# *ЮНЫЙ СКРИПАЧ [THE YOUNG VIOLINIST*]: A RUSSIAN/SOVIET VIOLIN METHOD

# A Monograph Submitted to the Temple University Graduate Board

In Partial Fulfillment of the Requirements for the Degree of DOCTOR OF MUSICAL ARTS

> by Yevgeniy Dyo May, 2018

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# **DEDICATION**

To my mentor David B. Cannata

#### **ACKNOWLEDGMENTS**

I would like to express my gratitude to my dear teacher and mentor Eduard Mikhailovich Schmieder for his guidance, inspiration, and being a living example of a genuine Artist, who possesses an unparalleled in beauty violin tone and exquisite level of technical mastery. He exhibited the "power field" of transmitting knowledge and traditions of the Russian/Soviet Violin School by identifying and developing strong attributes of my violin playing, demonstrating its core principle – the individual approach for each student – to transform me into the musician I am today. I would like to wholeheartedly thank David B. Cannata, my advisor, for his invaluable irreplaceable guidance through the process of writing the monograph. It took a stroke of a genius, on Dr. Cannata's part, to shape the monograph to its current form. I will always treasure the time we spent working together. I would also like to thank Charles Abramovic and Jeffrey Solow for their continuous encouragement and support throughout my study at Temple University, and Edward Latham for serving as a member on my doctoral committee. I would like to express my gratitude to Steven Zohn for his contribution and support in completing the monograph.

Lastly, I would like to express my deep gratitude to my family, to my beloved wife Eugen and daughter Anna, for their care, support and love.

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# CHAPTER 1

### INTRODUCTION

*Юный Скрипач* [*The Young Violinist*, hereafter] violin method is a creative instructional repertoire, consisting of exercises, scales, etudes, pieces and ensembles in three volumes, intended for the seven-year Children's Music School system in the Soviet Union, compiled by Konstantin Fortunatov. It summarized many aspects of the Russian and Soviet violin school techniques, developed by such great teachers as Auer, Stolyarsky, Yampolsky, Mostras, Yankelevich, Oistrakh, and many others. As Chief Editor of *Музыка* [Muzika] Fortunatov published *The Young Violinist* in 1967. Subsequent editions appeared in 1978, 1982, and 1988.

The latest revised edition of "The Young Violinist" was published under a different name – *Violinist's First Lessons* – by *Komnosumop* [Kompozitor] (Saint Petersburg, 2009). It is very unfortunate that the latest 2009 edition omits the author's foreword and teachers' explanatory guide completely. In my opinion, it is a grave omission, one that severely diminishes the comprehensive nature of the original edition's concept that outlined goals for both teacher and student.

Moreover, the 2009 edition appears in an altered page layout and, sadly, completely omits the captivating pictures and poems that went along the music – the pieces, the etudes and all the popular songs. This oversight contradicts the very core principle of this method book – developing the imagination through *solfège*, and the singing of familiar songs, for what can

help more with the development of a sense of rhythm and rhythmical stability than singing a well-known melody? Such singing and the playing on the instrument is an exciting way to stir up an imagination. We cannot overemphasize this point. So much was lot merely for the sake of a hasty reprint. For example, the new 2009 edition's *Bow movement on open strings* section is presented in a narrative style, a seemingly endless and dull narrative, thus lacking the organization of the original edition, which we noted as vital to the stimulation of learning. It also omits methodical commentaries to each major section of the tutor found in the original edition. Moreover, the entire section dedicated to violin posture, with commentaries and illustrations, is removed from the 2009 edition.

The main goal of *The Young Violinist* method book is to educate up a well-rounded violinist with a solid technical base. Most distinguished Russian and Soviet violin pedagogues agreed that there should be a unity and interconnection between the development of musical creativity in a student and the development of their technical foundation, thus allowing a well-rounded harmonious development of a musician. Abram Yampolsky (*Method*, 8-12) called it a "comprehensive development" where "the primary goal of working with a student is to bring up a genuine musician, widely educated, combining excellent playing skills with a high sense of a musical culture, self-sufficiently well-prepared for a career as an independent artist." Such "comprehensive development" is not only applied to students who aspire to become professional musicians but to every student.

The process of tutoring a student, as described by Vladimir Grigoriev (*Method*, 186), is not just the mere process of passing the experience and playing skills but a constant "live"

bilateral interaction between a teacher and a student. This process should form a successful individual creative structure in a student. He noted:

Upbringing of a professional violinist is an extremely complex system of bilateral interaction between a teacher and a student, a pedagogical process that is far from being a mere reduction to passing accumulated experience and necessary playing skills. Its fundamental principle is first and foremost to find and develop unique individual abilities in creating artistic values in music performing art, to enable a student to independently be able to build and control the process of gaining instrumental skills. Therefore, in a system of teaching music the forerunning role should be focused on individual creative structure.

- 1. Development of individual musical abilities of a student based on their careful comprehensive finding.
- 2. Forming of creative thinking structures.
- 3. Stirring up creative initiative and independence.
- 4. Finding the most effective ways of developing professional skills and performance qualities in close connection with a student's specific giftedness.
- 5. Developing musical imagination and memory.
- 6. Forming of a will, persistency, attention, emotionality and a number of other traits that are necessary for professional activity of a performer and a teacher.

Therefore, the tutor is amply supplied with poems and fascinating images that go along with music "to arouse an interest in the child to the initial lessons, helping them to express the musical content of the piece in a more lively, comprehended and expressive way," as described by the author in the foreword. The tutor is also provided with a piano accompaniment part that greatly enhance the violin melody with rich harmonies, as well as provide a solid rhythmic foundation, a strict timeframe, to stabilize student's sense of rhythm. If practicing the violin becomes a boring routine, it surely leads to indifference; indifference leads to apathy; and apathy leads to the loss of interest to study. A child should never come

to the conclusion that to play the violin is "difficult and serious." Playing the violin should always remain interesting and fun.

There are two types of images found throughout the tutor: illustrative and instructional. Illustrative images are generally images that describe the "story" of the pieces (usually supplemented by poems). Examples of illustrative images can be found, for example, on pages 11, 13, 15, 19 and 29. Another type of image – instructional – has a goal to visualize tasks. Instructional images include diagrams of the bow pointing to the parts of the bow where the given task is supposed to be played (ten, 14), left hand posture (18), left hand finger layout diagram (19), etc.

A unity and interconnection between the development of musical creativity and the student's technical foundation, in my opinion, is achieved through maintaining a perfect balance between the two. Overemphasizing either side will falter and severely slow down the natural process of student's development. Sadly, many violin methods widely used today mostly focus on developing a technical side, often presenting dry exercises or pieces with poor piano accompaniment parts (or lack of any).

The foundational principle of the Russian Violin School is the emphasis on an individual approach to teach a student. Elena Safonova identified three pedagogical principles inherent to the Russian Violin School (*Violin School*, 171):

Comprehensive, an approach to the process of student's development as a creative musician and a professional, *individual* – approach to a student with certain traits and abilities, *psychological* – from the point of view of student's subjective way of thinking, perception, imagination and intuition.

One of the greatest Russian violin pedagogues of the twentieth century, Abram Yampolsky was of the opinion that any method, no matter how good it is, cannot be indiscriminately applied to all students. Certainly, the principle of current popular violin methods of mere repetition preclude any individual approach, based on traits inherent to each individual student. Yampolsky wrote (*Method*, 8-12):

They (the teacher) should delicately and comprehensively know a student, be well-informed of his or her natural abilities, characteristics of his or her talent, peculiar qualities of the way of thinking and development. Only knowing that a teacher can plan his teaching strategy, finding the most correct and effective methods. Every teacher creates particular methods of teaching and influencing students over the course of many years of teaching but all these methods, how good and suitable they may be, cannot be applied to all students without taking into consideration their individual peculiarities that make a teacher in each individual case to vary, change and even completely revise his teaching methods.

Vladimir Grigoriev argued that a teacher's approach of choosing a suitable method for a particular student should be based on a "foresighted" long-term vision of what kind of performer that individual can become, developing his or her strong qualities. He noted (*Method*, 234):

The initial period of teaching the violin is one of the most challenging in violin pedagogy. It is required of a teacher to not only give maximum attention to the development process of a child, be always "on," but also be "foresighted" towards his or her individual inner qualities, character, reaction and accumulated experience. For how precise and deep a teacher can unravel that particular special quality that constitute the essence (focus) of student's giftedness, and carefully develop it depends an entire making of a young violinist.

Lastly, Vladimir Grigoriev emphasizes the significance of a psychological aspects in violin pedagogy. It is generally accepted in pedagogy that in order to achieve positive results,

it is necessary for a teacher to create a comfortable atmosphere, establish a contact with students, enabling them to fully express themselves. Grigoriev calls such contact, a "power field," noting (*Method*, 187):

Psychological aspects of learning to play the violin play a special role in achieving goals in pedagogy. They are extremely important for successful building of the process of interaction between teacher and student, teacher and studio, as well as the process of interaction between a violinist and instrument, violinist and the audience... To briefly summarize the tasks that psychology plays in the teaching process, one should point to the fact that it provides the closest artistic contact between teacher and student, a "power field" of transmitting knowledge and skills, and bringing up such psychical attributes in a student (as well as in a teacher) such as will, persistence, initiative, stability of nervous system, and many others.

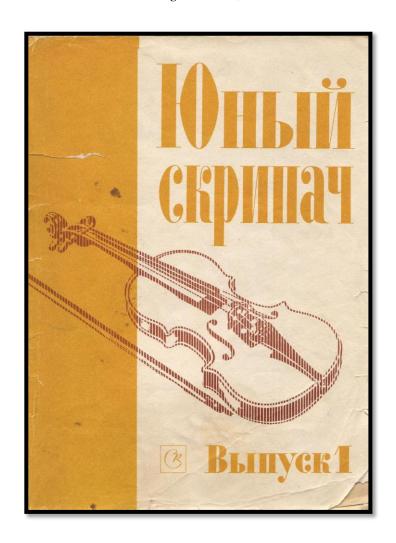
It is well documented that such a "power field" was always present in violin studios of great teachers, such as Piotr Stolyarsky, Abram Yampolsky, and Yuri Yankelevich.

This monograph represents just the start of a longer study of the entire Russian/Soviet School of violin playing. Presented here with facsimile plates, descriptions, translations and commentaries of each page, is the first year of *The Young Violinist*, the foundation of a lager discussion of the Russian/Soviet school of violin executancy. A study of the entire Russian/Soviet school constitutes my planned publications for the next decade and beyond. My translation here stands as the foundation thereof.

# CHAPTER 2

# THE YOUNG VIOLINIST VOLUME 1

PLATE 1: The Young Violinist, 1. Volume I.



# **DESCRIPTION**

Title page. Bibliography note: hereafter, "Юный Скрипач" will simply be known as the "Young Violinist."

# **TRANSLATION**

The "Young Violinist." Volume I.

# PLATE 2: The Young Violinist, 2.

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#### ОТ СОСТАВИТЕЛЯ

Учебное пособие «Юный скрипач» представляет собой собрание художественного и инструктивного репертуара (пьес и ансамблей, этюдов, упражнений и гамм) для скрипичных классов детских музы-кальных школ. Материалом для него послужили сочинения советских композиторов, обработки народных песен и танцев, а также отдельные образродных песен и танцев, а также отдельные оораз-цы произведений музыкальной классики и совре-менной зарубежной музыки. Издание осуществляется в трех выпусках. Настоящий (1-й) выпуск предназначен для на-чального обучения игре на скрипке и примерно со-

ответствует программным требованиям первого и второго классов ДМШ.

Выпуск состоит из трех частей: 1. Первые уроки;

Выпуск соложения обучения;
1. Первые уроки;
2. Репертуар первого года обучения;
3. Репертуар второго года обучения.
В «Первых уроках» дается музыкальный и иллюстративный материал для так называемого
«подготовительного периода» обучения игре на
скрипке — уроков, посвященных знакомству с ин-

скрипке — уроков, посвященных знакомству с инструментом, усвоению «основ постановки», выработке элементарных навыков игровых движений каждой руки в отдельности.

Рисунки и фотографии на стр. 5—9 помогут ученику лучше повторить дома задание, объясиенное учителем в классе. Пояснения к фотографиям и все остальные методические указания «Первых уроков» рассунтаны на учащияся, а потому умышления израссчитаны на учащихся, а потому умышленно из-ложены кратко и, по возможности, просто. Несом-ненно, практическая работа в классе внесет в эти «правила» дополнения и поправки, зависящие как от методических установок педагога, так и от ин-дивидуальных особенностей учащегося.

«Репертуар первого года обучения» включает песенки и пьесы, маленькие этюды, уп-

ражнения и таммы, сгруппированные по отдельным заданиям. Эти «задания-уроки», каждый из которых направлен на выработку определенного игрового навыка, расположены в порядке постепенного усложнения различных музыкально-исполнитель-ских задач (в сборнике «задание-урок» соответ-

ствует одной печатной странице нотного текста). В первых двух частях сборника широко использованы детские пионерские песни, тексты и ил-люстрации к ним, которые имеют целью пробудить интерес ребенка к первоначальным занятиям, по-мочь ему живее, осмысленнее и выразительнее передавать музыкально-образное содержание, зало-

редавать музыкально-образное содержание, жанное в пьесе.
В «Репертуаре второго года обучения» материал сгруппирован по разделам: «Пьесы», «Этюлы», «Ансамбли». Перед каждым разде-

лом помещены методические пояснения и комменпом помещены методические походения и коммен-тарии для педагогов. Такое построение охватывает все необходимые формы художественно-инструк-тивного репертуара 2-го класса ДМШ и предостав-ляет педагогам возможность выбора, не навязывая им определенной методической последовательности.

В разделе «Пьесы» широко использованы педа-гогические произведения советских композиторов. Из произведений современных зарубежных компо-зиторов взяты пьесы песенного и танцевального склада, доступные пониманию учащихся второго года обучения. Вместе с тем, усложнение музыкального материала, характерное для современной музыки в целом, побудило составителя при подготовке 3-го издания включить в сборник нетрудные по фактуре пьесы, содержащие в то же время значительные интонационно-ладовые и метроритмические трудности.

В новом издании раздел «Этюды» подобран составителем по принципу постепенного усложнения технических (и исполнительских) задач. Как непосредственное продолжение этого раздела даны — Таблица гамм и арпеджио, Упражнения для развития беглости и Упражнения и этоды двойными нотами. Такое объединение всего технически-инструктивного материала создает, на наш взгляд, большие удобства при использовании сборника. Предоставляя педагогам возможность выбора, состави-тель рекомендует метод параллельного изучения материала из различных частей сборника. Это бу-дет способствовать гармоничному развитию у уча-щихся технических приемов, необходимых на дан-ном этапе обучения скрипача.

ном этапе обучения скрипача. Заключительный раздел — «Ансамбли» — содержит пять пьес для двух скрипок в сопровождении фортепиано. Эти пьесы можно исполнять и «скрипичным ансамблем дублированного состава». При этом рекомендуется количество участников распределять равномерио. Например, 10 первых, 10 вторых скрипок. Степень подвинутости участников ансамбля должна быть также примерно одинакова. Пособие «Юный скрипач» не должно рассматриваться как издание типа «Школы», от которой его отличает принцип подбора и расположение материала, а также отсутствие развернутых мето-

материала, а также отсутствие развернутых мето-дических указаний и сведений по музыкальной грамоте. Имеющиеся в основном тексте пособия крат-кие методические указания и иллюстрации, рассчитанные на учеников, не претендуют на полное и систематическое изложение основ скрипичной методики. Они должны лишь помочь учащимся яснее понять основную задачу урока.

К. А. Фортунатов

Ю<sup>5207050000—360</sup> 082(02)—88 264—88

(С) Издательство «Советский композитор», 1978 г.

#### DESCRIPTION

Foreword by the editor

### **TRANSLATION**

The "Young Violinist" is a collection of artistic and instructional repertoire (pieces and ensembles, etudes, exercises and scales) for violin classes in music schools. The sources for the method from which it is compiled are based on compositions of Russian [and Soviet] composers, arrangements of folk songs and dances, as well as selected examples of traditional classical repertoire and contemporary Western music.

The edition is published in three volumes.

The present volume (1<sup>st</sup>) is intended for the initial learning of violin playing and approximately corresponds to the requirements of the 1<sup>st</sup> and 2<sup>nd</sup> grades of the Children's Music School.<sup>1</sup>

The volume consists three parts:

- 1. First Lessons;
- 2. Repertoire of the First Year of Study;
- 3. Repertoire of the Second Year of Study.

The "First Lessons" section contains musical and illustrative material for the so-called "preparatory period" of learning the violin – lessons, dedicated to familiarization with the instrument, adoption of the "basics of posture," and acquiring habits of elementary playing movement skills of each hand separately.

<sup>&</sup>lt;sup>1</sup> That is, within the 7-year music school system in the Soviet Union. Thereafter CMS, Children's Music School

The pictures and photos on pages 5-9 will help student to repeat instructions explained by teacher during lesson. The commentaries for photos and all other methodical instructions of the "First Lessons" are designed for students, therefore they are intentionally presented succinctly and simply when possible. Without doubt, the practical work during a lesson will make additions and modifications to those "rules" all based on teacher's methodical settings and individual peculiarities of the student.

The "Repertoire of the First Year" part includes songs and pieces, little etudes, exercises and scales that are grouped by a particular task. These "lessons-tasks," each of which is directed towards acquiring a particular playing skill, are presented in order of gradual complication of various musical tasks (and each "lesson-task" corresponds to one printed page).

In the first two parts of the tutor, children's songs with poems and illustration are widely used: they have the goal to arouse an interest in the child to the initial lessons, helping them to express the musical content of the piece in a more lively, understandable and expressive way.

The material of "Repertoire of the Second Year of Study" is grouped in the following sections: "Pieces," "Etudes," "Ensembles." Each section is preceded by methodical explanations and commentaries for teachers. Such grouping comprises all necessary types, of instructional musical material for 2<sup>nd</sup> grade of the CMS, and provide teachers with a freedom of choice without imposing on them any preassigned methodical order.

In the section "Pieces," compositions by Russian [and Soviet] composers are widely used, whereas, compositions by contemporary Western composers, pieces of melodious

and dance character, were chosen because they are accessible for understanding by 2<sup>nd</sup> grade students. At the same time, the complication of musical material that is characteristic of contemporary music in general, motivated the author to include pieces that are light in texture, but contain significant difficulties in intonation and rhythm.

The "Etudes" section is compiled by the author, based on the principle of gradual complication of technical tasks. The "scale and arpeggio table," "exercises for developing finger dexterity," and "Exercises and etudes in double stops" are all given as one direct continuation of the "Etudes" section. Such unification of all instructional and technical material creates, in my view, an ease in using this tutor. Allowing teachers the freedom of choice, the author recommends the simultaneous study of material from different parts of the tutor, promoting a harmonious development of technical skills in students necessary at this early stage of learning the violin.

The final section – "Ensemble" – contains five pieces for two violins with piano accompaniment. These pieces can be played by a "violin ensemble of doubled violins," wherein it is recommended to spread the number of participants evenly – for instance, ten first and ten second violins. The level of students' advancement should also be approximately the same.

The "Young Violinist" method should not be considered as a "School," because the main distinction lies in the general principle of selection and arrangement of the material, as well as the absence of extensive methodical instruction and information about music theory. The brief methodical instructions and illustrations in the tutor are intended for students, and therefore do not claim to provide a full and systematic exposition of the

fundamentals of violin methodology. They are merely intended to help students understand the main goal of the lesson more clearly.

«Советский композитор» ["Soviet Composer"] edition, 1978.

Konstantin A. Fortunatov

### **COMMENTARY**

In the foreword, Konstantin Fortunatov, presents an overview of *The Young Violinist*, focusing primarily on the three parts of Volume I: "First Lessons," "Repertoire of the First Year of Study," and "Repertoire of the Second Year of Study." The author describes the structure and content of each section, explaining that the purpose of illustrations and brief commentaries is to successfully repeat at home what the student learned during the lesson. The instructional commentaries are generalized guidelines. It is necessary for the teacher to adjust and add necessary instructions, based on each student's individual peculiarities.

Next, the author underlines the importance of the page layout design. In "First Lessons," each exercise starts in the beginning of a page and takes up one or two pages. In the next section entitled "Repertoire of the First Year of Study," a section comprising pieces, etudes, exercises and scales, the page layout design is crucial. The author noted that all material is grouped by separate tasks, where "these 'lessons-tasks,' each of which are directed towards an elaboration a particular playing skill," and correspond to one

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printed page of musical content. Such page layout with clear separation between different tasks helps a student to organize and manage work goals visually and mentally.

Each page is carefully organized:

- 1. The top portion of the page always contains scales and/or exercises; and,
- 2. The middle and bottom portion contains etudes and pieces. Pieces and etudes with the numbers have a piano accompaniment. Etudes with no numbers are to be played solo. Some pages also contain more bowing and rhythmical options for some pieces or etudes (those are usually in a smaller font and are marked as "additional variants").

Some sections take up one page, others take two or more pages. If a section comprises but one page, it would be structured as described above. If the section is longer than one page, the top portion of the first page would comprise scales and/or exercises, while and the following page/pages have only pieces and etudes (with or without piano accompaniment). Such a page layout has very clear and logical intent: student would know what to pay attention to depending what part of the page he or she is on. It is also significant that the type of exercises and scales at the top portion of the page vary.

Sometimes, if a method book has a good page layout organization but the exercise is repetitive a student loses focus because of the nature of the exercises and scales. It is important to "keep the flame" of interest in a student even in the "most boring" section such as a section on scales and exercises.

In the section entitled "The Second Year of Study," the material is grouped in the following sections: "Pieces," "Etudes," "Ensembles." Such grouping comprehensively comprises the broad scope of instructional musical material. The author points out that the teachers are afforded a freedom to choose the material they feel is necessary for a

particular student without imposing on them any preassigned methodical order. While the preassigned methodical order was vital in the preceding sections of the tutor, as the step-by-step guidance ensured a harmonious development of technical skills in students necessary at this early stage of learning the violin. Once the basic elements of violin technique are established, the teacher is afforded more freedom to vary the order of the musical material. The author also recommends the simultaneous study of material from different parts of the tutor, as it will ensure the balanced development of all aspects of violin technique.

PLATE 3: The Young Violinist, 3



# DESCRIPTION

Short Title Page

# **TRANSLATION**

First Lessons

#### методические пояснения

(для педагогов)

После одного-двух уроков, посвященных озна-комлению ученика с инструментом и основами постановки, следует перейти к практическим заня-тиям по нотному тексту «Первых уроков». Ма-териал разделов «Движения смычка по открытым струнам» и «Постановка пальцев левой руки» надо проходить параллельно, уделяя примерно равное количество

времени тому и другому. Работа по развитию навыков ведения смычка должна проходить в неразрывной связи с воспитанием культуры звукоизвлечения. Стремление учащегося к извлечению чистого по тембру звука успешнее осуществляется, когда само качество звучания обусловлено соображениями

художественного порядка.

Предлагаемые на стр. 10—17 упражнения в движениях смычка по открытым струнам являются штриховыми (и метроритмическими) вариантами следующих за ними пьес. Эти «пьески-уроки» исполняются в сопровождении второй скрипки или фортепиано. Таким образом, первые же занятия по усвоению движений смычка могут быть, при желании, увязаны с простейшими музыкально-исполнительскими заданиями.

С первых же уроков учащийся должен знать то, что свободный от «свистящих» и «царапающих» призвуков скрипичный тон является результатом целесообразного взаимодействия трех основных звукообразующих факторов: протяженности штриха («скорость его движения»), плотности прилегания волоса к струне («сила нажима») и места струны, к которому прикасается волос смычка

Важнейшей задачей первоначального обучения является воспитание навыков непроизвольно исправлять ошибки в звукоизвлечении, связанные с неверным положением волоса смычка на струне. Эти навыки успешно вырабатываются лишь при условии постоянного и активного слухового контроля за качеством звучания.

Можно рекомендовать следующую примерную последовательность работы над простейшими видами штриховой техники:

1. Начинать упражнения надо со средних струн (Ре и Ля):

2. Вначале необходимо хорошо усвоить движения серединой смычка и его верхней половиной с остановками после каждого звука; затем, постепенно сокращая остановки (паузы), переходить к усвоению навыка смены смычка.

3. Последовательно расширяя движения, надо научиться доводить смычок до колодки; одновременно с этим следует упражняться в движениях нижней частью смычка (с паузами и без пауз). Далее идет группа более сложных движений:

Игра на крайних струнах (Ми и Соль);

2. Смена струн, то есть переходы смычка со струны на струну; вначале раздельными движе-ниями смычка вниз и вверх (с паузами, затем без

пауз);
3. Распределение частей смычка (упражнения на различные метроритмические сочетания);

4. Смена струн легато (вначале учить с остановками после каждого звука, затем без пауз). И, наконец, выработка навыков одновременной

игры на двух струнах (так называемые «двойные

Разумеется, эта схема развития навыков ведения смычка практически осуществляется на протяжении всего первого (а отчасти и второ-

го) года обучения игре на скрипке. Материал раздела «Постановка пальцев левой руки» нужно вначале учить pizzicato. Следует подчеркнуть особое значение сольфеджирования для выработки основ интонации. Целесообразно также все примеры учить в тональностях, соответствующих звучанию других открытых струн (транспони-

руя их соответственно на квинту, нону и т. п.). При определении индивидуальной формы постановки пальцев левой руки чрезвычайно важно исходить из одновременной установки всех 4-х пальцев, причем важнейшую роль при этом играет удобное положение 4-го пальца («мизинца») на струне Ля. Однако эту работу следует проводить еще в период «дозвуковых» упражнений. На практических занятиях по усвоению так на-

зываемой «разобщенной постановки» не следует задерживаться слишком долго. По мере приобретения учеником основных навыков движений правой и левой руки в отдельности надо перейти к работе над следующим разделом пособия.

### **DESCRIPTION**

Preface

### **TRANSLATION**

# **Methodical Explanatory Guide**

(for teachers)

After one or two lessons dedicated to the familiarization with the instrument and basic principles of violin posture, proceed to the practical part of playing the musical material of the *First Lessons*. Both the *Bow movement on open strings* and the *Left hand fingers set up* material is to be studied simultaneously, spending approximately equal time learning each of the sections.

The work on the development of the *bow movement* skill should be inseparably tied to the cultivation of the "culture of sound." The student's goal is to achieve a sound with a clean tone, gained more successfully if the sound quality itself is founded upon a consideration to play musically.

The suggested bow movement exercises on open strings on pages 10 - 17 are the bowing (and rhythmical) versions of the following pieces. These *pieces-lessons* are played with accompanying second violin or piano. Thus, the very first lessons concerning the adoption of the bow movements can already be combined with the simplest performance-oriented, musical goals.

From the very first lessons the student should know that a violin tone, free from whistling and scratching sounds, is the result of successful combination of three, sound-

creating elements: bow stroke length (speed of bow movement), connecting density of bow hair to a string (force of bow pressure), and the place on the string where the bow hair is connected.

The paramount goal of such early learning is to train the student to acquire habits that automatically self-correct mistakes in sound production, that correct any bad positioning of the bow on a string. Such habits can only be acquired through meticulous active listening to the quality of the sound.

The guide suggests a procedure for bow technique:

- 1. To start playing exercises on middle strings (A and D);
- 2. To play in the middle and the end of the bow, stopping it after each sound; then, little by little reduce any stopping, and eventually learn the bow change; and,
- 3. Subsequently, to broaden the amount of bow, a student has to learn to lead the bow to the frog; concurrently learning to play only at the frog (with rests and without).

Next the guide suggests a group of more complicated bow movements:

- 1. To play on outside strings (E and G);
- 2. To achieve smooth string changes, i.e., moving the bow from one string to another; first, with separate movements of the bow (with rests, and later without rests);
- 3. To gauge the bow distribution (with exercises including different rhythmical patterns); and, finally,
- 4. To change strings with slurs (first, with rests after each sound, later without rests). And finally, acquiring the habits of simultaneous playing on two strings (the so-called "double stops").

Of course, this outline of developing bow movements skills is being implemented during the entire first (and partly second) year of learning to play the violin.

The material of the section entitled *Left hand fingers set up* is to be learned by playing pizzicato first. It is important to emphasize the special significance of singing in solfège to aid the development of basic intonation. It is also expedient to play all examples in keys on other open strings (transposing them to the fifth, etc.)

To define the individual shape of the left hand posture, it is extremely important to proceed from simultaneous placing of all four fingers on the string, and the most important factor should be the comfortable positioning of the fourth finger. However, this work has to be done in the period of "preparations before making sounds."

While learning the so-called "disjunct posture," it is advisable not to spend too much time here. As a student acquires the basic skills of left and right hands separately, it is time to move to the next part of the tutor.

### **COMMENTARY**

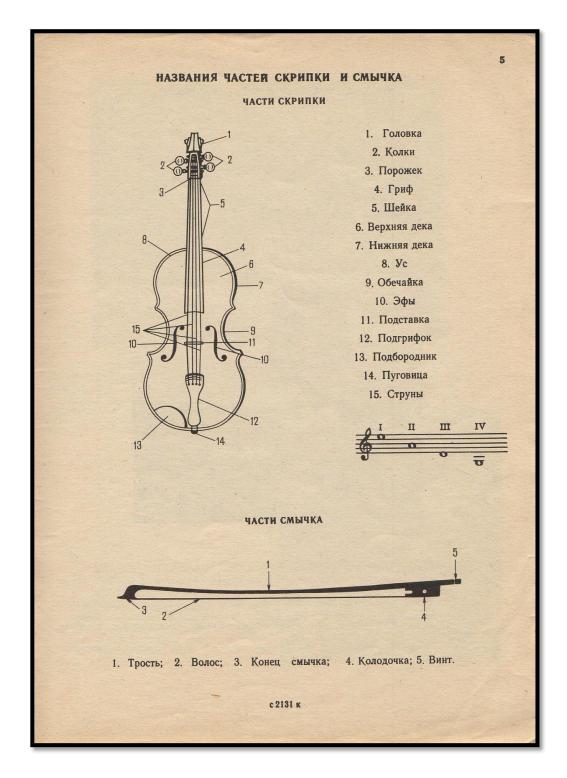
The Methodical Explanatory Guide provides invaluable instructional information for teachers, outlining a work chronology in each section of the "First Lessons" dedicated to the development of right- and left-hand technique. One of the most fundamental aspects in regard to the development of the *bow movement* skill, as highlighted in the Guide, is that it should be inseparably tied to the cultivation of the "cultured sound," – "a violin tone free from whistling and scratching."

The author points out that a sound with a clean tone is achieved through a successful combination of three, sound-creating elements, such as bow speed, bow pressure and point of connection of the bow hair on a string. But more importantly, it is "achieved more successfully if the sound quality itself is founded upon a consideration to play musically." The overwhelming emphasis of working on developing a "cultured sound" should revolve around instilling a habit of meticulous active listening to the quality of the sound. The author identifies "the paramount goal" of early learning "is to train the student to acquire habits that involuntarily self-correct mistakes in sound production." Such proactive approach help students to anticipate (pre-hear) a sound with clean tone that in turn, help to auto-correct the trajectory of the bow movement.

Next, the author recommends beginning to work on developing bow stroke technique with the simplest movements, such as playing on middle strings (A and D), playing in the middle and upper parts of the bow, gradually reducing the bow stops, and eventually adopting the skill of bow change. After adopting the simplest bow movements, the student should proceed to learn more complex bow movements, such as playing on outside strings (E and G), string crossing, bow distribution, string change with slurs and double stops.

The invaluable instruction on establishing a well-balanced left-hand posture points to the goal of placing of all four fingers on the string simultaneously, comfortably positioning the fourth finger. The author's emphasis on "the special significance of singing in solfège to aid the development of basic intonation," as well as transposing all examples in keys on other open strings, help to instill proactive approach further in students.

PLATE 5: The Young Violinist, 5.



#### DESCRIPTION

The left side of the page shows the image of the violin, with numbers pointing to various parts of the instrument. The music transmits the four notes, with roman numerals, each corresponding to the open strings: I - E; II - A; III - D; IV - G string. At the bottom of the page, we see an image of the bow, with the various parts indicated.

