

A COMPARISON OF THE VIOLIN PEDAGOGY OF AUER, FLESCH, AND
GALAMIAN: IMPROVING ACCESSIBILITY AND USE THROUGH
CHARACTERIZATION AND INDEXING

By

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This thesis is dedicated to all my wonderful students who not only pursue excellence in performance but are also caring leaders among their peers.

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ABSTRACT

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The development of the index and characterization tools allows pedagogical texts to be used as resource texts. The common index allows any researcher to access applicable and significant information of a text quickly without destroying the continuity of the original text. The characterization charts aid the researcher in using the information in historical and philosophical ways. Thus, the index and characterizations of the Auer, Flesch, and Galamian texts gives string educators of advanced students (especially conservatory and university violin teachers) and

performers access to three important pedagogical texts by an accessible, applicable, and scholarly approach.

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CHAPTER 1

GENERAL OVERVIEW AND RESEARCH QUESTIONS

Private violin pedagogy has generally been an oral tradition throughout four centuries; the knowledge that is passed from teacher to student is mostly verbal in a one-on-one setting. Each teacher has developed his or her own style and approach but few teachers have written down these ideas. In general, performers and teachers of advanced violin students in the United States use the violin treatises by Auer, Flesch, and Galamian. The focus of this thesis is to create tools that would enable teachers and performers the ability to use these texts faster. A common index coordinates the contents of the texts so that the teacher or performer is able to access several approaches to the same concept. Because the texts were written in different eras, characterization charts are needed to preserve the historical and philosophical aspects of the treatises.

1.1 Topic

In developing this thesis the author researched most of the currently available material dealing with violin pedagogy. Finding that most of the texts had few commonalities and that all research done in approaching an ideal pedagogy failed, the author decided to take another approach. By tracing the lines of pedagogy from student to teacher to reach the common sources of modern pedagogy, she found the writings of Leopold Auer, Carl Flesch, and Ivan Galamian to have the greatest degree of impact on modern violin pedagogy. To coordinate the information in the texts for further analysis

it was necessary to create a common index. Because the index itself addressed many of the problems facing this research project it will be the central focus. For the index to be most effective to teachers, it is important to understand background information of philosophy and teacher characteristics. In this way, the information found in the four texts (Flesch wrote two texts: *The Art of Violin Playing: Book One* (2000) and *The Art of Violin Playing: Artistic Realization and Instruction* (1930)) can be accessed quickly. In addition, the technique can be applied to students with the same purpose and intent of the master teacher.

The results of this project will be most useful for string educators of advanced students, especially conservatory and university violin teachers. These teachers generally already own these texts and use them from time to time. Most of the students of Auer, Flesch, and Galamian themselves were not beginning or intermediate students, but rather ambitious advanced and professional students seeking the best teachers. The index will save time, make the texts instantly accessible, and provide these teachers with three different yet effective approaches to teaching the variety of students with whom they work.

1.2 History of Violin Treatises

The term “treatise” is derived from the Latin verb “tractare” meaning, “to drag about [or] deal with” (Farlex, 2006). Writers of violin treatises have dealt with their subject, how to play violin, in a variety of ways. Many authors, such as such as Schradieck (1939), Rode (1962), or Hrimaly (1905), present technical material in scales or studies with little or no text. Some writers, such as Simon Fischer (1997) and Baillot

(1834), deal solely with the technical side including detailed forms and pictures. Of the dozen or so treatises that address both the artistic and the technical side of violin playing, only four remain in standard use. Of these four, the Leopold Mozart treatise is being used for historical performance practice of Baroque and Classical music. The three remaining texts are by Auer, Flesch, and Galamian. These texts are central to current pedagogy, but it is important to trace the beginning of violin treatises from the 1750's down to the generations of Auer, Flesch, and Galamian to understand the development of the art. Boyden (1990) explains:

“For the first time, however, treatises devoted to the instruction of advanced players appeared about 1750. These were intended to be used with a teacher, and they had the effect of helping both the teacher and the pupil, making instruction more uniform, and introducing ideas of the best current practice in Italy and Germany to a far wider circle than had been possible previously” (p. 357).

Geminiani's *The Art of Playing on the Violin* was published in Paris in 1751 and was the first of these treatises for advanced players. In 1756, Leopold Mozart wrote the most widely used text on violin, the *Violinschule*, that was influenced heavily by the Italian tradition and contains a portion of Tartini's treatise. This text was widely recognized as the most important violin tutorial of its time including. Einsen (2006) summarizes the content:

“In essence, the *Violinschule* draws on the Italian method and Tartini in particular, although the historical chapters show Mozart's acquaintance with a

broad range of music theory, from Glarean on. While not universally applicable as a guide to pan-European 18th-century performing practices, the work nevertheless represents the source closest to Mozart and is the most valuable guide to the musical and aesthetic education of the younger composer” (p. 6).

In France, Corette wrote two treatises in 1738 and 1792, which were published in Paris, entitled: *L'École du Orphée*, and *Principes du violon*. The latter text aided the French school to assume leadership in violin playing while the Italian school began to recede from its earlier position. L'Abbé le fils wrote his treatise *Principes du violon* in 1761, which incorporated Italian style into French practice.

In the late 1800's, the Paris Conservatory employed three primary violin teachers: Baillot, Rode, and Kreutzer, all students of Viotti, whose combined talents attracted the top European violinists of the day. This nucleus of talent became the center for violin study during the 19th century. In 1803, Baillot, Rode, and Kreutzer wrote a text entitled *Méthode de Violon*, which was also circulated throughout Europe. It was concerned with the teachings of Viotti, particularly with refinement of bowing, power, and beauty of tone. The left hand technique was increased from the standard three octave scales to four and the text detailed the holding of the instrument.

In 1832 Sphor published his *Violinschule*. This treatise introduced the use of a chin rest, which Sphor had invented in 1820. It is interesting to note that use of a chin rest was still not common practice until after 1930 as evidenced by Auer's treatise (see Appendix B). Sphor's treatise was a conservative approach to violin playing countering

Pagannini's influence on violin technique. He believed performers should preserve the essence of the music and avoid excessive technical display.

Baillot, the head of the violin department at the Paris Conservatory, was the last representative of the Classical Paris School of violinists. He was a performer, composer, and pedagogue, but most of his compositions are forgotten. His greatest contribution was a treatise *L'art du violon* (1834). This text was an extension of the *Méthode* outlining such items such as holding the violin to the left of the tailpiece with the chin and a new bow grip. This text remained the standard violin text of the conservatoire during this era.

The Paris school of violin produced students who would establish violin families in Vienna, Belgium, Germany, Russia, and eventually America and the Far East. Margaret Campbell mapped out this progression of teachers to students and included it in her book *The Great Violinists*. According to Campbell's lineage, Auer was the grand-student of Rode, Flesch came through the Baillot and Habenek tradition, and Galamian is a third generation Baillot student through Capet and Maurin. Campbell's genealogical map illustrates the influence of the French conservatoire on all violin schools or traditions of violin playing clearly starting with the violinist Viotti.

The Flesch, Auer, and Galamian texts were written between 1921-1962. Auer's treatise was written as an artistic addendum to the technical aspects of the French conservatoire, Flesch wrote the first exhaustive study of violin playing in 1937, and Galamian's recently republished treatise addresses the mental aspects of musicality and

technique. The influence and tradition of these three teachers has influenced almost every major violin school in the world from the 1900's.

1.3 Resources

There are many books and articles available discussing the correct ways to approach the violin. This thesis focuses on the Auer, Flesch, and Galamian books because: they are in current print, their authors were master teachers, and many teachers and professionals already own the texts.

Some outstanding texts such as Leopold Mozart's *Violinschule* and Simon Fischer's books are either not in print and or only recently available to the general public. In addition, many editions of pre-1900's works are still in the original language.

There are many master teachers of violin that have lived during and since the time of Auer, Flesch, and Galamian including Gingold, Persinger, and Delay. This study will concentrate on the teachers who not only achieved tremendous results with their students, but also recorded their pedagogical ideas in writing.

Some of the most predominant students of the author-teacher Leopold Auer include Mischa Elman, Jascha Heifetz, and Nathan Milstein. Some of Carl Flesch's top students include Henryk Szerying, Eric Rosenblith, Ida Haendel, Ginette Neveu, Max Rostal, Boris Swartz, and Roman Totenberg. Ivan Galamian also has many internationally outstanding students including Itzhak Perlman, Pinchas Zuckerman, Michael Rabin, Dorothy Delay, Sally Thomas, Margaret Pardee, and David Cerone.

Louis Persinger, another great teacher, wrote a treatise on his pedagogical ideas, but it is not available to the general public. Sand (2000) says:

“Persinger originally became famous as the teacher of the five-year-old prodigy Yehudi Menuhin . . . Persinger, who also taught Ruggiero Ricci, was much respected, and while his influence at Julliard did not match that of either his predecessor, Leopold Auer, or his successor, Ivan Galamian, he remains an important figure in that world” (p. 24).

Dorothy Delay never wrote her own treatise although her student Simon Fischer wrote two texts based on the teachings of Delay as influenced by Galamian, *Basics* (1997) and *Practice* (2004). Although these texts represent Delay’s technical approach, her complete pedagogy is best represented by anecdotes in her biography by Sand, *Teaching Genius: Dorothy Delay and the Making of a Musician*. Delay’s students include: Itzhak Perlman, Cho-Liang Lin, Nigel Kennedy, Nadja Salerno-Sonnenberg, Sarah Chang, and Midori.

The texts of Auer, Flesch, and Galamian are widely circulated especially in the United States. Most university and conservatory teachers own a copy of all of the texts and reference them at least occasionally. Thus this study will focus on texts that are available in print and have significant influence on the current pedagogy.

1.4 Current Research

Most current pedagogical information on Auer, Flesch, and Galamian is found in the form of graduate research. A doctoral thesis, written by Reimer (2003), mentions Auer and Flesch in connection with violin education at the college level. Auer has a doctoral thesis written on his methods by Koloski (1977). Flesch has not had an individual analysis of his life and works written yet.

Galamian is examined in the doctoral theses of Koob (1986) and Curtis (1996). Koob's thesis is especially useful because of his objective approach to examining Galamian's teaching style using the Violin Lesson Observational System to make quantitative measurements of the teaching aspects of videotaped lessons at Meadowmount. Curtis's thesis compared Galamian's published text with the treatises of Baillot and Flesch by qualitative discussion. Her studies concluded by questioning the increased focus on technique over musicianship.

Current comparative studies of Auer, Flesch, and Galamian have explored the elementary and intermediate violin technique (viz., Schlosberg, 1987; Nelson, 1994; Curtis, 1996; and Lee, 2003). There are no comparative studies available on the teaching styles, philosophy, psychology, or advanced technique of these three men.

In a 1994 doctoral dissertation written at the University of South Carolina, Suzanne Nelson did a technical analysis of six master pedagogues including Leopold Auer, Carl Flesch, Ivan Galamian, Shinichi Suzuki, Paul Rolland, and Kato Havas. The dissertation is entitled *Twentieth-Century Violin Technique: The Contributions of Six Major Pedagogues*. She found that the teaching methods differed in almost every technical approach, and many even had opposing views. Nelson cataloged the systems by technical subject and then analyzed the material side by side. She concluded that the approaches were too disparate to reach compromise.

In 2003, Hsuan Lee wrote his doctoral thesis for the University of Washington, entitled, *Towards a Dynamic Pedagogy: Contemporary Pedagogical Approaches to Basic Violin Technique*. He simplified the *master pedagogy* equation by comparing

only basic violin technique. The pedagogues he discussed were Leopold Auer, Ivan Galamian, Shinichi Suzuki, Paul Rolland, Kato Havas, Ronald Patterson, Kek-Jhiang Lim, Elizabeth Green, Simon Fischer, and Mimi Zweig. He discussed left and right hand techniques while comparing the differences among the pedagogues.

This is not a full-scale analysis because Lee chooses different aspects from the pedagogy to emphasize as his *Dynamic Pedagogy*. He suggests in the conclusion that although a meta-method is not possible, the different approaches may be useful in developing individualized approaches for students. Lee believed that perhaps if no common approach to technique is available there might be a common approach to practicing. However, he concluded the same disparity exists in this field. He suggests that the teaching approaches be collected into one volume as a “master bag of tricks” (Lee, 2003, p. 112).

The disparity between the approaches stems from the individuality of each teacher. Not only were they different personalities to begin with, they were also experienced performing artists with a distinctive sound and style of playing. These differences added to the variety of educational experiences of each pedagogue, making their agreement impossible.

