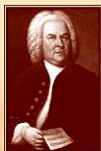


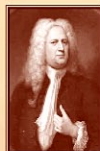
# 12 ETUDE-CAPRICES IN THE STYLES OF THE *Great Composers*



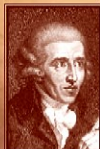
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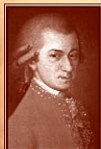
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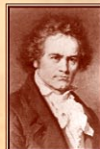
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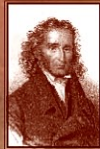
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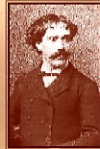
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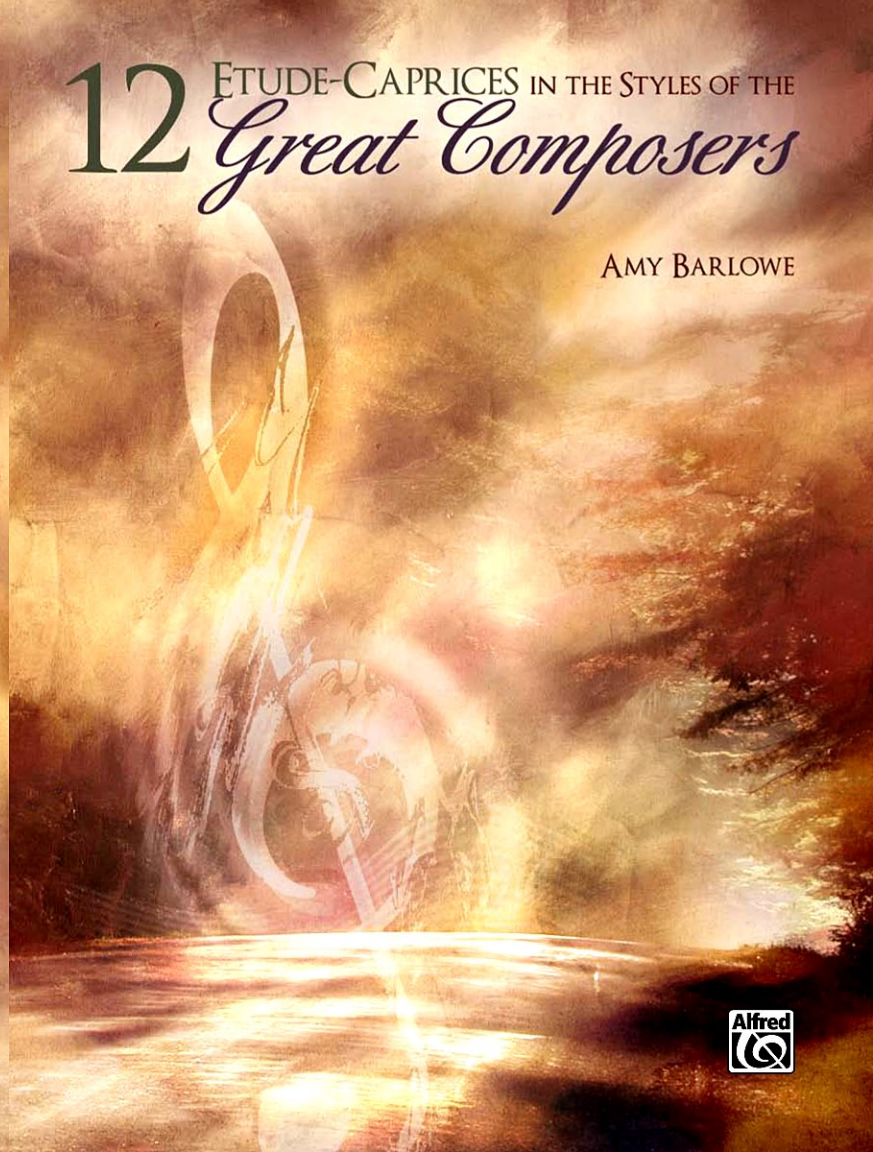
AMY BARLOWE

Written by Juilliard trained violinist/composer, Amy Barlowe, *12 Etude-Caprices in the Styles of the Great Composers* is a welcome addition to the intermediate solo violin repertoire. Progressive and chronologically ordered, these innovative etudes are invaluable both as study pieces and short, unaccompanied concert works for competitions or recital programs. Practice Guides follow each etude featuring methods for the development of technical and musical tools that will promote individual expression within the appropriate historical context. Such aspects as sounding points, varied vibrato, and techniques for improving intonation are derived from each etude to increase facility, musicianship, and stylistic awareness. Used as a supplement, this fully illustrated and thoroughly engaging collection of original etudes provides a fresh and unique approach to the age old tradition of technical study. Preparation for the major works of the great composers has never been more fun!

