mainly.

E tude 52 - Level 6

Description: G Major, E-flat Major, C Major, F-sharp Minor. Allegro non troppo. Long duration. Half through sixth positions. Top note D6. ABA' form. Chromatic.

Technique: “**Bow Exercise.**” *Martelé* at the tip combined with slurred notes. Accented *détaché* notes. String crossing over two strings. Chromatic passage on the F-sharp Minor section. Jumps across three and four strings.

E tude 53 - Level 7

Description: C Minor, F Minor, C Major. Moderato assai, Allegretto dolcissimo, Allegro. Long duration. Half through fourth positions. Top note A-flat 5. ABA'C form.

Technique: “**Bowing Exercise.**” A: *Martelé* combined with legato thirty-second notes and slurred down bow staccato. Bow

distribution. String crossing across two and three strings.

A few double stops: thirds and sixths mainly.

B: *Détaché* and slurred up and down bow staccato on dotted rhythm.

C: Legato and staccato sixteenth notes in fast string crossing across two strings. Wrist exercise. A few four-note chords.

E tude 54 - Level 7

Description: A Major, D Major. Allegro vivace. Medium duration. First, and third through seventh positions. Top note E⁶. ABA form.

Technique: “**Rapidity.**” Left hand finger velocity. Fast legato scale runs. Fast shiftings. Staccato and legato sixteenth notes combined in different bow patterns. Bow distribution. *Bariolage*. Accents.

E tude 55 - Level 7

Description: E-flat Major. Allegro moderato. Long duration. First through fifth positions. Top note G⁵.

Technique: “**The Trill Exercise.**” Trills: second and third finger trills, single, double stops, and within slurs. Appoggiaturas. A few double stops.

Etude 56 - Level 7

Description: B-flat Minor. D Major, B-flat Major. Long duration. First through fourth positions. Top note A-flat 5. ABCA' form.

Technique: "The Mordent Exercise." Mordents. Gruppetto (turns). Jumps across three and four strings. Left hand velocity. A few double stops and four-note chords. Slurred up and down bow staccato on dotted rhythms.

Chapter 10



Rodolphe Kreutzer

French violinist, pedagogue, and composer, Kreutzer was born in Versailles in 1766 and died in Geneva in 1831. The son of a German wind player, Kreutzer was given his first violin lessons by his father using Leopold Mozart's method. At the age of twelve he studied composition

and violin with Anton Stamitz, and in 1780 he performed one of his teacher's violin concertos at the Paris Concert Spirituel.¹⁸⁶ Years later he performed one of his own violin concertos at the same Concert Spirituel and soon established his reputation as a virtuosic violin player. Beethoven dedicated his Violin Sonata, Op. 47 (*Kreutzer*) to him, although Kreutzer never performed it.

At the end of the century, during a time when Paris offered ample professional opportunities, the French school of violin, headed by Kreutzer, Rode, and Baillot, flourished. Their teaching activities were loosely related to the founding of the Paris Conservatoire.¹⁸⁷ Kreutzer was a member of the violin faculty of the Institut National de Musique since 1793 and when it became the Paris Conservatoire in 1795, he remained on its faculty until retirement in 1826 at the age of sixty. Kreutzer, along with the other two violin teachers, Rode and Baillot, collaborated in formulating the Conservatoire's violin course, the *Méthode*

¹⁸⁶ Theodore Baker, *Biographical Dictionary of Musicians*, 8th edition, rev. Nicholas Slonimsky, s.v. "Kreutzer, Rodolphe."

¹⁸⁷ Walter Kolneder, *The Amadeus Book of the Violin: Construction, History, and Music*, trans. and ed. Reinhard G. Pauly (Portland, OR: Amadeus Press, 1998), 371.

de violon (1803).¹⁸⁸ Among his pupils was his brother, Jean Nicolas Auguste Kreutzer, violinist and composer who started to learn the violin with Kreutzer at home, later becoming his student at the Conservatoire. After Kreutzer's retirement, Jean Kreutzer took charge of his Conservatoire class, although he had already been a member of the staff.¹⁸⁹ Other pupils of Kreutzer include Charles Philippe Lafont and Lambert Massart. Kreutzer's performance career came to an end with a broken arm in a carriage accident.

In his day, Kreutzer was much acclaimed as a composer of operas, ballet, and chamber music.¹⁹⁰ One of his ballet scores, *Paul et Virginie* (1806), was a great public success in Paris holding the stage for fifteen consecutive years. He composed several operas, ballets, nineteen violin concertos, and string trios and quartets among other chamber music works. His early chamber music and concertos were influenced by the music of Stamitz, and the later chamber music and concertos by the

¹⁸⁸ Robin Stowell, *The Early Violin and Viola: A Practical Guide* (Cambridge: Cambridge University Press, 2001), 22.

¹⁸⁹ David Charlton, "Kreutzer," in *The New Grove Dictionary of Music and Musicians*, 2nd ed., edited by Stanley Sadie (London: Macmillan, 2001), 13:905-6.

¹⁹⁰ Kolner, 359.

style of Giovanni Battista Viotti.¹⁹¹ Kreutzer is generally considered the creator of the violin etude.¹⁹² In the pedagogy field, he wrote the *Dix-neuf études ou caprices pour le violon seul* (Nineteen etudes or caprices for violin solo), published in Paris in 1812,¹⁹³ and his most celebrated publication, the *42 études ou caprices* (originally 40) for unaccompanied violin. Kreutzer, along with Baillot and Rode, stands as one of the founders of the French violin school.¹⁹⁴

*42 Studies*¹⁹⁵

Overall Level 7

Kreutzer's *Studies* for the violin occupy a unique position in the literature of violin studies and are often described as “daily bread for violinists.”¹⁹⁶ Transcribed for the viola, the *Studies* also became daily bread for violists. In these studies Kreutzer “met the challenge of the

¹⁹¹ Charlton, "Kreutzer" In *The New Grove Dictionary*, 904.

¹⁹² Kolneder, 358.

¹⁹³ *Ibid.*, 451.

¹⁹⁴ Baker, *Biographical Dictionary*, s.v. "Kreutzer, Rodolphe."

¹⁹⁵ *Rodolphe Kreutzer, Forty-two Studies for the Viola, transcribed and ed. Walter Blumenau* (Chester, N.Y: G. Schirmer, Inc., 1950).

¹⁹⁶ Semi Yang, "Violin Etudes: A Pedagogical Guide" (D.M.A. diss., University of Cincinnati, 2006),

modern violin by aiming partly at fluency in contraction and extension of the left hand.”¹⁹⁷ Gerber’s *Neues historisch-biographisches Lexikon der Tonkünstler* (A new historical-biographical dictionary of Composers) of 1813, gives 1796 as the year of publication of the *42 Studies*.¹⁹⁸ In his article in *The New Grove*, Charlton states that they were published in 1796 as forty-two etudes, but two of the etudes may not be authentic and were omitted in later editions.¹⁹⁹ According to Charlton, the first extant edition is from circa 1807 and contains only forty studies. The transcribed viola edition used in this edition contains forty-two etudes.

Kreutzer had a special talent for isolating specific technical elements, generally stressing the elements by repetition. There are only a few etudes which combine several elements in the same etude. Kolneder explains Study No. 17 very well, showing how Kreutzer avoids excessive repetition by means of adding some degree of melodic variation, modulating, and by adding double stops at the end of the etude. Kolneder states that Kreutzer “knew how to present basic musical

¹⁹⁷ Charlton, “Kreutzer,” in *The New Grove Dictionary*, 904.

¹⁹⁸ Kolneder, 358.

¹⁹⁹ Charlton, “Kreutzer,” in *The New Grove Dictionary*, 904.

procedures in an effective violinistic [violistic] way, and how to carry them through an entire etude without losing momentum.”²⁰⁰

Due to their musical quality, technique development, and approach, successive editors have brought the *42 Studies* up to date either by adding new fingerings and bowings or by composing their own variations.²⁰¹ Much has been written about how to study Kreutzer’s etudes, such as C. Hering’s book of 1858, *Concerning Kreutzer’s Etudes, a Systematic Manual for Violin Teacher*.²⁰² Several books are dedicated entirely to bowing and rhythmic variations, such as Alberto Bachmann’s *1000 coups d’archet... sur la deuxième et la huitième étude* (Paris, 1938),²⁰³ based on the second and eighth etudes, Kreutzer’s pupil Massart’s, *L’Art de travailler les études de Kreutzer*, which explains the “exact manner in which Kreutzer wanted his etude to be practiced”²⁰⁴ by providing various bowing techniques, and Abram Yampolsky’s *Virtuosic Variations on*

²⁰⁰ Kolneder, 359.

²⁰¹ Charlton, "Kreutzer" In *The New Grove Dictionary*, 903.

²⁰² Kolneder, 359.

²⁰³ *Ibid.*, 360.

²⁰⁴ *Ibid.*

Kreutzer's Study No. 8, published in the September 2004 issue of *The Strad*.²⁰⁵

Kreutzer etudes are not organized in order of difficulty, but by technique, with the later etudes using advanced techniques. Jacques Israelievitch called the first group of etudes the “foundational section,” which includes Nos. 1 to 14 and focuses on various bowing techniques.²⁰⁶ He calls the second group the “trill section,” which includes Nos. 15 to 22, as well as No. 40. “Elaboration” is the third group, including Nos. 23 to 31 dealing with octaves, broken octaves, tenths, shiftings, and more advanced bowing techniques of string crossing, slur staccato, and legato. The last section is called “polyphonic” and consists of double-stop studies, as found in Nos. 32 to 42, excluding No. 40. Grouping the etudes into these four sections is useful and will be observed in the discussion below. Some etudes include bowing and rhythmic variations suggested by the composer or editor and can be applied to several other etudes. Only a few of the etudes have any dynamic indications, with some having only an indication in the very first

²⁰⁵ Yang, 4.

²⁰⁶ David Wilson, *A Study Guide for Students and Teacher, with Kreutzer 42 Studies for Solo Violin*, ed. Jacques Israelievitch (Toronto: Stringology Music Studios, 2006), 10.

measure of the etude. Left hand in higher positions is presented clearly and concisely, putting emphasis on a particular finger pattern, shift, contraction, or extension of the hand. Only Studies Nos. 6, 12, 21, and 25 go beyond seventh position. The majority of the etudes stay within the bounds of the first five positions. The keys of the studies extend through five flats and three sharps, with four sharps being present in a short passage in Study No. 22.

From the “foundation studies,” No. 1 is a slow etude that concentrates on tone production in long legato bows (two measures per bow), large shifts on one string, and trills. Study No. 2, the most famous of all Kreutzer etudes, is an etude on *détaché* in sixteenth notes, also designed to develop finger patterns. Massart’s book presents 150 bowing variations for this etude alone. The Blumenau edition used for this study suggests forty bowing variations, such as *martelé*, “Viotti” bowing, spiccato, legato, and *détaché* at the frog.

Allegro moderato



Ex. 10.1. Kreutzer, *42 Studies*, No. 2, mm. 1-3.²⁰⁷

The bowing variations suggested in Study No. 2 can be used to practice Study No. 3 as well. Study No. 4 is a study on slurred up-bow staccato. This etude is technically interesting because almost every bar includes a different bow pattern, thus creating an uneven bow distribution. The etude can be practiced on slurred down-bow staccato.



Ex. 10.2. Kreutzer, *42 Studies*, No. 4, mm. 15-17.²⁰⁸

The fifth study is entirely in first position and uses *détaché* bowing. It includes twenty-nine bowing variations. No. 7 emphasizes

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martelé strokes at the tip and string crossing across two, three, and four strings. The string crossing is a result of broken octaves and tenths, the main point object of the study. The study also includes arpeggios, fourth finger extensions, and *bariolage* across three and four strings.



Ex. 10.3. Kreutzer, *42 Studies*, No. 7, mm. 41-44.²⁰⁹

No. 8, which also includes bowing variations, is a study on arpeggios and string crossing. Frequent chromatic alterations and the key of E major make it a difficult etude for intonation. Finger exercise is the focus of No. 9 with legato bow including as many as twenty-four notes. The fourth finger is particularly stressed, as well as second and fourth positions.

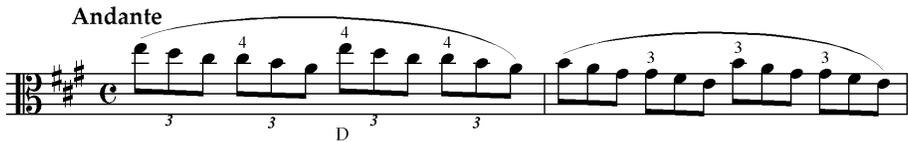
²⁰⁹ *Forty-Two Studies* by Rodolphe Kreutzer. Transcribed and edited by Walter Blumenau. Copyright © 1950 (Renewed) by G. Schirmer, Inc. (ASCAP). International Copyright Secured. All Rights Reserved. Used by Permission.

Allegro moderato



Ex. 10.4. Kreutzer, *42 Studies*, No. 9, mm. 1-2.²¹⁰

Shiftings (first and second fingers), finger replacement, and, consequently, intonation are the emphasis of Study No. 11. The shiftings are performed within big slurs. This study served as a model for shifting etudes for many composers of the nineteenth and twentieth centuries.



Ex. 10.5. Kreutzer, *42 Studies*, No. 11, mm. 1-2.²¹¹

²¹⁰ *Forty-Two Studies* by Rodolphe Kreutzer. Transcribed and edited by Walter Blumenau. Copyright © 1950 (Renewed) by G. Schirmer, Inc. (ASCAP). International Copyright Secured. All Rights Reserved. Used by Permission. The square above the first note is explained by the author on page 3 as an instruction to “put down the finger in preparation for a note to come.”

²¹¹ *Forty-Two Studies* by Rodolphe Kreutzer. Transcribed and edited by Walter Blumenau. Copyright © 1950 (Renewed) by G. Schirmer, Inc. (ASCAP). International Copyright Secured. All Rights Reserved. Used by Permission.

Arpeggios and broken arpeggios are emphasized in Nos. 12 and 13, which also work on string crossing across two strings. String crossing is the main feature of Studies Nos. 7, 13, and 14. The latter (14) is a study on smooth string crossing across two strings on legato bow. Smooth string crossing and shiftings on one string makes intonation particularly difficult for the student.



Ex. 10.6. Kreutzer, *42 Studies*, No. 14, mm. 1-2.²¹²

The “trill section” includes etudes on third finger trills (15 and 18), trills with the fourth finger (19 and 21), and trills within fast sixteenth-note passages (20 and 22). Study No. 18 alternates passages on trills with passages on *martelé* strokes at the frog and slurred sixteenth-note passages. One of the trill passages includes a double stop opposing the trill not against an open string on the bottom voice. It makes the passage a little difficult for intonation.

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Ex. 10.7. Kreutzer, *42 Studies*, No. 18, mm. 31-32.²¹³

Study No. 16 includes trills with third and fourth fingers, and Study No. 17 includes written trills, such as turns and broken octaves. Trills and double stops are the emphasis of Study No. 40. Unusual fingerings and double-stop fifths make the study difficult to master intonation. The study is devoted entirely to the double stops with a trill in one of the notes. It has only a couple of measures written in single notes. The etude includes one suggestion on how to realize the trill.

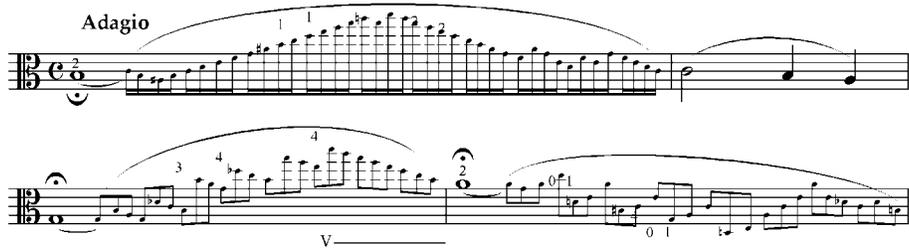


Ex. 10.8. Kreutzer, *42 Studies*, No. 40, mm. 81-82.²¹⁴

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The next group of etudes, the “elaboration” group, starts with Study No. 23, a study on cadenza-playing involving arpeggios and long legato bow. Bow distribution plays a great role in this etude. Usually, teachers advise their students to practice Study No. 1 as preparation for No. 23.

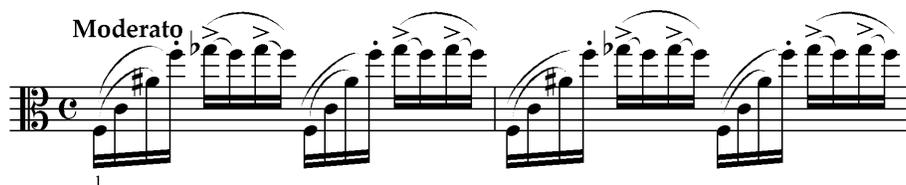


Ex. 10.9. Kreutzer, *42 Studies*, No. 23, mm. 1-4.²¹⁵

No. 24 is for octaves, played with the first and fourth fingers on two different strings; it helps to establish the correct left-hand shape for each position. No. 25 includes broken octaves in pair of slurred sixteenth-note bow pattern. Study No. 30 is a study on *bariolage* with string crossing across two strings and arpeggios across four strings, which requires the four fingers to remain in place. The etude demands great use of fourth-finger extensions and contractions as well as some

²¹⁵ Forty-Two Studies by Rodolphe Kreutzer. Transcribed and edited by Walter Blumenau. Copyright © 1950 (Renewed) by G. Schirmer, Inc. (ASCAP). International Copyright Secured. All Rights Reserved. Used by Permission.

awkward left-hand shapes. Slurred staccato, various bow patterns, and legato are emphasized in the remaining etudes of the group. The following example illustrates two measures including short arpeggios across four strings from Study No. 30.



Ex. 10.10. Kreutzer, *42 Studies*, No. 30, mm. 29-30.²¹⁶

The “polyphonic” or double-stop etudes start with No. 32, which is a study in which one voice is sustained while the other moves. Intonation is the main emphasis of the etude. The moving voice has always to be in tune with the sustained voice. Sometimes the sustained voice has to shift to another string to allow for the passage to be played. This makes intonation even more difficult. No. 32, in particular, starts almost every bow from a unison going to an octave.

²¹⁶ Forty-Two Studies by Rodolphe Kreutzer. Transcribed and edited by Walter Blumenau. Copyright © 1950 (Renewed) by G. Schirmer, Inc. (ASCAP). International Copyright Secured. All Rights Reserved. Used by Permission.

