Ševčík's Analytics of Works By Mendelssohn and Bazzini: A Pedagogical Analysis

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Abstract

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by

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Otakar Ševčík (1852-1934) is one of the preeminent pedagogues of violin technique of the late nineteenth and early twentieth centuries. His well-known technical works are still in print and widely used. Ševčík's lesser-known *Analytics* apply his pedagogical methods to works in the standard violin repertoire. The primary focus of this dissertation is an examination and analysis of the pedagogical approach contained in two *Analytics* by Otakar Ševčík: Mendelssohn's (1809-1847) *Violin Concerto in D* (first movement), and Bazzini's (1818-1897) *The Round of the Goblins*. The analyses in this paper examine Ševčík's pedagogical and analytical techniques in order to more fully understand and describe his methodology. The secondary goal of this dissertation is to promulgate the *Analytics* and make them more widely

available as resources for teachers and students. There also appears a brief survey of Ševčík's life, students, and purely technical works; his work is also placed within its historical context. Ševčík-style exercises are included for passages from Samuel Barber's *Violin Concerto* to demonstrate the application of his pedagogical and analytical ideas to other works. The appendices provide newly typeset publications of Ševčík's Bazzini *Analytic* as well as a performance score, edited with fingerings and bowings based on Ševčík's *Analytic.*

O. Ševčík

I dedicate this work to my family, and wish to thank all who helped along the way. Particular thanks go to my father, without whom this project would never have been completed.

"Practice with your fingers and you need all day.

Practice with your mind and you will do as much in 1 1/2 hours."

~ Leopold Auer

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Introduction

Otakar Ševčík (1852-1934) is regarded as one of the preeminent pedagogues of violin technique of the late nineteenth and early twentieth centuries. His prolific output changed the face of violin pedagogy and his influence still remains.[1] Ševčík's reputation is primarily as an expert on technique; reviews of performances by his most famous students reflect that. His purely technical exercises (op. 1-9) encompass twenty-one volumes and range in difficulty from elementary to advanced. It is a truly enormous collection which would require an inordinate amount of time just to play through. These works are very well-known; they continue to be studied, and are widely available. See appendix 3 for a listing of Ševčík's works.

Ševčík's lesser-known *Analytics* apply his pedagogical methods to works in the standard violin repertoire. Encompassing op. 16-26, these studies were published between 1929 and 1933 in Brno by O. Pazdírek. Privately-held copies of the original publication have been handed down from teacher to student, but are seldom found in libraries. Until recently they were never republished. However, within the last few years there appears to be a resurgence in violinists' interest. Several have become available through the IMSLP.org (Petrucci) website.[2] Since 2010, Lauren Kaiser Publishing has started to republish photocopies of the *Analytics* with performance editions of the pieces they are based upon.

The primary focus of this dissertation is an examination and analysis of the pedagogical approach contained in two *Analytics* by Otakar Ševčík: Mendelssohn's (1809-1847) Violin Concerto in D (first movement), and Bazzini's (1818-1897) *La Ronde des Lutins,* hereafter, *The*

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[1] Nakaune, Minori. "Otakar Ševčík: The Enduring Legacy," *Studies in the Humanities and Sciences* 46, no. 2: 109-129.
[2] http://imslp.org/wiki/Category:%C5%A0ev%C4%8D%C3%ADk,_Otakar

Round of the Goblins. Through the analyses, Ševčik's techniques will be examined in order to more fully understand his methodology. The secondary focus of this work is to inform violin scholars of the existence of these unique resources and to make available newly typeset publications of these important but little-known works.

These studies were completed toward the end of Ševčík's life, in the town of Pisek where he was teaching at the time. Each *Analytic* is a series of practice exercises designed for a standard work in the violin repertoire. Transcendental technical challenges are analyzed and distilled to the point of being readily accessible to a player of modest abilities. They mimic the effect of a highly insightful practice coach, and unlike many other works on pedagogy, they contain minimal prose. Ševčík created the *Analytics* for works at various levels of technical and musical challenges, from intermediate-level student pieces and the Kreutzer etudes, to concerti by Tchaikovsky, Brahms, Paganini, Wieniawski, and Mendelssohn. Each piece is dissected bar by bar, and in many cases note by note.

Aside from their direct relationship between exercise and repertoire, one of the unique features of the *Analytics* is that they treat the left and right hands nearly equally. The importance of this equality cannot be understated. Most exercise books prior to Ševčík focused primarily on one hand and certainly emphasized one hand at a time. For example, Rudolph Kreutzer's (1766-1831) studies generally focus on the left hand. Many of his etudes use rather elementary and repetitive bowings. The same left hand focus is to be found in the etudes of Pierre Rode (1774-1830), who was also of the French school. Nicolo Paganini (1782-1840), of the Italian School, composed 24 *Caprices* which move well beyond the category of etudes and studies. Clearly, they were designed to take violin technique and virtuosity to a new and previously unexplored level. Paganini has been credited as the motivating force behind much of Ševčík's work. Baillot

(1771-1842), Flesch (1873-1944), and others wrote copious prose dealing with the use of the left and right hands. However, there are few, if any, exercises to accompany their writings. Ševčík shows, in musical notation, the synthesis of the two hands. In the *Analytics* the technical difficulties of each passage are analyzed, carefully broken down into their constituent parts, and practiced as individual skills. When they are reassembled it is with a deeper understanding of the inner structure of the passage. This is an underlying theme of the analyses that will appear later in this work.

The reputation of Ševčík as pure technician comes into question when the *Analytics* are closely examined. As will be shown, the equal treatment of the hands and the unequivocal attention to bowing detail teach concepts of phrasing and bow-control unseen elsewhere. Just as Ševčík's approach in his purely technical books is controversial, so by association, are the *Analytics.* Such controversy is embedded in pedagogical opinion and will doubtless endure far into the future. Some critics have stated that the technical treatments are often excessively long, and it is certainly true that Ševčík occasionally devotes pages to a single phrase. Others have suggested that a change in a fingering or bowing might render an exercise useless. Ševčík would likely chide these critics for an inability to adapt the exercises to suit their needs. Perhaps the most common criticism is that all of Ševčík's studies are exclusively technical and do not address the basic aesthetic required for an artistic, musical performance. No single avenue of study creates a complete artist. Neither technical exercises nor the written word can create a musical performance. Each component of a curriculum contributes to the final result, as do a myriad of other complex factors which are beyond the purview of this dissertation. The teacher plays a crucial role in the proper place of Ševčík in each student's development. It is the task of

any pedagogue to show the student Ševčík's clear musical intent in the development of the bow hand.

Technical exercises are a necessary component of any well-rounded musical education. Musicians the world over practice scales, etudes, and studies on a daily basis. Purely technical studies have an indisputable place in any balanced course of violin study. This is borne out by the continued popularity of Ševčík's op. 1-9. As will be shown, the *Analytics* contain the technical tools required to create musical elements. Particular emphasis is placed on the use of the bow in the production of effective, artistic phrasing, i.e., articulation and bow distribution. This dual and often simultaneous treatment of fingering and bowing facility is one key aspect of the *Analytics* that marks them as unique when compared to other technical and pedagogical works. Ševčík's oeuvre must be used intelligently, sparingly, and as part of a balanced curriculum. No single pedagogue's works should be the sole source of teaching material.

I was first introduced to the *Analytics* by Professor Charles Castleman, while studying with him at the Eastman School of Music and at The Quartet Program. Castleman stated that he had seen remarkable success when students employed the *Analytic* corresponding to the piece that they were studying. He believes that the *Analytics* have inherent value and should be republished. He generously provided me with copies of three of the *Analytics,* two of which are being utilized for this dissertation.

Since the inception of this project, others have taken an interest in the *Analytics,* and efforts have been made to bring them to press. Andre Granat and Stephen Shipps have begun to edit and publish the *Analytics.* Shipps teacher and mentor, Joseph Gingold, requested it on his

deathbed, saying, ". . . the world needs them."[3] Shipps describes the *Analytics* as the "ultimate cheat-sheets" for violinists. He also states, "If you do the . . . exercises on the first page of the exercise book (for Scherzo-Tarantelle), you will be able to play the first two lines of Scherzo-Tarantelle, in tempo . . . Ševčík goes through every possible variation of how to practice this passage . . ." Like Castleman, Shipps reports that his students have had great success with them: "The ones who do these exercises end up being able to play the piece**.**"[4]

The *Analytics* are designed to avoid practicing that utilizes the common method of repetition. In an article in *The Etude Music Magazine* of 1924, Ševčík states:

> The student should have all the good instruction that is possible; but on the other hand he should also develop as far as possible the ability to teach himself. By that I mean that he should, when he makes a mistake, try to figure out why it was made, and then with intelligence invent exercises to correct that mistake before proceeding further. There is too much blind repetition, and too much rapid playing during study. By rapid playing the pupil thinks to save a few minutes; but in reality he loses years.[5]

Ševčík's fundamental premise is that by first eliminating the technical barriers, the musical goal can be more quickly and easily achieved.[6] After analysis of the technical and musical challenges, he uses various techniques to reach this goal. For example, he manipulates the left hand by reordering notes and adding or subtracting double stops. He creates exercises that promote independence of the left hand and develop autonomy of the two hands. He also encourages the development and flexibility of the bow arm with multiple pattern variations. Bow distribution, as it relates to musical phrasing, is examined in meticulous detail. Ševčík trusts that students who have learned his analytical and practice strategies will apply them to

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[3] Niles, Laurie. http://www.violinist.com/blog/laurie/20111/12018/
[4] Ibid.
[5] Sevcik, Otakar: *The Etude Music Magazine,* (Mar. 1924).
[6] Ibid.

other pieces of music. Furthermore, having learned the basic pedagogical principles, one can use them to identify and correct specific problems in other musical settings. Thereby, one can avoid endless hours of repetitious and frustrating practicing and replace it with intelligent and efficient methods. This more efficacious route is the thoughtful use of analysis and exercises which hone the underlying skills required for executing the passage. The elimination of technical hurdles results in performances with technical mastery as well as the freedom to create fresh and exciting musical expression.

Ševčík's op. 21 is devoted to the study of the Mendelssohn Violin Concerto in E minor. He also wrote a separate *Analytic* (op. 16) which treats the second theme of Mendelssohn's first movement. Opus 16 provides a detailed technical description of phrasing execution. More specifically, it is a primer of proper bow distribution in the cantabile bowing style. After the analysis of the pedagogy in opus 16, an analysis of the *Analytic* of the first movement of the concerto will follow.

Opus 16 also encompasses exercises for fifty solo pieces. The first volume of thirty pieces is entitled, *Introduction to Solo Playing,* and the second volume of twenty is entitled, *Introduction to Virtuoso Playing.* Ševčík's *Analytic* of Antonio Bazzini's concert showpiece is in the virtuoso collection. A dazzling display of technical special effects, this piece is renowned for its flamboyant virtuosity. Bazzini uses ricochet bowing in various combinations, double stops in sixteenth notes carried out at a brisk tempo, false harmonics in double stops, a single repeated pitch played sequentially on all four strings, and many other exceptionally difficult technical skills. The *Analytic* that addresses this piece provides us with an ideal example of the pedagogical principles that Ševčík espoused.

Chapter One of this dissertation provides historical background and a brief discussion of works written about Ševčík's output. This will serve to place the *Analytics* within a historical context relative to other pedagogues of Ševčík's time. Chapter Two presents a brief examination of Ševčík's purely technical studies, which are still widely used today. Chapter Three contains an analysis of Ševčík's *Analytic* for the first movement of the Mendelssohn Violin Concerto. Chapters Four and Five address the pedagogical approach that Ševčík uses for the Bazzini, the more technically difficult of the two pieces examined in this dissertation. These three chapters (3-5) highlight Ševčík's analysis, practice methods, and his synthesis of the multiple factors required for a successful performance. In Chapter Six, practice examples I have created will demonstrate how Ševčík's pedagogy may be applied to a more contemporary work, the Barber Violin Concerto. Since copies are quite rare, the complete *Analytic* is included in appendix 1. This allows the reader to see how the examples herein fit into the framework of Ševčík's exercises. In appendix 2, I provide a newly typeset performance edition of Bazzini's *Round of the Goblins,* based on Ševčík's *Analytic* of the piece. The fingerings and bowings have been chosen to correspond with those used by Ševčík. Appendix 3 contains a list of Ševčík's published works.

Chapter 1

Ševčík's Life, Students, and Literature Relevant to his Pedagogy

Otakar Ševčík was born in Bohemia on 22 March 1852. His early musical education was provided by his father, a church Dean and schoolmaster. In 1866 he attended the Prague Conservatory and studied violin, first with Hans Sitt (1850-1922), and then in the more advanced class of Antonin Bennewitz (1833-1926). He studied in Prague for four years. In 1870 and 1873 respectively, he secured concertmaster posts in Salzburg and Vienna but quickly earned a reputation as a first-class teacher. Throughout his career, he proved to be a prolific pedagogue who taught in Kiev, Prague, Vienna, New York, Boston, London, and Pisek.

His early performances were praised. When Ševčík performed in Prague at the age of 13, a critic from the national press described it as "wonderful and skilful, and with deep expression."[1] In 1870 he performed the Beethoven Violin Concerto in Prague, and reviews were positive: "His technique was regarded as perfect and to this was addead his true artistry. . . ."[2] Later in the same year, he was appointed to the Mozarteum in Salzburg, and his solo "playing of Paganini, Ernst, and Vieuxtemps . . . [was] technically excellent, as was the interpretation."[3] In 1872 his performance of Paganini's First Concerto was reviewed by Otakar Hostinsky (1847-1910) who "praised the performance's perfection and the clarity of the technique. He

[1] Minori Nakaune, "Otakar Ševčik: The Enduring Legacy," *Studies in the Humanities and Sciences* 46, no. 1 (2005): 115-16.
[2] Ibid.
[3] Ibid.

emphasized Ševčík's sensitivity, which expressed his deep thinking, and admired the thoroughness of the player's musical education and cultured artistic sensibility."[4]

In 1875 Ševčík joined the faculty of the Imperial School of Music in Kiev. At the time, he was experiencing eye pain that would plague him for nearly two decades. Ostensibly due to this pain, he gradually began to reduce his performance schedule. During this seventeen year tenure in Kiev, he gradually increased his interest in pedagogy and devoted more of his time to writing.

In 1892, he became the principal violin professor at the Prague Conservatory, which brought him much fame. During this time he taught many of his most well-known students, but continued to suffer from pain. Accounts differ, but apparently the source of the pain was a tumor in his eye. A surgery in Vienna reportedly provided relief in 1894. Despite his health issues, his teaching had become world-renowned, and he was attracting students from all over the world. In 1909, he received an appointment as director of the violin master classes at the Imperial Royal Academy of Music in Vienna.[5] In 1919 he returned to Prague. He also continued to travel and teach abroad until late in his life, with trips to the United States and London. When he eventually retired to the Czech town of Pisek, where he had spent many summers teaching, he continued his writing and private teaching. While in Pisek, many famous violinists came to Ševčík for lessons including, for example, Efrem Zimbalist (1889-1985), and Jacques Thibaud (1880-1953). Ševčík died in Pisek in January of 1934, at the age of 81, having influenced the lives and careers of countless violinists. His obituary from The New York Times

[4] Ibid., 117.
[5] *The New York Times* (19 January 1934): 19.

begins, "Since the death of Leopold Auer many music critics have regarded Otakar Ševčík as the greatest violin teacher in the world."[6]

Ševčík's Legacy

Ševčík's students numbered in the thousands, and from his teaching experience he created a comprehensive course of study. This method was almost purely technical and has been described as "scientific."[7] There are hundreds of bowing permutations, shifting exercises, and double-stop studies. These early exercises (inclusive of opus numbers 1-3 and 6-9) are still widely available and remain in general use. Violinists generally agree that no other collection provides a more thorough examination of violin technique. In addition to these exercises, he wrote the *Analytics*, which provide insight into his method of analysis and his practice techniques.

His legacy not only includes this large repertory of technical exercises, but also a number of students with such technical prowess that his teaching became world-renowned. He was able to successfully indentify, manipulate, and document the diverse elements required for technical mastery. Previously, only Paganini had a reputation for reaching such an advanced level of technical accomplishment. Ševčík passed these skills on to his students, a great many of whom enjoyed successful careers.

Notable soloists who emerged from his studio are Jan Kubelik (1880-1940), Emmanuel Ondriček (1857-1922), Marie Hall (1884-1956) and Erica Morini (1904-1995). Kubelik's career was legendary. His Prague debut in 1888, at the age of 8, featuring Paganini's Concerto

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[6] Ibid.
[7] *The Musical Times* 74, no. 1909 (December 1933): 1080.

in D major, op. 6 (1817-1818), was hailed as "sensational," and during the first two decades of the twentieth century his "supremacy as a virtuoso was unchallenged."[8] However, the accolades are tempered by the stigma of being "uninteresting" musically. This label was subsequently applied to his teacher, Ševčík.

In a review of Kubelik from 1909, The *Musical Times* states:

> By the accuracy, polish and physical refinement of his playing he was able to translate feats of skill into terms of art, and thus to reconcile his more musical hearers to a repertory based largely on Paganini. In music of a higher order he was immaculate but uninteresting.[9]

The immaculate technique Kubelik displayed and the full large tone he produced were reminiscent of Paganini and Locatelli and were echoed later in the careers of Heifetz and Perlman, among others. During several tours of the United States which brought him both fame and fortune, he was highly praised. The

St. Louis Republic stated that his performance

> . . . revealed most significantly the Kubelik tone and certainty of touch. . . . proving Jan Kubelik to be a master of expression, and, as well, of developing the singing throat of the fiddle. . . . the ultimate achievement of the Kubelik programme was distinctly an artistic triumph of the first order.[10]

His performance in Phoenix led the *Arizona Republican* to state,

> As Paderewski is supreme among the living pianists, Kubelik is, among violinists; and not alone because of his infallible technique, but because of his interpretative powers and in that his playing never lacks that peculiarly satisfying quality which is called soul.[11]

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[8] *The Musical Times* 82, no. 1175 (January 1941): 40.
[9] Ibid.
[10] *The St. Louis Republic,* (January 21, 1902): 8.
[11] *Arizona Republican,* (February 1, 1908): 3.

Kubelik was the recipient of the prestigious Gold Medal of the Royal Philharmonic Society in 1902, just one year after Ysaÿe (1858-1931) received the same honor.

Emmanuel Ondriček was a student of Ševčík's in Prague. In a review appearing in the May 1900 issue of *The Strad* he was praised for his performance of Paganini's concerto:

> The soloist of the evening was Herr Emmanuel Ondriček, a younger brother of the violinist, Franz Ondriček,, who chose as his solo Paganini's Concerto, and gave a masterly performance of this work, which secured for the youthful artist several enthusiastic recalls. Both he and Herr Bastar are pupils of Professor Ševčík, to whose wonderful technical method and untiring energy they owe a great measure of thanks for their success.[12]

He also concertized in Russia, Austria, Germany, and the United States, where he eventually made his home. He taught in Boston and New York, and subsequently secured a post as professor of violin at Boston University. While in Boston, he published studies entitled *Tone Production and Expression on the Violin,* (subtitled: Studies and pieces for the development of shading on sustained tones, vibrato, shading on double-stops, chords, slurred groups, triplets, etc.)[13] A compilation of his finger exercises has been recently published as edited by Charles Castleman and Allyson Dawkins.[14]

Marie Hall was described by The *Musical Times* of 1903 as "one of the most brilliant young violinists that has appeared in recent years."[15] Born in Newcastle-on-Tyne in 1884, she studied in Britain until the age of 16, when she attended the Prague Conservatory to study with Ševčík. He reportedly stated that he had "seldom, if ever, instructed a pupil with a talent equal to

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[12] *The Strad* 11, no. 121 (May 1900): 38.
[13] Emanuel Ondriček, *Tone Production and Expression on the Violin,* (Boston: The Boston Music Company, 1931).
[14] Emanuel Ondriček, *Superior Finger Exercises,* ed. Charles Castleman and Allyson Dawkins (San Antonio: Southern Music Company, 2004).
[15] *The Musical Times* 44, no. 721 (March 1903): 173.

that possessed by Miss Hall."[16] Regarding her 1903 concert, *The Musical Times* states that "Her performances . . . drew forth a chorus of unqualified praise from the London critics."[17] In New York, her reception was less glowing than in Europe. Her Carnegie Hall debut in 1905 was reviewed in the *New York Times*; she was commended for her mastery of Paganini Concerto in D, op. 6, but like Kubelik, was occasionally criticized for a lack of musical expression:

> . . . there was missing a certain vital element, a certain magnetic and moving power that could make even Paganini absorbing. Of deep, emotional quality there seems to be little in her playing and the deeper springs of feeling are not touched . . . her tone, while large and full, is without poignant expressiveness and seldom makes its way to the heart.[18]

Marie Hall also made a very early recording of Elgar's concerto, a romantic and expressive work. Of this performance, reception was favorable, and comments were made on her use of a "rich portamento"[19] which is characteristic of the aesthetic of that era. She was met with acclaim on stages throughout Europe, and is the dedicatee of Ralph Vaughn Williams' *The Lark Ascending*. Her obituary in *The Musical Times* states that she "became known as one of the finest women violinists of her time."[20]

Erica Morini (1904-1995) began studies with Ševčik at the age of seven. She debuted in Vienna in 1916 to great accolades. In 1921, she came to the United States to play four recitals in Carnegie Hall which were highly praised. After this performance, the widower of Maud Powell

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[16] Ibid.
[17] Ibid.
[18] "Miss Marie Hall's First Appearance . . ." *The New York Times* (9 November 1905).
[19] *The Musical Times* 111, no. 1531 (September 1970): 901.
[20] *The Musical Times* 97, no.1366 (December 1956): 659.

was so impressed with her artistry that she was presented with Maud Powell's Guadagnini.[21] In 1935, *The New York Times* review of her Town Hall performance of Mozart states:

> She interpreted the music of the glorious boy with unfailing fineness and beauty of tone, taste and musicianship in the treatment of detail. Everything in the movement was done beautifully.

Of her Bach *Chaconne* he said:

> It was a remarkable blend of vital and original conception and a grasp of the music that kept wholly within the bounds of the composer's form and thought. The variations were not jointed segments; they embodied the continuous growth and unfoldment from the mysterious depths of Bach's consciousness of a single idea.
>
> The sonority of the tone and the significance of the phrase, with changes of mood which not only held the interest of the listener but moved him emotionally, were further proofs of Miss Morini's development.
>
> . . .More than ever is she a violinist to be reckoned with . . .[22]

Morini collaborated with many notable orchestras and conductors. In Europe, they included the Leipzig Gewandhaus Orchestra and the Berlin Philharmonic under Furtwangler, with whom she presented performances of the Tchaikovsky and Glazunov concerti. She was also well-known for reintroducing the Spohr concerti to the concert stage.

The tutelage of pure technique has oft been debated with regard to the exercises of Ševčík. His critics argue that the technical prowess that his students achieved was at the expense of musicianship. There may be merit to that argument in the cases of Kubelik or Hall, but examination of his student body as a whole does not bear that out. He taught over 5000 pupils.

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[21] Elena Ostleitner, "Erica Morini," http://jwa.org/encyclopedia/article/morini-erica
[22] Olin Downes, "Audience Thrilled by Erica Morini," *The New York Times* (11 November 1935): 20.

He produced concert artists, orchestral musicians, and noted teachers that worked around the globe. It is essential for any career, be it orchestral, chamber, or solo, that one must be able to play the notes and control the bow. Without accuracy, there is no career to be enjoyed. Ševčík designed his system to enable the player of average abilities to be able to conquer technical obstacles previously insurmountable.

Contextualization of the *Analytics*

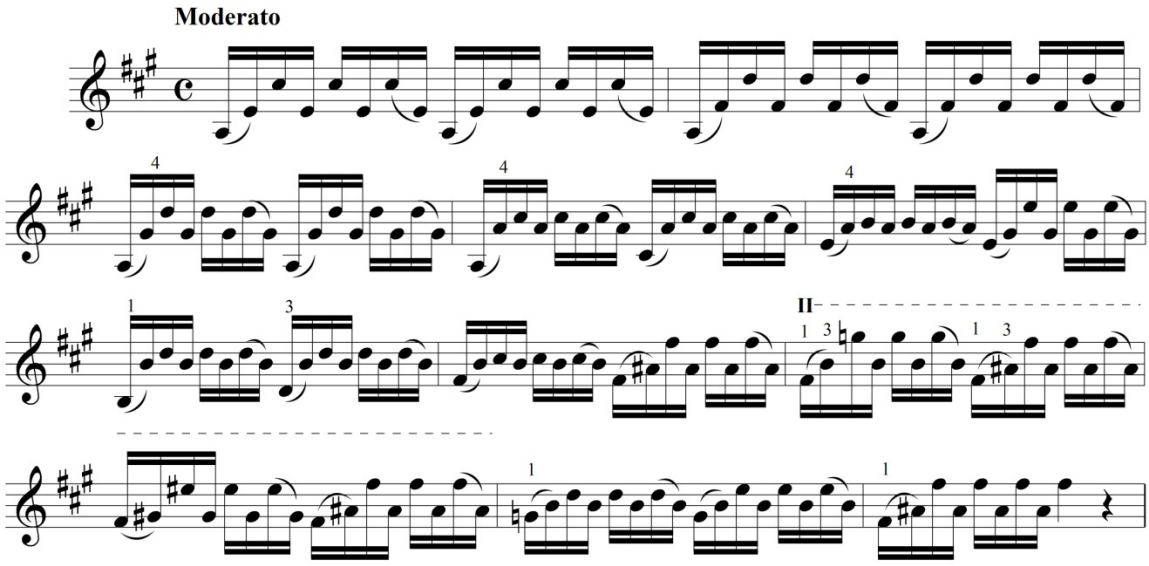
The *Analytics* contain a minimum of text. Short introductory statements precede a few of the exercises, but generally the studies stand on their own. This virtually music-only format of repertoire-based practice exercise is exclusive to Ševčík. As will be shown, he also gave particular attention to the cooperation between, as well as the independence of, the left and right hands. In order to appreciate the uniqueness of *The Analytics* and to place them in context, a brief overview of notable technical exercises follows. This will include important works from teachers of the French School as well as other pedagogues from the late nineteenth and early twentieth centuries.

Very important studies come from the late eighteenth and early nineteenth centuries, written by pedagogues of the French School: Rudolph Kreutzer (1766-1831), Pierre Rode (1774-1830), and Pierre Baillot (1771-1842). These three were very famous as performers and teachers, and served together as professors of the Paris Conservatoire. All were pupils of Giovanni Batista Viotti (1755-1824), and they were very influential in the early nineteenth century. Baillot's *L'Art du Violin* (1834) takes on a textbook style of presentation, with music and prose. It served as the official violin method for the Paris Conservatoire during this period, a time when the school wielded considerable influence in the musical life of Europe. Kreutzer and

Rode wrote etude books which are still in use today. As far-reaching and important as these studies remain, they are not repertoire-based practice exercises; they are pure technique. In order to provide a glimpse into their structure, some examples follow from these two great French teachers.

Kreutzer's etude no. 13 is a study in broken chords. Its use of sequences is characteristic of many of Kreutzer's etudes. This pattern is repeated with no variations of rhythm or bowing, but simply changing the finger patterns through various keys. See example 1.1.

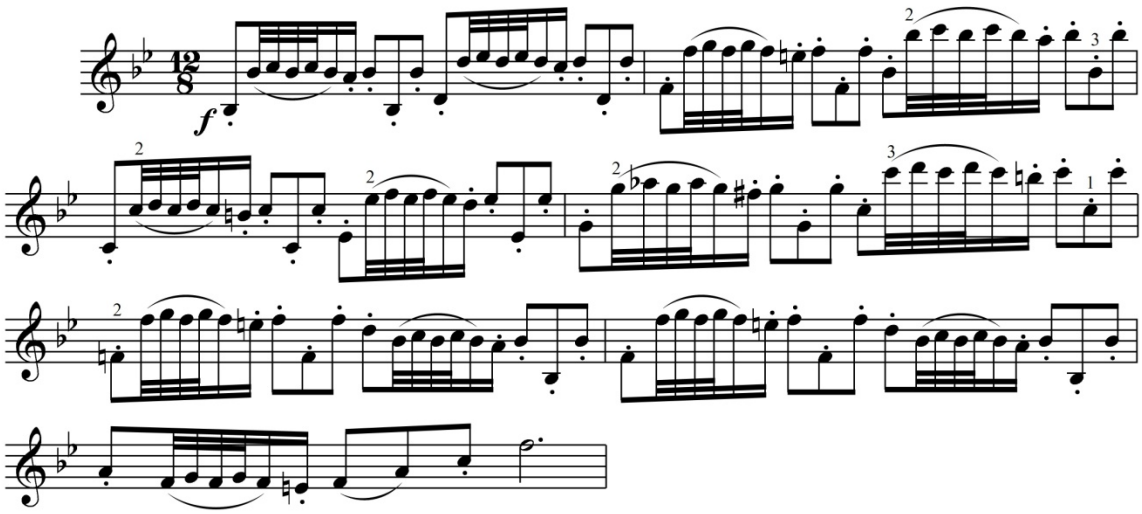
Example 1.1. Kreutzer: no. 13, mm. 1-11.



Kreutzer no.17 is one of nine etudes devoted to the development of the trill in this collection. In this elementary exercise, the trill motion is written out, whereas in the other trill exercises in the volume, the trill is notated in the standard fashion (***tr***). He uses just one rhythm

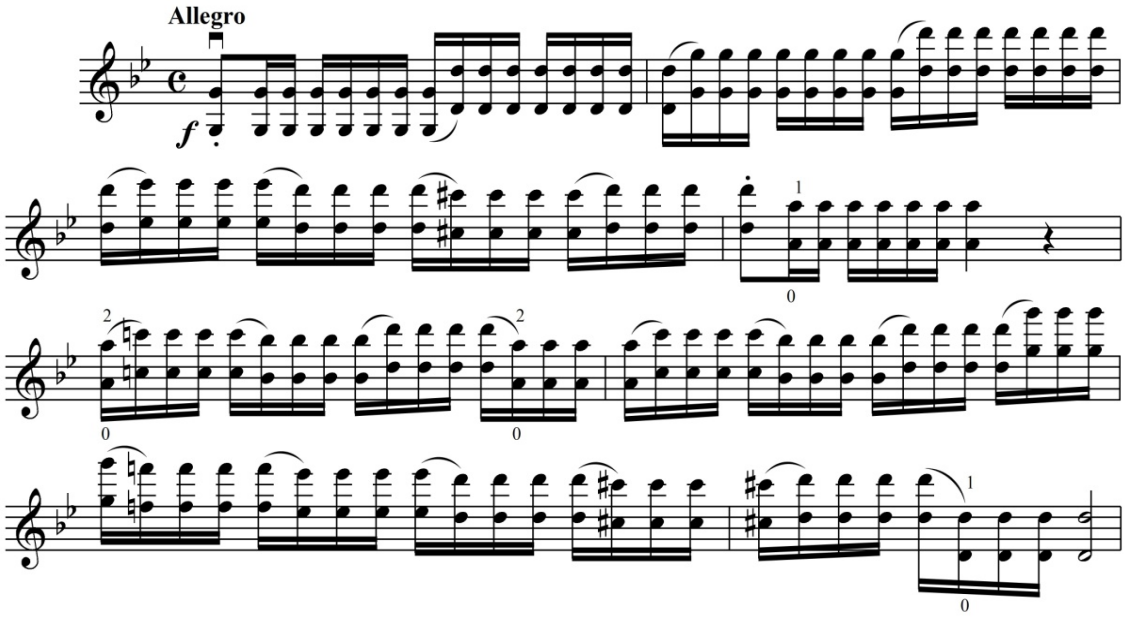
and sequences appear throughout. Trills are practiced in both half and whole steps. (Example 1.2)

Example 1.2. Kreutzer: no. 17, mm. 1-7.



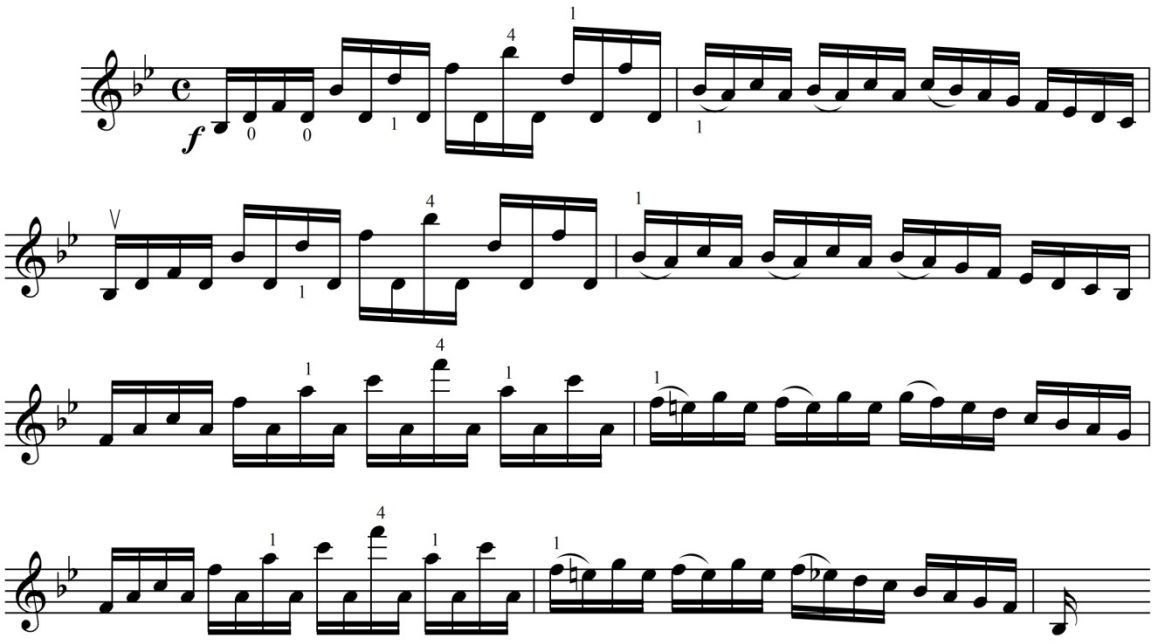
Kreutzer no. 24 is an octave etude usually taught with standard octave fingerings (0-3, 1-4) and fingered octaves. Particular attention is given to shifting in thirds and half steps. Sixteenth notes are used throughout, and they either have separate bows, or the first two sixteenths are slurred, providing little variety; see example 1.3.

Example 1.3. Kreutzer: no. 24, mm. 1-8.

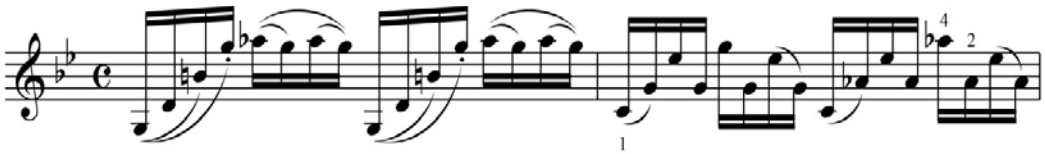


Kreutzer no. 30 introduces the stretching of a fourth between third and fourth fingers while leaving the hand in the third position. It uses *bariolage,* so the open string provides a basis for intonation. It has two main ideas, the opening theme and a broken chord figure, each of which is used in sequence and moves through multiple key areas. In the broken chord figure a slur is combined with a hook. (examples 1.4 and 1.5).

Example 1.4. Kreutzer: no. 30, mm. 1-9.



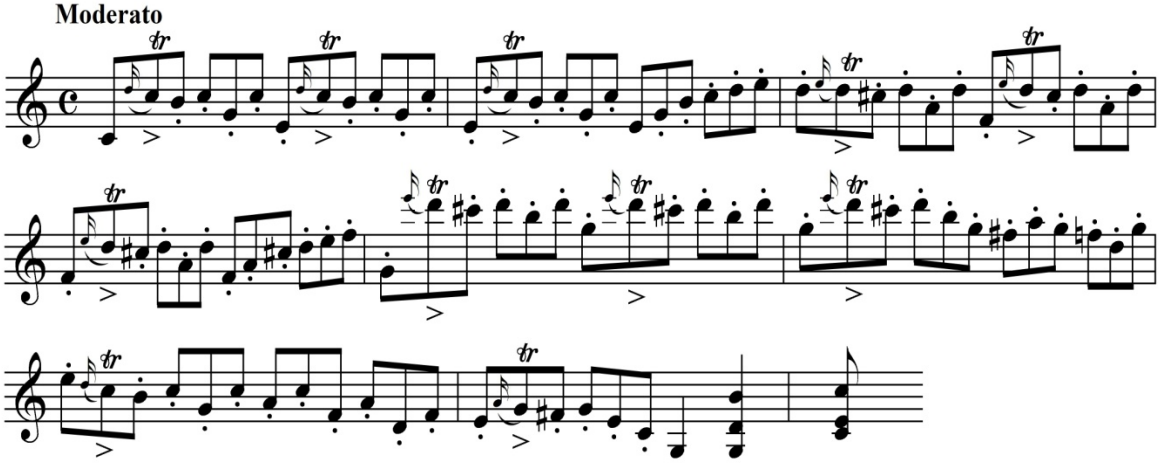
Example 1.5. Kreutzer: no. 13, mm. 11-12.



The Rode Caprices are at a higher technical level than Kreutzer and also offer more variety of rhythm, bowing, and overall structure. The Caprices are presented in the circle of fifths. Sequences and repeated phrases are still used, but far less than in the Kreutzer *Etudes*. Many of Rode's etudes feature a slower introductory section. No. 1 starts with a *Cantabile*

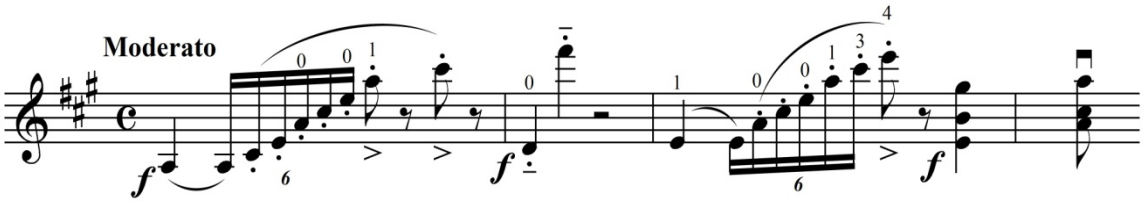
section, which is followed by an exercise in staccato bowing and trills. The opening of the staccato-focused *Moderato* appears in example 1.6.

Example 1.6. Rode: no. 1, *Moderato* mm. 1-9.



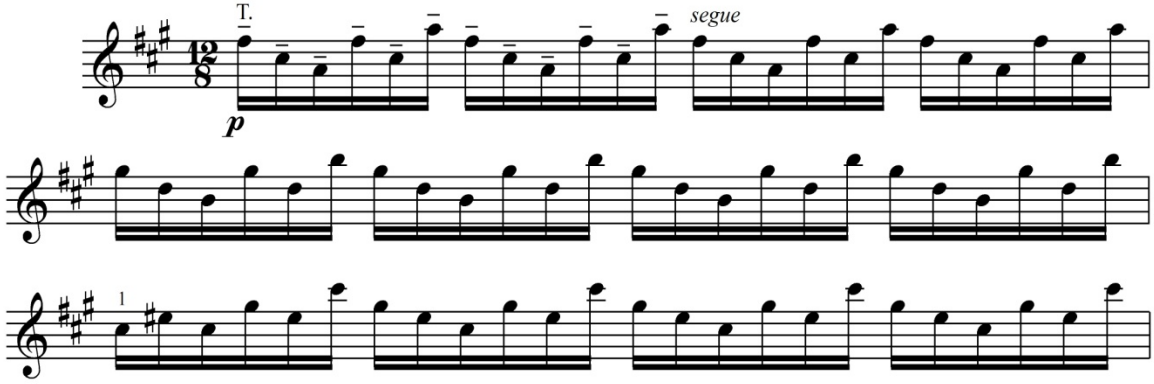
The capricious and virtuosic character of these Caprices can be seen in the opening of no. 7. This *Moderato* is a study in flying staccato; see example 1.7.

Example 1.7. Rode: no. 7, *Moderato* mm. 1-4.



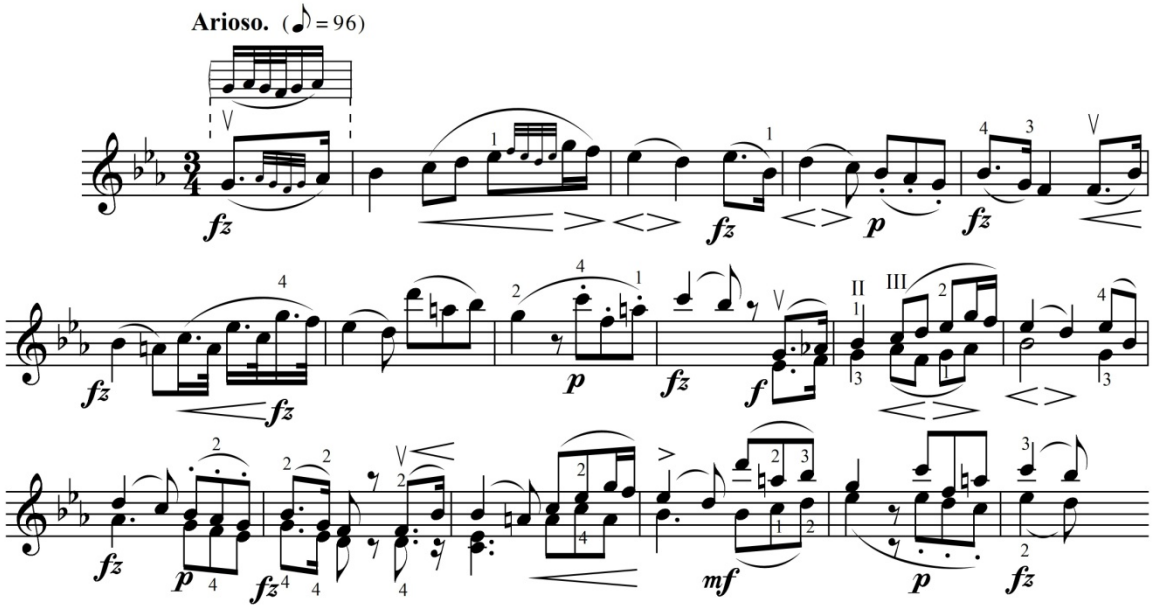
Number 8 takes on the character of a perpetual motion (example 1.8). Although not shown here, various bowing combinations are added as the etude progresses.

Example 1.8. Rode: no. 8, Moderato mm. 1-3.



The *Arioso* which begins number 19 is an example of the slow introduction characteristic of many in this volume. These give an excellent opportunity to study phrasing and bow use. This excerpt (example 1.9) includes ornaments as well as double stops.

Example 1.9. Rode: no. 19, mm. 1-16.



The French School triumvirate of Kreutzer, Rode, and Baillot had a profound influence on pedagogy in the late eighteenth and early nineteenth centuries. The seminal work by Baillot, *The Art of the Violin*, has been translated into English by Louise Goldberg and continues to be of use to scholars. The etudes of Kreutzer and Rode are commonly used in teaching studios throughout the world. Their influence on Ševčík and other pedagogues is not to be underestimated.

In 1905, Joachim (1831-1907) published a three volume method book using a format of explanatory text followed by exercises. It was designed to take a student from beginner's level to short performance pieces. Many of his pieces include a teacher's accompaniment line. He also wrote three titled etudes with piano accompaniment for more advanced pupils. Leopold Auer (1845-1930) wrote an eight-volume graded course of study, like Joachim, starting from the beginner level but ending at a far more advanced level, with works by Paganini. Neither Auer's nor Joachim's method books are in common use today; they have not withstood the test of time as have Ševčík's op. 1-9. Auer's most important and lasting contribution is a monograph, *Violin Playing, as I Teach It.*[23] It provides a glimpse into his studio and into the common performance practice of his era.

Carl Flesch (1873-1944) is the pedagogue who stands out at the beginning of the twentieth century. Flesch's contributions in the manner of technical exercises include his *Urstudien,* a seventeen-page book of exercises not dissimilar to some of Ševčík's work. In the preface, he explains that they are meant to serve as a shortcut to keeping one's technique in good condition. He is also well-known for his *Scale System,* which is still very popular today. This volume contains five pages of scale-based technique exercises, which are then transposed into all

[23] Auer, Leopold, *Violin Playing As I Teach It,* (New York: Frederick A. Stokes Company, 1921).

the major and minor keys. His two-volume set entitled, *The Art of Violin Playing,* is text-based in its format. Throughout the books, he periodically makes recommendations for using Ševčík's exercises from op. 1-3 and 6-9. In the first book, Flesch also makes his oft-quoted statement comparing Ševčík's exercises to medicine:

> The Ševčík studies, as a whole, may most appropriately be compared to a *medicine* which, according to the size of its doses, kills or cures. Three or four hours daily devoted uninterruptedly to the Ševčík studies in the long run deadens the receptive capacity and causes a loss of artistic personality; whereas an interrupted study period of an hour at the most, is not at all dangerous.[24]

In a footnote, Flesch fans the flames of the controversy surrounding the *Analytics* for concerti, thus:

> . . . I condemn unconditionally the preparatory exercises for different violin concertos published by Ševčík during the last years of his life. I consider them most dangerous with regard to the development of the *musical* components of a personality.[25]

In his personal diary (published posthumously at his direction), he is harsher in his epithets, calling Ševčík's methods "increasingly stupid" and "a symptom of senile dementia." He states that Ševčík's students "delighted in letting him ruin them for life."[26] (Some students from this period were Morini and Zimbalist; they were clearly not ruined.) This diary entry begins with Flesch's admission that he had reluctantly accepted a former Ševčík student for purely financial reasons. According to his son's account, during this young man's performance, Flesch "became more and more irritated and in the end criticized the poor fellow more harshly than I had ever heard him do before or since."[27] It appears his frustrations were manifold.

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[24] Carl Flesch, *The Art of Violin Playing, Book 1 (*New York: Carl Fischer, 1924), 115.
[25] Ibid., 117.
[26] Carl F. Flesch, *And do you also play the violin?* (Toccata Press, 1990), 92-94.
[27] Carl F. Flesch, *And do you also play the violin?* (Toccata Press, 1990), 92-94.

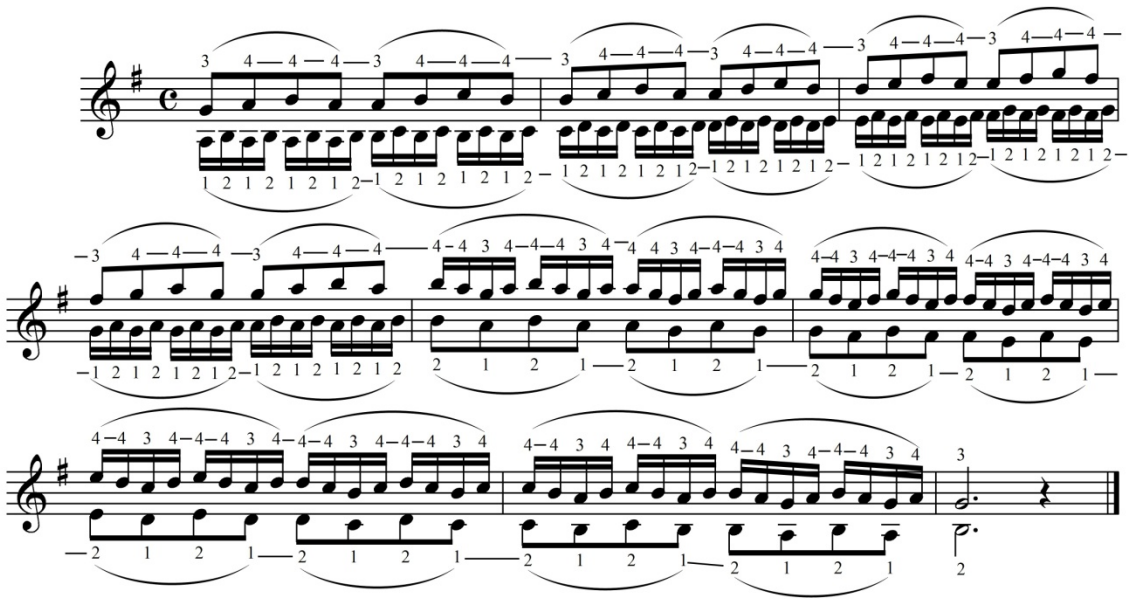
In stark contrast to the harsh criticism, the elder Flesch closes his diary entry with, "As a theorist, on the other hand, he [Ševčík] has created exercises of lasting value." It taxes the logical mind to comprehend the juxtaposed opinions of exercises "of lasting value" that "ruin players for life." His students speak of using Ševčík in their daily regimen and Flesch had "originally much admired" Ševčík. His son recalls, "I clearly remember his pride in the 1920s on receiving a letter from Ševčík enthusiastically praising the first volume of his *Art of Violin Playing."* [28]

Much of the scholarship concerning violin pedagogy in the twentieth century was an essentially descriptive approach with excerpts from the literature used for illustration, as opposed to the more traditional musical studies with little or no text (Kreutzer, Rode, etc.) The notable exception is the medical doctor and pedagogue, Constantine Dounis (c. 1886-1954). He composed many exercises, not dissimilar to Ševčík's. Dounis' medical training is credited with the physiological basis of his approach. However, his technical contributions take the form of stand-alone exercises, such as "the Daily Dozen." They do not apply directly to repertoire as do Ševčík's *Analytics.* Since they resemble Ševčík's technical exercises, a few examples will be given here.

The first excerpt to be examined is from op. 12 of Dounis' *The Artist's Technique of Violin Playing.*[29] As will be shown, these share the concept of finger independence, use of one pattern through several positions, and meticulous attention to detail. (example 1.10)

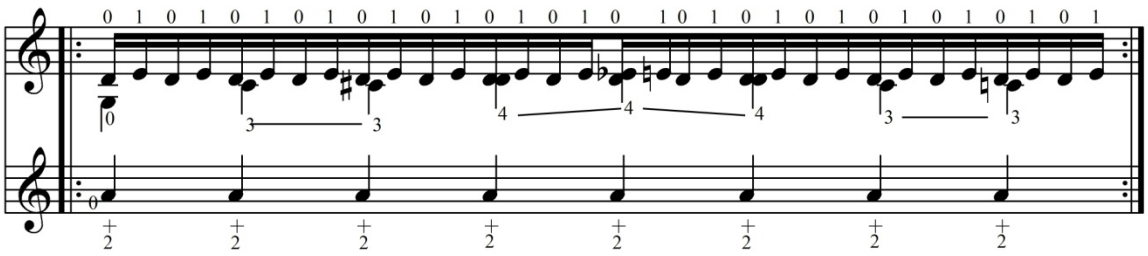
[28] Ibid.
[29] As reprinted in: Demetrius Constantine Dounis, *The Dounis Collection* (Carl Fischer, 2005).

Example 1.10. Dounis: p.24.



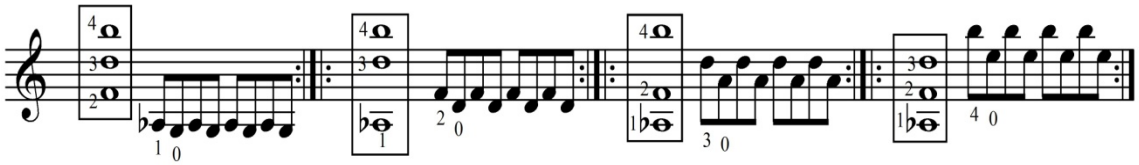
From Dounis' op. 15, *The Absolute Independence of the Fingers,* example 1.11 shows his "Fifth Fundamental Exercise, Modification #2." This exercise combines the use of all four fingers, and the second finger is required to perform left-hand pizzicato. This results in a monumental "tongue-twister" for the left hand. This is an excellent example of how Dounis' methodology presents problems that are more difficult to make the easy ones more soluble.

Example 1.11. Dounis: p.141.



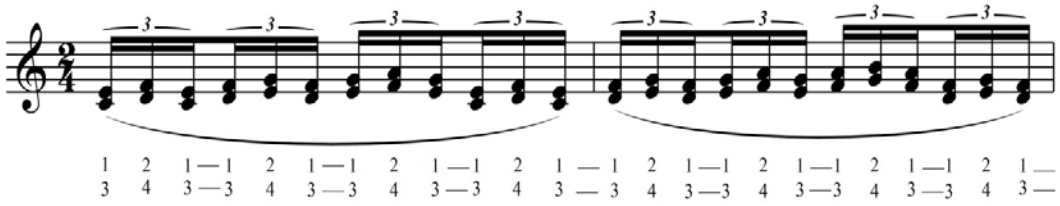
Example 1.12 shows a typical finger independence exercise, where the three fingers (boxed) are held and the others move straight up and down. This is drawn from *The Violin Players' Daily Dozen,* op. 20.

Example 1.12. Dounis: p. 234.



Example 1.13 is from Dounis' op. 30, covering thirds and octaves. Simple triplet patterns emphasize the placement of the half steps and shifting.

Example 1.13. Dounis: p. 292.

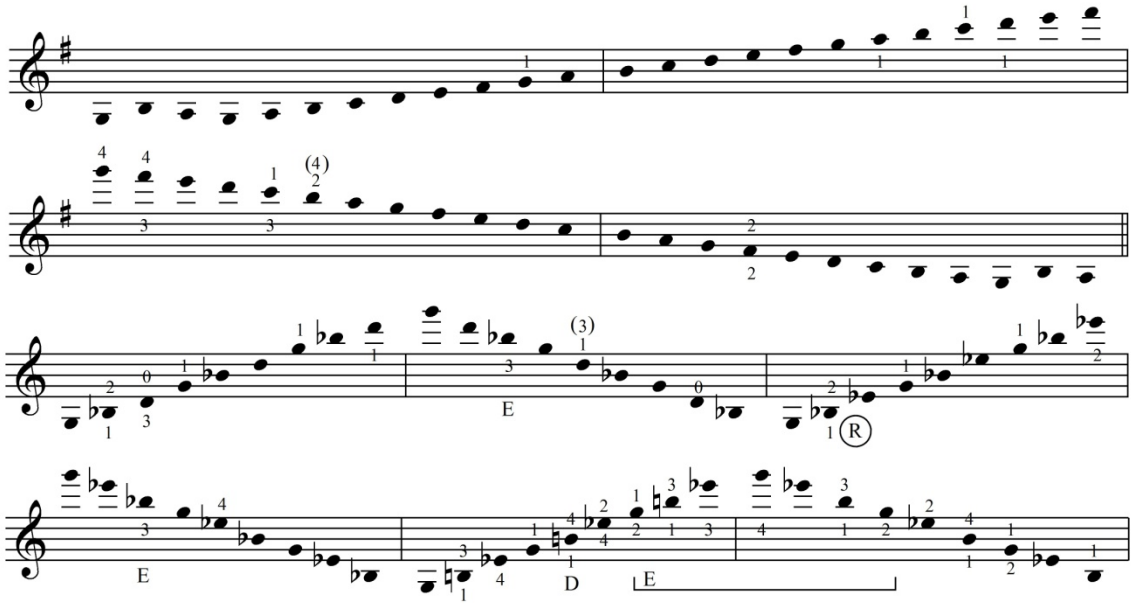


Ivan Galamian (1903-1981) is widely considered the premier pedagogue of the mid-twentieth century. Lucien Capet, Galamian's teacher, wrote *Superior Bowing Technique*, which has recently been translated into English by Margaret Schmidt. With this new publication, it is now

apparent that many of the ideas presented in Galamian's *Principles of Violin Playing and Teaching* came from Capet.

Galamian's legacy as a teacher in America in the twentieth century is not to be underestimated. His work, *Principles of Violin Playing and Teaching*, is highly regarded. Pedagogical principles are laid out in photos, prose, and musical examples. [30] He also left a scale book, which took the novel approach of using note heads with no stems. Therefore, any bowing or rhythmic combinations could be added; they would not visually conflict with beams on the staff. Example 1.14 shows a three octave scale, then an arpeggio.

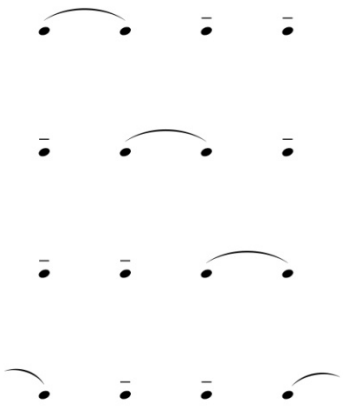
Example 1.14. Galamian: p. 5, 30.



[30] Ivan Galamian, *Principles of Violin Playing and Teaching* (Englewood Cliffs, NJ: Prentice-Hall, 1962).

In part II of the scale book, Galamian provides nineteen pages of bowing patterns, and twenty pages of rhythmic variations which are to be applied to the scales and arpeggios. Example 1.15 shows one of the bowing patterns for a four note motive:

Example 1.15. Galamian, Part II, p. 4.



Galamian was one of the most influential pedagogues of the twentieth century. His famous students are too numerous to list. Ševčík's influence can be seen in the bowing and rhythm patterns used in Galamian's scale book, which he wrote long after Ševčík's technical works were in common use.

As has been shown, the technical studies in the late nineteenth and early twentieth centuries are generally of a generic type. For instance, Kreutzer often deals with singular issues such as string-crossings or octaves. Rode generally composes more musical etudes, but combines few techniques within each one to provide detailed study. Dounis concentrates the focus on the left hand, and Galamian publishes only scales with variations. Ševčík was the only

pedagogue to publish practice exercises that speak directly to standard musical repertoire. This is a key element in the historic importance of the *Analytics*.

Publications about Ševčík's Methods

The journal articles that deal specifically with Ševčík include several by his student, Henry Joachim (1868-1938), who was the nephew of the legendary Joseph Joachim. His 1930 article, "Studying with Ševčik," is an "impression of the life and work of this great violin teacher" told from his point of view as a student who travelled to Pisek to study with the master. He describes the atmosphere as electric, and comments on the typical daily schedule and the enthusiastic conversations of fellow students. His description of the first lesson is fraught with typical fears; the student is not asked to play his prepared work, but from the outset is given *Übungen* – exercises. This provides a glimpse into the studio of the master, told with a bit of humor. The following is an excerpt of events after the student has tuned his instrument. It is important to note that there is no information regarding the level of our student and writer, H. Joachim.

> The Professor, who has been seated at the pianoforte all the while, has already summed up the capabilities and possibilities of the pupil, and to the great surprise of the latter drily ejaculates, 'Übungen' (Exercises). He then takes him through a group of them (many of which he invents on the spot to suit the individual needs of the pupil) and then produces a dilapidated copy of Ernst's Hungarian Airs, which he places before the terrified player. Here again the pupil is somewhat surprised, for he is not asked to play the composition at sight, but is taught the gist of an ingenious method, namely to practice each bar separately backwards and forwards with all possible combinations and permutations of rhythm, fingering, and bowing.[31]

[31] Henry Joachim, "Studying with Ševčik," *The Musical Times* 71. no.1054 (December 1, 1930): 1115.

It is likely that the exercises were given by Ševčík to remedy certain errors in the student's playing, and to point out to the student that his performance was lacking in some way. This glimpse into the "ingenious method" mentioned by Joachim provides an important bridge to the *Analytics*. The foundation for these works was incorporated into his teaching, but it took Ševčík until late in his life to bring the pen to paper and leave them for posterity.

Joachim's second article, "Otakar Ševčík: His Spirit and Teaching," further describes the approach and tenets of his teacher. For instance, the talent of the student is not the key factor to be considered: " . . . rather does he consider the power to concentrate and to work with a cool and analytical mind the only way to obtain a great technique." Joachim said that Paganini motivated Ševčík "to find a methodical means and a way to acquire a stupendous technique such as hitherto Paganini had alone possessed." He follows this with some examples, both from purely technical works and from the *Analytic* of Wieniawski's Concerto in D minor, op. 22 (1862), first movement. [32]

By December 1933 (just shortly before Ševčík's death), Joachim had thoroughly revised a number of his opinions; he wrote an article issuing a criticism of the "evil of pedagogics." He states that "Ševčík himself told the writer that he invented the method primarily for his own use, as he was unable to develop his technique on classical lines." This does not seem to be confirmed from other first-party sources. Joachim puts forth that:

> The influence of this method and its spirit has been felt in every musical institute in the world, and it is this attitude of mind that desires to produce an imitation rather than the genuine artist that pervades the spirit of the average teaching, and lays it so open to attack. It will be claimed for this type of teaching that the standard of orchestral playing has been considerably raised. This is so and,

[32] Ibid. "Otakar Ševčik: His Spirit and Teaching," *The Musical Times* 72, no. 1055 (January 1, 1931): 26.

> indeed, its only justification. But from the point of view of the solo player it is unjustified and harmful. [33]

This brings up a very important historical point. The technical perfection required for winning an orchestral position in today's society is in stark contrast to what was once the repository for frustrated, unsuccessful solo performers. Indeed, there is now a fierce competition between artists for orchestral jobs all over the globe. In Ševčík's era, a select few could play Paganini; today it is required literature in the conservatory setting.

Ralph Wylie offers a journal article outlining the concept of pure technique as the focus of Ševčík's work. Written in 1913, he defends the technical studies as

> . . . having balanced the world's library of violin works. His tremendous researches into left-hand activities and his monumental compilation of four thousand bow variations constitute an heroic achievement, and make him, for all time, the representative man in the field of abstract technic as Stradivarius is the representative man in violin making, Tourte in bow making, Paganini in left-hand art, and Joachim in bowing.[34]

In March 1934, M. Montagu-Nathan (1877-1958) offers another positive opinion. He lauds Ševčík's work as being the key to violinistic success. He speaks of the method as an "exhaustive study of the vocabulary" that leads the students to "sentences and phrases in which the words learnt were employed in short exercises of a formal kind . . . when passages were reached the player found that he had already made their acquaintance. . ."[35] Regarding Ševčík's star student, Jan Kubelik, Montague-Nathan writes:

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[33] Ibid. "Violin Aesthetics of Today," *The Musical Times*. 73, no 1090 (1 Dec. 1933): 1079-80.
[34] Ralph Wylie, "The Ševčík Studies," *The Violinist* (December 1913): 25-26, 32.
[35] M. Montagu-Nathan, *The Musical Times* 75, no. 1093 (1 Mar. 1934): 217.