1.5 Distinctive Factors

This thesis will objectively examine the philosophies and teaching styles of Auer, Flesch, and Galamian. This requires the examination of their treatises rather than of subjective verbal or traditional information. An objective approach to each teacher’s philosophy is found in the texts, uncompromised by opinion and sentiment. Potential

inaccuracies arise from the possibility that the authors may misrepresent their own ideas and beliefs because the text is frozen in time, and in any case ideas and beliefs are fluid. Nevertheless, the treatises are the most accurate and factual source available to scholars for study.

This thesis will avoid technical analysis of texts and focus on coordinating the material by subject. This will provide a useful way teachers can access several options or ideas to teach a basic idea, such as practice technique, to their students. This index will reduce the amount of reading and researching a private teacher employs in searching for solutions. It will also provide teachers with information that has proven results.

The texts have philosophical and historical differences, such as the three approaches to vibrato. In order to use the texts in current pedagogy, the reader needs to understand the author's historical context and point of view. The characterization portion of this study will provide teachers with philosophical and other important background factors that affected the way each method was taught. These characterizations will also reduce the amount of time committed to scholarly research.

The characterization coupled with the indexed subject will aid teachers to achieve excellent results with their students by utilizing the decades of study and experience of the authors. The variety of material in the texts provides teachers with options for encouraging many of the individual personalities of students. This index-characterization study will also be an invaluable tool in educating future pedagogues.

1.6 Purpose and Problems

The purpose of this research was to improve violin pedagogy through comparison of the Auer, Flesch, and Galamian treatises. The problems of this study were: (a) to create a common index for the four texts to improve accessibility, (b) to create a historical and philosophical characterization of each teacher to facilitate understanding and conceptualization, and (c) to suggest ways that the characterization and indexing of the texts can improve access to and use of the texts in violin pedagogy.

CHAPTER 2

LITERATURE REVIEW

The teachings of the three violin teachers Auer, Flesch, and Galamian are a strong influence on violin pedagogy in the western world today. Most recent teaching trends, including Rolland and Suzuki, are adaptations of the pedagogical foundations set by the former master-teachers. Of the three, Galamian is the youngest, but he would be a great-grandfather to the students of today. Flesch lived a generation before him and Auer two. Despite their historical distance from the current violin-teaching era, the Flesch or Galamian scale systems are the fundamental scale studies of contemporary violin pedagogy and most performers study Auer's edition of the Tchaikovsky concerto (see Appendix B) as well as his other edited works. In addition, many violinists of the 19th and 20th centuries can trace his or her teaching lineage back to these men. Therefore, it is important to review the methodologies of these three influential violinists.

2.1 Auer: Violin Playing As I Teach It

The treatise *Violin Playing As I Teach It*, written by Leopold Auer (1845-1930), is the shortest treatise on violin performance of the three authors. The Frederick A. Stokes Company in New York published the book in 1921. It is still in current circulation.

The early 1900's produced many violin pedagogues wishing to codify the art for public consumption, a trend that still continues with enthusiastic young professionals today. Auer wished to avoid the detailed physical description found in many other books of his day. He relates:

“They have extended this theory of violin playing to include a careful analysis of the physical elements of the art, treating their subject from the physical point of view, and supporting their deductions by anatomical tables showing, to the very least detail, structure of the hand and arm. And, by means of photographic reproductions, they have been able to show us the most authoritative poses, taken from life, to demonstrate how the bow should be held, which finger should press down the stick, how the left hand should be employed to hold the violin, and so on. What more could be done to guide the pupil and facilitate his task?”
(Auer, 1921, p. ix).

Finding the physical technique aspect covered to his satisfaction (at least at this point in his writing) Auer endeavors to address the mental and psychological issues of playing and leave the physical technique to Baillot (1834), De Beriot (1858), and Spohr (1831).

He characterizes his treatise as a collection of opinions formed over six decades of performing and teaching the violin rather than a point-by-point how-to manual. He says:

“I have simply and frankly endeavored to explain the art of violin playing as well nigh sixty years of experience as an interpreting artist and teacher have revealed it to me. My advice, my conclusions, are all the outcome of my

experience. They have all been verified by years of experiment and observation”
(Auer, 1921, p. vii).

Auer’s book was published during the last decade of his teaching career, which until that point had encompassed 49 years at the Russian Imperial Conservatory following Henri Wieniawski, and 3 years at the Institute of Musical Art in New York (now known as Julliard). After the publication of his book, Auer spent two more years in New York then moved to Philadelphia to join the faculty of the newly formed Curtis Institute of Music for the last years of his life. Young Auer studied at the Budapest Conservatory of Music, in Vienna under Dont, and in Hanover under Joachim, before taking the position of the Czar’s violinist at Petrograd, Russia. Some of Auer’s better-known students include Mischa Elman, Jascha Heifetz, and Efrem Zimbalist.

Leopold Auer writes his own preface to the treatise. In the preface, Auer contradicts his previously mentioned intention of avoiding technical discussion. However, Auer’s diminutive discussions cannot compare either to the breadth or depth of the treatment of technical analyses in the writings of Flesch and Galamian.

Although Auer’s book avoids the detailed description of many playing techniques and detailed posture analyses contained in other manuals, its strength lies in his treatment of philosophical issues that he has developed and recorded in an accessible manner. In the introduction, one of these important subjects is Auer’s discussion of the basic qualities to look for in a student. The factors he mentions are the ability to do hard mental labor with prolonged concentration, a keen sense of hearing, physical conformation of the hand, muscles, arm, and wrist, elasticity and power of the

fingers, sense of rhythm, good physical health, patience, good mental and emotional health, and endurance. He also discusses the wholesome parental approach to having a violinist son or daughter with a sense of the students' ability for success based on physical ability, musical ability, and a sense for the long and difficult journey towards virtuosity.

The main body of the book begins with a discussion of the physical requirements of holding the violin. Auer suggested holding the violin so that the left arm can be underneath the violin and the scroll can be seen. He advised against holding the violin with the shoulder or placing pads under the violin because these mute the sound. He recommended that the instrument be held high and that the body turned slightly to the left to accommodate the instrument.

Auer mentioned that the thumb of the left hand should not extend beyond the neck and should be aligned with a low second finger in first position. Then he recommended a finger strengthening exercise. In the same section, Auer discussed bow hold suggesting a dropped wrist to be the best approach to finger placement. He observed that each virtuoso has had a different approach to bow control but that they each produced a beautiful tone.

The pages approaching practicing begin by Auer's reminding the reader about the importance of practicing. He believed progress was based on proper guidance and close self-observation. To develop an impartial and accurate ear, Auer suggested slow practice. He believed apathy in listening during practice lead to the development of faults. Then he discussed the approach to healthy practice and illustrated different

practice techniques with anecdotes. In closing, he suggested a performer should account for additional time required for resting every hour during practice

To produce a *singing* tone, Auer believed a student must have a natural instinct, physical predisposition, the construction of muscles in the hand and arm, and the ability to understand and retain the instructions of a teacher. He believed that the acquisition of a pure, beautiful tone was the result of competent instruction. He then outlined nine steps or components to tone production including vibrato.

Following the section on tone, Auer discussed nine bow strokes including tremolo and ricochet. The longest section of the book describes left hand technique including chapters on ornaments, double stops, and harmonics (see Appendix A for a complete listing of technique). Perhaps Auer decided it would be better to mention these subjects in case the reader would have this document for their only source.

Several unique chapters follow which address Auer's thoughts on phrasing and style. After that chapter, Auer included a small section on psychological and physiological problems that affect performers, such as stage fright. Auer concluded his treatise with two smaller chapters about repertoire. The first was a history of violinists with a guide to picking repertoire for artist violinists and the other a repertoire guide for teachers and their students.

2.2 Flesch: The Art of Violin Playing, Book One

Carl Flesch (1873-1944) was born in Hungary and began violin when he was five years old. At age 13, he was accepted into the Vienna Conservatory and the next year into the Paris Conservatory (see Appendix C). He graduated from the Paris

Conservatory in 1894 with the honor of *premier prix*. He debuted in Vienna that year and in Berlin the next; and then spent the next 5 years as lead of the Queens String Quartet in Bucharest. These years in Amsterdam and Berlin developed Flesch's renown as a soloist and chamber player. In 1908 he settled in Berlin where he became recognized as an outstanding teacher.

As a result of a series of master courses at the Hochschule für Musik in 1921-22, as well as a concert tour of the United States in 1923, Flesch was invited to head the violin department at the new Curtis Institute in Philadelphia. He remained in the United States for four years. Returning to Germany in 1928, he became a professor at the Musikhochschule Berlin where he became a German citizen. Then in 1934, the Nazi regime stripped Flesch of his German nationality and forced his resignation from the school. As a result, Flesch and his family moved to London.

At the beginning of World War II, Flesch received permission to honor recital engagements in Holland and left for the Netherlands in 1939. While on tour there, the German army occupied the Netherlands and would not allow Flesch and his wife to return to London or to leave Holland. Finally in 1942, Geza von Kresz, Ernst von Dohnanyi and the Hungarian government helped moved Flesch and his family to Budapest. In 1943 Flesch was offered a teaching post in Lucerne, Switzerland and moved there in April. Soon he was teaching at the conservatory and remained there until his death the following November.

Carl Flesch published *The Art of Violin Playing, Book One* in Germany in 1923 just prior to his concert tour of the United States. Unlike the second volume, it was not

translated into English until recently by Dr. Eric Rosenblith, published by Carl Fischer, in 2000. (During the translation, Dr. Rosenblith omitted sections and phrases that provided a historical reference, but detracted from the pedagogical thrust of the book. (Flesch, 2000, p. iii)) By preserving some of the tone and wit of the original author, Rosenblith conveys the full expression of meaning and thought as expressed by Flesch instead of attempting a literal translation.

In the author's preface, Carl Flesch begins by expressing his reasoning for the work. He maintains that there was no acceptable approach to teaching violin until Sevcik. Sevcik proved that advanced technique could be a result of training and not simply genius. Thus, Flesch's *Book One* is intended to be the study of technique. Flesch deplores relying exclusively on tradition in violin pedagogy because it breeds laziness. Instead, he relies on the principle that all violinists should be schooled on universally valid principles. He shares:

“Not infrequently, teachers are satisfied with proclaiming traditional tenets as unchangeable truths. But there is a good deal of wisdom in the saying by Gustav Mahler “Tradition means slovenliness.” A great violinist will tend to acquire and cultivate habits based on his specific personal idiosyncrasies. It may happen that these are developed by the next generation to a tradition - a highly unsatisfactory state of affairs, for any school should be based on principles that are *universally* valid” (Flesch, 2000, p. vi).

Flesch intends this volume to bridge the technical gap between the amateur and the gifted violinist. The subjects he believes to be teachable are good tone quality, good

intonation, technical proficiency, listening, and hearing skills. He reiterates his intention that this book is not for beginners, and suggests that another text be devoted to that purpose. Finally, Flesch mentions two contemporary authors, Karl Klinger and Ferdinand Kuechler. The violinists wrote material based on universal violin technique during the early 1900's. Flesch believes this material to be useful because the authors' personal playing styles are not blended into it.

Philosophically, Flesch contradicts himself on this universality issue by specifically outlining how each type of technique is to be accomplished. A universal issue is a fact applicable in all situations by outlining the result. By defining each step, Flesch cannot help but cloud the generality of the principles with his own technique, teaching style, and playing style. However, many generations of violinists have proven Flesch correct in that technique can be taught sequentially to nearly every student.

Since she was a student of the Flesch tradition, Anne-Sophie Mutter was asked to contribute a foreword to this first edition. Mutter believes Flesch to be the greatest music pedagogue of his time. Because her own teacher was a pupil of Flesch, she sees herself as the artistic granddaughter. Mutter believes artistic perfection through the Flesch pedagogy has been preserved in this thoroughly detailed written record.

The book is divided into two sections one on general technique, and one on applied technique. The general technique section begins with a short history of the instrument. The next four pages focus on body posture, including leg placement, holding the violin, direction of the instrument, and head position. Nearly twenty pages on the left arm position, intonation, basic motion of the left arm, basic motions of the

left hand, string changes, position work and shifting, vibrato, and the basic forms of left hand technique, follow. The next segment covers right arm technique, including bow hold, use of the bow, bow changes, string changes, bow division and distribution, long strokes, short strokes, bouncing and thrown bows, and mixed bows. The general technique section finishes with a discussion of tone production. These ideas take account of contact point, defective tone production, dynamics, tonal studies, tone colors, and sound as a means of expression.

The large second portion of the treatise focuses on applied technique, which Flesch defines as the interaction of the general technical factors. This part of the book is divided into four categories, each category being a collection of small essays on a subject. The first theme focuses on the practicing of general technique including essays on scales, daily exercises, and etude material. A large section on practicing applied technique comes next. This collection includes articles on fingerings from a technical point of view, fingerings as a means to expression, fingerings in relation to tone colors, and some tips on bowings. The final two segments include a discussion on practicing as a learning tool and a short treatise on musical memory.

