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Violin pedagogy through time: The treatises of Leopold Mozart, Carl Flesch, and Ivan Galamian

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Violin Pedagogy Through Time: The Treatises of Leopold Mozart, Carl Flesch, and Ivan

Galamian

Steffany Shock

A music document submitted to the Graduate Faculty of

JAMES MADISON UNIVERSITY

In

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For my parents, William and Kathy Shock.

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Historical traditions specific to pedagogical approaches that were developed and used by significant figures in the history of violin pedagogy permeate the profession of violin teaching and playing today. A solid knowledge of the history of these approaches from a historical perspective is vital to today's violin teacher as it provides a broader perspective from which to compare, contrast, and analyze the efficiency, with which they go about approaching their own teaching of specific violin technique. While a number of significantly important treatises have been written through the history of the violin, in the initial processes of familiarizing oneself with the pedagogical approaches of important violin pedagogues it is useful to examine those identified as the most groundbreaking and informative of their time.

Therefore, the purpose of this document was to examine both individually and comparatively, the content and main pedagogical principles of three important treatises in the history of violin pedagogy authored by Leopold Mozart, Carl Flesch, and Ivan Galamian with an emphasis on investigating how their approaches to specific aspects of applied violin technique either remained the same or evolved over time. While the content of the treatises of Carl Flesch's *The Art of Violin Playing* (1923) and Ivan Galamian's *Principles of Violin Playing and Teaching* (1962) are most easily applied today (partly due to the fact that the actual violins and bows they used are still current), almost 260 years later, some of the pedagogical ideas presented by Leopold Mozart in *A Treatise on the Fundamental Principles of Violin Playing* (1756) are still used despite the fact that the specific equipment in existence at that time in the history of the violin was slightly different.

The three treatises compared in this document were selected because of their historical importance and the reputations of Mozart, Flesch, and Galamian as both exceptional violinists and pedagogues. As previously mentioned, violin teachers should not underestimate the usefulness of examining the history of violin pedagogy as they approach their own current day teaching. The process involved in doing so provides clarity and authenticity to the ideas that violin teachers use in their own studios, with an eye to determining what works and what does not for their own students.

Perhaps not surprisingly, ideas that work have remained in use for a long time and those that do not work are either dropped completely or improved by later generations. By examining how violin pedagogy has evolved historically, the violin teacher will help this field evolve further by continuing to apply those ideas that have worked in their own teaching, and by adding their own effective new ideas, without the inefficiency of repeating ideas that have not survived the test of time that might inadvertently contribute to the delay of the progress of their own students.

Chapter 1

Introduction

There is a strong oral tradition present in the field of violin pedagogy, in which the influence of a single teacher can be felt for many generations. Current violin teachers have a large responsibility to pass on to their students a strong foundation of technique and musicianship so that one day the students will be able to adequately teach both themselves and their own future students. Because of this responsibility, it is important for the violin teacher to be able to adequately pass on information in variety of ways in order to suit each individual student, thus enabling every student to gain something from their violin studies.

A thorough understanding of the history of violin pedagogy is imperative to being an effective teacher. There have been many great violin pedagogues through the history of the violin, along with many important treatises on both playing and teaching the violin. Any of these treatises can serve as a valuable resource in the study of violin pedagogy. The treatises that served as the basis for this document were Leopold Mozart's *Treatise on the Fundamental Principles of Violin Playing* (1756), Carl Flesch's *The Art of Violin Playing, Volume I* (1923), and Ivan Galamian's *Principles of Violin Playing and Teaching* (1962). These three treatises were chosen as representatives of the violin playing styles from three centuries, the eighteenth (Mozart), nineteenth (Flesch-although his treatise was written in 1923, he was still influenced by and therefore served as a representative of the nineteenth century), and the twentieth century (Galamian).

Although there were many treatises written throughout the history of the violin, Mozart, Flesch, and Galamian were chosen for this document largely because of their success rates as both violinists and teachers. Leopold Mozart was known as the best violin teacher in Salzburg during his lifetime and "his teaching was sought after even in

his old age.”¹ During my own journey as a violinist and teacher, I have collected some of the main treatises written on violin pedagogy, and that of Leopold Mozart was one of these treatises, which I collected but unfortunately never read. I used this document as an opportunity to finally read Mozart’s treatise. Also, through out music history, Leopold Mozart has unfortunately been overshadowed by his son, Wolfgang Amadeus Mozart, therefore not many people know that Leopold Mozart was a very good violinist. My hope is that by including his treatise in this document, Leopold Mozart’s work as both a violinist and teacher will be better appreciated by current violinists and teachers.

Carl Flesch was successful both as a violin soloist and as a violin teacher. His students included Henryk Szeryng, Ida Haendel, and Ginette Neveu. Flesch’s *Scale System* is a valuable tool that is used by current violinists. My first exposure to the work of Carl Flesch was through his *Scale System*. This book has been a crucial part of my violin studies, and it is part of my daily practice ritual. I selected his treatise for inclusion this document because I wanted to learn more about Flesch and his teaching style.

Ivan Galamian was one of the twentieth century’s greatest violin pedagogues. One of his famous students was Itzhak Perlman, who wrote that Galamian “was a virtuoso teacher whose system of teaching the violin was both ingenious and logical. He applied that system to all of his students, and it worked, no matter how much or how little talent the student had-a true sign of a great pedagogue.”² His treatise was chosen for this document because its influence is felt the most by current day violinists. Over the course of my violin studies I have had violin teachers who have studied with either Galamian, or

¹ Leopold Mozart, *A Treatise on the Fundamental Principles of Violin Playing*, trans. Editha Knocker (1756; repr. Oxford: Oxford University Press, 2010, xxx

² Ivan Galamian, *Principles of Violin Playing and Teaching* (Englewood Cliffs: Prentice-Hall, 1962),vi

his former students, therefore my overall violin technique has been greatly influenced by Galamian's teachings.

Upon examination of the treatises written by Mozart, Flesch, and Galamian, it is evident that the fundamentals of violin technique and pedagogy have not changed greatly through history. It is important for the current day violin teacher to know the fundamentals that have been proven through history in order to guide their own teaching. This document examined the basic aspects of the left and right hand violin technique. The left hand technique covered includes the set up of the violin in playing position, shifting through the left hand positions on the violin, and vibrato. The right hand technique covered includes the bow grip, tone production, and two of the basic bow strokes used on the violin: *détaché* and *martelé*.

Chapter 2

Leopold Mozart's *Treatise on the Fundamental Principles of Violin Playing*

One can not mention Leopold Mozart without mentioning his famous son Wolfgang Amadeus Mozart. Before W.A. Mozart was born, Leopold Mozart was well-established as both an orchestral violinist and a violin teacher. Born in Augsburg, Germany in 1719 Leopold Mozart's father was a bookbinder, and due to the higher status that comes with this level of craftsmanship, Mozart had the freedom as a child to attend school and receive a well-rounded education in all areas, including music, rather than having to become an apprentice. He originally went to the Salzburg Benedictine University to study philosophy with the intent to enter the church, but was expelled due to "poor attendance and indifference", according to Cliff Eisen's article in the Grove Music Dictionary.³

After this expulsion, Mozart secured a position in the court of the Count of Thurn-Valsassina and Taxis, where he served as a valet and musician. During this time period he made a living as a composer, violinist in the court orchestra, and violin teacher. Over time, he received a number of promotions in the court thus raising both his rank and importance. In 1746, Leopold married Maria Anna Pertl in 1746, with whom he had two (surviving) children, Nannerl and Wolfgang. Mozart played a major role in the musical development and careers of his children, especially W.A. Mozart, while still maintaining his duties at court, although his career at court was slightly stunted due to the amount of travelling he did with his children in order to advance their careers.⁴ Leopold Mozart died in 1787, with one of his most famous contributions to the world of music being his son, W.A. Mozart.

³ Cliff Eisen, et al. "Mozart." *Grove Music Online. Oxford Music Online*. Oxford University Press, accessed March 10, 2014, <http://www.oxfordmusiconline.com/subscriber/article/grove/music/40258pg1>.

⁴ Ibid.

Leopold Mozart's other famous contribution to the world of music was his book, the *Treatise on Fundamental Principles of Violin Playing*. Published in 1756, the purpose of this document was to serve as a pedagogical tool for violinists. Mozart was inspired to write this book after the musical theorist Fr. W. Marpurg pointed out the fact that although there were many musical treatises currently published at that time, none of them dealt specifically with the violin.⁵ In her book on the Mozart family, Ruth Halliwell stated "The work, together with the correspondence about it, shows that Leopold knew exactly what he wanted to do, that he had strong opinions on how pupils should be taught to play the violin, that he had thought out how to present his material in the clearest possible way, that he wanted even impoverished pupils to be able to afford his book, and that he was prepared to put in all the necessary work to get the details just right."⁶

The content of Leopold Mozart's treatise was based largely on his own experiences as a violinist and teacher. Mozart stated his goals for the book as follows: "Finally, I must confess that I have written this *Violinschule* not only for the use of pupils and the benefit of teachers, but because I desire earnestly to convert all those who, by their bad teaching are making failures of their pupils; because they themselves have faults which they would easily recognize, could they for but a short space of time renounce their self-esteem."⁷ His treatise not only covers basic violin technique, but it also extensively covers the various forms of ornamentation.

⁵Ruth Halliwell, *The Mozart Family: Four Lives in a Social Context* (Oxford: Clarendon Press, 1998), page number.

⁶ *Ibid.*, 25

⁷ Leopold Mozart, *A Treatise on the Fundamental Principles of Violin Playing*, trans. Editha Knocker (1756; repr. Oxford: Oxford University Press, 2010), 8.

During Leopold Mozart's lifetime, ornamentation was rarely notated in the music, so it was up to the musician to know when to use the correct ornament and how to execute it in the style of the music. Mozart was influenced by the Italians in his interpretation of ornamentation, and also by the violin playing style of the famous Italian violinist Tartini.⁸ One particular aspect of Mozart's treatise that was groundbreaking at the time was his application of the different left hand positions of the violin, such as first, third, etc.⁹ The treatise was met with good reviews and was a success both sales-wise and when it came to the positive reception in the violin world at that time. The sales of this book provided Mozart with a steady income for the rest of his life.

The introduction of Leopold Mozart's treatise covers stringed instruments in general, eventually focusing on the origins of the violin. In the same section Mozart also provides a brief history of music in general. The first chapter of the treatise is a detailed explanation of basic musical theory. It documents the process of how to read music, specifically rhythms and pitches on the staff.

Leopold Mozart appeared to believe that a basic knowledge of music notation was very important for the beginning violin student. Mozart wanted his students to have complete musical literacy before picking up the instrument. This seems to imply that the students that Mozart taught were at least old and mature enough to read and absorb all of these concepts. Forcing the student to master all aspects of musical theory before beginning to learn the violin must also have been a good way to weed out those students who were not truly serious.