Andante

Ex. 10.11. Kreutzer, *42 Studies*, No. 32, mm. 1-2.²¹⁷

Thirds are emphasized in No. 33, which includes frequent fourth-finger extensions to play major thirds. Study No. 34 works on finger strength and independence, and double-stop- *bariolage*. No. 36 is entirely dedicated to the “Viotti” bowing (two staccato notes slurred with the strong beat on the second note). The articulation is complicated through the addition of double stops. Study No. 41 includes triple stops and double trills (double stops with trills on both notes). No. 35 is a march in double stops, while No. 42 is a Baroque-style fugue in the manner of Bach’s Solo Violin Sonatas. This etude includes major tenths in first and third positions and, therefore a greater extension of the left

²¹⁷ Forty-Two Studies by Rodolphe Kreutzer. Transcribed and edited by Walter Blumenau. Copyright © 1950 (Renewed) by G. Schirmer, Inc. (ASCAP). International Copyright Secured. All Rights Reserved. Used by Permission.

hand. Kolneder says “Kreutzer’s last etude is so different from the usual ones that one might rather call it a ‘composition’.”²¹⁸



Ex. 10.12. Kreutzer, *42 Studies*, No. 42, mm. 1-4.²¹⁹

In degree of difficulty, the etudes rank slightly below the Rode *Caprices*. Musically they are not as interesting and rewarding as the *Caprices* of either Rode or Fiorillo, nor the Gaviniès *Matinées*.²²⁰ However, they are very useful and successful in developing all of the major facets of a violist’s technique.

Analyses

Etude 1 - Level 6

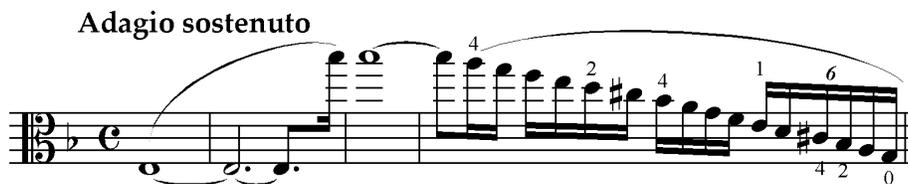
Description: D Minor. Adagio sostenuto. Medium duration. First through sixth positions. Top note B-flat 5.

²¹⁸ Kolneder, 437.

²¹⁹ Forty-Two Studies by Rodolphe Kreutzer. Transcribed and edited by Walter Blumenau. Copyright © 1950 (Renewed) by G. Schirmer, Inc. (ASCAP). International Copyright Secured. All Rights Reserved. Used by Permission.

²²⁰ Stolba, 243.

Technique: Cantabile. Legato. Sustained sound. Tone production. Long slurred bows. Bow distribution. Trills. Appoggiaturas. Large shiftings. Jumps across four strings.



Ex. 10.13. Kreutzer, *42 Studies*, No. 1, mm. 76-79.²²¹

Etude 2 - Level 5

Description: F Major. Allegro moderato. Short duration. First through third positions. Top note G5.

Technique: *Détaché*. Triad arpeggios, broken thirds, and one-octave ascending scales. A large number of bow patterns, articulation, rhythm, and dynamic variations suggested.

Etude 3 - Level 5

Description: F Major. Allegro moderato. Short duration. First through sixth positions. Top note C6.

Technique: *Détaché*. Legato. Combination of both strokes on a variety of bow patterns. Broken thirds and fourths. Ascending and descending tonal sequences. Can be practiced using the variations suggested in the previous etude.

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E tude 4 - Level 6

Description: F Major. Medium duration. First through fifth positions.

Top note G5.

Technique: Slurred up-bow staccato. Uneven bow distribution.

E tude 5 - Level 5

Description: A-flat Major. Allegro moderato. Short duration. First position. Top note E-flat 5.

Technique: *Détaché*. A large number of bow patterns, articulation, rhythm, and dynamic variations suggested.

E tude 6 - Level 6

Description: F Major. Moderato. Medium duration. First through 11th positions. Top note A⁶.

Technique: *Martelé*. Broken triads. Arpeggios. Scales. Fourth-finger extension. String crossing across two and three strings.



Ex. 10.14. Kreutzer, *42 Studies*, No. 6, mm. 7-8.²²²

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Etude 7 - Level 6

Description: G Major. Moderato. Medium duration. First through third positions. Top note G5.

Technique: Right-arm exercise. Bow exercise. *Martelé*. Broken octaves and tenths. *Bariolage*. String crossing across two, three, and four strings.

Etude 8 - Level 6

Description: A Major. Allegro non troppo. Medium duration. First through seventh positions (except fifth and sixth). Top note A[°]6.

Technique: *Détaché*. Arpeggios. String crossing across two, three, and four strings. Set of bow patterns, bow strokes, and rhythm variations suggested. Fourth-position practice passages.

Etude 9 - Level 6

Description: B-flat Major. Allegro moderato. Long duration. First through fifth positions. Top note B-flat 5.

Technique: Finger exercise (third and fourth fingers). Finger velocity. Dexterity. Legato. Long slurred bows.

Etude 10 - Level 7

Description: C Major. Moderato. Long duration. First through sixth positions. Top note D[°]6.

Technique: *Détaché*. Upward and downward arpeggios. Shifts. Remains in position: fourth and fifth positions. Jumps across three and four strings. String crossing. Three bow-pattern variations suggested.

Etude 11 - Level 6

Description: A Major. Andante. Medium duration. First through seventh positions (except fourth and sixth). Top note A⁶.

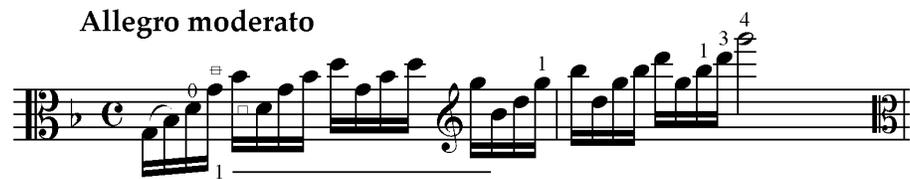
Technique: Shifting study. Smooth shiftings. Shiftings to the same note, and shifting on the same string. Intonation. Legato. Long sustained bows.

Etude 12 - Level 7

Description: D Minor. Allegro moderato. Medium duration. Half through eighth positions. Top note A⁶.

Technique: Arpeggios (ascending) across three octaves. *Détaché*. Intonation. Shifts. String crossing.

Allegro moderato



Ex. 10.15. Kreutzer, *42 Studies*, No. 12, mm. 3-4.²²³

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Etude 13 - Level 6

Description: D Major. Moderato. Long duration. Half through third positions. Top note G5. Entirely in sixteenth-notes.

Technique: Wrist exercise. String crossing across two and three strings. Broken three-note arpeggios. Finger independency. Bow pattern: same bow pattern throughout the entire etude combining slurred and detached sixteenth notes.



Ex. 10.16. Kreutzer, *42 Studies*, No. 13, mm. 19-20.²²⁴

Etude 14 - Level 6

Description: D Major. Moderato. Long duration. First through seventh positions. Top note D6. Chromatic.

Technique: Legato. Smooth string crossing across two strings. Evenness of sound. Intonation. Contractions and extensions of the left hand. Modulation passages.

Etude 15 - Level 6

Description: E-flat Major. Allegro ma non troppo. Medium duration. First through fifth positions. Top note B-flat 5.

²²⁴ Forty-Two Studies by Rodolphe Kreutzer. Transcribed and edited by Walter Blumenau. Copyright © 1950 (Renewed) by G. Schirmer, Inc. (ASCAP). International Copyright Secured. All Rights Reserved. Used by Permission.

Technique: Trill: third finger trills with realization. Some second and fourth-finger trills as well. Shiftings by step (mostly). Fourth finger extension. *Martelé*. Four versions of the trill are suggested in the variations.

Etude 16 - Level 7

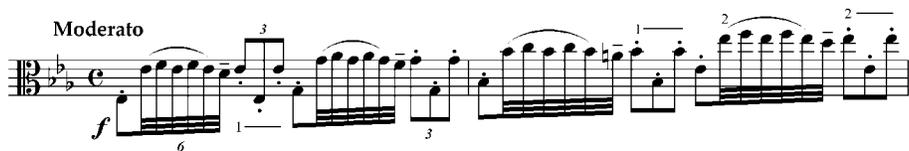
Description: G Major. Moderato. Medium duration. First through fifth positions (except fourth). Top note A⁵.

Technique: Trill: third and fourth fingers trills. *Martelé*. Bow speed. Four versions of the trill are suggested in the variations.

Etude 17 - Level 6

Description: E-flat Major. Moderato. Long duration. First through sixth positions (except fifth). Top note E-flat 6.

Technique: Written trills with realization. Staccato. Broken octaves and tenths. String crossing across two and three strings. A few double stops.



Ex. 10.17. Kreutzer, *42 Studies*, No. 17, mm. 1-2,²²⁵

²²⁵ *Forty-Two Studies* by Rodolphe Kreutzer. Transcribed and edited by Walter Blumenau. Copyright © 1950 (Renewed) by G. Schirmer, Inc. (ASCAP). International Copyright Secured. All Rights Reserved. Used by Permission.

E tude 18 - Level 8

Description: C Major. Moderato. Long duration. First through fifth positions. Top note B-flat 5. Highly chromatic.

Technique: Trill: third and fourth finger trills on legato bows with and without realization. Trills with double stops. Arpeggios. Shiftings. Intonation. *Martelé* at the frog.

E tude 19 - Level 7

Description: G Major. Moderato. Long duration. First through fifth positions (except fourth). Top note A5.

Technique: Trill: third and fourth finger trills on downward scale, dotted rhythm, and legato bow. Shifting. Smooth shiftings and string crossing. Two variations at the speed of a trill suggested.

E tude 20 - Level 8

Description: D Major. Medium duration. First through sixth positions. Top note C6. Highly chromatic.

Technique: Trill: second and third finger trills on legato bow. Downward scales across all four strings. Remains in position. Jumps across three and four strings. Intonation. Two variations at the speed of a trill suggested.

E tude 21 - Level 7

Description: E Minor. Moderato. Short duration. First through eighth positions (except second, sixth, and seventh). Top note E6. Chromatic.

Technique: Trill: fourth finger trills. Shifting (third finger). Intonation. *Martelé* strokes. Trills on descending scales. Two versions of the trill are suggested in the variations.

Moderato

The musical notation is in bass clef with a 7/8 time signature. It begins with a *marcato* marking under a group of three sixteenth notes. The first note of this group has a trill. This pattern repeats three times. The piece then transitions to a descending scale of sixteenth notes, with trills on the first note of each group. The scale is marked with fingerings 2, 0, 4. The piece concludes with a cadenza-like flourish.

Ex. 10.18. Kreutzer, *42 Studies*, No. 21, mm. 1-2.²²⁶

E tude 22 - Level 6

Description: D-flat Major. Moderato. Long duration. Half through fourth positions. Top note C5.

Technique: Trill: second and third finger trills on the first note of each group of sixteenth notes. Legato. Five versions of the trill are suggested in the variations.

E tude 23 - Level 8

Description: E-flat Major. Adagio. Long duration. First through seventh positions. Top note E-flat 6. Cadenza etude.

²²⁶ Forty-Two Studies by Rodolphe Kreutzer. Transcribed and edited by Walter Blumenau. Copyright © 1950 (Renewed) by G. Schirmer, Inc. (ASCAP). International Copyright Secured. All Rights Reserved. Used by Permission.

Technique: Cadenza-like passages. Legato. Long sustained bows. Bow distribution. Shifts. Fast runs legato bow. Smooth shiftings. Scales and broken thirds across all four strings.

E tude 24 - Level 6

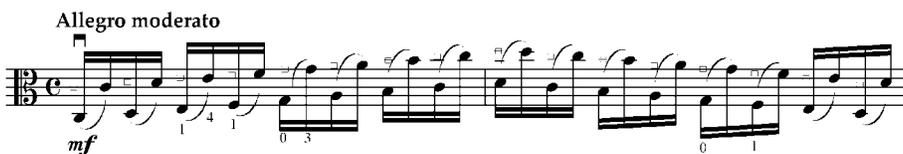
Description: C Minor. Allegro. Long duration. First through sixth positions. Top note C6.

Technique: Double stops: octaves. Intonation.

E tude 25 - Level 6

Description: C Major. Allegro moderato. Long duration. First through eighth positions. Top note E6.

Technique: Broken octaves on slurred sixteenth notes (two-by-two pattern). Shifts. Intonation. String crossing across two strings.



Ex. 10.19. Kreutzer, *42 Studies*, No. 25, mm. 1-2.²²⁷

²²⁷ Forty-Two Studies by Rodolphe Kreutzer. Transcribed and edited by Walter Blumenau. Copyright © 1950 (Renewed) by G. Schirmer, Inc. (ASCAP). International Copyright Secured. All Rights Reserved. Used by Permission.

E tude 26 - Level 6

Description: A-flat Major. Moderato. Long duration. First through seventh positions. Top note E-flat 6.

Technique: *Détaché*. Broken octaves and tenths. Variety of bow patterns combining detached and legato notes. Skip shifts. Fourth finger extension. One and two octave scales

E tude 27 - Level 7

Description: G Minor. Moderato. Long duration. Half through fourth positions. Top note B-flat 5. Chromatic.

Technique: Legato bow pattern. Intonation. Range of left-hand patterns. Triadic. Left-hand contractions and extensions.

E tude 28 - Level 8

Description: A Minor. Grave. Long duration. First through seventh positions. Top note E6.

Technique: Slurred up-bow staccato. Legato passages. Arpeggios. Free shifts across two, three, and four strings. Trills with realization. A few double stops in two-voice counterpoint. String crossing two strings including fourth finger extension.

E tude 29 - Level 7

Description: G Major. Moderato, tranquillo. Long duration. Half through fifth positions. Top note C6. Highly chromatic.

Technique: Legato. String crossing across two strings. Smooth string crossing. Shiftings. Intonation. Arpeggios. Left-hand contractions and extension.

E tude 30 - Level 6

Description: E-flat Major. Moderato. Long duration. Half through fifth positions. Top note B-flat 5.

Technique: *Bariolage* on arpeggiation with extension on one string. String crossing on broken chords across three and four strings. Arpeggios.

E tude 31 - Level 8

Description: F Minor. Allegro. Long duration. Half through sixth positions. Top note C6. Chromatic.

Technique: Half-step interval etude. Bow pattern. Fast trills: second and third fingers. Left hand contractions and extensions.

E tude 32 - Level 8

Description: B-flat Major. Andante. Medium duration. First through fifth positions. Top note B-flat 5.

Technique: Double stops in two-voice counterpoint from unison to an octave. Left hand shape. Shiftings within legato bow. Intonation.

E tude 33 - Level 8

Description: B-flat Major. Andante. Medium duration. First through fifth positions. Top note F5.

Technique: Double stops: thirds mainly. Legato. Shifts on double stops within slurred bow. Sustained legato bow. Left-hand contraction and extensions. Intonation (perfect and imperfect fifths).

E tude 34 - Level 7

Description: G Major. Moderato. Long duration. First through fifth positions. Top note B5.

Technique: Double stops: all intervals. Double-stop *bariolage* (sustained pitch on one voice). Keep finger down. Legato. Intonation. Left-hand contraction and extensions.

E tude 35 - Level 8

Description: A-flat Major. Allegro maestoso. Long duration. First through fifth positions. Top note B-flat 5.

Technique: Double stops: all intervals. Dotted rhythm. A few three-note chords. Left-hand extensions. Free shiftings. Legato and staccato combined on a variety of bowings.

E tude 36 - Level 7

Description: A Minor. Allegretto. Long duration. First through fifth positions. Top note A5.

Technique: Double stops: all intervals. Keep finger down. “Viotti” bowing (two slurred staccato notes with the beat falling on the second note). Left hand shape. Shift with the fourth finger.

Allegretto

Ex. 10.20. Kreutzer, *42 Studies*, No. 36, mm. 1-2.²²⁸

Etude 37 - Level 7

Description: B-flat Minor. Allegro vivace. Long duration. First through fifth positions. Top note B-flat 5.

Technique: Double stops: fifths, sixths, and octaves mainly. Keep finger down. Bow pattern on legato, followed by *détaché*, followed by staccato notes, to be played on the lower part of the bow throughout the entire etude. Intonation.

²²⁸ Forty-Two Studies by Rodolphe Kreutzer. Transcribed and edited by Walter Blumenau. Copyright © 1950 (Renewed) by G. Schirmer, Inc. (ASCAP). International Copyright Secured. All Rights Reserved. Used by Permission. Blumenau uses a number of unconventional editorial markings, such as the one found in the example 10.20 above. At the head of the example the “u1/3” should be read as “to be played in the upper third of the bow.”

E tude 38 - Level 8

Description: G Major. Moderato. Long duration. First through seventh positions (except sixth). Top note D6.

Technique: Double stop in two-voice counterpoint. Baroque-like style. Combination of melodic and harmonic lines. Intonation. Legato sustained tone.

E tude 39 - Level 8

Description: D Major. Allegretto. Long duration. Half through fourth positions. Top note B-flat 5.

Technique: Double stops in two-voice counterpoint. Combination of melodic and harmonic lines. Intonation. Legato. Left-hand contractions and extensions.

E tude 40 - Level 8

Description: E-flat Major. Medium duration. First through fourth positions. Top note F5.

Technique: Trills on single and double stops (alternating between the top and bottom note of the double stop). Continuous trill. Intonation.

E tude 41 - Level 8

Description: B-flat Major. Adagio. Medium duration. First through fourth positions. Top note A-flat 5.

Technique: Double and triple stops in two and three-voice counterpoint. Double trill. Intricate rhythms. Legato. Sustained sound. Slurred triple stops. Left-hand contraction and extensions.

Etude 42 - Level 8

Description: G Minor. Moderato. Long duration. Half through fifth positions. Top note B-flat 5. Baroque fugue-like style.

Technique: Double stops in two-voice counterpoint. Light staccato/ *martelé* bowing alternated with *détaché* stroke. Left-hand extension and contraction. Intonation.

Chapter 11



Franz Anton Hoffmeister

Hoffmeister was born in Rottenburg am Neckar, Germany, in 1754 and died in Vienna in 1812. Besides being a prolific composer, Hoffmeister was also an active music publisher. His companies published, among others, works by Haydn, Mozart (several first

publications), and Beethoven.²²⁹ He was a co-founder of the *Bureau de Music*, which later became the C. F. Peters Publishing Company.

Hoffmeister was a prolific composer of symphonic works and chamber music. He produced several solo concertos including two for viola: the Concerto in D Major and Concerto in B-flat Major. Among his pedagogical works are the *12 Studies for Viola Solo*.

*12 Studies for Viola Solo*²³⁰

Overall Level 7

According to Riley²³¹, the *12 Studies* were probably published around 1800 or earlier. The edition used for this study is a modern edition published by International Music Company and edited by C. Herrmann. Herrmann's edition is replete with fingering and slurs, which are omitted from the C. F. Peters edition, a reprint of the original edition.

²²⁹ Alexander Weinmann, "Hoffmeister, Franz Anton," in *The New Grove Dictionary of Music and Musicians*, 2nd ed., edited by Stanley Sadie (London: Macmillan, 2001), 11:599.