2.3 Flesch: The Art of Violin Playing, Book Two: Artistic Realization and Instruction

The Art of Violin Playing, Book Two: Artistic Realization and Instruction was finished in 1928 at the end of Carl Flesch's tenure at the Curtis Institute. By the time he began teaching in Berlin, he had a dual publication made in New York by Carl Fischer Publishing Company and in Germany in 1930. In the foreword, Flesch explains the seven-year lapse between the publishing of the two books was a result of his demanding

schedule of teaching and performing. He found time to write only during travel. He relates:

“The reasons for this delay were manifold. First of all it was necessary for me to divide my time between public performances and teaching, and these main occupations left little leisure at my disposal to devote to this book. Hence the individual sections took form during railroad journeys through the American prairies and on voyages across the Atlantic Ocean. From year to year this material was revised, arranged and finally completed” (Flesch, 1930, p. iii).

When Flesch conceived the idea for the volume, he was unaware of any comparable material and some time was apparently spent in structuring it. Thus, this book is the collection of five years of travel essays on various subjects. The additional time was spent in translation and publishing the volume in Germany and the United States.

This work is meant to be an exploration of artistic theory for the violinist. Two groups of violinists are addressed: the artists who learn a step at a time and the teachers of these artists. Flesch addresses more psychological than physical aspects in this book. For example, he describes the attributes of a *reproductive* artist including a music nature, controlled technique, and a captivating personality. He explains the dual role of the artist as interpreter of the music with the responsibility of both pleasing the audience and staying true to the intentions of the composer. Throughout *Book Two*, Flesch leaves explanations of the technical details for *Book One* and instead expands on the physiological and psychological aspects of performance.

Flesch continues his discussion of the artist by arguing that all music is made for public performance and practice of this music should be therefore directed to public edification not personal enjoyment. He also elucidates his approach to structuring a performance. Flesch believes that it is more productive and useful to search for and overcome the cause of hindrances in the interpretive performance than to attempt to form or find the most ideal and uninhibiting conditions.

Concluding the foreword, Flesch offers some thoughts on how to approach criticism with balance and understanding. The critical sources he discusses include self-criticism, instructor criticism and criticism from associates, audience members, and professional critics.

The main body of this book spanning just over one hundred pages, is divided into six categories: general musical essentials of performance, the technical essentials of performance, the human and artistic personality, hindrances in performance, violin literature, concert programs, and teaching. Several of these categories include sub-sections. The general musical essentials section includes discussions of meter and rhythm, ornamentation, articulation, dynamics, tempo and its transformation (agogics), phrasing, and stylistic feeling. Hindrances in public performance include discussions of about ten different categorical types.

The next lengthy supplement contains the analysis and suggested performance practice of nine major violin works, including the Bach *Chaconne*, the Mendelssohn concerto, the Mozart concerto in D major, the Vieuxtemps Concerto #4, and a variety of

sonatas and solo pieces. A section about rubato in Hungarian folk music completes the text.

2.4 Galamian: Principles of Violin Playing and Teaching

Ivan Galamian (1903-1981) studied violin with Konstantin Mostros (a student of Auer) at the School of the Philharmonic Society in Moscow, graduating when he was 16. In 1922, he became a pupil of Lucien Capet and made his Paris debut two years later. He then spent four years as a faculty member of the Russian Conservatory in Paris. (Many conjectures have been made concerning Galamian's short concert career. Elizabeth Green, in her biography *Miraculous teacher: Ivan Galamian and the Meadowmount Experience* (1993), alludes to the fact that Galamian was always in great physical pain after performances due to chronic kidney stones. This was possibly the reason he would smoke during lessons, so that his students would never have any indication of a problem.)

Due to the impending Russian revolution, Galamian moved to New York in 1937 and was married a short time afterwards. In 1944, he founded the Meadowmount summer violin school in western New York State and was also appointed as a faculty member at the Curtis Institute. He added a teaching position at Julliard in 1946 to his already demanding schedule.

During the next sixteen years, Galamian's students won honors in most of the major international competitions thus solidifying his reputation as a master teacher. In 1954, he himself received an honorary doctorate from the Curtis Institute. Eight years

later, Galamian wrote and compiled his treatise, *Principles of Violin Playing and Teaching* that was first published in New Jersey in 1962.

Galamian pursued his ambitious teaching schedule at Meadowmount, Curtis, and Julliard until his death in 1981. Some of his better-known students include Itzhak Perlman, Pinkas Zuckerman, Kyung-Wha Chung, Jaime Laredo, and Michael Rabin.

Galamian received many honorary degrees for his work, including membership in the Royal Academy of Music, an honorary degree from Oberlin College, a Master Teacher award from the American String Teachers Association, and an honorary degree from the Cleveland College of Music. It is interesting to note that Galamian only spent approximately two years as a concert performer before devoting his immense talents entirely toward private pedagogy and the development of young talent. He states:

“One must make a choice- either a solo career or a teaching career. You cannot do both equally well. One or the other will suffer . . . Ever since I was a child I have been interested in the how-to-do-it aspect. After some time as a soloist I found that I was successful as a teacher and that I preferred teaching” (Galamian, 1962, p. 123).

Joseph Gingold and Itzhak Perlman include introductory notes in the second edition (published in 1985). Both men acknowledge the masterful pedagogy that reached all types of students “no matter how much or how little talent the student had” (Galamian, 1962, p. v). Gingold also mentions his great care for his students, family, and friends. This second edition was intended as a tribute for Galamian’s four decades of dedicated service to violin pedagogy.

In the preface to the first edition, Galamian addresses the difficulties a printed description of pedagogy faces. Although acknowledging the existence of other methods and teaching styles, he proposes this book to the most practical approach. He also states that no printed teaching method can replace a live teacher-student relationship. There is a marked absence of discussion of major repertoire and performance methodology present in this text.

The preparation of the book took ten years. This included a summation of data taken from seven years of lessons. Dr. Elizabeth Green of the University of Michigan, who prepared the first draft and the finished book, also spearheaded other publication, formatting, and revision work. Dr. Green was also a student of Galamian.

In the book's introduction, Galamian (1962) outlines the deficiencies of some present-day systems:

“Many things are being taught by the various present-day methods that I would not care to endorse. For the moment, I shall limit myself to the singling out of three major items. I do so because they are common to almost every system of violin playing and also because they concern the very foundation of all violin teaching” (p. 1).

He then outlines these three main problems. The first is the requirement that students should all meet rigid criteria or rules. The second is the importance of the interdependence or relationship of many technical elements at the same time rather than a focus on individual technical elements. Lastly, he mentions the fallacy of teaching from a physical angle rather than teaching the mind to be in control of the muscles.

This mental approach is similar to Auer's emotional-physiological ideas, but varies from the physical-emotional approach of the Flesch pedagogy. These philosophical differences between violinistic diadems will be discussed later in this thesis.

The first section of the second edition contains all the original material of the first edition. The new material is added at the end as a postscript in three chapters. The first edition material is divided into four chapter headings, namely: technique and interpretation, the left hand, the right hand, and practicing. This is followed by a short summary of guidelines for teachers.

Chapter one, technique and interpretation, expands on three basic principles: the physical factor (anatomical and physiological), the mental factor, and the aesthetic-emotional factor. In chapter two, Galamian approaches to fingering and vibrato are illustrated. This chapter also deals with body posture, holding the instrument, arm, wrist, hand, finger, thumb postures, the movements of the hand, and intonation. The layout of this chapter is typical of Galamian's analytical thinking style. In *Great Masters of the Violin*, Boris Swartz (1983) states: "He was meticulously organized and dedicated to his work, a man of few words . . ." (p. 257).

Chapter three, dealing with the right hand, was heavily influenced by the French tradition (Galamian was a student of Capet at the Paris conservatory). This supports the idea that no teacher can be divested of their own learning experience, even if they are trying to achieve a universal strategy. The influences of Capet on Galamian are apparent, and thus the influence of Capet on many more generations of students is easily inferable. Galamian (1962) stated, "the right hand . . . generally cause[s] most of

the trouble for the violinist” (p. 44). He begins by discussing the fundamentals of the bow arm, including: the system of springs, holding the bow, the physical motions of the bow arm, hand and fingers, and playing a straight bow. This is followed by a discussion of tone production, bow patterns, and special bowing problems.

Chapter four discusses the most critical aspect of violin mastery, practicing. Topics such as mental alertness, objectives, critical listening, and basic exercises are elucidated. In this is a fairly short chapter, Galamian discussed his scale system and cited one of Capet’s exercises from *La Technique Supereiore de L’Archet (1929)* for bow technique development. Simon Fischer, who published many exercises, explains Capet’s influence on Galamian’s bow technique:

Before sending the article to the magazine, I telephoned Miss Delay in New York to ask her permission, explaining that I did not want to ‘steal’ her exercise. She laughed and said: ‘Don’t worry. I learnt it from Galamian, and he learnt it from Capet, so feel free – what is important is that these exercises become known” (*Basics*, p. vii)

Chapter five, the end of the first edition material, is only five pages in length touching on the qualities and abilities of a master teacher. The items mentioned are: (a) the diagnosis of a student, (b) dealing with technical hindrances, (c) an analysis of the students personality to determine when best to approach ideas, (d) the psychological requirements of teaching, (e) encouragement and the building of confidence, (f) material to be used in teaching, (g) knowledge needs of the teacher, and (h) characteristics of a good teacher.

In the second edition, the chapter on teaching is followed by a practical application section named, “Galamian in the Studio.” This is an analysis of eight tapes made at Meadowmount during the summers of 1979 and 1980. Rather than simply transcribing the tapes, Dr. Elizabeth A. H. Green compiles the main ideas by subject to give the reader a sense of Mr. Galamian’s teaching style. This is followed by a section of etudes, their variations, and their applications. The etudes discussed are mainly those by Dont (1968), Dancla (1929), and Wieniawski (1973).

CHAPTER 3

METHODOLOGY

The three treatises were written as reference manuals for future teachers and performers. Generally, these texts organize information by the same subject headings. However, the approaches and formatting of the three texts are so different that in order to access the Auer, Flesch, and Galamian texts by subject, a common index had to be created (see Appendix A). In addition, a characterization was also created for each author (see Appendix B, C, and D) that allows the researcher reference points of historic and philosophic information. This chapter defines and rationalizes the use of these two tools: the index and the characterizations; and outlines the process of creating each tool so that they can be recreated if needed.

3.1 Index Methodology

3.1.1 Short History of Indexing

The history of indexing began in the Greek and Roman eras when scholars began writing large works that were compilations of information. They found different ways to organize this information to help the reader locate passages in the works in several ways: table of contents, alphabetization, and hierarchies of information.

The word index was used in Rome for a slip of papyrus attached to the outside of the scroll indicating the title of the work so that the scrolls would not have to be

taken down and unrolled every time. In the first century A.D., the definition was expanded from *title* to a table of contents or lists of chapters.

Modern day indexes were not in use until the mass printing of identical books. The first examples of these were compiled for books of reference, such as herbals. Entries in the late 1400's were organized only by the first letter of the word (not strict alphabetization), gradually two or three letters were considered, but few indexes of the 16th and 17th centuries had fully alphabetized entries. During the 18th century full alphabetization became the rule.

3.1.2 Types of Indexes

Princeton University defines an index to be: “an alphabetical listing of names and topics along with page numbers where they are discussed.” (Google) This definition discusses possible material that may included, but as indexes are used for programming, internet, investing, real-estate, genealogy, and culinary uses as well as in academic settings it is important to define the context as well as the content.

There are two types of academic indexes, these are: general indexes, which cover many topics, and subject specific indexes, which cover specific topics and are likely devoted to a specific discipline. General indexes include citations and sometimes articles from both academic and non-academic sources. These indexes compare a wide variety of sources from any subject. Subject specific indexes compare ideas within subjects such as biology or music.

Indexes have two formats: bibliographic and full text. An index with a bibliographic format will give references such as title, author, and page number, to help

the researcher find the source such as an article but not actual text of the article. Full text indexes include the complete articles covered, in addition to citation information.

There are three guidelines to selecting an index to use. These are: (a) examine the topic for kind of information and types of sources needed, (b) determine if the subject is broad or subject specific, (c) determine how much time is available for research.

Based on these guidelines, the index for this thesis will be subject specific since the topic is the violin pedagogy of Auer, Flesch, and Galamian. The index format is bibliographic since it would be impractical to give the full text of each book as applied to each subject heading. In addition, this index organizes the subjects in order of pedagogical timing rather than alphabetical indexing. For example, subjects connected with holding the instrument come before subjects connected with bowing. Thus the researcher will find this index most useful if he or she is already familiar with the basic principles of violin pedagogy. This requires that he or she is either an advanced violin student or an experienced violin teacher.