#### **TRANSLATION**

Parts of the Violin and Bow

Parts of the Violin: 1. The Scroll; 2. The Pegs; 3. The Nut; 4. The Fingerboard;

5. The Neck; 6. Upper Bout; 7. Lower Bout; 8. The Purfling; 9. The Sides;

10. The F-holes; 11. The Bridge; 12. The Tail Piece; 13. The Chin Rest;

14. The End button; 15. The Strings.

Parts of the Bow: 1. The Stick; 2. The Hair; 3. The Tip; 4. The Frog; 5. The Screw

### **COMMENTARY**

The graphic image and description of the violin and bow introduces the instrument to the student. Learning the names of the parts of the violin and bow has a practical purpose too. Besides simply knowing them, the student will be able to understand some of the remarks made by the teacher during lessons, such as: "Play at the frog," "at the tip," "parallel to the bridge," "don't squeeze the neck," "keep your chin on the chin rest," etc. The Roman numerals (I, II, III, IV) above the notes indicate corresponding open strings (E, A, D, G).

PLATE 6: The Young Violinist, 6.



### **DESCRIPTION**

The image illustrates Raisa Maximovna, a young "pioneer," that Soviet group akin to the Boy and Girl Scouts in the United States, holding the violin and bow.

### **TRANSLATION**

Violin Posture; and

Six sentences, respectively: It is necessary to stand freely, with no tension, leaning evenly on both feet. Toes should slightly be turned outwards (level with the shoulders).

The violin's lower edge of the bout rests on left shoulder (collarbone) and is supported with a slight pressing of a chin.

The music has to be at eye level. The position of the violin is horizontal with a slight tilt to the right.

Shoulders should not be lifted. (To avoid lifting the shoulder a shoulder pad may be used).

### **COMMENTARY**

Pages 6 - 9 are dedicated to setting violin posture. The purpose of the images, as well as the brief style of descriptions below them, is explained in the foreword:

The images on pages 5-9 will help student to better repeat the tasks at home explained by teacher during lesson. The explanations attached to the images and all other methodical instructions of the "First Lessons" are geared towards students, and therefore intentionally stated briefly and where possible simply.

Yampolsky (*Method*, 8 – 12), a distinguished Russian pedagogue, once said that the "motion of the right hand begins in the spine, more precisely, in the foot. A powerful accent, without the support of the right foot, without moving the body weight on it, will not "sound fully." The most expedient feet positioning is when they are at shoulder width with toes being slightly turned outwards, as indicated in the written instruction, and with a slight extension of the right leg forward to create better support for right hand when playing with a large sound. At the same time, the feet should not stay static. They should move within the boundaries of a specific zone. Vladimir Grigoriev noted (*Method*, 53):

Sometimes it is expedient to move the feet, change their positions. However, any prolonged lifting of a foot from the floor when a performer is in an unstable position does not promote good quality playing, and becomes a cause of deterioration of the sound. It is absolutely unacceptable to "dance" and "squat" on stage because it esthetically distracts the audience from listening to music."

### He added (*Method*, 54):

The upper body position in relation to the legs should not cross the boundaries of this common positioning but at the same time should not be static either. It is necessary to take into consideration that the upper body by itself in natural standing position sways around the point of balance, as if constantly "groping" for it over and over again. And any upper body deviation and engagement of it in preparation and implementation of hands, head and leg movements inevitably requires a phase of compensation, i.e., always should be considered as a whole, on the assumption of a comfortable playing range.

The next instruction indicates that the violin's lower edge of the bout should rest on the left shoulder (collarbone) and should be supported with a slight pressing of the chin. It is very important to ensure that student's shoulders are not lifted. To avoid lifting the shoulder, the written instruction indicates that a shoulder pad may be used. The decision

to choose a shoulder pad or a shoulder rest should be based on the individual peculiarities of student's body structure, including the neck and arm length.

PLATE 7: The Young Violinist, 7.



### **DESCRIPTION**

The image in the upper part of the page illustrates the left-hand posture, optimal hand and thumb positioning when holding the neck. The lower image gives the optimal wrist and elbow positioning, as well as the correct left-hand finger shape.

### **TRANSLATION**

The upper two sentences: The violin neck rests on the base of the index finger and is slightly supported by the thumb. The positioning of the thumb is approximately against 1<sup>st</sup> and 2<sup>nd</sup> fingers. The violin neck should not be placed on the base of the thumb and the palm.

The lower paragraph: The forearm and wrist should form a straight line. The left-hand elbow should be placed under the middle of the back of the violin. The fingers should be placed on a string as a semicircle, with the middle of the fingertips. The proximal interphalangeal of the fingers should not be squeezed.

### **COMMENTARY**

The image in the upper part of the page illustrates two points of support when holding the violin: first, the violin rests on the collarbone with light pressing of the chin; second, the violin neck is rested on the base of the index finger and supported by the thumb. The role of two points of support is described by Vladimir Grigoriev (*Method*, 64):

Naturally, holding the instrument in an optimal position is implemented in one point of support, as well as in the other. The function of the first point of support is to hold the violin, whereas the function of the second point of support is to retain the instrument when changing its angle, and lifting and correcting the head position.

Modern violin pedagogy overemphasizes the importance of the first point of support, especially with the introduction of the shoulder rest. The main argument of diminishing the role of the second point of support (as a result increasing the role of the first point of support) is to "free" the left hand for a supposed "advantage" of developing better finger dexterity. In light of such arguments, Grigoriev asks (*Method*, 64): "Indeed, is it good to free left hand from holding the violin, its constant contact with fingerboard, neck and body?" The use of the shoulder rest causes the excessive fixation of the instrument that in turn obstructs the horizontal movements of left hand. The excessive fixation of the instrument cause the mechanization of finger movements, in my opinion. The fingertips lose sensitivity, become more disconnected from "feeling" the fingerboard, thus limiting the vibrato variety. In my own experience, I noticed an increased sensitivity of my fingertips after switching from the shoulder rest to a thinner pad. Yuri Yankelevich (*Legacy*, 56) noted:

The extent of fixation of the violin in two points of support inevitably changes due to bigger or smaller degree of pressing it with the chin that in turn is directly depended on the direction of shifting (up and down), on freedom and elasticity of the movements of the left hand along the fingerboard, as well as on the force of finger pressure on the string and oppositely directed pressure of the thumb.

At the initial stage of teaching a student to hold the violin, it is important to focus on spreading the weight evenly between these two points of support, to avoid any muscle strain in the neck, shoulders and wrist. The violin neck should rest on the base of the index finger, slightly supported by the thumb. One of the most common mistakes of the

initial finger set up is the shallow hand posture, where the fingerboard line does not align with the base of index finger-palmar digital crease. Instead, the hand is held lower, resulting in a flatter angle of finger positioning on the fingerboard. A flatter angle, in turn, results in a reduced weight of the fingers, strained muscles and a limited scope of finger movements. One of the most neglected aspects of correct hand posture is to maintain the distances between proximal interphalangeal of the fingers, especially between index and middle fingers.

PLATE 8: The Young Violinist, 8.



The image in the upper part of the page shows the correct positioning of the thumb on the bow stick, with a half-bent shape, as well as the point of contact of each finger with bow stick. The image in the lower part of the page illustrates the bent wrist when playing at the frog.

### **TRANSLATION**

Finger Positioning on the Bow Stick

The bow should be held freely with all fingers of the right hand (without extra pressing). The half-bent thumb touches the bow stick with its tip next to the base of the frog. Other fingers are placed on the bow stick with a half-bent shape [in the following way]:

- 1. Middle finger on the third finger joint (a fold between middle and distal phalanx of the finger proximal interphalangeal);
- 2. Index finger on the middle phalanx;
- 3. Ring finger on the distal phalanx;
- 4. Little finger is touching the bow stick with its tip.

The fingers should not be pressed together, nor should they squeeze the bow stick.

When playing at the frog, the wrist should be slightly bent.

#### COMMENTARY

There are three types of finger dispositions on the bow stick: shallow, average and deep. Historically, the manner of holding the bow has been changing from shallow bow grip, where the bow was held with the fingertips away from the frog, to gradual deepening of fingers on the bow stick until it reached the depth of the so-called "Russian bow grip," as described by Carl Flesch. Flesch (*Art*, 247) classified the three typical bow grips: German – when the bow is held in the first joints of the fingers more towards the top side of the stick; Franco-Belgian – the bow is held deeper and closer to the frog; Russian – when finger embrace the bow stick deeply (except little finger). Vladimir Grigoriev examines the violin bow hold from the point of view of "delivering the widest of range artistic expression." He notes (*Method*, 56):

The most important aspect here is natural, maximally full contact of fingers with the bow that opens the opportunity for the most active control of its position, its movements, vibrations, and at the same time allowing the player to feel through such vibrations the most delicate shades of string oscillations, i.e., to work out the "feel of the action of hand with the bow," as well as "feel of string resistance."

Another important aspect of bow grip to consider is the state of wrist. Abram Yampolsky ("Right Hand," 5) said that fingertips "should be tenacious, as if "groping" the bow stick." With a deep bow grip the fingertips begin to involve elements of prehensile movements, but since the deep bow grip enables the finger to employ lateral finger pressure, the wrist remains relaxed. On the other hand, any attempt to employ prehensile fingertip movements with a shallow bow grip will inevitably result in an extremely tense wrist that will severely limit the bow technique.

When setting up the thumb, it is very important to place it on the bow stick with the fingertip next to the base of the frog, contrary to the somewhat common practice in this country to place the thumb on the frog or its base. The main argument of the proponents of such placement of the thumb is that students find it difficult to place the thumb on the stick right away, and therefore they need an easier "preparatory" step before placing it in the right place. By placing the thumb on the frog or its base first, then moving it to the stick later, students will be forced to completely relearn the bow grip and the habits of incorrect hand movements.

The instructions for precise positioning of each finger on the bow stick will ensure the well-balanced bow grip in the most natural hand position.

PLATE 9: The Young Violinist, 9.



The image in the upper part of the page illustrates the correct positioning of the forearm and wrist when playing in the middle of the bow. The image in the lower part of the page illustrates the correct positioning of the wrist when playing at the tip.

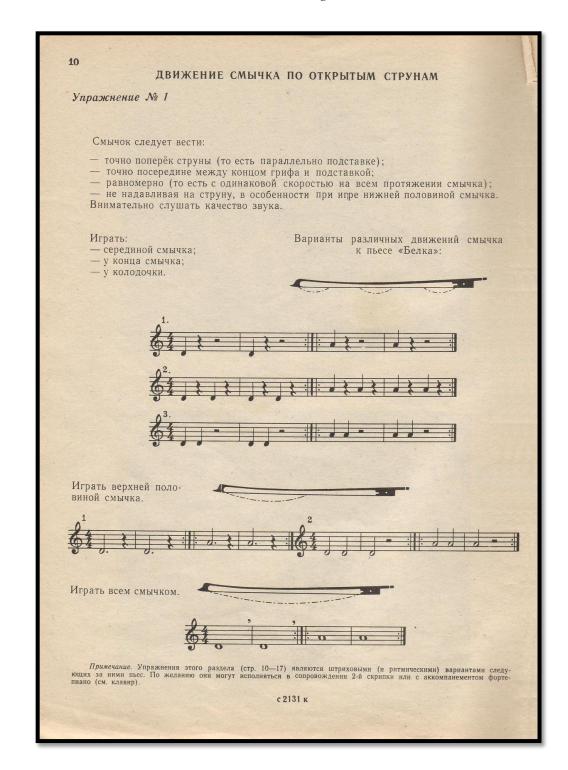
#### **TRANSLATION**

The forearm and wrist should form a straight line when playing in the middle of the bow. The wrist should be bent inwards when playing at the tip of the bow.

#### **COMMENTARY**

For the forearm and wrist to form a straight line successfully, one must consider the overall positioning of the right arm in the air, especially the elbow. Historically, the height of the elbow has steadily risen, a characteristic of the "Russian bow grip." While Grigoriev (*Method*, 59) noted that "the primary criterion for optimal elbow position is the continuity of the sweeping arm movement," Yampolsky ("Right Hand," 6) considered it important "for the right arm to be in one uniform plane as much as possible, since it enables the maximum freedom of movement, not restricted with unnecessary correcting movements to overcome "angles." He also pointed out that "a correct (optimally high) elbow position ensures the absence of bow shaking on the stage and its dense leaning into the string throughout its entire length."

PLATE 10: The Young Violinist, 10.



At the top of the page, "The Bow Movement on Open Strings" appears in upper case to signify the beginning of one of the two large sections of "First Lessons." Bellow we see *Exercise No. 1* in italics, and the instructions concerning general bow movement are presented as a bulleted list. The following three sets of exercises have three elements: a set of written instructions (on the left); an image of the bow with diagrams underscoring the part of the bow where it is to be played, and amount of bow to be used (on the right or center); and the exercises marked with numbers. Those apostrophes in the last exercise mark a brief stop. The footnote explanation can be found in the "translation" section below.

# **TRANSLATION**

Bow Movement on Open Strings

Exercise No. 1

The bow movement should be lead as follows:

- Precisely across [or perpendicular to] the string (parallel to the bridge)
- Precisely in the middle between fingerboard and bridge
- Evenly (i.e., with even speed throughout the entire length of the bow)
- Without excess pressing on the string, especially at the lower part of the bow.

Carefully listen to the quality of the sound.

To be played:

- In the middle [of the bow]
- At the tip
- At the frog

Various bow movement options to the piece "Squirrel" (see Plate 10)

To be played in the upper part of the bow.

To be played with the whole bow.

Footnote: Exercises in this section (pp. 10 - 17) are the bowing (and rhythmical) versions of the following pieces. They may be played with either  $2^{nd}$  violin or piano accompaniment (see piano accompaniment book).

#### **COMMENTARY**

The initial work on the development of *bow movement* is very important. Fortunatov noted ("Foreword," *The Young Violinist*, 2) that "students obtain a clean tone easily if the sound quality is driven by the consideration to play musically." Vladimir Grigoiev wrote (*Method*, 108) "it should be taken into consideration that the problem of sound production is not only technical but first and foremost of an artistic nature." That is why it is essential to pay close attention constantly to sound quality from the very first steps of learning *bow movements* ("Explanatory Guide for Teachers," *The Young Violinist*, 1):

A student should know from the very first lessons that the sound free from *whistling* and *scratching* is a result of a successful combination of three sound creating elements: bow stroke length (speed of its movement), connecting density of hair to a string (force of pressure), and a place on a string where the bow hair is placed (a point of connection). The most important goal of early learning is to teach the student to acquire a habit to self-correct mistakes in sound producing that relates to an incorrect positioning of the bow hair on a string. These acquired habits

can only be achieved through meticulous active listening to the quality of the sound.

Grigoriev (*Method*, 108) suggests that in addition to the three elements mentioned there are two additional considerations: turning of the bow stick (change of the bow hair positioning on a string), and the angle of the bow movement in relation to the string. Another important aspect of the initial work on the *bow movement* is to consider the level of finger pressure on the bow. The bow pressure at the frog should be lighter to compensate for the heavier weight of the bow. Likewise, the bow pressure at the tip has to be compensated for by the increased level of pressing the bow with fingers. The process of balancing bow pressure in different parts of the bow needs to be carefully observed by both student and teacher. The optimal level of bow pressure, one not requiring any adjustments, is in the middle of the bow. Therefore, the most natural way to start work on developing the *bow movement* is in the middle of the bow.

The importance of moving the bow parallel to the bridge has several important factors that affect the quality of the sound. Different points of connection on a string (different parts of a string between the bridge and the fingerboard) have different levels of string tension, thus affecting the level of bow pressure required to produce an even sound. Ignoring placement of the bow parallel to the bridge may result in a "traveling" bow, one that moves beyond the start of the fingerboard and comes too close to the bridge, creating the scratchy and whistling sound. To insure that the bow movement is parallel to the bridge one needs to consider the trajectory of the arm movement, which is quite complex. If a student attempts to make a "straight" bow movement he or she will end up making an "arch" bow movement by leading the elbow too far "behind the back" at the tip and

"behind the ear" at the frog. In order for bow movement to remain parallel to the bridge a student must make an "O" shape arm movement, not letting the elbow to move too far "behind the back" at the frog, and slightly bend the wrist at the frog. Failure to control the parallel movement of the bow will have a negative impact on following the other three instructions.

Finding the point of connection in the middle of the string between the fingerboard and the bridge will insure that a beginner will produce a sound of good quality. If the point of connection is moved towards the fingerboard where the string tension is lower, it requires the lowering of the bow pressure (and increase in bow speed if needed); whereas moving the point of connection closer to the bridge, where the string pressure is significantly higher, will require bow pressure increase and bow speed decrease. When any violinist is trying to find this optimal point of connection in the middle of the string between the bridge and the fingerboard they are often guided by their own experience. Grigoriev (*Method*, 115) noted:

Where can such optimal points of connection on a string be found? Is there such a point as at all? What changes in the sound when this point is moved? It is necessary here to be guided not by your own empirical criterion, but to try to find an existing objective regularity. After closely analyzing the situation one can see that when the string vibrates there appear some points where the string is not being vibrated at all (so-called "antinodes") – those [points] are harmonics points (it is known that the string is dormant under a finger that takes a harmonic).

One such point is located right in the middle of the string between the bridge and the fingerboard (third octave harmonic). He continues (*Method*, 115-116):

The bow in this point "sits" well on the string like in a particular "saddle." Displacement of this point up or down causes noticeable

resistance to the *bow movement*, and certain inconvenience in the arm movements. This can serve as a signal for a control process to correct it. In this point of connection it is very difficult to "suffocate" the string. The sound at this point is very powerful, deep and flying, with a somewhat bell-like tone primarily because of the lower overtones that are involved here – the octave and fifth.

Learning to play with even bow speed along the entire length of the bow is another very important point to consider at any stage of the development of the *bow movement*, but it is especially important for a student to acquire the habit of controlling the bow speed in very early stages. In my own teaching practice, I have encountered several typical mistakes in controlling the bow speed, especially with those who already have played the violin for a given period of time. Often students start the bow movement at the frog slowly, swell in the middle by accelerating the bow speed and slow down towards the tip. Carl Flesch (*Art*, 111) identifies the habit of swelling the bow speed towards the middle of the bow as one of the flaws of the sound production: "One may notice other flaws of sound production, for example, constant *crescendo* in the middle of the bow, *diminuendo* at the tip."

The last instruction points to the problem of bow pressure. When moving the bow on a string, students should avoid applying excess pressure, especially at the frog. The excessive pressing of the bow (very often with tense bow grip) suppresses the natural vibrations of the bow stick, as well as that of the string, muting the sound as a result.

In conclusion, the initial work on establishing the bow stroke will lay a foundation for further harmonious development of right-hand technique. Leopold Auer wrote (*Violin*, 57):

In order to learn properly how to obtain an equal tone, both at the nut and at the point of the bow, the natural tendency of the hand to press down upon the bow at the nut – because of the greater weight of this part of the stick – and, contrariwise, to weaken at the point,– the weakest portion of the stick – must be counterbalanced by additional pressure – always of the wrist.

PLATE 11: The Young Violinist, 11.



The image describes a scene from Pushkin's fairy tale *The Tale of Tsar Saltan*. On the left, on the enchanted island of Prince Guidon a magic squirrel sits on top of a crystal palace, cracking bejeweled nuts:

Nuts, most wondrous, I am told – Every shell is solid gold, Kernels – each an emerald pure.

On the right, merchants visiting the island, look on in awe.

#### **TRANSLATION**

# 1. Squirrel

Excerpt from the opera "The Tale of Tsar Saltan"

There, beneath a fir – behold! – Cracking nuts all made of gold, Emeralds left and right a-flinging, Sat that wonder-squirrel singing: Through the garden there she goes, Tripping on her dainty toes.

Footnote: the [subsequent] pieces "Squirrel," "As the girl-friends started walking," "On the thin ice," "I shall go outdoors," and "The Rabbit" should be played with 2<sup>nd</sup> violin (by teacher or piano accompaniment).

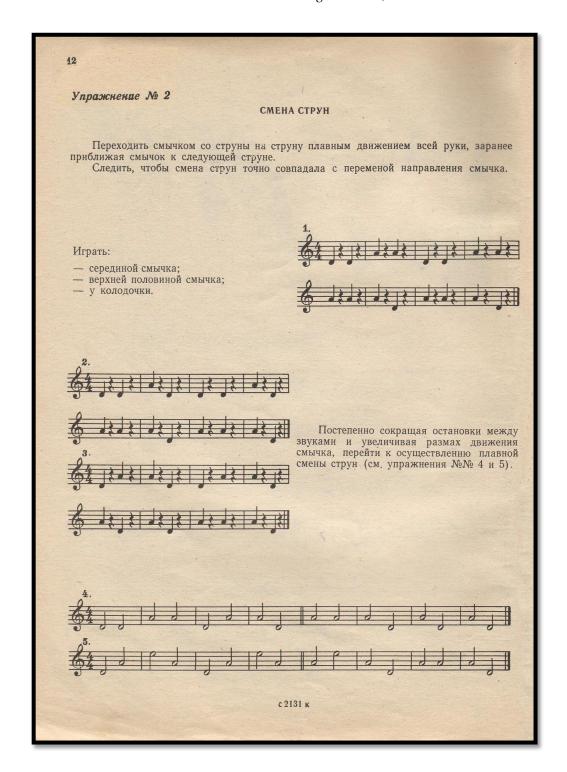
#### **COMMENTARY**

The first piece of the tutor is amply supplied with a large illustration and poem of a very familiar story, taken from Rimsky-Korsakoff's opera *The Tale of Tsar Saltan*, based on Alexander Pushkin's poem of the same name. As previously noted, images and poems play a significant role throughout the entire *Repertoire of the First Year of Study*. The "Tsar Saltan" scene of a squirrel cracking golden nuts, coupled with singing and playing along a familiar melody with teacher (on violin or piano) can help create an exciting atmosphere during a lesson. Such an approach can help achieve the technical goals in a playful environment. This would be an example of an illustrative image, as noted in Chapter I.

As indicated in the "Translation" section, pieces No. 1-5 are to be played with either second violin (by the teacher) or piano accompaniment. Playing along with the teacher can have several positive effects for student. One of the most important elements is to instill a stable sense of rhythm. The accompanying melody is written in such a way as to ensure that the student's melody is paced in half notes, while the accompanying voice is moving in quarter notes. Such rhythmical organization creates a strict timing frame that forces the student to stay within established time frame, "to play by the rules." Thus, the student is introduced to rhythmical discipline in the very early stage of learning the violin. It is significantly more difficult to instill rhythmical stability in any student's playing without the introduction of a "binding element" such as a second voice ( $2^{nd}$  violin or piano accompaniment).

Another important feature of introducing the story of Tsar Saltan with an illustration and poem attached to it is that the child can sing it. Solfegiating a piece at this early stage helps students develop pitch recognition, while rhyming, coupled with playing with piano accompaniment, helps develop a stable sense of rhythm.

PLATE 12: The Young Violinist, 12.



At the top left corner of the page *Exercise No. 2* is marked in bold italics (similar to exercise No. 1 on page 10). *String Change* is capitalized to mark the main goal of the exercise. It is followed by general written instructions. The exercise contains five numbered parts, with instructions on the left side from part 1 given as a bulleted list. Instructions for parts 2-3 appear on the right side.

### **TRANSLATION**

Exercise No. 2

String Change

Moving the bow from one string to another with a fluent movement of the entire arm, anticipating the approach to the next string.

Be mindful that the string change coincides precisely with the change of bow direction.

To be be played:

- In the middle
- At the tip
- At the frog

1, 2, 3.

Gradually decrease stops between sounds and increase the span of the arm movement, then proceed to the smooth execution of the string change (4, 5).

#### **COMMENTARY**

After adopting the simplest types of bow stroke technique on the same string in previous exercise, the student can proceed to the next step: string changes. The main focus in adopting the string change technique should be placed on the arm movements. The greatest importance of achieving free unobstructed arm movements lies in the correct positioning of the arm in the air, especially of the height of the raised elbow. "The main criterion of choosing the elbow height," – according to Grigoriev (*Method*, 59), – "is determined by the continuity [wholeness] of the arm's scope [swing]."

The core principle of successful execution of the string change technique lies in moving the bow from one string to another with a fluent movement of the entire arm, approaching the next string as if in advance. It is teacher's responsibility is to find the optimal elbow height for each of the two strings between which the string change occurs. It should be determined on an individual basis according to student's physical parameters such as height, arm's length etc.

As in the previous exercise, each note is separated by a quarter rest, allowing the necessary time for the student to move the bow silently across to the neighboring string (without lifting the bow). The main focus of moving the arm during string crossing should be centered on its smooth unhurried pace. A student should ensure the evenness of string crossing's pace in both directions.

After adopting the main principles of string crossing technique, the student should gradually decrease stops between sounds and increase the span of the arm movement, and finally proceed to the smooth continuous execution of the string change, ensuring that the string change coincides precisely with the change of bow direction.

PLATE 13: The Young Violinist, 13.



At the top left corner, in upper case, we read *String Change with Slurs*, drawing the student's focus to the main goal of this portion of the exercise. On the top right corner is the image of two young peasant girls coming to the forest to pick mushrooms. The traditional dresses, scarfs, wooden baskets and bast shoes – shoes made from the bark of a birch tree – point to the folk nature portrayed in the music below. The piece is presented in two lines: the upper line is to be played by the student, the lower line is to be played by the teacher.

#### **TRANSLATION**

String Change with Slurs

2. "As the Girl-Friends Started Walking," Russian folk song.

### **COMMENTARY**

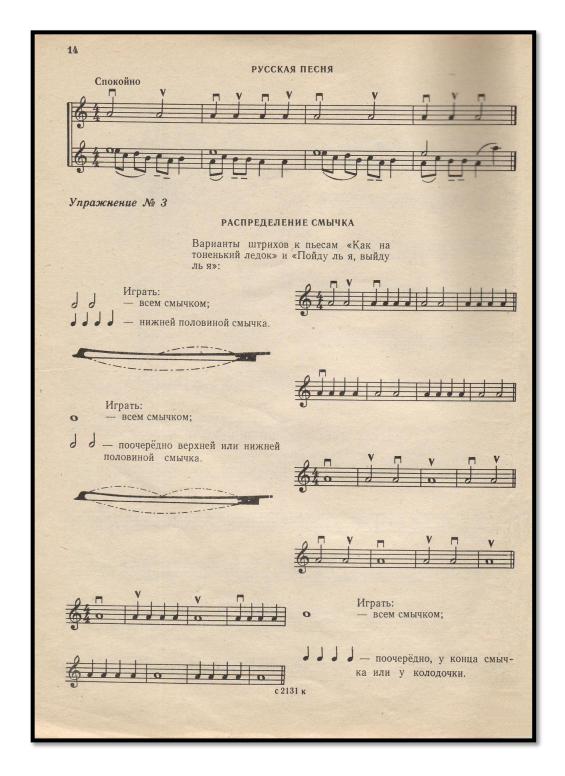
The work on string crossing continues, with the addition of slurs. Now, both notes on different strings should be taken in one bow stroke. The first three exercises consist of the identical melodic pattern, with the gradual complication of different rhythmical patterns. In the first exercise, each quarter note is separated by a quarter rest; in the second – each downbeat becomes a half note that must be connected to the following quarter note without any break; and in the third – all notes turn into half notes, forming continuous bow stroke transitions. Each of the three exercises also consist of two parts, where in the first part (measures 1-2), a downbow stroke begins on the lower string (D), and the

upbow stroke – on the upper string (A); whereas in the second part (measures 3-4), both downbow and upbow strokes begin on the A string, adding the task of precisely coinciding the string change with the change of bow direction.

When executing the bow change in exercise No. 1 with quarter notes, separated by quarter rests, all principles of string crossings discussed earlier should be applied. When connecting two notes in exercise No. 2, the student should maintain the same unhurried pace of moving the entire arm across to each following string. The first challenge of connecting two strings continuously is to avoid a static angle for the bow while playing the first note. In my teaching practice, I noticed that virtually every student keeps the bow angle static when continuously connecting two strings for the first time. Alas, if the issue is not addressed, this poor habit remains for a long time. Keeping the bow angle unchanged makes it impossible to connect the strings smoothly because the bow is too far from the connecting string. As a result, the bow makes a square, abrupt, "boxy" movement towards it. I tell students that the bow should always be "in constant motion" towards the next string, as if walking, where in order to achieve a smooth pace, each foot needs to be lifted and moved forward continuously.

All three rhythmical variants of the exercises should be applied in piece No. 2. "As the Girl-Friends Started Walking."

PLATE 14: The Young Violinist, 14.



The piece "Russian Song," at the top of the page, is followed by the *Exercise No. 3* in bold italics. *Bow Distribution*, capitalized, indicates the main goal of the exercise. In turn, the exercise contains three sets (with two versions each). On the left side of the page across from the first set is the diagram of the bow indicating by which parts of the bow to be played in the set, (that is, lower part, whole bow). Similarly, the diagram of the bow across from the second set indicates the parts of the bow the set to be played (that is, lower and upper parts, whole bow). Above the bow images, notes of different values are shown with an explanation of the parts of the bow on which they are to be played.

#### **TRANSLATION**

**Russian Song** 

# Exercise No. 3

Bow Distribution. Bowing options to pieces "On the Thin Ice" and "I Shall Go

Outdoors":

To be played:

- with the whole bow;
- in the lower part of the bow (image 1)

# To be played:

- with the whole bow;
- alternating in upper and lower parts of the bow (image 2)

# To be played:

- with the whole bow;
- alternating at the tip and the frog.

#### **COMMENTARY**

The next step in the development of more complex bow movements is the issue of bow distribution. Bow distribution is a fundamental yet one of the most neglected aspects of bow movements in early education, but it is one of the most vital and integral components in the harmonious development of right-hand technique. The primary goal of working on bow distribution is to develop a meticulous control of bow speed and pressure that will result in a smooth, even bow stroke throughout the entire length of the bow, especially at the frog and tip. This, in turn, will dramatically increase the quality of bow changes, since the sound remains uninterrupted.

The exercise consists of three sections, each involving different sets of note values:

1. Two half notes are taken with the whole bow (as illustrated in the image with dotted line below the bow); four quarter notes – with half bow (as illustrated with a dotted line above the bow).

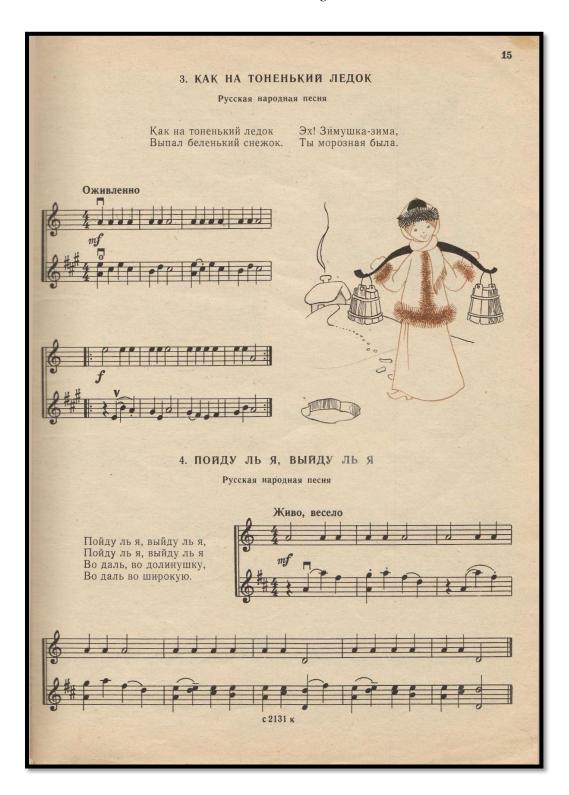
- 2. A whole note is taken with the whole bow (as illustrated in the image with a dotted line below the bow); two half notes with the half bow in upper and lower parts (as illustrated in the image with dotted lines above the bow).
- 3. A whole note is taken with the whole bow; four quarter notes are taken at the tip and the frog (with a quarter bow).

The rhythmical patterns in all three parts of the exercise are designed symmetrically in order to maintain an even bow speed, assigning a whole bow for a long note and a half bow for a note half the length of the preceding. In the third part, each quarter note that is four times shorter in length than the whole note is to be played with a quarter bow. It is worth noting that the asymmetrical rhythmical patterns that change the current bow distribution scheme, and involving adjustments to bow speed, do not appear in the tutor for the next 22 pages, until page 36. All musical material before page 36 consistes of symmetrical rhythmical patterns to preserve the unity of bow speed.