⁸ Leopold Mozart, *A Treatise on the Fundamental Principles of Violin Playing*, trans. Editha Knocker (1756; repr. Oxford: Oxford University Press, 2010), xxxi

⁹ *Ibid.*, xxxi

Leopold Mozart strongly discouraged playing by ear and would avoid giving the beginning violin students music that had a melody that could be easily learned to play in this manner. Mozart wrote "...one should not give him minuets or other melodious pieces which remain easily in his memory, but should let him at first take the middle parts of concertos wherin are rests, or fugal movements; in a word, pieces in which he has to observe all that is necessary for him to know and to read at sight, and he is obliged therefore to show whether or not he has understood the rules which have been taught him."¹⁰ Mozart's violin students must have been excellent sight readers because of this approach. It is clear that he taught his students with the presumption that they would ultimately make a living as musicians.

Following the discussion on reading music, Chapter 2 of Leopold Mozart's document discusses the topic of how to hold the violin up in playing position. He writes: "When the teacher, after careful examination, finds that the pupil has understood clearly all that has been discussed up to now, and that it has impressed itself thoroughly on his memory, then comes the time when the violin must be held correctly in his left hand."¹¹ During Leopold Mozart's lifetime, violins did not have chinrests and shoulder rests, as are used today. Mozart recommended that the violin be held on the shoulder, tucked up against the neck, with the E-string in line with the chin. So rather than the left side of the head and jaw resting on the chinrest to the left side of the tail piece (where a typical modern chinrest sits), Mozart had the left side of the jaw rest on the tailpiece, if not a little to the right of it.

¹⁰ Leopold Mozart, *A Treatise on the Fundamental Principles of Violin Playing*, trans. Editha Knocker (1756; repr. Oxford: Oxford University Press, 2010), 35.

¹¹ *Ibid.*, 54.

One particular manner of holding the violin that Leopold Mozart advised against involved the violin resting against the chest with the scroll dipping towards the ground. His writing suggests that he believed that holding the violin in such a manner would make it too difficult to shift into the higher positions.¹² Even in the position taught by Mozart, the scroll of the violin was supposed to be no lower than the mouth of the player. This rule is still applied today, as will be seen in the chapters on Flesch and Galamian, although when working with beginning students today, initially our approach is to ask them to keep their instrument parallel with the floor. Mozart wrote that the violin was to be held securely, so that it could not move around while being played. He proposed that the neck of the violin should rest between the thumb and the index finger of the left hand but not so far down as to rest on the loose skin in between these two fingers.

Aside from the fact that if the neck of the violin rests in this area it limits the movement of the left hand, it may also imply that Mozart did not want the left thumb to be very high in relation to the side of the fingerboard and neck of the violin. If a beginning student had trouble holding the violin up on their shoulder, Mozart would have him support the violin by placing the scroll against the wall while playing a scale until he got used holding the violin up without completely relying on the left hand for support.

According to his treatise, Mozart started his violin beginners in first position and taught them to use all four fingers of the left hand from the very start of their playing instruction. He preferred for the fourth finger to be used occasionally instead of open strings, because of the softer tone it produced. He also believed that the fourth finger

¹² Leopold Mozart, *A Treatise on the Fundamental Principles of Violin Playing*, trans. Editha Knocker (1756; repr. Oxford: Oxford University Press, 2010), 54

should be used because ¹³ “...the little finger, which one should at all times be at pains to make as strong as the other fingers, becomes more useful and dexterous.” Mozart further advocated the placement of the left thumb on the side of the neck opposite to the middle and ring fingers. This differs from both the teachings of Flesch and Galamian, and current violin pedagogy, which advocates for the left thumb to be placed opposite to the pointer finger.

With regard to the joints of the left hand fingers, Mozart believed that they should be raised higher than the rest of the finger in order to press firmly into the strings with the finger tips when in use. He wrote: “If the strings are not pressed well down, they will not sound pure.”¹⁴ By this statement he means that in order for the intonation and tone to sound pure the fingertips must depress the string all the way to the fingerboard. This illustrates that Leopold Mozart believed that the right hand was not the only hand that controlled the tone of the instrument, but that the left hand was also important for tone production. Mozart wanted the fingers of the left hand to stay down on the string until they absolutely needed to be lifted and even then, advocated that they should stay down close to the string rather than flying up into the air. He taught this for “...purity and velocity in playing.”¹⁵ This is in keeping with today’s approach of using “blocked” as opposed to independent fingerings for beginning students, and the idea commonly used of keeping the fingers “hovering” close to the fingerboard.

Leopold Mozart taught the beginning students to use a high index finger. For example he would set it on B natural on the A-string rather than Bb on the A-string,

¹³ Leopold Mozart, *A Treatise on the Fundamental Principles of Violin Playing*, trans. Editha Knocker (1756; repr. Oxford: Oxford University Press, 2010), 71.

¹⁴ *Ibid.*, 60

¹⁵ *Ibid.*, 61

because he believed that the finger naturally sat forward, therefore this placement would feel the most natural and it would be easier to play in tune. This method is still used today in setting up the left hand violin position for beginning students.

With continued reference to setting up the left hand position, Mozart also strongly discouraged the use of finger markers on the fingerboard to serve as a guide for beginning students for finger placement. He wrote: “At this point I cannot but touch on the foolish system of teaching which is pursued by some when instructing their pupils; namely, that of affixing little labels with the letters written thereon, on the finger-board of the pupil’s violin, and even of marking the place of each note on the side of the finger-board with a deep incision, or at least, with a notch.”¹⁶ Mozart preferred for his violin students to develop their aural discrimination skills much sooner (than needed with the use of finger markers) to be able to hear if the fingers were placed correctly. The use of a visual guide placed on the fingerboard to mark finger placement on the violin for beginning students is still an ongoing pedagogical debate.

When teaching the bow hold, Leopold Mozart recommended that the pinky finger of the right hand remain always on the stick and stressed its importance in controlling the movement of the bow. The violin bow during Mozart’s time period was shorter than the modern bow, so keeping the pinky finger on the stick at all times was not as difficult as it can potentially be today, especially for people with shorter arms and fingers. Mozart taught that the index finger was very important and that it was the main finger of the right hand for controlling the tone of the instrument. This idea was later echoed by both Flesch and Galamian.

¹⁶ Leopold Mozart, *A Treatise on the Fundamental Principles of Violin Playing*, trans. Editha Knocker (1756; repr. Oxford: Oxford University Press, 2010), 62

In his treatise, Mozart also recommended that the index (or pointer) finger not be stretched too far over the bow, instead advocating that it should rest a little closer to the middle finger, but still with a space between these two fingers. This resembles the German bow grip that was later identified by Carl Flesch in his list of common bow grips used during his time period (the other two common bow grips were the Franco-Belgian and the Russian, the latter being the bow grip advocated by Flesch). Mozart also taught his beginners to use the whole bow right from the very beginning of their studies, which while not always advocated initially for beginning students today-seems intuitive when we remember that bows were shorter in length at the time.

Despite this emphasis on long bow usage, Mozart did not want the beginning student to use their whole right arm, nor for the elbow to be too high. Rather than the movement of the bow arm coming from the right shoulder, which many students did in error, Mozart recommended instead using the elbow and wrist. In his treatise, Mozart described an interesting way to teach the student to bow. “If the pupil will not bend his elbow, and consequently plays with a stiff arm and with violent movements of the shoulder, then place him with his right arm near a wall. He will, if he knocks his elbow against the wall when making a down stroke, quite certainly learn to bend it.”¹⁷

With regard to placement of the bow hair on the strings, Mozart advised that the bow should be placed on the strings at the point between the bridge and the fingerboard, where the best tone is produced. He implied that this point would be somewhat different on every violin, so the student should listen to find where on their instrument the best tone was produced. He also advocated for the bow hair to be flat at all times. He wrote

¹⁷ Leopold Mozart, *A Treatise on the Fundamental Principles of Violin Playing*, trans. Editha Knocker (1756; repr. Oxford: Oxford University Press, 2010), 60

“...for in this way more strength is gained and the error avoided of which some are guilty, who play with the bow so much on the side of the hair that they, when pressing even slightly, play more with the wood than with the horse hair.”¹⁸ Mozart also taught his students to play with loud, strong tone right from the very beginning.

Teaching correct violin technique right from the very beginning of instruction was extremely important to Mozart, and he would not permit his students to move on to a new concept until they had perfected what they were currently attempting to master. For example, he proposed that A, B, and C on the A-string were the first three notes that beginners should be allowed to play on the violin, and did not allow them to play anything else until they had consistently mastered playing the three notes perfectly in tune. He wrote: “A sensible teacher will watch all such faults from the beginning, and perpetually observe the whole position of the beginner so that he may not overlook the smallest fault; for by degrees this will become an iron habit which can never be overcome.”¹⁹

With regard to the skill of vibrato, Mozart wrote: “...the finger of the left hand should make a small slow movement which must not be sideways but forward and backward. That is, the finger must move forward towards the bridge and backward again towards the scroll: in soft tone quite slowly, but in loud rather faster.”²⁰ Later in the treatise Mozart actually states that the vibrato should be made with the whole hand.²¹ This makes sense knowing that chinrests and shoulder rests were not used during

¹⁸ Leopold Mozart, *A Treatise on the Fundamental Principles of Violin Playing*, trans. Editha Knocker (1756; repr. Oxford: Oxford University Press, 2010), 60

¹⁹ *Ibid.*, 61

²⁰ *Ibid.*, 98

²¹ *Ibid.*, 203

Mozart's time period, which made the left hand take more of the burden of holding the violin up, thus making arm vibrato more difficult.

Mozart also promoted the use of different vibrato speeds, advocating that the speed of the vibrato should match with the dynamic level being played. He never used the actual term 'vibrato'. Rather, he called it tremolo. He defined it as "...an ornamentation which arises from Nature herself and which can be used charmingly on a long note, not only by good instrumentalists but also by clever singers. Nature herself is the instructress thereof."²² This statement may imply that Mozart did not actually teach his students to use vibrato. Instead he perhaps guided them as to how and when it should be applied to the music. Like many of his violin pedagogues predecessors before him (e.g. Geminiani), Mozart did not seem to think that vibrato should be used on every note, as is shown by his definition stated above in which he called it an ornament.

The fifth chapter of Mozart's treatise was dedicated to actual tone production. He taught that one could play with both strong and weak tone in the same parts of the bow that were not intuitive to the natural weight distribution of the bow stick. For example, he would have a student practice playing with a weak sound at the frog and then a strong sound at the tip. Mozart wanted his students to be able to control the sound no matter what part of the bow they were in.