3.1.3 Reasons for Index Use

Brian C. O’Conner (1996) said: “[the] reason for indexing [is the] reduction of search time” (p. 4). During the study of these texts, it was necessary to coordinate the information within the texts because several problems slowed the access to specific subject matter. The Auer treatise contains no index, in addition, the Flesch texts have two different formats that are difficult to use because they are in 19th century English and have different terms for technical and musical ideas. Only the Galamian has an

index that is accessible to the current generation of violinists. A common index will unify the organization of the information in the texts. This index will also make comparing subjects more objective because it will reduce the risk of missed information.

3.1.4 Indexing Process

The tool used to create the index was a Microsoft Excel worksheet. Entering topics and references began with the smallest book because the small text acts as the topical least common denominator. This text was the Auer text that has no index. Therefore, each topic was created as it was reached in the book, one paragraph at a time. The end order of the index topics is based on this text's presentation order of topics (see Appendix A).

The Flesch books were more organized in subjects, but because of the complexity and detail of Flesch's writing, many subjects were discussed in several places. This slowed the progress of entering page references based on large subject headings of the text into a paragraph-by-paragraph analysis of the books. When the initial entries were finished, the text index was compared to the thesis index to double-check the work. Additional subjects were added to the index when Flesch discussed an idea that was not discussed in the Auer text. Since Flesch discussed repertoire more often and in more detail than Auer or Galamian, the numerous references for his book do not fit into the format of the thesis index. In this instance, the reference 'see index' is inserted into the table (see Appendix A, p. 77). It means to refer to the index of musical examples in the text.

The Galamian references were entered the same way as the Flesch references except there were fewer references to repertoire. Only two unique subtopics were added for Galamian; both are bowing styles found as subtopics under the topic heading bowings. The thesis index was compared to the text indexes to confirm the accuracy of the entries.

After the entries had been made, the references in the thesis index were found in the text for a final confirmation. Then an analysis of the index formatting was conducted. This resulted in alphabetizing of the subheadings, reducing redundant topic headings, and adding the spacing between topics. This index is most useful as a complete document (see Appendix A), but for analysis reasons, it will be presented by topics in this thesis in chapter four.

3.2 Characterization Methodology

To support the index, which is a purely objective tool, it is necessary to balance the information obtained from it with the contextual information a characterization offers. Farlex's (2006) online dictionary defines characterize "to describe the qualities or peculiarities of; [or] to be a distinctive trait or mark of; distinguish."

A characterization is a term commonly used in literature and drama, for creating a realistic character in a book or on stage. In this way it is also applicable to this research. The characterizations are ideally a succinct representation of information that will give a researcher a feel for the personality, philosophy, and time period of the author.

O'Connor (1996) addresses the drawbacks to the objective index:

“... Information retrieval is still based largely on the diachronic attributes of documents. We do not account for the author’s stance or ‘slant’ on a topic; we do not account for the reactions of various groups of patrons; we do not account for current validity of the data, assumptions, or conclusions; we do not account for the knowledge base required to make use of the text” (p. 33).

The characterizations were created to give the researcher a knowledge base to interpret the information that he or she extracts from the texts in historically and philosophically appropriate ways.

3.2.1 Content of Characterization Charts

The characterizations address four different areas: historical time period information, personal historical information, philosophical viewpoints, and areas of influence. Included in the historical time period area are facts about the musical era, important violin schools, and fellow musicians. This background information will help the reader focus their sense of history and significant external factors that may affect the author.

Personal historical facts include teachers the author studied with, instruments he owned, and contemporary bow makers. These facts provide information such as technical influences and historical instrumental factors such as the kind of bows the author played on. These facts are based again on knowledge bases such as extensive historical understanding of bows, instruments, and teachers but the characterization is intended as a quick reference tool not as a historical treatise.

The philosophical area includes information about the author's basic pedagogical beliefs, qualities he expected in his students, materials he used, and some points to unique physical approaches. Not meant as an exhaustive treatment of any of these areas, the characterization touches only on basic points, enough to give the researcher a feel for the author and his approach. This is also historical information for the observant reader concerning performance practice and musical materials.

The last area addressed is the author's influence in several areas including countries and cities, students, works dedicated to the author, and written works of the author. Since Auer was the only one of the three to have concerti dedicated to him, his characterization is the only one with this subcategory (see Appendix B). This information, however, is significant enough to violinists to merit inclusion. The student list again is representative, but the other subcategories in this section are complete. Students are important to include for two reasons: understanding the author as a respectable pedagogue, and understanding the living work of the teacher through recordings of his students.

3.2.2 Characterization Instructions

The program for creating these documents was Microsoft Excel. Other information came from Margaret Campbell's "The Great Violinists" (2004) (for philosophical information), previous research (for further historical, philosophical, and influential information), and four Internet sites. These sites include Classical Music Archives (for music history information), Hyperhistory on Apache Server (for world events and contemporary figures), Jose Sanchez-Penzo's invaluable site "The Way

Famous String Instruments Went” (for violin ownership information), and the CD string school’s web article “All about bows” (see bibliography for complete information and web addresses).

The Excel template was set up with six columns and twelve rows. The first two header rows merged cells from all the rows and the text was centered in them. Row one includes the author’s name and life dates. Row two includes the author’s ethnicity and lifetime endeavors such as violinist and author. Rows three and five are blank.

Row four contains the World Events and Contemporary figures information. In row six columns are paired for the three areas of Historical, Philosophical, and Influential information. Row seven contains Musical Era, Basic beliefs, and Countries and Cities for subtopics.

Looking vertically at the chart, the historical topic contains these subtopics: Musical era, violin schools, musicians, teacher (city), instruments owned, and bow makers. The philosophical topic includes these subtopics: Basic beliefs, qualities expected, materials used, and physical approaches. The influential topic includes the following subtopics: countries & cities, students, dedicated works, and written works. As mentioned before, the Auer is the only characterization with the subtopic of dedicated works (see Appendix B).

The historical topic is one row longer than the philosophical and influential topic areas in the Auer characterization and the influential topic area is one row shorter in the Flesch and Galamian charts.

CHAPTER 4

RESULTS

This section of the thesis will focus on the results of a practical application of the thesis and characterizations as research into the Auer, Flesch, and Galamian texts. This is not meant to be an exhaustive study of all 167 subjects but rather a sampling of one subject for each of the 13 topics so the researcher may deduce one way of using these tools.

The thirteen topics are: philosophy, history, holding the instrument, practice, tone production, teaching, bowing, left hand, ornaments, nuance, style, psychological, and repertoire. The order of these topics is not alphabetical because they follow a logical progression of applicable subjects and because the authors used this progression in their books therefore the progression may be as important as the information each contains.

4.1 Philosophy: General Approaches to Teaching

All three authors wrote about their general approach to teaching. This subtopic was selected because it is one of two possible subtopics that all three authors addressed. Auer says the most important factor to teaching is the mental approach, and furthermore, if a student cannot maintain prolonged concentration they should not play the violin. He goes on to state that practical or technical procedures do not produce excellent students. He laments the lack of state support for artists and teachers and

blames the current haphazard teaching standard on it. Later in the book, he stresses that good teaching is connected with teaching good tone production, he says: “the compulsory standardization of private violin instruction, would improve the tone production of violin students the world over.” (Auer, 1980, p. 20)

Flesch (2000) views “violin playing as an art” (p. 1) in Book One. He discusses universal principles that defy change and time. He concludes that these standard expectations are technical, and says:

“This rule would state that a complete technique would mean the ability to produce all musical notes cleanly, with beautiful tone quality, with required dynamic, and in the correct rhythm. Any technical shortcoming will, without exception, be an infringement of this fundamental rule. This is the ideal which we are pursuing by our study of violinist technique” (Flesch, 2000, p. 1).

In Book Two, Flesch discusses how important it was for effective teachers and performers to be aware of historical performance practices, but he believed it was more important to recognize current performance trends and to follow them. He continues to discuss the qualities of an effective teacher, including sufficient technical and musical schooling, ability to transmit their own attainments, and be able to use psychological skills to meet needs of students.

Flesch believes that a new type of teacher needs to be developed. He discusses the monetary and moral motives of teachers, but because of the lack of governmental support, teaching without student compensation is impossible. He believes in the state control of teachers because teaching is a public office.

Galamian believes all music is founded on tone, pitch, and rhythm and violin playing adds beauty of tone, accuracy of intonation, and precise rhythm control to these requirements. He believes technique and interpretations are both important factors. The performance factors he discusses are the physical factor, the mental factor, and the aesthetic-emotional factor.

Galamian believed in a unique practice method. In the last chapter Green says:

“The Galamian method of working was the first practice method I had ever experienced where I realized that every facet of the playing was being drilled, and was moving ahead, simultaneously, during the practice hour- mind, ears, eyes, physical control of the hands and of the instrument, intonation, tone, bow-control, sight-reading, and left hand facility” (Galamian, 1985, p. 123).

Galamian’s consistent and demanding teaching style was adapted to the abilities of each student.

The characterizations (Appendix B, C, and D) clarify the statements of each author because they filter the information with historical and philosophical facts. For example, all three authors wrote their treatises while employed in the United States. Thus knowing that Auer taught in a state sponsored school in St. Petersburg (see Appendix B) accounts for his preference of this system. Flesch also taught in Romania, Germany, and Paris (see Appendix C), so he was relieved of the burden of living expenses and was free to teach at a higher moral plane. Perhaps teacher salaries at non-state subsidized schools were lower than in Galamian’s day. Nevertheless it is a

common theme between Auer and Flesch that the state needs to take a hand in regulating the quality of violin teachers.

Another similarity between Auer and Galamian is the balance of technique with interpretation and that tone is a basic factor. It is interesting to note that Flesch was often jealous of Auer's ability to produce better students than him because it may point to this missing part of the Flesch philosophy. Henkle (1980) observed:

“Let me interrupt myself here to mention that Flesch did not care for Auer's students. Many Flesch students have told me that he was very jealous of Auer, primarily because Auer's pupils were very successful and overshadowed his own” (p. 83).

According to the characterizations, Flesch taught interpretation as a subconscious action, whereas Auer and Galamian taught it as a conscious action.

All three authors agree on the basic musical principles and the need for developed technique and Flesch is correct in stating technique to be a universal principle. Galamian and Auer concede that performance also requires a mental approach. A researcher could interpret these excerpts to underline the importance of technique and also in balancing it with conscious interpretation. Application of these principles is approached in three different ways, but all three authors advise balancing a physical and mental approach. In addition, a researcher may find that a state-regulated music school provides the ideal location to “hand on knowledge acquired from others” (Flesch, 1930, p. 125) and remove the student as an object of income.

4.2 History: Kreisler

Flesch and Galamian rarely discussed historical information in their treatises, but neither could resist saying something about the renowned Fritz Kreisler in one way or another. Auer filled his text with anecdotes about musicians so Kreisler was not an exception. In Auer's (1980) book, Kreisler is mentioned as an *admirable arranger* of transcriptions and Paganini caprices (p. 4).

Flesch only mentioned that Kreisler might have not used a shoulder pad in *Book One*. In *Book Two*, Flesch mentions Kreisler as an artist with eccentricities that would be dangerous to imitate. He says: "If we take... Kreisler's accentuated, abbreviated bow-stroke, without his precious primal rhythmic power...there remain individual traits whose transfer to an alien individuality, still in the formative stage, may be dangerous..."(Flesch, 1930, p.126). In the Galamian book, Kreisler is quoted in regards to insuring that students learn self-sufficiency. He said: "Too much teaching can be worse than too little" (Galamian, 1985, p. 8).

These small quotes, although not bibliographical, give the reader a better sense of Kreisler's philosophy. They also provide several different insights to the reader. First, from the characterization (Appendix B), a reader finds that during the era that Auer lived violinists did not use shoulder pads often. This seems to be the case also with Kreisler. Second, a reader can learn that Kreisler was a reputable arranger and his arrangements of the Paganini caprices, which are not published, may be worthwhile to find. And finally, a reader can understand that Kreisler was proud of his limited violin training.

4.3 Holding the Instrument: Body Posture

Flesch, in *Book One*, and Galamian discuss body posture. Flesch states the position of the legs is important to the complicated task of violin playing. He discusses three different positions and their benefits: close together right angle (causes feelings of inhibition), the acute-angle leg position (turns the body, may cause permanent damage or cause the violin to droop), and the spread-apart leg position (aesthetically not pleasing, but most beneficial physically) (Flesch, 1930).

The second principle Flesch addresses in this section is playing with body. Flesch believes that avoidance of movement may impose intolerable constraint, but habitual rocking with every bow stroke subtracts from the music and wastes energy. He maintains that only subconscious motions that come from inner compulsion are beneficial as long as they are visually appealing. Flesch also cautions against upper body swinging as a bad habit.