The tasks in each part of the exercise evolve. If the first part (systems one and two) only involves the lower part of the bow for the quarter notes, then the second part already involves both lower and upper halves of the bow for the quarter notes. In the third exercise, the student should spend exactly a quarter of the bow for each quarter note, maintaining bow speed evenness.

The images on this page are an example of illustrations designed to help visualize the tasks, as noted in Chapter I.

PLATE 15: The Young Violinist, 15.



The four-line poem under the Piece No. 3, "On the Thin Ice, Russian Folk Song," at the top of the page, describes the scene in the image on the right of the page set in the village in winter. The young girl walks down the frozen river to scoop water out of the ice-hole with the wooden buckets she carries on her shoulders. Piece No. 4, "I shall Go Outdoors." On the left side of the staff is a poem. Both texts are to be sung by students before playing in a manner described on plate 11.

#### **TRANSLATION**

# 3. "On the Thin Ice," Russian Folk Song.

The white snow fell On the thin ice. Oh! Dear Winter, You were quite cold.

# 4. "I Shall Go Outdoors," Russian Folk Song.

I shall go, I shall go outdoors, To the meadow Far away.

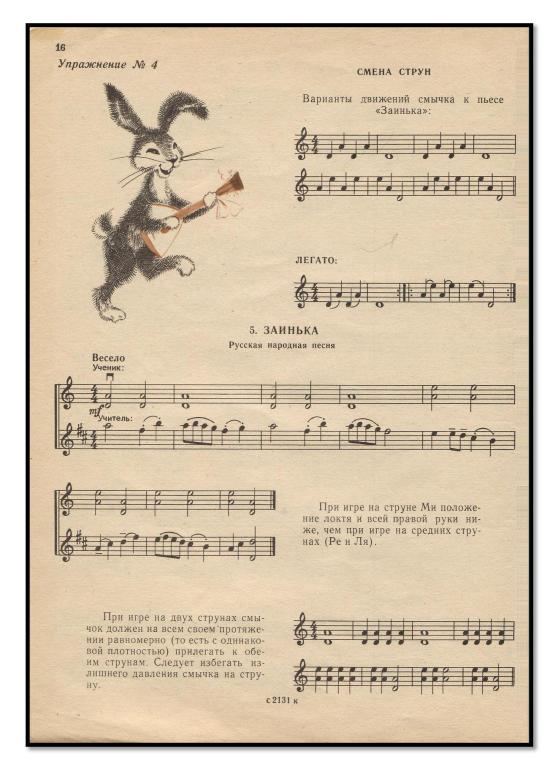
### **COMMENTARY**

The bow distribution principles learned in the exercise on the previous page should be applied in "On the Thin Ice" and "I Shall Go Outdoors" found on this page. As before, the violin part in both pieces is accompanied by a second violin or a piano. In piece "On

the Thin Ice," the quarters (measures 1-2) are played on the lower half of the bow, ending with a half note, played with whole bow. The quarter notes in the following two measures (3-4) are played at the upper half of the bow. This order reverses in the next four-measure phrase, where quarter notes (measures 5-6) that come after a half note are played on the upper half of the bow, whereas the quarter notes (measures 7-8) are played on the lower half. The rhythmical pattern of the second four-measure phrase is repeated in the piece "I shall Go Outdoors."

I would like to mention the strategic placements of half notes, and the role of the accompaniment part in preserving the quarter-note pace in these pieces. A series of six steady quarter notes in the beginning of the first piece sets the quarter-note pace. The role of the placement of half notes at the end of each two-measure phrase is to mark their end point, and to bring the bow from one half of the bow to the other (to restart the next series of quarter notes on the other half of the bow). In measure 5, the quarter-note pace is interrupted by the placement of a half note in the beginning of the measure (indicating the reversal of the order of playing quarter notes in the upper half of the bow first). The initial tendency in a student's playing that I have observed is the inability to sustain a half note for its full value. The accompanying part solves the problem by filling the space of the second quarter in a half note, restoring the pacing and ensuring that the student's rhythmical stability stays intact.

PLATE 16: The Young Violinist, 16.



Exercise No. 4 is marked in bold italics at the top left corner of the page. The image of a rabbit on the left side of the page serves as an illustration of the following piece. Two bow movement options to the following piece are found on the right side of the page next to the image. The goal of these options appears in capitals: String Change and With Slurs. The piece itself is presented with two music staves as in previous pieces. The written instructional material is presented in line with the music staff for clear understanding.

#### TRANSLATION

# Exercise No. 4

String Change

Bow movement options to the piece "The Rabbit".

Legato

# 5. "Rabbit." Russian Folk Song.

When playing on the E string, the elbow position, as well as of the entire right arm should be lower than when playing on middle strings (A and D).

When playing on two strings simultaneously the bow should lean on both strings evenly (with even density). Excessive pressing on a string should be avoided.

#### **COMMENTARY**

The goal of exercise No. 4 is to acquire the habit of simultaneous by playing on two strings, the so-called "double stops." Two bow movement options in the following piece – string change and legato – serve as preparatory steps to executing double stops. In the "string change" bow movement option, the student should keep the bow in close proximity to each following string, maintaining a minimal angle to avoid wide swinging of the arm. The downbeats are taken downbow at the frog (in measures 1-2, 5-6), and at the tip (in measures 3-4, 7-8). Such bowing organization will help the student become acquainted with the correct angle at both ends of the bow in preparation to play double stops. One of the biggest challenges students face when first playing double stops is to maintain the correct angle of the bow at all times. Very often, students would lose one of the voices (strings) because of the constant change of bow angle in different parts of the bow. I find the approach employed in this preparatory exercise to be the most effective way for all to sustain the bow on both strings, thus retaining the correct angle.

The separate bow option of "string change" exercise is followed by its slurred version.

The slurred version's challenge is to coordinate precisely the reverse version of string crossing, where the lower string (D) coincides with the upbow stroke.

The reason I think these preparatory exercises are so effective is because the steady swinging movement of the right hand (if executed strictly evenly) forces student to gauge the bow angle. Any discrepancies in maintaining a steady angle quickly becomes apparent if the steadiness of the pace in moving notes start to "wobble" and become irregular. The evenly paced execution of these preparatory exercises crystalizes the

correct angle of the bow on its entire length, preparing the student for the first experience of playing double stops.

The written instructions given in the tutor are extremely helpful, helping students to remember the technical goals when practicing on their own. The elbow position in piece No. 5. "The Rabbit" should be adjusted (lowered) when playing the pair of A and E strings. The general instruction on playing on two strings simultaneously is to ensure that the bow leans on both strings evenly, without applying excessive pressure on a string. In my teaching practice I noticed the common tendency in students' playing to press harder when losing one of the voices, assuming that pressing harder helps "gaining back" the lost string. But the successful execution of playing the double stops is rather a matter of retaining the correct bow angle.

PLATE 17: The Young Violinist, 17.



Exercise No. 5 is in bold italics. The image of a young lady in traditional Russian dress serves as an illustration to the following piece, "Russian Song," i.e, emphasize the folk nature of the piece. At the center of the page is the "Russian Song." At the bottom right corner of the page the rhythmical variants of the piece with commentaries to the left.

### **TRANSLATION**

### Exercise No. 5

Bow movement options to "Russian Song".

[four systems]

"Russian Song" (Tempo indication, calm). [two systems]

When playing on G string, the elbow, as well as the entire arm should be held higher than when playing on middle strings [A and D].

[Two systems alongside]

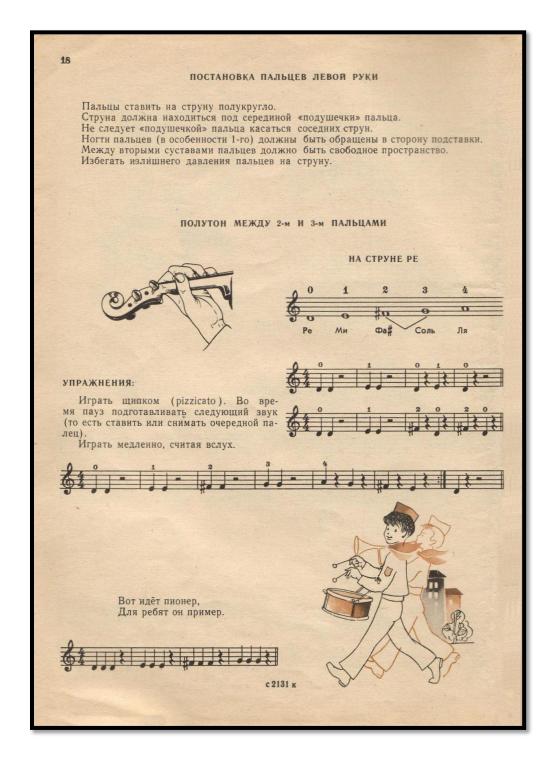
## **COMMENTARY**

Exercise No. 5 continues the study of double stops, covering the G string. The preparatory exercises with two bowing versions (separate bows and then slurred) has the same goal of gauging the correct angle of the bow on its opposite sides (frog and tip), as it is done on the previous page. The main focus of playing the double stop pairing of G and D strings is to raise the elbow positioning higher than when playing the D and A string pairing, as suggested in the written instruction.

As a preliminary step to learning the transition from one double stop pairing to another, students may consider stopping the bow, and after silently crossing to the next pairing (without lifting the bow!), restart the movement, thereby ensuring that both strings in the following double stop sound simultaneously. When the precise restart of both strings simultaneously is achieved, students can gradually reduce the timing needed to move the bow, until both pairings are connected.

The folk nature of the image, depicting a young lady in traditional Russian dress, is also transmitted through a simple folk melody many children in Russia are familiar with, creating a comfortable environment.

PLATE 18: The Young Violinist, 18.



The page is titled: *Left Hand Finger Set Up*. Immediately below are the general instructions. The initial finger layout is marked with capital letters: *Semitone Between 2<sup>nd</sup> and 3rd Fingers*. This finger layout is depicted on the image on the left side of the page, showing the correct finger placement with round curved fingers and finger layout where the 2<sup>nd</sup> and 3<sup>rd</sup> fingers are placed next to each other. To the right of the image is a series of five whole notes – the initial finger set up of all four fingers. Numbers above the notes indicate corresponding fingerings. Below the notes are the names of the corresponding notes (D, E, F#, G, A). The angled line between the 2<sup>nd</sup> and 3<sup>rd</sup> fingers indicate that they are to be placed next to each other. The following three music staves are exercises. On the left side of the two lines of exercises are written instructions. The image in the right bottom corner is of, again Soviet pioneers. To the left from the image is a brief poem (see translation section for text). The poem is to be sung with the exercise below.

## **TRANSLATION**

Left Hand Finger Set Up

Fingers should be rounded when placed on a string.

The middle of the fingertip should be located on the string.

The fingertip should not touch neighboring strings.

Finger nails (especially that of the index finger) should face the bridge.

Middle phalanxes of the fingers should maintain the necessary intervals.

Avoid excessive pressing of fingers on a string.

Semitone Between 2<sup>nd</sup> and 3<sup>rd</sup> Fingers.

On D String

Exercises:

To be played pizzicato. During rests the upcoming sound should be prepared (i.e. place or take off the next finger). Play slowly, counting out loud.

Here comes the pioneer He is the role model for children.

#### COMMENTARY

The initial left hand finger set up is of paramount importance: any mistake in this fundamental step can have major negative consequences in the pace and efficiency of the development of left hand technique, and will hinder overall progress, handicapping the executant for years. Leopold Auer noted (*Violin*, 49):

It is impossible to overestimate the importance of the first elementary practical steps in the long process of mastering the violin. For better or worse, the habits formed in the early period of training directly influence the whole later development of the student. The very start of all violin playing – the apparently simple matter of holding the instrument, for instance, before the bow is brought into play at all – has a wide range of possibilities for good or for evil. There is no instrument whose absolute mastery at a later period presupposes such meticulous care and exactitude in the initial stages of study as does the violin.

The fundamental principle of the initial finger set up is the simultaneous placement of all fingers on the fingerboard, wherein the main emphasis should fall on positioning the little finger comfortably, building the hand posture "from the little finger downwards."

When setting up fingers initially it is extremely important to establish a hand "frame"

(with first and fourth fingers serving as its "pillars"), with a stable "upright" finger

posture and a balanced weight distribution between fingers. Focusing on comfortable positioning of the "weak" little finger will enable it to overcome its natural "weakness" and become an "equal" member of the "finger family."

In my teaching practice, I often observe a tendency to avoid using the little finger altogether not only in beginners, but in mature players as well. This problem, in my opinion, is a direct result of an improper weight distribution in hand posture acquired during early stages of learning the violin. The late introduction of the little finger (as late as the second year of learning violin) disrupts the entire structuring of hand posture in its initial set up process, handicapping all of its elements. As I said before, both index and little fingers are the "pillars" of the hand posture frame. Removing the little finger strips the hand posture of half of its weight support and forces the hand frame to disproportionally tilt towards the index finger, creating an excessive tension in the thumb-index finger junction. Such tension creates a "lock" causing the thumb-index finger junction to squeeze the violin neck, severely weakening the remaining fingers.

Another important element in a quest to place little finger comfortably is the vertical positioning of the ring finger. The problem of tilted hand posture towards index finger in relation to positioning of the little finger is that it flattens the ring finger's shape, resulting in lengthening. That makes it virtually impossible to place the little finger easily without overstraining its muscles, increasing the risk of damaging them.

A tilted hand posture creates another problem – the squeezing of the distance between the index and middle fingers. Such squeezing, coupled with already tense muscles in the thumb-index finger junction, makes any meaningful development of left hand technique an uphill battle.

The left hand finger set up begins with one of the three main finger layouts: with a semitone between the second and third fingers (as depicted in the image). This finger layout will remain unchanged until page 30 in the tutor, where a new finger layout is introduced. Setting up fingers should start with a silent, simultaneous placement of all fingers (focusing on correct weight distribution, as described above). All exercises must be plucked in this part of the tutor.

The exercise consists of three staves, in the middle of the page, gradually expanding the range of introduced fingers from one to four. The first staff contains only first finger. When placing the first finger in isolation, the student must maintain the balanced hand posture. The placement of rests and their lengths, as well as the timing of placing and lifting the fingers, play a strategic role in the process of setting fingers. The timing of placing fingers should be synchronized with the start of each rest. Another word: the first finger should be placed on a third beat (start of the half rest) of measure 1, and lifted on the third beat of measure 2. The placing and lifting of the first finger in the following measure 3 should also coincide with the start of each quarter rest. Such organization of placing and lifting fingers will help the student to develop purposeful, energetic finger movements, as well as a stable sense of rhythm. The same principle should be applied in the second and third music staves. It is important to retain the placed finger in the ascending direction.

The exercise at the bottom of the page, supplied with an illustration of marching boy scouts, will help the student to visualize a steady marching pace, and transmit it into energetic finger movements.

PLATE 19: The Young Violinist, 19.



The diagram of four circles on a line in the left top corner indicate the finger

positioning on a string (spaces between the fingers). Words inside the circles are the

names of the notes, as they would sound on the A string: B (1st), C# (2nd), D (3rd), E (4th).

To the left of the diagram is the finger set up on the A string. Below the diagram on the

left side of the page are four numbered exercises. A misprint should be noted: No. 4 is

supposed to begin on system 5 instead of system 4. It should also be noted: the image of

the rooster on the right side of the page illustrates the poem. To be sung with the piece at

the bottom of the page.

**TRANSLATION** 

On the A String

B, C#, D, E

Rooster, Rooster Golden Comb Why are you up so early, Won't let children sleep?

**COMMENTARY** 

The process of setting up fingers carries over from previous page. The musical

material on the previous page is limited to the D string only; likewise, the current page is

dedicated to the A string. Such an approach to limiting the students' playing to one string

at a time in the early stage of learning violin helps them to maintain focus and stable hand

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posture. The illustrated diagram of four circles, indicating finger positioning on the fingerboard, helps to visualize finger layout.

The melodic pattern of exercises No. 1 and No. 2 is a repeat of the corresponding exercises on previous page, with the difference of adding an extra note (and taking out one beat from the half rest) in the first two measures. Repeating the same pattern (with the exact same finger placement progression) helps the student to learn the finger movements automatically, and draws attention to the new hand posture angle. At this stage, it is the teacher's responsibility to adjust the positioning of the left elbow to maintain an "upright" hand posture. The addition of an extra note (and the cutting of a beat from rests) results in reducing the preparation time for each following finger, forcing students to increase alertness.

The unofficially titled exercise "Rooster" at the bottom of the page consists of a threenote pattern separated by a quarter rest. The three-note pattern is the ideal unit length to
comprehend without losing concentration. The role of each unit is to establish, reinforce
and automatically set up the distances between the fingers in the current finger layout.

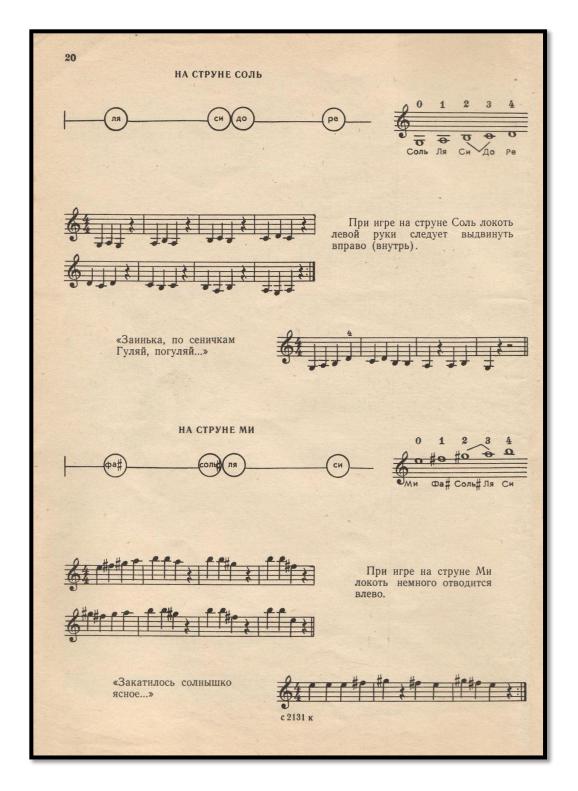
The meticulously designed exercise contains a symmetrical melodic pattern of two
ascending and two descending three-note units on both staves. The first ascending unit
consists of three notes with the goal of establishing the whole-step distances between the
first and second fingers. The second ascending unit is the repetition of the first. The goal
of the repetition is to reinforce the automatic finger movements, firmly establishing the
distances. Students must ensure that the fingers remain on the fingerboard and are taken
off simultaneously at the end of the first unit, and retained in the second. The third unit
consists of three descending notes, taken with the third, second and first fingers. As one

can see in the illustration, the first and second fingers are retained from the previous unit, drawing the student's attention to the sole goal of positioning the third finger next to the second. Once lifted, the second finger must maintain the distance from the first finger while in the air, and be placed back to the fingerboard vertically in the fourth unit. The goal in the first and second three-note units on the second staff is to establish the whole step distance between the third and fourth fingers. Next, students should re-establish the whole step distance between the second and first fingers in the third unit.

The poem and illustration play a significant role in the tutor. Reciting the poem has two goals: first, the poem describes a familiar scene for a child. We can all relate to an imaginary country scene with a crowing rooster, as well as the problem of waking up in the morning. This familiarity involves the student in the creative process, drawing their imagination away from the purely mechanical goal of setting up the left hand. Moreover, reciting the poem helps develop a sense of rhythm. A poem itself (without music) has a certain rhythmical structure. The recitation thereby assists the student to hear the rhythm of the melody and thus it becomes concrete in their mind. In this particular exercise the rhythmical structure of the poem also helps to establish the notion of rests. All the technical goals are achieved while the student's imagination is with the rooster and the "waking up" scenario. In short then, as noted in Chapter 1, the student is spared mere mechanization of violin playing in this early stage of their development.

The size and placement of the illustration has a strategic goal: it deliberately keeps the length of the exercises short. The compact size of the exercises' staves helps students to perceive them psychologically as more comprehensible, keeping their minds alert and preventing wandering attention.

PLATE 20: The Young Violinist, 20.



The diagrams, as before, lines and circles, illustrating the finger layout on the G and E

strings, are found on the left side at the top and middle part of the page. At the top we see

the note names in the circles on G string – A, B, C, D; in the middle – on the E string –

F#, G#, A, B. Adjacent to each diagrams on the right is the four-finger set up on the

corresponding strings.

Below each diagram is a two-system exercise. Alongside both exercises on the G and

E strings, we see the instructions on elbow positioning. Below the exercises, we find

short piece-exercises with a poem.

**TRANSLATION** 

On the G String

When playing on the G string the left elbow should be moved to the right (inwards).

Little hare, in the hallway

Walk, go out, walk.

On the E String

When playing on the E string the left elbow should slightly be moved to the left.

Bright sun had set.

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### **COMMENTARY**

The work of setting up finger moves from the middle to the outer strings: G and E. The primary challenge of playing on the outer strings is to maintain the extreme elbow positioning (high and low), as well as adjusting the left elbow to ensure that the hand posture remains "upright." The written instructions indicate that the elbow should be moved to the right (inwards) when playing on G string, and to the left (outwards) when playing on the E string. Failure to adjust the elbow positioning when playing on the outer strings will result in excessive muscle strain, severely limiting the hand's mobility and may even result in muscle damage.

As before, the process of setting up the fingers begins with the simultaneous placement of all fingers in exercise, seen at the top right corner of the page. The pattern of three-note units continues to be implemented in the exercise on the G string, with two neighboring notes. In the ascending portion, the neighboring note is taken with the upper finger, whereas in the descending – with the lower. A student should focus on establishing the distances between fingers in each pairing. The following piece-exercise can nominally be divided into four three-note patterns with rests only between the last two.

The exercises on the E string at the bottom of the page begin with the formation of an entire scale, involving all four fingers in a row, without "preparatory" rests, for the first time. After reaching the top note of the scale, taken with fourth finger, the student must

retain all fingers on the fingerboard to ensure that the hand posture remains intact and does not lean towards the little finger.

PLATE 21: The Young Violinist, 21. "Repertoire of the First Year of Study."



### **COMMENTARY**

The second part of the tutor, namely the "Repertoire of the First Year of Study," contains pieces, etudes, exercises and scales that cover the entirety of the chromatic gamut within the first position. These include a full variety of finger combinations in major and minor modes; various rhythmic patterns and meters, and bow strokes such as detaché, legato, martelé, accents. The "Repertoire of the First Year of Study" can roughly be divided into 20 subsections, each focusing on a particular task (or a combination of simple tasks). One of the main objectives is to acquire habits of playing major and minor tetrachords in various finger combinations. As noted, each subsection contains pieces, etudes, exercises and scales that are dedicated to a particular tetrachord (and/or a combination of various tetrachords), rhythmic pattern, or bow strokes.

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#### методические пояснения

(для педагогов)

Изучение приемов одновременной игры смычком и пальцами (левой руки) следует в начале осу-ществлять на материале «Первых уроков», стремясь приемы, уже усвоенные раздельно, объединить в единое согласованное движение. При этом нить в единое согласованое движение. При этом внумание учащегося должно быть обращено на ко-ординацию движений правой и левой руки и, в част-ности, на совпадение моментов смены штриха с переменой (нажимом и отпусканием) пальца. №№ 1—9. Эти примеры (пьесы и предшествую-

щие им упражнения) имеют целью выработать навыки интонирования мажорных тетрахордов-звукорядов, расположенных на одной струне. Здесь це-

рядом, распоменным на одном струнс. одсе де лесообразна следующая методика работы: 1. Сольфеджирование и пение с текстом; 2. Ис-полнение вспомогательных упражнений (тетрахордов) с применением штриховых и метроритмиче-ских вариантов, усвоенных ранее (см. «Первые уроки», стр. 10—17); З. Изучение штрихов и метро-ритмической структуры пьесы на открытой струне; 4. Исполнение пьесы ріzzісаtо (щипком); 5. Тран-спонирование примеров в тональности, соответ-

ствующие звучанию других открытых струн. № 11—16. Интонирование однооктавных мажорных гамм должно быть подготовлено основательным изучением мажорных тетрахордов. При исполнении нисходящей мажорной гаммы следует помнить о вспомогательном («рулевом») движении локтя левой руки, в особенности, если верхний звук нижнего тетрахорда берется 4-м пальцем. Приемы смены смежных струн могут быть отчасти отработаны на примерах №№ 12—15.

№№ 17—19. Изучение расположения пальцев, соответствующего минорному тетрахорду, и штрих

легато. Эти примеры следует играть также и от других открытых струн (транспонировать). При исполнении штриха легато нужно обращать внимание на точность деления смычка (на равные ча-

ние на точность деления смычка (на равные части), слитность (непрерывность) движеняя правой руки и плавность падения (и снимания) пальцев. Примеры №№ 20—23 объединяют усвоенные ранее мажо рный и минорный тетрахорды и служат подготовкой к изучению двухоктавной гаммы Соль мажор. Обратить особое внимание на функции 2-го пальца в пьесе № 23 (до#—доф). Пьесы №№ 24 и 26 дают материал для выра-

ботки штриха легато в спокойно-неторопливой кантилене. В пьесе № 24 избегать ложного метрического акцента на половинной ноте. В пьесе № 26 следить за точным исполнением восьмой (такты 2— 44) и плавным выполнением слигованных четвертей на разных струнах (такты 6, 7, 14, 15).

16.12 з и 27. Исполнение восьмых раздельными штрихами. Две равные по длительности вось мые

берутся «на один удар». Если две восьмые прихо-дятся на сильную долю такта (№ 27, такты 3, 5 и др.), то первая из них требует известной метриче ской акцентировки.

Этюд № 28. Восьмые, исполняемые легато. Точное распределение смычка на четыре равные части.

Четкое падение пальцев. В подвижном этюд следует играть по восемь нот на одно движение смычка.

ме. № 32 и 33. Изучение трехдольного ритма сле-дует начинать с выработки четкой метрической ак-центировки (см. упражнения, стр. 26). В пьесе № 33 необходимо избегать ложных акцентов на слабых (3-й и 6-й) долях такта (особенно в за-

№ 35. Обратить внимание на интонирование шестой повышенной ступени (си 4) в мелодии, написанной в натуральном миноре.

№ № 36 и 37. Изучение тональности Фа мажор

№ 36 и 37. Изучение тональности Фа мажор (об исполнении восьмых см. комментарий к № 25, 27).

Пьеса № 38 (и предшествующие ей упражнения) имеют целью выработать навык интонирования уменьшенной квинты при исполнении доминантсептаккорда (прием «перебрасывания» пальцев). В такте 7 «Анданте» уменьшенную квинту можно исполнеть «межчыми пальдами» (ниживя можно исполнеть «межчыми пальдами» (ниживя можно исполнеть «межчыми пальдами» (ниживя можно исполнять «смежными пальцами» (нижняя аппликатура).

Изучение гаммы Ля мажор и пьесы № 39 связано с навыком исполнения мажорного тетрахорда от 1-го пальца — расположения, при котором 3-й палец ставится рядом с 4-м. В пьесах №№ 40—42 «высокое» положение 2-го и 3-го пальцев соль#) чередуется с «обычным»

ре і). Пьесы №№ 43, 44 и 45 исполняются «активными»— акцентированными— штрихами. В пьесе № 43 штрих мартле сочетается с деташе, в пьесе № 44—с легато. Пьеса № 45 исполняется акцентированным штрихом маркато.

Изучение мелодических минорных гамм следует начинать с упражнений в интонировании их верх-

него тетрахорда (см. упражнения, стр. 44). В пьесах № 46—49 обращать внимание на интонирование 6-й и 7-й альтерированных ступеней. № 50. См. предыдущий комментарий.

№ 51. Однооктавная гамма Си в мажор состоит из двух мажорных тетрахордов, в которых полутоны расположены между порожком и 1-м, 3-м и 4-м пальнами. Обратить внимание на интонирование нисходящей Си b-мажорной гаммы в пьесе

ме. Арметта».

№№ 52—53. См. комментарии к №№ 46—49.
Пьеса № 54 использует интонации переменного (мажоро-минориого) лада (такты 9, 10, 11, 12) и элементы хроматизма (такты 13—16). Обращать внимание на осознанное интонирование этих так-

Этюд № 55 использует почти весь хроматиче-ский звукоряд в объеме 1-й позиции. При работе обращать внимание на осознанное интонирование всех ступеней хроматического звукоряда. № 56. Народная мелодия танцевального, жиз-

нерадостного характера. Обратить внимание на четкую метрическую акцентуацию двудольных метроритмических группировок.

This page contains the Methodical Guide (for teachers). The guide provides invaluable explanations on every piece. The guide is roughly divided into 20 subsections, each focusing on a particular task (or a combination of learned tasks). Each subsection contains pieces, etudes, exercises and scales that are directed towards acquiring a particular playing skill: various finger combinations, rhythmic patterns, or bow strokes. They are presented in order of gradual complication of various musical tasks.

### **TRANSLATION**

The study of acquiring habits of **simultaneous playing with bow and fingers** (of left hand) should first be learned with the "First Lessons" material, striving to combine separately acquired habits into one coordinated movement. Wherein the student's attention should be drawn to coordinating movements of the right and left hands, particularly to matching the bow changes with alteration (pressing and releasing) of the fingers.

- No. 1-9. These examples (pieces and preceding exercises) have the goal of working to acquire habits tuning the major tetrachords-scales that are placed on one string. The following method of work is recommended:
  - 1. Solfeging and singing with poems.
  - 2. Executing additional exercises in various bow stroke and rhythmic versions adopted earlier (see "First Lessons," 10 17).

- A study on bow strokes and the rhythmic structure of a piece on an open string.
- 4. Playing a piece *pizzicato* (plucking).
- 5. Transposing examples to another key, related to the other open strings.

No. 11 – 16. Tuning one octave major scales should be prepared by a thorough learning of the major tetrachords. When playing a descending major scale, remember about the auxiliary ("steering") movement of the left elbow, especially if the upper sound of the lower tetrachord is taken with the 4th finger. String crossings between neighboring strings can be practiced on examples No. 12 - 15.

No. 17 – 19. The study of finger positions, all corresponding to the minor tetrachord, and *legato* strokes. These examples should also be played on other strings (transposed). When executing the *legato* stroke, pay attention to the precision of the bow distributions (to its equal parts), the unity of the right hand motion, and smoothness of the falling (and taking off) of the fingers on the strings.

**No. 20 – 23** combine adopted earlier major and minor tetrachords and are a basis for learning a two octave G major scale. Pay special attention to the positioning of the second finger in the piece No. 23 (C#-C).

**No. 24 and 26** present material to develop a *legato* stroke in a calm and leisurely *cantilena* tempo. In piece No. 24, a false metric accent on a half note should be avoided. In piece No. 26, attention should be directed towards a precise execution of the eighth note (measures 2-4), and smooth execution of slurred quarters on different strings (measures 6, 7, 14, 15).

**No. 25 and 27**. Execution of eighth notes with a detached bow stroke. Two eighth notes that are equal in length are taken "on one beat." If two eighth notes fall on a strong beat of the measure (No. 27, measures 3, 5, etc.), then the first of the two require a metrical emphasis.

**Etude No. 28**. Slurred eighth notes. Exact bow distribution that divides the bow into four equal parts. Fingers should fall down precisely. In a faster tempo, the etude should be played with all eighth notes, one per bow movement.

**No. 32 and 33**. Study of triple meter rhythm should begin with the elaboration of the precise metric accents (to refer to exercises, see Plate 26). In piece No. 33, it is necessary to avoid false accents on weak beats (third, sixth) in the measure (especially on an upbeat).

**No. 35**. Note the tuning of the high sixth step ( $B^{\natural}$ ) in a melody written in the natural minor.

**No. 36 and 37**. Study in F major (to learn how to play eighth notes refer to the commentaries to Nos. 25, 27).

**Piece No. 38** (and preceding exercises) sets the goal of elaborating the acquired habit of tuning a diminished fifth in a dominant seventh chord ("throw over" finger method).

