

A PERFORMANCE GUIDE BASED ON OTAKAR ŠEVČÍK'S METHOD  
"STUDIES AND ANALYSIS" FOR JEAN SIBELIUS' VIOLIN CONCERTO.

by

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(Under the Direction of Levon Ambartsumian)

ABSTRACT

The Violin Concerto Op. 47 by Jean Sibelius (1904/1905) is accepted in the standard repertoire as a major work of equal caliber to other well-known romantic virtuoso concertos such as those composed by Mendelssohn (1844), Tchaikovsky (1878), and Brahms (1879), and presents remarkable challenges to the performer. Violinist and influential teacher Otakar Ševčík wrote analytical studies specific to several works in the violin literature. These etudes are specifically created for difficult excerpts within each piece and help the violinist to simplify the practice process. Although violin players have many available options for technical methods to achieve superior technique on the instrument, no published collections equivalent to Ševčík's analytical studies exist for Sibelius' Violin Concerto.

The primary focus of this dissertation is the creation of preparatory exercises specific to the three movements of Sibelius' Violin Concerto following the method employed by O. Ševčík, although the creation of an analytical study method for this concerto will not be its only scope.

The purpose of this dissertation is to initiate thoughts and ideas regarding the creativity that musicians need to flourish when generating a personal practice method that maximizes practice efficiency and hones personal technical and musical potential. Through the use of these exercises the performer can improve their technique by applying the suggested practice methods to the repertoire, developing the ability to identify and overcome technical challenges – a skill that will be valuable throughout their career.

INDEX WORDS: violin, violin technique, violin pedagogy, violin concerto, violin study, violin etudes, practice method, Jean Sibelius, Jean Sibelius Violin Concerto, Otakar Ševčík

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To my mom and all the people who believe in education

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.

~ Otakar Ševčík

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## CHAPTER 1

### INTRODUCTION

#### Purpose of the Study

Violinists frequently begin their daily practice routine with scales and technique exercises, then move on to repertoire study. Sometimes, they use etudes in order to work on specific technical aspects of a piece. In so doing they can isolate and focus on an issue, and when they go back to the piece itself they are better prepared to work and play challenging excerpts.

One of the most important pedagogues for violin, Otakar Ševčík (1852-1934), developed the idea of composing exercises focused on significant works from the violin repertoire, and created his Analytical Studies specifically for some of the violin masterpieces. His op. 16 is a compendium that includes exercises for works by Paganini, Ernst, Wieniawski, Bazzini, and others. After that, opp. 17-21 present etudes that approach specific excerpts from concertos by Wieniawski (Concerto No. 2), Tchaikovsky, Brahms, Mendelssohn (Concerto op. 64), and Paganini (Concerto No. 1). Through study of his method books, students may strive to achieve technical proficiency; with an appropriate guide all students can improve and work towards mastering difficult repertoire. I have used Ševčík's method books for many years and have benefitted especially from his preparatory exercises for 19<sup>th</sup> Century violin concertos. I find it unfortunate, however, that he did not produce such exercises for Jean Sibelius' celebrated Violin Concerto in D Minor, op. 47 (1904-5).

This dissertation addresses the lack of specific preparatory exercises for Sibelius' Violin Concerto and seeks to follow Ševčík's method in creating such. This document is intended as a

guideline for the learning process of the concerto, and as an inspiration for future work on other repertoire, for which Ševčík did not create exercises.

### Methodology

The goal of this document was to composed exercises based on passages from each movement of Sibelius' Violin Concerto, following the example set by Ševčík in his *Analytical Studies* opp. 16-21. After multiple playthroughs of the concerto, a selection of the most challenging excerpts was chosen. Subsequently, an in-depth investigation of Ševčík's Studies, opp. 16-21 was necessary in order to understand the methodology he used to create etudes for specific parts of the pieces. Finally, I composed new exercises, each using Ševčík's etudes as reference.

Chapter one provides a brief discussion of Ševčík, his method, and Opp. 16-21 as an introduction to the material presented in the rest of this work. Contextual and bibliographical information about Ševčík is not provided because such information is easily obtainable in other resources. Chapter two shows the selected passages that move sequentially through the first movement of the Sibelius Concerto. Chapters three and four concern the second and third movement respectively. In chapters two through four each excerpt is presented, followed by a brief statement explaining the difficult aspects, a relevant exercise by Ševčík, and a new exercise focusing on the technical challenge and actual music of the excerpt.

Although Sibelius' Violin Concerto is undoubtedly one of the most difficult pieces of the violin repertoire, this document follows Ševčík's method and does not address every single measure of all three movements. The exercises also vary in length and difficulty depending on the passages chosen.

As opposed to the Ševčík opp. 16-21 works, this document is not accompanied by the creation of a new edition of the entire concerto, but is intended solely to provide a study method.

## Ševčík and his Method

Otakar Ševčík's legacy includes his method but also the playing of thousands of students, a great many of whom had outstanding careers. An example is his student Henry Joachim, the nephew of Joseph Joachim, who summarized the approach and the method of his teacher as follows: "Ševčík's outlook is not based on the recognition of talent as the *sine qua non* of success; 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".<sup>1</sup>

Ševčík was a model of commitment, who recognized the importance of technical training without overlooking the music itself, reestablishing the approach to the technique of the violin. He devoted his life to teaching and held all of his students, without exception, to a very high standard. Always close to his students and striving to be an effective teacher, he welcomed all students without exception, and worked hard to achieve the best for himself and for others. From 1877 until the end of his life he wrote his own books in order to rectify the lack of material available on violin teaching and also to improve his and his students' violin practice. After several years of writing and teaching, he realized that his works could be considered to be a new approach to violin teaching. Today, Otakar Ševčík has been recognized as one of the outstanding pedagogues of violin technique of the late nineteenth and early twentieth centuries, his method having a notable impact on violin pedagogy.

Ševčík's works include twenty-six opuses. The works that are in print and available are opp. 1-3, 6-9, and his *Dances and Airs*, op. 10. From op. 1 to op. 9 there are twenty-one volumes of purely technical exercises that progress in difficulty from elementary to advanced. These works

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<sup>1</sup> Henry Joachim, "Otakar Ševčík: His Spirit and Teaching," *The Musical Times* 72, no. 1055 (January 1, 1931): 26.

are well-known and widely available. Opus 1 introduces mainly the learning of notes and their application on the violin through the use of the left hand, using six positions and various combinations of fingerings. Opus 2, which comprises six volumes containing thirty-eight exercises, focuses on right hand technique by presenting many bowing combinations and characteristic bowings that violinists will encounter during their music career. Muscle memory and independence of the hands are developed through the ability to apply various bowings and/or rhythmic patterns to a series of notes provided. Opus 3 is unique due to its use of an initial melody that undergoes several variations designed to develop right hand technique. This theme is elaborated rhythmically and melodically into forty variations and addresses many bow techniques such *spiccato*, *sautillé*, triplets, and chords. Opus 4 is not part of the early books written by Ševčík but is located at the beginning of the method because its technical character is mainly focused on the guidance of the left hand fingers, with a variety of extension possibilities for all four fingers on the fingerboard. Opus 5 has unfortunately never been published because of a conflict that took place between Ševčík and the publishing house, which kept the manuscript. The book would have been a preparatory study for Dont's *24 Caprices* (op. 45). Composed of seven parts, op. 6 is the first book for beginners and is based on Ševčík's theory of the semitone system. Using semitones as a key element, the student learns to place each finger along the entire fingerboard in relation to the placement of the other fingers. This book also contains aspects concerning the posture of the violinist and the holding of the violin and the bow. Opus 7 focuses on agility and fast placement of the fingers on the fingerboard; the two books of the opus present a variety of interval combinations, the execution of trills, and double stops. With fifty-nine exercises, op. 8 works on the stability and flexibility of the left hand during the changing of positions on the fingerboard, establishing the position of the hand and fingers in eight positions. Opus 9 is a more explicit and

complete work on double stops, intervals, and in an implicit way on intonation, shifting, and control of sound quality. For the first and only time, in op. 10 Ševčík presents an original musical composition based on seven Czech dances. Here, the dominant technical styles are mixed with the flavors of the popular melodies. Composed in fourteen different parts (fifteen in a subsequent edition), op. 11 works on intonation from a beginner level to an advanced level through the use of many techniques including scales, bowings, production of vibrato, and shifting. Like op. 5, opp. 12-15 have never been published. op. 12 would have been on double stops at advanced level, perhaps as a successor to op. 9. The title of op. 13 would have been *School of Arpeggios and Modulation* but no manuscript is accessible to the public. *School of Chords* would have been the title for op. 14 but no composition has yet been found. A manuscript of op. 15 does exist; the book is focused on pizzicato and harmonics, both natural and artificial. The unpublished op. 22 focused on shifting and double stops, and provided insight on combining the two. Opus 23 is the last work to remain unpublished and no manuscript has been discovered, but the title *Chromatics in All Positions* suggests a chromatic execution of notes along the entire fingerboard with a variety of combinations and patterns. Opus 24 focuses on left hand pizzicato and left hand independence during performance by providing a combination of left and right hand techniques. As op. 5 does with Dont's *24 Caprices*, op. 26 focuses on Kreutzer's *42 Caprices and Studies*. Ševčík created a more detailed version of Kreutzer's original study guide by combining music with technique, a key element that can be found below regarding opp. 16-21 and 25. Aside from the twenty-six opuses, Ševčík wrote two more books that he either did not want to or did not have time to complete. The first work is on Dvorak's Concerto for Violin and Orchestra, and the second refers to J. S. Bach's first Sonata for Violin Solo.

The uniqueness of Ševčík's method is characterized by opp. 16-21 and op. 25. The *Analytical Studies*, completed in the last four years of his life (1929-1933), are the least known of Ševčík's method. For years, privately-owned copies of the original publications have been passed from teacher to student, and only in 2010 did Lauren Kaiser Publishing begin to republish them. After illustrating his techniques in his other works, here Ševčík unites the two hands. In this method, applicable to any kind of piece, each difficult section is analyzed and broken down in a way that becomes easy to practice. It is also important to say that equal attention is given to the two hands. He works on left hand passages by changing the order of the notes and adding or removing double stops. He develops flexibility of the bow arm with multiple pattern variations related to musical phrasing and bow distribution. He also works on the independence of the left hand and the autonomy of each hand.

Significant attention to bowing detail helps the violinist to work on bow-control, phrasing, and expressiveness. This aspect is what made the *Analytical Studies* unique in comparison to all the other technical and pedagogical works for violin: technique serves to create musicality, and at the same time, musicality is used to work on and improve technique. Ševčík believed that by first eliminating technical barriers, the musical goal can be easy to achieve.<sup>2</sup>

Another important aspect of these books is that they seek to avoid the wasting of practice time that a musician can experience by utilizing the common method of simple repetition. Ševčík thought that blind repetition and rapid playing during practice seemed to save a few minutes, but in reality the student lost years.<sup>3</sup> Having learned basic and advanced pedagogical principles through the previous works in his method (opp. 1-9), the violinist can use them to identify musical

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<sup>2</sup> Meyer Otto: *Ševčík, Otokar - The Etude Music Magazine*, (Mar. 1924).

<sup>3</sup> *Ibid.*

and technical challenges, and overcome them while avoiding hours of frustrated repetitions. Every aspect of these exercises can be used during the practice process for any kind of music; in this way, the method is useful for everyone and throughout the repertoire.

The *Analytical Studies* present a minimum of text: short introductory statements precede some of the exercises, and this music-only format is another exclusive component of Ševčík's repertoire-based method.

A debate surrounds the purely technical content of his method and the fact that his works could be considered out-of-date because they were written long ago. His critics argue that the technical aspects are at the expense of musicianship and that the work of more recent pedagogues is more relevant. Ševčík created his method to enable players of any level to overcome technical obstacles previously insurmountable. It is common for the most accomplished soloists and musicians to analyze every detail of the movement of both hands in order to produce any phrasing they wish. Almost everything in music can be associated with technical knowledge and the correct and meticulous use of it. Even though Ševčík's method was written almost 100 years ago it can be seen as a useful reference, and its use can benefit many types of creative processes that every musician should have in order to create a personal practice method.

