

PEDAGOGICAL ANALYSIS OF JAKOB DONT'S *24 ETUDES AND
CAPRICES*, OP. 35

by

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(Under the Direction of Levon Ambartsumian and Jolene Davis)

ABSTRACT

This document provides a detailed analysis of technical difficulties in Jakob Dont's *24 Etudes and Caprices*, Op. 35, serving as a pedagogical manual for students and teachers. The etudes are discussed in a broader context of violin technique. This work also provides a list of preparatory materials for each etude, recommends exercises and practice routines, and cites technically relevant passages in standard violin repertoire. The detailed discussion of *Etudes and Caprices* is prefaced with a brief overview of different techniques presented in *Etudes and Caprices*, with suggested order of learning. A brief summary of Jakob Dont's life, compositions, and pedagogical achievements is provided as background information.

INDEX WORDS: Jakob Dont, Jacob Dont, Etudes and Caprices, Etüden und Capricen, Op. 35, violin.

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CHAPTER 1: INTRODUCTION

Purpose of Study

The purpose of this study is to provide a detailed analysis of the technical difficulties in Jakob Dont's *Etüden und Capricen*, Op. 35 (or *Etudes and Caprices*, as they will be called throughout the remainder of the document) for solo violin. This paper serves as a pedagogical manual for both students and teachers.

The study examines different techniques presented in *Etudes and Caprices*, discusses goals to be achieved by learning each etude, and guides the violinist towards practicing the etudes more effectively. The etudes are discussed in a broader context of violin technique, thus being relevant to a student's overall improvement in violin playing. This work also provides a list of preparatory materials for each etude, recommends exercises and practice routines, and cites technically relevant passages in standard violin repertoire.

The detailed discussion of *Etudes and Caprices* is prefaced with a brief overview of different techniques presented in *Etudes and Caprices*, with a suggested order of learning. A brief summary of Jakob Dont's life, compositions, and pedagogical achievements is provided as background information.

Need for Study

While several prominent violinists, pedagogues, and editors have written on Dont's *Etudes and Caprices*,¹ no comprehensive study of the work has been published. The majority of the etudes have never been discussed at length.

A detailed manual on *Etudes and Caprices* helps both students and teachers by pointing out the technical difficulties in each etude and their solutions. Preparatory

¹ For a table of writings on *Etudes and Caprices*, see Appendix A (p. 92).

materials, practicing routines, and exercises suggested in this work provide means to more effective study.

Methodology

The study discusses the etudes in numerical order.² The following aspects are included in the discussion of the etudes:

- Techniques
- Goals and outcomes
- General discussion
- Preparatory etudes and studies
- Practicing suggestions and exercises
- Additional variants and exercises
- Excerpts of relevant passages from standard violin repertoire³

The discussion of the etudes is preceded by three points of background information:

1. A brief summary of Jakob Dont's life, and pedagogical and compositional achievements.
2. A brief overview of *Etudes and Caprices*, including techniques presented, suggested order of study, and place in pedagogical repertoire of the violinist.
3. A brief summary of practice techniques suggested throughout this work.

² While this is not the suggested order of learning (technical demands, not the numbering sequence, should dictate the order in which the student progresses through the book), it is the most accessible layout for reference purposes.

³ The list of excerpts is not exhaustive, but it clearly shows how Dont's *Etudes and Caprices* can be used as preliminary studies for mastering difficult passages in standard repertoire. The full citation for each work is not given. Instead, enough information is provided to correctly identify the composition. In some cases, specific passages are singled out. Citations without specific passages mentioned indicate that the cited works should be considered in their entirety.

The editions by Gustav Havemann, Ivan Galamian, Max Rostal, and Abram Yampolsky are used in this study.⁴

Organization

The study is divided into four chapters as follows:

Chapter 1: Introduction

- Purpose of Study
- Need for Study
- Methodology
- Organization

Chapter 2: Overview

- Jakob Dont: violinist, composer, and pedagogue
- *Etudes and Caprices*, Op. 35: summary of techniques, suggested order of study, and its place in violin pedagogical repertoire
- Suggested practice techniques and routines

Chapter 3: Discussion of the Etudes

Chapter 4: Summary

The introduction delineates the purpose and need for the study, outlines the manner in which the etudes are presented, and describes the organization of the whole work. Chapter two briefly summarizes Jakob Dont's biography, discusses the techniques and order of study of *Etudes and Caprices*, and briefly summarizes the most important practice techniques and routines suggested throughout this work. Chapter three, the main body of the work, presents detailed discussion and pedagogical analysis of each of the etudes. Finally, chapter four summarizes the discussion of the etudes.

⁴ These editions are cited in the Bibliography (p. 89).

CHAPTER 2: OVERVIEW

Jakob Dont

Jakob (also Jacob or Jacques) Dont (1815-1888) was an Austrian violinist, composer, and teacher. He was born in Vienna to the family of Josef Valentin Dont, a cellist in the Kärntnertortheater and Burgtheater orchestras. Jakob Dont studied violin with Joseph Böhm and Georg Hellmesberger, Sr., at the Vienna Conservatory (Konservatorium der Gesellschaft der Musikfreunde).⁵ Through Böhm, Dont was influenced by the teachings of Pierre Rode and Giovanni Battista Viotti, expanding and passing their wisdom to his own students throughout his life.⁶

In 1831 Dont became a violinist at the Burgtheater, and in 1834 he joined the Hofkapelle.⁷ Despite good command of the violin, Dont's solo career was hampered by his excessive shyness and stage fright.⁸ After giving several successful solo and chamber recitals, he withdrew from performance and dedicated himself to teaching and composing.

Jakob Dont wrote about fifty original compositions⁹ and arranged violin parts to accompany several of Beethoven's piano sonatas.¹⁰ The most significant of his contributions is the multi-volume *Gradus ad Parnassum*, a vast collection of violin etudes (including *Etudes and Caprices*, Op. 35 and *Preparatory Studies*, Op. 37) and pieces for two, three, and four string instruments.

⁵ Die Musik in Geschichte und Gegenwart, 2nd ed., s.v. "Dont, Jakob."

⁶ For Dont's place in the line of violin teachers, see Appendix B (p. 93) .

⁷ The New Grove Dictionary of Music and Musicians, 2nd ed., s.v. "Dont, Jakob."

⁸ Walter Kolneder, *The Amadeus Book of the Violin: Construction, History, and Music*. (Pompton Plains, NJ: Amadeus Press, 2003).

⁹ For a list of Dont's compositions, see Appendix C (p. 94).

¹⁰ The New Grove Dictionary of Music and Musicians, 2nd ed., s.v. "Dont, Jakob."

Jakob Dont taught at several private institutions in Vienna, such as Akademie der Tonkunst and St. Ann's Pädagogium, before becoming a professor at the Vienna Conservatory in 1873.¹¹ His students included both violin virtuosos and future teachers, such as Demetrius Achsharumow, Leopold Auer, Charles Gregorovitch, Ottokar Nováček, and Carl Novotny.¹² Leopold Auer, who studied with Dont in 1857 and 1858, praised Dont as an excellent teacher:

I was transferred to Vienna to continue my studies in the home of Professor Jacques Dont, who, perhaps because his manner was so modest, was at that time not so very well known, in spite of his real genius as a teacher. It was due to M. Dont's rare skill as a teacher, and thanks to the interest he took in me, that I since really began to grasp and to understand the true character of the violin, and at the same time began to get some inkling of how very difficult it really is to master the instrument. It was Dont who laid the foundation for the technique which I acquired later on; for until I began to study with him I had been groping alone in darkness, feeling my way from one technical point to another.¹³

Dont's pedagogical accomplishments are widely viewed as crucial to the progress of violin playing in the middle and second half of the 19th century. Carl Flesch notes that while Joachim must be credited with advancing musical aspects of violin playing, it was Dont, Schradieck, and Ševčík who succeeded in solving the technical problems.¹⁴

24 Etudes and Caprices, Op. 35

Jakob Dont's *24 Etudes and Caprices*, Op. 35, is a set of etudes for the advanced violin student.¹⁵ First published in 1849, the book was reissued in numerous editions in many different countries. Famous violinists and pedagogues, such as Max Rostal, Ivan

¹¹ Andreas Moser, *Geschichte des Violinspiels*, 2nd ed. by Hans-Joachim Nösselt, (Tutzing: Hans Schneider, 1967), 2:252-3.

¹² Alberto Bachmann, *An Encyclopedia of the Violin*. (New York: Da Capo Press, Inc., 1925), 336-414.

¹³ Leopold Auer, *Violin Playing As I Teach It*. (1921; repr., New York: Dover Publications, Inc., 1980), 3.

¹⁴ Carl Flesch, *The Memoirs of Carl Flesch*, trans. and ed. by Hans Keller. (1957; repr., Harlow, England: Bois de Boulogne, 1973), 37.

¹⁵ While the terms "etude" and "caprice" have different meanings, they have been used interchangeably by several composers of pedagogical violin repertoire. This study makes no attempt to differentiate between the two, referring to each work in the book as "etude."

Galamian, Gustav Havemann, and Abram Yampolsky published their own editions of *Etudes and Caprices* with fingering, bowing, and practicing suggestions.

Etudes and Caprices should be studied as preparation for the works of the highest technical difficulty, such as caprices by Wieniawski and Paganini. One should approach *Etudes and Caprices* only after mastering etudes of intermediate difficulty, such as 42 *Etudes* by Rodolphe Kreutzer. Ivan Galamian assigned etudes to his students in the following order (Figure II.1):¹⁶

Jakob Dont, *24 Preparatory Studies*¹⁷
Rodolphe Kreutzer, *42 Etudes*
Federigo Fiorillo, *36 Studies or Caprices*
Pierre Rode, *24 Caprices in the Form of Etudes*
Pierre Gaviniès, *24 Etudes*
Jakob Dont, *Etudes and Caprices*
Henri Wieniawski, *L'école moderne, 10 Etudes-Caprices for Violin*
Niccolò Paganini, *24 Caprices*

Figure II.1 Ivan Galamian's order of learning the etudes

Etudes and Caprices is designed to develop a variety of right- and left-hand techniques. Figure II.2 (p. 7) lists keys and techniques used in each etude.

While this study discusses each etude in numerical order, the student and teacher should determine the sequence of etudes based on technical goals that need to be achieved. For example, a violinist whose primary aim is to improve the détaché stroke might start with Etude 3, while a student striving to perfect the string crossings should first learn Etude 5 or Etude 7.

¹⁶ Anthony Feinstein, *Michael Rabin: America's Virtuoso Violinist*. (Pompton Plains, N. J.: Amadeus Press, 2005), 27-8.

¹⁷ Dont's *24 Preparatory Studies to Etudes by R. Kreutzer and P. Rode*, Op. 37, was written in 1852, three years after *Etudes and Caprices*.

Etude Number	Technical Difficulties	Key
1.	Chords	F major
2.	Détaché stroke, intonation in chromatic passages	A minor
3.	Détaché stroke	E minor
4.	Chords, ricochet stroke	G major
5.	String crossings (détaché)	G minor
6.	Trills, fourth finger strength	D major
7.	String crossings (legato), shifting	G major
8.	Thirds	C major
9.	Chords, trills	E minor
10.	Off-string strokes	G major
11.	Chords, polyphonic texture	B minor
12.	Mixed double-stops, chords	G major
13.	String crossings (adjacent and non-adjacent strings)	D minor
14.	Mixed double stops, chords	F major
15.	Trills, shifting	A major
16.	Thirds and sixths	F# minor
17.	Shifting, string crossings (legato)	D major
18.	Double stops	A minor
19.	Off-string strokes	C major
20.	String crossings (détaché and spiccato), shifting	E major
21.	Double stops	A major
22.	Trills, tenths, shifting	D major
23.	Chords, consecutive up-bow strokes	G minor
24.	Chords, mixed double stops, polyphonic passages, fast runs	Eb minor

Figure II.2 Order, techniques, and keys of the etudes

Figure II.3 (p. 8) groups the etudes by technique and suggests a learning order. Since some of the etudes combine several different techniques, it is possible for the same etude to appear under several different technical categories. While most of the etudes concentrate primarily on different techniques, Etudes 23 and 24 demand considerable artistic expression. Etude 24 in particular is markedly different from all the others: the texture is extremely varied, combining most of the techniques found in the first 23 etudes. Etude 24 should be studied last, after all the various techniques have been mastered.

Right Hand Technique	Etudes In Suggested Learning Order
Détaché String crossings in détaché, spiccato and sautillé String crossings in legato Ricochet and other off-string bowings Chords	3, 2, 5 5, 13, 20 17, 22, 7 4, 10, 19 4, 12, 9, 23, 1, 11, 14
Left Hand Technique	Etudes In Suggested Learning Order
Shifting Double stops: thirds Double stops: sixths Double stops: various intervals Trills	3, 17, 7, 22, 15 8, 16 16 12, 18, 21, 11, 14 6, 9, 22, 17, 15

Figure II.3 Etudes grouped by technique and practice order

Suggested Practice Routines

The following practice strategies and routines are suggested throughout this work.

Isolation of technical difficulties in each hand

In order to master the technical difficulties presented in *Etudes and Caprices* in the most efficient way possible, it is advisable to isolate the technical difficulties in each hand and master them separately. String crossings, chords, various strokes, and other difficulties of the right hand can be mastered on open strings. The left hand difficulties in several etudes can be addressed by combining single notes of a texture into double stops. Practicing in such fashion, the student would play the etude slowly in legato style, combining the single notes into double stops where applicable, keeping the fingers on the strings as long as possible.¹⁸

¹⁸ Sometimes it is advisable to stop the string before it is being played with the bow, training the fingers to form correct patterns. In other cases, the fingers should stay on the strings after the notes have been played. Such silent stopping of the strings is indicated in musical examples by hollow note heads.

Slowing the change in the left hand patterns

After combining both hands, it is sometimes very beneficial to slow down the changes in the left hand patterns by repeating each note or figure several times. Such repetitions allow the student to perform the etude at a proper tempo, concentrating mainly on the right hand while temporarily avoiding the full range of left-hand difficulties. The number of repetitions can be gradually decreased, eventually performing the etude as written.

Learning each etude in short segments

In order to practice the etudes more effectively, it is advisable to divide each etude into short segments. Each of these segments should be learned separately, starting slowly at first, then gradually increasing the tempo to full speed. These shorter excerpts can then be combined into longer passages, eventually performing the etude in its entirety.

Additional variants

Discussion of some of the etudes in this work contains suggestions of alternate bowings,¹⁹ fingerings, or rhythmic variants. While these additional suggestions are not absolutely necessary, they can be useful in enhancing the student's mastery of various technical difficulties presented in *Etudes and Caprices*.

¹⁹ Different bowing suggestions often appear both above and below the same musical example. In those cases, the alternate bowing versions should be considered separately.

CHAPTER 3: DISCUSSION OF THE ETUDES

Etude 1

Prélude

Technique

Right hand: Execution of three- and four-note chords.

Left hand: Stretching, intonation.

Goals and outcomes

The suggested tempo for the etude is ♩ = 100-108,²⁰ with strong but clear tone, vibrato, and good intonation.

General discussion

Etude 1 is one of the most difficult etudes in the book. While Etudes 9, 11, 18, 23, and 24 incorporate chordal playing, Etude 1 is dedicated entirely to this very important technique. This etude also includes significant stretches in the left hand (in mm. 2, 4, 42, 49, 53-56). The fatigue resulting from extreme repetitiveness of the etude is an issue that must be addressed in latter stages of practicing, when the student is playing larger sections of the etude up to tempo. The best way to avoid fatigue is to eliminate all unnecessary tension in both arms. Physical endurance can be strengthened by playing through longer sections, thus increasing the muscle strength. One must be careful: building endurance sometimes results in physical injuries. While individual bodies can withstand differing levels of fatigue, it is advisable to stop playing immediately when feeling pain in any part of the body. Practice sessions should be punctuated with rests ranging anywhere from thirty seconds to several minutes in length.

²⁰ Dont did not provide metronome markings for any of the etudes. Editions by Galamian, Rostal, Havemann, and Yampolsky did not make any metronome references to any of the etudes. All metronome marking suggestions in this work are the author's.

Preparatory etudes and studies

Dont, J. *24 Preparatory Studies*, no. 24.

Gaviniès, P. *24 Etudes*, no. 24.

Kreisler, F. *Variations on a Theme by Corelli*, var. III.

Ševčík, O. *School of Violin Technics*, Op. 1, Vol. 4, exercises 17 and 18.

Practicing suggestions and exercises

Left hand

In the initial stages of practicing Etude 1, the difficulties of the right and left hand techniques need to be addressed separately. The work on left hand could start with the following exercise by Max Rostal:



Figure 1.1 Working on intonation²¹

This exercise is to be played legato and mezzo forte, striving to play every sonority perfectly in tune. As in all work on intonation, it is better not to use vibrato. Instead of playing through larger sections of the etude, the student should first master small fragments of the work, and then put them together, making sure that intonation stays excellent throughout longer phrases.