> . . . Kubelik was in reality the centre-piece in a show-room displaying the wares of a violin technique factory—the first ever established which contained the requisite means of manufacture—students of the instrument flocked to this factory and were soon forming a supply which exceeded the demand for soloists. The concert-platform was, metaphorically speaking, flooded with violinists displaying what was then considered a prodigious technique—the truth being that they were simply players whose technique had been formed in a logical fashion.
>
> As will readily be understood, some of them proved to be artists. A brief consideration of this aspect of the matter will serve to show how greatly Ševčík contributed to the forming both of artists and of journeymen.[36]

This is a typically centrist opinion, and one that largely sums up the controversy. It is also fairly consistent with Olin Downes' review of the newly released *Analytics* that appeared in the *New York Times* just a year earlier, in May 1933. The subtitle is telling: "Monumental Compilation of Celebrated Teacher a Storehouse Of Technical Lore Which Advances Questions of Teaching." The review encompasses the release of op. 16 through 23, a huge compilation of *Analytics* that includes graded teaching pieces and the Kreutzer Etudes worked out carefully bar by bar. The reviewer states, "These are indeed amazing pages . . . microscopic attention to mechanical detail could hardly go further." He lauds them for their potential to produce "an inspired, absolutely perfect and ideal execution, rid of technical difficulties," yet he also reflects that if a performer were to work out the accompanying exercises, "it would take half the student's lifetime to master a single concerto." [37] He describes the exercises:

> At the merest suggestion of a technical problem the ideas of the editor crowd upon him. An orgy, a nightmare of supplementary studies in various bowings, shiftings, extensions, double-stoppings, double trills, incredible aggregations of harmonics, &c., ensue . . . [It] is a mine of examples and suggestions for the prospective

[36] Ibid.
[37] Downes, Olin. *The New York Times,* (28 May 1933): X4.

> virtuoso who wants to develop a consummate technic and rub out, by hard and systematic labor, so much as the suggestion of roughness or uncertainty in his performance. In these respects the products of Ševčík's experience and dogged and pertinacious labors have a very pronounced value.
>
> The question is whether this industrious use of the magnifying glass . . . will really create an artist . . .[38]

These opinions are echoed throughout the articles that are examined in the preceding pages. It is perfectly reasonable to conclude that a flawless technique cannot stand on its own. Music requires nuance and emotional engagement. However, an intrinsically talented, and musical student, may lack the technique to express their ideas, both musical and technical. Such a student, if intelligent and motivated, is a prime candidate for improving their technique using Ševčík's works.

It's also interesting that none of the above reviews address his works with regard to their value in the training of teachers, or the pure analysis of his pedagogy. Studying Ševčík's technical output and the *Analytics* proves helpful in analyzing the underlying causes of technical errors and finding the quickest possible path to correcting them. This is particularly true with regard to the relationship of the hands, an area to which Ševčík gave special emphasis, as will be shown later in this dissertation. The reviewers thus far seem to have only approached the works from the point of view that they are exclusively crafted for aspiring concert artists. While this is the most obvious use, it neglects the works' intrinsic value to pedagogues. Just as symphonies are meant to be performed, their analysis results in a more informed, complete performance. I believe that Ševčík has much to teach us, from this point of view. If studied well, his analyses can show the most efficient route to advanced technique.

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[38] Ibid.

Research into the written works related to Ševčík reveals very few books. Dissertations that deal directly with the *Analytics* have not been written, most likely because copies of the *Analytics* have been scarce for many years. I have found three books that have apparent ties to the pedagogical elements of Ševčík's works. Even though none apply directly to the *Analytics*, these three books provide insight into Ševčík's methods. They will be examined in the order of publication.

Paul Stoeving, *The Elements of Violin Playing* (1914)

This volume of sixty-five lessons encompassing 185 pages, is the earliest and most exhaustive work based on the methodology of Ševčík. It offers a suggested application of Ševčík's opera 1, 2, 6, and 7, with substantial explanatory content for each lesson in this graded system. Stoeving (1861-1948) makes the important distinction of sub-titling the work, "for teachers and students," and it is arguably of advantage when used as a teacher's guide. The early twentieth century formal British style of writing is beautiful but best suited to a teacher or possibly an adult student. Some of the explanatory text is so dense as to make it almost inaccessible to today's younger student. The volume contains a suggested apportioning of the different books of the Ševčík method, as well as having text which highlights important aspects of proper technique. This explanatory text is arguably the volume's most important contribution. It divides the works and parses them into useful combinations, keeping Ševčík's approach with regard to equal training for both hands. In addition to proper practice techniques, the primary elements of the pedagogical method are explained, sometimes in great detail. In the preface, Stoeving outlines his intentions for embarking on such a project:

> This book, then is intended to act as an incentive to using Ot. Ševčík's works, particularly in the earlier stages of violin study, and to help in using them rightly—*i.e.,* to *teachers*, so many of them who embark on their difficult vocation not fully prepared, or are too far removed from the centres of musical art to have an opportunity of continually increasing their knowledge and experience; and to *students* of average talent who bring enough industry, ambition and intelligence to their study as not to be deterred by a seemingly elaborate text.[39]

After introductory material, the first of Ševčík's works that is introduced is his opus 6, the chromatically based book for beginners. In the fourteenth lesson, opus 2 (bowing exercises) is added. Lessons forty and following make use of opus 7 (trill studies) and opus 1 (school of technique – for advanced players). This volume is heavily weighted toward proper execution of the bow stroke, which follows Ševčík's pedagogy. Stoeving's approach differs greatly from typical method books in use today, starting out with slow whole bows and silent exercises. However, this was the trend at that time. The general approach today is to start the beginner in the middle of the bow and gradually add bow length toward the frog and tip as the student progresses with proper technique. This work is also a bit peculiar, as read from a twenty-first century perspective, in its presentation of the utmost elementary techniques in close context with those considered to be advanced. For instance, at the beginning it establishes proper posture, and introduces short and long bow strokes (half bow in lesson 4 and whole bow in lesson 5). Stoeving then progresses quickly to grand *martelé* (lesson 16) and immediately thereafter introduces *detaché* mixed with *martelé* (lesson 17). Nonetheless, the graded execution of the Ševčík studies with the inclusion of explanatory text is a valuable addition to the pedagogical literature.

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[39] Stoeving, Paul. *The Elements of Violin Playing* (London,: Bosworth, 1914) preface.

Wallace Ritchie, *Advice to Violin Students* (1913)

This small volume of just over 100 pages is a wonderful compilation of short essays on many topics such as the choice of the teacher, style, and tone production; it also contains a graded list of repertoire for study. In addition, there is a chapter on the Ševčík method. While Ritchie (dates unknown) lauds the technical aspects of the method, he also states, "it entails such a vast extent of arduous work—and work, moreover, which is not always of a very interesting kind . . . "[40] That being stated, he recommends this volume's use for the pupil who has the appropriate attitude of seriousness as well as the necessary practice time to utilize the method properly. He advises the traditional "older system of tuition" for other students. This concept of choosing methodology based on the individual student's needs is an important one. It harkens back to Flesch's comparison of Ševčík to medicine: it must be used in the proper proportion. In Ritchie's chapter on Ševčík's work he states that, "this professes to be no royal road to the art of violin playing . . . the Ševčík method is exacting to the greatest possible degree." He goes on to say:

> To many pupils the system of Ševčík would appear dry and colourless, and therefore tedious, but to one with intelligence enough to see beneath the surface, it will be at once perceived that every detail has some specific object in view, and that even the most apparently trifling exercise is not without its purpose . . . [41]

"The intelligence to see beneath the surface" is an important prerequisite for any methodology, but especially Ševčík. Without seeing the purpose, few students will blindly follow for long. Ritchie's balanced approach and easy writing style make this little volume an enjoyable read.

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[40] Ritchie, Wallace. *Advice to Violin Students* (London: William Reeves, 1913) 2.
[41] Ibid. p 33.

Anton Mingotti, How to Practice Ševčík's Masterworks (1957)

This paperback volume of a mere forty-seven pages contains brief expository practice hints and Mingotti's (dates unknown) suggested order of study. It pales, however, in comparison to the Stoeving work already published some forty years prior. A brief biography of Ševčík, along with laudatory remarks on his work, is followed by directions for practicing opus 1, parts 1-4. The exercises are generally taken in order, and instructions for practice range from a sentence or two to a few paragraphs. Most of the instructions are in this style: practice slowly, with separate bows, and in the middle of the bow. Opus 2 of Ševčik is granted just three and a half pages of text, wherein Mignotti comments on approximately four thousand bowing exercises. Opera 7, 8, and 9 are dealt with in three pages in total, hardly a thorough examination. However, the most interesting contribution in this little book is the inclusion of a "Technical Analyses, Bar by Bar, for the First Solo of The D Major Concerto by Mozart, K. 218." This is the only such publication of this type I have seen. It was apparently written by Mignotti to show that the method could be applied to other works. Just two pages in length, it covers the first phrase of the concerto.

Ševčik *Analytics* of Wieniawski, Mendelssohn, and Tchaikovsky

Recent publications of *Analytics* have entered the marketplace and reflect the renewed interest in the pedagogical contributions these works have to offer. Analytical studies and exercises by Otakar Ševčik, op. 21, have recently been released for the Mendelssohn Concerto, with an edition of the violin and piano parts, as edited by Endré Granat. However, the volume, as published, does not include the supplementary section that teaches the technical elements required for the phrasing of the second theme, as is described below in this dissertation. This is a

very serious omission, as that section contains important contributions regarding bow use in the *cantabile* style.

The first concert piece to have been recently published with the corresponding Ševčík *Analytics* is the Wieniawski *Scherzo-Tarantelle*. It features a fine editing of the violin part by Stephen Shipps. The most recent addition is the Tchaikovsky Concerto. These works are published by Lauren Keiser Publishing, and were released in 2010 and 2011 respectively.

Conclusion

The *Analytics* of Ševčík are arguably his greatest contributions to violin pedagogy. They address technical and musical issues in direct relationship to common pieces in the repertoire. Unfortunately, his *Analytics* have been largely unavailable. With the exception of the recently-published contributions, editions are seldom found in libraries, and few teachers have the rare distinction of owning a copy. A search of the internet-based OCLC, the Library of Congress, and the largest music library in North America (Sibley Library, Rochester, NY) reveals that their collections have no cataloged copies of the *Analytics*. This is truly a great loss for violinists. The *Analytic*s are the backbone of the practice method that created a line of phenomenal violinists. The studies he wrote, which are popular and in print now, are very useful technical tools; but they lack an immediate musical connection.

The *Analytics* create this musical connection, and there is much to be learned from them for both players and teachers. The emergence of three of the *Analytics* designated as part of a planned series points to an engaging new era of scholarship. The availability of these works will benefit those teachers and students who, to use Flesch's metaphor, "choose their medicine wisely."

Chapter 2

Ševčík's Technical Exercises, op. 1-9: A Brief Overview

The works of Ševčík that are in print and commonly available to teachers and students are the technical exercises in op. 1, 2, 3, 6, 7, 8, and 9, and his *Dances and Airs*, opus 10. The technique books (op. 1-3 and 6-9) explore the parameters and permutations of fingerings and bowings possible on the instrument, each one individually and in great detail. It is beyond the scope of this work to provide a detailed analysis of these works; however, an overview will serve to lay the background for the *Analytics*.

Opus 6, *Violin School for Beginners*, was considered unique at the time of its publication for its introduction of the finger patterns based on the chromatic system.[1] Extensive mapping of the fingerboard is provided so the student properly understands the correct placement of the whole and half steps, both vertically on the individual strings and horizontally across the strings. Illustrative diagrams are provided of the different finger patterns; they appear at the opening of the volume. For example, figure 2.1 shows a finger chart of C major in first position.

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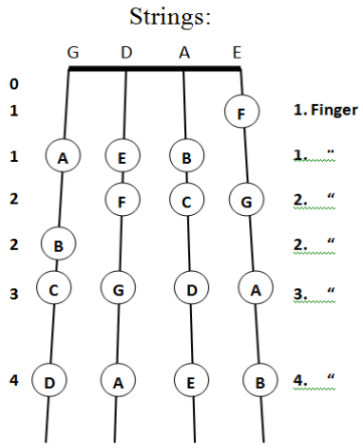
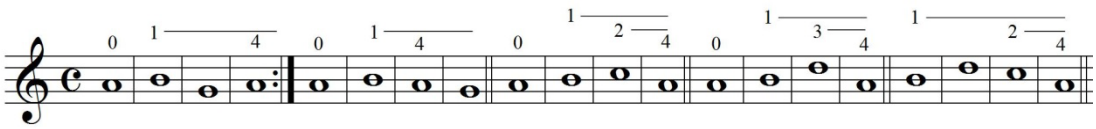
[1] Wallace Ritchie, *Advice to Violin Students* (London: Reeves, 1913), 33.

Figure 2.1



Ševčík uses these finger pattern charts throughout the volume to provide a visualization of the spacing required for proper intonation. Introduction of each of the fingers takes place quickly and he includes the fourth finger immediately. By the end of Part 1, he has begun the permutative left hand exercises for which he is so famous. (ex. 2.1) Note the indications to hold the fingers down to establish the shape of the hand.

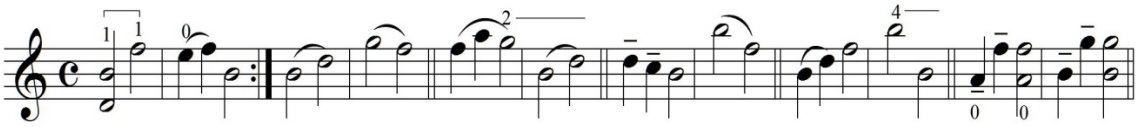
Example 2.1. Ševčík: Violin School for Beginners, op, 6, page 17.



Similar left hand finger pattern drills continue in part 2, and an indication is made that they are to be practiced with every bowing exercise from opus 2, part 1. Intervals are also introduced in part 2, beginning with thirds and covering all intervals including double stops for intonation. Since they are similar, no example is shown here. In keeping with the idea of both

vertical and horizontal approaches to intonation, exercises across the strings are provided to practice half step adjustments of individual fingers when crossing strings. See example 2.2, which demonstrates the repetitive practice for the motion of the first finger as it crosses from A to E strings in the key of C major.

Example 2.2. Ševčík: *Violin School for Beginners*, op. 6, page 32.



The successive introduction of chromatic finger patterns is accompanied by scalar exercises, as well as short melodies with an accompaniment line for the teacher. The melodies are clearly focused on the placement of the fingers within the patterns, and generally leave much to be desired from a musical perspective. Next follows a section of exercises with repeated alternating notes that is used to solidify the finger patterns learned in first position; then second through fifth positions are introduced, mirroring the same basic principles used for first position.

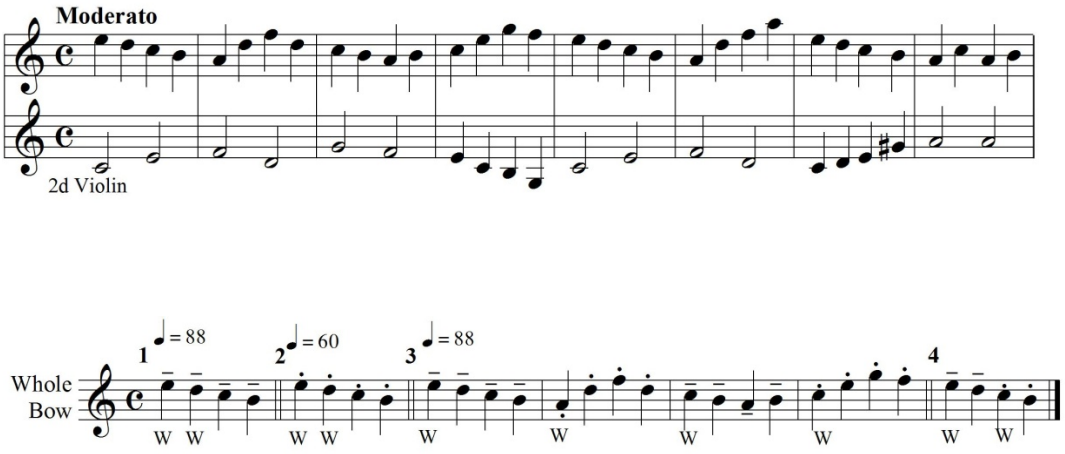
Ševčík's opus 2, *School of Bowing Technique*, is separated into six parts and contains thirty-eight exercises. The entire work encompasses approximately 100 pages. By design, it is intended for use from beginning to advanced levels. It is characterized by its voluminous content of bowing patterns that take the prospective bow technician from beginner exercises, i.e. "How to Guide the Bow," on the first page, through the most advanced bouncing and string crossing techniques. Short melodies are given with instructions to play with each bowing variation. The continuous use of pattern memorization and application is an important learning concept that addresses both cognitive and motor skills directly. The ability to apply a bowing and/or rhythmic

pattern to a given series of notes develops the muscle memory and the independence of the hands. This pedagogical technique hones the ability of the brain to process multiple tasks without the visual cues of a fully written out score.

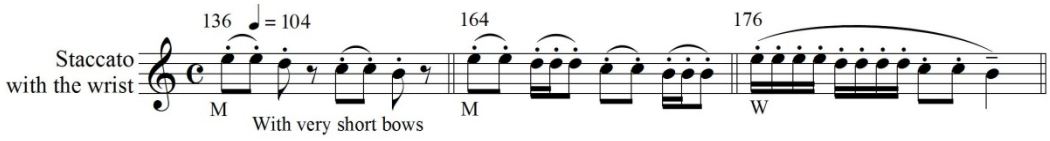
Short etudes are presented, and each is learned with the multiple bowing variants. For example, study number 5 (from Book 1) has 260 variants. The following excerpts (example 2.3 a-c) serve to show the type of detailed, methodical processes employed for the bowing variations.

Example 2.3. Ševčík: op. 2, study #5, pages 7, 11, 14.

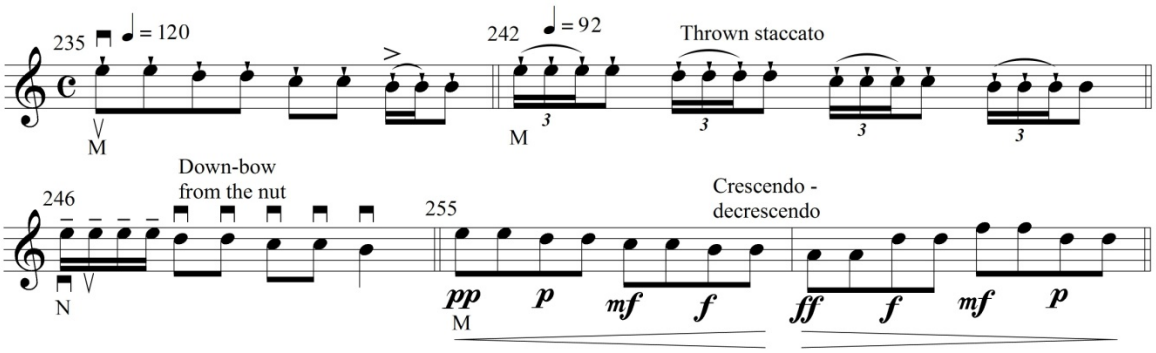
a) Page 7 - theme and first four variants



b) Page 11: variants 136, 164, 176



c) Page 14: variants 235, 242, 246, 255



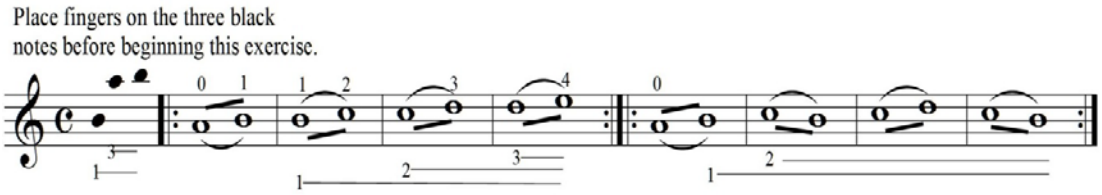
This exhaustive collection includes approximately 4000 bowing variations. While they provide valuable material, the sheer size of the compilation presents a tremendous challenge. If just fifteen minutes were allotted to each exercise, the study time for the volume would be one thousand hours. It is extremely doubtful that perfection can be attained for each exercise in a mere fifteen minutes; however, it serves here as a convenient mathematical factor for calculation. Of course, playing through was never Ševčík's intent and such an ill-advised approach would negate the intrinsic benefits of his studies. Each section isolates a specific technical problem, and the exercises should be chosen intelligently with specific goals in mind. In order to reach the pedagogical goal, the gifted teacher would assign the appropriate exercise for the specific musical content with which the student is struggling. In fact, Ševčík's students described him doing exactly that.

Ševčík's opus 3, *Forty Variations*, lies in the same vein as opus 2. As is implied by the title, there is just one theme in the volume. The etude of twenty-four measures is simplistic in its construction and consists only of half and whole notes. This theme is then both rhythmically and melodically elaborated into forty variations. The varying techniques include *spiccato*, triplets, chords, *sautillé*, flying *spiccato*, and *bariolage*.

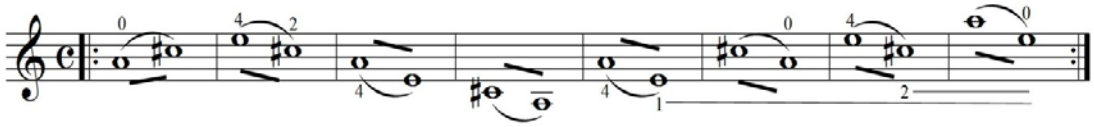
The opus 7 collection, *Preparatory Trill Studies,* opens with alternating fingering exercises that resemble those in opus 6, *Violin School for Beginners.* Dyads are interchanged starting with both top and bottom pitches. Ševčík moves through the finger patterns taught in opus 6, generally following the same order. Even though it is a trill-focused study, thirds and fourths appear in alternating patterns as the triad and seventh chord patterns are outlined. Note the indications to hold down fingers to establish the proper shape of the left hand. (ex. 2.4 a-c)

Example 2.4 a-c. Ševčík: op. 7, pages 1, 21, 25.

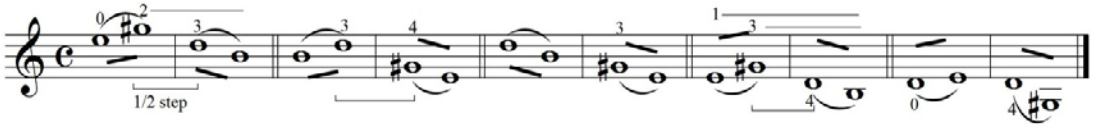
a) Page 1



b) Page 21



c) Page 25



Exercises following this approach take up approximately the first third of the volume, followed by the first occurrence of the actual trill marking. Beginning with trills alone, without

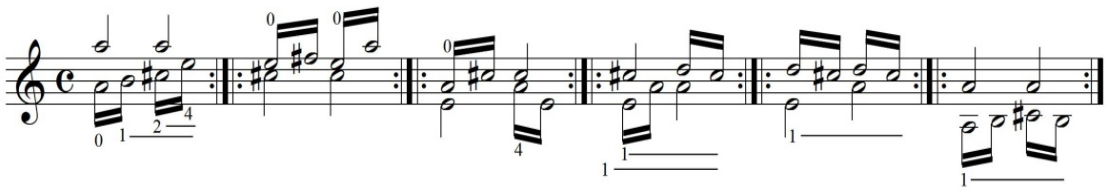
grace notes or termination, Ševčík writes exercises on arpeggiated figures. Direction is given to practice this material in four stages:

- Whole note without trills;
- Quarter note starting pitch with alternating eighths;
- Eighth note starting pitch with alternating sixteenths;
- Without lengthened starting note, all thirty-seconds.

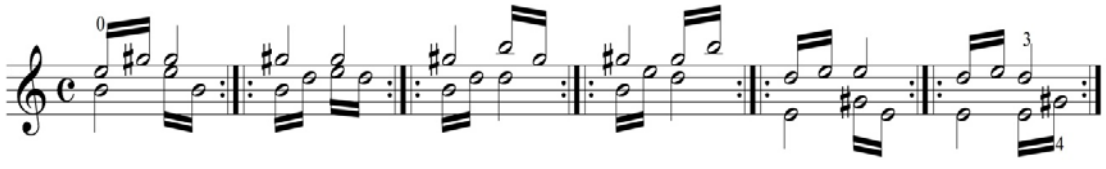
Terminations are gradually added, and a series of exercises with sixteenth note patterns in sequences follows. To complete the volume, the last ten pages include double stop drills with single and double note trills. Ševčík begins with triads and seventh chords, and follows with double stop trills with alternating top and bottom trills in all keys and finger independence exercises. Example 2.5 a-d, shows a representative sampling from the last section of the book.

Example 2.5 a-d. Ševčík: op. 7, pages 46, 49, 51, 52.

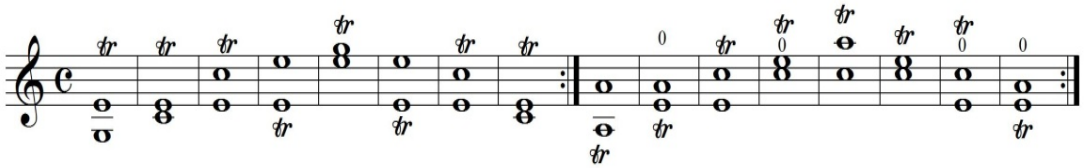
a) Page 46



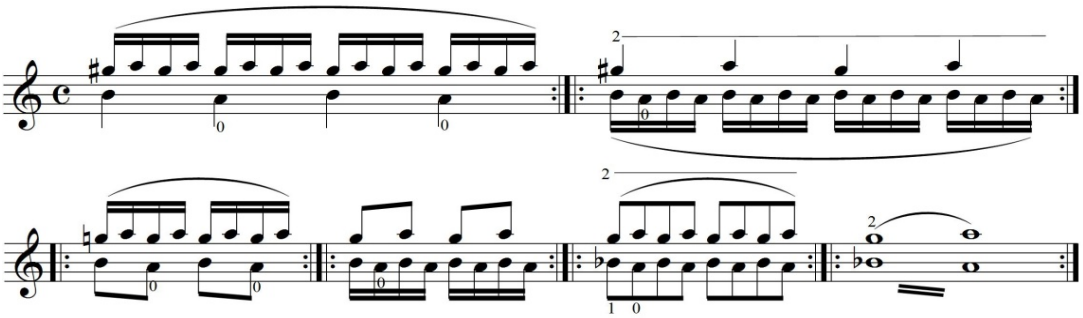
b) Page 49



c) Page 51

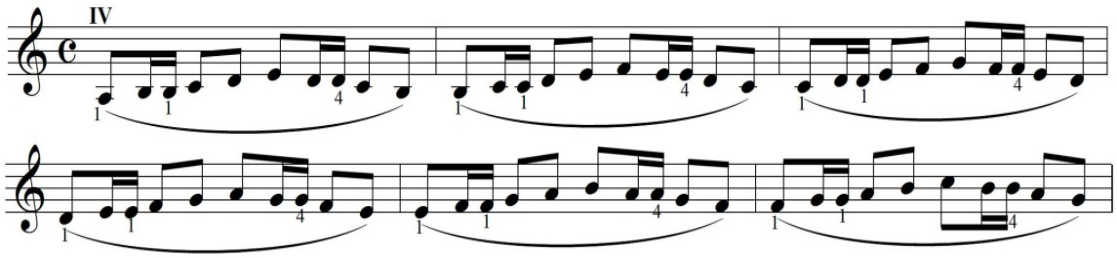


d) Page 52



Opus 8, *Changes of Position and Preparatory Scale Studies*, contains fifty-six exercises in the change of position. In this volume, Ševčík teaches shifting by interval, starting with the second. Every exercise consists of a sequence, each leg of which is repeated in consecutive ascending positions and is repeated on all four strings. There is also a directive at the outset to practice the exercises in all twelve major keys. Example 2.6 shows a typical exercise shifting in the intervals of major and minor seconds.

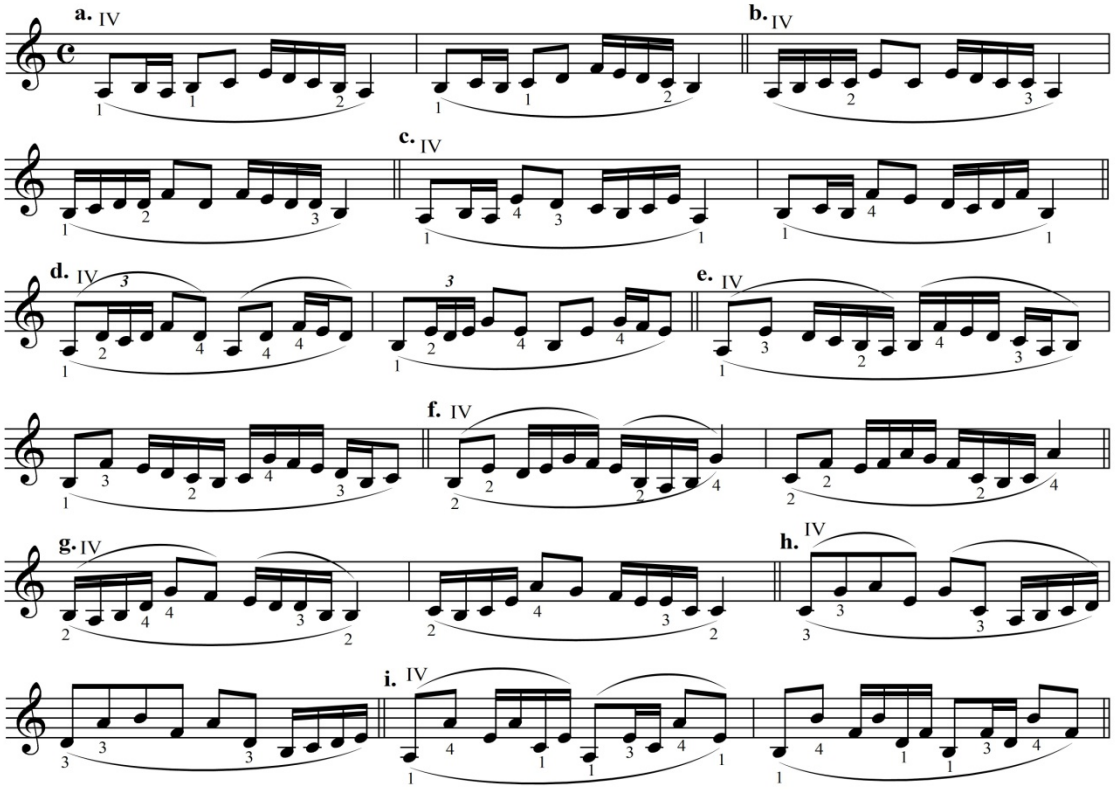
Example 2.6. Ševčík: op. 8, page 3.



The following table (figure 2.2) shows the methodical, even scientific, approach to the determination of the fingerings combined when changing positions. Each pairing is presented individually, thereby covering virtually every permutation of the usable shifting possibilities.

Figure 2.2 – chart with selected corresponding examples a-i.

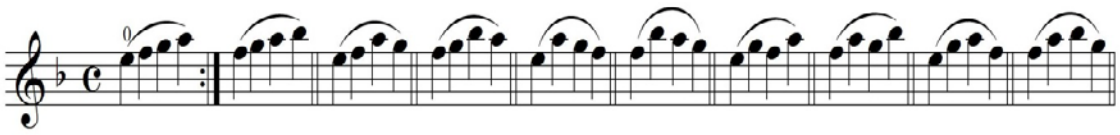
	Shift by interval of:			
	2nd	3rd	4th	5th
Fingering Combinations	**a.** 1-1	1-1, 1-4	1-1, 1-4	1-1
	b. 3-2	2-2, 2-4	**f.** 2-2, 2-4	2-2
	2-1	1-3	2-1, 3-2	**h.** 3-3
	c. 1-4	**d.** 1-2, 4-4	1-3, 1-1	3-2, 2-1
	3-3	3-1, 4-2	3-1	**i.** 1-4
	2-2	2-1, 3-2	**g.** 4-4	4-4
	1-3	**e.** 1-3, 2-4	2-4	1-4
				1-3
				3-1



The last of the works generally classified as intermediate level is Ševčík's opus 9, *Preparatory Exercises in Double-Stopping.* This is one of his smaller volumes, numbering only twenty pages in length. However, each exercise is directed to be played both *detaché* and *legato*, and there are instructions to transpose each one and practice it in all twelve major keys. Most are presented with variations. If each exercise were estimated at a playing time of a mere two minutes, the entire work as published would take over seventy-two hours to play through just one time. The amount of material in the intermediate-level works is formidable- the four thousand bowings, the carefully permutated shifting exercises and trill combinations, etc. This thorough treatment has led some to find fault with the system as a whole. As is noted earlier, a well-qualified teacher would select the applicable studies necessary to meet each student's needs.

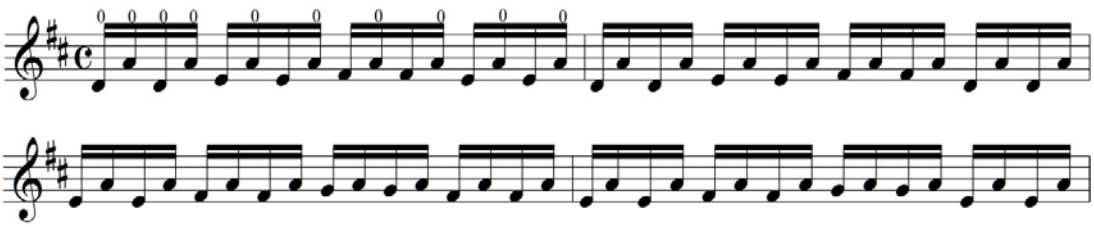
Opus 1, parts 1 through 4, are geared toward more advanced students, leading to the mastery of technique at the level required to become a professional performer/artist. Each part is published in a separate volume. Part 1 lies entirely in the first position, and the first nine exercises consist of finger patterns, each on a single string. Example 2.7 shows the beginning of one such pattern on the E-string. This quarter note exercise in its entirety encompasses forty-eight measures. It is then followed with 12 measures of eighth notes and 11 measures of sixteenth notes, all with the same five pitches.

Example 2.7. Ševčík: op. 1, part 1, page 3.



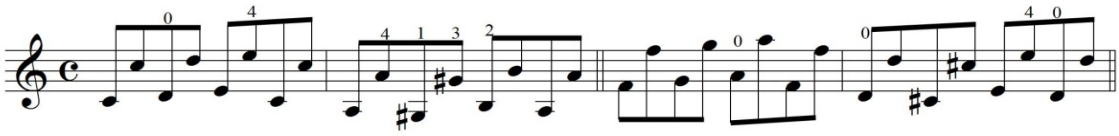
Exercises ten and eleven change strings (eleven employing *bariolage*) and twelve and thirteen are scalar in nature. Example 2.8 shows the beginning of exercise eleven, which is in D major. This study is accompanied by sixty-four bowing variations for practice purposes. The technical progression in op. 1, part 1, is reminiscent of the beginner's opus 6, but it progresses more rapidly. The inclusion of the basic building blocks found in the elementary level material emphasizes that the foundational elements must never be neglected.

Example 2.8. Ševčík: op. 1, part 1, page 15.



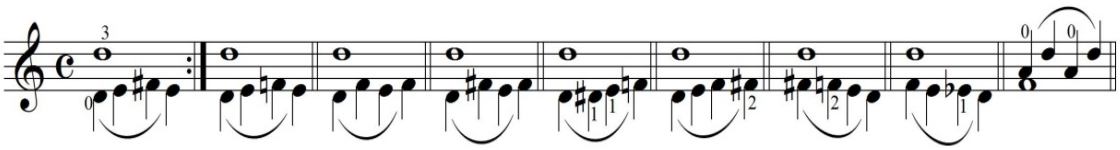
Starting with number 14, the exercises move through the intervals of sixths, octaves, ninths, tenths, then add triads, chromatics, and diminished seventh chords. Example 2.9 shows an octave exercise in first position.

Example 2.9. Ševčík: op.1 part 1, page 20.



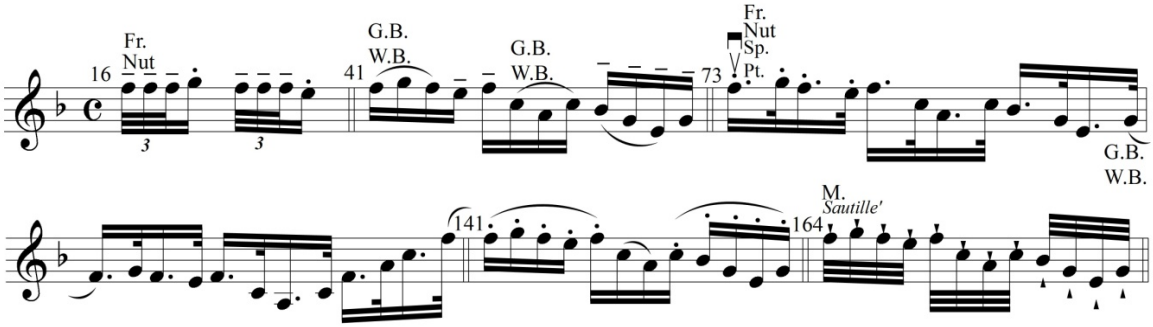
Double stops of graduated difficulty appear in exercises 23 to 27 and the final study is devoted to the application of 170 bowing variations to a 21-measure etude. Example 2.10 shows exercise 23, with double stops based on a drone.

Example 2.10. Ševčík: op. 1, part 1, page 30.



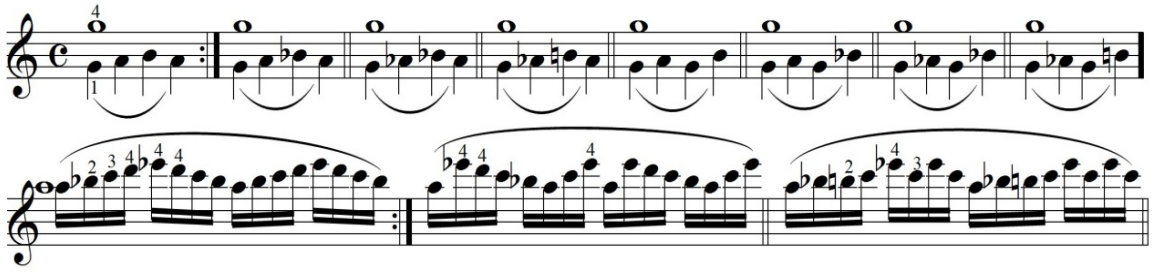
Example 2.11 gives a small sampling of the 170 bowing variations from the final exercise of this book.

Example 2.11. Ševčík: op. 1, part 1, pp. 40-42, variations 16, 41, 73, 141, 164.



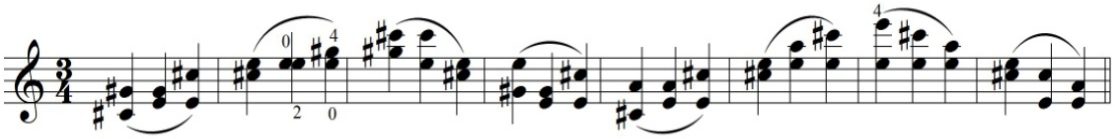
Opus 1, part 2, is patterned after the general plan of part 1, but lies in the second through seventh positions. There are forty-seven exercises in the volume. Each position is treated with exercises for finger patterns, double stops, shifting, chords, arpeggios, and advanced double stops in all keys. Examples follow from the portion of the book dedicated to third position. Finger patterns are shown in example 2.12.

Example 2.12. Ševčík: op. 1, part 2, pages 15-16.



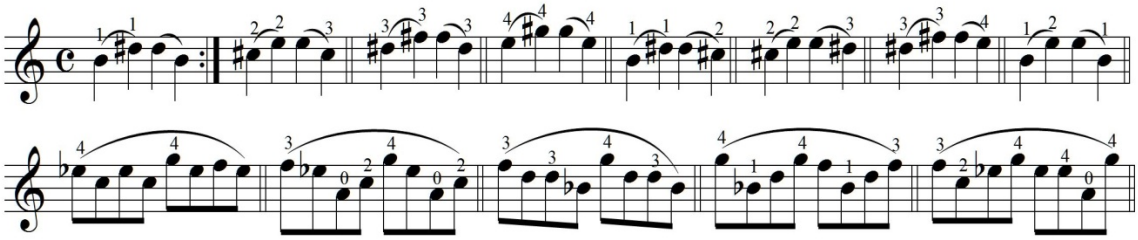
A representative excerpt of double stops appears in example 2.13.

Example 2.13. Ševčík: op. 1, part 2, page 17.



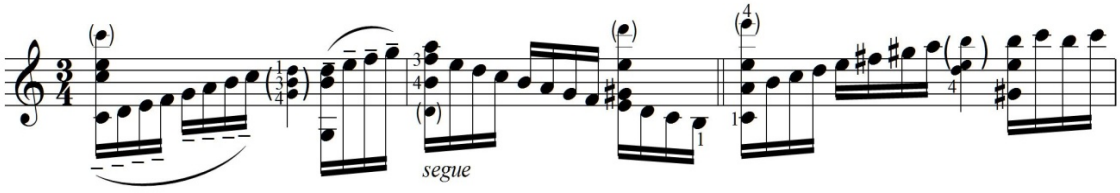
Shifting exercises in quarter and eighth notes are shown in example 2.14.

Example 2.14. Ševčík: op. 1, part 2, page 19.



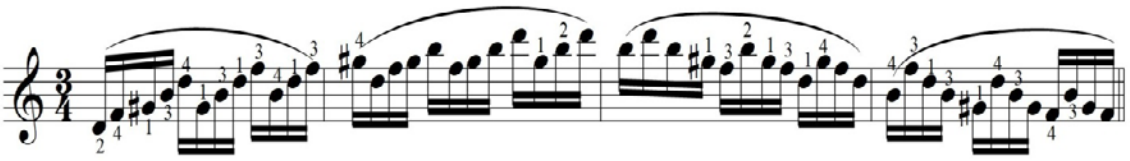
The introduction of chords begins in exercise 20. Ševčík includes a footnote pointing out that the small notes are to be played by more advanced students. Example 2.15 shows the beginning of exercise 20.

Example 2.15. Ševčík: op. 1, part 2, page25.



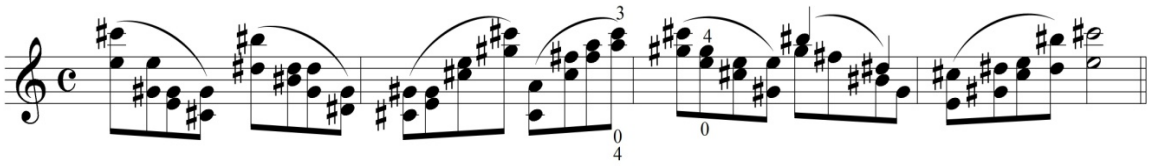
Arpeggios are shown in example 2.16. This excerpt gives the fingering for a diminished chord in third position.

Example 2.16. Ševčík: op. 1, part 2, page 21.



Advanced double stops appear slurred across all four strings in example 2.17.

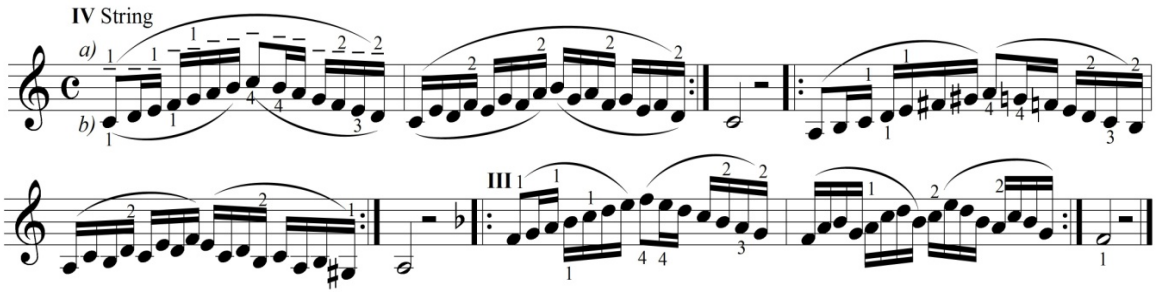
Example 2.17. Ševčík: op. 1, part 2, page 24.



The third book of opus 1, commonly referred to as part 3, contains exercises for shifting through the entire complement of positions. Ševčík begins with one-octave scales on one string. Example 2.18 shows the beginning of the circle of fifths progression starting with C major, A

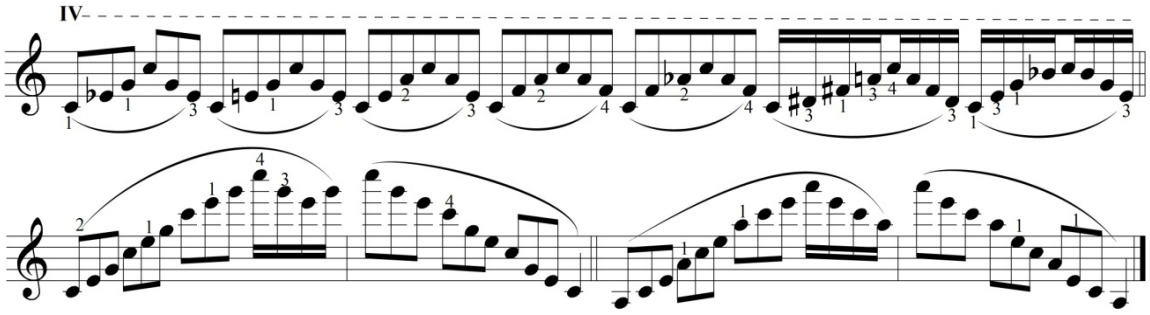
minor and F major. Alternate fingerings appear above and below the staff. Ševčík provides a head-note indicating to practice *detaché,* then *legato*.

Example 2.18. Ševčík: op. 1, part 3, page 1.



After moving through three octave scales, Ševčík follows with arpeggios in one octave on one string and three-octave arpeggios. It is of particular note that this exercise forms the basis for Carl Flesch's Scale System, using the same chord progression and fingerings as shown in line 1 of example 2.19.

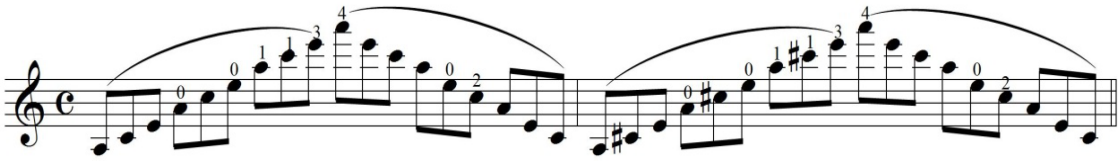
Example 2.19. Ševčík: op. 1, part 3, pages 5-6.



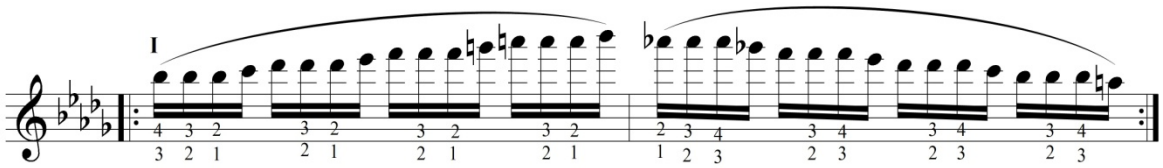
Exercises 9 through 12, “Exercises of Changing Positions,” are a series of sequences that shift up the instrument in various patterns and keys. Four excerpts follow in example 2.20 a-d.

Example 2.20 a-d. Ševčík: op. 1, part 3, pages 15, 18, 20, 24.

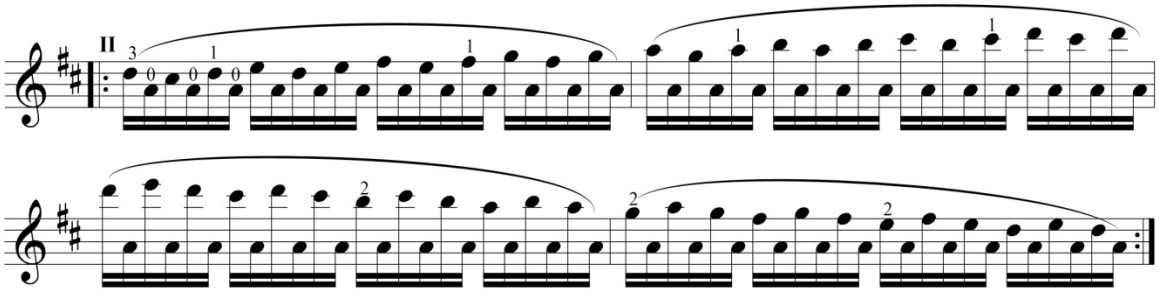
a) Page 15



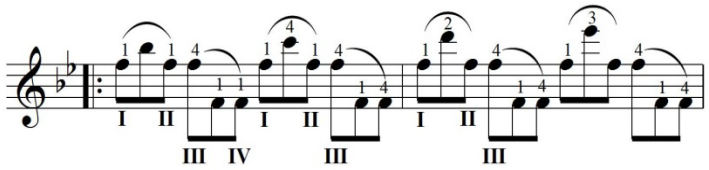
b) Page 18



c) Page 20



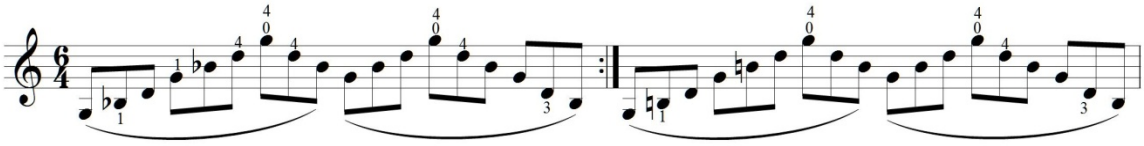
d) Page 24



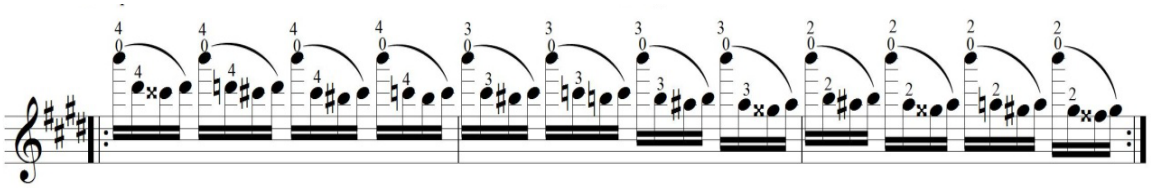
The final two exercises in opus 1, part 3, are an arpeggiated study solely on the G string, and a shifting etude to be transposed to all four strings featuring harmonics. An excerpt from each appears in example 2.21 a-b.

Example 2.21 a-b. Ševčík: op. 1, part 3, pages 27, 28.

a) Page 27



b) Page 28



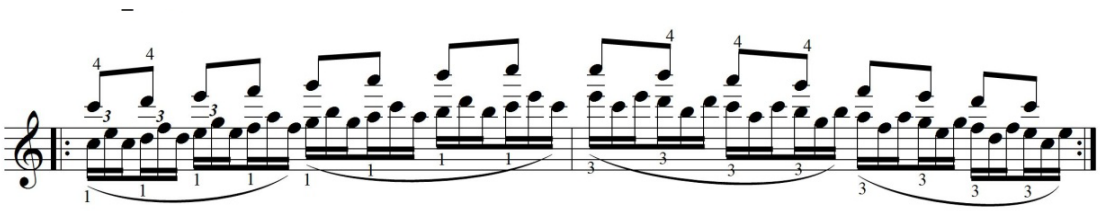
Opus 1, part 4 is the most advanced book of the collection, and the entire volume is in double stops. As the exercises progress through each section, they are artfully arranged. The key areas are often used for grouping the exercises with an expanding focus. For instance, Ševčík will focus on two fingers within a grouping, then add chromatics, and follow with a section focusing on all four fingers in a similar grouping. This occurs in the finger independence section as well as the octave exercises. Another way the exercises are designed is by length of shift, the longer shifts generally being more difficult and occurring later. Ševčík also utilizes stretching and chromatics to alter the frame of the hand as the exercises progress and therefore become more challenging.

Ševčík begins with scales in octaves, followed by finger independence exercises formed while holding the octave frame, and octave exercises in sequences. Examples 2.22 a-c, show a bit of each respectively.

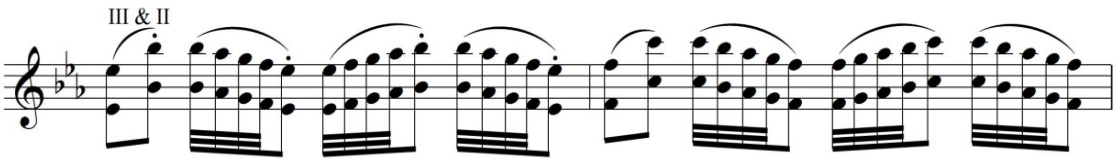
Example 2.22 a-c. Ševčík: op. 1, part 4, pages 1, 3, 7.

a) Page 1

b) Page 3

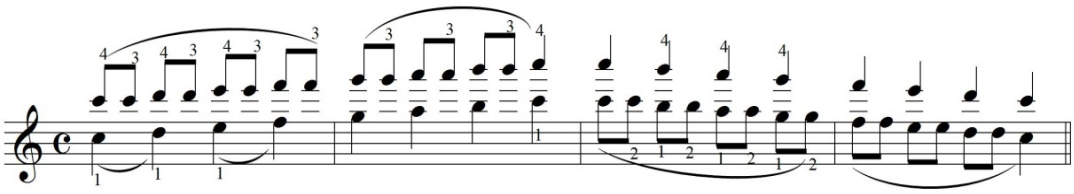


b) Page 7



The fourth exercise begins stretching the hand for fingered octaves. The opening is shown in example 2.23.

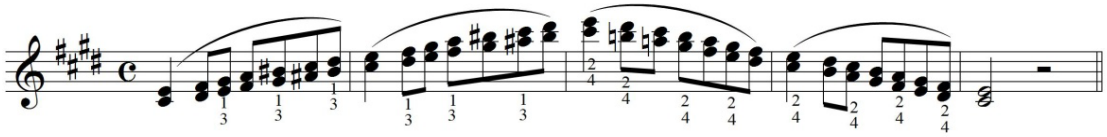
Example 2.23. Ševčík: op. 1, part 4, page 9.



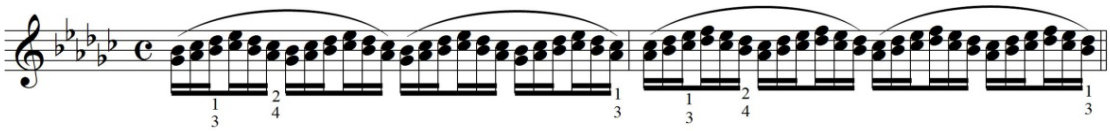
Thirds are introduced in exercise 5, which range from scalar patterns to double trills, to chromatics. A short excerpt of each is shown in examples 2.24 a-c.

Example 2.24 a-c. Ševčík: op. 1, part 4, pages 14, 16, 21.

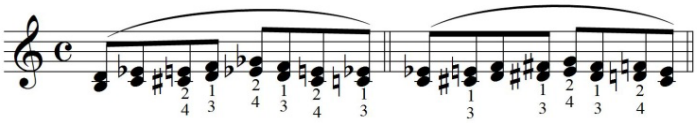
a) Page 14



b) Page 16



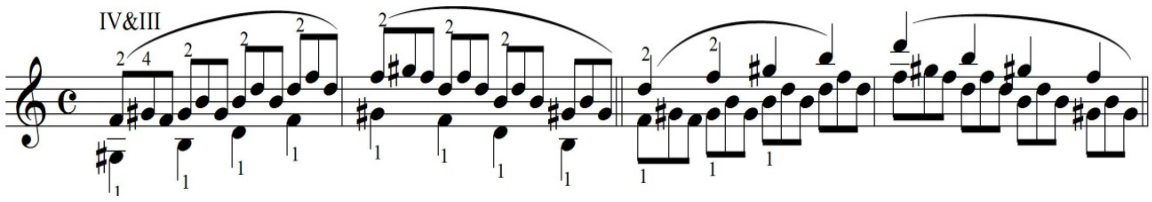
c) Page 21



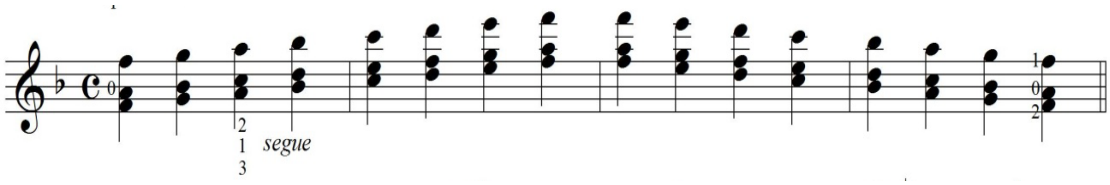
Sixths and tenths are treated in a similar fashion; therefore no example is given. Finger independence exercises, chords, left-hand *pizzicati*, and false harmonics round out the volume. Examples 2.25 a-d give a short excerpt from each.

Example 2.25. Ševčík: op. 1, part 4, pages 31, 33, 36, 41.

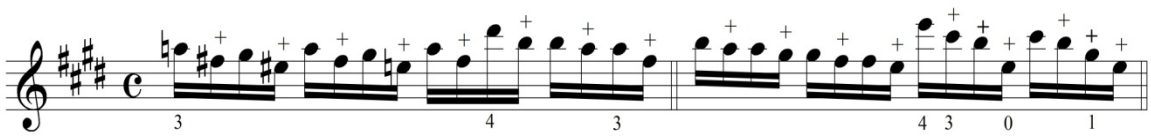
a) Page 31



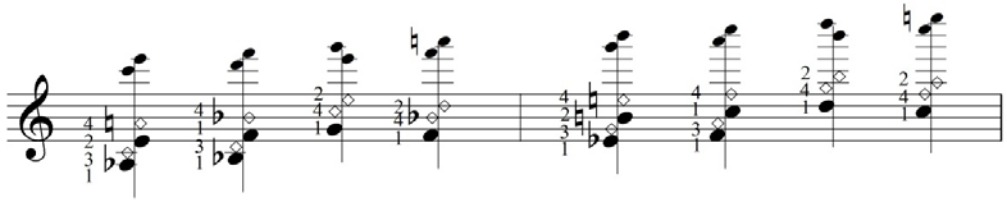
b) Page 33



c) Page 36



d) Page 41



To summarize, the Ševčík collection of books between opus 1 and 9 contains a host of exercises constituting a technical primer for both teachers and students of all levels. These volumes, encompassing the demands of the instrument from beginner to advanced, have

achieved a standing in the literature that will not be soon replaced. From the opus 6 finger patterns, through the double stops of opus 1, part 4, there is a wealth of material. From this collection, teachers can select pieces of the technical puzzle which is the pedagogy of the violin. They can be used independently or in combination with other exercises and repertoire. If the teacher can extract exercises from Ševčík's volumes to suit each student's needs, their purpose is fulfilled. As has been shown, they are purely technical and provide a foundational study for all aspects of playing. They serve this purpose even today, as they have withstood the test of time. The *Analytics*, examined next, serve an entirely different purpose. They analyze and apply exercises to performance works in the violin's literature. Furthermore, the pedagogy within them pushes the boundaries of teacher and student alike, challenging the pedagogue and propelling the violinist to the highest level.

Chapter 3

Ševčík's *Analytics* of the Mendelssohn Violin Concerto in E Minor, op. 64, First Movement, Allegro molto appassionato: A Pedagogical Analysis

Ševčík composed the *Analytics* toward the end of his life, during his retirement years in Pisek. As his student, Joachim, commented (see above, p. 8), Ševčík possessed the capability to instantly create incredibly detailed and insightful exercises in a lesson, in order to solve very specific issues. In order to pass on this exceptional technique to further generations, he left us op. 17-21, The *Analyltics,* which accomplish just that purpose.

There are two core issues crucial to the pedagogy to be learned from Ševčík's *Analytics*. The practice techniques as applied to repertoire are the first component. The ability to play one's passages both forward and backward, with double stops, with alternate bowings and rhythms, is crucial to technical mastery. The second core issue is the ability to analyze a passage's components and deconstruct them, learn each piece, and then reconstruct them to achieve a musical whole. This accomplishment is even more useful and ultimately enables the student to become independent of the teacher.

Of course, most students can add rhythms to a difficult sixteenth note passage, but to be able to recognize and analyze the technical combinations in the way that Ševčík does, reveals an uncommon dimension of analysis. The combining of techniques is a thorny issue. If violinists only need to know the notes required, they could all stop studying around the age of ten. There are only 29 notes in first position, just three more than the letters in the alphabet. Just as letters

and words combine, musical combinations have the potential of almost infinite possibilities. Double-stop sequences are virtually never the same, *sautillé* patterns must be practiced with the notes the composer provided because the string crossings are crucial, and the use of the bow to shape a phrase is different for every composition in existence.

The well-known technical studies of Ševčík, within op. 1-3 and 6-9, are like ingredients for a recipe or parts of an engine. One simply cannot proceed without the components they impart to the student. However, the genius is in their successful combination. Musicians interpret the printed score as the artistic combination of the elements; in his *Analytics*, Ševčík provides the analytical tools to combine them for a cohesive technical and musical whole.

Ševčík himself eloquently describes his approach in the preface to op. 17-21, as excerpted here:

> An analytic study of the separate parts of a work is essential to guarantee a safe reproduction of the whole. Only by these means technical, dynamic and other effects are to be gained. . . . The scrupulousness of the analysis shall not frighten the player, but rather awaken in him a desire for solving further problems, thus enabling him to distinguish the better the nature of the musically beautiful in its subtlest components. . . . Detached stones out of the great magnificent mosaic of the masterpieces, cut with diligence may resplend in the bright sunny radiance of the inspired soul.[1]

Ševčík wrote over seventy pages of exercises in his opus 21 *Analytic* for Mendelssohn's Concerto in E minor. Within these pages he extracted the primary technical issues, and through a process of disassembly and reconstruction he created the means to perform it accurately and

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[1] O. Ševčík, ed., Felix Mendelssohn, *Violin Concerto in E minor,* Preface to the Concert Studies (Keiser Productions) 2010.

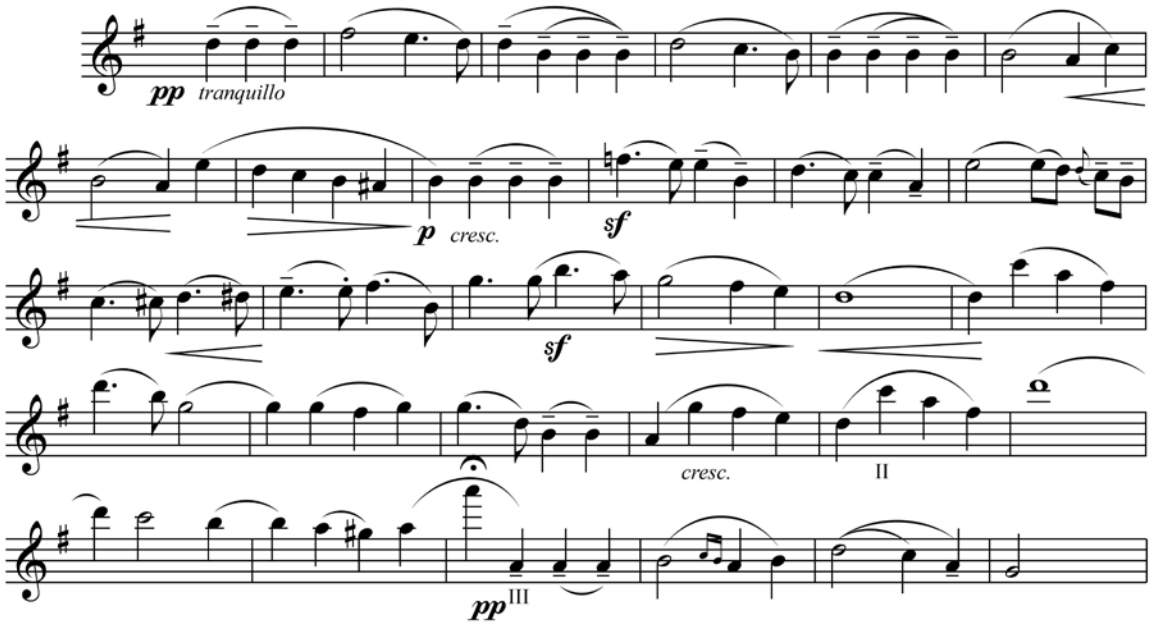
cohesively. In addition to his main body of exercises, he wrote a separate, smaller monograph that addresses bow control and musicality issues of the second theme of the first movement. Since Ševčík granted special status and attention to the second theme by giving it a separate *Analytic* (opus 16), this becomes my beginning point.

