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An Organization of Violin Technique Based on Proficiency Levels for the Clover Park School District

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AN ORGANIZATION OF VIOLIN TECHNIQUE
BASED ON PROFICIENCY LEVELS
FOR THE CLOVER PARK SCHOOL DISTRICT

A Thesis
Presented to
the Graduate Faculty
Central Washington State College

In Partial Fulfillment
of the Requirements for the Degree
Master of Education

by
Richard P. Dawson

July, 1969

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CHAPTER I

THE PROBLEM AND DEFINITIONS OF TERMS USED

An emerging concept that regards performing groups as laboratory classes to study music and its component elements is being advocated by many educators. Those who subscribe to this concept regard public performance as an outcome rather than a goal of performing groups. This idea does not mean that standards of excellence in performance would be lowered but rather that they must be raised to allow the student to give new and better expression to the music as a result of insights gained in its study. The performing group as an appendage of the public relations program would no longer be sufficient justification for its inclusion in the public school curriculum.

The type of music selected for study becomes of prime importance. Music that is worthy of in-depth study is selected in place of music that merely entertains. Such music demands that the individual student must acquire technique at an advanced level for its performance.

This paper, then, will deal with an attempt to organize a program of instruction that will provide the student with sufficient technique to enable him to come into intimate contact, through performance, with worthwhile music by recognized composers.

I. THE PROBLEM

Statement of the problem. The purpose of this paper is (1) to explore the sequence of learning those techniques necessary to achieve mastery of the violin, and, (2) to structure the sequence into levels of proficiency.

Importance of this paper. Advanced technical proficiency is a prerequisite to the performance of the bulk of the solo, ensemble, and orchestral repertoire. The fact that technical mastery of the violin will provide access to this great body of literature does not alone provide motivation as far as the student is concerned. But, if those techniques, that in their synthesis comprise mastery of the violin, can be broken into steps, and the completion of these steps then set as goals, the student is apt to be more highly motivated. If the goal is too far beyond the student, he will lose interest and a blockage in learning will result. Therefore, as Mursell and Glenn advocate, goals should be set up which can be achieved in a relatively short period of time (25:65-66).

This paper, then, will deal with those techniques necessary to achieve mastery of the violin. The techniques will be broken into steps or levels, each of which will take approximately one year to complete with the exception of the first two. The levels will be presented in their entirety in the Appendix.

It is not expected that the requirements for the levels should constitute the curriculum, but rather that they be goals for a curriculum which would operate within the levels. The author of this paper does not advocate a particular "method" to fulfill the requirements necessary to complete a level. There are many valid methods and the individual teacher should be free to work with the one that best suits him.

Chapter II presents an outline and discussion of three types of a similarly organized program. Chapter III is a discussion of the sequential development of the individual techniques necessary to play the violin.

II. DEFINITION OF TERMS USED

Method book. A method book is a book or series of books containing an organized development of instrumental techniques that may be solo or class oriented.

Pattern. Pattern refers to the placing of the fingers in half and whole-step relationships. This paper will use the following symbols: 1-2-34. The hyphen will indicate a whole-step; no hyphen, a half-step.

Position. Position indicates the location of the first finger on the fingerboard. Such as first position, second position, or third position.

Posture. In addition to describing a bodily pose, posture in this paper is used to describe the relationship of the violin and bow to the hands, arms, and body.

Proficiency. Proficiency denotes the degree of expertness with which a student can perform a given skill.

Repertoire. The term repertoire in this paper will mean the etudes, techniques, and pieces that a student can play on demand.

Skill. The ability to perform a task will be referred to by the term skill.

Technique. Technique is the method in which a skill is performed.

CHAPTER II

REVIEW OF THE LITERATURE

SEQUENTIAL ORGANIZATIONS OF VIOLIN TECHNIQUE

This chapter outlines and briefly discusses three sequential organizations of violin technique: (1) the Syllabus published by the Royal Conservatory of Music of Toronto in Canada (28); (2) the Handbook for Applied Music, Grades 7-12, a publication of the Bureau of Secondary Curriculum Development of the New York State Department (8); and, (3) the String Syllabus, a publication of the American String Teachers Association (1). A thorough study of the three organizations of technique, noting both strong and weak points, was made by this writer. A discussion of these points follows the outline of each organization of technique.

I. SYLLABUS OF THE ROYAL CONSERVATORY OF MUSIC OF TORONTO

Because of its wide-spread use, the Syllabus of the Royal Conservatory of Music of Toronto exerts a great influence on music education in Canada. Twice a year, examinations are held in regional centers throughout the nation. These examinations are rigidly administered by Conservatory-appointed examiners. If the student is

successful in passing them, he receives a certificate which states that he has successfully completed a grade. After the student has passed the ten grades outlined in the syllabus, he is eligible to be examined for the highest honor, a diploma that confers on him the title, Associate of the Royal Conservatory of Toronto (28:10).

The requirements for each grade include solos, studies, and technical tests (28:72-87). The syllabus lists several solos for each grade from which the student must pick two or three to perform at the examination. The student is allowed to play one solo not included in the syllabus, if he secures approval from the Registrar of the Royal Conservatory of Music of Toronto (28:9). This guarantees that the quality of literature performed throughout the country will be uniform.

The technical tests include scales, arpeggios, double stops, sight reading, and ear training. The scale requirements are in the following sequence:

Grade I: D major (one octave); G and A major (two octaves).

Grade II: C, D, F, and Eb major (one octave); Bb and Ab major (two octaves).

Grade III: E and B major (one octave); C major (two octaves); D and A melodic minor (one octave).

Grade IV: D and F# major, E and B melodic minor (one octave); D and B major, A and G melodic minor (two octaves).

- Grade V: C, G, D, A, B, Bb, and Ab major (two octaves); A, B, D, and G melodic minor (two octaves).
- Grade VI: D, E, F, F#, and Eb major; C, C#, E, and F melodic minor (two octaves).
- Grade VII: All major and melodic minor (two octaves); Chromatic scales beginning on G, Ab, A, and Bb (two octaves).
- Grade VIII: All major and melodic minor (two octaves); G, A, B, C, and D major and harmonic minor (three octaves); Chromatic scales beginning on any note except F or F# (two octaves).
- Grade IX: All major, harmonic, and melodic minor (three octaves); Chromatic scales beginning on any note except F or F# (two octaves).
- Grade X: All major, harmonic, and melodic minor (three octaves); Chromatic beginning on any note above open-D (two octaves).
- Associateship: All major, harmonic and melodic minor (three octaves).

The arpeggios are required not only in root position, but in first and second inversion as well. The arpeggio sequence is as follows.

- Grade II: G and D major (one octave).
- Grade III: A, E, F, and Bb major (one octave).
- Grade IV: C, B, and Ab major; A and G melodic minor (one octave).
- Grade V: Eb and F# major (one octave); C, G, D, A, Bb, Ab, and Db major (two octaves); E and D melodic minor (two octaves).
- Grade VI: D, Eb, E, F, and F# major; G, A, and B melodic minor (two octaves).

Grade VII: All major and melodic minor (two octaves); dominant sevenths-keys of C, D, Eb, and Ab (two octaves).

Grade VIII: All major and melodic minor (two octaves); G, A, and Bb major (three octaves); dominant sevenths-keys of G, Ab, and F (two octaves); diminished sevenths, beginning on D and D# (one octave).

Grade IX: All major and minor (three octaves); dominant sevenths-keys of A, E, and Bb (two octaves); diminished sevenths beginning on G, G#, A, and B (three octaves).

Grade X: All major and minor (three octaves); dominant sevenths-keys of C, G, D, and F (three octaves); diminished sevenths beginning on G, G#, A, and B (three octaves).

Associateship: All major and minor (three octaves); dominant sevenths-keys of C, D, E, F, Eb, and Db (three octaves); diminished sevenths, beginning on any note from low G to D# inclusive (three octaves).

Double stops in thirds are introduced in Grade VI; sixths and octaves in Grade VIII in the following sequence:

Grade VI: Preparatory studies in thirds (29:21).

Grade VII: G and A major in thirds (one octave).

Grade VIII: Thirds, C, D, and Bb major (one octave);
Sixths, C, G, F, Bb, and Eb major (one octave);
Octaves, C, G, D, A, and Bb major (one octave).

Grade IX: Thirds, E, F, and Eb major, B and C melodic minor (one octave); Sixths, D, A, E, and B major, A and D melodic minor (one octave); G and A major (two octaves).

Grade X: Thirds, C, G, A, and Eb major, A, B, G, and C melodic minor (two octaves); Sixths, G, A, F, and Eb major, E and F melodic minor (two octaves); Octaves, C, D, Bb, and Eb major, A and G melodic minor (two octaves).

Associateship: Thirds, sixths and octaves, all major and melodic minor scales (two octaves); Tenths, G, D, and A major (one octave).

The sight-reading requirements begin in Grade III with a simple melody in first position and continue through to Grade X which requires a piece equal in difficulty to Grade VII. The Associateship requires a special test piece.

The ear-training test progresses from humming a tune familiar to the candidate at Grade I to distinguishing types of chords in the Associateship grade (28:55-58). There are theory requirements beginning at Grade VI (28:51-54). The areas covered include history and form analysis in addition to harmony and counterpoint.

The compulsory studies are drawn from the works of Hrimaly, Wohlfahrt, Kayser, Sevcik, Sitt, Mazas, Kreutzer, Dont, Rode, Gavinies, and Flesch. An observation can be made that these works as requirements would tend to cause the teacher to use traditionally oriented teaching materials.

It would seem to this writer that because Grades II through VI do not demand the student to play all the scales that were required on the previous levels, the student may have problems when confronted by all the scales in two octaves at Grade VIII. This problem may be alleviated if the teacher insists that the student review the previous work frequently and thoroughly.

The scales are required in the following sequence of whole and half-steps: 0-1-2-3 and 1-2-3-4 in Grade I; 1-2-3-4 and 1-2-3-4 in Grade II; 1-2-3-4 in Grade III; and, 1-2-3-4 (1 1/2 steps)-3-4 in Grade VIII. It is interesting to note the late introduction of the 1-2-3-4 finger pattern in Grade III after 1-2-3-4 in Grade I. This procedure seems to be a deviation from the sequence used in many method books where it is usually learned earlier.

Arpeggios are not asked for until Grade II, and then they are not in the same keys as the compulsory scales for that grade. Many teachers prefer to include the arpeggio as part of the scale. The requirement to play the arpeggios in the first and second inversions does much to prepare the student for many types of idiomatic passage work that will be found in the literature.

As in the scale requirements, once an arpeggio is introduced it is not necessarily asked for on subsequent levels. The inclusion of dominant and diminished sevenths is an excellent ear-training device as well as excellent preparation for idiomatic passage work.

The Syllabus of the Royal Conservatory of Music of Toronto is structured to cover thoroughly all the areas involved in developing musicianship. A possible disadvantage incurred by the somewhat rigid influence on teaching methods

is outweighed in the opinion of this writer by the thoroughness of the training necessary to pass the grades. In addition, this type of organization of sequential material, the passing of which enables a student to be labeled by grade, is advantageous in a school district which has a high degree of mobility.

II. HANDBOOK FOR APPLIED MUSIC, GRADES 7-12

According to law, the state of New York considers private music lessons to be "...a legitimate part of a pupil's education..." (8:11). As a result of this law, the student may earn one-half credit each year toward a high school diploma subject to certain regulations set forth in the Handbook for Applied Music, Grades 7-12 (8:11-12).

Each year a school-appointed examiner must evaluate the student and designate his level of achievement according to the requirements to be found in the handbook. These requirements also serve as a curriculum guide to the teacher preparing the student to pass the year-end examination.

