

Acknowledgements

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Preface

This volume, while consisting entirely of excerpts of music, is not primarily a book of excerpts. It does not aim at a comprehensive coverage of excerpts, rather, the excerpts in this book were chosen to aid the student in musical and technical growth. At the same time the student grows in these areas, he or she is becoming acquainted with the styles of many composers, especially the way in which they wrote for the violin.

In addition to promoting musicianship and the growth of technical facility, these exercises are intended to assist the development of the ability to read pitch and rhythmic patterns, and the ability to concentrate.

The "Guide to Musical Excerpts chosen for the Development of Specific Skills", and the comments under each title in the Table of Contents, indicate the reasons for the inclusion of each particular selection. The Guide mentioned above lists the specific problems that have been singled out for extensive work. A great number of excerpts will be found under most headings.

All of these excerpts, practiced with care, will contribute to the student's overall growth. There is also a wonderful bonus in growing and developing with these particular pieces. What a joy when the student encounters one of these while reading in a quartet or orchestra, or even in an audition!

I should like to call specific attention to the abilities of reading and concentration. Too often these are underdeveloped or acquired in an almost haphazard way. To develop facility in these areas under the watchful eye of an instructor will give students a great feeling of security. For example, after the student has worked out, with the teacher's guidance, several slow movements with subdivided beats, he or she will be delighted to see how quickly the next one can be learned. The student must also develop the power and span of concentration. It's excellent training for one to perform for one's teacher an awkward accompaniment-type passage that runs on for a hundred bars. Everyone knows that it's much easier to maintain concentrated attention on a concerto movement than on such a passage. The teacher assigning material from this book will be giving a great advantage to the student by assisting him or her with the development of reading ability and concentration.

I know of only a few teachers who go straight through volumes of studies in their assignments. Most tailor assignments to the individual needs of the student at a given time. The exercises in this collection are mixed for variety for those who might progress directly through the book. Generally speaking, the excerpts move toward the most difficult in each category, although assessing an order of difficulty is at times nearly impossible, almost like comparing an apple to an orange.

Many fingerings and a number of bowings have been indicated throughout. Fingering may be considered by some to be a matter of individual preference, yet a good fingering often solves a difficult technical problem. It is hoped that these fingerings may provide solutions or serve as points of departure in solving technical problems.

This collection has been conceived as being used as material supplementary to scales, studies, and repertoire that may be studied. Within the space of 58 etudes, a great distance in technical development is covered. It is expected that the use of these excerpts will be spread over a number of years of technical and musical growth.

It will be noticed that, in the commentary in the Table of Contents, problems and difficulties contained throughout these excerpts are cited as challenges and opportunities for growth, not just as hurdles to be overcome. What a wonderful, pleasureable way to learn, to study the conceptions of the violin held by all of these great composers, conceptions brought to life in the superb music from which these studies have been taken!