In the opening movement of this concerto, the second theme's musical challenges are evident and most obvious with less experienced performers. Students so often spend all available practice time trying to master the technical challenges appearing elsewhere in the movement that the beauty of the second theme is entirely lost. The art of phrasing rarely comes naturally for violinists approaching their first or second major concerto. A typical student's interpretation can be greatly improved by careful completion of Ševčík's exercises.

Ševčík's exercises in opus 16 are a study in the proper execution of cantabile phrasing. In fact, they are so musically rich, they repudiate his characterization as a technician alone and demonstrate his keen awareness of musical issues. Many students with innate musicality are unable to adequately express their musical ideas due to technical limitations. These violinists haven't developed the bow control required for basic phrasing and specialized strokes such as *portato* or a *sforzando* under a slur. This type of student would benefit most from this *Analytic,* which is an excellent example of Ševčík's contributions to the proper execution of musical ideas.

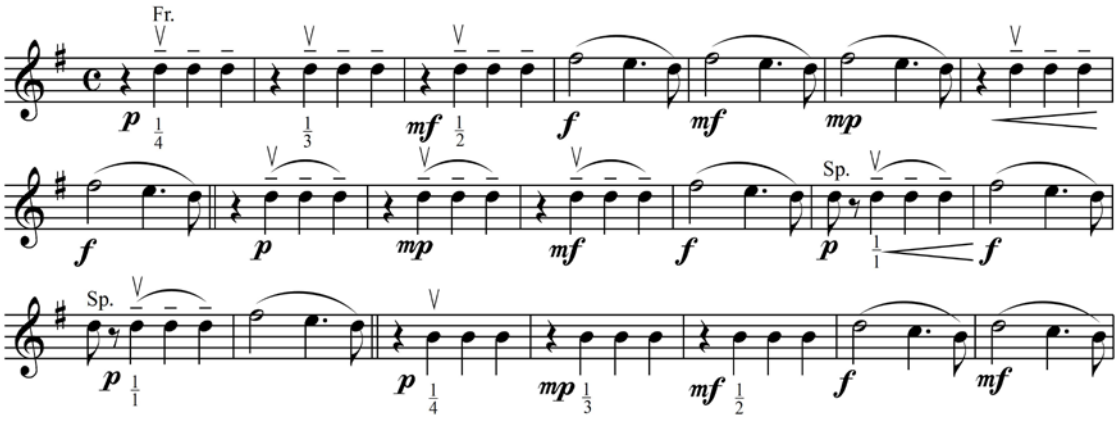
Example 3.1 shows the violin part at the opening of the second theme:

Example 3.1. Mendelssohn: 1st movement, mm. 139-168.



Ševčik's teaching process begins by carefully laying out the bow distribution in the opening exercise (example 3.2), which shows the first twenty-one measures. The fractions indicate the amount of bow to be used: 1/4 is lower quarter bow; 1/3 and 1/2 are lower third and lower half respectively; 1/1 is full bow, 2/2 is upper half. The abbreviations Fr. (frog) and Sp. (tip) are also used. These markings are conventions used throughout Ševčik's *Analytics*.

Example 3.2. Ševčík: op. 16, page 5.



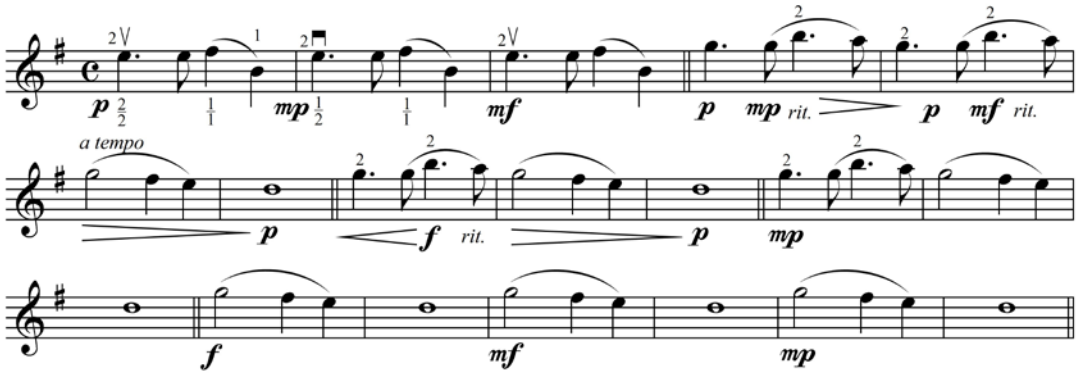
The detail and repetition excerpted in example 3.2 is indicative of Ševčík's pedagogical approach. This exercise (45 measures long in its entirety) covers just eight measures from Mendelssohn's second theme. Each double bar indicates a section to be repeated until it is mastered; this is also a convention used throughout the *Analytics*. Practice for bars 1-8 concerns the relationship of dynamics and bow speed (example 3.2). Beginning at the frog, lower half quarter bows, third bows, and half bows are used with separate bow strokes and increasing dynamics. By using different parts of the bow in a systematic manner, Ševčík studies both bow control and the difference in sound created by using the various parts of the bow. Each minute part of the bow has a different timbre, and a characteristic feel. In just the twenty-one measures shown here, there are twelve ways of practicing the three opening quarter notes and nine examples of the down-bow slur.

The use of separate bows with *tenuto* marks develops the feeling of *portato* in the bow hand and mimics the desired sound. The separate bows develop the *detaché* sound and feeling that will be reproduced with the three *portato* up-bows in the opening of the second theme. The bowing also emphasizes rhythmic clarity. It underscores the importance of the three *portato*

quarter notes being equal in length. Therefore, the rhythm will not suffer when the *crescendo* is played.

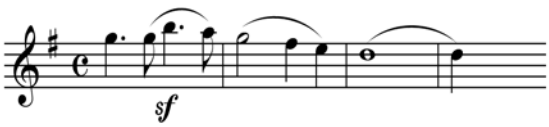
Example 3.3 uses bow speed to create the dynamics for the climax of the phrase. Ševčík continues with the study of bow distribution and the sound it creates.

Example 3.3. Ševčík: op. 16, page 6.



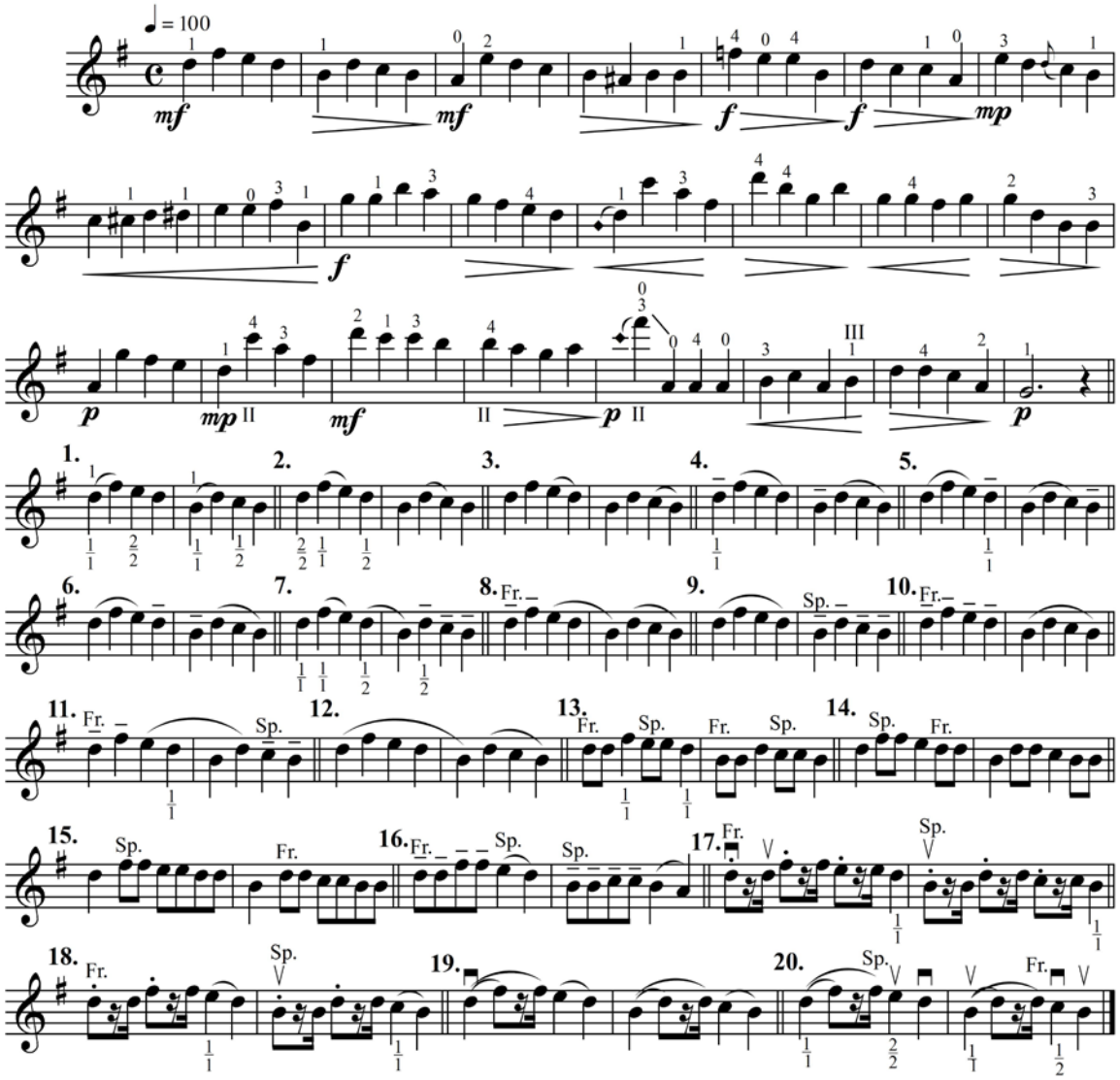
In the first two bars, (example 3.3) the bow placement is marked with 2/2 (upper half), 1/1 (full bow), and 1/2 (lower half). The first measure is practiced three ways, the second measure four ways, and the third measure six different ways. To phrase the *crescendo*, Ševčík indicates not only the dynamics for the height of the phrase, but also writes in a *ritard*, which is not original to Mendelssohn, but is commonly heard in performance: it emphasizes the *sforzando* at the height of the phrase (example 3.4).

Example 3.4. Mendelssohn: 1st movement, mm. 153-156.



In the following section of this exercise, (see example 3.5) the entire second theme is practiced with variations of rhythm and bowing. As is seen in his technical works, the variations of bowing styles and rhythms are a Ševčik hallmark. He separates the hands to foster their independence and build muscle memory. It is interesting to study how he applies these to a cantabile melody. For simplicity, the melodic line is first presented in quarter notes. Factoring out the rhythm turns the focus to notes (and thereby intonation), dynamics, and bow speed. The first variation is printed fully. The remaining twenty are abbreviated examples, and the student must develop the mental acuity to complete the entire theme. Example 3.5 shows the melody in quarter notes with its variations.

Example 3.5. Ševčík: op. 16, page 7.



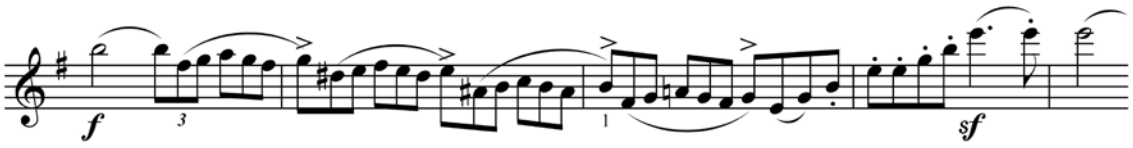
Example 3.5 (mm. 24 ff.) shows Ševčík's permutative approach to variations and gives an illustration of the detail-oriented progression. After practicing quarter notes with dynamics, bow distribution variations are added (variations 1-12) and then rhythmic variations (13-20). Full bows and half-bows are indicated to practice tone and bow control. Notice variation 7 employs both full and half-bows during the space of a half-note requiring the bow speed to be adjusted accordingly. The various dotted rhythms (var. 17-20) expose any shifts that might need

attention, as well as continue to work on bow distribution. Dynamics are indicated in the quarter note presentation of the melodic line, and there is a written reminder from Ševčík at the beginning of the exercise of the importance of observing them. Ševčík eschews a "left-hand first" approach. The hands are trained together. It is ill-advised to wait until the notes are learned in the left hand to add bow distribution and dynamics. The bow controls the sound, rhythm, and phrasing. Incorporating bow control from the outset is an important concept seen in his works.

It is also notable that some of the fingerings in the above excerpt differ slightly from the fingerings in the prior excerpts. For instance, in measure 10, the G^4 to B^4 is fingered with 1 and 3, whereas in the prior exercise that combination is executed with second finger shifting between the two. This difference in fingerings could indicate an editing error, or possibly a willingness to be flexible with fingerings depending on the musical views and technical strengths of the individual performer.

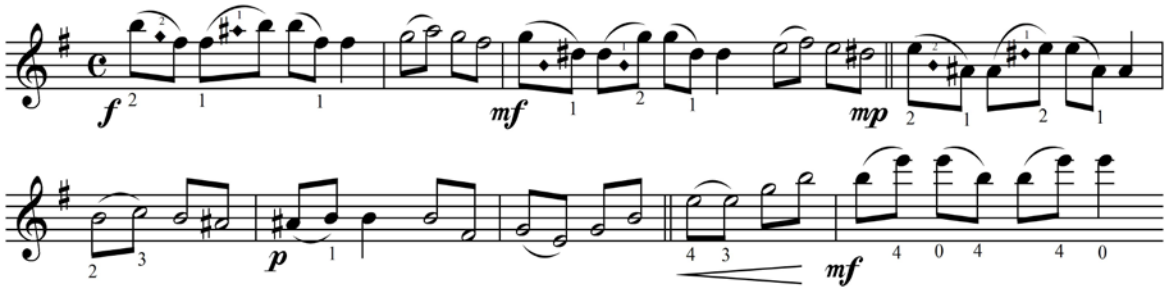
Whereas opus 16 helps the violinist to master the musical challenges of the second theme, the technical challenges of the remainder of the concerto are covered in opus 21. For the first movement, Ševčík provides thirty-three pages of practice exercises. Nearly every shift is prepared, executed, and repeated at various rhythmic levels. For example, in the A section of the concerto, the first flashy run of triplets outlines the tonic chord (example 3.6).

Example 3.6. Mendelssohn: 1st movement, mm. 25-29.



This passage requires a shift at the start of each of the first four slurs from third position to first, third with D-sharp[4], half-position, and first position in that order (example 3.6). Ševčík offers nearly a page of exercises on this short passage. As is typical in the *Analytics*, he begins with an analysis of finger patterns and shifts (example 3.7).

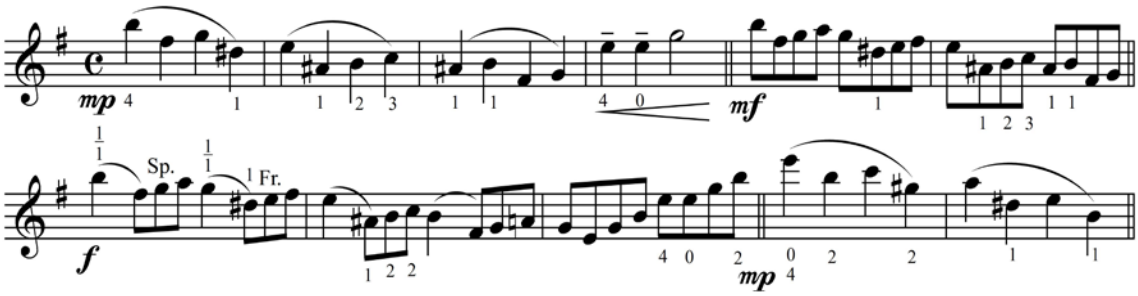
Example 3.7. Ševčík: op. 21, page 6.



In measures 1, 3, 5, and 7, of example 3.7, each shift is isolated in a slower rhythm of duplets. In order to set the shape of the hand in the new position, the intermediary shifting tones are indicated by small, diamond-shaped note heads. The shifts are measured from the finger leaving the old position. For instance, the first measure shows the second finger shifting from third position down through a G-natural[4] and lifting to reveal first finger F-sharp[4]. On beat two, the first finger leads the shift to third position, on an A-sharp[4]. The A-sharp[4], although out of the key, is chosen because of its cross-string relationship to the D-sharp[4] which will be needed in the next leg of the sequence. Between shifts, the pitches are practiced within each position in alternating patterns for intonation and facility. These techniques set up the proper frame of the left hand in each position and help to eliminate the flailing fingers that many students exhibit. In this way, intonation is solidified and tension is reduced.

The next step in the pedagogical process (example 3.8, mm 1-4) adds slurs over four notes to practice cantabile shifts under a slur, but in *mezzo-piano*. This helps relax the hand during the shifts.

Example 3.8. Ševčík: op 21, page 6.

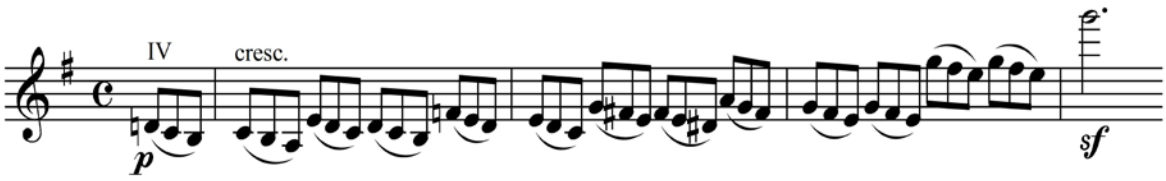


The following measures (mm. 5-9) are closer to the original passage and begin with separate bows and eighth notes in *mezzo-forte*. The triplets are subsequently added (mm. 7) and the dynamic reaches *forte*. The accented pitches are given quarter note values, which are marked 1/1. The use of the entire bow for these accents prepares the passage so that it feels natural to use bow speed to create the accent under the slur.

The second challenging passage of the exposition is again controlled by the proper frame of the left hand. This passage features the ascent up the G string (measures 36-40) which consists of a sequence of descending triplets. The pattern is comprised of two sets of descending triplets per position, whereby the second of each is a step below the first. They climb from first position through fifth, immediately followed by a leap of a tenth to G^5 (example 3.9). The main technical issues for this passage are dexterity and intonation, which are addressed by properly forming the shape of the left hand through each successive position. Dexterity of shifting in the left hand is required, as well as the exact coordination of the bow-change with the arrival of the

shift. It is important to determine the proper shifting intervals, whether it is a half or a whole step, as well as to adjust the half steps within the hand as the sequence progresses.

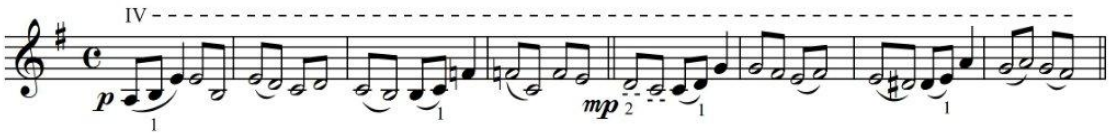
Example 3.9. Mendelssohn: 1st movement, mm 36-40.



If Mendelssohn had written this sequence (example 3.9) in ascending groups moving up the fingerboard, it would have been far easier for the violinist. Intonation of ascending scalar patterns while shifting upward stems from a more natural configuration of the left hand, as the first finger is stronger than the fourth. As is found here, when the descending pattern appears in successive ascending positions, the task is more complicated.

Example 3.10 shows how the first stage of Ševčik's exercise includes shifts that place the hand into each position from the first finger up, and also sets the distance between first and fourth fingers.

Example 3.10. Ševčík: op. 21, page 7.

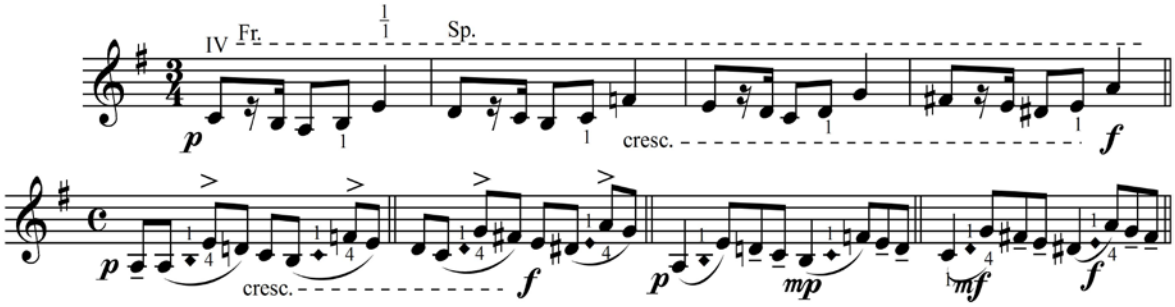


All the notes within the fourth are alternated and repeated for intonation. The dynamics increase as the passage ascends, as this is necessary for phrasing and to accommodate the physics

of moving up the G string. As the string gets farther away from the fingerboard, more effort must be expended to maintain the same volume, making the crescendo challenging.

Ševčík adds rhythms and continues shifting exercises in the next section (example 3.11).

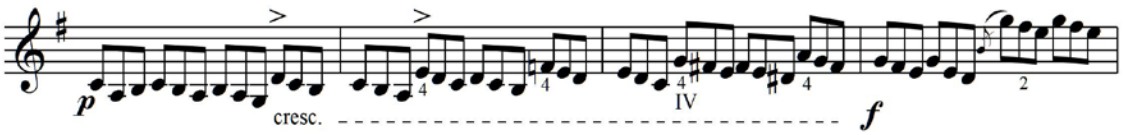
Example 3.11. Ševčík: op. 21, page 7.



Dotted rhythms and a crescendo appear in the first four measures (example 3.11) and then the shifting intervals are practiced in eighth notes with accents on the top notes. The intermediary shifting tones are marked consistently, and they should be heard. In the final two measures of example 3.11, the triplets return and the crescendo dynamics are terraced. Thus the crescendo has been practiced multiple ways.

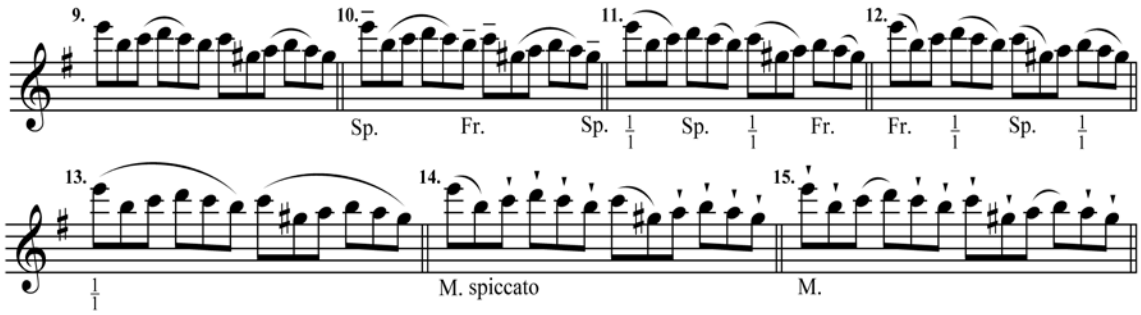
After the rhythmic variations, Ševčík returns to the original rhythm, but with separate bows (example 3.12) and fifteen additional bowing patterns. Bowing patterns are one of his trademarks, again emphasizing the equality of left and right hands. This passage and the previous one (mm. 25-29 discussed above in examples 3.6-3.8) are combined in the bow pattern exercise.

Example 3.12. Ševčík: op. 21, page 8.



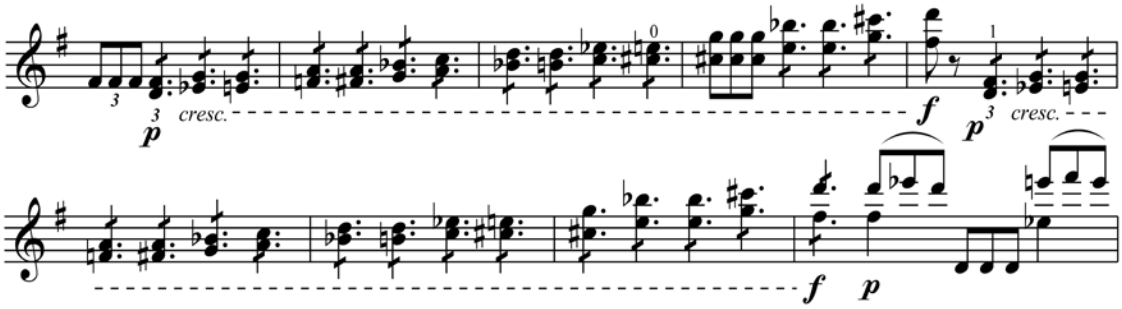
The last seven bowing patterns are shown in example 3.13. Numbers 10-13 utilize the entire bow. By the end of the variations (#14-15) the tempo is expected to be sufficient to support the *spiccato* bow stroke. The memorization of the passage is simplified through these repetitions, and the fingering should become nearly automatic. Some of the variations are more difficult than the original (ie. 14 and 15), and by the time they have been completed, the original should seem quite elementary by comparison.

Example 3.13. Ševčík: op. 21, page 8.



The next excerpt to be examined is similar to the previous passage, with respect to its level of difficulty in securing the intonation. Mendelssohn writes a passage of ascending chromatic double-stops in repeated triplets. The intervals used are thirds, tritones and sixths. See example 3.14.

Example 3.14. Mendelssohn: 1st movement, mm. 97-105.

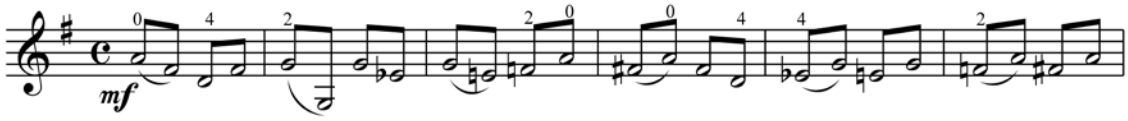


The way that Ševčík manipulates the components of this passage is interesting, as it is not the same as in his technical exercise books. While Ševčík's op. 1-9 cover various combinations of thirds, tritones, and sixths, this pattern written by Mendelssohn is not found there, nor does it compare favorably with the exercises Ševčík writes in those volumes. In short, it is unique.

The differentiation between double-stop major and minor thirds in the left hand is essential. Because they are necessarily across strings, major thirds feel small; minor thirds feel large. This often results in a mental and physical disconnect when learning thirds. There is confusion between the hand and the brain. It is also critical that the hand knows not only the distance between the pitches within double stops but also the distance between successive groups of double stops. Ševčík's left hand independence exercises emphasize these relationships and build both cognitive understanding and muscle memory.

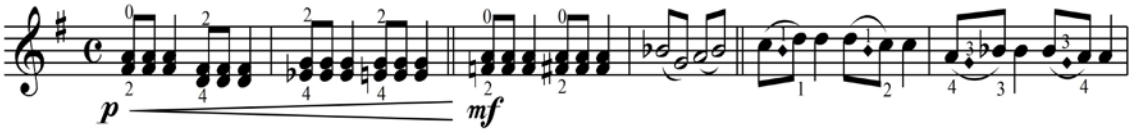
Ševčík treats this passage in three sections. The first four groups of thirds (m. 1 to m.2, beat 1) are introduced with exercises of alternating broken thirds with slurs and separate bows. See example 3.15. Note that the open A string is provided to secure the intonation of the opening pitch.

Example 3.15. Ševčík: op. 21, page 11.



This is followed by the same double stops in a rhythm of two eighths and a quarter (example 3.16).

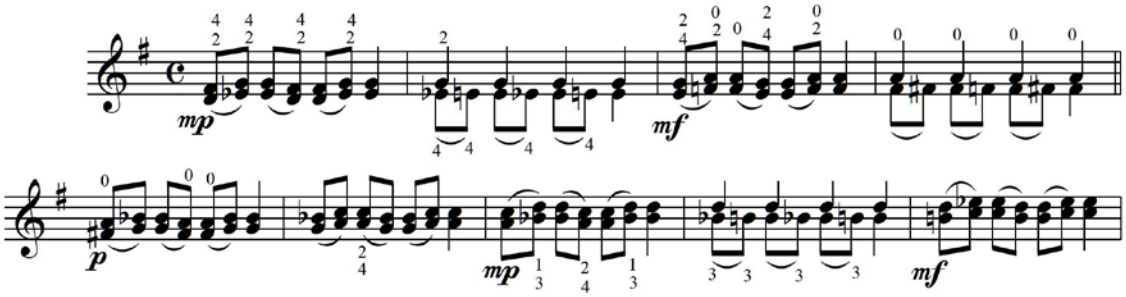
Example 3.16. Ševčík: op. 21, page 11.



The longer (quarter) note's placement at the end of the pattern encourages careful listening to double-check the intonation. The shifts are reviewed with the intermediary shifting tone indicated (mm. 4-6). The crescendo is absent briefly in the interval training exercise of example 3.15, but is now added (example 3.16, mm 1-2). Now that the thirds are mastered independently, Ševčík focuses on the transitions between them: he begins to join the groups of thirds together (example 3.17). The last two measures practice shifts for the thirds.

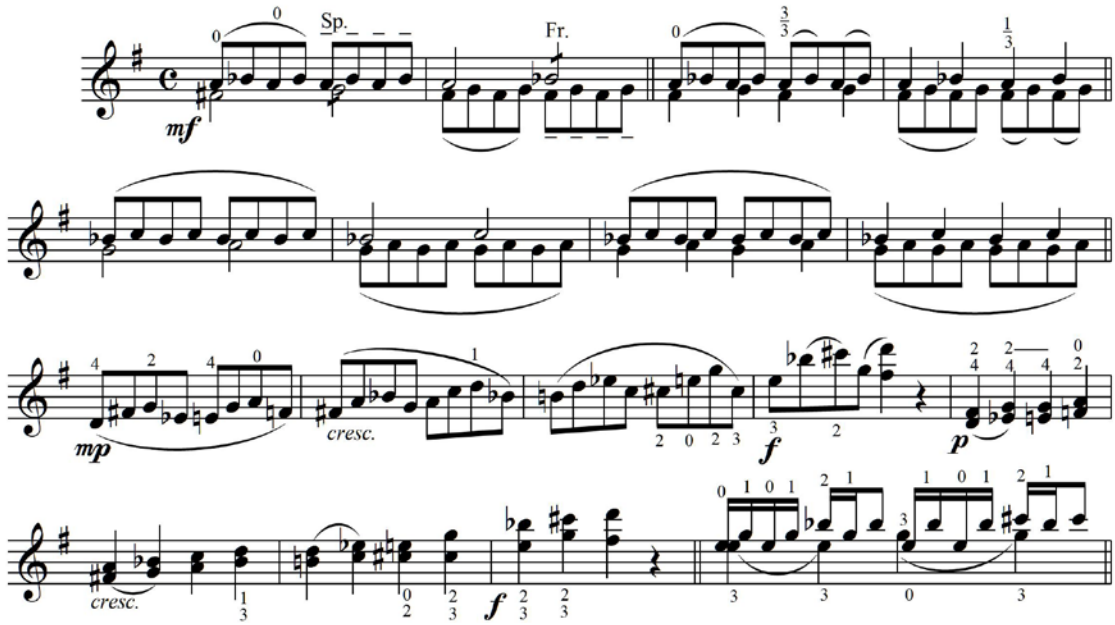
The thirds are practiced in the familiar alternating pattern. This detailed repetition firmly sets the shape of the hand and the accuracy of the distance between the intervals.

Example 3.17. Ševčík: op. 21, page 11.



The final practice exercises for this passage incorporate left hand finger independence by alternating top and bottom notes in various rhythms (example 3.18).

Example 3.18. Ševčík: op. 21, page 11.

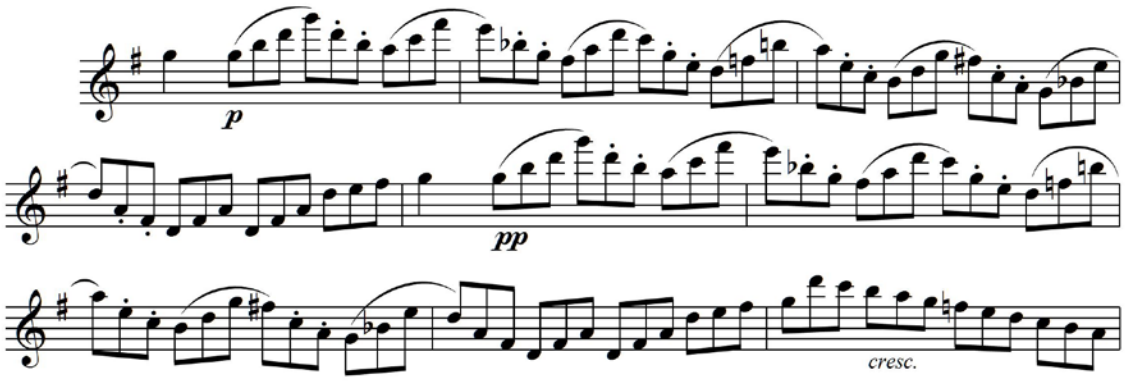


There is a variety of rhythmic content, as Ševčík uses both half notes and quarter notes with eighths, and in the last measure, running sixteenths. It is important to remember that with

thirds the fingerings are counter-intuitive, as lower finger numbers create the higher pitch (e.g., G^3 and B-flat^3 in this passage is fingered 3 on D and 1 on A strings). This practice method secures the intonation further and helps the performer to have enough left-hand agility and quickness of mind to fix a problem, should it occur.

Example 3.19 shows Mendelssohn's difficult descending triplet figure in G major.

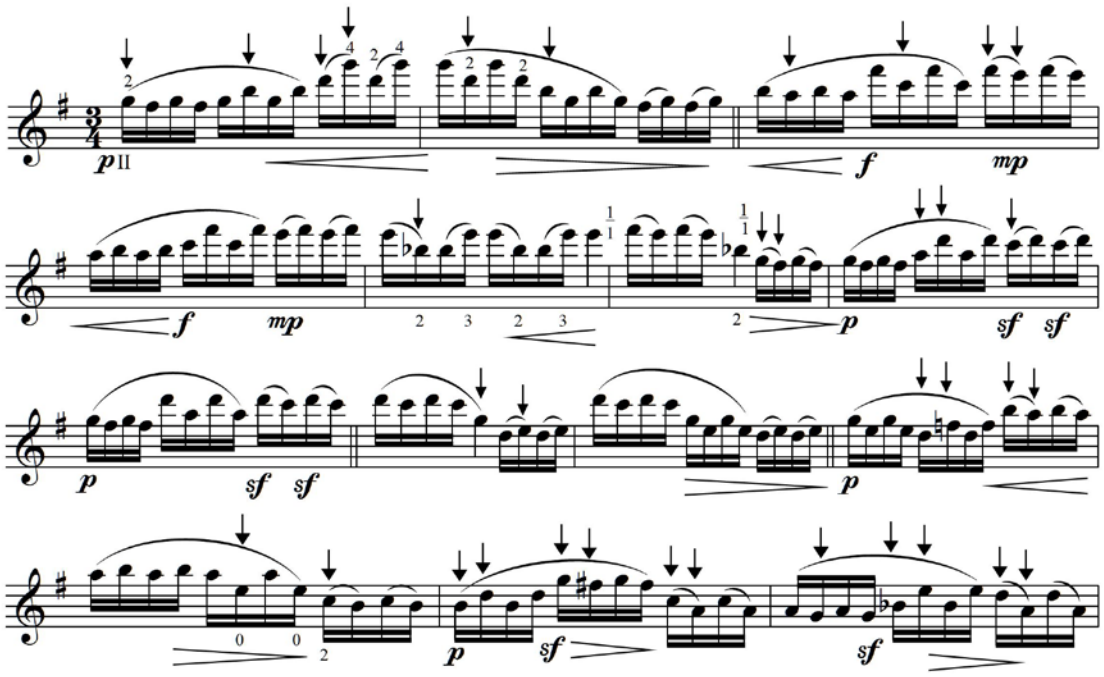
Example 3.19. Mendelssohn: 1st movement, mm. 181-89.



This passage has an alternating bowing combined with arpeggios in a descending sequence. The indications of *piano* and *pianissimo* further complicate the execution.

As seen in example 3.20, Ševčík begins the disassembly of the pattern. The notes of Mendelssohn's original are indicated with arrows. This imaginative use of alternating tones and legato pairings is indicative of Ševčík's style of teaching. Few students could invent such creative practice techniques on their own.

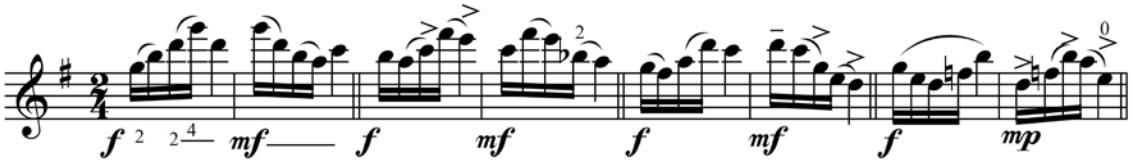
Example 3.20. Ševčík: op. 21, page 17. (arrows added)



This brilliant exercise rotates through the passage's fundamental line. The first finger (F-sharp[4]) is included in the exercise even though it does not appear in the associated Mendelssohn passage. This fundamental element of practice--inclusion of the root of the hand--is essential for intonation, especially in a descending pattern. The first finger must control the successive downshifts. The original triplet pattern of the passage is practiced using a sixteenth-note exercise, with its repeated intervals used to develop muscle memory in the left hand. Note that in measures 3 and 4, and 7 and 8, he reverses the pattern to firmly establish the frame of the hand. In the right hand, dynamics crescendo to the highest pitch, which is necessary for musicality and clarity in the performance.

The next stage of Ševčík's exercise (example 3.21) has fewer repeated notes. The addition of the quarter note at the end of each measure provides insurance for intonation.

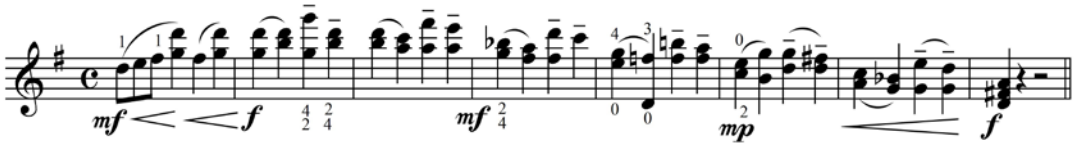
Example 3.21. Sevcik: op. 21, page 17.



Ševčík's placement of the accents in this example is interesting, as they do not appear in the same place as Mendelssohn's. Upon closer examination, it becomes clear that Ševčík is emphasizing pitches that might be overlooked for intonation. For instance, in measure 3, the tritone stretches the hand, so the third between the first and third fingers is accented.

The final phrase of this exercise includes double stops (example 3.22). This passage is particularly difficult and revealing because the perfect fifths must line up exactly.

Example 3.22 Ševčík: op. 21, page 17



The fifth in measure one is tricky because the strings are quite far apart for second finger in fifth position. This problem is magnified for those with small fingers. Once the double stops are mastered, the frame of the hand has been established, which is important for intonation.

Conclusion

From the first movement of the Mendelssohn violin concerto, just four sections of technical difficulty have been analyzed, along with Ševčík's separate treatment of the second theme. The footprint of Ševčík - his vocabulary of teaching - is evident throughout. But more importantly, the work imparts the nature of his pedagogy: taking the music and separating it into its component difficulties, and adopting procedures to learn each element individually, then reassembling them into a musical whole. Within this framework, the equality of the hands is maintained.

Mastering the opening movement of the Mendelssohn violin concerto is a rite of passage that all serious violinists must face. The combination of its musical challenges with the technical complexities in this piece, make it a work that one continually revisits throughout his/her career, hopefully with more mature perceptions and interpretations. Ševčík has laid a solid foundation for this lifetime of study. There is a wealth of musical and technical information within the *Analytic* that he created for his students and the generations of students to come after. Only a few examples have been touched on here. Within the work as a whole there are many layers of learning to be discovered. The analysis of the technique required to put the varied musical elements together is of fundamental interest to any violin pedagogue.

Chapter 4

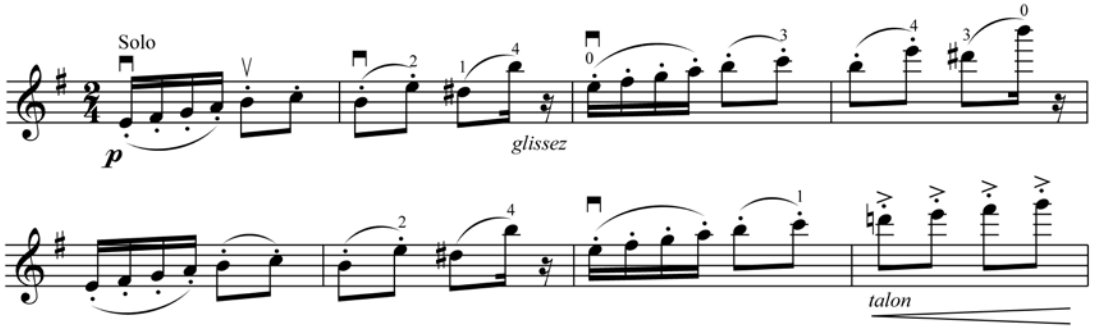
Ševčík's *Analytic* of A. Bazzini's *Round of the Goblins,* Rondo Theme: A Pedagogical Analysis

Bazzini's *Round of the Goblins* presents a myriad of technical challenges for the violinist. In his *Analytic*, Ševčík takes each detail into account and provides thoughtful and thorough exercises. The eight-page violin part is fully realized in twenty-three pages of exercises.

This chapter analyzes the pedagogy employed in the rondo theme's execution. Double bars appear frequently in this *Analytic* as they did in Ševčík's exercises for the Mendelssohn concerto. As he states in the introductory text, each instance of a double bar indicates that the section it encloses should be repeated until mastered. This concept of using short building blocks reinforces important practicing skills and stands as a cornerstone of Ševčík's pedagogy. The sections generally concentrate on only one or two technical issues, combining the two hands methodically. This is especially important in Bazzini's rondo, given the technical complexity of the work.

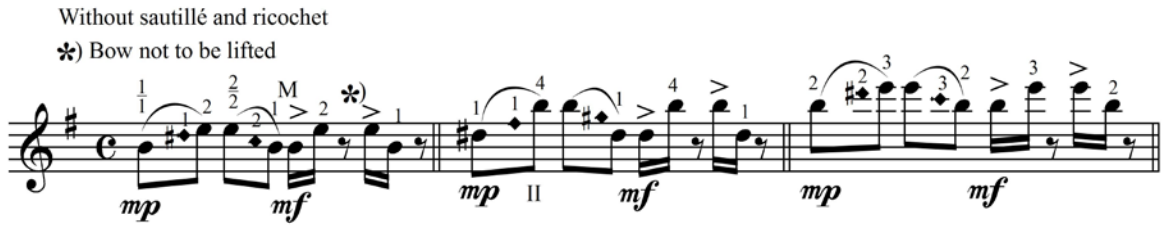
The opening eight measures of the solo part have only five measures of unique material (mm. 1-4 and 8); three are repetitive in an antecedent/consequent configuration. These five measures are relatively easy, given the difficulty of the piece in general, yet Ševčík provides fifteen measures of practice exercises and another multi-page section entirely devoted to the use of the bow. This excerpt is another excellent example of his use of the intermediate note shifting technique, as was seen in his Mendelssohn *Analytic*. Example 4.1 shows eight measures from the opening of the piece.

Example 4.1. Bazzini: *Round of the Goblins*, mm. 5-12.



The opening motive is analyzed with respect to its component shifts. Example 4.2 shows the first three measures written by Ševčík.

Example 4.2. Ševčík: *Analytic*, page 1.



In this excerpt, several key pedagogical points are outlined; the following analysis will focus chiefly on Ševčík's use of intermediate note shifting, bow distribution, and dynamics.

The shifts of the first theme are to be practiced both with slurs and separate bows, with the intermediary shifting tone clearly marked. The shifts given here are much more difficult than those previously examined in the Mendelssohn *Analytic* and occur much quicker within the musical context. On the shift up, it is the D-sharp^4 and on the way down the C^4 (example 4.2, measure 1). The shifting tones are again indicated by small, diamond-shaped note heads. The shifts are measured from the finger leaving the old position. Thus, the first finger, having just

played B^3, travels up the major third to D-sharp^4, and the second finger is dropped on E^4, a half-step away. On the way down, the second finger slides down from E^4 to C^4 and then lifts up to reveal the B that is written. These intermediary shifting tones are of primary importance when changing positions. They maintain the framework of the hand and lead to accurate intonation in the new position.

Ševčík then doubles the tempo of the shifts, with accented first notes. These accents prevent the player from shifting too soon, and prepare the bow for the ricochet and *sautillé* (bouncing) bow stroke that will eventually be added to this theme.

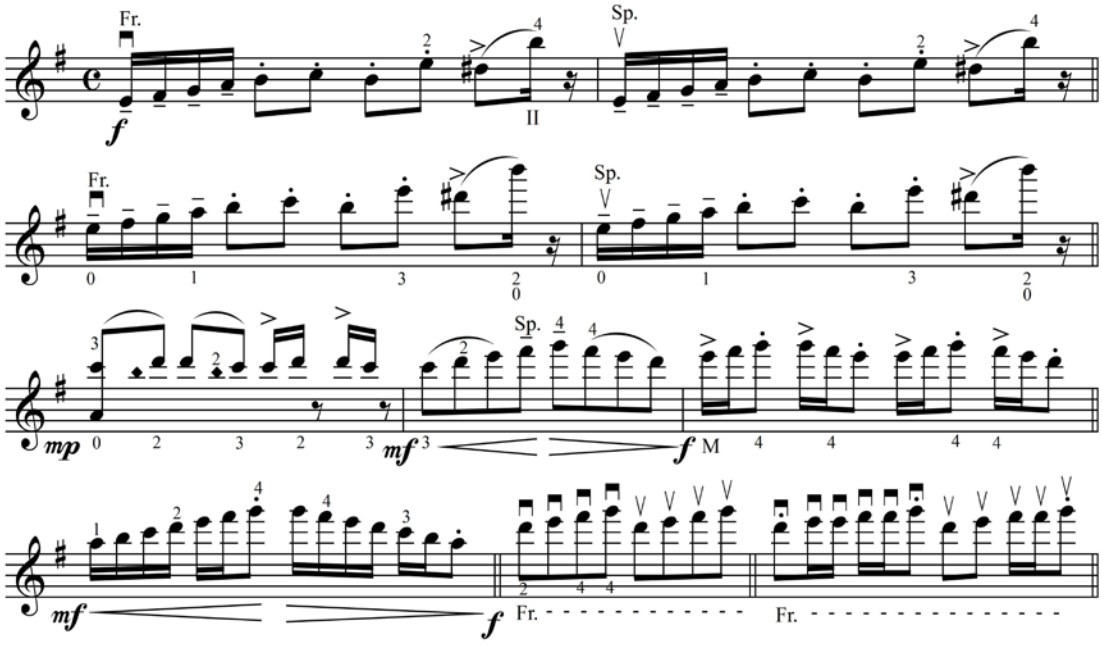
Bow distribution plays a vital role in Ševčík's teaching; he did, after all, write six books on bow technique. In the first measure, the 1/1 and 2/2 indicate whole bow and full half-bow, respectively. The half-bow leaves us at the middle of the bow for the shifts at sixteenth-note pace. The middle of the bow will be necessary for proper execution of the bounced bow (*sautillé*). The use of the whole bow and full half-bow also virtually guarantees that the student is practicing with good tone, and is designed to insure that the common problem of practicing the left hand to the detriment of the right, leading to a functional left-hand technique but unacceptable tone quality, will be avoided.

In this excerpt, the given dynamics are *mezzo-piano* for the eighth notes, followed by sixteenth notes in *mezzo-forte*. This has significance for two reasons. The sixteenth notes at *mezzo-forte* prepare for the technique of *sautillé* at mid-bow with a firm stroke. They also help the student practice with a good sound, and reinforce the concept of a functional two-handed technique. With regard to the *mezzo-piano* dynamic for the slower shifts in eighth notes, Ševčík is preventing the student from practicing shifts too loudly, which leads to tension in the left hand. The average student will tend to mimic one hand with the other. If the dynamic is *forte*, the left

hand may squeeze the fingerboard as the right hand is applying pressure for volume. This would certainly lead to shifts that are strained and out of tune.

In measures 6-15, shown in example 4.3, Ševčík puts the shifts just mastered into a closer contextual relationship with the melodic line. He delays the introduction of *sautillé,* instead preparing the coordination of left and right hands by working toward a left hand that is absolutely rhythmic and even.

Example 4.3. Ševčík: *Analytic*, page 1.



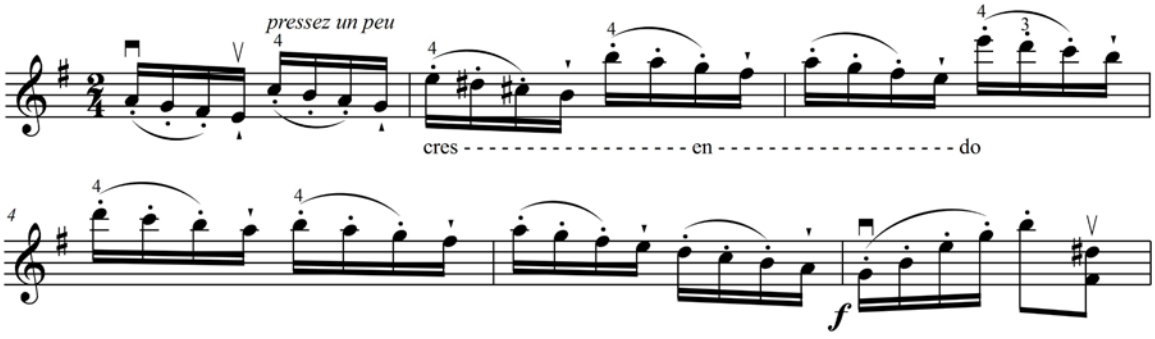
The two-measure groupings of solo material are presented twice, once at the frog (indicated Fr.) and once at the tip (Sp.) (example 4.3, mm. 1-4). The remaining six measures are devoted solely to measure 12 of the original Bazzini score (example 4.1). These six measures prepare the shift with intermediary tone, allowing the student to drop the weight of the hand to the second finger prior to the shift. If the weight of the hand remains on the higher finger, the shape of the hand is

compromised, and thus the intonation becomes questionable. Reliable intonation is predicated upon maintaining the shape of the hand and the proper balance of weight between the fingers.

Measures 6-8 of example 4.3 require slow practice with a crescendo to the top note. Ševčík gradually increases speed, and adds notes that have previously occurred. This all takes place while practicing successive down and up bows. Measures 9-10 contain a particularly interesting pedagogical trick. By indicating that the student play the first four notes down bow and then repeat them all up bow, Ševčík teaches the application of equal vigor to both strokes. When the actual passage is played down, up, down, up, the accent must be equal. This simple exercise eliminates the natural strong-weak sound of consecutive bows played at the frog. Furthermore, it teaches the student to recognize this phenomenon in other contexts.

The next passage to be examined (Ex 4.4) is fraught with fingerings crossing strings at half-steps (second finger: F-sharp^3 to C-natural^3; third finger: G-natural^3 to D-sharp^4). Furthermore, the bowing requires that each four-note group of sixteenths be played on one string, so as to permit three bounced down bows and one up bow.

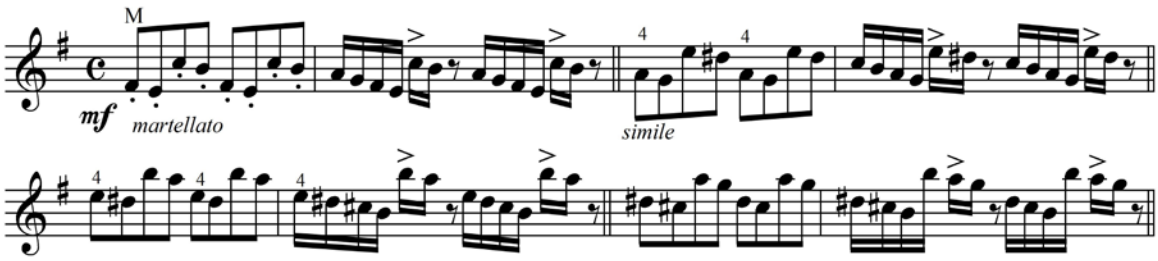
Example 4.4. Bazzini: *Round of the Goblins,* mm. 54-59.



To make things even more difficult, the passage is marked *"pressez un peu."* In this section of the *Analytic*, Ševčík deals with the fingering (example 4.5); the bowing is approached separately,

after the left hand problems have been addressed.

Example 4.5. Ševčík: *Analytic*, page 2.

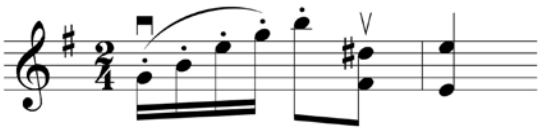


In his analysis of bars 54-60, Ševčík outlines the finger patterns in the middle of the bow with a *martellato* bow stroke, which translates into a fast, accented bow stroke with almost a complete stop of bow motion between each note. This bow stroke is excellent for matching left- and right-hand articulations, giving the finger of the left hand the appropriate time to prepare and land on the new space. The accents in the bow also tend to add left-hand clarity of articulation by the natural action of both hands working together. When the passage is played with the *sautillé*, this complete coordination between left and right hands is absolutely essential; there is no room for uneven rhythm in the left hand when the right has a bounced bow. The *martellato* eighth notes for practice at half tempo are followed by an expanded exercise in sixteenths. The rhythm is doubled in successive, alternating measures. This action of half-speed alternating with performance tempo helps to further build coordination.

Independence of the left-hand fingers is an important tool for violinists who hope to achieve any facility, especially in double-stop passages. To this end, Ševčík creates exercises which practice intonation in double stops and stress the independence of the left hand. Bazzini's short passage shown in example 4.6 is subjected to a workout in left-hand finger independence,

with double stops.

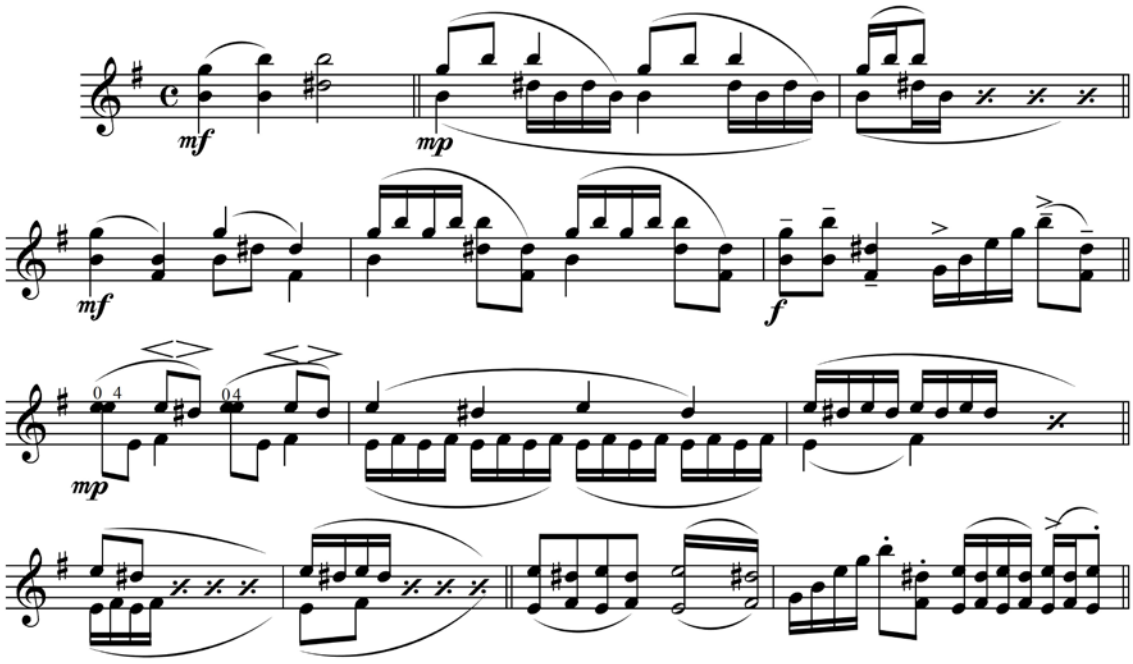
Example 4.6. Bazzini: *Round of the Goblins*, mm. 59-60.



The last two eighth notes of measure 59 and the quarter-note octave downbeat of measure 60 are manipulated in such a way as to promote muscle memory in the hand. In this motive, two fingers must change by a half-step as they cross the strings. The second finger moves from G-natural^{4} to F-sharp^{3} (on E and D strings); the third finger moves from G-natural^{3} to D-sharp^{4} (on D and A strings) to form the dominant seventh. Ševčík sets all the notes within the octave, so the hand finds the octaves without delay and executes the passage with confident, perfect intonation.

In the first measure (example 4.7), the octave B is built from the minor sixth, (B^{3} to G^{4}), which necessitates that the first and second fingers touch. Only then is the D-sharp^{4} introduced, so the frame of the octave is established and the sixths are placed accordingly. These intervals of the sixth and octave are practiced with rhythms of alternating eighth and sixteenth notes, with one voice moving and the other still (mm. 2-3), which points out intonation issues instantly, and helps build the independent motion of each finger.

Example 4.7. Ševčík: *Analytic*, page 2.



The next practice unit between double bars (example 4.7, mm. 4-6) uses alternating sixteenth notes to drill the intervals of minor sixth and octave, which opened the exercise. The F-sharp^3 is added to allow the student to practice the two locations of second finger in the passage. This creates a major sixth between F-sharp^3 and D-sharp^4. The motion that is essential to success here is the jumping of second finger from G^4 on the E string to F-sharp^3 on the D string. In the musical context, this motion is made more difficult by the insertion of the fourth-finger B^4 between the two.

Measures 7-13 focus on the pitches in the last two dyads of the passage. As this section ends with an octave, secure intonation is essential. Bazzini's solo part contains a major sixth between F-sharp^3 and D-sharp^4 followed by an octave E, a very common dominant-seventh resolution. Using the sixteenth notes in one voice and quarter or eighth notes in the other, Ševčík aims for independence of each finger within this simple chord progression.

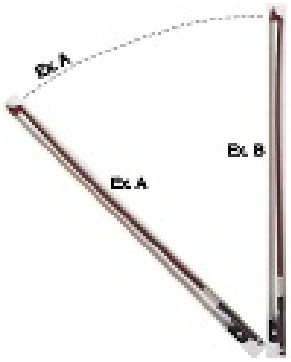
Note also the use of dynamics, accents, and hairpins: Ševčík neglects neither the proper use of the bow, nor the musical expression. The gradually-increasing dynamics seen in measures 2-6 mirror the motion of the phrase, and lend it a growing intensity that ends this opening solo section of the piece. The accents on the B^4 (example 3.7, mm. 6 and 7) underscore the importance of that pitch within the harmonic structure and its role as the top pitch of an octave dyad. The hairpins on the major seventh in measure 7 force one to listen carefully for intonation of the major seventh and its resolution.

In the next main section of the *Analytic*, the development of the ricochet stroke used in the opening passage is thoroughly prepared and discussed.

Ševčík states:

> Preparatory exercise for the rebounding bow (*Ricochet)*. After striking the string with the point of the bow (*Ex. A),* the bow rebounds and by a small turn of the hand, is put into a vertical position *(Ex. B)* in order to strike the string again. The bow should be held easily between the fingers to facilitate rebounding. The strokes should succeed each other regularly

Figure 4.1

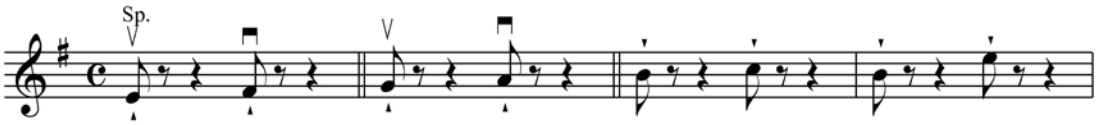


In this, the first step, it is extremely important that the bounce occurs at the same point of the bow and that the height of the bounce be consistent. Also, the angle must be watched carefully.

The bow should not be lifted and dropped with the entire arm. Rather, it should function like an inverted pendulum, rotating from the right hand, which remains at a fixed point.

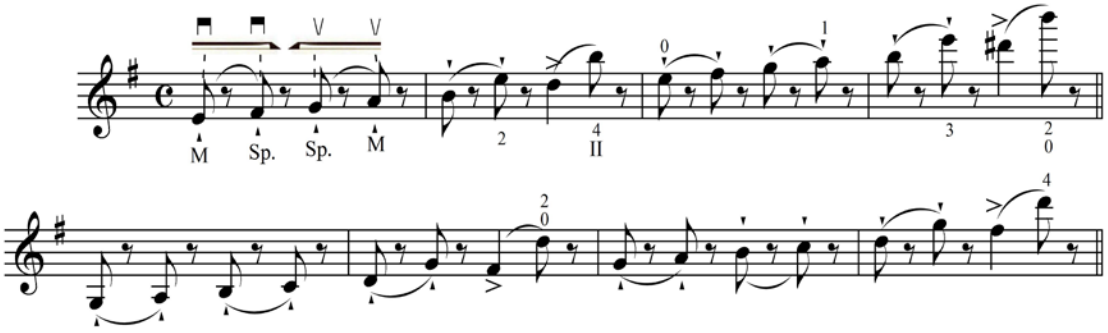
In example 4.8, Ševčík's exercises begin with separate bows and two notes per measure. This leaves time between bounces to check for correct execution. "Sp." indicates that the stroke is to be executed at the tip.

Example 4.8. Ševčík: *Analytic*, page 3.



In the second section (example 4.9), Ševčík continues bouncing the bow on eighth notes, but has reduced the rests to eighth rests, which increases the speed of the ricochet. There are now two strokes per bow as well.

Example 4.9. Ševčík: *Analytic*, page 3.