Since vibrato was not yet used regularly as a means for coloring notes, Mozart taught his students to color notes with the bow, by varying the weight of the bow. He also recommended practicing in order to be able to play a whole bow slowly with a strong and even tone. He said that this was a good way to master control of the bow and

²²Leopold Mozart, *A Treatise on the Fundamental Principles of Violin Playing*, trans. Editha Knocker (1756; repr. Oxford: Oxford University Press, 2010), 203

that doing this would help with the playing of slow pieces.²³ Although never referred to by its name, Mozart seemed to be referring to *détaché* at this point. He advised the student to sink slightly more into the string with the bow when playing on the D and G strings, due to their thickness, and to use a little less bow weight on the thinner A and E strings. Mozart believed that this approach would help to maintain an even tone across all four strings.

When pulling a down bow, Mozart wrote that the right hand should sink the bow into the string, thus adding weight, and then during the up bow, that the hand should naturally bend at the wrist, thus decreasing the amount of bow weight into the string.²⁴ He recommended a soft attack at the beginning and end of each bow stroke, so that each bow change would be smooth. He believed that this skill could be achieved by controlling the weight of the bow on the string with the pinky and the index finger.²⁵ Mozart did not discuss *martelé* bowing in his treatise because he seems to have wanted short notes to be executed by lifting the bow. This may be due to the type of bow used during his time, which was more conducive to playing short notes off the string rather than on the string.

Chapters six through eleven of Mozart's treatise are devoted to issues such as bowing articulations, left hand fingerings, embellishments, and trills. In his writing he included a variety of possible bowing and fingering scenarios that might be utilized specific to the needs of the violin repertoire being played. In doing so, Mozart provided specific explanations as to what bowings and strokes would be appropriate for use in a

²³ Leopold Mozart, *A Treatise on the Fundamental Principles of Violin Playing*, trans. Editha Knocker (1756; repr. Oxford: Oxford University Press, 2010), 99.

²⁴ *Ibid.*, 60

²⁵ *Ibid.*, 97

variety of repertoire choices. Mozart theorized that the bowing and the type of stroke used should be directly related to the rhythm and tempo of a musical work.

Chapter eight of Mozart's treatise provides an interesting insight into the evolution of modern day fingering positions. He named the left hand positions as follows: "Whole Position", which consisted of the equivalent of what we today term third, fifth, and seventh position; "Half Position", which included the modern day equivalents of second, fourth, and sixth position; "Compound/Mixed Position", which was a mixture of modern day second and third positions; and the "Natural Position", which was the equivalent of our current first position.²⁶ This chapter also included Mozart's fingering suggestions, which from a theoretical perspective, were based on what was easiest for the left hand and also what made sense musically.

Leopold Mozart took teaching very seriously. He strived to prepare his students for careers as professional musicians. In general, he only accepted students whom he believed could achieve this goal.²⁷ Mozart devoted a lot of time and attention to his students. This included inviting the students to long sessions of playing chamber music, extending lessons past the usual allotted time, and providing extra lessons to those students who needed extra help.²⁸ While working with his students, Mozart emphasized technique, musical literacy, knowledge of ornamentation, and rhythm. In his treatise, he

²⁶ Leopold Mozart, *A Treatise on the Fundamental Principles of Violin Playing*, trans. Editha Knocker (1756; repr. Oxford: Oxford University Press, 2010), 132

²⁷ Ruth Halliwell, *The Mozart Family: Four Lives in a Social Context* (Oxford: Clarendon Press, 1998), 26.

²⁸ *Ibid*, 26

shared that his belief was, that before someone could become a soloist they first had to know how to accompany well.²⁹

As previously mentioned in this document, it is clearly evident that Mozart was a firm believer in setting his violin students up both technically and musically to be successful right from the very beginning of their studies. The following statement illustrates this goal perfectly and identifies this goal as being the main purpose behind him writing the treatise: “And the pains which I have bestowed on the writing of this book have for their aim: to bring beginners on to the right road and to prepare them for the knowledge of, and feeling for, musical good taste.”³⁰

²⁹ Leopold Mozart, *A Treatise on the Fundamental Principles of Violin Playing*, trans. Editha Knocker (1756; repr. Oxford: Oxford University Press, 2010), 216.

³⁰ *Ibid.*, 225

Chapter 3

Carl Flesch: *The Art of Violin Playing Volume One*

Carl Flesch was born in 1873, in what was then known as Mosen, in Hungary. He began playing the violin when he was five and went on to study at the Vienna Conservatory and later the Paris Conservatory. Flesch achieved a successful career as a violin soloist, teacher, and chamber music performer. He was sought after as a masterclass coach and ultimately served on the faculty of the Curtis Institute, the Hochschule für Musik in Berlin, and later the Lucerne Conservatory. In their article dedicated to Flesch in the Grove Dictionary, Boris Schwarz and Margaret Campbell wrote that “He was not a ‘born’ violinist but developed through constant analysis and self-criticism. This diagnostic ability made Flesch into one of the greatest teachers of our time: he approached technical and musical problems in a rational way.”³¹ Flesch died in 1944 after a long and successful career as a violinist and teacher, whose influence is still felt by current day violinists.

The first volume of *The Art of Violin Playing* was published in 1923. This treatise was known as an important resource for violinists and over the years multiple editions and translations were printed over the years. Flesch was analytical and well-organized, and as a result of this his treatise was laid out in a clear and logical manner and included multiple lists that relate to all aspects of violin playing. *The Art of Violin Playing* encompasses two volumes, with the first volume covering the complete violin technique and how to apply it to music, and the second volume covering full artistic realization within music. Flesch wrote that upon achieving good technique on the violin, one will be

³¹ Boris Schwarz and Margaret Campbell. "Flesch, Carl." *Grove Music Online. Oxford Music Online.* Oxford University Press, accessed March 10, 2014, <http://www.oxfordmusiconline.com/subscriber/article/grove/music/09814>.

able to “...produce all musical notes cleanly, with beautiful tone quality, with the required dynamic, and in the correct rhythm.”³²

Before delving into the actual playing of the violin, Flesch briefly addressed the importance of picking out a good instrument and the importance of taking proper care of it. He wrote that the main qualities to look for in a violin are “...easy response, carrying power, evenness of tone across the four strings, and a pleasant and appealing tone.”³³ Flesch also stressed the importance of cleaning the rosin dust off of the violin after use because he believed that the build up of excess rosin will adversely affect the sound of the instrument.³⁴ He also discussed issues that can arise when tuning the violin with both a piano and an orchestra. Flesch wrote that due to the tuning differences between the piano and the violin, “If therefore, I take the A of the piano exactly, both lower strings will be too low in comparison with the piano, from the outset.”³⁵ As a result, Flesch recommended that the violin should be tuned slightly higher in relation to the piano, and he also recommended this tuning strategy when performing as a soloist with a full orchestra.

Of the three pedagogues covered in this document, Flesch gave the most information on how a student should stand or sit while playing the violin. Flesch said that “The simplest tasks entrusted to the hands, cannot be executed correctly if the position of the legs is not appropriate.”³⁶ He recommended that the legs and feet should be shoulder width apart and that the feet should be planted on the floor in a natural,

³² Carl Flesch, *The Art of Violin Playing Book One*, trans. and ed. Eric Rosenblith (1923; repr., New York: Carl Fischer, 2000), 1.

³³ *Ibid.*, 1

³⁴ *Ibid.*, 2

³⁵ *Ibid.*, 2

³⁶ *Ibid.*, 2

standing, position. Flesch recommended that the violinist stand with their profile towards the audience in order for the violin to better project sound out towards the audience. He did not advocate the concept taught by some teachers during his time period in which the student should not move at all while playing. Flesch instead advocated for the violin student to be able to move freely and subconsciously but without excessive body movement, which would distract from the music being played.³⁷ Leopold Mozart shared this opinion with Flesch, writing that “the violent movement of the whole body whereby the floor or the whole room in which he plays is shaken and the spectators are moved either to laughter or pity at the sight of so laborious a wood-chopper.”³⁸ Galamian also addressed this issue and agreed that although some natural movement was necessary, excessive movement of the body while playing the violin should be avoided. Carl Flesch also believed that from the beginning of violin instruction, the student should learn to play in a seated position, since many violinists will need to have the ability to sit and play within an orchestra or other ensemble setting.

Flesch wrote that the proper placement of the violin is “on the collarbone, and to some extent on the left shoulder, it is kept in place by the left lower jaw, and just (lightly) supported by the left hand, for which we need to preserve, above all, the greatest freedom for shifting.”³⁹ For students who have long necks, he recommended the use of a shoulder rest, which in his time period would have consisted of a small cushion. Flesch wrote that due to the possible affect to the sound of the violin, it was better not to need any form of

³⁷ Leopold Mozart, *A Treatise on the Fundamental Principles of Violin Playing*, trans. Editha Knocker (1756; repr. Oxford: Oxford University Press, 2010), 3

³⁸ *Ibid.*, 61

³⁹ Carl Flesch, *The Art of Violin Playing Book One*, trans. and ed. Eric Rosenblith (1923; repr., New York: Carl Fischer, 2000), 3.

cushion on which to rest the violin on the shoulder, but he acknowledged that it was sometimes necessary for those with long necks in order to avoid injury through raising the left shoulder to compensate for the distance between the neck and the shoulder.

Flesch called the chinrest a “necessary evil”.⁴⁰ He believed that using a chinrest was better for the instrument, because sweat and/or contact from the left lower jaw could inhibit the vibrations of the violin. Flesch recommended the use of a chinrest that partly covered the tailpiece of the violin so that the lower left jaw would not exert pressure on this delicate part of the instrument.⁴¹ This way of holding the violin with the chin/left lower jaw over the tailpiece lines up with what Leopold Mozart described as the proper placement of the head in relation to the violin.

Flesch advocated that the scroll of the violin should neither be too low nor too high, but should rest in the position achieved when the violin is held up on the left shoulder in playing position, with the violin parallel to the floor. He wrote that the student’s head should be held upright rather than laying down flat against the instrument as though it were a pillow. Flesch wrote that by keeping the head up in this manner, the student would be able to both hear the sound coming out of the violin more objectively, and to also see better what the right and left hands were doing.