12 Etude-Caprices in the Styles of the Great Composers • Barlowe

# 12 ETUDE-CAPRICES IN THE STYLES OF THE *Great Composers*

AMY BARLOWE



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# 5. In the Style of Mozart

Amy Barlowe

Allegro moderato

1

*f*

5

*mf*

9

*f* *mp* *dolce*

13

*p*

17

*f* *mf*

21

*f*

25

*mp cresc.* *f*

29

*mf* *f*

33

37

*p* *cresc.* *f*



# IN THE STYLE OF *Mozart*



## TECHNICAL ELEMENTS

- Chords
- Sounding point changes
- Bow organization
- Rhythm



## MUSICAL FEATURES

- Characters
- Phrasing
- Dynamics
- Vibrato
- Classical style

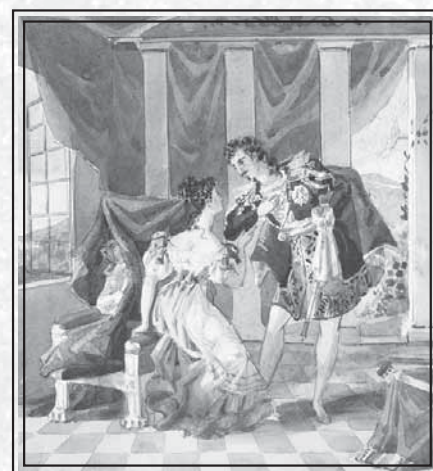
## PRACTICE GUIDE

### *Section 1*

**A** When learning this etude-caprice, invent an operatic story complete with characters and scenery inspired by the musical ideas and gestures. The more imagination, the better!

**B** Immediately capture the drama of the first theme with the motion of the G minor chord and the direction of the first four-bar phrase. Spend plenty of time on this first chord, getting it to sound as warm and open as possible. Practice on open strings first. Approach the chord with flexible fingers from a counter-clockwise circle in the air and not too close to the bridge. (See Appendix VI for additional help.) Keep the shoulder down and the bow moving. Slightly anticipate the down beat of the first measure with the two lower notes. The top two notes should arrive exactly on the first beat of m. 1. Repeat with the actual notes of the chord, taking care to play them in tune with a resonant sound. When this is dependable, begin the etude-caprice.

**C** Add a vivacious classical vibrato to the chords (a little closer to the nail with a finger that is not too flat). Imagine a heartbeat to gauge the speed and width of vibrato. In this case, the opening phrase is asking for a stronger, faster vibrato. When taking the bow off the string for the rest at the end of m. 4, keep the vibrato going as long as the sound remains in the air.



*An anonymous 19th century watercolorist painted this scene from Act I of Mozart's comic opera, The Marriage of Figaro.*



**D** m. 2 – Stylistically, lift slightly between the two D's. Keep the elbow loose for the two separate *detaché* notes between the slurs.

**F** m. 5 – This measure would benefit from a more concentrated amount of bow and the understanding of sounding point changes. (See Appendix III.) Play the *spiccato* lower in the bow than where the down bow slurs finish. In order to do this, anticipate the up bow by catching it on the way back to the down bow. This graceful motion will prevent unwanted accents and stiffness.

**F** m. 6 – Follow the line for dynamics.

**G** m. 7,8 – Be careful not to accent the open A sixteenth note following the three-note slur at the end of the measure. Lighten it, but get back in the string for the beginning of m. 8. Count the 2nd and 4th beats of m. 8 in sixteenths in order to understand where the thirty-seconds fit.

**B** m. 9 – Get a vibrant *detaché* (not too close to the bridge) for the forte sixteenth notes in the first two beats of this measure. Add a little extra weight on the slur that falls on the 3rd beat. (See Appendix III.) Vibrato will also give the passage much more life.