The curriculum for the violin, as outlined in six levels in the handbook, is of particular interest and is, therefore, quoted in its entirety in the following pages (8:49-52):

Level One

Introduction to fundamental bowings: detache, legato, martele, staccato, and pizzicato.
Placement of left hand and ability to play with security and in tune all finger patterns in the first position.
Execution of simple bowings and rhythms to finger patterns, scales, and arpeggios.
Simple folk melodies played by ear.
One-octave scales and arpeggios in first position, slowly, using full bow; G, D, A, Ab, Eb, Bb, F, C.
Two-octave scales and arpeggios; G, Ab, Bb and C.

Level Two

Production of good tone quality with smooth bow changes.
Introduction of the control of nuance in expression.
Expression of style and musical ideas through usage of fundamental bowings.
Execution of fundamental orchestral bowing patterns at a medium rate of speed.
Application of fundamental orchestral bowings to scales and arpeggios.
Beginning habits of memorization applied to repertory.
Development of vibrato.
Third position, second position and proper shifting.
Simple double stops and chords, one tone on open string.
Simple octave harmonics.
Two-octave major scales and arpeggios in first three positions.
Introduction of minor forms.

Level Three

Memorization of major scales and arpeggios.
Strong, clean articulation of left hand with stress on intonation.
Fifth position, fourth position and increasing attention to portamenti.
Preparatory exercises for more difficult chords and double stops such as parallel sixths and the introduction of parallel thirds and octaves.
All open harmonics; introduction of fingered harmonics.

Secure, habitual, controlled vibrato with special emphasis upon smooth finger changes.
 Introduction of artist bowings, staccato, Viotti bowing and special attention to correctly executed martele and grand detache (grand martele).
 Use of more advanced fingerings.
 Experience with string duets, trios, and quartets.
 Familiar melodies played readily by ear.
 Accurate performance of standard rhythmic patterns.
 Subdivision of basic beat into twos, threes, fours, and sixes.
 Holding a part in ensemble playing, as in the easier duets by Mazas, Pleyel, Viotti, Leclair and other composers of the Baroque and Classical periods.
 Three-octave major scales and arpeggios in G, A, Bb and C.
 Two octave major and minor scales and arpeggios slurred.
 Chromatic scales at slow tempo.

Level Four

Performance of all major and minor scales and arpeggios.
 Accurate playing of ensemble music of medium difficulty at sight with good phrasing and style.
 (For example, on the violin, Viotti and Mazas duets).
 Memorization of a composition of extended length such as a movement of a sonata or concerto.
 Study of music literature such as the famous symphonies of Haydn, Mozart and Beethoven.
 All three octave scales and arpeggios; slurred with varied bowings in medium tempo.
 Scales in harmonics.
 Bowing problems as found in Casorti, Tartini, Kreutzer, Flesch and Berkley.
 Left hand technique as found in Kreutzer studies.
 Even vibrato from one finger to the other, in double stops and harmonics.
 Left hand pizzicato (scales)
 Intensive double stopping (Kreutzer studies)
 Special attention to trills.
 Various types of portamenti.
 Awareness of technical problems related to the particular styles of different composers and various periods of music.
 Chamber music and ensemble playing as found in quartets of Haydn and Mozart.
 Orchestral music as found in symphonies of Haydn and Mozart.

Level Five

Correct performance of the various embellishments.
Editing string parts for practical fingering and for bowing facility.

Reading parts at sight in chamber music such as a Mozart sonata or a Haydn string quartet.

Knowledge of the standard orchestral repertory for each instrument as heard in concert, on radio, television and on records.

All three-octave major and minor arpeggios slurred, spiccato, staccato, up and down bow.

Scales in tenths and fingered octaves in slow tempo.

Scales in thirds, sixths and octaves, medium tempo, slurred.

Intensive study of bowing problems, stressing the coordination of fingers and bow in rapid passages as well as a supple, flexible and eloquent tone production.

Execution of advanced bowings such as col legno, ponticello, sul tasto and saltando.

Intensive study of three and four consecutive chords.

Study of tenths and fingered octaves.

Double trills and double harmonics.

Cumulative finger and bowing problems as found in Kreutzer, Fiorillo, Rode.

Playing with confidence in all positions.

Beginning work in the Bach "solo sonata" style.

Chamber music as found in quartets of Beethoven, Schubert, Schumann and Mendelssohn.

Level Six

Performance of all major and minor scales and arpeggios in three octaves.

Technical mastery applied to the performance of artist repertory.

Creative ideas of interpretation showing knowledge of the technical possibilities of the instrument.

Thorough study of Bach "solo sonata" style.

Chamber music of Brahms, Debussy, Ravel.

Orchestral music of Brahms, Strauss, Debussy, Ravel and contemporary composers.

Approach to professional standards for stage deportment and artistic concert performance.

It would seem to this writer that the requirements of the Handbook for Applied Music dictate a different pedagogical approach than those of the Royal Conservatory Syllabus. To meet the requirements of the Syllabus, the teacher is obliged to stress certain specific skills, the majority of which are oriented toward left-hand technique. Since right-hand techniques and bowing skills are not specified, their development is an assumed consequence of the compulsory solos and etudes.

Because the Handbook requirements are of a rather general nature, they tend to allow a teacher more flexibility in selecting a pedagogical approach compatible with the ability of the individual student and teacher. It may even be possible that the Handbook stipulations are more intellectually oriented than those of the Syllabus because their fulfillment demands an understanding of concepts in addition to the performance of specific skills. This type of approach to music is likely to produce a more musical student.

It is paradoxical, however, that the ambiguous nature of many of the requirements, which can be their strength because they place no limitations on the teacher, may also be their weakness because of oftentimes poor definition. For example, Level Three asks for an "accurate performance of standard rhythmic patterns." A student with an ambitious, master teacher may be better able to perform a variety of

rhythmic patterns than one who has a less talented teacher. However, because the "standard rhythmic patterns" are not defined, it is conceivable that both students could pass this requirement despite a wide range of ability in this area. Although this paper will pursue this subject no further, several requirements can be found that could result in such a discrepancy upon close examination.

If the mandatory scales are separated from the six levels and studied as a separate entity, several observations may be made. On level I the scales use the following finger patterns: 0-1-23, 1-2-34, 1-2-3-4, and 12-3-4. One may question the omission of A major from the two-octave scale requirements (G, Ab, Bb, and C major) since it is a combination of the 1-2-34 and 1-23-4 finger patterns which have been learned on this level.

In addition to the introduction of the minor forms on Level II, two-octave major and minor scales and arpeggios in the first three positions are compulsory. The Handbook, however, fails to specify which scales and arpeggios.

Although most teachers demand that scales and arpeggios be memorized, the Handbook does not specifically require this until Level III. This level is the first to ask for three-octave major and minor scales and arpeggios (G, A, Bb, and C). Ab and B are omitted even though they fall inside the range of the compulsory scales.

Level III is also the first and last level in which the chromatic scale is required, and then at a slow tempo.

On Level IV, "scales in harmonics" are obligatory. Since there is no further explanation, it must be assumed that these are artificial harmonics created by depressing the first finger on the string and touching the fourth finger to the same string at the interval of a Perfect fourth.

Level V is a continuation of three-octave scales in various bowings. Level VI demands all major and minor scales in three octaves. It would be a decided aid to the teacher if the scale requirements were more exact. As they stand, they are subject to a wide range of interpretation by the individual teacher.

Further examination of those requirements related to the left hand may raise several questions. For example, on Level III one of the requisites is the "use of more advanced fingerings." This is a vague specification open to a wide range of interpretation. Level IV calls for "special attention to trills," yet the periods that make perhaps the greatest use of trills, the Baroque and Classical, are emphasized in the literature demands of the previous level. "Correct performance of the various embellishments" on Level V could also be introduced earlier so as to be used in the obligatory literature.

The requirements for the development of the vibrato, position, double-stopping, and harmonic requirements are quite reasonable and in the opinion of this writer the Handbook is strengthened by their inclusion. However, the requirements for the development of bowing seem to be an inadequate solution to the problem of arriving at a pedagogically sound sequence of teaching violin bowings. This criticism is based on several points, the first being the failure of the Handbook to clearly define bowings. In many cases a particular bowing may bear several names (of French, Italian, German, or English origin) which may be derived from the method of producing the effect and/or the effect itself. Because of the confusion resulting from this multiplicity of terms, clear and simple definitions would be a great asset to the teacher.

A second criticism is the omission of the spiccato or "bounced" bow from the compulsory bowings. Since this technique is the basic bowing from which several others are derived, it would seem that it should be included in the early requirements.

The final criticism deals with the sequence in which the different bowings are presented. Col legno, ponticello, and sul tasto are not required until Level V. These bowings could be useful teaching devices if introduced earlier. Col legno is a useful prelude to spiccato; ponticello and

sul tasto not only require the straight bow so necessary to building a fine tone, but they also familiarize the student with using more than one playing area on the string. The martelé bowing might be more realistic on Level II than on Level I due to the difficulty of performing it. The subject of bowing sequence is covered in more detail in the next chapter.

It is in the literature requirements that the Handbook achieves perhaps its greatest success. The student who has gone through all six levels will have established a firm base of musical literature which will prepare him to extend his musical career in any one of several directions. Beginning on Level III, the student is exposed to string duets, trios, and quartets of the Baroque and Classical periods. He progresses in the next level to the Haydn and Mozart quartets and symphonies. Level V introduces the Bach "solo sonata" style and the quartets of Beethoven, Schubert, Schuman, and Mendelssohn. The chamber and orchestral music of Brahms, Debussy, Ravel, Strauss, and contemporary composers are introduced in the final level. This selection is a well-rounded representation of composers by anyone's standards.

The Handbook provides the careful teacher with excellent guidelines in the areas of literature and musicianship. He may have some problems in those areas which cover technique and skills because of the shortcomings previously

mentioned. In any case, the Handbook requirements could be an excellent point of departure for developing a curriculum.

III. STRING SYLLABUS

The American String Teachers Association developed the String Syllabus "...as a basis for achievement examinations... and as a guide for string teachers in presenting a logical sequence of studies and repertory" (1:iii).

The format of the String Syllabus is similar to that of the Syllabus of the Royal Conservatory of Music of Toronto which was examined in the first part of this chapter. It is divided into four large classifications: Foundation Level, Intermediate Level, Moderately Advanced Level, and Advanced Level. Each classification is then subdivided into three grades, making twelve actual levels in all. The performer is expected to play the required material within given time limits which vary from 10 minutes on the Foundation Level to 20 minutes on the Advanced Level. In addition to performance of the material, the student is required to do written work in the areas of music theory and listening.

The String Syllabus allows the teacher almost complete freedom to develop a curriculum since the only specific performance requirements are scales, arpeggios, and double stops. Because the requirements are so brief, they are

quoted in their entirety below (1:9-27).

Foundation Level Grade 1

Major: one octave-G, D, A, C
two octaves-G

Bowings: Quarter notes, whole bow for each note;
other bowings as specified by teacher.

Foundation Level Grade 2

Continue grade 1 and add:

Major: one octave-F, Bb
two octaves-A, Bb, C

Bowings: As in grade 1.

Foundation Level Grade 3

Continue Grade 2 and add:

Major: one octave-Eb, Bb, E

Minor: one octave-melodic and harmonic, G, D, A,
beginning on open strings.

Bowings: as above; quarter notes, slurring two;
others as specified by the teacher.

Intermediate Level Grade 4

Continue preceding and add:

Major: two octaves-D, E, Eb, Ab

Minor: one octave-melodic and harmonic, A, E, B,
beginning on first finger.