The last two items Flesch covers in this section are sitting down and playing toward the audience. He believes a violinist should practice in both a standing and a seated posture because sitting is required in chamber music and orchestra and requires a unique balance. He also believes that the sound of the violin resonates against the walls of the auditorium better when the violin is parallel to the rows of seats.

Galamian believes that the body posture (including body, arms, and hands) should be comfortable and allow for the best execution of all playing movements. This is the guideline for sitting and standing. He also cautions against exaggerated body movements that are distracting and cause readjustment of the bow. He mentions that

there is a natural amount of body movement that “helps the coordination and the feeling for rhythm and accent” (Galaman, 1985, p. 12). Therefore body movements should be limited but not suppressed. Deciding on the right balance should be a conscious decision.

The only differences between the two authors is that Flesch prescribes a stance and an unconscious control of movement while Galaman allows for differences as long as the overall goal of effective playing is achieved, the whole being a set of conscious decisions. This is a fundamental philosophical difference between the two authors. The researcher who uses the characterizations will realize this and be able to adopt the fundamental ideas of standing, sitting, and movement without having to first make the author’s agree on conscious or unconscious principles.

4.4 Practice: Too Much Practice

Auer, Flesch and Galaman address a much-debated subject, too much practice, in their treatises. Auer touches on this subject when he discusses certain students who wanted to improve their left hand and practiced between eight and ten hours a day. These students not only failed to make progress, but also damaged their hands in the process.

Flesch cautions against excessive practice in any form, including excessive amounts of time, fixation on a technique, and favoring unmusical studies. He believes a small amount of technique over time is better than a lot of technique in a limited time frame. He says: “All other technical skills, too, be they of whatever type, should be

practiced in small quantities, but very frequently to achieve mastery” (Flesch, 1930, p. 82).

Flesch continues to caution violinists from treating practicing like a sport but rather as a means to higher musical activity. He addresses the organization of practice time and the problems that emphasizing one practice component over another might cause. He concludes by recommending a practice schedule (Flesch recommends one hour of scale and bowing exercises, one and a half for technical study in etudes and repertoire, and one and a half hours for pure music making or run-throughs).

In *Book Two*, Flesch stresses the importance of quality practice time rather than a quantity of it. He states that talent will be ruined by over practicing and that a performer must balance technique with artistry because technique study alone breaks down creativity. Most often, he says, it is the most promising students who are prone to practicing too much technique and the conscientious teacher must intervene.

One of Galamian’s (1985) first statements in chapter two is “in instances where a student has been drilled to state of complete immobility...” (p.13). He then goes on to explain how to introduce movement back into his or her playing. Later in the book, he discusses the need to keep an alert mind during practicing by avoiding routine. He cautions against keeping a rigid schedule or practicing material in the same order, instead emphasizing that the main goal is to accomplish the work at hand. He also recommends practicing every day rather than intense practicing at haphazard intervals. (Galamian, 1985, p. 94)

All three authors agree that too much technical practice should be avoided. Flesch and Galamian also agree that the best way to accomplish a balanced ability to play is through daily doses of technique and musical practicing rather than intense, desperate practice at irregular times.

The Galamian characterization mentions an intense practice routine. After reading this excerpt about too much practice, the researcher began to understand that Galamian's routine was not intense in amount of practice time, but rather, intense that more was accomplished in less time.

4.5 Tone Production: Portamento or Slide

Auer (1980) referred to the slide as glissando, he said, "The connecting of two tones distant one from the other, whether produced on the same or on different strings, is, one of the great violin effects, which lends animation and expression to singing phrases" (p. 24). He continues on to offer guidelines on when these effects are to be used. He states that a violinist can get an idea of the appropriate use by listening to singers. The best place to put the occasional portamento is between descending notes and rarely between ascending notes.

Auer continues to expound on the appropriate frequency of use by stating the less of these special effects (including portamento, glissando, or vibrato) are used the more special it makes the moments when they occur. The overuse of these effects was such a sensitive issue to Auer that he would rate all such players as average despite their other musical or technical abilities.

Flesch (1930) states the portamento to be “the most delicate, sensitive area in violin playing” (p. 15). He discusses portamento based on new and old finger shifting, but in the end concedes the choice is based on the personal taste of the player. He states that the application of the aesthetics in history had not been explored, but that it would show change in stride with changing musical tastes.

Flesch believes portamenti should be applied with freedom, but not free license; if it goes against the expressive taste of the music then it should be avoided even at the cost of a moment of beautiful sound. Flesch then expounds on 34 different portamenti combinations and the best slide advisable for each. He finishes his exposition on portamento by directing the performer to discern good taste by seeking another opinion, as the application of this effect is impossible to judge by oneself.

In the second book, Flesch again reiterates that portamento must be monitored closely by outside source because the performers ears become dulled to the sound and cannot judge properly. He cautions players to do this before a critic or recording calls attention to it.

In his treatise, Galamian mentions there had been inventions of fingerings that eliminate slides. Apparently violinists have strayed to the opposite stance from the days of Auer and Flesch because Galamian calls for a balance. He says all unmusical slides should be avoided, but that good slides need to occur as long as they are musically justified (Galamian, 1985).

The consensus of the three authors is that a violinist should use sparing but musical portamento. The historical performance practice has changed from the time of

Auer to the time of Galamian. This makes sense in the context of the musical eras they lived in (from the characterizations). Late romantic and contemporary music encourages the use of expressionism, whereas modern music tends to be more technical and mechanical. Thus, in any age, the trends must be tempered by musical taste.

4.6 Teaching: Incompetent Instruction

Under the topic of teaching, incompetent instruction is the only subject that all three authors address. Auer decries two problems in teaching: playing in unison with students and stopping students constantly. The first problem arises from the inability of the student or the teacher to assess the playing of the other. The second is not expounded. Later in the book, Auer explains the cause of most bad teaching is ignorance and lack of training. According to Auer, this is rampant in systems that do not have government regulated private lesson teachers (Auer, 1980).

Flesch outlines a large number of problem personalities that are not well equipped to be teachers. The first set of non-teacher types includes: the egocentric, the *squaller* (Flesch, 1930, p. 126), the solo violinist, and the accompanying teacher. The egocentric teacher imposes his or her style on the students while the *squaller* cannot think quietly and interrupts the student before he or she can finish a piece and calls the student's attention to minute details while sacrificing musicality and flow. The solo violinist resents loss of practice time and often demonstrates for students in order to make it up while the accompanying teacher who plays in unison is entirely avoiding teaching. Accompaniment from a teacher is appropriate only in the beginning stages to develop harmonic awareness in a student.

The next four unsuitable teacher types Flesch discusses are: the negligent teacher, the untalented teacher, the rhetorical teacher, and the teacher with a mania. The negligent teacher arrives late, remains distracted by unrelated activities, and gives vague comments. The untalented teacher is one who cannot solve problems that benefit the whole performance because he or she is not aware of the components of their own playing and must find another source of information. The rhetorical teacher imparts information that does not help the students to learn how to play their music such as history or anecdotes. The teacher with a mania gets distracted by his or her special technique or way of solving a problem and forgets the basic musical requirements of pure intonation, pure tone, and correct tempos.

Galamian covers three erroneous ideas in teaching that he would like to disavow. The first is the insistence on student conformity to one set of rules. He says: “The making of rigid rules is a dangerous procedure, since rules as such should be made for the good of the students rather than using the students to glorify the rules” (Galamian, 1985, p. 1). He endorses adopting a set of general principles that are broad and flexible. The second erroneous idea is that music has individual elements, he recommends thinking of music as an organic entity with mutual interdependent elements. The last error he verbally corrects is the excessive dependence on physical movement. Galamian recommends mental control of muscles to increase speed and precision.

Each author took a different approach to incompetent instruction, but Auer and Flesch agreed that playing in unison with students and interruption of students should

be avoided. The basic elements in each approach are basic principles, and where they do have commonalities, they also do not disagree with one another so that the complete body of ideas is beneficial to the researcher.

4.7 Bowing: Legato

Legato is one of the most basic and fundamental bow strokes for a violinist. As such, Auer, Flesch and Galamian will most likely agree on the approach. Auer says, “The legato bowing is one the strokes most used, and when perfectly played has a quality of great charm” (Auer, 1980, p.31). He suggests the way to execute this bowing is from the wrist supported by the forearm. This stroke is most challenging during string crossings and he suggests playing in slow to fast rhythms on different string combinations. After mastering this basic stroke, Auer suggests applying it to etudes. He cautions against breaking the legato by moving left hand fingers before the new string is sounding with the bow. He reminds the reader to avoid all angularity in playing this stroke. He laments the passing of the legato sounds in music, but reminds the reader that violin music is still replete with this melodic device; true to the homophonic nature of the instrument.

Flesch also believes the legato is a bow stroke connecting two or more different notes without breaking, including notes on different strings or in different positions requiring adjustment of the bow. This is accomplished by a combination of wrist and finger movements exercised individually and then practiced with fast détaché at the frog. He recommends visualizing a wavy stroke instead of an angular one. He also

suggests visualizing the subdivisions of the bow that will be required to play all of the notes and avoiding increased bow pressure.

Galamian divides the problems of the legato bow into two categories: problems with the left hand and problems with string crossings. He suggests an exercise that will train the left hand not to disturb the right and when shifts must occur to lighten up the left hand and slow down the bow to camouflage the shifting motion.

In the category of string crossings, Galamian outlines the exact movements to be made: keep the bow as close to the strings as possible, string changes at the frog require forearm, string changes at the tip require hand motion. He also cautions that complete smoothness is not always the best tool, and a player should keep the percussiveness of the left hand balanced with the stroke of the right.

Galamian then discusses two common problems with the legato stroke: defects in string crossings, and coordination problems in fast passages. He states the left hand is the cause of most string crossing defects and suggests placing fingers early and removing them only when the next note is sounding. For the fast passages he says: “the difficulty is not so much with the coordination of the two hands as it is with the sound of the passage” (Galamian, 1985, p. 67). He suggests playing an open string or the first note of the passage with a full, round, long, and fluent tone and then transfer the same sound to the passage.

Indeed, each author approached this subject with similar results, however each had a different aspect to add. Auer lays out the basic movements, addresses both left hand and right hand problems, and also addresses a movement in composition dealing

with legato. Flesch builds on this by suggesting an exercise and visualizations including bow division. Galamian builds on those ideas with even more detail of the exact movements. He reiterates the problems of the left and right hand that Auer first addressed, and then suggests exercises to counter those problems including setting fingers early, and practicing the sound of a passage to address technique. Thus the combination of all three pedagogues will give the researcher a thorough understanding of all aspects and a strong foundational approach to this bowing.

4.8 Left Hand: Intonation

Intonation is a unique problem for string instruments without frets such as violin. The unmeasured string offers the player the ability to play infinite combinations of tunings- a gift to the virtuoso but not for the indiscriminate ear. Auer explains the cause of intonation problems is founded in relationships of whole and half steps and a musician must practice hearing and playing them correctly. He believes a student should play scales in perfect intonation from the very beginning with major and minor keys in one octave, then two octaves, and so on. At first with slow detached bowings then legato with a good sound. For the beginner player, short, simple pieces as a duet or with piano accompaniment will solidify the ear. He suggests using Lent (unknown reference from Auer (1980) p. 39), Happich (1918), Bloch (unknown.), or Schradieck (1903) studies for resource material.

Flesch analyzes intonation scientifically. First, Flesch counted the half steps in first position; he counted 53. Then he counted the notes with different tone color in first position and counted 118 not including harmonics or chord combinations. He accounts

the in-tuneness of notes to be based on vibrations and refers the reader to the research of Helmholtz, who discovered the part of the ear that analyzes sound. He then asks the reader if touching the string in the exact right place to shorten the string to the right mathematical formula of vibrations is possible. Through an experiment he concludes that playing in-tune is impossible.

Then he analyzes the impression of in-tuneness. He believes that a professional corrects his or her pitches so quickly that the common ear cannot hear the defect; meaning a tone that is perceived out of tune had stayed that way during the entire duration. He then discusses the need for acute hearing, the ability to perceive and adjust automatically.

This is the Flesch basis for ear training. He suggests playing an etude in long tones, insuring exact pitches, and use of open string for drones. This will cause the students, after several hours, to become over sensitive. By clarifying the reasons and encouraging him or her, students can continue with this exercise for several more weeks thereby highly improving his or her intonation perception.

Flesch then discusses the value of a good ear, he says, “The violinist should never forget that an acute sense of hearing is the most valuable possession and the most important prerequisite for achieving a high level of artistry” (Flesch, 2000, p. 9). He discusses the two classes of great artists: those who can play quarter tones, and those who are content with the equal temperament of the piano. He also suggests that it is impossible to determine the exact scientific pitches within keys and therefore the artist must rely on his or her ear to make decisions.

