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## Jerome Franke's "Architectural Practice" Exercises for Mendelssohn's Violin Concerto in E minor, Op. 62 and Lalo's Symphonie Espagnole in D minor, Op. 21

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Jerome Franke's "Architectural Practice" Exercises for Mendelssohn's Violin Concerto in E minor, Op. 62 and Lalo's *Symphonie Espagnole* in D minor, Op. 21

Yaniv Gutman

A Research Document submitted  
to the College of Creative Arts  
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in partial fulfillment of the requirements for the degree of

Doctor of Musical Arts in  
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## ABSTRACT

Jerome Franke's "Architectural Practice" Exercises for Mendelssohn's Violin Concerto in E minor, Op. 62 and Lalo's *Symphonie Espagnole* in D minor, Op. 21

Yaniv Gutman

Since their original publications, Otakar Ševčík's *Analytical Studies & Exercises* books have been used as practical guides to practicing standard violin repertoire.

Jerome Franke (1948-2019) was Assistant Concertmaster of the Milwaukee Symphony Orchestra for approximately twenty-five years, Concertmaster of the Milwaukee Ballet Orchestra and the Green Bay Symphony Orchestra, string advisor for the Milwaukee Youth Symphony Orchestra and the Fox Valley Youth Symphony Orchestra, founder of the Cedarburg Chamber Ensemble and a founding member of Quartet Dubuffet, violin instructor at Wisconsin Lutheran College and conductor of the school's "Chamber Strings" orchestra, and a crossover musician and recording artist. Franke, who studied with Scott Willits (a former student of Ševčík's and the first representative of his methods in the US), wrote his own practice exercises for a selection of violin concertos from the standard repertoire. He developed a fresh, concise, and approachable way of passing on Ševčík's tradition through his "Architectural Practice" exercises.

The major part of this research focuses on Franke and his "Architectural Practice" exercises. This document presents them as a practical and approachable source for students and teachers. The "Architectural Practice" exercises target the most technically challenging passages and help guide the practice of them. Franke's "Architectural Practice" exercises can serve as an extension of Ševčík's *Analytical Studies & Exercises* for various violin works.

Dr. Samantha George, Associate Professor of Violin at Lawrence University, co-presenter with Franke at the American String Teachers Association conferences in 2012 and 2015, co-author of two articles with Franke in the *American String Teacher* magazine, and former Associate Concertmaster of the Milwaukee Symphony Orchestra, was a long-time colleague and friend to Franke, collaborating with him in teaching, performing, and conference presentations. Dr. George inherited Franke's work upon his death in 2019 and provided the handwritten "Architectural Practice" exercises to the author for digitization and analysis for this paper.

For my supportive family

For my violin teacher Dr. Mikylah Myers

For Dr. Samantha George

For Ravenna Helson, Ravenna Lipchik, Heaven Kim, Hope Kim and Hyunsoon Joung

For the late Jerome Franke

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## **Introduction**

Violinists have long used Otakar Ševčík's *Analytical Studies & Exercises* books as a practical practice guide for the standard violin repertoire. American violinist Jerome Franke developed a fresh, concise, and approachable way of passing on Ševčík's tradition through his "Architectural Practice" exercises.<sup>1</sup> Franke, who studied with Scott Willits, a former Ševčík student and the first representative of his methods in the US, wrote his own exercises to a selection of violin concertos from the standard repertoire.<sup>2</sup> These exercises, which Franke called "Architectural Practice" exercises, were handwritten by Franke for his students. According to Dr. Samantha George<sup>3</sup>, Associate Professor of Violin at Lawrence University and frequent collaborator with Franke, the "Architectural Practice" exercises for Lalo's *Symphonie Espagnole* and Mendelssohn's Violin Concerto were taught by him most frequently. The exercises for the above-mentioned repertoire have been transcribed from their original hand written form into a digitized sheet music, here for the first time.

Jerome Franke was the Assistant Concertmaster of the Milwaukee Symphony Orchestra for twenty-five years and taught a large studio of private violin students. Dr. George was a long-time colleague and friend to Franke, and they often collaborated in teaching, performing, and conference presentations. Franke passed away on June 28, 2019.<sup>4</sup> Dr. George, who inherited

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<sup>1</sup> Samantha George interview, interview by author, December 4, 2020.

<sup>2</sup> "Jerome Franke Violin Studio," Wisconsin Buys Local, accessed November 12, 2020, <https://web.archive.org/web/20200928121537/https://www.wisconsinbuyslocal.com/WisconsinBusiness/6790/Fox-Point/Music-Instruction-Instrumental/Jerome-Franke-Violin-Studio>.

<sup>3</sup> Co-presenter with Franke at the American String Teachers Association conferences in 2012 and 2015, co-author with Franke of two articles in the ASTA magazine, and former Associate Concertmaster of the Milwaukee Symphony Orchestra.

<sup>4</sup> "Jerome Franke Violin Studio," Wisconsin Buys.

Franke's work, provided the handwritten "Architectural Practice" exercises to the author for digitization and analysis for this paper.

This document gives context and exposure to Franke's editions and exercises. The major part of this research focuses on Franke and his "Architectural Practice" exercises. This document presents them as a practical and approachable source for students and teachers to serve as an extension of Ševčík's *Analytical Studies & Exercises* for various violin works.<sup>5</sup>

Franke's teacher's lineage is briefly mentioned when exploring the influence on his teaching methods and writing. This research document has several goals:

1. We introduce Jerome Franke, including his biography, schooling, and methodology;
2. We present work by Otakar Ševčík that is similar to Franke's "Architectural Practice" which helps illustrate the connection between Franke and Ševčík's work. Franke drew inspiration from Ševčík as he studied with one of his students, Scott Willits, and often used Ševčík's books in his teaching.<sup>6</sup> The chapter on Ševčík and his work includes a short biography and a brief discussion of his methodology with descriptions of examples out of select *Analytical Studies & Exercises* (full book name) books;
3. We define "Architectural Practice" and list Jerome Franke's teaching materials to show the depth of the resources that could be made available;
4. We discuss and analyze excerpts from Jerome Franke's Mendelssohn and Lalo "Architectural Practice" exercises with examples, and finally;

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<sup>5</sup> Dr. George mentioned that Franke's work could be used by students instead of Ševčík's since it is more concise and approachable.

<sup>6</sup> Samantha George interview.

5. We provide both digitized and copies of the original hand-written versions of Jerome Franke's "Architectural Practice" exercises for Felix Mendelssohn's Violin Concerto E minor, Op. 62, and Eduard Lalo's *Symphonie Espagnole* in D minor, Op. 21, accompanied by his editions to these works.



## Chapter 1.

### *Jerome Franke's Biography*

American violinist Jerome Franke (aka: Jerry), was born on July 31, 1948 in Chicago, Illinois. Franke found his way to violin and music with his father's aid, a self-taught amateur violinist and an avid lover of music.<sup>7</sup> As Jerome Franke's sister Karen Franke stated, he began his early musical education at a Catholic grammar school in Chicago where he took private violin lessons from a nun. He immediately fell in love with the violin and made tremendous progress in his first two years, at which point he was transferred to a more advanced violin teacher at the same school, Emil Vandiss.<sup>8</sup> The grammar school had an orchestra with which Franke performed as well. He then briefly held a job with Franz Benteler's "Royal Strings," performing at the continental Plaza Hotel.<sup>9</sup> Franke graduated from the American Conservatory of Music in Chicago, Illinois where he studied with Scott Willits, the first representative of Otakar Ševčík's work in the US. He lived in Chicago until about the age of twenty-two when he moved to Austin, Texas for a brief period of time.<sup>10</sup> Karen Franke estimated that it was during his brief period in Austin that he won his first violin section job in the Milwaukee Symphony Orchestra, moving to Milwaukee in the early 1970s.<sup>11</sup>

Franke served as Assistant Concertmaster of the Milwaukee Symphony Orchestra for about twenty-five years. Concurrently, he served as the Concertmaster of the Green Bay Symphony Orchestra and appeared as a soloist for numerous regional orchestras, including the

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<sup>7</sup> Karen Franke, interview by author, December 15, 2020.

<sup>8</sup> Karen Franke interview.

<sup>9</sup> Karen Franke interview.

<sup>10</sup> Karen Franke interview.

<sup>11</sup> Karen Franke interview.

Milwaukee Symphony Orchestra.<sup>12</sup> Dr. George estimated that while serving as a first violin section player for the MSO (before moving up to the Assistant Concertmaster position), Franke served as the Concertmaster of the Milwaukee Ballet Orchestra. He was the string advisor for the Milwaukee Youth Symphony Orchestra (MYSO), in which he was heavily involved, and the Fox Valley Youth Symphony Orchestra. During this time, Franke founded the Cedarburg Chamber Ensemble and was a founding member of Quartet Dubuffet under the support of ensemble “Present Music.”<sup>13</sup> Franke also held the violin instructor position at Wisconsin Lutheran College and conducted the school’s “Chamber Strings” orchestra between the years 2009-2017.<sup>14</sup> Franke showed his musical diversity in part by having been a crossover musician and a recording artist. As such, Franke served as a string coordinator and soloist for the “Narada Records” label, recording new-age music on electric violin for the Grammy-nominated David Arkenstone Band.

Franke had a big love for performing, however, as issues with focal dystonia arose, he had a great newfound passion for teaching, which lasted the rest of his life.<sup>15</sup> According to Franke’s violin studio Facebook page, and Ravenna Helson<sup>16</sup>, he had a robust class of private students, many of whom participated in MYSO.<sup>17</sup> He also coached chamber music.<sup>18</sup> His students were accepted to some of the leading conservatories and universities in the country including: Juilliard School, San Francisco Conservatory of Music, Eastman School of Music, and Oberlin Conservatory of Music. Some of the music festivals his students were accepted to

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<sup>12</sup> “Jerome Franke Violin Studio,” Wisconsin Buys.

<sup>13</sup> “Jerome Franke Violin Studio,” Wisconsin Buys.

<sup>14</sup> “Jerome Franke Violin Studio,” Wisconsin Buys.

<sup>15</sup> Karen Franke interview.

<sup>16</sup> Principal Cellist of the Milwaukee Ballet Orchestra, instructor at Milwaukee Youth Symphony Orchestra, and thirty-year colleague of Franke.

<sup>17</sup> Jerome Franke Violin Studio, “About,” Facebook, n.d., <https://www.facebook.com/Jerome-Franke-Violin-Studio-154585138249968>

<sup>18</sup> Ravenna Helson interview by author, December 21, 2020.

included: Music Academy of the West, Tanglewood, Aspen, Brevard, and Meadowmount, among numerous others.<sup>19</sup> In 2013 Mr. Franke received the “Teacher of the Year” award from the Wisconsin chapter of ASTA and the “Studio Music Instruction” award from the Civic Music Association of Milwaukee.<sup>20</sup> Jerome Franke died on June 28, 2019 at the age of 70, in Horizon's Lawlis Family Hospice.<sup>21</sup>

Franke’s students Hope Kim, Heaven Kim, and their mother Hyunsoon Joung mentioned that as part of his dedication to teaching, a great deal of time and work went into his widely unknown “Architectural Practice” exercises.<sup>22</sup> These exercises are an approachable, concise, and efficient way of practicing the repertoire he taught for many years. Dr. Samantha George<sup>23</sup> explained that Franke realized that Ševčík’s *Analytical Studies & Exercises* for various standard repertoire, though similar in approach, were a little too advanced and obscure to be used with his students.<sup>24</sup> Despite interpreting Ševčík’s work as too abstract and not efficient enough, Franke found it important in some capacity to keep passing on Ševčík’s teaching traditions. In fact, he used numerous Ševčík technique books very frequently in his own teaching.<sup>25</sup>

### ***Jerome Franke’s Teaching***

According to Ravenna Helson, the most important guiding philosophy in Franke’s teaching was a quote often attributed to Winston Churchill: “perfection is the enemy of

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<sup>19</sup> Jerome Franke Violin Studio, “About,” Facebook.

<sup>20</sup> “Jerome Franke Violin Studio,” Wisconsin Buys.

<sup>21</sup> “Jerome Franke Violin Studio,” Wisconsin Buys.

<sup>22</sup> Hope Kim, Heaven Kim, and Hyunsoon Joung, interview by author, December 19, 2020.

<sup>23</sup> Associate Professor of Violin at Lawrence University, co-presenter at the American String Teachers Association conferences in 2012 and 2015, co-writer of two articles in the ASTA magazine, and former associate concertmaster of the Milwaukee Symphony Orchestra.

<sup>24</sup> Samantha George interview.

<sup>25</sup> Samantha George interview.

progress.”<sup>26</sup> While adhering to this philosophy, he focused primarily on technique in his lessons.<sup>27</sup> Franke was able to explain to his students how to practice through, as Helson stated: “consolidating what was essential to practice so that there was no wasted time.” In this way he made sure his students were efficient in their practice.<sup>28</sup> In Helson’s opinion, “He prioritized correct and concise practice and was great at explaining to someone how to practice.”<sup>29</sup> Violinist Ravenna Lipchik<sup>30</sup> explained that alongside the above philosophy Franke insisted that his students’ playing must always be convincing. He would often say: “pretend I am deaf and you have to convince me.”<sup>31</sup> He used to always ask his students to “play big” and not be timid.<sup>32</sup>

Franke prioritized the big picture, big tone, confidence, and real conviction in playing, along with his obsession with shifting.<sup>33</sup> Franke often taught shifting with a “guide note” and focused heavily in his lessons on intonation in fast passages and rhythm.<sup>34</sup> He taught students of all levels and, as Helson described him: “was a master psychologist.”<sup>35</sup> Franke created a community-like relationship with his students and would allow them to observe each other in lessons.<sup>36</sup> It was important to him that his students liked playing and therefore, he created a positive environment in his lessons. Franke saw the potential in all of his students and was invested to maximize this potential.<sup>37</sup> Franke was at his best when he was teaching and was

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<sup>26</sup> Ravenna Helson, Interview by Author, December 21, 2020.

<sup>27</sup> Ravenna Helson interview.

<sup>28</sup> Ravenna Helson interview.

<sup>29</sup> Ravenna Helson interview.

<sup>30</sup> Franke’s former student, professional violinist and member of the “Shattered Glass” ensemble.

<sup>31</sup> Ravenna Lipchik, Interview by author, December 14, 2020.

<sup>32</sup> Hope Kim, Heaven Kim, and Hyunsoon Joung interview.

<sup>33</sup> Samantha George interview.

<sup>34</sup> Ravenna Lipchik interview.

<sup>35</sup> Ravenna Helson interview.

<sup>36</sup> Samantha George interview.

<sup>37</sup> Hope Kim, Heaven Kim, and Hyunsoon Joung interview.

extremely compassionate with his students. Franke believed that the parents should not interfere with their child's progress. He believed he was leading his students towards a productive learning curve even when the parents did not always agree. In Helson's words: "My personal standard does not apply to my daughter's music education."<sup>38</sup> Helson shared that she once inquired about her own child's progress and lack of practice at home: "...you know Jerry, she's not practicing. I have the violin in the car, take it back to the shop..." Franke's answer was: "she's doing what I need her to do. Hang in there."

Franke was perceptive and changed his expectations according to the student's capabilities. He was exceptional at breaking down concepts (techniques, bowings, phrasing etc.) and making them easily accessible for students. He was a master at having a student approach a piece in an incremental and manageable way, and building on top of that work, until they were playing in a really sophisticated way.<sup>39</sup>

Franke looked at a student's progress in terms of both the long haul and the current hurdle that needed to be overcome.<sup>40</sup> One of his main conditions for accepting new students was that they could produce vibrato. If students couldn't produce vibrato he felt they needed to study with someone who could help them build basic skills.<sup>41</sup> A significant importance in Franke's private teaching lay in building his students' technique.<sup>42</sup> Although Franke did not implement a set structure to his lessons, he did have his students warm up on their own during the first few minutes of each lesson, followed by addressing repertoire.<sup>43</sup> For those who needed more

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<sup>38</sup> Ravenna Helson interview.

<sup>39</sup> Samantha George interview.

<sup>40</sup> Ravenna Helson interview.

<sup>41</sup> Samantha George interview.

<sup>42</sup> Ravenna Helson interview.

<sup>43</sup> Ravenna Lipchik interview.

technical help, scales and arpeggios would begin every lesson, along with various exercises and etudes. He would make use of his “Architectural Practice” exercises in lessons based on the student’s individual needs.<sup>44</sup> In fact, the “Architectural Practice” exercises were on his stand for the pieces he worked on with his students.<sup>45</sup> As a result of using his exercises, his students became self-sufficient in their practicing by the time they were in their late high school years.<sup>46</sup> He chose repertoire for his students based on their various levels, which often included the: Mozart Violin Concerto No. 3, Sibelius Violin Concerto, Bruch Violin Concerto No.1, Khachaturian Violin Concerto, Lalo *Symphonie Espagnole*, and Mendelssohn Violin Concerto among many other standard concertos, show pieces and sonatas.<sup>47</sup>

Although numerous students came to him out of the Suzuki program, Franke never taught from those books. Hyunsoon Joung stated that Franke may have interpreted the earlier Suzuki books as “training wheels,” and helped his students leave that comfort zone with his “Architectural Practice” step by step approach.<sup>48</sup> On the other hand, Ševčík was a great influence on his teaching as he made heavy use of the Ševčík books to work on techniques such as: double stops, arpeggios, and bowing studies.<sup>49</sup> Another significant influence on his teaching was the exchange of ideas over numerous years with Dr. Samantha George and Ravenna Helson.

Franke used various exaggerated techniques to help address different issues he wanted his students to fix such as: small bow usage, acute tilting of the bow hair, excessive bow pressure, not curling or keeping the right pinky in place, among many others. Franke used “Post-it” notes

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<sup>44</sup> Hope Kim, Heaven Kim, and Hyunsoon Joung interview.

<sup>45</sup> Ravenna Lipchik interview.

<sup>46</sup> Samantha George interview.

<sup>47</sup> Ravenna Lipchik interview.

<sup>48</sup> Hope Kim, Heaven Kim, and Hyunsoon Joung interview.

<sup>49</sup> Samantha George interview.

on the student's music directly above problematic passages with concise directions often using acronyms or short phrases such as: "8va+3rds," "Hold 1," "Shift on 1-2". This was an efficient tool to remind students which passages needed more work and how to practice them.<sup>50</sup> At times, color-coded pencils were used to mark areas in the music where mistakes of different severity were made: pencil was used when a student made common and less significant mistakes, red when a student made a mistake in a section still in working progress, and green when the mistake was relatively simple to fix, marking it so that the mistake would not be repeated. The subject of performance anxiety rarely came up in his lessons perhaps because ample performance opportunities were offered to his students. Franke held biweekly studio classes in which all the students had to play, as well as masterclasses, group classes, MYSO concerts, and juries, all of which helped students reach a good comfort level on stage.<sup>51</sup>

During students' piano rehearsal coachings, Franke abandoned the technical approach and gave priority to music making.<sup>52</sup> Violinist Ravenna Lipchik (Ravenna Helson's daughter) gave an example of Franke's "descriptive" approach to explaining musical ideas. Lipchik quoted Franke saying: "You don't drink, right? The opening of the Sibelius Violin Concerto is like iced vodka. Well, it doesn't freeze. You put it in the freezer, you take it out and it runs smooth." When coaching the violin sectionals at MYSO, he would make sure that everybody was learning the skill of playing in a section as opposed to simply staying together.<sup>53</sup>

Franke strongly believed in his teaching system and philosophy. At the same time, he was immensely dedicated and attuned to his students' needs. This led him to realize that his teaching

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<sup>50</sup> Hope Kim, Heaven Kim, and Hyunsoon Joung interview.