Opus 16 presents fifty pieces and provides Ševčík's idea of teaching and learning music in order to establish the student's musical independence from the teacher. The pieces vary in difficulty and for the first time in the violin methods, the connection between technique and music is presented. The first volume of thirty pieces is entitled *Introduction to Solo Playing*, and the second volume with the remainder of the pieces is *Introduction to Virtuoso Playing*.

Opuses 17-21 and 25 support the same musical and technical principles as op. 16, but with a focus on standard major works in the violin repertoire: Wieniawski's Concerto No. 2, Brahms'

Concerto, Tchaikovsky's Concerto, Paganini's Concerto No. 1, Mendelssohn's op. 64, and Joachim's cadenza for the Brahms' Violin Concerto. Ševčík clearly describes his approach in the preface to opp. 17-21:

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. Thus a criterion shall be given to the individuality of the player, whose musical judgement is developed and sharpened in this way, for a development of its own, determined by the intuitive components of the soul. Great worlds of new unthought-of possibilities will then be disclosed by analogy. After having studied the separate interval and analytic studies, always observing the dynamic signs of execution, one may immediately turn to the respective group of bars of the solo voice; thus an inspired, absolutely perfect and ideal execution, rid from technical difficulties, is obtained. With regard to an eventual accompaniment by orchestra a style of execution as rhythmical as possible shall develop out of the slow time. As far as further preliminaries and rules referring to the violin playing from a technical and interpreting standpoint may be concerned, I refer to the preface and analytic part of my Op. 16. Good will, perseverance and zeal are the soul of the work. 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. The success of the studies shall decide how far I have succeeded herein. 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. At the same time I want to thank my assistant Mr. V. Nopp for his valuable and ever-ready help in regard to the wearisome proofs of the School of interpretation and the Concert Studies and the publisher for his careful edition of my work. If some players approach this opus with the same zeal, deliberation and ennobling love as I have been guided by at the making of the work, I shall be sufficiently rewarded.

*Pisek, Summer 1929*

*Prof. Ot. Ševčík<sup>4</sup>*

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<sup>4</sup> O. Ševčík, ed., Wieniawski, *Violin Concerto in D minor*, Preface to the Concert Studies (Keiser Productions) 2011.

In all these opuses, Ševčík's methodology and vocabulary are evident. Understanding and learning to play the major works of the violin repertoire is a journey that all violinists will encounter. Adopting a clear and efficient method of study and approach to practicing can help each musician achieve their musical goals.

## CHAPTER 2

### THE FIRST MOVEMENT

This chapter presents Ševčík-style exercises focused on the first movement of the Sibelius Violin Concerto. These exercises present a possible starting point for focused practicing and show the usefulness of Ševčík's method. Most of them are introduced with a comparison to exercises found in Ševčík's *Analytical Studies*. Sometimes it was not possible to make a direct connection with Ševčík's exercises, but his methodology was followed as closely as possible. The passages discussed in this chapter represent the most demanding excerpts of the first movement. As demonstrated below, the variety of technical challenges required in the movement is vast.

The opening of the first movement presents several technical and musical challenges for violinists. It requires both competency of the left hand for shifting and intonation, as well as mastery of bow distribution in order to shape the long phrase. Example 2.1.1 shows the opening theme of the movement.

#### Example 2.1.1 – Sibelius: 1st movement, mm. 4-13

The musical score for Example 2.1.1 is presented in two staves. The first staff begins with a dynamic marking of *mf* and the instruction *dolce ed espress.*. It features a melodic line with a triplet of eighth notes in the third measure. The second staff continues the melodic line, marked with *cresc.* and *f*, and includes another triplet of eighth notes in the eighth measure. The score uses various articulations such as slurs, accents, and hairpins to indicate dynamics and phrasing.

The exercise listed in Example 2.1.3 (below) analyses each interval of the opening theme through the use of eighth-note patterns and presents quarter-notes in order to focus attention on each shift. Dynamics and bow distribution indications are provided to execute the exercise with good tone and musicality. As a guideline, the exercise is designed following Ševčík op. 19 no. 23-28 on Tchaikovsky Violin Concerto (Example 2.1.2).

**Example 2.1.2 – Ševčík op. 19 no. 23-28**

### Example 2.1.3 – Interval practice

The musical score consists of ten staves of music in a single system, written in treble clef with a key signature of one flat (B-flat) and a common time signature (C). The piece is marked *mf* at the beginning and *f* later on. It includes various technical markings such as *V* (Vibrato), *Fr* (Fingerings), *cresc.* (Crescendo), and *dim.* (Diminuendo). The notation features a variety of rhythmic patterns, including eighth and sixteenth notes, often beamed together in groups. Fingerings are indicated by numbers 1, 2, and 3. Some notes are marked with a circled number, possibly indicating a specific fingering or articulation. The score concludes with a series of chords and a final cadence.



Example 2.2.2 – Ševčík op. 21, no. A 1-8

\*) Absteigend mit demselben Fingersatz wie aufsteigend.  
 \*) Sestupno s týmž prstokladem jako vzestupno.

\*) While descending with same fingering as ascending.  
 \*) Wpochodach w górę i w dół to samo opalcowanie.

\*) Le même doigté en montant et en descendant.  
 \*) Discendere e salire con la stessa diteggiatura.

\*) El mismo doigté subiendo y bajando.  
 \*) При подъёме та же постановка как и при спуску.

Example 2.2.3 – Arpeggio practice



The same method is used for the arpeggio in mm. 17-18 as shown in Example 2.3.1.

**Example 2.3.1 – Sibelius: 1st movement, mm. 17-18**



Shifting is the primary concern in this passage, though attention must also be given to dynamic indications. In the exercise below (Example 2.3.2), the arpeggio is divided into small sections in order to clearly identify each shift. Use of the first and second fingers is suggested for the last two notes of the passage but the same exercises can be played using the third and fourth fingers, depending on the violinist’s individual preference.

**Example 2.3.2 – Arpeggio practice**





### Example 2.4.2 – Ševčík op. 18, no. B 22-28

<p>Quintolenpassage *) mit 10 Bogenübungen.          Quintolová passage. *) 10 smyky.</p>	<p>Passage in quintoles *) With 10 bowings.          Pasaż w kwintolach *) według 10 smyczkowań.</p>	<p>Passage en groupes de 5 notes *) Avec 10 exercices d'archet.          Passaggio in gruppi di 5 note. *) Con 10 esercizi di arco.</p>	<p>Pasaje en grupos de 5 notas. *) Con 10 golpes de arco.          Квintольный пассаж *) 10 штрихами.</p>
-----------------------------------------------------------------------------------------------	----------------------------------------------------------------------------------------------------------	---------------------------------------------------------------------------------------------------------------------------------------------	---------------------------------------------------------------------------------------------------------------

<p>*) Takt einhalten.          *) Dodržovatí takt.</p>	<p>*) Time to be kept.          *) Rytmicznie w jednym tempie.</p>	<p>*) Observer la mesure.          *) Attenzione alla misura.</p>	<p>*) Guardar el compás.          *) Сохранить счет.</p>
------------------------------------------------------------	------------------------------------------------------------------------	-----------------------------------------------------------------------	--------------------------------------------------------------

With the use of bowing variation the left and right hands are treated with equal importance, and allowed to function independently.

### Example 2.4.3 – Bowing variation

Double-stops feature prominently throughout the following excerpts from mm. <sup>1</sup>17-<sup>12</sup>1 of the concerto, as shown in Examples 2.5.1 and 2.6.1.

**Example 2.5.1 – Sibelius: 1st movement, mm. 117-118**

*a piacere*  
*cresc. molto*  
*ff*  
*ten.*

**Example 2.6.1 – Sibelius: 1st movement, mm. 119-121**

*ff*  
*ten.*

The difficulty in executing these passages lies in the challenging intonation. The exercises below provide practice strategies for achieving good intonation through first separating the lower and higher notes of the chord and then adding the bowing. Breaking up chords as a way to practice double stops is a common characteristic of Ševčík's method.

**Example 2.5.2 – Double-stops sequence for mm. 117-118**

III  
II  
I

7

11

17

23

gliss.

gliss.

gliss.

3 3 3 3 3 3

**Example 2.6.2 – Double-stops sequence for mm. 19-21**

3 4

3

5

The following passage requires careful attention to intonation on the G string, as well as flexibility and independence of the right hand.

**Example 2.7.1 – Sibelius: 1st movement, mm. 121-127**

Example 2.7.2 shows a portion of an exercise in which Ševčík examines an analogous excerpt from Paganini's Violin Concerto No.1.

## Example 2.7.2 – Ševčík op. 20, no. F 1-7

Passage mit 17 Stricharten  
über die Saiten.  
Pasáž se 17 smyky přes struny.

Passage with 17 bowings over  
the strings.  
Pasaże z 17 pociągnięciami  
smyczka przez struny.

Passage avec 17 coups d'archet  
sur les cordes.  
Passaggio con 17 colpi d'arco  
sopra le corde.

Pasaje con 17 golpes de arco  
sobre las cuerdas.  
Пассаж F такт 1—7, 17-ю  
штрихами по струнам.

\*) Breit.  
\*) Широко.

\*) Largely.  
\*) Szeroko.

\*) Large.  
\*) Largamente.

\*) Amplio.  
\*) Широко.

Exercise 2.7.3 below focuses on intonation for the first four measures through the use of open strings, and then moves on to the use of rhythmic and bowing variations.

### Example 2.7.3 – Passage on the G string

IV

5

7

9

12 1

14 2

16 3

18 4

20 5

22 6

The difficulty in the passage presented in Example 2.8.1 lies mainly in the execution of various left hand finger patterns.

**Example 2.8.1 – Sibelius: 1st movement, mm. 127-138**

**Largamente**  
*mf* *crescendo e poco a poco stringendo*

*ff*

Example 2.8.2 below shows the guideline exercise that Ševčík wrote for an excerpt from the Brahms Violin Concerto.

**Example 2.8.2 – Ševčík op. 18, no. B 19-21**

<p>Auf 6 vorbereitende Arten. 6 přípravnými způsoby.</p>	<p>In 6 preparatory styles. Według 6 przygotowawczych sposobów.</p>	<p>Dans 6 manières préparatoires. In 6 modi preparatori.</p>	<p>En seis maneras preparatorias. 6 пригoтовительными способами.</p>
--------------------------------------------------------------	-------------------------------------------------------------------------	------------------------------------------------------------------	--------------------------------------------------------------------------

To achieve good intonation and understand the relationship between each group of four sixteenth notes the following exercise (2.8.3) should be practiced slowly, with great attention given to intonation. The fingers should stay down as much as possible, in order to follow the fingering pattern.

### Example 2.8.3 – Finger pattern

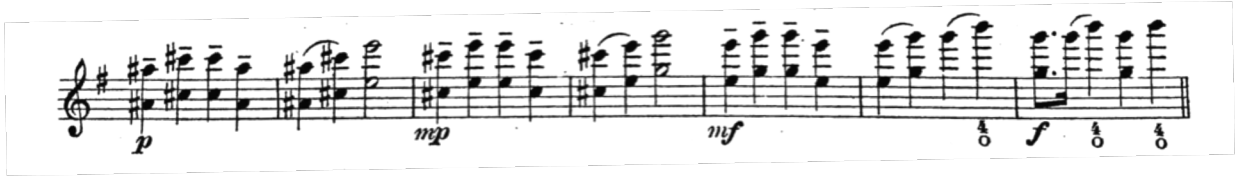
The musical score consists of seven staves of music in a single system, all in treble clef and a key signature of one flat (B-flat). The first staff begins with a treble clef, a key signature of one flat, and a common time signature. It contains a sequence of eighth notes with fingerings: 1, 2, 1, 2, 1, 2, 1, 2, 1, 2, 0, 2, 1, 3, 1, 3, 1, 3, etc. The second staff starts at measure 6 and continues the sequence with fingerings: 1, 2, 1, 2, 1, 2, 1, 2, etc. The third staff starts at measure 10 and continues with fingerings: 1, 2, 1, 2, 1, 2, 1, 2, 0, etc. The fourth staff starts at measure 13 and continues with fingerings: 1, 2, 1, 2, 1, 2, 1, 2, 0, etc. The fifth staff starts at measure 16 and continues with fingerings: 1, 2, 1, 2, 1, 2, 1, 2, etc. The sixth staff starts at measure 19 and contains a series of eighth notes with a 'V' above the first measure. The seventh staff starts at measure 21 and contains a series of eighth notes with 'V' above the first and second measures. The key signature changes to two flats (B-flat and E-flat) in the final measure of the seventh staff.