Bowings: As above; eighth notes slurring four;
others as specified by teacher.

Intermediate Level Grade 5

Continue the above and add:

Minor: two octaves, melodic and harmonic, all
scales up to four sharps and four flats.

Bowings: As above.

Intermediate Level Grade 6

Continue the above and add:

Major: three octaves-G, A, and Bb

Minor: three octaves-G and A

Bowings: Continue as above and add eighth notes, slur two-bow two; sixteenth notes, slurring eight; other bowings as specified by teacher.

Double stops: thirds and octaves-C and G-quarter notes, whole bow, martele.

Moderately Advanced Level Grade 7

Continue above and add:

Major: three octaves, B and C

Minor: three octaves, B and C

Bowings: As above and also triplets, slurring three; other bowings as specified by the teacher.

Double Stops: thirds and octaves, Bb and D-quarter notes, whole bow, martele.

Moderately Advanced Level Grade 8

Continue above and add:

Major: three octaves, D

Minor: three octaves, D

Bowings: as above and others as specified by the teacher.

Double stops: thirds and octaves, Bb and D-quarter notes, whole bow, martele.

Moderately Advanced Level Grade 9

Continue above and add:

Major: three octaves, E and Eb

Minor: three octaves, E and Eb

Bowings: as above and also, 6 and 8 notes slurred.

Double Stops: thirds and octaves as above and also two notes slurred.

Advanced Level Grade 10

Continue above and add:

Double Stops: thirds and octaves, major and minor up to three sharps and three flats. Slurred triplets.

fingering octaves, C and G; quarter notes, whole bows, martele.
 Tenths, C and G; quarter notes, whole bows, martele.

Advanced Level Grade 11

All three octave major and minor scales, in a variety of bowings and increased speeds.
 Double Stops: Thirds and octaves, up to four sharps and four flats in major and harmonic minor.
 Bowing as above and also slurring four.
 Fingering octaves and tenths, up to 2 sharps and 2 flats in major and harmonic minor.

Advanced Level Grade 12

Continue the above with greater variety of bowings and greater speed.

The String Syllabus was developed by a committee of seventeen string teachers from public schools and Universities across the country. This committee was divided into sub-committees to develop the requirements for each instrument as well as the Theory and Listening section of the Syllabus. The outline for the violin was drawn up by a committee of seven teachers.

In the preface Kenneth Byler, one of three chairmen, makes the following statement: "There are wide differences among string teachers in their pedagogical philosophies, teaching methods, use of scales, etudes and in the sequence of repertory (1:iii)." It would seem, in the opinion of this writer, that the resolution of these "wide differences" has resulted in a very weak syllabus. It is unfortunate

that such eminent string pedagogists as Samuel Applebaum, Joachim Chassman, and Paul Rolland (to name three of the violin committee) allowed their names to be attached to an unfortunate compromise.

The only specific requirements are major and minor scales, arpeggios, and double stops in various articulations. The legato, detache, and martele are the only bowings called for in the violin requirements. Presumably, other bowings and facets of a comprehensive violin technique are demonstrated by performance from the lists of graded materials which accompany each level. From these lists the student is expected to perform two compositions, at least one of which is memorized, and three selections from the lists of methods, technical studies, or etudes. It may be possible that the outline of required skills contained in the syllabus may by its brevity allow too much leeway in interpretation. This allowance could cause the classification of a student by level to be so vague in terms of what he can do as to be meaningless to anyone other than himself, his teacher, and the examiner.

The finger pattern sequence of the scales is quite traditional: 1-2-3-4, 1-2-3-4 on the first level and 1-2-3-4, 1-2-3-4 on the second level. The student is expected to play the G, A, and D harmonic and melodic minor scales on the third level. By the eleventh level all major and minor

scales and arpeggios are required in three octaves.

This writer would liked to have seen included more varied articulations for the scales such as those required for Grade 6. There is some doubt as to the necessity of fingered tenths as a requirement. Their frequency in the literature may not justify their inclusion, particularly when other techniques have been slighted.

This writer feels that the most valuable facet of the String Syllabus is the graded studies, repertory, and etudes that accompany each grade. For the teacher who is searching for new materials, the syllabus will prove to be an excellent source of ideas.

CHAPTER III

REQUIREMENTS FOR THE PROFICIENCY LEVELS

In this chapter an attempt will be made to provide a rationale for the development of the requirements for proficiency levels, which appear in the Appendix. The first step in this development was to examine similar organizations of material; noting their strengths and weaknesses (see Chapter II). Additional material by string teachers such as Galamian, Applebaum, Auer, and Flesch was studied to gain a consensus of opinion as to which skills are most necessary to take a student from the beginning stages of violin playing to an artistic level of performance.

After determining which areas of skill to include in the proficiency levels, it was necessary to determine the sequence in which they should be taught. Finally, then, the requirements to demonstrate that the student had indeed reached a particular level of proficiency were set.

The following are the areas of skill to be included in the proficiency levels. Where appropriate, suggestions to aid the teacher in ways of teaching a skill are included in this chapter. These suggestions are not intended to restrict the teacher but to let him see how other educators have met similar problems.

I. POSTURE

For the purpose of this study posture in connection with violin playing will be concerned with relationship of the instrument to the body, arms, and hands. A beginning student's immediate concern is making the instrument sound. Therefore, this relationship of body to instrument may be expressed in a variety of ways, none of which may be correct. The teacher knows that correct posture is necessary if the student is ever to achieve proficiency in the techniques necessary to master the violin. The teacher's goal, then, should be to make the student so aware of this proficiency that he will take the initiative in continually checking and evaluating his own posture.

Although many teachers and professional violinists may agree generally on what constitutes correct posture, there is considerable disagreement on the finer points of left and right hand placement on the instrument and bow as well as position of the violin in relation to the body. The result has been and still is, to a lesser degree, a division of many violinists into "schools" which Dr. Frederick Neumann has thoroughly explored in a series of articles in the American String Teacher (26:1). In most of these schools the correct posture is rigidly defined; usually modelled after a virtuoso who has become convinced that his success

is due in part to his unique method of holding the bow and/or instrument. The student whose teacher is an advocate of a particular school may be forced into a rigid mold that fails to take his individual body structure into account.

There has been a trend among more enlightened pedagogues to allow for individual differences in body structure as they affect posture. This paper supports this viewpoint and advocates Galamian's criteria for determining good posture: "The relationship of the instrument to the body, arms, and hands has to be one that will allow a comfortable and efficient execution of all playing movements (15:12)." Mursell and Glenn would seem to concur when they advocate postural freedom within any pose (25:246).

In the first three levels of proficiency, the writer has set up specific requirements asking the student to demonstrate "correct" posture, suggesting several criteria to check against (see Appendix: Level I). It is then up to the individual teacher to decide if the posture is correct for that particular student.

There are several factors that affect posture which should be clarified at this point. The first is the use of music before the beginning student has established good posture. If the student is asked to concentrate on reading

music before he has formed good posture habits, the resultant posture is very likely to be faulty (27:2). This would support the idea of a rote approach at the very beginning and introduction of music reading after the student has formed good habits of posture.

A factor which will adversely affect posture of the left hand and arm is a delay in the use of all four fingers on the string. Many method books introduce a finger at a time starting with the first and working to the fourth. In many books the fourth finger is introduced late in the book and consequently the student may play several months before it comes into use. The result of this procedure is that the hand will assume a right angle to the fingerboard which will cause the fingers to have to stretch to get a note instead of falling on the string from a position over it.

Many would agree with Galamian that the fingers determine the position of the thumb, hand, and arm and that if they are correctly placed, they will cause a natural and correct posture to occur (15:14). Auer takes an opposing viewpoint by placing the fingers after the left arm is placed under the back of the violin (2:10). If the teacher agrees with Galamian's view, he may find the following device to be helpful, particularly in class instruction (18:27):

Draw an ink line on the finger-nails of the left hand, starting on the center of the nail and proceeding downward to the very center of

the nail tips. Have the children place the ink line directly above the string at the point of contact.

The posture of the right hand and arm is subject to great controversy. Briefly, there are three main schools: German, French, and Russian. Each has many advocates both among teachers and artists. Flesch discusses these schools at some length and the reader who wishes to pursue this subject at greater length is directed to this source (14:51).

In the opinion of this writer, the best posture for the right hand and arm is that which will allow the student to produce the best sound and at the same time achieve the highest technique. Therefore, the criteria for determining this posture which accompanies the requirement on Level I of the Appendix is not final. The examiner should take into account the individual student's physique.

The beginning student in his haste to make a sound is likely to develop poor posture habits; a particular problem in large classes. This writer prefers to have the student delay the purchase of his instrument to the second week. The first week can be used to measure the students for a correct-sized instrument, an absolute pre-requisite for good posture. It is also an advantageous time to establish correct finger position for the bow. Correct right hand placement can be taught without a bow, using instead a dowel rod of the same size. One device this writer has found to

be successful in correctly placing the fingers is the following procedure:

1. Mark an "x" with a pen at the points on the index and little fingers that the bow will contact.
2. Have the student hold out his right hand with the palm up and place the bow so it touches the ink marks.
3. Next, the student should place his thumb opposite the second finger, taking care to curve it in an outward direction.
4. Finally, have the student curve the fingers to hold the bow and then turn the hand over.
5. This should be repeated until the student can do it without looking and without the marks.

A properly fitted chin-rest and shoulder pad will contribute to good posture. Most student violins come with a stock chin-rest that seldom fits a student and it should be replaced before the student purchases or rents the violin. Furthermore, it should be checked at least once a year to see that it still fits the growing student. A shoulder pad is an optional item and great care should be exercised in its selection. A poorly fitted shoulder pad is worse than none at all since it may force the violin into an improper angle from the body.

Often overlooked is the importance of a music stand in the student's home. It does not take much imagination to foresee the result of the student practicing hunched over a piece of music laid on a bed or chair. A music stand should be regarded as important a piece of equipment as the violin and bow.

The teacher who is directing a performing group may be tempted to crowd more than two students on a stand. This crowding should be avoided as it forces the student to draw the left and right arms too far into the center of the body; restricting motion in the right arm and cramping the left. This practice is easy to fall into, particularly if there is insufficient music or an odd number of students in a section. The teacher with a performing group should never allow this situation to occur.

II INSTRUMENT ADJUSTMENT

At this point it is necessary to digress briefly into the subject of instrument adjustment. Although this topic may be outside the scope of this paper, it, nevertheless, has a direct bearing on the development of violin technique. If the student is forced to play on a poorly adjusted instrument, his rate of progress will be hindered if not completely thwarted.

The student and his parents probably have, to varying degrees, a stereotyped conception of what a beginning violinist sounds like. Unfortunately, this is usually a negative stereotype which may be influenced by any combination of or all of the following outside sources: (1) the parent's experience with the instrument; (2) "sympathetic" relatives or neighbors; (3) Jack Benny reruns on television; and

(4) movies and books. These influences cause the student's parents to expect him to sound bad.

This false conception, in many cases, makes the parents reluctant to purchase or rent a quality instrument until "we find out if Johnny can play the violin." The result of this reasoning is that the child may be given an inferior, poorly adjusted instrument. Since a low quality instrument is more difficult to play, the resultant sound confirms the previously held stereotyped concept of the beginning violinist's sound.

