

**HOW TO STUDY KREUTZER: A
HANDBOOK FOR THE DAILY
USE OF VIOLIN TEACHERS
AND VIOLIN STUDENTS**

Published @ 2017 Trieste Publishing Pty Ltd

ISBN 9780649323524

How to Study Kreutzer: A Handbook for the Daily Use of Violin Teachers and violin students by Benjamin Cutter

Except for use in any review, the reproduction or utilisation of this work in whole or in part in any form by any electronic, mechanical or other means, now known or hereafter invented, including xerography, photocopying and recording, or in any information storage or retrieval system, is forbidden without the permission of the publisher, Trieste Publishing Pty Ltd, PO Box 1576 Collingwood, Victoria 3066 Australia.

All rights reserved.

Edited by Trieste Publishing Pty Ltd.
Cover @ 2017

This book is sold subject to the condition that it shall not, by way of trade or otherwise, be lent, re-sold, hired out, or otherwise circulated without the publisher's prior consent in any form or binding or cover other than that in which it is published and without a similar condition including this condition being imposed on the subsequent purchaser.

www.triestepublishing.com

BENJAMIN CUTTER

**HOW TO STUDY KREUTZER: A
HANDBOOK FOR THE DAILY
USE OF VIOLIN TEACHERS
AND VIOLIN STUDENTS**

HOW TO STUDY KREUTZER

*A HANDBOOK FOR THE
DAILY USE OF VIOLIN TEACHERS
AND VIOLIN STUDENTS*

CONTAINING EXPLANATIONS OF THE LEFT HAND DIFFICULTIES
AND OF THEIR SOLUTION, AND DIRECTIONS AS TO
THE SYSTEMATIC ACQUIREMENT OF THE
VARIOUS BOWINGS, BOTH FIRM
AND BOUNDING

BY
BENJAMIN CUTTER



BOSTON
OLIVER DITSON COMPANY

NEW YORK
C. H. DITSON & CO.

CHICAGO
LYON & HEALY

Co

MT 260
C991

1073
COPYRIGHT, MCMIII,
BY OLIVER DITSON COMPANY.

— HOW TO STUDY KRUTZER.

V

P R E F A C E.

THE purpose of the writer is to present a hand-book which shall make clear the mechanical procedures which the student of Kreutzer, if he would study Kreutzer properly, is obliged to consider; to put in black and white what every teacher discusses and shows in the lesson-room; and to so fasten these principles on paper that, unlike the spoken word, they may not go in at one ear and out at the other, necessitating tedious and costly repetitions, but may be referred to in the privacy of the study-room, as confirmations of what the teacher himself has said and done, refreshing the recollection, and fixing their facts on the memory.

It is often the case that in the long struggle through which the learner passes, technique is acquired unconsciously. The fingers, apparently, grow deft over night; and the amount of skill possessed is not realized until by some chance an account of stock is taken. This fact teachers have frequently noticed; they have, indeed, seen that even the listless playing of a study will benefit the student, regardless of his inattention and apathy. To the fitness of the technical material this is probably due — a fitness that brings about its result, anyhow, though not necessarily in the best and most satisfactory way. But, if good may be gained from a playing of these studies that is mechanical and perfunctory, how much more good may be drawn from efforts that are at all times conscious, and that are carried on with a definite and inspiring end in view, namely: the acquirement of the foundation technique needed in solo, quartet, and orchestral playing? And the possession of this is the result of a proper study of Kreutzer.

For to play Kreutzer well, with mastery of the bowings and fingerings laid down by Kreutzer himself — to say nothing of those laid down by many subsequent revisers — means three things:

First : On all four strings, a very considerable left-hand technique, comprising skill in shifting both up and down by seconds, by thirds, and by skips, an even strong trill, good double stopping in the four lower shifts, readiness in little finger extensions, smooth and rapid cadenza playing, and some skill in octaves, in diminished seventh chords, and in arpeggios — all of these executed by fingers held at all times quietly over the finger-board ;

Second : A bow arm, flexible, light, and yet firm and strong, well-trained and habituated in all the principal bowings, and ever ready, without stiffness in crossing the strings, to play these studies with an independent stroke in which neither bow arm nor finger hand knoweth what the other doeth ;

Third : A full even tone in all the registers of the violin.

In preparing this work it has been the writer's aim to describe as explicitly as he was able the various mechanical applications of the hands and fingers involved in playing these studies. If it would seem that the first studies had received undue attention, it must be remembered that it is in these very studies that the hardest work is done. For the last part of Kreutzer rarely gives any trouble.

The arrangement, the numbering, here followed, is that of the revision made by the author * and based on the revision of Edmund Singer, which contains, not the customary 40, but 42, studies. In closing, the author would acknowledge gratefully the aid he has found in consulting Carl Hering's *Ueber Rudolph Kreutzer's Etuden*, Leipzig, 1858, and the edition of studies revised by Emil Kross, Mayence, 1884, and in a little work of surpassing excellence, *L'Art de travailler les Etudes de Kreutzer* (The Art of Working-out the Etudes of Kreutzer), Lambert-Joseph Massart, Paris, 1897, the successful solution of some of whose problems may be attempted, however, only by the virtuoso.