The following three-measure excerpt will be used to show an ideal method to practice octaves.

Example 2.9.1 – Sibelius: 1st movement, mm. <sup>1</sup>41-21

Example 2.9.2 shows the exercise Ševčík wrote for octaves in his method for Mendelssohn's Violin Concerto.

Example 2.9.2 – Ševčík op. 21, no. B 1-4



Following Ševčík’s idea, Example 2.9.3 separates the chords and presents first the lower line and then the upper line of the passage. Subsequently, the pitches are reunited as chords in order to meticulously refine the intonation. In this version of the exercise, the octaves are played from the beginning of measure 3 with the first and third finger. The same exercise can be played using the first and the fourth finger until reaching the fifth position in measure 4.

### Example 2.9.3 – Octaves

A similar approach, as seen above in Examples 2.5.2 and 2.6.2, can be used for the excerpt shown in Example 2.10.1, in which sixths and octaves feature prominently.

**Example 2.10.1 – Sibelius: 1st movement, mm. 35-311**

In the exercise below (Example 2.10.2), the chords are separated, approached in isolation, and then joined again. It is important to note that all the exercises regarding double-stops work first on the lower line and then on the higher line, to solidly refine shifting and hand position. It is important that both fingers of each chord stay down on the fingerboard to maintain correct position of the left hand.

Example 2.10.2 – Sixths and Octaves

The next section of the concerto to be examined is mm. <sup>3</sup>26-41 (Example 2.11.1).

Example 2.11.1 – Sibelius: 1st movement, mm. 326-41

This passage provides an opportunity to employ finger independence and string crossing exercises (Example 2.11.3) in the style that Ševčík created for Mendelssohn's Concerto in his op. 21. (Example 2.11.2)

Example 2.11.2 – Ševčík op. 21, no. C 1-2

Example 2.11.3 first shows the passage as a succession of chords, and then gradually presents exercises for trills, finger independence, and string crossings.

Example 2.11.3 first shows the passage as a succession of chords, and then gradually presents exercises for trills, finger independence, and string crossings.

**Example 2.11.3 – Finger independence and string crossings**

Example 2.11.3 – Finger independence and string crossings

23

24

25

26

The next portion of Sibelius' Violin Concerto to be examined is the beginning of the cadenza, a descending sixteenth-note sequence that is connected to an arpeggio section (Example 2.12.1).

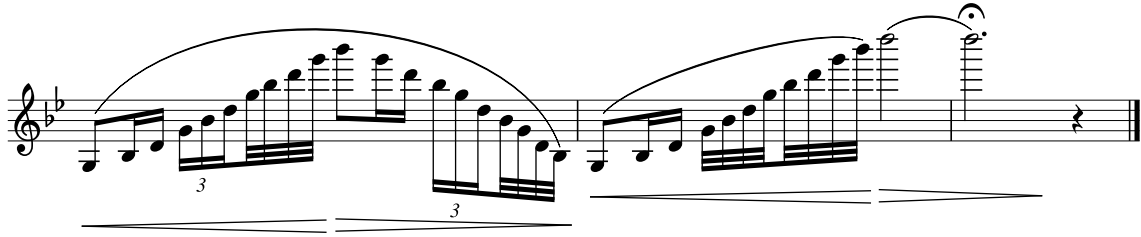
**Example 2.12.1 – Sibelius: 1st movement, mm. 61-67**

6 Moderato assai

*f*

*sempre forte*

6



A similar approach to that previously adopted in Example 2.1.1 can be used for this section. It is important to note that in m. 24 the second and third fingers are suggested for the last two notes of the arpeggio. Depending on the violinist, another possibility would be to use the third and the fourth fingers for that measure.

**Example 2.12.2 – Interval practice**



Three staves of musical notation in G minor, measures 19-30. The notation includes various rhythmic patterns, slurs, and fingerings (1, 2, 3, 0).

Another section of the cadenza that requires study is mm. <sup>6</sup>14-<sup>6</sup>17 (Example 2.13.1).

**Example 2.13.1 – Sibelius: 1st movement, mm. <sup>6</sup>14-<sup>6</sup>17**

Musical notation for Example 2.13.1, measures 14-17. It shows a melodic line with dynamics *mp*, *f*, *p*, *mf* and a bass line with triplets and *mf*.

Example 2.13.2 shows the exercise Ševčík wrote for a similar section in his method for Tchaikovsky's Violin Concerto.

Example 2.13.2 – Ševčík op. 19, no. F 1-13

Akkordstudien. | Studies of chords. | Études de l'accord. | Estudio de acordes.  
 Akordové studie. | Studija akordowe. | Esercizi d'accordi. | Аккордные упражнения.

Every chord is analyzed in order to clearly understand the position of each finger and the resulting pattern that is created (Example 2.13.3).

Example 2.13.3 – Chordal relationships

The next excerpt to be examined is the passage of octaves shown in Example 2.14.1.

**Example 2.14.1 – Sibelius: 1st movement, mm. 73-75.**

A similar approach to that adopted for the creation of the following exercise (Example 2.14.2) was seen above in the exercise presented in Example 2.9.3.

### Example 2.14.2 – Octaves

The musical score for Example 2.14.2 consists of four staves of music in 4/4 time, with a key signature of two flats (B-flat and E-flat). The first staff begins with two triplets of eighth notes, each marked with a '3' and a '1' below it. The music continues with fast arpeggios and double-stop passages, with some notes beamed together and slurs. The second staff starts at measure 5, the third at measure 9, and the fourth at measure 13. The piece concludes with a double bar line.

The fast arpeggios and double-stop passage provide an opportunity to apply an interval exercise in the style of Ševčík. Example 2.15.1 shows the passage.

### Example 2.15.1 – Sibelius: 1st movement, mm. 817-91.

The musical score for Example 2.15.1 consists of two staves of music in 4/4 time, with a key signature of two flats (B-flat and E-flat). The first staff features fast arpeggios and double-stop passages, with some notes beamed together and slurs. The second staff continues the passage, with a '9' above a note and a '3' below a triplet of eighth notes. The piece concludes with a double bar line and the dynamic marking *ff*.

Examples 2.15.2 and 2.15.3 show how Ševčík addressed a similar section in his op. 17 for Wieniawski's Violin Concerto No.2.

Example 2.15.2 – Ševčík op. 17, no. H 1-4

The musical score consists of ten staves of music in a single system. The key signature has one flat (B-flat), and the time signature is 4/4. The piece is marked 'Interv.' at the beginning. The dynamics range from *f* (forte) to *mp* (mezzo-piano). Technical markings include fingerings (e.g., 1, 2, 3, 4), slurs, and accents. There are also some specific markings like 'II', 'IV', and 'ff#'. The score concludes with a *cres.* (crescendo) leading to a *do* (fermata) and a final *f* (forte) dynamic.

\*) facilité

Example 2.15.2 – Ševčík op. 17, no. H 1-18

verschieden kombiniert. | variously combined. | avec variantes. | con variantes.  
 různě kombinované. | w różnych kombinacjach. | variamente combinati. | различно составлены.

\*) Aus den 4 ersten Takten der 1. Taktteil allein.  
 \*\*) Der 2. Taktteil allein.  
 \*\*\*) Der 3. und 4. Taktteil.  
 \*) Ze čtyř prvých taktů pouze 1. taktová skupina.  
 \*\*) Pouze 2. taktová skupina.  
 \*\*\*) 3. a 4. taktová skupina.

\*) From the 1<sup>st</sup> four bars the 1<sup>st</sup> part of the bar.  
 \*\*) The second part of the bar.  
 \*\*\*) The third and fourth part of the bar.  
 \*) Z początkowych czterech taktów, tylko pierwsza część taktu.  
 \*\*) Druga część taktu.  
 \*\*\*) Trzecia i czwartaczęść taktu.

\*) Seul, le 1<sup>er</sup> temps des 4 premières mesures.  
 \*\*) Seul, le 2<sup>ème</sup> temps.  
 \*\*\*) Seul, le 3<sup>ème</sup> temps le 4<sup>ème</sup> temps.  
 \*) Delle prime 4 misure solo la prima battuta della misura.  
 \*\*) Solo la 2<sup>a</sup> parte della misura.  
 \*\*\*) La 3<sup>a</sup> e la 4<sup>a</sup> parte della misura.

\*) Solo, el primer tiempo de los cuatro primeros compases.  
 \*\*) Solo, el segundo tiempo.  
 \*\*\*) Solo, el tercer tiempo el cuarto tiempo.  
 \*) Из первых 4 тактов лишь I четверть.  
 \*\*) Лишь IIю четверть.  
 \*\*\*) Лишь III и IVю четверть.

Following the methodological precedent set in these two exercises, every single interval and shift is carefully extracted and developed into an exercise as below (Exercise 2.15.2).

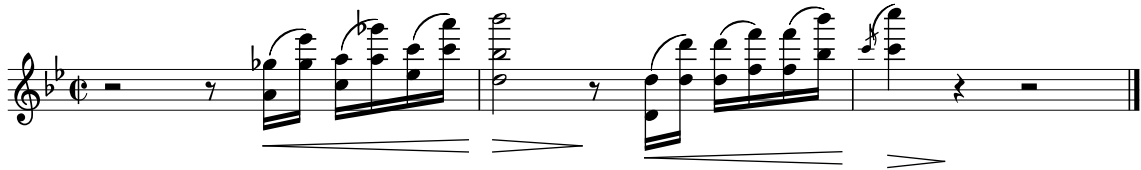
### Example 2.15.2 – Octaves

The musical score consists of eight staves of music in a single system, all in a treble clef with a key signature of one flat (B-flat). The piece is written in a 2/4 time signature. The notation includes various rhythmic and technical elements:

- Staff 1 (Measures 1-4):** Starts with a quarter note G4, followed by eighth notes. Measure 2 contains a triplet of eighth notes (A4, B4, C5). Measure 3 contains a triplet of sixteenth notes (D5, E5, F5).
- Staff 2 (Measures 5-8):** Continues with eighth notes and quarter notes. Measure 7 contains a triplet of eighth notes (G4, A4, B4).
- Staff 3 (Measures 9-11):** Features a triplet of sixteenth notes (C5, D5, E5) in measure 9, followed by quarter notes and eighth notes.
- Staff 4 (Measures 12-15):** Measure 12 has a whole note G4 with a '0' below it. Measure 13 has a quarter note G4 with a '1' below it. Measure 14 has a quarter note G4 with a 'gliss.' above it. Measure 15 has a quarter note G4 with a '1' below it.
- Staff 5 (Measures 16-19):** Measure 16 has a quarter note G4 with a 'gliss.' above it. Measure 17 has a quarter note G4 with a '1' below it. Measure 18 has a quarter note G4 with a '2' below it. Measure 19 has a quarter note G4 with a '3' below it.
- Staff 6 (Measures 20-23):** Measure 20 has a quarter note G4 with a '0' below it. Measure 21 has a quarter note G4 with a '1' below it. Measure 22 has a quarter note G4 with a '3' below it. Measure 23 has a quarter note G4 with a 'gliss.' above it.
- Staff 7 (Measures 24-27):** Measure 24 has a quarter note G4 with a 'gliss.' above it. Measure 25 has a quarter note G4 with a '1' below it. Measure 26 has a quarter note G4 with a '3' below it. Measure 27 has a quarter note G4 with a '1' below it.
- Staff 8 (Measures 28-31):** Measure 28 has a quarter note G4 with a '1' below it. Measure 29 has a quarter note G4 with a '1' below it. Measure 30 has a quarter note G4 with a '3' below it. Measure 31 has a quarter note G4 with a '3' below it.