Practicing in such fashion, the student starts by learning to play the three opening chords perfectly in tune (first and third chords, of course, are the same). At first, these three chords are played very slowly, using full bow in a rhythmically unmeasured motion. After good intonation has been established, the student proceeds to playing the three chords in a slow tempo, making sure that every note is still in tune. As the tempo is gradually increased, the fingers learn to switch quickly from one chord to another. Once

²¹ Max Rostal, ed. Jacob Dont, *Etüden und Capricen*. (Mainz: B. Schott's Söhne, 1971), 3.

the first three chords can be played in tune in tempo, the student learns the next three chords in a similar fashion. After both three-chord units are mastered, the connection is practiced (third chord going into the fourth one). Finally, the first six chords are played together, carefully maintaining the purity of intonation.

The practice method detailed above, of breaking the piece down into small sections and bringing each of these gradually up to tempo before combining them into bigger phrases, is not only beneficial to this etude, but can be used in practicing concert pieces.

While the chords in Figure 1.1 are broken by the bow arm, it is very important that the left hand approaches each chord by stopping all notes at the same time, as indicated by the hollow note heads in the upper voice. Even though some sonorities require significant stretching, the left hand needs to be as relaxed as possible, while still stopping the notes completely. Such a state of relative relaxation, as opposed to excessive tension, will allow vibrato in faster tempos, and will also prevent fatigue when the etude is played in its entirety in tempo.

It is important that the student stretches the hand correctly. As a general rule, the hand should be centered around fingers 3 and 4, with the first finger reaching back, rather than centering the hand on the first finger, and trying to stretch the fourth finger. Semi Yang suggests “starting the notes with the finger farthest from the nut of the fingerboard. This is done because stretching the first finger back after putting the fourth finger down on the fingerboard gives more of a natural shape to the left hand, rather than when one places the first finger down and then the fourth finger stretching forward.”²²

²² Semi Yang, *Violin Etudes: A Pedagogical Guide*. DMA document, University of Cincinnati, 2006: 31-2.

The amount of finger pressure on the strings must be considered carefully. The fingers must neither press so hard that the hand gets tense, nor apply so little pressure that the sound quality suffers. Zakhar Bron recommends “no further increase of finger pressure after a pure sound in *pianissimo* has been achieved.”²³ Bron also suggests stopping the string immediately, as opposed to gradually applying the pressure. Such instantaneous stopping of the string ensures the immediate clarity of tone.

Right hand

The work on chordal technique may start with the simplest of exercises on open strings:



Figure 1.2 First chordal exercise for right hand

In this exercise the bow moves across all three strings in a single smooth motion. Instead of “breaking” the chord, one should be “rolling” it, thus avoiding a sharp angular motion of the bow.

The goal of this exercise is to attain a proper feeling in the bow arm, with the sound being produced by the natural weight of the entire arm rather than artificial pressure of the fingers onto the bow-stick. Capturing this feeling is absolutely crucial for proper chord performance; an inferior sound results from leaving the weight of the arm in the air and executing the chords by shorter strokes originating from the elbow.

The exercise in figure 1.2 should first be performed at a very slow tempo, drawing the bow slowly to sustain the upper two notes of each chord, and then quickly retaking

²³ Zakhar Bron, *The Art of the Etudes*. (New York: Carl Fischer, Inc., 1999), 6.

the bow. The feeling is “like the pull and subsequent release of a spring.”²⁴ During the retake the bow stays as close to the string as possible—lifting the bow too high is inefficient.

After the correct feeling has been found in the bow arm, the tempo of the exercise can be gradually increased to full speed, retaining good sound quality. Once the left hand has fully mastered its task, the two hands may be combined in the following exercise:



Figure 1.3 Combining both hands²⁵

As with the previous exercise, the student starts practicing in a slow tempo, concentrating on the proper feeling in the bow arm and listening intently to the sound quality. While good intonation is important, the main goal at this stage is retaining everything that was learned on the open string exercise. To ease the task of the left hand, the student could play each chord four times. Once the correct feeling and sound quality in the bow arm have been achieved, the tempo may be gradually increased to full speed, while still playing each chord four times. The student then progresses to repeating each chord only three times, then twice, and finally just once, as written. After each phrase has been mastered by both hands, the student may combine the shorter sections into larger passages and eventually perform the etude as a whole.

²⁴ Bron, 7.

²⁵ Ibid., 6.

Additional variants and exercises

Although the exercises suggested above could prove sufficient for mastering the work, they are merely a fraction of hundreds of different bowing and rhythmic practice patterns offered by various editors and pedagogues. While it is impractical to list all of them, the sample below gives a good idea of a variety of exercises that could be used to enrich one's grasp of the etude.

Rhythmic variants

The following rhythmic exercises were suggested by Ivan Galamian for increasing dexterity of the left hand. These variants could be practiced using all down-bows or alternating down- and up-bows:



Figure 1.4 Rhythmic variants²⁶

Bowing variants

The bowing variants below (Figure 1.5) go beyond chordal technique. Suggested by Gustav Havemann in the preface to his edition of Dont's *Etudes and Caprices*, these exercises are designed to develop smooth string crossings in a variety of different rhythmic patterns.

²⁶ Ivan Galamian, *Principles of Violin Playing and Teaching*, 2nd ed. (Englewood Cliffs: Prentice-Hall, Inc., 1985), 130.

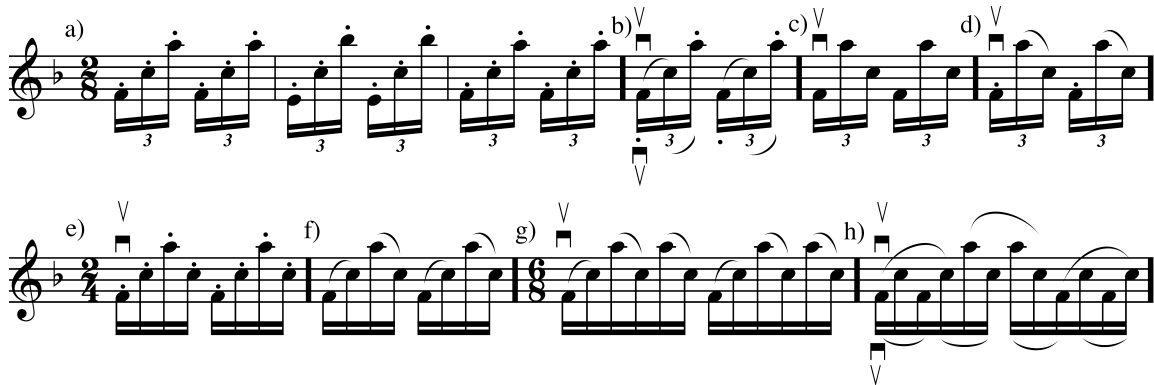


Figure 1.5 Bowing exercises²⁷

Voicing exercises

The exercises in Figure 1.6 were suggested by Bron and geared towards bringing out a certain voice in chords. The ability to bring out one of the voices of a chord is very important in performance of polyphonic compositions, such as Bach fugues, where a melodic idea might appear in any of the voices. Bron suggests practicing the following exercises with the right elbow always on the level of the string that has the melody, catching other voices with the help of wrist motions.



Figure 1.6 Voicing exercises²⁸

²⁷ Gustav Havemann, ed. Jakob Dont, *Etüden und Capricen*. (Leipzig: C.F. Peters, 1955), 1.

²⁸ Bron, 7.

These exercises can be practiced all down-bow, all up-bow, and alternating down- and up-bow.

Excerpts of relevant passages in standard repertoire

Bach, J. S. *Six Sonatas and Partitas for Violin Solo*.

Bruch, M. *Violin Concerto in G minor*, mvt. 1, mm. 34-36 and 83-85.

Paganini, N. *24 Caprices*, nos. 14 and 24 (var. VIII).

Saint-Saëns, C. *Introduction et Rondo Capriccioso*, m. 304.

Sibelius, J. *Violin Concerto in D*, mvt. 3, mm. 72-79 and 196-201.

Ysaÿe, E. *Six Sonatas for Violin Solo*.

Etude 2

Presto

Technique

Right hand: Détaché and spiccato strokes with string crossings and accents.

Left hand: Intonation in chromatic passages.

Goals and outcomes

Mastery of spiccato and détaché bowings in fast tempo with correct execution of string crossings, accents, and dynamics.

General discussion

Etude 2 presents five technical problems: intonation in the left hand, and détaché, spiccato,²⁹ string crossings, and accents in the right hand. The most effective way of mastering these difficulties is to isolate each one, practicing them separately before combining them. If the main goal is to master the détaché, it is better to start with Etude 3, learning Etude 2 only after a good stroke has been found.

²⁹ Both Galamian and Rostal do not include any reference to spiccato in their editions.

Preparatory etudes and studies

Dont, J. *24 Preparatory Studies*, nos. 12 and 21.

Fiorillo, F. *36 Studies or Caprices*, no. 35 (*Moderato assai* to the end).

Rode, P. *24 Caprices in the Form of Etudes*, no. 24 (*Agitato e con fuoco* to the end).

Practicing suggestions and exercises

Left hand

The goal of the left hand is to master the intonation. The single notes of the etude could be arranged in double stops in the following manner:

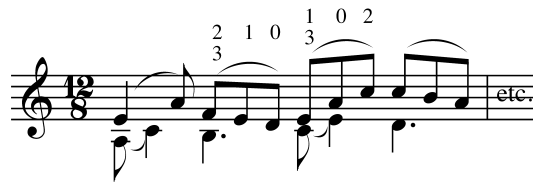


Figure 2.1 Practicing in double stops

The exercise above is useful for training the fingers to stop the strings in correct patterns and remain on the strings while the bow is moving from one note to the next, ensuring good connection. Slow practice in double stops helps the ear to hear the harmonic motion. After learning the correct patterns throughout the entire etude by practicing the exercise above, one should play the etude in a slow tempo, slurring two, then four notes per bow.

Similar exercises are very good for training both the fingers and the ears, and will be suggested throughout this work.

Right hand

Most of the difficulties of Etude 2 lie in the right hand. The problems of *détaché*, *spiccato*, and string crossings should be approached separately. While proper *détaché* should already be established, one could nevertheless practice the whole etude playing

each note four times (Figure 2.2a), concentrating on getting a strong but clear tone.³⁰

After the good stroke has been established, each note can be played only twice (Figure 2.2b) instead of four times. The same procedure can be used in finding a good spiccato (Figure 2.2c and d).



Figure 2.2 Establishing détaché and spiccato

The task of string crossings is best approached by practicing on open strings, eliminating the use of the left hand:

a) written

b) becomes



Figure 2.3 Practicing string crossings on open strings

Each group of four notes has its own string crossing pattern. The first four-note group in both examples in Figure 2.3 consists of two notes on the G-string and two notes on the D-string, while the second group has one note on the G-string and three notes on the D-string. It is absolutely crucial that the right hand is trained to recognize these patterns, changing the string at exactly the right time. The bow should always stay close to the next string, anticipating the change on the note right before each string crossing.

The learning of string crossings could start with practicing the first four-note group in Figure 2.3b slowly, then gradually increasing the tempo to full speed. After the

³⁰ One should not play the whole etude in such fashion without taking a break. Repetitive détaché for a longer period of time can cause injuries to the right arm.

bow-hand learns to change the strings on the third note, the left hand could be added.

After learning the second four-note figure in similar fashion, the two can be combined.

The final task of the right hand is the correct execution of accents. Two things are important: getting a good start of the sound by “pinching” the string, and speeding up the bow after the initial attack of the accented note. Both down-bow and up-bow accents should sound the same, with the up-bow attack just as strong and clear as the more natural down-bow.

Additional variants and exercises

The following rhythmic and bowing variants are particularly useful in mastering the string crossings:

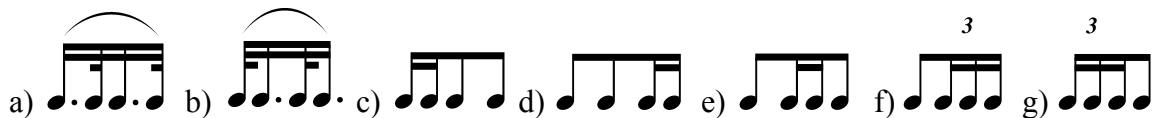


Figure 2.4 Additional rhythmic and bowing variants³¹

Excerpts of relevant passages in standard repertoire

Barber, S. *Violin Concerto*, mvt. 3.

Khachaturian, A. *Violin Concerto*.

Lalo, E. *Symphonie Espagnole*, mvt. 5.

Mendelssohn, F. *Violin Concerto in E minor*, mvt. 3.

Mozart, W. A. *Violin Concerto no. 3*, mvt. 3.

Sarasate, P. *Gypsy Airs*, *Allegro molto vivace* to the end.

Saint-Saëns, C. *Introduction et Rondo Capriccioso*, m. 309 to the end.

Tchaikovsky, P. *Violin Concerto*, mvt. 3.

Wieniawski, H. *Violin Concerto no. 2*, mvt. 3.

³¹ While these rhythmic variants could be used when practicing on open strings, it is more beneficial to apply these variants after combining the hands.

Etude 3 *Allegro*

Technique

Right hand: Détaché.

Left hand: Intonation in arpeggios.

Goals and outcomes

Strong but good-quality sound in fast détaché with smooth string crossings and excellent intonation in arpeggios.

General discussion

Etude 3 is a good starting point for developing the détaché stroke. There are few intonation difficulties in the left hand, allowing full concentration on the bow-hand.

Preparatory etudes and studies

Kreutzer, R. *42 Etudes*, nos. 8, 10, and 12.

Rode, P. *24 Caprices in the Form of Etudes*, no. 10.

Practicing suggestions and exercises

Left hand

The practicing of intonation starts by playing the etude slowly, slurring four notes per bow. It is important to understand that the underlying harmonies in each measure are sustained for two beats:³²



The image shows a musical staff in treble clef with a key signature of one sharp (F#) and a common time signature (C). The melody consists of a series of eighth notes: F#4, G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4, C4. The notes are slurred in groups of four. Below the staff, the underlying harmonies are indicated: 'E minor: i' under the first two notes (F#4, G4) and 'V4 / 2' under the next two notes (A4, B4). The notation ends with 'etc.'.

Figure 3.1 Underlying harmonies

³² The only exception is the end of the etude, where the same harmony is sustained for the last three and a half measures.

For a better legato feeling in the left hand, the student should not lift the previous finger immediately after the string change. The exercise in Figure 3.2 helps develop the habit of keeping both fingers down during each string change.



Figure 3.2 String changes in the left hand

Right hand

The work on détaché starts with developing the correct stroke on each of the open strings. Since the four strings of the violin vary in thickness, a different approach is needed for each string. The height of the right elbow, the contact point,³³ and the amount of pressure should be carefully adjusted to each string. The proper place for performing the détaché stroke is the upper half of the bow, without reaching the tip. Using exactly the same amount of bow for down- and up-bows helps produce an even stroke.

After finding a good stroke, the student can proceed to playing the actual pitches of the etude. At first each pitch could be played eight times, concentrating on the quality of the stroke (Figure 3.3a). After the détaché is even and clear, the student might perform each note only four times, then twice, and finally just once, as written (Figure 3.3b, c, and d). Practicing the exercises in Figure 3.3 starting alternately with down- and up-bow helps achieve an even stroke.

³³ The place on the string where the bow hair makes contact.

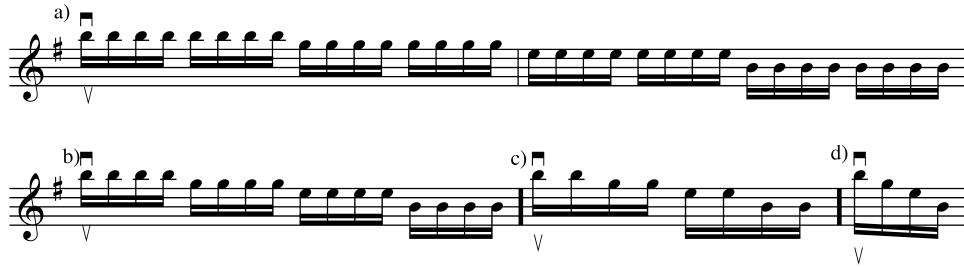


Figure 3.3 Retaining good détaché

Additional variants and exercises

The rhythmic variants suggested for Etude 2 (p. 20) can also be helpful in learning Etude 3.