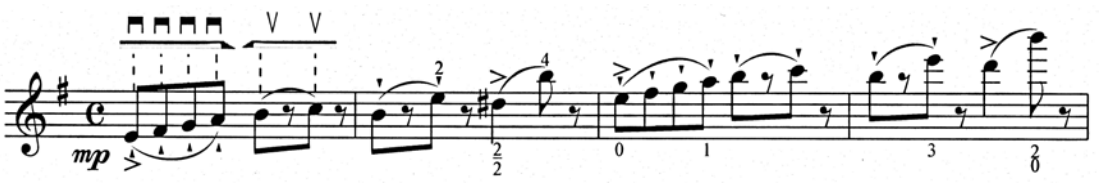


Note the clarity of indicated bow distribution (example 4.9). Ševčík has drawn a picture of a bow above the first two bow strokes and also indicated "M."(middle) and "Sp." (tip) below the

notes themselves. His instructions are essential to bouncing the bow because, if the performer does not move the bow equally to and from the middle, the stroke will naturally decay. It is by uniformity of bow distribution and height of bounce that the stroke is successfully maintained.

As the speed is increased, the bow divisions are clearly marked, four down bows from middle to tip and two up bows back to middle (example 4.10).

Example 4.10. Ševčík: *Analytic*, page 4.

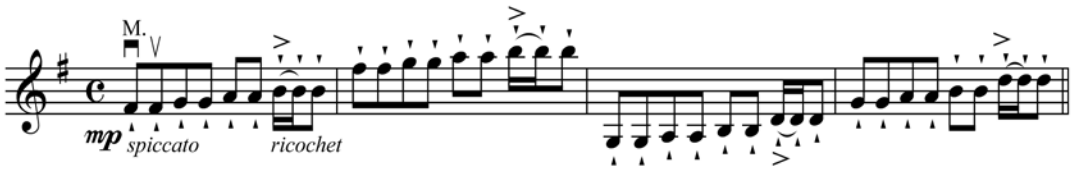


This is critically important for the bounce to remain successful at faster speeds. In the second measure, the D-sharp[4] is also indicated 2/2, meaning second half, or upper half of the bow. This marking guards against using too much bow on the accented note, and it keeps the bow poised for its next ricochet.

In the third section, which deals with the production of the ricochet stroke, Ševčík continues the gradual building of the ricochet by alternating between *spiccato* and ricochet. The performer's facility is gradually built up to the level needed for the passage that ends the rondo theme, requiring three down bow ricochets to one up bow. This bow stroke is quite rarely found in the repertoire, and it requires a great degree of skill. Ševčík breaks it down so that the motions are taught individually and alternated with motions already mastered. Each stage is carefully laid out, and one must be comfortable with each level before moving to the next.

Spiccato and ricochet are presented in a three-to-one ratio, with ricochet on the fourth beat. This firmly establishes bounce height on the first three beats (example 4.11).

Example 4.11. Ševčík: *Analytic*, page 4.

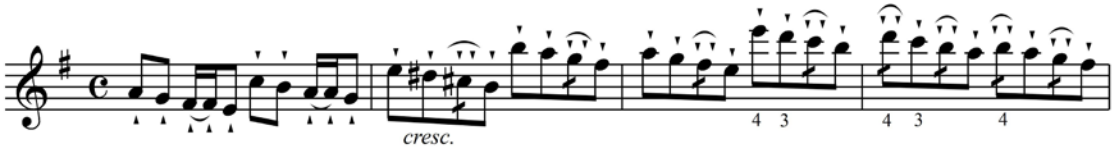


The height of the bounce must not vary. If it does, the bounce will not be rhythmic, and the performer will experience a breakdown in the stroke. That is, the ricochet will be uneven, just as if one bounces a ball from differing heights. A lack of accurate, consistent rhythm is the result, along with a passage which inevitably goes awry.

In this section, notes ascend building finger patterns in reverse. As was noted in the previous chapter, ascending scalar patterns are easier to learn and build the shape of the hand. Therefore, when they are played as written (descending), the intonation has been built into the muscle memory developed through repetition of the ascending pattern. The *mezzo-piano* dynamic helps control the height of bounce and tone quality. If practiced too softly, the bounce will not be high enough, and will lack the necessary spring to sustain itself. If practiced too loudly, the bounce can easily become uncontrollable and the rhythmic integrity will be lost.

In the next section, (example 4.12) the performer is first introduced to the notes in their original descending form. All the notes are marked *spiccato*.

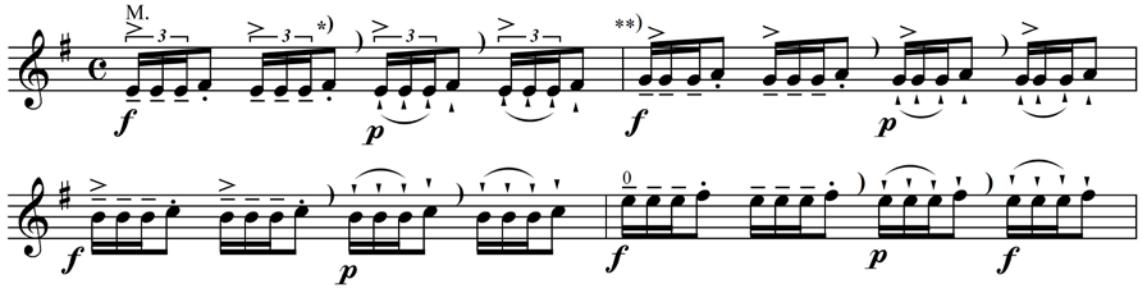
Example 4.12. Ševčík: *Analytic*, page 4.



The ricochet starts on the second and fourth beats, and it is made easier because the first two *spiccato* strokes establish the stroke from the air. Again, this is a situation that calls for a consistent height of bow spring. Note the presence of a crescendo as the line ascends, which is an important musical aspect of the phrase. The ricochet is increased to every other note in the fourth measure, and the ricochet precedes the *spiccato* note for this section. This emphasizes the importance of hierarchical study methods.

The presentation of the ricochet in a ratio of three down bows to one up bow begins by alternating *detaché* and ricochet (example 4.13.)

Example 4.13. Ševčík: *Analytic*, page 4

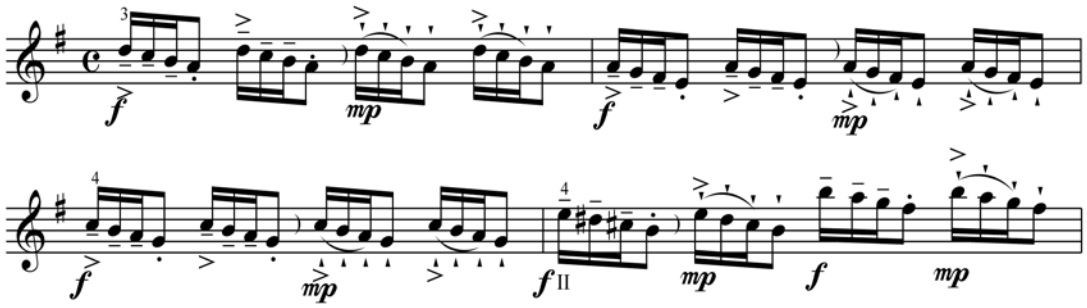


Note the marking at the outset which indicates that the middle of bow is to be used. This constant reinforcement of bow placement reminds the student that if the bow wanders, any bouncing stroke will be ineffective. In a footnote, Ševčík indicates that the bow must not be lifted between *detaché* strokes, but only before each ricochet. This is further emphasized with

commas, *detaché* indications, and *staccato* markings. As before, the notes first appear in ascending order, to secure intonation before attempting the descending pattern of the Bazzini original. The dynamics and accents are crucial. The accents propel the bow to the proper speed, and the ricochet is marked at the dynamic of *piano*, which creates the right amount of bounce height in the bow hand.

In example 4.14, notes appear in a descending pattern. Dynamics clearly support the bow stroke: *detaché* is *forté*, while ricochet is *mezzo-piano*, just a bit louder than the previous practice section.

Example 4.14. Ševčík: *Analytic*, page 5.

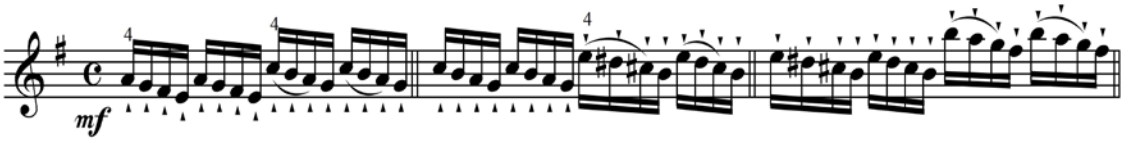


The object here is to hold the amount of bounce to a minimum and to keep it under control. The temptation of the student is to bounce wildly once under way, which leads to an unsustainable stroke. In bar four of this example, the bowing alternates between separate and ricochet by the quarter note, instead of by the half note, as in the first three bars. Alternating between the two strokes repeatedly teaches the student how to begin the ricochet cleanly and effectively.

The exercise has now progressed to ricochet alternating with *sautillé* in even sixteenth

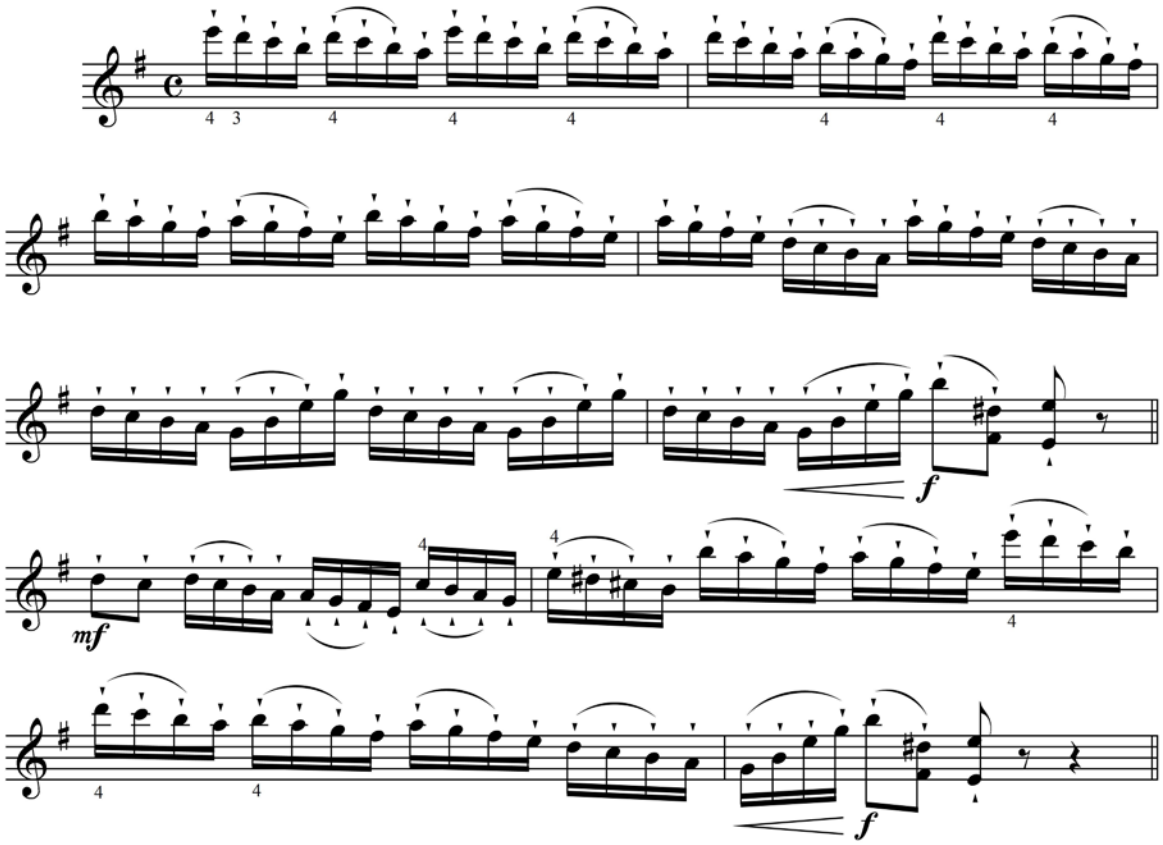
notes (example 4.15).

Example 4.15. Ševčík: *Analytic*, page 5.



This brilliant twenty-five measure practice exercise gets the bow bouncing, and by the end the performer is comfortable enough to keep the three-to-one ratio and play the passage as written. Example 4.16 shows the last ten measures of Ševčík's ricochet practice excerpt. The last four measures are a direct quote of the passage by Bazzini.

Example 4.16. Ševčík: *Analytic*, page 5.



Ševčík's *Analytic* of the Rondo theme is marked by scrupulous attention to detail. He has delved into the inner workings of just the first page of the Bazzini, and within it lies a trove of violinistic fireworks. The following chapter continues the analysis of Ševčík's work by examining a few of the techniques used in the remaining episodic sections.

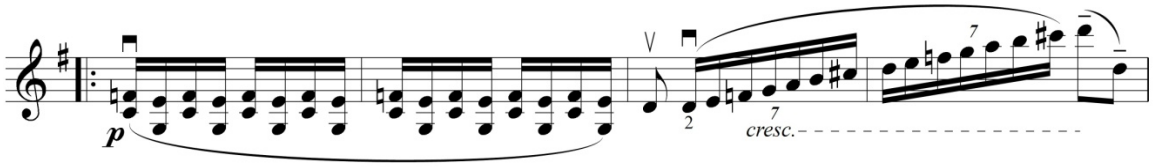
Chapter 5

Ševčík's *Analytic* of A. Bazzini's *Round of the Goblins,* Episodic Sections: A Pedagogical Analysis

The technical expertise needed to perform the rondo theme is equaled and exceeded in the episodes that follow. The B section, which is in the third related key of C major, opens with alternating double-stops and ascending scalar patterns, presenting challenges for both left and right hands.

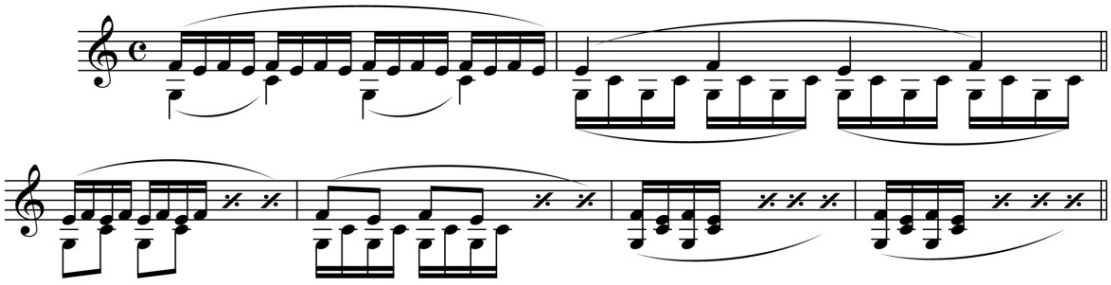
Ševčík devotes forty-five measures of the *Analytic* to this four-measure section that opens the first episode (example 5.1).

Example 5.1. Bazzini: Round of the Goblins, mm. 64-67.



He provides three different bowings for the D minor run in the third and fourth measures. The first is a slur as indicated above, and this is followed by thrown ricochet, which is started on both up bow and down bow. These techniques are in the top realm of the technical mastery required for showpieces, and Ševčík requires it to be learned in both directions. It is difficult to execute fifteen notes of ricochet cleanly and clearly, no matter what the direction of the bow.

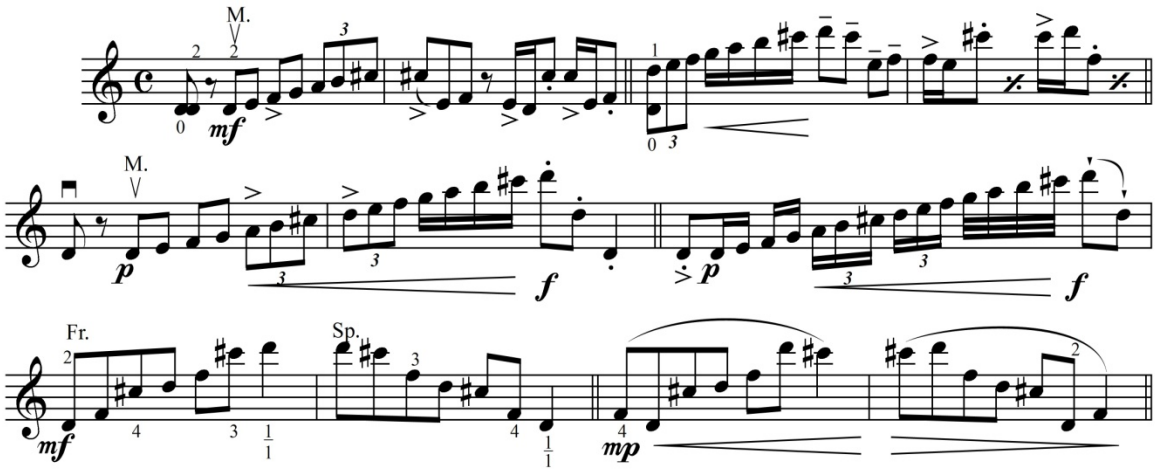
Example 5.2. Ševčík: *Analytic,* mm. 170-75.



Before the ricochet is attempted, left-hand independence and intonation are built through alternation of moving notes (see example 5.2, above). The note that is held switches from bottom to top, and the speed of alternation increases. As was discussed in the preceding chapter, the preparation of thirds is puzzling to many students. The wrong finger has a tendency to lift, particularly as the higher finger plays the lower pitch. It requires much diligence and persistent practice for the brain to sort out the proper muscle function. These sections are worked out in a very slow tempo at first, and demand extensive repetitions to achieve mastery.

Example 5.3 shows preparation for the run using the middle of the bow. Clearly, Ševčík interprets the septuplet passage as notes increasing in speed. Eighth notes become eighth note triplets, and then sixteenths. This is a common performance technique that adds a flourish to the end of the run, though few performers will admit to actually using it.

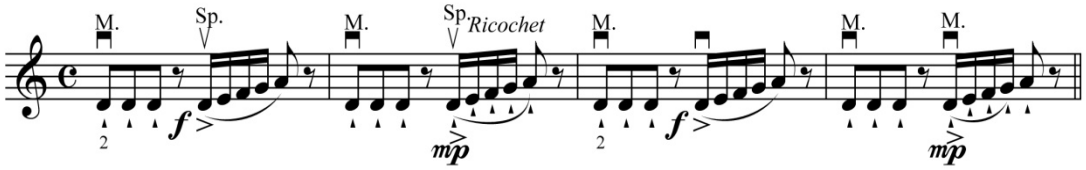
Example 5.3. Ševčík: *Analytic,* mm. 176-86.



Although not immediately apparent, the last four measures of example 5.3 outline pitches that are crucial to intonation of the passage. This fosters an awareness of the fourth finger crossing over from F-natural[3] to C-sharp[4], which requires it to move up a half-step as it crosses the string. The same is true for the third finger F natural[3] to C sharp[4] in third position between A and E strings. The final rendering in the last two measures adds slurs and hairpin dynamics.

Example 5.4 shows Ševčík's starting point for the ricochet preparation. The middle (M.) and tip (Sp.) of the bow are used, and slurs alternate with ricochet.

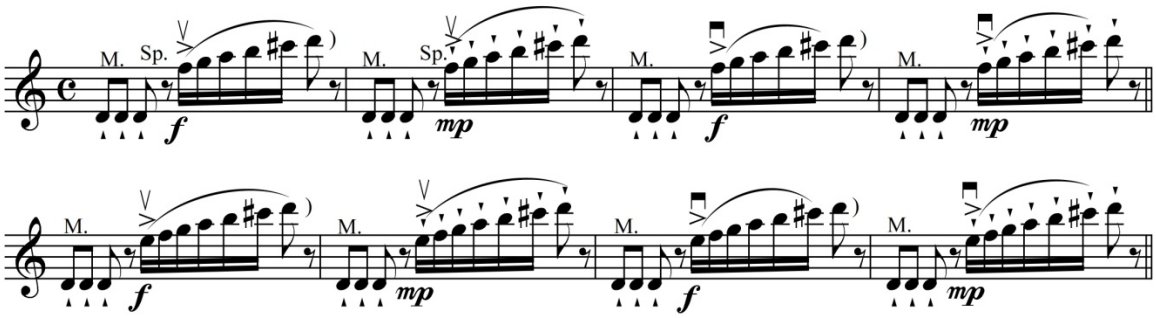
Example 5.4. Ševčík: *Analytic,* mm. 187-90.



The strong accents on the eighth notes should be played *martélé* so that the firmness of the stroke is established. The ricochet bowing is practiced equally with up and down bows. Ricochet is marked *mezzo-piano* with accent. The accent starts the bounce and follows from the *martélé* of the previous eighth notes. Notes are also practiced in rhythmic groups of four, promoting evenness of left-hand articulation, which is essential to an effective *sautillé.* If the left-hand articulation is uneven, it becomes immaterial how well the bow bounces because the notes will not be heard.

By the thirteenth measure of this section, the practice has evolved to:

Example 5.5. Ševčík: *Analytic,* mm. 199-206.



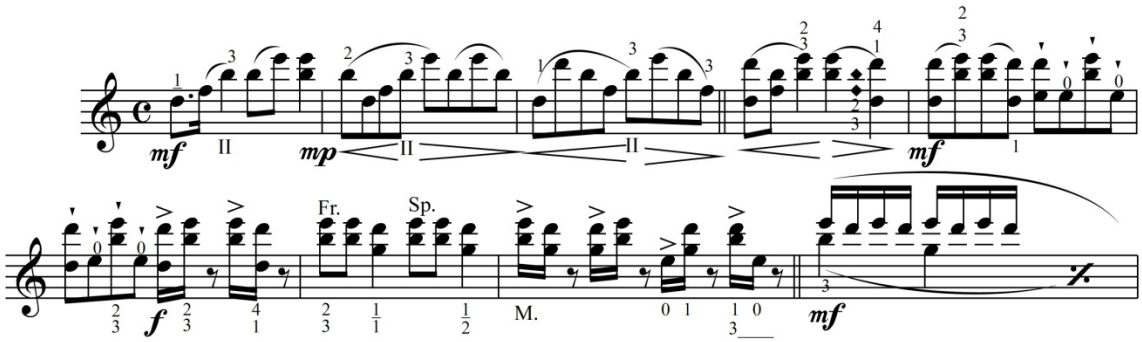
Ševčík gradually adds notes to the stroke. The student who skips even one of these steps inevitably comes to grief, as the run will become uneven and left- and right-hand coordination will suffer. Dynamics are clearly indicated to help with the correct bow-stroke.

In terms of difficulty, the consequent phrase of the B section (see example 5.6) surpasses the antecedent phrase just discussed. These double-stop patterns occur in the sixth and fourth positions, with a held fifth in the first measure and a tenth at the end of the second measure.

Example 5.6. Bazzini: *Round of the Goblins*, mm. 68-71.

This phrase is taught with thirty-four measures of meticulous exercises. Ševčík begins by extracting the underlying intervals for the shift into sixth position, so that the hand shape is set properly from the beginning of the passage.

Example 5.7. Ševčík: *Analytic,* mm. 227-35.

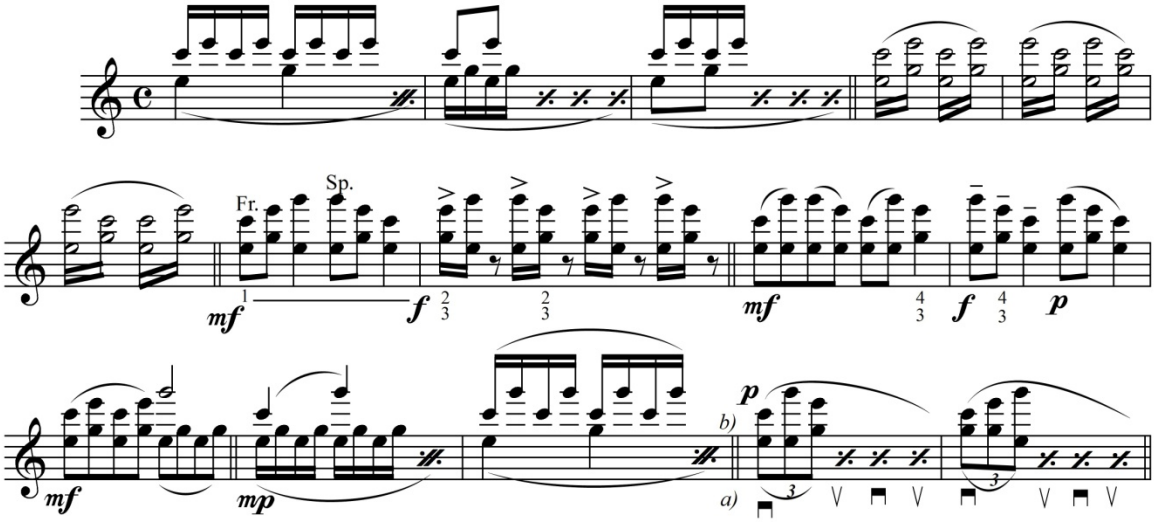


Example 5.7 shows proper placement of the hand in the new position. The third finger is included in third position as the starting point, to maintain the shape of the hand in both the starting and ending positions. Leaving third position and shifting up the A string (to note B^4), the intonation is checked with a double-stop of a fourth on B^4 and E^5. The E^5 harmonic can be exploited here to confirm intonation. Intermediary shifting tones are indicated in measure four for the descending shift. The second and third fingers must slide down the strings

simultaneously and change from a perfect fourth to a tritone. Manipulation of the notes follows with rhythmic and articulation variations.

Measure seven has indications for frog and tip above the staff, and 1/1 and1/2 indications below the staff for full bow and full half-bow respectively. In measures six and eight, the excerpt requires a student to shift quickly with rests between each group. The rests serve to encourage careful listening for intonation; the student is less likely to proceed with sub-par intonation, as the notes will ring through the rests. The open E string is used in measures 5, 6, and 8 to verify intonation. The indicated dynamics are important, especially the hairpins in measures 2-4, which crescendo to the top of the shift, forcing the student to go against the natural inclination to do the opposite. The tenth that ends this brief motif, (last note of example 5.6) is approached and prepared from the double stops that precede it. In measures 7-15 (example 5.8), Ševčík uses several of his standard practice techniques. For instance, exercises to facilitate left-hand independence continue, gradually building speed. The variations in rhythm throughout the exercise continue to build the technique of both hands independently.

Example 5.8. Ševčík: *Analytic,* mm. 246-60.



In measure three of example 5.8, the left hand is divided between the upper half (third and fourth fingers) and lower half (first and second fingers.) In the fourth measure Ševčík switches to an inside/outside division of the hand (second and third alternating with first and fourth fingers.) The student will soon realize that this particular combination is easiest to play while holding the second finger down on C^4 and moving only fingers three and four. Such economy of motion is crucial for the health of any violinist's left hand, as well as for the technical mastery required for performance speed. This is an example of how Ševčík is able to deconstruct the run and point out physical attributes of the manipulation of the left hand, of which the student may not otherwise be consciously aware.

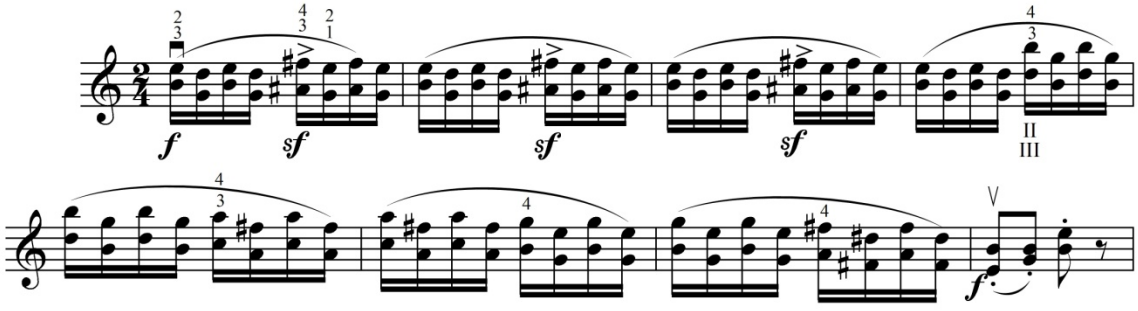
Tenths require the violinist's left hand to execute notes in two positions at once. Too often the performer fails to understand the proper stretching of the hand necessary to secure the intonation and avoid injury. In measures 252-53, shown in example 5.8, Ševčík reviews the important motion joining the two positions. Alternating sixteenth notes with eighth rests in

measure 8, he achieves the centering (or the weight) of the hand between the two positions. The second and third fingers play in fifth position, while the first finger is in fourth position and the fourth finger is in sixth position. This hand configuration virtually guarantees that the performer will stretch the hand evenly between first and fourth finger, which is critical for achieving precise intonation and preventing injury.

In the last two measures of this section of the *Analytic* (example 5.8), triplets are introduced with bowing by the beat (marked *a*) and bowing by the measure (marked *b*). Now, instead of manipulating the last three notes in pairs, as he has been doing for fourteen measures, they are combined into threes. Instead of moving to and from the tenth at eighth-note speed, he has increased the rhythm of the motion to triplets. Also notice how the shape of the hand is balanced carefully in the last measure. By setting the third and second fingers initially, the stretch to the tenth is achieved equally between the first and fourth fingers. This re-ordering of notes to train the muscles is critical to intonation.

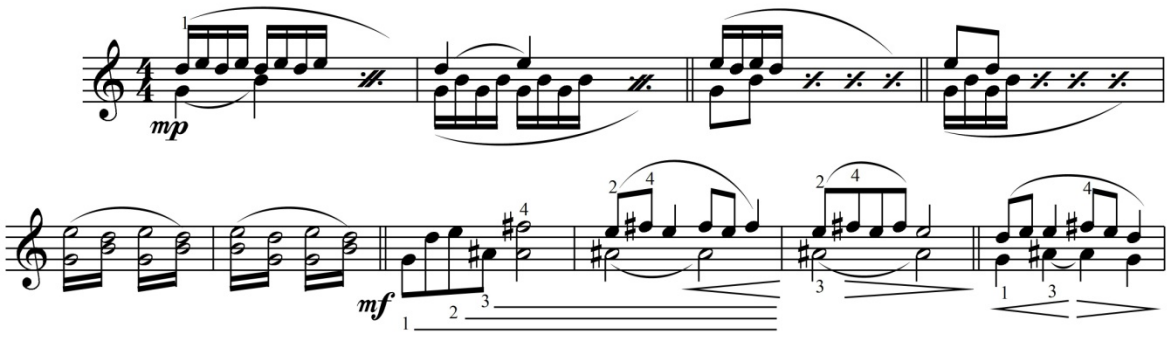
The second phrase of the B section is truly a confounding combination of double-stop configurations. Bazzini has presented awkward left-hand figurations and second-beat shifts under slurs (see example 5.9).

Example 5.9. Bazzini: *Round of the Goblins,* mm. 80-87.



This eight-measure passage is perhaps one of the most technically difficult for the left hand in this piece. Consequently, Ševčík devotes three entire pages of detailed exercises to it. He begins with finger independence exercises that prepare the $G^4 – D^4$ fifth which must be held with the first finger for the first three-and-a-half measures.

Example 5.10. Ševčík: *Analytic,* mm. 261-70.



Bazzini writes the same figure, repeated three times, to open this section. (example 5.9, mm. 1-3) Ševčík begins with six measures of left-hand finger-independence exercises and repetitive practice for the double stops in the first beat of measures 1-4 (example 5.10, above). Note that the fifth is practiced first, even though in the original it is the second double stop. This properly aligns the hand. The fifth forms the foundation of the hand and the remaining intervals can be placed, using it as a reference point.

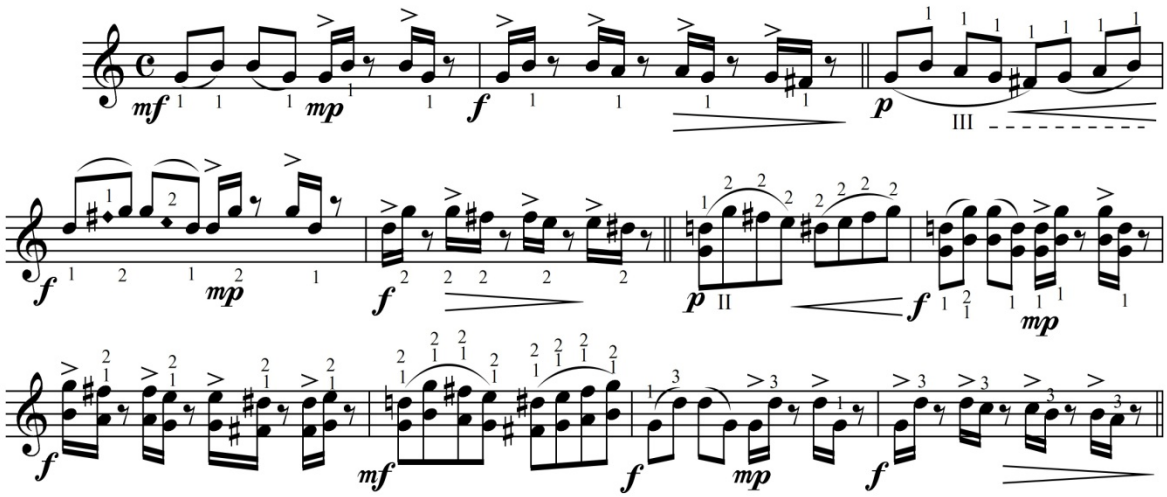
Measure seven (example. 5.10) begins to prepare the notes of Bazzini's second beat. The intervals require the left hand to play with half-steps between the second, third, and fourth fingers. This is not a typical finger pattern, and it must be alternated with the first grouping at a very fast speed. Note the indication to hold down first, second, and third fingers in measures 7-8

of example 5.10. This provides the basis for the necessary alternation. The dynamic of *mezzo-forte* is indicated to provide good tone and prevent left hand clenching, which can have deleterious effects. Hairpin markings (last two measures of example 5.10) will eventually lead to the *sforzando* and accent indicated on the second beat of each measure. Ševčik follows this example with alternating finger repetition for left-hand independence, similar to what has been seen previously.

In measures five through seven of example 5.9, Bazzini writes a descending double-stop pattern in sixths with the shifts on the second beat. This pattern continues to enclose the bar under a slur. A more idiomatic approach would have the performer change bow at the shifting point; this would make the passage much more accessible, but would disrupt the flow of the articulation. Therefore, the shift becomes more difficult as it remains under the slur (see example. 5.9).

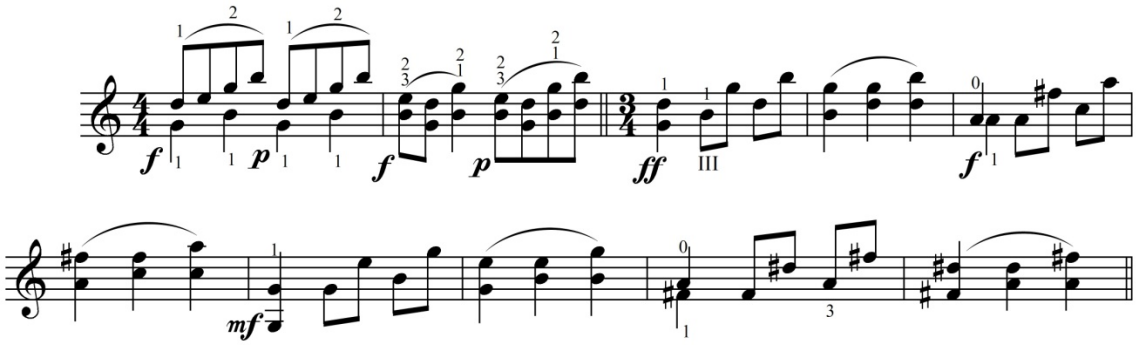
Ševčik meticulously dissects this difficult pattern and, starting with the bottom notes (first finger), practices each shift separately (example 5.11). Measures 1-3 deal only with the first finger and measures 4-6 only the second. He continues in a similar pattern, gradually adding third and fourth fingers.

Example 5.11. Ševčík: *Analytic,* mm. 297-307.



Establishing the shifts from the base of the hand, Ševčík manipulates the muscle memory and the intellectual processes involved, to teach the students to conceptualize the structure from the bass voice rather than the treble. This is the key to success with many double-stop passages. Such reconstruction and study serves to clarify the passage in both the mind and the muscles. Subsequent to practicing all four fingers separately, the passage is assembled upside-down. That is, Ševčík reviews the finger patterns descending through each position, but with the intervals within the positions that Bazzini calls for. This builds finger patterns from the first finger up. Practicing the pattern backwards is useful for imprinting the goal upon the muscle memory, after which the performer can build up to the descending pattern as written.

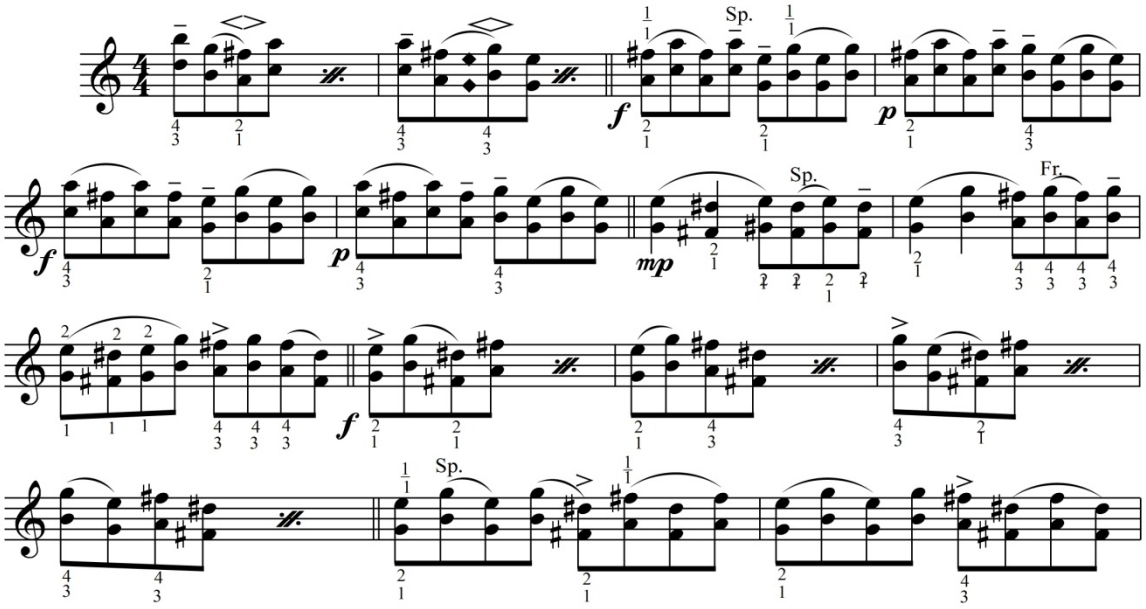
Example 5.12. Ševčík: Analytic, mm. 314-23.



In measure three at the 3/4 time signature (example. 5.12), Ševčík writes the passage with two measures per position, starting with fifth position. This moves the left hand slowly and rhythmically through the descending shifts. The first measure has broken sixths, while the second plays them as double stops with the fourth (or tritone) inserted between them. The same pattern is continued through fourth, third, and second position. As the descending positions are being practiced, the notes within the positions are ascending, a brilliant note manipulation to train the hand. Again, we see that the foundation of the hand lies with the first and second fingers, and the passage must be built, as it were, from the bottom up. After this initial learning phase, the notes can be reordered and played in Bazzini's original descending pattern.

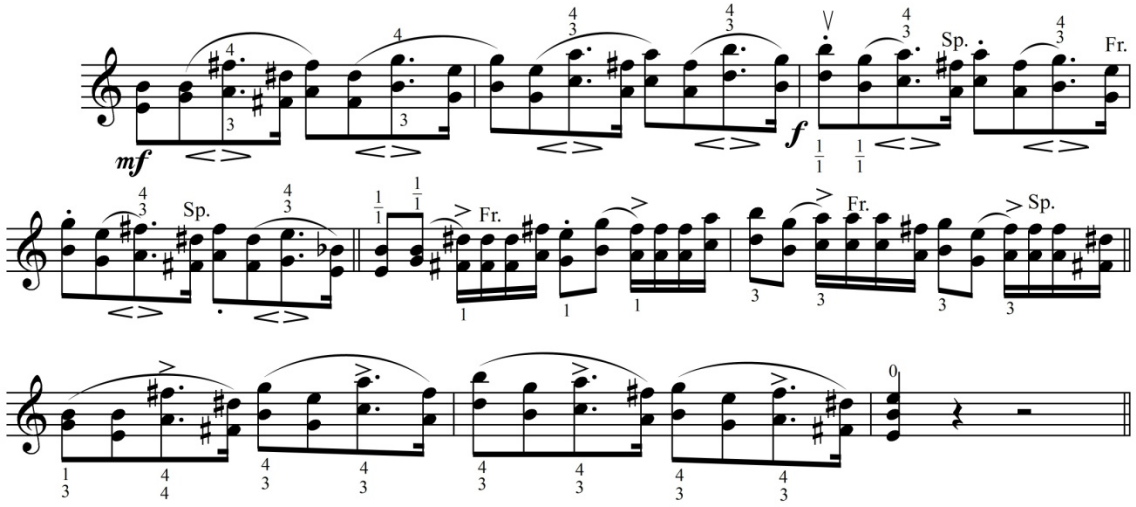
Ševčík ends this nearly three page exercise with the hand moving almost exclusively in sixths and shift isolation exercises (encompassing forty-one measures). Note the details included: alternating *forté* and *piano*, louder dynamics where the phrase will eventually peak, frog and tip marked, and bowing variations. A short excerpt from these exercises is given in example 5.13.

Example 5.13. Ševčík: *Analytic,* mm. 367-81.



Very near the end of this same forty-one-measure section, other rhythms are introduced to ensure that the shifting is rhythmically correct. See example 5.14.

Example 5.14. Ševčík: *Analytic,* mm. 394-402.

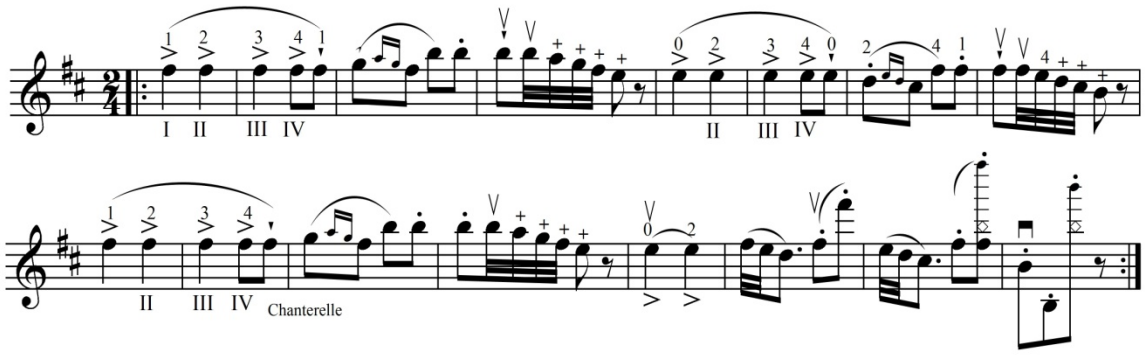


Ševčík continues to write ascending and descending shifts so the hand is firmly comfortable in each of the four positions.

Any student taking the time and energy to work carefully through these three pages will be richly rewarded. Not only will this particular passage be playable, but the myriad of techniques used here can also be easily applied to other works. The skills of pedagogical analysis are honed by observing and carefully studying what Ševčík has meticulously prepared. Through repetition, the practice techniques become obvious and their efficiency recognized. The desired result is that endless and mindless repetition of the printed page as the primary mode of practice will be all but eliminated.

The next major section of the composition is the solo in B minor. In this section, Bazzini opens with the same pitch to be played on all four strings. In fact, to show off technical mastery, the violinist must perform this feat on F sharp^4 and again on E^4 and follow close on its heels with left-hand *pizzicato*.

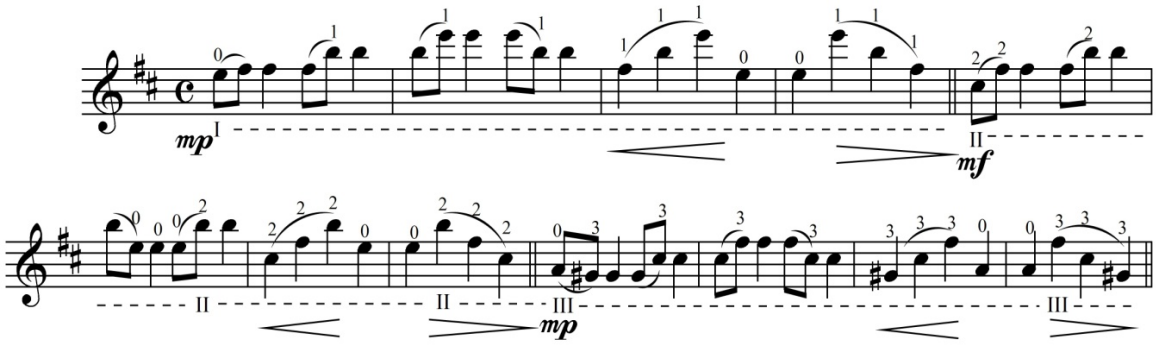
Example 5.15. Bazzini: *Round of the Goblins,* mm. 193-208.



Ševčík meticulously places the entire hand in each position required. This eliminates the common error of a "one-note-at-a-time" methodology. The whole hand must be placed in a

position rather than just one finger on a note. Each position is prepared from the preceding ones, and shifts are drilled through repeated practice on all strings.

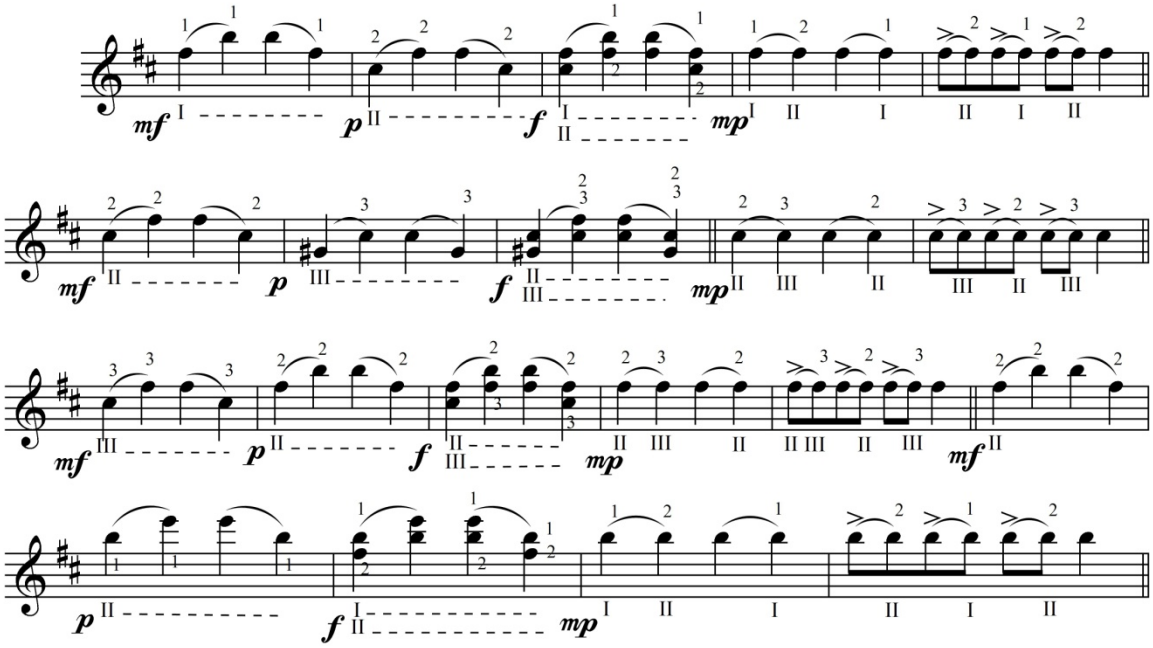
Example 5.16. Ševčík: *Analytic,* mm. 430-41.



The positions required for the first three F-sharps[4] are I, IV, and VII. To do away with the challenge of crossing strings and simplify the motion, Ševčík shifts on one string at a time (example. 5.16). Since the fingering of all four notes when played as written will be 1, 2, 3, 4, the shifting is practiced with 1 on E string (mm. 1-4), 2 on A (mm. 5-8) etc., as seen here. Note that dynamics lead to the top of the shifts.

Double stops are added in position (mm. 3, 8, 13, 18) to control the shape of the hand and prepare for the ascending shift on the next string (example 5.17).

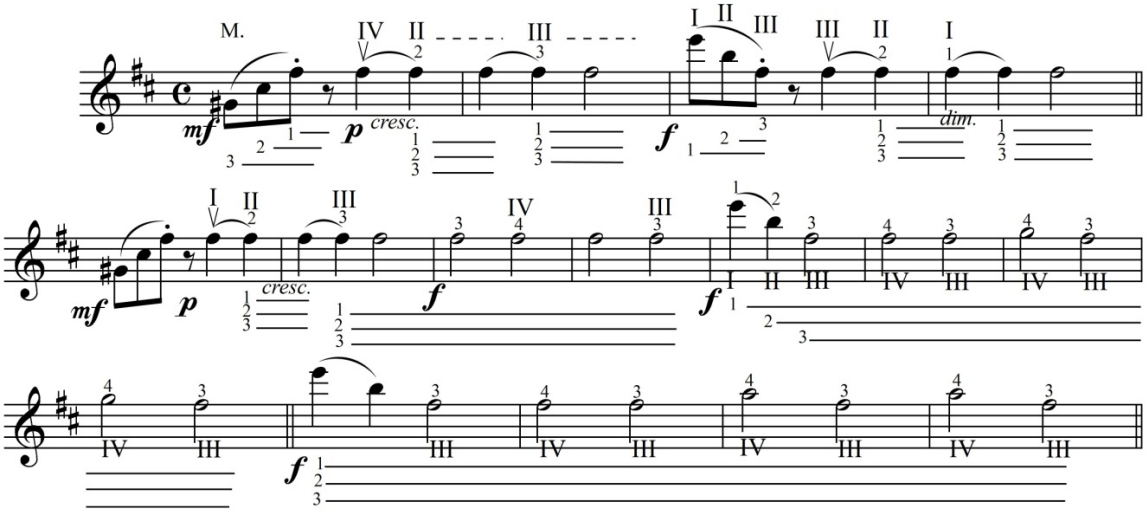
Example 5.17. Ševčík: Analytic, mm. 442-61.



Dynamics alternate between four different levels, with the loudest on the double stops. Accents are placed on notes prior to shifts, which also helps with the timing of the shifts. It is important not to leave any of the notes too soon. (See example. 5.17.)

In his indications to hold down first, second, and third fingers, Ševčík makes it clear that the shape of the hand in position is of primary importance (example. 5.18).

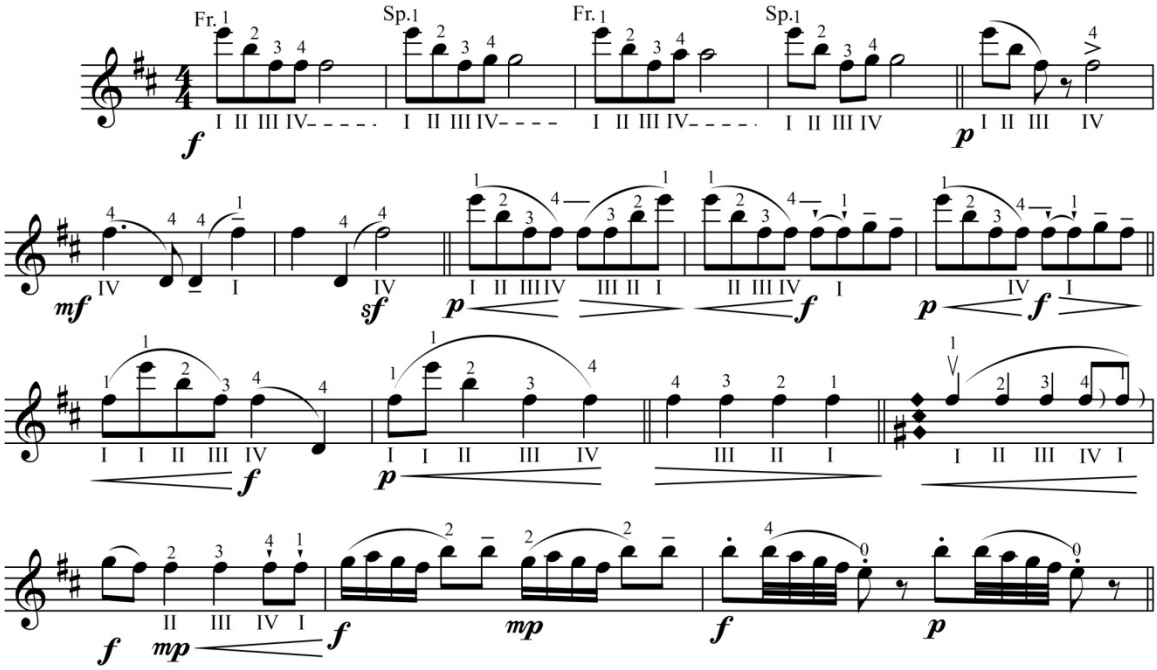
Example 5.18. Ševčík: Analytic, mm. 494-509.



All fingers move in parallel motion, staying at the appropriate intervals on each string. The opening three notes (G-sharp[3], C-sharp [4], F-sharp [4]) create the shape of the hand which will follow the passage up the fingerboard.

In example 5.19, Ševčík uses the fourth finger extension to play the G-string note:

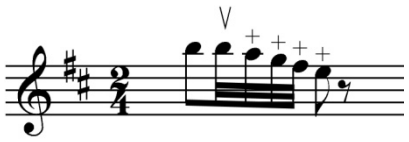
Example 5.19. Ševčík: *Analytic,* mm. 510-26.



Placing the hand in seventh position, Ševčík indicates that the F-sharp^4 on the G string is reached by stretching. Measures 1-4 of this exercise (example 5.19) indicate a stretch not only to the F-sharp^4, but beyond it. The final notes of measures 2, 3 and 4 practice stretches to G^4 and A^4 to give the hand freedom in this high position. Shifts up the G and E strings to seventh position are practiced multiple times, and in the last four measures the passage has evolved into a form very close to Bazzini's original. Such thorough training in shifting, makes the hand and muscle memory comfortable with a passage that once seemed daunting, if not impossible. This exercise is also a perfect example of how Ševčík teaches the whole-hand concept that is so central to his pedagogy.

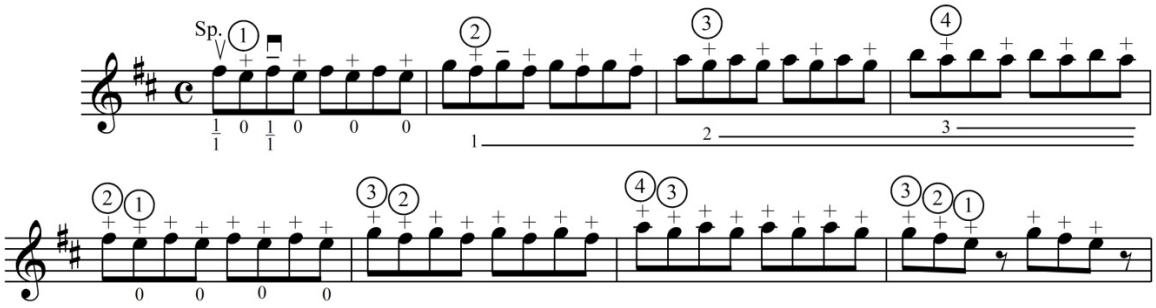
The left-hand *pizzicato* that appears in this section of the piece is a fairly characteristic short burst of descending notes on the E string (example 5.20).

Example 5.20. Bazzini: Round of the Goblins, mm. 196.



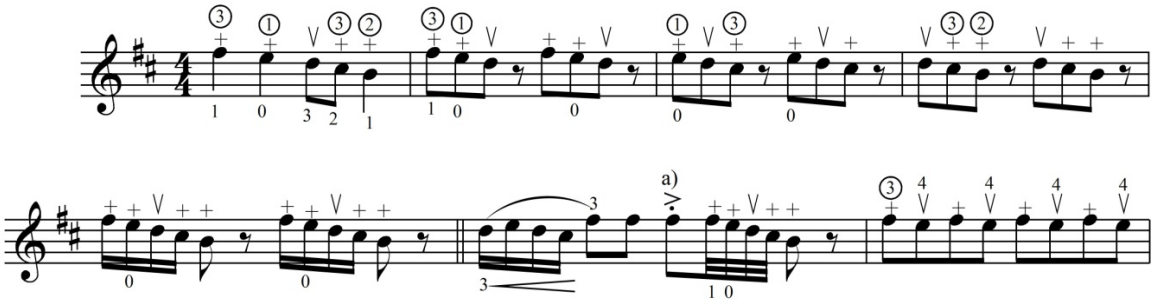
Ševčík nonetheless takes great care and time in its preparation (example 5.21). The preparation moves from the first finger to the fourth.

Example 5.21. Ševčík: *Analytic,* mm. 527-34.



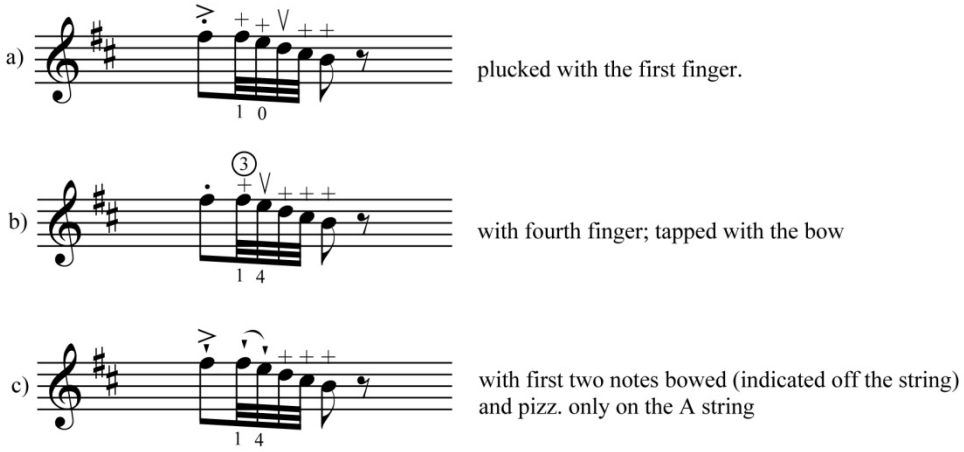
In a circle above the plucked note, Ševčík has clearly indicated which finger is to pluck the string. Since many students have trouble determining with which finger to pluck, the inclusion of the indication of the plucking finger is important advice for the novice at this technique. In the above passage (example 5.21), full bow is indicated, and both up- and down-bows are used. This is an important point, as the finger must be placed firmly enough to provide good tone through the bow stroke, leaving the finger firm enough to pluck clearly when pulled off the string.

Example 5.22. Ševčík: *Analytic,* mm. 557-63.



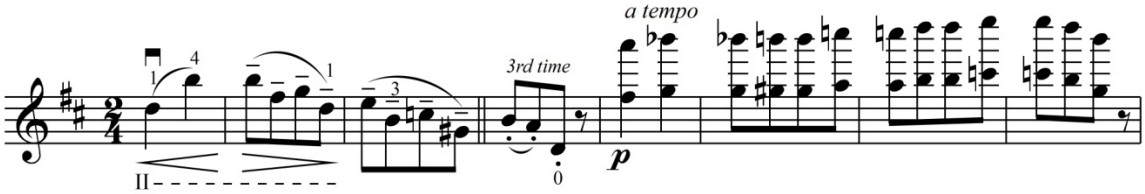
Also, Ševčík teaches three approaches for this passage:

Example 5.23. Ševčík: *Analytic,* mm. 562, 571, 575 .



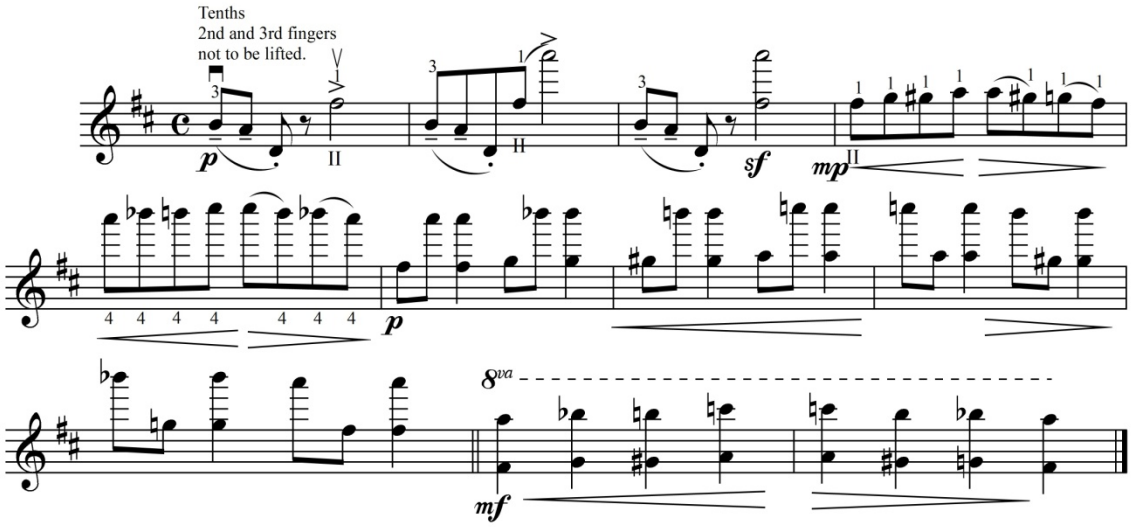
In the exposition, we saw the preparation of a tenth at the end of the final phrase. Here we encounter tenths that continue for four measures at a time, in a chromatic pattern (example. 5.24).

Example 5.24. Bazzini: *Round of the Goblins,* mm. 209-16



As seen in example 5.25, Ševčík places the hand in position (mm. 1-3), prepares each finger (mm. 4-5), continues with broken tenths (mm. 6-9), then the tenths are executed in quarter notes with dynamics.

Example 5.25. Ševčík: *Analytic,* mm. 612-622.