Unfortunately, it is not uncommon for a student to arrive at his first lesson with an old violin that has any or all of the following faults (to mention just a few):

1. Old strings that have become false; making it impossible to play in tune.
2. Ill-fitted pegs that either slip or stick resulting in an instrument that is difficult if not impossible to tune.
3. A worn or warped bridge which makes it difficult to avoid hitting the strings adjacent to the one being played on.
4. Cracks which cause a buzzing or rattling sound.
5. A warped bow or a bow that needs to be rehired to avoid a whistling tone.

The teacher, then, should insist that the instrument possess good tone quality and conform to the minimum specifications for construction and adjustment as recommended by the String Advisory Committee of the MENC (Music Educators

National Conference). If the instrument does not and cannot be made to meet these specifications, the student should be encouraged (forced, if possible) to get another instrument before he begins to take lessons.

III TUNING

Many teachers prefer to delay teaching the student to tune his instrument until he has "developed an ear." Consequently, the student may not learn to tune his violin until he gets to junior high or high school. In the meantime, unless he has someone at home capable of tuning, he is in all probability practicing at home on an out-of-tune instrument. The author of this paper finds it difficult to reconcile practice on an out-of-tune violin with developing good intonation.

The process of tuning his own instrument can do much to improve the student's aural discrimination and sense of intonation. The sequence of teaching tuning that this author advocates begins with having the student tune each open string separately, using a bow. He may tune to a piano, another violin, or possibly to an electronic device such as the Selmer Tempo-Tuner. At home where none of these may be available, a pitch-pipe that has each string's pitch may be used. As soon as the student can tune in this manner, he should proceed to tune by playing two open strings

simultaneously, adjusting the peg up until he gets the interval of a Perfect fifth. Only A-440 is given at this stage.

Although there are few steps involved in the skill of tuning a violin, it may take several years for the student to become proficient enough to tune exactly without having the teacher make minor corrections. Its hoped that the inclusion of tuning in the levels of proficiency will motivate the student to learn this technique quickly.

IV. SCALES AND ARPEGGIOS

Leopold Auer, the great violin pedagogue was an advocate of intensive scale practice (2:37):

There is just one and only one efficacious means of acquiring the technique indispensable to the left hand, that will supply the necessary independence, strength and agility, the training which the fingers must have. This means consists of the scales and special exercises.

Although one may disagree with this statement in its entirety, he cannot dispute the usefulness of scales as a teaching tool. Galamian reduces the movements of the left hand to five basic types: (1) vertical movements of the fingers, (2) horizontal finger movement within a position, (3) crossing strings, (4) sliding motion of fingers and hand together to change position, and, (5) vibrato movements (15:18-19). The scale can be utilized to study and develop all five of these movements.

In addition to the use of the scale to build left-hand technique, a thorough knowledge of scale is a necessary pre-requisite to successful sight-reading. The musician who is adept at reading tends to group notes diatonically. Since most of the music the student comes in contact with is diatonic in nature, a proficiency in the execution of scales will be of great value to the student. It is assumed that the tonic arpeggio is a part of the scale and that the performance of the scale will always include the arpeggio.

The study of scales as an entity in themselves should be avoided. The student should realize that scales are a means to an end and not an end in themselves. One method the author has used to relate scales to music and at the same time to develop sight-reading abilities is the following device. Before the student plays a piece of music for the first time, he is asked to go through it and circle all groups of two or more notes that follow each other in a diatonic or arpeggio sequence. After he has done this he is asked to name and label the scale to which each group of circled notes is related. It is assumed that the scale has been studied previously. The value of this procedure is that the student not only sees the importance of scale study but is able to base a new piece on previous playing experience.

The teacher should be careful to provide music in each key to be studied. There is little value in learning a

scale if it is not applied immediately. Because music in several sharps or flats is not easy to find for early levels, the teacher may have to transpose the desired material into keys he desires to study. However, the teacher should avoid contrived music such as that found in many methods. This writer would suggest instead thematic material from worth-while literature.

The sequence in which the scales should be taught is subject to some debate among string teachers. The sequence of scales as presented in the Appendix was influenced by Elizabeth A.H. Green (18:48).

"...one octave scales can be presented in a sequence that will gradually develop the left hand from its original 'natural' position (the half-step between the second and third fingers) to its full extension (scales starting on the second finger)..."

Level I requires the G, D, and A major scales (0-1-23) using the open string to begin each tetrachord as a check on intonation. Since many of the class method books in use today present D and G major at the outset, the student should have no problems in performing these scales. A major is included for the following reasons: First, the finger relationships are the same as those of D and G major, making it (in this respect) the same scale. This writer advocates teaching scales across the strings to take advantage of similar finger relationships. Secondly, the early use of A major serves to get the student on the

E-string sooner than it is introduced in most class methods so the student can develop it tonally with the other strings.

Although the fourth finger is not required in performing the scale requirements on Level I, the teacher should encourage its development in preparation for Level II. Lee suggests the use of the artificial harmonic at the interval of a Perfect fourth from the first finger as a means of developing the fourth finger (21:63). This exercise has the additional benefit of "...setting the frame of the hand..." within which the second and third fingers operate either in their square or extended position (15:20).

An additional benefit of the early use of the fourth finger is that it encourages good left-hand position. Most students find it difficult if not impossible to use the fourth finger if the palm of the hand is against the neck of the violin. This posture is quite apt to occur when the fingers are introduced one at a time as is done in many of the class method books. To avoid this problem the teacher should use rote exercises with the scales that utilize all four fingers.

One type of rote exercise which benefits the student by developing the ability to place the fingers accurately and firmly while strengthening them and developing the spatial concept is to have the student trill on each scale step (20:107).

This exercise is of particular benefit to the fourth finger. Fingered tremolos comprising various intervals are another means of developing intonation and finger strength as well as independence in utilization of the fingers.

It is entirely possible that too much reliance on the finger pattern concept could result in poor intonation, according to Downing. This happens when the student blindly places fingers with no regard to tonality which varies the placement from key to key depending on the function of the note within the scale (11:8).

Level II requires two new finger patterns or relationships, 1-2-3-4 and 1-2-3-4. In addition, the 0-1-2-3 pattern of Level I is extended into the 1-2-3-4 pattern, substituting the fourth finger for the open string.

Since most class and many individual method books do not introduce the 1-2-3-4 finger pattern until the second year, its inclusion as a requirement the first year may be questioned. The writer of this paper offers a rationale in support of this departure from the "normal" sequence of scales.

First, a half-step relationship between the third and fourth fingers is easier for a beginning student to achieve than a whole step which requires a lateral movement of the fourth finger. The early use of the fourth finger will strengthen it in preparation for the whole-step relationship to the third finger.

Secondly, a great deal of the music for elementary orchestra falls in the key of D major. More often than not, the second violin part lies on the G-string, necessitating a raised third finger for C-sharp.

Thirdly, the 1-2-3⁴ pattern is an intermediate step between the 0-1-2³ and 1²-3-4 patterns which will serve to accustom the student to a whole step between the second and third fingers.

Fourthly, this pattern is a visual demonstration of the major tetrachord and ties in well to an early introduction of the theory of scale construction.

It should be noted at this time that when the scales are performed in first position, there is often a choice of using the fourth finger or the open string, depending on the key. Whenever this option occurs, this writer would advise that the teacher follow Auer's lead and have the student use the open string ascending and the fourth finger descending, "...dropping all four fingers into place at the same time"(2:40).

This writer, then, suggests that the B-flat, E-flat, and A-flat major scales on the A, D, and G strings, respectively, be the first set of scales the student learn on Level II. F-natural on the E-string is usually the first use of the lowered extension of the first finger. B-flat, E-flat, and A-flat are a continuation of this lowered extension with the addition of the fourth finger.

The next scales to be taught on Level II are B, E, and A major. This set of scales logically follows the previous set because the relationship between the fingers is the same. With the introduction of A-major beginning on the G-string, the A-major scale in two octaves is now possible.

The last set of scales for this level is G and C major on the D and G strings. This is the first use of the 12-3-4 pattern. It is now possible to play the G-major scale in two octaves.

To the reader of this paper, the scale requirements for the first year may seem overwhelming. However, if the scales are thought of as being in sets as previously outlined, the reader will see that the student is required to learn only four finger patterns and two of these, the 0-1-23 and 1-23-4, are so closely related as to be synonymous. There are several advantages to this type of early instruction, the most readily apparent being that the student will see the relationship of major scales and key signatures or accidentals will not intimidate the student.

As on Level I, the scale for Level II should first be learned by rote before attempting to read them. This procedure will allow the student to concentrate fully on finger relationships and intonation.

The scale requirements for Level III (second year) recapitulate and further develop the previous requirements. In addition, F, F-sharp, B-flat, and B major beginning on the second finger are introduced. This is the first occurrence of the 1-2-3-4 or augmented fourth finger pattern. It is now possible to add the B-flat and B major scales to the two-octave scale requirements.

From this point on the student should play the scales in as many octaves as his technical abilities allow. The teacher should see that this becomes a part of the daily practice routine.

Level IV (latter part of the second year or third year) is the level at which third position is introduced, making it possible to play the G through D major scales in two octaves. The teacher may wish to make use of the scales as shifting exercises.

E-flat through F-sharp major are still confined to one octave. D-flat and A-flat major beginning on the G and D strings are the first use of scales starting on the fourth finger. However, it will be noted that the pattern is not new being 1-2-3-4.

Prior to attaining Level V, the student will most likely have been introduced to minor scales in his method books and other literature. However, as a requirement, the minor scales have been purposely delayed until this level.

The reason for this delay is that since the student can now play all the major scales, the minor scales can now be easily related, in keeping with the idea of teaching a principle and relating it to as many situations as are practical.

Thus, when the student learns the relationship of the melodic minor scale to the major scale in one key, he discovers the same applies in all keys by a reinforcing repetition as each new minor scale is introduced.

Although the same scales are required for Level VI, it is expected that the student will have improved his quality. He should show much more facility and improved intonation. The teacher may wish to develop facility in fifth position (required for the first time on this level) through the use of the scales which the student should have by now developed to the point of being almost, if not in fact, automatic.

For Level VII, the student is required to play the same scales in the same octaves as on the previous two levels however, the harmonic minor form is added. Through the literature the student has performed to this point, he will be acquainted with the tonal organization of this form of the minor scale. Facility in its use should come quickly.

Level VIII extends the G, G-sharp (A-flat), and A major and minor forms of the scales to three octaves. The chromatic scale is required for the first time on this level. The chromatic scale starts on open G and extends three octaves.

The writer of this paper is aware that some methods call for chromatic scales beginning on each tonality. However, the G chromatic scale is inclusive of all chromatic scales because of its half-step relationships.

On Level IX, the three octave scale requirements are extended to include G through C major, melodic, and harmonic minor. The chromatic scale is played throughout the present range of the instrument.

Finally, Level X requires all major and minor scales in three octaves with the same chromatic scale requirement as on the previous level.

Throughout the ten levels, the manner in which the scales are to be performed is increasingly complex as regards the bowings and articulations. At all levels, the scales should be performed with accurate intonation, even rhythm, and a tone that is consistent from string to string. The tempo, bowings, and articulations for the performance of the scales were arbitrarily selected by this writer to improve the facility of the student. This writer will not recapitulate the sequence of the manner in which the scales are performed in this portion of the paper but will instead refer the reader to the Appendix.

IV. BROKEN THIRDS

Broken thirds may be defined as ascending or descending passages that move diatonically at the interval of a third (ex., CE, DF, EG, etc.). They are included in the requirements because of their frequency in the solo and orchestral literature. They are seldom found in a complete octave sequence but usually in short sequences in the melodic or accompanying lines of Baroque, Classical, Romantic, and Contemporary works that are tonally orientated.