**Study of A major scale and piece No. 39** are tied to an acquired habit of executing a major tetrachord from the 1<sup>st</sup> finger – a finger position in which the 3<sup>rd</sup> finger is placed next to the 4<sup>th</sup>. In pieces No. 40 - 42 "high" positioning of the 2<sup>nd</sup> and 3<sup>rd</sup> fingers (C#, G#) alternate with "regular" positioning (G, D).

**Pieces No. 43, 44 and 45** are to be played with "active" accented bow strokes. In piece No. 43, the *martelé* stroke is combined with *detaché* stroke; in piece No. 44, with a *legato* stroke. Piece No. 45 is played with accented *marcato* stroke. Study of melodic minor scales should begin with exercising the tuning of their upper tetrachord (see exercises, p. 44).

In pieces No. 46 - 49 pay attention to the tuning of altered sixth and seventh steps. No. 50. See previous comments to No. 46 - 49.

**No. 51**. The one octave B flat scale consists of two major tetrachords in which semitones are between the nut and the 1<sup>st</sup> finger, and between the 3<sup>rd</sup> and 4<sup>th</sup> fingers. Pay attention to tuning a descending B flat major scale in the "Arietta" piece.

**No.** 52 - 53. See comments to No. 46 - 49.

No. 54 alternates between major and minor modes (measures 9, 10, 11, 12) combined with elements of chromaticism (measures 13 - 16). Pay attention to the careful tuning of these measures.

Etude No. 55 covers almost an entirety of chromatic scale range in 1<sup>st</sup> position.
During practice, pay attention to the careful tuning of all steps of the chromatic scale.
No. 56. A folk melody of cheerful dance character. Pay attention to the precise accents of the two-beat rhythmic groups.

### **COMMENTARY**

The Methodical Guide (for teachers) is the overview of the "Repertoire of the First Year." It provides invaluable explanations and practical suggestions on every subsection

that includes songs and pieces, little etudes, exercises and scales, grouped by a task directed towards acquiring a particular playing skill.

The author offers a practice plan that involve "extra" steps, besides simply playing the written material, to enhance learning experience. Such "extra" steps include solfeging and singing the pieces with words, learning their rhythmic structure on an open string, and plucking and transposing them to another key. Such a comprehensive approach will ensure that the material is adopted thoroughly.

In the "Guide," the author outlines some general principles that are applicable throughout the tutor, as well as making particular suggestions for a given scale, exercise or piece. The example of a general principle would be the suggestion of paying careful attention to bow distribution, spending equal amounts of bow for each note when playing slurs; whereas, the example of a particular suggestion would be a recommendation to avoid a false metric accent on a half note in piece No. 24.

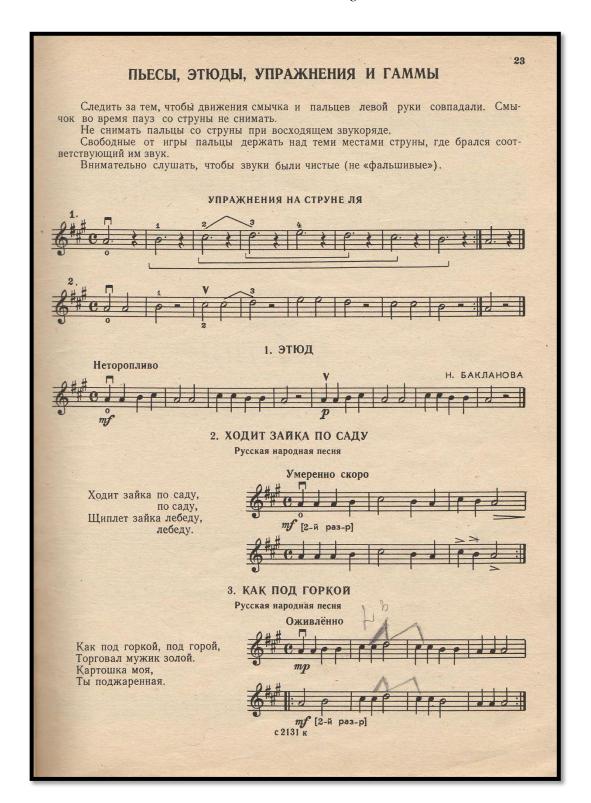
Another valuable suggestion is in regard to the necessary steps to successfully execute a scale – the thorough study of each of its tetrachords. Next, the author draws teachers' attention to the elaboration of the precise metric accent, especially in triple meter (pieces No. 32 "Little Waltz" and No. 33 "The "Marmot"). The correct metrical accent lays the foundation for learning the art of phrasing in the future. Sadly, the two issues mentioned above are often overlooked.

In the latter part of the "First Year of Study," the Guide draws teachers' attention to the difficulties of tuning various complex intervals and finger combinations, such as the diminished fifth in the dominant seventh chord (in piece No. 38 "Andante," and preceding exercises), alternating finger positioning in ascending and descending

directions in melodic minor scales, the alternation of major and minor modes, as well as chromaticism.

The explanations and practical suggestions of the "Guide" are indispensable, in my opinion, and help teachers achieve all technical and musical goals more efficiently.

PLATE 23: The Young Violinist, 23.



The "pieces, etudes, exercises and scales" in a large bold font at the top of the page and the particular page layout in this section refers back works in the "First Year of Study." Directly below we find instructions on coordinating movements of both hands, and functions of the left-hand fingers. With the "Exercises on the A string," the first musical example points out that not only the exercises but the entire page is to be played on A string. The brackets (and their various lengths) under Exercise No. 1 indicate the duration the indicated finger should be held. The "broken" line between the 2<sup>nd</sup> and 3<sup>rd</sup> fingers in measures 3 and 4 indicate that those fingers are to be placed next to each other. The numbers in front of the names of pieces indicate the availability of piano accompaniment. On the left of pieces No. 2 and No. 3 are poems to aid learning. They are to be sung.

### **TRANSLATION**

Pieces, Etudes, Exercises and Scales.

Watch for the bow movements and left hand fingers to match. The bow is not to be taken off the string during rests.

No fingers should be taken off the string in an ascending scale.

Fingers not playing are to be held above the places on the string where their corresponding sounds to occur. Carefully listen to the sounds to be in tune (not out of tune).

# Exercises on the A String

## [Two systems]

- **1. Etude** (tempo indication, moderately)
- Rabbit Strolling in the Garden. Russian Folk Song (tempo indication, moderately fast).

Strolling rabbit leisurely, In the garden plucking herbs, Leisurely, Plucking herbs.

**3. At the Mountain.** Russian Folk Song (tempo indication, lively).

At the mountain, at the hill, Potato baked well, Bushman sells the ashes still. Crowd feels roasted smell.

#### COMMENTARY

The first subsection of the *Repertoire of the First Year of Study* covers pieces No. 1 – 9, as well as exercises and etudes that the span four pages, each of which is dedicated to a particular string in the following order: A, D, G, E. The main objective of the first subsection is the goal of acquiring the habit of tuning major tetrachord-scales with the basic finger layout :  $0 - 1^{st}$  (whole step),  $1^{st} - 2^{nd}$  (whole step),  $2^{nd} - 3^{rd}$  (half step),  $3^{rd} - 4^{th}$  (whole step). This finger layout continues through page 29.

This page begins with instructions on general principles of left hand finger set up and basic bow movements that are to be followed throughout the entirety of the tutor:

- Ensure that the movements of the bow and left hand fingers match.
- Bow should not be taken off the string during rests.
- Fingers should not be taken off the string in an ascending scale.

- Fingers not playing should be held above the places on the string where the corresponding sounds have occurred. Carefully listen to sounds to be in tune.

The first two exercises draw the student's attention to right- and left-hand coordination. The quarter rest in *Exercise No. 1* allows extra time for placing finger and refocusing the bow movement. Stopping the bow and placing a finger should be simultaneous. The bow must remain on the string during rests. Since each finger is placed in advance during rests (while keeping the bow on a string) the student's attention can be fully directed at one task at a time and serves as good preparation for working on the simultaneous coordination of bow movement and finger placement in *Exercise No. 2*. The rhythmic (and bowing) structure of *Exercises No. 1 and No. 2* is designed to progress from a single bow movement (with a rest at the end) in *Exercise No. 1* to a series of three notes with no rests in between, adding the task of coordinating the bow change with left hand finger placement in *Exercise No. 2*.

The length of notes in both exercises serves a particular purpose. The dotted half note (with quarter rest) in *Exercise No. 1* serves the purpose of being a "link" between the simplest short bow movement (one quarter with a rest in the first bow movement exercise) to gradually reducing the stopping and proceeding to the adoption of the skill of bow change.

The series of three half notes (with half rest) serve the following purpose: first, in order to focus on the fluency and evenness of the bow stroke all notes need to be of equal value; second, in order to focus on the task of bow change at the first bow change the introduction of finger placement is delayed until second bow change (third note). This

enables students to refocus to the task of coordinating bow movement with finger placement. Throughout the tutor, invariably single tasks are gradually combined into more complex sets of movements in a breathtakingly thoughtful and consistent manner.

The next instruction points to the timing of placing and lifting fingers. This is one of the most important fundamental principles of left hand technique. The correct adoption of this technique at an early stage will serve as a solid foundation for the harmonious development of finger dexterity. The brackets indicate the timing of placing and lifting fingers. The purpose of holding fingers in an ascending direction is to learn the distances between fingers (retained fingers serve as "anchors" or departing points from which the distances to the following fingers are measured). If the preceding fingers are lifted, the following fingers can be disoriented. Such a state of "constant searching for the next finger's positioning" significantly slows down the process of learning the distances between fingers. Another purpose of holding fingers in an ascending direction is to consolidate the correct hand posture. Lifted fingers destabilize the posture and often result in a twisted shape, particularly, when playing with the fourth finger on its own. The lifting of the preceding fingers also forces the thumb to slide up, destabilizing the yet "fragile feel" of hand posture in first position. The concluding goal of keeping the fingers on the fingerboard for the duration of the bracket is the efficiency of finger movements in the descending direction: the held fingers will only need to be taken off in the descending movement. If fingers are lifted after being placed in ascending direction, they will need to be placed back on the fingerboard in a descending direction. This will create an additional task of recovering the spots from which they were lifted, and finding the correct distances between fingers again! Such unnecessary "extra work" will distract

student from the simple control of lifting fingers and trying to keep the well-balanced hand posture.

Pieces No. 1 "Etude" and No. 2 "Rabbit Strolling in the Garden" cover the span of two fingers and contain two identical sections, as mentioned above, each of which are to be played downbow and upbow. The level of difficulty and the number of goals gradually increases from one piece to the other in a number of ways:

First, piece No. 1 "Etude" contains a half rest at the end of the first phrase (measure 4) with the goal of preparing the following bow movement (upbow) during the rest. The goal of "rest elimination" in piece No. 2 "Rabbit Strolling in the Garden" is designed to mobilize the students' attention to enable them to carry on from the first 3-measure phrase to the next without any preparation time. A student should carefully observe the continuity of the sound at the bow change.

Second, the role and timing of the placement of half notes, forming certain rhythmical patterns in the pieces throughout this and the two following pages of the tutor, carry strategic purposes. The role of the two half notes (both of which are the notes A on open strings) in piece No. 1 fully focuses a student's attention to the successful placing of the second finger (C#) by itself. General rule: keep the fingers above designated places. The pace of finger change is "slowed" to an "implied" half note in the descending movement to insure that both second and first fingers are placed properly (as seen in the image). When placing the second finger after an open string, it is important not to place the first finger to avoid delaying the timing to reach the second finger.

The role of the first half note in the second measure of piece No. 2 is to draw the student's attention to a stable positioning of the second finger before subsequently

placing it again in more rapid tempo in the following measure. Compressing the timing when executing this goal mobilizes the student's attention. Such a practice of executing the same task with a gradual increase of tempo, while retaining the quality of all aspects of the finger placement that include shape, placement on the fingerboard (intonation), as well as precision of placing and lifting fingers, lays a solid foundation for developing finger dexterity. The pace of the finger change in the descending scale (2<sup>nd</sup> – 1<sup>st</sup> – "open" A) is increased from a half measure (in piece No. 1) to a single quarter note (in piece No. 2) with the same purpose of compressing time.

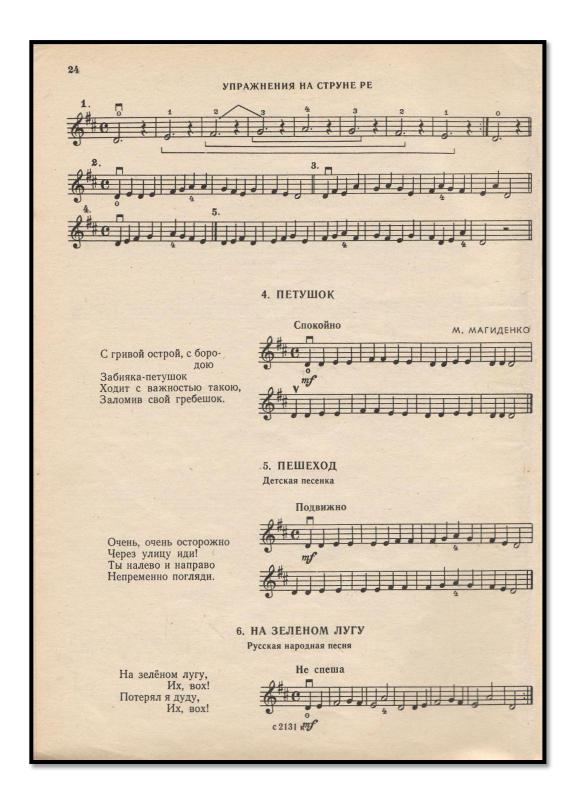
Next, I would like to discuss the purpose of retaining the second finger above its place while playing on open string, before returning it (in the first three measures of "Etude"). There are several benefits to retaining the second finger. First, by keeping the finger above its place, the student continues to maintain the distance between first and second fingers, training muscle memory, even when they are lifted. Second, retaining the finger above its place helps the student avoid unnecessary double finger movement, folding and unfolding it back to its place. This is one of the most common mistakes I have observed in students. Such "constant searching" for every finger's positioning on the fingerboard severely slows down the process of the development of left hand technique. Third, the correctly retained second finger above its place will only require a minimal vertical finger movement down, increasing the precision of intonation dramatically. As a result, the retention of the second finger above its place will serve as the first crucial step in the process of automatization of finger movements. The automated movements will go into the subconscousness as codes, freeing the student's direct attention for other tasks.

The introduction of the third finger in piece No. 3 "At the Mountain" continues the process of the gradual complication of the material by adding new tasks on top of the existing ones. The piece consists of two four-measure sections (with a repeated second section). The melody line is the same in both sections (with rhythmic variations), moving at a half note pace. The "half note" finger change pace is ideal for the process of consolidating the positioning of the first and second fingers on the fingerboard, allowing "enough" preparation time for the third finger to be positioned next to the second. The first actual half note is taken with third finger, to draw the student's attention to the correct finger placement, providing sufficient time to consolidate its positioning.

The placement of half notes in the second phrase has a number of strategic goals: mainly, to "automate" the finger placement task (being able to execute the task without applying direct attention), putting it "to the background" of the students' mind, and redrawing their attention to the task of executing bow strokes, and secondly, to draw their attention to coordinating bow movements with left hand finger changes. If in the first phrase, each quarter note is taken with a separate bow stroke, coinciding with the finger change on the downbow stroke only, then in the second phrase, each finger change coincides with both downbow and upbow strokes. The repetition of the second phrase is not a mere reiteration of the same material, but since it is taken upbow, it instructs students to learn to coordinate the upbow stroke with downbeats. In my own teaching practice, I notice the tendency in beginners to overemphasize the downbow stroke. It is largely the result of the fact that the downbow stroke very often coincides with downbeats, overshadowing the already weaker upbow stroke that follows, thus making the melodic line "limp." The quickest way to correct such unevenness of the bow strokes

is to alternate playing downbeats with upbow strokes. This way, the natural tendency to emphasize downbeats will "strengthen" the upbow stroke, while the "natural" weight of the downbow stroke will strengthen the weaker beat. The evenness of the melodic line is achieved almost instantaneously.

PLATE 24: The Young Violinist, 24.



The "Exercises on the D string" indicate that the entire page is to be played on the D string. For an explanation of the meaning of brackets and "broken line" in Exercise No. 1, see the explanation of "page 23" of the tutor. Five exercises are followed by pieces No. 4 – 6. The poems on the left side from pieces are to be sung.

### **TRANSLATION**

## Exercises on the D String

**4. Cockerel.** By Magidenko (tempo indication, calmly).

With sharp comb, with fiery beard, Cockerel-teaser by all feared. Walking leisurely with pomp, Lifting high his proud comb.

**5. Pedestrian.** Children's Song (tempo indication, lively).

Very, very, very careful You should cross the street ahead! To the left and to the right You should surely put your sight.

**6. On a Green Meadow.** Russian Folk Song (tempo indication, moderately).

On the green meadow I, Yee haw! Lost by fife, what a shame, Yee haw!

#### **COMMENTARY**

Piece No. 4, "Rooster," covers the span of two fingers and implements the already familiar "half note" finger change pace learnt on the previous page. Each quarter note is taken with a separate bow stroke, coordinating the finger change (left hand) with each downbow stroke in the first reiteration of the piece, and upbow stroke when repeated. The left hand tasks are intentionally kept simple to draw student's attention to the correct positioning of both elbows. The left elbow needs to be slightly moved inwards when moving to a lower string (in this case, from A to D), to retain the correct angle of the palm and fingers in relation to the fingerboard. The right elbow needs to be slightly lifted to maintain correct forearm positioning (parallel to the ground).

Piece No. 5 "Pedestrian," is the first in the six-piece cycle to involve all four fingers. As I mentioned before, the initial scale in all six pieces ascends step by step (with no leaps introduced before piece No. 6). Piece No. 5 "Pedestrian," has a similar structure to the preceding pieces, consisting of two identical four-measure phrases starting downbow and upbow respectively. The "half note" pace of finger changes in the first two measures. The repeating pattern helps "automate" the finger movements, and allows the student to focus on the correct placement of the 3<sup>rd</sup> and especially the 4<sup>th</sup> fingers. When placing the 4<sup>th</sup> finger, student should pay careful attention to retaining the arch-shaped hand with correct weight distribution between fingers. Since both the 3<sup>rd</sup> and 4<sup>th</sup> fingers move at a faster pace (quarter note to a finger), the student should focus on the quality of execution of the tasks of placing the little finger curved and maintain correct distance between the 3<sup>rd</sup> and 4<sup>th</sup> fingers. Retaining all fingers on the fingerboard when setting up the ascending

scale will ensure efficient finger movements and precise intonation in the descending scale.

Piece No. 6 completes the thorough study of the major tetrachord and draws the student's attention to a new task: the 1<sup>st</sup> – 4<sup>th</sup> finger leap. Learning the 1<sup>st</sup> – 4<sup>th</sup> finger leap is a fundamental step in the initial left hand finger set up. When placing the 4<sup>th</sup> finger, the student must insure that the remaining fingers (2<sup>nd</sup> and 3<sup>rd</sup>) are not also placed along the fingerboard. The main purpose of setting up the 1<sup>st</sup> – 4<sup>th</sup> finger leap is to create a well-balanced hand posture by distributing the weight between the 1<sup>st</sup> and 4<sup>th</sup> fingers evenly. Therefore, when placing the 4<sup>th</sup> finger on the fingerboard, the student must remember about the "comfortable positioning of the fourth finger" mentioned in the Explanatory Guide (*The Young Violinist*, see Plate 4). The comfortable positioning of the little finger must be the foremost priority when executing this leap. This will also insure that the individual shape of fingers in the left hand are semi-curved and "vertical." Failure to position the 4<sup>th</sup> finger correctly will result in an imbalanced hand posture with a tendency to lean towards the 1<sup>st</sup> finger, creating a "lock" (thumb and index fingers squeezing the neck). Such a "lock" severely weakens the remaining fingers.

As an outsider, *immigrant* teacher, I noticed that, sadly, this problem of an imbalanced hand posture is widespread in this country. The main reason for it is that the vast majority of beginning violin/viola students, in my opinion, come late to the introduction of the movement of the 4<sup>th</sup> finger. Very often the 4<sup>th</sup> finger is not introduced until the end of the first year of study, or sometimes even the second. A large number of my own students who began studying the violin in public schools or with other private teachers were not

accustomed to playing with the little finger. Many popular tutor today have been subject to much criticism in recent years for omitting the 4<sup>th</sup> finger in many of their early pieces. Teachers must understand the role of the 4<sup>th</sup> finger in the overall left hand set up. Without a proper understanding of it, simply adding 4<sup>th</sup> finger motion to existing pieces, in many cases, only papers over the cracks that appear it one does not address the root issue of an imbalanced left hand posture.

Finally, the placement of half notes in this piece play a strategic role as well. It allows an extended time to place and hold the 4<sup>th</sup> finger in order to feel and establish the hand posture.

The upper part of the page, dedicated to unaccompanied instructional material, contains five exercises. These exercises help establish one of the most fundamental aspects of the initial left hand set up – a well-balanced arch-shaped hand posture, where the index and little fingers serve as two pillars that support the entire hand "structure." Thus the student learns the entire range of finger combinations within first position.

The role of Exercise No. 1 on the D string is similar to the role of the Exercise on the A string – to accomplish the initial left hand finger set up in a slow tempo, focusing on the finger shape, even weight distribution between the fingers, and finger retention on the fingerboard in the ascending scale. In Exercise No. 2, the goal of the repetition of the 0 – 1<sup>st</sup> finger combination is to insure that the 1<sup>st</sup> finger is placed correctly both times. It is followed by an ascending scale involving four fingers, the same as in Exercise No. 1, challenging the student to accomplish all goals at a pace four times faster. The purpose of repeating the 4<sup>th</sup> finger at the top of the scale is to allow extra time to position the finger

correctly and feel the overall hand shape before descending. The next goal in this exercise is to establish the distance between fingers in a  $1^{st} - 3^{rd}$  finger leap (the  $2^{nd}$  finger must not be placed along with  $3^{rd}$ ). Exercise No. 4 contains the ascending and descending scale in rapid tempo (with no repetition at the bottom and top as in Exercise No. 2). The first three measures of Exercise No. 5 contain three-note ascending scale patterns, beginning with the  $1^{st}$ ,  $2^{nd}$  and  $3^{rd}$  fingers. The three-note pattern, in my view, is a perfect length to maintain a sharp focus on executing the correct distance between fingers in an otherwise longer exercise. The rest of the exercise include two leaps  $(1^{st} - 3^{rd}, 1^{st} - 4^{th})$ .

I would like to look closely at Exercise No. 3. The timing of retaining the fingers in place plays crucial role in the development of efficient finger movements; once placed, the 1<sup>st</sup> finger must be retained there throughout the exercise, serving as a base with which to establish the distances to the other fingers. The simultaneous retention of the 1<sup>st</sup> finger along with 2<sup>nd</sup> (in measure 3) and 3<sup>rd</sup> (in measure 2) fingers, in addition to helping finger movement efficiency, helps develop muscle memory for the distances between fingers.

The exercise begins with the  $0-2^{nd}$  finger leap. The positioning of the  $2^{nd}$  finger in the  $0-2^{nd}$  finger leap, introduced earlier in pieces No. 1 "Etude" and No. 2 "Rabbit Strolling in the Garden," has been prepared in advance by the ascending scale (as seen in the example below). In these pieces, once lifted, the retained  $2^{nd}$  finger only required a vertical finger movement to be placed to the correct spot on the fingerboard. But in this exercise, the  $2^{nd}$  finger should be placed "unprepared." In order to achieve a balanced, efficient finger movement when placing  $2^{nd}$  finger unprepared, the student must address the following: first, the student must avoid placing the  $1^{st}$  finger along with the  $2^{nd}$  because it slows down the timing of getting to the  $2^{nd}$  finger, distracts the student's

attention with the task of placing two fingers instead of one, and serving as a "crutch" by over-relying on an "intermediate" finger to find the correct distances between fingers.

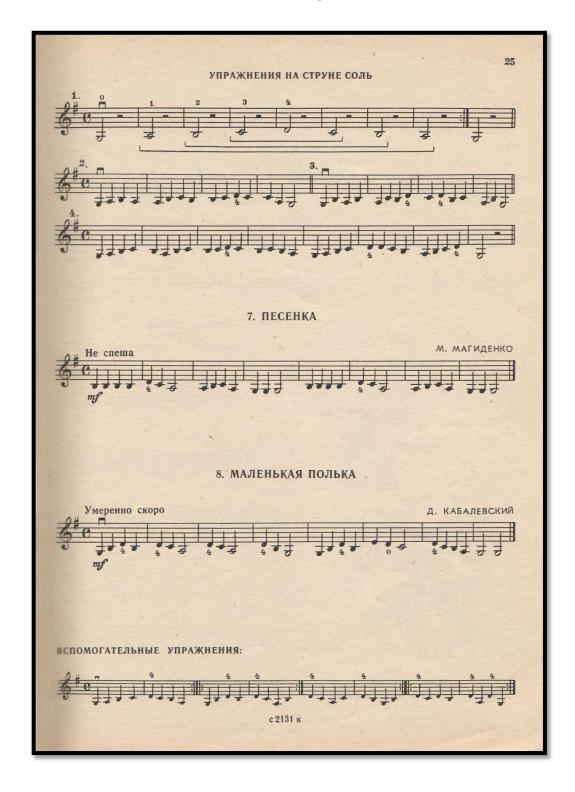
Another important goal of the  $0 - 2^{nd} - 1^{st}$  finger sequence is to draw the student's attention to the placement of the  $1^{st}$  finger coming after the  $2^{nd}$  without preparation. In order to place it correctly, a student should focus on maintaining the necessary distance between fingers prior to placing them on the fingerboard.

I divide the exercise into four sections where the 1<sup>st</sup> finger serves as the base of the "frame" on which the entire hand posture or "structure" is held. Each section (each finger combination) involves both the 1<sup>st</sup> and 4<sup>th</sup> fingers – the pillars of the "frame." The second and third sections involve three fingers. Each section at a glance:

- 1.  $1^{st} 4^{th}$  finger leap (the first measure)
- 2.  $1^{st} 3^{rd} 4^{th}$  finger combination (measure 1, beat 3 measure 2, beat 2)
- 3.  $1^{st} 2^{nd} 4^{th}$  finger combination (measure 2, beat 4 measure 3, beat 2)
- 4.  $1^{st} 4^{th}$  finger leap (measure 4, beats 1 2)

The four sections cover the entirety of finger combinations in first position. The double (sections 1 and 4) and triple (sections 2 and 3) finger retention helps to stabilize muscle memory of the distances between fingers. The first and foremost goal when placing fingers throughout the exercise is to retain the arch-shaped hand posture, maintaining the solid "frame," not allowing the hand to sway upwards or downwards. When executing any leap, the student must avoid the placing fingers other than those indicated, as it will distract the student's attention from learning the distances between fingers.

PAGE 25: The Young Violinist, 25.



"Exercises on the G string" indicate that the entire page is to be played on the G string. For an explanation of the brackets in Exercise No. 1, see "page 23." Four exercises are followed by pieces No. 7 and No. 8. At the bottom of the page are additional exercises.

## **TRANSLATION**

# Exercises on the G String

- **7. Song.** M. Magidenko (tempo indication, moderately).
- **8. Little Polka.** D. Kabalevsky (tempo indication, moderately fast).

Supporting Exercises:

## **COMMENTARY**

No. 7 "Song" is the first piece that does not begin on an open string followed by an ascending scale. Instead, it starts directly with the 2<sup>nd</sup> finger. Although not placed on the fingerboard, it is vital for the 1<sup>st</sup> finger to be kept above its place to insure that the correct balanced hand posture is retained. One of the most common causes of an imbalanced hand posture is a student's tendency to lean disproportionally towards little finger, resulting in the sliding of the 1<sup>st</sup> finger up from its place. If this occurs, the hand posture will need to be readjusted in order to place the 1<sup>st</sup> finger in its correct place on the fingerboard.

The  $2^{nd}$  finger in the first two measures of the piece is the axis for the other fingers to revolve around. In measure 2, the role of the retained  $2^{nd}$  finger as axis is the orientation point for the placement of the  $3^{rd}$  finger next to it, as well as the point from which to measure the distance to the  $1^{st}$  finger. The  $1^{st}$  finger must maintain the correct distance from the  $2^{nd}$  even before being placed.

In measures 4-6, the  $2^{nd}$  finger serves as the connecting link of the double leap  $(0-2^{nd}$  and  $2^{nd}-4^{th}$  finger). The prolonged retention of the  $2^{nd}$  finger allows sufficient time to prepare the  $2^{nd}-4^{th}$  finger leap.

No. 8 "Little Polka" begins with the arpeggiation G - B - D. But now, the timing of 2<sup>nd</sup> finger retention is compressed down to one beat (as oppose to four beats earlier in No. 7). Such timing compression forces the student to mobilize alertness, in order to complete the task without compromising the quality of finger movements, helping to progress towards the overall goal of automating the finger movements. This approach stays true to the core principle of gradual complication of the material implemented in the tutor. The role of the 2<sup>nd</sup> finger remains central in the piece. It serves as an imaginary "seesaw pivot." One the main goals of this piece, as I see it, is to maintain the correct weight balance when moving between fingers below and above it. The next melodic pattern worth discussing is the repetition of the  $2^{nd} - 4^{th}$  finger leap (measure 1, beat 2 - measure 2, beat 1). The goal of the repetition is to place the 4<sup>th</sup> finger on the fingerboard twice in quick succession. What often happens in practice is that students do not correctly place the 4<sup>th</sup> finger the second time. It happens so often that now I anticipate it happening!; and I try to analyze the exact reason for each particular student. I came to the conclusion that there may be two reasons, one purely mechanical and the other psychological. Mechanically,

the finger should be retained above its place when lifted to insure that only a vertical movement is needed to return it to its correct place. Psychologically, once reaching the 4<sup>th</sup> finger correctly the first time, very often a student's alertness decreases when placing it the second time. The decreased alertness results in a failure to retain the finger above its place and results in flabby muscles.

The next finger pattern of note (measures 2-3) contains two identical parts. But while both parts are identical, the functions of finger positioning in the  $4^{th} - 3^{rd} - 1^{st}$ finger set up is different. These functions are determined by the finger preceding both 4<sup>th</sup> fingers ( $2^{nd}$ , leading up to measure 2, and  $1^{st}$  – to measure 3). The key to executing the intended finger set up in both measures is to retain the 2<sup>nd</sup> finger until the second quarter (C), taking it off along with the 3<sup>rd</sup> finger, and for the 1<sup>st</sup> finger until the second beat of fourth measure. The goal for the fingers surrounding the retained 2<sup>nd</sup> finger in the first part is the following: the 3<sup>rd</sup> finger should be placed next to it, and the 1<sup>st</sup> finger should maintain the correct distance from the 2<sup>nd</sup> finger prior to being placed on the string. It is vital to retain the 4<sup>th</sup> finger above its place after lifting it and also to maintain the same hand posture (not folding the little finger down). The student should draw special attention to placing the 3<sup>rd</sup> finger the second time around. The difference between placing the 3<sup>rd</sup> finger in both parts of the melodic pattern is that the positioning of the 3<sup>rd</sup> finger in the first part is aided by the retained 2<sup>nd</sup> finger, whereas in the second part, it lacks such support, requiring it to be placed "on its own."

Measures 5-6 are fascinating, as they contain two elements of finger positioning I would like to discuss in detail. Neglecting adopting them can have consequences of

monumental proportions, causing the distortion of weight distribution, and resulting in an imbalanced hand posture that would require a great effort "to fix" in the future. The key to the proper positioning of the fingers without distorting the hand posture in the passage is the retention of the  $2^{nd}$  finger position throughout its entirety. The first instinct of most students is to lift the  $2^{nd}$  finger when the melodic line moves to the D string because psychologically they perceive it as a "new," "different" string, therefore everything "resets" (the fingers are lifted). But the retention of the  $2^{nd}$  finger in place plays a strategic role in the *first introduction of the*  $0-3^{rd}$  *finger combination* for the first time in the tutor.

It seems remarkable to me that the editors of *The Young Violinist* decided to save the introduction of the  $3^{rd}$  finger placement after the open string until such a late stage in the tutor. The  $0-3^{rd}$  finger combination is only introduced after all other possible finger combinations have been exhausted (with the exception of  $0-4^{th}$ ) to ensure that the overall hand posture is well-balanced, based on comfortable positioning of the little finger. And it has been carefully prepared: the strategic role of the retained  $2^{nd}$  finger is to serve as the base when placing the  $3^{rd}$  finger.