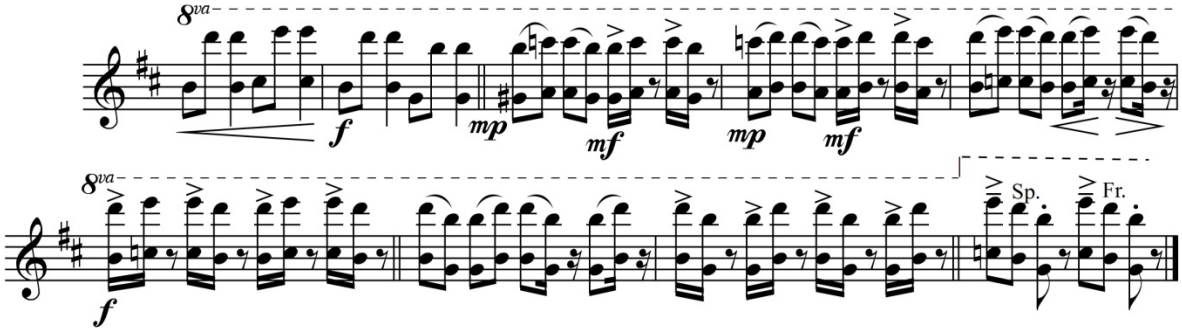


It is extremely important to heed the advice in Ševčík's accompanying note, which states that the second and third fingers are not to be lifted. This practice maintains the shape of the hand and secures the intonation. *Crescendi* are added to the top of the musical lines. If this is not

executed properly, the highest notes will inevitably sound weak.

After the quarter note version of the tenths is mastered, the shifts are isolated (example 5.26).

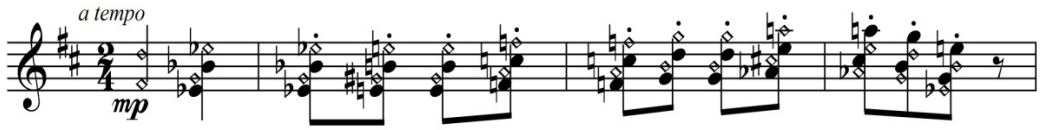
Example 5.26. Ševčík: *Analytic,* mm. 628-36.



As the exercise continues (example 5.26), the rhythms quicken with eighth-note rests between, and dynamics support the shifting motions. This is a good example of the elegant combination of both hands, so that they are equally trained. Accents are provided on the notes prior to each shift, which are important for launching the hand and shifting in rhythm.

Next, pushing the technical challenges of the piece to a still-higher level, Bazzini includes a section of double-stop harmonics. Common in Paganini's compositions, double-stop harmonics are among the most difficult technical exploits for the violinist.

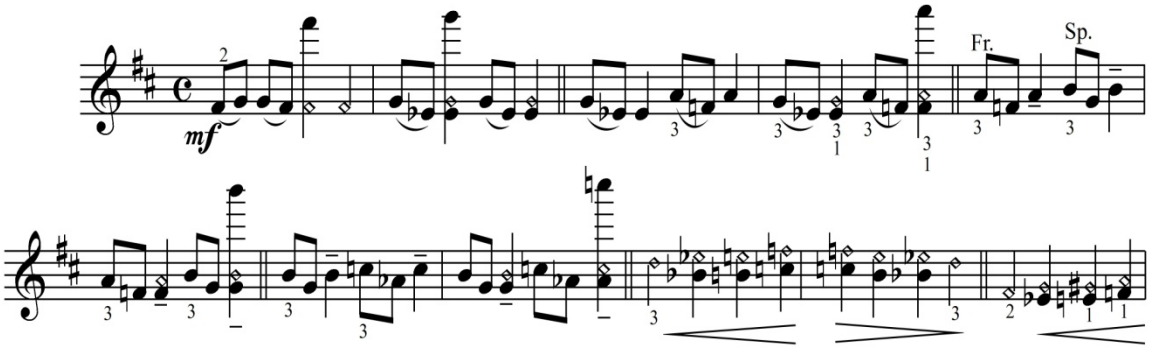
Example 5.27. Bazzini: *Round of the Goblins,* mm. 231-32.



This is a complex figure to accomplish, even before the addition of harmonics (example 5.27). Note the last dyad of measure 3 and the last dyad of the example. The fingering for these dyads must be 1, 3, 2, 4 (from the bottom up) with the second and fourth finger stretching to a fourth. This is a most uncomfortable stretch, especially in first position. To compound the challenge, the harmonics between are fingered 1, 3, 1, 4 (from the bottom up), requiring a change back to the un-stretched hand position.

Ševčík begins with minor thirds. In example 5.28, natural and false harmonics are each prepared systematically.

Example 5.28. Ševčík: *Analytic,* mm. 658-68.

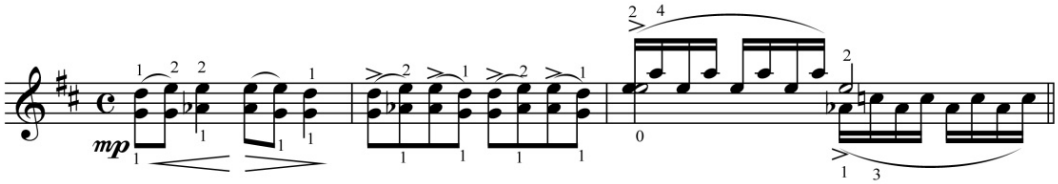


Double-stop harmonics are practiced with one element at a time, ensuring that the root finger and the harmonic finger are both perfectly in tune, and then adding the harmonic. Ševčík also carefully indicates the sounding tone to prevent the student from arriving on the wrong

partial.

The next section (example 5.29) begins preparations for independent finger motion.

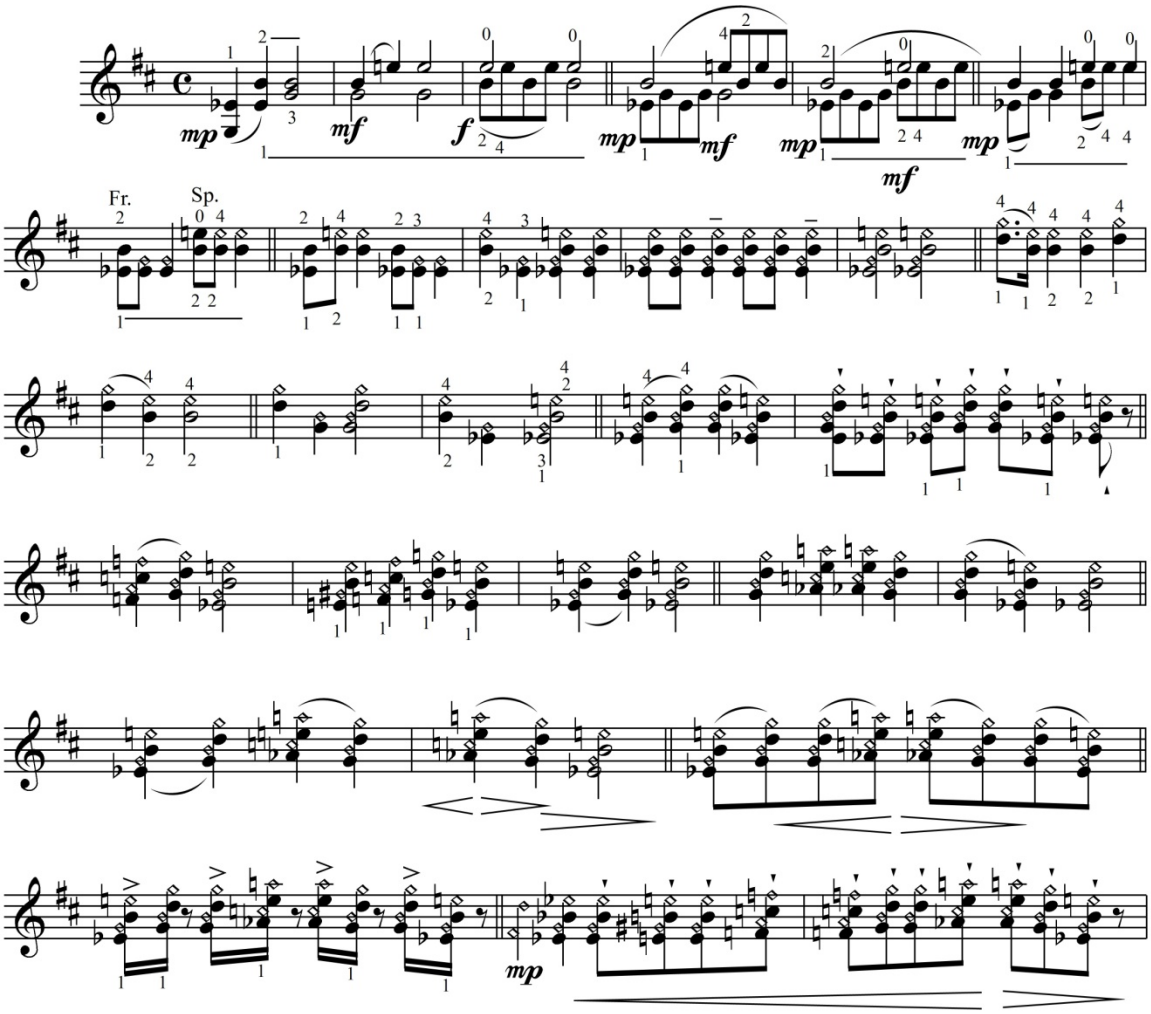
Example 5.29. Ševčík: *Analytic,* mm. 694-96.



In this excerpt the first finger slides, while the second remains stable. These are building blocks for intonation.

In example 5.30, we see Ševčík's preparation for the difficult 1, 2, 3, 4 fingering for the harmonic double stops. Starting with the fundamental pitches, the hand is stretched slowly at first.

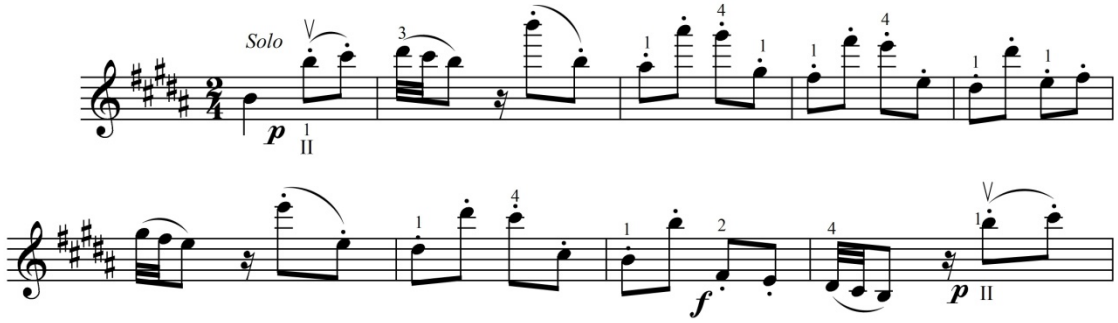
Example 5.30. Ševčík: *Analytic,* mm. 709-36.



Notes are alternated and then, one by one, the harmonics are added. The first finger must remain down as indicated, to preserve the shape of the hand in the position and to maintain intonation integrity. Shifts between harmonics are repeated forward and backward until all the patterns have been completed. Dynamics flow with the phrase. Quarter notes move to eighths, then to sixteenths with rests, which is faster than the original calls for.

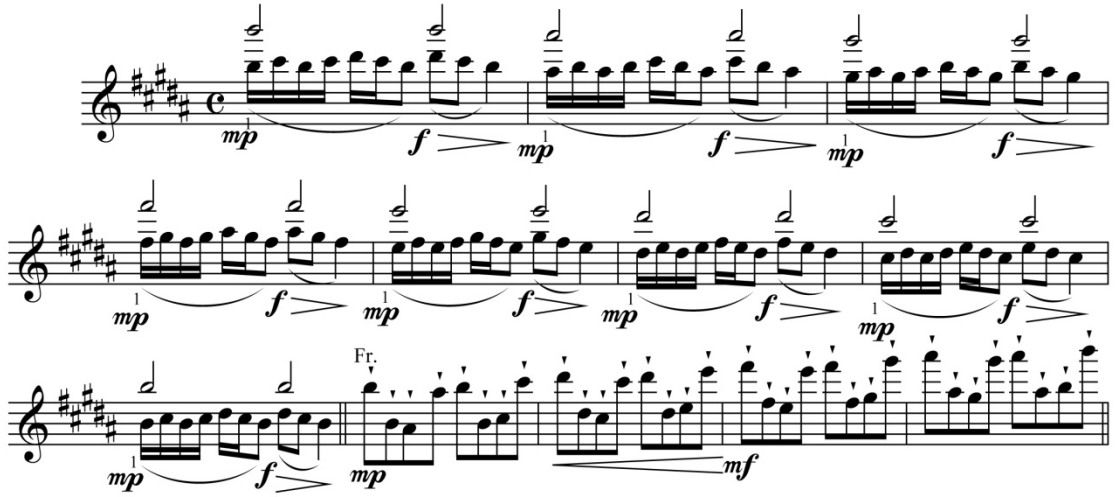
Bazzini writes a beautifully embellished descending line over an octave which takes the performer down the violin in octaves from high A^5 (example. 5.31).

Example 5.31. Bazzini: Round of the Goblins, page 6. (bar 10 D-sharp will be fixed)



Example 5.32 shows the beginning of Ševčík's corresponding exercise:

Example 5.32. Ševčík: *Analytic,* mm. 792-803.

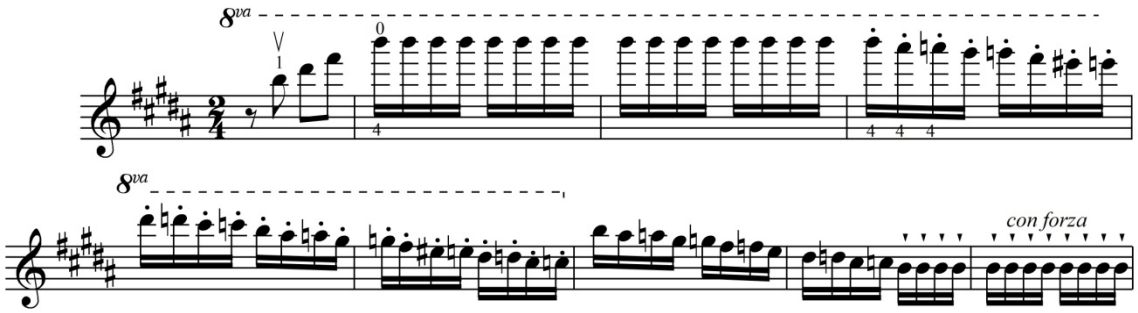


Ševčík creates a scalar sequence, practicing the pitches within the octave. Dynamics are reiterated throughout, and note the rhythm he chooses: the longest pitch holds the octave at the end of the measure. This makes it difficult to ignore substandard intonation. The last four measures of example 5.32 turn the figure upside down, reiterating each ascending octave. Ševčík

indicates an off-the-string stroke at the frog, which brings it closer to the stroke of the original. Dynamics lead toward the top pitches of the figure.

The final technical feat to be discussed is a descending chromatic run in sixteenth notes with *sautillé*, appearing at the end of the piece (example 5.33).

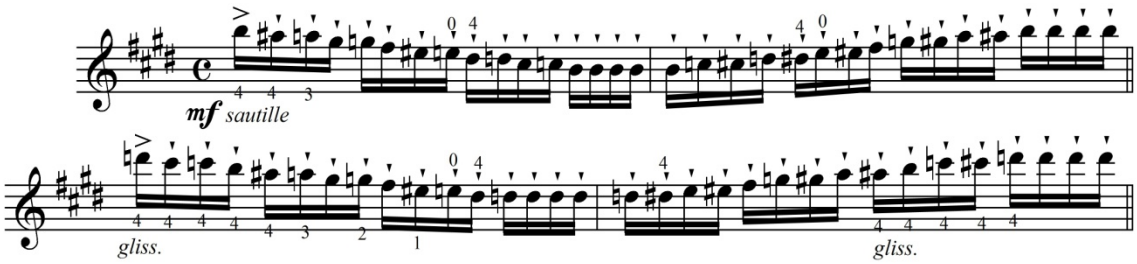
Example 5.33. Bazzini: *Round of the Goblins,* mm. 297-306.



As is indicated in example 5.33, this run is played by dragging the fourth finger down the string until first position, where the chromatics must be fingered individually. This passage is a prime example of the necessity of training both hands equally. Without equality of the hands, they will not be coordinated, and the passage cannot be completed.

The most difficult part of this section is generally found to be the transition between the *glissando* fingering and the non-*glissando* fingering. Ševčik begins from the first position and builds the passage from there up, and, as we have seen, this is a common and useful pedagogical tool of his (example. 5.34).

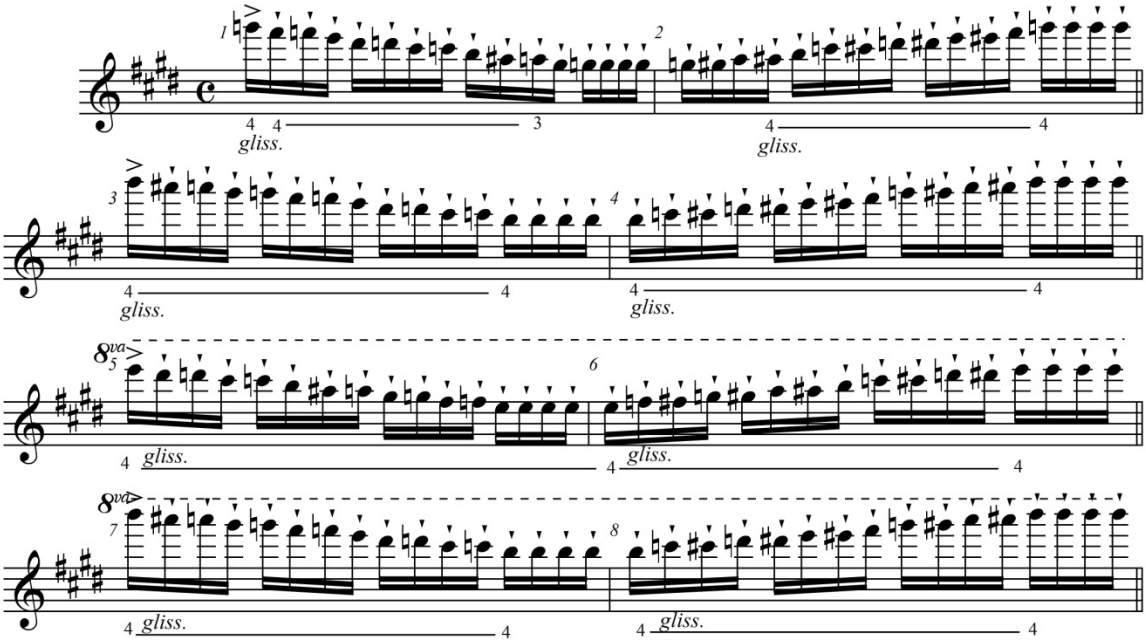
Example 5.34. Ševčík: *Analytic*, mm. 835-38.



The opening of the exercise begins with the final B octave. It is practiced both ascending and descending. After the B octave, the D octave appears, to approach the transition to non-glissando fingering from a minor third higher.

In example 5.35, Ševčík proceeds with octaves starting from G^5, B^6, E^6 and B^7, preparing sections of the passage individually and completing each, both ascending and descending. Note the inclusion of the double bars indicating to repeat each section.

Example 5.35. Ševčík: *Analytic*, mm. 839-46.



Bazzini's *Round of the Goblins* is a technical masterpiece for the violinist. The ricochet, *sautillé*, double stops, shifts, double stop harmonics, and chromatic passages present significant challenges for all but the most gifted of artists. Ševčík's largely unknown *Analytic* gives in-depth insight into the pedagogical processes necessary to prepare this work. However, the *Analytic's* usefulness is not limited to this specific piece. As a violinist studies Ševčík's analysis of the technical challenges within the music, the true value of the *Analytics* is revealed. Like panning for gold, the flakes of technical glitter become apparent when the substrate is stripped away. Ševčík meticulously shows us the elements that must be combined, and the significance of the hierarchy of their combination. These analytical tools can, be applied to other technical obstacles throughout the literature and the lifetime of study which every serious violinist undertakes.

Chapter 6

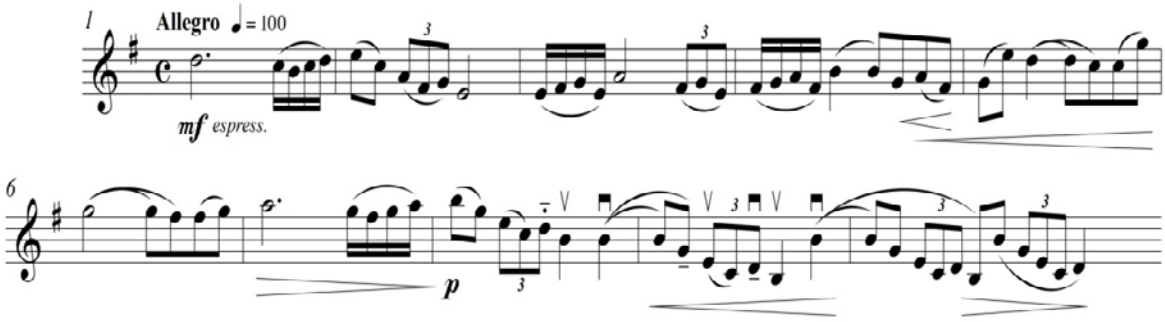
Ševčík-style Exercises Created for the Barber Violin Concerto, Opus 14

This chapter presents Ševčík-style exercises for the purpose of showing how his analytical and practice techniques can be applied to a more contemporary work, the Barber Violin Concerto. A study of the piece can be accomplished from many different perspectives. These exercises present one possible starting point and show the usefulness of Ševčík's ideas.

The Concerto for Violin and Orchestra by Samuel Barber was completed in 1939, but due to disagreement regarding the third movement, the premiere took place two years later in 1941. This piece remains one of the most frequently played of the twentieth century violin concertos and has earned a place in the common-practice repertoire of the instrument. The soaring themes of the first and second movements are contrasted with the frenetic perpetual motion character of the finalé and the work presents interesting technical and musical challenges for the violinist.

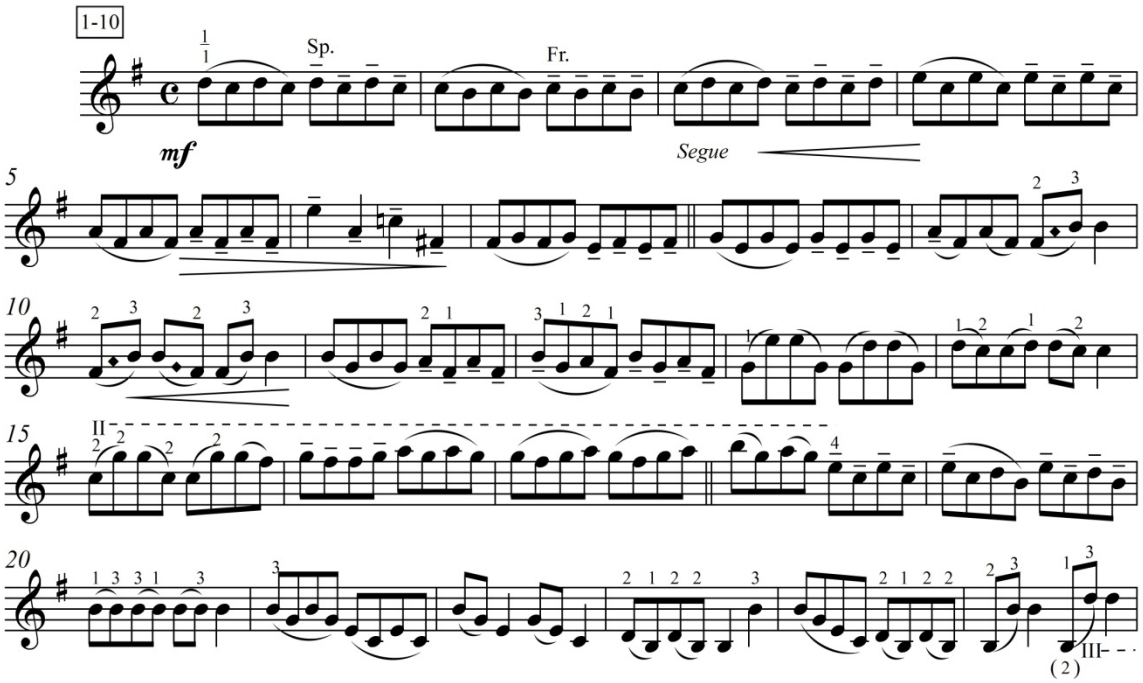
Example 6.1 shows the opening theme of the first movement.

Example 6.1. Barber: 1st movement, mm. 1-10.



The flowing theme in *mezzo-forte* requires both surety of left hand for shifting, as well as a keen awareness of bow control in order to shape the phrases. For the left hand, the exercise begins with a Ševčík-style interval analysis in example 6.2. This exercise is geared to a student at the intermediate level.

Example 6.2. Interval analysis – intermediate level.

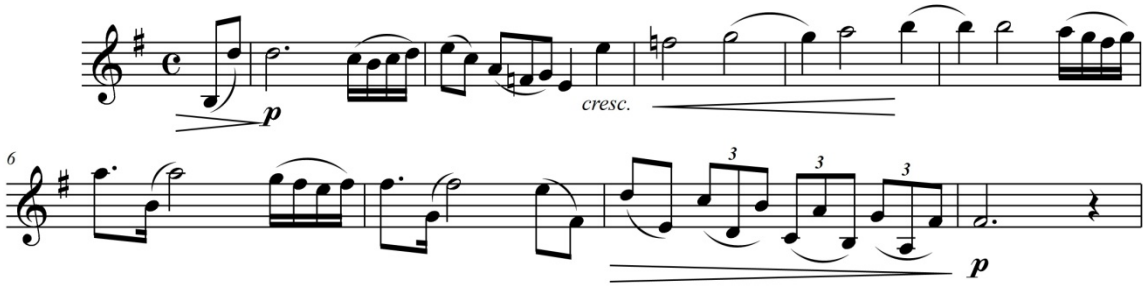


This interval analysis begins with an eighth-note examination of the primary notes of the theme, paying particular attention to the change of second finger from C^4 to F-sharp^3 (measures 4-6). The dynamics support the line of the phrase and the bow distribution ensures practicing with good tone. As in Ševčík, the double bar indicates to repeat as necessary. In measures 9-11, the shift from first to third position is reviewed, with the intermediary shifting tones indicated. In the following two measures (12-13), the reach back to F-sharp^3 is presented and this section between double bars is completed with the shift to fifth position and a review of the notes

therein. The final eight measures of the excerpt include two same-finger shifts and bring us to the second phrase.

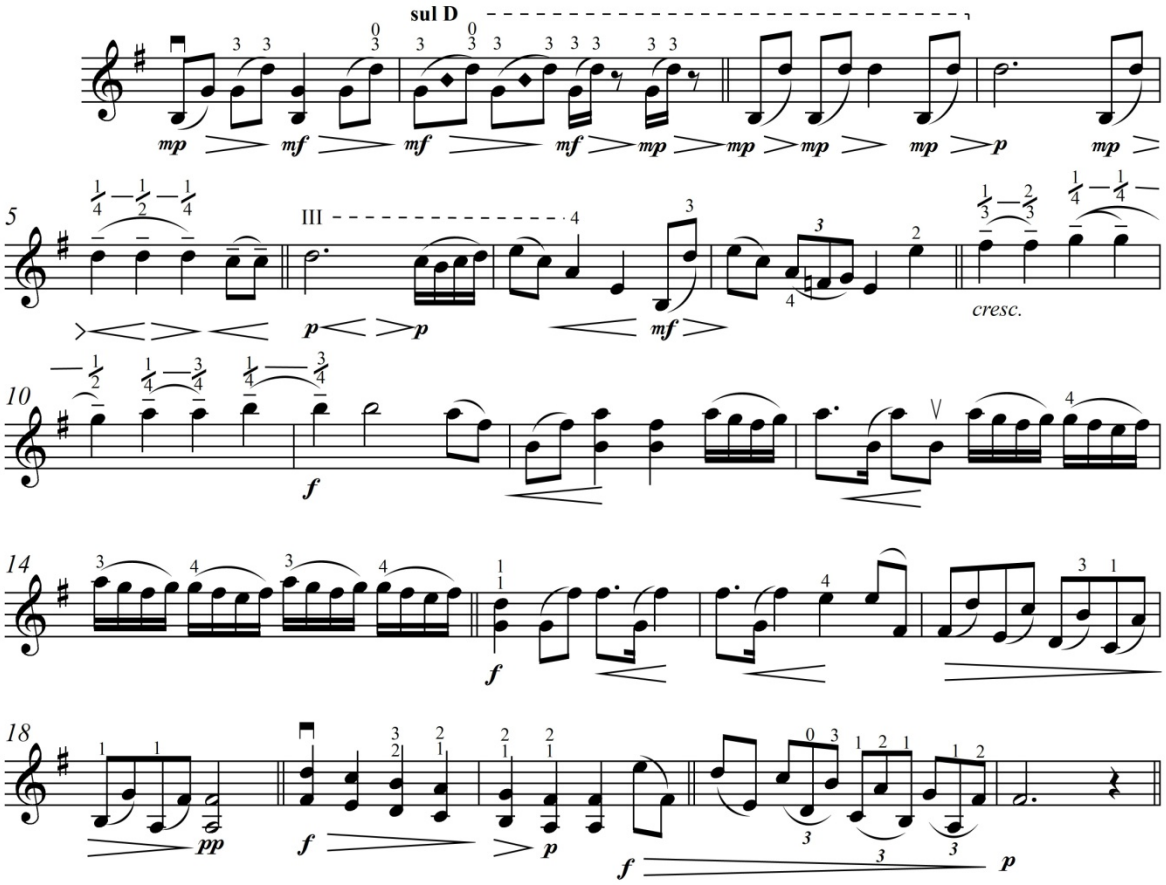
The consequent phrase from the exposition will be used to show an example of phrasing analysis. Example 6.3 shows Barber's original.

Example 6.3. Barber: 1st movement, mm. 11-19.



This phrase presents a nearly ideal platform to study the intervals along with bow distribution. Example 6.4 provides a starting point for their review, and is at a more advanced level than the previous exercise.

Example 6.4. Analytic of mm. 11-17 – advanced level.

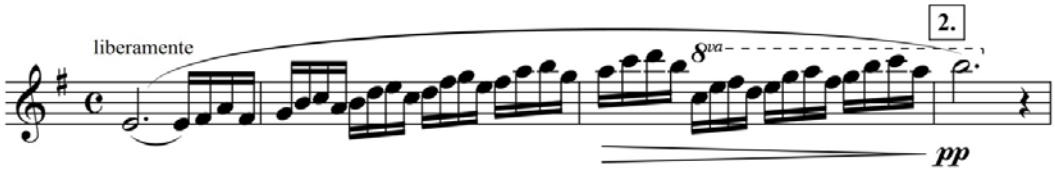


The first four measures of example 6.4 examine the shift from first to fifth position that opens the second phrase. The hand is situated in first position, checking intonation between the fifth of G^3 and D^4, and then securing the G^3 with the minor sixth below (B^3 from the pickup in the score). Dynamics are carefully placed to create the feeling of floating up to the *piano* D^4 commonly associated with this theme. Bow distribution over longer notes is clearly laid out measures 5, 9, and 10. Measures 11-13 prepare the hand for the seventh (B^3 to A^4) by placing the first finger in a perfect fifth between B^3 and F-sharp^4. Likewise, the fifth is prepared in measures 15 and 16, with measure fourteen practicing the sixteenth notes between them. The

final eight measures of example 6.4 prepare the line of descending sixths by first practicing them from the bottom up, then as double stops, and finally as Barber wrote.

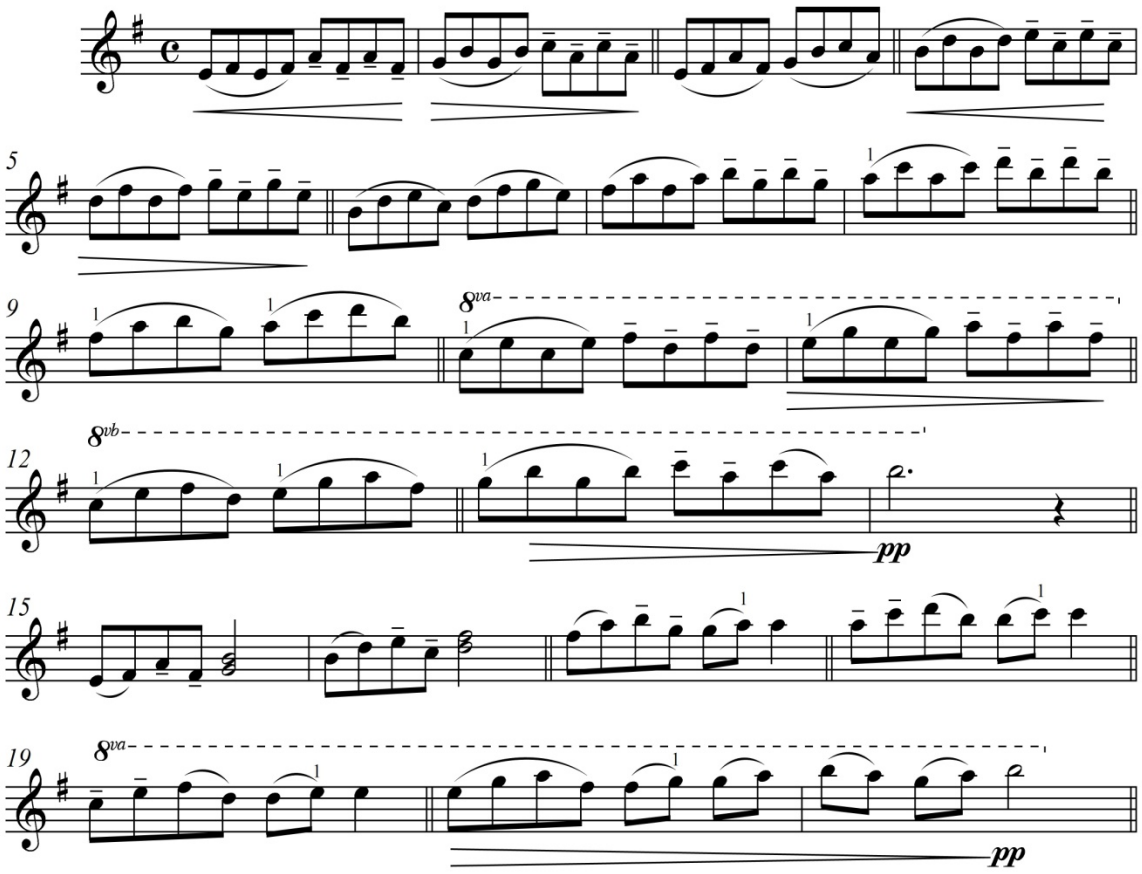
The next portion of the Barber to be examined is measures 24-27, an ascending sixteenth-note sequence with a diminuendo. See examples 6.5, 6.6 and 6.7 for the original Barber and two analytics, respectively.

Example 6.5. Barber: 1st movement, mm. 24-27.



The seamlessness of the line must be executed with the smoothest possible bow and very clean shifting technique.

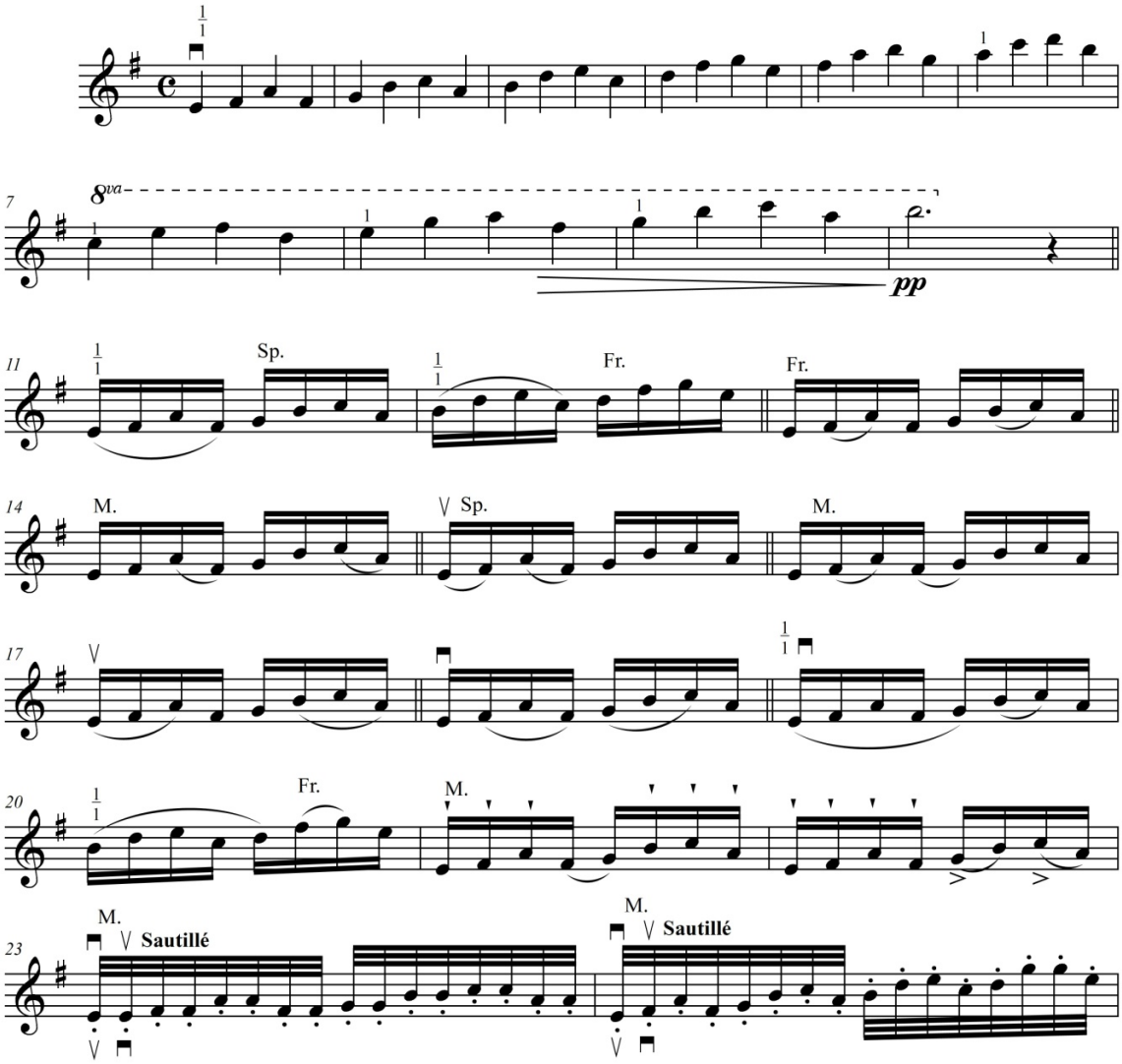
Example 6.6. Interval Analytic of measures 24-27 – intermediate level.



This analysis progresses through the passage, with dynamics and shifting practice. Ševčik often begins his *Analytics* with a similar interval analysis. The phrasing and dynamics are indicated from the outset. Note the use of double stops in measures 15 and 16 to set the hand for the string crossings. The quarter notes in measures 17-19 emphasize intonation in the new position. The first finger on those notes shapes the left hand for the figure after each successive shift.

Another common tool for solidifying the left hand includes bowing variations. An example of bowing variations follows. (Example 6.7)

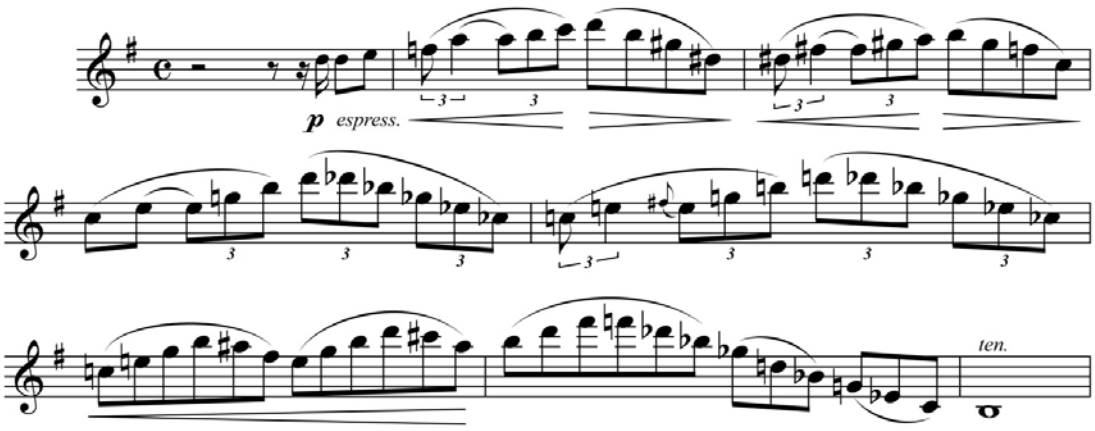
Example 6.7. Analytic with variations for mm. 24-27 – intermediate level.



The use of bowing variations reviews the notes and makes sure the hands are treated equally, yet function independently. The varied placement of the slurs and articulations forces the shifts to coincide differently with the bow stroke, enabling greater independence of the hands.

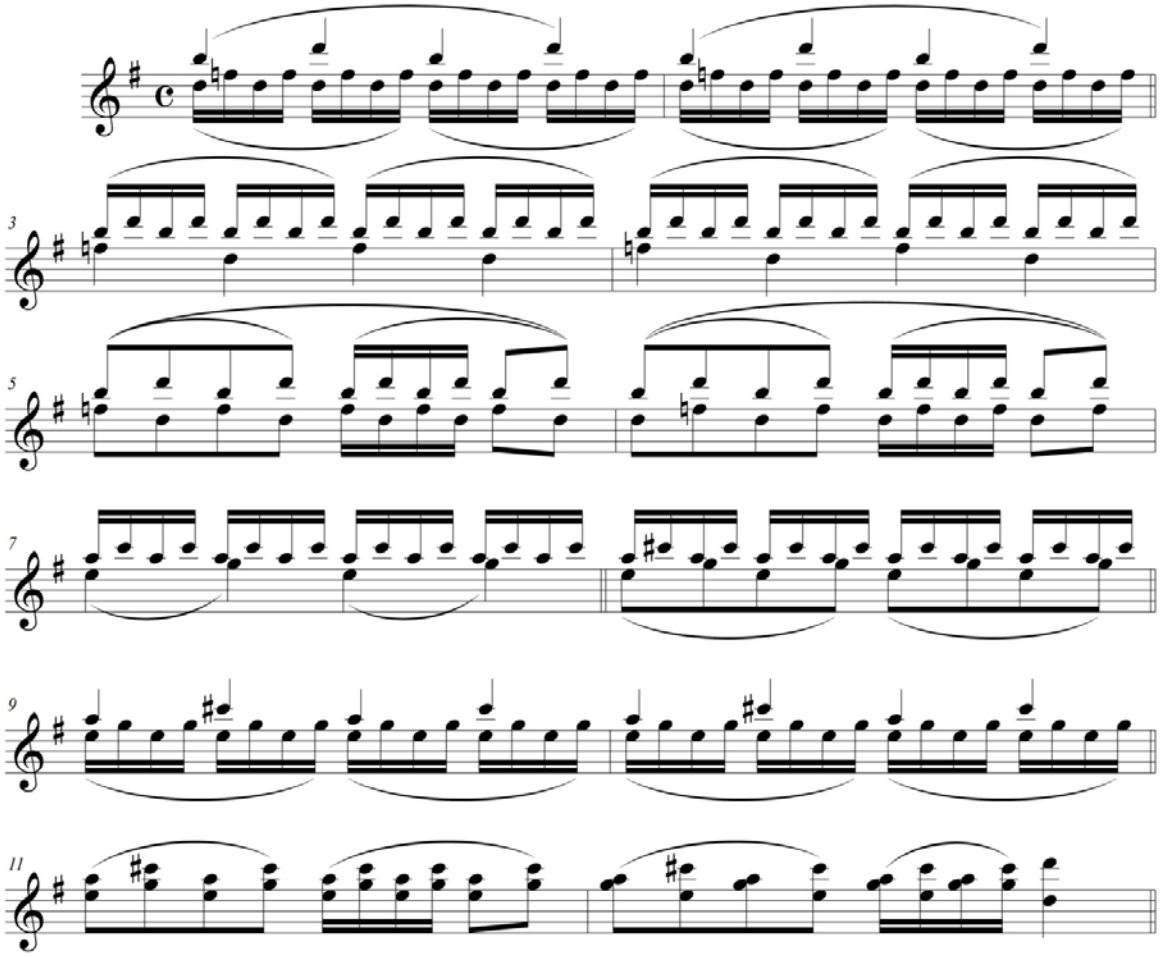
The next section of the Barber to be examined is measures 32-39 of the first movement. (Example 6.8).

Example 6.8. Barber: 1st movement, mm. 32-39.



This lyrical, yet chromatic passage provides an opportunity to apply finger independence exercises in the style of Ševčík. These exercises are best used for a more advanced student. (Example 6.9)

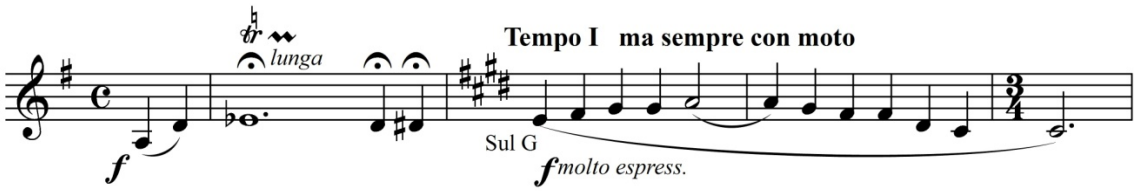
Example 6.9. Finger Independence Analytic for mm. 32-39 – advanced level.



Example 6.9 shows just two finger combinations from the above passage. The first is from the second measure. The D^4 and F^4 from the A string are combined with the B^4 and D^5 on the E string. The fingers are then alternated in a pattern similar to those seen throughout Ševčík's works. The second group of notes begins in measure seven (example 6.9). That group is from the second half of measure six of the Barber (shown in example 6.8). The notes practiced are E^4 and G^4 on the A string and A^4 and C-sharp^5 on the E string.

An example from the second movement will very briefly demonstrate Ševčík's approach to trills and bow distribution for the theme on the G string.

Example 6.10. Barber: 2nd movement: mm. 59-62.



Example 6.11 first begins with placing the hand in third position, and then develops the trill step-by-step.

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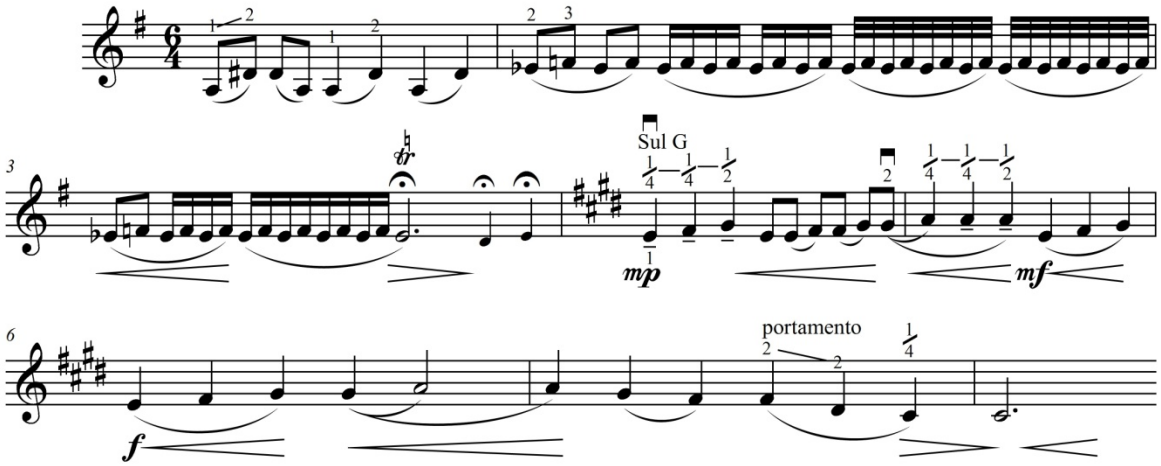
Example 6.11. Analytic of 2nd movement: mm. 59-62 – intermediate level.

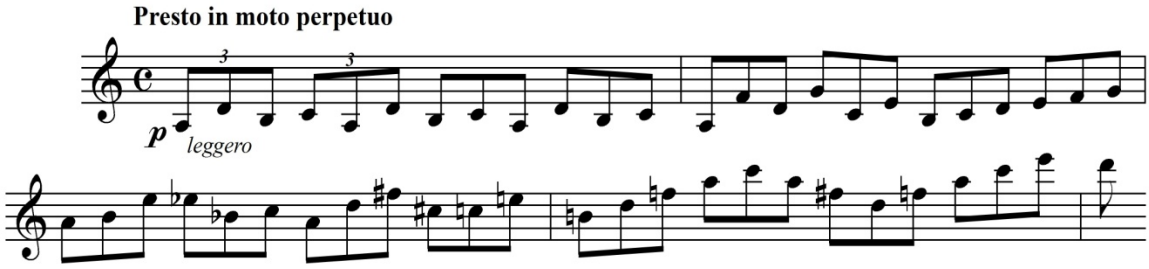


In the fourth measure, the theme (*molto espressivo* in the original) is presented with bow distribution guidelines for creating the crescendo. It is practiced at three different dynamic levels with three different articulations, to provide a sense of the different sections of bow, and the

difference in sound created by each combination. The slurred eighth notes create the *legato* feeling while maintaining the rhythmic direction of the phrase.

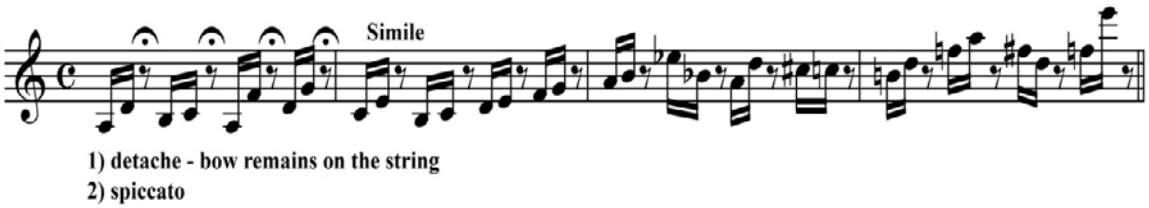
The last movement of the concerto, with its perpetual motion and *spiccato* bow stroke, provides an opportunity for bow variations.

Example 6.12. Barber: 3rd movement, mm. 1-5.



The first bow variation works with just two notes at a time, with a break between successive groups. This encourages exact coordination between the two hands.

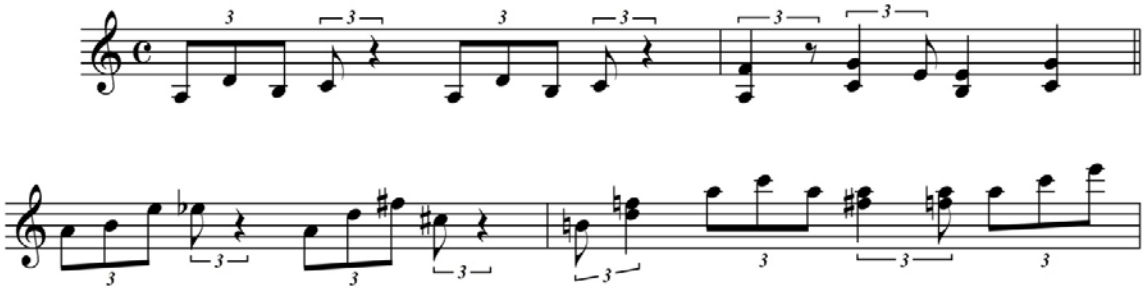
Example 6.13. Analytic #1 for Barber 3rd movement, mm. 1-5 – intermediate level.



Two styles of bowing provide a starting point: *detaché* and *spiccato.* The *detaché* is necessary so that the arm levels for the string crossings can be appropriately established. The *spiccato* will be used for the performance.

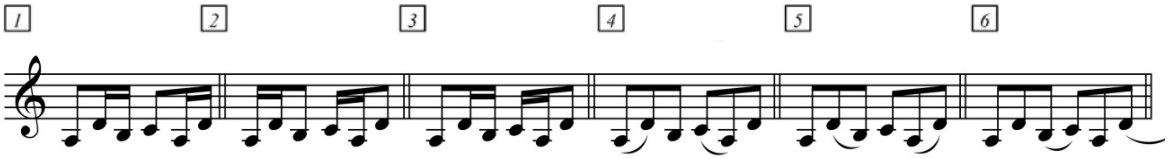
The next example progresses to groups of three notes, as well as combines notes in double stops to ensure good intonation. (example 6.14)

Example 6.14. Analytic #2 for Barber 3rd movement, mm. 1-5 – intermediate level.



A third way of approaching the movement would likely include rhythmic and bowing variations, a few of which are shown in example 6.15.

Example 6.15. Analytic #3 of Barber 3rd movement: intermediate level variations for three note patterns.



The examples provided in this chapter provide a modest glimpse into several types of Ševčík's analytical and pedagogical ideas that were well-documented through his lifetime of

work. These few exercises are designed merely to show some of his more commonly used techniques, and to demonstrate that their application can be virtually universal. If Ševčík's works are studied, there is a wealth of pedagogy that can be assimilated. It is then left to the teacher and student to intelligently define the pedagogical challenges they face, and apply Ševčík's ideas accordingly.

Application of Ševčík's Pedagogical Concepts in the *Analytics:* Conclusion

In today's society where time is ever more valuable and seemingly always at a premium, the serious violin student's practice sessions must always be productive. The days of peers asking, "How many hours did you practice?" are still with us. Yet this omnipresent question needs to be replaced with "How much did you learn?" and "Did you master it?" The goal in the practice room is all too often just ticking off the time spent on endless repetition. Training the mind and hands is frequently overlooked in favor of "running through" a piece. Teachers too, are charged with accomplishing many goals within a short lesson, usually an hour or less. One of the most important techniques we can pass along to our students is how to practice in the most efficient manner possible. In our twenty-first century age of instant gratification, it is essential. It is in this realm that Ševčík's contributions can be of paramount importance, as they provide very efficient practice methods when used intelligently.

Ševčík adopted a multi-faceted approach to pedagogy. As has been shown, he wrote a very thorough and rigorous set of volumes on pure technique, and then turned his attention to the application of its tenets to the violin literature. By creating a solid technical foundation, he was able to embark on the intellectual study of the pedagogy within this literature. This foundation, coupled with his many years of teaching experience, informed his pedagogical approach. His findings, as reflected in the *Analytics*, have a direct bearing on all levels of violin study. Through these works, he teaches the student how to analyze a passage and how to practice in very specific ways. There is much to be learned from studying the *Analytics*, and this knowledge can be applied to practicing all violin works.

As previously quoted, Ševčík stated, "There is too much blind repetition, and too much rapid playing during study."[1] This statement remains very relevant to today's student. For instance, note the ineffective practice techniques heard while walking down a hall of practice rooms in any typical music school. The most egregious of these are referred to by Dr. Noa Nageyama: "You'll notice that the majority of folks practice mindlessly, either engaging in mere repetition . . . or practicing on autopilot."[2] The mindless practice he is referring to occurs when a passage is going awry, but it is repeated again and again. The "autopilot" practice flaw is playing through a piece until there is a problem, then repeating and moving on. These techniques, as common as they are, are not the path to mastery. As the retired concertmaster of the Syracuse Symphony, Andrew Zaplatynski, tells his students, if you intend to learn a piece you have to stop practicing what is on the page.[3]

When practicing, problems must be analyzed, and errors will generally be found prior to the spot where the difficulty occurs. Failure to prepare the hand appropriately is a common culprit. There are many examples in the *Analytics.* For instance, chapter three examples 3.9-3.12 show how the proper frame of the hand is established for each position, not for each note. Another example of this is Ševčík's frequent use of the intermediary shifting tone, to set the intonation in a new position. (See ex. 3.7, 3.11, 5.11.) Ševčík excelled at exposing these complex inter-relationships and influences. He identified, analyzed, and dissected the technical challenges and then reassembled each passage in a logical, methodical manner.

Ševčík was able to distill the most difficult technical challenges, and present their component parts so as to make them achievable. His vision was that all students would be able

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[1] Sevcik, Otakar: *The Etude Music Magazine,* (Mar. 1924).
[2] Noa Kageyama, "How Many Hours a Day Should You Practice?" http://www.bulletproofmusician.com accessed 5/15/2012.
[3] Personal conversation, April 2012.

to do that for themselves. Chapter five gives an overview of his approach to difficult double stop runs (examples 5.2, 5.6 - 5.14), playing a single note across four strings (ex. 5.16 -5.19), left hand pizzicato (ex. 5.21 - 5.23), tenths (ex. 5.25 - 5.26), double stop false harmonics (ex. 5.28 - 5.30), octaves (ex. 5.32) and a descending chromatic passage played with one finger, then all fingers (ex. 5.34 - 5.35). These violinistic fireworks are all quite difficult to achieve, yet Ševčík shows each step, in detail, and gives the violinist the tools necessary to achieve their mastery. To show how Ševčík applied his analysis and practice tools to rest of the piece, a full copy of the *Analytic* appears in appendix 1. Appendix 2 includes a performance edition of the Bazzini based on Ševčík's *Analytic.* The fingerings and bowings have been edited to correspond with those in the *Analytic*.

As has been shown, Ševčík's works also achieved a balance of left and right hand instruction more than any other pedagogue. His thousands of bowing variations were aimed at achieving both mastery and independence of the two hands. Ševčík stated:

> . . . I try to develop in my pupils dissociation of the left and right arms. Too many players when they try to play loud with the bow, press harder with the fingers of the left hand and vice versa . . . To conquer this, I give many different bowings for difficult passages, so that gradually the muscles governing the bow arm are made independent of the left hand.[4]

Bowing and rhythmic variations are found throughout the *Analytics* and can be seen in examples 3.5 and 3.13. Ševčík provides a detailed treatment of the ricochet bow stroke for the Rondo theme of the Bazzini, and he separates it from the left hand study almost completely. His approach is outlined in examples 4.2 - 4.7 for the left hand, and 4.8 - 4.16 for the bow.

Ševčík has been characterized as lacking musicality within the body of his teaching. This criticism may not be entirely warranted, when one sees the musical contributions he makes in his

[4] Sevcik, Otakar: *The Etude Music Magazine,* (Mar. 1924).

op. 16. It is true that his teaching method was very intellectual and analytical. Every teacher and performer, in fact every human, has strengths and weaknesses. In a more recent generation of teachers, Galamian was famous for technical excellence, while Gingold was revered for his musicality.[5] There is no doubt that Ševčík's emphasis was in the presentation of the technical "nuts and bolts" required for successful performing. Ralph Wylie comments on this strength in his short article of 1913 that discusses Ševčík's technical works. This was written before many of the *Analytics* were written.

> Seldom it is that a man can even be first in the world in any two divisions of one specialty. Mr. Ševčík has chosen to explore the field of abstract technic. He has done so with a completeness that is little short of marvelous. . .

Campbell states that his "genius lay in the fact that he despised pure technique and yet devoted his life to the perfection of it."[6]

In the Mendelssohn *Analytic,* op. 16, however, we find a completely different facet of Ševčík's teaching, and one that is not commonly known, as these works are so rarely seen. The op.16 consists solely of a study in bow control for the preparation of a cantabile phrase. Had his critics had the opportunity to see it, they may well have changed their opinion. This study of bow distribution is remarkable. No other pedagogue has even approached the level of phrasing insight imparted to the violinist. The various sounds and effects, created by using different bow strokes and successive parts of the bow, are explored in detail. It contains a wealth of musical material, the vocabulary of sound, so to speak. It is also not the only example; a similar treatment is found in Ševčík's *Analytic* of the Wieniawski Concerto in D Minor, op. 22.

The transference of Ševčík's analytical skill and practice ideas are key to his usefulness to students of the future. Some of the ideas and analytical tools that Ševčík espoused in his

[5] Charles Castleman, personal conversation, 2012.
[6] D. Margaret Campbell, *The Great Violinists* (Garden City, NY: Doubleday, 1981), 74.

Analytics have been used to create practice exercises for the Barber Violin Concerto. This twentieth century work has earned a place in the commonly performed violin repertoire. While chapter six does not reflect a complete treatment of the work, it provides an example of ways to apply several types of his exercises. Some of Ševčík's techniques include: analysis, interval analysis, reordering of notes, intermediary shifting tone, bow distribution, adding of double stops, inclusion of dynamics within the exercises, bowing variations, rhythmic variations, independence of left hand exercises, and trill preparation. These techniques can all be readily applied to other works.

Ševčík produced a long line of very successful students. They enjoyed worldwide touring careers and rave reviews of their performances abound. Kubelik became very wealthy as a result of his successful concertizing. Ševčík's teaching has been often cited as legendary. Campbell states that he "produced a generation of virtuosos who were living proof of the brilliance of his teaching."[7] Ševčík remains an important figure in violin pedagogy today. He produced copious written volumes of exercises that reflected his experience as a very well-respected teacher. His purely technical studies (op. 1-9) have withstood the test of time and they are available and commonly used. His *Analytics* have recently experienced a resurgence of interest among violinists, and these studies have begun to be republished. The collection includes a wide variety of pieces at various technical levels and it is useful for students from beginners to advanced concert artists. In this dissertation, two of these works have been analyzed and descriptions of Sevcik's analytical tools and practice methods are provided. This analysis leads to a deeper understanding of his pedagogical approach, and how today's violinists can apply Ševčík's ideas and more efficiently reach their practice goals.