**F** m. 11 – Remember to keep the vibrato going after taking the bow off of the string. Think ahead, imagining the upcoming character change.



*The touring Mozart family, Leopold, Wolfgang, and Nannerl, in a watercolor painting from about 1763 by Carmontelle*

## Section 2

**A** Without slowing, change the character. A slightly wider, slower but elegant vibrato and a slower bow that has moved a little closer to the bridge will create the warm, sweet sound that is desirable. Always imagine the sound first. (When the note values get smaller, causing the bow to move faster, the sounding point will once again move away from the bridge.)

**B** m. 13 – Wide half steps between the C-sharp and C-natural will help the intonation.

**C** mm. 14, 18 – Use a flexible wrist for string crossings. (See Practice Guide for Vivaldi *etude-caprice*, Section 1/F.)

**D** m. 16 – Gradually come off the string for the *spiccato*. (On open strings, practice varying lengths of *spiccatos* as well as blending from *detaché* to *spiccato*.)

**F** m. 19 – The *appoggiatura* B-natural should be on the beat. Trill for the full value of the dotted quarter, finishing with the two sixteenth notes at the end of the slur. Complete the phrase on the third beat with a little breath after the G.

## Section 3

**A** mm. 19 (middle), 20, 21, 23 – In the lower 3rd of the bow, use a somewhat marked *spiccato* for the three repeated D's at the beginning of this ominous new section and at the end of m. 21. Keep the vibrato going, though, to prevent separated notes from sounding too dry. Give them a lot of direction by gradually increasing the amount of bow on each note. Build suspense through the crescendo to m. 24.

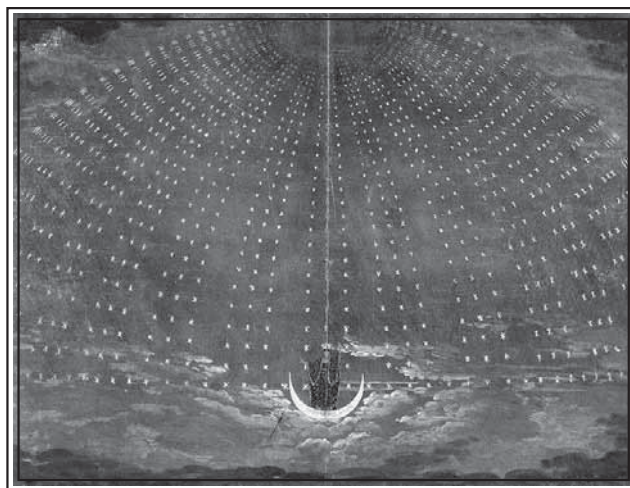
**B** m. 22 – Play these sixteenth notes on the string, opening up the *detachés* with the crescendo implied by the ascending line.

**C** m. 25 – Drop down to a mysterious *mezzo piano* before the long crescendo to *forte* in m. 28.

**D** mm. 29, 30 – Do not play through the sixteenth rests! But do keep the vibrato going even when the bow comes slightly off the string just after each sixteenth note. Build tension into m. 30, and explode into the restatement of the first theme.



**♩ m. 30** – Play all three notes of the D major chord at once, by whipping the up bow. Practice “whipping” the upbow on a single open string first. To do this, take the bow off the string at the end of a down bow. Keeping it in motion, drop at the point and push the up bow with a small burst of speed. A flexible bow hand is essential. Getting all three notes of the chord to sound at once on the up bow will feel a bit like a scoop, as part of an upward, clockwise arc will be described. Although the bow direction will be slightly “in,” take care not to play too close to the bridge. Keep the fingers flexible, and in this etude-caprice, lead to the next chord. Keeping the bow in motion, practice the chords over and over, first individually, and then one after the other. (Open string equivalents and Appendix VI will be helpful if needed.)



*Stage set by Karl Friedrich Schinkel for the arrival of the Queen of the Night in an 1815 production of Mozart's opera, The Magic Flute.*

## Section 4

**♩ m. 31** – Establish the energy of the first theme once again with a vibrant tone, an exciting vibrato, and lots of direction!