PLATE 26: The Young Violinist, 26.



The "Exercises on the E string" indicate that exercises are to be played only on the E string. For an explanation about brackets in Exercise No. 1 see "page 23". The exercises are not numbered (as on pages 23 - 25), but it is fair to assume that each line corresponds to one exercise. The exercises are followed by pieces No. 9 and No. 10: piece No. 9 includes a poem and image in the bottom left corner depicting a kitten and a goat.

# **TRANSLATION**

# Exercises on the E String

**9. Kitten.** Children's song (tempo indication, moderately).

Black fluffy kitten Is strolling the garden, White goat with two horns Is roaming behind.

**10. Etude.** By N. Baklanova (tempo indication, moderately).

## **COMMENTARY**

This page completes the four-page miniseries where each page is dedicated to only one string, delaying the implementation of the string crossing. The introduction of the E string last is important, in my view. After careful analysis and teaching practice experience, I find that the "A - D - G" order continues a gradual adjustments of both right and left elbows in similar positions, keeping equal proportions between the A - D

and D – G strings (including the retention of the "vertical" hand posture). Therefore, learning the G string after D is perceived by the student psychologically as a "normal" step. But on the contrary, if the G string is learnt after E, it becomes a huge psychological "hurdle," and is perceived in the student's mind as a string that is "three strings away" and "too far and low." In my teaching practice, I saw many students who try to avoid playing on the G string because it is "tiring." This largely stems from learning the strings in an incorrect order, as I see it.

Another important point of learning the E string last is that it requires very special attention to the retention of the "vertical" hand posture. The positioning of the fingers on the E string is the closest to the palm (because fingers are placed on the edge of the fingerboard, closest to the palm). Such positioning poses the danger of flattening the palm, resulting in an increased pressure between thumb and the "foot" of the index finger, squeezing the neck as well as squeezing the remaining fingers against each other. Squeezing fingers will also result in the distortion of distances between fingers that, in turn, will inevitably affect intonation and destabilize the process of consolidating finger position in the current finger layout. The "incorrect" hand posture on the E string that I observed in students is caused by three mistakes that are tied to each other. First, placing the fingers on the edge of the fingerboard (closest to the palm) creates a feeling of insecurity in students. Their initial instinct is to lean their fingers sideways. That in turn, causes the wrist to bend inwards and sideways as well. The combination of both drags the index finger down from its original position (proximal phalanx's base should be in line with the fingerboard). Addressing these issues (somewhat unique to the E string) is crucial in the process of setting up hand posture successfully.

The page begins with already familiar finger set up exercise found on previous pages dedicated to other strings. Although unnumbered, I prefer to assign numbers (one number for each line, Nos. 1-4) for convenience. The exercises are in triple meter, thus requiring the downbeat in each measure to be taken with the opposing bow stroke: downbow and upbow. Students should pay attention to executing downbeats in a similar fashion (attack of the bow, bow speed and bow pressure), as they coordinate the bow strokes in different directions.

The finger set up exercise is followed by three wonderful exercises (Nos. 2-4), designed to further stabilize finger positioning, retain the correct distances between fingers, and coordinate bow strokes with finger changes at various times.

The melodic line in exercise No. 2 is the same as in exercise No. 1. The only difference is that the dotted half note is replaced by three quarter notes. Since the finger change pace is exactly the same, student can fully focus on the task of executing the quarter notes with even bow stroke.

The following two exercises (Nos. 3-4) have a similar structure that can be divided into two 2-measure and one 4-measure unit, each covering the three-note span that involve the following finger combinations: 0-2, 1-3, 2-4. The only difference between the two exercises is the change of the second note in each measure.

In Exercise No. 3, the finger change occurs on the third, allowing the two-beat preparation time before placing the following finger. The finger change also coincides with the downbow stroke (more familiar for the student). In Exercise No. 4, the finger change occurs on the second beat, cutting the finger preparation time in half. Cutting preparation time mobilizes the student's alertness and causes the "intensification of

attention" – one of the primary methods of the tutor to automate finger movements, laying a solid foundation for further development of left hand technique.

The goal of Piece No. 9 "Kitten" is to put the material of the preceding exercises in the form of a musical piece, breathing life into the "dry" process of merely accomplishing the mechanical goals of finger movement. Drawing a student's attention to musical goals (away from the purely mechanical) in a piece, besides the obvious benefits of developing artistic traits, help the process of automating finger movements, moving the task of finger movements from direct attention to the subconscious realm.

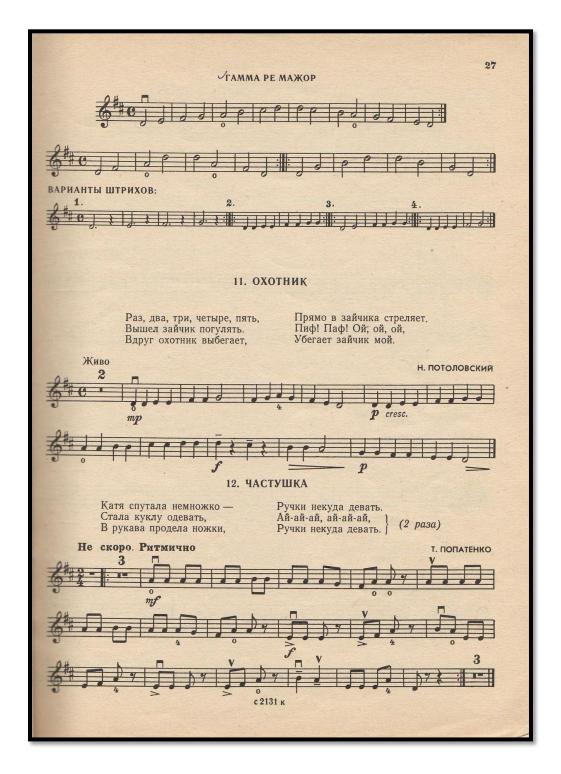
Piece No. 10 "Etude" is the watershed moment in the tutor, the transition from musical materials (exercises, etudes, pieces) played on a single string to material played on multiple strings. *The Young Violinist* is one of the very few tutors (if not the only one) that put the emphasis on accomplishing all the necessary finger set ups on a single string before transitioning to material involving multiple strings. This, in my opinion, minimizes stress in students, already overloaded with multiple goals in right and left hands. Most tutors do not place any significant attention on this issue or dismiss it from the outset by placing "Twinkle, Twinkle, Little Star" first as a piece that already involve string crossing.

To focus the student's attention solely on the primary task of adjusting the right elbow positioning when crossing strings, the involvement of the left hand in piece No. 10 "Etude" is minimized as much as possible (involving only the 1<sup>st</sup> finger). The elbow positioning should be lower when playing on the E string, and higher when playing on the A string. The correct elbow positioning will enable a proper weight distribution in bow movements.

Since both 4-measure phrases are identical, the authors of the tutor found an ingenious solution to make "the boring" piece musically interesting by writing them in contrasting modes and dynamics: the first phrase is in major, mf (measures 1-4), while the second phrase is in minor, p (measures 5-8). The piano accompaniment plays a crucial role in achieving the contrasting "moods" with major and minor modes.

In my own experience, I noticed that students love to play this piece. Highlighting the "moods" become like a game for them. And although this piece is relatively simple, it is so musically rich that students feel a sense of accomplishment when playing it. This, and multiple other examples, makes the very difficult early steps of adopting various violin techniques so much more interesting. They spur genuine interest in children.

PLATE 27: The Young Violinist, 27.



The "D Major Scale" in bold font indicates the key of the scale and arpeggio below. The following pieces are also in D Major. The third system transmits optional various rhythmic versions of the scale. Each version presents the first two or four measures (to save space on the page) but assumes that the entire scale is to be played. The scale is followed by pieces No. 11 and No. 12. The score of the pieces is preceded by poems.

## **TRANSLATION**

# **D** Major Scale

# **11. Hunter.** By N. Potolovsky (tempo indication, lively).

One, two, three, and four, and five, Rabbit's out, strolling fast.

Hunter's come out of the blue

Shooting straight, hare had no clue.

Boom! Boom! Ouch, ouch, ouch,
Rabbit's well, no need to crouch.

# **12.** Chastushka. By T. Popatenko (tempo indication, not fast. With steady rhythm)

Katie got it all mixed up — There's no room for arms, oh grieve.

Dressing doll she started but,
Slid doll's legs into the sleeves,
(two times) What to do, what to do?
Why the dress has sleeves so few?

# **COMMENTARY**

The upper part of the page (dedicated to exercises and scales) begins with a one octave D Major scale consisting of two identical tetrachords on the D and A strings. The scale that covers the span of one octave on two strings is a continuation of the process of familiarizing the student's playing on multiple strings, involving both right and left

hands. The initial work on the scale must begin with the careful finger set up in each tetrachord before combining them into a single ascending and descending passage. The primary goal is to set up a correct left hand posture angle on different strings. To achieve that, the student should slightly adjust the left elbow inwards. Students should remember to retain the preceding fingers in the ascending portion of the scale.

The scale is followed by arpeggios. Arpeggios serve a very important role in the process of consolidating finger positioning on the fingerboard. One of the most important goals of learning arpeggios, along with consolidating finger positioning, is to develop the independence of the individual fingers, diminishing the reliance on the "intermediate" fingers in finding their places on the fingerboard.

The finger position retention is one of the key issues to address when learning arpeggios. Retaining the fingers in position enables students to learn the distances between the fingers and work on stabilizing hand posture with fewer fingers on the fingerboard. The most important aspect of placing, retaining and lifting fingers is the timing. Another vital element of developing efficient finger movements is the preparation timing of each following finger. In the second arpeggio, for example (G major), once placed, the 3<sup>rd</sup> finger should be retained on the string until the following 1<sup>st</sup> finger is placed. If the 3<sup>rd</sup> finger is lifted prior to placing the following 1<sup>st</sup>, it would destabilize the hand positioning and prevent the student from learning the distance between the fingers. The retained 3<sup>rd</sup> finger should be lifted in the middle of holding the 1<sup>st</sup> finger. After lifting the 3<sup>rd</sup> finger, it is important to maintain the distance between 1<sup>st</sup> and 3<sup>rd</sup> fingers, as it will only require a descending vertical finger movement to find its exact place on the A string.

The rhythmic and bowing versions of the scale will help students to further consolidate finger positioning, while at the same time allowing them to focus on various aspects of bow techniques, such as the bow attack preparation during a rest (No. 1), the evenness of the bow stroke (amount, speed and pressure in No. 2), and bow distribution (No. 3-4).

Piece No. 11. "Hunter" integrates the D Major scale beautifully. The first 4-measure phrase covers a tetrachord on the D string, while the second 4-measure phrase covers both tetrachords on the D and A strings. Doubling each note in the ascending scale gives extra time for the student to gain control over all aspects of finger placement, string crossing etc.

Probably the most fascinating aspect of the piece is in its program. This piece is an excellent example of how the program of the piece (a poem with a story) can spark a student's imagination and become the main driving force to accomplish all the technical goals. The story of the poem unfolds in the following way (I broke down each section by measures):

- 1. Measures 1-2. Piano accompaniment sets the scene, imitating a hopping rabbit.
- 2. Measures 3 6. The rabbit is grazing (mezzo piano).
- Measures 7 11. The hunter begins to approach the rabbit. As he gets closer, the dynamic gradually increases from *piano* to *forte*, culminating in two shots (separated by rests).
- 4. Measures 12 15. The hunter misses and the rabbit successfully escapes, allowing the tension to recede (diminuendo to *piano*).

Instead of following the dynamics mechanically (in measures 7 - 11), the student can execute them according to the poem's program:

Such a creative approach to learning dynamics stirs student's imagination by vividly visualizing the scene, and encourages a proactive initiative in a "playful" environment that is so natural to young children. When a teacher is only barking commands: "play louder," "play softer," it produces a reactive approach in students, one that may eventually lead to apathy and loss of interest. Drawing the student's attention to executing dynamics is another way to automate finger movements, by leading them away from the state of active control to the "background" of a student's mind.

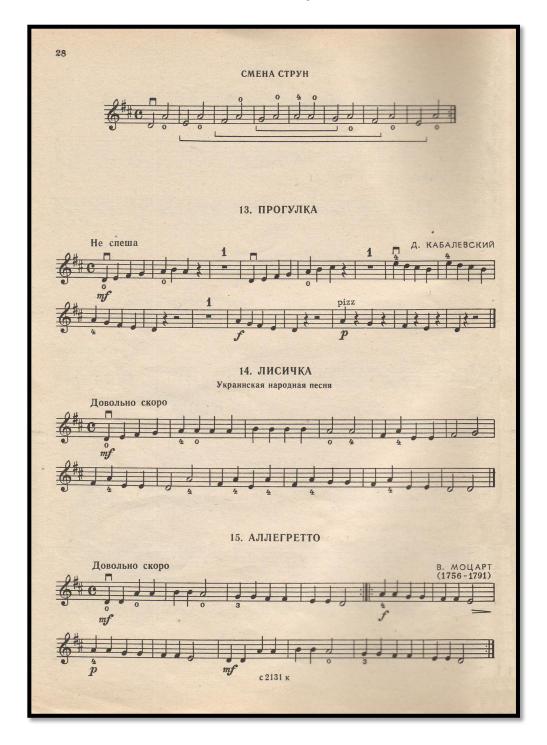
The value of the moving notes "accelerates" from quarters to eighths in Piece No. 12 "Chastushka," slightly increasing the tempo. Although, the actual tempo in this piece is not much faster than the tempo in the previous piece, psychologically, the "shorter" notes help mobilize the student's focus. To aid the transition to a "faster piece" psychologically, 11 out of 15 notes in the first phrase are on an open string, as are 10 out of 15 in the second. Such an abundance of notes on an open string serves another important purpose: to prepare the placements of the 3<sup>rd</sup> (measure 7) and 4<sup>th</sup> (measure 11) fingers "on their own." Having already described the significance of placing the 3<sup>rd</sup> finger on its own in the tutor, I would urge teachers and the students to pay close attention to the correct execution of all elements of 3<sup>rd</sup> and 4<sup>th</sup> finger placement. When continuing to play note A on open string in measure 7, student must prepare third finger (remembering to avoid placing 1<sup>st</sup> and 2<sup>nd</sup> fingers) by slightly adjusting the left elbow position inwards and hovering with the 3<sup>rd</sup> finger above its place on the fingerboard. The correct execution of

these elements is even more important: when placing the 4<sup>th</sup> finger on its own, because the little finger is the weakest. In this connection, the Teacher's Guide suggests to use "the auxiliary (or steering) movement of the left elbow, if the upper sound of the tetrachord is taken with 4th finger." It is also important to ensure that the little finger is placed on a string with the middle of the fingertip. Placing it with any other part of the fingertip (or worse, the middle of the distal phalanx) will compromise the vertical shape of the finger, causing a misbalance in hand posture. Another detail to note: playing the note A on an open string (in measure 11) before taking it with the 4<sup>th</sup> finger, helps the student to mentally pre-hear the pitch. Pre-hearing the pitch before playing it instills a proactive attitude in students, helping them to anticipate the following notes (an important attribute when learning shiftings in the future).

Next, the eighth rests throughout the piece must be carefully observed. The rests serve an important role in providing preparation time to "settle" the bow on a string before executing the bow attack – the initial moment of the bow movement. Abram Yampolsky ("Right Hand," 13) called the bow attack "a life nerve, without which the violin playing is lethargic and lifeless."

When executing the accents (in measures 13, 14, 17, 18), students must ensure that the speed and intensity of the bow stroke taken downbow and upbow is equal.

PLATE 28: The Young Violinist, 28.



At the top of the page is the "String Change" exercise. For an explanation about the brackets, see plate 23. The "String Change" exercise is followed by pieces No. 13 - 15.

#### TRANSLATION

# **String Change**

- **13. Promenade.** By D. Kabalevsky (tempo indication, moderately).
- **14.** Little Fox. Ukrainian Folk Song (tempo indication, reasonably fast).
- **15. Allegretto.** By W. A. Mozart (tempo indication, reasonably fast).

#### **COMMENTARY**

The upper part of the page contains one of my favorite exercises: the "String Change." The idea of the exercise is to place and retain the fingers on the D string in a way so as not to interfere (touch) the open A string. The brackets underneath the notes indicate that the marked fingers should be retained for the duration of the bracket length. Even though the 4<sup>th</sup> finger is not marked with a bracket, it is preferable to retain it until the following note A (on an open string) ends, preserving the unified "finger change pace" throughout the exercise. In order to achieve the goal of avoiding touching the neighboring A string, the hand posture is forced to "stand upright," automatically "fixing" any errors and deviations from the correct hand positioning students may have (incorrectly distributing weight towards the index finger, or placing the fingers flatly, causing the hand to lean sideways, etc.). This exercise is the perfect "litmus test" to identify any shortcomings in hand posture already set up. In my own teaching practice, I use this exercise even with

experienced players. When students fail to execute the exercise properly (unable to avoid touching the A string), they immediately see the extent of their shortcomings themselves. It often results in spurring the initiative in students to work on the improving them.

The melodic line in Piece No. 13. "Promenade" consists of four-note units (with extensions in measures 2 and 5) of ascending and descending scales, involving the entire set of fingers. The first descending four-note unit that begins with the 4th finger (in measure 7) should be carefully prepared by retaining the 1<sup>st</sup> and 2<sup>nd</sup> fingers (placed in measure 5) throughout the five beats of rests (measures 5-6). The retained fingers will serve as a base to find 4<sup>th</sup> and 3<sup>rd</sup> fingers. In fact, the retained 1<sup>st</sup> finger should be held throughout measures 5-9, and only lifted during the third bit of measure 9, thus serving as a base not only for the four-note descending scale in measure 7, but also for the two units that follow. Once taken off in measure 9, all fingers must remain in position above their places, in order to maintain the distances between fingers and be prepared to be placed back on to the fingerboard in measures 12 and 14 - 15. When plucking the descending scale in measures 14 - 15, the student should work on the precise timing of placing each following finger. The timing of the placement of each following finger should exactly coincide with the timing of the rests, and each following finger should be placed firmly, reinforcing the rhythmic precision.

One of the interesting features of the piece is the "conversations" between violin and piano accompaniment parts: each violin phrase is followed by "replies" in the piano accompaniment, helping students to adopt basic principles of ensemble playing. The steady quarter notes in the piano accompaniment set a solid rhythmic foundation. The

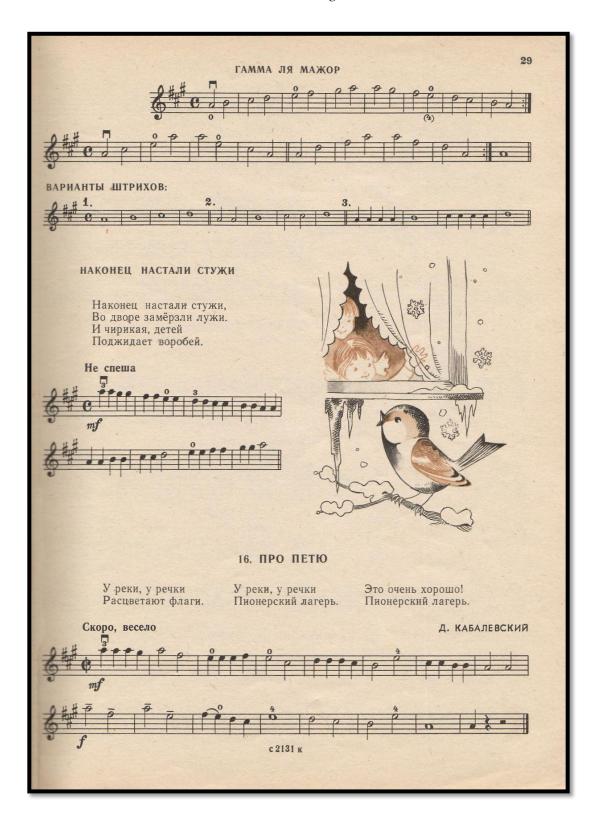
"replies" not only help students to count rests but also allows them to perceive rests as a continuation of a musical phrase, a part of the musical canvas, as a whole.

When I show the Piece No. 14. "Little Fox" to my students, the first question I ask them is this: "how many 4<sup>th</sup> fingers can you find in the piece?" Astounded, they say: "9!" This piece is the ultimate ground to consolidate the placement of the 4<sup>th</sup> finger. It presents all finger combinations involving the  $4^{th}$  finger:  $0-4^{th}$ ,  $1^{st}-4^{th}$ ,  $2^{nd}-4^{th}$ ,  $3^{rd}-4^{th}$  in various rhythmic settings. The first two 4-measure phrases implement the 4<sup>th</sup> finger sparsely, before introducing them five times in quick succession (measures 8-11). The initial ascending scale sets up the hand posture. Once lifted, the 4<sup>th</sup> finger should not be folded down but rather kept near its place (because it will be placed back in measure 4). When placing it back on the fingerboard, the student should adjust the left elbow position inwards, using the "auxiliary movement of the left elbow." Maintaining an intact hand posture (without leaning towards the 4<sup>th</sup> finger) is vital when placing the 4<sup>th</sup> finger on its own (measures 4 and 8). As a reminiscence of Exercise No. 3 on the D string, the retained  $1^{st}$  finger provides the base for other fingers in measure 9-11. When executing various leaps, students must remember to avoid placing "helping" fingers between the designated fingers in each leap. This will help students to consolidate muscle memory for each combination of fingers.

The Piece No. 15. "Allegretto", also known in the West as "Twinkle, Twinkle, Little Star," is only introduced in The Young Violinist on page 29. Such a late introduction of the piece may seem strange, simply because it is firmly associated with being *the* initial piece of learning the violin in Western society. One reason may be that it is not a part of mainstream Russian culture, and was virtually unknown to children in the Soviet Union.

But a much more significant reason for its late introduction is that it contains various difficulties in both right and left hands. The tasks include string crossings (require adjustments of both elbows), bow distribution in the right hand, placing the  $3^{rd}$  finger on its own (should be properly prepared by learning the distances between the  $1^{st}$ ,  $2^{nd}$  and  $3^{rd}$  fingers), and the sequence of  $3^{rd} - 2^{nd} - 1^{st}$  fingers, disorienting the sense of hand posture in first position without preparatory work in left hand. Each task must be studied thoroughly on its own before being combined together. The correct execution of all the elements of right and left hand techniques mentioned above is simply impossible to implement in the first piece that is meant to start the child's journey of learning the violin. It overwhelms the child, and is akin to a method of teaching how to swim by throwing children into deep water and having them on their own to survive.

PLATE 29: The Young Violinist, 29.



The "A Major Scale" in bold font indicates the key of the scale and arpeggio below. The following pieces are also in A Major. The system transmits various optional rhythmic and bowing versions of the scale as before. Each of the new versions presents the first 4 measures (to save space on the page) but supposes that the entire scale is to be played in the way presented. Then follows "The Cold is Outdoors at Last" and "About Peter." The first of the two pieces omits the number, indicating a piano accompaniment is not available for this piece, and is preceded by a poem. The image on the right illustrates the scene of a sparrow waiting for children to come out and enjoy the first cold days. Piece No. 16 is also preceded by the poem.

## **TRANSLATION**

**A Major Scale** with bowing options.

The Cold is Outdoors at Last (tempo indication, moderately slow).

The cold is outdoors at last,

The puddles froze outside quite fast,

Tweeting sparrow waits for children.

**16. About Peter.** By D. Kabalevsky (tempo indication, fast and playful).

At the river, awesome,

At the river out

Waiving red flags blossom.

Camping young boy scouts.

Camping out for young scouts is great,

Let us celebrate.

## **COMMENTARY**

The A Major Scale consists of two tetrachords with the same finger layout as the D Major scale. Therefore, all aspects of working on the D Scale adopted earlier are applicable here. However, the bowing versions of the scale are slightly more complicated than those found attached to the A Major scale: version No. 1 for A Major omits rests (compared to the D Major version), cutting the time to prepare a bow attack for each following note; version No. 3 draws the student's attention to distributing the bow in quarters and whole notes (compared to quarters and half notes in D Major versions No. 3 and No. 4).

"The Cold is Outdoors at Last" is the descending version of A Major scale. The goal of the piece-exercise is to consolidate finger positioning of a major tetrachord in reverse direction beginning with the 3<sup>rd</sup> finger. It is advisable not to pre-place the 1<sup>st</sup> and 2<sup>nd</sup> fingers before beginning to play the piece. This will help the student to practice positioning the 3<sup>rd</sup> finger on its own, as well as learning to place the following fingers based on the positioning of the preceding fingers. The poem and illustration help student to transform a simple scale into a musical piece, drawing the student's attention away from the mechanized process of consolidating finger positioning to the "outdoors." The descending scale serves as a preparatory exercise for the following piece, "About Peter."

Kabalevsky's "About Peter" concludes the 7-page study of a major tetrachord with a semitone between the 2<sup>nd</sup> and 3<sup>rd</sup> fingers. Every piece, scale and exercise (with the exception of No. 7 "Song" on G string) within the 7-page study of major tetrachords began on an open string except for the last two pieces. The gradual ascending scale in the beginning of pieces and exercises ensures that students are able to consolidate finger

positioning thoroughly, step by step within the given finger layout, and retain a well-balanced hand posture. Only after such prolonged careful preparation, a piece that begins with the  $3^{rd}$  finger is introduced. The program of the piece, describing the Soviet "boy scout" camp, helps underscore the quasi-militaristic marching character of the piece, manifested in solid, well-executed energetic bow strokes. Both 8-measure phrases begin on the  $3^{rd}$  finger. Since the second phrase is preceded by an open A string, the student has the option to place the  $3^{rd}$  finger on the E string in advance (on the third beat in measure 8). The dashes above the half notes in measures 9 - 10 emphasize the energetic nature of the bow stroke. The melodic line in both phrases descends one octave down from note A (taken with the  $3^{rd}$  finger on the E string) to an open A string. Students should pay attention to carefully placing the  $2^{nd}$  (in measure 4) and  $3^{rd}$  (in measure 11) fingers after open E string.

Next, students should pay attention to bow distribution in both phrases. The first phrase contains a series of alternating groups of four quarters and 2 half notes, suggesting the following bow distribution: quarter notes — lower half of the bow, half notes — whole bow. The bow speed should remain the same throughout the entirety of the phrase. The second phrase consists predominantly of half notes, played with the whole bow (including two slurred quarter notes), maintaining evenness of the bow speed until measure 12. When taking the whole note in measure 12, the bow speed must slow down twice to ensure that the student does not run out of bow.

PAGE 30: The Young Violinist, 30.



The "Semitone between the 1<sup>st</sup> and 2<sup>nd</sup> fingers" and the finger layout diagram below (the lines and circles previously seen in the writing) indicate the positioning of fingers on a string. Below that is the instruction on bow distribution when playing a slur, supplied by an illustration of the bow. At the top right corner are the preliminary exercises for setting up fingers in a new finger layout. The lines indicate that the two fingers marked are to be placed next to each other. Directly below this, we see two exercises marked with numbers "1" and "2". The exercises are followed by Pieces No. 17 - 20.

## **TRANSLATION**

# Semitone Between the 1st and 2nd Fingers

# Exercise:

Legato. When playing two sounds in one bow movement, the bow needs to be precisely divided into two equal parts.

- **17. Dawn.** Children's Song (tempo indication, moderately slow).
- **18. The Beetle.** Ukranian Folk Song, arr. by K. Sorokina (tempo indication, moderately slow).
- **19. Quasi March.** D. Kabalevsky (tempo indication, vigorous).
- **20.** In the Garden, In the Orchard. Russian Folk Song (tempo indication, very fast).

## **COMMENTARY**

The main objective of this subsection is the goal of acquiring habits of tuning a minor tetrachord with the basic finger layout:  $0 - 1^{st}$  (whole step),  $1^{st} - 2^{nd}$  (half step),  $2^{nd} - 3^{rd}$  (whole step),  $3^{rd} - 4^{th}$  (whole step), as well as the introduction of the *legato* stroke in this part of the tutor. The work on executing a *legato* stroke should comprise two components, identified in the Guide:

- 1. Bow distributions (into equal parts)
- 2. Unity (continuity) of the right hand motion.

The finger set up exercise (whole notes) allows sufficient time for the student to place fingers on the fingerboard. The two exercises that follow have an identical melodic line of an ascending and descending scale where each step is repeated thrice. The purpose of each steps' repetition is to consolidate finger positioning in a minor tetrachord. One element of the exercises that I find very interesting is the interchange of rhythmic pattern components between the two exercises. Exercise No. 1 begins "slowly" with half notes to allow sufficient time to establish the distance between fingers in each step, followed by the repetition of the same step in quarters, increasing the speed of finger movements twice, to solidify and make automatic the finger placement. The rhythmic pattern in exercise No. 2 is reversed, starting with quarter notes. This helps students to focus their attention on the pursuit of automatic finger movements.

Making finger movements automatic (by repeating the same finger pattern) will help the student to fully focus on executing *legato* stroke, and work on bow distribution. These exercises are the ideal "environment" in which to work on the stroke because the bow

speed remains the same when playing either half notes or slurred quarters. The illustration of the bow with dotted lines will help the student to visualize the task. In my teaching, I noticed that students tend to spend too much amount of bow in the first half of the stroke (both downbow and upbow) because of the bow acceleration. Rather, they should carefully concentrate on the evenness of bow speed.

The *legato* stroke, its length and bow speed carries onto Piece No. 17. "Dawn." The occurrence of half notes (measure 3), allows sufficient time for the student to place the 2<sup>nd</sup> and 3<sup>rd</sup> fingers on their "new" places on the fingerboard. To comfortably position the little finger, I would recommend lifting the lowered 2<sup>nd</sup> finger, while retaining the position of the 1<sup>st</sup> and 3<sup>rd</sup>. The occurrence of half notes (in measure 7), allows sufficient time for the student to preposition the 2<sup>nd</sup> and 3<sup>rd</sup> fingers (hover above their places) before playing them in more rapid tempo in the following measure.

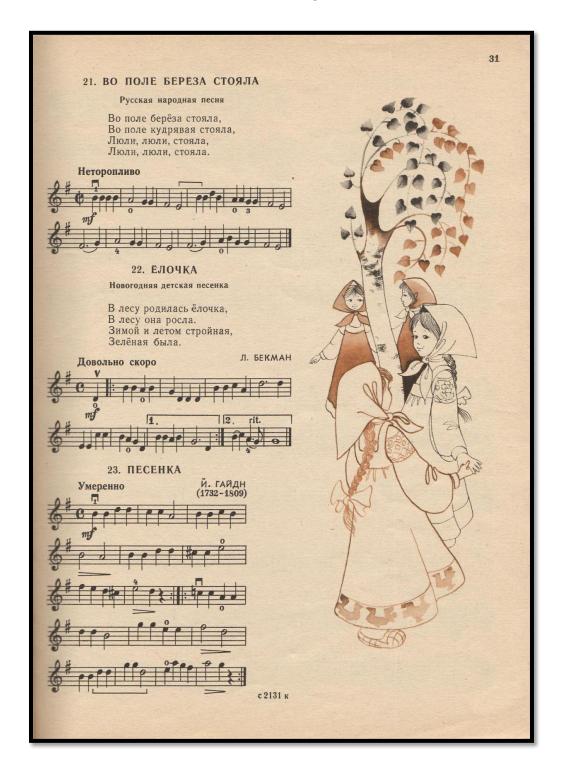
The *legato* stroke continues in No. 18, "The Beetle," which is entirely on the E string. The bow distribution remains largely the same throughout the piece (whole bow with even bow speed), except in measures 5 – 6, where the bow is distributed with the following pattern: whole bow – two half bow strokes in the upper half; whole bow – two half bow strokes in the lower half. As in the previous piece, it is recommended to lift the 2<sup>nd</sup> finger in the ascending scale in order to comfortably position the 4<sup>th</sup> finger. The half notes taken with the 4<sup>th</sup> finger draw the student's attention to its comfortable placement and retention. The half note taken with the 2<sup>nd</sup> finger (in measure 6) allows sufficient time to stretch the 2<sup>nd</sup> finger down from the 4<sup>th</sup>. The 4<sup>th</sup> finger must not be lifted prior to placing the 2<sup>nd</sup> finger. When playing on the E string, students must maintain the "upright" hand posture, not allowing the wrist to twist to the right, or causing the fingers to lean

sideways. In measure 7, students should pay special attention to the rhythmic precision of the two eighth notes.