<sup>51</sup> Ravenna Lipchik interview.

<sup>52</sup> Ravenna Helson interview.

<sup>53</sup> Ravenna Lipchik interview.

system could not always fit every student. Therefore, Franke was highly flexible in his teachings, tailoring his system to each student, making it successful.



## Chapter 2

Franke was certainly influenced by Otakar Ševčík's various works. As Dr. George explained: "Jerry taught so much out of the Ševčík books. He used those all the time." She gave a few examples of exercises out of various Ševčík books which Franke used in his teaching to address specific technique such as: double stops, two octave arpeggios, and bowing studies.<sup>54</sup> On the other hand, as far as Ševčík's *Analytical Studies & Exercises* are concerned, in Dr. George's opinion: "Franke thought the Ševčík was too abstract for his students to read... it may be not as efficient."

The acclaimed pedagogue Otakar Ševčík's biography is well known, however, a brief version of it is included in this paper to help provide further context to his methodology and *Analytical Studies and Exercises* works. As mentioned in the previous chapter, Franke used Ševčík's books very often in his private teaching. He followed Ševčík's method while further refining it as he saw necessary. Franke's development of Ševčík's method modernizes the material to fit the current culture. To that end, Franke's "Architectural Practice" exercises can be considered a concise and more approachable version of Ševčík's *Analytical Studies & Exercises*.

### ***Otakar Ševčík***

The renowned pedagogue Otakar Ševčík dedicated his life to violin pedagogy and composition of books and exercises that aided in teaching and learning violin works.<sup>55</sup> He was born on 22 March, 1852 in the village of Horažďovice, Southern Bohemia. Ševčík's first interest in music came from his father conducting the local church choir, where Ševčík sang church

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<sup>54</sup> Samantha George interview.

<sup>55</sup> Efthymios Papatzikis, "A Conceptual Analysis of Otakar Ševčík's Method: A Cognitive Approach to Violin Teaching and Learning," (Ph.D. thesis, University of East Anglia, 2008) 27, <https://ueaeprints.uea.ac.uk/id/eprint/47264/>.

hymns and vocal music.<sup>56</sup> Ševčík started learning the violin with his father between the ages of seven and eight and made tremendous progress at a rapid pace.<sup>57</sup> In 1865, however, he failed his first three attempts at the entrance exams at the Prague Conservatory until finally, a year later, he managed to enter the second-year class. During his first two years Ševčík switched between as many as three teachers and was not meticulous enough in his practice.<sup>58</sup> A sudden change in his dedication to the violin happened thanks to his father's help, as Ševčík himself stated:

...During the summer holidays I went home where my father soon found out that I was not working hard at all. One day he woke me up early in the morning. My father used to sit down at this table to work on his scores. This time he showed me the studies which I was supposed to practice. The clock struck 9, 10 and finally 11 o'clock. My father kept on writing at his table. I had no choice, I had to keep on practicing, even though I had the feeling that I could not go on. At noon I had lunch with my father. This schedule was repeated daily for a whole week...

This change served him in two ways: personal improvement as a violinist, and more importantly, helped him realize that the teaching methods of his time were not adequate for all pupils.<sup>59</sup> Moreover, a quote from Ševčík suggests that the talented students who studied in Prague during his time and went on to teach, struggled and often failed to teach the so-called “less talented” students:

The beauty and intelligence of their interpretation are often incontestable and, in so far as their individual development is concerned, the result of their studies is eminently satisfactory; but when called upon to train others less gifted than themselves they are often at a loss, and sometimes fail signally. What they have never learned they cannot teach.<sup>60</sup>

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<sup>56</sup> Papatzikis, 27-28.

<sup>57</sup> Papatzikis, 27-28.

<sup>58</sup> Papatzikis, 28-29.

<sup>59</sup> Papatzikis, 29-30.

<sup>60</sup> Papatzikis, 30.

Between 1870-1881 while performing and switching between several teaching jobs, Ševčík realized that there were no books available to him on violin teaching. The lack of available books created great incentive for him to published his own two manuals in 1881 named *School of Violin Technique, Opus 1 and 2*.<sup>61</sup> Between 1875-1887 while teaching, performing, and writing his own method books, he spent his time setting up a musical foundation in Kiev, Ukraine as the founder and organizer of the Imperial Music School.<sup>62</sup> Between the years 1892-1906 he taught at the Prague Conservatory and made a decision to concentrate his efforts towards teaching.<sup>63</sup> Between the years 1906-1909 Ševčík concentrated his efforts on private lessons and developing his teaching system called *School of Ševčík*.<sup>64</sup> In 1909, during his years as a teacher at the Vienna Conservatory he achieved great success with numerous students as he prioritized the combination of technical training and musicality.<sup>65</sup> During the 1920's Ševčík made several trips to the United States, teaching, disseminating, and promoting his educational work while ensuring it was used correctly.<sup>66</sup> During the years 1932-1933 he completed his last works, opuses 17-26<sup>67</sup> marking the end of his violin teaching and learning career. Otakar Ševčík died in 1934 in the small town of Pišek, Czechoslovakia.<sup>68</sup>

### **Ševčík's *Analytical Studies and Exercises for Mendelssohn Concerto Op. 21***

In his teaching Ševčík did not think of talent as a necessary condition for a student's success. Instead, he believed in the impact of the student's ability to concentrate and practice

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<sup>61</sup> Papatzikis, 31-33.

<sup>62</sup> Papatzikis, 32-33.

<sup>63</sup> Papatzikis, 32-33.

<sup>64</sup> Papatzikis, 36.

<sup>65</sup> Papatzikis, 37.

<sup>66</sup> Papatzikis, 39-40.

<sup>67</sup> Please refer to the link below for a list of works with by Otakar Ševčík with opus numbers on IMSLP: [https://imslp.org/wiki/List\\_of\\_works\\_by\\_Otakar\\_%C5%A0ev%C4%8D%C3%ADk](https://imslp.org/wiki/List_of_works_by_Otakar_%C5%A0ev%C4%8D%C3%ADk).

<sup>68</sup> Papatzikis, 40.

with an analytical mind in order to achieve a high level of technical ability.<sup>69</sup> Ševčík's work is aimed at minimizing practice time and achieving great results. Essentially this creates higher efficiency in a student's practice.<sup>70</sup> The results of Ševčík's methods for teaching technique are seen best when applied to the students who are considered "less talented."<sup>71</sup> Therefore, he did not use caprices and etudes in his lessons. Instead, he taught technique and concert repertoire hand in hand by creating measure-by-measure exercises.<sup>72</sup> Through logical analysis of the difficulties in the repertoire, the above-mentioned exercises were created to ease the identified difficulties in each piece.<sup>73</sup>

Ševčík's *Felix Mendelssohn Violin Concerto in E minor: Complete Violin & Piano Score, Critical Urtext Violin Part, Analytical Studies & Exercises*<sup>74</sup> is one of his numerous practice exercise books pertaining to specific repertoire. The above-mentioned study along with the rest of his volumes of *Analytical Studies & Exercises* contains only short textual introductions which precede select exercises, but the majority of the exercises are self-explanatory.<sup>75</sup> In his *Analytical Studies & Exercises* Ševčík gives special attention to the independence and collaboration of the two hands.<sup>76</sup> One may find that studying Ševčík's *Analytical Studies & Exercises* aids in the analysis of the fundamental technical issues, and

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<sup>69</sup> Henry Joachim, "Otakar Sevcik: His Spirit and Teaching." *The Musical Times* 72, no. 1055 (January 1931): 26.

<sup>70</sup> Joachim, 27.

<sup>71</sup> Joachim, 28.

<sup>72</sup> Joachim, 28.

<sup>73</sup> Joachim, 28.

<sup>74</sup> Felix Mendelssohn-Bartholdy, Endre Granat, and O. Ševčík, *Felix Mendelssohn Violin Concerto in E Minor: Complete Violin & Piano Score, Critical Urtext Violin Part, Analytical Studies & Exercises* (Maryland Heights, MO: Lauren Keiser Music, 2010). This work is under copyright, so no examples are included here. This work was available at <https://www.keisersouthernmusic.com/> as of March 12, 2021.

<sup>75</sup> Amelia Christian, "Ševčík's Analytics of Works By Mendelssohn and Bazzini: A Pedagogical Analysis," (D.M.A. diss., City University of New York, 2013), 15, <http://search.proquest.com/pqdtglobal/docview/1314574232/abstract/5B0B5738355F4FBEPQ/1>

<sup>76</sup> Christian, 15.

finding the fastest way to fix them.<sup>77</sup> An extract from Ševčík’s description of the purpose of the *Analytical Studies & Exercises* reads: “...The scrupulousness of the analysis shall not frighten the player, but rather awaken in him a desire for solving further problems...”<sup>78</sup>

The above-mentioned work by Ševčík is a book of more than seventy pages of exercises. The exercises focus on fundamental technical problems through deconstructing and reassembling Mendelssohn’s Violin Concerto in E minor.<sup>79</sup> As an example, on page six of his *Felix Mendelssohn Violin Concerto in E minor Analytical Studies & Exercises* Op. 21, Ševčík writes an exercise that addresses shifting technique of the descending triplet passages from Mendelssohn’s first movement, between measures 25-32.<sup>80,81</sup> As with the majority of the exercises in this book, passages are dealt with implementing two steps which appear in the following order and are named: “Interval” (marked Interv.), and “Analytical” (marked Anal.). The outline of the passage in the original music requires four shifts.<sup>82</sup> The “Interval” step includes seven subsections, comprising 29 measures. The first subsection, mm. 1-4, augments the rhythm to duplet eighth notes to isolate the finger patterns and shifts. The guiding note and finger for each shift is marked with an intervening diamond-shaped note head and the shifts are to be done using the finger from the old position.<sup>83</sup> The augmented rhythm naturally slows the shifting action down to facilitate slower practice. The above described “Interval” step is meant to stabilize intonation and avoid tension by setting up the correct frame of the left hand in every

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<sup>77</sup> Christian, 33.

<sup>78</sup> Christian, 61.

<sup>79</sup> Christian, 61.

<sup>80</sup> Christian, 68.

<sup>81</sup> The Author did not obtain rights to use excerpts from Ševčík’s work. Please refer to: Mendelssohn-Bartholdy, Felix, Endre Granat, and Otakar Ševčík. *Felix Mendelssohn Violin Concerto in E minor: Complete Violin & Piano score, Critical Urtext Violin part, Analytical Studies & Exercises* (Maryland Heights, MO: Lauren Keiser Music Pub., 2010), 9.

<sup>82</sup> Christian, 68-69.

<sup>83</sup> Christian, 69.

position. Additionally, Ševčík has the student practice the notes of passages between the shifts using alternating patterns.<sup>84</sup> The remainder subsections of the exercises in the “Interval” step deal with the rest of the passage much the same way as in previous measures using: rhythm augmentation, intervening diamond-shaped notes where shifts are required, and isolating finger patterns and shifts.

The “Analytical” step comprises eight subsections and 19 measures. The first subsection, measures one through four, has groups of four notes slurred, where each bowing encompasses one shift. The majority of the shifts were learned previously in the “Interval” step. The dynamic in Ševčík’s edition of the Mendelssohn is marked *f*, however, the first four measures of the sequence of exercises is marked *mp*. The *mp* marking is in place to help the student keep a relaxed left hand during shifting.<sup>85</sup> The rhythm in the first subsection of this group of exercises is augmented to quarter notes. Subsection 2 in measures five and six of the “Analytical” step is closer to the original music. These two measures are written using eighth notes, separate bows, and a *mf* dynamic.<sup>86</sup> Subsection 3 in measures seven and eight add in the triplet rhythm seen in the original music. In this exercise the triplets are not continuous as in the Mendelssohn; each group of three is preceded by quarter notes, all with a *f* dynamic. The quarter note is indicated to be played using the whole bow as the triplets are to be played at the frog and tip accordingly. The ninth measure is composed of equal eighth notes similar to measure 28 of the original music. The next six measures follow a similar pattern to the first nine described above but are preparation for the next segment of the Mendelssohn, measures 29-31. The last four measures of the “Analytical” portion deal with the shifting between measures 31-32 of the original music. Here

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<sup>84</sup> Christian, 69.

<sup>85</sup> Christian, 70.

<sup>86</sup> Christian, 70.

the measures are composed of alternating groups of four sixteenth notes and a quarter note. Each two-beat grouping of sixteenth notes and a quarter are marked with alternating dynamics of *p* and *f* every two beats. The first group of sixteenth notes is indicated to be played at the frog. It seems that the bowing pattern from subsection 3 is to be applied here as well. This way the student is to practice playing sixteenth notes *p* at the frog, using the full bow for the quarter notes, and playing *f* sixteenth notes at the tip. Ševčík's edition of the original music, to which these exercises pertain, calls for eighth notes to be played *f* near or at the tip. The last four measures of the "Analytical" step prepare the student for the shifting and dynamics required in measures 31-32 of Ševčík's edition of the original music.

Both Ševčík's *Analytical Studies and Exercises* works and Franke's "Architectural Practice" exercises are meant to ease the process of learning repertoire. Both resources directly target technical difficulties by breaking them down step by step. Repertoire-specific resources are meant to save practice time and serve as efficient sources for teachers and students alike.<sup>87</sup>

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<sup>87</sup> It is worth noting that more pedagogues wrote exercise books with a similar approach to that of Ševčík's and Franke's. The book *Basics* by Simon Fischer and the various Suzuki method books are good examples.

## **Chapter 3.**

### **Jerome Franke's pedagogical works**

Ševčík's work certainly had a significant influence on Franke's work and teaching. This chapter surveys Franke's surviving pedagogical works. In his "Architectural Practice" exercises, Franke found a fresh, concise, and approachable way of passing on Ševčík's tradition.<sup>88</sup> Both Ševčík's method and Franke's work give repertoire-specific practice exercises with minimal explanations. While Ševčík's *Analytical studies & Exercises* tackle an entire work measure by measure, Franke's exercises isolate the most challenging passages in a piece.

### **Definition, description, and reasoning for the Exercises**

Franke's "Architectural Practice" exercises teach students how to practice.<sup>89</sup> Dr. Samantha George explained that when one plays through Franke's "Architectural Practice" exercises, essentially one practices the piece really well. It's an efficient and approachable way to teach young students how to pull apart a piece and then put it back together.<sup>90</sup> Franke's "Architectural Practice" can be defined as a concise and step-by-step way of breaking down the technical difficulties in a musical work and putting it back together while keeping the work's musical integrity.

When Franke moved to Milwaukee he often worked with the Milwaukee Youth Symphony Orchestra. As he was conducting the violin sectionals he noticed that the students were struggling with similar challenging passages in the music. He would start writing out little exercises for them to practice in their sectionals. Franke would write out a lot of the bowings and

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<sup>88</sup> Samantha George interview.

<sup>89</sup> Samantha George interview.

<sup>90</sup> Samantha George interview.



fingerings for the Milwaukee Youth Symphony Orchestra, which is where the idea of writing down the exercises started.<sup>91</sup>

At the same time, Franke was teaching the same pieces for many years in his private lessons. He soon noticed that his students were struggling with the same passages. His lessons became more efficient when he had directions written out for his students. Some of the exercises included work on techniques such as staccato, harmonics, left-hand pizzicato, and ricochet. These “Architectural Practice” exercises were used as shorthand and written practice explanations that students could take home.<sup>92,93</sup> Franke realized that Ševčík’s work in the *Analytical Studies & Exercises books* was perhaps just a little bit too advanced and obscure to be used in his lessons.<sup>94</sup>

The “Architectural Practice” exercises for Lalo’s and Mendelssohn’s works mentioned previously are of the non-expository kind. The digitized version of Franke’s work are exercises, not a text teaching one how to play the violin step-by-step. However, Franke included short directions when necessary in order to help, guide, and serve as practice clues to achieve the best results in a minimal amount of time. Teachers can pick and choose passages that they might need their students to practice. The “Architectural Practice” exercises might not work for all students. Depending on the individual student’s struggles, needs, and practice habits, for some only a portions of the exercises might work while for others they might not work at all.<sup>95</sup>

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<sup>91</sup> Samantha George interview.

<sup>92</sup> Samantha George interview.

<sup>93</sup> Dr. George explained that there are technique books similar to Galamian’s *Contemporary Violin Technique* and Ševčík’s numerous *School of Violin Technique*, which are available for those who can expend multiple hours for daily practice and like thinking about specific techniques for both hands. Galamian and Ševčík’s approaches were extremely different from the modern day’s approach. Today’s students often prioritize other activities, resulting in practice time being very limited.

<sup>94</sup> Samantha George interview.

<sup>95</sup> Samantha George interview.

Jerome Franke's work includes two editions for each piece aimed at different levels of students. Franke used the International Music Company edition for Mendelssohn's and Lalo's works to which he added his own fingerings and bowings to create two separate editions titled "A" and "B". To accompany those editions, there are corresponding "Architectural Practice" exercises titled "A" and "B," as well.<sup>96</sup> The simplified "A" edition, with its corresponding exercises, is meant for the intermediate level students and those who need more help with executing the works. The "A" editions include changes to the original music, which include but are not limited to: omissions and changes of slurs, omissions of grace notes, omission of higher notes when octaves appear, and simplification of rhythms. The "Architectural Practice" exercises "A" option can be used as an extra step to break down the techniques and help the student get familiarized with the music. Once students master the "A" edition, they can proceed to the second more advanced edition titled "B". As mentioned earlier, the "B" edition of each work has a corresponding option of "Architectural Practice" exercises to go along with it.

The "Architectural Practice" exercises direct the student to practice the edition to which they correspond. The digitized version of the "Architectural Practice" exercises includes both "A" and "B" options on the same page, as in the original hand-written version. The fingerings and bowings on top of each line show "A," the less advanced option. The "B," more advanced option, is given below each line. It is worth noting that in some instances, the original music or written exercises do not allow for two options, therefore the fingerings and bowings above and below the line are the same. Additionally, some instances call for exercises for only one of the editions, therefore only one option is given and the other is left blank or omitted. The measure numbers in the "Architectural Practice" exercises are marked with the letter "M.," followed by

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<sup>96</sup> Samantha George interview.

numbers corresponding to measure numbers they address in the original work.<sup>97</sup> Those are not to be confused with the measure numbering system of the individual measures of the “Architectural Practice” exercises.