The following passage contains several chords to be performed at a fast tempo.

Example 2.16.1 – Sibelius: 1st movement, mm. 818-820

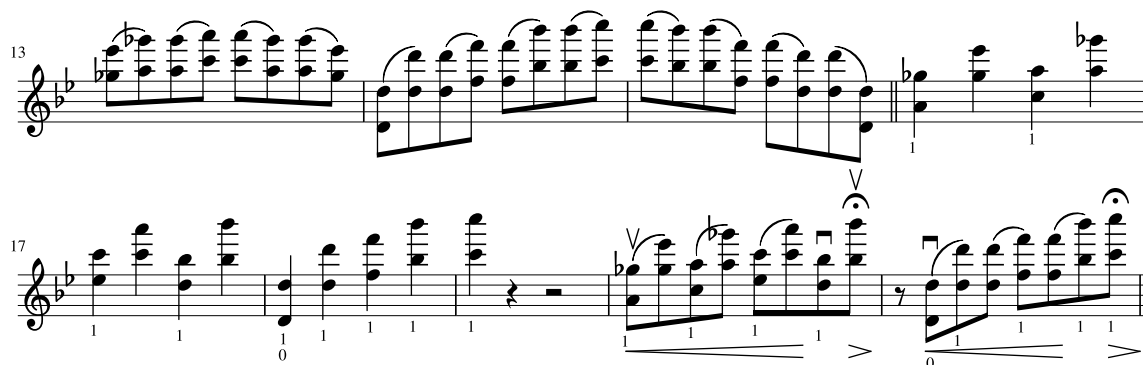


Example 2.16.3 presents an original method to practice and focus on each chord, similar to those Ševčík composed for his exercise D 15-16 for Wieniawski's Violin Concerto no. 2. Example 2.16.2 shows Ševčík's exercises.

Example 2.16.2 – Ševčík op. 17, no. D 15-16







The following long section features long trills requiring the agility of the left-hand fingers. Example 2.17.1 shows the excerpt.

**Example 2.17.1 – Sibelius: 1st movement, mm. 1039-115**



The difficulties in executing these measures lie in the articulation between the first and second fingers for the first eleven measures, and between the second and the third fingers for the last five measures. Even though a corresponding example was not found in Ševčík’s *Analytical Studies*, one can still use as an example his op. 7 no. 1 that focuses on trills. The exercise below provides a practice strategy for achieving clear articulation. It is suggested that the performer

deliberately plan the number of turns to be executed for each measure of the long trills to facilitate left hand relaxation and clarity of the fingers (Example 2.17.3).

**Example 2.17.3 – Trills**

The musical score for Example 2.17.3 is written in 4/4 time and consists of 21 measures. It features a series of trills that increase in length and complexity over time. The first measure (1) has a trill of two notes. The second measure (2) has a trill of two notes. The third measure (3) has a trill of four notes. The fourth measure (4) has a trill of four notes. The fifth measure (5) has a trill of six notes. The sixth measure (6) has a trill of six notes. The seventh measure (7) has a trill of eight notes. The eighth measure (8) has a trill of eight notes. The ninth measure (9) has a trill of ten notes. The tenth measure (10) has a trill of ten notes, followed by a trill of two notes with a sharp sign, and then two trills of two notes. The eleventh measure (11) has a trill of four notes. The twelfth measure (12) has a trill of four notes. The thirteenth measure (13) has a trill of six notes. The fourteenth measure (14) has a trill of six notes. The fifteenth measure (15) has a trill of eight notes. The sixteenth measure (16) has a trill of eight notes. The seventeenth measure (17) has a trill of ten notes. The eighteenth measure (18) has a trill of ten notes. The nineteenth measure (19) has a trill of twelve notes. The twentieth measure (20) has a trill of two notes. The twenty-first measure (21) has a trill of two notes, followed by a trill of four notes with a sharp sign, and then two trills of two notes.

As shown previously, octaves are often present in this movement. Example 2.18.1 shows a double descending sequence of octaves.

**Example 2.18.1 – Sibelius: 1st movement, mm. 113-120**

The image shows two staves of musical notation for a double descending sequence of octaves. The first staff starts with a dynamic marking of *f* (forte). The second staff starts with a dynamic marking of *piu f* (pianissimo forte). The notation includes notes, stems, beams, and slurs, indicating the specific bowing and fingering patterns for this passage.

This passage includes octaves on the E string that form a descending line. It requires strong independence of the two hands to achieve clear articulation of the octaves while following the notated bowing pattern. Example 2.18.2 shows Ševčík’s exercise for a similar excerpt from the Mendelssohn concerto. It is important to notice that the Sibelius passage is a descending scale, while the Mendelssohn presents an ascending passage. In spite of this difference, Example 2.18.2 can still be a useful guideline.

Example 2.18.2 – Ševčík op. 21, no. S 14-17

The following exercise (Example 2.18.3) divides the passage presented in example 2.18.1 into small sections with the goal of perfecting both the shifting motion and the bowing articulation.

Example 2.18.3 – Octaves and bowings

The following three-measure passage (Example 2.19.1) presents an extended distance between the chords and the harmonics in the first and third measures, with the addition of octaves in the middle measure.

**Example 2.19.1 – Sibelius: 1st movement, mm. 1121-1123**

Even though Ševčík's *Analytical Studies* does not contain a similar passage, through research and study of his exercises, it is still possible to create relevant practice strategies. The first

(Example 2.19.3) focuses on the intervals in the three measures presented in Example 2.19.1, and the second (Example 2.20.1) focuses on the shifting from first position to the harmonics.

### Example 2.19.3 – Intervals

Example 2.19.3 consists of two staves of musical notation in 3/4 time, key of B-flat major. The first staff contains five measures. The first four measures feature a bass line with a constant eighth-note accompaniment and a treble line with a melodic line. The fifth measure shows a more complex rhythmic pattern. The second staff begins at measure 6 and continues with similar melodic and harmonic patterns, including a triplet in the first measure.

### Example 2.20.1 – Shifting and harmonics

Example 2.20.1 consists of two staves of musical notation in 4/4 time, key of B-flat major. The first staff contains four measures, with the second measure marked with a double bar line. The second staff begins at measure 5 and continues with similar melodic and harmonic patterns, including a triplet in the first measure.

The challenges in the passage presented in Example 2.21.1 are many, with the most notable being the string crossings at a fast tempo, shifting, the presence of perfect fifths, and the unusual position that the left hand must occasionally hold.

Example 2.21.1 – Sibelius: 1st movement, mm. 1124-1141

The musical score is written for a single staff in G major (one sharp) and 4/4 time. It consists of five lines of music. The first line starts with a forte (*f*) dynamic and a slur over the first two measures, which then transitions to mezzo-piano (*mp*). The second line continues the rhythmic pattern. The third line also continues the pattern. The fourth line features accents (>) over the eighth notes. The fifth line concludes with a crescendo marking.

A useful exercise for this excerpt is the one shown in Example 2.21.2 from Ševčík's op. 21 on Mendelssohn's Violin Concerto.

Example 2.21.2 – Ševčík op. 21, no. O 36-70

To execute the passage effectively, the player should treat each harmony as a single unit, setting the left hand properly. Each pair of beats is divided into double-stops to direct the player's focus toward intonation and limited movement of the fingers (Example 2.21.3).

Example 2.21.3 – Harmony and pattern

13

17

The passage analyzed above is part of a larger section of music, included in its entirety in Example 2.22.1.

**Example 2.22.1 – Sibelius: 1st movement, mm. 1124-1145**

*mp*

Example 2.22.2, which provides an excerpt from one of Ševčík’s exercises to demonstrate his approach for the analysis of a similar section in the Mendelssohn cadenza, is a guideline for the creation of the exercise that follows (Example 2.22.3).

**Example 2.22.2 – Ševčík op. 21, no. O 37-71**

mit 12 Stricharten. | with 12 bowings. | avec 12 coups d'archet. | con 12 golpes de arco.  
 12 smyky. | z 12 ćwiczeniami smyczkowemi. | con 12 colpi d'arco. | с 12 видами штриховки.

The use of rhythmic and bowing variations in the following exercise (Example 2.22.3) provides an opportunity to practice the notes and ensure that the hands are exercised equally yet function independently. The varied slurs and articulations cause the shifts to coincide in various ways with the bow stroke, facilitating greater independence of the hands.

### Example 2.22.3 – Variations

The musical score for Example 2.22.3 – Variations consists of six staves of music, all in the key of B-flat major and common time (C). The first staff shows a sequence of chords and dyads. The second staff (measures 11-12) features a melodic line with a slur and a bow stroke, starting with a first finger fingering (1). The third staff (measures 13-14) continues the melodic line with a slur and a bow stroke, starting with a second finger fingering (2). The fourth staff (measures 15-16) introduces a triplet of eighth notes with a slur and a bow stroke, starting with a third finger fingering (3). The fifth staff (measures 17-18) continues the triplet with a slur and a bow stroke, starting with a fourth finger fingering (4). The sixth staff (measures 19-20) features a complex rhythmic pattern with a slur and a bow stroke, starting with a fifth finger fingering (5). Each staff ends with "etc." to indicate that the exercise continues.

The final excerpt from the first movement includes octaves and focuses on interval relationships (Example 2.23.1).

**Example 2.23.1 – Sibelius: 1st movement, mm. 1218-1225**

The musical score for Example 2.23.1 is written in G major (one sharp) and 2/4 time. It consists of two staves. The first staff starts with a whole rest, followed by a series of chords and intervals, marked *ff* and *con tutta forza*. The second staff continues with a sequence of chords and intervals, ending with a double bar line.

Shifting and octaves are the primary concern in this passage. The exercise below (Example 2.23.2) should be practiced keeping both fingers of the octave down at all times, to help solidify the formation of the hand in every position.

**Example 2.23.2 – Octaves and intervals**

The musical score for Example 2.23.2 is written in G major (one sharp) and 2/4 time. It consists of two staves. The first staff shows a sequence of chords and intervals, with 'x' marks indicating finger positions. The second staff continues the sequence, starting with a measure number '5'.



## CHAPTER 3

### THE SECOND MOVEMENT

Though the second movement of Sibelius' Concerto is brief and contains fewer notes, its difficulty should not be underestimated, as it presents many technical challenges of the violinist. The movement can be seen as an alternation between the opening Adagio theme and the contrasting rhythmic activity that develops throughout the middle section. Nine passages that require special attention will be presented here on account of their long phrasing, high-register, double-stops and polyrhythm.

The magnificent Adagio theme comprises altogether 20 measures (Example 3.1.1). It requires richness of tone in the lower register as well as the ability to maintain the intensity of the phrase.

#### Example 3.1.1 – Sibelius: 2nd movement, mm. <sup>0</sup>6-11

The musical score for Example 3.1.1 is presented in three systems. The first system begins with the instruction "sul G" above the staff and "*mf* *sonore ed espress.*" below. It contains measures 6 through 10. The second system starts at measure 6 and features four triplet markings above the staff, with the dynamic "*poco f*" appearing below. The third system starts at measure 10 and includes the dynamic "*mf*", the instruction "*cresc. poco a poco*", and the dynamic "*forte*" with triplet markings above the staff.

15

19

Ševčík's exercises 12-34 based on the second movement of the Tchaikovsky concerto underline the importance of giving equal care to virtuosic technical and melodic passages (Example 3.1.2).

Example 3.1.2 – Ševčík op. 19, no. 12-34

Andante  $\text{♩} = 84$   $\text{♩} = 66^{**}$   $^{***}$   $^{***}$  II  $^{*}$

Tutti. 11 Solo.

\*) Beim Eintritt der Sologeige ruhigeres Tempo.  
 \*\*) Vom stummen Vorschlag gleitet der 2. Finger seufzerähnlich zum folgenden Ton.

\*\*\*) Ohne deutliches Separieren der gleichen Noten würden dieselben im Saal mit guter Akustik wie erklingen.