The main focus in No. 19. "Quasi March" is to learn how to position the lowered  $2^{nd}$  finger on its own in the series of two consecutive  $0 - 2^{nd}$  finger leaps (measures 1 - 2, 5 - 6). Once placed, the  $2^{nd}$  finger should serve as a reference point for the  $1^{st}$  finger to be placed next to it. The role of the  $1^{st} - 3^{rd}$  finger leap is to serve as a platform to position the lowered  $2^{nd}$  finger: once both the  $1^{st}$  and  $3^{rd}$  fingers are placed, the  $2^{nd}$  finger needs to be stretched down to maintain the correct distance from the  $3^{rd}$  finger, prior to lifting it.

Piece No. 20. "In the Garden, In the Orchard" combines major and minor tetrachords into one piece corresponding to two finger layouts learnt earlier. This will serve as the basis for learning a two octave G major scale. For the easier adoption of alternating the 2<sup>nd</sup> finger, the piece is divided into two four-measure sections, each dedicated to minor and major tetrachord. To further simplify the challenging process of alternating 2<sup>nd</sup> finger, the author tied each tetrachord to particular strings for the next four pages: the minor tetrachords to the A and E strings, and major tetrachord to the D and G strings. Such structuring will allow students to alternate the 2<sup>nd</sup> finger without conscious thought, automatically playing on a given string by raising or lowering it. Students should remember to adjust their left elbow position when moving to the D string (in measure 5).

PLATE 31: The Young Violinist, 31.



The image on the right side of the page illustrates the scene described in the poem of No. 21 (The Birch Tree in the Field). In the image four young girls are wearing Russian traditional dresses, shawls and bast shoes (see description on p. 58) near a birch tree to emphasize the folk nature of the story. The birch tree is often referred as a symbol of Russia. On the left side of the page are pieces No. 21 – 23. Pieces No. 21 and No. 22 are supplied with poems.

## **TRANSLATION**

**21. The Birch Tree in the Field.** Russian Folk Song (tempo indication, moderately slow).

Little birch tree lonely was standing, In the field a curly one was standing, Lonely, lonely was standing.

**22.** Little Fir-tree. New Year's children song (tempo indication, very fast).

The forest raised a Christmas tree, 'Twas silent and serene.
In winter and in summer
It was slender ever green.

**23.** Little Song by Joseph Haydn (Moderato).

#### **COMMENTARY**

Piece No. 21. "The Birch Tree in the Field" continues the implementation of major tetrachords. Although, the piece is played on both the D and A strings (the A string is tied to the minor tetrachord), the 2<sup>nd</sup> finger is omitted from the A string, ensuring that the

student focuses only on executing a major tetrachord on the D string. The emphasis of piece No. 22. "Little Fir-tree" falls on the execution of the minor tetrachord, omitting the 2<sup>nd</sup> finger on D string. Such a tremendously thoughtful approach to introducing the combined minor and major tetrachords by drawing the student's attention to executing one tetrachord at a time, helps students to stay focused and not divert attention to an overwhelming amount of tasks.

The bracket above the notes in measures 3 – 4 (piece No. 21) indicates that the 1<sup>st</sup> finger may be placed on both A and D strings simultaneously, eliminating the need to retake it and then place it back on the fingerboard. This technique of retaining the same finger across two strings is one of the fundamental elements of efficient finger movements. In my teaching practice, I noticed that despite keeping the finger on both strings, the student's first instinct is to turn the finger toward the higher string. Such finger movement is unnecessary and should be avoided. Students should also pay attention to playing the dotted half note for the entirety of its value.

Both pieces are very popular songs every child knows and sings in Russia. Reciting the lyrics help students to grasp the rhythmic structure of the pieces, while stories in the poems also help to draw the student's attention away from focusing exclusively on the mechanical side of executing the pieces.

In piece No. 22, students should pay attention to placing the 3<sup>rd</sup> finger with a curved, rounded shape (measures 2, 4, 6, 8). When crossing strings, students should remember to adjust the positioning of the right elbow. In measure 5, the retention of the 1<sup>st</sup> finger, and the timing of holding it is crucial. Retaining the 1<sup>st</sup> finger on one string while placing the 2<sup>nd</sup> on another is important to forming a finger pattern across two strings. In my

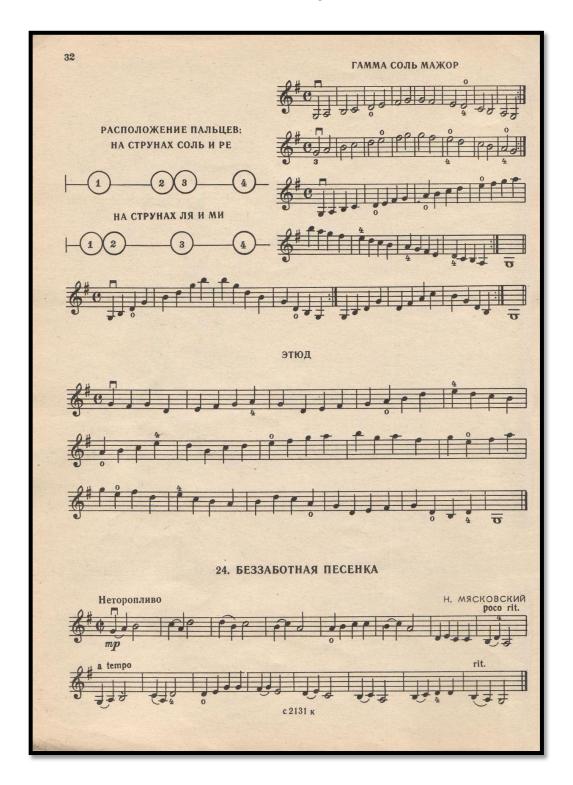
observations I often noticed students lifting the 1<sup>st</sup> finger, psychologically perceiving note C as being "far away" (six steps away from note E), therefore abandoning the lower note to have "enough" time to "reach" note C. When I explain to students that by retaining the 1<sup>st</sup> finger in place, they will only be "one step away" from note C, I often see a reaction of surprise and amazement of how easy it is to "reach" it. The timing of retaining and lifting the 1<sup>st</sup> finger is equally important: it should be retained for the duration of the first note C, and lifted at the start of the second. Once lifted, the 1<sup>st</sup> finger should gradually be moved across to the A string and positioned above its place. This will ensure that there is no sudden belated finger movements that often result in decreased precision in intonation, as well as limiting the room for a tempo increase.

Piece No. 23. "Little Song" covers two strings (A and E) and combines minor and major tetrachords on the A string. This piece is an exception to the set order of tying major and minor tetrachords to particular strings. The introduction of alternating the 2<sup>nd</sup> finger is implemented in an identical setting (minor – measures 1 – 2, major – measures 5 – 6) to minimize students' distraction, and enables them to focus on finger positioning. The placed 2<sup>nd</sup> finger (measure 6) may be retained for the duration of three measures to serve as a base for positioning the following 3<sup>rd</sup> and 4<sup>th</sup> fingers on the A string, as well as 1<sup>st</sup> on the E string. At the end of measure 8, the retained 2<sup>nd</sup> finger should be lifted at the start of the quarter rest (while keeping 3<sup>rd</sup> finger in place). Once lifted, it is necessary to stretch it down to its lowered position before placing it on the fingerboard in measure 9. The placement of the 2<sup>nd</sup> finger and lifting of the 3<sup>rd</sup> should be synchronized.

The bracket in measures 13 - 14 indicates the necessity of retaining the  $3^{rd}$  finger in place while putting the  $2^{nd}$  finger on the E string. In practice, I noticed that in order to

execute the retention of the 3<sup>rd</sup> finger without touching the E string, it requires the precise vertical positioning of the finger. Even the slightest deviation from its proper positioning results in interference with playing on the E string. In my teaching practice, very few students were able to execute it at this stage of their development. Therefore, I consider this bracket optional.

PLATE 32: The Young Violinist, 32.



The two diagrams with finger layout in the left top corner of the page show finger positioning on the G and D strings (upper), and on the A and E strings (lower). On the right side of the page across from the diagram is the G Major scale and, below all, the arpeggio. The arpeggio is followed by an Etude. The omission of the number, indicating the absence of a piano accompaniment. Piece No. 24 completes the page.

#### **TRANSLATION**

Finger Positioning:

On D and G Strings

On A and E strings

**G Major Scale.** [Four Systems]

**Arpeggio** 

Etude.

**24. Happy-Go-Lucky Song** by N. Myaskovsky (tempo indication, moderately slow).

### **COMMENTARY**

After sufficient preparation in the work of learning major and minor tetrachords, the student is ready to learn a two-octave G major scale. The illustration on the left side of the page will help students to visualize the finger layout tied to particular strings (discussed earlier). The scale study is presented in two parts, each focusing on consolidating the finger layout of both tetrachords, before combining them into a single two-octave scale. The initial one-octave scale studies are given in half notes, allowing

ample time to execute correct finger movements, while the single two-octave scale is in quarters, aiming to make them automatic. The general principle of fingerings accepted in Russian violin school regarding notes D, A and E in the ascending direction is that with few exceptions they should be played on open strings; whereas, in the descending direction, they should be taken with the 4<sup>th</sup> finger. The one-octave scale study offers both options (open string and the 4<sup>th</sup> finger) in the descending direction. When taking notes E, A and D in the descending direction with an open string, students should focus on placing the 3<sup>rd</sup> finger properly and adjusting the elbow inwards. This will prepare the arm movement for placing the 4<sup>th</sup> finger.

The scale is followed by two arpeggio studies. The primary goals for executing arpeggios are maintaining correct hand posture when placing a single finger on the fingerboard, avoiding placements of "helping" fingers (any fingers other than the ones designated), and focusing on learning the distances between each pair of fingers. The first arpeggio study covers the span of two octaves in a gradual ascending and descending direction, while the main task in the second arpeggio study is the successful alternation of the 2<sup>nd</sup> finger (in measure 2). Students should focus on learning to distinguish the positioning of lowered and raised 2<sup>nd</sup> fingers in quick succession.

The Etude's melody outlines the ascending and descending motion of the scale, reaching the top note in measure 9, thus splitting the etude into two equal eight-measure parts. The student's primary focus on alternating 2<sup>nd</sup> finger remains. Since the upward and downward motion of the melodic line is steady, students can be assured that once they reach the A string, they can have "peace of mind," knowing that the positioning of the 2<sup>nd</sup> finger remains lowered until they reach the D string.

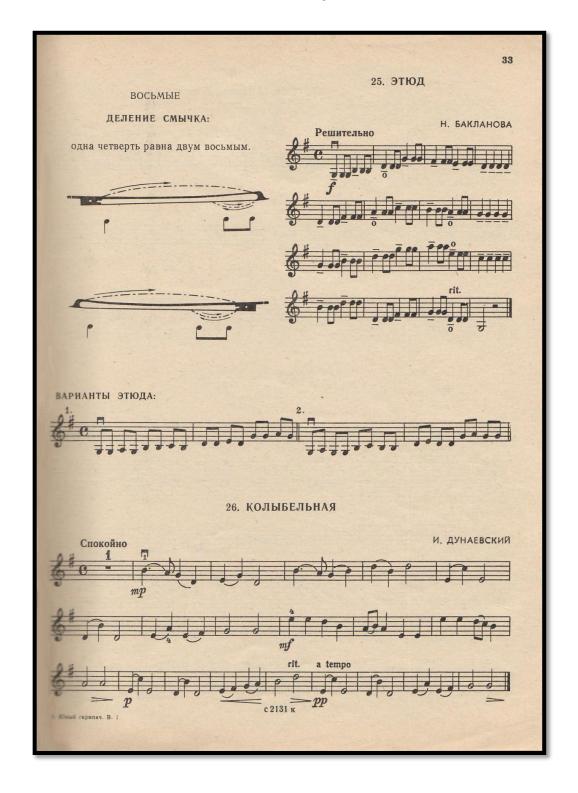
The ascending portion of the etude contains four finger patterns, preparing the transition from major to minor tetrachords in a very thoughtful way: 0-1-2-3-4 (measures 1-2); 0-1-3-4 (measures 4-5); 0-1-2-4 (measure 6); 0-1-2-3-4 (measure 8). The first finger pattern (with raised  $2^{nd}$  finger) on the D string is followed by the minor tetrachord on A string, omitting the lowered  $2^{nd}$  finger. The omission of the lowered  $2^{nd}$  finger will help students to focus solely on establishing the correct hand posture (with  $1^{st}$ ,  $3^{rd}$  and  $4^{th}$  fingers) on a "new" string. Once the hand posture on the A string is established, the third pattern omits the  $3^{rd}$  finger to draw the student's attention to the lowered  $2^{nd}-4^{th}$  finger distance. Finally, the fourth pattern completes the transition to the minor tetrachord involving all four fingers.

The descending portion of the etude contains a series of "broken third" patterns (in measures 9 - 10, 11 - 12, 15). The study of "broken thirds" scales is extremely important in the early stages of learning the violin, in my opinion. At this stage of their development, students often rely on "one step" way of finding next note. The "broken thirds" scale patterns help them "grow out" of that overreliance on the neighboring finger to orient themselves on the fingerboard.

Piece No. 24. "Happy-Go-Lucky Song" follows the same principle of dividing the piece into two distinct sections containing a finger layout of major and minor tetrachords. The rhythmic pattern of two slurred quarters and a half note in a cut-time time signature, found throughout the piece except in measures 5, 7, 11, 15, has two purposes, in my view. First, combining two quarters under a slur will enable students to maintain a unified bow stroke (even bow speed and amount), helping them focus on the task of finger

placement. Second, the role of the half notes allows sufficient time for students to prepare each of the following quarter-note patterns.

PLATE 33: The Young Violinist, 33.



The diagram of the bow on the left top side of the page illustrates the bow distribution when playing quarters and eighths in piece No. 25, Etude. Below we find two "Etude options" – marked 1 and 2. They are followed by piece No. 26.

### **TRANSLATION**

# **Eighths**

# Bow Distribution:

One quarter is equal to two eighths

**25. Etude** by N. Baklanova (Deciso).

ETUDE OPTIONS [one system]

**26.** Lullaby by I. Dunaevsky (Tranquillo).

## **COMMENTARY**

The introduction of eighth notes in the tutor is done in the most astoundingly thoughtful way possible: a group of two eighths with a quarter note share the same pitch to draw the student's complete attention to the task of bow distribution in No. 25. Etude. The half note pace of pitch change will ensure that student is not distracted by the task of finger placement (especially if a finger change occurs at the eighth-note pace), and fully focuses on executing the bow stroke. The diagram on the left side of the page illustrates the amount of bow required to spend on quarter and eighth notes: whole bow for a quarter

note, and top and bottom parts of the bow for eighth notes. The dashes under and above the quarter notes indicate the energetic character of the bow stroke (a slightly accelerated bow stroke at the beginning of each quarter).

Another advantage of tying eighth notes with a quarter on the same pitch is psychological: since most of the student's attention will be drawn towards executing the accelerated bow stroke (with whole bow) in quarter notes, the eighth notes' execution almost becomes an afterthought (relegating it to the subconscious, to some degree), relieving the student from the natural burden of learning "faster" notes. Also, the introduction of eighth notes was partially prepared in the previous piece (No. 24. "Happy-Go-Lucky Song") with its cut-time time signature, where two quarter notes with separate bow strokes are taken in one count.

The string changes in the piece occur on the downbeats in new measures (except in measure 10), simplifying the task of string change by tying it to downbow stroke and placing it in the beginning of measures (structurally easier to comprehend).

The ascending part of the melodic line in the first three four-measure phrases is in the form of arpeggios. After close examination, I found a progression of alternate positioning of the 2<sup>nd</sup> finger: the first arpeggio contains only a raised 2<sup>nd</sup> finger; the second – a raised and lowered 2<sup>nd</sup> finger; the third – only the lowered 2<sup>nd</sup> finger. The descending part of the melodic line in the first two four-measure phrases is in the form of a scale, following the same transitional pattern of a raised 2<sup>nd</sup> finger in the first scale, and lowered 2<sup>nd</sup> in the second. The thoughtfulness of this approach to gradual transition is staggering.

The bowing versions provided below help to consolidate the positioning of the neighboring notes. The unified bow stroke length aids in focusing on the finger

placements. Both versions repeat the same pattern with the exception of the placement of the neighboring note, agreeing with downbow (No. 1) and upbow (No. 2) strokes.

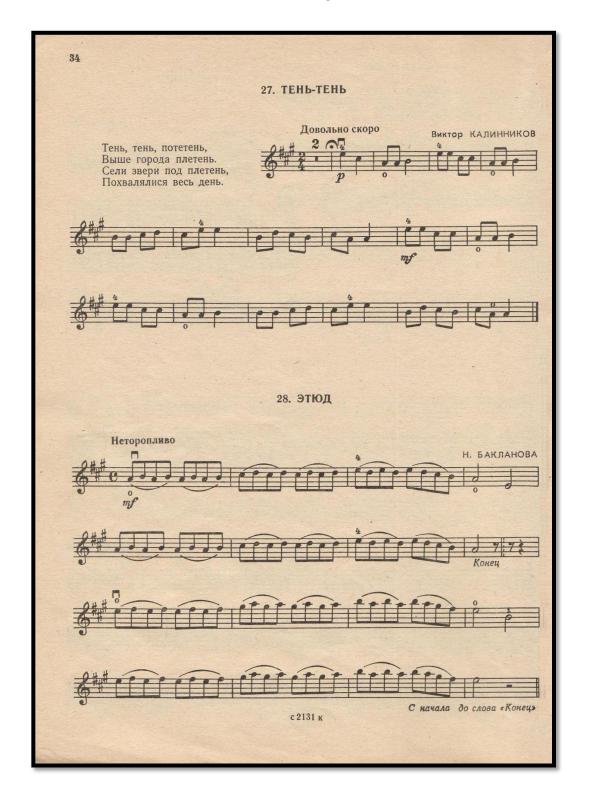
Piece No. 26. "Lullaby" is taken from a 1936 Soviet melodramatic comedy musical film, *Circus*, directed by Grigori Aleksandrov and Isidor Simkov. Music to the film was composed by Isaac Dunayevsky. The film contains songs which became Soviet classics, including the "Song of the Motherland" among others. The "Lullaby" is being sung with great care to a young child by circus attendees. The mellow character of the piece should be imparted to the unhurried steady bow movement in general, and smooth execution of string crossings in particular. Despite containing a variety of rhythmical patterns, the bow movement pace only consists of half (half notes, slurred quarters, and the rhythmic figuration of a dotted quarter with eighth note in measures 2 - 9, 13 - 21) and quarter notes(quarters and slurred eighths in measures 10 - 12). Such a unified bow pace movement helps maintain even bow speed.

The finger position retention is vital in this piece. It is crucial to retain the 1<sup>st</sup> finger in measures 6 and 14. First, the retained finger will serve as a base from which to position the lowered 2<sup>nd</sup> finger next to it; second, retaining it eliminates unnecessary lifting and placing back of the finger; third, it helps focus on executing smooth string crossing.

The program of the piece helps students learn dynamics. The four dynamic sections (mp - mf - p - pp) follow the scene in the film, helping the student to visualize "the story" of the scene. In the initial scene (mp), the distressed child is being calmed down by a singing woman after a hectic scene; after that the child is being passed to other people who continue singing the lullaby (mf); after calming down, the child starts to drowse

slowly (p) until he is completely asleep (pp). Such an approach to learning dynamics is much more effective than just the teacher saying: "louder, softer."

PLATE 34: The Young Violinist, 34.



Piece No. 27, "Shade," contains a poem, followed by piece No. 28 "Etude".

### **TRANSLATION**

**27. Shade** by V. Kalinnikov (tempo indication, very fast).

Shade, shade is around, Wattle's up in the town. Under wattle gathered all Creatures big and creatures small.

**28. Etude** by N. Baklanova (tempo indication, moderately slow).

### **COMMENTARY**

Both, No. 27. "Shade" and No. 28. Etude return to implementing only major tetrachord finger layouts on all strings. With the introduction of eighth notes, the overall pace of finger movements increases. The main goal in both pieces is to further make finger movements automatic and develop finger dexterity.

The implementation of a faster pace of finger change in piece No. 27 "Shade" is carried out very carefully by alternating four sections containing two different metrical values of finger change pace: quarters or a group of two eighth notes (3 - 6, 11 - 14) and eighth notes (7 - 10, 15 - 18). Alternating the metrical value of finger pace change allows students some rest between high paced sections, preventing them from being overwhelmed. Retaining the 1<sup>st</sup> finger in position (in measures 4 - 5, 6 - 10, 12 - 13, 14 - 18) remains an important element of left hand finger set up in the piece.

The Teacher's Guide states that two eighth notes that are equal in length should be taken "on one beat." If two eighth notes fall on the strong beat of the measure (in measure 5) then the first of the two requires a metrical emphasis.

In the beginning of the piece, the student may place only the 4<sup>th</sup> finger or preplace both 2<sup>nd</sup> and 4<sup>th</sup> fingers. I suggest my students preplace the 2<sup>nd</sup> finger to settle hand posture and let them "feel" the distance between fingers (but it is optional).

The melodic line in No. 28 "Etude" is repeated unaltered on all four systems (except last measure on each system), and cover the A and E strings. The melodic pattern consists of a four times repeated figuration of neighboring notes (except for the descending scale in the second half of the third measure on each system). See, for example measure 1, where the main purpose of the fast paced repetitions is to complete the process of automating finger movements in a major tetrachord finger layout. The work on finger movements in each set of repeated figuration should aim for of the following goals:

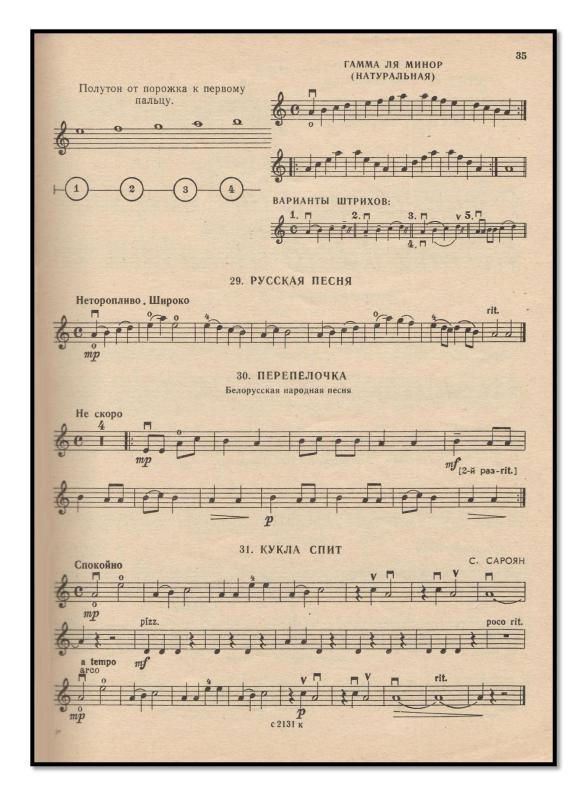
- 1. The distal phalanx must remain vertical when lifting the fingers.
- 2. Fingers should not be lifted too far off the string.
- 3. The curved shape of the lifted finger, distance and placement timing should remain consistent.

The lower ("base") finger must remain retained in place (in the second and third measures on each system). Students must ensure that the lifted finger is placed precisely on the same spot on the fingerboard. The movements of the fingers falling on the fingerboard should be crisp. Successful execution of all elements of finger movement

mentioned above will result in correctly automatic finger movements in the current finger layout, becoming an acquired habit.

The bow should be divided into four equal parts – each part to an eighth note. In order to achieve precise bow distribution, the bow speed must be even for any part of the bow. Even the slightest acceleration or slowing down will result in imprecise bow distribution.

PLATE 35: The Young Violinist, 35.



The finger layout diagram on the string is found in the top left corner. The music staff with whole notes above it indicates the given finger layout and will only be applicable on the E string. In the A minor (natural) scale to the right, we find in system three five bowing versions (numbered 1-5) to augment the scale and arpeggios in system two. They are followed by pieces No. 29-31.

#### **TRANSLATION**

Semitone from the nut to 1<sup>st</sup> finger.

A Minor Scale (Natural) [Two Systems]

Bowing Options [One System]:

- **29. Russian Song** (Tempo indication, moderately slow. Slow).
- **30. Little Quail** Belorussian Folk Song (Tempo indication, not too fast)
- **31. Doll is Sleeping** by S. Saroyan (Tempo indication, calm).

# **COMMENTARY**

The diagram in the top left corner indicates the new finger layout (applicable only on the E string), where the semitone is now between the nut and  $1^{st}$  finger, introducing the lowered  $1^{st}$  finger for the first time in the tutor. The lowered positioning of the  $1^{st}$  finger creates a new finger layout, maintaining a whole step distance between all fingers. The illustrative diagram will help students to visualize it. The new finger layout not only affects the distances between individual fingers but also the  $1^{st} - 4^{th}$  finger hand "frame," affecting the overall feel of hand posture. When setting up the fingers in the initial

exercise, it is extremely important to position the hand in a way to ensure that the little finger is placed comfortably. It may be beneficial to set the fingers in an opposite direction silently (without actually playing it with bow), beginning with little finger: 4<sup>th</sup> – 3<sup>rd</sup> – 2<sup>nd</sup> – 1<sup>st</sup>. After placing 4<sup>th</sup> and 3<sup>rd</sup> fingers, student should carefully extend the 2<sup>nd</sup> and 1<sup>st</sup> fingers further down (without altering the positioning of the 4<sup>th</sup> finger). To ensure the most optimal positioning of all fingers in the new layout, it is crucial to observe that the proximal interphalangeal of all fingers maintain the proper distance between each other by keeping the fingers vertical. The most common cause of students' inability to reach the 4<sup>th</sup> finger comfortably, I have observed, is squeezing the interphalangeal of the index and middle fingers. Squeezing them creates a chain reaction – flattening the palm and squeezing the thumb against it, creating the so-called "lock" that paralyzes the rest of the fingers. With such a "lock," reaching the extended 4<sup>th</sup> finger becomes an "unattainable dream" for any student.

Since the first finger is lowered only on the E string, its positioning will be different in the A minor (natural) scale. Students should focus on distinguishing the positioning of the alternating  $1^{st}$  finger, and its relation to the other fingers. The second arpeggio will help establish the wider distance between  $1^{st}$  and  $3^{rd}$  fingers (in measures 3-4 of the second system) compared to the two previous finger layouts.

The bowing versions allow students to further automate their finger movements, and continue working on bow distribution. The bowing versions, attached to each scale, gradually become more complex. If the two previous scales contained bowing versions with symmetrical bow distribution, then the bowing versions No. 3-4 in this scale, require an asymmetrical bow distribution: three beats against one to a single bow stroke.

Such asymmetrical bow distribution requires adjustment to bow speed (tri-fold increase) and pressure (tri-fold decrease) for separate quarter notes, compared to the three slurred quarter notes required to make the sound even. Bowing version No. 5 incorporates eighth notes.

The melodic line in No. 29. "Russian Song" follows the contour of the melodic line of the preceding scale. The two 4-measure phrases have the same melodic structure with several modifications. The ascending line in the first two measures of each phrase is identical. The role of the following half note (the pitch E, played on an open string) in the first phrase allows ample time to prepare positioning the 4<sup>th</sup> finger on the A string, while in the second phrase, the note at the top of the ascending line (the pitch A, taken with the 3<sup>rd</sup> finger) is followed by two descending notes in quick succession, establishing the new finger layout pattern. The three-note descending scale on the E string is followed by the 4th finger placement on the A string at the same quick pace, cutting the preparation time for adjusting the hand and turning the elbow inward to a minimum. The other melodic line modification happens in the third measure of each phrase: if the descending line in the first phrase contains quarter notes only, then the descending line in the second phrase is embellished with an addition of eighths, increasing the pace of moving notes. Students should pay careful attention to executing the transition from the lowered 1<sup>st</sup> finger to the  $4^{th}$  (in measures 6 – 7), and ensure that the  $1^{st}$  finger is not lifted prior to placing the  $4^{th}$ .

Piece No. 30. "Little Quail" is primarily played on the A string (with the exception of the first two notes), thus not involving the lowered the 1<sup>st</sup> finger. In fact, the lowered 1<sup>st</sup> finger does not appear again until page 37 of the tutor. It may seem illogical at first that the subsection dedicated to learning a layout that contained the lowered 1<sup>st</sup> finger, does

not include any piece after No. 29 for full two pages. Yet I came to the conclusion that this may be the most logical way to introduce the lowered 1<sup>st</sup> finger by not over abusing its use straight away. The most obvious negative aspect of including the lowered 1<sup>st</sup> finger in all study material (scales, pieces, etudes) immediately is the danger of shifting weight towards the 1<sup>st</sup> finger, causing the misbalance of hand posture, and contributing to creating the "lock" described above. Instead, students will acquaint themselves with the key of A minor without the psychological burden of having to constantly play the lowered 1<sup>st</sup> finger. After sufficient preparatory work done in the next two pages, the lowered 1<sup>st</sup> finger is reintroduced and regularly implemented thereafter.

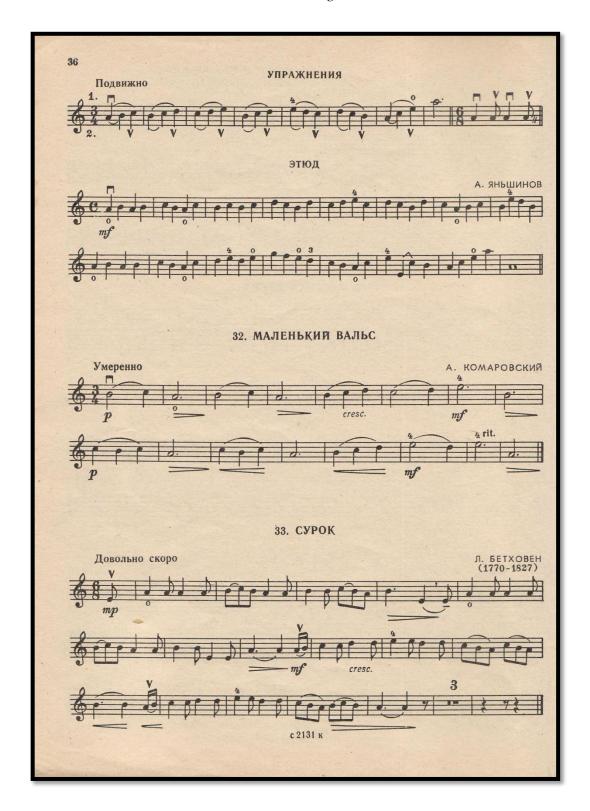
Piece No. 31. "Doll is Sleeping" contains metric challenges in the form of rests and ties, as well as the  $0-4^{th}$  finger leap. First, the  $0-4^{th}$  finger leap is "prepared" with the note E played on an open string (similar to piece No. 12). It is "prepared" in the sense that once students play note E on an open string, they anticipate (pre-hear) its pitch before playing it with the  $4^{th}$  finger. Pre-hearing or anticipating the pitch dramatically increases the probability of placing the finger on the correct spot on the fingerboard, creating a proactive approach in students, as I discussed earlier<sup>2</sup>.

Second, students should carefully observe the downbeat rests in measures 5-6 and 19-20. The bow must remain on the string during rests. In order to coordinate the bow stroke across the rest (both preceding and following the rest notes are taken in the same direction), student should stop the bow in the middle, observe the rest and restart the bow movement.

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<sup>&</sup>lt;sup>2</sup> See commentaries to piece No. 12 on page 126.

PLATE 36: The Young Violinist, 36.



At the top of page 36, first system, we find Exercises. Numbers above and below the time signature point to two bowing versions for study. After the double bar line at the end of the exercise is a new time signature -6/8 also for practice. The exercise is followed by a two-system Etude and pieces No. 32 and No. 33.

## **TRANSLATION**

Exercises (Con moto). [One System]

**Etude** by Aleksei Yanshinov. [Two Systems]

**32. Little Waltz** by Anatoly Komarovsky (Moderato)

**33. Marmot** by Ludwig van Beethoven (Allegro assai)

### **COMMENTARY**

The familiarization with the key of A minor continues on this page. As stated in the commentary to the previous page, the use of the lowered first finger (pitch F, taken on the E string) is minimized to a single use. The unchanged set of finger layouts allows student to shift focus from maintaining finger positions in the current layout to further study of triple (and compound duple) meter.