When one compares the original hand-written exercises with both editions “A” and “B,” one may find a few minor fingering discrepancies between the exercise options (“A” and “B”) and their corresponding editions. In some cases, the “discrepancies” may not be discrepancies at all, but possibly new problem-solving ideas Franke came up with as he was writing the exercises. For example, Franke sometimes invents new fingerings in the “Architectural Practice” exercises that do not match his fingerings in his editions, but solve an intonation or shifting challenge.

Franke left behind about 40 years’ worth of written teaching materials.<sup>98</sup> He dedicated a tremendous amount of time, thought, focus, and effort into the “Architectural Practice” exercises. Hope and Heaven Kim sensed Franke’s great desire to publish his “Architectural Practice” exercises. Franke’s desire to publish his work was evident to them as he made extensive use of them in his teaching. He also put great emphasis on assigning “Architectural Practice” exercises for practicing at home.<sup>99</sup>

### **List of Franke’s pedagogical works**

The list below is organized by the following categories: concertos, sonatas, concert pieces, and orchestral works. Within each category, the lists will appear in alphabetical order by the composer’s last name. Dr. George inherited Franke’s written teaching materials. The editions to violin repertoire Franke created are modified versions of his collection of existing commercial

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<sup>97</sup> Hope Kim, Heaven Kim, and Hyunsoon Joung interview.

<sup>98</sup> Samantha George interview.

<sup>99</sup> Kim, Hope, Heaven Kim, and Hyunsoon Joung interview.

editions. It is important to note that Franke wrote practice guides for numerous orchestral excerpts beyond those which are not included in the list below, but which are now believed lost.

While coaching sectionals for the youth orchestra, Franke would write out short exercises for the students to address challenges including specific shifts, high-position passages, and complicated rhythms. Franke did not keep the above described exercises in his notebooks and Dr. George does not have any of them. However, Dr. George estimated that Franke wrote exercises for over 100 orchestral works. While those specific exercises are not available, separate work was done on some of the standard orchestral works, included below. The list below is incomplete because of the limited size and scope of this project, and the ongoing research of the topic. It is important to note that Dr. George might possess more works than listed below.

### **Franke's editions and "Architectural Practice" exercises to concertos**

Accolay, Jean-Baptiste, Violin Concerto no. 1 in A minor, Op. 12.

Bach, Johann Sebastian, Violin Concerto in A minor, BWV 1041 (full work); Violin Concerto in G minor, BWV 1056R (full work); Concerto for Two Violins in D minor, BWV 1043 (full work).

Barber, Samuel, Violin Concerto, Op. 14 (full work).

Bruch, Max, Violin Concerto no. 1 in G major, Op. 26 (full work).

De Bériot, Charles-Auguste, Violin Concerto no. 9 in A minor, Op.104 (full work).

Glazunov, Alexander, Violin Concerto in A minor, Op. 82 (full work)

Kabalevsky, Dmitri, Violin Concerto in C major, Op.48 (movement I).

Lalo, Eduard, "Symphonie Espagnole" in D minor, Op. 21 (full work).

Mendelssohn, Felix, Violin Concerto in E minor, Op. 64 (full work).

Mozart, Wolfgang Amadeus, Violin Concertos: no. 3 in G major, "Strassburg," K. 216 (full work); no. 4 in D major, K. 218 (full work); no. 5 in A major, "Turkish", K. 219 (full work).

Paganini, Niccolò, Émile Sauret's Cadenza to Violin Concerto no. 1 in D major (practice guide to Sauret's cadenza).

Rieding, Oskar, Violin Concerto in D major, Op. 36 (movement I).

Seitz, Friedrich, Violin Concerto no. 3 in G minor, Op. 12 (movement I).

Sibelius, Jean, Violin Concerto in D minor, Op. 47 (full work).

Tchaikovsky, Pyotr Ilyich, Violin Concerto in D major, Op. 35 (full work).

Vivaldi, Antonio, Four Seasons Violin Concertos: no. 1 in E major, Op. 8, RV 269, "Spring" (full work), no. 2 in G minor, Op. 8, RV 315, "Summer" (full work), no. 3 in F major, Op. 8, RV 293, "Autumn" (full work); Violin Concerto in G minor, RV 317 (full work)

### **Franke's editions and "Architectural Practice" exercises to sonatas**

Bach, Johann Sebastian, Partita for Violin Solo no. 1 in B minor, BWV 1002 (Allemande), Partita for Violin Solo no. 2 in D minor, BWV 1004 (Sarabande); Sonata for Violin Solo no. 1 in G minor, BWV 1001 (Fugue, Adagio- practice guide and study score written out in 4/4 simplified rhythm)

Leclair, Jean-Marie, Violin Sonata No. 3 in D Major, Op. 9 (full work).

Prokofiev, Sergei, Sonata for Solo Violin in D major, Op. 115 (full work).

### **Franke's editions and "Architectural Practice" exercises to concert pieces**

Bazzini, Antonio, "Round of the Goblins," Op. 25.

Bloch, Ernest, "Nigun" from "Baal Shem Suite" for Violin and Orchestra, B. 47.

Chausson, Ernest, "Poeme" for Violin and Orchestra, Op. 25.

Edmund, Severn, "Polish Dance," Op. 82.

Kreisler, Fritz, "Caprice Viennoise," Op. 2; "Recitative and Scherzo," for Solo Violin Op. 6, "Praeludium and Allegro in the Style of Pugnani."

Paganini, Niccolo, 24 Caprices for Solo Violin, Op. 1: nos. 13 and 14.

Ravel, Maurice, "Tzigane" Concert Rhapsody for Violin and Orchestra.

Saint-Saëns, Camille, "Introduction and Rondo Capriccioso," Op. 28.

Sarasate, Pablo de, "Introduction and Tarantella," for Violin and Piano, Op. 43; "Carmen Concert Fantasy," for Violin and Orchestra, Op. 25; "Gypsy Airs," for Violin and Orchestra, Op. 20.

Telemann, George-Philipp, 12 Fantasias for Solo Violin, TWV 40:14-25.

Ten-Have, Willem, "Allegro Brillante," Op. 19.

Webern, Anton, Four Pieces for Violin and Piano, Op. 7.

Wieniawski, Henryk, "Scherzo Tarantelle," Op. 16; "Polonaise Brillante," no. 1, Op. 4.

**Franke's editions and "Architectural Practice" exercises to orchestral works**

Borodin, Alexander, "Polovtsian Dances" from Prince Igor Opera.

Dukas, Paul, "The Sorcerer's Apprentice."

Holst, Gustav, "Jupiter" from The Planets, Op. 32.

Ives, Charles, Variation on "America."

Milhaud, Darius, "Creation of the World," Op. 81.

Rimsky-Korsakov, Nikolai, "Scheherazade" Symphonic suite, Op. 35.

Saint-Saëns, Camille, "Danse Macabre," Op. 40.

Shostakovich, Dmitri, Symphony no. 5 in D minor, Op. 47 (full work).

Strauss, Richard, "Till Eulenspiegel," Op. 28.

Stravinsky, Igor, "Firebird Suite," (1919 version).

Tchaikovsky, Pyotr Ilyich, "Romeo and Juliet Overture- Fantasy."

## **Chapter 4.**

### **Discussion of Jerome Franke's Exercises**

This chapter provides explanations and analysis of Franke's "Architectural Practice" exercises. The examples included in this chapter provide explanations to Franke's short directions that might be confusing, partial, or require further clarification. The chapter is divided into two halves: A. Examples and analysis of Lalo's *Symphonie Espagnole* in D minor, Op. 21, and B. Examples and analysis of Mendelssohn's *Violin Concerto* in E minor, Op. 62. Each half includes select examples out of the digitized version of the "Architectural Practice" exercises pertaining to both hands. In these exercises Franke addresses passages that his students most often had difficulties executing. Though his exercises are written in a measure-by-measure approach, Franke did not address the source works in the same manner. Each exercise can be repeated as many times as necessary for the student to reach a performing level proficiency, before moving on. Once a violinist has mastered the "A" edition of a piece they can move on to the "B" edition with its own set of exercises.

### **Examples and Analysis of Lalo's *Symphonie Espagnole***

#### **Left Hand Exercises**

The following is an example of an exercise that addresses intonation and accuracy of shifting. The sequence of exercises below, Figure 1c, focuses on measures 5-6 of the violin solo part of Lalo's *Symphonie Espagnole*:



Figure 1a. Measures 1-6, Lalo, Franke edition "A."



Figure 1b. Measures 1-6, Lalo, Franke edition “B.”<sup>100</sup>

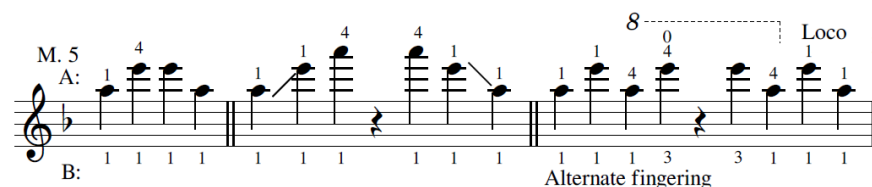


Figure 1c. Shifting and intonation exercises for mm. 5-6, Lalo, Franke.

The first measure of the sequence above teaches the violinist intonation of the first two notes. The “A” option has the violinist stay in third position and play the note E with the 4<sup>th</sup> finger. The stability and comfort of the left hand in third position helps the student tune the ascending fifth. The more advanced “B” option assumes a student who is prepared to learn this version; this preparation includes the ability to hear the fifth well. As with many of these exercises the student is instructed to practice the shifts both in ascending and descending directions since this helps one to better learn the distance of the shift. In the second measure of the above sequence the student is instructed to practice intonation of the next note that appears in the original music. The “A” option has the student practice the shift up a fifth and stay in seventh position to tune the next rising fourth, played with the fourth finger. The “B” option for this measure has the violinist shift on all the notes as will be done when playing the corresponding “B” edition. Both of Franke’s “A” and “B” editions along with the manuscript of the “Architectural Practice” exercises are included in the appendix.

<sup>100</sup> Please find the rest of the examples for the Lalo from both editions “A” and “B” in the attached appendix.



In the third measure, the “A” option offers simplified fingerings. Instead of having two consecutive shifts with the first finger the student has a chance to set the left hand after the first shift and prepare it for the next shift with the fourth finger. Option “A” allows for one shift with the first finger and one shift with the fourth finger. To make the task more manageable and easier to execute, the top note E is replaced with a harmonic. Option “B” has the student play the highest note E with the third finger. This allows the student to play the high E more expressively and with vibrato since the third finger is stronger than the fourth and the string is stopped rather than playing a harmonic. The instruction “alternate fingering” means that the student can alternate between the two options since both are fairly advanced and can be used interchangeably.

The sequence in figure 2 below, follows the sequence in figure 1 shown above. It addresses shifting and intonation in measures 7-8 of the original music:

The image shows two staves of musical notation for measures 7 and 8. The top staff is labeled 'M. 7' and the bottom staff is labeled 'A:'. The notation includes fingerings (e.g., 2, 4, 1, 4, 2, 2, 4, 2, 2, 4, 2, 4, 1, 1, 4, 1, 4) and performance instructions such as 'Shift down on 4', 'Shift up on 2', 'Hold', and 'V' (vibrato). The bottom staff is labeled 'B:' and shows an alternative fingering and performance approach for the same measures.

Figure 2. Shifting and intonation exercises for mm. 7-8, Lalo, Franke.

The above sequence of exercises target only the “B” edition. Since Franke chose to omit the “A” edition from the above sequence, the letter “A” is absent from the top of the staff. The main reason Franke chose to omit the “A” edition is because it calls for only one shift down in measure seven of the original music where the note E is played as a harmonic. The natural harmonic calls for almost no pressure on the string. As a result, the left hand remains relaxed and

ready to shift with ease. In the “A” edition the rest of the measure is to be played in first position, a fairly straightforward task.

The fingering suggestion in the “B” edition calls for two shifts that occur rather quickly. The first measure of this sequence directs the student to practice the first shift down. Franke instructs the student to learn the shifts while augmenting Lalo’s durations to equal quarter notes. He adds the instruction to specifically shift down using the fourth finger marked “shift down on 4” and up using the second finger marked “shift up on 2.” The second and fourth fingers are used as guides to find the destination notes. In the second measure of the above sequence, the student learns the coordination in the left hand necessary to execute the original music at a faster pace while adding the material that follows. The measure begins with the previously-learned shift and continues by breaking down the second shift into three steps. The first step teaches the student to set the E octave in first position, a strategy that will be repeated in the third step with respect to the C-sharp octave. The second step teaches the student the shift from first to third position. The third measure isolates the shift from first to third position using quicker rhythmic subdivisions with an intermediate guiding note G- sharp.

The fourth measure has the student play almost as written in the original music with one exception. At the end of the measure Franke wrote one eighth note, E, followed by two sixteenth notes. This step omits the intermediate guiding note G-sharp from the previous measure and prepares the student for a quick shift up, which is written in the original music as a grace note.

It is important to note that Franke made changes to the original music in his “A” edition. Specifically, Franke omitted the slurs in measure seven and the grace note in measure eight. These omissions simplify the technique and coordination called for in the original music.

Keeping as true as possible to the musical intention of the original composition, the simplifications aid a performer who can't play the real work yet.

The sequence below, Figures 3a and 3b, works on a passage in the original music between measures 120-124. Since Franke addressed these five measures in considerable length, I have chosen to break up the discussion of them by the elements they address. The first portion shown below, Figure 3a, works on large shifts up in measures 120-122 of the original. The second portion, Figure 3b, is composed of one measure that addresses chord and shifting coordination for measure 122 of the original music:

Figure 3a shows musical notation for measures 120 and 122. It consists of two staves, A and B. Staff A is labeled '1st Position' and shows a sequence of notes with fingerings: 2, 3, 1, 1, 3, 1, 1, 2, 4, 4, 2, 4, 4, 1. Staff B shows corresponding bass notes with fingerings: 2, IV, 1, 1, 1, I, 2, 4, 4, 2, 4, 4, 1. Annotations include 'M. 120', 'M. 122', and 'New finger shift' pointing to specific shifts in both staves.

Figure 3a. Shifting and intonation exercises for mm. 120-122, Lalo, Franke.

Figure 3b shows musical notation for measure 122. It consists of two staves, A and B. Staff A shows a sequence of notes with fingerings: 1, 2, 4, 4. Staff B shows corresponding bass notes with fingerings: 2, 4, 4, 1. The notation includes a large shift in measure 122.

Figure 3b. Chord and shifting coordination exercise for m. 122, Lalo, Franke.

The “B” option in the first measure above works on two consecutive shifts between B-flat and F as well as B-flat to F-sharp. These two shifts occur in Franke’s “B” edition of the original music in measure 121. As with most of the “Architectural Practice” exercises the rhythms are simplified to facilitate ease of practice. In the first measure of the above sequence the “A” option

instructs the student to remain in first position for the B-flat and practice the intonation for distinction between the F-natural and F-sharp. The “B” option has the student shift up from the B-flat to the F-natural starting with the second finger and ending with the third. In order to shorten the first shift down the B-flat is marked with the first finger. Though a younger player’s intonation might be less secure in second position, the shorter shift aids the student with the intonation of the B-flat. The second shift up, which requires traveling a half step higher, has the student play the F-sharp with the third finger. In his “B” edition it remains unclear if Franke gives two fingering options for the F-sharp which are second and third fingers. Nonetheless, the corresponding “B” option in the “Architectural Practice” exercises has the student practicing the F-sharp only using the third finger.

The next five measures of the above sequence address the accuracy of the shift and intonation in measure 122 of the original music. The original music calls for a four-note chord preceding the shift:



Figure 3d. Measure 122, Lalo, Franke edition “A.”



Figure 3e. Measure 122, Lalo, Franke edition “B.”

In order to simplify practicing measure 122, the shift is isolated at first. The second measure of the above sequence has the student play the notes an octave lower than the original music to facilitate ease of tuning. The intermediary guiding B-flat notes, which will aid the shift at the higher octave, are included in the second measure. The third measure has the student play the same notes as in the second measure, this time an octave higher, as written in the original music. The B-flat is played with the fourth finger so that the shift is done using the fourth finger. The shift is then sped up in the fourth measure by making the intermediary note B-flat a grace note and introducing rhythmic subdivisions from the original music. The next two measures have the student play the notes on which the shift occurs with the original rhythm omitting all intermediate steps. Once again the student is to play the material at a lower octave to tune the ear, followed by the octave in the original music. In the fourth measure shown in figure 3a Franke used the term “‘new’ finger shift”. This instructs the student to shift up with the finger that will be used at the destination of the shift, in this instance the fourth finger.

The second portion of the sequence above, Figure 3b, introduces the chord element while connecting it to the previously learned shift. This measure incorporates coordination elements of the right and left hands in quick succession. While combining the two elements Franke breaks down the chord into an eighth note for the lower two notes and a dotted eighth for the upper two. In order to teach the student continuity of motion and not have the student play an arbitrary rhythm, Franke adds rests at the beginning of the measure and puts a rhythm into practicing the chord. As the one practices this measure one can incrementally speed it up to achieve a quicker execution of the chord.

The sequence below addresses intonation of the descending passage in measures 122-123 of the original music:

Figure 3c. Harmonic minor scale intonation exercises for mm. 122-123, Lalo, Franke.

The first measure of the above sequence teaches the student to tune the ear to the harmonic G minor scale upon which the passage in the original music is based. Both options “A” and “B” have the student play a two-octave scale in first position to facilitate ease of tuning. In the second measure the “A” option isolates the second octave of the scale played in third position without any shifts. Franke marks to start the scale on the D string with a “III” and continue the second half of the scale on the A string. Avoiding shifts allows for the hand to remain secure in place while preparing the student for the major part of the passage in the original music to be played in third position. The “B” option assumes the student can hear the augmented second between E-flat and F-sharp well enough to play the scale an octave higher. The “B” option still avoids shifts in the above described step to keep the left hand in place and intonation secure. The third measure slows down the succession of shifting and descending notes by augmenting the rhythmic subdivision of the original music to equal quarter notes. The first shift in the third measure has been learned in the previous sequence of exercises shown above. The marking of the half-step descent from the high G to the F-sharp aids the student in minimizing mistakes. The fourth measure connects the first four notes of the descent to its continuation into third position. The shift down to third position from the note D to C is done using the guiding note method seen

previously, this time via the note A. In the above described instance the guiding note serves not just to guide the shift but also helps orient the left hand in third position. The finger has to stay in place since it will be used soon after.

The two-measure sequence in Figure 3d is a direct progression from the sequence shown above. The following sequence addresses coordination between the two hands in measure 122 of the original music:

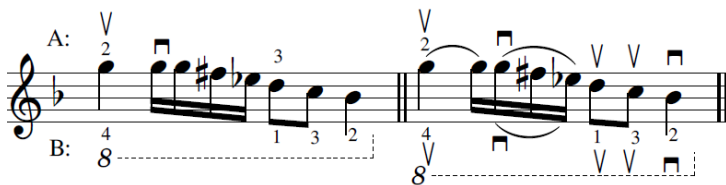


Figure 3d. Rhythm and coordination exercises for m. 122, Lalo, Franke.