In his treatise, Carl Flesch described three main functions for the thumb of the left hand. These functions are to aid the left jaw and the left shoulder in supporting the violin, to give counter pressure against the other four fingers of the left hand on the other

⁴⁰ Carl Flesch, *The Art of Violin Playing Book One*, trans. and ed. Eric Rosenblith (1923; repr., New York: Carl Fischer, 2000), 4

⁴¹ *Ibid.*, 4

side of the neck of the violin, and to help move through all of the positions of the violin.⁴²

Flesch advocated that the spot on the side of the neck of the violin where the left thumb touched should coincide with the natural action of the hand when grasping an object. Due to this idea, the actual placement of the left thumb on the side of the neck will vary for each individual. This idea on thumb placement was also advocated by Galamian. As a general guideline, Flesch advised for the left thumb to rest on the side of the neck of the violin directly opposite to the index finger. Flesch wrote that the thumb should stay in this position on the side of the neck of the violin and should only go under the neck in the following instances: when playing three or four part chords, to prepare for moving into the upper positions of the violin, and when coming down from third position or higher back down to first or second position.⁴³

Flesch wrote that the other four fingers of the left hand should rest on the string neither too flat on the flesh on the underside of the fingertip, nor too much on the actual tip of the finger. He advocated for the four fingers to have a slight and natural curve while they are placed on the string of the violin. According to Flesch, students who had long fingers should set their fingers on the string in a manner in which the pinky finger will have a curved shape, while students with short fingers should set their hand in a manner in which the pinky finger will lay somewhat flat on the string.⁴⁴

Flesch wrote that the frame of the left hand which best promotes accurate intonation is one in which the distance between the index and pinky fingers make the

⁴² Carl Flesch, *The Art of Violin Playing Book One*, trans. and ed. Eric Rosenblith (1923; repr., New York: Carl Fischer, 2000), 4.

⁴³ *Ibid.*, 4

⁴⁴ *Ibid.*, 4

interval of a perfect fourth when placed on the string.⁴⁵ Due to the smaller distances between the notes on the violin higher on the strings, Flesch wrote that in the upper positions, the hand frame will form the interval of a fifth or a sixth between the index and pinky fingers.⁴⁶

Flesch outlined some of the physical aspects of the left hand while shifting through the positions on the violin. He wrote that the left forearm will become more vertical and is turned more inward as the left hand goes higher in position. While shifting from fourth position to the upper positions, Flesch wrote that the back of the hand will gradually flatten, becoming more horizontal, the distance between the fingers will get smaller as the hand goes higher in position, and the left thumb will gradually travel from the side of the neck to under the neck of the violin.⁴⁷

When teaching the positions on the violin to beginning students, Flesch advocated that third position should be taught immediately following first position because he believed that third position would be easier for the student to understand. Flesch wrote that it was important for the student to be secure in all of the positions of the violin and to be able to shift through the positions accurately and with ease. He wrote that in the physical motion of the left hand and arm while shifting through the positions that “Up to the fourth position, only the forearm is involved; from that point on, the upper arm, hand and thumb are also involved, with the other fingers participating in a more passive way.”⁴⁸

⁴⁵ Carl Flesch, *The Art of Violin Playing Book One*, trans. and ed. Eric Rosenblith (1923; repr., New York: Carl Fischer, 2000), 11

⁴⁶ Ibid., 103

⁴⁷ Ibid., 12.

⁴⁸ Ibid., 12

Flesch acknowledged that shifting downward from the upper positions on the violin was more difficult for the violin student than shifting upward. To ease this difficulty he stressed the importance of the roles of the left shoulder and left jaw in aiding to hold the violin up so that the thumb can be free to lead the rest of the hand during the shift downward by preceding the rest of the hand.⁴⁹ Galamian also applied this idea to make shifting downward easier for his students.

Flesch identified two main types of shifts that can be used on the violin. Shifts that are purely technical he labeled glissandi and shifts that are used to add expression he labeled portamenti.⁵⁰ He went on to provide two types of portamenti, “B” and “E”. The “B” portamento consisted of shifting on the finger that plays the note immediately before the shift and landing on the new finger in the new position. The “E” portamento consists of the shift being done on the new finger in the new position.⁵¹ Flesch observed that most violin teachers in his time period preferred to teach the “B” portamento. Flesch wrote that he did not believe in forcing one particular type of portamento on to his students. He thought that it was a choice that should be made based on personal taste and what fits into the character of the music. Flesch advised against using the portamento, or expressive shift too often, however, because eventually it would have little or no effect on the listener.

Carl Flesch wrote that the “Tasteful application of vibrato is one of the most difficult aesthetic problems of violin playing.”⁵² As a general rule, he wrote that when

⁴⁹ Carl Flesch, *The Art of Violin Playing Book One*, trans. and ed. Eric Rosenblith (1923; repr., New York: Carl Fischer, 2000), 13

⁵⁰ *Ibid.*, 14

⁵¹ *Ibid.*, 15

⁵² *Ibid.*, 20.

vibrating, the base of the left index finger should not touch the neck of the violin.⁵³ He wrote that the three parts of the body that are responsible for vibrato are the left finger, the left forearm, and the left hand and that all three should all be used to produce vibrato. Flesch wrote that the overuse of any one of these three body parts can create a faulty vibrato. For example, he wrote that only using the forearm or the finger to vibrate will produce a vibrato that is too fast and narrow, while only using only the wrist/hand would produce a vibrato that is too slow and wide.⁵⁴

Some teachers during Flesch's lifetime thought that vibrato was a natural occurrence that could not be taught. This idea seemed to have been embraced by Leopold Mozart as well. Flesch instead thought that rather than the student suddenly being inspired to use vibrato, they would simply attempt vibrato on their own after seeing and hearing the vibrato used by their violin teacher. As a result of this, Flesch wrote "Therefore every student at first acquires the type of vibrato used by the teacher under whose direction he made his first attempts at vibrato."⁵⁵ Flesch thought that the teacher should go through all of the mechanics of good vibrato and to teach it to the student rather than letting him fall into it haphazardly on his own.

Flesch advocated that the bow should remain parallel to the strings while in use, with the bow hair lying flat on the string, and that all of the parts of the right arm and hand were important in this task, with the fingers being the most important since they have contact with the bow.⁵⁶ Flesch described three types of bow grips that were used during his lifetime; German, Franco-Belgian, and Russian. He wrote that the German

⁵³ Carl Flesch, *The Art of Violin Playing Book One*, trans. and ed. Eric Rosenblith (1923; repr., New York: Carl Fischer, 2000), 21

⁵⁴ Ibid. 21

⁵⁵ Ibid., 21

⁵⁶ Ibid. 34

bow grip was the oldest of the three and consisted of the stick of the bow resting directly under the index finger, near the tip of the finger, with the other three fingers resting close together and the right thumb resting across from the middle finger. The Franco-Belgian bow grip consisted of the index finger touching the stick near the middle joint of the finger and leaning somewhat sideways towards the tip of the bow. Within this bow grip there would be a space between the index finger and the other three fingers, and the thumb would rest across from the middle finger, in this way similar to the German bow grip.

The newest of the three types of bow grips, and the one advocated by Flesch was the Russian bow grip. It consisted of the index finger resting on the stick in a somewhat sideways position, contacting the stick of the bow at the middle joint of the finger. As a result of this position, the index finger would be somewhat wrapped around the stick. A slight space would be present between the index finger and the other three fingers. The pinky finger would be placed on the bow only when while using the bow on the violin, the bow is placed on the string in the lower half of the bow, near the frog.⁵⁷ Flesch advocated the use of the Russian bow grip because he believed that this way of holding the bow in the right hand was the most natural of the three types of bow grips and it was the easiest bow grip for producing a good tone. He observed that when a beginning violin student learns the Russian bow grip, they are better able to produce a good tone on the violin earlier in their studies.⁵⁸

⁵⁷ Carl Flesch, *The Art of Violin Playing Book One*, trans. and ed. Eric Rosenblith (1923; repr., New York: Carl Fischer, 2000), 35.

⁵⁸ *Ibid.*, 36

Flesch outlined the functions of the fingers of the right hand while using the bow. The function of the thumb, according to Flesch, was to act as a counterweight against the other four fingers that rest on top of the stick of the bow.⁵⁹ He wrote that when the tip of bow was placed on a string on the violin, it was normal and correct for the right thumb to be straight and that when the bow was placed on a string near the frog the thumb should be somewhat bent. This idea was also presented by Galamian because it for the thumb to move naturally. Flesch wrote that the main function of the index finger was to control the tone of the violin. He wrote that this was especially important when playing at the tip of the bow, because pressure from the index finger is needed in order to sustain the sound.

Flesch wrote that the function of the pinky finger of the right hand was to act as a counterweight against the natural weight of the bow when it is placed on a string of the violin near the frog. This function prevents the tone of the violin to be too loud or harsh when the lower half and frog of the bow is on the string.⁶⁰ Flesch wrote that the ring finger of the right hand is passive and tied to the actions of the pinky finger, while the middle finger is passive and tied to the actions of the index finger.⁶¹

In his treatise, Flesch gave a general prescription for the point of contact of the bow on the violin, which he wrote had a large impact on tone production: “Proximity to the bridge is indicated for slow bows, forte dynamics, high positions. Proximity to the fingerboard is indicated for fast moving bows, piano dynamics, lower positions.”⁶² He

⁵⁹ Carl Flesch, *The Art of Violin Playing Book One*, trans. and ed. Eric Rosenblith (1923; repr., New York: Carl Fischer, 2000), 37

⁶⁰ *Ibid.*, 37

⁶¹ *Ibid.*, 37

⁶² *Ibid.*, 63.

provided this concept as a general rule and acknowledged that there were middle grounds to be sought depending on what is called for in the music.

One of the issues with tone production that Flesch addressed was the phenomenon in which the right hand or arm of a student will shake uncontrollably during a performance. He wrote that the first step to solving this issue was to determine whether it was a “mechanical” or a “psychological” problem. Some of the physical ways that Flesch recommended to fix this problem were to make sure that the bow was not being held too tightly with the fingers, to incline the stick of the bow slightly toward the fingerboard of the violin, or to turn the right forearm slightly inward toward the index finger in order to shift the weight from the hand to the arm.⁶³ If none of these physical solutions work, then Flesch advised that the teacher should gently approach the student about this problem and to reassure/convince the student that the problem is minor and will eventually go away. While performing, Flesch advised that the student should not watch the bow because the fear that the bow will start to shake will cause so much anxiety that it will indeed shake. Instead Flesch advised for the gaze to be shifted elsewhere, such as to the left hand.⁶⁴

Carl Flesch identified three stages to learning a piece of music: conscious movements based on what is in the music, grouping together the motions of execution based on glancing at the music, and playing without the music with automatic execution.⁶⁵ He surmised that “The more subconsciously the necessary motions are

⁶³ Carl Flesch, *The Art of Violin Playing Book One*, trans. and ed. Eric Rosenblith (1923; repr., New York: Carl Fischer, 2000), 67

⁶⁴ *Ibid.*, 68.