²³⁰ Franz Anton Hoffmeister, *Studies for Viola Solo*, ed. C. Herrmann (New York: International Music Company, [1946]).

²³¹ Maurice W. Riley, *The History of the Viola*, vol. 1 (Ann Arbor: Braun-Brumfield, 1980), 183.

The *12 Studies* were conceived as musical entities and several of them are in sonata form, with a few written as themes and variations or ternary forms. They sound very Classical in style and most of the technical challenges found in his concertos and the concertos of his contemporaries are employed in the *12 Studies*. According to Riley, the level of technical difficulty in the *12 Studies* is comparable to the easier *Caprices* for violin written by Pierre Rode.²³² Passages in spiccato, *bariolage*, and double stops are abundant in the studies. The positions range from half to seventh position, but in most of the studies, the top position is not greater than fifth. The keys of the studies extend through five flats and six sharps.

Study No. 1 works on string crossing and *bariolage* across two strings and three strings and also emphasizes string crossing. These two techniques are combined with double stops in slurred sixteenth notes. The following example is from a passage in the middle of the piece. The suggested fingering addresses shifts from first to second position.

Study No. 7 includes a passage in double stops in which a trilled note in the top voice is sustained for almost four measures while the

²³² *Ibid.*

lower voice moves, as seen in Ex. 11.3. This technique requires a great deal of finger independency to help keep the trill constant while the other voice moves smoothly.

Combination of bowing technique with left-hand technique in Study No. 7 is shown in the next example. It includes string crossing across two strings on legato sixteenth notes and shifting from first to third position by step.

Study No. 5 is in theme and variation form. The examples below include the theme and one of the variations. The theme is in chordal double stops (ex. 11.5) and in two-voice counterpoint (ex. 11.6).

The Hoffmeister *Studies* are not technically oriented. The techniques are not isolated or repeated extensively. Rather, they are incorporated into a musical composition with higher artistic aims.

Analyses

E tude 1 - Level 7

Description: C Major. Allegro. Long duration. Half through seventh positions. Top note D6. Sonata form. Classical style.

Technique: String crossing. *Bariolage*. Spiccato. Legato vs. staccato. Slurred up-bow staccato. Double stops: thirds and sixths mainly. Arpeggios over three strings. A few trills and ornaments.

E tude 2 - Level 6

Description: A Major. Menuettino. Short duration. First, third, and fifth positions. **Top note B5. ABA' form.**

Technique: Slurred up-bow staccato. Double stops: thirds and sixths mainly. Spiccato. Cantabile. A few three-note chords.

E tude 3 - Level 6

Description: F Major. Allegretto molto moderato. Short duration. First through third positions. **Top note G5. ABA' form. Playful character.**

Technique: String crossing. Legato vs. staccato. Spiccato. Jumps. A few double stops: thirds, fourths, and sixths. A few three-note chords. Appoggiaturas. Slurred up-bow staccato. Variety of bow patterns.

E tude 4 - Level 7

Description: D Major. Allegro. Long duration. First, second, third, and fifth positions. Top note B5. Sonata form. Classical style.

Technique: Double stops: thirds mainly. Three and four-note chords. Legato vs. staccato. Spiccato. String crossing. Arpeggios

over three and four strings. *Bariolage*. Slurred up-bow staccato. Bow distribution. A few trills and appoggiaturas.

E tude 5 - Level 6

Description: G Major. Tema con variazioni: Andante; Piu animato, quasi allegro moderato; Allegro; Tempo del tema; Allegro moderato; Allegro. Long duration. Half through third positions. Top note G5. Theme and variation form. Classical style.

Technique: Theme: All double stops chordal and in two-voice counterpoint. Melody and accompaniment. Variation I: Legato cantabile. Staccato. A few jumps. Variation II: Spiccato. Appoggiaturas. Triadic. A few slurred vs. staccato bow patterns. Variation III: Double stops in two-voice counterpoint (one voice remains while the other moves). Legato. Variation IV: String crossing. Arpeggios over three strings. Legato. Triadic. A few three-note chords. A few trills and appoggiaturas. A few slurred up-bow staccato. Variation V: Spiccato. Slurred vs. spiccato. Scales. String crossing. A few double stops. A few three-note chords. Slurred up-bow staccato.

E tude 6 - Level 6

Description: A Minor. Andante (Lento), Allegro. Medium duration. Half through sixth positions. Top note C6. AB form (binary form).

Technique: A: Cantabile expressive. Bow distribution. Trills.

Appoggiaturas. Duple and Triple appoggiaturas.

B: String crossing. *Bariolage*. Legato vs. spiccato. Variety of bow articulations. A few double stops: thirds and sixths. A few three-note chords.

E tude 7 - Level 8

Description: E-flat Major. Vivace. Long duration. Half through fifth positions. Top note B-flat 5. Sonata form. Classical style.

Technique: Spiccato. String crossing. Wrist exercise. *Bariolage*. Slurred vs. staccato. Double stops: seconds, thirds, fifths, sixths, and sevenths. Trills in two-voice counterpoint (trills only in one voice). Bow distribution. Variety of bow articulations and patterns. A few three and four-note chords.

E tude 8 - Level 7

Description: B Major. Allegro. Medium duration. Half through third positions. Top note G-sharp 5. Sonata form.

Technique: Spiccato. String crossing over three strings. Wrist exercise. Slurred vs. staccato. Variety of bow articulations and patterns. A few trills. Intonation.

E tude 9 - Level 6

Description: F Minor. Cantabile. Short duration. Half through fourth positions. Top note A-flat 5. ABA' form.

Technique: Cantabile expressive. Legato. String crossing over three strings slurred (arpeggio like). Double stops chordal and in two-voice counterpoint, thirds and sixths mainly. Turns and trills. Jumps. Bow distribution. Dynamic contrast. Slurred up-bow staccato, single and double stops.

E tude 10 - Level 7

Description: B-flat Minor. Allegro. Medium duration. First through fifth positions. Top note B-flat 5. Sonata form.

Technique: Slurred long bows. Slurred vs. staccato (3x1 and 2x1 pattern). Slurred up-bow staccato. String crossing over two strings. Intonation. *Bariolage*. Free shift.

E tude 11 - Level 6

Description: F-sharp Major. Allegro moderato. Short duration. Half through 3 positions. Top note G-sharp 5. **ABA' form.**

Technique: Legato. Slurred long bows. String crossing over three strings. Slurred vs. spiccato. Trills. A few appoggiaturas and appoggiaturas. Bow distribution. Intonation.

E tude 12 - Level 7

Description: E Major. Andante. Medium duration. Half through 3 positions. Top note E5. Theme and variation form.

Technique: Playful. Slurred up-bow staccato. Spiccato. Slurred vs. spiccato. Variety of bow articulations and patterns. Bow

distribution. Slurred runs on thirty-second notes.
Intonation.

Chapter 12



Federigo Fiorillo

Fiorillo, an Italian violinist, violist, and composer, was born in Germany in 1755 and died in 1823. The son of Ignazio Fiorillo, an Italian conductor and opera composer, Federigo devoted himself more

to the mandolin and the viola than to the violin.²³³ However, his performance on the violin took him to places such as St Petersburg (1777), Poland (1780-81), Riga (1782-84, as music director), Paris (1785, Concert Spirituel), and London. In 1788 in London, he played the viola in Salomon's quartet and in the Haydn concerts during the latter's first London visit.²³⁴ His last public appearance was as a soloist in a viola concerto in 1794, but it appears that he continued to play in chamber music.²³⁵ Fiorillo was also a prolific composer. His compositions, which number around two hundred, include orchestral works for groups of solo instruments, chamber music and light piano pieces, divertimentos, and arrangements of popular songs. He is well known to violinists for his *36 Caprices*, Op. 3, written for the instrument. Although little has been written to indicate that Fiorillo was a teacher, these caprices reveal his knowledge of the intricacies and problems of violin playing.²³⁶ The quality of the music and the great technical demands on the player place

²³³ K. Marie Stolba, "A History of the Violin Etude to About 1800" (Ph.D. diss., University of Iowa, 1965), 236.

²³⁴ Naxos: The World's Leading Classical Music Label, s.v. "Federigo Fiorillo" http://www.naxos.com/composerinfo/federigo_fiorillo/22847.htm (accessed February 21, 2010).

²³⁵ Chappell White, "Fiorillo, Federigo," in *The New Grove Dictionary of Music and Musicians*, 2nd ed., edited by Stanley Sadie (London: Macmillan, 2001), 8:884.

²³⁶ Stolba, 236.

the collection in the violinists and violists' pedagogical repertory besides those of Kreutzer and Rode.

*31 Selected Studies*²³⁷

Overall Level 7

These studies were originally composed for violin and were assembled into a collection after Fiorillo's death, for which reason late editions contain varying number of etudes. The edition used in this study excludes Etudes Nos. 20, 24, 25, 30, and 33 found in some violin editions. However, there are viola editions that do include all the etudes. Fiorillo's etudes suffered a decline in popularity in the first half of the twentieth century, being considered somewhat old-fashioned in style.²³⁸ But more recently the etudes have regained their importance alongside those of Kreutzer and Rode. Harold Berkley describes the Fiorillo etudes as follows:

His etudes display a remarkable insight into the capabilities of the violin; most of them have genuine musical value; they provide far more material than Kreutzer for the study of the upper positions; and, finally, many of them are readily adaptable to the demands

²³⁷ Fiorillo, Federigo, *Thirty-one Selected Studies for Viola*, ed. Joseph Vieland (New York: International Music Company, 1965).

²³⁸ Steven Lewis Kruse, "The Viola School of Technique: Etudes and Methods Written Between 1780 and 1860" (D.A. diss., Ball State University, 1985), 153.

of modern bowing. In short, they form an indispensable link between the 42 Studies of Kreutzer and the 24 Caprices of Rode.²³⁹

Fiorillo's etudes cover a wide range of right-hand and left-hand techniques. Instead of isolating the techniques, the techniques are combined making it more difficult to master the etudes. As Stolba wrote, "These are études for style and expression as well as études for technique."²⁴⁰

An interesting feature among the studies is that each etude ends in a key other than the tonic, leading harmonically into the next etude. The range of the left-hand positions extends up to tenth position and usually incorporates shifts greater than an octave. Study No.14 is to be played entirely on the C string, although Jean-Jérôme Imbault, in his edition for violin, provides instructions to transpose the etude by fifths in order to execute it on all the other strings.²⁴¹ This is a short etude in a slow tempo. Dynamic markings, rare in this book, and ornaments, such as trills and appoggiaturas embellish the phrases.

²³⁹ Ibid.

²⁴⁰ Stolba, 236.

²⁴¹ Ibid., 235.

Some of the etudes (Nos. 1, 7, 26, and 30) include a cantabile slow section at the beginning, and others (Nos. 8, 14, 21, and 28) are entirely devoted to developing tone control and legato bowing. The slow section of Study No. 30 is entirely devoted to double stops in counterpoint, including all kinds of intervals from second to octave. Legato bowing is emphasized and helps the student to develop tone control on double stops.

String crossing is emphasized in Studies Nos. 1 (*martelé*), 5 (legato), 9 (spiccato and combination of bow articulations), 10 (*détaché* and combinations of bow articulations), 20 (arpeggios on two slurred notes followed by one detached note), 23 (broken octaves), 25 and 26 (*variolage*), 27 (broken thirds and octaves), 30 (arpeggios and broken tenths), and 31 (arpeggios and broken arpeggios). Study No. 1 begins with a slow section marked “Largo.” The focus of this slow section is on tone production and *détaché*. It is followed by a fast section that emphasizes string crossing, broken sixths in *martelé* strokes, and broken thirds in detached sixteenth notes.

Study No. 23 emphasizes a variety of bowing techniques and bowing patterns. The etude includes passages in arpeggios, as well as

short passages of double stops (octaves) and broken triads. This study also includes passages in which the half-step interval is emphasized and passages in slurred broken octaves.

String crossing across two strings is the main focus of Study No. 25. Another technique addressed in Study No. 25 are both kind of *bariolage*.²⁴² The etude includes passages which emphasize first finger shifts to a high position on the same string.

Studies Nos. 2, 4, 17, 18, 26, 28, and 30 are in double stops (mainly thirds) and include passages of counterpoint. Study No. 4 is entirely devoted to double stops, mainly thirds. It includes passages in chordal double stops and passages of counterpoint. Legato, *détaché*, and staccato are among the techniques found in the etude. The following example is from a passage in detached double-stopped thirds.

Study No. 2 not only includes double stops, but also incorporates trills on both notes, known as double trills, and trilling a sustained note while the other voice moves. Both techniques require a high degree of finger independence.

²⁴² The two kinds of *bariolage* are described in Chapter Two, page 15.

Study No. 28 is another etude devoted to double stops in counterpoint. Legato bow is emphasized, and long slurred thirty-second-note runs are included. The study also includes double stops in which the top line is a melodic line, while the bottom line alternates between eighth notes and rests.

Slurred up-bow staccato is emphasized in more simple settings in Studies Nos. 3 and 19. Study No. 17 is, primarily, a study of double stops with legato bow. However, it includes passages combining double stops with slurred up-bow staccato. The slurred up-bow staccato bow includes as many as twenty-two notes.

Study No. 13 addresses finger replacement/substitution (where a finger is replaced by another finger on the same note), broken octaves with shifts, and string crossing across two strings. Ornaments such as trills, turns, and appoggiaturas are incorporated in Studies Nos. 6, 7, 8, 9, 14, and 21. Several etudes combine spiccato/staccato articulation with legato in different bow patterns. Study No. 31 is a sequence of three-note chords for which various bowings and rhythmic variations are given. Some of the variations include *sautillé*, up-bow and down-bow

arpeggiated bowing, and spiccato. The first five measures of the sequence of chords are included in the following example:

Analyses

E tude 1 - Level 5

Description: F Minor, F Major. Largo, Allegro. Medium duration. First through third positions. Top note G5. AB (slow-fast) form.

Technique: A: Cantabile. Legato. Tone production. *Détaché*.

B: Staccato. *Détaché*. String crossing across two strings.

Triadic. Passage on broken thirds and scales.

E tude 2 - Level 7

Description: E-flat Major, D Minor. Maestoso. Medium duration. First Through fifth positions. Top note A5.

Technique: Trills with realizations and in two-voice counterpoint (trills only in one voice). Double trill with double realization.

Double stops: thirds and sixths. A few three and four-note chords.

E tude 3 - Level 6

Description: F Major. Allegro. Medium duration. First, second, third, and fifth positions. Top note B-flat 5. **Binary AA' form.**

Technique: Slurred up-bow staccato. A few trills and appoggiaturas.

Three bow-articulation variations suggested.

E tude 4 - Level 8

Description: F Major, C Minor. Moderato. Medium duration. First, second, third, fifth, and seventh positions. Top note B-flat 5. AB form.

Technique: Double stops: thirds, sixths, octaves, in chordal and in two-voice counterpoint. Bow distribution.

E tude 5 - Level 6

Description: E-flat Major. Allegro. Short duration. First through third positions. Top note E-flat 5. Single form.

Technique: Broken octaves. Bow distribution. Legato. Slurred sixteenth notes combined in a variety of bow patterns. String crossing across two strings.

E tude 6 - Level 7

Description: A-flat Major. Andante sciolto. Medium duration. First through third positions. Top note E-flat 5. Single form. Chromatic.

Technique: Trills: second, third, and fourth finger trills. Trills with and without realization. On *détaché* and legato bow. Bow distribution. Staccato. Chromatic alterations.

E tude 7 - Level 6

Description: E-flat Major, F Major. Poco adagio, Allegretto. Long duration. First, third, fifth, and seventh positions. Top note C6. **ABA'C form.**

Technique: Embellishments. Triple appoggiaturas. Gruppetto (turns). Staccato. Bow distribution.

E tude 8 - Level 5

Description: C Minor. Largo. Medium duration. First through fifth positions. Top note C6.

Technique: Cantabile. Legato. Trills. Rhythmic intricacy. Bow distribution. Tone control.

E tude 9 - Level 6

Description: C Major. Allegro. Medium duration. First, second, third, fifth, and sixth positions. Top note D6. Single form. Highly chromatic passage.

Technique: Spiccato. Appoggiaturas. Combination of legato and *détaché* bow patterns. Arpeggiated and triadic. Jumps across four strings.

E tude 10 - Level 7

Description: G Major, D Minor. Allegro. Long duration. Half through fifth positions. Top note C6. AB form. Entirely in eighth-note triplets.

Technique: *Détaché*. Staccato. Triadic. String crossing across two strings. Jumps across three and four strings. Syncopation. Combination of legato and *détaché* notes in different bow patterns.

Etude 11 - Level 7

Description: G Major. Moderato. Long duration. First through sixth positions. Top note D6. Single form.

Technique: *Détaché*. Spiccato. Arpeggiated. Triadic. A few trills.

Etude 12 - Level 6

Description: F Major. Moderato. Long duration. First, third, and fifth positions. Top note C6. Single form. Slightly chromatic. Entirely in sixteenth notes.

Technique: Staccato. Legato. Combination of *détaché* and legato sixteenth notes on several different patterns, including syncopation and over the bar slurs. A few octaves double stops. Bow distribution.

Etude 13 - Level 7

Description: E-flat Major, F Minor. Andante, Presto. Long duration. First through seventh positions. Top note C6. AB (slow-Fast) form. Slightly chromatic.

Technique: A: Sliding finger: first, second, and third fingers. Finger replacement. Shifting.

B: Broken octaves on legato. Fast trills. String crossing across two strings. Triadic. Combination of spiccato, *détaché*, and legato bow patterns.

E tude 14 - Level 6

Description: F Minor. Adagio. Short duration. First, third, fifth, and seventh positions. Top note F4. **ABA' form.**

Technique: All on C string (if transposed by fifths, it can be played on all strings). Cantabile. Legato. Shiftings on one string. Appoggiaturas. Bow distribution.

E tude 15 - Level 6

Description: C Minor. Allegro. Short duration. First through fifth positions. Top note A-flat 5. Single form. Slightly chromatic passage at the end. Entirely in eighth-note triplets.

Technique: Spiccato and legato combined bow pattern. Syncopation. One different bow variation suggested.

E tude 16 - Level 7

Description: D Minor. Allegro. Short duration. First, second, third, and fifth positions. Top note E5. Single form. Modulatory.

Technique: Legato. Spiccato. Slurred down-bow staccato. Repetition of bow pattern combining legato and staccato notes.

E tude 17 - Level 8

Description: C Major. Adagio. Medium duration. First, second, fifth, and sixth positions. Top note A5. Single form.

Technique: Double stops chordal and in two-voice counterpoint: thirds and sixths mainly. Legato. Slurred up-bow staccato on double stops. Bow distribution.

E tude 18 - Level 8

Description: C Major. Allegretto. Short duration. First through sixth positions. Top note C6. Single form.

Technique: Double stops: thirds and octaves mainly. *Détaché*. Legato and staccato notes combined in different bow patterns. Double stops appoggiaturas.