The above sequence adds the rhythmic subdivision of the original music and aids in learning the coordination between the two hands. In the first measure both options “A” and “B” avoid all the slurs written in the original music. The “A” option instructs the student to play the material an octave lower in order to isolate the rhythmic aspect and avoid intonation issues. The slur that occurs between the quarter-note G and the sixteenth-note that follows can be difficult for students to execute accurately as it distorts the clarity of the beats. The “B” option assumes the student is advanced enough to play an octave higher and adds the rhythmic aspect to the left hand shift learned previously. The second measure keeps the “A” option in first position adding the bowings from the original music while the “B” option keeps the student playing at the higher octave. It remains unclear as to why Franke chose to include the slurs in the second measure for the “A” option since they are omitted from the corresponding “A” edition he created. One may

conclude that Franke wanted the less advanced students to prepare for the original bowings for a later attempt at the piece while still learning them at a lower octave.

The exercise below connects the end of measure 124 as the passage continues into the downbeat of measure 125 in the original music:



Figure 3e. Left and right hand coordination exercise for mm. 124-125, Lalo, Franke.

The measure above addresses the continuation of the passage which starts in measure 122 and ends in measure 128. The “A” option includes a simplified and more manageable bowing version. The same fingerings are assigned for both “A” and “B” options since the original music does not allow for alternative fingerings. In addition, a similar step seen earlier of breaking up the chord using rhythmic augmentation is used at the end of this one-measure exercise. The bowings for the “B” option are unedited from the original music and are included in this exercise. Inclusion of the bowings in the above exercise allow the student to practice the coordination by repeating the action as necessary.

The next sequence of exercises addresses intonation and shifting accuracy in a scalar and arpeggio passage. Since this is a rather lengthy sequence it is broken up into three portions here for clarity. The sequence below isolates the portion of the passage in measures 154-159 of the original music:



M. 154  
 A: A flat minor  
 B: A flat minor

Figure 4a. Intonation exercise for mm. 154-159, Lalo, Franke.

The above measure instructs the student to play a two-octave ascending A flat melodic minor scale. The above scale serves as the foundation for the passage in the original music. The above exercise eases the process of learning the intonation for A flat melodic minor scale since no shifts are instructed. The above exercise can be played in first position.

The second portion of the above sequence, shown below in Figure 4b, isolates the intonation for the A flat minor arpeggio:

Figure 4b. Arpeggio intonation exercises for mm. 154-159, Lalo, Franke.

In the first measure above<sup>101</sup> Franke instructs the student to play through the A flat four-octave arpeggio in its root position for ease of tuning. Franke makes sure to instruct both “A”

<sup>101</sup> The content of Figure 4b was copied directly from Franke’s manuscript. The author did not modify or add any string designations.

and “B” options to shift on specific strings and use specific fingerings as preparation for the passage in his corresponding editions of the original music. The first measure keeps the bowings separate to avoid any complexities. In the second measure the repeated shift in the passage (an interval of a fourth) is isolated. The “A” option has the student play it in first position while the “B” option assumes the student can hear the interval well and learn the shift with the first finger. In the third measure the “A” option has the student learn the shift an octave higher than the previous measure while the “B” option goes up two octaves. The second and third measures help the student learn accuracy of intonation in the shifts by augmenting the rhythmic subdivision to quarter notes from the originally composed triplets. Taking a step forward from the preceding exercise, Franke adds slurs in the second and third measures of the above sequence. The fourth measure speeds up the slurred shifts via diminution of rhythmic subdivision to eighth-notes while adding the next note of the passage, C-flat. It is important to note that the grouped eighth notes are not marked as triplets, which would indicate a quicker pace than equal eighth notes. The fifth measure has the “A” option repeat the pattern an octave higher while the “B” option goes up two octaves. Both “A” and “B” options use the same fingerings in the fourth and fifth measures of the above sequence. The sixth measure prepares the student for the second inversion pattern of the ascending arpeggio to be played in the original music. Franke elongated the first E-flat causing the beats of the pattern to feel as if one is playing the arpeggio in root position. This step helps facilitate ease of practice. The top note, E-flat, is introduced in the sixth measure as preparation for playing the original music. This measure is aimed at both options “A” and “B” and adds the last shift from the passage in the original music between the E-flat and A-flat on the E string.

The last portion of the ten-measure sequence isolates the intonation in measures 156-157:

Figure 4c. Intonation exercises for mm. 153, 156-158, Lalo, Franke.

The first measure of the above has the student practice intonation of the half step between the B-flat and the C-flat occurring numerous times in the span of the entire passage in different octaves. Franke made sure to notate that half step to aid the student. The second half of the first measure incorporates shifting learned in the previous few exercises. The second measure prepares the student for the portion of the passage between measures 157-158. The second measure starts with the previously learned shift using the first finger and has the student stay in fourth position to follow the descent of the arpeggio into the G string (marked IV). The third measure shown in Figure 4c has the student practice a slightly altered version of Lalo's original passage between measures 153-154, using the same method seen in previous exercises.

The next sequence addresses the sixteenth-note passage at the end of the first movement between measures 262-270 of the original music. The analysis here is broken into three parts for clarity. The following example in Figure 5a is the first part of the sequence:

Figure 5a. Intonation and shifting exercises for mm. 262-263, Lalo, Franke.

The first part of the sequence above addresses measures 262-263 of the original music. The first measure isolates two shifts. The first shift up between the notes A and D happens at the end of measure 262 of the original music. The student is instructed to shift up and learn the stretch required between the first and second fingers. Though only instructed in the next measure of the sequence, it is implied that the student should keep the first finger down in order to secure the intonation of the note D. Following is a shift down using the guiding note F. The note F is not only a guiding note but will also be played soon after the shift. This way using the note F as a guiding note for the shift serves a double purpose while keeping it down, securing its intonation. The second measure in Figure 5a includes the first shift and stretch learned in the first measure while instructing the student to hold the first finger firmly in place. It also adds the note A at the top of the passage from measure 262 of the original music, which adds an additional stretch. Repeating the two higher notes of the passage while holding the first finger down teaches students not only the stretch between the fingers but also allows them to find the angle of the left hand necessary to execute the notes in tune. The third measure in Figure 5a instructs the student to practice the entire ascending part of the passage in the form of an arpeggio. The fingerings used in the third measure above are the ones to be used in both of Franke's editions "A" and "B." In this measure Franke avoids all but the most helpful repetitions of notes. The only repeated note in the third measure, D, occurs twice. The repeated D in first position is in place to help the student learn the intonation and coordination of playing the same note once with the fourth finger followed by an open string. The repeated D in sixth position is there to aid the student with intonation. The repetition allows the left hand to settle in the sixth position before having to stretch for the two last notes F and A. The last measure in the above sequence instructs the student to practice the descending part of the passage in measures 263-264 of the original music.

The first half of the above measure includes elements learned in the previous three measures while adding the rest of the notes from the original passage. The fingerings in both options “A” and “B” correlate to those used in their respective editions.

The exercise in Figure 5b isolates the shifting technique in m. 264 of the original music:

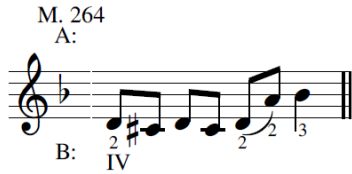


Figure 5b. Shifting exercise for mm. 264, Lalo, Franke.

The above exercise addresses only the “B” edition. The fingerings in the “A” edition keep the student in the third position to help secure intonation of the note B-flat which repeats a measure later. Since there is no shift involved in the “A” edition it is excluded from the above exercise. The full measure is marked to be played on the G string as indicated in the “B” edition. The repetition of the half step between the notes D and C-sharp is slowed down from sixteenth notes to eighth notes. Following is the shift up between the notes D and B-flat. The shift should be executed using the second finger with a guiding note of A.

The next sequence of exercises in Figure 5c, addresses the portion of the passage in the original music between measure 266 and the end of the movement:

M. 266-270

A:  
B:

A:  
B:

A:  
B:

Figure 5c. Intonation and shifting exercises for mm. 266-270, Lalo, Franke.

The first two measures of the above sequence cover the material in measure 266-267 and 269 of the original music. Using the same method of rhythmic augmentation seen in earlier exercises Franke slows the subdivisions down and marks the fingerings for each option corresponding to their respective editions, “A” and “B.” The fingerings of the “A” option keep the student in first position while the “B” option has the student practice the shift directly to third position via an open string. The second measure addresses the intonation in the second half of measure 267 of the original music. Although the “A” edition this is to be played in first position with the exception of the last note of the measure, here Franke has the student practice entirely in third position, possibly in preparation for a future attempt at the “B” edition. Another plausible reason the “A” option calls for third position is to avoid the string crossing and concentrate only on tuning the notes. The “B” option isolates the intonation at the higher octave in measure 269 of the original music. The fourth measure in Figure 5c works on connecting the material from measure 267 to 268. The notes D and C-sharp are added to the previous intonation exercise at the lower octave. The “A” option keeps the student in third position playing the G-sharp with the fourth finger on the A string. Staying in third position eases the intonation of the octave leap.

Option “B” has the student shift up to the note D, one octave higher. To help practice the shift at a slower pace the octave leap is written as quarter notes. The fifth measure addresses the material in measures 269-270 of the original music. The “A” option instructs the student to practice the shift to the third position and includes the preceding notes. The “B” option, practiced an octave higher, instructs the student to practice the shift between the notes D and F followed by the two small stretches that call for using the first, second and fourth fingers, F-A-D. To facilitate ease of practice of the stretches the two last notes are slowed down to quarter notes. The last two measures exclude the “A” option and focus mainly on further practice of the stretches in the “B” option. The shift and notes practiced earlier are incorporated in the penultimate measure of the sequence. The instruction to hold the first finger firm in place throughout the measure is meant to allow for the first finger to serve as the anchoring point for the stretches. The first stretch is practiced followed by keeping the second finger down firmly in place along with the first finger. The stretches between the second and fourth fingers are practiced next, while both the first and second fingers are held in place. The last measure addresses the quicker succession of both stretches learned previously.

### Right Hand Exercises

The sequence in Figure 6 is a string crossing exercise between four strings. It pertains to the technique called for in measure 139 of the original music:

Figure 6. String crossing exercises for m. 139, Lalo, Franke.

In the first measure both options “A” and “B” are marked with staccato and accents. The short staccato stroke and decay in sound after the accents create pauses between the string crossings, allowing for a slower and more intentional practice of the technique. In addition, the original sixteenth notes are slowed down and practiced as eighth notes. Option “A” is marked with separate bowings, staccato, and accents, preparing the student for the “A” edition. Option “B” is marked with a slur in addition to the above-mentioned articulations. As a result, the string crossings occur in the same direction of the bow with significant separation. The second measure pertains only to the “B” option. With each subsequent repetition, Franke instructs placing an accent on a different sixteenth note. This step teaches the student to slur the string crossings evenly. The third measure addresses only the “A” option. In addition to a quicker rhythmic subdivision, a few notes that follow in the original music are added to the previously learned bowing pattern. The added notes follow the same bowing pattern without the triplets, allowing the student to learn one skill at a time. The fourth measure addresses both the “A” and “B” options. This measure combines the previously learned bowing patterns while incorporating the original music.

The sequence below pertains to the “B” option only. The exercises address the technique required for measure 140 of the original music:



Figure 7. Down bow retaking exercise for m. 140, Lalo, Franke.

The goal of the above exercises is to achieve quick succession of down bow retakes while coordinating one of them with a shift. The “B” edition of the piece calls for four eighth notes



followed by a quarter note, all played with down bow retakes. By doubling each note the action in the left hand is slowed down and allows for more repetitions of the coordination between the two hands. In addition, the multiple repetitions of the down bow retake help practice a smaller and quicker action. In the second and third measures of the above sequence Franke does not indicate to play any faster as he adds note repetitions. However, it is reasonable to assume one can attempt speeding up the action in the right hand as repetitions are added. The “A” option is excluded from the above sequence since the “A” edition is marked with separate bows and in first position, therefore it does not call for the same technique.

The sequence below isolates shifting, retaking, and rhythm in measures 149-150 of the original music:

Figure 8. Shifting, bowing, and rhythm exercises for mm. 149-150, Lalo, Franke.

The first measure above addresses both the “A” and “B” options. The student is directed to learn the shift using the second finger on the G string. The next five measures address only the “B” option. The second measure isolates the coordination between the shift in the left hand and retake across four strings in the right hand. The note G in parentheses serves as a guiding note for the shift and should be placed but not played with the bow. Placing the guiding note but not playing it is an intermediary step allowing the student to learn the coordination of shifting on the G string while the right hand executes the string crossing motion. The third measure omits the guiding note and adds in bowings from Franke’s “B” edition of the piece. The note G in the

fourth measure is marked down bow to reiterate it and aid in rhythmic accuracy, but it is not slurred in this measure. Additionally, the triplets are played with separate bowings as another shift down with the fourth finger is practiced. The fifth and sixth measures have the student play the music as printed in the original music (with the exception of the last note E-flat) combining all the techniques. In the sixth measure Franke adds one more bow technique of uneven distribution. The last note in the fifth measure is tied across the barline which gets the student to the tip of the bow. The first two notes of the second triplet in the sixth measure are tied while the third note is separated. Slurring the first two notes while keeping the third separated, causes uneven bow distribution which helps the student practice traveling back towards the frog. The bowing addition to the sixth measure in Figure 8 prepares the student for Franke's "B" edition.

Franke excluded the "A" option from the second through the sixth measures of the sequence in Figure 8 since both the bowings and fingerings are simplified in the "A" edition. To further aid the student to execute the shift in measures 145 and 149 of his "A" edition, Franke added an eighth note on the G string. Whether the added notes are taken literally and played, or just read as a clue to aid the shift, they are helpful to the student. The addition of an eighth note in measures 145 and 149 aids with the accuracy of intonation and simplifies the coordination between the two hands. If the added eighth notes are played they eliminate the additional bow retaking technique in the above-mentioned measures of the original music. The triplets in the "A" edition of the piece are played all separate to ease rhythmic accuracy.

The sequence of exercises in Figure 9 addresses bowings and rhythms in measure 238 of the original music:



Figure 9. Bowings and rhythm exercises for m. 238, Lalo, Franke.

The above sequence uses bowing techniques to aid in learning the rhythmic accuracy of the quintuplet on the second beat in measure 238 of the original music. It also teaches the coordination of the bowing called for in the measure mentioned above. The first two measures of the sequence above call for equal eighth notes to be played with separate bows. It includes the note F sharp on the third beat of the original music. The “A” option avoids the added technique of shifting which creates further coordination difficulties. The “B” option is marked with one shift up on the G string. Since no indication to shift down was provided by Franke, one can assume to shift on the B-natural in the second measure. The third and fourth measures above guide the practice of rhythmic accuracy by grouping the quintuplet in the original music in two different ways. While all the notes in a quintuplet are of equal length it can be taught as a “two plus three” pattern. The third measure above groups two notes in a bow. The “A” option is fairly simple, grouping two eighth notes in the same beat with slurs. The “B” option creates a pattern where the second slurred note falls on the beat. The fourth measure slurs the eighth notes in threes. In both the “A” and “B” options the notes are not marked as triplets, keeping them at the same speed as when they were divided into groups of two.

The sequence in Figure 10 works on chord technique and the coordination between the two hands. It pertains to measure 143-144 in the original music:

Figure 10. Bow technique and coordination exercises mm. 143-144, Lalo, Franke.

Both measures above pertain to the “A” and “B” options. The first two beats in the first measure divide the chord in two. The bottom and upper two notes are played as a double stop using separate bows. Playing with separate bows allows for more time to prepare the fingers in the left hand. The third beat consists of sixteenth notes meant to teach a quick shifting action to third position using the first finger. With its sixteenth notes, the third beat teaches a quicker breaking of the chord as well. The third beat serves two further purposes. The third beat of the first measure above addresses mainly the “A” option as it spells the chord which has been modified from the original music in Franke’s “A” edition. Changing the note F to the note D in the above-mentioned chord simplifies the action in the left hand. Meanwhile, it serves as an intermediary step to prepare the chord on the fourth beat which addresses only the “B” option. While the fourth beat addresses both “A” and “B” options, it serves as practice for the “A” option preparing the student for a future attempt at the “B” edition of the work. The note E-flat on the fifth beat teaches the second finger to “hop” from the note B natural on the E string as preparation for the chord on the next beat. The chord on the sixth beat is practiced in a similar fashion to the first two beats of the exercise.

In the original music every chord is preceded by a single quarter note. The second measure above resembles a version of the music close to the original one. It seems to pertain mostly to the “B” option since Franke modified the original four-note chords in his “A” edition to include three-note chords in measures 143-144. However, the “A” option prepares the student for the quick action of playing the three-note chord preceding the quarter note. The connection between the two elements described above are practiced via the grace notes preceding the chord in the second measure above. This measure is preparing the student for the connection between the single note and the four-note chords in the “B” edition of the piece as well. The bass note of the chord is treated as a grace note to teach quick breaking action of the chord in the right hand.

The fifth beat includes the instruction “set fingers.” It is meant for the student to prepare the chord with the left hand without playing with the bow. The preparation of the left hand is imitating the action required of the left hand in the original music where an eighth rest is marked. It teaches to set the notes first with the left hand and play with the bow second. The placement of the finger preparations in the fifth and eighth beats of the second measure above correlate to the placement of eighth rests in the original music. The ninth and tenth beats above mirror the chord learning pattern from earlier in the exercise.

## **Examples and analysis of Mendelssohn Violin Concerto in E minor**

### **Left Hand Exercises**

The sequence of exercises below, Figure 11c, addresses accuracy of intonation in shifting and a fourth finger extension in measures 2-5 of the original music of Mendelssohn’s Violin Concerto in E minor:



Figure 11a. Measures 1-6, Mendelssohn, Franke Edition “A.”



Figure 11b. Measures. 1-6, Mendelssohn, Franke edition “B.”<sup>102</sup>

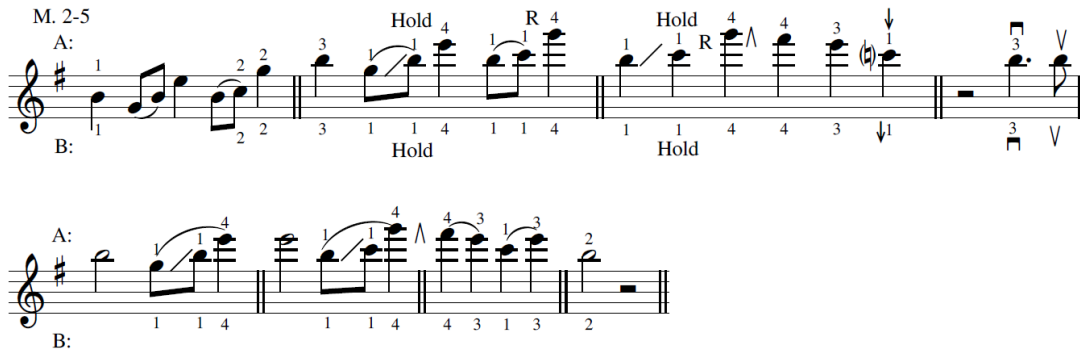


Figure 11c. Shifting exercises for mm. 2-5, Mendelssohn, Franke.