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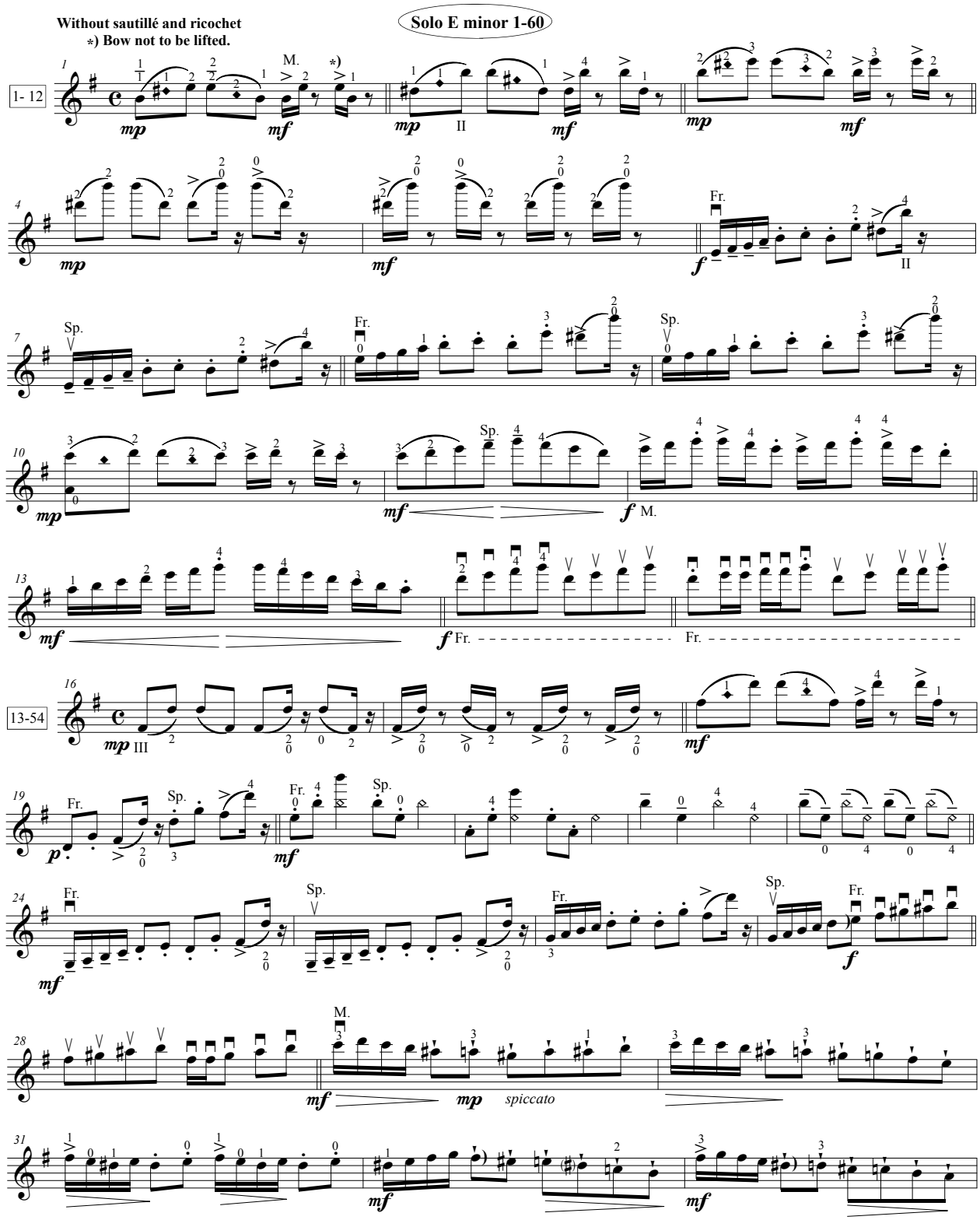
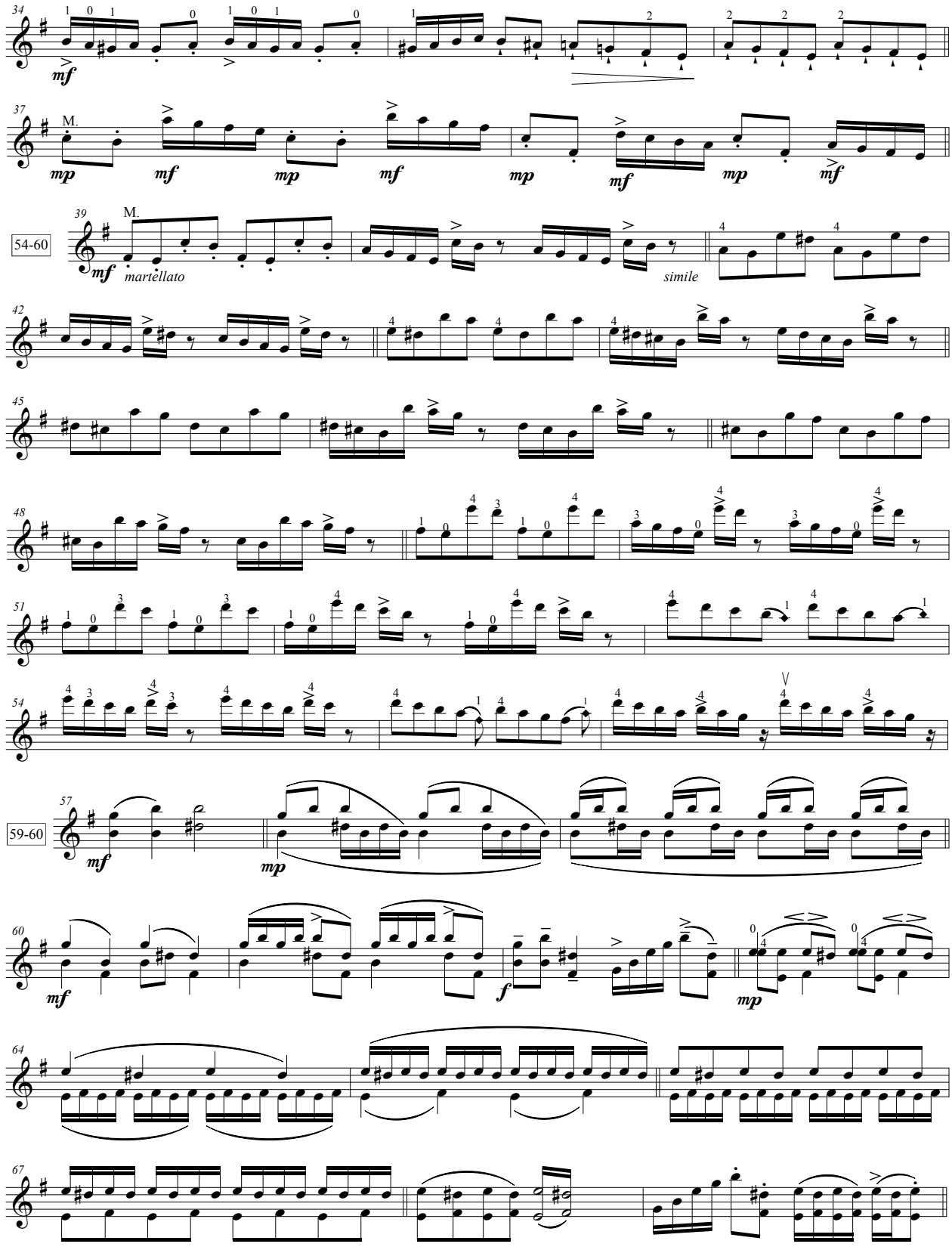
[7] Ibid. 73.

Appendix I
A. BAZZINI, Op. 25. LA RONDE DES LUTINS (Scherzo fantastique)
EXERCISES
O. Sevcik (1852-1934)

N.B. - Bars between two double bars are to be repeated several times

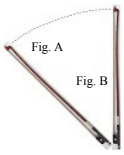



34
mf
37
M.
mp
mf
mp
mf
mp
mf
mp
mf
54-60
39
M.
mf
martellato
simile
42
45
48
51
54
59-60
57
mf
mp
60
mf
f
mp
64
67

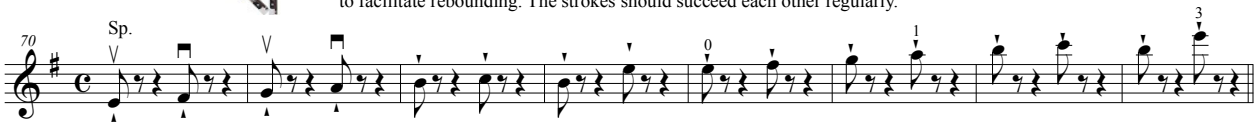
I.

Solo 1-60

With sautillé and ricochet

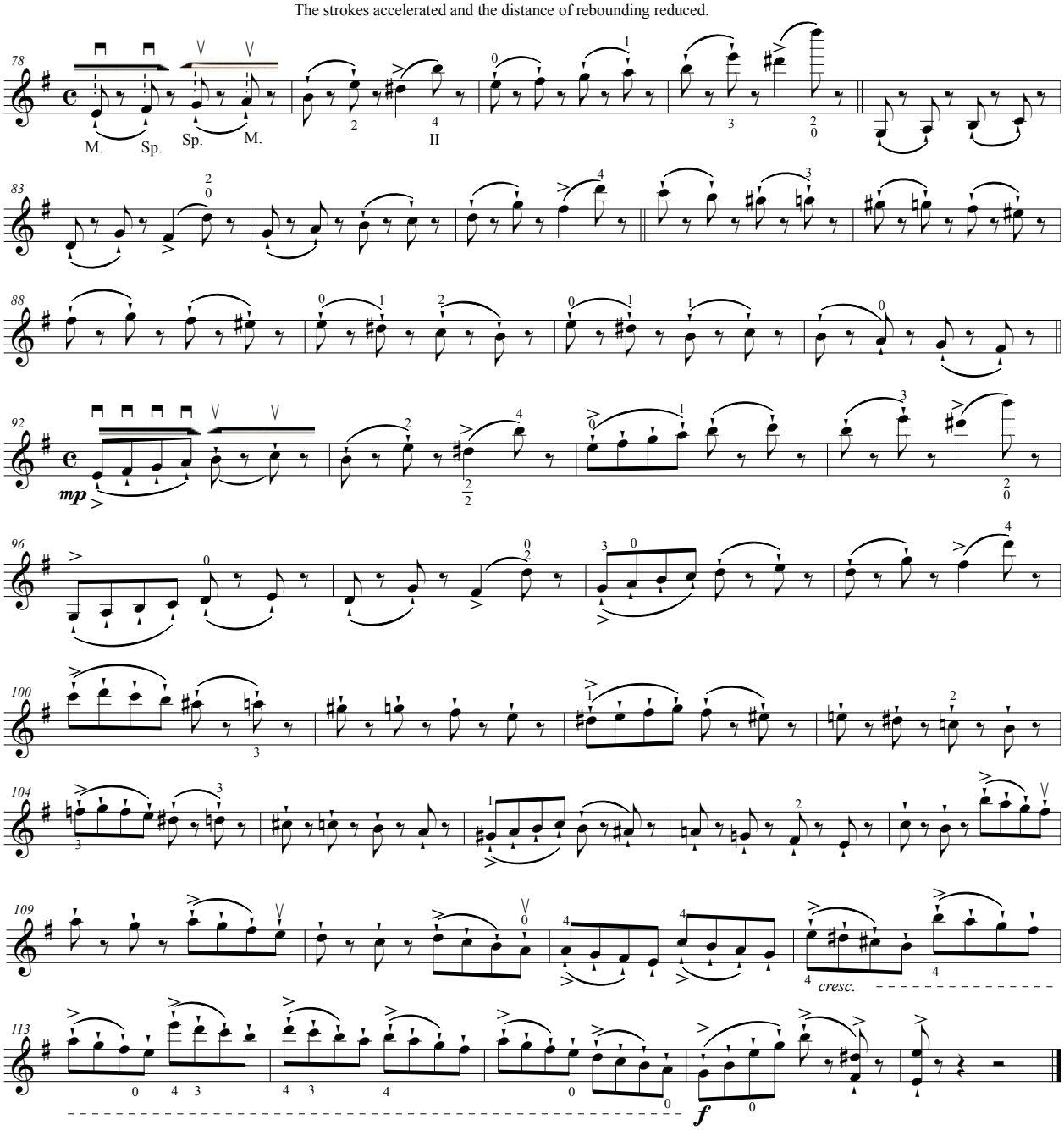


Preparatory exercise for the rebounding bow (Ricochet). After striking the string with the point of the bow (Fig. A) the bow rebounds and by a small turn of the hand, is put into a vertical position (Fig. B), in order to strike the string again. The bow should be held easily between the fingers to facilitate rebounding. The strokes should succeed each other regularly.



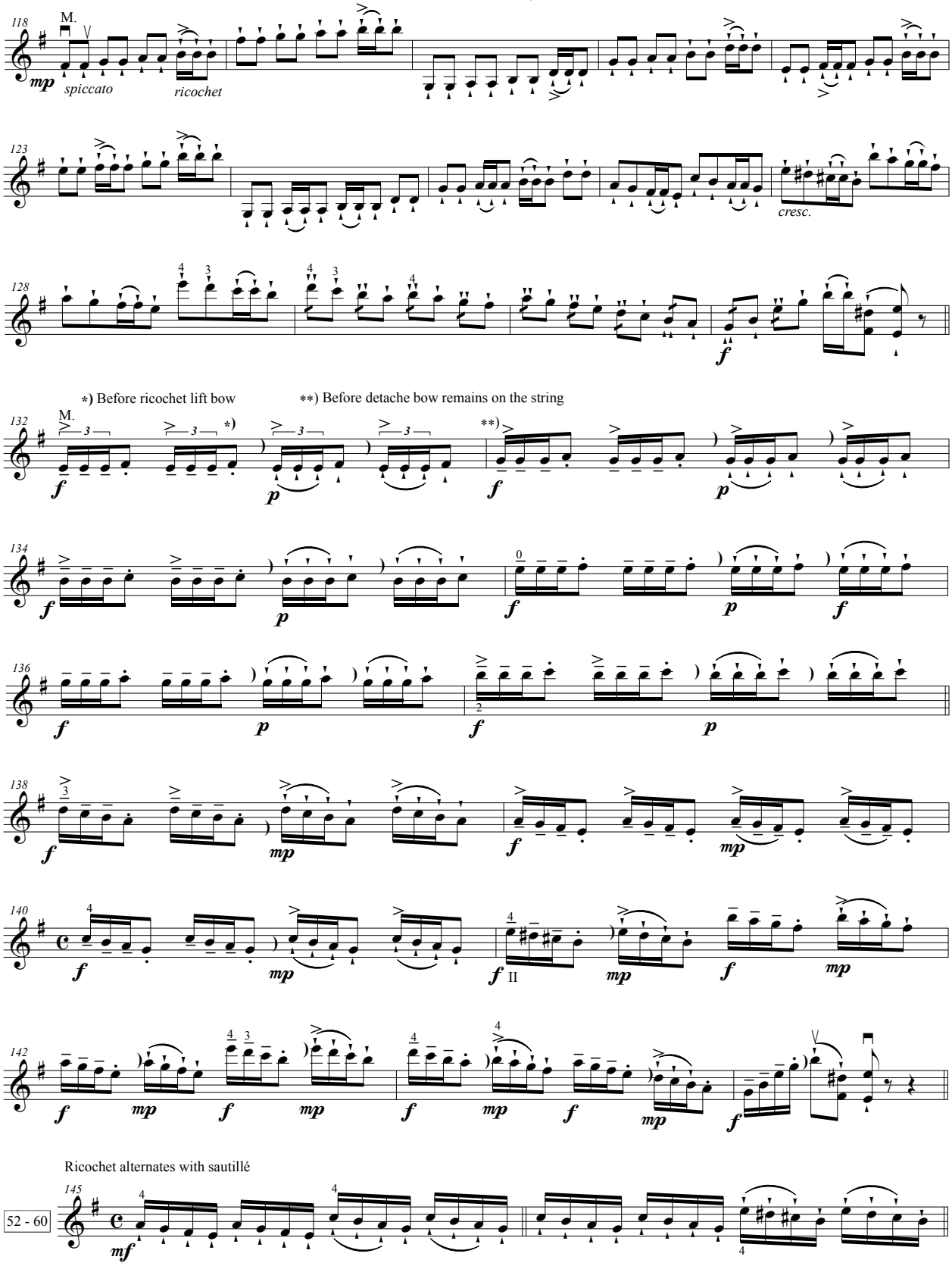
II.

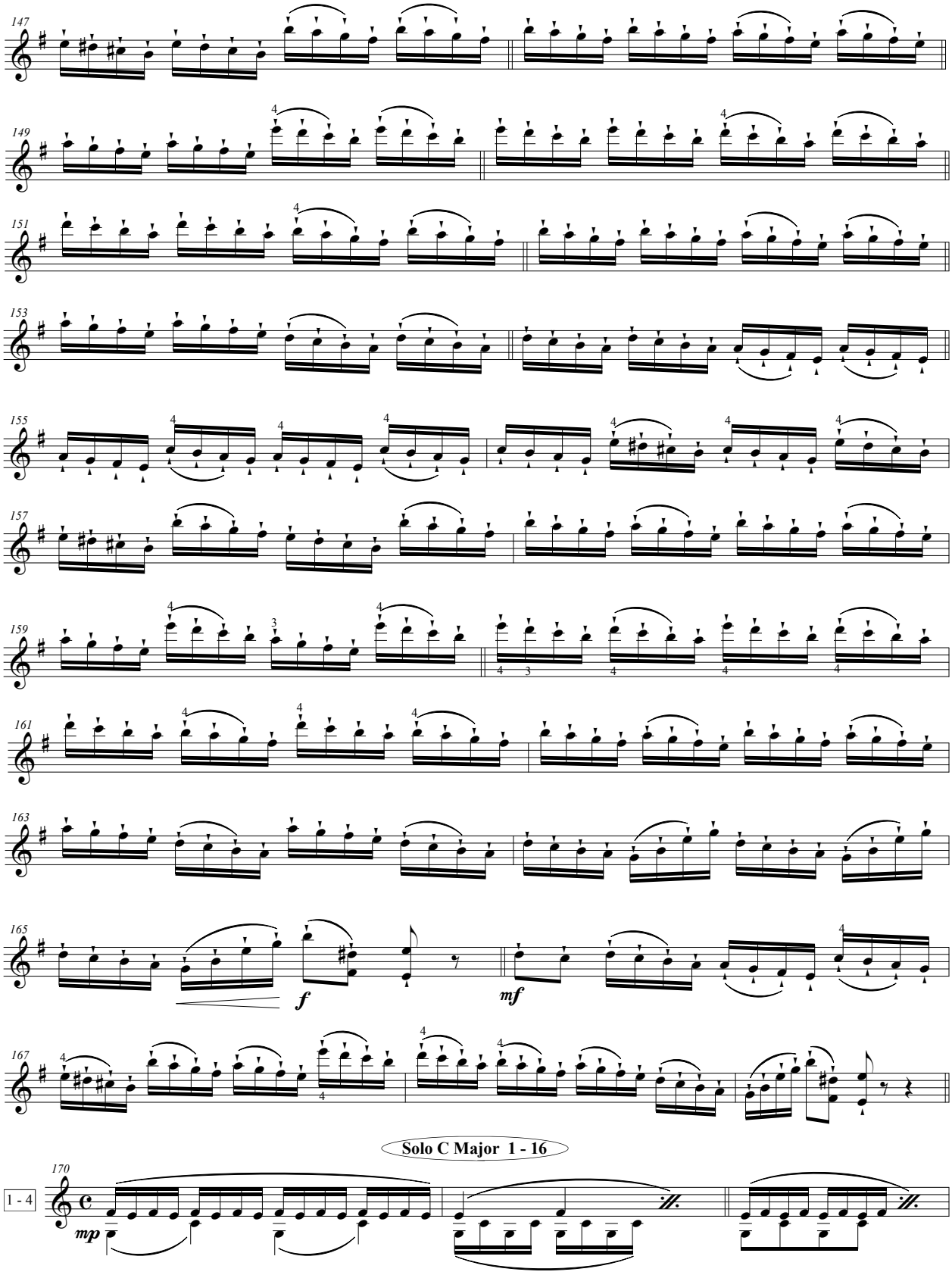
The strokes accelerated and the distance of rebounding reduced.

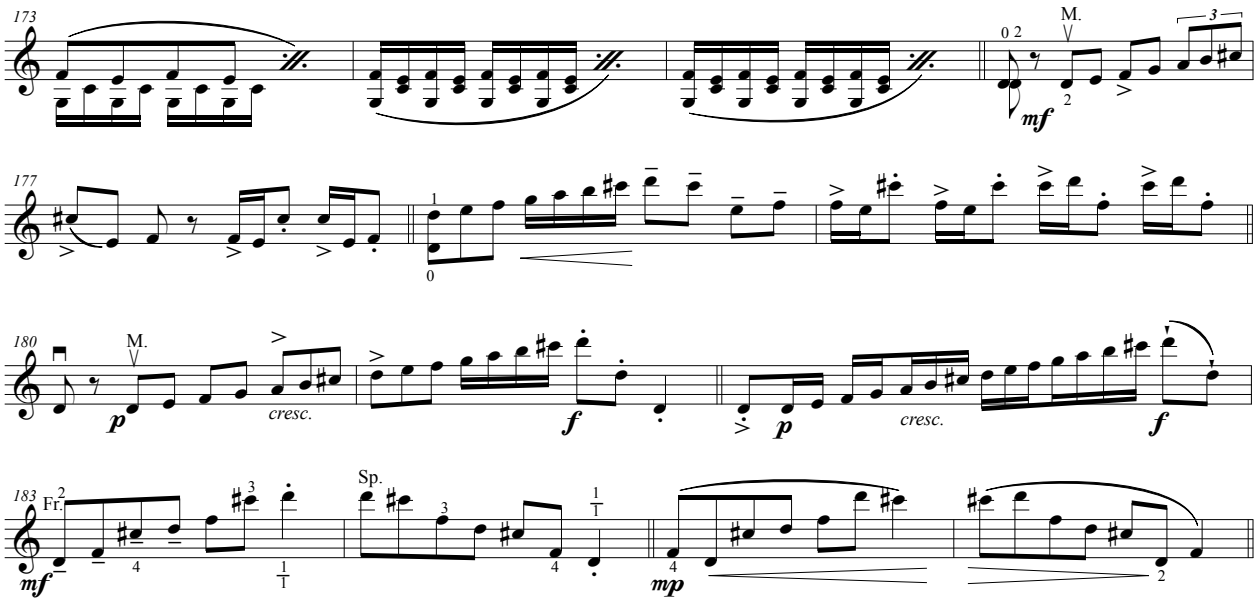


III.

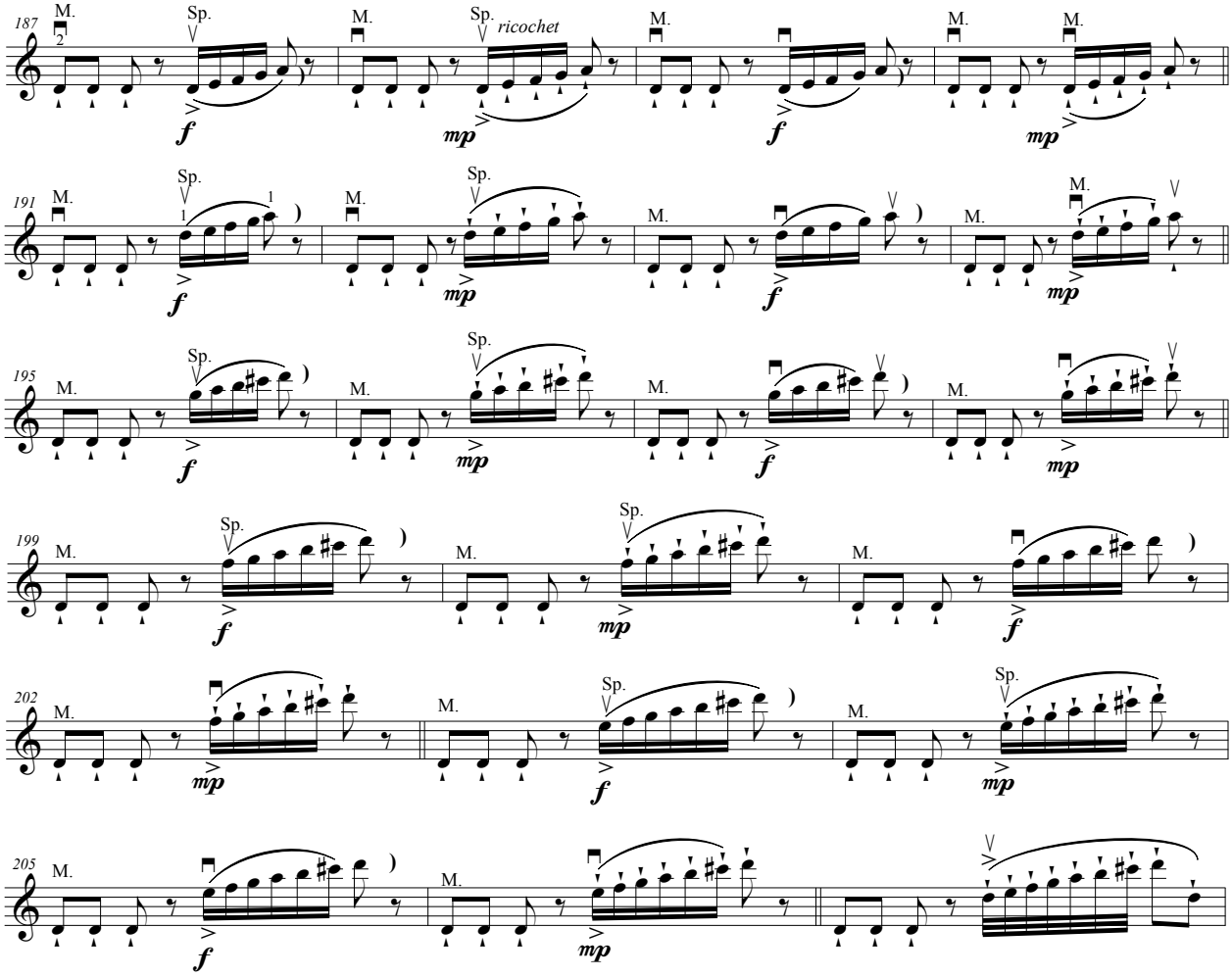
Two, three and four notes rebounding at one stroke.

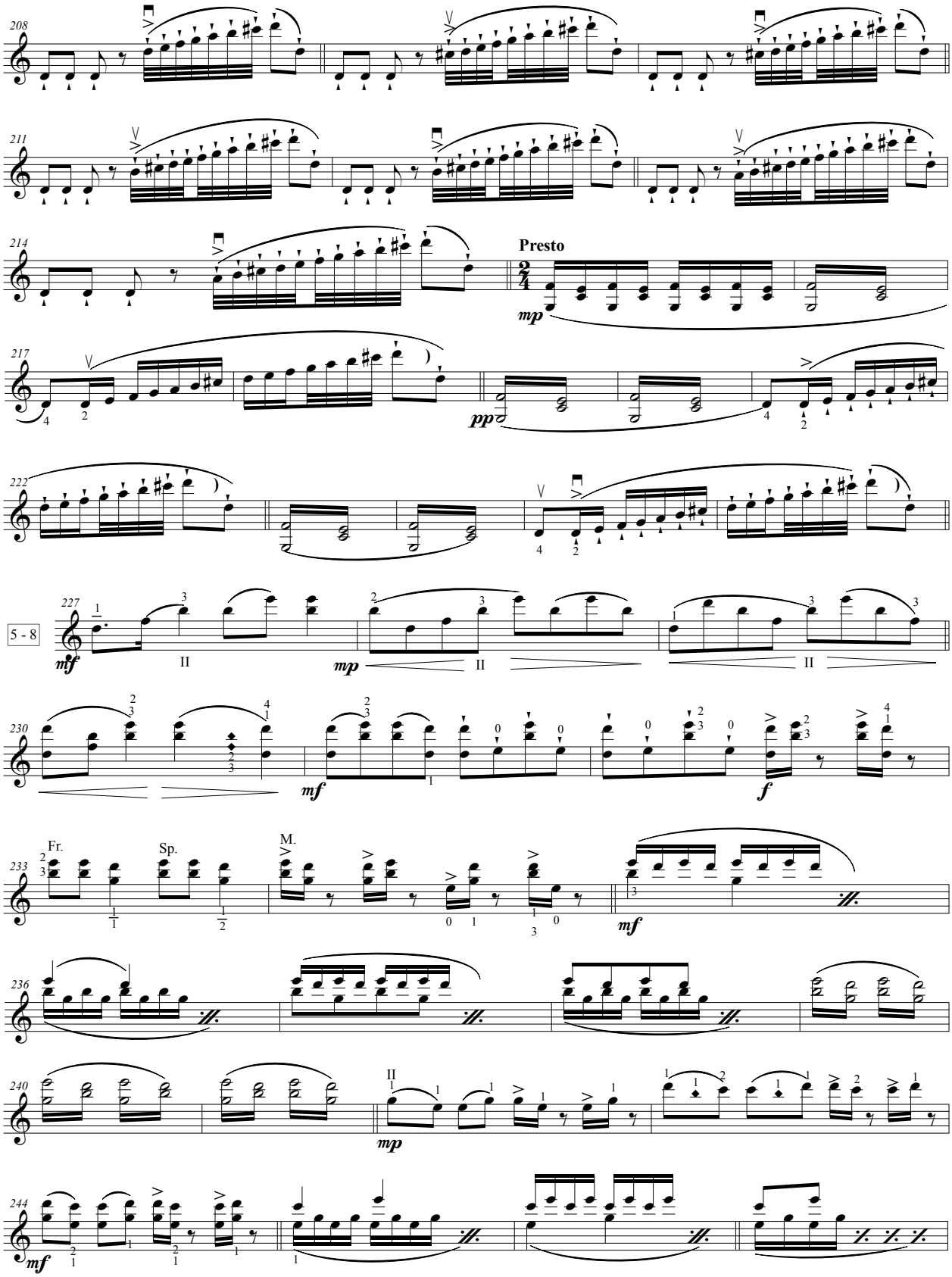


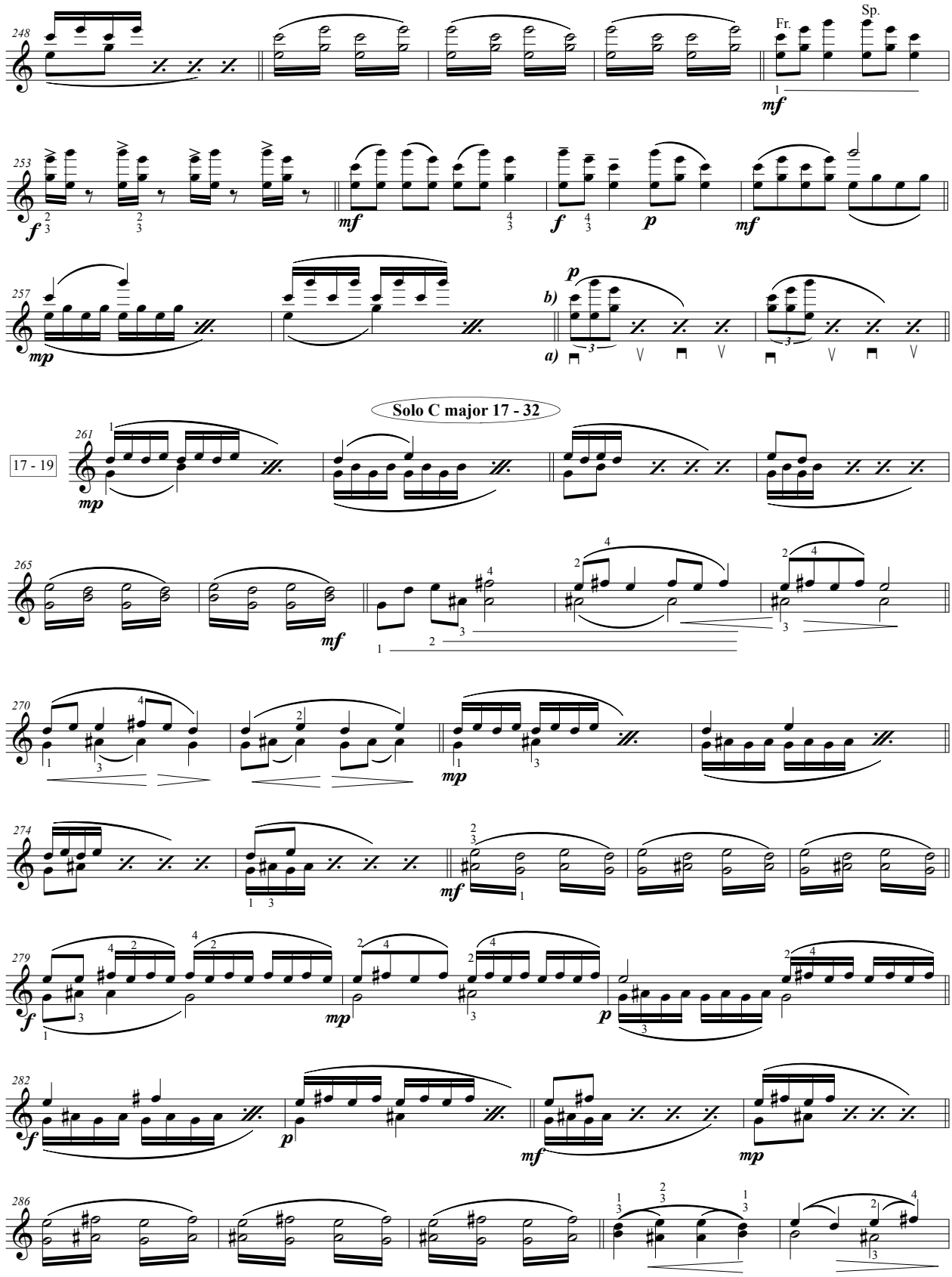

147
149
151
153
155
157
159
161
163
165
f
mf
167
Solo C Major 1 - 16
170
1 - 4
mp

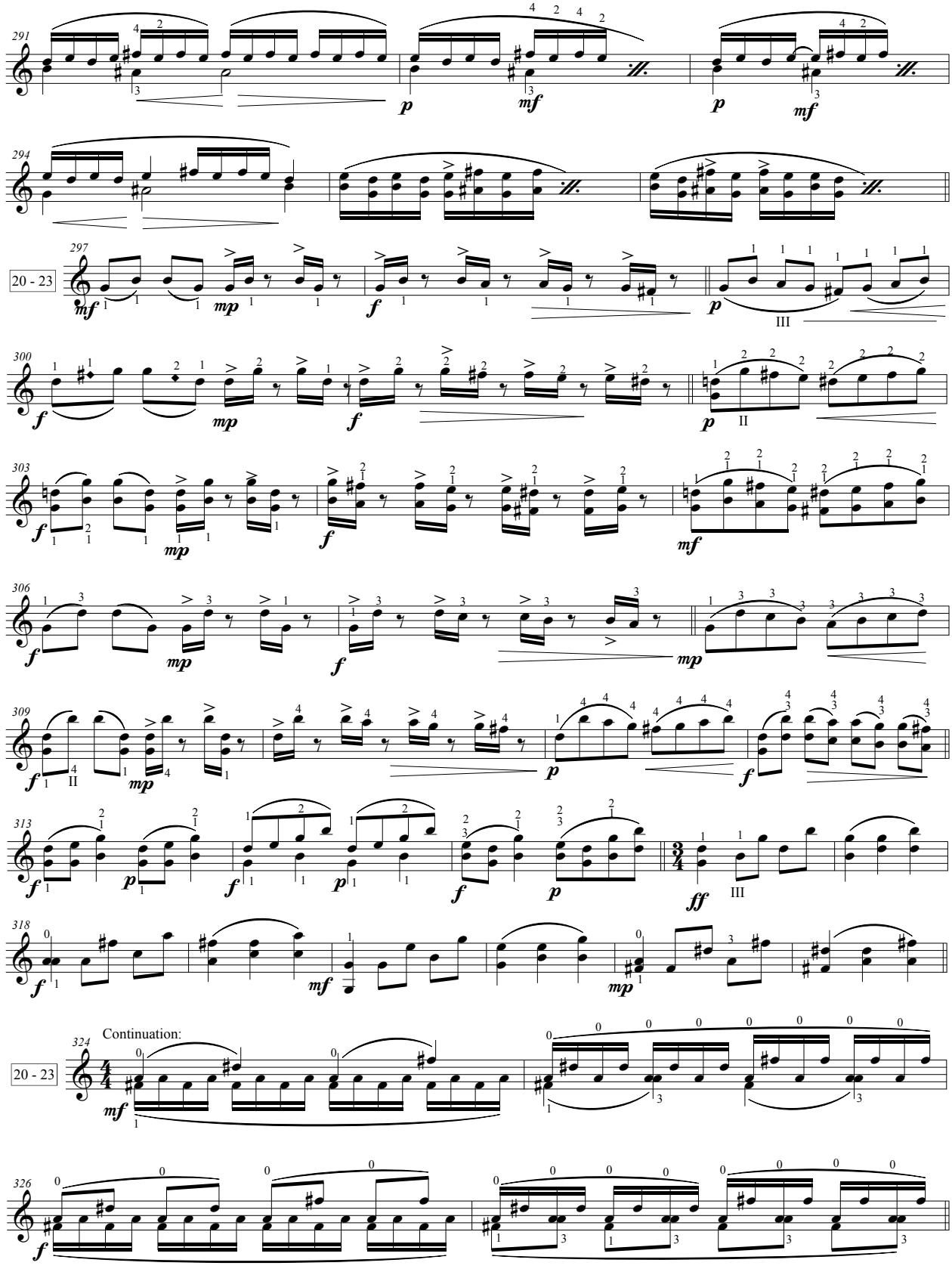


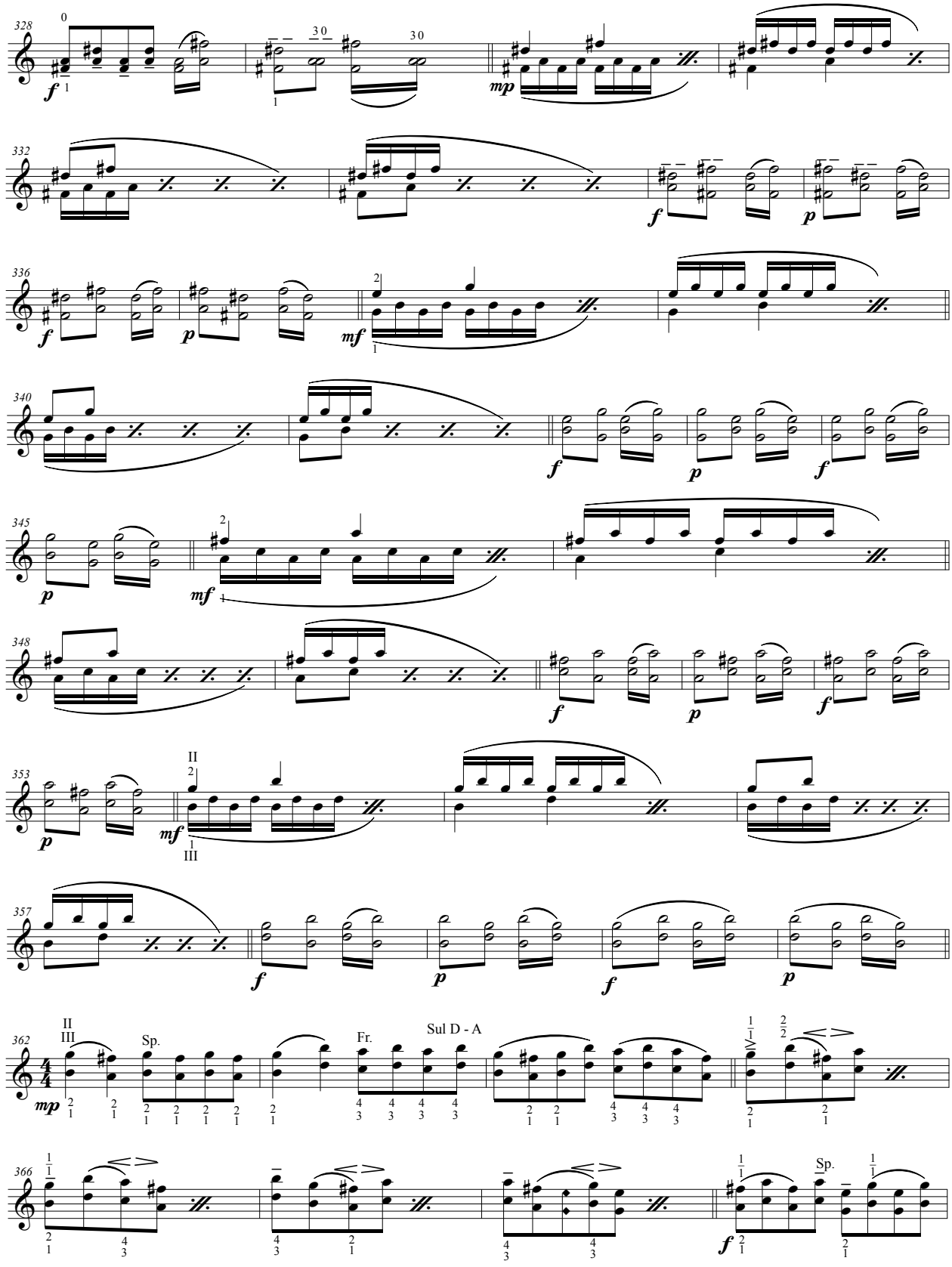
To assure that the bow continues to rebound during a long succession of notes, the string must be struck with the bow hair flat on the string. This orientation should be maintained when crossing strings.The wrist will remain bent when approaching the middle of the bow.

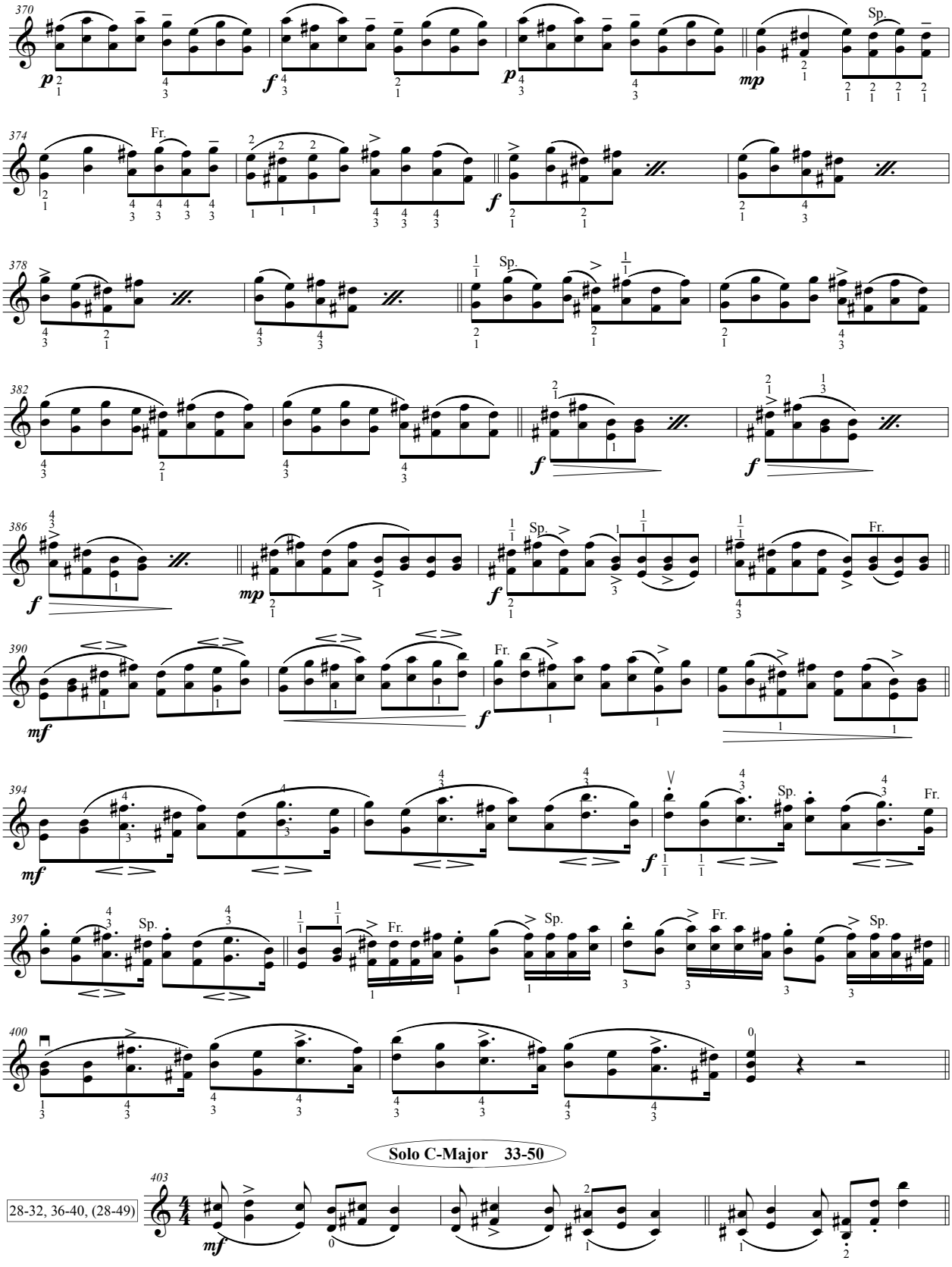


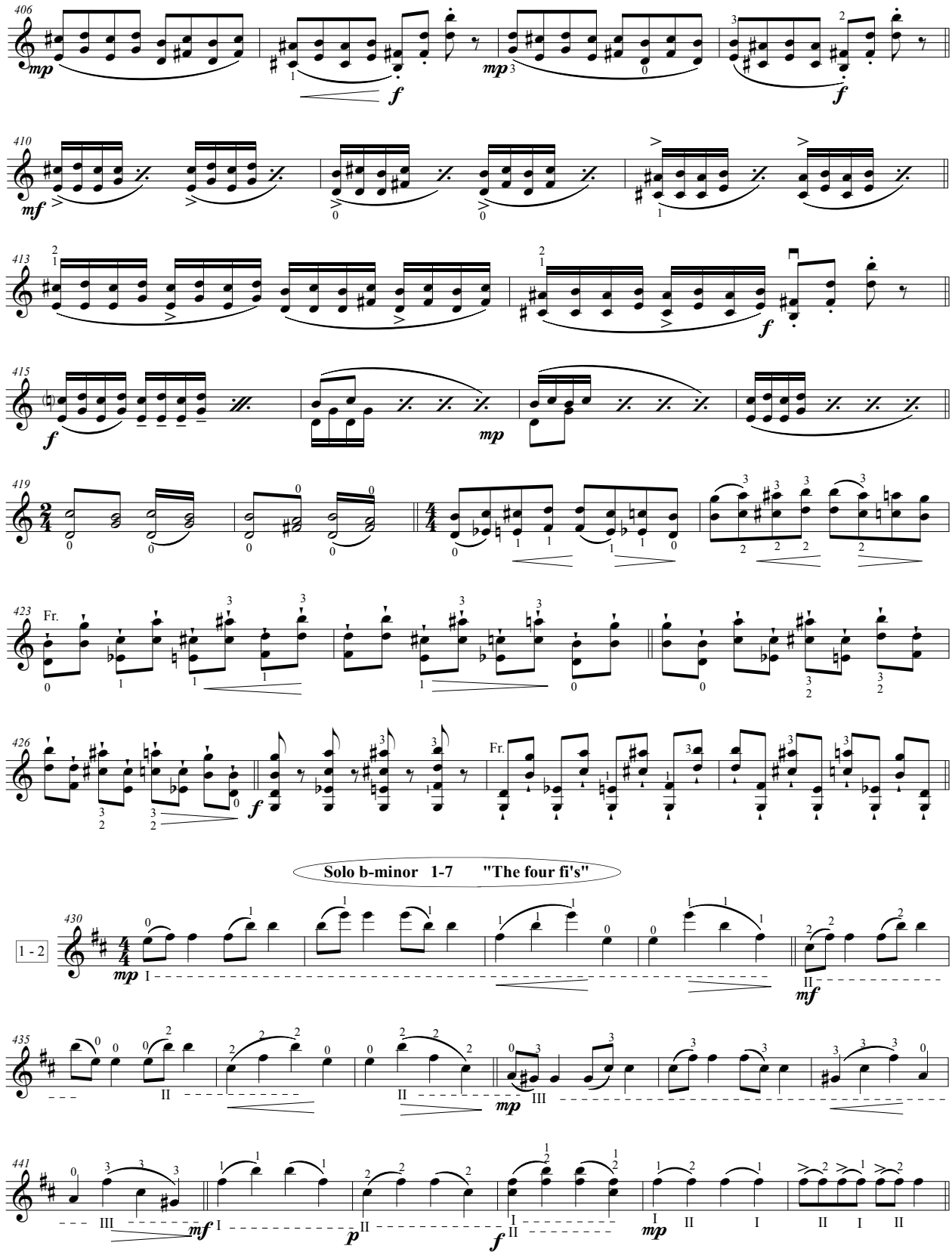

208
211
214
Presto
mp
217
pp
222
5 - 8
227
mf
II
mp
II
II
230
mf
f
233
Fr.
Sp.
M.
mf
236
240
II
mp
244
mf

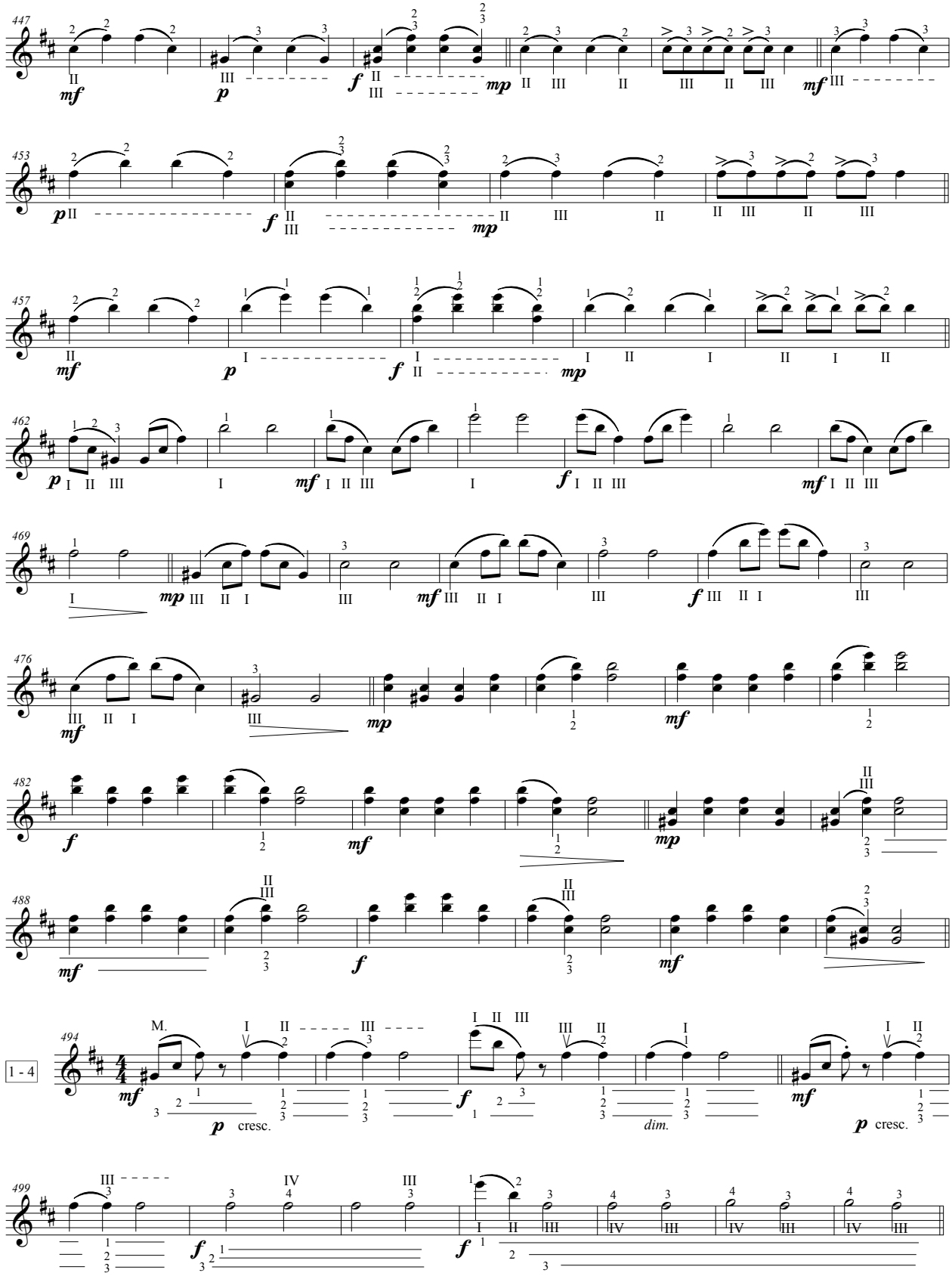

248
Fr.
Sp.
mf
253
f
mf
f
p
mf
257
mp
b)
a)
p
Solo C major 17 - 19
17 - 19
261
mp
265
mf
270
mp
274
mf
279
f
mp
p
282
f
p
mf
mp
286

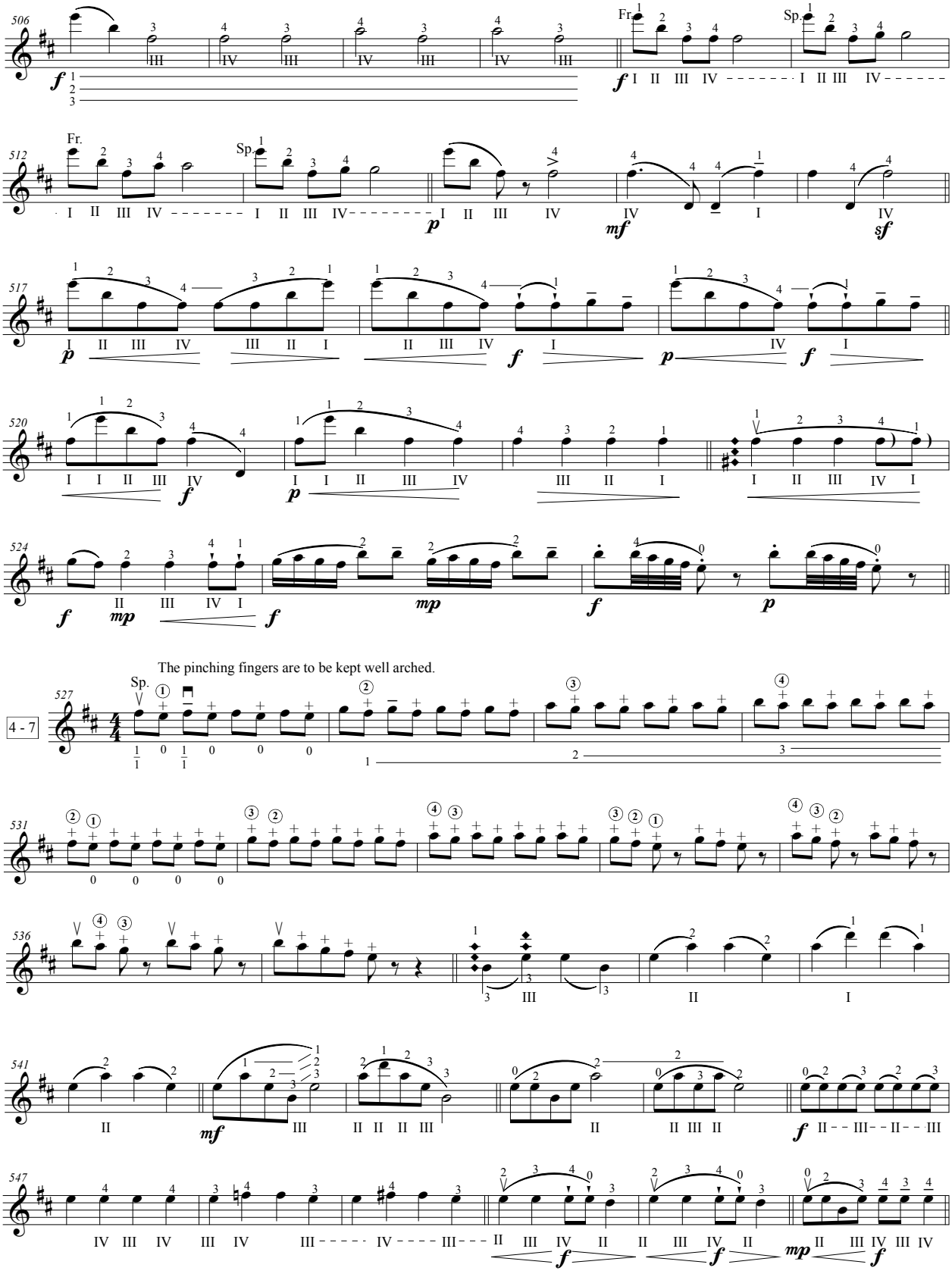

291
294
20 - 23
297
300
303
306
309
313
318
Continuation:
324
20 - 23
326

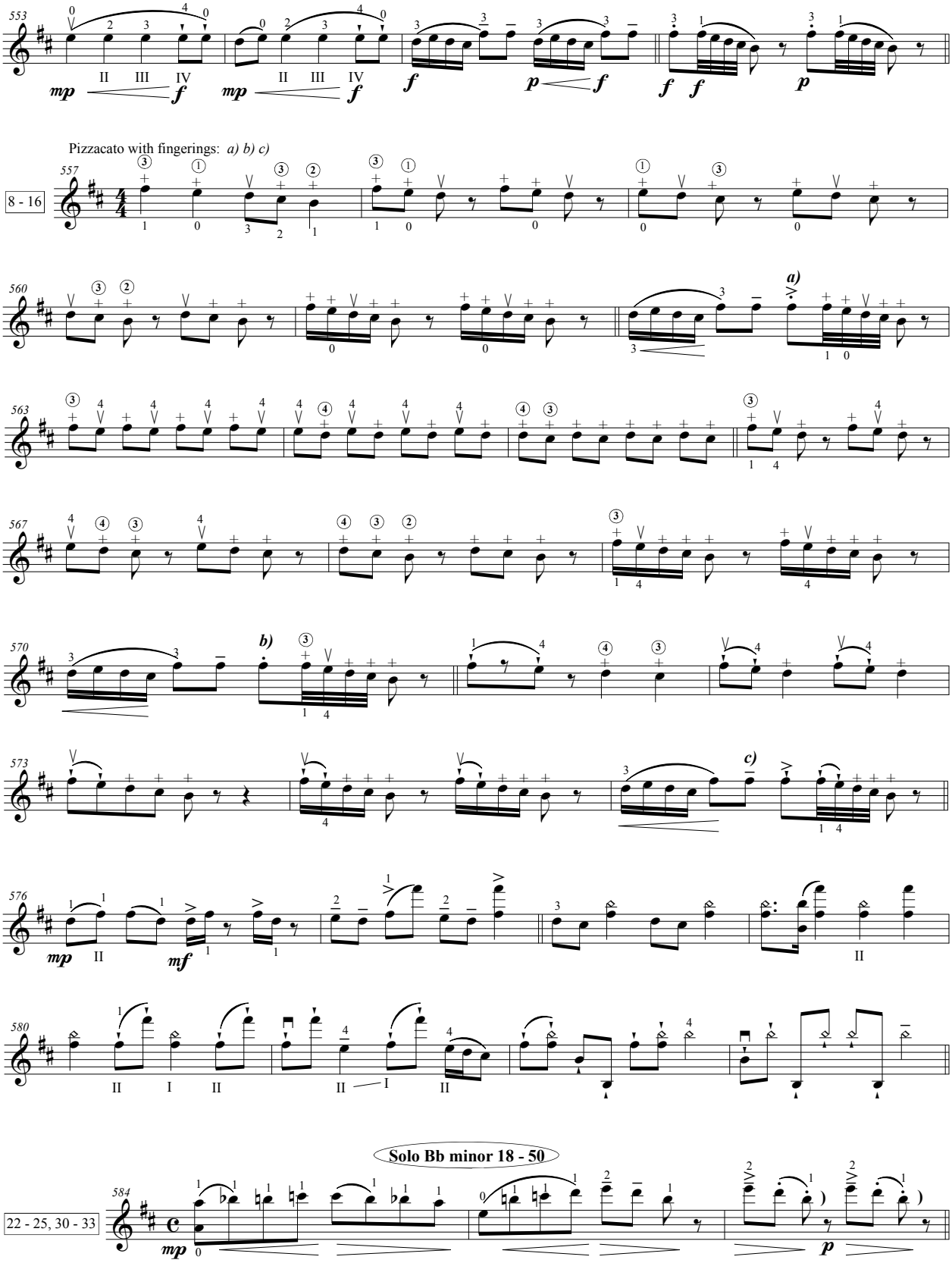

328
f
mp
332
f
p
336
f
p
mf
340
f
p
f
345
p
mf
348
f
p
f
353
p
mf
II
III
357
f
p
f
p
362
mp
II
III
Sp.
Fr.
Sul D - A
366
f
Sp.