**♩ m. 32** – As in m. 2, lift slightly between the two D's for the elegance of this style. Get back in the string again for the following two-note slur. Remember to keep a loose elbow for the two separate sixteenth notes (A and G) at the end of the measure.

**♩ m. 34** – Loosen the elbow for the two détaché notes after the slur in this measure as well, and again, keep the vibrato going while taking the bow off the string for the rest.

**♩ mm. 35, 36** – Vary the lengths of the spiccatos to accommodate the suggested dynamics. Blend from spiccato to détaché at the end of m. 36.

**♩ m. 37** – The sudden piano will be aided by a sounding point change at the end of the previous note (E). This should take the bow farther away from the bridge.

**♩ m. 38** – Spring the détachés with the slightest squeeze of the index finger on the bow. Broaden the lengths of these slightly separated sixteenth notes to crescendo into m. 39.

**♩ m. 39** – A wide half step will help the intonation between the B-flat and A, and is especially important when repeating the same finger for the shift. Practice in slow motion first, with stops. (See Appendix II). Lighten the 2nd finger, and pull with the whole arm easily down to 2nd position. Put the finger back down with the same amount of weight as it had to begin with.

**♩ m. 39 and 40** – Lean slightly on the appoggiatura, and end the trill by leading the two sixteenth notes to the last chord. Like the follow through of a golf swing, keep the bow moving throughout the chord and continue this motion while taking the bow off the strings. Remember to vibrate after the bow comes off the string to keep the sound ringing for as long as possible.



*A portrait of Mozart's mother hangs on the wall behind the Mozart family in this painting of 1780-81 by Johann Nepomuk de la Croce.*

# 11. In the Style of Bartók

Allegro

Amy Barlowe

1

*f*

4

4

3

3

4

5

9

4

4

2

13

*f*

3

Meno mosso

17

*mp*

4

4

2

2

21

*poco accel.*

3

3

3

5

25

3

2

1

3

3

3

5

29

*mf* *rall.*

4

2

*f*

33 *sul A*

1/4

37

0 4 3 0

mf *piu mosso*

41

f

45 **A tempo con vivo**

mf

49

3 3 4 3

mf

53

4 1 0

mp

57

mf rit.

61 **7**

mp *accel. e cresc.*

65 *sul G*

f



## IN THE STYLE OF

# Bartók



### TECHNICAL ELEMENTS

Rhythm  
Chords  
Left hand pizzicato  
Ornaments  
Harmonics



### MUSICAL ELEMENTS

Characteristics of Slovak folk music  
Phrase direction  
Dynamics  
Articulation

## PRACTICE GUIDE

### Section 1

**A** Bring out the rhythmic vitality of this etude-caprice with well planned articulations and careful attention to the rhythms and special effects. Once these details are set, remember that this etude-caprice is based on the ingredients of Hungarian folk music. To make it convincing, it needs to be colorful and vibrant. Use imagination and energy to bring it to life. Eventually, this etude-caprice should be played with abandon!

**B** **mm. 1, 2** – Drop and pull the bow for the down beats, and whip the up bows for the accents (See Mozart etude-caprice, Section 3/E.) Play firmly with the bow on the harmonics to get the best sound. Use the 4th finger for double harmonics. While lightening the fingers to play harmonics, the weight of the bow on the strings should remain the same as it would be for notes that are not harmonics. Keep the bow moving.

**C** **m. 3** – Three-note chords such as the one in this measure require flexibility in the fingers of the right hand. The fingers pull the chord along with the whole arm. (Reminder: Keep the shoulder down for a relaxed approach.) The three-note chords in this etude-caprice are not particularly difficult because they all have an open string on the bottom. In many instances, tuning the middle notes of the chords to the open strings an octave below will be a good way to start working on getting the whole chord in tune. Be sure the intonation of the top two notes is as perfect as possible before attempting three notes. (To practice the chords so that they sound their best, see Appendix VI.)

Count both voices carefully. (Reminder: Dividing a beat into 2 parts in this meter, as in the pizzicato eighth notes, count “1 and 2 and.” When dividing a beat into 4 parts, count “1 e and a.” So, for a sixteenth note that is followed by a dotted eighth note, say “1” for the sixteenth and “e and a” for the dotted eighth note.) Counting with syllables allows both voices to fit together easily and keeps rhythms precise so that a figure such as this one does not metamorphose into a triplet.