This etude can be used to develop a wide variety of non-détaché strokes and bowings, such as ricochet (Figure 3.4 a-c), spiccato or sautillé (Figure 3.4 d-f), and various mixed bowings (Figure 3.4 g-i):

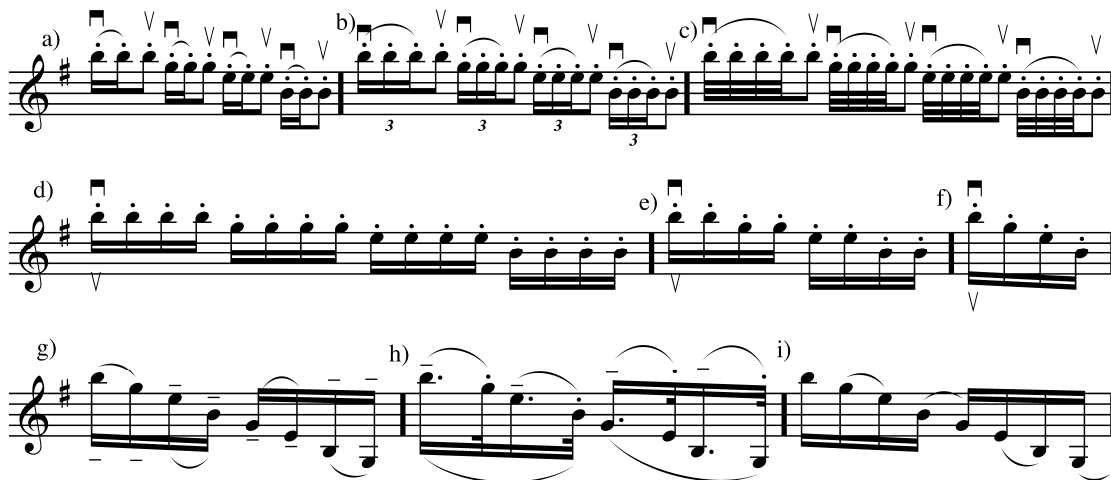


Figure 3.4 Non-détaché strokes and bowings

Excerpts of relevant passages in standard repertoire

- Bach, J. S. *Six Sonatas and Partitas for Violin Solo*.
- Beethoven, L. van. *Violin Concerto*, mvts. 1 and 3.
- Paganini, N. *24 Caprices*, no. 16.
- Saint-Saëns, C. *Violin Concerto no. 3*, mvt. 1, last five measures.

Etude 4 *Allegretto scherzando*

Technique

Right hand: Chords and ricochet over three strings.

Goals and outcomes

Proper execution of chords and steady ricochet.

General discussion

Etude 4 is an excellent starting point for learning chords. A comparatively easy left hand texture in this etude allows for full concentration on the bow-hand tasks.

Preparatory etudes and studies

Dont, J. *24 Preparatory Studies*, no. 24.

Kreutzer, R. *42 Etudes*, no. 37.

Practicing suggestions and exercises

Left hand

The work on intonation starts with playing the etude at a slow tempo, breaking the chords slowly and making sure that each chord is connected to the next one with a smooth shift. Where possible, the second sixteenth note of each beat should be stopped early, with the rest of the chord. Such silent stopping is indicated in Figure 4.1b by hollow note heads.

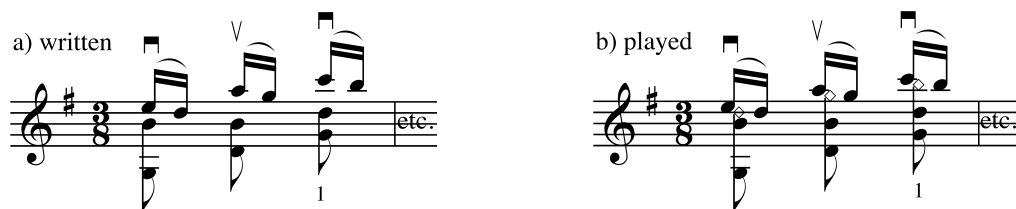


Figure 4.1 Stopping all notes at the same time

Vibrato should be added to the first sixteenth note of each beat only after a pure intonation has been achieved.

Right hand

The smoothness of each chord is best established by eliminating the left hand and practicing the chords on the open strings in slow tempo:

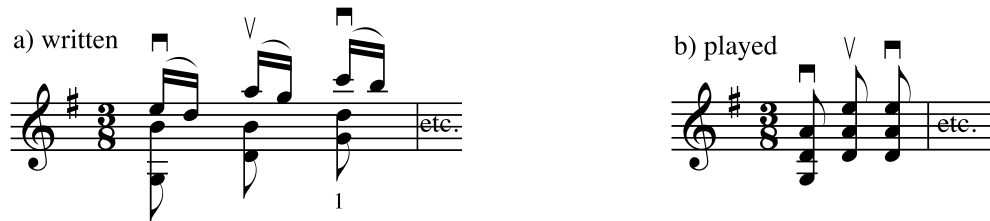


Figure 4.2 Practicing chords on open strings

The bow-hand in this exercise should break each chord by smoothly pivoting around the middle string, avoiding excessive vertical motion. The same pivoting motion is used when connecting the two top strings of each chord to the two bottom strings of the next chord. After the technical difficulties in both hands are addressed, the hands can be combined, practicing slowly at first, then gradually increasing the tempo.

Measures 26-33 of Etude 4 call for a ricochet stroke over three strings. As with many other strokes, it is advisable to learn the ricochet on open strings first, and combine both hands only after a proper stroke has been established.

The practice of ricochet can start with bouncing the bow twice on an open string (Figure 4.3a). In this exercise the bow is held in the air one to two inches above the A-string, with the bow hand in regular playing position. The middle of the bow is right above the string, tilted in such a way as to strike the string with the full breadth of the bow-hair. After the fingers of the right hand let the bow drop, it hits the string, bounces

up, hits the string the second time and bounces up again. After the second bounce the fingers catch the weight of the bow, returning to the starting position. The goal of this exercise is to find the feeling of the bow bouncing by itself. It is very important that the right hand does not interfere with the bow during the bouncing. The only actions of the bow-hand are releasing the bow at the beginning and catching it after it has bounced the desired number of times. The bow only moves vertically, producing barely audible sound at the time of contact with the string.³⁴

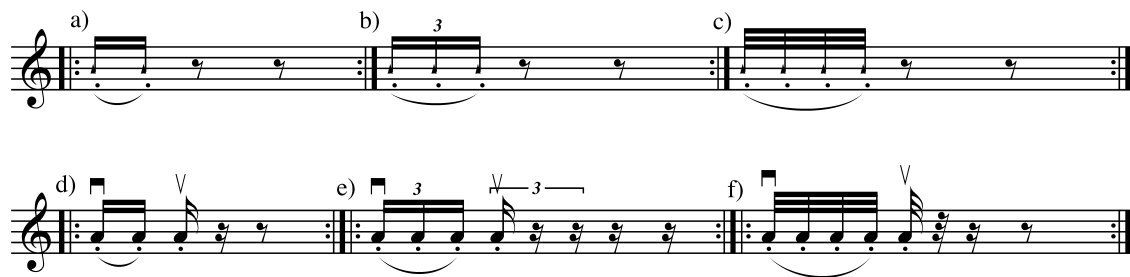


Figure 4.3 Learning the ricochet

After establishing the correct feeling of non-interference in the bow-hand in the exercise in Figure 4.3a, the amount of bounces can be increased (Figure 4.3b and c). This is done simply by letting the bow bounce more times before catching its weight above the string. While practicing exercises in Figure 4.3a, b, and c, one can experiment with different places on the bow and different heights above the string, discovering how these changes affect the speed and ease of bouncing. The rests in all exercises in Figure 4.3 should be observed, in order to give the student time for analysis and evaluation of each bounce.

³⁴ Special notation of pitches in Figure 4.3a, b, and c indicates vertical drop of the bow, without any horizontal motion.

After learning to bounce the bow in a vertical motion, the horizontal movement of the forearm is added, producing a stronger sound. In order to prepare for the actual texture of the etude, an up-bow note could be added to each group, reversing the horizontal motion of the forearm before the last bounce of the bow (Figure 4.3 d-f). The non-interference with the natural bouncing of the bow must be strictly observed.

The next step is to practice the exercise in Figure 4.3e over three strings. At first this exercise could be practiced legato, maintaining a smooth and even motion over the three strings (Figure 4.4a and b). After a good legato is established, the student should proceed to practicing the ricochet on three open strings (4.4c and d), allowing the bow to bounce once on each string and maintaining a smooth legato motion in the bow arm.

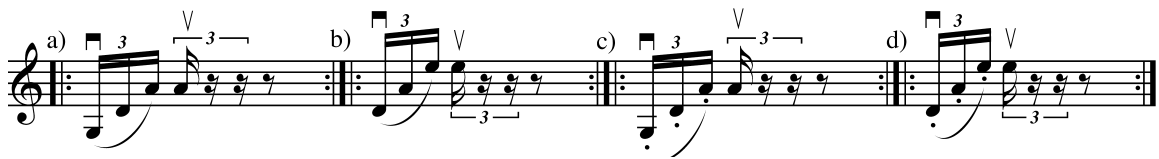


Figure 4.4 Practicing the motion over three open strings

The next step is to practice mm. 26-33 with each beat repeated four times:

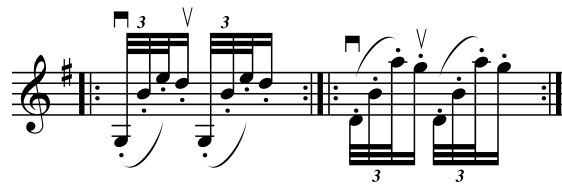


Figure 4.5 Repeating each beat four times

The slower harmonic motion in this exercise eases the task of the left hand, allowing the student to concentrate on the proper execution of the ricochet stroke. After mastering the exercise in Figure 4.5, the student can proceed to playing each beat in mm. 26-33 twice, before finally playing the passage as written.

Excerpts of relevant passages in standard repertoire

Chords

J. S. Bach. *Six Sonatas and Partitas for Violin Solo*.

Ysaÿe, E. *Six Sonatas for Violin Solo*.

Paganini, N. *24 Caprices*, nos. 9 and 14.

Ricochet

Paganini, N. *Violin Concerto no. 1*, mvt. 3.

Paganini, N. *24 Caprices*, nos. 1, 5, and 9 (mm. 61-94).

Etude 5

Allegro appassionato

Technique

Right hand: Détaché with string crossings between adjacent strings.

Goals and outcomes

Good détaché, fluid string crossings, proper elbow position, correct wrist and forearm motion.

General discussion

Etude 5 develops the détaché in the context of continuous string crossings. The student should practice the etude by dealing separately with both of these issues.

The height of the right elbow is crucial for good sound and proper execution of string crossings. During the passages with multiple string crossings between two adjacent strings, the elbow must be placed between the regular playing heights for each string, as if playing a double stop. The bow is moved from one string to another by wrist motion, while the elbow remains stationary.

Preparatory etudes and studies

Kreutzer, R. *42 Etudes*, nos. 13 and 30.

Rode, P. *24 Caprices in the Form of Etudes*, nos. 2 and 8.

Ševčík, O. *School of Violin Technics*, Op. 1, Book 1, Exercise no. 11.
Sitt, H. *100 Studies*, Op. 32, Book 2, no. 28.

Practicing suggestions and exercises

Left hand

Before starting the work on the détaché stroke, the left hand difficulties must be solved. The exercise in Figure 5.1 combines the single-note texture of Etude 5 in double stops, training the fingers to fall in patterns and helping the student to hear the intonation. Practicing in such manner is very helpful for developing good intonation and will be suggested throughout this work.



Figure 5.1 Exercise for intonation³⁵

Right hand

The work on the détaché stroke starts with grouping the notes in pairs and repeating each double stop six times, allowing the student to concentrate on the quality of the stroke, while temporarily avoiding difficulties of string crossings and coordination:



Figure 5.2 Mastering détaché³⁶

³⁵ Rostal, 5.

³⁶ Bron, 11.

The exercise above sets the right elbow to its proper height by positioning it in the middle of adjacent strings. After finding a good détaché, the student can move on to playing the exercise with only three, and finally only two repetitions of each double stop.

The string crossings can be practiced with the following exercise:



Figure 5.3 String crossings³⁷

By practicing this exercise, the student learns the close proximity of the adjacent strings. The elbow remains positioned between the two strings, with only the wrist moving the bow from one string to the other. After mastering the exercise above, the student can proceed to playing the etude as written.

Additional variants and exercises

In addition to détaché, the student could play the etude using sautillé, spiccato, and legato strokes (slurring 6 or 12 notes per bow). Variants of mixed bowings and rhythmic patterns shown below are useful for improving coordination:



Figure 5.4 Additional variants³⁸

Excerpts of relevant passages in standard repertoire

- Bach, J. S. *Partita no. 3 for Violin Solo*, mvt.1 “Preludio.”
- Bach, J. S. *Violin Concerto no. 2 in E major*, mvt. 1, mm. 57-69 and 110-113.
- Beethoven, L. van. *Violin Concerto*, mvt. 1, mm. 185-188.

³⁷ Bron, 11.

³⁸ Havemann, 3.

Handel, G. F. *Violin Sonata no. 4 in D major*, mvt. 2, mm. 13-16.
Paganini, N. *24 Caprices*, nos. 2 and 16.
Saint-Saëns, C. *Violin Concerto no. 3*, mvt.1, mm. 276-280.
Vivaldi, A. *Violin Concerto, Summer*, from *The Seasons*, mvt. 1.

Etude 6 *Allegretto scherzoso*

Technique

Left hand: Trills.

Goals and outcomes

Speed and flexibility in the execution of trills.

General discussion

While developing speed and elasticity needed for trilling, one should avoid tension as much as possible. The up and down motion of the trill originates from the base joint of the finger, while the rest of the joints maintain their curvature.

Etude 6 can also be used in developing left hand pizzicato. Plucking the string with the fingers of the left hand is very different from the trilling motion. While trills result from a vertical movement originating from the base joint, the left hand pizzicato is a sideways motion resulting from curving the two upper joints of the finger.

Preparatory etudes and studies

Dounis, D. *Fundamental Trill Studies*, Op. 18, exercises 1-4.
Fiorillo, F. *36 Studies or Caprices*, no. 6.
Kreutzer, R. *42 Etudes*, nos. 21-22.

Practicing suggestions and exercises

Right hand

The task of the right hand is to make sure that the accent in each group of five notes is placed on the first note, not the last:

a) correct

b) incorrect



Figure 6.1 Placing the accent in its proper place

Left hand

The exercise in Figure 6.2 is good for checking one's intonation. All of the repeated notes in this exercise are left out, allowing the student to concentrate on establishing the correct finger pattern.



Figure 6.2 Checking the intonation

The exercise below is a good starting point for developing trills:



Figure 6.3 Basic trill

It is very important to observe the rests in the exercise above. During the rests the fingers of the left hand should be completely relaxed. The trilling motion is fast and articulate, but without pressing down on the string.

After learning the exercise in Figure 6.3, the student can proceed to playing the etude as written. Since now there are no rests between each five-note group, it is important to let the trilling fingers relax when they are not playing.

Additional variants and exercises

The following exercises in dotted rhythms are useful for additional development of speed and articulation of the finger action. The rhythms in Figure 6.4 should be applied to the notes of Etude 6.



Figure 6.4 Dotted rhythms³⁹

The exercises in Figure 6.5 can be used to develop longer trills. In these exercises the student starts by playing the trills as written (Figure 6.5a), elongating each trill in each consecutive exercise (Figure 6.5b and c).

a) as written (four notes per trill)

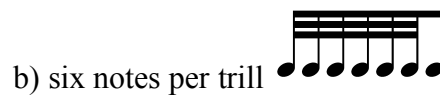


Figure 6.5 Lengthening the trill⁴⁰

Exercises in Figures 6.4 and 6.5 can also be practiced starting each trill from the bottom note.

In addition to developing the trills, Etude 6 can be used in learning the left hand pizzicato. Both exercises in Figure 6.6 should be practiced at a slower tempo, plucking the strings as loudly as possible.

³⁹ Bron, 15.

⁴⁰ Ibid.

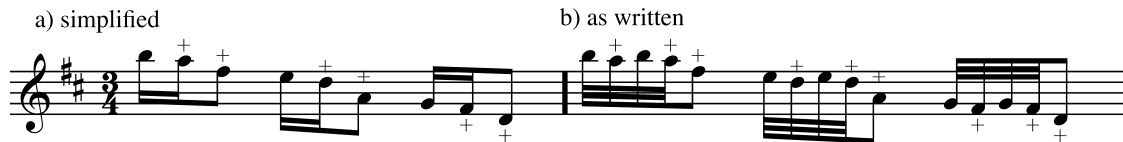


Figure 6.6 Left hand pizzicato

One must be careful: excessive practice of the left hand pizzicato can damage the finger pads.

Excerpts of relevant passages in standard repertoire

Paganini, N. *24 Caprices*, nos. 10 and 20 (mm. 24-56).