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1. CORELLI Sonata in A, Op. 5, No. 6
This was chosen so that the student could concentrate on a broad *détaché* stroke, with no complicated string crossings, fingerings, or shifts.
2. CORELLI Sonata in C, Op. 5, No. 3
Selected for additional work on a broad *détaché*, with more difficult string crossings. Also, C Major often presents intonation problems.
3. HAYDN String Quartet in B Flat Major, Op. 1, No. 5, 3rd movement
Another example offered for development of a more rapid *détaché*. The exercise provides some interesting but not complicated rhythmic patterns.
4. MOZART Overture "Marriage of Figaro"
Included for use with the natural bouncing bow stroke, the *sautillé*. Coordination of fingers and separate bows (with a relaxed, easy bow stroke) is not easy at the beginning. This is an excellent exercise for helping the fingers to move with the relaxed bow stroke, since there are no difficult finger patterns, shifts, or string crossings.
5. PAGANINI Moto Perpetuo
Chosen for coordination of fingers and bow, and for work with *sautillé* bowing without complicated shifts or string crossings. Relaxation should be a prime goal. This excerpt is also a superb vehicle for the development of longer periods of concentration and physical endurance, particularly of the left hand.
6. BEETHOVEN Symphony No. 1 in C Major, 2nd movement
Selected to give the student experience reading a slow movement with an 8th note beat. Also contains a fine passage for *spiccato* (controlled bouncing bow) at the end.
7. HAYDN String quartet in F, Op. 77, No. 2, 2nd movement
With easy fingering and string crossings, this excerpt allows the student to concentrate on the production of an elegant *spiccato*.
8. MOZART Symphony No. 35 in D Major (Haffner). 4th movement
These two passages are good for the development of fine coordination. Finger lifting action is important in working the last excerpt up to tempo.
9. BEETHOVEN Overture "Prometheus", Op. 43
Included for valuable practice with *sautillé* bowing. The finger patterns change constantly in several of the passages. They should be practiced until the student can play them automatically.
10. HAYDN Symphony No. 88 in G Major, 4th movement
Good combination of *spiccato* (8th notes) and rapid *détaché* with small bow strokes (16th notes).
11. LISZT Les Preludes
Presented for further development of *spiccato*, this time a heavy stroke near the frog in moderately-fast tempo. The arpeggios written in cross rhythms (4-note patterns in groups of 6 notes) may cause the student to get lost because the changes in patterns do not coincide with the conductor's beat.
12. SCHUBERT Symphony No. 6 in C Major, 4th movement
These passages are fine material for practice with *sautillé* and *détaché* bowings. Of equal importance is the great number of half step shifts and changing finger patterns.
13. BEETHOVEN Symphony No. 4 in B Flat Major, Op. 60, 4th movement
Reinforcement of the work done with *sautillé* and *détaché* on the preceding exercise. There are also valuable examples of chromatic finger action.
14. MOZART String Quartet in C Major, K. 465, 4th movement
Sautillé bowing should have progressed to the point where it can be combined with two slurred notes. Good material here for fast shifts.
15. BEETHOVEN Symphony No. 2 in D Major, Op. 36, 2nd movement
This is about time for some more training in reading slow movements with an 8th note beat.
16. RIMSKY-KORSAKOFF Scheherazade
A good introduction to the long-short bow technique, with a triplet figure and separate bows. The excerpt also contains a fine rapid *détaché* passage.
17. HAYDN String Quartet in C Major, Op. 76, No. 3, 2nd movement
A superb piece for developing proficiency with a

- slow spiccato. The awkward string crossings provide an opportunity for acquiring control.
18. BEETHOVEN Overture "Egmont", Op. 81
The tremolo stroke used extensively in this piece should be played with great power and relaxation. The music also provides beneficial work high on the E string, and some difficult shifts.
 19. MENDELSSOHN Scherzo from "Midsummer Night's Dream"
This is an excellent exercise in developing mastery of spiccato and sautillé. There are some awkward string crossings and finger passage work.
 20. SMETANA Overture "The Bartered Bride"
Inserted for further work on sautillé bowing, and coordination of bowing and fingering.
 21. HAYDN String Quartet in D Major, Op. 64, No. 5, 4th movement
Reinforcement of sautillé bowing, with more difficult shifts and finger patterns.
 22. BEETHOVEN Symphony No. 6 in F Major, Op. 68, 2nd movement
A slow movement that is difficult to read. This piece provides a good experience with continual running figures, with some unusual finger patterns and string crossings.
 23. HAYDN String Quartet in C Major, Op. 76, No. 3 1st movement
A fine exercise with dotted note rhythms and separate bows. Fast, but the fingerings are not difficult.
 24. BEETHOVEN String Quartet in E Flat Major, Op. 74, 1st movement
A familiar bowing pattern, crossing three strings, with some interesting fingerings. Also contains a passage of rapid détaché.
 25. BEETHOVEN String Quartet in A Minor, Op. 59, No. 3, 4th movement
This passage is beneficial for both sautillé and détaché practice. An added bonus is the coordination problem with the irregular rhythm in the fingering.
 26. BEETHOVEN Symphony No. 9 in D Minor, Op. 125, 3rd movement
Included to provide another opportunity to develop the ability to read rhythms in slow movements. This passage contains both 16th notes and triplet subdivisions.
 27. BEETHOVEN Symphony No. 7 in A Major, Op. 92, 1st movement
Chosen for many repetitions of the slurred dotted note figure. Spacing of the bow is very important. Physical strength is another attribute of the successful performance of this piece.
 28. BEETHOVEN Overture "Leonore No. 3"
A fine exercise for fast, powerful détaché. Of particular interest is the irregular six-note and then seven-note figure that cause a number of players to get lost because the changes in pattern do not coincide with the conductor's beat.
 29. WEBER Overture "Oberon"
A good example of mixed bowing and fingering problems. Performer should remain relaxed throughout.
 30. MAHLER Symphony No. 1 in D Major, 4th movement
To be performed rapidly with powerful, relaxed bow strokes. Good material for working with fast half step finger action.
 31. BEETHOVEN Symphony No. 9 in D Minor, Op. 125, 4th movement
An excellent opportunity to practice heavy spiccato, with some awkward shifts and string crossings included.
 32. RIMSKY-KORSAKOFF Suite from "Le Coq D'Or"
A fine passage for sautillé practice. Some of the measures contain reading problems and tricky shifts.
 33. MOZART Symphony No. 39 in E Flat Major, 4th movement
Excellent for development of string crossing ability.
 34. SIBELIUS Symphony No. 2 in D Major, 3rd movement
Good for détaché with very small strokes.