\*) Auf der A-Saite; die später folgende Wiederholung auf der D-Saite.

\*\*) Mit dem 4. Finger während des Gleitens aufdrücken.  
 \*) Ve vstupu sólových houslí klidnější tempo.

\*\*) Od něhého předrazu posouvá se 2. prst lkavým vzdechem k následujícímu tónu.

\*\*\*) Bez zřejmého separování stejných not, zněly by tyto v sále s dobrou akustikou jako:

\*) Na struně A později následující opakování na struně D.

\*\*) V posouvání přitlačiti čtvrtým prstem

\*) Tempo tranquil at the entrance of the solo  
 \*\*) A sighing effect is produced by sliding the 2<sup>nd</sup> finger from the mute grace-note to the next note.  
 \*\*\*) Without a clean separation these notes

would sound in a hall with good acoustics like this:

\*) On the A-string and later followed by repetition on the D-string.  
 \*\*) Press with the 4<sup>th</sup> finger when sliding down.

\*) Przy rozpoczęciu sola spokojniejszy tempo.

\*\*) Z niemej przednutki (Vorschlag) drugi palec na następnym ton przesunąć, naśladowując westchnienie.  
 \*\*\*) Bez wyraźnego separowania tych samych nut, będą one w sali z dobrą akustyką brzmiaty jak:

\*) Na strunie A następnie powtórzenie na strunie D.

\*\*) Podczas suwania 4 palcem nacisnąć.

\*) A l'entrée du violon solo, le mouvement modéré.

\*\*) Des notes d'agrément le 2<sup>e</sup> doigt glisse à la note suivante exprimant un gémissement.

\*\*\*) Si l'on ne séparait pas intelligiblement ces notes celles-ci dans une salle de bonne acoustique résonneraient comme:

\*) Sur la corde la, la répétition suivante sur la corde ré.

\*\*) Presser avec le 4<sup>e</sup> doigt pendant le glissement.

\*) Il violino da solo una volta cominciato a sonare bisogna rallentare il tempo.

\*\*) Dall'appoggiatura muta il secondo dito si muove con un sospiro flebile verso il dito seguente.

\*\*\*) Senza una separazione precisa di note uguali queste sonerebbero in una sala con buona acustica come:

\*) Sulla corda di A gli esercizi seguenti si ripetono sullacorda di D.

\*\*) Nello spostare le dita bisogna premere col quarto dito.

\*) Al entrar el Solista, el movimiento un poco más tranquilo.

\*\*) De la appoggiatura muda se desliza el segundo dedo hasta la siguiente nota imitando un suspiro.

\*\*\*) Sin separar marcadamente las notas iguales estas sonarían en una sala con buena acústica como:

\*) Sobre la segunda cuerda la repetición siguiente sobre la cuerda re.

\*\*) El cuarto dedo se desliza haciendo presión.

\*) При вступлении скрипки solo более спокойный темп.

\*\*) По неумударении второй палец скользит с то-скливым вздохом к следующему тону.

\*\*\*) Без должного отделения одинаковых нот, звучали бы они в зале с хорошей акустикой как:

\*) На струне ля, последующее повторение на струне ре.

\*\*) При скольжении придавить четвертым пальцем.

Example 3.1.3 devotes attention to various aspects in order to cultivate effective phrasing. The dynamics are included throughout the entire exercise in order to support the line of the phrase, and give attention to the bow distribution that will promote practicing with good tone. As in Ševčík, the double bar indicates that each section may be repeated if necessary.

### Example 3.1.3 – Long phrasing

$\text{♩} = 52$

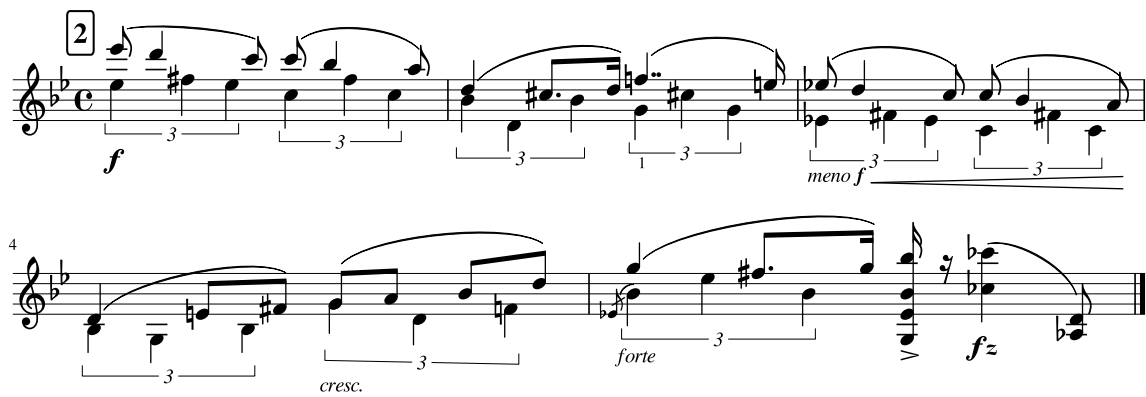
The musical score for Example 3.1.3 is written in G minor (one flat) and 3/4 time, with a tempo marking of  $\text{♩} = 52$ . The piece is divided into six staves of music, with measure numbers 6, 12, 20, 26, and 30 indicated at the beginning of their respective staves. The score includes various dynamics: *mf* (mezzo-forte), *f* (forte), *p* (piano), and *pp* (pianissimo). It also features articulation such as slurs, accents, and breath marks (V). Technical markings include fingerings (1, 2, 3, 4), triplets, and a double bar line indicating a repeatable section. The score concludes with a *pp* dynamic and a final breath mark.

\* Without a clear separation or value of notes



The next section extrapolated from the second movement (Example 3.2.1) will be used to show an example of phrasing with polyrhythm.

**Example 3.2.1 – Sibelius: 2nd movement, mm. 21-26**



As shown below in Example 3.2.2, it is important to subdivide and analyze the lines independently in order to rebuild all of the phrases gradually. This example is from Ševčík’s op. 21 derived from Mendelssohn’s Concerto.

Example 3.2.2 – Ševčík op. 21, no. D2-3

The musical score for Example 3.2.2, Ševčík op. 21, no. D2-3, is presented in seven staves. The first staff is the melody, starting with a dynamic of *p* (piano) and featuring various fingerings (1, 2, 3, 4) and slurs. The second staff is the bass line, starting with *mf* (mezzo-forte) and featuring octaves (8) and slurs. The third staff continues the bass line with dynamics ranging from *f* (forte) to *mp* (mezzo-piano). The fourth staff continues the bass line with dynamics ranging from *f* to *p*. The fifth staff continues the bass line with dynamics ranging from *f* to *p*. The sixth staff continues the bass line with dynamics ranging from *f* to *p*. The seventh staff continues the bass line with dynamics ranging from *f* to *p*. The score includes various musical notations such as slurs, fingerings, and dynamics.

Example 3.2.3 presents a starting point for practicing polyrhythmic section. It presents both lines independently and as chords, and then unites them through working on bow distribution.

### Example 3.2.3 – Polyrhythm

The musical score for Example 3.2.3, titled "Polyrhythm", is presented in a single system with ten staves. The key signature consists of two flats (B-flat and E-flat), and the time signature is common time (C). The score is characterized by complex polyrhythmic patterns, including triplets, sextuplets, and groups of four. The notation includes many slurs and fingerings, indicating a technically demanding piece. Dynamic markings such as *f* (forte), *mf* (mezzo-forte), and *cresc.* (crescendo) are used throughout. There are also performance instructions like "etc." and "V" (volta). The score is divided into measures, with measure numbers 7, 13, 18, 26, 28, 31, 34, and 37 indicated at the beginning of their respective staves.

The next excerpt shows the rhythmic acceleration in the movement, resulting in a triplet arpeggio section (Example 3.3.1).

**Example 3.3.1 – Sibelius: 2nd movement, mm. 26-210**

The image shows three staves of musical notation for Sibelius's 2nd movement, measures 26-210. The music is in 3/4 time and features complex triplet patterns. The first staff starts with a 'V' marking and includes dynamic markings like 'f'. The second and third staves continue the triplet patterns with various dynamic markings including 'f' and 'mf'.

Example 3.3.2 presents Ševčík’s analytical exercise based a section of Tchaikovsky’s Concerto from two points of view. The first one focuses on the intervals of the entire section, and the second helps build rhythmic precision and agility.

**Example 3.3.2 – Ševčík op. 19, no. C12-17**

The image shows four staves of musical notation for Ševčík's analytical exercise, measures C12-17. The music is in 3/4 time and features complex rhythmic patterns. The first staff is labeled 'Interv.' and includes dynamic markings like 'mf'. The second and third staves include markings like 'p', 'cresc.', and 'f'. The fourth staff includes markings like 'mf', 'restez', 'cresc.', 'Sp. ff', and 'f'.



13

17

21

25

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33

37

41

45

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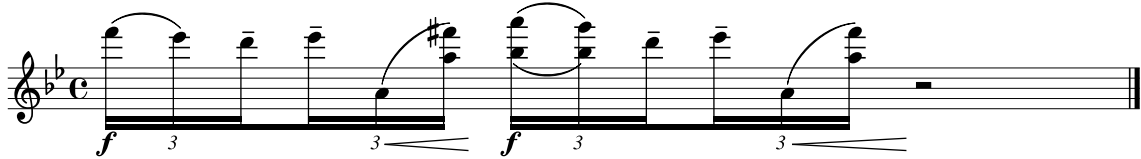
55

### Example 3.4.1 – Arpeggios (Intervals and Triplets)

The musical score for Example 3.4.1 is written in 4/4 time with a key signature of two flats (B-flat and E-flat). It consists of five staves of music. The first staff begins with a 'V' marking and contains several triplet arpeggios of eighth notes. The second staff includes a triplet of eighth notes and a triplet of sixteenth notes, ending with a forte 'f' dynamic. The third staff continues with triplet patterns. The fourth staff features a triplet of eighth notes and a triplet of sixteenth notes, ending with a forte 'f' dynamic. The fifth staff shows a triplet of eighth notes and a triplet of sixteenth notes, ending with a double bar line.

The next example will briefly demonstrate a highly articulated section that presents triplets with double-stops and a unique bowing pattern (Example 3.5.1).

**Example 3.5.1 – Sibelius: 2nd movement, m. 210**



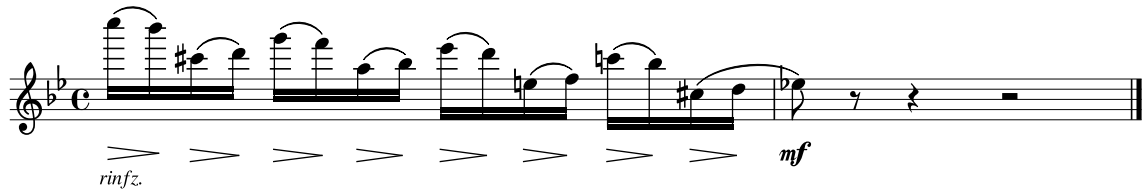
As was true for the exercise shown in Example 3.2.3 above, it is important to begin by simplifying the excerpt in order to deconstruct the fingerings and the shifting. Bowings and chords are gradually reintroduced to combine the various aspects of the excerpt (Example 3.5.2).

**Example 3.5.2 – Chords**



The excerpt that follows (Example 3.6.1) gives particular attention to shifting and intonation.

Example 3.6.1 – Sibelius: 2nd movement, mm. <sup>34-35</sup>



In a similar fashion to exercise no. B 19-20 (Example 3.6.2), written by Ševčík for the first movement of the Brahms concerto, Example 3.6.3 (below) examines the shifts and all the intervals of the descending section.

Example 3.6.2 – Ševčík op. 18, no. B 19-20

Intervalle des Nonenakkordes in weiter Lage.	Intervals of the chord of the ninth in wide position.	Intervalles de l'accord de neuvième en position large.	Intérvalos del acorde de novena en posición separada.
Intervally akordu nonového v široké poloze.	Интервалы акорду nonowego w rozległej pozycji.	Intervalli dell'accordo di nona in posizione separata.	Интервалъ nonакорду в широкой позиции.