Because the thirds are diatonic, they alternate between a major and minor interval as the sequence progresses; an excellent preparation for seventh chord studies. The broken third study is also excellent for building finger independence and dexterity.

Broken thirds are required first on Level III and continued through Level X. They are to be memorized and played in the same keys and number of octaves as the scales they accompany on each level. If the student so desired he could play each one with the appropriate scale and arpeggio. The teacher should expect the same standards of development as with the scales.

V. DOUBLE STOPS

The study of double stops aids the student in developing good intonation and the left hand position. Even the simple double stop where one member is an open string will benefit the left hand position, particularly when the fingered note is on a lower string rather than the open. The student's left hand must assume a correct position if it is to clear the open string. This type of double stop can be studied in the second year (Level III).

Level IV is a repetition of the simple double stop and the teacher may wish to insert the study of the octave double stop here even though not required to pass this level. The octave double stop in addition to being an easy double stop to hear develops the framework of the left hand formed by the first and fourth fingers. Consequently, the teacher may choose to have the student play one octave scales remaining on the same strings. This form would take the student up to the seventh position when the lower string is open to start. The octave double stop scales in this form would probably best be taught by rote.

If the teacher finds this type of study advantageous, then he may wish to continue with the study of sixths followed by thirds in the same manner. This type of study is an excellent prelude to the adjacently fingered double

stops that begin on Level V because the student gains aural experience in the sound of the intervals. An additional benefit is that the student by playing in upper positions in rote will lose fear of them when they are introduced later.

Double stops in thirds and sixths are required on Level V. Although the double stop of the sixth is easier to play as far as intonation is required, it is difficult because of the fingering involved. To play a scale in sixths, the finger on the higher string must cross to the lower string for the next scale step. Thus, while the double stop of the third and sixth both involve the placing of adjacent fingers, there is a lateral movement between scale steps in the double stops of the sixth.

Level VII reintroduces the double stops in octaves along with those in thirds and sixths. These three types of double stops are required through the remaining levels and increase their range as the positions are learned.

This manner in which the double stops are to be performed is explicitly outlined in the Appendix. Examples are included as models for the student to follow. Memorization is required so the student can concentrate fully on intonation and a balanced tone quality.

VI. HARMONICS

In the literature for violin, harmonics are an idiomatic device that find little use until this century, outside of virtuoso solo literature. Their inclusion in this paper as a separate sequential skill is justified by their introduction and growing use in music for school groups on the junior and senior high school levels.

Bornoff's Tonal Patterns in Melody, Book I (7:38), is the only method book this writer is acquainted with that gives more than passing attention to harmonics. Therefore, exercises from this book are required on Levels V and VI. Level V requires natural harmonics; Level VI, artificial harmonics of the fourth and fifth.

A side benefit of harmonics is the absolute accuracy of finger placement that they require. If the finger is the slightest bit out of place, a discomfoting "scratch" is the only sound the student will draw from the violin.

VII. POSITIONS

If the student is to advance in the performance of worthwhile music literature, facility in the higher positions is a necessity. In many instances, even though literature may stay within the range encompassed by first position, the performer is able to achieve more musical results if he has

the tone quality made available by fingering alternately in higher positions at his disposal.

There are two approaches available to the teacher instructing the student in advanced positions. He may elect to teach positions consecutively, second, third, fourth, fifth, and so on, or, he may choose to teach them in the order this paper advocates, third, fifth, second, fourth, sixth, and higher. The latter sequence is most compatible with the teaching methods, method books, and editions of solo and orchestra literature in vogue today.

Although it is possible to begin the study of higher positions at any stage of violin instruction, this writer prefers to delay its introduction until Level IV or the third year of instruction. By this time the student can play in first position with facility and good intonation.

There are two distinct ways of shifting or moving to a new position. The first method is to shift on the last finger to be used in the old position, known as the "foundation" type of shift. The other method is to shift on the first finger to be used in the new position, the "direct" shift. The latter method is the one used by most contemporary artists and is the one this paper advocates. If the teacher elects to use this type of shift, he will have to mark new fingerings on the required material used in the Proficiency Levels. However, the student should be aware of both types of shift.

Both Levels IV and V require a demonstration of facility in third position. This position is the first one required and will allow the student to play most of the literature that will be used on the junior-high level. The teacher should be careful to select music that utilize third position as a means of encouraging the student to quickly acquire facility in its use.

Fifth position is required on Levels VI and VII (ninth and tenth grades) further increasing the scope of the literature the student may perform. Again, the teacher should be careful to select music utilizing third position.

Second and fourth positions, introduced on Level VIII, do not get the usage that third and fifth do, but there are fingering problems in many passages that can only be resolved by a use of these two positions.

By this time the student should not be thinking so much in terms of "which position" but rather "which fingering" will best solve the problem. The teacher should encourage the student to think in terms of using the fingering that will produce the most musical results. The position used in a passage should be a secondary consideration. When this concept is developed, the student will find those positions higher than fifth, as required on Level IX, to be no problem.

VIII. VIBRATO

Vibrato is first required on Level IV (third year). Although it is possible to begin vibrato earlier, this writer prefers to wait until the student has begun the study of third position and developed accurate intonation. Since vibrato is a slight, regular fluctuation of the pitch, it is essential that the student be able to play the primary pitch in tune. Its introduction too soon can cause intonation to deteriorate, if the student cannot give ample attention to accurate intonation.

Vibrato can do much to free a tense or restricted left hand and arm because the controlled looseness its performance requires is the antithesis of tension. If vibrato is introduced after the introduction of third position, the student will be able to rest the base of the left-hand palm against the violin, ensuring that the vibrato will emanate from the wrist.

Every string teacher has developed methods of teaching vibrato. Some would argue that vibrato cannot be taught but comes naturally to some students and that they will use it when the desire to do so becomes strong enough. Other teachers choose to teach vibrato by asking the student to "wiggle" his fingers.

It is the conviction of this writer that vibrato is a skill that can be taught to any student, even though its application and quality will vary from student to student

depending on the individual's personality. A method of teaching vibrato with which this writer has had success is outlined in the following paragraphs.

Since the second finger most nearly opposes the thumb, it is the easiest one with which to obtain a balanced, pivotal point for the characteristic vibrato motion. Therefore, the study of vibrato begins with the second finger.

As a preliminary exercise to loosen the wrist and gain a kinesthetic feeling for vibrato, the student is first directed to place his hand in third position. Then, with the second finger pressing the D-string, the student moves the finger back and forth along the string as far as he can without moving his hand. After this action is going smoothly, the distance the finger travels is decreased until it pivots at one point. This is the basic vibrato motion and should be referred to whenever the muscles of the fingers, wrist, or arm become tense. When the student can do this exercise easily, he is ready to proceed to the next step.

Placing the second finger on the D-string, the student makes four oscillations per bow; first down-bow and then up-bow. After the student can do this evenly and easily, he proceeds to eight, twelve, and finally sixteen oscillations per bow. This exercise should be done on each string.

The sequence of fingers to follow the second in like manner is the third, first, and finally, the fourth.

This type of vibrato instruction will take an indeterminate length of time to complete, depending on the ability of the individual student. The advantage of this method is that the student can control the speed of the vibrato at will, depending on the musical effect desired.

In the early stages of vibrato instruction it is sometimes a problem to get the student to apply vibrato to the music he is performing. One method to encourage him is to assign a slow-moving piece of music which can be used throughout the period of vibrato instruction. After he can vibrato on the second finger, circle all notes that require this finger as a reminder to vibrato. As the student progresses, circle additional notes for fingers that are affected until the student can use vibrato throughout the piece.

The vibrato requirement for Level IV allows for a lengthy development of vibrato by requiring sixteen oscillations per bow on the second and third fingers only. Level V requires this movement on all four fingers plus a demonstration of vibrato proficiency by playing a two-octave, A major scale, maintaining a consistent vibrato throughout.

There are no further vibrato requirements as such. The following notation is made in the requirements for Level VI:

Although there is no special vibrato requirement on this or future levels, your vibrato should show improvement from the previous level. Your teacher will comment on your vibrato as a part of your solo requirement.

IX. BOWINGS

At the outset, this writer recognizes that there is no one correct sequence in which the bowings should be taught. If one accepts the premise that any sequence producing the desired results is valid, then the diverse approaches used among noted pedagogues cannot be criticized. The sequence used in this paper is the result of several years of experimentation and has worked well for this writer.

There are only twelve bowings required in the Proficiency Levels. These comprise the more frequently used bowings. Four of these bowings can be considered to be basic bowings from which all the other bowings are derived. These four are the détaché, the legato, the staccato, and the spiccato bowings. Effects, such as col legno, sul tasto, and sul ponticello, are not required. It is recommended that they be taught as the need for them occurs.

At this point it seems necessary to discuss briefly the problem of bowing terminology. A bowing may derive its name from the sound it produces, the method of production, or from the musical effect it produces. In addition, the terms used may be of English, Italian, French, or German origin. To further compound the confusion, "Some problems in terminology result from the choice of equivalents made in translations of terms and the changes which may occur subsequently in one or

both of the terms" (30:i). Many pedagogues have coined or adapted terms to better describe a bowing. As an example, Auer uses the term legato to describe crossing the strings (2:31). This term is usually used to depict two or more notes connected on one bow. Seagrave discusses this problem at length in The ASTA Dictionary of Bowing Terms for String Instruments (30:i-ii).

Although this terminology may be confusing to the young violinist, the teacher should not be afraid to introduce the student to the terms, confusing as they may be. Because the student will play a variety of music under many conductors, he must not be handicapped by not knowing the terminology for a particular bowing he may be directed to play.

The subtle muscular response necessary in the correct execution of any bowing takes many years to develop to an artistic level. Therefore, most of the required bowings are found on the first four Proficiency Levels so the student may start their development early in his training. It is not necessary or reasonable to expect that one bowing be perfected before proceeding to the next. "When another part of the technique is dealt with it often becomes easier for the student to master a preceding one as well" (4:279).

Level I requires a demonstration of détaché bowing by asking the student to play sixteen consecutive notes with this bowing in each half of the bow. At the same time,

the teacher should check to see that the bow is kept parallel to the bridge. Tracking the bow in this manner aids in developing the correct wrist and finger action necessary to develop a truly artistic détaché.

The détaché bowing is the most frequently used of all the bowings. Auer considers it to be "...the foundation of all bowing technique" (2:26). The goal toward which the student should be working is to make the bow change as smooth as possible.

The détaché requirement on Level II is extended to include the whole bow. The bow change should be perceptibly smoother than the previous level. An additional requirement on this level is the legato or slurred bow. The student is asked to show his skill by playing a string-crossing exercise and a slurred scale.

An advantage of the early introduction of the legato bowing is that the student will develop skill in bow management. Through this, consistent tone quality will be developed.

Four new bowings are required on Level III: martelé, slurred staccato, portato, and spiccato. The medium of demonstration is solos or etudes. It is assumed that the student will still be working on the détaché and legato bowings.

The term martelé means "hammered" and is marked by incisive attack strokes in the upper half of the bow. Auer calls it the basis of the staccato and "dotted note" strokes (2:26). Church gives the following directions for executing the martelé (9:37):

1. Before start of stroke, set the bow firmly into the string; pinching the string by a slight inward turning of the lower arm from the elbow joint.
2. Start the bow quickly, releasing most of the pressure at the same time.
3. At the end of the stroke a clean stop is made, allowing silence before the next stroke.

Slurred staccato as required in the Proficiency Levels is a series of martelé strokes played in the upper-half of the bow. The bow continues in the same direction; hence the term group staccato is often used for this bowing. The bow does not leave the string.