Saint-Saëns, C. *Introduction et Rondo Capriccioso*, mm. 73-86 and 256-269.

Tartini, G. *Sonata in G minor (The Devil's Trill)*.

Wieniawski, H. *Etudes-Caprices*, Op. 18, no. 1.

Etude 7

Allegro Moderato

Technique

Right hand: String crossings in legato.

Left hand: Shifting.

Goals and outcomes

Seamless legato with smooth and light shifts in the left hand and properly executed string crossings in the bow-arm.

General discussion

Etude 7 presents the techniques of string crossings and shifting. Both of these techniques must be properly executed in order to achieve a smooth legato. Shifting should always remain light and smooth, without excessive weight during the shift and avoiding all abrupt motions. String crossings between two adjacent strings should be done with the wrist motion, keeping the elbow stationary at the proper height.

Preparatory etudes and studies

Dont, J. *24 Preparatory Studies*, nos. 13 and 18.

Gaviniès, P. *24 Etudes*, nos. 3, 9, and 12.

Kreutzer, R. *42 Etudes*, nos. 14 and 29.

Practicing suggestions and exercises

Left hand

As in practicing Etudes 2 and 5, it is helpful to combine the single notes of Etude 7 into double stops. The exercise in Figure 7.1 makes the intonation more obvious, also training the fingers to stop both strings simultaneously:

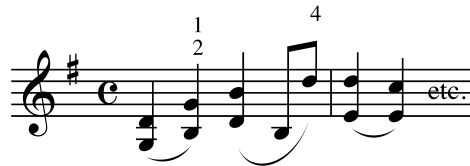


Figure 7.1 Combining the texture in double stops

The exercise above is played slowly, concentrating on proper execution of the shifts. It is important for the fingers to release the weight on the string during the shift, changing position in a fluid motion. After playing the note, the finger should stay on the string as long as possible, but without applying pressure.

Right hand

The best way to start learning string crossings in Etude 7 is to practice connecting each pair of adjacent open strings:

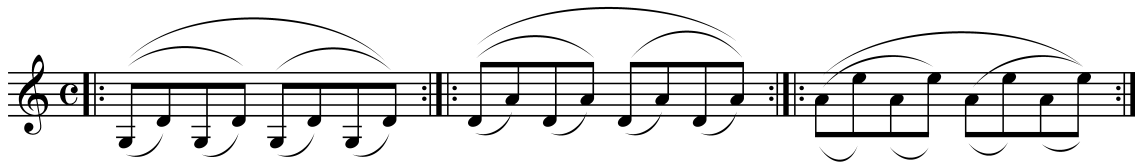


Figure 7.2 Connecting open strings

In the exercise above, the elbow is positioned at a height that corresponds to playing a double stop on both strings. The string crossings are done by a fluid motion of the wrist, while the elbow remains stationary. The whole bow should be used for each slur, carefully adjusting to the significant differences of string crossings in different parts of the bow.

After mastering the exercise in Figure 7.2, the student can proceed to playing the actual etude on open strings. Figure 7.3 shows the first two measures in their original form (Figure 7.3a), and after eliminating the left hand (Figure 7.3b).

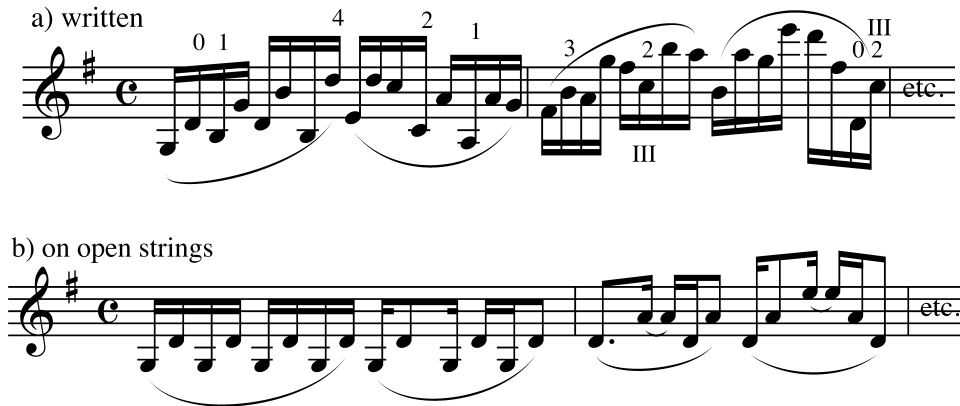


Figure 7.3 Practicing the etude on open strings

After the left hand has mastered intonation and shifting, both hands can be combined by playing the etude in a slow tempo. The speed can be gradually increased, practicing the etude in small sections.⁴¹ After establishing good intonation, shifts, and string crossings in each smaller excerpt, the student can combine the smaller sections into longer passages.

⁴¹ For detailed description of such practice method, see Etude 1 (p. 11).

Additional variants and exercises

Additional rhythmic variants suggested for Etude 2 (p. 20) can also be used for Etude 7, slurring eight notes per bow.

Excerpts of relevant passages in standard repertoire

Beethoven, L. van. *Violin Concerto*, mvts. 1 and 3.

Brahms, J. *Violin Concerto*, mvts. 1 and 2.

Paganini, N. *24 Caprices*, nos. 12 and 24 (var. 2).

Sarasate, P. *Carmen Fantasy*, Introduction, mm. 19-22, mvt. 3, mm. 92-95.

Wieniawski, H. *Etudes-Caprices*, Op. 18, no. 2.

Etude 8

Allegro

Technique

Left hand: Thirds.

Goals and outcomes

Good intonation, speed, and precision in playing thirds.

General discussion

Ability to execute passages in thirds is indispensable in performing works of the highest technical difficulty by Paganini, Wieniawski, Ernst, Sarasate, and other composers. While Etude 8 prepares the student for the repertoire of the highest difficulty, it should only be approached after several years of practicing scales in double stops.

In addition to preparing the student for difficult passages in thirds, practicing Etude 8 also improves the position of the left hand in general. According to Demetrios Dounis, “the practice of thirds is one of the best, if not the best, means of shaping the left

hand to fingerboard requirements and of promoting a good position of this hand and a correct placement of the fingers on the strings.”⁴²

Preparatory etudes and studies

Dont, J. *24 Preparatory Studies*, no. 19.

Dounis, D. *Preparatory Studies*, Op. 16, Book 1: Thirds.

Dounis, D. *The Higher Development of Thirds and Fingered Octaves*, Op. 30: Thirds.

Fiorillo, F. *36 Studies or Caprices*, nos. 4, 17, and 18.

Kreutzer, R. *42 Etudes*, no. 33.

Practicing suggestions and exercises

Right hand

The goal for the right hand is to produce an even, full, and singing tone. Whether slurring two, four, or eight notes per bow, the right hand must be fully independent from shifts and intonation difficulties in the left hand.

Left hand

The work in left hand starts with intonation. The student plays each chord separately, paying particular attention to the intonation of alternating major and minor thirds. After the purity of intonation has been achieved in each individual double stop, the student can group them together in the following exercise:



Figure 8.1 Connecting the thirds⁴³

This exercise allows the student to practice the connection between each consecutive pair of thirds. Proper execution of shifts is very important: one must never

⁴² Dounis *Collection: Eleven Books of Studies for the Violin*. (New York: C. Fischer, 2005), 176.

⁴³ Yang, 84.

press too hard, instead shifting with an even, fluid motion. The fingers stay on the strings as long as possible, leaving them only when necessary. The vertical action of the fingers is rapid and coordinated, with both fingers stopping and releasing the string at exactly the same time.

After mastering the exercise in figure 8.1, the student can practice the etude as written, at first slowly, then gradually increasing the tempo, slurring two, four, and eventually eight notes per bow.

Additional variants and exercises

All additional rhythmic variants used for Etude 2 (p. 20) can also be used for this etude.

Bron recommends using finger independence exercises to train the vertical action of the fingers. The exercises in Figure 8.2 are helpful in achieving precision and articulation in the dropping and lifting of the fingers.

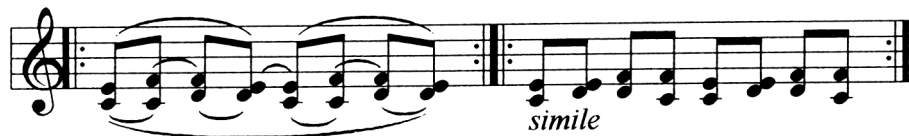


Figure 8.2 Finger independence exercises⁴⁴

Etude 8 can also be practiced in different keys. Havemann recommends transposing the etude to D major and E major.⁴⁵

Excerpts of relevant passages in standard repertoire

Ernst, H. W. *Violin Concerto*, mm. 150-158.

Paganini, N. *24 Caprices*, nos. 1, 4, 6, 8, 18, and 24 (var. 6).

Paganini, N. *Concerto no. 1*, mvt. 1.

Sarasate, P. *Carmen Fantasy*, mvt. 4, mm. 1-46.

Sibelius, J. *Violin Concerto*, mvt. 3, mm. 27-8, 34-5, 146-7, and 153-4.

⁴⁴ Bron, 19.

⁴⁵ Havemann, 3.

Etude 9 *Allegro*

Technique

Right hand: Chords and accents.

Left hand: Short trills.

Goals and outcomes

Properly executed chords, accents, and trills at a vigorous tempo ($\text{♩} = 60-66$).

General discussion

By incorporating three- and four-note chords into an otherwise single-note texture, Etude 9 prepares the student for polyphonic compositions, such as solo sonatas by Bach and Ysaÿe. In order to maintain rhythmic uniformity and avoid redundancy in chord execution, the three-note chords should not be broken, attacking the three strings at once.⁴⁶ Where possible, the chords should be played with vibrato.⁴⁷

The accents are executed by increasing the speed of the bow, while applying more pressure on the string.⁴⁸

Preparatory etudes and studies

Dounis, D. *Fundamental Trill Studies*, exercises 1-4.

Kreutzer, R. *42 Etudes*, nos. 20-22.

⁴⁶ Rostal recommends attacking all notes at the same time in all chords in forte, and breaking all chords in the direction of the melodic line in piano.

⁴⁷ For a detailed discussion of chordal technique, see Etude 1 (p. 13).

⁴⁸ Galamian's and Havemann's editions have accents on the second sixteenth note of each beat, while Rostal places them on the third. Yampolsky's edition has accents on both second and third sixteenth notes of each beat.

Practicing suggestions and exercises

Left hand

The work on intonation could start with tuning each chord in a slow tempo, omitting all single notes. All notes of each chord should be stopped at the same time, concentrating on putting the fingers on the strings in a correct pattern.

The main difficulty of the left hand is in stopping each chord quickly after the last note of the preceding slur. The exercise in Figure 9.1 concentrates on this important connection by eliminating the second and third sixteenth notes of each beat:



Figure 9.1 Stopping the chord after the last note of the slur⁴⁹

In the exercise above, the finger stopping the single note must never press too hard, being ready to move to a different string or position in the shortest possible amount of time.

The trills⁵⁰ in Etude 9 should be played on the third sixteenth note of each beat, with the impulse from the accent in the bow-hand coinciding with the impulse of the trill.

Figure 9.2 shows the rhythmic breakdown of each trill as suggested by Rostal:

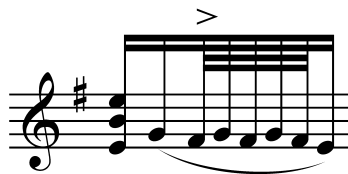


Figure 9.2 Rhythmic breakdown of the trill⁵¹

⁴⁹ Abram Yampolsky, ed. Jakob Dont, *24 Etudes and Caprices*. (Moscow: Muzyka, 1974), 17.

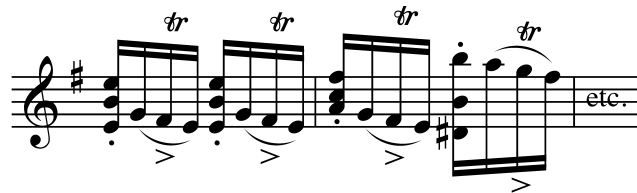
⁵⁰ For a detailed discussion on the development of the ability to trill, see Etude 6 (p. 32).

⁵¹ Rostal, 27.

Right hand

The main task of the right hand is the proper execution of chords. The alternation of chords and single notes can be practiced by eliminating the left hand and playing the etude on open strings:

a) written



b) open strings



Figure 9.3 Practicing on open strings

In the exercise above (Figure 9.3b), all the notes of each three-note chord should be attacked at the same time. In order to position the bow on all three strings before the chords, a very brief pause is needed after each dotted eighth note.

Additional variants and exercises

The trills in Etude 9 can also be executed before the third sixteenth note of each beat (Figure 9.4a and b). Each trill can be lengthened by practicing the etude in a slower tempo and adding extra notes to each trill (Figure 9.4b, c, and d).

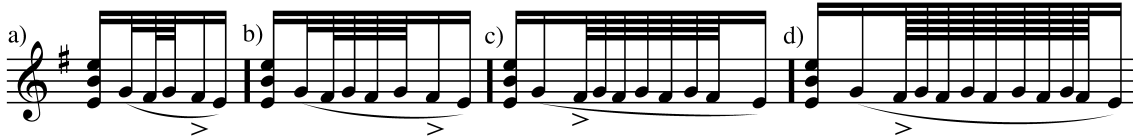


Figure 9.4 Additional trilling variants

Etude 9 can be used in learning to bring out different notes in each chord. Bron's voicing exercise for Etude 1 (p. 16) can be adapted for Etude 9.

Excerpts of relevant passages in standard repertoire

Bach, J. S. *Six Sonatas and Partitas for Violin Solo*.

Chausson, E. *Poème*, mm. 84-90.

Paganini, N. *24 Caprices*, nos. 9 (mm. 17-36) and 23 (middle section).

Ysaÿe, E. *Six Sonatas for Violin Solo*, no. 4, mvt. 1.

Etude 10

Allegro

Technique

Right hand: Saltando and other off-string strokes over four strings.⁵²

Goals and outcomes

A steady stroke throughout the etude.

General discussion

Etude 10 develops a variety of off-string strokes over four strings. As with most etudes in *Etudes and Caprices*, the technical difficulties of each hand should be isolated and solved separately before combining the hands.

Preparatory etudes and studies

Fiorillo, F. *36 Studies or Caprices*, nos. 20 and 36.

⁵² Etude 10 can also be used to develop the ricochet over four strings. For a detailed discussion of learning the ricochet, see Etude 4 (p. 25).

Practicing suggestions and exercises

Left hand

Practicing the intonation could start with combining the texture of the etude into chords:



Figure 10.1 Intonation in chords⁵³

The notes of each chord in the exercise above should be stopped at the same time, moving from one chord to the next with quick and light motions of the fingers.⁵⁴ While most of the etude does not present significant problems for the left hand, the stretches in mm. 31 and 39 deserve particular attention. The stretches in these measures should be done by positioning the left hand between second and third positions, stretching the first and second fingers back, rather than trying to extend third and fourth fingers up.⁵⁵

Right hand

While a variety of different off-string bowings can be developed by practicing Etude 10, the etude should be played using the saltando stroke indicated by the composer, bouncing the bow twice on each up- and down-bow.⁵⁶ As with many other strokes, it is best to learn the saltando on open strings:

⁵³ Yampolsky, 18.

⁵⁴ For a detailed discussion of proper stopping of chords by the left hand, see Etude 1 (p. 12), and Etude 19 (p. 70).

⁵⁵ For an explanation of such stretching, see Etude 1 (p. 12) and Etude 19 (p. 70).

⁵⁶ Saltando stroke is similar to the ricochet. It is helpful to learn the ricochet first, using the discussion of this stroke in Etude 4 (p. 25).

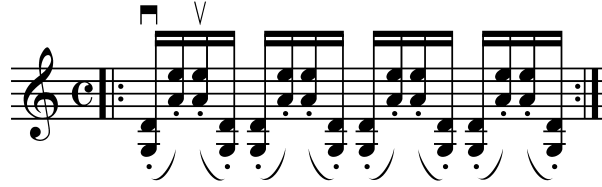


Figure 10.2 Learning saltando on open strings

It is very important to find the correct part of the bow for playing the exercise above. The proper part of the bow for the exercise in Figure 10.2 is slightly below the middle, although the exact place depends upon the tempo and on the physical properties of each individual bow. The stick of the bow should be tilted so that it is positioned directly above the hair. Such tilting of the bow-stick allows all of the hairs to strike the string, increasing the natural elasticity of the bow.