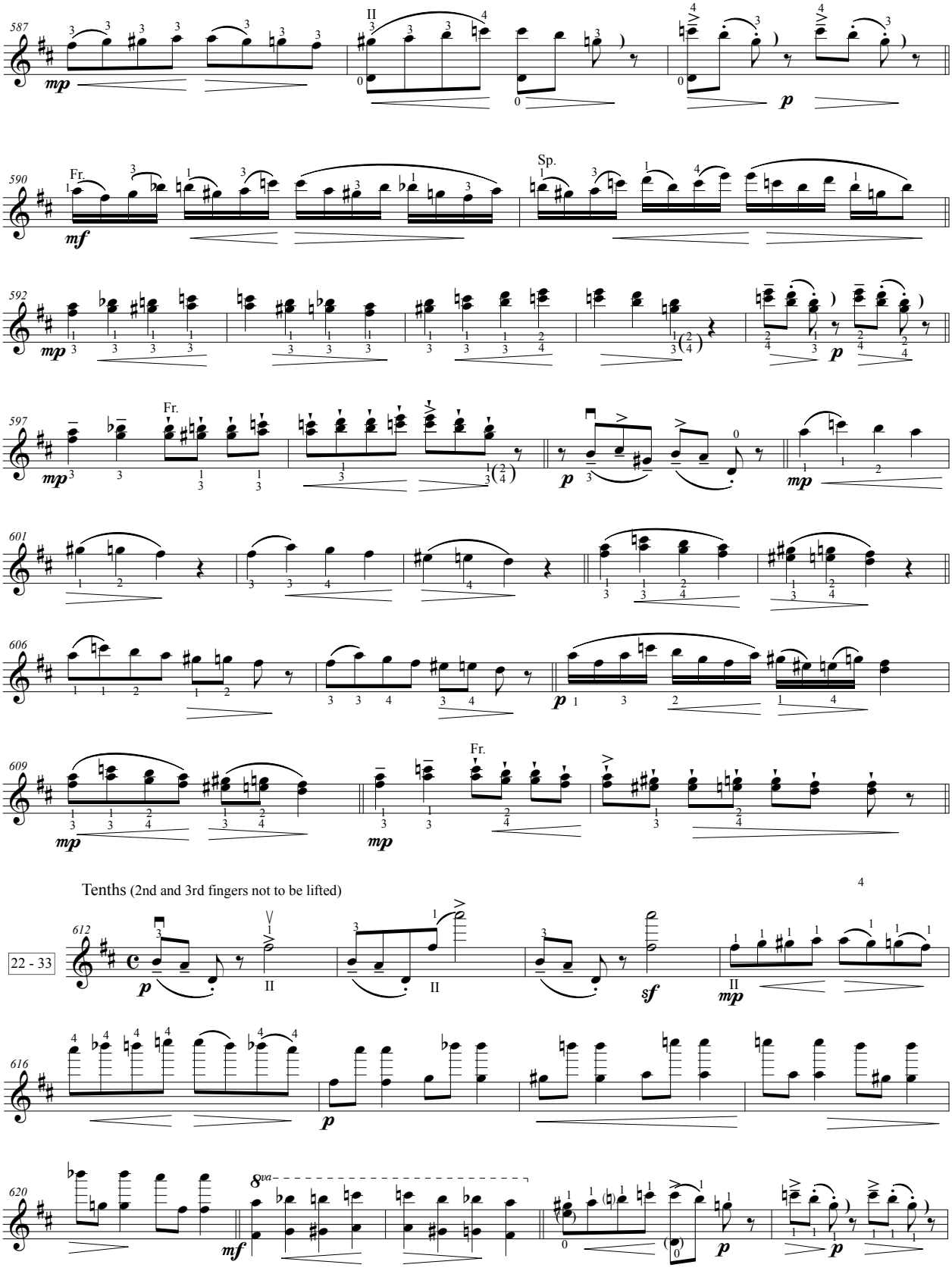

370
Sp.
374
Fr.
378
Sp.
382
386
Fr.
390
Fr.
394
Sp.
Fr.
397
Sp.
Fr.
Sp.
Sp.
400
Solo C-Major 33-50
403
28-32, 36-40, (28-49)

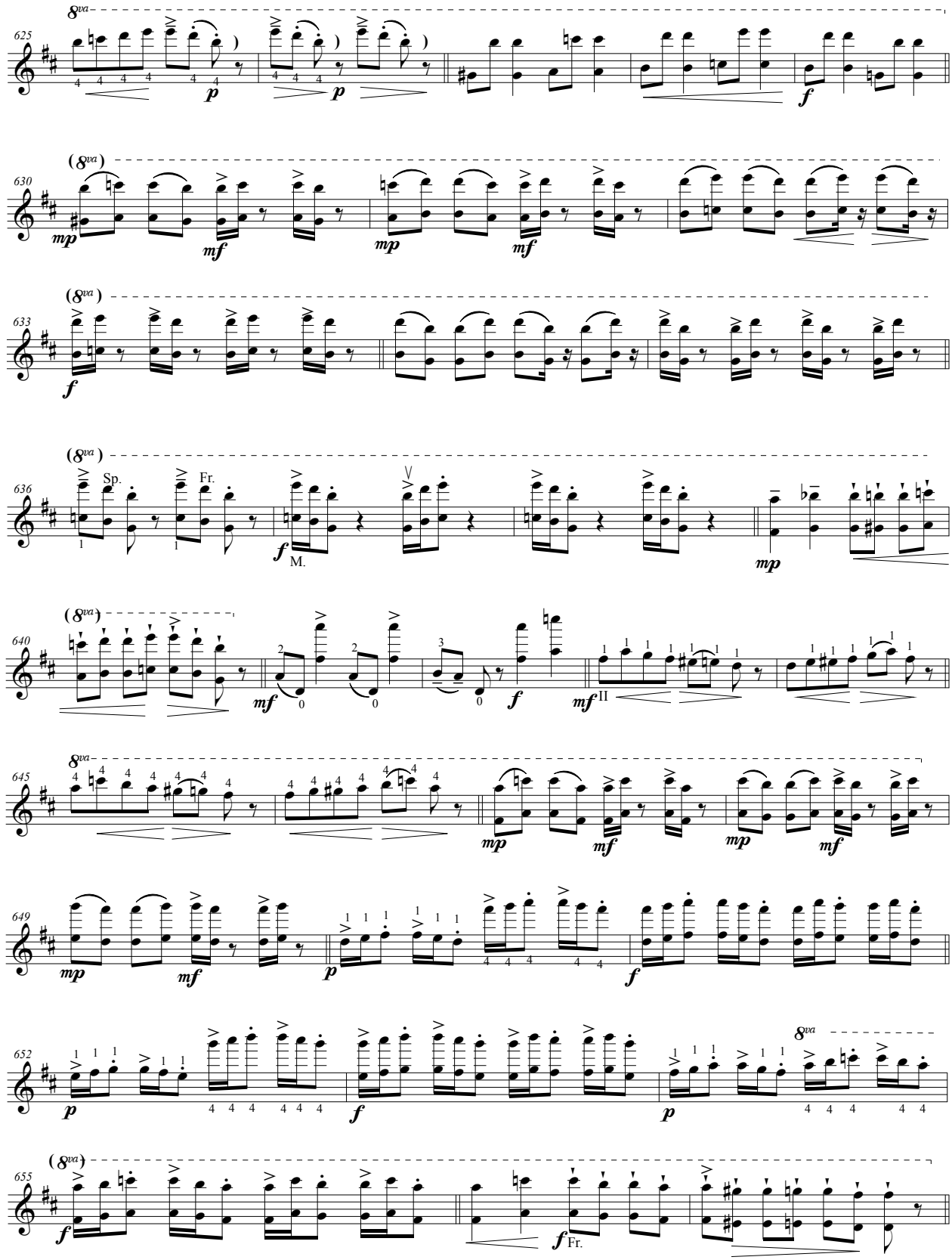

406
mp
f
mp
f
410
mf
413
f
415
f
mp
419
423
Fr.
426
f
Fr.
Solo b-minor 1-7 "The four fi's"
430
1 - 2
mp
I
II
mf
435
II
II
mp
III
441
III
mf
I
p
II
f
I
II
mp
I
II
I
II
I
II

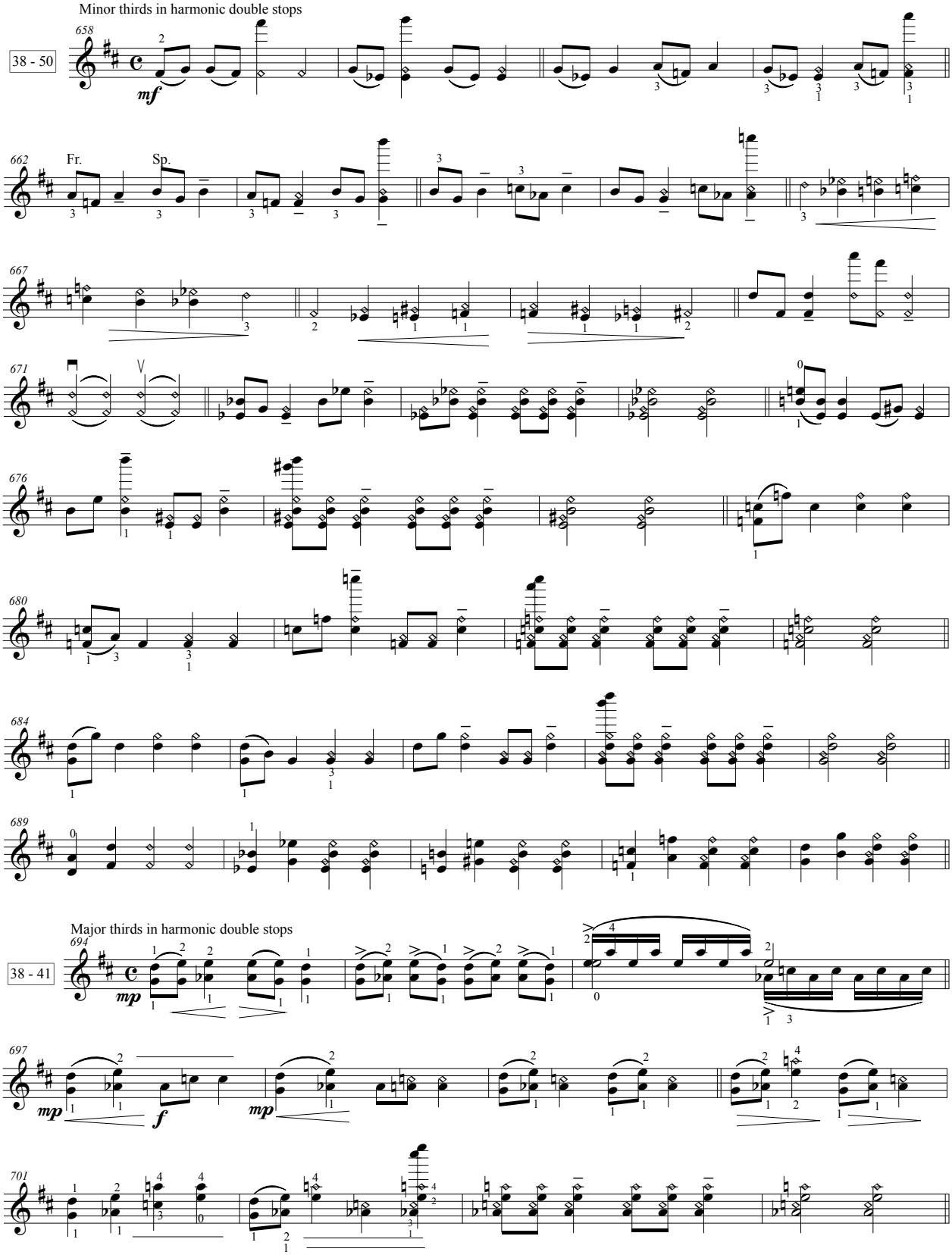

447
453
457
462
469
476
482
488
494
M.
cresc.
dim.
cresc.
499

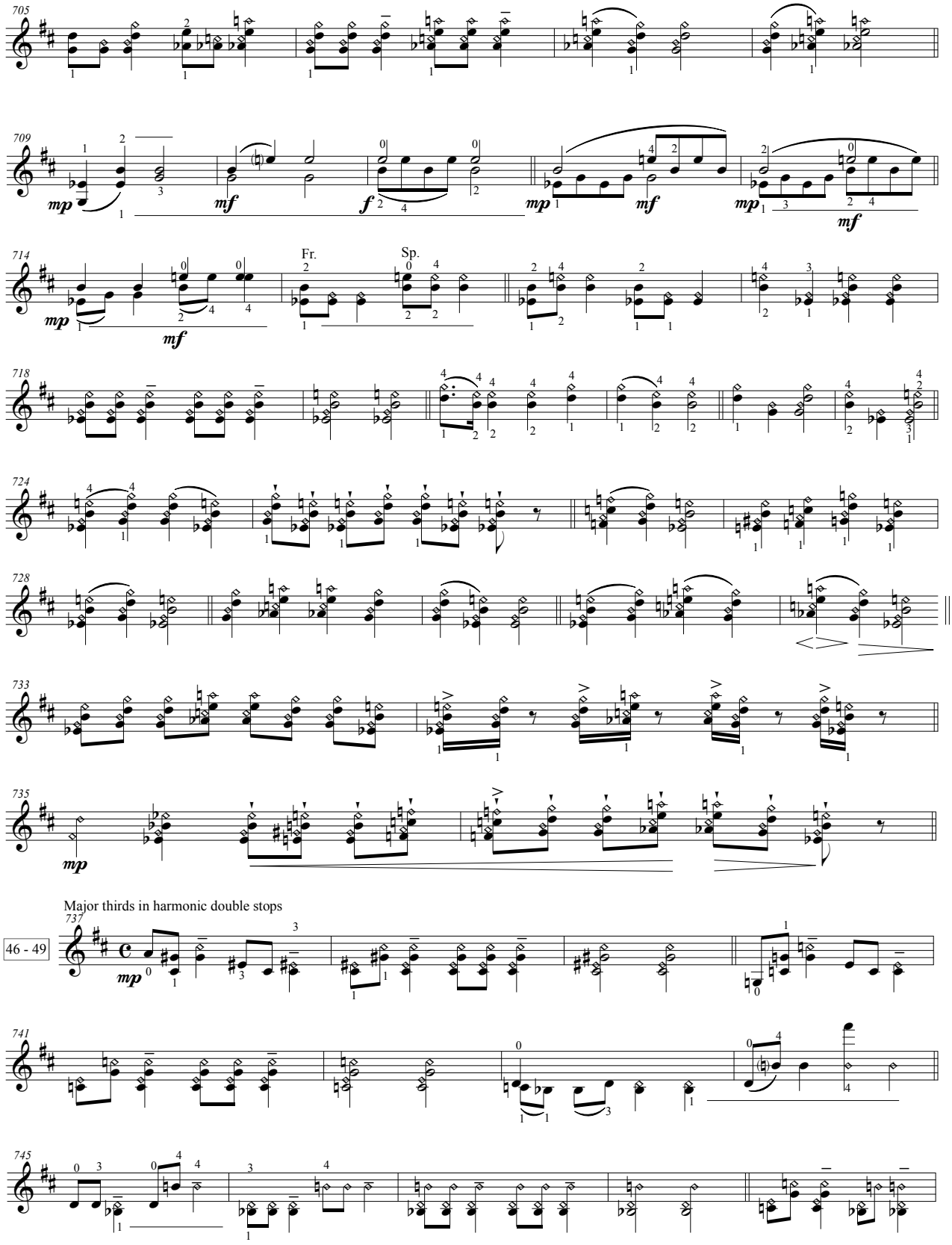

506
Fr.
Sp.
512
517
520
524
The pinching fingers are to be kept well arched.
Sp.
4 - 7
527
531
536
541
547

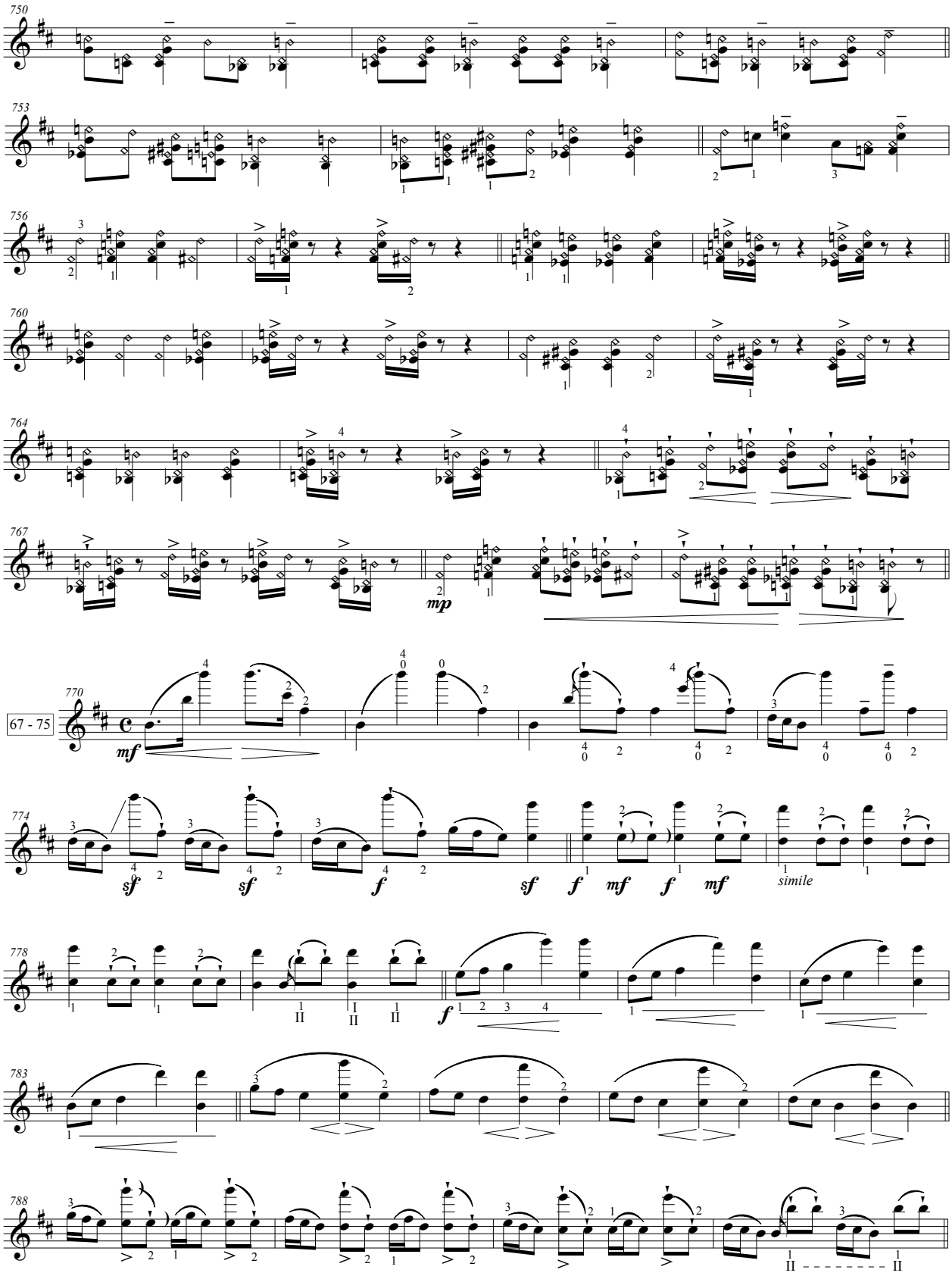

553
mp
f
mp
f
f
p
f
f
f
p
Pizzacato with fingerings: a) b) c)
8 - 16
557
560
a)
563
567
570
b)
573
c)
576
mp
mf
580
Solo Bb minor 18 - 50
22 - 25, 30 - 33
584
mp
p


587
mp
II
p
590
Fr.
mf
Sp.
592
mp
p
597
Fr.
mp
p
mp
601
606
p
609
Fr.
mp
mp
Tenths (2nd and 3rd fingers not to be lifted)
612
22 - 33
p
II
II
sf
II
mp
616
p
620
8va
mf
p
p


8va
625
p
p
f
(8va)
630
mp
mf
mp
mf
(8va)
633
f
(8va)
636
Sp.
Fr.
f
M.
mp
(8va)
640
mf
f
mf
II
8va
645
mp
mf
mp
mf
649
mp
mf
p
f
652
p
f
p
8va
(8va)
655
f
f
Fr.

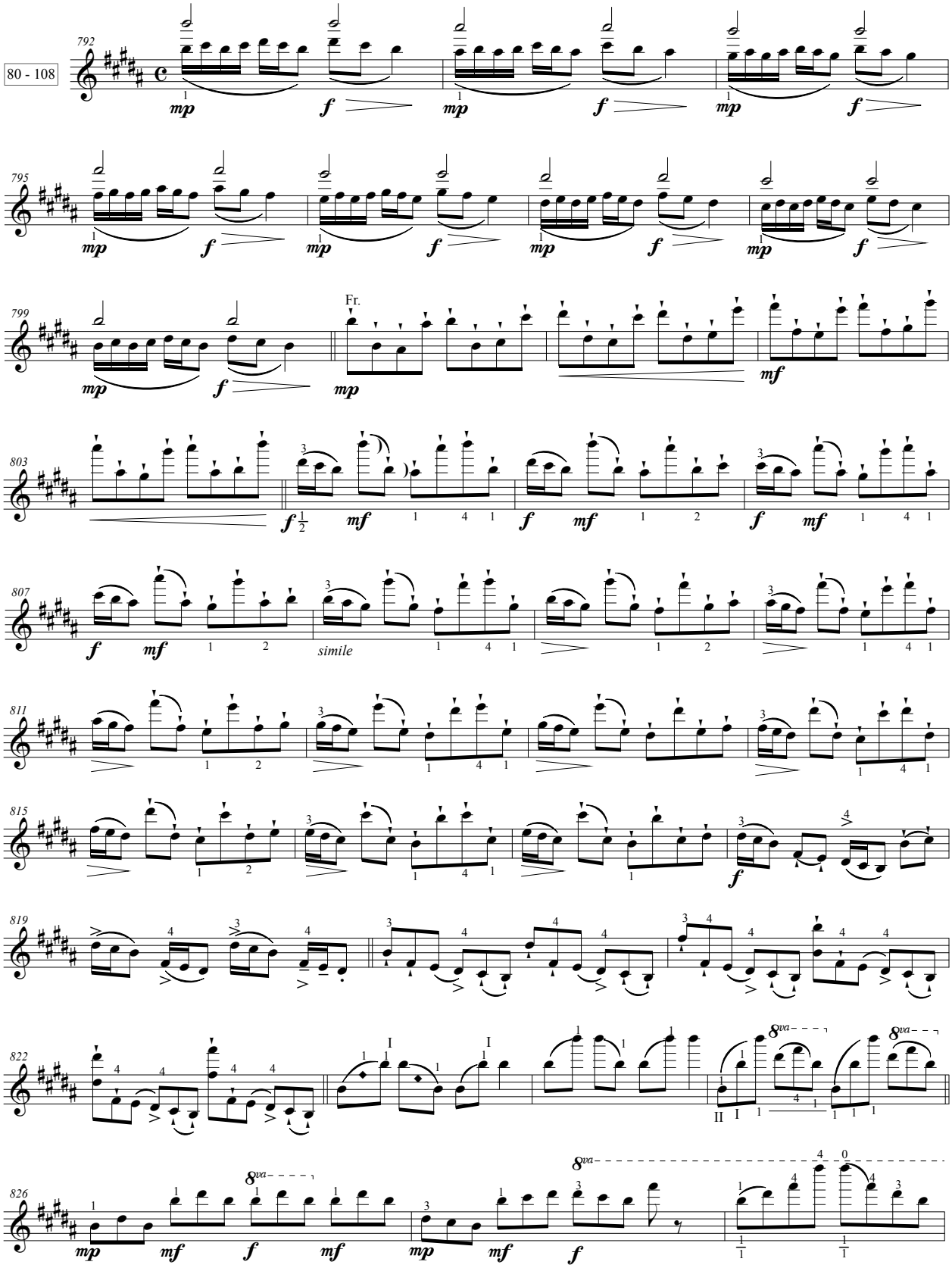

Minor thirds in harmonic double stops
38 - 50
658
mf
662
Fr.
Sp.
667
671
676
680
684
689
Major thirds in harmonic double stops
694
38 - 41
mp
697
mp
f
mp
701

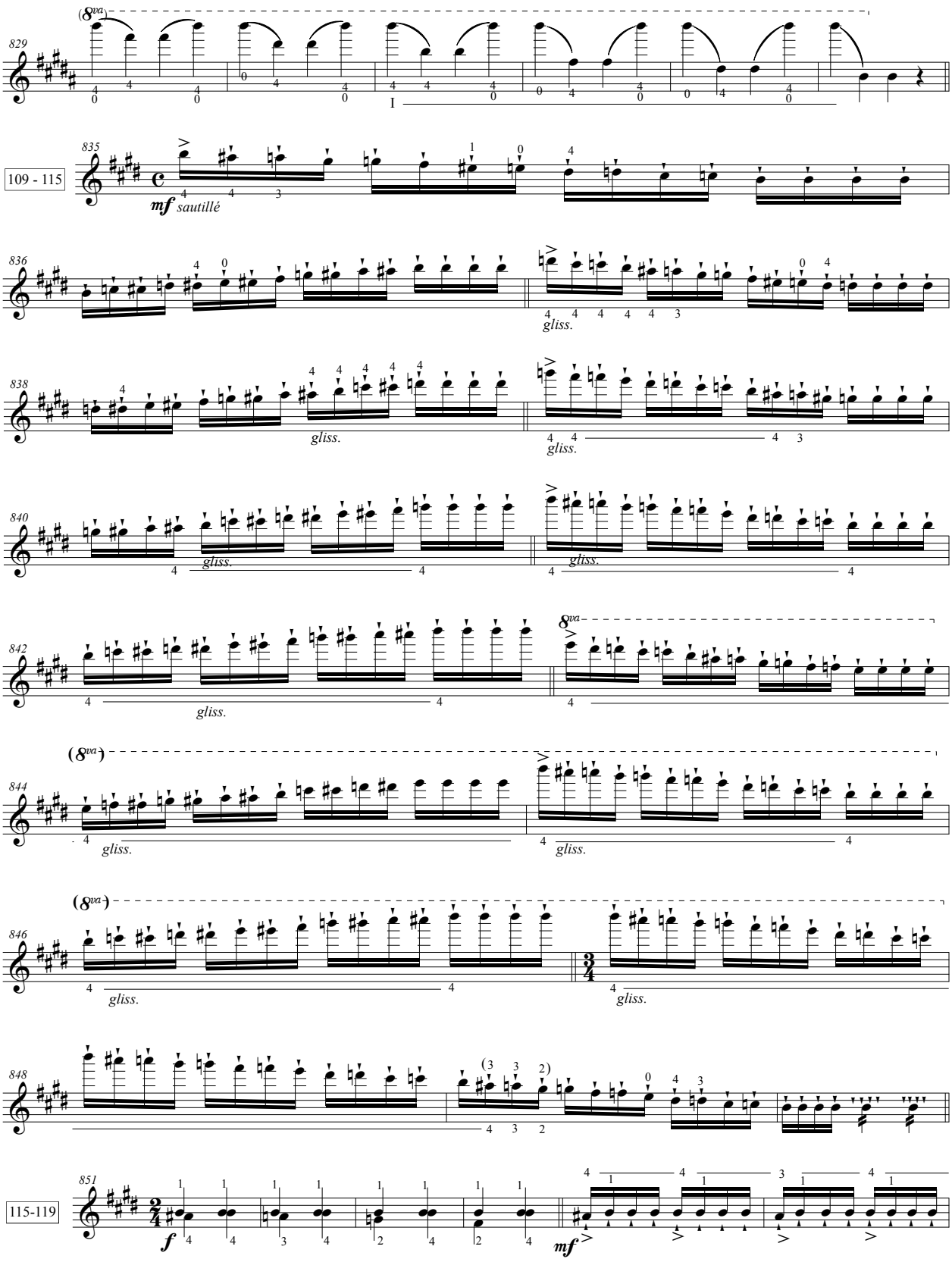

705
709
mp
mf
f
mp
mf
mp
mf
714
mp
mf
Fr.
Sp.
718
724
728
733
735
mp
Major thirds in harmonic double stops
737
46 - 49
mp
741
745

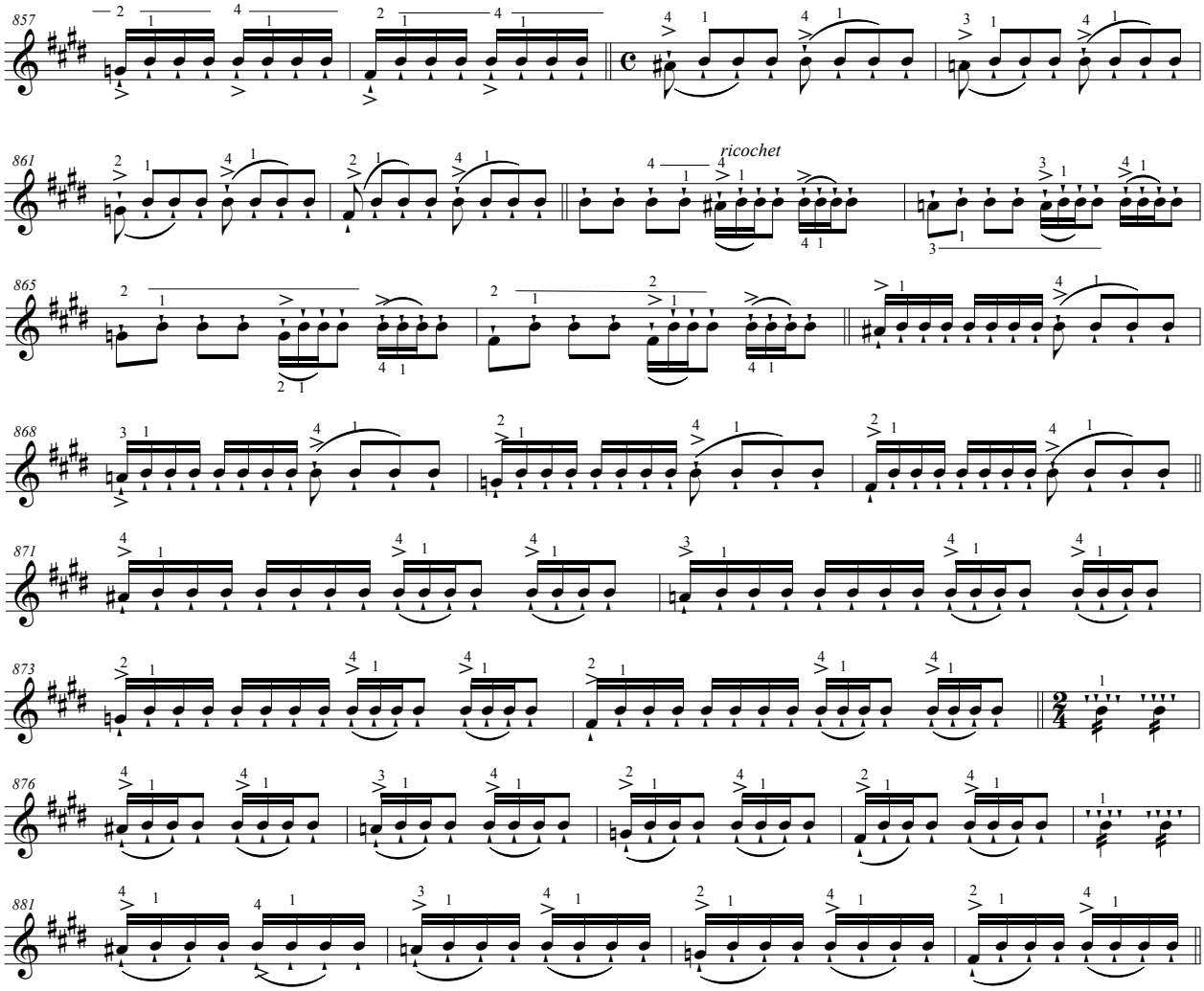

750
753
756
760
764
767
mp
770
67 - 75
mf
774
sf
sf
f
sf
f
mf
f
mf
simile
778
f
783
788

Solo B-Major 79 - 119

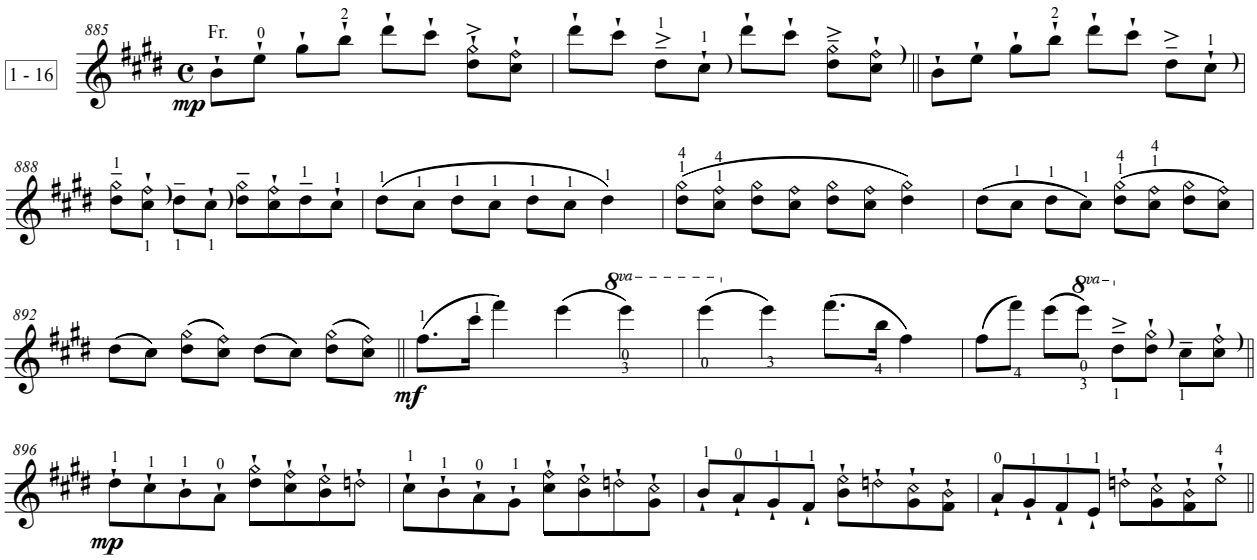
80 - 108

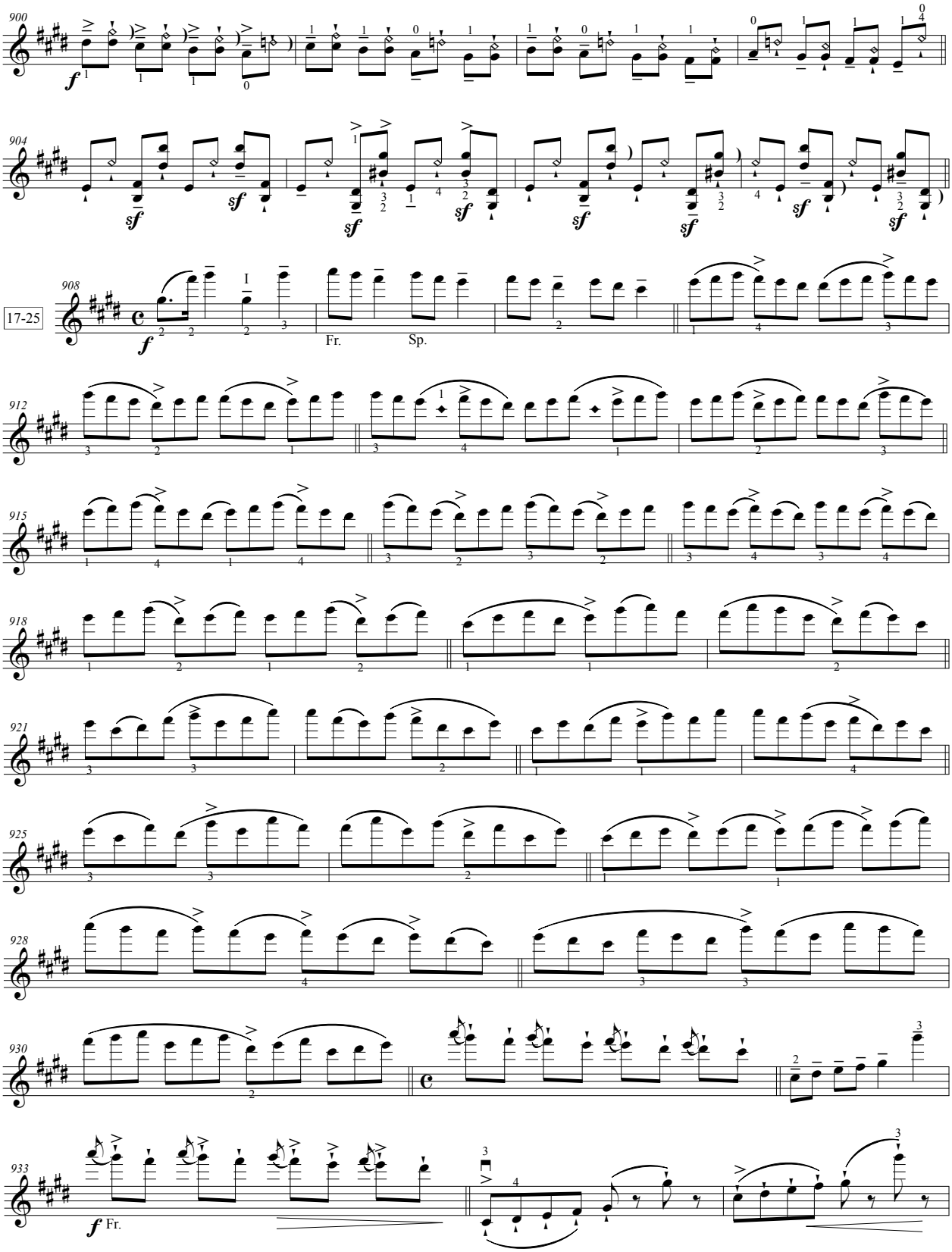


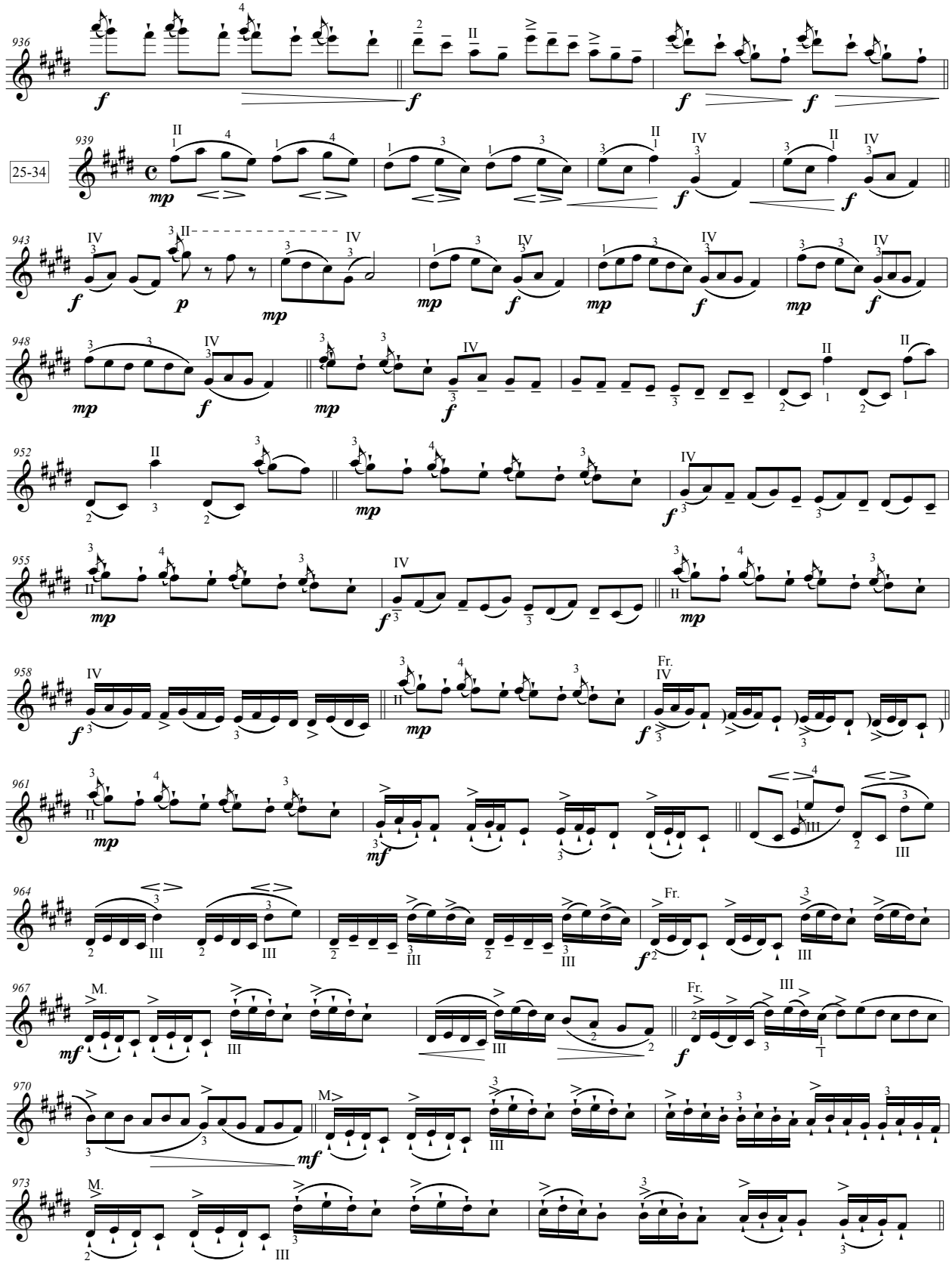

(8va)
829
I
109 - 115
835
mf sautillé
836
gliss.
838
gliss.
840
gliss.
842
gliss.
8va
844
gliss.
846
gliss.
848
115-119
851
f
mf



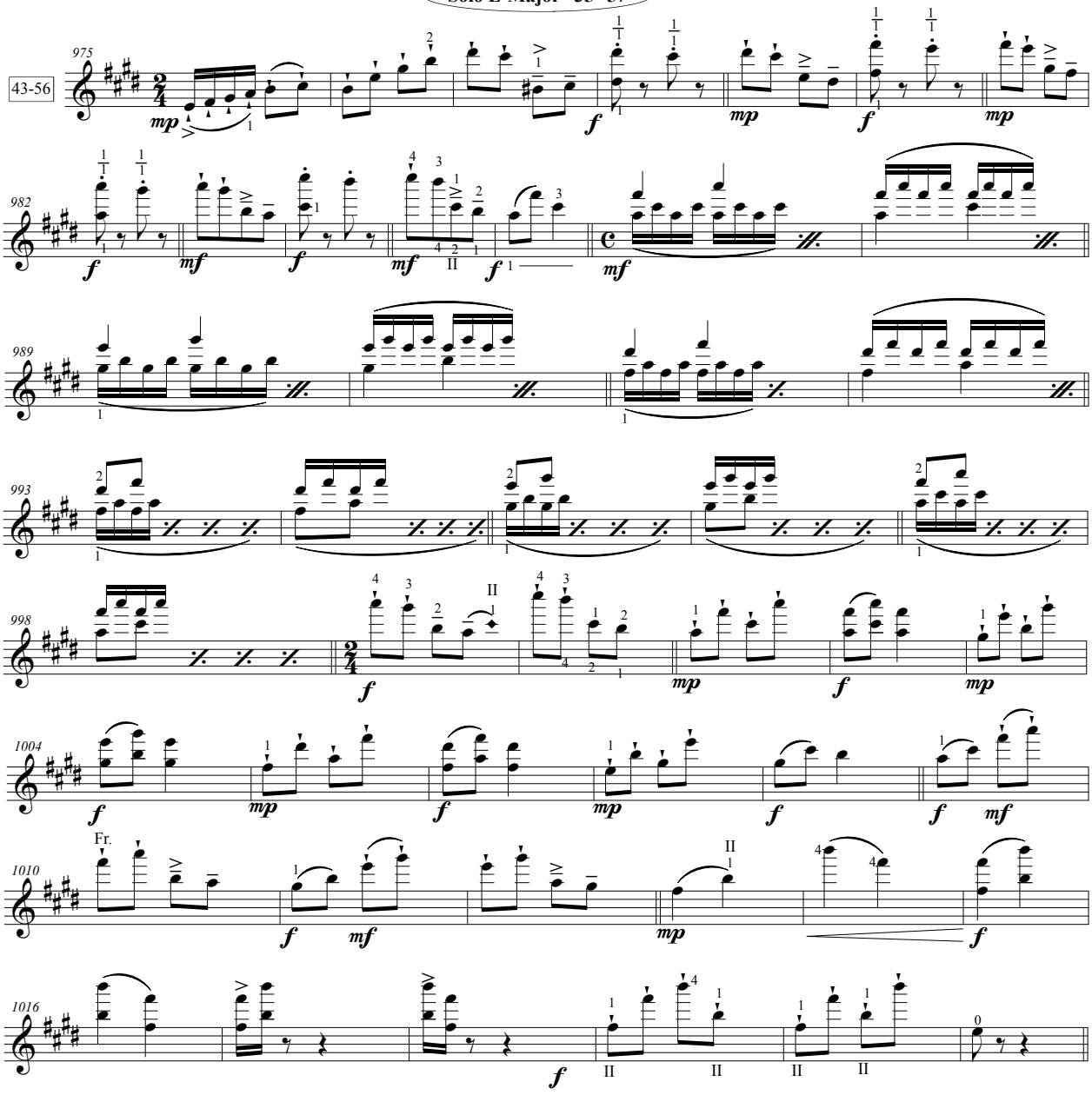
Solo E Major 1 - 34




900
904
908
17-25
Fr.
Sp.
912
915
918
921
925
928
930
933
Fr.


936
939
25-34
943
948
952
955
958
961
964
967
970
973

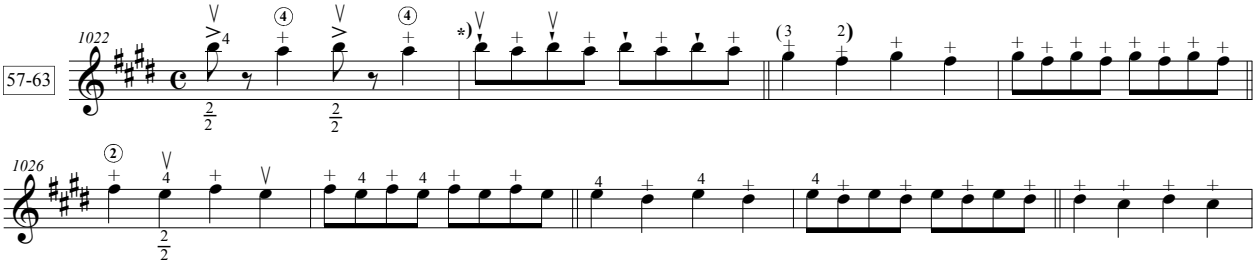
Solo E-Major 35--57

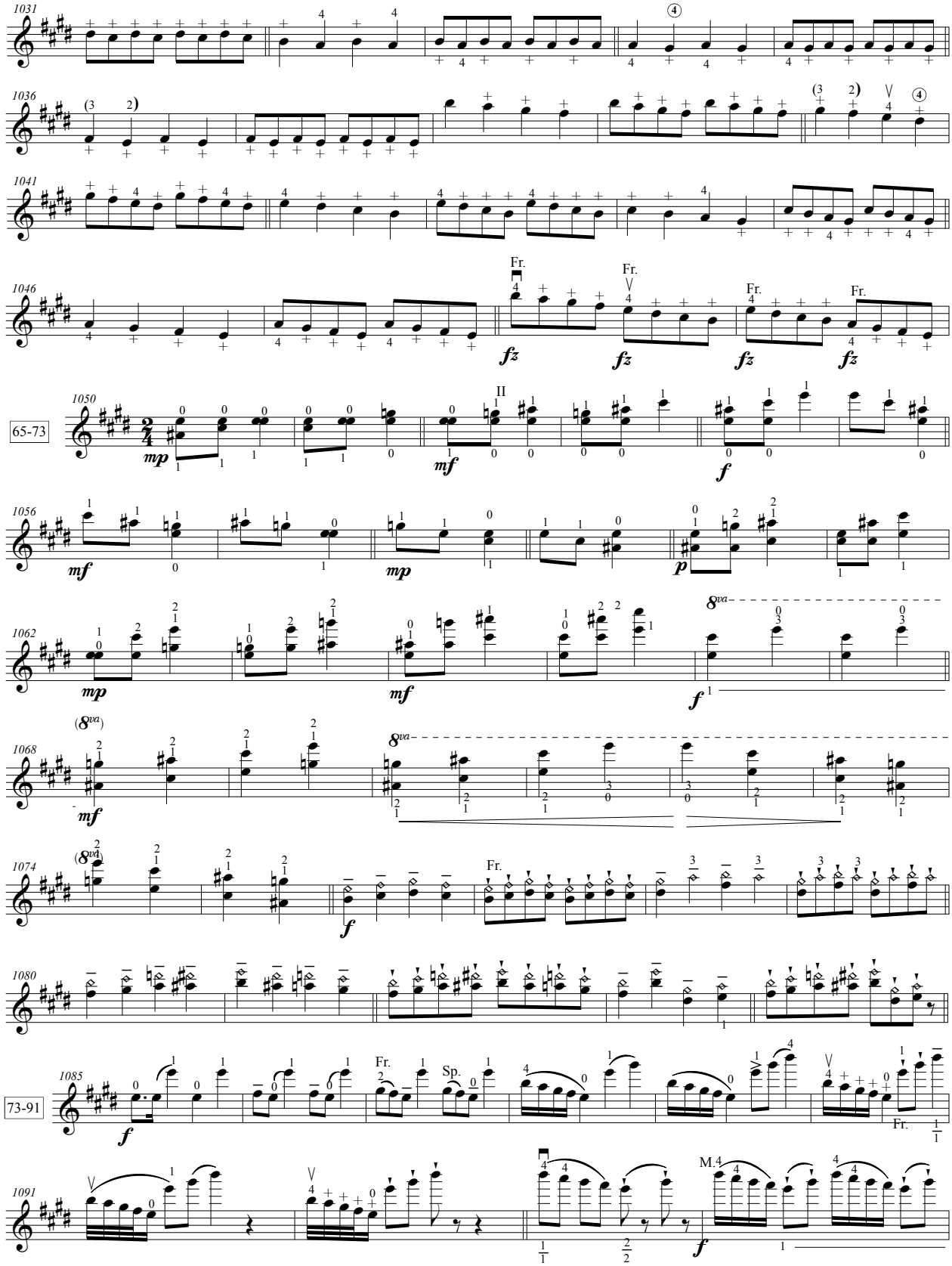


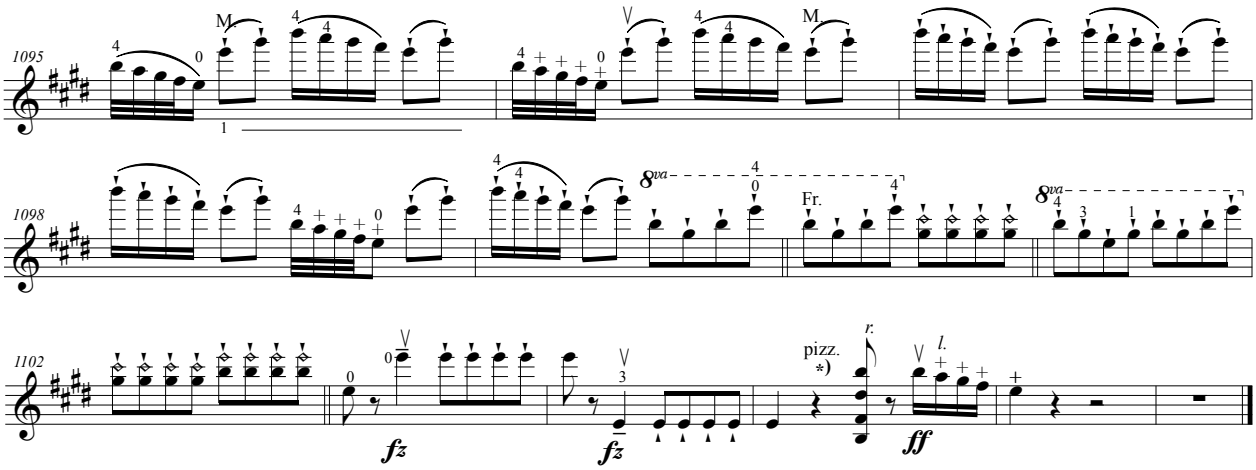
Solo E Major 57-91

∗) Bow tip strikes the string. The tone should imitate the left hand pizzacato sound.
To avoid blisters, pluck with the whole finger joint and do not pinch the string too tightly.

\+ = left hand pizz.




1031
1036
1041
1046
Fr.
fz
1050
65-73
mp
mf
f
1056
p
1062
8va
1068
(8va)
1074
1080
1085
Sp.
73-91
1091
M.4



*) Bow held in normal playing position
r. = pluck with right forefinger
l. = left hand pizzacato

Appendix II

La Ronde Des Lutins

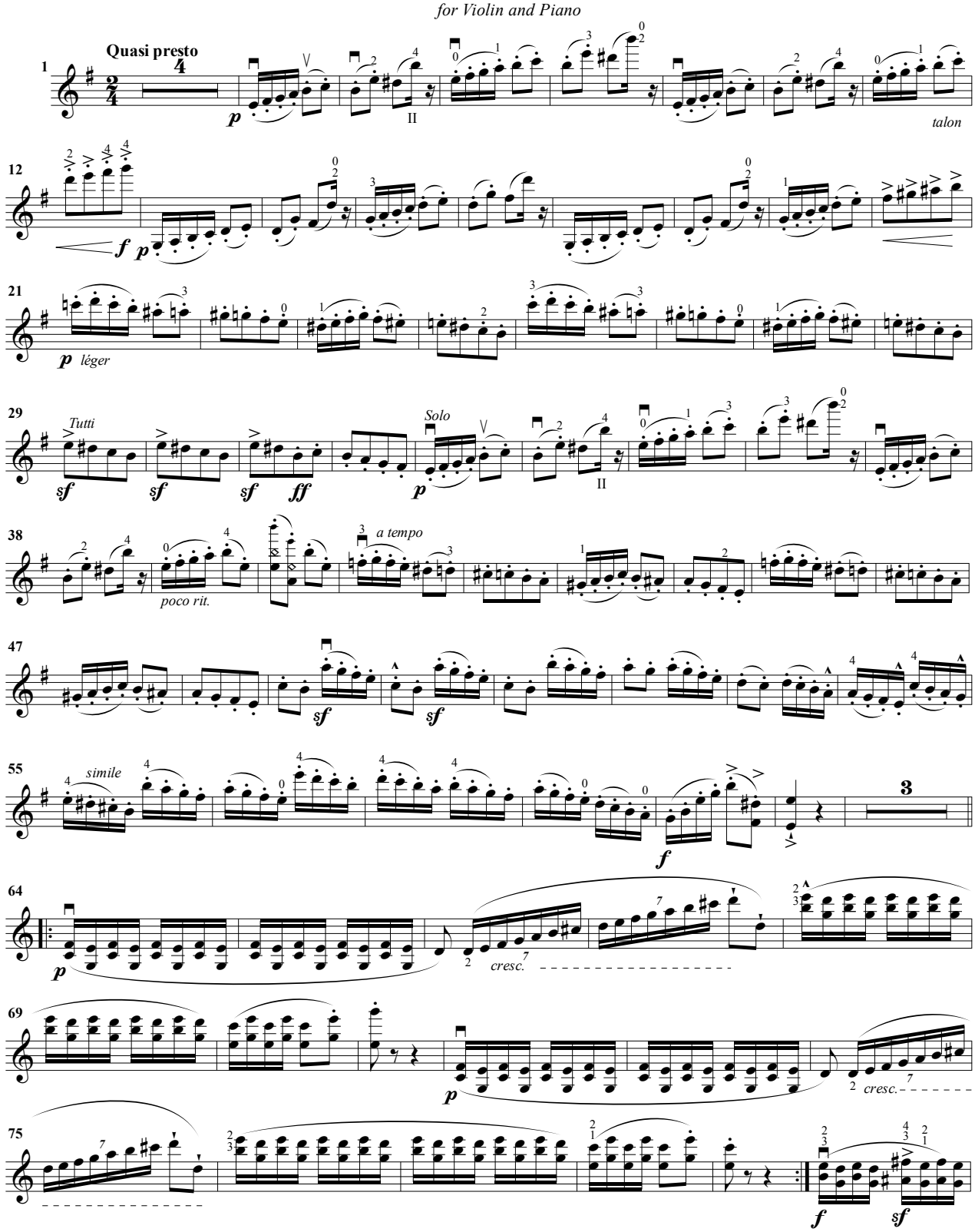
The Round of the Goblins

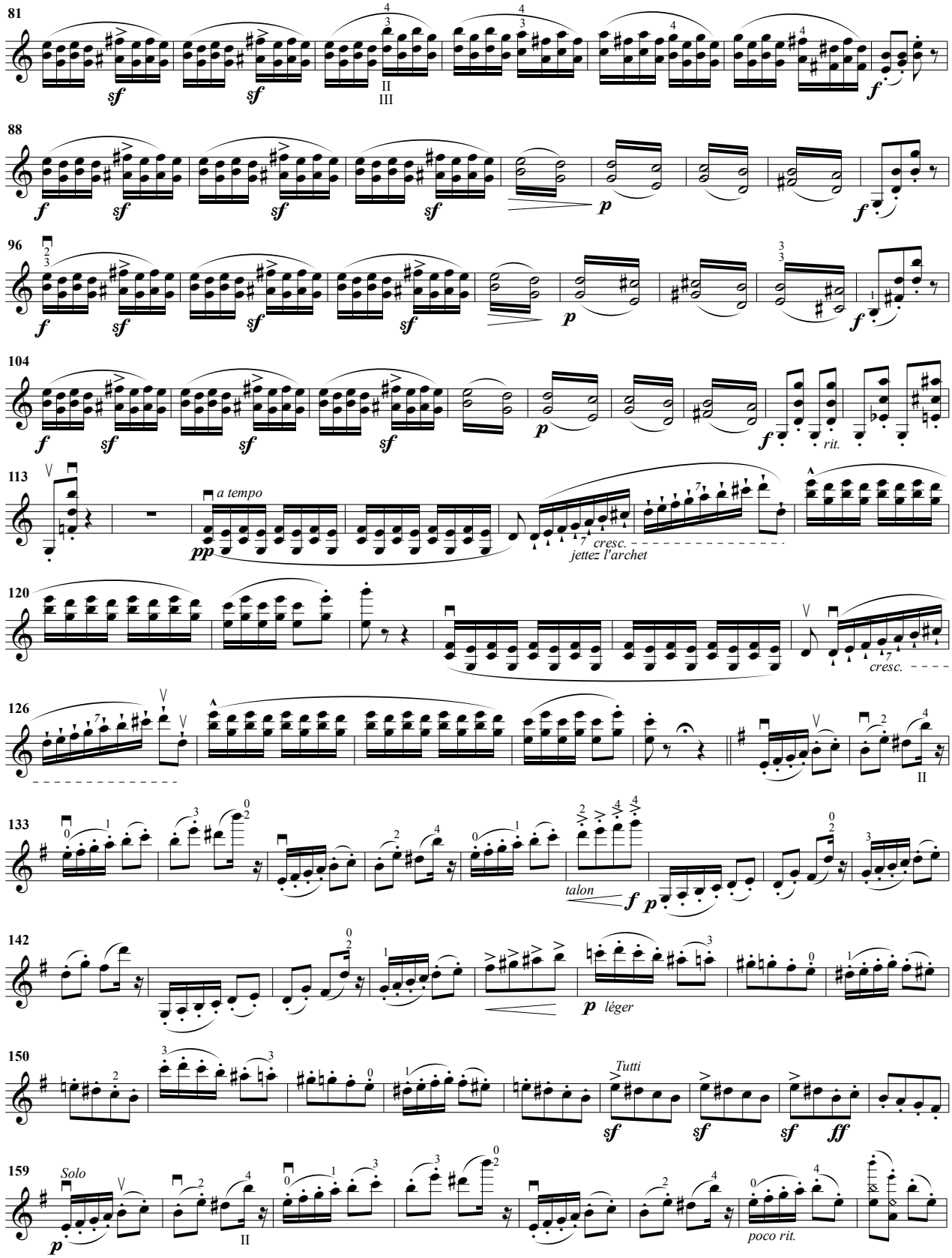
Scherzo Fantastique, Opus 25

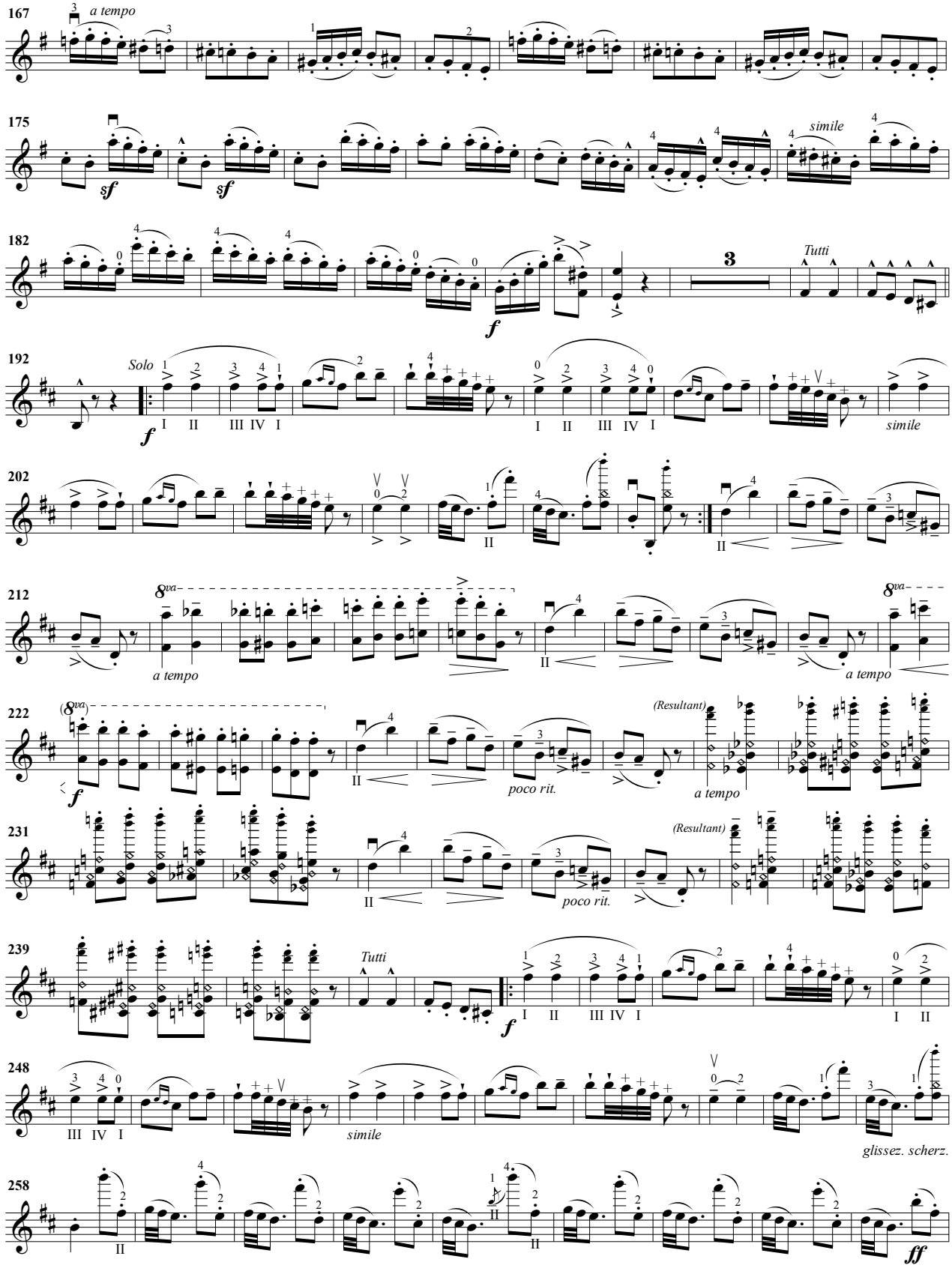
for Violin and Piano

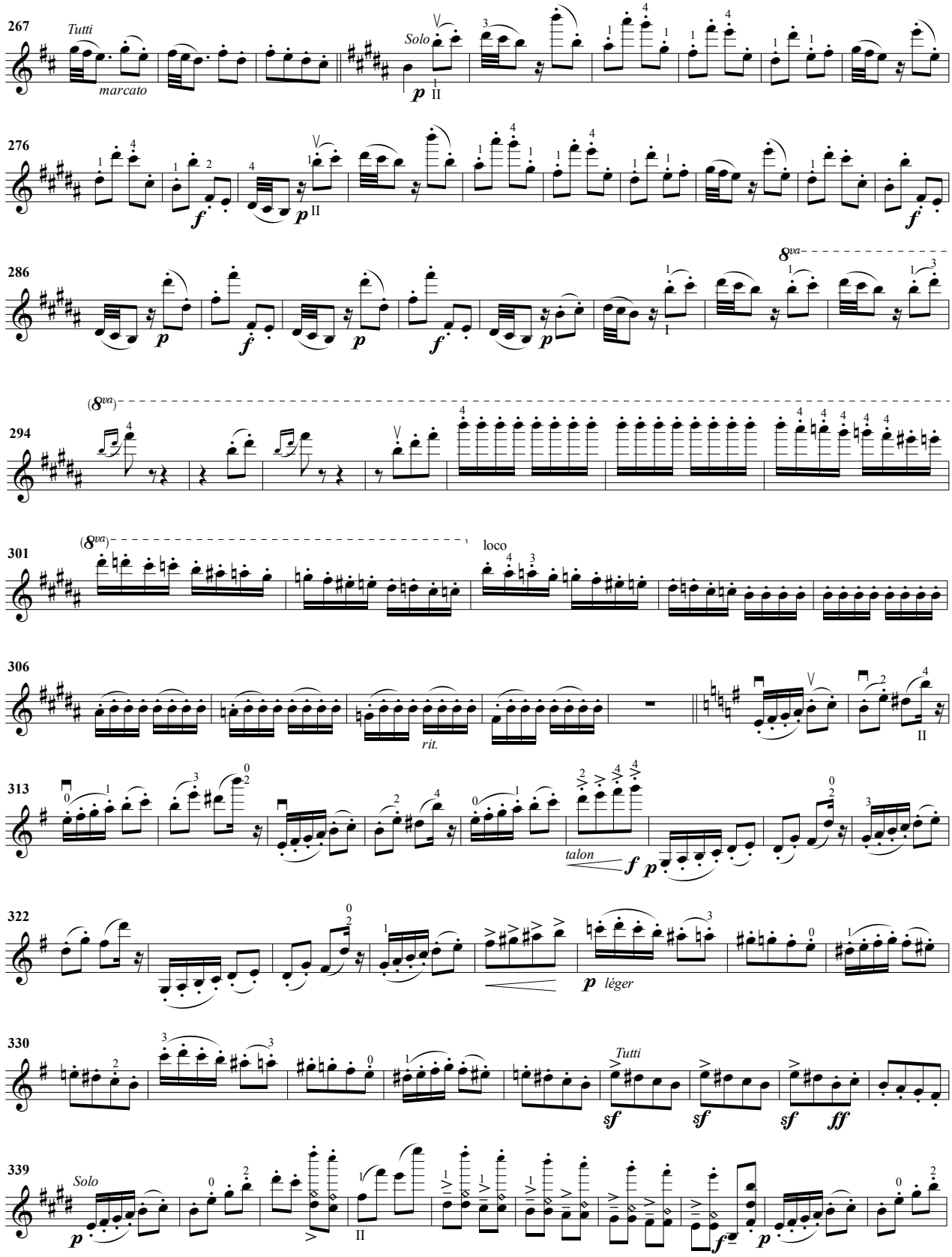
edited and notated
based on the Sevcik Analytics
by Amelia Christian

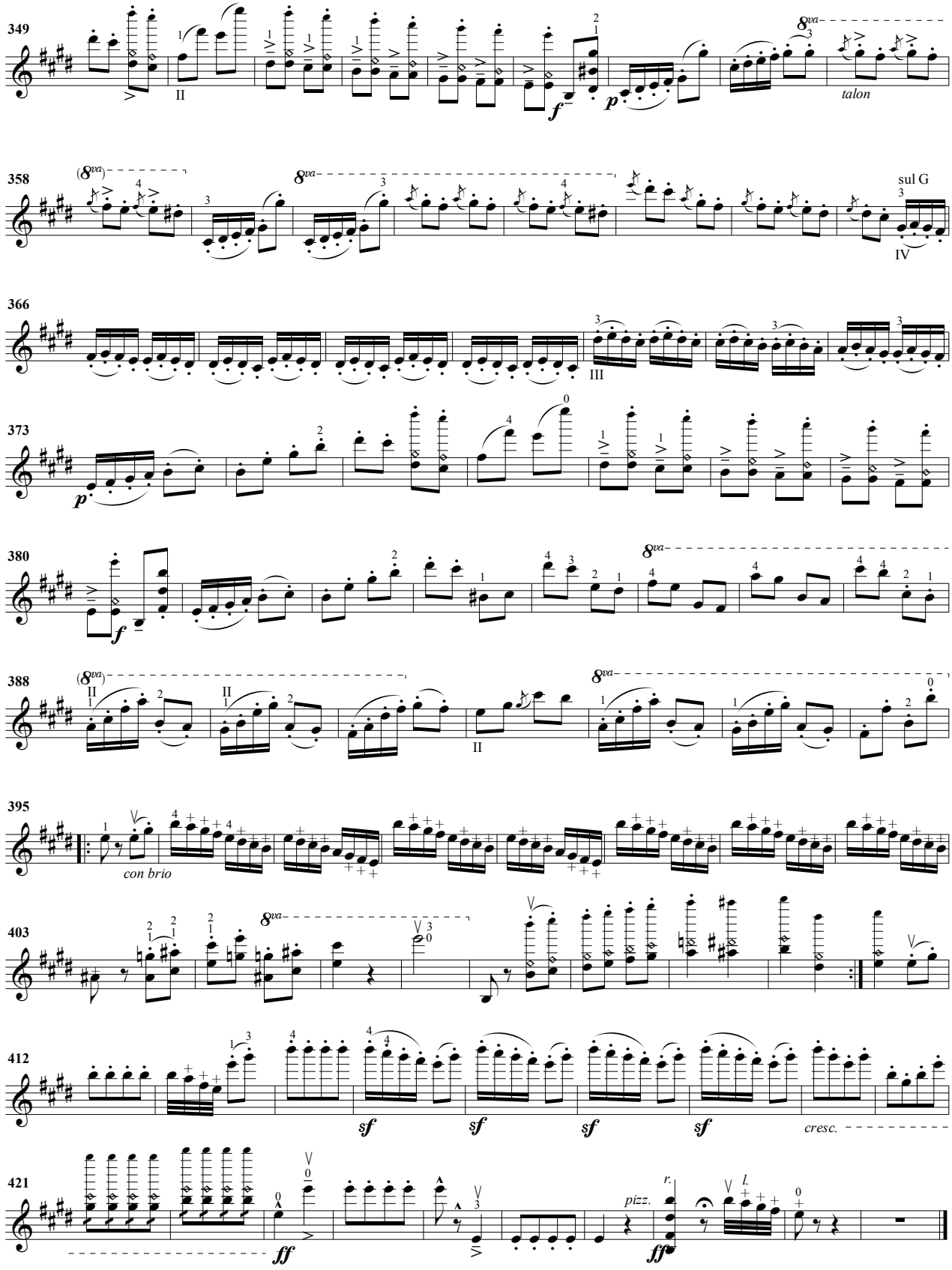
Antonio Bazzini
(1818-1897)




81
sf
sf
II
III
f
88
f
sf
sf
sf
p
f
96
f
sf
sf
sf
p
f
104
f
sf
sf
sf
p
f
rit.
113
a tempo
pp
cresc.
jettez l'archet
120
cresc.
126
II
133
talon
f
p
142
p
léger
150
Tutti
sf
sf
sf
ff
159
Solo
p
II
poco rit.