The first measure of the above sequence, figure 11c, outlines the second inversion of the E minor chord upon which the melody is based. All the notes from the original music are included with rhythmic alterations where the guiding eighth notes B and C are added. The intermediate notes in the first measure become the guiding notes for the shifts in the second measure. The main purpose of the first measure is to tune the ear. Therefore, the left hand is kept in first position, avoiding shifts. The second measure above has the student play the same material from the first measure, but this time in the same octave as in the original music. The

<sup>102</sup> Please see the rest of the examples for Mendelssohn from both editions “A” and “B” in the attached appendix.

guiding notes B and C help the student learn the two shifts. Franke makes sure to mark the importance of keeping the first finger down throughout the measure. The first finger is used for both shifts to help anchor and orient the left hand in the fourth and fifth positions, as well as secure the intonation of repeated notes.

Keeping the finger down in the fifth position is especially important in order to execute the extension up to the note G in tune. Franke refers to the extension with the word “reach” and notates it with the letter “R”. The guiding note C, prepares the student for the original music where the note is played soon after the top note G. As seen in the third measure, the note C comes back at the end of the measure shortly after the stretch up and descent. Halfway through the third measure, there is a marker indicating the half-step between G and F-sharp both played with the fourth finger.

The last five measures combine all the techniques mentioned above. These five measures also add in the bowing pattern as it appears in the “A” edition of the original music. The only exceptions are the guiding notes B and C where shifts occur and the rhythmic subdivisions aid those shifts. The bowings in Franke’s “B” edition differ from those in the last five measures of the sequence above. However, the last five measures serve as rhythmic accuracy practice for those preparing to play the “B” edition.

The sequence below in Figure 12 addresses the intonation, shifting, and coordination required to execute the passage in measures 37-40 of the original music:

A: M. 37-39  
 B: 4 2 1 1 3 4 1 1 2 0

Use 1-1 guide note only for "B" fingering

M. 39-40  
 A:  
 B:

Figure 12. Intonation, shifting, and coordination exercises for mm. 37-40, Mendelssohn, Franke.

The rhythms in the first three measures in Figure 12 are altered from the original music and facilitate ease of intonation practice for both option “A” and “B”. Franke left out the rhythms from the original music but kept all the notes that make up the passage. Rhythmic simplification allows the student to learn the distance between the fingers for the thirds and half steps. Franke made sure to mark every adjacent half step for ease of practice. The up arrows above select pitches in the first three measures of the example above serve as clues for the student to make sure the pitches are not flat. The “A” edition is marked with first position fingerings, therefore, the “A” option guides the student to practice intonation of the passage in first position. The “B” edition is marked with shifts using the first finger on the G string. This is why the guiding notes are only for the “B” option, as indicated by Franke with “use 1-1 guide note for B fingering only.” The guiding notes for the shifts are notated as grace notes in preparation for eventual



performance of Franke's "B" edition to Mendelssohn's concerto. The fourth through the ninth measures address only the "B" option. The repeated notes omitted from the previous measures of the sequence are added in. The shifts are slowed down and played as quarter notes. Franke made sure to leave the markings of adjacent half steps as extra aid. It is important to note that the slurred eighth notes are not marked as triplets, slowing them down. The eighth and ninth measures address the coordination of the shift and intonation in the left hand from the G string to the E string with the string crossing in the right hand. In both measures eight and nine, playing the high G on the A string would be simpler however, Franke chose the E string for brilliance. The tenth measure addresses the "B" option only once again. In this measure the succession of bowings are added to the technique of the left hand learned in previous exercises of the sequence above. The bowings make for a quicker succession of action from both hands than is called for in the original passage. The shifting and string crossing techniques learned in the eighth and ninth measures of the above sequence is excluded from the tenth measure. The eleventh through the sixteenth measures of the above sequence isolate the large one-octave leap on the E string in measures 39-40 of the original music. In both of Franke's "A" and "B" editions, this leap is done during an open string and taught here as a shift up and down on the E string. The eleventh measure has the student play both notes involved in the shift with the guiding note F-sharp an octave lower to facilitate ease of tuning. The twelfth measure is marked on the E string and has the student practice the shift playing the same notes, transposed up an octave, from the previous measure. The thirteenth measure treats the guiding note as a grace note. The next measure eliminates the guiding note altogether and the student is to play the shift using one bow. The shift is practiced both directions, up and down separated by a quarter rest. The rest gives the student time to reset the hand and mind for the repeated large leap. In the penultimate measure of the

above sequence the leap is separated by a long rest mirroring the technique called for in the original music where the shift occurs while an open string is played. The last measure includes an excerpt of the original music isolating the shift.

The sequence of exercises in Figure 13 addresses the octaves and shifts in measures 41-47 of the original music:

M. 41

A: 0 2 4 1

B: 0 2 4 1

A: 1 3 0

B: 2 2 4 2 4 2

Hold 2 Hold 1

A: 2 1 4 2 4 2

B: 2 2 4 2 4 2

Hold

A: 4 1 1 4 1 1 4 1 1 4 1 1

B: 2 1 4 2 4 2 4 2 4 2 4 2

4 4 4 4 4 4 4 4 4 4 4 4

A: Play slow and fast

B: Play slow and fast

II III II III

Simile

Figure 13. Octaves and shifting exercises for mm. 41-47, Mendelssohn, Franke.

The first four measures of the above sequence address the intonation of the A-sharp diminished seventh chord in the original music. The first four measures are marked in first position to avoid technical difficulties and concentrate on intonation. Franke aided students to understand the quality of the chord as he replaced the A-sharps with B-flats. In addition, thinking

about the A-sharps as B-flats makes sure those notes are not played too sharp and keeps the intervals narrow. The fifth measure works on tuning each note of the first two octaves individually. The second half of the fifth measure addresses the coordination of the first two octaves in the passage of the original music. Two fingers have to come down at the same time which differs from the shifting that happens in the rest of the passage. The sequence between the sixth and thirteenth measures above teaches the student to tune the lower note of the octave first and rely on it to tune the upper note. A broken octave is played first as two eighth notes followed by a quarter note double stop octave. A repetition of the lower note proceeds and teaches the student to keep the finger down and rely on it for the shift that comes next (with the exception of the first two octaves where a shift does not occur). Additionally, the indication “hold” above the two eighth notes in the fifth measure is a clue for the student to proceed in a similar way throughout the exercise since there is no need to move the fingers once the intonation of the notes is fixed. Franke made sure to indicate the correct string the notes should be played on following the indications in the original music. The last five measures combine both the octave and shifting techniques learned in previous measures of the above sequence. The ascending passage of ten consecutive octaves in the original music is broken into groups of three. The student is instructed to play the last five measures of the exercise, first slowly and then fast since the original music requires a moderately quick action in the left hand. The student is also instructed to apply the partially written out sequence to the rest of the note in the passage of the original music.

The sequence of exercises in Figure 14 addresses left hand double stops and shifting technique for the passage in measures 97-104 of the original music:

M. 97

Apply the opposite pattern below to the passage

Figure 14. Double stops and shifting exercises for mm. 97-104, Mendelssohn, Franke.

The first six measures above break the double stops into two separate eighth notes. It addresses the portion of the passage in the original music between measures 97-99 and 101-103. Playing each note separately at the start, while holding the fingers down, helps tune and hear each note individually. In addition, the exercise starts upbow to practice the bowing pattern of the original music. Following each group of two slurred eighth notes the student is instructed to play those notes as double stops. The up arrows above select notes serve as clues to help with intonation as those notes tend to be played flat (an indication used by Franke in previous

exercises). In the sixth measure Franke instructs the student to hold the second finger down and have it serve as an anchoring finger to help tune the upcoming tritone. Keeping the second finger down also helps feel the half-step-like distance between the first and second fingers placed on adjacent strings. The seventh measure of the above sequence serves as a shorthand instruction to apply the opposite pattern of the preceding six measures to the same passage of the original music; only the first two harmonic thirds are shown. The eighth through eleventh measures instruct the student to practice the succession of double stops avoiding the triplets from the original music. Avoiding the complexity of the bow pattern that the triplets cause allows the student to focus on intonation and shifting between the double stops. Halfway through the tenth measure Franke indicates the half step between the two double stops to aid and caution the student. Measures twelve through fourteen work on the remainder of the passage between measures 100-101 and 104-105 of the original music. In order to teach the continuity of action in the left hand throughout the passage the last two notes from the previous two measures of the sequence are repeated. The thirteenth measure isolates the two shifts to be done using the first and second fingers. Franke marked the minor sixth in the fourteenth measure similar to the way he marked half steps. Marking the minor sixth serves as extra help and a clue to orient the fingers on two adjacent strings close to each other; it helps the student think of the distance between the fingers as a half step. The last two measures above address the shift down which occurs in measure 101 of the original music. The penultimate measure instructs the student to shift down to the second finger and tune the interval in first position as was done at the beginning of the above sequence. The last measure has the student play the four double stops in succession. It is worth noting that Franke may have given an odd fingering suggestion. In both of his editions “A” and “B” the double stop on the fourth beat of measure 97 is to be played using the first and

third fingers. In figure 14 the second eighth note, E-natural, is marked with a fourth finger as a second option. The reason for that remains unclear.

The following sequence, Figure 15, addresses the left hand technique for the chords in the *bariolage* passage from the cadenza. Additionally, it addresses the chords and the shift that occur between measures 109-112 in the passage that follows in the original music:

Figure 15. Chord and intonation exercises for the *bariolage* passage (cadenza) and again in the *spiccato* passage in mm. 109-112, Mendelssohn, Franke.

The first four measures above address the three-note chords at the beginning of the passage in the original music. The exercises teach the student to build the chords in the left hand by holding down fingers to help secure intonation. As with previous exercises Franke marks up arrows and half steps to aid intonation practice. Measures five through eight in the sequence

above include fingerings that do not appear in either edition “A” or “B”. The reason for the fingering discrepancy remains unclear. However, one can derive that they serve as an alternative option.

The majority of the chords in the passage of the original music are taught as, in the sequence shown in Figure 15 as double stops. The exceptions in the sequence above appear in the first four measures, the ninth and tenth measures, as well as the penultimate one. The first four measures aid in coordination of the left hand. A simplified fingering is used where notes that could be played on the G string are replaced by an open D string. The ninth measure addresses coordination of the left hand where an open string is replacing a fingered note. The tenth measure teaches the student intonation of the fifth occurring in the bottom two notes of the chord. Although there is no indication to “hold” the fifth down it can be derived from previous exercises. The penultimate measure addresses the shift that occurs between the second and fifth positions using the first finger on the G string. Once arrived in fifth position, the student is instructed to hold the first finger in order to serve as an anchoring point and tune the rest of the chord.

It is worth noting that there is a slight discrepancy between the fourteenth and fifteenth measures of the above sequence as compared to the succession of chords in the original music. Intentionally or unintentionally, Franke skipped two chord changes, but the reason remains unclear. For further clarification, in the various measures where numbers appear next to the word “hold,” they refer to the fingers that need to be held down for security of intonation.

## Right Hand Exercises

The sequence of exercises below, Figure 16, addresses the bowing pattern called for between measures 44-46 of the original music:

Bowing Patterns  
(for M. 44-47)

Apply the exercises  
in the next six measures  
to the full passage

Figure 16. Bowing pattern and coordination exercises for mm. 44-46, Mendelssohn, Franke.

This sequence addresses in three distinct parts the technique required for the passage in the original music. The sequence, which retains the pattern of bowings from the original music, is kept regardless of the lengths of notes. The first part, measures one through nine, addresses the right hand alone and suggests practicing different variations of rhythmic subdivisions while playing open strings. The rhythmic subdivisions create variations to the speeds of the bow and string crossings. The student can repeat each of the first nine measures as many times as necessary in order to achieve performance level proficiency. Franke wrote open strings in this part of the sequence to allow the student to learn the movement and coordination of the right hand while crossing strings. The second part of the sequence, measures one through twelve, keeps the focus on the right hand by introducing two new complexities: quicker and equal



rhythmic subdivision of three successive eighth notes, and accents on a different note in each subsequent measure. Practicing with accents on various notes of the three-note groupings will aid the consistency of speed and tone in string crossings when the pattern in the original music will be executed. The third part, measures thirteen through eighteen, slow the speed of the string crossings as was done in the first nine measures of the sequence, while adding the notes from the original music. The third step also teaches the student the coordination of the action required between the two hands. The rhythmic subdivision is slowed down once more to facilitate ease of practice.

The “A” edition suggests playing the passage between measures 44-46 in the original music using separate bowings. However, practicing the above sequence will help prepare the student for the coordination required of the right hand alone and between the two hands. Additionally, the above sequence will prepare the student for a future attempt to play from the “B” edition.

The sequence below, Figure 17, addresses bow distribution in measures 181-183 and its repetition in measures 185-187 of the original music:

Apply the pattern to the rest of the passage

A:  $\checkmark$  2 2 4 2 4 3 1 4 1 3

Apply the pattern to the rest of the passage

B:  $\checkmark$  2 2 4 2 4 3 1 4 1 3

Apply the pattern to the rest of the passage

Apply the pattern to the rest of the passage

Figure 17. Bow distribution and coordination exercises for mm. 181-182 and 185-186, Mendelssohn, Franke.

The first two measures slow down the action of the separate and slurred notes by augmenting the rhythmic subdivision of the original music. Franke kept the bow pattern and directions as written in the original music. The slurs in the first two measures include eighth notes. Those eighth notes are not marked as triplets which differs from the original music, along with the quarter note to which they are tied. The above-mentioned rhythmic augmentations help slow the slurred and separate bowing actions down. The above bowing pattern requires varying the bowing speeds and distribution during string crossings in quick succession. Slowing down the bow pattern helps the student coordinate the string crossing motion with the varying speeds necessary while following the bowing pattern from the original music. Franke made sure to instruct the student to practice the rest of the passage in a similar manner. The third measure above keeps the same rhythmic subdivisions of the slurred bowings and adds one complexity: the separate bowings are now played significantly faster, written as sixteenth notes. The slurred quarter note in the third measure serves as a mental and physical division to the two actions required of the right hand. Additionally, the rhythmic subdivision teaches the student correct bow distribution and speeds. Essentially the student learns to use quicker speed and a larger amount of bow while playing the slurred notes. At the same time, the student learns to use quicker bow speed and significantly smaller bows on the separate notes that follow. The quicker and smaller separate bowings require different action from the wrist and fingers than the longer slurred bowings.

There is a fingering discrepancy halfway through the second and third measures between the notes E and B-flat. They do not correspond to either the “A” or “B” editions created by Franke:



Figure 17a. From left to right: Measures 181-182 and 185-186, Mendelssohn, Franke edition

“A.”

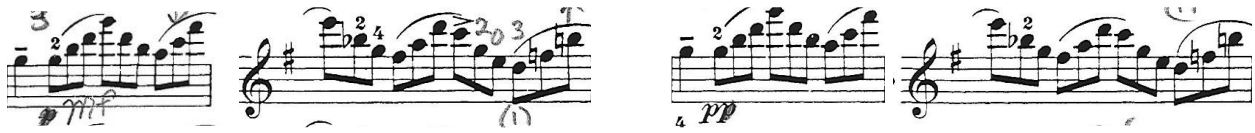


Figure 17b. From left to right: Measures 181-182 and 185-186, Mendelssohn, Franke edition

“B.”

A plausible explanation could be that the fingerings in both editions “A” and “B” call for a shift. Eliminating the shift may help the student focus on the action of the right hand alone.

The sequence of exercises below, Figure 18, addresses the bowing pattern coordination required in measures 194-197 of the original music:



Figure 18. Bowing pattern and coordination exercises for mm. 194-197, Mendelssohn, Franke.

The sequence is divided into two distinct parts. Throughout the sequence Franke augments the rhythms of the original music preceding the passage addressed above. The rhythm is augmented from triplets to eighth notes in a 6/8-time signature. The augmentation of rhythm helps slow down the coordination of slurring and string crossing action while helping to facilitate

rhythmic accuracy. In the first part of the above sequence Franke provides further help for the student to feel the rhythmic subdivisions by grouping three eighth notes per bow. The slurring pattern in the first half of the sequence reverses the manner of the slurred string crossings in the original music. The reversal of string crossing action is achieved by slowing down the quick string crossings and changing the bow direction before the string crossing that occurs between the A and E strings. The above-described manner of slurring simplifies the coordination required for the slurring in the original music in order to facilitate ease of practice. The second part of the above sequence keeps the rhythmic augmentation while adding the more complex manner of slurring from the original music.

The sequence of exercises below, Figure 19, addresses the different bowing patterns that appear in the Cadenza, and measures 290-300 of the original music:

Bow exercises for the cadenza, bariolage passage, and mm. 290-300: when applying bowing variations to passages practice with holds and accents.

A:  
B:

A:  
B:

Save bow and count  
Fast bow

Simile  
Save bow and count  
Fast bow

Figure 19. Bowing pattern exercises for Cadenza, *bariolage*, and mm. 290-300, Mendelssohn, Franke.

The above sequence was digitized in the original order written by Franke. However, unlike the rest of the sequences, the above does not follow the order of events as they appear in the original music. All the exercises above eliminate the left hand at first to facilitate ease of

practice of the bowing patterns. Based on the step-by-step approach seen in most of Franke's previous sequences, one may interpret the instruction "Practice with accents and holds" to be applied only after practicing the bowing patterns and in the following order: 1. adding the notes of the different passages and holding down essential fingers followed by 2. adding accents to the first note of each group and changing the placement of the accent with each subsequent repetition of a given exercise. The first measure above addresses the passages using the *bariolage* technique between measures 296-297, and the six-and-a-half measures in the Cadenza preceding the *saltando* passage.

As mentioned above, the student should first practice the bowing technique on open strings to achieve equal speed of string changes and only then add the accents. The third step should be the addition of the notes while holding down the essential fingers. The bowing patterns in the second measure above address the slurred triplets in the Cadenza marked "*a tempo, ma largamente e rubato*." The bowing pattern in the third measure above applies to the "B" option only (corresponding to the "B" edition) and addresses measures 298-300 of the original music. The student should implement the same practice techniques from the first measure above to the second and third measures. The last two measures above apply only to the "B" option and address measures 290-295 of the original music. The last two measures above should be practiced in the same manner as the preceding measures of the sequence.