After both hands master their individual tasks, they can be played together. Before playing the etude as written, it is good to practice slowing the harmonic motion of the work by repeating each chord four times (Figure 10.3):

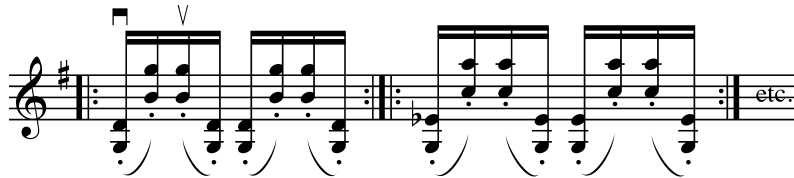


Figure 10.3 Playing each chord four times

The exercise above slows down the changes in the left hand, allowing the student to concentrate on the quality of the saltando.

Additional variants and exercises

A variety of off-string strokes with different bowings can be developed using Etude 10. Figure 10.5 lists some of the possibilities.

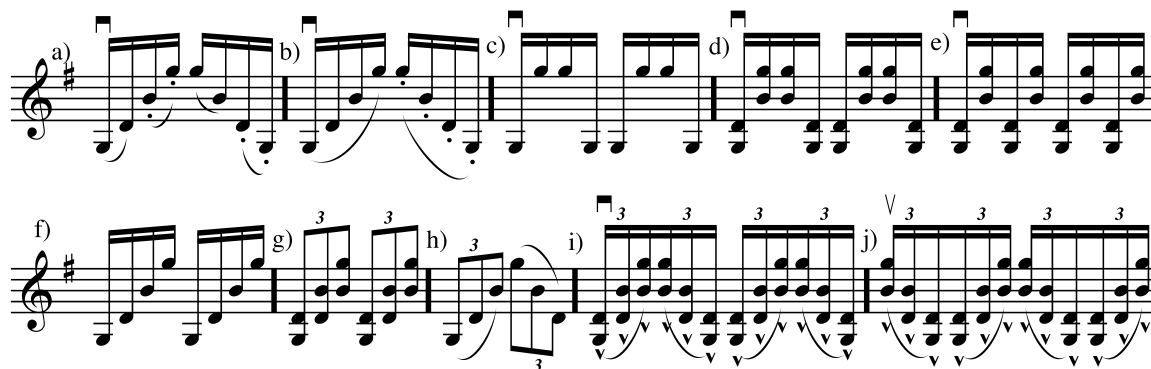


Figure 10.5 Additional variants⁵⁷

Excerpts of relevant passages in standard repertoire

Mendelssohn, F. *Violin Concerto in E minor*, mvt. 1, mm. 290-351.

Paganini, *24 Caprices*, no. 1.

Saint-Saëns, C. *Introduction et Rondo Capriccioso*, mm. 279-293.

Sibelius, J. *Violin Concerto*, mvt. 1, Allegro molto vivace (coda).

Etude 11

Allegretto

Technique

Right and left hands: Chords and polyphonic texture.

Goals and outcomes

Good intonation and proper execution of chords at $\text{♩} = 66-72$ with vibrato where possible.

General discussion

Etude 11 serves as excellent preparation for polyphonic compositions such as J. S. Bach's *Six Sonatas and Partitas for Violin Solo*. Since Etude 11 includes significant

⁵⁷ Examples a-f, Yampolsky, 18; g-h, Havemann, 3; i-j Rostal, 6-7.

difficulties in both hands, it is better to study this etude only after learning other etudes presenting chords and double stops.⁵⁸

Preparatory etudes and studies

Dont, J. *24 Preparatory Studies*, no. 24.

Kreutzer, R. *42 Etudes*, no. 42.

Practicing suggestions and exercises

Left hand

The work on intonation can start with the following exercise by Rostal:

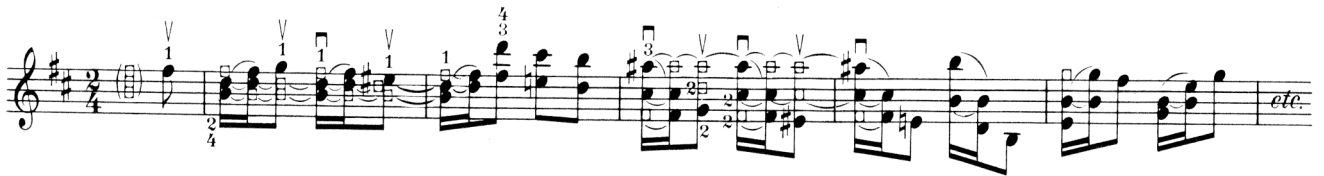


Figure 11.1 Mastering the intonation⁵⁹

The hollow note heads in this exercise indicate the silent stopping of the string.⁶⁰ The exercise in Figure 11.1 should be played in a slow tempo, listening carefully to the intonation of every note. It is important to maintain a smooth legato in both hands, connecting each note to the next one and avoiding all abrupt motions.

After establishing the intonation, the connection between each chord and the preceding note should be addressed. The fingers must move quickly and lightly from the single or double stop to the following chord, applying just enough pressure for each chord to maintain good sound.⁶¹ The exercise in Figure 9.1 (p. 41) can be adapted to Etude 11 and used in practicing these connections.

⁵⁸ For suggested order of learning *Etudes and Caprices*, see table on page 8.

⁵⁹ Rostal, 7.

⁶⁰ For a discussion of the reasons for such silent stopping of the notes, see Etude 4 (p. 24).

⁶¹ For Bron's suggestion on gauging the proper finger pressure, see Etude 1 (p. 13).

Right hand

The main task of the right hand is the proper execution of chords. Rostal suggests attacking all the notes in each three-note chord at the same time, leaving the bow on the melodic note, and breaking all four-note chords in the direction of the melodic line. A good way to practice the voicing of chords is by eliminating the left hand and playing the etude on the open strings:



Figure 11.2 Practicing voicing on the open strings

The student should combine both hands only after mastering the technical difficulties of each hand separately. It is best to learn the etude by dividing it into many short segments and then practicing each one with gradually increasing tempo.⁶²

Additional variants and exercises

The following exercise by Rostal is helpful in accustoming the ear to the melodic line and training the fingers to stay on the strings as much as possible:



Figure 11.3 Establishing the melodic line⁶³

⁶² For a detailed description of such practicing method, see Etude 1 (p. 11).

⁶³ Rostal, 7.

Bron's voicing exercise for Etude 1 (p. 16) could be adapted to Etude 11, helping the student to bring out each of the notes in every chord.

Excerpts of relevant passages in standard repertoire

Bach, J. S. *Six Sonatas and Partitas for Violin Solo*.

Ysaÿe, E. *Six Sonatas for Violin Solo*.

Etude 12 *Allegretto vivo*

Technique

Left hand: Mixed double stops.

Right hand: Chords and string crossings.

Goals and outcomes

Good intonation with smooth string crossings and properly executed chords.

General discussion

Etude 12 presents mixed double stops in legato bowing as well as chords.

Smoothness of the legato line should be retained at all times, with articulate dropping and lifting of the fingers. As in many other etudes, problems of the left and right hands should be addressed separately, combining the hands only after all the technical difficulties have been mastered.

Preparatory etudes and studies

Dont, J. 24 *Preparatory Studies*, no. 19.

Kreutzer, R. 42 *Etudes*, no. 35.

Practicing suggestions and exercises

Left hand

The left hand has three tasks: producing good intonation, precision in starting and ending each double stop, and smooth shifting. The first goal is achieved by practicing the

etude at a very slow tempo, listening carefully to each sonority. After establishing a pure intonation at a slow tempo, the student can gradually increase the speed, learning the etude in small sections and then combining these sections into larger passages.

The simultaneous dropping and lifting of the fingers can be practiced by isolating the double stops that require both fingers to fall down simultaneously, and then practicing the connection. Havemann's exercise in Figure 12.1 connects the third and fourth notes of the etude (Figure 12.1b), training the fourth finger to drop on the string early rather than late (Figure 12.1a):

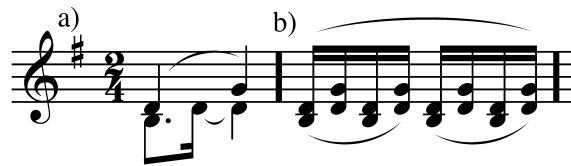


Figure 12.1 Synchronizing the action of the fingers in double stops⁶⁴

The actions of dropping and lifting the fingers in the exercise in Figure 12.1b should be quick and decisive, but without excessive pressure after making contact with the fingerboard. The initial energy of striking the fingerboard transforms immediately into relaxation, with the fingers depressing the string by the natural weight of the hand, rather than continuous artificial pressure.

The shifting in Etude 12 should be light and smooth. While a heavy shift between two single notes can sound clumsy and distracting, such a shift connecting two double stops compounds the negative effects of excessive finger pressure. The exercise below helps lighten the shifts by repeating them several times in both directions:

⁶⁴ Havemann, 3.

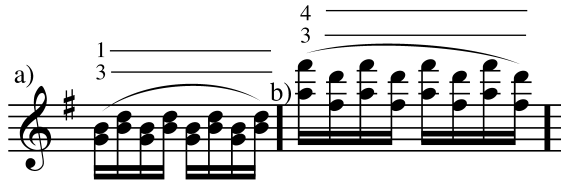


Figure 12.2 Eliminating finger pressure during the shifts

Right hand

The main task of the right hand is to produce a seamless legato by crossing the strings in a smooth and fluid fashion. The student starts by practicing the string crossings on open strings. The exercises in Figure 12.3 present the opening passage in both original and reversed directions. The passage could be first practiced without the left hand (Figure 12.3a), combining the two after both string crossings and intonation have been mastered separately (Figure 12.3b).

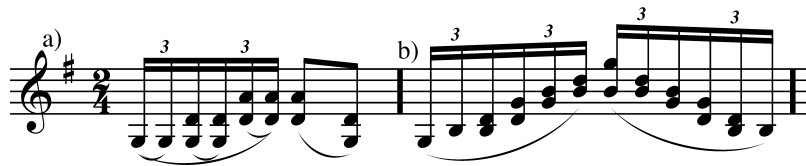


Figure 12.3 Practicing the string crossings

The chords in Etude 12 should be addressed separately, incorporating them into the etude only after the proper chordal technique has been established in the bow arm.⁶⁵

Additional variants and exercises

Rostal's exercise in Figure 12.4 is helpful in practicing smooth shifting, string crossings, and finger action. Repeating each connection twice allows more time for monitoring and evaluating each action.

⁶⁵ For a detailed discussion of developing chordal technique, see Etude 1 (p. 13).



Figure 12.4 Repeating each connection twice⁶⁶

Excerpts of relevant passages in standard repertoire

Brahms, J. *Violin Concerto*, mvt. 3.
 Paganini, N. 24. *Caprices*, no. 4
 Wieniawski, H. *L'école moderne*, op. 10, no. 3, "L'étude."
 Ysaÿe, E. *Six Sonatas for Violin Solo*.

Etude 13

Vivace assai

Technique

Right hand: String crossings in legato, détaché, and sautillé.⁶⁷

Goals and outcomes

Mastery of adjacent and non-adjacent string crossings in legato, détaché, and sautillé at ♩ = 100-120.⁶⁸

General discussion

Etude 13 develops string crossings in legato, détaché, and sautillé. The main difficulties of the etude are the combination of legato and sautillé strokes and the execution of non-adjacent string crossings in sautillé. The problem of combining legato and sautillé strokes can be solved through careful distribution of the bow, making sure

⁶⁶ Rostal, 7.

⁶⁷ Galamian describes sautillé as a "jumping bowing, which is distinguished from the spiccato by the fact that there is no *individual* lifting and dropping of the bow for each note." Galamian, *Principles of Violin Playing*, 77.

⁶⁸ Bron and Havemann recommend using sautillé stroke on most non-legato notes, while Galamian and Rostal suggest détaché. The etude could be learned both ways, using the détaché stroke first, and then changing to sautillé.

that the sautillé is always performed around the middle of the bow.⁶⁹ String crossings that require jumping over one or even two middle strings should be learned first on open strings. The motion of string crossing should be done in the most economical way possible, with the wrist rather than the whole forearm accomplishing most of the motion.

Preparatory etudes and studies

Dont, J. *24 Preparatory Studies*, nos. 2, 6, 7, and 14.

Gaviniès, P. *24 Etudes*, no. 22.

Practicing suggestions and exercises

Left hand

Proper intonation can be achieved by practicing in a slow tempo, combining the notes of the texture of the etude into double stops:



Figure 13.1 Mastering the intonation⁷⁰

The hollow note heads in the exercise in Figure 13.1 indicate silent stopping of the notes. Such silent stopping of the notes is sometimes done before the note is played with the bow, and sometimes after the note is played, keeping the finger in place in anticipation of the reappearance of the note.

Right hand

The combination of legato-sautillé strokes can be practiced on open strings. The exercise in Figure 13.2 eliminates the left hand, allowing the student to concentrate on the proper execution of sautillé:

⁶⁹ The best place on the bow for sautillé will vary in different tempos. Weight, length, and other physical properties of each individual bow are of utmost importance in finding the proper place for sautillé.

⁷⁰ Rostal, 8.



Figure 13.2 Learning to combine legato and sautillé on open strings

The exercise above should be first played in a slower tempo, using the détaché bowing for all notes outside the slur. After the right hand is comfortable with the string crossings, the tempo can be gradually increased, eventually substituting the détaché with sautillé. It is important to correctly distribute the bow, making sure that sautillé is played in the proper part of the bow. Bron recommends starting the slur at the frog, using just enough bow to arrive at the point of the sautillé a little below the middle of the bow.⁷¹ If too much bow is used on the slur, the sautillé will start in the wrong place, and the bow will not bounce properly. Bron also recommends not stopping the bow between the slur and the following note.⁷² The left hand should be added only after the right hand has learned how to combine legato and sautillé strokes.

The second task of the right hand is to properly execute the string crossings between non-adjacent strings. This important technique can also be practiced on open strings. The exercise in Figure 13.3 covers all possible non-adjacent open string combinations.

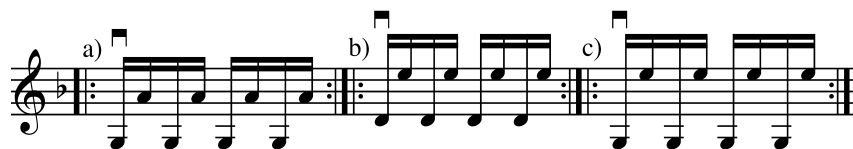


Figure 13.3 Practicing non-adjacent string crossings on open strings

⁷¹ Bron, 22.

⁷² Ibid.

It is important to make the string crossings in the exercises above as economical as possible, keeping the bow close to the upper string on all low notes, and staying close to the lower string on the high notes. Most of the motion that carries the bow across the strings should be accomplished by the wrist, positioning the elbow at the height of the middle string during the crossing.

Figure 13.4 shows two ways to practice a passage in m. 20, learning it on open strings (Figure 13.4a) before including the left hand (Figure 13.4b).

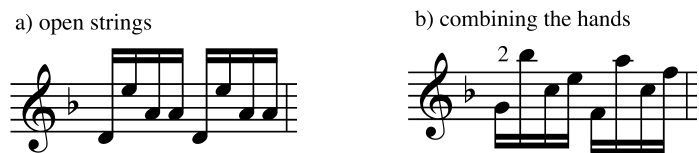


Figure 13.4 Mastering passages with non-adjacent string crossings

After combining both hands, it is helpful to learn the whole etude using the détaché stroke for all non-legato notes, changing to sautillé only after gradually increasing the tempo to proper speed.⁷³

Additional variants and exercises

The following exercise by Rostal could be used for additional practice of non-adjacent string crossings:



Figure 13.5 Practicing non-adjacent string crossings⁷⁴

⁷³ For a detailed discussion of string crossings in détaché, see Etude 5 (p. 28). Figures 5.2 (p. 29) and 5.3 (p. 30) can be adapted to Etude 13 and used for practicing the string crossings between adjacent strings.

⁷⁴ Rostal, 8.

Excerpts of relevant passages in standard repertoire

Mozart, W. A. *Violin Concerto no. 3 in G major*, mvt. 3, mm. 73-91.

Paganini, N. *Concerto no. 1 in D major*, mvt. 3, mm. 126-141, and 400-415.

Paganini, N. *24 Caprices*, nos. 2, 13 (mm. 17-40), 16, and 22 (mm. 25-49).

Sibelius, J. *Violin Concerto*, mvt. 3, mm. 87-93.

Etude 14

Allegretto comodo

Technique

Left hand: Mixed double stops and chords.

Right hand: Chords and string crossings.

Goals and outcomes

Good intonation and smooth legato with properly executed chords.

General discussion

Etude 14 is similar in technical demands to Etude 12. One of the biggest differences between the two etudes is the treatment of chords. In Etude 12 the double stops and chords are always separated, while in Etude 14 the chords are incorporated into the legato line, supporting the melody in the top voice. The last eleven measures of Etude 14 are especially difficult, with three- and four-note chords appearing several times in each measure. As with many other etudes in *Etudes and Caprices*, difficulties in each hand should be solved separately.