E tude 19 - Level 7

Description: C Minor, D Minor. Allegretto. Medium duration. First, third, fourth, fifth, and sixth positions. Top note B-flat 5. Highly chromatic.

Technique: Spiccato. Legato. Slurred up-bow staccato. Bow distribution. Legato and spiccato combined into different bow patterns.

Etude 20 - Level 6

Description: D Major, D Minor. Moderato. Medium duration. First through seventh positions. Top note E6. Slightly chromatic. Entirely in sixteenth-notes.

Technique: Legato. Slurred two by two. Broken thirds passage. Half-step passage. Jumps across two strings. Remain in position: third and fourth positions. Five bow articulation variations suggested, including one on spiccato.

Etude 21 - Level 7

Description: D Minor. Adagio. Medium duration. First through eighth and tenth positions. Top note G6. Slightly chromatic.

Technique: Cantabile. Legato. Bow distribution. Trills. Remains in position: fourth position. Shiftings. Jumps across four strings. Work on high positions.

Etude 22 - Level 7

Description: F Major. Allegro. Medium duration. First through sixth positions. Top note F5. Entirely in eighth-note triplets.

Technique: String crossing across two and three strings. Triadic. Combination of two slurred notes with one staccato note bow pattern. First and fourth fingers extension.

E tude 23 - Level 7

Description: D Minor. Allegro. Long duration. First through eighth positions. Top note E6.

Technique: *Détaché*. Legato. Staccato. Combination of the three in different rhythms and bow patterns. Broken octave. Triadic. Arpeggios. String crossing across two strings. Double stops: sixths and octaves. Shiftings.

E tude 24 - Level 7

Description: G Minor, G Major. Allegretto. Long duration. First through seventh positions. Top note D6.

Technique: Spiccato and legato combined in a bow pattern, consisting of one *détaché* and two slurred notes. Triadic. Broken octaves. String crossing across two strings.

E tude 25 - Level 7

Description: G Major. Allegro assai. Long duration. First, third, fourth, fifth, sixth, seventh, and ninth positions. Top note A6.

Technique: *Bariolage* on legato sixteenth-notes slurred in pairs. Spiccato. String crossing across two and three strings. A few three-note chords and trills.

E tude 26 - Level 8

Description: G Minor, D Minor. Grave (sostenuto), Moderato. Long duration. First through fifth and seventh positions. Top note D6. Slightly chromatic.

Technique: Slow section: Double stops chordal and in two-voice counterpoint: all intervals. A few single and double trills. Moderato section: *Bariolage*. String crossing across two strings. Legato and staccato combined on different bow patterns.

E tude 27 - Level 6

Description: F Major. Moderato. Short. First through third positions. Top note A[°]5. Entire in sixteenth notes.

Technique: Legato (slurred 2 by 2). Slurred up-bow staccato. Staccato. *Détaché*. All combined in a variety of bow patterns. *Bariolage*. Broken thirds and octaves. String crossing across 2 strings.

E tude 28 - Level 8

Description: A-flat Major. Adagio espressivo. Long duration. First through fifth positions. Top note F5. Slightly chromatic.

Technique: Cantabile. Legato. Double stops in two-voice counterpoint. Bow distribution. A few trills, appoggiaturas, and embellishments. Intonation

Etude 29 - Level 7

Description: F Major. Moderato. Medium duration. First through seventh positions. Top note E6. *Moto perpetuo*-like etude.

Technique: *Détaché*. Scales and broken thirds. Remains in position: sixth and seventh positions. *Bariolage*. String crossing across two and three strings. Broken octaves. Jumps across four strings.

Etude 30 - Level 8

Description: F Minor, F Major. Adagio, Moderato assai. Long duration. First through seventh positions. Top note D6. Highly chromatic.

Technique: Slow section: Double stops chordal and in two-voice counterpoint. Cantabile. Legato. Bow distribution. Intonation.

Moderato section: *Détaché*. Arpeggiated. Broken octaves and tenths. String crossing across two and three strings. *Bariolage*. Fourth finger extension.

Etude 31 - Level 8

Description: F Major. Set of three-note chords to be arpeggiated on thirty different bow and rhythm variations. Half and first positions. Top note F5.

Technique: String crossing over three strings. Wrist and right-arm exercise. Bow exercise. *Détaché*. Legato. Staccato. Spiccato. Slurred up-bow staccato. *Sautillé*.

Chapter 13



Lillian Fuchs

The American violist Lillian Fuchs was born in 1901 in New York City and died in New Jersey in 1995. She is considered the “first lady of the viola,” and enjoyed a very successful career as a performer, composer, and teacher. Her students at Juilliard and the Manhattan

School of Music became the elite players of the viola in the United States.

She took up the piano at an early age, and she and her brother Joseph were taught violin by their father. Later, she studied violin with the noted Franz Kneisel (former concertmaster of the Boston Symphony Orchestra and first violinist of the Kneisel Quartet) at the New York Institute of Musical Art, now the Juilliard School, and graduated with highest honors in 1924.²⁴³

Fuchs made her New York debut on the violin in 1926, but soon shifted her concentration to the viola.²⁴⁴ She often collaborated in performance with her brother Joseph and her other brother Harry, a cellist. She played in a number of chamber groups, notably the Perolé String Quartet and the Musicians Guild, and appeared as a soloist with major orchestras, including the New York Philharmonic and the Casals Festival Orchestra.²⁴⁵

²⁴³ Boris Schwarz, "Fuchs, Lillian," in *The New Grove Dictionary of Music and Musicians*, 2nd ed., edited by Stanley Sadie (London: Macmillan, 2001), 9:310.

²⁴⁴ *Ibid.*

²⁴⁵ *The New York Times* (USA), article published on 10 October 1995, by James R. Oestreich available at <http://www.nytimes.com/1995/10/07/obituaries/lillian-fuchs-91-violist-and-teacher-from-family-of-musicians.html?pagewanted=1> (accessed February 21, 2010).

Lillian Fuchs taught at the Manhattan School of Music from 1962 to 1991, at the Aspen Music Festival and School from 1964 to 1990, and at the Juilliard School from 1971 to 1993, where she was an emeritus member of the faculty until her death.²⁴⁶ Fuchs was an important teacher of chamber music performance as well as of the viola. Her first pupil, she said, was “this boy from the West Coast:” Isaac Stern. She also taught Pinchas Zukerman and encouraged him to play viola as well as violin.²⁴⁷ Notable students of hers include Dorothy Delay, Martha Katz, Geraldine Walther, Lawrence Dutton, and Yizhak Schotten.

As a composer, Lillian Fuchs won several awards during her student years, and later wrote mainly for the viola. Among her compositions are the *Sonata Pastorale* for solo viola and the etude books originally written for viola, the *Twelve Caprices for Viola*, the *Fifteen Characteristic Studies for Viola*, and the *Sixteen Fantasy Etudes*. These etude books today are in standard use in universities and music schools internationally and were much appreciated by the great Scottish violist,

²⁴⁶ *Ibid.*

²⁴⁷ *Ibid.*

William Primrose.²⁴⁸ Several composers dedicated compositions to her, including Bohuslav Martinů. In 1947, Martinů composed and dedicated his Dup no. 1 “3 Madrigals,” for violin and viola to her and Joseph Fuchs after hearing them perform the Mozart Duos at Town Hall in New York City. Other compositions dedicated to her include Martinů’s Duo No. 2 for violin and viola (1950) and Sonata for viola and piano (1956), and Quincy Porter’s Duo for viola and harp (1957).²⁴⁹

Fuchs was the first violist to perform and record the six Bach suites written for solo cello. Her Bach suites recording from the beginning of the 1950s was received with unanimous praise by her contemporaries. She and her brother made outstanding recordings of Mozart’s Sinfonia concertante and duos for violin and viola. *Lillian Fuchs: First Lady of the Viola* is the title of her biography written by one of her former students Amedee Williams.²⁵⁰ Fuchs was known for her warm, beautiful tone, expert musicianship, and technical mastery.

²⁴⁸ Wikipedia: The Free Encyclopedia. “Lillian Fuchs.” http://en.wikipedia.org/wiki/Lillian_Fuchs (accessed February 21, 2010).

²⁴⁹ Schwarz, “Fuchs, Lillian,” in *The New Grove Dictionary*, 9:310.

²⁵⁰ Amédée Daryl Williams, *Lillian Fuchs, First Lady of the Viola* (Lewiston: E. Mellen Press, 1994).

*15 Characteristic Studies for Viola*²⁵¹

Overall Level 7

The *Fifteen Characteristic Studies* book was published in 1965 and is the third of the three volumes of etudes written originally for viola by Fuchs. These are etudes written in a contemporary style. Most of them include some degree of chromaticism, and a few of them are highly chromatic, including descending and ascending chromatic scales and arpeggios as in Studies Nos. 2, 4, 5, 9 and 15. Fuchs' etudes make great use of half, second, and fourth positions, as well as several passages in treble clef. Almost all of them are designed in binary form with the repetition of the first section slightly altered. Studies Nos. 1 and 5 include passages in fixed positions. Legato is explored in Study Nos. 3 and 9, while Nos. 2 and 8 combine legato with string crossing. Study No. 12 is a cantabile etude with passages that requires smooth string crossing. Study No. 14 is written in fugato style, and Study No. 15 is a *moto perpetuo*-like etude.

Half position on legato sixteenth notes is addressed in Study Nos. 9, and No. 11 contains passages in half position and double stops

²⁵¹ Lillian Fuchs, *Fifteen Characteristic Studies for Viola* (Oxford: Oxford University Press, 1965).

combined. Double (mainly thirds and sixths), triple, and quadruple stops are included in Studies Nos. 3, 4, and 7. Study No. 13 focuses on triple and quadruple stops followed by string crossing across three and four strings. The following examples illustrate both the techniques.

Andante sonore ♩ = 54

f

Ex. 13.1. Fuchs, *15 Characteristic Studies for Viola*, No. 13, triple and quadruple stops, mm. 1-4.²⁵²

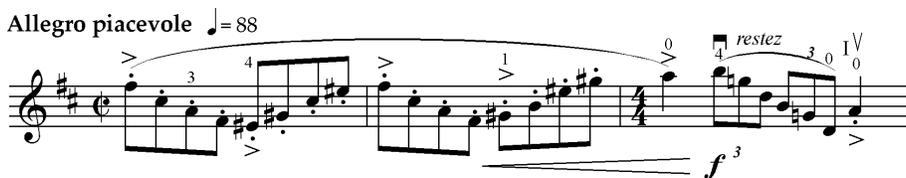
Allegro ♩ = 152

Ex. 13.2. Fuchs, *15 Characteristic Studies for Viola*, No. 13, string crossing, mm. 51-53.²⁵³

Study No. 8 emphasizes broken octaves and *bariolage*, which is also emphasized in Study Nos. 11 and 13. Etude No. 5 focuses on slurred up-bow staccato with as many as twenty notes per bow.

²⁵² *Fifteen Characteristic Studies for Viola* by Lillian Fuchs (1965). Used by permission of Oxford University Press.

²⁵³ *Fifteen Characteristic Studies for Viola* by Lillian Fuchs (1965). Used by permission of Oxford University Press.



Ex. 13.3. Fuchs, *15 Characteristic Studies for Viola*, No. 5, mm. 51-53.²⁵⁴

Study No. 10 emphasizes appoggiaturas. Single trills and dotted rhythms are included in Study No. 6, while the slow sections of Study No. 7 emphasize double stops with trills on one or both notes. Broken third passages, half position chords, and string crossings in second position are all included among the etudes. The range of the left hand extends up to seventh position in key signatures using as much as four sharps and five flats. By having the same musical quality of the previous book, the *Fifteen Characteristic Studies* should be considered for inclusion on solo recitals.

Analyses

Etude 1 - Level 7

Description: C Major. Moderato. Long duration. First through fifth positions. Top note B-flat 5. ABA' form. Chromatic.

²⁵⁴ *Fifteen Characteristic Studies for Viola* by Lillian Fuchs (1965). Used by permission of Oxford University Press.

Technique: *Détaché*. Accents. String crossing across two strings.

Remains in position: third and fourth position. Jumps across three and four strings.

Etude 2 - Level 7

Description: A Minor. Allegretto. Long duration. Half through third positions. Top note F5. ABA' form.

Similar to Kreutzer No. 14. Highly chromatic

Technique: Entirely in sixteenth notes on slurred bow. String crossing across two strings. Arpeggios. Accents within slurred bow. Chromatic scale passage.

Etude 3 - Level 6

Description: E Minor. Andante, Piu mosso. Long duration. Half through third positions. Top note G5. ABA form. Highly chromatic.

Technique: A: Cantabile. Bow distribution. Accents within long slurred bows.

B: Double stops: sixths mainly.

E tude 6 - Level 7

Description: D Major. Vivace. Long duration. Half through fourth positions. Top note A-flat 5. **ABA' form.**

Technique: Dotted rhythm on slurred up-bow staccato bowing. Appoggiaturas. Trills. Accents. Spiccato. Highly chromatic.

E tude 7 - Level 8

Description: F Minor. Maestoso, Presto. Long duration. Half through fourth positions. Top note A5. ABA form. Highly chromatic.

Technique: Double stops: mostly thirds. Single and double trill. Spiccato. String crossing across two strings. Accents.

E tude 8 - Level 7

Description: A Major. Allegro. Long duration. Half through fifth positions. Top note B5. **ABA' form. Highly chromatic.**

Technique: String crossing across two strings at the frog. Broken octaves. Spiccato. Slurred bows. Accents within slurred bow. Bow distribution. Intonation.

E tude 9 - Level 7

Description: C-sharp Minor. Comodo. Long duration. Half through sixth positions. Top note C6. **ABAB' form.**

Technique: Sixteenth notes slurred. Broken octaves on slurred bow. Arpeggiated.

E tude 10 - Level 7

Description: E Major. Strepitoso. Long duration. First through seventh positions, except sixth. Top note D-sharp 6. ABA' form.

Technique: Giocoso. Grace note (appoggiaturas). Staccato. Slurred up-bow staccato.



Ex. 13.5. Fuchs, *15 Characteristic Studies for Viola*, No. 10, mm. 23-26.²⁵⁶

E tude 11 - Level 8

Description: D Minor. Dolendo, Moderato. Long duration. Half through third, fifth, and seventh positions. Top note G5. ABA form. Highly chromatic.

Technique: A: String crossing across two strings. *Bariolage* on slurred bows.

B: Double stops: all intervals, mostly thirds and sixths.

Accents on down bow. Slurred up bow staccato.

E tude 12 - Level 7

Description: B-flat Major. Amabile. Long duration. First through seventh positions. Top note C6. ABA' form.

²⁵⁶ Fifteen Characteristic Studies for Viola by Lillian Fuchs (1965). Used by permission of Oxford University Press.

Technique: Cantabile. Tone production. Espressivo. Clear phrases.
Legato sound. A few trills.

Etude 13 - Level 8

Description: C Minor. Andante sonore. Long duration. First through
seventh positions. Top note C6. ABA' form.

Technique: Double (thirds), triple, and quadruple stops. String crossing
(jump and *bariolage*) across two, three, and four strings.
Accents.

Etude 14 - Level 6

Description: A-flat Major. *Fuga*. Long duration. First through fifth
positions. Top note B-flat 5. ABA' form. Fugue-like
melodic construction.

Technique: *Détaché*. Accents. Bow pattern. Chromatic alterations.

Etude 15 - Level 8

Description: B-flat Minor. Perpetuum Mobile. Vivace assai. Long. First
through fifth positions. Top note B-flat 5. ABA' form.
Chromatic.

Technique: *Moto perpetuo*-like etude. *Détaché*. Accents. Highly chromatic.

Chapter 14



Lillian Fuchs

A brief summary of the composer's life, and major pedagogical, compositional, and performance achievements can be found on Chapter 13.

*16 Fantasy Etudes for Viola*²⁵⁷

Overall Level 8

Sixteen Fantasy Etudes is the second etude book written by Lillian Fuchs for viola, and was published in 1961,²⁵⁸ eleven years after the *Twelve Caprices* for solo viola. In general, the etudes sound contemporary, employing a twentieth-century musical style which includes slightly chromatic and highly chromatic etudes. The etudes are very “violistic” concerning the use of half, second, and fourth positions. As a violist, Lillian Fuchs understood the idiom of the instrument. Similar to the modern repertoire for the viola, the etudes are full of passages in treble clef. These studies are ordered progressively in their technical level of difficulty. Specially designed for the viola, they explore the lower range of the viola and address a wide range of left and right-hand techniques such as double stops, shifting, arpeggios, and all kinds of bowing techniques.

Etudes Nos. 3, 8, 10, 12, 13, and 16 combine highly chromatic passages with arpeggios, scales, finger independence, string crossing,

²⁵⁷ Lillian Fuchs, *Sixteen Fantasy Etudes for Viola* (New York: International Music Company, 1959).

²⁵⁸ Boris Schwarz, “Fuchs, Lillian,” in *The New Grove Dictionary of Music and Musicians*, 2nd ed., edited by Stanley Sadie (London: Macmillan, 2001), 9:310.

double stops (thirds), legato, and spiccato passages. Shifts are addressed in Etudes Nos. 1 (first to fourth positions), 11, and 13 (legato and arpeggios). Several etudes have passages which remain in fixed positions (Nos. 1, 11, and 12). Double stops, especially thirds, sixths, and octaves, are the main feature of Etudes Nos. 2 (legato, long slurred bows), 7 (trill in one of the two notes), 9, 10, and 15. Triple stops combined with double stops appear in Etudes Nos. 4 and 15. Three-note chords followed by double stops is emphasized in Etude No. 4. The etude is highly chromatic and is an excellent opportunity to work on intonation and on up-bow chords.

On the other hand, Etude No. 15 combines double and triple stops with dotted rhythms. The etude has a march-like character produced by the dotted rhythms. It includes some passages in double stops and string crossing combined.

Legato bowing is emphasized in a variety of ways, with as many as sixteen notes per bow, in Etudes Nos. 3 (chromatic string crossing across all strings), 8 (accents within slur, string crossing across two strings), and 13 (arpeggios and shiftings). Etude No. 1 is a study in fast sixteenth notes and includes passages with great use of the fourth finger.

The etude is highly chromatic with many jumps across three and four strings as well as passages in *bariolage*. The following example illustrates a chromatic passage with some jumps, *bariolage* and fourth finger.

Cantabile playing with long slurred bows are emphasized in the slow section of Etude No. 5. The slow section is followed by an Allegro section in *sautillé* bowing. This fast section is in sixteenth notes. The composer included the word “*saltando*” at the beginning of the section to indicate the technique employed.

Spiccato and three note chords in pizzicato are included in Etude No. 16, a *moto perpetuo* etude. Etude No. 6 starts with a slow section including a sequence of down-bow three and four-note chords followed by long slurred up-bow staccato. Double stops combined with slurred up-bow staccato are emphasized in Etude No. 10. An interesting feature of the etude is that the slurred single notes are always down bow, while the double stops and slurred staccato are on up bows. The etude is in the key of B Major and is great study for intonation and left-hand shape.