The hand is shifting gradually from ninth to third position and the exercise provides a clear path to the ideal hand position to maintain throughout the measure.

### Example 3.6.3 – Shifting

The musical score for Example 3.6.3 consists of four staves of music in a single system, all in a treble clef and a key signature of one flat (B-flat). The first staff begins with a series of sixteenth-note runs, each starting with a triplet of eighth notes. The second staff continues with similar patterns, including a triplet of eighth notes followed by a quarter note, and a triplet of eighth notes followed by a quarter note. The third staff features a triplet of eighth notes followed by a quarter note, and a triplet of eighth notes followed by a quarter note. The fourth staff concludes with a triplet of eighth notes followed by a quarter note, and a triplet of eighth notes followed by a quarter note. The score includes various fingering numbers (1, 2, 3, 4) and shifting arrows indicating fingerings and shifts.

The next portion of the movement to be examined is an ascending sixteenth-note sequence (Example 3.7.1).

### Example 3.7.1 – Sibelius: 2nd movement, mm. 35-38

The musical score for Example 3.7.1 is a single staff of music in a treble clef and a key signature of one flat (B-flat). It features an ascending sixteenth-note sequence starting with a *mf* dynamic. The sequence is marked with a *tr* (trill) and ends with a *pp* dynamic. The score includes various fingering numbers (1, 2, 3) and a trill symbol.

Using the exercises presented above in Example 3.6.2 as a guideline, Example 3.7.2 shows how the hand is set for the sequence.

**Example 3.7.2 – Descending sequence**

Octaves are the primary concern in the next passage (Example 3.8.1).

**Example 3.8.1 – Sibelius: 2nd movement, mm. <sup>3</sup>8-<sup>31</sup>1**



For the passage from Sibelius' Violin Concerto, the entire section is divided into five-note groups. For each group, the lower line of the octaves is played, then the upper line is presented and in the next measure the two lines are combined (Example 3.8.3).

### Example 3.8.3 – Octaves

The musical score for Example 3.8.3 – Octaves is presented in a single system with nine staves. The key signature is two flats (B-flat and E-flat), and the time signature is 4/4. The score is divided into five-note groups, with each group consisting of three measures: the first measure plays the lower line of the octave, the second measure plays the upper line, and the third measure combines both lines. Fingerings are indicated by numbers 1, 0, 1, 4, 3, and 4. Articulation marks, including vertical lines and accents, are present throughout the piece. The sequence of notes across the staves is: Staff 1 (measures 1-3), Staff 2 (measures 4-6), Staff 3 (measures 7-9), Staff 4 (measures 10-12), Staff 5 (measures 13-15), Staff 6 (measures 16-18), Staff 7 (measures 19-21), Staff 8 (measures 22-24), and Staff 9 (measures 25-27).

The image displays a musical score for guitar, consisting of ten staves of music. The key signature is B-flat major (two flats), and the time signature is 4/4. The score is divided into measures, with measure numbers 29, 32, 35, 38, 41, 44, 47, 49, 51, and 53 indicated at the beginning of their respective staves. The notation includes a variety of rhythmic patterns, such as eighth and sixteenth notes, and rests. Fingering numbers (1-4) are placed below the notes. Bar lines are used to separate measures, and a double bar line with repeat dots is at the end of the final staff. The music features a mix of single-note lines and chordal textures, with some measures containing complex chordal structures.

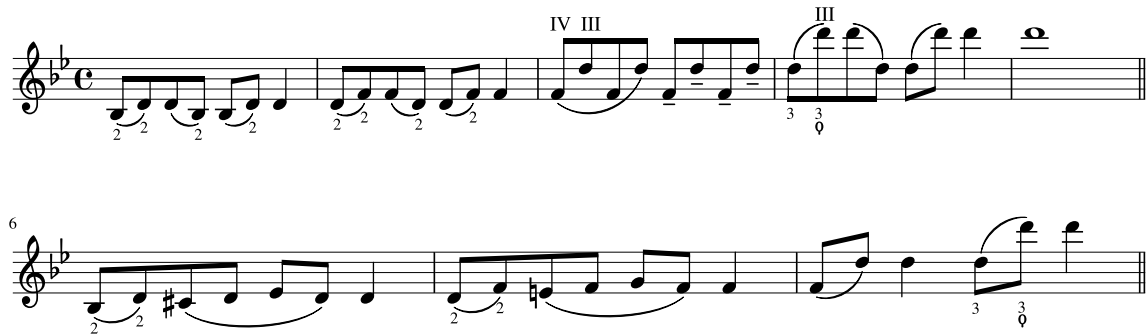
The final passage from the second movement to be analyzed is shown in Example 3.9.1.

**Example 3.9.1 – Sibelius: 2nd movement, mm. 414-417**



Ševčík often begins his exercise with a focus on the main intervals. In this excerpt, the hand shifts from first to fifth position, passing through third. Due to the ornamentation, both the first and second fingers need to stay down during shifting (Example 3.9.2).

**Example 3.9.2 – Shifting**



## CHAPTER 4

### THE THIRD MOVEMENT

The third and final movement of the Sibelius' Violin Concerto represents the culmination of its virtuosity. In addition to agility and speed, technical demands include broken chords, parallel thirds, octaves, double- and triple-stops, and harmonics. This chapter provides analysis of 19 sections in order to suggest fragmentation and practice in segments. Densely marked rhythm is the most notable characteristic of the *Allegro ma non troppo* movement. From the beginning, the predominant rhythmic element is the dotted rhythm, as demonstrated in Example 4.1.1.

#### Example 4.1.1 – Sibelius: 3rd movement, mm. 5-7



The exercise that Ševčík wrote for the beginning of Tchaikovsky's Finale is an example of the attention to every detail that is essential to an effective practicing (Example 4.1.2).

## Example 4.1.2 – Ševčík op. 19, Finale

Anmerkung: Den 1. u. 2. Takt spiele man langsam u. energisch. Dann folgt *accelerando* bis zum *Vivace*, um im 7. Takt mit kräftigem Schlag auf den Akkord die Periode abzubrechen. Die folgende Wiederholung des Anfanges in derselben Weise. Das Stück soll in verschiedenem Tempo geübt werden; nach dem schnellsten wegen Korrektheit zum langsamsten zurückkehren.

Poznámka: První a druhý takt buď hrán pomalu a energicky. Pak následuje *accelerando* až ku *vivace* tak, aby perioda uzavřena byla silným nárazem na akkord. Následující opakování začátku tímtež způsobem. Skladba má být studována v různém tempu po tempu nejrychlejším pro korektnost vrátiti se k tempu co nejpomalejšímu.

Note: Play the 1<sup>st</sup> and 2<sup>nd</sup> bars slowly and energetically. Subsequently an *accelerando* follows to *vivace*. Then interrupt the period with a firm stroke on the chord in the 7<sup>th</sup> bar. When this theme occurs again it is to be executed similarly. The piece should be practised in various tempos. After *vivacissimo* return to an extremely slow tempo to enable correction.

Uwaga: Pierwszy oraz drugi takt grać wolno i energicznie. Potem następuje *accelerando* do *vivace* aby w 7 takcie mocnym akordem okres urwać. Następne powtórzenie ma być wykonane tak samo. To miejsce ma być ćwiczone w różnych tempach od najszybszego do najwolniejszego.

Observation: Il faut jouer la première et deuxième mesure lentement et énergiquement. Ensuite suit *accelerando* jusqu'à *vivace* de manière que la période soit brisée dans la 7<sup>me</sup> mesure par un violent coup sur l'accord. La répétition suivante du commencement de même manière. Exercer ce morceau en différent tempo après le *vivacissimo* pour corriger des fautes éventuelles, retourner au tempo très lent.

Observación: El 1<sup>er</sup> y 2<sup>o</sup> compás lento y enérgico; después *accelerando* hasta el *vivace* culminando el periodo de la frase en el 7<sup>o</sup> compás con el acorde fuerte y decidido. La repetición de la frase en el mismo estilo. Esta parte deberá estudiarse en diferentes tiempos del *Vivacissimo* al *Adagio* para corregir posibles faltas.

Примечание: Первый и второй такты нужно играть медленно, но энергично. Далее следует ускорение вплоть до *vivace*, так чтобы этот отрывок был закончен сильным ударом на аккорд. Этот концерт расучивается в разных темпах: после очень быстрых темпов для проверки повторить в темпе очень медленном.

\*) Halte den Bogen so wie früher im *arco* und kneife die Saite mit gestrecktem Zeigefinger.

\*) Drž smyčec tak jako dříve v *arco* a strhni strunu nataženým ukazováčkem.

\*) Keep the bow in equal position as before and pluck the string with extended fore finger.

\*) Trzymać smyčzek jak poprzednio w *arco* i wyprostowanym wskazującym palcem szarpać strunę.

\*) Tenir l'archet comme auparavant et pincer la corde avec l'index étendu.

\*) Tieni l'archetto così come prima nell'*arco* e pizzica la corda coll'indice teso.

\*) Dejar el arco en la misma posición que antes y hacer el pizzicato con el índice.

\*) Держите смычок так, как ранее при *arco*; дернуть струну нажатую указательным пальцем.

The dotted rhythm in Sibelius's Concerto demands speed and agility in the stroke and the ability to maintain the tempo while playing the correct articulation. Articulation is particularly complex in this excerpt due to the difference in performance between accents and staccato articulation (Example 4.1.3).

### Example 4.1.3 – Articulation

The musical score for Example 4.1.3 consists of two staves of music in 3/4 time, with a tempo marking of quarter note = 88-92. The first staff contains measures 1 through 3, and the second staff contains measures 4 through 6. The music features a complex dotted rhythm with various articulations including accents, staccato marks, and slurs. Fingerings (1, 2, 3) and bow strokes (V) are indicated throughout the passage.

\* With clear separation between notes and attention to the bow stroke, while maintaining the tempo

Attention on articulation and slurs is also required for the passage on Example 4.2.1.

### Example 4.2.1 – Sibelius: 3rd movement, mm. 11-13

The musical score for Example 4.2.1 consists of a single staff of music in 3/4 time. The score features a complex dotted rhythm with various articulations including accents, slurs, and a crescendo marking (cresc.).

In this section, articulation is combined with shifting. The exercise divides the two aspects, presenting the excerpt with the shifting, and then working on the correct articulation (Example 4.2.2).

**Example 4.2.2 – Articulation and shifting**

The image shows two staves of musical notation in G major, 4/4 time. The first staff contains measures 1 through 4. Measure 1 has a fingered note (1) with a slur. Measures 2 and 3 contain eighth-note patterns with fingerings 4, 3 and 4, 3 respectively. Measure 4 has a quarter note with fingering 1. Above the staff, Roman numerals III, II, and I are placed over measures 2, 3, and 4 respectively. The second staff contains measures 5 through 8. Measure 5 starts with a slur and fingering 4, followed by a quarter rest and a quarter note with fingering 3. Measures 6 and 7 have quarter notes with fingerings 4 and 3. Measure 8 has a quarter note with fingering 3, followed by a slur and a quarter note with fingering 1. Above the staff, Roman numerals V are placed over measures 5, 6, and 8.

The passage discussed below presents a fast sequence and arpeggios (Example 4.3.1).

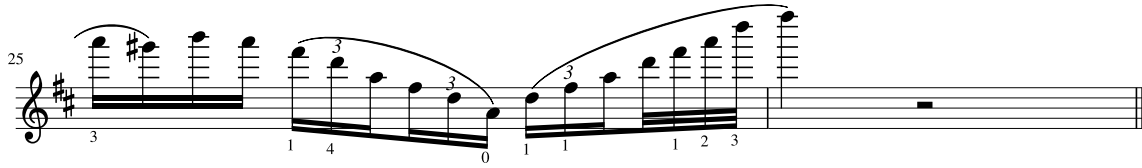
**Example 4.3.1 – Sibelius: 3rd movement, mm. 14-17**

The image shows two staves of musical notation in G major, 3/4 time. The first staff contains measures 14 through 17. Measures 14 and 15 feature eighth-note triplets with slurs. Measure 16 has a quarter note with a slur. Measure 17 has a quarter note with a slur. The second staff contains measures 18 through 21. Measures 18 and 19 feature eighth-note triplets with slurs. Measure 20 has a quarter note with a slur. Measure 21 has a quarter note with a slur. The instruction *cresc. poco a poco* is written below the first staff.