167
a tempo
175
sf
sf
simile
182
f
3
Tutti
192
Solo
f
I II III IV I
I II III IV I
simile
202
II
II
212
8va
a tempo
II
8va
a tempo
222
(8va)
f
II
poco rit.
(Resultant)
a tempo
231
II
poco rit.
(Resultant)
239
Tutti
f
I II III IV I
I II
248
III IV I
simile
glissez. scherz.
258
II
II
ff


267
Tutti
marcato
Solo
p
276
f
p
f
286
8va
p
f
p
f
p
294
(8va)
301
(8va)
loco
306
rit.
313
talon
f
p
322
p léger
330
Tutti
sf
sf
sf
ff
339
Solo
p
f
p


349
8va
talon
358
(8va)
8va
sul G
IV
366
III
373
380
8va
388
(8va)
8va
II
395
con brio
403
8va
412
sf
sf
sf
sf
cresc.
421
ff
pizz.
r.
l.
ff

La Ronde Des Lutins

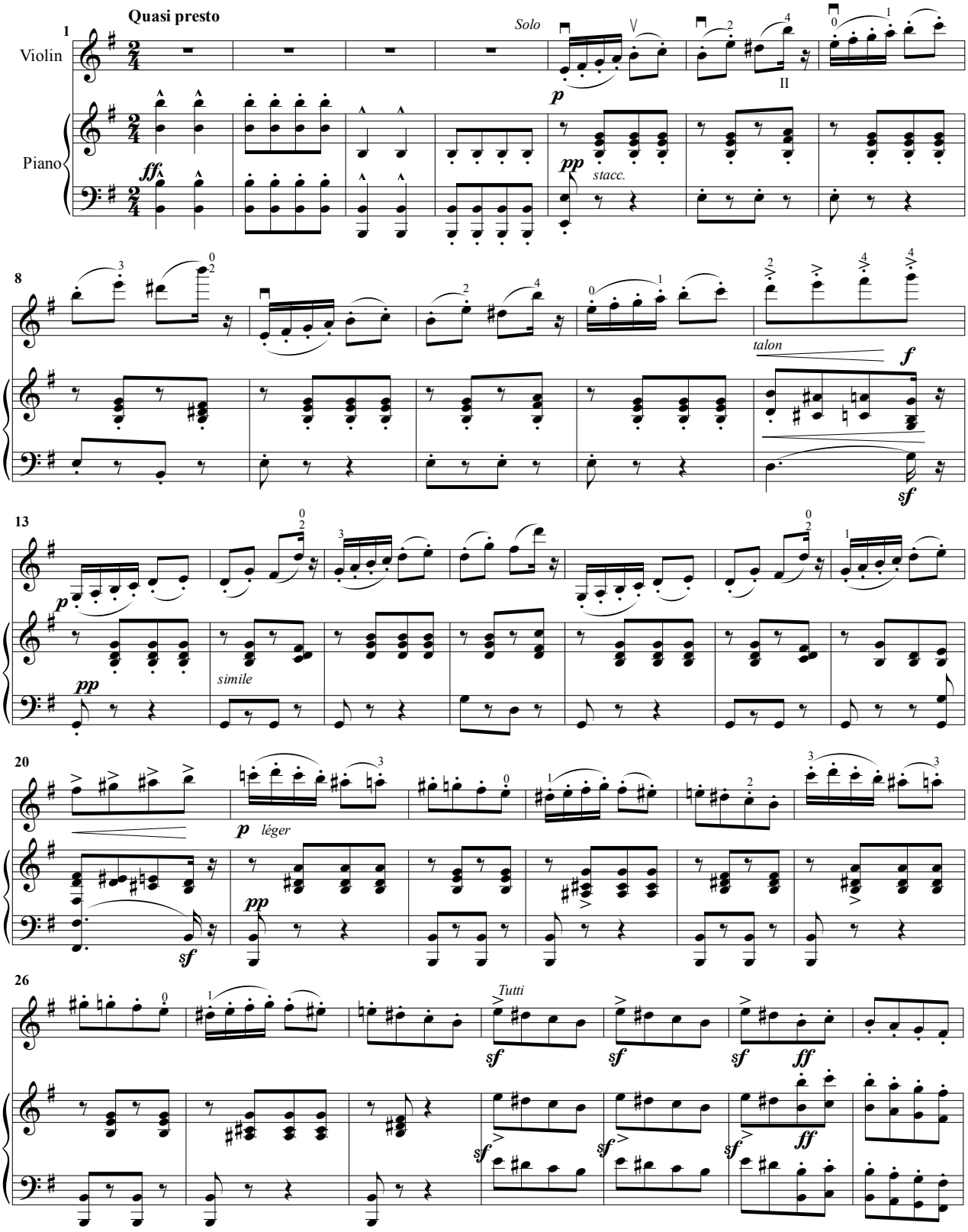
The Round of the Goblins

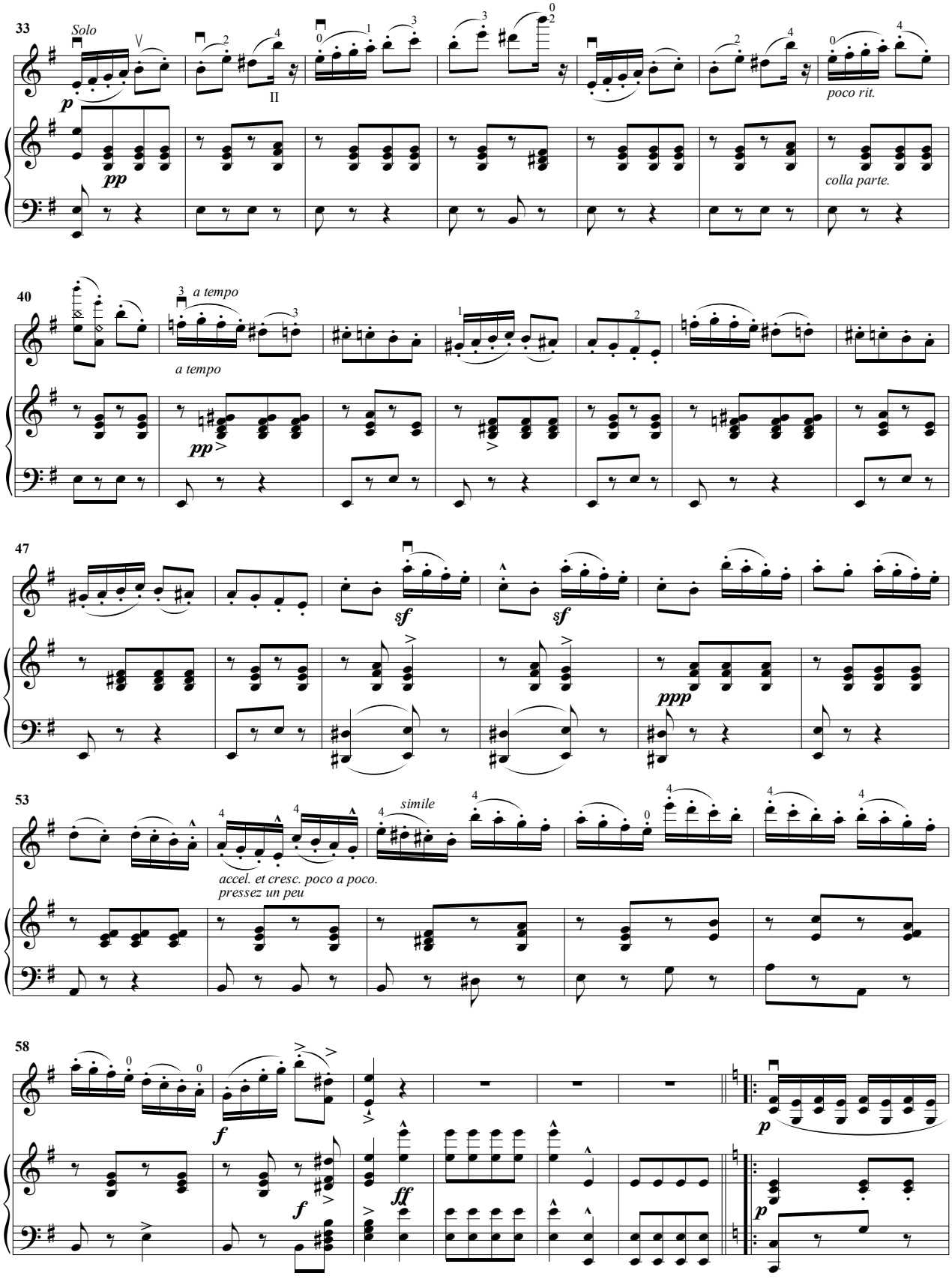
Scherzo Fantastique, Opus 25 for Violin and Piano

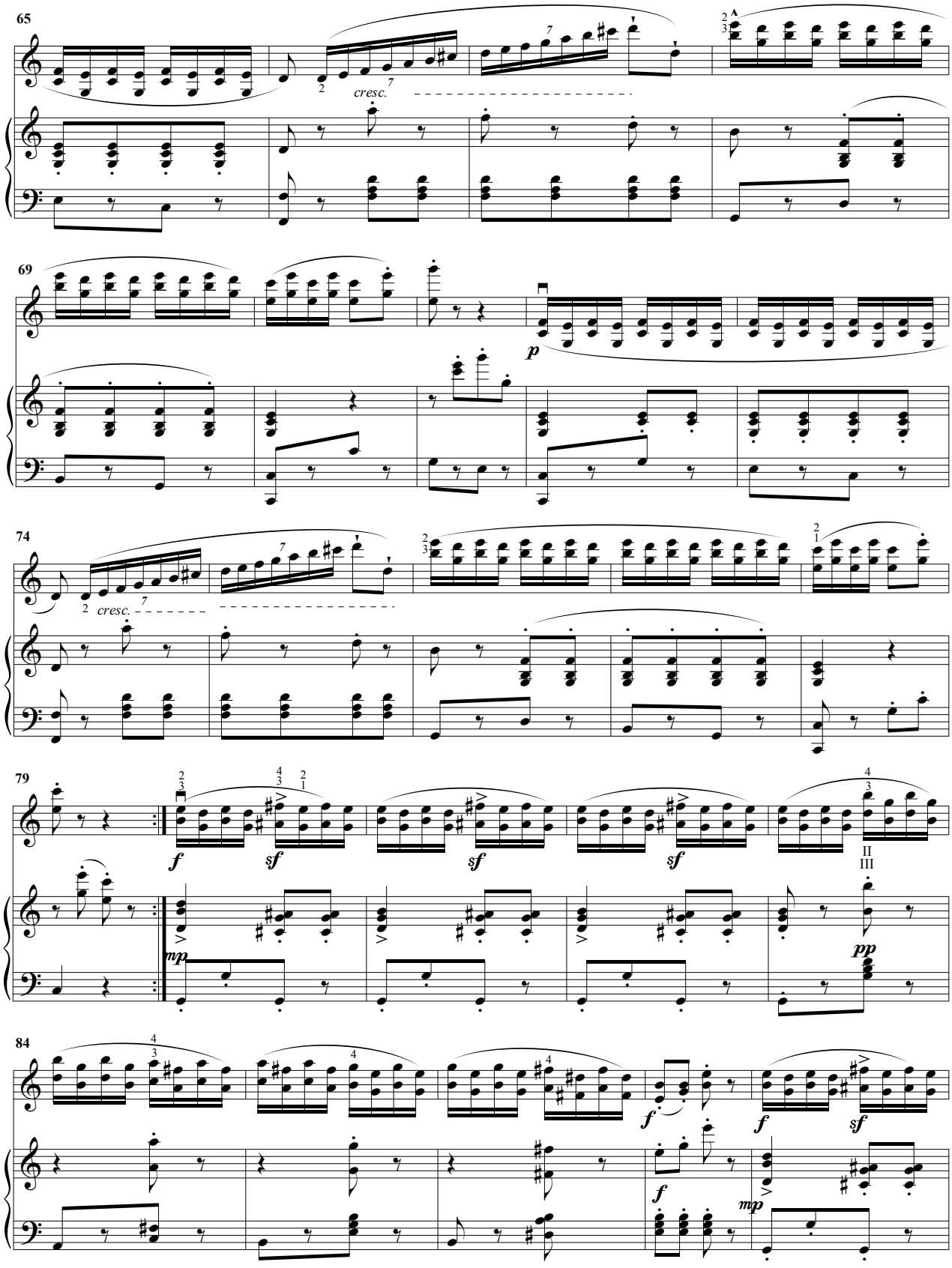
Antonio Bazzini
(1818-1897)

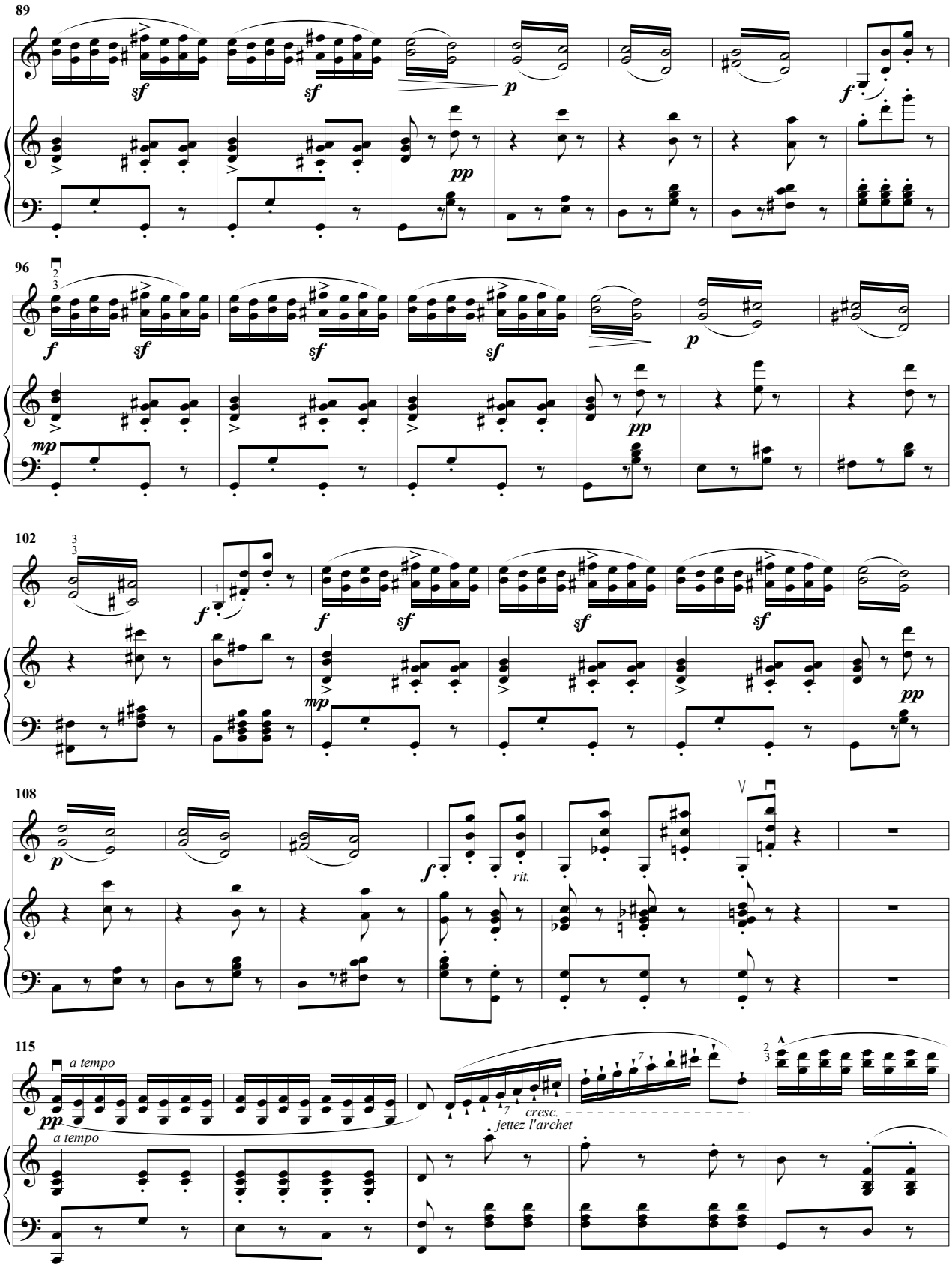
edited and notated
based on the Sevcik Analytics
by Amelia Christian

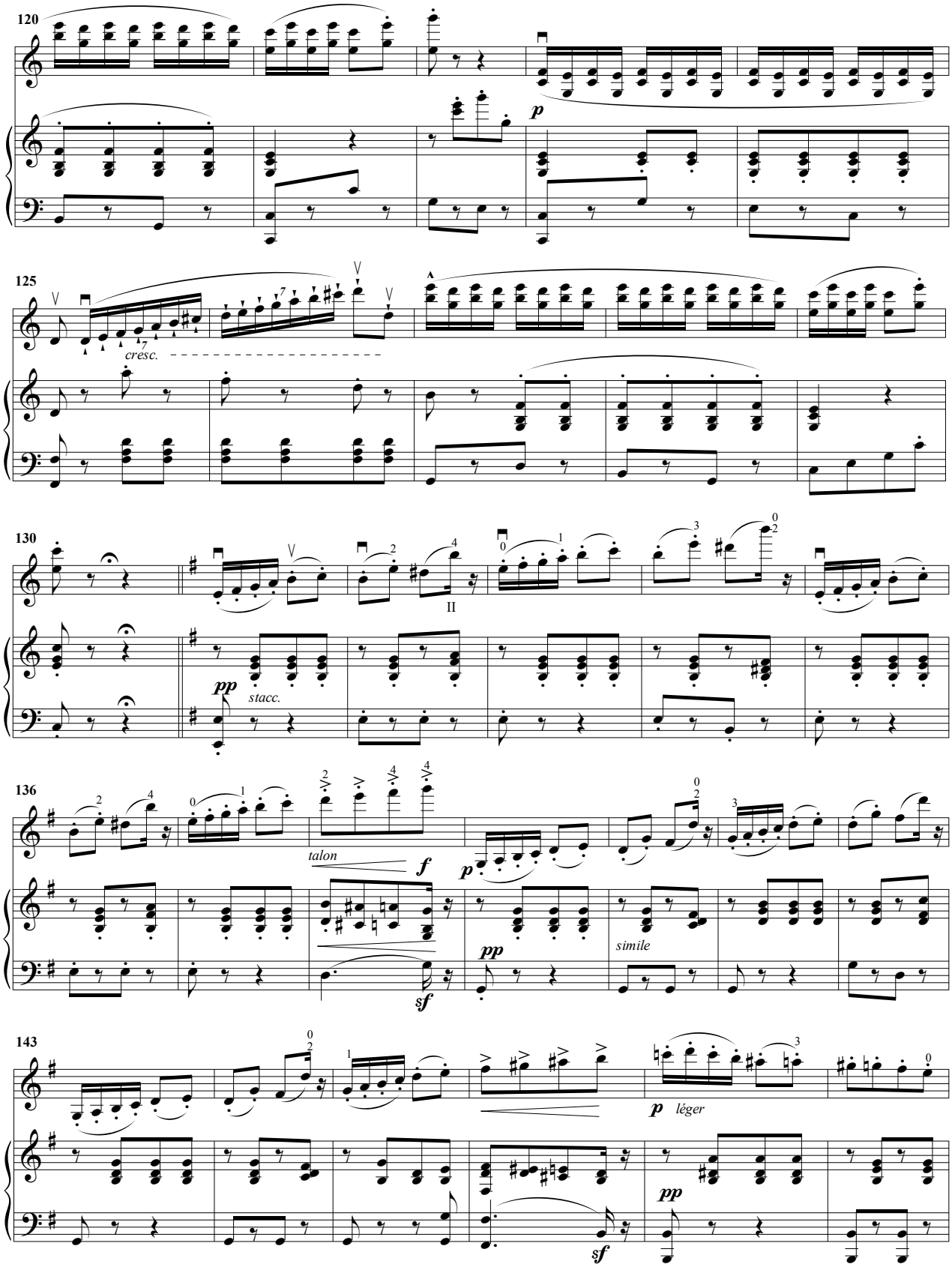
Quasi presto

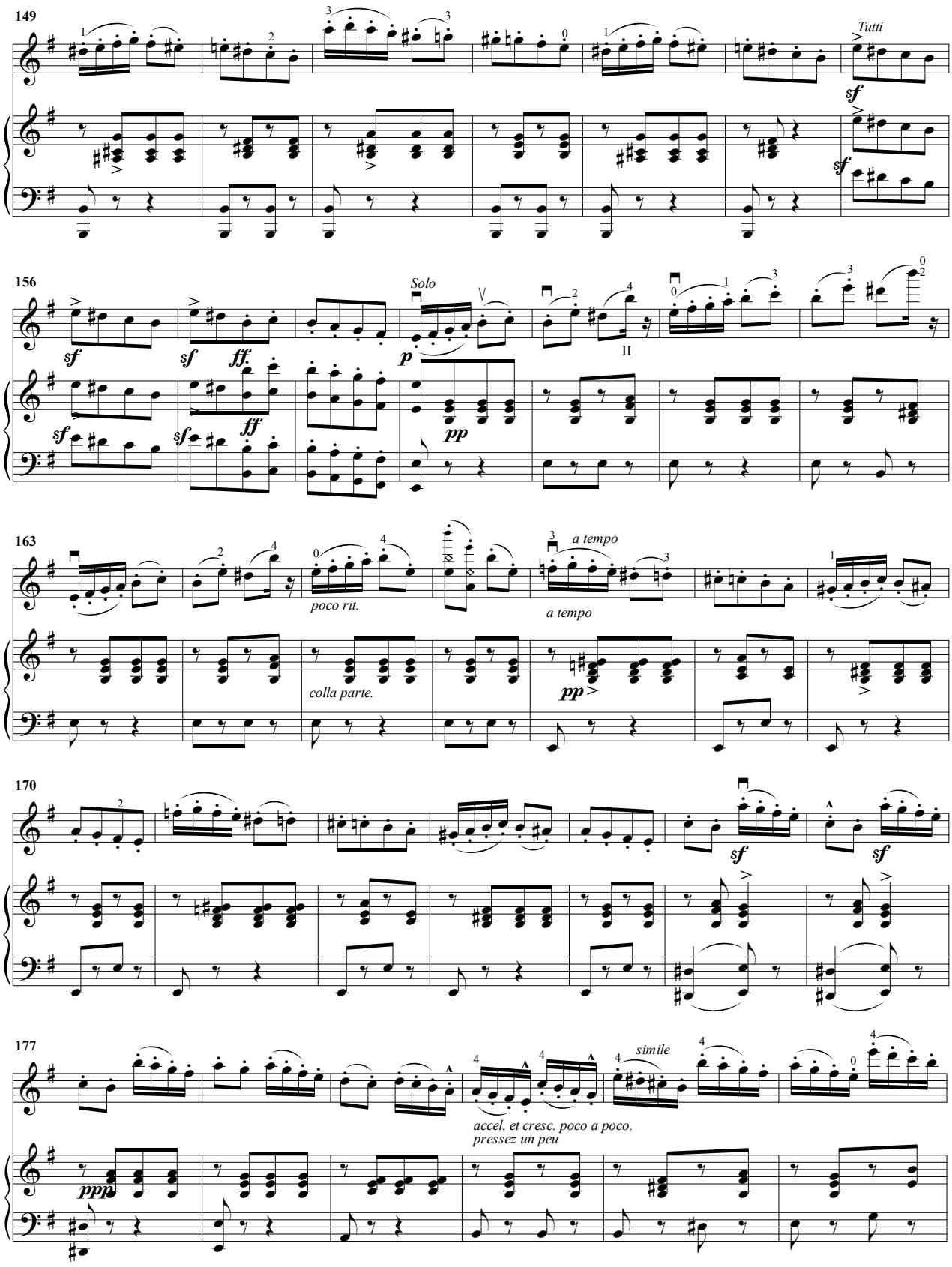


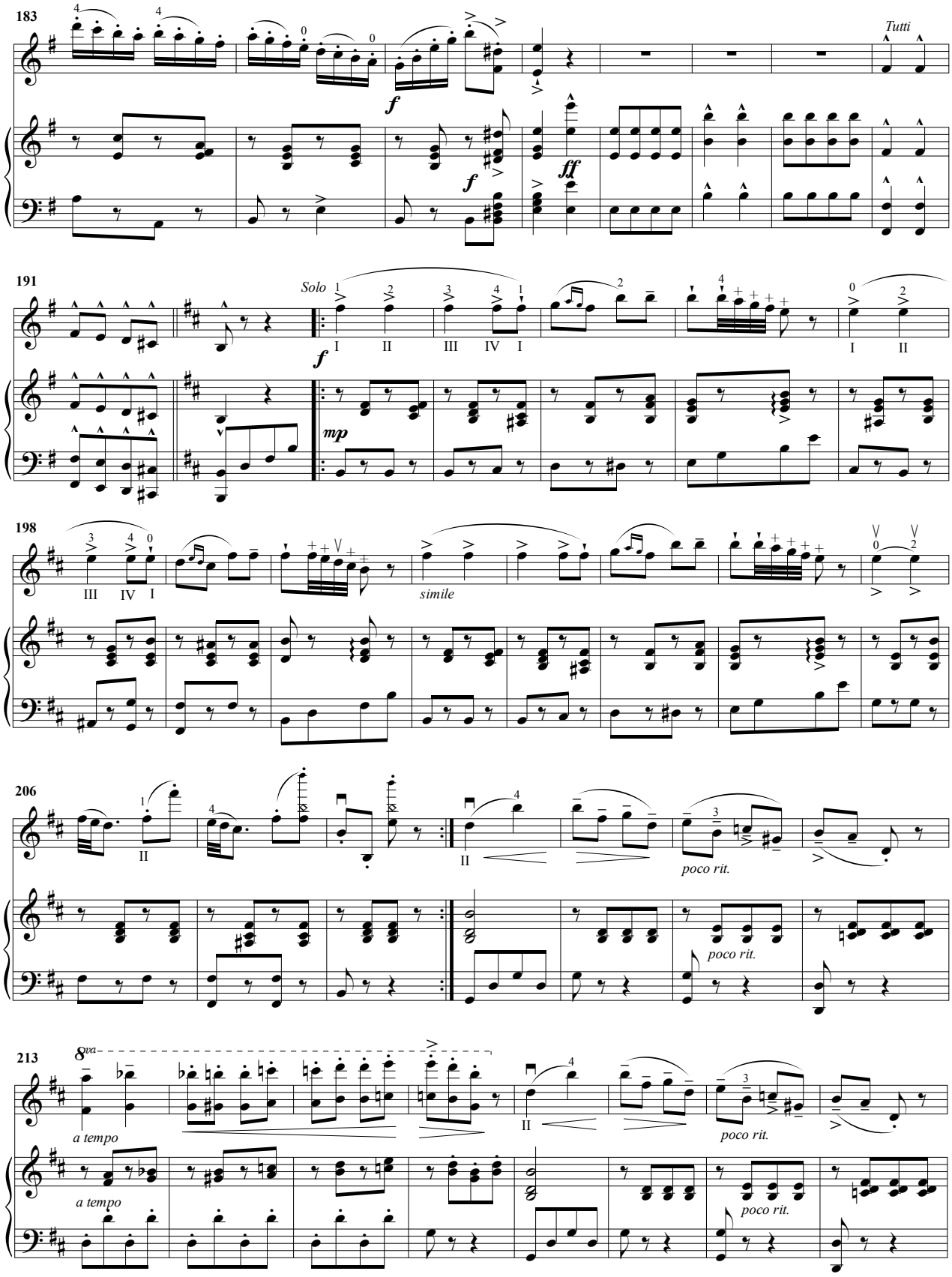

33
Solo
p
pp
II
poco rit.
colla parte.
40
a tempo
a tempo
pp
47
sf
sf
ppp
53
simile
accel. et cresc. poco a poco.
pressez un peu
58
f
f
ff
p
p

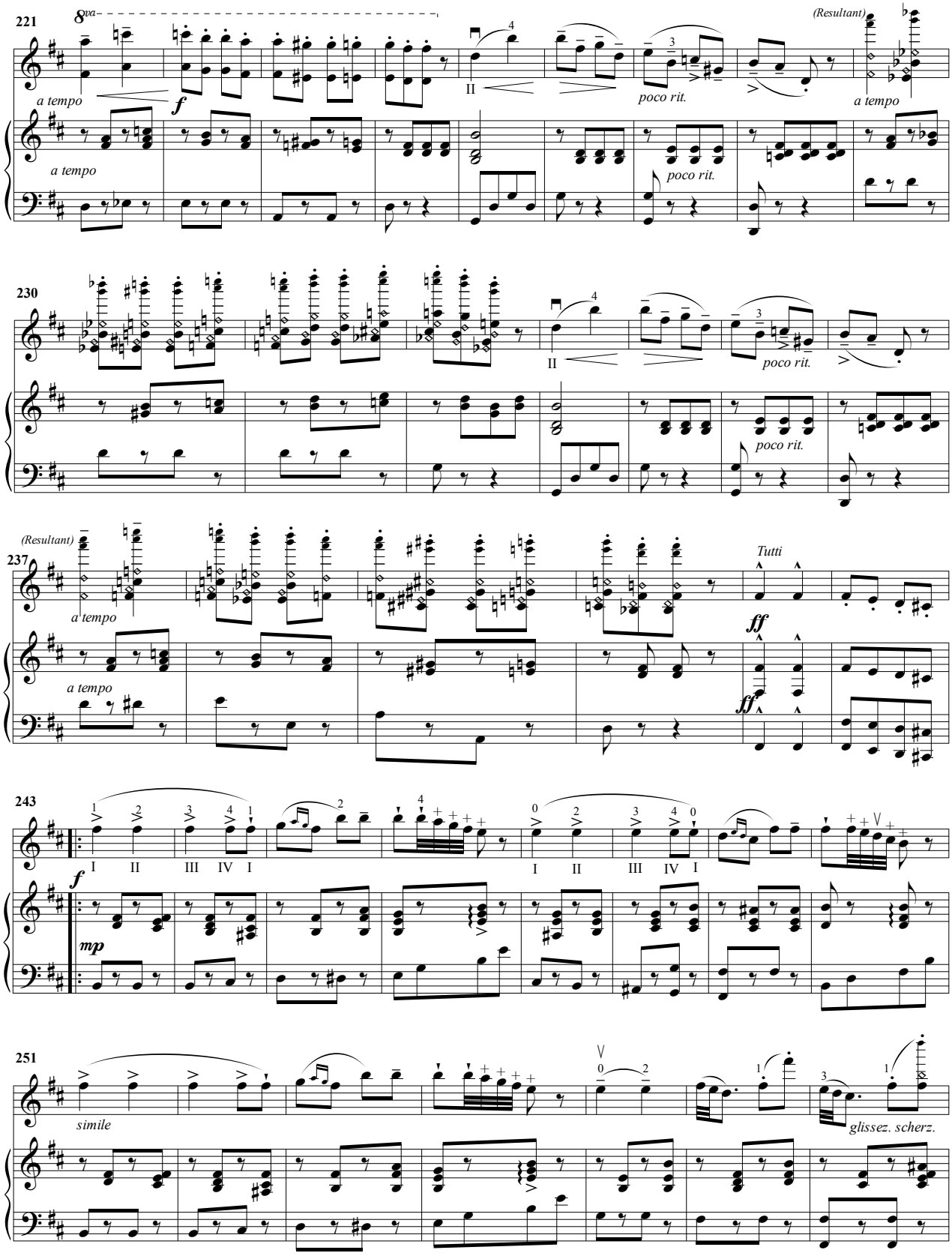

65
cresc.
69
p
74
cresc.
79
f
sf
sf
sf
II
III
mp
pp
84
f
f
sf
f
mp

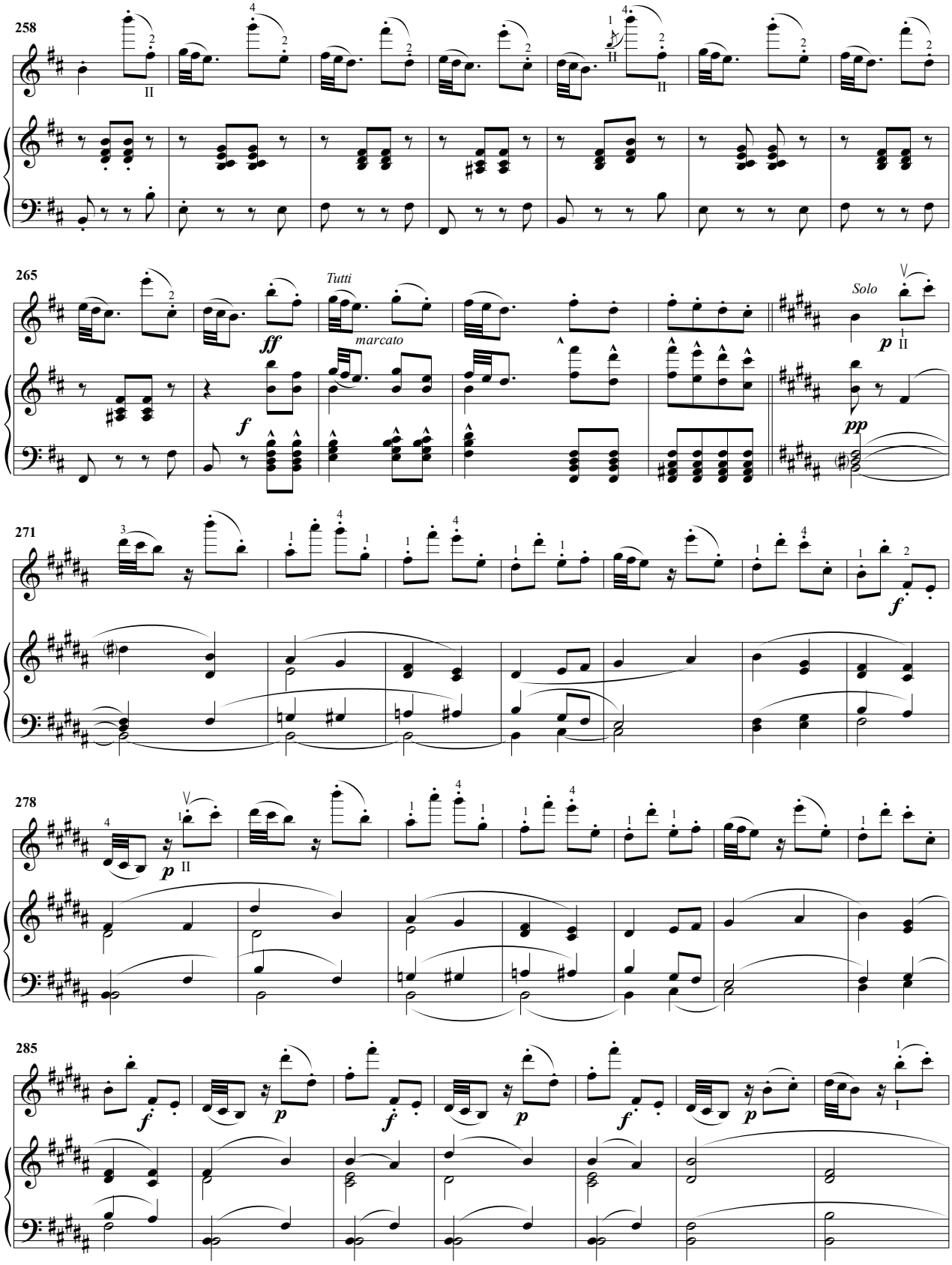

89
sf
sf
p
f
pp
96
f
sf
sf
sf
p
mp
pp
102
f
f
sf
sf
sf
mp
pp
108
p
f
rit.
115
a tempo
pp
a tempo
cresc.
jettez l'archet

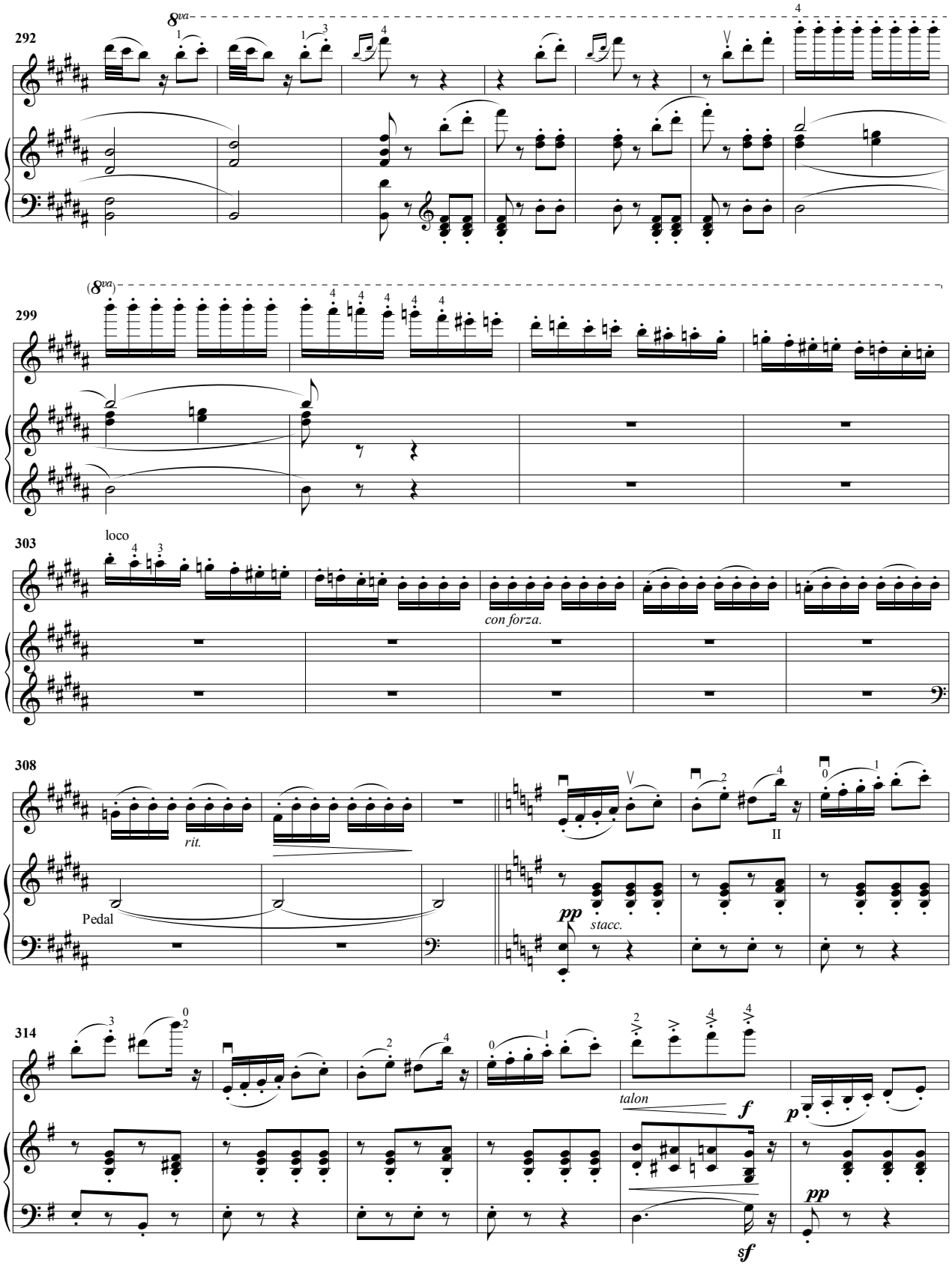

120
p
125
cresc.
130
pp
stacc.
II
136
talon
f
p
pp
simile
sf
143
p
léger
pp
sf

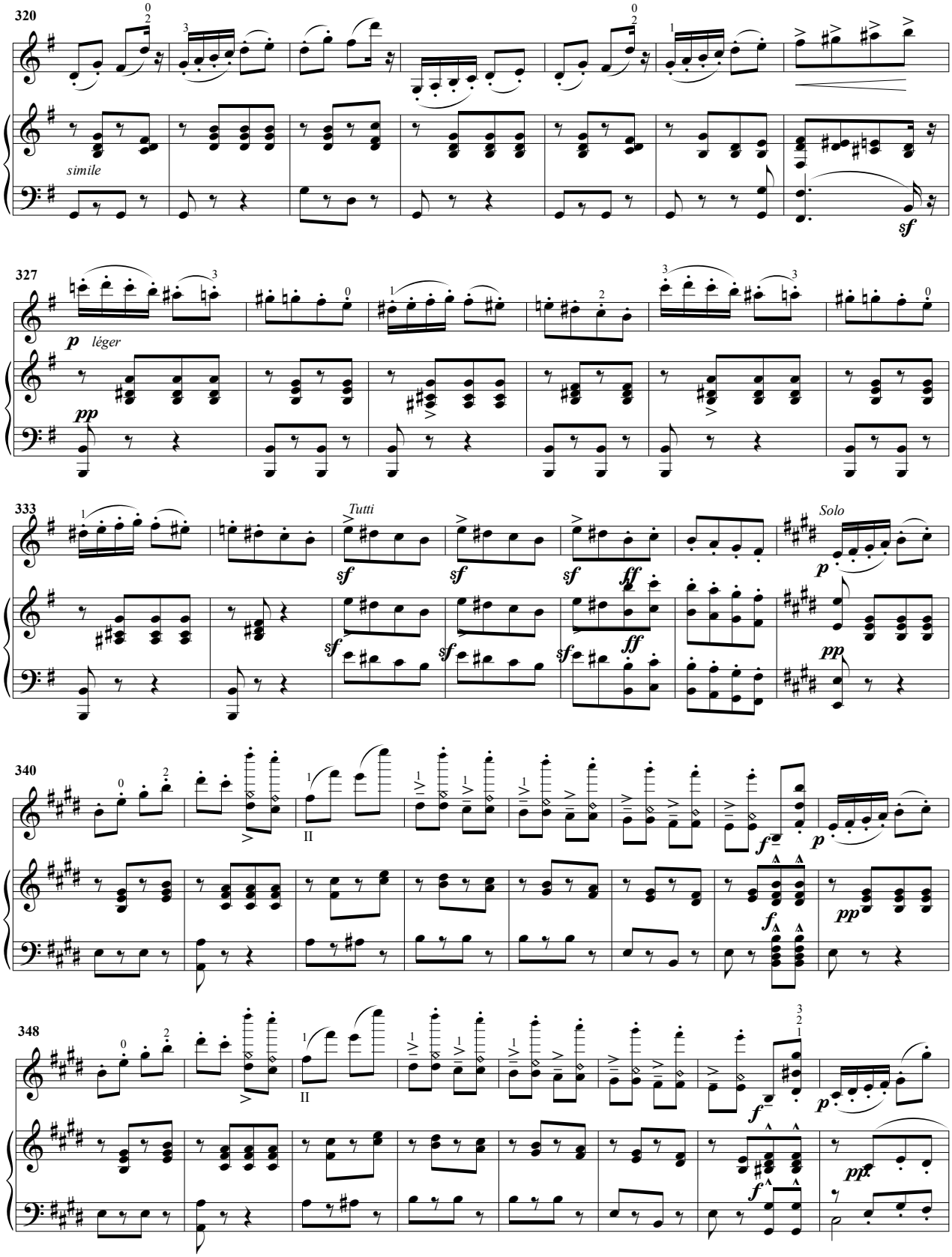

149
Tutti
sf
156
Solo
p
pp
ff
II
163
poco rit.
a tempo
colla parte.
170
177
simile
accel. et cresc. poco a poco.
pressez un peu
ppp

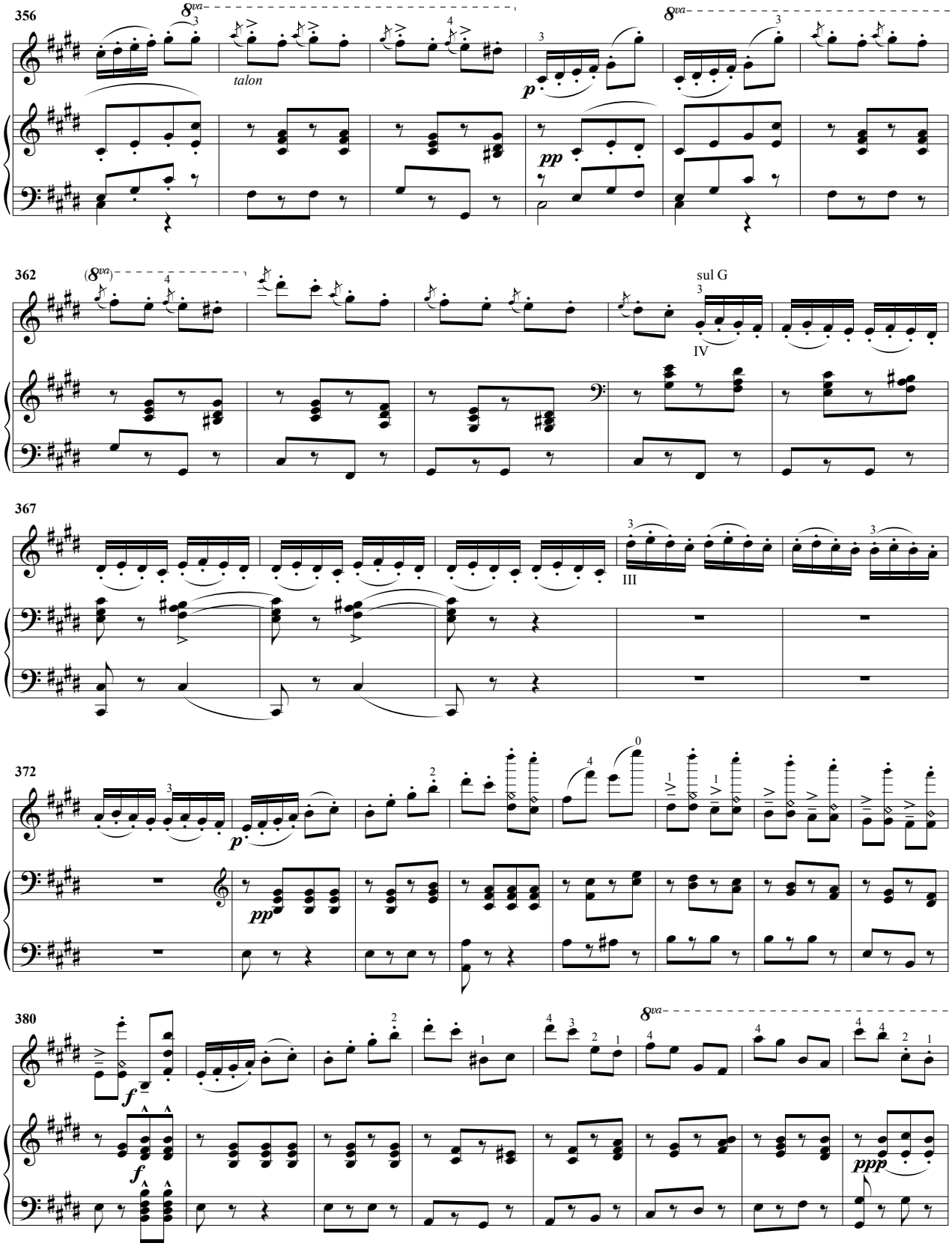

183
Tutti
f
f
ff
191
Solo
I II III IV I
f
I II
mp
198
III IV I
simile
206
II
II
poco rit.
poco rit.
213
8va
a tempo
II
poco rit.
a tempo
poco rit.

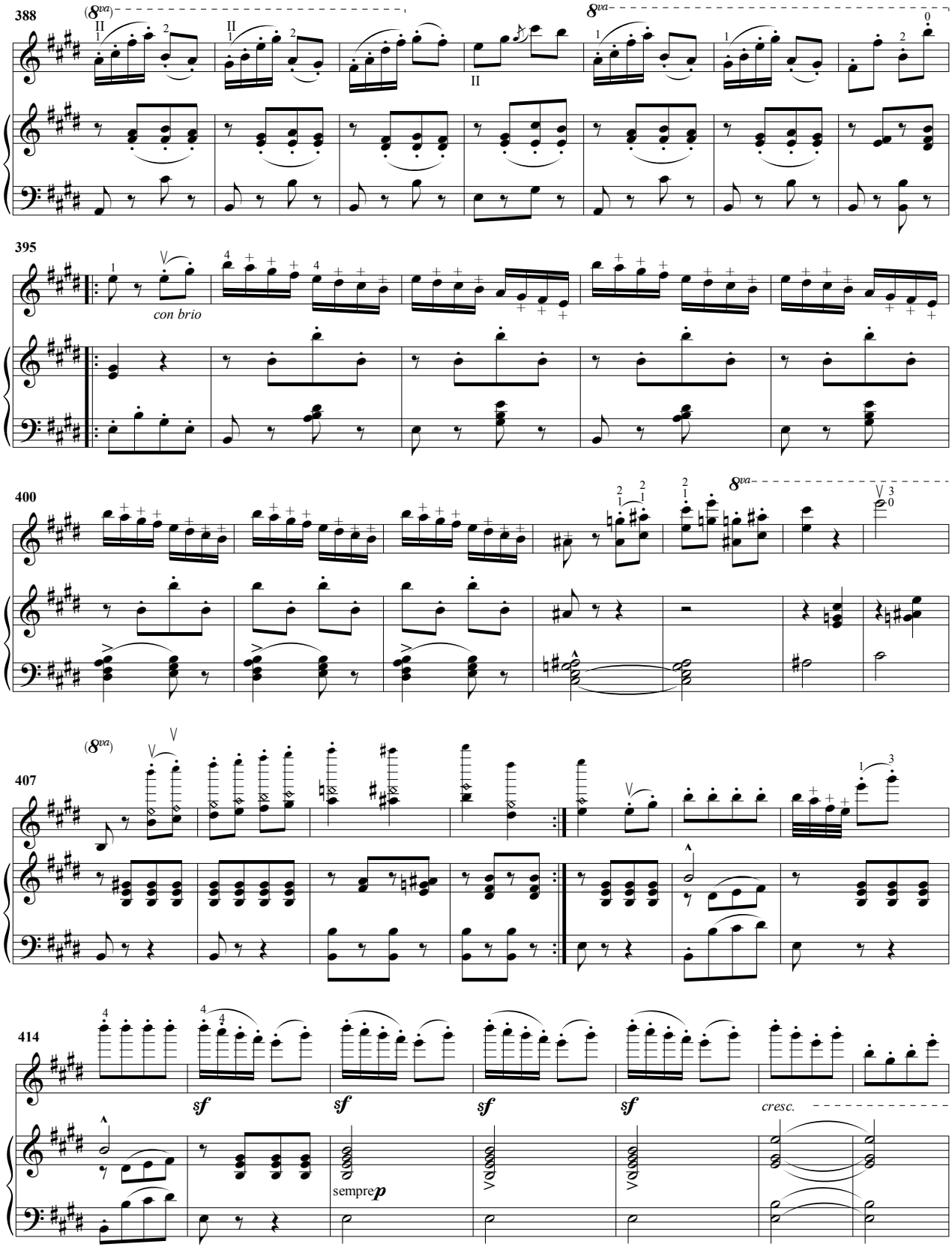

221
8va
a tempo
f
II
poco rit.
(Resultant)
a tempo
a tempo
poco rit.
230
II
poco rit.
poco rit.
(Resultant)
237
a tempo
a tempo
Tutti
ff
ff
243
I II III IV I
I II III IV I
f
mp
251
simile
glissez. scherz.

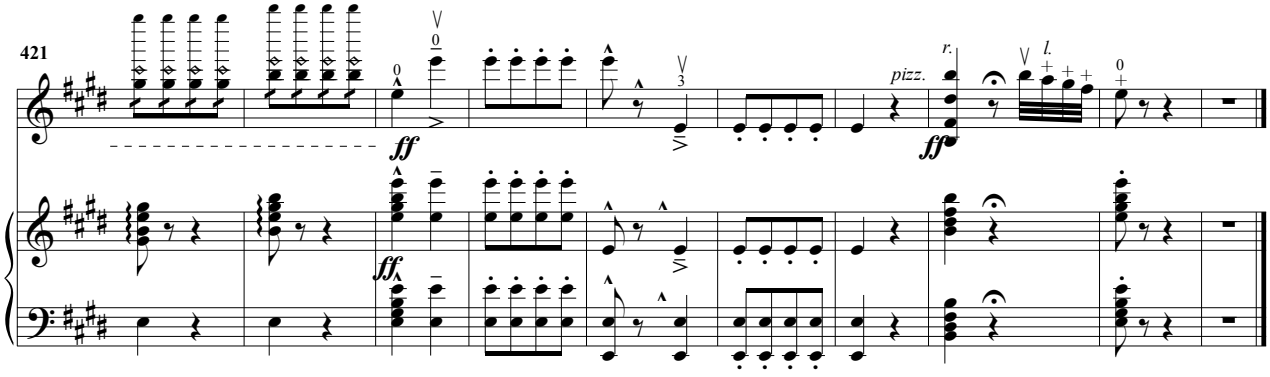

258
265
Tutti
ff
marcato
f
Solo
p
pp
271
f
278
p
285
f
p
f
p
f
p


292
8va
299
(8va)
303
loco
con forza.
308
rit.
Pedal
pp
stacc.
II
314
talon
f
p
pp
sf


320
simile
sf
327
p léger
pp
333
Tutti
sf
ff
Solo
340
II
f
p
348
II
f
pp


356
8va
talon
p
pp
8va
362
(8va)
sul G
IV
367
III
372
p
pp
380
f
f
8va
ppp


388
(8va)
8va
395
con brio
400
8va
407
(8va)
414
sf
sf
sf
sf
cresc.
sempre p


421
ff
ff
ff
pizz.
r.
l.

Appendix III: Sevčík's Works[1]

Op. 1 *School of Violin Technique,*1881. Prague: Hoffmann.

Book 1: Exercises in 1st Position
Book 2: Exercises in the Exercises in the 2nd, 3rd, 4th, 5th, 6th, and 7th positions.
Book 3: Exercises on the shift combining the various positions.
Book 4: Exercises in double, triple, and quadruple stoppings, pizzicato, and harmonics.

Op. 2 *School of Bowing Technique,* 1892. Leipzig: Hug.

Op. 3 *40 Variations*, 1892. Leipzig: Hug.

Op. 4 *Expansion of the Fingers*, 1999. Prague: Arco Iris.
Only in manuscript until 1999

Op. 5 *Preparation for 24 Etudes or Caprices*, *Op.35 by Jakob Dont*, 1912.

Op. 6 *Violin School for Beginners,* 1904.
7 Volumes

Op. 7 *Violin Studies - Preparation for Trill Exercises and Development in Double Stopping,* 1898. Leipzig: Bosworth.

Op. 8 *Changes of Position and Preparatory Scale Studies in 3 Octaves*, 1892. Leipzig: Hug.

Op. 9 *Preparatory Exercises in Double-Stopping for the Violin.* 1898. Leipzig: Bosworth.

Op. 10 *6 Czech Dances and Airs for violin and piano*. 1898–1903. Leipzig: Bosworth.

Op. 10a *Czech Dance No. 7*, 1928. Benátky, J. Stožický́.

Op. 11 *School of Intonation on an Harmonic Basis for Violin in 14 parts*, 1922. New York: Harms.

[1] Nakaune, Minori. "Otakar Ševčik : The enduring Legacy," *Studies in the Humanities and Sciences* 46, no.2: 109-29.

Op. 12 - Op. 15: *School for Virtuosos* -- reportedly only in manuscript form

Op. 12 School of Double Stopping
Op. 13 School of Arpeggios and Modulations
Op. 14 School of Chords
Op. 15 School of Flageolets and Pizzicati

.

Op. 16 *School of Interpretation for the Violin*, 1929–1932. Brno: O. Pazdírek.

Part 1, 1-30, Introduction to Solo Playing
Part 2, 31-50, Introduction to Virtuoso Playing

Op. 17 *Elaborate Studies on Wieniawski's 2nd Violin Concerto*, 1929. Brno: O. Pazdírek.

Op. 18 *Analytical Studies for Concerto in D, Op. 77 by J. Brahms*, 1931. Brno: O. Pazdírek.

Op. 19 *Elaborate Studies and Analysis bar to bar to P. I. Tchaikovsky Op.35 Concerto in D Major,* 1931. Brno: O. Pazdírek.

Op. 20 *Elaborate Studies and Analysis of Paganini Allegro Concerto No.1*, 1932. Brno: O. Pazdírek.

Op. 21 *Analytical Studies for Concerto in E Minor, Op. 64 by F. Mendelssohn*, 1931. Brno: O. Pazdírek.

Op. 22-24: unpublished

Op. 22 Change of Positions in Single and Double Stops
Op. 23 Chromatics in all positions
Op. 24 Left Hand Pizzicato with Simultaneous Right Hand Arco Technique

Op. 25 *Studies on the Cadenza for Brahms' Concerto by Joachim*, 1929. Berlin: Simrock.

Op. 26 *Analytical Studies for Etudes-Caprices by R. Kreutzer,* 1932-1933. Brno: O. Pazdírek.

Unnumbered and unpublished: *Analytical Studies for Concerto in A minor, Op. 53, by Antonín Dvořák,* manuscript only, copyright reportedly owned by Simrock, Berlin.

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(1931): 26-8. www.jstor.org (accessed August 28, 2006).

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New York Times, "Otakar Ševčík, 81, Violin Master, Dies," January 19, 1934: 19.

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Smith, H. Neville. *The Etude Music Magazine*: July 1904 Selected Content. *The Etude Music Magazine*. http://scriabin.com/etude/1904/07 (accessed April 7, 2012).

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