The two variants of triple meter exercise is the preparatory step to the following pieces: No. 1 and No. 2 for pieces No. 32 "Little Waltz" and No. 33 "Marmot" respectively. Three notes taken with a single slur in the first variant prepare for the unchanged continuous bow stroke movement implemented in each measure completely in the "Little Waltz," regardless of their rhythmical structure. Such unified bow movements

help students concentrate on orienting themselves in triple meter. The bowing pattern in the second exercise version (two slurred and separate quarter notes), prepare for the rhythmic grouping (quarter and eighth notes) in 6/8 in piece No. 33 "Marmot." The exercise should also be played in 6/8, as shown at the end of the exercise line, dedicating the entire measure to each finger change. The exercise's melodic line contains a three-note ascending and descending pattern. They play an important role in re-establishing the finger layout pattern in the left hand in a very thoughtful way: first, the three-note span is ideal to maintain sharp focus; second, the repeated two notes from the previous measures in each following measure (1-4, 5-6) helps students prepare finger movements automatically, and fully focus on bow movement tasks. The exercise ends with arpeggios.

The core melodic pattern in the Etude consists of two elements: the repetition of neighboring notes (measures 1, 3, 9, 11) and a three-note gesture (measures 2, 4 – 7, 10), including combined three-note lines (measures 12 - 13, 14 - 15). The repeated neighboring notes help student to stabilize positioning of the upper finger (the lower finger must always remain on the string in measures 3, and 11). Students should ensure that their fingers are well-positioned, falling on the fingerboard precisely and identically in both repetitions of this melodic pattern. The leaps in each two-measure rhythmic pattern are limited to a single leap until the finger layout is firmly settled. The multiple consecutive leaps appear in measures 13 - 15, reiterating the arpeggio melodic pattern. The lone occurrence of the lowered first finger in measure 12, appears in a  $2^{nd} - 1^{st}$  finger combination. I think the introduction the lowered first finger in this particular order is very significant. Once the second finger is placed, the first finger must be stretched down to its lowered position without shifting the hand balance towards the first finger, thus

keeping it in place. If the first finger is introduced in a  $1^{st} - 2^{nd}$  finger combination, the student's as yet untrained sense of hand positioning involving the lowered first finger will inevitably lead to a misbalanced hand position, with a tendency to lean towards the first finger. The lowered  $1^{st} - 2^{nd}$  finger combination presupposes the hand to be in a lower half position as a default positioning, whereas the initial second finger placement allows the student to maintain a "regular" hand positioning in the  $2^{nd} - 1^{st}$  finger combination, stretching down the first finger.

The bow stroke, covering the span of three beats, helps maintain even bow speed throughout the piece No. 32. "Little Waltz," regardless of the rhythmic sequence of each measure (dotted half note, half and quarter notes, and three quarter notes). The entire piece is played on the A string, eliminating the need to work on string crossings. The melodic line in both eight-measure phrases ascends towards the climax (pitch E, taken with the fourth finger) in measures 7 and 14 - 15 respectively. The first eight-measure phrase begins with the  $1^{st} - 2^{nd} - 0$  finger pattern, where the placement of the second finger is assisted by placing the "intermediate" first finger, whereas the second phrase begins with the pattern of  $2^{nd} - 1^{st} - 2^{nd} - 0$ , where the  $2^{nd}$  finger is placed on its own.

The second and third fingers in measures 5-6, are repeated, leading up to the fourth finger, whereas in the corresponding part in the second phrase in measures 13-14, the fourth finger is taken directly after the three-note ascending line.

The uneven rhythmic figuration of the compound duple meter, consisting of a quarter and eighth note, found throughout piece No. 33. "Marmot," requires work on bow distribution. The quarter note (two beats), taken downbow is twice as long as the following eighth note (one beat) taken upbow; therefore it is necessary to adjust the bow

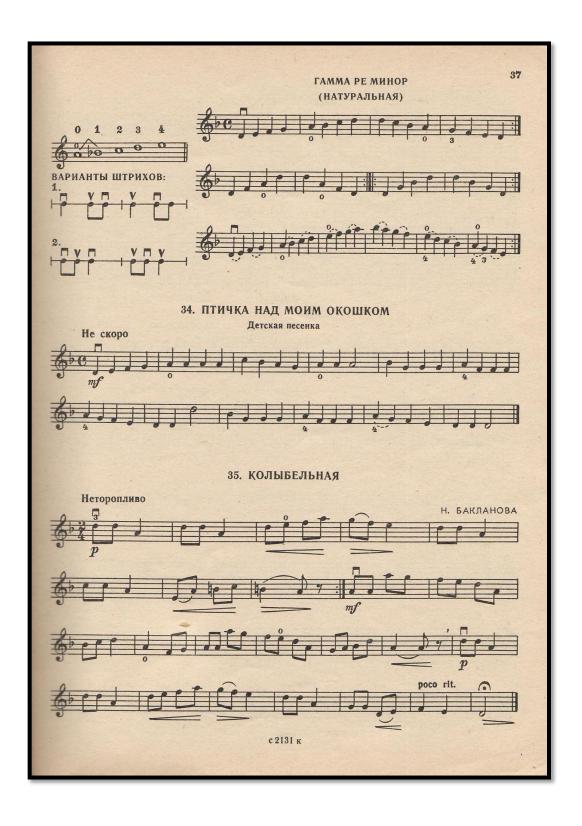
speed and pressure. In my teaching practice, when I ask students to execute this uneven rhythmical pattern, they encounter two problems: first, by using similar bow speed for both quarter and eighth notes, they keep slipping higher up the bow until they run out of bow; second, when trying to rectify the first discrepancy, they increase the bow speed on the eighth note in order to come back to the starting position of the bow, ending up "screaming" the eighth note. To even out the discrepancy in volume production due to the uneven length of the notes, the work on bow distribution must include the proportional adjustments of bow speed and pressure: a twofold bow speed increase requires a proportional decrease in bow pressure. This will also ensure the correct metrical accents on the downbeats, avoiding false accents on the 3<sup>rd</sup> and 6<sup>th</sup> beats of the measure.

There are three types of bowing patterns in the piece. All rhythmical figurations are tied or slurred to fit one of them:

- 1. Quarter and eighth notes (or groups of two slurred and one separate eighth notes):
- 2. Dotted quarter (or tied quarter and eighth note) in measures 4, 11, 15:
- 3. Dotted quarter tied to a quarter and group of two slurred sixteenth notes in measures 8, 12.

The bow speed and pressure in the second bowing pattern should remain even, whereas in the third bowing pattern, containing a five-beat combination of tied notes, the bow speed should dramatically decrease (while bow pressure increases proportionally). It is advisable to save the bow by leading it slightly over its middle point to ensure that the sound quality remains intact in one-beat combination of two slurred sixteenth notes of the return upbow movement with lightened bow pressure.

PLATE 37: The Young Violinist, 37.



In the top left corner of page 37, we find the bowing diagram that indicates the bowing variants for study. The marking above  $0 - 1^{st}$  finger in the set up exercise indicates the half step distance between the nut and first finger. To the left, we find three-systems of scales and arpeggios. The dotted-lined slurs in the scale of the third exercise indicate that the slurs are optional. The scales are followed by pieces No. 34 and No. 35.

# **TRANSLATION**

- **D Minor Scale** (Natural) with bowing options [three systems]
- **34. Bird at My Window.** Children's song (tempo indication, not too fast).
- **35.** Lullaby by N. Baklanova (tempo indication, moderately slow).

# **COMMENTARY**

The placement of the lowered first finger continues in the key of D minor, covering A and E strings (as opposed to only covering the E string in A minor). The work on the page begins with the customary finger setup exercise, involving a lowered first finger on the A string. One octave scale and arpeggios are followed by an extended scale, covering three strings – D, A, E. It can either be played with slurs (two notes to a bow), and contains a lowered fourth finger, or with to lowered first fingers on the A and E strings. The bowing versions can be applied to all three systems of scales and arpeggios, continuing the work on bow distribution.

One of the main tasks in Piece No. 34. "Bird at My Window," which covers a span of two strings, is the alternating position of the first finger on D (regular) and A (lowered) strings. The initial ascending scale (in measures 1-2) set the finger layout on D string. The following descending scale (in measure 3) establishes the distance between second and lowered first finger on the A string. Once again, the setting up of the lowered first finger begins with the placement of the second finger, followed by an extension of the first finger down, preserving the correct hand posture.

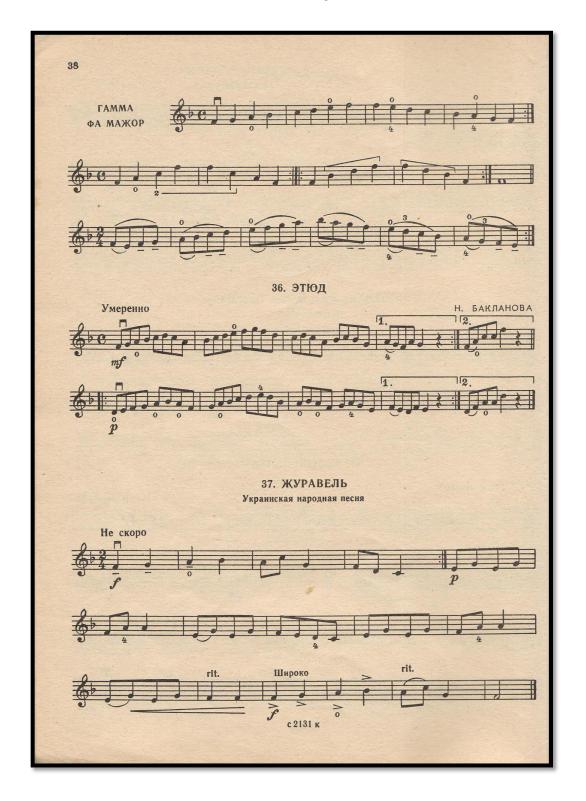
I would like to discuss the sequence of the lowered  $1^{st} - 3^{rd} - 4^{th}$  finger combination found in measures 5 - 6. At this stage of their development, the students' primary focus should be centered around preserving the correct weight distribution in hand posture. In this sequence, the third finger's function as a pivot serves an important role in balancing hand posture when proceeding from the lowered first finger to the fourth. Once the first finger is lifted, students should turn the palm towards the fourth finger, bringing the outer part of the palm (little finger side) closer to the fingerboard. When performing the turn, students must make sure to not leave the first finger in its lowered position but instead, bring it up simultaneously with the turning movement of the palm, maintaining the distance between the first and fourth fingers in the process. This will allow the necessary space for the fourth finger to be placed without overstretching it.

In the sequence of  $3^{rd}$  – lowered  $1^{st}$  –  $3^{rd}$  fingers (in measures 8 – 9), the lifted third finger must maintain its position above the fingerboard when placing the lowered first and should not be folded down towards first finger, as it only needs to be moved across to the D string without changing the distance between fingers.

Piece No. 35. "Lullaby" covers the span of three strings: D, A, E. The task of smoothly alternating the first finger position remains a priority. The outline of the lowered positioning of the first finger on A and E string and the regular first finger on the D string remains intact, except in measures 7 – 8, where it is raised from its lowered positioning. In measures 3 – 4, the first finger must remain on the fingerboard, providing the base for the following third and second fingers. When placing the third finger, students must ensure that the proximal phalanges of the index and middle fingers are not touching each other and maintain a similar distance between all fingers. After placing the third finger in measure 9, it is important to pre-stretch the second and first fingers down to ensure the efficiency of finger movements. Once set, it is advisable to maintain the distance between the third and lowered first fingers until measure 22.

The title of the piece – "Lullaby" – helps students to understand the character of the piece, establishing an unhurried lulling pace, as well as the mellow tone of the sound. The dynamic outline of the piece presents three sections: p - mf - p. Both p sections contain *crescendo* and *diminuendo* signs that help student to feel and imagine the rocking movement of a sleeping child in its mother's arms, thus dictating the technical aspects of bow movement such as speed and pressure. In the mf section, the steady dynamic and a pattern of continuous eighth notes allows the student to increase the amount of bow movement (as well as its speed), automatically increasing the dynamic.

PLATE 38: The Young Violinist, 38.



The title in the top left indicates the key of the scale, F Major. The bracket in measures 1-2 on the second system over the arpeggios indicate the retention of the second finger. The brackets in measures 3-4 on the second system indicate the simultaneous retention of the first finger on the A and E strings. The variant bowings marked on top and bottom of the third system from the top indicate the bowings to be studied. The scale is followed by pieces No. 36 Etude and No. 37 "Crane."

#### **TRANSLATION**

**F Major Scale** [Three Systems]

**36. Etude** by N. Baklanova (Tempo indication, moderately).

**37. Crane.** Ukrainian Folk Song (Tempo indication, not too fast; broadly)

### **COMMENTARY**

The finger layout applies in the D minor scale, arpeggios and pieces on the previous page, containing the lowered first finger on the A and E strings, carries over to the relative key of F major on this page. An octave F major scale covers the span of three strings: D, A and E. The descending part of the scale contains two fingering variants: notes E and A can either be played on an open string or taken with the fourth finger. It is advisable to start with the "open string" variant to set up and stabilize the 3<sup>rd</sup> – 2<sup>nd</sup> – lowered 1<sup>st</sup> finger layout, prior to adding the fourth finger. In the second variant, it is important to observe correct the weight distribution and inward auxiliary movement of

the left elbow carefully when placing fourth finger. Students must maintain proper distance between proximal phalanges of the index and middle fingers.

The bracket over the first arpeggio (in measures 1-2 on the second system) indicates that the second finger should be retained. The difficulty of its retaining lies in the maintaining of an "upright" positioning of the finger, in order not to interfere (touch) while playing on the E string. The "upright" positioning of the finger must be flawless in order to avoid touching the E string; therefore in my teaching practice I found that not all my students were able to execute it with a great degree of comfort at this stage of their development.

The brackets over the second arpeggio (in measures 3-4 on the second system) point to the simultaneous retaining of the first finger. The simultaneous retaining of the same finger on two strings is one of the most important elements in the development of finger efficiency, eliminating the unnecessary steps of lifting and placing the same finger multiple times.

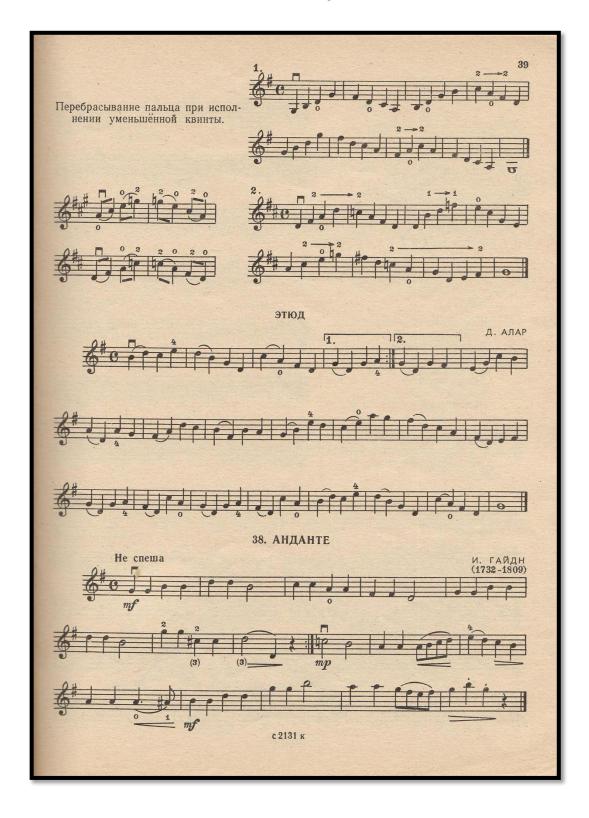
The bowing variant of two slurred and two separate eighth notes on the third system adds the task of bow distribution: a whole bow for the slurred notes and a half bow for separate notes.

No. 36 Etude combines both relative keys of F major and D minor in each of the two four-measure phrases respectively, incorporating the work of the current and previous sections into one etude. And if the first four-measure phrase in F major only implements a lowered first finger, then the second four-measure phrase in D minor covers both a regular and lowered first finger, drawing the student's attention to the task of finger alternation. The first F major phrase (first system) starts with two six-note ascending

scales: the first scale contains one lowered first finger (B flat) in measure 1, whereas, the second scale covers two lowered first fingers (B flat and F natural). Next, there are four melodic line elements of two neighboring notes in the descending direction, starting on notes F (measure 2), C and B flat (measure 3), and G (measures 3 – 4) that help students to further consolidate the distances in each fingers combination. The second D minor phrase's structure mirrors that of the first phrase, containing both lowered and regular first fingers. A student should pay close attention to the correct positioning of alternating the first finger in relation to the second and third fingers.

Piece No. 37. "Crane" can be divided into three sections: first – measures 1-4; second – measures 5-12; third – measures 13-16. The first and third sections are almost identical, containing a four-note scale that includes only the lowered first finger, while the middle section includes only the regular position first finger. Such division helps students to focus on one finger layout at a time, keeping attention focused. The dashes below the notes in the initial scale indicate a slight bow stroke emphasis. The accents and the "broadly" marking in the second iteration of the scale (in measures 13-14) indicate a broader, slightly accelerated bow stroke for each note. It is very important to play both sections in a f dynamic, avoiding any timidity and indecisiveness in arm movements when executing the bow stroke. The "faster paced" middle section, comprised of mostly eighth notes, helps students to consolidate further the already familiar regular  $1^{st} - 3^{rd}$  finger distance and focus on distinguishing it from a distance that contain a lowered first finger in the two other sections.

PLATE 39: The Young Violinist, 39.



In the top left corner is the description of the technical goal of the two exercises. Below we find two small preparatory exercises to set the seventh chords that include both raised and lowered second finger on the A and D strings. To the right we find two main exercises of the two systems each, marked with numbers "1" and "2." The arrows in exercises indicate the alternating finger positions. The exercises are followed by the Etude and piece No. 38.

# **TRANSLATION**

Throwing finger over [from one string to another] when playing a diminished fifth.

Etude by J. Alar.

**38. Andante** by J. Haydn (Tempo indication, moderately slow).

# **COMMENTARY**

The goal for this page is to elaborate on the acquired habit of tuning a diminished fifth in a dominant seventh chord, using a method of throwing a finger over from its raised position on one string to its lowered position on another, and vice versa. The two two-measure finger set up exercises (on the A and D strings) are found in the top left corner. When throwing the finger over from one string to another, student should move it to its new position promptly. It is important to avoid placing any fingers other than those marked on the fingerboard.

The following arpeggio-like exercises, marked with numbers "1" and "2," continue the study of alternating (throwing over) the second and first fingers. The arrows indicate the finger that is being "thrown over." The study of finger alternation in quick succession (on an open string) is an integral part of the complex approach to achieving efficiency of finger movements.

Exercise No. 1 contains two marked alternations of the second finger that involve the same set of notes – F sharp (raised) and C natural (lowered): the sequence of lowered and raised second finger (measures 4, 6-8); and the sequence of raised and lowered second finger (in measures 7). The first sequence is repeated three times, to ensure that the student consolidates and automatically places the alternating finger. In addition to that, the inversions of the G major arpeggio appears in measures 3 and 5, containing two to three previously played notes in each iteration.

The next exercise, No. 2, contains more diverse types of finger alternations. The first alternation involves the second finger and contains a set of notes from the previous exercise – F sharp and C natural. This time, the lowered second finger comes after the third, drawing the student's attention to establishing the whole step distance between them. In the next finger alternation that involve the first finger (measures 3-4), the student should focus on establishing the different distances between the regular first and third, and lowered first and third fingers. The exercise concludes with the extended second finger alternation on the A and E strings that span two measures.

The work in the Etude is centered around alternating the initial set of lowered and raised second fingers – C natural and F sharp. The melodic line is primarily comprised of

broken thirds and arpeggios. When positioning the second finger to its lowered or raised place, the student must ensure that it is placed firmly and decisively.

In piece No. 38. "Andante," students should pay careful attention to the "throwing over" motion of alternating the second finger that moves directly from its lowered positioning to the raised (measure 7). The finger must be lifted and swiftly moved across from the E to A string, avoiding any sliding or dragging movements. The alternative fingerings (provided below the notes) should be studied as well. Another issue I would like to draw attention to is found in measures 12 – 13: the sliding of the first finger. In order to execute the slide that starts with a lowered first finger, it is important to position the hand by retaining its positioning after replacing the position of the regular first finger (measure 11), and only after completing that, extend the finger down back towards the nut. Extending only first finger back towards the nut without adjusting hand positioning, allows the finger to return to its "original place" after completing the slide, rather than moving it upwards to an unfamiliar raised positioning, if the starting hand position is lowered.

PLATE 40: The Young Violinist, 40.



The finger layout diagram, description and notes marked with finger numbers in the top left corner, set the goal to acquire a habit of executing a major tetrachord with raised third finger – a finger position in which the third finger is placed next to the fourth. The scale, arpeggio and arpeggio-like exercise are in the top right side of the page. They are followed by pieces No. 39 and No. 40. Below the finger layout diagram is the poem for piece No. 39.

# **TRANSLATION**

Semitone Between 3<sup>rd</sup> and 4<sup>th</sup> Fingers

[3 staves of exercises]

**39. Jean and Pierrot**. Old French Song by Jean-Baptist Lully (character indication, playful).

Jean knocks to the neighbor:

– Hey, my friend Pierrot!

Give me for a minute

Feather quill I'll draw.

And, my dear a fire

I might need, as well.

Since no flint I find

In my cold raw cell.

**40. March** by D. Kabalevsky (character indication, vigorously).

# **COMMENTARY**

The study of the A major scale and piece No. 39 teaches the acquisition of a habit of executing a major tetrachord from the first finger – a finger position in which the raised third finger is placed next to the fourth. The finger set up exercise, description and the diagram of the new finger layout with raised third finger, found in the top left corner of the page, help students visualize it. The introduction of a new finger positioning – the raised third – is limited to only two strings: D and G. The approach of associating a new finger positioning with a limited number of particular strings, as has been done before, is a great first step in its phased introduction. This way, student will not feel overwhelmed. The phased limited introduction of any new element of violin technique in general will ensure that not only the new skill will be adopted properly but also that students will be able to keep in sight all previously learned skills. Sometimes in my teaching practice I noticed that when a new and difficult skill is introduced, students feels so overwhelmed and preoccupied with that particular issue that all other parts of violin technique are overlooked and neglected.

One of the key elements of the correct placement of the raised third finger is to maintain the proper distance between the proximal interphalangeal of the index, middle and ring fingers. If the proximal phalangeal between index and middle fingers are squeezed, the distance between middle and ring finger increases, causing muscles of the latter to be strained.

The A major scale and arpeggio contains raised third fingers on both the D and G strings. The markings above the notes in the first system indicate the close proximity of

the raised third finger to the fourth. The arpeggio on the third system alternates the raised (G sharp) and regular (D natural) third finger placement (in measure 2).

Piece No. 39. "Jean and Pierrot" involves only two fingers (first and second) for almost its entirety: three out of four four-measure phrases are identical and contain no string changes. The piece, in its simplicity, is reminiscent of pieces No. 1 and No. 2 from the A string study. This helps keep their full attention on the task of placing the raised third finger (measure 11). It is important to pre-stretch it, while maintaining the distances between the proximal interphalangeal, as described above, as well as turning the left elbow inwards to maintain an "upright" hand posture.

In piece No. 40. "March" the raised second (C sharp and F sharp) and third (G sharp and C sharp) fingers are lowered to C and F natural and G and C natural respectively. The accented quarter notes should be played with an energetic and accelerated bow stroke, a preliminary step to learning the *martelé* stroke. The bow should not be lifted during quarter rests. The bow stroke in the middle section played in *p* should become smoother, decreasing the bow speed.

PLATE 41: The Young Violinist, 41.



Pieces 41 and 42. On the right side of the page below the title of piece No. 42 "Song about Lapwing" is the poem describing the scene depicted in the image at the bottom of the page (the poem is based on a popular children's song of the same title): the lapwing [that is, *vanellus vanellus*, or commonly, the plover] on the left side of the image has become agitated after seeing children walking nearby. According to the rest of the poem (not included in the given text) the lapwing have become agitated because the bird is worried that the children will harm the nestling. But the children assured the lapwing that they are friends of the birds.

# **TRANSLATION**

- **41. The Song of May** by W. A. Mozart (Tempo indication, with movement).
- **42. Song about Lapwing** by M. Iordansky (Tempo indication, lively).

Lapwing at the road,
Lapwing at the road,
He, eccentric with a rosy blush.
"Tell me why you're coming,
Tell me why you're coming,
Why are you coming at me with such a rush?"

# **COMMENTARY**

The introduction of the raised third finger carries over from the previous page of the tutor. The implementation of the raised third finger, despite being introduced on both the D and G strings, is only limited to the D string in pieces No. 39 – 42, while piece No. 40 omits it altogether. Since piece No. 40 is the only piece in this mini-cycle that omits the

raised third finger, it encompasses three strings – A, D and G – as opposed to only two for the other pieces. Such deliberate limitation of the number of tasks to lean helps students stay focused. Following the main principle of gradual complication of the materials in the tutor, pieces No. 41 and No. 42, while maintaining the same finger layout, are presented in a more challenging 6/8 meter, and contain irregular rhythmic figurations.

The value of each bow stroke in piece No. 41. "The Song of May" is equal to a dotted quarter note, consisting of either a dotted quarter note, a combination of slurred quarter and eighth notes, or a group of three slurred eighth notes for the majority of the piece. The only other rhythmic pattern of a tied quarter and eighth note, followed by an eighth rest and an eighth note taken with a separate bow stroke is found in measures 4, 8, 12, 16 at the end of each four-measure phrase. The unified bow movement (amount, speed) will help the student to focus on the tasks of correct finger placement, including that of a raised third, and will bring further familiarization with 6/8 meter. The dashes below the tied eighth notes (in measures three and seven) indicate that they should be separated from the preceding quarter note by a slight stopping of the bow. It is important not to lift the second finger prior to placing the third finger in measure 10, and anticipate the third finger alternation by stretching it and turning the elbow inwards in measure 11, where the open string in the descending scale allows extra time to complete the arm and finger adjustments smoothly. The crescendo and diminuendo signs help students to learn the basic elements of phrasing.

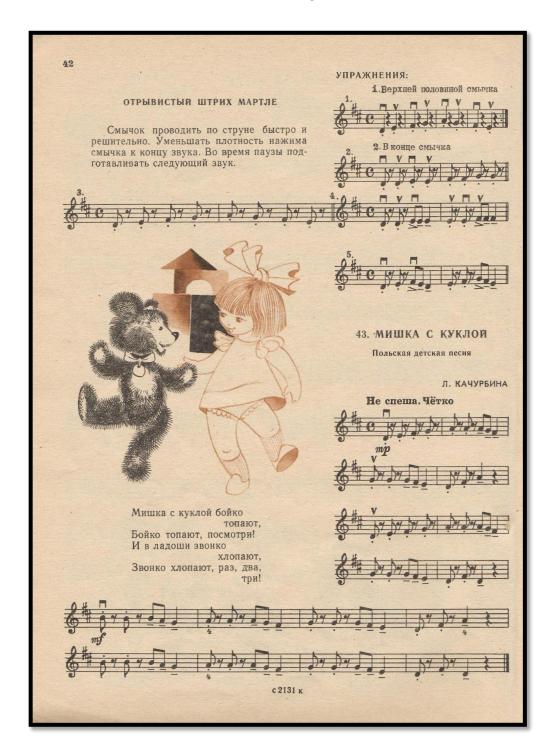
The main rhythmical challenge in piece No. 42. "Song about Lapwing" is the implementation of the dotted quarter and an eighth notes in a reverse order. In my

teaching practice I noticed that students are so accustomed to playing this rhythmic combination in a traditional order (quarter note followed by an eighth note) that the reverse combination takes them by surprise. Playing the two groupings (inverted and regular) side by side in measures 4-5, often requires time to adopt. One of the most helpful aspects of working on this rhythmic grouping is to tie it in to work on bow distribution, allotting an even amount of bow for each eighth note beat. Allotting strictly a  $\frac{1}{4}$  part of the bow for the eighth note will help the student achieve rhythmic precision with greater accuracy in a shorter amount of time.

In measure 4, the bracket indicates that the first finger should be placed on the D and A strings simultaneously. The "throw over" finger movement, adopted earlier, is not appropriate here because both notes taken with the first finger need to be slurred. Therefore, the first finger must be placed on both strings simultaneously.

The raised third finger is introduced in this piece in a descending (in measures 12 - 13) and ascending (in measures 14 - 15) four-note scale. For the most comfortable and efficient finger movements, the interphalangeal of the index, middle and ring fingers must maintain an approximately equal distance between each other.

PLATE 42: The Young Violinist, 42.



The "short stroke *martelé*" title of the page marks the introduction of the first short stroke with the bow: *martelé*. Below the title are the instructions on how to correctly execute the stroke. There are 5 exercises. Exercise No. 1 is marked to be played in the upper half of the bow. The remaining exercises are marked to be played at the tip. Exercises No. 2, 4 and 5 are not presented in their entirety but are meant to be continued to complete the ascending and descending scale. The image of the doll and teddy bear trippingly stomping when walking together on the left side of the page is designed to help transmit the energetic character of a *martelé* stroke in piece No. 43.

#### **TRANSLATION**

# Short stroke *martelé*.

The bow is to be moved quickly and resolutely on a string. Reduce the density of bow pressure at the end of the sound. Prepare for the following sound during rests.

# **Exercises**:

Upper part of the bow

At the tip.

**43. Teddy Bear and Doll**. Polish Children's Song by M. Kachurbina (Tempo indication, moderately slow. With emphasis).

Teddy bear and Doll are stomping well, Yes, they stomp well, glad and free! And they're clapping happy strolling down, Happy strolling down, one, two, three!

# **COMMENTARY**

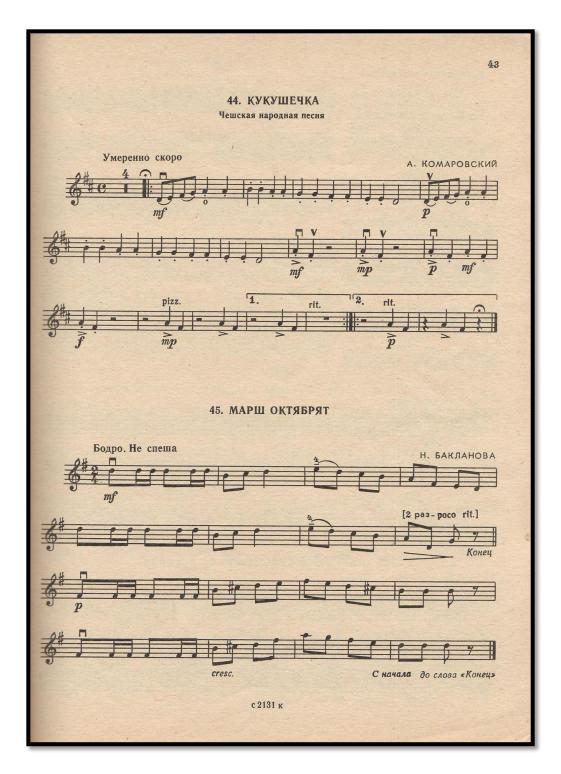
This page is dedicated to the study of the *martelé* stroke. *Martelé* (French) literally means "hammered." The *martelé* stroke can either be played with the whole bow or a part, predominantly in the upper half. There are two important components of the stroke – the very beginning of the sound, a sharp attack, an active arm (forearm) movement impulse that allows the bow to move quickly and energetically along the string; and the ending of the sound – an acute sound cut off that transmits the sharp character to the entire stroke. It is very important to reduce the density of the bow pressure at the end of the sound. Grigoriev wrote (*Method*, 148): "It is expedient to not stop the bow by forcefully pressing it against the string, but as if it comes from the initial impulse, leaving the bow pressed slightly on a string."