As in Examples 2.1.1 and 2.12.1, the following exercise analyzes each interval and divides the excerpt into smaller sections before presenting it as written with accents and bowings (Example 4.3.2).

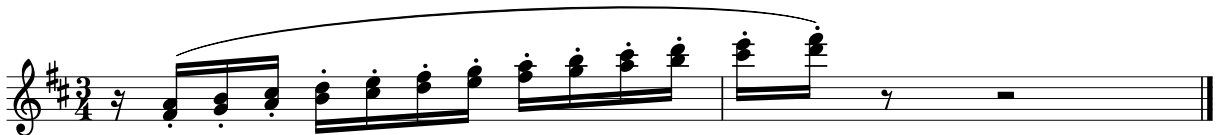
### Example 4.3.2 – Articulation and shifting

The musical score for Example 4.3.2, titled "Articulation and shifting", is written in G major (one sharp) and 3/4 time. It consists of six staves of music, with measure numbers 1, 7, 12, 17, 20, and 23 marked at the beginning of their respective lines. The score includes various articulation techniques such as accents, slurs, and bowings, along with technical exercises including triplets, sixteenth-note runs, and shifting patterns. Fingerings are indicated by numbers 1-4 below the notes.



Special attention should be given to the next passage because many technical aspects are present in a single measure (Example 4.4.1). It is important to point out that this passage can be seen as a traditional scale of thirds, which is part of the standard technical repertoire for an intermediate level violinist. The musician should already be confident with scale in thirds, sixths and tenths before approaching the study of the concerto.

**Example 4.4.1 – Sibelius: 3rd movement, mm. 17-18**



In the following exercises, Ševčík focuses on a scale in parallel thirds from the first movement of Paganini's Concerto. He divides the scale into smaller sections and carefully analyzes each one (Example 4.4.2).

Example 4.4.2 – Ševčík op. 20, B 2-3

<p>Fortsetzung. Ober- und Unterstimme abwechselnd. Pokračování. Střídání hlasu vrchního a spod- ního.</p>	<p>Continuation. Upper voice and lower voice alternately. Ciąg dalszy. Naprzemian głos górny i dol- ny.</p>	<p>Continuation. Jouer alternativement les voix supérieure et inférieure. Seguito. Alternamento della parte sopra — e sottostante.</p>	<p>Continuación. Tocar alternativamente la voz superior y la inferior. Продолжение. Чередование верхнего и нижнего голосов.</p>
-------------------------------------------------------------------------------------------------------------------------------	---------------------------------------------------------------------------------------------------------------------------------	------------------------------------------------------------------------------------------------------------------------------------------------------------	-----------------------------------------------------------------------------------------------------------------------------------------------------

<p>*) Oberstimme. **) Unterstimme. Kombina- tion der Terzengruppe. *) Hlas vrchní. **) Hlas spodní; terciové sku- piny různě kombinované.</p>	<p>*) Upper voice. **) Lower voice. The group of thirds combined. *) Głos górny. **) Głos dolny tercjojey grupy różnie kombinowany.</p>	<p>*) Voix supérieure. **) Voix inférieure. Combi- naison du groupe de tierces. *) Parte soprastante. **) Parte sottostante. Combinazione del gruppo di terze. Passaggio delle terze dal- la prima alla seconda posizione.</p>	<p>*) Voz superior. **) Voz inferior. Combinación del grupo de terceras. *) Верхний голос. **) Нижний голос тер- цовой группы, различ- но пасположенный.</p>
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Even though the parallel thirds are the primary element present in Example 4.4.1, attention should also be given to the staccato articulation under a measure-long slur and the intonation problems that can result from such scalar passages (Example 4.4.3).

### Example 4.4.3 – Double-stops scale

\* Upper voice    \*\* Lower voice

0 1 2 2 4 3 4

5 1 2 3 4

9 0 1 4 4 0 1 4 4

12 2 4 3 2 4 3 2

15 2 3 2 3 2 4 3 2 4

18 2 3 4 2 3 4 2 3 4

21 1 1 2 3 3 4

25 1 2 3 4

29 1 1 2 1 2

32 3 3 4 3 4

35 2 3 2 2 3 2 4

38

41

44

Follow the same method for the rest of the passage

Detailed description: The image shows three staves of musical notation in treble clef with a key signature of two sharps (F# and C#).  
 - Staff 38: Measures 38-40. Measure 38 has a half note chord (F#4, C#5) with fingerings 2, 3, 4. Measure 39 has a quarter note chord (F#4, C#5) with fingerings 4, 3 and an accent (>) above. Measure 40 has a quarter note chord (F#4, C#5) with fingerings 4, 3 and an accent (>) above.  
 - Staff 41: Measures 41-43. Measure 41 has a half note chord (F#4, C#5) with fingerings 0, 2, 3. Measure 42 has a quarter note chord (F#4, C#5) with fingerings 3, 3, 3, 3 and an accent (>) above. Measure 43 has a quarter note chord (F#4, C#5) with fingerings 3, 3, 3, 3 and an accent (>) above.  
 - Staff 44: Measures 44-46. Measure 44 has a half note chord (F#4, C#5) with fingerings 0, 2, 3. Measure 45 has a quarter note chord (F#4, C#5) with fingerings 3, 3, 3, 3 and an accent (>) above. Measure 46 has a quarter note chord (F#4, C#5) with fingerings 3, 3, 3, 3 and an accent (>) above.

The next excerpt requires that careful attention has be given to finger patterns, intonation, and shifting (Example 4.5.1).

**Example 4.5.1 – Sibelius: 3rd movement, mm. 16-19**

5

5

5

*mf*

*cresc.*

*poco*

*a*

5

3

*poco*

*al*

*f*

Detailed description: The image shows two staves of musical notation in treble clef with a key signature of two sharps (F# and C#).  
 - Staff 1: Measures 16-19. Measure 16 has a quarter note (F#4) with fingering 5 and dynamic *mf*. Measure 17 has a quarter note (C#5) with fingering 5 and dynamic *cresc.*. Measure 18 has a quarter note (D#5) with fingering 5 and dynamic *poco*. Measure 19 has a quarter note (E6) with fingering 5 and dynamic *a*.  
 - Staff 2: Measures 20-23. Measure 20 has a quarter note (F#4) with fingering 5 and dynamic *poco*. Measure 21 has a quarter note (C#5) with fingering 5 and dynamic *al*. Measure 22 has a quarter note (D#5) with fingering 5 and dynamic *f*. Measure 23 has a quarter note (E6) with fingering 3 and dynamic *f*.

As a guideline, Example 4.5.2 provides an exercise by Ševčík that addresses an excerpt from the Tchaikovsky concerto. Here, the passage is divided into small sections and each section is considered meticulously.



In Example 4.5.3, the quintuplets are divided into triplets in order to focus on intonation and the position of the left hand and during shifting.

**Example 4.5.3 – Quintuplets**

Octaves and shift intervals are the main concerns in the next excerpt (Example 4.6.1).

**Example 4.6.1 – Sibelius: 3rd movement, mm. 119-122**

Analogous to the exercise shown in Example 3.8.3, this passage requires careful attention to intonation and the position of the left hand along the fingerboard (Example 4.6.2).

### Example 4.6.2 – Octaves and intervals

The musical score for Example 4.6.2 consists of eight staves of music in 3/4 time with a key signature of one sharp (F#). The score is divided into measures with fingerings (1, 4) and slurs. The first staff starts with a flat (Bb) and contains measures 1-5. The second staff starts with a measure number '6' and contains measures 6-10. The third staff starts with a measure number '11' and contains measures 11-15. The fourth staff starts with a measure number '16' and contains measures 16-20. The fifth staff starts with a measure number '21' and contains measures 21-25. The sixth staff starts with a measure number '26' and contains measures 26-30. The seventh staff starts with a measure number '31' and contains measures 31-35. The eighth staff starts with a measure number '36' and contains measures 36-40. Each staff ends with a double bar line.

Following the same criteria and method used for the first exercises of this movement (Examples 4.1.3, and 4.2.2), the next passage (Example 4.7.1) is analyzed in every detail and focuses on the right hand to hone dynamics and articulation (Example 4.7.2).

**Example 4.7.1 – Sibelius: 3rd movement, mm. 31-33**

For the following exercise the crescendo dynamic is produced with the increase of bow speed. After this, the violinist should stop the bow and prepare the *ffz*.

**Example 4.7.2 – Articulation**

The musical score for Example 4.7.2 consists of two staves of music in 3/4 time, key of B-flat major. The first staff begins with a whole rest, followed by a quarter rest, then a pair of eighth notes (G4 and A4) with a first finger fingering '1' below. This is followed by a pair of eighth notes (Bb4 and C5) with a second finger fingering '2' below. The second staff starts with a measure containing a pair of eighth notes (G4 and A4) with a first finger fingering '1' below, followed by a pair of eighth notes (Bb4 and C5) with a second finger fingering '2' below. The music continues with various articulation marks, including accents and 'V' marks above notes, and dynamic markings such as *ffz* with a crescendo hairpin.

The following passage presents double- and triple-stops (Example 4.8.1).

**Example 4.8.1 – Sibelius: 3rd movement, mm. 39-316**

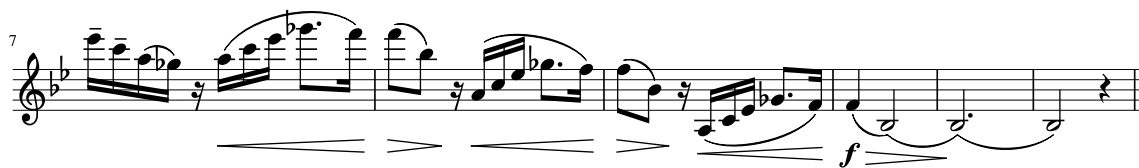
The musical score for Example 4.8.1 consists of two staves of music in 3/4 time, key of B-flat major. The first staff features double and triple stops, with dynamic markings of *f* (forte) and *ff* (fortissimo). The second staff continues with similar double and triple stops, also marked with *f* and *ff*. The music is characterized by complex rhythmic patterns and articulation.

Even if no specific exercise was found, Ševčík's method can be used to present the exercise shown in Example 4.8.3, which separates the triple-stops in order to gradually facilitate the left-hand learning process.

### Example 4.8.3 – Triple-stops

In the excerpt presented below in Example 4.9.1, the passage is played by shifting the hand from first to ninth position and back.

### Example 4.9.1 – Sibelius: 3rd movement, mm. 41-412



In Example 4.9.2 (below), Ševčík keeps the excerpt from the Tchaikovsky concerto in tempo, but subdivides it into small sections in order to facilitate the learning process.

**Example 4.9.2 – Ševčík op. 19, 5-28**



In accordance with Example 4.9.2, the exercise presented below in Example 4.9.3 suggests how the excerpt can be divided relative to each shift.

### Example 4.9.3 – Shifting and fast tempo

Musical score for Example 4.9.3, a 3/4 piece in B-flat major. The score consists of five staves of music. The first staff (measures 1-3) shows a sequence of eighth notes with fingerings 1, 0, 1, 1, 2, 1. The second staff (measures 4-7) features more complex patterns with fingerings 4, 2, 3, 1, 4, 2, 2, 3, 3, 3, 2. The third staff (measures 8-11) continues with fast eighth-note passages and fingerings 1, 4, 3, 1, 1. The fourth staff (measures 12-15) includes slurs and fingerings 1, 2, 2, 0, 1, 2, 1, 1, 4. The fifth staff (measures 16-17) shows a final melodic phrase with fingerings 1, 4.