35. MAHLER Symphony No. 2 in C Minor, 2nd movement
A fine example requiring soft spiccato. Also promotes reading ability through the chromatics and difficult key.
36. WAGNER Siegfried
Beneficial for growth in reading chromaticisms and in performing quick half step shifts and finger actions.
37. BEETHOVEN Sonata in C Minor for Violin and Piano, Op. 30, No. 2, 1st movement
A classic example of awkward finger patterns and and string crossings.
38. DVORAK Slavonic Dance in A Flat Major, Op. 46, No. 3
Selected to develop ability in playing slurred, chromatic, half step patterns. Also a good reading problem.
39. LISZT Les Preludes
A superb exercise for slurred string crossings. Also difficult to read, to keep one's place, and to maintain concentration.
40. ROSSINI Overture "William Tell"
A fine example for sautillé practice, with some awkward string crossings.
41. BRUCKNER Symphony No. 7 in E Major, 2nd movement
Good practice in reading chromaticism and in developing span of concentration. Broad powerful détaché passage at end.
42. WAGNER Tannhäuser
Included for spiccato practice, combined with a difficult key and awkward finger patterns.
43. SCHUBERT Symphony No. 9 in C Major, 4th movement
Offered to increase proficiency in playing slurred dotted note rhythm passages. The fast triplet passages are valuable for acquiring finger dexterity.
44. WAGNER Lohengrin
A real challenge in reading unusual patterns in fingering and bowing. Promotes endurance and concentration.
45. MOZART String Quartet in B Flat Major, K. 458, 2nd movement
Excellent for rhythmic reading, with subdivided beat. Also presented as an opportunity to develop elegance.
46. MENDELSSOHN Concerto for Violin, 3rd movement
Fine material for sautillé bowing, with some tricky string crossings.
47. SCHUMANN Symphony No. 2 in C Major, Op. 61, 3rd movement
Of great value in the growth of finger dexterity, with unusual finger patterns. Good for reading.
48. ELGAR Enigma Variations, Op. 36
A good exercise for spiccato bowing, with problems with finger extensions and string crossings. Chromaticism difficult to read.
49. TCHAIKOWSKY Symphony No. 4 in F minor, 1st movement
A fine mixture of problems - bowing, fingering, rhythmic, and reading.
50. BEETHOVEN String Quartet in B Flat Major, Op. 18, No. 6, 2nd movement
A real gem for the acquisition of reading skill in rhythms with 16th, 32nd, and 64th notes and rests abounding. A challenge for developing elegance.
51. SMETANA Moldau
A very rapid example of awkward passagework with rapid shifts and extensions. Provides experience with reading low pitch 8va.
52. BRAHMS "Academic Festival" Overture
Good scale passages for fast détaché practice. Much passagework in high positions.
53. VERDI Overture "La Forza del Destino"
Provides superb training in spiccato with awkward slurs. Easy to get lost in the first passage. Second page contains fast shifts.
54. STRAUSS, R. Ein Heldenleben
Excellent study combining strong, relaxed détaché

with reading, fingering, and shifting problems in a fast tempo. Also valuable for building physical endurance and concentration.