The sequence of exercises below, Figure 20, addresses the last two chords preceding the *bariolage* passage in the Cadenza:

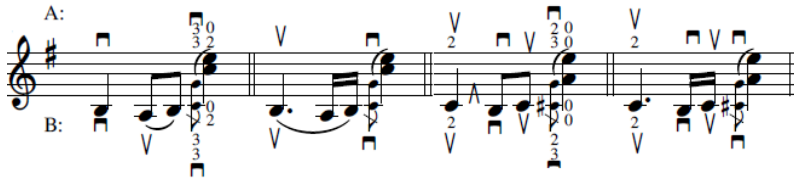


Figure 20. Bowing and chord technique in the Cadenza, Mendelssohn, Franke.

The first measure addresses the penultimate chord in the Cadenza before the *bariolage* passage. The length of the trilled half note B in the original music is diminished to a quarter note while the trill is omitted. Additionally, the grace notes that follow the trill are augmented into eighth notes. The purpose of the rhythmic alternation is to facilitate ease of practice by slowing down the coordination between the two hands. The two bottom notes of the chord are practiced as grace notes to the upper two notes which are written as a quarter note. Practicing the chord in the manner described above teaches the student to break the chord in the speed required to play the original music. The second measure adds in the bowing pattern from the original music. It is worth noting that the bowings of the first chord in the “A” edition differ from the bowings shown in the first two measures above and all trills are omitted to facilitate ease of execution. The third and fourth measures address techniques the same way mentioned previously. The third and fourth measures above do correspond to the bowings in both the “A” and “B” editions.

The in-depth discussions of the twenty examples above serve to clarify Franke’s use of language he commonly used in his complete “Architectural Practice” exercises. The analysis above helps clarify the meaning of the acronyms and linguistic directions Franke used. Additionally, the analysis aims to address the specific ways the exercises can help the student and teacher prepare the repertoire they address. The appendix of this document includes: the full length “Architectural Practice” exercises for the first movements of Mendelssohn’s Violin

Concerto in E minor, Op. 62 and Lalo's *Symphonie Espagnole* in D minor, Op. 21 digitized by the author; and the original hand-written version of the exercises along with their corresponding "A" and "B" editions.

## Conclusion

While applying a similar approach as Ševčík's *Analytical Studies & Exercises* books, Jerome Franke's "Architectural Practice" exercises for select standard violin concertos follow a more concise format: 1. targeting only the most difficult technical passages of the repertoire, and 2. teaching the student more than one skill with each exercise, thus saving time in the practice room and during lessons. The "Architectural Practice" exercises include two options: option "A" applies simplified fingerings and bowings and targets intermediate level students; option "B" applies more advanced fingerings and bowings and targets more advanced level students. The above options of exercises correspond to two editions created by Franke to each work giving the student a chance to learn the piece in an incremental fashion: the "A" editions include simplified bowings and fingerings, while in specific instances light modifications of notes were done to facilitate ease of execution; the "B" editions are meant for more advanced level students, as they follow the original text as well as fingerings and bowings which have become accepted as standard since the nineteenth century. As Dr. George stated, when one plays through the "Architectural Practice" exercises, essentially one practices the piece really well.<sup>103</sup> As such, Franke's "Architectural Practice" exercises are a worthy addition to the violin pedagogy repertoire.

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<sup>103</sup> Samantha George interview.



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27

A: 1 <sup>Hold</sup> 1 2 2 1 1 || 1 <sup>Hold</sup> 1 2 4 4 2 1 1

B: 1 1 <sup>Hold</sup> 2 2 1 1 || 1 1 <sup>Hold</sup> 2 4 4 2 1 1

29

A: 1 <sup>Hold</sup> 1 2 2 2 2 2 2 1 1 2 4 3 2 1 <sup>Alternate fingering</sup> II 1 2 1 3 3 1 2 1

B: 1 1 <sup>Hold</sup> 2 2 4 4 1 1 2 4 3 2 1 II <sup>Alternate fingering</sup> II 1 2 1 3 3 1 2 1

32

A: II 1 2 1 3 2 2 4 4 2 2 2 4 2 1 4 3 1

B: II 1 2 1 3 I 1 3 2 2 4 4 2 2 2 4 2 1 1 4 3 2

M. 69

35

A: 0 0 0 0 0 0 0 0

B: 0 0 0 0 0 0 0 0

36

A: 1 2 1 2 1 2 2 1 2 1 2 1 2 1

B: 1 2 1 2 1 2 2 1 2 1 2 1 2 1

37

A: 0 1 2 3 1 2 3 4 4 3 2 1 3 2 1 0 M. 71 1 0 0

B: 0 1 2 3 1 2 3 4 4 3 2 1 3 2 1 0 || 1 0 0

39

A: 2 2 2 1 4 2 2 4 2 2 4 1

B: 2 2 2 1 <sup>Hold</sup> 4 2 <sup>Hold</sup> 2 4 2 2 4 1

M. 74

42

A: 0 2 1 1 4 1 1 4 3 2 1

B: 0 2 1 1 4 1 1 4 3 2 1



45 A: 0 2 1 0 2 0 4 2 1 4 3 2 1 3 4  
 B: 0 2 1 0 2 0 4 2 1 1 4 1 4 3 2 1 3 4  
 Hold

47 A: 1 2 3 2 1 2 3 2 1 2 3 3 4  
 B: 1 2 4 3 2 1 2 4 3 2 1 2 3 3 4  
 IV IV Hold

49 A: 2 3 1 3 1 3 1 3 1 2  
 B: 2 3 1 3 1 3 1 3 1 2  
 Hold Alternate fingering

52 A: 0 1 3 3 0 1 2 3 1 2 3 4 2 2 1 2 3  
 B: 0 1 3 3 0 1 2 3 1 2 3 4 2 2 1 2 3  
 Alternate fingering

55 A: 1 3 1 1 1  
 B: 1 3 1 1 1

56 A: 2 1 2 1 2 1 2 1 1 1 1 2 1 1 1 2 1  
 B: 2 1 2 1 2 1 2 1 1 1 1 2 1 1 1 2 1

59 A: I 1 3 1 1 3 3  
 B: 1 2 2  
 M. 88 III 2 2 1 2 1  
 III 2 1 2 1  
 IV 2 1 R IV 3 3 1



M. 124 M. 125

A: "New" finger shift

B: "New" finger shift

A: V

B: V

A: Hold

B: Hold

M. 127 M. 131

A: V

B: V

A: Hold

B: Hold

M. 133

A: Hold

B: Hold

A: Hold

B: Hold

106 A: M. 136

B: 3 1 3 1 2 4 2 2 4 2 1 3 1 3

109

A: 3 1 3 1 3 1 3 1 3 1 2 2 4 1 3 1 2 4

B: 3 1 3 1 3 1 3 1 3 1 3 1 2 2 4 1 3 1 2 4

113

A: 1 3 3 1 1 3 1 1 1 1 3 1 2 3 3 2 1 3 1

B: 1 3 3 1 1 3 1 1 1 1 3 1 2 3 3 2 1 3 1

116

A: 1 3 1 3 1 2 3 1 2 4 4 1 1 4 4 1

B: 1 3 1 3 1 2 3 1 2 4 4 1 1 4 4 1

M. 138

120

A: 1 2 2 1 2 2 2 3 3 2 1 1 2 1 1 2 1

B: 1 2 2 1 2 2 2 3 3 2 1 1 2 1 1 2 1

M. 139

121

A: 0 2 3 1 3 4 1 3 4 0 4

B: 8 3 3 1 3 4 1 3 4 0 4

125

Accents on 1-2-3-4

M. 141

Hold

A: 1 2 3 4 1 2 3 4 1 2 3 4 0

B: 2 2 2 3

Apply the Same Variations as the exercise for M. 139

130 M. 140

Musical notation for measures 130-140. Treble clef, key signature of one flat. Bass line includes fret numbers (2, 0, 3, 3, 0, 4, 3, 2, 2, 2, 2, 4, 4) and Roman numerals (IV, III).

133 A: M. 143-144  
 B: IV Simile Simile  
 Musical notation for measures 133-144. Treble clef, key signature of one flat. Bass line includes Roman numerals (IV) and the word 'Simile'.

139 A: Hold  
 B: Hold  
 Musical notation for measures 139-142. Treble clef, key signature of one flat. Bass line includes the word 'Hold' and various fingering numbers.

146 A: Hold  
 B: Hold  
 Musical notation for measures 146-150. Treble clef, key signature of one flat. Bass line includes the word 'Hold' and various fingering numbers.

150 A: M. 145  
 B: Set fingers  
 Musical notation for measures 150-152. Treble clef, key signature of one flat. Bass line includes the instruction 'Set fingers' and various fingering numbers.

153 A: IV  
 B: IV  
 Musical notation for measures 153-156. Treble clef, key signature of one flat. Bass line includes Roman numerals (IV) and various fingering numbers.

159 M. 149

A:  
B:

164

A:  
B:

170 M. 154  
A flat minor

A:  
B:  
A flat minor

173

A:  
B:

174

A:  
B:

178

A:  
B:

181 M. 156

A:  
B:  
Hold



206 A: M. 198

B: 8 (2) 8 4 1 8 II

Alternate fingering

209 A: M. 199

B: 8 4 0 II 1 3 4 0 II 1 3 1 4 4 2 1

Alternate fingering

213 A: M. 206 M. 207

B: IV IV

217 A: M. 209 M. 212-214

B: IV IV IV

220 A: M. 238

B: IV

223 A:

B: V

224 A: M. 245-246

B: 1 3 1 1 1 3



225 A: Hold 1 1 4 1 1 4 2

B: Hold

227 A: 1 4 2 1 1 1 1 1 1 4 2 1 2 1 4 3 1

B: Hold

229 A: 1 3 1 2 1 3 1 2 1 2 4 1 2 4

B: Alternate fingering Hold Hold

231 A: 1 2 4 3 1 2 1 1 2 2 1 2 2 1 1

B: 8

233 A: C minor scale 1 2 1 2 1 2 3 4 4 1 2 3 4 4 4 4 4

B: C minor scale 1 2 1 2 1 2 1 2 3 1 2 3 2 8 Hold 8 Hold

M. 256-261 A: 3 2 1 2 3 4 4 1 3 4 0 3 2 0 1 0 3 0 3 4 1 3

B: V IV

M. 262 A: 1 1 2 1 2 1 1 3 1 1 2 4 2 4 1

B: Hold

249 A: M. 264

B: 1 4 0 1 3 1 1 2 4 1 3 3 1 0 0 IV

M. 266-270

252 A:

B: 2 0 4 2 0 3 1 4 3 1 3 1 4 3 4 8 Hold

255 A:

B: 1 2 1 1 3 1 2 4 1 1 3 1 2 2 4 Hold Hold Hold

258

B: 1 2 4 2 1 2 4 2





135

(A)

3

Musical staff 135: Treble clef, key signature of two flats. Features a complex melodic line with many slurs and accents. Includes a circled letter 'A' and a handwritten '3' in the top right corner.

138

Musical staff 138: Treble clef, key signature of two flats. Starts with a *ff* dynamic marking. Includes slurs, accents, and a handwritten '3' above the staff.

141

Musical staff 141: Treble clef, key signature of two flats. Starts with a *ff* dynamic marking. Includes slurs, accents, and a handwritten '3' above the staff.

145

Musical staff 145: Treble clef, key signature of two flats. Starts with a *ff* dynamic marking and a circled 'F'. Includes slurs, accents, and a handwritten '3' above the staff.

149

Musical staff 149: Treble clef, key signature of two flats. Starts with a *ff* dynamic marking and the instruction *con fuoco*. Includes slurs, accents, and a handwritten '3' above the staff.

153

Musical staff 153: Treble clef, key signature of two flats. Starts with a *p* dynamic marking and the instruction *Hold*. Includes slurs, accents, and a handwritten '3' above the staff.

157

Musical staff 157: Treble clef, key signature of two flats. Starts with a *p* dynamic marking and the instruction *dolce*. Includes slurs, accents, and a handwritten '3' above the staff.

161

Musical staff 161: Treble clef, key signature of two flats. Starts with a *dolce* dynamic marking. Includes slurs, accents, and a handwritten '3' above the staff.

164

Musical staff 164: Treble clef, key signature of two flats. Starts with a *ff* dynamic marking and the instruction *cresc.*. Includes slurs, accents, and a handwritten '3' above the staff.

167

Musical staff 167: Treble clef, key signature of two flats. Starts with a *ff* dynamic marking and the instruction *Tutti*. Includes slurs, accents, and a handwritten '3' above the staff.

(A)

174 G  
 Musical staff with notes, slurs, and dynamics *ff*. Includes a circled 'A' in the top right corner.

178  
 Musical staff with notes and slurs.

184 II  
 Musical staff with notes, slurs, and dynamics *f*.

190  
 Musical staff with notes, slurs, and dynamics *f*.

196 IV  
 Musical staff with notes, slurs, and dynamics *f*. Includes handwritten notes "OPEN A1" and "V".

200  
 Musical staff with notes, slurs, and dynamics *f*. Includes handwritten notes "V" and "H".

203  
 Musical staff with notes, slurs, and dynamics *ff*. Includes handwritten notes "V" and "H".

207  
 Musical staff with notes, slurs, and dynamics *ff*. Includes handwritten notes "V" and "H".

213  
 Musical staff with notes, slurs, and dynamics *p*. Includes the instruction *pesante*.

219  
 Musical staff with notes, slurs, and dynamics *cresc.* and *dolce*. Includes the instruction *dolce espress.*

224 *p dolce* *cresc.*

230 *mf* *cresc.* *f*

236 *f*

241 *f* *cresc.*

244 *sempre cresc.* *ff*

247 *f* *ff ben. marcato* *bien mesuré*

257 *f sosten.* *cresc.*

262 *ff*

265 *ff*

268 *cresc.*





# SYMPHONIE ESPAGNOLE

(B)

for Violin and Piano, Opus 21

Edited by ZINO FRANCESCATTI

## VIOLIN

EDOUARD LALO  
(1823-1892)

Allegro non troppo. (♩ = 76)

\* Originally for Violin and Orchestra.  
1377

86 *Tutti* *ff* *Solo IV.* *ffz* *ff* *pesante*

92 *p*

100 *dolce espress.* *cresc.* *cresc.*

106 *p* *dolce*

112 *cresc.* *mf* *cresc.* *f cresc.*

118 *ff* *ff* *ff*

123 *ff*

126 *ff*

129 *ff*

132 *ff*

135  $\Pi \Pi \Pi$   
 Musical notation for measures 135-138. Includes dynamic markings *cresc.* and *f*. Fingerings and articulation marks are present.

138 Musical notation for measures 138-141. Includes dynamic markings *ff* and *4ff*. Fingerings and articulation marks are present.

141 Musical notation for measures 141-144. Includes dynamic markings *ff*. Fingerings and articulation marks are present.

145  $F \Pi \Pi$   
 Musical notation for measures 145-148. Includes dynamic markings *ff* and *con fuoco*. Fingerings and articulation marks are present.

149 Musical notation for measures 149-152. Includes dynamic markings *ff* and *con fuoco*. Fingerings and articulation marks are present.

153 Musical notation for measures 153-156. Includes dynamic markings *p*. Fingerings and articulation marks are present.

157 Musical notation for measures 157-160. Includes dynamic markings *p* and *dolce*. Fingerings and articulation marks are present.

161 Musical notation for measures 161-164. Includes dynamic markings *dolce*. Fingerings and articulation marks are present.

164 Musical notation for measures 164-167. Includes dynamic markings *cresc.* and *ff*. Fingerings and articulation marks are present.

167 **Tutti**  
 Musical notation for measures 167-170. Includes dynamic marking *ff*. Fingerings and articulation marks are present.