Preparatory etudes and studies

Dont, J. *24 Preparatory Studies*, nos. 19, 22, and 24.

Gaviniès, P. *24 Etudes*, no. 1.

Kreutzer, R. *42 Etudes*, nos. 33, 35, 36, 38, and 39.

Rode, P. *24 Caprices in the Form of Etudes*, no. 23.

Practicing suggestions and exercises

Left hand

Practicing intonation starts by playing the etude in a slow tempo, listening carefully to every sonority. As in Etude 12, it is important that both fingers in each double stop strike the strings and lift off at exactly the same time. The exercise below helps develop precision in finger action by repeating each connection twice:



Figure 14.1 Connecting the double stops⁷⁵

The exercise above is also beneficial in achieving smooth shifts—a necessity for a seamless legato.

While the initial intonation practice should not include vibrato, all notes longer than a sixteenth note in duration should be vibrato in the later stages of learning the etude. Articulate action of the fingers and vibrato should not interfere with phrasing, avoiding accents on the last notes of each two-measure unit. Figure 14.2 shows the correct and incorrect ways of playing the second measure.

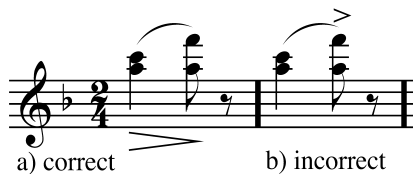


Figure 14.2 Avoiding improper accents

⁷⁵ Rostal, 8.

Right hand

As in Etude 12, legato bowing in double stops can be learned on open strings. Since practicing on open strings is also very beneficial for fluid chord breaking, the work on the bow arm could start by playing the whole etude on open strings. Figure 14.3 shows the last four measures of Etude 14 without the left hand:

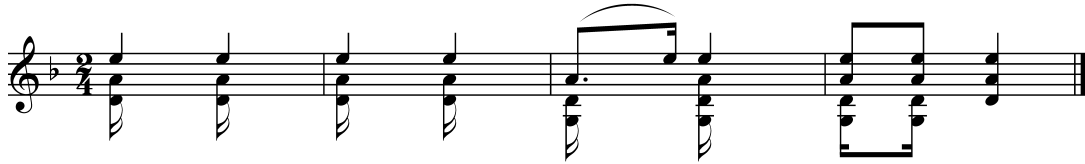


Figure 14.3 Mastering chords on open strings

Since the melody line in Etude 14 is always in the top voice, all chords should be broken from bottom to top, with the elbow positioned on the level of the top two strings. The flexibility of the wrist is important in breaking four-note chords, with the wrist and forearm solely responsible for moving the bow to the lower two strings.⁷⁶

Additional variants and exercises

All additional rhythmic variants used for Etude 2 (p. 20) can be helpful in establishing quick finger action and precise string crossings in Etude 14.

Excerpts of relevant passages in standard repertoire

Bach, J. S. *Six Sonatas and Partitas for Violin Solo*.
Paganini, N. *24 Caprices*, nos. 4, 11 (Andante and Tempo I), and 14.
Ysaÿe, E. *Six Sonatas for Violin Solo*.

⁷⁶ For a detailed discussion of chordal technique, see Etude 1 (p. 13).

Etude 15 *Allegro vivo*

Technique

Left hand: Shifting and trills.

Goals and outcomes

Precise intonation and clear trills with light and smooth shifts.

General discussion

Etude 15 requires extreme precision in shifting, with added short trills. As with technical difficulties in the other etudes, both problems should be addressed separately. The proper execution of each shift is of utmost importance in this etude.

Preparatory etudes and studies

Kreutzer, R. *42 Etudes*, nos. 15, 17, 19, 21 and 22.

Practicing suggestions and exercises

Shifting

Practicing shifting starts by eliminating the trills and playing only the first and the last notes of each beat. At first the intermediary⁷⁷ notes should be given the importance and sound of regular notes (Figure 15.1a), making them less audible only after mastering each shift (Figure 15.1b).

⁷⁷ The intermediary notes are not written in the music. They are formed when the starting and ending fingers of the shift are different. Hidden in later stages of practicing and performances, these intermediary notes should be brought out during the early stages of learning the etude.

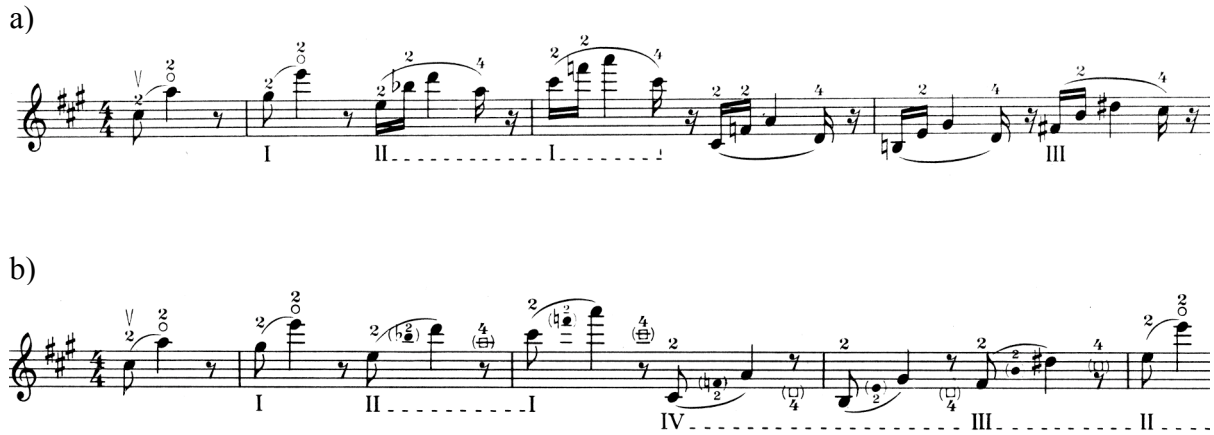


Figure 15.1 Eliminating the trills⁷⁸

The exercises above should be played very slowly at first, striving for purity of intonation. Each shift should be even and fluid, avoiding all abrupt motions, and applying minimal weight on the string during the shift. After mastering intonation at a very slow tempo, the speed can be gradually increased, maintaining the feeling of lightness and ease during each shift.

Trills

A good way to start learning the trills in this etude is by determining the exact intervals in each trill group. While the lowest note of each group is always a half step below the main note of the trill, the upper note can be either a whole step or a half step above the main note of the trill. The exercise in Figure 15.2a eliminates the shifts, allowing the student to concentrate on playing the correct notes in each trill group. After correct pitches have been established, the student can proceed to practicing the trills as they are to be played in the final stages of learning the etude (Figure 15.2b).⁷⁹

⁷⁸ Rostal, 8-9.

⁷⁹ For a detailed discussion on developing the technique of trilling, see Etude 6 (p. 32).

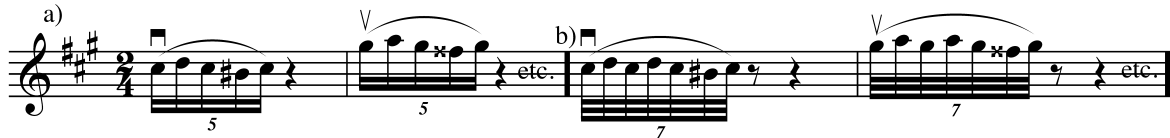


Figure 15.2 Eliminating the shifts

After addressing shifting and trills separately, both of these techniques can be combined. The exercise in Figure 15.3 inserts an extra quarter rest after each beat, giving the student time to reflect on the previous beat and prepare for the next one.

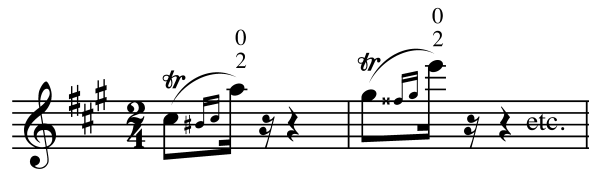


Figure 15.3 Adding rests

Additional variants and exercises

The exercises in Figure 15.4 are helpful in learning to elongate the trills.

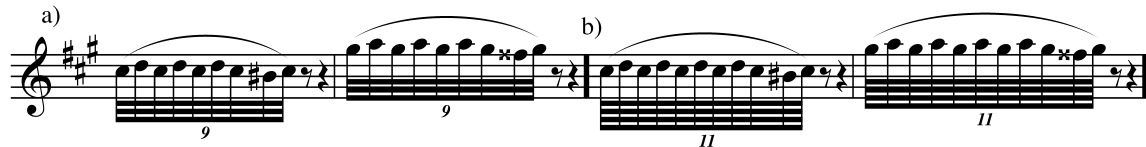


Figure 15.4 Lengthening the trill

Figure 15.5 shows an additional exercise for practicing the shifts. The extremely short time allowed for the shifts in this exercise requires absolute precision, lightness, and speed in each shift.



Figure 15.5 Mastering the shifts⁸⁰

⁸⁰ Yampolsky, 26.

Excerpts of relevant passages in standard repertoire

Brahms, J. *Violin Concerto*, mvt. 1, mm. 348-358.

Etude 16 *Assai vivace*

Technique

Left hand: Sixths and other double stops.

Goals and outcomes

Good intonation in double stops.

General discussion

Etude 16 presents intonation difficulties in sixths and other intervals.

Coordination between the right and left hands is also an important issue: while the bow arm performs energetic *marcato*, the left hand should retain the fluid *legato* feeling. The vertical motion of the left hand fingers should be quick and decisive, but without excessive weight.

Preparatory etudes and studies

Dont, J. *24 Preparatory Studies*, nos. 19 and 22.

Gaviniès, P. *24 Etudes*, no. 1.

Practicing suggestions and exercises

Right hand

There are two tasks that the right hand must accomplish. First, the proper stroke is needed. Bron recommends using either the tip of the bow (*martelé* stroke) or the lower

half (marcato articulation).⁸¹ The second task is to correctly represent the rhythmic texture of the etude by stressing the proper part of the measure.⁸²

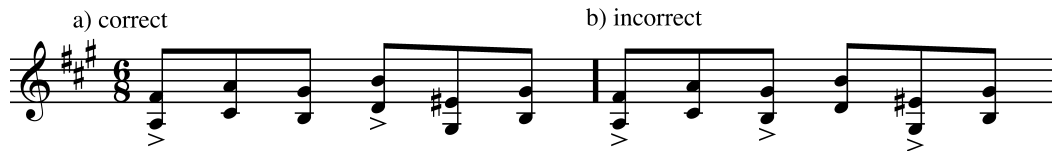


Figure 16.1 Placing the stress

Left hand

The main task of the left hand is to master the intonation. The etude is played slowly, at first with separate bowings, then slurring three notes per bow, paying particular attention to the difference between major and minor sixths. The fingers should not leave the string unless absolutely necessary. Proper shifting is very important—excessive weight on the strings will prevent the student from achieving faster tempos.

The next step after mastering the intonation is to play the etude slowly, using the marcato articulation. At this stage it is important to maintain the legato feeling in the left hand.

Additional variants and exercises

Etude 16 could be practiced using the following rhythmic variants:



Figure 16.2 Rhythmic variants

The exercises in Figure 16.3 develop the vertical motion of the left hand fingers, training the precision of each dropping and lifting motion.

⁸¹ Bron, 26.

⁸² Ibid.

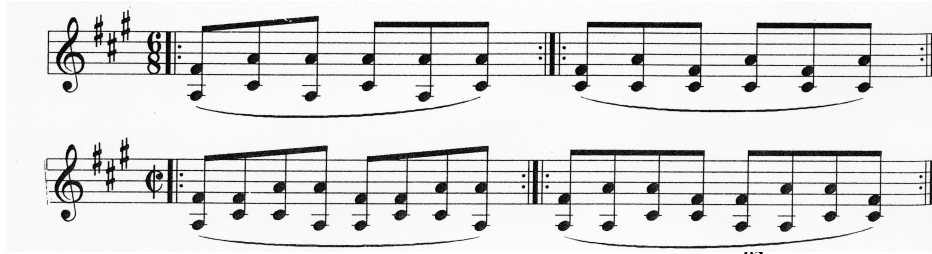


Figure 16.3 Finger independence exercises⁸³

Excerpts of relevant passages in standard repertoire

Bach, J. S. *Six Sonatas and Partitas for Solo Violin*.

Beethoven, L. van. *Violin Concerto*, mvt. 1, mm. 357-63, mvt. 3, mm. 60-74 and 239-249.

Brahms, J. *Violin Concerto*, mvt. 3, mm. 1-27 and 187-200.

Paganini, N. *24 Caprices*, no. 21 (beginning to Presto).

Sarasate, P. *Carmen Fantasy*, Introduction, mm. 54-65.

Wieniawski, H. *Violin Concerto no. 1*, mvt. 1, mm. 105-110 and 272-273.

Wieniawski, H. *Etudes-Caprices*, op. 18, no. 5.

Ysaÿe, E. *Six Sonatas for Violin Solo*.

Etude 17

Allegro vivo

Technique

Left hand: Shifting.

Right hand: String crossings in legato.

Goals and outcomes

Seamless legato with smooth string crossings and fluid shifts.

General discussion

Etude 17 is similar in technical demands to Etudes 7 and 22. Seamless legato in this etude can only be achieved through the proper execution of string crossings and shifts. String crossings must be smooth and economical, avoiding any abrupt or angular

⁸³ Bron, 26.

motions. Shifting should be light and fluid, without excessive weight on the string during the shift.

Preparatory etudes and studies

Dont, J. *24 Preparatory Studies*, nos. 3, 9, 13, 15, and 21.

Kreutzer, R. *42 Etudes*, nos. 11, 14, and 27.

Practicing suggestions and exercises

Left hand

The work on intonation can start by isolating each shift and practicing it in both directions. At first all intermediary notes should be given the importance of regular notes (Figure 17.1a), making them less obvious after establishing pure intonation in each shift (Figure 17.1b).⁸⁴



Figure 17.1 Learning the shifts in the first measure of the etude

As with all shifts, lightness and fluidity are very important. The exercises in Figure 17.1 should be practiced slowly at first, gradually increasing the tempo.

⁸⁴ The role of the intermediary notes is discussed in footnote 77 (p. 59).

After the shifts have been mastered, the student can incorporate them into the texture of the etude. Repeating each measure several times allows full concentration on a limited set of technical difficulties.

Right hand

The main task of the right hand is to execute the string crossings in the smoothest and most fluid way possible. Learning the string crossings on open strings (Figure 17.2), allows the student to concentrate entirely on this important technique by eliminating the problems of the left hand.



Figure 17.2 Learning the string crossings of the first measure on open strings

After the individual problems in both hands have been solved, the student can combine the hands, gradually increasing the speed.

Additional variants and exercises

An unusually wide variety of different fingerings has been suggested for Etude 17 by different editors. It is beneficial to learn the etude using several different fingerings, mastering a variety of different shifts. Figure 17.4 shows fingering suggestions for the first two measures by Yampolsky, Galamian, Havemann (Figure 17.4a), and two differing suggestions by Rostal (Figure 17.4b)⁸⁵.

⁸⁵ In his edition of *Etudes and Caprices*, Rostal gives two differently fingered versions of Etude 17, titled “17” and “17a”.

a)

Yampolsky

Galamian 0 1 1 4 0 2 1 1 E 0

Havemann 0 1 A 2 1 2 1 A 3 1 1

b)

Rostal 17

Rostal 17a 0 3 0 1 3 III II I----- 4 0 2 0 0 0 1 3 0 0

Figure 17.4 Different fingering suggestions for the first two measures

Excerpts of relevant passages in standard repertoire

Brahms, J. *Violin Concerto*, mvt. 1.

Ernst, H. W. *Violin Concerto*, mm. 313-343.

Paganini, N. *24 Caprices*, nos. 5 (beginning and end) and 24 (var. 11 and Finale).

Wieniawski, H. *Polonaise Brillante in A Major*, mm. 190-210.

Etude 18

Allegro moderato

Technique

Left hand: Mixed double stops.

Right hand: String crossings.

Goals and outcomes

Seamless legato with good intonation and articulate finger action.

General discussion

In addition to double stopping in the left hand, Etude 18 introduces frequent string crossings in the right hand. Both hands should strive for absolute smoothness in shifting, string crossings, and bow changes, producing a seamless legato.

Preparatory etudes and studies

Dont, J. *24 Preparatory Studies*, nos. 19 and 22.

Gaviniès, P. *24 Etudes*, no. 1.

Rode, P. *24 Caprices in the Form of Etudes*, no. 23.