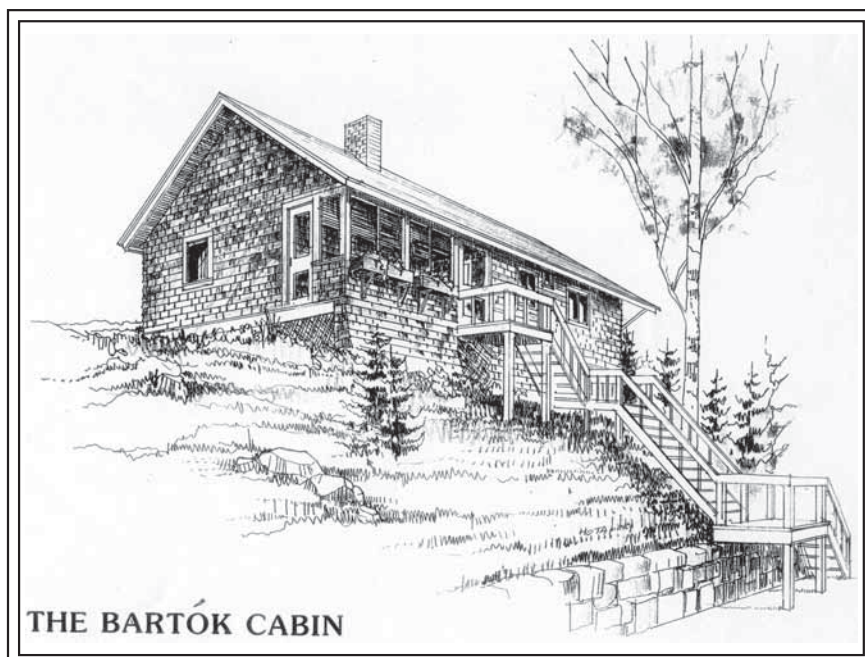


**D** m. 6 – Ornaments (grace notes) are decorations, so they should not sound as important as their main notes. Play the surrounding notes without ornaments first. Play them again, this time hearing where they should be. Then play ornaments as written.

**F** mm. 3, 5, 7 – Use a burst of bow speed for the accents.

**F** Reminder: Pluck towards the palm of the hand for left hand pizzicati.

**G** m. 9 – Sound the 4th finger A with the open A. Then drop the elbow to the A string level and pluck the D with the left hand.



*The cabin in Saranac Lake, New York, where Bartok wrote one of his last two works, the Viola Concerto. (Drawing by artist, James W. Hotaling, courtesy of Historic Saranac Lake.)*

## Section 2

**A** m. 13 – Count carefully. If necessary, count aloud playing only the top line. Then add the chords without disturbing the rhythm.

**B** m. 13, 15 – Play lightly on the sixteenth notes following the chords. Otherwise, their speed may make them sound too heavy or accented.

**C** mm. 14, 18 – Main notes need to arrive on the downbeats. The grace notes that come before these main notes should be tucked in between the measures anticipating the downbeats.

## Section 3

**A** m. 19 – Start with an extended 4th finger on the E-flat. Pull back to a squared 4th finger on the D. Make the half step wide. Practice this measure in separate bows and rhythms for accurate intonation. Then put the slurs back. Use rhythms again with the slurs for accuracy. (See Appendix IV.)

**B** mm. 23 through 30 – Observe all articulation markings carefully. In this case, dots over notes at the ends of slurs will indicate a slight lift after the slur. The dot over the B-flat at m. 26 indicates a slight lift after the B-flat to separate it from the two slurred sixteenths that follow. The second G in m. 30 is to be articulated in the same way. Dashes above or below a note indicate an arrival or a little more length.

## Section 4

**A** mm. 31 through m. 35 – The solid finger of an artificial harmonic must be firm, but do not squeeze the thumb. Pull the bow firmly and somewhat faster (away from bridge) to make these harmonics sound well. Practice one at a time in mm. 33 and 34, adding on as they become easier. Try playing them with both fingers solid first. The results will not be the notes that are meant to be sounded, but finger placement will be secure before lightening. In a series of these harmonics, release the hand between each one.