174 G *ff* *ff* *ff* IV.

178

184 II *f*

190 *f* *mf espress.*

196 IV *f*

200 *ff*

203 H IV *ff* *ff*

207 *pesante*

213 *f* *p* *dolce espress.* II

219 *cresc.* *dolce* *cresc.* II

224

Handwritten annotations: 4, 3, 3, 3, 1, V, 2, II, 1

*p dolce cresc.*

230

Handwritten annotations: 3, 3, 0, I, V, V

*mf cresc. f*

236

Handwritten annotations: V, 4, V, III, 0

*f*

241

*f cresc.*

244

Handwritten annotations: 2, 1, 2, 1, 12, 14, 12, 14

*sempre cresc. ff*

247 I

Handwritten annotations: 8, 4, IV, 4

*f ff ben marcato*

257

Handwritten annotations: V, 3, 3, 2, 2

*f sosten. cresc. 2*

*bien mesuré*

262

Handwritten annotations: 1, 2, 3, 3, V, IV

*ff*

265

Handwritten annotations: III, ff, 2, 4, 2, 1, 1

*ff*

268

Handwritten annotations: 2, 3, 1, 8, 1, 3, 1, 2, 4

*cresc.*

# Mendelssohn Violin Concerto in E minor

## Architectural Practice

Jerome Frank

M. 2-5

A: 1 2 2 3 1 4 1 4 1 4 1 4 4 3 3 1 3

B: 1 2 2 3 1 4 1 4 1 4 1 4 4 3 3 1 3

Hold 4 R 4 Hold 4 4 3 3

5

A: 4 1 4 4 3 1 3 2 3 1 3 1 1 2 3 1 3

B: 1 1 4 1 1 4 4 3 1 3 2 3 1 3 1 1 2 3 1 3

M. 15 M. 15-16

12

A: 1 4 2 2 1 3 1 2 1 1 4 3 3 1 4

B: Hold 4 2 2 1 3 1 2 1 1 4 1 3 3 1 4

M. 16 M. 20-21 M. 23

A: 1 3 1 4 4 1 3 1 2 1 1 4 4 3 1 4

B: Hold A 4 1 3 1 2 1 1 4 4 3 1 4 4 3 0

16

A: 4 2 4 1 3 1 4 2 0 2 3 3 0

B: 4 2 3 3 4 1 3 2 0 2 3 3 0

Hold A Reach back M. 25-27 Emin

21

A: 4 1 3 2 1 1 2 3 1 1 2 1 2 3 1

B: 4 2 3 3 4 1 3 2 0 2 3 3 0

Hold Hold

24

A: 2 1 2 3 1 1 2 2 1 2 3 1 1

B: 2 1 2 3 3 1 2 3 1 2 3 1 1

Hold Hold

27

A: 1 3 4 1 2 4 1 1 1 1 1 1 3 1 1

B: 1 3 4 1 2 4 1 1 1 1 1 1 3 1 1

M. 27-28

Hold Hold







101

A: R R Shift on up bow

B: 1 4 2 3 2 3 1 2 1 1 2 1 R 4 3 2 1 1 4 3 2

Hold

105

A: M. 82

B: 1 4 3 2 II 1 4 4 V 1 4 4 4 1 1 4 V 1 2 V 1 2 V 1 1

Play the shift on the first bow

109

A: M. 87 M. 88

B: 1 1 3 2 1 3 V 1 1 3 2 1 3 1 1 3 1 2 3

112

A: M. 90 Hold Hold

B: 1 1 3 4 4 3 1 1 3 1 3 4 3 2 1

Hold

115

A: M. 91 M. 95

B: 1 1 3 2 1 1 3 2 1 1 2 3 1 2 3 4 2 3 4 2 3 4 2 1

120

A: At the frog M. 97

B: 2 3 4 3 1 V 2 4 V 1 3 1 (4) 3 0 2 0 1 3

At the frog

125

A: Apply the opposite pattern below to the full passage

B: 4 1 3 1 3 2 4 0 2 1 2 4 2 3 1 2 V 1 1 0 0 1 2

Hold 1

131 A: B:

134 A: Hold 2 B: Hold 2

140 A: B:

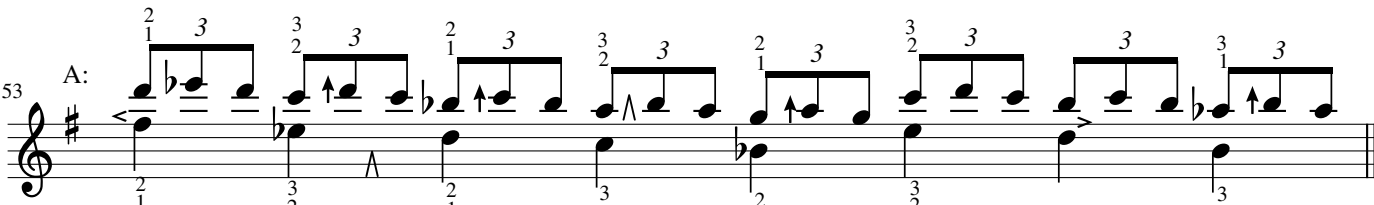
143 A: B: M. 105-108


147 A: B:

148 A: B:

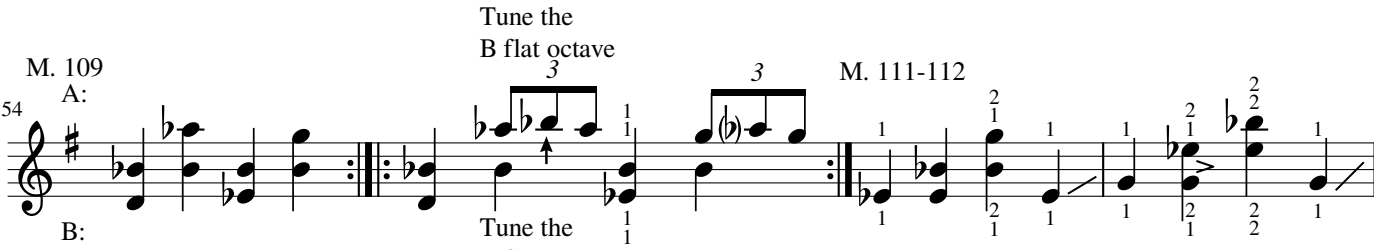
152 A: B:


153

A: 

B: 

M. 109

A: 


B: 

Tune the B flat octave


M. 111-112

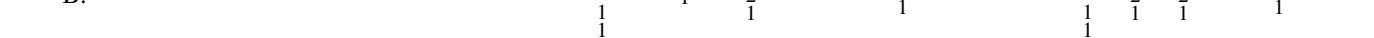
158

A: 

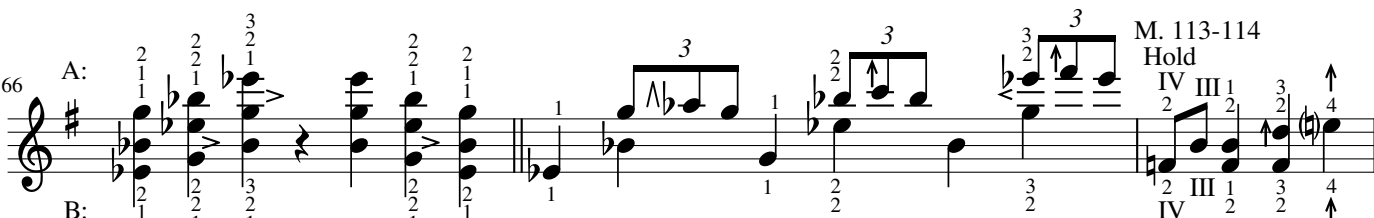
B: 


163

A: 

B: 

166


A: 


B: 

M. 113-114

Hold


169


A: 

B: 

M. 115

172

A: 

B: 

M. 118

Hold



Practice M. 177-189

with hold, rhythm,  
and slur patterns

199 A: M. 177 M. 178

B: 1 1 3 4 4 3 0 3 1 1 3 3 1 2

203 A: M. 181

B: II 1 2 4 2 4 II 2 2 4 2 4 II 2 4 1 3 3 4 3 1 3

207 A: Hold 3

B: 1 3 4 3 2 0 1 3 3 0 1 2 1 2 1 1 3 1 3 0 1 3 4 3

211 A:

B: 0 0 2 1 3 1 3 4 3 3 2 0

Apply the pattern to  
the rest of the passage

214 A:

B: 1 3 4 3 2 0 1 3 4 3 2

Apply the pattern to  
the rest of the passage

217 A: M. 190

B: 3 1 4 1 3 2 3 1 3 1 4 2 4 3

Apply the pattern to  
the rest of the passage

220 A: M. 191 M. 194

B:

224 A:

B:

230 A:

B:

237 A:

B:

M. 198 243 A: M. 204

B:

245 A: Whole step M. 206-208 Hold

B:

252 A: Tune the octaves B

B:

259 A: <sup>Hold</sup> 2 1 1 4 <sup>Hold</sup> 1 0 1 1 0 1 1 4 M. 211 3 1 1 3 1 1 3 A

B: 2 1 1 4 <sup>Hold</sup> 1 0 1 1 0 1 1 4 3 1 1 3 1 1 3 A

264 A: V > 3 V > 3 M. 238 1 3 1 0 0

B: □ V □ 3 □ V □ 3 1 3 1 0 0

268 A: 1 3 3 3

B: 1 3 3 3

269 A: 2 0 4 0

B: 2 0 4 0

271 A: 3 1 0

B: 3 1 0

M. 241

273 A: 2 0 3 1 2 0 1 1 <sup>Hold</sup> 1 1 <sup>Hold</sup> 1 4

B: 2 0 3 1 2 0 1 1 <sup>Hold</sup> 1 1 <sup>Hold</sup> 1 4

M. 243

276 A: 3 0 1 2 0 1 4 4 3 4

B: 3 0 1 2 0 1 4 4 3 4

280 A: B:

281 A: B: M. 244 Whole step  
Whole step

284 A: B: Hold

288 A: B: Hold

290 A: B:

295 A: B:

296 A: B:

297 A: B:



M. 259  
 A: 1 2 1 2 3  
 B: 1 2 1 2 3  
 Hold

M. 260  
 A: 1 1 3 1 1 3 1 0  
 B: 1 1 3 1 1 3 1 0  
 Hold

M. 262  
 A: 1 1 3 4 1 2  
 B: 1 2 4 2 1 2  
 Hold

M. 291  
 A: 1 2 3 1 1 1 2 4  
 B: 1 2 3 1 1 1 2 4  
 Hold

Feel the half step during 1-2 down shift

M. 307  
 A: 1 1 2 4 1 1 2 4 1 1 2 4  
 B: 1 1 2 4 1 1 2 4 1 1 2 4  
 Lift 1st finger  
 Cover the 5th and hold 1

Bow exercises for the cadenza, bariolage passage, and mm. 290-300: when applying bowing variations to passages practice with holds and accents.

M. 313  
 A: V V V V V V V V V V V V V V V V  
 B: V V V V V V V V V V V V V V V V  
 Save bow and count  
 Fast bow  
 Simile  
 Save bow and count  
 Fast bow  
 CADENZA  
 Hold 1 2 Lift 2  
 Lift 2

M. 318  
 A: Hold 3 Hold 2 Hold Lift 2 Lift 2  
 B: Hold 3 Hold 2 Hold Lift 2 Lift 2 Hold  
 Hold

M. 323  
 A: 2 1 3 3 1 2  
 B: Hold 3 Hold 3 2 1 3 3 1 2  
 V V V V V V V V V V

326

A: 1 3 1 3 0 2 4 1 3 IV 1 1 1 1 III 2 2 2 2 2 II 3 3 3 3 3 2 1

B: 1 3 1 3 0 2 4 1 3 IV 1 1 1 1 III 2 2 2 2 2 II 3 3 3 3 3 2 1

Apply reverse pattern to the rest of the passage

332

A: 2 3 2 2 1 1 3 2 3 3 0 2 4 1 1 1 2 3

B: 2 2 2 2 1 1 3 2 3 3 0 2 4 1 1 1 2 3

Apply reverse pattern to the rest of the passage

340

A: 3 2 1 1 1 3 1 3 0 2 4 1 1 3 1 2 1 2 3 4 Hold 1 Hold 2

B: 3 2 1 1 1 3 1 3 0 2 4 1 1 3 1 2 1 2 3 4 Hold 1 Hold 2

344

A: 0 1 2 4 Hold 2 1 1

B: 0 1 2 4 Hold 2 1 1

347

A: 1 2 1 1 3 1 1 3 4 4 0 4

B: 1 2 1 1 3 1 1 3 4 4 0 4

349

A: V 1 3 1 3 1 Hold 3 2 3

B: V 1 3 1 3 1 Hold 3 2 3

Half step between 1&2

351

A: V 1 2 1 3 Hold 3 2 2 Hold 3 3 3 V

B: V 1 2 1 3 Hold 3 2 2 Hold 3 3 3 V



M. 362

392 A: 
  
 B: 1 1 4 2 V 1 2 V V

M. 363

395 A: 
  
 B: 1 2 1 2 1 2 2 I 2 3 1 2

398 A: 
  
 B: 2 4 4 3 2 3 2

M. 384

399 A: 
  
 B: 1 3 0 2 4 1 1 1 1 4 2 0 3 1 1 0 2 4

M. 386

401 A: 
  
 B: 0 2 1 2 2 3 4 2 2 1 2 0 4 2 0 1 1 3 1 3 R1
 

Stay in 3rd position

M. 390

404 A: 
  
 B: 1 3 1 3 V Triplet Duplet 1 3 1 3 1 0 3 1 3 0 2 V Hold 2

M. 391

408 A: 
  
 B: 1 3 1 2 R 1 1 3 Hold 4 3 1 4 0 4 Hold 3 1 4 3 2 0
 

Practice usign the same  
rhythmic patterns  
as for M. 181-188

412 A: B:   
 A: B:   
 A: B:   
 A: B:   
 A: B:

416 A: B:   
 A: B:   
 A: B:   
 A: B:

M. 408-409 420 A: B:

424 A: B:

M. 410 433 A: B:

M. 417 436 A: B:

M. 419 441 A: B:

M. 421-424

446 A: **Duplet** **Duplet**  
B: **Duplet** **Duplet**

448 A: **Apply to the rest of the passage** M. 427 **Hold 3**  
B: **Hold**

453 A: **1** **1** **3** **3** **1** **1** **3** **1** **1** **3**  
B: **1** **1** **3** **3** **1** **1** **3** **1** **1** **3**

M. 468  
457 A: **0** **1** **2** **1** **2** **3** **4** **4** **3** **2** **1** **3** **0**  
B: **0** **1** **2** **1** **2** **3** **4** **4** **3** **2** **1** **3** **0**

458 A: **1** **4** **4** **3** **2** **1** **3** **1** **2** **1** **2** **2** **1** **2** **1**  
B: **1** **4** **4** **3** **2** **1** **3** **1** **2** **1** **2** **2** **1** **2** **1**

M. 470 M. 471-479  
460 A: **Hold** **Hold 1** **Hold** **Hold**  
B: **Hold** **Hold 1** **Hold** **Hold**

467 A: **1** **0** **1** **3** **0** **3** **4** **3** **1** **1** **4** **2** **2** **4** **1** **1** **4** **2** **2** **4** **Hold 1** **1** **3** **0** **3**  
B: **1** **0** **1** **3** **0** **3** **4** **3** **1** **1** **4** **2** **2** **4** **1** **1** **4** **2** **2** **4** **Hold 1** **1** **3** **0** **3**



# CONCERTO

in E minor, Opus 64

(A)

3

Edited by ZINO FRANCESCATTI

VOLIN

FELIX MENDELSSOHN

(1809-1847)

Allegro, molto appassionato

Solo.



4 find II Solo. VIOLIN

75

83 *cresc.*

90 *f* *cresc.*

96 *p cresc.* *f p cresc.*

102 *f p*

107 *cresc.*

111 *f* *III.* *EIV.* *f* *Fl.*

116 *f* *dim.* *sempre dim.*

122 *p tranquillo*

130 *pp tranquillo*

144 *pp cresc. sf*

4 first II Solo. VIOLIN

75

83 *cresc.*

90 *f* *cresc.*

96 *p cresc.* *f p cresc.*

102 *f p*

107 *cresc.*

111 *f* *sf* *dim.* *sempre dim.*

116 *sf* *dim.* *sempre dim.*

122 *dim.* *sempre dim.*

130 *p tranquillo* *pp tranquillo*

144 *pp* *p cresc. sf*

153 *sf* *cresc.*

VIOLIN

Handwritten musical score for Violin, measures 162 to 228. The score includes various musical notations such as notes, rests, and dynamic markings. Key markings include *pp*, *cresc.*, *sf*, *leggiero*, *ff*, *con forza*, *agitato*, and *Tutti*. The score is divided into sections labeled I, II, III, and IV. Measure numbers 162, 172, 178, 182, 186, 190, 195, 200, 204, 208, 218, and 228 are indicated on the left. The key signature is one sharp (F#).

Handwritten annotations include:

- Measure 162: *pp*, *cresc.*, *sf*
- Measure 172: *cresc.*, *leggiero*, *p*
- Measure 178: *cresc.*, *sf*, *p*
- Measure 182: *cresc.*, *sf*, *pp*
- Measure 186: *cresc.*, *pp*
- Measure 190: *sf*, *cresc. sf*
- Measure 195: *leggiero*, *p*, *III*
- Measure 200: *p*, *cresc.*
- Measure 204: *ff*
- Measure 208: *ff*, *con forza*, *Tutti*, *Solo.*
- Measure 218: *p*, *agitato*
- Measure 228: *cresc.*, *Tutti*

Additional handwritten notes on the right margin include "Aug 4/4" and "Cl To F#".

VIOLIN

↑ Ek

236 *p tranquillo*

242

247 *cresc.*

252

258 *dim.*

263

275 *al - - pp pp sempre pp*

285

294

Cadenza ad libitum.

299 *ff*

*mf*

*p*

Tempo I



(4)

8

VIOLIN

328 *mf* *dimin.* *sempre*

336 *più tranquillo*

343 *pp* *pp*

356 *cresc.*

364 *fz* *resc.*

373 *dim.* *pp*

382 *cresc.* *f*

387

391 *cresc.* *f p*

395 *pp*

399 *cresc.*

403 *All scp*

VIOLINO

18 *sf* 4 1 *sf* *sf* 2 *p* 2 1 1 > 2 4 2

3 *p* 1 *cresc.* 2 3

All sep

7 *ff* IIIª e IIª corda

1 *ff* Tutti. Solo.

segue

7 *ff* Piu presto

7 *mf* *sf* *sf* sempre piu presto

*sf* *cresc.* *sf* *sf* Presto

*ff* *sf* *sf* *sf* *sf* U

*sf* *cresc.* *ff*

*ff* *cresc.* Tutti.

*ff* Tutti.

*ff* Tutti.

# CONCERTO

in E minor, Opus 64

(B)

4 3

Edited by ZINO FRANCESCATTI

## VIOLIN

FELIX MENDELSSOHN

(1809-1847)

**Allegro, molto appassionato**

Solo.

9

17

25

30

35

39

46

56

67

*p* *cresc.* *f* *sf* *mf* *ff* *Tutti* *p*

A B C

IV. *cresc.* 4

IV II I II

R4 V n B C



Solo. 4 VIOLIN

75

83 *cresc.* *sf* *f* *p* *cresc.* II.

90 *sf* *p* *cresc.*

96 *sf* *p cresc.* *f* *p cresc.*

102 *f p*

107 *cresc.*

111 *f* *sf* *dim.* *sempre dim.*

116 *sf* *restez* *dim.* *sempre dim.*

122 *p tranquillo*

130 *pp tranquillo*

144 *pp* *p cresc.* *sf*

153 *sf* *cresc.*

VIOLIN

Handwritten annotations in the score include:

- 162-172:** *pp*, *cresc.*, *sf*, *III.*, *4 cresc.*, *H leggiero*
- 178-182:** *cresc.*, *sf*, *II*, *mf*
- 186-190:** *cresc.*, *pp*, *cresc. sf*
- 195-200:** *sf*, *leggiero*, *IV*, *III*, *p*, *cresc.*
- 204-208:** *ff*, *Tutti.*, *Solo.*, *con forza*
- 218-228:** *sf*, *agitato*, *p*, *cresc.*, *Tutti.*

The score features various musical notations such as slurs, accents, and dynamic markings. It includes a section labeled 'Tutti. Solo.' and 'con forza' starting around measure 208. The piece concludes with 'Tutti.' at the end.

Solo. VIOLIN

236 *p tranquillo*

242

247 *M* *cresc.*

252 *f*

258 *dim.*

263 *p dim.* *sempre più p*

275 *al - - pp* *pp* *sempre pp*

285 *cresc.*

294 *SB*

299 *Cadenza ad libitum.* *ff* *mf*

*p*

*Tempo I*



Solo. VIOLIN

328 P III *mf* *dimin.* *sempre*

336 *più tranquillo*

343 *pp* *pp*

356 *cresc.*

364 *fz* *cresc.*

373 *dim.* *pp*

382 *cresc.* *f*

387

391 *cresc.* *f p*

395 *pp*

399 *cresc.*

403 *sf* *sf* *sf* *sf* *più cresc. sf*

VIOLIN

408 *S* *sf* *sf* *sf* *sf* *p* *p* *IV* *4* *3* *13*

413 *IV* *III* *p* *1 cresc.* *2* *3*

417 *III<sup>a</sup> e II<sup>a</sup> corda* *ff*

421 *Tutti. Solo.* *ff*

427 *segue* *ff* *Più presto*

437 *mf* *sf* *sf* *sf* *sf*

446 *sempre più presto* *sf cresc.* *sf* *sf* *sf*

455 *ff* *sf* *sf* *sf* *Presto*

462 *sf* *sf* *sf* *sf* *sf*

468 *cresc.* *ff*

474 *Tutti.* *ff*

481

Ps 1 INTERP.