Practicing suggestions and exercises

Right hand

The following exercise on open strings is a good start for perfecting string crossings:

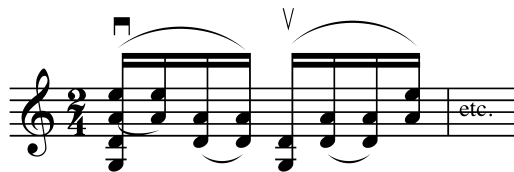


Figure 18.1 Practicing the string crossings in m. 1 on open strings

Bron recommends changing strings by rotating the bow “around one string, thus using this string as a pivot.”⁸⁶ This approach ensures the smoothness of the string change, eliminating sharp angular motions.

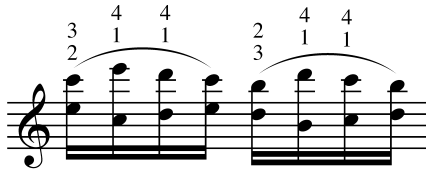
Left hand

The left hand starts with the usual intonation check, playing each note slowly on a separate bow. Particular attention should be paid to all perfect intervals—unisons, fourths, fifths, and octaves.

⁸⁶ Bron, 30.

Tenths and shifting in measures 29-30 and 45-48 are especially difficult and deserve extra care. The exercise in Figure 18.2b helps master the connection between the first and second double stops in measure 29.

a) written



b) to be practiced

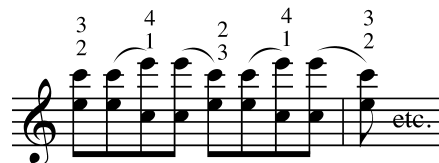


Figure 18.2 Connecting difficult double stops in m. 29

It is important to keep the left hand relaxed as much as possible, maintaining the ease and fluidity in all shifts. Similar exercises can be used in practicing other difficult passages in Etude 18 and other etudes.

After the left hand has mastered the intonation in a very slow tempo, the speed should be gradually increased, at first slurring two notes per bow, and then four, as written.

Additional variants and exercises

All of the additional rhythmic variants used for Etude 2 (p. 20) could also be helpful in practicing Etude 18.

Excerpts of relevant passages in standard repertoire

Brahms, J. *Violin Concerto*, mvt. 1, mm. 640-647.

Chausson, E. *Poème*, mm. 164-179.

Paganini, N. *24 Caprices*, no. 4.

Saint-Saëns, C. *Introduction et Rondo Capriccioso*, mm. 168-182.

Wieniawski, H. *Violin Concerto no. 1*, mvt. 1, mm. 177-188.
Wieniawski, H. *L'école moderne*, op. 10, no. 3, "L'étude."
Ysaÿe, E. *Sonata no. 3 for Violin Solo*.

Etude 19 *Vivace*

Technique

Right hand: Ricochet and other off-string strokes over four strings.

Left Hand: Stretching.

Goals and outcomes

Steady ricochet stroke throughout the etude.

General discussion

Etude 19 is similar in texture to Etude 10. While both can be used to develop ricochet and other off-string bowings over four strings, Etude 10 contains fewer left hand difficulties and therefore should be learned first.

Preparatory etudes and studies

Fiorillo, F. *36 Studies or Caprices*, nos. 20 and 36.

Practicing suggestions and exercises

Left hand

Etude 19 contains significant stretches of the left hand. Correct position of the hand is absolutely crucial for a successful execution of the stretches. A very important principle in stretching the left hand is to position the hand in such a way that most of the stretching is done with the lower part of the hand reaching down, not the fourth finger reaching up. The wrong way to approach the chord is to find the bottom note first, then tune the next lowest note to it, then the third lowest note, etc. Such an approach leads to an incorrect centering of the hand around the bottom note of the chord, setting the whole

left palm and fingers too low. Each chord should be approached from the top one or two notes, centering the hand in a comfortable position for the top notes, and reaching the bottom of the chord by stretching the first or second finger down:

a) correct

b) incorrect

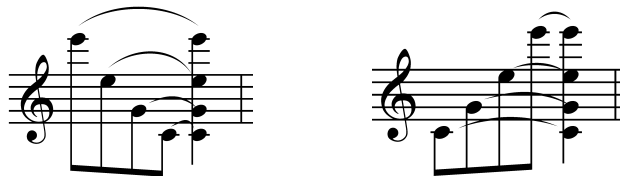


Figure 19.1 Approaching the chords from top, not bottom

Another important point in stretching is to avoid gripping the neck of the violin with the base of the first finger. Such grasping anchors the left hand to the fingerboard, preventing it from adjusting its position higher or lower.

The following exercise is a good starting point for intonation work:

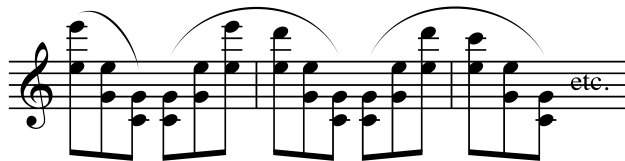


Figure 19.2 Finding the chords

The fingers of the left hand should connect each chord to the next one in a smooth legato motion, avoiding jumping from one chord to the next. The fingers stopping longer sustained tones can stay on the string as long as possible.

Right hand

While a variety of different off-string bowings can be developed by practicing Etude 19, the texture of the etude makes it an excellent vehicle for learning the ricochet stroke over four strings. As with many other strokes, it is best to start by developing the

ricochet on a single open string.⁸⁷ After a good stroke has been established on one string, the student can proceed to learning the ricochet over four strings. At first the four open strings can be played legato (Figure 19.3), maintaining absolute rhythmic precision and making sure that the bow does not “pass over the middle strings (A and D strings) too quickly or superficially.”⁸⁸

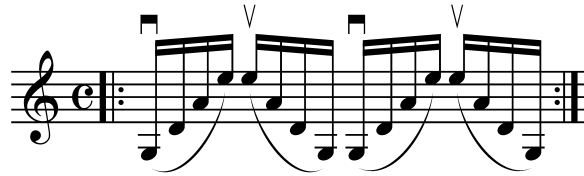


Figure 19.3 Finding a rhythmic legato over four strings

After establishing a rhythmic legato motion over the four strings, the correct part of the bow for ricochet must be found. The natural elasticity of the bow can best be exploited around the middle of the bow, although the exact place will vary depending on the tempo and on the qualities of each individual bow. The stick of the bow should be tilted so that it is positioned directly above the hair. Such tilting of the bow-stick allows all of the hairs to strike the string, increasing the natural spring-like quality of the bow. The first note of each four-note group is given an accent, exciting the natural resiliency of the bow and inducing the bounce (Figure 19.4):

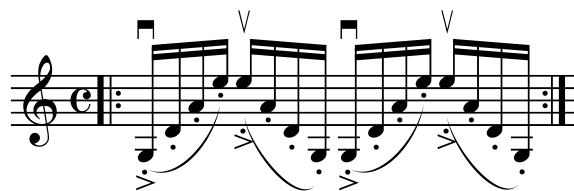


Figure 19.4 Accenting the first note of each group

⁸⁷ The practicing of the basic ricochet stroke is included in discussion of Etude 4 (p. 25).

⁸⁸ Bron, 33.

The exercise above is easier to execute in a fast tempo.⁸⁹ After establishing a good stroke in a fast tempo, the ricochet can be gradually slowed down, maintaining the uniformity and rhythmic precision of the stroke. Bron recommends paying particular attention to the quality of the sound, making sure that each note gets only one bounce.⁹⁰

After both hands master their individual tasks, they can be played together. Before playing the etude as written, it is good to practice slowing the harmonic motion of the work by repeating each chord four times:

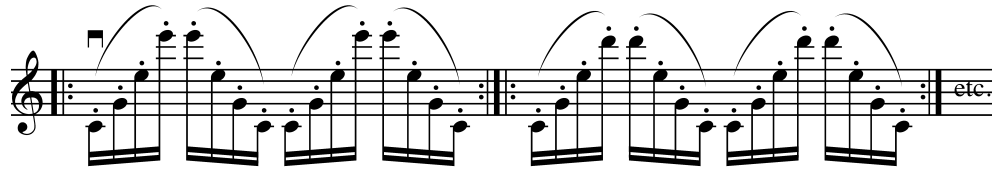


Figure 19.5 Playing each chord four times

The exercise above slows down the changes in the left hand, allowing the student to concentrate on the quality of the ricochet stroke.

Additional variants and exercises

All additional variants for Etude 10 are applicable to Etude 19.

Excerpts of relevant passages in standard repertoire

Mendelssohn, F. *Violin Concerto in E minor*, mvt. 1, mm. 290-351.

Paganini, *24 Caprices*, no. 1.

Saint-Saëns, C. *Introduction et Rondo Capriccioso*, mm. 279-293.

Sibelius, J. *Violin Concerto*, mvt. 1, Allegro molto vivace (coda).

⁸⁹ Fast ricochet requires moving the bow towards the tip. If the stroke is played in a slower tempo, the bow should be moved closer to the middle.

⁹⁰ Bron, 33.

Etude 20 *Vivace assai*

Technique

Right hand: String crossings in détaché and spiccato.

Goals and outcomes

Good intonation and even spiccato at ♩ = 52-56.

General discussion

Etude 20 is similar in texture to Etude 5. Both emphasize string crossings between adjacent strings in non-legato, with more left-hand difficulties in Etude 20. While Etude 5 is primarily for developing good détaché, Etude 20 can be used to develop the string crossings in spiccato. It is advisable to first master the intonation and string crossings by learning the etude in détaché.

Preparatory etudes and studies

Fiorillo, F. *36 Studies or Caprices*, no. 11.

Kreutzer, R. *42 Etudes*, no. 30.

Practicing suggestions and exercises

Left hand

The work on intonation can start with the exercise in Figure 20.1.

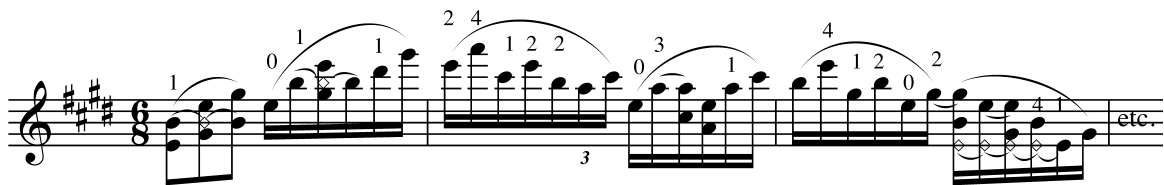


Figure 20.1 Mastering the intonation⁹¹

⁹¹ Rostal, 10.

The exercise above combines the single-note texture in double stops, allowing the student to hear these notes together, and training the fingers to land in patterns. The intermediary and the silently stopped notes in this exercise are sounded together with the written notes, facilitating the proper execution of shifts and timely stopping of the notes. The exercise in Figure 20.1 should be played slowly at first, gradually increasing the speed as the left hand progresses in mastering the intonation. Shifting should be light and smooth, without excessive weight during the shifts.

Right hand

Right hand difficulties are mastered by using similar procedures as those outlined in the discussion of Etude 5. At first, proper stroke can be established by practicing on open strings or using the exercise in 20.2. While the entire etude could be played using either détaché or spiccato, it is beneficial to learn both strokes.

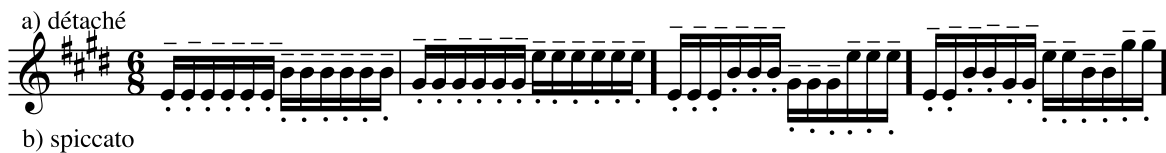


Figure 20.2 Developing détaché and spiccato

The choice of tempo in this exercise is very important. Détaché can be performed in slow, moderate, and fast tempos, but spiccato can only be done at a slow or moderate speed. Bow placement should be considered carefully, using the proper part of the bow for each of the strokes: the upper half for détaché⁹² and the lower part of the bow for spiccato.

⁹² The exact amount of the upper half of the bow needed for good détaché depends on the tempo. In a slow tempo most of the upper half can be used, decreasing the amount of bow as the tempo speeds up.

After establishing a good stroke, the student should learn the string crossings. The exercise in Figure 5.3 (p. 30) could be adapted to Etude 20, helping the student to feel the proximity of the adjacent strings.

Additional variants and exercises

The following rhythmic and bowing variants by Yampolsky are useful in mastering the string crossings.



Figure 20.3 Additional rhythmic and bowing variants⁹³

Excerpts of relevant passages in standard repertoire

Paganini, N. *24 Caprices*, no. 22 (middle section starting at Minore).
Wieniawski, H. *Etudes-Caprices*, op. 18, no. 4, “Tempo di Saltarella.”

Etude 21

Allegretto

Technique

Left hand: Mixed double stops.

Right hand: String crossings.

Goals and outcomes

Seamless legato with good intonation and articulate finger action.

⁹³ Yampolsky, 38.

General discussion

Etude 21 is very similar in technical demands to Etude 18. The biggest difference between the two etudes is the absence of chords in Etude 21. Both right and left hands could master their respective technical tasks using the procedures outlined in the discussion of Etude 18 (pp. 67-70). All of the exercises and additional variants suggested for Etude 18 could be adapted to this etude. Preparatory materials and relevant passages from standard violin repertoire are also the same for both etudes.

Etude 22 *Allegro brillante*

Technique

Left hand: Short trills.

Right hand: String crossings in legato.

Goals and outcomes

Seamless legato with articulate trills and good intonation in double stops.

General discussion

Etude 22 presents technical difficulties similar to Etude 17, plus additional trills and double stopping in tenths. Smooth shifting and fluid string crossings are necessary for producing a seamless legato. As in many other etudes in *Etudes and Caprices*, different technical problems in this etude should be isolated and solved separately.

Preparatory etudes and studies

Dont, J. *24 Preparatory studies*, nos. 3, 9, 13, 15, and 21.

Kreutzer, R. *42 Etudes*, nos. 15, 17, 20, and 22.

Rode, P. *24 Caprices in the Form of Etudes*, no. 3.

Practicing suggestions and exercises

Left hand

The two main tasks of the left hand are to achieve well articulated trills and good intonation of tenths. The trills could be isolated and practiced separately by the following exercise:⁹⁴

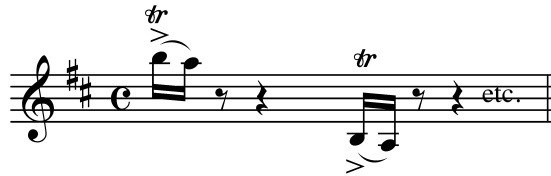


Figure 22.1 Isolating trills

As in Etude 15, it is important to distinguish between a half step and a whole step trill, always forming the correct interval.

The intonation in passages involving tenths is best addressed by combining the single-note texture in double stops. The exercise in Figure 22.2 applies this approach to mm. 9 and 11.



Figure 22.2 Learning tenths

To facilitate reaching the tenths, it is advisable to position the hand closer to the top note, stretching the first finger down.⁹⁵

⁹⁴ For a detailed discussion of developing the ability to trill, see Etude 6 (p. 32).

⁹⁵ For a detailed discussion of the correct way to stretch the left hand in performance of wide double stops and chords, see Etude 1 (p. 12) and Etude 19 (p. 70).

Right hand

The main task of the right hand is to change strings in the smoothest and most imperceptible way possible, producing a seamless legato. As in many other etudes, open strings can be used to practice string crossings. Figure 22.3 shows the first two measures on open strings.



Figure 22.3 Learning the string crossings on open strings

Additional variants and exercises

The exercise in Figure 22.4 is useful in learning the intonation during the early phases of practicing Etude 22.



Figure 22.4 Checking the intonation⁹⁶

The exercise above adds open strings or pedal tones to the single-note texture of the etude, providing a reference point against which the intonation can be checked.

Excerpts of relevant passages in standard repertoire

Ernst, H. W. *Violin Concerto*, mm. 313-343.

Wieniawski, H. *Polonaise Brillante in A Major*, mm. 190-210.

⁹⁶ Rostal, 10.

Etude 23 *Molto appassionato*

Technique

Right and left hands: Chords.

Goals and outcomes

Differentiation of musical characters with properly executed chords.

General discussion

In addition to the technical difficulties of chords, Etude 23 presents significant musical challenges. The passages marked forte should be performed with a strong and assertive character, using the marcato articulation on the separate sixteenth notes. Piano sections should be presented in a sorrowful, pleading manner, providing a strong contrast to the forte passages. The crescendo and diminuendo sections in this etude represent not only changes in dynamics, but also a gradual transition between the two characters described above.

Preparatory etudes and studies

Kreutzer, R. *42 Etudes*, no. 37.

Practicing suggestions and exercises

Left hand

The biggest intonation problems in this etude are presented by the chords. Yampolsky's exercises in Figure 23.1 offer several different approaches to learning the intonation in chords.⁹⁷

⁹⁷ For a detailed discussion on fingering chords, see Etude 1 (p. 12) and Etude 19 (p. 70).