Portato bowing is a combination of the détaché and legato bowings. It is executed by playing a series of notes in one bow-stroke as in the slurred staccato. The desired effect, however, is to make the notes sound like a smooth détaché.

Spiccato starts and ends off the string in the middle area of the bow. It is used where crisp, airy definition is desired. The degree of crispness increases as the vertical motion of the bow is emphasized. Students take to this bowing quickly, although control of it at faster speeds takes time

to develop. It can be taught easily by having the student play short, rapid détaché strokes in the middle of the bow and merely having him make the bow come off the string at the end of each stroke.

The grand martelé is introduced on Level IV. It may be defined as a martelé using the whole bow. A considerable amount of coordination is involved in its performance.

Levels V through VII are used to improve the bowings. They should show an increasing maturity and control as the student progresses.

The final two required bowings, sautillé and flying staccato, are called for on Level VIII. The sautillé is a rapid spiccato that relies on the natural rebounding of the stick for the "bounce." The flying staccato is a series of fast up-bow, slurred, bouncing strokes, characteristically performed in the upper-half of the bow.

It is assumed that the performance requirements of Level X will demonstrate a mature and controlled use of the required bowings of previous levels. Bowings not included in the Proficiency Levels should be introduced as the music calls for their use.

Levels IV and VII require that the student mark the correct bowings such as on a piece of music given him by the teacher. This requirement was not found in any sequential organization of technique that this writer examined.

It was felt initially that if the student could mark his own bowings, much rehearsal time would be saved. After introduction of these rules to his performing groups, this writer found an additional benefit. Through analyzing the music to mark the bowings, the students became much more conscious of phrasing and the other expressive factors necessary to make a musical performance.

X. RHYTHM

The rhythm requirements in this paper are designed to encourage the student to be able to play different combinations of rhythms. The ability to do this is essential to successful sight-reading.

It is highly recommended that the student develop a consistent method of counting. This writer recommends tapping the foot. Using this system a beat equals one tap (down-up), a half-beat equals one-half a tap (down or up), and other beats are similarly related. Counting should be so automatic as to be reflexive in order to free the student to concentrate on other areas of technique.

XI. SOLOS

The student should be encouraged to play solos from the first stages of his instruction. Solos stimulate the student to concentrate on a more intense level than playing in class

normally necessitates. The end result of a successful performance is a sharpening of technique and a building of confidence.

There are many opportunities for the student to perform solos. The first solo might be for the string class. Some teachers have small recitals within their class, allowing the student to gain experience in performing before an audience. In junior high and high school, solo and ensemble contests provide an opportunity to perform. Not to be overlooked are churches and service clubs.

Solos are required on each Proficiency Level and should be of a difficulty commensurate with the other requirements. The solos are to be memorized to allow full concentration on a musical performance. Levels I through IV require one solo. Two solos are required on Levels V through VIII, three on Level IX. These solos should be contrasting types of literature which exhibit the techniques required on each level.

Level X is the culmination of the Proficiency Levels and as such should exhibit a solo performance of an artistic level. There are two options to fulfill the performance requirement on this level, a recital or concerto. The recital is to be a public performance with literature representative of several periods and styles of music. The recital should be at least 30 minutes in duration. The student may elect to play a concerto instead of a recital. If so, it must be a standard concerto played with an orchestra in public performance.

CHAPTER IV

SUMMARY AND CONCLUSION

I. SUMMARY

Today, an ever-increasing number of music educators advocate the performing group as a means of teaching students about music. Music for performance is selected to demonstrate and reinforce class discussions of music history, techniques of composition, form, and other elements of music. This enrichment process does not mean that performance-standards are compromised; rather it implies performances of more meaningful, more highly sophisticated, and, in most instances, more difficult literature. As a consequence, the student violinist in the public schools must have a better command of his instrument than ever before. This paper, then, is an attempt to provide a means of increasing the student's technical proficiency to meet the demands of more advanced music literature.

This writer started with the basic premise that performance on a virtuoso level is a synthesis of separate skills developed to their highest level. A thorough search was then made through the literature to determine which skills were necessary to play the violin. After this determination was accomplished, it became evident that to achieve any success

in teaching these skills, they must be taught in a carefully constructed sequence. It was further theorized that if the sequence of instruction could be divided into levels, the student would accept these levels as achievement goals. The status attained by reaching a level would serve as a source of motivation to the student.

Chapter II reviewed three sequential organizations of violin technique. These were then discussed in regard to the specific skills required and the sequence in which these skills occurred.

Chapter III was a discussion of the skills and their sequence of instruction that this writer deemed essential to obtain proficiency on the violin. A case was made for each skill by a review of the literature or on the basis of the writer's experience. Where appropriate, suggestions were made that would aid the teacher in teaching a particular skill to the student.

In the Appendix, requirements were given which will enable the teacher to determine the level of proficiency that a student has achieved. There are ten Proficiency Levels, each taking approximately one year to complete; excepting the first two levels, taking only one year.

II. CONCLUSIONS

1. A systematic development of violin technique as found in this paper will aid in developing a superior violinist.

2. Use of the Proficiency Levels will encourage string teachers at various levels of instruction to develop a unified curriculum.

3. In a highly mobile school district, the ability to label a student according to the Proficiency Level completed will aid placement of the student in the proper performing group.

4. Although the Proficiency Levels were conceived for the Clover Park School District, they could be readily applied to any school district.

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APPENDIX

APPENDIX

THE PROFICIENCY LEVELS

To provide a background for understanding the suggested levels it would be wise to outline briefly the present string program in the Clover Park School District. The string instrument program begins in the fifth grade with the class meeting three days a week. In the sixth grade, the string class meets twice a week. Depending upon the scheduling, the class may meet an additional three days a week with the fifth grade class. In the junior high schools, there are two string groups that meet daily: (1) First Orchestra, a performing group composed of eighth and ninth grade students, and, (2) Second Orchestra, a seventh grade string class. In each of the high schools there is one string group which also meets daily. This grouping constitutes the format of the string program in the Clover Park School District. It is for these groups that the Proficiency Levels are designed.

Level I might be termed an "exploratory" period during which the student becomes acquainted with the instrument and the various techniques involved in making it sound. If he is ultimately to develop his musicianship to the limit of his capabilities, a firm foundation of fundamental techniques must be acquired at this level.

Since many students seem to suffer a psychological let down when they come back to school after Christmas vacation, delaying the completion of the first level until the end of the semester will sustain a higher interest level.

Level II should be completed by the end of the fifth grade. The requirements for this level will extend the development of those fundamental techniques necessary to build proficiency.

In the interest of maintaining high motivation to the end of the school year, it is suggested that the requirements be scheduled through the last few weeks. The exact time to let the student finish passing his requirements will depend upon the size of the class, class interest, and other activities, such as PTA programs, in which the class may be participating.

Level III should be completed by the end of the sixth grade. The material included provides a continuing development of the techniques begun in the previous two levels.

Level IV should be completed by the end of the seventh grade and should be considered a prerequisite for entrance into First Orchestra.

Passing the remaining levels becomes more of an individual matter since it would be impossible to expect a class structured as a performing group to spend enough time on the proficiency levels as a group. There will be considerable

variation in the amount of time it takes to complete each level; individual differences among the students causing an ever-widening spread of achievement.

It is hoped that the student will see the need or be motivated to avail himself of a private teacher to aid him in completing the requirements for the remaining levels of proficiency.

The order of the requirements within a level is not intended to stress the importance of one over another. With the exception of the requirements for posture, tuning, and solos, the requirements are grouped into two broad areas: basic skills of the left hand and basic skills of the right hand and arm. Each level will include all or part of the following: (1) posture, (2) tuning, (3) scales and arpeggios, (4) broken thirds, (5) double stops, (6) harmonics, (7) positions, (8) vibrato, (9) bowings, (10) rhythm, and, (11) solos. The teacher is not obligated to check off the completion of the requirements in the order that they occur within the individual level. Requirements may be completed at any time during the period covered by the level.

Material that is repeated on a higher level should show a significant improvement over the previous level. For example, vibrato and scale work are developmental skills that continue over a period of time and, hence, several levels.

The proficiency levels have been structured in such a way that each teacher may be as flexible as possible in the choice of teaching materials. The author of this paper encourages each teacher to adapt his choice of materials to meet the requirements of the proficiency levels.

In the following material, the specific requirements for the student appear in boxes and explanatory material for the teacher in the text.

Note to teacher: A properly adjusted violin is a prerequisite to beginning the study of the violin. Because most parents have no knowledge of what constitutes quality in an instrument, the teacher has an obligation to inform them. The best method is to give the parents a check-list of points to check when purchasing or renting a violin. If the parents know before they acquire an instrument that the child will not be allowed to participate with an inferior instrument, many problems will be avoided.

Properly fitted pegs are probably the most important of all the items that should be included in the check-list. The pegs should not stick or slip and the student must be able to adjust them himself. In the first few years when the student must have the teacher help him tune the instrument, a violin that will not stay in tune until the child gets it home is useless for it hinders good intonation.

Two other important items to include on the check-list are that the student's violin be the proper size for him and that he have an adjustable music stand at home. Failure to require the previous points from the student is very likely to cause serious posture problems which will impede his progress.

In the experience of the writer a poor instrument almost always causes the student to become a violin drop-out. When the student is expected to build technical proficiency on a poor instrument, then a grave injustice has been done him. The importance of having a violin that is properly adjusted cannot be stressed strongly enough.

LEVEL I

POSTURE

Demonstrate the following to the class:

1. The correct way to hold the violin with all four fingers placed on the G-string.
2. The correct way to hold the bow placed on the G-string at the frog.

The following points will contribute to good posture:

- (1) the student should be standing erect, feet slightly apart, with his weight evenly distributed;
- (2) the violin should point away from the body at an angle approximately 45 degrees from the axis along the shoulders;
- (3) the scroll should be slightly above the level of the violin;
- (4) the left elbow should be under the violin and to the right of the strings;
- (5) the wrist should be straight with no side-ways curve;
- (6) the back of the hand and forearm should fall in a single plane;
- (7) the neck of the violin should contact the index finger near the basal joint and the ball of the thumb;
- (8) the thumb should be at an approximate right angle to the neck;
- (9) the fingers should contact the strings perpendicularly and to the left of the center of the fingertip;
- and, (10) the violin should rest on the collar-bone with the chin contacting the chinrest to the left of the center of the chin.

With the bow on the G-string at the frog, the back of the right hand, forearm and upper arm should form a fairly level plane. After this has been established, check the right hand for the following points: (1) fingers and thumb should curve outward; (2) the thumb should contact the stick directly opposite the middle finger; (3) the first finger should contact the stick between the middle and tip-joint; and, (4) the tip of the little finger should contact the top-inside of the stick approximately an inch from the screw.

At this level the student will have some difficulty in coming to the correct posture without the aid of the teacher who will continually have to make minor adjustments.

Posture should be checked not only for its own sake but as a part of the other requirements on this level. The student should be made aware that poor posture will prevent his passing other requirements.

SCALES AND ARPEGGIOS

Memorized.

G, D, and A major, one octave, starting on the open string. Play in quarter notes (MM=60) with detache bowing in either half of the bow.

Although difficult to achieve at this level, perfect intonation should be stressed. The fingers must be in the correct half- and whole-step relationship (0-1-23).

BOWINGS

Demonstrate the following to the class:

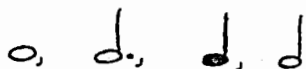
1. Détaché in the upper-half of the bow. Starting on open D, play the D major scale, repeating each note four times.
2. Détaché in the lower-half of the bow. Starting on open G, play the G major scale, repeating each note four times.