When teaching intonation, the teacher must allow time for the individual hearing skill and capacity and correction technique to develop. Flesch admits that developing faster adjustment is too time intensive a procedure and a student is often forced to play with nearly perfect intonation, initially, but if a teacher neglects this aspect of playing it will cause indolence in all aspects of the students playing in the end.

In conclusion, Flesch reminds the reader that since playing completely in tune is impossible a player must adjust his or her pitch. He says if a pitch is slightly out of tune an adjustment in vibrato will hide it, but if a note is missed by more than a quartertone it will be too late to make an adjustment. Therefore intonation security rests on the ability of the player to measure the fingerboard accurately.

Galamian believes, much like a blind person, that good intonation is a combination of hearing and feeling. This is accomplished by being familiar with the feel of the violin neck, then the ear teaches the fingers correct placement and stretch.

Factors in accomplishing this task include: keeping the frame of the hand within an octave, keeping two points of contact at all times, and be able to adjust within any tempered or natural intonation base.

It is interesting to note that out of all of the authors, Auer is the only one to mention the practice of scales for intonation despite he being the only one not to publish his own scale system. The collective view of these points offers the most knowledge to the researcher. Auer suggests a way beginning students can develop intonation. Flesch suggests a scientific explanation of the problem and suggests adjustment and slow practice with drones as the solution. Galamian offers five basic laws that govern good

intonation: sense of touch, guidance by the ear, frame of the hand, double contact, and ability to adjust. Although these points of view do not match exactly, each complements the others and the collective does not offer any basis of disagreement; Auer and Flesch offer ways to develop an acute sense of hearing and Galamian sets laws that, if followed, will continue to produce exquisite intonation. Each master teacher developed his own solutions to the problem of intonation, but knowing their solutions can help the researcher develop his or her own working plan based on expert experience.

4.9 Ornaments: Trills

Trills, one of the basic musical ornaments, have been used in music since medieval times. This subject is covered in all four texts of Auer, Flesch, and Galamian.

Auer begins by stating that a virtuoso's perfect trill is one of his outstanding accomplishments. He expands by imparting several examples of virtuosos who have had natural talent for this and some who have not. He says the trill requires "proper conformation of the hand and muscular strength doubled by an agility which endows the fingers with a degree of rapidity and endurance in movement approaching in effect that possessed by an electric bell" (Auer, 1980, p 50).

Auer suggests gymnastic exercises for daily practice to develop the ability to trill. He suggests using the double stop exercises provided by Bloch (unknown) and Schradieck (1939), which place the three unoccupied fingers on different strings. He suggests patient, even practice moving just the trill finger and not the hand. It may take months or years to develop the muscles, Auer cautions, but over time a lovely if not

brilliant trill can develop. Auer offers several ways to practice short and rapid trills. This followed by a caution to keep the trill as an ornament to the melodic design by always returning to the trill base at the end of the trill.

Flesch states that any violinist with good finger falling technique will be able to trill. He continues saying trilling can be developed and is rarely natural. He prescribes a variation on a Kreutzer etude to practice this, including a high drop onto the string, but warns against several possible problems: (a) contractions of the ball of the thumb, (b) rigidity of the wrist, (c) stiffening of a finger above the trill finger, (d) cramp-like pressure on the string by the immobile fingers, (e) lifting fingers too high, or (f) not lifting the finger high enough.

Flesch suggests six strategies for learning the trill designed to target the corresponding hand problems above. These include: (a) practice trills while removing the thumb and supporting the violin elsewhere, (b) vibrato while trilling to loosen the wrist, (c) allowing upper fingers to shadow the trill finger, (d) lift lower fingers below trill base or practice on natural harmonics to release finger pressure, (e) practice the Kreutzer etude with lower fingers using a long note, short note rhythm, and (f) practice on the Kreutzer etude with higher fingers and a fast-note, slow-note rhythm. These are to be applied for only one week on a daily basis.

Flesch continues by reminding the reader a long trill that starts slowly is more interesting to the hearer than a trill that is fast from the beginning. A mordent trill should be executed with a sforzando accent and chain trills should be practiced by study material. Trilling in high positions where executing a clean half step is impossible

should be done by forearm vibrato and a stiff wrist and very close trill finger. Lastly, a solid base finger should play the trill glissando while the trill finger marks the whole and half steps.

In the second volume of his treatise, Flesch discusses the historical performance practice of trills. He says the French school before Bach started the trill on the lower tone (preparatory trill), Handel started it on the base note except appoggiaturas, and Bach indicated his trills on his manuscript. However, since most manuscripts available are revised editions, there are three rules to follow: (a) if the note preceding the trill is the same as the base note and they are tied then the trill begins on the upper neighbor, (b) if the note preceding the trill is a second higher and they are slurred then the trill begins on the base note or the lower neighbor, and (c) if the note preceding the trill is a second lower then the trill must begin with the upper neighbor.

Flesch continues by cautioning the reader not to rely on Tartini for historical information on trills. He then discusses the trill as approached by different composers and performers at length. Finally, Flesch says the trill should always begin on the base note except when marked by a grace note to the contrary.

The after-beat, also known as a turn, of a trill is the next section of Flesch's trill discussion. This is also an extended section with much detail. Flesch discusses how composers wrote or did not write out the ending of trills. This section culminates with the informal study that Flesch made of Beethoven works. Previous to Flesch most performers approached Beethoven's music according to Rubinstein. Rubinstein held that Beethoven's trills were always written out, but examination of original manuscripts

by Flesch indicate that first period Beethoven always had after-beats, second period Beethoven wrote out the one's he wanted, and late Beethoven returned to regular after-beats. Schumann and Schubert sometimes wrote out the after-beats, but relied on the performer's ear to judge the placement of non-thematic trills while Brahms always wrote out his after-beats.

The next section is a practical guide to playing trills in different settings including with the piano, inverted mordents, ascending chains of trills and descending chains of trills. Finally, Flesch says 17th and 18th century composers only wrote the basic melodic components and relied on musicians to fill in the appropriate ornamentation.

Unlike Flesch and Auer, Galamian only writes a little about how the trill is to be produced. He says the fingers should remain close to the string and not strike hard; furthermore the trill should be light and does not require development of strength. The lifting of the finger is as important as dropping it. A slight pizzicato with the left hand will end a trill cleanly; this technique can be developed using Dont etude number six (played arco-pizz-pizz (left hand pizzicato) from Dont: *24 Etudes and Caprices*, Op. 35 No.6).

Each approach to trills is governed by the author's basic beliefs. Auer believed in neatness of execution and developed an exercise that would develop this automatic response in his students. Flesch believed that all technique can be taught and thus developed six different ways of dealing with common problems. In addition, he researched performance practice and provides a valuable catalog of historic technique. The approach to trills and subsequent after-beats have remained unchanged since the

time of Flesch. Because of this, Galamian contradicted the automatic response technique of Auer and Flesch and believed a performer could have better control over light trills controlled by conscious thought than the tension-release techniques of the previous generations.

The three contrasting approaches give the researcher a choice. The personal philosophical playing beliefs of the teacher and student will determine if a slow development of muscles, a problem-solving technique, or a light mental approach would be more appropriate. Where possible, listening to or watching some of each author's students on recordings would also provide useful information about the differing approaches to trill execution.

4.10 Nuance: Need of Nuance

Auer believes nuance is the difference between the professional and the amateur violinist. He states:

“The average young violin student does not take to heart as he should the great importance of shading, of nuance, in music. He is inclined to believe that if he plays correctly, rhythmically, and perhaps with a little temperament, he is doing all a player can be asked to do. Nevertheless, He can never hope to be a genuinely accomplished violinist if he neglects that important phase of music which involves musical sensibility, a proper understanding of the composition to be played, and that great wealth of nuance of which the violin is peculiarly capable” (Auer, 1980, p. 61).

He uses Beethoven as an example of a composer whose music is replete with every kind of nuance and says a student could get a feel for nuance just by studying his scores. Auer suggests that many young students forget there is more than technique required to achieve artistry. For example, dynamics are often approached by the young student as a set of extremes instead of a subtle coloring of strength. He believes a violinist can produce as many tone colors as a full orchestra, although it cannot imitate the winds and percussion, its infinite ability for tone inflexion makes the ideal solo instrument. A violinist who cannot convey emotion or soul through music and leaves an audience indifferent is not an artist (Auer, 1980).

Flesch believes a violinist should begin exploring tone production as a means of expression only after he or she has developed technically clean playing. He believes the expression of feeling through music cannot be taught because it is so variable and subtle and teaching one approach to it would ruin authentic and original interpretation.

However, the physical approach to playing tone colors can be taught. This is affected by bow pressure and vibrato. The bow deals with dynamics and the left hand the emotional aura, and together they produce tempo fluctuations. Dynamics and tempo nuances are conscious but vibrato is interconnected with a person's personality and thus is produced unconsciously.

Flesch then examines two kinds of violinists: those who produce a natural beautiful sound and those who have to will it or inspire it. In either case a good tone needs to be produced by an equal participation of both hands. He recommends solutions to problems of vibrato and finger sizes and lists three things that will dampen the

natural sound of a violin: no chin rest, a chin cloth, covering the upper bout, and a mute. Playing with a mute should be avoided whenever possible and only played in music where indicated by the composer. He ends by saying, “The technique of tone production is the most noble aspect of the entire technique of violin playing. A tone of purity is the most eloquent translator of our emotions” (Flesch, 2000, p. 79).

Galamin approaches tone color by referring to musical consonants and vowels. He begins by relating a performance to a speaker who is addressing thousands of people; both must project and be clearer and slower about it. The performer has to adjust to the size of the room or auditorium, the audience size, and the type of accompaniment. An orchestra will require more volume than a piano; a large auditorium will require a slower tempo. To fill a hall with sound, a performer has to have carrying power in both volume and tone production; this sound should never be forced.

Galamin continues, the tone of the violin is like a vowel, the consonants are the articulations created by either left or right hand. The types of articulations include bowing styles, hammering of the left hand fingers, and pizzicato. It is important to balance the vowels and consonants according to the performance venue, but neither the vowel nor especially the consonant sound should be dominant.

Flesch and Galamin approach nuance with the same subdivision of elements, tone and articulation, but vary in their approach. Flesch assigns dynamics and power to the bow and inflection to the fingers, whereas Galamin’s approach is akin to speaking or singing but the bow and the fingers articulate instead of the tongue and teeth. Auer

elucidates more on the possibilities of tone color and addresses the technical issues later in his text.

Auer and Flesch agree on other elements of tone, including dynamics and agogics and all three authors agree that only the technical issues can be taught. Auer and Flesch address the ability to naturally connect to the audience as being requisite for the artist. Auer believed attention to nuances was honorable and true to the qualities expected on the characterization chart. Flesch addressed overcoming tonal problems true to the qualities expected on his character chart. Galamian avoided the psychological emotional issue all together and discussed only the practical application to a clear performance. This has no relationship to Galamian's characterization thus another basic belief that could be added would be "taught mostly practical application concepts".

4.11 Style: Individual Magnetism

Individual magnetism, or charisma, is important for a performer to have in order to connect to his or her audience. Auer believes this magnetism is the basis of an artist's style. As with art a personal style that may be popular in one age will be worn out in another and an artist must use the trends of his or her age as a standard to judge personal style.

Flesch addresses this personal energy as temperament. He believes whatever the natural temperament of the student, the opposite temperament should be cultivated in practice. However, when performing the natural style of the performer, his or her

most assured strength, should be employed so that the artist is able to connect to his or her audience.

Galamian was once asked why not all great violinists become world famous soloists. He replied with a list of characteristics that he believed a world-renowned violinist must have. Included in this list he discusses charisma. He said: “the personality should have appeal for the universal audience, and a high degree of personal magnetism must be present to carry the audience along, musically and emotionally” (Galamian, 1985, p. 123).

The philosophies of the three master teachers taken together offer a detailed understanding of personal magnetism. Each explanation is governed by the author’s basic beliefs, for example Flesch believed a balancing temperament could be learned, but Galamian believed it was a characterization that was unique and personalized. Thus the combined philosophies describe personal magnetism as personal public appeal that enables the artist to connect to the audience and convey a personal style and musical interpretation through performance. This personal style should be as broad as possible avoiding idiosyncrasies.

4.12 Psychological: Stage Fright

Nearly every performer has experienced stage fright; often the anxiety symptoms make the performance difficult by inhibiting the performers physical and emotional abilities.