The Etudes Nos. 9 (three slurred up bow and one detached down bow) and 11 (two slurred down bow and one detached up bow) work on bow patterns. Etude No. 11 also includes passages in broken

octaves. Etude No. 12 has a single line *fuga*, while Nos. 2, 4, 8, 9, 10, 11, 12, and 13 are opportunities to work on intonation. The book includes etudes on non-standard keys such as F-sharp Major (No. 12). The keys of the etudes include as many as four flats and six sharps, and the range of the left hand goes up to tenth position with most of the etudes not going beyond sixth position. On account of their musical quality, they are considered “concert etudes,” worthy of inclusion on solo recitals. Etude No. 14 is a slow cantabile etude on legato bowing. The etude is in the key of G Minor and concludes with a *Picardy* third. There are two passages that alternate open strings with natural harmonics.

Analyses

Etude 1 - Level 7

Description: A Minor. Preludio (Moderato). Long duration. First through eighth and tenth positions. Top note A6. Single form. Highly chromatic.

Technique: *Détaché*. *Bariolage*. Accents. Remains in second position.

E tude 2 - Level 8

Description: G Major. Venusto (Allegretto). Long duration. Half through fourth positions. Top note A5. ABA' form. Highly chromatic.

Technique: Double stops: thirds mostly. Long slurred bows. Legato. Bow distribution.

E tude 3 - Level 7

Description: E Minor. Piacevole (Allegro moderato). Long duration. First through fourth positions. Top note B-flat 5. ABA' form. Highly chromatic.

Technique: String crossing across four strings. Arpeggios. Long slurred bows. Right-arm exercise.

E tude 4 - Level 7

Description: D Major. Risonante (Andante). Long duration. Half through sixth positions. Top note C6. ABA' form.

Technique: Double stops: sixths mainly. Triple stops.

E tude 5 - Level 7

Description: B Minor. Amorevole (Allegretto), Leggermente (Allegro). Long duration. First through fifth positions. Top note B5. ABA' form. **Highly chromatic.**

Technique: A: Legato. Cantabile. Tone production.

B: Saltando (saltillé), two notes per bow.

E tude 6 - Level 7

Description: A Major, F-sharp Minor. Risentito (Moderato), Animoso (Allegro). Long duration. First through third and fifth position. Top note A5. ABA form.

Technique: A: Three and four-note chords, Slurred up-bow staccato on long bows.

B: Spiccato.

E tude 7 - Level 8

Description: F-sharp Minor. Posato (Andante). Long duration. Half through fifth positions. Top note B-flat 5. Single form.

Technique: Double stops: in two-voice counterpoint and dotted rhythm. Trills. Bow distribution.

E tude 8 - Level 8

Description: E Major. Agilmente (Allegro assai). Long duration. Half through fourth positions. Top note A4. Single form.

Technique: Legato. Long slurred bows. Accents within slurred bow. Triadic. Highly chromatic.

E tude 9 - Level 7

Description: C-sharp Minor. Morbidezza (Andante), Vitamente (Allegro). Long duration. First through sixth positions. Top note A5. ABA form.

Technique: A: Legato. Double stops: octaves.

B: Fast passage on sixteenth-notes. Three notes slurred up-bow vs. one separated down-bow pattern. Bow distribution.

Etude 10 - Level 8

Description: B Major. Giochevole (Allegretto). Long duration. First through fifth positions. Top note G-sharp 5. Single form. Chromatic.

Technique: Double stops: thirds (on Slurred up-bow staccato bow), octaves, and in two-voice counterpoint.

Etude 11 - Level 7

Description: G-sharp minor. Strepitoso (Moderato), Alla Caccia (Allegro), Moderato, Allegro agitato. Long duration. Half through sixth positions. Top note B5. **ABA'B'** form. Highly chromatic.

Technique: At the frog. Eighth-note triplets on two slurred vs. one staccato-bow pattern. String crossing across two strings.

Etude 12 - Level 7

Description: F-sharp Major. Fugato (Allegro giusto). Long duration. Half through sixth positions. Top note B5. Fugato form. Highly chromatic.

Technique: *Détaché*. Legato. Two eighth notes slurred vs. two eighth notes separated bow pattern. Accents. First finger extension down.

Etude 13 - Level 8

Description: F Major. Frescamente (Moderato). Long duration. First through sixth positions. Top note D-flat 6. **ABA' form**. Highly chromatic.

Technique: Sixteenth notes slurred to the next bit bow pattern. Triadic. String crossing across all strings. Smooth and fast shifting.

Etude 14 - Level 6

Description: G Minor. Aria Parlante (Andante). Long duration. First through sixth positions. Top note C6.

Technique: Cantabile espressivo. Legato. Sliding finger down: second, third, and fourth fingers. Natural harmonics.

Etude 15 - Level 8

Description: C Minor. Marziale (Tempo di marcia), Trio (molto legato). Long duration. First through third positions. Top note F5. **ABACABA (Rondo) form**.

Technique: Double (all) and triple stops. At the frog. Violent character. String crossing on double stops across two strings. Slurred up-bow staccato on double stops.

Etude 16 - Level 7

Description: A-flat Major. Precipitoso (Vivace). Long duration. First through sixth and eighth positions. Top note E-flat 6.
ABA' form. Highly chromatic.

Technique: *Moto perpetuo*-like etude. Spiccato on two repeated sixteenth notes. Accents. String crossing across two strings. Three-note chords in pizzicato.

Chapter 15



Bartolomeo Campagnoli

Italian violinist, conductor, and composer Campagnoli was born in Cento, Italy, in 1751, and died in Neustrelitz, Germany in 1827. He was trained in the Tartini school of violin and his main teachers were Paolo Guastarobba and Pietro Nardini. As a violin player and teacher, he

had a very successful career and was on tour throughout Europe between the years 1770 and 1788. His most prestigious position was as concertmaster and conductor of the Gewandhaus Orchestra in Leipzig from 1797 to 1818. He wrote most of his pedagogical works in Leipzig, including several etudes for solo and two violins, the *Nouvelle Méthode*, Op. 21, and a collection of etudes for the viola entitled *41 Caprices*, Op. 22,²⁵⁹ for which he is best known today. This work has remained popular and has been reprinted several times since its first publication in Leipzig c. 1805.²⁶⁰

41 Caprices, Op. 22²⁶¹

Overall Level 8

Campagnoli's caprices were designed for the most advanced student. Most of the caprices are musically rewarding. The ones in double stops are worthy of performance as solo concert pieces. As Edmund van der

²⁵⁹ Chappel White, "Campagnoli, Bartolomeo," in *The New Grove Dictionary of Music and Musicians*, 2nd ed., edited by Stanley Sadie (London: Macmillan, 2001), 4:883-4.

²⁶⁰ Maurice W. Riley, *The History of the Viola*, vol. 1 (Ann Arbor: Braun-Brumfield, 1980), 182.

²⁶¹ Bartolomeo Campagnoli, *Forty-one Caprices for Solo Viola, Opus 22*, edited by Carl Herrmann (London: Edition Peters, [1960]).

Straeten states, Campagnoli must have been a “virtuoso on the viola, and it is clearly shown in his *41 Caprices* which are the finest original studies ever written for that instrument, and contain almost everything that is essential for the art of bowing as well as for the left hand. Moreover, they are musically interesting and contain a wealth of rhythmical variety.”²⁶²

As one can clearly see from a detailed analysis of the caprices, Campagnoli considered the viola an instrument of high level technical capability equal that of the violin. Because of its musical and technical content, the *41 Caprices* are considered to be the Kreutzer-Fiorillo of the viola. The caprices are designed as truly musical entities and are very attractive musically and stylistically. Several of them can be used as concert pieces, including the theme-and-variations Caprices Nos. 17, 25, and 35, and the slow-tempo Caprices Nos. 6, 23, 32, and 39.

These caprices address all the basic techniques for the development of the right and left hand, covering all major and minor keys and all positions from first to seventh position. Throughout the entire book there are enough passages where the problems are isolated

²⁶² Louise Rood, “The viola as Solo Instrument” (M.A. Thesis, Smith College, 1942), 67.

and repeated, allowing for the technical development of the student.

However, there is an overlapping of right and left-hand technical

problems, especially in the longer pieces.

Détaché bowing appears in Caprice No. 1 in the sixteenth-notes passage. Caprice No. 4 addresses the slurred up-bow staccato stroke on thirty-second notes and triple stops.

Andante maestoso

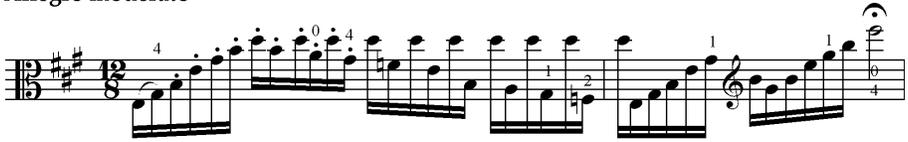
Ex. 15.1. Campagnoli, *41 Caprices*, Op. 22, No. 4, mm. 4-5.

Caprice No. 7 includes study on double trills.

Ex. 15.2. Campagnoli, *41 Caprices*, Op. 22, No. 7, mm. 21-24.

String crossing and arpeggios are covered in Caprices Nos. 16, 17, and 37. Caprice No. 3 includes arpeggios and *bariolage* combined with string crossing across two, three, and four string.

Allegro moderato



Ex. 15.3. Campagnoli, *41 Caprices*, Op. 22, No. 3, mm. 24-25.

Legato bowing is emphasized in Caprices Nos. 12, 29, and 38. Alternation of legato and detached bowing combined in various patterns is found in Caprices Nos. 9, 20, and 27. *Martelé* appears on Caprice No. 13 combined with string crossing across three and four strings. The following example is from the beginning of the etude.

Allegro martelé



Ex. 15.4. Campagnoli, *41 Caprices*, Op. 22, No. 13, mm. 1-4.

Caprice No. 41 emphasizes double stops combined with string crossing, as well as three-note chords, which can also be found in Caprice No. 8.



Ex. 15.5. Campagnoli, *41 Caprices*, Op. 22, No. 8, mm. 1-4.

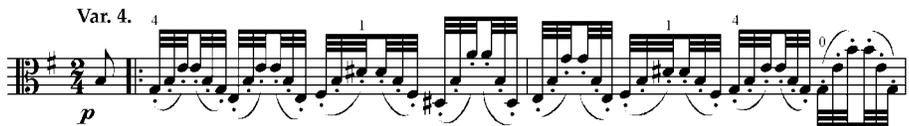
Left-hand techniques, such as shifts (Nos. 11, 25), passages on one string (Nos. 25, 26), double and triple stops in various combinations and various bowings (Nos. 2, 8, 14, 22, 28, 33, and 41 among others), are well emphasized throughout the book. The following example comes from Caprice No. 11, showing shifts on broken triads.

Ex. 15.6. Campagnoli, *41 Caprices*, Op. 22, No. 11, mm. 1-2.

Caprice No. 25, Variation 3 is a study on shifts and finger replacements. It is an etude very similar to Kreutzer No.11.

Ex. 15.7. Campagnoli, *41 Caprices*, Op. 22, No. 25, Variation 3, finger replacement, mm. 1-2.

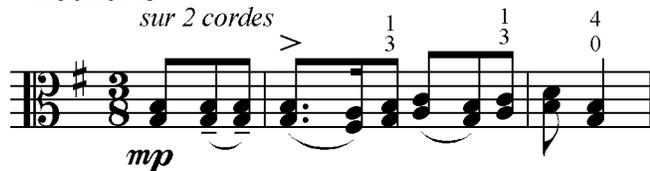
Caprice No. 21 emphasizes trills on double stops, and Caprice No. 13 is a journey through all twenty-four major and minor keys. Caprices Nos. 17, 25, and 35 are in theme-and-variation form. Variation 4 works on *sautillé* bowing on arpeggios across three strings.



Ex. 15.8. Campagnoli, *41 Caprices*, Op. 22, No. 17, Variation 4, mm. 1-2.

Several of the caprices, Nos. 1, 2, 24, and 34, begin with a slow introduction on melodic material, where legato bow as well as double stops can be practiced, followed by a more technical section. The following example is from Caprice No. 34, a slow introduction on double stops over two strings.

Andantino



Ex. 15.9. Campagnoli, *41 Caprices*, Op. 22, No. 34, mm. 1-4.

Analyses

Etude 1 - Level 6

Description: C Minor, C Major. Largo, Allegro. Medium duration. Half through third positions. Top note A-flat 5.

Technique: Slow section: *Détaché*. Legato. Double stop: thirds, fifths, and sixths. Trill on double stops in one of the voices.

Fast section: *Détaché*. String crossing. scales. Arpeggios.

Etude 2 - Level 6

Description: G Major, C Major, F Major. Andante con moto, Piu moto.

Short duration. Half through third positions. Top note A5.

Technique: Slow section: Double stops: mainly sixths. Legato. String crossing across three strings arpeggiated and slurred.

Fast section: Entirely in eighth-note triplets. Spiccato.

Arpeggios.

Etude 3 - Level 7

Description: A Major. Allegro moderato. Medium duration. Half through sixth positions. Top note E6. Slightly chromatic.

Technique: Legato. Sliding first finger. *Bariolage*. String crossing across two, three, and four strings. Half-position passages.

Shiftings. Variety of bow patterns combining slurred and spiccato notes.

Etude 4 - Level 7

Description: A Minor. Andante maestoso. Short duration. Half through sixth positions (except fourth and fifth). Top note E6.

Technique: Double and triple stops. Slurred up-bow staccato. Legato and staccato combined on different bow patterns. *Bariolage*.

String crossing across two, three, and four strings. A few four-note chords. Passage on triads, broken triads, and arpeggios.

E tude 5 - Level 8

Description: G Major. Allegro moderato. Medium duration. Half through third positions. Top note A⁵.

Technique: Double stops chordal and in two-voice counterpoint. Fugue-like etude. Trills. Arpeggios on three strings. Triple stops. Three-note chords.

E tude 6 - Level 6

Description: G Minor. Adagio. Short duration. First through third positions. Top note A⁵.

Technique: Cantabile. Legato. Thirty-second-note runs on slurred bows. Slurred up bow staccato. Bow distribution. Embellishments (trills, turns, appoggiaturas). A few double stops. Jumps across four strings.

E tude 7 - Level 8

Description: D Major. Tempo giusto. Medium duration. Half through seventh positions (except fourth and sixth). Top note D⁶.

Technique: Slurred up-bow staccato. Trills and double trills (thirds mainly). Double stops chordal, mostly thirds, and in two-voice counterpoint. Bow distribution. A few three and four-note chords.

E tude 8 - Level 8

Description: D Minor, D major. Largo. Short duration. First through third positions. Top note F5.

Technique: Double stops chordal and in two-voice counterpoint: all intervals. Triple stops. Three and four-note chords.

E tude 9 - Level 7

Description: B-flat Major. Allegro. Short duration. First through fifth positions (except fourth). Top note B-flat 5.

Technique: Legato. Spiccato. Variety of bow patterns combining both strokes. String crossing across two and three strings.

E tude 10 - Level 7

Description: G Major. Adagio amoroso. Short duration. Half through third positions. Top note G5.

Technique: Cantabile. Legato. Double stops chordal and in two-voice counterpoint: mostly thirds and sixths. Bow distribution. Thirty-second-note runs on slurred bows.

E tude 11 - Level 7

Description: A Minor. Allegro. Short duration. Half through seventh positions (except second, fourth and sixth). Top note F6.

Technique: *Martelé*. Broken arpeggios. String crossing.

E tude 12 - Level 7

Description: D Major. Allegro assai. Short duration. Half through fifth positions. Top note E⁶. Entirely in sixteenth note.

Technique: Legato. String crossing across two strings.

E tude 13 - Level 7

Description: C Major. Allegro. Medium duration. Half through fourth positions. Top note A⁵.

Technique: *Martelé*. Broken octaves and tenths. String crossing across two, three, and four strings. Triads on two slurred and one separated note bow pattern. Intonation.

E tude 14 - Level 7

Description: C Major. Preludium, Adagio. Short duration. First through fifth positions (except fourth). Top note C⁶.

Technique: Double stop: chordal (thirds mainly) and in two-voice counterpoint. Cantabile. Legato. Three-note chords. Embellishments.

E tude 15 - Level 7

Description: G Major. Allegro moderato. Medium duration. First through fifth positions. Top note C⁶.

Technique: Spiccato. Triad and broken triads. Legato. Thirty-second-note runs. Legato and spiccato stroke combined in

different bow patterns. String crossing over two, three, and four strings.

Etude 16 - Level 8

Description: E Major. Tempo a piacere. Medium duration. Half and First positions. Top note E5.

Technique: String crossing across three and four strings. Arpeggiated. Left-hand shape. Bow exercise. Intonation. Left-hand contractions.

Tempo a piacere



Ex. 15.10. Campagnoli, *41 Caprices*, Op. 22, No. 16, mm. 12-13.

Etude 17 - Level 8

Description: E Minor, E Major. Andantino, Maggiore cantabile. Long duration. Half through seventh positions. Top note B5. Theme and variations. All variation based on string crossing, arpeggios, and triads. Wrist and bow exercise.

Technique: Theme: Double stops chordal, mostly thirds, and in two-voice counterpoint. Embellishments (trills, appoggiaturas, and turns).

Variation I: Spiccato. String crossing across two, three, and four strings. Entirely in sixteenth notes.

Variation II: Spiccato. Legato. Combination of the two strokes into different bow patterns. String crossing across two, three, and four strings. Section in major key: legato melody on one string (D, and G).

Variation III: *Détaché*. Legato. Combination of the two strokes in different bow patterns. String crossing across two, three, and four strings.

Variation IV: Saltillé. Fast slurred up and down bow staccato. Arpeggiated. String crossing across three and four strings.

Etude 18 - Level 8

Description: A Major. Presto. Long duration. Half through fifth positions. Top note B5. Entirely in sixteenth notes.

Technique: *Détaché*. Legato. Combination of the two strokes in different bow patterns. String crossing across two and three strings. *Bariolage*. Bow distribution. Long slurred bows. A few double stops: mostly thirds. A few three-note chords.

Etude 19 - Level 7

Description: C Major, modulatory successively through all 23 keys. Tempo a piacere. Long duration. Half through fifth positions. Top note B5. Modulatory.

Technique: Scales, arpeggios, and broken triads on all twenty-four major and minor keys. Bow exercise combining *détaché*, legato and spiccato strokes. Intonation.

E tude 20 - Level 7

Description: C Major. Tempo a piacere. Short duration. First through seventh positions. Top note E6.

Technique: Shifting. Passages going through each position from first to seventh position. Upward and downward arpeggios. Then back through each position from seventh to first position. Legato. Spiccato. Combination of the two strokes in different bow patterns. *Détaché*.