The scales should start down-bow and particular attention should be given to keeping the bow parallel to the bridge. At the middle of the bow the upper arm and forearm should be at right angles with the wrist flat. This might be termed the "square" position of the bow-arm since the instrument, bow, forearm, and upper arm form an approximate square.

As the bow approaches the tip, the bow arm should move forward to keep the bow parallel to the bridge. All of the hair should contact the string in the upper part of the bow. The teacher should check closely to see that the student goes all the way to the frog on the up-bow and not shrug his shoulder in the process.

RHYTHM

Be able to count out loud and play any one-measure combination of the following notes and equivalent rests in 4/4 time:



This may be performed on open strings or in conjunction with a scale. The student should count the rhythm out loud before playing.

SOLO

Be able to play from memory a solo chosen by you and your teacher.

The solo should exhibit the techniques acquired in this level.

LEVEL II

POSTURE

Demonstrate the following to the class:

1. The correct way to hold the violin with all four fingers placed on the G-string.
2. The correct way to hold the bow with it placed on the G-string at the frog.

These are the same requirements as those for Level I. The student should show more maturity than on the previous level and should be able to assume the correct posture without any help from the teacher.

TUNING

Given the individual pitches, tune the open strings of your violin. Tune one string at a time with as little help as possible from your teacher.

Even though the student may not have developed his aural discrimination and/or physical coordination to the point of tuning his instrument accurately, exactness should be stressed.

SCALES AND ARPEGGIOS

Memorized.

One octave, starting on the open string:
*D major.

One octave, starting on the first finger:
Bb, Eb, Ab, B, E, and A major.

One octave, starting on the third finger:
G and C major.

Two octaves:
*G and *A major.

Play in quarter notes (MM=60), using a whole bow detache for each note.

Scales and arpeggios preceded by an asterisk were required in whole or part on the previous level. Intonation on these scales should show improvement. The fourth finger is required on those scales starting on the first and third fingers.

BOWINGS

Whole bow (détaché)

1. Play in quarter notes any of the required scales for this level.

Legato

1. Demonstrate smooth string crossing with the following exercise:



2. Play any of the required scales slurring two, four, and eight notes per bow.

In the use of whole bows check closely the following:

- (1) there should be a smooth transfer from the outer edge of the hair at the frog to all the hair above the middle and vice versa on the up-bow, and, (2) the bow arm should move forward as the bow approaches the tip to keep it parallel to the bridge.

The first legato exercise is to check the smoothness of string crossing and bow control. The bow should remain close to the string to which it is going with a minimum of change of the plane of the right arm and wrist.

The second legato requirement will check the student's bow control by his ability to divide the bow according to number of notes to be played.

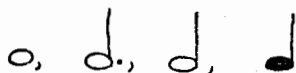
Following the rules you have learned, mark the correct bowings on a piece of music given you by your teacher.

The teacher may wish to use the following rules taken from Orchestral Bowings and Routines by Elizabeth A. H. Green. In the estimation of this author, this book is an excellent reference book on the subject of orchestral bowing practices (17:81-82).

1. The note written on the first beat of the measure is down-bow.
2. The unslurred note before the bar-line is up-bow.
3. If the note before the bar-line is slurred across the bar-line, play it down-bow.
4. An odd number of notes before a bar-line (unslurred) starts up-bow.
5. An even number of notes before a bar-line (unslurred) starts down-bow.

RHYTHM

Be able to count out loud and play any one-measure combination of the following notes and equivalent rests in 4/4, 2/4, 3/4 and alla-breve time:



This requirement may be performed on open strings or in conjunction with a scale. The alla-breve may be used preparatory to the introduction of eighth notes.

SOLO

Be able to play from memory a solo chosen by you and your teacher.

LEVEL III

POSTURE

Demonstrate the following to the class:

1. The correct way to hold the violin with all four fingers placed on the G-string.
2. The correct way to hold the bow with it placed on the G-string at the frog.
3. The correct way to sit.
4. Concert rest.
5. Concert attention.

The first two requirements are the same as those for Levels I and II. The student should show more maturity than at the previous levels.

When seated the student should sit erect on the front part of the chair with both feet flat on the floor. Some students may find it easier to sit on the right-front edge of the chair so they may drop their knee below the level of the chair. In either case, complete freedom of movement should be the end result.

The positions for concert rest and concert attention may vary according to the preferences of the individual teacher. For rest position, the teacher may desire that the student place the violin across the lap in ukelele position, holding it with the right hand in such a manner as to be easily grasped around the neck by the left hand when moving it to the attention position. In the attention position, the violin is usually held vertically on the left knee by the left hand with the strings away from the body. In both positions, the bow is held in the right hand and pointed toward the floor. The student should be cautioned against letting the bow wave in the air or hitting the stand.

TUNING

Given the individual pitches, tune the open strings of your violin. Tune one string at a time.

The teacher or another member of the class should give the student his pitches one at a time, starting with A-440. The student should receive no help while tuning. There should be an increase in accuracy over the previous level with the teacher having to make only minor corrections after the student is finished. The teacher may wish to set a time limit for the student.

SCALES AND ARPEGGIOS

Memorized.

One octave, starting on the second finger:
F, F#, Bb, and B major.

*One octave:
Ab, Bb, B, C, D, Eb, and E major.

Two octaves:
*G, *A, Bb, and B major.

Scales marked with an asterisk to be played in eighth notes with detache bowing (MM=60); other scales in quarter notes with detache bowing (MM=60).

The rhythm should be even, the tone of consistent quality from string to string, and the intonation accurate.

BROKEN THIRDS

Memorized.

Play broken thirds ascending and descending in the same keys and number of octaves as required for the scales in this level.

Intonation may be a problem at this level, but its accuracy should be stressed.

DOUBLE STOPS

Be able to play any double stop in first position that includes an open string.

Accurate intonation should be stressed at this level. The student will have to contact the string to the right of the center of the finger-tip when the fingered string is the lower of the two strings.

BOWINGS

Play pieces or etudes that demonstrate the following bowings:

1. Martelé
2. Slurred Staccato
3. Portato
4. Spiccato

Although the student will not have attained complete mastery of the bowings required at this level, he should, nevertheless, demonstrate the correct fundamental techniques upon which mastery of the bowings may be built.

The following elements should be present in the Martelé bowing:

1. The bow is set firmly into the string before the start of the stroke.
2. The tone is started quickly, the impulse coming from the elbow with a simultaneous release of pressure. Fingers go from a curved position to straight on the down-bow and from straight to curved position on the up-bow.
3. When the martelé bowing is near the point, the stick should turn slightly toward the bridge.
4. When crossing strings, go to the next string immediately at the end of the stroke.

The slurred staccato is performed as a series of successive martele bowings on one direction of the bow. The same points should be checked as for the martele.

In the portato bowing each note should be enunciated with a slight additional pressure at the start of the tone.

The student should play the spiccato bowing in a variety of tempi while the teacher checks the following points:

- (1) the bow starts off the string and ends off the string;
- (2) in slow tempo the bow is near the frog and in fast tempo nearer the middle of the bow;
- (3) the student should retain control of the bow and not let it bounce of its own accord;
- and, (4) the quality of sound should be even when crossing strings.

RHYTHM

Be able to count out loud and play any one-measure combination of the following notes and equivalent rests in 4/4, 3/4, 2/4, 3/8, and 6/8:



The unit of beat for both the 3/8 and 6/8 time signatures at this level is the eighth note.

SOLO

Be able to play from memory a solo chosen by you and your teacher.

The solo should exhibit the techniques acquired on this level.

LEVEL IV

TUNING

Given only an A-440, tune your instrument.

The student should tune the A-string first, then tune the other strings to it in Perfect fifths. He should be able to tune at a soft volume level as the rest of the class is tuning. The teacher may have to make minor corrections at this level.

SCALES AND ARPEGGIOS

Memorized.

One octave, starting on the fourth finger:
Db and Ab major.

One octave:
Eb, E, F, and F# major.

Two octaves:
G, Ab, A, Bb, B, C, Db, and D major.

Scales and arpeggios should be played in eighth notes with detache bowing (MM=90).

The change of position in the two-octave scales should be imperceptible and the rhythm even.

BROKEN THIRDS

Memorized.

Play broken thirds, ascending and descending, in the same keys and number of octaves as required for the scales on this level.

In addition to accurate intonation, the shift of positions should not be evident.

DOUBLE STOPS

Be able to play any double stop in first or third position that includes an open string.

Accurate intonation should be stressed at this level. The student will have to contact the string to the right of the center of the finger-tip when the fingered string is the lower of the two strings.

POSITIONS

Demonstrate your ability to play in third position by playing exercises 85 through 90 in Introducing the Positions, Vol. I (31:14-15). Use the "direct" shift.

The author of this paper advocates the "direct" shift, i.e., shifting to the new position with the finger to be used in that position. The fingerings in the book are for the older "foundation" type of shifting, i.e., shifting on the last finger used in the old position, necessitating marking in new fingerings.

VIBRATO

Demonstrate vibrato by playing approximately 16 oscillations per bow on each string with the second and third fingers.

The vibrato should be even with pulsations equivalent to sixteenth notes (MM=60).

BOWINGS

Play pieces or etudes that demonstrate the following bowings:

1. Martelé
2. Grand Martelé (whole-bow)
3. Slurred Staccato
4. Portato
5. Spiccato

The student should show increasing maturity and control of those bowings required on the previous level. The grand martelé is performed as a martelé except that the whole bow is used. The teacher must check carefully that the bow stays parallel to the bridge.

MARKING BOWINGS

Following the principles you have learned, mark the correct bowings on a piece of music given you by your teacher.

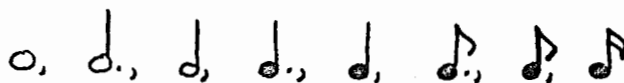
The teacher may wish to use the following rules taken from Orchestral Bowings and Routines by Elizabeth A.H. Green: (17:82)

1. Alternate the bows, down, up on after-beats. If rhythmic figures between rests have an even number of notes, chance a down-bow on the first note; if an odd number of notes, try an up-bow on the first note.

2. Link the dotted-eighth and sixteenth, except under the following circumstances: (a) when the execution of the figure is too fast to permit the stopping of the bow which the link requires, (b) when soft passages require extreme neatness and clarity of sound, and (c) when extremely loud, choppy effects are desired.
3. In groups of four notes, starting on the beat, play the first on down-bow.
4. Link the quarter and eighth in six-eight time.
5. Chords are played down-bow.
6. If the closing chord (or note) has a little short note before, play the little note up-bow near the frog.
7. In four-four-time, an accented half-note on the second beat of the measure is taken down-bow.
8. In continuous string crossings (unslurred), take the upper note up-bow.

RHYTHM

Be able to count out loud and play any one-measure combination of the following notes and equivalent rests in 5/4, 4/4, 3/4, 2/4, 6/8 (two or six beats per measure), 3/3, and alla-breve time:



SOLO

Be able to play from memory a solo chosen by you and your teacher.

The solo should exhibit the techniques acquired in this level.

LEVEL V

TUNING

Given only an A-440, tune your instrument.

The student should be able to tune quickly within the usual sound level of an orchestra warming up. He should be able to tune quickly and accurately without any aid from the teacher.

SCALES AND ARPEGGIOS

Memorized.

One octave, major and melodic minor:
F and F#

Two octaves, major and melodic minor:
G-through E

Major scales and arpeggios are to be played in eighth notes, slurred, four notes per bow (MM=90). Melodic minor scales and arpeggios are to be played in eighth notes with detache bowing, (MM=60).