There are five *martelé* stroke exercises at the top of the page. The first three involve the *martelé* stroke only, while the last two combine it with *détaché* strokes. Exercises No. 2, No. 4 and No. 5 are not presented at full length (to save space) but it is implied that they should be completed for the entirety of a five-step ascending and descending scale. Exercise No. 1 is comprised of alternating quarter notes and quarter rests, and should be played using the upper half of the bow (middle to the end). Exercises No. 2 and No. 3 are comprised of alternating eighth notes and eighth rests, and should be played at the tip. The shortening of note length implies a faster tempo. Exercise No. 2 consists of two bow strokes per pitch change, pairing it with the downbow stroke to allow students to focus on executing both downbow and upbow strokes. Whereas in Exercise No. 3, the pitch change coincides with each downbow and upbow *martelé* strokes, requiring the student to maintain evenness. Exercises No. 4 and No. 5 combine *martelé* and *détaché* strokes.

The same principle of the accelerated pace of pitch change from one exercise to another found in the two previous exercises is applied here. The main challenge of combining *martelé* and *détaché* strokes is to adjust the bow speed immediately, as well as change the energetic springy character of a *martelé* stroke to the more sustained *détaché* stroke.

Piece No. 43. "Teddy Bear and Doll" implements all the aspects of bow stroke execution learned in these exercises. Reciting the poem and seeing the image of the doll and teddy bear trippingly stomping when walking together, helps to transmit the energetic character of the *martelé* stroke. The fingers of the left hand should fall on the fingerboard energetically, and when combined with a well-executed *martelé* stroke, create the vigorous character of the piece. The note A should be taken with the fourth finger in the first eight-measure phrase in order to preserve the uniformity of playing on the D string. The quarter note (measures 2, 6, 9 - 11, 13 - 15) should remain sustained.

PLATE 43: The Young Violinist, 43.



This page contains pieces No. 44 and 45.

# **TRANSLATION**

- **44. Little Cuckoo**. Czech Folk Song, arr. A. Komarovsky (Tempo indication, moderately fast).
- **45.** Children's March by N. Baklanova (Character indication, not too vigorous).

#### **COMMENTARY**

The *martelé* bow stroke in piece No. 44. "Little Cuckoo" is combined with the *legato* stroke. If the bow speed transition between the notes played with *martelé* and *détaché* bow strokes in exercises and piece No. 43 "Teddy Bear and Doll" is "prepared" by a separating rest, then the bow speed transition from *legato* to *martelé* bow stroke in this piece occurs immediately without such preparation, mobilizing the student's alertness. The work on executing the bow speed transition should begin with the inclusion of a rest between the strokes, focusing on rapid bow speed acceleration in a *martelé* stroke, gradually reducing the rest's length until it is completely removed. One of the key elements of a successful rapid bow acceleration is to execute it with a quick forearm movement only, barring any involvement of the entire arm.

One of the problems of executing a *martelé* bow stroke at this early stage of learning is the uneven execution of downbow and upbow, because of the naturally weaker initial impulse of upbow forearm movement. On top of that, the upbow stroke often coincides with the weaker beat, which in turn further exacerbates the weakening of the upbow

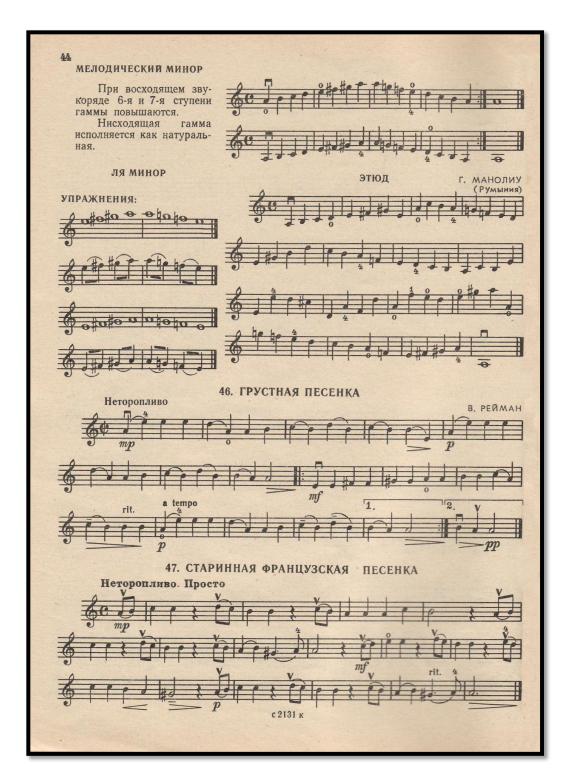
forearm movement. I came to the conclusion that the best way to even out the strength of both down and upbow forearm movements is to change the order of bow direction, taking the downbeat (strong) beat upbow and vice versa. Such an approach is implemented in the two repetitions of the same material in the first two four-measure phrases, where first phrase begins downbow and the second upbow.

The second part of the piece (measures 9-16) implements the dynamic gradation. It is presented in the following sequence: mf - mp - p - mf - f, imitating the cuckoo. The work on dynamic gradation should not be merely about playing louder or softer; instead, the main focus should be about expressing certain sound qualities tied to a particular image or character at a given dynamic level. Grigoriev noted (Method, 148): "With this stroke [ $martel\ell$ ] in a forte dynamic, one can express an energetic, volitional, brave, or heroic state of being, and in piano – graceful, dance-like springy, sharp character." Such an approach serves to stirs the students' imagination and help lay a foundation for developing tone.

The title of piece No. 45. "Children's March" helps students to define the character of the accented bow stroke. I think it is very important that the piece's title directly correlates to its character, to which young children can relate their own life experiences. Correlating violin playing with life experience help create a vibrant "living" bond between children and their instrument. After all, the world that surrounds them is full of vibrant colors and a myriads of sounds. Their violin playing should reflect that.

The "active" accented bow stroke should be applied to each separate eighth note. In the rhythmic figuration of an eighth and two sixteenth notes, the eighth note should be played with energetic accented bow strokes, reducing the pressure towards the end, whereas the two sixteenth notes should be played at the tip (or frog), with reduced bow pressure. In the left hand, students should pay attention to the precise placement of alternating second finger positions.

PLATE 44: The Young Violinist, 44.



The "Melodic Minor" title with descriptions identify the main objective of this page: raising and lowering the sixth and seventh steps of the scale in the ascending and descending direction. Below we find finger set up exercises, containing the upper tetrachord of the A minor scale. At the top of the page, we find scales [two systems]. The scales are followed by the Etude and pieces No. 46 and No. 47.

# **TRANSLATION**

# Melodic Minor

The sixth and seventh steps are raised in the ascending scale. The descending scale is played as natural.

# **A Minor**

**Exercises** [four systems]

**Etude** by G. Manoliu (Tempo indication, moderately).

**46. Sad Song** by V. Reiman (Tempo indication, moderately slow).

**47. Old French Song** (Tempo indication, moderately. Simple).

#### **COMMENTARY**

This page begins the study of melodic minor scales. It starts with the tuning of their upper tetrachords that contains the alternating sixth and seventh steps of the scale. The finger set up exercise covers the upper tetrachord of the A minor scale in both octaves, containing of the first and second fingers in alternation in the upper octave, and the second and third fingers in the lower octave. When working on the finger set up that

involve alternating fingers, students should pay very careful attention to the timing of retaining, lifting and preparing each finger in order: after retaining all fingers in the ascending scale, each succeeding finger in the descending scale must be lifted, stretched down, and held above its prior place prior to lifting the preceding finger. Such preparatory work will ensure great efficiency in finger movements, avoiding tardy "last gasp" attempts to move fingers. The faster slurred version of the exercises (on the second and fourth systems) help finger movements become automatic.

After the thorough study of the upper tetrachord, the student can proceed to implement the principles of finger movements in the scale. A two-octave scale is split into two parts – the upper and lower octave – in order to separate the study of tetrachords with different alternating fingers.

The Etude incorporates elements of the ascending and descending scale, the arpeggio (in measure 5), and arpeggio inversions (measures 10-11), culminating on the highest note of the scale in measure 12, before descending to the lowest. It is interesting to note that the top notes in each ascending and descending melodic part patterns in the first three four-measure phrases gradually rise to a climax: C (measure 3) – D (measure 5) – E (measure 9) – F (measure 11) – G sharp and A (measure 12). All the "top notes" occur at different points in the phrases.

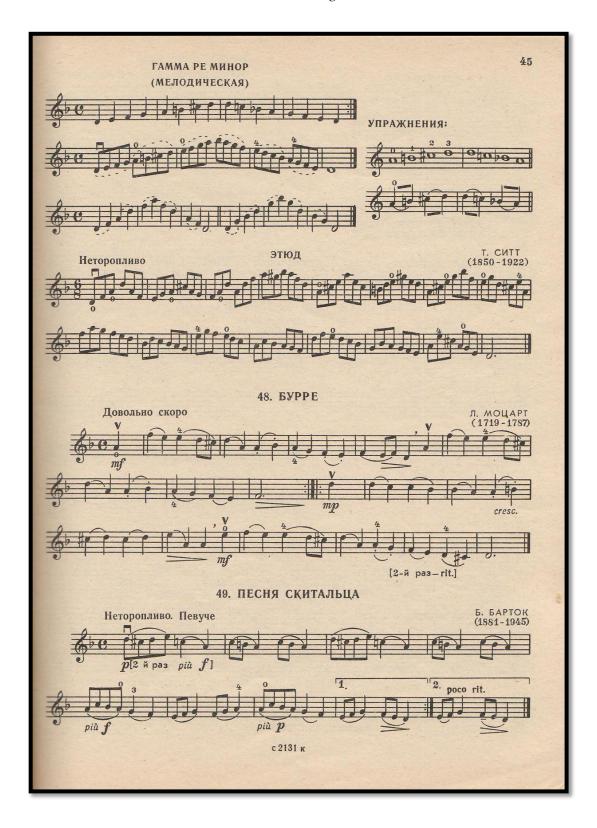
Piece No. 46. "Sad Song" covers the span of two strings: D and A. The first, second and fourth four-measure phrases are nearly identical (with the exception of measure 4), omitting the use of the raised third finger altogether. The raised third finger is implemented only once in the entire piece (measure 10) in a raised  $3^{rd} - 0$  combination, so that the student may focus primarily on establishing the distance between the raised

third and two preceding fingers – first and second (in measures 9-10). When placing the fourth finger on its own in measures 1, 5 and 13, students should remember to keep their hand posture unchanged by not to leaning towards the little finger. When placing the second finger (in measure 4), the first finger may be lifted and placed back on both the D and A string simultaneously to ensure that the string crossing is smooth. The *alla breve* (cut time) time signature allows two slurred quarter notes to be taken in one beat, helping to unify the bow stroke speed. The quarter notes taken with a separate bow are intentionally kept simplified in the left hand by either repeating the same note or incorporating a simple  $0-1^{\rm st}$  finger combination. Such bow stroke unification is an immensely effective way to direct the student's complete attention to left hand tasks, while at the same time making the right hand movements automatic. Such deliberate redirection of attention from the left to right hand task execution and vice versa is only possible through the highly thoughtful design of the musical material (pieces, exercises etc.).

The main material of piece No. 47. "Old French Song" is centered around the A string, occasionally moving across to the neighboring E and D strings, where the E string is limited to the movement of only the lowered first finger, and the D string – of the raised third on its own or combined with the fourth finger. By associating the E and D strings exclusively with the lowered first and raised third fingers, the respective finger placement can be consolidated and crystalized in the student's mind, turning it into an acquired habit. One of the primary goals of the piece is to learn to place the raised third finger on its own, as well as combining it with placing the fourth finger next to it.

Despite having a variety of rhythmic values (eighth, quarter and half notes, as well as a grouping of dotted quarter and eighth notes), the bow stroke is unified into two groupings – quarter and half notes – via the implementation of slurs. Working on bow distribution plays an important role in establishing the correct metrical accenting of two quarter notes (in measures 1 – 2 and similar) by a slight emphasis on the first note. When playing a group of two slurred eighth notes and the preceding quarter note (separated by a quarter rest) upbow, as in measure one (and similar), students should decrease the bow speed on the second quarter note, while keeping the bow on a string. On the following downbeat, the bow speed should return to its original speed, placing the required metrical accenting naturally without any additional bow stroke adjustments.

PLATE 45: The Young Violinist, 45.



The "D Minor scale (melodic)" title at the top of the page indicate the key addressed on this page. The finger set up exercises in the top right corner contains the study of the upper tetrachord of the D minor melodic scale. To the left we find scale and arpeggios. They are followed by Etude and pieces No. 48 and 49.

# **TRANSLATION**

**D Minor Scale** (Melodic)

# **Exercises:**

**Etude** by H. Sitt (Tempo indication, moderately slow).

**48. Bourée** by L. Mozart (Tempo indication, very fast).

**49. Song of a Wanderer** by B. Bartók (Tempo indication, moderately slow, songlike).

# **COMMENTARY**

The study of the melodic minor continues on this page. As in the original introduction of the lowered first finger, its initial implementation on the E string is moved to the A string in the context of a melodic scale – from the outer to one of the middle strings.

Moving alternating fingers of the upper tetrachord (D minor) from the outer to the middle string increases their more frequent use, since the main body of the material is implemented on the middle strings. For example, the use of the lowered first finger in the etude on the previous page of the tutor is limited to only two appearances (in measures 11

and 13), whereas its use here appears 11 times and it involves the lowered first finger on both the A and E strings.

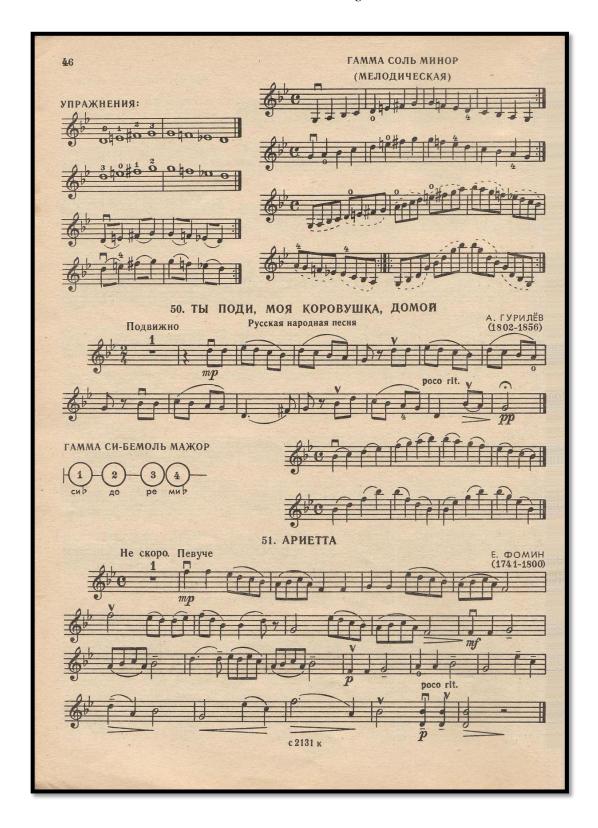
The Etude contains some of the most complex musical material in the tutor, encompassing many aspects and elements of violin technique learned so far. The steady pattern of eighth notes help to focus attention on executing left hand tasks. The melodic line follows the familiar ascending – descending pattern, culminating on the highest note of the scale. The line contains elements of arpeggios (including inversions), consecutive leaps of ascending thirds and the descending fourth (in measure 7-8), descending fivenote scales, and leaps of sixths (in measures 10-13). The first ascending eight-measure phrase contains only the raised sixth and seventh steps of a D minor scale (B natural and C sharp), whereas, the second descending eight-measure phrase has only the lowered seventh and sixth (C natural and B flat), dividing the study of alternating fingers into two separate sections.

The primary left hand goal of the first eight-measure phrase in piece No. 48. "Bourée" is to consolidate the transition from lowered first finger on the E string to the fourth on the A string. The first repetition of this transition is completed through a "preparatory" open string, allowing extra time to turn left elbow inwards and stretch the fourth finger (in measure 1, 5), whereas, in the second repetition the student should place the fourth finger directly after the lowered first (measures 2-3, 6-7). The second eight-measure phrase begins with the back-to-back implementation of the melodic minor finger alternation in both the descending and ascending direction on the same string for the first time, after the thorough preparatory work completed on the two previous pages.

The left hand task in piece No. 49. "Song of a Wanderer" is the second finger (C sharp – C natural, measures 1 – 4) and first finger alternation (B flat – B natural, measures 5 – 8). The alternating second finger must be lifted and stretched down in advance, prior to be placed on its lowered position. Similarly, the alternating first finger must be kept near the second, prior to being placed.

The unified bow stroke length in both pieces is kept as a half note, helping to focus on left hand tasks.

PLATE 46: The Young Violinist, 46.



In the top left corner we find the finger set up of the upper tetrachord of the melodic G minor scale in the lower and upper octave, followed by a scale and arpeggio to the right. The dotted slurs (on systems 3 and 4) indicate that slurring is optional. They are followed by piece No. 50 in the same key. The finger layout diagram of a "B flat Major scale" is found on the left side in the middle of the page. The new finger layout included is comprised of a lowered finger and fourth finger. To the right we find a scale and arpeggio, followed by piece No. 51.

# **TRANSLATION**

**G Minor Scale** (Melodic)

**Exercises:** 

**50. Go, My Cow, Home.** Russian folk song by A. Gurilev (Tempo indication, lively).

**B Flat Major Scale** [B flat, C, D, E flat]

**51. Arietta** by E. Fomin (Tempo indication, moderately fast, songlike).

# **COMMENTARY**

The study of melodic minor scales continues in the key of G minor. The study of the upper tetrachord of the melodic G minor scale in both the upper and lower octaves sets up the finger layout. The tetrachord study begins in the lower octave, since the positioning of alternating fingers (first and second) in this layout have been previously learned earlier:

the G minor scale – on the D string; the D minor scale – on the A string; the A minor scale – on the E string. Such a beautifully symmetrical progression of showing the same finger layout on different strings in a particular order brings but the sense of thoughtful organization of the material in the tutor. The finger layout in the descending part of the upper octave include a newly introduced finger combination: the lowered 1<sup>st</sup> – lowered 4<sup>th</sup> fingers across the string. The descending finger layout of the melodic G minor scale is preparation for the following B flat major.

Once again, the two-octave scale study is split into two parts in order to focus on one finger layout at a time. The dotted-lined slurs are optional. Playing a set of four notes per bow stroke helps the student to consolidate finger layout on each string as one unit, continuing the process of automating finger movements with each tempo increase.

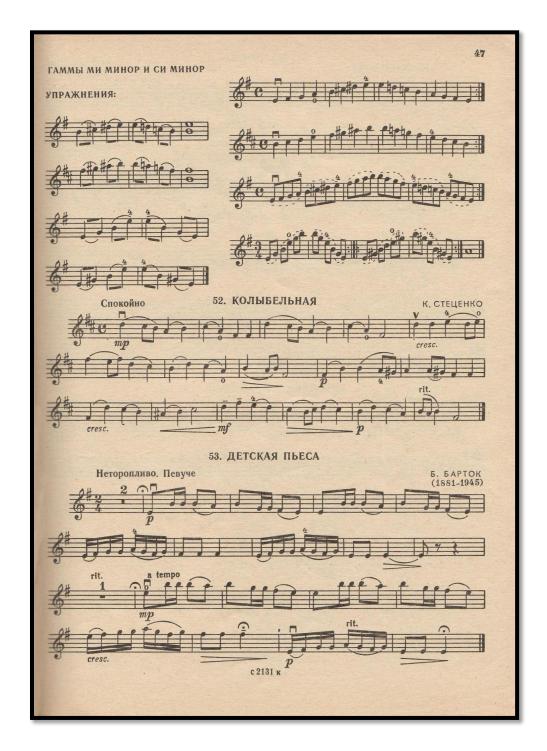
The main goal in piece No. 50. "Go, My Cow, Home" is to elaborate the newly introduced finger layout, consisting of a lowered fourth and first fingers, in measures two and three. For maximum effect, three out of four notes are repeated. In order to achieve greater efficiency of finger movements, the lifted third and second fingers must be held above their places on the fingerboard before being placed back down vertically. Any change of finger position of the lifted fingers in the air will result in dramatically decreased precision in intonation, slowing down the process of making finger movements automatic.

The B flat major scale's finger layout (shown on the diagram) has already been thoroughly prepared on both the A (descending part of G minor melodic scale) and E (the E string portion of the D minor scale) strings. Now it is implemented on both strings.

In piece No. 51. "Arietta" the elaboration of the finger layout continues. The repetition of the melodic pattern, consisting of a series of eighth notes (measures 2-3), is repeated three times to consolidate the finger placement further (measures 1-4, 7-8). There are several important finger combinations I would like to point out. First, the piece begins with the lowered first – lowered fourth finger combination (repeated in measure 5), where the first finger is retained in place for two beats before proceeding to the fourth finger, allowing sufficient time to prepare its placement (that is, to pre-position it above its place and adjust the elbow). Second, the fourth finger in the second repetition of the eighthnote melodic pattern (in measure 3) is preceded by the third finger on the D string that serves as the orienting point to position the fourth finger next to it for its guaranteed precise intonation. Third, the goal of learning the  $1^{st} - 3^{rd} - 1^{st}$  finger combination (in measure 6) is to firmly establish and maintain the extended distance between lowered first and third fingers until it is completely automatic, turning it into an acquired habit.

The bow distribution in the piece is symmetrical, using various note lengths slurred into three bowing patterns: separate bow strokes for two quarter and one half notes (and the reverse), two half note bow strokes, and a whole note bow stroke, with the string change coinciding strictly at a half note pace (except in measure 6), greatly simplifying the task of string change.

PLATE 47: The Young Violinist, 47.



The finger set up exercises that contain the study of the upper tetrachords of the E and B melodic minor scales are in the top left corner. To the right we find scales and arpeggios in the same key [four systems]. The dotted lines on systems 3 and 4 indicate that the slurs are optional. They are followed by pieces No. 52 and 53.

#### **TRANSLATION**

"Scales in E and B Minor"

**Exercises** [four systems]

- **52.** Lullaby by K. Stetsenko (Tempo indication, calm).
- **53.** Children's Song by B. Bartok (Tempo indication, moderately slow, songlike).

# **COMMENTARY**

The study of melodic minor scales is completed with the E and B minor scales. As before, it begins with working through the upper tetrachords that contain alternating second and third fingers (raised and lowered). In addition to that, the finger set up exercises end with the implementation of double stops. Both the E and B minor melodic scales have the identical finger layout. Below, we find the arpeggio finger set up exercises with the alternating third finger. The arpeggio including the raised third finger is a part of the study of the dominant seventh chord. The main focus of studying arpeggios is the alternation of the third and second fingers.

In piece No. 52. "Lullaby" the half note bow stroke pace for the majority of the piece has the same goal as before – to unify the speed and pressure, in order to redirect the

student's attention to the task of finger placement. It also helps to create the lulling motion, as if rocking a baby to sleep. The first eight-measure phrase consists of a simple finger layout (whole step – half step – whole step distances between fingers), before implementing the raised third finger in the next phrase (measures 9-10), as well as the sequence of a regular – lowered – regular first finger (measures 11 - 12). In measures 9 and 10 – the raised third finger appears in combination with the fourth finger. The melodic line descends from the note B, taken with the first finger on the A string, to note A, taken with the fourth finger on the D string. Once the fourth finger is placed, the third finger must be stretched up to be positioned next to it. After lifting the fourth finger, a student must ensure that it is placed back tightly close to the third finger, avoiding any gap between them. One of the common things I noticed in my teaching practice is that the lifted neighboring finger very often is not placed back tightly. This has to be consciously controlled by the student until it is turned into an acquired habit. The repeated combination of the raised third and fourth fingers helps student to consolidate their positioning.

Next, I would like to discuss the sequence of regular – lowered – regular finger combinations (measures 11 – 12). Technically, there are two ways to complete the descending portion of the sequence (the ascending portion must be slid, since both notes are slurred): sliding, or taking off and are placing the finger. When students encounter this dilemma for the first time, their first instinct is to take their finger off and place it back, often dragging the entire hand down with it. Lifting the finger also results in a brief stopping of the bow, which in turn disrupts the continuous flow of the movement of the bow stroke. Taking all that into account, it is preferable to slide the finger down and then

up. There are two very important aspects of the slide students must be aware of and work to accomplish. First, the finger should be extended down without changing the position of the left hand. Stable hand positioning will serve as an anchor for the finger to measure the distance down to its lowered position, as well as preserving its original position when the finger is returned. Second, students should master the quick and light sliding movement of the finger that helps to avoid the "meowing" sound of the slide.

Piece No. 53. "Children's Song" by Bartók, consists of two identical sections in both upper and lower octaves (except the last two measures in the second section). The main purpose of both sections is the second finger alternation.

PLATE 48: The Young Violinist, 48.



This page concludes the First Year of Study part of the tutor with pieces No. 54 - 56.

# **TRANSLATION**

- **54. Picking Mushrooms** by M. Moussorgsky (Tempo indication, very fast).
- **55. Games** etude by D. Kabalevsky (Tempo indication, animated).
- **56. Lithuanian Folk Dance** by A. Dirvanauskas (Tempo indication, fast and playful).

# **COMMENTARY**

Piece No. 54. "Picking Mushrooms" introduces the topic of asymmetrical bowings, with slurs that carry over the bar line into the neighboring measure. Previously, the downbeat always coincided with the beginning of the bow stroke, either downbow or upbow. Now, students have to change that established perception. This mental exercise is very challenging at first, but once adopted it becomes a crucial part in the development of an all-rounded musician. The first four-measure phrase begins with a series of two quarter notes slurred symmetrically. In measures 5 – 9, the changed bowing pattern consists of a series of two and three slurred quarter notes, where each slur begins on a weaker beat (second and fourth). The goal of shifting the slurring pattern is to develop the sense of a strong beat within a slur. The dash underneath the downbeat (measures 6 and 8) indicate that it should be emphasized by a slight acceleration of the bow combined with a momentary bow pressure increase. The bow speed should also be accelerated on the downbeat quarter note with a dot (measures 5 and 7), rapidly decreasing the bow

pressure in a short amount of time. Both correctly executed downbeats will ensure the avoidance of a false accent on a weak beat.

A *Crescendo* that culminates in a *sforzando* (measures 8-9) is followed by an eighth rest and a series of three slurred quarter notes p. In order to achieve a smooth transition, the emphasized downbeat should be taken with a swift accelerated bow stroke that ends with rapidly decreasing bow pressure, completely stopping the bow without lifting it.

The goal of the chromatic scale passage taken with separate bow strokes (measures 13 – 17) is to execute each finger slide swiftly, without excessive pressure. The downbeats (measures 13, 15 and 17) alternately taken upbow and downbow, should be executed in a consistent manner, maintaining even bow speed.

Piece No. 55. "Games" marks an important moment in the tutor – the combination of two vastly different finger layouts in the same piece for the first time: first – raised second – third – fourth fingers (measure 1-16, 20-21), and lowered first – lowered second – third – lowered fourth (measures 17-19). The first finger layout transition is separated by two quarter rests (measure 17), allowing time to prepare the hand for a new finger layout. The second transition back to the original finger layout (measure 20) is not separated by rests, forcing students to switch finger layouts instantaneously. The successful instantaneous transition is only possible if the distances between fingers in both finger layouts are firmly established and automatic. The ascending melodic line consists of a four-measure pattern that cover all four strings. The ascending scale, in which the finger placement alternates with an open string, helps students to consolidate the independent placement of each individual finger. A similar melodic pattern in the second finger layout accomplishes two goals: first, the retained lowered first finger serves

as a base to establish the distance between each following finger; second, each return to the lowered first finger allows student extra time to prepare the following fingers.

Piece No. 56. "Lithuanian Folk Dance" completes the first year of study. The illustration below depicts dancing children wearing Lithuanian traditional clothes. It continues the introduction of sixteenth notes that appeared briefly in pieces No. 33 "Marmot" and No. 45 "Children's March," and more fully in piece No. 53. "Children's Song," and contains an intricate rhythmic pattern of an eighth and two sixteenth notes and its reverse variant. The side-by-side reversed rhythmic figurations of an eighth and two sixteenth notes (measures 1 and 5), is a carefully measured breakaway from a settled pattern of repeated rhythmic figurations to keep students' attention. It is important not rush the last eighth note, holding it for the entire value. The slurs help to keep the bow stroke even.

# CHAPTER 3:

# A *MENDELSSOHNIAN* CODA

We need only a succinct wrap-up, a closure similar to the final 32 mm. of Mendelssohn's Op. 64. The Young Violinist is a meticulously crafted comprehensive violin method that represents the methods and traditions of the Russian/Soviet Violin School, and its most distinguished violin pedagogues – Leopold Auer (1845 – 1930), Pyotr Stolyarsky (1871 – 1944), Abram Yampolsky (1890 – 1956), Konstantin Mostras (1886 – 1965), Yuri Yankelevich (1909 – 1973), David Oistrakh (1908 – 1974), as well as our contemporaries – Eduard Schmieder (b. 1948), Zakhar Bron (b. 1947) and Boris Kuschnir (b. 1948). The Russian Violin School gave the world such remarkable violinists as Jascha Heifetz (1901 – 1987), Mischa Elman (1891 – 1967), Efrem Zimbalist (1889 – 1985), David Oistrakh (1908 – 1974), Nathan Milstein (1904 – 1992), Leonid Kogan (1924 – 1982), Gidon Kremer (b. 1947), Vadim Repin (b. 1971), Maxim Vengerov (b. 1974) and many others. As Elena Safonova noted (Violin School of Moscow Conservatory," 6): "[The] Violin school represents an artistic continuity, in which the esthetic view on violin art is generalized, as well as the traits of performing, pedagogical, and scholarly styles." Within this continuity she identified three types of traditions that enabled it to be transmitted from one generation to another as oral, written, and performing traditions – that is, those delivered by word, those by written means, and those in performance respectively (*Violin School*, 3):

Oral traditions found their application and development in pedagogy, where the transmission of the experience is largely based on a word; as a mighty source of knowledge; as well as in a live process of an exchange of artistic and esthetic notions and instrumental guidelines; as well as in conversations with great violinists.

Written traditions found their application in numerous music scores of composers, representing various styles and eras; in editions that reflect interpretations of bow strokes, fingerings, dynamics, and phrasings; in scholarly works and the literature of music criticism.

*Performing traditions* are alive in the interpretations we hear in concert halls, competitions, festivals, in conservatories; and the special role in their conservation that belongs to sound recording.

Vladimir Grigoriev (*Method*, 3) noted: "Traditions are our most valuable legacy, the foundation, our treasury of pedagogical and performing experiences." Musical traditions are defined by Safonova (*Violin School*, 5):

[A] musical tradition is a transmission of an artistic experience from generation to generation that includes artistic and esthetic notions, assessed criteria, the foundations of an artistic and instrumental mastery, peculiarities of interpreting different styles, and the embodiment of imaginative dramaturgical concepts of musical compositions, established in concert and pedagogical repertoire.

Lastly, David Oistrakh (Safonova, Violin School, 68) said:

Traditions are not created at random, they have deep roots. They are born in the process of natural artistic selection, absorbing the best of all accumulated performing experience. Traditions must not be confused with a mere routine or a cliché. Of course, a tradition has a life cycle, just as everything else. It lives, grows old, loses its inner energy, brightness, expressiveness. Its forms congeal, harden, I would even say – become automatic. This is where the force of performers' giftedness should manifest itself, their artistic boldness, critical intuition, sense of an esthetic choice.

I, personally, am deeply convinced that pedagogy must be viewed in an unbroken unity with performing experience, and the forming of a violin school should be closely connected to the professional criteria of the quality of violin playing, defining the methodological approach each teacher chooses for each individual student. The "Young Violinist" violin method encompasses the traditions of Russian Violin School and lays a foundation for a beginning student, where the process of learning the violin goes beyond a mere adoption of mechanical movements. Its ultimate goal forms an Artist.

So thus, for the first time, we have an important violin method both for beginners, one that stands in stark contrast to other violin methods, translated with commentary. I will continue to advocate the pages of this Russian/Soviet violin method in my teaching practice. While the things extra-musical, the pictures and the images may only play fully into the psyche of those conscious of things Slavic, the tempo of teaching the instrument, the strategy of bringing together the physicality of posture and phrase is unique and unparalleled in the Western literature. This monograph and my future work with the method will, hopefully bring it the attention it so rightly deserves.

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