E tude 21 - Level 8

Description: E-flat Major, E-flat Minor. Alla polacca, Trio. Medium duration. First through third positions. Top note F5. ABA (Minuet and Trio) form.

Technique: A: Double stops: thirds and sixths. Trill on double stops. Written trill and double trill.
B: Highly chromatic. Legato. Chromatic scale passages. Double stops: thirds. Slurred up-bow staccato.



Ex. 15.11. Campagnoli, *41 Caprices*, Op. 22, No. 21, mm. 5-6.

E tude 22 - Level 8

Description: F Major. Allegro vivace. Medium duration. First through fifth positions. Top note B-flat 5.

Technique: Staccato. String crossing across three and four strings. Trills with realization. Double stops: thirds and sixths mainly.

Détaché. Bow distribution.

E tude 23 - Level 8

Description: F Minor, D-flat Major. Andante sostenuto. Short duration. First through third positions. Top note G-flat 5.

Technique: Double, triple, and quadruple stops in two, three, and four-voice counterpoint. Left-hand contractions.

Andante sostenuto

The image shows a musical score for a double bass exercise. It is in bass clef, 2/4 time, and starts with a piano (p) dynamic and a crescendo (cresc.) marking. The score consists of a series of double and triple stops, with accents and slurs. The piece ends with a first ending bracket and a second ending bracket.

Ex. 15.12. Campagnoli, *41 Caprices*, Op. 22, No. 23, double and triple stops, mm. 9-14.

E tude 24 - Level 7

Description: B-flat Major, G Minor. Adagio grandioso, Allegro, Adagio, Allegro. Long duration. Half through fifth positions (except fourth). Top note B-flat 5.

Technique: Slow section: Double, triple, and quadruple stops.

Arpeggios. String crossing across two, three, and four strings.

Fast section: *Détaché*. Legato. Staccato. All strokes combined in different bow patterns. String crossing across two, three, and four strings.

Etude 25 - Level 7

Description: G Major. Andantino. Medium duration. Half through fifth positions (except second and fourth). Top note A5. Theme and variations.

Technique: Theme: Triple and quadruple stops. Staccato.

Variation I: Spiccato. String crossing across three and four strings. Entirely in eighth notes.

Variation II: *Bariolage* on single and double stops alternated. Legato. *Bariolage*. All 1sixth-note variation.

Variation III: Legato. Downward scales. Remain in one string passages. Entirely in eighth note triplets.

Variation IV: *Bariolage*. String crossing across two and three strings. Legato. Accents. Entirely in sixteenth notes.



Ex. 15.13. Campagnoli, *41 Caprices*, Op. 22, No. 25, Variation 2, mm. 1-2.

Etude 26 - Level 6

Description: A Major. Adagio. Short duration. Half through sixth positions. Top note B4.

Technique: Cantabile. Legato. All on G string. Shiftings on one string.

E tude 27 - Level 8

Description: D Major. Allegro non troppo. Short duration. Half through sixth positions. Top note A5. Highly chromatic.

Technique: String crossing across two, three, and four strings. Passage on broken tenths. *Détaché*. Legato. Spiccato. Combination of the three strokes into different bow patterns.

E tude 28 - Level 8

Description: F Major. Allegretto. Medium duration. First through fifth positions. Top note C6.

Technique: Double (mainly thirds), triple and quadruple stops. Trill on double stops in one voice.

E tude 29 - Level 7

Description: C Major. Allegro assai. Medium duration. Half through seventh positions. Top note D6.

Technique: Legato. Scales: upward and downward. Double stops: mainly thirds. Eighth-note triplets on two legato and one staccato note bow pattern.

E tude 30 - Level 8

Description: C Major, F Major. Andante con moto. Medium duration. First through fourth positions. Top note G5. ABA form.

Technique: Double stops chordal and in two-voice counterpoint: all intervals. Legato. Left hand contractions and extensions (tenths).

E tude 31 - Level 7

Description: F Major. Presto. Medium duration. First through fifth positions. Top note C6.

Technique: Bow exercise. Spiccato. Broken thirds. String crossing across two and three strings. *Bariolage*. Variety of bow patterns combining spiccato and legato notes. Left-hand extension.

E tude 32 - Level 7

Description: D Major, D Minor. Larghetto, Minore. Short duration. First through fifth positions (except fourth). Top note B5. **ABA' form.**

Technique: Legato. Double, triple, and quadruple stops. Bow distribution. Thirty-second-note slurred runs.

E tude 33 - Level 8

Description: D Minor. Allegro. Medium duration. Half through fourth positions. Top note A5. Fugue-like etude.

Technique: *Détaché*. Spiccato. Double stops chordal, mostly thirds and sixths, and in two-voice counterpoint. Triple stops. *Bariolage*. String crossing across two and three strings. Three and four-note chords on down bows.

E tude 34 - Level 7

Description: G Major. Andantino, Presto, Tempo primo. Short duration. First through fifth positions (except fourth). Top note B5. **ABA'B'** form.

Technique: Slow section: Double stops over two strings: thirds mainly. Fast section: Legato. String crossing across three strings. *Bariolage*. Broken octaves. Arpeggios. Double stops chordal, mostly thirds and sixths, and in two-voice counterpoint.

E tude 35 - Level 8

Description: D Major, E Minor, D Minor. Allegretto scherzando, Minore. Medium duration. First through fifth positions. Top note B-flat 5. **ABCA'** form.

Technique: Double (thirds mainly) and triple stops chordal and in two, and three-voice counterpoint. Spiccato. Legato. String crossing across two strings.

E tude 36 - Level 8

Description: A Minor. Moderato assai. Medium duration. First through fourth positions. Top note A5.

Technique: Passages going through each position from first to third position on broken triads and arpeggios. Legato. Spiccato. Combination of the two strokes in different bow patterns.

E tude 37 - Level 8

Description: C Major. Vivace. Medium duration. Half through fifth positions. Top note B5. Modulatory.

Technique: String crossing across two, three, and four strings on *martelé* and arpeggios. Rhythmic variety. Triadic.

E tude 38 - Level 7

Description: F-sharp Minor, A Minor, A Major. Allegro assai. Medium duration. Half through fifth positions. Top note B5. Entirely in sixteenth notes. Chromatic.

Technique: Legato. Long slurred bows. Passage on chromatic scales. Passage on broken thirds. Upward and downward shiftings with the first finger.

E tude 39 - Level 8

Description: F-sharp Major, F-sharp Minor. Larghetto. Short duration. Half through fourth positions. Top note A5. Highly chromatic.

Technique: Double stops chordal, mostly thirds, and in two-voice counterpoint. Left-hand contractions. Intonation. *Ad libitum* cadenza-like passage.

Etude 40 - Level 6

Description: B Major. B Minor. Vivace assai, Minore. Short duration. Half through fifth positions. Top note C-sharp 6. ABA' form.

Technique: *Détaché*. Legato. Variety of bow patterns combining detached and legato notes. String crossing across two strings.

Etude 41 - Level 9

Description: C Major. Allegro maestoso. Medium duration. First through fifth positions. Top note A5. Fugue-like etude.

Technique: Double (all intervals), triple, and quadruple stops chordal and in two, three, and four-voice counterpoint. String crossing over two, three, and four strings. *Bariolage* on single and double stops, alternated. Arpeggios.

Chapter 16



Pierre Rode

French violinist and composer Pierre Rode was born in Bordeaux in 1774 and died in Château de Bourbon in 1830. He studied violin at the age of six with André-Joseph Fauvel. At the age of thirteen he was introduced by Fauvel to Viotti in Paris, and became Viotti's

favorite student.²⁶³ Rode made his debut in Paris in 1790 playing Viotti's Concerto No. 13 at the Théâtre de Monsieur where Viotti was music director. At the time, Viotti had stopped performing as a violinist, giving Rode the first performances of his subsequent concertos at the same theatre.

In 1795, the Conservatoire National Supérieur de Musique was founded in Paris to provide free musical tuition, and it became the centre of musical instruction in France.²⁶⁴ Rode was appointed violin professor at the newly founded Conservatoire, and in collaboration with Rodolphe Kreutzer and Pierre Baillot, wrote the *Méthode de violon*. This method was published in 1803 and used by that institution for approximately thirty years. The influence of this method was considerable since most distinguished nineteenth-century French violinists worked through it as pupils.²⁶⁵ The method was divided in two parts consisting mainly of basic rules for holding the instrument and for body positioning, scales, double

²⁶³ Boris Schwarz and Clive Brown, "Rode, Pierre," in *The New Grove Dictionary of Music and Musicians*, 2nd ed., edited by Stanley Sadie (London: Macmillan, 2001), 21:491.

²⁶⁴ Robin Stowell, *Violin Technique and Performance Practice in the Late Eighteenth and early Nineteenth Centuries* (Cambridge: Cambridge University Press, 1985), 3.

²⁶⁵ *Ibid.*

stops and shifting work in the first part, and the philosophy of expression in the second part.²⁶⁶ The *Méthode* was one of the first to examine bow management related to the new Tourte bow, designed by François Xavier Tourte (1747-1835) between 1785 and 1790.

Soon after he was admitted as a professor to the Conservatoire, Rode took a leave of absence and went on a concert tour to several major centers in the Netherlands, Germany, London, and Spain (where he met the cellist and composer Boccherini). He returned to Paris in 1800. According to Kolneder, a review in the *Allgemeine musikalische Zeitung* made an interesting comparison between Viotti and Rode claiming that Rode “always had complete control but less inspiration, while the vehement Viotti occasionally played wrong notes. Inspiration will outshine mistakes, but inspiration is no substitute for the art of avoiding mistakes.”²⁶⁷ In 1803, Rode went to St. Petersburg and became violin soloist to Alexander I for a salary of 5000 rubles.²⁶⁸ His fame as a

²⁶⁶ *Ibid*

²⁶⁷ Walter Kolneder, *The Amadeus Book of the Violin: Construction, History, and Music*, trans. and ed. Reinhard G. Pauly (Portland, OR: Amadeus Press, 1998), 364.

²⁶⁸ Max Rostal, *preface to 24 Capricen in for of Etudes for Viola Alone, in all 24 keys, by Pierre Rode* (Mainz: B. Schott's Söhne, 1974), 5.

violinist reached as far as Vienna, where Beethoven composed the Sonata in G Major, Op.96, specifically for Rode with Archduke Rudolph on the piano. Rode's playing inspired the young Louis Spohr, who tried to copy Rode's style and in his youth referred to himself as Rode's "true copy."²⁶⁹ Poor health greatly diminished Rode's later playing career.

As a composer for the violin, Rode wrote thirteen violin concertos in the style of the French violin concerto,²⁷⁰ and twelve string quartets he called *quatuors brillants*, as well as other smaller works. Although his violin concertos were famous and widely performed at the time, Rode is nowadays remembered chiefly for *24 Caprices en forme d'études dans les 24 tons de la gamme*. In Boris Schwarz's words "His innate gifts as a teacher are demonstrated in his 24 Caprices, which balance the musical and technical needs of the student and have become an indispensable part of the violin curriculum."²⁷¹

²⁶⁹ Kolneder, 408.

²⁷⁰ Schwarz and Brown, "Rode, Pierre," in The New Grove Dictionary, 21:491.

²⁷¹ Ibid.

24 Capricen²⁷²

Overall Level 9

Rode's *caprices* were published circa 1815 in Paris and were dedicated to "Prince de Chimay, a good violinist who employed a small resident orchestra."²⁷³ According to Rostal, they "will always keep their place along those of Kreutzer, Dont, Wieniawski and Paganini, as they remain essential and of the greatest value for a sound education on the violin and viola."²⁷⁴

Rode wrote a caprice in each of the twenty-four major and minor keys. The order of the caprices is progressive, starting with one in the key of C Major, then A Minor, proceeding through the sharp keys, then through the flat keys, and ending with a caprice in D Minor.²⁷⁵ In the edition for viola used in this study, the arrangement follows the same pattern, but the keys are transposed down a fifth, thus starting with the key of F Major and ending with a caprice in G Minor.

²⁷² Pierre Rode, *Twenty-four Capricen*, in *Form of Etudes for Viola Alone, in all Twenty-four Keys*, ed. Max Rostal (Mainz: B. Schott's Söhne, 1974).

²⁷³ Kolneder, 455.

²⁷⁴ Rostal, 5.

²⁷⁵ K. Marie Stolba, "A History of the Violin Etude to About 1800" (Ph.D. diss., University of Iowa, 1965), 245.

The caprices are designed for advanced students and can be considered solo pieces on account of their high musical quality. They correspond to Kreutzer's etudes, although they deal less with basic techniques than the ones by Kreutzer.²⁷⁶

The left-hand positions go up to the eleventh position, but most of them cover only the first six positions. Two of the caprices are exclusively dedicated to one position (No. 3, second position, and No. 10, third position), and the second part of number 9 is entirely in the fourth position. Caprice No. 3 is entirely in second position, has as many as twenty-four notes per bow, includes fourth-finger extensions, and the left-hand finger patterns are varied by means of chromatic alterations. It emphasizes legato bow and arpeggios.



Ex. 16.1. Rode, *24 Capricen*, No. 3, mm. 7-8.²⁷⁷

²⁷⁶ Kolneder, 455.

²⁷⁷ Jacques P. Joseph Rode *24 Caprices*, edited by Max Rostal, © 1974 by Schott Music GmbH & Co. KG, Mainz (ED 6513). All Rights Reserved. Used by permission of European American Music Distributors LLC, so U.S. and Canadian agent for Schott Music GmbH & Co. KG, Mainz. The square above note four is described by the editor on page [9] as a "silent stopping of finger."

The second part of Caprice No. 9, in fourth position, is in staccato notes and includes appoggiaturas, trills, accents, and fourth-finger extensions. Caprice No. 10, in third position, is in detaché in the upper half of the bow and slurred notes combined into different bow patterns. In his analysis of Caprice No. 10, Kruse states that “the key of F-sharp minor creates somewhat unusual finger patterns for third position.”²⁷⁸ Fourth-finger extensions are also included in the caprice. It is particularly interesting that these three etudes, Nos. 3, 9, and 10, remain in one fixed position, resulting in a great deal of string crossing. However, according to Stowell, Rode gives preference to shifting on the same string rather than string crossing. Stowell states: “Rode often played on one and the same string, which compelled him to change positions.”²⁷⁹

Seven of the etudes begin with a slow introduction, followed by a fast section. The slow sections usually place emphasis on legato, double stops, embellishments, tone production, and bow control, while the fast sections address detached bowings, short strokes, staccato, spiccato, and

²⁷⁸ Steven Lewis Kruse, “The Viola School of Technique: Etudes and Methods Written Between 1780 and 1860” (D.A. diss., Ball State University, 1985), 160.

²⁷⁹ Stowell, 92.

martelé. Caprice No. 4 is a fine example of this mixture of tempos, moods, and bow strokes. The etude begins with a slow introduction in double stops (thirds and sixths), followed by a fast section study on *détaché*, string crossing across two strings, and *bariolage*.



Ex. 16.2. Rode, *24 Capricen*, No. 4, mm. 24-26.²⁸⁰

Legato bow is emphasized in the slow caprices (Nos. 1, 3, 4, 6, 7, 9, 12, 13, 14, 16, 20, 23, and 24), with some caprices including as many as thirty notes per bow. Double stops and chords appear in Caprices Nos. 15, 16 (trill on one of the voices), 19, 20 (embellishments), 23 (slurred thirds, and double stops *bariolage*), and 24 (with chords). Caprice No. 16 contains stepwise double stops in thirds, which alternate first and third fingers with second and fourth, on legato bows including as many as thirty thirty-second-notes per bow. The caprice also includes double stop trills and appoggiaturas within slurs.

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Ex. 16.3. Rode, *24 Capricen*, No. 16, mm. 67-69.²⁸¹

Bowing study is emphasized throughout the book. *Martelé* strokes are addressed in Caprice No. 1. This etude begins with a slow introduction, different from the other caprices for containing no double stops. The fast section that follows is a study on *martelé* strokes at the tip, with trills on the second and eight eighth notes of the measures. In performance each note of the measure has to be well marked. The left hand has to remain as relaxed as possible during the entire fast section.



Ex. 16.4. Rode, *24 Capricen*, No. 1, mm. 16-17.²⁸²

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²⁸² Jacques P. Joseph Rode *24 Caprices*, edited by Max Rostal, © 1974 by Schott Music GmbH & Co. KG, Mainz (ED 6513). All Rights Reserved. Used by permission of European American Music Distributors LLC, so U.S. and Canadian agent for Schott Music GmbH & Co. KG, Mainz.

Detaché is included in Nos. 2, 4, 6, 8, and 10, while staccato, spiccato, and *sautillé* are emphasized in Caprices Nos. 9, 15, 17, and 21. Caprice No. 2 is a sixteenth-note study with emphasis on *détaché* and broken octaves. The etude includes a few passages in *bariolage* technique. The combination of all technical elements used in the etude results in an excellent study to develop the flexibility of the wrist.

Allegretto (♩. = 92)

The musical score shows three measures of music. The first measure consists of a series of sixteenth-note pairs, marked *fp* and *détaché*, with fingerings 1 and 1. The second measure features a broken octave pattern, marked *fp*, with fingerings 3 and 4, and a dynamic marking of (2 4). The third measure continues with a broken octave pattern, marked *fp*, with fingerings 1 and 4, and a dynamic marking of (2 4).

Ex. 16.5. Rode, *24 Capricen*, No. 2, mm. 1-3.²⁸³

Nos. 5, 11, and 24 include all the techniques listed above and constitute perfect representation of Rode’s style. Melissa Castledine reports that “Joseph Fuchs expressed his admiration for the Rode etudes, especially for the attention given to bowing study, stating that

²⁸³ Jacques P. Joseph Rode *24 Caprices*, edited by Max Rostal, © 1974 by Schott Music GmbH & Co. KG, Mainz (ED 6513). All Rights Reserved. Used by permission of European American Music Distributors LLC, so U.S. and Canadian agent for Schott Music GmbH & Co. KG, Mainz.

‘everything is in there: bow changes, legato, spiccato, martellato, changes from frog to point’.²⁸⁴

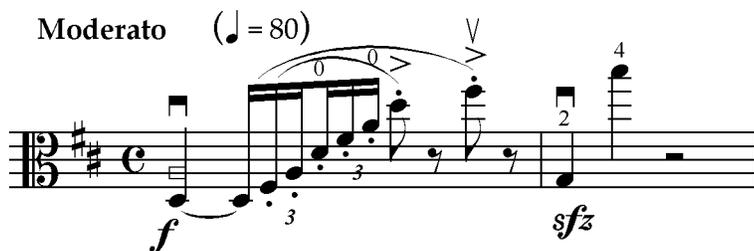
String crossing is emphasized in several etudes on separated or legato bow. These etudes are Caprices Nos. 2 (broken octaves, *bariolage*), 4 (*bariolage*), 8 (broken arpeggios), 12 (legato), 15 (across four strings, large shifts), 18 (short arpeggios, broken sixths), 19 (slurred broken octaves), 21 (broken octaves, tenths, and twelfths), and 22 (broken arpeggios). The main emphasis of Caprice No. 15 is placed on the opposition of conjunct sixteenth notes and disjunct eight notes. The first seven measures of the etude include the two motives that are developed in the entire piece. The etude starts with a sixteenth-note scale for two measures followed by five measures of wide leaps across three and four strings to be performed at the tip. The two motives are further developed in a variety of bow strokes and bow patterns.