⁶⁵ *Ibid.*, 81

executed, the more secure the technique.”⁶⁶ Flesch recommended that the practice session for a violin student should be split among actual violin technique, learning repertoire, and running through the repertoire as though it was being performed. While running through the repertoire Flesch recommended have piano accompaniment even before it is completely learned because experiencing the musical work in its entirety can help the student to better understand the piece of music and to highlight the areas in the music that still need to be worked out technically.⁶⁷

In his treatise, Flesch provided solutions and explanations for common left hand fingering problems on the violin, using many excerpts from the standard violin solo and chamber repertoire. Flesch wrote that while left hand fingerings on the violin could be approached in many ways, there were certain fingerings that may work better than others, but it all depends on the individual violinist.⁶⁸ Flesch advocated that the advanced violin student should free themselves from the idea of numerically labeled positions on the violin. He wrote that the position numbers can be helpful for beginning students, but once the positions are mastered, thinking of them numerically will inhibit the advanced player due to the increased use of enharmonic substitutions, mixed positions, and stretches with the left hand that are performed at the advanced level of violin study.⁶⁹

According to Flesch, *détaché* was the most important basic bow stroke.⁷⁰ He wrote that *détaché* consists of one note played per bow stroke, and that while it can be performed in any part of the bow, in general it is easier to perform it in the upper half of

⁶⁶ Ibid., 81

⁶⁷ Carl Flesch, *The Art of Violin Playing Book One*, trans. and ed. Eric Rosenblith (1923; repr., New York: Carl Fischer, 2000), 83

⁶⁸ Ibid., 95.

⁶⁹ Ibid., 95

⁷⁰ Ibid., 47

the bow while playing on the upper two strings of the violin and the lower half of the bow when playing on the lower two strings of the violin. Because of this, Flesch advised the student to practice détaché in every part of the bow and on each string of the violin regardless of what is easiest to execute technically due to the nature of the bow.⁷¹

Flesch identified three types of détaché: whole bow, large and broad, and small and fast. Whole bow détaché included a slight bow speed emphasis at the beginning of each bow stroke.⁷² Large and broad détaché incorporated at least half of the bow, and Flesch wrote that it should only be used at a slow tempo.⁷³ The small and fast détaché, according to Flesch, was "...the most important and frequently used bowing of all."⁷⁴ This type of détaché was the basic détaché, which is performed near the middle or upper half of the bow. When détaché is used at a moderate tempo, Flesch wrote when the bow is placed on the string near the frog of the bow, there should be a horizontal motion of the right upper arm, while at the middle and tip of the bow, the right forearm should initiate the bow changes. Flesch wrote that the wrist and fingers should be engaged for faster tempi and for bow changes that occur in the lower half of the bow.⁷⁵

Concerning martelé, Flesch wrote that "From the point of view of bowing technique (though less so from the point of view of performance), this stroke is of equal importance with the détaché stroke."⁷⁶ Flesch emphasized that the shortness of the note produced by the martelé stroke is not made by decreasing the duration of the note being played, but instead the shortness is produced by the separation between the notes. He

⁷¹ Carl Flesch, *The Art of Violin Playing Book One*, trans. and ed. Eric Rosenblith (1923; repr., New York: Carl Fischer, 2000), 48

⁷² *Ibid.*, 47

⁷³ *Ibid.*, 48

⁷⁴ *Ibid.*, 48

⁷⁵ *Ibid.*, 8

⁷⁶ *Ibid.*, 50

wrote that this separation was created by adding weight to the bow with the right hand so that the bow could grab the string both at the beginning and end of each stroke. During the actual playing of the note, the weight is released just long enough for the note to sound.⁷⁷ Flesch advised that the motion of the right forearm should be horizontal during the stroke, and should move inward or outward, depending on whether the bow is going up or down in direction, during the pauses between the notes.⁷⁸ Flesch recommended that martelé should be done mainly in the middle or the upper half of the bow.

Flesch's treatise serves as a valuable resource for both the violin teacher and the violin student. He organized it in a way in which one can quickly and easily find the information they are looking for.⁷⁹ Flesch's analytical prowess is evident in this treatise through the numerous lists he used to explain concepts, his ability to identify many common problems with violin technique that can occur over the course of study, and the solutions that he provided for these problems.

⁷⁷ Carl Flesch, *The Art of Violin Playing Book One*, trans. and ed. Eric Rosenblith (1923; repr., New York: Carl Fischer, 2000), 50

⁷⁸ *Ibid.*, 50

⁷⁹ *Ibid.*, 164

Chapter 4

Ivan Galamian: *Principles of Violin Playing and Teaching*

Ivan Galamian was born in Tabriz in 1903. He studied the violin in Moscow and then in Paris before moving to the United States in 1937 to teach at the Curtis Institute. Galamian also taught at the Julliard School of Music and he founded the Meadowmount School of Music, where he taught every summer. He died in 1981 leaving behind a long list of accomplished former students.

In 1962 he published *Principles of Violin Playing and Teaching*. One pedagogical principle that Galamian advocated against through this treatise was that of a rigid set of rules for every aspect of violin technique. He believed in the individuality of each student and he emphasized the important role of the violin teacher in finding what was right and natural for each student. In his treatise, Galamian provided a general guide to violin technique, but he emphasized that the actual technique prescribed should vary per student.

In his treatise, Galamian identified two types of technique: interpretive and virtuoso. He wrote that interpretive technique was the ability to fully execute the ideal of how a piece of music should sound technically and musically.⁸⁰ He wrote that this should be the ultimate goal for the violinist. On the other hand, virtuoso technique was a type of technique in which the technical prowess was very strong and the left hand fingers could move very fast, but it was not under complete control and would tend to have no rhythmic discipline.⁸¹

Galamian stressed the importance of correlation between the mind and the muscles. He wrote that “What counts is not the strength of the muscles, but their

⁸⁰ Ivan Galamian, *Principles of Violin Playing & Teaching* (Englewood Cliffs: Prentice-Hall, 1962), 5.

⁸¹ *Ibid.*, 5

responsiveness to the mental directive.”⁸² According to Galamian, this correlation can be strengthened by giving the mind and muscles problems to solve.⁸³ To do this the student would need to be completely engaged during their entire practice sessions.

Galamian wrote that the ideal posture while playing the violin was one in which the violinist would be able to play with ease.⁸⁴ Like Leopold Mozart and Carl Flesch, Galamian advocated both against excessive body movement while playing the violin, and keeping the body overly rigid. Galamian wrote that while playing “the body motion should be limited but never completely suppressed.”⁸⁵

Rather than prescribing rules as to how to hold the violin on the left shoulder in playing position, Galamian merely observed that some violinists support the instrument with their head and left shoulder while others support the violin primarily with their left hand, adding the left lower jaw for shifts.⁸⁶ He advised students with long necks to use a shoulder rest, and a chinrest that straddles the tailpiece.⁸⁷ Galamian wrote that the height of the scroll of the violin while in playing position should neither be too low nor too high.

When it came to the proper left arm position of the violin student, Galamian was sensitive to the length of the student’s arm. He wrote that students with long arms should have their left elbow more to the left, while those with short arms should have the elbow more to the right.⁸⁸ He stressed that the elbow should be able to move depending on the position on the violin being used and also on the string on which the left hand is placed. He wrote that the wrist of the left hand should basically form a straight line with the

⁸² Ivan Galamian, *Principles of Violin Playing and Teaching* (Englewood Cliffs: Prentice-Hall, 1962), 6

⁸³ *Ibid.*, 6.

⁸⁴ *Ibid.*, 12

⁸⁵ *Ibid.*, 13

⁸⁶ *Ibid.*, 13

⁸⁷ *Ibid.*, 13

⁸⁸ *Ibid.*, 14

forearm.⁸⁹ He did not advocate turning the forearm too far in towards the neck of the violin, so that the knuckles of the left hand to be parallel to the strings, because he considered this to be an unnatural position.

While Flesch prescribed the proper left hand frame to be one in which the interval of a fourth is made between the index and pinky fingers, Galamian instead advised his students to create the left hand frame with the index finger set on one string and the pinky finger set on the next string higher to that of the index finger, forming the interval of an octave.⁹⁰ This basic left hand frame would then be maintained in every position on the violin, adjusting as needed in the upper positions.⁹¹

Galamian wrote that as a general guideline for the left hand placement on the violin in playing position, that students with shorter fingers should contact the side of the neck of the violin near the base joint of the index finger, while students with longer fingers should contact the side of the neck near the side of their index finger closer to the middle joint of the finger.⁹² Galamian wrote that the function of the left thumb was to produce counter pressure on the side of the neck of the violin against the other four fingers of the left hand. He advised students with long thumbs to allow the thumb to extend slightly above the fingerboard, while students with shorter thumbs should keep the thumb slightly lower on the side of the violin neck.⁹³

Galamian introduced the use of double contact between the student and the violin and emphasized its importance for the security of the left hand and for intonation. He

⁸⁹ Ivan Galamian, *Principles of Violin Playing and Teaching* (Englewood Cliffs: Prentice-Hall, 1962), 615.

⁹⁰ *Ibid.*, 15

⁹¹ *Ibid.*, 20

⁹² *Ibid.*, 17

⁹³ *Ibid.*, 19

wrote that in the lower positions on the violin, double contact should be made using the left thumb and the side of the left index finger against the sides of the neck of the violin.⁹⁴ In the upper positions double contact is made with the entire left hand against the body of the violin, and the left thumb under the neck of the violin.⁹⁵ When the student uses vibrato, Galamian, like Flesch, advocated that the side of the left index finger should not contact the neck of the violin, making the left thumb the main point of contact with the violin in this situation.⁹⁶

Galamian wrote that shifting through the different positions on the violin consisted of the movement of the left arm, hand, thumb, and fingers.⁹⁷ He wrote that when shifting from the lower to the upper positions, the thumb should move with the hand but when moving from the upper to the lower positions, the thumb will go a little before the hand.⁹⁸ Galamian listed three main types of shifts that were executed with the left hand during his lifetime, with an additional fourth type of shift that he noticed was beginning to be favored at the time that he wrote his treatise. The first type of shift is done with the same left hand finger playing both the old note and the new note being shifted to. The second type of shift, which can be referred to as an old finger shift, consists of the actual shift to the new position being done with the left hand finger that plays the note prior to the shift. Galamian observed that this type of shift was the one most favored by the French school of violin playing.

⁹⁴ Ivan Galamian, *Principles of Violin Playing and Teaching* (Englewood Cliffs: Prentice-Hall, 1962), 6 21.

⁹⁵ *Ibid.*, 21

⁹⁶ *Ibid.*, 21

⁹⁷ *Ibid.*, 25

⁹⁸ *Ibid.*, 25

The third type of shift, which may be called a new finger shift, consists of the actual shift to the new position being done with the left hand finger that will play the note being shifted to. He observed that this type of shift was often used in the Russian school of violin playing. The fourth type of shift that Galamian noticed was gaining popularity at the time he wrote his treatise consisted of the left hand remaining in the position of the note prior to the shift, and the finger that is to be played in the new position after the shift actually reaching for that note and landing on it before the rest of the hand shifts.⁹⁹ This type of shift creates a crawling effect with the left hand that can be useful when travelling to new positions that are not too far apart from each other.