**B** m. 37 – This time, play the 4th finger A (on the D string) and open A string together, and raise the elbow to the D string level in order to pluck the open A on the 2nd beat with the left hand.



## Section 5

**A** mm. 41, 42 – Dashes above eighth notes indicate slight separation and emphasis during the crescendo.

## Section 6

**A** mm. 47 through 56 – Dots above or below eighth notes in this section indicate spiccato. In this case, lower in the bow and with flexible fingers, use the upper arm a little more to drop the bow on the string for a more marked and energetic spiccato. Let the bow do the work, and give this section lots of life! (Hint: Keep the shoulder down.)

**B** m. 49 – Stay in 3rd position. Extend the 3rd finger from C-sharp to D. Bring it back to its original position on the C-sharp grace note before the downbeat of m. 50.

**C** m. 53 – Release the hand between each octave to decrease tension. Count accurately.

**D** m. 54 – Lift the bow after the second A octave to phrase. Keep the bow in motion before the spiccatos of the next measure.



*This is the way the Budapest Opera House would have looked during Bartok's youth. Eventually, he would conduct here.*



*Czech peasants sing folk songs into a gramophone as Bartok records their music for reference.*

## Section 7

**A** mm. 63, 64 – Once again the dashes are for slight separation. Give the eighth notes in these two measures greater emphasis than before.

**B** mm. 63, 64 – Prepare the shifts by coming around with the arm. (See Appendix II.) To practice the shifts in this scale pattern, also try the following: slide slowly from G to D on the 1st finger, bringing the arm around. Repeat until dependable. Extract a G major arpeggio from the scale pattern. Practice a glissando (sliding) arpeggio (G- B- D) with the 1st finger. Then practice G, B and D in martelé, slowly, without rhythm, until it is secure. Next practice these notes in détaché. Add notes in between, but feel the original arpeggio, still without rhythm. Add the rhythm. Add the remaining notes in m. 64. Be careful of the intonation between the E-flat and F-sharp. Be sure the step and a half is wide enough. Add the articulation. Add the crescendo.

**C** mm. 67, 68 – Whip the up bow to accent the natural harmonics on the second beat of m. 67. Come off the string in a slight arc and curve the fingers before dropping and pulling the last chord with finality. Let the sound ring as the bow comes off the strings with flair!



# AMY BARLOWE

AMY BARLOWE, violinist and composer, received her B.M. and M.M. degrees from the Juilliard School after studies with Ivan Galamian and Margaret Pardee. Her chamber music coaches include Josef Gingold, Felix Galimir, Samuel Rhodes and Earl Carlyss.

She is the recipient of numerous awards including the Helena Rubinstein Scholarship, Atkinson and Northwest Area grants. Her critically acclaimed solo recitals and chamber music performances have taken her throughout the United States, Canada, and Mexico, as well as to the major concert halls of New York City. Josef Gingold praised her for "...fine musicianship, excellent instrumental qualities, and a devotion to all things musical." Ms. Barlowe has been featured on PM Magazine, performed as guest artist on numerous radio stations, and toured extensively throughout the Northwest as violinist of the Oregon Trio.

In 1988, she and her husband, Alan Bodman, formed the Duo [AB]2 (AB-squared). They have recorded for the Medici and Azica labels. *"Their tonal production is flawless, and musically they meet the highest standards."* – American Record Guide

Ms. Barlowe's original compositions and arrangements include works for two violins and piano, an opera ballet, and a Requiem Mass. Her two Celtic duos for two violas, appear on a CD recorded by the Aureole Trio and have been released on the Koch International label. Most recently, Ms. Barlowe's arrangement of "Schindler's List" for two violins and piano received the endorsement of John Williams and has been published for two violins or violin and viola with orchestra by Hal Leonard.

Formerly Associate Professor of Violin at Willamette University in Salem, Oregon, Ms. Barlowe has held teaching positions at the Juilliard Pre-College and New York's School for Strings, as well as the Estherwood and Bowdoin Summer Music Festivals. Currently, she is on the artist/faculty of the Meadowmount School of Music and the Ohio Conservatory. She has founded a vibrant new chamber orchestra called Akron Baroque.

Ms. Barlowe's biography has been listed in *Who's Who in America*, *Who's Who in American Women*, and the 2010 edition of *Who's Who in the World*.