Ex. 16.6. Rode, *24 Caprices*, No. 15, mm. 3-6.²⁸⁵

²⁸⁴ Melissa Castledine, “Etudes and Viola Pedagogy” (D.M.A. thesis, University of Cincinnati, 1998),

Caprice No. 7 addresses the slurred up-bow and down-bow staccato. The slurred down-bow staccato presents a great problem, since it is more difficult to articulate the stroke than the up-bow. Ivan Galamian recommends “turning the bow so the wood is toward the bridge, allowing for playing on the inner portion of the hair.”²⁸⁶ The etude includes large shifts, as can be seen in the following example:



Ex. 16.7. Rode, *24 Capricen*, No. 7, mm. 1-2.²⁸⁷

Caprice No. 12 works on smooth string crossing and smooth shifting on different legato eighth-note bow patterns. The key of C-sharp Minor creates unusual finger patterns as well as difficult fourth-finger extensions. Intonation poses a great amount of work in Caprice No. 13

²⁸⁵ Jacques P. Joseph Rode *24 Caprices*, edited by Max Rostal, © 1974 by Schott Music GmbH & Co. KG, Mainz (ED 6513). All Rights Reserved. Used by permission of European American Music Distributors LLC, so U.S. and Canadian agent for Schott Music GmbH & Co. KG, Mainz.

²⁸⁶ Kruse, 139.

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in C-flat Major, which combines a large number of chromatic alterations with accented notes and ornaments. The fast section of the caprice emphasizes string crossing and accents within slurred bows.



Ex. 16.8. Rode, *24 Capricen*, No. 13, mm. 29-30.²⁸⁸

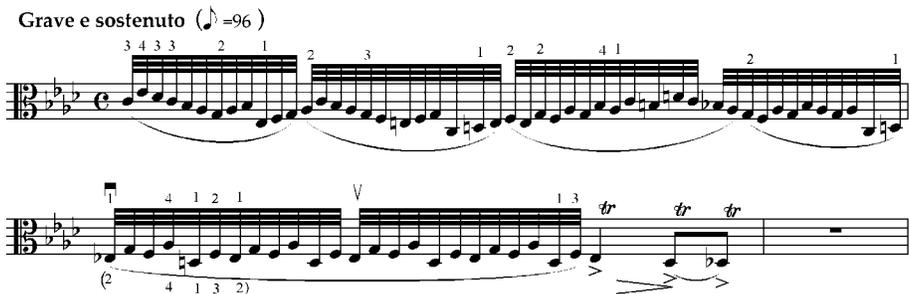
Trills within slurs are emphasized in Caprice No. 14. A sequence on legato down-bows at the frog is included in the slow section at the beginning of the etude. The second part of Caprice No. 19 emphasizes slurred broken octaves and shifts by step and by triadic intervals. It is similar in approach to Mazas' No. 23, Book I. The caprice starts with a slow introduction focused on double stops and progress to a fast section, emphasizing broken octaves follows. The etude aims to develop a good left-hand shape by working octave intervals in different positions.

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Ex. 16.9. Rode, *24 Capricen*, No. 19, mm. 46-48.²⁸⁹

Caprice No. 20 includes passages in double stops and a double-stop drone passage in which a note is sustained beneath the moving line. Long slurred bow passages on the lowest string C, with as many as twenty-four notes slurred per bow, are emphasized in two sections of Caprice No. 20. Two sections devoted to double stops and ornaments alternate with the thirty-second-note run sections.



Ex. 16.10. Rode, *24 Capricen*, No. 20, mm. 36-37.²⁹⁰

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The caprices by Pierre Rode were designed to develop the artistic and musical understanding of the advanced student with material that evenly balances left-hand and right-hand techniques.

Analyses

E tude 1- Level 8

Description: F Major. Cantabile, Moderato. Long duration. First through seventh positions. Top note C6. Highly chromatic.

Technique: Cantabile. Legato. Trills. Large shiftings. Extensions. Finger replacement.

Moderato: *Martelé* at the tip. Trills with and without realization: third finger mainly.

E tude 2 - Level 7

Description: D Minor. Allegretto. Long duration. Half through seventh positions. Top note D6. Entirely in sixteenth notes.

Technique: String crossing across two strings. Broken octaves. *Bariolage*. *Détaché*. Legato. Combination of *détaché* and legato in various bow patterns. Fortepiano dynamics.

E tude 3 - Level 8

Description: C Major. Comodo. Long duration. First and second positions. Top note G5. ABA' form.

Technique: Second position. Legato. Long slurred bows. Bow distribution. String crossing across two and three strings on legato bow. Wrist exercise. Accents and fast trills within slurs.

Etude 4 - Level 8

Description: A Minor. Siciliano, Allegro. Long duration. Half through fifth positions. Top note C6.

Technique: Siciliano: Double stops in two-voice counterpoint: thirds mainly. Cantabile. Legato. Staccato.

Allegro: *Détaché*. *Bariolage*. String crossing across two and three strings. Wrist exercise. Trills with realization: third finger trills. Fourth-finger extensions.

Etude 5 - Level 9

Description: G Major. Moderato. Long duration. Half through eighth positions. Top note E-flat 6.

Technique: *Détaché* at the frog, middle, and tip. Spiccato. Bow distribution. String crossing across two, three, and four strings. Jumps across two, three, and four strings. Passage in double stops: mostly thirds. Legato. Double and triple appoggiaturas.

E tude 6 - Level 9

Description: E Minor. Adagio, Moderato. Long duration. Half through eleventh positions (except ninth). Top note A6. Highly chromatic.

Technique: Adagio: Cantabile. Legato. Section almost entire on the C string. Shiftings on one string.

Moderato: *Détaché*. Passages with *détaché* and legato combined. Scales. Arpeggios. Remains in position: fifth and seventh positions.



Ex. 16.11. Rode, *24 Capricen*, No. 6, mm. 22-25.²⁹¹

E tude 7 - Level 9

Description: D Major. Moderato. Long duration. Half through eighth positions. Top note D6.

Technique: Slurred up and down-bow staccato. Large shiftings. Jumps across four strings. Long slurred bows. Bow distribution. Arpeggios. Accents within slurs.

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E tude 8 - Level 9

Description: B Minor. Moderato assai. Long duration. Half through sixth positions. Top note C-sharp 6.

Technique: String crossing across two strings. *Détaché*. Triadic. Wrist exercise. Accents.



Ex. 16.12. Rode, *24 Capricen*, No. 8, mm. 25-26.²⁹²

E tude 9 - Level 8

Description: A Major. Adagio, Allegretto. Long duration. Half through sixth positions. Top note C6.

Technique: Adagio: Cantabile. Legato. Embellishments (trill, appoggiaturas, turns). Bow distribution. Extensions. First-finger shiftings.

Allegretto: fourth position throughout. *Détaché*. String crossing across two strings. Triadic. A few scales.

E tude 10 - Level 8

Description: F-sharp Minor. Allegretto. Long duration. Third position. Top note A5.

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Technique: *Détaché*. Third position throughout. String crossing across two and three strings. *Détaché* and legato combined in different bow patterns. Accents.

E tude 11 - Level 9

Description: E Major. Allegro brillante. Long duration. Half through ninth positions. Top note E6.

Technique: Bow exercise. Variety of bow stroke and pattern. Legato. Bow distribution. String crossing across two strings. *Détaché*. Slurred spiccato. Broken thirds. A few double stops: thirds. Scales. Large shiftings.

E tude 12 - Level 8

Description: C-sharp Minor. Comodo. Medium duration. Half through fourth positions. Top note B5. Chromatic.

Technique: Legato. String crossing on long slurred bows across four strings. Smooth string crossing. Bow distribution. Fourth finger extension.

E tude 13 - Level 9

Description: C-flat Major. Grazioso. Long duration. Half through seventh positions. Top note D-flat 6. Highly chromatic.

Technique: Legato. Fast and slow trills: third and fourth finger trills. Bow distribution. Contractions of the left hand. A few double stops.

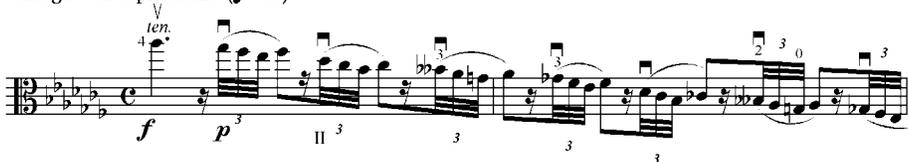
Etude 14 - Level 9

Description: A-flat Minor. Adagio con espressione, Appassionato. Long duration. First through fifth positions. Top note C-flat 6. Chromatic.

Technique: Adagio con espressione: Cantabile. Legato. Passage on a sequence of down bows at the frog.

Appassionato: Legato. Bow distribution. Smooth string crossing across all strings on long slurred bows. Trills, third fingertrills, with realization within slurs. Intonation.

Adagio con espressione ($\text{♩} = 63$)



Ex. 16.13. Rode, *24 Capricen*, No. 14, mm. 11-12.²⁹³

Etude 15 - Level 9

Description: G-flat Major. Vivace assai. Medium duration. First through fifth positions. Top note C-flat 6. Highly chromatic.

Technique: *Détaché*. Staccato at the tip. *Martelé*. Slurred spiccato.

Combination of slurred and detached notes in different bow patterns. Double stops: thirds and sixths. A few three-note chords. Large shifts. Jumps across four strings. Intonation.

²⁹³ Jacques P. Joseph Rode *24 Caprices*, edited by Max Rostal, © 1974 by Schott Music GmbH & Co. KG, Mainz (ED 6513). All Rights Reserved. Used by permission of European American Music Distributors LLC, so U.S. and Canadian agent for Schott Music GmbH & Co. KG, Mainz.

Etude 16 - Level 9

Description: E-flat Minor, E-flat Major. Andante. Long duration. First through sixth positions. Top note B-flat 5. Modulatory.

Technique: Legato. Long runs on legato bow. Bow distribution. Trills with and without realization within slurs (second, third, and fourth fingers). Double stops with trill on one of the notes. Double stops on long legato bows: thirds mainly. Intonation.

Etude 17 - Level 8

Description: D-flat Major, A Major. Vivacissimo. Medium duration. First through sixth positions. Top note D-flat 6. Modulatory.

Technique: Spiccato. Slurred spiccato. Trills: third finger trills. Triadic. Sting crossing across two strings.

Etude 18 - Level 9

Description: B-flat minor. Presto. Short duration. First through fifth positions. Top note B-flat 5. Chromatic.

Technique: Legato. *Détaché*. Triadic. String crossing across two strings. Broken thirds and sixths. Wrist exercise. Variety of bow patterns combining legato and detached notes.

Etude 19 - Level 9

Description: A-flat Major. Arioso, Allegretto. Long duration. First through eighth positions. Top note E-flat 6.

Technique: Arioso: Cantabile. Legato. Double stops in two-voice counterpoint. Same melody repeated on double stops. Turns.

Allegretto: Broken octaves, conjunct and triadic, slurred in pair of sixteenth notes. String crossing across two and three strings. Wrist exercise. Left-hand shape

Etude 20 - Level 9

Description: F Minor. Grave e sostenuto. Long duration. Half through sixth positions. Top note C6.

Technique: Cantabile. Legato. Double stops chordal and in two-voice counterpoint: thirds, sixths, and tenths mostly.

Embellishments. Contractions and extensions of the left hand. Fast legato runs over one string.

Etude 21 - Level 9

Description: E-flat Major. Tempo giusto. Long duration. First through sixth positions. Top note D6.

Technique: String crossing across three and four strings. Large shiftings. Broken octaves, tenths, and twelfths. Big extension of the fourth finger. Trills: second and third

finger trills. Staccato at the tip. Slurred staccato. Jumps across three and four strings.

E tude 22 - Level 8

Description: C Minor, C Major. Presto. Long duration. First through sixth positions. Top note C6. ABA' form. Highly chromatic.

Technique: Bow exercise. *Détaché*. Legato. Slurred spiccato. Variety of bow patterns combining detached and legato notes. String crossing across two strings. Large shiftings on the same string. First finger shiftings.

E tude 23 - Level 9

Description: B-flat Major. Moderato. Long duration. First through fifth positions. Top note F5.

Technique: Double stops chordal and in two-voice counterpoint on legato bow; thirds and sixths mainly. Long slurred bows. Double-stops (thirds) *bariolage*. Accents and trills within slurs.



Ex. 16.14. Rode, *24 Capricen*, No. 23, mm. 15-17.²⁹⁴

Etude 24 - Level 9

Description: G Minor. Introduzione, Agitato con fuoco. Long duration.

Half through eighth positions (except sixth). Top note G6.

Technique: Introduzione: Cantabile. Legato. Double and triple stops.

Slurred staccato. Long slurred bows.

Agitato con fuoco: *Détaché*. Spiccato. Slurred spiccato.

Broken triads. String crossing across two strings. Trills.

Accents on up and down bows.

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Conclusion

In what preceded, the etudes have been reviewed by the techniques included and the level of difficulty. It is constructive to separate the violin and viola etude books into two lists organized chronologically to better understand how they build upon one another.

Violin

Kreutzer, 1796

Fiorillo, 1800

Rode, 1815

Mazas, 1843

Kayser, 1848

Dont, 1852

Viola

Hoffmeister, 1800

Bruni, 1805

Campagnoli, 1805

Palaschko, Op. 36, 1905

Palaschko, Op. 55. 1912

Fuchs, 16 Fantasy Etudes, 1961

Fuchs, 15 Characteristic Studies,

1965

From looking at these etudes organized this way an observation emerges. In violin etudes the technical pedagogical aspect is predominant. In the etudes written originally for viola, an instrument which had its instruction developed later than the violin, the quality of the music is more important. Until the twentieth century most violists started as violinists. Therefore, the two groups of etude books complement each other, which is why both are studied by violists.

Below, both etude books transcribed from the violin and those originally written for viola will be combined and summarized in chronological order.

- Kreutzer, 1796. It is considered by most as the bible of violin etudes. They cover most of the basic and advanced techniques needed for good playing. It emphasizes the technical aspect of the learning process, both isolating and repeating the elements. However, they are not dry exercises. Kreutzer's etudes are musically satisfying.
- Hoffmeister, 1800. Hoffmeister's *Studies* are designed as real compositions rather than as technical etudes. They do contain technical elements but as part of the compositional material.

Written in the Viennese Classical style, most of the studies are in sonata, theme and variation, and minuet and trio forms. These studies make use of the upper register and assume a high level of technical proficiency on the part of the player.

- Fiorillo, 1800. They are technically and musically on a higher level than Kreutzer. They are technically oriented, isolating the techniques and repeating it in a more musical setting than those of Kreutzer. The etudes are organized progressively.
- Bruni, 1805. The technical requirements of the player are very close to Hoffmeister. His studies are more musically oriented than technical. They are not arranged in order of difficulty. The purpose of these etudes was to make the violin players familiar with the viola clef and the instrument, assuming the player acquired the basic techniques from the violin books.
- Campagnoli, 1805. These etudes are musically strong but also technical. Among the original viola etude books, this book is the most balanced both musically and technically. It is also the most advanced of all viola etudes studied.

- Rode, 1815. His caprices are also highly advanced. Like Campagnoli, they are very technically and musically demanding. They are also the most balanced of all violin etude books. This is the only set of etudes that progresses through keys. Two of them are outstanding and worthy of performance.
- Mazas, 1843. These etudes focus on the technical aspects, even in the more musical designed etudes. They are arranged in a progressive order of difficulty. The etudes in book I are easier than the ones in book II. They range from high intermediate to low advanced level.
- Kayser, 1848. His studies are considerably more technical than musical. They isolate the technical elements and provide a great number of repetitions. Many of the first studies are short and have the quality of exercises. The order of the etudes is progressive in technique.
- Dont, 1852. These etudes are more technically than musically designed. As the title says, they are studies preparatory to the Kreutzer's etudes, therefore easier than Kreutzer's. They are

progressive in order of difficulty, and belong to the intermediate level.

- Palaschko, Op. 36, 1904. In his studies music is more important than technique. The order of the studies lacks technical progressiveness. They were written in the musical style of the late German Romantic. One frequent feature is the repetition of a phrase varied by chromatic alterations. They are in the high intermediate level.
- Palaschko, Op 55, 1923. These etudes share the same description as the Op. 36, although musically and technically easier.
- Fuchs, 16 Fantasy Etudes, 1961. These etudes were composed in a modern dissonant style. They are technically hard mainly because of the technical demands of the compositional style. However, they are idiomatic for the viola.
- Fuchs, 15 Characteristic Studies, 1965. These studies share the same characteristics of the 16 Fantasy Etudes, although slightly easier. Among the viola etude books discussed in this study, the 15 Characteristic Studies and the 16 Fantasy Etudes are the only ones to be progressive.

This brief overview illustrates that the viola etudes are technically dependent on the violin etudes. They aspire to be compositionally interesting rather than strictly technically oriented etudes. Much has been discussed about the usefulness, or the contribution these etudes made and still make to the viola pedagogy, and about the differences between the playing of the two instruments. As already stated, it is beyond the scope of this study to discuss this matter. These transcribed etudes, if used properly with new fingerings, bowings and small adjustments, are important for the development of a good viola technique.

Violin studies are generally high and fast, as is characteristic of the instrument. Some of these etudes pose additional stretching problems to the left hand of an intermediate level viola student. However, the etudes originally written for viola are designed specifically to enhance viola technique, especially those written starting at the beginning of the twentieth century. They deal more with matters of tone production and melody rather than virtuosic passages. Arpeggios, chords, and quick passages are adapted within the possibilities of the instrument. Techniques that are known to be “violinistic” are avoided,

such as high positions, intervals in tenths, and octave passages in the lower register.

Thanks in part to the violin etudes transcribed for the viola and to the viola etudes written for the instrument, the twentieth-century viola shares the technical advancement characteristic of violin playing. A great reliance is still placed on the pedagogical material of violinists. By wisely using the material available from the violin adapted to the viola, students and teachers can enjoy musical growth and develop the skills necessary for the demanding repertoire of today.