B. C.

Boston, Aug. 8, 1902.

* For the Violin, FORTY-TWO STUDIES OF RODOLPHE KREUTZER. Edition based on the Revision of Edmund Singer, with Additional Bow Variants by Emil Kross and Lambert-Joseph Massart. Edited by BENJAMIN CUTLER, Boston, Oliver Ditson Company.

HOW TO STUDY KREUTZER.

GENERAL PRINCIPLES AND REMARKS.

The FINGERS. The finger last used in a shift is the one by which a change of shift is made; this act is done for the sake of precision; we call the finger involved the Shifting Finger, and the finger first used in a new shift, up or down, the Playing Finger. Sometimes one finger may act as both the shifting and the playing finger. We lay down, then, the following, —

RULE: Unless the shifting finger be also the playing finger, the shifting finger must take its place in the new shift before the playing finger.

The act of shifting may thus require one or two fingers.

Furthermore: Shifts may be made over the interval of a third, up or down, as in all ordinary scale playing — the so-called Scale Shift — moving over the shifts 1, 3, 5, 7, 9, or 2, 4, 6, 8; or, shifts may be made up or down a second, using shifts 1, 2, 3, 4, — Second Shifts — or, directly, by leap, to parts of the finger board more or less remote — Skip Shifts — 1 to 5, 6 to 1; these last may be called Guided Skip Shifts if a shifting finger be used, and Free Skip Shifts if no shifting finger be used.

The Bow. The four strings of the violin, when played singly, represent four planes through which the bow must pass; in double string playing, three intermediate planes are used according to the strings played upon. Freedom and uniformity of stroke demand that the bones of the fore-arm maintain the same

relative position, one to the other, on all four strings and in whatsoever plane the bow may travel. For instance, to play on the G string with the elbow held down in the E string position, means to cross the two bones of the fore-arm unduly, and to exchange a position in which the muscles have all the freedom possible for one in which the wrist movements are cramped and the power of pressure is perceptibly lessened. Hence the following, —

RULE: *Raise or lower the upper arm from the shoulder at a change of string, so that the whole arm may be in the plane of the string or strings played upon.*

An exception in the case of a single short note on a neighboring string will often occur; at such a time only the bow hand changes its position, involving a movement of the wrist.

Bowings divide, regardless of slurrings, into two great classes, the firm bowings, and the bouncing or bounding bowings. In either class wrist action is ever present, predominating, however, in the bounding bowings. The Fundamental Bowings, described in Study No. 2, will set this fully before the student.

STUDY No. 1.

A Minor — $\frac{4}{4}$ — Adagio Sostenuto.



Original Edition, No. 1; Massart, (omitted); Kroos, No. 25; Schroeder, No. 5.

This study belongs well along in the set — before and preparatory to No. 23, the cadenza study — for it is in no way a proper No. 1. Its purpose is to give a legato, the famous long singing-bow of the classical school of violin playing, and the elements of this stroke may not be studied with the best success at this point in any ordinary violin course. The two essentials

in the stroke are, pressure upon the string through the bow, and a fitting slowness in the stroke itself. The former element will be understood and will be easy after the Fundamental Bowings — see Study No. 2 — have been considered and practiced thoroughly; and the latter element depends on a tension in the upper arm which counteracts the pulling or pushing of the bow, up or down. Exactly how much of these two elements is needed, must be told by personal observation alone. It should be remembered, at all times, that the finger pressure on the strings must exceed that of the bow. Still the student must not be over zealous in this respect, for a serious stiffening of the fingers is apt to follow attempts at too much tone through this means. (The tone may be the safe side of a scratch.) Economize the stroke at the beginning, whether the movement be up or down; and do not despair of getting beyond the thin and puny sound which beginners always produce; for, although little volume may be possible in the slurs over three and four measures, still the benefit of the effort in playing them will soon show itself in increased purity and power, and in heightened command in all ordinary singing passages. It is advisable, after some skill has been gained, to use a swell and a diminish in each stroke, and a swell in one stroke and a diminish in the next. Finally: observe the Rule as to the shifting finger.

To increase the usefulness of this hand-book the numbering of the studies as shown by the following standard revisions has been given: David, Edition Senff; Hermann, Edition Peters; Blumenstengel, Litolf; Massart, Leduc; Kross, Schott; Schroeder, Kistner. Of these the first three follow absolutely in numerical succession and in number of studies the original "Forty Studies" by Kreutzer, and, with the countless reprints of the Forty Studies, are summed up under the head of Original; the other revisions mentioned contain either forty or forty-two studies, with certain differences in their numerical order, of which a discussion is hardly necessary. As already mentioned, our numbering is that of Forty-two Studies.