Similar to the exercise shown in Example 4.6.2, the following passage contains octaves and requires careful attention to intonation and shifting (Example 4.10.1).





### Example 4.11.2 – Quintuplets

The image shows three staves of musical notation in 3/4 time, key of B-flat major. The first staff contains measures 1-3, the second staff measures 4-6, and the third staff measures 7-9. The music features various rhythmic patterns, including quintuplets and triplets, with fingerings indicated by numbers 1-5 below the notes.

Example 4.12.1 introduces a section consisting entirely of harmonics.

### Example 4.12.1 – Sibelius: 3rd movement, mm. <sup>8</sup>15-<sup>8</sup>23

The image shows two staves of musical notation in 3/4 time, key of B-flat major. The first staff contains measures 15-18, and the second staff contains measures 19-23. The music consists of a series of chords, primarily triads and dyads, with a forte (*f*) dynamic marking and accents indicated by wedge-shaped symbols below the notes.

Example 4.12.2 is a selection of Ševčík's exercise that prepares fingering the harmonics in an excerpt from the Tchaikovsky concerto.



17

21

25

28

As a basis for comparison, another exercise by Ševčík that addresses harmonics in a passage from the Paganini concerto is included below (Example 4.13.1).

**Example 4.13.1 – Ševčík op. 20, H 5-6**

31

Passage in Flageolets mit 13 Stricharten. Pasáže ve flageoletech se 13 smyky.	Passage in flageolets with 13 bowings. Pasáže we flageoletach z 13 pociągnięciami smyczka.	Passage en harmoniques avec 13 coups d'archet. Passaggio di suoni armonici con 13 arcate.	Pasaje en enarmónicos con 13 golpes de arco. Флажелетовые пассажи 13-ю штрихами.
----------------------------------------------------------------------------------	-----------------------------------------------------------------------------------------------	----------------------------------------------------------------------------------------------	-------------------------------------------------------------------------------------

The simplification of rhythms and articulation can isolate the difficulties of the passage and allow the player to give equal attention to the left and right hands.

**Example 4.13.2 – Harmonics with variations**

Musical score for Example 4.13.2, showing three staves of music in 3/4 time with a key signature of one flat. The first staff contains measures 1-7, the second staff contains measures 8-14, and the third staff contains measures 15-21. The music consists of chords and dyads, with some notes marked with accents and slurs.

The next section of the third movement of the Sibelius violin concerto to be examined is characterized by triple-stops (Example 4.14.1).

**Example 4.14.1 – Sibelius: 3rd movement, mm. 91-97**

Musical score for Example 4.14.1, showing two staves of music in 3/4 time with a key signature of one flat. The first staff is marked with a circled '9' and 'poco f', and the second staff is marked with a circled '5' and 'f'. The music features complex triple-stop chords and slurs.

Following the Ševčík methodology but not a specific exercise, in Example 4.14.3 the lower, middle, and upper line of each chord is presented separately. Subsequently, each chord is divided into two double-stops and examined carefully before being reconstituted into the triple-stop.

### Example 4.14.3 – Triple chords

The musical score for Example 4.14.3, 'Triple chords', is presented in 3/4 time with a key signature of one flat. It consists of nine staves of music. The first three staves (measures 1-7) show the lower, middle, and upper lines of the chords separately. The remaining six staves (measures 8-37) show the chords as double-stops and then as triple-stops. Measure numbers 8, 15, 22, 25, 28, 31, 34, and 37 are indicated at the start of their respective staves.

The same compositional technique is used for the excerpt presented in Example 4.15.1, which is then examined in the exercises shown in Example 4.15.2.

**Example 4.15.1 – Sibelius: 3rd movement, mm. <sup>9</sup>10-<sup>9</sup>14**

Musical notation for Example 4.15.1, Sibelius: 3rd movement, mm. <sup>9</sup>10-<sup>9</sup>14. The excerpt is in 3/4 time and B-flat major. It features a series of chords and triplets, all marked with a forte (*f*) dynamic. The notation includes stems, beams, and slurs, with some notes having accidentals (sharps). The piece ends with a double bar line and repeat dots.

**Example 4.15.2 – Triple-stops**

Musical notation for Example 4.15.2 – Triple-stops. The excerpt is in 3/4 time and B-flat major. It consists of four staves of music, each showing different techniques for playing triplets and chords. The notation includes stems, beams, and slurs, with some notes having accidentals (sharps). The piece ends with a double bar line and repeat dots.

22

28

Example 4.16.1 shows a passage that includes double-stops and string crossings.

**Example 4.16.1 – Sibelius: 3rd movement, mm. 101-104**

10

*f poco p*

3

*f poco p*

Example 4.16.2 demonstrates Ševčík’s approach to these two technical aspects as applied to an excerpt from Tchaikovsky’s Violin Concerto.

Example 4.16.2 – Ševčík op. 19, F 1-18

The musical score for Example 4.16.2 is written in treble clef with a 3/4 time signature and a key signature of one sharp (F#). It consists of four staves of music. The first staff begins with a forte (f) dynamic and includes a triplet of eighth notes. The second staff features a triplet of eighth notes and a dynamic marking of sf. The third staff continues with sf dynamics and includes a triplet of eighth notes. The fourth staff concludes with a dynamic marking of sf and a triplet of eighth notes. The piece ends with a 'M.' (Molto) marking and a final triplet of eighth notes.

Example 4.16.3 begins by presenting only the double-stops of the passage, and then divides the entire section into two separate parts.

Example 4.16.3 – Double-stops and string crossings

The musical score for Example 4.16.3 is written in treble clef with a 3/4 time signature and a key signature of one flat (Bb). It consists of three staves of music. The first staff shows double-stops with fingerings 3, 0, 1, 3, 3, 4, 4, 2, 3. The second and third staves show the continuation of the double-stop patterns.

The following section is characterized by triplets in the intervals of sixths, and tenths (Example 4.17.1).

**Example 4.17.1 – Sibelius: 3rd movement, mm. 115-1110**

Example 4.17.2 shows the approach that Ševčík had for an excerpt featuring tenths from Paganini Violin Concerto. It is important to mention that, in contrast to Ševčík’s time, today tenths are part of the routine technical ability of a violinist.

**Example 4.17.2 – Ševčík op. 20, M 1-8**

Example 4.17.3 explores each interval between two double-stops for sixths. For the tenths, every exercise begins by establishing the octave double-stops then gradually stretches the left hand to achieve the correct position. Important attention needs to be given to the muscles of the left hand. No tension or over practice is necessary, since they can cause physical pain that the musician needs to avoid.

### Example 4.17.3 Fourths, Sixths and Tenths

This musical score, titled "Example 4.17.3 Fourths, Sixths and Tenths", is written for a single melodic line in treble clef. The piece is in the key of B-flat major and begins in 3/4 time, which changes to 4/4 time at measure 4. The score is divided into measures 1 through 29, with measure numbers 4, 8, 12, 16, 20, 24, and 29 explicitly labeled on the left. The music consists of a series of chords, primarily dyads (fourths, sixths, and tenths), which are often beamed together and marked with slurs. Various articulations are used, including accents, slurs, and triplets. Fingerings are indicated by numbers 1-4 below the notes. The piece concludes at measure 29 with a final chord.

The next two sections (Examples 4.18.1 and 4.19.1) present some similar technical challenges: chords and shifting over a great distance.

**Example 4.18.1 – Sibelius: 3rd movement, mm. 121-124**

**Example 4.19.1 – Sibelius: 3rd movement, mm. 129-134**

For both of these excerpts, two exercises are written following Ševčík’s methodology without a specific exercise as guideline. The exercises below in Examples 4.18.3 and 4.19.2 relate

respectively to the excerpts presented in Examples 4.18.1 and 4.19.1. They divide the lower and upper lines of each chord and analyze each shift, so that the left hand may develop familiarity with the intervals.

### Example 4.18.3 – Chords and shifting

The musical score for Example 4.18.3 consists of four staves of guitar notation in the key of D major (two sharps) and 4/4 time. The notation includes fingerings (1, 4) and shift indicators (I, II) above the notes. The first staff (measures 1-4) shows a sequence of chords with fingerings 1 1 1 4 4 4 and shifts I and II. The second staff (measures 5-8) continues the sequence with fingerings 1 1 1 4 4 4 and shifts I and II. The third staff (measures 9-12) shows further chord progressions with fingerings 1 1 1 4 4 4 and shifts I and II. The fourth staff (measures 13-16) concludes the sequence with fingerings 1 1 4 4 and shifts I and II.

### Example 4.19.2 – Chords and shifting

The image displays six staves of musical notation, each representing a different section of a piece. The notation includes treble clefs, a key signature of two sharps (F# and C#), and a 4/4 time signature. The music features a variety of chords and shifting techniques, indicated by Roman numerals (I, II) and fingerings (1, 2, 3, 4). The staves are numbered 1, 5, 9, 13, 17, and 21, indicating the starting measure of each section. The notation includes slurs, accents, and dynamic markings, suggesting a complex and expressive performance.

The coda of the movement contains fast scales and a slurred passage that is interesting to examine (Example 4.20.1).

Example 4.20.1 – Sibelius: 3rd movement, mm. 139-1316

Ševčík's exercise shown in Example 4.20.2 analyzes a fast section of Tchaikovsky's Violin Concerto. He divided the passage into small sections, first without bowings and then with bowings, while preserving the original dynamics.

Example 4.20.2 – Ševčík op. 19, L 3-4

\*) Unterbrechungen in der Passage, ein Mittel für die Gleichmässigkeit und Klarheit der Passage und gegen das Übereilen derselben.

\*) Observation of the breaks in passage will insure clarity and equality. Extreme haste can be avoided in the same way.

\*) Interruptions au cours du passage un moyen pour la symétrie et la clarté du passage et pour éviter la précipitation de celui-ci.

\*) Interrupciones en el pasaje un medio para obtener regularidad y claridad absoluta del pasaje, así como para evitar precipitación en el

Following Ševčík's exercise as shown in Example 4.20.2, Example 4.20.3 is a breakdown of the final scale of the fourth movement and the ascending passage. It is first played without slurs and then with them, but without sacrificing the original dynamics.

### Example 4.20.3 – Scale and progression

7 *f* *mf* *f* *ff<sub>z</sub>*

13 *mf* *ff*

15 *f* *mf* *f* *ff<sub>z</sub>*

19 *f* *ff*

21 *f* *ff*

23 *f* *mf* *crescendo possibile* *ff<sub>z</sub>*

## CHAPTER 5

### CONCLUSION

The learning process of a piece can be seen sometimes as a big jump in the darkness. One of the most important lessons we can share with our students is how to practice in the most productive manner possible. It is in this context that Ševčík's pedagogy can be of outstanding importance, as it shows an efficient practice method if used intelligently. This document included an evaluation of his pedagogical approach and a demonstration of how today's violinists can apply Ševčík's method to their practice and study of new repertoire.

To achieve this purpose, an in-depth investigation of the content and the teaching and learning process contained in Ševčík's works was necessary. As shown mainly in Chapter 1, Ševčík wrote a set of volumes on pure technique, and then applied it to several major works for violin. Throughout his method, he showed how to analyze, practice, and overcome specific difficulties in challenging passage. The flexibility of Ševčík's method makes his approach applicable for all violin works and for students from the past to the future.

Another important aspect that keeps Ševčík an important figure in violin pedagogy today is his conviction that all students would be able to use his *Analytical Studies* and to create their own exercises. Chapters 2, 3, and 4 of this document are the proof of it. I chose to analyze Sibelius' Violin Concerto in order to show that Ševčík's method could be used for any kind of musical literature. The most challenging excerpts from the solo violin part of Sibelius' Concerto have been analyzed to reveal specific difficulties. A relevant exercise from Ševčík's *Analytical Studies* was

provided as a guideline for each excerpt and one or more practice strategies was offered. Violinists may use the strategy presented to create their own practice method for other works.

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Dear Serena,

Kindly accept this letter of permission to use the excerpts listed below:

Op. 17 (Wieniawski)

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P.32 H1-18

P.33 H1-4

Op. 18 (Brahms)

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All best wishes,

Joe

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