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Iconography



Antonio Bartolomeo Bruni (1757-1821)



Bartolomeo Campagnoli (1751-1827)



Jakob Dont (1815-1888)



Federigo Fiorillo (1755-1823)



Lillian Fuchs (1901-1995)



Franz Anton Hoffmeister (1754-1812)



Rodolphe Kreutzer (1766-1831)



Jacques-Féréol Mazas (1782-1849)



Pierre Rode (1774-1830)

No pictures of these composers were found:

Heinrich Ernst Kayser (1815-1888)

Johannes Palaschko (1877-1932)

Appendix A

Concordance Tables

The tables match the techniques by level, with the appropriate etudes from among the 354 analyzed. The etudes are ranked in the concordance tables by level and technique.

1. Level, from 4 to 9
 - 1.1. Level 4 – Low Intermediate
 - 1.2. Level 5 – Intermediate
 - 1.3. Level 6 – High Intermediate
 - 1.4. Level 7 – Low Advanced
 - 1.5. Level 8 – Advanced
 - 1.6. Level 9 – High Advanced
2. Technique
 - 2.1. Bow Technique:
 - 2.1.1. Arpeggio

- 2.1.2. *Bariolage*
- 2.1.3. Bow Distribution
- 2.1.4. *Détaché*
- 2.1.5. Dynamic
- 2.1.6. Legato
- 2.1.7. *Martelé*
- 2.1.8. Mixed Bowing
- 2.1.9. Pizzicato
- 2.1.10. Portato
- 2.1.11. Rhythm and Bow Pattern
- 2.1.12. *Sautillé*
- 2.1.13. Spiccato
- 2.1.14. Staccato
- 2.1.15. Slurred Staccato
- 2.1.16. String Crossing
- 2.2. Left-Hand Technique
 - 2.2.1. Appoggiatura
 - 2.2.2. Broken Intervals
 - 2.2.3. Cadenza

- 2.2.4. Chord
- 2.2.5. Double Stop
- 2.2.6. Extension/ Contraction
- 2.2.7. Finger Independence/Speed
- 2.2.8. Finger Pattern/ Hand Frame
- 2.2.9. Intonation
- 2.2.10. Mordent
- 2.2.11. Ornament
- 2.2.12. Counterpoint
- 2.2.13. Shifting
- 2.2.14. Tone
- 2.2.15. Trill
- 2.2.16. Turn

- 3. Not all techniques listed above are included for every level, as they vary in difficulty.
- 4. Some specific techniques, such as shifting, subdivides further according to the individual etudes and includes shifting by step, by

scale, on the same string, across string, skip shifting, and free shifting.

How to Use of the Concordance Tables

The techniques listed in the concordance tables are presented in order of difficulty from level 4 (low intermediate) to level 9 (high advanced). Etudes are listed according to the primary and secondary skills found in each etude. More advanced pieces often utilize several skills, and while etudes may be listed more than once, it is unlikely that they are listed under every possible heading. For this reason, when using the concordance tables, the reader is advised to find the appropriate level of technique and then look for an etude within the level chosen. It is highly recommended that after finding the etude book and number, the reader should refer back to the analysis of the etude in the appropriate chapter. Example: The reader is looking for an etude on *détaché* level 5 (intermediate). She or he will find several which fall into that level and technique. If she or he chooses Kreutzer Study No. 2, for instance, she or he should refer to the analysis of the etude in Chapter Ten, Rodolphe Kreutzer, for more details.

Table A.1: Level 4, Bowing Technique and Left-Hand Technique

Bow Technique	Bruni	Kayser	Palaschko Op. 55
Arpeggio		1, 8, 10	5
Bariolage	7		
Bow Distribution	8	21	
Détaché	1, 17 (var. III)	1, 3	
Dynamic		2	1
Legato	2, 8	2, 4, 8, 16, 22, 25, 31	1, 2, 3, 4, 5, 6
Mixed Bowing		13, 27, 25	
Rhythm and Bow Pattern		3, 8, 21	
Spiccato		5, 9, 11, 13, 18	
Staccato		15	
Slurred Staccato	19	15	
String Crossing	1	7, 10, 13, 24, 32	5

Left-Hand Technique	Bruni	Dont	Kayser	Palaschko Op. 55
Broken interval	1		4, 7, 9	
Chord (three, four-notes)			21, 24	
Extension/Contraction			12, 28	4
Finger Pattern			4, 6, 10, 15, 22, 28	
Finger Independence/Speed			22	
Shifting (step, scale, skip, free)	14	1	34	1, 2, 3
Tone			2	2, 3
Appoggiatura			15	6
Trill	19			

Table A.2: Level 5, Bowing Technique

Bow Technique	Bruni	Dont	Fiorillo	Kayser	Kreutzer
Arpeggio	22, 25, 5	3		24, 30, 35	
Bariolage	19, 21, 23	10			
Détaché			1	24	2, 3, 5
Dynamic	7			28	
Legato	17	1, 3, 5, 11	1,8	12, 17, 30, 34, 35	
Mixed Bowing	9, 13, 14, 15, 19, 20, 23	2, 4, 6		28	
Pizzicato				20	
Portato	21				
Rhythm and Bow Pattern				23, 25, 32, 33	
Sautillé	19				
Spiccato	15, 20, 23, 25			26	
Staccato	3, 23		1	20, 23, 32	
Slurred Staccato	16, 21, 22	19		29, 33	
String Crossing	5, 15, 17, 19, 23	3, 4	1		26

Bow Technique (cont.)	Mazas Book I	Mazas Book II	Palaschko Op. 36	Palaschko Op. 55
Arpeggio	6			8
Bariolage	21			
Bow Distribution	3			10
Détaché	2, 6			8
Dynamic	1			
Legato	13, 24	48		5, 10, 11
Martelé	2, 3, 10			
Mixed Bowing	2, 4		5	
Pizzicato				7
Portato		48		
Rhythm and Bow Pattern	4	51		
Staccato	5	51		
Slurred Staccato	12	33		
String Crossing	1, 5, 10, 21, 24	51		8

Table A.2: Level 5, Left-Hand Technique

Left-Hand Technique	Bruni	Dont	Fiorillo	Kayser	Kreutzer
Broken thirds, octaves, tenths		1	1		
Cadenza	6				
Chord (three, four-notes)	6, 16, 21			35	
Double-stop	2, 6, 7, 11, 12, 13, 17			20	
Extension/Contraction	23	2, 3, 11, 12		32	
Finger Pattern	5,11	3, 5, 6, 12		25, 30, 34	5
Finger Independence/Speed		1		30	
Intonation	19	10, 12		8, 9, 17, 22, 25, 30, 32	
Polyphonic/Counterpoint	2				
Shifting (step, scale, skip, free)	6, 20, 23			25, 28, 29	
Tone	14		1, 8		
Appoggiatura		11	7		
Trill	21		8	14	
Turn	9	7	7		

Left-Hand Technique (cont.)	Mazas Book I	Mazas Book II	Palaschko Op. 55
Broken thirds, octaves, tenths	5, 6, 10		
Extension/Contraction	2		
Finger Pattern	13		11
Finger Independence/Speed	13		11
Intonation	7	48	
Shifting (step, scale, skip, free)	4, 6, 8, 10, 13, 24		6, 10
Tone	1		10
Appoggiatura			7
Mordent	24		

Table A.3: Level 6, Bowing Technique

Bow Technique	Kayser	Palaschko Op. 55	Dont	Bruni	Mazas Book I	Palaschko Op. 36
Arpeggio	29		9, 13, 14		28	2, 5, 8, 13, 16
Bariolage					12, 16, 19, 22, 30	
Bow Distribution		12	15		26	7
Legato		12	8, 16, 17, 18, 19, 21	6, 16, 24	7, 8, 20, 27, 30	1, 3, 5, 7, 8, 9, 13
Martelé					11, 12	
Mixed Bowing			7, 10, 14, 15	25	16, 17, 26	16, 18
Pizzicato					30	
Portato						
Rhythm and Bow Pattern			23		9	6, 18
Spiccato				22	28	2
Staccato	29				9, 12, 22, 25	6
Slurred Staccato		10	20	10	26	10
String Crossing	36		7, 10, 13, 15, 16, 18	22	11, 12, 22, 28, 30	1, 5, 6, 8, 13

Bow Technique (cont.)	Mazas Book II	Kreutzer	Hoffmeister	Fiorillo	Fuchs 16 Etudes	Campagnoli
Arpeggio	32	8	6, 9	9		2
Bariolage	42, 49	30	6	27		
Bow Distribution	33, 34	1, 4	9, 11			6, 26
Détaché	39	8, 26, 30				1
Legato	31, 32, 37	1, 9, 11, 14	6, 9, 11	5, 14	14	1, 6, 26
Martelé	36	6, 7				
Mixed Bowing	36, 41, 52	30	2, 3, 5, 9, 11	9, 12, 27		2, 40
Portato	33					
Rhythm and Bow Pattern	42, 43, 49, 52	13, 17, 24		12, 15, 20		
Spiccato			5	9		2, 25
Staccato	33, 41			7		
Slurred Staccato	34	4		3		
String Crossing	36, 39, 42, 49, 52	6, 7, 13, 14, 17, 25, 30	3, 5, 6, 9, 11	5, 9, 15, 27		1, 2, 6, 40

Table A.3: Level 6, Left-Hand Technique

Left-Hand Technique	Bruni	Campagnoli	Dont	Fiorillo	Fuchs 16 Etudes	Hoffmeister
Broken thirds, octaves, tenths		2	10, 13, 16, 18	5, 15, 27		5, 11
Chord (three, four-notes)	17					
Double-stop	4, 18, 20, 21, 22, 24	1, 2, 17				2, 4, 5, 9
Extension/Contraction			8, 13, 16			
Finger Pattern			9, 17, 21			
Finger Independence/Speed	6		17			
Intonation			13, 14, 21, 23	15		9, 11
Ornament						6
Polyphonic/Counterpoint	4, 17, 21, 22, 24					5
Shifting (step, scale, skip, free)		L	16	5, 9, 14, 15, 20	14	3, 6, 9
Tone		26		14	14	6, 9
Appoggiatura			9, 14			
Mordent			7			
Trill	10	1	15	11		

Left-Hand Technique (cont.)	Kayser	Kreutzer	Mazas Book I	Mazas Book II	Palaschko Op. 36	Palaschko Op. 55
Broken thirds, octaves, tenths	36	6, 7, 13, 17, 25, 30	11	52		
Cadenza						12
Chord (three, four-notes)			29		3, 8, 10	9, 12
Double-stop		24	25, 29	37, 43, 44	4, 5, 6, 11, 12	7
Extension/Contraction		14, 30	28	42	6	
Finger Pattern	36	8, 9, 13, 24, 25	12, 19	39, 43		
Finger Independence/Speed		9	19, 30		3	
Intonation	25, 31, 36	8, 14, 24, 25, 26	11, 20, 25, 27	52	1, 4, 6, 9, 13	
Ornament					3, 5, 8, 9, 11, 12	7
Polyphonic/Counterpoint	12			31, 32, 43, 49	9	
Shifting (step, scale, skip, free)	31, 35, 36	1, 6, 11, 25, 26	7, 20, 25, 27, 28	31		
Tone		1	20, 27	33, 41	6	
Appoggiatura			16, 26		10	
Mordent			15			
Trill		15, 17, 22, 28, 31	14, 27, 28			

Table A.4: Level 7, Bowing Technique

Bow Technique	Campagnoli	Fiorillo	Fuchs 15 Studies	Fuchs 16 Etudes	Hoffmeister
Arpeggio	3, 12, 20	11, 16, 23	2, 9	3	4
Bariolage	3, 25	25	11	1	1, 7, 10
Bow Distribution	32	6		9	12
Détaché		11, 29	1	1, 12	
Legato	3, 10, 12, 25, 29, 32, 34, 38	21	2, 8, 9, 12	3, 5	10
Martelé	11, 13				
Mixed Bowing	3, 4, 13, 15, 19, 20, 31	6, 10, 13, 23, 25			1, 4, 7, 8, 10, 12
Rhythm and Bow Pattern	3, 9, 13, 29	16, 22, 24	6	9, 12	8
Sautillé				5	
Spiccato	15, 31	19	4, 7	6, 16	1, 7
Staccato			6		
Slurred Staccato	4, 7	16, 19		6	
String Crossing	3, 9, 11, 12, 15, 31, 34	10, 11, 13, 16, 22, 23, 24, 25, 29	1, 2, 7, 8	1, 3	1, 4, 8, 10, 12

Bow Technique (cont.)	Kreutzer	Mazas Book I	Mazas Book II	Palaschko Op. 36	Rode
Arpeggio	10, 12		37	17	
Bariolage	34	29	54		2
Bow Distribution			54		
Détaché	10, 12				
Legato	19, 20, 27, 29, 34	18	35, 38, 40	4, 15, 17, 19	
Martelé	16, 21	23			
Mixed Bowing		23	44, 45, 47, 53	10, 11	
Portato			38		
Rhythm and Bow Pattern	27, 37		53, 54, 56		
Spiccato		29	45	14, 20	
Staccato		23	47		
Slurred Staccato		23	37, 47, 50		
String Crossing	10, 29	23	37, 53, 54, 56	10, 14, 19, 20	2

Table A.4: Level 7, Left-Hand Technique

Left-Hand Technique	Campagnoli	Dont	Fiorillo	Fuchs 15 Studies	Fuchs 16 Etudes
Broken thirds, octaves, tenths	4, 11, 13, 15, 31, 38		10, 11, 13, 23, 29	8	
Chord (three, four-notes)	4, 25, 32	24		4	4, 6
Double-stop	7, 10, 14, 25, 32, 34	19, 22		3, 4, 7	4, 9
Extension/Contraction	31	22	22		12
Finger Pattern	19, 20		23, 24		1, 9, 16
Intonation		19		2, 3, 9	1, 12
Polyphonic/Counterpoint	7	19, 22			
Shifting (step, scale, skip, free)	3, 11, 25, 29, 38		11,13, 21, 24, 25		5
Tone	14		21		5
Appoggiatura	14			10	
Trill			2, 6	7	

Left-Hand Technique (cont.)	Hoffmeister	Kreutzer	Mazas Book I	Mazas Book II	Palaschko Op. 36
Broken thirds, octaves, tenths	1, 4, 8		23	45	19
Chord (three, four-notes)	4				11, 15, 16
Double-stop	1, 7	34, 37	26, 27	46, 50	15, 16, 20
Extension/Contraction		26, 27, 29, 34			
Finger Pattern		12, 27		37, 46, 56	4, 5
Finger Independence/Speed	12		29	54	
Intonation	8, 10, 12	12, 27, 29, 34, 37, 42	23		10, 11, 17, 19, 20
Ornament				35, 40	
Polyphonic/Counterpoint					15, 16, 20
Shifting (step, scale, skip, free)	4, 7, 10	12, 19, 21	18, 23	35, 38, 40, 46, 54, 56	4, 19, 20
Tone			18	35, 37, 38, 40	12, 15
Appoggiatura			29	35	20
Mordent				56	
Trill		16, 19, 21	18, 23, 29	55	

Table A.5: Level 8, Bowing Technique

Bow Technique	Campagnoli	Fiorillo	Fuchs 15 Studies
Arpeggio	5, 16, 17, 24, 35, 37	30, 31	5
Bariolage	18		
Bow Distribution	5	17, 28	
Détaché	18	30	14, 15
Legato	18, 21, 24	17, 26, 28, 30	
Martelé	37		
Mixed Bowing	17, 24, 27, 33, 36	31	
Rhythm and Bow Pattern		31	11, 13, 14
Sautillé	17		
Spiccato	17		
Slurred Staccato		17	5
String Crossing	5, 16, 17, 18, 21, 22, 24, 27, 33, 35, 37	26, 30, 31	5, 13

Bow Technique	Fuchs 16 Etudes	Kreutzer	Rode
Arpeggio	13		
Bariolage			4
Bow Distribution	7	23	12
Détaché		32, 33	4, 9, 10
Legato	8, 13	23, 28, 38, 39, 40	1, 3, 9, 12
Martelé		18, 42	1
Mixed Bowing		35, 42	22
Rhythm and Bow Pattern	11, 15	31, 36	
Sautillé			
Spiccato			17
Slurred Staccato	10	36	
String Crossing	11, 13, 15	23, 28, 35	1, 3, 4, 9, 12, 22

Table A.5: Level 8, Left-Hand Technique

Left-Hand Technique	Campagnoli	Fiorillo	Fuchs 15 Studies	Fuchs 16 Etudes
Broken thirds, octaves, tenths	22, 24, 27, 35, 36	30, 31		2, 11
Cadenza	39			
Chord (three, four-notes)	8, 23, 28, 33		13	15
Double-stop	5, 8, 21, 22, 23, 28, 30, 33, 35, 39	4, 17, 18, 26, 28, 30	11, 13	2, 7, 10, 15
Extension/Contraction	16, 23, 30			2, 7
Finger Pattern	37		15	2, 8
Finger Independence/Speed	30	2		
Intonation	16, 21, 39	28, 30	14, 15	7, 8, 10, 11
Ornament		28		
Polyphonic/Counterpoint	5, 23, 30, 33, 35, 39	4, 17, 26, 28, 30		7
Shifting (step, scale, skip, free)	17, 21, 36	18	5	8, 11, 13
Tone	39	26, 28, 30		
Trill	7, 21, 22, 28			7

Left-Hand Technique	Hoffmeister	Kreutzer	Rode
Broken thirds, octaves, tenths		17, 18	17, 22
Cadenza		23	
Chord (three, four-notes)		41, 42	
Double-stop		32, 33, 35, 36, 38, 39, 41, 42	4
Extension/Contraction		14, 31, 33, 39	
Finger Pattern		31, 36, 39	3, 4, 9, 10, 22
Finger Independence/Speed	7		
Intonation		23, 28, 32, 38	3, 9, 10
Ornament			
Polyphonic/Counterpoint	7	32, 38, 39, 41, 42	
Shifting (step, scale, skip, free)		20, 23, 28, 33, 35, 38	1, 9
Tone		38	1, 4, 9, 12
Trill	7	18, 20, 40, 41	1, 4, 14

Table A.6: Level 9, Bowing Technique and Left-Hand Technique

Bow Technique	Campagnoli	Rode
Arpeggio		6, 7, 24
Bariolage	41	23
Bow Distribution		8, 16
Détaché		5
Legato		11, 13, 14, 16, 19, 20, 24
Mixed Bowing	41	11, 15, 18, 24
Staccato		21
Slurred Staccato		7
String Crossing	41	5, 6, 8, 11, 14, 15, 18, 19, 21, 24

Left-Hand Technique	Campagnoli	Rode
Broken thirds, octaves, tenths		6, 11, 18, 19, 20, 21, 24
Chord (three, four-notes)		24
Double-stop	41	16, 19, 20, 23
Extension/Contraction		23
Finger Pattern		8, 19, 20, 23
Finger Independence/Speed		18, 20, 23
Intonation		13, 14, 15, 16
Ornament		19
Polyphonic/Counterpoint	41	19, 23
Shifting (step, scale, skip, free)		5, 6, 7, 11, 15, 19, 20, 21, 23, 24
Tone		6, 13, 14, 19, 20
Trill		13, 16, 24