In his treatise, Galamian provided advice for the student when playing double stops on the violin. He wrote that the violin teacher must advise the student not to press too hard with the fingers of the left hand down into the string while playing double stops.¹⁰⁰ He wrote that while playing double stops on the violin that form an interval of a fifth, if one of the notes being played is flat, which is a standard issue experienced when playing this interval, the left elbow should be brought slightly more to the right while the wrist and finger of the left hand turn slightly inward towards the violin.¹⁰¹ When playing fingered octaves and tenths on the violin, Galamian advised that the left hand should be placed in a position somewhat in between the index finger and the pinky finger being used, so that the index finger would reach back to the lower note of the interval while the pinky finger reaches up to the upper note of the interval.¹⁰²

⁹⁹ Ivan Galamian, *Principles of Violin Playing and Teaching* (Englewood Cliffs: Prentice-Hall, 1962), 25.

¹⁰⁰ *Ibid.*, 27

¹⁰¹ *Ibid.*, 28

¹⁰² *Ibid.*, 28

Galamian's philosophy when it came to the left hand fingering on the violin was that musical expression should come first and comfort of the hand should come second.¹⁰³ Instead of writing at length about the many possibilities available when coming up of with left hand fingerings on the violin within a piece of music, Galamian instead briefly described some of the modern developments in the violin technique that dealt specifically with fingerings during his lifetime. These developments included the more frequent use of the even-numbered positions on the violin (second, fourth, sixth, etc.), shifting to a new position on the violin during the interval of a half step, changing position during open strings, better chromatic fingerings than those used by the older generations, the use of extensions that are outside of the usual hand frame, and the type of shift described previously in which the left hand crawls into new positions on the violin.¹⁰⁴

Of the three pedagogues covered in this document, Galamian wrote at the most length about vibrato. He listed three types of vibrato, which were identified by the part of the body that initiates the vibrato motion: arm, hand/wrist, and finger. He advocated that the student should be proficient at all three vibrato types so that they may have a wide palette of vibrato colorings to choose from.¹⁰⁵ As a general rule, Galamian advised that the intensity of the vibrato should match the intensity of the bow. He wrote that while playing loud dynamics the vibrato should be wider and while playing soft dynamics the vibrato should be narrower.¹⁰⁶

¹⁰³ Ivan Galamian, *Principles of Violin Playing and Teaching* (Englewood Cliffs: Prentice-Hall, 1962), 31

¹⁰⁴ *Ibid.*, 32.

¹⁰⁵ *Ibid.*, 37

¹⁰⁶ *Ibid.*, 37

Galamin wrote that the motion involved in the use of arm vibrato consists of the forward and backward movement of the left forearm with a flexible finger that reacts to the forearm movement.¹⁰⁷ The physical motion of wrist, or hand vibrato, according to Galamin is produced by the swinging backward and forward of the left hand, while the left arm remains still. During this motion, “The finger elongates itself as the hand swings backward toward the scroll and then resumes its original curved position as the hand returns to its starting point.”¹⁰⁸ Galamin wrote that finger vibrato is the most difficult type of vibrato to master and that one should not attempt it until the other two types of vibrato are mastered. He described the motion of this type of vibrato as one in which “The impulse comes from the finger itself, which swings from its base knuckle with the hand slightly yielding and moving passively in flexible response to the finger action.”¹⁰⁹ Galamin, like Flesch, advocated for the violin teacher to teach vibrato to the violin student.

The bow grip advocated by Galamin included the placement of the right thumb on the opposite side of the bow to the middle finger, maintaining a natural, curved position. He wrote that the middle finger of the right hand should hang down over the stick of the bow, slightly wrapping around it and making contact with the stick near the joint of the finger that is closest to the fingernail. The ring finger should hang down over the frog, and the pinky finger should sit somewhat close to but not touching the ring finger, and instead of resting directly on top of the stick it instead should rest on the small edge of the octagon formed by the bow on the side closest to the student.¹¹⁰ The index

¹⁰⁷ Ivan Galamin, *Principles of Violin Playing and Teaching* (Englewood Cliffs: Prentice-Hall, 1962), 40

¹⁰⁸ *Ibid.*, 38

¹⁰⁹ *Ibid.*, 40

¹¹⁰ *Ibid.*, 46

finger should contact the stick of the bow near the middle joint of the finger and there should be a small space between the index finger and the middle finger.¹¹¹

Galamin wrote that for good tone production it was important to pull the bow straight across the strings of the violin, which can be achieved by keeping the bow parallel to the strings. He identified three physical stages of the bow stroke: the triangle, square, and point.¹¹² He wrote that when the bow is set on the string at the frog, the right arm and the violin form a triangle. When the middle of the bow is placed on the string, a square is formed between the right arm and the violin. Galamin pointed out that the part of the bow in which the square is made depends on the individual's arm length. The longer the arm, the higher in the bow the square will appear. The point is made when the tip of the bow is placed on the string, and the right angle between the right arm and the violin that produced the square in the middle of the bow becomes a straight angle between the right arm and the violin.¹¹³

Galamin identified three fundamental elements of tone production on the violin: bow speed, bow pressure/weight, and the contact point of the bow on the strings.¹¹⁴ He stressed the importance of dividing the bow evenly while the bow is being pulled across the string at one speed. Galamin advised the use more weight into the bow when playing at the tip and less weight to be used at the frog.¹¹⁵ Galamin wrote that the point of contact with the bow on the strings between the bridge and the fingerboard should change depending on such factors as bow speed and dynamics. As a general rule, he

¹¹¹ Ivan Galamin, *Principles of Violin Playing and Teaching* (Englewood Cliffs: Prentice-Hall, 1962), 46

¹¹² *Ibid.*, 51

¹¹³ *Ibid.*, 52

¹¹⁴ *Ibid.*, 55

¹¹⁵ *Ibid.*, 57

wrote that on the upper two strings of the violin and in the upper positions, the contact point of the bow should be closer to the bridge while in the lower positions and on the lower two strings of the violin, the contact point of the bow should be further away from the bridge, but not so far as to be over the fingerboard.¹¹⁶

Galamian wrote that *détaché* was a bow stroke in which “A separate bow is taken for each note and the stroke is smooth and even throughout with no variation of pressure.”¹¹⁷ He advised that there should be no audible break between the bow strokes. According to Galamian, *détaché* can be done in any part and with any length of the bow. He wrote that when playing a down bow, the weight of the right arm should transfer to the right index finger while when playing an up bow, the weight of the arm should transfer to the pinky finger. Galamian identified four types of *détaché*: accented/articulated, *détaché porté*, *portato/louré*, and *détaché lance*. The articulated/accented *détaché* is made by adding an accent to the beginning of each note through adding both bow weight and bow speed.¹¹⁸

Détaché porté includes a swell at the beginning of the note followed by a lightening of the sound. This is done by adding weight into the string of the violin in addition to bow speed at the beginning of the note.¹¹⁹ *Portato/louré* is basically the same as *détaché porté*, but it consists of multiple notes slurred together in one bow.¹²⁰ *Détaché lance* is a short stroke that is made through bow speed at the beginning of the note, but with no audible accent. Galamian wrote that this type of *détaché* was executed in a

¹¹⁶ Ivan Galamian, *Principles of Violin Playing and Teaching* (Englewood Cliffs: Prentice-Hall, 1962), 58

¹¹⁷ *Ibid.*, 67

¹¹⁸ *Ibid.*, 67

¹¹⁹ *Ibid.*, 68

¹²⁰ *Ibid.*, 68

similar manner to that of martelé, but without the short attack at the beginning of the note.¹²¹

Galamian defined martele as “...a decidedly percussive stroke with a consonant type of sharp accent at the beginning of each note and always a rest between strokes.”¹²² He wrote that martelé was very important for the overall right hand technique and that having a good martelé stroke will make it easier for the student to produce a good détaché stroke.¹²³ Galamian specified that the pauses between notes that occur during the martelé stroke are created by bow pressure, which pinches the string of the violin between the bow strokes, and is quickly released during the actual stroke, when the note is heard.¹²⁴ According to Galamian, martelé can be done in any part of the bow and with any length of bow.¹²⁵

Galamian stressed the importance the student being completely engaged mentally during practice sessions. He wrote that talent will only take a student so far and that hard work is needed in order to reach one’s full potential. Galamian advocated that one of the main jobs of the violin teacher was to teach the student how to practice. He wrote that “A teacher who limits himself to pointing out the mistakes and does not show the proper way to overcome them fails in the important mission of teaching the student how to work for himself.”¹²⁶ Galamian advised for the practice time to be divided into three parts: building time, in which technical issues are given attention, interpreting time, in which

¹²¹ Ivan Galamian, *Principles of Violin Playing and Teaching* (Englewood Cliffs: Prentice-Hall, 1962), 69

¹²² *Ibid.*, 71

¹²³ *Ibid.*, 71

¹²⁴ *Ibid.*, 71

¹²⁵ *Ibid.*, 71

¹²⁶ *Ibid.*, 93

musical ideas are formed and executed, and performing time, in which the piece is played straight through preferably with accompaniment.¹²⁷

Galamian directly addressed the violin teacher in his treatise. He wrote that one of the most important things for the teacher to remember is that every student is different and should be treated as such.¹²⁸ He advised that the teacher should be able to read the personality of each student and to use that as a basis as to how to approach him or her. A thorough understanding of the student's personality can also help the teacher to know when a student needs to be pushed and when they need to be encouraged. Galamian believed that the teacher has a duty "to educate the student to stand on his own feet, musically as well as technically."¹²⁹

¹²⁷ Ivan Galamian, *Principles of Violin Playing and Teaching* (Englewood Cliffs: Prentice-Hall, 1962), 95

¹²⁸ *Ibid.*, 105

¹²⁹ *Ibid.*, 107

Chapter 5
Comparisons

Upon examination of Leopold Mozart's *Treatise on the Fundamental Principles of Violin Playing*, Carl Flesch's *The Art of Violin Playing*, and Ivan Galamian's *Principles of Violin Playing and Teaching*, it is evident that there are more similarities than differences among the concepts presented in each treatise. The tables that follow outline the fundamental aspects of beginning violin technique that were addressed by Mozart, Flesch, and Galamian.

The violin placement advocated by Mozart, Flesch, and Galamian was similar, with the main differences being due to the evolution of the violin from Mozart's time period into that of both Flesch and Galamian's time periods. The placement of the violin on the left shoulder was a constant through out the time periods of the three pedagogues. Flesch added that the violin should also sit partly on the left collarbone, which already happens naturally when the violin is placed on the left shoulder. Mozart, Flesch, and Galamian all agreed that the scroll of the violin should be parallel to the floor, without dipping too low. This is a common problem for violin students in all stages of study. Flesch specified that the scroll of the violin should not be too high, which is not a common problem for the student, but it can occur if the student overcompensates from keeping the scroll of the violin too low.