Figure 23.1 Mastering the intonation in chords⁹⁸

Right hand

The breaking of the chords can be practiced on open strings. Figure 23.2 eliminates the left hand from measure 28:



Figure 23.2 Learning to break the chords on open strings

When breaking the chords, it is important to keep the elbow at the playing height for the middle strings, never going too low or too high. Positioning the elbow in the middle allows the player to reach both high and low strings of the chord, maintaining a strong and good-quality sound.⁹⁹

In addition to chords, the figure of three consecutive up-bows in mm. 4-6 and 30-33 requires special attention. The passages that include this triplet figure can be practiced on open strings, mastering them first on just the G-string (Figure 23.3a), and then on all four open strings (Figure 23.3b).

⁹⁸ Yampolsky, 44.

⁹⁹ For a detailed discussion and preparatory exercises for chords, see Etude 1 (p. 13).

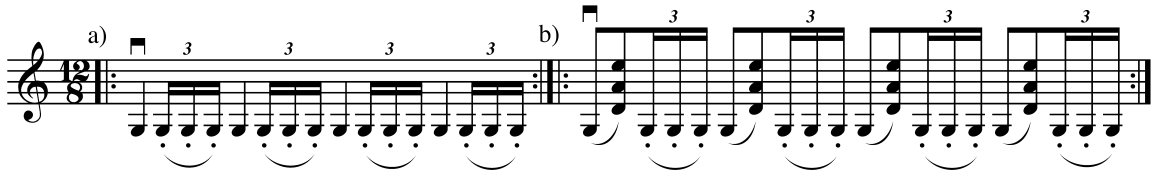


Figure 23.3 Practicing measure 4 on open strings

In the exercises above, each one of the up-bow triplets should be of the same length, with the bow stopping briefly before each triplet figure. In the exercise in Figure 23.3b, particular attention should be paid to distribution of the bow, using the same amount of bow for up- and down-bow strokes. In order to get a good attack on the up-bows, the bow must return to the G-string before playing the first triplet.

Excerpts of relevant passages in standard repertoire

Bach, J. S. *Six Sonatas and Partitas for Violin Solo*.

Vieuxtemps, H. *Violin Concerto no. 5*, mvt. 1, mm. 72-73 and 163-170.

Ysaÿe, E. *Six Sonatas for Violin Solo*.

Etude 24

Fantasia. Affetuoso

Technique

Right and left hands: Expressiveness, chords, mixed double stops, polyphonic texture, fast scale- and arpeggio-like passages.

Goals and outcomes

A musically convincing rendition of the etude with proper execution of the technical difficulties outlined above.

General discussion

Etude 24 transcends the boundaries of an etude, requiring significant musical expression. Titled *Fantasia*, this etude “represents the application of various difficulties as they might appear in a piece.”¹⁰⁰

Etude 24 is written in five sections. The third and fourth sections repeat the first two, with the final part closing the work as a coda.

Preparatory etudes and studies

Dont, J. *24 Preparatory studies*, no. 24.

Kreutzer, R. *42 Etudes*, no. 41.

Practicing suggestions and exercises

Section 1 (mm. 1-18)

Section 1 is written in the key of E flat minor and should be performed in a forceful and brilliant manner. The top two notes of all dotted quarter-note chords (mm. 1, 3, 5, 7, 9, and 11) should be sustained as long as possible, vibrating for the entire duration of each chord. Figure 24.1 shows the execution of the first measure suggested by Gustav Havemann. The first and third chords in Figure 24.1 are performed by articulating all three notes at once and sustaining the top two. All double dotted quarter-note chords should be performed as dotted quarters, substituting the second dot with a rest to retake the bow:



Figure 24.1 Execution of the first measure¹⁰¹

¹⁰⁰ Rostal, 11.

¹⁰¹ Havemann, 4.

The fast passages in mm. 2, 4, 6, 8, 10, and 12 should be performed with full sound, avoiding diminuendo towards the tip of the bow.

Rostal recommends playing the note D in the middle of m. 18 either on the third beat (Figure 24.2a) or before the last chord as a harmonic (Figure 24.2b).¹⁰²

a) accented upper neighbor



b) grace note



Figure 24.2 Two ways to execute the note D in the middle of m. 18¹⁰³

Section 2 (mm. 19-33)

Section 2 presents a contrasting character. Written in D major, it should be played in cantabile style, bringing out the melody in the top voice. All long notes should be played legato, avoiding any interruptions in the sound. Section 2 is comprised of two phrases (mm. 19-26 and 26-33) and should not be broken into smaller pieces, pausing briefly only before the last beat of m. 26.

Section 3 (mm. 34-51)

Section 3 is Section 1 transposed to D minor. Besides several minor differences in the voicing of chords, the only changes are the substitution of scale-like passages in mm. 10 and 12 with octaves in mm. 43 and 45, and transposition of the last 10 beats to lead to the key of E flat in Section 4. The passage of ascending octaves in m. 43 is best performed using fingered octaves (Figure 24.3a), while the descending run in m. 45 can

¹⁰² Both Galamian and Havemann list the D in the middle of m. 18 is an accented upper neighbor, while in editions of Rostal and Yampolsky this note is a grace note. Figure 24.2 shows both interpretations.

¹⁰³ Rostal, 54.

be executed in either fingered or regular octaves. Figure 24.3b shows both of these fingerings as suggested by Galamian¹⁰⁴ and Rostal:¹⁰⁵

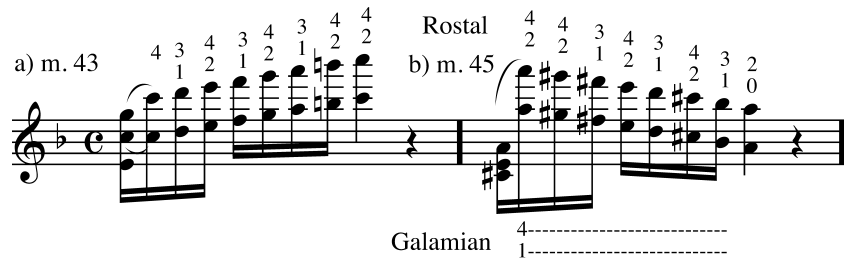


Figure 24.3 Fingering the octave passages in mm. 43 and 45

Section 4 (mm. 52-66)

This section is a transposition of Section 2 a half step higher.¹⁰⁶

Section 5 (mm. 67-78)

Section 5 is a virtuosic coda in the key of E flat that closes the etude with passagework in double stops. The biggest technical difficulty in this section is intonation. During the initial stages of learning, the dotted notes in the coda should be practiced legato in a slow tempo. Each note can be repeated, emphasizing the connection between the double stops:

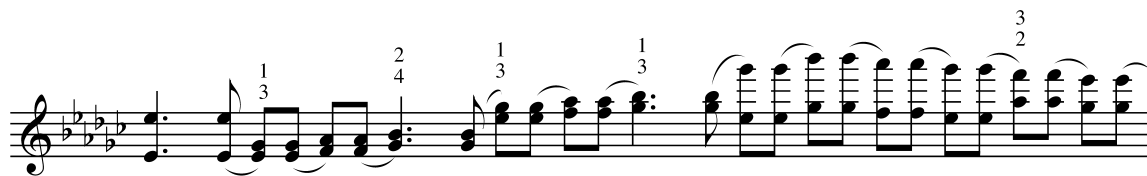


Figure 24.4 Mastering the intonation in m. 67

¹⁰⁴ Ivan Galamian, ed. Jakob Dont, *24 Etudes and Caprices*. (New York: International Music Company, 1968), 43.

¹⁰⁵ Rostal, 55.

¹⁰⁶ The only difference between Section 2 and Section 4 is in the voicing of the second chord in mm. 54 and 62 of Section 4. In both of these measures this chord has only three voices, while the corresponding chord from mm. 21 and 29 of Section 2 has four notes.

After mastering the intonation in Section 5 with legato bowing at a slow tempo, the original articulation with dotted sixteenth notes should be used, gradually increasing the tempo.

Excerpts of relevant passages in standard repertoire

Paganini, N. *24 Caprices*, nos. 4, 5 (beginning and end), 11 (beginning and Tempo I), 14.
Wieniawski, H. *L'école moderne*, no. 7 “La Cadenza.”
Ysaÿe, E. *Six Sonatas for Violin Solo*.

CHAPTER 4: SUMMARY

Jakob Dont's *Etudes and Caprices* exposes the student to a variety of techniques needed for mastery of advanced violin repertoire. In order to practice the etudes more effectively, the student must have a good understanding of technical difficulties presented by each etude. Many of these difficulties can be isolated and mastered separately, using exercises and routines suggested throughout this work.

The intonation difficulties in many etudes in *Etudes and Caprices* can be solved by combining the single-note texture in double stops. This procedure, described in detail in the discussion of Etude 2 (p. 18), is useful for practicing the intonation in Etudes 2, 3, 5, 7, 13, and 20. Combining the single-note texture in double stops helps the student hear harmonies better, also training the fingers to form correct patterns when stopping the strings.

The correct stretching of the left hand is described in the discussion of Etude 1 (p. 12) and Etude 19 (p. 70). In performing chords and double stops that require stretching, it is very important to position the left hand in higher positions, stretching the first and second fingers down, rather than placing the hand in lower positions and trying to reach with the fourth finger. Anchoring of the hand to the neck of the violin by pressure of the thumb or base of the index finger should be avoided during all stretches.

The main technical difficulties of the right hand discussed in this work are string crossings, chords, and various strokes. It is the belief of the author that all three of these very important techniques should be learned first on open strings. Such elimination of the left hand in initial stages of practicing is suggested for Etudes 1, 2, 3, 4, 7, 9, 10, 11, 12, 13, 14, 17, 18, 19, 20, 21, 22, and 23. Practicing on open strings allows the student to

concentrate on the tasks of the bow-hand, whether developing a particular stroke or practicing a passage from an etude.

After combining both hands, it is advisable to practice slowly, gradually increasing the tempo and ensuring proper execution of each technical problem. In some cases, the change in the left hand patterns can be slowed by repeating each note, chord, or figure several times. Such practice method is suggested for Etudes 1, 2, 3, 4, 5, 10, 14, and 19, and allows executing the motions of the bow-arm at full speed without dealing with the full range of difficulties in the left hand.

Mastery of the techniques presented in Jakob Dont's *Etudes and Caprices* provides a violinist with the technical foundation necessary for performance of compositions of the highest difficulty, such as works by Bach, Ysaÿe, Wieniawski, and Paganini. It is the hope of the author that this work will be helpful in building this technical foundation, allowing a student to achieve a higher artistic level of playing.

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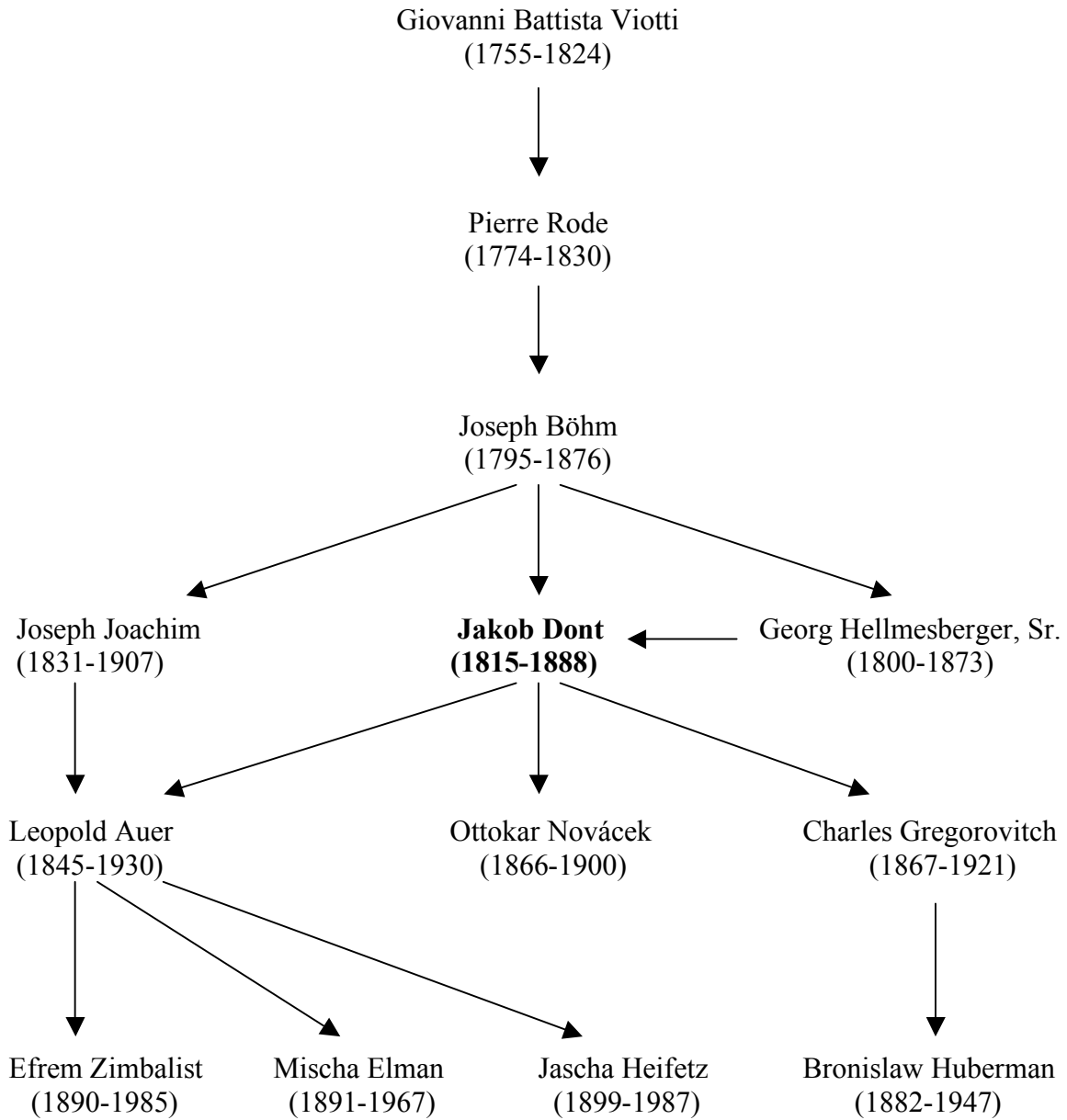
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APPENDIX A: Writings on Jakob Dont's *Etudes and Caprices*

Author	Title and Type of Work	Individual Etudes Dealt With	Contribution	Year Published
Zakhar Bron	The Art of The Etudes (Treatise)	1, 5, 6, 8, 13, 16, 18, 19	Discusses technical problems and suggests solutions. Provides fingerings, bowings, and exercises.	1999
Ivan Galamian	Principles of Violin Playing and Teaching (Treatise)	All	Very brief discussion of each etude with some practicing suggestions and rhythmic variants.	1962
Semi Yang	Violin Etudes: A Pedagogical Guide (DMA dissertation)	1, 6, 8, 19	A more detailed discussion with several practicing suggestions and exercises.	2006
Max Rostal	Preparatory Exercises and Variations for the Etüden und Capricen, Op. 35 von Jacob Dont	All	A collection of basic preparatory exercises prefaced with a general discussion of several technical considerations in <i>Etudes and Caprices</i> .	1971
Gustav Havemann	Dont: Etüden und Capricen Op. 35 (Beilage)	1-8, 10, 12, 13, 15-17, 19, 20, 22-24	Preparatory exercises and practicing variants.	1955
Abram Yampolsky	Jakob Dont: 24 Etudes and Caprices	All	Preparatory exercises and practicing variants.	1974

APPENDIX B: Jakob Dont's Place in the Line of Violin Pedagogues



APPENDIX C: Selected Compositions by Jakob Dont¹⁰⁷

Pedagogical Works for Violin

5 Caprices, Op. 18	1840
3 Caprices, Op. 20	1842
4 Etüden, Op. 30	1847
24 Etüden und Capricen, Op.35	1849
24 Vorübungen zu den Etüden von R. Kreutzer und P. Rode, Op. 37	1852
20 Fortschreitende Übungen, Op. 38	1853
Die Tonleitern, Op. 39	1854
3 Caprices de Concert, Op. 40	1858
6 Studienwerke, Op. 54	1887
6 Capricen (ed. by Carl Novotny)	1891

Concert Pieces

Variations brillants, Op. 21	1844
Opernpotpourris	1846
Introduction et Variations, Op. 36	1848
Introduction et Rondeau brillant, Op. 34	1849
Morceau de Concert, Op. 41	1855

¹⁰⁷ Die Musik in Geschichte und Gegenwart, 2nd ed., s.v. "Dont, Jakob."