# CONCERTO

(B)

in E minor, Opus 64

Edited by ZINO FRANCESCATTI

Allegro, molto appassionato *sf*

**VIOLIN**

FELIX MENDELSSOHN

(1809-1847)

9

17

25

30

35

*p* *mf* *ff* *sf* *cresc.* *sf* *cresc.*

*IV.* *cresc.*

*sf* *mf*

*sf* *cresc.*

*sf* *cresc.*

Lalo

F New 19

①

⑤

A) 1 4 ± ± ± ± A) 1 1 4 4 1 1 A) 8VA 1 1 4 ± ± 4 ± 1 loco  
 B) 1 1 1 1 B) 1 1 1 1 1 1 B) 1 1 1 3 3 1 1 1

ALTERNATE FINGERING

⑦

# ± ± ± ± shift down on 4  
 2 4-2 2-4 2 shift up on 2

2 4 # ± ± 2 4 4-4 π

2 2 3 3 3

old bow shifts

⑧

A) π V 3  
 B) π V π

ALTERNATE BOWING

③⑦

2 0 1 3 1 1 3 1 2 3 1



A) loco                      A) loco

the actual shift is  
actually something in between  
these two shifts

B) 8va                      B) 8va

8va

1 Hold

(41)

A) 1 3 4 0 3 4                      π                      2 π                      π

B) IV 7+ 1 2 2 2 3                      7+ 1 2 2 3

(51)

↑ play measures 51 To 61 without slurs or ties

(62)

Lalo

3

1 1 2 4 4 2 1 1 1 1 2

ALternate II  
Fingerings

1 1 2 4 3 2 1 1 2 1 3 3 1 2 1

II 1 2 1 3 2 II 1 3 2 2 4 4 2 2 2 4

69

2 1 4 3 1 2

1 2 1 2 1 2 2 1 2 1 2 1

0 1 2 3 1 2 3 4 4 3 2 1 3 2 1 0

Lelo

4

71

1 0      b 1 2 2 2      1 2 2 2 2 2 2 2

74

2 2 4 1      1 1 4      1

1 1 4 3 2 1      0 2      1 0 2 0 4 2 0

1 1 4      1      2 1 3 4

2 2      3 2 1      2 2      3 2 1      3 2 1 4

77

Alternate fingering

0 1 3      2 3      3      1 3 0 1 3      0 3 1







Loco

8

124

A) 

B)

A) loco 

B) 

"new finger"  
SHIFT

A) 

B) 

8va 4

Loco

0 1 2 1 1 2 1 2 1

127

A) 

B)

131

1 1 3 2 1 1 3 1 2





# Lolo (10)

1 3 1 3 1 2 3 1 2

1 4-4 1 1 4-4 1

## 138

1 2-2 1 2 2 1 2 3 3 2 1-1 2 1-1 2 1

A) 0 2 4 1 4 2 B) 8va 1 3 3 1 3 4

Accents on 1-2-3-4

A) B)

# Lalo II

141 3 1 2 0 IV  
SAME VARIATIONS AS MEAS 139 2 0 IV  
2 - 3

III 0 IV 3 2 2 2 2 4 4  
3 3 2 y 2 1 2

nn nn nn nn nn nn nnn nnn etc nnnn etc  
IV 3 2

143-144

3 + 0 1 0 + 0 + 0

1 2 1 2 1 2 3  
1 1 1 3 1 1 + 1 -

2 3 0 +  
+ 0 0

Lc10 (12)

set fingers

145

# Lalo 13

149

IV — III II 1 3 b 4 IV — I

2 4 2      2 2 4 4      1 3 1 2 4

IV I IV n n IV n n n v r

2-2 4      2 2      2 4      3 3

IV n n v n v n v

2 4      3 3

154

A<sup>b</sup> minor

III II b+ b+ b+ b+ I II III

1 3 1-1 3 1-1 3 1 4 4 1 3 1 1 3 1 1 3 1

A) I 4 A) II I 3 A) II

B) III B) I 8va B) 8va I

1 4      1 3      1 1 3 1

1 1 3 3 1 1

Lalo (14)

Handwritten musical notation for exercise 14, consisting of two staves. The first staff contains measures 1-4 with fingering 1-1 3 1 | 1 3 1 | 1 2 3 and includes markings for II, I, and III. The second staff contains measures 5-8 with fingering 1-1 3 1 | 1 3 1 | 1 2 and includes markings for IV.

156

Handwritten musical notation for exercise 156, consisting of one staff with measures 1-4. Fingering includes 1 3 1 | 4 | 4 and 1-1. Includes a circled number 156.

157

Handwritten musical notation for exercise 157, consisting of two staves. The first staff contains measures 1-4 with fingering 1 3 1 | 1-1 3 | 1 and includes markings for 3 and 4. The second staff contains measures 5-8 with fingering 1 3 1 | 1 3 1 | 1 and includes markings for 3 and 4. Includes a circled number 157.

158

Handwritten musical notation for exercise 158, consisting of two staves. The first staff contains measures 1-3 with fingering 2 4 4 | 1 3 3 | 1 and includes markings for I, loco, and 3. The second staff contains measures 4-6 with fingering 1 3 3 | 1 3 3 | 1 and includes markings for II, 8va, and 3. Includes a circled number 158.

# Lalo (15)

160-161

Handwritten musical notation for exercise 160-161, first staff. It shows a treble clef with a key signature of one flat. The notation includes various chords and melodic lines with fingerings and accents.

Handwritten musical notation for exercise 160-161, second staff. It continues the notation from the first staff, showing rhythmic patterns and fingerings.

163

Handwritten musical notation for exercise 163, first staff. It features a treble clef and a key signature of one flat, with various chordal textures and melodic fragments.

164-165

Handwritten musical notation for exercise 164-165, first staff. It includes a treble clef, a key signature of one flat, and dynamic markings "8va" and "loco".

Handwritten musical notation for exercise 164-165, second staff. It continues the notation with various chords and fingerings, including a "8va" marking.

8va 166

Handwritten musical notation for exercise 166, first staff. It shows a treble clef, a key signature of one flat, and dynamic markings "8va" and "A)".

B) 8va  
 1 3 1 1 2 4      1 2 3

Lalo 16

1 0 3 A) 1 3 1-1 2 8va 1 = 1 = 1 = 1 = 0

B) 8va 2 3 2 3 4 2 3 2 4 1

198

A) 3 0 + # + 8va 4 4 4 0 1 # 3 4

B) 4 1 4 3 4 4

ALTERNATE FINGERING

4 0 4 2 1 1-1 3 4

206

A) 2 3 1 0 3 0

B) 2 3 1 1 3-3 2

207

A) 0 3 0 3

B) 1 3 3 2 1 2 2 3 1

209

212-214

A) 0 2 0 A) 0 1 2 2 1 2

B) 1 2 1 2 1 B) 2 2 3 2 3 2 2





2010 18

C minor Scale

A) 8VA

1 2 1 2 1 2 3 4 4

Hold

A) 8VA

B) 8VA

1 2 1 2 3 2 1 2 1 2 3

256-261

A)

B)

262

# Lalo (19)

IV 2 **264** 2 2 3 **266 269**

1# 1+ 1) 2 0 4 2 0 3 1 4 3 1

A) II 3 4 3 4 A) 1 # 4 4

B) 8va 3 1 4 3 4 B) 1 2 1

A) 3 # 1 4 8va 3 2 2 4

B) 1 1 3 1 2 4 B) 1 1 1 2

1 2 4 2 1 2 4 2

# Mendelssohn

pg 3 line 1

5

line 1

3 4 4 3 1

Hold

15

15-16

16

20-21

23

Reach back

Em 4

25

2 0 2 2 0 2 1 2 2 3 1-1



See bottom line - do first

37

IV v v v 4 3 ^ 4

4 1+T +T T T 1+ 1+T T+ 4 1+ 1+ T-1-1

4 3 4 2 3

1# 1# 1# 1# 1# 1# 1# 1#

4 4 4 1-1 4

1+T +T T T 1+ 1+T+ 4 1+ 1# 1#

39-40

3 2-2 2 3 3-2 2 3 v 3

1# 1# 1# 1# 1# 1# 1# 1#

41

v 2-4 2 4 2

0 2 4 1 1 3 0 2 0 1- 0 1 0

USE 1-1 GUIDE NOTE ONLY FOR "B" FINGERING

A) 0 2 3 1 1 3 4 1 2 2 0

B) 4 2 4 2 4 2 4 2 4 2

1-1 1-1 1-1 1-1 1-1 1-1

4 n 2 Mend 1 4

START

Handwritten musical notation on a staff. The key signature has one sharp (F#). The notation includes notes with stems, accidentals (sharps and flats), and fingerings (numbers 1-4). There are also some markings like 'n 4' and 'III'.

Handwritten musical notation on a staff, continuing from the previous section. It features notes, stems, accidentals, and fingerings. There are some markings like '4' and 'III'.

Handwritten musical notation on a staff. The key signature has two sharps (F# and C#). The notation includes notes, stems, accidentals, and fingerings. There are markings like '4 4', '4 4 2', 'Slow + fast', and 'II'.

Handwritten musical notation on a staff. The key signature has two sharps (F# and C#). The notation includes notes, stems, accidentals, and fingerings. There are markings like 'etc' and 'III'.

Bowling Patterns

Handwritten musical notation on a staff. The key signature has one sharp (F#). The notation includes notes, stems, and bowing patterns indicated by 'v' and 'n' above the notes. There are also some markings like '0' and '1' below the notes.

Handwritten musical notation on a staff. The key signature has one sharp (F#). The notation includes notes, stems, and bowing patterns indicated by 'v' and 'n' above the notes. There are also some markings like 'etc' and '0' below the notes.

Musical staff with notes and fingerings. Above the staff are vertical marks labeled 'V'. Below the staff are fingerings: 2 7), 4 7), etc, etc, etc, etc, etc, etc.

Also entire passage with accents

Musical staff with notes, accents, and fingerings. Includes circled number 76 and various rhythmic markings like R4, R2, 3, 2, 3, 1, 2.

Musical staff with notes, accents, and fingerings. Includes circled number 82 and rhythmic markings like R4, 3, 2, 4, 3, 2, 1, 2.

Musical staff with notes, accents, and fingerings. Includes circled number 87 and rhythmic markings like 1-1, 4, 4-4, 1, 2.

Musical staff with notes, accents, and fingerings. Includes circled number 89 and rhythmic markings like 3, 2, 1, 3, 1, and the word 'back'.

Musical staff with notes, accents, and fingerings. Includes circled number 90 and rhythmic markings like 3, 4, 4, 3, 1-1, 1-1, 1-1, 1-1, 1-1, 1-1.

6 Mend 6

(91)

Handwritten musical notation on a staff. It begins with a treble clef and a key signature of one sharp (F#). The notation includes several groups of notes with accidentals (sharps and naturals) and fingerings (1-4). A circled number '91' is written above the staff. Below the staff, there are some numbers: '1 3 4 3 2 1' and '+ back'.

Handwritten musical notation on a staff. It starts with a treble clef and a key signature of one sharp. A circled number '95' is written above the staff. The notation features notes with accidentals and fingerings. Below the staff, there are numbers: '2 3 4', '2 3 4', and '2 3 4 3 1'.

Handwritten musical notation on a staff. It begins with a treble clef and a key signature of one sharp. A circled number '97' is written above the staff. The notation includes notes with accidentals, fingerings, and some slurs. Below the staff, there are numbers: '4', '3', '3 (or 4)', '2', and '3'.

Handwritten musical notation on a staff. It starts with a treble clef and a key signature of one sharp. A circled number '98' is written above the staff. The notation includes notes with accidentals, fingerings, and slurs. Below the staff, there are numbers: '4', '3', '3', '4', '2 Hold 2', '4', and '3'. The word 'ALSO' is written above the staff.

Handwritten musical notation on a staff. It begins with a treble clef and a key signature of one sharp. The notation includes notes with accidentals, fingerings, and slurs. Below the staff, there are numbers: '4', '3', '3', '4', '2', '2', '3', '4', '3', '3', '4', '2-2', '2-3', '2', and '3'.

Handwritten musical notation on a staff. It starts with a treble clef and a key signature of one sharp. The notation includes notes with accidentals, fingerings, and slurs. Below the staff, there are numbers: '2', '3', '2 0 2 2 4', and '2 0 2'.



Handwritten musical notation on a staff. It features notes with various accidentals (sharps, flats, naturals) and fingerings (1-2, 1-2, 2-1). Above the notes are dynamic markings like  $v$  and  $nv$ . A "2 hold" marking is present under the first measure.

Handwritten musical notation on a staff. It includes notes with accidentals and fingerings. Above the notes are dynamic markings like  $v$  and  $nv$ . There are also some slurs and accents.

Handwritten musical notation on a staff. It includes notes with accidentals and fingerings. Above the notes are dynamic markings like  $v$  and  $nv$ . A circled number "105" with an arrow points to the first measure.

Handwritten musical notation on a staff. It includes notes with accidentals and fingerings. Above the notes are dynamic markings like  $v$  and  $nv$ . There are also some slurs and accents.

Handwritten musical notation on a staff. It includes notes with accidentals and fingerings. Above the notes are dynamic markings like  $v$  and  $nv$ . There are also some slurs and accents.

Handwritten musical notation on a staff. It includes notes with accidentals and fingerings. Above the notes are dynamic markings like  $v$  and  $nv$ . There are also some slurs and accents.

109

111

Tune octave B<sup>b</sup>



9

# Mend.

9

115

116

117

Stay in 3rd

Reach

121

139

140

141

150

173

A) 
  
 B)

Practise with hold + rhythm + slur patterns

177

181

11 Mendel 1211

Musical staff 1: Treble clef, key signature of two sharps (F# and C#). The staff contains a sequence of notes with various accidentals and slurs. Fingerings are indicated by numbers 1-4. Below the staff, there are rhythmic markings: 3, 0, 0, 4, 3, 3, 3, 3.

Musical staff 2: Treble clef, key signature of two sharps. This staff features more complex rhythmic patterns with slurs and accents. Fingerings are indicated. Below the staff, rhythmic markings include 3, 3, 3, 2, 4, 2, 4, 3, 1, 4, 1, 3.

Musical staff 3: Treble clef, key signature of two sharps. A circled number '190' is written above the staff. The notation includes slurs, accents, and various note values. Below the staff, rhythmic markings include 2, 1, 3, 1, 4, 2, 3.

Musical staff 4: Treble clef, key signature of two sharps. Two circled numbers, '191' and '191', are written above the staff. The word 'back' is written below the staff. The notation includes slurs and accents. Below the staff, rhythmic markings include 0, 1, 1, R, 2, 4, 3, 4, 2-2, 4, 3.

Musical staff 5: Treble clef, key signature of two sharps. A circled number '194' with an arrow is written above the staff. The notation consists of a series of notes with slurs and accents. Below the staff, rhythmic markings include 2-2, 4-4, 1, 4, 1, 1, 1.

Musical staff 6: Treble clef, key signature of two sharps. The staff contains a few notes with slurs and accents, followed by a wavy line at the end of the staff.

198

204

206

TUNE 8va's



243

244

250

254



15 Mend 15

257

259

260

262

291

Cover 5th

0 2

lift 1st finger

hold

practice with accents + holds

holds accents

FAST BOW

SAVE BOW

1 0 2 lift 2 held 2 lift

COUNT

A) n v n 3 1 3

B) n v n

IV III II

Musical notation with guitar chord diagrams and fret numbers. Includes annotations: 2-2 3, 2-2 +, 3, 3, -3 etc.

Musical notation with guitar chord diagrams and fret numbers. Includes annotations: 0 2 4, 1 3, 1-1 2 3 3 2 1-1, 1 3 1 3.

Musical notation with guitar chord diagrams and fret numbers. Includes annotation: Lift 2.

Musical notation with guitar chord diagrams and fret numbers. Includes annotation: 8VA.

Musical notation with guitar chord diagrams and fret numbers. Includes annotations: A)  $\pi$   $\vee$ , B)  $\pi$   $\vee$ .

Musical notation with guitar chord diagrams and fret numbers. Includes annotations: A)  $\pi$   $\vee$ , B)  $\pi$   $\vee$ .

Musical staff 1: Treble clef, key signature of one sharp (F#). The staff contains two measures of music. The first measure has a fermata over the first two notes. The second measure has a fermata over the last two notes. Fingerings are indicated by numbers 1-4. Dynamic markings include accents (>) and hairpins (<math>\nu</math> and <math>v</math>). A circled '0' is written below the second measure.

Musical staff 2: Treble clef, key signature of one sharp. The staff contains two measures of music. The first measure has a fermata over the first two notes. The second measure has a fermata over the last two notes. Fingerings are indicated by numbers 1-4. A circled '2' is written below the first measure.

Musical staff 3: Treble clef, key signature of one sharp. The staff contains two measures of music. The first measure has a fermata over the first two notes. The second measure has a fermata over the last two notes. Fingerings are indicated by numbers 1-4. A circled '0' is written below the first measure.

Musical staff 4: Treble clef, key signature of one sharp. The staff contains two measures of music. The first measure has a fermata over the first two notes. The second measure has a fermata over the last two notes. Fingerings are indicated by numbers 1-4.

Musical staff 5: Treble clef, key signature of one sharp. The staff contains two measures of music. The first measure has a fermata over the first two notes. The second measure has a fermata over the last two notes. Fingerings are indicated by numbers 1-4.

Musical staff 6: Treble clef, key signature of one sharp. The staff contains two measures of music. The first measure has a fermata over the first two notes. The second measure has a fermata over the last two notes. Fingerings are indicated by numbers 1-4.

379

382

383

384

384

386

Stay in 3rd Pos.

Triplet duplet





Handwritten musical notation on a staff with a treble clef and a key signature of one sharp (F#). The notation includes various chords and melodic lines. Above the staff, there are circled numbers "427" and "428". Below the staff, there are fingerings: "1-1 3", "1 1 3", and "V 0". An arrow points to the right at the end of the staff.

Handwritten musical notation on a staff with a treble clef and a key signature of one sharp (F#). The notation includes various chords and melodic lines. Above the staff, there are circled numbers "429" and "430". Below the staff, there are fingerings: "1 3", "1 2 1 2", and "+ back".

Handwritten musical notation on a staff with a treble clef and a key signature of one sharp (F#). The notation includes various chords and melodic lines. Above the staff, there are circled numbers "431" and "432". Below the staff, there are fingerings: "3 - 2", "1 - 1", and "3 -".

Handwritten musical notation on a staff with a treble clef and a key signature of one sharp (F#). The notation includes various chords and melodic lines. Above the staff, there are circled numbers "433" and "434". Below the staff, there are fingerings: "3 -", "3", "3 0 3 3", "1 1 4", "2-2 4", and "2-2 4".

Handwritten musical notation on a staff with a treble clef and a key signature of one sharp (F#). The notation includes various chords and melodic lines. Above the staff, there are circled numbers "435" and "436". Below the staff, there are fingerings: "3 1/2", "3", "3 0", "3 -", "4 2-2", and "2-2 0".

Handwritten musical notation on a staff with a treble clef and a key signature of one sharp (F#). The notation includes various chords and melodic lines. Above the staff, there are circled numbers "437" and "438". Below the staff, there are fingerings: "1 4" and "4".