Auer believes there is no medical or psychological remedy for stage fright. He then describes several ways nerves affect artists. Young artists are prone to nerves that

begin hours before performance and often are not aware of them. When the performance comes they either rush their tempo or stumble through until they regain control. Often an artist will lose their sense of tempo and play too slow or too fast which confuses the audience. Auer then describes three experiences of von Bülow, Rubinstein, and Joachim with stage fright.

Flesch believes that stage fright will attack the weak areas of a performance; if the weakness is in the physical area it will cause such common problems as a trembling bow or excess vibrato. For the shaking bow, Flesch recommends the performer tilt the bow immediately and avoid any unnecessary long bows for psychological reasons. For the excessive vibrato he recommends avoided vibrato until it passes. If the trembling is caused by a weakness in the nervous system medical help is needed.

Chronic trembling is found in young prodigies or old performers as a sign of age. The prodigy has a problem because he or she does not have the psychological skills to deal with fear. A teacher will need to teach the students these skills and avoid reprimanding the students because of the problem, assuring the student that it will disappear over time. Flesch suggests a solution: he believes by changing the visual focus from the string and bow to the left hand fingerings, a performer is distracted from the problem.

Later in Book One, Flesch discusses solutions to memory problems. He first outlines the three kinds of memory: acoustic, motoric, and visual. He believes these are interconnected in a performance and when one fails another will be available. A

performer who has difficulty playing from memory is missing a part of the three memory skills.

In Book Two, Flesch discusses psychic hindrances in performance; the first subject under this topic is stage fright. Like a doctor, Flesch describes the symptoms then discusses the causes of the illness. He recommends courage, belief in self, systematic study, quiet inner self, and confidence as antidotes to be used to counteract the causes of stage fright. Furthermore, a teacher should avoid overpowering a student's sense of self-will and encourage independent musical actions such as unsupervised chamber music.

Galamian does not discuss stage fright in his text. Auer and Flesch on the other hand found this problem to be a common occurrence. Auer lived in the era before psychology and psychological medicine were common scientific fields thus his initial statement. Flesch is well versed in the scientific approach to psychological problems; Freud who was a contemporary figure of Auer started this movement. Both Auer and Flesch share important information for understanding stage fright and Flesch outlines mental and emotional approaches to treat this anxiety that are still being used today. This means the approaches deal with fundamental human nature and are valid.

4.13 Repertoire: Developing an Appropriate Repertory

This subject is addressed last by both Auer and Flesch because it is the final concern after the student systematically prepares him or herself to become a performer and is accepted as an artist by audiences and critics. Auer suggests that a repertoire be built around what the artist recognizes as his or her own strengths and limitations. In

addition to the standard repertoire, a performer must find “the music which speaks most powerfully to his own soul [which] he will be able to present most sincerely, most appealingly, to his listeners” (Auer, 1980, p. 95). A student can develop this sense by listening to violinists at every opportunity and seek to understand the effect of the music played. However, the student should avoid imitating the artist and be true to his or her own powers and character.

Flesch begins his discussion by addressing the issue of whether a performing artist is obligated to perform contemporary works. He answers in the affirmative because new works are dead without artists to bring them to the public and music would die if it did not continue to change and progress. However, the old avant-garde must not be forgotten for the newest trend. A young violinist who is attracted to modern music should be careful to find those that are convincingly artistic.

After this tangent, Flesch begins a long discussion on recital literature. He does not discuss orchestral literature because composers and conductors, not performers select it. He discusses five other categories: works with piano accompaniment, works for solo violin, duets for piano and violin, duets for violin and another instrument, and chamber music.

Flesch then outlines the contents of a standard recital: concertos, arrangements of violin solo sonatas with figured bass, works for the violin alone, character pieces in large form, character pieces in small form, and transcriptions. He believes the transcription is a valid form of music because it originated with Bach. He believes piano can take the role of the orchestra in works where the orchestra is only the

accompaniment but not in works where the orchestra is a contributing member of the drama.

Flesch strongly endorses 17th- and 18th-century sonatas, but cautions that cadenzas are inappropriate. He also cautions that only a few may meet artistic requirements and even more difficult to find a viable edition. Flesch believes in creating bowings and fingerings adapted to the player's personal needs and that a student should use the teacher's fingerings and bowings only as a guide. He believes new editions should adhere to the notes and other markings of the original text. Flesch goes on to outline several instances where changing notes from the original is permissible.

The unaccompanied sonata, unaccompanied etude or caprice, and the smaller character pieces are discussed next. Flesch cautions performers to remember the violin is a homophonic instrument and chords are not natural; Bach was an exceptional composer but most chordal works for violin are unacceptable because the chord is not a part of a larger melody. The unaccompanied etude or caprice should be used more often; there are accompaniment arrangements for many of them. The small pieces, including many transcriptions, have become part of the salon music repertoire.

In forming the contents of a recital, Flesch encourages performers to avoid the overplayed standards and instead revitalize older works, restore half-forgotten newer works, and encouraging modern composers. In addition avoid the solo sonata, and the three-movement violin concerto. Flesch then lists original works that he believes have been neglected and double concertos that are performed rarely.

Flesch continues the discussion on contemporary concertos and putting together an effective recital. He encourages performers to play contemporary works and suggests that using the music will provide a way to deal with the limited preparation time and complexity of music. On creating a program, he suggests varying the keys, styles, ensemble, and type of music to avoid monotony in a recital. He also suggests beginning a recital with a piece of chamber music or a work of solo Bach. A recital should be less than an hour and a half and the performer should keep encores to the end and play only a minimal number, avoiding personal aggrandizement.

Although Auer and Flesch agree on approaching the formation of a repertoire is based on personal strengths Flesch offer much more information including his opinion on available material. He lays the foundation for appropriate transcriptions, gives his suggestion on revitalizing the solo recital, and addresses aspects of playing the recital thus Flesch is the more complete source of information on this subject.

4.14 Conclusion

The characterization charts and the index are useful tools in studying the text. Although it is challenging to locate the exact place of information on a page for some subjects, this can only be solved by a paragraph numbering system that is unlikely to be included in the texts unless they are edited and republished. However, the index is clear and easy to read and the characterization charts are useful in many ways.

The characterization charts are useful in conjunction with the index and also on their own. The information is most applicable to subjects that address historical, technical, or philosophical aspects of violin playing. Thus they fulfill their intended

purpose: providing a historical and philosophical foundation, thus enabling the researcher to interpret the information found in the text in context with the author's life and beliefs.

The characterization foundation has also been a filtering factor. When a researcher finds that the differences in the approaches have a historical or philosophical cause, then he or she will be able to focus on the underlying universal content rather than inapplicable personal philosophy or historical context as shown earlier in subject nine.

CHAPTER 5

IMPLICATIONS AND RECOMMENDATIONS

5.1 Implications

The information found in the texts is applicable to many avenues of violin education from secondary school thru advanced professional levels. When researchers examine the writings of Auer, Flesch, and Galamian they are examining professional technique. This information aids today's teachers as they prepare future students for careers in music. While it is the charge of modern conservatories to train the best professional musicians of the future, it is not the only arena that can benefit from the indexing and characterization of these treatises. All teachers of advanced violinists and all performing violinists can benefit from the information found in the texts. In addition, there are application in research and historical performance. These applications will be discussed next.

5.2 Applications

The index is a tool that enables a researcher to use different sources simultaneously. The characterizations enable a researcher to make historical and philosophical judgments about the content found by using the index. These tools are useful primarily for topical research and are uniquely applicable to violin pedagogy. Hsuan Lee (2003) says:

“It is my belief that there is no one method that can cover the needs of every student. That one student learns well under a certain method does not guarantee that other students will do the same. Each student possesses a different degree of physical strength and agility, different modes of learning and intellectual reception, and different ways of expressing themselves. It is important that the teacher recognizes that all students do not learn and process information in the same way, and that there is no one ‘meta-method’ applicable to all. The teacher has to constantly reformulate teaching strategies and keep learning new ‘tricks’” (p. 109).

Thus, this index makes Auer’s, Flesch’s, and Galamian’s alternate approaches easily accessible. This index helps teachers to individualize their teaching method for each student.

5.2.1 Personal Applications (Playing and Teaching)

The index and characterizations enable teachers to formulate teaching strategies from reliable sources and create their own dynamic pedagogy. In addition to aiding teachers, these tools can be used to formulate suggestions and answers for a performer’s own playing technique.

The tools also aid in developing a personal philosophy. Auer, Flesch, and Galamian present three different philosophies in a practical setting. Each philosophy was the guiding factor to the overall approach of each teacher. David Elliot (1995) states, “Philosophy is for making up minds’ (p. 11). In other words, a researcher will be forced into developing a personal agreement to one author or approach. The common

index enables the researcher to perform an objective examination of several approaches and therefore develop an independent, unbiased philosophy. For example, a study of vibrato using the index presents many forms of vibrato with applications in two different musical eras. The same study without use of the index could result in adoption of one kind of vibrato, wrist vibrato for example, and incorrect application, excessive vibrato in Baroque and Classical music (see Auer's philosophy on vibrato).

5.2.2 Educational Applications (Studio or Classroom)

The common index and characterization tools can be used in several educational settings. In a graduate string pedagogy course, the index and characterizations would be a valuable source for research projects related to private teaching, for subject papers, and for critiques and reviews that encourage developing string teachers to solidify their own philosophies and historical knowledge base.

5.2.3 Professional Research.

The index and characterizations can aid professional researchers in many areas, including writing articles, reviews, and critiques of Auer, Flesch, and/or Galamian. The index speeds up the research process and helps in objectively connecting the texts. The index, in conjunction with the characterizations, enables researchers to access the books for historical and technical information.

5.3 Further Study

An element that needs addressing in this study is the influence of Capet on Galamian. This aspect needs further study to substantiate and is not supported by any current research material. The implication of Capet's influence on Galamian may be

more significant than previously thought pointing to a need for further study of Capet's treatise which is available currently only in French.

The index and the characterizations combine the Auer, Flesch, and Galamian texts into a single source of violin pedagogical information. These texts are the treatises that are most common and have the most application to current pedagogy. The implications can certainly be more far reaching to include additional violin treatises such as the Geminiani (1751), L'Abbe Le Fils (1761) , or Leopold Mozart (1756) texts. A further application of the index and characterization tools could include a style comparison of these last three treatises. This additional study would be useful for violin pedagogy because it would compare three different periods of violin playing before the Romantic period including some of the first violin treatises to be commonly used in Europe. Another style study that would have regional or cultural implications would be the comparison of the Spohr (1831), Baillot (1834) and the Paris school's of Rode, Baillot, and Kreutzer (1803) texts. Both of these studies would be of interest to musicologists and musicians interested in performance practice.

The development of the index and characterization tools allows historical pedagogical texts to be used as resource texts. The common index allows any researcher to access applicable and significant information of a text quickly without destroying the continuity of the original text. The characterization charts aid the researcher in using the information in historically and philosophically correct ways. Thus, the index and characterizations of the Auer, Flesch, and Galamian texts gives string educators of advanced students (especially conservatory and university violin

teachers) and performers access to three important pedagogical texts by an accessible, applicable, and scholarly approach.