One difference between the violin used during Mozart's lifetime and the violin used during Flesch and Galamian's lifetimes is the lack of a chinrest on the violin that would have been used by Mozart. Due to the lack of a chinrest, Mozart advised for the student to place the left jaw either on the tailpiece of the violin, or slightly to the right of the tailpiece. Centering the student's head over the tailpiece helps with technique

because the violin is then centered both in terms of balance and the ability of the student to see the left hand and all four strings evenly. The violins used later by Flesch and Galamian had chinrests, and both pedagogues recommended for the chinrest to go over the tailpiece of the violin, possibly for the reasons described above.

Shoulder rests were not used during Leopold Mozart's lifetime, therefore the violin was supported mainly by the violinist's head and left hand. During Flesch's lifetime, cushions placed under the violin on the left shoulder were sometimes used. Flesch recommended for students with long necks to use these cushions. Like Mozart, Flesch had his students support the violin with the head and the left hand, but due to the invention of the chinrest and the availability of shoulder cushions, the left hand most likely did not have as much of a role in supporting the violin during Flesch's lifetime as it did during Mozart's lifetime.

During Galamian's lifetime, shoulder rests were commonly used by violinists and Galamian, like Flesch, recommended the use of a shoulder rest by students with long necks. Galamian allowed for the student to support the violin in a manner that best fit them as an individual. He observed that the two main ways to support the violin were either with primarily the head and the shoulder, leaving the left hand free from the burden, or with the head and the left hand. It seems likely that students who used shoulder rests would support the violin in the first manner described by Galamian and students who did not use shoulder rests would support the violin in the second manner.

Table 1
Violin Placement

	Mozart	Flesch	Galamian
Violin Placement	-On the left shoulder	-On the left shoulder and collarbone	-On the left shoulder
	-No chinrest, head on top of/to the right of the tailpiece	-Chinrest that goes over the tailpiece	-Chinrest that goes over the tailpiece
	-Violin supported by head and left hand	-Violin supported by the head and the left hand	-For some violin supported with head and shoulder, for others violin supported with left hand and head
	-No shoulder rest	-If neck is long, use a cushion on the shoulder	-If neck is long, use a shoulder rest
	-Violin scroll not too low	-Violin scroll neither too high nor too low	-Violin scroll not too low

The basic left hand position taught to the beginner was similar among Mozart, Flesch, and Galamian. All three started beginning violin students in first position, followed by third position. A raised index finger was taught to the beginner by all three as well. This position of the index finger, which for example would be placed on B natural on the A string of the violin, seems have been a constant through out beginning violin pedagogy.

Mozart advocated for the left thumb to rest on the side of the neck of the violin opposite to the middle and ring fingers, while both Flesch and Galamian advocated that the thumb should be placed opposite to the index finger. The thumb position advocated by Mozart is useful when it is remembered that the left hand during Mozart's lifetime was largely responsible for supporting the violin, due to the lack of chinrests and shoulder rests. By the time that Flesch and Galamian wrote their treatises, chinrests and

should rests were commonly used, so the left hand no longer had the role of primary support for the violin. Mozart advised for the student not to let their left thumb be placed too high over the side of the neck of the violin. Flesch also advised against placing the left thumb too high, and went on to specify that it should not sit too low on the side of the neck of the violin. Galamian advised that for students with short thumbs, the best placement for the left thumb should be somewhat lower on the side of the neck of the violin, while students with long thumbs should allow the thumb to sit higher over the side of the neck of the violin. Mozart did not address the actual function of the left thumb, although it was probably implied in his teaching. Flesch and Galamian both addressed the function of the left thumb as that of providing counter pressure against the other four fingers of the left hand.

When placing the four left hand fingers (index, middle, ring, and pinky) on the strings of the violin, Mozart recommended that the middle joints of these fingers be high in relation to the fingerboard of the violin, so that the tips of the fingers contact the string. When one attempts to play the violin without a shoulder rest, it feels natural to allow the left hand to collapse in a manner in which the fingers of the left hand will contact the strings more on the pad of the upper joint of the finger, rather than the actual tip of the finger. Allowing the left hand to fall into this position can limit the left hand technique, making it difficult to play rapid passages of music. This seems to be the reason for which Mozart advocated for the placement of the left hand fingers on the tip with high middle joints. Due to the invention of the chinrest and shoulder rest (or cushion), both Flesch and Galamian allowed for their students to back off slightly from the idea of placing the left hand fingers on the strings at the extreme tip of the finger, and instead advocated for

the fingers to contact the strings in the area between the tips and the upper pads of the fingers.

Mozart did not address the frame of the left hand when all four fingers are placed on the strings of the violin. Flesch advised that the basic left hand frame should be one in which an interval of a perfect fourth is made between the index and the pinky fingers. In the upper positions Flesch wrote that this interval will naturally changed into the interval of a fifth or sixth. This idea was different from the idea proposed by Galamian, in which the left hand frame when all four fingers of the left hand are placed on two strings of the violin forms an interval of an octave between the index and pinky fingers. Galamian advised that in the upper positions, the left hand should remain in this octave frame, adjusting as needed.

Mozart, Flesch and Galamian all advocated for the student to keep the left forearm in a straight line from the left wrist, however Flesch advised that the wrist should not be too rigid. Galamian provided a guide as to the left elbow placement based on the length of the student's arm. He advised for the left elbow to be more to the right for students with short arms, and more to the left for students with long arms.

Table 2
Left Hand Placement

	Mozart	Flesch	Galamian
Left Hand Placement	-Raised index finger from beginning (B natural on A-String)	-Raised index finger from beginning (B natural on A-String)	-Raised index finger from beginning (B natural on A-String)
	-Thumb sits opposite the 2nd and 3rd fingers	-Thumb sits opposite the index finger	-Thumb sits opposite the index finger

Table 2 cont...
Left Hand Placement

	-Thumb should not be too high over side of neck	-Thumb level somewhere in middle: neither too high nor too low	-Short thumbs sit lower in relation to side of violin neck -Long thumbs sit higher over side of neck
		-Thumb gives counter pressure against other fingers	-Thumb gives counter pressure against other fingers
	-Joints of fingers high over the string, so that the fingers touch the string on their tips	-Fingers touch the string in middle ground between the tips and the pads	-Fingers touch the string in middle ground between the tips and the pads
		-1st and 4th fingers make the interval of a P4, in upper positions intervals of a 5th or 6th	-1st and 4th fingers make an octave, that remains in all positions
	-Index contacts neck at base joint	-Index contacts neck at base joint	-If fingers are short, index contacts violin neck near base joint -If fingers are long, index contacts violin neck near middle joint
	-Wrist inline with forearm	-Wrist natural, neither excessively bent nor straight	-Wrist in line with forearm
			-Left arm: if arm is long than elbow more to left; if arm is short, than elbow more to the right

Leopold Mozart did not directly address the issue of shifting through the left hand positions on the violin. During his time period, in which the left hand was one of the main means of support for the violin, shifting consisted of almost a quick jump of the left

hand when moving through the positions. In the eighth chapter of his treatise, which covered left hand fingerings, Mozart provided fingering suggestions that enabled the left hand change positions quickly without having to shift in the same manner later described by Flesch and Galamian. Both Flesch and Galamian taught that when shifting from the upper positions of the violin to the lower positions, the thumb of the left hand should precede the rest of the hand. Flesch gave more information regarding shifting, stating that when shifting into the upper positions, the forearm should gradually become more vertical and is turned inward toward the violin while the left hand flattens and the thumb travels under the neck of the violin.

Table 3
Left Hand: Shifting

	Mozart	Flesch	Galamian
Left Hand: Shifting	Not addressed	-When shifting into the upper positions, forearm becomes vertical and is turned inward and left hand gradually becomes flat, and thumb gradually travels under neck of the violin	-When shifting into the higher positions the left thumb travels with the rest of the hand
		-When shifting into the lower positions, the left thumb precedes the rest of the hand	-When shifting to the lower positions, the left thumb precedes the rest of the hand

Mozart advocated for the use of hand/wrist vibrato, while both Flesch and Galamian advocated for vibrato to be produced with the left forearm, finger, and hand. One concept dealing with vibrato that all three pedagogues agreed upon is that there

should be variety when it comes to vibrato. Mozart advised the student to use “slower” (wide) vibrato when playing soft dynamics and “fast” (narrow) vibrato when playing loud dynamics. Galamian advocated this same general rule, but instead of using the terms “slow” and “fast”, he used the terms “wide” and “narrow”.

Both Flesch and Galamian wrote that the base of the left index finger should not make contact with the neck of the violin while vibrating. This enables the left hand to move freely. Mozart did not address whether or not the base of the left index finger should contact the neck of the violin.

There was a belief in violin pedagogy both before and during Leopold Mozart’s time period, that vibrato could not be taught, rather, it was a natural occurrence. Mozart was influenced by this belief, therefore he did not formally teach vibrato to his students. Flesch and Galamian disagreed with this idea and advocated for vibrato to be taught to the student.

Table 4
Vibrato

	Mozart	Flesch	Galamian
Vibrato	-Hand/wrist used	-Done with forearm, finger, and hand	-3 Types: arm, hand/wrist, finger; all should be used
	-Slower vibrato for soft dynamics/ faster vibrato for loud dynamics	-Vibrato should have variety	-Use wider vibrato for loud dynamics/ narrower vibrato for soft dynamics

Table 4 cont...
Vibrato

	Mozart	Flesch	Galamian
	-Not something that is taught, comes naturally	-Should be taught to the student	-Should be taught to the student
		-Base of left index shouldn't touch neck of violin during vibrato	-Base of left index shouldn't touch neck of violin during vibrato

Mozart, Flesch, and Galamian seemed to agree on the basic function of the right pinky finger. Flesch and Galamian both wrote that the right pinky finger should lighten the weight of the bow when it is placed on the string in the lower half, near the frog. Mozart was not as specific as Flesch and Galamian, but he did agree that the right pinky finger was responsible for controlling the weight of the bow. Mozart and Flesch both advocated for the pinky finger to sit directly on top of the stick of the bow, while Galamian advocated for the pinky finger to sit on the ledge slightly to the side of the top of the stick. The three pedagogues disagreed as to whether the pinky finger should remain on the stick of the bow at all times. Mozart believed that it should always be on the stick. Flesch believed that the pinky finger should only be on the stick when bowing on the string in the lower half of the bow. Galamian's opinion seems to rest somewhere between those of Mozart and Flesch, stating that the pinky finger should generally remain on the stick, but should come off of the stick naturally, if needed. This allows for students with short arms and fingers to let the pinky finger come off of the stick when bowing at the tip of the bow. Students with long arms and fingers are typically able to keep their pinky on the stick while bowing at the tip.