55. WAGNER Overture "Tannhauser"

The very best drill piece for reading and fingering chromatic passages. Also excellent for learning this particular type of slurred bowing. Extensive use of finger extensions and contractions. Builds physical endurance and span of concentration.

56. SAINT-SAENS Introduction and Rondo Capriccioso

Tailormade for sautillé and détaché bowing. Good practice for fast shifts and high position work.

57. SARASATE Zigeunerweisen

Sautillé bowing with priceless finger patterns. Second excerpt requires fast shifts and high position work on E.

58. LALO Symphonie Espagnole, 5th movement

A grand combination of sautillé bowing with rapid shifts. Last passage a famous exercise in fingered octaves.

Guide to musical excerpts chosen for the development of specific skills

BOWING

Détaché. Moderate tempo to rapid. 1,2,3,8,10,12,13,16,18,24,25,28,29,30,34,43,47,52,53,54,56

Sautillé. Natural bouncing bow. 4,5,9,12,13,14,19,20,21,25,32,34,40,46,56,57,58

Spiccato. Controlled bouncing bow. 7,10,11,17,19,31,35,42,44,48,53

String crossings, separate bows. 1,2,10,12,14,17,19,29,31,33,37,40,42,43,44,46,48,53

String crossings, slurred. 22,26,39,51

String crossings, 3 strings, slurred and separate 24

Dotted rhythm bowing. 16,23,27,43

Mixed bowings. 2 slurred, 2 separate. 14,24,29,33,37,53

Tremolo, measured 18

FINGERING

Fairly regular finger patterns. 1,2,3,4,5,7,10,18,20,32,33,40,46,52,56

Changing finger patterns. 5,8,9,12,13,14,16,19,21,25,29,37,38,41,42,43,44,47,48,54,55
(Ex. high second lifted, and replaced at low second)

Unusual, or irregular, finger patterns. 8,9,19,21,25,28,29,30,32,34,37,38,39,42,43,44,47,48,52,54,57

Chromatic finger action. 12,13,19,30,35,36,38,41,47,49,54,55

Extensions, and contractions 13,22,28,36,37,38,41,42,44,46,48,49,51,52,53,54,55

SHIFTING AND POSITIONS

Half-step shifts 5,9,12,13,19,25,30,32,34,36,38,42,43,44,48,49,55

Rapid shifts 5,14,24,25,28,30,31,32,46,47,48,51,52,53,54,56,57,58

High position work 18,25,28,29,36,38,41,49,50,51,52,53,54,55,56,57,58

Arpeggios 11,51,56,58

Fingered octaves 58

READING AND ENDURANCE

Rhythmic reading. Slow movements, sub-divided beat. 6,15,22,26,35,41,45,50

Difficult keys 24,30,35,41,42,54

Accidentals, chromaticism 8,9,12,13,19,24,30,31,32,35,36,38,41,42,44,47,48,49,50,54,55

Requiring sustained concentration 5,7,12,21,22,25,35,36,39,41,42,44,47,52,53,54,55

Other reading problems 19,22,32,35,42,51

Physical endurance 5,18,21,22,47,52,53,55,56

5

Moto Perpetuo

Allegro vivace. (♩ = 184)

Paganini

The musical score consists of ten staves of music in treble clef, 2/4 time. The key signature has one sharp (F#). The piece is marked "Allegro vivace" with a tempo of 184 beats per minute. The first staff includes the markings "staccato." and "dol.". The music is characterized by rapid sixteenth-note passages and complex fingering patterns. Fingerings are indicated by numbers 1-4 above or below notes. The score includes dynamic markings such as "dol." and "f". The piece concludes with a final cadence on the tenth staff.

19 Scherzo from "A Midsummer Night's Dream"

Allegro vivace

Mendelssohn

The musical score is written for a single melodic line in G minor, 3/8 time. It consists of 15 measures. The tempo is marked 'Allegro vivace'. The score includes various dynamic markings: *p* (piano), *cresc.* (crescendo), *sf* (sforzando), *pp* (pianissimo), *dim.* (diminuendo), *al* (allargando), *f* (forte), *pizz.* (pizzicato), and *arco* (arco). Fingerings are indicated by numbers 1-4. There are also some performance markings like accents and slurs. The score ends with a repeat sign and a fermata over the final note.