APPENDIX A

COMMON INDEX TO THE AUER, FLESCHE AND GALAMIAN TEXTS

Key to the Common Index

Auer Text	
Flesch, Book One	
Flesch, Book Two	
Galamian Text	
No Information in this text	
Refer to text indexes	<i>Italics on white background</i>

The Auer, Flesch and Galamian Common Index

<u>Topic</u>	<u>Auer</u>	<u>Flesch One</u>	<u>Flesch Two</u>	<u>Galamian</u>
<u>Philosophy</u>	1	<i>These texts contain a more complete "Index of Subjects"</i>		<i>See Index for complete listing</i>
About texts	vii	1	iii	xi-xii
Becoming a teacher	15		81-82	123
Combining self & composer	75		1-2	
Fingering	40-41		142-143	36
Future of violin pedagogy			147	
General approach to teaching	Ix-x, 19-20	1	125-126	3, 123, 124
General factors of playing	Ix-xii	1-2	9-10	5-6
Imitation vs. individuality	16-17		126	8
Inspiration in music	70			8-9
Living vs. written education	19			xi
Monotony	62, 71		124, 137	
Proving students	42-44			

Student abilities	X-xii, 61		66-76, 83-88	5-9
Varieties of violinists	15		74-88	123
Vibrato	22-24	20--24		37-43
<u>History</u>				
Author	1-9			123, 134
Ornaments	54			
<i>Performers</i>		<i>See complete "Index of Names" in text</i>		
Auer		176, note 28		
Bülow (conductor)	86			
Capet		176, note 32		104
David, Ferdinand	91-92			
Davidov (cellist)	16			
Elman, Mischa	42-43, 87, 93		126	
Heifetz, Jascha	87-88			
Hellmesberger	4	176, note 20		
Joachim	8, 16, 27, 86-87, 91			
Kreisler	93	175, note 4	122-123, 126	8
Milstein		176, note 19		
Rubinstein (pianist)	86			
Sarasate	51, 92			
Seidel, Toscha	88			
Various	38			
Vieuxtemps	27			

Wieniawski	27, 51, 92	176, note 28		
Wilhelmj	49-50, 93			
Ysaÿe	13	176, note 31		
Zimbalist	88, 93			
<u>Holding the instrument</u>				
Body Posture		2-3		12-13
Bow	12-13	34-38		45-47
Left hand	10-12	5-7		13-19
Violin hold	10-11	3-5		13
<u>Practice</u>				
Allocating practice time	17	83, 159	135	94-95, 123
Habits of students	14, 61	147, 152, 156-158	133-134	94
Imitating vs. individuality	16		134	
Observation and criticism	14-15		136	95, 101-102
Practical application	37-40	95-146, 147-159	142-144	93-104, 114-117
Practice material	8-9	84-94	142	96-99, 124-133
Too much practice	15	82-83	136	13, 94
<u>Tone Production</u>				
Artists variations of approach	13	69		62-63
Fingering for tonal variation		133-136		35-36
Point of contact		62-65		58-61
Portamento or Slide	24-25	15-20	142	35

Practical application (steps)	20-22	65-68, 75-76		63-64
Role of a teacher	18-19	75		122
Role of the bow	18	69-75		55-62
Vibrato	22-24	20-24, 156		37-43
<u>Teaching</u>				
Assistant teacher responsibilities			137, 142	
Beginning student weakness	14, 61	2, 8-9,13		
Developing logical practice			142-144	94-95
Developing students ears	39	7-10		119-120
Incompetent instruction	7, 19		126-129	1-2
Order of teaching materials	96-99		64-66	107-108
Preparing students for performance			146-147	8-9, 120
Private Lesson Format			135-136	109-111
Teaching material	39		131-142	107, 116
Teaching young children				117
Testing caliber of students	42-44		133-134	105-106
Types of teachers			125-131	120
<u>Bowing</u>				
Arpeggio	30-31	43-45, 57, 59		83
Bow division		45-46		
Bowings for expression	32-33	136-146	34-41	
Collé				113-114
Combination bowings		59-61	34-41	84, 85-92
Détaché	26	47-49		67-69

Legato	31-33	46-47		64-67
Martelé	26-27	49-50		70-73, 112-113, 114-117
Movements of the bow & hand		38-45		47-55, 111-112
Ricochet	29	56		81-82
Roulé (exercise)				104
Sautillé	28-29			77-78
Spun (son filé)	26	46		60-61, 103-104
Staccato volante, saltando	28	52-53		80-81
Staccato, spiccato	27-29	50-52, 54-59	34-41	78-80, 75-77, 121-122
Tremolo	30	49		
Whipped Bow (Fouetté)				69-70
<u>Left Hand</u>				
Chromatic Scales	39-40	26		
<i>Double Stops</i>				
Fingered octaves	49-50	27-28		28
Scales in fourths	46-47			
Scales in sixths	48	28		
Scales in thirds	45-46	27-28		
Simple octaves	48-49	29		28
Tenths	50	29		
Elbow & wrist movement		10-12		13-15
Finger movements & pressure	36-37	6-7		18-19
Fingering	40-42	95-136		31-36
Intonation	39	7-10		19-23, 122

Physical differences	15-16	6		15-18
Role of fingers & thumb	35	12-13		17-18
Scales	37-39	24-26, 84-94		96-99, 102-103
Shifting	34-35	12-20		21, 23-27
<u>Ornaments</u>				
Chromatic Glissando		26-27		31
Grace notes	54-55		22-25	
Harmonics	58	31-33		30, 122-123
Harmonics, double	59-60	32-33		
Mordents and turns	55-56		25-28	
Pizzicato	56-57	33-34		30
Three and four note chords	53	63-65		88-92
Trill	50-52	29-31	28-34	30
<u>Nuance</u>				
Accents	62	72-74	11-12	
Achieving natural nuances	66-69			
Composer differences	68-69		145	
Dynamics	64	68-72	42-49	

Fingerings for expression		130-133	142-143	36
How to learn nuance	69-70		144	
Level differences	69		137, 142	
Need of nuance	61-66	77-79		9-11
Overdoing nuances	68	74-75		
Phrasing	70-73		58-60	
Tempo, meter, agogics	65-66		10-22, 50-58	22-23
Timbre	64	76-77		
<u>Style</u>				
Beauty and Tradition	77-82		60	
Defining style	74-75		60	6-7
How to acquire individual style	82-84		2-4, 61-64, 146, 147	7-9
Individual magnetism	75-76		145	123
<u>Psychological</u>				
Criticism (various sources)			4-9, 112, 136	106
Memory development		160-164	112	
Performance influential factors			103-114	10-11
Performers with nerves	86-88			

Stage fright	85-87	67-69, 160-161	103-104	
Repertoire		<i>See complete listing in "Index of Music Examples" in text</i>		<i>See index to Musical Examples for a complete list</i>
Developing an appropriate repertory	94-95		115-125	
Composers of concerti				
Beethoven	61	See index	See index	35, 65, 70
Brahms		See index	See index	20, 24, 35, 73-74
Bruch	92	See index	6, 69, 168, 313	36, 66
Ernst	91	See index	Suppl. 7, see index	
David, Ferdinand	91			
Lalo	92	See index	15, 54, 54a, 56, 202	14, 66
Mendelssohn	91	See index	Suppl. 7, see index	33, 68, 81, 83, 99
Mozart		58, 135, 139	Suppl. 3, see index	59
Paganini	90	See index		
Prokofiev				68
Saint-Saëns	92	See index	341, 341a	73
Sarasate	92	See index	See index	
Spohr	90	See index	Suppl. 6, see index	
Tchaikovsky		See index	See index	33
Vieuxtemps	91	See index	Suppl. 8, see index	36

Viotti		44, 140	Supplement 4	
Wieniawski	92	See index	See index	33, 36, 70
Recital suggestions			124-125	
Transcriptions	93		122	
<i>Unaccompanied pieces</i>				
Bach	91-92	See index	121-122, suppl. 1	14, 32, 36, 67-69, 89, 90-92
Paganini	89-90	See index	121	83, 89
Schnabel			Supplement 11	
Virtuosi and composition	89-90		118, 121, 124	

APPENDIX B

AUER CHARACTERIZATION CHART

Leopold Auer (1845-1930)

Hungarian violinist, pedagogue, and author

Historical

Musical Era	Late Romantic
Violin Schools	Paris conservatory, Vienna conservatory, St. Petersburg conservatory
Musicians	Tchaikovsky, Kreisler, Rubinstein, Wieniawski, Ysaye, Glazonov, Brahms.
Teacher (city)	Kohne (Budapest), Dont (Vienna), Hellmesberger (Vienna), Joachim (Hannover).
Instruments owned	1690 A. Stradivarius; 1691 A. Stradivarius; 1711 A. Stradivarius.
Bow Makers	Voirin (modern Tourte), Lafleur, Henry, Lamy, Vigeron.

Influential

Countries & Cities	Russia-St. Petersburg, USA-Julliard, Curtis.
Students	Elman, Zimablist, Seidel, Menges, Milstein, Heifetz.
Dedicated Works	Tchaikovsky concerto, Glazonov concerto
Written Works	1923 <i>My long life in music</i> , 1926 <i>Graded course of violin playing</i> , 1980 <i>Violin playing as I teach it</i> .

Philosophical

Basic beliefs	Purity of tone and intonation, neatness of execution and good taste.
Qualities expected	Proper intonation, bow technique, quality of tone, clear passage-work, demanding, pass-fail standard, ambition, honor.
Materials Used	Kreutzer, <i>40 Etudes</i> ; Rode, <i>24 caprices & Etudes</i> ; standard solo repertoire.
Physical approaches	Violin- no shoulder pad or chin rest; bow-Russian hold (higher index finger). Vibrato, portamento, & glissando- for adding expressiveness, OVERUSED.

APPENDIX C

FLESCH CHARACTERIZATION CHART

Carl Flesch (1873-1944)

Hungarian violinist, pedagogue, and author

<u>Historical</u>		<u>Influential</u>	
Musical Era	Modern	Countries & Cities	Romania-Bucharest, Germany-Berlin, USA-Curtis, France-Paris, England-London, Switzerland-Lucerne
Violin Schools	Paris conservatory, Vienna conservatory, St. Petersburg conservatory, Curtis Institute	Students	Krasner, Kovcic, Gitlis, Neaman, Hassid, Haendel, Brainin, Goldberg, Szerying, Babitz, Rostal, Nevenu, Totenberg, Grinke
Musicians	R. Strauss, Nielsen, Sibelius, Rachmaninov, Ravel, Debussy, Schoenberg, Bartok, Webern	Written Works	1911 <i>Urstudien for violin</i> , 1926 <i>Scale system</i> , 1930 <i>The art of violin playing</i> , 1934 <i>Problems of Tone Production in violin playing</i> , 1939 <i>The art of violin playing, Memoirs, Violin fingering: Its theory and practice</i>
Teacher (city)	Grün (Vienna), Marsick (Paris)		
Instruments owned	1745 Lorenzo Guadagnini, 1757 Pietro Guarneri II		
Bow Makers	Lamy, Vigeron, Thomassin, Sartory, Fetique, E & J Ouchard, Ricahume, Millant		
<u>Philosophical</u>			
Basic beliefs	Physical-emotional, all technique can be taught, teaching should be based on universal principles		
Qualities expected	Performance focus, subconscious expression, knowledge of general musical essentials, solid technique, ability to overcome hindrances and bear criticism		
Materials Used	Sevcik, Spohr, Schradieck, Rode, Rovelli, Kreutzer, Dont, standard violin repertoire		
Physical approaches	Bow- taught Russian hold (2nd knuckle on index finger) but played Franco-Belgium (below 2nd knuckle) Definitive thumb positions, wrist vibrato		

APPENDIX D

GALAMIAN CHARACTERIZATION CHART

Ivan Galamian (1903-1981)

Armenian violinist, pedagogue, and author

Historical

Musical Era	Contemporary
Violin Schools	Tchaikovsky conservatory, Paris conservatory, Julliard school, Curtis institute, Eastman school, Cleveland institute
Musicians	Gershwin, Shostakovich, Messiaen, Britten, Stockhausen, Barber
Teacher (city)	Mostros (Russia), Capet (Paris)
Instruments owned	1680 Nicolas Amati (ex Walton)

Influential

Countries & Cities	France-Paris (Russian Conservatory), USA-New York (Julliard & Meadowmount), Philadelphia (Curtis)
Students	Zuckerman, Chung, Laredo, Rabin, Kim, Fried, Mann, Sarbu
Written Works	1962 <i>Principals of violin playing and teaching</i>

Philosophical

Basic beliefs	No rigid rules (individualized), interdependence of elements more important than individual elements, mental control of muscles key to facility and accuracy, practical application teaching - no frills
Qualities expected	Good basics (tone, pitch, rhythm), total technical control, complete knowledge of music to be played, able to form valid musical ideas, self responsibility
Materials Used	Kreutzer, Fiorillo, Rode, Gaviniés, Dont, Dancla, Wieniawski and standard violin repertoire.
Physical approaches	Hold scroll high, intense practice routine, emphasized right hand, simple bowings and fingerings best

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BIBLIOGRAPHICAL INFORMATION

Kelley Arney was concertmaster of the 2004 International Festival Orchestra in Ireland and is one of the concertmasters of the UTA Symphony Orchestra. She has been a regular member of the Flagstaff Symphony, Garland Symphony, and Las Colinas Symphonies and is an active member of several chamber series in Dallas. Kelley is the recipient of a 2006 Texas Music Festival fellowship, a 2006 Sewanee fellowship, and a winner of two concerto competitions in Arizona and Texas. She has been invited to play recitals in Utah, Arizona, California, Washington, Oregon, Texas, and Missouri.

Kelley is a native of Utah where she studied under Ashot Abramyan of the Utah Symphony. During her teenage years, she won many honors including the concertmaster position in the Utah All-State Orchestra. Kelley earned a BA in Violin Performance and a BM in Music Education at Northern Arizona University, where she studied with Louise Scott. She also earned a graduate performance certificate from the University of Texas at Arlington in 2004. Kelley will finish her Masters in Music degree at UTA in May 2006 where she has studied under Scott Conklin and Jeffrey Howard. She will pursue a Doctorate in Violin Performance at the University of Iowa in the fall as the Research Assistant for the Center for New Music.

In addition to her playing activities, Kelley has also been teaching orchestra in middle and high schools in Texas for the past 9 years. She is the co-founder of the Arlington Youth Orchestras and the Grand Prairie Summer Strings festival.