C through E means all those scales that lie chromatically between those two scales. Students should respond with the correct melodic minor scale and arpeggio whether asked to play it by name or as a parallel minor or relative minor of a particular major scale.

BROKEN THIRDS

Memorized.

Play broken thirds, ascending and descending, in the same keys and number of octaves as required for the scales on this level.

DOUBLE STOPS

Memorized.

Octaves. Using number 1 as a model for fingering and articulation, play the following scales remaining on the same strings throughout:

1. Ab and A major on the G and D strings.
2. Bb and B major on the D and A strings.
3. F and F# major on the A and E strings.

Sixths. Using number 2 as a model for fingering and articulation, play the following scales remaining on the same strings throughout:

1. F and F# major on the G and D strings.
2. C and C# major on the D and A strings.
3. G and G# major on the A and E strings.

Using number 3, follow the instructions above.

1. G and G# major on the G and D strings.
2. D and D# major on the D and A strings.
3. A and A# (Bb) major on the A and E strings.

Using number 4, follow the instructions above.

1. A major on the G and D strings.
2. E major on the D and A strings.
3. B major on the A and E strings.

Thirds. Using number 5 as a model for fingering and articulation, play the following scales remaining on the same strings throughout:

1. C and C# on the G and D strings.
2. G and G# on the D and A strings.
3. A and A# (Bb) major on the A and E strings.

Using number 6, follow the instructions above.

1. D major on the G and D strings.
2. A major on the D and A strings.
3. E major on the A and E strings.

sixths, the upper note is tuned to the lower, and, in the thirds, the lower note is tuned to the upper.

HARMONICS

Demonstrate natural harmonics by playing the following exercises in Bornoff's Tonal Patterns in Melody, Book I (7:41-42).

1. Number 15, page 41.
2. Number 17, page 42.

POSITIONS

Demonstrate your ability to play in third position by playing studies 99, 104, 112, 128, and 134 in Introducing the Positions, Vol. I. (31:17-25).
Use the "direct" shift.

VIBRATO

Demonstrate vibrato in the following manner:

1. Play approximately 16 oscillations per bow on each string on each finger.
2. Play a two-octave A-major scale in quarter notes (MM=60).

The vibrato should be maintained at a constant speed throughout the scale as it passes from one finger to another.

BOWINGS

Play pieces or etudes that demonstrate the following bowings:

1. Martelé
2. Grand Martelé
3. Slurred Staccato
4. Portato
5. Spiccato

The student should show increasing maturity and control of the above bowings. To develop fluency in going from one bowing to another, pieces or etudes should be selected that use two or more types of bowing whenever possible.

SOLOS

With your teacher, pick two solos to play, from memory, that exhibit the technique you have acquired on this level.

LEVEL VI

SCALES AND ARPEGGIOS

Memorized.

One octave, major and melodic minor:
F and F#.

Two octaves, major and melodic minor:
G through E.

All scales and arpeggios are to be played in eighth notes, slurred, eight notes per bow (MM=90).

BROKEN THIRDS

Memorized.

Play broken thirds, ascending and descending in the same keys and number of octaves as required for the scales in this level.

HARMONICS

Demonstrate natural and artificial harmonics by being able to play any exercise from page 40 through 46 in Bornoff's Tonal Patterns in Melody, Book I (7:40-46).

POSITIONS

Demonstrate your ability to play in fifth position by playing studies 205 through 209 in Introducing the Positions, Vol. I (31:45-47). Use the "direct" shift.

VIBRATO

Although there is no special vibrato requirement on this or future levels, your vibrato should show improvement from the previous level. Your teacher will comment on your vibrato as a part of your solo requirement.

The student's vibrato should show a continually developing evenness in sound and speed as it passes from finger to finger and string to string. The intensity of the vibrato should be appropriate to the style of the music being performed.

BOWINGS

Play pieces or etudes that demonstrate the following bowings:

1. Martelé
2. Grand Martelé
3. Slurred Staccato
4. Portato
5. Spiccato

The student should show increasing maturity and control of the above bowings. To develop fluency in going from one bowing to another, pieces or etudes should be selected that use more than one type of bowing whenever possible.

SOLOS

With your teacher, pick two solos to play, from memory, that exhibit the technique you have acquired on this level.

LEVEL VII

SCALES AND ARPEGGIOS

Memorized.

One octave, major, melodic and harmonic minor:
F and F#.

Two octaves, major, melodic and harmonic minor:
G through E.

Harmonic minor scales are to be played in eighth notes with detache bowing (MM=90). Major and melodic minor in eighth notes, slurred, eight notes per bow (MM=120).

BROKEN THIRDS

Memorized.

Play broken thirds ascending and descending in the same keys and number of octaves as required for the scales in this level.

DOUBLE STOPS

Memorized.

Octaves, sixths and thirds. Using the following examples as models, play on each string as in the double stop requirements of Level V.

1. 4
1



2. 2
1



3. 3
2



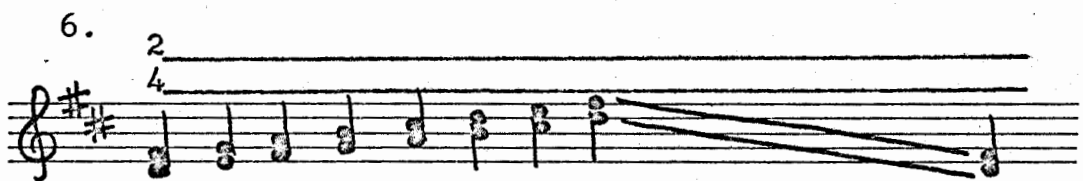
4. 4
3



5. 1
3



6. 2
4



POSITIONS

Demonstrate your ability to play in the first five positions by playing studies 67, 68, and 69 in Introducing the Positions, Vol. II (32:22-24). Use the "direct" method of shifting.

BOWINGS

Play pieces or etudes that demonstrate the following bowings:

1. Martelé
2. Grand Martelé
3. Slurred Staccato
4. Portato
5. Spiccato

The student should show increasing maturity and control of the above bowings. To develop fluency in going from one bowing to another, pieces or etudes should be selected that use more than one type of bowing whenever possible.

MARKING BOWINGS

Following the principles you have learned, mark the correct bowings on a piece of music given you by your teacher.

The teacher may wish to use the following rules taken from Orchestral Bowings and Routines by Elizabeth A.H. Green (17:47-56):

1. When the bowing does not come out correctly as the composer has written it and a new bowing must be inserted to arrive on a necessary down-bow in the coming measure, the accommodation is usually made on the last note of the present measure. This note is linked to the note preceding it, and this most-common type of accommodation is made on the up-bow.
2. In forte, when a down-bow eighth-note, quarter-note, or half-note on a beat is followed immediately by a series of sixteenth notes, the first of the sixteenths is also taken down-bow, the bow stopping momentarily on the string before the first sixteenth-note.
3. When the bowing does not come out correctly and the accommodation cannot be made at the end of the present measure, then it is made on the initial notes of the new-measure.
4. When a long note, requiring much bow, is followed by a very short note, link. Add to this: when a long note is followed by an odd number of unslurred notes of equal value and the entire figure is repeated, the first of the short notes should be linked to the long note preceding them.
5. The last note (or group of notes if slurred) of a crescendo is taken up-bow and the climax note is down-bow.
6. Whole note trills are usually given two bows for their execution.
7. When the composer's dynamic and scoring require more tone from the string-section of the orchestra than it can give by using his written phrasing (slurring), then the phrase (or slur) must be broken. In order to do this effectively, the inside player on each stand makes his bow-change at a different place in the music from where the outside player changes bow. This is called "spelling the bows."

8. Sforzati are usually played down-bow in forte passages.

SOLOS

With your teacher, pick two solos to play, from memory, that exhibit the technique you have acquired on this level.

LEVEL VIII

SCALES AND ARPEGGIOS

Memorized.

Two octaves, major, melodic and harmonic minor:
Bb through F#.

Three octaves, major, melodic and harmonic minor:
G, G#, (Ab), and A.

Three octaves:
G chromatic scale

Two octave scales and arpeggios are to be played in sixteenth notes with detache bowing (MM=60). Three octave scales and arpeggios are to be played in eighth notes with detache bowing, (MM=60). The chromatic scale is to be played in eighth notes with detache bowing (MM=60).

BROKEN THIRDS

Memorized.

Play broken thirds, ascending and descending, in the same keys and number of octaves as required scales for this level.

DOUBLE STOPS

Memorized.

Octaves, sixths, and thirds. Be able to play all the major scales, two octaves. Remain on the same fingers throughout, crossing strings when necessary. Play with detache bowing in quarter notes (MM=60).

POSITIONS

Demonstrate your ability to play above the fifth position by playing etudes 96, 126, 127, 142, and 143 in Introducing the Positions, Vol. II (32:36-56). Use the "direct" shift.

BOWINGS

Play pieces or etudes that demonstrate the following bowings:

1. Flying Staccato
2. Sautillé

Two or more up-bow slurred notes on a bounced bow comprise the flying staccato. The bow should start and end off the string and the motion of the bow should continue from one note to another without pause.

Because of the difficulty involved in the performance of the sautillé bowing, the student will be a long time in mastering it. At this level the student should show a grasp of the fundamental techniques, however. The main points to check are that the student use only the hand and fingers and that the bow bounces of its own accord.

SOLOS

With your teacher pick two solos to play, from memory, that exhibit the technique you have acquired on this level.

LEVEL IX

SCALES AND ARPEGGIOS

Memorized.

Two octaves, major, melodic and harmonic minor:
D through F#.

Three octaves, major, melodic and harmonic minor:
G through C.

Chromatic scale:
Throughout present range of instrument.

Two octave scales and arpeggios are to be played in sixteenth notes with legato bowing (MM=80). Three octave scales and arpeggios are to be played in sixteenth notes with detache bowing (MM=60). The chromatic scale is to be played in eighth note triplets with detache bowing (MM=60).

BROKEN THIRDS

Memorized.

Play broken thirds, ascending and descending, in the same keys and number of octaves as required for the scales in this level.

DOUBLE STOPS

Memorized.

Octaves, sixths, and thirds. Be able to play all the major, melodic and harmonic minor scales in two octaves. Remain on the same fingers throughout, crossing strings when necessary. Play with detache bowing in eighth notes, (MM=60).

BOWINGS

Play pieces or etudes that demonstrate the following bowings:

1. Flying Staccato
2. Sautillé

The student should show increasing maturity and control of the above bowings. To develop fluency in going from one bowing to another, pieces or etudes should be selected that use more than one type of bowing whenever possible.

SOLOS

Pick three solos to play, from memory, that exhibit the technique you have acquired on this level.

LEVEL X

SCALES AND ARPEGGIOS

Memorized.

Three octaves, major, melodic and harmonic minor:
All scales and arpeggios.

Chromatic scale:

Throughout present range of instrument.

Three octave scales and arpeggios are to be played
in sixteenth notes with detache bowing (MM=60).
The chromatic scale is to be played in eighth note
triplets with legato bowing (MM=60).

BROKEN THIRDS

Memorized.

Play broken thirds, ascending and descending, in the
same keys and number of octaves as required for
scales on this level.

DOUBLE STOPS

Memorized.

Octaves, sixths, and thirds. Be able to play all the
major, melodic and harmonic minor scales in two
octaves. Use adjacent fingering. Play in a variety
of articulations in eighth notes or combinations
of eighth and quarter notes (MM=60).

SOLO PERFORMANCE

Recital. Prepare a recital for a public performance. Select music representative of several periods and styles of music. The recital should be at least 30 minutes in duration.

OR

Concerto. Perform a concerto in its entirety with an orchestra in public performance.