Mozart, Flesch, and Galamian all agreed that the right index finger controls the tone of the violin. All three pedagogues recommended that the index finger be placed on the stick of the bow a slight space away from the middle finger. Both Flesch and Galamian advised that the index finger should contact the stick of the bow near the middle joint of the finger.

Both Mozart and Flesch advocated for the right thumb to be placed on the bow opposite to the area between the index finger and the middle finger. Galamian slightly differed, by stating that the thumb should be placed opposite to the middle finger. Both Flesch and Galamian stated that the right thumb should be straight when the bow is placed on the string at the tip, and that when the bow is placed on the string at the frog, the thumb should be bent. Due to the longer bows used during their time periods, compared to the shorter bows used during Mozart's lifetime, it makes sense that Flesch and Galamian would be the only two of the three to address this movement of the right thumb.

Galamian was the only one of the three pedagogues to give specific placements to the middle and ring fingers. He wrote that the middle finger should wrap around the stick of the bow at the top joint of the finger, and the ring finger should hang down over the frog.

Table 5

Bow Hold

	Mozart	Flesch	Galamian
Bow Hold	-Pinky always on the stick	-Pinky on the stick only in the lower half of the bow	-Pinky on the stick but able to come off if needed
	-Pinky helps control bow movement and weight	-Pinky lightens the weight of the bow in the lower half	-Pinky lightens the weight of the bow in the lower half
	-Pinky sits on top of stick	-Pinky sits on top of stick	-Pinky sits not directly on top of stick but slightly to the side
	-Index controls tone	-Index controls tone	-Index controls tone
	-Index not far over the stick, but closer to the middle finger, but with a small space separating them	-Index rests sideways on stick at the middle joint with a small separation from middle finger	-Index contacts stick near middle joint with a space between index and middle finger
	-Thumb opposite area between index and middle finger	-Thumb opposite area between index and middle finger	-Thumb opposite middle finger
		-Thumb straight at tip, bent at frog	-Thumb straight at tip, bent at frog
			-Middle finger wraps around stick at the top joint
			-Ring finger hangs over frog

Mozart's opinion on the parts of the body that should be used while bowing differed from that of Flesch and Galamian, who advocated for the use of the entire right arm and hand while bowing. Mozart did not advocate for the use of the entire right arm, and instead emphasized the importance of the right hand and wrist while bowing. This makes sense when it is remembered that the bow that was used during Mozart's lifetime was shorter and than the modern bow. Mozart, Flesch, and Galamian all agreed that the right elbow should neither be too high nor too low. Flesch and Galamian both recommended for the use of the right wrist and fingers primarily for smooth bow changes.

Table 6
Right Arm

	Mozart	Flesch	Galamian
Right Arm	-Whole arm not used	-Whole arm and hand used	-Whole arm and hand used
	-Elbow should not be too high or low	-Elbow should not be too high or low	-Elbow should not be too high or low
		-Fingers and wrists used for smooth bow changes	-Fingers and wrists used for smooth bow changes

Mozart, Flesch, and Galamian were in complete agreement on the topic of bow placement on the strings of the violin. They each recommended for the bow to be placed parallel to the strings and to keep the bow hair flat at all times. All three advised that the bow should be closer to the bridge of the violin when playing in a loud dynamic. Flesch and Galamian added that the bow should be closer to the bridge when playing in the upper positions of the violin. Flesch added that this bow placement should also be used

when pulling the bow slowly across the string. Galamian added that the bow should be closer to the bridge when playing on the upper two strings of the violin. All three pedagogues recommended for the bow to be placed closer to the fingerboard of the violin while playing in a soft dynamic. Both Flesch and Galamian advocated this bow placement while playing in the lower positions of the violin. Flesch added that this was the proper bow placement when pulling the bow quickly across the string. Galamian added that the bow should be closer to the fingerboard while bowing on the two lower strings of the violin.

Table 7
Bow Placement/Contact Point

	Mozart	Flesch	Galamian
Bow Placement /Contact Point	-For loud dynamics bow closer to bridge	-For slow bows, higher positions, and loud dynamics have the bow closer to the bridge	-On upper two strings, loud dynamics, and in upper positions, have bow closer to the bridge
	-For soft dynamics bow closer to fingerboard	-For fast bows, lower positions, and softer dynamics have bow closer to fingerboard	-On lower two strings, soft dynamics, and in lower positions, have bow closer to fingerboard
	-Hair always flat	-Hair mostly flat	-Hair mostly flat
	-Bow parallel to strings	-Bow parallel to strings	-Bow parallel to strings

Leopold Mozart, Carl Flesch, and Ivan Galamian all identified *détaché* as the action of bowing one note per bow. Mozart did not use the term “*détaché*”, but he described a detached bowing, which fits with what Flesch and Galamian later termed “*détaché*”. The three pedagogues agreed that the right pinky finger is important for

détaché because it counteracts the natural weight of the bow when it is placed on the string on or near the frog. Mozart, Flesch, and Galamian also agreed that when playing a down bow, weight should be added to the index finger. Mozart used slightly different wording than Flesch and Galamian, writing that during down bows the right hand should sink into the bow, while during up bows the right hand should bend upward.

These actions described by Mozart will have the same effect as the actions described by Flesch and Galamian, in which weight transfers from the index finger to the pinky finger while bowing. Flesch and Galamian wrote that détaché can be done in any part of the bow, but Flesch observed that it is easier to do in the upper half of the bow when playing on the upper two strings of the violin, and in the lower half of the bow when bowing on the two lower strings of the violin. Flesch also identified three types of détaché that were based on tempo and the amount of bow used for the stroke. Galamian identified four types of détaché, based on mainly on the initial attack of each note, or stroke.

Table 8
Détaché

	Mozart	Flesch	Galamian
Détaché	-One note per bow	-One note per bow	-One note per bow

Table 8 cont...
Détaché

	Mozart	Flesch	Galamian
	-One should be able to play with strong and even tone using the whole bow	-Can be done in any part of the bow, but easier in the upper half on the two upper strings and easier in the lower half on the two lower strings	-Can be done anywhere in the bow and with any length of bow -Stroke should be smooth and even
	-Pinky helps with adding and releasing pressure -Hand naturally bends upward during up bows	-On up bows, weight is transferred to pinky	-On up bows, weight is transferred to pinky
	-Hand sinks into bow during down bows	-On down bows, weight is added through index	-On down bows, weight is added through index
		-3 Kinds: whole bow, large and broad, and small and fast	-4 Types: accented/articulated, détaché porté, portato/louré, détaché, and détaché lance

The subject of martelé was not addressed by Mozart. He instead advocated for the student to play short notes by lifting the bow off of the string in between notes. This may be largely due to the shorter, more concave bow that was used during Mozart's lifetime. Flesch and Galamian both wrote that martelé consists of playing short notes on the string by adding pressure to the bow, thereby "pinching" the string and causing a pause between notes, or strokes. Flesch advocated for martelé to be executed mainly in either the middle of the bow or near the tip of the bow, while Galamian wrote that

martelé can be done in any part of the bow and with any length of the bow. Galamian identified two types of martelé and described the physical action of the stroke as a right arm movement with horizontal finger motion and pressure exerted by the fingers on the stick of the bow. Flesch described the physical action of martelé as a horizontal movement of the forearm during the actual stroke, when the note would sound, and the inward or outward (for down or up bows) rotation of the forearm before and after the pauses between notes.

Table 9
Martelé

	Mozart	Flesch	Galamian
Martelé	-Not addressed -Short notes done by lifting the bow	-Short stroke created with pressure applied between strokes	-Pressure pinch between strokes that is released during the stroke
		-Pause between strokes	-Pause between strokes
		-Mostly done in the middle or at the tip	-Can be done anywhere in the bow and with any length of bow
		-Created by horizontal forearm movement during stroke and inward and outward rotation of forearm before and after the pauses between strokes	-Created by arm motion, horizontal finger motion, and pressure of fingers on the stick
			-2 Types: simple and sustained

Chapter 6

Conclusion

Although Leopold Mozart, Carl Flesch, and Ivan Galamian were each from a different time period, their ideas on basic violin technique are similar and still applicable today. This document illustrates that throughout the history of the violin there exist key elements of violin technique that are non-negotiable, and therefore should be addressed by all violin teachers. When we look at the fundamental teachings of Mozart, Flesch, and Galamian, we see a progression of attitudes towards fundamental violin technique that coincide with the evolution of the violin and bow.

Most of the differences that are found between the ideas of Leopold Mozart and those of Flesch and Galamian have to do with the violins that were used during Mozart's lifetime not having chinrests or shoulder rests, and the bows being shorter and more concave than modern bows. However, Mozart's ideas on fundamental violin technique are still applicable for today's violinist, especially for the current day violinist who does not use a shoulder rest. Mozart's treatise is also valuable as a document on historical performance practice.

Due to the fact that Mozart, Flesch, and Galamian present similar ideas in different manners, the current violin teacher can see the information presented in many forms, enabling them to adapt the information as needed to each individual violin student. By knowing different ways to word concepts, the teacher will have a full vocabulary to choose from when presenting the information to the student. For example, for violin students who need to have a basic technique broken down completely, Flesch's treatise is useful because in it, Flesch gave very detailed information on all of the physical aspects of violin technique.

Violin teachers often need to identify not only deficiencies in the technique of their students, but also the reasons for the deficiency in order to fix it. In some cases, the deficiency may be caused not by something that the student is doing wrong, but simply by the physical build of the student. For example, if a student often plays notes in the left hand too sharp and/or the left hand fingers appear jumbled too close to each other, one reason may be that the student has long arms and fingers, therefore having them keep their left elbow more towards the left rather than to the right will likely alleviate some of these difficulties because their left arm and fingers will no longer be cramped into the small space that is made when the elbow is too far to the right. Familiarity with Ivan Galamian's treatise is valuable for knowing how to address the idiosyncrasies of each individual student.

Knowing the history of violin pedagogy is vital for the success of current day violin teachers and, perhaps more importantly, their students because the fundamental techniques that have not changed over time have continued to exist because they still accurately and effectively address and remediate problems that students of violin still deal with today. In familiarizing themselves with historical treatises specific to violin pedagogy, current violin teachers evidence the documented successful teaching strategies used by many of the great violin pedagogues of our time, and with these fundamentals in mind, will therefore know exactly what is imperative for their own violin students to learn during the course of their study. By documenting in writing their pedagogical approaches, Mozart, Flesch, and Galamian contributed a great gift to future generations of teachers and students of violin, and in doing so, cemented their importance in the history of violin pedagogy.

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